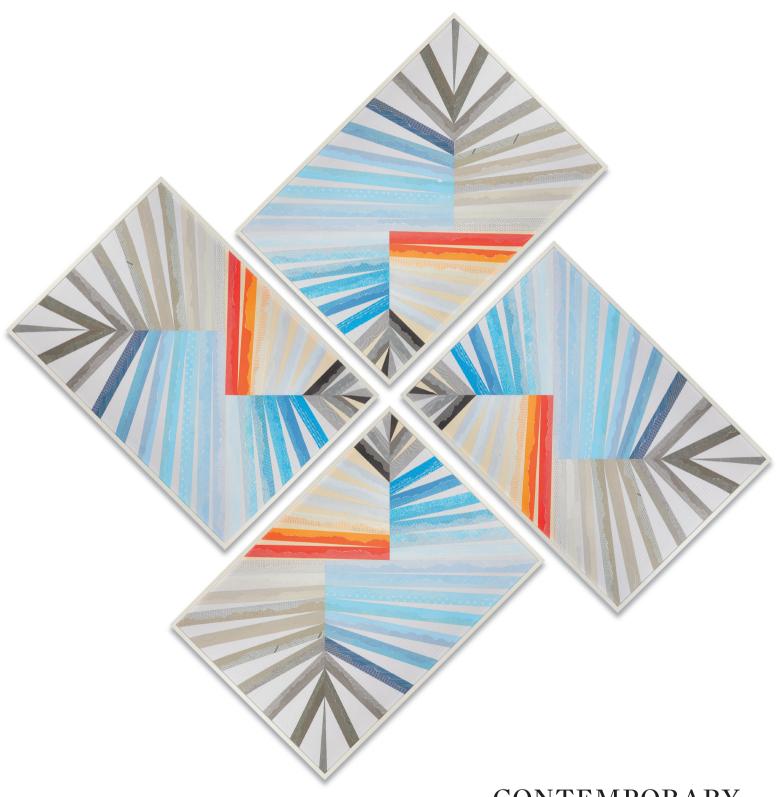
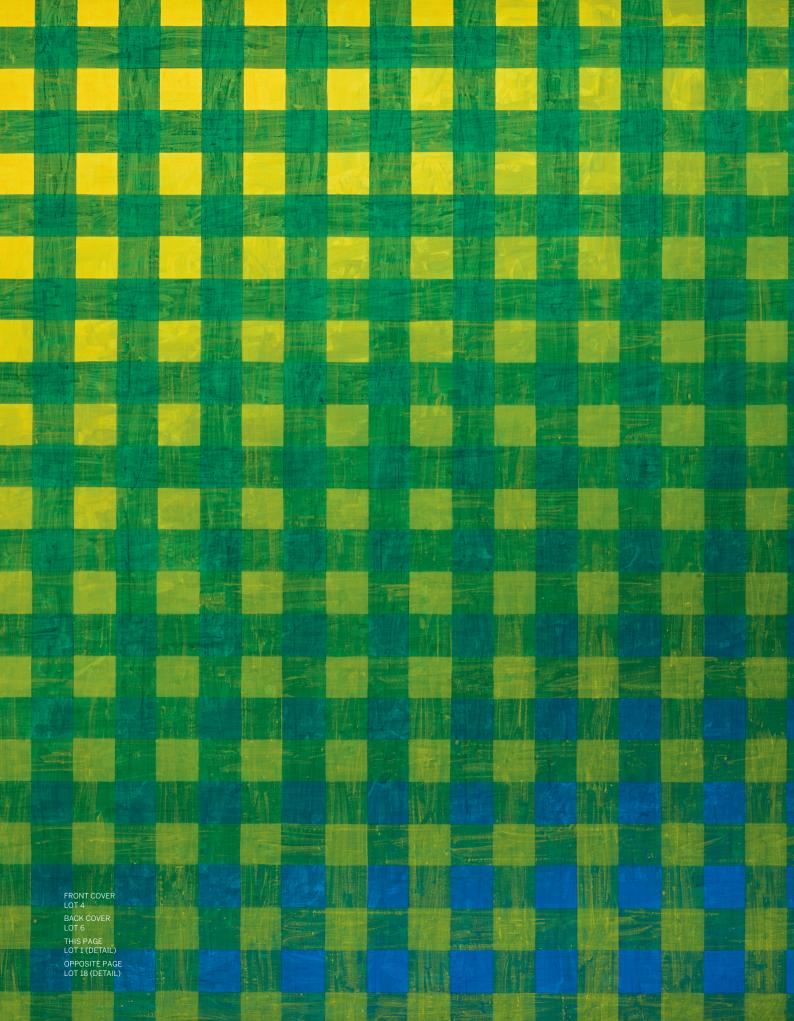
# Sotheby's 25



CONTEMPORARY CURATED >>> LONDON







# CONTEMPORARY CURATED >> LONDON

# WITH GUEST CURATOR ROKSANDA ILINCIC

AUCTION IN LONDON 20 NOVEMBER 2018 SALE L18027 10 AM

**EXHIBITION** 

Friday 16 November 9 am-4.30 pm

Saturday 17 November 12 noon-5 pm

Sunday 18 November 12 noon-5 pm

Monday 19 November 9 am-4.30 pm

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London

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Bidding opens: 12 November at 4pm

Bidding closes: 21 November at 4pm

# DIVISION OF FINE ART | CONTEMPORARY ART

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ANTONIA GARDNER



MARTIN KLOSTERFELDE



CAROLINE LANG



CELINA LANGEN-SMEETH



BASTIENNE LEUTHE



NICK MACKAY



FRANCES MONRO



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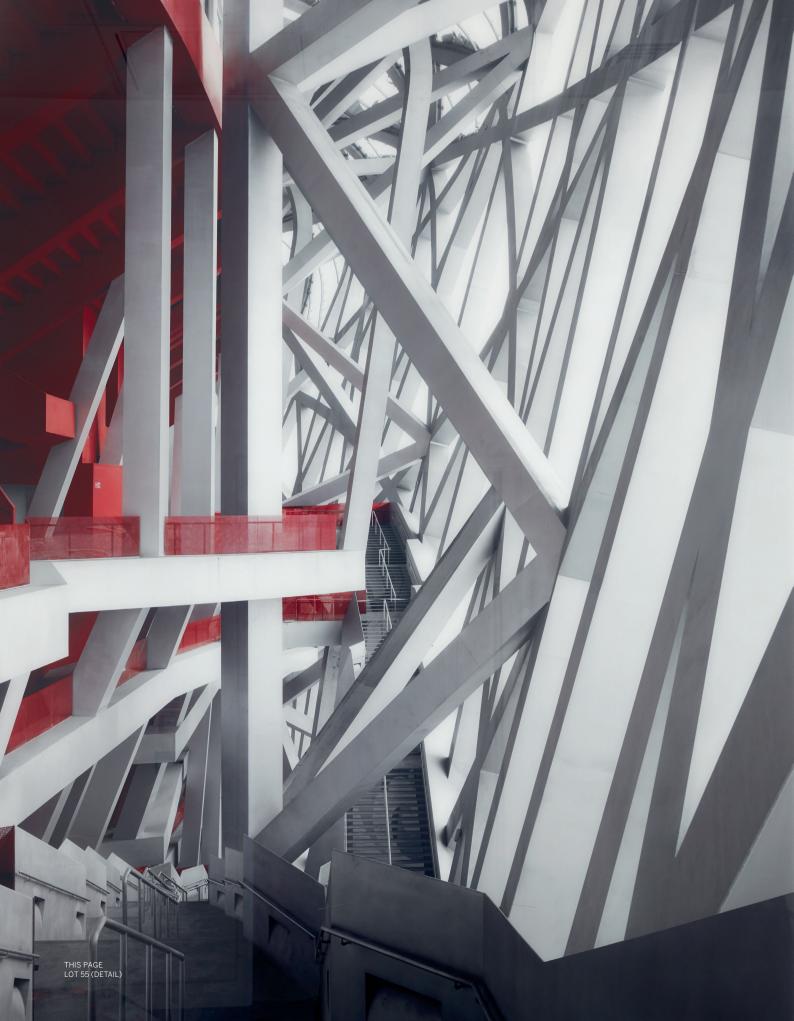
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WORLWIDE CONTEMPORARY ART DIVISION SOTHEBY'S EUROPE

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Fashion designer Roksanda Ilincic talks art and inspiration with Boris Cornelissen, Head of Contemporary Curated

"My work is very bold, very colourful, very graphic. It's quite abstract but at the same time has this warmth, and I think artists that I identify with have the same kind of aesthetic."

#### How did you first get interested in contemporary art?

When I was living in Belgrade, my mum loved art and design, so our house is filled with many beautiful pieces. Later during university I started properly studying art history, and that was when I discovered contemporary art. When I was back home I was exposed to more traditional art, so studying was really eye-opening for me and I fell in love with contemporary art.

How would you describe your own style, and which artists are you most closely related to aesthetically?

Every time before I start designing I navigate towards art almost by impulse, it's something that really inspires me. My work is very bold, very colourful, very graphic. It's quite abstract but at the same time has this warmth, and I think

artists that I identify with have the same kind of aesthetic and engage in the same conversation with the viewer. So there are a lot of connections and you can feel it, if not necessarily see it, straight away.

Do you think of your own work as art, and in what ways do you think they are connected?

I don't think fashion is art as such, since it is a very different discipline and it's something that is made not only to be admired but also used. But I definitely approach designing as art and I approach texture, contrast and particularly colour—sculpting the sleeves and things like that—as an artistic practice. In reviews, journalists have noted the influence of art in my work and its impact in the image and creation of my brand. That is a huge compliment for me.

# 1

"Caro's sculpture is energising. He makes hard material, brass, steel and glass, seem weightless, and the arrangement of the shapes are so simple, yet are filled with rhythm and movement."



ANTHONY CARO Display, 2011-12 £15,000 - 20,000 Lot 71

# 2

" I have only recently discovered the work of Aleksandra Domanovic, a sculptor from my home country, Serbia. I was drawn to this piece for its contrast of what seem like robotic materials with the reality of a human hand holding a bird in a classical pose. That play of opposites is something I gravitate towards in my own work."



ALEKSANDRA DOMANOVIC Little Bird/Little Sister, 2014 £3,000 - 4,000 Lot 58

# CONTEMPORARY CURATED

# Can you tell us about the works your chose here and what attracted you to them?

I'm a very intuitive person and my first instinct was to fall in love with what I saw. But in addition to that, I wanted to have a diversity of artists, which appeals to me because of their very different perspectives. I also wanted to have a mix of more established artists and younger artists at the beginning of their career. I think it's important to have a combination because it reflects our culture and society and where we are as a nation at the moment. Lastly, it was very important for me to have a strong selection of female artists, as I feel they have been underrepresented in the past. When I was studying, the majority of the artists that we had to learn about were men—the work of female artists was often something I had to look for and discover on my own, hence why I'm happy to be in a position where I can highlight their works.

Your designs have been inspired by artists such as Josef & Anni Albers, Helen Frankenthaler, Ellsworth Kelly, Eva Rothschild and Hélio Oiticica. Where do you encounter their works, and what is it that inspires you?

Well, most of them I was quite familiar with through my studies back home, before I even had the opportunity to see such works in real life. I love museums, and if I am in London or travelling I always visit exhibitions. It's something that started out just as a hobby, but luckily enough became an important part of my work. Living in London is wonderful for me because I have had the opportunity to meet many artists and establish personal relationships with them.

#### How has your taste in art changed over time?

Over time I consciously started to navigate more towards female artists, because they have a slightly different approach—a female perspective on life, that I feel I identify with. While my interest in specific artists has evolved, I have always loved abstract art, and this is something that has been consistent for me since my studies

# Have you ever dressed artists, or collaborated with them? Can you tell us about that collaboration?

I just recently dressed Marina Abramović, another incredible woman from back home in Belgrade. She did a shoot for a magazine and she was wearing my designs so that was a huge honour. Apart from that I also collaborated with Eva Rothschild on a project for House of Voltaire to raise some money for different artists, and I did an event at Miami Art Basel with Ella Kruglyanskaya, so there have been a few collaborations that I have greatly enjoyed.

# 3

" A simple yet powerful statement that explores self contemplation. I chose this piece for its elegant ambiguity in the personal narrative it conveys through the use of a reflective material."

# 4

"Sillman's combination of bold and muted colours and layered, abstract brush techniques is so engaging. Her work is both playful and bright with a turbulent urgency that makes me want to look closer."

# 5

"I am often drawn to pieces that feel unusual and enigmatic, almost awkward. This piece of hair cast in brass, creates conversation, which for me is a key attribute for the most exciting contemporary pieces."



**SHERRIE LEVINE** *Hazel Mirror*, 2012
£20,000 - 30,000
Lot 68



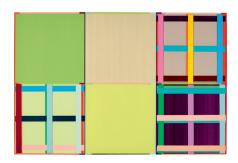
AMY SILLMAN Untitled #12, 1997 £2,000 - 3,000 Lot 46



T U N G A Untitled, 1984-2003 £35,000 - 45,000 Lot 40



"Similar to my own work, colour is Knoebel's driving force, and I have always found his use of surprising combinations and unusual material so captivating. This layered and geometric piece speaks to me for its rich and unexpected contrasts."

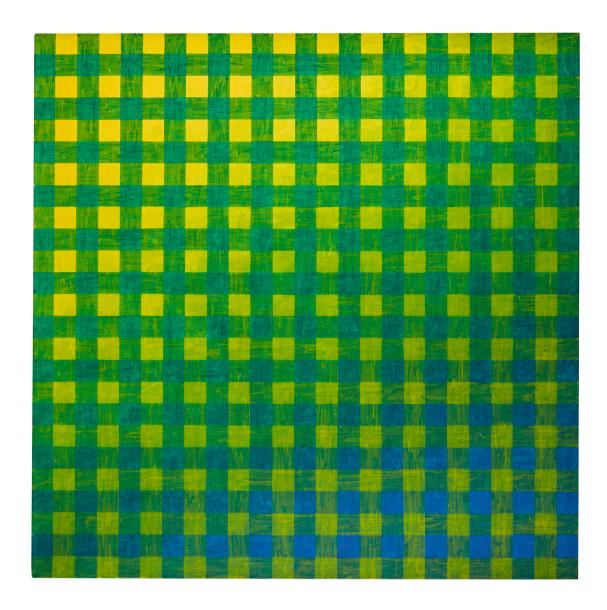


IMI KNOEBEL London 3, 2003 £8,000 - 12,000 Lot 3

Roksanda Ilincic is one of the most recognisable fashion personalities in London, where she has built a burgeoning business as one of the city's foremost luxury designers. The reputation of her multiple-award-winning design house, ROKSANDA, extends across the globe, while its four annual ready-to-wear collections are all conceived in the designer's busy East London studio – close to where she lives with her husband and young daughter. Originally from Serbia, Roksanda was encouraged to indulge her love of clothing and fashion imagery from an early age. However, she chose to begin her journey by studying both subjects of architecture and applied arts at the University of Belgrade, a period that proved crucial in opening her up to the possibilities of modernist design. Upon graduating, Roksanda furthered her education and cemented her direction into fashion by enrolling on the fashion MA at Central St Martin's, under the tutorage of the late Louise Wilson.

Since the inception of her eponymous label in 2005, Roksanda Ilincic has become widely renowned for striking colour palettes, bold use of shape, flattering fit and an unexpected use of texture and detail. By blurring the line between day and eveningwear, each season offers chic wardrobe staples through a unique but innately feminine approach to luxury fashion.

Today the ROKSANDA brand is synonymous with modern elegance and red carpet dressing, and counts a host of influential and inspirational women among its followers, from Michelle Obama and the Duchess of Cambridge to Jessica Chastain and Cate Blanchett.



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

# PETER SCHUYFF

b.1958

#### Untitled

acrylic on canvas 196 by 196 cm. 77 by 77 in. Executed in 1986.

# PROVENANCE

Sorry We're Closed, Brussels Acquired from the above by the present owner in 2014

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500 "Rather than repeating itself, the work is simply exploring further. You have to keep up with the work to see: not how the formula is broken — because that would be a crime — but how it has been bent and twisted to the point where there is sufficient stuff to make paintings."

