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Yellow Ball

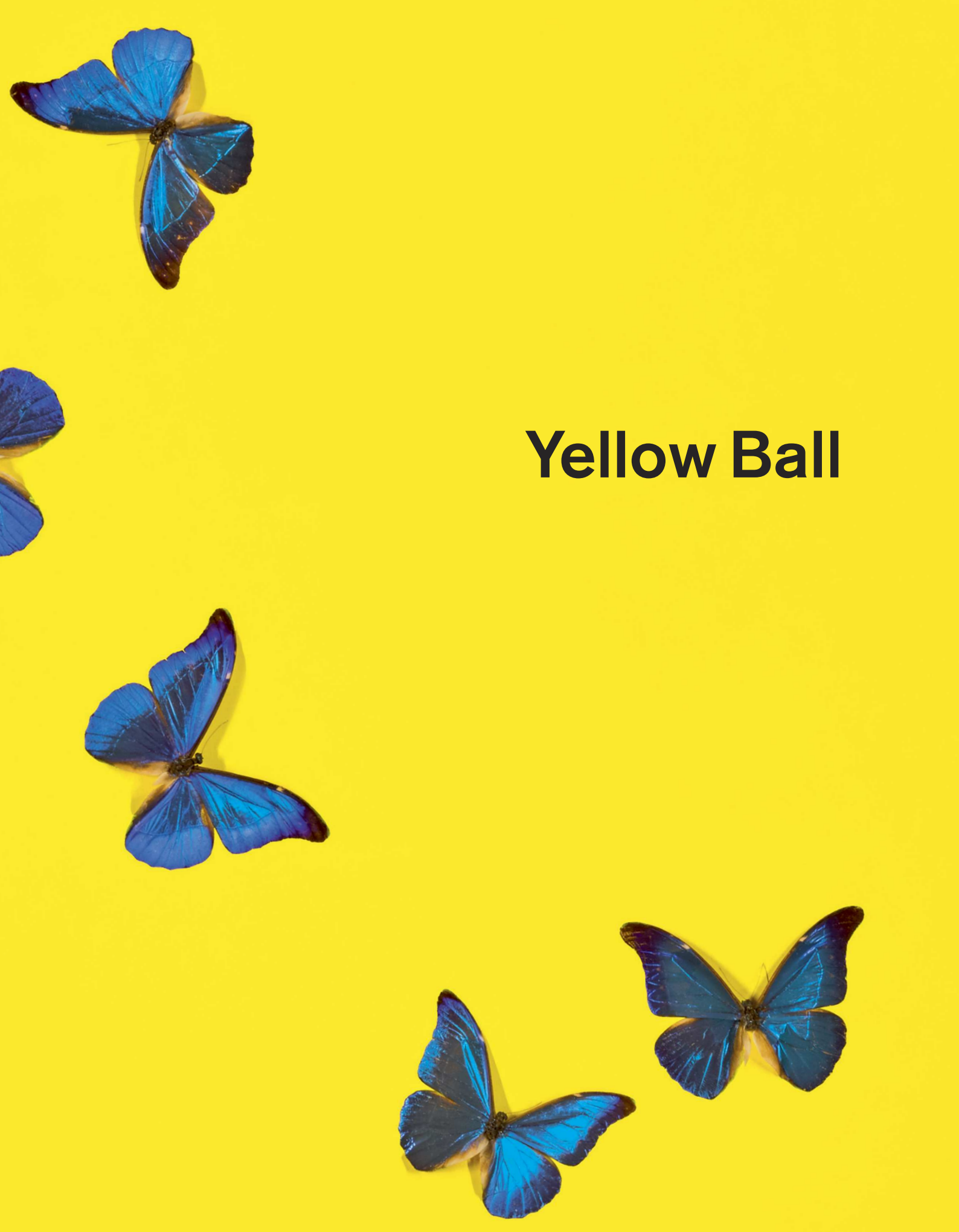
**The
Frank
& Lorna
Dunphy
Collection**

Auction London 20 September 2018
and Online 11–21 September



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LOT 8 (DETAIL)

Yellow Ball





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The Frank & Lorna Dunphy Collection

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Lots 1 – 110
Sale Number L18621

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Lots 201 – 299
Sale Number L18622

Bidding opens:
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#SothebysYellowBall

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Friday 14 September
12 noon – 4.30pm
Saturday 15 September
12 noon – 5pm
Sunday 16 September
12 noon – 5pm
Monday 17 September
9am – 4.30pm
Tuesday 18 September
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Wednesday 19 September
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Thursday 20 September
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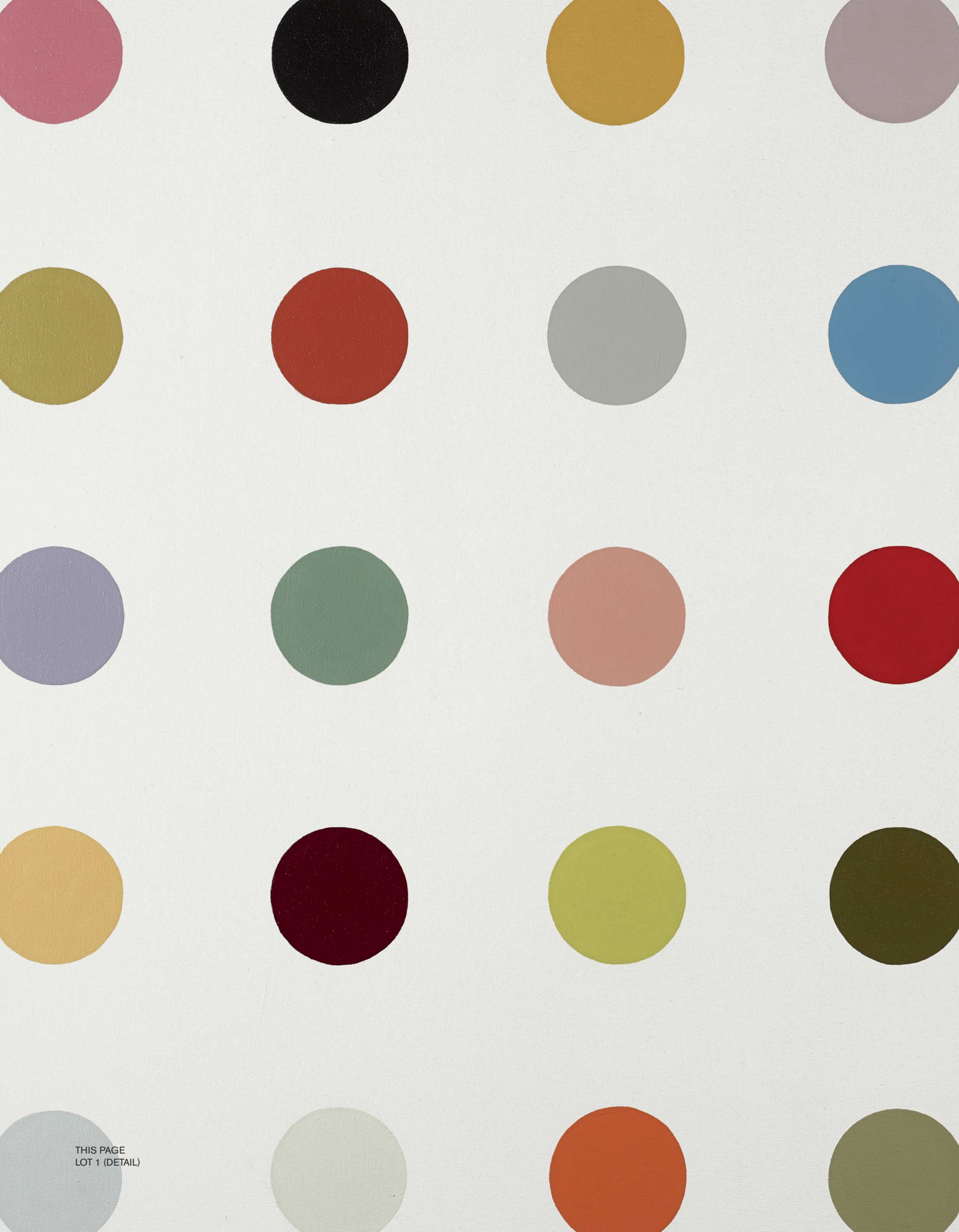


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Frank and Lorna Dunphy

SIR NORMAN
ROSENTHAL

It is perhaps not that easy to be a good accountant – but it is perhaps more difficult to be artist. There is first of all the difficult question of thinking that which has never been done or said before – then how to make the thought happen physically and then putting it out into the world. That further involves surviving in the world by having made enough art “commodity” in whatever form that will allow various exchanges that will further enable the artist to survive and go on. One of the great illusions of the world is that art is not an enterprise like any other. Commentators fondly like to imagine it taking place “in the stars” – and even if the illusion of art should indeed be that it generates itself, and the artist is little more than the vessel through which its spirit flows – the fact remains that the “pure art product”, even if executed in the proverbial artists garret, is and always has been “the beautiful imaginary illusion”. Even Van Gogh had brother Theo in the background to keep him going. From the earliest days of the now legendary Freeze exhibitions that took place in a small warehouse in the yet far from fully developed Docklands of East London, Damien Hirst was demonstrating his talent for entrepreneurship as he persuaded the great and the good of the London art world – including I suppose myself – but more importantly, figures like Nicholas Serota, Charles Saatchi, on the ball open-minded art critics like Richard Shone, then editor of the Burlington Magazine,

Anthony d’Offay the prominent and innovative gallerist at whose “shop”, off Bond Street, where Hirst was then employed behind the scenes wrapping up works of art. That, anyway, was where I first met the young artist who subsequently was to introduce me to many of his friends who were soon to be known as the YBAs. The longer story does not need re-telling here so famous has it become. But that Hirst who soon was to demonstrate his need to think ambitiously, some might say crazily so, needed figures from financial/ art establishment who totally believed in the necessity of making these crazy dreams possible. First enter Charles Saatchi and Jay Jopling but then around 1995 the amazing, straight out of a novel – an Irish novel of course – larger than life figure of Frank Dunphy.

Some generations now ago the British art scene was dominated by two extraordinary artists. As characters – as types they could hardly be more different. They were of course Henry Moore and Francis Bacon. Both in their heydays from the nineteen fifties and sixties already commanded highest prices. Moore, the more than honest establishment Yorkshire artist found himself, I have heard it said, paying more tax than any other single individual in the UK. Bacon, the champagne loving habitué of the famous Colony Room in Soho preferred to live a life dominated by spontaneous and uncontrolled cash gener-

(Right)
The Groucho Club in Soho,
London
Image: © Nils Jorgensen/
Shutterstock

(Opposite)
Port London Authority
building Room 2, after
Freeze exhibitions, showing
a Damien Hirst spot painting
(painted directly onto the
wall), various Angela Bulloch
light sculptures and Mat
Collishaw standing in the
doorway, 1989.
Image: Abigail Lane All
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Spot painting: © Damien
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(Left)
Frank Dunphy and Damien
Hirst
Image: © David Bailey 2008

(Above)
Pharmacy Restaurant in
Notting Hill Gate, London
Image: © Ken Towner
/ Evening Standard /
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osity and extravagance, without which indeed his own genial work would not have been possible. Decades later the Colony Room, then very much rolling towards its last years – it was to close in 2008 – became very much the epicentre of YBA hard drinking along with the smarter and far more yuppie Dean Street Groucho Club next door. The YBA set plus hangers on all hung out in those early nights going from one to the other and it was it seems at the Groucho Club that Damien – thanks also to his mother by chance got introduced to Frank – an accountant but also a long- standing Soho character with lots of clients in what one might loosely call the entertainment business. And there, the relationship between Damien and the amazing Frank was born.

The ambitions of the artist grew ever more in scale and organisational complexity. Just because Frank knew the entertainment business so well – I personally love it that he had handled Coco the Clown – for me the great figurehead of Bertram Mills Circus that as a child in the late 1940s or even early 1950s I had witnessed in Olympia. Not to mention Peaches Page, the singing nude of Camberwell Palace, who on January 18th 1956 was famously dismissed after moving on stage after being frightened by a mouse!

Well, Frank had not quite arrived in London by then but he liked to tell the story. Like all great Irishmen Frank is garrulous and until late in the evening loves to tell stories. Which was a key aspect of his character that brought him affinity with the much younger Damien, who really loves story telling himself, not to mention Tracey Emin, Jake and Dinos Chapman and a host of others. But Damien for him was clearly in a special class. Whilst a client of Frank's, Damien staged the famous Pharmacy sale at Sotheby's in October 2004, when every item from the recently closed down eponymous restaurant in Notting Hill that Damien had started up in 1997 and where every cup and saucer not to mention art works that had hung there made record prices. Where are they all now? And then more or less one decade later – famously on the very moment of the global banking crisis of 2008 when the august American bank of Lehman Brothers literally went under to the world's astonishment took place the mind-blowing – whatever your point of view – two day sale of seemingly countless works from the artist's studio – under the title: Beautiful Inside My Head Forever – culminating symbolically, as though all world events had been known in advance, with the great *Golden Calf* sculpture.



To quote Carol Vogel, Arts Correspondent New York Times writing from London that evening "It was as if Sotheby's here was a little oasis far removed from the grim news of the financial world. In less than 24 hours giant tanks of dead sharks, zebras and piglets submerged in formaldehyde; glass cabinets filled with medical supplies, cigarette butts or diamonds; paintings and drawings of everything from dots to skulls – 223 works all by the British artist Damien Hirst – were snapped up at a brisk clip by collectors from all parts of the globe. By the sale's end, on Tuesday afternoon, the entire auction brought a total \$200.7 million..." Frank sat at the back of the sale room – whilst the artist absented himself playing pool somewhere in a London pub. Any exposure is nerve racking for an artist – this moment must have been in a class of its own. After all, studio sales of this nature take place after an artist's death. But then death is a key theme of Hirst's art and it is a measure of Frank's by now fully

acquired empathy of his young friend's creative power that he "understood" that aspect of Hirst's work. For some of Hirst's most ambitious art enterprises, like the diamond skull, *For the Love of God*, Frank encouraged his client to pursue his ideas. It is after all one thing to dream. It is another thing to realise. Now Frank and his wife Lorna have chosen to put some of the art of that part of their lives devoted to the modern and contemporary art world "on the block" for others to enjoy. I personally love it too that I am as likely to see Frank and Lorna at the opera or at concerts of classical music – at Covent Garden, the Royal Festival Hall, Salzburg, Glyndebourne or Edinburgh as in the Groucho world. That to me speaks of the wide culture and wide inquisitive interests of this remarkable man and his partner Lorna that neither George Bernard Shaw nor James Joyce could have invented on paper, but would both surely have both loved to meet in their prophetic imaginations – and for all I know did.

(Above)
Frank Dunphy at the pre-sale
exhibition of *Beautiful Inside
My Head Forever* auction
at Sotheby's, London,
September 2008
Artwork: © Damien Hirst and
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(Right)
Damien Hirst with *The Incredible
Journey* before the *Beautiful
Inside My Head Forever* auction
at Sotheby's, London,
September 2008
Artwork: © Damien Hirst and
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Frank and Lorna Dunphy

An Interview

Antonia Gardner: Can you tell us a bit about how you both first met?

Frank Dunphy: Well, actually we met in a small actor's club called The Green Room Club in London and Lorna came, it was our first night there. I was playing Snooker.

Lorna Dunphy: It was the first night they allowed ladies in. It was the billiard room.

FD: Yes, that's right. Lorna had come in and I was playing snooker and I saw her while I was about to play the yellow ball. I played the yellow ball and missed it. Then, eventually I met Lorna again in the evening. I said, "would you like to have a drink with me?" I met her again several months later when I had tickets to see Elizabeth Taylor in *Little Foxes* at the Victoria Palace Theatre. It was the first night.

LD: ...And I only accepted because I'd never been to a first night.

FD: I didn't have anyone to go with and I thought to myself, ah, that little one I met that day at The Green Room Club. I rang you and said, "would you like to come to the first night?" And you did!

LD: And I immediately went out and spent a whole month's salary on a little black dress. I didn't eat for the next month!

FD: We had a fantastic night. We went to see Elizabeth Taylor and then after, with my great friend, Ian Lavender, from Dad's Army and his wife and ended up having dinner at Ronnie Scott's club to hear the Buddy Rich Big Band. Now can you get a better evening than that?

AG: Definitely not! Is that where the name *Yellow Ball* comes from? It seems to have informed so many different aspects of your life.

FD: Well, we had a little company and I said, ah, you know what'd be a great name for it, *Yellow Ball*? Named after how we first met! So it became a large part of our life.

AG: Is that when Damien made the *Yellow Ball Painting* [Lot 8]?

FD: It was around the time when I was retiring, hence the title *Smashing Yellow Ball at Peace Painting*. We were closing the company, that was it, full stop.

AG: And how did you both start collecting?

LD: Oh, well I've been collecting since I was a child. Every time I went on holiday or I had a bit of spare cash or got a bonus, then I would buy a piece of art or a piece of antique furniture or a piece of glass, because that's my thing. Glass and silver. I've always been a collector, actually.

FD: And then I started my work with Damien. I was very fortunate in the sense that he knew I needed to wise up on art and everything. So, he said, let's start with the National Gallery and we would go to all these galleries really early in the morning and he would take me around and spoke to me about various artists.

LD: He bought you all the books, the catalogues, every time you went.

FD: Then we went to America and did the same thing. He introduced me to lots of people in the art world there. It's such a fantastic thing he did. It really got us into contemporary art. He also took us to all sorts of different artists' studios such as Willem de Kooning, John Baldessari, Julian Schnabel and even Jeff Koons. So we went round all the studios, which was really cool. Therefore, I developed an interest in it all. I then, as it progressed, helped in the buying of some of the works Damien had chosen for his



damien hirst
pharmacy



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(Both)
Damien Hirst's Pharmacy
auction at Sotheby's, London,
October 2004
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collection. Sitting here at the table late at night in London while telephone bidding in the sales in New York.

LD: We were watching *The Vicar of Dibley* at the same time. Recordings of *The Vicar of Dibley* at three o'clock in the morning.

FD: As that went on, we started to buy ourselves, didn't we? We bought the Fontana [Lot 36] at Sotheby's. The other one from Ben Brown [Lot 29].

LD: The Warhol *Dollar Sign* [Lot 30]. We've had a lot of fun, actually. Haven't we? We've enjoyed it all. It's been great.

AG: Your collection spans so many genres and mediums, how do you choose which works form your collection?

LD: We buy what we like. In fact, we never had any intention to sell anything!

FD: I already bought a new painting last week... a beautiful painting and written across it are the words, "everything is going to be alright".

LD: We've got a few holes to fill! You could say that.

AG: The question that everyone always wants to know, how did you meet Damien?

FD: How did I meet Damien? I met Damien, and it's disputed, but I'm the one who knows. We met in the Groucho Club, via his mother, Mary.

LD: Mary came over and said to Frank, in so many words, "I hear that you're the chap who can help my son," or something like that. After that, you met Damien through Honey Luard?

FD: I met Damien at The Green Room Club one morning and he said to me, if I remember

correctly, "do you play snooker?" And I said, "yes". He said, "let's go and have a game of snooker." So we went to a snooker hall in Hammersmith, where we had a couple of pints and a game of snooker. On the way out, he said, "I'd like ya to look after me affairs". Whether that was the result of him grilling me over a game of snooker or what?

LD: Or the fact you let him win?

FD: I didn't let him win!

AG: What was your involvement with Damien?

FD: First of all, I got involved with him as an accountant. Then, I sort of drifted into his overall business and his relationship with the galleries. Started to look at all of that.

AG: How did the Pharmacy sale come about? Did you expect it to be as successful as it was?

FD: As we were going on preparing for it, I knew it was going to be a great success. The Pharmacy sale came about through conversations with Olly Barker at Sotheby's. On the day that they were going to chuck all the contents of Pharmacy restaurant in a skip after its closure I suggested the clearance guy take the floorboards, the ceiling, the windows, everything.

LD: Matchboxes.

FD: All the old stationery, yeah, the matchboxes.

LD: Everything.

FD: All the condiments. Everything.

LD: He probably thought it was his lucky day, getting that sort of money for items that were going to the skip!

FD: We still, however, couldn't get Damien's

(Right)
Frank Dunphy with the prize
bull at the Leominster Show,
Hereford, 1980s






(Above)
Frank Dunphy and Damien
Hirst in front of *The Golden
Calf*.
Image: © Johnnie Shand
Kydd, 2018
Artwork: © Damien Hirst
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(Right)
Oliver Barker leading Damien
Hirst's *Beautiful Inside My
Head Forever*
auction at Sotheby's, London,
September 2008
Artwork: © Damien Hirst
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A man with short brown hair, wearing a dark blue suit, white shirt, and blue tie, is seated at a dark piano. He is looking towards the camera with a focused expression, his right hand raised in a gesture. The background is a large, vibrant, abstract painting with bold strokes of red, blue, yellow, and white. The text is positioned in the upper right corner.

Frank and Lorna
are loved and
respected in equal
measure, a truly
legendary couple.

Nicky Carter, Artist and Director of Art
at The Groucho, 2018

permission for the sale until one night when I was in a cab with him, I said, "what about the pharmacy?" and he said, "let's do it". Just like that. It was interesting, on the morning of the sale, I was having breakfast with Damien, in the Wolseley. Overnight, I'd had an offer from a collector in New York, to buy the whole thing and let the sale go through, I think he offered me £5 million...

AG: How did the Beautiful Inside My Head Forever sale come about?

FD: I remember Damien saying, I want to do something really big and I was saying that'd be brilliant, we would make a wide spread of all your work and your new work. Eventually it was agreed, and it was done under such great secrecy.

LD: We were talking about it for a good year and a half. It was very exciting, though, wasn't it? On the night?

FD: It was. Once the auction gathered momentum, it was fantastic. There was no doubt that the second sale of smaller pieces, people would rush to buy.

LD: It was just unfortunate that it was the day of Lehman Brothers going down. We were listening to the news at six o'clock in the morning. Frank said, "oh, God, that's it".

LD: Frank got dressed in some very dull clothes and I said, "oh, for heaven's sake". I said, "go and get your striped suit on, get your bow tie on, that's how you always go into work. You know, it's going to take off". That's what you did. And it was such a success.

AG: What did you do before your work with Damien?

FD: I was an accountant dealing with show business. I started off with my most famous client, Coco the Clown. I looked after a lot of artists, Ian Lavender, from Dad's Army, Imelda Staunton, Julie McKenzie, Jim Carter. I looked after a lot of rock and roll groups, Marty Wilde, Gene Pitney.

AG: You have the brilliant Richard Prince painting *Untitled (Gene Pitney)* [Lot 49], how did you acquire that?

FD: Good question. I saw that Richard Prince had done this series of *Tiffany Paintings* and when I was looking them up I saw this Gene Pitney one that had an account of Gene's death, which I was quite involved in because I got the first phone call, from his road manager from the hotel in Cardiff. He says, "I can't wake Gene up". Just like that. I'd known Gene for years. It was very, very sad, especially because he looked after himself. Always talking about me drinking too much and eating too much. Eating it too quickly. Gene would never!

AG: When you were working with Damien, did you work with any of the other YBAs?

FD: None in the same way as Damien, but I would often speak with Rachel Whiteread, Angus Fairhurst... a lot of them.

LD: You gave them a lot of advice, a lot of very good advice, I might add.

FD: But no, I didn't work with them in the same way, I was always busy working with Damien's business

LD: 24 hours a day!

AG: Can you tell us a bit about *beautiful, all round, lovely day, big toys for big kids, Frank and Lorna, when we are no longer children we are already dead, painting* [Lot 5] how did that work come about? Wasn't this made on the same day as David Bowie's collaboration?

LD: Yes. That wasn't very long after you started working for Damien, was it? I didn't know Damien very well. Didn't know any of the artists yet, in fact.

FD: We went to Damien's studio, which was in Brixton, to help make the spin painting.

LD: We were up on two ladders with –

LD: Dressed in overalls.

FD: – Beakers of paint, pouring it on. It was that morning that David Bowie had been with Damien making his spin painting and Damien says, "Just chuck it on". Then he said to us whilst we were still pouring, and I will always remember this...





**[Damien Hirst's] art puts
such terrific colour into
your house or wherever
you hang it.**

Frank Dunphy, 2018

(Above)
Frank Dunphy sitting in
front of *Epiphany* [Lot 24].

(Right)
View of *Portrait of Frank*
(Lot 2 in the Online sale)
in his study.



LD: He said, “the art of this is in knowing when to stop...”

FD: ...“And the pub has just opened!”

LD: “C'mon we're going!”

AG: *Your gorilla, A Couple of Differences between Thinking and Feeling [Lot 28], by Angus Fairhurst, did it not have a memorable role at home?*

LD: What, Cedric [Lot 28]? We had it at our place in Melchbourne, we had two apartments, one of which we used mainly because it had a nice big dining room. We used to have all the house parties there and family parties and everything. If there were only thirteen people, which actually happened quite often, as there's always one odd person, we'd always put Cedric at the end of the table, wouldn't we? So that he was number 14.

FD: Yes, and I loved that piece of art. It's a great piece.

LD: We always thought that Angus was one of the nicest young people I ever met.

FD: I told you about that night Angus' dad died. He and Damien came back to The Ivy. Poor Angus, he was understandably terribly upset. It was Damien, Angus and myself. I asked Angus, what was his dad like, etc.? I said, for example, “what would he like to eat tonight?” Angus said to me, “he loved cottage pie”. I said, “what would he drink?” He said “bottles of Worthington Ale”. So, I said, “tonight Angus, we're going to order his favourite meal here in The Ivy”, and so I had a word with the manager there and they could make a cottage pie. They went out to the pub and bought the bottled beers. As we had our meal there was lads coming in saying, “is this person coming?” I said, “yes, he will be along shortly, just don't touch anything”. Then, we had his father's favourite custard and apple pie.

AG: *The amazing Medicine Cabinet, Psst [Lot 11], can you tell us a little bit about the history of that work?*

FD: Well, the *Medicine Cabinet* was sent to me as a get better soon present by Damien when I was ill, I was in the hospital. Anyway, it arrived and it was put up and we had a burglary in the place while we were away. Our neighbours called the police and let the police in. The policeman came in and said, “Is this gentleman on prescribed medication?” He said, “no, that's a piece of art”. “If you say so, sir...”, he says. [Laughs]

LD: And off they went.

FD: They didn't steal anything!

AG: *And the bust of you by Damien [Lot 58]?*

FD: It was a gift from Damien for my seventieth birthday at Home House. They completely redecorated the whole club and this bust of me that Damien made for the night replaced an old statue, might have been Caesar, in the fabulous alcove in the centre of the stairs, I couldn't get over it when I came in.

LD: On every painting or portrait, they also put Frank's photograph, in some form or other. It was just Frank all over the place.

FD: Then, afterwards, I used to have that in my office. Then, Damien said, “you know what we should do with that? Spin that?” He sent it off to the studio and he put a spin on it.

AG: *I know you have decided to keep a few extremely personal works from your collection, including the cabinet Frank and Lorna as Adam and Eve. How did Damien go about creating this work and choosing all the items within it?*

LD: For the cabinets he said, “I'm going to come along why don't you Frank, put all your special pieces on one end of the table and you, Lorna, put yours on the other end of the table. I'll pick out what I want to put in”.

FD: Which is what exactly he did. He picked out everything. Rearranged it, in the cabinets and had a look at them again, took pieces out, put other pieces in. You know, he spent a lot of time on it.

(Right)
Frank Dunphy dressed as a doctor with Mariella Frostrup dressed as a nurse
Image: © Johnnie Shand Kydd, 2018

We've had a lot of
fun, actually. Haven't
we? We've enjoyed
it all. It's been great.

Lorna Dunphy, 2018







LD: And a few boxes of your medication, as well, went in.

AG: What are both of your fondest memories with Damien?

LD: Oh, god, I mean, lots of them.

FD: Mexico.

LD: Mexico, but also, I think with his children. We have had lots of fun times, as well. Particularly, Mexico, I think, it was very special, wasn't it?

FD: Yes. We had the best of times there.

AG: Can you tell us a bit about Mexico?

FD: The fun we had there... the dinners in the evening. The people that came, the Red Hot Chili Peppers, Julian Schnabel... loads of people. We had just the best of fun with Damien and the family.

LD: We used to go round in this great big white van, which had cow horns on the front of it. Great big graffiti in red on the side with all the kids in the back.

FD: That was great fun. Generally, I've just really enjoyed working with Damien all along. We have had such great times. Travels to Japan, oh we had some fun there.

AG: Can you tell us about the after party for Damien's exhibition at Galería Hilarío Galguera, in Mexico City in 2006?

FD: Hilarío arranged for this totally outlandish party with Mexican wrestling. I'd never seen

anything like, open air, you know? As part of the attraction, there was this huge wrestling group that came on. But you know, wrestling gets boring after a while...

LD: Frank got bored and he said, "I've had enough of this, I'm gonna get in the ring!" He said, "I've always wanted to bang something down in the corner".

FD: I borrowed from one of the fellows, a suit and mask, and a golden cape, which he very reluctantly gave to me because it was a prized cape.

LD: Granny had made it.

FD: Anyway, I appeared in the ring. Nobody saw me getting in. Because there was several guys coming in. I got up on top.

LD: In his pin striped suit. He'd rolled up the trousers. You know?

FD: I climbed up on top of the ropes and jumped into the air, but I came down and broke my glasses. Didn't remember they were in my pocket! Nobody knew I was there with The mask on until the presentation to Damien of the belt and I said, "well done, mate". He looked up completely shocked! [Laughs]

AG: And how did you get involved with Pallant House?

LD: Well, since moving to Chichester, we became patrons. Quite early on, didn't we?

FD: Yes. We supported a number of events there. Always involved with it. We have always loved the art that they have there. It is

(Left)
Frank Dunphy and Damien Hirst during the opening of Pharmacy auction, October 2004
Image: © Richard Young/ Shutterstock
Artwork: © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018

(Above)
(from the left) Lorna Dunphy, Bono, Damien Hirst and Frank Dunphy.



a very important gallery. Some of the shows they've had on there... They've had Paula Rego, Frida Kahlo, which was a wonderful, wonderful show. Anyway, we just got involved with them and then we decided, in terms of the gift to them, that it'd be nice to leave something to the gallery, to fill in gaps that they don't have already in their collection. They were delighted to have the Gavin Turk *Bin Bag* and the Rachel Whiteread *Bookcases*. The Damien, butterfly painting, the Tracey Emin *Roman* pole which is now in the courtyard there, the Michael Craig Martin, the Peter Blake...

AG: What are both of your favourite pieces in your collection and which pieces have the fondest memories for you?

FD: I just love Damien and I love the Damiens we had in our collection

LD: We've kept one piece back, which was the piece that he gave us on our tenth wedding anniversary.

FD: Yes, a lovely pink butterfly painting. I've loved all Damien's painting, his art puts such terrific colour into your house or wherever you hang it.

LD: I mean, we've loved all the paintings we've bought, haven't we? We've never bought anything thinking well, we'll just have it for a short while and then get rid of it. Everything we've thought about carefully. The

Scottish colourists, the Irish paintings, it all sort of works together somehow, I think.

AG: What advice would you give to people who are just starting out collecting?

FD: Buy something you like.

LD: I was just going to say that. And don't be influenced by other people.

AG: Finally, is there anything you regret not buying when you had the opportunity to?

FD: Oh, yeah. Peter Doig, who we knew.

LD: We knew him when he was a barman in the Two Brydges Club.

FD: I was always thinking I'd buy one, but I never did. And again I wanted to buy his work just because I liked it.

LD: There's a piece of Jim Lambie that you wanted to buy and I said, no. It was a very big keyhole... Real regrets, though, I don't think we have any. They're just things that you look back on and think oh that could have been nice.

FD: We've been very fortunate, in acquiring all that we have acquired. Yes, very fortunate.

LD: And enjoyed it all. I mean, waking up in the morning to the pieces up in the bedroom there, it was just an absolute joy. It's been great. It's been so lovely.

(Above)
Part of Frank and Lorna Dunphy's proposed gift to Pallant House: (from the left) David Bailey, *Frank and Damien*, 2003; Damien Hirst, *Bognor Blue*, 2008; Peter Blake, *Love*, 2007; and Gavin Turk, *Dump*, 2004
Image: © Chris Ison/ Pallant House Gallery
Artwork: © David Bailey 2008; © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018; © Peter Blake. All right reserved, DACS 2018; © Gavin Turk/ Bridgeman Images 2018

(Right)
Damien Hirst, *Frank and Lorna as Adam and Eve*, 2005
Artwork: © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018



Yellow Ball

The Frank & Lorna Dunphy Collection

Live Auction

Auction in London
20 September 2018 at 1pm

34–35 New Bond Street
London W1A 2AA

Lots 1–110
Sale Number L18621



N-Chloroacetyl-L-Phenylalanine (PFS)
Crystalline installed in
Damien Hirst's 2012
exhibition at the Tate
Modern, London
Image: © Nils Jorgensen/
Shutterstock
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018





Frank Dunphy and Damien
Hirst in front of *Picramic Acid*.
Image: © Johnnie Shand
Kydd, 2018
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018



1

Damien Hirst (b. 1965)
N-Chloroacetyl-L-Phenylalanine (PFS)
Crystalline

dated 1997 and dedicated on the stretcher;
 signed on the reverse
 household gloss on canvas
 91.4 by 114.3 cm. 36 by 45½ in.

Provenance

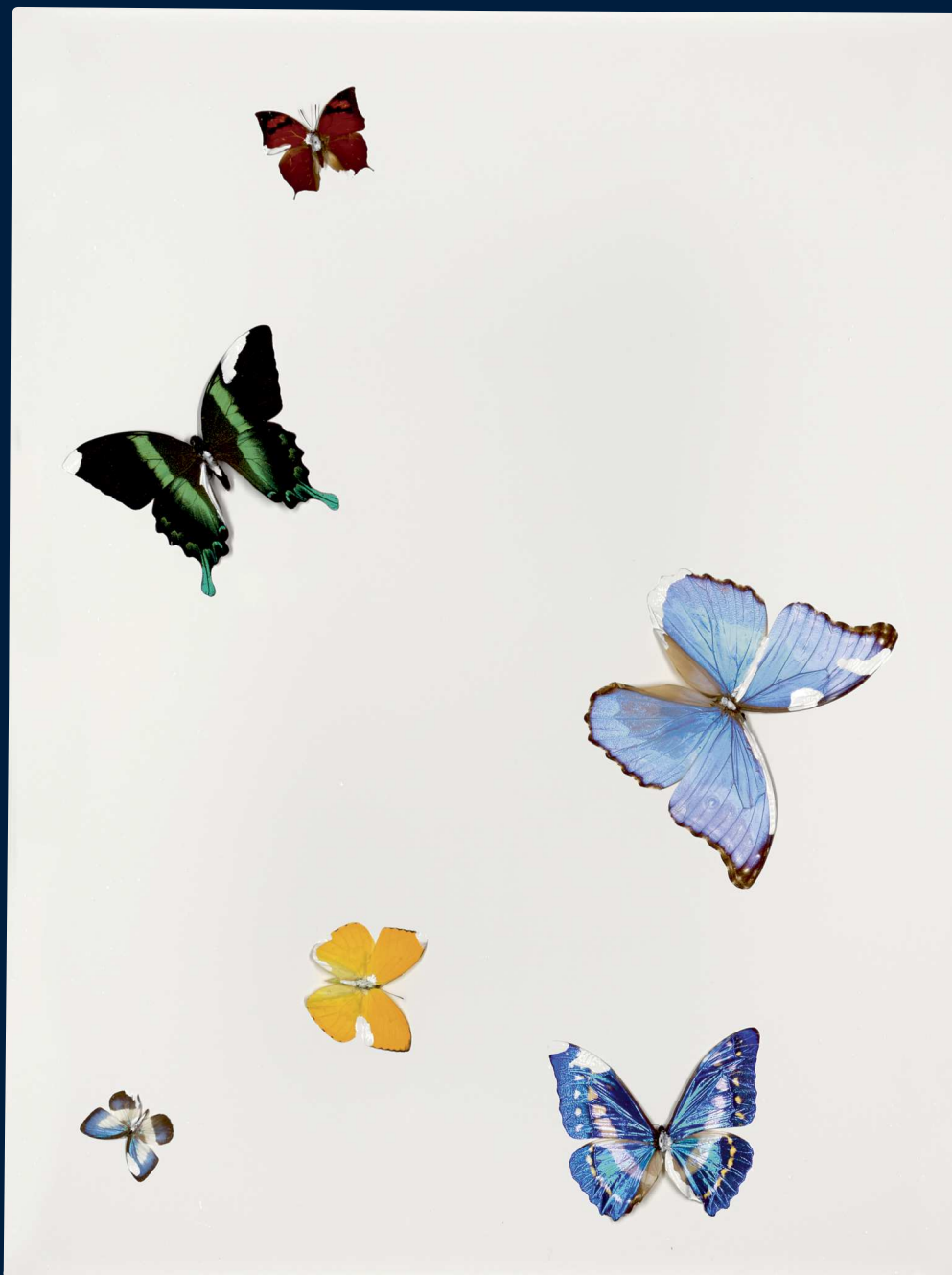
A gift from the artist to the present owners

Exhibited

Paris, Gagosian Gallery, *Damien Hirst: The Complete Spot Paintings 1986-2011*, January - February 2012, p. 156, illustrated in colour
 London, Tate Modern, *Damien Hirst*, April - September 2012, p. 57, illustrated in colour
 Doha, Qatar Museums Authority, *Damien Hirst: Relics*, October 2013 - January 2014, p. 89, illustrated in colour

⊕ £ 100,000-150,000

115,000-172,000 US\$ 133,000-200,000



2

Damien Hirst (b. 1965)

Pray for Us Always

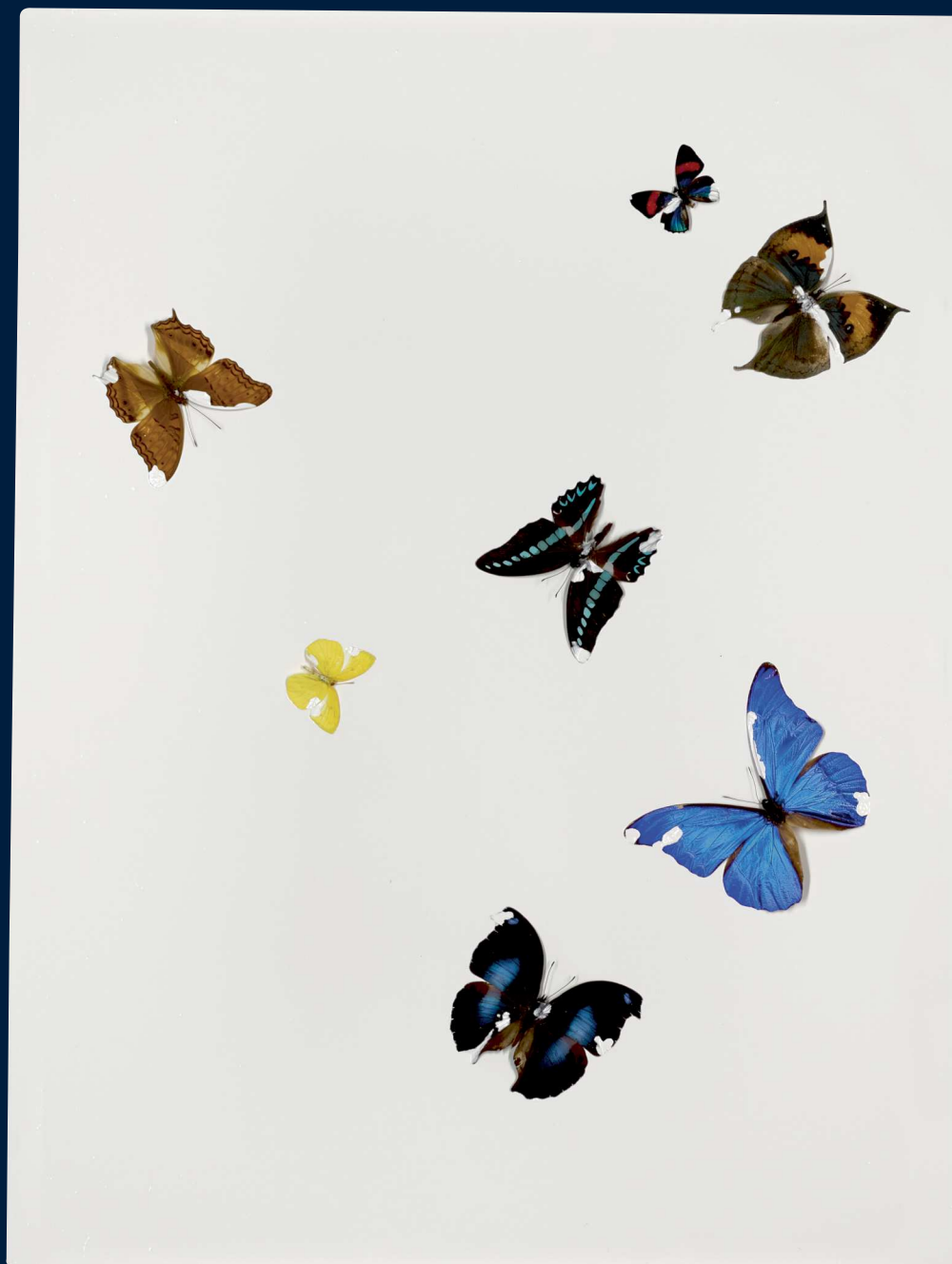
each: signed on the back of the frame; signed, titled, dated 2008, numbered 1/2 and 2/2 respectively and variously inscribed on the reverse butterflies and household gloss on canvas, in two parts, diptych
each: 61 by 45.7 cm. 24 by 18 in.

Provenance

A gift from the artist to the present owners

⊕ £ 60,000-80,000

68,500-91,500 US\$ 80,000-107,000





3

Takashi Murakami (b. 1962)**Rainbow Flower - 7 O'Clock**

signed, dated 07 and monogrammed on the stretcher; variously inscribed on the reverse acrylic and platinum leaf on canvas, mounted on board
40 by 40 cm. 15¾ by 15¾ in.

Provenance

Gagosian Gallery, New York
Acquired from the above by the present owners in 2007

£ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000



4

Damien Hirst (b. 1965)**All You Need Is Love, Love, Love**

signed and numbered *A.P. IX/X* in pencil,
published by Other Criteria, London
silkscreen in colours with diamond dust
on wove paper
sheet: 152.4 by 152.4 cm. 60 by 60 in.
Executed in 2010, this work is an artist's
proof numbered nine out of ten, aside from
an edition of 50.

Provenance

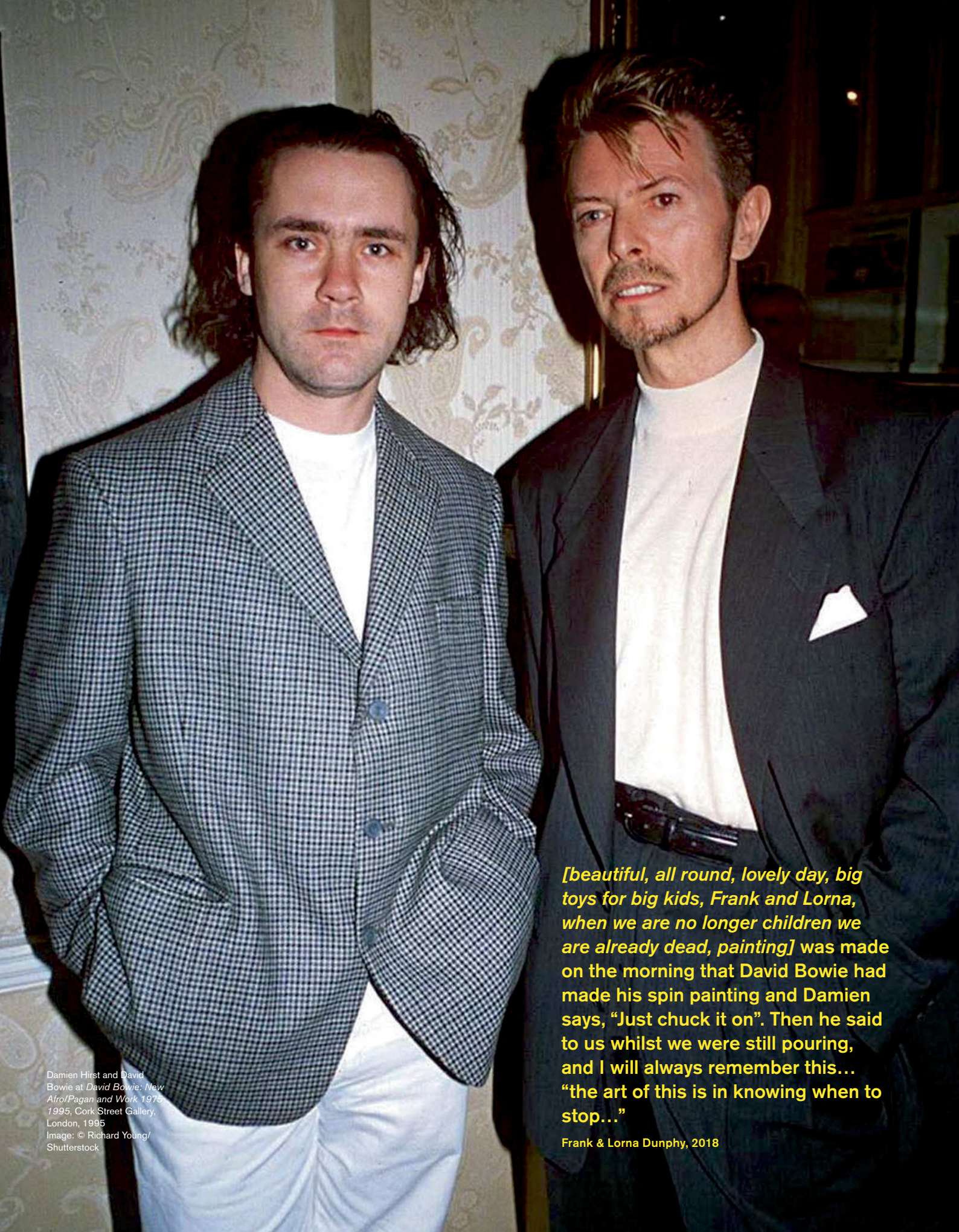
A gift from the artist to the present owners

⊕ £ 10,000-15,000

11,500-17,200 US\$ 13,300-20,000







Damien Hirst and David Bowie at *David Bowie: New Afro/Pagan and Work 1975-1995*, Cork Street Gallery, London, 1995
Image: © Richard Young/Shutterstock

[beautiful, all round, lovely day, big toys for big kids, Frank and Lorna, when we are no longer children we are already dead, painting] was made on the morning that David Bowie had made his spin painting and Damien says, "Just chuck it on". Then he said to us whilst we were still pouring, and I will always remember this... "the art of this is in knowing when to stop..."

Frank & Lorna Dunphy, 2018



5

Damien Hirst (b. 1965)

beautiful, all round, lovely day, big toys for big kids, Frank and Lorna, when we are no longer children we are already dead, painting

signed on the reverse
household gloss on canvas
183 by 183 cm. 72 by 72 in.
Executed in 1998.

Provenance

A gift from the artist to the present owners

Exhibited

Edinburgh, Scottish National Gallery of Modern Art, on loan, April 2000 - May 2003
Naples, Museo Archeologico Nazionale di Napoli, *Damien Hirst, The Agony and the Ecstasy: Selected Works from 1989-2004*, October 2004 - January 2005, pp. 200-01, illustrated in colour

Literature

The RT Hon Chris Smith, MP, *Creative Britain*, London 1998, illustrated in colour (cover)

⊕ £ 150,000-200,000

172,000-229,000 US\$ 200,000-266,000





*View of beautiful, all round,
lovely day, big toys for big kids,
Frank and Lorna, when we
are no longer children we are
already dead, painting in the
Damien Hirst exhibition at the
National Archaeological Museum
of Naples, 2004*
Image: © Copyright of MiBAC -
National Archaeological Museum
of Naples
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018



Damien Hirst (b. 1965)

- iii) Claude Money's water lillies
- iv) Untitled (No. 2)

- i) signed, titled, dated *24.6.03* and variously inscribed
- ii) signed, titled and dated *30.07.07*
- iii) signed, titled, dated, *13.09.07* and variously inscribed
- iv) signed, titled and variously inscribed

- i) pencil on paper
- ii) pen on paper
- iii) pencil on paper
- iv) ink on paper

- i) 84.5 by 78.6 cm. 33¼ by 31 in.
- ii) 7.5 by 12.6 cm. 3 by 5 in.
- iii) 29.7 by 21 cm. 11¾ by 8¼ in.
- iv) 5.2 by 8.4 cm. 2 by 3¼ in.
- iv) Executed in 1998.

