

50 WORKS IN LONDON | 50 WORKS IN NEW YORK

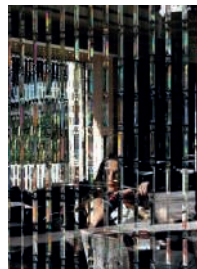
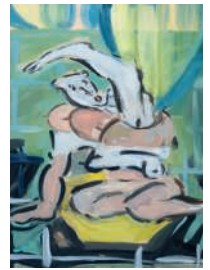
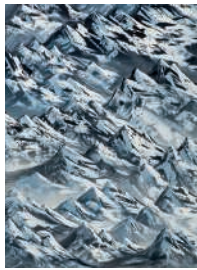
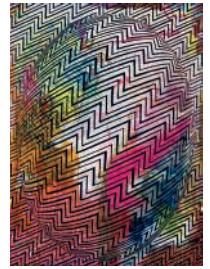
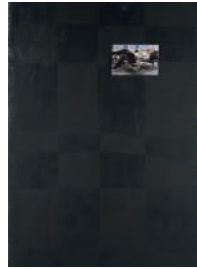
100X

HANDPICKED

100 ARTISTS SELECTED BY THE SAATCHI GALLERY

In support of the Saatchi Gallery's free entry and education programme

SAATCHI GALLERY CHRISTIE'S



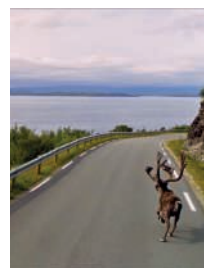
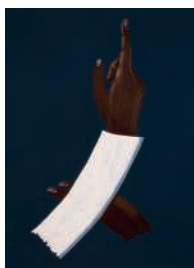
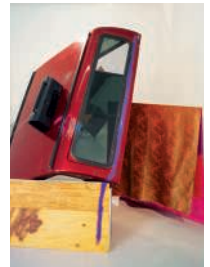
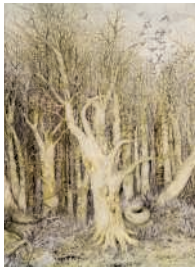




Photo: Courtesy of the Saatchi Gallery, London.
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SAATCHI GALLERY
MILLERS

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Newspeak: British Art Now, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010.
Artwork: littlewhitehead, Courtesy of the artist and Copperfield, London.
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010

The Saatchi Gallery is the world's No.1 museum on social media. It has presented 15 of the 20 most visited exhibitions in London during the last five years, due to the policy of free admission to all gallery curated shows. It was the first UK museum to introduce the public to exhibitions of Cy Twombly, Brice Marden, Robert Ryman, Sol LeWitt, Anselm Kiefer, Richard Serra, Jeff Koons, Philip Guston, Sigmar Polke, Bruce Nauman, Cindy Sherman, Damien Hirst, Jenny Saville, Sarah Lucas, Glenn Brown, Andreas Gursky, John Currin, Ron Mueck, Grayson Perry, Jake & Dinos Chapman, Cecily Brown, Martin Kippenberger, Peter Doig, Carl Andre, Dan Flavin, Richard Prince, Charles Ray, Duane Hanson, and Alex Katz. In recent years it has presented surveys of emerging artists from China, India, the Middle East, Korea, Russia, South America, Africa, Germany, United States, and Britain, many of whom have achieved international success. The Saatchi Gallery education programme attracts over 2,000 schools each year, organising student visits from primary school level upwards. The Saatchi Gallery website displays over one thousand works that have been exhibited in the last three decades, as a study resource, and also gives full details about the art to be seen in forthcoming exhibitions. Its Global Gallery Guide features the current exhibitions at over 20,000 galleries around the world, the most comprehensive listing available.

LONDON HANDPICKED

50 WORKS SELECTED BY THE SAATCHI GALLERY

In support of the Saatchi Gallery's free entry and education programme

Friday 10 March 2017

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Special thanks to:

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Senior Director, Saatchi Gallery

Images courtesy of the Saatchi Gallery who would like to thank all of the artists, photographers and galleries for their assistance in providing the images for this catalogue.

AUCTION

Friday 10 March 2017

at 1 pm Lots 1-50

85 Old Brompton Road

London SW7 3LD

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **PHILLY-15192**

VIEWING

| | | |
|-----------|---------|---------------------|
| Saturday | 4 March | by appointment only |
| Sunday | 5 March | 11am-5pm |
| Monday | 6 March | 9am-7:30pm |
| Tuesday | 7 March | 9am-8:30pm |
| Wednesday | 8 March | 9am-5pm |
| Thursday | 9 March | 9am-5pm |

AUCTIONEER

Nick Martineau

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SAATCHI GALLERY CHRISTIE'S

NEW YORK HANDPICKED

50 WORKS SELECTED BY THE SAATCHI GALLERY

In support of the Saatchi Gallery's free entry and education programme

Wednesday 22 March 2017

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AUCTION

Wednesday 22 March 2017

at 10 am Lots 51-100

Christie's, 20 Rockefeller Plaza

New York, NY 10020

AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as **APPLE-15205**

VIEWING

| | | |
|----------|----------|----------|
| Saturday | 18 March | 10am-5pm |
| Sunday | 19 March | 1pm-5pm |
| Monday | 20 March | 10am-5pm |
| Tuesday | 21 March | 10am-5pm |

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Gemma Sudlow

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Back Cover

Lot 65:

Matt Johnson, *Malus Sieversii*, 2008

Carved maple and acrylic paint

2¾ x 2¾ x 3¾ inches

Edition of 3

© Matt Johnson

Courtesy of the artist, Blum & Poe, Los

Angeles/New York/Tokyo, 303 Gallery, New

York, Alison Jacques Gallery, London



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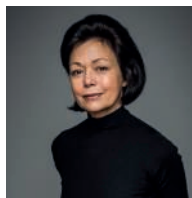
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POST-WAR & CONTEMPORARY ART SENIOR INTERNATIONAL TEAM



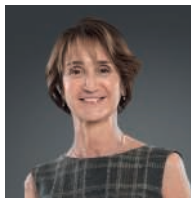
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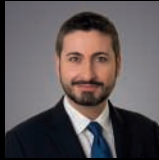
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Installation view, *Newspeak: British Art Now*, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010.

Artwork: © Scott King

Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010

FOREWORD

On behalf of the Saatchi Gallery and Christie's, I am delighted to introduce 'Handpicked: 100 x Saatchi,' a special dual auction presented across London and New York. Fifty works will be offered in each location, reflecting the gallery's transatlantic scope and international ambition.

To look back at the Saatchi Gallery's achievements over the past 30 years is to see a collection of lasting importance built through an unswerving focus on fresh talent. The Gallery showcases the best emerging work from around the globe, in a museum environment visited by thousands of schools annually. This auction will support the Gallery's ongoing policy of free admission to all gallery curated exhibitions, and its free education programme.

The exchange between New York and London has always been vital to the Gallery's success. Charles Saatchi began collecting American contemporary art in the 1970s, having purchased his first piece, by Sol LeWitt, in 1969. Within its first two years of opening, in 1985, the Boundary Road location held Cy Twombly and Brice Marden's very first U.K. exhibitions. It showed works by Andy Warhol, and a spectacular range of American Minimalist sculpture including pieces by Donald Judd, Dan Flavin, Richard Serra and Carl Andre. The 1987-88 show *New York Art Now*, featuring Jeff Koons, Robert Gober, Peter Halley, Haim Steinbach, Philip Taaffe and Carol Dunham, would have an immeasurable impact on British art through its influence on the Young British Artists – many of whom would themselves be launched to stardom by Saatchi just a few years later.

It was during this exciting period that I discovered contemporary art, visiting the Gallery as a teenager. Nowhere else in London showed new art on such a scale, and nothing prepared me for the challenges of regular exposure to the best American contemporary and emerging British artists. Later, the Gallery became the first to show a whole host of artists who are now household names, including Bruce Nauman, Andreas Gursky, Sigmar Polke, Tracey Emin and Damien Hirst – whose formaldehyde-pickled shark, shown at Saatchi in 1992, remains the defining icon of Brit Art. More recently, the Gallery has showcased new art from the Middle East, Africa, Latin America, China, India, Russia, Germany, America and Britain, and the appetite for the work it exhibits continues to grow. *The Art Newspaper's* International Survey of Museum Attendance 2016 reported that the Gallery held 15 of the 20 most-visited museum exhibitions in London over the past five years; it is also the world's most-followed museum on social media.

It is fitting that this vibrant international conversation is reflected in the present double grouping of works. In an increasingly globalised art world, the Saatchi Gallery's continuing commitment to showing the very best of the new, together with its educational mission, has inspired a whole generation of collectors, curators, gallerists and, of course, artists to new heights of achievement on both sides of the Atlantic. Long may it continue.

Francis Outred

Head of Post-War and Contemporary Art, Europe, Middle East, Russia and India, Christie's



LONDON

HANDPICKED

Friday 10 March 2017

at 1 pm Lots 1-50

85 Old Brompton Road London SW7 3LD

SAATCHI GALLERY CHRISTIE'S





Installation view, *Caroline Achaintre*, BALTIC Centre for Contemporary Art, Gateshead, 2016 (following lot illustrated).
Artwork: ©Caroline Achaintre
Photo: John McKenzie ©2016 BALTIC



CAROLINE ACHAINTRE

Provenance:

Arcade Gallery, London.
Acquired from the above in 2010.

Exhibited:

Cologne, Mirko Mayer Gallery, *Novelty*, 2008.
London, Cell Project Space, *Cabinet Afrique*, 2009.
London, Arcade, *Caroline Achaintre: Couleur Locale*, 2010.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011.
This exhibition later travelled to St. Petersburg, State Hermitage Museum.
Paris, Musée d'Art moderne de la Ville de Paris, *Decorum: Tapis et tapisseries d'artistes*, 2013 (illustrated in colour, p. 147).
Newcastle, BALTIC, *Caroline Achaintre*, 2016.

Caroline Achaintre's arresting creations are made from hand-tufted wool. Her process involves pulling wool through the fabric from behind, the compositions thus developing through concentrated labour and intuition. The semi-abstract forms of *Moustache-Eagle* come together to create an avian, mask-like technicolour apparition, the eye-holes enhancing the work's sculptural presence and mystic, primitive aura. 'My processes utilise methods associated with the applied arts,' Achaintre says. 'I make those choices not because of my interest in craft, but for their intense, subjective quality ... Not knowing the outcome I have to plunge into the process. Interested in the field between abstraction and figuration I try to stay in the uncomfortable middle ground, the in-between. As viscosity is for example a condition between liquid and solid I try to capture a moment when my creation is not the one thing any more and not the other one yet. My interest in duality often informs my choices, as for example shaggy wool, which can be attractive and repulsive in the same time. Many of my anthropomorphic sculptures more or less evoke the human head. The result is a range of primitive, carnivalesque and sexual forms reminiscent at once of the Commedia dell'Arte, German Expressionism and cheap horror films.'

λ†1

Caroline Achaintre (B. 1969)

Moustache-Eagle

hand tufted wool on fabric
94½ x 60½in. (240 x 154cm.)
Executed in 2008

£6,000-8,000

\$7,600-10,000

€7,200-9,500





ALASTAIR MACKINVEN

Provenance:

Hotel Gallery, London.
Acquired from the above in 2009.

Exhibited:

London, Hotel Gallery, *Alastair MacKinven: Abstract Capitalist Realism*, 2009.
London, Saatchi Gallery, *Newspeak, British Art Now, 2010-2011* (illustrated in colour, p.188). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

'The one true reality under capitalism is paying to live,' says Alastair MacKinven, 'and that is the harshest reality, which forces one to do all kinds of horrors, like paint for example.' MacKinven's abstract canvases form a critical language with which to deconstruct ideas of power and worth within the art system – the role of the artist, how art is displayed and mediated to the viewer by galleries, and how art is transacted through the market and mass media. *Pop Was The Sound Of The Bubble Bursting* is part of a series titled *Abstract Capitalist Realism*, in which MacKinven directly examines the interplay between art and economics. The ornamental motifs repeated throughout these works are taken from the data protection patterns that line the envelopes of MacKinven's utility bills and bank statements. The zig-zag surface in this painting is brightly coloured, varied and exciting, yet its ovoid 'bubble' form seems liable to collapse at any moment: a drama heightened by the tension between the gestural, handpainted background and the mechanic screenprinting of the overlaid pattern. MacKinven sardonically appropriates the genre of decorative painting in order to expose the dilemma of artists striving for creative integrity while entangled with the practical realities of the art economy. The title makes punning reference to 'pop' as an art movement, and as an expression of the unsustainable inflation of art-market hype.

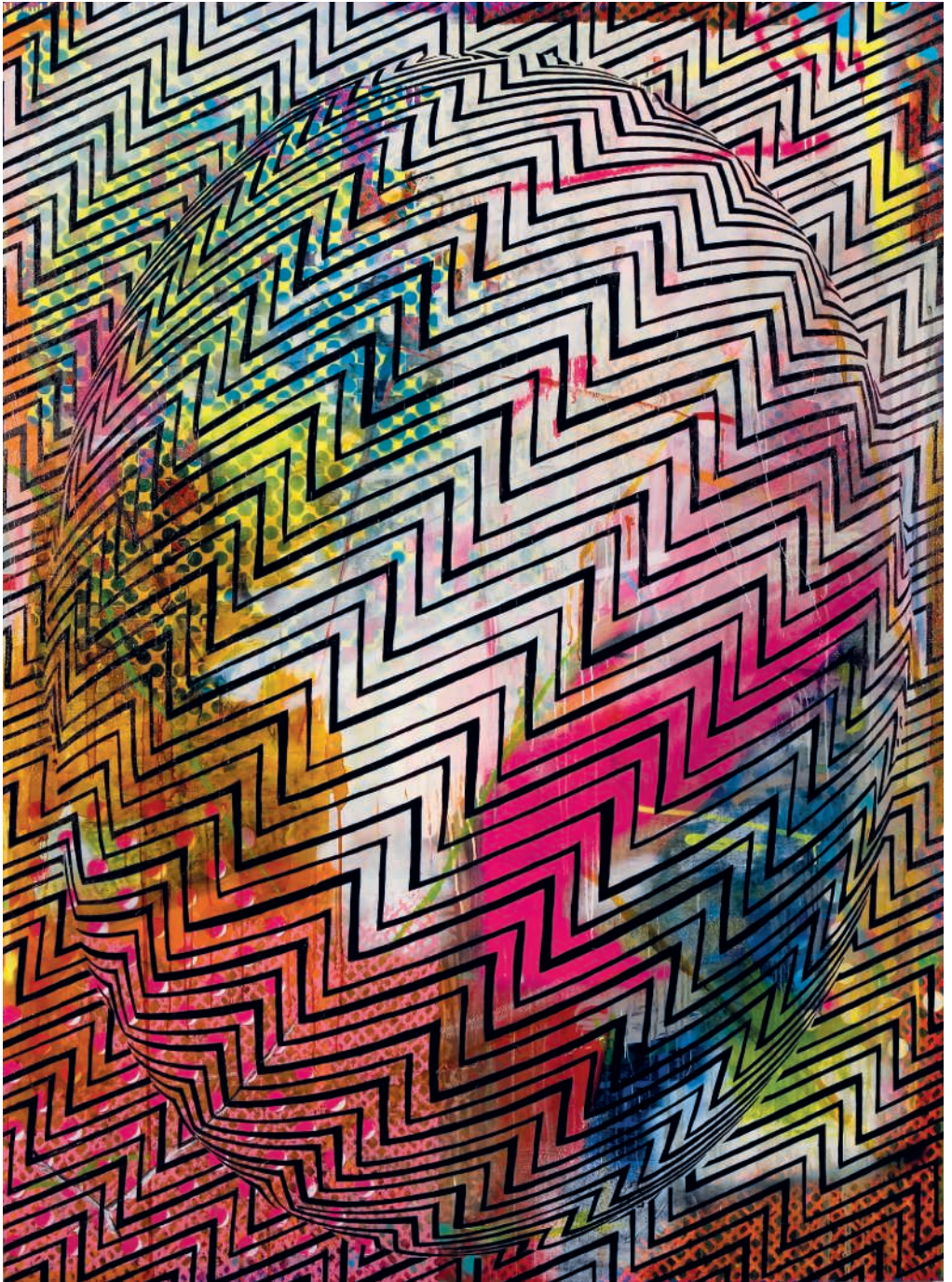
λ†2

Alastair MacKinven (B. 1971)

Pop Was The Sound Of The Bubble Bursting
titled 'POP WAS THE SOUND OF THE BUBBLE
BURSTING' (on the overlap)
screenprint and oil on canvas
86¾ x 63½in. (220.4 x 160.2cm.)
Executed in 2009

£3,000-5,000

\$3,800-6,300
€3,600-5,900







Installation view, *Newspeak: British Art Now*, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010 (following lot illustrated).
Artwork: ©Ryan Mosley
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010



RYAN MOSLEY

Provenance:

Kerstin Engholm Gallery, Vienna.
Acquired from the above in 2008.

Exhibited:

Vienna, Kerstin Engholm Gallery,
Ryan Mosley: Census, 2008.
London, Saatchi Gallery,
Newspeak, British Art Now,
2010-2011. This exhibition
later travelled to St. Petersburg,
State Hermitage Museum.

Motivated by a sense of the carnivalesque, Ryan Mosley's canvases offer up a surreal world of invented characters and rituals that seem at once arcane and futuristic. Mosley develops these theatrical subjects through a spontaneous approach to painting. 'They're like giant watercolours,' he says of his works. 'I build them up through translucent thin washes; painting one colour over the top of another might suggest something – for example cadmium orange over yellow suggests gold. They're quite gestural, they look like batik or dyed canvas. The surfaces are "slippery", they have an oily seductive quality – the brush just glides over it. *Sirens* comes from Greek myth, and I was interested in 19th-century paintings of far-flung Greek narratives that were done in a very British way. The characters look quite mechanical like Automaton but perhaps are also able to hold an interesting conversation, so they can suggest something else, especially the costumes: a rahrah skirt, Danish milkmaid's outfit, devil's cloth. It's both frightening and enchanting.'

λ†3

Ryan Mosley (B. 1980)

Sirens

signed twice, titled and dated 'SIRENS RYAN MOSLEY
2008 Ryan Mosley' (on the stretcher and on the overlap)
oil on canvas

71½ x 63¾in. (180.5 x 161cm.)

Painted in 2008

£5,000-7,000

\$6,400-8,900
€6,000-8,300





GOSHKA MACUGA

Provenance:

Flora Fairbairn Projects, London.
Acquired from the above in 2007.

Exhibited:

Nottingham, Nottingham
Contemporary, *That Beautiful Pale Face is my Fate (for Lord Byron)*, 2008.
London, Saatchi Gallery, *Newspeak: British Art Now*, 2010 -2011. This exhibition later travelled to St Petersburg, the State Hermitage Museum.

In *Study for a portrait of Lord Byron (Lord Byron Table)*, Goshka Macuga portrays the famous Romantic poet in a surprising format. Sat upon three pointed legs, the outline of a table forms the iconic profile of Byron's face. His physical traits have become one with features of his turbulent life: stubble is created through an array of pen nibs; the base of a broken wine bottle adorns his ear, another shard indicating his nostril; a pair of scissors and a coin make a schematic eye, with his eyebrow a snipped lock of hair. Macuga, a nominee for the 2008 Turner Prize, is fascinated by the interrelations between aesthetics, politics and history, often interrogating the authorities by which the past is framed and revised. This work was commissioned for *That Beautiful Pale Face Is My Fate (for Lord Byron)*, a 2008 exhibition at Newstead Abbey that attempted contact with the legendary poet and his legacy through 'amorous séance'. Macuga's unusual table takes an appropriately uncanny approach, seeming to posit that the poet himself has become part of the furniture: a spirit inhabiting our cultural environment through the Byronic fame and infamy that resound to this day.

λ†4

Goshka Macuga (B. 1967)

Study for Portrait of Lord Byron (Lord Byron Table)

acrylic, wood, ink, calligraphy pen nibs, found scissors, human hair, sixpence coin, steel, found paper and glass
overall: 31 $\frac{7}{8}$ x 43 $\frac{3}{8}$ x 45 $\frac{7}{8}$ in. (81 x 110.3 x 116.4cm.)

Executed in 2006

£3,000-5,000

\$3,800-6,300

€3,600-5,900







Installation view, Body Language, Saatchi Gallery, London, 20 November 2013 - 23 March 2014 (following lot illustrated).
Artwork: ©Chantal Joffe
Photo: Courtesy of the Saatchi Gallery, London. ©Sam Drake, 2014



CHANTAL JOFFE

Provenance:

Acquired directly from the artist in 1996.

Exhibited:

London, Saatchi Gallery,
The New Neurotic Realism, 1998.
London, Saatchi Gallery,
Body Language, 2013-2014.

With her fluid and expressive brush, Chantal Joffe reinterprets childhood snapshots, transforming the anodyne and everyday into richly animated portraits of exuberant energy. A pair of young friends hold hands in their smart school uniforms; two older girls pose in dresses in a park. Two more beam from other sunlit settings, showing the same sartorial glee. On plain backgrounds like those of a photoshoot, two blonde girls – perhaps the same person at different ages – are by turns awkwardly teenage in a white bra and grinning with childish shyness. While at first glance Joffe's style may appear naïve, this swiftly gives way to an impression of supreme elegance and confidence with paint. Celebratory and spontaneous, these fearsomely bright images are bursting with joy and personality. 'When you are painting,' she says, 'that is the most alive, the most present tense, you are ever going to be. There's nothing else.'

λ†5

Chantal Joffe (B. 1969)

(i)(ii)(v)(vi) *Untitled*

(iii) *Little Girls IV*

(iv) *Little Girl I*

(i)(ii)(v)(vi) signed 'Chantal Joffe' (on the reverse)

(iii) signed and titled "LITTLE GIRLS IV" Chantal Joffe' (on the reverse)

(iv) signed and titled "LITTLE GIRL I" Chantal Joffe' (on the reverse)

oil on gesso on board

each: 11¾ x 8½in. (28.8 x 21.6cm.)

Executed in 1995

£10,000-15,000

\$13,000-19,000

€12,000-18,000





ANTHEA HAMILTON

Provenance:

Ibid Projects, London.
Acquired from the above in 2007.

Exhibited:

London, Saatchi Gallery, *Newspeak*, *British Art Now*, 2010-2011 (illustrated in colour, p.110). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

2016 Turner Prize nominee Anthea Hamilton is heavily inspired by the French writer, dramatist and early surrealist Antonin Artaud's quest for the 'physical knowledge of images.' Through surprising juxtapositions of material, scale and humour, her works aim for this visceral reaction. 'The skill in my work,' she says, 'is more about play, being deft in spotting visual associations of material rather than manipulating them through craft, thinking about the legacy of Surrealism's connection to everyday objects. In *Das Buschwoman* I used a roll of woven cane and a swirly ceramic pot as the base; these suggest an idea of refinement and art nouveau. I shop a lot at flea markets and I'm interested in objects which have a seductive visual and tactile quality. I try to balance my personal desire for these objects with how I think someone else will react to them. I want to test the validity of clichés, question what iconography can be. The figure could be a black activist, a disco queen, or a clown but to close off the flexibility of the image by making a decision would be a mistake. Her elegant form comes through the juxtaposition of materials. Her nose is made from the end of a baguette and is upturned, her eyes are hidden like she's closing herself off to you.'



A member of staff poses next to an installation by British artist Anthea Hamilton entitled *Project for a Door* during a press preview for the 2016 Turner Prize at Tate Britain.

Artwork: Courtesy the artist.

Photo: Carl Court/Getty Images

λ*6

Anthea Hamilton (B. 1978)

Das Buschwoman

wood, plaster, Styrofoam, synthetic wig, ceramic, rubber bands, plastic ball, fresh baguette and wicker roll
53½ x 21¾ x 19¼ in. (135 x 55 x 49 cm.)

Executed in 2007

£3,000-5,000

\$3,800-6,300
€3,600-5,900







Installation view, *Pangaea II: New Art from Africa and Latin America*, Saatchi Gallery, London, 11 March 2015 - 17 September 2015 (following lot illustrated).
Artwork: Aboudia, Courtesy Jack Bell Gallery, London. Mikhael Subotzky, Courtesy the artist and Goodman Gallery.
Photo: Courtesy of the Saatchi Gallery, London © Justin Piperger, 2015



ABOUDIA

Provenance:

Jack Bell Gallery, London.
Acquired from the above in 2014.

Exhibited:

London, Saatchi Gallery, *Pangaea II: New Art From Africa And Latin America*, 2015 (illustrated in colour, p.21).

Ivorian painter Aboudia evokes the energy and danger of West African urban life through frenetic palimpsests of paint and crayon. In *Untitled Tête*, a Basquiat-esque visage emerges from a vibrant, marbled background of splashed acrylic, with blue and black playing off against the dominant green, white and orange hues of the Ivory Coast flag. The features are outlined in strong, graphic black with scrawled haloes of red, green and white. His cartoonish eyes point in different directions as if beset by madness or delirium; their ovoid forms echo the shape of what looks like a gas mask affixed over his mouth. The artist's home city of Abidjan has been the site of ongoing violence and unrest since a post-electoral crisis in 2011 sparked a new civil war in the Ivory Coast. The crazed expression and frenzied paintwork of *Untitled Tête* body forth a vision of a man surrounded by chaos, capturing a sense of strife and conflict with urgent vitality.

