

**POST-WAR &  
CONTEMPORARY ART  
DAY SALE**

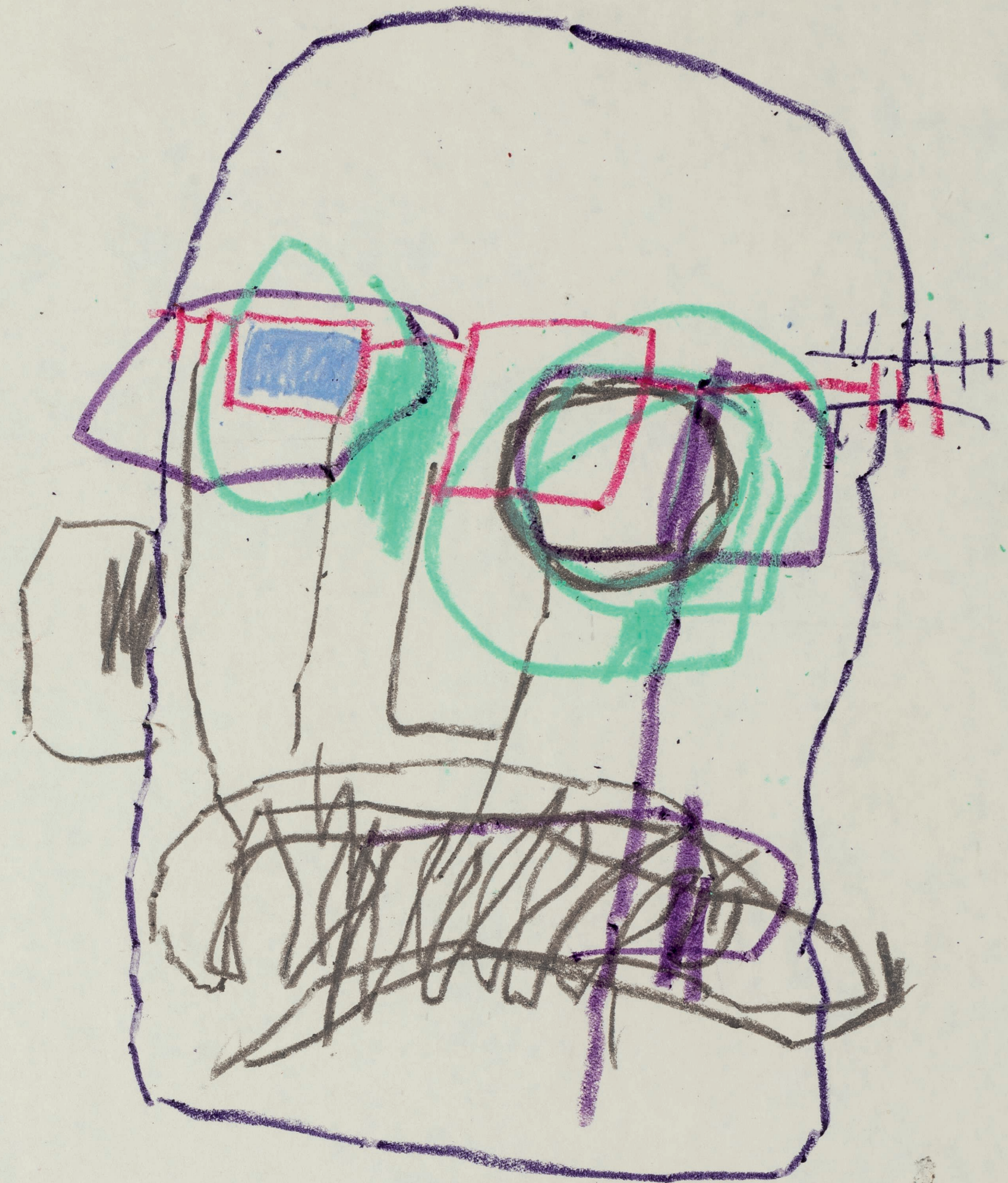
LONDON, 23 OCTOBER 2020

CHRISTIE'S

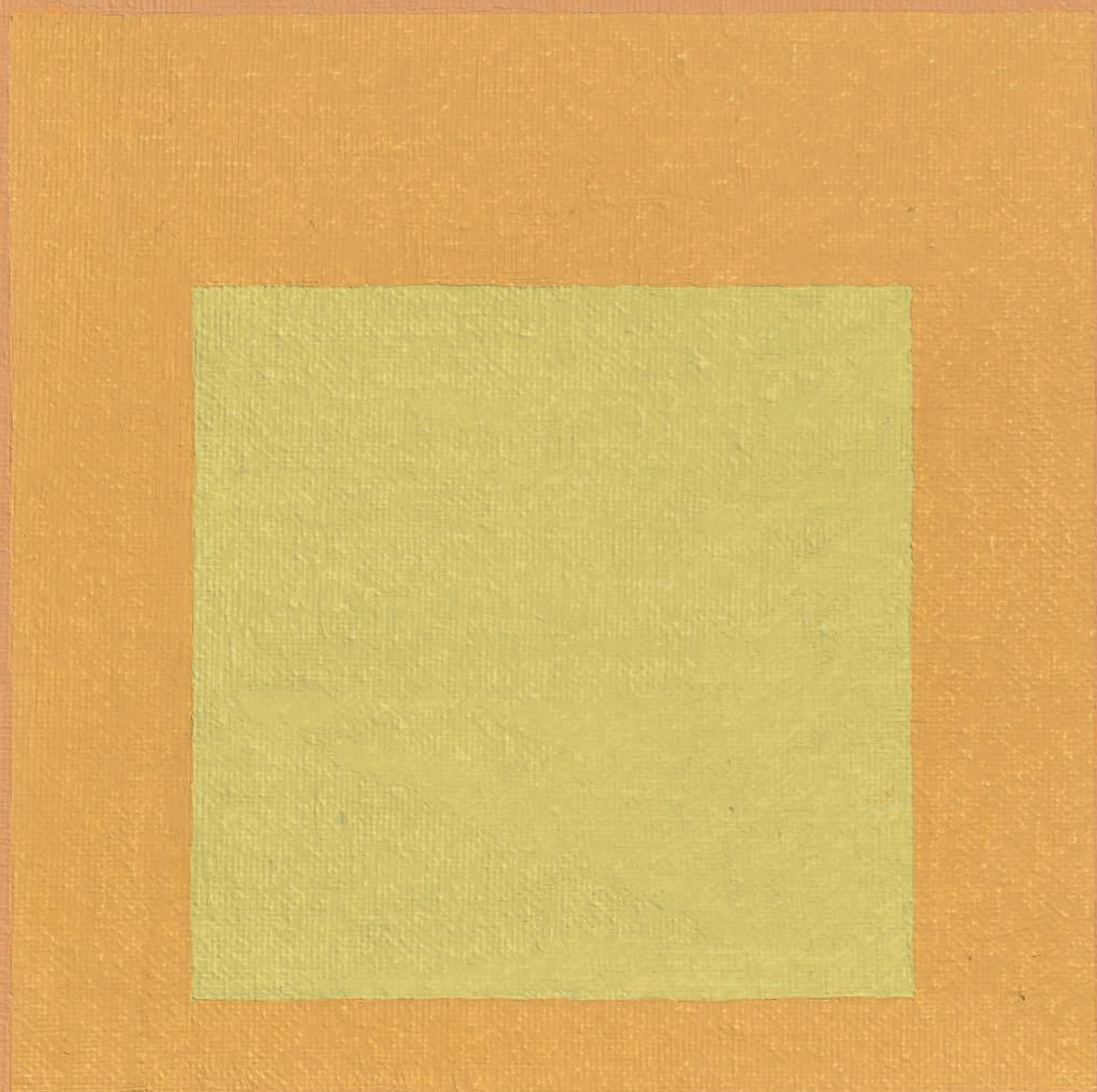




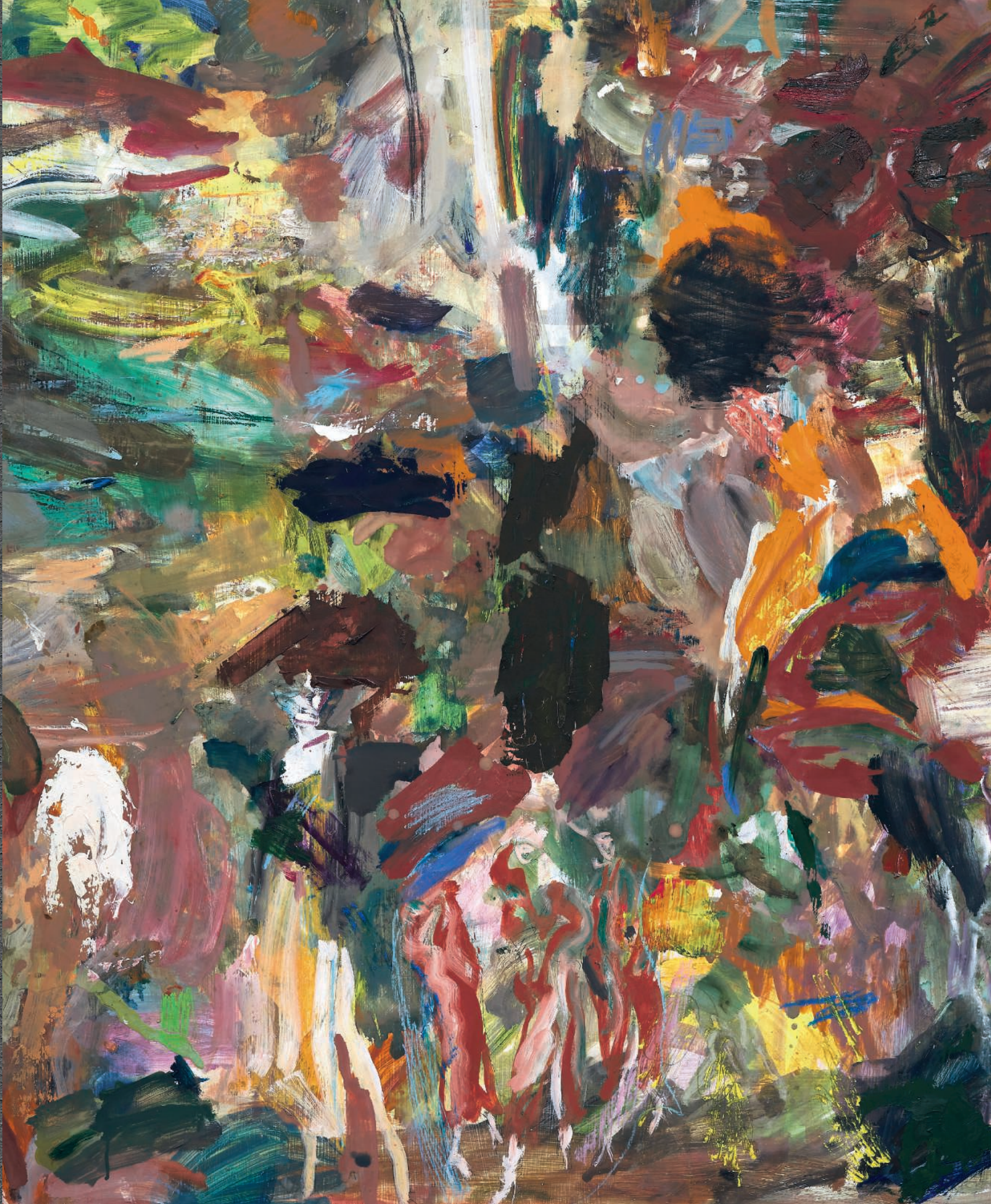


















# POST-WAR & CONTEMPORARY ART DAY SALE

## AUCTION

Friday, 23 October 2020  
At 1.00 pm  
(Lots 201-344)

8 King Street, St. James's  
London SW1Y 6QT

HOW TO BID

VIEWING

POST-SALE

## 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 such bids at or above the reserve.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.

## AUCTIONEERS

Arno Verkade  
Arlene Blankers

## AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **IVY-18943**

## CONDITIONS OF SALE

This auction is subject to the Important Notices and Conditions of Sale set forth in this catalogue.

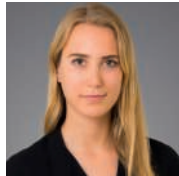
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CHRISTIE'S



ILLUSTRATIONS

**Front cover:** LOT 245 Loie Hollowell, *Red Earth*, 2016-2020 (detail)

**1:** LOT 234 Günther Förg, *Untitled*, 2008 (detail)

**2:** LOT 219 Keith Haring, *Untitled*, 1982 (detail)

**3:** LOT 224 Jean-Michel Basquiat, *Untitled*, 1981 (detail)

**4:** LOT 268 Josef Albers, *Homage to the Square*, 1957 (detail)

**5:** LOT 314 Howard Hodgkin, *Souvenir of Mahabalipuram*, 1974 (detail)

**6:** LOT 263 Gerhard Richter, *Grau (Grey)*, 1972-1974 (detail)

**7:** LOT 240 Per Kirkeby, *Untitled*, 1978 (detail)

**8:** LOT 227 George Condo, *Blue Nude*, 2000 (detail)

**9:** LOT 228 Alex Katz, *Ada*, 2004 (detail)

**Opposite Auction:** LOT 311 Damien Hirst, *5-Hydroxyuridine*, 2010 (detail)

**Opposite:** LOT 266 Robert Indiana, *Mozart - Eine kleine Nachtmusik*, 1966

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λ201 **DANIEL RICHTER (B. 1962)**

*Untitled (Crazy Bird)*



signed and dated 'D.Richter 4/06' (on the reverse); titled 'Crazy Bird' (on the stretcher)  
oil on canvas  
15<sup>7</sup>/<sub>8</sub> x 11<sup>7</sup>/<sub>8</sub>in. (40.4 x 30.3cm.)  
Painted in 2006

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

**PROVENANCE:**  
Acquired directly from the artist by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at christies.com.



202 **JAMIAN JULIANO-VILLANI (B. 1987)**

*Me, Myself and Jah*



signed, titled and dated 'JAMIAN JULIANO-VILLANI 2012 - ME MYSELF + JAH' (on the stretcher)  
acrylic on canvas  
20<sup>1</sup>/<sub>8</sub> x 20in. (51 x 50.7cm.)  
Painted in 2012

**£12,000-18,000**  
**US\$16,000-23,000**  
**€14,000-20,000**

**PROVENANCE:**  
Rawson Projects, New York.  
Private Collection, USA.  
Acquired from the above by the present owner in 2014.





203 **ROBERT NAVA (B. 1985)**

*Maybe Metatron*



signed, titled and dated 'Nava 17 "Maybe Metatron"' (on the reverse)  
acrylic, coloured pencil and grease pencil on canvas  
79<sup>7</sup>/<sub>8</sub> x 71<sup>1</sup>/<sub>4</sub>in. (203 x 181cm.)  
Executed in 2017

**'I know what I'm doing.  
It's carefully done wrong'**

— Robert Nava

**£30,000–50,000**  
**US\$39,000–64,000**  
**€33,000–55,000**

**PROVENANCE:**  
Sorry We're Closed, Brussels.  
Acquired from the above by the present owner in 2018.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or *λ* symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY SOLD TO BENEFIT THE CUPERIOR RESIDENCY, BERLIN

204 **ABOUDIA (B. 1983)**

*Untitled*



signed and dated 'ABOUDIA 2013' (on the reverse)  
acrylic and oilstick on printed paper collage on canvas  
49<sup>1</sup>/<sub>4</sub> x 78<sup>3</sup>/<sub>4</sub>in. (125 x 200cm.)  
Executed in 2013

**£15,000–20,000**  
**US\$20,000–26,000**  
**€17,000–22,000**

**PROVENANCE:**  
Jack Bell Gallery, London.  
Acquired from the above by the present owner in 2016.

**FULL LOT DETAILS**





λ205 **IDA EKBLAD (B. 1980)**

*Coastal Scenery*



oil on canvas  
118⅛ x 78¾in. (301 x 201cm.)  
Painted in 2014

£20,000–30,000  
US\$26,000–39,000  
€22,000–33,000

**PROVENANCE:**  
Peres Projects, Berlin.  
Acquired from the above by the present owner.

**EXHIBITED:**  
Berlin, Peres Projects, *Group Spirit*, 2014 (illustrated in colour, p. 51, detail illustrated in colour, p. 1).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at christies.com.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ206 **FIONA RAE (B. 1963)**

*Value Coordinate #1 It's Sweet!*



signed, titled and dated 'Fiona Rae Value Coordinate #1 It's Sweet! 2005' (on the overlap)  
oil and acrylic on canvas  
84⅛ x 69⅛in. (213.6 x 175.6cm.)  
Painted in 2005

£15,000–20,000  
US\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**  
Timothy Taylor Gallery, London.  
Acquired from the above by the present owner in 2007.

**EXHIBITED:**  
New York, PaceWildenstein, *Fiona Rae: You are the Young and the Hopeless*, 2006, p. 47 (illustrated in colour, p. 35).

**FULL LOT DETAILS**



λ207 **ROSE WYLIE (B. 1934)**

*Three Sirens*



signed and dated 'Rose Wylie '89' (on the reverse)  
oil on canvas  
54 1/8 x 66in. (137.5 x 167.7cm.)  
Painted in 1989

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**  
Acquired directly from the artist by the present owner *circa* 1992.

**'[Painting] is exciting and very taxing. It drives me around the bend. It's this contrast between the bother of beginning—a huge not-knowing about where you are with it—then suddenly, you've done it, you can look at it, and then you've left it. I don't know if that's hope. It's just something done'**

— Rose Wylie



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

## 208 **MARY HEILMANN (B. 1940)**

### *Ground Control II*

oil on canvas

60 1/8 x 42 1/8 in. (152.8 x 107cm.)

Painted in 1999

£80,000–120,000

US\$110,000–150,000

€88,000–130,000

#### PROVENANCE:

Hauser and Wirth, London.

Acquired from the above by the present owner in 2005.

#### EXHIBITED:

Zurich, Galerie Hauser & Wirth, *Mary Heilmann*, 1999.

Vienna, Galerie Meyer & Kainer, *Mary Heilmann*, 2001.

Dublin, Douglas Hyde Gallery, *Mary Heilmann: The Architecture of Heaven*, 2003.

#### LITERATURE:

R. Bleckner, 'Mary Heilmann', in *BOMB*, issue 67, Spring 1999, p.61.

**'...in the making of our work, we  
artists channel the artists that  
worked before us'**

— Mary Heilmann



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or A symbol.  
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209 **NICOLAS PARTY (B.1980)**

*Still Life*

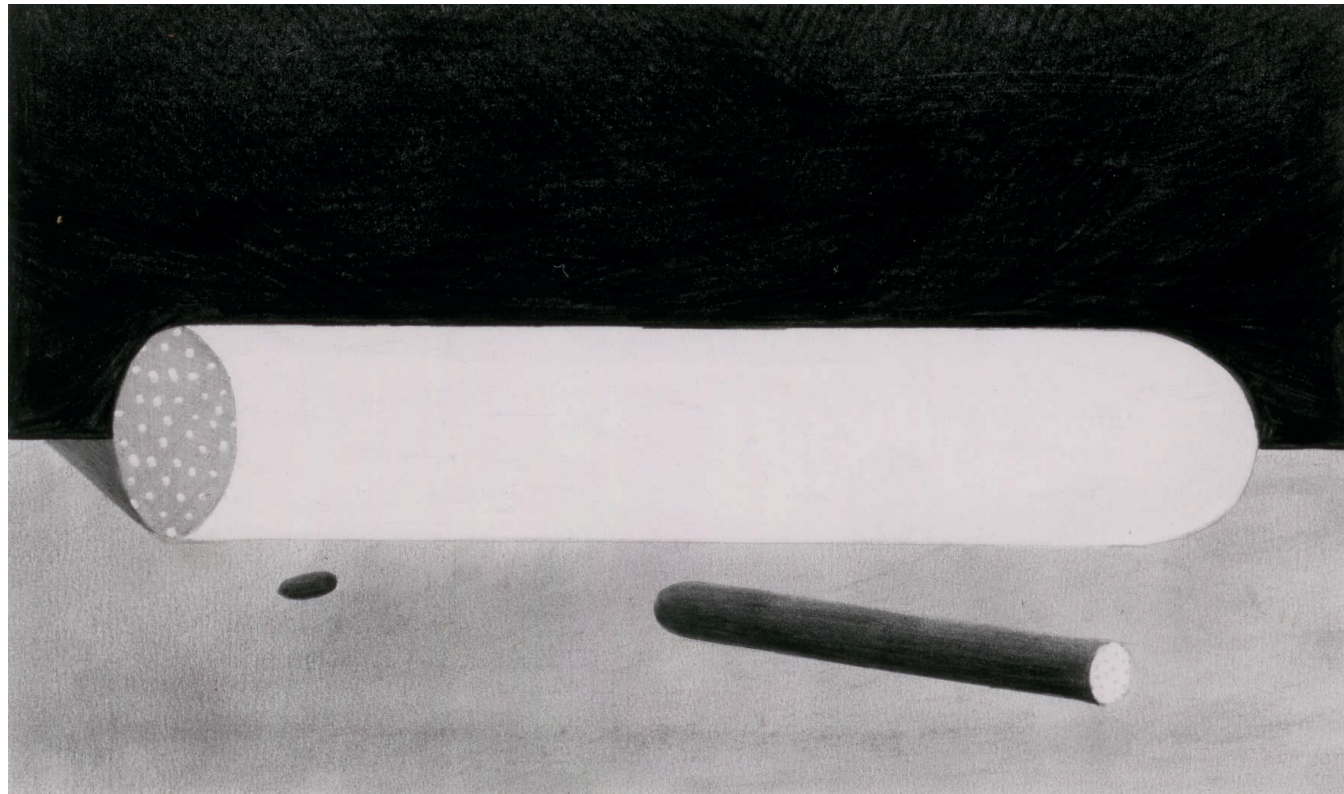


graphite on paper  
6⅛ x 4¾in. (15.7 x 11.2cm.)  
Executed in 2010

**£4,000-6,000**  
**US\$5,200-7,700**  
**€4,400-6,600**

**PROVENANCE:**

The Modern Institute, Glasgow.  
Acquired from the above by the present owner in 2011.



210 **NICOLAS PARTY (B. 1980)**

*Still Life*

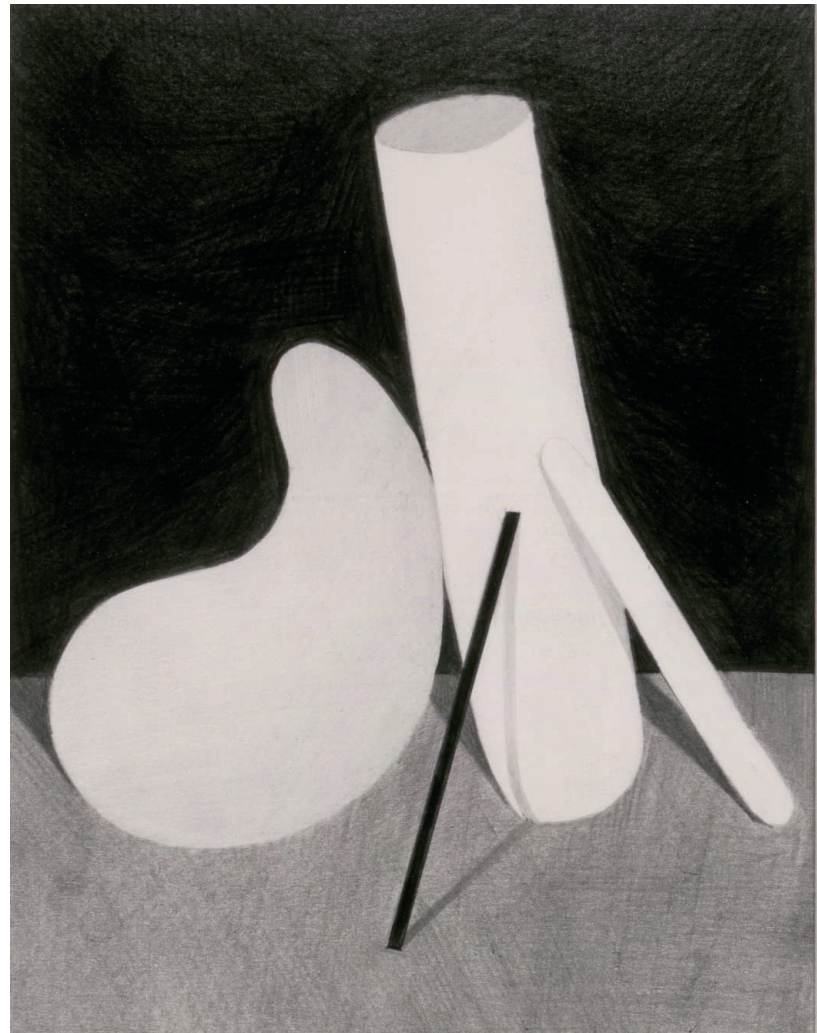


graphite on paper  
5½ x 9⅛in. (14 x 23.3cm.)  
Executed in 2010

**£5,000-7,000**  
**US\$6,500-9,000**  
**€5,500-7,700**

**PROVENANCE:**

The Modern Institute, Glasgow.  
Acquired from the above by the present owner in 2011.



211 **NICOLAS PARTY (B. 1980)**

*Still Life*



graphite on paper  
7⅛ x 5½in. (18 x 14cm.)  
Executed in 2010

**£4,000-6,000**  
**US\$5,200-7,700**  
**€4,400-6,600**

**PROVENANCE:**

The Modern Institute, Glasgow.  
Acquired from the above by the present owner in 2011.





212 **NICOLAS PARTY (B. 1980)**

*Blakam's Stone (Orange)*



signed, inscribed and dated 'Nicolas Party 2012 Stone from Five Scotland' (on the underside)

acrylic on stone

6⅜ x 8⅞ x 4⅛in. (16.2 x 22.7 x 10.5cm.)

Executed in 2012



**£6,000-8,000**

**US\$7,800-10,000**

**€6,600-8,800**

**PROVENANCE:**

The Modern Institute, Glasgow.

Acquired from the above by the present owner in 2011.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or *λ* symbol.  
Check the Conditions of Sale at [christies.com](https://www.christies.com).



213 **NICOLAS PARTY (B. 1980)**

*Blakam's Stone (Meat)*



signed, inscribed and dated 'Nicolas Party 2012 Stone from Five Scotland' (on the underside)

acrylic on stone

1⅞ x 8½ x 7¼in. (4.8 x 21.5 x 18.5cm.)

Executed in 2012



**£6,000-8,000**

**US\$7,800-10,000**

**€6,600-8,800**

**PROVENANCE:**

The Modern Institute, Glasgow.

Acquired from the above by the present owner in 2011.



## 214 JONAS WOOD (B. 1977)

### *Speaker 78*



signed with the artist's initials twice, titled and dated twice 'JBRW 2008 JBRW 2008 SPEAKER 78' (on the reverse)

oil on canvas



55½ x 43in.(140 x 109.2cm.)

Painted in 2008



£220,000–320,000

US\$290,000–410,000

€250,000–350,000

#### PROVENANCE:

Anton Kern Gallery, New York.

David Kordansky Gallery, Los Angeles.

Acquired from the above by the present owner in 2017.

#### EXHIBITED:

New York, Anton Kern Gallery, *Jonas Wood*, 2008.

Painted in 2008, *Speaker 78* is a crisp early example of Jonas Wood's celebrated still life paintings. Depicting a loudspeaker topped with a vase of flowers, it looms before the viewer in luminous detail, transforming its everyday subject into an alluring, otherworldly apparition. Working from photographs, life and his own imagination, Wood interrogates the mechanics of human vision and memory, submitting semi-autobiographical subjects to chromatic, formal and spatial distortion. Objects, interiors and portraits are rendered elusive and uncanny, hovering uneasily between figurative and abstract realms. The present work offers a rich homage to his artistic ancestry, drawing together his fascination with figures such as David Hockney, Pablo Picasso and Henri Matisse. It is an eloquent example of the evocative language that would come to define his practice.

#### LOT ESSAY

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λ\*215 **HAROLD ANCART (B. 1980)**

*Untitled*

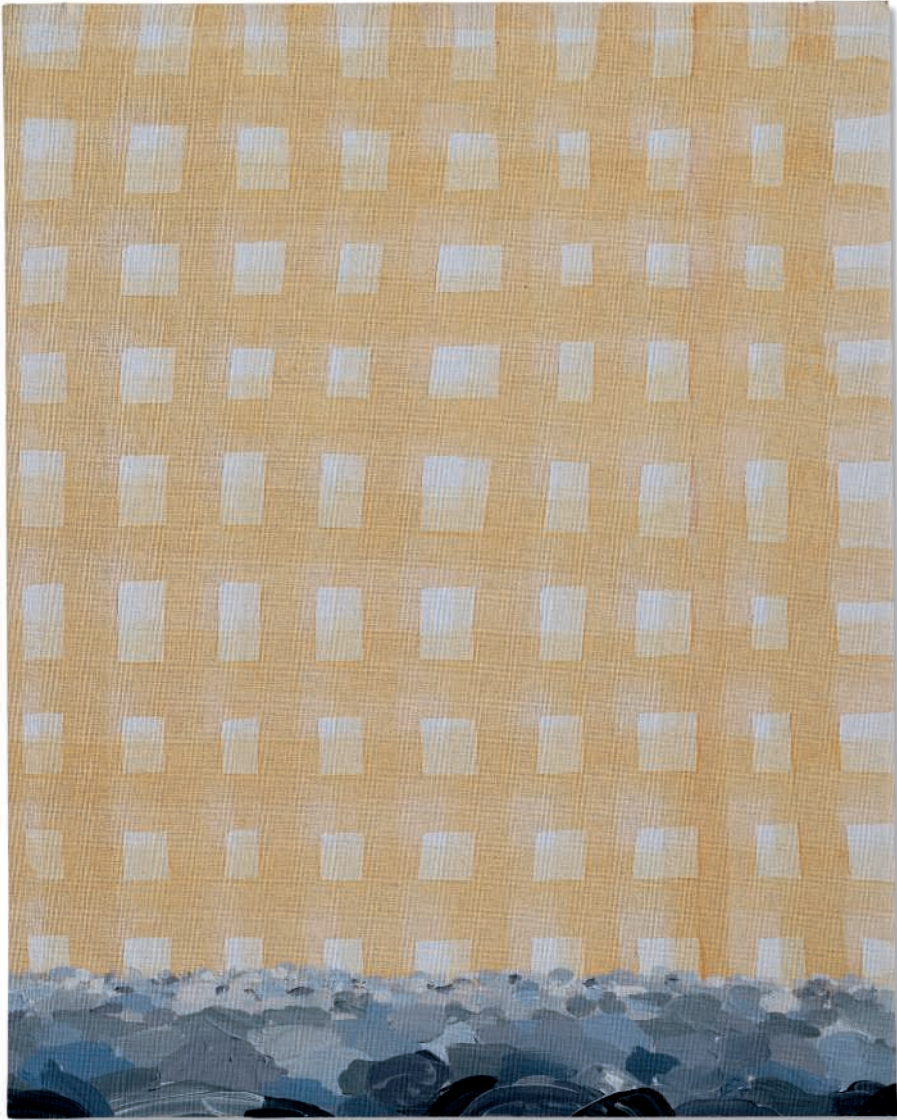


oil stick and graphite on paper, in artist's frame  
29 x 20<sup>7</sup>/<sub>8</sub>in. (73.8 x 53cm.)  
Executed in 2015

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

**PROVENANCE:**  
C L E A R I N G, Brussels.  
Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



216 **LAURA OWENS (B. 1970)**

*Untitled*



signed and dated 'LOWens 96' (on the stretcher)  
acrylic and oil on canvas  
20<sup>1</sup>/<sub>8</sub> x 16in. (51 x 40.5cm.)  
Painted in 1996

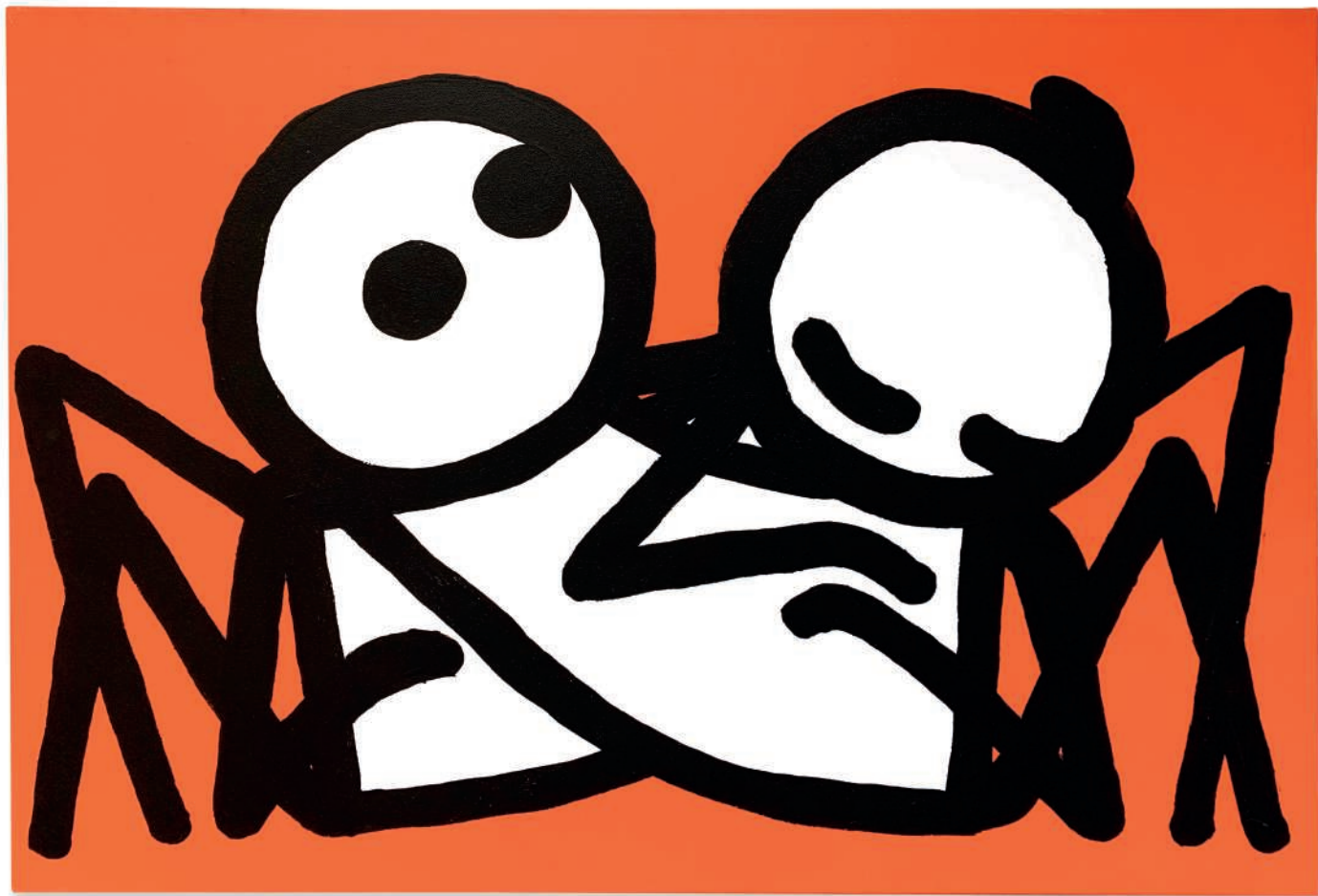
£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

**PROVENANCE:**  
Pat Hearn Gallery, New York.  
Galleria Il Capricorno, Venice.  
Acquired from the above by the present owner in 1998.

**EXHIBITED:**  
Venice, Galleria Il Capricorno, '98 *Made in U.S.*, 1998.

**LITERATURE:**  
B. Ruf (ed.), *Laura Owens*, exh. cat., Zurich, Kunsthalle Zurich, 2006, p. 202. no. 36 (illustrated, p. 203).





## λ217 **STIK (B. 1979)**

*Untitled*



signed and dated 'STIK 2009' (on the overlap)  
acrylic on canvas  
24 x 36in. (61 x 91.5cm.)  
Painted in 2009

**£20,000–30,000**  
**US\$26,000–39,000**  
**€22,000–33,000**

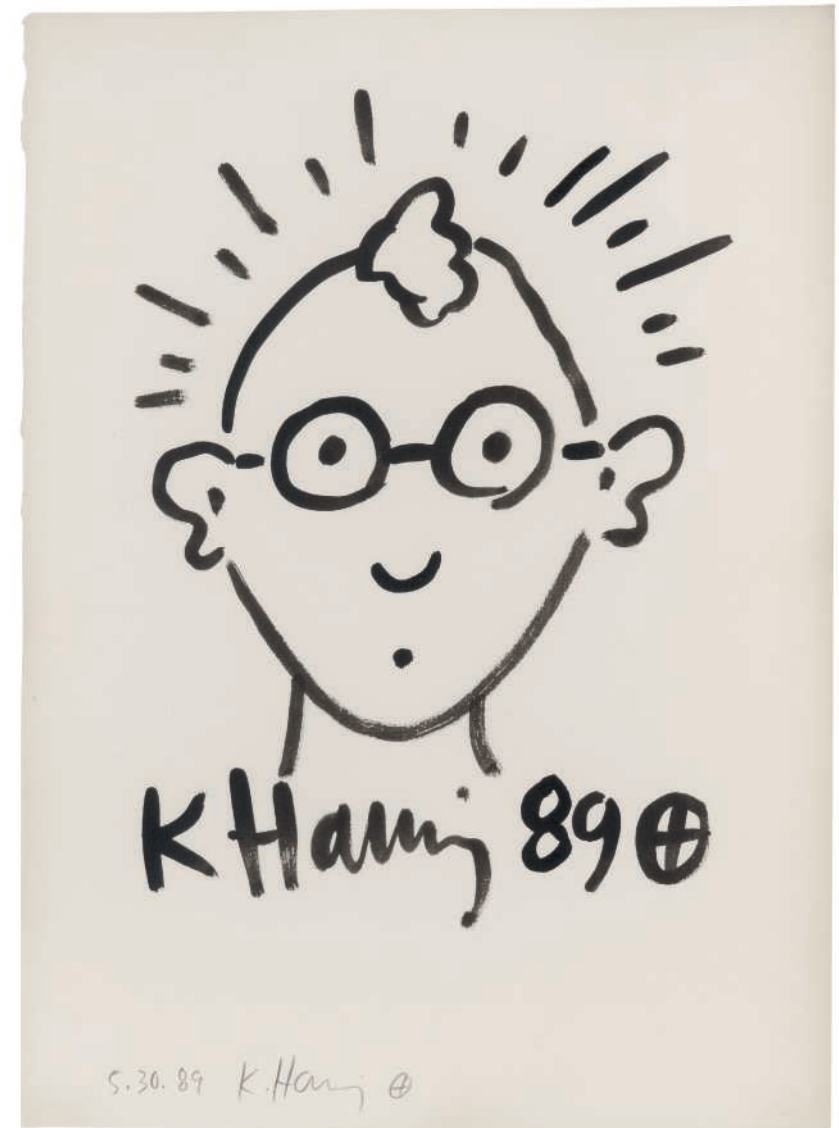
### **PROVENANCE:**

Austin Gallery, London.  
Acquired from the above by the present owner in 2009.