Provenance

each: A gift from the artist to the present owners

⊕ **£ 6,000-8,000**
6,900-9,200 US\$ 8,000-10,700



Damien Hirst in front of
Leviathan at his Relics
exhibition, Qatar 2013
Image: © Prudence
Cumming Associates
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018

7

Damien Hirst (b. 1965)

Kaleidoscope VI

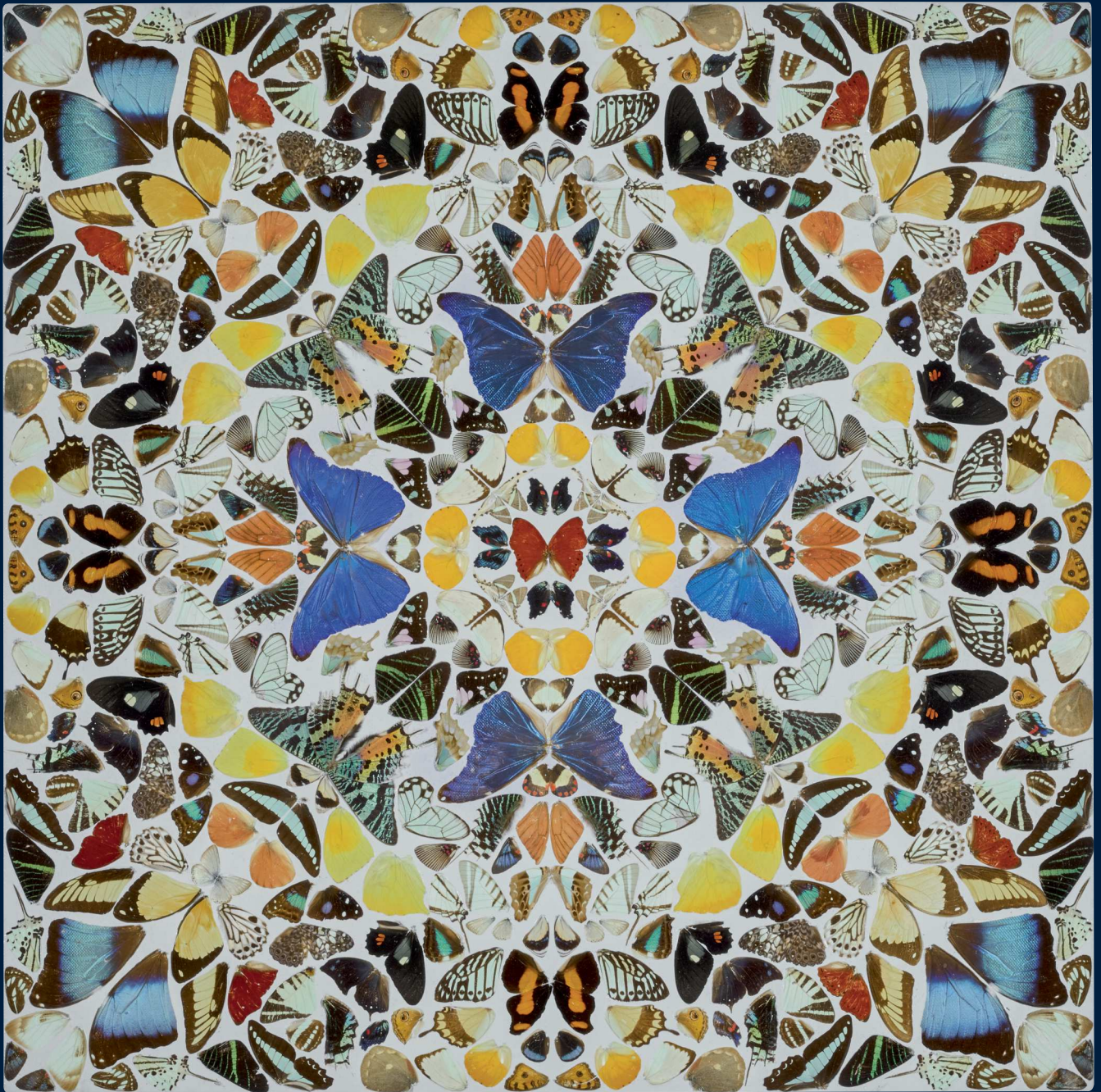
signed on the reverse
butterflies and household gloss on canvas
61 by 61 cm. 24 by 24 in.
Executed in 2004.

Provenance

A gift from the artist to the present owners

⊕ **£ 70,000-90,000**

80,000-103,000 US\$ 93,000-120,000







We met in a small actor's club called The Green Room Club in London... Lorna had come in and I was playing snooker and I saw her while I was about to play the yellow ball. I played the yellow ball and missed it. Then, eventually I met Lorna again in the evening. I said, "would you like to have a drink with me?"

Frank Dunphy, 2018

8

Damien Hirst (b. 1965)

Smashing Yellow Ball at Peace Painting

signed, titled and dated 2008 on the reverse
butterflies and household gloss on canvas
canvas: 137.2 by 137.2 cm. 54 by 54 in.
framed: 138.5 by 138.5 cm. 54½ by 54½ in.

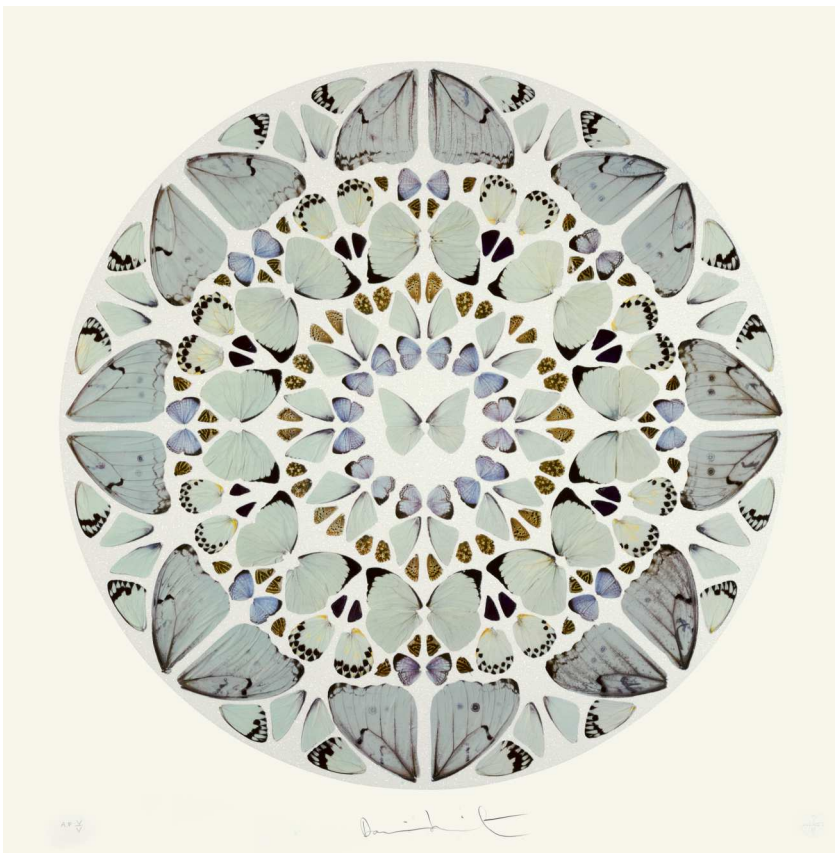
Provenance

A gift from the artist to the present owners

⊕ £ 100,000-150,000

115,000-172,000 US\$ 133,000-200,000





9

Damien Hirst (b. 1965)**Psalm: Benedictus Dominus; and
Psalm: Exaudi Domine (two works)**

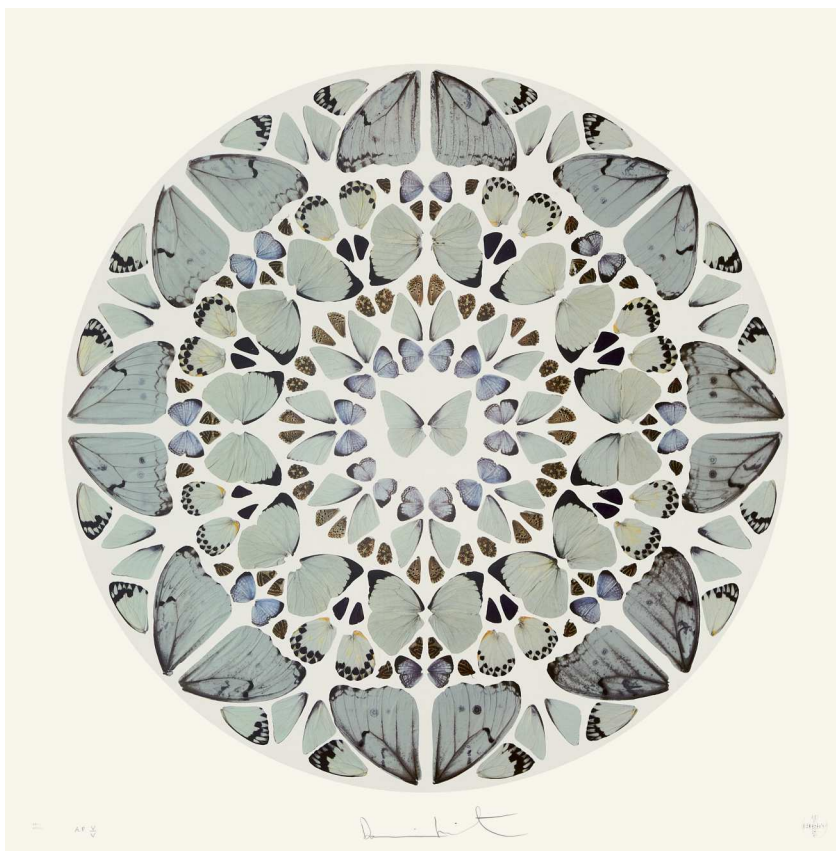
each: signed and numbered *A.P. V/V* in pencil, published by Other Criteria, London
 two silkscreens in colours with diamond dust on wove paper
 each: 109 by 107 cm. 42 $\frac{3}{8}$ by 42 $\frac{3}{8}$ in.
 Executed in 2009, these works are artist's proofs numbered five out of five, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 8,000-12,000

9,200-13,700 US\$ 10,700-16,000



10

Damien Hirst (b. 1965)**Psalm: Exaudi Domine; and Psalm: Benedictus Dominus (two works)**

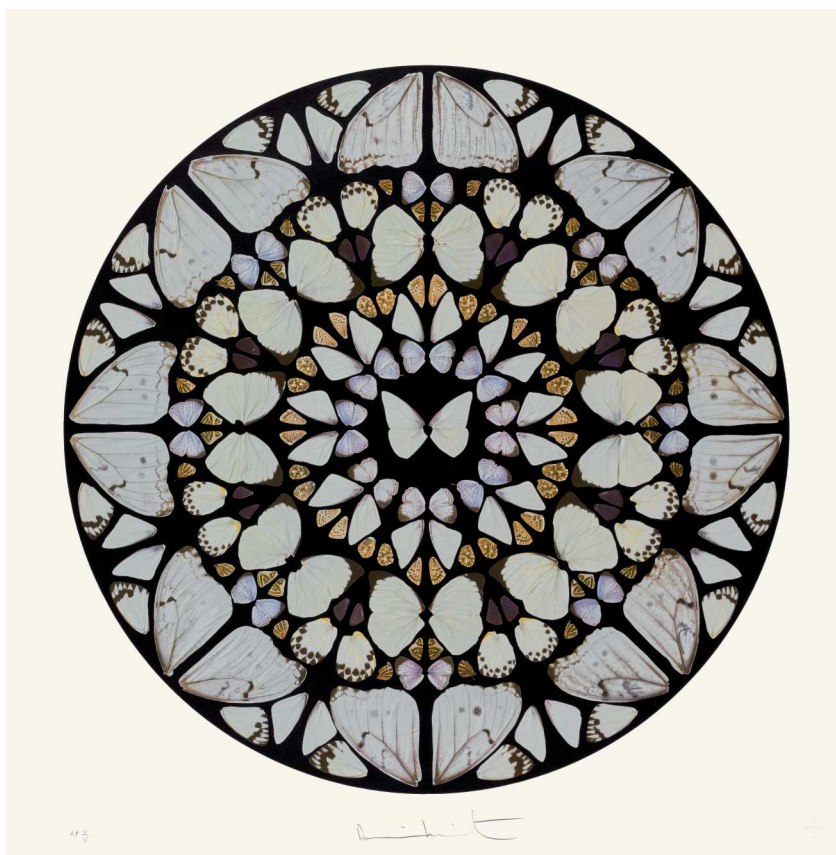
each: signed and numbered *A.P. V/V* in pencil, published by Other Criteria, London
 two silkscreens in colours with glaze on wove paper
 each: 109 by 107 cm. 42 $\frac{7}{8}$ by 42 $\frac{1}{8}$ in.
 Executed in 2009, these works are artist's proofs numbered five out of five, aside from an edition of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



Azathioprine Tablets 50 mg

Each tablet contains **Azathioprine** BP 50 mg

56 tablets in a patient pack

LENNON

Azathioprine Tablets 50 mg

POM

For oral administration.
Keep out of the reach of children.
Use as directed by the physician.
Store in a dry place below 25°C.
Protect from light.
Please read enclosed leaflet.
Also contains microcrystalline
cellulose, lactose and sodium.

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PL 5723/0009
PL Holder:
Lennon Pharmaceuticals Ltd.,
Tuition House, Wimbledon, SW19 4EU



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Tablets
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co-amoxiclav

ZESTRIL

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lisinopril (anhydrous) tablets 10 mg

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4 Nov 92



Cordarone X[®] 200

200 mg Amiodarone Hydrochloride Fr.P.

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SEARLE

ARTHROTEC[®] 50

Each tablet contains
diclofenac sodium 50 milligrams
misoprostol 200 micrograms

Floxapen

precortisyl forte
Prednisolone BP
25mg
100 tablets

ROUSSEL

[Pssst] was sent to me as a get better soon present by Damien when I was ill... Anyway, it arrived and it was put up and we had a burglary in the place while we were away... The policeman came in and said [to our neighbour], "Is this gentleman on prescribed medication?" He said, "no, that's a piece of art". "If you say so, sir...", he says. [Laughs]

Frank Dunphy, 2018



11

Damien Hirst (b. 1965)

Pssst

glass, painted MDF, beech, ramin, plastic, aluminium and pharmaceutical packaging
38.1 by 76.2 by 15.2 cm. 15 by 30 by 6 in.
Executed in 1997.

Provenance

A gift from the artist to the present owners

Literature

Exh. Cat., New York, L&M Arts, *Damien Hirst: Medicine Cabinets*, October - December 2010, p. 182 (text)

£ 60,000-80,000

68,500-91,500 US\$ 80,000-107,000



12

Rachel Whiteread (b. 1963)

Junk Food

plasticised plaster and pigment, in four parts
16.5 by 23.3 by 23 cm. 6½ by 9¼ by 9 in.
Executed in 2007.

Provenance

Christie's, London, 16 October 2007, Lot 22
(donated by the artist to benefit the Parkinson's
Appeal for Deep Brain Stimulation)
Acquired from the above by the present owners

⊕ £ 10,000-15,000

11,500-17,200 US\$ 13,300-20,000

[Junk Food] was tongue-in-cheek
the joke was that nothing could
be further from *[Chef Fergus]*
Henderson's nose-to-tail approach,
it was the antithesis of what he did.

Rachel Whiteread, 2018



13

Gavin Turk (b. 1967)**Land and Sky**

signed and dated 2012 on the overlap; titled
on the stretcher
embroidery on canvas
13.5 by 13.5 cm. 5¼ by 5¼ in.

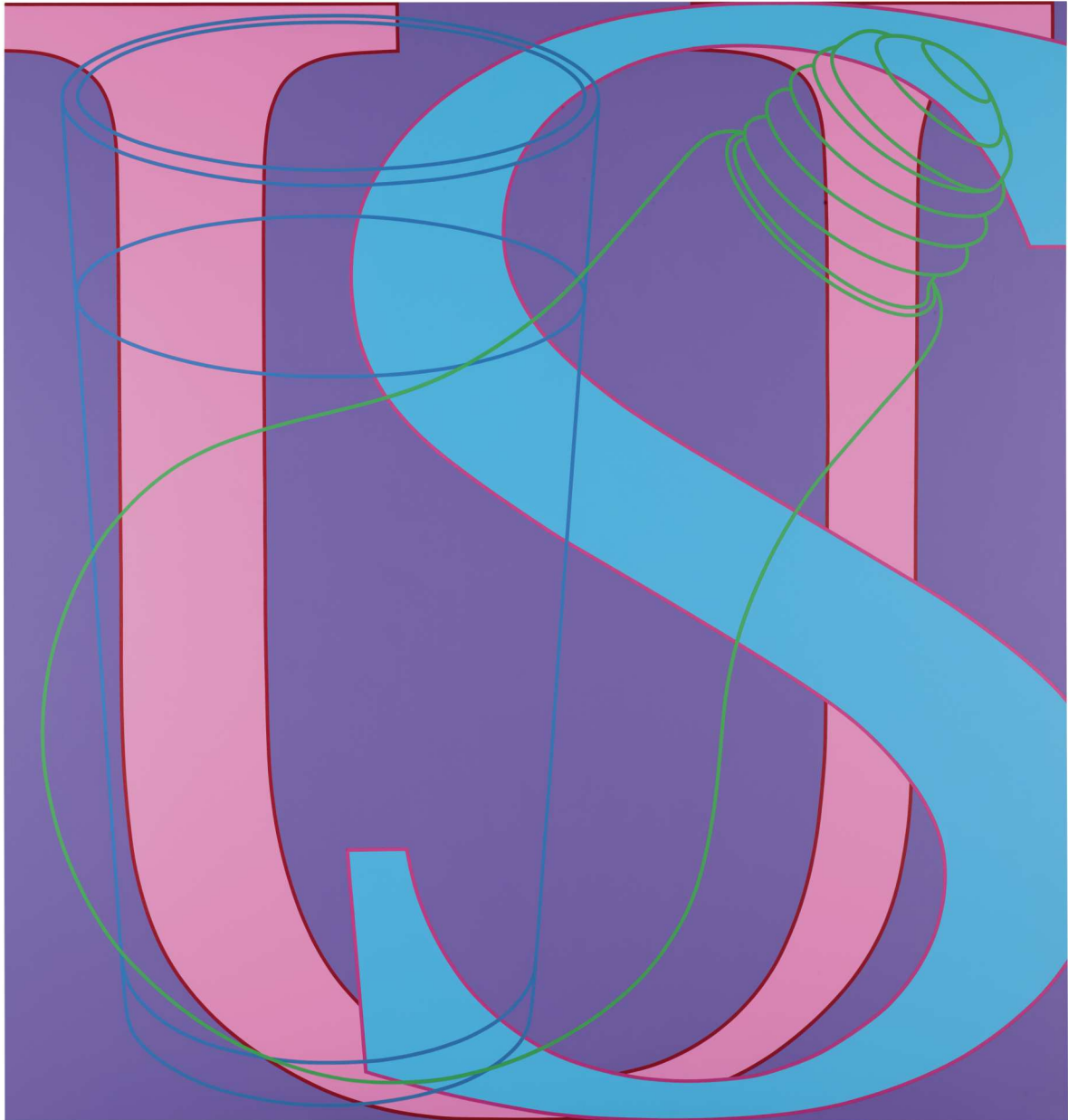
Provenance

Ben Brown Fine Arts, London
Acquired from the above by the present
owners in 2012

Exhibited

London, Ben Brown Fine Arts, *Gavin & Turk*,
February - April 2012, n.p., illustrated in colour

⊕ £ 3,000-4,000
3,450-4,600 US\$ 4,000-5,400



14

Michael Craig-Martin (b. 1941)
Untitled (US)

acrylic on aluminium
 200 by 189.6 cm. 78¾ by 74¼ in.
 Executed in 2007.

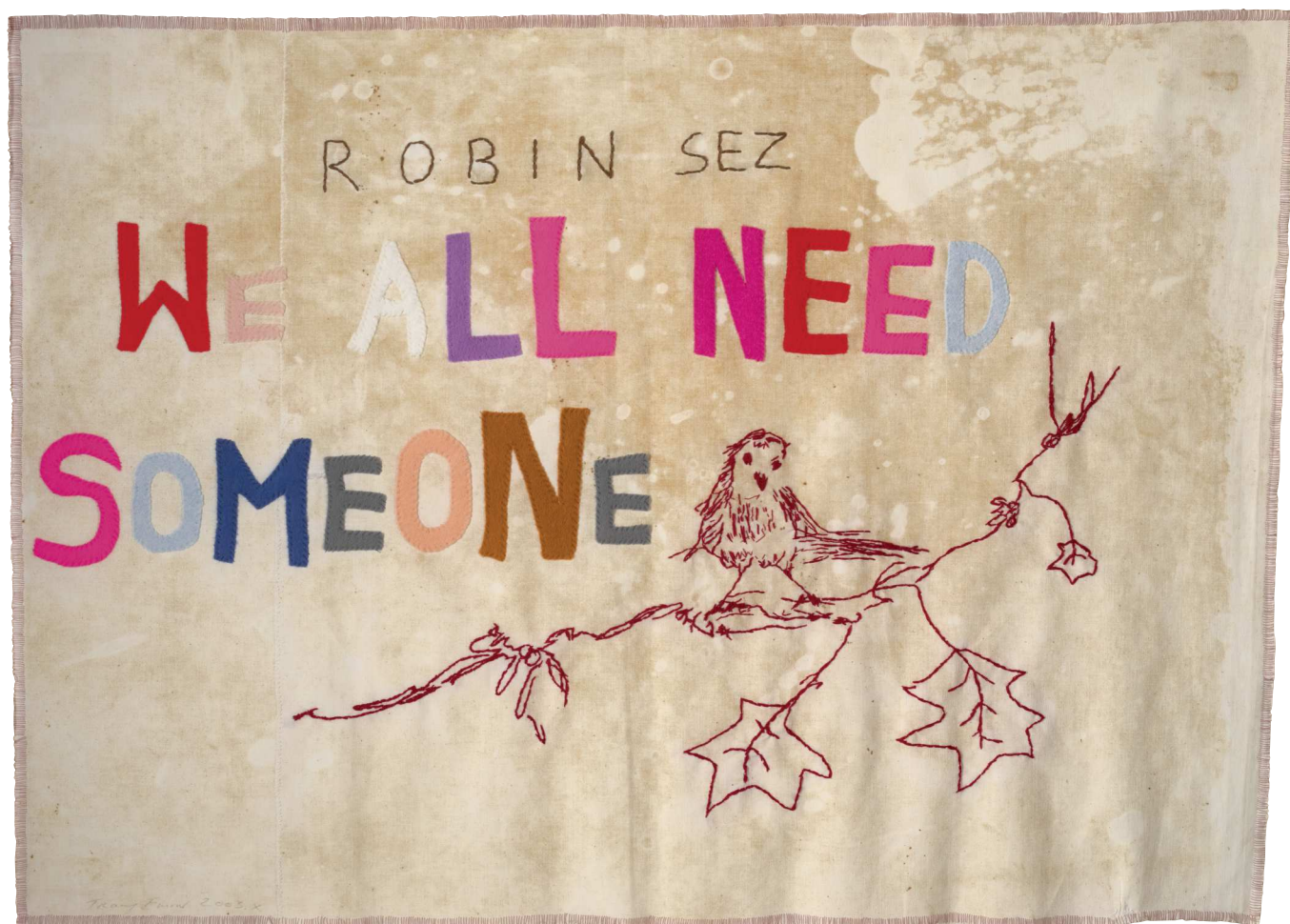
Provenance

Gagosian Gallery, London
 Acquired from the above by the present owners
 in 2008

Exhibited

London, Gagosian Gallery, *Michael Craig-Martin:
 A Is For Umbrella*, December 2007 - January
 2008, p. 37, illustrated in colour

⊕ £ 15,000-20,000
 17,200-22,900 US\$ 20,000-26,600



15

Tracey Emin (b. 1963)
We All Need Someone

signed and dated 2003
 felt collage and thread on two adjoined
 pieces of fabric
 59 by 78 cm. 23¼ by 30¾ in.

Provenance

Soho Parish School, London, *The Greatest Sale
 on Earth in Aid of Soho Parish School*, 2003
 (donated by the artist)
 Acquired from the above by the present owners

⊕ £ 8,000-12,000
 9,200-13,700 US\$ 10,700-16,000



My Heart



And



Always

16

Tracey Emin (b. 1963)

**My Heart is With You And I Love You
Always Always Always**

neon

128.5 by 163.3 cm. 50% by 64¼ in.

Executed in 2006, this work is number 1 from
an edition of 3.

Provenance

White Cube, London

Acquired from the above by the present owners
in 2006

⊕ £ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000

Love is With You

I Love You

Always Always

30 Tablets

Meatballs

Hirst

150mg

Each
150mg

Use o

KEEP
OF CH

Store

GRAY

PL003

Hirst P
Welwy

film-coated tablet contains
g moclobemide

only as directed by a physician

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CHILDREN**

in a dry place



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PA 50/81/2

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**I can't understand why some people
believe completely in medicine and
not in art, without questioning either.**

Damien Hirst cited in: Jay Jopling, *Damien Hirst*,
London 1991

17

Damien Hirst (b. 1965)

The Last Supper (nine works)

each: signed in pencil, published by Paragon Press, London

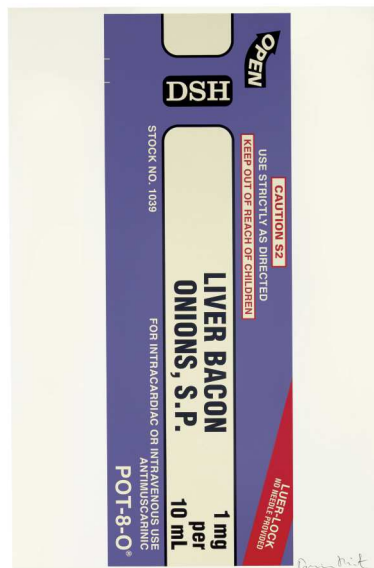
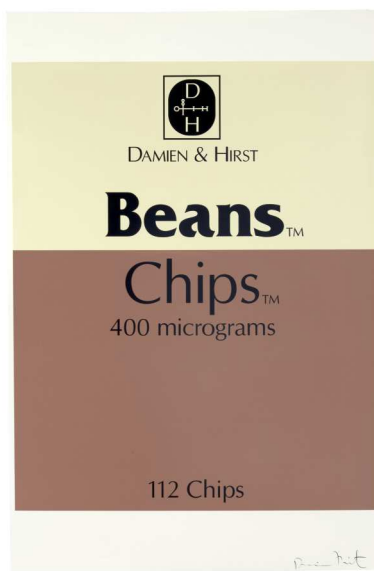
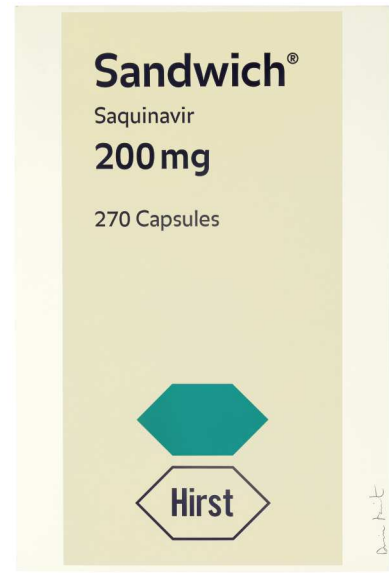
the set, comprising nine silkscreens in colours on Somerset satin wove paper, lacking *Steak and Kidney*, *Cornish Pasty*, *Dumpling* and *Omelette*
each: 153.3 by 101.4 cm. 60% by 40 in.
Executed in 1999, these works are artist's proofs, aside from an edition of 150.

This lot is accompanied by a certificate of authenticity issued by Paragon Press.

Provenance

A gift from the artist to the present owners

⊕ £ 12,000-18,000
13,700-20,600 US\$ 16,000-24,000







Frank Dunphy and
Damien Hirst in front of
Dimethylpolysiloxane during
the pre-sale exhibition of
*Beautiful Inside My Head
Forever*, 2008
Image: © Martin Beddall /
Alamy Stock Photo
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018

You've got colour, pure colour on its own. And then you've got the meaning of objects. And with the *Spot Paintings*, that's when you take the colour out, and you deal with it separately. You take all the colour out of a situation, 'cause it's getting in your way, and you bang it into the *Spot Paintings*.

Damien Hirst cited in: Damien Hirst, *On The Way to Work*, London 2001, p. 125.

18

Damien Hirst (b. 1965)

Lauryl Acetate

signed on the stretcher; signed, titled and dated
2008 on the reverse
household gloss on canvas
160 by 129.5 cm. 63 by 51 in.

Provenance

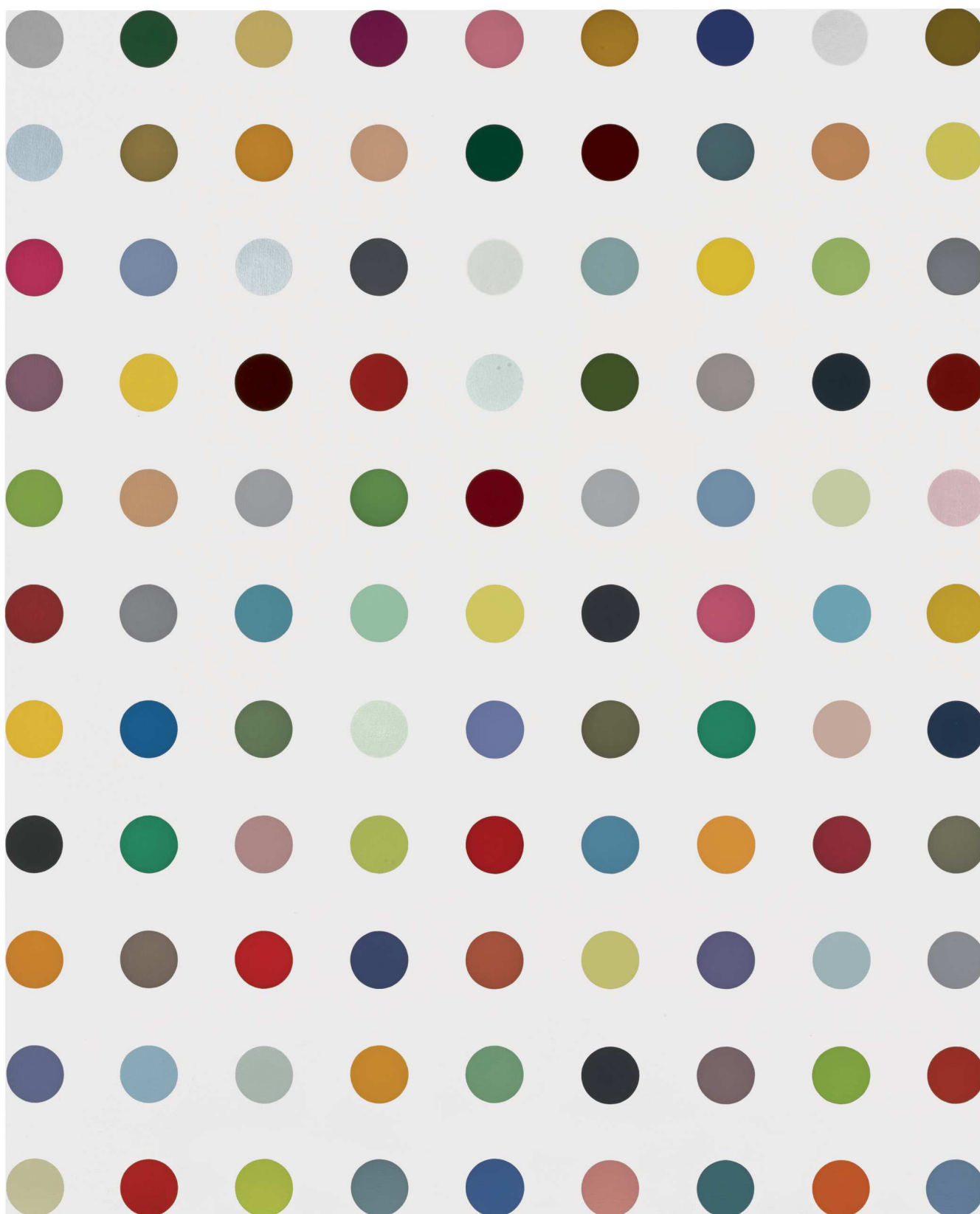
A gift from the artist to the present owners

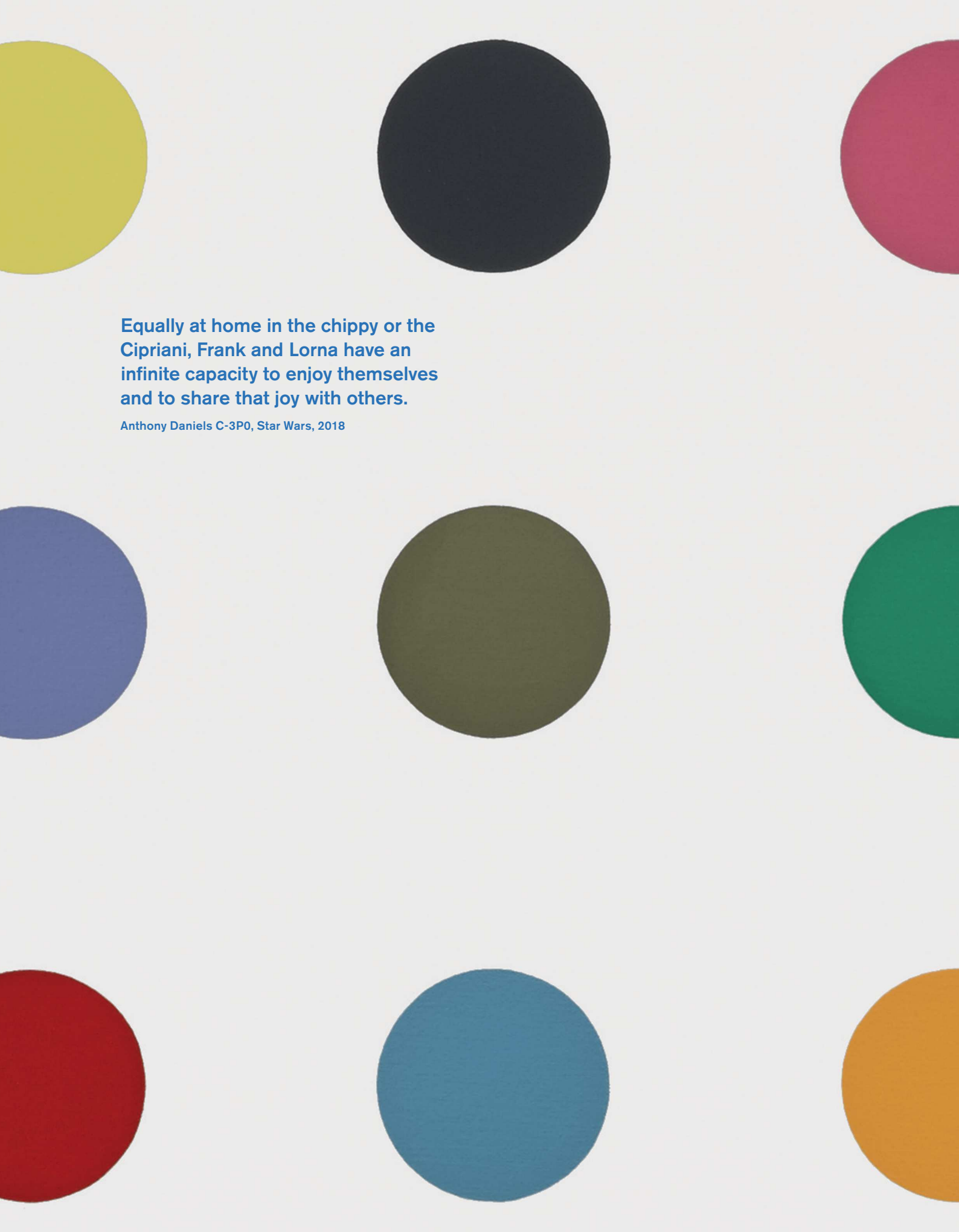
Literature

Jason Beard and Millicent Wilner, Eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 660, illustrated in colour (incorrectly dated 2009)

⊕ £ 150,000-200,000

172,000-229,000 US\$ 200,000-266,000





Equally at home in the chippy or the
Cipriani, Frank and Lorna have an
infinite capacity to enjoy themselves
and to share that joy with others.

Anthony Daniels C-3P0, Star Wars, 2018





19

Damien Hirst (b. 1965)
Beautiful Dreamer

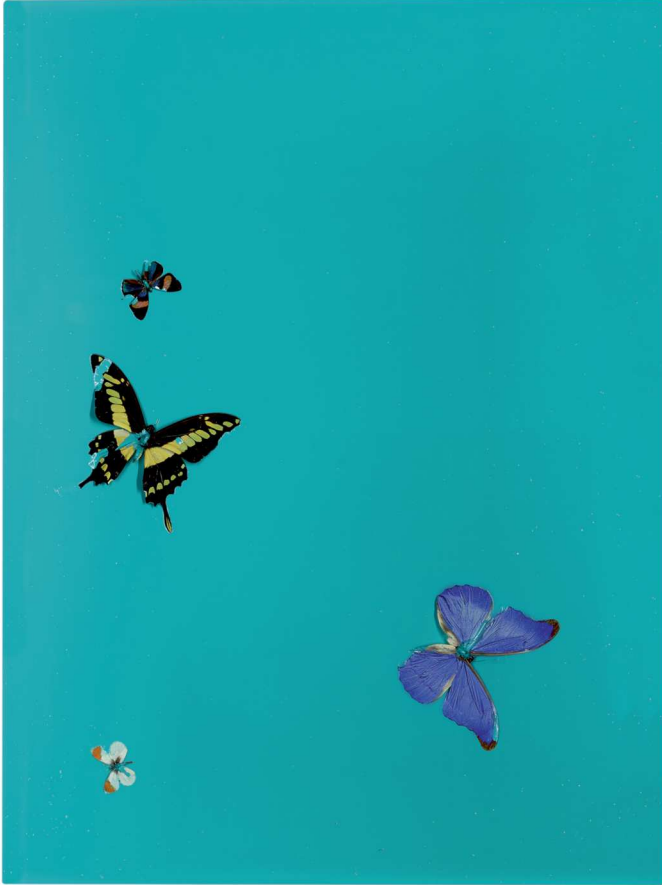
each: signed, titled, dated 2008 and numbered
 1/4, 2/4, 3/4 and 4/4 respectively on the reverse
 butterflies and household gloss on canvas,
 in four parts
 each: 61 by 45.7 cm. 24 by 18 in.

Provenance

A gift from the artist to the present owners

⊕ £ 120,000-180,000

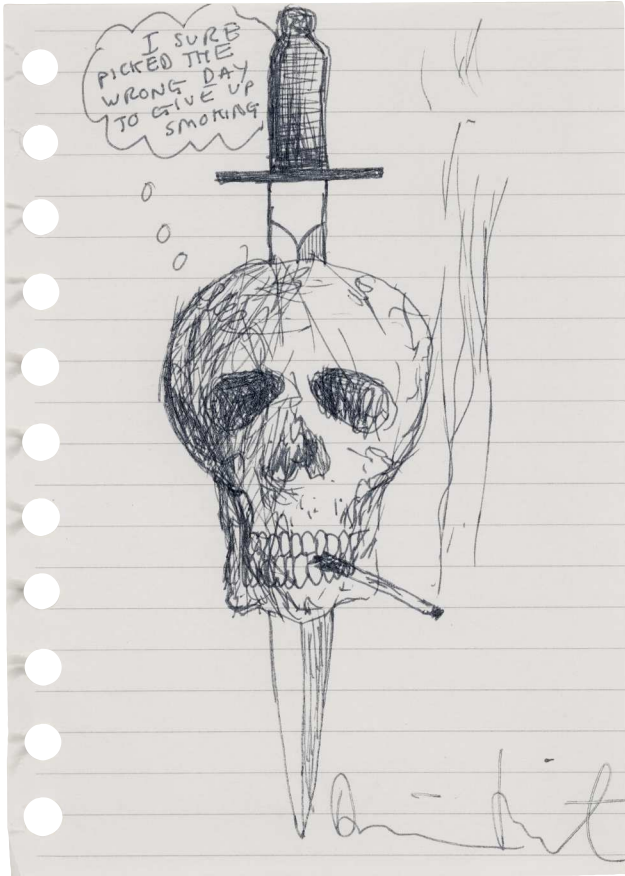
137,000-206,000 US\$ 160,000-240,000





(Right)
View of Lot 20, Damien Hirst,
*I sure picked the wrong day
to give up smoking* and Lot
35 (Online Sale) Damien
Hirst, *I Blame the Parents* in
Frank Dunphy's study.





20

Damien Hirst (b. 1965)

I sure picked the wrong day to give up smoking

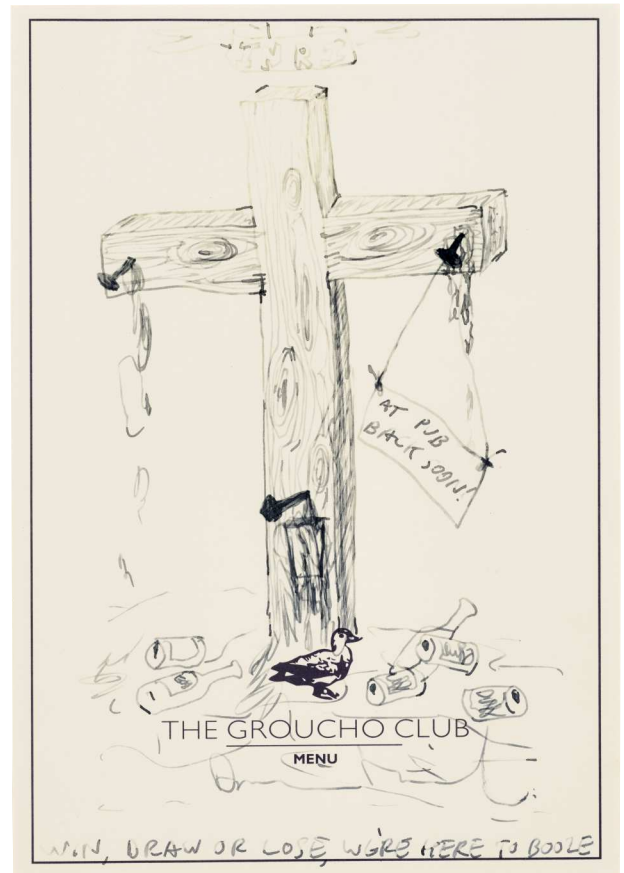
signed and titled
pen on lined paper
14.8 by 10.5 cm. 5½ by 4¼ in.
Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,300 US\$ 1,350-2,700



21

Damien Hirst (b. 1965)

Back Soon

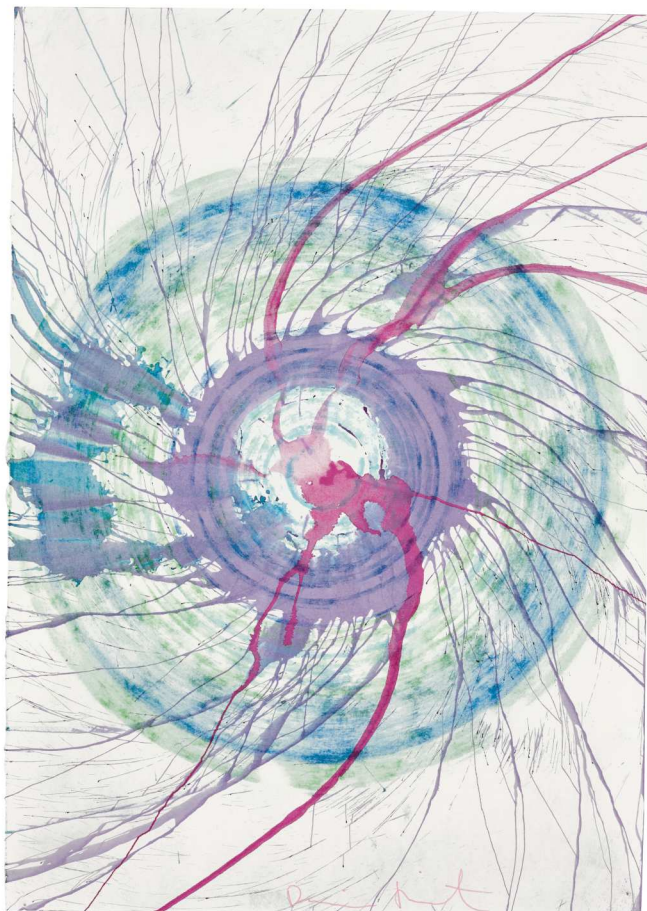
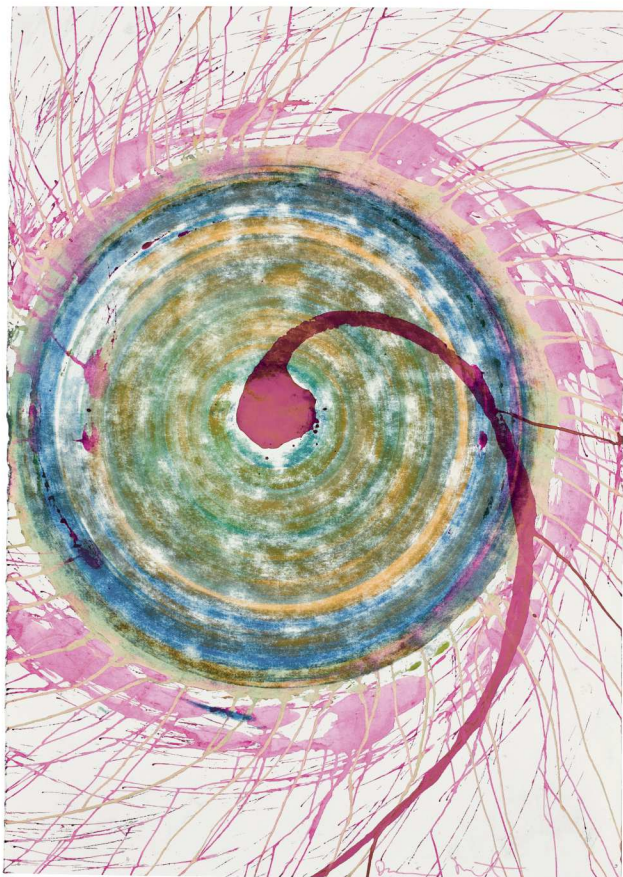
signed and titled
ink on paper
28.8 by 19.5 cm. 11½ by 7¾ in.
Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,300 US\$ 1,350-2,700



22

Damien Hirst (b. 1965)**Spin Drawings**

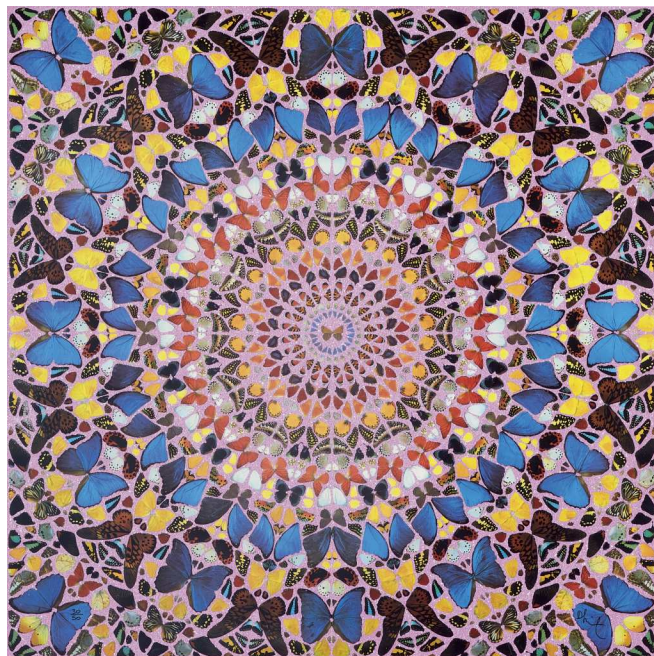
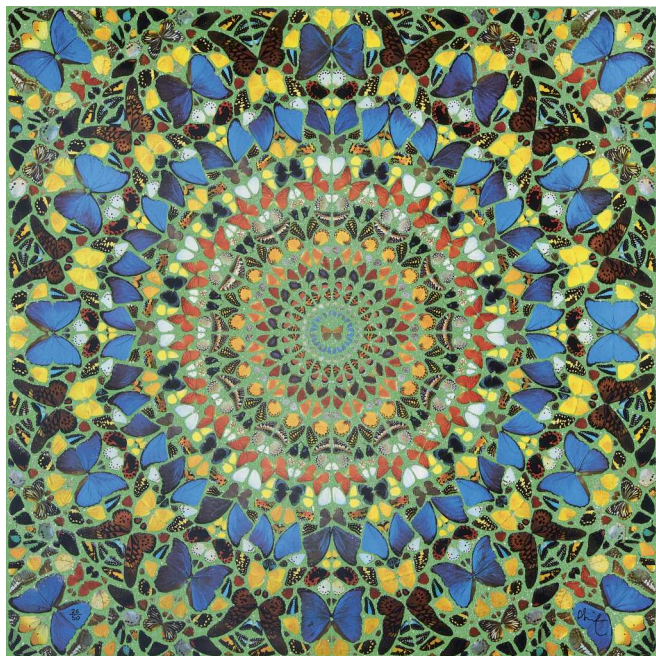
each: signed
 pen and ink on paper, in two parts
 each: 41.5 by 39.2 cm. 16½ by 11½ in.
 Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



23

Damien Hirst (b. 1965)

Cathedral: Hagia Sofia; Palais des Papes; Notre Dame; Duomo; Santiago de Compostela; Orvieto; St Paul; and St Peter (eight works)

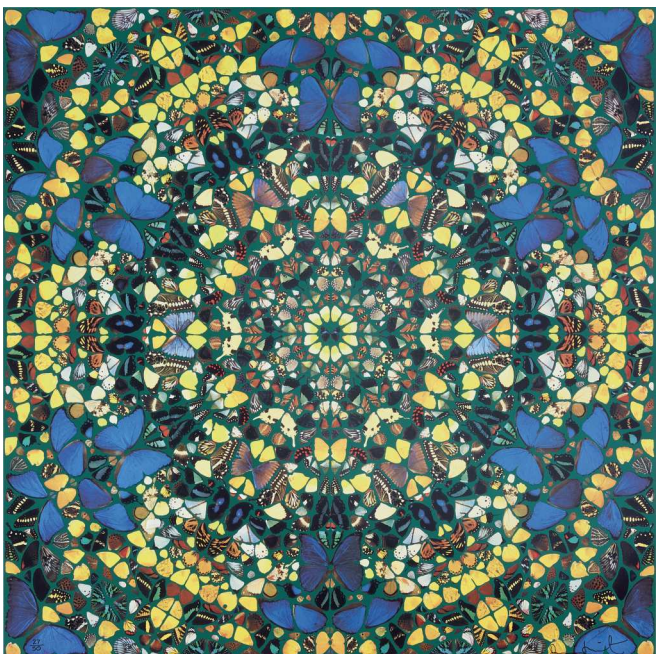
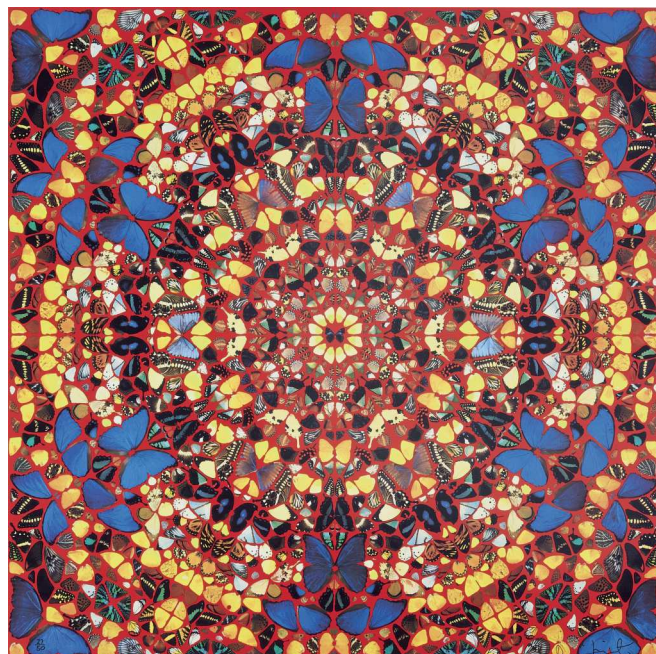
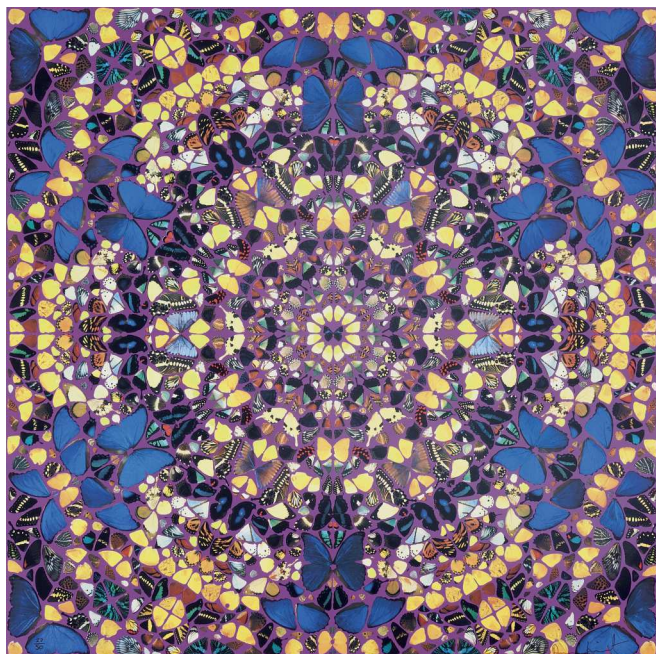
each: signed and numbered variously from an edition of 50 in black and red felt-tip pen, published by Other Criteria, London
the set, comprising eight silkscreens with glazes and pearlescent colours, four with diamond dust on wove paper
each: 120 by 120 cm. 47½ by 47½ in.
Executed in 2007, these works are numbered variously from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 60,000-80,000

68,500-91,500 US\$ 80,000-107,000







You have to find universal
triggers, everyone's frightened
of glass, everyone's frightened
of sharks, everyone loves
butterflies.

