



CONTEMPORARY ART DAY AUCTION

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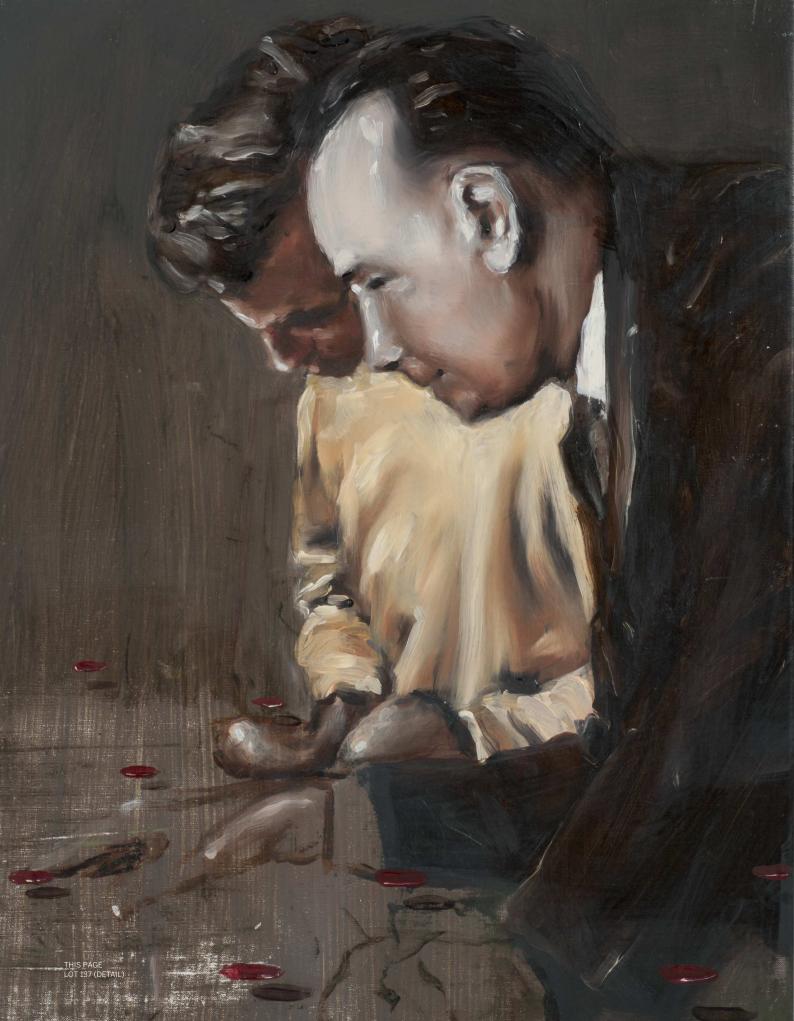
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CONTEMPORARY ART DAY AUCTION

AUCTION IN LONDON 29 JUNE 2017 SALE L17023 11 AM

EXHIBITION

Saturday 24 June 12 noon-5 pm

Sunday 25 June 12 noon-5 pm

Monday 26 June 9 am-5 pm

Tuesday 27 June 9 am-7 pm

Wednesday 28 June 9 am-12 noon

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RICHARD PETTIBONE

b. 1938

Andy Warhol, 'Elvis', 1964

signed, titled, dated 1968 and numbered LC~50 on the stretcher silkscreen ink and acrylic on canvas 20 by 13 cm. 7% by 5% in.

PROVENANCE

(illustrated in actual size)

Private Collection, Europe
Thence by descent to the present owner

£ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800

"When I did the first Warhol imitation, in the late 1960s, I was a young artist. I wanted to be a great painter. What better way to do that than to copy a great painting?"

RICHARD PETTIBONE

quoted in: Brienne Walsh, 'Jesus Made Pettibone Mock His Idols', *Art in America*, 15 September 2011, online



ANDY WARHOL

1928 - 1987

Candy Box

stamped by the Andy Warhol Foundation on the reverse; stamped by the Andy Warhol Foundation, the Estate of Andy Warhol and numbered *PA13.016* on the overlap synthetic polymer paint, silkscreen ink and diamond dust on canvas 35.6 by 25.4 cm. 14 by 10 in.

PROVENANCE

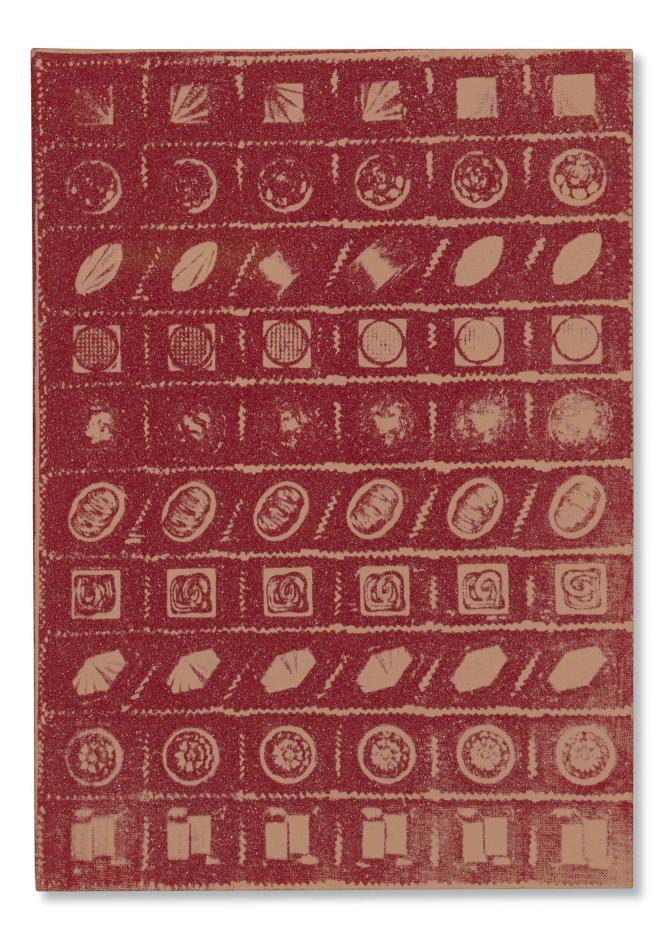
Private Collection, Asia Sotheby's, London, 22 October 1998, Lot 47 Acquired from the above by the present owner

‡ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500

"When I was a child I never had a fantasy about having a maid, what I had a fantasy about having was candy. As I matured that fantasy translated itself into "make money to have candy," because as you get older, of course, you get more realistic. Then, after my third nervous breakdown and I still didn't have that extra candy, my career started to pick up, and I started getting more and more candy, and now I have a roomful of candy all in shopping bags. So, as I'm thinking about it now, my success got me a candy room instead of a maid's room."

ANDY WARHOL

The Philosophy of Andy Warhol (From A to B and Back Again), San Diego 1975, p. 103



ANDY WARHOL

1928 - 1987

Oxidation Painting

signed on the reverse copper metallic pigment and urine on canvas 39.5 by 29 cm. 151/2 by 111/2 in. Executed in 1978.

PROVENANCE

Private Collection, Europe (acquired from the artist)
Sotheby's, London, 22 October 1998, Lot 68
Acquired from the above by the present owner

± £ 60,000-80,000

€ 71,000-95,000 US\$ 77,500-104,000



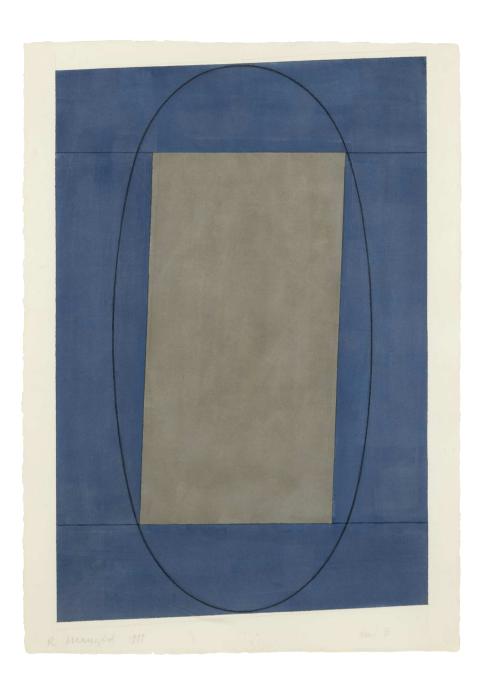
Yves Klein, *Untitled Fire Painting (F 104)*, 1961, Private Collection © The Estate of Yves Klein c/o DACS, London 2017.

"I can remember watching him creating all these paintings, liking them but not realizing at the time just how important they were... The series that really stands out in my memory are the Piss and Oxidation paintings, since the process of making these paintings was so unusual... He painted the canvas with different kinds of metallic paints, either gold or copper. Then Ronnie Cutrone, Victor Hugo and others, including some female participants, were invited into the back room at various times to pee onto the canvas under his direction... This process resulted in amazingly beautiful paintings, both large and small, that have a lot to do with alchemy and chemistry."

VINCENT FREEMONT

Exh. Cat., New York, Gagosian Gallery, Cast a Cold Eye: The Late Work of Andy Warhol, 2006, p. 113





ROBERT MANGOLD

b. 1937

Untitled

signed, inscribed *Var. B* and dated *1999* pastel, watercolour and graphite on paper 104.1 by 74.9 cm. 41 by 29½ in.

PROVENANCE

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

EXHIBITED

New York, Pace Gallery, Robert Mangold: Drawings and Works on Paper 1965–2008, March - April 2009, p. 28, illustrated in colour

‡ £ 30,000-40,000

€ 35,500-47,400 US\$ 38,700-52,000



ROBERT MANGOLD

b. 1937

Untitled

signed, inscribed $Var.\ C$ and dated 1999 pastel, watercolour and graphite on paper 104.1 by 74.9 cm. 41 by $29\frac{1}{2}$ in.

PROVENANCE

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

EXHIBITED

New York, Pace Gallery, Robert Mangold: Drawings and Works on Paper 1965–2008, March - April 2009

‡ £ 30,000-40,000

€ 35,500-47,400 US\$ 38,700-52,000

GLUCKSMAN

106

PROPERTY SOLD TO BENEFIT THE GLUCKSMAN GALLERY, UNIVERSITY COLLEGE CORK

JOSEF ALBERS

1888 - 1976

Colour Study for Homage to the Square

variously inscribed oil on paper 33 by 30.5 cm. 13 by 12 in. Executed in 1976.

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation, and is registered under *JAAF* 1976.2.15.

PROVENANCE

Donated by the Josef and Anni Albers Foundation, Bethany

‡ £ 80,000-120,000 € 95,000-142,000 US\$ 104,000-155,000

The Josef and Anni Albers Foundation is delighted to sell this powerful Homage to the Square on behalf of the Glucksman Gallery. We feel that this particular oil on paper represents the bold experimentation and true dedication to human seeing, and the thrills of courageous art, consistently achieved at this superb museum at University College Cork, Ireland. The small, innovative staff of the Glucksman, diligent and tenacious people of vision, embody the values the Alberses held most dear.





JEF VERHEYEN

1932 - 1984

Sera Ponte del Mondo

signed and dated *Sept. 65 Venetië* on the reverse; titled on the stretcher oil on canvas overall: 182 by 181 cm. 715/8 by 711/4 in. edges: 127.5 by 128.5 cm. 501/8 by 501/2 in.

PROVENANCE

Galerie Accent, Brussels Acquired from the above by the present owner in 1966

EXHIBITED

Brussels, Galerie Accent, *Groepfert, Luther, Megert, Uecker, Verheyen*, November 1966

⊕ £ 25,000-35,000 € 29,600-41,500 U\$\$ 32,300-45,100



LUCIO FONTANA

1899 - 1968

Concetto Spaziale

incised with the artist's signature and dated 60painted ceramic

 $43.5 \text{ by } 43.5 \text{ cm.} \quad 17\frac{1}{8} \text{ by } 17\frac{1}{8} \text{ in.}$

This work is registered with the Fondazione Lucio Fontana, Milan, under number 206/7.

PROVENANCE

Schniewind Collection, Neviges Thence by descent to the present owner

⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500 PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

GÜNTHFR UFCKFR

b. 1930

Weißes Feld

signed, titled and dated 83 on the reverse acrylic and nails on canvas on board 62 by 62 by 17 cm. 243/s by 243/s by 65/s in.

PROVENANCE

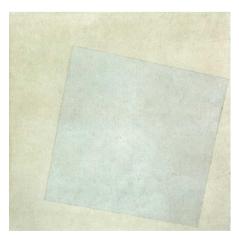
Haunch of Venison, London Private Collection, Europe Thence by descent to the present owner

⊕ £ 180,000-250,000 € 213,000-296,000 US\$ 232,000-323,000 Characterised by the captivating optical effect created by the artist's characteristic use of nails, Weißes Feld is an exceptionally accomplished work that attests to Günther Uecker's most innovative artistic contributions. Through his signature use of nails on canvas, a concomitantly radical and astonishingly simple intervention in the picture plane, the present work embodies a wide spectrum of post-war artistic idioms, and is an engaging and original expression of the artist's formal and intellectual preoccupations.

Executed in 1983, Weißes Feld stands as a testament to Uecker's exploration of materials and his on-going fascination with a profoundly new apprehension of spatial concepts. After the liberating and expressive spirit of art informel, Günther Uecker, Otto Piene and Heinz Mack, who made up the core membership of the ZERO group, advanced a novel artistic programme that emphasised the lucidity, purity and tranquillity

of their art. As Otto Piene explained, "from the beginning we looked upon the term [zero] not as an expression of nihilism or as a dada-like gag, but as a word indicating a zone of silence and of pure possibilities for a new beginning" (Otto Piene quoted in: Exh. Cat., Dusseldorf, Museum Kunst Palast, 1957-1966 ZERO, 2008, n.p.).

Having worked in this iconic technique for over five decades, Günther Uecker's aesthetic has over the years slowly evolved into a broader spectrum of variations on a seemingly simple motif. Whilst the early works from the 1960s are characterised by their predominantly white appearance, the artist's later works incorporate a more diverse set of compositional tools and often have a particularly powerful presence. The depth of the nails and the captivating optical pattern of *Weißes Feld* make this an excellent example of Uecker's confident mature style, whilst capturing the spirit of the radical and influential ZERO generation.

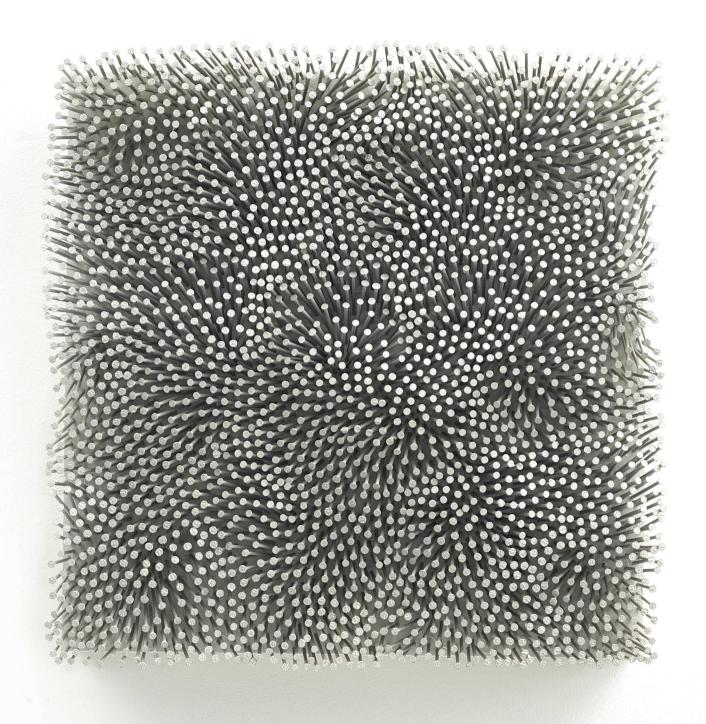


Kasimir Malevich, Suprematist Composition: White on White, 1918, Museum of Modern Art (MoMA), New York

"In the beginning was the nail, which seemed to me to be the ideal object with which to model light and shadow - to make time visible. I incorporated it into my painting, and it forged a link between the works and the space around them. It protruded as a tactile feeler from the flat surface, much like a sundial. A language of light and shadow emerged from the cumulative diversity."

GÜNTHER UECKER

quoted in: Alexander Tolnay, Ed., Günther Uecker Twenty Chapters, Ostfildern-Ruit 2006, p. 72



PROPERTY FROM A PRIVATE GERMAN COLLECTOR

JOSEF ALBERS

1888 - 1976

Homage to the Square

signed with the artist's monogram and dated 65; variously inscribed on the reverse oil on masonite 45.7 by 45.7 cm. 18 by 18 in.

This work will be included in the Catalogue Raisonné of Paintings by Josef Albers currently being prepared by the Josef and Anni Albers Foundation, and is registered under *JAAF* 1976.1.309.

PROVENANCE

Waddington Galleries, London Galerie Karsten Greve, Cologne Acquired from the above by the present owner

£ 200,000-300,000 € 237,000-355,000 US\$ 258,000-387,000 Instantly recognisable as Josef Albers' profound dissection of painting into form and colour, *Homage to the Square* represents a striking example of the artist's most iconic body of work. His ongoing interest in the study of the square, undoubtedly influenced by his long and distinguished career as a teacher (starting as a professor at the Bauhaus in the 1920s), is perfectly embodied in this celebrated series of paintings, in which the endless visual possibilities of the relationships between the square and its colour are explored.

In Homage to the Square, the viewer is presented with a composition of vivid and bright green coloured squares, elegantly structured in three repeated and enlarged quadrants surrounded by a pristine white edge. The central square is executed in a dominant dark and dense teal, forming the focal point in the composition, whilst the two enlarged squares are painted in softer tones. The hazy aquarium-green amid becomes fainter as it gradually shifts to the bright and crystal clear green hue on the outer quadrant. From Albers' outlook, the interaction between colours is absolute: "An element added to an element must produce besides its sum at least one interesting relationship. The more different relationships that arise and the more intensive they are, the more elements enhance one another, the more valuable the result" (Josef Albers quoted in: Exh. Cat. Cologne, Galerie Karsten Greve, Josef Albers, 1989, p. 21).

Seemingly effortless in appearance, Study for Homage to the Square is the result of decades of creative and academic research, first materialised in 1950 when the artist was sixty-two years of age and continually developed until his death twenty-six years later. The thoroughly methodological approach that Albers rigorously applied throughout this series, was characterised by a self-imposed set of rules in

which only four designs were used, each with similar compositional restraints. The three or four squares of which each painting is made up, have a carefully balanced downward evolution - adding weight and a sense of movement to the composition. This optical effect is not only the result of the conscientiously balanced size and position of the squares, but also of the relationship between the different colours. As the artist explained; "although all the colors are only in contact at their edges and never overlap or intersect others, so that, physically, they are only presented frontally, side by side on the same plane, in action we see the colors as being in front or behind one another, over or under one another, as covering one or more colors entirely or in part. They give the illusion of being transparent or translucent and tend to move up or down" (the artist quoted in: Eugen Gomringer, Josef Albers, New York, 1967, p. 138).

As such, colours are always subject to the dialogue with other colours and therefore do not exist by themselves. This colour-engagement is established by a strict concept: the arrangement of squares with exact intervals according to four different layouts. Although the intervals to the edges of the squares remain the same horizontally, they diverge vertically and by doing so elicit a certain depth in the picture.

As one of the most influential teachers of the post-war generation, Josef Albers' iconic paintings are amongst the most important abstract works to have been created. Despite the apparent repetitive nature of the artist's methodological approach, each work is characterised by the uniqueness of colour relationships - even if occasionally only the brand of the paint differs between two works. Standing as a true testament to the artist's intense exploration of colour relationships, *Study for Homage to the Square* thus offers a crucial insight into Josef Albers' influential practice.



PROPERTY FROM A PROMINENT INTERNATIONAL PROVENANCE COLLECTOR

FRIFDENSRFICH HUNDERTWASSER

1928 - 2000

Bebrillter Mann mit Hausrock (Man with Spectacles in a Housecoat)

dated 1963 and variously inscribed; signed, titled, dated Giudecca Juli 1963, and variously inscribed on a sheet attached to the reverse egg tempera, oil, wrapping paper primed with chalk and PV on paper mounted on canvas 59 by 42.5 cm. 23¹/₄ by 16³/₄ in.

‡ ⊕ £ 100,000-150.000 € 119,000-178,000 US\$ 129,000-194,000

Galerie Aenne Abels, Cologne Luciano Pistoi, Turin Private Collection, Italy Private Collection, Europe Sotheby's, London, 26 June 2002, Lot 31 Acquired from the above by the present owner

LITERATURE

Exh. Cat., Hannover, Kestner-Gesellschaft; Bern, Kunsthalle; Hagen, Karl-Ernst-Osthaus-Museum; Vienna, Museum des 20. Jahrhunderts; Amsterdam, Stedelijk Museum; Stockholm, Moderna Museet, Hundertwasser, 1964 - 1965, p. 27, no. 563, illustrated

The Art Gallery Magazine: America's Art Exhibition Magazine, Vol. VIII, April 1965, illustrated in colour

Andrea Christa Furst, Hundertwasser 1928-2000, Catalogue Raisonné, Vol. II, Cologne 2002, p. 467, no. 568, illustrated in colour

Painted in the extremely vibrant palette of colours that is so typical of Friedensreich Hundertwasser's captivating works, Bebrillter Mann mit Hausrock is an iconic example of the artist's unique visual language. Clearly demonstrating the influence of Art Nouveau and Viennese Secessionism, but most of all the artist's interest in the relationship between man and nature, the work is an outstanding example of the genre-defying practice that makes Hundertwasser one of the most original artists of the post-war era.

Executed in 1963, Bebrillter Mann mit Hausrock perfectly captures the artist's central concern - the relationship between man and nature. In both his art and architecture. Hundertwasser was on a continuous search for a symbiosis that would combine man-made and natural elements into a powerful new language. The present work captures this in a stunning display of colour, depicting a figure with glasses painted in the artist's recognisable organically flowing patterns. It is one of the idiosyncrasies of Hundertwasser's art that the apparently dichotomous concerns of the natural and the man-made are inextricably linked: vegetative forms seem almost solid, whereas manufactured forms appear to have grown organically.

Prominently featured in Bebrillter Mann mit Hausrock, as the title (which translates as Man with Spectacles in a Housecoat) suggests, are the figure's large glasses. Rather than being transparent, they are drawn in one of the artist's signature motifs - the spiral. As Hundertwasser remarked, "The spiral, as I see it, is a vegetative spiral, with swellings, where the lines become thicker and thinner, like the rings of a tree trunk. but with this difference, that they do not lie within one another, but form a coil' (Friedensreich Hundertwasser quoted in: Exh. Cat., Austria Presents Hunderwasser to the Continents, Glarus 1980, p. 491).

Depicting the world in a decidedly organic style that typifies the artist's outlook on life, Hundertwasser's unique practice integrates the human world into the natural environment that it is intrinsically connected to. With its vibrant and colourful appearance, Bebrillter Mann mit Hausrock is an exceptional example of the artist's original visual language and idiosyncratic worldview.



Paul Klee, Actor's Mask (Schauspielermaske), 1924, Museum of Modern Art. New York





CAROL RAMA

1918 - 2015

Untitled

signed, dated 1966 and dedicated Per Elen con tanto affetto Carol 1969 ink and crayon on paper laid down on board, in artist's frame sheet: 65 by 47.5 cm. $25\frac{5}{8}$ by $18\frac{3}{4}$ in.

framed: 77.5 by 59.5 cm. $30\frac{1}{2}$ by $23\frac{3}{8}$ in.

PROVENANCE

Private Collection, Europe (acquired from the artist)

Acquired from the above by the present owner

 \oplus £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

MARISA MERZ

b.1926

Untitled

acrylic, silver paint and gold paint on rice paper 45 by 34.5 cm. 17^3 /4 by 13^5 /8 in. Executed in 2008.

PROVENANCE

Gladstone Gallery, Brussels Private Collection, Europe Thence by descent to the present owner

⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800

JEAN-MICHEL BASQUIAT

1960 - 1988

Untitled

oil, acrylic and xerox collage on wood 54.6 by 40.6 cm. 21½ by 16 in. Executed in 1985.

This work is accompanied by a certificate of authenticity from the Estate of Jean-Michel Basquiat.

PROVENANCE

Diego Cortez, New York Private Collection, New York

‡ £ 350,000-450,000 € 415,000-535,000 US\$ 451,000-580,000



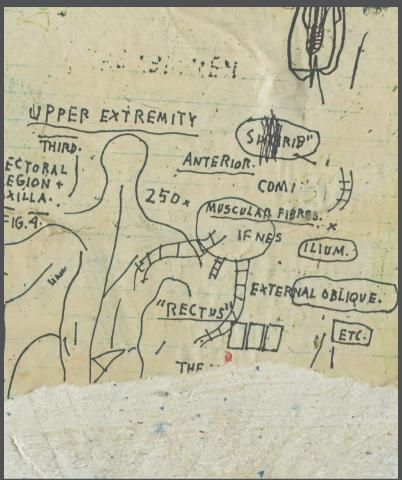
Kurt Schwitters, *Untitled - Red Rose*, 1933-1934, Private Collection.

"He was the once-in-alifetime real deal: artist as prophet."

GLENN O'BRIEN

Exh. Cat., Ontario, Art Gallery of Ontario, *Jean-Michel Basquiat: Now's the Time*, 2015, p. 180





(detail)

"Basquiat's repeated use of anatomical imagery skeletons, musculature, and internal organs - coincides with an even more widespread tendency in his work to turn things inside out (...) The segmentation and display of body parts in Basquiat's work is also one manifestation of his preference for fragmentation as a more general mode of picturemaking, storytelling, and as a way of treating materials."

JEFFREY HOFFELD

Exh. Cat., Museum Würth, Jean-Michel Basquiat: Paintings and Works on Paper, 2001, p. 28

Characterised by several of the artist's most iconic motives, and executed in his instantly recognizable visual language, *Untitled* is a powerful example of Jean-Michel Basquiat's highly influential oeuvre. Bringing together his interest in language, anatomy and the aesthetic of street culture, the work stands as a powerful tribute not just to the artist's career, but indeed also to his personal life - juxtaposing hints of a complex personal history with an appetite for understanding his immediate surroundings. The work brilliantly exemplifies his unparalleled ability to create overwhelmingly powerful works that capture his concerns on a material, formal and symbolic level.

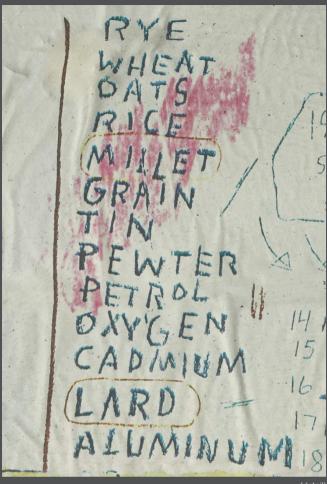
Reflecting the alternative New York street culture of which he was an integral part, Basquiat was one of the first artists who managed to insert the outsider language of graffiti into the institutional art world, without losing sight of the urgency and ideological agenda behind its initial source. On a material basis, the present work perfectly exemplifies this in the unorthodox use of a wooden support, which is indeed reminiscent of the doors and other found materials that Basquiat used in his early years. The raw appearance of *Untitled*, in which Xerox

copies from a notebook are juxtaposed with abstract washes of paint on top of a wooden construction that has likely been repurposed by the artist, are integral elements of Basquiat's signature aesthetic.

Moreover, *Untitled* captures two of the artist's most important subjects: on the one hand his interest in language, expressed in through long lists of words, often crossed out or circled; and on the other hand his fascination with anatomy. If one contextualizes what is perhaps the most striking element of this work, the drawn human form (here labeled and annotated) the thematic intricacies of Basquiat's Untitled become immediately obvious. The drawing mirrors a traumatic car accident suffered by the artist at the age of six, in 1968. Whilst recovering from the consequent surgery, Basquiat's mother gave him a copy of Gray's Anatomy which he read with extreme thoroughness, memorizing almost every bone and muscle constituting the human body and most importantly, drawing them. Many of Basquiat's works prominently feature this analysis of the human body and its individual parts, whether a simple bone or a fuller silhouette, in reference to his

"These frequent references (...) reveal Basquiat's interest in aspects of commerce - trading, selling and buying. Basquiat is scrutinizing man's seizure and monopolization of the earth's animal and material resources, and questioning why and how these resources, that are ideally owned by all of the world's inhabitants, have become objects of manipulation, power, and wealth at the expense of the well-being of all mankind."

RICHARD MARSHALL



The second key motif in *Untitled* is found in the list of products and materials which ranges from foods such as rye, wheat and oats to industrial materials like cadmium and aluminium. Continuing the artist's interest in unconventional, inexpensive materials that also form the basis of the present work on a material level, Basquiat was deeply concerned with the side-effects of capitalism and the systems that control and exploit natural resources for the creation of wealth. As Richard Marshall observed: "These frequent references (...) reveal Basquiat's interest in aspects of commerce - trading, selling and buying. Basquiat is scrutinizing man's seizure and monopolization of the earth's animal and material resources, and questioning why and how these resources, that are ideally owned by all of the world's inhabitants, have become objects of manipulation, power, and wealth at the expense of the wellbeing of all mankind" (Richard Marshall, 'Jean-Michel Basquiat and his Subjects', quoted in: Enrico Navarra, Jean-Michel Basquiat, Paris, 2000, p. 43).

Throughout his short but impressive career, Basquiat used representation in a way that disrupted norms and expectations. The artist's consistently defiant approach is reminiscent of his original emergence on lower Manhattan's graffiti scene where one of his first projects was a provocative collective named SAMO save idiots, founded with his friend and past classmate Al Diaz. The pair would spray their heading (which stood for "Same Old Shit"), along with street poetry imbued with social criticisms, all around the streets of Manhattan. Though the project eventually ended, it marked the beginning of his meteoric rise within the New York art scene.

Jean-Michel Basquiat's energetic and rebellious art embraces all of its surroundings – from high culture to jazz to cartoons powerful and critical works of recent decades. Bringing together some of the key elements from the artist's oeuvre his fusion of street culture and high art, his interest in human anatomy, the commodification of natural materials, and of course his unique visual language – the present work is in every way an iconic testament to Basquiat's life and art.

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

JEAN DUBUFFET

1901 - 1985

Chameau et Bédouin

signed and dated 47 gouache on paper 27 by 21.2 cm. 105/8 by 83/8 in.

PROVENANCE

Athur Tooth & Sons, London
Private Collection, London
Private Collection, London
Waddington Galleries, London
Hopkins-Custot Gallery, Paris
Private Collection
Phillips, New York, 16 May 2014, Lot 220
Acquired from the above by the present owner

LITERATURE

Max Loreau, Catalogue des Travaux de Jean Dubuffet, Fascicule IV: Roses d'Allah, Clowns du Désert, Paris 1967, p. 18. no. 13, illustrated

⊕ £ 70,000-100,000 € 83,000-119,000 US\$ 90,500-129,000 Executed during Jean Dubuffet's travels to the El Goléa Sahara in Algeria, between February and April 1947, *Chameau et Bédouin* is a great example from an exceptional body of early works that the artist made during his first trip to the desert, of which only 23 examples are listed in his catalogue raisonné. Although this initial journey presented an escape from the freezing European winter, Dubuffet would return to El Goléa twice over the subsequent years, demonstrating the affinity he had with the place – and indeed the influence it had on his work.