### **EXHIBITED:**

London, Austin Gallery, *STIK: Kama Sutra*, 2009.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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## \*218 **KEITH HARING (1958-1990)**

*Self-Portrait*



signed, signed with the artist's mark and dated 'K Haring 89' (lower center); signed, signed with the artist's mark and dated '5.30.89 K. Haring' (lower left)  
Sumi ink on paper  
15 x 11in. (38.1 x 27.9cm.)  
Executed in 1989

**£30,000–50,000**  
**US\$39,000–64,000**  
**€33,000–55,000**

### **PROVENANCE:**

The Artist.  
Private Collection, Los Angeles.  
Acquired from the above by the present owner in 2017.

This work is accompanied by a certificate of authenticity issued by The Estate of Keith Haring.



## 219 KEITH HARING (1958-1990)

### *Untitled*

signed, signed with the artist's mark and dated 'K. Haring JUNE 82' (on the reverse)

Sumi ink on paper

72 x 68½in. (182.9 x 174cm.)

Executed in 1982

£220,000–320,000

US\$290,000–410,000

€250,000–350,000

#### PROVENANCE:

Tony Shafrazi Gallery, New York.

Private Collection, New York.

Galerie Laurent Strouk, Paris.

Acquired from the above by the present owner.

#### EXHIBITED:

New York, Tony Shafrazi Gallery, *Keith Haring: Important*

*Early Works from the Estate of Keith Haring*, 1992–93.

New York, Alona Kagan Gallery, *Keith Haring*, 2004.

New York, Tony Shafrazi Gallery, *Keith Haring 20th*

*Anniversary*, 2010.

This work is accompanied by a certificate of authenticity issued by The Estate of Keith Haring.

Created in 1982, *Untitled* is a bold and monumental example of Keith Haring's iconic graphic language. Haring deploys the lively, cartoonish line characteristic of his practice in a striking black-and-white composition almost two metres in height. Two copulating figures are bound together at the centre, animated by kinetic lines of motion. To the left is a character with an elongated, accordion-like torso; to the right, a vast, striped phallus rears up with a jack-in-the-box face, smiling at an upside-down love heart. Another figure covers his eyes at the scene. With its mural scale and clear, frontal impact, the composition has the immediate power of an Ancient Egyptian tomb painting. Hinting at universal themes of love, sex and death, it is instantly legible and playfully absurd, epitomising the joyous visual wit of Haring's work.

**LOT ESSAY**





SOLD TO BENEFIT THE LONDON BOROUGH OF HACKNEY'S  
NEW SOCIALLY INCLUSIVE PROGRAMME OF PUBLIC SCULPTURE

## λ220 STIK (B. 1979)

### *Holding Hands (Maquette)*



incised with the artist's signature and date 'STIK 2020' (on the base)

bronze with black patina, on artist's limestone base

sculpture: 39 $\frac{7}{8}$  x 31 $\frac{5}{8}$  x 1in. (101.3 x 80.2 x 2.6cm.)

overall: 62 $\frac{1}{2}$  x 31 $\frac{5}{8}$  x 22 $\frac{5}{8}$ in. (158.9 x 80.2 x 57.6cm.)

Executed in 2020, this work is unique

£80,000–120,000

US\$110,000–150,000

€88,000–130,000

#### PROVENANCE:

Donated by the artist.

Christie's is pleased to offer *Holding Hands (Maquette)* by STIK consigned to the sale by The London Borough of Hackney.

Cast in a patinated bronze, this quarter sized maquette was a key part of STIK's artistic process for the recently unveiled permanent bronze public sculpture now standing in London's Hoxton Square, commissioned by the Council. *Holding Hands* depicts two figures, moving in opposite directions, each seeming to be leading the other depending on where the viewer is standing as a subtle reminder to view the world from other people's perspectives. STIK's figures radiate generosity and vulnerability, skilfully expressed in just a few, gestural lines. In the early 2000s STIK began creating unofficial public art in East London and the official and permanent installation of the monumental *Holding Hands* bronze in Hackney's Hoxton Square represents a homecoming of sorts. For STIK, this work is a testament to hope and community, a 'sign of universal love and solidarity' as resonant today as it will be a century from now.

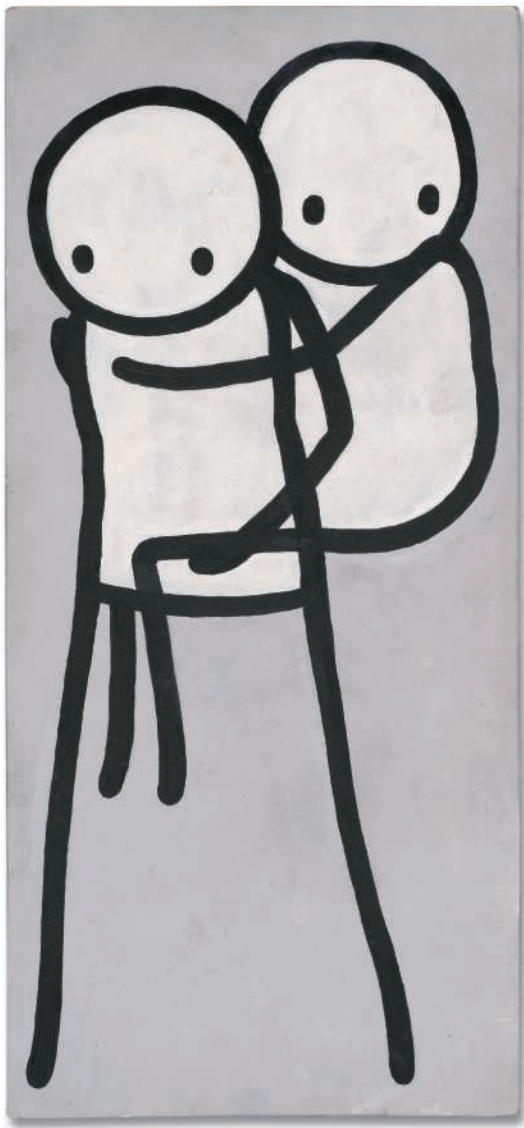


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## λ221 STIK (B. 1979)

*Onbu (Piggyback)*



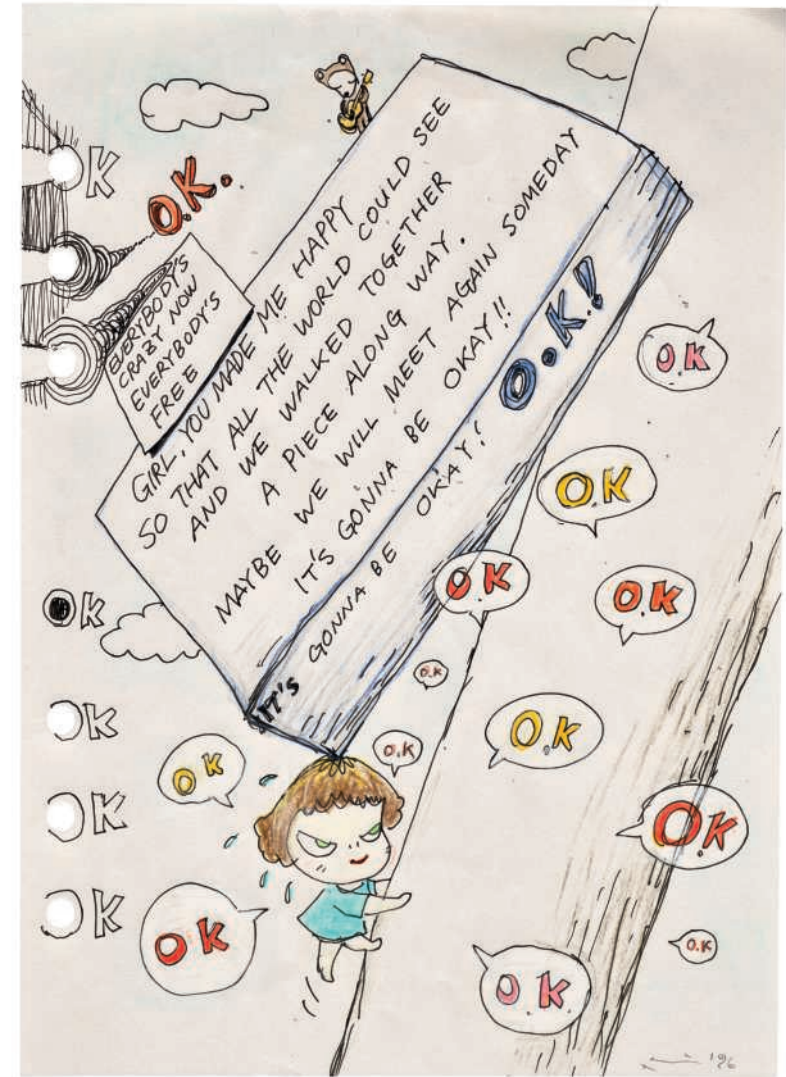
signed and dated 'STIK 2013' (on the reverse)  
acrylic on board  
15½ x 7⅞in. (39.5 x 18cm.)  
Painted in 2013

£30,000–50,000  
US\$39,000–64,000  
€33,000–55,000

### PROVENANCE:

Acquired directly from the artist by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at [christies.com](https://www.christies.com).



## 222 YOSHITOMO NARA (B. 1959)

*It's Gonna Be O.K.!*



signed in Japanese and dated 'Nara 96' (lower right)  
pen and coloured pencil on paper  
8¼ x 7⅞in. (21 x 15cm.)  
Executed in 1996

£40,000–60,000  
US\$52,000–77,000  
€44,000–66,000

### PROVENANCE:

Tomio Koyama Gallery, Tokyo.  
Acquired from the above by the present owner in 1996.



λ223 **HARLAND MILLER (B. 1964)**

*International Lonely Guy*

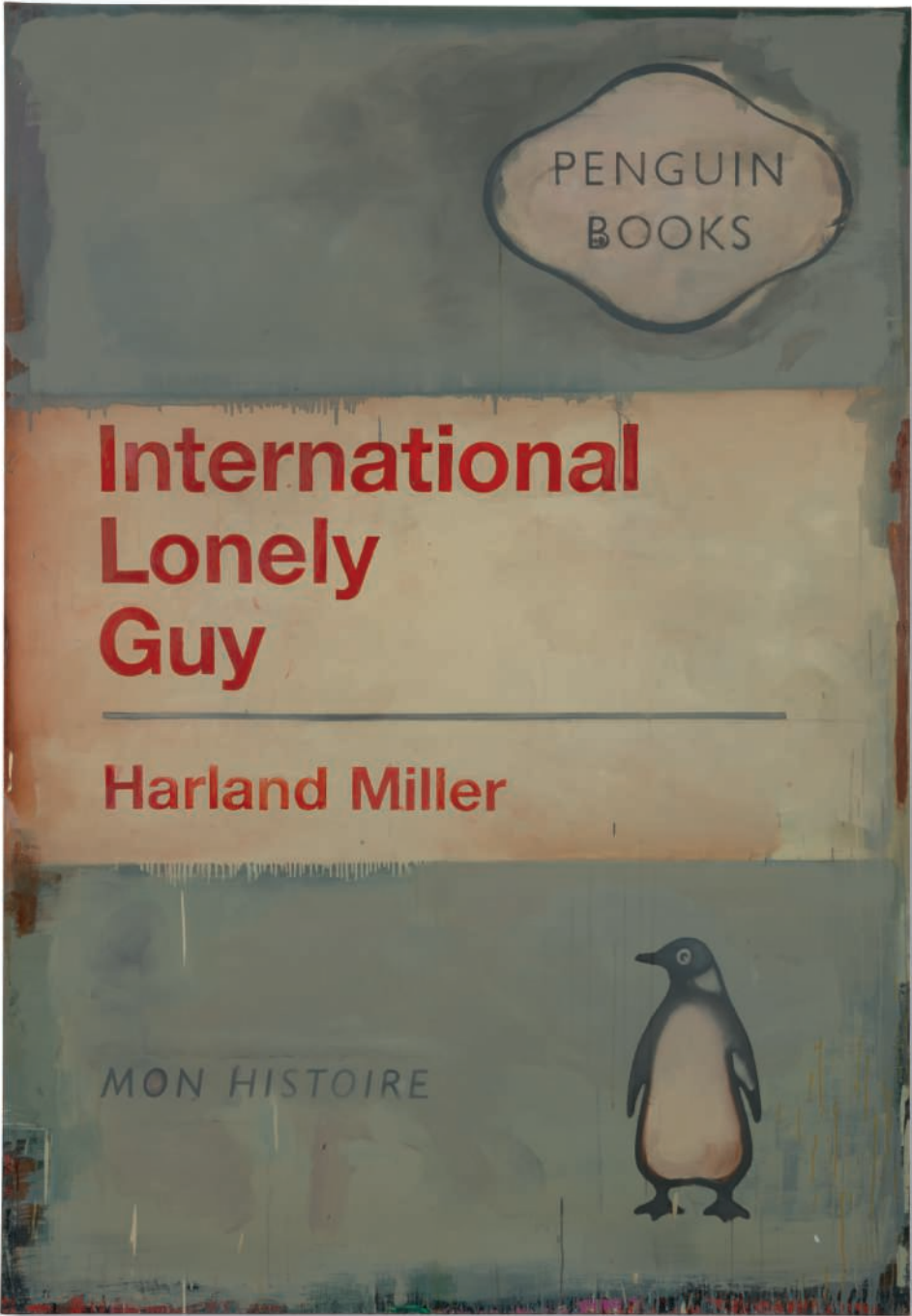


signed 'harland miller' (on the overlap)  
oil on canvas  
88 x 61in. (223.5 x 155cm.)  
Painted in 2007

£50,000-70,000  
US\$65,000-90,000  
€55,000-77,000

**PROVENANCE:**  
Galleria Marabini, Bologna.  
Acquired from the above by the present owner in 2012.

**EXHIBITED:**  
Bologna, Galleria Marabini, *Penguin Series*, 2012.





\*224 **JEAN-MICHEL BASQUIAT (1960-1988)**

*Untitled*



signed 'Jean-Michel Basquiat' (on the reverse)  
oilstick on paper  
19¾ x 16in. (50.2 x 40.6cm.)  
Executed in 1981

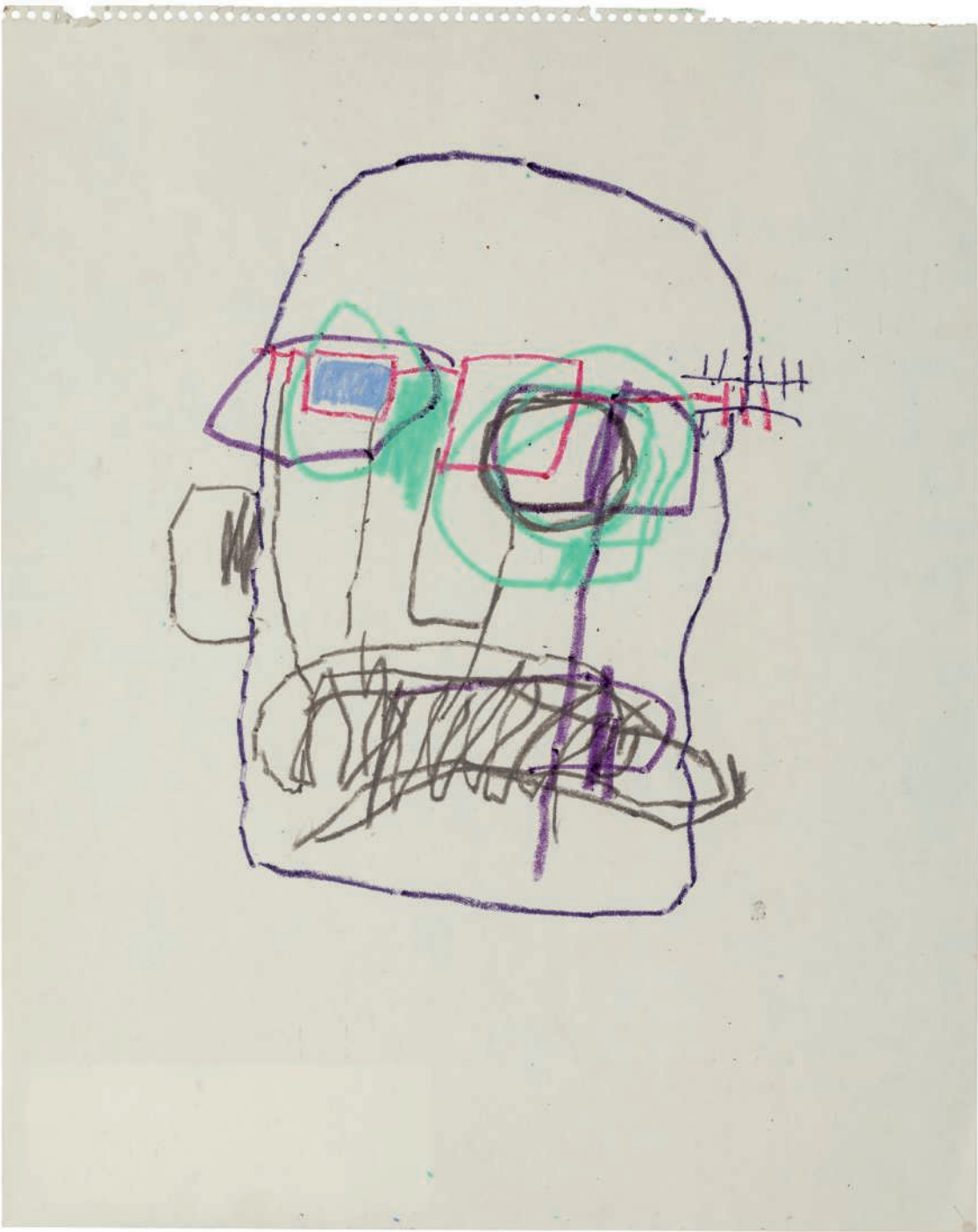
£200,000-300,000  
US\$260,000-390,000  
€220,000-330,000

**PROVENANCE:**  
Annina Nosei Gallery, New York.  
Private Collection, France (acquired in 1985), thence by descent.  
Anon. sale, Phillips New York, 10 November 2015, lot 233.  
Private Collection, New York.  
Acquired from the above by the present owner.

This work is registered in the Annina Nosei Gallery  
Archive, Fales Library and Special Collections, New York  
under inventory number 3576.

From a flurry of green and purple emerges Jean-Michel Basquiat’s *Untitled*, a dramatic and striking portrait, a face in suspended motion. Basquiat often worked at great speed, a nod to his days as the graffiti artist SAMO, a figure known throughout New York City. *Untitled* evinces a similar force and feeling, evident in the wild, boisterous streaks of the skeletal face. Composed of spontaneous yet decisive gestures, the drawing is a testament to Basquiat’s skills as a draughtsman and his ability to affix raw energy to paper. Created in 1981, the year of the artist’s first exhibition, *New York/New Wave* at MoMA PS1, this work marks a pivotal moment in the Basquiat career as he leapt from the anonymity of a graffiti artist to a global celebrity. The following summer, he would become the youngest artists ever to exhibit at *documenta VII*, where his canvases were shown alongside those of Cy Twombly and Andy Warhol, among others.

LOT ESSAY



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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PROPERTY FROM A PRIVATE BRITISH COLLECTION

## λ225 **ADRIAN GHENIE (B. 1977)**

*Study for The Blue Rain*



signed 'Ghenie' (on the reverse)  
acrylic and printed paper collage on paper  
16 $\frac{7}{8}$  x 10 $\frac{5}{16}$ in. (42.8 x 27cm.)  
Executed in 2009

**£12,000–18,000**  
**US\$16,000–23,000**  
**€14,000–20,000**

### PROVENANCE:

Blain Southern, London.  
Private Collection, UK.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at [christies.com](https://www.christies.com).



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

## \*226 **GEORGE CONDO (B. 1957)**

*Group of Female Nudes*



signed and dated 'Condo 2010' (upper left)  
coloured pencil on paper  
22 $\frac{3}{8}$  x 30 $\frac{1}{16}$ in. (56.7 x 76.4cm.)  
Executed in 2010

**£45,000–55,000**  
**US\$59,000–71,000**  
**€50,000–60,000**

### PROVENANCE:

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



**\*227 GEORGE CONDO (B. 1957)**

*Blue Nude*



signed and dated 'Condo 2000' (upper left)  
pastel on paper  
24 x 18 7/8 in. (61 x 48 cm.)  
Executed in 2000

**£70,000–100,000**

**US\$91,000–130,000**

**€77,000–110,000**

**PROVENANCE:**

Galerie Andrea Caratsch, St. Moritz.

Acquired from the above by the present owner.



Otto Dix, *Venus with black gloves*, 1932.  
Private collection.  
Artwork: ©Otto Dix, DACS 2020.  
Photo: © akg-images.





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

228 **ALEX KATZ (B. 1927)**

*Ada*

signed and dated 'Alex Katz 04' (on the overlap)

oil on canvas

95⅞ x 33½in. (243.6 x 85.2cm.)

Painted in 2004

£200,000–300,000

US\$260,000–390,000

€220,000–330,000

**PROVENANCE:**

PaceWildenstein Gallery, New York.

Private Collection, New York.

Anon. sale, Christie's New York, 16 November 2006, lot 238.

Timothy Taylor Gallery, London.

Acquired from the above by the present owner in 2007.

**EXHIBITED:**

New York, PaceWildenstein Gallery, *Alex Katz: Twelve Paintings*, 2004, p. 37 (illustrated in colour, p. 29).

Rising almost 2.5 metres in height, *Ada* (2004) is a majestic portrait by Alex Katz. Wearing an olive sweater and black jacket, the artist's wife, Ada, is depicted in intimate close-up on monumental scale. Her expression is serene, and her skin lit as if by warm evening light. Katz employs the wet-on-wet technique that he has used since the mid-1960s to create a direct surface of clear, lucid planes of colour; fluid brushstrokes blend elegant streaks of grey into Ada's dark hair. The couple met almost half a century before the present work was painted, at an exhibition opening of Katz's in the East Village. Katz remembers that 'Ada had a tan, and a great smile, and she was with this guy who looked like Robert Taylor – fantastic-looking guy. But he didn't put her coat on – I did' (A. Katz quoted in C. Tomkins, 'Alex Katz's Life in Art', *The New Yorker*, 20 August 2018). They married in February 1958. Since meeting Ada, Katz has painted her more than two hundred times, and she remains his greatest muse.

**LOT ESSAY**



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Check the Conditions of Sale at christies.com.





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ229 **CHRIS OFILI (B. 1968)**

- (i) *Untitled*
- (ii) *Untitled*



each: signed twice and dated 'CHRIS OFILI Chris Ofili 2006' (on the reverse)  
 each: watercolour and graphite on paper  
 each: 9¼ x 6¼in. (23.6 x 16cm.)  
 each: Executed in 2006

£10,000–15,000  
 US\$13,000–19,000  
 €11,000–16,000

**PROVENANCE:**  
 each: David Zwirner, New York.  
 Acquired from the above by the present owner in 2006.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
 Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
 Check the Conditions of Sale at christies.com.



λ230 **HURVIN ANDERSON (B. 1965)**

*Ball Watching I*



signed and titled 'HURVIN ANDERSON "BALL WATCHING I"' (on the reverse)  
 gouache on paper laid on board  
 11⅞ x 16½in. (30.2 x 42cm.)  
 Executed in 1997

£20,000–30,000  
 US\$26,000–39,000  
 €22,000–33,000

**PROVENANCE:**  
 Jill George Gallery, London.  
 Acquired from the above by the present owner *circa* 1997.





λ231 **WILHELM SASNAL (B. 1972)**

*Untitled*

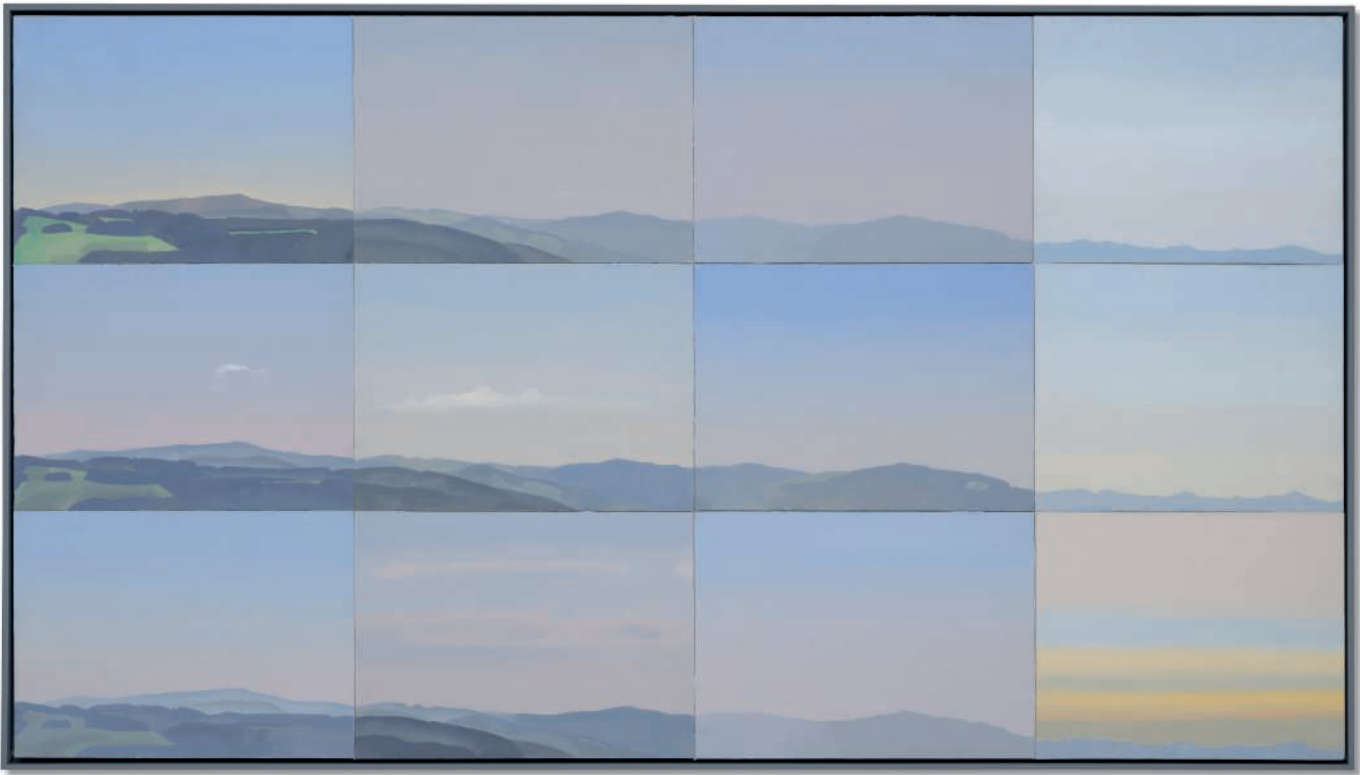


signed and dated 'WILHELM SASNAL 2013' (on the overlap)  
oil on canvas  
86<sup>5</sup>/<sub>8</sub> x 70<sup>1</sup>/<sub>2</sub>in. (220 x 179cm.)  
Painted in 2013

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**  
Foksal Gallery Foundation.  
Acquired from the above by the present owner in 2013.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ232 **PETER DREHER (1932-2020)**

*Schöne Tage im Hochschwarzwald (Lovely Days in the Black Forest)*



variously incised with date and time (upper edge of each part); signed, titled and dated "'Schöne Tage im Hochschwarzwald" Peter Dreher 13.9.99' (on the reverse)  
oil on canvasboard, in twelve parts, mounted on  
aluminum  
overall: 28<sup>3</sup>/<sub>8</sub> x 50<sup>3</sup>/<sub>4</sub>in. (72 x 129cm.)  
Painted in 1999

£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

**PROVENANCE:**  
Galerie Herrmann & Wagner, Berlin (aquired directly from the artist).  
Guido Sammelselg Collection, Estonia.  
Acquired from the above by the present owner in 2013.

**EXHIBITED:**  
Berlin, Galerie sphn, *Phenomenon of Time*, 2004.



233 **UGO RONDINONE (B. 1964)**

*siebenundzwanzigstermaizweitausendundzwei*



acrylic airbrush on canvas and silkscreen on Plexiglas plaque  
diameter: 86<sup>5</sup>/<sub>8</sub>in. (220cm.)  
Executed in 2002

**£80,000–120,000**

**US\$110,000–150,000**

**€88,000–130,000**

**PROVENANCE:**

Hauser & Wirth & Presenhuber, Zurich.  
Galerie Krobath, Vienna.  
Private Collection, Athens (acquired from the above).  
Anon. sale, Phillips de Pury & Company London, 29 June 2008,  
lot 282.  
Acquired at the above sale by the present owner.

**'Art is always bigger than what  
we can think about or talk about!  
Every good art has the power to  
stop me, to suspend me. I am not  
anymore the way I was before. A  
magic moment has happened and  
it transformed me'**

— Ugo Rondinone



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Check the Conditions of Sale at christies.com.



λ\*234

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

GÜNTHER FÖRG (1952-2013)

Untitled

signed and dated 'Förg 08' (upper right)  
acrylic and oil on canvas  
69¼ x 78¾in. (175.8 x 200cm.)  
Painted in 2008

£250,000–350,000  
US\$330,000–450,000  
€280,000–380,000

**PROVENANCE:**  
Greene Naftali, New York.  
Gio Marconi, Milan.  
Private Collection.  
Acquired from the above by the present owner in 2013.

This work is recorded in the archive of Günther Förg as  
No. *WVF.08.B.0101*.

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

An expansive revelation of chromatic joy, Günther Förg’s *Untitled* is a striking example from his series of ‘spot paintings’ created between 2007 and 2009. Among the artist’s final canvases, these works present a grand crescendo to a career spent dedicated to colour, physicality, and form. For Förg, painting was a site of experimentation in which the colours themselves determined the composition, and in *Untitled*, the shimmering purples, reds and blues form a veritable ballet against the white ground. Förg marked the canvas with tactile marks, which he illuminated with veils of blushing pink washes. Each gesture gives life to a composition suffused with pleasure. ‘One cannot even begin to appraise the effect of floating, dancing colours’, said art historian Rudi Fuchs. ‘Their sparkling behaviour, elusive as light on splashing water, is a main source for the elusive energy in these paintings’ (R. Fuchs, *Günther Förg: Back and Forth*, Cologne 2008, pp. 9–10).

LOT ESSAY



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λ235 **GERHARD RICHTER (B. 1932)**

14.04.08



signed and dated '14.4.08 – Richter' (on the mount)  
enamel on printed paper mounted on card  
sheet: 11¾ x 8¼in. (28.8 x 21cm.)  
overall: 16½ x 15in. (42 x 38cm.)  
Executed in 2008

£60,000–80,000  
US\$78,000–100,000  
€66,000–88,000

**PROVENANCE:**  
Acquired directly from the artist by the present owner in 2008.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ236 **GEORG BASELITZ (B. 1938)**

*Frank und Lucien en plein air (Frank and Lucien en plein air)*



signed with artist's initials, titled twice and dated 'Frank und Lucien 7.XII.08 G.B. plain Air pleinair' (upper edge)  
India ink and watercolour on paper  
26 x 19⅞in. (66 x 50.4cm.)  
Executed in 2008

£25,000–35,000  
US\$33,000–45,000  
€28,000–38,000

**PROVENANCE:**  
White Cube, London.  
Acquired from the above by the present owner.

**EXHIBITED:**  
London, White Cube, *Georg Baselitz: Mrs Lenin and the Nightingale*, 2009, p. 93 (illustrated in colour, p. 83).



λ\*237 **GERHARD RICHTER (B. 1932)**

*Abstraktes Bild (Abstract Painting)*



signed, numbered and dated '447 Richter, 1979' (on the reverse)

oil on canvas

21¾ x 21¾in. (55.4 x 55.3cm.)

Painted in 1979



£180,000–220,000

US\$240,000–280,000

€200,000–240,000

**PROVENANCE:**

Galerie Liliane & Michel Durand-Dessert, Paris.

Private Collection, Paris.

Galerie Springer and Winckler, Berlin.

Anon. sale, Pierre Bergé and Associés Paris, 6 July 2009, lot 236.

Private Collection, Europe (acquired at the above sale).

Private Collection, London.

Acquired from the above by the present owner in 2019.

**LITERATURE:**

J. Harten, *Gerhard Richter: Bilder / Paintings 1962-1985*, exh. cat., Düsseldorf, Städtische Kunsthalle Düsseldorf, 1986, p. 391, no. 447 (illustrated, p. 221).

*Gerhard Richter: Paintings*, exh. cat., New York, Marian

Goodman Gallery, 1987, p. 6.

*Gerhard Richter: Werkübersicht / Catalogue raisonné 1962-1993*,

Bonn 1993, vol. III, p. 171, no. 447 (illustrated in colour, unpagged).

D. Elger (ed.), *Gerhard Richter: Catalogue Raisonné Volume 3 1976-1987*, Osfildern 2013, p. 154, no. 447 (illustrated in colour).

Flush with electric red, bright green, and sweeps of a twilit grey, *Abstraktes Bild (Abstract Painting)* marks an important moment in Gerhard Richter’s singular practice. Created in 1979, the present work captures Richter’s burgeoning conceptual reflections; in particular, the viability of painting and the supposed tension between abstraction and figuration. Unique in its composition and dating to the artist’s earliest experiments with the relationship between image and medium, the present work is a stunning example of Richter’s iconic *Abstrakte Bilder* series. In *Abstraktes Bild*, Richter spontaneously sweeps the colours across the intimate canvas, his bands of scarlet drawing the eye across the composition, blurring their contours so they seem to recede out of focus. As Robert Storr enthusiastically attested, ‘It is hard to think of him as anything other than one of the great colourists of late twentieth-century painting’ (R. Storr, quoted in *Gerhard Richter: Forty Years of Painting*, exh. cat., Museum of Modern Art, New York, 2002, p. 70).



**FULL LOT DETAILS**

**LOT ESSAY**

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λ238 **SIGMAR POLKE (1941-2010)**

*Untitled*



signed and dated 'SPolke 79' (lower right edge)  
gouache on paper  
39¼ x 27½in. (99.8 x 69.8cm.)  
Executed in 1979

**£70,000-90,000**  
**US\$91,000-120,000**  
**€77,000-99,000**

**PROVENANCE:**  
Galerie Max Hetzler, Stuttgart.  
Acquired from the above by the present owner in 1985.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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λ239 **ANSELM KIEFER (B. 1945)**

*Ave Maria*



titled 'Ave Maria' (upper edge)  
oil, emulsion, acrylic, shellac, clay and rose collage on card and burlap laid on board, in artist's frame  
75¼ x 55½ x 3¾in. (191.1 x 141 x 8.5cm.)  
Executed in 2008



£200,000-300,000  
US\$260,000-390,000  
€220,000-330,000

**PROVENANCE:**

Galerie Thaddaeus Ropac, Salzburg.  
Acquired from the above by the present owner.

**EXHIBITED:**

Salzburg, Galerie Thaddaeus Ropac, *Maria durch ein Dornwald ging*, 2008 (illustrated in colour, p.83).

Consumed by a fiery blaze of light, *Ave Maria* is a visionary large-scale work from Anselm Kiefer’s cycle of paintings devoted to the Virgin Mary. Stretching nearly two metres in height, its visceral, tactile surface looms before the viewer like an ancient fragment of earth, bedecked with roses and inscribed with the titular salutation. Created between 2007 and 2008, this series of works extended Kiefer’s long artistic engagement with Christian iconography, marking a return to his own religious heritage. Raised as a Catholic, the artist served as an altar boy in church – he claims to still be able to recite the Latin mass – and

was enthralled by religion’s transcendental promises. Though he gradually renounced its practices over the years, he maintained a deeply spiritual outlook in his work, weaving together a variety of sacred texts with narratives drawn from mythology, literature, history and philosophy. In the present series of paintings, Kiefer explores his fascination with the Marian dogmas through a number of biblical invocations. Specifically, *Ave Maria* may be said to conjure the ‘burning bush’ that appeared to Moses in the Book of Exodus. In Orthodox tradition, this phenomenon is said to foretell the immaculate conception: just as the bush remained unburnt by the flames, so too would Mary bear Christ while remaining a virgin. Arguably, the image also stands as a metaphor for Kiefer’s own art, which seeks to extract metaphysical wonderment from raw, elemental materials. In *Ave Maria*, the result is a powerful hymn to creativity and fertility: an epiphanic vision made incarnate.



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λ240 **PER KIRKEBY (1938-2018)**

*Untitled*



signed and dated 'PER KIRKEBY 1978' (on the reverse)  
oil, wax crayon and graphite on masonite  
48½ x 48½in. (122.3 x 122.3cm.)  
Painted in 1978



£70,000–100,000  
US\$91,000–130,000  
€77,000–110,000

**PROVENANCE:**

Private Collection, Ikast.  
Anon. sale, Bruun Rasmussen, 30 March 2004, lot 134.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Stockholm, Moderna Museet Stockholm, *Per Kirkeby: måleri, skulptur, teckningar, böcker, film, 1964-1990*, 1990, no. 40.  
Humblebæk, Louisiana Museum of Modern Art, *Per Kirkeby*, 1990.  
Oslo, National Museum of Contemporary Art, *Per Kirkeby*, 1990–1991, no. 22.  
Aarhus, Aarhus Kunstmuseum, *Panorama Per Kirkeby*, 1998.