Damien Hirst, *I Want to Spend the Rest of My Life
Everywhere, With Everyone, One to One, Always,
Forever, Now*, London 1997, p. 132.

24

Damien Hirst (b. 1965)

Epiphany

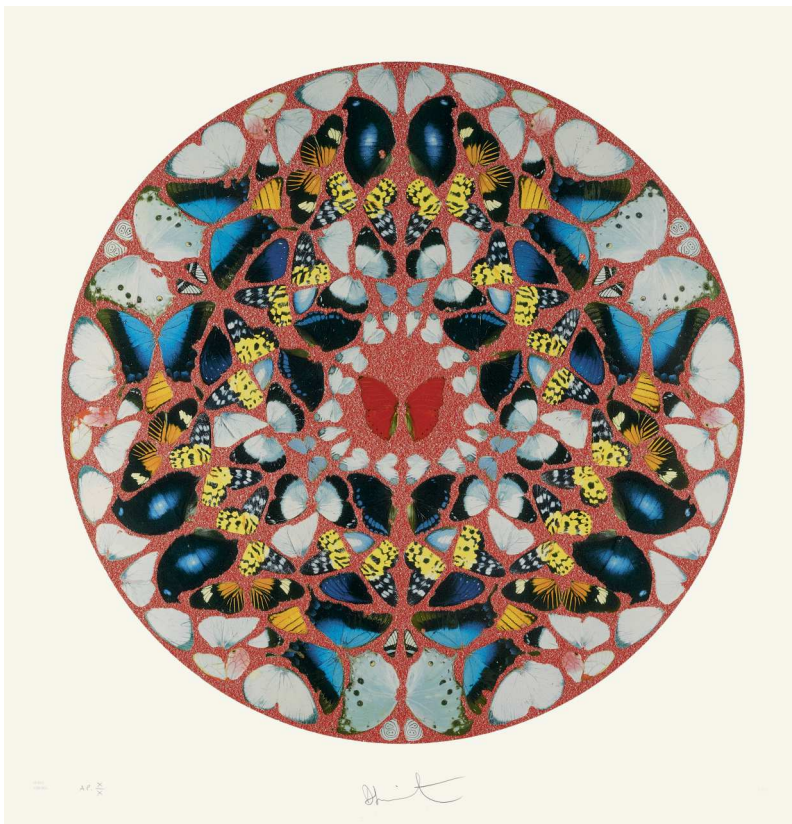
signed on the reverse
butterflies and household gloss on canvas
canvas: 182.9 by 182.9 cm. 72 by 72 in.
framed: 223.5 by 223.5 cm. 88 by 88 in.
Executed in 2005.

Provenance

A gift from the artist to the present owners

⊕ £ 280,000-350,000
320,000-400,000 US\$ 372,000-465,000





25

Damien Hirst (b. 1965)**Psalm: Domino Confido; and Psalm: Domine, ne in furore (two works)**

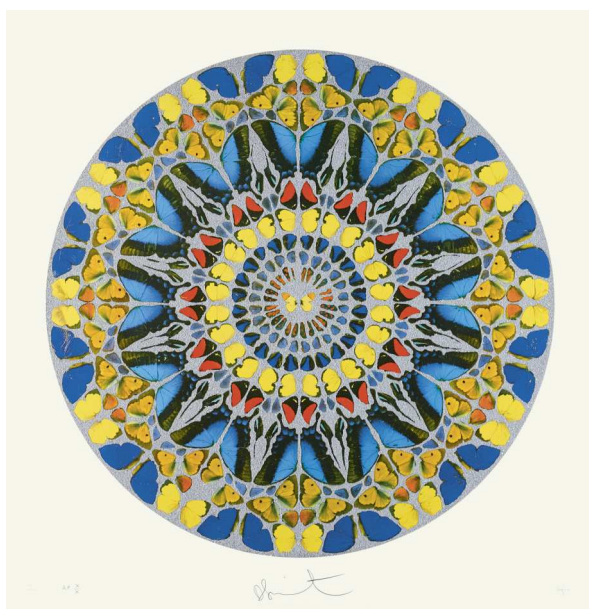
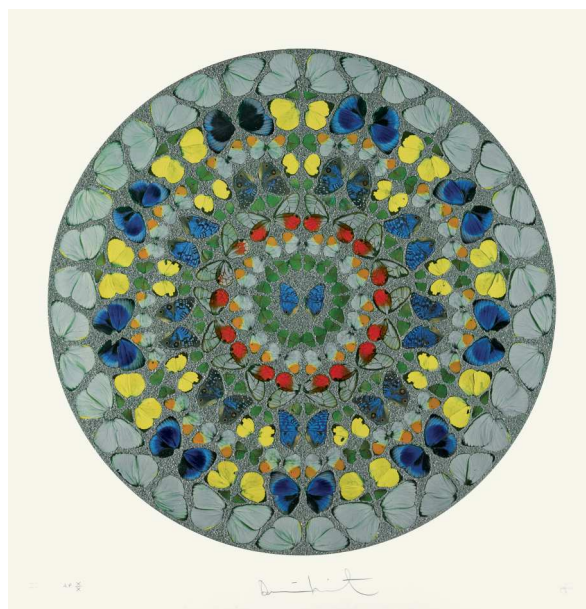
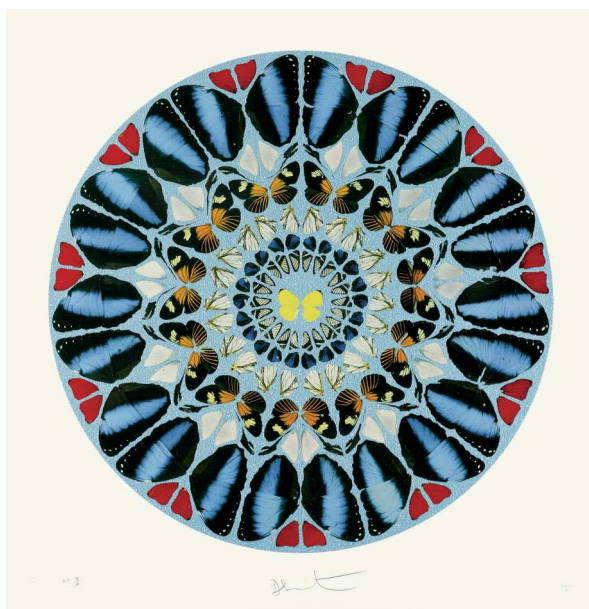
each: signed and numbered A.P. X/X in pencil,
published by Other Criteria, London
two silkscreens in colours with diamond dust
on wove paper
each: 74 by 71.4 cm. 29 by 28 in.
Executed in 2009, these works are artist's
proofs numbered ten out of ten, aside from
an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



26

Damien Hirst (b. 1965)

Psalm: Ad te, Domine, levavi;

Psalm: Diligam te, Domine;

Psalm: Confitebor tibi; and

Psalm: Dixit Insipiens (four works)

each: signed and numbered A.P. X/X in pencil,

published by Other Criteria, London

four silkscreens in colours with diamond dust

on wove paper

each: 74 by 71.4 cm. 29 by 28 in.

Executed in 2009, these works are artist's proofs numbered ten out of ten, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 12,000-18,000

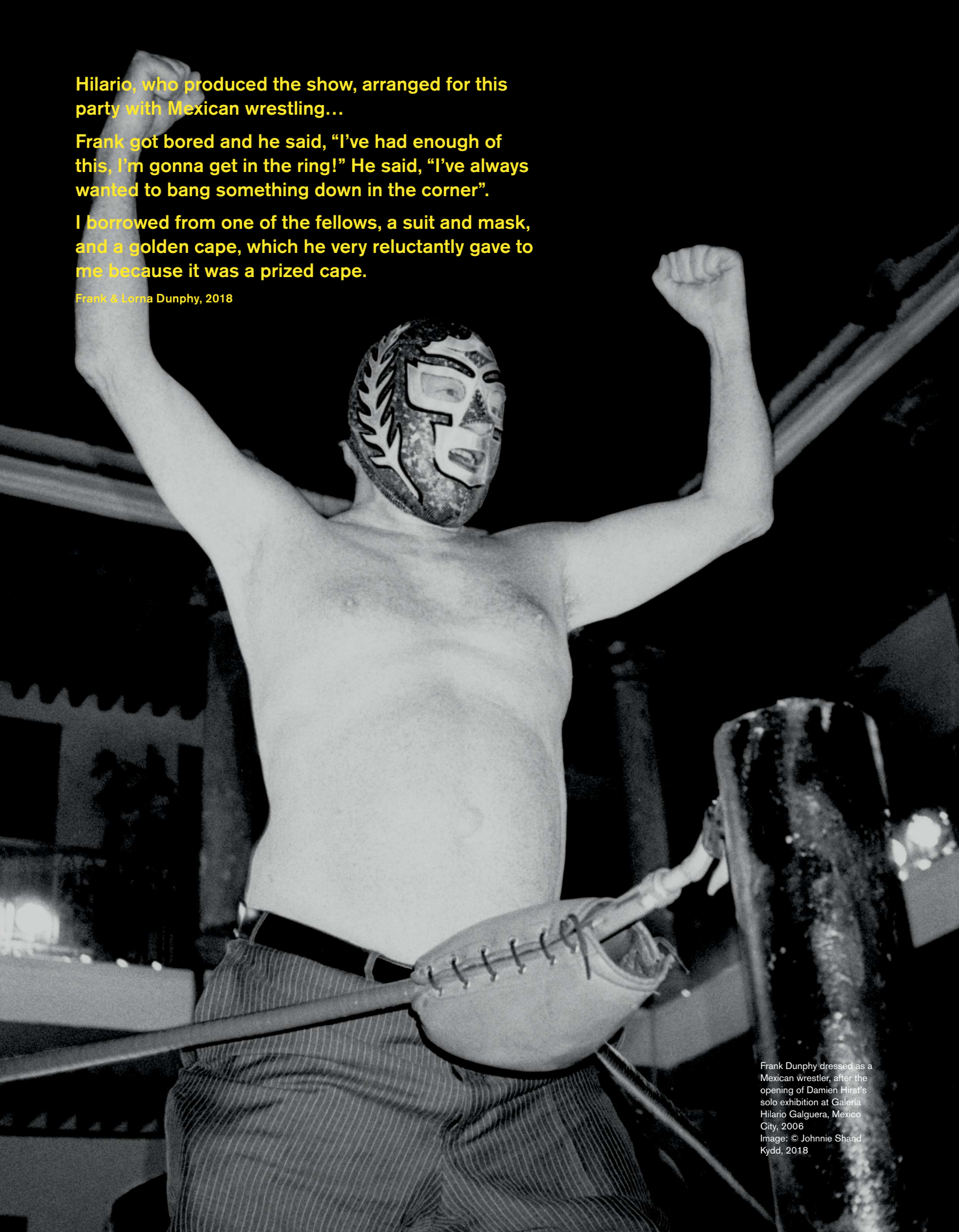
13,700-20,600 US\$ 16,000-24,000

Hilario, who produced the show, arranged for this party with Mexican wrestling...

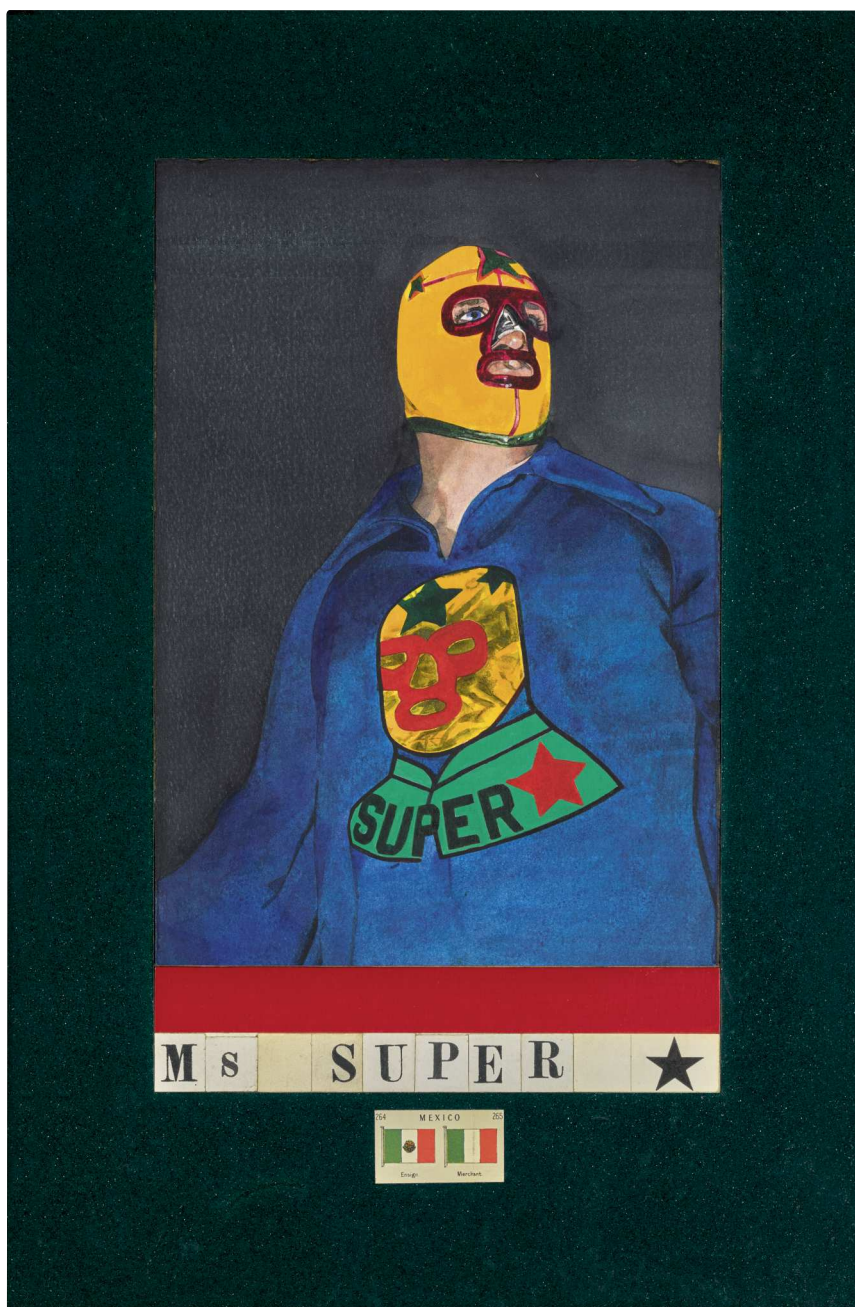
Frank got bored and he said, "I've had enough of this, I'm gonna get in the ring!" He said, "I've always wanted to bang something down in the corner".

I borrowed from one of the fellows, a suit and mask, and a golden cape, which he very reluctantly gave to me because it was a prized cape.

Frank & Lorna Dunphy, 2018



Frank Dunphy dressed as a Mexican wrestler, after the opening of Damien Hirst's solo exhibition at Galeria Hilario Galguera, Mexico City, 2006
Image: © Johnnie Shand Kydd, 2018



27

Sir Peter Blake, R.A. (b. 1932)**MS Super ★**

signed and dated 1987 on the reverse
watercolour, gouache and ink on paper, with
printed collaged elements on a glitter prepared
mount, laid down on board
46 by 30.5 cm. 18 by 12 in.

⊕ £ 15,000-20,000
17,200-22,900 US\$ 20,000-26,600

Provenance

Waddington Galleries, London
Galerie Claude Bernard, Paris
Acquired from the above by the present owners
in 2009

Exhibited

Liverpool, Tate Liverpool, *Peter Blake: A
Retrospective*, June - September 2007, p. 172,
illustrated



Angus Fairhurst
a man abandoned by colour, 1992
Image/Artwork: © The Estate of
Angus Fairhurst, courtesy Sadie
Coles HQ, London.

man abandoned
by colour





The present work in front of Damien Hirst's *Epiphany* (Lot 24).

What, Cedric [the gorilla]?... If there were only thirteen people [at a dinner party], which actually happened quite often, as there's always one odd person, we'd always put Cedric at the end of the table, wouldn't we? So that he was number 14.

Lorna Dunphy, 2018



28

Angus Fairhurst (1966 - 2008)

A Couple of Differences Between Thinking And Feeling

incised with the artist's signature and numbered 5/9 on the underside
patinated silver
32 by 27 by 18 cm. 12% by 10% by 7% in.
Executed in 2000.

Provenance

A gift from the artist to the present owners

⊕ £ 8,000-12,000

9,200-13,700 US\$ 10,700-16,000

The discovery of the Cosmos is that of a new dimension, it is the Infinite: thus I pierce this canvas, which is the basis of all arts and I have created an infinite dimension, an x which for me is the basis for all Contemporary Art.

Lucio Fontana cited in: Exh. Cat., Venice, Peggy Guggenheim Collection (and travelling), *Lucio Fontana: Venice/New York*, 2006, p. 19.

29

Lucio Fontana (1899 - 1968)

Concetto Spaziale, Attese

signed, partly titled and variously inscribed
on the reverse
waterpaint on canvas
22.5 by 35.5 cm. 8 $\frac{7}{8}$ by 14 in.
Executed in 1961.

Provenance

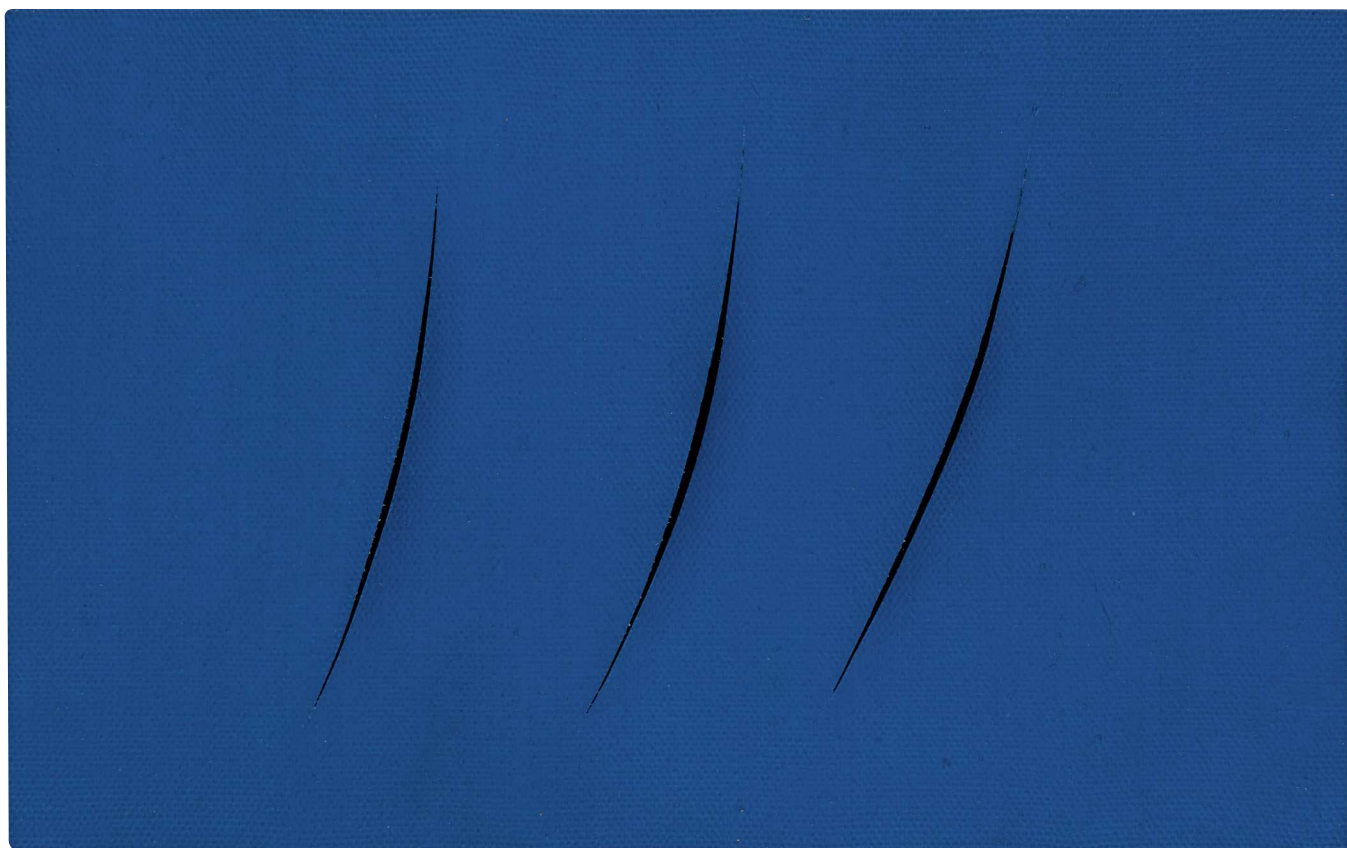
Private Collection, Germany
Galerie Neher, Essen
Ben Brown Fine Arts, London
Acquired from the above by the present owners
in 2010

Literature

Enrico Crispolti, *Lucio Fontana: Catalogo Ragionato, di Sculture, Dipinti e Ambientazioni*, Vol. II, Milan 2006, p. 628, no. 61 T 109, illustrated

⊕ £ 180,000-250,000

206,000-286,000 US\$ 240,000-333,000



Being good in business is the most fascinating kind of art... but making money is art and working is art and good business is the best art.

Andy Warhol cited in: Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, New York 1975, p. 92.



View of the present work at David Whitney's Big Sur Home.



30

Andy Warhol (1928 - 1987)

Dollar Sign

signed, dated 82 and variously inscribed on the overlap; variously inscribed on the stretcher; signed and dedicated *David, Philip* on the reverse
acrylic and silkscreen ink on canvas
25.4 by 20.3 cm. 10 by 8 in.

Provenance

David Whitney, New York (a gift from the artist in June 1984)
The Estate of David Whitney, New York (by descent)
Sotheby's, New York, 15 May 2008, Lot 213
Acquired from the above by the present owners

£ 200,000-300,000

229,000-343,000 US\$ 266,000-399,000

31

Richard Hamilton (1922 - 2011)

Toaster Deluxe 8

signed; signed with the artist's initials on a label
affixed to the backing board
inkjet print, stainless steel and polycarbonate on
Somerset Velvet for Epson paper 505gsm with
GM WaterWhite Museum glass, tulip wood, brass,
expanded neoprene and polyethylene
88.4 by 73.3 cm. 34½ by 28½ in.
Executed in 2008.

Provenance

Gagosian Gallery, London
Acquired from the above by the present owners
in 2009

Exhibited

London, Gagosian Gallery, *Richard Hamilton:
Toaster Deluxe*, April - May 2009
London, Tate Modern; and Madrid, Museo
Nacional Centro de Arte Reina Sofía, *Richard
Hamilton*, February - October 2014, p. 141,
illustrated in colour

⊕ £ 80,000-120,000
91,500-137,000 US\$ 107,000-160,000



Hamilton



32

Gary Hume (b. 1962)**Chocolatey Very Hard Snowman**

corten steel

13 by 9 by 9 cm. 5¼ by 3½ by 3½ in.

Executed in 2003.

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

ProvenanceSoho Parish School, London, *The Greatest Sale on Earth in Aid of Soho Parish School*, 2003 (donated by the artist)

Acquired from the above by the present owners

⊕ £ 3,000-4,000

3,450-4,600 US\$ 4,000-5,400



33

Pablo Picasso (1881 - 1973)**Chouette**numbered 135/500 on the underside, inscribed *Edition Picasso* and *Madoura*, with the Edition Picasso and Madoura stamps*Terre de faïence* vase

height: 30 cm. 11¾ in.

Executed in 1969, this work is numbered 135 from an edition of 500.

Provenance

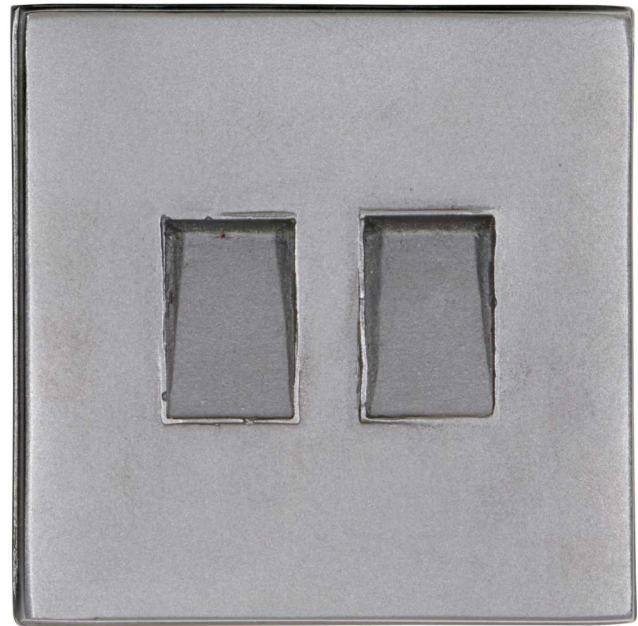
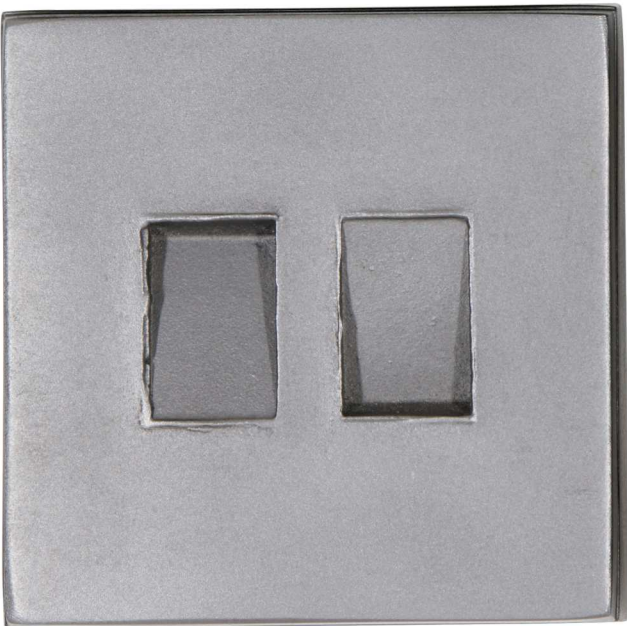
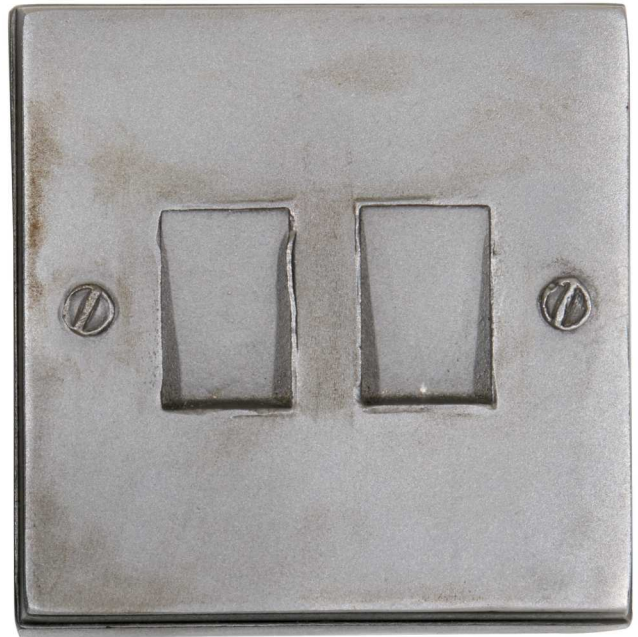
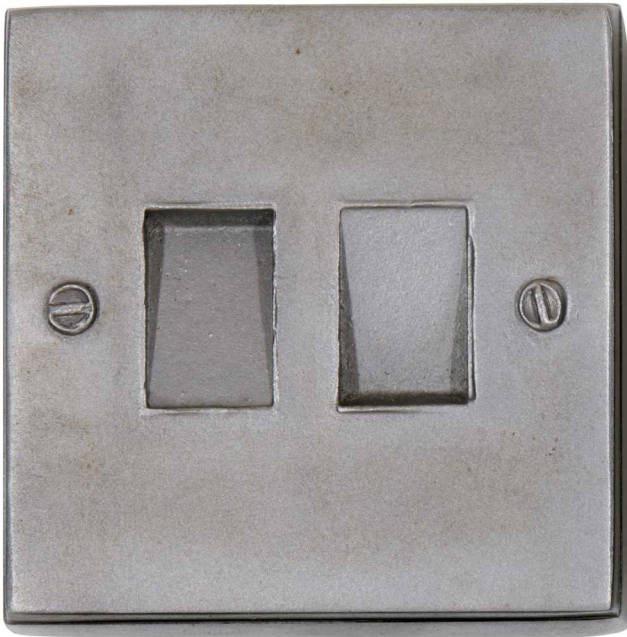
Private Collection

A gift from the above to the present owners

LiteratureAlain Ramié, *Picasso catalogue of the editioned ceramic works 1947-1971*, Madoura 1988, pp. 290-91, no. 607, illustrated in colour (another example)

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



34

Rachel Whiteread (b. 1963)**Untitled (On, Off) (four works)**

each: incised with the artist's initials, dated 2001, variously titled *A*, *B*, *C* and *D* and numbered *AP* 4/6 on the underside
 stainless steel, in four parts
 each: 6.5 by 6.5 by 2.8 cm. 2½ by 2½ by 1 in.
 Executed in 2001, this work is an artist's proof numbered four out of six, aside from an edition of 24.

Provenance

Acquired directly from the artist by the present owners

⊕ £ 4,000-6,000

4,600-6,900 US\$ 5,400-8,000

35

Ed Ruscha (b. 1937)

Three Books

signed and dated *2001* on the reverse
acrylic on raw linen
45.7 by 55.8 cm. 18 by 22 in.

Provenance

Gagosian Gallery, New York
Private Collection
Sotheby's, London, 1 July 2014, Lot 356
Acquired from the above by the present owners

Exhibited

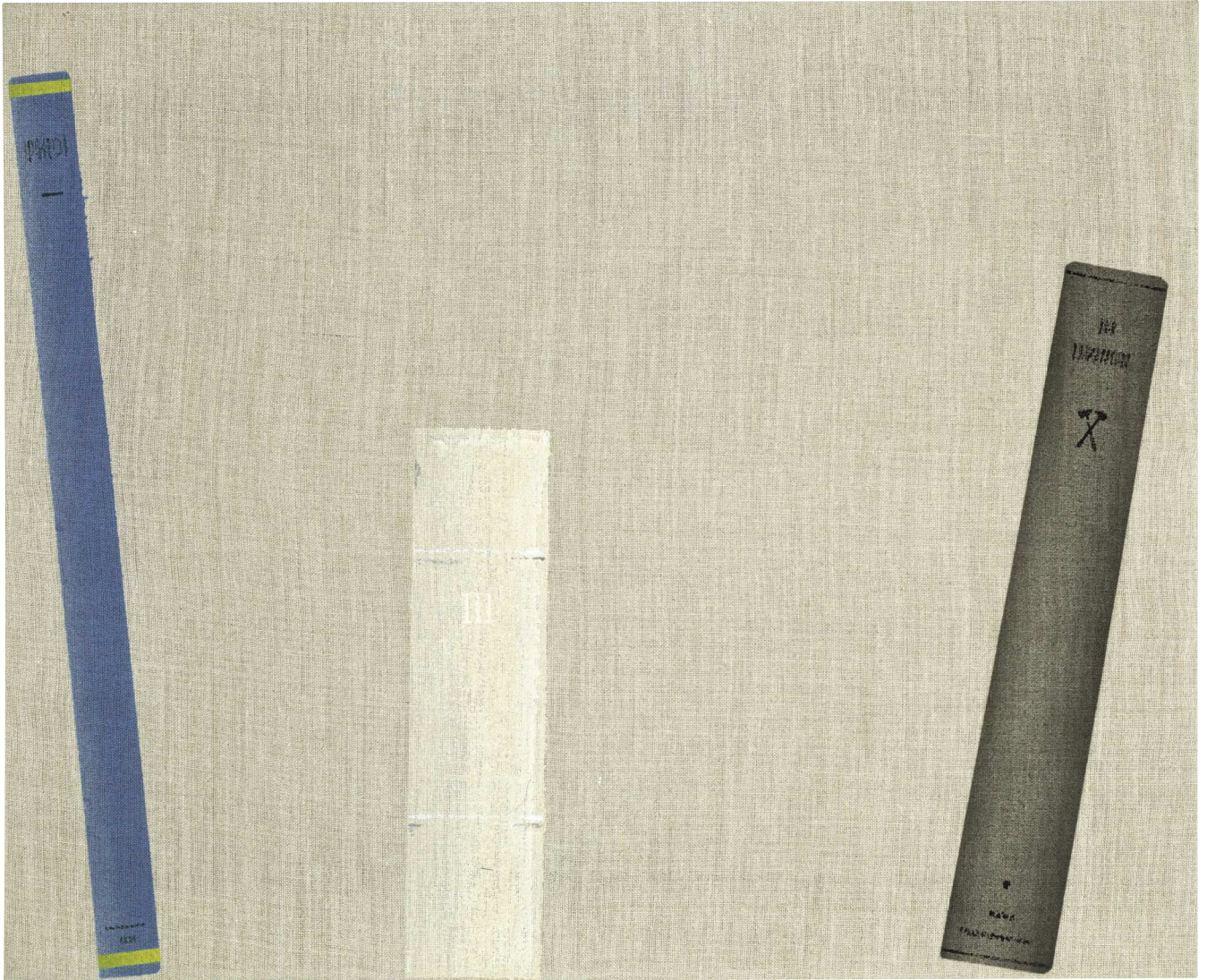
Santa Fe, James Kelly Contemporary, *Ed Ruscha: S Books, O Books and Other Books*, 2001, n.p.,
illustrated in colour
Houston, Texas Gallery, *Edward Ruscha: Paintings of/on Books*, November - December 2001

Literature

Robert Dean, Ed., *Edward Ruscha, Catalogue Raisonné of the Paintings, Vol. 6: 1998-2003*, New York 2013, p. 269, illustrated in colour
Tom Collins, 'Less Said the Better: Minimalist Ed Ruscha Packs Images with More Irony than Details', *Albuquerque Journal North*, 2001, p. 5, illustrated in colour

£ 80,000-120,000

91,500-137,000 US\$ 107,000-160,000





36

Lucio Fontana (1899 - 1968)**Concetto Spaziale, Attese**

signed, titled and inscribed *1+1-EE5* on the reverse

waterpaint on canvas

55 by 46 cm. 21 $\frac{1}{8}$ by 18 $\frac{1}{8}$ in.

Executed in 1961.

Provenance

Galleria Schettini, Milan

Private Collection, Italy

Sotheby's, London, 23 June 1999, Lot 13

Private Collection

Sotheby's, London, 27 February 2008, Lot 53

Acquired from the above by the present owners

Literature

Enrico Crispolti, *Lucio Fontana: Catalogue*

Raïsonné des Peintures, Sculptures et

Environnements Spatiaux, Vol. II, Brussels 1974, p.

130, no. 61 T 57, illustrated

Enrico Crispolti, *Fontana Catalogo Generale*, Vol.

II, Milan 1986, p. 436, no. 61 T 57, illustrated

Enrico Crispolti, *Lucio Fontana, Catalogo*

Ragionato: di Sculture, Dipinti e Ambientazioni,

Vol. II, Milan 2006, p. 620, no. 61 T 57, illustrated

⊕ € 600,000-800,000

685,000-915,000 US\$ 800,000-1,070,000











Installation *Romance in the Age of Uncertainty*, White Cube, Hoxton, London, September 2003
Image: © Courtesy White Cube. Photo: Stephen White
Artwork: © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018



37

Damien Hirst (b. 1965)

Midsummer Night's Dream

signed on the reverse
butterflies and household gloss on canvas
canvas: 121.9 by 243.8 cm. 48 by 96 in.
framed: 141 by 264 cm. 55½ by 104 in.
Executed in 2002.

Provenance

A gift from the artist to the present owners

⊕ £ 200,000-300,000
229,000-343,000 US\$ 266,000-399,000





38

Paul Henry, R.H.A., R.U.A.

(1876 - 1958)

Achill Coastal Landscape

signed
oil on board
30.5 by 35.5 cm. 12 by 14 in.

Provenance

Private Collection, Co. Tipperary
Sotheby's, London, 13 November 2012, Lot 150
Acquired from the above by the present owners

The present work is probably a study of Dugort from Porteen, with Slievemore in the background and dated 1935-40 on stylistic grounds. It is numbered 1255 in S. B. Kennedy's on-going Catalogue Raisonné of the artist.

We are grateful to S. B. Kennedy for his kind assistance with the cataloguing of the present work.

⊕ £ 40,000-60,000
45,700-68,500 US\$ 53,500-80,000



39

Paul Henry, R.H.A., R.U.A.

(1876 - 1958)

The Storm

signed
oil on canvas
35.5 by 40.5 cm. 14 by 16 in.

Provenance

Private Collection
Sotheby's, London, 21 May 1986, Lot 182
Private Collection, Ireland
Sotheby's, London, 13 November 2012, Lot 153
Acquired from the above by the present owners

Exhibited

Dublin, Dublin Painter's Society, *Autumn Exhibition*, 1923, no. 18
London, Fine Art Society, *In Connemara, Paintings by Paul Henry*, April 1934, no. 24
Dublin, Royal Hibernian Academy, 1941, no. 48
Dublin, Combridge's Gallery, 1941, no. 14

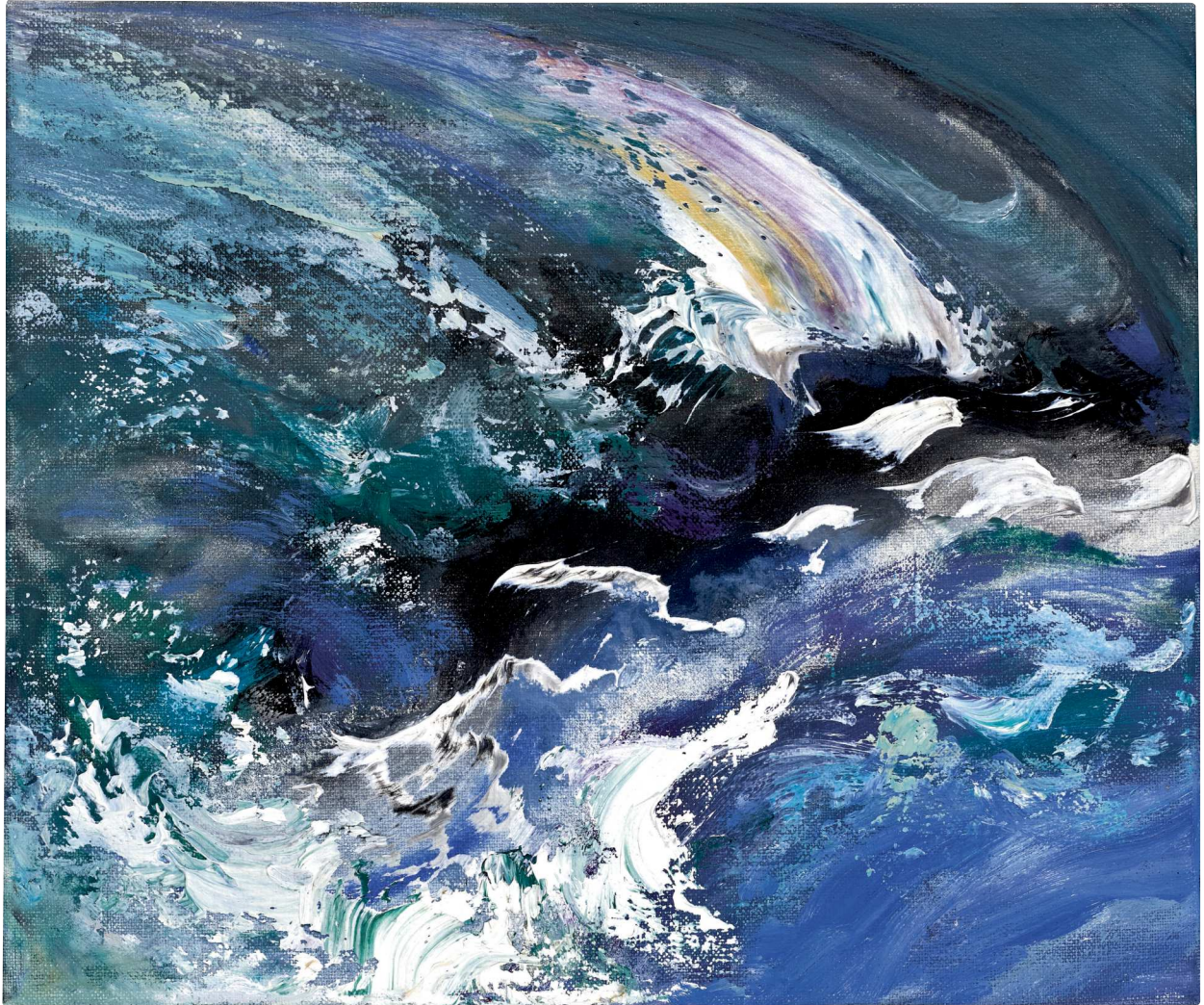
Literature

Anon., *Freeman's Journal*, 20 October 1923 (text)
Anne M. Stewart, Ed., *Royal Hibernian Academy of Arts: Index of Exhibitors and their Works 1826-1973*, Dublin 1985, p. 82 (text)
S. B. Kennedy, *Paul Henry*, London 2000, p. 132 (text)

S. B. Kennedy, *Paul Henry: with a catalogue of the Paintings, Drawings, Illustrations*, London 2007, p. 195, no. 466 (text)

The present work dates between 1916-20 on stylistic grounds. *The Storm* was praised in Henry's 1923 exhibition as 'a fine piece of decorative landscape' with the 'grim blue mountain standing defiantly against a towering bank of storm clouds' (*Freeman's Journal*, 20 October 1923).

⊕ £ 40,000-60,000
45,700-68,500 US\$ 53,500-80,000



40

Maggi Hambling (b. 1945)
Gentle Summer Wave

titled on the overlap; signed and dated '09 on the reverse
 oil on canvas
 25,5 by 30,5 cm. 10 by 12 in.

Provenance

Donated by the artist to a Charity Auction, England
 Acquired from the above by the present owners

⊕ £ 5,000-7,000
 5,800-8,000 US\$ 6,700-9,300



41

Samuel John Peploe, R.S.A.

(1871 - 1935)

Paris Plage

signed on the reverse
oil on board
23 by 28 cm. 9 by 11 in.

Provenance

The Fine Art Society, London
Acquired from the above by the present owners

£ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000



42

William Percy French (1854 - 1920)
New York

signed
 watercolour on paper
 19 by 26.5 cm. 7½ by 10½ in.

Provenance

Willy Dillon, Dublin
 Private Collection, Ireland (acquired from the above)
 Sotheby's, London, 13 November 2012, Lot 141
 Acquired from the above by the present owners

£ 4,000-6,000

4,600-6,900 US\$ 5,400-8,000



43

Hiroshi Sugimoto (b. 1948)

**North Atlantic Ocean, Martha's
Vineyard**

blind stamped with the title, dated 1986,
numbered 12/25 and negative numbered 304
in the margin; signed on the mount
gelatin silver print
image: 42.2 by 54.3 cm. 16¾ by 21⅞ in.
Executed in 1986, this work is number 12 from
an edition of 25.

Provenance

Ben Brown Fine Arts, London
Acquired from the above by the present owners
in 2010

£ 15,000-20,000

17,200-22,900 US\$ 20,000-26,600





In Hirst's *Spot Paintings*, every individual circular element within the canvas has a different colour, and this chromatic heterogeneity generates a subliminal and anxious disharmony, further reinforced by the infinite range of possible combinations in the composition and in the succession of the elements themselves.

Mario Codognato cited in: Naples, Museo Archeologico Nazionale, *Damien Hirst, The Agony and the Ecstasy: Selected Works from 1989-2004*, 2004, p. 41.

44

Damien Hirst (b. 1965) **Pseudechis Papuanus**

signed on the reverse
household gloss on canvas
208.3 by 198.1 cm. 82 by 78 in.
Executed in 2000.