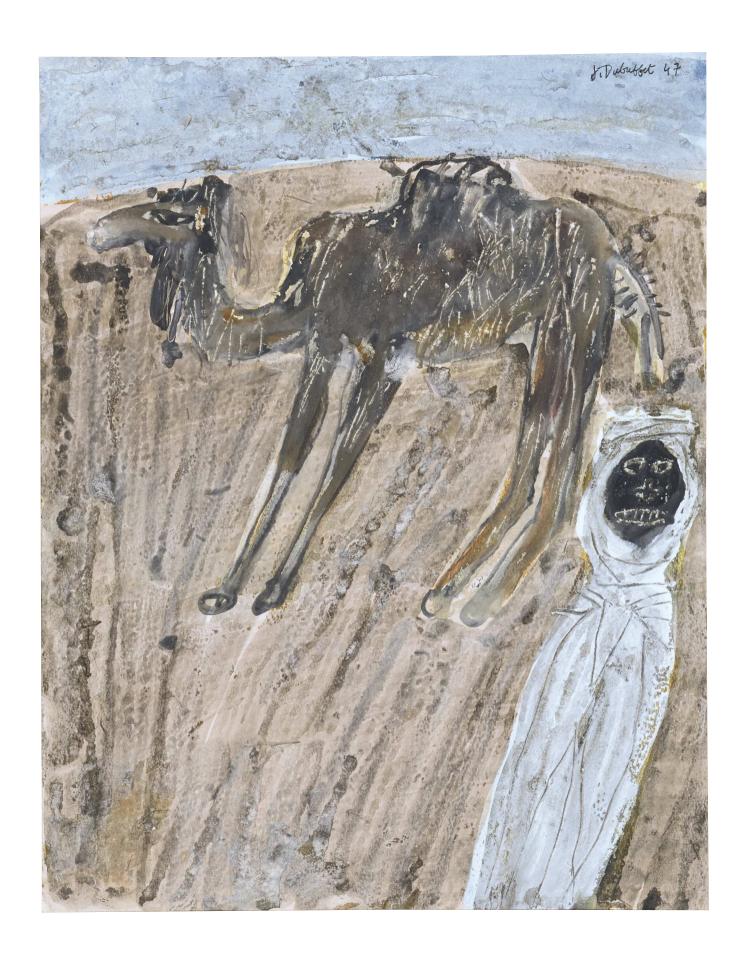
During the difficult post-war years in Europe, meeting the Bedouin people of the Algerian desert, with whom the artist spent considerable amounts of time (and even attempted to learn the language), must have been a welcome escape from daily life in the city. As recounted by Dubuffet himself: "we came back from there absolutely cleansed of all the intoxications, really refreshed and renewed, as well as enriched in the ways of savoir-vivre' (Jean Dubuffet quoted in: Prospectus et tous écrits suivants, Vol. 2, Paris 1995, pp. 247-248).

But the artist's interest in the Bedouins was more than mere escapism after the war: in many ways, his fascination in non-Western cultures was linked to art brut; an interest in visual cultures that was independent of official dogmas and the art school system. Reacting against the Enlightenment ideals of rationality and progress that had dominated in western societies, Dubuffet and his contemporaries turned to alternative traditions – such as the drawings of children or the mentally ill. The isolated lifestyle of the Bedouins and their unfamiliar rituals would have appealed to the artist's visual sensibility, as they were outside the reach of the mainstream European art-historical tradition.

As exemplified beautifully in *Chameau et Bédouin*, Dubuffet became fascinated by his new surroundings, and captured its novelty in an exciting body of work. In the present work, two of the most impressive figures from El Goléa, which are important recurring motives throughout the series, are depicted in their desert surroundings: the Bedouin with his bright white dress, and the camel. Portrayed against an imposing sand dune with a distant blue sky, the composition powerfully captures the artist's stay in the desert, and the alternative it offered to the visual traditions of the west – thus embodying the spirit of Jean Dubuffet's innovative post-war oeuvre.



Jean Dubuffet, *El Goléa (Sahara)*, 1948 © Archives Fondation Dubuffet, Paris



PROPERTY FROM AN IMPORTANT PRIVATE

LOUISE BOURGEOIS

1911 - 2010

My Secret Life

each: signed; titled and numbered *1-4* respectively on the reverse ink, watercolour, gouache, pencil and coloured pencil and etching on paper, in four parts i-iii. 150.5 by 32 cm. 59½ by 12½ in. iv. 151.5 by 32 cm. 595/8 by 12½ in. Executed in 2007, this work is unique.

PROVENANCE

Xavier Hufkens, Brussels Collection Claude Berri, Paris Thence by descent to the present owner

LITERATURE

Museum of Modern Art, New York, Louise Bourgeois: Complete Books & Prints, no. 772, online

⊕ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000 My Secret Life is an outstanding example from an array of works on paper that was executed in the last decade of Louise Bourgeois' extraordinary life. Executed in a powerful four-part format, in which the repetition of the underlying etching is disrupted up by the artist's subtle handdrawn additions, the work beautifully captures the artist's key symbolism and unique visual vocabulary.

The medium of drawing has always been integral to Bourgeois' work. Already from a young age she worked in her parent's tapestry restoration studio, where she would draw the missing elements and patterns on tapestries. For Bourgeois this formed the beginning of her artistic calling - a career that began in the 1950s and would span over sixty years. Throughout these decades she created an impressive oeuvre in which her family relationships uphold a prominent position. Certain life events left a deep mark on the artist, and the range of emotions she experienced whilst dealing with her loved ones ultimately became a catalyst for her creative process, which resulted in a substantive oeuvre focused on psychoanalysis.

Hoovering between the representational and the abstract. My Secret Life is a signature piece that captures the artist's key concerns in her unique visual language. The large-scale work consists of four column-shaped sheets, each presenting a totemic tower of breasts and phalluses stacked on top of each other, all cemented with blue and red twines that appear to reference the umbilical cord. As the artist explains: "there has always been sexual suggestiveness in my work. Sometimes I am totally concerned with female shapes - clusters of breasts like clouds - but often I merge the imagery - phallic breasts. male and female, active and passive" (Louise Bourgeois quoted in: Frances Morris, Ed., Louise Bourgeois, London 2007, p. 133).

With examples of the etching in the collections of the Tate Modern in London and the Museum of Modern Art in New York, the present version of My Secret Life (which is uniquely hand-coloured), is undoubtedly an important example of Louise Bourgeois' work. Recalling the sexual symbolism that permeates the artist's oeuvre, My Secret Life is an equally impressive and subtle piece that perfectly captures Bourgeois' idiosyncratic visual language.

"There has always been a sexual suggestiveness in my work. Sometimes I am totally concerned with female shapes – clusters of breasts like clouds – but often I merge that imagery – phallic breasts, male and female, active and passive."

LOUISE BOURGEOIS

Exh. Cat., London, Tate Modern, *Louise Bourgeois*, 2007, p. 133



LOUISE BOURGEOIS

1911 - 2010

Le Petit Objet V

bronze with silver nitrate patina 30 by 18 by 11.5 cm. 11% by 7 by 4% in. Executed in 1996, this work is number 2 from an edition of 8.

PROVENANCE

Private Collection (acquired from the artist) Private Collection, Norway

‡ ⊕ £ 150,000-200,000 € 178,000-237,000 US\$ 194,000-258,000



Barbara Hepworth, *Coré*, 1955-56, Private Collection. © Bowness

"Through shape and line, material and texture. Bourgeois is able to give a palpable specificity to her memories. More than just marking time, and nostalgic reminiscing, Bourgeois wants through her sculpture to re-create the past, to have total recall to the emotions, to analyze the event, to control it, to correct it, and finally to forgive and forget it... Bourgeois' sculptures mark a collection of traumas, fears, anxieties. resentments, and unfulfilled desires which through her sculptures she is able to exercise."

ROBERT STORR

Exh. Cat., Yokohama Museum of Art, Louise Bourgeois: Homesickness, 1997, n.p.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JIM HODGES

b. 1957

One Pair

signed, titled, dated 1996-97 and variously inscribed on the reverse of the first panel broken mirror laid down on canvas, in two parts each: 40.7 by 40.7 cm. 16 by 16 in.

PROVENANCE

Gladstone Gallery, Brussels Private Collection, Europe

£ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500

"I'm a destroyer as much as I'm a maker. I find the disassembly (or the taking apart or breaking) of something as important in my practice as constructing things. It's been almost my default mode, to destroy. I have a soft, destructive nature."

JIM HODGES

in conversation with Olga Viso, 'Choreographing Experiences in Space', in: *Walker Art Magazine*, 14 February 2014, online



ISA GENZKEN

b. 1948

Weltempfänger (Raymond)

signed, titled and dated 1990 on the underside concrete with two telescoping metal antennas concrete: 50 by 60.5 by 9 cm. 195% by 233/4 by 31/2 in. overall: 142.2 by 60.5 by 9 cm. 56 by 233/4 by 31/2 in.

PROVENANCE

Private Collection (acquired from the artist)
Phillips, New York, 17 November 2006, Lot 190
Acquired from the above by the present owner

⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500

> "I have always said that with any sculpture you have to be able to say, although this is not a readymade, it could be one. That's what a sculpture has to look like. It must have a certain relation to reality."

ISA GENZKEN

In conversation with Wolfgang Tillmans, Isa Genzken October files, Massachusetts 2015, pp. 103-104



AI WEIWEI

b.1957

Surveillance Camera

marble

39.2 by 39.8 by 19 cm. $\,15\frac{1}{2}\,$ by $15\frac{5}{8}$ in. Executed in 2010, this work in unique.

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

PROVENANCE

Frahm & Frahm, London (acquired from the artist) Acquired from the above by the present owner

£ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000 Rendered in white marble, *Surveillance Camera* is an iconic work from Ai Weiwei's influential practice that succinctly captures his social commentary on contemporary society. Bringing together two historically distant traditions – the ancient practice of marble sculpture and modern camera surveillance – it captures the artist's interest in cross-cultural connections as a statement on life in the 21st century.

Hand-carved from a single piece of white marble, *Surveillance Camera* reflects Ai Weiwei's fascination with the way in which history has shaped modern life – and more importantly, as it is currently shaping our future. Having been subjected to intense surveillance himself, the artist is deeply familiar with the dark side of contemporary technology and the way it is used as a tool to exercise control. This iconic symbol of undercover surveillance, which is usually hidden out of sight yet omnipresent in cities throughout the world, is here elevated to an object of extreme significance – to be considered on the same footing as historical figures whose influence was commemorated through marble busts.

This profound interest in (material) history is highly typical for Ai Weiwei, who treats it as a recurring medium in his oeuvre. As the artist

explains: "Tradition is only a readymade. It's for us to make a new gesture – to use it as a reference, more as a starting point than conclusion. Of course, there are very different attitudes and interpretations about our past and our memory of it. And ours is never a complete one, but is broken. In China, but also in my practice." (Ai Weiwei cited in: Larry Warsh, ed., *Weiwei-isms*, Princeton 2013, p. 80).

Inspired by the appropriative work of Andy Warhol and Marcel Duchamp, Ai Weiwei freely uses historical materials to comment on the present. Carving the product of a highly digitalised society in a material that is in many ways the opposite of contemporary technology not only renders it useless, but forces us to stand still and reflect on the assumed function of the object.

The ability to capture a profound commentary on complex social issues in a powerful visual statement is one of Ai Weiwei's strengths – and indeed one of the traits that he shares with Andy Warhol. Perfectly encapsulating the artist's clever visual language, which amalgamates historical traditions with modern technology, *Surveillance Camera* is a highly accomplished work that presents its social concerns with the conceptual and visual elegance that has made Ai Weiwei one of the most acclaimed artists of his generation.

"Marble is of course a very important and rich material in art history. It tends to be the conventional material of monuments. I suppose you could say that the grass, the pushchair, the surveillance cameras are all part of a tradition of antimonuments as well: they're both monuments at the same time."

AI WEIWEI

in conversation with Tim Marlow in: Exh. Cat., London, Royal Academy of Arts, *Ai Weiwei*, September – December 2015, p. 27





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JOHN CHAMBERLAIN

1927 - 2011

Singing Boxer

painted steel 19 by 26 by 15 cm. $7\frac{1}{2}$ by $10\frac{1}{4}$ by $5\frac{7}{8}$ in. Executed in 2000.

PROVENANCE

Xavier Hufkens, Brussels Private Collection, Europe Thence by descent to the present owner

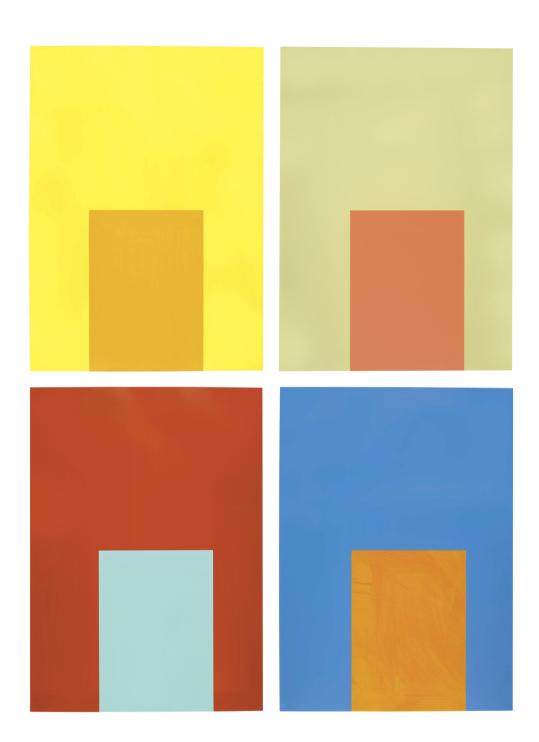
£ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500

"Chance and casual freedom seem to exceed the order within the work. Reality seems more capricious than any order it holds. This disparity between reality and its order is the most radical and important aspect of Chamberlain's sculpture."

DONALD JUDD

quoted in: Exh. Cat., New York, Pace Gallery, *John Chamberlain: New Sculpture*, February – March 1989, p. iv





IMI KNOEBEL

b. 1940

Pure Freude 5

each: signed, titled *PF 5-2* and numbered 4/6 on the reverse acrylic on paper, in four parts each: 104 by 74 cm. 401/8 by 291/8 in. Executed in 2001, this work is number 4 from an edition of 6 plus 2 artist's proofs.

PROVENANCE

Galerie Erhard Klein, Bonn Private Collection, Germany

⊕ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



MARY HEILMANN

b. 1940

Pink Summer

signed, titled and dated 2000 on the reverse oil on canvas 61.5 by 46 cm. 241/4 by 181/8 in.

PROVENANCE

Hauser & Wirth, Zurich Häusler Contemporary, Munich Acquired from the above by the present owner in 2002

£ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500

KENNETH NOLAND

1924 - 2010

April in Balance

signed and dated 1971; titled and variously inscribed on the reverse; titled on the stretcher acrylic on canvas 236.5 by 128 cm. 931/8 by 503/8 in.

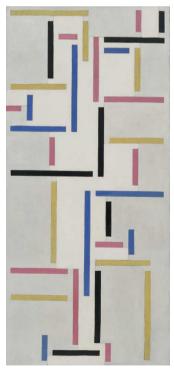
PROVENANCE

André Emmerich Gallery, New York Private Collection, United States Christie's, New York, 19 November 1992, Lot 420 Studio d'Arte Contemporanea Dabbeni, Lugano Private Collection, Europe Sotheby's, London, 18 October 2014, Lot 187 Acquired from the above by the present owner

EXHIBITED

Lecco, Musei Civici, Scuderi di Villa Manzoni, *Piero Dorazio e Kenneth Noland*, 1996

£ 80,000-120,000 € 95,000-142,000 US\$ 104,000-155,000

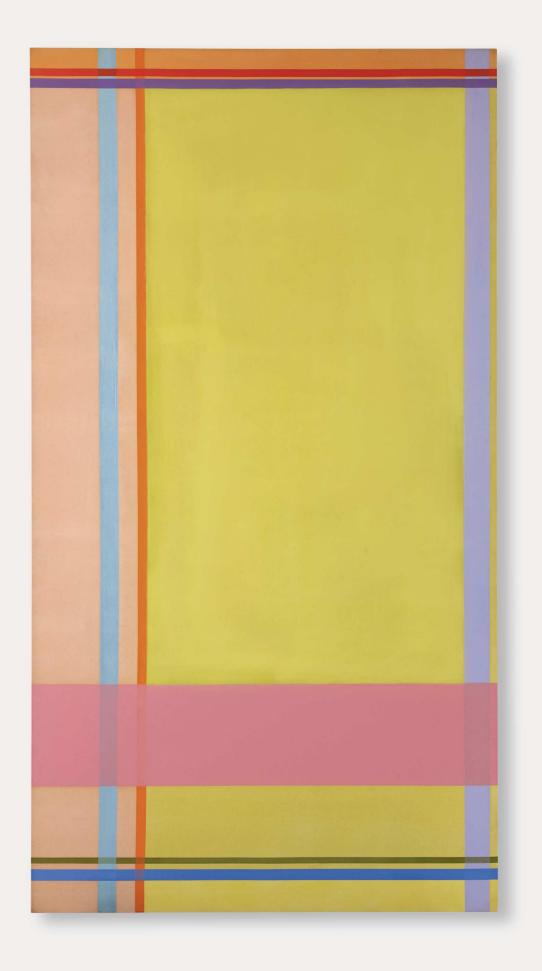


Theo Van Deosburg, *Rhythm of a Russian Dance*, 1918, Museum of Modern Art, New York

"The compositional idea of the plaids was to interweave vertical bands with horizontal ones so that the whole surface is laced together (...) the interlace is a way to relate distant parts, to give pictorial continuity across a flattened surface. Everything is kept frontal, and the layout suggests openness and encourages the spreading of attention, taking the whole at a single glance."

KENWORTH MOFFETT

Kenneth Noland, New York 1977, p. 74





ALIGHIERO BOETTI

1940 - 1994

Cinque x Cinque e Venticinque

signed on the overlap embroidery on canvas 22.2 by 21.3 cm. 8³/4 by 8³/8 in. Executed in 1988. This work is registered in the archives of the Archivio Alighiero Boetti, Rome, under number 7817 and is accompanied by a certificate of authenticity.

PROVENANCE

Acquired from the artist by the present owner

⊕ £ 18,000-25,000 € 21,300-29,600 US\$ 23,200-32,300



SOL LEWITT

1928 - 2007

Not Straight Brushstrokes

signed and dated 94 gouache on paper 75 by 55.8 cm. 29½ by 22 in.

PROVENANCE

Private Collection (acquired from the artist) Christie's, New York, 1 April 2008, Lot 96 Acquired from the above by the present owner

EXHIBITED

Milan, Studio Giangaleazzo Visconti, *Sol Lewitt*, May - November 2016

£ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

SAM FRANCIS

1923 - 1994

Blue Balls

signed and dated 1960 on the reverse acrylic on canvas 73 by 92 cm. 2834 by 3614 in.

PROVENANCE

Martha Jackson Gallery, New York
Galerie Arditti, Paris
Private Collection, United States
Sotheby's, New York, 24-25 October 1974, Lot 561
Private Collection, United States
André Emmerich Gallery, New York
Private Collection, Switzerland
Acquired from the above by the present owner
in 1980

EXHIBITED

London, Gimpel Fils Gallery, *Collectors Choice X*, March 1961, n.p., no. 9, illustrated

This work is identified with the archival identification number of *SFF.1861* in consideration for the forthcoming addendum to the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, to be published by the Sam Francis Foundation. This information is subject to change as scholarship continues by the Sam Francis Foundation.

‡ £ 100,000-150,000 € 119.000-178.000 US\$ 129.000-194.000 Standing as a powerful testament to the artist's unique visual language, *Untitled* (1960) combines the most essential forms of Sam Francis' oeuvre: vivid, radiant colour and intricate, meandering form. Harmonious and elegant, this work belongs the artist's prominent *Blue Balls* series, executed in Paris in the early 1960s. Other important examples from this series, *Blue Balls V* (1962) and *Blue Balls VIII* (1961-62), are housed in the permanent collections of The Metropolitan Museum of Art in New York, and the Museum of Contemporary Art in Los Angeles, respectively.

"I am fascinated by gravity," Francis wrote, "I like to fly, to soar, to float like a cloud, but I am tied down to a place... Painting is a way in and out" (Sam Francis quoted in: Peter Selz. Sam Francis. New York 1975, p. 14), Like swirling galaxies. or clouds pulsating with mystery, the forms of Untitled exist in constant metamorphosis. The rich blue forms hover in an expanse of white, their dynamic nature suggesting a constant drifting in and out of the extreme edges of the canvas. With deft mastery and confidence in his medium. the artist manages to compose organised chaos: every gesture, spontaneously calculated, leaves its trace on the surface of the work, recalling the directness of Jackson Pollock and Willem de Kooning

Despite the artist's proximity to the Abstract Expressionists during his early years. Sam Francis felt his affinity lay more closely with the French tradition of Claude Monet, Pierre Bonnard and Henri Matisse, whose luminous, incandescent colours he so admired. The years 1960 to 1963 which he spent in Paris, were marked by difficulty and became known as his 'blue period'. Overwhelmed and limited by a period of illness, Sam Francis abandoned his previously hedonistic use of colour, turning instead almost exclusively to the colour blue - in the intense shimmer of cerulean, azure and indigo, the artist found the suggestion of infinite freedom he so desired. "I live simply suspended in a hell-like paradise of blue balls," he wrote wistfully to his friend, poet and critic Yoshiaki Tono in 1961. "Everything is in suspension. There, day after day, looking towards a nameless tomorrow, I do nothing but perform the unique mathematics of my own imagination" (Sam Francis quoted in: Sam Francis. Catalogue Raisonné of Canvas and Panel Paintings, Berkeley 2011. p. 194).

Beautifully capturing the artist's obsession with the colour blue, the present work is not only an outstanding example from one of Sam Francis' most acclaimed bodies of work, but indeed an excellent work that perfectly captures the artist's creative spirit. Departing from the legacy of Abstract Expressionism but with a decidedly original approach to abstraction, *Untitled* stands as a testament to one of the masters of post-war painting.



The artist's Arceuil studio, Paris, 1960 © Sam Francis Foundation, California / DACS 2017

"The Blue Balls paintings reflect an artist determined to bring the emotional fervor of Abstract Expressionism (especially that of Jackson Pollock and Willem de Kooning) forward into a brave new world of 1960's art. a world in which coolness, style, emotional understatement and formal overstatement were the paramount goals. In them, Mr. Francis progressively intensified his color, broke up and magnified his cellular vocabulary and created enormous ovoid shapes - partly organic, partly calligraphic - that he boldly played against great expanses of white canvas."

ROBERTA SMITH

"Sam Francis, at the Height of His Powers," *The New York Times*, 7 June 1991





ALIGHIERO BOETTI

1940 - 1994

Mano Libera Pensieri Sciolti

signed on the reverse of the first panel ballpoint pen on paper laid down on canvas, in four parts

each: 102.2 by 71.8 cm. $40\frac{1}{4}$ by $28\frac{1}{4}$ in. overall: 102.2 by 287 cm. $40\frac{1}{4}$ by 113 in. Executed in 1981.

PROVENANCE

Le Case d'Arte, Milan Acquired from the above by the present owner

LITERATURE

Jean-Christophe Ammann, *Alighiero Boetti, Catalogo Generale, Tomo terzo 1*, Milan 2015, p. 137, no. 1376, illustrated in colour

‡ ⊕ £ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000 "Boetti sometimes opens up a new experience in which we read words differently and appreciate the shapes and colours of letters, rather than just approaching language for its information and instrumental purposes."

MARK GODFREY

Alighiero e Boetti, London 2009, pp. 128-129



An imposing work from the important 'Lavorio Biro' series, *Mano Libera Pensieri Sciolti* is a powerful statement by one of the most influential conceptual artists. Encapsulating many of Alighiero Boetti's signature artistic strategies, including the use of language and non-traditional materials, the present work is an outstanding example of the artist's inventive practice.

Begun in Rome in 1972 and continued into the late 1980s, the 'Lavorio Biro' works embody the spirit of the Italian *Arte Povera* movement on both a material and symbolic level. Each panel of the present work is the result of a meticulous and highly laborious process, in which the handdrawn biro creates a cryptic message through

the negative space of the alphabet on the left hand, and the seemingly arbitrary arrangement of commas throughout all four panels. Closer inspection reveals that the commas spell out the text *Mano Libera Pensieri Sciolti* (which translates as 'Free hand loose thoughts'), when read from left to right and matched up with the corresponding letters of the alphabet.

The use of the biro pen embodies the very essence of *Arte Povera*, being a quintessentially modern and inexpensive material. Moreover, Boetti's interest in language itself is equally important, as it underlines the conceptual nature of *Arte Povera*. Yet despite the very theoretical basis of the movement, the resulting aesthetic

is in some ways the opposite of its minimalistic concept. Executed in bright and vibrant colours and with a depth of detail through the irregular application of the biro, the present work is visually striking and in every way the product of intense, manual labour.

The depth of meaning within the work furthers it from being merely a statement of the principles of *Arte Povera*. Through the use of coded language, the viewer becomes implicit to the work by having to actively decode its message. Highlighting Boetti's intrigue and obsession with wordplay and language, the text embodies a playfulness and spontaneity that perfectly demonstrate how Boetti's approach elevates dry conceptualism to a more engaging level.

PIERO MANZONI

1933 - 1963

Achrome

package wrapped in newspaper 50 by 70 cm. 195/8 by 571/2 in. Executed *circa* 1962.

PROVENANCE

Galleria Marescalchi, Bologna Private Collection, Bologna (acquired *circa* 1985) Christie's, Milan, 27 November 2007, Lot 366 Acquired from the above by the present owner

LITERATURE

Germano Celant, *Piero Manzoni Catalogo* Generale, *Tomo Secondo*, Milan 2004, p. 556, no. 1101, illustrated

‡ ⊕ £ 100,000-150,000 € 119,000-178,000 US\$ 129,000-194,000 Simultaneously mysterious and revealing, Piero Manzoni's *Achrome* from *circa* 1962 is a fascinating document from the oeuvre of one of the most important post-war artists. Bringing together two of the key art-historical trends of his time - post-war abstraction and early conceptual art - the work captures not only Manzoni's influential practice, but indeed represents the most significant developments in art history in the late 1950s and early 1960s.

During his impressive but short career, Manzoni's work reflected the lessons of Lucio Fontana, whose radical elevation of painting to an autonomous, three-dimensional object had a profound influence throughout Europe. As demonstrated by Achrome, Manzoni worked with the same material approach that brought together the art-historical categories of painting and sculpture into a new dimension - in this case by attaching an object onto a plain white canvas. This deceptively simple action not only continues Fontana's break-through lesson, but in fact takes it a step further. Unlike most of his contemporaries, Manzoni was interested not just in transforming his paintings into objects, but in introducing actual objects into the realm of art.

Indeed, Manzoni's use of packaged objects reverberates with the resurgence of interest in Marcel Duchamp's notion of the ready-made, which laid the foundations for conceptual art in the 1960s. The inclusion of everyday objects in *Achrome* is a step away from Fontana's metaphysical understanding of space into the reality of actual objects that is also found in Robert Rauschenberg's combines – and which would have a radical influence on subsequent generations of artists.

However, like the conceptual art of Yves Klein and Marcel Duchamp, the present work functions not only on a material level, but also plays on the mystification of art that conceptualism often attempts to unveil. Whilst *Achrome* is plainly revealing in the matter-of-fact presentation of an ordinary wrapped package, it inevitably makes one wonder what could be inside – as with Manzoni's famous work *Merda d'artista*. This sense of mystery adds an additional layer of narrative and makes *Achrome* not only a highly relevant work within the context of post-war abstraction, but indeed also within the emerging interest in the ready-made and conceptual art.

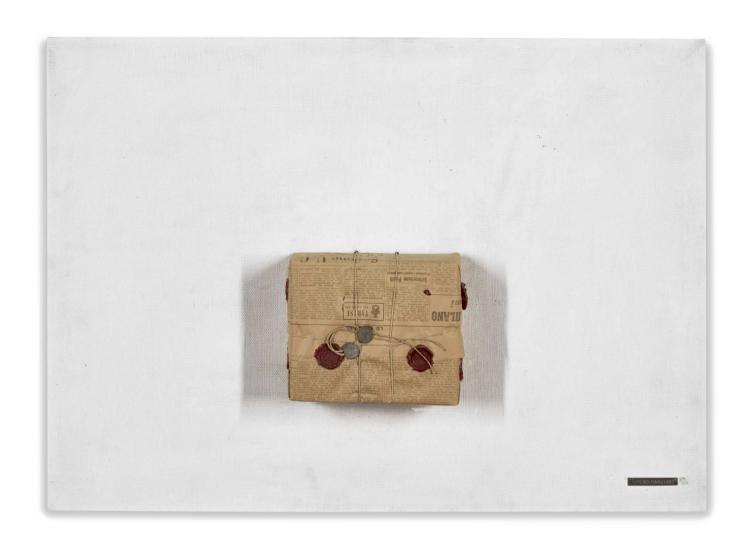


Robert Rauschenberg, *Canyon*, 1959, Museum of Modern Art (MoMA), New York
© Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2017

"Why shouldn't this surface be freed? Why not seek to understand that art history is not the history of "painters", but rather of discoveries and innovators? Alluding, expressing, representing, abstracting are non-existent problems today. Form, color, dimensions do not make sense; for the artist, there is only the problem of conquering the most total freedom; barriers are a challenge, mental one for the artist, like physical ones for the scientist."

PIERO MANZONI

quoted in: Exh. Cat., London, Gagosian Gallery, *Manzoni Azimut*, November 2011 – January 2012, pp. 131



AGOSTINO BONALUMI

1935 - 2013

Bianco

signed and dated 84 on the reverse vinyl tempera on shaped canvas 110 by 180 cm. 431/4 by 70% in.

This work is registered in the Archivio Bonalumi, Milan, under number 84-026.

PROVENANCE

Private Collection, United States Acquired from the above by the present owner

EXHIBITED

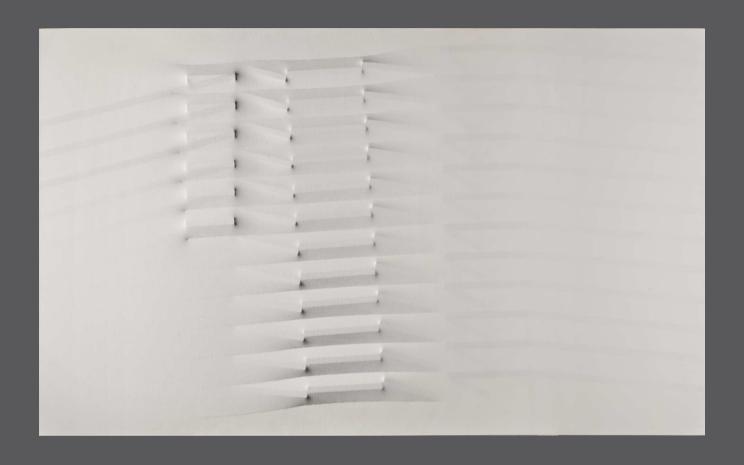
Monza, Musei Civici, *Mostra Nazionale di Pittura*, 1984

‡ ⊕ £ 70,000-100,000 € 83,000-119,000 US\$ 90,500-129,000

"Bonalumi's idea of painting may be compared to the concepts conveyed by Frank Stella and Barnett Newman by means of a process in which the existence of the artwork-object is affirmed exclusively in relation to space."

ALBERTO FIZ

Exh. Cat., Catanzaro, Museo MARCA, *Agostino Bonalumi*, February – May 2014, p. 17



LUCIO FONTANA

1899 - 1968

Concetto Spaziale

incised with the artist's signature; signed and titled on the reverse oil on canvas 92 by 72.5 cm. 36½ by 28½ in. Executed in 1962.

PROVENANCE

Galleria Levi, Milan Galerie Iris Clert, Paris Galerie Buren, Stockholm Acquired from the above by the present owner

EXHIBITED

Milan, Galleria Levi, *Continuità*, 1962, n.p., illustrated

LITERATURE

Enrico Crispolti, Fontana: Catalogo Generale, Milan 1986, Vol. I, no. 62 O 79, p. 592, illustrated Enrico Crispolti, Lucio Fontana Catalogo Ragionato di Sculture, Dipinti, Ambientazioni, Milan 2006, Vol. II, no. 62 O 79, p. 406, illustrated

⊕ £ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000 and iconic elements of Lucio Fontana's seminal oeuvre: the gestural piercing of the canvas, the intense colouration of the monochrome surface, and the symbolism of the circular shape. The present work unites a complex blend of the artist's fascination for technological progress such as space travel, echoed in the black void that opens up via a dramatic perforation, as well as his life-long admiration for the Baroque and opulent elements in art, represented here in the exuberant application of visceral pink paint. In his quest to liberate the painterly medium and move towards the fourth dimension, Fontana's mature works from the last decade of his life encompass some of his most important artistic achievements. Forming part of Fontana's celebrated corpus of Olii, this series constitutes a physical and existential pendant to the philosophical serenity of the Tagli.