**LITERATURE:**

A. Hejlskov Larsen, *Per Kirkeby: Paintings 1978-1989*, Aarhus 2016, pp. 16 and 281, no. M381 (illustrated in colour, pp. 18 and 354).

**'Painting is laying layer upon layer. Without exception it is fundamental to all painted pictures even if they look as if they were done in one movement. The movement has always crossed its own track somewhere'**

— Per Kirkeby





λ241 **ANSELM KIEFER (B. 1945)**

*Olympia*



signed and dated 'Anselm Kiefer '89' (on the backing board)  
acrylic, emulsion and ashes on gelatin silver print in two parts laid on board, in artist's frame  
59 x 44<sup>5</sup>/<sub>8</sub>in. (149.8 x 113.4cm.)  
Executed in 1989

£180,000-250,000  
US\$240,000-320,000  
€200,000-270,000

**PROVENANCE:**  
Alan Koppel Gallery, Chicago.  
Private Collection, Illinois.  
Anon. sale, Christie's New York, 14 May 2008, lot 484.  
Private Collection (acquired at the above sale).  
Anon. sale, Christie's London, 15 February 2012, lot 250.  
Acquired at the above sale by the present owner.

In a panel of shimmering black, Anselm Kiefer's *Olympia*, 1989, raises an ethereal figure from its astral depths. The titular Olympia references the ancient Hellenic sanctuary where Greeks gathered for the Olympic Games, which they played to celebrate and curry favour with Zeus. Mount Olympus itself is both home to the twelve Olympians, or the reigning Greek gods, as well as the country's highest mountain. Here is where myth and reality collide, and in the two equal panels of *Olympia*, Kiefer's divine figure breathes life into the world of men. Indeed, the

relationship between the spiritual and man-made realms is one of the artist's chief preoccupations, here further embodied by his use of lead. The material 'affects me more than all other metals,' Kiefer has said. 'In alchemy, this metal stood on the lowest rung of the process of extracting gold. On the one hand, lead was bluntly heavy and connected to Saturn, the hideous man – on the other hand it contains silver and was also already the proof of other spiritual levels' (A. Kiefer, quoted in G. Celant, *Anselm Kiefer*, exh. cat., Bilbao, Guggenheim Museum, 2007, p. 183). Reincarnating ancient beliefs in paint has long been central to Kiefer's practice, first through his examinations of the post-war German psyche and then as a means for understanding the world to which he bears witness. Through his own symbolic system, Kiefer not only allegorizes the past but also gives language to contemporary experience. In *Olympia*, the gods of Attica transcend time only to be reborn once again.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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# SCORCHED EARTH

WORKS SOLD TO BENEFIT MIGRATE ART



► Founded in 2016, Migrate Art believes that art can change the world. In collaboration with many of the world's leading contemporary artists, the social enterprise's projects support displaced and homeless communities worldwide. For 'Scorched Earth', Migrate Art presents a collection of new works created in direct response to the widespread burning of crop fields in Iraqi Kurdistan. Deliberately set to be intimidating and destructive, the fires have devastated crop lands, impacted revenues, and threatened food security across the region. To memorialise the catastrophe, Migrate Art

produced a paint made from ash collected from the burnt fields. Participating artists incorporated the pigment into a series of works made in response to this humanitarian and ecological disaster. Christie's is proud to support Migrate Art and its continued dedication to humanitarian needs around the world. Proceeds from this sale will be divided between Migrate Art and its three charity partners: RefuAid, Refugee Community Kitchen, and The Lotus Flower, whose work supports those impacted by homelessness and the global refugee crisis.





SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ242 **JULES DE BALINCOURT (B. 1972)**

*It Depends on What Direction You Look In*



signed, titled and dated 'Jules de Balincourt "IT DEPENDS ON WHAT DIRECTION YOU LOOK IN"  
2020' (on the reverse)  
scorched earth oil, oil and oilstick on board  
34 x 30 1/8 in. (86.5 x 76.4 cm.)  
Executed in 2020

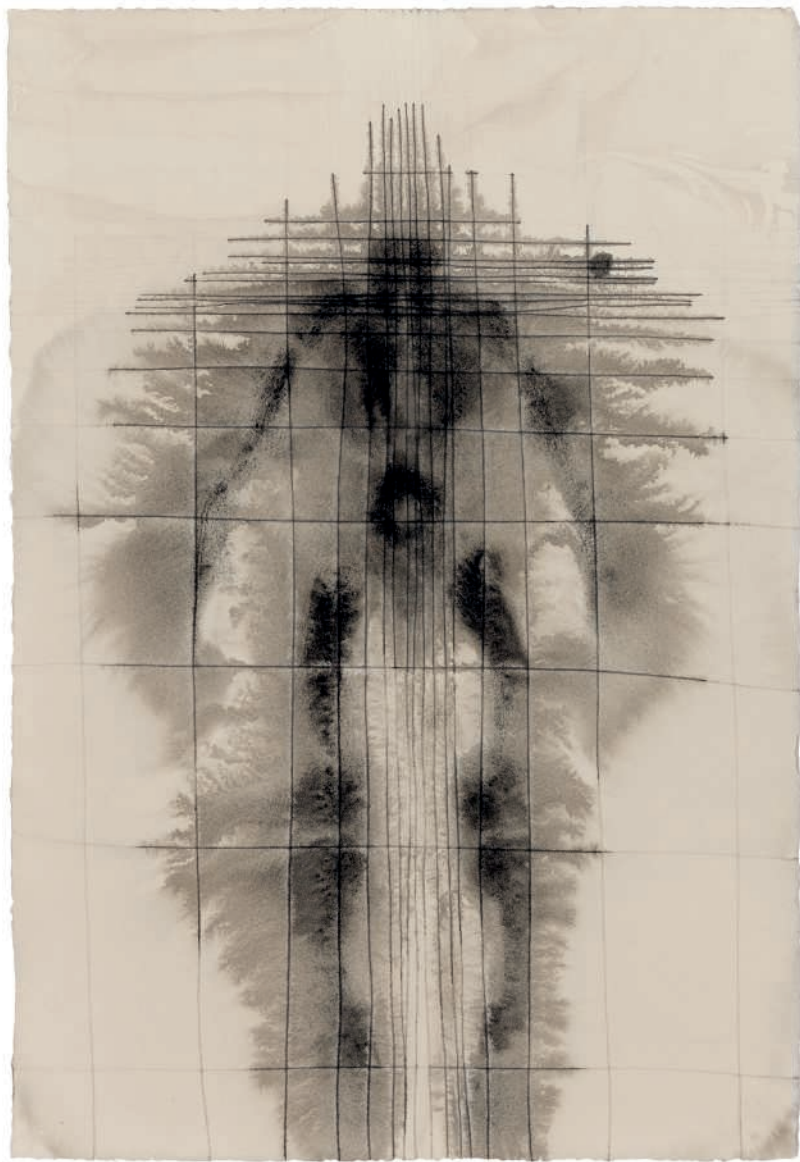
£20,000–30,000  
US\$26,000–39,000  
€22,000–33,000

**PROVENANCE:**  
Donated by the artist.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ243 **ANTONY GORMLEY (B. 1950)**

*Hold*



signed, titled, dedicated and dated 'Hold for Migrate Antony 2020' (on the reverse)  
scorched earth, carbon and casein on paper  
22 x 15 1/8 in. (55.8 x 38.3 cm.)  
Executed in 2020

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**  
Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at [christies.com](https://www.christies.com).



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ244 **JASON MARTIN (B. 1970)**

*Untitled*



Scorched earth and mixed media on aluminium  
19 1/8 x 13 1/4 x 3 1/2 in. (48.6 x 33.8 x 9 cm.)  
Executed in 2020



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

**PROVENANCE:**  
Donated by the artist.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

## 245 LOIE HOLLOWELL (B. 1983)

### *Red Earth*



signed, titled twice and dated 'Loie Hollowell "Red Earth" "Red Earth" 2020' (on the stretcher); signed and titled twice "'Red Earth" "Red Earth" Loie Hollowell' (on the reverse)

scorched earth oil, oil, acrylic medium and sawdust on linen over panel

12 x 9 x 1<sup>3</sup>/<sub>8</sub>in. (30.6 x 23 x 3.4cm.)

Executed in 2016–2020

£25,000–35,000

US\$33,000–45,000

€28,000–38,000

#### PROVENANCE:

Donated by the artist.

**'...while *Red Earth* at first reads as a landscape, I see it more as an experiment with perspective. It's more psychological than physical, and the horizon that lies ahead is meant to be a source of optimism and love for the future ahead... I felt inspired to participate because providing safe passage for families and refugees is important work, and I'm honoured to be able to help'**

— Loie Hollowell







SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ246 **NATHALIE DU PASQUIER (B. 1957)**

*Untitled*

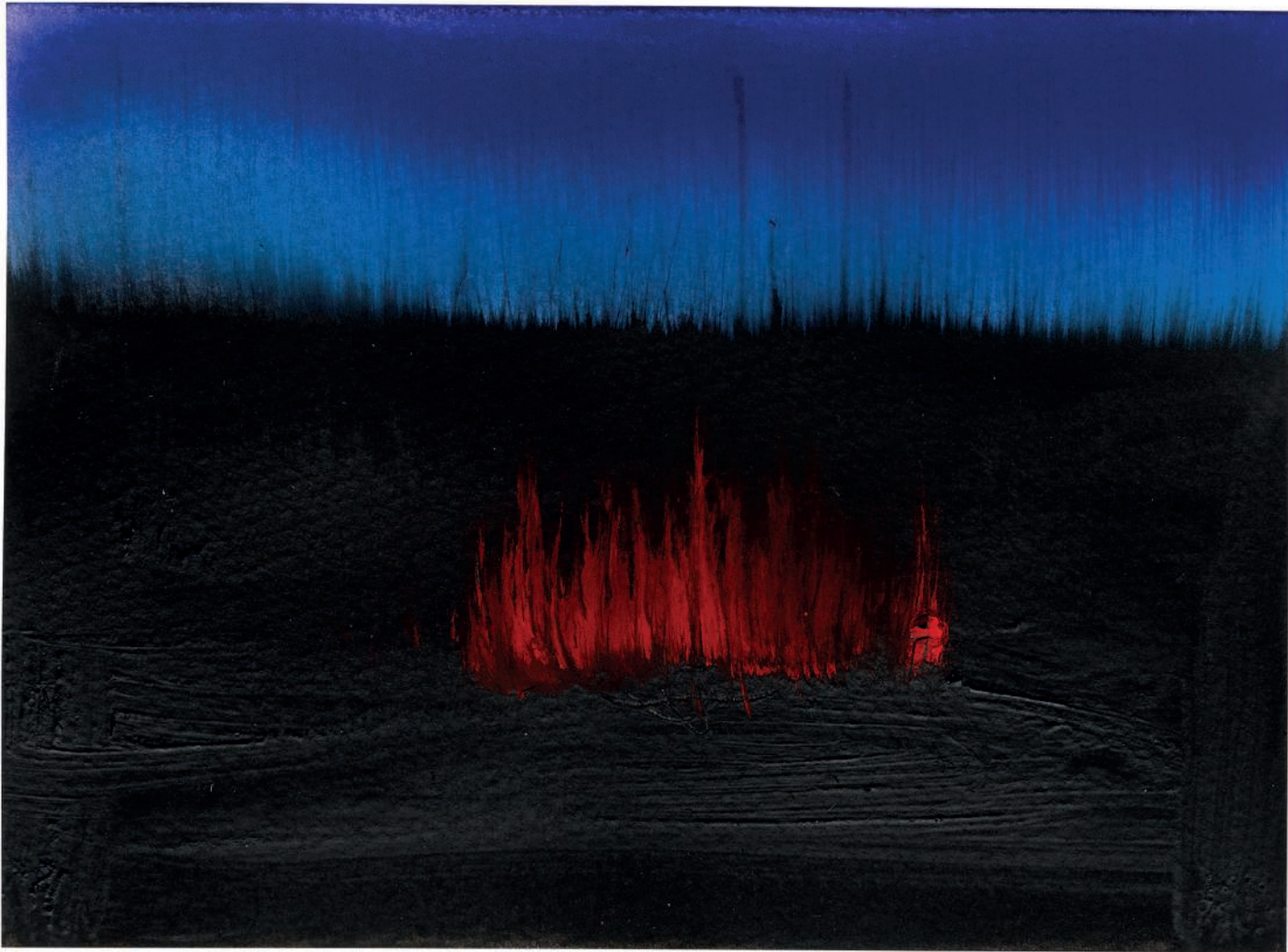


signed and dated 'Du Pasquier 2020' (on the reverse)  
scorched earth acrylic and acrylic on canvas  
19¾ x 19¾in. (50 x 50cm.)  
Painted in 2020

£6,000-8,000  
US\$7,800-10,000  
€6,600-8,800

**PROVENANCE:**  
Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ247 **ANISH KAPOOR (B. 1954)**

*Scorched Earth*



signed and dated 'Anish Kapoor 2020' (on the reverse)  
gouache and charcoal on paper  
5½ x 7½in. (13.9 x 19cm.)  
Executed in 2020

£8,000-12,000  
US\$11,000-15,000  
€8,800-13,000

**PROVENANCE:**  
Donated by the artist.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ248 **RAQIB SHAW (B. 1974)**

*Reflections on the Country Without a Post Office*



signed, titled and dated "'Reflections on the country without a post office" Raqib Shaw 2020' (on the reverse)  
scorched earth acrylic and enamel on aluminium

11¾ x 18⅞in. (30 x 48cm.)

Executed in 2020



£30,000–50,000

US\$39,000–64,000

€33,000–55,000

**PROVENANCE:**

Donated by the artist.

**'Whether or not today's refugees  
are fleeing from political or  
economic trouble, I identify  
with, and have great empathy  
for the sense of displacement  
they must feel. The only way I  
can express my true feelings is  
through my art - as a means of  
release and escapism - so I am  
happy to be contributing to the  
Migrate Art project in aid of this  
worthwhile cause'**

— Raqib Shaw








SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ249 **PIERS SECUNDA (B. 1976)**

*Mosul Museum 2018*

 signed twice, titled and dated 'Piers Secunda "Mosul Museum 2018" 2020 Piers Secunda' (on the reverse)  
Mosul Museum charcoal ink on paper  
16¾ x 23¾in. (42.5 x 60.3cm.)  
Executed in 2020

£2,000-3,000  
US\$2,600-3,900  
€2,200-3,300

**PROVENANCE:**  
Donated by the artist.


In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ250 **CONOR HARRINGTON (B. 1980)**

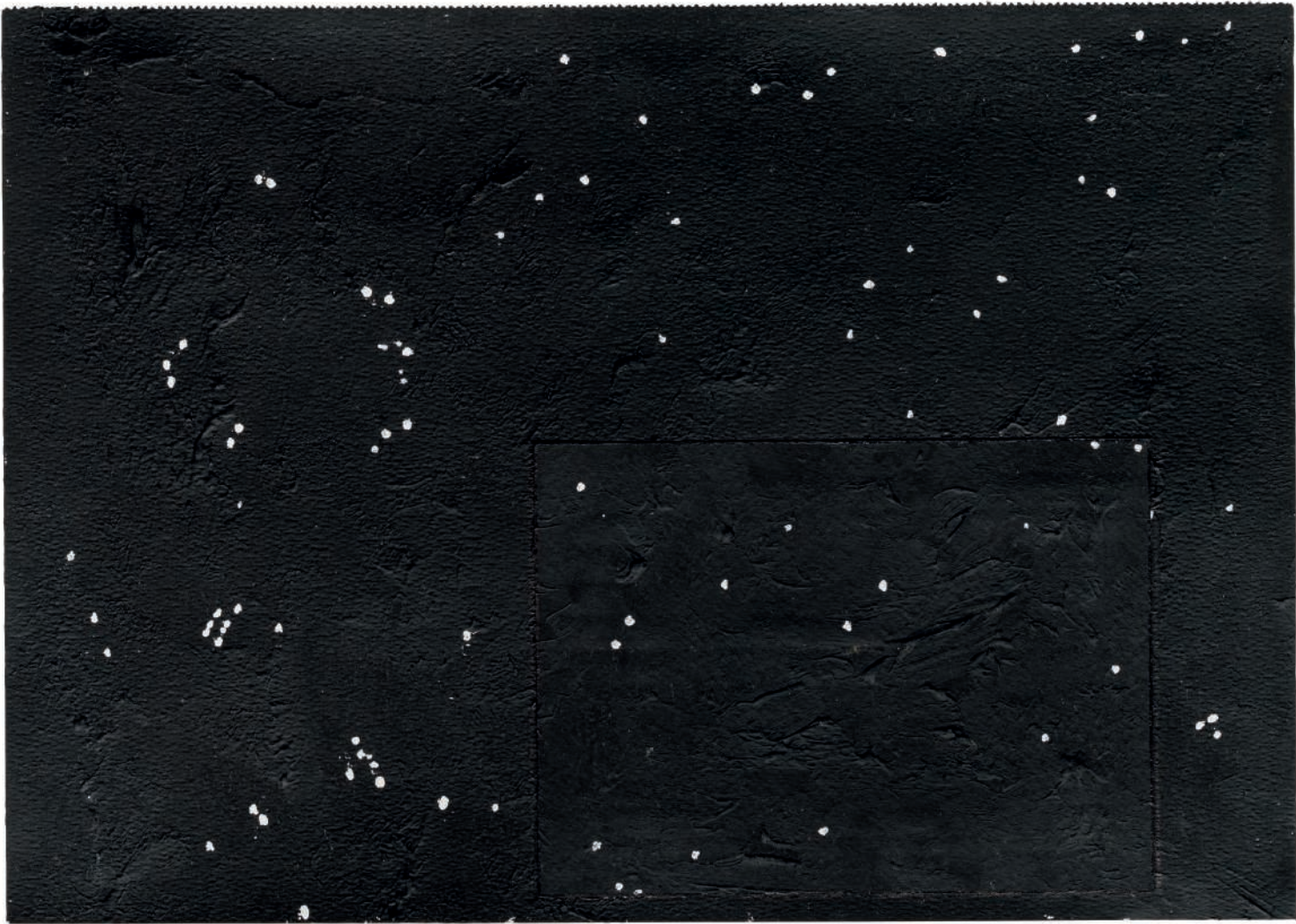
*Rubble on a Pedestal!*

 signed and dated 'Conor Harrington 2020' (on the reverse)  
scorched earth oil on board  
23⅝ x 31½in. (60 x 80 cm.)  
Painted in 2020

£6,000-8,000  
US\$7,800-10,000  
€6,600-8,800

**PROVENANCE:**  
Donated by the artist.





SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ251 **RACHEL WHITEHEAD (B. 1963)**

*Untitled*

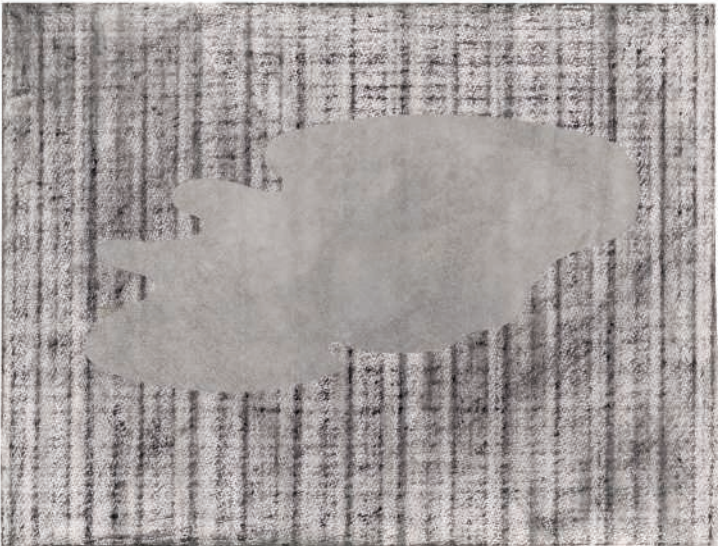
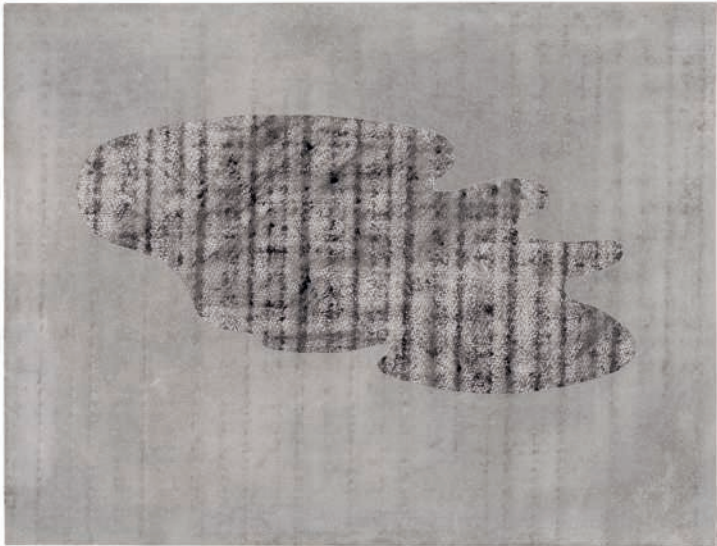


scorched earth and acrylic on collage on paper  
8⅞ x 12⅝in. (22.6 x 32cm.)  
Executed in 2020

£5,000–7,000  
US\$6,500–9,000  
€5,500–7,700

**PROVENANCE:**  
Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ252 **RICHARD DEACON (B. 1949)**

*(i) Mirage 1*

*(ii) Mirage 2*



(i) signed with artist's initials, titled and dated 'Mirage #1 RD 20' (on the reverse)  
(ii) signed with artist's initials, titled and dated 'Mirage #2 RD 20' (on the reverse)  
each: wax crayon on paper collage on paper  
each: 15 x 19½in. (38 x 49.6cm.)  
each: Executed in 2020

£3,000–5,000  
US\$3,900–6,400  
€3,300–5,500

**PROVENANCE:**  
Donated by the artist.





SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

253 **YAHON CHANG (B. 1948)**

*Untitled*



signed and dated 'YAHON 2020' (lower right)  
Chinese ink and scorched earth acrylic on canvas  
65 x 39½in. (165 x 99.5cm.)  
Executed in 2020

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

**PROVENANCE:**  
Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ254 **RICHARD LONG (B. 1945)**

*Untitled*



signed and dated 'Richardlong 2020' (on the reverse of the blade)  
scorched earth acrylic on wooden oar  
121⅝ x 4¼ x 2¼in. (308.8 x 10.9 x 5.8cm.)  
Executed in 2020

£8,000-12,000  
US\$11,000-15,000  
€8,800-13,000

**PROVENANCE:**  
Donated by the artist.





SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ255 **WALID SITI (B. 1954)**

*Trials*



signed and dated 'W. Siti '20' (lower left)  
scorched earth acrylic and plaster on straw collage on board, in artist's frame  
30¼ x 22¾ x 3¼in. (76.8 x 56.7 x 8.4cm.)  
Executed in 2020

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

**PROVENANCE:**  
Donated by the artist.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



SCORCHED EARTH: WORKS SOLD TO BENEFIT MIGRATE ART

λ256 **MONA HATOUM (B. 1952)**

*SE*



signed 'Mona Hatoum' (lower right)  
scorched earth and acrylic on card  
17⅞ x 14in. (45.4 x 35.6cm.)  
Executed in 2020

£6,000-8,000  
US\$7,800-10,000  
€6,600-8,800

**PROVENANCE:**  
Donated by the artist.





λ257 **ISA GENZKEN (B. 1948)**

*Weltempfänger (World Receiver)*



signed and dedicated 'Für Dieter isa genzken' (on the reverse)  
concrete with two telescopic metal antennae  
21¾ x 7½ x 3½in. (55.2 x 19 x 8.8cm.)  
Executed *circa* 1990



£25,000-30,000  
US\$33,000-39,000  
€28,000-33,000

**PROVENANCE:**

Acquired directly from the artist by the present owner *circa* 2004.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ258 **ALICJA KWADE (B. 1979)**

*Kaminuhr (Zentra) (Mantlepiece Clock (Zentra))*



1148.7g wood, 903.7g steel, 555.7g brass, 110g glass, 21.2g aluminum, 0.9g copper, 0.8g varnish, 0.5g leather  
and 0.05g felt in thirteen jars in display case  
55¼ x 61 x 12¾in. (140.5 x 155 x 32.5cm.)  
Executed in 2014

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**

König Galerie, Berlin.  
Acquired from the above by the present owner in 2015.

**FULL LOT DETAILS**





**\*259 CORY ARCANGEL (B. 1978)**

*Timeless Standards*



printed with the artist's signature and date '© Cory Arcangel 2012' (lower right)  
inkjet on canvas  
56½ x 40¾in. (143.5 x 102.5cm.)  
Executed in 2012

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

**PROVENANCE:**  
Lisson Gallery, London.  
Acquired from the above by the present owner in 2012.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



**260 JENNY HOLZER (B. 1950)**

*Blue & Red Corner: Lustmord, Erlauf*

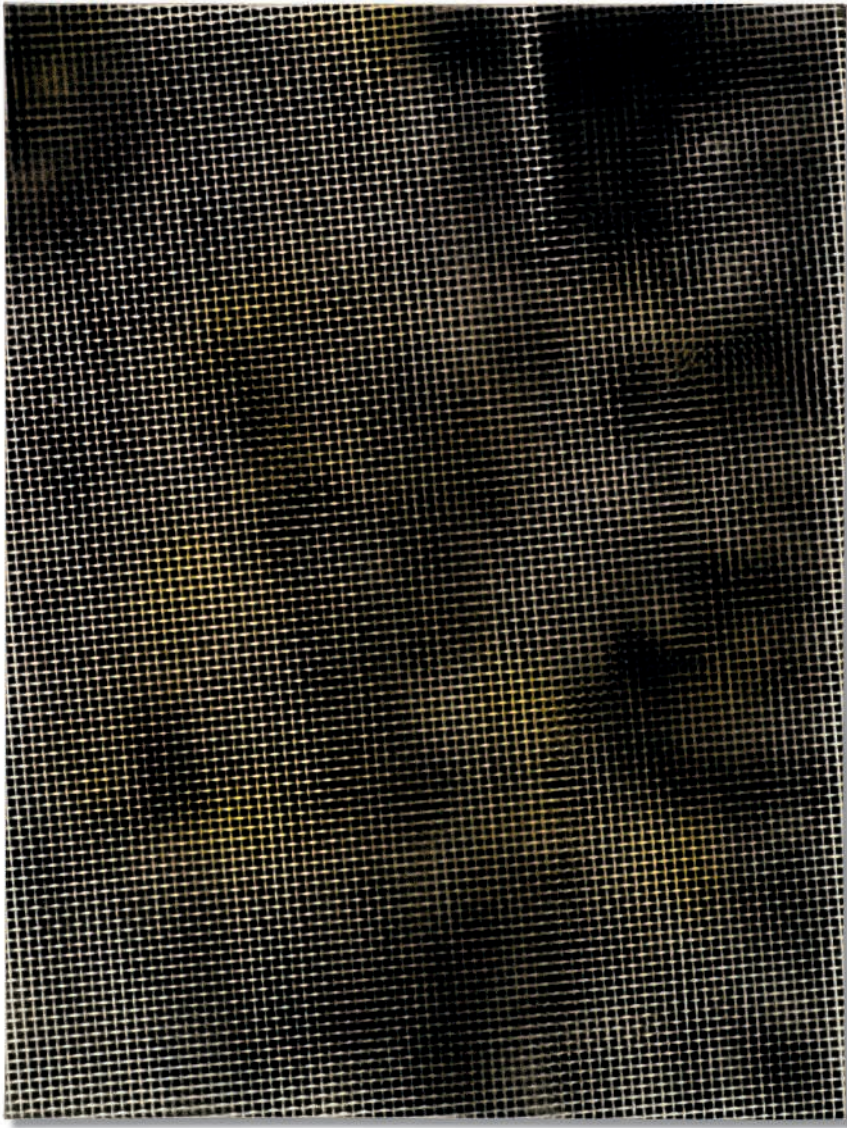


double-sided corner LED sign with blue and red diodes  
5¼ x 106¾ x 3in. (13.3 x 271.3 x 7.6cm.)  
Executed in 2004

£50,000-70,000  
US\$65,000-90,000  
€55,000-77,000

**PROVENANCE:**  
Sprüth Magers Lee, London.  
Acquired from the above by the present owner in 2005.





## 261 ISA GENZKEN (B. 1948)

### *More Light Research*



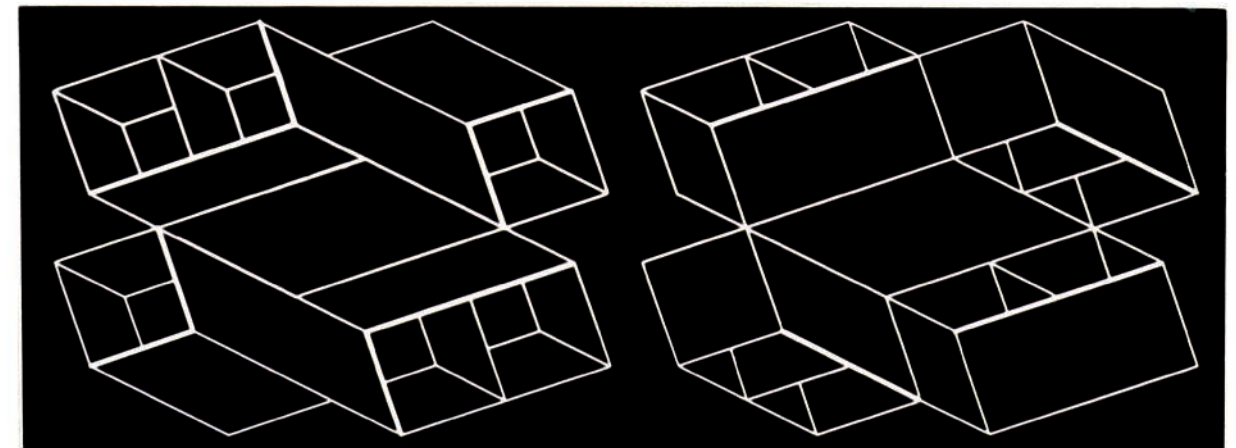
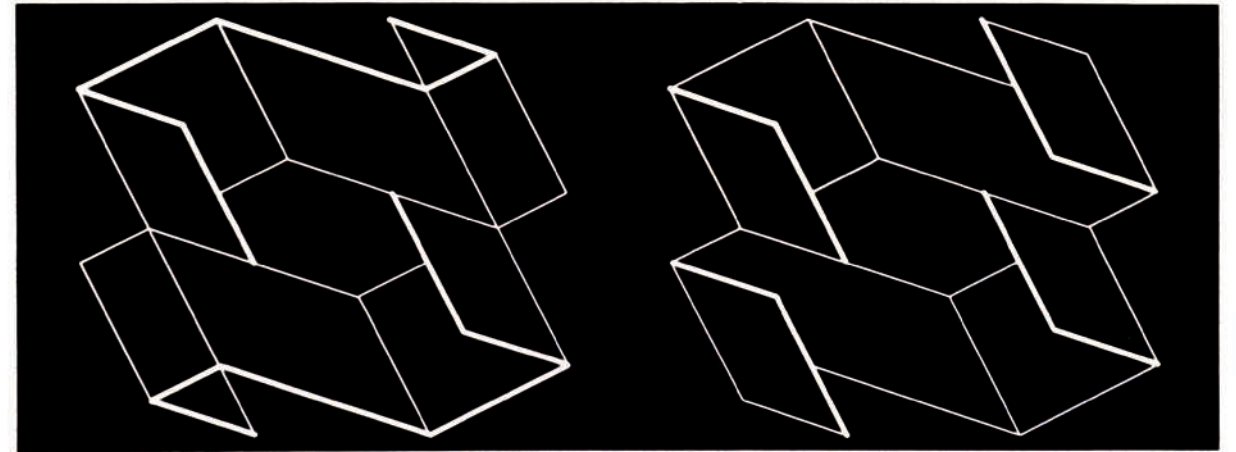
stamped with title "'MORE LIGHT RESEARCH'" (on the stretcher); signed and dated 'isa genzken, 1992' (on the reverse)  
lacquer on canvas  
32 <sup>3</sup>/<sub>8</sub> x 24 <sup>3</sup>/<sub>8</sub> in. (82.2 x 62cm.)  
Executed in 1992

#### PROVENANCE:

Acquired directly from the artist by the present owner.

#### LITERATURE:

B. Ruf and V. Loers (eds.), *Isa Genzken: 1992-2003 Ausstellungen, Arbeiten, Werkverzeichnis*, exh. cat., Mönchengladbach, Städtisches Museum Abteiberg, 2002-2003, no. 27 (illustrated, p. 148).



## 262 JOSEF ALBERS (1888-1976)

### *(i) Structural Constellation: Duo H*

### *(ii) Structural Constellation: Duo B*



each: incised with dedication 'für Max Imdahl Thanksgiving Day 1970' (on the reverse)  
each: machine-engraved plastic laminate  
each: 5 <sup>1</sup>/<sub>8</sub> x 13 <sup>5</sup>/<sub>8</sub> in. (13 x 34.5cm.)  
each: Executed in 1966, this work is from a proposed edition of thirty, only partially realised

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

#### PROVENANCE:

Max Imdahl Collection, Germany (a gift from the artist in 1970).  
Acquired from the above by the present owner in 1989.

#### LITERATURE:

G. Alviani (ed.), *Josef Albers*, Milan 1988, n. 124 (another example of (ii) illustrated, p. 84).


These works are registered in the *catalogue raisonné* of the paintings of Josef Albers as *1966.8.10*.



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ\*263 **GERHARD RICHTER (B. 1932)**

*Grau (Grey)*

 signed twice, signed with the artist's initials, numbered and dated thrice '334/10 Richter, 72 Richter, 28.3.74 28.3.74 G.R.' (on the reverse)  
oil on canvas  
39½ x 39½in. (100.4 x 100.4cm.)  
Painted in 1972–1974

£200,000–300,000  
US\$260,000–390,000  
€220,000–330,000

**PROVENANCE:**  
Galleria Renzo Spagnoli, Florence.  
Galerie Albert Baronian, Brussels.  
Galerie Micheline Szwajcer, Brussels.  
Simon Lee Gallery, London.  
Acquired from the above by the present owner in 2014.

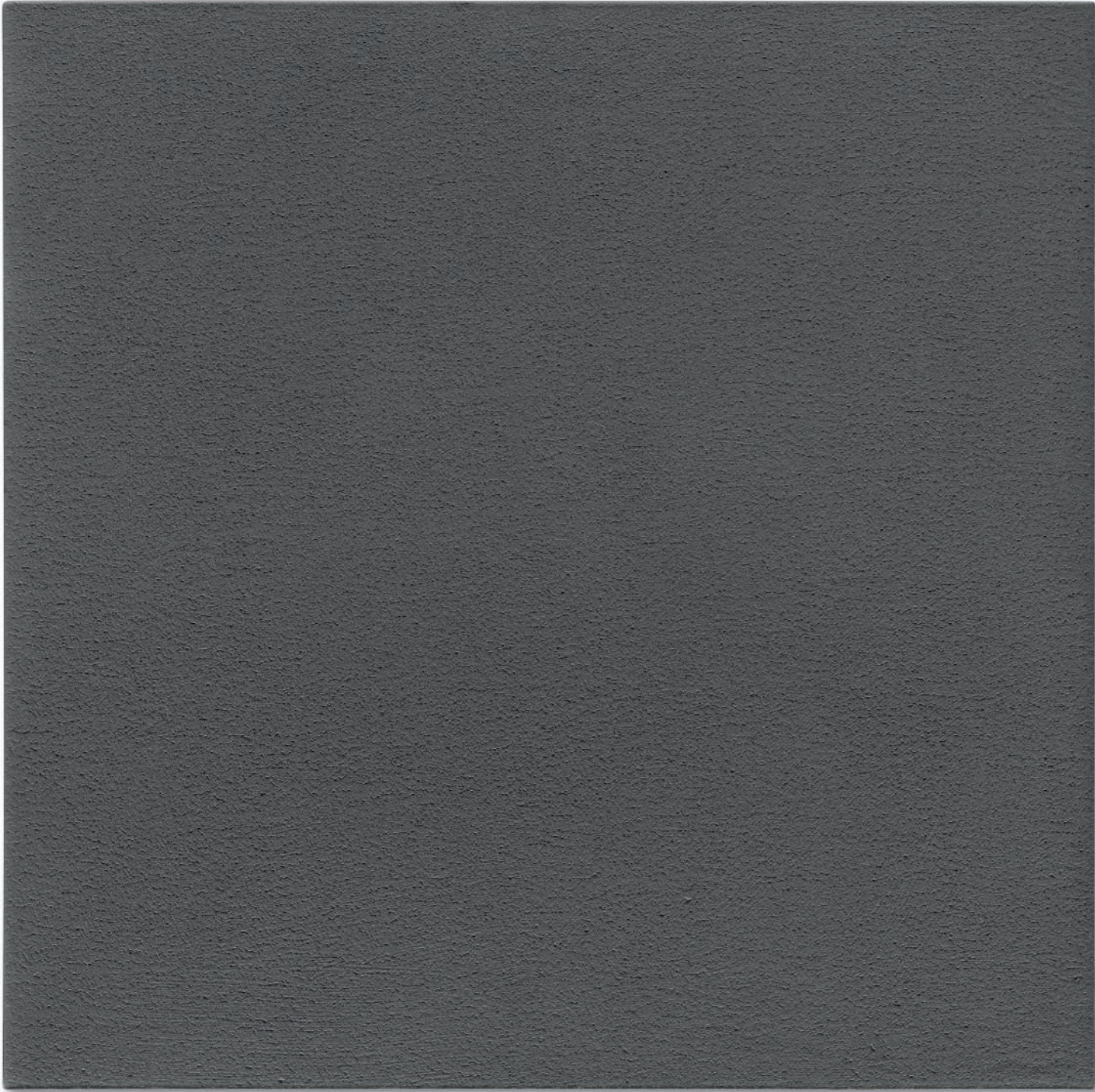
**EXHIBITED:**  
Mönchengladbach, Städtisches Museum, *Gerhard Richter. Graue Bilder*, 1974.  
Brunswick, Kunstverein Braunschweig, *Gerhard Richter. Graue Bilder*, 1975.  
Milan, Galleria La Bertesca, *Gerhard Richter*, 1975.  
Florence, Galleria Renzo Spagnoli, *Gerhard Richter*, 1976, no. 3 (illustrated).  
Genoa, Galleria La Bertesca, *Gerhard Richter*, 1976.  
Luxembourg, Casino Luxeumbourg – Forum d'art contemporain, *Un bel été / Ein schöner Sommer*, 1997.