Peter Schuyff Michael Kohn, 'Peter Schuyff', Flash Art, March – April 2014, online



"What do I do in the studio? I make small movements, discreet movements, and perfect movements, and I build a painting that way. They are very simple gestures. You could say I am marking time. I am existing gracefully."

Dan Walsh

'Dan Walsh at Elvira Gonzalez', *Contemporary Art Daily*, 21 May 2013, online

#### 2

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

#### DAN WALSH

b.1960

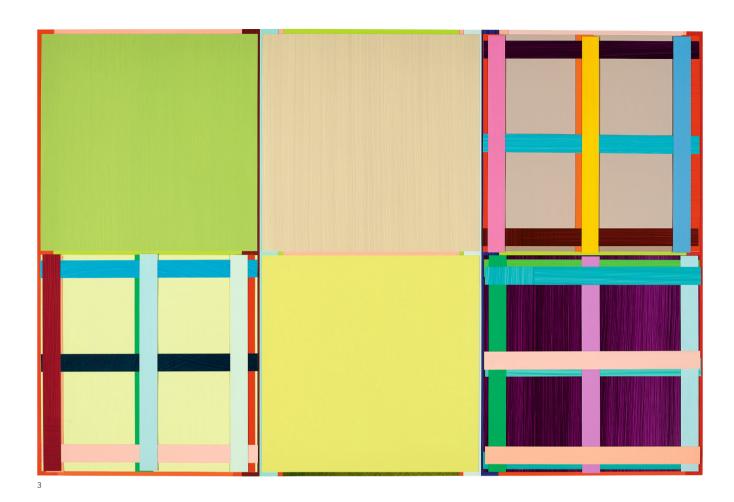
#### Yellow View 2

signed, titled and dated 1992 on the stretcher acrylic on canvas 152.5 by 155 cm. 60 by 61 in.

#### PROVENANCE

Art & Public, Geneva Acquired from the above by the present owner

£ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500



# IMI KNOEBEL

b. 1940

# London 3

signed, titled and dated 2003 on the reverse acrylic on collaged plastic sheets 49.5 by 74 cm. 19½ by 29½ in. Executed in 2003, this work is number 3 from an edition of 5, each uniquely painted.

#### PROVENANCE

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

⊕ £ 8,000-12,000 € 9,000-13,500 US\$ 10,500-15,800 4

# HAEGUE YANG

b. 1971

# Etoile - Trustworthy Offset Branches No. 187

signed on a label affixed to the reverse envelope security pattern collage on grid paper, in 4 parts each:  $100 \text{ by } 70 \text{ cm.} \quad 39\frac{3}{8} \text{ by } 27\frac{1}{2} \text{ in.}$ frame: 102 by 72 cm. 40 by 281/4 in. Executed in 2013.

#### **PROVENANCE**

Greene Naftali, New York Acquired from the above by the present owner

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



"Abstraction enables me to work through individual and collective narratives across history in a non-linear or elastic manner... For me, this power of amplification is abstraction. Abstraction is not a reductionist or simplified way of thinking: it's a leap—a leap into a dimension that cannot otherwise be understood."





5 (ii)

# 5

PROPERTY FROM AN IMPORTANT PRIVATE **EUROPEAN COLLECTION** 

# PETER DREHER

b.1932

- i. Tag um Tag guter Tag (Day by Day good Day), No. 1638
- ii. Tag um Tag guter Tag (Day by Day good Day), No. 1716

i. signed and dated 2001 on the reverse ii. signed, titled and dated 2002 on the reverse i - ii. oil on canvas

i - ii. 25 by 20 cm. 91/8 by 71/8 in.

#### PROVENANCE

Leo Koenig Inc, New York Acquired from the above by the present owner in 2014

⊕ £7.000-10.000 € 7,900-11,300 US\$ 9,200-13,200 "I think painting should be open or recognizable to everybody... These little paintings of a glass, everybody can understand. You see a glass, you say, "It's a glass, it's a nice painting, it's realistic." You don't feel that you didn't understand it. But if you want to learn more about it, you can. If you begin to deal with this concept, I think a whole world opens to you."

Peter Dreher Lynne Tillman, 'Peter Dreher', BOMB Magazine, October 1996, online





6 (i)

6

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

# PETER DREHER

b.1932

- i. Tag um Tag guter Tag (Day by Day good Day), No. 2224
- ii. Tag um Tag guter Tag (Day by Day good Day), No. 2333
- iii. Tag um Tag guter Tag (Day by Day good Day), No. 2656

i. signed and dated 2006 on the reverse ii. signed and dated 2007 on the reverse iii. signed and dated 2012 on the reverse i - iii. oil on canvas

i - iii. 25 by 20 cm. 91/8 by 71/8 in.

#### **PROVENANCE**

Leo Koenig Inc, New York Acquired from the above by the present owner in 2014

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



6 (iii)



CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

#### GER VAN ELK

1941 - 2014

# Study (C de X) "Slash and Push"

signed and dated '96 on a label affixed to the reverse

acrylic and photograph on board, in artist's

image: 83.2 by 101.5 cm.  $32^{3}/4$  by 40 in. frame: 95 by 112 cm. 373/8 by 44 in.

#### PROVENANCE

Galerie Durand-Dessert, Paris Acquired from the above by the present owner

⊕ £ 4,000-6,000 € 4,500-6,800 US\$ 5,300-7,900 "No one is more adept at calling attention to the way art calls attention to itself."

Susan Tallman 'Ger van Elk 1941-2014', Art in America, August 2014, online



"His paintings are like dreams."

Peter Doig Martin Herbert, 'René Daniëls, Camden Arts Centre', Frieze, January 2011, online

#### 8

# RENÉ DANIËLS

b. 1950

# Mosselen (Mussels)

signed with the artist's initials and dated 79 watercolour on paper 35.5 by 46.5 cm.  $\,$  14 by 18¼ in.

## PROVENANCE

Acquired from the artist by the present owner

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500



# **BRENT WADDEN**

b. 1979

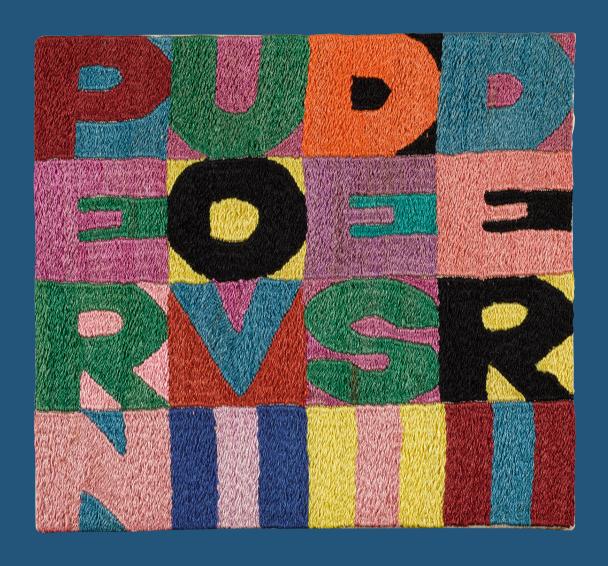
# Untitled

signed and dated 2015 on the reverse hand-woven fibers, wool, cotton and acrylic on canvas, in artist's frame 68.5 by 62 cm. 27 by  $24\frac{1}{2}$  in.

# PROVENANCE

Peres Projects, Berlin Private Collection, Europe Acquired from the above by the present owner

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



PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

# ALIGHIERO BOETTI

1940 - 1994

# Per Nuovi Desideri

signed on the overlap embroidery on canvas 18.5 by 17 cm.  $72\frac{1}{4}$  by  $6\frac{5}{8}$  in. Executed in 1988.

This work is registered in the Archivio Alighiero Boetti, Rome under number 6697.

#### PROVENANCE

Massimo de Carlo, Milan Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

# ANDY WARHOL

1928 - 1987

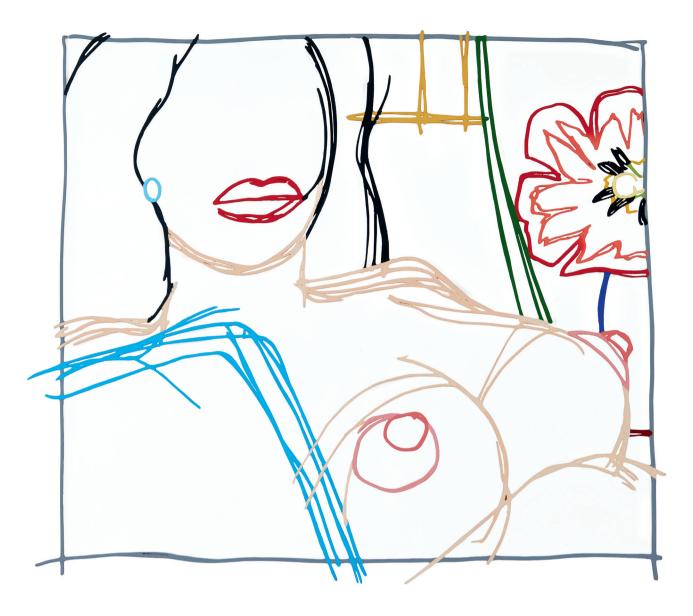
# La Grande Passion with Flowers

stamped by the *Estate of Andy Warhol* and the *Andy Warhol Foundation* twice, and numbered *VF PA22.021* on the overlap acrylic and silkscreen ink on canvas 102 by 102 cm. 40½ by 40½ in. Executed in 1984.

# PROVENANCE

Andy Warhol Foundation for the Visual Arts, New York Acquired from the above by the present owner in 2002

‡ £ 50,000-70,000 € 56,500-79,000 US\$ 66,000-92,000



# TOM WESSELMANN

1931 - 2004

# Steel Drawing Edition / From Nude Painting Print

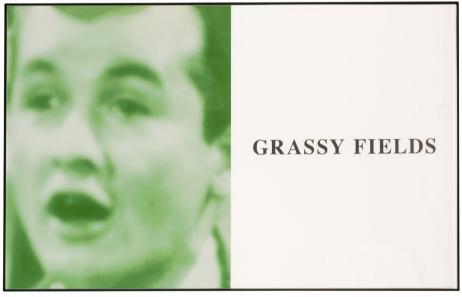
signed, titled, dated 1979/91 and numbered 23/25 on the reverse enamel on cut-out steel 24 by 28 cm. 9½ by 11 in.
Executed in 1979-91, this work is number 23 from an edition of 25.

#### PROVENANCE

Bernard Jacobson Gallery, London Private Collection, London

£ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300





# JOHN BALDESSARI

b. 1931

Executed in 2006.

# Prima Facie (Fifth State): Gentle Butterfly/Grassy Fields

archival pigment print on Epson Ultra Smooth Fine Art paper mounted on museum board, in 2 parts each: 76 by 121 cm. 29% by 475% in.

This work will be included in the forthcoming Volume 5 of the *Baldessari Catalogue Raisonné*.

#### PROVENANCE

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

£ 35,000-45,000 € 39,400-51,000 US\$ 46,000-59,500



# RICHARD PRINCE

b. 1949

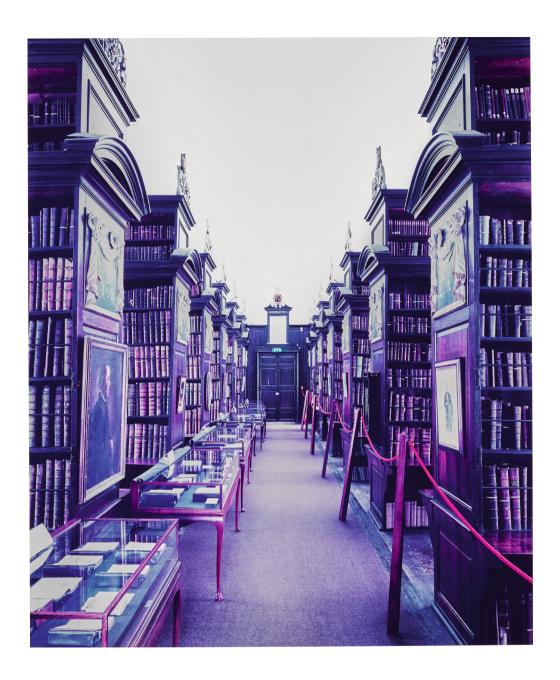
# Untitled (Cowboy)

signed and dated 1999; signed on a label affixed to the reverse ektacolour photograph and found photograph, in artist's frame 84 by 104.5 cm. 33 by 41 in.

# PROVENANCE

Barbara Gladstone Gallery, New York Philips de Pury & Company, New York, 13 May 2005, Lot 106 Polyglot Fine Art Gallery, San Antonio Acquired from the above by the present owner in 2006

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 32,800-46,000



# CANDIDA HÖFER

b. 1944

# Marsh's Library Dublin I

signed on a label affixed to the reverse c-print mounted on aluminium image: 145 by 120.5 cm. 57 by 47½ in. sheet: 178 by 152 cm. 70 by 60 in. Executed in 2004, this work is number 4 from an edition of 6.

## **PROVENANCE**

Private Collection (acquired from the artist)

#### **EXHIBITED**

Dublin, Irish Museum of Modern Art, Candida Höfer, July - October 2006, p. 1, illustrated in colour (ed. no. unknown)

#### LITERATURE

Umberto Eco, Candida Höfer - Libraries, Munich 2005, p. 43, illustrated in colour (ed. no. unknown)

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

# WOLFGANG TILLMANS

b. 1968

# Day Disco

signed, titled, dated ph 2005 pr 04/2005 and numbered 5/10+1 on the reverse of each sheet c-print, in two parts each: 40.5 by 30.5 cm. 16 by 12 in. Executed in 2005, this work is number 5 from an edition of 10 plus 1 artist's proof.

#### PROVENANCE

Wako Works of Art, Tokyo Private Collection, Japan Christie's, South Kensington, 26 March 2015, Lot 89

Acquired from the above by the present owner

#### LITERATURE

Wolfgang Tillmans, Wolfgang Tillmans: Truth Study Center, London 2005, n.p., illustrated in colour (ed. no. unknown)

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

#### 17

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

#### LOUISE LAWLER

b. 1947

## Green. Blue and Black

signed, dated 1999/2000 and numbered 4/5 on the reverse cibachrome print mounted on aluminium 74 by 51.3 cm. 29 by 20 in. Executed in 1999-2000, this work is number 4 from an edition of 5.

#### PROVENANCE

Metro Pictures, New York Art & Public, Geneva Acquired from the above by the present owner

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





16











# 18

# JEAN-BAPTISTE BERNADET

b. 1978

# Untitled (Fugue)

signed, titled and dated 2014 on the reverse of the second panel acrylic on canvas, in 3 parts each: 180 by 150 cm. 70% by 59 in. overall: 180 by 450 cm. 70% by 177 in.

#### PROVENANCE

Rod Barton, London Acquired from the above by the present owner

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

# 19

# **NEILL RAITT**

b. 1986

# Storm Clouds 1

signed and dated '14 on the overlap oil on canvas 180 by 120 cm. 70% by 471/4 in.

#### PROVENANCE

Choi & Lager, Cologne Acquired from the above by the present owner

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500







'Pruitt acts as a conduit, shuffling images from mass culture to high art production.

Rob Pruitt', *Frieze*, June 2011, online

20

# ROB PRUITT

b. 1964

# Cherry Blossom XL

signed, titled and dated 2007 on the reverse of the first panel acrylic and glitter on insulation panel, in 3 parts each: 182.5 by 91 cm. 71% by 35% in. overall: 182.5 by 270 cm. 71% by 106% in.

#### PROVENANCE

Air de Paris, Paris Acquired from the above by the present owner

£ 30,000-50,000 € 33,800-56,500 US\$ 39,400-66,000





# 21

#### CELIA PAUL

b. 1959

#### Jane

oil on canvas 122 by 137.5 cm. 48 by 54 in. Executed in 2003-04.

#### PROVENANCE

Marlborough Gallery, London Acquired from the above by the present owner in 2006

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

# 22

# **BILLY CHILDISH**

b.1959

# Man on Rock, River Althing, Iceland

signed with the artist's monogram and dated 07; titled on the reverse oil and charcoal on linen 182.5 by 152 cm. 71% by 59% in.