Executed in 1962, Concetto Spaziale is a

sumptuous homage to the most celebrated

The wavy, ovular shapes incised on the surface recall the universal symbol of birth and regeneration, a concept that is reverberated by the eroticism and mysticism of the downward thrust of the central opening. In this painting, the heavy lumps of visceral pink paint that frame a powerful perforation reveals a fleshy opening in the canvas that is replete with carnal physicality. As the art historian Peter Benson Miller has posited, the present work shares an affinity with conceptually ground-breaking pieces by Gustave Courbet and Marcel Duchamp, whose L'Origine du monde and Étant donnés are echoed in the vertical cavity of Fontana's Concetto Spaziale: "the female body in Courbet's L'Origine du Monde became the vehicle through which Duchamp reconfigured the relationship between a work of art and the beholder, implicating the latter physically in the space of the former. Similarly, Courbet's painting offered a template for Fontana as he, too, attacked the tropes of 'retinal' art by slashing open the surface of the canvas and uncovering its fictions" (Peter Benson Miller, 'Fontana and Courbet', p. 3).

The sensuous colour of the present work is contrasted by the artist's vehement puncturing and slashing of the canvas, an act that is inevitably associated with destructiveness and agony. Highlighting this visual paradox of pleasure and pain, Fontana commented that the Olii "symbolise the unsettled nature of the modern man. The fine outline... (drawn into the oily surface)... is the itinerary of man in space, his surprise and fear of getting lost; the cut, lastly, is a sudden scream of pain, the final release of deep anguish that in the end becomes unbearable" (Lucio Fontana in conversation with Grazia Livi, 'Incontro con Lucio Fontana', Vanita, Vol. VI, No. 13, Autumn 1962, p. 53). Indeed, the present work was conceived at a time when the universe literally opened up as a new arena for human endeavour; oscillating between sculptural materiality and painterly essence, Concetto Spaziale is suffused with the idea of rebirth in the age of cosmic exploration.

Fontana's preference for monochrome compositions originated from his first encounter with the works of Yves Klein during Klein's legendary exhibition at Galleria Apollinaire in Milan in 1957. The fleshy pink in particular seems to have attracted Fontana as he described it as "la rosa di mutand di don", or the pink of ladies' underpants, further alluding to the sensuality of the erotic shade (Lucio Fontana quoted in: Pia Gottschaller, Lucio Fontana: The Artist's Materials, Los Angeles 2012, p. 94). Reflecting on the powerful impact of the colour, curator Pia Gottschaller writes that "the visceral impact of the unusual colour was intended to be so startling that the identity of the material conveying it would recede in importance" (Ibid., p. 94).

In a combination of violence and passion, tradition and progress, Baroque opulence and scientific rigour, the present work forms a mosaic of Fontana's rich inspirations that culminate in an emotive visual sensation. More than any other series, the *Olii* visualise Fontana's fascination with the cosmic universe and form a potent representation of evocative dichotomies.



Lucio Fontana, Concetto Spaziale, La Fine di Dio, 1963, Private Collection © Lucio Fontana/SIAE/DACS, London 2017





DAMIEN HIRST

The Mind Is Its Own Place, And In Itself Can Make A Heaven Of Hell, A Hell Of Heaven

on the reverse of each panel butterflies and household gloss on canvas, in two

each canvas: 122.5 by 152.5 cm. 481/4 by 60 in.

⊕ £ 350,000-450,000

€ 415,000-535,000 US\$ 451,000-580,000

PROVENANCE

Acquired from the artist by the present owner

is its own place, and in itself can make a heaven of white and black panels are great examples of the artist's visually powerful aesthetic, interspersed with bursts of colour.

Bringing together beauty and death as powerful statements on life can be seen as one of the his signature ways of exploring this theme. The placed hundreds of butterflies inside a gallery space and left them there to complete their life cycle from being small, cocooned caterpillars to dying as adult butterflies. As a result, the space became a microcosm for life and death, with both states co-existing in a single space and open for



In later explorations of this theme, such as the present diptych, the butterflies are used as compositional devices for the artist's paintings. Presented in mandala-like symmetrical compositions, the individual butterflies become part of a larger whole that produces a fascinating interplay between the impressive composition and the detail and colour of each butterfly. Ultimately, the butterfly paintings create an oxymoronic relationship between beauty, death

and immortality. Does one see death as the beauty of horror or the horror of beauty? To this, Hirst responds "I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other."

The title of the present work, *The mind is its own place, and in itself can make a heaven of hell, a hell of heaven* confirms Hirst's purpose. Extracted from John Milton's *Paradise Lost* (1667), it quotes

Lucifer as he arrives to Hell from Heaven for the first time, and attempts to adjust. The title suggests the mind and soul is immutable and that even a fall into Hell will not change one's essence unless one decides to do so. The artist therefore emphasizes a sense of immortality that survives the cycle of life. In its captivating visual presentation, the present work stands as a powerful testament to the artist's original exploration of some of life's most essential philosophical concerns.

GERHARD RICHTER

b. 1932

Cage Grid (Complete Set)

signed on the reverse of panel P; signed with the artist's initial on the reverse of panels A-O; each numbered 2/16 on the reverse giclée print on paper mounted on aluminum, in 16 parts each: 75 by 75 cm. 29½ by 29½ in. overall: 300 by 300 cm. 118½ by 118½ in. Executed in 2011, this work is number 2 from an edition of 16 plus 4 artist's proofs.

PROVENANCE

Private Collection

EXHIBITED

Berlin, me Collectors Room, *Gerhard Richter – Editionen* 1965-2011, February - May 2012 (ed. no. unknown)

Beirut, Beirut Art Center, *Gerhard Richter – Beirut*, April - June 2012, p. 139, illustrated in colour (ed. no. unknown)

Turin, Fondazione Sandretto Re Rebaudengo, Gerhard Richter: Edizioni 1965–2012 dalla Collezione Olbricht, January - April 2013 (ed. no. unknown)

Dusseldorf, K20 Grabbeplatz, Kunstsammlung Nordrhein-Westfalen, *Gerhard Richter – Die Kunst im Plural*, February - March 2014 (ed. no. unknown)

Essen, Museum Folkwang, *Gerhard Richter - Die Editionen*, April - July 2017 (ed. no. unknown)

LITERATURE

Hubertus Butin, Stefan Gronert and Thomas Olbricht, eds., *Gerhard Richter: Editions 1965-2013 Catalogue Raisonné*, Ostfildern, 2014, p. 323, no. 151, illustrated in colour (ed. no. unknown)

⊕ £ 600,000-800,000 € 710.000-950.000 US\$ 775.000-1.040.000 "Abstract paintings are fictive models because they show a reality that we can neither see nor describe. but whose existence we can surmise. This reality we characterize in negative terms: the unknown, the incomprehensible, the infinite, and for thousands of years we have described it with ersatz pictures, with heaven, hell, gods, devils. With abstract painting we created a better possibility to approach that which cannot be grasped or understood, because in the most concrete form it shows 'nothing.'"

GERHARD RICHTER

quoted in: Exh. Cat., London, Anthony d'Offay Gallery, Gerhard Richter: The London Paintings, 1988, n.p.







(alternative installation of the present lot)

"That's roughly how Cage put it: "I have nothing to say and I am saying it." I have always thought that was a wonderful quote. It's the best chance we have to be able to keep on going."

GERHARD RICHTER

quoted in J. Thorn-Prikker, Interview with Jan Thorn-Prikker, in Dieter Elger and Hans Ulrich Obrist (eds.), Gerhard Richter: Text, Writings, Interviews and Letters 1961-2007, London 2009, p. 478.

Gerhard Richter's renowned Cage Grid is a visionary reworking of the celebrated 2006 painting Cage - a piece that forms part of a series of six works inspired by the avant-garde composer John Cage currently on display in a specially dedicated room at the Tate Modern, London. In response to Cage's ambient experiments in sound and silence, the Cage compositions evoke a sense of chance through abstraction, colour and paint. Executed in 2011 as a limited edition of high-quality giclée prints, Richter chose to divide the image into 16 equal panels to form the present work, thus adding a level of geometric abstraction and structure to the myriad painted eddies of the original.

Each panel is posed as a detailed microcosm of the larger abstract work, and once combined they appear like divided windows that recall the artist's monumental stained glass installation at Cologne Cathedral. The equidistant spacing between each panel further accentuates Richter's comprehension of illusion and space.

Revered as one of Richter's most significant abstract series to date, the six *Cage* paintings were first exhibited in the German Pavillion at the Venice Biennale in 2007 and were subsequently featured at the Tate Modern retrospective *Panorama* in 2011, later traveling to Staatliche Museen in Berlin and the Musée national d'art moderne, Paris. While on view in the

Museum Ludwig, Cologne, the *Cage* works were strategically placed, facing another musically inspired series, Richter's *Bach* paintings. Through this juxtaposition the cohesive underlying concepts and the contrasting individual sentiments became overtly apparent. The scale, textured surface, layering and erasure of *Cage* 6, made possible through the use of Richter's illustrious squeegee, create the elusive visual equivalent of Cage's syncopated percussions, whereas the *Bach* series evokes the triumphant harmony of a classical string quartet. In the words of Robert Storr at the conclusion of his book on the *Cage* series: "In his own idiom, and for his own reasons, [the Cage paintings] are





"In his own idiom, and for his own reasons, [the Cage paintings] are Richter's beautiful way of saying nothing, and as such, of once more declaring his uncompromising independence."

ROBERT STORR

Cage: Six Paintings by Gerhard Richter, London 2009, p. 86

Richter's beautiful way of saying nothing, and as such, of once more declaring his uncompromising independence" (Robert Storr, Cage: Six Paintings by Gerhard Richter, London 2009, p. 86)

Though the squeegee technique that has become synonymous with Richter's work may reveal the methods behind the original *Cage 6* painting, the present work forces us to view the image under new circumstances – as fragmented variables that create a whole. Throughout Richter's oeuvre, we witness abstract formulations vibrating and coming to life through chance, texture and saturated colour that derive from the artist's absolute mastery of paint and adoption of unusual techniques. Inky greens, traces of vibrant

teal, muted whites, and a smattering of bright yellow move across the surface as if echoing sound waves, yet the fragmentary arrangement of 16 parts at once becomes a metaphor for the modulation and digitization of music and an echo of the '16 bar blues' which is considered by many to be the catalytic element that inspired modern music as we know it today.

It is testament to the genius of Richter that he can take a wild and passionate work like Cage 6 and transform it into something even more harmonious by utterly changing how it can be perceived. Engulfed within a grid with countless permutations, the sixteen giclée prints allow one to endlessly examine the myriad of arrangements

and minute details on offer. The striations and smears of malleable paint of the original are reduced to a sheer two dimensions, separated only by negative space that serves to examine the nature of painting itself. These Cage works are not only a tremendous achievement of visual art, they also hold powerful personal resonance with the artist who - in response to Nicholas Serota's inquiry that linked Vermeer, Bach, and Cage - justly explained the series as being "neither contrived, nor surprising and smart, not baffling, not witty, not interesting, not cynical. It can't be planned and it probably can't even be described. It's just good" (Gerhard Richter quoted in: Exh. Cat., London, Tate Modern, Gerhard Richter. Panorama. A Retrospective, 2011, p. 17).



With bursts of colour subtly appearing through thickly impastoed layers of black and white paint, the present two lots are rare and intriguing examples of Andy Warhol's radical experimentation with abstract painting. Although he is most famous for iconic Pop imagery of celebrities such as Marilyn Monroe, Liz Taylor or Jackie Kennedy, the artist's oeuvre is so diverse that it should come as no surprise that he would push his painterly practice to the extremes of abstraction.

Following the figurative works of the 1960s that depicted cultural icons and commodity symbols, Warhol's oeuvre took a new turn in the late 1970s and 1980s with experiments in abstract painting. Besides his most famous works from this period –

the Shadow paintings, the Oxidation or Piss paintings and the Rorschachs series - Warhol also produced a series of abstract paintings that includes the present two works. Executed in 1982, they show Warhol at his most experimental, pushing his work to new levels of abstraction. Whereas most of the artist's abstract paintings are still recognisable as images, as in the case of the Shadows, or as traces of a process, as with the Oxidation series, the present two Abstract Paintings show Warhol entirely immersed in the physical act of painting. Indeed, the highly worked and painterly surface of these works is reminiscent of Gerhard Richter's finger-painting - defining Warhol as a pure painter, continuously exploring new materials and techniques.



Gerhard Richter, *GRAU*, 1974, Private Collection © Gerhard Richter, 2017

"Nothing can always be the subject of something"

ANDY WARHOL

ABSTRACTION

Regarded as some of the more intellectual works of his career, the abstract paintings break with his earlier paintings stylistically, but come from the same philosophical spirit. As Warhol explains his abstract work: "Nothing can always be the subject of something. I mean, what's nice about those paintings is you could do them every five years... anytime you wanted to, when you had the time... because there's nothing to read into them... Because even if the paints stayed the same, everything else – and everyone else – would have changed" (Andy Warhol, quoted in: Exh. Cat., New York, Gagosian Gallery, Cast a Cold Eye: The Late Work of Andy Warhol, p. 198).

The abstract works were in some ways also a reaction against the artist's fatigue with some of his earlier work, and a desire for a radically new direction.

Coming back from a trip to Paris, he wrote in his diary: "I wanted to rush home and paint and stop doing society portraits" (Andy Warhol quoted in: Ariella Budick, 'Andy Warhol's mature abstract works', *Financial Times*, 25 June 2010, online). Using the same 40 by 40 inch format of the *Society Portraits*, the present two *Abstract Paintings* appear to be direct reaction to this earlier body of work.

Capturing Andy Warhol's radical and innovative spirit, these two works stand as a testament to his impressive body of late abstract paintings. Perfectly representing Andy Warhol's understanding of art beyond any single style or medium, and the relentless experimentation that he pursued throughout his oeuvre, these works are rare insights into the mind of one of the most influential artists of the last century.



Andy Warhol, *Diamond Dust Shadows*, 1979, Private Collection Artwork: © 2017 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London



ANDY WARHOL

1928 - 1987

Abstract Painting

stamped by the Estate of Andy Warhol and numbered *PA 76.021* on the reverse synthetic polymer paint and silkscreen ink on canvas 101.6 by 101.6 cm. 40 by 40 in. Executed in 1982.

PROVENANCE

Estate of the Artist, United States Private Collection

‡ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000



ANDY WARHOL

1928 - 1987

Abstract Painting

stamped by the Estate of Andy Warhol and numbered *PA 76.001* on the reverse synthetic polymer paint and silkscreen ink on canvas

101.6 by 101.6 cm. 40 by 40 in. Executed in 1982.

PROVENANCE

Estate of the Artist, United States Private Collection

‡ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000 PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

ANTONY GORMLEY

b. 1950

Fold II

cast iron and air 68 by 103 by 85 cm. 26³/₄ by 40¹/₂ by 33¹/₂ in. Executed in 1988-89.

PROVENANCE

Salvatore Ala Gallery, New York Private Collection Christie's, London, 22 June 2006, Lot 50 Private Collection, Europe Thence by descent to the present owner

EXHIBITED

New York, Salvatore Ala Gallery, *Antony Gormley*, April - May 1989

LITERATURE

Michael Mack, Ed., *Antony Gormley*, Göttingen 2007, p. 509, illustrated in colour

⊕ £150,000-200,000 €178,000-237,000 US\$194,000-258,000 FOLD II is a beautiful example of Gormley's iconic early sculpture, part of a distinct series of double body-case works created between 1987 and 1989. The work features a mirrored replication of a single corporeality - a single hermetically sealed entity of harmonic doubling.

Whilst the majority of the dual body-case sculptures face away from each other, as though straining to assert separation, the two closely coiled forms of *FOLD II* evoke a profound desire for connection and engagement. As Darian Leader notes, "one is reminded of the Aristophanic myth in Plato's *Symposium*, according to which the world's first inhabitants were spherical, subsequently split in two by the gods as punishment for their divine aspirations. Each part would then spend the rest of its life trying to refind its other, lost half." Here, in *FOLD II*, "we see two bodies so close as to be one but never quite getting there." He continues "in the

artist's notebooks, we often find the preliminary sketches for single figure works featuring not one but two bodies, joined obliquely or striving to identify. These sculptures suggest that the body we inhabit is defined in a sense by the very effort to join another body, even if this lost part is entirely unseen." (Darian Leader in: 'Drawing in Space', *Antony Gormley, Making Space*, Gateshead 2004, p. 61).

FOLD II forms an important part of Gormley's longstanding exploration of the body's relationship to void and space. He has said that what he aims at is less representation of the body than the space left by the body. Within the rusted cast iron body-case of FOLD II is an empty cavernous void. The outer forms of this work, despite their proximity, describe separate bodies attempting but failing to fuse, however the absolute darkness inside the work is total and unified.

"Within the body there is a doubling of many of the organs: two sides of the brain, two eyeballs, two ears, two lungs, two testicles, two kidneys, two hands, two legs. I wanted to make single sculptures that extend this mirroring to two complete bodies conjoined.

This is a double case, echoing mitosis or non-sexual reproduction which celebrates the darkness of the body (the place you are when you close your eyes) as a place of power. I want you to think about the hermetic inner space of the work. I hope the work expresses the power of a fusion with this space."

ANTONY GORMLEY



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MICHAËL BORREMANS

b. 1963

Prospects

signed, titled and dated 2003 on the reverse oil on canvas 50 by 41.5 cm. 195% by 163% in.

PROVENANCE

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

EXHIBITED

Oslo, Kunstnernes Hus; Stuttgart,
Württembergischer Kunstverein; Budapest,
Mücsarnok Kunsthalle Budapest; Helsinki,
Kunsthalle Helsinki, *Michaël Borremans: Eating*the Beard, February - October 2011, p. 207,
illustrated in colour
Tokyo, Hara Museum of Contemporary Art, *The*Advantage, January - March 2014
Malaga, Centro de Arte Contemporáneo de
Málaga, Fixture, October 2015 - January 2016, p.
57, illustrated in colour

⊕ £ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000

"I'm aware that in my work I am constantly trying to give very little information. I try to avoid a whole lot of things that could be seen as contemporary or relating to the facts that we know of society... because I want to have a very indirect approach in reflecting the world, or society, or a position."

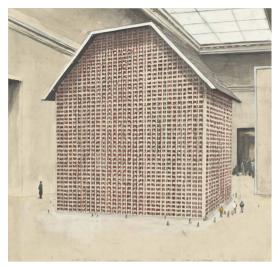
MICHAEL BORREMANS

John White, "The Unknowable Michaël Borremans Brings a Perverse Gravitas to Contemporary Painting," Modern Painters, November 2011, p. 66





Jean-Siméon Chardin, The House of Cards, 1736-37, The National Gallery, London



Michaël Borremans, In the Louvre - The House of Opportunity, 2003. New York, Museum of Modern Art (MoMA), watercolor, pencil, and oil on paper, 10^{12} 2 x 11" (26.6 x 27.9 cm)

The Judith Rothschild Foundation Contemporary Drawings Collection Gift. Acc. no.: 1357,2005.

@ 2017. Digital image, The Museum of Modern Art, New York/Scala, Florence

© Michaël Borremans

Executed in 2003, Michaël Borremans' *Prospects* is an outstanding example of the artist's unique painterly language that simultaneously captures his interest in a diversity of mediums and the construction of narrative through serial imagery. Characterised by a mysterious atmosphere that invokes the surrealism of fellow Belgian painter René Magritte, the present work is typical of Borremans' imaginary set-ups that, whilst initially puzzling, seem to suggest a fascinating depth of narrative.

The two solemn-looking characters in *Prospects* are indeed highly suggestive, and evoke an atmosphere that seems staged and ambiguous – as in a movie scene set in the 1930s of 1940s. Quite evident in this painting is the artist's interest in cinema and photography, which is articulated through the unusual crop – a typical compositional strategy for Borremans. The dark suits, hair style and the colour palette take us back to an earlier historical epoch and evoke a complex set of cinematic moods that are at once nostalgic, comical, and mysterious.

The importance of this unusual crop is more than a simple compositional device: "Throughout his oeuvre, and his experiments in all media, interlocking narrative and serial imagery have always been critical compositional strategies for Borremans. The unusual angles, close-ups, subdued palette, and secluded figures Borremans uses to compose his paintings may heighten a sense of the fragmentary or incomplete, creating a feeling of discomfort and unease, but they also connect logically to the visual language of film" (Exh. Cat., BOZAR, Centre for Fine Arts, Brussels (and travelling), *Michaël Borremans: As sweet as it gets*, February – August 2014, p. 13).

The cinematic mood that the unusual crop of *Prospects* creates, invokes a fragmentary sense of narrative that is at the very heart of a series of important works within the artist's oeuvre, of which the present painting is one of the most accomplished examples. This series of works, begun in 2002, collectively traces the appearance of an imaginary construction through a series of interrelated images, executed in drawing, painting, sculpture and film – ending with the *The House of Opportunity*, an image executed in various compositions, different versions of which are held in the permanent collections of the Museum of Modern Art in New York, and the S.M.A.K. in Ghent.

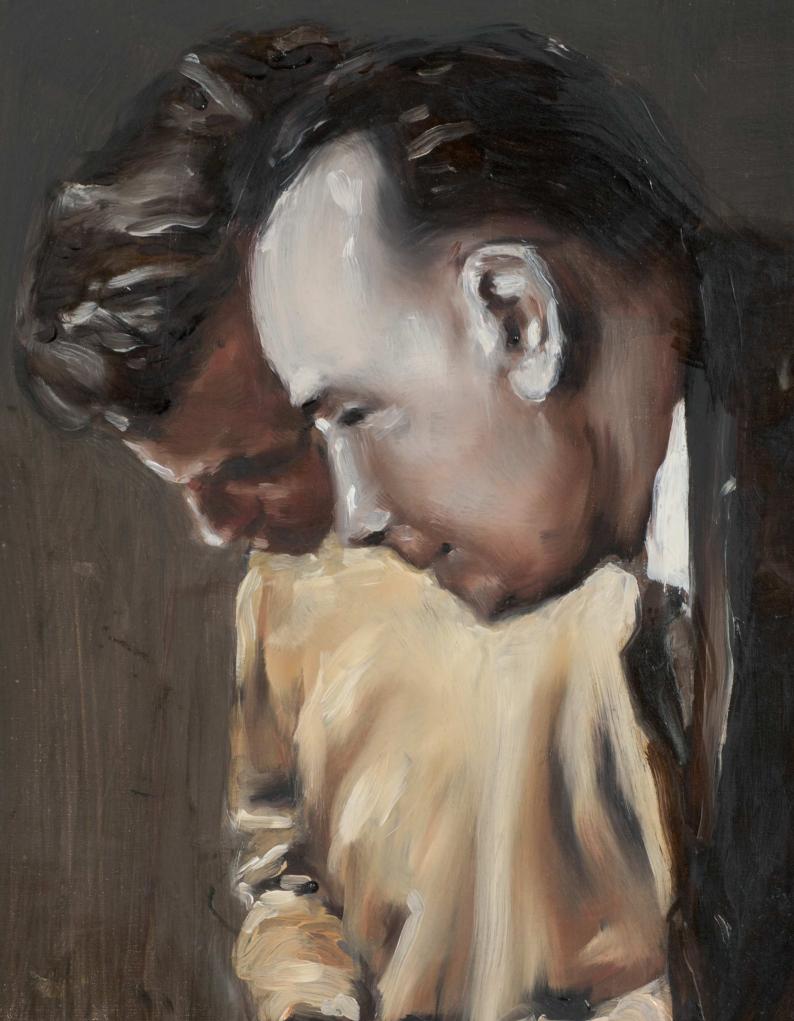
The present work appears to be one of the earliest stages of this process, which is hinted at through the appearance of several small red objects that seem to be floating just above the table – and which appear to be the building blocks for *The House of Opportunity*. This imaginary construction, which Borremans situates in places like the Louvre, the countryside or as a sculptural object in his exhibitions, is connected by this formal element that suggests that the individually fragmented images are to be understood as part of a larger narrative.

This is where the artist's practice, which to some extend is rooted in a historical mode of painting, becomes decidedly contemporary. The stream of interconnected images that permeates society in the 21st century is mirrored in Borremans' complex narratives. As he explains: "These days, you can't help being influenced by film and photography. Those disciplines have had such a

far-reaching effect on the way we look at nature and reality. We have become used to seeing within frames. In the past, people had a larger periphery to their gaze" (Michaël Borremans in conversation with Kurt Snoekx: 'Michaël Borremans: As Sweet as it Gets,' *Bruzz*, February 2014, online).

But the narrative of Prospects extends beyond the artist's own ocuvre. Besides the surrealist painters that he is often compared with, there is a strong influence of old master painters - which in this painting is particularly pertinent. One can hardly ignore the visual similarities between Prospects and Borremans' favourite painting, which he fondly discusses from a philosophical perspective on his own practice: "It only happens rarely, but when everything has gone perfectly in a painting, that really gives a kick. But that is very fragile, as if you were building a house of cards. Maybe that's why Chardin's The House of Cards is my favourite painting, come to think of it. Yes! That's a really good metaphor: making a painting is like building a house of cards: it can collapse at any second" (ibid.).

The artist's own *The House of Opportunity* and the series of related works could therefore be considered as a reflection on painting itself. The fragility in *Prospects* is hinted at by the fleeting presence of the floating red objects that its two enigmatic figures attempt to engage with. Perfectly capturing Michaël Borremans' characteristic sense of mystery with a depth of fascinating narrative, this makes the present work an outstanding painting within his practice.



GEORG BASELITZ

b. 1938

Franz Dahlem

signed with the artist's initials, titled and dated 69; signed, titled and dated 1969 on the reverse dispersion on canvas 111 by 100.5 cm. 433/4 by 391/2 in.

PROVENANCE

Oda Dahlem, Frankfurt
Private Collection, Cologne
Galerie Michael Haas, Berlin
Ottmar Nau, Berlin
Phillips de Pury & Company, New York, 10
November 2005, Lot 49
Private Collection, France
Galerie Thomas, Munich

EXHIBITED

Berlin, Galerie Michael Haas, 1994, Köpfe, Gesichter, no. 1, illustrated Salzburg, Salzburger Feltspiele, German Art, Aspekte Deutscher Kunst 1964-1994, 1994, p. 124, no. 3, illustrated Paris, Galerie Thaddaeus Ropac, Georg Baselitz, 1994

⊕ £ 400,000-600,000 € 474,000-710,000 US\$ 520,000-775,000 An early example of Georg Baselitz' highly influential practice, *Franz Dahlem* from 1969 perfectly embodies the artist's iconic approach to painting, and captures some of the central concerns of the post-war generation of German artists. Executed in his characteristic upsidedown format, the painting is not only an early and important example of Baselitz' work, but also depicts a key figure in the art world who had a particularly influential role on the artist's career.

As part of series of paintings that depicted Baselitz' friends and colleagues, Franz Dahlem holds an important position in his oeuvre. Dahlem was not only a very close friend of the artist, but also an art dealer and one of his most devoted supporters. Franz Dahlem exhibited Baselitz' work early on in his gallery in Munich, which he ran together with Heiner Friedrich, and where they showed artists such as Andy Warhol, Donald Judd and Joseph Beuys - making him one of the key figures of the German contemporary art world in the 1960s. Their friendship and collaboration continued throughout this decade, and resulted in Dahlem's support for the artist's first 'upside-down' exhibition in Cologne in 1970, followed by the year-long exhibition of the Freunde paintings at the Goethe-Insitut-Provisorium in Amsterdam in 1972.

The radical notion of an 'upside-down' painting emerged from the artist's struggle to navigate between the concepts of art as an independent entity versus the tradition of representation. The present work, which breaks with the traditional

rules of pictorial perspective, is a powerful example of Baselitz's reinvention of the realist idiom. The artist was keen to distance himself from all forms of 'official' art, including the practices of *Art Informel* favoured in Western Europe, the Socialist Realism sanctioned by East Germany and the discourses of American abstraction.

By turning the painted world on its head, Baselitz sought to entrench the power of the figurative image by reenergising it, to reinvest realism with a new sense of purpose. "Painting is not a means to an end," stated the artist to explain this decision, "on the contrary; painting is autonomous. And I said to myself: if this is the case, then I must take everything which has been an object of painting – landscape, the portrait and the nude, for example – and paint it upside-down. That is the best way to liberate representation from content" (Georg Baselitz quoted in: Exh. Cat., New York, Guggenheim Museum, Georg Baselitz, 1995, p. 71).

In its characteristic inversion of a normalised perspective, *Franz Dahlem* embodies the artist's most profound painterly invention that would become a key motif in his work over the subsequent decades. Capturing this radical new trajectory within an age-old medium, whilst depicting a close friend and dealer who played an important role in the artist's life and career, this makes the present painting a highly fascinating document of the career of one of the most influential German painters of the post-war era.



Georg Baselitz and Franz Dahlem

© Angelika Platen

Exhibition Title: Kunstverein Hamburg und Franz Dahlem "Baselitz"

20.04.1972 - 21.05.1972



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

SIGMAR POLKE

1941 - 2010

Untitled

signed acrylic, watercolour and ink on paper 100 by 69.5 cm. 39½ by 27½ in. Executed in 1973.

PROVENANCE

Michael Werner Gallery, New York Private Collection, United States Sotheby's, New York, 15 May 2014, Lot 253 Acquired from the above by the present owner

⊕ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000 Demonstrating the artist's vivid imagination, sardonic wit, and eclectic creative process that characterises his drawings, watercolours, and gouaches of the 1960s and early 1970s, Untitled is in every way an exceptional example of Sigmar Polke's highly accomplished practice. His earliest expressive idiom was crude and humorous, its images outrageous, and its content seemingly trivial, but embedded in these works were subversive and parodic commentaries on consumer society, German post-war politics, and classic artistic conventions. In the present work, the artist blends the two pictorial paradigms of figurative and abstract art by using an overtly sexualised female body as a starting point, and then superimposing it on a background composed of bright and expressively painted colours within which further reverberations of the human form are revealed. Untitled is rich in the artist's disjunctive wit and revels in the wild, surreal power of metaphor and crosscommunication, echoing the hallucinatory world of multiple perspectives as well as the graphic elegance of Francis Picabia's Transparency paintings of the 1920s. In his playful destruction of traditional pictorial expectations and juggling of simultaneous visions, Polke shook the very foundations of art to seek a new, pluralist truth.

Polke's interest in this multitude of perspectives echoes the artist's philosophical interests, and as such reflects more fundamental concerns that extend beyond the realm of art. The 'Uncertainty Principle' that physicist Werner Heisenberg first

established in the 1920s asserts that the more precisely the position of an entity is determined, the less precisely its momentum is known. Among the wider repercussions of this principle is the realisation that reality, as we perceive or understand it, is neither a fixed nor stable phenomenon, but one that reveals itself only in a series of shifting contexts. Polke, who came to appreciate Heisenberg's principle through his exploratory use of psychedelic drugs in the 1960s and 1970s, was not only one of the first artists to recognise this but also to built a visual language based upon simultaneous and multiple views of reality collided within the fixed environment of the picture plane. Polke even insisted that his own apparently intuitive, light-hearted and deliberately anti-rational aesthetic was also a 'progressive scientific' method for exploring reality. It was a 'scientific' method, he wryly noted, which can "no longer concern itself with boorish causalities or self-satisfied reasons but must focus instead upon relationships, since without relationships, even causality itself might just as well pack up and leave, and every reason would be without consequence" (Sigmar Polke cited in: Exh. Cat., Berlin, Sigmar Polke -The Three Lies of Painting, 1997, pp. 289-290).