**LITERATURE:**  
J. Harten, *Gerhard Richter: Bilder / Paintings 1962-1985*, exh. cat., Düsseldorf, Städtische Kunsthalle Düsseldorf, 1986, p. 382, no. 334/10 (illustrated, p. 158).  
*Gerhard Richter: Werkübersicht / Catalogue raisonné 1962-1993*, Bonn 1993, vol. III, p. 164, no. 334-10 (illustrated, unpagged).  
D. Elger (ed.), *Gerhard Richter: Catalogue Raisonné Volume 2 1968-1976*, Berlin 2017, p. 499, no. 334-10 (illustrated in colour).

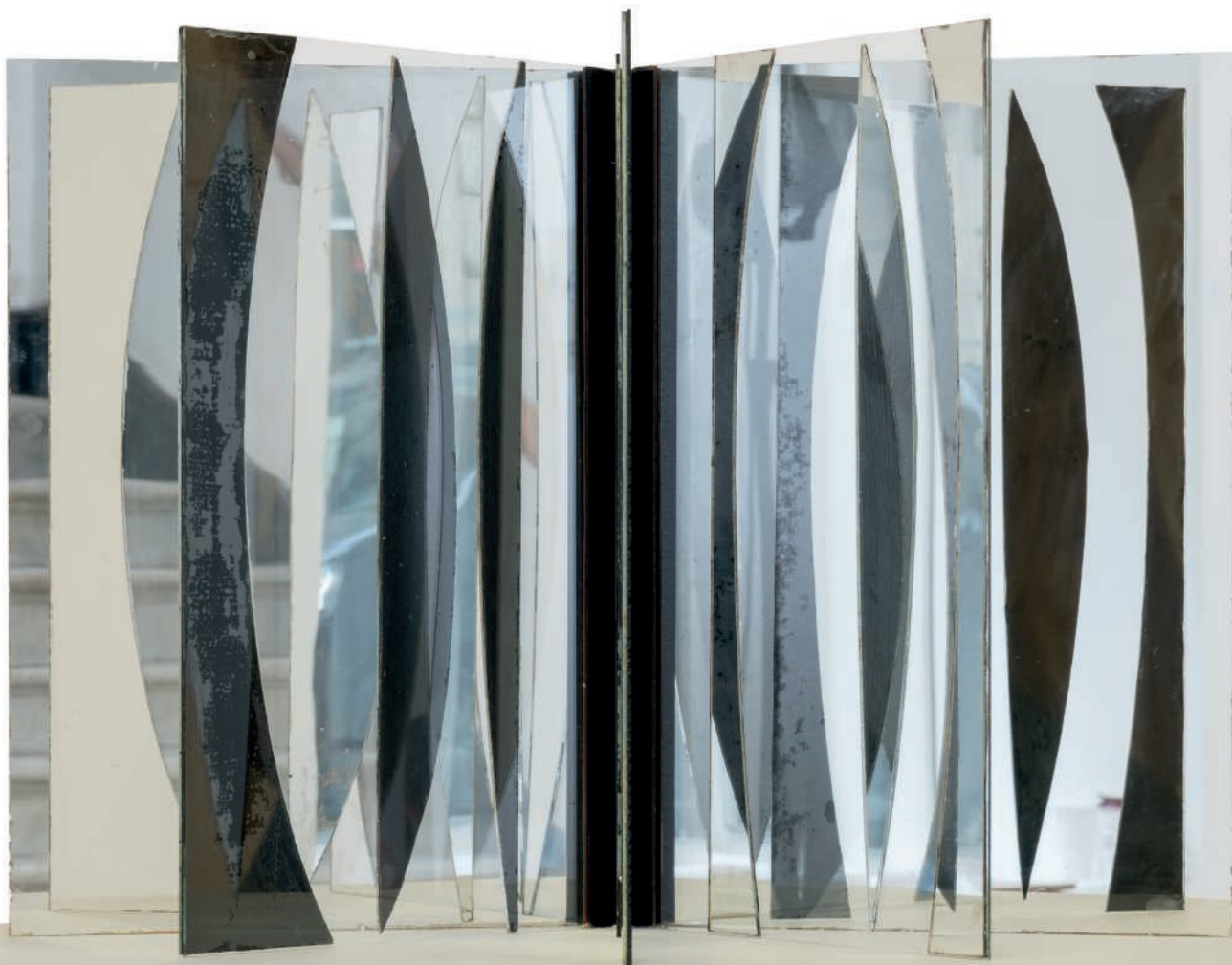
With its shimmering monochrome surface riddled with texture, the present work belongs to the pivotal series of *Grau (Grey)* paintings that marked a new chapter in Gerhard Richter's practice. Begun during the late 1960s, and pursued until 1976, these works occupy pivotal territory in the transition from his greyscale photorealist paintings to his first gestural abstracts. Together with his *Colour Charts and Red-Blue-Yellow* series, they represent the artist's attempt to distil visual representation to its most essential components. Richter believed that all painting – whether figurative or abstract – was a lie posing as the truth. By stripping the picture plane of content, he sought to shed light on this conviction: even a singular expanse of grey pigment had the capacity to bewitch the viewer, drawing them into its shifting, illusory abyss. With their subtle variations in texture and tone, the *Grau* paintings morph and mutate under close scrutiny, offering fleeting glimpses of known phenomena – light, shadow and movement. The present work was part of the original group of *Grau* paintings shown at the Städtisches Museum, Mönchengladbach in 1974, and has remained largely unseen in public for nearly half a century.

**LOT ESSAY**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.







λ264 **CHRISTIAN MEGERT (B. 1936)**

*Spiegelbuch (Mirror Book)*



with typed signature, title and date 'C. Megert Spiegelbuch 1962' and signed 'megert' (on a label affixed to the front cover)

acrylic glass, acrylic mirror and adhesive tape

16<sup>3</sup>/<sub>8</sub> x 24 x 12<sup>1</sup>/<sub>8</sub>in. (42.2 x 60.8 x 30.9cm.)

Executed in 1962

£20,000–30,000

US\$26,000–39,000

€22,000–33,000

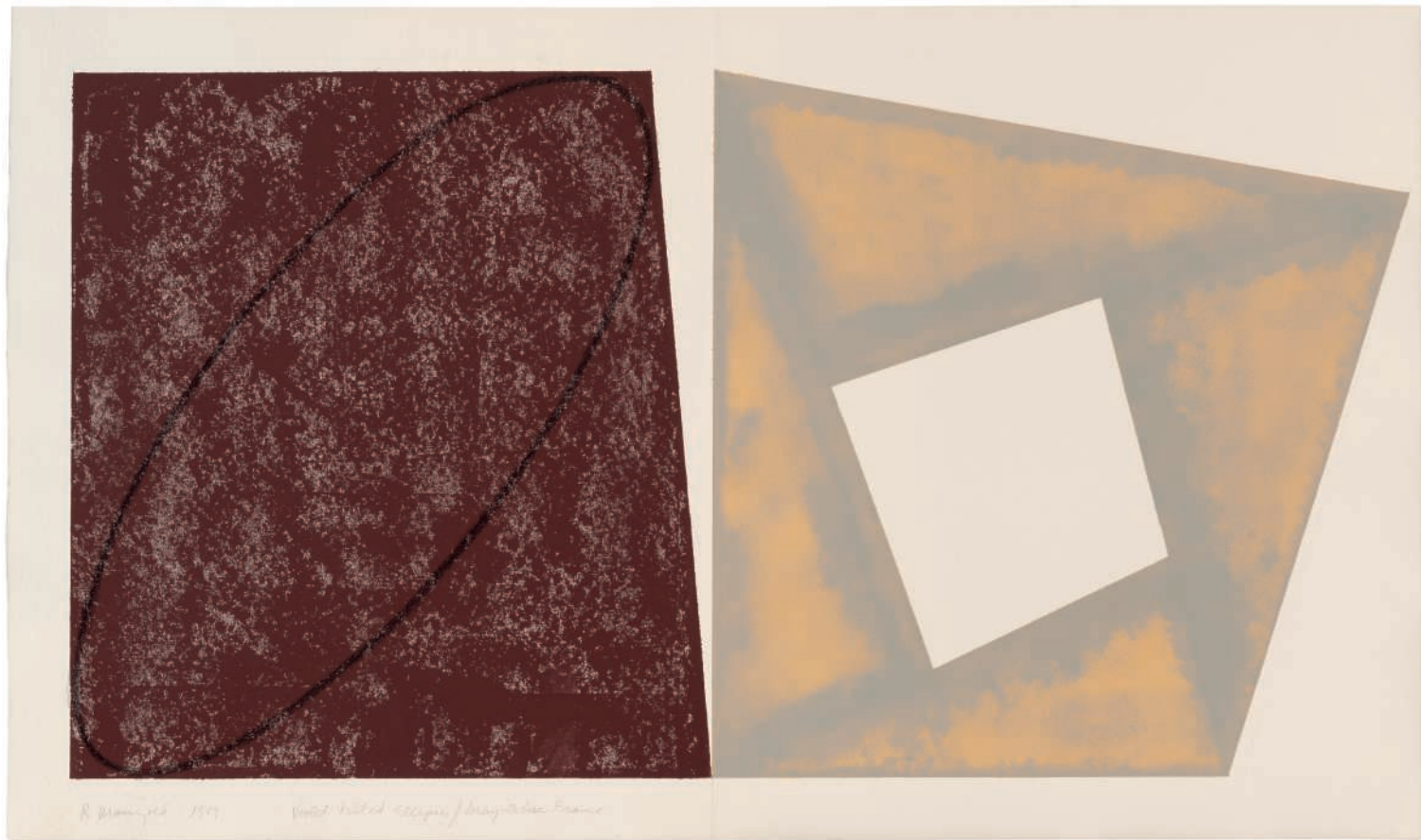
**PROVENANCE:**

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

**EXHIBITED:**

New York, Solomon R. Guggenheim Museum, *ZERO: Countdown to Tomorrow, 1950s-60s*, 2014–2015 (illustrated in colour, p. 164).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A SWISS PRIVATE COLLECTION

\*265 **ROBERT MANGOLD (B. 1937)**

*Violet Tilted Ellipse/ Gray-Ochre Frame*



signed, titled and dated 'R. Mangold 1989 Violet tilted Ellipse/ Gray-Ochre Frame' (lower left)

acrylic and graphite on two joined paper sheets

26 x 44<sup>1</sup>/<sub>8</sub>in. (66.2 x 112.2cm.)

Executed in 1989

£20,000–30,000

US\$26,000–39,000

€22,000–33,000

**PROVENANCE:**

Paula Cooper Gallery, New York.

Acquired from the above by the Crex Collection in 1990.

Thence to the present owner.

**EXHIBITED:**

Maastricht, Bonnefantenmuseum, *Robert Mangold: Recent Works*, 1989–1990, p. 70.



266 ROBERT INDIANA (1928-2018)

Mozart - Eine kleine Nachtmusik



stencilled with signature, inscription, dedication and date 'ROBERT INDIANA 2 NEW YORK SPRING 1966 FOR JACK KLEIN' (on the reverse)

oil on canvas



59 7/8 x 50 1/8 in. (152.5 x 127.3 cm.)

Painted in 1966



£280,000-350,000

US\$370,000-450,000

€310,000-380,000

PROVENANCE:

Galerie Bruno Bischofberger, Zurich.

Galerie 1900-2000, Paris.

Private Collection, Paris.

Anon. sale, Cornette de Saint Cyr, 13 October 2001, lot 61.

Acquired at the above sale by the present owner.

EXHIBITED:

Basel, Galerie Beyeler, *Schrift und Bild*, 1980, no. 30 (illustrated).

Fécamp, Palais Bénédictine, *Les Américains: 50 années de peinture américaine 1944-1994*, 1994. This exhibition later travelled to

Joinville, Château du Grand Jardin.

Tel Aviv, Tel Aviv Museum of Art, *On the Edge: New Art from Private Collections in France*, 1998-1999.

LITERATURE:

R. Indiana & W. Katz, *Robert Indiana: The Prints and Posters, 1961-1971*, Stuttgart 1971, pp. 86 and 96.

W. Ruehlmann, 'Bleak Youth Shadows Indiana's Bright Art', in *Ledger-Star* 5, December 1977, p. C4.

D. B. Goodall, W. Katz & R. L. B. Tobin, *Robert Indiana*, exh. cat., Austin, University Art Museum, University of Texas, 1977, p. 30.

C. J. Weinhardt Jr., *Robert Indiana*, New York 1990, p. 140.

H. D. Mück, *Mozart in Art 1900 - 1990*, Munich 1990, p. 153 (illustrated in colour).

S. C. Foster, *Robert Indiana*, exh. cat., Shanghai, Shanghai Art Museum, 2002, p. 41.

Created in 1966, the year of the artist's first solo presentation in Europe and the debut of his iconic *Love* series, *Mozart - Eine kleine Nachtmusik* is a striking visual statement by Robert Indiana. The title translates as 'A Little Night Music,' a nod to Wolfgang Amadeus Mozart's renowned composition, which was beloved by the artist; on the back, the work is dedicated to Jack Klein, Indiana's former landlord with whom he would sometimes trade paintings for rent. The titular words, stencilled within two concentric circles, serve as both a label and a description: inside, a harvest moon burns against the starry sky. Indiana began tracing letters onto his canvases after discovering a cache of stencils whilst scavenging through some warehouses; they were originally used by sailors to paint names onto their ships. The bright, technicolour palette and typographical simplicity of the present work is characteristic of Indiana's practice, in which a supposed superficiality or directness belies a multiplicity of layered connotations.

LOT ESSAY



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or *l* symbol.  
Check the Conditions of Sale at christies.com.



λ267 **RAOUL DE KEYSER (1930-2012)**

*Winterreis (Winter Journey)*



signed 'raoul de keyser' (on the reverse)  
oil on canvas  
65¾ x 48⅞in. (167 x 124cm.)  
Painted in 1985

**£65,000-90,000**

**US\$84,000-120,000**

**€72,000-99,000**

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1986.

**EXHIBITED:**

Deurle, Museum Dhondt-Dhaenens, *Raoul de Keyser*, 1986, p. 2,  
no. 4.

Amsterdam, Kunst RAI, *Een Keuze*, 1986.

Hoogstraten, Spijker-Zaal, *In a Silent Way*, 1992.

**LITERATURE:**

S. Jacobs (ed.), *Raoul De Keyser: Paintings 1980-1999*, Ghent-  
Amsterdam 2000, p. 133, no. 483 (illustrated in colour, p. 133).

Painted in 1985, Raoul de Keyser’s *Winterreis* (*Winter Journey*) is an arctic panorama, a glacial scythe delicately piercing the slate ground. The title of the painting, alludes to the suite of 24 poems *Winterreis*, by the German lyrical poet Wilhelm Müller, later set to music by Franz Schubert. The distinct planes of *Winterreis* exemplify de Keyser’s mature style, their sparse geometries suggestive of disparate islands floating within an ice field. In his work, de Keyser navigated the fine line between abstraction and figuration; as the artist himself observed, ‘The things I see come back in one way or another,’ (R. de Keyser quoted in R. Smith, ‘Raoul De Keyser, Intuitive Abstract Painter, Dies at 82,’ *New York Times*, 16 October 2012). De Keyser studied at the Academy of Fine Arts in Deinze, Belgium, where he helped to organise New Vision, a group oriented towards British Pop; still, he was always drawn towards abstraction. His paintings teeter on the precipice of legibility, evoking uncharted topographies, schematic renderings, terrestrial tracings. Similarly, *Winterreis* transcends definition, instead offering a poetic vision of the world and a portal to new, unimaginable vistas.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



268 JOSEF ALBERS (1888-1976)

Homage to the Square



incised with the artist's initials and dated 'A57' (lower right)  
oil on masonite  
20 x 20in. (50.8 x 50.8cm.)  
Executed in 1957



£180,000-250,000  
US\$240,000-320,000  
€200,000-270,000

PROVENANCE:

The Estate of Josef Albers.  
The Josef and Anni Albers Foundation.  
Waddington Galleries, London.  
Private Collection, Paris (acquired from the above in 2004).  
Anon. sale, Christie's London, 12 February 2015, lot 165.  
Acquired from the above by the present owner.

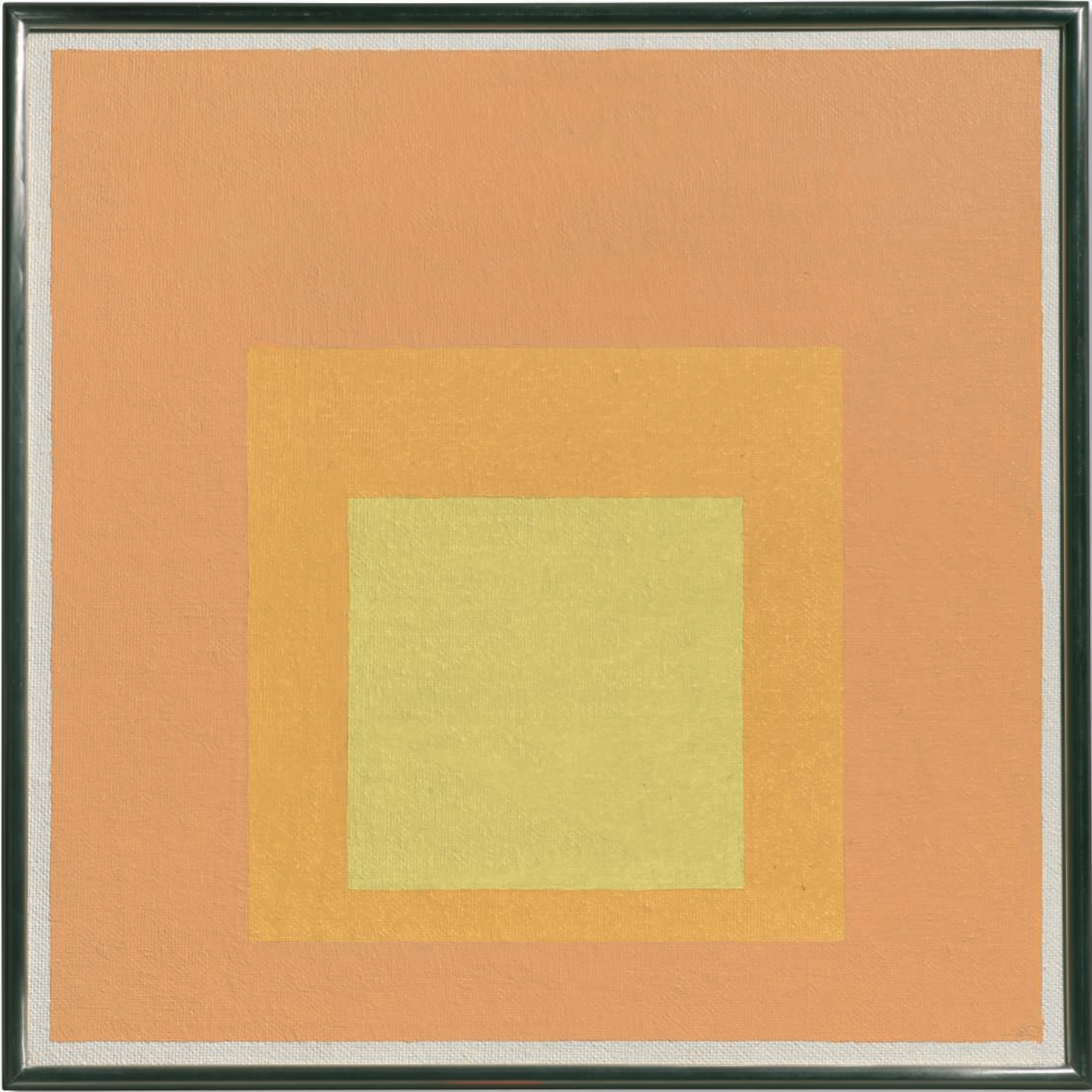
EXHIBITED:

London, Waddington Galleries, *Josef Albers: Small Paintings*, 2004,  
no. 2 (illustrated in colour).

The work is registered in the *catalogue raisonné* of the  
paintings of Josef Albers as 1976.1.403.

Glowing with solar warmth, *Homage to the Square* (1957) is a serene work from Josef Albers’ iconic series of ‘Homage to the Square’ paintings. The painting consists of three nested concentric squares. They are set gently toward the canvas’ lower edge, and phase from sunflower yellow at its centre through an amber tone to a broad surround of apricot orange. The amber square creates an effect of transparency, forming the illusion of a sheer golden film laid over the painting’s heart. The hues’ identities are made unstable, seeming to oscillate and glow in shifting tonal, focal and perspectival relation to one another. Such attention to the subtleties of chromatic interaction is the hallmark of Albers’ work, and the raison-d’être of the ‘Homages.’

LOT ESSAY



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or A symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ269 **GÜNTHER FÖRG (1952-2013)**

*Untitled*



signed 'Förg' (upper right); signed and dated 'Förg 2000' (on the reverse)  
acrylic on canvas  
78¾ x 86⅝in. (200 x 220cm.)  
Painted in 2000

**£150,000–200,000**  
**US\$200,000–260,000**  
**€170,000–220,000**

**PROVENANCE:**

Private Collection (acquired directly from the artist).  
Anon. sale, Phillips de Pury & Company London, 26 September  
2009, lot 107.  
Acquired at the above sale by the present owner.

This work is recorded in the archive of Günther Förg as no.  
*WVF.00.B.0180*.

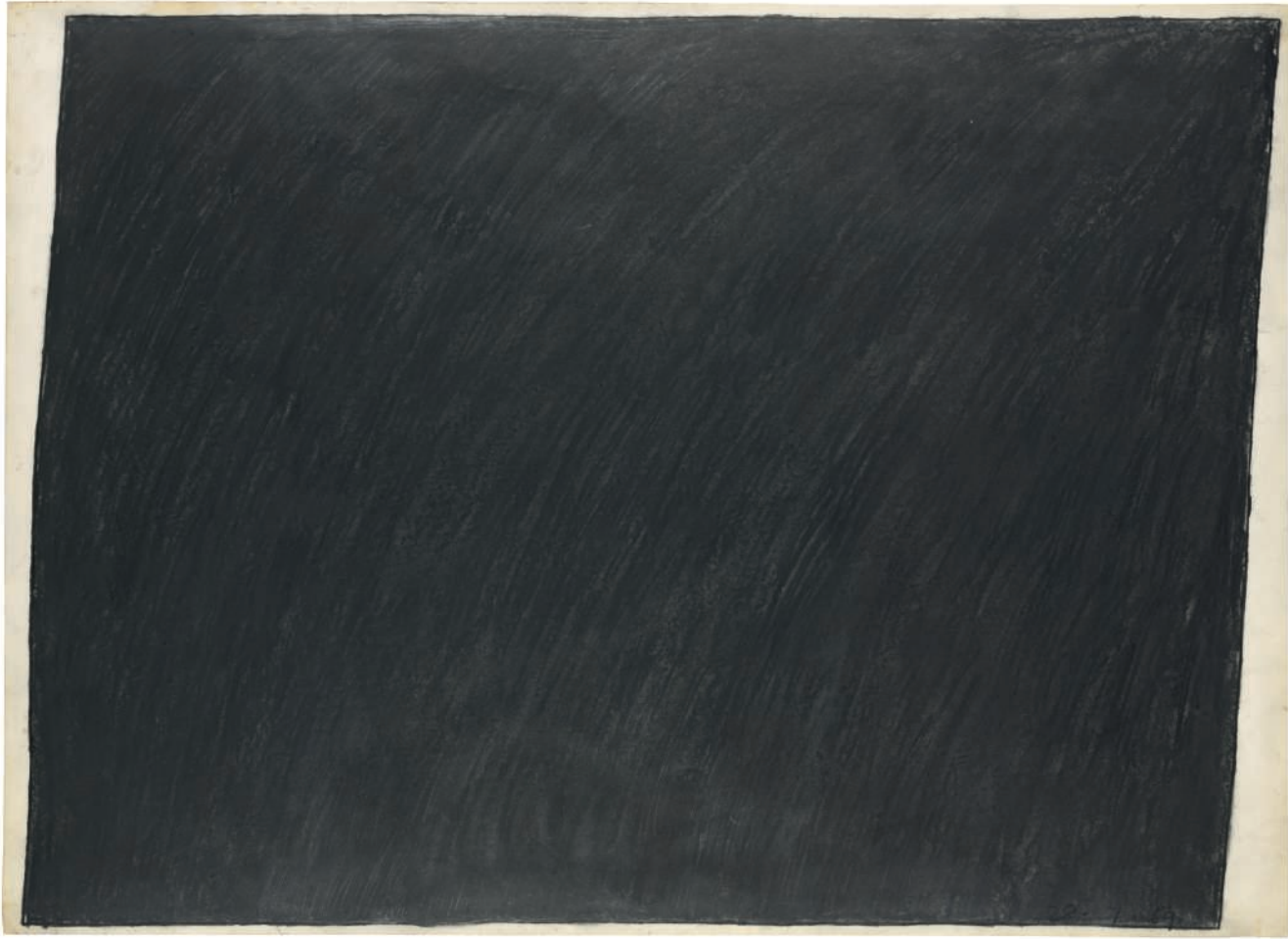
We thank Mr. Michael Neff from the Estate of Günther  
Förg for the information he has kindly provided on this  
work.

In Günther Förg’s *Untitled*, 2000, thin bands of white glow against a shimmering darkness, two beacons illuminating the large grey expanse. Förg was fascinated with the connection between surface and support, a relationship he probed throughout his life. He believed strongly that painting was the pure expression of physicality. Throughout his career, Förg’s canvases were often hybrid creations whose ultimate composition was often determined by both the artist and the essential qualities of the materials he selected. By deliberately positioning his practice between styles and media, Förg freed his work from the burden of representation and forged a new space in which painting was no longer required to perform. ‘If you only have the concept and maybe, yes, you do a really good job with this concept,’ Förg said, ‘it will, however, never have the fullness of sensibility that good painting will have,’ he has explained. ‘Really, painting should be sexy. It should be sensual. These are things that will always escape the concept’ (G. Förg, quoted in D. Ryan, ‘Talking Painting: Interview with Günther Förg Karlsruhe 1997’). In *Untitled*, Förg took the canvas, the pigments, and his brushwork as his subjects, embracing the unpredictable alchemy born from their capricious interaction.



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Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.





λ270 **BOB LAW (1934-2004)**

*Black Drawing 28.7.69*



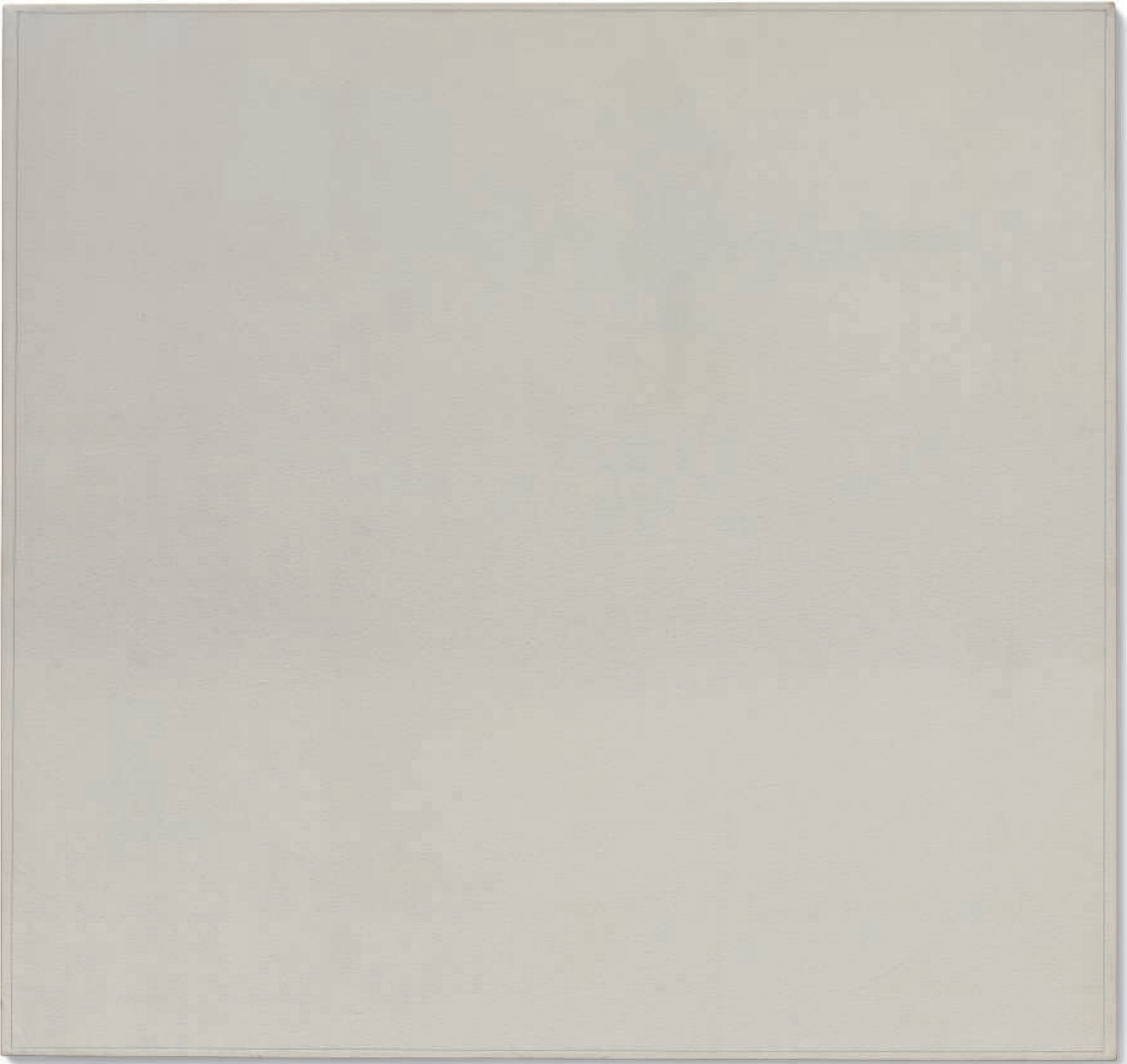
dated '28.7.69' and stamped with artist's stamp 'MIND PROPERTY CO.' (lower right)  
graphite and charcoal on paper  
22¼ x 30¾in. (56.4 x 77.3cm.)  
Executed in 1969

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

**PROVENANCE:**

Acquired directly from the artist by the present owner in 1971.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ271 **BOB LAW (1934-2004)**

*Castle XXXIX*



signed, titled and dated 'BOB LAW CASTLE XXXIX 10/76' (on the overlap)  
acrylic and ball-point pen on canvas  
59¼ x 62½in. (150.5 x 159cm.)  
Executed in 1976

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**

Private Collection, London (acquired directly from the artist).  
Anon. sale, Christie's London, 26 March 2014, lot 25.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

London, Whitechapel Art Gallery, *Bob Law: Paintings and Drawings 1959-1978*, 1978, no. 13.  
London, Richard Saltoun Gallery, *Bob Law*, 2009-2010.





PROPERTY OF A EUROPEAN COLLECTOR OF CONTEMPORARY ART

**\*272 ETEL ADNAN (B. 1925)**

*Untitled*



numbered and dated '2013 #207' (on the stretcher); signed and dated 'Adnan 13' (on the reverse)  
oil on canvas  
9½ x 11⅞in. (24.1 x 30.1cm.)  
Painted in 2013

**£25,000–35,000**  
**US\$33,000–45,000**  
**€28,000–38,000**

**PROVENANCE:**  
Galerie Sfeir-Semler, Hamburg.  
Acquired from the above by the present owner in 2014.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at [christies.com](https://www.christies.com).



PROPERTY FROM A DISTINGUISHED COLLECTION

**λ\*273 MARWAN (1934-2016)**

*Reflection*



signed and dated 'marwan 02-04' (on the reverse)  
oil on canvas  
76⅝ x 44¾in. (194.6 x 113.7cm.)  
Painted in 2002–2004

**£50,000–70,000**  
**US\$65,000–90,000**  
**€55,000–77,000**

**PROVENANCE:**  
Acquired directly from the artist by the present owner.

**EXHIBITED:**  
Istanbul, GALERIARTIST, *Marwan: Marionettes and Heads*, 2013  
(illustrated in colour, p. 31).





PROPERTY FROM A PRIVATE BRITISH COLLECTION

λ274 **JONAS BURGERT (B. 1969)**

*Scheucher (The Banisher)*



signed, titled and dated '-Scheucher- 2009 J Burgert' (on the reverse)  
oil on canvas  
43¼ x 39¾in. (110 x 100cm.)  
Painted in 2009

£30,000–50,000  
US\$39,000–64,000  
€33,000–55,000

**PROVENANCE:**

Haunch of Venison, London.  
Acquired from the above by the present owner in 2009.

**EXHIBITED:**

London, Haunch of Venison, *Jonas Burgert: Hitting Every Head*,  
2009, p. 75 (installation view illustrated, p. 1, illustrated in  
colour, p. 57).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ\*275 **JONATHAN MEESE (B. 1970)**

*Doc Fatty "Fettomäx" Harpuneiert a Bissertltsns' Too Hot... (Im Hottie)*



signed with the artist's initials and dated 'JM 2014' (lower right); signed thrice, titled and dated thrice 'JMeese  
2014 JMeese 2014 JMeese 2014 DOC FATTY "FETTOMÄX" HARPUNEIERTS A BISSERLTNSNS'  
TOO HOT... (IM HOTTIE)' (on the reverse)  
oil and acrylic on canvas  
106⅝ x 71in. (270.8 x 180.3cm.)  
Painted in 2014

£15,000–20,000  
US\$20,000–26,000  
€17,000–22,000

**PROVENANCE:**

Sies + Höke, Düsseldorf.  
Acquired from the above by the present owner in 2014.





λ\*276**SIGMAR POLKE (1941-2010)**

*Farbprobe (Eisenglimmer, Chromoxyd) (Colour Test (Iron Mica, Chromium Oxide))*



signed, titled, inscribed and dated 'Sigmar Polke 86 Farbprobe Eisenglimmer Chromoxyd' (on the stretcher)  
iron mica and chromium oxide on canvas  
19<sup>5</sup>/<sub>8</sub> x 15<sup>7</sup>/<sub>8</sub>in. (49.8 x 40.2cm.)  
Executed in 1986

£35,000-45,000  
US\$46,000-58,000  
€39,000-49,000

FULL LOT DETAILS

**PROVENANCE:**  
Private Collection.  
Anon. sale, Sotheby's London, 26 October 1989, lot 412.  
Private Collection, Paris.  
Galerie Erhard Klein, Bonn.  
Peter Hauke Collection, Frankfurt.  
Anon. sale, Hauswedell & Nolte Hamburg, 14 June 2002, lot 803.  
Galerie Löhrl, Mönchengladbach.  
Private Collection, Germany (acquired in 2006).  
Anon. sale, Ketterer Kunst Munich, 10 December 2016, lot 875.  
Acquired at the above sale by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A RENOWNED GERMAN COLLECTION

λ277**MARKUS LÜPERTZ (B. 1941)**

*Der heilige Franziskus und die Ratten (Saint Francis and the Rats)*



signed with the artist's initials 'ML' (lower right); signed, titled and dated 'DER HEILIGE FRANZISKUS + DIE RATTEN 1987 MARKUS LÜPERTZ' (on the reverse)  
oil on canvas, in artist's frame  
67<sup>1</sup>/<sub>2</sub> x 55in. (171.5 x 139.6cm.)  
Painted in 1987

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

**PROVENANCE:**  
Micheal Werner Gallery, Cologne.  
Private Collection, Europe.  
Acquired from the above by the present owner.

**LITERATURE:**  
C. Schulz-Hoffman (ed.), *Passioniert Provokativ: die Sammlung Stoffel*, exh. cat., Munich, Pinakothek der Modern, 2008-2009, n. MES 159, p. 351.



λ278 **BIRGIT JÜRGENSSEN (1949-2003)**

*anna-tommie*



titled 'anna-tommie' (lower centre); signed and dated 'Birgit Jürgenssen 76' (lower right)  
coloured pencil and gouache on paper  
20½ x 15¾in. (52 x 39cm.)  
Executed in 1976

£10,000–15,000  
US\$13,000–19,000  
€11,000–16,000

**PROVENANCE:**

Estate Birgit Jürgenssen, Vienna.  
Acquired from the above by the present owner in 2004.

**EXHIBITED:**

Vienna, Bank Austria Kunstforum, *Birgit Jürgenssen Retrospektive*,  
2010–2011, no. 160.  
Tübingen, Kunsthalle Tübingen, *Birgit Jürgenssen: Ich Bin*, 2018–  
2019. This exhibition later travelled to Bergamo, Galleria d'Arte  
Moderna e Contemporanea; Humlebæk, Louisiana Museum  
of Modern Art and Bremen, Weserburg Museum für Moderne  
Kunst.

**LITERATURE:**

P. Noever (ed.), *Birgit Jürgenssen. Schuhwerk. Subversive Aspects of  
"Feminism"*, exh. cat., Vienna, MAK, School of Applied Arts,  
2004, p. 37.  
D. Perra, 'Birgit Jürgenssen. Making art just for herself', in *Unflop  
Magazine*, no. 6, Spring/Summer 2014, pp. 32–41 (illustrated in  
colour).