#### PROVENANCE

Private Collection (acquired from the artist in 2008)

Christie's, London, 17 April 2013, Lot 395 Acquired from the above by the present owner

#### EXHIBITED

London, The Aquarium L-13, I Fill all your Dreams, March - April 2008 London, Institute of Contemporary Art, Billy Childish: Unknowable but Certain, February -May 2010

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

# RAQIB SHAW

b. 1974

# Untitled

signed and dated '03 acrylic, glitter and pencil on paper 41 by 29.5 cm. 16½ by 115/8 in.

#### PROVENANCE

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

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

# 24

# CHRIS OFILI

b. 1968

# Untitled

watercolour and pencil on paper 24 by 16 cm. 9½ by 63/8 in. Executed in 1997.

# PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner

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



23



# **RAQIB SHAW**

b. 1974

# Napoleon I - Of Beasts & Super Beasts

signed, titled and dated 2012 on the reverse acrylic, enamel and rhinestones on canvas 186 by 151 cm. 73<sup>1</sup>/<sub>4</sub> by 59<sup>1</sup>/<sub>2</sub> in.

#### **PROVENANCE**

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

⊕ £ 200,000-300,000 € 225,000-338,000 US\$ 263,000-394,000 Beauty and opulence are entwined with the macabre and mischievous in Ragib Shaw's oval-shaped canvas, Napoleon I - Of Beasts and Super Beasts. Executed in 2012, the painting comes from a body of works inspired by the satirical short stories of Saki, from which the series takes its name. In these fantastical paintings, the spectacular and the sinister prevail in equal measure: in the present work, lascivious ape-like creatures fill the canvas; engaged in sadomasochistic activity, they soar with blue feathered wings across a tumultuous sky, surrounding the protagonist of the work, a Napoleonic figure - half man, half beast who sits regally astride a writhing horse at the upper left of the pictorial plane, his lavish red cloak blowing in the wind. Around them, the sublime ruins of ancient dynasties crumble into catastrophic disarray. The canvas has been elaborately encrusted, in Shaw's hallmark style, with dazzling rhinestones. Indeed, brimming with ornate and meticulously rendered detail, the painting at once allures and repels the viewer, conjuring what the artist has described as "a ballad of pleasure and pain, and perhaps... a dance of beauty and violence" (Raqib Shaw in conversation, in: White Cube, Mason's Yard, Paradise Lost, London 2011, 4:58, online).

India-born and London-based, Shaw draws simultaneously from the canons of Eastern and Western art history in his practice. In his sumptuously painted, surrealistic works, the ancient and the modern, the mythical and the historical, the literary and the pictorial converge and collide in a cultural, temporal and spatial clash that speaks not only to Shaw's personal experiences but to an increasingly globalised, interconnected and ever-changing world. As Shaw himself explains, these paintings can be read 'as a commentary on my own experience of living in this society, and of being alive.' (Raqib Shaw cited in: Exh. Cat., Manchester, Manchester City Art Galleries, Ragib Shaw, 2013, p.10). Born in 1974 into a family of merchants, Shaw spent his formative years in Kashmir - the last generation, he recalls, to enjoy its unadulterated natural beauty before the horrors of conflict and warfare forced his family to flee in 1992, first to New Delhi and later, in 1998, to London. His pictorial practice alludes as much to Old Master painting as it does to Mughal hunting scenes, and the present work offers a potent synthesis of the apocalyptic and celestial visions of Hieronymus Bosch, the elegant grandeur of the Empire style, the Napoleonic bravura of Imperial Paris, and the exquisite of beauty Oriental decorative arts. Laced with a poignant irony, Shaw presents a troubled Paradise of pleasurable luxuriance and torturous destruction, splendour and debauchery. hinting at a contradictory world in disarray.

"Through my work I am writing a diary, documenting the world I see and experience. In this way ideas are constantly being explored. The animal-human figures are representations of myself and the main protagonists in society that surround me."

Raqib Shaw

Ben East, 'Raqib Shaw's Hopeless Quest for Beauty,' *The National, Abu Dhabi*, February 2013, online







#### GEORGE CONDO

b. 1957

#### Untitled

signed and dated 14.3.94 on the stretcher oil on canvas 27 by 16.5 cm.  $10^{5/8}$  by  $6^{1/2}$  in.

#### PROVENANCE

Maurice Lefebvre-Foinet, Paris Private Collection, France (by descent) Christie's, Paris, 29 September 2010, Lot 198 Acquired from the above by the present owner

#### **EXHIBITED**

London, Peter von Kant, Three Works, Three Artists, July 2011

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

# 27

# JAKUB JULIAN **ZIOLKOWSKI**

b.1980

# Untitled

signed and dated 2006 on the reverse oil on canvas 60 by 40 cm. 235/8 by 153/4 in.

#### PROVENANCE

Hauser & Wirth, London Acquired from the above by the present owner

⊕ £ 4,000-5,000 € 4,500-5,700 US\$ 5,300-6,600

### MIKE KELLEY

1954 - 2012

### Little Soldier of Christ

watercolour, pencil and paper collage on paper 66 by 50.8 cm. 26 by 20 in. Executed in 1997.

### PROVENANCE

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

£ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

### 29

### JOHN CURRIN

b.1962

### Untitled

signed on the reverse gouache on brown paper 35.5 by 26 cm. 14 by 101/4 in. Executed in 1999.

### PROVENANCE

Andrea Rosen Gallery, New York Acquired from the above by the present owner in 1999

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



28







31

### 30

### NICOLA DE MARIA

b. 1954

### Giorni Del Secolo Nuovo

titled; signed, titled and dated 1981 on the reverse; dated 1981 on the overlap oil on canvas 190 by 230.5 cm. 7434 by 9034 in.

### PROVENANCE

Jan-Eric Löwenadler, Stockholm & New York Fredrik Roos Collection, Malmö Christie's, New York, 6 May 1992, Lot 128 Private Collection, Europe Sotheby's, London, 16 October 2006, Lot 57 Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

### 31

### MARIO SCHIFANO

1934 - 1998

### In Campagna

signed, titled and inscribed on the reverse acrylic on canvas 88 by 108 cm. 345/8 by 421/8 in. Executed in 1990-95.

This work is registered with the Archivio Mario Schifano under number 03814180929.

### PROVENANCE

Private Collection, Italy

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500



### 32

### MIQUEL BARCELÓ

b.1957

### Untitled

signed and dated 14.1.94 acrylic, pencil, fabric collage and mixed media on paper 66 by 50.5 cm. 26 by 191/8 in.

### PROVENANCE

Galeria Soledad Lorenzo, Madrid Acquired from the above by the present owner in 1994

⊕ £ 18,000-25,000 € 20,300-28,100 US\$ 23,700-32,800



### 33

### ANSELM KIEFER

b. 1945

### Untitled

oil on paper 39 by 27 cm. 153/8 by 105/8 in. Executed in 1983.

### PROVENANCE

Private Collection, Paris (a gift from the artist in 1983)

⊕ £10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



### 34

### DONALD BAECHLER

b.1956

### Discouraged Deeds

204 by 203 cm. 801/4 by 80 in.

signed with the artist's initials, titled and dated '04 on the reverse acrylic, inkjet, floss, fabric and shellac on burlap

### Acquired from the above by the present owner

PROVENANCE Galleria Cardi, Milan

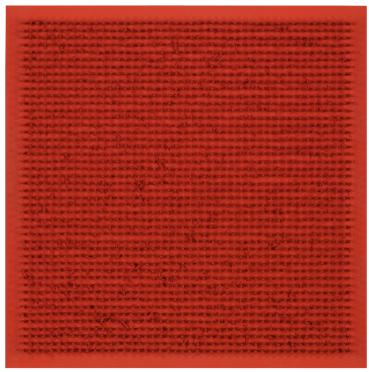
Marino Golinelli, Milan

**EXHIBITED**Milan, Galleria Cardi, *Donald Baechler*, April - May 2004, no. 28, illustrated

£ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

### 35 no lot





36

PROPERTY FROM A PRIVATE SWISS COLLECTION

### HEINZ MACK

b. 1931

### Ikone und Medaillon

signed; signed and titled on the reverse acrylic on canvas 72.5 by 60 cm. 28½ by 235/8 in. Executed in 2008.

### PROVENANCE

Samuelis Baumgarte Galerie, Bielefeld Acquired from the above by the present owner

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

37

### BERNARD AUBERTIN

1934 - 2015

### Tableau Clous

signed and dated 1969 on the reverse acrylic and nails on board 50 by 50 cm. 195% by 195% in.

### PROVENANCE

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

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



### SAM FRANCIS

1923 - 1994

### Untitled

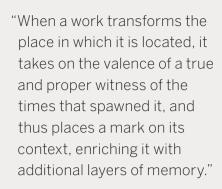
signed and dedicated Sam Francis For Shimizu K. From Sam for golf, for tomorrow, for love, for be on the reverse acrylic on paper 78 by 107 cm. 305/8 by 42 in. Executed circa 1966.

This work is identified with the interim identification number of SF66-229 in consideration for the forthcoming Sam Francis: Catalogue Raisonné of Unique Works on Paper. This information is subject to change as scholarship continues by the Sam Francis Foundation.

### PROVENANCE

Minami Gallery, Japan Nantenshi Gallery, Japan Private Collection, Tokyo Mallet Japan, Tokyo, 29 September 2016, Lot 212 Acquired from the above by the present owner

‡ £ 25,000-35,000 € 28,100-39,400 US\$ 32,800-46,000



Arnaldo Pomodoro
Fondazione Arnaldo Pomodoro, 2008, online





### ARNALDO POMODORO

b. 1926

### Il Creatore Oscillante Bozzetto

bronze and silver bronze incised with the artist's signature, dated '89 and numbered 2/9 on the base 110 by 35 by 35 cm. 43% by 13% by 13% in. Executed in 1987, this work is number 2 from an edition of 9 plus 1 artist's proof.

This work is registered in the Archivio Arnaldo Pomodoro, Milan under number 575.

### PROVENANCE

Claudia Gian Ferrari, Milan Acquired from the above by the present owner

Ω ⊕ £ 35,000-45,000€ 39,400-51,000 US\$ 46,000-59,500

### 40

### **TUNGA**

1952 - 2016

### Untitled

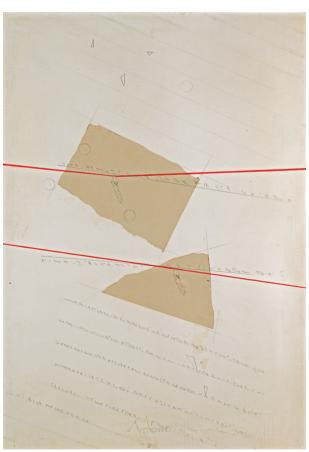
brass wire 60 by 80 by 10 cm. 235% by 311/2 by 4 in. Executed in 1984-2003.

### PROVENANCE

Private Collection, Europe

£ 35,000-45,000 € 39,400-51,000 US\$ 46,000-59,500





### 41

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

### TONY CRAGG

b.1949

### Chromosomes

signed and dated 06 watercolour on paper 53 by 41 cm. 20% by 16 in.

### PROVENANCE

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

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

### 42

### ALIGHIERO BOETTI

1940 - 1994

## Senza Titolo (Una Atmosfera Rarefatta...)

signed

pencil, acrylic and paper collage on paper laid down on canvas

 $100 \text{ by } 70 \text{ cm. } 39\frac{3}{8} \text{ by } 27\frac{1}{2} \text{ in.}$  Executed in 1989.

This work is registered in the *Archivio Alighiero Boetti, Rome* under number 865.

### PROVENANCE

Monika Sprüth Galerie, Cologne Acquired from the above by the present owner

### EXHIBITED

Munich, Sprüth Magers, *Alighiero Boetti: Works* 1966-1988, June - July 2002, p. 38, illustrated in colour

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



### 43

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

### LUC TUYMANS

b.1958

### The Passion

signed, titled and dated '99 photo negative collage 28 by 140 cm. 11 by 55 in.

### PROVENANCE

Private Collection, Europe Christie's, New York, 15 May 2002, Lot 335 Zeno X Gallery, Antwerp Acquired from the above by the present owner

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

### 44

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

### FABRICE HYBERT

b.1961

### Untitled

signed and dated 1994 on the reverse acrylic on canvas 100 by 81 cm. 393/8 by 31/8 in.

### PROVENANCE

Acquired from the artist by the present owner

⊕ £ 2,500-3,500 € 2,850-3,950 US\$ 3,300-4,600



4



### JOHN ARMLEDER

b.1948

### Untitled

signed and dated 1984 twice on the reverse; signed and dated 1984 on the stretcher oil on canvas 65 by 54 cm.  $25\frac{1}{2}$  by  $21\frac{1}{4}$  in.

### PROVENANCE

Simon Lee, London Private Collection, Europe Christie's, London, 13 December 2007, Lot 8 Acquired from the above by the present owner

‡ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

### AMY SILLMAN

b. 1955

### Untitled #12

signed on the reverse gouache and watercolour on paper 38.5 by 29.5 cm. 151/8 by 115/8 in. Executed in 1997.

### PROVENANCE

Hales Gallery, London Acquired from the above by the present owner

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

### 47

### DONALD SULTAN

b. 1951

### Reds

signed with the artist's initials, titled and dated *Nov. 11 2008;* signed, titled and dated *2008* on the stretcher acrylic and plaster on panel 98 by 97 cm. 38½ by 38 in.

### PROVENANCE

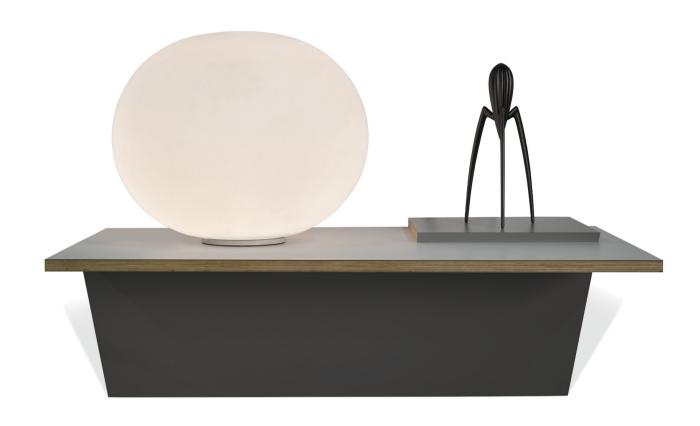
Baldwin Gallery, Aspen Acquired from the above by the present owner

£ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500









### HAIM STEINBACH

b. 1944

### Untitled (Lamp, Juicer)

signed and dated 2001 on the reverse plastic laminated wood shelf, glass Glo-ball lamp and metal Juicy Salif citrus squeezer 69.5 by 94 by 52 cm. 27% by 37 by 20½ in.

### PROVENANCE

Francesca Minini Gallery, Milan Acquired from the above by the present owner

£ 20,000-30,000 € 22,500-33,800 US\$ 26,300-39,400

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

### HEIMO ZOBERNIG

b.1958

### Untitled

cardboard, in two parts each: 166 by 161 by 161 cm. 653/s by 633/s in. Executed in 1993.

### PROVENANCE

Friedrich Petzel Gallery, New York Acquired from the above by the present owner

### **EXHIBITED**

New York, Andrea Rosen Gallery, Heimo Zobernig, March - April 1993 New York, Friedrich Petzel Gallery, The Last Picture Show, June - September 2007

⊕ £ 6,000-8,000

### 50

PROPERTY FROM AN IMPORTANT PRIVATE EUROPEAN COLLECTION

### JONATHAN MONK

b. 1969

### Double Self Portrait (With Blue Hair)

two pool cues, blue chalk, wood . 182 by 23 by 9 cm. 715/8 by 9 by 31/2 in. Executed in 1993.

### PROVENANCE

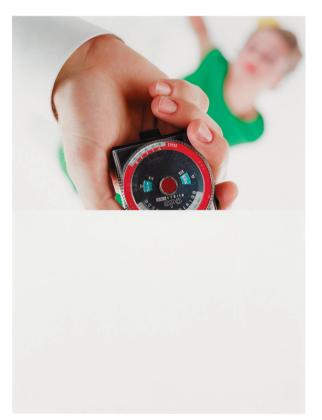
Casey Kaplan, New York Acquired from the above by the present owner in 2008

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









### 51

### WALEAD BESHTY

b. 1976

### Transparency (Positive)... April 25 -29 2011

Epson Ultrachome K3 inkjet print 151.1 by 111.8 cm. 59½ by 44 in. Executed in 2011.