Provenance

A gift from the artist to the present owners

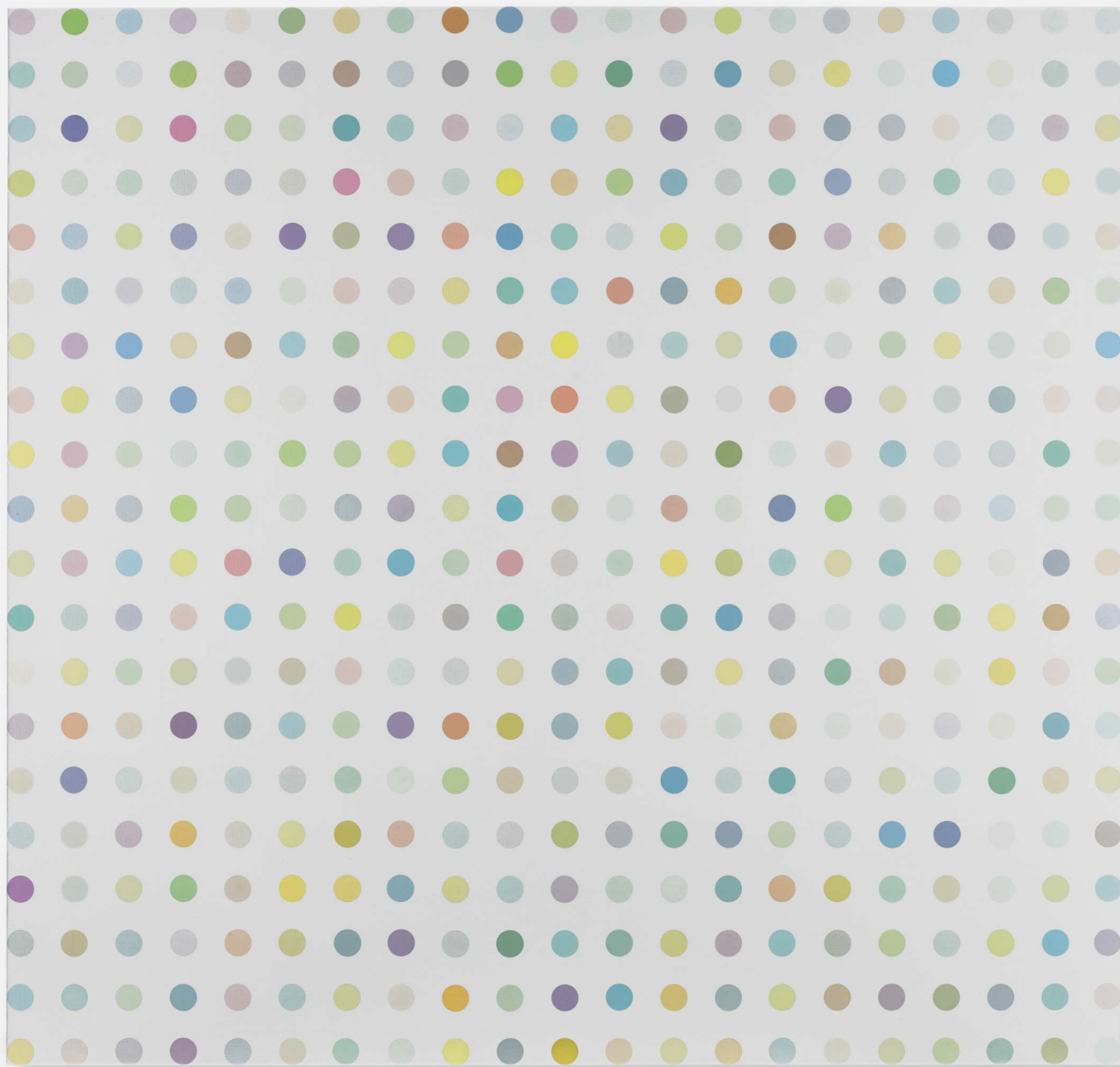
Exhibited

London, Royal Academy of Arts, *The 233rd Summer Exhibition*, June - August 2001, p. 25 (text)
Edinburgh, Scottish National Gallery of Modern Art, on loan, October 2003 - September 2006

Literature

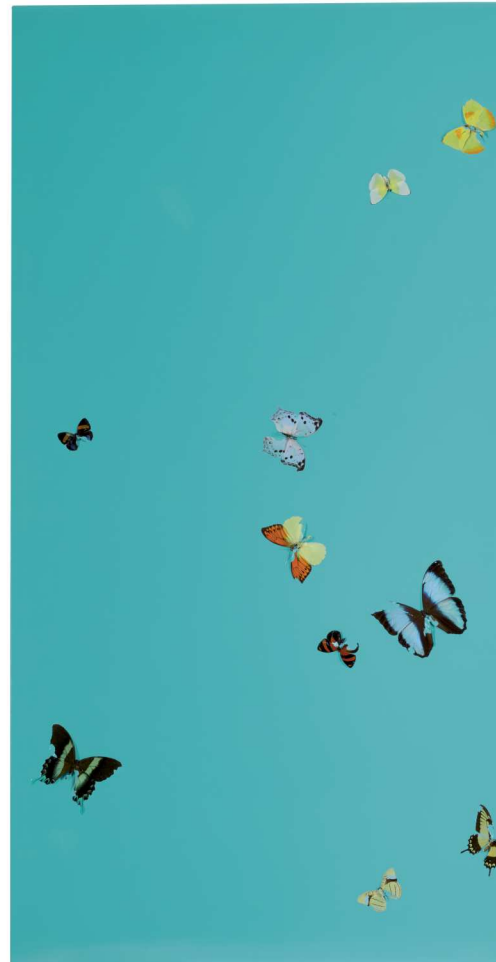
Jason Beard and Millicent Wilner, Eds., *Damien Hirst: The Complete Spot Paintings, 1986-2011*, London 2013, p. 230, illustrated in colour

⊕ £ 200,000-300,000
229,000-343,000 US\$ 266,000-399,000









45

Damien Hirst (b. 1965)

Boys 'n' Girls 'n' the Sun

each: signed on the stretcher; signed, titled, dated 2006, numbered 1/3, 2/3, 3/3 respectively and variously inscribed on the reverse butterflies and household gloss on canvas, in three parts
each: 137.2 by 137.2 cm. 54 by 54 in.

Provenance

A gift from the artist to the present owners

⊕ £ 300,000-400,000

343,000-457,000 US\$ 399,000-535,000



46

John Duncan Fergusson (1874 - 1961)

Royan

signed, variously inscribed and dated *1910* on
the reverse
oil on board
27 by 35.5 cm. 10¾ by 14 in.

Provenance

Gifted by the artist and thence by descent
Private Collection, Scotland
Duncan R. Miller Fine Arts, London
Bonhams, Edinburgh, 31 August 2011, Lot 1022
Acquired from the above by the present owners

Exhibited

London, Duncan R. Miller Fine Arts, *The Scottish Colourists*, June - July 2000
Edinburgh, Scottish National Gallery of Modern Art, *J.D. Fergusson*, December 2013 - June 2014,
n.p., no. 50, illustrated in colour

In 1910 Fergusson and fellow artist Samuel John Peploe spent the summer painting in the town of Royan, producing a number of vibrant scenes of the harbour. Fergusson's work of this date becomes more structured and formalised in style and focuses less on the painterly aspects that dominated his previous works. Form plays an increasingly important role in this period although references to the *Fauvist* movement can still be observed, particularly in the figure of the sailor.

⊕ £ 80,000-120,000
91,500-137,000 US\$ 107,000-160,000





47

Albert Irvin (1922 - 2015)**Bridge**

signed and dated '07 on the overlap; dated 2007
and titled on a piece of adhesive tape affixed to
the stretcher

acrylic on canvas

153 by 122.5 cm. 60¼ by 48¼ in.

Provenance

Gimpel Fils, London

Acquired from the above by the present owners
in 2008

⊕ £ 8,000-12,000

9,200-13,700 US\$ 10,700-16,000



48

Gary Hume (b. 1962)
Candy

signed, titled and dated 2011 on the reverse
 gloss paint on aluminium
 149.9 by 97.8 cm. 59 by 38½ in.

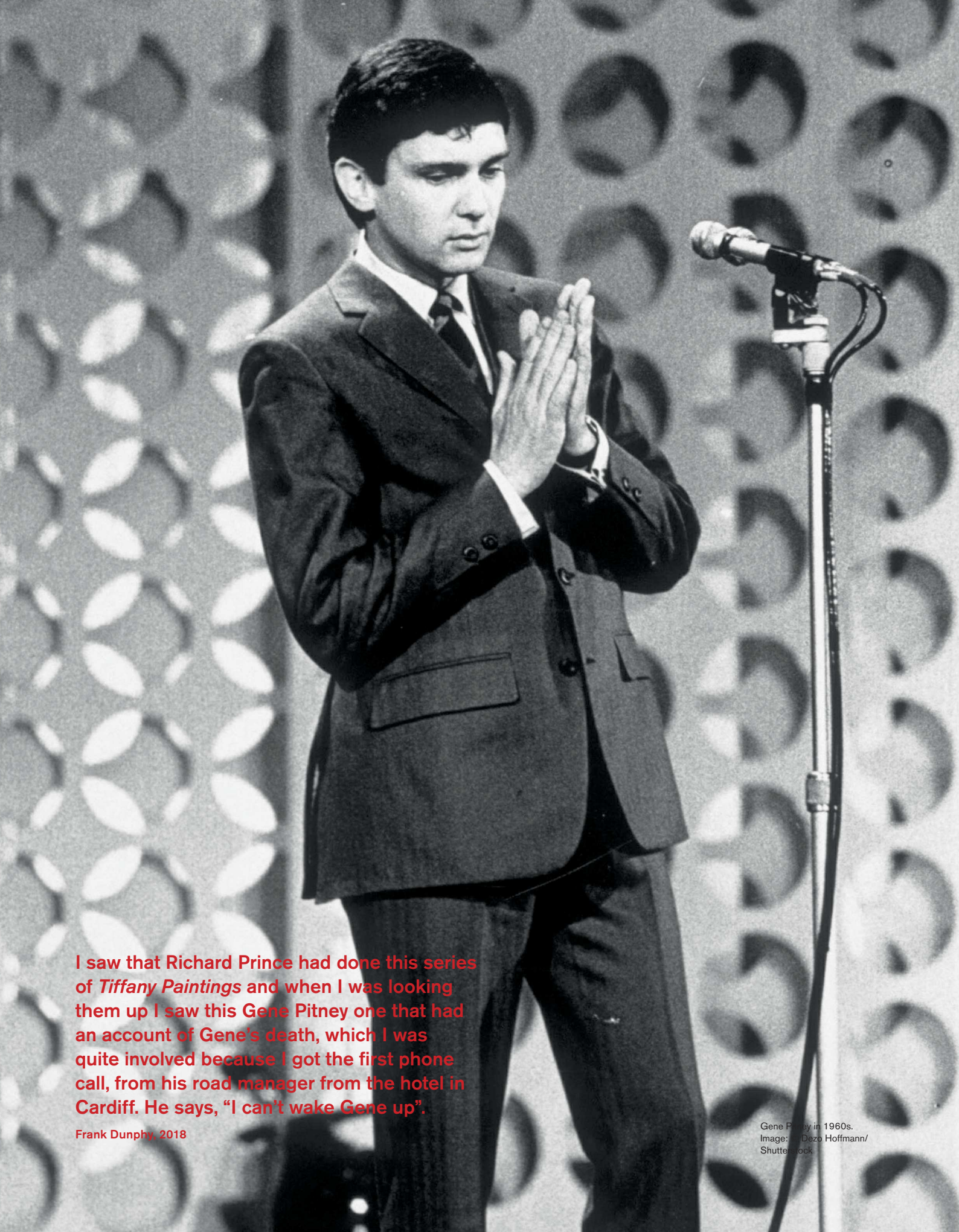
Provenance

White Cube, London
 Acquired from the above by the present owners
 in 2012

Exhibited

London, White Cube, *Gary Hume: The Indifferent Owl*, January - February 2012,
 n.p., illustrated in colour

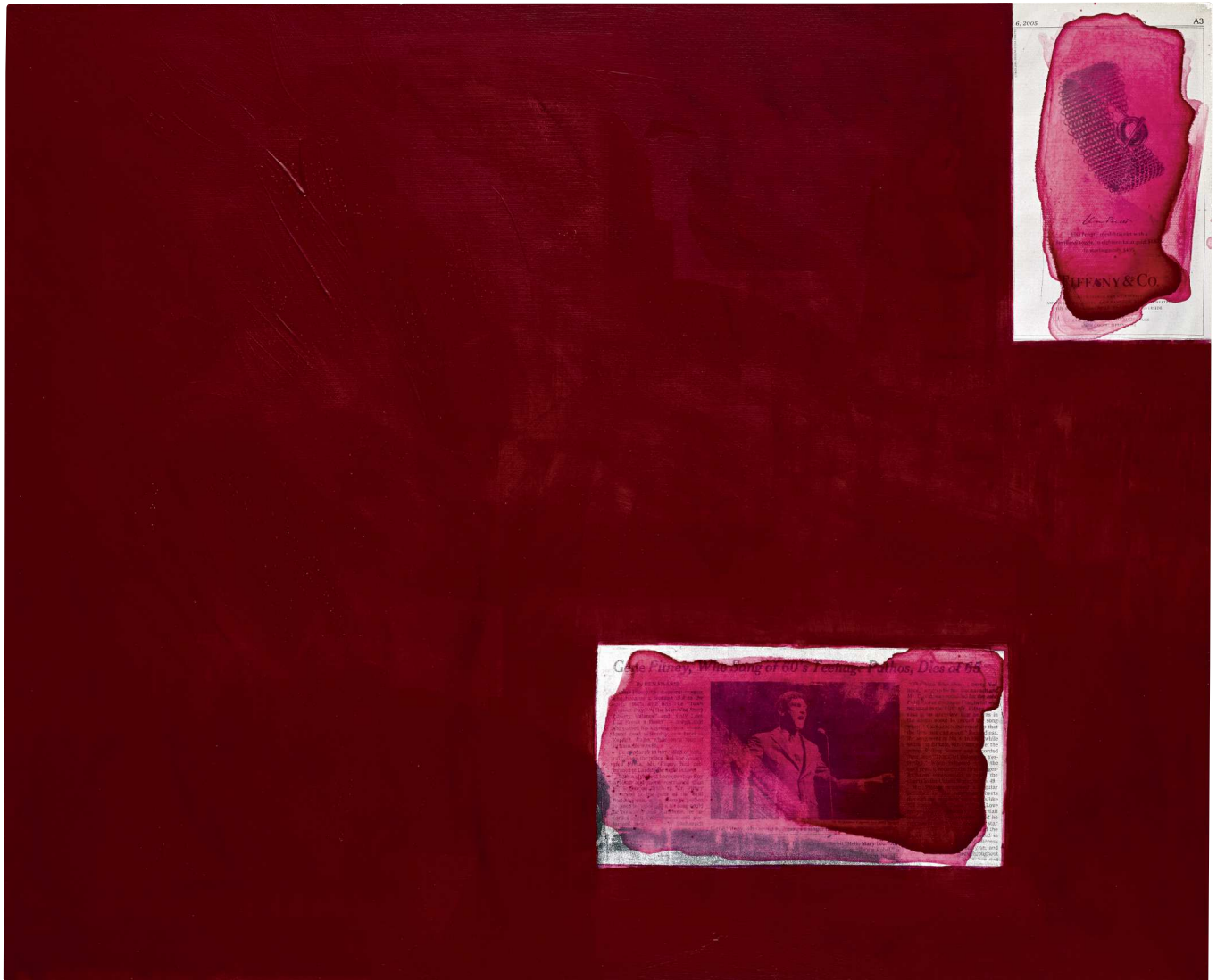
⊕ **£ 30,000-40,000**
 34,300-45,700 US\$ 39,900-53,500



I saw that Richard Prince had done this series of *Tiffany Paintings* and when I was looking them up I saw this Gene Pitney one that had an account of Gene's death, which I was quite involved because I got the first phone call, from his road manager from the hotel in Cardiff. He says, "I can't wake Gene up".

Frank Dunphy, 2018

Gene Pitney in 1960s.
Image: © Dezo Hoffmann/
Shutterstock



49

Richard Prince (b. 1949)
Untitled (Gene Pitney)

signed and dated 2011 on the reverse
 inkjet print and acrylic on canvas
 55.9 by 68.6 cm. 22 by 27 in.

Provenance

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

£ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500



50

Damien Hirst (b. 1965)**All You Need is Love, Love, Love**

signed and inscribed *for Frank LOVE Damien* and numbered *106/150* in pencil, published by Other Criteria, London
 silkscreen in colours on wove paper
 sheet: 114 by 102 cm. 44½ by 40½ in.
 Executed in 2008, this work is numbered 106 from an edition of 150.

Provenance

A gift from the artist to the present owners

⊕ £ 8,000-12,000

9,200-13,700 US\$ 10,700-16,000



51

Jeff Koons (b. 1955)**Balloon Dog (Red)**

numbered 1899/2300 on a label affixed to
the reverse

porcelain

26.2 by 26.2 by 11 cm. 10% by 10% by 4% in.
Executed in 1995, this work is number 1899 from
an edition of 2300, plus 50 artist's proofs.

Provenance

Paul Stolper, London

Acquired from the above by the present owners

£ 4,000-6,000

4,600-6,900 US\$ 5,400-8,000

52

Andy Warhol (1928 - 1987)**Shoes**

with the Estate of Andy Warhol and the Andy Warhol Art Authentication Board, Inc. ink stamps and their numbering 099E UT.001 on the reverse silkscreen in colours with diamond dust on Arches Aquarelle (Cold Pressed) paper
sheet: 101.6 by 152 cm. 40 by 60 in.
Executed in 1980, this work is one of several unpublished trial proofs in this colour combination.

Provenance

Gagosian Gallery, London

Acquired from the above by the present owners

Literature

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1987*, New York 2003, p. 120-121, cf. no. II.257, illustrated in colour (another example)

£ 100,000-150,000

115,000-172,000 US\$ 133,000-200,000





53**Takashi Murakami** (b. 1962)**Flower of Joy - Yellow**

signed, dated *07* and monogrammed on the
stretcher; variously inscribed on the reverse
acrylic and platinum leaf on canvas, mounted
on board
40 by 40 cm. 15¾ by 15¾ in.

Provenance

Gagosian Gallery, New York
Acquired from the above by the present
owners in 2007

£ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000





Damien Hirst,
Mexico City, 2006
Image: © Johnnie
Shand Kydd, 2018



54

Damien Hirst (b. 1965)**Cherry Blossom and Butterflies**

signed, titled, dated 2010 and dedicated
on the reverse

oil on canvas

61 by 40.6 cm. 24 by 16 in.

Provenance

A gift from the artist to the present owners

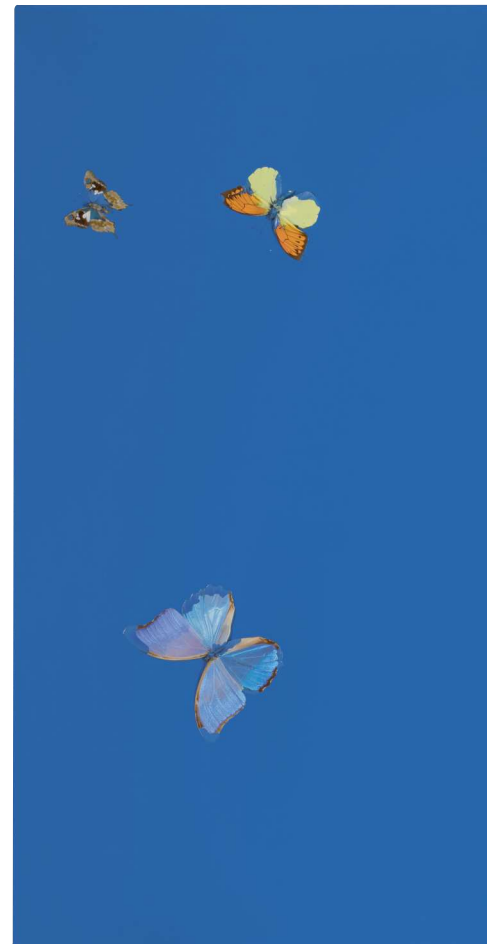
Exhibited

London, White Cube, *Damien Hirst: Two Weeks
One Summer*, May - July 2012, pp. 108-09,
illustrated in colour

Baden, Arnulf Rainer Museum, *Damien Hirst /
Arnulf Rainer*, April - October 2014, n.p., illustrated
in colour

⊕ £ 50,000-70,000

57,500-80,000 US\$ 66,500-93,000



55

Damien Hirst (b. 1965)

Untitled

each: signed on the reverse
butterflies and household gloss on canvas, in
three parts, triptych
each: 91.4 by 91.4 cm. 36 by 36 in.
framed: 93 by 93 cm. 36½ by 36½ in.
Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 200,000-300,000

229,000-343,000 US\$ 266,000-399,000



56**Rachel Howard** (b. 1969)**Pride**

signed and dated 2002 on the reverse
household gloss on canvas
304.8 by 213.4 cm. 120 by 84 in.
Executed in 2002-03.

Provenance

Anne Faggionato, London
Acquired from the above by the present
owners in 2003

Exhibited

New York, The Bohen Foundation, *Rachel Howard: Guilty*, September - November 2003,
n.p., illustrated in colour

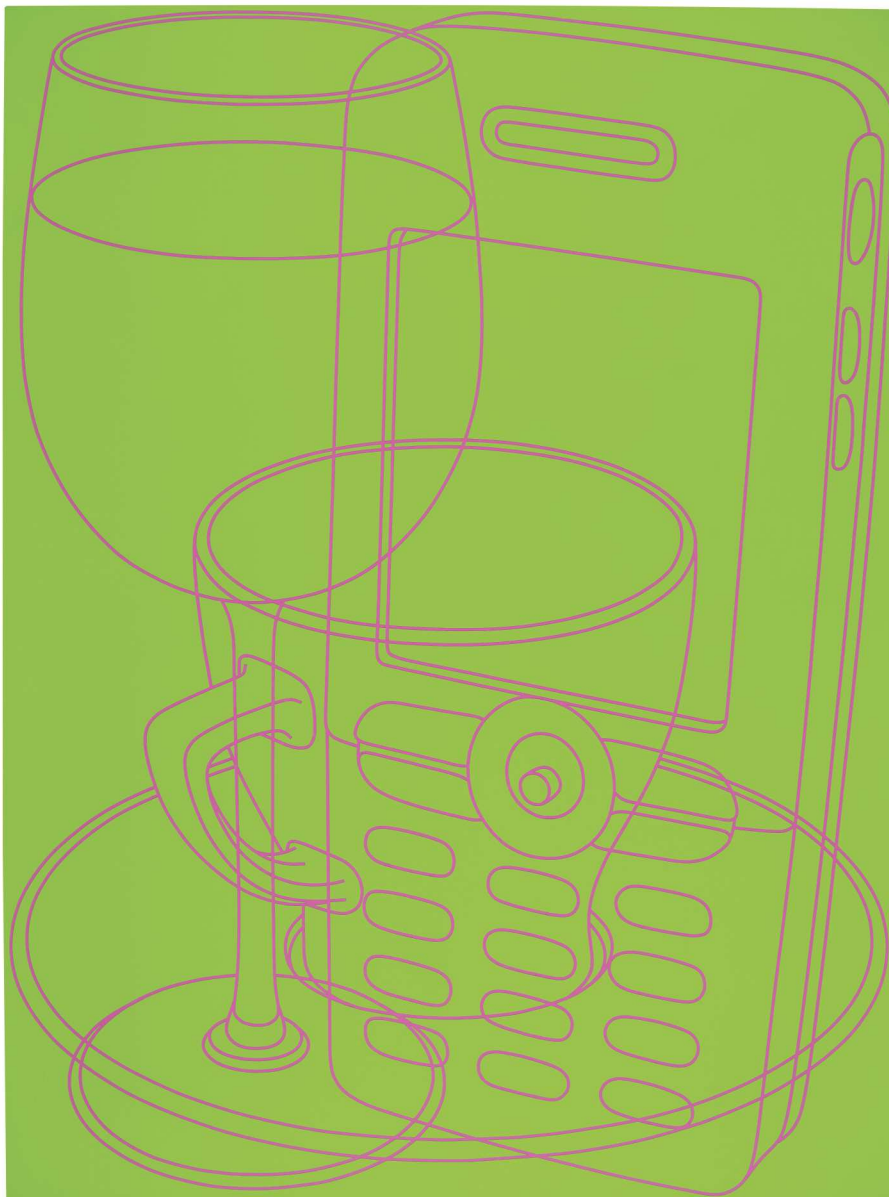
Literature

Grace Gluck, 'Art in Review: Rachel Howard, Guilty', *The New York Times*, 28 November 2003, n.p.
Deborah Orr and Rachel Howard, *Can't Breathe Without You*, London 2003, n.p.,
illustrated in colour
Louisa Elderton and Zoe Karafylakis Sperling, Eds., *Rachel Howard*, London 2011, p. 70,
illustrated in colour

⊕ £ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000





57

Michael Craig-Martin (b. 1941)
Portrait (Green)

acrylic on aluminium
 122 by 91.1 cm. 48 by 35 $\frac{7}{8}$ in.
 Executed in 2006.

Provenance

Sotheby's, London, *Whitechapel Sale*, 13 October
 2006, Lot 13 (donated by the artist courtesy of
 Gagosian Gallery, New York)
 Acquired from the above by the present owners

⊕ £ 5,000-7,000
 5,800-8,000 US\$ 6,700-9,300



58

Damien Hirst (b. 1965)**Asprin**

signed on the stretcher; signed, titled, dated 2006
and variously inscribed on the reverse
household gloss on canvas
99.1 by 104.1 cm. 39 by 41 in.

Provenance

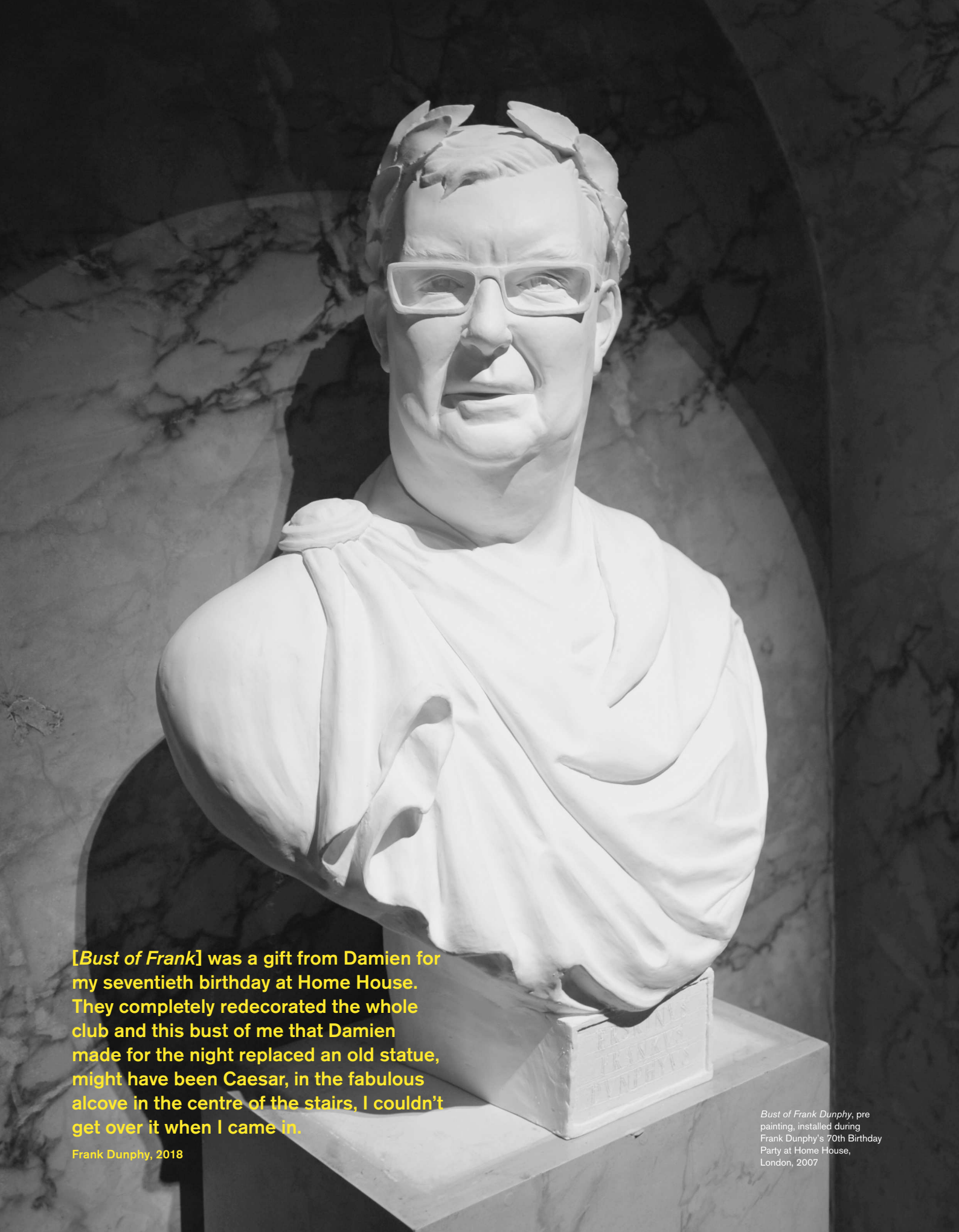
A gift from the artist to the present owners

Exhibited

London, Gagosian Gallery, *Damien Hirst: The Complete Spot Paintings 1986-2011*, January - February 2012, p. 387, illustrated in colour

⊕ £ 60,000-80,000

68,500-91,500 US\$ 80,000-107,000



[*Bust of Frank*] was a gift from Damien for my seventieth birthday at Home House. They completely redecorated the whole club and this bust of me that Damien made for the night replaced an old statue, might have been Caesar, in the fabulous alcove in the centre of the stairs, I couldn't get over it when I came in.

Frank Dunphy, 2018

Bust of Frank Dunphy, pre painting, installed during Frank Dunphy's 70th Birthday Party at Home House, London, 2007



59

Damien Hirst (b. 1965)**Bust of Frank**

signed and dedicated on the reverse
 household gloss on plaster
 78 by 60 by 34 cm. 30% by 23% by 13% in.
 with base: 79.2 by 60 by 34 cm. 31% 23% 13% in.
 Executed in 2007-10.

Provenance

A gift from the artist to the present owners

⊕ £ 25,000-35,000

28,600-40,000 US\$ 33,300-46,500



60

**Peter Doig, Celeste Doig and
Simone Doig** (b. 1959, b. 1992 and b. 1994)

**The Witch Who Cast a Spell On The
Poppies**

signed, titled, dated '98 and variously inscribed on
the reverse
oil on canvas
76.5 by 91.5 cm. 30½ by 36 in.

Provenance

Saatchi Gallery, London, *Eye Was a Child*, 9 April
1998 (donated by the artist to benefit the Save
the Children Fund)
Acquired from the above by the present owners

⊕ £ 40,000-60,000
45,700-68,500 US\$ 53,500-80,000



61

Rachel Howard (b. 1969)**End Two**

signed twice and dated '98 on the reverse
household gloss on canvas
182.9 by 182.9 cm. 72 by 72 in.

Provenance

Acquired directly from the artist by the present owners

Literature

Louisa Elderton and Zoe Karafylakis Sperling,
Eds., *Rachel Howard*, London 2011, p. 33,
illustrated in colour

⊕ £ 12,000-18,000

13,700-20,600 US\$ 16,000-24,000



62

Henry Moore (1898 - 1986)
Maquette for Hill Arches

incised with the artist's name and numbered 2/9
 on the base

bronze

length: 16.6 cm. 6½ in.

Executed in 1972, this work is number 2 from an
 edition of 9 + 1.

This work is recorded in the archives of the Henry
 Moore Foundation under no. LH 634.

⊕ £ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500

Provenance

Wildenstein and Co., New York (acquired by
 August 1975)

Private Collection, Canada

Osborne Samuel, London

Acquired from the above by the present owners
 in 2010

Literature

Alan Bowness, Ed., *Henry Moore Complete
 Sculpture, 1964-73*, Vol. IV, London 1986, p. 63,
 no. 634, illustrated (another cast)



63

Damien Hirst (b. 1965)**The Virgin Mother**

incised with the artist's signature, numbered 2/35
and stamped with the Pangolin Editions Foundry
mark on the side of the base
bronze

61 by 16.8 by 28.7 cm. 24 by 6½ by 11¼ in.
Executed in 2003, this work is number 2 from an
edition of 35.

Provenance

A gift from the artist to the present owners

⊕ £ 25,000-35,000

28,600-40,000 US\$ 33,300-46,500

Frank ensured he held us to account
but in the most charming way with
rambling stories and infectious
laughter and as such brought out the
very best of us on Damien's behalf.

Rungwe Kingdon, Pangolin Editions 2018



64

Lynn Chadwick (1914 - 2003)

Girl Walking Into Wind

incised with the artist's monogram, numbered 803A 06/20 and stamped with the Pangolin Editions Foundry mark on the underside of the figure

silver

11 by 12 by 9 cm. 4 $\frac{3}{8}$ by 4 $\frac{3}{4}$ by 3 $\frac{1}{2}$ in.

Executed in 1982, this work is number 6 from an edition of 20.

Eva Chadwick has kindly confirmed that this cast is recorded in the artist's archives.

Provenance

Pangolin Gallery, London

Acquired from the above by the present owners in 2007

Exhibited

London, Pangolin Gallery, *Lynn Chadwick: Prints and Maquettes*, June 2007, p. 32, illustrated in colour

London, Marlborough Fine Art, *Chadwick: Recent Sculpture*, October - December 1984, p. 10, illustrated

Literature

Dennis Farr and Eva Chadwick, *Lynn Chadwick: Sculptor 1947-2003*, Farnham 2014, p. 364, no. 803, illustrated

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700

65

Henry Moore (1898 - 1986)
Mother and Child: Hands

incised with the artist's name and numbered 7/7
 on the base

bronze

height: 19.5 cm. 7¾ in.

Executed in 1980, this work is number 7 from an
 edition of 7+1.

This work is recorded in the archives of the Henry
 Moore Foundation under no. LH 785.

Provenance

Private Collection (acquired directly from
 the artist *circa* 1980)

Osborne Samuel, London (acquired from
 the above)

Acquired from the above by the present owners
 in 2013

Literature

Alan Bowness, Ed., *Henry Moore Complete
 Sculpture, 1980-86*, Vol. VI, London 1986, p. 36,
 no. 785, illustrated (another cast)

⊕ £ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900





66

Damien Hirst (b. 1965)**All You Need is Love**

signed and numbered 7/50 in pencil, published by
 Other Criteria, London
 silkscreen in colours on wove paper
 sheet: 147 by 117 cm. 57 $\frac{7}{8}$ by 46 $\frac{1}{8}$ in.
 Executed in 2007, this work is numbered seven
 from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 10,000-15,000

11,500-17,200 US\$ 13,300-20,000



67

Damien Hirst (b. 1965)
Happiness

signed
 syringe, needle, synthetic resin, butterflies,
 paracetamol pills and household gloss on
 canvas

37.5 by 45 cm. 14¾ by 17¾ in.

Executed in 2008, this work is a unique variant
 and numbered 34 from an edition of 35, plus 5
 artist's proofs.

Provenance

A gift from the artist to the present owners

⊕ £ 25,000-35,000

28,600-40,000 US\$ 33,300-46,500



68

Damien Hirst (b. 1965)**Psalm: Domine, in virtute tua**

signed and numbered *A.P. X/X* in pencil,
published by Other Criteria, London

silkscreen in colours with diamond dust on
wove paper

sheet: 74 by 71.4 cm. 29 by 28 in.

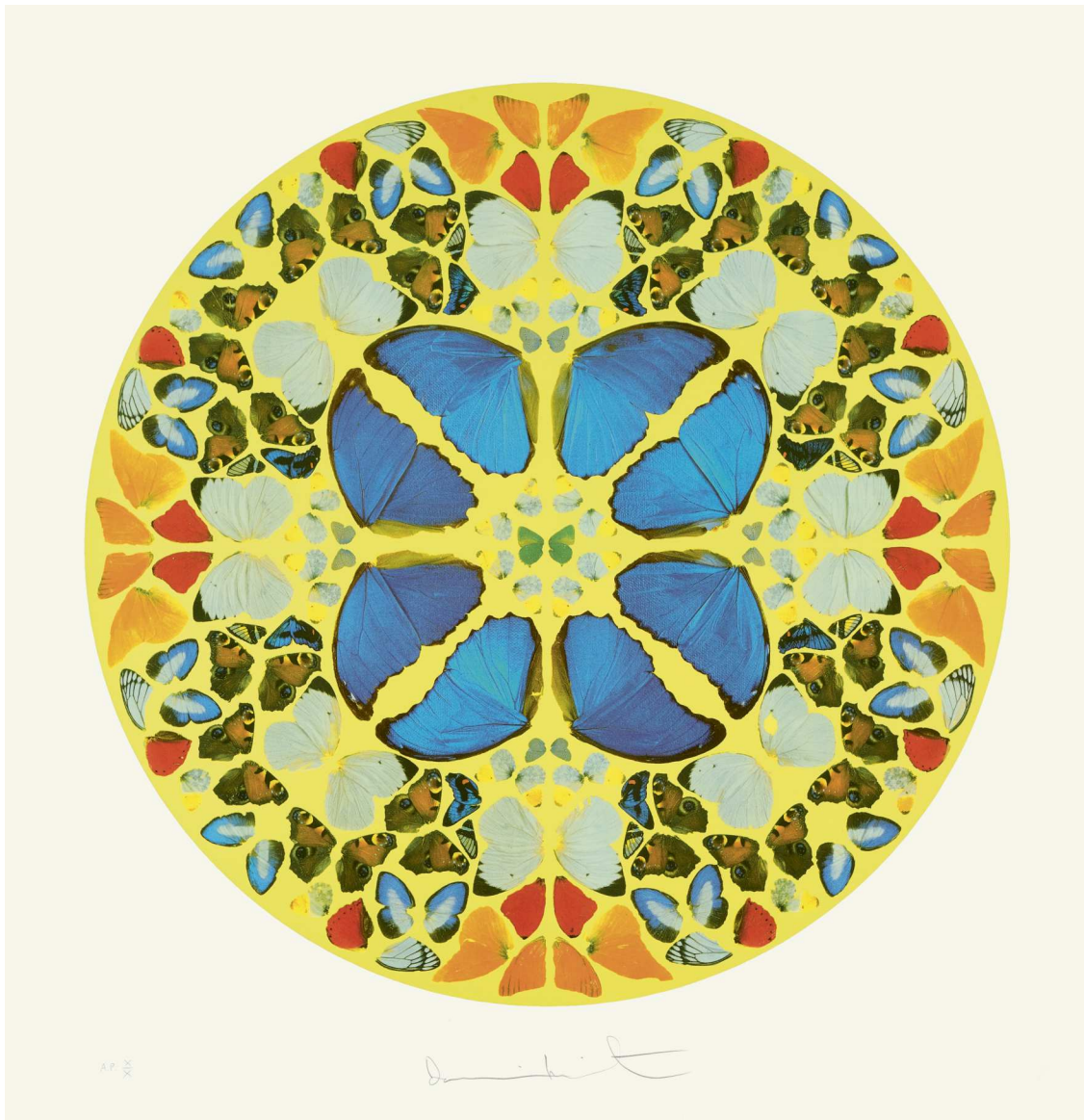
Executed in 2010, this work is an artist's
proof numbered ten out of ten, aside from an
edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 3,000-5,000

3,450-5,800 US\$ 4,000-6,700



69

Damien Hirst (b. 1965)**Psalm: Domine, Dominus noster**

signed and numbered *A.P. X/X* in pencil,
 published by Other Criteria, London
 silkscreen in colours with glaze on wove paper
 sheet: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2010, this work is an artist's
 proof numbered ten out of ten, aside from an
 edition of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-4,000

2,300-4,600 US\$ 2,700-5,400



Frank Dunphy
dressed as a priest.
Image: © Johnnie
Shand Kydd, 2018



70

Andy Warhol (1928 - 1987)
Detail of the Last Supper

acrylic and silkscreen ink on canvas
 50.8 by 40.6 cm. 20 by 16 in.
 Executed in 1986.

This work is stamped by The Estate of Andy Warhol and The Andy Warhol Foundation for the Visual Arts and numbered PA82.003 on the overlap, is numbered PA82.003 on the stretcher and is stamped by The Andy Warhol Foundation for the Visual Arts on the reverse.

Provenance

The Estate of Andy Warhol, New York
 Private Collection (acquired from the above
 in October 1998)
 Sotheby's, New York, 15 November 2007,
 Lot 307
 Acquired from the above by the present owners

Exhibited

Munich, Bayerische Staatsgemäldesammlungen/
 Staatgalerie moderner Kunst, *Andy Warhol:
 The Last Supper*, May - September 1998, p. 60,
 illustrated in colour
 Marfa, Ayn Foundation at the Brite Building, *The
 Last Supper*, September 2005

£ 50,000-70,000

57,500-80,000 US\$ 66,500-93,000

71**Damien Hirst** (b. 1965)**Love, Hate, Life, Death**

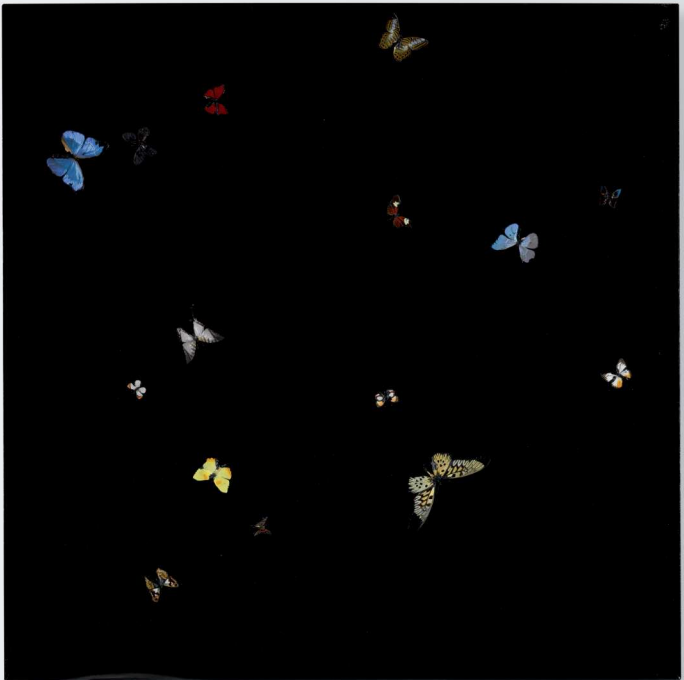
i) signed on the stretcher; titled, dated *2006*, numbered *1/4* and variously inscribed on the reverse
ii) signed on the stretcher; signed, titled, dated *2006* twice, numbered *2/4* and variously inscribed on the reverse
iii and iv) each: signed on the stretcher; signed, titled, dated *2006*, numbered *3/4*, *4/4* respectively and variously inscribed on the reverse
household gloss and butterflies on canvas, in four parts, quadriptych
each: 121.9 by 121.9 cm. 48 by 48 in.

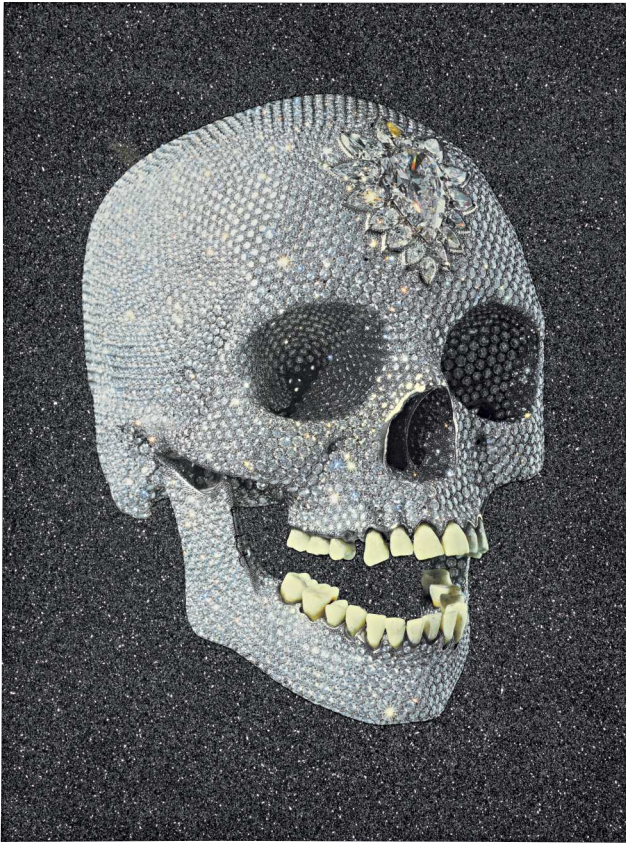
Provenance

Acquired directly from the artist by the present owners

⊕ £ 250,000-350,000

286,000-400,000 US\$ 333,000-465,000





72

Damien Hirst (b. 1965)

**For the Love of God, Laugh; and For
the Love of God The Diamond Skull
(two works)**

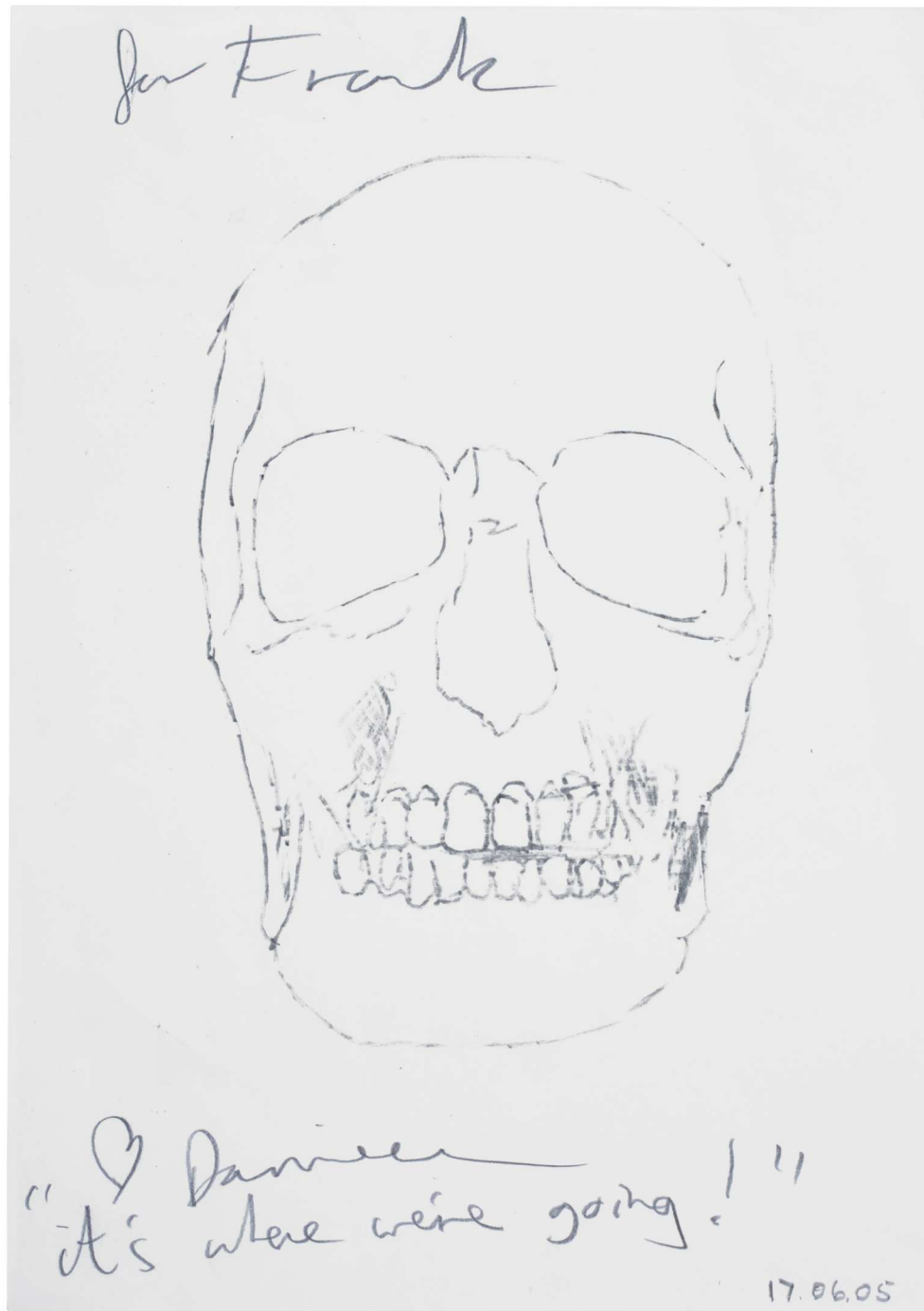
- i. signed and numbered 14/250 in black felt-tip pen on the reverse
 - ii. signed and numbered 15/250 in white crayon
- each: published by Other Criteria, London
two silkscreens in colours with glaze and diamond
dust on wove paper
each: 100 by 75 cm. 39¾ by 29½ in.
Executed in 2007, these works are numbered 14
and 15 respectively from editions of 250.

Provenance

A gift from the artist to the present owners

⊕ £ 10,000-15,000

11,500-17,200 US\$ 13,300-20,000



73

Damien Hirst (b. 1965)
it's where we're going!

signed, titled, dated 17.06.05 and
 variously inscribed
 pencil on paper
 29.7 by 21 cm. 11¾ by 8¼ in.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000
 1,150-2,300 US\$ 1,350-2,700

Damien Hirst

New Religion - Judas Iscariot



I was thinking that there were four important things in life: religion, love, art and science. At their best, they are all just tools to help you find a path through the darkness.

Damien Hirst in conversation with Sean O'Hagan, in: Paul Stolper, *New Religion: Damien Hirst*, London 2006, n.p.



New Religion, installation
view at All Hallow's Church,
London, 2007
Image: © Photographed
by Prudence Cuming
Associates, courtesy Paul
Stolper Gallery, London
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018



74

Damien Hirst (b. 1965)**New Religion - Judas Iscariot**

each: signed in pencil or incised (apart from the unique butterfly and household gloss on canvas and altar table), uniformly numbered 13, published by Paul Stolper, London

the complete portfolio, comprising 50 silkscreens in colours, two with diamond dust; four sculptural objects of various materials; a unique butterfly and household gloss on canvas; an altar table in birch plywood and formica, each work presented loose (as issued) in their original slip cases and leather- and silk-covered boxes, all contained

within the custom-built exhibition chest in two parts, accompanied by an inkjet prototype for *New Religion*, signed, titled and inscribed *prototype for Frank* in black ink

smallest sheet: 66.7 by 50 cm. 26¼ by 19½ in.
largest sheet: 200 by 200 cm. 78¾ by 78¾ in.
overall: 160.5 by 110 by 79.7cm. 63¼ by 43¼ by 31½ in.

Executed in 2005, this work is numbered 13 from an edition of 13 unique portfolios.

Provenance

Acquired directly from the artist by the present owners

We are grateful to Paul Stolper for his assistance with the cataloguing of this lot.

⊕ £ 100,000-150,000

115,000-172,000 US\$ 133,000-200,000



New Religion, installation
view at the Museum of
Contemporary Art Skopje,
Macedonia, 2016
Image: © Photographed
by Prudence Cuming
Associates, courtesy Paul
Stolper Gallery, London
Artwork: © Damien Hirst
and Science Ltd. All Rights
Reserved, DACS 2018



[The butterfly] is a recurring image in art history, the butterfly as the soul... Fragility. Mortality. The fragile beauty of life, all that stuff.

Damien Hirst in conversation with Sean O'Hagan, in: Paul Stolper, *New Religion: Damien Hirst*, London 2006, n.p.





75

Damien Hirst (b. 1965)
Skull with Spine

signed and dated 2008
 oil on newspaper mounted on canvas,
 in artist's frame
 canvas: 69 by 58.3 cm. 27½ by 23 in.
 framed: 80.3 by 74.5 cm. 31½ by 29¼ in.
 Executed in 2007-08.

Provenance

A gift from the artist to the present owners

⊕ £ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500



Damien Hirst posing with a
horse skull, Mexico City, 2006
Image: © Johnnie Shand
Kydd, 2018



Saint Bartholomew, Exquisite Pain, installed at Chatsworth House, 2006
Image/Artwork: © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018



76

Damien Hirst (b. 1965)

Saint Bartholomew, Exquisite Pain

incised with the artist's signature, titled,
numbered 2/15 and stamped with the Pangolin
Editions Foundry mark on the side of the base
silver

91 by 42 by 25 cm. 35½ by 16½ by 9⅞ in.
Executed in 2008, this work is number two from
an edition of fifteen.