Summarising the artist's radical and experimental approach to art-making in a powerful visual image, *Untitled* demonstrates his desire to amalgamate modes of abstraction and figuration into heavily layered images, and perfectly captures the essence of Sigmar Polke's innovative and influential practice.



Francis Picabia, *Ganga*, 1927-1929, Museum Moderner Kunst Stiftung Ludwig, Vienna

© Museum Moderner Kunst Stiftung Ludwig, Vienna, Austria / De Agostini Picture Library / E. Lessing / Bridgeman Images

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MICHEL MAJERUS

1967 – 2002

Mom Block No. 51

silkscreen ink and acrylic on canvas 200 by 180 cm. 78¾ by 70% in. Executed in 1999.

PROVENANCE

Neugerriemschneider, Berlin Acquired from the above by the present owner

EXHIBITED

Luxembourg, Mudam Luxembourg, *Michel Majerus*, 2006

⊕ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500

"Majerus always retained some distance to art's image-finding processes: he did not believe in painting's immediacy, but rather in a system of codes and references that can be deliberately combined and transferred into the medium of painting."

HARALD FRICKE

'Painting at a Rate of 150 Beats per Minute: Michel Majerus', db-artmag, online



JONAS WOOD

b.1977

Mini US Open 2

signed, titled and dated 2016 on the reverse oil and acrylic on linen 45.7 by 45.7 cm. 18 by 18 in.

PROVENANCE

Private Collection, Europe

± £ 50,000-70,000

€ 59,500-83,000 US\$ 64,500-90,500

"My forms are not rendered spatially. My paintings of tennis courts were about an interest in abstraction, and how the court becomes a geometric puzzle. There also is text, because of the advertising. My work is under-painted with big flat shapes of color; that is how they start. They are generated from an abundance of flat planes built up on top of each other."

JONAS WOOD

in conversation with Jennifer Samet in: 'Beer with a Painter, LA Edition: Jonas Wood', *Hyperallergic*, 12 September 2015, online.



KAWS

b. 1974

Untitled

signed and dated 15 on the reverse acrylic on canvas 88.9 by 58.4 cm. 35 by 23 in. Executed in 2015.

PROVENANCE

Private Collection (acquired from the artist) Private Collection

‡ £ 70,000-90,000 € 83,000-107,000 US\$ 90,500-116,000

"[KAWS] made the realization there's no distinction between the making of art and placing it in the wider culture. It fits within a long tradition in the art world: Andy Warhol, Marcel Duchamp, artists who wanted to take art outside the confines of the museum and engage with the wider culture."

HARRY PHILBRICK

quoted in: Chris Lee, 'Tag, this artist is definitely it,' *The Los Angeles* Times, 21 February 2010, n.p.



RAYMOND PETTIBON

b. 1957

Untitled (A Certain Instinct...)

signed and dated 9.02 on the reverse ink and watercolour on paper 61 by 45.7 cm. 24 by 18 in.

PROVENANCE

Private Collection, Europe (acquired from the artist)

Sotheby's, London, 20 October 2008, Lot 296 Acquired from the above by the present owner

£ 40.000-60.000

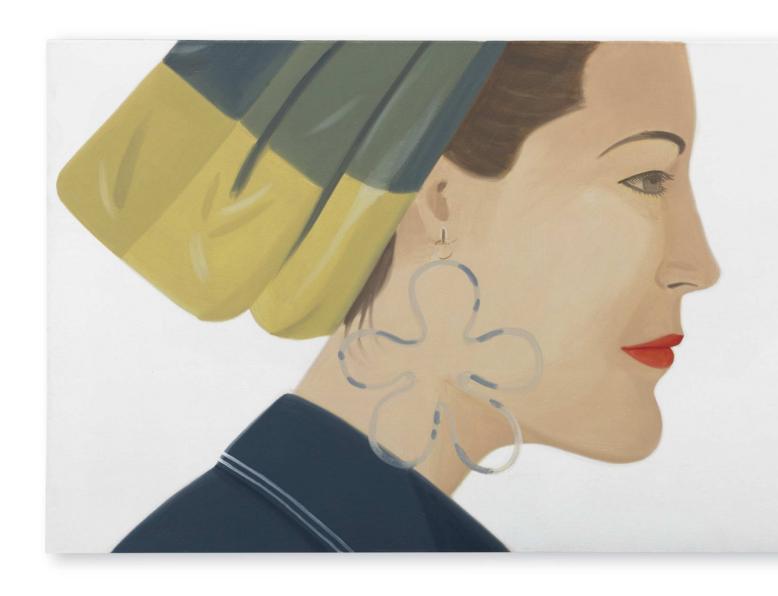
€ 47,400-71,000 US\$ 52,000-77,500

"It can also be the way something like surfing describes a society, and the people in it. I've done a lot of large drawings and prints of that imagery. It has that epic nature, that sublime nature, that almost asks you to reproduce it full sized on the wall."

RAYMOND PETTIBON

in conversation with Dennis Cooper, in: Robert Storr, Raymond Pettibon, London 2001, p. 25







Piero della Francesca, *Portrait of Battista Sforza*, c. 1465, Galleria degli Uffizi, Florence

"Pop art deals with signs, while my work deals with symbols. Pop art is cynical and ironic. My work is not. Those are big differences. Pop art is modern. My work is traditional."

ALEX KATZ

Interviewed by David Salle, in Alex Katz: *Unfamiliar Images*, Milan 2002, p. 16





h 1927

Ursula in White

oil on canvas 91.4 by 182.9 cm. 36 by 72 in. Executed in 1988.

PROVENANCE

Marlborough Gallery, New York Michael Kohn, Los Angeles Christie's, New York, 10 November 1993, Lot 236 Marlborough Gallery, New York Acquired from the above by the present owner

‡ £ 200,000-300,000 € 237,000-355,000 US\$ 258,000-387,000

Rendered in bold colours with a signature flatness, *Ursula on White* is a classic example of Alex Katz' idiosyncratic aesthetic. Emanating from the canvas is a cool yet mysterious female silhouette, whose depiction is characterised by the elimination of high-level surface detail and the subtle play of light and shadow that make for a wonderfully surreal composition. Typical of the artist's work, the shallow spatial plane and sharp cropping device paired with the apparent inexpressivity owe much to the crisp manner of commercial art and illustration with further inspiration drawn from film, advertising and fashion.

Prefiguring a renewed interest in realist painting, Alex Katz developed his figurative style alongside the pop artists. Like his contemporaries, he had a strong interest in the vernacular language of popular culture which translated into his paintings. Much in the way Andy Warhol transformed a Campbell's soup can into an instantly recognisable symbol, Katz transforms his circle of family and friends into visually arresting icons. However, the way in which Alex Katz uses contemporary culture is in many ways opposed to Pop art - as he explains: "Pop art deals with signs, while my work deals with symbols. Pop art is cynical and ironic. My work is not. Those are big differences. Pop art is modern. My work is traditional" ("Alex Katz Interviewed by David Salle," in Alex Katz: Unfamiliar Images, Milan 2002, p. 16).

Although notions of identity and expression are discernible, Katz does not aim to represent the sitter; rather the artist presents a more profound reflection on the nature of representation and

the perception of images. The peculiarities of figuration and portraiture are central to Katz's understanding of art, which references venerable art-historical traditions. *Ursula on White* is indicative of Baroque portraits, Florentine Renaissance profile portraits and hieratic Egyptian heads – a revival of an aesthetic from a bygone era.

Unclassifiable and never persuasively subsumed under any one style, Katz has avoided affiliation with any group or movement throughout his long and distinguished career - yet has become one of the most recognisable artists of our time. Capturing his instantly recognisably visual language on a large scale, *Ursula on White* is an excellent example of the artist's iconic oeuvre, as well as a visually powerful and seductive image in its own right.

KAWS

b. 1974

Untitled

acrylic on canvas 147.3 by 122 cm. 58 by 48 in. Executed in 2014.

PROVENANCE

Private Collection (acquired from the artist) Private Collection

± £ 100,000-150,000

€ 119,000-178,000 US\$ 129,000-194,000

"I always feel like there's a story with images and with the characters. The best ones inspire new interpretations (...) Icons like Mickey, the Simpsons, the Michelin Man, and SpongeBob exist in a universal way that you forget their origin or even their narrative, and you just recognise them from the slightest glimpse of their image or sound."

KAWS

in conversation with Katy Donoghue, Whitewall, December 2012, n.p.





UGO RONDINONE

b. 1964

Small Black Silver Pink Mountain

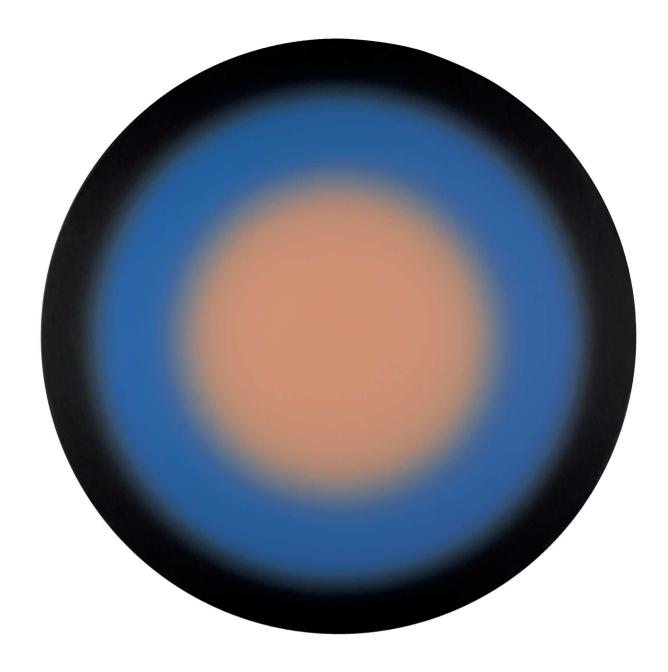
painted stones on stainless steel pedestal 30 by 23 by 23 cm. 11% by 9 by 9 in. Executed in 2016.

PROVENANCE

Private Collection, Europe

£ 15,000-20,000

€17,800-23,700 US\$19,400-25,800



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

UGO RONDINONE

b. 1964

SIEBTERAPRILZWEITAUSENDUNDDREIZEHN

signed on the reverse acrylic on canvas diameter: 79.5 cm. 31¼ in. Executed in 2013.

PROVENANCE

Gladstone Gallery, New York Private Collection, Europe Thence by descent to the present owner

£ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500



LINE OF THOUGHT

WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

LOTS 148-170

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

Although these works arrive at Sotheby's straight from Ms Peters Lauthier's home near Washington D.C., they have a decidedly European feel. Prestigious Parisian galleries populate provenance lines, and their presence enhances the sense of rarefied continental chic engendered by the works of Albert Oehlen. Anselm Kiefer, and Daniel Buren.

However, this is a collection formed around themes, rather than nationalities or artistic movements.

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

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

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



LINE OF THOUGHT



148

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

WOLFGANG TILLMANS

b. 1968

Lighter Green/Red III

signed, titled and dated 2009 on the reverse shaped c-print, in artist's frame 50.8 by 61 cm. 20 by 24 in. Executed in 2009, this work is unique.

PROVENANCE

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

‡ ⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100



"The poetics come from poetry by others, not from myself, but what I can contribute is something like a visual poetics that can have to do with the color, the pauses, and the omissions."

JENNY HOLZER

quoted in: Susan Sollins and Marybeth Sollins. Eds., Art 21: Art in the Twenty-first Century 4, Michigan 2007, p.20

149

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

JENNY HOLZER

b. 1950

Truisms

LED sign with amber diodes 14 by 136 by 10 cm. 51/2 by 531/2 by 4 in. Executed in 1977-79, this work is number 4 from an edition of 4.

PROVENANCE

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

Ω £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

LINE OF

150

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

RONI HORN

b. 1955

Key and Cue #6 (Frequently the Woods are Pink)

solid aluminium and black plastic 167.5 by 5 by 5 cm. 66 by 2 by 2 in. Executed in 1996-99, this work is number 2 from an edition of 3 plus 1 artist's proof.

PROVENANCE

Xavier Hufkens, Brussels Acquired from the above by the present owner

‡ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500 "Since the late 1980s. Horn has made a series of sculptures in which lines from Emily Dickinson's poems and letters appear (...) The poet's sensitivity to visible and invisible events and things resonates with the artist's similarly sharp attention to the world around her. Horn admires the way that Dickinson's texts 'scraped the symbolic' out of language, causing poetry 'to function in a non-abstract, non-figurative manner'. In her sculptures, Horn gives Dickinson's words solid form, complementing the poet's language with the physical presence of the object."

RONI HORN

aka Roni Horn, Tate Modern, 2009, online

FREQUENTLY THE WOODS ARE PINK-

LINE OF

151

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

ALBERT OEHLEN

b. 1954

Nie mehr unter dem Exkrement Liegen

inkjet, acrylic and spray paint on canvas 199.5 by 167.5 cm. $78^{1/2}$ by 66 in. Executed in 2002.

PROVENANCE

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

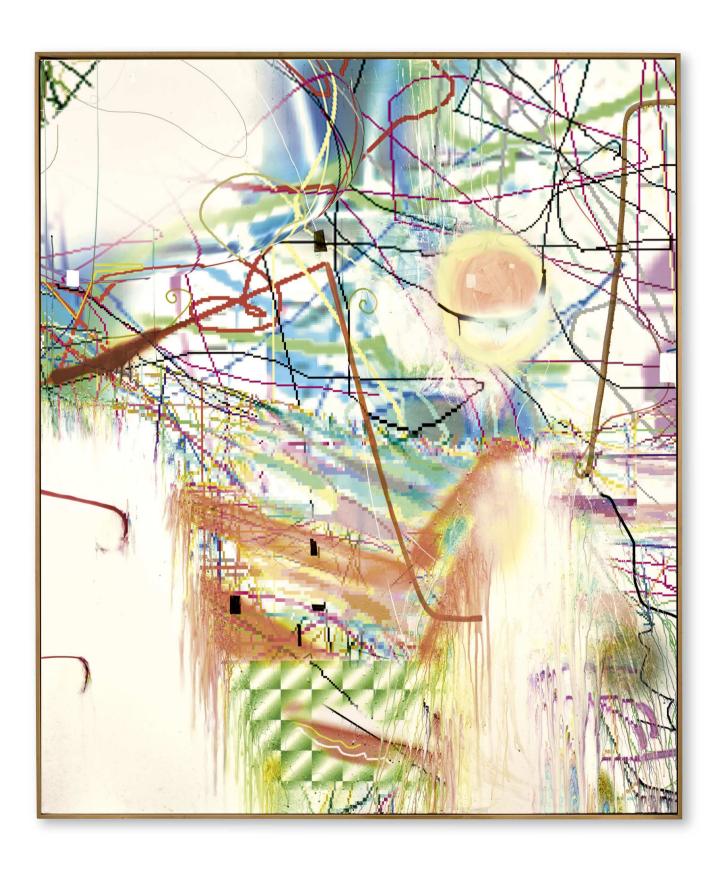
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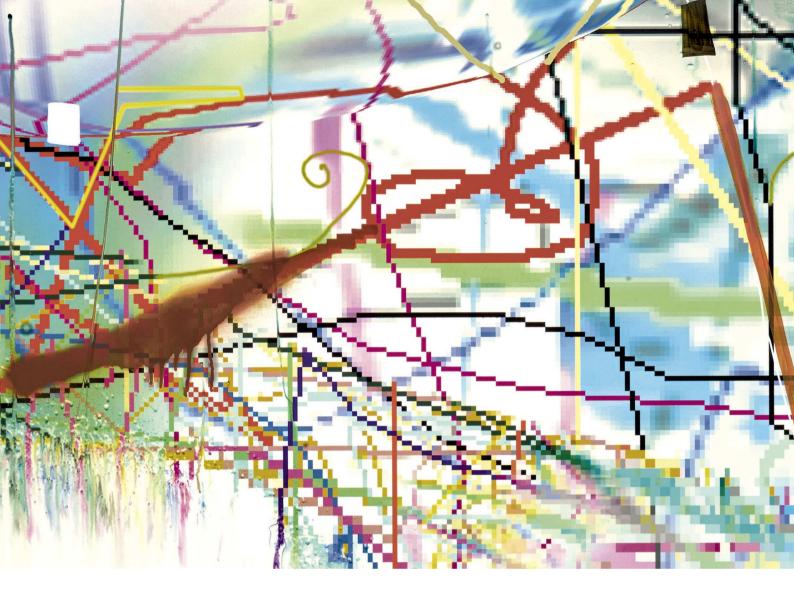
Paris, Galerie Nathalie Obadia, Albert Oehlen, October - November 2002 Auvergne, FRAC: Fonds Régional d'Art Contemporain Auvergne, *Albert Oehlen*, March -May 2005, n.p., illustrated in colour

‡ ⊕ £ 300,000-400,000 € 355,000-474,000 US\$ 387,000-520,000 "Oehlen tries to do with painting what others (Coltrane, Zappa) have attempted in jazz or rock: to immerse the listener in a burst of overlapping, saturated and expansive strata, getting rid of any story-line since there is no beginning nor end. This all thrusts forward. like in a cathode with a tremendous current. A kind of machine that transforms signs into intensities (...) Oehlen's painting-machine is a mixer that flings objects, images and traces into outer space."

PIERRE STERCKX

'Albert Oehlen: Junk Screens' in: Exh. Cat., Auvergne, FRAC: Fonds Régional d'Art Contemporain Auvergne, Albert Oehlen, March – May 2005, n.p.





Executed on an imposing scale and in an intensely vibrant palette of colours, Albert Oehlen's *Nie Mehr Unter Exkrement Liegen* captures some of the artist's signature achievements in a stunning visual display. Composed of intricate layers of computer-generated imagery that are juxtaposed with hand-painted additions and washes of spaypaint, this powerful work is not only visually captivating but indeed an outstanding example of Oehlen's unique take on painting in the contemporary era.

Having never adhered to a stylistic or aesthetic programme, Albert Oehlen's eclectic oeuvre is perhaps best understood in terms of attitude, which equally characterised the punk-generation during which time Oehlen studied under Sigmar Polke. The artist's approach to painting shares an irreverence towards the medium that was also explored by contemporaries such as Martin Kippenberger, Christopher Wool and Richard Prince – each of whom consciously attempted to undermine the very medium in which they were working. Many of Oehlen's artistic projects

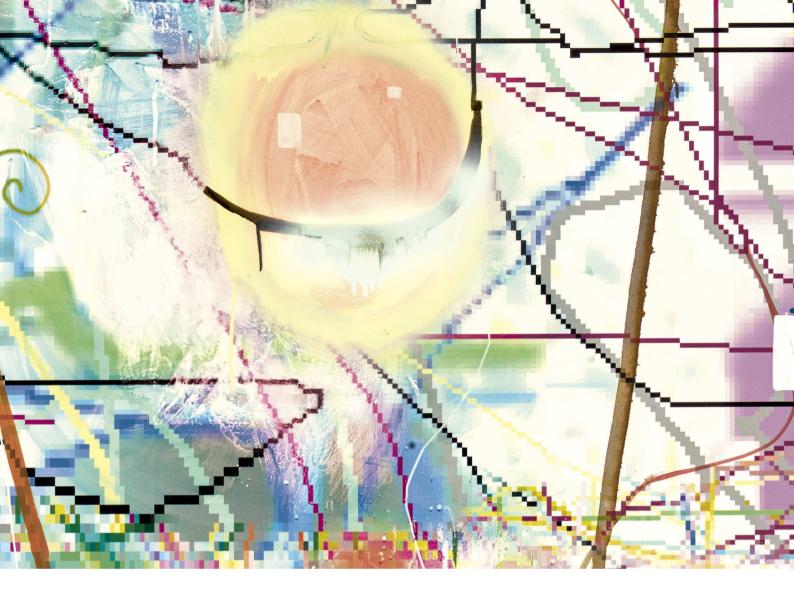
come from this tension between the artist and his chosen medium: from his early attempts at 'bad' painting to the figurative paintings which he declared to be highly ironic, and indeed the paintings based on computer-generated imagery that in their very production process are quintessentially un-painterly from a material perspective.

If none of these paintings can be understood through a coherent programme, the best way to understand Albert Oehlen's diverse body of work is through the notion of method, which he describes as a driving factor in his oeuvre and which is expressed through a series of self-imposed, sometimes absurd parameters within which he works. As the artist explains: "I have always liked the method. I don't have theories; maybe that word is wrong, but I call it method, the method of painting" (Albert Oehlen in conversation with Andrea Tarsia, Exh. Cat., London, Whitechapel Gallery (and travelling), I Will Always Champion Good Painting; I Will Always Champion Bad Painting, 2006, n.p.).

"Oehlen's use of fluorescent colors and a bit-mapped ink jet printer does not imply that he is trying to be technologically up-to-date (..). Beyond (or rather within) the current era, underscored by the paintings, arises a more profound desire to merge easel paintings with media screens, especially television and computer. Oehlen's recent large-sized works create a hypnotic effect, much like electronic magnetism."

PIERRE STERCKX

Albert Oehlen: Junk Screens' in: Exh. Cat., Auvergne, FRAC: Fonds Régional d'Art Contemporain Auvergne, Albert Oehlen, March – May 2005, n.p.





Gerhard Richter, *Korn*, 1982, Solomon R. Guggenheim Museum, New York © Gerhard Richter, 2017

The computer paintings are excellent examples of Oehlen's highly postmodern approach to his chosen medium. The self-imposed parameters of the series are dictated by a number of drawings that were originally made on a computer in 1990, and which form the foundation for the series of paintings that includes *Nie Mehr Unter Exkrement Liegen*. After layering many of these digital drawings, creating a sense of depth that is unusual for the otherwise flat imagery, the artist then finishes the work with hand-painted additions.

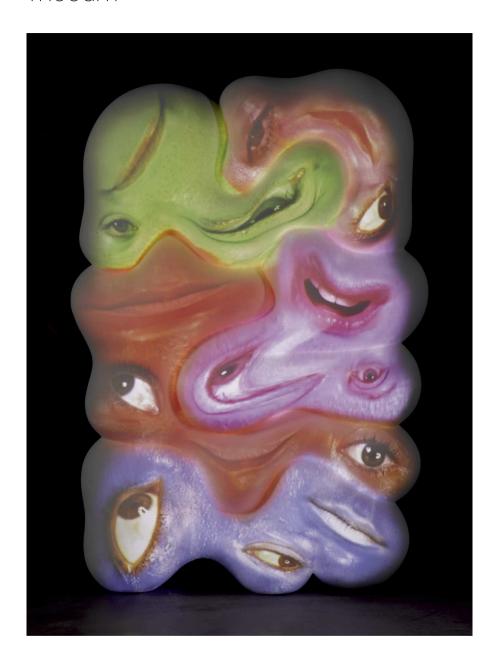
Despite the rapid technological advances, Oehlen would almost exclusively revert back to the original drawings, which were highly pixelated due to the nature of the early software: "Almost all of the original designs on the computer were done in 1990; maybe two or three I made later (...) I bought a Texas Instruments laptop in 1990. The image resolution could only be pushed to a certain level at the time, so when I blew it up onto a two-metre canvas I saw I had these little pixellated stairs — one pixel was something like a 5 mm step" (*Ibid.* n.p.).

What originated from the limited capabilities of early 1990s computer software is transformed in

Oehlen's painting into a signature aesthetic - not just of the artist's body of work, but indeed as a stylistic signifier for a generation that was first introduced to computer-generated imagery. Predating more recent experiments with computerpaintings by artists such as Wade Guyton or Cory Arcangel by over a decade, Albert Oehlen's series of computer paintings are not just highly important within his oeuvre, but within recent arthistory generally. In the same tradition of artists such as Andy Warhol and Gerhard Richter, whose painterly work developed in explicit dialogue with contemporary technologies such as photography and television, Albert Oehlen's pixelated paintings brilliantly capture the visual impact that digital technologies had on the 1990s and early 2000s.

Bursting with colour and with a complex layering of imagery, both digital and hand-painted, *Nie Mehr Unter Exkrement Liegen* is therefore not only a visually stunning example of Albert Oehlen's highly important series of computer paintings, but a captivating work that brilliantly captures the aesthetic of a crucial turning point in contemporary history – the emergence of computer-generated imagery.

LINE OF THOUGHT



152

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

TONY OURSLER

b. 1957

Kno

fiberglass sculpture, video projector and DVD player 146 by 101 by 45 cm. $57^{1}/_{2}$ by $39^{3}/_{4}$ by $17^{3}/_{4}$ in. Executed in 2005.

PROVENANCE

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

‡ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100 LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

MIKE KELLEY

1954 - 2012

Personified Subincision Lingam with Belle Isle Yoni

metal, dirt, bar top resin, acrylic medium, cement, felt, found objects, cardboard, veneer, universal acrylic colorant and polyurethane
135 by 55.8 by 55.8 cm. 53¹/₄ by 22 by 22 in.
Executed in 2002.

PROVENANCE

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

‡ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500



154

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

TONY CRAGG

b. 1949

Relatives

incised with the artist's signature bronze 66 by 67 by 65 cm. 26 by 26% by 251/2 in. Executed in 2004.

PROVENANCE

Marie-Christine Gennart, Brussels Acquired from the above by the present owner

‡ ⊕ £ 70,000-90,000 € 83.000-107.000 US\$ 90.500-116.000

"Sculpture, which is a relatively rare, even marginal human activity, has become a basic study of the material world. It is the slave of utilitarianism; it permits a journey of discovery that gives us a glimpse at the myriad of forms as yet unseen. If science attempts to explain the physics of our reality, it is sculpture and art in general that gives it value and meaning."

TONY CRAGG

Patrick Elliott, *Tony Cragg, Sculptures and Drawings*, New Haven and London 2011, p. 1



155

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

ANSELM KIEFER

b. 1945

Ave Maria

titled

dried roses, earth, lead and canvas on cardboard 190.5 by 139.7 cm. 75 by 55 in. Executed in 2007.

PROVENANCE

Christie's, London, 16 October 2007, Lot 460 (donated by the artist)
Acquired from the above by the present owner

‡ ⊕ £ 300,000-400,000 € 355,000-474,000 US\$ 387,000-520,000 Executed in 2007, *Ave Maria* presents an intellectually complex composition in which Anselm Kiefer's characteristic working materials coalesce to produce a visual and symbolic blend of mythology, history, and language. Invoking a prayer to the Virgin Mary, the present work is a visually captivating example of the artist's interest in religion, mythology and history, captured in his idiosyncratic use of thick layers of materials.

The key thematic foundation of Kiefer's oeuvre represents an examination of philosophy, mythology and alchemy, all through massive proportions. Abandoning his study of law in favour of art, Kiefer relocated to Düsseldorf in 1970 where he met the highly influential performance artist Joseph Beuvs. After this crucial meeting, Kiefer's work became suffused in the themes of myth and history, though he remained starkly apathetic with any notion of reinvigorating the genre of history painting. As Armin Zweite explains: "Painting, for Anselm Kiefer, is primarily an interpretation of the world. not an evocation of subjective experiences or formal discoveries... Kiefer sees himself not as a history painter but as an artist who seeks to apprehend the totality of the Cosmos through vivid metaphors and world-encompassing allegorical landscapes" (Armin Zweite, Exh, Cat., London, Anthony d'Offay Gallery, Anselm Kiefer: The High Priestess, 1989, p. 67).

Like Joseph Beuys, Kiefer had a profound interest in the metaphysical characteristics of materials. The implications of his materials are equitably important as their physicality; this particularly rings true in the present lot in which the canvas is covered with a diversity of materials. The distinctive use of multiple mediums in a single work blurs the line between painting and sculpture, while questioning our own ability to negotiate the physical realm in a coherent fashion and to unify a sense of time within space.

In keeping with Kiefer's idiosyncratic colour palette, Ave Maria is composed of scattered dried roses and lead on top of an earthy brown background. Rich layers of paint, plaster, debris, and other earthly materials introduce a sculptural level to Kiefer's work, which has been aptly explicated by Grace Glueck: "A blending of paint and other materials like sand, rust, dirt and straw is worked up to create a gritty impasto, further toughened by deliberate exposure to the weather. The resulting seascapes give a sense of inexorable nature, perhaps symbolising the struggle of humanity against the relentless forces of time and an indifferent universe" (Grace Glueck, 'Paintings by Anselm Kiefer, Inspired by the Poet Velimir Chlebnikov'. The New York Times, 16 June 2006, online).

"Painting, for Anselm
Kiefer, is primarily an
interpretation of the
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the totality of the Cosmos
through vivid metaphors
and world-encompassing
allegorical landscapes."

ARMIN ZWEITE

Exh, Cat., London, Anthony d'Offay Gallery, Anselm Kiefer: The High Priestess, 1989, p. 67



156

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

JAN FABRE

b. 1958

Monk with Bones

metal wire and bones 173 by 66 by 59 cm. $68^{1/8}$ by 26 by $23^{1/4}$ in. Executed in 2001.

PROVENANCE

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

EXHIBITED

Avignon, Chapelle Saint-Charles, Rome, Centro d'Arte Contemporanea, *Jan Fabre: Umbraculum. Un lieu ombragé hors du monde pour penser et travailler*, July - November 2001, illustrated in colour (in installation view at Chapelle Saint-Charles, Avignon) (cover)

‡ ⊕ £ 80,000-120,000 € 95,000-142,000 US\$ 104,000-155,000

"The monk-like figures I have been working on have their origin in my writings about a fluid body, a body consisting exclusively of blood. I have been thinking about what would happen should our internal skeleton be projected outward and become an external skeleton."

JAN FABRE

in conversation with Michaël Amy in: 'Measuring the Clouds. A Conversation with Jan Fabre', *Sculpture Magazine*, 2004, online



157

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

WIM DELVOYE

b. 1965

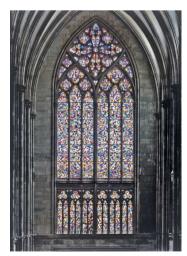
April, Vitrail

glass, lead and lights in metal frame glass: 232 by 100 cm. 913% by 393% in. framed: 262 by 123 by 20 cm. 10314 by 4812 by 77% in. Executed in 2001.

PROVENANCE

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

‡ ⊕ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500



Gerhard Richter, *Cathedral Window*, 2007, Cologne Cathedral © Gerhard Richter, 2017

"Indeed, in the end, one must concede that there is a religious dimension to Delvoye's work — a fact the artist seems prepared to admit (...) Their imagery derives from x-rays of the body (ours and those of animals), with special attention paid to sex, shit, and the parts of the body they implicate. Certainly, from a Christian point of view, such imagery is irreverent and deliberately at odds with an implied religious context. But if one considers such topics from a secular perspective, it is possible to see among them a shared interest in the idea of transgression and contamination. After all, sex is an activity in which the body is invaded and transgressed, often to ecstatic effect."

ISABELLE LORING WALLACE

Suppositions: The Art of Wim Delvoye, Heydar Aliyev Center, Baku 2015, p. 75





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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

SOPHIE CALLE

b. 1953

Prenez soins de vous. Tireuse a la Carabine, Sandy Morin (Rifle Shooter, Sandy Morin)

c-print mounted on aluminium and framed text on paper with lights c-print: 110 by 137 cm. $43\frac{1}{4}$ by 54 in. text: 29.5 by 21 cm. $11\frac{5}{8}$ by $8\frac{1}{4}$ in. Executed in 2007, this work is number 2 from an edition of 3.

PROVENANCE

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

EXHIBITED

Barcelona, La Virreina Centre de la Imatge, *Sophie Calle: Modus Vivendi*, 2015 (ed. no. unknown)

Ω ⊕ £ 5,000-7,000€ 6,000-8,300 US\$ 6,500-9,100

159

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

HIROSHI SUGIMOTO

b. 1948

Colours of Shadow (C1019)

signed on a label affixed to the reverse pigment print image: 135.5 by 107 cm. 533/8 by 421/8 in. framed: 170 by 140 cm. 67 by 551/8 in. Executed in 2006, this work is number 4 from an edition of 5.