### PROVENANCE

Fraenkel Gallery, San Francisco Acquired from the above by the present owner

### EXHIBITED

Bradford, The National Science and Media Museum, Revelations: Experiments in Photography, November 2015 - February 2016

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

### 52

### CHRISTOPHER WILLIAMS

b. 1956

### F.W.K.

signed and dated 2011 on the reverse archival pigment print on paper 39.8 by 29.5 cm.  $15\frac{1}{2}$  by  $11\frac{1}{2}$  in. Executed in 2011, this work is artist's proof 1 of 6 aside from an edition of 30.

### PROVENANCE

David Zwirner Gallery, New York The Kitchen, New York Acquired from the above by the present owner

Ω £ 7,000-10,000 € 7,900-11,300 US\$ 9,200-13,200

### ANDREAS GURSKY

b. 1955

### Krefeld

c-print

image: 34 by 27 cm. 13% by 10% in. sheet: 40.5 by 30.5 cm. 16 by 12 in. Executed in 1989, this work is from an edition of 10.

### PROVENANCE

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

### **EXHIBITED**

Hamburg, Deichtorhallen; Amsterdam, De Appel Foundation, *Andreas Gurksy-Fotografien*, 1994, p. 19, illustrated in colour (ed. no. unknown)

Dusseldorf, Kunsthalle Düsseldorf, Andreas Gursky: Photographs from 1984 to the Present, 1998, p. 88, illustrated in colour (ed. no. unknown)

Bonn, Kunstmuseum; Miami, Museum of Contemporary Art, *Great Illusions*, 1999, p. 88, illustrated in colour (edition no. unknown, larger version)

New York, The Museum of Modern Art, Andreas Gursky, 2001, p. 59, illustrated in colour (ed. no. unknown) Krefeld, Kunstmuseen Krefeld, Haus Lange

und Haus Esters; Stockholm, Moderna Museet; Vancouver, Vancouver Art gallery, *Andreas Gursky. Werke - Works 80 - 08*, 2008-09, p. 83, illustrated in colour (ed. no. unknown)

 $\Omega \oplus \pounds$  6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

### 54

### CANDIDA HÖFER

b. 1944

### Kupferstich-Kabinett Dresden III

signed on a label affixed to the reverse c-print

image: 60 by 60 cm. 235% by 235% in. sheet: 85.5 by 85.5 cm. 335% by 335% in. Executed in 2002, this work is number 6 from an edition of 6.

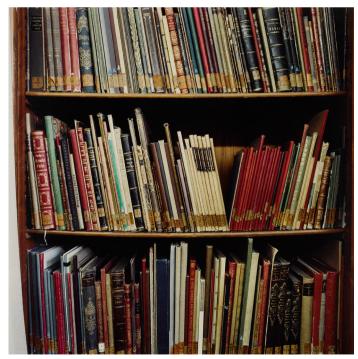
### PROVENANCE

Private Collection, Greece

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



53



54

### ANDREAS GURSKY

b. 1955

### Beijing

signed on the reverse; signed on a label affixed to the backing board c-print, in artist's frame overall: 305.4 by 213.9 cm. 1201/4 by 841/4 in. Executed in 2010, this work is number 2 from an edition of 4.

### PROVENANCE

Sprüth Magers, Berlin
Acquired from the above by the present owner

### **EXHIBITED**

London, Hayward Gallery, *Andreas Gursky*, January - April 2018 (ed. no. unknown)

⊕ £ 120,000-180,000 € 135,000-203,000 US\$ 158,000-237,000

Executed on a monumental scale, Beijing is an endlessly intriguing and engaging depiction of the interior of Beijing's national stadium - also known as the Bird's Nest - by renowned German photographer Andreas Gursky. The building was designed for the Beijing's Olympic Games of 2008 by Jacques Herzog & Pierre de Meuron, as well as the Chinese artist, architect and activist Ai Weiwei. The Bird's Nest is a spectacular and aweinspiring piece of architecture comprising endless interlocking beams. Characterised by visually spectacular images that merge impressively large structures with incredible detail, Gursky's imposing photographic images range in subject from stock exchanges and formula-one circuits, through to hotel atriums and social housing. Indeed, many of the artist's most famous works explore the physical and abstract spaces of contemporary society and our relationship with them. As perfectly exemplified in Beijing, Gursky's interest in architecture is not merely an aesthetic concern: although the visual power of his work is undeniable, it demonstrates an equally strong interest in the philosophical implications of spatial

Beijing masterfully draws upon Gursky's oeuvre of large-scale representations while bringing complex architecture and the relationship between the building's interior and exterior spaces to the foreground. This allows him to project an essence of monumentality and scale of the building, and to impress in a single image the building's name: Bird's Nest. By creating an

illusion similar to the nest-like structure, Gursky confronts the openness of the structure but at the same time amplifies the density of the beams and the stifling, enclosed, nest-like atmosphere. Beijing is a photograph that is drawn from his early works of empty, muted landscapes and architectural compositions that complements and completes the artist's representations.

One of the most influential photographic image-makers of our age, Gursky first acquired his conceptual approach to the medium from Bernd and Hilla Becher at the Düsseldorf Kunstakademie. Despite the more lyrical aesthetic of Gursky's oeuvre, there is an underlying theoretical concern that is not dissimilar to that of his teachers. Where the Bechers' typologies captured the remnants of an industrial Germany, Gursky's work could be considered as an index of the post-industrial era. Characterised by overwhelmingly spectacular spaces in which large, abstract structures are contrasted with the presence of small, distant human beings, Gursky's work constitutes an aesthetic equivalent for the Twenty-first Century. The fact that many of his works have been digitally manipulated is highly relevant, as Gursky's photographs often convey the abstract influences driving our globalised, postindustrial world that do not necessarily relate to a physical space. Accordingly, Beijing proposes a unique experience of the interior space that is a compound construction, exposing both architectural balance and artistic virtue.







### PARKER ITO

b. 1986

### Inkjet painting #11 (8 Color Ink, Variation)

inkjet ink on silk 163 by 122 cm. 64 by 48 in. Executed in 2014.

### PROVENANCE

White Cube, London Private Collection, United Kingdom

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

### 57

### SIMON DENNY

b. 1982

### Multimedia Aquarium 5: Coma

inkjet print on two canvases and metal bolts 75 by 100 by 20.5 cm. 29½ by 393/8 by 8 in. Executed in 2009, this work is from an edition of 2.

### PROVENANCE

T293, Rome Acquired from the above by the present owner

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

### □ 58 SOLD WITHOUT RESERVE

### ALEKSANDRA DOMANOVIC

b.1981

### Little Bird/Little Sister

laser sintered PA plastic, polyurethane and copper 15.5 by 13 by 12 cm. 6 by 5 by 4¾ in. Executed in 2014.

### PROVENANCE

Tanya Leighton Gallery, Berlin Acquired from the above by the present owner

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



PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

### NICK OBERTHALER

b. 1981

### Untitled

signed, titled and dated 2015 on the reverse acrylic on aluminium 180 by 100 cm. 70% by 39% in.

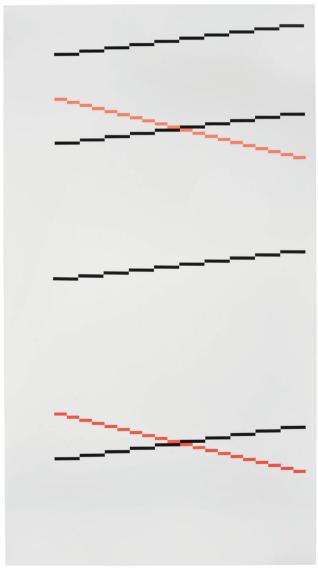
### PROVENANCE

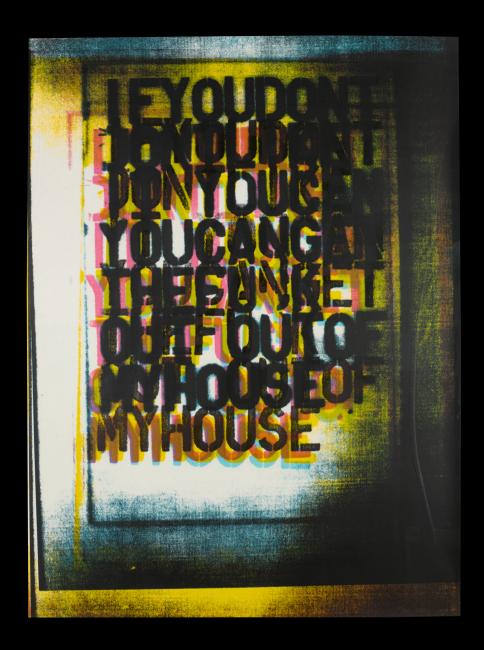
Galerie Emanuel Layr, Vienna Acquired from the above by the present owner

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

### 60 no lot







### CHRISTOPHER WOOL

b. 1955

### My House I

signed, dated 2000 and numbered 48/100 screenprint on paper 101.6 by 76 cm. 40 by 30 in. Executed in 2000, this work is number 48 from an edition of 100.

### PROVENANCE

Private Collection, Europe

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



"Raad self-consciously reconstructs his relationship to what came before, presenting a battle between oppositional systems working towards the creation of fictional worlds distinct from each other, competing for the reader's attention."

Mark Beasley
'Walid Raad/The Atlas Group', Frieze, March 2006, online

### 62

## THE ATLAS GROUP/WALID RAAD

b. 1967

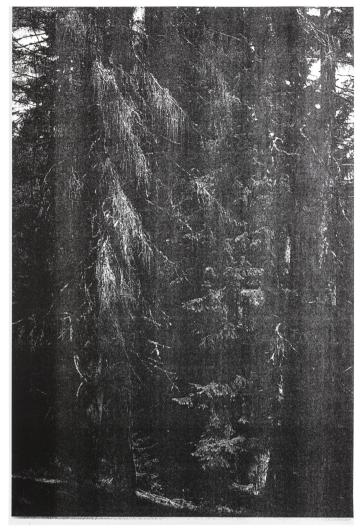
# Already Been in a Lake of Fire (Plates 59-60)

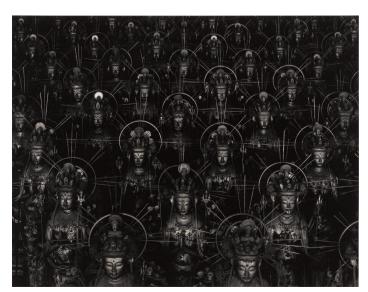
digital colour print 110 by 198 cm. 431/4 by 78 in. Executed in 1999-2003, this work is number 1 from an edition of 3 plus 1 artist's proof.

### PROVENANCE

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

£ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300





63

### **WOLFGANG TILLMANS**

signed, titled, dated 2008 and numbered

b. 1968

### Wald (Briol III)

18/25+5 on the reverse c-print image: 84 by 57.5 cm. 33 by 225/8 in. sheet: 86 by 60.5 cm. 33//s by 233/4 in. Executed in 2008, this work is number 18 from an edition of 25 plus 5 artist's proofs.

### PROVENANCE

Louisiana Museum of Modern Art, Copenhagen Acquired from the above by the present owner

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

### 64

### HIROSHI SUGIMOTO

b. 1948

### Hall of Thirty-Three Bays

blindstamped 6/25~048; signed on the backing sheet gelatin silver print image: 42.5 by 54.3 cm.  $16^3$ 4 by  $21^3$ 8 in. sheet: 45 by 60 cm.  $17^3$ 4 by  $23^5$ 8 in. Executed in 1995, this work is number 6 from an edition of 25.

### **PROVENANCE**

Albion Gallery, London
Acquired from the above by the present owner

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

### FRIEDRICH KUNATH

b. 1974

### First Life Takes Time then Time Takes Life

c-print mounted on aluminium, in 7 parts each image: 37 by 37 cm.  $14\frac{1}{2}$  by  $14\frac{1}{2}$  in. each sheet: 40 by 40 cm.  $15\frac{3}{4}$  by  $15\frac{3}{4}$  in. Executed in 2010, this work is number 3 from an edition of 6, plus 1 artist's proof.

### PROVENANCE

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

### **EXHIBITED**

New York, Andrea Rosen Gallery, Friedrich Kunath: Tropical Depression, October -December 2010 (ed. no. unknown) London, Saatchi Gallery, Gesamtkunstwerk: New Art from Germany, November 2011 - April 2012, pp. 92-93, illustrated (ed. no. unknown)

### LITERATURE

Frieze d/e, no. 15, June - August 2014, illustrated in colour (cover), (ed. no. unknown)

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

### 66

### JOHN STEZAKER

b. 1949

### Untitled (Film Still Collage) XL

signed, dated 1976 and inscribed Mirror on the reverse of the backing sheet paper collage on cut out photograph image: 17 by 19 cm. 65% by 71/2 in. sheet: 40 by 48.5 cm. 153/4 by 19 in.

### PROVENANCE

The Approach, London
Acquired from the above by the present owner

⊕ £ 3,000-5,000 € 3,400-5,700 US\$ 3,950-6,600















65



66



### GARY HUME

b. 1962

### Grins

household gloss on canvas 257 by 168 cm. 101 by 66 in. Executed in 2005.

### PROVENANCE

White Cube, London
Acquired from the above by the present owner

⊕ £ 20,000-30,000

€ 22,500-33,800 US\$ 26,300-39,400



"Levine once said her work is just 'questions—that's all.' But they're not asked passively or compassionately: They operate in blind spots, are aggressive, roguishly discursive, buffeting. Hers is an art of enigmatic exile, memory traces of things that might be, withdrawal."

Jerry Saltz

'Sherrie Levine: It's Payback Time', *New York Magazine*, November 2011, online

### 68

### SHERRIE LEVINE

b. 1947

### Hazel Mirror

signed, dated 2012 and numbered HC6 on the reverse mirror in artist's maple frame 53.3 by 43.2 cm. 21 by 17 in.

### PROVENANCE

Acquired from the artist by the present owner

‡£20,000-30,000 €22,500-33,800 US\$26,300-39,400

### SHERRIE LEVINE

h 1947

### Yellow Skull

incised with the artist's initials, dated 2011 and numbered AP on the underside cast glass 14 by 17.8 by 11.4 cm. 5½ by 7 by 4½ in. Executed in 2011, this work is one of 3 artist's proofs aside from an edition of 12.

### PROVENANCE

Acquired from the artist by the present owner

 $\Omega$  £ 70,000-90,000 € 70,900-100,200 US\$ 90,200-110,900

"Today, her sculptures can be experienced as a vital part of art history, and her voice is just as original and authentic as those of her predecessors. Her contribution has developed during a time when questions of authorship and authenticity were posed with greater force and urgency...Sherrie Levine has continued to pursue this line of inquiry with consequence and audacity."

Kay Heymer

'Sherrie Levine: Difference and Repetition', *Flash Art*, May – June 2011, online







CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

### ROBERT THERRIEN

b. 1947

### Untitled

silver plate 24.5 by 24.5 cm. 95/8 by 95/8 in. Executed in 1988.

### PROVENANCE

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

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

### □ 71 SOLD WITHOUT RESERVE

### ANTHONY CARO

1924 - 2013

### Display

glass, bronze and steel 83.5 by 77 by 37 cm.  $32\frac{3}{8}$  by  $30\frac{1}{4}$  by  $14\frac{1}{2}$  in. Executed in 2011-12.

### PROVENANCE

Mitchell-Innes & Nash, New York Acquired from the above by the present owner in 2014

### **EXHIBITED**

London, Annely Juda Fine Art, *The Last Sculptures: Anthony Caro*, September - October 2014, n.p., no. 22, illustrated in colour

‡ ⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

### REBECCA HORN

b. 1944

### Le Chant du Grillon

metal rod, comb and motor 170 by 20 by 20 cm. 67 by 7% by 7% in. Executed in 1995.