Provenance

Christie's, London, 1 July 2008, Lot 305
(donated by the artist to benefit the Ruwenzori
Sculpture Foundation)
Acquired from the above by the present owners

⊕ £ 60,000-80,000

68,500-91,500 US\$ 80,000-107,000



77

Michael Joo (b. 1966)
Improved Rack No. 0

Scottish red stag antlers and steel
79 by 146 by 36 cm. 31½ by 57½ by 14⅞ in.
Executed in 1997-98.

Provenance

A gift from the artist to the present owners

£ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900



Damien Hirst and Michael Joo stand next to Hirst's *The Incredible Journey* at the opening for Hirst and Joo's exhibition *Have You Ever Really Looked at the Sun?*, Haunch of Venison, Berlin 2010
Image: © dpa picture alliance archive / Alamy Stock Photo
Artwork: © Damien Hirst and Science Ltd. All Rights Reserved, DACS 2018



78



78

Rachel Howard (b. 1969)
White and Black

each: signed, partly titled and dated 2003 on the overlap
 household gloss on canvas, in two parts
 each: 30.5 by 30.5 cm. 12 by 12 in.

Provenance

Anne Faggionato, London
 Acquired from the above by the present owners in 2003

Literature

Louisa Elderton and Zoe Karafylakis Sperling, Eds.,
Rachel Howard, London 2011, p. 66, illustrated in colour

⊕ £ 5,000-7,000
 5,800-8,000 US\$ 6,700-9,300

79

Richard Hamilton (1922 - 2011)
Guggenheim (black)

signed and numbered 37/750 in black felt-tip pen on the
 reverse, published by xartcollection, Zurich
 vacuum formed acrylic and cellulose
 overall: 59 by 59 by 9 cm. 23¾ by 23¾ by 3½ in.
 Executed in 1970, this work is numbered 37 from an
 edition of 106 (the planned edition was 750).

Provenance

Gagosian Gallery, London
 Acquired from the above by the present owners

Literature

Etienne Lullin, *Richard Hamilton: Prints and Multiples
 1939-2002*, Winterthur 2002, pp. 250-51, no. M 3,
 illustrated in colour (another example)

⊕ £ 4,000-6,000
 4,600-6,900 US\$ 5,400-8,000



79



80

Callum Innes (b. 1962)**Exposed Painting Ivory Black Yellow Oxide**

signed twice and dated *01* and *2001* on the overlap; signed on the stretcher
 oil on linen
 105 by 103 cm. 41¾ by 40½ in.

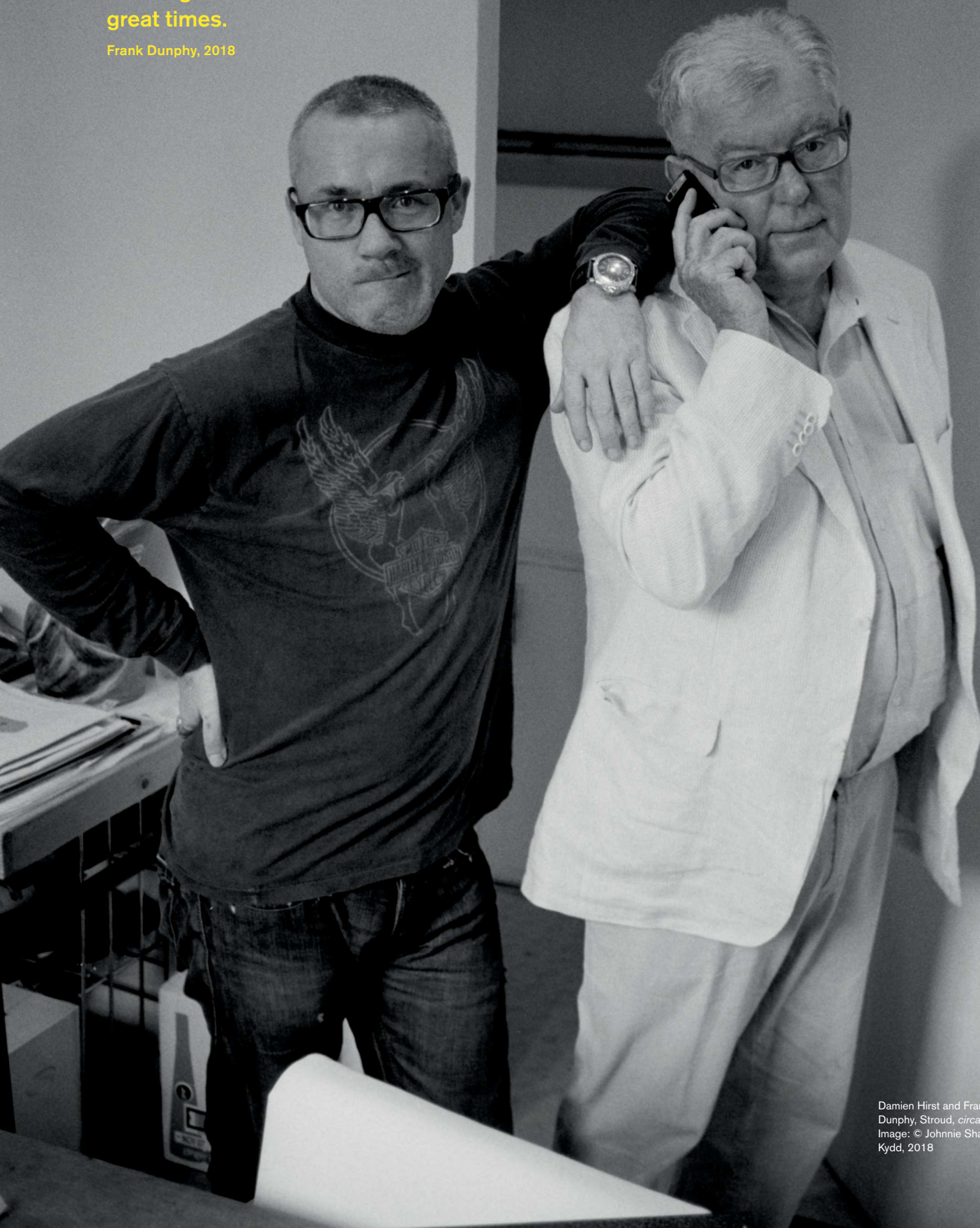
Provenance

Environmental Justice Foundation, London,
ArtAction, 5 December 2001, Lot 26 (donated by the artist)
 Acquired from the above by the present owners

⊕ £ 18,000-25,000
 20,600-28,600 US\$ 24,000-33,300

Generally, I've just really enjoyed working with Damien all along. We have had such great times.

Frank Dunphy, 2018



Damien Hirst and Frank Dunphy, Stroud, circa 2004
Image: © Johnnie Shand Kydd, 2018



81

Damien Hirst (b. 1965)**The Arch Duke Joseph (II) / Excelsior**

each: signed on the reverse
 oil on canvas, in two parts, diptych
 121.9 by 182.8 by 33 cm. 48 by 72 by 13 in.
 Executed in 2006.

Provenance

A gift from the artist to the present owners

⊕ £ 100,000-150,000

115,000-172,000 US\$ 133,000-200,000

82

Richard Prince (b. 1949)**American/English (The Bad Seed)**

books, bondo, acrylic and wood, in two parts
 105.5 by 58.8 by 43.3 cm. 41½ by 23¼ by 17 in.
 Executed in 2005.

Provenance

Sadie Coles HQ, London

Acquired from the above by the present owners
 in 2005

Exhibited

London, Sadie Coles HQ, *Richard Prince*, November
 2005 - January 2006

£ 25,000-35,000

28,600-40,000 US\$ 33,300-46,500



83

Damien Hirst (b. 1965)
Bathroom Cabinet

signed, dated 1999 and variously inscribed
 glass, painted MDF, steel, aluminium and
 pharmaceutical packaging
 70 by 30 by 12.5 cm. 27½ by 11¾ by 4⅞ in.

Provenance

A gift from the artist to the present owners

⊕ £ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500





84

Damien Hirst (b. 1965)**Half Skull**

oil on newspaper

sheet: 63.2 by 57.5 cm. 24¾ by 22⅝ in.

framed: 80.3 by 74.5 cm. 31⅞ by 29¼ in.

Executed in 2007-08.

Provenance

A gift from the artist to the present owners

⊕ £ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900



85

Damien Hirst (b. 1965)**Hypnotic Head**

signed and stamped on the back of the skull
household gloss on plastic skull
16 by 13.5 by 20 cm. 6¼ by 5¼ by 7⅞ in.
Executed in 2008, this work number 16 from an
edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 4,000-6,000
4,600-6,900 US\$ 5,400-8,000



86

Damien Hirst (b. 1965)
The Dead (30 works)

each: signed, inscribed and numbered AP III/V in pencil,
 published by Other Criteria and Paul Stolper, London
 the complete portfolio, comprising 30 foil block prints in
 colours on Arches wove paper, with the justification page,
 contained within the original blue cloth-covered portfolio box
 each: 72 by 51 cm. 28 $\frac{3}{4}$ by 20 $\frac{1}{4}$ in.
 overall: 75.5 by 53.3 by 4.5 cm. 29 $\frac{3}{4}$ by 21 by 1 $\frac{3}{4}$ in.
 Executed in 2009, this work is an artist's proof numbered three
 out of five, aside from an edition of 15.

Provenance

A gift from the artist to the present owners

⊕ £ 40,000-60,000

45,700-68,500 US\$ 53,500-80,000





87

Damien Hirst (b. 1965)**For the Love of God, Shine**

signed and numbered 15/250 in white crayon,
published by Other Criteria, London
silkscreen in colours with glaze on wove paper
sheet: 100 by 75 cm. 39% by 29½ in.
Executed in 2007, this work is numbered 15 from
an edition of 250.

Provenance

A gift from the artist to the present owners

⊕ £ 4,000-6,000

4,600-6,900 US\$ 5,400-8,000

88

Damien Hirst (b. 1965)**For the Love of God; and Beyond Belief (two works)**

i. signed and numbered 11/300 and inscribed *F.D*
in pencil
ii. dedicated *For Frank Love Dimitri* and numbered
11/300 in pencil
two etchings on wove paper
each plate: 25.3 by 17.8 cm. 10 by 6⅞ in.
each sheet: 34 by 26.4 cm. 13⅜ by 10⅝ in.
Executed in 2007, these works are numbered 11
from an edition of 300.

Provenance

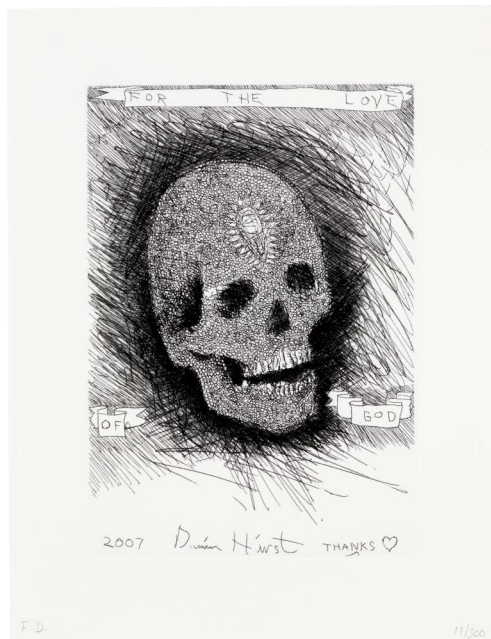
A gift from the artist to the present owners

⊕ £ 600-800

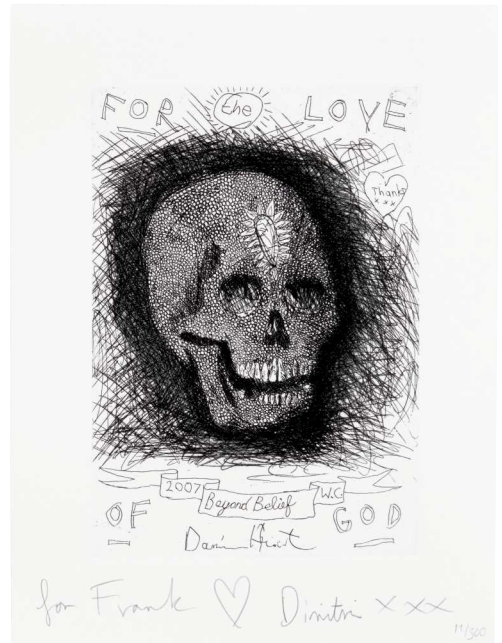
700-950 US\$ 800-1,100



87



88





89

Damien Hirst (b. 1965)**The Believer**

signed twice and dated 2007 on the reverse
oil on canvas

canvas: 61 by 41 cm. 24 by 16½ in.
framed: 74 by 54 cm. 29½ by 21¼ in.

Provenance

A gift from the artist to the present owners

Exhibited

Mexico City, Galería Hilario Galguera, *Damien Hirst - Dark Trees*, April - July 2010, p. 38, illustrated in colour

⊕ £ 25,000-35,000

28,600-40,000 US\$ 33,300-46,500



90

Damien Hirst (b. 1965)**Purity, The Dream is Dead**

incised with the artist's signature, numbered 9/25
and stamped with the Pangolin Editions Foundry
mark on the side of the base
silver

60.5 by 15 by 28 cm. 23¾ by 5⅞ by 11 in.
Executed in 2008-09, this work is number 9 from
an edition of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500



91

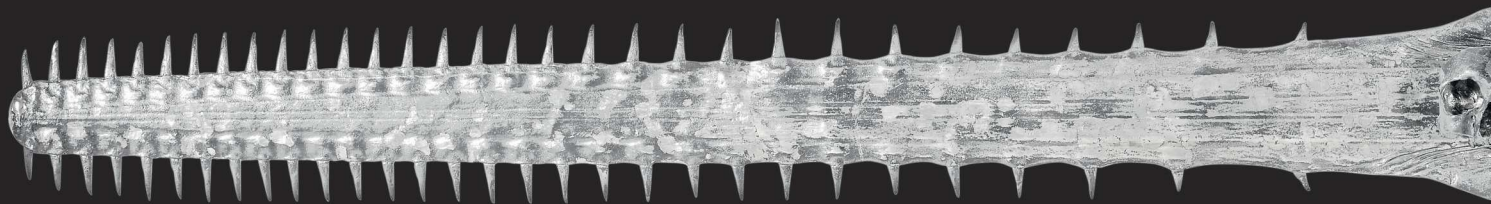
Sir Peter Blake, R.A. (b. 1932)
Four Man Up

stamped with the artist's initials, dated 05 and
 numbered 2/8
 bronze
 height (including artist's base): 72.5 cm. 28½ in.
 Conceived in 2005, the present work is number 2
 from the edition of 8.

Provenance

Waddington Gallery, London
 Acquired from the above by the present owners

⊕ £ 10,000-15,000
 11,500-17,200 US\$ 13,300-20,000



92

Hiroshi Suzuki (b. 1961)**'Ayawind I' Vase**

impressed HS 958 with London Assay Office marks
hammer-raised and chased Britannia silver
37 cm. 14 $\frac{5}{8}$ in.
Executed in 2005.

Provenance

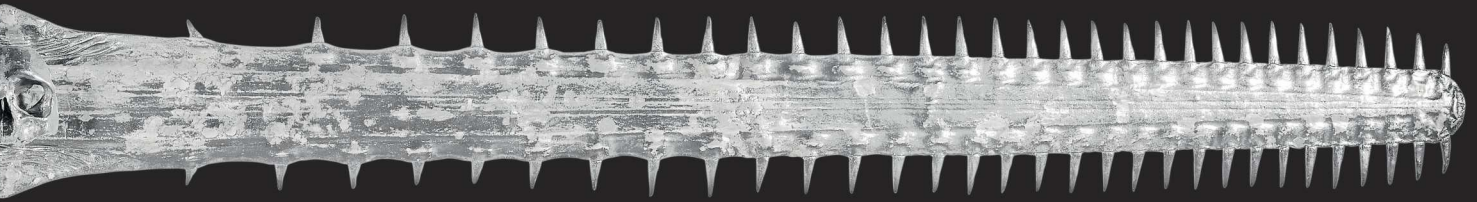
Adrian Sassoon, London
The Scottish Gallery, Edinburgh
Acquired from the above by the present owners, 2006

Exhibited

London, Goldsmiths Hall, *Hiroshi Suzuki - Silver Wares*,
February - March 2010

£ 12,000-18,000

13,700-20,600 US\$ 16,000-24,000



Great art is when you come across an object and you have a fundamental, personal, one-on-one relationship with it, and you understand something you didn't already understand about what it means to be alive.

Damien Hirst cited in: Damien Hirst, *On The Way to Work*, London 2001, p. 93.

93

Damien Hirst (b. 1965)
High Brow

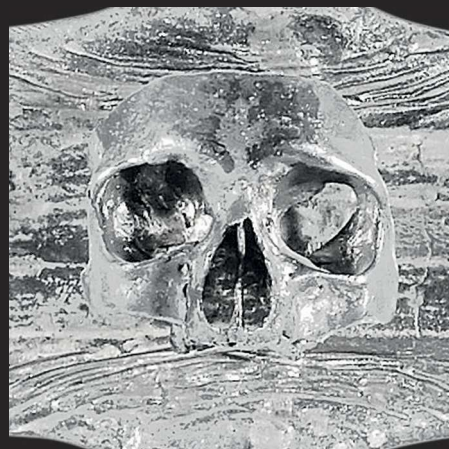
incised with the artist's signature and stamped with the Pangolin Editions Foundry mark on the right end of the sculpture
silver
20 by 285 by 9 cm. 112¼ by 7¼ by 3½ in.
Executed in 2007.

Provenance

A gift from the artist to the present owners

⊕ £ 30,000-40,000

34,300-45,700 US\$ 39,900-53,500



Detail



94

94

Jonathan Yeo (b. 1970)
Falling Leaves (Olive)

signed and dated 2008 on the stretcher
 oil and collage on canvas
 30 by 45 cm. 11¾ by 17½ in.

Provenance
 Eleven Fine Art, London
 Acquired from the above by the present owners
 in 2011

⊕ £ 1,000-2,000
 1,150-2,300 US\$ 1,350-2,700



95

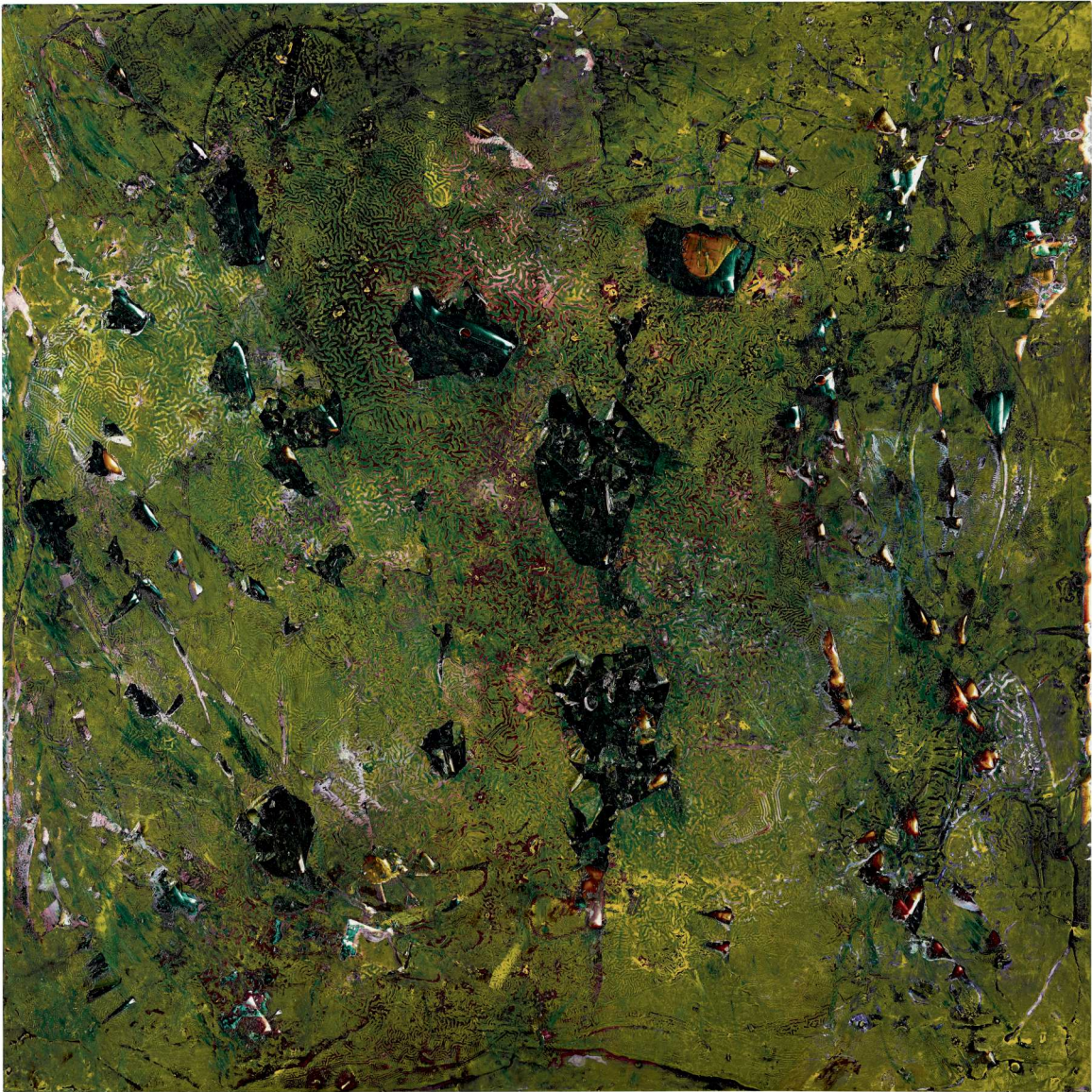
95

Paul Feiler (1918 - 2013)
Cottages at Dundry

signed with the artist's monogram and dated 41
 oil on canvas
 50.5 by 60.5 cm. 20 by 23¾ in.

Provenance
 Private Collection
 Christie's, South Kensington, 26 October 1995,
 Lot 138
 Alan Wheatley Fine Art, London
 Acquired from the above by the present owners

⊕ £ 5,000-7,000
 5,800-8,000 US\$ 6,700-9,300



96

Keith Tyson (b. 1969)
Nature Painting

signed, titled and dated *Dec 2005* on the reverse
 mixed media on aluminium
 61 by 61 cm. 24 by 24 in.

Provenance

Haunch of Venison, London
 Acquired from the above by the present owners
 in 2005

⊕ £ 3,000-4,000
 3,450-4,600 US\$ 4,000-5,400



97

**Antony Gormley, Ivo Gormley,
Guy Gormley, Paloma
Gormley** (b. 1950, b. 1982, b. 1985 and b. 1987)

**Swimming Blokes in the Same
Direction for the Purpose of
Understanding**

signed, titled and dated '98 on the reverse
carbon, casein and shellac on paper
sheet: 56.5 by 76 cm. 22¼ by 39⅞ in.

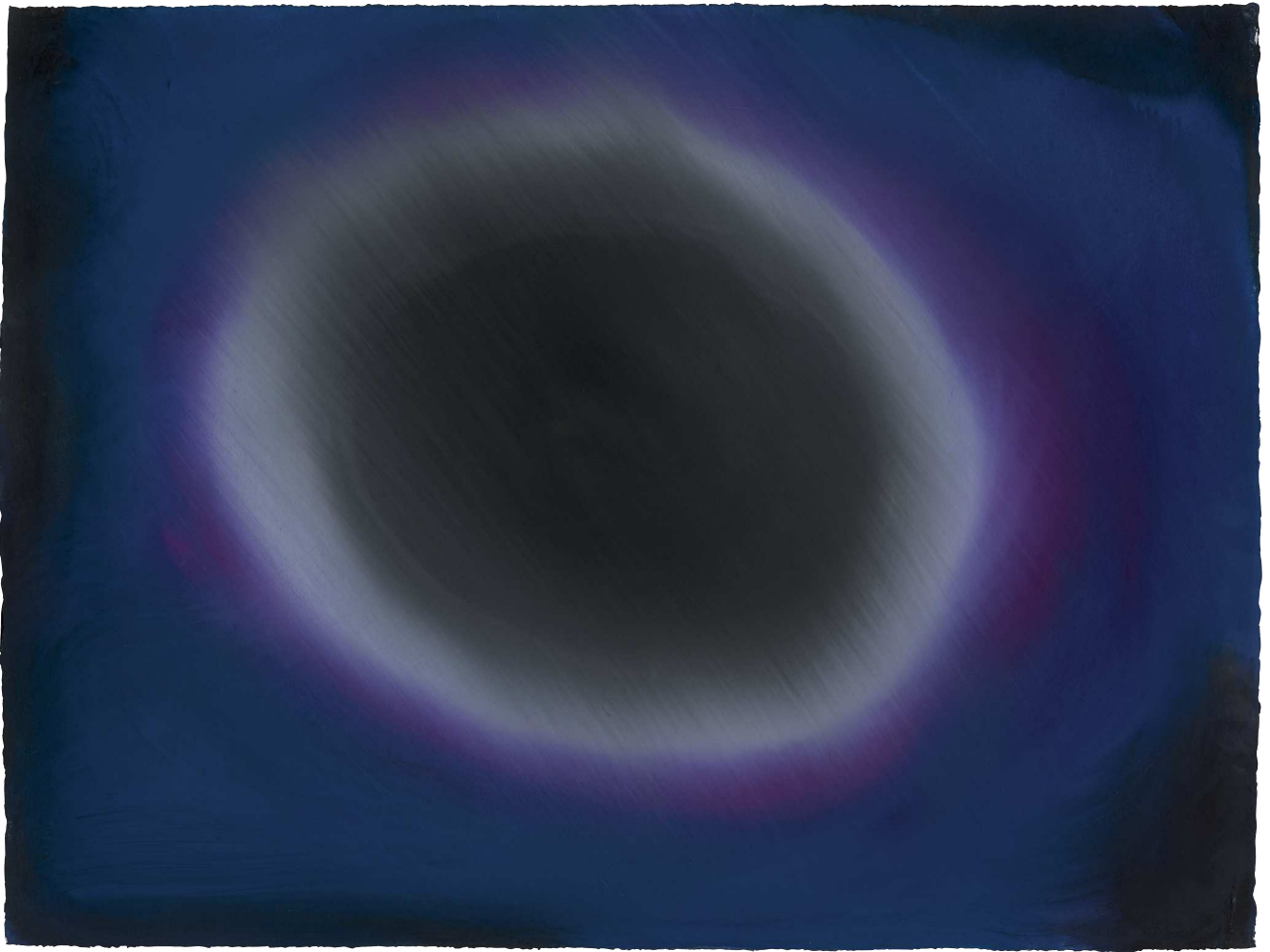
Provenance

Saatchi Gallery, London, *Eye Was a Child*, 9 April
1998 (donated by the artist to benefit the Save
the Children Fund)

Acquired from the above by the present owners

⊕ £ 4,000-6,000

4,600-6,900 US\$ 5,400-8,000



98

Anish Kapoor (b. 1954)**Untitled**

signed and dated 2000 on the reverse
 pigment on paper
 50 by 67 cm. 19¾ by 26¾ in.

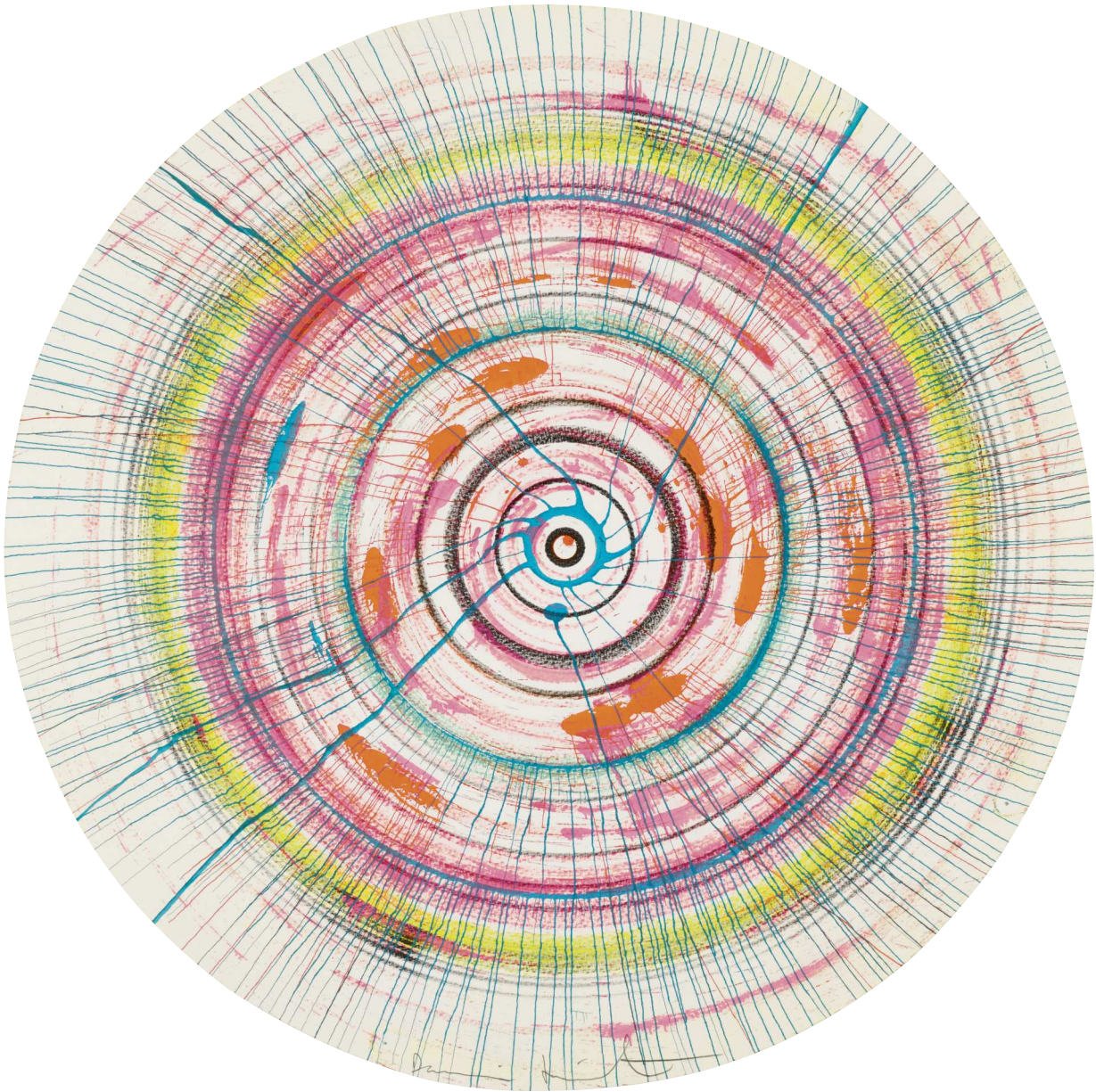
Provenance

London, Environmental Justice Foundation,
ArtAction, 5 December 2001, Lot 23 (donated by
 the artist)

Acquired from the above by the present owners

⊕ £ 12,000-18,000

13,700-20,600 US\$ 16,000-24,000



99

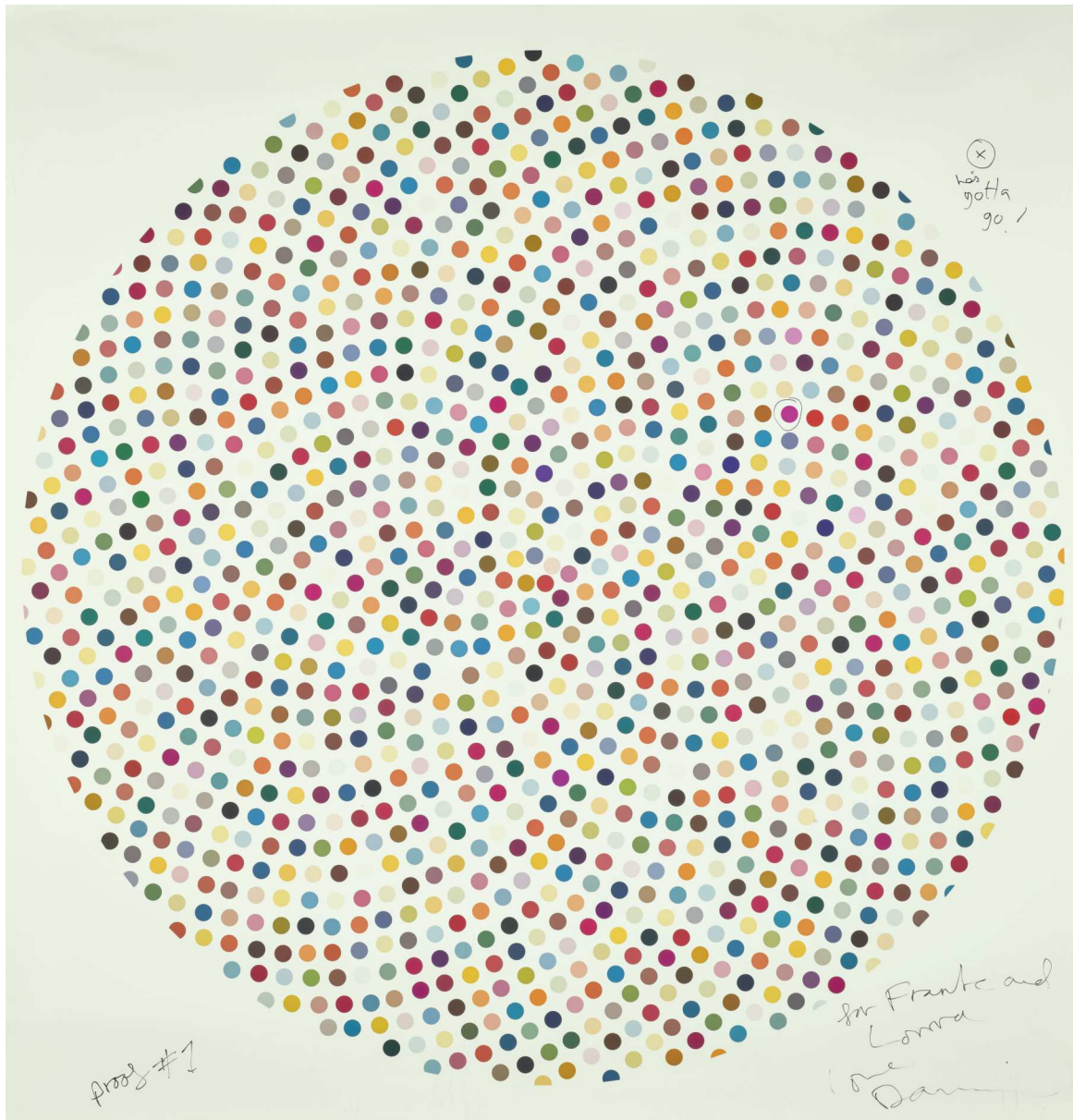
Damien Hirst (b. 1965)
Untitled

signed
 ink, oil, crayon and pencil on paper
 45.5 by 45.5 cm. 17 $\frac{7}{8}$ by 17 $\frac{7}{8}$ in.
 Executed *circa* 2002.

Provenance

A gift from the artist to the present owners

⊕ £ 4,000-6,000
 4,600-6,900 US\$ 5,400-8,000



100

Damien Hirst (b. 1965)**Valium**

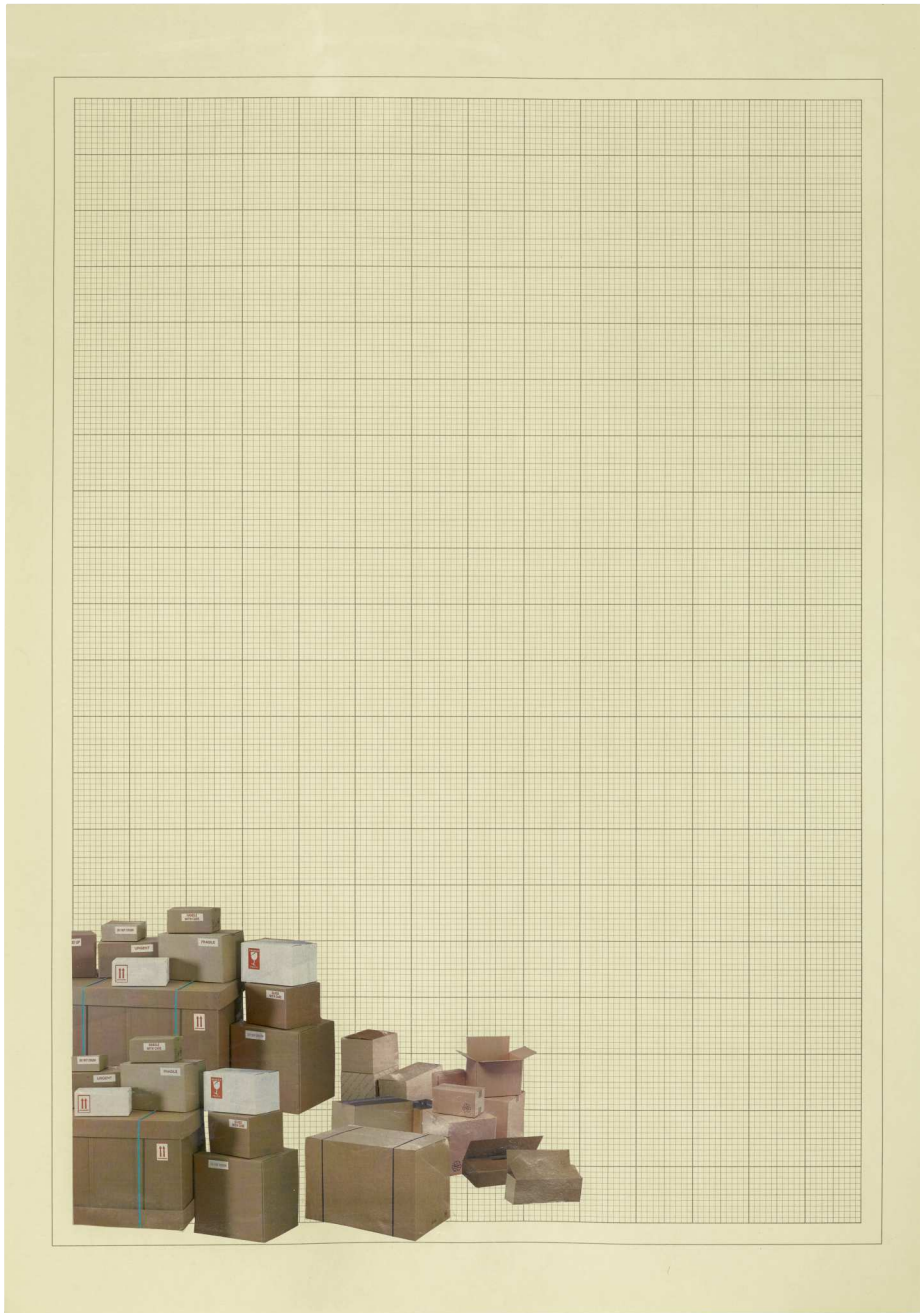
signed, dedicated and inscribed *for Frank and Lorna love Damien / proof #1 / he's gotta go!* in black felt-tip pen, published by Eyestorm, London
 photographic print in colours on Fujicolor Professional paper
 sheet: 127 by 127 cm. 50 by 50 in.
 Executed in 2000, this work is a proof, aside from an edition of 500.

Provenance

A gift from the artist to the present owners

⊕ £ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



101

Rachel Whiteread (b. 1963)**Untitled**

signed and dated 2004 on the reverse
collage on graph paper
59.4 by 42 cm. 23½ by 16½ in.

Provenance

Gagosian Gallery, London
Acquired from the above by the present owners
in 2005

Exhibited

London, Gagosian Gallery, *Rachel Whiteread:
Sculptures*, October - December 2005, p. 78,
illustrated in colour

⊕ £ 4,000-6,000
4,600-6,900 US\$ 5,400-8,000



102

Sarah Lucas (b. 1962)

Bucket of Tea II

colour laser photocopies on paper, mirrored styrene, chrome tubing and wire, in five parts
60 by 170 by 170 cm. 23½ by 66½ by 66½ in.
Executed in 1994.

Provenance

Private Collection

Acquired from the above by the present owners

Literature

Exh. Cat., Zurich, Kunsthalle Zürich, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, April 2005 - January 2006, p. 123 (text)

⊕ £ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900



103

Koen van den Broek (b. 1973)**White and Red Border**

signed, titled and dated 2003 on the reverse
 oil on canvas
 69 by 46 cm. 27½ by 18½ in.

Provenance

White Cube, London
 Acquired from the above by the present owners
 in 2004

Exhibited

London, White Cube, *Koen van den Broek:*
Threshold, December 2003 - January 2004

⊕ £ 3,000-4,000
 3,450-4,600 US\$ 4,000-5,400



104

Ed Ruscha (b. 1937)**Oxford, Beverly, Western**

signed, dated and numbered 6/20 in pencil,
published by Hamilton Press, Venice, CA.
lithograph printed in colours on two sheets of
Rives BFK paper
overall: 67.5 by 187 cm. 27 by 74 in.
Executed in 1999, this work is numbered six from
an edition of 20.

Provenance

Donated by the artist to a charity auction, England
Acquired from the above by the present owners

£ 6,000-8,000

6,900-9,200 US\$ 8,000-10,700



105

Damien Hirst (b. 1965)**Happy**

signed
 syringe, needle, synthetic resin, butterflies,
 paracetamol pills and household gloss on canvas
 28 by 25.5 cm. 11 by 10 in.

Executed in 2008, this work is a unique variant
 and numbered 43 from an edition of 50, plus 5
 artist's proofs.

Provenance

A gift from the artist to the present owners

⊕ £ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900



106

Damien Hirst (b. 1965)**These Days**

titled on the stretcher; signed, titled and dated
 2008/09 the reverse
 metal, resin, plaster pills and watercolour on
 canvas
 45.7 by 61 cm. 18 by 24 in.

Provenance

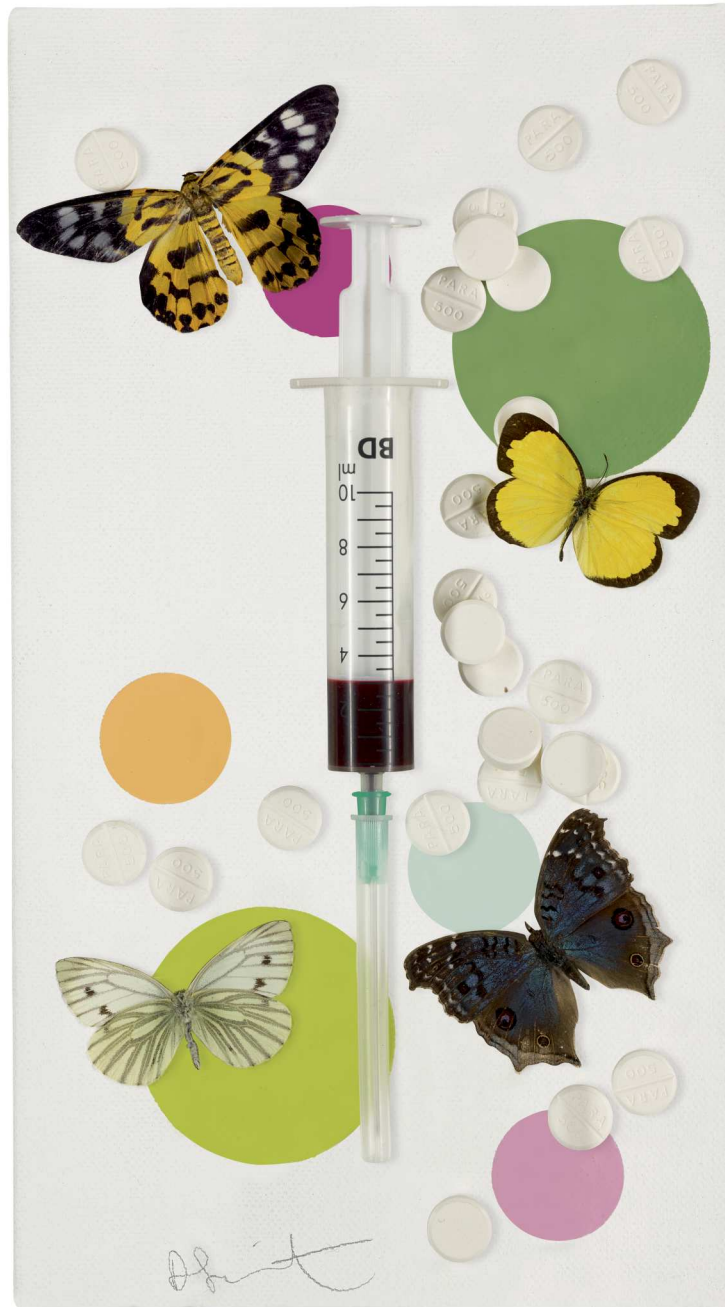
Gagosian Gallery, London
 Acquired from the above by the present owners
 in 2011

Exhibited

London, Gagosian Gallery, *Damien Hirst: Poisons
 + Remedies*, October - November 2010, p. 9,
 illustrated in colour

⊕ £ 20,000-30,000

22,900-34,300 US\$ 26,600-39,900



107

Damien Hirst (b. 1965)**Fun**

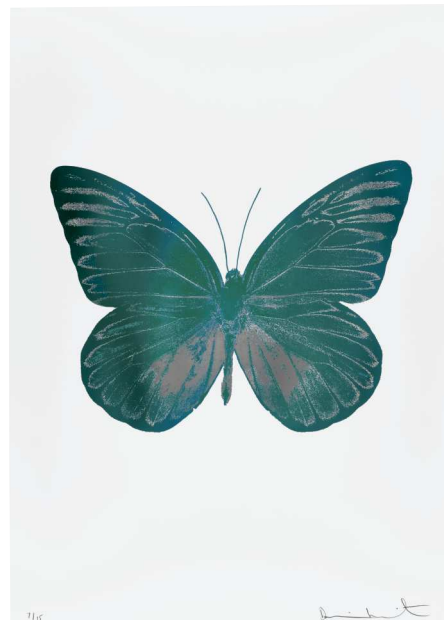
signed
 syringe, needle, synthetic resin, butterflies,
 paracetamol pills and household gloss on canvas
 25.5 by 14 cm. 10 by 5½ in.
 Executed in 2008, this work is a unique variant
 and numbered 60 from an edition of 75, plus 5
 artist's proofs.

Provenance

A gift from the artist to the present owners

⊕ £ 15,000-20,000

17,200-22,900 US\$ 20,000-26,600



108

Damien Hirst (b. 1965)

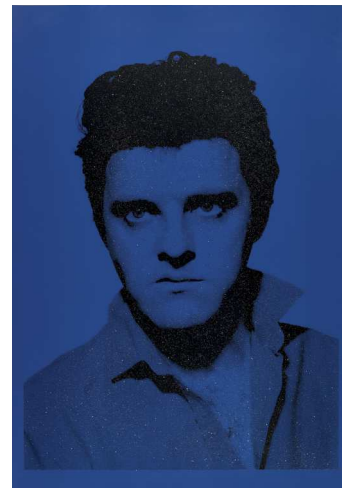
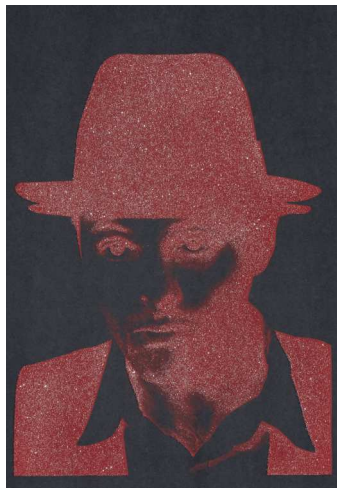
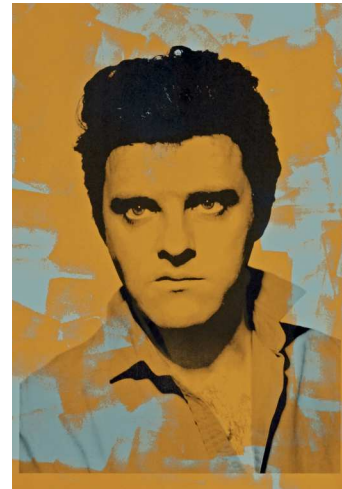
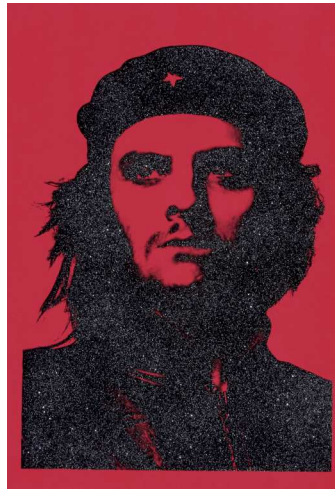
The Souls I: Topaz/Silver Gloss;
The Souls II: Fuchsia Pink/Emerald
Green/Blind Impression;
The Souls III: Hazy Gold/Fuchsia
Pink/Loganberry Pink; and
The Souls IV: Aquarius/Gunmetal/
Cool Gold (four works)

⊕ £ 8,000-12,000
 9,200-13,700 US\$ 10,700-16,000

each: signed, three numbered 7/15 in pencil, one
 numbered 8/15, published by Paul Stolper and
 Other Criteria, London
 four foil block prints in colours on Arches
 wove paper
 each: 72 by 51 cm. 28 $\frac{3}{8}$ by 20 $\frac{1}{8}$ in.
 Executed in 2010, three of these works are
 numbered seven out of 15, one work is numbered
 eight out of 15.