†7

Aboudia (B. 1983)

Untitled Tête

signed 'ABOUDIA' (lower left)

acrylic and crayon on canvas

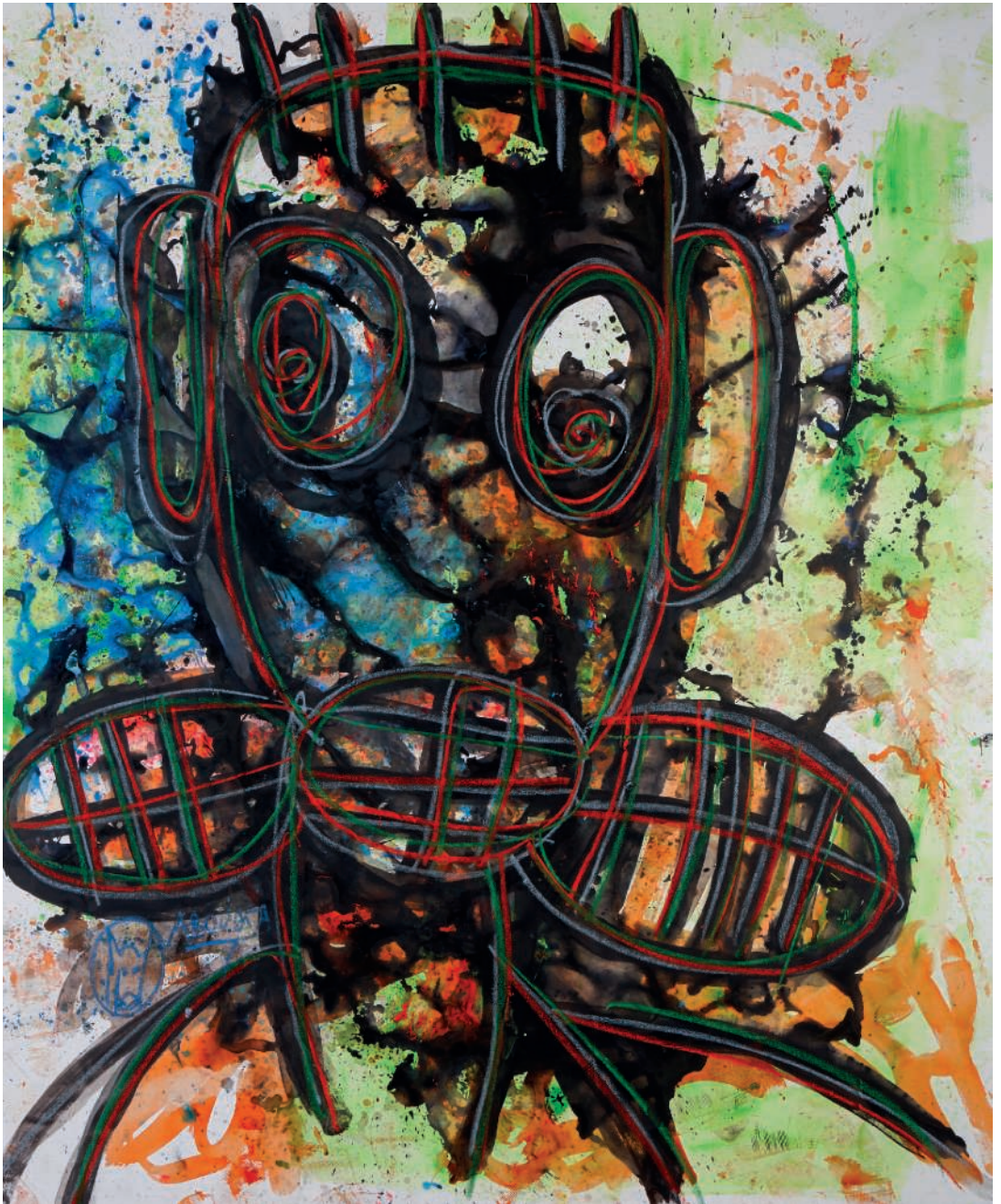
94½x 78 ¾in. (240 x 200cm.)

Executed in 2014

£8,000-12,000

\$10,200-15,200

€9,600-14,200





TOM GIDLEY

Provenance:

Paradise Row, London.
Acquired from the above in 2012.

Exhibited:

London, Paradise Row, *From The Corner Of Your Eye To The Corner Of The Room And Back Again*, 2012.
London, Saatchi Gallery, *New Order II: British Art Today*, 2013 (illustrated in colour, unpagged).

Existential angst takes compelling form in Tom Gidley's *Edge Array*. A woman is painted in profile, with a brightly coloured geometric jacket conveyed in vivid detail; yet her skin is grey, merging hazily into a monochrome background. Her face disintegrates in a miasma of brushstrokes, and the entire canvas is riven with drips that reveal a raw yellow ground beneath, as if dissolving an illusory veil of reality. Only the jacket persists in this blurry Richteresque gloom, as if standing for a constructed mosaic of self-image. The title *Edge Array* refers to a data type used in programming algorithms to associate information with the edge of a graph: Gidley's painting seems to conceive of a person as informational flux, a field of shifting coordinates in continual formation. 'I'm interested in the mental connections we make that make up the shape of who we think we are,' he says, 'and how we see ourselves in relation to others. Who am I, what part of me is the fundamental essence of "me" – or am I simply an idea. Those are the questions that keep coming back. The work may take different physical forms, but that's partly the point. It takes very little to shift for our concepts of self to be completely fragmented.'

λ†8

Tom Gidley (B. 1968)

Edge Array

signed and dated 'T. Gidley 2012' (on the overlap)

oil on linen

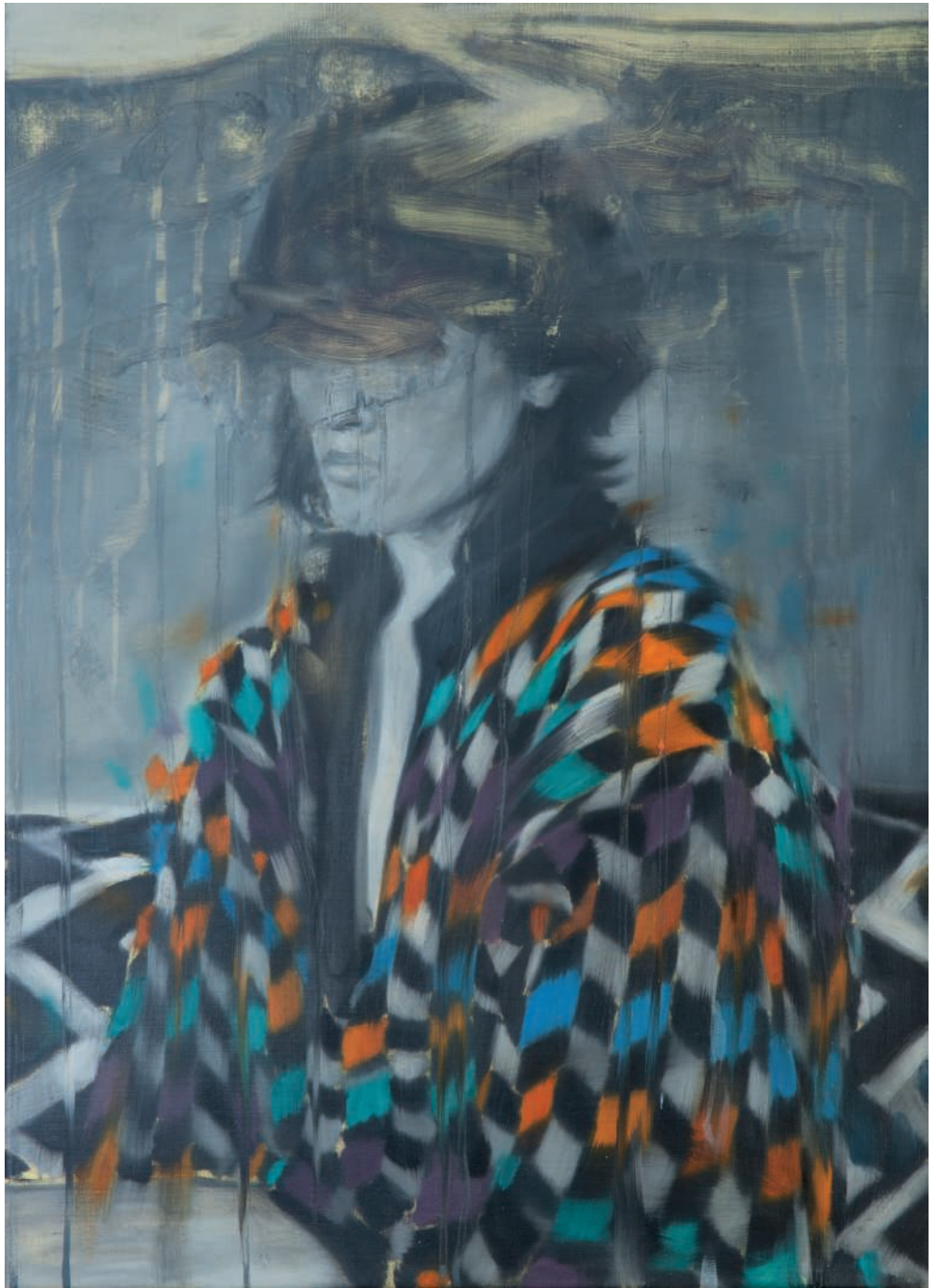
27% x 19%in. (70.1 x 50.2cm.)

Painted in 2012

£2,000-3,000

\$2,600-3,800

€2,400-3,600







Installation view, *Out Of Focus: Photography*, Saatchi Gallery, London, 27 September - 4 November 2012 (following lot illustrated).
Artwork: ©Hannah Starkey
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2012



HANNAH STARKEY

Provenance:

Maureen Paley, London.
Acquired from the above in 2012.

Exhibited:

New York, Tanya Bonakdar Gallery,
Hannah Starkey, 2009.
Warwick, Warwick Arts Centre,
*Hannah Starkey: Twenty Nine
Pictures*, 2011.
London, Saatchi Gallery, *Out of
Focus: Photography*, 2012, no. HS.4
(illustrated in colour, unpagged).

'Mirror reflections for me are a really good analogy for my photography,' says Hannah Starkey, 'because they picture the interior and exterior on one plane.' *Untitled - September 2008* pictures this duality: screened behind a glass bead curtain and a window that reflects the street outside, a young woman sits alone in an empty restaurant. Another window behind her is similarly curtained, the view outside refracted and fractured. What is the woman seeing? Can she see us? Starkey's work is often described as 'staged' photography: she imbues everyday scenes with a stylised, cinematic quality, heightened by a keen eye for composition. Her attention often falls on the subtle interplay of private reflection and social interaction in an urban setting, with a particular emphasis on female experience. Taking on the investigative mode of a *flâneuse*, the artist's lens reveals moments of dissociation and alienation that might otherwise lie unseen: the woman is transfixed, perhaps by the view through the window, or by her own reflection, or perhaps lost in her own interior world. The window at once reveals and obscures, like a mirror - 'the only way we see ourselves in the world outside lens based media.' This multi-layered vision is typical of the optical complexities that accompany Starkey's pensive subjects. 'I prefer the term "constructed photograph",' Starkey says, 'because it describes the reconstruction of the real as an act of redefining the real to reveal a psychological truth.'

λ†9

Hannah Starkey (B. 1971)

Untitled - September 2008

signed 'Hannah Starkey' (on a label affixed to the reverse)

C-print

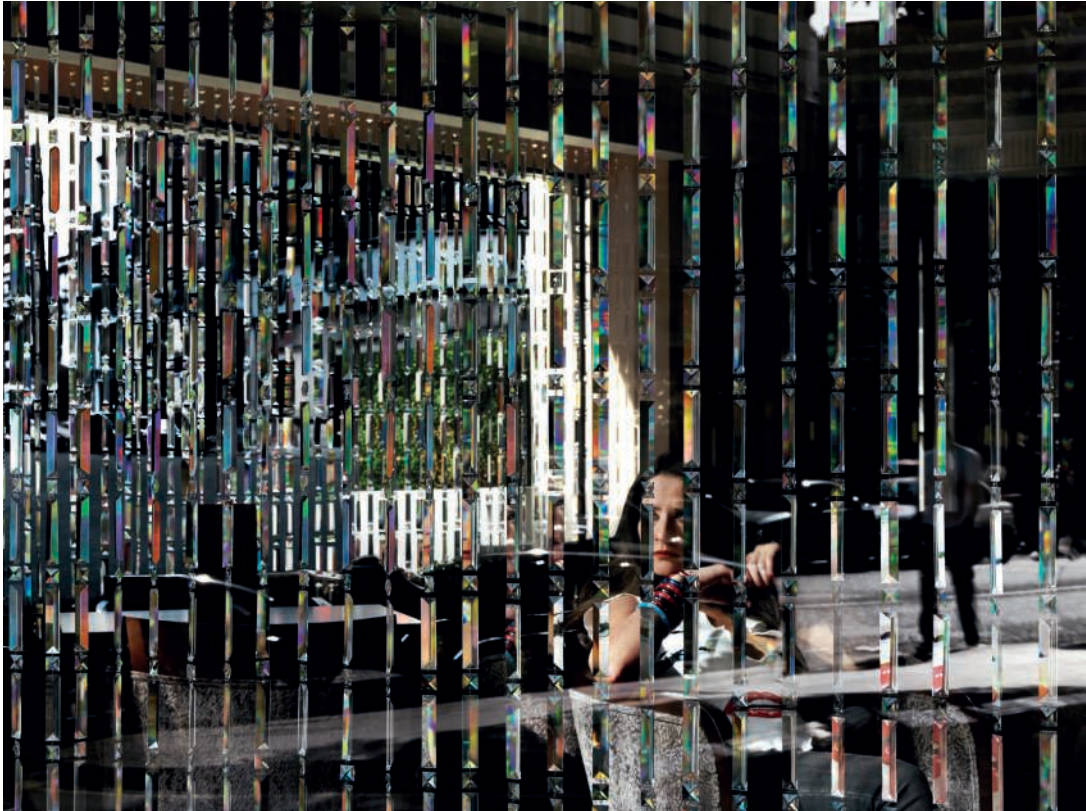
48½ x 64¼ in. (122.2 x 163.3cm.)

Executed in 2008, this work is number three from
an edition of five plus one artist's proof

£3,000-5,000

\$3,800-6,300

€3,600-5,900





WILLIAM DANIELS

Provenance:

Vilma Gold, London.
Acquired from the above in 2008.

Exhibited:

London, Vilma Gold, *William Daniels*, 2007-2008.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010 (illustrated in colour, p.76). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Still Life With Relief Chalice, Fruit and Glasses In A Stone Niche II is a Dutch *vanitas* painting by Georg Hinz, dating from around 1600. Although it may initially appear like a crystalline Cubist abstraction, William Daniels's painting is in fact an updated version of Hinz's. Meticulously reconstructing the traditional still life in tin foil, Daniels translates this 17th century image into alien, scintillating form; he paints the resulting composition from life in all its multifaceted complexity, achieving an astonishing feat of photorealism. In doing so, he makes knowing reference to the dramatic lighting effects and composite arrangements employed by the painters of old to demonstrate their skill. 'I like the value aspect of still lifes,' says Daniels. '*Still Life With Relief Chalice, Fruit and Glasses In A Stone Niche II* looks like an expensive gold set up but is just silver foil. I think of it as an extension of the *vanitas* genre. It's primarily about light – the colour is just coming from the reflections. Painting by its nature is just painting light, or perceptions of light falling on objects. In my work I try to take it a step further; they're like "non-paintings". It's more about the perception of them, another layer of language.'

λ*10

William Daniels (B. 1976)

Still Life with Relief Chalice, Fruit and Glasses In A Stone Niche II

signed, titled and dated 'Still Life with Relief Chalice, Fruit and glasses in a Stone Niche (2) W Daniels 2007' (on the reverse)

oil on MDF

21¼ x 16¾in. (54 x 41.5cm.)

Executed in 2007

£3,000-5,000

\$3,800-6,300
€3,600-5,900





ANNE HARDY

Provenance:

Maureen Paley, London.
Acquired from the above in 2006.

Exhibited:

Finland, Kunsthalle Helsinki, *to be continued.../jaatku...*, 2005.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 113-114). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Cell is no straightforward photograph. Rather than portraying real environments, Anne Hardy painstakingly constructs entirely invented spaces, using found and second-hand items to generate narratives and create unnerving interiors. Here, glaring artificial light illuminates a disquieting scene: a forest of coloured cabling and lightbulbs hangs from the ceiling above a straw-strewn room, walled with mattresses sprouting further bulbs. A small walkway leads to a doorway framed in red, with a telephone at the entrance and tally marks daubed in white as if to count the passing days. The title, as with all her works, leaves things open, suggesting that this den could be related to a political cell or a peculiar monastic retreat. Hardy's precise control over her artificial image recalls the photography of Jeff Wall or Thomas Demand, but her work has its own dark flavour and its origin is in a performative process leading to the creation of a place that happens to be an image, as opposed to the execution of a pre-visualized photograph. Although she builds her scenes in actuality, they are only ever seen through the mediating gaze of the camera. Every detail contributes to an uncanny synthetic vision, performing reality as something inherently imagined.

λ†11

Anne Hardy (B. 1970)

Cell

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

C-print mounted on diasec
49¼ x 60⅞in. (125 x 154.5cm.)

Executed in 2004, this work is number one from
an edition of five plus one artist's proof

£2,000-3,000

\$2,600-3,800
€2,400-3,600







Installation view, *Newspeak: British Art Now*, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010 (following lot illustrated).
Artwork: ©Barry Reigate
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010



BARRY REIGATE

Provenance:

Paradise Row, London.
Acquired from the above in 2009.

Exhibited:

London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (illustrated
in colour, pp. 253-254). This exhibition
later travelled to St. Petersburg, State
Hermitage Museum.

'I got invited to do a special commission for the Saatchi Gallery which resulted in *Real Special Very Painting* and *Voracious Impotent Penis* (hence the titles, takes on R.S.V.P & V.I.P),' explains Barry Reigate. 'I'm interested in cartoon imagery because I was taught how to draw by my father. When visiting him at Wandsworth Prison, my father would try to entertain me through drawing popular imagery such as King Kong, or Mickey Mouse and Donald Duck. That would be his way of communicating to me; being a kind of 70s macho man, he found it difficult to express his feelings other than through anger or violence. So there is this dysfunction already in my circuit, in relation to my artistic introduction, drawing associated with punishment and freedom. Cartoon's main audience is children. Art, a luxury commodity, could be seen as some kind of adult toy. Something to depart from the "real" world, into one of escape and play where meaning and reason slips into a different social context. In the real world you're not allowed to be naughty, but in a cartoon world you can. You can throw knives, fall from buildings, and attempt murder.'

λ*12

Barry Reigate (B. 1971)

Real Special Very Painting

signed, titled and dated 'Barry Reigate Real Special
Very Painting 2009' (on the reverse)

acrylic, oil, pastel, graphite, crayon, collage, enamel,
varnish, wax, charcoal and marker pen on canvas
120½ x 92¾in. (306 x 234.5cm.)

Executed in 2009

£4,000-6,000

\$5,100-7,600
€4,800-7,100





NEIL RAITT

Provenance:

Acquired directly from the artist in 2013.

Exhibited:

London, Departure Foundation, *SATELIKE*, 2013.

The Joy of Painting was an American television programme hosted by painter Bob Ross, which ran from 1983 until 1994. In each episode, Ross taught techniques for landscape oil painting, completing a painting in each session. A total of 403 half-hour episodes were produced over thirty-one seasons. *Avalanche* is a work by Neil Raitt, an artist who retools gestures from Ross's instructional show to create surfaces of endlessly repeated motif. Oscillating between landscape and abstract pattern, *Avalanche's* snowy peaks conjure the digital generative modes of algorithm, fractal curve and linear system, but exist in tension with such ideas through their meticulous analogue execution –accomplished by hand, with a palette-knife. Ross's gentle TV show embedded him in the pop culture psyche through calming, anaesthetic repetition: Raitt's examines the impulse of replication with a sharply contemporary eye. The dramatic alpine scene, associated as much with German Romanticism as with Ross's creations, becomes an infinite synthetic field of colour and form that takes on its own sublimity. Ultimately, Raitt's work avers that the joy of painting is still very much alive.

λ*13

Neil Raitt (B. 1986)

Avalanche

signed, titled and dated 'NEIL RAITT AVALANCHE 2012'
(on the reverse)

oil on MDF

16% x 12in. (42.3 x 30.6cm.)

Executed in 2012

£2,000-3,000

\$2,600-3,800

€2,400-3,600





NICOLAS DESHAYES

Provenance:

Jonathan Viner Gallery, London.
Acquired from the above in 2012.

Exhibited:

London, Jonathan Viner, *Nicolas Deshayes: Browns in Full Colour*, 2012.
London, Saatchi Gallery, *New Order: British Art Today*, 2013 (illustrated in colour, unpagged).

Operating at what he calls ‘the threshold between liquid and solid,’ Nicolas Deshayes’s works examine the interface between the human body and its constructed environments. *Sebums (d)* is part of a series whose title refers to the oily or waxy matter secreted by our pores; an idea uneasily echoed by the work’s rectangular pool of white plastic, framed in black against a field of bluish anodised aluminium. The plastic churns like fluid skin, while the aluminium’s bruised tones have a similarly corporeal quality. Both surfaces are industrially produced – the plastic vacuum-formed, the metal’s colouring controlled through chemical oxidation – yet they come together in a distinctly human tableau. Our messy, porous and uncontrollable bodies exist in stark contrast to our packaged, hygienic modes of living. Deshayes brings forth the organic from the slickly synthetic, exploring these contradictions of surface to find the skin of modernity itself.

λ*14

Nicolas Deshayes (B. 1983)

Sebums (d)

vacuum formed plastic on anodised aluminium

42 $\frac{7}{8}$ x 27 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in. (109 x 70.7 x 8cm.)

Executed in 2012

£3,000-4,000

\$3,800-5,100

€3,600-4,700







Installation view, *Newspeak: British Art Now*, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010 (following lot illustrated).
Artwork: ©Sigrid Holmwood
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010



SIGRID HOLMWOOD

Provenance:

Annely Juda Fine Art, London.
Acquired from the above in 2008.

Exhibited:

London, Annely Juda Fine Art, *Sigrid Holmwood: 1857 – Paintings*, 2008, no. 5 (illustrated in colour on the front cover; and inside, unpagged).
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, p.142). This exhibition later travelled to St. Petersburg, State Hermitage Museum.
London, Saatchi Gallery, *Champagne Life*, 2015, p. 66 (illustrated in colour, p. 67).

Sigrid Holmwood strives to get to the heart of painting: not just as an activity, but as a material substance of entrenched history, inherited knowledge and innate meaning. She trawls centuries-old archives and internet forums and consults conservationists, chemists, and herbalists to revive the lost recipes of paint-making. Her pigments and glazes are concocted entirely from scratch, using all manner of ingredients from precious stones to powdered insects. *Church Boats* depicts an enactment of a midsummer festival in Rättvik, in the Swedish province of Dalarna, in which churchgoing villagers cross a lake in boats adorned with wreaths of birch. The yellow paint used in the scene is fittingly made from birch leaves, while the other hues are accomplished in similarly traditional oils and egg tempera. Holmwood's luminescent style is strongly evocative of Impressionism. 'I am interested in 19th century themes,' she says of her nostalgic aesthetic. 'That's the period when they started to feel rural culture was being lost, and artists made a real political gesture against the city. Van Gogh went to Provence to live with peasants, and likened the act of painting to the peasants ploughing their fields. I like the idea that there is a history of artists doing that, artists trying to rough it. The psychedelic colours refer to the hippie movement, going back to the land, living in communes, which is a similar sentiment. I think these "hippie ideas" are having a resurgence today with people growing their own vegetables in allotments and the "slow food movement" ... I think of my work as being a "slow painting movement".'

λ*15

Sigrid Holmwood (B. 1978)

The Church Boats

signed, titled and dated 'Sigrid Holmwood. 2007.

'The Church Boats' (on the reverse)

oil, fluorescent egg tempera, lead, iron oxide
and resin on board

53 7/8 x 48 in. (136.8 x 121.8 cm.)

Executed in 2007

£4,000-6,000

\$5,100-7,600

€4,800-7,100





MATTHEW DARBYSHIRE

Provenance:

Herald St., London.
Acquired from the above in 2009.

Exhibited:

Norwich, Outpost, *Matthew Darbyshire: Furniture Islands*, 2009.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 79-80). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Matthew Darbyshire conceives his works in relation to shopping theory: we are what we buy, and use our belongings to project a desired self-image. *Untitled: Furniture Island No. 2* brings together a selection of aspirational consumer goods, creating a microcosmic still-life of deliberate cliché. The Ikea lamp, replica Noguchi table, Nike Dunk trainers and other elements are all part of the surface packaging of modern life, the homogenised stage scenery of 'classic' contemporary design through which we move and understand one another every day. Arranged in clinical chorus, the objects take on an aura of tragic irony. Darbyshire, who trained at the Royal Academy, approaches his postmodern subversions with a sculptor's sensibility. 'I find today's material landscape full of confusion and intimidation,' he says. 'I can't really fathom the composition of the physical, let alone the virtual, and therefore I possibly lament the lost disciplines I lovingly learned at art school. However, while wary of the uniformity, genericism, deceit and toxicity of new materials and technologies, I'm becoming more determined than ever to get up to speed. I'm feeling increasingly bored by both our limitations as artists, and this subsequent tendency to elegise, and am even warier of the alleged expertise of our so-called "post-internet generation" who seem only to be reusing materials and technologies as they were intended, as opposed to be taking control or repurposing them in any inventive or meaningful way ... I feel more determined than ever to figure this stuff out.'

λ†16

Matthew Darbyshire (B. 1977)

Untitled: Furniture Island No. 2

abacus rug, ikea torim lamp, metal lamp stand, noguchi replica table, robin day chair, nike dunk, supremes, buddha head, panton miniature and rashid lighter and painted wooden base

overall: 69¼ x 74¾ x 55½in. (176 x 190 x 140cm.)

Executed in 2008

£3,000-5,000

\$3,800-6,300
€3,600-5,900







Installation view, Newspeak: British Art Now, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010 (previous lot illustrated).
Artwork: Matthew Darbyshire, Courtesy of the artist and Herald St, London. ©Scott King ©Steven Claydon
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010



SCOTT KING

Provenance:

Herald St., London.
Acquired from the above in 2008.

Exhibited:

London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (illustrated
in colour, pp. 164-165). This exhibition
later travelled to St. Petersburg, State
Hermitage Museum.