### PROVENANCE

Private Collection, Europe

⊕ £ 25,000-35,000 € 28,100-39,400 US\$ 32,800-46,000







# THE PROVOE THE ARROWS OF THE WORLD. (PART 1) THE PROVOE THE PROVO

74

### 73

### AARON YOUNG

b. 1972

### Untitled (Pink, Quadriptyque)

burnt rubber and acrylic on aluminium, in 4 parts each: 122 by 122 cm. 48 by 48 in. overall: 244 by 244 cm. 96 by 96 in. Executed in 2008.

### **PROVENANCE**

Almine Rech Gallery, Paris Acquired from the above by the present owner

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

### **74**

### KEITH TYSON

b. 1969

Studio Wall Drawing: 27 Sept 2000: The Seven Wonders of the World (Part 1)

titled and dated *27./SEPT/2000*-acrylic, spray paint, watercolour, pen, pencil and paper collage on paper 153 by 121 cm. 60<sup>1</sup>/<sub>4</sub> by 47<sup>5</sup>/<sub>8</sub> in.

### PROVENANCE

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

⊕ £ 7,000-9,000 € 7,900-10,200 US\$ 9,200-11,900



### ROBIN RHODE

b. 1976

### Juggla

digital pigment print mounted on board, in 20 parts each: 55 by 35 cm. 21% by 13¾ in. Executed in 2007, this work is number 4 from an edition of 5, plus 2 artist's proofs.

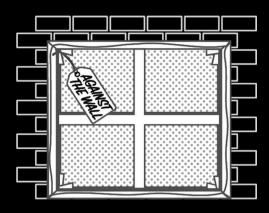
### PROVENANCE

Perry Rubenstein Gallery, New York Private Collection, London Sotheby's, London, 18 October 2013, Lot 130 Acquired from the above by the present owner

### EXHIBITED

London, Hayward Gallery, *Robin Rhode: Who Saw Who*, October - December 2008, pp. 76-77, illustrated (ed. no. unknown)

Ω £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700



# AGAINST THE WALL: FIGHTING FOR MEN'S MENTAL HEALTH WITH ART

LOTS 76-83

Sotheby's and leading global men's health organisation, the Movember Foundation, offer nine powerful works from the world's most prolific street artists. Harnessing the distinct urban style for which they are famed, each artist has created an agendasetting piece motivated by, and aimed at nurturing, open conversations surrounding men's mental health and suicide prevention. Proceeds from these bold works will benefit the Movember Foundation and their dedicated investment in ground-breaking mental health programmes.

The initiative has been a collaborative effort between Movember and artist Dean Stockton, whose vibrant Pop Art murals, which draw comparison to the impactful comic-strip canvases of Roy Lichtenstein, have propelled him onto the international stage. Better known as D\*Face, a tonguein-cheek reference to the nature of his profession, Stockton explains: "At its core, Street Art has always been about breaking barriers, both physical and social. By emerging from the confinements of the traditional gallery space, it allowed people of all description to engage with the medium of art. In much the same way, I strongly believe Street Art has the ability to breach the social stigma of men's mental health – to collapse this invisible boundary that's causing men to keep their struggles to themselves. It's no secret that many artists across history, including myself, have battled with issues of isolation and loneliness. What Street Art brings to the table for both artist and viewer alike is a catalyst for conversation, a common point of reference for casual discussion and precisely what men struggling with their mental health are in need of."

JC – Co-Founder, the Movember Foundation adds "Against the wall" is an amazing project to help Movember achieve its goals - seeking to change behaviour in men on a global scale. By stepping out from behind the canvas these amazing artists are showing their own vulnerability and starting their own conversations around men's mental health and suicide prevention that we can all be inspired by to take positive action in our own lives."

Find out more at Movember.com.







PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

### D\*FACE

b. 1978

### Console the Lonely

signed and dated 2018 on the overlap enamel and emulsion paint on canvas 85 by 110.5 cm. 33½ by 43½ in.

PROVENANCE
Donated by the artist

⊕ £ 12,000-18,000

€ 13,500-20,300 US\$ 15,800-23,700





### 77

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

### BEN EINE

b. 1970

### Love Will Keep Us Together

signed, titled and dated 2018 on the overlap stencilled spray paint on black gloss canvas 100 by 100 cm. 391/4 by 391/4 in.

### PROVENANCE

Donated by the artist

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

### 78

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

### **OKUDA**

b.1980

### Birds Inside My Head

signed and dated 18 on the side synthetic enamel on wood diameter: 90 cm. 35½ in.

### PROVENANCE

Donated by the artist

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

### 79

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

### SHEPARD FAIREY

b. 1970

### **OBEY** with Caution

stencil, silkscreen ink and collage on canvas 104.1 by 76.2 cm. 41 by 30 in. Executed in 2018.

### PROVENANCE

Donated by the artist

‡ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

WITH CAUTION

THE REST OF THE RE



CONFORMITY CAN HEIGHTEN ANXIETY





## 80

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

## FELIPE PANTONE

b. 1986

## Chromadynamica #76

signed on the reverse enamel paint on aluminium 100 by 66 cm. 39% by 26 in. Executed in 2018.

#### PROVENANCE

Donated by the artist

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

#### 81

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

## VHILS

b. 1987

## Babel Series #10

advertising posters collected from the street, hand carved 120 by 70 cm. 471/4 by 271/2 in. Executed in 2018.

#### PROVENANCE

Donated by the artist

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

## **CONOR HARRINGTON**

b. 1980

#### The Blind Patriots No. 4

oil on birch 80 by 60 cm. 31½ by 235/8 in. Executed in 2018.

#### PROVENANCE

Donated by the artist

⊕ £6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

#### 82A

PROPERTY SOLD TO BENEFIT THE MOVEMBER FOUNDATION

#### ALEXIS DIAZ

b. 1987

## Ser, Estar Y Sentir

hand-coloured screenprint on paper 61 by 91.4 cm. 24 by 36 in. Executed in 2018, this work is from an edition of 5. each uniquely hand-coloured.

## **PROVENANCE**

Donated by the artist

**±** £ 800-1,200 € 900-1,350 US\$ 1,050-1,600

### 83

PROPERTY SOLD TO BENEFIT THE MOVEMBER

## JONATHAN YEO

b. 1970

## Cliff & Mary

signed and numbered 26/50 archival pigment print with gold leaf 49 by 49 cm. 191/4 by 191/4 in. Executed in 2009, this work is number 26 from an edition of 50.

## PROVENANCE

Donated by the artist

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





82A





84



85

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

#### MAURIZIO CATTELAN

b.1960

## Ten Part Story

signed on the label on a postcard 20 postcards, address stickers and stamps each: 10 by 15 cm. 4 by 6 in. overall: 50 by 60 cm. 195/8 by 235/8 in. Executed in 1999.

#### PROVENANCE

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

⊕ £ 9,000-12,000 € 10,200-13,500 US\$ 11,900-15,800

85

## VIK MUNIZ

b.1961

## Summer 1999 (Chocolate Syrup Series)

chromogenic print, in two parts each: 158 by 124.5 cm. 62½ by 49 in. overall: 158 by 250 cm. 62¼ by 98¾ in. Executed in 1999, this work is from an edition of 3.

## PROVENANCE

Galleri Lars Bohman, Stockholm Private Collection, Sweden (acquired from the above in 1999) Acquired from the above by the present owner

£ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

86

## TIM NOBLE AND SUE WEBSTER

b. 1966 and b. 1967

## Cheap & Nasty

trash, foam, MDF, electronic mechanism and light projector 149.8 by 177.8 by 96.5 cm. 59 by 70 by 38 in. Executed in 2000.

#### PROVENANCE

Stuart Shave/Modern Art, London Acquired from the above by the present owner

#### LITERATURE

Tim Noble & Sue Webster, *Wasted Youth*, New York 2006, n.p., illustrated in colour

 $\Omega \oplus$ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300







### JIM DINE

b. 1935

#### Chainsaw Venus

incised with the artist's name, dated 1999, numbered 3/6 and stamped with the foundry's mark

bronze with green patina 195 by 67 by 56 cm.  $76\frac{3}{4}$  by  $23\frac{1}{2}$  by 22 in. Executed in 1999, this work is number 3 from an edition of 6.

#### PROVENANCE

Thaddaeus Ropac, Salzburg Acquired from the above by the present owner in 1994

£ 20,000-30,000 € 22,500-33,800 US\$ 26,300-39,400

## 88

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

## DON EDDY

b.1944

#### Untitled

signed, titled and dated 1971 on the overlap oil on canvas  $168 \ by \ 240 \ cm. \quad 66^{1}\!/\!_{8} \ by \ 94^{1}\!/\!_{2} \ in.$ 

#### PROVENANCE

Marie Louise Jeanneret - Art Moderne, Geneva Private Collection, Switzerland Koller Auktionen AG, Zürich, 19 June 2009, Lot 3297

Acquired from the above by the present owner

£ 20,000-30,000 € 22.500-33.800 US\$ 26.300-39.400





## 89

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## MARTIN MALONEY

b.1961

## Sunflower

signed, titled and dated *May 2004* on the top vinyl collage on plasticated canvas 91.5 by 76 cm. 36 by 30 in.

#### PROVENANCE

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

⊕ £ 1,800-2,500 € 2,050-2,850 US\$ 2,400-3,300

## 90

## VERNE DAWSON

b. 1961

## Sunday

oil on canvas 218.5 by 178 cm. 86 by 70 in. Executed in 2005.

#### PROVENANCE

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

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

78

#### SPENCER SWEENEY

b. 1973

## 12th Degree Minerval

signed with the artist's initials and dated 13 on the overlap oil on canvas 130 by 81 cm. 511/4 by 311/8 in.

#### PROVENANCE

VeneKlasen Werner, Berlin Acquired from the above by the present owner

#### EXHIBITED

Berlin, VeneKlasen Werner, Spencer Sweeney: Berlin Paintings, March - April 2013 Brussels, Clearing, She: An Exhibition of New Works by Spencer Sweeney, April - June 2014

£10.000-15.000 € 11,300-16,900 US\$ 13,200-19,700

## 92

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## PIA FRIES

b.1955

#### **Schiers**

signed, titled and dated 1999 on the reverse oil and acrylic on board 180 by 170 cm. 70<sup>3</sup>/<sub>4</sub> by 67 in.

### PROVENANCE

Rodolphe Janssen, Brussels Acquired from the above by the present owner

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







## 93

## MARC QUINN

b. 1964

#### Untitled

signed, dedicated and dated 2007 on the reverse acrylic on panel with silicone flower 40.5 by 30.5 cm. 16 by 12 in.

#### PROVENANCE

Acquired from the artist by the present owner

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

## 94

## STELLA VINE

b. 1969

## Pug

signed, titled and dated 2003 on the reverse oil on panel 28.5 by 23.5 cm.  $11\frac{1}{4}$  by  $9\frac{1}{4}$  in.

#### PROVENANCE

Private Collection, Europe

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

80



## ANSELM REYLE

b. 1970

## Little Cody

signed and dated 2010 on the reverse acrylic, mirror, silver foil and glitter on canvas, in artist's lacquered steel frame canvas: 67 by 56 cm. 265% by 22 in. frame: 76 by 65 cm. 30 by 255% in.

## PROVENANCE

Almine Rech Gallery, Brussels Acquired from the above by the present owner

Photo: Matthias Kolb

‡ ⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

## FRED TOMASELLI

b. 1956

## Generator (Large)

signed and dated 2012 on the reverse photo collage, acrylic and resin on panel 183 by 183 cm. 72 by 72 in.

#### PROVENANCE

White Cube, London Acquired from the above by the present owner

£ 80,000-120,000 € 90,000-135,000 US\$ 105,000-158,000

"Complexity has its own potential to create a multiplicity of meanings. It seems like the more information I pour into the work, the more varied the individual experience of the viewer. My primary intent is to create an engaging world that is so complex that viewers feel like they can't ever get to the bottom of it. Hopefully, when a work is bottomless, you feel like you can look at it forever."

Fred Tomaselli David Shields, 'Fred Tomaselli', *BOMB Magazine*, October 2010, online









## 97

#### **HERNAN BAS**

b. 1978

## Untitled (Knit Sweater)

signed and dated 02 water-based oil on mylar 30 by 23 cm. 111/8 by 9 in.

#### PROVENANCE

David Zwirner, New York
Private Collection
Christie's, New York, 10 September 2007, Lot 115
Private Collection, United States
Paddle8, 11 August 2016, Lot 7
Acquired from the above by the present owner

‡ £ 7,000-10,000 € 7,900-11,300 US\$ 9,200-13,200

## 98

PROPERTY FROM A PRIVATE COLLECTION, SWITZERLAND

## JONATHAN MEESE

b. 1970

## Kostüm Backenbart Vom Zacknbarschi "Nopponnon"

titled; signed, titled and dated 07 twice on the reverse oil on canvas 210 by 140 cm.  $82^{5}$ /s by 55 in.

#### PROVENANCE

Contemporary Fine Arts, Berlin Acquired from the above by the present owner

‡ ⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700



## NIGEL COOKE

b. 1973

## Morning Thinker

signed, titled and dated 2007 on the overlap oil on canvas 235.5 by 160 cm. 92¾ by 63 in.

## PROVENANCE

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

⊕ £ 20,000-30,000 € 22,500-33,800 US\$ 26,300-39,400



100



101

## VARDA CAIVANO

b. 1971

#### Untitled

signed and dated *05* on the reverse oil on canvas 35.5 by 46 cm. 14 by 181/8 in.

#### PROVENANCE

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

£ 3,000-5,000 € 3,400-5,700 US\$ 3,950-6,600

## 101

## MARC DESGRANDCHAMPS

b. 1960

## Untitled

signed and dated 2011 on the reverse oil on canvas 162 by 97 cm. 63% by 38 in.

#### PROVENANCE

Dialogue Space Gallery, Beijing Acquired from the above by the present owner in 2012

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

## THOMAS SCHEIBITZ

b. 1968

## Revell

signed, titled and dated 06 on the reverse oil on canvas  $300 \text{ by } 190 \text{ cm.} \quad 118 \text{ by } 74\% \text{ in.}$ 

#### PROVENANCE

Tanya Bonakdar Gallery, New York Acquired from the above by the present owner

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

## 103

## INKA ESSENHIGH

b. 1969

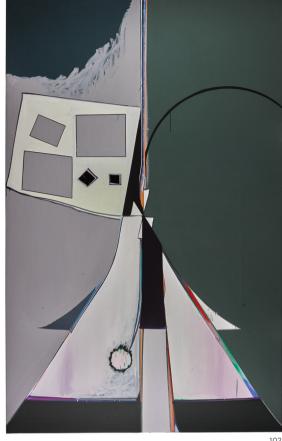
## **Bullies**

oil on canvas 178 by 193 cm. 70 by 76 in. Executed in 2005.

## PROVENANCE

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

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700





103



104



105

#### WILHELM SASNAL

b. 1972

#### Varnish and Butter

signed and dated 2007 on the overlap oil on canvas 160 by 160 cm. 63 by 63 in.

#### PROVENANCE

Galerie Johnen & Schöttle, Cologne Acquired from the above by the present owner

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

#### 105

## JANIS AVOTINS

b. 1981

## For a short while it would not be too bad

signed and dated 2006 acrylic on canvas 224 by 222 cm. 88 by 87½ in.

#### PROVENANCE

Johnen & Schöttle, Cologne Acquired from the above by the present owner in 2006

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

#### 106

#### MUSTAFA HULUSI

b. 1971

# Cyprus Black Tulip 3 (M) and Blue and Gold Expander (M)

acrylic and gold leaf on canvas, in artist's frame 157 by 220 cm.  $61\frac{3}{4}$  by  $86\frac{1}{2}$  in. Executed in 2013.

#### **PROVENANCE**

Private Collection, Europe (acquired from the artist)

Christie's, London, 23 February 2016, Lot 64 Acquired from the above by the present owner

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



## □ 107 SOLD WITHOUT RESERVE

## THRUSH HOLMES

b. 1979

## i. Let Us Compare Mythologies ii. Fucking Fuck Titles 002

i & ii. signed with the artist's initials; signed on the reverse

i & ii. acrylic on panel, in artist's frame each panel: 50.8 by 40.5 cm. 20 by 16 in. frame (i): 53 by 43 cm. 20% by 16% in. frame (ii): 54 by 44 cm. 21¼ by 17¼ in. i & ii. Executed in 2013.