Provenance

Acquired from the publisher by the present owners



109

Gavin Turk (b. 1967)

Faces (seven works)

each: signed, titled and dated in pencil on the reverse, uniformly numbered 6, published by Paul Stolper, London
the complete portfolio, comprising seven silkscreens in colours, six with diamond dust on Somerset satin wove paper, loose (as issued) contained in the original black fabric-covered portfolio box

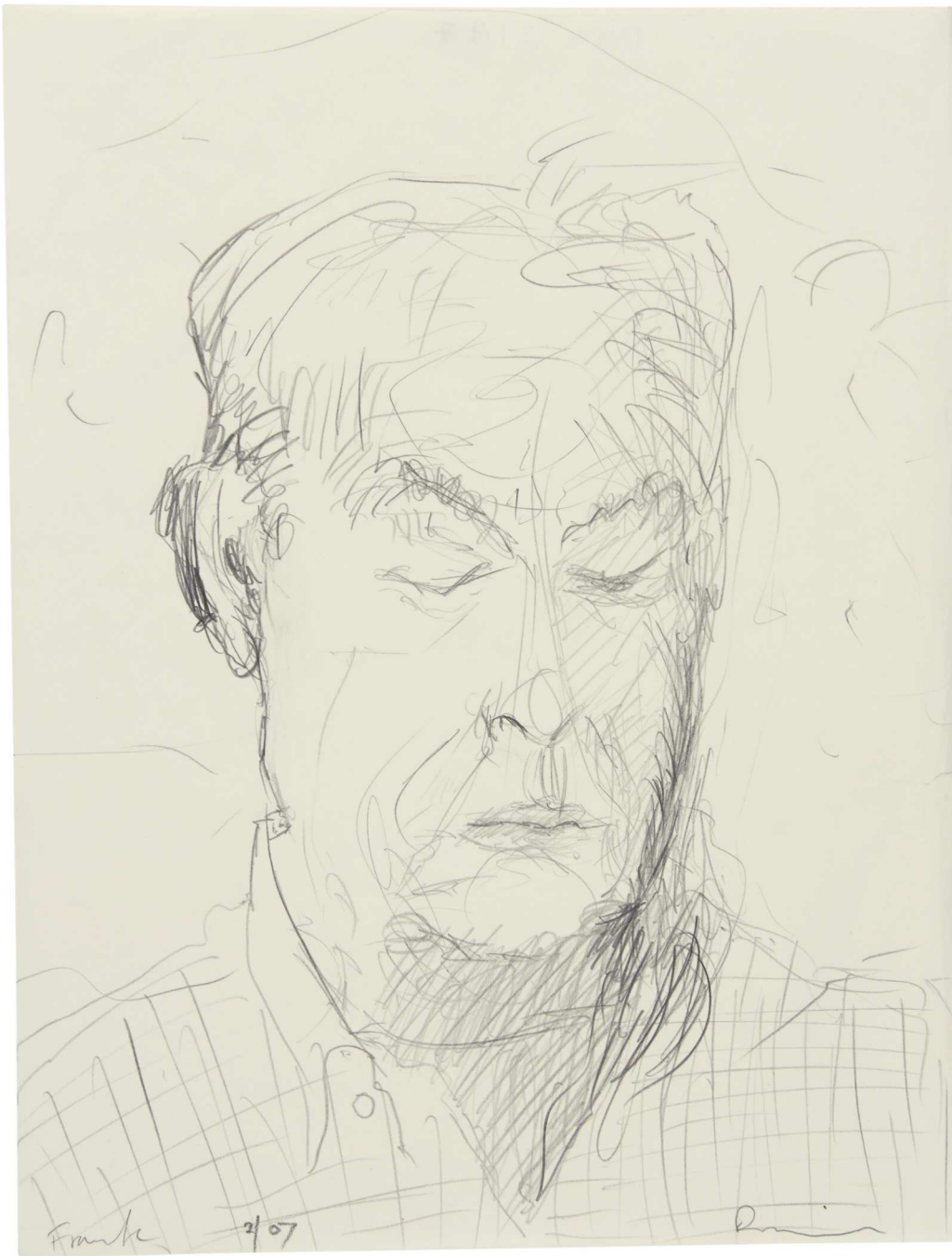
each: 100 by 70 cm. 39½ by 27½ in.
overall: 104 by 74.2 by 7.5 cm. 41 by 29¼ by 3 in.

Executed in 2004, six of these works are numbered six from an edition of 40, one work is numbered six from an edition of 20 (as issued).

Provenance

Paul Stolper, London
Acquired from the above by the present owners

⊕ £ 2,000-3,000
2,300-3,450 US\$ 2,700-4,000



110

Damien Hirst (b. 1965)**Frank**

signed, titled and dated 2/07
pencil on paper
30 by 22.8 cm. 11¾ by 9 in.

Provenance

A gift from the artist to the present owners

Literature

Jason Beard, Ed., *Damien Hirst – Portraits of Frank: The Wolseley Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 1,000-2,000

1,150-2,300 US\$ 1,350-2,700

Yellow Ball

The Frank & Lorna Dunphy Collection

Online Auction

11 – 21 September 2018
[Sothebys.com/YellowBall](https://sothebys.com/YellowBall)

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11 September at 3pm

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Lots 201–299
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Review descriptions, images, and condition reports throughout the duration of the auction. We encourage you to contact our specialists via the ‘request info’ link on each lot detail page to ask questions.

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You will receive an invoice shortly after the auction including your total charges along with payment and shipping instructions.



201

201

Damien Hirst (b. 1965)**Camel Cigarette Lighter**

Zippo lighter, in metal tin
 lighter: 5.7 by 3.7 by 1.2 cm. 2¼ by 1½ by ½ in.
 tin: 8 by 5.6 by 1.7 cm. 3⅛ by 2¼ by ⅝ in.
 Executed in 2010.

Provenance

A gift from the artist to the present owners

⊕ £ 50-70

100-100 US\$ 100-100

202

David Bailey (b. 1938)**Portrait of Frank**

signed and dated 03 on the reverse
 gelatin silver print
 image: 32.5 by 32.5 cm. 12¾ by 12¾ in.
 framed: 52.5 by 51.5 cm. 20⅝ by 20¼ in.

Provenance

A gift from the artist to the present owners

⊕ £ 500-1,000

600-1,150 US\$ 700-1,350

203

Damien Hirst (b. 1965)**Quene 1-AM**

signed and inscribed *for Frank + Lorna Thanks for letting me sleep in your bed xxx love Damien Hirst*, dated, numbered 69/100 in pencil, published by Other Criteria, London

etching printed in colours on wove paper
 sheet: 115 by 112.5 cm. 45¼ by 44¼ in.
 Executed in 2004, this work is numbered 69 from an edition of 100.

Provenance

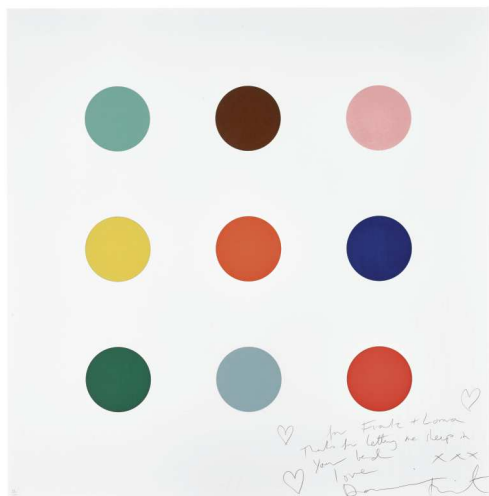
A gift from the artist to the present owners

⊕ £ 4,000-6,000

4,500-6,800 US\$ 5,300-7,900



202



203

204

Damien Hirst (b. 1965)
For Mr. D (SPIN Drawing)

signed and titled
 pencil on paper
 sheet: 30 by 21.2 cm. 11¾ by 8½ in.
 Executed in 2001.

Provenance

A gift from the artist to the present owners

Exhibited

New York, Gagosian Gallery, *Damien Hirst*
 - *Corpus: Drawings 1981 - 2006*, September -
 October 2006

⊕ £ 3,000-4,000
 3,400-4,500 US\$ 3,950-5,300



204

205

Damien Hirst (b. 1965)
Soul

signed and inscribed *For Frank + Lorna God is in the Home! Damien xxx* in pencil
 silkscreen in colours on wove paper
 sheet: 100 by 66.8 cm. 39¾ by 26¾ in.
 Executed in 2005, this work is from an unpublished edition of 70.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-4,000
 2,250-4,500 US\$ 2,650-5,300



205

206

Andy Warhol (1928 - 1987)

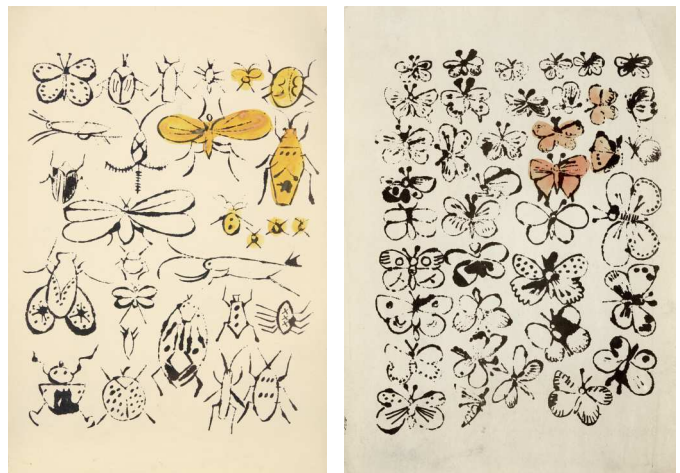
Happy Bug Day; and Happy Butterfly Day (two works)

two lithographs with hand-colouring on wove paper
 each: 35.5 by 25.5 cm. 13¾ by 10 in.
 Executed in 1955, these works are from an edition of unknown size.

Provenance

Anne Faggionato Gallery, London
 Acquired from the above by the present owners

£ 3,000-4,000
 3,400-4,500 US\$ 3,950-5,300



206



207

207

Damien Hirst (b. 1965)**Untitled (High St/Skull and crossbones)**

signed and dated 06/2003
 pen on paper
 sheet: 12.8 by 7.7 cm. 5 by 3 in.
 framed: 26 by 21.1 cm. 10¼ by 8¼ in.

Provenance

A gift from the artist to the present owners

⊕ £ 200-300
 250-350 US\$ 300-400

208

Gary Hume (b. 1962)**Winnie the Pooh**

titled and dated 05 on the underside of the skull
 painted resin skull and plastic mask, in two parts
 16.5 by 15 by 21 cm. 6½ by 5¾ by 8¼ in.

Provenance

A gift from the artist to the present owners

⊕ £ 400-600
 450-700 US\$ 550-800



208

209

Gavin Turk (b. 1967)**Me as Him (Silver); and Me as Him (Gold) (two works)**

each: signed, dated and numbered 15/20 in pencil
 i. silkscreen in silver on wove paper
 ii. silkscreen in gold on wove paper
 each image: 35.8 by 35.8 cm. 14 by 14 in.
 each sheet: 49 by 41.6 cm. 19¼ by 16½ in.
 Executed in 2005, these works are numbered 15 from an edition of 20.

Provenance

Paul Stolper Gallery, London
 Acquired from the above by the present owners

⊕ £ 2,000-4,000
 2,250-4,500 US\$ 2,650-5,300



209

210

Tracey Emin (b. 1963)
Marlboro

signed and variously inscribed on the reverse
 torn cigarette pack
 12.5 by 5.5 by 4.5 cm. 4 $\frac{7}{8}$ by 2 $\frac{1}{8}$ by 1 $\frac{3}{4}$ in.
 Executed *circa* 2000s.

Provenance

A gift from the artist to the present owners

⊕ £ 300-400
 350-450 US\$ 400-550



210

211

Rachel Howard (b. 1969)
Can't Breathe Without You

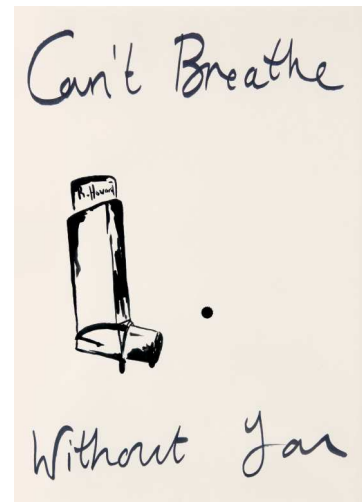
signed and titled; signed and dated '04 on the
 backing board
 ink on card
 sheet: 43 by 33 cm. 16 $\frac{7}{8}$ by 13 in.
 framed: 59.2 by 46.7 cm. 23 $\frac{1}{4}$ by 18 $\frac{3}{4}$ in.
 Executed in 2004.

Provenance

Private Collection

Acquired from the above by the present owners

⊕ £ 800-1,200
 900-1,350 US\$ 1,100-1,600



211

212

Jake & Dinos Chapman (b. 1966 & 1962)
**In My Tortured Ears There Sounds
 Increasingly a Nightmare Whirring and
 Flapping, and a Faint Distant Baying
 as of Some Gigantic Hound**

pencil on printed paper
 sheet: 29.8 by 21.7 cm. 11 $\frac{3}{4}$ by 8 $\frac{3}{4}$ in.
 framed: 57 by 46.5 cm. 22 $\frac{1}{2}$ by 18 $\frac{1}{4}$ in.
 Executed in 2011.

Provenance

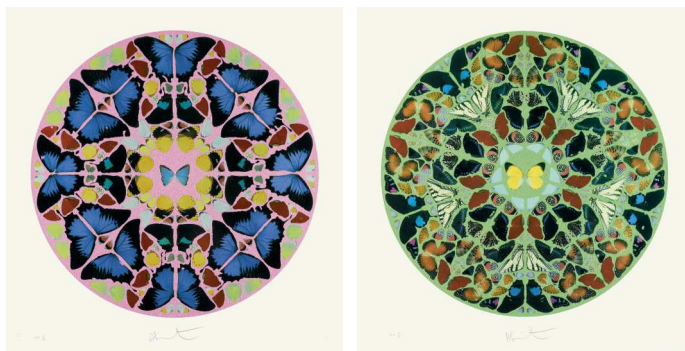
White Cube, London

Acquired from the above by the present owners
 in 2011

⊕ £ 200-400
 250-450 US\$ 300-550



212



213

213

Damien Hirst (b. 1965)**Psalm: Coeli enarrant; and
Psalm: Domini est terra (two works)**

each: signed and numbered A.P. X/X in pencil,
published by Other Criteria, London
two silkscreens in colours with diamond dust on
wove paper
each: 74 by 71.4 cm. 29 by 28 in.
Executed in 2010, these works are artist's proofs
numbered ten out of ten, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 6,000-8,000

6,800-9,000 US\$ 7,900-10,600

214

Damien Hirst (b. 1965)**An Idea for a Painting for Frank**

signed twice, titled and variously inscribed
pen on folded paper
folded sheet: 15 by 21 cm. 5¾ by 8¼ in.
framed: 35.2 by 41 cm. 13¾ by 16 in.
Executed in 2005.

Provenance

A gift from the artist to the present owners

⊕ £ 400-600

450-700 US\$ 550-800

215

Damien Hirst (b. 1965)**Beyond Belief (For the Love of God)**

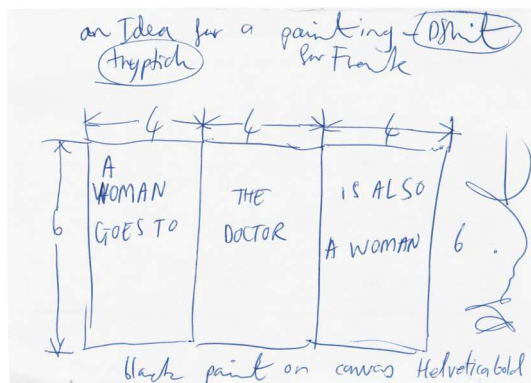
inscribed B in pencil lower left, signed, inscribed,
and dated I Damien Hirst, being of sound mind, do,
again, guarantee on fear of Death, to not I repeat
not, I say again Not, Not, Not, Not fucking to not,
guarantee to not buy anymore fucking art for a
while so help me god 10. July 2007 Damien Hirst
(For Frank) in black felt-tip pen on the reverse,
also inscribed witnessed by Hugh Allan
etching on wove paper
plate: 25.5 by 18 cm. 9¾ by 7 in.
sheet: 34.5 by 26 cm. 13¾ by 10¾ in.
Executed in 2007, this work is a proof, aside from
an edition of 300.

Provenance

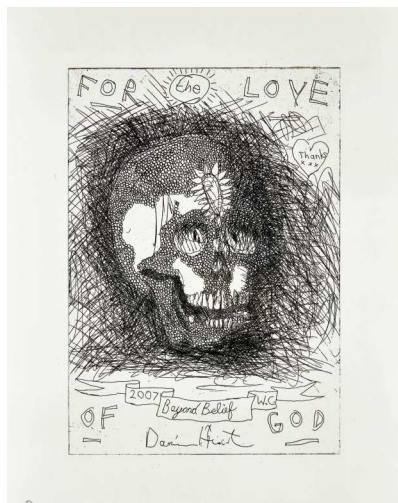
A gift from the artist to the present owners

⊕ £ 300-400

350-450 US\$ 400-550



214



215

216

Damien Hirst (b. 1965)**ye reap what ye sow**

signed, titled and variously inscribed
pencil on paper
sheet: 20 by 12.5 cm. 7 $\frac{7}{8}$ by 4 $\frac{7}{8}$ in.
framed: 33.5 by 25 cm. 13 $\frac{1}{4}$ by 9 $\frac{7}{8}$ in.
Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 600-800
700-900 US\$ 800-1,100



216

217

Damien Hirst (b. 1965)**The Hours Spin Skull**

published by Other Criteria, London
household gloss on plastic skull in a unique
colour combination, with *The Hours See the Light*
CD in plastic case, contained within the original
presentation box
height: 17 cm. 6 $\frac{3}{4}$ in.
Executed in 2009, this work is from an edition of
210 unique colour variants.

Provenance

A gift from the artist to the present owners

⊕ £ 3,000-4,000
3,400-4,500 US\$ 3,950-5,300



217

218

Damien Hirst (b. 1965)**For the Love of God, Pray**

signed and numbered 19/750 in white pencil,
published by Other Criteria, London
silkscreen in colours on wove paper
sheet: 67.6 by 51 cm. 26 $\frac{5}{8}$ by 19 $\frac{3}{4}$ in.
Executed in 2007, this work is numbered 19 from
an edition of 750.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-3,000
2,250-3,400 US\$ 2,650-3,950



218



219

219

Michael Craig-Martin (b. 1941)**Fake**

signed, dated and numbered *AP 5/5* in pencil,
published by Other Criteria, London
silkscreen in colours on wove paper
image: 61 by 61 cm. 24 by 24 in.
sheet: 89.3 by 86 cm. 35¼ by 34 in.
Executed in 2005, this work is an artist's proof
numbered five out of five, aside from an edition of 35.

Provenance

Gagosian Gallery, London
Acquired from the above by the present owners

⊕ **£ 1,500-2,000**
1,700-2,250 US\$ 2,000-2,650

220

John Isaacs (b. 1968)**Let the Golden Age Begin**

felted wool cushion cover with calico sleeved
polyester wadding, published by Other Criteria,
London
diameter: 75 cm. 29½ in.
Executed *circa* 2009, this work is from an edition of
unknown size.

Provenance

Other Criteria, London
Acquired from the above by the present owners

⊕ **£ 400-600**
450-700 US\$ 550-800

221

Tom Ormond (b. 1974)**Eight Horizons (eight works)**

signed, titled and numbered *III/IV* in pencil, published
by Other Criteria, London

the complete portfolio, comprising eight etchings
printed in colours on wove paper, loose (as issued)
in the original white portfolio case
each: 64.5 by 68 cm. 25½ by 26¾ in.
Executed in 2008, this work is an artist's proof
numbered three out of four, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ **£ 700-900**
800-1,050 US\$ 950-1,200



220



221

222

Damien Hirst (b. 1965)**Psalm: Usque quo, Domine**

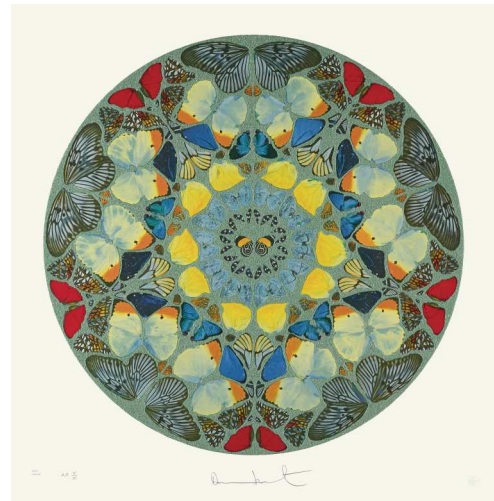
signed and numbered *A.P. X/X* in pencil, published by Other Criteria, London
 silkscreen in colours with diamond dust on wove paper
 sheet: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2009, this work is an artist's proof numbered ten out of ten, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 3,000-5,000

3,400-5,700 US\$ 3,950-6,600



222

223

Damien Hirst (b. 1965)**Science Xmas Butterfly Print**

signed and inscribed *For Frank and Lorna/ Damien*, numbered *115/150* in pencil, stamped *Happy Christmas 2010* in red ink, published by Other Criteria, London
 foil block print in colours on wove paper
 sheet: 72 by 51 cm. 28½ by 20½ in.
 Executed in 2010, this work is numbered 115 from an edition of 150.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-4,000

2,250-4,500 US\$ 2,650-5,300



223

224

Gary Hume (b. 1962)**Sister Troop (nine works)**

each: signed and dated in pencil, numbered *12/60* on the reverse, published by Paragon Press, London
 the set, comprising nine silkscreens in colours with aluminium collage on wove paper, with the justification page, three framed, six loose (as issued), in the original grey and blue buckram-covered portfolio case
 each: 81.5 by 53.9 cm. 32½ by 21¼ in.
 Executed in 2009, these works are numbered 12 from an edition of 60.

Provenance

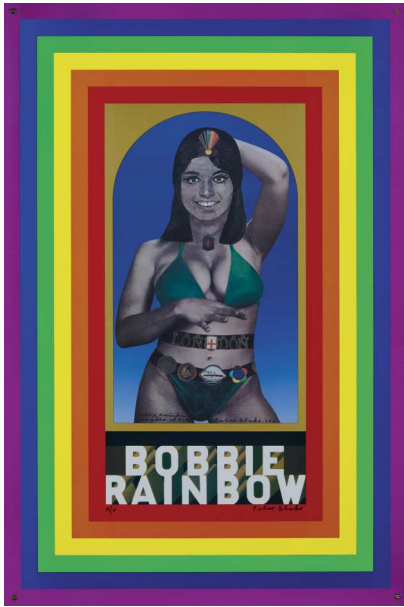
Paul Stolper Gallery, London
 Acquired from the above by the present owners

⊕ £ 7,000-9,000

7,900-10,100 US\$ 9,200-11,900



224



225

225

Peter Blake (b. 1932)**Bobbie Rainbow**

signed and inscribed *A/P* in black ink, published for the Pallant House Gallery appeal, London
lithograph printed in colours on aluminium
sheet: 66.5 by 44.5 cm. 26 by 17½ in.
Executed in 2001, this work is an artist's proof,
aside from an edition of 2000.

Provenance

Paul Stolper Gallery, London
Acquired from the above by the present owners

⊕ £ 200-400
250-450 US\$ 300-550

226

Damien Hirst (b. 1965)**The Independent (RED) (large)**

signed and numbered *53/200* in pencil, also
signed by Bono, published by Other Criteria,
London, with the accompanying certificate of
authenticity from The Guardian, with the
artist's printed signature, also numbered *53/200*
in black felt-tip pen
silkscreen in red on wove paper
sheet: 152.4 by 122.5 cm. 60 by 48¼ in.
Executed in 2007, this work is numbered 53 from
an edition of 200.

Provenance

A gift from the artist to the present owners

⊕ £ 1,500-2,000
1,700-2,250 US\$ 2,000-2,650



226

227

Peter Blake (b. 1932)**Secret Love, from Love Portfolio**

signed, titled and numbered *33/75* in gold ink,
published by Paul Stolper, London
silkscreen with diamond dust on wove paper
sheet: 75 by 58 cm. 29½ by 22½ in.
Executed in 2004, this work is numbered 33 from
an edition of 75.

Provenance

Paul Stolper Gallery, London
Acquired from the above by the present owners

⊕ £ 400-600
450-700 US\$ 550-800



227

228

Peter Blake (b. 1932)**Some of the Original Sources of Pop Art 7**

signed in pencil, also countersigned by various artists, published by CCA Galleries, Tilford, silkscreen in colours with diamond dust on wove paper
 sheet: 110 by 101 cm. 43 by 39 in.
 Executed in 2009, this work is a stage proof aside from an edition of 175.
 This is lot is accompanied by a certificate of authenticity issued by CCA Galleries.

Provenance

Mending Broken Hearts Appeal, 19 April 2010
 Acquired from the above by the present owners

⊕ £ 2,000-3,000
 2,250-3,400 US\$ 2,650-3,950



228

229

Peter Blake (b. 1932)**An Alphabet (26 works)**

each: signed and numbered 54/60 in pencil, published by Paul Stolper, London
 the complete portfolio, comprising 26 silkscreens in colours on Somerset satin wove paper, with the justification page, loose (as issued) in the original black cloth-covered portfolio box
 each sheet: 52.2 by 37.8 cm. 20% by 14% in.
 Executed in 2007, this work is numbered 54 from an edition of 60.

Provenance

Paul Stolper Gallery, London
 Acquired from the above by the present owners in 2007

⊕ £ 2,000-3,000
 2,250-3,400 US\$ 2,650-3,950



229

230

Damien Hirst (b. 1965)**Psalm: Exaudiat te dominus**

signed and numbered A.P. X/X in pencil, published by Other Criteria, London
 silkscreen in colours with glaze on wove paper
 sheet: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2010, this work is an artist's proof numbered ten out of ten, aside from an edition of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-4,000
 2,250-4,500 US\$ 2,650-5,300



230



231

231

Mark Wallinger (b. 1959)

Sleeper

c-print mounted on aluminium
 image: 28.5 by 36 cm. 11¼ by 14¼ in.
 framed: 29.5 by 37 cm. 11½ by 14½ in.
 Executed in 2004, this work is number 53 from an edition of 200, plus 10 artist's proofs.

Provenance

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

⊕ £ 3,000-4,000
 3,400-4,500 US\$ 3,950-5,300

232

Abigail Lane (b. 1967)

For His Own Good

inkjet print
 image: 105 by 152 cm. 41¼ by 59¾ in.
 framed: 114.5 by 160.5 cm. 45¼ by 63¼ in.
 Executed in 1994, this work is from an edition of 3.

Provenance

A gift from the artist to the present owners

Exhibited

London, Victoria Miro, *Images of Masculinity*,
 December 1994 - January 1995 (edition no.
 unknown)

⊕ £ 300-400
 350-450 US\$ 400-550



232

233

Gary Hume (b. 1962)

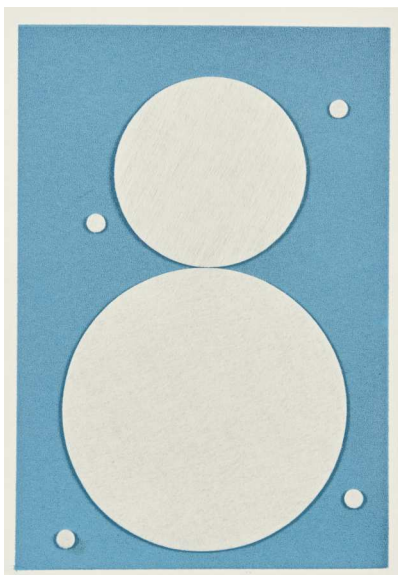
Fuzzy Snowman

signed in black felt-tip pen on the reverse,
 published as a christmas card by Momart, London
 machine-cut felt with detachable elements on a
 baize-treated backing card
 sheet: 27 by 19 cm. 10¾ by 7½ in.
 Executed in 2000, this work is from an edition of
 unknown size.

Provenance

A gift from Momart to the present owners

⊕ £ 200-300
 250-350 US\$ 300-400



233

234

Rachel Whiteread (b. 1963)**Red Chair**

signed, titled and dated 2006 on the reverse
 gouache, pencil and collage on watercolour paper
 sheet: 15.2 by 11 cm. 6 by 4¼ in.
 framed: 44 by 39.5 cm. 17¼ by 15½ in.

Provenance

Gagosian Gallery, London
 Acquired from the above by the present owners
 in 2006

⊕ £ 2,000-3,000
 2,250-3,400 US\$ 2,650-3,950



234

235

Damien Hirst (b. 1965)**I Blame the Parents**

signed, titled and variously inscribed; signed and
 dated 25th September 2004 on the reverse
 ink on paper
 sheet: 10.5 by 2.4 cm. 4¼ by 1 in.
 framed: 32.5 by 24 cm. 12¾ by 9½ in.

Provenance

A gift from the artist to the present owners

⊕ £ 200-300
 250-350 US\$ 300-400



235

236

Neal Tait (b. 1965)**Untitled**

coloured pencil and pastel on paper
 sheet: 29.5 by 20.5 cm. 11¾ by 8 in.
 framed: 44.3 by 35 cm. 17¾ by 13¾ in.
 Executed in 2005.

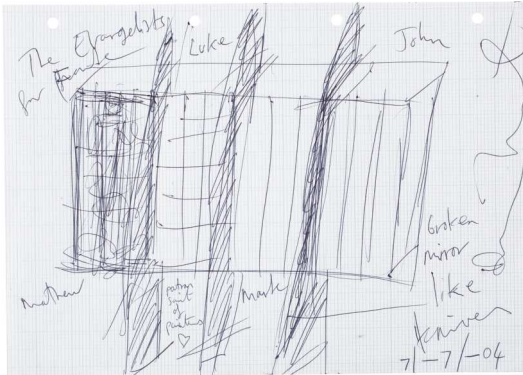
Provenance

White Cube, London
 Ben Brown Fine Arts, London
 Acquired from the above by the present owners
 in 2006

⊕ £ 800-1,200
 900-1,350 US\$ 1,100-1,600



236



237

237

Damien Hirst (b. 1965)**The Evangelists**

signed, titled, dated 7-7-04 and variously inscribed
pen on graph paper
sheet: 21 by 29.5 cm. 8¼ by 11½ in.
framed: 34.2 by 43 cm. 13½ by 16¾ in.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650

238

Damien Hirst (b. 1965)**Dissection Table with Tools**

signed, dated, titled and numbered 7/75 in pencil
inkjet print in colours on card
sheet: 141 by 102 cm. 52 by 43 in.
Executed in 2005, this work is numbered seven
from an edition of 75.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650



238

239

Damien Hirst (b. 1965)**Adam and Eve, the Trauma of Leaving Paradise (i)**

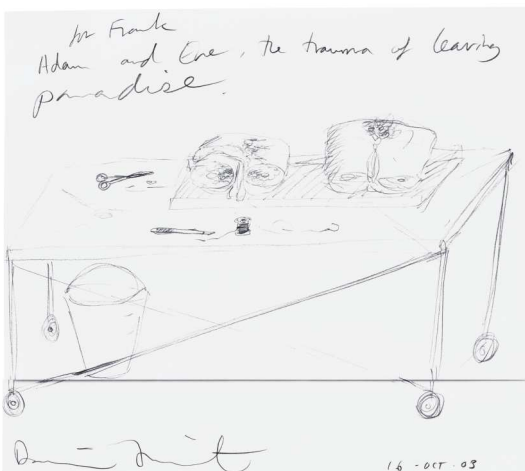
signed, titled, dated 16.Oct.03 and variously inscribed
pencil on two adjoined sheets of paper
overall: 26.5 by 29.7 cm. 10½ by 11¾ in.
framed: 38 by 41.5 cm. 15 by 16¾ in.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650



239

240

Damien Hirst (b. 1965)**Sadness**

incised with the artist's signature and numbered
 1/12 on the back of the hand
 sterling silver
 8 by 15 by 19 cm. 3¼ by 5¼ by 7½ in.
 Executed in 2002, this work is number 1 from an
 edition of 12.

Provenance

Gallery Pangolin, London
 Acquired from the above by the present owners
 in 2002

Exhibited

London, Gallery Pangolin, *Decade: Pangolin
 London's 10 Year Anniversary*, January - February
 2018 (edition no. unknown)

⊕ £ 5,000-7,000
 5,700-7,900 US\$ 6,600-9,200



240

241

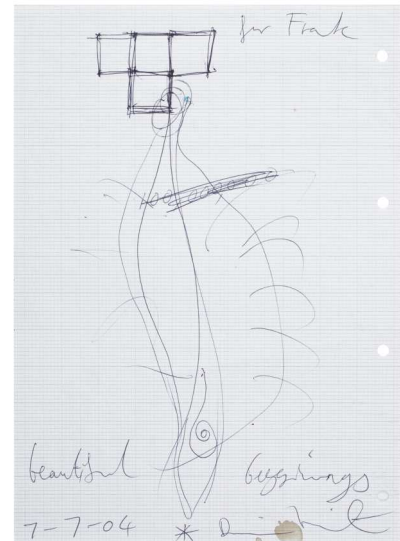
Damien Hirst (b. 1965)**Beautiful Beginnings**

signed, titled, dated 7-7-04 and variously inscribed
 pen on graph paper
 sheet: 29.5 by 21 cm. 11½ by 8¼ in.
 framed: 43.2 by 34.2 cm. 17 by 13½ in.

Provenance

A gift from the artist to the present owners

⊕ £ 400-600
 450-700 US\$ 550-800



241

242

Damien Hirst (b. 1965)**Frank**

signed and titled
 pencil on paper
 sheet: 29.5 by 21 cm. 11½ by 8¼ in.
 framed: 43.1 by 34.2 cm. 17 by 13½ in.
 Executed circa 2000s.

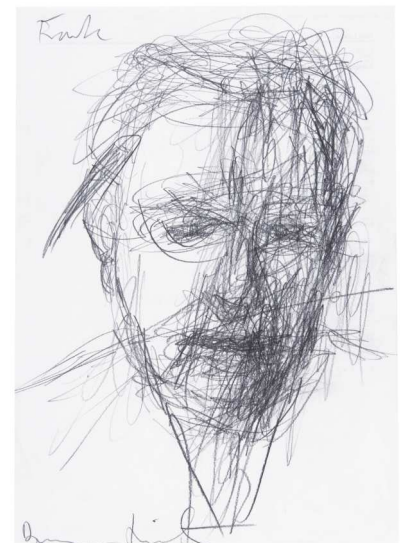
Provenance

A gift from the artist to the present owners

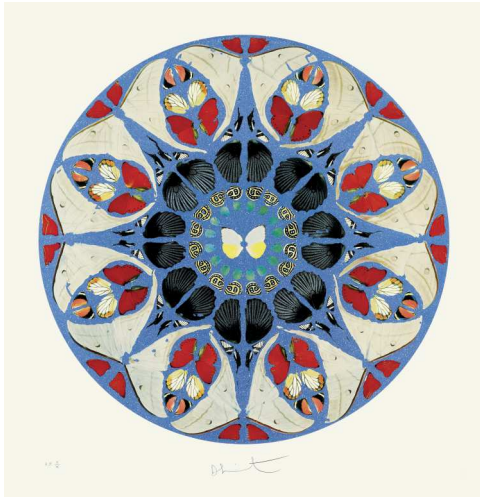
Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley
 Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 1,000-2,000
 1,150-2,250 US\$ 1,350-2,650



242



243

243

Damien Hirst (b. 1965)**Psalm: Deus, Deus meus**

signed and numbered *A.P. X/X* in pencil, published by Other Criteria, London
 silkscreen in colours with diamond dust on wove paper
 sheet: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2010, this work is an artist's proof numbered ten out of ten, aside from an edition of 50.

Provenance

A gift from the artist to the present owners

⊕ £ 3,000-5,000

3,400-5,700 US\$ 3,950-6,600

244

Damien Hirst (b. 1965)**Superstition (12 works)**

each: with the artist's printed signature and stamp-numbered 143/250 on the underside, produced by Villeroy and Boch, Mettlach, published by Other Criteria and Gagosian Gallery, London
 the complete set, comprising 12 bone china plates, contained in the original titled presentation box
 each diameter: 27cm. 10½ in.
 Executed in 2007, this work is numbered 143 from an edition of 250.

Provenance

A gift from the artist to the present owners

⊕ £ 3,000-5,000

3,400-5,700 US\$ 3,950-6,600



244

245

Pablo Picasso (1881 - 1973)**Visage**

inscribed *Edition Picasso* and *Made in France* on the underside, with the Madoura stamp
Terre de faïence bowl
 diameter: 13cm. 5¼ in.
 Executed in 1955, this work is from an edition of 500.

Provenance

Private Collection

Acquired from the above by the present owners

Literature

Alain Ramié, *Picasso catalogue of the editioned ceramic works 1947-1971*, Madoura 1988, p. 150, no. 290, illustrated in colour (another example)

⊕ £ 1,500-2,500

1,700-2,850 US\$ 2,000-3,300



245

246

Damien Hirst (b. 1965)
Super Frank!

signed, titled and dated 30.8.07; signed and inscribed
Fuck the Cleaner! on the reverse
 ink on porcelain
 19.5 by 19.5 cm. 7 $\frac{7}{8}$ by 7 $\frac{7}{8}$ in.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650



246

247

Damien Hirst (b. 1965)
Psalm: Contifebor tibi

signed and numbered A.P. X/X in pencil, published by
 Other Criteria, London
 silkscreen in colours with glaze on wove paper
 sheet: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2009, this work is an artist's proof
 numbered ten out of ten, aside from an edition of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 2,000-4,000

2,250-4,500 US\$ 2,650-5,300



247

248

Jane Simpson (b. 1965)
Mute Grey, Poison Bottle Blue

glazed porcelain on artist's wooden shelf, in 32 parts
 overall: 21 by 110 by 26 cm. 8 $\frac{1}{4}$ by 43 $\frac{1}{4}$
 by 10 $\frac{1}{4}$ in.
 Executed in 2002.

Provenance

Acquired directly from the artist by the present owners
 in 2002

⊕ £ 1,000-1,500

1,150-1,700 US\$ 1,350-2,000



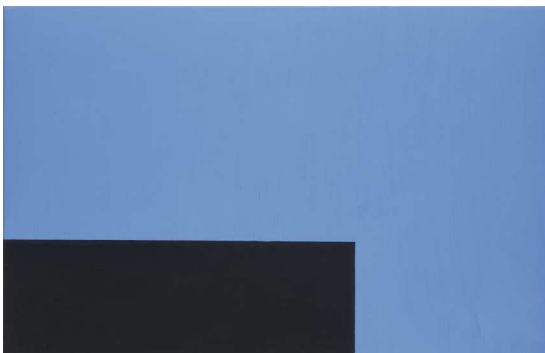
248



249



250



251

249

Rachel Howard (b. 1969)**Untitled (Inside Out Series)**

signed and dated 2002 on the backing board
 colour photograph
 image: 30.5 by 20 cm. 12 by 7 $\frac{7}{8}$ in.
 framed: 51.5 by 41.5 cm. 20 $\frac{1}{4}$ by 16 $\frac{3}{8}$ in.

Provenance

Gagosian Gallery, London
 Acquired from the above by the present owners
 in 2005

⊕ £ 300-400

350-450 US\$ 400-550

250

Garry Fabian Miller (b. 1957)**Cantios Single, No. 78**

unique light, water dye destruction print mounted
 on aluminium and framed in black aluminium
 image: 50.4 by 39.5 cm. 19 $\frac{3}{4}$ by 15 $\frac{1}{2}$ in.
 framed: 56.8 by 46 cm. 22 $\frac{3}{8}$ by 18 $\frac{1}{8}$ in.
 Executed in 2006, this is a unique variant from an
 edition of 12.

Provenance

Ingleby Gallery, Edinburgh
 Acquired from the above by the present owners
 in 2008

Exhibited

Edinburgh, Ingleby Gallery, *Garry Fabian Miller:
 Year One*, September 2007, n.p. illustrated in
 colour

⊕ £ 800-1,200

900-1,350 US\$ 1,100-1,600

251

Peter Denmark (1950 - 2014)**Untitled**

signed and stamped 1999 on the backing board
 oil on board
 28 by 44 cm. 11 by 17 $\frac{3}{8}$ in.

Provenance

The Groucho Club, London
 Acquired from the above by the present owners
 in 1999

⊕ £ 200-300

250-350 US\$ 300-400

252

Rob and Nick Carter (b. 1968 and b. 1969)

Through Chrome Orange

signed on a label affixed to the reverse
unique cibachrome print mounted on aluminium,
in artist's frame
framed: 152.3 by 101.5 cm. 60 by 40 in.
Executed in 2007.

Provenance

The Fine Art Society, London
Acquired from the above by the present owners
in 2007

Exhibited

London, Fine Art Society Contemporary, *Twelve Luminograms*, April - May 2007, n.p., illustrated
in colour

⊕ £ 1,000-1,500
1,150-1,700 US\$ 1,350-2,000



252

253

Anthony Earnshaw (1924 - 2001)

The Trinity: Father, Son & Holy Ghost (II)

signed, titled and dated *February 1989* on a
plaque; signed, titled and dated *February 1989*
on the reverse
mixed media assemblage
25.5 by 28 cm. 10 by 11 in.

Provenance

Flowers East Gallery, London
Private Collection
A gift from the above to the present owners

⊕ £ 600-800
700-900 US\$ 800-1,100



253

254

Damien Hirst (b. 1965)

Mortuary

signed, dated, titled and numbered 9/75 in
pencil
inkjet print in colours on card
sheet: 102.8 by 141.2 cm. 40½ by 56 in.
Executed in 2005, this work is numbered nine
from an edition of 75.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000
1,150-2,250 US\$ 1,350-2,650



254



255

255

Candida Höfer (b. 1944)**Kupferstich-Kabinett Dresden X**

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

image: 59.8 by 59.8 cm. 23½ by 23½ in.

sheet: 80 by 80 cm. 31½ by 31½ in.

framed: 87.6 by 87.6 cm. 34½ by 34½ in.

Executed in 2002, this work is number 3 from
an edition of 6.

Provenance

Ben Brown Fine Arts, London

Acquired from the above by the present owners
in 2004

Exhibited

London, Ben Brown Fine Arts, *Candida Höfer:
Libraries*, October - December 2004, n.p.,
illustrated in colour (edition no. unknown)

⊕ £ 4,000-6,000

4,500-6,800 US\$ 5,300-7,900



256

256

Damien Hirst (b. 1965)**Snowblind**

presumably signed by the author, Robert Sabbag,
and Howard Marks on the title page, and
presumably numbered from the edition of 1000
the hardback book, *Snowblind: A Brief Career in
the Cocaine Trade*, by Robert Sabbag, presumably
with reinforced mirror, metal credit card and \$100
bill, contained within the printed slipcase
overall: 23 by 14.5 by 3.7 cm. 9 by 5¾ by 1½ in.
Executed in 1999, this work is from an edition
of 1000.

Provenance

A gift from the artist to the present owners

⊕ £ 400-600

450-700 US\$ 550-800



257

257

Keith Tyson (b. 1969)**Synaesthetic Translation**

titled, printed with the artist's name and
dated 2007

mixed media on watercolour paper

sheet: 152 by 122 cm. 59¾ by 48 in.

framed: 157.5 by 126.5 cm. 62 by 49¾ in.

Provenance

Haunch of Venison, London

Acquired from the above by the present owners
in 2007

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650

258

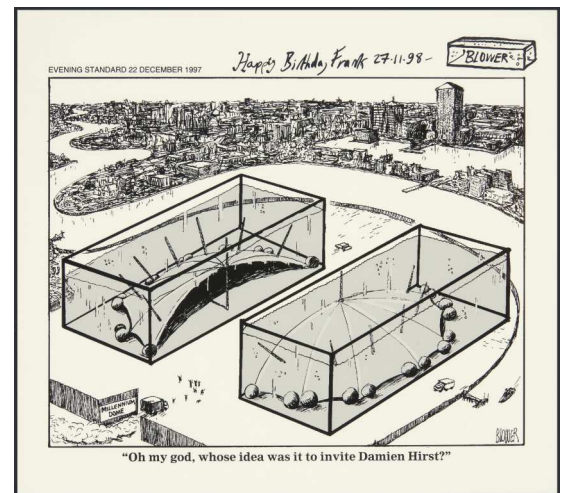
Patrick Blower (b. 1959)**Oh My God Whose Idea Was It To Invite Damien Hirst?**

signed, dated 27.11.98 and variously inscribed
ink on printed paper
sheet: 21 by 22.5 cm. 8¼ by 8¾ in.

Provenance

Private Collection (acquired directly from
the artist)
A gift from the above to the present owners

⊕ £ 50-70
100-100 US\$ 100-100



258

259

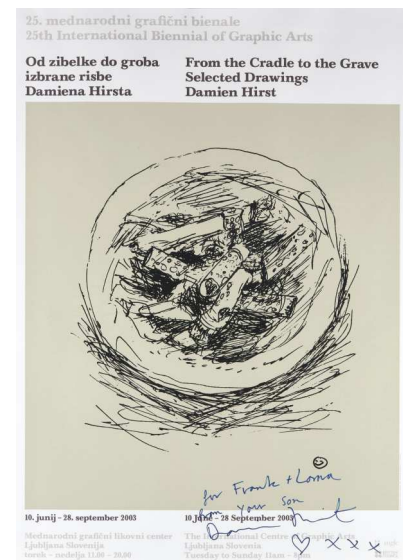
Damien Hirst (b. 1965)**From the Cradle to the Grave Selected Drawings Damien Hirst**

signed and inscribed *For Frank + Lorna from your son Damien Hirst xxx* in blue felt-tip pen
poster in a broadsheet format
sheet: 100 by 70.8 cm. 39¾ by 27¾ in.
Executed in 2003, this work is from an
unlimited edition.

Provenance

A gift from the artist to the present owners

⊕ £ 300-400
350-450 US\$ 400-550



259

260

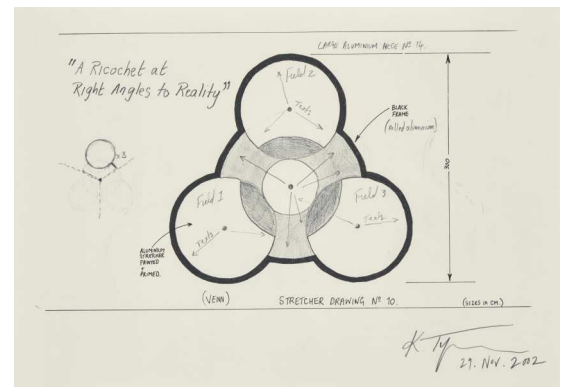
Keith Tyson (b. 1969)**Ricochet at Right Angles to Reality**

signed, titled, dated 29.Nov.2002 and variously
inscribed; signed and variously inscribed on the
reverse
pencil and ink on paper
sheet: 29.5 by 41.5 cm. 11¾ by 13¾ in.
framed: 39 by 51.5 cm. 15¾ by 20¼ in.

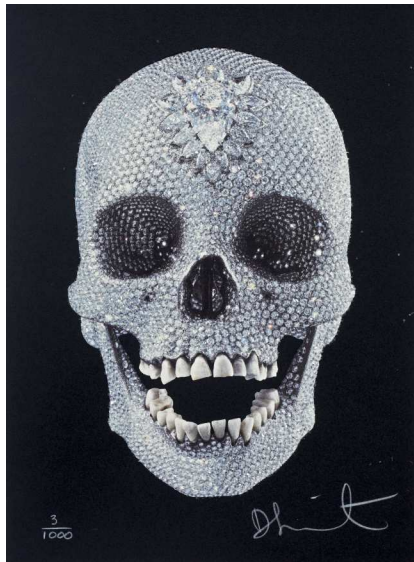
Provenance

A gift from the artist to the present owners

⊕ £ 300-400
350-450 US\$ 400-550



260



261

261

Damien Hirst (b. 1965)
For the Love of God

signed and numbered 3/1000 in white crayon,
 published by Other Criteria, London
 silkscreen with diamond dust on wove paper
 sheet: 32.6 by 24.1 cm. 12 $\frac{3}{4}$ by 9 $\frac{1}{2}$ in.
 Executed in 2009, this work is numbered three
 from an edition of 1000.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-1,500
 1,150-1,700 US\$ 1,350-2,000

262

Damien Hirst (b. 1965)
A Grim Doily

signed, titled and variously inscribed
 pencil on doily
 15 by 15 cm. 5 $\frac{7}{8}$ by 5 $\frac{7}{8}$ in.
 Executed in 2001.

Provenance

A gift from the artist to the present owners

⊕ £ 600-800
 700-900 US\$ 800-1,100



262

263

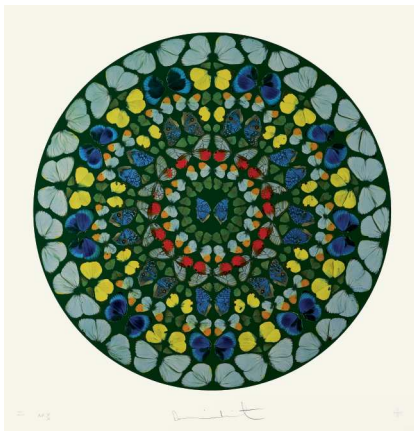
Damien Hirst (b. 1965)
**Psalm: Diligam te, Domine; and
 Psalm: Quare fremurur gentes?
 (two works)**

each: signed and numbered A.P. X/X in pencil,
 published by Other Criteria, London
 two silkscreens in colours with glaze on
 wove paper
 each: 74 by 71.4 cm. 29 by 28 in.
 Executed in 2009, these works are artist's proofs
 numbered ten out of ten, aside from an edition
 of 25.

Provenance

A gift from the artist to the present owners

⊕ £ 4,000-6,000
 4,500-6,800 US\$ 5,300-7,900



263

264

Damien Hirst (b. 1965)
O'Fuck'

signed, titled, dated 17.06.09 and variously inscribed
 pen on placemat
 sheet: 25.2 by 25.2 cm. 10 by 10 in.
 framed: 38.6 by 38.6 cm. 15¼ by 15¼ in.