λ\*279 LOUISE BOURGEOIS (1911-2010)

Femme



stamped with the artist's initials, number, foundry mark and date 'L.B 3/6 MAF 06' (on the underside)

bronze with silver nitrate patina

7¾ x 3¾ x 3½ in. (19.6 x 9.5 x 8.2 cm.)



Executed in 2006, this work is number three from an edition of six, plus one artist's proof

£100,000–150,000

US\$130,000–190,000

€110,000–160,000

PROVENANCE:

Galerie Karsten Greve, Cologne.

Acquired from the above by the present owner.

EXHIBITED:

Naples, Museo di Capodimonte, *Louise Bourgeois: per Capodimonte*, 2008–2009, p. 128 (another from the edition exhibited and illustrated in colour).

Reykjavik, National Gallery of Iceland, *Louise Bourgeois: Femme*, 2011 (another from the edition exhibited).

Vienna, Kunsthalle Wien, *Le Surrealisme, C'est Moi! Homage to Salvador Dali*, 2011 (another from the edition exhibited).

Malaga, Museo Picasso, *The Grotesque Factor*, 2012–2013 (another from the edition exhibited).

LITERATURE:

J.L. Stals, *The Grotesque Factor*, Madrid 2012 (another from the edition illustrated, p. 316).

A curvaceous, totemic form in textured bronze, *Femme* (2006) exemplifies Louise Bourgeois’ sensual command of sculpture. The figure is small enough to hold in the hand, inviting intimate engagement: its large breasts, buttocks and swelling stomach create a voluptuous female body, evocative of ancient fertility idols such as the *Venus of Willendorf*. In place of her head is what appears to be a bottle-cap, transforming the woman into a stylised vessel. This brazen physical presence, Bourgeois implies, contains an interior: an apt image for an artist whose work centres around psychosexual explorations of the subconscious and inner life.

LOT ESSAY



(alternate view)







λ\*280 **MAGDALENA ABAKANOWICZ (1930-2017)**

*Brun*

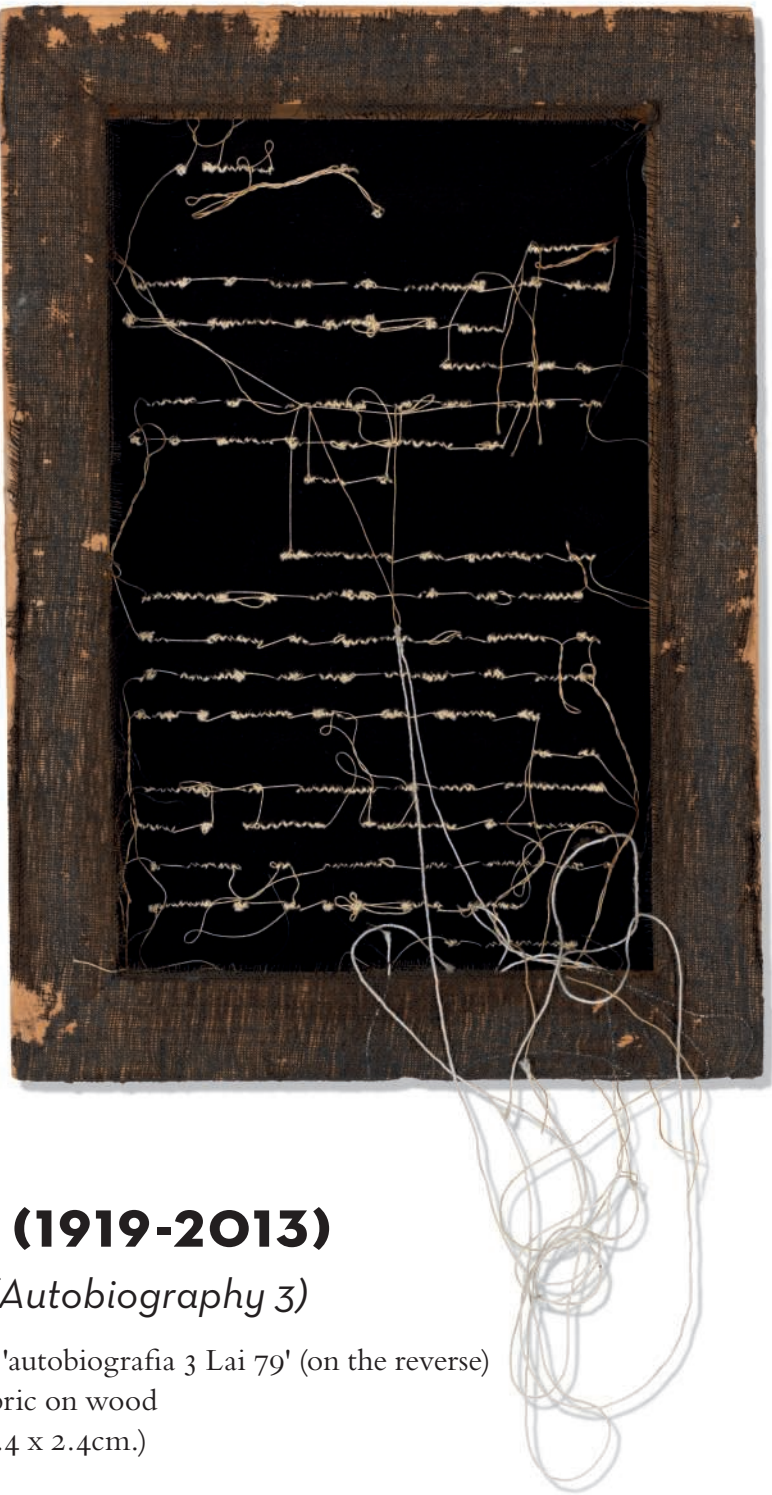


signed twice, titled and dated 'MAGDALENA ABAKANOWICZ "BRUN" 1971 M. Abakanowicz'  
(on a label stitched to the reverse)  
dyed woven sisal  
47<sup>3</sup>/<sub>8</sub> x 35<sup>3</sup>/<sub>8</sub> x 3<sup>1</sup>/<sub>2</sub>in. (121 x 90 x 9cm.)  
Executed in 1971

£18,000-25,000  
US\$24,000-32,000  
€20,000-27,000

**PROVENANCE:**  
Galerie Alice Pauli, Lausanne.  
Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ281 **MARIA LAI (1919-2013)**

*Autobiografia 3 (Autobiography 3)*



signed, titled and dated 'autobiografia 3 Lai 79' (on the reverse)  
thread on velvet and fabric on wood  
8<sup>1</sup>/<sub>2</sub> x 6 x 1in. (21.7 x 15.4 x 2.4cm.)  
Executed in 1979

£12,000-18,000  
US\$16,000-23,000  
€14,000-20,000

**PROVENANCE:**  
Private Collection, Italy (a gift from the artist in 1988).  
Acquired from the above by the present owner in 2012.



282 **HUGUETTE CALAND (1931-2019)**

*Girl Skipping Rope*



signed and dated 'H. Caland 1998? 2000?' (on the reverse)

acrylic and metallic markers on board

96 x 48 in. (244 x 122 cm.)

Executed in 1998-2000



£120,000-180,000

US\$160,000-230,000



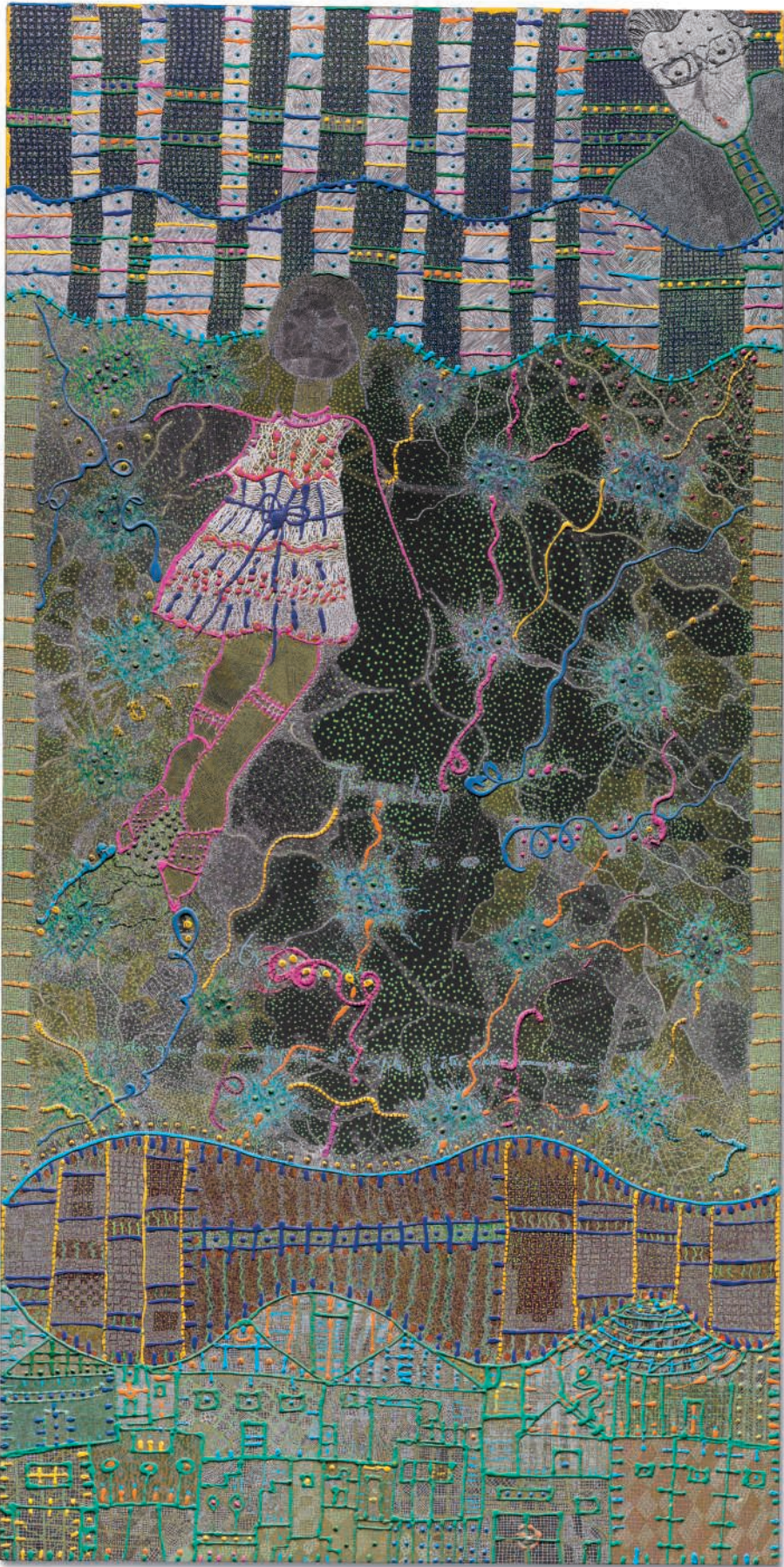
€140,000-200,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2004.

Acquired directly from the artist at her Venice Beach home-studio in 2004, *Girl Skipping Rope* (1998-2000) is a monumental, dreamlike composition in acrylic on wood by Huguette Caland. It stands 2.5 metres tall, making it the largest wooden work in the artist's *oeuvre*. Interweaving fluorescent beads and ribbons of thick paint with fine grids, dots and patchworks of line, she conjures a fantastical, exuberant scene from the fabric of memory. Caland portrays herself as a young girl in a pink dress, floating amid firework-like tendrils of colour over an undulating landscape; she addresses herself with the phrase *Tu es trop* ('you are too much') at the painting's centre. From the upper right peers a portrait of Paul Caland, whom the artist was in love with from a young age, and married in 1952.

**LOT ESSAY**



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or *λ* symbol.  
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λ\*283 **GIACOMO MANZÙ (1908-1991)**

*Cardinale seduto (Seated Cardinal)*



stamped with signature and foundry mark 'MANZU NFMM' (on the base)  
 bronze with gold patina  
 25¾ x 15⅞ x 14in. (65.5 x 40.5 x 35.5cm.)  
 Executed in 1976, this work is unique

**PROVENANCE:**

Private Collection, Italy (acquired directly from the family of the artist).  
 Acquired from the above by the present owner in 2017.

This work is accompanied by a certificate of authenticity issued by Inge Manzù.

**£35,000–55,000**  
**US\$46,000–71,000**  
**€39,000–60,000**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
 Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
 Check the Conditions of Sale at christies.com.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ284 **LUIGI ONTANI (B. 1943)**

*PavonDante*



glazed and gilded ceramic, in three parts  
 72⅞ x 20⅞ x 29⅞in. (185 x 51 x 76cm.)  
 Executed in 1994

**£55,000–65,000**  
**US\$71,000–84,000**  
**€61,000–71,000**

**PROVENANCE:**

Galleria Gian Enzo Sperone, Turin (acquired directly from the artist).  
 Acquired from the above by the present owner.





λ285 **HANS HARTUNG (1904-1989)**

*T1980-H17*



signed with the artist's initials and dated 'HH 80' (lower left); signed and dated 'Hartung 80' (on the reverse)  
acrylic on canvas  
32 1/8 x 39 1/2 in. (81.5 x 100.3 cm.)  
Painted in 1980

£35,000-50,000  
US\$46,000-64,000  
€39,000-55,000

**PROVENANCE:**

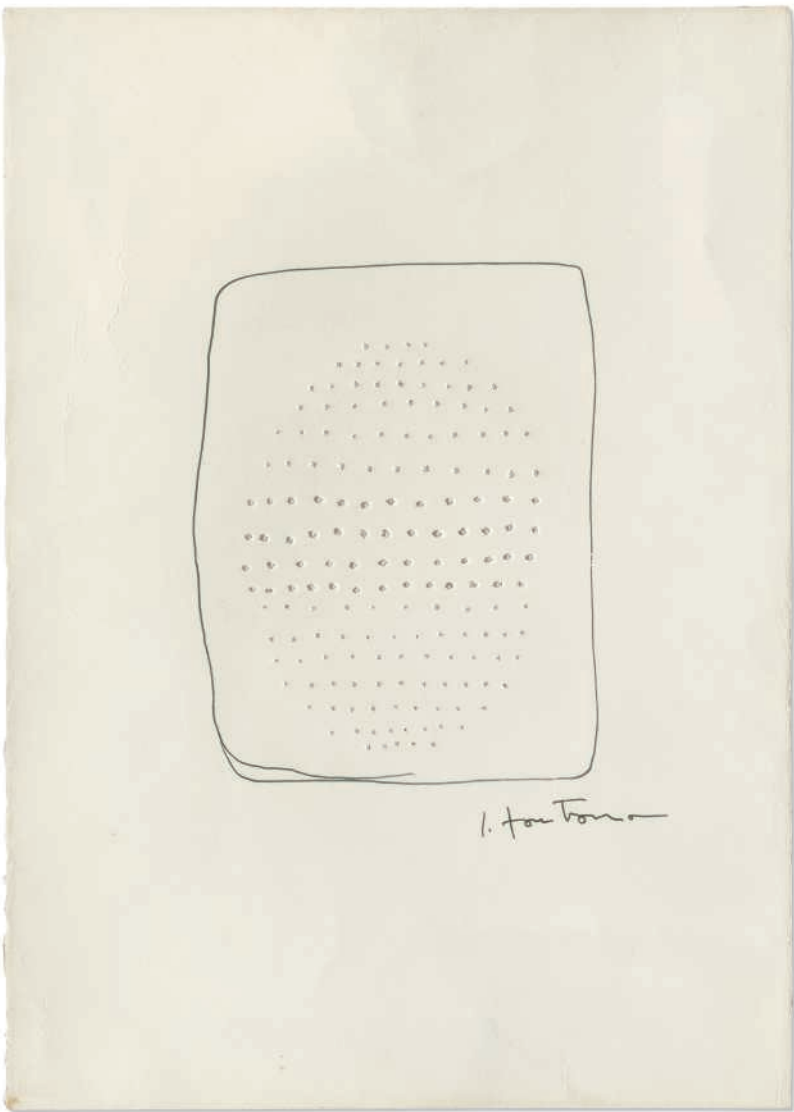
Galerie Trigano, Paris.  
Private Collection, Paris (acquired from the above in 1989).  
Anon. sale, Christie's London, 26 June 2013, lot 181.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Tokyo, Gallery Art Point, *Hans Hartung*, 1988 (illustrated, p. 5).

To be included in the forthcoming *Hans Hartung Catalogue Raisonné* being prepared by the Fondation Hans Hartung and Anna-Eva Bergmann, Antibes.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY OF A GENTLEMAN

λ286 **LUCIO FONTANA (1899-1968)**

*Concetto spaziale*



signed 'l. fontana' (lower right)  
ink on paper  
13 3/4 x 9 7/8 in. (35 x 25.1 cm.)  
Executed circa 1960s

£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

**PROVENANCE:**

Studio Soldani, Milan.  
Acquired from the above in 1980, thence by descent to the present owner.

This work is registered with the Fondazione Lucio Fontana, Milan under archive no. 1640/22.



λ<sup>†</sup>287 **LUCIO FONTANA (1899-1968)**

*Concetto spaziale, Natura*

i

incised with the artist's initials and number 'L.F. E.A.' (on the side)

bronze with black patina

18 ⅛ x 9 ¼ x 3 ½in. (46 x 23.4 x 9cm.)

Conceived in 1959 and cast at a later date, this work is the artist's proof beside an edition of two

£100,000–150,000

US\$130,000–190,000

€110,000–160,000

**PROVENANCE:**

Collection Teresita Fontana, Milan.

Private Collection, Cologne.

Galerie Karsten Greve, Cologne.

Acquired from the above by the present owner in 1999.

**LITERATURE:**

E. Crispolti, *Lucio Fontana Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, vol. II, p. 102, no. 59 N 27 (terracotta version illustrated, p. 103).

E. Crispolti, *Fontana. Catalogo generale*, Milan 1986, vol. I, no. 59 N 27 (terracotta version illustrated, p. 348).

E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan 2006, vol. I, no. 59 N 27 (terracotta version illustrated, p. 521).

Conceived in 1959, Lucio Fontana’s *Concetto Spaziale, Natura* contains the universe, its stony façade delicately split to reveal an abyss of black: a tactile smear, an undulating slash. Like a primordial talisman or a remnant from the origins of the universe, *Concetto Spaziale, Natura* is otherworldly and unfathomable, as ancient as the astral expanse. The work is part of Fontana’s celebrated *Natura* cycle, in which the

artist dramatically realised his Spacialist idiom in three dimensions; editions of the *Natura* are held in the collection of the Hirshhorn Museum and Sculpture Garden, Washington D.C. The series was inspired by new, unexplored territories: ‘I was thinking of those worlds,’ said Fontana. ‘Of the moon with these... holes, this terrible silence that causes anguish, and the astronauts in a new world... These immense things have been there for billions of years... man arrives, in mortal silence, in this anguish, and leaves a vital sign of his arrival... they were these still forms with a sign of wanting to make inert matter live, weren't they?’ (L. Fontana quoted in, *Lucio Fontana: Paintings, Sculptures and Drawings*, exh. cat., Ben Brown Fine Arts, London, 2005, p. 79). Fontana began the *Natura* during a period of immense technological development worldwide: the international Space Race had begun in 1957, when Sputnik, the first satellite, was launched into orbit by the USSR. Appearing like a cosmological shard, a fragment captured by gravity, *Concetto spaziale, Natura* evokes a lunar presence, its surface seemingly worn down and eroded by centuries of cosmological forces. Here is a piece of infinity.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.





λ288 **PIERO DORAZIO (1927-2005)**

*Scommessa (Wager)*



signed, titled and dated "'SCOMMESSA" PIERO DORAZIO 1988' (on the reverse)  
acrylic on canvas  
63 x 51½in. (160 x 130cm.)  
Painted in 1988

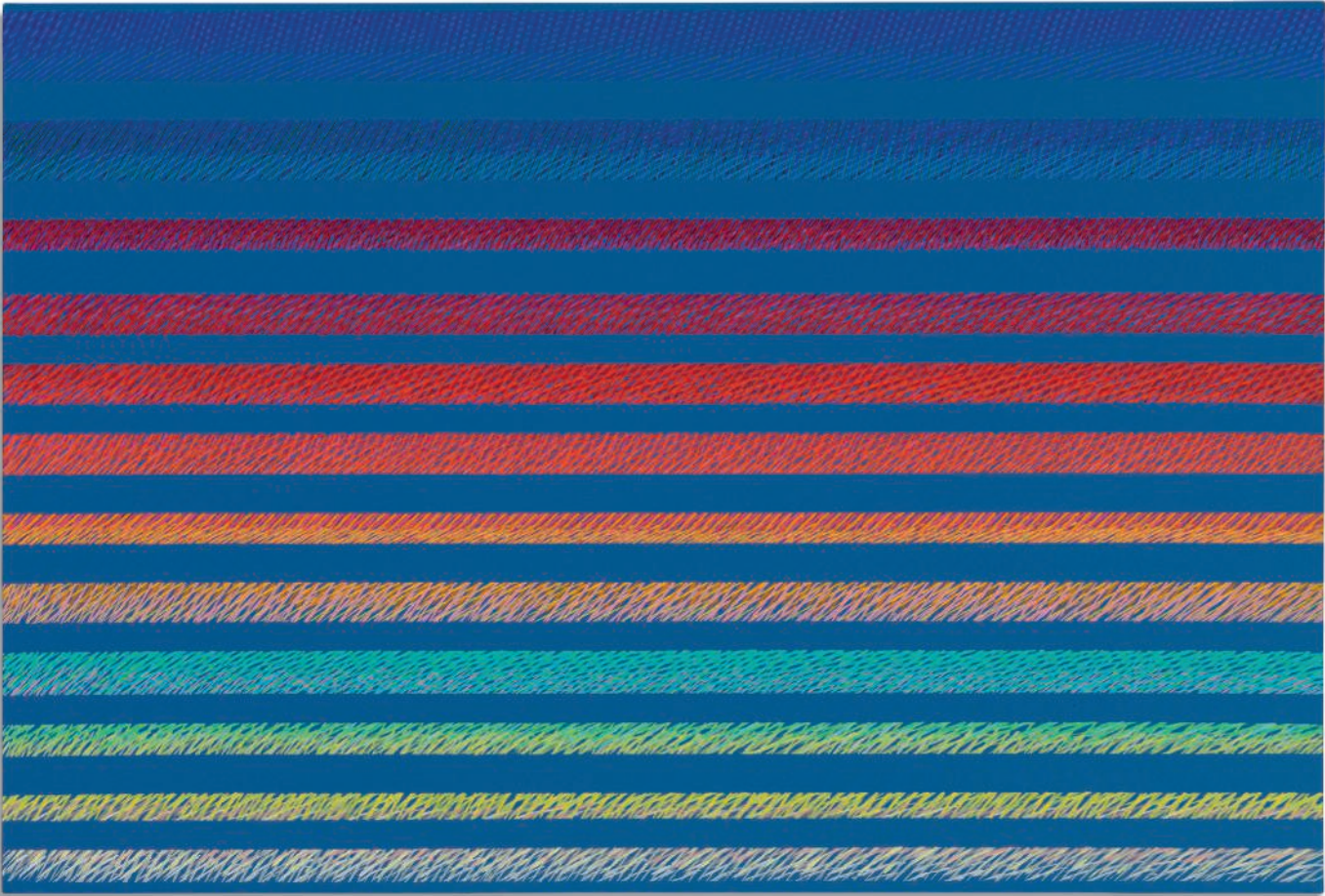
**PROVENANCE:**

Galerie Karin Fesel, Düsseldorf.  
Acquired from the above by the present owner in 1994.

The work is registered in Archivio Piero Dorazio, Milan, under no. *1988-002568-092A*, and is accompanied by a certificate of authenticity.

**£70,000-100,000**  
**US\$91,000-130,000**  
**€77,000-110,000**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ289 **PIERO DORAZIO (1927-2005)**

*Archeolandia I*



signed, titled and dated 'PIERO DORAZIO 1999-2000 "ARCHEOLANDIA" I' (on the reverse)  
oil on canvas  
45 x 66⅞in. (114.2 x 169.8cm.)  
Painted in 1999-2000

**PROVENANCE:**

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

The work is registered in Archivio Piero Dorazio, Milan, under no. *1999-004150-3065*, and is accompanied by a certificate of authenticity.

**£40,000-60,000**  
**US\$52,000-77,000**  
**€44,000-66,000**



λ\*290 **GEORGES MATHIEU (1921-2012)**

*Les Communes Italiennes (The Italian Communes)*



signed and dated 'Mathieu 59' (lower right); titled 'Les Communes Italiennes' (on the stretcher)  
oil on canvas  
31<sup>7</sup>/<sub>8</sub> x 51<sup>1</sup>/<sub>8</sub>in. (81 x 130cm.)  
Painted in 1959

£100,000–150,000  
US\$130,000–190,000  
€110,000–160,000

**PROVENANCE:**  
Galerie Birch, Copenhagen.  
Galerie Ariel, Paris.  
Galerie Beaubourg, Paris.  
Private Collection, Paris.  
Anon. sale, Artcurial Paris, 30 May 2012, lot 50.  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
Paris, Galerie Beaubourg, *Mathieu: Oeuvres anciennes 1948-1960*,  
1974, no. 11 (illustrated).

**LITERATURE:**  
P. Restany, 'Georges Mathieu', in *Adam*, no. 285, October-  
November 1959 (illustrated, p. 87).

**'Concerning contemporary art,  
we respect Pollock and Mathieu  
because their work seems to  
embody cries uttered out of  
matter, pigment and enamel.  
Their work is about merging with  
matter using techniques that are  
particularly reflective of their  
own individual personalities'**

— Gutai manifesto, 1956



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ291 **LUCIO FONTANA (1899-1968)**

*Concetto spaziale*



signed 'l. Fontana' (lower right); signed, titled and inscribed 'l. fontana "concetto spaziale" 1 + 1 + ZZA3' (on the reverse)  
oil on canvas



39¼x 32⅛ in. (99.8 x 81.4 cm.)  
Painted in 1961

**£300,000–500,000**  
**US\$390,000–640,000**  
**€330,000–550,000**

**PROVENANCE:**

Marlborough Galleria d'Arte, Rome.  
Galleria d'Arte Sianesi, Turin.  
Anon. sale, Farsettiarte Prato, 30 November 1974, lot 144.  
Collection Moretti, Castiglione delle Stiviere.  
Galleria La Polena, Genoa.  
Galleria Marconi, Milan.  
Private Collection, Milan.  
Private Collection, Italy (acquired from the above).  
Anon. sale, Christie's Paris, 2 December 2014, lot 35.  
Acquired at the above sale by the present owner.

**EXHIBITED:**

Florence, Centro Tornabuoni, *Fontana*, 1984 (illustrated).

**LITERATURE:**

E. Crispolti, *Lucio Fontana Catalogue raisonné des peintures, sculptures et environnements spatiaux*, Brussels 1974, vol. II, p. 112, no. 61 O 70 (illustrated, p. 113).  
E. Crispolti, *Fontana. Catalogo generale*, Milan 1986, vol. II, no. 61 O 70 (illustrated, p. 377).  
E. Crispolti, *Lucio Fontana. Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan 2006, vol. II, no. 61 O 70 (illustrated, p. 565).

Into the rich olive impasto of *Concetto spaziale*, 1961, Lucio Fontana has gouged a single hole. Rising from the shimmering surface is a single, ovoid line, a halo surrounding the central fissure. Painted in 1961, *Concetto spaziale* is part of the artist’s *Olii* (Oils) series, which remained central to his practice until his death in 1968. These sumptuously coloured canvases, covered with thick smears of paint, served as a counterpart to Fontana’s minimalist *Tagli* (Cuts), whose crisp, decisive slashes eradicate any trace of the artist’s hand. The buco, or hole, at the centre of *Concetto spaziale*, lacks a clinical precision; rather, Fontana has excavated the surface his painting, leaving behind a fragmented fissure.

**LOT ESSAY**



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.





λ\*292 **LUCIO FONTANA (1899-1968)**

*Concetto spaziale*



incised with the artist's signature 'l. fontana' (lower edge)  
painted terracotta  
diameter: 14<sup>5</sup>/<sub>8</sub>in. (37cm.)  
Executed in 1959-1960

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**

Studio la Città, Verona.  
Acquired from the above by the present owner in 2003.

This work is registered with the Fondazione Lucio Fontana,  
Milan under archive n. 1253/45.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at [christies.com](https://www.christies.com).



λ\*293 **LUCIO FONTANA (1899-1968)**

*Concetto spaziale*



incised with the artist's signature and date 'l. fontana 57' (lower right edge)  
painted terracotta  
diameter: 12<sup>7</sup>/<sub>8</sub>in. (32.7cm.)  
Executed in 1957

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**

Studio la Città, Verona.  
Acquired from the above by the present owner in 2003.

This work is registered with the Fondazione Lucio Fontana,  
Milan under archive n. 1253/42.



λ294 **BERNAR VENET (B. 1941)**

*Ligne indéterminée (Indeterminate Line)*



rolled steel  
75¼ x 78¾ x 78¾in. (191 x 200 x 200cm.)  
Executed in 1987

£120,000–180,000  
US\$160,000–230,000  
€140,000–200,000

**PROVENANCE:**

Fondation Veranneman, Kruishoutem.  
Galerie Michael Chiche, Paris.  
Private Collection, Luxembourg (acquired from the above).  
Anon. sale, Christie's Paris, 3 December 2012, lot 39.  
Acquired at the above sale by the present owner.

This work is registered in the artist's archives under inventory number *bv87s36* and is accompanied by a certificate of authenticity signed by the artist.

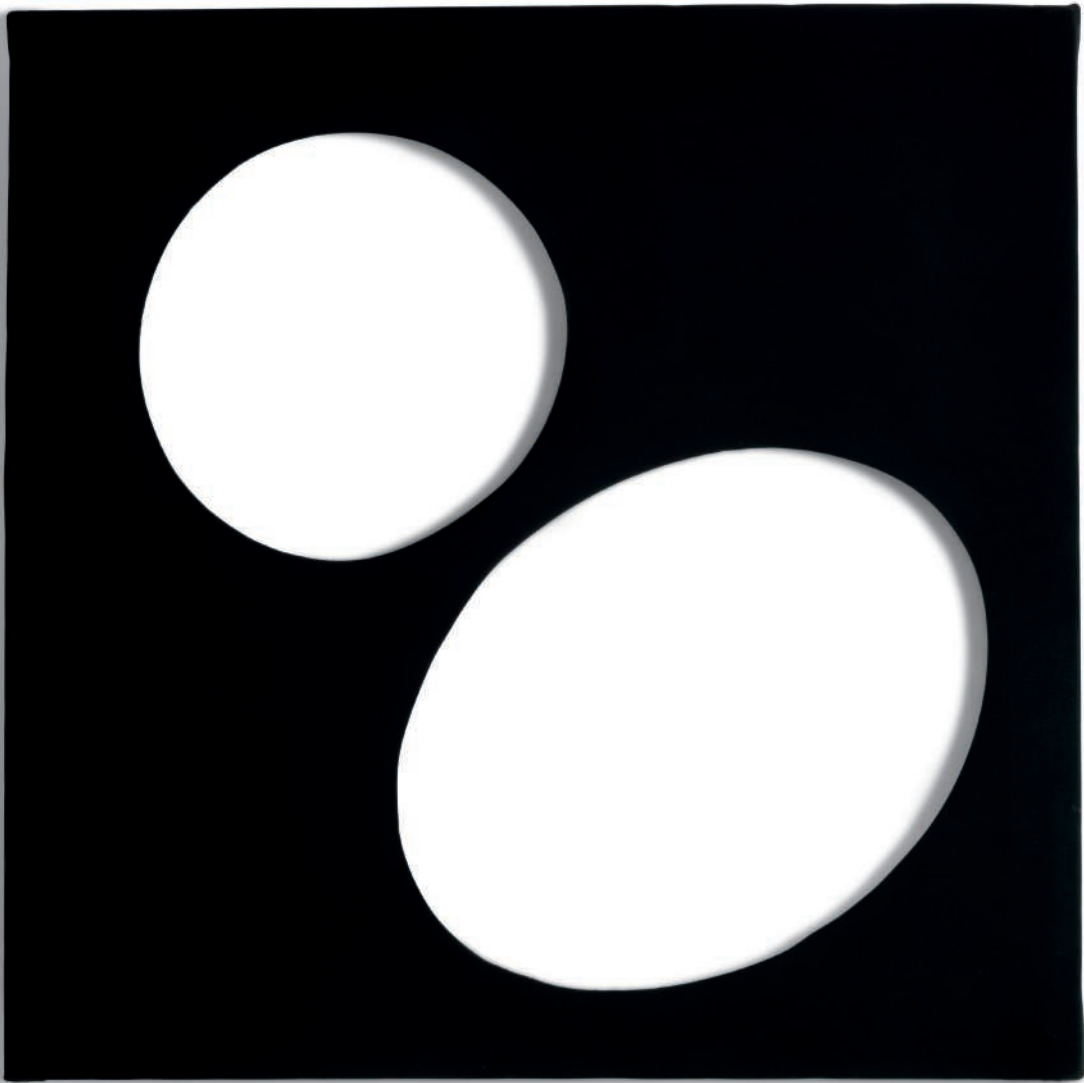
With its curved steel arabesques spanning two metres in height and width, *Ligne indéterminée* is an elegant work from Bernar Venet’s celebrated series of the same name. Begun in 1979 and pursued throughout his *oeuvre*, these works explore the relationship between mathematical construction and the raw, intrinsic behaviour of the medium itself. Born in France, Venet came to prominence in 1960s New York, where he spent time in the company of Minimal and Conceptual artists including Donald Judd, Joseph Kosuth, On Kawara and Sol LeWitt. His early works explored base industrial materials

such as coal and tar – indeed, his seminal installation *Tas de Charbon* is widely acknowledged as the first ever formless sculpture. Following a five-year break from art-making during the early 1970s, he refocused his practice on the properties of line, initially through a series of paintings and wall fixtures. Inspired by seeing an aluminium rod with a square cross section, Venet extended his investigations into the realm of sculpture, eventually embracing steel for its unpredictable, elemental properties. ‘It’s a battle between the piece of metal and me’, he explains. ‘... I suggest a direction to go, but I am guided by the metal bar, which resists me and will not yield to my desire for domination’ (B. Venet, quoted in A. Pierre, *Bernar Venet*, Milan 1999, p. 88). Monumental examples of Venet’s linear steel sculptures have graced major public sites over the years, including the Champ-de-Mars, Paris in 1994, the Château de Versailles in 2011 and – most recently – Belgium’s E411 highway in 2019.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
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PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

λ295 **DADAMAINO (1935-2004)**

*Volume*



signed, titled and dated 'DADAMAINO - VOLUME - 1959' (on the stretcher)  
waterpaint on perforated canvas  
23½ x 23½in. (59.7 x 59.7cm.)  
Executed in 1959

**PROVENANCE:**

Galleria Gian Enzo Sperone, Turin (acquired directly from the artist).  
Acquired from the above by the present owner.

This work is registered in the Archivio Generale  
Dadamaino, Milan, under no. 088/11.

£18,000-25,000  
US\$24,000-32,000  
€20,000-27,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ\*296 **SERGE POLIAKOFF (1900-1969)**

*Composition abstraite*



signed, numbered and dated 'Serge POLIAKOFF 53  
VII' (lower left)  
gouache on paper  
23⅞ x 18⅞in. (60 x 46cm.)  
Executed in 1953

£25,000-35,000  
US\$33,000-45,000  
€28,000-38,000

**PROVENANCE:**

Knoedler & Co., New York.  
Private Collection, Geneva.  
Anon. sale, Cornette de Saint Cyr, 29 June 2005, lot 9.  
Private Collection.  
Anon. sale, Sotheby's Paris, 8 December 2010, lot 104.  
Acquired at the above sale by the present owner.

**LITERATURE:**

A. Poliakoff (ed.), *Serge Poliakoff, Catalogue Raisonné, Volume I 1922-1954*, Paris 2004, p. 439, no. 53-17 (illustrated).



λ297 **ARNALDO POMODORO (B. 1926)**

*Rotante con disco interno*

i

stamped with signature, title, number and date "'ROTANTE CON DISCO INTERNO", 1968 Arnaldo Pomodoro 2/2' (on the base)

bronze, on artist's base

sculpture diameter: 15in. (38cm.)

overall: 17¾ x 15¾ x 15¾in. (44.1 x 40 x 40cm.)

Executed in 1967-1968, this work is number two from an edition of two, plus one artist's proof

£80,000-120,000

US\$110,000-150,000

€88,000-130,000

**PROVENANCE:**  
Acquired directly from the artist by the present owner in the mid 1960s.

**EXHIBITED:**  
London, Marlborough Fine Art, *Arnaldo Pomodoro*, 1968, no. 10 (another from the edition exhibited).

**LITERATURE:**  
F. Gualdoni (ed.), *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Milan 2007, vol. II, p. 538, no. 440 (another from the edition illustrated, p. 538).