PROVENANCE

Gallery Koyanagi, Tokyo Acquired from the above by the present owner

EXHIBITED

Paris, Marian Goodman Gallery, *Hiroshi Sugimoto: Colors of Shadow*, September - October 2006 (ed. no. unknown)

‡ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800



LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

WILLIAM KENTRIDGE

b. 1955

Il Cavaliere di Toledo

wood and metal 88 by 75 by 66 cm. $34^{5/8}$ by $29^{1/2}$ by 26 in. Executed in 2012.

PROVENANCE

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

‡ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

LINE OF THOUGHT

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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

DAN GRAHAM

b. 1942

Two Cubes, One 45° Rotated

two-way mirror glass, punched aluminium sculpture: 67 by 125 by 93 cm. 263% by 49½ by 365% in.

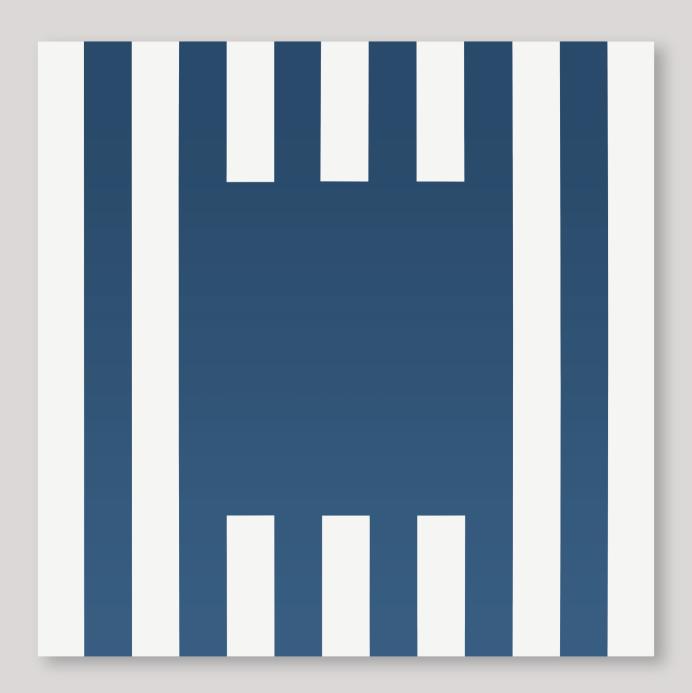
base: 71 by 141 by 107 cm. 28 by $55\frac{1}{2}$ by $42\frac{1}{8}$ in. Executed in 1995.

PROVENANCE

Galerie Micheline Szwajcer, Antwerp Acquired from the above by the present owner

‡ £ 12,000-18,000 € 14,200-21,300 US\$ 15,500-23,200





LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

DANIEL BUREN

b. 1938

Les Visages Colorés

white 8,7 cm large self-adhesives vinyl on blue mirror glass 113 by 113 cm. 441/2 by 441/2 in. Executed in 2005.

PROVENANCE

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

EXHIBITED

Cologne, Buchmann Galerie, *Daniel Buren: Les Visages Colorés*, January - March 2005

An avertissement-certificate will be issued by Daniel Buren in the name of the new owner. Photo-souvenir: Les Visages Colores, 2005 © Daniel Buren

 ${\ddagger} \oplus \textbf{Estimate Upon Request}$

LINE OF THOUGHT

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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

TONY CRAGG

b. 1949

Church

ceramic

 $63.5 \text{ by } 86.3 \text{ by } 69.8 \text{ cm.} \quad 25 \text{ by } 34 \text{ by } 27\frac{1}{2} \text{ in.}$ Executed in 1996.

PROVENANCE

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

‡ ⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800



LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

ANTHONY CARO

1924 - 2013

Water Street Straddle

bronze cast and welded, copper and brass sheet 89 by 129 by 76.5 cm. 345% by 503% by 301% in. Executed in 1980.

PROVENANCE

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

LITERATURE

Dieter Blume, ed., Anthony Caro: Catalogue Raisonné Vol. II: Table and Related Sculptures, Miscellaneous Sculptures, Bronze Sculptures 1974-1980, Cologne 1981, no. 713, p. 165, illustrated

‡ ⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500





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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

FIONA RAE

b.1963

Hong Kong Garden

signed, titled and dated 2003 on the overlap oil and acrylic on canvas 231 by 191 cm. 91 by $75\frac{1}{8}$ in.

PROVENANCE

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

EXHIBITED

London, Timothy Taylor Gallery, *Fiona Rae: Hong Kong Garden*, October - November 2003, n.p., illustrated in colour

‡ ⊕ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

ANISH KAPOOR

b. 1954

Untitled (AK258)

signed and dated 2006 on the reverse gouache, charcoal and pastel on paper 50.2 by 66.4 cm. 1934 by 261s in.

PROVENANCE

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

‡ ⊕ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700





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167

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

JOSH SMITH

b. 1976

Untitled (JS07199)

signed and dated 2007 on the reverse; signed and dated on the overlap oil on canvas 152.4 by 122 cm. 60 by 48 in.

PROVENANCE

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

± £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500

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LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

JOHN KØRNER

b. 1967

Grandfather in Love

signed and titled on the reverse acrylic on canvas 180 by 240 cm. 70% by 94½ in. Executed in 2004.

PROVENANCE

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

‡ ⊕ £ 5,000-7,000 € 6,000-8,300 US\$ 6,500-9,100 LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

JONATHAN LASKER

b. 1948

Alone Amongst

signed and dated 2003 on the overlap oil on canvas 76.2 by 101.6 cm. 30 by 40 in.

PROVENANCE

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

‡ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400

170

LINE OF THOUGHT: WORKS FROM THE LORIE PETERS LAUTHIER COLLECTION

KEITH TYSON

b. 1969

Studio Wall Drawing: Idea for a Conglomerated Still Life Series

signed and dated 01 on a label affixed to the reverse

acrylic, oil, paper collage and felt-tip pen on paper 152.5 by 122.5 cm. 60 by $48^{1/4}$ in.

PROVENANCE

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

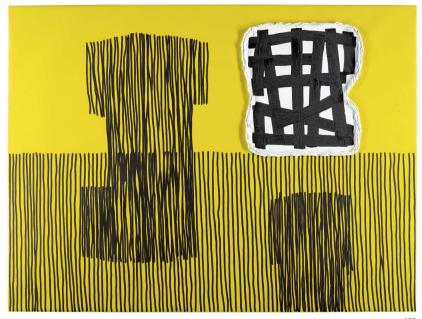
EXHIBITED

London, Haunch of Venison, *Keith Tyson: Studio Wall Drawings* 1997-2007, November 2007 - January 2008, p. 203, illustrated in colour

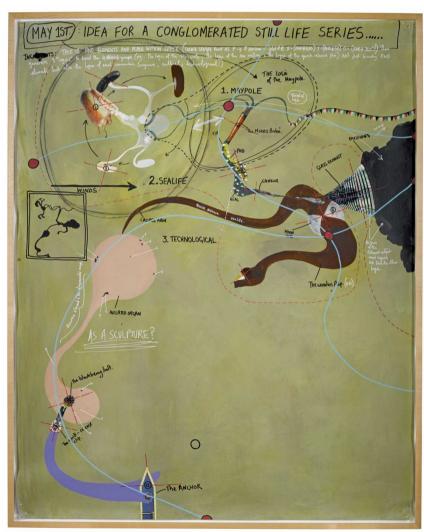
LITERATURE

Thea Westreich & Ethan Wagner, *Head to Hand: Drawings by Keith Tyson*, New York 2002, p. 238, illustrated in colour

‡ ⊕ £ 3,000-5,000 € 3,550-6,000 US\$ 3,900-6,500



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PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

TOM WESSELMANN

1931 - 2004

Study for Seascape Dropout (Porcelain)

dated 82 pencil and coloured pencil on tracing paper sheet: 35.5 by 43.2 cm. 14 by 17 in.

PROVENANCE

Sidney Janis Gallery, New York Private Collection, United States Sotheby's, New York, 3 May 1989, Lot 304 Private Collection, United States Christie's, New York, 8 May 1996, Lot 314 Private Collection, Europe Thence by descent to the present owner

£ 12,000-18,000 € 14,200-21,300 US\$ 15,500-23,200



ANDY WARHOL

1928 - 1987

Fips Mouse

signed and dated 83 on the reverse synthetic polymer paint and silkscreen ink on canvas 20 by 26 cm. 8 by 10 in.

PROVENANCE

Jan Eric Löwenadler, New York Private Collection, Europe Gifted by the above to the present owner

£ 40,000-60,000

€ 47,400-71,000 US\$ 52,000-77,500



ALEXANDER CALDER

1898 - 1976

Untitled

signed with the artist's initials gouache and ink on paper 109.2 by 13.3 cm. 43 by 51/4 in. Executed in 1971.

This work is registered in the archives of the Calder Foundation, New York, under application number *A-28308*.

PROVENANCE

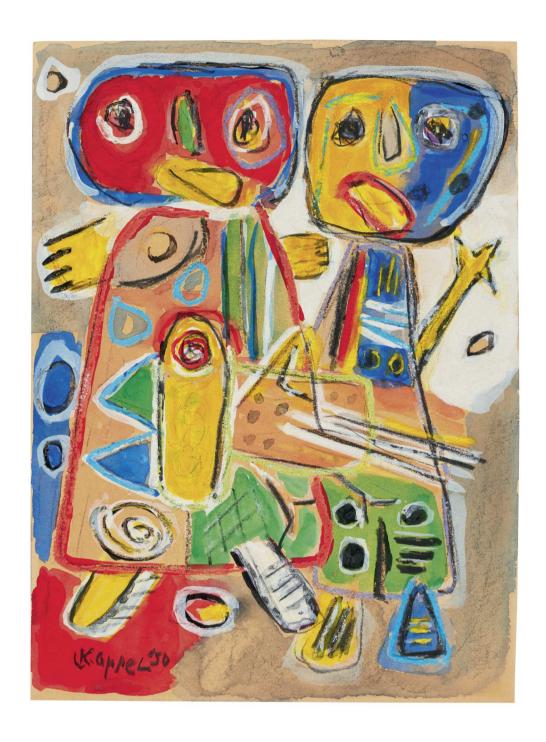
Private Collection (a gift from the artist) Fête de Saché, Saché (acquired from the above in 1971) William Galender, Paris Acquired from the above by the present owner

+ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700

"The underlying sense of form in my work has been the system of the Universe, or part thereof... the idea of detached bodies floating in space, of different sizes and densities, perhaps of different colours and temperatures, and surrounded and interlarded with wisps of gaseous condition."

ALEXANDER CALDER

What Abstract Art Means to Me, Museum of Modern Art Bulletin 18, 1951, no. 3, pp. 8-9



KAREL APPEL

1921 - 2006

Two Figures and a Bird

signed and dated '50 gouache, watercolor and crayon on paper 37.5 by 27.5 cm. 1434 by 1034 in.

PROVENANCE

Galerie Dickhout, Heemstede Private Collection, The Netherlands Acquired from the above by the present owner

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

ARMAN

1928 - 2005

Composition

signed paint tubes on canvas 182.5 by 242 cm. 71% by 951/4 in. Executed in 1987.

This work is recorded in the Denyse Durand-Ruel Archives under *No. 10500*.

PROVENANCE

Private Collection, Brussels Sotheby's, Paris, 1 June 2011, Lot 211 Acquired from the above by the present owner

‡ ⊕ £ 60,000-80,000 € 71,000-95,000 US\$ 77,500-104,000

"One of Arman's most spiritual achievements (...) is the collection of color tubes. Since painting was dead (artists having replaced it), Arman decided to return to oil painting and even watercolors. He get hold of a large mass of colors which he used as essential elements in his accumulation. By crushing the tubes to get the paint out, Arman would align his colors or randomly throw them onto the canvas to make compositions which are inevitably very beautiful since they are accumulation of pure colors. But, beyond the flattering aesthetic which is pleasing to the eye, there is second degree humor which is the real treat."

OTTO HAHN

Arman, Atelier d'Aujourd'hui, Paris 1972, p. 15





VICTOR VASARELY

1906 - 1997

Kristal

signed; signed, titled, dated 1983 and numbered *P.1.106* on the reverse acrylic on canvas 158 by 140 cm. 62¹/₄ by 55¹/₈ in. Executed in 1983.

PROVENANCE

Private Collection, Europe Calmels Cohen, Paris, 22 June 2006, Lot 187 Acquired from the above by the present owner

‡ ⊕ £ 80,000-120,000 € 95,000-142,000 US\$ 104,000-155,000

"I cannot prevent myself from feeling a troubling analogy between my 'visual kinetics' and the ensemble of the micro and macrocosm. Everything is there: space, time, bodies, and waves, the relations and the fields. My art transposes nature thus one more time, this moment right now, the one of pure physics that renders the world physically comprehensible."

VICTOR VASARELY

Notes Brutes, Paris 1970, n.p.





VICTOR VASARELY

1906 - 1997

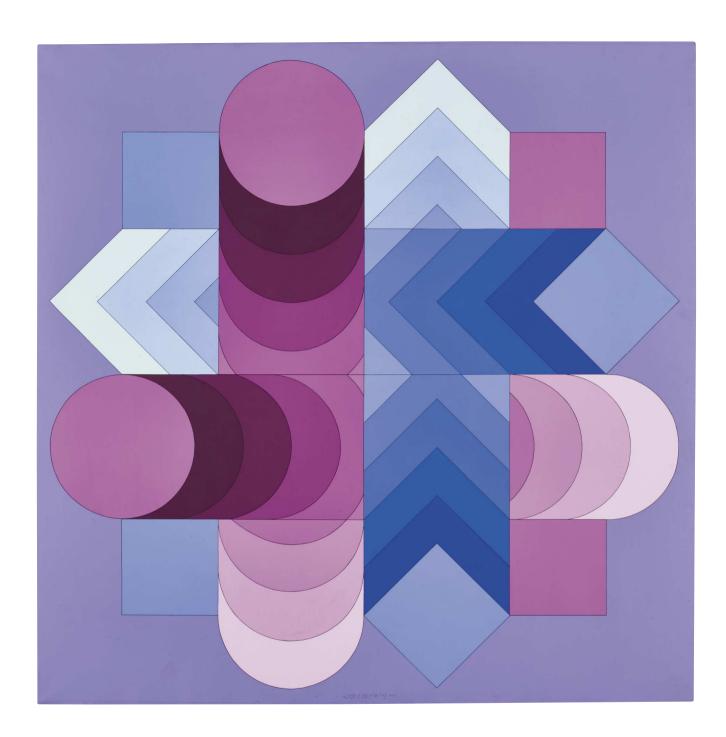
Bivonn-2

signed; signed, titled, dated 1983 and numbered 3.227 on the reverse acrylic on canvas 60 by 87 cm. 23^5 /s by 34^1 /4 in. Executed in 1983.

PROVENANCE

Hotel des Ventes, Nice, 8 April 2006, Lot 58 Acquired from the above by the present owner

‡ ⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500



VICTOR VASARELY

1906 - 1997

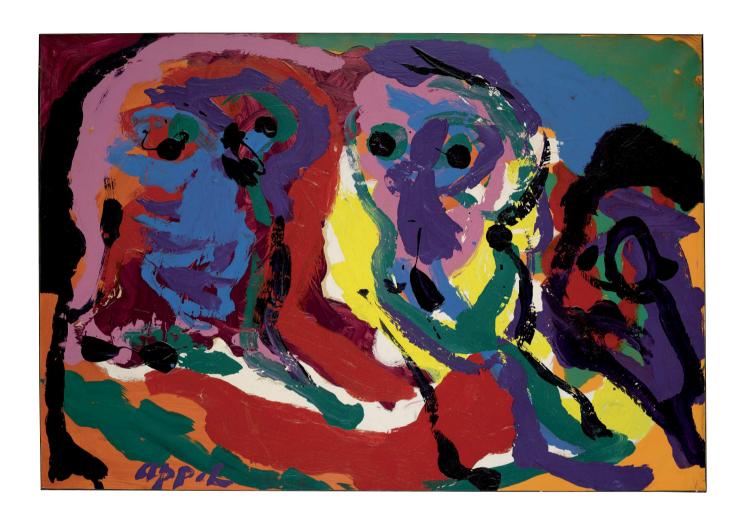
Tsaloka-2

signed; signed, titled, dated 1983 and numbered 3358 on the reverse acrylic on canvas 99 by 99 cm. 39 by 39 in.
Executed in 1983.

PROVENANCE

Artus, Gridel, Boscher, Flobert, Paris, 21 December 1994, Lot 149 Acquired from the above by the present owner

‡ ⊕ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500



KAREL APPEL

1921 - 2006

Three Faces

signed acrylic on paper laid down on canvas 74.5 by 109.5 cm. 29¹/₄ by 43¹/₈ in. Executed *circa* 1970.

PROVENANCE

Galerie Moderne, Silkeborg Private Collection, Europe Sotheby's, London, 1 July 1982, Lot 308 Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500





alternate view

NIKI DE SAINT-PHALLE

1930 - 2002

Vache Vase

incised with the artist's signature, stamped with the foundry stamp and numbered 41/50 painted resin and metal 52.5 by 67.5 by 21.5 cm. 20^{5} /s by $26\frac{1}{2}$ by $8\frac{1}{2}$ in.

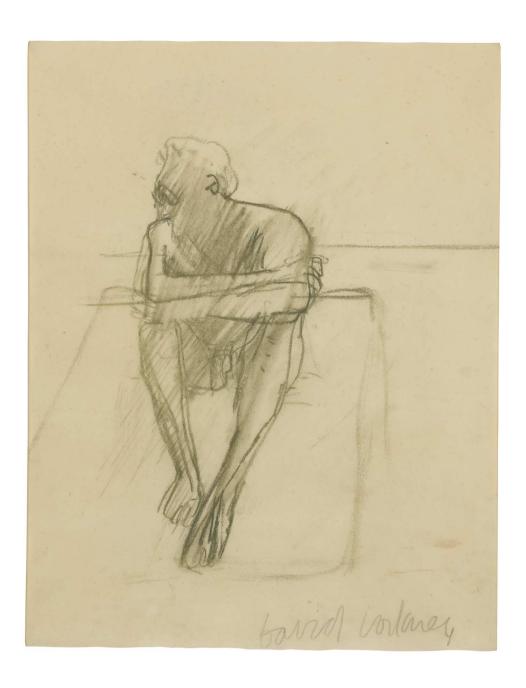
52.5 by 67.5 by 21.5 cm. $20\frac{5}{8}$ by $26\frac{1}{2}$ by $8\frac{1}{2}$ in. Executed in 1992, this work is number 41 from an edition of 50.

PROVENANCE

Private Collection, France Acquired from the above by the present owner

⊕ £ 25,000-35,000

€ 29,600-41,500 US\$ 32,300-45,100



DAVID HOCKNEY

b.1937

Portrait of Quentin Crisp

signed pencil on paper 43 by 37 cm. 17 by 14½ in. Executed *circa* 1960.

PROVENANCE

Private Collection, United Kingdom (a gift from the artist)

⊕ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700



DAVID HOCKNEY

b.1937

The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 1 April, 2011

signed, dated 11 and numbered 11/25 iPad drawing printed on paper image: 127 by 95.3 cm. 50 by 37½ in. framed: 140 by 105.5 cm. 55½ by 41½ in. Executed in 2011, this work is number 11 from an edition of 25.

PROVENANCE

LA Louver, Los Angeles Private Collection, London

EXHIBITED

London, Royal Academy of Art; Bilbao, Guggenheim Museum; Cologne, Museum Ludwig, David Hockney RA: A Bigger Picture, January 2012 – February 2013, p. 232, illustrated in colour (ed. no. unknown)

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100



LEON KOSSOFF

b. 1926

John

charcoal and ink on paper 76 by 56.5 cm. 30 by 221/4 in. Executed in 1996.

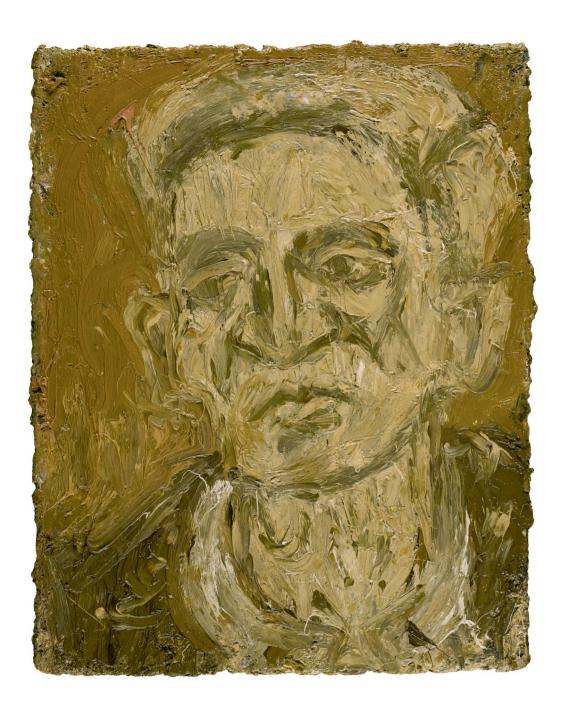
PROVENANCE

Mitchell-Innes & Nash, New York Annely Juda Fine Art, London Annandale Galleries, Sydney Acquired from the above by the present owner

EXHIBITED

New York, Mitchell-Innes & Nash; London, Annely Juda Fine Art, *Leon Kossoff*, April - July 2000, p. 41, illustrated in colour Sydney, Annandale Galleries, *Leon Kossoff: Paintings and Drawings*, March - May 2001, p. 26, illustrated in colour

‡ ⊕ £ 12,000-18,000 € 14,200-21,300 US\$ 15,500-23,200



LEON KOSSOFF

b. 1926

John I

oil on board 62.5 by 50 cm. 245/8 by 195/8 in. Executed in 1998.

PROVENANCE

Mitchell-Innes & Nash, New York Annely Juda Fine Art, London Annandale Galleries, Sydney Acquired from the above by the present owner

EXHIBITED

New York, Mitchell-Innes & Nash; London, Annely Juda Fine Art, *Leon Kossoff*, April - May 2000, p. 39, illustrated in colour Sydney, Annandale Galleries, *Leon Kossoff: Paintings and Drawings*, March - May 2001, p. 27, illustrated in colour

‡ ⊕ £ 60,000-80,000 € 71,000-95,000 US\$ 77,500-104,000

LUCIAN FREUD

1922 - 2011

Portrait of a Girl (Alexi)

oil and charcoal on canvas 51 by 35.8 cm. 20 by 14 in. Executed *circa* 2005.

PROVENANCE

Arlberg Art Company, Arlberg Private Collection, Europe (acquired from the above in 2005) Sotheby's, London, 13 February 2014, Lot 154 Acquired from the above by the present owner

‡ ⊕ £ 300,000-400,000 € 355,000-474,000 US\$ 387,000-520,000 Lucian Freud's *Portrait of a Girl (Alexi)*, executed *circa* 2005, stands as a powerful testimony to the artist's magnificent technical ability and eloquence as a portraitist. Depicting one of the artist's important sitters, the work captures Freud's unrivalled mastery of paint through his signature genre: portraiture. Typically of Freud, this portrait thus becomes much more than paint on canvas - it is a probing, psychological insight into the psyche of the sitter.

Depicting a woman seen from up close, from a cropped perspective that becomes highly personal through the elimination of anything but the figure's face, the painting powerfully captures the artist's mastery of his medium. The sitter, Alexi Williams-Wynn, was a sculpture student at the Royal Academy of Arts when she met Freud in a chance encounter. She began sitting for him soon after they met and had a brief love affair despite a five decade age gap. Freud painted numerous portraits of Alexi during their affair, including the large-scale *The Painter Surprised by a Naked Admirer* (2004-05), that stand as enigmatic documents of the intimate relationship between artist and sitter.

In the present work, flesh is delicately rendered, with tactile and impastoed brushstrokes, in a typically Freudian approach to the human body.

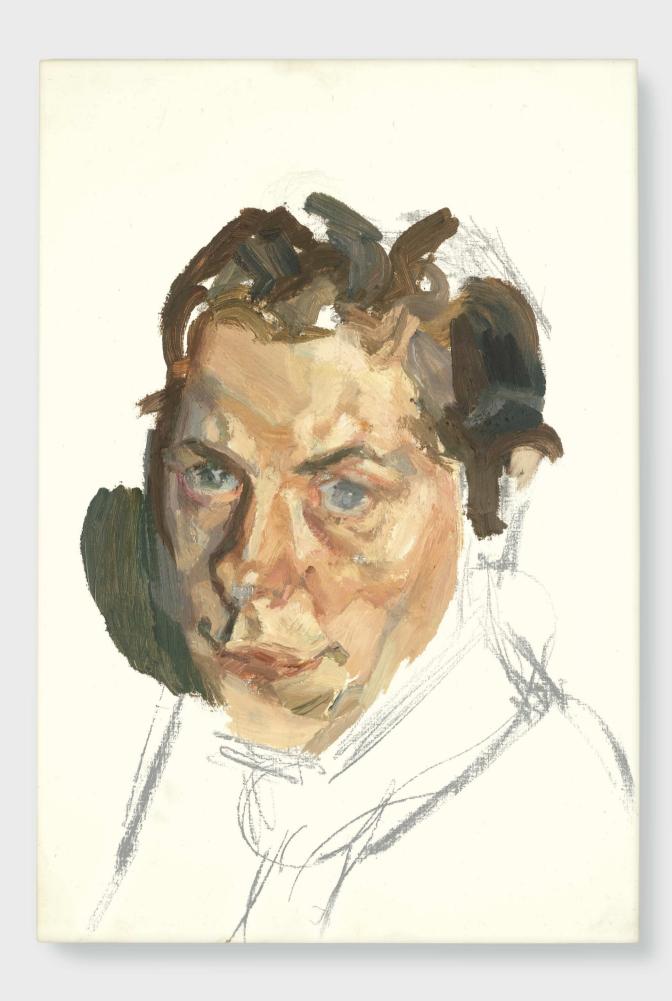
The feverishly expressionistic brushstrokes invite comparisons with the work of Egon Schiele, but in the present work Freud leaves much to the imagination. Focussing only on Alexi's face and hair, these traits are rendered in paint, with the surroundings merely hinted at by charcoal-drawn lines. Where Schiele perhaps tended towards the erotic, Freud strove to capture the humanity of his subjects in a deeper psychological configuration.

Freud's variation in colour and tone, made even more evident here by the contrast with the bare canvas which forms the background of the portrait, is typical of his mature style. There is a thoughtfulness to the artist's technique, the face built up from a focus upon a central feature; its incompleteness indicative of this practice. This is notable in two other important paintings by the artist: a portrait of Francis Bacon from 1957, and his Self-Portrait of 1985.

An incredibly articulate and tactile example of Freud's intuitive handling of paint, *Portrait of a Girl (Alexi)* is a record of the tenderness of the artist's approach towards rendering the human psyche. A powerful document of his sitter's being and physicality, born from an intimate relationship, this work is a striking example of Lucian Freud at his most observant.



Egon Schiele, Self-Portrait with Raised Bare Shoulder, 1912, Leopold Museum, Vienna



MANOLO VALDÉS

b. 1942

Madonna con Fondo Azul

signed, titled and variously inscribed on the reverse oil, gold paint and burlap collage on canvas 165 by 135 cm. 65 by 531/8 in. Executed in 1991.

PROVENANCE

Marlborough Gallery, New York Veranneman Foundation, Kruishoutem Acquired from the above by the present owner

⊕ £ 100,000-150,000 € 119,000-178,000 US\$ 129,000-194,000



Sano Di Pietro, *Madonna and Child*, c. 1480, Museo Archeologico e d'Arte della Meremma, Grosseto, Italy

"Our imagery was borrowed from high culture, it belonged to the art historical cannon promoted by certain museums.

They were all images that we had grown up with and respected. We were fascinated by these iconic paintings that appeared everywhere in picture books, photographs and drawings.

Ultimately we decided to revisit them ironically."

MANOLO VALDES

in conversation, Artist interview: Manolo Valdés (Equipo Crónica) in: Tate, September 2015, online





LUIS FEITO

b. 1929

Untitled

signed; signed and dated 1957 on the reverse oil on canvas 54.5 by 70 cm. $21\frac{1}{2}$ by $27\frac{1}{2}$ in.

PROVENANCE

Private Collection, Europe Calmels Cohen, Paris, 20 March 2005, Lot 110 Private Collection, France Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400

188

EUGEN SCHÖNEBECK

b.1936

Untitled

signed with the artist's initials; signed with the artist's initials and dated 62 on the reverse india ink on book page 24 by 20.2 cm. 9½ by 8 in.

This work will be included in the catalogue raisonné of works on paper for Eugen Schönebeck, by Juerg Judin and Pay Matthis Karstens, Berlin (in preparation).

PROVENANCE

Private Collection, Germany Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500



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PROPERTY OF A PRIVATE AMERICAN COLLECTION

ANTONIO SAURA

1930 - 1998

Untitled (from the Cocktail Series)

signed and dated 62 oil, watercolour, ink and paper collage on paper 62 by 90 cm. 243% by 351/2 in.

PROVENANCE

Private Collection, United States (acquired *circa* 1976)

Thence by descent to the present owner

‡ ⊕ £ 18,000-25,000

€ 21,300-29,600 US\$ 23,200-32,300

ANTONI TÀPIES

1923 - 2012

Banda Gris Fosc

signed and dated 1962 mixed media on cardboard 108 by 150 cm. 42½ by 59 in.

PROVENANCE

Galerie Stadler, Paris Private Collection, Paris Sotheby's Parke Benet & Co., London, 5 December 1978, Lot 48 Private Collection, Europe Acquired from the above by the present owner

EXHIBITED

Saint-Étienne, Musée d'Art d'Histoire, *Cinquante Ans de Collages*, 1964, no. 295, illustrated

LITERATURE

Anna Agusti, Tàpies, *Catalogue Raisonné*, Vol 2, 1961-1968, Paris, 1990, no. 1057, p. 89, illustrated Joan Teixidor, *Antoni Tàpies. Fustes, papers, cartons i 'collagues'*, Barcelona, 1964, p. 150, illustrated

⊕ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000



Robert Motherwell, New England Elegy #3, 1967, Private Collection © Dedalus Foundation, Inc. /VAGA, NY/DACS, London 2017

"I am the first spectator of the suggestions drawn from the materials. I unleash their expressive possibilities, even if I do not have a very clear idea of what I am going to do. As I go along with my work I formulate my thought, and from this struggle between what I want and the reality of the material - from this tension is born an equilibrium.

ANTONI TÀPIES

quoted in: Kristine Stiles and Peter Selz, *Theories and Documents of Contemporary Art*, Berkeley 1996, p. 55



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

GIUSEPPE SANTOMASO

1907 - 1990

Ommagio al Crocifisso de Cimabue

signed and dated '67 oil and mixed media on canvas 162 by 118 cm. 63¾ by 46½ in.

PROVENANCE

Private Collection, Amsterdam
Galleria Blu, Milan
Peter Stuyvesant Collection, The Netherlands
Sotheby's, Amsterdam, The BAT Collection
Formerly Known as the Peter Stuyvesant
Collection, 8 March 2010, Lot 99
Acquired from the above by the present owner

EXHIBITED

Milan, Galleria Blu, Santomaso, November 2000 - February 2001, p. 67, illustrated in colour

LITERATURE

Giuseppe Santomaso, *Santomaso Catalogue Raisonné 1931-1974*, Venice 1975, p. 245, no. 537, illustrated

⊕ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500





VINCENZO AGNETTI

1926 - 1981

Photo-Graffia

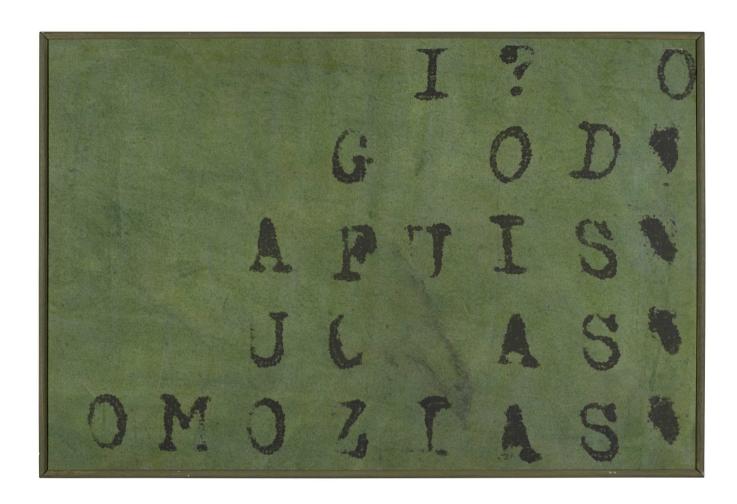
scratched photographic paper 60.8 by 50.7 cm. 24 by 20 in. Executed in 1981.