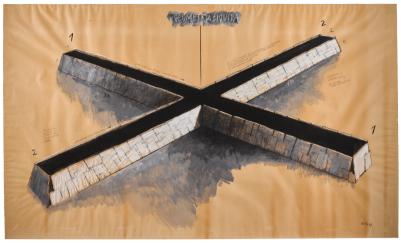
## PROVENANCE

Mike Weiss Gallery, New York Acquired from the above by the present owner

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







## 108

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## FABRIZIO PLESSI

b.1940

## Geometria Liquida

signed, titled and dated 89 gouache and pencil on paper 148.5 by 249 cm. 58½ by 98 in.

#### PROVENANCE

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

⊕ £ 2,500-3,500 € 2,850-3,950 US\$ 3,300-4,600

## 109

#### RICHARD DEACON

b. 1949

## Plant

epoxy resin, nylon net and glass fibre 37 by 78 by 36 cm.  $14^{1}/_{2}$  by  $30^{3}/_{4}$  by 14 in. Executed in 1995.

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

#### PROVENANCE

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

## LITERATURE

Jon Thompson, Pier Luigi Tazzi, Peter Schjeldahl and Penelope Curtis, *Richard Deacon*, London 2000, illustrated in colour, pp. 146-47









111



CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## HELMUT DORNER

b.1952

#### SP

signed, titled and dated 1992 on the reverse of each panel lacquer, enamel and oil on canvas laid on panel, in 2 parts i. 147 by 63 cm. 57% by 24% in. ii. 132 by 80.5 cm. 52 by 315% in.

#### PROVENANCE

Konrad Fischer Galerie, Dusseldorf Acquired from the above by the present owner

⊕ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

#### 112

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

# JEAN-MARC BUSTAMANTE b.1952

## Panorama (A View)

gray ink silkscreened on plexiglass 132 by 126 cm. 52 by 49½ in. Executed in 1998, this work is number 3 from an edition of 3 plus 1 artist's proof.

#### PROVENANCE

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

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



## MICHAEL RAEDECKER

b. 1963

## Reformation

signed, titled and dated 2001 on the overlap acrylic, wood and thread on canvas 70 by 90 cm.  $27\frac{1}{2}$  by  $34\frac{3}{4}$  in.

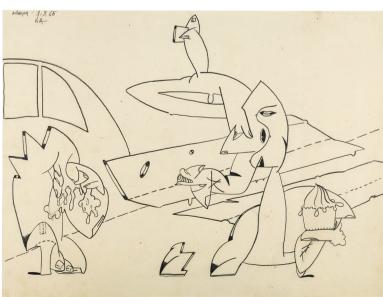
### PROVENANCE

The Approach, London Acquired from the above by the present owner

⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700



114



## 114

## CÉSAR

1921 - 1998

## Compression

signed clock and metal laid down on board 53 by 39.5 cm. 20% by 15½ in. Executed in 1989.

#### PROVENANCE

Private Collection, Lyon (acquired from the Acquired from the above by the present owner

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

### 115

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## VALERIO ADAMI

b. 1935

## Antwerpen

signed with the artist's initials, titled and dated 8.3.65 pencil on paper 53.5 by 72 cm. 21 by 283/8 in.

#### PROVENANCE

Galerie Ad Libitum, Antwerp Acquired from the above by the present owner

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

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

## DENNIS OPPENHEIM

1938 - 2011

## Hamburg - Snow Fence Projects

signed, titled and dated 1968 photo collage on paper 100 by 80 cm. 39<sup>1</sup>/<sub>4</sub> by 31<sup>1</sup>/<sub>2</sub> in

#### PROVENANCE

Private Collection, Europe

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

## 117

## MIMMO PALADINO

b. 1948

## i. & ii. Untitled

i & ii. signed and dated 2008 on the reverse

i & ii. watercolour and sand on paper

i & ii. 29 by 39 cm. 11½ by 15¼ in.

i & ii. Executed in 2008.

#### PROVENANCE

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

⊕ £ 4.000-6.000 € 4,500-6,800 US\$ 5,300-7,900







117 i.



#### DAVID OSTROWSKI

b. 1981

F (Auch die schönste Frau ist an den Füssen zu Ende. Alexandra's foot)

signed and dated 14 on the overlap lacquer and dirt on canvas, in wooden artist's 241 by 191 cm. 947/8 by 75 in.

#### PROVENANCE

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

⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

## 119

## SAM FALLS

b. 1984

## Untitled

steel in stainless steel frame 127 by 101.6 cm. 50 by 40 in. Executed in 2012.

#### **PROVENANCE**

Private Collection, Europe

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



119

## JACK GREER

b. 1987

## Gabe

signed and dated *2014* on the overlap acrylic, threads and fabric collage on canvas 229 by 153 cm. 90 by 601/4 in.

#### PROVENANCE

White Cube, London Private Collection, Europe

#### EXHIBITED

London, White Cube, *Jack Greer*, June - July 2014

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





120

## 121

## FREDRIK VAERSLEV

b. 1979

# Untitled (Canopy Painting: Red Monochrome)

signed and dated 2012 on the overlap primer, white spirit, house paint, spray paint and white spirit on cotton canvas 191 by 96 cm. 75 by 37% in.

## PROVENANCE

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

‡ ⊕ £ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700



## 122

#### ALEXEJ FIRSOV

b. 1966

#### Untitled

signed and dated 2018 on the reverse oil on canvas 100 by 80 cm. 393% by  $31\frac{1}{2}$  in.

#### PROVENANCE

Private Collection, Europe

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

#### 123

## **ZSOLT BODONI**

b. 1975

## The Room

signed and dated *2012* on the reverse oil on canvas 150 by 200 cm. 59 by 783/4 in.

#### PROVENANCE

Green Art Gallery, Dubai Acquired from the above by the present owner

#### EXHIBITED

Dubai, Green Art Gallery, *King Give Us Soldiers: Zsolt Bodoni*, January 2013 - March 2013

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



## **BOSCO SODI**

b. 1970

## Barcelona

signed, titled and dated 2016 on the reverse acrylic and mixed media on canvas 151 by 150 cm. 591/2 by 59 cm.

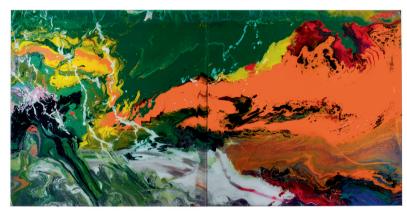
#### PROVENANCE

Galería Carles Taché, Barcelona Acquired from the above by the present owner

† £ 20,000-30,000 € 22,500-33,800 US\$ 26,300-39,400



125



126



127

### GERHARD RICHTER

b. 1932

## Flow (P16)

numbered 445/500 on the reverse diasec-mounted chromogenic print on aluminium 100 by 200 cm. 393/8 by 783/4 in.
Executed in 2016, this facsimile object is number 445 from an edition of 500, plus 2 artist's proofs.

#### PROVENANCE

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

† ⊕ £ 7,000-9,000 € 7,900-10,200 US\$ 9,200-11,900

#### 126

#### GERHARD RICHTER

b. 1932

## Flow (P15)

numbered 233/500 on the reverse diasec-mounted chromogenic print on aluminium 100 by 200 cm. 393/8 by 783/4 in. Executed in 2016, this facsimile object is number 233 from an edition of 500, plus 2 artist's proofs.

#### **PROVENANCE**

Serpentine Gallery, London Acquired from the above by the present owner

⊕ £ 7,000-9,000 € 7,900-10,200 US\$ 9,200-11,900

#### 127

## NORIKO FURUNISHI

b.1966

## Untitled (Tecopa G)

c-print laid down on aluminium image: 199.5 by 118.5 cm. 78½ by 46½ in. sheet: 204 by 122 cm. 80¼ by 48 in. Executed in 2005, this work is from an unnumbered edition.

#### **PROVENANCE**

Murray Guy, New York Private Collection, London

#### **EXHIBITED**

New York, Museum of Modern Art, *Landscape: Recent Acquisitions*, May - September 2006 (ed. no. unknown)

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



## GERHARD RICHTER

b. 1932

## Haggadah (P2)

numbered *271/500* on the reverse diasec-mounted chromogenic print on aluminum 100 by 100 cm. 393/s by 393/s in. Executed in 2014, this facsimile object is number 271 from an edition of 500.

#### PROVENANCE

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

 $\Omega \oplus \$$  8,000-12,000 € 9,000-13,500 US\$ 10,500-15,800









#### 129

## MATSUURA HIROYUKI

b. 1964

#### Untitled

signed and dated 2013.10.31 on the reverse of each panel

acrylic and gold leaf on canvas, in three parts each: 91 by 91 cm. 35% by 35% in. overall: 91 by 273 cm. 35% by  $107\frac{1}{2}$  in.

#### PROVENANCE

Beijing Tokyo Art Project, Beijing Acquired from the above by the present owner

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

## 130

## NIKI DE SAINT-PHALLE

1930 - 2002

## Méchant Méchant

stamped with the artist's name and numbered 5/8 on the underside painted polyester and metal 28 by 28 by 17 cm. 11 by 11 by 6½ in.
Executed in 1983, this work is number 5 from an edition of 8 plus 2 artist's proofs.

## PROVENANCE

A gift from the artist to the present owner

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

#### WALASSE TING

1929 - 2010

#### Woman with Fruitbasket

watercolour on paper 90 by 93 cm. 35½ by 36½ in. Executed *circa* 1985-90.

#### PROVENANCE

Bukowskis, Stockholm, 24 April 2013, Lot 387 Acquired from the above by the present owner

‡ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

## 132

## NIKI DE SAINT-PHALLE

1930 - 2002

## Happy New Year, 1989

signed, titled and dated 1989 watercolour and felt-tip pen on paper 29.5 by 21 cm. 11½ by 8¾ in.

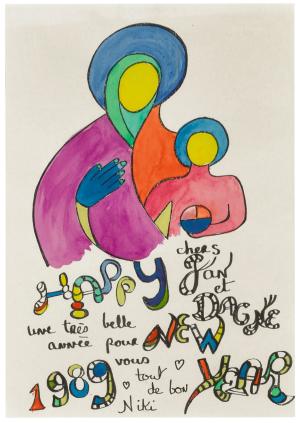
#### PROVENANCE

Dagny and Jan Runnqvist Collection, Geneva Christie's, Paris, 26 October 2013, Lot 192 Acquired from the above by the present owner

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



131



132





134

104

#### 133

#### RONNIE CUTRONE

1948 - 2013

## Pop Out

signed, titled and dated 1998 acrylic on American flag 155 by 85 cm. 61 by 33½ in.

#### PROVENANCE

Private Collection, United States Sotheby's, New York, 12 December 2006, Lot 335 Private Collection, United States Bloomsbury Auctions, New York, 9 June 2010, Lot 68

Acquired from the above by the present owner

**±** £ 4,000-6,000 € 4,500-6,800 US\$ 5,300-7,900

#### 134

#### RONNIE CUTRONE

1948 - 2013

#### Untitled

signed and dated 1990 watercolour and pencil on paper  $105.5 \text{ by } 74.5 \text{ cm.} \quad 41^{1}/_{2} \text{ by } 29^{3}/_{8} \text{ in.}$ 

#### PROVENANCE

Private Collection, Europe Nagel Auktionen, Stuttgart, 30 April 2004, Private Collection, Europe Sotheby's, Olympia, 7 February 2007, Lot 638 Acquired from the above by the present owner

£1.500-2.000 € 1,700-2,250 US\$ 2,000-2,650

#### 135

## JOANA VASCONCELOS

b. 1971

## Caleidoscope

Viúva Lamego hand painted tiles, handmade woollen crochet, ornaments, polyester, MDF

160 by 120 by 30 cm. 63 by 471/4 by 111/8 in. Executed in 2012.

#### **PROVENANCE**

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

† 

£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700





136



0 136

#### RICHARD STONE

b. 1951

## HRH The Queen Mother

signed oil on board 37 by 29 cm. 14½ by 1½ in. Executed in 1993.

#### PROVENANCE

Private Collection, United Kingdom

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

## 137

## POLLY MORGAN

b. 1980

## Systemic Inflammation

taxidermy, steel and leather 120 by 115 by 115 cm.  $47\frac{1}{4}$  by  $45\frac{1}{4}$  by  $45\frac{1}{4}$  in. Executed in 2010.

#### PROVENANCE

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

#### EXHIBITED

London, Haunch of Venison, *Psychopomps*, July - September 2010 Venice, Workshop Arte Contemporanea, *Polly Morgan: Burials*, June - July 2011 Washington D.C., National Museum of Women in the Arts, *Organic Matters: Women to Watch 2015*, June - September 2015

† ⊕ £ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

# LAURENCE JENKELL

b. 1965

# Fonte Aluminium Grungy Candy

aluminium cast on aluminium base 320 by 100 by 100 cm. 126 by 393/8 by 393/8 in. Executed in 2007.

#### PROVENANCE

Private Collection, Europe Marc-Arthur Kohn, Paris, 4 August 2008, Lot 358 Acquired from the above by the present owner

⊕ £ 50,000-70,000 € 56,500-79,000 US\$ 66,000-92,000





139



140

# 139

# DAVID LACHAPELLE

b. 1963

# Naomi Campbell: Tatler

signed on a label affixed to the reverse c-print, diasec mounted to plexiglass 152 by 110 cm. 59<sup>3</sup>/<sub>4</sub> by 43<sup>1</sup>/<sub>4</sub> in. Executed in 2003, this work is number 3 from an edition of 3.

#### PROVENANCE

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

£ 12,000-18,000 € 13,500-20,300 US\$ 15,800-23,700

# 140

# **ELAD LASSRY**

b. 1977

# Girl (Green/Red)

c-print, in artist's frame image: 34.5 by 27 cm.  $13\frac{1}{2}$  by  $10\frac{5}{8}$  in. frame: 36.5 by 29 cm.  $14\frac{3}{8}$  by  $11\frac{1}{2}$  in. Executed in 2011, this work is number 1 from an edition of 5, plus 2 artist's proofs.

# PROVENANCE

David Kordansky Gallery, Los Angeles Acquired from the above by the present owner

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

# MARILYN MINTER

b. 1948

#### Manicure

c-print laid down on aluminium image: 100.5 by 68 cm. 50 by 36 in. sheet: 126 by 93 cm. 495/8 by 365/8 in. Executed in 2002, this work is number 1 from an edition of 5.

#### PROVENANCE

Baldwin Gallery, Aspen Acquired from the above by the present owner

£ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500

# 142

# PHILIP-LORCA DICORCIA

b. 1951

# W, September #8

signed on a label affixed to the reverse Fuji colour archive print mounted to plexiglass 122 by 152.5 cm. 48 by 60 in. Executed in 1997, this work is from an edition of 15.

# PROVENANCE

Pace/MacGill Gallery, New York Galerie Almine Rech, Paris Acquired from the above by the present owner

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









144

110

# 143

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

# FENG ZHENGJIE

b. 1968

#### China

oil on canvas 190 by 190 cm. 74<sup>3</sup>/<sub>4</sub> by 74<sup>3</sup>/<sub>4</sub> in. Executed in 2002.

#### PROVENANCE

Private Collection, Europe Enchères Perrin-Royère-Lajeunesse, Versaille, 17 December 2006, Lot 179 Acquired from the above by the present owner

£ 10.000-15.000 € 11,300-16,900 US\$ 13,200-19,700

#### 144

PROPERTY FROM A DISTINGUISHED PRIVATE

#### YIN KUN

b. 1969

# Happy Family

oil on canvas 125 by 98 cm. 49<sup>1</sup>/<sub>4</sub> by 38<sup>1</sup>/<sub>2</sub> in. Executed in 2000.

# PROVENANCE

Private Collection, Europe Koller Auktionen, Zürich, 30 June 2008, Lot 3665 Acquired from the above by the present owner

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

# 145

PROPERTY FROM A DISTINGUISHED PRIVATE

# CAO JINGPING

b. 1972

#### Lover No. 6

signed, titled and dated 2006 on the reverse acrylic on canvas 110 by 140 cm. 433/8 by 55 in.