**'That’s what drives me to make the spheres: breaking these perfect, magic forms in order reveal (find, discover) its internal ferment, mysterious and alive, monstrous and yet pure; so I create a discordant tension, a conflict, with the polished shine'**

— Arnaldo Pomodoro



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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λ298 **ARNALDO POMODORO (B. 1926)**

*Disco n. 1*



incised with signature, number and date 'Arnaldo Pomodoro 64 - 02/p.a.' (on the base)  
bronze, on artist's base  
sculpture diameter: 28in. (71cm.)



overall: 32<sup>3</sup>/<sub>8</sub> x 30<sup>7</sup>/<sub>8</sub> x 9<sup>1</sup>/<sub>2</sub>in. (82.2 x 78.3 x 24cm.)  
Executed in 1964, this work is the second artist's proof of two beside an edition of two

**£120,000–180,000**  
**US\$160,000–230,000**  
**€140,000–200,000**

**PROVENANCE:**

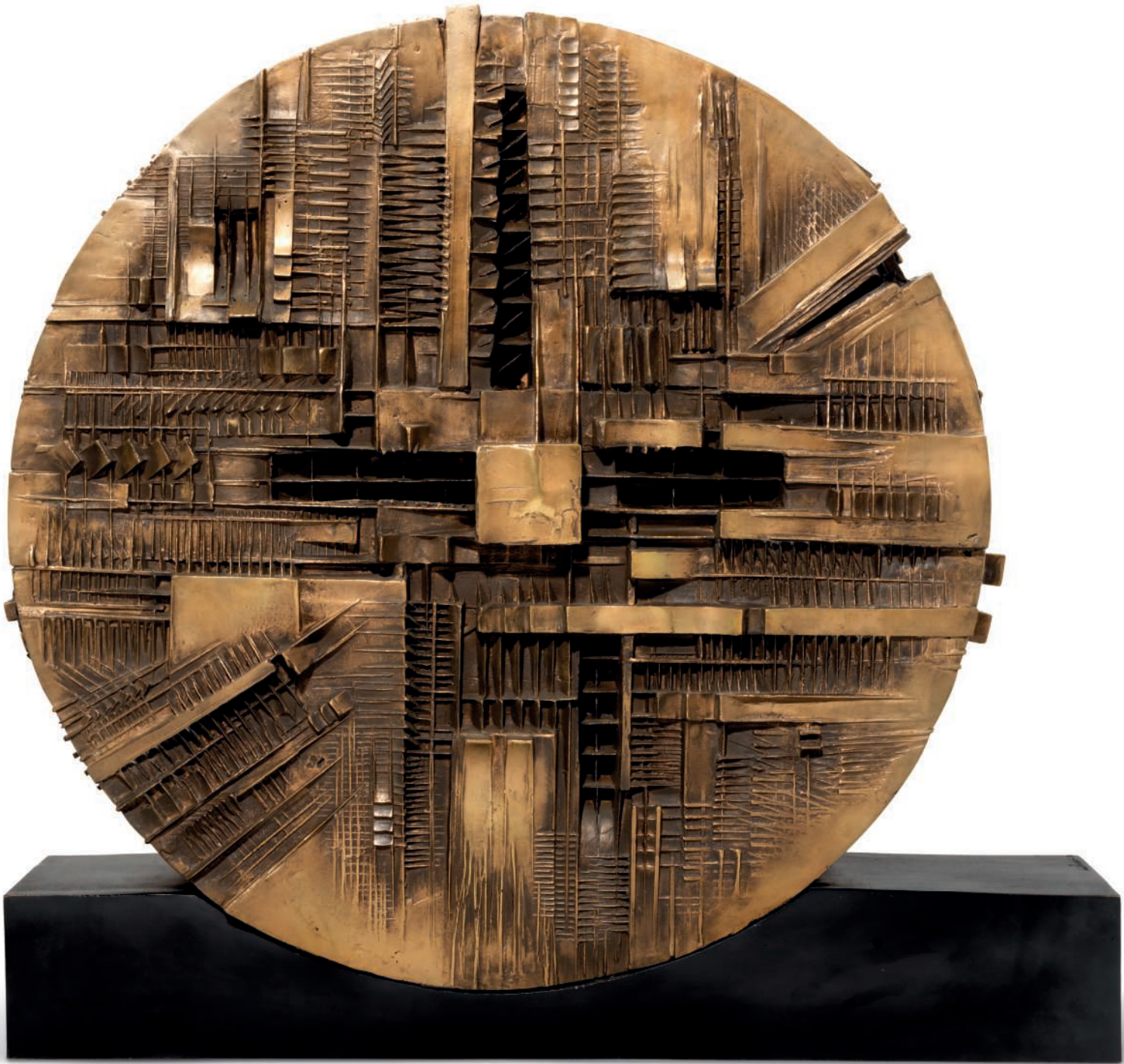
Marlborough Galleria d'Arte, Rome.  
Private Collection, Europe (acquired from the above in 1968).  
Anon. sale, Sotheby's London, 23 June 2005, lot 186.  
Acquired at the above sale by the present owner.

**LITERATURE:**

F. Gualdoni (ed.), *Arnaldo Pomodoro, Catalogo ragionato della scultura*, Milan 2007, vol. II, p. 507, no. 356 (another from the edition illustrated, p. 507).

Like an extra-terrestrial map, Arnaldo Pomodoro's *Disco no.1*, 1964, evokes a terra incognita. Set within polished bronze, lacerations, excavations, and cracks split the smooth surface of the pristine disc. While his output during the 1950s concentrated mainly on high reliefs from which a sculptural tracery emerged, in the subsequent years, Pomodoro began to explore more dimensional forms, casting discs, spheres, and cubes in burnished bronze. He was

fascinated with technological progress, specifically the Russian satellite *Sputnik* and the space race, and this enthusiasm for technological progress can be seen in the celestial allusions suggested by *Disco no.1*. Although he worked in bronze, a material associated with both the long history of sculpture and the sleek geometries of Modernist artists such as Constantin Brancusi, Pomodoro perforated the lustrous surface with fissures, incisions, and protrusions. Such striking opposition became a constant of his practice. 'I set up a contrast to their smooth and polished parts a discordant tension, a completeness made out of things that are incomplete,' he said. 'This very same act is a way of freeing myself from an absolute form. I destroy it. But also multiply it. Sculpture for me is a process of excavation and relief, without defining a space, and without establishing a centre' (A. Pomodoro quoted in G. Carandente, *Arnaldo Pomodoro*, exh. cat., The Hakone Open Air Museum, Japan 1994, p. 24).



**FULL LOT DETAILS**

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λ299 **GIUSEPPE GALLO (B. 1954)**

*Mare di Specchi (Sea of Mirrors)*



signed, titled and dated 'Giuseppe Gallo MARE DI SPECCHI 2005' (on the reverse)  
oil, encaustic and ink on board  
73⅞ x 99¼in. (187 x 252cm.)  
Executed in 2005

£40,000–60,000  
US\$52,000–77,000  
€44,000–66,000

**PROVENANCE:**  
Private Collection.

**EXHIBITED:**  
Verona, Galleria Dello Scudo, *Giuseppe Gallo: mito-rito-sito, Opere 2004-2005*, 2005.  
Rome, Museum of Contemporary Art of Rome, *Giuseppe Gallo: All In*, 2007–2008 (illustrated in colour, front cover, p. 160). This exhibition later travelled to Kunsthalle Mannheim, Mannheim.

**LITERATURE:**  
G. Gigliotti, *Sei Storie*, Rome 2011 (illustrated in colour, p. 62).



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λ3000 **JEAN DUBUFFET (1901-1985)**

*Site avec 4 personnages*



signed with the artist's initials and dated 'J.D. 82' (lower left)  
acrylic on paper laid on canvas  
26<sup>3</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>4</sub>in. (67 x 50cm.)  
Executed in 1982

£120,000–180,000  
US\$160,000–230,000  
€140,000–200,000

**PROVENANCE:**

Estate of the Artist.  
Galerie Bernard Cats, Brussels.  
Acquired from the above by the present owner in 1995.

**LITERATURE:**

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXXIV: Psycho-sites*, Paris 1984, p. 154, no. 470 (illustrated, p. 125).

Thrumming with motion, *Site avec 4 personnages*, 1982, is a spirited work from Jean Dubuffet's late series 'Psycho-sites'. Amidst a flurry of animated lines float the four titular figures, each rendered in the joyful, naïve style which characterised the artist's practice. Against a gleaming white ground, Dubuffet's painted his 'sites', or cellular geometries, in eyepopping red, cerulean, and navy. Utterly divorced from classical perspectival traditions, the sites collapse time, action, and space into a single,

feverish panel. The 'mosaic-like' composition of the present work recalls his earlier *Théâtres de mémoire* cycle, and like these previous paintings, *Site avec 4 personnages* evokes a fragmented yet powerfully vibrant vision of the world ('Site avec 8 personnages', *Jean Dubuffet*, exh. cat., Galerie Boulakia, Paris 2007, p. 94). After four months of artistic inactivity owing to his ailing health, Dubuffet returned to painting with a renewed sense of vigour in 1980. Such frenetic, non-stop action is mirrored in the works themselves, in which the commotion of colour and brushwork renders both figure and context. But legibility was not the intention of the artist; rather Dubuffet sought to 'reinvent painting' with the hope of producing an immediate and honest sensation ('Site avec 5 personnages', *Jean Dubuffet*, exh. cat., Galerie Boulakia, Paris 2007, p. 92). Such vivacity suffuses *Site avec 4 personnages*, which brims with a forceful, exuberant vigour.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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PROPERTY FROM THE ESTATE OF THE LATE CLODAGH WADDINGTON

λ301 **JEAN DUBUFFET (1901-1985)**

*Idéoplasme VIII*



signed with the artist's initials and date 'J. D. 84' (lower right)

acrylic on paper laid on canvas

39<sup>5</sup>/<sub>8</sub> x 26<sup>5</sup>/<sub>8</sub>in. (100.5 x 67.7cm.)

Executed in 1984

£120,000–180,000

US\$160,000–230,000

€140,000–200,000

**PROVENANCE:**

The Pace Gallery, New York.

Galerie Daniel Varenne, Paris.

Private Collection, Paris.

Waddington Galleries, London (acquired from the above in 1988).

Leslie Waddington Collection, London (acquired from the above in 1990).

A gift from the above to Clodagh Waddington.

**EXHIBITED:**

London, Waddington Galleries, *Jean Dubuffet*, 1990, no. 36

(illustrated in colour, p. 75).

Paris, Galerie nationale du Jeu de Paume, *Jean Dubuffet: les*

*dernières années*, 1991, p. 265, no. 182 (illustrated in colour, p. 211).

**LITERATURE:**

M. Loreau, *Catalogue des travaux de Jean Dubuffet, Fascicule XXXVII:*

*Non-lieux*, Paris 1989, p. 100, no. 153 (illustrated, p. 65).

Electrified waves of red and orange dance across the surface of Jean Dubuffet's *Idéoplasme VIII*, part of a series of acrylic works created during the penultimate year of the artist's life. Streaks of colour collide and

burst against a swelling black which threatens to overtake the white ground. In *Idéoplasme VIII*, there is no beginning or end, but rather a cosmological time, the force of the Big Bang rendered with neon potency. Dubuffet returned at the end of his life to a frenetic, non-figurative style that had characterised much of his early output. *Idéoplasme VIII* is a stunning summation of the artist's vibrant, vivacious career and an outstanding example of his *Non-lieux* works. In this series, Dubuffet's visual vocabulary embraced spontaneity, where feverish brushwork forms an 'all-over' effect in which space and colour collapse into one another. For the artist, art was the expression of a primal, intuitive state, which he sought to capture on the canvas. Describing these sensations, Dubuffet wrote, 'The mind has the right to establish being wherever it cares to and for as long as it likes. There is no intrinsic difference between being and fantasy; being is an attribute that the mind assigns to fantasy' (J. Dubuffet in a letter to A. Glimcher, 19 April 1985 quoted in D. Kuspit, 'Quixotic Quicksand? Jean Dubuffet's 'Groundless' Paintings', *Artnet*, January 2012). As if possessing all the energy in the universe, *Idéoplasme VIII* is propelled by its own momentum, a cacophony of movement which blazes across the stellar expanse.



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λ\*302 **GERHARD RICHTER (B. 1932)**

*Grün-Blau-Rot (Green-Blue-Red)*



signed, numbered and dated '789-79 Richter, 93' (on the reverse)

oil on canvas

11¾ x 15¾in. (29.8 x 40cm.)

Painted in 1993

**£250,000-350,000**

**US\$330,000-450,000**

**€280,000-380,000**

**PROVENANCE:**

Parkett Verlag, Zurich.

Acquired from the above by the present owner in 1993.

**LITERATURE:**

'Edition for Parkett', in *Parkett*, no. 35, Zurich 1993 (illustrated in colour, p. 100).

H. Butin (ed.), *Gerhard Richter: Editionen 1965-1993*, exh. cat., Bremen, Kunsthalle Bremen, 1993, p. 166, no. 69.

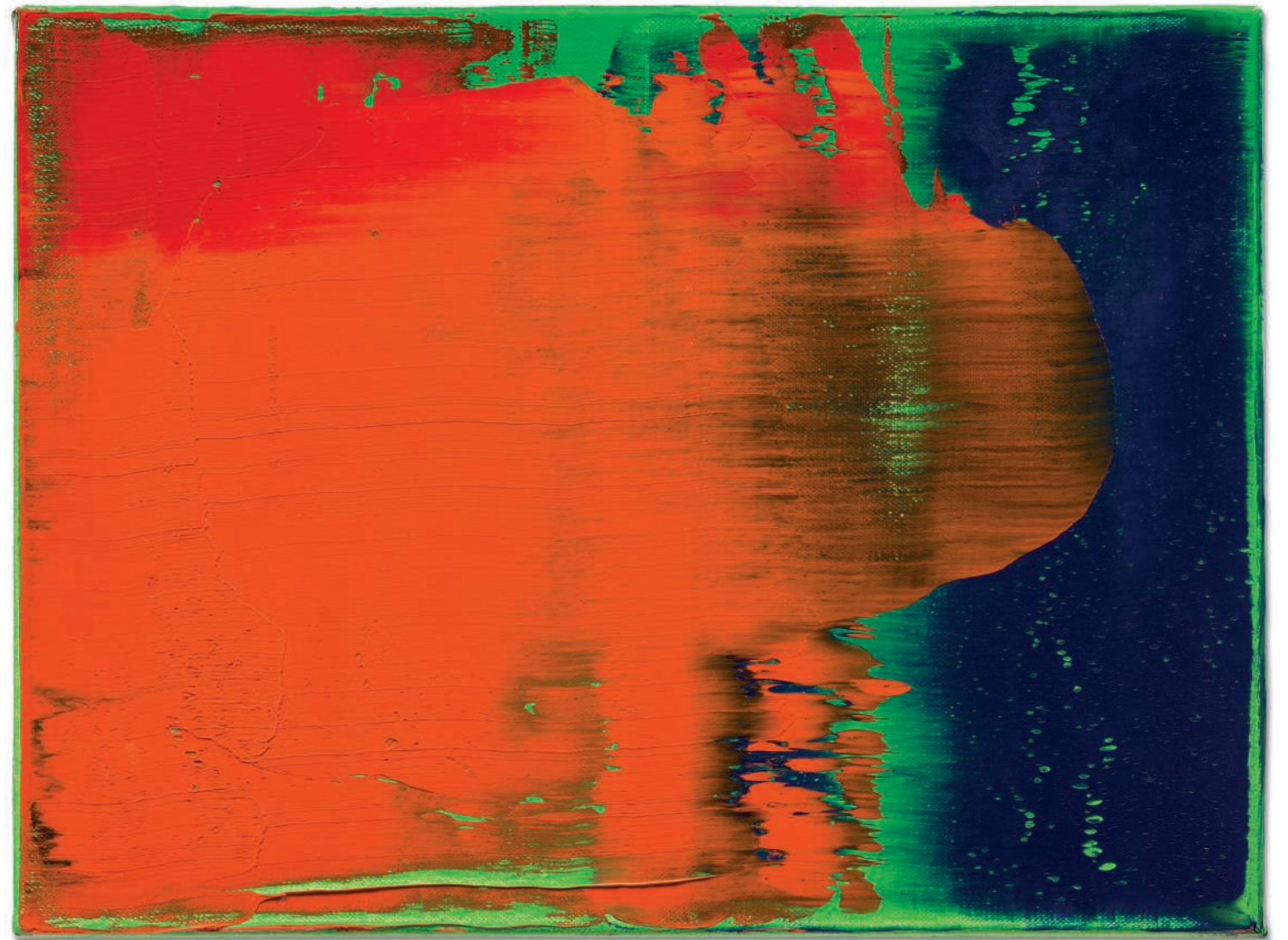
H. Butin and S. Gronert (eds.), *Gerhard Richter: Editionen 1965-2004. Catalogue Raisonné*, Ostfildern 2004, p. 229, no. 81.

H. Butin, S. Gronert and T. Olbricht (eds.), *Gerhard Richter: Editions 1965-2013*, Ostfildern 2014, p. 252, no. 81.

D. Elger (ed.), *Gerhard Richter: Catalogue Raisonné Volume 4 Nos. 652-1 – 805-6, 1988-1994*, Ostfildern 2015, no. 789-79 (illustrated in colour, p. 525).

Part of a series painted especially for *Parkett* magazine's 1993 special edition on Gerhard Richter, *Grün-Blau-Rot (Green-Blue-Red)* is a sumptuous study in the artist's famed abstract technique. Applying green, blue and red paint directly from the tube to the canvas, he pulled the pigments across the canvas using a squeegee, a signature method developed during the 1980s: as a result of the squeegee's pull, the colours fracture, glow, and merge, creating a flickering, neon jewel of a painting. With its electric red spilling over a blaze of green to melt into dramatic, ink-dark blue, this is a work overtly concerned with the interactions of colour. While the majority of Richter's abstract works are simply entitled *Abstraktes Bild (Abstract Painting)*, deliberately attempting to strip away any connotations for the viewer, in *Grün-Blau-Rot* the artist uses his title to draw our attention to the three simple colours that come together, in infinite variety, across the series. As Robert Storr has said of Richter, 'it is hard to think of him as anything other than one of the great colourists of late twentieth-century painting' (R. Storr, *Gerhard Richter: Doubt and Belief in Painting*, New York 2003, p. 112).

**LOT ESSAY**





303 ALEX KATZ (B. 1927)

Street Lights



signed and dated 'Alex Katz 05' (on the overlap)  
oil on canvas  
144¼ x 54½in. (366.5 x 137.5cm.)  
Painted in 2005

£150,000–200,000  
US\$200,000–260,000  
€170,000–220,000

**PROVENANCE:**  
Galerie Thaddaeus Ropac, Salzburg.  
Acquired from the above by the present owner in 2006.

**EXHIBITED:**  
Neuss, Langen Foundation, *Alex Katz in European Collections*,  
2006–2007.

Solitary orbs of blazing light warm Alex Katz’s *Street Lights*, a soaring hymn to urban darkness. From a rich, emotive blackness emerges a New York City skyscraper, whose outline is discernible only by the glow of streetlamps and a few illuminated windows. Despite such a restricted colour palette, Katz conjures a poignant urban nightscape whose simplified geometries exude the solitude and silence of a late-night stroll. Born in Brooklyn, Katz has called New York City home ever since, and *Street Lights* is a tender tribute to his hometown. For the artist, light has always been the most important subject: ‘light is the initial

flash of what you see,’ Katz has said. ‘That’s what I’m after’ (A. Katz, quoted in *Alex Katz: Quick Light*, exh. cat., Serpentine Gallery, London, 2016, p. 14). Like the Impressionists before him, Katz looks to light’s transitory qualities, endeavouring to capture its mercurial, ephemeral traces across both faces and landforms. In 1986, following an extensive body of work dedicated to daylight, Katz cast his eyes towards the darker hours: ‘There are so many kinds of daylight and nightlight,’ he said. ‘I thought they should get equal attention’ (A. Katz quoted in *Alex Katz: New York/Maine*, Museum der Moderne Mönchsberg, Salzburg, 2013, p.18). Katz has always charted his own artistic path: resisting the Modernist aesthetics which dominated the discourse of his youth, he instead turned to figuration, rendering the everyday discoveries of his life in swathes of expressive colour. Small moments occupy Katz, which he renders monumental and imbues with significance. Bathed in fluorescence, *Street Lights* is the commonplace made extraordinary, fleeting yet significant, the vestiges of an inhabited life.







### 304 TOM WESSELMANN (1931-2004)

#### *Study for Smoker*



signed and dated 'Wesselmann 75' (lower centre)  
ball-point pen and coloured pencil on tracing paper  
11 x 8½in. (28 x 21.5cm.)  
Executed in 1975

**PROVENANCE:**  
Maxwell Davidson Gallery, New York.  
Galerie Hervé Lourdel, Paris.  
Private Collection, Paris.  
Acquired from the above by the present owner.

This work is registered with the Tom Wesselmann Estate,  
New York under archive no. *D7555*.

£25,000-35,000  
US\$33,000-45,000  
€28,000-38,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
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### 305 JOHN WESLEY (B. 1928)

#### *Debbie Millstein Swallowed a Thumbtack*



signed, titled and dated 'DEBIE MILLSTEIN  
SWALLOWED A THUMB TACK John Wesley  
1972' (on the reverse)  
acrylic on canvas  
47¼ x 59in. (120 x 150cm.)  
Painted in 1972

£70,000-100,000  
US\$91,000-130,000  
€77,000-110,000

**PROVENANCE:**  
Robert Elkon Gallery, New York.  
Fredericks & Freiser Gallery, New York.  
Acquired from the above by the present owner in 2002.

**EXHIBITED:**  
New York, MOMA PS1, *John Wesley: Paintings 1961-2000*, 2000-  
2001, p. 71 (illustrated in colour).  
Venice, Fondazione Prada, *John Wesley*, 2009, p. 509 (illustrated  
in colour, p. 153).

**FULL LOT DETAILS**



## 306 DAVID SALLE (B. 1952)

### *Honor Partners*



signed twice, titled, inscribed and dated twice "'Honor Partners" David Salle 1991 Knotted String David Salle 1991' (on the reverse)

oil and acrylic on four joined canvases



90 x 72in. (228.7 x 183cm.)

Executed in 1991

£120,000–180,000

US\$160,000–230,000

€140,000–200,000

#### PROVENANCE:

Galerie Templon, Paris.

Acquired from the above by the present owner in 1998.

#### LITERATURE:

C. Drake (ed.), *David Salle*, New York 1994, pl. 86 (illustrated in colour, p. 181).

Extending more than two metres in height, *Honor Partners*, 1991, is a monumental cypher by David Salle. Painstakingly recreating an array of images taken from anonymous sources, Salle presents vibrant disjunctions and visual digressions whose meanings can never be fully fixed. A closely cropped woman in black and white anchors both the composition and a series of painted knots and ropes which stretch outwards from her framed portrait. Beneath, Salle painted two inset images: to the left, a vase, and to the right, three sculpted heads from the Akan people.

Even the background is a palimpsest in which layers of *trompe-l'oeil* posters overlap and obscure one another. Despite his appropriation of real-world imagery, Salle sees his paintings as entirely self-referential. Quoting from a variety of sources including canonical art history, popular culture, and advertising, the artist produces a layered understanding of reality, in which all images are forever colliding and jostling one another. 'Paintings,' he has said, 'exist in the present tense, yet somehow, because of how it's structured, it can move backwards through time as well ... That present tense-ness is the deepest pleasure' (D. Salle, quoted in. J. Bradley, 'David Salle,' *Interview*, 4 May 2015). Salle came to prominence against the backdrop of New York's 1980s art scene, during which he heralded the triumphant return of painting and the rise of Post-Modernism. For Salle, all of culture is integrated, and this embrace of pastiche can be seen in *Honor Partners*, which temporally and geographically unites disparate imagery within one kaleidoscopic canvas.





307 **ROBERT LONGO (B. 1953)**

*Untitled (Una)*



signed and dated 'Robert Longo 2007' (lower right)  
charcoal on paper mounted on aluminium  
70¼ x 90¼in. (178.4 x 229.2cm.)  
Executed in 2007

~~£50,000-70,000~~  
**US\$65,000-90,000**  
~~€55,000-77,000~~

**PROVENANCE:**  
Metro Pictures, New York.  
Private Collection, New Jersey.  
Anon. sale, Phillips de Pury & Company New York, 11 May  
2012, lot 211.  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
New York, Metro Pictures, *Robert Longo: Children of Nyx*, 2007.

**'Art is a form of understanding  
like philosophy and science  
and mathematics are an  
understanding but the difference  
is that art has the capacity to  
hold all these different things.  
It is the form of understanding  
that is best suited for the  
contemporary time'**

— Robert Longo



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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PROPERTY FROM AN IMPORTANT FAMILY COLLECTION

\*308 **ERIC FISCHL (B. 1948)**

*Women in Water*



signed, titled and dated 'JAN 1979 Eric Fischl "WOMEN IN WATER"' (on the reverse)

oil on board

95<sup>7</sup>/<sub>8</sub> x 47<sup>3</sup>/<sub>4</sub>in. (243.5 x 121.4cm.)

Painted in 1979

**£120,000–180,000**

**US\$160,000–230,000**

**€140,000–200,000**

**PROVENANCE:**

The Sable-Castelli Gallery Limited, Toronto.

Galerie Daniel Templon, Paris.

Acquired from the above by the present owner in 1999.

A beguiling figure crouches amongst the iridescent tides in Eric Fischl's *Women in Water*, 1979, and like much of the artist's oeuvre, the painting is masterfully rendered enigma. Turquoise and teal waves lap softly at her body, but who or what has caught her attention remains unknown. Characteristic of Fischl's practice, *Women in Water* is suffused with emotional complexity. In his inscrutable and enthralling compositions, Fischl returns again and again to the theme of physical and psychological exposure, which his characters explore most often in the beaches, backyards, and bedrooms of suburban America. Although such scenes may feel familiar, Fischl renders the

world uncanny, and his painted narratives are never entirely resolvable. By experimenting with scale and proximity, the artist erects stage sets against which his viewers are encouraged to do more than just look. These are paintings that invite projection and transform their viewer into a voyeur. As critic Donal Kuspit observed, 'Fischl seems to be showing all, but what counts in his work is what is not stated and can never be adequately stated. Fischl's pictures seem to promise us clarity about complex issues, but in fact suggest depth of a complexity that can never be fully deciphered. It is this that makes his pictures peculiarly opaque dreams, abysses of meaning we can never quiet climb out of once we have accepted their terms.' (D. Kuspit, *Fischl*, New York 1987, p. 7).



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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λ\*0309JAKE AND DINOS CHAPMAN (B. 1966 & B. 1962)

Insult to Injury



each: signed and dated 'Jake and Dinos Chapman 2003' (on the reverse)  
watercolour and pen on Goya's *The Disasters of War* etching, in eighty parts  
each sheet: 11⅛ x 15in. (28.4 x 38.2cm.)  
Executed in 2003



£80,000–120,000  
US\$110,000–150,000  
€88,000–130,000

**PROVENANCE:**  
White Cube, London.  
Yoshii Gallery, New York.  
Acquired from the above by the present owner in 2013.

Even among an oeuvre that includes some of the most provocative work of the past three decades, Jake and Dinos Chapman's *Insult to Injury* (2003) is a masterclass in sheer artistic villainy. In 2001, the brothers purchased a rare, complete set of Francisco de Goya's famous series of etchings *The Disasters of War*, printed in 1937 from original plates. 'We always had the intention', said Jake, 'of rectifying it, to take that nice word from *The Shining*, when the butler's trying to encourage Jack Nicholson to kill his family – to rectify the

situation' (J. Chapman, quoted in J. Jones, 'Look what we did', *The Guardian*, 31 March 2003). Two years later, they began to methodically deface the prints: adding clown faces, puppy heads, Mickey Mouse ears and grotesque insect features to each of the eighty images, they created a vicious, nihilistic vision that has been seen by some as an act of callow vandalism, and by others as an apt extension of Goya's own despair. Debuted in Tate Britain as part of their entry for the 2003 Turner Prize, *Insult to Injury* is the Chapmans' horrific magnum opus.

LOT ESSAY

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



## 310 PETER HALLEY (B. 1953)

### *Stacked Prisons*



signed twice and dated 'Peter Halley Peter Halley 2006' (on the reverse)  
acrylic, metallic acrylic, pearlescent acrylic and Roll-a-Tex on nine attached canvases  
72½ x 75¼in. (184 x 191cm.)  
Executed in 2006

£70,000–100,000

US\$91,000–130,000

€77,000–110,000

#### PROVENANCE:

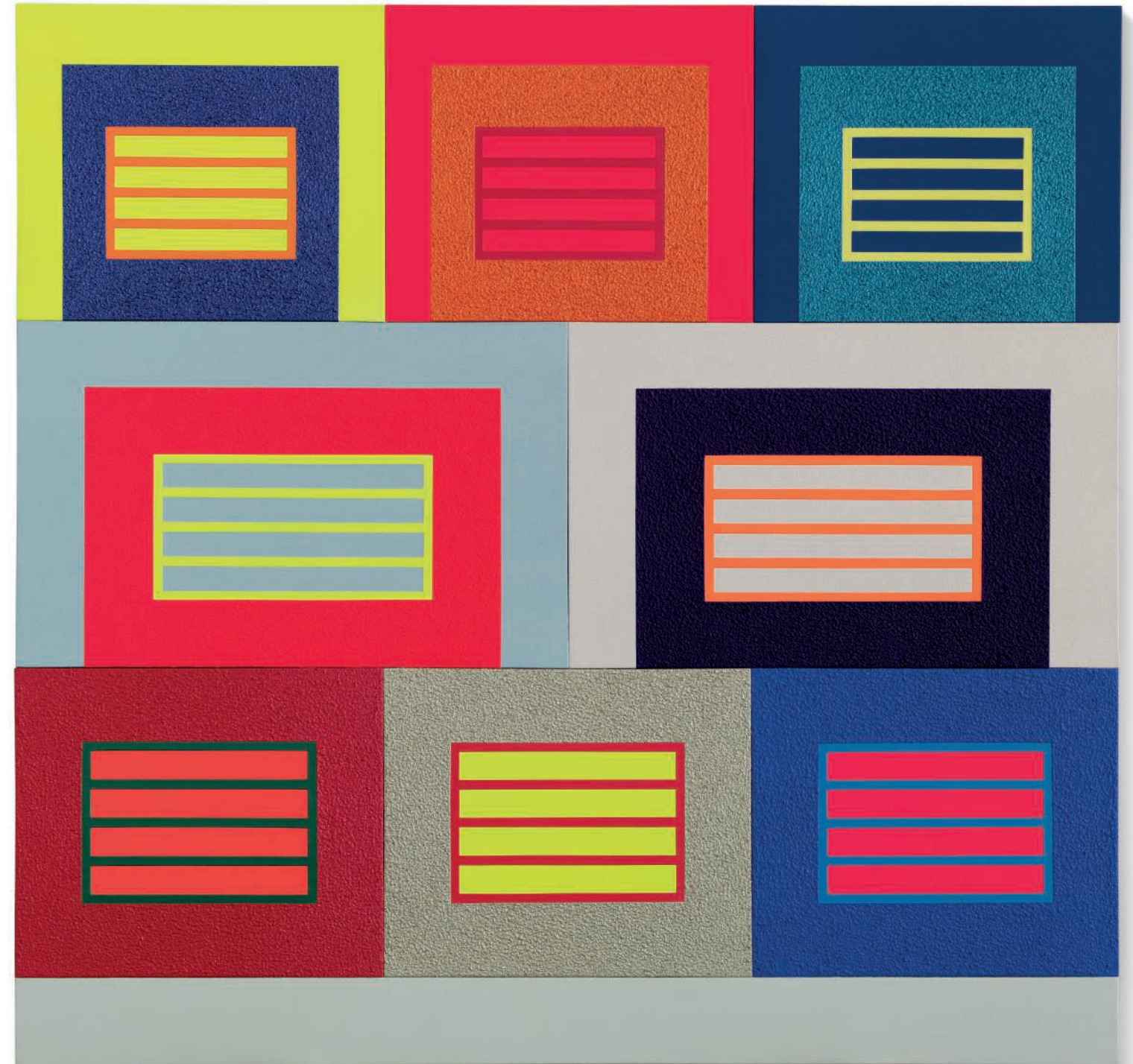
Gary Tatintsian Gallery Inc, Moscow.  
Private Collection, Moscow.  
Private Collection (acquired from the above).  
Anon. sale, Bonhams London, 7 March 2018, lot 29.  
Private Collection, Switzerland (acquired at the above sale).  
Acquired from the above by the present owner.

#### EXHIBITED:

Moscow, Gary Tatintsian Gallery Inc., *Peter Halley*, 2006  
(illustrated in colour, pp. 14–15).  
Pörschach, Collectors Depot, *Breakfast at Tiffany's*, 2018.

**'I'd seen Roll-a-Tex on suburban walls and was fascinated by it, and Day-Glo had always seemed very spooky and unnatural to me. The material is loaded material for me to use in terms of my investigation of the social. I've deliberately tried to make work that emphasizes the identity at the individual within the social matrix'**

— Peter Halley





λ\*311 **DAMIEN HIRST (B. 1965)**

*5-Hydroxyuridine*



signed 'DHirst' (on the stretcher); signed, tilted and dated 'DamienHirst 2010 '5-Hydroxyuridine' (on the reverse)  
household gloss on canvas  
26 x 42in. (66 x 106.7cm.)  
Executed in 2010

£200,000-250,000  
US\$260,000-320,000  
€220,000-270,000

**PROVENANCE:**

Kristy Stubbs Gallery, Dallas.  
Private Collection, New York.  
James Goodman Gallery, New York.  
Acquired from the above by the present owner in 2016.

**LITERATURE:**

J. Beard and M. Winter (eds.), *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2011, p. 860 (illustrated in colour, p. 700).

Sublimely clinical, vivacious yet unyielding, *5-Hydroxyuridine* is a stunning example of Damien Hirst’s iconic Spot Paintings. Against a ground of pristine white, Hirst has painted a grid of dots in bold, crisp colours, each tone used only once across the gleaming ground. The title of the painting was taken from the chemical company Sigma-Aldrich’s product catalogue, which Hirst chanced upon in the early 1990s; he decided that he would make a work for each drug listed. Producing an almost molecular structure formed by the unique pigments, *5-Hydroxyuridine* suggests a limitless chromatic possibility that extends

infinitely beyond the painting’s frame. ‘I was always a colourist,’ Hirst has claimed. ‘I just move colour around on its own. So that's what the spot paintings came from – to create that structure to do those colours... Mathematically, with the spot paintings, I probably discovered the most fundamentally important thing in any kind of art. Which is the harmony of where colour can exist on its own, interacting with other colours in a perfect format’ (D. Hirst quoted in D. Hirst and G. Burn, *On the Way to Work*, London 2001, pp. 119-120). Painted in 2010, *5-Hydroxyuridine* is part of the artist’s ongoing meditation on science, aesthetics, order, and chaos, themes which have anchored his practice since he was young. Hirst first rose to prominence in the early 1990s when he gained notoriety for his use of insects and dead sharks, among other less traditional materials, but in contrast with some of the darker strains that he has probed, the Spot Paintings emanate a profound sense of euphoria and celebration. Indeed, the unlimited permutations implied by the work’s composition suggest an eternal renewal. In *5-Hydroxyuridine*, Hirst envisions a future filled with never-ending possibility.







λ<sup>†</sup>312 **TRACEY EMIN (B. 1963)**

*You Forgot to Kiss My Soul*



pink and blue neon

45½ x 55¾ in. (115.5 x 140.5 cm.)

Executed in 2001, this work is number two from an edition of three, plus two artist's proofs

£40,000–60,000

US\$52,000–77,000

€44,000–66,000

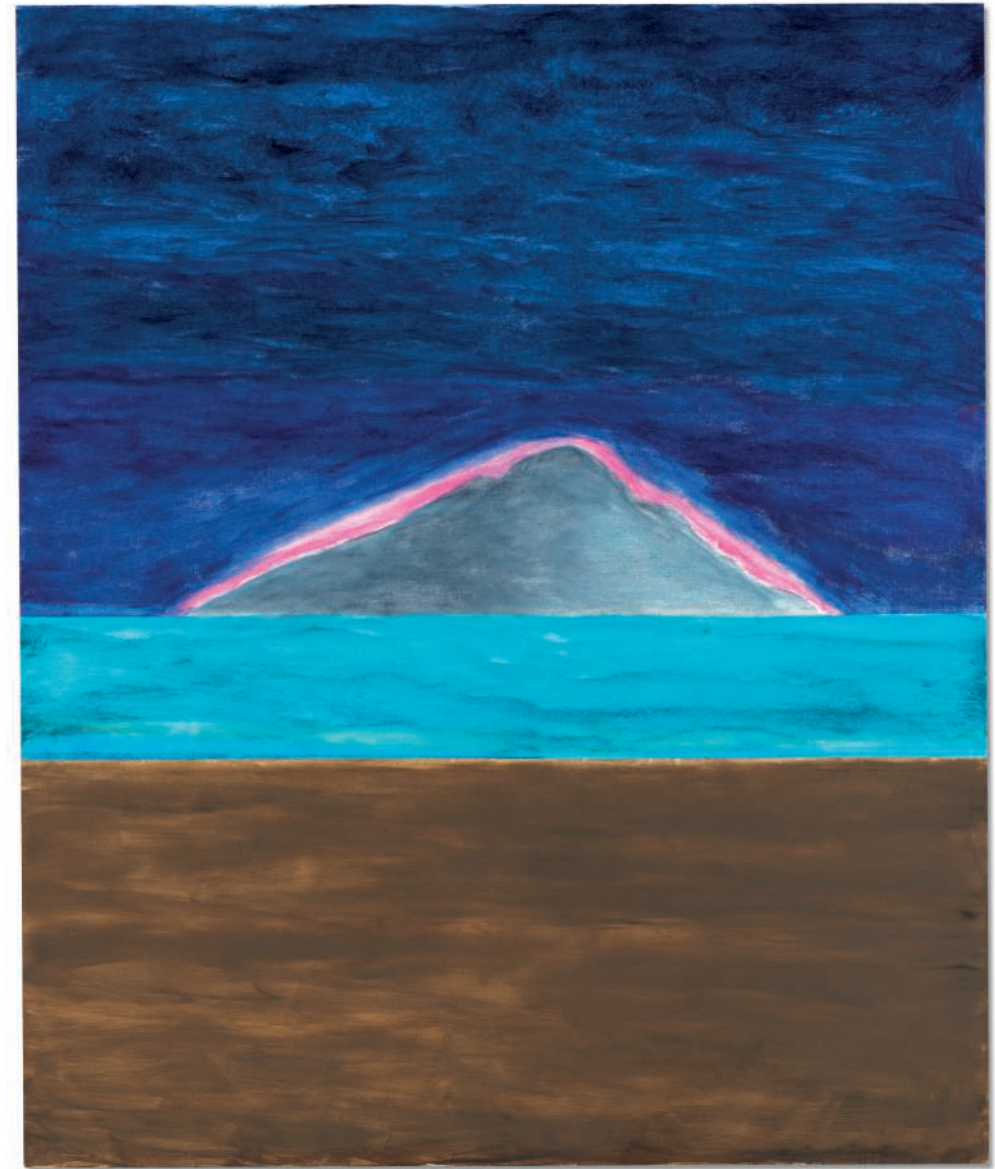
**PROVENANCE:**

White Cube, London.