This work is accompanied by a certificate of authenticity from the Archivio Vincenzo Agnetti, Milan.

PROVENANCE

Galleria Zero, Milan Acquired from the above by the present owner

† \oplus £ 12,000-18,000 € 14,200-21,300 US\$ 15,500-23,200



VINCENZO AGNETTI

1926 - 1981

Semiosi

signed and dated 69 on the reverse emulsified canvas 55 by 80 cm. 215/8 by 311/2 in.

This work is accompanied by a certificate of authenticity from the Archivio Vincenzo Agnetti, Milan.

PROVENANCE

Galleria Zero, Milan Acquired from the above by the present owner

† ⊕ £ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000

ANTHONY CARO

1924 - 2013

Can Co Rusty Nine

stoneware 27.9 by 27.9 by 73.7 cm. 11 by 11 by 29 in. Executed in 1975.

PROVENANCE

Private Collection, Europe (acquired from the artist) Sotheby's, New York, 24 September 2014, Lot 145 Acquired from the above by the present owner

EXHIBITED

Syracuse, Everson Museum of Art; Edmonton Art Gallery, New Works in Clay by Contemporary Painters and Sculptors, January - April 1976, p. 27, illustrated

New York, Garth Clark Gallery; Chicago, Perimeter Gallery, *Anthony Caro: Ceramic Sculpture*, December 1998 - October 1999, p. 9, illustrated

LITERATURE

Dieter Blume, Anthony Caro: Catalogue Raisonné, Vol. II: Table and Related Sculptures 1979-1980, Miscellaneous Sculptures 1974-1980, Bronze Sculptures 1976-1980, Cologne 1981, p. 153, no. 655, illustrated

⊕ £ 12,000-18,000 € 14,200-21,300 US\$ 15,500-23,200





JOSEPH BEUYS

1921 - 1986

Untitled

signed on the reverse wood, soap and aluminium 31.5 by 14.5 by 7 cm. 123% by 53% by 23% in. Executed in 1962-63.

PROVENANCE

Galerie de Gesto, Hamburg Galleria Lucio Amelio, Naples Private Collection, Germany Private Collection, Italy Acquired from the above by the present owner

⊕ £ 40,000-50,000 € 47,400-59,500 US\$ 52,000-64,500



SAM FRANCIS

1923 - 1994

Untitled

signed and dated 1959 N.Y on the reverse watercolour on paper 35.5 by 25 cm. 14 by 91% in.

PROVENANCE

Estate of Sam Francis, California Private Collection, Europe Christie's, Dubai, 24 May 2006, Lot 121 Acquired from the above by the present owner

EXHIBITED

Zurich, Galerie Proarta, Sam Francis, Bilder 195. bis 1992, October 1999 - January 2000, p. 23, illustrated in colour

This work is identified with the interim identification number of *SF59-016* in consideration for the forthcoming *Sam Francis: Catalogue Raisonné of Unique Works on Paper*. This information is subject to change as scholarship continues by the Sam Francis Foundation

£ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500



ROBERT MOTHERWELL

1915 - 1991

Construction Drawing

signed and dated 45 watercolour and pencil on paper 73 by 58.5 cm. 283/4 by 23 in.

PROVENANCE

Samuel Kootz Gallery, New York
Vera and Albert List, New York
Christie's, New York, 7 May 1986, Lot 111
Private Collection, United States
Sotheby's, New York, 9 March 2012, Lot 159
Private Collection, United States
Acquired from the above by the present owner

EXHIBITED

Chicago, Arts Club of Chicago; San Francisco, San Francisco Museum of Modern Art, Robert Motherwell: Paintings, Collages, Drawings, February - April 1946

£ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700



RICHARD TUTTLE

b.1941

Z 13

wire and newspaper on cardboard 26.5 by 25.5 cm. 103/8 by 10 in. Executed in 1981.

PROVENANCE

Galerie Ugo Ferranti, Rome Private Collection Europe Artcurial, Paris, 1 June 2010, Lot 192 Acquired from the above by the present owner

£ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500

LOUISE NEVELSON

1899 - 1988

America * New York

incised with the artist's signature and dated 65 at the top painted wood on wooden plinth 112 by 53.5 by 38.5 cm. $44\frac{1}{8}$ by $21\frac{1}{8}$ by $15\frac{1}{8}$ in.

PROVENANCE

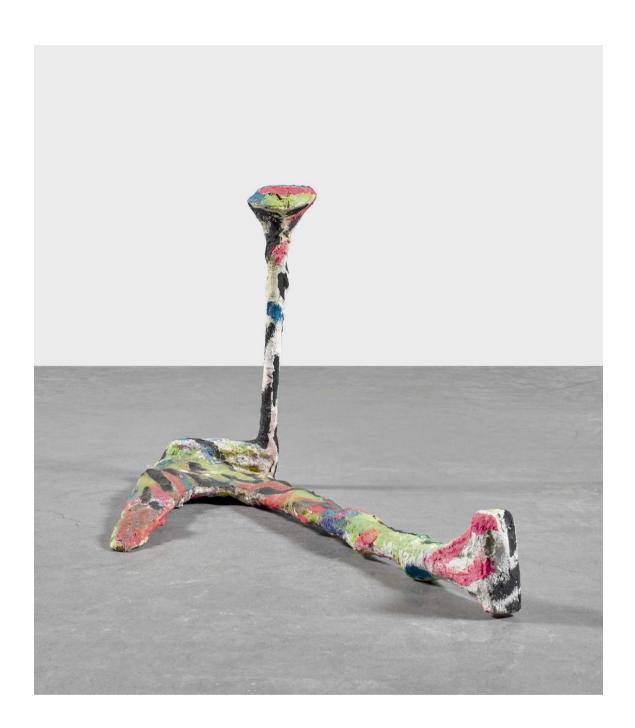
Pace Gallery, New York Schniewind Collection, Neviges Acquired from the above by the present owner

EXHIBITED

Leverkussen, Städtisches Museum Leverkusen Schloss Morsbroich, *Fetisch-Formen*, April - May 1967, p. 27, illustrated

£ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800





FRANZ WEST

1947 - 2012

Paßstück

polyester, gauze, plaster and dispersion 46.5 by 83 by 39 cm. 181/4 by 325/8 by 153/8 in. Executed *circa* 1980, this sculpture was produced by Franz West and painted by Eugenia Rochas.

PROVENANCE

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

EXHIBITED

New York, Gagosian Gallery, *Franz West Passstuecke*, March - April 2008, n.p., no. 12, illustrated in colour

‡ ⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500

JOHN ARMLEDER

b.1948

Aconitum Napellus

signed, titled and dated 2008 on the overlap acrylic and glitter on canvas 260 by 141 cm. 1023/s by 551/2 in.

PROVENANCE

Galerie Andrea Caratsch, Zurich Acquired from the above by the present owner

‡ £ 40,000-60,000

€ 47,400-71,000 US\$ 52,000-77,500



GEORG BASELITZ

b. 1938

Das Motiv: der Blumenstrauss

signed with the artist's initials and dated 6, 8, 12.V.88; signed, titled and dated 8.V.88 - 12.V.88 on the reverse oil on canvas 130.3 by 97.1 cm. 513% by 3814 in.

PROVENANCE

Galerie Laage-Salomon, Paris Galerie Michael Werner, Cologne Private Collection (acquired from the above in 1989)

Thence by descent to the present owner

EXHIBITED

Bremen, Kunsthalle Bremen, *Georg Baselitz, Das Motiv*, September – October 1988, pp. 6, 13, 20, no. 29, illustrated in colour

‡ ⊕ £ 100,000-150,000 € 119,000-178,000 US\$ 129,000-194,000

"If you stop fabricating motifs but still want to carry on painting, then inverting the motif is the obvious thing to do. The hierarchy which has the sky at the top and the earth at the bottom is, in any case, only a convention. We have got used to it, but we don't have to believe in it... What I wanted was quite simply to find a way of making pictures, perhaps with a new sense of detachment

GEORG BASELITZ

in conversation with Peter Moritz Pickshaus, in: Franz Dahlem, *Georg Baselitz*, Cologne 1990, p. 29



SIGMAR POLKE

1941 - 2010

Untitled

signed and dated 83 acrylic and dry pigment on paper 99 by 69 cm. 39 by 271/s in.

PROVENANCE

Private Collection, France (acquired from the artist) Artcurial Briest - Le Fur - Poulain - F. Tajan, Paris, 6 December 2005, Lot 272A Michael Werner Gallery, New York Acquired from the above by the present owner

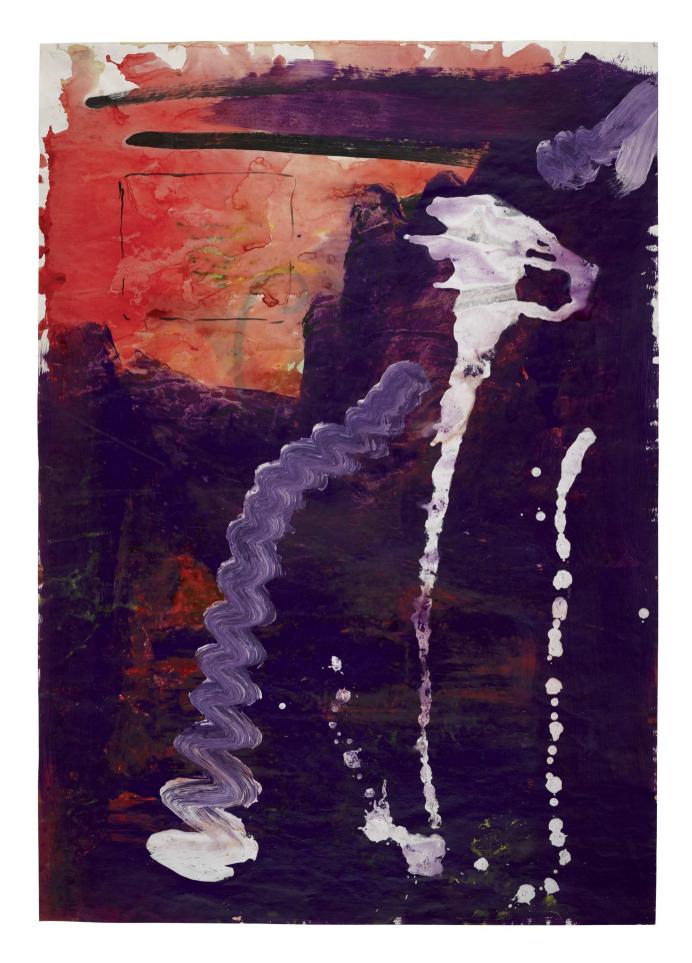
 $\oplus~\pounds~60,000\text{-}80,000$

€ 71,000-95,000 US\$ 77,500-104,000

"Polke literally and metaphorically dissects and dissolves images... all the while raising philosophical questions deeply concerned with not only the way images look and are made but also the possible and probable slippages, uncertainties, and misperceptions that can occur when we apprehend them."

CHARLES WYLIE

Exh. Cat., Dallas Museum of Art, Sigmar Polke, History of Everything, Paintings and Drawings 1998-2002, 2003, pp. 12-13



GEORGE CONDO

b. 1957

Purple Venus

signed, titled and dated NYC 89.9 on the reverse oil on canvas 177.6 by $158\,\mathrm{cm}$. 70 by $62\frac{1}{4}$ in.

PROVENANCE

Galerie Leyendecker, Tenerife Private Collection, Europe Sotheby's, London, 16 October 2006, Lot 274 Acquired from the above by the present owner

± £ 60,000-80,000

€ 71,000-95,000 US\$ 77,500-104,000

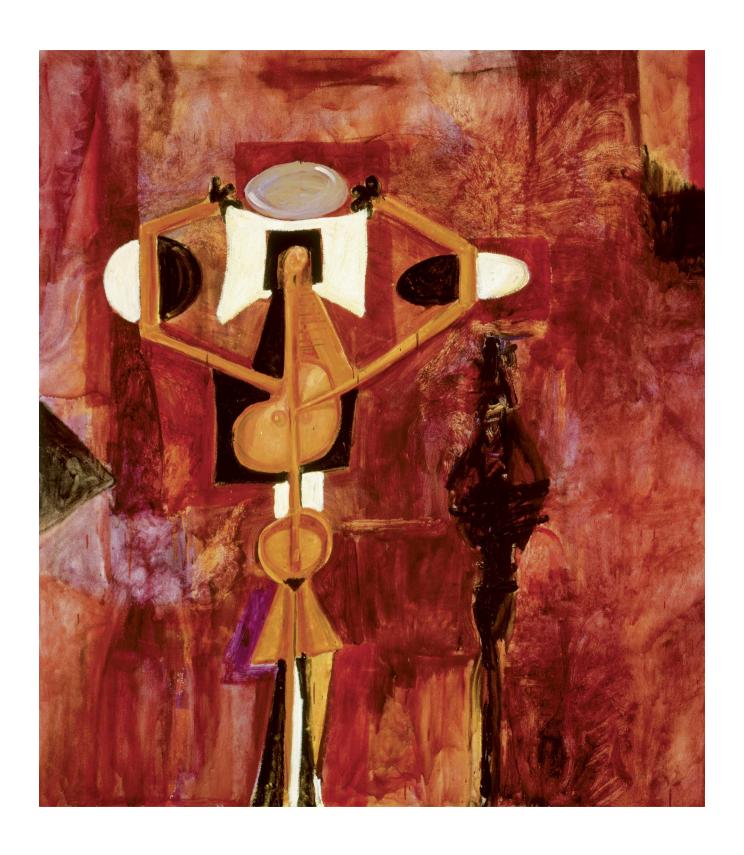


Max Ernst, Messaline Enfant, 1957, Private Collection © ADAGP, Paris and DACS, London 2017

"I have painted both abstract and figurative paintings. They sometimes run parallel to one another. By looking at what was formally considered a pure abstraction, one can see the figure in an entirely subjective way. In his time, de Kooning applied a new language of abstraction to the classic form to arrive at his iconic images of women. Today painters apply traditional means to arrive at a conceptual image."

GEORGE CONDO

in conversation with Ralph Rugoff in: Exh. Cat., New York, Luhring Augustine, George Condo: Existential Portraits, May - June 2006, p. 7



DANIEL RICHTER

b. 1962

Monday Morning

signed, titled and dated 2012 on the reverse oil on canvas 200 by 300 cm. 78^3 4 by 118^1 /8 in.

PROVENANCE

Contemporary Fine Arts, Berlin Private Collection, Australia Private Collection, London

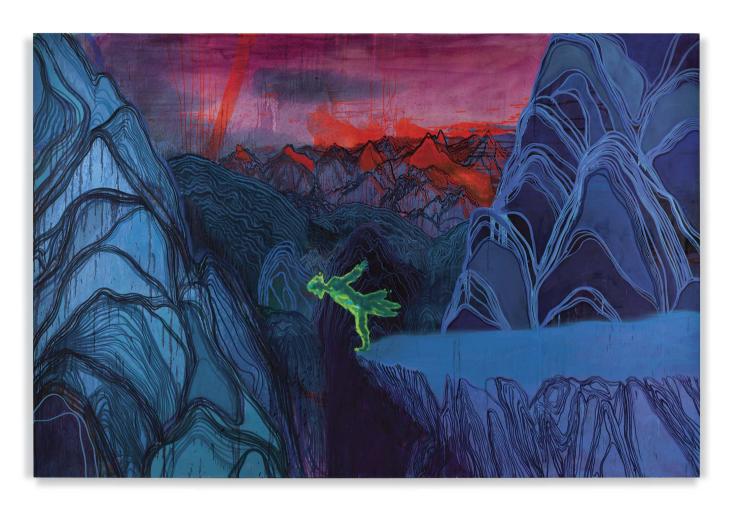
‡ ⊕ £ 120,000-180,000 € 142,000-213,000 US\$ 155,000-232,000 Painted in 2012, the present work forms part of Daniel Richter's Monday series, a highly acclaimed body of work that represents a new stage of experimentation and refinement of the artist's technique, concentrated on the vocabulary of the line. In this body of work, Richter does not intend to create an image of nature but is instead interested in depicting a motif with mechanised lines that are at once abstract and expressive. The artist employs a linear vocabulary that reduces the painterly gesture and combines opposing approaches of neo-expressive and conceptual styles. Whilst he formerly used dramatic crowd scenes to illustrate his concern with social structures, since 2012 he has focused on the representation of individual characters and their psychological state. As a result, an atmosphere of fear and discomfort has found its way into this work where an isolated individual teeters on the precipice of a grandiose and frightening landscape.

Conveying current events with an anarchic and energetic punk rock approach, Daniel Richter uses almost-fluorescent colours and variegated brushstrokes to depict figures in situations of rebellion—scenes that are both exciting and surreal. Much like Peter Doig, Richter gets to the heart of paint, capturing a magnetic vibrancy through texture, richness of colour and illusion of light. Richter designs an exuberant and luscious other world, made all the more believable by the invention of, and adherence to, his own rules of image-making.

"The essentially interesting thing about nonrepresentative painting is the idea of radicality and freedom."

DANIEL RICHTER

quoted in: Exh. Cat, Basel, Kunstmuseum Basel, 2006, p. 208







☐ 206 SOLD WITHOUT RESERVE

MARCIN MACIEJOWSKI

b.1974

Picasso's Boy with Pipe

signed and dated *04* on the reverse oil on canvas 130 by 120 cm. 51½ by 47¼ in. Executed in 2004.

PROVENANCE

Galerie Meyer Kainer, Vienna Private Collection, United Kingdom Acquired from the above by the present owner

EXHIBITED

Frankfurt, Schirn Kunsthalle, *Marcin Maciejowski:* The Making of Art, May - August 2009, p. 167, illustrated in colour

Kraków, The National Museum, *That's how it is:* Marcin Maciejowski, March - May 2010, p. 83, illustrated in colour

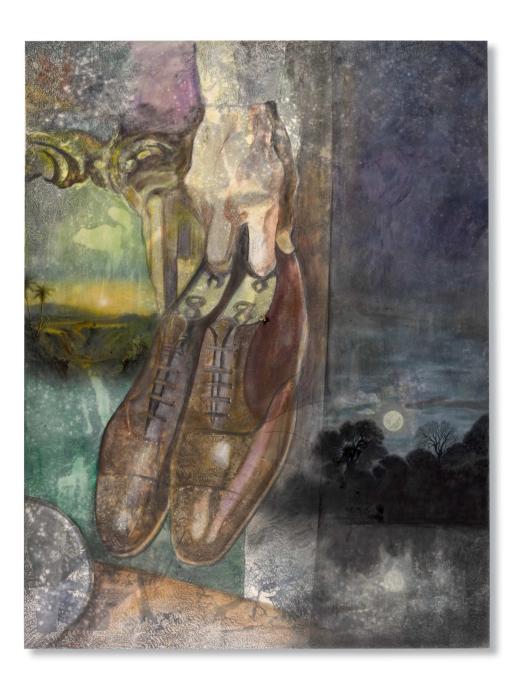
Rogensburg, Kunstforum Ostdeutsche Galerie, Exhibited: Lovis Corinth Preis, July - August 2010 Hamburg, Deichtorhallen, Picasso in Contemporary Art, April - July 2015, p. 240, illustrated in colour

Ohio, Wexner Center for the Arts, 80 Contemporary Artists, September - December 2015

LITERATURE

Dieter Giesing and Christian Meyer, Eds., *Marcin Maciejowski: I Wanna Talk to You*, Vienna 2007, p. 20, illustrated

⊕ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



FRIEDRICH KUNATH

b. 1974

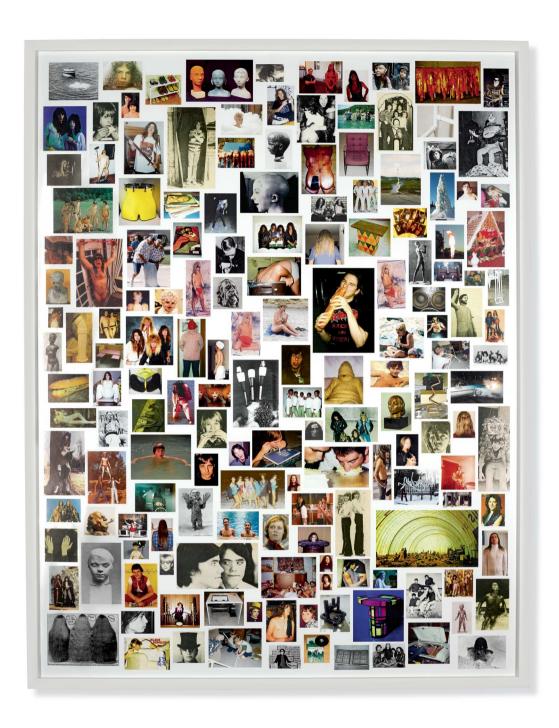
Men Value Solitude So Little

signed on a label affixed to the reverse acrylic, oil and silkscreen on canvas 247.7 by 189.2 cm. 97½ by 74½ in. Executed in 2013-14.

PROVENANCE

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

‡ ⊕ £ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000



STEVEN SHEARER

b. 1968

Puffed

signed on a label affixed to the reverse inkjet print
128 by 98 cm. 503/8 by 385/8 in.
Executed in 2008, this work is number 2 from an edition of 3.

PROVENANCE

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

‡ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



MICHAEL WILLIAMS

b. 1978

Vichyssoise Moranis

signed, titled and dated 2011 on the reverse oil and enamel on canvas 178 by 137 cm. 70 by 54 in.

PROVENANCE

The Journal Gallery, New York Acquired from the above by the present owner

EXHIBITED

Athens, KM, ReMap3, September - October 2011

£ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100



AARON GARBER-MAIKOVSKA

b. 1978

Clive

signed and dated 2013 on the stretcher ink on fluted poly board, mounted on aluminum frame

177.4 by 102.6 cm. 697/8 by 403/8 in.

PROVENANCE

Greene Exhibitions, Los Angeles Acquired from the above by the present owner

£ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400

211

LATIFA ECHAKHCH

b.1974

Sans Titre XXIII

signed, titled and dated 2011 on the overlap white carbon paper mounted on canvas, in wooden frame framed: 206 by 156 cm. 811/s by 613/s in.

PROVENANCE

Kaufmann Repetto Gallery, Milan Acquired from the above by the present owner

‡ ⊕ £ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000



"I found a carbon paper by chance and I was attracted first by the color and because it was somehow reminding me of my childhood, when primary school teachers used it to print multiples copies of homework for all of us, schoolboys. At the same time Carbon paper is a surreptitious technology – very easy, very cheap, very clandestine. You don't need a lot of devices so that was perfectly fitting with revolutionary targets."



THE BRUCE HIGH QUALITY FOUNDATION

est. 2001

Self Portrait (Double Dave)

silkscreen ink and acrylic on canvas 181.5 by 181.5 cm. $71\frac{1}{2}$ by $71\frac{1}{2}$ in. Executed in 2012.

PROVENANCE

Vito Schnabel Gallery, New York Acquired from the above by the present owner

£ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500



ADAM PENDLETON

b. 1984

Black Dada

silkscreen ink on canvas each: 122 by 193 cm. 48 by 76 in. overall: 244 by 193 cm. 96 by 76 in. Executed in 2013.

PROVENANCE

Shane Campbell Gallery, Chicago Acquired from the above by the present owner

‡ £ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

WILLIAM KENTRIDGE

b. 1955

Compliance (Drawing from Sleeping on Glass)

signed charcoal and pastel on paper 118.5 by 158.5 cm. 465% by 623% in. Executed in 1999.

PROVENANCE

Marian Goodman Gallery, Paris Private Collection, Europe Thence by descent to the present owner

£ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

THIERRY DE CORDIER b.1954

Paysage Canonique (Terminus)

signed, titled and dated 2004 acrylic, ink and pencil on paper 48 by 63 cm. 19 by 24¾ in.

PROVENANCE

Galerie Marian Goodman, Paris Private Collection, Europe Thence by descent to the present owner

⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800

THOMAS HOUSEAGO

b. 1972

Figure 2

wood, graphite, oil stick, plaster, hemp and iron rebar

 $228.6 \text{ by } 139 \text{ by } 83 \text{ cm.} \quad 90 \text{ by } 54^{3}/4 \text{ by } 32^{5}/8 \text{ in.}$ Executed in 2008.

PROVENANCE

Herald Street, London Saatchi Collection, London Christie's, London, 14 February 2012, Lot 28 Acquired from the above by the present owner

EXHIBITED

Norwich, Sainsbury Centre for Visual Arts, Thomas Houseago: Where the Wild Things Are, July 2012 - January 2013

‡ ⊕ £ 60,000-80,000 € 71.000-95.000 US\$ 77.500-104.000

Imposing in scale and composition, Thomas Houseago's Figure 2 is an outstanding example of the artist's aesthetic that merges a variety of sources ranging from pop culture to art-historical influences. The artist's unique formal language is deeply rooted in art history, and the present work draws reference to a multitude of styles such as non-western art, cubism and futurism. Using materials as diverse as wood, graphite, oil stick, plaster, hemp and iron rebar, the resulting work is raw and visceral, and explores sculptural expectations by playfully subverting them. Houseago's intentionally clumsy forms trade the imperious and enduring qualities of traditional bronze or marble for the humble aesthetic of plaster and various found materials. Lacking the weighty physical stature expected of sculpture of this impressive scale, the artist's monumental structure reduces the grandiose weight of art history into a sympathetic effigy.

As evidenced by *Figure 2*, Houseago is interested in evoking the power of figurative art, a prominent theme in his oeuvre. His work offers a critical

contemplation of the human form that is both primitive and contemporary, encouraging the viewer to relate to it through identification and natural instinct. As Houseago has explained: "I'm just really interested in how (...) the body appears. What it's like to look and live with human beings. I'm fascinated by that. And how you can express that" (Thomas Houseago quoted in: The Public Art Fund Lecture at the New School, 2010).

The present work possesses a sense of urgency, resulting from the artist's intention to imbue his sculpture with the spontaneity and freshness of drawing, most evident here in the expressive strokes of graphite visible throughout its surface that help the work exude the traces of its making. Having previously been held in the prestigious Saatchi Collection in London, *Figure 2* is an important example of the artist's celebrated practice, that challenges the preconceptions of visual form and their associated values through its content and making, creating an alternative history that reflects a more intimate and empathetic narrative.



Pablo Picasso, Femme au Chapeau, 1961, Paris, Musée National Picasso, Paris Photo © RMN-Grand Palais (Musée National Picasso -Paris) / Mathieu Rabeau © Succession Picasso -Gestion droits d'auteur © Succession Picasso/DACS, London 2017



RACHEL WHITEREAD

b. 1963

WAIT

plaster and wood 79 by 39 by 41 cm. 31½ by 15¾ by 16⅓ in. Executed in 2005.

PROVENANCE

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

EXHIBITED

colour

New York, Luhring Augustine Gallery, *Rachel Whiteread: Bibliography*, 2006 Greensboro, Weatherspoon Art Museum, *The Lining of Forgetting*, 2008, p. 63, illustrated in

Boston, Museum of Fine Arts, *Rachel Whiteread*, October 2008 - January 2009

‡ ⊕ £ 100,000-150,000 € 119.000-178.000 US\$ 129.000-194.000 Expressing her interest in the representation of everyday objects through the complexity of their negative appearances, Rachel Whiteread's *WAIT* is an exquisite example of the artist's innovative formal language. Her profound exploration of negative spaces through the investigation of everyday objects, have made her one of the most influential British sculptors working today.

In the present work, six boxes of various sizes are organised around the empty spaces of a chair, simultaneously filling the space yet also representing the void within objects that are no longer present. This intriguing set-up is highly typical of Whiteread's inventive mode of production, which introduces a conceptual complexity that concomitantly enthrals and confuses the spectator. Through casts of real packages, the artist's sculptures represent the empty spaces within their original objects, thus placing the viewer in the position of the package itself, looking in from an otherwise physically

impossible perspective. The details of the plaster impressions are highly intricate, as they constitute indexical traces of the items' past presence. The *modus operandi* of Whiteread's plaster objects has indeed been compared to that of a three-dimensional photograph, since the sculptures are not only signifiers for the absence of these objects, but also have a physical connection to their former presence.

As the physical ghosts of absent negative spaces, Whiteread's sculpture breathes new life into their domestic subjects. Indeed, the domesticity of the materials used in WAIT recalls the artist's most famous project - the large-scale cast of an entire house – and represents her interest in architecture. Through the individual building blocks that constitute the present work, WAIT oscillates between the monumental architectural ambitions of Whiteread's well-known public sculptures, and a beautifully poetic, minimalist sensibility.



John Davies, *House by Rachel Whiteread*, 1993, London © John Davies 1993

"Whiteread invests the shape with much more significance than simply being a structural foundation. In making each box from a real cardboard original, she treats every unit as a linguistic sign capable of poetic evocation, bringing with it a great deal of narrative or personal content, which Minimalism repressed."

CATHERINE WOOD

Exh. Cat., London, Tate Modern, *Embankment*, 2005, p. 27



ANTONY GORMLEY

b. 1950

Feeling Material XVIII (Double)

5 mm square section mild steel bar 230 by 300 by 240 cm. $90\frac{1}{2}$ by $118\frac{1}{8}$ by $94\frac{1}{2}$ in. Executed in 2005.

PROVENANCE

Xavier Hufkens, Brussels
Acquired from the above by the present owner

EXHIBITED

Brussels, Xavier Hufkens, *Antony Gormley: You and Nothing*, September – October 2006

LITERATURE

Michael Mack, Ed., *Antony Gormley*, Göttingen 2007, p. 531, illustrated in colour

⊕ £ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000 In contrast to Gormley's works that use mass to describe the space of the body, his Feeling Material series offers the viewer a sculptural language of movement; a dynamic phenomenological experience in which the field between objects is given as much attention as the human objects themselves.

"Feeling Material XVIII is a three-dimensional drawing made around the space left by two bodies that face each other, creating a field of polarity which extends into the surrounding space. It is formed from an unending loop of 678 meters of 5mm square polished stainless steel that identifies a human space by using a form of trajectory mapping similar to those attempts to describe the various pathways of an electron around a nucleus. It becomes a line that spins a web around the body, orbiting close to the skin and then spiralling out into space, replacing the image of a palpable body with that of a field effect or an energy zone." Antony Gormley

Inviting attention to the viewer's own thoughts and feelings the work asks us to attend to that which we cannot see but know exists between ourselves and others.



ANISH KAPOOR

b. 1954

In Out

resin and paint 59.7 by 248.9 by 139.7 cm. 23½ by 98 by 55 in. Executed in 2006.

PROVENANCE

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

EXHIBITED

London, Lisson Gallery, *Anish Kapoor*, October - November 2006

‡ ⊕ £ 250,000-350,000 € 296,000-415,000 US\$ 323,000-451,000

"In a painting the space is beyond the picture plane, but in the mirrored voids it is in front of the object and includes the viewer. It's the contemporary equivalent of the sublime, which is to do with the self - it's presence, absence or loss. According to the Kantian idea, the sublime is dangerous because it induces vertigo - you might fall into the abyss and be lost forever. In these sculptures you lose yourself in the infinite."

ANISH KAPOOR

Anish Kapoor in conversation with Sarah Kent: *Royal Academy of Arts Magazine*, No. 104, Autumn 2009, p. 43





In Out perfectly encapsulates Anish Kapoor's career-long exploration of alternative space though his inventive and world-renowned sculptural practice. Commanding in scale and flawless in form, the immense work offers a glimpse of a mirrored dimension that echoes and inverts our own perception of space, creating a tension between reality and illusion.