Adorning the February 2001 cover of *Sleazation*, a Shoreditch-based lifestyle and fashion magazine for which Scott King was the art director, *Pink Cher* became an icon of the early noughties. The design won several magazine awards and was featured in the Barbican exhibition 'Communicate: Independent British Graphic Design since the Sixties.' The artist recalls the picture's genesis. 'Stefan Kalmár was, at the time, the director of a small gallery in Cambridge and he asked me to do a "giveaway" poster for Cambridge students at Fresher's Week – something they could put on the walls of their bedsits. So I started thinking about the greatest clichés of student bedsit posters. Che Guevara seemed the obvious choice, but I couldn't just replicate it. Anyway, one night Stefan was talking to our friend Gregorio Magnani and in his German-English, Stefan pronounced "Che" as "Cher" – they told me about this and I just copied it. So we made the poster and it was very popular. The people at *Sleazation* liked it too and asked me to make it the cover on the first issue that I designed.' By switching the revolutionary's face for that of the pop star, King's Cher Guevara makes a biting comment on the commodification of radicalism, the rebel's face having long lost its meaning in a depoliticised, celebrity-obsessed era. Rather aptly, King came to rue the popularity of his own subverted icon as, like all such images, it took on a life of its own in the public sphere. 'I fucking hate that image – it's become the bane of my life. I had to give up self-googling because of it.'

λ†17

Scott King (B. 1969)

Pink Cher

signed 'Scott King' (on the reverse)
screenprint and acrylic on canvas
118½ x 78¾in. (300 x 200cm.)
Executed in 2008

£3,000-5,000

\$3,800-6,300
€3,600-5,900





LYNETTE YIADOM-BOAKYE

Provenance:

Acquired directly from the artist in 2005.

Exhibited:

London, Saatchi Gallery, *Newspeak: British Art Now*, 2010-2011. This exhibition later travelled to St Petersburg, State Hermitage Museum.

'That emphasis on a strong presence is really important,' Lynette Yiadom-Boakye says of her figures, 'and I'm always looking for a strong line, a strong curve or a strong look. They should never appear to shrink away – they are never victims, never passive. I always destroy the work if anyone looks passive'. The life-sized woman in *Cemetery* is an appropriately intense apparition, facing the viewer with a knowing grin where we might expect an attitude more befitting a state of bereavement. Her brilliant red tights likewise stand in contradiction with her black dress; the 'Cemetery' setting itself is indicated only by swift, Goya-esque darkness. Working rapidly and without models, Yiadom-Boakye presents compound beings who have no backstory or real-life source but instead allow her to probe the mysteries of how paint translates into people. Made vivid by the artist's keen eye for sartorial detail and compelling expression, the resulting visions are oblique in import, yet confront us with a gaze of disarming directness. 'I want the work to be pulled out of the air somehow, to play God and exploit that power of creation in paint', Yiadom-Boakye has said. Enigmatic and unsettling, *Cemetery* is a vivid expression of that power.

λ†18

Lynette Yiadom-Boakye (B. 1977)

Cemetery

signed, titled and dated 'Cemetery 2005

Lynette Yiadom-Boakye' (on the reverse)

oil on linen

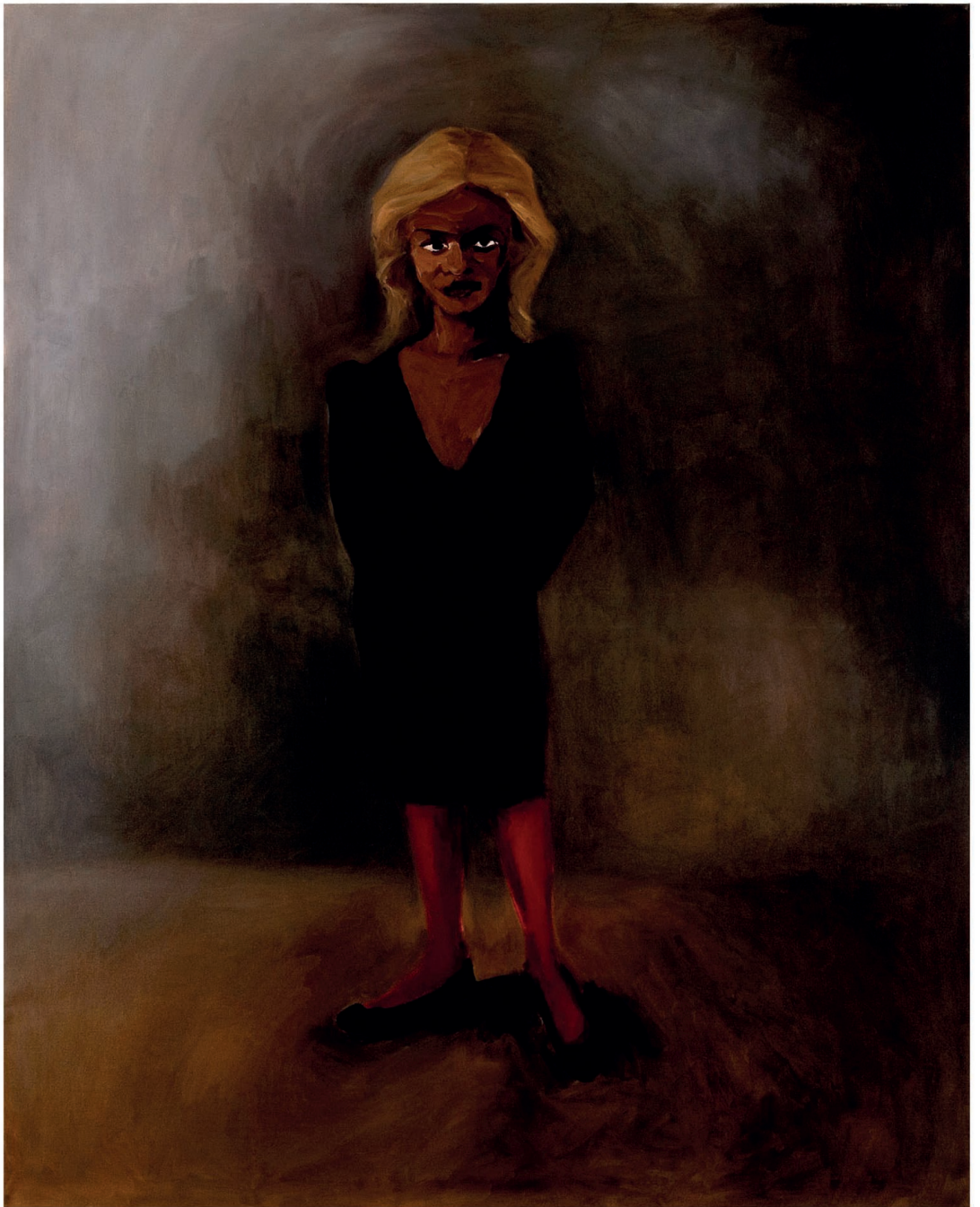
78¾ x 63in. (200 x 160cm.)

Painted in 2005

£18,000-22,000

\$23,000-28,600

€22,000-26,400





LAURE PROUVOST

Provenance:

MOT International, London.
Acquired from the above in 2010.

Following page, present lot illustrated.

If we follow the imperative of *Look Behind the Curtain*, by 2013 Turner Prize winner Laure Prouvost, a group of twenty small paintings are revealed. Executed in thick oil paint on wooden panel, each depicts a cheerful pink bum on a black or brown background. Some are affixed straight to the wall; some are leant against it from the floor; still others are attached to the wall with brass hinges, with abstract bursts of black impasto on their reverse. When the black curtain is closed, the mystery is restored. With a background in conceptual art and video work, Prouvost cheekily toys with our expectations of art expressing any grand existential concerns: behind the curtain her paintings moon us, and behind the paintings themselves there is only further obscurity. Their subject – not to mention their concealment behind the curtain – hints at a private narrative we can only wonder at. This playful installation expresses the simple joy of creation, and the fun of letting the audience impart significance through their own responses to the work. ‘The viewer’s the boss,’ says Prouvost. ‘This idea that the artist is not in control – I really love that. At the end of the day, you can’t control an artwork. Look at Picasso: his works are now all on mugs!’

λ*19

Laure Prouvost (B. 1978)

Look Behind The Curtain

(i) oil and dried plants on found panel and metal hinges, in twenty parts

(ii)(iii) found fabric curtain and metal clips

(i) each ranging from: 7¼ x 8¼in. (18.5 x 21cm.)

to 13¾ x 11¾in. (35 x 29cm.)

(ii) 147½ x 49¼in. (374.5 x 125cm.)

(iii) 147½ x 99¼in. (374.5 x 252cm.)

installation dimensions variable

Executed in 2010

£12,000-18,000

\$16,000-23,000

€15,000-21,000









NOÉMIE GOUDAL

Provenance:

Edel Assanti, London.
Acquired from the above in 2011.

Exhibited:

London, Hotshoe Gallery and Magazine, *Les Amants*, 2010.
London, The Cob Gallery, *Unnatural Nature*, 2011.
London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. NG.1 (illustrated in colour, unpagged).
Vevey, *Festival Image*, 2012 (another edition exhibited).
Kent, Bexley Heritage Trust, *Watershed*, 2015.
Metz, L'Arsenal, *Prix HSBC Pour la Photographie*, 2013 - 2014. This exhibition later travelled to Musée de la Photographie, Toulon.
Venice, Venice Biennale - The Azerbaijan Pavilion, *Vita Vitale*, 2015.

From a distance, Noémie Goudal's *Les Amants (Cascade)* looks like a photograph of a waterfall coursing through a forest. A closer look reveals the illusion: formed of translucent white sheets of plastic strung between trees and splashed in folds and ripples on the ground, the water is an entirely synthetic construction. Informed by an interest in stagecraft as much as the interfaces between nature and culture, Goudal's photo posits plastic – with all its connotations of falsehood and artifice – as having supplanted rivers in its centrality to our environment. The setting echoes the forested sublime of German Romantic painting, but the river's emphatic stasis seems to subvert rather than celebrate the majesty of the natural world. As the series title *Les Amants* ('The Lovers') indicates, however, nature and culture are in many ways co-dependent, and creative interplay between the two can forge new and surprising realities.

λ†20

Noémie Goudal (B. 1984)

Les Amants (Cascade)

signed, titled, numbered and dated

'Les Amants (Cascade) 2009 Edition 4 of 7 N Goudal'

(on a label affixed to the reverse)

C-print

66⅞ x 82⅝in. (168 x 210cm.)

Executed in 2009, this work is number four from an edition of seven

£3,000-5,000

\$3,800-6,300

€3,600-5,900



KARLA BLACK

Provenance:

Mary Mary Gallery, Glasgow.
Acquired from the above in 2009.

Exhibited:

Oxford, Modern Art Oxford, *Karla Black*, 2009.
Glasgow, Mary Mary Gallery, *Karla Black*, 2009.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, p. 24). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Nominated for the Turner Prize in 2011, Karla Black takes children's interaction with the world through play as her creative muse. 'That's what sculpture can do,' she explains: 'it can be a pure engulfment and absorption in the material world, when you're not even aware of yourself, when you have no self-consciousness, and you're not being watched ... That is the best possible kind of escape – when you are fully connected to yourself. I think about art as a place to behave, as an escape, not just for me but for the people looking at it.' *Preventable Within* is formed from sheets of sugarpaper in a soft pastel green, dusted lightly with orange chalk. Haphazardly glued together in a three-by-three square, the sheets are suspended from the ceiling by thread; the lower right panel is missing as if snatched away, leaving rips and creases in its wake. Toward the upper left, further strokes of blue, yellow and pink chalk create a gentle flurry of colour, echoing the prelingual articulation of physical play. The artist's use of simple materials to lyrical effect is typical – she has also been known to employ such media as sellotape, cotton wool, toothpaste, eyeshadow and soap. The mundane and everyday are elevated through the pleasure of raw, tactile creativity, and something like the magical worldview of childhood shines through.

λ†21

Karla Black (B. 1972)

Preventable Within

chalk on sugar paper and thread

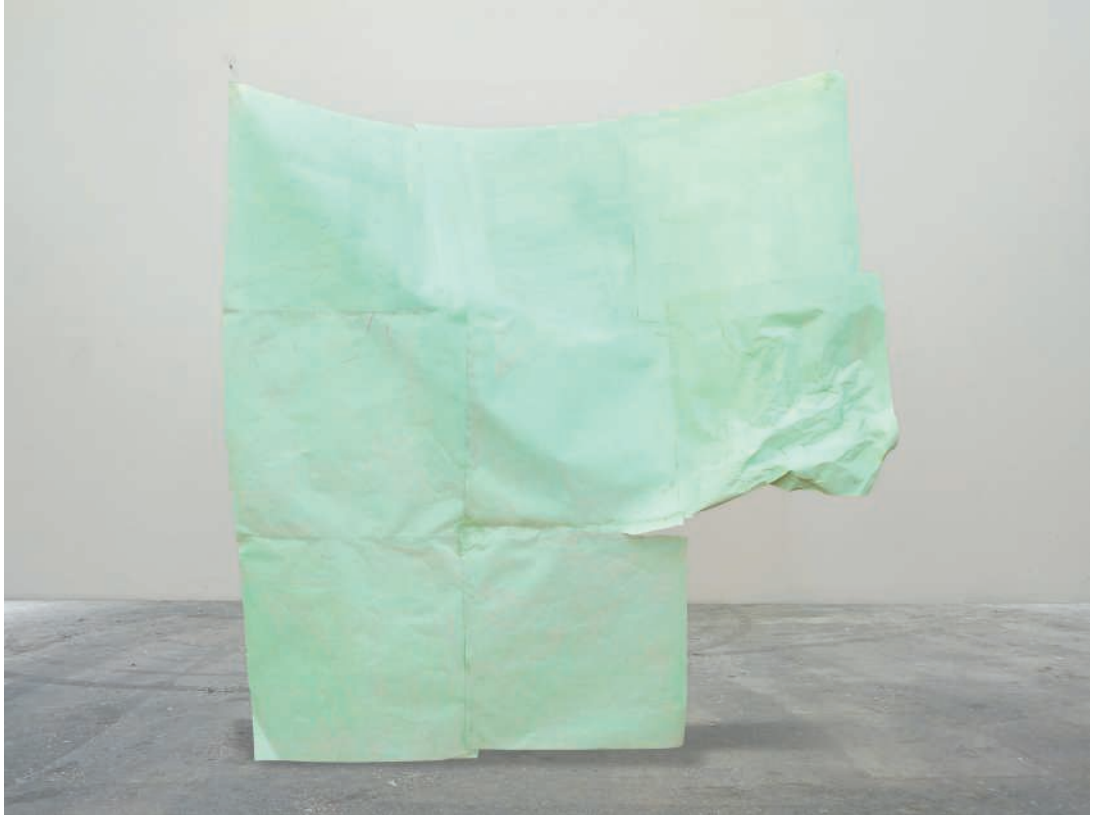
56¼ x 60¼ x 37⁄16in. (143 x 153 x 10cm.)

Executed in 2009

£3,000-5,000

\$3,800-6,300

€3,600-5,900







Installation view, *New Order II: British Art Now*, Saatchi Gallery, London, 24 January 2014 - 4 May 2014 (following lot illustrated).
Artwork: ©Oliver Osborne
Photo: Courtesy of the Saatchi Gallery, London. © Sam Drake, 2014



OLIVER OSBORNE

Provenance:

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

Exhibited:

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

Oliver Osborne's postmodern painting is at its most deadpan in his *Tom Hanks Paintings*. In *Terminal*, an uneven checkerboard of black and dark grey tones – reminiscent of a drunken Ad Reinhardt *Black Painting* – is distressed with scuffs and scrapes, and offset by a still from the Tom Hanks movie *The Terminal* collaged to the top right. Caught in limbo, the actor is sprawled asleep across arrivals lounge seating. This wry juxtaposition cleverly dispels any idea of abstract painting as a portal to higher spiritual experience: Hanks's character evokes a Kafkaesque boredom, trapped in an airport waiting for a flight that will never arrive. In *Eyes*, a patchwork of whitewashed paler tones is similarly checked by Hanks's narrowed eyes, peering out suspiciously from the top left as if through a letterbox. Osborne describes painting as 'a technology that is flexible, crude and technical. The fascinating diversity in its recent history (from Ingres to Krebber perhaps) gives huge scope to painters today, without needing to get lost in the ideological angst that sometimes threatens to make painting very self-absorbed.'

λ*22

Oliver Osborne (B. 1985)

(i) *Eyes* (*Tom Hanks Paintings*)

(ii) *Terminal* (*Tom Hanks Paintings*)

(i) signed, titled and dated 'EYES (TOM HANKS PAINTINGS) OLIVER OSBORNE 2011' (on the overlap)

(ii) signed, titled and dated 'TERMINAL (TOM HANKS PAINTINGS) Oliver Osborne 2011' (on the overlap)

oil and printed paper collage on canvas
each: 70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in. (180 x 120cm.)

Executed in 2011

£3,000-4,000

\$3,800-5,100
€3,600-4,700





MUSTAFA HULUSI

Provenance:

Max Wigram Gallery, London.
Acquired from the above in 2008.

Exhibited:

London, Max Wigram Gallery,
Mustafa Hulusi: Exstacy, 2008.
London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (illustrated
in colour, pp. 155-156). This exhibition
later travelled to St. Petersburg, State
Hermitage Museum.

'I'm interested in traditional Islamic art that entwines geometric patterns with floral motifs,' says Mustafa Hulusi; 'the modern interpretation of that might be op art meets hyper-realist figurative paintings. Combined, they do a similar thing in creating a visual fixation that evokes metaphysical experience. There's an art historical lineage that I'm following and I think of my work as painting archetypal "formats". There's a "time travel" process going on: op art and hyper-realism were from the 60s and 70s and take into account photography and mass media. I skip a couple of decades to now in order to re-contextualise these modes, via skipping through centuries in the past and finding equal inspiration in Islamic tile work. I'm moving around different parts of history, mining where needs be, to describe contemporary reality. They convey as much information as possible with the slightest suggestion of gesture, and have a sense of collapse where you realise it's not actually a photograph but a painting.'

ل٢٣

Mustafa Hulusi (B. 1971)

Exstacy Almond Blossom 8 (L)
signed, titled and dated 'MUSTAFA HULUSI EXSTACY
ALMOND BLOSSOM 8 (L), 2008 M Hulusi'
(on the overlap of the right part)
oil on canvas, in two parts
each: 96½ x 64in. (244 x 162.5cm.)
Painted in 2008

£12,000-18,000

\$16,000-23,000
€15,000-21,000





MICHAEL SCHULTZ

Provenance:

Acquired directly from the artist in 2011.

Exhibited:

London, Goldsmiths,
Goldsmiths Degree Show, 2011.
London, The Framers Gallery,
Dots, 2011.

Michael Schultz's Brobdingnagian *Hair Dryer* is fit for a giant's salon. Finished in an attractive pink, the vast sculpture is complete with a working fan as its mechanism. This outsized hairdryer echoes the immense household items of Claes Oldenburg, who transforms everyday objects into alien new entities through their altered scale: indeed, Oldenburg has often recreated plugs and switches in gigantic form, as with the wooden sculpture *Giant 3-Way Plug Scale* (1970) held in Tate Modern. Schultz, however, gives his appliance a distinctly British feel with its three-pin plug, and plays on its associations with consumerist vanity. At the work's opening exhibition, Schultz accompanied the hairdryer with a catsuited model who mimed her desire for the object. While it's likely rather ineffective for drying hair, the air blown from its fan could perhaps be used to recreate the windblown glamour of a kitsch video commercial or photoshoot – yet any such utility is undercut by its lying flat on the floor. It's as if some preening colossus has dropped it to the ground and walked away.

λ*24

Michael Schultz (B. 1980)

Hair Dryer

fibreglass, fan, rubber and car paint
63 x 48 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (160 x 124 x 44cm.)
Executed in 2011

£3,000-5,000

\$3,800-6,300
€3,600-5,900





PETER DAVIES

Provenance:

Acquired directly from the artist in 1997.

Exhibited:

London, Saatchi Gallery,
The New Neurotic Realism, 1998.

Literature:

J. Stallabrass, *High Art Lite: The rise and fall of young British art*, London 2001, no. 26 (illustrated in colour, p. 83).
J. A Walker, *Art and Celebrity*, London 2003, (mentioned, p. 9).
A. Eliasch and G. De Cruz, *British Artists At Work*, New York 2003 (mentioned, p. 58).

As frivolous and entertaining as a late night Top 100 TV show, Peter Davies's large-scale painting *The Hot One Hundred* makes art history into a hilarious chart-topping exercise. Disrupting the slick aesthetic of high Minimalist painting – the colourful grid echoes something of a Gerhard Richter colour chart – with deliberately wonky handwritten presentation, he presents a list of his 'Hot One Hundred' artists and their best works. Bruce Nauman has the honour of first place, with 'Almost all of it (90-95%)'; Willem de Kooning makes it in at number 34 with 'More abstracted less figurative stuff'; Titian gets a look in at 51 with 'Any featuring monsters/dragons.' As amusing as the work is, Davies has a provocative point to make about the games of fame, power and acclaim in the art world: the work's vast scale bathetically undermines the expectation of a big painting with a big meaning, instead discussing great art with the monumental vapidness of a pop countdown. Painted in 1998, the work anticipates the influential annual 'Power 100' ranking initiated four years later by *ArtReview* magazine – satire is never too far from reality.

λ*25

Peter Davies (B. 1970)

The Hot One Hundred

signed, titled and dated 'Peter Davies

"THE HOT ONE HUNDRED" JULY 1997" (on the stretcher)

acrylic on canvas

100 x 80in. (254 x 203.2cm.)