Acquired from the above by the present owner in 2001.

**FULL LOT DETAILS**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ<sup>†</sup>313 **CRAIGIE AITCHISON (1926-2009)**

*Holy Island, Isle of Arran*



oil on canvas

68 x 56¾ in. (172.7 x 144cm.)

Painted in 2004

£50,000–80,000

US\$65,000–100,000

€55,000–88,000

**PROVENANCE:**

Timothy Taylor Gallery, London.

Hauser and Wirth, London.

Acquired from the above by the present owner in 2005.

**EXHIBITED:**

Edinburgh, The Royal Scottish Academy, *Royal Scottish Academy Annual Exhibition*, 2005.



λ\*314 **HOWARD HODGKIN (1932-2017)**

*Souvenir of Mahabalipuram*



signed, titled, dedicated and dated 'Souvenir of Mahabalipuram for Kasmin 40, love from Howard 1974' (on the reverse)

oil and paper collage on wood



12<sup>5</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>2</sub>in. (32.2 x 34.2cm.)

Painted in 1974

£150,000–250,000

US\$200,000–320,000

€170,000–270,000

**PROVENANCE:**

John Kasmin, London (a gift from the artist in 1974).

Bernard Jacobson Gallery, London.

Private Collection, UK (acquired from the above).

Anon. sale, Alcala Subastas Madrid, 12 May 2011, lot 382.

Private Collection (acquired at the above sale).

Anon. sale, Bonhams London, 1 July 2015, lot 22.

Crane Kalman Gallery, London.

**LITERATURE:**

M. Price, *Howard Hodgkin: The Complete Paintings*, London

2006, no. 119a (illustrated in colour, p. 127).

A pale wash of pink and turquoise fills Howard Hodgkin’s dawns over *Souvenir of Mahabalipuram*, 1974, in which a single tree blooms brightly in the first blush of daylight. At the centre stands a gleaming single K, a nod to the celebrated art dealer John Kasmin, to whom this work was dedicated. In the artist’s signature style, evanescent colours extend onto the painting’s support where aqueous veils of pigment dazzle against the wood frame. Hodgkin’s compositions are almost always

inspired by the memory of a place, and *Souvenir of Mahabalipuram* references a town in south-eastern India famed for its collection of ancient Hindu monuments. For the artist, who first visited India in 1964, the country was a revelation and he returned each year for the rest of his life. Travel, both real and metaphoric, invigorated his practice: as art historian Andrew Graham-Dixon noted, ‘The frequent references to travel in Hodgkin’s art, the countless allusions to places that are foreign, alien or unfamiliar, record the painter’s movements, but only imprecisely, and they do not stop at that. They amount to a statement of ambition for the paintings themselves. They say that to look at a picture should itself be to travel, to be transported, to be taken somewhere else’ (A. Graham-Dixon, *Howard Hodgkin*, London 1994, p. 103). In *Souvenir of Mahabalipuram*, the rich, painterly layers hint at a story without every truly defining its contours. Instead, Hodgkin summons the Indian subcontinent in evocative imagery at once intimate and expansive.



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λ 315 **BARRY FLANAGAN (1941-2009)**

*Acrobat on Pyramid*



incised with the artist's monogram, stamped with number and foundry mark '3/8 DUBLIN ART  
FOUNDRY' (on the reverse lower edge of the base)  
bronze with black patina  
38¼ x 16⅛ x 14⅝in. (97 x 41 x 37cm.)  
Executed in 2000, this work is number three from an edition of eight plus four artist's proofs

£100,000–150,000  
US\$130,000–190,000  
€110,000–160,000

**PROVENANCE:**

Galerie Thaddaeus Ropac, Salzburg.  
Private Collection.  
Acquired from the above by the present owner.

**EXHIBITED:**

London, Waddington Galleries, *Barry Flanagan: Seeing Round  
Corners*, 2001 (another from the edition exhibited, illustrated,  
p. 98).  
Nice, Musée d'Art Moderne et d'Art, *Barry Flanagan: Sculpture  
et Dessin*, 2002–2003 (another from the edition exhibited).  
Dublin, Irish Museum of Modern Art, *Barry Flanagan  
Sculpture: 1965-2005*, 2006, p. 228 (another from the edition  
exhibited and illustrated in colour, p. 133).

**LITERATURE:**

C. Preston (ed.), *Barry Flanagan*, London 2017, p. 284 (another  
from the edition illustrated in colour, p. 120).

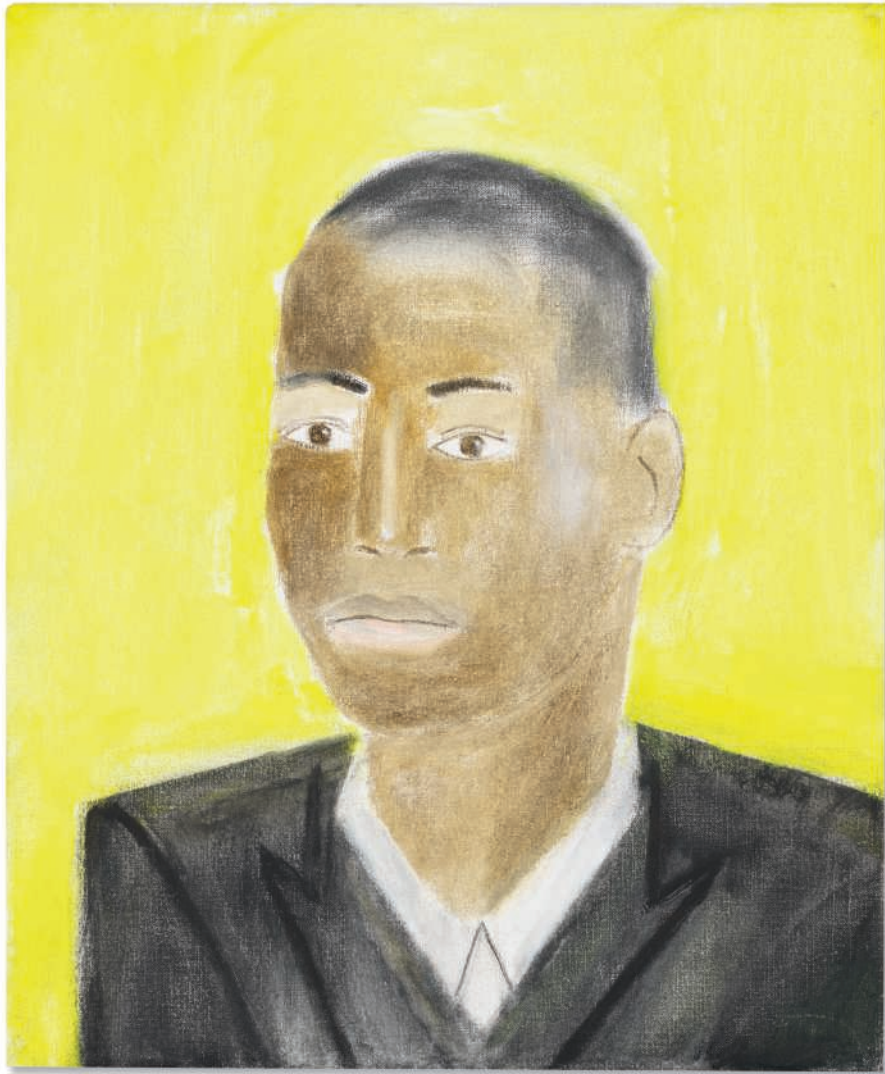
Created in 2000, the year of the artist’s  
solo exhibition at Tate Liverpool,  
*Acrobat on Pyramid* is an animated  
example of Barry Flanagan’s celebrated hare  
sculptures. Inspired by the memory of a hare  
the artist saw leaping through the South Downs,

the animal became Flanagan’s most recognisable  
motif and synonymous with his artistic practice.  
Abandoning the more unconventional materials  
that had come to characterise his work in the 1970s,  
Flanagan began to cast a series of animals in bronze,  
whose lofty symbolism within sculptural tradition  
is somewhat undermined by the humour the hare.  
In *Acrobat on Pyramid*, a lithe hare balances atop the  
titular pyramid, an athletic delight which seemingly  
defies sculpture’s weighty materiality. The artist was  
so taken with this form that another cast of this work  
was included in his 2006 solo presentation at the  
Irish Museum of Modern Art, Dublin. Modelling  
the bronze into a nimble, wiry form, Flanagan  
creates a sense of dynamism and vitality, which  
seems to course through the perfectly balanced hare.  
As Paul Levy notes, ‘Nothing is more free, vital,  
spontaneous, and alive – from Aesop’s hare outrun by  
the tortoise to Bugs Bunny – than a capering hare...  
Flanagan’s hares do not carry much historic symbolic  
freight; they simply frolic freely and expressively.  
They don’t symbolise life, they live it.’ (P. Levy,  
quoted in *Barry Flanagan: Linear Sculptures in Bronze  
and Stone Carvings*, exh. cat., London, Waddington  
Galleries, 2004).



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ316 **CRAIGIE AITCHISON (1926-2009)**

*Model with Black Jacket*



signed and dated 'Craigie Aitchinso. 2000.'  
(on the overlap)  
oil on canvas  
12 x 10in. (30.5 x 25.5cm.)  
Painted in 2000

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**

Timothy Taylor Gallery, London.  
Hauser and Wirth, London.  
Acquired from the above by the present owner in 2005.

**EXHIBITED:**

London, Waddington Galleries and Timothy Taylor Gallery,  
*Craigie Aitchison: Italian and other paintings*, 2001, p. 29, no. 23  
(illustrated in colour, p. 21).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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λ317 **DAVID HOCKNEY (B. 1937)**

*Peter, Berkeley (Study for The Room, Tarzana)*



signed with the artist's initials, titled and dated 'Peter Berkeley May 67 DH.' (lower right)  
graphite on paper  
13<sup>5</sup>/<sub>8</sub> x 16<sup>3</sup>/<sub>4</sub>in. (34.6 x 42.6cm.)  
Executed in 1967

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

**PROVENANCE:**

Richard Salmon Gallery, London.  
Acquired from the above by the present owner in 1998.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ318 **PETER DOIG (B. 1959)**



(i) *Big Sur*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 35½ x 54½in. (90 x 138.5cm.)  
sheet: 44⅞ x 63⅞in (114 x 160.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

(ii) *Country Rock*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 27⅜ x 39⅞in (69.5 x 99.5cm.)  
sheet: 36¾ x 47¾in. (93.5 x 121.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

(iii) *Drifter*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 35¼ x 57¼in. (89.5 x 145.5cm.)  
sheet: 44⅝ x 66in. (113.5 x 167.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

(iv) *Haus der Bilder*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 26¼ x 34½in. (66.5 x 87.5cm.)  
sheet: 35⅝ x 43⅞in. (90.5 x 109.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

£25,000–35,000  
US\$33,000–45,000  
€28,000–38,000

(v) *100 Years Ago*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 37⅝ x 23¾in. (95.5 x 60.5cm.)  
sheet: 47⅜ x 32½in. (120.5 x 82.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

(vi) *Pinto*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 34⅜ x 51¾in. (87.3 x 131.7cm.)  
sheet: 44 x 60½in. (112 x 153.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

(vii) *Muldenberg*, from *100 Years Ago*  
signed and numbered '40/46 Doig' (lower right)  
colour etching on paper  
image: 28½ x 44⅞in. (72.5 x 111.5cm.)  
sheet: 38 x 52½in. (96.5 x 133.5cm.)  
Executed in 2000–2001, this work is number forty from an edition of forty-six, plus six artist's proofs

**PROVENANCE:**

Acquired in 2005 by the present owner.

**LITERATURE:**

E. Lullin and F. Simm (eds.), *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and his imprint The Paragon Press 2001-2006*, London 2006, p. 12 (another from the edition illustrated in colour, pp. 12–19).

Another from the edition is in the collection of The Metropolitan Museum of Art, New York.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at christies.com.





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ319 **PETER DOIG (B. 1959)**

*Almost Grown*



signed and numbered 'A.P. Doig' (lower right)  
colour etching on paper  
image: 27<sup>3</sup>/<sub>8</sub> x 32in. (69.5 x 81.5cm.)  
sheet: 36<sup>7</sup>/<sub>8</sub> x 40<sup>7</sup>/<sub>8</sub>in. (93.6 x 103.8cm.)  
Executed in 2001, this work is an artist's proof of eight  
beside the edition of twenty-eight

£10,000–15,000

US\$13,000–19,000

€11,000–16,000

**PROVENANCE:**

Acquired in 2005 by the present owner.

**EXHIBITED:**

Aspen, Colorado, Galerie Maximillian, *Peter Doig: Important Editions 1996-2016*, 2018 (another from the edition exhibited).

**LITERATURE:**

E. Lullin and F. Simm (eds.), *Contemporary Art in Print: The Publications of Charles Booth-Clibborn and his imprint The Paragon Press 2001-2006*, London 2006 (another from the edition illustrated in colour, p. 277).

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Check the Conditions of Sale at christies.com.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ320 **FIONA RAE (B. 1963)**

*Figure 10*



signed, titled and dated 'Fiona Rae Figure 10 2015' (on the overlap)  
oil and acrylic on canvas  
72 x 51in. (182.8 x 129.4cm.)  
Painted in 2015

£25,000–35,000

US\$33,000–45,000

€28,000–38,000

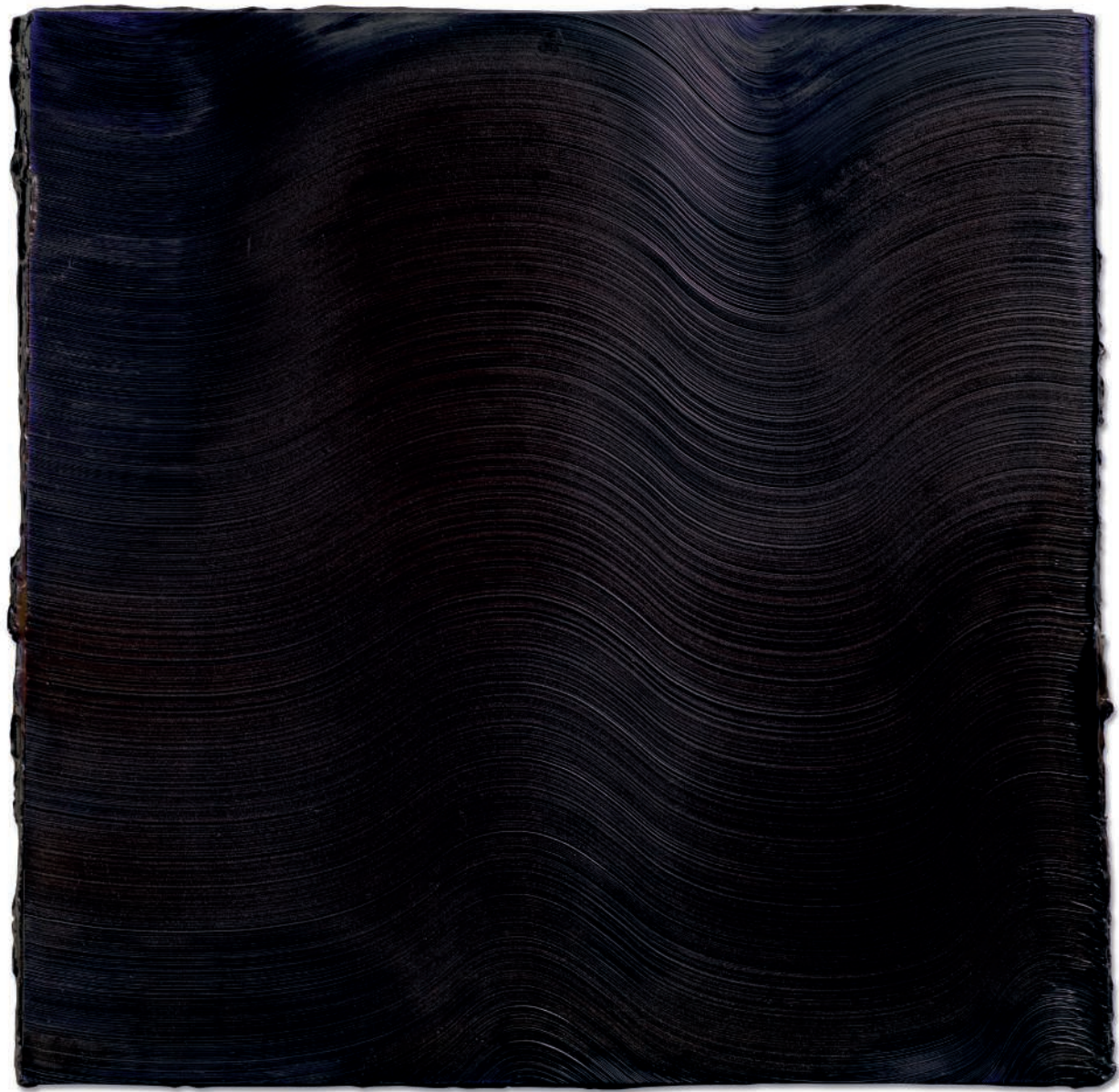
**PROVENANCE:**

Timothy Taylor Gallery, London.  
Acquired from the above by the present owner in 2015.

**EXHIBITED:**

London, Timothy Taylor Gallery, *Fiona Rae*, 2015.





λ321 **JASON MARTIN (B. 1970)**

*Jinx*



signed, titled and dated 'Jason Martin 1998 'Jinx'' (on the reverse)  
oil on melamine and board  
24¼ x 24⅝in. (61.5 x 62.5cm.)  
Executed in 1998

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

**PROVENANCE:**

Lisson Gallery, London.  
Acquired from the above by the present owner in 2000.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at [christies.com](https://www.christies.com).



λ322 **MARC QUINN (B. 1964)**

*River Painting Thames 16.01.16*



signed, titled and dated 'Marc Q River Painting Thames 16.01.16' (on the reverse)  
spray paint, aeronautical grade aluminium tape and acrylic on canvas laid on aluminium  
83⅝ x 57½ x 5⅞in. (212.5 x 146 x 15cm.)  
Executed in 2016

£12,000-18,000  
US\$16,000-23,000  
€14,000-20,000

**PROVENANCE:**

Acquired directly from the artist by the present owner in 2017.



323 **ZHANG ENLI (B. 1965)**

*Droplight*



signed in Chinese and dated '06 Enli' (upper right); signed and titled in Chinese and dated 'drop light 06 Zhang Enli' (on the reverse)  
oil on canvas  
69⅛ x 46⅞in. (175.7 x 119.1cm.)  
Painted in 2006

£60,000-80,000  
US\$78,000-100,000  
€66,000-88,000

**PROVENANCE:**  
Hauser & Wirth, Zurich.  
Acquired from the above by the present owner in 2006.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or *A* symbol.  
Check the Conditions of Sale at christies.com.





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ324 **MARI SUNNA (B. 1972)**

*Make It Double*



signed, titled and dated 'Mari Sunna, 2003 "MAKE IT DOUBLE"' (on the reverse)  
oil on board  
58<sup>5</sup>/<sub>8</sub> x 43<sup>1</sup>/<sub>4</sub>in. (149 x 109.8cm.)  
Painted in 2003

**PROVENANCE:**

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

**EXHIBITED:**

London, The approach, *Mari Sunna*, 2004.

£2,000–3,000  
US\$2,600–3,900  
€2,200–3,300

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
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Check the Conditions of Sale at christies.com.



PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

\*325 **MIKE KELLEY (1954-2012)**

*Missing Time Color Exercise #4*



signed, numbered and dated 'M. Kelley 98 #4' (on the reverse)  
wood panels, acrylic on wood panel and magazine, in artist's frame  
35<sup>3</sup>/<sub>4</sub> x 46<sup>1</sup>/<sub>2</sub>in. (90.8 x 118.2cm.)  
Executed in 1998

**PROVENANCE:**

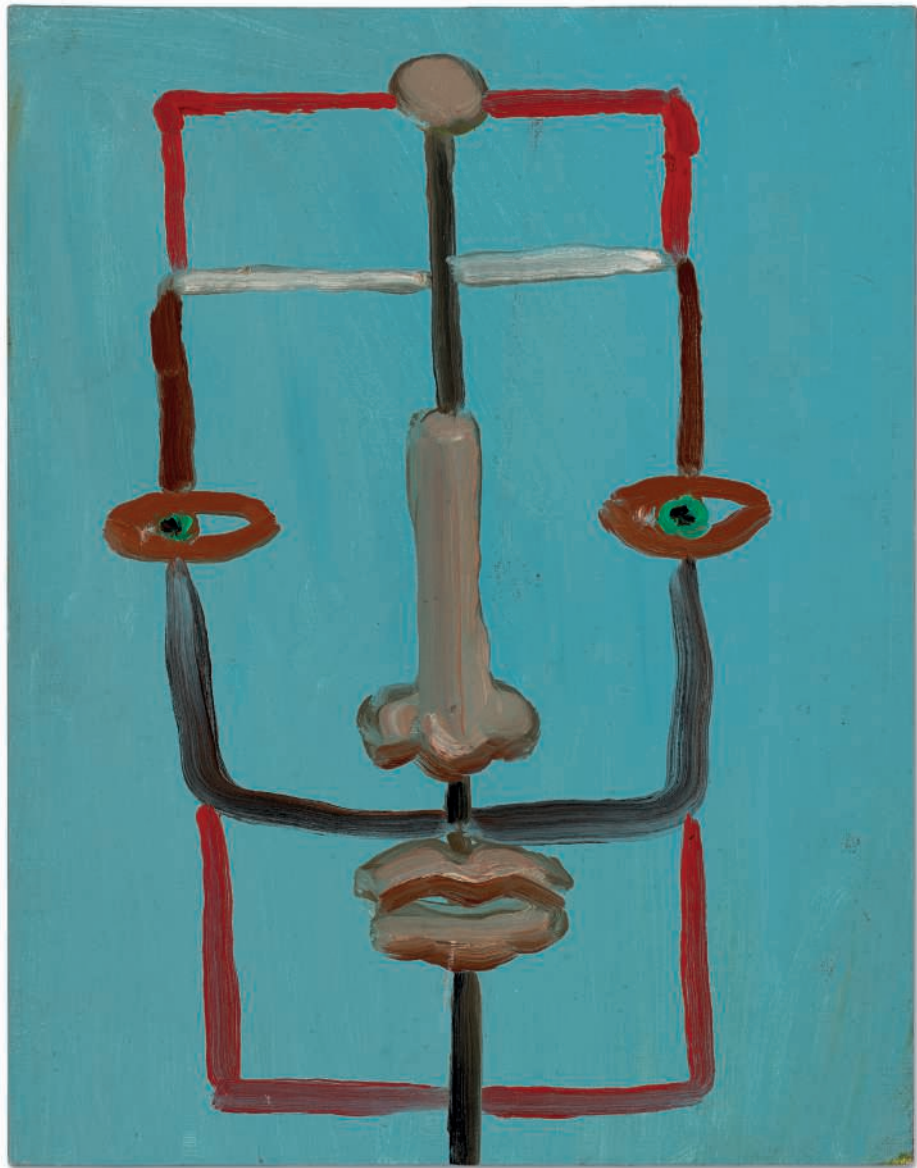
Galleria Gian Enzo Sperone, Turin.  
Acquired from the above by the present owner.

**EXHIBITED:**

Cologne, Jablonka Galerie, *Mike Kelley: Sublevel - Dim Recollection*  
*Illuminated by Multicolored Swamp Gas*, 1998.

£40,000–60,000  
US\$52,000–77,000  
€44,000–66,000





326 **GEORGE CONDO (B. 1957)**

*Untitled*



signed and dated 'Condo 83' (on the reverse)  
oil on canvasboard  
14 x 11in. (35.5 x 27.8cm.)  
Painted in 1983

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**  
Galerie Bischofberger, Zurich.  
Edward Totah Gallery, London.  
Private Collection.  
Acquired from the above by the present owner in the late 1980s.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ327 **TAI SHAN SCHIERENBERG (B. 1962)**

*Blue Balthasar*



signed 'T. Schierenberg.' (on the overlap)  
oil on canvas  
72¾ x 48½in. (183.9 x 122.3cm.)  
Painted in 2017

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**  
Flowers Gallery, London.  
Acquired form the above by the present owner in 2017.  
  
**EXHIBITED:**  
London, Flowers Gallery, *Tai Shan Schierenberg: New Works*, 2017.



λ\*328 **MANOLO VALDÉS (B. 1942)**

*Perfil con tocado rojo (Profile with Red Headdress)*



signed, titled and dated "'Perfil con tocado rojo" 2012 MVALDES' (on the reverse)  
oil, gesso and thread on burlap collage on burlap, in artist's frame  
65½ x 56¼in. (166.5 x 143cm.)



Executed in 2012

£100,000–150,000  
US\$130,000–190,000  
€110,000–160,000

**PROVENANCE:**

Marlborough Gallery, New York.  
Private Collection, Turkey (acquired from the above in 2012).  
Acquired from the above by the present owner.

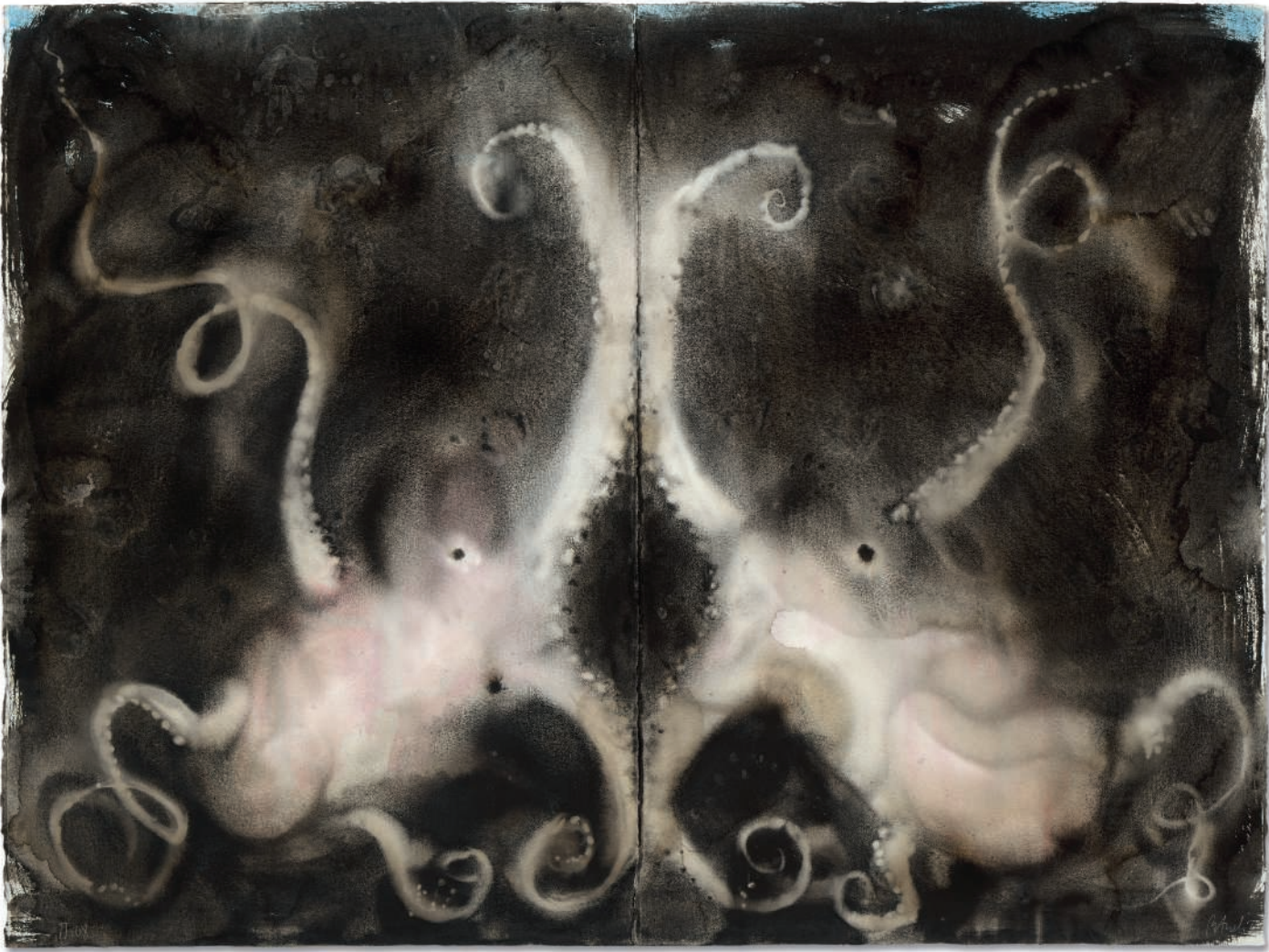
From a rich impasto of fabric and oil paint, Manolo Valdés conjures a Renaissance portrait, an evocation of opulence and dignity. Drawing from the fifteenth-century painting attributed to Fra Filippo Lippi’s *Portrait of a Man and a Woman at a Casement*, held in the collection of The Metropolitan Museum of Art, New York, Valdés reincarnates the *Quattrocento* likeness in tactile richness. Stitches and pleats articulate the tumbling vermillion headdress which crowns the sitter’s head and hair, generously rendered here with sweeps of paint and folded fabric. Valdés began his career as part of the Equipo Crónica, whose members appropriated iconic images by artists such as Diego Velasquez, Francisco Goya, and Pablo

Picasso, artists whom he has continued to reference in his solo practice. As Valdés has said, ‘I am just a narrator who comments on the history of painting in various ways, using new materials: it is like a game that consists of changing the code and the key to the artwork... Many of my colours, materials and textures are the product of relived experiences of other masters. My painting involves much reflection’ (M. Valdés, quoted in *Manolo Valdés 1981-2006*, exh. cat., Museo Nacional Centro de Arte Reina Sofía, Madrid, 2006, p. 20). In *Perfil con tocado rojo (Profile with Red Headdress)*, the historic weight of the image is filtered and refracted through Valdés multi-layered vision, a world in which past and present are joined, and where temporal fragments can be reborn in a textural poetry.



In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.






PROPERTY FROM A SWISS PRIVATE COLLECTION

λ\*329 **EDUARDO ARROYO (1937-2018)**

*Peintres Aveugles (Blind Painters)*

 signed and dated 'Arroyo 1975' (lower centre); signed, titled and dated 'PEINTRES AVEUGLES Arroyo 1975' (on the reverse)  
oil on canvas  
86½ x 70⅞in. (219.7 x 180cm.)  
Painted in 1975

£25,000-35,000  
US\$33,000-45,000  
€28,000-38,000


**PROVENANCE:**  
Galerie Karl Flinker, Paris.  
Acquired from the above by the Crex Collection in 1975.  
Thence by descent to the present owner.

**FULL LOT DETAILS**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.

λ330 **MIQUEL BARCELÓ (B. 1957)**

*Doble Coleoidea 6*

 signed 'Barceló' (lower right), dated '11.08' (lower left)  
ink and metallic acrylic on two joined paper sheets  
59¾ x 80¾in. (151.7 x 205cm.)  
Executed in 2008

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

**PROVENANCE:**  
Pilar Corrias, London.  
Galerie Bruno Bischofberger, Zurich.  
Private Collection (acquired from the above in 2010).  
Anon. sale, Sotheby's London, 8 October 2016, lot 222.  
Acquired at the above sale by the present owner.

**EXHIBITED:**  
London, Pilar Corrias, *Miquel Barceló: Cephalopod Works*,  
2008-2009.





λ<sup>†</sup>331 **ANTONI TÀPIES (1923-2012)**

*Dos peus (Two Feet)*



signed 'tàpies' (lower right)  
mixed media on paper collage  
30<sup>7</sup>/<sub>8</sub> x 42<sup>1</sup>/<sub>8</sub>in. (78.5 x 107 cm.)  
Executed in 2003

£15,000-20,000  
US\$20,000-26,000  
€17,000-22,000

**PROVENANCE:**

Waddington Galleries, London (acquired directly from the artist).  
Private Collection.

**EXHIBITED:**

London, Waddington Galleries, *Antoni Tàpies: Works on Paper and Sculpture*, 2005, p. 77, no. 12 (illustrated in colour, p. 33).

**LITERATURE:**

A. Agustí (ed.), *Tàpies: The Complete Works, Volume 8: 1998-2004*, Barcelona 2005, p. 487, no. 7631 (illustrated, p. 320).

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ<sup>†</sup>332 **ANTONI TÀPIES (1923-2012)**

*Cercle rogenic (Reddish Circle)*



signed 'tàpies' (lower right)  
paint, graphite and collage on paper  
19<sup>3</sup>/<sub>4</sub> x 97<sup>3</sup>/<sub>8</sub>in. (50.1 x 69.6cm.)  
Executed in 2004

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

**PROVENANCE:**

Waddington Galleries, London (acquired directly from the artist).  
Private Collection.

**LITERATURE:**

A. Agustí (ed.), *Tàpies: The Complete Works, Volume 8: 1998-2004*, Barcelona 2005, p. 489, no. 7738 (illustrated, p. 372).

**FULL LOT DETAILS**





λ†333 **ANTONI TÀPIES (1923-2012)**

*Esfera i cadena (Sphere and Chain)*



incised with signature 'tàpies' (lower front); stamped with number '5/6' (on the underside)  
bronze with black patina and metal chain  
10½ x 7¼ x 7in. (26.8 x 18.5 x 17.8cm.)  
Executed in 1999, this work is number five from an edition of six

£8,000-12,000  
US\$11,000-15,000  
€8,800-13,000

**PROVENANCE:**  
Waddington Galleries, London (acquired directly from the artist).  
Private Collection.

**LITERATURE:**  
A. Agustí (ed.), *Tàpies: The Complete Works, Volume 8: 1998-2004*, Barcelona 2005, p. 477, no. 7201 (illustrated, p. 98).

FULL LOT DETAILS

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ\*334 **ANTHONY CARO (1924-2013)**

*Water Street Straddle*



cast and welded bronze, copper and brass sheet  
35⅞ x 50¾ x 28¼in. (89.2 x 128.9 x 71.8cm.)  
Executed in 1980

£25,000-35,000  
US\$33,000-45,000  
€28,000-38,000

**PROVENANCE:**  
Galerie Daniel Templon, Paris.  
Lorie Peters Lauthier Collection, Washington (acquired from the above).  
Her sale, Sotheby's London, 29 June 2017, lot 164.  
Acquired at the above sale by the present owner.

**LITERATURE:**  
D. Blume (ed.), *Anthony Caro: Catalogue Raisonné Vol. II: Table and Related Sculptures 1979-1980, Miscellaneous Sculptures 1974-1980, Bronze Sculptures 1976-1980*, Cologne 1981, p. 165, no. 713 (illustrated, pp. 96 and 165).





λ\*335 VICTOR VASARELY (1906-1997)

CHADAR-II



signed 'vasarely-' (lower right); signed, titled and dated 'VASARELY "CHADAR-II" 1953/66 Vasarely-' (on the reverse)  
acrylic on canvas  
33 1/8 x 27 1/2 in. (84.1 x 69.8 cm.)  
Conceived in 1953-1966 and painted in 1974

**PROVENANCE:**  
Galerie Semiha Huber, Zurich.  
Private Collection, The Netherlands.  
Acquired from the above by the present owner in 2017.

This work has been authenticated by Mr Pierre Vasarely and will be published in the forthcoming *Catalogue raisonné* realised by the Foundation Vasarely, Aix-en-Provence.

£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
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λ336 PIERO DORAZIO (1927-2005)

Sincreto Organico



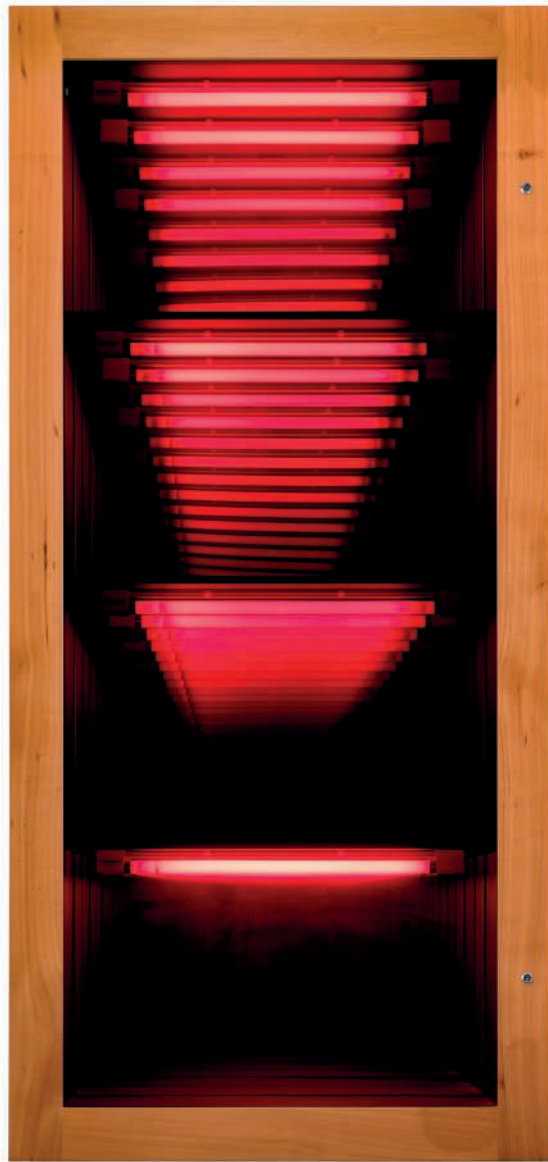
signed and dated 'DORAZIO/50' (lower left); signed, titled and dated 'PIERO DORAZIO "SINCRETO ORGANICO" 16/23/1950' (on the reverse)  
oil on canvas  
36 1/8 x 28 7/8 in. (91.7 x 73.4 cm.)  
Painted in 1950

**PROVENANCE:**  
Private Collection, Italy.  
Gallerie Orler, Venice.  
Acquired from the above by the present owner.

£50,000-70,000  
US\$65,000-90,000  
€55,000-77,000

The work is registered in Archivio Piero Dorazio, Milan, under no. 1950-002850-9961, and is accompanied by a certificate of authenticity.