Since the very start of his artistic career, Kapoor has probed the limits of spatial representation; his early series of pigmented floor objects, 1,000 Names (1979-80), explored the boundary between submersion and protrusion with incredibly innovative sculptural forms. In the mid-1990s, Kapoor began producing wall-mounted mirror sculptures that simultaneously reflected and manipulated the space around them, involving the viewer in the piece as he or she moved by. The subtle, unearthly curves of the sculptures—like those of In Out—invert the



reflections within them to present the viewer with a rippling, distorted echo of his own image.

Although Kapoor's sculptures are brilliantly innovative in their inquiry of space, his style is deeply rooted in the tradition of minimalist sculpture. In their breathtaking simplicity, his works recall Donald Judd's Specific Objects; like Judd's Objects, Kapoor's pieces demand that the viewer abandon any representational references and meet sculpture on its own, simplified aesthetic terms. Kapoor's sculptures also recall the groundbreaking oeuvre of Lucio Fontana, whose pieces seek to articulate a dimension beyond the limits and restrictions of the canvas. Of his own work, Kapoor notes, "It seemed it was not a mirrored object but an object full of mirroredness. The spatial questions it seemed to ask were not about deep space but about present space, which I began to think about as a new sublime. If the traditional sublime

is in deep space, then this is proposing that the contemporary sublime is in front of the picture plane, not beyond it. I continue to make these works because I feel this is a whole new spatial adventure" (Exh. Cat., Boston, Institute of Contemporary Art, Anish Kapoor, 2008, p. 52).

In Out epitomizes Kapoor's "spatial adventure," as the artist masterfully manipulates the areas around and within his sculpture. The smooth, undulating curvature of the work eloquently articulates the space around the piece, accentuating the perfect form of Kapoor's creation. Within the sculpture's static form, however, the gleaming purple surface reflects a dimension that is beyond our grasp, where the familiar world is utterly warped and inverted. As the viewer moves past the work, his own image sliding and gleaming over the surface, it seems as though the work could abandon stasis at any moment to flow across the floor and immerse the viewer in its unfathomable, intangible depths.



MAURIZIO CATTELAN

b.1960

Hollywood

c-print face-mounted to plexiglass 175.2 by 397.5 cm. 69 by 156½ in. Executed in 2001, this work is from an edition of 10, plus 2 artist's proofs.

PROVENANCE

Galleria Massimo De Carlo, Milan Acquired directly from the above by the present owner in 2002

LITERATURE

Exh. Cat., Rivoli, Castello di Rivoli - Museo d'Arte Contemporanea, Form Follows Fiction, 2001-02, pp. 3-4, illustrated in colour (ed. no. unkown) Francesco Bonami et al., Maurizio Cattelan, London 2003, p. 183, illustrated in colour (ed. no. unkown)

"Art and Its Markets: A Roundtable Discussion", ArtForum International, Vol. XLVI, April 2008, p. 297, no. 8, illustrated in colour (ed. no. unkown) Exh. Cat., New York, Solomon R. Guggenheim Museum, Maurizio Cattelan: All, 2011, pp. 110-11, illustrated in colour (ed. no. unkown)

⊕ £ 150,000-200,000 € 178,000-237,000 US\$ 194,000-258,000



"It's like spraying stardust over the Sicilian landscape: it's a cut and paste dream... I tried to overlap two opposite realities, Sicily and Hollywood: after all, images are just projections of desire, and I wanted to shade their boundaries. It might be a parody, but its also a tribute. It's like freezing the moment in which truth turns into hallucination. There is something hypnotic in Hollywood: it's a sign that immediately speaks about obsessions, failures and ambitions. It is a magnet for contradictions"

URS FISCHER

b. 1973

Boy with Tongue

incised with the artist's signature, dated 2014 amd numbered 1/2 on a plaque affixed to the underside cast bronze 92 by 46 by 41 cm. $36\,1/2$ by $18\,1/8$ by $16\,1/8$ in. Executed in 2014, this work is from an edition of 2 plus 1 artist's proof.

PROVENANCE

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

EXHIBITED

New York, Gagosian Gallery, *Urs Fischer*, April - May 2014

£70,000-100,000 €83,000-119,000 US\$ 90,500-129,000

"I am more a sculptor, more than anything else. The life of a sculpture is different. It goes through many procedures and labour. A big part of sculpture is the metamorphosis of material. Somehow, as a material, working in clay is similar to oil painting. It is not stable in form, it is malleable and you can be very fast."

URS FISCHER

in conversation with Alain Elkann in: 'Interview with Urs Fischer', *Alain Elkann Interviews*, 2015, online





GEORGE CONDO

b. 1957

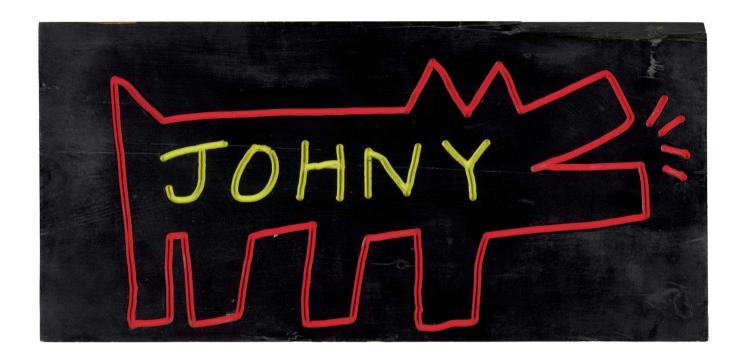
Crying Head

signed, titled and dated *05* on the reverse conté crayon on paper 76.2 by 56.5 cm. 30 by 22½ in.

PROVENANCE

Galerie Andrea Caratsch, Zurich Acquired from the above by the present owner

‡ £ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000



KEITH HARING

1958 - 1990

Untitled

incised with the artist's signature on the reverse acrylic on incised wood 28 by 58.5 by 3.3 cm. 11 by 23 by 11½ in. Executed in 1986.

PROVENANCE

Private Collection, New York

‡ £ 40,000-60,000

€ 47,400-71,000 US\$ 52,000-77,500



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

PAOLA PIVI

b. 1971

Untitled

coloured plastic beads, threads and wood 60 by 60 by 18 cm. 235/8 by 235/8 by 71/8 in. Executed in 2004.

PROVENANCE

Private Collection, Europe Thence by descent to the present owner

⊕ £ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400

STERLING RUBY

b. 1972

Vampire 10

fabric with fiber fill 220 by 89 by 15 cm. $86\frac{5}{8}$ by 35 by $5\frac{7}{8}$ in. Executed in 2010.

PROVENANCE

Taka Ishi Gallery, Tokyo Private Collection, Europe Sotheby's, London, 11 February 2015, Lot 366 Acquired from the above by the present owner

EXHIBITED

Tokyo, Taka Ishi Gallery, *Sterling Ruby: New Works*, 2010

‡ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700



STERLING RUBY

b. 1972

BC (4600)

signed, titled and dated 13 on the reverse fabric, glue, acrylic and bleached canvas on panel 213.4 by 121.9 cm. 84 by 48 in.

PROVENANCE

Xavier Hufkens, Brussels Acquired from the above by the present owner

£ 60,000-80,000 € 71,000-95,000 US\$ 77,500-104,000 In the BC (Bleach Collage) series, Sterling Ruby repurposes scraps of fabric and clothing from his studio, which are collaged onto a bleached denim background. In their playful appropriation of everyday materials, they recall the influential work of Robert Rauschenberg and Mike Kelley, whilst they also embrace historically devalued cultural materials. Growing up amidst Amish communities, Ruby was influenced by the traditional gee's bend, an often overlooked craftsbased practice that integrates old fabrics into the abstract patterns of hand-made quilts. Whilst such materials would normally be disposed of, they obtain a new life and function as the basis for quilts – and indeed, here as the medium of Sterling Ruby's captivating works.

The artist's attraction to the fabric remnants of works of art from his studio echoes his interest in what are often considered non-artistic mediums. Whilst the initial functions of the fabrics are destroyed through their appropriation, they become a powerful statement in Ruby's work. Reacting to the austere mawsculinity and repression of humanism in minimal art, the

artist invigorates the formal aspects of his work with a unique physicality and sensitivity. As he explains; "in America, masculinity is generally not associated with the fiber arts, craft or sewing. As a matter of fact the typical portrayal of the male who sews is often that of the outsider or criminal" (Sterling Ruby quoted in: Mirjam Johansson, 'Making the Comfortable Uncomfortable', Bonnierskonsthall, 2012, online).

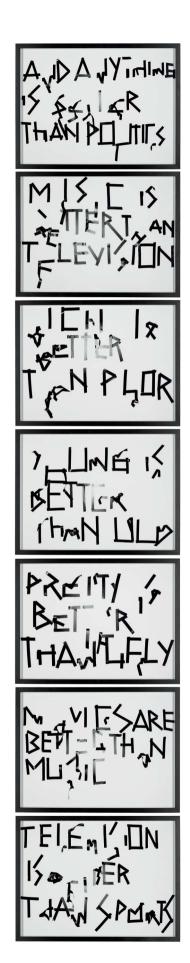
Taking up this outsider position through his characteristic disregard of established hierarchies, *BC* (4600) is an outstanding example of Ruby's heterogeneous understanding of aesthetics and artistic production. The tactile quality of the different fabrics applied on top of the denim, fills the Malevich-like composition with a sense of personal narrative, subverting the clean formal language of minimalism through an emphasis on studio processes and found materials. Reborn from discarded pieces of fabric, *BC* (4600) becomes a compelling statement not only about formal and theoretical positions in contemporary art, but also about the life of the materials that support it.

"in America, masculinity is generally not associated with the fiber arts, craft or sewing. As a matter of fact the typical portrayal of the male who sews is often that of the outsider or criminal."

STERLING RUBY

quoted in: Mirjam Johansson, 'Making the Comfortable Uncomfortable', Bonnierskonsthall, 2012, online





MATIAS FALDBAKKEN

b. 1973

Young is Better than Old

signed on a label affixed to the reverse of each panel

lightjet print on paper, in seven parts each framed: 40 by 52.5 cm. 15¾ by 205½ in. Executed in 2008, this work is number 1 from an edition of 3 plus 1 artist's proof.

PROVENANCE

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

‡ ⊕ £ 4,000-6,000 € 4,750-7,100 US\$ 5,200-7,800

"There are certainly links between my works as an artist and as a writer. Techniques, attitudes, and themes recur in both kinds of practice. And yet I try to keep the two separate as far as possible. My visual art is more abstract, silent, non-communicative and non-generous, while I write in a more flowing way and use a lot of humour. As a writer I am almost burlesque; as an artist I'm bone-dry."

MATIAS FALDBAKKEN

quoted in: Ive Stevenheydens, 'Matias Faldbakken: bureaucratic vandalism', *Bruzz*, 11 December 2012, online



MATIAS FALDBAKKEN

b. 1973

Untitled (Garbage Bag #04)

marker and pencil on plastic bag 123.5 by 78 cm. 485% by 303% in. Executed in 2010.

PROVENANCE

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

⊕ £ 5,000-7,000 € 6,000-8,300 US\$ 6,500-9,100



FREDRIK VAERSLEV

b. 1979

Untitled (Terrazzo)

spray paint paint, house paint, liquid asphalt, corrosion protective spray paint and white spirit on canvas 203 by 153 cm. 80 by 60 in. Executed in 2010.

PROVENANCE

Acquired from the artist by the present owner

 \oplus £ 30,000-40,000

€ 35,500-47,400 US\$ 38,700-52,000



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

HUGH SCOTT-DOUGLAS

b. 1988

Untitled

cyanotype on linen 152 by 102 cm. 59% by 40% in. Executed in 2012.

PROVENANCE

Jessica Silverman Gallery, San Francisco Acquired from the above by the present owner

£ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



BOSCO SODI

b. 1970

Untitled

signed and dated NY 2011 on the reverse mixed media on canvas 186 by 186 cm. $73\frac{1}{4}$ by $73\frac{1}{4}$ in.

PROVENANCE

Acquired from the artist by the present owner

£ 30,000-40,000

€ 35,500-47,400 US\$ 38,700-52,000



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

BERTRAND LAVIER

b. 1949

Medici

signed on the reverse acrylic on mirror, in artist's frame overall: 161 by 131.5 cm. 63% by 51% in. Executed in 2009.

PROVENANCE

Xavier Hufkens, Brussels Private Collection, Europe Thence by descent to the present owner

EXHIBITED

Brussels, Xavier Hufkens, *Bertrand Lavier: Medley*, June - August 2011

⊕ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700



WOLFGANG TILLMANS

b. 1968

Use

signed, titled, dated 5-00 and numbered 7/10+1 on the reverse c-print 30.5 by 40.5 cm. 12 by 16 in. Executed in 2000, this work is number 7 from an edition of 10, plus 1 artist's proof.

PROVENANCE

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

LITERATURE

Exh. Cat., London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, 2003, p. 185, no. 2000-003, illustrated in colour (ed. no. unknown)

⊕ £ 7,000-9,000 € 8,300-10,700 US\$ 9,100-11,600



WOLFGANG TILLMANS

b. 1968

Faltenwurf (Grey)

inkjet print 138 by 207.5 cm. 543% by 813% in. Executed in 2009, this work is number 1 from an edition of 1, plus 1 artist's proof.

This work is accompanied by a certificate of authenticity and a CD.

PROVENANCE

Galerie Chantal Crousel, Paris Acquired from the above by the present owner

⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500



LAURIE SIMMONS

b. 1949

Walking House

signed, dated 1996 and numbered TP 2/10 photogravure 72 by 47 cm. 283/8 by 183/2 in. Executed in 1996, this work is number 2 from an edition of 10.

PROVENANCE

Private Collection, New York Private Collection, Sweden Acquired from the above by the present owner

£ 15,000-20,000

€ 17,800-23,700 US\$ 19,400-25,800



"In Lawler's photographs of private collections, art is represented as simply one object among many in a chaos of accumulation; in the domestic interior, art – whether "tastefully" arranged or indifferently juxtaposed – is assimilated into a backdrop of decorative commodities (...) Lawler includes the television set in front of a Robert Delaunay, next to a Lichtenstein sculpture head used as a lamp base on the coffee table."

ANDREA FRASER

Bruce Ferguson, Reesa Greenberg, Sandy Nairne, *Thinking about Exhibitions*, London 1996, p. 444

236

LOUISE LAWLER

b.1947

Page

signed, dated 1984 and numbered 5/10 on the reverse; signed on a label affixed to the backing board c-print image: 8.5 by 42 cm., 3% by 161/2 in. sheet: 22.5 by 50.7 cm. 8% by 20 in. Executed in 1984, this work is number 5 from an

edition of 10. PROVENANCE

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

£ 10,000-15,000 € 11,900-17,800 US\$ 12,900-19,400



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

RONI HORN

b. 1955

Untitled #7

signed, dated 1998 and numbered 8/15 on the backing board iris print 50.8 by 50.8 cm. 20 by 20 in. Executed in 1998, this work is number 8 from an edition of 15.

PROVENANCE

Matthew Marks Gallery, New York Private Collection, Europe Thence by descent to the present owner

£ 6,000-8,000 € 7,100-9,500 US\$ 7,800-10,400





PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

RONI HORN

b. 1955

Untitled #3

signed, titled, dated 2000 and numbered 1/15 on the backing board of each panel iris print, in two parts each: 55.5 by 55.5 cm. 21% by 21% in. Executed in 2000, this work is number 1 from an edition of 15.

PROVENANCE

Xavier Hufkens, Brussels Private Collection, Europe Thence by descent to the present owner

EXHIBITED

London, Hauser & Wirth, *Roni Horn:Bird*, March - April 2008, illustrated in colour (ed. no. unknown)

£ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800 PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

TONY OURSLER

b. 1957

Pentagram

signed and titled on the DVD video-projection on plaster ball diameter ball: 45 cm. 173/4 in. Executed in 1996.

PROVENANCE

Bernier/Eliades, Athens Private Collection, Europe Thence by descent to the present owner

EXHIBITED

Athens, Jean Bernier Gallery, *Tony Oursler*, December 1996 - January 1997

£ 10,000-15,000

€ 11,900-17,800 US\$ 12,900-19,400



WOLFGANG TILLMANS

b.1968

i. Like Praying I ii. Like Praying II

i & ii. c-print

i. signed, titled, dated 10 94 and numbered 9/10 + 1 on the reverse

ii. signed, titled, dated 10.94 and numbered 8/10 + 1 on the reverse

i & ii. 30.5 by 40.6 cm. 12 by 16 in.

i. Executed in 1994, this work is number 9 from an edition of 10.

ii. Executed in 1994, this work is number 8 from an edition of 10.

PROVENANCE

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

EXHIBITED

Bordeaux, CAPC Musée d'Art Contemporain, Nan Goldin, *Noritoshi Hirakawa, Jack Pierson, Wolfgang Tillmans, Andrea Zitte*, January - March, 1996 (ed. no. unknown)

London, Chisenhale Gallery, *I Didn't Inhale*, June – August 1997 (ed. no. unknown)

London, Tate Britain, Wolfgang Tillmans: If One Thing Matters, Everything Matters, 2003, p. 87, no. 1994-058-059, illustrated in colour (ed. no. unknown)

LITERATURE

Burkhard Reimschneider, Ed., Wolfgang Tillmans, Cologne 1994, n.p., illustrated in colour (ed. no. unknown)

David Deitcher, Wolfgang Tillmans: Burg, Cologne 1998, n.p., illustrated in colour (ed. no. unknown)

⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500







ii.

☐ 241 SOLD WITHOUT RESERVE

THE ATLAS GROUP/WALID RAAD

b. 1967

Missing Lebanese Wars

digital prints, in 21 parts each: 34.3 by 25.4 cm. 13½ by 10 in. Executed in 1996-2003, this work is number 5 from an edition of 7, plus 2 artist's proofs.

EXHIBITED

Lisboa, Culturgest, Scratching on Things I could Disavow, September - December 2007, pp. 20-29, illustrated in colour (ed. no. unknown) London, Whitechapel, Walid Raad: Miraculous Beginnings, October - 2010 - January 2011 (ed. no. unknown)

Sweden, Hasselblad Foundation, Walid Raad-Hasselblad Award Winning, November 2012 -January 2013 (ed. no. unknown)

LITERATURE

Achim Borchardt-Hume, Ed., The Atlas Group (1989 - 2004) A project by Walid Raad, Berlin 2006, p. 59, illustrated (ed. no. unknown)

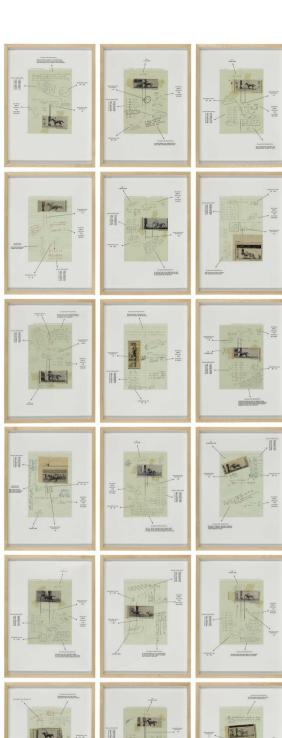
PROVENANCE

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

It is a little known fact that the major historians of the Lebanese civil war were avid gamblers. It is said that they met every Sunday at the race track — Marxists and Islamists bet on races one through seven, Maronite nationalists and socialists on races eight through fifteen. Race after race, the historians stood behind the track photographer, whose job was to image the winning horse as it crossed the finish line, to record the photo-finish. It is also said that they convinced (some say bribed) the photographer to snap only one picture as the winning horse arrived. Each historian wagered on precisely when — how many fractions of a second before or after the horse crossed the finish line — the photographer would expose his frame.

(Text from the Appendix of the present work).

£ 8,000-12,000 € 9.500-14,200 US\$ 10,400-15,500









CHEYNEY THOMPSON

b. 1975

Pedestal (0)

MDF and HPL 122 by 33 by 40.5 cm. 48 by 13 by 16 in. Executed in 2012.

PROVENANCE

Andrew Kreps Gallery, New York Acquired from the above by the present owner

£ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100





243

MARK GROTJAHN

b. 1968

Untitled

signed and dated *07* polaroid and tape, mounted on card 7.4 by 19.3 cm. 21/8 by 75/8 in.

PROVENANCE

Monopol Magazin Private Collection, Europe

£ 3,000-4,000

€ 3,550-4,750 US\$ 3,900-5,200

244

PARKER ITO

b.1986

Inkjet Painting

inkjet ink on silk 163 by 111.5 cm. 641/8 by 437/8 in. Executed in 2013.

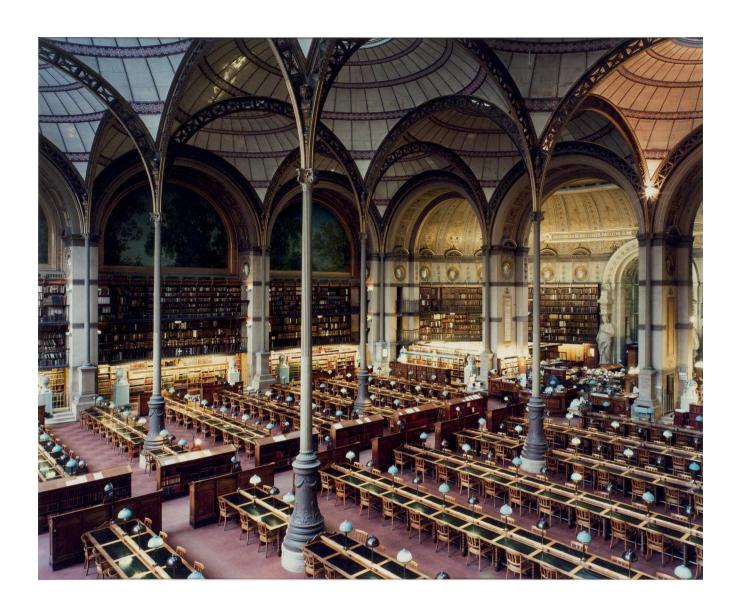
PROVENANCE

New Galerie, Paris Private Collection, Paris Acquired from the above by the present owner

† £ 4,000-6,000

€ 4,750-7,100 US\$ 5,200-7,800





CANDIDA HÖFER

b. 1944

Bibliothèque Nationale de France XIII

titled, dated 1998 and numbered 2/6 on a label affixed to the backing board c-print

image: 60.3 by 77 cm. 23¾ by 30¾ in. sheet: 85 by 101 cm. 33½ by 39¾ in. Executed in 1998, this work is number 2 from an edition of 6.

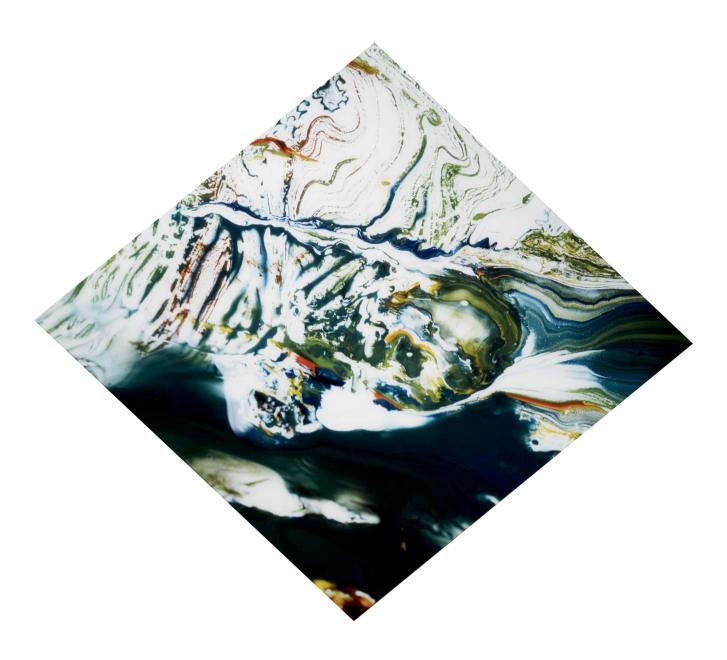
PROVENANCE

Galerie Franz Paludetto, Turin Acquired from the above by the present owner

LITERATURE

Michael Krüger, *Candida Höfer: A Monograph*, London 2003, p. 73, illustrated in colour (ed. no. unknown)

† ⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500



GERHARD RICHTER

b. 1932

Ophelia

signed, dated 1998 and numbered 29/35 on the reverse

cibachrome print between plexiglass and aluminium

101.6 by 116.5 cm. 40 by 45% in. Executed in 1998, this work is number 29 from an edition of 35 plus 3 artist's proofs.

PROVENANCE

Anthony d'Offay Gallery, London Galerie Springer & Winckler, Berlin Acquired from the above by the present owner

EXHIBITED

Stuttgart, Übersicht, Institut für
Auslandsbeziehungen e.V., *Gerhard Richter*,
September - November 2000, p. 58, illustrated in
colour (another example exhibited)
Bonn, Kunstmuseum Bonn; Luzern,
Kunstmuseum Luzern; Emden, Kunsthalle in
Emden; Tübingen, Kunsthalle Tübingen; Salzburg,
Museum der Moderne, *Gerhard Richter. Printed*,
June 2004 – October 2005 (ed. no. unknown)
Berlin, me Collectors Room, *Gerhard Richter – Editionen 1965-2011*, February - May 2012 (ed. no. unknown)

Turin, Fondazione Sandretto Re Rebaudengo, Gerhard Richter: Edizioni 1965–2012 dalla Collezione Olbricht, January - April 2013 (ed. no. unknown)

Dusseldorf, K20 Grabbeplatz, Kunstsammlung Nordrhein-Westfalen, *Gerhard Richter – Die* Kunst im Plural, February - March 2014 (ed. no. unknown)

Essen, Museum Folkwang, Gerhard Richter – Die Editionen, April - July 2017

LITERATURE

Hubertus Butin and Stefan Gronert, Eds., Gerhard Richter. Editionen 1965-2004. Catalogue Raisonné, Ostfildern 2004, p. 245, no. 96, illustrated in colour (ed. no. unknown) Hubertus Butin, Stefan Gronert and Thomas Olbricht, Eds., Gerhard Richter: Editions 1965-2013 Catalogue Raisonné, Ostfildern, 2014, p. 267, no. 96, illustrated in colour (ed. no. unknown)

⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800





ANSELM KIEFER

b. 1945

The Argonauts

lead

5 by 16 by 15 cm. 2 by $6\frac{1}{4}$ by $5\frac{7}{8}$ in. Executed in 2014.

PROVENANCE

Royal Academy of Arts, London Acquired from the above by the present owner

⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500

248

FRANZ WEST

1947 - 2012

Privat-Lampe des Künstlers II

incised *Metamemphis Franz West 1989* and numbered *437* on a plaque on the underside welded iron and electrical fittings height: 200 cm. 76 in.

PROVENANCE

Private Collection, London

⊕ £ 4,000-6,000 € 4,750-7,100 US\$ 5,200-7,800

248



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JIM HODGES

b. 1957

Being in a Place I-X

each: signed, titled, dated 1998 and numbered I-X respectively on the reverse charcoal on paper, in 10 parts each image: 73.5 by 55.5 cm. 281/8 by 211/8 in. each sheet: 76.5 by 57.5 cm. 301/8 by 225/8 in.

PROVENANCE

Gladstone Gallery, Brussels Private Collection, Europe Thence by descent to the present owner

£ 35,000-45,000 € 41,500-53,500 US\$ 45,100-58,000





b. 1976

The Shipwreck

oil on board 30 by 40 cm. 113/4 by 153/4 in. Executed in 2005.

PROVENANCE

Vilma Gold, London Acquired from the above by the present owner

EXHIBITED

London, Vilma Gold, William Daniels, November 2005 St Petersburg, Hermitage Museum, Newspeak: British Art Now, November 2009 - January 2010 London, Saatchi Gallery, Newspeak: British Art Now, Part One, May - October 2010, p. 73-74, illustrated in colour London, Saatchi Gallery, Newspeak: British Art Now, Part Two, October - April 2011

† ⊕ £ 3,000-4,000 € 3,550-4,750 US\$ 3,900-5,200

251

HUMA BHABHA

b. 1962

Untitled

watercolour, pastel, pencil and ink on paper, mounted on board 40.6 by 30.4 cm. 16 by 12 in. Executed in 2007.

PROVENANCE

Greener Pastures Contemporary Art, Toronto Acquired from the above by the present owner

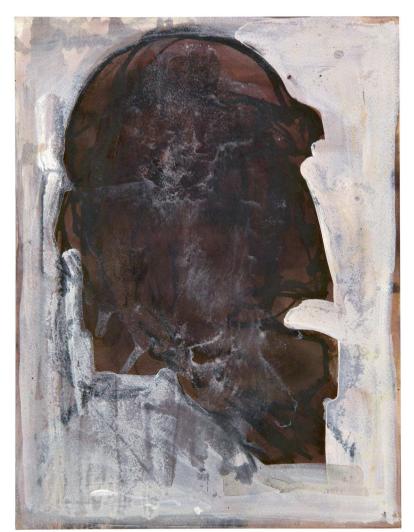
EXHIBITED

Toronto, Greener Pastures Contemporary Art, Huma Bhabha, 2007 London, Saatchi Gallery, The Empire Strikes Back: Indian Art Today, January - May 2010

† £ 3,000-4,000 € 3,550-4,750 US\$ 3,900-5,200



250



251



☐ 252 SOLD WITHOUT RESERVE

MATTHIAS WEISCHER

b. 1973

Atelier I

signed and dated 05 on the reverse oil on canvas 40.5 by 60.5 cm. 16 by 23³/₄ in.

PROVENANCE

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

EXHIBITED

Leipzig, Museum der Bildenden Künsten, Matthias Weischer, November 2005 - January 2006, p. 10, illustrated in colour Stuttgart, Staatsgalerie, Mythos Atelier. Von Spitzweg bis Picasso, von Giacometti bis Nauman, October 2012 - February 2013, p. 219, no. 106, illustrated in colour

⊕ £ 8,000-12,000 € 9,500-14,200 US\$ 10,400-15,500



FRANCIS ALŸS

b. 1959

Noah's Ark

metal sheet, plaster and wire mesh 40 by 58 by 5 cm. $15\frac{3}{4}$ by $22\frac{3}{4}$ by 2 in. Executed in 1991.

PROVENANCE

Acquired from the artist by the present owner

‡ ⊕ £ 30,000-40,000 € 35,500-47,400 US\$ 38,700-52,000 "What justifies my recourse to painting is that it's the shortest way – or the only way – to translate certain scenarios or situations that cannot be filmed or performed. It's about entering a situation that could not exist elsewhere, only on the paper or canvas. They are images, and I want for them to live as such – like in a children's book."

FRANCIS ALŸS

Mark Godfrey, Klaus Biesenbach and Kerryn Greenberg, Eds., *Francis Alÿs: A Story of Deception*, London 2010, p. 30



FRANCIS ALŸS

b. 1959

Hoy Tamales

titled; signed and dated *Mexico Mayo* 90 on the reverse tempera on fabric, in artist's frame 39.5 by 48 cm. 15½ by 18½ in.

PROVENANCE

Acquired from the artist by the present owner

‡ ⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800

WIM DELVOYE

b.1965

Miniomax

paint on mahony wood 164 by 176 by 96 cm. 64½ by 69¼ by 37¾ in. Executed in 1993.

PROVENANCE

Tucci Russo Gallery, Turin Private Collection, Europe Acquired from the above by the present owner

EXHIBITED

Turin, Tucci Russo Gallery, Wim Delvoye, 1993

LITERATURE

Delfina and Luc Derycke, Eds., *Wim Delvoye, Volume 1*, London 1996, p. 39, illustrated in colour (in installation at Tucci Russo Gallery)

⊕ £ 50,000-70,000 € 59,500-83,000 US\$ 64,500-90,500

"I monumentalize objects: a concrete mixer which becomes a monument, a glorified object. The choice of this concrete mixer is not arbitrary. It is an allegory for the mixture of cultures which is part of everyday life."