Painted in 1997

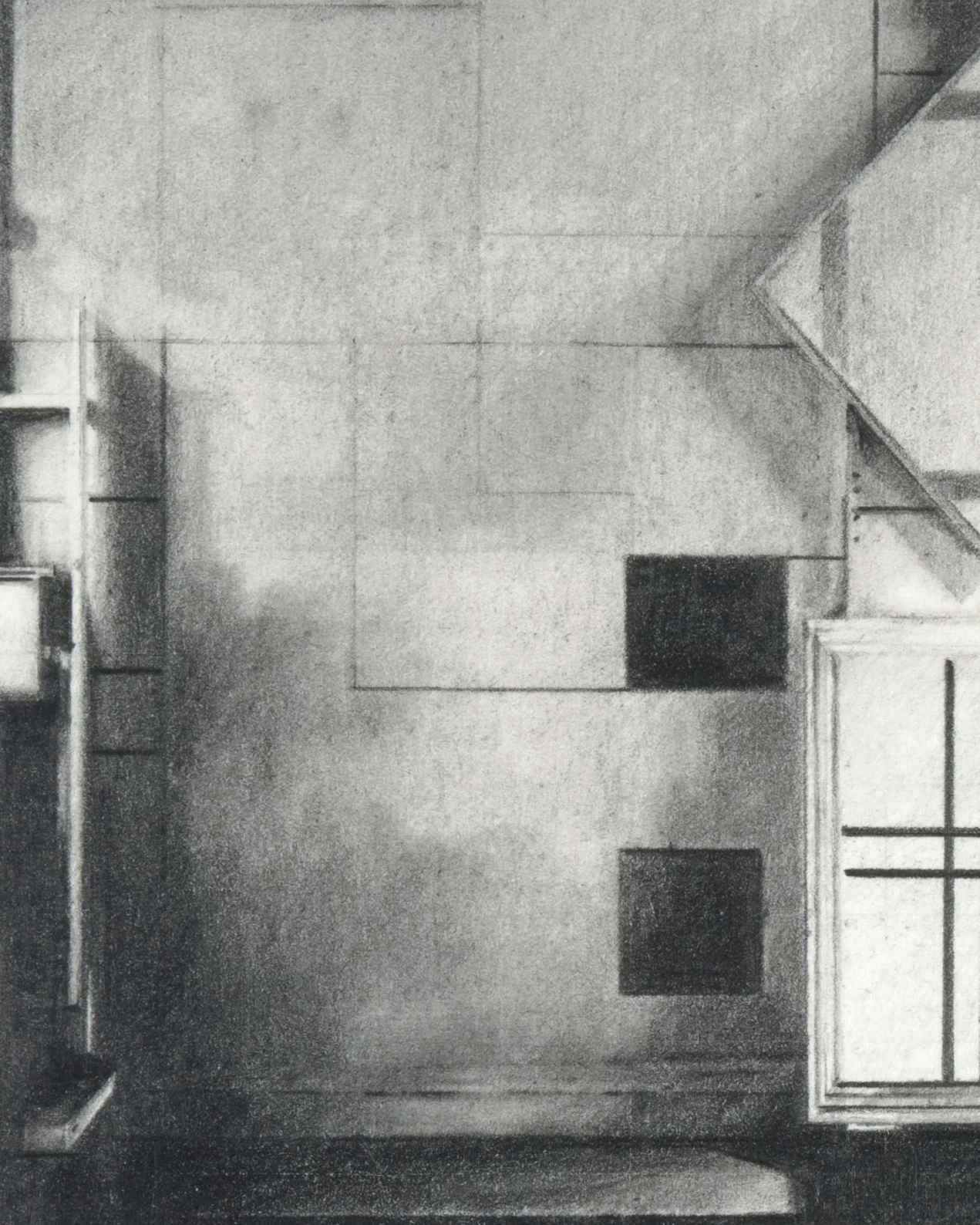
£4,000-6,000

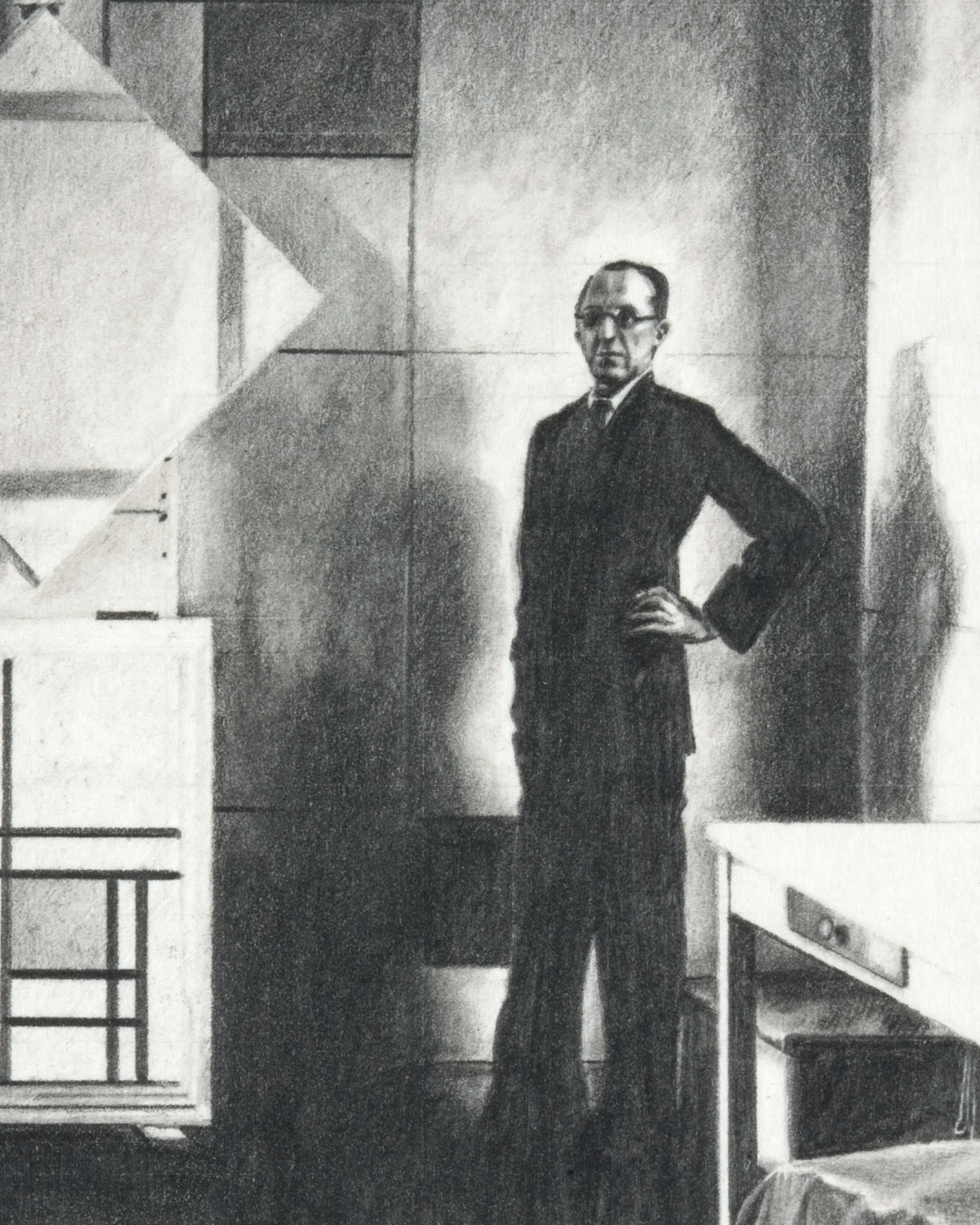
\$5,100-7,600

€4,800-7,100

THE HOT ONE HUNDRED

| | | | | | |
|----|---------------------|--------------------------------------|-----|-----------------------|---------------------------------------|
| 1 | BRUCE NAUMAN | Almost all of it (90-95%) | 51 | TITIAN | Ann featuring monsters/dragons |
| 2 | SIGMAR POLKE | Paghaus | 52 | JEAN DUBUFFET | Granger ones |
| 3 | MIKE KELLEY | More Love/Hate than love | 53 | DAVID SALLE | Porno ones |
| 4 | RICHARD PRINCE | Biker Girls/Jokes/Hoods | 54 | FIONA RAE | Whatever she's just done |
| 5 | ANDY WARHOL | Brillo boxes/Jackie O | 55 | KAREN KILLMICK | TV Film Bad portraits |
| 6 | DONALD JUDD | Perspect/Metal Wall Pieces | 56 | RICHARD ARTSCHWAGER | Formica Furniture |
| 7 | J.M.W. TURNER | Little best in form at 80 | 57 | JEFF KOONS | V. Big Sculpture, New paintings |
| 8 | BORGET RILEY | Btw op art lines | 58 | ANDREAS GURSKY | MONTPARNASSE |
| 9 | KASIMIR MALEVICH | Monochromes | 59 | LARRY CLARK | Tulsa |
| 10 | MARCEL DUCHAMP | Fountain | 60 | ROSS BLECKNER | Concentric circle white dots on black |
| 11 | JOSEPH ALBERS | Homage to Square - colours | 61 | MICHAEL CRAIG-MARTIN | Biggest, brightest wall drawings |
| 12 | AGNES MARTIN | Small rectangles - subtle colours | 62 | DANIEL BUREN | Stripe constructions |
| 13 | PIET MONDRIAN | Severest Hand Edge stuff | 63 | RACHEL WHITEREAD | House |
| 14 | JASPER JOHNS | Flags + Alphabets | 64 | B + K BECKER | Water Towers |
| 15 | SOL LE WITT | Wall drawings | 65 | LAWRENCE WENNER | Letters carved into wall |
| 16 | ELLSWORTH KELLY | V. big squares of colour together | 66 | GARY HUME | Both Figurative + Doors |
| 17 | THOS. GAINS BOROUGH | Bad early Portraits | 67 | ROBERT SMITHSON | Hotel Tape / slide |
| 18 | MARK ROTH KO | Seagram Murals | 68 | NAN GOLDIN | Transvestite photos |
| 19 | ROBERT RYMAN | White on white !! | 69 | DUANE HANSEN | Jagger + tourists |
| 20 | FRANK STELLA | Green line paintings | 70 | LINDY SMERMAN | Pigg snout |
| 21 | GILBERT + GEORGE | As themselves - shiftcut | 71 | FELIX GONZALEZ-TORRES | Dancing queen + bright bulbs |
| 22 | SEAN LAUNDER | Text | 72 | ED RUSCHA | Funky wall paintings |
| 23 | WILLIAM HOGARTH | Paintings not etchings | 73 | FISCHLI + WEISS | Curved studio junk |
| 24 | JACKSON POLLOCK | Long brown 'skifful' ones | 74 | ANDRES SERRANO | Ku Klux Klan pics |
| 25 | BARNETT NEWMAN | V. Big c.g. Voice of Fire | 75 | DAN FLAVIN | Circular Spotlight means |
| 26 | GERHARD RICHTER | Boader Meinhof | 76 | CHARLES RAY | Musequins + Fire truck |
| 27 | JERAMHEL BASQUIAT | Miles Davis Play List | 77 | RICHARD DEACON | Varnished cardboard with triangles |
| 28 | DAMIEN HIRST | Shark + Dots | 78 | KIWI SMITH | Waxone from Some Wat Mad... |
| 29 | EL GRECO | Light on Face of Monkey | 79 | JOHN CHAMBERLAIN | Car Crash Sculptures |
| 30 | TULIAN SCHWABEL | Plates + Sail cloths | 80 | THOMAS RUFF | Single Portraits Head + shoulders |
| 31 | HOWARD HOODNICK | Frames | 81 | AMISH KAPOOR | Shiny Metal + Dials + Mountains |
| 32 | NIELE TORONI | Dabs on wall installations | 82 | RICHARD SERRA | heavy Metal |
| 33 | CY TWOMBLY | Scribbles (Lot of it the same) | 83 | VICTOR VASARELY | Circle Square coloured op |
| 34 | WILLEM DE KOONING | More abstracted less figural stuff | 84 | LOUISE BOURGEOIS | Shiny bronze phallic stuff |
| 35 | JONATHAN LASKER | Wags doodle's in random stuff | 85 | ED KEIN HUEZ | That bar you could walk into |
| 36 | LEON KOSSOFF | Swimming Pools | 86 | RENE MAURITTE | Yates Pigs |
| 37 | CHRISTOPHER WOOL | Text with swearing + words | 87 | RICHARD PATTERSON | Thomson skitties + Motorcycles etc |
| 38 | JOHN BALDESSARI | Hand Painting + Instructions | 88 | NAN JUN PAIK | T.V. Pyramid with J. Beuys |
| 39 | GEORG BASELITZ | Upside down - white + yellow checks | 89 | ALLAN McCLELLAM | Plaster Surrogates |
| 40 | PHILIP TAFFE | More B/W or colours, op Art ones | 90 | ALEX KATZ | V. Big women's heads |
| 41 | JOSEPH BEUYS | Talking to Hare / Rabbit? | 91 | PAUL MCARTHUR | Bossie Burger |
| 42 | BRICE MARDEN | Earlier Hand Edge - strips of colour | 92 | MARTIN KIPPENBERGER | As a whole |
| 43 | PETER HALLEY | More the conduits than cells | 93 | EVA HESSE | Translucent Wall hang/lean thin |
| 44 | CLAES OLDENBURG | Soft Sculpture + bedroom | 94 | FRANCIS PICABIA | Realist nude women |
| 45 | JEFF WALL | Steve's Farm + Nose bleed | 95 | STEPHEN BRANHAM | Tall Figures with curved plinth |
| 46 | ROY LICHTENSTEIN | Brush strokes | 96 | JESSICA STOKHOLDER | When wall is ripped out |
| 47 | MORRIS LOUIS | Corner drips | 97 | MILTON AVERM | Coastal scenes |
| 48 | JULIAN OPYE | Sculpture + wall drawing together | 98 | SARAH LUCAS | Sad You City, eggs, kebabs et al |
| 49 | JOHN MCCRAKEN | Planks | 99 | IAN DAVENPORT | Fineline bright colour ones |
| 50 | CHUCK CLOSE | Recent Big portraits (Not realist) | 100 | WAR HITCHENS | Bigger bolder brush marks (Cousins) |







ALAN BROOKS

Provenance:

MOT International, London.
Acquired from the above in 2008.

Exhibited:

London, MOT international, *Alan Brooks & Dan Rees*, 2008.
London, Saatchi Gallery, *Newspeak: British Art Now*, 2010-2011.
This exhibition later travelled to St. Petersburg, The State Hermitage Museum.

Previous page, present lot illustrated (detail).

Alan Brooks's delicate pencil portraits depict artists in their studios. Every image is drawn from a photograph, and imbued with rich human feeling through Brooks's nuanced treatment of light, shade and imperfection. As the artist explains of his drawings, 'Because they're all mediated through old photos and postcards, which are often worn or battered, the blemishes come through in the drawing giving the image another layer of meaning. I make them with a type of magnifying glass called an Optivisor; it slips over your head like the type conservators use.' Piet Mondrian's proud stance among his geometric creations situates him as a master of modernity, evoking a life in glamorous step with his avant-garde artistic vision; James Ensor plays his organ like an operatic phantom beneath his 1889 masterpiece *Christ's Triumphant Entry Into Brussels*. Otto Dix, Bruce Nauman, Paul Cézanne, Chris Burden, Edvard Munch and Vladimir Tatlin each receive similarly insightful treatment. Through his sensitive archival approach, Brooks explores the layered narratives of art history and the making of artists into celebrities.

λ†26

Alan Brooks (B. 1965)

- (i) *Mondrian in his Paris studio*
- (ii) *Munch in his studio*
- (iii) *Tatlin in his studio*
- (iv) *Cezanne*
- (v) *James Ensor seated in front of 'Christ's Entry into Brussels'*
- (vi) *Chris Burden (Kick Piece)*
- (vii) *Otto Dix in his studio*
- (viii) *Bruce Nauman*
- (i) signed, titled and dated 'Alan Brooks London 2005 Mondrian in his Paris studio with composition with 4 yellow lines 1933 + composition with double lines + yellow 1934' (on the reverse of the frame)
- (ii) signed, titled and dated

- 'Alan Brooks London 2005 Munch in his studio 1939' (on the reverse of the frame)
- (iii) signed, titled and dated 'Alan Brooks London 2005 Tatlin Model for project for the III International' (on the reverse of the frame)
- (iv) signed, titled and dated 'Alan Brooks London 2005 Cezanne' (on the reverse of the frame)
- (v) signed and titled 'Alan Brooks London James Ensor seated in front of Christ's Entry into Brussels (1889) 1937' (on the reverse of the frame)
- (vi) signed, titled and dated 'Alan Brooks London 2005

- Chris Burden (Kick Piece.)' (on the reverse of the frame)
- (vii) signed, titled and dated 'Alan Brooks London 2005 Otto Dix in his studio' (on the reverse of the frame)
- (viii) signed, titled and dated 'Alan Brooks London 2005 Bruce Nauman - Two balls between the floor + the ceiling with changing rhythms 1967-68' (on the reverse of the frame) graphite on paper, in artist's frame
- (i)(iv)(v)(vi)(viii) 9 x 12½in. (23 x 32cm.)
- (ii)(iii)(vii) 12½ x 9in. (32 x 23cm.)
- Executed in 2005

£4,000-6,000

\$5,100-7,600
€4,800-7,100









ADAM BROOMBERG & OLIVER CHANARIN

Provenance:

Paradise Row, London.
Acquired from the above in 2011.

Exhibited:

(i)(ii) London, Paradise Row, *People In Trouble Pushed to the Ground*, 2011.
(i) London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. BC.28 (illustrated in colour, unpagged).
(ii) London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. BC.2 (illustrated in colour, unpagged).

Approaching the vast photographic record of the Troubles amassed by the Belfast Exposed Archive, artist duo Adam Broomberg and Oliver Chanarin chose images not with a curatorial eye, but rather with a throw of the dice: they would expose only what was hidden below the round stickers placed haphazardly on the prints by the archivists. *Untitled (People Saluting)* reveals a crowd with raised fists. Few faces are visible, and cropped from any context the multitude of salutes becomes an almost abstract image of defiance, hovering free in a blank white void. Employing a different process, *Political 1 Sheet 19* reproduces an image with one of the stickers preserved on its surface. Blown up in to enormous scale in reproduction, it hovers in the sky like a vast, alien orb, its granular texture magnified, bright red against the black-and-white scene of protestors throwing milk bottles in the street. This startling apparition seems to reflect the surreal and monstrous nature of the Troubles' violence: the protestors, of course, do not notice.

λ†27

Adam Broomberg (B. 1970) & Oliver Chanarin (B. 1971)

(i) *Untitled (People Saluting)*

(ii) *Political 1 Sheet 19*

(i) gelatin silver print on paper

(ii) C-print mounted on aluminium

(i) 10 x 7 $\frac{7}{16}$ in. (25.5 x 20cm.)

(ii) 58 $\frac{5}{8}$ x 74 $\frac{1}{4}$ in. (149 x 188.5cm.)

(i) Executed in 2010, this work is number one from an edition of eight.

(ii) Executed in 2010, this work is number three from an edition of three.

£5,000-7,000

\$6,400-8,900

€6,000-8,300







Installation view, Champagne Life, Saatchi Gallery, London, 1 - 30 October 2016 (following lot illustrated).
Artwork: ©Alice Anderson
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2016



ALICE ANDERSON

Provenance:

Acquired directly from the artist in 2015.

Exhibited:

London, Saatchi Gallery,
Champagne Life, 2015, p. 30
(illustrated in colour, p. 31).

A shimmering ritualistic object two metres in diameter, *181 Kilometres* takes its title from the distance that Anderson walked to weave the entire sphere with copper colour thread during 16 consecutive performative days. 'The works that I do involved performances,' she explains. 'Since the beginning I've experienced my body through movement and today the wire is for me an extension of it.' Those actions typically combine primitive and modern: underlining the intensely physical nature of sculpture, this work makes manifest the artist's labour of walking, transmuting 181,000 metres of exertion into a geometrical shape of iridescent perfection. The conductive qualities of copper emphasise the work's empathetic power, represent the connectivity of a digital world and provide a means for the artist of recording items through bodily movement.

λ†28

Alice Anderson (B. 1972)

181 Kilometres

copper-coloured wire

diameter: 78¼in. (200cm.)

Executed in 2015

£15,000-20,000

\$19,000-25,000

€18,000-24,000





CONRAD SHAWCROSS

Provenance:

Entwistle Gallery, London.
Acquired from the above in 2004.

Exhibited:

Jena, Jenaer Kunstverein, *Conrad Shawcross: Light Perpetual*, 2008.

Literature:

J. Cape, *The Shape of Things to Come*, exh. cat., London, Saatchi Gallery, 2009, p. 590 (illustrated in colour, p. 591).

Housed in a giant cage like a volatile experiment, *Light Perpetual* has an inherent sense of danger; the laboratory result of Conrad Shawcross's artistic zeal for science. Comprised of an articulated arm with a single lightbulb at the end, it rotates at a speed of 200rpm. The resulting light line fluctuates at the precise degrees of a harmonic octave, like the graphic 'waves' seen on the visual output monitor of a stereo. This is Shawcross's larger-than-life diagram of String Theory, a hovering illusion descriptive of the concept that matter is actually made up of continuous loops of energy, not individual particles. Displayed in a darkened gallery, the device works as a giant drawing machine, shining its patterned radiance through the wire grid onto the walls, leaving the viewer seeing spots like those caused by staring into the sun. Rather than making paintings on canvas, Shawcross imprints his image directly into the eye through the art of mechanical ingenuity, revealing a luminescent vision of how the universe is made.

λ*29

Conrad Shawcross (B. 1977)

Light Perpetual

wood, metal, wiring, electrical mechanism and light bulb
overall: 88% x 118% x 98%in. (225 x 300 x 250cm.)
Executed in 2004

£10,000-15,000

\$13,000-19,000
€12,000-18,000





TIM ELLIS

Provenance:

Acquired directly from the artist and Royal Academy Schools in 2009.

Exhibited:

London, The Royal Academy of Art, *The Royal Academy Schools Show*, 2009.

London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 89-90).
This exhibition later travelled to St. Petersburg, State Hermitage Museum.

United In Different Guises III and *VI* powerfully subvert the codified languages of graphic sign by which we communicate. Referencing the aesthetics of flag and icon, works from this series are painted on fabric of the same standardised dimensions and displayed hung by bulldog clips; each work is patinated as if worn by a history of use. In fact, as signs they are emphatically useless. Echoing but evading the iconography of nation state, union chapter, noble house, corporate logo, or sports team, Ellis confronts us with compositions that explicitly eschew any legible heraldry, figuration or evocative colour scheme. All functional or symbolic utility is erased. Indeed, these two works, below their abstract bulb- and lozenge-shaped ensigns, bear blank spaces that look as if a motto or caption has been deleted. 'I collect vast amounts of images and design motifs into a glossary for potential use', the artist explains. 'I draw my own designs inspired by them. The colours are chosen in a similar manner, but are intuitively worked and changed for each painting.' Deconstructing the traditional authority of flags, banners and standards, Ellis leaves the meaning of his icons open, putting the power of semiotic determination back in the hands of the audience.

λ*30

Tim Ellis (B. 1981)

(i) *Untitled in Different Guises III*

(ii) *United in Different Guises VI*

(i) signed, titled and dated '3. UNITED IN DIFFERENT GUISES III 2009 TIM ELLIS' (on the reverse)

(ii) signed, titled and dated '6. UNITED IN DIFFERENT GUISES VI 2009 TIM ELLIS' (on the reverse)

acrylic and varnish on found cotton fabric

(i) 29½ x 18½in. (74 x 47cm.)

(ii) 3¾ x 18¾in. (77 x 48.1cm.)

Executed in 2009

£2,000-3,000

\$2,600-3,800

€2,400-3,600





JAMES CAPPER

Provenance:

Hannah Barry Gallery, London.
Acquired from the above in 2012.

Exhibited:

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

James Capper demolishes the boundaries between sculpture and engineering, making machines with a life of their own. *Nipper (Long Reach)* suggests an existing piece of industrial equipment, but was in fact built from scratch: its playful name and exaggerated claw-like form convey a distinctly crablike aura, imbuing mechanical aesthetics with a lively anthropomorphism. Having long been fascinated by the relationship between drawing and welding, Capper has even rigged up mobile sculptures that dig and bite into the ground, effectively drawing in the earth. Building from what he calls 'dream drawings,' his works are born through an involved process with his industrial supply chain, which he embraces with a tradesman's enthusiasm. 'I needed to be able to delegate as well as manufacture things that are true to the drawings and the ideas. Being a good drawer and being a good welder means that the principles and the skeleton of the sculpture are together. Then, moving from the studio to the powder coaters allows it to be painted very well. Their work is fantastic. Being able to work with the hydraulic engineers who make the hoses is also fantastic.' Art and engineering are cheerfully combined. 'If you were to walk into the studio,' he says, 'you would think it was a manufacturing shop. I occasionally people dropping in and saying, "Hey, do you reckon you could weld this up for me, mate?" I have to try to explain to them. Sometimes we give in.'

λ†31

James Capper (B. 1987)

Nipper (Long Reach)

painted steel, hydraulics and plaster, in two parts

overall: 41¾ x 52¾ x 12¾in. (106 x 134 x 31.5cm.)

Executed in 2012

£3,000-5,000

\$3,800-6,300

€3,600-5,900





JAMES BALMFORTH

Provenance:

Hannah Barry Gallery, London.
Acquired from the above in 2011.

Exhibited:

London, Hannah Barry Gallery,
Forces and needs, 2011.
London, Saatchi Gallery,
New Order: British Art Today, 2013
(illustrated in colour, unpagged).

'I've always liked to see how time is exposed through things,' says James Balmforth, 'not only through the ageing of specific materials but also the evolution of techniques of making, as well as background histories that reveal the reasons things were made and the reasons they have been preserved and kept. But I also enjoy a more inhuman perspective, that regardless of individual origins or meanings, these artefacts and artworks are like a kind of decomposed time, a residue, all part of a temporal trail of things.' *Myth Interrupted* is a monument to this redemptive view of dilapidation. A cast-iron winged lion, symbol of majesty and power, is ruined. Its body is glazed in vivid red plastic, and its left wing has fallen to the ground, revealing the statue's rusted metal and hollow core. The creature's snarl now seems more pained than fierce. A vast passage of time is evoked: the crumbling of icons over millennia, the fading of belief, the decay of what seems solid and eternal. Through the elegiac beauty of his work, Balmforth forges myth anew, conjuring what he calls 'a failure that is somehow fulfilling.'

λ†32

James Balmforth (B. 1980)

Myth Interrupted

plastic and cast iron, in two parts
sculpture: 48 x 22 $\frac{7}{8}$ x 17 $\frac{3}{4}$ in. (122 x 58 x 45cm.)
wing: 7 $\frac{1}{2}$ x 12 $\frac{5}{8}$ x 28in. (18 x 32 x 71cm.)
Executed in 2011

£3,000-5,000

\$3,800-6,300
€3,600-5,900



TIM STONER

Provenance:

The Approach, London.
Acquired from the above in 2003.

Exhibited:

London, The Approach, *Tim Stoner, Rise & Fall*, 2002.

Literature:

J. Cape, *The Triumph of Painting*, London 2005 (illustrated, pp. 266-267).

Silhouetted and brightly backlit, a gymnastic group of six men tower in totem-like formation. They and the forested background, which seems to indicate a tropical locale, are painted in uniform tones of olive green offset by striking halos of pink outline: in this large-scale work, form is picked out against white in a bright graphic style reminiscent of woodcut or comic-book. The men's costume is curiously dated, resembling the gear of pirates or 16th century conquistadors. Stoner, who is interested in ideas of utopia and the illusions of perfect happiness in a society of commercialised leisure, infuses his scenes with a brilliance that verges on painful, casting much into deliberate shadow. Perhaps these men are celebrating a newfound island paradise – but they and their setting are made faceless, joy and terror indistinguishable in the glaring sun. 'The idea,' he says, 'came about after seeing an exhibition of Goya in a print museum in Marbella, which usually shows really bad art. They had the *Tragedy of War* series and the *Bull Fights* and I remember leaving this museum in a deluge of rain, thinking; how could you make art that profound, that brutal, that tragic, with that amount of pathos, while living in Marbella, in wonderful weather, surrounded by beautiful bodies and eating fantastic food? The contradiction between really that profound, emotionally messy art and those idyllic surroundings made me want to put these two things together in a painting.'

λ†33

Tim Stoner (B. 1970)

Tower

signed, titled and dated "TOWER' TIM STONER 2002'

(on the overlap)

107½ x 79½in. (272 x 203cm.)

oil on canvas

Painted in 2002

£4,000-6,000

\$5,100-7,600

€4,800-7,100





DONALD URQUHART

Provenance:

Maureen Paley, London.
Acquired from the above in 2007.

Exhibited:

London, Maureen Paley, *Donald Urquhart: 52 Girls*, 2007.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010 (illustrated in colour, pp. 309-310). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

A key member of the performance art and drag scene in 1980s London, Scottish artist Donald Urquhart's work began as flyers, posters and wall decorations for 'The Beautiful Bend', an exuberantly camp club night that he co-founded in the early 1990s. His ink drawings celebrate the faded glamour and dark histories of Hollywood sirens with black humour and pristine graphic skill. The artist describes *A Joan Crawford Alphabet* as 'an obituary in 26 parts'. A textual and visual picture of the starlet's life is brought forth in illustrated red and black letters, touching on her film roles - 'L is for Letty Lynton' - as much as the darker features of her personal life. After her death in 1977, Crawford's egoism, alcoholism, mental illness, and child abuse were damningly portrayed in a biography penned by her daughter: Urquhart doesn't flinch from these elements. 'R is for Rage,' sees her as a fire-breathing 'Joanzilla', while 'Xmas with the Crawfords' depicts her sat grimacing on a sofa next to two miserable-looking children. In 'A is for Axe,' the actress has hacked into the letter itself with her weapon, as if pursuing Urquhart from beyond the grave. The artist's wit is razor-sharp, revealing the roles played by Crawford on and off screen in a complex compound portrait.