# PROVENANCE

Private Collection, Europe Koller Auktionen, Zürich, 8 December 2007, Acquired from the above by the present owner

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

# HAN YAJUAN

b. 1980

# XL Audi TT

signed and dated 2008; signed in Chinese, titled and dated 2008 on the reverse oil, rhinestones, beads and glitter on canvas 90 by 180 cm. 351/2 by 703/4 in.

# PROVENANCE

Willem Kerseboom, Amsterdam
Acquired from the above by the present owner

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



145







148

# 147

# ZHANG HUAN

b. 1965

# Skull No. 11

signed, titled and dated 2007 on the reverse ash and stone on linen 250 by 400 cm. 98% by  $157\frac{1}{2}$  in.

#### PROVENANCE

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

⊕ £ 20,000-30,000 € 22,500-33,800 US\$ 26,300-39,400

# 148

# YAN PEI-MING

b. 1960

# International Landscape No. 6

signed, titled and dated 98 on the reverse oil on canvas 100.5 by 150 cm. 391/4 by 59 in.

#### PROVENANCE

Galerie Rodolphe Janssen, Brussels Acquired from the above by the present owner

† £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300



"For the most part, I choose my subjects according to their relationship with their historical moment. The media, both print and televised, provides me with topics and images. Using oil paint on canvas, I transform news into contemporary history paintings. I've always been obsessed with executions, the spectacle of the killing of a man by other men, and by the idea that history is a cycle that repeats itself forever in new ways."

Yan Pei-Ming
Lisa Stahl, 'Contemporary History: Q&A with Yan Pei-Ming', Art in
America, May 2012, online

# 149

# YAN PEI-MING

b.1960

# A Notre Enfant

signed, titled and dated 2009 on the reverse oil on canvas 100 by 200 cm.  $39\frac{3}{8}$  by  $78\frac{3}{4}$  in.

#### PROVENANCE

Private Collection, Europe

⊕ £ 40,000-60,000 € 45,000-67,500 US\$ 52,500-79,000



# DARREN ALMOND

b. 1971

# Stop

steel, plastic, concrete and metal bolts 278 by 56 by 63 cm.  $109^{1/2}$  by 22 by 24% in. Executed in 2007.

#### PROVENANCE

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

#### EXHIBITED

Berlin, Galerie Max Hetzler, *Accrochage*, May - June 2009

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

# 151

# KARL HAENDEL

b.1976

i. Rickey #6

ii. Wasserlack #3

iii. Scribble #5

i. titled; signed, titled and dated 2005 on the reverse

iii. signed, titled and dated 2006 on the reverse i & iii. pencil on paper

ii. c-print

i. sheet: 77 by 57.5 cm. 30¼ by 225% in. ii. framed: 110.5 by 132.5 cm. 43½ by 52⅙ in. iii. sheet: 167.5 by 115 cm. 66 by 45¼ in.

ii. Executed in 2005.

#### PROVENANCE

Sommer Contemporary, Tel Aviv Acquired from the above by the present owner

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







151

# PIOTR UKLANSKI

b. 1968

# Untitled (Eagle)

polystyrene, in 6 parts 333 by 300 by 17.7 cm. 131 by 118 by 7 in. Executed in 2005, this work is number 2 from an edition of 3.

#### PROVENANCE

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

#### EXHIBITED

Paris, Galerie Emmanuel Perrotin, *Piotr Uklanski Polinia*, June - July 2005

⊕ £ 15,000-20,000 € 16,900-22,500 US\$ 19,700-26,300

# 153

# AI WEIWEI

b. 1957

# Stool

porcelain 45 by 42 by 42 cm. 173/4 by 161/2 by 161/2 in. Executed in 2012, this work is from an edition of 20.

#### PROVENANCE

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

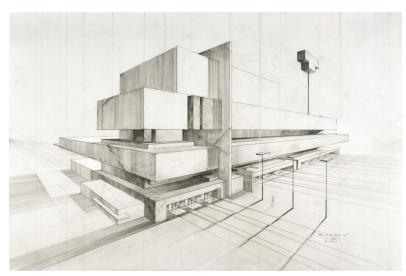
£ 10,000-15,000 € 11,300-16,900 US\$ 13,200-19,700







154



155

# ELISA SIGHICELLI

h 1968

# Iceland: Bathroom

signed, titled, dated 2001 and numbered 3/3 on the reverse cibachrome on lightbox 122 by 122 cm. 48 by 48 in. Executed in 2001, this work is number 3 from an edition of 3.

#### PROVENANCE

Private Collection, Europe Sotheby's, London, 11 February 2005, Lot 333 Acquired from the above by the present owner

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

# 155

# HANS OP DE BEECK

b. 1969

# T-Mart (Building 2)

signed, titled and dated 2005 graphite on paper 73 by 110 cm. 2834 by 4314 in.

# PROVENANCE

Hales Gallery, London Acquired from the above by the present owner

 $\alpha \oplus \pounds 6,000-8,000$  $\pounds 6,800-9,000$  US\$ 7,900-10,500

# 156

# DARREN ALMOND

b. 1971

# Journey

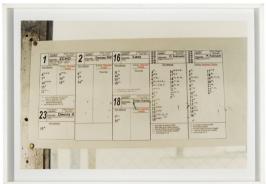
c-print, in three parts each image: 66.3 by 43.1 cm.  $26^{1/8}$  by 17 in. each sheet: 74.3 by 51.7 cm.  $29^{1/4}$  by  $20^{3/8}$  in. Executed in 1999, this work is number 2 from an edition of 3, plus 2 artist's proofs.

# PROVENANCE

Jay Jopling, London
Matthew Marks Gallery, New York
British Friends of the Art Museums of Israel,
London
Private Collection, Europe (acquired from the
above in 2009)

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







# 157

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

# **CHRISTO**

b. 1935

# Ericsson Display Monitor Unit 3111, Wrapped, Project for Personal Computer

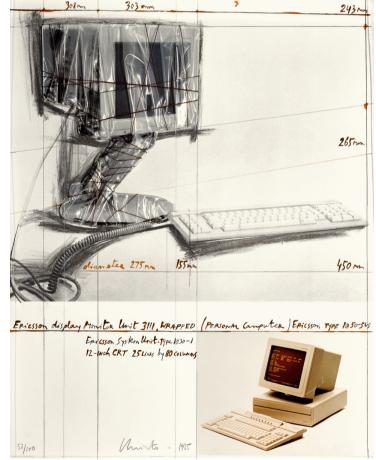
signed, dated 1985 and numbered 52/100 lithograph with collage of transparent polyethylene, staples, twine and colour photograph 70.9 by 58 cm. 28 by 22% in.

Executed in 1985, this work is number 52 from an edition of 100, plus 35 artist's proofs.

# PROVENANCE

Artiscope Gallery, London Acquired from the above by the present owner

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







159





160

118

#### 158

# **GRETTA SARFATY**

b. 1954

#### Auto Photos III

signed, titled, dated 1976 and numbered Ed. 3/5 digital print on archival paper image: 23.5 by 31.5 cm. 91/4 by 123/8 in. sheet: 33 by 48 cm. 13 by 181/8 in. Executed in 1976 and printed in 2009, this work is number 3 from an edition of 5.

#### PROVENANCE

Acquired from the artist by the present owner

⊕ £ 1,000-1,500 € 1.150-1.700 US\$ 1.350-2.000

#### 159

#### WOLFGANG SUSCHITZKY

1912 - 2016

# Two Views of London - Charing Cross Road

i. signed and dated 1935/89 on the reverse ii. signed and dated 1935/89 two gelatin silver prints i. & ii. 50 by 41 cm. 195% by 161% in.

# PROVENANCE

Private Collection, Europe Sotheby's, London, 29 May 2007, Lot 41 Acquired from the above by the present owner

⊕ £ 1,200-1,800 € 1,350-2,050 US\$ 1,600-2,400

#### 160

CONCEPT TO FORM: AN HOMAGE TO COLLECTING FROM THE 60S TO THE PRESENT DAY

#### LANGLANDS & BELL

b. 1955 & b. 1959

# Unesco (Science)

signed, titled and dated 1994 on the reverse of each panel

MDF, wood and lacquer in artist's frame, in 2 parts each: 85 by 85 cm. 331/2 by 331/2 in.

#### **PROVENANCE**

Glenn Scott Wright Contemporary Art, London Acquired from the above by the present owner

#### **EXHIBITED**

Bielefeld, Kunsthalle Bielefeld; London, Serpentine Gallery; Palermo, Castile San Nicola al Giardinaccio; San Sebastian, Koldo Mitxelena, Langlands & Bell, June 1996 - March 1997

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

# BILL VIOLA

b. 1951

# Hatsu Yume - First Dream

signed on the video and on a label on the video three c-prints, VHS and book in portfolio each c-print: 40.3 by 50 cm. 15% by 19% in. portfolio: 42 by 52 by 5 cm. 161/2 by 201/2 by 2 in. Executed in 1981-2002, this work is number 6 from an edition of 15 plus 2 artist's proofs.

#### PROVENANCE

Frameworks, Vienna Alexander Pühringer, Vienna Acquired from the above by the present owner

#### **EXHIBITED**

Tokyo, Mori Art Museum; Kobe, Hyogo Prefectural Museum of Art, *Bill Viola: Hatsu-Yume (First Dream)*, October 2006 - March 2007 (ed. no. unknown)

£ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500









16

# 162

# SAM TAYLOR-JOHNSON

b. 1967

# Third Party - Ray & Pauline

c-print

142 by 113.5 cm. 56 by  $44\frac{1}{2}$  in. Executed in 1999 - 2000, this work is an artist's proof aside from an edition of 7.

#### PROVENANCE

Matthew Marks Gallery, New York Acquired from the above by the present owner

#### EXHIBITED

Gateshead, BALTIC Centre for Contemporary Art, *Sam Taylor*-Wood: *Still Lives*, May -September 2006, p.78, illustrated in colour (ed. no. unknown)

‡ ⊕ £ 2,500-3,500 € 2,850-3,950 US\$ 3,300-4,600







# 163

# RUNA ISLAM

b.1970

# Exile

aluminium and perspex lightbox 14 by 39.5 by 5.5 cm.  $5^{1/2}$  by  $15^{1/2}$  by  $2^{1/8}$  in. Executed in 1998, this work is number 18 from an edition of 50.

#### PROVENANCE

White Cube, London Acquired from the above by the present owner

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





#### 164

# ANDREAS SLOMINSKI

b. 1959

# Untitled

spray-painted styrofoam 200 by 261 cm. 781/8 by 1021/8 in. Executed in 2011.

#### PROVENANCE

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

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

# 165

# SAM TAYLOR-JOHNSON

b. 1967

# Five Revolutionary Seconds XV

signed, titled and dated 2000 on the reverse c-print

image: 6.8 by 99.5 cm. 25% by 39 in. sheet: 13 by 106 cm. 5 by 41% in. Executed in 2000, this work is from an unnumbered edition.

#### **PROVENANCE**

Matthew Marks Gallery, New York Acquired from the above by the present owner

#### LITERATURE

Michael Bracewell and Jeremy Millar, Sam Taylor-Wood, Göttingen 2002, n.p., illustrated in colour

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

# 166

# RICHARD ARTSCHWAGER

1923 - 2013

# Coffin

signed and dated 1995 plywood with screws 67.5 by 241 by 48 cm. 26½ by 94½ by 18½ in.

#### PROVENANCE

Private Collection, Chicago Sotheby's, New York, 9 March 2012, Lot 98 Acquired from the above by the present owner

#### EXHIBITED

Pittsburgh, Carnegie Museum, *The Carnegie International 1995*, November 1995 - February 1996

‡ £ 6,000-8,000 € 6,800-9,000 US\$ 7,900-10,500







# JONATHAN SELIGER

b. 1955

# Cartier (from Born to Shop)

signed, dated 2005 and numbered 2/5 on the automotive enamel on bronze 36 by 39 by 18 cm. 14 by 151/4 by 7 in. Executed in 2005, this work is number 2 from

# an edition of 5. PROVENANCE

Guy Hepner, Los Angeles Acquired from the above by the present owner

£ 3.000-4.000 € 3,400-4,500 US\$ 3,950-5,300

# 168

# JONATHAN SELIGER

b. 1955

# Bulgari (from Born to Shop)

signed, dated 2005 and numbered 2/5 on the bottom automotive enamel on bronze 40.5 by 33 by 18 cm. 16 by 13 by 7 in. Executed in 2005, this work is number 2 from an edition of 5.

#### PROVENANCE

Guy Hepner, Los Angeles Acquired from the above by the present owner

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

# POLLY MORGAN

b. 1980

# Still Birth (Pink)

taxidermy, wire, resin, glass, MDF 52 by 25 by 25 cm. 20½ by 10 by 10 in. Executed in 2010, this work is from an edition of 10.

#### PROVENANCE

Salon Vert, London
Acquired from the above by the present owner

#### EXHIBITED

Derry, Void, *Dead Time*, August - September 2011 (ed. no. unknown)

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



170

# 171

# FRANZ WEST

1947 - 2012

# Privatlampe des Künstlers II

welded iron and electrical fittings height: 192 cm. 75% in. Executed in 1989-2016.

# PROVENANCE

Metamemphis, Milan Private Collection, France Pierre Berge & Associés, Paris, 20 June 2017, Lot 120 Acquired from the above by the present owner

- 0.4.000.6.000

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



# PAUL MCCARTHY

b. 1945

170

# Brancusi Tree (Silver)

signed, dated 2007 and numbered 50/75 self-inflatable mylar fabric with integrated fan, contained in original custom mylar fabric carrier bag

190 by 95 by 95 cm. 743/4 by 371/2 by 371/2 in. Executed in 2007, this work is number 50 from an edition of 75 plus 20 artist's proofs.

#### PROVENANCE

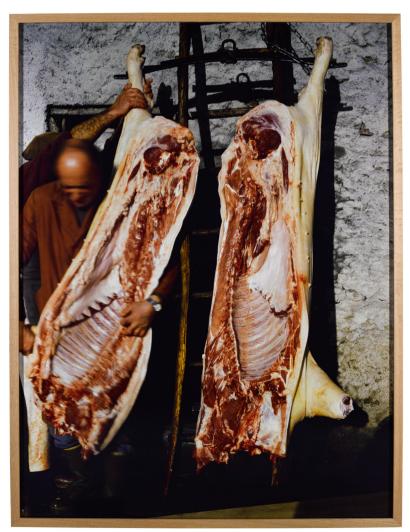
Hauser & Wirth, London Acquired from the above by the present owner

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





172



# BANKS VIOLETTE

b.1973

# **Negative Creep**

graphite on paper 58 by 76 cm. 227/8 by 30 in. Executed in 2003.

#### PROVENANCE

Marc Jancou Fine Art, New York Acquired from the above by the present owner

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

# $\square$ 173 SOLD WITHOUT RESERVE

# JEAN-LUC MOULÈNE

b. 1955

# Viande

c-print

164 by 124 cm.  $64\frac{1}{2}$  by  $48\frac{7}{8}$  in. Executed in 2012, this work is from an edition of 3.