Provenance

A gift from the artist to the present owners

Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 1,000-2,000
 1,150-2,250 US\$ 1,350-2,650



264

265

Damien Hirst (b. 1965)
Skull with Ashtray and Lemon

signed and numbered A.P. XXV/XXV in pencil,
 published by Other Criteria, London
 silkscreen in colours on wove paper
 image: 34 by 25.5 cm. 13¼ by 10 in.
 sheet: 46 by 37 cm. 18½ by 14½ in.
 Executed in 2009, this work is an artist's proof
 numbered 25 out of 25, aside from an edition
 of 100.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000
 1,150-2,250 US\$ 1,350-2,650



265

266

Damien Hirst (b. 1965)
Adam and Eve, the Trauma of Leaving Paradise (ii)

signed, titled and variously inscribed
 pencil on printed paper
 sheet: 12.5 by 9 cm. 4¾ by 7½ in.
 framed: 25.8 by 22.4 cm. 10¼ by 8¾ in.
 Executed in 2003.

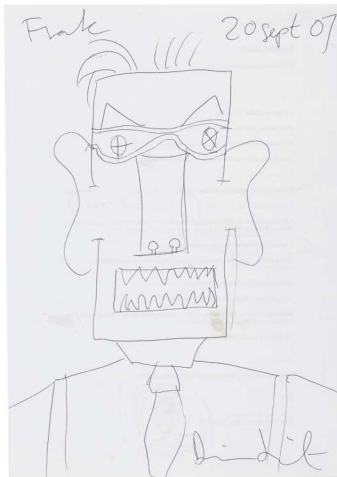
Provenance

A gift from the artist to the present owners

⊕ £ 400-600
 450-700 US\$ 550-800



266



267

267**Damien Hirst** (b. 1965)**Frank**

signed, titled and dated *20 Sept 07*; variously inscribed and annotated on the reverse
 pen on printed paper
 sheet: 29.5 by 21 cm. 11¾ by 8¼ in.
 framed: 43.1 by 34.2 cm. 17 by 13½ in.

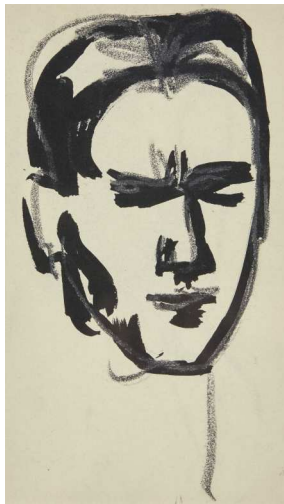
Provenance

A gift from the artist to the present owners

Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley Drawings*, London 2015, n.p., illustrated in colour

⊕ **£ 1,000-2,000**
 1,150-2,250 US\$ 1,350-2,650



268

268**John Duncan Fergusson,****R.B.A.** (1874 - 1961)**Self-Portrait, Paris**

black ink and charcoal
 22 by 12 cm. 8½ by 4¾ in.

Provenance

Madame Autan-Lejeune, Paris
 The Scottish Gallery, Edinburgh
 Acquired from the above by the present owners in 2005

Exhibited

Edinburgh, Alexander Meddowes Fine Art, *A Tribute to Fergus*, August 2004, no. 68

⊕ **£ 2,000-3,000**
 2,250-3,400 US\$ 2,650-3,950



269

269**Abigail Fallis** (b. 1968)**In Cod We Trust**

signed, titled and numbered *10/30* in pencil
 photographic print on wove paper
 sheet: 72 by 77.2 cm. 28¾ by 30½ in.
 Executed in 2006, this work is numbered ten from an edition of 30.

Provenance

Pangolin Gallery, London
 Acquired from the above by the present owners

⊕ **£ 200-400**
 250-450 US\$ 300-550

270

Magne Furuholmen (b. 1962)**F**

signed and numbered 21/46 in pencil, published by Paul Stolper, London
 monotype with drypoint printed in colour on sturdy wove paper
 sheet: 31 by 31 cm. 12 $\frac{3}{8}$ by 12 $\frac{3}{8}$ in.
 Executed in 2009, this work is numbered 21 from an edition of 46.

Provenance

Paul Stolper Gallery, London
 Acquired from the above by the present owners

⊕ £ 200-300
 250-350 US\$ 300-400



270

271

Samuel John Peploe, R.S.A.

(1871 - 1935)

Standing Figure with Long Dress

signed
 charcoal
 26 by 18 cm. 10 $\frac{1}{4}$ by 7 in.

Provenance

The Artist's family
 The Scottish Gallery, Edinburgh
 Acquired from the above by the present owners in 2005

£ 1,500-2,000
 1,700-2,250 US\$ 2,000-2,650



271

272

Tim Noble & Sue Webster (b. 1966

& b. 1967)

Untitled

inscribed within the card *Thanks for the BANK! T + \$ xx* in black ink
 lithograph on wove paper laid to folded card
 sheet: 16.1 by 10.9 cm. 6 $\frac{1}{4}$ by 4 $\frac{1}{4}$ in.

Provenance

A gift from the artist to the present owners

⊕ £ 100-200
 150-250 US\$ 150-300



272



273

273**Damien Hirst** (b. 1965)**Untitled (Portrait of Frank)**

signed and dated 22.7.07

pen on paper

sheet: 12.7 by 7.5 cm. 5 by 3 in.

framed: 26.1 by 20.9 cm. 10¼ by 8¼ in.

Provenance

A gift from the artist to the present owners

⊕ £ 400-600

450-700 US\$ 550-800

274**John Currin** (b. 1962)**Rachel as "The Hag"**

published by Serpentine Gallery, London

giclée print on tracing paper mounted on
Somerset Velvet (as issued)

sheet: 42.9 by 29 cm. 18½ by 12½ in.

Executed in 2003, this work is from an edition
of 200.**Provenance**

Serpentine Gallery, London

Acquired from the above by the present owners

£ 300-500

350-600 US\$ 400-700



274

275**Damien Hirst** (b. 1965)**New York (portrait of Frank)**

signed, titled and dated 11.11.04

pen on graph paper

sheet: 14.5 by 10.5 cm. 5¾ by 4¼ in.

framed: 27.8 by 23.8 cm. 11 by 9½ in.

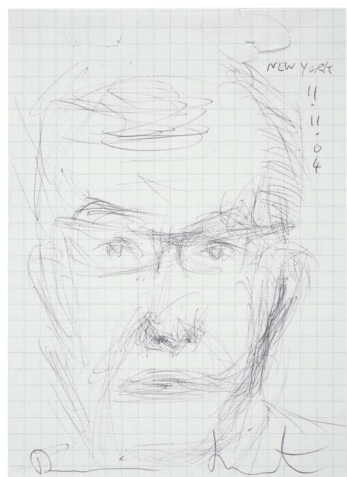
Provenance

A gift from the artist to the present owners

LiteratureDamien Hirst, Ed., *Portraits of Frank - The Wolseley
Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 400-600

450-700 US\$ 550-800



275

276

Jake & Dinos Chapman (b. 1966 & b.

1962)

Human Rainbow

published by White Cube Gallery, London
 etching with hand-colouring on wove paper
 plate: 21 by 21 cm. 8 by 8 in.
 sheet: 43.2 by 35.6 cm. 17 by 14 in.
 This work is from an edition of unknown size.

Provenance

White Cube, London

Acquired from the above by the present owners
 in 2011

⊕ £ 400-600

450-700 US\$ 550-800



276

277

Damien Hirst (b. 1965)**Untitled (Portrait of Frank)**

signed and dated *June 1st 2010*
 pen on lined paper
 sheet: 29.5 by 20 cm. 11½ by 7¾ in.
 framed: 43.1 by 34.2 cm. 17 by 13½ in.

Provenance

A gift from the artist to the present owners

⊕ £ 1,000-2,000

1,150-2,250 US\$ 1,350-2,650



277

278

Damien Hirst (b. 1965)**Lorna (New York)**

signed, titled and dated *11.11.04*
 pen on graph paper
 sheet: 14.5 by 10.5 cm. 5¾ by 4¼ in.
 framed: 27.8 by 23.8 cm. 11 by 9½ in.

Provenance

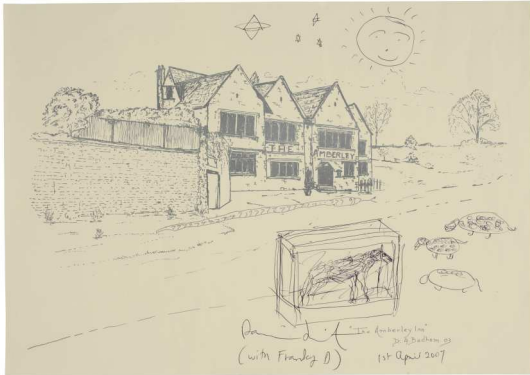
A gift from the artist to the present owners

⊕ £ 400-600

450-700 US\$ 550-800



278



279

279

Damien Hirst (b. 1965)**Untitled (Amberley Inn)**

signed, dated *1st April 2007* and variously inscribed

pen on paper

sheet: 29.5 by 42 cm. 11 $\frac{5}{8}$ by 16 $\frac{1}{2}$ in.

framed: 42.9 by 55.2 cm. 16 $\frac{7}{8}$ by 21 $\frac{3}{4}$ in.

Provenance

A gift from the artist to the present owners

⊕ **£ 1,000-2,000**

1,150-2,250 US\$ 1,350-2,650

280



280

British School, 21st Century
Chichester Harbour

signed indistinctly with initials *D.R.-* and dated *2000*

watercolour on paper

31 by 44 cm. 12 $\frac{1}{4}$ by 17 $\frac{1}{2}$ in.

£ 300-500

350-600 US\$ 400-700

281

Hugh Boycott-Brown (1909 - 1990)**Yachts at Sea**

signed

oil on board

25.5 by 33 cm. 10 by 13 in.

Provenance

Acquired from a charity auction by the present owners

⊕ **£ 600-800**

700-900 US\$ 800-1,100



281

282

Peter Saville (b. 1955)**Unknown Pleasure**

polyurethane paint on porcelain and chimi wood
 13 by 31 by 31 cm. 5¼ by 12¼ 12¼ in.
 Executed in 2004.

Provenance

Paul Stolper, London
 Acquired from the above by the present owners
 in 2004

⊕ £ 200-300
 250-350 US\$ 300-400



282

283

Jon Buck (b. 1951)**Eachway Heads**

stamped with artist's monogram, numbered 1/10
 and stamped with Foundry mark
 painted and patinated bronze
 height: 41 cm. 16 in.
 Conceived in 2005, the present work is number 1
 from the edition of 10.

Provenance

Gallery Pangolin, London
 Acquired from the above by the present owners
 in 2005

Exhibited

Chalford, Gallery Pangolin, *Odd Birds & Other
 Selves: Jon Buck*, 7 November - 21 December
 2005, p. 77, illustrated in colour (ed. no. unknown)

Literature

Exh. Cat., Chalford, Gallery Pangolin, *Jon Buck,
 Making a Point: The Point of Making*, 2011, p. 42,
 illustrated in colour

⊕ £ 600-800
 700-900 US\$ 800-1,100



283

284

Damien Hirst (b. 1965)**Frank**

signed, titled and dated 23.2.2006
 pencil on paper
 sheet: 14.7 by 10.4 cm. 5¾ by 4¼ in.
 framed: 28.2 by 23.7 cm. 11¼ by 9½ in.

Provenance

A gift from the artist to the present owners

Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley
 Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 400-600
 450-700 US\$ 550-800



284



285

285

Ed Ruscha (b. 1937)**New Wood, Old Wood**

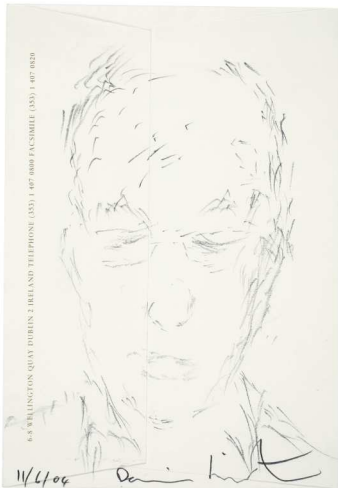
each: signed, dated and numbered 17/75 in pencil, published by Mixografia, Los Angeles
 mixed media relief on handmade paper, in two parts
 each sheet: 35 by 86.4 cm. 13¾ by 34 in.
 Executed in 2007, this work is numbered 17 from an edition of 75.

Provenance

Gagosian Gallery, London
 Acquired from the above by the present owners

£ 2,000-3,000

2,250-3,400 US\$ 2,650-3,950



286

286

Damien Hirst (b. 1965)**Untitled (Portrait of Frank)**

signed and dated 11/6/04; variously inscribed on the reverse
 pencil on printed envelope
 sheet: 16.1 by 11.2 cm. 6¼ by 4½ in.
 framed: 29.4 by 24.5 cm. 11½ by 9½ in.

Provenance

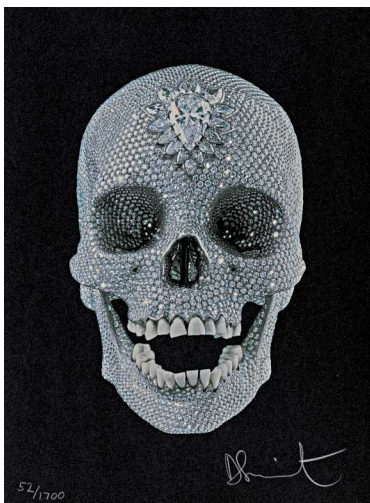
A gift from the artist to the present owners

Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 500-700

600-800 US\$ 700-950



287

287

Damien Hirst (b. 1965)**For the Love of God, Believe**

signed and numbered 52/1700 in white crayon, published by Other Criteria, London
 silkscreen in colours on wove paper
 sheet: 32.6 by 42.2 cm. 12¾ by 9½ in.
 Executed in 2007, this work is numbered 52 from an edition of 1700.

Provenance

A gift from the artist to the present owners

⊕ £ 700-900

800-1,050 US\$ 950-1,200

288

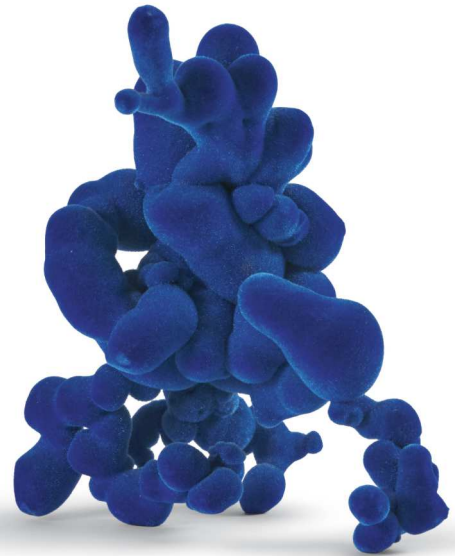
Daniel Chadwick (b. 1965)**Blue Sculpture**

velvet on bronze
 19 by 15.5 by 13 cm. 7½ by 6¼ by 5⅛ in.
 Executed in 1996.

Provenance

Private Collection
 A gift from the above to the present owners

⊕ £ 600-800
 700-900 US\$ 800-1,100



288

289

Anya Gallaccio (b. 1963)**Broad Bean with Three Loose Beans**

bronze, in three parts
 4 by 16 by 7 cm. 1½ by 6¼ by 2¾ in.
 Executed in 2001.

Provenance

Acquired directly from the artist by the
 present owners

⊕ £ 600-800
 700-900 US\$ 800-1,100



289

290

Damien Hirst (b. 1965)**Mr. D in NY**

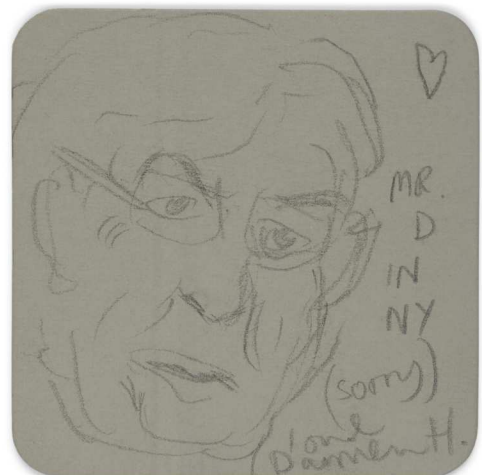
signed and titled; signed and inscribed *Much more than
 an accountant! If only he'd let me pay him!!!!!!* on the
 reverse

pencil on card
 sheet: 9 by 9 cm. 3½ by 3½ in.
 framed: 22.3 by 22.3 cm. 8¾ by 8¾ in.

Provenance

A gift from the artist to the present owners

⊕ £ 200-300
 250-350 US\$ 300-400



290



291

291**Sir Terry Frost** (1915 - 2003)**Untitled**

signed and dated 95
 acrylic on paper
 63.5 by 63.5 cm. 25 by 25 in.

Provenance

Innocent Fine Art, Bristol
 Acquired from the above by the present owners

⊕ £ 3,000-5,000
 3,400-5,700 US\$ 3,950-6,600

292**Angus Fairhurst** (1966 - 2008)**Animation Proposal**

published by Sadie Coles HQ, London
 inkjet print in colours on wove paper
 sheet: 82 by 50 cm. 32¼ by 19⅞ in.
 Executed in 2001, this is a unique work.

Provenance

Sadie Coles HQ, London
 Acquired from the above by the present owners

⊕ £ 600-800
 700-900 US\$ 800-1,100



292

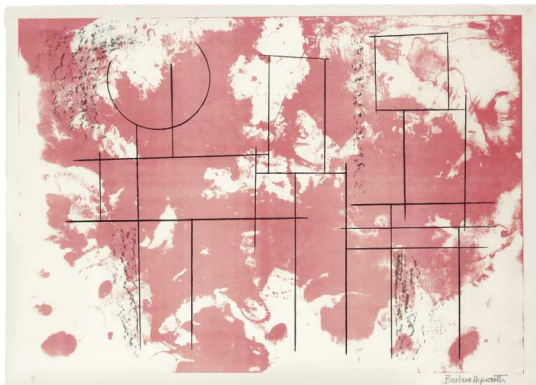
293**Barbara Hepworth** (1903 - 1975)**Itea, from the Aegean Series**

signed and numbered x18/30 in pencil
 lithograph printed in red and black on wove paper
 sheet: 60 by 80 cm. 23½ by 31½ in.
 Executed between 1970 and 1971, this work is
 numbered 18 from an edition of 30.

Provenance

Innocent Fine Art, Bristol
 Acquired from the above by the present owners
 in 2001

⊕ £ 700-900
 800-1,050 US\$ 950-1,200



293

294

Ian Hamilton Finlay (1925 - 2006)
and Andrew Whittle (b. 1952)
Sails FY27

stone with red paint
 43 by 57 by 15 cm. 17 by 22½ by 6 in.
 Executed in 1998.

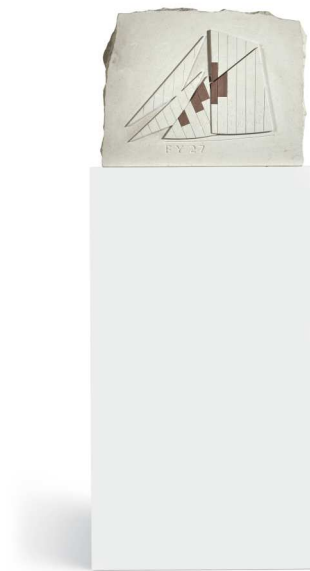
Provenance

Ingleby Gallery, Edinburgh
 Acquired from the above by the present owners in 2001

Exhibited

Barcelona, Fundacio Joan Miró, *Ian Hamilton Finlay: Variations on Different Themes*, February - March 1999
 St Ives, Tate St Ives, *Ian Hamilton Finlay, Maritime Works*, March - June 2002
 Edinburgh, Ingleby Gallery, *Ian Hamilton Finlay*, June - July 2009

⊕ £ 1,500-2,000
 1,700-2,250 US\$ 2,000-2,650



294

295

Tom Ormond (b. 1974)
Eight Horizons (six works)

each: signed, titled and numbered variously from the edition of 50 in pencil, published by Other Criteria, London
 the set, comprising six etchings printed in colours on wove paper, lacking *Gasbuggy* and *Zaza*
 each: 64.5 by 68 cm. 25 by 27 in.
 Executed in 2008, these works are artist's proofs, aside from an edition of 50.

Provenance

Other Criteria, London
 Acquired from the above by the present owners

⊕ £ 400-600
 450-700 US\$ 550-800



295

296

Reg Butler (1913 - 1981)
Crazy-Horse

signed and dated '60
 pencil on paper
 51.5 by 61 cm. 20¼ by 24 in.

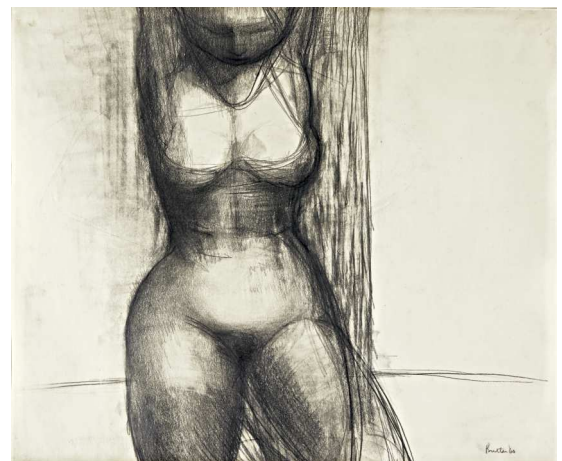
Provenance

Hanover Gallery, London
 Sir Duncan Oppenheim, U.K., where acquired from the above by the late owner
 Christie's, London, 6 June 2003, Lot 61
 Piano Nobile Fine Paintings, London
 Acquired from the above by the present owners, 8 March 2006

Exhibited

London, Hanover Gallery, *Reg Butler*, June - July 1960

⊕ £ 2,000-3,000
 2,250-3,400 US\$ 2,650-3,950



296



297

297**Nick Bibby** (b. 1960)**Mauritius Giant Skink**

incised with the artist's signature, numbered
 2/10 and stamped with the Pangolin Editions
 Foundry mark
 bronze
 25 by 50 by 25 cm. 9 $\frac{7}{8}$ by 19 $\frac{3}{4}$ by 9 $\frac{7}{8}$ in.
 Executed in 2003.

Provenance

Pangolin Editions, Stroud
 Acquired from the above by the present owners
 in 2003

⊕ £ 1,000-1,500
 1,150-1,700 US\$ 1,350-2,000

298**Gabriele Koch** (b. 1948)**Vase**

inscribed with the artist's signature on the
 underside
 earthenware
 height: 50 cm. 19 $\frac{3}{4}$ in.

Provenance

Acquired directly from the artist by the present
 owners

⊕ £ 600-800
 700-900 US\$ 800-1,100



298

299**Damien Hirst** (b. 1965)**Frank**

signed and titled
 pencil on paper
 sheet: 14.7 by 9.5 cm. 5 $\frac{3}{4}$ by 3 $\frac{3}{4}$ in.
 framed: 26 by 20.8 cm. 10 $\frac{1}{4}$ by 8 $\frac{1}{4}$ in.
 Executed circa 2000s.

Provenance

A gift from the artist to the present owners

Literature

Damien Hirst, Ed., *Portraits of Frank - The Wolseley
 Drawings*, London 2015, n.p., illustrated in colour

⊕ £ 400-600
 450-700 US\$ 550-800



299





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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.

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After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

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Without Reserve Lots Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

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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.

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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.

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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.

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Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk.

Absentee, Telephone and Internet Bids If you cannot attend the auction, we will be happy to execute written bids on your behalf or you can bid on the telephone for lots with a minimum low estimate of £3,000 or you can bid online using BIDnow. A bidding form and more information can be found at the back of this catalogue.

Online Bidding via BIDnow If you cannot attend the auction, it may be possible to bid online via BIDnow for selected sales. This service is free and confidential. For information about registering to bid

via BIDnow, please refer to sothebys.com. Bidders using the BIDnow service are subject to the Additional Terms and Conditions for Live Online Bidding via BIDnow, which can be viewed at sothebys.com, as well as the Conditions of Business applicable to the sale.

Consecutive and Responsive Bidding

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller, up to the amount of the reserve, by placing consecutive or responsive bids for a lot. Please refer to Condition 6 of the Conditions of Business for Buyers printed in this catalogue.

Interested Parties Announcement

In situations where a person who is allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot, or a party providing or participating in a guarantee of the lot, Sotheby's will make an announcement in the saleroom that interested parties may bid on the lot. In certain instances, interested parties may have knowledge of the reserves.

Employee Bidding Sotheby's employees may bid only if the employee does not know the reserve and fully complies with Sotheby's internal rules governing employee bidding.

US Economic Sanctions The United States maintains economic and trade sanctions against targeted foreign countries, groups and organisations. There may be restrictions on the import into the United States of certain items originating in sanctioned countries, including Burma, Cuba, Iran, North Korea and Sudan. The purchaser's inability to import any item into the US or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

3. AFTER THE AUCTION

Payment Payment is due immediately after the sale and may be made by Sterling Wire Transfer or Sterling Cheque. Payments by Sterling Cash and by Credit/Debit Cards are also accepted subject to certain restrictions and/or surcharges – please see below.

- It is against Sotheby's general policy to accept single or multiple related payments in the form of cash or cash equivalents in excess of the local currency equivalent of US\$10,000.

- It is Sotheby's policy to request any new clients or buyers preferring to make a cash payment to provide: proof of identity (by providing some form of government issued identification containing a photograph, such as a passport, identity card or driver's licence) and confirmation of permanent address. Thank you for your co-operation.

Cheques should be made payable to Sotheby's. Although personal and company cheques drawn in pounds

sterling on UK banks are accepted, you are advised that property will not be released until such cheques have cleared unless you have a pre-arranged Cheque Acceptance Facility. Forms to facilitate this are available from the Post Sale Services Department.

Bank transfers Our bank account details are shown on our invoices. Please include your name, Sotheby's account number and invoice number with your instructions to your bank. Please note that we reserve the right to decline payments received from anyone other than the buyer of record and that clearance of such payments will be required. Please contact our Post Sale Services Department if you have any questions concerning clearance.

Card payment Sotheby's accepts payment by Visa, MasterCard, American Express and CUP credit and debit cards. Card payments may not exceed £30,000 per sale. All cards are accepted in person at Sotheby's premises at the address noted in the catalogue. With the exception of CUP, card payments may also be made online at <http://www.sothebys.com/en/invoice-payment.html> or by calling Post Sale Services at +44 (0)20 7293 5220.

We reserve the right to seek identification of the source of funds received.

The Conditions of Business require buyers to pay immediately for their purchases. However, in limited circumstances and with the seller's agreement, Sotheby's may grant buyers it deems creditworthy the option of paying for their purchases on an extended payment term basis. Generally credit terms must be arranged prior to the sale. In advance of determining whether to grant the extended payment terms, Sotheby's may require credit references and proof of identity and residence.

Collection It is Sotheby's policy to request proof of identity on collection of a lot. Lots will be released to you or your authorised representative when full and cleared payment has been received by Sotheby's. If you are in doubt about the location of your purchases, please contact the Sale Administrator prior to arranging collection. Removal, storage and handling charges may be levied on uncollected lots. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Storage Storage and handling charges may apply. For information concerning post sale storage and charges, please see Sotheby's Greenford Park, Storage and Collection Information at the back of this catalogue. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

All purchases remaining at our New Bond Street premises 90 days after the sale will be transferred to Sotheby's Greenford Park Fine Art Storage (see Sotheby's Greenford Park, Storage and Collection information). All such purchases will be subject to further storage and handling charges from this point.

Loss or Damage Buyers are reminded that Sotheby's accepts liability for loss

or damage to lots for a maximum period of thirty (30) days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers printed in this catalogue.

Shipping Sotheby's offers a comprehensive shipping service. Except if otherwise indicated in this Buying At Auction Guide, our Shipping Department can advise buyers on exporting and shipping property, and arranging delivery.

For assistance please contact:

Post Sale Services (Mon-Fri 9am to 5pm)

Tel +44 (0)20 7293 5220

Fax +44 (0)20 7293 5910

Email: ukpostsaleservices@sothebys.com

We will send you a quotation for shipping your purchase(s). Transit risk insurance may also be included in your quotation. If the quotation is accepted, we will arrange the shipping for you and will 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 £41,018. The following is a selection of categories of items for which other value limits apply and for which an EU Licence may be required. It is not exhaustive and there are other restrictions.

EU Licence Thresholds

Archaeological objects

EU LICENCE THRESHOLD: ZERO

Elements of artistic, historical or religious monuments

EU LICENCE THRESHOLD: ZERO

Manuscripts, documents and archives (excluding printed matter)

EU LICENCE THRESHOLD: ZERO

Architectural, scientific and engineering drawings produced by hand
EU LICENCE THRESHOLD: £12,305
Photographic positive or negative or any assemblage of such photographs
EU LICENCE THRESHOLD: £12,305
Textiles (excluding carpets and tapestries)
EU LICENCE THRESHOLD: £41,018
Paintings in oil or tempera
EU LICENCE THRESHOLD: £123,055
Watercolours, gouaches and pastels
EU LICENCE THRESHOLD: £24,611
Prints, Engravings, Drawings and Mosaics
EU LICENCE THRESHOLD: £12,305

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

UK Licence Thresholds

Photographic positive or negative or any assemblage of such photographs
UK LICENCE THRESHOLD: £10,000
Textiles (excluding carpets and tapestries)
UK LICENCE THRESHOLD: £12,000
British Historical Portraits
UK LICENCE THRESHOLD: £10,000

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

Endangered Species Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, tortoiseshell, etc., irrespective of age or value, may require a licence or certificate prior to exportation and require additional licences or certificates upon importation to any country outside the EU. Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. For example, it is illegal to import African elephant ivory into the United States and there are other restrictions on the importation of ivory into the US under certain US regulations which are designed to protect wildlife conservation. Sotheby's suggests that buyers check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's responsibility to obtain any export or import licences and/or certificates as well as any other required documentation (please refer to Condition 10 of the Conditions of Business for Buyers printed in this catalogue). Please note that Sotheby's is not able to assist buyers with the shipment of any lots containing ivory and/or other restricted materials into the US. A buyer's inability to export or import these lots cannot justify a delay in payment or a sale's cancellation.

EXPLANATION OF SYMBOLS

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

◻ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price from one auction or a series of auctions. This guarantee may be provided by Sotheby's or jointly by Sotheby's and a third party.

Sotheby's and any third parties providing a guarantee jointly with Sotheby's benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. If the Guaranteed Property symbol for a lot is not included in the printing of the auction catalogue, a pre-sale or pre-lot announcement will be made indicating that there is a guarantee on the lot. If every lot in a catalogue is guaranteed, the Important Notices in the sale catalogue will so state and this symbol will not be used for each lot.

▲ Property in which Sotheby's has an Ownership Interest

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

➤ Irrevocable Bids

Lots with this symbol indicate that a party has provided Sotheby's with an irrevocable bid on the lot that will be executed during the sale at a value that ensures that the lot will sell. The irrevocable bidder, who may bid in excess of the irrevocable bid, may be compensated for providing the irrevocable bid by receiving a contingent fee, a fixed fee or both. If the irrevocable bidder is the successful bidder, any contingent fee, fixed fee or both (as applicable) for providing the irrevocable bid may be netted against the irrevocable bidder's obligation to pay the full purchase price for the lot and the purchase price reported for the lot shall be net of any such fees. From time to time, Sotheby's may enter into irrevocable bid agreements that cover multiple lots. In such instances, the compensation Sotheby's will pay the irrevocable bidder is allocated to the lots for which the irrevocable bidder is not the successful purchaser. Under such circumstances, the total compensation to the irrevocable bidder will not exceed the total buyer's premium and other amounts paid to Sotheby's in respect of any lots for which the irrevocable bidder is not the successful bidder. 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. From time to time, Sotheby's or any affiliated company may provide the irrevocable bidder with financing related to the irrevocable bid. If the irrevocable bidder is advising anyone with respect to the lot, Sotheby's requires the irrevocable bidder to disclose his or her financial interest in the lot. If an agent is advising you or bidding on your behalf with respect to a lot identified as being subject to an irrevocable bid, you should request that the agent disclose whether or not he or she has a financial interest in the lot.

✎ Interested Parties

Lots with this symbol indicate that parties with a direct or indirect interest in the lot may be bidding on the lot, including (i) the beneficiary of an estate selling the lot, or (ii) the joint owner of a lot. If the interested party is the successful bidder, they will be

required to pay the full Buyer's Premium. In certain instances, interested parties may have knowledge of the reserve. In the event the interested party's possible participation in the sale is not known until after the printing of the auction catalogue, a pre-lot announcement will be made indicating that interested parties may be bidding on the lot.

◻ No Reserve

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

⊕ Property Subject to the Artist's Resale Right

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

Portion of the hammer price (in €)

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling / Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

● Restricted Materials

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

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

II Monumental

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

prior to the sale to discuss any specific shipping requirements.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

2. PROPERTY WITH A † SYMBOL

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

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

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

3. PROPERTY WITH A α SYMBOL

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

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

4. PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

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

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

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

(VAT-registered buyers from the EU should note that the import VAT charged on property released in the UK cannot

be cancelled or refunded by Sotheby's, however you may be able to seek repayment) by applying to HM Revenue and Customs - see 'VAT Refunds from HM Revenue and Customs')

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

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

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

5. EXPORTS FROM THE EUROPEAN UNION

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

Property with no VAT symbol (see paragraph 1)

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

Property with a † symbol

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

Property with a ‡ or 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 (‡ or Ω symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a ‡ or a Ω symbol.

- buyers carrying their own property must obtain hand-carry papers from the Shipping Department for which a small administrative charge will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Sotheby's.

- Sotheby's is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to Temporary Admission and the property is exported from the EU and the requisite export papers provided to Sotheby's within one month of collection of the property.

- Sotheby's is not able to cancel or refund any VAT charged on sales to UK or EU private residents unless the lot is subject to Temporary Admission and is shipped as described above.

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

6. VAT REFUNDS FROM HM REVENUE AND CUSTOMS

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

Claim forms are available from:

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

7. SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, the Use Tax payable on import of purchased items to certain states of the USA). Buyers should obtain their own advice in this regard.

Sotheby's is registered to collect sales tax in the states of New York

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

CONDITIONS OF BUSINESS FOR BUYERS

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

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

1. INTRODUCTION

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is governed by:

- (i) these Conditions of Business;
- (ii) the Conditions of Business for Sellers displayed in the saleroom and which are available upon request from Sotheby's UK salerooms or by telephoning +44 (0)20 7293 6482;
- (iii) Sotheby's Authenticity Guarantee as printed in the sale catalogue;
- (iv) any additional notices and terms printed in the sale catalogue, including the guide to Buying at Auction; and
- (v) in respect of online bidding via the internet, the BidNOW Conditions on the Sotheby's website,

in each case as amended by any saleroom notice or auctioneer's announcement at the auction.

(b) As auctioneer, Sotheby's acts as agent for the Seller. A sale contract is made directly between the Seller and the Buyer. However, Sotheby's may own a lot (and in such circumstances acts in a principal capacity as Seller) and/or may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

2. COMMON TERMS

In these Conditions of Business:

"Bidder" is any person considering, making or attempting to make a bid, by whatever means, and includes Buyers;

"Buyer" is the person who makes the highest bid or offer accepted by the auctioneer, and includes such person's principal when bidding as agent;

"Buyer's Expenses" are any costs or expenses due to Sotheby's from the Buyer and any Artist's Resale Right levy payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price at the rates set out in the guide to Buying at Auction plus any applicable VAT or an amount in lieu of VAT;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee;

"Hammer Price" is the highest bid accepted by the auctioneer by the fall of the hammer, (in the case of wine, as apportioned pro-rata by reference to the number of separately identified items in that lot), or in the case of a post-auction sale, the agreed sale price;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium and VAT;

"Reserve" is the (confidential) minimum Hammer Price at which the Seller has agreed to sell a lot;

"Seller" is the person offering a lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the guide to Buying at Auction.

3. DUTIES OF BIDDERS AND OF SOTHEBY'S IN RESPECT OF ITEMS FOR SALE

(a) Sotheby's knowledge in relation to each lot is partially dependent on information provided to it by the Seller, and Sotheby's is not able to and does not carry out exhaustive due diligence on each lot. Bidders acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested.

(b) Each lot offered for sale at Sotheby's is available for inspection by Bidders prior to the sale. Sotheby's accepts bids on lots solely on the basis that Bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the Bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Bidders acknowledge that many lots are of an age and type which means that

they are not in perfect condition. All lots are offered for sale in the condition they are in at the time of the auction (whether or not Bidders are in attendance at the auction). Condition reports may be available to assist when inspecting lots. Catalogue descriptions and condition reports may on occasions make reference to particular imperfections of a lot, but Bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. Illustrations are for identification purposes only and will not convey full information as to the actual condition of lots.

(d) Information provided to Bidders in respect of any lot, including any estimate, whether written or oral and including information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather is a statement of opinion genuinely held by Sotheby's. Any estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time in Sotheby's absolute discretion.

(e) No representations or warranties are made by Sotheby's or the Seller as to whether any lot is subject to copyright or whether the Buyer acquires copyright in any lot.

(f) Subject to the matters referred to at 3(a) to 3(e) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with its role as auctioneer of lots in the sale to which these Conditions relate, and in the light of:

- (i) the information provided to it by the Seller;
- (ii) scholarship and technical knowledge; and

(iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

4. EXCLUSIONS AND LIMITATIONS OF LIABILITY TO BUYERS

(a) Sotheby's shall refund the Purchase Price to the Buyer in circumstances where it deems that the lot is a Counterfeit and each of the conditions of the Authenticity Guarantee has been satisfied.

(b) In the light of the matters in Condition 3 above and subject to Conditions 4(a) and 4(e), neither any Sotheby's Company nor the Seller:

(i) is liable for any errors or omissions in information provided to Bidders by Sotheby's (or any Sotheby's Company), whether orally or in writing, whether negligent or otherwise, except as set out in Condition 3(f) above;

(ii) gives any guarantee or warranty to Bidders and any implied warranties and conditions are excluded (save in so far as such obligations cannot be excluded by law) other than the express warranties given by the Seller to the Buyer in Condition 2 of the Sellers' Conditions of Business;

(iii) accepts responsibility to any Bidders in respect of acts or omissions (whether negligent or otherwise) by Sotheby's in connection with the conduct of auctions or for any matter relating to the sale of any lot.

(c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.

(d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.

(e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

5. BIDDING AT AUCTION

(a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.

(b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.

(c) Where available, written, telephone and online bids are offered as an additional service for no extra charge, at the Bidder's risk and shall be undertaken with reasonable care subject to Sotheby's other commitments at the time of the auction: Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the BidNOW Conditions available on the Sotheby's website or upon request. The BidNOW Conditions apply in relation to online bids, in addition to these Conditions of Business.

6. CONDUCT OF THE AUCTION

(a) Unless otherwise specified, all lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he believes there may be error or dispute, and take such other action as he reasonably thinks fit.

(c) The auctioneer will commence and advance the bidding at levels and in increments he considers appropriate and is entitled to place a bid or series of bids

on behalf of the Seller up to the Reserve on the lot, without indicating he is doing so and whether or not other bids are placed.

(d) Subject to Condition 6(b), the contract between the Buyer and the Seller is concluded on the striking of the auctioneer's hammer, whereupon the Buyer becomes liable to pay the Purchase Price.

(e) Any post-auction sale of lots offered at auction shall incorporate these Conditions as if sold in the auction.

7. PAYMENT AND COLLECTION

(a) Unless otherwise agreed, payment of the Purchase Price for a lot and any Buyer's Expenses are due by the Buyer in pounds sterling immediately on conclusion of the auction (the "Due Date") notwithstanding any requirements for export, import or other permits for such lot.

(b) Title in a purchased lot will not pass until Sotheby's has received the Purchase Price and Buyer's Expenses for that lot in cleared funds. Sotheby's is not obliged to release a lot to the Buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the Buyer's unconditional obligation to pay the Purchase Price and Buyer's Expenses.

(c) The Buyer is obliged to arrange collection of purchased lots no later than thirty (30) calendar days after the date of the auction. Purchased lots are at the Buyer's risk (and therefore their sole responsibility for insurance) from the earliest of i) collection or ii) the thirty-first calendar day after the auction. Until risk passes, Sotheby's will compensate the Buyer for any loss or damage to the lot up to a maximum of the Purchase Price paid. Buyers should note that Sotheby's assumption of liability for loss or damage is subject to the exclusions set out in Condition 6 of the Conditions of Business for Sellers.

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

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

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

8. REMEDIES FOR NON-PAYMENT

Without prejudice to any rights the Seller may have, if the Buyer without prior

agreement fails to make payment for the lot within five days of the auction, Sotheby's may in its sole discretion (having informed the Seller) exercise one or more of the following remedies:

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

(b) cancel the sale of the lot;

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

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

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

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

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within 14 days of such notice may arrange the sale of such property and apply the proceeds to the amount owed to Sotheby's;

(h) resell the lot by auction or private sale, with estimates and reserves at Sotheby's discretion. In the event such resale is for less than the Purchase Price and Buyer's Expenses for that lot, the Buyer will remain liable for the shortfall together with all costs incurred in such resale;

(i) commence legal proceedings to recover the Purchase Price and Buyer's Expenses for that lot, together with interest and the costs of such proceedings on a full indemnity basis; or

(j) release the name and address of the Buyer to the Seller to enable the Seller to commence legal proceedings to recover the amounts due and legal costs. Sotheby's will take reasonable steps to notify the Buyer prior to releasing such details to the Seller.

9. FAILURE TO COLLECT PURCHASES

(a) If the Buyer pays the Purchase Price and Buyer's Expenses but fails to collect a purchased lot within thirty calendar days of the auction, the lot will be stored at the Buyer's expense (and risk) at Sotheby's or with a third party.

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

collected by the Buyer within two years of the original auction.

10. EXPORT AND PERMITS

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

11. GENERAL

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

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

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

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

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

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

12. DATA PROTECTION

Sotheby's will use information provided by its clients (or which Sotheby's otherwise obtains relating to its clients) for the provision of auction and other art-related services, loan and insurance services, client administration, marketing and otherwise to manage and operate its business, or as required by law. This will include information such as the client's name and contact details, proof of identity, financial information, records of the client's transactions, and preferences. Some gathering of information about Sotheby's clients will take place using

technical means to identify their preferences in order to provide a higher quality of service to them. Sotheby's may also disclose the client information to other Sotheby's Companies and/or third parties acting on their behalf to provide services for the purposes listed above.

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

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

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

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

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

13. LAW AND JURISDICTION

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

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

Service of Process All Bidders and Sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where

proceedings are instituted, at the last address of the Buyer or Seller known to Sotheby's or any other usual address.

ADDITIONAL TERMS AND CONDITIONS FOR LIVE ONLINE BIDDING VIA BIDNOW

The following terms and conditions (the "Online Terms") provide important information related to live online bidding via BIDnow, eBay, Invaluable, and any other Online Platform through which bidding is made available ("Online Platforms").

These Online Terms are in addition to and subject to the same law and our standard Conditions of Business for Sellers, Conditions of Business for Buyers, the authenticity guarantee and any other terms that are applicable to the relevant sale (together "Conditions of Business"), and are not intended in any way to replace them. By participating in this sale via any Online Platform, you acknowledge that you are bound by the Conditions of Business applicable in the relevant sale and by these additional Conditions.

1. The procedure for placing bids via any Online Platform is a one-step process; as soon as the "Bid Now" button is clicked, a bid is submitted. By placing a bid via any Online Platform, you accept and agree that bids submitted in this way are final and that you will not under any circumstances be permitted to amend or retract your bid. If a successful bid is sent to Sotheby's from your computer, phone, tablet, or any other device, you irrevocably agree to pay the full purchase price, including buyer's premium and all applicable taxes and other applicable charges.

2. If you have the leading bid, it will be indicated on the screen with the statement "Bid with you" (on BIDnow) or "You're the highest bidder" (on eBay) or "Bid with you" (on Invaluable). If a bid is placed online simultaneously with a bid placed by a bidder in the room or on the telephone (a "floor" bid), the "floor" bid generally will take precedence; the auctioneer will have the final discretion to determine the successful bidder or to reopen bidding. The auctioneer's decision is final.

3. The next bidding increment is shown on the screen for your convenience. The auctioneer has discretion to vary bidding increments for bidders in the auction room and on the telephones, but bidders using Online Platforms may not be able to place a bid in an amount other than a whole bidding increment. All bidding for this sale will be in the domestic currency of the sale location, and online bidders will not be able to see the currency conversion board that may be displayed in the auction room.

4. The record of sale kept by Sotheby's will be taken as absolute and final in all disputes. In the event of a discrepancy between any online records or messages provided to you and the record of sale kept by Sotheby's, the record of sale will govern.

5. Online bidders are responsible for making themselves aware of all sale

room notices and announcements. All sale room notices will be read by the auctioneer at the beginning, where appropriate, or during the sale prior to a relevant lot being offered for sale. Sotheby's recommends that online bidders log on at least ten minutes before the scheduled start of the auction to ensure that you have heard all announcements made by the auctioneer at the beginning of the sale.

6. Sotheby's reserves the right to refuse or revoke permission to bid via Online Platforms and to remove bidding privileges during a sale.

7. Purchase information shown in the "Account Activity" section of BIDnow, the "Purchase History" section of the "My eBay" page on eBay, and the "Account Activity" section of the "My Invaluable" page is provided for your convenience only. Successful bidders will be notified and invoiced after the sale. In the event of any discrepancy between the online purchase information and the invoice sent to you by Sotheby's following the respective sale, the invoice prevails. Terms and conditions for payment and collection of property remain the same regardless of how the winning bid was submitted.

8. Sotheby's offers online bidding as a convenience to our clients. Sotheby's will not be responsible for any errors or failures to execute bids placed via Online Platforms, including, without limitation, errors or failures caused by (i) a loss of connection to the internet or to the BIDnow, eBay, Invaluable or other Online Platform software by either Sotheby's or the client; (ii) a breakdown or problem with the BIDnow, eBay, Invaluable or other Online Platform software; or (iii) a breakdown or problem with a client's internet connection, mobile network or computer. Sotheby's is not responsible for any failure to execute an online bid or for any errors or omissions in connection therewith.

9. Live online bidding via all Online Platforms will be recorded.

10. In the event of any conflict between these Online Terms and Sotheby's Conditions of Business and Terms of Guarantee, Sotheby's Conditions of Business and Terms of Guarantee will control.

11. In the event of any conflict between these Online Terms and any term in any agreement between the User and eBay, these Online Terms will control for purposes of all Sotheby's auctions.

12. In the event of any conflict between these Online Terms and any term in any agreement between the User and Invaluable, these Online Terms will control for purposes of all Sotheby's auctions.

05/18 ONLINE TERMS

SOTHEBY'S GREENFORD PARK STORAGE AND COLLECTION INFORMATION

Smaller items can normally be collected from New Bond Street, however large items may be sent to Sotheby's Greenford Park Fine Art Storage Facility. If you

are in doubt about the location of your purchases please contact the Sale Administrator (see front of catalogue) prior to collection.

COLLECTION FROM NEW BOND STREET

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

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

Collect your property from:
Sotheby's Property Collection

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

COLLECTION FROM SOTHEBY'S GREENFORD PARK FINE ART STORAGE FACILITY

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

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

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

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

ROUTE GUIDANCE TO SOTHEBY'S GREENFORD PARK FINE ART

STORAGE FACILITY

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

STORAGE CHARGES

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

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

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

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

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

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

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

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

LIABILITY FOR LOSS OR DAMAGE

Buyers are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days after the date of the auction. Please refer to Condition 7 of the Conditions of Business for Buyers.

IMPORTANT NOTICES

ESTIMATES IN US DOLLARS AND EUROS

As a guide to potential buyers, estimates for this sale are also shown in US Dollars and Euros. The estimates printed in the catalogue in Pounds Sterling have been converted at the following rate, which was current at the time of printing. These estimates may have been rounded:

£1 = US\$1.32

£1 = €1.14

By the date of the sale this rate is likely to have changed, and buyers are recommended to check before bidding.

During the sale Sotheby's may provide a screen to show currency conversions as bidding progresses. This is intended for guidance only and all bidding will be in Pounds Sterling. Sotheby's is not responsible for any error or omissions in the operation of the currency converter.

Payment for purchases is due in Pounds Sterling, however the equivalent amount in any other currency will be accepted at the rate prevailing on the day that payment is received in cleared funds.

Settlement is made to vendors in the currency in which the sale is conducted, or in another currency on request at the rate prevailing on the day that payment is made by Sotheby's.

LIABILITY FOR LOSS OR DAMAGE FOR PURCHASED LOTS

Purchasers are requested to arrange clearance as soon as possible and are reminded that Sotheby's accepts liability for loss or damage to lots for a maximum period of thirty (30) calendar days following the date of the auction. Please refer to condition 7 of the Conditions of Business for Buyers.

AUTHENTICITY GUARANTEE

All lots are offered subject to the Sotheby's Authenticity Guarantee and Conditions of Business for Buyers, which are set forth in this catalogue and Conditions of Business for Sellers, which are available from Sotheby's offices on request. Prospective bidders should review the Conditions of Business, Authenticity Guarantee and the Buying at Auction section in the printed catalogue.

VAT INFORMATION

For all lots marked with a †, ‡, α or Ω please refer to the VAT Information pages at the back of the catalogue.

VAT INFORMATION FOR OVERSEAS BUYERS

VAT is levied at 5% or 20% on the hammer price of any lot marked with the ‡ or Ω respectively. The VAT will not be charged if Sotheby's ship the property to a destination outside the EU. Alternatively the VAT can be reclaimed if the appropriate documentation is obtained from Sotheby's Shipping Logistics and their instructions for exporting the property are followed.

If you require any further information relating to VAT on lots offered in this sale, please contact Giulia Daverio in the Contemporary Art department on 020 7293 5674. Alternatively please refer to the VAT Information For Buyers section printed at the back of this catalogue.

IMPORTANT NOTICE TO BUYERS OF LARGE WORKS OF ART

Please note that all paintings specified in the catalogue as measuring 5ft x 5ft (152cm x 152cm) or more, excluding frame, will be transferred to Sotheby's Greenford Park on the afternoon of the sale.