λ†34

Donald Urquhart (B. 1963)

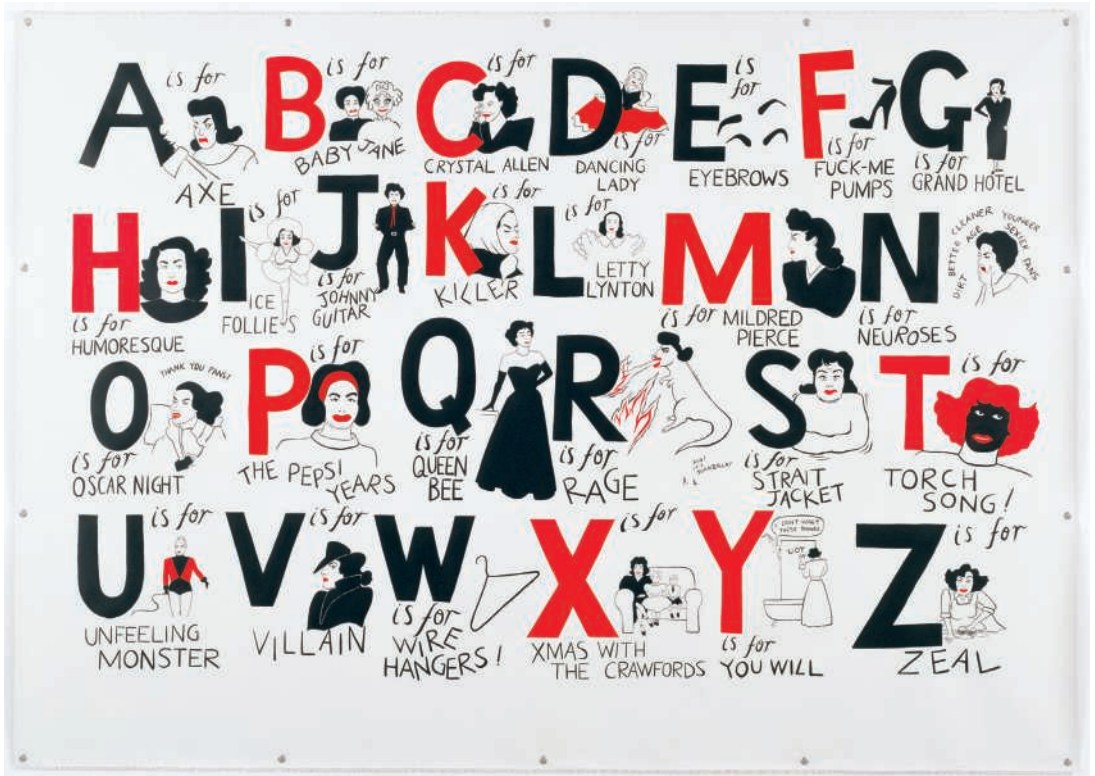
A Joan Crawford Alphabet

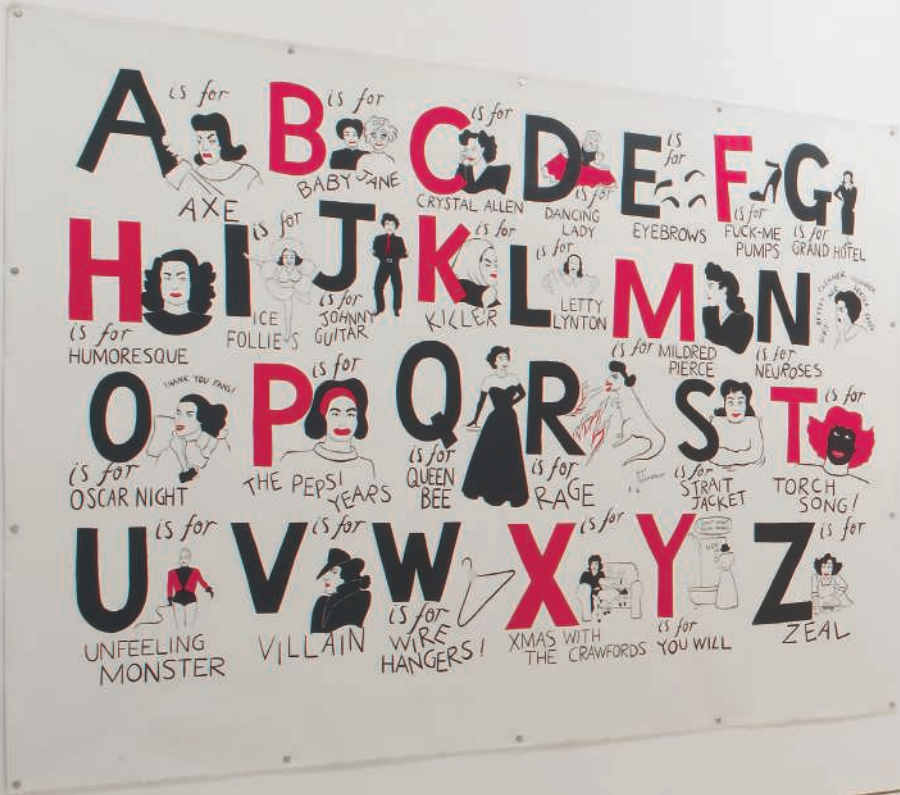
acrylic on canvas and eyelets
84 $\frac{7}{8}$ x 117 $\frac{7}{8}$ in. (215.5 x 299.5cm.)
Executed in 2007

£4,000-6,000

\$5,100-7,600

€4,800-7,100





A is for
AXE

B is for
BABY JANE

C is for
CRYSTAL ALLEN

D is for
DANCING LADY

E is for
EYEBROWS

F is for
FUCK-ME PUMPS

G is for
GRAND HOTEL

H is for
HUMORESQUE

I is for
ICE FOLLIES

J is for
JOHNNY GUITAR

K is for
KILLER

L is for
LETTY LYNTON

M is for
MILDRED PIERCE

N is for
NEUROSES

O is for
OSCAR NIGHT

P is for
THE PEPSI YEARS

Q is for
QUEEN BEE

R is for
RAGE

S is for
STRAIT JACKET

T is for
TORCH SONG!

U is for
UNFEELING MONSTER

V is for
VILLAIN

W is for
WIRE HANGERS!

X is for
XMAS WITH THE CRAWFORDS

Y is for
YOU WILL

Z is for
ZEAL



Installation view, *Newspeak: British Art Now*, Saatchi Gallery, London, Part One: 30 May - 17 Oct 2010 (previous and following lots illustrated).
Artwork: ©Donald Urquhart. Courtesy Maureen Paley, London. littlewhitehead, Courtesy of the artist and Copperfield, London.
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2010



LITTLEWHITEHEAD

Provenance:

New Contemporaries, London.
Acquired from the above in 2009.

Exhibited:

Liverpool, Bloomberg New Contemporaries, *A Foundation*, 2008.
London, Saatchi Gallery, *Newspeak*, *British Art Now*, 2010-2011 (illustrated in colour, pp. 171-172). This exhibition later travelled to St. Petersburg, State Hermitage Museum; Adelaide, The Art Gallery of South Australia, 2010-2011.
The Hague, *Nest*, *How Art Things*, 2012.
Enschede, Concordia, *Nothing Comes to Mind*, 2014.

Scottish duo Littlewhitehead explain that 'Within our work there is a strong connection between the reality that surrounds us and some kind of escapism to a made-up world. This made-up world is the construct of a dialogue between the two of us, which infuses scenes from an encyclopaedic range of references, from video nasties, to current events, and subconscious musings. It is in that world, unlike the one we actually inhabit, where we can fulfil these sinister desires.' *It Happened in the Corner...* is a lifesize installation of a gang of hoodies, informed by the working-class culture of the artists' native Glasgow. The seven youths, convincingly recreated with real clothes and hair, all face into the corner of the room. Seemingly watching an event to which we are not made witness, their faces are hidden, their roles and motives unknown. We will never know what's taking place. While we might instinctively read the scene as ominous or menacing, however, the gang themselves are relegated to anonymity in the corner: faceless and voiceless, they are made passive subjects to our gaze, their forced isolation exposing the punitive paranoia of prejudice and stereotype.

λ†35

Littlewhitehead (B. 1980 & B. 1985)

It Happened In The Corner...

plaster, wax, foam, hair and found clothes
overall: 70% x 70% x 43¼in. (180 x 180 x 110cm.)
Executed in 2007

£7,000-10,000

\$8,900-13,000
€8,400-12,000





ANNIE KEVANS

Provenance:

Acquired directly from the artist in 2004.

Exhibited:

London, Saatchi Gallery, *Paper*, 2013 (illustrated in colour, pp. 94-97).

Following two spreads, present lot illustrated.

'My paintings,' says Annie Kevans, 'reflect my interests in power, manipulation and the role of the individual in inherited belief systems. It is important for me to examine the duality of truth and falsehood throughout my work, which I do by creating "portraits" which may or may not be based on real documentation. I believe that a person's identity is not preset but is a shifting temporary construction and my work tries to question our verdicts on history and perceptions of intellectual solidity.' This group of thirty oil paintings on paper depict the doe-eyed, rosy-cheeked faces of young boys. The palette is washed-out and delicate, the handling soft and tender. In these images of dreamy innocence, the titles come as a shock: *Joseph Stalin, Soviet Union. Adolf Hitler, Germany. Mao Zedong, China*. These are the faces (some actual, some invented) of dictators as children. Their titles are premonitions: none of these children are yet Stalin, Hitler, or Mao as we know them. Hitler's soulful blue eyes are childishly vulnerable. Kevans plays on our weakness for the apparent innocence of the young face, drawing on the Victorian idealisation of childhood still very much in vogue when many of these men were young. Those eyes – invariably the darkest, most substantial part of each painting – draw instinctive sympathy; there's a kitschy sentimentality to the paintings that runs deliberately at odds with the associations conjured by their titles. Frozen like this, these children might never amount to anything.

λ*36

Annie Kevans (B. 1972)

- (i) Adolf Hitler, Germany
- (ii) Alexander Lukashenka, Belarus
- (iii) Alfredo Stroessner, Paraguay
- (iv) Ante Pavelic, Croatia
- (v) Benito Mussolini, Italy
- (vi) Efrain Rios Montt, Guatemala
- (vii) Ferdinand Marcos, Philippines
- (viii) Francisco Franco, Spain
- (ix) Francois Duvalier, Haiti
- (x) Hendrik Verwoerd, South Africa
- (xi) Hissene Habre, Chad
- (xii) Hugo Banzer, Bolivia

- (xiii) Humberto Branco, Brazil
- (xiv) Idi Amin, Uganda
- (xv) Ion Antonescu, Romania
- (xvi) Jean-Claude Duvalier, Haiti
- (xvii) Jorge Rafael Videla, Argentina
- (xviii) Joseph Stalin, Soviet Union
- (xix) Kim Il Sung, North Korea
- (xx) Mao Zedong, China
- (xxi) Mohamed Suharto, Indonesia
- (xxii) Ne Win, Burma
- (xxiii) Pol Pot, Cambodia
- (xxiv) Nicolae Ceausescu, Romania

- (xxv) Radovan Karadzic, Serbia
 - (xxvi) Robert Mugabe, Zimbabwe
 - (xxvii) Saddam Hussein, Iraq
 - (xxviii) Slobodan Milosevic, Serbia
 - (xxix) Yasuhiko Asaka, Japan
 - (xxx) Pol Pot, Cambodia
- oil on paper, in thirty parts
each: 20½ x 16½in. (51 x 41cm.)
Executed in 2004

£18,000-25,000 **\$23,000-32,000**
€22,000-30,000





(i)



(ii)



(iii)



(iv)



(v)



(vi)



(vii)



(viii)



(ix)



(x)



(xi)



(xii)



(xiii)



(xiv)



(xv)



(vi)



(vii)



(viii)



(ix)



(x)



(xvi)



(xvii)



(xviii)



(xix)



(xx)



(xxvi)



(xxvii)



(xxviii)



(xxix)



(xxx)





PAPER, Saatchi Gallery, London, 18 JUNE - 3 NOVEMBER (lot two pages previous illustrated).
Artwork: Annie Kevans
Photo: Courtesy of the Saatchi Gallery, London. © Sam Drake, 2013



TASHA AMINI

Provenance:

Kate MacGarry, London.
Acquired from the above in 2008.

Exhibited:

London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (illustrated
in colour, p.1). This exhibition later
travelled to St. Petersburg, State
Hermitage Museum.

'I like the idea of figuring out how little you can put on a painting to make a painting,' says Tasha Amini. 'I love painting hair ... there's an intensity in the repetitive action and I can lose myself in doing it.' Zoomed to close proximity, the hair in *Untitled* transforms to a surface suggestive of landscape or sea, undulant strokes of grey and black verging on abstraction. A dual exercise in intimacy and expansiveness, the work has a compelling psychological resonance. As in many of Amini's paintings, we are presented not with a mere objective physical depiction, but an image heightened with emotional inflection through the most subtle and economical of means: this is not just an illustration of hair, but a meditation on how it feels to be close to someone.

λ†37

Tasha Amini (B. 1970)

Untitled

oil on canvas mounted on board
11 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in. (30.2 x 25.2cm.)
Executed in 2008

£1,000-2,000

\$1,300-2,500

€1,200-2,400





PHOEBE UNWIN

Provenance:

Wilkinson Gallery, London.
Acquired from the above in 2007.

Exhibited:

Milton Keynes, Milton Keynes Gallery,
*Phoebe Unwin: A Short Walk from
a Shout to a Whisper*, 2007, no. 4
(illustrated in colour, unpagged).
London, Saatchi Gallery, *Newspeak,
British Art Now*, 2010-2011 (illustrated
in colour, p. 303). This exhibition
later travelled to St. Petersburg,
State Hermitage Museum.
London, Saatchi Gallery,
Champagne Life, 2016.

'I find it exciting to think that anything can be in a painting: a valuable subject need not be a grand idea, an especially significant moment, a pose or an accurate documentation,' says Phoebe Unwin. 'In *Falling Sunglasses*, I was excited by the challenge of how I might visually explain movement, heat, light, casualness and a moment of lying down but about to get up. The sunglasses are repeated, as a film is constructed, and the lenses are not black as you might expect: some are completely gold, others silver – its more about how glasses glitter in strong light. It also felt crucial that the man's head is not depicted, since the painting is about the moment of dropping glasses rather than a personality. I wanted to communicate the energy and atmosphere of those fragmented and horizontal views one can have whilst on a beach, half looking up from lying on a towel. The painting as a whole is monochrome to give the falling sunglasses attention and focus rather than bringing in unnecessary information about the surroundings.'

λ†38

Phoebe Unwin (B. 1979)

Falling Sunglasses

signed, titled and dated 'Falling Sunglasses 2007

Phoebe Unwin' (on the overlap)

oil and metallic paint on canvas

47% x 67cm. (120.2 x 170.2cm.)

Painted in 2007

£4,000-6,000

\$5,100-7,600

€4,800-7,100





CHARLIE BILLINGHAM

Provenance:

Acquired directly from the artist in 2012.

Exhibited:

London, Royal Academy of Arts, *Premiums Interim Projects*, 2012.
London, Saatchi Gallery, *New Order: British Art Today*, 2013-2014 (illustrated in colour, unpagged).

Taking satirical Georgian and Regency illustrations as his starting point, Charlie Billingham paints our distance from history in surprising warps of colour, form and motif. 'My work,' he says, 'is of course contemporary, and is concerned above all with current issues and conversations around painting, and I use the historic imagery as a tool to do this.' *A Voluptuary under the horrors of Digestion* stretches a 1792 caricature of Prince Regent George IV by James Gillray – an alumnus of the Royal Academy, like Billingham himself – almost to abstraction. Known in his time as 'the Prince of Whales,' George's vast belly is further engorged in Billingham's distended version, and the lurid colour scheme is heightened, paint dripping as if bursting at the seams. Earlier in the eighteenth century George's plumpness would have been unremarkable, but a slimmer male silhouette was in vogue during the Regency period; as ever, the body was at the mercy of changing fashion as much as clothing. Many of Billingham's works feature disembodied bonnets and breeches: such symbols are divorced from any political or social context, and become fragmentary, endlessly repeatable painterly devices. With his reimagined George IV, the artist similarly seizes a particular past aesthetic as raw material to be distorted at will. Bringing paradoxical new life to his subjects, Billingham wryly proposes costume as empty signifier, history as décor and pattern.

λ†39

Charlie Billingham (B. 1984)

A Voluptuary Under The Horrors Of Digestion
signed, titled and dated 'Charlie Billingham A Voluptuary
under the Horrors of Digestion 2012' (on the stretcher)
oil on canvas
70½ x 118¼in. (179 x 300cm.)
Painted in 2012

£5,000-7,000

\$6,400-8,900
€6,000-8,300





DANIEL SILVER

Provenance:

Ibid Projects, London.
Acquired from the above in 2008.

Exhibited:

London, Ibid Project, *Making Something Your Own*, 2007-2008.
London, Saatchi Gallery, *Newspeak*, *British Art Now*, 2010-2011 (illustrated in colour, pp. 271-272). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

In *Untitled*, Daniel Silver harnesses classical method to create a hybrid form of layered histories. Working in Carrara, Italy – the source of marble for such masterpieces as Michelangelo’s *David* – Silver modelled a male head from a discarded marble sculpture. Modifying the awkward previous form with his own carving, Silver’s bust alternates between smooth finish and compelling imperfection. Its presentation is completed with a rough-hewn plinth, a section of beam reclaimed from an old barn in France. Painted the same white as the marble, this pedestal further blurs the conception of what material or era we’re seeing. Silver’s interest in mythology and the cycles of history provides the impetus for such encounters, exploring how we model ourselves on the past, just as the Roman Empire modelled itself on Ancient Greece. Today, artisans in the quarries and workshops of Carrara continue to carve marble sculptures based on classical works. ‘How we live and perceive the world,’ says Silver, ‘isn’t so different from 1000 years ago.’

λ†40

Daniel Silver (B. 1972)

Untitled

marble, wood and household paint on painted metal base
overall: 65¾ x 15 x 15in. (167 x 38 x 38cm.)
Executed in 2008

£3,000-5,000

\$3,800-6,300

€3,600-5,900









TAL R

Provenance:

Victoria Miro, London.
Acquired from the above in 2003.

Previous page, present lot
illustrated.

Tal R's ballpoint works celebrate the storytelling magic of object and setting. *Inside Out* portrays a bohemian female sculptor at work in her studio, crowded with arcane herbs, feathers, mushrooms and large clay pots: a tongue-in-cheek image of clichéd New Age creativity. *The Boots* depicts an adolescent bedroom in similarly faux-naïve style, likewise packed with playful detail. There is a poster of a cobra on the wall, a katana among various kitsch shelf ornaments, a hi-fi system, and a cowboy boot on the floor (the other is still worn by the central figure on the bed, of whom we see only hairy legs and stained underpants). *Shamotte* completes the boudoir of a similarly cartoonish teen with head-shop posters, incense, cluttered desk and tattered bongos. *Birth of Laughing Chinaman* pushes the crowded surrealness even further, a gleeful Fu Manchu figure emerging from the womb amid a room crammed with Mexican folk art, an old film projector, 1960s furniture, voodoo sculptures and pot plants. While his art arises from internal impulses, the artist processes these through what he calls a 'carnival of other images, objects that I have around': this fusion of interior and exterior reflects an ambition 'to create something dreamlike.' Ultimately, these works' meticulous depiction of private spaces manifests a fondness for the studio – a zone where, like his subjects, Tal R is free to be who he wants to be. 'For me, any studio is a precious place. I like to compare it to the brain. If you think about it, your own brain, despite all its shortfalls, is the only paradise you have. In your brain you are free ... You do things that you won't do in your real life, because you would have to bear the consequences. A studio is like a copy of the brain. It's a place where you try out various things, where you have permission to fail.'

λ†41

Tal R (B. 1967)

| | | |
|-----------------------------------------|-----------------------------------|----------------------|
| (i) <i>The Boots</i> | (i) 11¾ x 23¼in. (29.7 x 59.8cm.) | |
| (ii) <i>Inside Out</i> | (iii) 11½ x 27½in. (29.5 x 69cm.) | |
| (iii) <i>Birth of Laughing Chinaman</i> | (ii)(iv) Executed in 2001 | |
| (iv) <i>Shamotte</i> | (i)(iii) Executed in 2002 | |
| (i)(iii) ballpoint pen on paper collage | | |
| (ii)(iv) ballpoint pen on paper | £3,000-5,000 | \$3,800-6,300 |
| (ii)(iv) 8¼ x 11½in. (21 x 29.5cm.) | | €3,600-5,900 |









TESSA FARMER

Provenance:

Clapham Art Gallery, London.
Acquired from the above in 2004.

Exhibited:

Liverpool, The Coach Shed,
Bloomberg New Contemporaries,
2004. This exhibition later travelled
to London, Barbican Art Gallery,
2004-2005.

London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (detail
illustrated in colour, pp. 93-96).
This exhibition later travelled to
St. Petersburg, State Hermitage
Museum.

'I don't know whether they're of our realm,' says Tessa Farmer of her sinister fairies. 'I think they might be a kind of insect. That realm is quite alien. I'm not sure that I believe in a spiritual world. I think my ideas are quite grounded in the physicalities of nature.' Made from desiccated insect remains, dried plant roots, and other organic ephemera, Farmer's tiny sculptures give a glimpse into a fantasy universe of death and destruction. No storybook land of Tinkerbells, *Swarm* envisions the purveyors of mischief and magic as an actual species, as animalistic and Darwinian as any other. Suspended in airborne battle formations, these armed fairies ride and wage war against butterflies, spiders, wasps, bees, hornets, and dragonflies; each figure, painstakingly handcrafted and adorned with real insect wings, stands less than a centimetre tall. Exchanging Victorian romanticism for a darker vision of nature red in tooth and claw, Farmer's fairy specimens are fearsome skeletal fiends, plausible 'hell's angels' of a microscopic apocalypse.

Previous page, present lot
illustrated (detail).

λ*42

Tessa Farmer (B. 1978)

Swarm

migrant hawkler dragonfly, common earwig, green shield bug, Cockchafer, Seven-spot ladybird, bumble bees, honey bees, common wasp, hornet, ruby tailed wasp, flesh fly, Greenbottle fly, house fly, hover fly, magpie moth, small tortoiseshell butterfly, crane fly, woodlouse, house spider and nursery web spider in glass vitrine with metal support
overall: 80¾ x 97¾ x 35¼in. (205 x 248 x 89.7cm.)

Executed in 2004

£12,000-18,000

\$16,000-23,000

€15,000-21,000



ANNA BARRIBALL

Provenance:

Frith Street Gallery, London.
Acquired from the above in 2004.

Exhibited:

London, Frith Street Gallery, *Anna Barriball*, 2004.
London, Newlyn Art Gallery, *Anna Barriball*, 2005, p. 55 (illustrated in colour, pp. 54).
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 21-22). This exhibition later travelled to St. Petersburg, State Hermitage Museum.
Milton Keynes, Milton Keynes Gallery, *Anna Barriball*, 2011 (illustrated in colour, p. 31).

Literature:

A. Barriball, C. Roberts, D. Musgrave, E. Ashton, D. Mackintosh & L. Steeds, *Recognition*, Bristol 2003, p. 37.
TRACEY, *Drawing Now: Between the Lines of Contemporary Art*, London 2011 (illustrated in colour, p. 2).

Encasing a wardrobe with black industrial tape, Anna Barriball transmutes a familiar presence into a strange, disconcerting monolith. The artist's methodical, near-obsessive interactions with everyday items form a seductive physical poetry: the passage of time and gaze are registered in material layers that heighten the underlying object's textural detail even as it is consumed in darkness. The resulting encounter is at once alienating and curiously intimate. 'There is a process of bringing things very close to an almost forensic level of engagement,' she says, 'and for me the distance comes when the pieces are exhibited. Objects are stopped in their tracks and given a different consideration in the time and space of the gallery.'

λ†43

Anna Barriball (B. 1972)

Black Wardrobe

tape on found wardrobe

69¼ x 28½ x 16½in. (176 x 71.5 x 42cm.)

Executed in 2003

£5,000-7,000

\$6,400-8,900

€6,000-8,300





MAAIKE SCHOOREL

Provenance:

Galerie Diana Stigter, Amsterdam.
Acquired from the above in 2004.

Exhibited:

Amsterdam, Galerie Diana Stigter, *Twilight*, 2004.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, p. 263). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Maaïke Schoorel's paintings are based on photographs, but omit the visual information we might expect. Instead of a complete image, she presents an attenuated and spectral vision, with only selective details preserved. Like other examples of her work, *The Cruise (Twilight)* creates a zone in which to pause, search and reflect on our ways of seeing. Through unhurried appreciation, evanescent tones of thinly washed paint – initially appearing merely as faint abstract marks hovering in blank space – gradually disclose a trio of figures on a boat. As the artist explains, 'we are used to looking at images in high or instantaneous speed. Media such as television and the Internet present everything in a disjointed way. My paintings reveal themselves in slow time. I try to make images that have a sense of connection. For these paintings I worked from family photographs, but I was specifically interested in scenes which relate to genre painting, such as landscapes or group portraits. We are used to seeing these types of images, and my work changes the order of how we view them: once you discover one detail it will link to another, creating a sense of movement and interconnectedness.'

λ*44

Maaïke Schoorel (B. 1973)

Cruise (Twilight)

signed, titled and dated 'CRUIZE (TWILIGHT) 2004 MS.

MAAIKE SCHOOREL' (on the stretcher)

oil on canvas

48 x 68½in. (122 x 173cm.)

Painted in 2004

£3,000-5,000

\$3,800-6,300

€3,600-5,900





NICHOLAS BYRNE

Provenance:

Vilma Gold, London.
Acquired from the above in 2010.

Exhibited:

London, Vilma Gold, *A Catholic Episode*, 2010.
London, Saatchi Gallery, *Newspeak, British Art Now Part Two*, 2010-2011.
This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Accent Support displays Nicholas Byrne's deft handling of colour and formal harmony: verging on figuration, the work recalls Cubist portraiture and the symbolist work of Hilma Af Klint, but is lent a compelling otherness by its execution on Plexiglas. Byrne's considered brushwork is brought to new light, the surface of the paint giving way to transparency before our eyes. 'Thinking about the metals in the oil paint I was using led me to make a number of paintings on copper,' recalls Byrne. '*Accent Support*, a work on Plexiglas, is something different but follows on from this. To look at an image drawn on a transparent support you might become aware that the painting has two sides. Sometimes through the glass, you can see the backside of smeared paint, with the rear-end of the painting coming into play, acting together with what is drawn on the front, both sides adding up in drawing a figure. The material ground of a painting matters to me. I use supports to enjoy aspects of their character. The character of Plexiglas is softer than the brittle tension in normal glass and this helps to determine how the marks of the figure are drawn on.'