# PROVENANCE

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

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

END OF SALE

# CONTEMPORARY CURATED >> ONLINE

Bidding continues online 12-21 November

























ANDY WARHOL. \$(4), 1982

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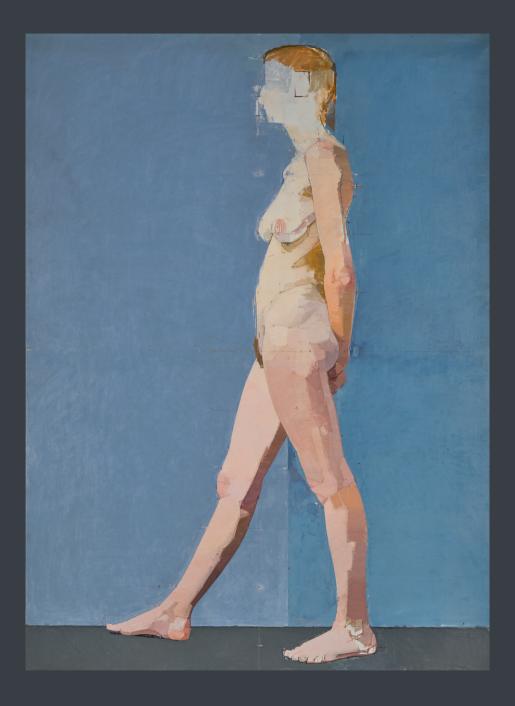
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# Sotheby's Financial Services

# Sotheby's 535



EUAN UGLOW Striding Figure, 1975 Estimate £200,000–300,000

# Modern & Post-War British Art

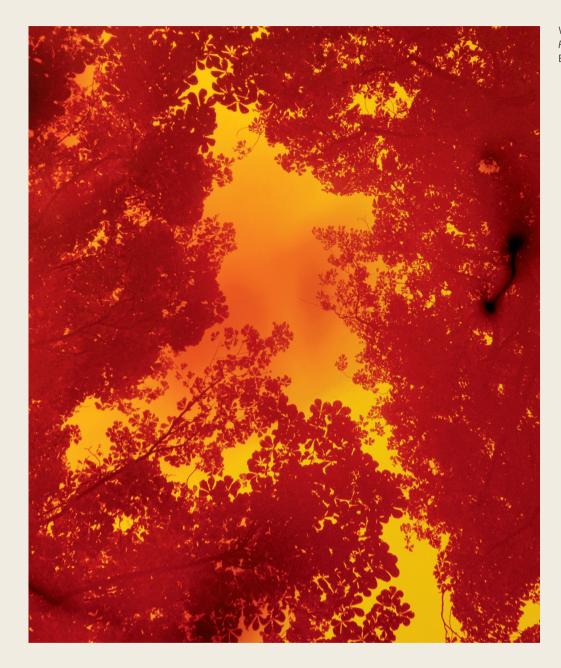
**LONDON 20 & 21 NOVEMBER** 

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ENQUIRIES +44 (0)20 7293 5381 SIMON.HUCKER@SOTHEBYS.COM
SOTHEBYS.COM/MODBRIT #SOTHEBYSMODBRIT



# Sotheby's ESE



WOLFGANG TILLMAN

Park Work I, II,III, 2000 (3 works)

Estimate 80,000–100,000 €

# Photographies

**AUCTION PARIS 9 NOVEMBER** 

# **EXHIBITION FREE AND OPEN TO THE PUBLIC 5 - 8 NOVEMBER**

76, RUE DU FAUBOURG SAINT HONORÉ 75008 PARIS ENQUIRIES ENQUIRIES +33 (0)1 53 05 52 26 JONAS.TEBIB@SOTHEBYS.COM SOTHEBYS.COM/PHOTOGRAPHS #SOTHEBYSPHOTOGRAPHS



# Sotheby's ESE



TYEB MEHTA

Durga Mahisasura Mardini, 1993

Estimate INR 20,00,00,000–30,00,00,000

**BOUNDLESS: INDIA** 

**AUCTION MUMBAI 29 NOVEMBER** 







# How to Bid



# 1. Browse

Find works you are interested in at sothebys.com/auctions

# 2. Register

Sign up to bid in your desired sales

# 3. Bid

Choose your preferred bidding method



# Guide for Absentee and Telephone Bidders

If you are unable to attend an auction in person, you may give Sotheby's Bid Department instructions to bid on your behalf by completing the form overleaf. This service is confidential and available at no additional charge.

#### General

Before the Auction We will try and purchase the lot(s) of your choice for the lowest price possible (dependent on the reserve price and other bids) and never for more than the maximum bid amount you indicate. Where appropriate, your bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

Please place your bids as early as possible, as in the event of identical absentee bids the earliest received will take precedence. Bids should be submitted at least twenty-four hours before the auction.

If bidding by telephone, we suggest that you leave a maximum bid which we can execute on your behalf in the event we are unable to reach you.

Please refer to Condition 5 of the Conditions of Business printed in this catalogue.

After the Auction Successful bidders will receive an invoice detailing their purchases and giving instructions for payment and clearance of goods.

If you are bidding for items marked with a 'W' in the catalogue, we recommend you contact us on the afternoon of the sale to check whether you have been successful. These items will be sent to Sotheby's Greenford Park Fine Art Storage Facility immediately following the sale and therefore buyers are requested to arrange early collection of their goods as they will be subject to handling and storage charges after 30 days.

**Without Reserve Lots** Where a lot is offered "without reserve" absentee bids will be executed at a minimum of 10% of the low estimate.

#### **Completing This Form**

This form should be used for one sale only. Please indicate the sale number, sale title and sale date in the space provided at the top of the form if it is not already pre-populated.

Please record accurately the lot numbers, descriptions and the maximum hammer price you are willing to pay for each lot. Instructions to "BUY" or unlimited bids will not be accepted.

Bids must be numbered in the same order as the lots appear in the catalogue.

Alternate bids for items can be made by placing the word "OR" between lot numbers. This means if your bid on an early lot is successful, we will not continue to bid on subsequent lots for you. Or, if your early bids are unsuccessful, we will continue to execute bids for the remaining lots listed on your absentee bidding form.

If you are arranging a telephone bid, please clearly specify the telephone number on which you can be reached at the time of the sale, including the country code. We will call you from the saleroom shortly before the relevant lot is offered.

#### **New Clients**

If you have opened a new account with Sotheby's since 1 December 2002, and have not already provided appropriate identification, you will be asked to present documentation confirming your identity before your property or sale proceeds can be released to you. We may also contact you to request a bank reference.

Please provide government issued photographic identification such as a passport, identity card or driver's licence and confirm your permanent address.

#### Conditions of Absentee & Telephone Bidding

Please note that the execution of absentee and telephone bids is offered as an additional service for no extra charge. Such bids are executed at the bidder's risk and undertaken subject to Sotheby's other commitments at the time of the auction. Sotheby's therefore cannot accept liability for any reasonable error or failure to place such bids.

All bids are subject to the Conditions of Business applicable to the sale printed in the sale catalogue. Buyer's premium in the amount stated in paragraph 2 of Buying at Auction in the back of the sale catalogue will be added to the hammer price as part of the total purchase price, plus any applicable taxes and charges.

Bids will be executed for the lowest price as is permitted by other hids or reserves

Where appropriate your written bids will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

#### Payment

In the event that you are successful, payment is due immediately after the sale unless otherwise agreed in advance. Payment may be made by bank transfer, credit and debit card (subject to certain restrictions and/or surcharges), cheque or cash (up to US\$10,000 equivalent). You will be sent full details on how to pay with your invoice.

#### **Data Protection**

From time to time, Sotheby's may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g. credit information). If you provide Sotheby's with information that is defined by law as "sensitive", you agree that Sotheby's Companies may use it: in connection with the management and operation of our business and the marketing and supply of Sotheby's Companies' services, or as required by law. Sotheby's Companies will not use or process sensitive information for any other purpose without your express consent. If you would like further information on Sotheby's policies on personal data, to opt out of receiving marketing material, or to make corrections to your information please contact us on +44 (0)20 7293 6667.

In order to fulfil the services clients have requested, Sotheby's may disclose information to third parties (e.g. shippers). Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Sotheby's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for clients' information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By signing this Absentee and Telephone Bidding Form you agree to such disclosure. Please note that for security purposes Sotheby's premises are subject to video recording. Telephone calls e.g. telephone bidding/voicemail messages may also be recorded.

#### **BUYING AT AUCTION**

The following pages are designed to give you useful information on how to buy at auction. Sotheby's staff as listed at the front of this catalogue will be happy to assist you. However, it is important that you read the following information carefully and note that Sotheby's act for the seller. Bidders' attention is specifically drawn to Conditions 3 and 4, which require them to investigate lots prior to bidding and which contain specific limitations and exclusions of the legal liability of Sotheby's and sellers. The limitations and exclusions relating to Sotheby's are consistent with its role as auctioneer of large quantities of goods of a wide variety and bidders should pay particular attention to these Conditions Prospective bidders should also consult www.sothebys.com for the most up to date cataloguing of the property in this catalogue.

Buyer's Premium A buyer's premium will be added to the hammer price and is payable by the buyer as part of the total purchase price. The buyer's premium is 25% of the hammer price up to and including £200,000; 20% on any amount in excess of £200,000 up to and including £3,000,000; and 12.9% on any remaining amount in excess of £3,000,000. These rates are exclusive of any applicable VAT.

#### 1. BEFORE THE AUCTION

Catalogue Subscriptions If you would like to take out a catalogue subscription, please ring +44 (0)20 7293 5000.

Pre-sale Estimates Pre-sale estimates are intended as a guide for prospective buyers. Any bid between the high and low pre-sale estimates would, in our opinion, offer a chance of success. However, lots can realise prices above or below the presale estimates.

It is advisable to consult us nearer the time of sale as estimates can be subject to revision. The estimates printed in the auction catalogue do not include the buyer's premium or VAT.

Pre-sale Estimates in US Dollars and Euros Although the sale is conducted in pounds sterling, the pre-sale estimates in some catalogues are also printed in US dollars and/or euros. The rate of exchange is the rate at the time of production of this catalogue. Therefore, you should treat the estimates in US dollars or euros as a guide only.

Condition of Lots Prospective buyers are encouraged to inspect the property at the pre-sale exhibitions. Solely as a convenience, Sotheby's may also provide condition reports. The absence of reference to the condition of a lot in the catalogue description does not imply that the lot is free from faults or imperfections. Please refer to Condition 3 of the Conditions of Business for Buyers printed in this catalogue.

Electrical and Mechanical Goods All electrical and mechanical goods are sold on the basis of their artistic and decorative value only, and should not be assumed to be operative. It is essential that prior to

any intended use, the electrical system is checked and approved by a qualified electrician.

Provenance In certain circumstances, Sotheby's may print in the catalogue the history of ownership of a work of art if such information contributes to scholarship or is otherwise well known and assists in distinguishing the work of art. However, the identity of the seller or previous owners may not be disclosed for a variety of reasons. For example, such information may be excluded to accommodate a seller's request for confidentiality or because the identity of prior owners is unknown given the age of the work of art.

#### 2. DURING THE AUCTION

Conditions of Business The auction is governed by the Conditions of Business and Authenticity Guarantee. These apply to all aspects of the relationship between Sotheby's and actual and prospective bidders and buyers. Anyone considering bidding in the auction should read them carefully. They may be amended by way of notices posted in the saleroom or by way of announcement made by the auctioneer.

Bidding at Auction Bids may be executed in person by paddle during the auction, in writing prior to the sale, by telephone or by BIDnow.

Auction speeds vary, but average between 50 and 120 lots per hour. The bidding steps are generally in increments of approximately 10% of the previous bid.

Please refer to Conditions 5 and 6 of the Conditions of Business for Buyers printed in this catalogue.

Bidding in Person To bid in person, you will need to register for and collect a numbered paddle before the auction begins. Proof of identity will be required. If you have a Sotheby's Client Card, it will facilitate the registration process.

Should you be the successful buyer of a lot, please ensure that your paddle can be seen by the auctioneer and that it is your number that is called out. Should there be any doubts as to price or buyer, please draw the auctioneer's attention to it immediately.

All lots sold will be invoiced to the name and address in which the paddle has been registered and cannot be transferred to other names and addresses.

Please do not mislay your paddle; in the event of loss, inform the Sales Clerk immediately. At the end of the sale, please return your paddle to the registration desk

Absentee, Telephone and Internet Bids If you cannot attend the auction, we

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

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

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.

#### o 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.

#### A 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.

#### 

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.

# $\oplus$ Property Subject to the Artist's Resale Right

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

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

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

The Artist's Resale Right payable will be the aggregate of the amounts payable under the above rate bands, subject to a maximum royalty payable of 12,500 euros for any single work each time it is sold. The maximum royalty payable of 12,500 euros applies to works sold for 2 million euros and above. Calculation of the artist's resale right will be based on the pound sterling 'Euro reference exchange rate quoted on the date of the sale by the European Central Bank.

#### Restricted Materials

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

A buyer's inability to export or import any lots with this symbol cannot justify a delay in payment or a sale's cancellation.

#### ∏ Monumental

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

shipping requirements.

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

# VAT AND OTHER TAX INFORMATION FOR BUYERS

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

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

#### 1. PROPERTY WITH NO VAT SYMBOL

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

Sotheby's must bear VAT on the buyer's premium and hence will charge an amount in lieu of VAT at the standard rate on this premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified. A limited range of goods, including most books, are not liable to VAT and therefore no amount in lieu of VAT will be added to the premium.

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

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

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

#### 2. PROPERTY WITH A † SYMBOL

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

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

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

#### 3. PROPERTY WITH A $\alpha$ 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' 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 FLI 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 FLI should notify our Client Accounts Department on the day of the sale and the property will be reinvoiced showing no VAT on the hammer price (see 'Property sold with no VAT symbol' above).

# 4. PROPERTY SOLD WITH A $\pm$ 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:

- ‡ the reduced rate
- $\Omega$  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 FU to avoid payment of VAT in the United Kingdom. Re-invoicing in this way may make the lot ineligible to be re-sold using the margin scheme.

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

# 5. EXPORTS FROM THE EUROPEAN UNION

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

# Property with no VAT symbol (see paragraph 1)

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

### Property with a † symbol

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

## Property with a $\ddagger$ or a $\Omega$ 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 shipper's own Temporary Admission or Customs Warehouse arrangement prior to collection from Sotheby's

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

Proof of export required

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

Buyers intending to export, repair, restore or alter lots sold under Temporary Admission ( $\updownarrow$  or  $\Omega$  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 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 should note that local sales taxes or use taxes may become payable upon import of items following purchase (for example, use tax may be due when purchased items are imported into certain states in the US). Buyers should obtain their own advice in this regard.

In the event that Sotheby's ships items for a purchaser in this sale to a destination within a US state in which Sotheby's is registered to collect sales tax, Sotheby's is obliged to collect and remit the respective state's sales / use tax in effect on the total purchase price (including hammer price, buyer's premium, shipping costs and 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 / use tax will not be charged. Clients who wish to provide resale or exemption documentation for their purchases should contact Post Sale Services.

Clients who wish to have their purchased lots shipped to the US by Sotheby's 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 WIA 2AA:
- "Sotheby's Company" means both Sotheby's in the USA and any of its subsidiaries (including Sotheby's in London) and Sotheby's Diamonds 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 lof.
- (c) Unless Sotheby's owns a lot offered for sale, it is not responsible for any breach of these conditions by the Seller.
- (d) Without prejudice to Condition 4(b), any claim against Sotheby's or the Seller by a Bidder is limited to the Purchase Price with regard to that lot. Neither Sotheby's nor the Seller shall under any circumstances be liable for any consequential losses.
- (e) None of this Condition 4 shall exclude or limit Sotheby's liability in respect of any fraudulent misrepresentation made by Sotheby's or the Seller, or in respect of death or personal injury caused by the negligent acts or omissions of Sotheby's or the Seller.

#### 5. BIDDING AT AUCTION

- (a) Sotheby's has absolute discretion to refuse admission to the auction. Bidders must complete a Paddle Registration Form and supply such information and references as required by Sotheby's. Bidders act as principal unless they have Sotheby's prior written consent to bid as agent for another party. Bidders are personally liable for their bid and are jointly and severally liable with their principal if bidding as agent.
- (b) Sotheby's advises Bidders to attend the auction but will seek to carry out absentee written bids which are in pounds sterling and, in Sotheby's opinion, clear and received sufficiently in advance of the sale of the lot, endeavouring to ensure that the first received of identical written bids has priority.
- (c) Where available written telephone and online bids are offered as an additional service for no extra charge, at the Ridder's risk and shall be undertaken. with reasonable care subject to Sotheby's other commitments at the time of the auction: Sotheby's therefore cannot accept liability for failure to place such bids save where such failure is unreasonable. Telephone and online bids may be recorded. Online bids ("BidNOW") are made subject to the RidNOW 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
- (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 Buver'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.
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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.

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4/08 NBS GUARANTEE MAIN

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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.

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#### 1 GIOVANNI BELLINI

In our opinion a work by the artist. (When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

- 2 The term signed and/or dated and/or inscribed means that in our opinion the signature and/or date and/or inscription are from the hand of the artist.
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- 4 Dimensions are given height before

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