SAFETY AT SOTHEBY'S

Sotheby's is concerned for your safety while you are on our premises and we endeavour to display items safely so far as is reasonably practicable. Nevertheless, should you handle any items on view at our premises, you do so at your own risk.

Some items can be large and/or heavy and can be dangerous if mishandled. Should you wish to view or inspect any items more closely please ask for assistance from a member of Sotheby's staff to ensure your safety and the safety of the property on view.

Some items on view may be labelled "PLEASE DO NOT TOUCH". Should you wish to view these items you must ask for assistance from a member of Sotheby's staff who will be pleased to assist you. Thank you for your co-operation.

11/10 NBS_NOTICE_IMPS CTP € US\$

SOTHEBY'S AUTHENTICITY GUARANTEE

If Sotheby's sells an item which subsequently is shown to be a "counterfeit", subject to the terms below Sotheby's will set aside the sale and refund to the Buyer the total amount paid by the Buyer to Sotheby's for the item, in the currency of the original sale.

For these purposes, "counterfeit" means a lot that in Sotheby's reasonable opinion is an imitation created to deceive as to authorship, origin, date, age, period, culture or source, where the correct description of such matters is not reflected by the description in the catalogue (taking into account any Glossary of Terms). No lot shall be considered a counterfeit by reason only of any damage and/or restoration and/or modification work of any kind (including repainting or over-painting).

Please note that this Guarantee does not apply if either:-

- (i) the catalogue description was in accordance with the generally accepted opinion(s) of scholar(s) and expert(s) at the date of the sale, or the catalogue description indicated that there was a conflict of such opinions; or
- (ii) the only method of establishing at the date of the sale that the item was a counterfeit would have been by means of processes not then generally available or accepted, unreasonably expensive or impractical to use; or likely to have caused damage to the lot or likely (in Sotheby's reasonable opinion) to have caused loss of value to the lot; or
- (iii) there has been no material loss in value of the lot from its value had it been in accordance with its description.

This Guarantee is provided for a period of five (5) years after the date of the relevant auction, is solely for the benefit of the Buyer and may not be transferred to any third party. To be able to claim under this Guarantee, the Buyer must:-

- (i) notify Sotheby's in writing within three (3) months of receiving any information that causes the Buyer to question the authenticity or attribution of the item, specifying the lot number, date of the auction at which it was purchased and the reasons why it is thought to be counterfeit; and
- (ii) return the item to Sotheby's in the same condition as at the date of sale to the Buyer and be able to transfer good title in the item, free from any third party claims arising after the date of the sale.

Sotheby's has discretion to waive any of the above requirements. Sotheby's may require the Buyer to obtain at the Buyer's cost the reports of two independent and recognised experts in the field, mutually acceptable to Sotheby's and the Buyer. Sotheby's shall not be bound by any reports produced by the Buyer, and reserves the right to seek additional expert advice at its own expense. In the event Sotheby's decides to rescind the sale under this Guarantee, it may refund to the Buyer the reasonable costs of up to two mutually approved independent expert reports.

4/08 NBS_GUARANTEE MAIN

GLOSSARY OF TERMS

The following are examples of the terminology used in this catalogue. Any statement as to authorship, attribution, origin, date, age, provenance and condition is a statement of opinion and is not to be taken as a statement of fact.

Please read carefully the terms of the Authenticity Guarantee and the Conditions of Business for Buyers set out in this catalogue, in particular Conditions 3 and 4.

1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.

3 The term bears a signature and/or date and/or inscription means that in our opinion the signature and/or date and/or inscription have been added by another hand.

4 Dimensions are given height before width.

10/01 NBS_GLOS_IMPS CTP



In recognition of the high standards of business administration and our compliance with all required customs protocols and procedures, Sotheby's UK has been awarded the European Union Authorised Economic Operator status by Her Majesty's Revenue and Customs.



Sotheby's UK is committed to improving its sustainability, conserving resources and reducing the environmental impact of its various operations. A copy of Sotheby's Environmental Policy is available on request. Main Enquiries: +44 (0)20 7293 5000.

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GUIDE TO BUYING IN AN ONLINE ONLY AUCTION

The following guidance is intended to give you useful information on how to buy in an Online Only Auction. We recommend that you read the guidance below carefully in order to familiarize yourself with the way that the Online Only Platform works before you start to participate in an Online Only Auction. It is also important that you read the Conditions of Business for Buyers (Online Only) which are set out below 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 (Online Only). Terms defined in this Guide shall have the same meaning as in the Conditions of Business for Buyers (Online Only) unless the context otherwise requires.

1. REGISTER A VERIFIED ACCOUNT WITH SOTHEBY'S

In order to be eligible to participate in an Online Only Auction, you must have registered, and maintain, a Verified Account. The registration process requires you to enter your debit card or credit card information, your address and to confirm that you have read and accept our Conditions of Business for Buyers, the Authenticity Guarantee and this Guide to Buying in an Online Only Auction. In order to bid in an Online Only Auction, you must be registered as a Verified Accountholder prior to the closing of the first Lot in the relevant Online Only Auction in which you wish to bid (you will also be required to provide certain information to Sotheby's as part of the application process). Further details about how to become a Verified Accountholder are set out in Condition 5 of the Conditions of Business for Buyers (Online Only).

Once you have completed the registration process to become a Verified Accountholder, you can sign into the applicable Online Only Auction using your own username and password. To log in to your Verified Account, please follow the login instructions provided at:

<https://www.sothebys.com/en/registration/login-to-sothebys.html>

2. BROWSE THE LOTS FOR SALE IN THE ONLINE ONLY AUCTION

Once the relevant Online Only Auction has opened, the Online Sale Information regarding each Lot for sale in the Online Only Auction is available for you to review.

Pre-sale estimates

As indicated in the Conditions of Business for Buyers (Online Only), the Online Sale Information for each Lot includes pre-sale estimates which are provided by Sotheby's as a guide for prospective Bidders to assist them with determining the appropriate amount to bid for a Lot. In our opinion, any bid for an amount which is between the high pre-sale estimate and the low pre-sale estimate stated in the Online Sale Information for the Lot would offer a chance of success. Having said that, it is important you appreciate that Lots can realize prices which are above or below the pre-sale estimates. It is advisable to check the pre-sale estimates prior to submission of a bid. Please note that the pre-sale estimates which are stated in the Online Sale Information do not

include buyer's premium, any applicable VAT (or any amount in lieu of VAT) or any applicable ARR.

Condition of Lots

The Online Sale Information includes the online catalogue description of the Lot; any online condition report provided in relation to the Lot by Sotheby's solely as a convenience (and the online images of the Lot shall be deemed to form part of any such condition report); any other information relating to the Lot or the conduct of the Online Only Auction which is published on the Online Only Platform (including this Guide to Buying in an Online Only Auction).

All Lots are offered for sale in the condition which they are in at the time of sale in an Online Only Auction. Any reference to condition in the Online Sale Information will not amount to a full description of the condition and the absence of any reference to the condition of a Lot in the online catalogue description does not imply that the Lot is free from faults or imperfections. It is important that you appreciate that you will not have an opportunity to inspect the condition of a Lot prior to submitting a bid in respect of such Lot. Please refer to Condition 3 of the Conditions of Business for Buyers (Online Only) for further information regarding the basis upon which your bid for a Lot is submitted.

Treatment and Condition of Gemstones

Traditionally, gemstones have been treated by a variety of techniques to enhance color and generally to improve their appearance. Typically, rubies and sapphires have been heat treated and emeralds have been treated by oil or resin to improve color and clarity. These or other techniques, such as dyeing, irradiation, coating and impregnation, may be used on other gemstones. Although it is widely believed that heat treatments are permanent, purchasers should assume that any treatment may not be permanent and that over time special care of the stone may be required. Prospective buyers are reminded that, unless the catalogue description specifically states that a stone is natural, we have assumed that some form of treatment may have been used and that such treatment may not be permanent. Our presale estimates reflect this assumption.

To the extent that Sotheby's has laboratory reports containing specific information on the treatment of a stone, these reports are made available for review by prospective buyers. Available reports from internationally recognized gemological laboratories will be noted in the description of the item. New forms of treatments and new scientific methods to discern them are constantly being developed. Consequently, there may be a lack of consensus among laboratories as to whether gemstones have been treated, the extent of the treatment or the permanence of the treatment. References in the e-catalogue descriptions to certificates or reports issued by gemological laboratories are provided only for the information of bidders, and Sotheby's does not guarantee and accepts no responsibility for the accuracy, terms or information contained in such certificates

or reports. Please also note that laboratories may differ in their assessment of a gemstone (including its origin and presence, type and extent of treatments) and their certificates or reports may contain different results.

Provenance

In certain circumstances, Sotheby's may publish in the online catalogue description for a Lot 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.

Bidding practices

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 notify you by email and publish a notification in the Online Sale Information that interested parties may bid on the Lot. In certain instances, interested parties may have knowledge of the reserves.

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.

Information regarding shipping and delivery

The Online Sale Information includes a shipping costs calculator which has been developed by Sotheby's to enable you to estimate the amount it will cost you to have the Lot shipped to your delivery address (inclusive of VAT, associated packing and transit insurance costs) in the event that you are the successful Bidder so that you are able to account for this cost in your assessment of the appropriate amount to bid for a Lot. Please also note that the transit insurance price quoted by the shipping costs calculator shall not include the impact of any applicable ARR on the total purchase price payable in respect of a Lot by the Buyer. Please also note that the shipping cost which is generated by the shipping costs calculator may differ to the actual amount of the Buyer's Shipping Costs which is quoted to you in the Buyer's Shipping Quote (which shall include the amount of any applicable ARR payable in relation to the Lot).

Sotheby's is always happy to discuss any Lot in which you are interested. Further information requests can be submitted via the 'Request Info' button which appears at Lot level on the Online Only Platform.

3. SUBMISSION OF A BID FOR A LOT IN AN ONLINE ONLY AUCTION

An Online Only Auction can be fast moving. Competitive bidding can often escalate very quickly. Once you have set up a Verified Account, you will be able to submit a bid for a Lot by entering your maximum bid and clicking the

'Leave Bid' button which appears at Lot level on the Online Only Platform. If you haven't already registered as a Verified Accountholder, you will be prompted to do so at that point. You will then be asked to review and confirm your maximum bid. As soon as the 'Leave Bid' button or the 'Place Bid' is clicked, your bid is submitted. You accept and agree that a bid is submitted using the 'Leave Bid' or the 'Place Bid' button.

Bids can be submitted through the Online Only Platform from the start of the Online Only Auction until the Lot closes. Enter your maximum bid (being the highest price you are willing to pay on the Lot). The Online Only Platform will then place incremental bids on your behalf up to your maximum bid for as long as you are the highest bidder. Sotheby's uses predetermined bidding increments. Please refer to the bidding increments link which appears at Lot level on the Online Only Platform. In cases where two equivalent maximum bids are submitted, the first bid received will take priority.

4. MONITOR YOUR BIDS

If you are outbid at any time you will receive an email notification informing you accordingly and the email notification will provide a link to follow to increase your bid. We encourage you to monitor the bids on Lots throughout the duration of the Online Only Auction to ensure your status as the highest bidder up until the close of the Online Only Auction.

5. CLOSING THE ONLINE ONLY AUCTION

An end time is displayed for each Lot at Lot level on the Online Only Platform. Lots will close at the time stated at Lot level on the Online Only Platform unless a bid is placed within 1 minute of a Lot's scheduled end time. If this occurs, Sotheby's will extend the sale of that Lot by 5 minutes from the time of the last bid. The extension of any Lot's closing time does not affect the closing time of the following Lots. This may result in Lots closing out of numerical order.

6. HOW TO PAY FOR YOUR LOT

If you are a successful Buyer of a Lot, Sotheby's will email you the Buyer's Invoice for the total amount due by you (together with payment instructions) as soon as reasonably practicable after the final Lot in the relevant Online Only Auction closes. Payment from the invoiced party is due in full by the payment date stated in the Buyer's Invoice. 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.

Subject to the limitations and requirements in the Conditions of Business for Buyers (Online Only), Sotheby's accepts the following forms of payment: Sterling wire transfer, Sterling cheque, Sterling cash (in person at our New Bond Street premises only), UK debit card. Payment may also be made by Visa, MasterCard and non-UK debit cards subject to a 1.2% surcharge and by American Express and CUP (in person at our New Bond Street premises) subject to a 1.75% surcharge.

Please refer to Condition 8 of the Conditions of Business for Buyers (Online Only) for further details regarding payment of a purchased Lot.

A Buyer's Premium is payable by the successful Bidder on a Lot in an Online Only Auction. The Buyer's Premium is added to the Hammer Price and is included as part of the total Purchase Price payable by the successful Bidder. In an Online Only Auction conducted by Sotheby's in London, the Buyer's Premium rate is as follows: 25% of the Hammer Price up to and including £200,000, 20% of any amount in excess of £200,000 up to and including £3,000,000 and 12.9% of any amount in excess of £3,000,000.

Sotheby's will also email you the Buyer's Shipping Quote in respect of the Buyer's Shipping Costs payable by the Buyer in consideration of Sotheby's delivery services for the purchased Lot at which point Sotheby's will ask you to confirm your delivery address. In the event that you are eligible for a VAT rebate based on your confirmed delivery address, Sotheby's may reissue the Buyer's Invoice.

Provided that the Buyer's Invoice has been settled in full by the payment date stated in the Buyer's Invoice and the Buyer's Shipping Quote has been settled in full by the payment date stated in the Buyer's Shipping Quote, any financial release of the property has been completed and any requisite export licence or certificate has been provided to Sotheby's. Sotheby's will ship the purchased property to your delivery address no later than thirty (30) days from the closing date of the relevant Online Only Auction.

If you are a successful Buyer of a Lot, you will also be required to pay where applicable: Sales and/or Value Added Tax (VAT), import tax, customs duty, and any local clearance fees applicable for your country e.g. US Merchandise Processing Fee, Artist's Resale Right, Buyer's Shipping Costs (which include the transit insurance fee). Please refer to the Conditions of Business for Buyers (Online Only) for more information.

Please note the following information regarding Sotheby's accepted payment policies:

- 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 new buyers preferring to make Sterling 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.
- 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.

- Card payments below £30,000 (excluding CUP), can be made remotely by completing our Absentee Card Payment Form. For further details please contact the Post Sale Services Department on +44 (0)20 7293 5220.
- Payments by Sterling cash and CUP can only be accepted at Sotheby's premises at 34-35 New Bond Street, London, W1A 2AA.
- We reserve the right to seek identification of the source of funds received.

7. FURTHER INFORMATION REGARDING SHIPPING, EXPORT OF PROPERTY AND RELATED MATTERS

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.

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:

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.

Please note that Sotheby's is unable to arrange delivery to those locations which are specified as excluded zones in the shipping costs calculator which is available on the Online Only Platform (each an **'Unavailable Destination'**). In the event that you request delivery of a Lot to an Unavailable Destination, Sotheby's reserves the right to require you to collect the Lot from the Sotheby's storage facility at Greenford (13 Ockham Drive, Greenford, Middlesex, UB6 0FD) or to arrange delivery of the Lot by a third party carrier.

EU Licence Thresholds
Archaeological objects: EU Licence threshold: Zero
Elements of artistic, historical or religious monuments: EU Licence threshold: Zero
Manuscripts, documents and archives (excluding printed matter): EU Licence

threshold: Zero
Architectural, scientific and engineering drawings produced by hand: EU Licence threshold: £11,766
Photographic positive or negative or any assemblage of such photographs: EU Licence threshold: £11,766
Textiles (excluding carpets and tapestries): EU Licence threshold: £39,219
Paintings in oil or tempera: EU Licence threshold: £117,657
Watercolours, gouaches and pastels: EU Licence threshold: £23,531
Prints, Engravings, Drawings and Mosaics: EU Licence threshold: £11,766
There are separate thresholds for exporting within the European Community. A UK Licence will be required for most items over 50 years of age with a value of over £65,000. Some exceptions are listed below:-
UK Licence Thresholds
Photographic positive or negative or any assemblage of such photographs: UK Licence threshold: £10,000
Textiles (excluding carpets and tapestries): UK Licence threshold: £12,000
British Historical Portraits: UK Licence threshold: £10,000

Endangered Species: Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whale-bone, 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 US 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 (Online Only)). 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.

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.

VAT AND OTHER TAX INFORMATION FOR BUYERS

As a successful Bidder for a Lot in an Online Only Auction, you will be charged VAT or any other applicable sales tax (unless an exemption applies). Any such taxes will be identified in the Buyer's Invoice.

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 date of the sale of a Lot in the Online Only 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 date of release of the relevant Lot by Sotheby's. 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 Buyer's Premium.

Please see section 5 below ('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 Team (contact details provided below) on the closing date of the relevant Online Only Auction and an invoice with VAT on the Hammer Price will be raised. Buyers requiring re-invoicing under the normal VAT rules subsequent to a margin scheme invoice having been raised should contact the Sotheby's Post Sale Services (contact details provided below) for assistance.

2. PROPERTY WITH A 'SINGLE DAGGER' 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 AN 'ALPHA' SYMBOL

Items sold to buyers whose address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol (see 'Property with no VAT symbol' at section 1 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 'SINGLE DAGGER' symbol' at section 2 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 'SINGLE DAGGER' symbol' at section 2 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' at section 1 above).

4. PROPERTY SOLD WITH A 'DOUBLE DAGGER' OR 'OMEGA' SYMBOL

These items have been imported from outside the EU to be sold at auction under Temporary Admission. When Sotheby's releases such property to buyers in the UK, the buyer will become the importer and must pay Sotheby's import VAT at the following rates on the hammer price:

'DOUBLE DAGGER' - the reduced rate

'OMEGA' - the standard rate

You should also note that the appropriate rate will be that in force on the date of dispatch of the property from Sotheby's and not that in force at the closing date of the Online Only Auction.

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' at section 6 below)

(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 the closing date of the relevant Online Only Auction, 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 'SINGLE DAGGER' symbol and charge VAT at the standard rate on both the Hammer Price and Buyer's 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 'SINGLE DAGGER' 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 closing date of the relevant Online Only Auction. Sotheby's must be provided with the appropriate proof of export immediately after export of the goods.

Property with a 'DOUBLE DAGGER' or a 'OMEGA' 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 shippers' 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

('SINGLE DAGGER' symbol), Sotheby's is provided with appropriate documentary proof of export from the EU.

- for lots sold under Temporary Admission ('DOUBLE DAGGER' or 'OMEGA' symbols), and subsequently transferred to Sotheby's Customs Warehouse (into Bond). The property must be shipped as described above in the paragraph headed Property with a 'DOUBLE DAGGER' or an 'OMEGA' symbol (at section 4 above).

- 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 shipped as described above.

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

6. VAT REFUNDS FROM HMRC

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 USES 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 USA. In the event that Sotheby's ships items for a purchaser in an Online Only Auction to a destination within the USA, Sotheby's is obliged to collect the relevant state's sales or use tax on the total Purchase Price and Buyer's Shipping Costs, 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 Sotheby's Post Sale Services on the following telephone number:

US: +1 212 606 7000

UK: +44 (0) 20 7293 5000

Phone service available Monday to Friday, 9.00 am - 10.30 pm GMT (3.30 am - 5.30 pm EST) and Saturday 2.00 pm - 10.30 pm GMT (9.00 am - 5.30 pm EST) or by email to ukpostsaleservices@sothebys.com.

8. PROPERTY SUBJECT TO ARR (Artist's Resale Right)

Purchase of lots marked with the 'CIRCLE WITH A CROSS INSIDE' symbol will be subject to payment of ARR, 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.

CONDITIONS OF BUSINESS FOR BUYERS (ONLINE ONLY)

These Conditions of Business for Buyers (Online Only) set out the terms upon which Sotheby's and the Seller offer the Lots for sale to Bidders.

You should read these Conditions of Business for Buyers (Online Only) and the Online Sale Information (including, but not limited to, the Guide to Buying in an Online Only Auction set out above) carefully before placing a bid for any Lot. In particular, Bidders' attention is specifically drawn to Condition 4 below, which contains specific limitations and exclusions of the legal liability of Sotheby's and Sellers.

By bidding for a Lot in an Online Only Auction on the Online Only Platform, you agree that these Conditions of Business for Buyers (Online Only) and the Online Sale Information shall be contractually binding on you. In the event that you are the successful Bidder for a Lot in an Online Only Auction, you agree that these Conditions of Business for Buyers (Online Only) and the applicable Online Sale Information will constitute the contract which governs the relationship between Sotheby's, Sellers and Bidders.

1. Introduction

(a) Sotheby's and Sellers' contractual relationship with prospective Buyers is

governed by:

- (i) these Conditions of Business for Buyers (Online Only);
 - (ii) the Conditions of Business for Sellers (Online Only), a copy of which can be provided to you on request;
 - (iii) the Online Sale Information (including, but not limited to, the Guide to Buying in an Online Only Auction set out above); and
 - (iv) Sotheby's Authenticity Guarantee, as applicable to the item of Property (set out below).
- (b) The Online Sale Information will identify the owner of the Lot immediately prior to the start of the Online Only Auction as either (i) a third party (in which case, Sotheby's acts as agent for the Seller) or (ii) Sotheby's (in which case, Sotheby's acts in principal capacity as Seller). In the case of (i), Sotheby's provides services to the Seller including, but not limited to, concluding the sale contract which exists directly between the Seller and the Buyer (with Sotheby's acting as agent on behalf of the Seller). In the case of (ii), Sotheby's owns the Lot in whole or in part and/or may have a legal, beneficial or financial interest in the Lot as a secured creditor or otherwise.

(c) The Online Sale Information will also identify if the Seller is an Online Consumer (and therefore, by inference, not an Online Trader) for the purposes of the Consumer Contracts Regulations. This is important because the Consumer Contracts Regulations provide that if the Seller is an Online Trader and the Buyer is an Online Consumer, the Buyer shall have the right to cancel the purchase of a Lot (in accordance with the procedure set out at Condition 11 of these Conditions of Business for Buyers (Online Only)). In circumstances where the Seller is an Online Consumer, the right to cancel the purchase of a Lot does not apply however the Buyer may have the right (under the Consumer Contracts Regulations) to cancel certain services provided by Sotheby's in connection with the purchase of the Lot (in accordance with the procedure set out at Condition 12 of these Conditions of Business for Buyers (Online Only)).

2. Common Terms

In these Conditions of Business for Buyers (Online Only):

"Additional Buyer's Expenses" are any other costs or expenses due to Sotheby's from the Buyer which are payable in respect of the sale of the Property, including an amount in respect of any applicable VAT thereon;

"ARR" (=Artist's Resale Right) is a levy which entitles creators of qualifying original works of art to a royalty each time one of their works is resold through an auction house or art market professional;

"Bidder" is any person considering, making or attempting to make a bid in an Online Only Auction and includes Buyers (also referred to as "you" in these Conditions of Business for Buyers (Online Only));

"Buyer" is the person who makes the highest bid for a Lot in an Online Only Auction via the Online Only Platform (also

referred to as "you" in these Conditions of Business for Buyers (Online Only));

"Buyer's Premium" is the commission payable by the Buyer on the Hammer Price (at the rates set out in the Guide to Buying in an Online Only Auction set out above) plus any applicable VAT or an amount in lieu of VAT;

"Buyer's Shipping Costs" are any packing, handling and shipping costs and charges (including any costs covering transit insurance) payable by the Buyer to Sotheby's for provision of delivery services of the purchased Lot to the Buyer;

"Consumer Contracts Regulations" means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013 (as amended) which came into force in the UK on 6 April 2013;

"Counterfeit" is as defined in Sotheby's Authenticity Guarantee (set out below);

"Hammer Price" is the highest bid accepted from a Bidder for a Lot during an Online Only Auction;

"Lot" is an item to be offered for sale at an Online Only Auction on the Online Only Platform (and **"Lots"** shall be construed accordingly);

"Online Sale Cancellation Period" is the period of fourteen (14) days starting on the day after the Online Consumer (or a person, other than the carrier, identified by the Online Consumer) takes physical possession of the Lot;

"Online Services Cancellation Period" is the period of fourteen (14) days starting from the day of conclusion of the contract which relates to provision of the delivery services by Sotheby's in favour of the Online Consumer;

"Online Consumer" is an individual located in the European Union who purchases a Lot and who is acting for purposes which are wholly or mainly outside that individual's trade, business, craft or profession;

"Online Only Auction" is the sale of a Lot which is conducted solely by means of the Online Only Platform provided by Sotheby's and our partners;

"Online Only Platform" is the online only sale platform and associated technical services provided by Sotheby's and our partners which is accessible solely by online means and which enables Buyers to bid for and buy Lots in a time based auction;

"Online Sale Information" is the Lot information including, but not limited to, any pre-sale estimates; any information regarding provenance; the online catalogue description of the Lot; any condition report provided by Sotheby's in relation to the Lot (with any such condition report being deemed to include the online images of the Lot); any other information relating to the Lot or the conduct of the Online Only Auction published on the Online Only Platform (including, but not limited to, the Guide to Buying in an Online Only Auction set out above); any on-screen notices relating to the Online Auction;

"Online Trader" is a person who is the Seller of a Lot and is acting for purposes

relating to that person's trade, business, craft or profession;

"Purchase Price" is the Hammer Price and applicable Buyer's Premium including VAT and any applicable ARR;

"Reserve" is the confidential minimum price which the Seller has agreed to accept for a Lot below which the Lot cannot be sold;

"Seller" is the person offering a Lot for sale (including their agent (other than Sotheby's), executors or personal representatives);

"Sotheby's" means Sotheby's, the unlimited company which has its registered office at 34-35 New Bond Street, London W1A 2AA;

"Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds SA and its subsidiaries (in each case "subsidiary" having the meaning of Section 1159 of the Companies Act 2006);

"Standard Online Delivery Costs" means the sums charges for delivery of the Lot to a Buyer using Sotheby's standard online delivery service;

"VAT" is Value Added Tax at the prevailing rate. Further information is contained in the Guide to Buying in an Online Only Auction set out above;

"Verified Account" refers to the category of Sotheby's account which is required to enable the account holder to (i) register for a sale; and (ii) to bid in an auction (including, but not limited to, an Online Only Auction); and

"Verified Accountholder" means an individual or entity who/which maintains a Verified Account.

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 investigations to satisfy themselves as to the Lots in which they may be interested.

(b) 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 sale in the relevant Online Only Auction. Any reference to condition in the Online Sale Information will not amount to a full description of condition and the absence of any reference to the condition of a Lot in the online catalogue description does not imply that the Lot is free from faults or imperfections. Condition reports may be available to assist Bidders with assessing the condition of a Lot and are for guidance only. The online images of the Lot form part of the condition report provided by Sotheby's. Certain online images of the Lot may not accurately reflect the actual condition of the Lot. In particular, the online images may represent colours and shades which are different to the Lot's actual colour and shades. The Online Sale Information and/or any condition report relating to the Lot may make refer-

ence to particular imperfections of the Lot but you should note that the Lot may have other faults not expressly referred to in the condition report for the Lot or shown in the online images of the Lot. The condition report may not refer to all faults, restoration, alteration or adaptation because Sotheby's is not a professional conservator or restorer but rather the condition report is a statement of opinion genuinely held by Sotheby's. For that reason, Sotheby's condition report is not an alternative to taking your own professional advice regarding the condition of the Lot. Please note that 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 for any Lot is checked and approved by a qualified electrician.

(c) The Online Sale Information provided to Bidders in respect of a Lot, and any other estimate, whether written or oral, 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.

(d) 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.

(e) Subject to the matters referred to at 3(a) to 3(d) above and to the specific exclusions contained at Condition 4 below, Sotheby's shall exercise such reasonable care when making express statements in the Online Sale Information (including, but not limited to, the catalogue description and any condition report relating to the Lot) as is consistent with the standard of care which a Bidder would reasonably expect from an auction house of Sotheby's standing taking into account the estimate of the relevant Lot 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 applicable 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(e) 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 the Online Only Auction and/or the operation of the Online Only Platform 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 amount of Purchase Price with regard to that Lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any indirect or consequential losses.

(e) Nothing in 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. Registering to bid in an Online Only Auction

(a) In order to bid in an Online Only Auction, you must have set up a Verified Account (in accordance with the procedures set out at 5(b) and 5(c) below).

(b) If you have not already bid online in a Sotheby's sale, you will have to create a Verified Account in order to register for a particular Online Only Auction and to be eligible to bid in that particular Online Only Auction. The registration process requires that you submit your request to open a Verified Account prior to the closing of the first Lot in the relevant Online Only Auction in which you wish to bid (you will also be required to provide certain information to Sotheby's as part of the application process). To create a Verified Account, please follow the registration instructions provided at:

www.Sothebys.com/AccountCreation

(c) If you have already set up a Verified Account, you can sign into the applicable Online Only Auction using your existing username and password. Once you have registered for a particular Online Only Auction, you can submit bids using your existing Verified Account (if you have multiple accounts, you will need to select the account under which you wish to transact in a particular Online Only Auction). To login to your Verified Account, please follow the login instructions provided at:

www.Sothebys.com/AccountCreation

(d) By registering to bid in an Online Only Auction (whether in an individual capacity or on behalf of a company), you acknowledge and agree that by submitting a bid in an Online Only Auction (i) in your individual capacity, in which case you accept personal liability to pay the amounts identified at Condition 8(b) below as principal and (ii) in your capacity as agent for an

identified third party, in which case you accept joint and several liability to pay the Purchase Price with your principal.

(e) In order to set up a Verified Account, you are required to supply the information requested, including valid credit card or other accepted payment method information. Sotheby's has absolute discretion to refuse an application to register for, or bid in, an Online Only Auction. Throughout the registration process, Sotheby's has absolute discretion to request Bidders to supply such additional information and references as may be required by Sotheby's.

(f) Sotheby's reserves the right to deactivate your Verified Account at any time prior to, during, or after an Online Only Auction.

6. Bidding in an Online Only Auction

(a) Bidding opens at a specified amount (which is below the presale low estimate for the Lot) and escalates in bid increments which are set out in the Online Sale Information relating to the Lot and which are determined at Sotheby's discretion. Sotheby's may vary the amount of the bid increments during the course of an Online Only Auction, at our sole discretion. Bids for a Lot may only be submitted between the dates and times specified in the Online Sale Information relating to the applicable Online Only Auction.

(b) An Online Only Auction can be fast-moving. Competitive bidding can often escalate very quickly. Once you have set up a Verified Account, you will be able to submit a bid for a Lot by entering your maximum bid and clicking the 'Leave Bid' button. If you haven't already registered as a Verified Account holder, you will be prompted to do so at that point. You will then be asked to review and confirm your maximum bid. As soon as the 'Place Bid' button is clicked, your bid is submitted. You accept and agree to a bid which is submitted using the 'Leave Bid' button. Each Bidder will be entitled to amend, retract or revoke up to three separate bids in an Online Only Auction but thereafter, the Online Only Platform will not under any circumstances allow you to amend, retract or revoke a bid. If a bid is successfully submitted on a Lot in an Online Only Auction from a Bidder's computer or mobile device, the Bidder irrevocably agrees to pay the amounts identified in Condition 8(b) below, in full. Sotheby's is not responsible for any errors that the Bidder makes in bidding on a Lot. Sotheby's reserves the right to restart an Online Only Auction or to restart bidding on a particular Lot if we consider it is necessary or appropriate or reasonable to do so.

(c) The Online Only Platform requires that you submit a bid which correlates to one of the increments set out in the bidding increment table which is available to view at Lot level.

(d) If you have the leading bid on a Lot, you will receive a notification on the Online Only Platform informing you that you are the highest bidder. If you are outbid by another Bidder, you will receive an email notification to inform you accordingly.

(e) In the event that you submit a bid for an amount at which a bid has already been accepted, your bid shall be rejected.

(f) Unless Sotheby's decides to exercise its discretion in accordance with Condition 6(g) below, the highest bid when the Lot closes will be the successful Bidder.

This means that a contract for sale has been formed between the Seller and the successful Bidder at the end of the Online Only Auction. The successful Bidder will receive an email notification of any successful bid and will be invoiced by Sotheby's in accordance with Condition 8 below.

(g) The sale record for an Online Only Auction maintained by Sotheby's will be taken as absolute and final in all disputes. In the event of any discrepancy between the sale record for an Online Only Auction maintained by Sotheby's and any message or notification provided to you in relation to your bid on a Lot and/or the applicable Online Only Auction, the sale record for the Online Only Auction maintained by Sotheby's shall prevail.

(h) Sotheby's reserves the right, in our sole and absolute discretion, to reject, revoke or refuse to accept any bid submitted for a Lot using the Online Only Platform even those bids which have previously been accepted; to withdraw any Lot whether prior to or during the Online Only Auction and Sotheby's shall have no liability whatsoever in connection with such withdrawal; to divide or combine any Lots; or to restart the bidding on a Lot at any time during the Online Only Auction.

7. Operation of the Online Only Platform

(a) Unless otherwise specified, all Lots are offered subject to a Reserve, which shall be no higher than the low presale estimate at the opening time for the applicable Online Only Auction. If any Lot is not subject to a Reserve, the 'No Reserve' symbol will be displayed against the Lot in the Online Sale Information. Under no circumstances will the system place any bid on behalf of the Seller at or above the Reserve.

(b) Sotheby's offers the Online Only Platform as a convenience to its clients and the Online Only Platform shall be operated by Sotheby's using reasonable care. The application that enables participation in an Online Only Auction via the Online Only Platform is optimized for broadband connectivity (DSL or cable modem). Broadband or other internet capacity constraints, corporate firewalls and other technical problems beyond our reasonable control may create difficulties for some users including, for example, in relation to accessing an Online Only Auction via the Online Only Platform and in maintaining continuity of such access. Sotheby's will not be liable for any errors or failure by Bidders to place bids using the Online Only Platform via the internet or a mobile device (except where any such error or failure is within Sotheby's reasonable control) including, without limitation, errors or failures caused by: (i) any loss of connection between Bidders and the Online Only Platform; (ii) a breakdown or fault with the online bidding software or other technical services which relate to the Online Only Platform; and/or (iii) a breakdown or fault with any internet connection, computer, mobile device or system.

(c) As a potential Bidder, you acknowl-

edge and accept that you shall not be given an opportunity to inspect the property prior to bidding in the Online Only Auction.

8. Payment for a purchased Lot

(a) If you are a successful Buyer of a Lot, you will receive by email an invoice from Sotheby's as soon as reasonably practicable after the final Lot in the relevant Online Only Auction closes. In the event of any discrepancy between the any email notifications received by you from the Online Only Platform and the invoice emailed to you by Sotheby's after the relevant Online Only Auction closes, the invoice prevails. Terms and conditions regarding payment of the invoice are set out below.

(b) The invoice for the Purchase Price of the purchased Lot (the "Buyer's Invoice") will include:

- (i) the Hammer Price;
- (ii) the Buyer's Premium;
- (iii) any ARR; and
- (iv) any other duties, goods, sales or service tax or VAT.

Subject to Condition 10(e), Sotheby's will also email you a shipping quote covering the Buyer's Shipping Costs (the "Buyer's Shipping Quote") to the address registered on your Verified Account. Please refer to Condition 10 of these Conditions of Business for Buyers (Online Only) for further information. For international Buyers, the terms of sale are Delivery Duty Unpaid. If you have purchased a Lot for delivery outside of the UK, you acknowledge and agree that it is your responsibility to ascertain and pay all international duties, custom charges, taxes, charges and tariffs owed to the appropriate government entity or that otherwise need to be paid prior to shipment and/or delivery including any third party charges necessary to facilitate shipment.

(c) Sotheby's charges a Buyer's Premium to the Buyer on the Hammer Price for each Lot sold. The amount of the Buyer's Premium is set out in the Guide to Buying in an Online Only Auction above.

(d) The Buyer of a Lot is solely responsible for the payment of any VAT (including, but not limited to, any import VAT), sales tax or value added sales tax, sales or compensating use tax or any other similar tax payable as a result of the sale of a Lot. Further information and guidance as to the application of such taxes is provided in the Guide to Buying in an Online Only Auction set out above.

(e) In certain countries, local laws entitle the artists or the artist's estate to the ARR when any Lot created by the artist is sold. If these laws apply to a Lot, the Buyer must pay Sotheby's an additional amount equal to the ARR (unless the local law requires payment to be made by the Seller). Further information and guidance on the application of the ARR is provided in the Guide to Buying in an Online Only Auction set out above.

(f) Unless otherwise agreed, payment of the total amount specified on the purchase invoice for a Lot is due by the Buyer immediately following receipt of the Sotheby's invoice for the relevant purchased Lot and in any event no later than 48 hours after receipt of the Sotheby's receipt (the "Due Date") notwithstanding

any requirements for export, import or other permits for such Lot. Sotheby's will only accept payment from the registered Bidder and we cannot change the Buyer's name on an invoice or reissue the invoice in a name which differs to the name of the registered Bidder. If you are registered to bid as a company, your company will need to pay for any purchases in the name of the company via an accepted payment method. Partial payment of a Lot, or payment across multiple credit cards for a single lot, is not permitted. Further information regarding accepted payment methods is set out in the Guide to Buying in an Online Only Auction set out above.

(g) Title in a purchased Lot will not pass until Sotheby's has received the total amounts due for that Lot in accordance with Condition 8(b) above 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 total amounts due for that Lot in accordance with Condition 8(b) above.

(h) Risk in and responsibility for the purchased Lot will transfer to the Buyer as follows: (i) if Sotheby's dispatches the Lot to the Buyer using the method of shipping specified for the Lot in the relevant Online Only Auction, when the Lot comes into the physical possession of the Buyer or a person identified by the Buyer to take physical possession of the Lot on the Buyer's behalf; or (ii) if collection by the Buyer in person is permitted for the relevant Online Only Auction, when the Buyer collects the Lot. As a Buyer, you acknowledge and agree that the Lot is at your risk if you choose to exercise any right you may have to cancel the contract for the purchase of the Lot (in accordance with the procedure set out at Condition 11 below) and that you should therefore ensure that you insure the Lot against loss or damage until it is returned to Sotheby's.

(i) If you fail to pay us the total amounts due for the purchased Lot(s) in accordance with Condition 8(b) above in full by the Due Date, Sotheby's will be entitled to exercise any of the remedies identified at Condition 9 below.

9. 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 by the Due Date, 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 amounts due pursuant to Condition 8(b) above towards that or any other Lot purchased by the Buyer, or to any shortfall on the

resale of any Lot pursuant to paragraph (h) below, or to any damages suffered by Sotheby's as a result of breach of contract by the Buyer;

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

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

(g) exercise a lien over any of the Buyer's property which is in the possession of a Sotheby's Company. Sotheby's shall inform the Buyer of the exercise of any such lien and within fourteen (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 Additional 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 Additional 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.

10. Transport and Shipping

(a) As stated in Condition 8 above, you will be emailed the Buyer's Shipping Quote at the same time that you are emailed the Buyer's Invoice. Once you have accepted the Buyer's Shipping Quote and provided that the purchased Lot and the amount stated in the Buyer's Shipping Quote have each been paid for in full by the Buyer by the payment deadline stated, Sotheby's will ship the purchased Lot to the Buyer to the address provided by you on your Verified Account, no later than thirty (30) days from conclusion of the sale contract between the Seller and the Buyer, unless otherwise explicitly agreed. Purchased Lots cannot be delivered to P.O. boxes.

(b) The Buyer is responsible for payment of the Buyer's Shipping Costs as specified in the Buyer's Shipping Quote. Although Sotheby's shall use reasonable efforts to take care when handling, packing and facilitating any shipment of a purchased Lot, Sotheby's is not responsible for any acts or omissions by any third party retained for these purposes including, without limitation, any packing, shipping or delivery of purchased Lots. Similarly, where Sotheby's may suggest or recommend any third party handler, packer or carrier if so requested by a Buyer, you acknowledge and agree that Sotheby's does not accept liability for their acts or omission and you agree to release Sotheby's from any such liability.

(c) Any Lot sold in an Online Only Auc-

tion may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Obtaining the necessary permits and/or licences may result in additional costs and subsequent delays. Local laws may prevent you from importing a Lot or may prevent you from selling a Lot in the country which you import into. 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. For further guidance on export/import restrictions, please refer to the Guide to Buying in an Online Only Auction set out above.

(d) 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.

(e) Sotheby's is unable to arrange delivery to those locations which are specified as excluded zones in the shipping costs calculator which is available on the Online Only Platform (each an "Unavailable Destination"). In the event that you request delivery of a Lot to an Unavailable Destination, Sotheby's reserves the right to require you to collect the Lot from the Sotheby's storage facility at Greenford (13 Ockham Drive, Greenford, Middlesex, UB6 0FD) or to arrange delivery of the Lot by a third party carrier.

11. Cancellation of an Online Only Sale

(a) If the Buyer is an Online Consumer and the Seller is an Online Trader, the Buyer shall have the right to cancel the sale contract which exists directly between the Online Trader (as Seller) and the Online Consumer (as Buyer) during the Online Sale Cancellation Period for any reason provided that (i) the Online Consumer duly informs Sotheby's during the Online Cancellation Period of their intention to cancel the purchase of the Lot; and (ii) the Online Consumer returns the Lot to Sotheby's without undue delay and in any event not later than fourteen (14) calendar days from the day after the Online Consumer has communicated their intention to cancel the purchase of the Lot to Sotheby's.

(b) To exercise the right to cancel the sale contract in relation to a Lot, the Online Consumer must inform Sotheby's (being the company within the Sotheby's Group and specified in the Online Sale Information which offers to sell the Lot either as agent for the Seller or as principal) of their decision to cancel the sale contract by a clear statement (e.g. a letter sent by post, fax or email). Alternatively, the Online Consumer may use the model cancellation form set out below. Provided that the Online Consumer sends the communication to inform the Online Trader of the cancellation prior to the end of the Online Sale Cancellation Period, the

Online Consumer will be deemed to have cancelled the sales contract within the Online Sale Cancellation Period.

(c) If the Online Consumer cancels the sales contract within the Online Sale Cancellation Period, Sotheby's will reimburse (without undue delay and in any event within fourteen (14) calendar days after receipt of the returned Lot from the Online Consumer within the time frame specified in Condition 11(a)(ii) payments received by Sotheby's from the Online Consumer (including the Purchase Price and any Standard Online Delivery Costs). Sotheby's shall not process the reimbursement unless and until the Lot is returned to Sotheby's or you have supplied Sotheby's with evidence of having returned the Lot to us.

(d) Sotheby's will make the reimbursement to the Online Consumer using the same method of payment as the Online Consumer used for the initial transaction, unless expressly agreed otherwise. Sotheby's will not charge the Online Consumer any fee in connection with processing the reimbursement.

(e) Sotheby's shall not reimburse the Online Consumer by the amount of any supplementary costs which arise if you chose a type of delivery other than the least expensive type of standard delivery offered by Sotheby's or any import duties we incur as a result of you returning the Lot to us. Sotheby's is entitled to deduct from the reimbursement the amount of any loss in value of the Lot which is caused as a result of unnecessary handling by you.

(f) You shall send back the Lot or hand it over to us at such address as we may specify for the purpose, without undue delay and in any event no later than 14 calendar days from the day after which you communicate your cancellation of your purchase of the Lot to us. This deadline is met if you send back the Lot before the period of 14 calendar days has expired. You will have to bear the direct costs of returning the Lot. If we arranged for the Lot to be delivered we estimate that the cost of returning the Lot by the same means is likely to be similar to the cost of delivery but it is not possible for us to be more accurate as to this cost due to the many variables involved in our worldwide business model and the means by which a return might be made.

12. Cancellation of Services

(a) If the Buyer is an Online Consumer and the Seller is an Online Consumer, the Buyer shall not have the right to cancel the sale contract (in accordance with Condition 11 above). However, the Buyer shall be entitled to cancel the contract for any delivery services which Sotheby's agrees to provide to the Buyer in connection with your purchase of the Lot during the Services Online Sale Cancellation Period without giving any reason.

(b) As a Buyer in an Online Auction, you request Sotheby's immediately to begin performance of the delivery services during the Online Services Cancellation Period. If you subsequently decide to exercise your right to cancel the provision of services (in accordance with Condition 12(a) above) during the Online Services Cancellation Period, you shall pay to So-

theby's an amount which is in proportion to the value of the services that have been performed by the time you exercise your cancellation right. Sotheby's will make any reimbursement due to you without undue delay and in any event, not later than fourteen (14) days after the date on which we are informed about your decision to cancel the services. Sotheby's will make the reimbursement to the Online Consumer using the same method of payment as the Online Consumer used for the initial transaction, unless expressly agreed otherwise. Sotheby's will not charge the Online Consumer any fee in connection with processing the reimbursement.

(c) To exercise the right to cancel the contract for delivery services in relation to a purchased Lot, the Online Consumer must inform Sotheby's of their decision to cancel the provision of services by a clear statement (e.g. a letter sent by post, fax or email). Alternatively, the Online Consumer may use the model cancellation form set out below. Provided that the Online Consumer sends the communication to inform the Online Trader of the cancellation prior to the end of the Online Services Cancellation Period, the Online Consumer will be deemed to have cancelled the sales contract within the Online Services Cancellation Period.

Model form of cancellation – sale of goods/provision of services

To: Sotheby's [insert the name of the company within the Sotheby's Group and specified in the Online Sale Information] I/We* hereby give notice that I/We* cancel my/our sale of the following goods [*]/for the provision of the following services [*].

Ordered on [*]/received on [*],
Name of Online Consumer(s):
Address of Online Consumer(s):
Signature of Online Consumer(s) [only if the notification is in hard copy]
Date:

[*] Delete as appropriate

13. 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 for Buyers (Online Only) be held unenforceable for any reason, the remaining provisions shall remain in full force and effect.

(d) These Conditions of Business for Buyers (Online Only) 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 for Buyers (Online Only)

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.

14. Data Protection

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

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

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

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1. GIOVANNI BELLINI

In our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

2. ATTRIBUTED TO GIOVANNI BELLINI

In our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category.

3. STUDIO OF GIOVANNI BELLINI

In our opinion a work by an unknown hand in the studio of the artist which may or may not have been executed under the artist's direction.

4. CIRCLE OF GIOVANNI BELLINI

In our opinion a work by an as yet unidentified but distinct hand, closely associated with the named artist but not necessarily his pupil.

5. MANNER OF GIOVANNI BELLINI

In our opinion a work in the style of the artist and of a later date.

6. AFTER GIOVANNI BELLINI

In our opinion a copy of a known work of the artist.

7. 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.

8. 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.

9. Dimensions are given height before width.

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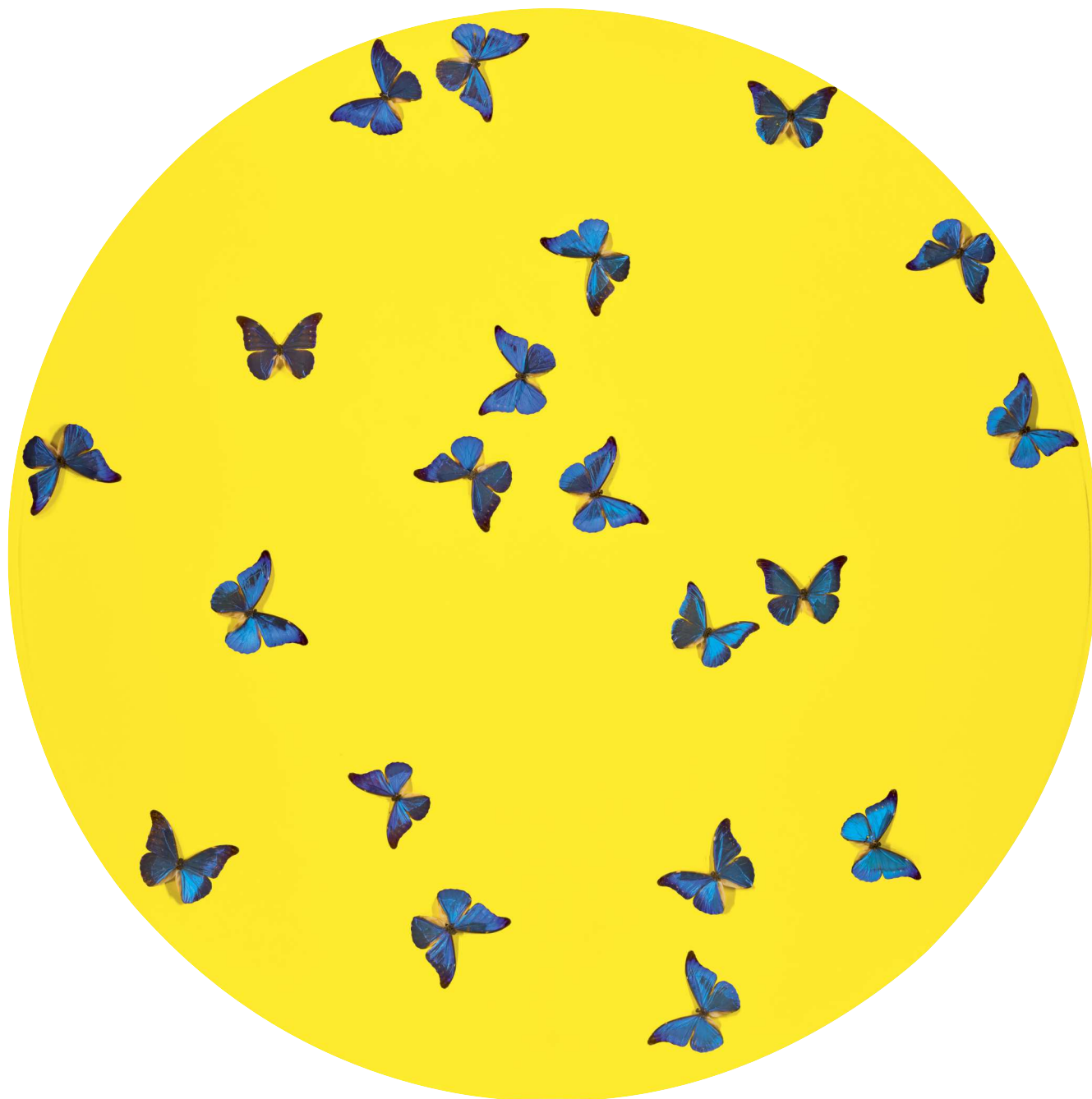
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