λ†45

Nicholas Byrne (B. 1979)

Accent Support
oil on Plexiglas in metal frame
43¾ x 23⅞in. (111 x 60.5cm.)
Executed in 2010

£2,000-3,000

\$2,600-3,800
€2,400-3,600





IAIN HETHERINGTON

Provenance:

Mary Mary Gallery, Glasgow.
Acquired from the above in 2008.

Exhibited:

Glasgow, Mary Mary, *Diversified Cultural Workers*, 2008.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 127-128). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

Iain Hetherington makes portraits into pyrotechnic voids. In *Diversified Cultural Worker 6*, a Yankees baseball cap and the glinting outline of a gold chain are suspended in a vortex of Impressionistic daubs: the bright oranges, blues and greens echo the hues of an idyllic, dappled landscape, standing in stark contrast to the hat and jewellery, which have strong associations with the working class culture of Hetherington's native Glasgow. The artist questions the cultural symbolism of such apparel as much as the packaged painterly aesthetic of 'high art': both are presented as empty costumes, to be tried on or discarded at will. 'I'm trying to see if there's still some signifying power in the abstract elements', he says. By colliding these visuals outside a recognisable system of classification, Hetherington recontextualises notions of disenfranchised society. 'Anti-elitist views can be the most elitist of all,' he says. 'Social "inclusion" often means telling people what they are capable or not capable of understanding.'

λ*46

Iain Hetherington (B. 1978)

Diversified Cultural Worker 6

oil on canvas

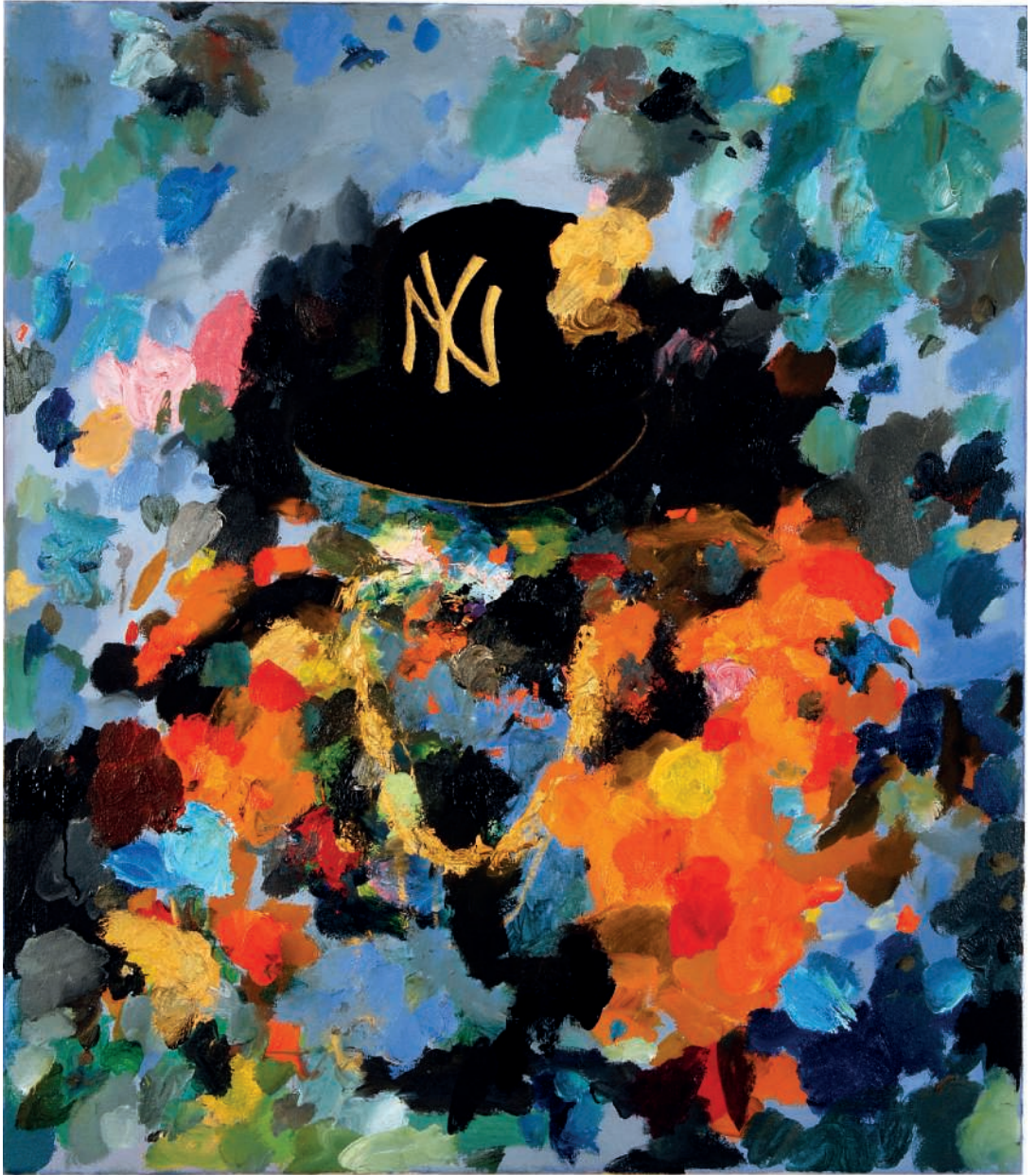
31 $\frac{1}{8}$ x 28in. (81 x 71cm.)

Painted in 2008

£2,000-3,000

\$2,600-3,800

€2,400-3,600





CHRISTINA MACKIE

Provenance:

Herald St., London.
Acquired from the above in 2007.

Exhibited:

London, Herald St., *Christina Mackie: This that and the other*, 2007.
London, Saatchi Gallery, *Newspeak, British Art Now*, 2010-2011 (illustrated in colour, pp. 177-178). This exhibition later travelled to St. Petersburg, State Hermitage Museum.

In Christina Mackie's *Figure 1*, a near-lifesize hippopotamus emerges into being. Features only partly defined, its dark grey skin trickles and pools; there are even puddles of grey matter on the floor, seemingly having dripped from the beast's body. This monochrome apparition displays Mackie's fascination with raw form and colour – an interest informed by her parents' background in the field of marine biology as much as by her Anthony Caro-influenced study at St Martins. 'I think science and art, and beauty and wonder, are all the same thing,' she says. 'Science and art are just ways of trying to understand the world.' The sculpture seems almost a study in the force of suggestion, its distinctly hippo-like grey conjuring an idea of the animal from inchoate, liquid material. Alternatively, we could be witness to a figure in dissolution, melting back into the matter from which it came. At once humorous and gently poignant, the work is a study in the god-like elemental power of the sculptor, who enacts creation and destruction at their will.

λ†47

Christina Mackie (B. 1956)

Figure 1

fibreglass on Jesmonite

49¼ x 98¾ x 48in. (125 x 250 x 122cm.)

Executed in 2007

£4,000-6,000

\$5,100-7,600

€4,800-7,100





KATE GROOBEEY

Provenance:

Royal College of Art, London.
Acquired from the above in 2010.

Exhibited:

London, Saatchi Gallery, *Newspeak: British Art Now*, 2010 -2011. This exhibition later travelled to St Petersburg, State Hermitage Museum.

Gate Pose is a yoga position. The upraised arm and leftward lean of the figure in Kate Groobey's vibrant painting captures something of this stance, but the body is strangely distorted, arm morphing into leg, and the torso a confusing mass of shapes. Groobey contorts her figures to impossible form through a physical process of revision, somewhat akin to Georg Baselitz's 'remix' paintings of the 1980s. 'I'll start line drawings in a sketchbook, then I'll add watercolour, and then I'll chop them up and collage them,' she explains. 'I also photocopy some of them and chop the photocopies up, muddle them around. Then I'll draw back from the collages, so they all get churned up.' The gridded green background of the finished work refers back to the artist's cutting board. Often pictured dancing or exercising, these figures embody a fascination with the movement of the human form, a sense of physical fluidity echoing the contortions Groobey herself must go through: with the canvas laid on the floor, 'it's quite a physical job to lean over and actually make the things.' Even as the figure is stretched to near-abstractness, Groobey's painting celebrates the body and the brush in all their freedom.

λ†48

Kate Groobey (B. 1979)

Gate Pose

signed and dated 'KATE GROOBEEY 2010'
(on the stretcher)

oil on canvas

59¼ x 51¾in. (150.5 x 130.4cm.)

Painted in 2010

£2,000-3,000

\$2,600-3,800
€2,400-3,600





DAN PERFECT

Provenance:

One in the Other Gallery, London.
Acquired from the above in 2006.

Exhibited:

London, Saatchi Gallery, *Newspeak*,
British Art Now, 2010-2011 (illustrated
in colour, p. 218). This exhibition later
travelled to St. Petersburg, State
Hermitage Museum.

'In my paintings I am looking to build up an absolute welter of complexity', says Dan Perfect. 'The world is an intensely complex place and it's a great deal of work to make that feel simple and flowing. I'd like my paintings to be something like the Apple operating system – it's a wonderful outcrop of simplicity interfacing an enormous complexity, people can engage with it immediately. There's a simple rightness and pleasure connected to that. In a funny way my paintings are big operating systems, written in lines of visual and historical code. I'm interested in what it is to have a consistent and coherent identity. My work offers partial narratives of what constitutes you as the identifier. All the things in the pictures have some kind of a journey, a kind of nostalgia for the known: TV, comics, novels, different influences that have reached through to me. They imply a coherent personal or psychological identity, but also a wider cultural identity as well.'

λ*49

Dan Perfect (B. 1965)

Hung Out

signed, titled and dated 'DAN PERFECT 'HUNG OUT'

2005' (on the overlap)

oil and acrylic on linen

72 $\frac{1}{8}$ x 87in. (183.1 x 221cm.)

Painted in 2005

£4,000-6,000

\$5,100-7,600

€4,800-7,100





STEVEN ALLAN

Provenance:

Acquired directly from the artist in 2012.

Exhibited:

London, Royal College of Art, *Royal College Of Art MA Show*, 2012.

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

Steven Allan's paintings look almost like woodcut prints, with a graphic and dramatic quality of line. Indeed, often centred around an uncanny 'Banana Man' character, works such as *Peely Wally* have a distinctive black humour that can be traced back to the satirically charged work of 18th-century engravers. 'Like Hogarth,' says Allan, 'I am interested in the tragicomedy aspect of humanity. I want to depict real life situations but obscure and twist them around to both bend and underline their meanings ... I don't tend to dwell on why I paint this, or why I paint that, but if pushed for an answer I guess I identify in some way with these kind of ridiculous objects. I look at a banana in the fruit bowl, browning, overripe. It's such a sad image to me - the last banana that no one has gotten round to eating - destined for the bin. It can say a lot about where your head's at to be painting a version of yourself into such an object.'

λ†50

Steven Allan (B. 1984)

Peeley Wally

incised with artist's initials and dated 'SA 11' (lower right);

signed and dated 'S ALLAN 2011' (on the reverse)

oil on canvas

51 x 35½in. (129.6 x 90cm.)

Painted in 2011

£2,500-3,500

\$3,200-4,400

€3,000-4,200





Seven



JON RAFMAN

Provenance:

Acquired directly from the artist in 2012.

Exhibited:

London, Saatchi Gallery,
Project Rooms: Jon Rafman, 2012.

The premise of Jon Rafman's ongoing project *The Nine Eyes of Google Street View* is simple, but the results are beguiling. Rafman scours Google Maps' gigantic database of Street View images for the most unusual moments captured by its platoon of vehicles and their automated cameras; he finds snapshots of daily life that are by turns comical, touching, morbid and sublime. 'I was fascinated by how powerfully Street View photographs can represent our contemporary experience,' Rafman says, 'the conflict they can express between an indifferent robotic camera and man's search for connectedness and significance. The photos underscore the tension between an uncaring camera and man's need to interpret his experience.' In *Rv888, Finnmark, Norway*, one of the most evocative images produced so far in the series, the complexity of this relationship between man, technology and the world outside is breathtakingly realised: as the edge of the northern Norwegian coast stretches out into the distance, we see a reindeer caught in full flight galloping away from Google's car and its camera. With its overtones of hunting, the picture recapitulates centuries-old traditions of mankind's struggle to gain mastery over nature through violence and art, recalling Renaissance hunt works like Paolo Uccello's *The Hunt in the Forest*. Indeed, like Uccello's study in the vanishing point, Rafman's picture also has its 'prey' running into the horizon and away from the viewer in a potent symbol of the project at large: human beings' desperate attempts to represent, and hence understand, a world that perpetually eludes them.

51

Jon Rafman (B. 1981)

Rv888, Finnmark, Norway - Google View

archival pigment print on Hahnemühle paper
mounted on aluminium

57% x 91%in. (145.6 x 232.7cm.)

Executed in 2010

\$3,500-4,500

£2,800-3,600

€3,300-4,200







Installation view, *Out Of Focus: Photography*, Saatchi Gallery, London, 27 September - 4 November 2012 (following lot illustrated).
Artwork: ©Luis Gispert
Photo: Courtesy of the Saatchi Gallery, London., © Steven White, 2012



LUIS GISPERT

Provenance:

Mary Boone Gallery, New York.
Acquired from the above in 2008.

Exhibited:

New York, Zach Feuer Gallery, *Luis Gispert: El Mundo Es Tuyo (the world is yours)*, 2008.
London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. LG.2 (illustrated in colour, unpagged).

Literature:

H. Werner Holzwarth, *Art Now Vol 3: A cutting-edge selection of today's most exciting artists*, London 2008, p. 186 (illustrated in colour, p. 187).

Through the windscreen of an immaculately upholstered van we look over an arid, flat panorama of an isolated town in the American West. Its towering perspective gives us the sense of discovery, as of a modern frontiersman surveying a new land unfolding beneath him. The scene thus invites immediate questioning: who has driven this pristine vehicle deep into the middle of the desert, and why? Despite naturalistic appearances, these hints at narrative are expertly engineered by Luis Gispert. We are not looking at one photograph but two – a traditional landscape shot overlaid with the vehicle's interior. While travelling in search of material for a new series of landscapes, Gispert realised that 'the clichéd ubiquitous landscape photograph bored me to tears'; he wanted instead 'to frame the landscapes in a context that interested me.' He chose the surreal world of customised cars: glamorous, garish, and obsessed with branding, they offer a striking contrast to the silent expanses of landscape seen through their windows. Gispert's juxtapositions hold a surreal, cinematic power in themselves, but they also ironise the landscape photography tradition and its implications of timelessness and uncontaminated authenticity. The conspicuous kitsch of Gispert's frame draws attention to the framing inherent within every image, the picture's fictionality a reminder that no photograph is a fact.

52

Luis Gispert (B. 1972)

Untitled (Escalades)

signed and dated 'L GISPERT 2007' (on the reverse)

C-print on aluminium

71½ x 102¾in. (181.5 x 260cm.)

Executed in 2007, this work is number two from an edition of three

\$8,000-12,000

£6,300-9,500

€7,500-12,000





SHARA HUGHES

Provenance:

Museum 52, New York.
Acquired from the above in 2009.

An eccentric room – rose-patterned yellow wallpaper, a cuckoo clock, a glass coffee table, an orange rug grinning with mouths, a rainbow-armed chair, a beach ball, a log, an axe, a mysterious cage under a wild terrazzo floor – seems to have hosted a party for one. Myriad liquor bottles, cakes and pies are strewn across the room, while a second chair bears the legend ‘I’m #1!!’ and a starry wizard’s hat. A pair of dark sunglasses sit on the glass table. While this interior displays a number of styles, with thickly impastoed icing, glittery bottles, paint squeezed straight from the tube or gently airbrushed, it is outside that the real clash takes place: the window looks out onto a version of Rubens’s *The Massacre of the Innocents* (c.1611-12), all Baroque chiaroscuro and vast drama. This violent scene throws disquieting light on the contents of the room: the evidence of self-indulgent debauchery could have an ominous undertone, the cuckoo singing a cartoonish cry of madness for the room’s absent occupant. Perhaps this is the den of some despot who has ordered the death and destruction outside. Is someone imprisoned in the underground cell? Hughes peppers her *La La Land* with cues and clues, creating a gleefully manifold image.

53

Shara Hughes (B. 1981)

La La Land

signed, titled and dated ‘SHARA 2009’ (lower right);

signed and titled “‘LA LA LAND” Shara Hughes 2009

GEORGIA’ (on the reverse)

oil, glitter, wood shavings, acrylic, spray paint on canvas

55 $\frac{7}{8}$ x 54in. (142 x 137cm.)

Executed in 2009

\$5,000-7,000

£3,900-5,600

€4,700-6,600





SARA VANDERBEEK

Provenance:

D'Amelio Terras, New York.
Acquired from the above in 2006.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. SV.5
(illustrated in colour, unpagged).

Sara VanDerBeek develops the principles of appropriation and re-photography that inspired the 'Pictures Generation' of the 1980s into something new, blurring the line between sculpture and photography in order to explore ideas about memory, transience and space. VanDerBeek's prints document delicate assemblages of found objects, photographs and artworks that she puts together herself, careful considerations of space and the relationships generated by the counter-position of images. In photographing these constructions however, VanDerBeek distances the viewer and the object, transforming the assemblages into lost artefacts – now without physical reality – that survive only through the photographic record. *Athena* seems to reference Alexander Calder's mobiles, with its collection of beads, feathers and photographs of classical sculpture deftly suspended from a sparse frame, but the construction also seems to recall ethnographic craftwork. There is something of the dreamcatcher about the beads and threads, giving the photographs hanging around them a somewhat magical aura: the photographs seem like memories made physical within the body of the structure. The photograph, however, freezes the construction as it stands, its intimations of movement and life suspended and suppressed, never to be realised – just as the photographs on the structure themselves eerily preserve their classical subjects. *Athena* is a compelling study in the way in which photography re-animates its subjects while keeping them locked within an unreal half-life.

54

Sara VanDerBeek (B. 1976)

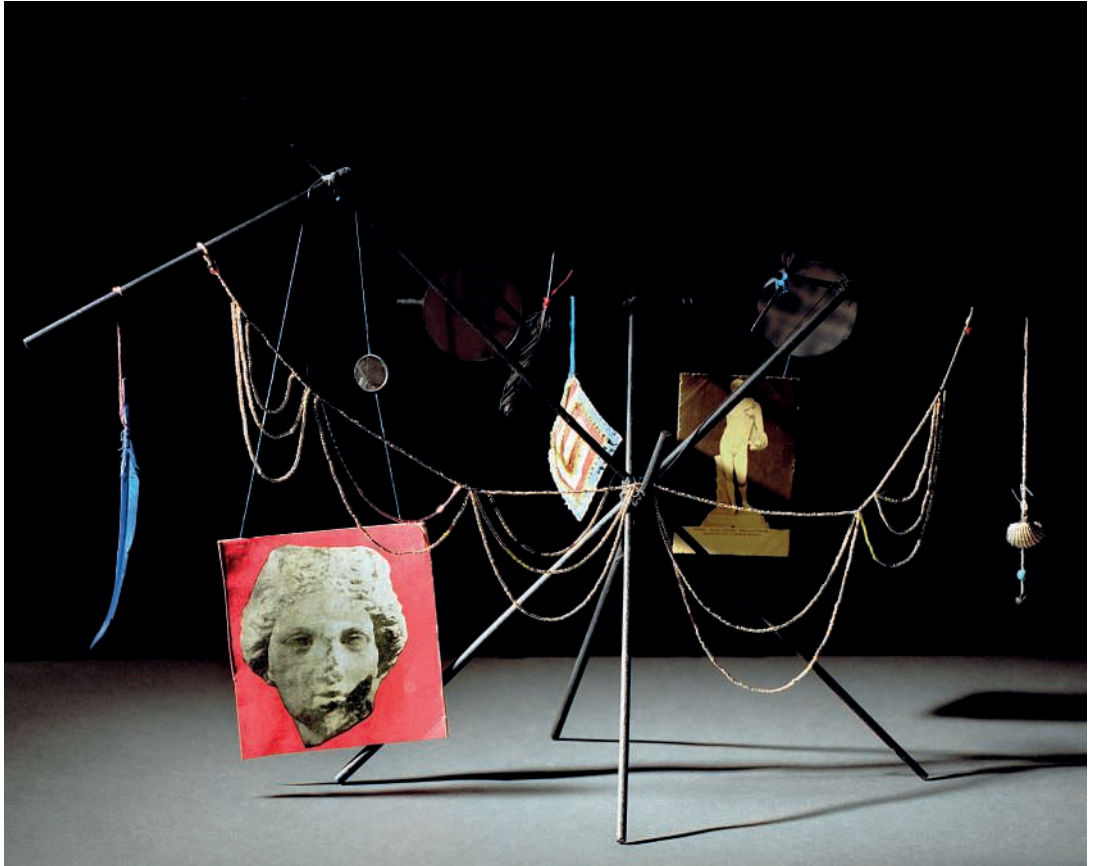
Athena

digital C-print
16 x 20in. (40.6 x 50.8cm.)

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

\$2,500-3,500

£2,000-2,800
€2,400-3,300



JULIA DAULT

Provenance:

Casey Kaplan, New York.
Acquired from the above in 2012.

Exhibited:

New York, The New Museum,
*The Ungovernables: 2012 New
Museum Triennial*, 2012.
London, Saatchi Gallery, *Champagne
Life*, 2015 (illustrated in colour,
pp. 52-53).

'I aim for self-evidence,' says Julia Dault. Each of her sculptures is a taut record of a precise time and process. The title *Untitled 19* evolves each time the work is installed as it reflects the specific time it was installed and the name of the assistant who helped fabricate it. Therefore, the last time it was displayed the installation was titled *Untitled 19, 10:27 AM - 1.13 PM, January 5, and 5:08-6:48 PM, January 6, 2016, installed by Simon Bird*. Its Plexi materials are on the verge of springing apart, straining against string and Everlast boxing wraps – a compelling tautness born of physical struggle, as the surface's scratches and scrapes attest. Aside from their performative aspect, Dault takes pure material joy in her constructions, which play Minimalism's hard-edged robustness off against the luxuriant sheens and hues of her media, framing and lensing space in new and exciting ways. 'People sometimes tell me that the sculptures feel very powerful as you walk up to them,' she says, because they're so graceful, but they contain so much tension. Or they say that it looks as though the sculpture might fly apart ... I like the idea of material reciprocity: were a sculpture to break from its position, it would be an instance of the materials overcoming my physical capabilities. In an exhibition, I've always vowed that I would leave it be. I almost wish one would "break" – I want to see what would happen, what it would look like, with the cords dangling from the wall and the sheets flat on the floor. Safety concerns override this desire, however, and though the sculptures look insecure, they are not.'

55

Julia Dault (B. 1977)

Untitled 19

Plexiglas, tambour, Everlast boxing wraps, string
overall: 68 $\frac{1}{8}$ x 58 $\frac{1}{4}$ x 46 $\frac{1}{2}$ in. (173 x 148 x 118cm.)
dimensions variable
Executed in 2012

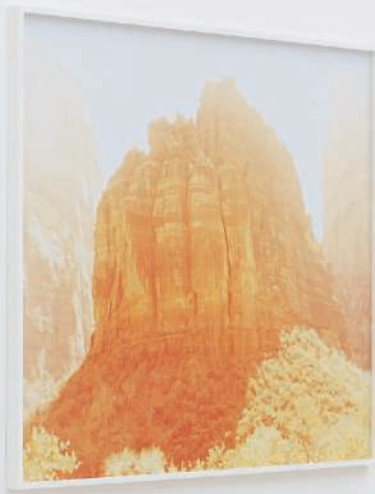
\$12,000-18,000

£9,500-14,300

€12,000-17,000







Installation view, *Out Of Focus: Photography*, Saatchi Gallery, London, 27 September - 4 November 2012 (following lot illustrated).
Artwork: ©David Benjamin Sherry
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2012



DAVID BENJAMIN SHERRY

Provenance:

Salon 94, New York.
Acquired from the above in 2011.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. DBS.4 (illustrated in colour, unpagged).
New York, Salon 94, *Climate Vortex Sutra*, 2014 (another from the edition exhibited).

Colour and landscape dominate the work of David Benjamin Sherry, and *Ultimate Earth* provides a dazzling example of the photographer's vision: a grandiose vista of the American West, saturated in alien colour. Shooting only on film, Sherry develops his own photographs in a New York darkroom, and it is there that he achieves the characteristic vibrancy of his images. Taking a sweeping landscape, or a crannied and contoured close-up of a rock formation, he applies a chromatic overlay that infuses the image with one rich hue. In doing so, Sherry creates a hyperreal version of the natural world: at once familiar and pushed beyond our expectations of reality. Here, this effect washes a vivid red across the landscape. This in itself gives the scene an otherworldly quality, and yet it also accentuates the eerie symmetry already present within Sherry's balanced composition, with the hills at the edges of the picture almost deliberately framing the mountain rising up between them. In this sense, the visual strangeness of the colouring only accentuates the strangeness of the world as we already know it. We observe, as the title suggests, a kind of ultimate earth.

56

David Benjamin Sherry (B. 1981)

Ultimate Earth

C-print on aluminium

71% x 91%in. (181.8 x 232cm.)

Executed in 2011, this work is artist proof number one from an edition of two plus three artist's proofs.

\$5,000-6,000

£3,900-4,800

€4,700-5,600





JACKIE SACCOCCIO

Provenance:

Eleven Rivington Gallery, New York.
Acquired from the above in 2012.

Exhibited:

New York, Eleven Rivington,
Portraits, 2012.
London, Saatchi Gallery, *Abstract
America Today*, 2014.