### 337 IVÁN NAVARRO (B. 1972)

*Record*



flourescent light bulbs, mirror and one-way mirror in wooden cabinet  
84½ x 39¼ x 11in. (214.6 x 99.8 x 28cm.)  
Executed in 2007, this work is number four from an edition of four, plus one artist's proof

£25,000–35,000  
US\$33,000–45,000  
€28,000–38,000

**PROVENANCE:**  
Paul Kasmin Gallery, New York.  
Acquired from the above by the present owner in 2009.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or  $\lambda$  symbol.  
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### $\lambda$ 338 ANSELM REYLE (B. 1970)

*Untitled*



foil and acrylic on canvas in artist's acrylic glass box  
118⅞ x 78¾ x 10⅞in. (300 x 200 x 27.7cm.)  
Executed in 2008

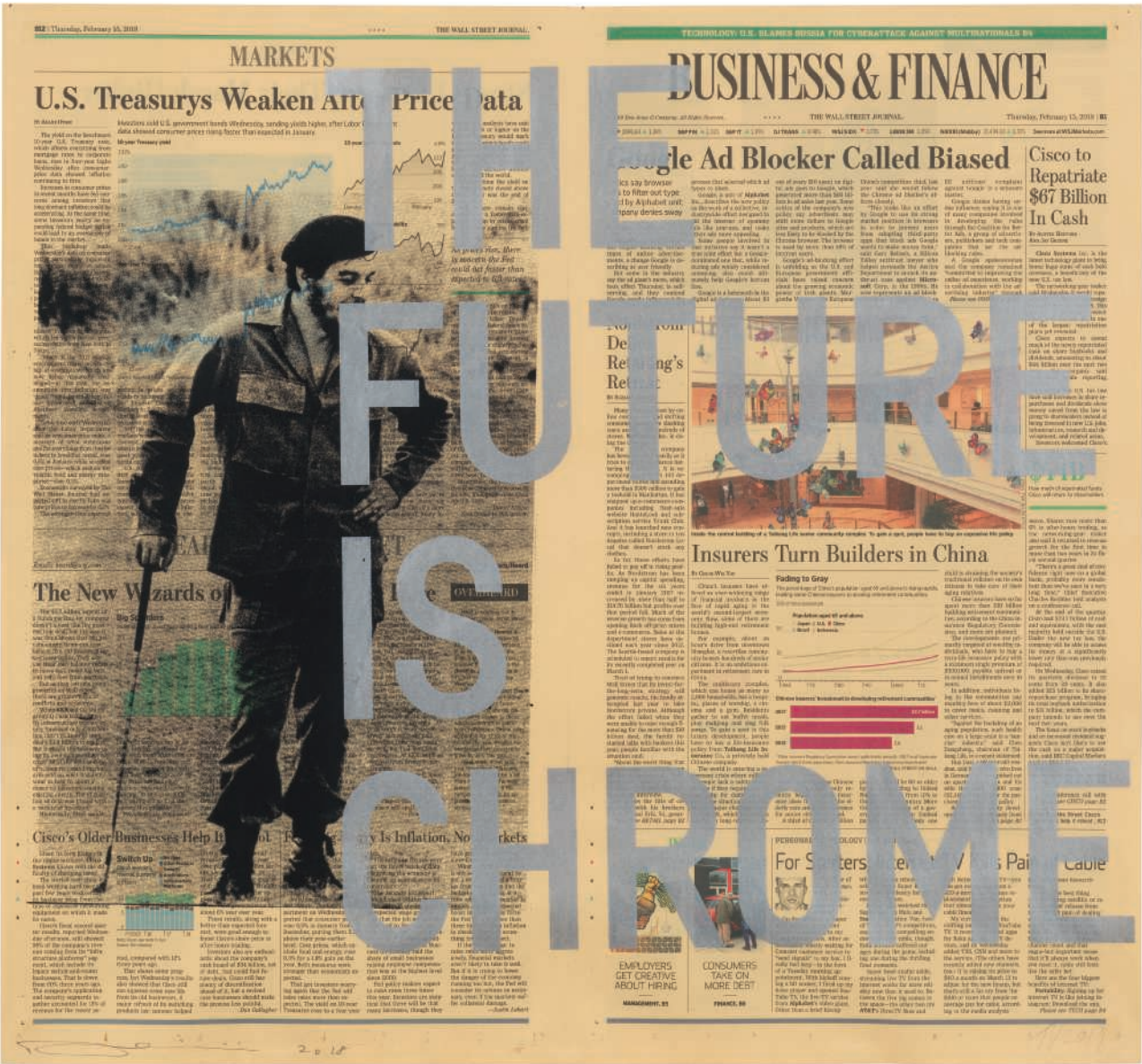
£35,000–55,000  
US\$46,000–71,000  
€39,000–60,000

**PROVENANCE:**  
Galerie Almine Rech, Brussels.  
Acquired from the above by the present owner in 2009.

**EXHIBITED:**  
Brussels, Galerie Almine Rech, *Anselm Reyle: White Earth*, 2008.

**LITERATURE:**  
U. Grosenick (ed.), *The Art of Anselm Reyle*, Cologne 2009, no. 264 (illustrated in colour, unpagged).





\*339 **RIRKRIT TIRAVANIJA (B. 1961) & TOMAS VU (B. 1963)**

*The future is chrome*



signed and dated 'Rirkrit Tiravanija 2018' (lower left), signed with the artist's initials and dated 'TV 2018' (lower right)  
silkscreen ink on newspaper  
21⅞ x 23⅞in. (55.6 x 60.5cm.)  
Executed in 2018

£10,000–15,000  
US\$13,000–19,000  
€11,000–16,000

**PROVENANCE:**

Gallery Side 2, Tokyo.

Acquired from the above by the present owner in 2018.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.

\*340 **PETER FISCHLI (B. 1952) & DAVID WEISS (1946-2012)**

*Haus (House)*



cast synthetic rubber  
6¼ x 28 x 20½in. (16 x 71 x 52cm.)  
Executed in 1986–1987, this work is from an edition of six

£40,000–60,000  
US\$52,000–77,000  
€44,000–66,000

**PROVENANCE:**

Galerie Walcheturm, Zurich.

Galerie Hauser & Wirth, Zurich.

Acquired from the above by the present owner.



**EXHIBITED:**

Zurich, Kunsthaus Zurich, *Stiller Nachmittag: Aspekte Junger Schweizer Kunst*, 1987, p. 62 (another from the edition exhibited, illustrated).  
Donaueschingen, Fürstenberg Sammlungen, *Ahead of the 21st Century: The Pisces Collection*, 2002–2004, p. 200, no. 37 (another from the edition exhibited, illustrated in colour, p. 60).

**LITERATURE:**

P. Frey. *Die Kunst der sanften Abstossung. Über das Gummihafte in den neuen Arbeiten von Peter Fischli und David Weiss*. Zurich 1988 (another from the edition illustrated in colour, unpagd).





PROPERTY FROM A DISTINGUISHED CORPORATE COLLECTION

λ 341 **DARREN ALMOND (B. 1971)**

*Fullmoon@Ribblehead*



chromogenic print, in artist's frame  
49½ x 49½in. (125.8 x 125.8cm.)  
Executed in 2004, this work is number three from an edition of five

**PROVENANCE:**

White Cube, London.  
Acquired from the above by the present owner in 2005.

**EXHIBITED:**

London, White Cube, *Darren Almond: Moons of the Iapetus Ocean*,  
2008.

**£4,000–6,000**  
**US\$5,200–7,700**  
**€4,400–6,600**

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



342 **NAOYA HATAKEYAMA (B. 1958)**

*Camera*



each: printed with various inscription and photograph date (lower centre of the mount); signed, titled,  
consecutively numbered twice '1' to '25', numbered with edition number, variously dated with photograph  
date and dated with printing date 'CAMERA Naoya Hatakeyama 2014 2/5' (on the reverse of the print);  
consecutively numbered '1' to '25' (lower right of the backing board)  
gelatin silver print in artist's mount, in twenty-five parts  
each image: 10 x 6½in. (25.4 x 16.8cm.)  
each mount: 15⅝ x 11⅝in. (39.6 x 29.6cm.)  
Photographed in 1995–2009 and printed in 2014, this work is number two from an edition of five, plus three  
artist's proofs

**£20,000–30,000**  
**US\$26,000–39,000**  
**€22,000–33,000**

**PROVENANCE:**

Taka Ishii Gallery, Tokyo.  
Acquired from the above by the present owner in 2014.





λ343 **WOLFGANG TILLMANS (B. 1968)**

*paper drop (space)*



signed, signed with the artist's initials, titled, numbered and dated 'paper drop (space) ph 2006 pr WTo3/2008  
Wolfgang Tillmans 6/10 +1' (on the reverse)  
chromogenic print  
image: 10½ x 15¾in. (26.8 x 40cm.)  
sheet: 11⅞ x15¾in. (30.3 x 40cm.)  
Photographed in 2006 and printed in 2008, this work is number six from an edition of ten plus one artist's proof

**£10,000–15,000**

**US\$13,000–19,000**

**€11,000–16,000**

**PROVENANCE:**

Galería Juana De Aizpuru, Madrid.

Acquired from the above by the present owner.

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable.  
Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol.  
Check the Conditions of Sale at christies.com.



λ\*344 **THOMAS RUFF (B. 1958)**

*Jpeg nb01*



signed, titled, numbered and dated 'nb01 Th Ruff 3/3 2006' (on the reverse)  
c-print face mounted on Diassec, in artist's frame  
image: 88¼ x 64⅝in. (224 x 164cm.)  
sheet: 93⅞ x 69¾in. (238.4 x 177cm.)  
frame: 96⅞ x 72¾ x 2⅜in. (246 x 184.7 x 6cm.)  
Executed in 2006, this work is number three from an edition of three

**£35,000–55,000**

**US\$46,000–71,000**

**€39,000–60,000**

**PROVENANCE:**

Konrad Fischer Galerie, Düsseldorf.

Acquired from the above by the present owner in 2013.

**EXHIBITED:**

Munich, Galerie Rüdiger Schöttle, *Thomas Ruff*, 2007 (another from the edition exhibited).





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# HIGHLIGHTS

Isabel Millar  
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14-27 October 2020





4

GIDEON APPAH (B. 1987)

*Paa solo, 1992*

titled 'PAA SOLO' (upper left); signed twice, titled and dated 'Gideon Appah Paa Solo 1992 2019 Gideon Appah' (on the reverse)  
oil and charcoal on canvas  
39¼ x 30½in. (100.8 x 76.4cm.)  
Painted in 2019

£8,000-12,000  
US\$11,000-16,000  
€8,800-13,000

PROVENANCE:  
Afikaris, Paris.  
Acquired from the above by the present owner.



5

EDDY KAMUANGA ILUNGA (B. 1991)

*Ko Bungisa Mbala Mibale (Second Loss)*

acrylic and oil on canvas  
67 x 59½in. (170 x 150cm.)  
Painted in 2017

£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

PROVENANCE:  
October Gallery, London.  
Acquired from the above by the present owner.

EXHIBITED:  
Graz, Kunsthhaus Graz, *Congo Stars*, 2018. This exhibition later travelled to Tübingen, Kunsthalle Tübingen.





RYAN MOSLEY (B. 1980)

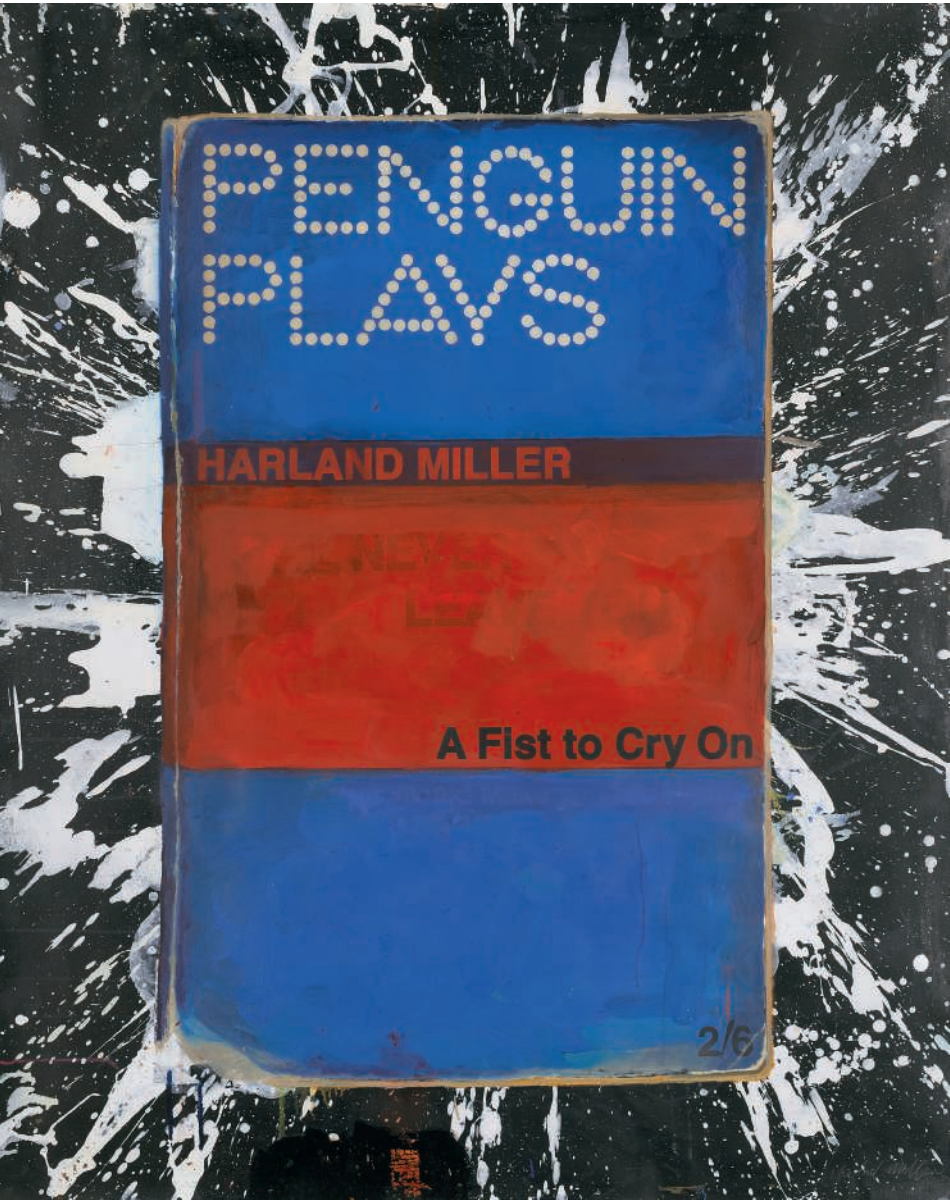
Tag Team

signed twice, titled and dated twice 'RYAN MOSLEY 2008 TAG TEAM Ryan Mosley 2008' (on the overlap); signed twice, titled and dated 'Ryan Mosley TAG TEAM RYAN MOSLEY 2008' (on the stretcher)  
oil on canvas  
84 1/8 x 108 1/8 in. (213.5 x 274.7cm.)  
Painted in 2008

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

PROVENANCE:  
Cell Projects Space, London.  
Acquired from the above by the present owner in 2009.

EXHIBITED:  
St Petersburg, The State Hermitage Museum, *Newspeak: British Art Now*, 2009-2010 (illustrated in colour, p. 196). This exhibition later travelled to London, Saatchi Gallery.  
London, Saatchi Gallery, *Painters' Painters*, 2016-2017, p. 122 (illustrated in colour, pp. 122 - 123).



HARLAND MILLER (B. 1964)

A Fist to Cry On

signed 'Harland Miller' (lower right)  
oil on paper  
59 7/8 x 47 7/8 in. (152 x 121.5cm.)  
Painted in 2011

£25,000-35,000  
US\$33,000-45,000  
€28,000-38,000

PROVENANCE:  
Galerie Alex Daniels, Amsterdam.  
Private Collection.  
Acquired from the above by the present owner.





15

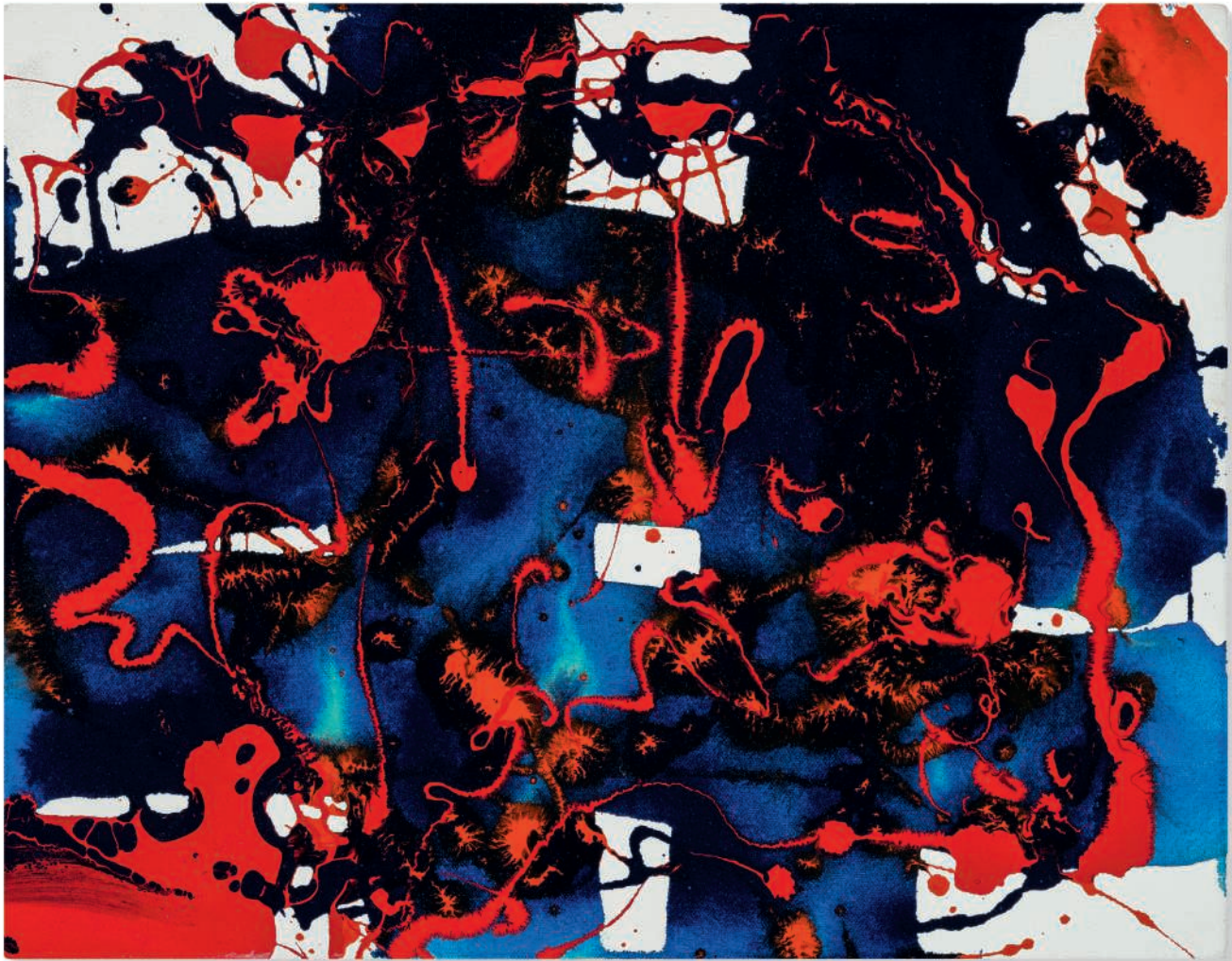
RAMMELLZEE (1960-2010)

*Mettroppostterssizer*

signed, titled, inscribed and dated 'Mettroppostterssizer 1,2,3, GO! Rammellzee 87.' (on the reverse)  
acrylic, spray paint, metallic paint and ink on board  
19½ x 30in. (50.5 x 76.2cm.)  
Executed in 1987

£30,000-50,000  
US\$39,000-64,000  
€33,000-55,000

PROVENANCE:  
Private Collection, Bari (acquired directly from the artist in 1987).  
Acquired from the above by the present owner.



\*16

SAM FRANCIS (1923-1994)

*Untitled*

dated '7/25/94' and stamped with the artist's signature and the Estate of Sam Francis stamp 'Sam Francis' (on the reverse)  
acrylic on canvas  
14 x 18in. (35.6 x 45.7cm.)  
Painted in 1994

£40,000-60,000  
US\$52,000-77,000  
€44,000-66,000

PROVENANCE:  
Estate of the Artist, California.  
Galleri Faurshou, Copenhagen (acquired from the above in 1996).  
Kaare Berntsen Collection, Oslo.  
Acquired from the above by the present owner.

EXHIBITED:  
Los Angeles, Los Angeles County Museum of Art, *Sam Francis: The Last Works*, 1995 (illustrated in colour).  
Copenhagen, Galleri Faurshou, *Sam Francis: The Last Works*, 1999, pp. 12-13 (illustrated, pp. 38-39).  
Galleri Kaare Berntsen, *Sam Francis: De siste arbeider*, 2005 (illustrated in colour, p. 17).

LITERATURE:  
D. Burchett-Lere (ed.), *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings, 1946-1994*, Berkeley 2011, no. SFF.1756 (illustrated in colour, DVD I).





λ\*26

ETTORE SPALLETTI (1940-2019)

*Cuscino (Pillow)*

pigment on terracotta  
11⅞ x 15⅞ x 1½in. (30.3 x 40.4 x 3.8cm.)  
Executed in 1997

£7,000-10,000  
US\$9,100-13,000  
€7,700-11,000

PROVENANCE:  
Galleria Massimo Minini, Brescia.  
Acquired from the above by the present owner.



PROPERTY FROM A RENOWNED GERMAN COLLECTION

λ32

MARKUS LÜPERTZ (B. 1941)

*Untitled*

signed with the artist's initials 'ML' (lower right)  
oil on canvas, in artist's frame  
overall: 82½ x 67½in. (209.5 x 171.5cm.)  
Painted circa 1980

£35,000-45,000  
US\$46,000-58,000  
€39,000-49,000

PROVENANCE:  
Galerie Michael Werner, Cologne.  
Acquired from the above by the present owner.

EXHIBITED:  
Munich, Pinakothek der Moderne, *Passioniert provokativ : die Sammlung Stoffel*, 2008, no. MES 146, p. 350.





141  
ABOUDIA (B. 1983)

*Untitled*

dated '2013' (centre left)  
acrylic, oil stick, pen, found paper and cardboard collage on canvas  
78% x 156%in. (199.3 x 397cm.)  
Executed in 2013

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

PROVENANCE:  
Jack Bell Gallery, London.  
Acquired from the above by the present owner.



145  
MARIA FARRAR (B. 1988)

*Wave*

signed and dated 'Maria farrar 2017' (on the reverse)  
oil on canvas  
70% x 51%in. (180 x 130cm.)  
Painted in 2017

£6,000-8,000  
US\$7,800-10,000  
€6,600-8,800

PROVENANCE:  
Supplement Gallery, London.  
Acquired from the above by the present owner in 2017.

EXHIBITED:  
London, Saatchi Gallery, *Known Unknowns*, 2018, p. 60.





λ\*50  
HEIMO ZOBERNIG (B. 1958)

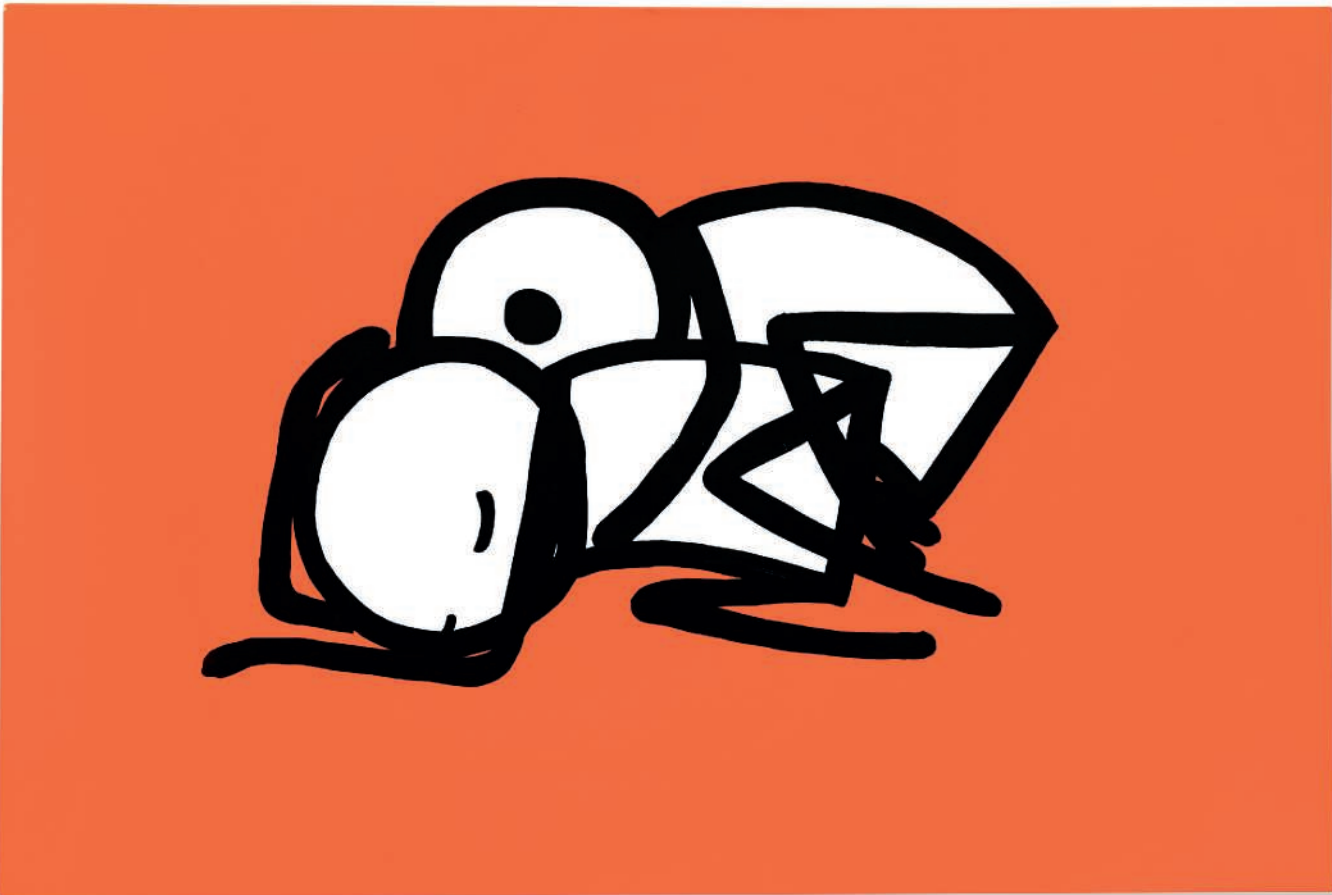
*Untitled*

signed, signed with the artist's initials and twice dated 'Heimo Zobernig 2011 HZ 2011' (on the overlap)  
acrylic on canvas  
78¾ x 78¾in. (200 x 200cm.)  
Painted in 2011

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

PROVENANCE:  
Simon Lee Gallery, London.  
Acquired from the above by the present owner.

EXHIBITED:  
London, Simon Lee Gallery, *Heimo Zobernig*, 2012.



λ54  
STIK (B. 1979)

*Untitled*

signed and dated 'STIK 2009' (on the overlap)  
acrylic on canvas  
24 x 36in. (61 x 91.5cm.)  
Painted in 2009

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

PROVENANCE:  
Austin Gallery, London.  
Acquired from the above by the present owner in 2009.

EXHIBITED:  
London, Austin Gallery, *STIK, Kama Sutra*, 2009.





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION  
GÜNTHER FÖRG (1952-2013)  
*Untitled*  
signed and dated 'Förg 88' (on the reverse)  
acrylic and lead on wood  
95 x 63½in. (241.3 x 161.3cm.)  
Executed in 1988  
£300,000 – 500,000

POST-WAR AND CONTEMPORARY ART  
EVENING AUCTION  
*London, King Street, 22 October 2020*

**VIEWING**  
10 October – 22 October 2020  
8 King Street  
London SW1Y 6QT

**CONTACT**  
Tessa Lord  
tlord@christies.com  
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Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



PROPERTY OF A DISTINGUISHED EUROPEAN GENTLEMAN  
MARIO SCHIFANO (1934-1998)  
*Compagni compagni (Comrades Comrades)*  
signed 'Schifano' (on the reverse of the central element)  
spray paint on canvas and Plexiglas, in three parts  
111½ x 78¾in. (300 x 200cm.)  
Painted in 1968  
£350,000 – 500,000

THINKING ITALIAN ART AND DESIGN  
EVENING AUCTION  
*London, King Street, 22 October 2020*

**VIEWING**  
10 October – 22 October 2020  
8 King Street  
London SW1Y 6QT

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mderoia@christies.com  
+44 (0) 20 7752 3261

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S





PIERRE SOULAGES (B. 1919)  
*Peinture 92 x 73 cm, 25 octobre 1987*  
signed, titled and dated 'SOULAGES "Peinture 92 x 73cm 25.Oct.1987"' (on the reverse)  
oil on canvas  
36¼ x 28¾ in. (92 x 73 cm.)  
Painted in 1987.  
€700,000 – 900,000

PARIS AVANT-GARDE  
*Paris, 22 October 2020*  
9, avenue Matignon - 75008 Paris

**CONTACT**  
Paul Nyzam  
pnyzam@christies.com  
+33 1 40 76 84 15

CHRISTIE'S

STORAGE AND COLLECTION

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**PAYMENT OF ANY CHARGES DUE**  
**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

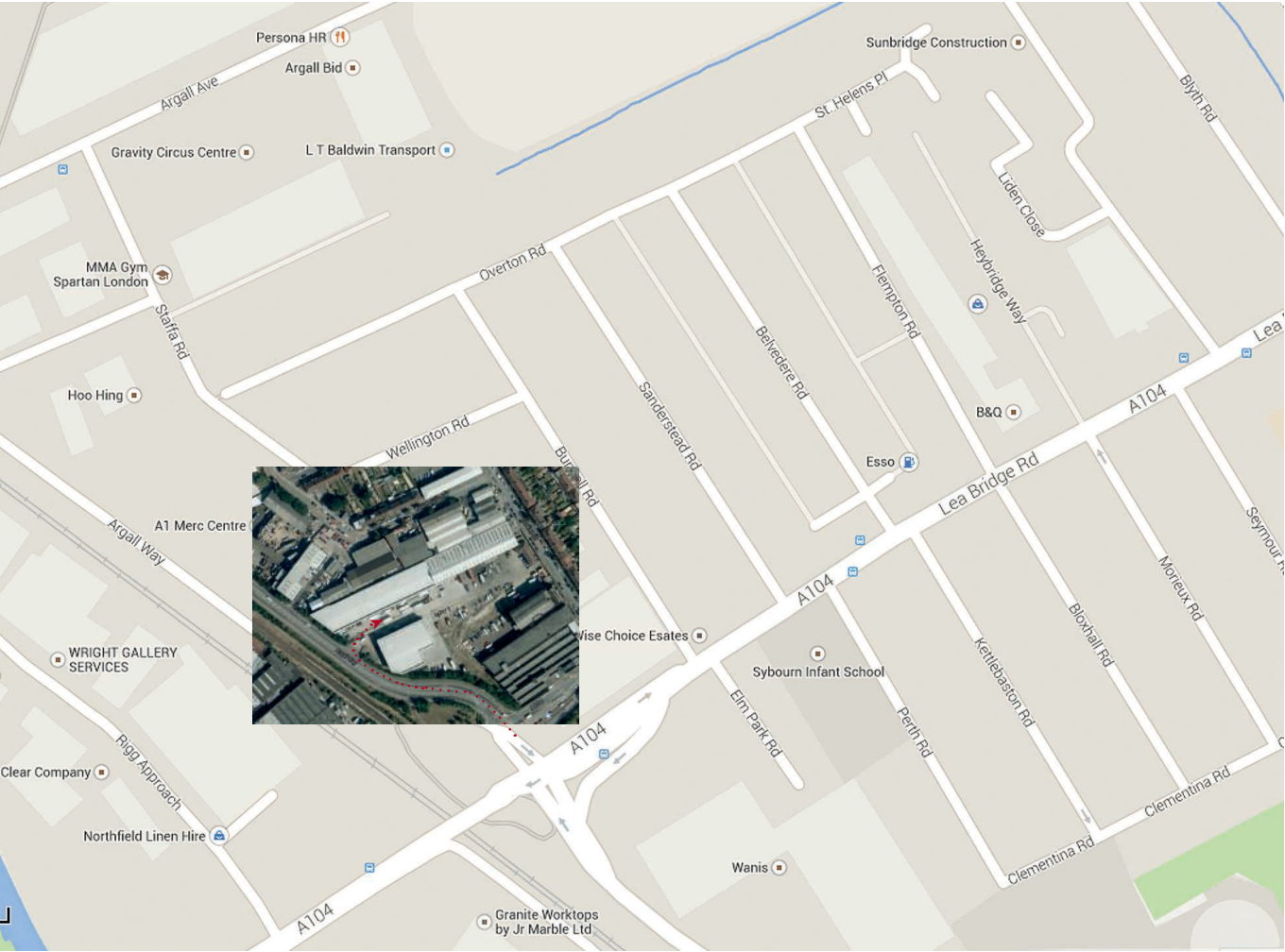
**SHIPPING AND DELIVERY**  
Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or PostSaleUK@christies.com. To ensure that arrangements for the transport of your **LOT** can be finalised before the expiry of any free storage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

**PHYSICAL LOSS & DAMAGE LIABILITY**  
Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage.  
Christie's liability will be limited to the invoice purchase price including buyers' premium.  
Christie's liability is subject to Christie's Terms and Conditions of Liability posted on www.christies.com.



**MOMART**  
*Moved by Art*

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London E10 7DQ  
Tel: +44 (0)20 7426 3000  
Email: pcandauctionteam@momart.co.uk







## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### Private individuals:

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account:*

*click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### Organisations:

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S

## 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 own a **lot** (Δ 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 next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

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

#### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

#### 3 CONDITION

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

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have 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 or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

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

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

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

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

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

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

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

#### 2 RETURNING BIDDERS

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

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require 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 who will pay Christie's directly, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

#### 5 BIDDING IN PERSON

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

#### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

#### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx>.

#### (c) Written Bids

You can find a Written Bid Form at the back of our catalogues, at any Christie's office or by choosing the sale and viewing the **lots** online at [www.christies.com](http://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 CONDUCTING THE SALE

#### 1 WHO CAN ENTER THE AUCTION

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

#### 2 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- (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 related to bidding and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(i).

#### 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 his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

#### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and 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 £450,000, 20% on that part of the **hammer price** over £450,000 and up to and including £4,500,000, and 14.5% of that part of the **hammer price** above £4,500,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the lot is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

#### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

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



For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price, buyer's premium** and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 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 **λ** 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 F1(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 give notice to 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 claims notified within a period of five years from the date of the auction. After such 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 terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty**, you must: (i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

(i) **Books**. Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation 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 titles, 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, atlases, 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.

(k) **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 E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery)**.

In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the '**Subheading**'). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owners) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

### 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 (iii) any amounts due under section D3 above; and (iv) 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** and you need an export licence.

(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:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to, you, please check with your credit card issuer before making the payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(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 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, lot number(s), your invoice number and Christie's client account 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 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

### 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 RISK 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 Gd(i) and (ii). In such circumstances paragraph Gd(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) You must collect purchased **lots** within thirty days from the auction (**but note that lots will not be released to you 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 Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any **lot** within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage)

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

### 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto: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

Any **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 entry 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. 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 any **lot** you purchase. (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused 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 licence(s) 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](http://www.christies.com/shipping) or contact us at [arttransport\\_london@christies.com](mailto:arttransport_london@christies.com).

(b) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

#### (c) 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, walabone, certain species of coral, and Brazilian rosewood. You should check the relevant 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.

#### (d) 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 the results of a rigorous scientific test acceptable 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 test is inconclusive or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

#### (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: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries 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 £39,219 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

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 may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if 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 **lot** other than as 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) We do not 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 have 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: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe that 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



## VAT SYMBOLS AND EXPLANATION

### IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

BREXIT: If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
† θ	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice. For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
★	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> 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 address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: • If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) 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 <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . 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:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> 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 <b>lot</b> 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	★ and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> 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 <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	★ and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

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

buyer (as applicable) must:  
(a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
(b) provide immediate proof of correct export out of the EU or UK (as applicable pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

**from the date of sale.** 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'.

○

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

Δ

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

◆

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

□

Bidding by interested parties.

λ

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

•

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

~

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

Ψ

**Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(h) of the Conditions of Sale.

†, \*, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

Δ **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 Δ next to its **lot** number. Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

○ **Minimum Price Guarantees**

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

○◆ **Third Party Guarantees/Irrevocable bids**

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

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **purchase price** net of the fixed financing fee.

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

□ **Bidding by parties with an interest**

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

**Post-catalogue notifications**

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

**Other Arrangements**

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has 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.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

### POST 1950 FURNITURE

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Name(s) or Recognised Designation of an artist without any qualification: in Christie's opinion a work by the artist.

#### QUALIFIED HEADINGS

**"Attributed to...":** in Christie's **qualified** opinion probably a work by the artist in whole or in part.

**"Studio of ..."/"Workshop of ...":** in Christie's **qualified** opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**"Circle of ...":** in Christie's **qualified** opinion a work of the period of the artist and showing his influence.

**"Follower of ...":** in Christie's **qualified** opinion a work executed in the artist's style but not necessarily by a pupil.

**"Manner of ...":** in Christie's **qualified** opinion a work executed in the artist's style but of a later date.

**"After ...":** in Christie's **qualified** opinion a copy (of any date) of a work of the artist.

**"Signed ..."/"Dated ..."/"Inscribed ...":** in Christie's **qualified** opinion the work has been signed/dated/inscribed by the artist.

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The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.



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