WIM DELVOYE

Luc Derycke, Wim Delvoye, Volume 1, London 1996, p. 85



BANKSY

b.1974

Avon and Somerset Constabulary (Pink)

stencilled with the artist's name; stencilled with the artist's name, numbered 4/10 and dated 2000 on the stretcher spray paint on canvas 76 by 76 cm. 30 by 30 in.

Authenticated by Pest Control Office.

PROVENANCE

Acquired from the artist by the present owner

⊕ £ 60,000-80,000 € 71.000-95.000 US\$ 77.500-104.000

"Imagine a city where graffiti wasn't illegal, a city where everybody could draw wherever they liked. Where every street was awash with a million colours and little phrases. Where standing at a bus stop was never boring. A city that felt like a party where everyone was invited, not just the estate agents and barons of big business. Imagine a city like that and stop leaning against the wall - it's wet."

BANKSY

Wall and Piece, London 2006, p. 97









CHARLIE BILLINGHAM

b. 1984

Bonnet 3 (Elizabeth) Bonnet 4 (Elizabeth) Bonnet 5 (Elizabeth)

i - iii. oil on canvas

i - iii. 100 by 85 cm. 393% by 331% in. Executed in 2012.

PROVENANCE

Acquired from the artist by the present owner

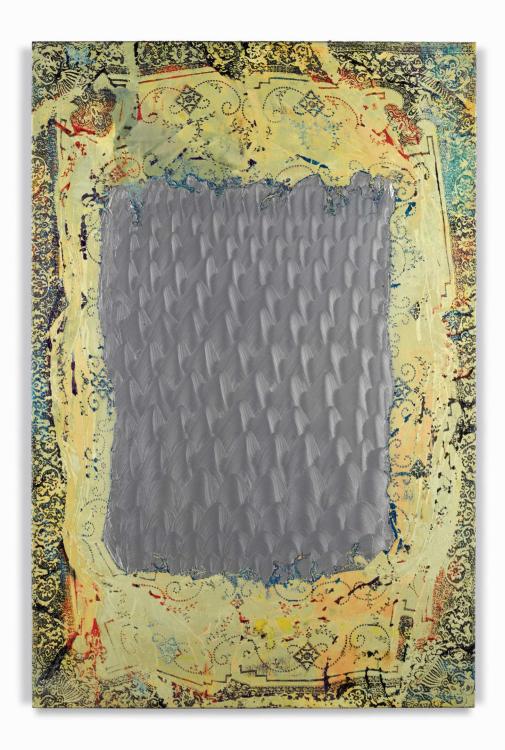
EXHIBITED

London, Saatchi Gallery, *New Order: British Art Today*, April 2013 - January 2014

† ⊕ £ 6,000-8,000 € 7,100-9,500 US\$ 7,800-10,400 "My work is of course contemporary, and is concerned above all with current issues and conversations around painting, and I use the historic imagery as a tool to do this."

CHARLIE BILLINGHAM

in conversation with Matilde Cerruti in: L'Uomo Vogue, Quara, In the studio with Charlie Billingham, 10 August 2016, online.



MARK FLOOD

b. 1957

Run-Off

signed, titled and dated *12-29-2013* on the overlap acrylic on canvas 182.9 by 121.9 cm. 72 by 48 in.

PROVENANCE

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

£ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JASON MARTIN

b. 1970

Missionary

signed, titled and dated 2000 on the reverse acrylic on aluminium 154 by 153 cm. 605/8 by 601/4 in.

PROVENANCE

Private Collection, Europe
Thence by descent to the present owner

⊕ £ 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

JASON MARTIN

b. 1970

Untitled

oil on aluminium 163 by 200 cm. 64¹/₄ by 78³/₄ in. Executed *circa* 2000.

PROVENANCE

Private Collection, Europe
Thence by descent to the present owner

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

GILBERT & GEORGE

b.1943 & b.1942

Seventeen Haunts

signed and dated 2003 mixed media, in 24 parts overall: 282 by 504 cm. 111 by 1983/8 in.

PROVENANCE

Galerie Thaddaeus Ropac, Paris Private Collection Acquired from the above by the previous owner

EXHIBITED

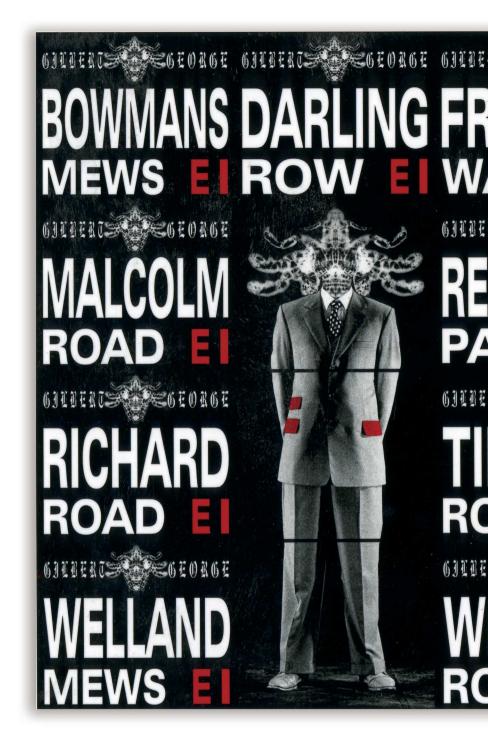
Paris, Galerie Thaddaeus Ropac, *Gilbert* & *George*, June - July 2004

LITERATURE

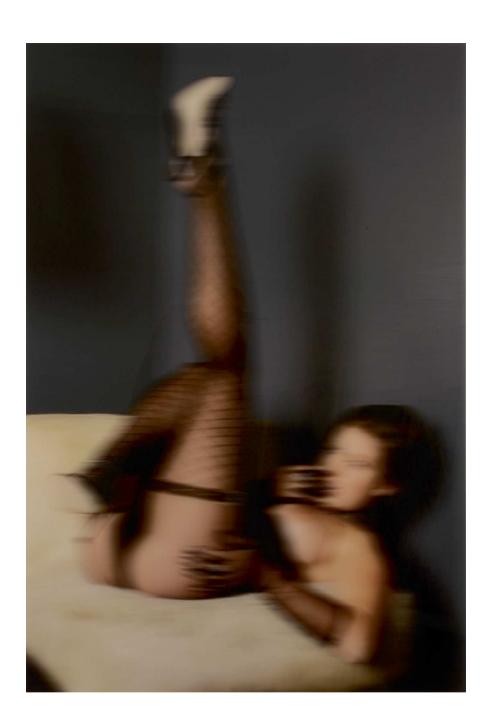
Rudi Fuchs, Gilbert & George: The Complete Pictures, Vol. II, London 2007, p. 1063, illustrated in colour

Hans Ulrich Obrist and Inigo Philbrick, Gilbert & George: Art Titles 1969 - 2010 in Alphabetical Order, Cologne 2011, p. 66, mentioned

⊕ £ 40,000-60,000 € 47,400-71,000 US\$ 52,000-77,500







THOMAS RUFF

b. 1958

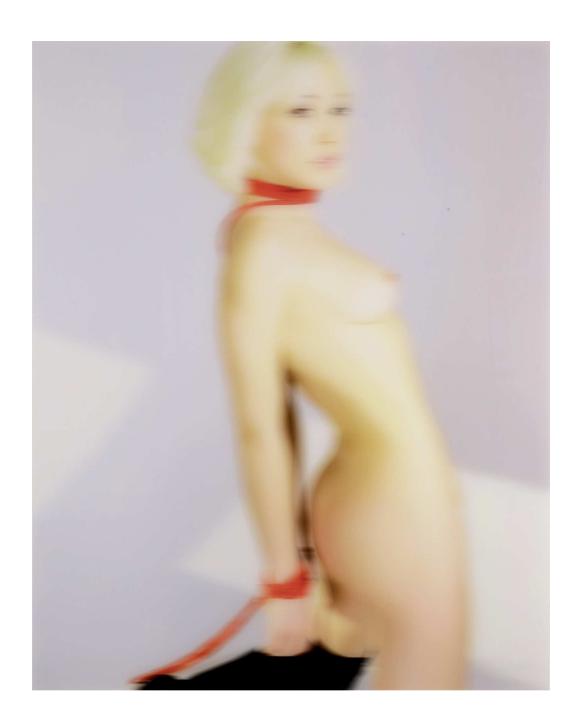
nudes ck02

signed, titled, dated 2012 and numbered 4/5 on the reverse chromogenic print image: 133 by 90 cm. 523/8 by 351/2 in. framed: 155 by 110 cm. 61 by 433/8 in. Executed in 2012, this work is number 4 from an edition of 5.

PROVENANCE

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

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100



THOMAS RUFF

b. 1958

nudes co02

edition of 5.

signed, titled, dated 2012 and numbered 1/5 on the reverse chromogenic print image: 125 by 100 cm. 491/4 by 395/8 in. framed: 145 by 120 cm. 57 by 471/4 in. Executed in 2012, this work is number 1 from an

PROVENANCE

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

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100



KAARI UPSON

b. 1972

Untitled

charcoal and wax on paper on board 113.5 by 62 cm. 45 by 24½ in. Executed in 2011.

PROVENANCE

Overduin and Kite, Los Angeles Acquired from the above by the present owner

£ 6,000-8,000 € 7,100-9,500 US\$ 7,800-10,400



FRANZ ACKERMANN

b. 1963

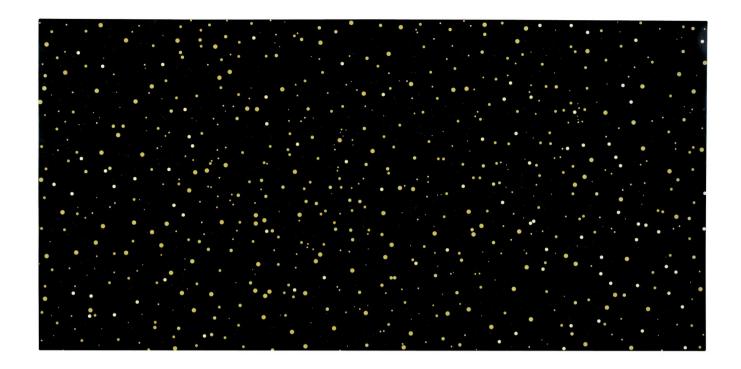
My Mountains

pencil, pen, watercolour and photo collage on paper, in 13 parts each: 40.5 by 50.5 cm. 15% by 19% in. Executed in 2005.

PROVENANCE

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

† ⊕ £ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800



FRED TOMASELLI

b. 1956

Spatial Drive

signed, titled and dated 93 on the reverse aspirin, saccharin and dextrim acrylic resin on wood 119 by 241 cm. 46% by 94% in.

PROVENANCE

Galerie Anne de Villepoix, Paris Acquired from the above by the present owner in 1995

£ 30,000-40,000

€ 35,500-47,400 US\$ 38,700-52,000



ANSELM REYLE

b. 1970

Untitled

mixed media on canvas, in metal frame framed: 137 by 116 cm. 54 by 461/ $\!\!/_{\!8}$ in. Executed in 2008.

PROVENANCE

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

EXHIBITED

Berlin, Galerie Max Hetzler, *Always There*, March 2008, n.p., illustrated in colour

⊕ £ 20,000-30,000 € 23,700-35,500 US\$ 25,800-38,700



MARC QUINN

b. 1964

Georgia + Arturo

signed, titled and dated Feb 10 on the reverse acrylic, felt-tip pen, pen, pencil, gum, post-its, paper collage and embroidery on canvas 100 by 150 cm. 393/s by 59 in.

PROVENANCE

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

‡ ⊕ £ 15,000-20,000

€ 17,800-23,700 US\$ 19,400-25,800



GRAYSON PERRY

b. 1960

The Ashford Hijab

- i. signed and dedicated on a label affixed to the reverse
- ii. signed
- i. silkscreen on silk
- ii. ink, pencil and watercolour on paper i. 88.5 by 170.5 cm. 34% by 67% in.
- ii. 41.8 by 29.5 cm. 16½ by 115/8 in.
- Executed in 2014, this work is unique.

PROVENANCE

Private Collection, United Kingdom (a gift from the artist)

Acquired from the above by the present owner

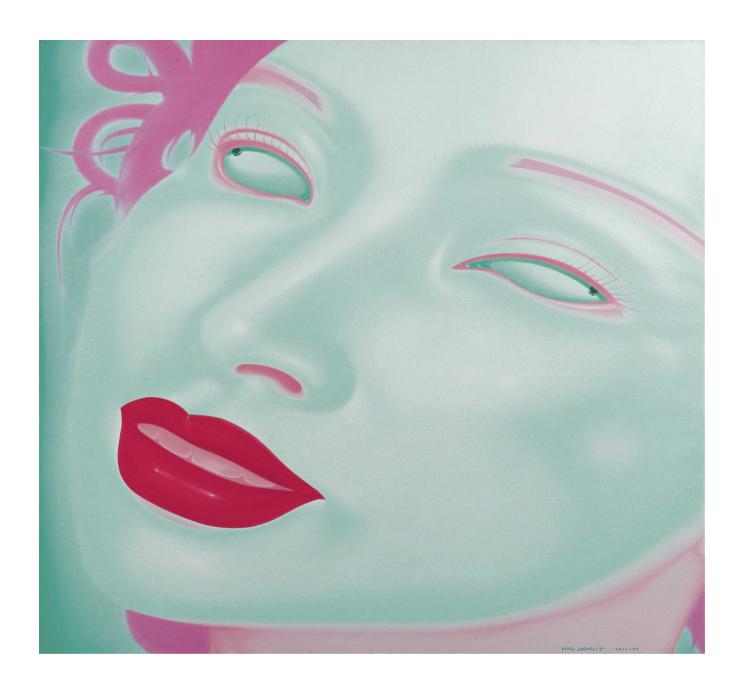
EXHIBITED

London, National Portrait Gallery, Who Are You?, November 2014 - March 2015

⊕ **£** 20,000-30,000

€ 23,700-35,500 US\$ 25,800-38,700





FENG ZHENGJIE

b. 1968

Chinese Portrait Series No. 13

signed and dated 2003-09 oil on canvas 150.5 by 150.5 cm. 59½ by 59¼ in.

PROVENANCE

Willem Kerseboom Gallery, Amsterdam Private Collection, The Netherlands Sotheby's, Paris, 5 December 2012, Lot 191B Acquired from the above by the present owner

£ 15,000-20,000 € 17,800-23,700 US\$ 19,400-25,800



MATTEO PUGLIESE

b. 1969

II Segreto

white Carrara marble, in two parts 106 by 47 by 30 cm. $41^3/4$ by $18^1/2$ by 117/8 in. Executed in 2016, this work is from an edition of 6, plus 2 artist's proofs.

PROVENANCE

Acquired from the artist by the present owner

⊕ £ 25,000-35,000 € 29,600-41,500 US\$ 32,300-45,100

RICHARD JACKSON

b.1939

Baby in a Bucket (Black)

inox, silicone, aluminium and acrylic 163 by 41 by 41 cm. 641/s by 161/s by 161/s in. Executed in 2006, this work is number 5 from an edition of 5. plus 2 artist's proofs.



GIULIANO VANGI

b.1931

Untitled

marble, in two parts 42 by 32 by 42 cm. $16\frac{1}{2}$ by $12\frac{1}{2}$ by $16\frac{1}{2}$ in. Executed *circa* 1970.

PROVENANCE

Schniewind Collection, Neviges Thence by descent to the present owner

⊕ £ 5,000-7,000

€ 6,000-8,300 US\$ 6,500-9,100

END OF SALE





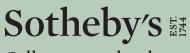
Li Yuan-Chia's Personal Journal from Student Days

Li Yuan-Chia John Latham

8 JUNE - 1 AUGUST 2017
ENQUIRIES +44 (0)20 7293 6700 | 31 ST. GEORGE STREET, LONDON W1S 2FJ
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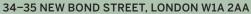
Collectors gather here.

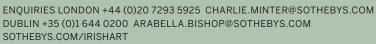
WILLIAM CROZIER
The End of the Modern World
Estimate £15,000–20,000



Irish ArtAuction London 26 September 2017

Now Accepting Consignments

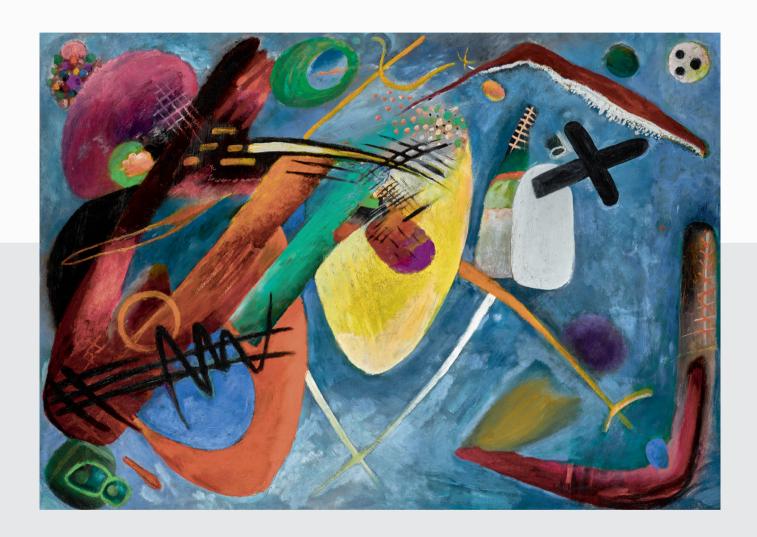








Property from a Private Collection RUDOLF BAUER Rondino, 1918 Estimate £200,000-300,000



Impressionist & Modern Art Day Sale London 22 June 2017

Viewing 15 – 21 June

34–35 NEW BOND STREET, LONDON W1A 2AA

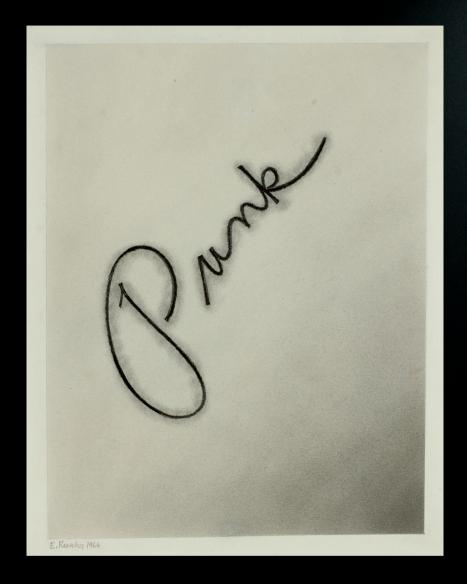
ENQUIRIES +44 (0)20 7293 6413

GEORGINA.GOLD@SOTHEBYS.COM MARIE.DEMALHERBE@SOTHEBYS.COM
SOTHEBYS.COM/LONDONIMPRESSIONISTDAY



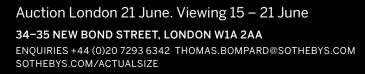
Sotheby's sat

Collectors gather here.



A Curated Evening Sale

ED RUSCHA Punk, 1966 Estimate £120,000 - 180,000







How to Bid



1. Browse

Find works you are interested in at sothebys.com/auctions

2. Register

Sign up to bid in your desired sales

3. Bid

Choose your preferred bidding method



General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you. Multi-lingual staff are available to execute bids for you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

Registering to Bid

Please indicate the sale number, sale title and sale date.

Please communicate accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

New Clients

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or drivers licence and confirm your permanent address.

Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other bids or reserves.

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit card (subject to a surcharge), debit card, cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

Data Protection

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies 'services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

BUYING AT AUCTION

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's acts for the seller; you should refer in particular to Conditions 3 and 4 of the Conditions of Business for Buyers printed in this catalogue. Prospective bidders should also consult www.sothebys. com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium Abuyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £175,000; 20% on any amount in excess of £175,000 up to and including £2,000,000; and 12.5% on any remaining amount in excess of £2,000,000. These rates are exclusive of any applicable VAT.

1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the pre-sale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to any intended use, the electrical system is checked and approved by a qualified

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information

may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A hidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to hid online via RIDnow for selected sales. This service is free and confidential For information about registering to bid via BIDnow, please refer to sothebys. com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys. com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/ Debit Cards are also accepted subject to certain restrictions and/or surcharges please see below.

- · It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000
- · It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide; proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at http://www.sothebys.com/en/ invoice-payment.html or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition. 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

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

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery. For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm) Tel +44 (0)20 7293 5220 Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

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

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

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

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

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

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

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

EU Licence Thresholds

Archaeological objects
EU LICENCE THRESHOLD: ZERO
Elements of artistic, historical or religious
monuments
EU LICENCE THRESHOLD: ZERO
Manuscripts, documents and archives
(excluding printed matter)

Waldschips, Occurrents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand

EU LICENCE THRESHOLD: £11.766

Photographic positive or negative or any assemblage of such photographs

EU LICENCE THRESHOLD: £11,766

Textiles (excluding carpets and tapestries)

EU LICENCE THRESHOLD: £39,219

Paintings in oil or tempera

EU LICENCE THRESHOLD: £117,657

Watercolours, gouaches and pastels

EU LICENCE THRESHOLD: £23,531

Prints, Engravings, Drawings and Mosaics

EU LICENCE THRESHOLD: £117,666

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

UK Licence Thresholds

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

British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

Guaranteed Property

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

△ Property in which Sotheby's has an Ownership Interest

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

⇒ Irrevocable Bids

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

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

¥ Interested Parties

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

\square No Reserve

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

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

Portion of the hammer price (in €) Royalty Rate

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation

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

Restricted Materials

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

∏ Monumental

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

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

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

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A \ddagger OR Ω SYMBOL

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

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

- ± the reduced rate
- Ω the standard rate

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

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

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

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a \ddagger or a Ω symbol The Temporary Admission VAT charged on

the hammer price may be refunded under the following circumstances:-

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

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

Proof of export required

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

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

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

7. SALES AND USE TAXES

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

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

CONDITIONS OF BUSINESS FOR BUYERS

1. INTRODUCTION

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

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6152;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including Buying at Auction and,
- (v) in respect of online bidding via the internet, the BIDnow Conditions on the Sotheby's website, in each case as amended by any saleroom notice or auctioneer's announcement at the auction.
- (b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS IN THESE CONDITIONS OF BUSINESS:

Bidder is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

Buyer is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

Buyer's Expenses are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

Buyer's Premium is the commission payable by the Buyer on the Hammer Price

at the rates set out in Buying at Auction; Counterfeit is as defined in Sotheby's Authenticity Guarantee:

Hammer Price is the highest bid accepted by the auctioneer by the fall of the hammer (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price:

Purchase Price is the Hammer Price and applicable Buyer's Premium and VAT; Reserve is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot:

Seller is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives):

Sotheby's means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London WIA 2AA; Sotheby's Company means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds S.A. and its subsidiaries (in each case "subsidiary" having the meaning of Section 736 of the Companies Act 1985);

VAT is Value Added Tax at the prevailing rate. Further information is contained in Buying at Auction.

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

- (a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.
- (b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.
- (c) Bidders acknowledge that many lots are of an age and type which means that they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.
- (d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather

- is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.
- (e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.
- (f) Subject to the matters referred to in Conditions 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of (i) the information provided to it by the Seller; (ii) scholarship and technical knowledge; and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

- (a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.
- (b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:
- (i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above:
- (ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business:
- (iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.
- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Ridder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction; Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BIDnow") are made subject to the BIDnow Conditions available on the Sotheby's website or upon request. The BIDnow Conditions apply in relation to online bids, in addition to these Conditions of Business

6. CONDUCT OF THE AUCTION

- (a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.
- (b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.
- (d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.
- (e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

- (a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.
- (b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in

- cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.
- (c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers
- (d) For all items stored by a third party and not available for collection from Sotheby's premises, the supply of authority to release to the Buyer shall constitute collection by the Buyer.
- (e) All packing and handling is at the Buyer's risk. Sotheby's will not be liable for any acts or omissions of third party packers or shippers.
- (f) The Buyer of any firearm is solely responsible for obtaining all valid firearm or shotgun certificates or certificates of registration as a firearms dealer, as may be required by the regulations in force in England and Wales or Scotland (as applicable) relating to firearms or other weapons at the time of the sale, and for complying with all such regulations, whether or not notice of such is published in the Sale Catalogue. Sotheby's will not deliver a firearm to a Buyer unless the Buyer has first supplied evidence to Sotheby's satisfaction of compliance with this Condition.

8. REMEDIES FOR NON-PAYMENT

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

- (a) store the lot at its premises or elsewhere at the Buyer's sole risk and expense;
- (b) cancel the sale of the lot;
- (c) set off any amounts owed to the Buyer by a Sotheby's Company against any amounts owed to Sotheby's by the Buyer in respect of the lot;
- (d) apply any payments made to Sotheby's by the Buyer as part of the Purchase Price and Buyer's expenses towards that or any other lot purchased by the Buyer, or to any shortfall on the resale of any lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;
- (e) reject future bids from the Buyer or render such bids subject to payment of a deposit:

- (f) charge interest at 6% per annum above HSBC Bank plc Base Rate from the Due Date to the date the Purchase Price and relevant Buyer's Expenses are received in cleared funds;
- (g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's:
- (h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale:
- (i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or
- (j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

- (a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty (30) calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the Buyer authorises Sotheby's, having given notice to the Buyer, to arrange a resale of the item by auction or private sale, with estimates and reserves at Sotheby's discretion. The proceeds of such sale, less all costs incurred by Sotheby's, will be forfeited unless collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

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

11. GENERAL

- (a) All images and other materials produced for the auction are the copyright of Sotheby's, for use at Sotheby's discretion.
- (b) Notices to Sotheby's should be in writing and addressed to the department

- in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to Sotheby's clients shall be addressed to the last address formally notified by them to Sotheby's.
- (c) Should any provision of these Conditions of Business be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.
- (d) These Conditions of Business are not assignable by any Buyer without Sotheby's prior written consent, but are binding on Buyers' successors, assigns and representatives. No act, omission or delay by Sotheby's shall be deemed a waiver or release of any of its rights.
- (e) The Contracts (Rights of Third Parties) Act 1999 is excluded by these Conditions of Business and shall not apply to any contract made pursuant to them.
- (f) The materials listed in Condition 1(a) above set out the entire agreement and understanding between the parties with respect to the subject matter hereof. It is agreed that, save in respect of liability for fraudulent misrepresentation, no party has entered into any contract pursuant to these terms in reliance on any representation, warranty or undertaking which is not expressly referred to in such materials

12.DATA PROTECTION

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

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

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

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

data protection principles. By agreeing to these Conditions of Business, the client is agreeing to such disclosure.

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

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

13.LAW AND JURISDICTION

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

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4/08 NBS_GUARANTEE MAIN

IMPORTANT NOTICES

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

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11/10 NBS_NOTICE_IMPS CTP € US\$

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

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

1 GIOVANNI BELLINI

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

- 2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
- 3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.
- **4** Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



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Photography Sean Edgar Donald Thompson Catalogue Designer Antonella Banfi Colour Editor Steve Curley Production Controller Victoria Ling

WORLDWIDE CONTEMPORARY ART DIVISION

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

LONDON +44 (0)20 7293 6276

Emma Baker

emma.baker@sothebys.com

Oliver Barker

oliver.barker@sothebys.com

Alex Branczik

alex.branczik@sothebys.com

Bianca Chu

bianca.chu@sothebys.com

Hugo Cobb

hugo.cobb@sothebys.com

Boris Cornelissen

boris.cornelissen@sothebys.com

Nick Deimel

nick.deimel@sothebys.com

Tom Eddison

tom.eddison@sothebys.com

Antonia Gardner

antonia.gardner@sothebys.com

Martin Klosterfelde

martin.klosterfelde@sothebys.com

Celina Langen-Smeeth

celina.langen-smeeth@sothebys.com

Darren Leak

darren.leak@sothebys.com

Bastienne Leuthe

bastienne.leuthe@sothebys.com

Nick Mackay

nick.mackay@sothebys.com

Frances Monro

frances.monro@sothebys.com

George O'Dell

george.odell@sothebys.com

Isabelle Paagman

isabelle.paagman@sothebys.com

Marina Ruiz Colomer

marina.ruizcolomer@sothebys.com

James Sevier

james.sevier@sothebys.com

Joanna Steingold

joanna.steingold@sothebys.com

Olivia Thornton

olivia.thornton@sothebys.com

NEW YORK

Edouard Benveniste Grégoire Billault Amy Cappellazzo Nicholas Cinque Lisa Dennison Bame Fierro March Marcus Fox Joseph Funnell

David Galperin Emma Hart Zach Hefferen Eliza Howe

Eliza Howe Madeline Hurst Emily Kaplan

Courtney Kremers Isabella Lauria Kelsey Leonard

Andie Levinson Jessica Manchester

Michael Macaulay Meghan McDonald Maximillian Moore Saara Pritchard

Leslie Prouty
Olivia Romeo
Nicole Schloss

David Schrader Allan Schwartzman Fric Shiner

Gail Skelly Liz Sterling Harrison Tenzer

Charlotte Van Dercook

+1 212 606 7254

CHICAGO

‡ Helyn Goldenberg Gary Metzner

+1 312 475 7916

LOS ANGELES

Candy Coleman Andrea Fiuczynski Peter Kloman Colin Smith

+13102740340

MEXICO CITY

Lulu Creel +52 55 5281 2100

AMSTERDAM

Sasha Stone +31 20 550 22 06

BRUSSELS

Valerie Delfosse Virginie Devillez

+32 (0)2 627 7186

BERLIN

Joelle Romba +49 (0)30 45305070

COLOGNE

Nadia Abbas +49 221 207170

FRANKFURT

Nina Buhne +49 69 74 0787

HAMBURG

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

Nicola Keglevich +49 89 291 31 51

ISTANBUL

Oya Delahaye +90 212 373 96 44

MILAN

Raphaelle Blanga Claudia Dwek +39 02 2950 0250

ROME

Flaminia Allvin +39 06 6994 1791

TURIN

‡ Laura Russo +39 0 11 54 4898

PARIS

Cyrille Cohen Olivier Fau Stefano Moreni +33 1 5305 5338

MONACO

Mark Armstrong +37 7 9330 8880

COPENHAGEN

Nina Wedell-Wedellsborg +45 33 135 556

OSLO

‡ Ingeborg Astrup +47 22 147 282

STOCKHOLM

Peder Isacson +46 8679 5478

MADRID

Alexandra Schader Aurora Zubillaga +34 91 576 5714

GENEVA

Greg Bergner Caroline Lang +41 22 908 4800

ZURICH

Stefan Puttaert Nadine Kriesemer +41 44 226 2200

TEL AVIV

Sigal Mordechai Rivka Saker +972 3560 1666

VIENNA

Andrea Jungmann +43 1 512 4772

HONG KONG

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

Rachel Shen +86 21 6288 7500

BEIJING

Ying Wang +86 10 6408 8890

JAKARTA

Jasmine Prasetio +62 21 5797 3603

SINGAPORE

Esther Seet +65 6732 8239

KUALA LUMPUR

‡ Walter Cheah +60 3 2070 0319

THAILAND

Wannida Saetieo +66 2286 0778

TAIPEI

Wendy Lin +886 2 2757 6689

TOKYO

Ryoichi Hirano +81 3 230 2755

PHILIPPINES

‡ Angela Hsu +63 9178150075

MIDDLE EAST

Roxane Zand +44 20 7293 6200

MOSCOW

Irina Stepanova +7 495 772 7751

CONTEMPORARY ART /

AFRICAN

Hannah O'Leary +44 20 7293 5696

CONTEMPORARY ART / ARAB & IRANIAN

Ashkan Baghestani +44 20 7293 5154

CONTEMPORARY ART / DESIGN

Jodi Pollack +1 212 894 1039

CONTEMPORARY ART / GREEK

Constantine Frangos +44 20 7293 5704

CONTEMPORARY ART / INDIAN

Yamini Mehta +44 20 7293 5906

CONTEMPORARY ART /RUSSIAN

Jo Vickery +44 20 7293 5597

CONTEMPORARY ART / TURKISH

‡ Elif Bayoglu

elif.bayoglu@sothebys.com

Consultant #

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