Jackie Saccoccio works with a clear and often unexpected sense of her artistic forebears, and in *Curtain*, she synthesises unusual sources to powerful effect. Citing artists ranging from Ghirlandaio and Titian to Lichtenstein and Yuskavage, Saccoccio has also claimed influence from the landscape paintings of Hudson River School. Indeed, the palette of this painting, dominated by reds and oranges, recalls autumnal or sunset scenes by Bierstadt or Cropsey – only any tranquility that the work’s colouring might invoke is lost in the visceral physicality of the paint’s application. Puddles of paint poured in striking pink and blue collect around the painting’s edges, while the frenetic lines crossing its centre record Saccoccio’s method of turning the painting and allowing the wet paint already applied to flow around the canvas. Here the obvious touchstones are the Abstract Expressionists – Saccoccio associates her work particularly with Joan Mitchell and Jasper Johns – but Saccoccio’s work uses similar methods to ask different questions. Less concerned with the kind of spiritual and spontaneous expression of self associated with much Abstract Expressionism, Saccoccio instead works from notes, using the dynamism of action painting’s techniques in order to achieve something more pre-meditated. ‘Usually, I think a painting is done when I feel a reconnection to the ideas I originally had,’ she says, ‘they never look like what I expected them to look like, but they have something about them.’ In this sense, then, her method blurs the specific qualities of her artistic intentions and influences, while sustaining a more intangible quality that lives on in the finished work.

57

Jackie Saccoccio (B. 1963)

Curtain

signed, titled and dated ‘Curtain, 2011 Saccoccio’
(on the reverse)

oil and mica on canvas
84 x 72in. (213.2 x 182.9cm.)
Executed in 2011

\$7,000-10,000

£5,500-7,900
€6,600-9,400





MARIAH ROBERTSON

Provenance:

Museum 52, London.
Acquired from the above in 2010.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. MR.2 (illustrated in colour, unpagged).

Mariah Robertson's imagination is fired by 'alternative historical processes from photography's shadowy beginnings with Victorian chemical hobbyists'. In the camera or in the darkroom, in black and white or in colour, Robertson happily ignores standard procedure and welcomes accident. Solarisations and photograms in the Man Ray mode, irregular chemical reactions, negative collage, and games with filters all add up to a gleeful alchemy of photographic process. In 63, a unique colour print on metallic paper, Robertson has created a gleaming abstraction that in its vivid chromatic spectra and prismatic, multifaceted form seems to embody the nature of light itself as photography's primary ingredient. Drips and veils of developer fluid reveal a kaleidoscopic vision of crystalline rays that flash across the surface in shimmering cyan, magenta and yellow: these are the primary hues formed by dye couplers in colour negative development. For Robertson, her photographic art-experiments are all the more exciting for being unpredictable. 'I [like] the unexpected parts, the parts that go beyond what I could have planned,' she says. 'Because the plans are kind of pedestrian. Planning happens in the frontal lobe, where you deal with logic and numbers. It's very effective for getting things done. But if you execute something perfectly, you get something pretty boring.'

58

Mariah Robertson (B. 1975)

63

unique colour print on metallic paper
58% x 38¼in. (149.5 x 97.1cm.)
Executed in 2010

\$3,500-4,500

£2,800-3,600
€3,300-4,200



AMANDA ROSS-HO

Provenance:

Cherry Martin, Los Angeles.
Acquired from the above in 2008.

Exhibited:

Los Angeles, Cherry and Martin,
Amanda Ross-Ho: Nothin Fuckin Matters, 2007.
London, Saatchi Gallery, *Abstract America: New Painting And Sculpture*, 2009–2010.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008, (illustrated in colour, pp. 254–255).

Working across the boundaries dividing painting, sculpture and textile, Amanda Ross Ho's *Gran-Abertura* series asks us to consider the relationship between artistic material and form. With its roughhewn yet elegant patterning *Gran-Abertura #2* has the folksy quality of a macramé hanging – and it is in fact based on a photograph found by the artist in a vintage macramé craft book. However, Ross Ho has converted the form of the wall-hanging into something between a painting and a sculpture, its design incised on a free-standing panel of wood. While the three-dimensionality of the original pattern is transfigured into a flat form, the punctured surface and imposing size of the panel nonetheless give the piece its own kind of depth and physical presence; Ross Ho invites us to think about how our sense of the design mutates as we adjust to the physical dimensions of the work. Ross Ho has talked about the way in which she was inspired by the photographs inside the craft books 'translat[ing] real things into images that can then be used by anyone to bring those lost objects back into the material world', and accordingly, *Gran-Abertura #2* itself documents how patterns shimmer across material dimensions, as objects are translated into images and back again into objects.

59

Amanda Ross-Ho (B. 1975)

Gran Abertura #2

incised sheetrock
96 x 75½in. (243.8 x 193cm.)
Executed in 2007

\$2,500-3,500

£2,000-2,800

€2,400-3,300





JOHN BAUER

Provenance:

Bellwether Gallery, New York.
Acquired from the above in 2006.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008, p. 264 (illustrated in colour, p. 265).

An ominous mass of smudged monochrome printed on linen, John Bauer's *Facial* uses a combination of digital methodology and more traditional design technique in order to create an uneasy sense of modernity, somewhere between the real and the virtual. Sharply cropped fragments of pattern and jagged digital 'mousetrokes' bespeak the work's origins in Bauer's library of Photoshop designs, but Bauer augments his digital material in by screen-printing layers of designs over one another before stencilling and spraypainting them. Bauer's work gives powerful voice to the claustrophobia and confusion generated in the often bewildering intersection of technology and reality, as ever more layers of visual information thicken over one another. What's more, produced alongside the similar works *My Dreams Were Lit Like Pornography* and *in Them I Fucked Girls Made of Cardboard* and *A Six-Foot-by-Four Foot Painting of a Naked Lady*, the piece has the distinct air of unsettling sexuality: the queasy blur of forms seems haunted by the alienating distance between the human body and technology's representations of its desires.

60

John Bauer (B. 1971)

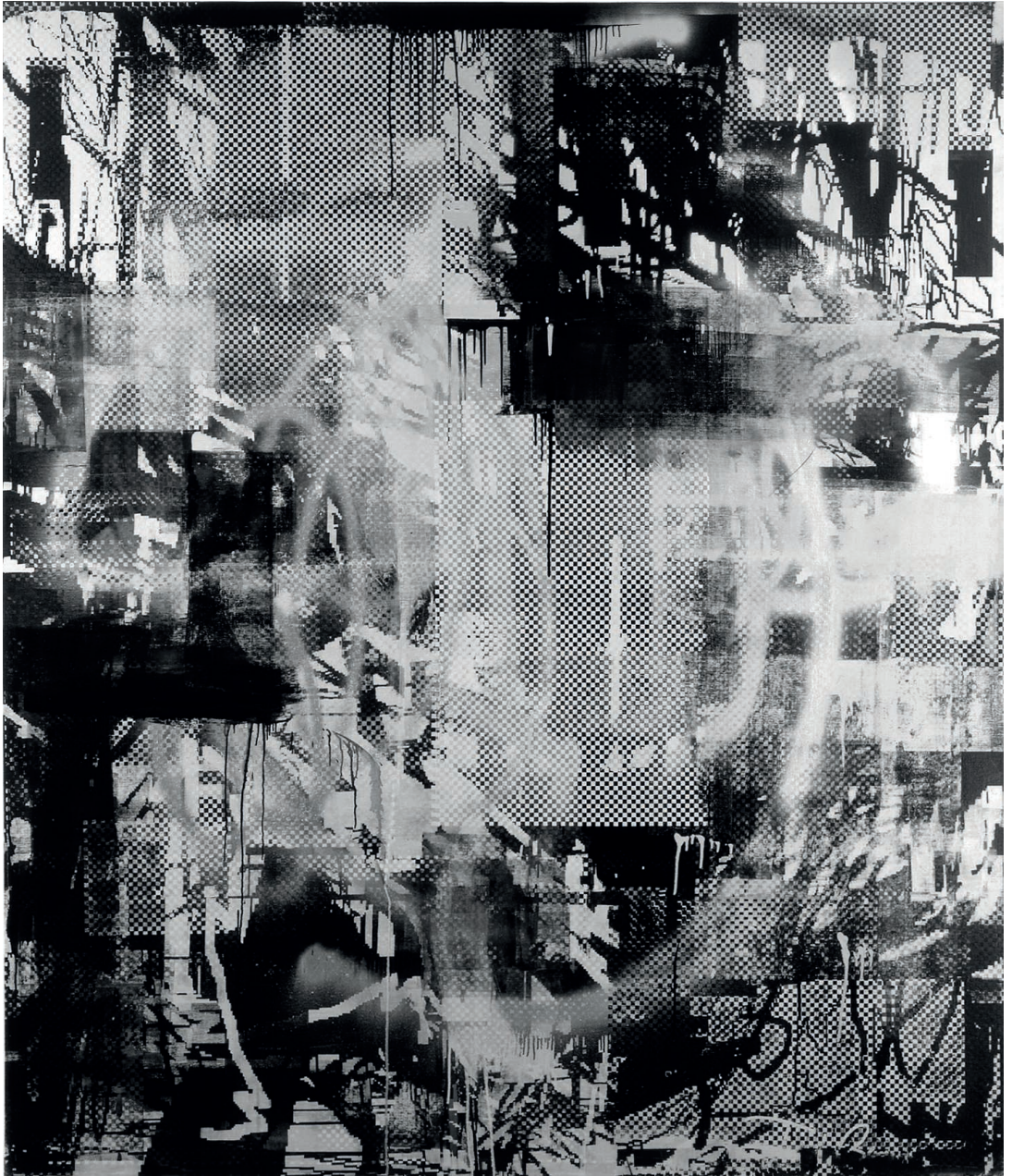
Facial

signed, titled and dated 'John Bauer 2006 FACIAL'
(on the overlap); signed and titled 'John Bauer FACIAL'
(on the stretcher)

oil and enamel on canvas
82¼ x 70½in. (209 x 178cm.)
Painted in 2006

\$3,000-5,000

£2,400-4,000
€2,900-4,700





ALEKSANDRA MIR

Provenance:

Mary Boone Gallery, New York.
Acquired from the above in 2007.

Exhibited:

New York, Mary Boone Gallery,
Newsroom 1986-2000, 2007
(illustrated in colour,
pp. 171-172, 174-175).
Berlin, Martin Gropius Bau,
ArtandPress, 2012. This exhibition
later travelled to Karlsruhe, ZKM
Center for Art and Media.
Ipswich, Ipswich Art School Gallery,
*Revisitations: Saatchi Gallery returns
to Ipswich Art School*, 2012.
London, Saatchi Gallery,
Champagne Life, 2016.

Following page, present lot
illustrated.

These five large drawings, vibrantly produced in marker pen by Aleksandra Mir and a team of assistants, are part of a larger series of 200: each depicts the front page of an edition of the *New York Post* or the *New York Daily News* between the years 1986 and 2000, with these five telling the story of the 1987 Wall Street crash. At the show's first exhibition, Mir and her team carried out the drawing in the gallery itself, writing the 'headlines' to be hung the next day while visitors milled around them taking in the previous day's work. As Mir said about the show, 'we produced art at a schedule more akin to a news agency than to that of an artist's studio.' The lively, almost cartoonish calligraphy of the drawings reflects the energetic sensationalism of the original tabloid newspapers, but they also draw on Mir's background writing and distributing fanzines around New York. Using these DIY techniques to painstakingly recreate these stories, each one familiar to the New Yorkers of Mir's generation, the artist draws our attention not only to the shared cultural memory cultivated by the media, but at the same time reminds us of the vitality of the processes of human collaboration that lie behind these memories.

61

Aleksandra Mir (B. 1967)

(i) *Stock Market: '87 Crash Wall St. Bloodbath*
(19th October 1987)

(ii) *Stock Market: '87 Crash Stox Ride The Seesaw*
(20th October 1987)

(iii) *Stock Market: '87 Crash Wall St. On A Roll*
(21th October 1987)

(iv) *Stock Market: '87 Crash Fed \$\$\$ Fail To Nip Dip*
(22nd October 1987)

(v) *Stock Market: '87 Crash TGIF!* (23rd October 1987)

marker pen on paper
each: 74 x 58in. (188 x 147.3cm.)
Executed in 2007

\$5,000-6,000

£3,900-4,800
€4,700-5,600

These works are part of a larger series of two-hundred-and-thirty-six of which one-hundred-and-nineteen were destroyed during Hurricane Sandy in 2012.

NEW YORK POST

WEDNESDAY, OCT 21, 1987

WALL ST. ON A ROLL



MARKET LATEST BEGINS ON PAGE

TAKE THAT U.S. invents
Iran oil rig

NEW YORK POST SEE WORLD WAR **WALLST. EXTRA**

MONDAY, OCT. 19, 1987 Edited by Alexander Hamilton 35 Stocks: P 40
TV 12:30PM: R 88

**WALL ST.
BLOODBATH**

Down 52 Down 261 Down 133 Down 178 Down 300 Down 218

Panic selling sweeps market: P5

JET FIGHTER CRASHES INTO HOTEL

NEW YORK POST

TUESDAY, OCT 20, 1987

**STOX RIDE
THE
SEESAW**

TRUMP BAILED OUT EARLY & MADE \$200M

NEW YORK POST

WEDNESDAY, OCT 21, 1987

**WALL
ON A**

MARKET LAT

PAGE 17

NEW YORK POST

ST. ROLL

164

Up 173

TEST BEGINS ON PAGE

NEW TERRORIST THREAT IN GULF

NEW YORK POST

TO GET THE STORY
ON TERRORIST

**FED \$\$\$
FAIL TO
NIP DIP**

CRASH OF '87-DAY 4
Coverage begins on pages 283

**CONEY HOOKER SLAIN WITH CROSSBOW
-COLLEGE WHIZ KID HELD**

NEW YORK POST WALL ST. EXTR

FRIDAY, OCT. 23, 1987

STOCKS: P 58
TV 11:45PM EST P. 107

TGIF!

Wall St. winds up
a topsy-turvy week
after crash of '87



KRISTIN BAKER

Provenance:

Deitch Projects, New York.
Acquired from the above in 2006.

Exhibited:

Paris, Centre Georges Pompidou, Musée National d'Art Moderne, Espace 315, *Kristin Baker and Magnus von Plessen*, 2004 (illustrated in colour, pp. 62-63).
London, Royal Academy of Arts, *USA Today: New American Art from The Saatchi Gallery*, 2006, p. 27 (illustrated in colour, pp. 24-25).
This exhibition later travelled to St. Petersburg, The State Hermitage Museum, 2007-2008.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008 (illustrated in colour, pp. 222-223).

Kristin Baker's explosive *The Unfair Advantage* dates from a period of the early 2000s which saw the artist return repeatedly to the colours and themes of the world of motor racing: at the opening of her 2004 exhibition at Deitch Projects the artist herself took attendees on high-speed rides in a range of sports cars outside the gallery. Though perhaps less explicit in its automotive interests than other works from this period, the painting nonetheless owes much to the lacquered colour schemes and furious speed of the motorsport world: striped patterns fragment, glossy shards of Ferrari red are hurled across the canvas, and spray-painted oily white clouds smear the colours beneath them. While recalling the constellations of sharp, geometric forms characteristic of the modernist abstract pioneers, Baker's large-scale sign-painting techniques and use of acrylic paints and PVC give the work a consumerist, almost digital sheen. In Baker's vision, abstraction is not, as it was for someone like Malevich or Kandinsky, a conduit for spiritual mysticism; rather, it is the product of a Ballardian world disintegrating as it accelerates into the future, seeking ever faster forms of excitement.

Following page, present lot illustrated (detail).

62

Kristin Baker (B. 1975)

The Unfair Advantage

signed and dated 'K BAKER 03' (on the reverse)

acrylic on PVC on board

60¼ x 108¼ in. (153 x 275 cm.)

Executed in 2003

\$30,000-40,000

£24,000-32,000

€29,000-38,000









HAERI YOO

Provenance:

Thomas Erben Gallery, New York.
Irena Hochman Fine Art, New York.
Acquired from the above in 2008.

Based in Brooklyn, Korean-born artist Haeri Yoo explores 'humour, sexuality, and the overt and subtle relationships that haunt the space between beauty and violence'. Spectral heads and limbs flicker in and out of focus across her canvases, rendered in thin veils of pigment and applied with the rapid immediacy of calligraphy strokes. Each work is a fantastical vignette born of her own imagination, infusing memories of her childhood in Korea with dark and disturbing nuances. Central to her aesthetic is an extensive preparatory process, in which the image is 'built up, painted, drawn, pasted and re-shaped from a large repository of smaller explorations'. In *Desert*, a deeply unsettling scene confronts the viewer: its waterlogged surface and pastel hues appear to harbour tales of carnage – of blood shed upon a barren wasteland. 'Like a child views the world, my work segregates and playfully mutates the realities present', Yoo explains. 'Beauty and violence, light and dark are left in an inconclusive disharmonious impasse.'

63

Haeri Yoo (B. 1970)

Desert

signed, titled and dated "Desert" 2008 Haeri Yoo'
(on the reverse)

acrylic on canvas

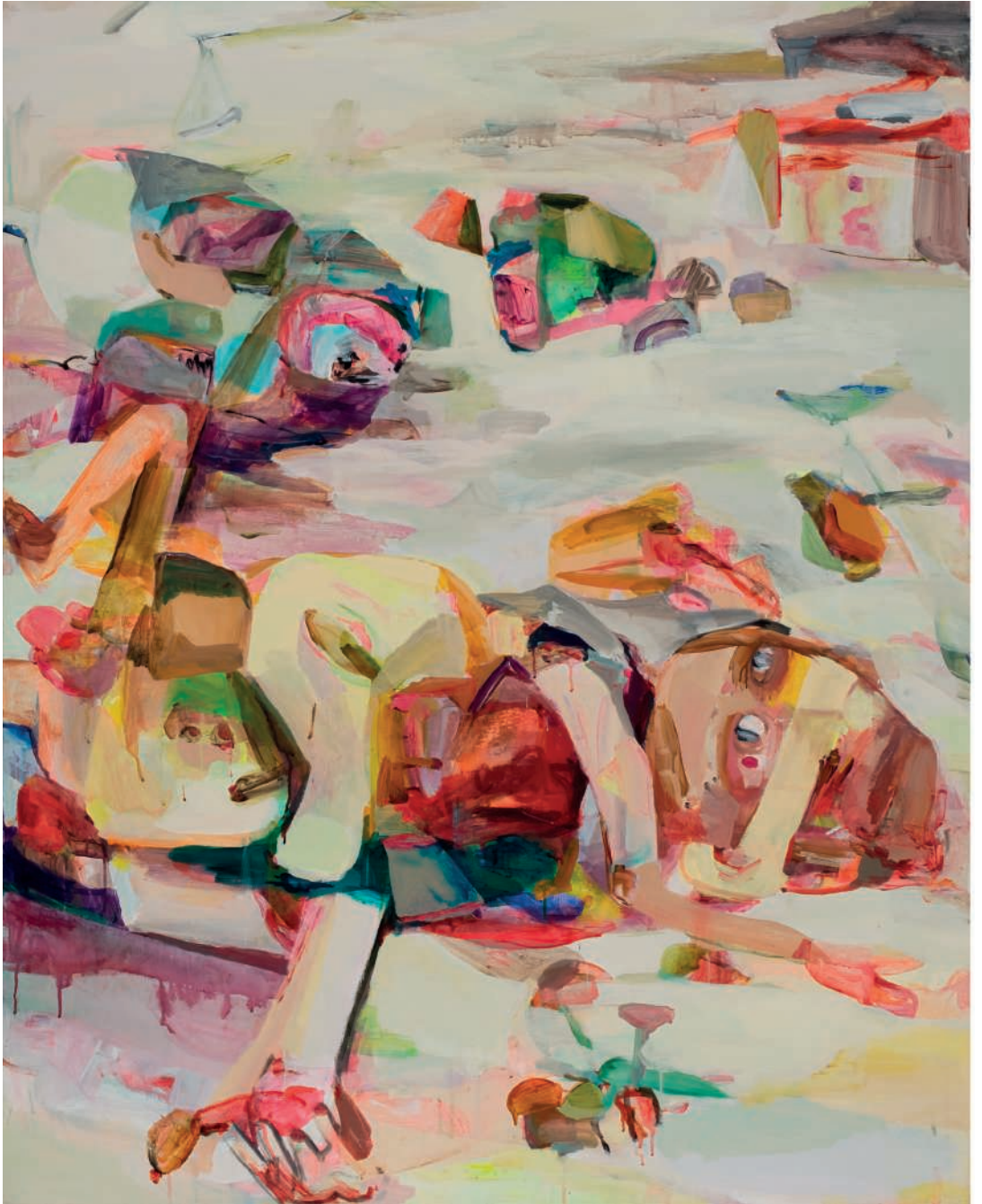
59⁷/₈ x 47⁷/₈in. (152 x 121.5cm.)

Painted in 2008

\$3,000-5,000

£2,400-4,000

€2,900-4,700





MATT JOHNSON

Provenance:

Taxter & Spengemann, New York.
Irena Hochman Fine Art, New York.
Acquired from the above in 2009.

Exhibited:

London, Saatchi Gallery, *Abstract
America: New Painting And Sculpture*,
2009-2010.

At first glance, Matt Johnson's *Malus Sieversii* looks like a study in disposability, waste and decomposition. The life-size green apple seems to have been gnawed at, ready to be tossed away – but on closer inspection we can see that encircling the apple's core, a mysterious Escher-esque winding staircase has been delicately worked into the flesh, and that something else is going on. Having studied under Charles Ray, Johnson shares his mentor's interest in replicating found objects while incorporating into his works tricky effects which beguile the viewer's immediate perception of the object and reveal hidden layers of meaning; here, the seemingly throwaway quality of the sculpture is radically transformed by its intricate carving and luxuriant maplewood material. Playing with the viewer's expectations, he infuses the object with a mystic quality, hinting at an esoteric divine presence behind its existence that reflects the work's title: *Malus sieversii* is the name of the species of wild apple tree from which all modern types of apples descend, and supposedly the species of apple found in the Garden of Eden. Johnson's work is a playful and elegant reminder of the myth and history packed into the most commonplace objects.

64

Matt Johnson (B. 1978)

Malus Sieversii

acrylic on carved maple wood
37⁄8 x 3¼ x 3¾in. (9.8 x 8.4 x 8.5cm.)

Executed in 2008, this work is number one from
an edition of three plus two artist's proofs

\$5,000-7,000

£3,900-5,600

€4,700-6,600









AUREL SCHMIDT

Provenance:

Peres Projects, Berlin.
Acquired from the above in 2007.

Exhibited:

Los Angeles, Peres Projects, *Aurel Schmidt: Body Swallows World*, 2007.
London, Saatchi Gallery, *Paper*, 2013
(illustrated in colour, pp. 158-159).

Previous page, present lot
illustrated (detail).

Aurel Schmidt's *Body Swallows World* is partly inspired by Théodore Rousseau's monumental *The Forest in Winter at Sunset* (c.1846-67), held in the Met collection in New York, where the artist lives and works. Rousseau's vast, dark, autumnal painting, with its shadowy intricacies of tree branches and roots, was the template for Schmidt's investigation of landscape as both external terrain and allegorical projection. Taking its title from Mikhail Bakhtin's 1940s book *Rabelais and his World*, in which the author discusses the chaotic carnal celebration of the carnivalesque, Schmidt's work approaches the revolting with a bucolic eye. Her meticulously rendered scene of dense woodland surrounding a black pond dissolves into seething life on closer inspection. Picked out in queasy greys and greens, the fertile forest floor is in fact a carpet of squirming maggots. What look like tree stumps are huge curls of turd, with attendant flies. Anaconda-sized centipedes festoon the branches. Vast cockroaches, spiders, rats and moths roam the undergrowth, while what we can glimpse of the sky above is filled with bats. Assorted human detritus – a discarded drugs baggie, gnawed chicken bones, teeth, batteries, a tampon, fag ends, bottle caps – mingles with the vermin in this pestilential forest. To the left, a gigantic snake swallows a gigantic frog, the message of worldly vanity underscored by a crumpled dollar bill beneath the struggling amphibian. The artist's initials eerily appear in the legend 'RK ♥ AS' carved into a tree, while other trunks bear faces and sphincters. Infesting Rousseau's Romantic sylvan vision, Schmidt creates a perverse celebration of all that is vile, a gleeful *memento mori* of decomposition and decay.

65

Aurel Schmidt (B. 1982)

Body Swallows World

signed and dated 'Aurel Schmidt 2007' (on the reverse)

graphite and coloured pencil on paper

23 x 40in. (58.3 x 101.5cm.)

Executed in 2007

\$4,000-6,000

£3,200-4,800

€3,800-5,600



We do not use
ladders or stools
to view art works
Please report the
artist work by the
display gallery
to the
to the





AHMED ALSOUDANI

Provenance:

Thierry Goldberg Projects, New York.
Acquired directly from the above in 2008.

Exhibited:

New York, Thierry Goldberg Projects, *The Atrocity*, 2007.
London, Saatchi Gallery, *DEAD*, 2015.
London, Saatchi Gallery, *UNVEILED: NEW ART FROM THE MIDDLE EAST*, 2009 (illustrated in colour, n.p.).

Literature:

R. Goff and C. Rosenthal, Eds., *Ahmed Alsoudani*, 2009 (illustrated in colour, p. 69).
E. Booth-Clibborn, Ed., *History of the Saatchi Gallery*, 2011 (illustrated in colour, p. 744).

Though currently based in Berlin, Ahmed Alsoudani spent the first twenty years of his life in his home country of Iraq, until the first Gulf War forced him to seek asylum in Syria in 1995, where he spent four years before immigrating to the USA to study at Maine College of Art. Drawing on his own experiences of war in Iraq, as well as the chaos and bloodshed besetting the Middle East today, Alsoudani's work is permeated by suffering; his forms falling between abstraction and quasi-surrealist figuration, his works seem to be at once traumatised inscapes and graphically real representations of a world being ripped apart by violence. Indeed Alsoudani's artistic practice itself is characterised by aggression and struggle. Using paint and charcoal he paints over initial drawings, or draws over smears of paint, his lines fighting for supremacy, and here, in *You No Longer Have Hands*, the very paper on which it is painted serves to escalate the work's sense of conflict: the whirling maelstrom of dark forms at the centre is sliced through by the edge of the two pieces of paper, a physical rift in the work that carves a divide through the paint.

66

Ahmed Alsoudani (B. 1975)

You no longer have hands
charcoal, pastel and acrylic on paper
84 x 108in. (213.4 x 274.3cm.)
Executed in 2007

\$35,000-45,000

£27,700-35,600
€33,000-42,000





CHUCK WEBSTER

Provenance:

ZieherSmith Inc., New York.
Acquired from the above in 2012.

Exhibited:

New York, ZieherSmith,
Chuck Webster: Paintings, 2012.

Brooklyn-based artist Chuck Webster is best known for his playful graphic compositions, combining biomorphic forms and thick outlines with bold planes of colour. Though fundamentally abstract, his paintings quiver with hints of known realities: buildings, bodies and natural phenomena shift in and out of focus as we attempt to decipher his mysterious structures. These paintings conjure a host of visual references: from the works of Paul Klee and Henri Matisse, to contemporary cartoons and the patterns of Navajo blankets. Despite the dense and deliberate nature of their execution, Webster's forms are infused with a sense of otherworldly weightlessness, subtly animated by their writhing interiors. Meticulously worked and reworked over a period of six to eight months, his works offer living variations on a theme. Through incessant reconfiguration of these strange cellular beings, he incrementally increases the scope of his visual language, allowing his amoeba-like forms to evolve at their own organic pace.

67

Chuck Webster (B. 1970)

Untitled

signed and dated 'C. WEBSTER 2012' (on the reverse)

oil on panel

60 x 84½in. (152.5 x 215cm.)

Executed in 2012

\$8,000-12,000

£6,300-9,500

€7,500-12,000





HUMA BHABHA

Provenance:

ATM Gallery, New York.
Acquired from the above in 2006.

Exhibited:

London, Royal Academy of Arts, *USA Today: New American Art from the Saatchi Gallery*, 2006. This exhibition later travelled to St. Petersburg, The State Hermitage Museum, 2007-2008.

Literature:

J. Cape, *The Shape of Things to Come*, exh. cat., London, Saatchi Gallery, 2009, p. 150 (illustrated in colour, p. 151).

Huma Bhabha says that 'The idea of monument and death is the ultimate raw material of art', and the five rigid fingers jutting out from the ground in *International Monument* certainly seem to subvert everything a monument might be expected to achieve. Instead of the permanence of stone, Bhabha chooses the castaway materials of modern industry, as wire mesh is manipulated into the sculpture's anguished gesture, filled with Styrofoam and unevenly slathered in clay. If a monument traditionally attempts to record mankind's most extraordinary actions through the ages, Bhabha's arresting work is a *memento mori*, reminding us of the transience of human activity, and ultimately the decrepitude of life itself: real bone lies within the decaying materials of the sculpture in a haunting parallel with the Styrofoam, revealing the entropy and impermanence of human beings and the world they create.

68

Huma Bhabha (B. 1962)

International Monument

signed and dated 'HUMA BHABHA 2004'
(on the underside)

clay, galvanized wire netting, Styrofoam
and African water buffalo bone

26 x 30¼ x 12¼in. (66 x 78 x 31cm.)

Executed in 2003

\$10,000-15,000

£7,900-11,900
€9,400-14,000





MATHEW CERLETTY

Provenance:

Mary Boone Gallery, New York.
Acquired from the above in 2006.

Exhibited:

London, Royal Academy of Arts,
*USA Today: New American Art from
The Saatchi Gallery*, 2006, p. 81
(illustrated in colour, p. 80).
New York, Mary Boone Gallery,
I Love My Scene: Scene 2, 2006.

In a dandyish game of semiotics, the pair of hands in Mathew Cerletty's *Untitled* make an ambiguous gesture. Having found great acclaim working in a hyperreal painterly mode in the early 2000s, Cerletty has also translated his skill to more abstracted takes on consumer products and text-based images; the classical motion of these hands, severed from any context, makes a similar reduction of image to sign. The white sleeve, polished fingernails and dark skin should all offer some narrative clue, but are resisted by the flat, slate-grey background and a neat frame of clean dark green. These elements also seem to negate the traditional art-historical associations of the languid pointing signal, which is found in Leonardo da Vinci's *St. John the Baptist* (c.1513-16) and countless other medieval and Renaissance paintings; the pointing finger was often linked with the creative gesture of the painter themselves, or, aiming heavenward, made reference to God as creator above all. Slickly refashioning the hands' significance to his own stylish ends, Cerletty's cleverly fragmented image offers contemporary visual language as a seductive vision of free-floating graphic intent.

69

Mathew Cerletty (B. 1980)

Untitled

signed and dated 'Mathew Cerletty 2006' (on the reverse)
oil on linen
67 x 51in. (170.2 x 129.5cm.)
Painted in 2006

\$5,000-7,000

£3,900-5,600
€4,700-6,600



RYAN TRECARTIN

Provenance:

QED Gallery, Los Angeles.
Acquired from the above in 2006.

Exhibited:

Los Angeles, QED Gallery, *I Smell Pregnant*, 2006.
London, Royal Academy of Arts, *USA Today: New American Art from The Saatchi Gallery*, 2006 (illustrated in colour, p. 367). This exhibition later travelled to St. Petersburg, The State Hermitage Museum, 2007-2008.
Paris, Musee D'Art Moderne de la Ville de Paris, *Any Ever: Ryan Trecartin/Lizzie Fitch*, 2011- 2012.

Literature:

J. Cape, *The Shape of Things to Come*, exh. cat., London, Saatchi Gallery, 2009, p. 92 (illustrated in colour, p. 93).

Abraham with the Long Arm was originally shown in Ryan Trecartin's *I Smell Pregnant*, a vast multi-room installation incorporating painting, video, and sculpture as a three-dimensional 'set' and 'narrative' rolled into one. Trecartin's figurative sculptures act as anchors within his shows, creating relationships and conversations with each other and with the viewer. He sees these exhibitions, which are produced collaboratively, as akin to theatre productions: the sculptures exist as props, memorabilia, or spin-offs after their contributions to the event. Outside the context of the installation, they occupy the gallery as potential viewers, a motley crew of freaks and weirdos, an exaggerated and humorous cross-section of society and stereotype. Poised between the familiar and the utterly surreal, each sculpture conveys a character or 'type' specially cast for the scene, like some TV sitcom character gone terribly awry. *Abraham with the Long Arm*, composed of papier-mâché, acrylic and synthetic hair, is the resident jerk: lampooning a certain kind of entitled white guy, he gropes across the floor with his monstrous limb, a genetic aberration bred for lechery.

70

Ryan Trecartin (B. 1981)

Abraham with the Long Arm

acrylic, papier mâché and synthetic hair
64¾ x 67¾ x 35½in. (164.4 x 172 x 90cm.)
Executed in 2006

\$7,000-10,000

£5,500-7,900
€6,600-9,400







Installation view, *Body Language*, Saatchi Gallery, London, 20 November 2013 - 23 March 2014 (following lot illustrated).
Artwork: © Amy Bessone
Photo: Courtesy of the Saatchi Gallery, London. © Sam Drake, 2014



AMY BESSONE

Provenance:

Salon 94, New York.
Acquired from the above in 2008.

Exhibited:

New York, Salon 94, *With Friends Like These*, 2008.
London, Saatchi Gallery, *Body Language*, 2013-2014 (illustrated in colour, p. 21).

Faust is painted like a person, but he's actually a figurine. The glints of white in Amy Bessone's clever game of artifice reveal the deception's glazed surface. Faust's hand, fingering his pointed beard, is fingernail-free and undefined as the tiny figure has been blown up to such monumental scale; his eyebrows are painted upon a face cast in porcelain. By treating kitsch curios with the reverence of grand human portraiture, Bessone in effect performs a psychological study of cultural tropes – zoomed up close and removed from any context to a blank monochrome space, the china devil is endowed with a sense of psychic interiority sharply at odds with his decorative function. Bessone parodies the collectability of the art object and the reduction of great literature to tacky shelf ornament, but she also imparts a comic humanity to the little statuette, who is at once brought to life and frozen in the stillness of the painting. His exaggerated makeup appropriately evokes the stage masks of Commedia dell'arte, which functioned through the satirising of particular societal 'types;' his big blank eyes and wicked grin seem on the verge of expression but can fundamentally reveal nothing, leaving us pondering his place as an artefact of meaning.

71

Amy Bessone (B. 1970)

Faust

signed, inscribed and dated 'Amy Bessone A.B.T 2008'
(on the overlap)

oil on canvas

68½ x 50in. (173 x 127cm.)

Painted in 2008

\$3,000-5,000

£2,400-4,000

€2,900-4,700





MATT LIPPS

Provenance:

Josh Lilley, London.
Acquired from the above in 2012.

Exhibited:

San Francisco, Jessica Silverman,
Matt Lipps: HORIZON/S, 2011.
(another from the edition exhibited).
London, Josh Lilley, *Matt Lipps*, 2012.
London, Saatchi Gallery, *Out of
Focus: Photography*, 2012, no. ML.4
(illustrated in colour, unpagged).

A beautiful rumination on art history and its iconography, *Untitled (Double)* by Matt Lipps uses print sources to explore the nature of the art canon and the way in which media and collecting create and recreate its narratives. Part of his project HORIZON/S, the series uses images taken from the influential luxury arts magazine *Horizon's* first decade of publication; figures and forms are cut out from the magazine, arranged into new tableaux, and re-photographed under alluring, kaleidoscopic lighting. Here Lipps takes two classical figures, one facing forward, and one facing back, and places them side by side; his characteristic lighting splashes the backdrop with translucent primary colours. These colourful shadows seem to give depth to the portrait, yet the figures themselves are resolutely flat: printed, two-dimensional cutouts. The disorientating transition in perception as the viewer takes in these shifting dimensions speaks to the nature of the canon and the history of its formation; as publications like *Horizon* create the narratives by which the value and significance of art is measured, their representations of art objects flatten them into something slightly different. Lipps' tableau, tastefully arranged with a connoisseur's élan, reflects the ease with which collecting art changes what an art object is, generating an impressive glamour that is both seductive and slightly absurd.

72

Matt Lipps (B. 1975)

Untitled (Double)

C-print

53 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in. (135 x 102cm.)

Executed in 2011, this work is number three from an edition of five plus two artist's proofs

\$6,000-8,000

£4,700-6,300

€5,700-7,500





RYAN MCNAMARA

Provenance:

Elizabeth Dee, New York.
Acquired from the above in 2012.

Best known for his celebrated performance piece *Battleground*, staged at the Solomon R. Guggenheim Museum in May 2016, Ryan McNamara is fascinated by the medium of dance. Inspired by the MTV music videos he devoured during his youth, the artist has developed a unique situation-specific practice which frequently involves the viewer as well as professional dancers and artists. 'Performance is inherently subversive in that the presenting institution cannot guarantee what is going to happen', he claims; this was made especially salient in a 2010 performance commissioned by Louis Vuitton, in which McNamara licked the brand's signature luxury handbags until they were coated in saliva. (LV subsequently destroyed the handbags.) The present work was made during McNamara's first solo gallery show *Still* in 2012, which required visitors to participate in the construction of new performance stills whilst engaging an arsenal of props and costumes, all directed by the artist. Photographs of their poses were then découpaged onto the props and backdrops used in the performance, turned into sculptures and paintings in media res which were displayed in the show's second half.

73

Ryan McNamara (B. 1979)

Untitled (Shapes)

canvas, paper collage and glue on canvas
132¼ x 95¼in. (336 x 242cm.)

Executed in 2012

\$4,000-6,000

£3,200-4,800

€3,800-5,600



MARLO PASCUAL

Provenance:

Casey Kaplan, New York.
Acquired from the above in 2011.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. MP.2
(illustrated in colour, unpagged).

Marlo Pascual uses everyday photographs left behind by the passing of time, blows them up and repurposes them in somewhat surreal installations. Folding or cutting through her source images, or adorning them with props such as rocks, neon lighting and pot plants, the memories hinted at within the pictures are newly interpreted and mysterious narratives seem to emerge. In this work, a girl's graduation photo has been expanded, ripped in two and each half mounted in Plexiglass, the torn paper of the prints replicated by the jagged edge of the glass mount. There is a violence in the gesture – a photograph destroyed as a proxy for an embittered memory – but this sense of aggression contrasts with the careful presentation of the image: the fleeting anger of the act of tearing is paradoxically frozen in time, monumentalised by its size and glass mount. In being preserved like this, the broken image takes on a new, melancholic tenor, as violence and sadness intertwine to moving, disorientating effect.

74

Marlo Pascual (B. 1972)

Untitled

digital C-print mounted on Plexiglas, in two parts

left: 20% x 33%in. (53 x 84.7cm.)

right: 30% x 33%in. (78.5 x 84.7cm.)

Executed in 2010, this work is unique

\$10,000-12,000

£7,800-9,400

€9,400-11,400







Installation view, Body Language, Saatchi Gallery, London, 20 November 2013 - 23 March 2014 (following lot illustrated).
Artwork: ©Henry Taylor
Photo: Courtesy of the Saatchi Gallery, London. © Sam Drake, 2014



HENRY TAYLOR

Provenance:

Sister Gallery, Los Angeles.
Acquired from the above in 2008.

Exhibited:

Los Angeles, Institute of Contemporary Art, *She Mixed*, 2008.
London, Saatchi Gallery, *Body Language*, 2013-2014 (illustrated in colour, p.94).

Henry Taylor is perhaps best known for his voracious appetite for portrait painting. He paints anyone and everyone – be they gallerists exhibiting his work or drug addicts he meets in the street – in the humanistic, empathetic style he has made his own. In *'The Young, the Brave, Bobby Hutton' R.I.P. Oakland, California*, however, his trademark use of consistent blocks of colour, spirited impasto and responsive outsider-art style figuration are used to political-historical ends, depicting the Black Panther Bobby Hutton, killed by police at the age of seventeen in 1968. Working from an iconic picture of Hutton standing outside Oakland Police Station clutching a shotgun, Taylor vividly captures the tension and pride in the young man's pose – but while the painting is sensitive to the human reality of its subject, it also meditates on Hutton's symbolic quality. His facial features left blank, Taylor instead identifies him by his jacket, rendered in thick golden brushstrokes that stand out against the dull grey of the wall behind him; a large outline of the letter B surrounds the figure like an emblem. Several fading words and forms, including an American flag, are also scrawled across the wall. For the most part they remain difficult to make out: a confusing array of indecipherable shapes that reflect the difficulty of establishing what Hutton's tragic death continues to represent in American history.

75

Henry Taylor (B. 1958)

"The Young, the Brave, Bobby Hutton"

R.I.P. Oakland, California

signed and dated 'SEPT 07 Henry Taylor LA. 6.26.08'

(on the overlap);

inscribed '22 Sept. 2007 Today I'm cooking Texas collard

greens and peach cobbler + pot roast for my mama'

(lower left)

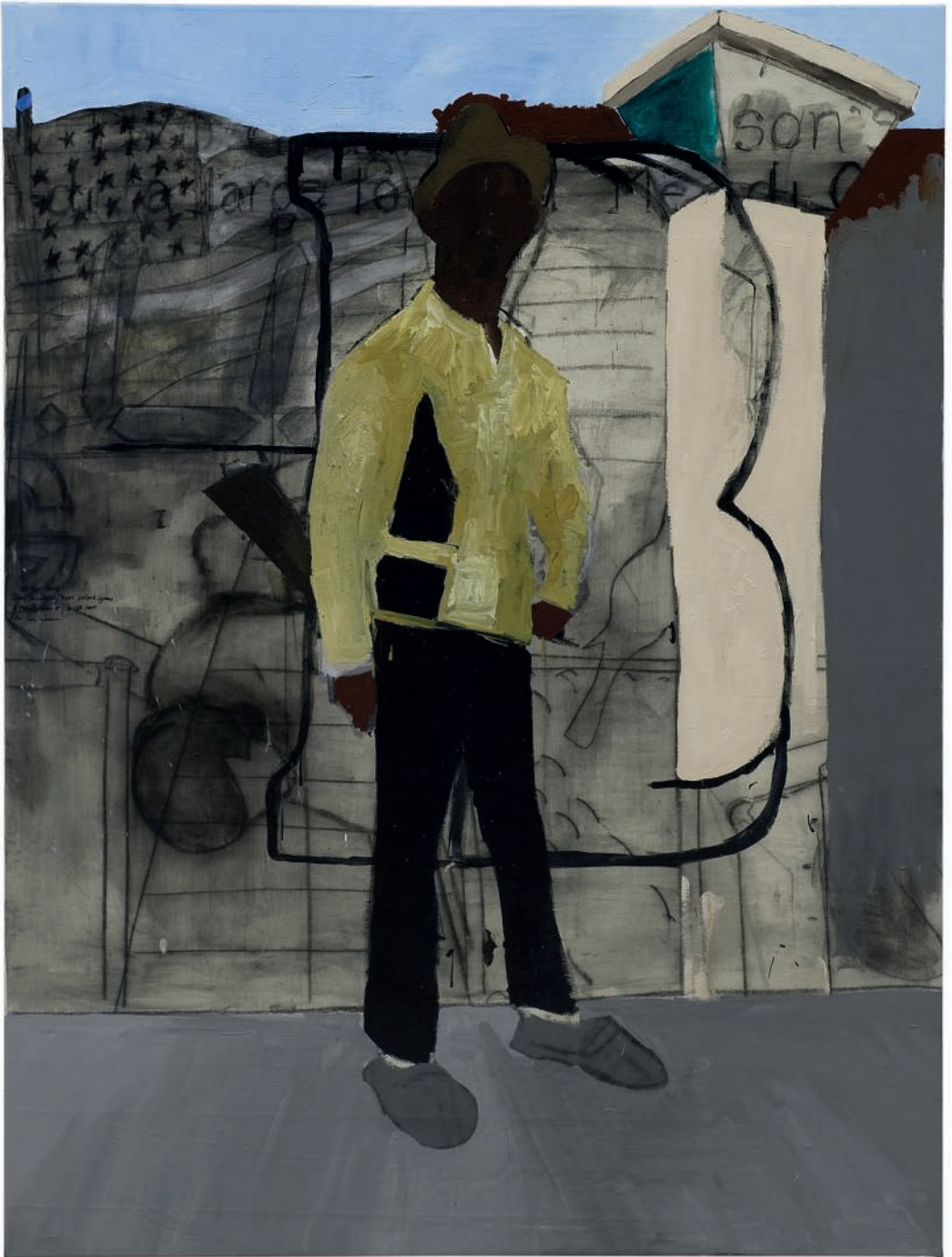
acrylic, charcoal and graphite on canvas

90¼ x 67½in. (229.2 x 170.4cm.)

Executed in 2007

\$35,000-45,000

£27,700-35,600
€33,000-42,000





TOMORY DODGE

Provenance:

Alison Jacques Gallery, London.
Acquired from the above in 2012.

Exhibited:

New York, CRG Gallery, *Tomory Dodge: New Painting*, 2006.
London, Alison Jacques Gallery, *Tomory Dodge*, 2010.

'When I think of the Los Angeles-based artist Tomory Dodge', writes Lauren O'Neill-Butler, 'a specific painting comes to mind: *Weekend*, 2005'. Featured in the artist's first solo show at CRG in New York in 2006, this is a large and virtuosic example of his painterly engagement with themes of disaster, detritus and debris. Titled after Jean-Luc Godard's 1967 film, which follows a bourgeois couple through a series of violent and disturbing incidents, the canvas depicts the red drum kit that is played in one of the final scenes to accompany the horrific slaughter of a pig. A pulsating forest of frenetic painterly streaks evokes something of this primordial rhythm, littering the floor and canopy like discarded remains. For Dodge, scenes of apocalypse and chaos offer the perfect springboard for his attempts to rehabilitate the primal power of pigment. As Jeffrey Ryan writes, 'His works all try to help make sense of that perennially slow magic which is painting ... that alchemy that can create images that we understand but never fully capture.'

76

Tomory Dodge (B. 1974)

Weekend

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

oil on canvas

84 x 96½ in. (213.5 x 244cm.)

Painted in 2005

\$10,000-15,000

£7,900-11,900

€9,400-14,000







FRIEDRICH KUNATH

Provenance:

BQ, Cologne.

Acquired from the above in 2008.

Exhibited:

London, The Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 2011 (illustrated in colour, pp. 2, 96, 97).

Literature:

J. Cape, *Germania: New Art from Germany*, London 2008, p. 44 (illustrated in colour, pp. 45-47).

Previous page, present lot illustrated (detail).

Friedrich Kunath's *Untitled (Table/Lamps)* charges quotidian materials with tense drama. Set upon a round dais, a gathered circle of thirteen lamps of various designs and heights shine inward upon an enlarged cartoon taken from the *New Yorker*. The lamps are accompanied by various kitschy ornamental figurines, including a number of the clown Pierrot. The cartoon made subject to this strange inquisition depicts a man and a woman shipwrecked on an island, hiding from their rescuers behind a palm tree. The caption is missing, heightening the work's disquieting aura of mystery. Summing up Kunath's approach to art-making are his thoughts on becoming an artist: 'I can only refer to Werner Herzog, who said that the only artists left are those working in the circus. It might sound pathetic but I believe art chooses you and ideally you are in it for a gradual and lifelong construction of wonder and serenity.' In elevating the everyday to a staged and surprising spectacle, *Untitled* accomplishes just that.

77

Friedrich Kunath (B. 1974)

Untitled (Table/Lamps)

signed and dated 'Friedrich Kunath 2007'

(on the reverse of the base)

thirteen lamps, seven clay figures, screenprint on panel
with wooden base

overall: 63½ x 78½ x 78½ in. (161 x 199.5 x 199.5cm.)

Executed in 2007

\$6,000-8,000

£4,700-6,300

€5,700-7,500



PAUL LEE

Provenance:

Peres Projects, Berlin.
Acquired from the above in 2007.

Exhibited:

Kreuzberg, Peres Projects,
Paul Lee: Harbour, 2007-2008.
London, Saatchi Gallery, *Abstract
America: New Painting And Sculpture*,
2009-2010.

Literature:

J. Cape, *The Shape of Things to Come*,
exh. cat., London, Saatchi Gallery,
2009, p. 424 (illustrated in colour,
p. 431).

Using everyday objects including soda cans, light bulbs, and socks, Paul Lee's *Untitled (Can Sculpture)* series explores the relationships between objects and their coded cultural and sexual meanings. Evoking the approach of Robert Rauschenberg's 'combines,' Lee's works create surprising and lyrical juxtapositions. Each work from the series begins with a soda can, with a photocopy of a young man's face pasted over the label. The image is taken from a 1970s naturist magazine, and was chosen for the boy's strong classical features, which exemplify archetypal ideals of beauty and youth. Gym socks and towelling conjure a lingering sense of locker-room contact; some cans, painted black, are poised in phallic stance; swollen lightbulbs, suggest 'turning on'. One throbs a sleazy translucent red. Pendulous magnifying lenses zoom in on details such as a bulb's filament or the boy's lips, amplifying the works' heightened sense of intimacy and fetishistic detail: with a touching fragility, everything is held together only by string, often strung through the can like a facial piercing. At once harsh and subtle, these near-shamanic assemblages tremble with delicate sensual tension.

78

Paul Lee (B. 1974)

(i)-(iii) *Untitled (Can Sculpture)*

(i)(ii) can, printed paper, oil, found sock, magnifying glass,
stone, light bulb and string

(iii) can, printed paper, oil, found sock, magnifying glass,
found bath towel, light bulb and string

(i) 11¼ x 9¾ x 4¼in. (30 x 24.4 x 12cm.)

(ii) 12¼ x 7¾ x 3¾in. (31 x 19.5 x 10cm.)

(iii) 11¼ x 8¼ x 3¾in. (30 x 21 x 10cm.)

Executed in 2007

\$2,000-3,000

£1,600-2,400

€1,900-2,800



(i)



(ii)





CHRISTIAN HOLSTAD

Provenance:

Victoria Miro Gallery, London.
Acquired from the above in 2005.

Exhibited:

London, Victoria Miro Gallery,
Beautiful Lies You Could Live In, 2005.
(i) London, Saatchi Gallery, *Paper*,
2013 (illustrated in colour, p. 75).
(ii) London, Victoria Miro Gallery,
Beautiful Lies You Could Live In, 2005.

Christian Holstad developed the methodology behind his ongoing Eraserhead project while working as a waiter after graduating art school. Killing time in between dealing with customers, Holstad began erasing images he found in newspapers. In one sense the process was a personal study in light and dark: 'erasing teaches you how shadow actually functions in an image', he has said about the works, 'when you take it away you actually see what it does to an image.' Certainly, the drawings here reflect a distinctive style of shading, as shadows form without objects, and large expanses of white suggest strange swellings or imply mysterious light sources. Yet Holstad's work also engages with the matter of the newspapers themselves – a means of both questioning the authorised stories offered by the media while registering his own sense of personal narrative: 'My drawings are weirdly empowering – a way for me to deal with images that are supposed to represent "the truth", and recreating what that means to me. The series also functions as a diary. I can look through a year or a decade of drawings and say: this was what was going on in my life, this was what I was dealing with.' In this last aspect, it is perhaps possible to see the absentminded time-killing of the project's origins in the works; there is a surrealism to the half-familiar, hybrid forms, reminding us that the humble doodle is, in its way, a window onto the unconsciousness.

79

Christian Holstad (B. 1972)

(i) *A Slide of Hands*

(ii) *Defending Decisions*

(iii) *A Sacrifice on a Volcano*

(i) signed with the artist's initials and dated 'CH Jan 2004'
(on the reverse)

(ii) titled 'defending decisions' (on the reverse)

graphite on found newspaper

(i) 8½ x 13¼in. (22 x 33.6cm.)

(ii) 4⅞ x 7in. (12.5 x 17.7cm.)

(iii) 6¼ x 10¼in. (16 x 26cm.)

(i)(iii) Executed in 2004

(ii) Executed in 2005

\$2,000-3,000

£1,600-2,400

€1,900-2,800



SCOTT REEDER

Provenance:

Daniel Reich Gallery, New York.
Acquired from the above in 2009.

Though working across several mediums, Scott Reeder often trades in paintings that sit somewhere between parody and homage, literate pieces that use art history to sketch sharp and funny vignettes of twenty-first century life. Here, in *Cops Ascending Staircase*, Reeder plays off Duchamp's seminal cubist masterpiece *Nude Descending a Staircase*, replacing Duchamp's revolutionary nude with the bodies of four police officers rushing in to raid an apartment. In the first place, Reeder's work exploits the way in which once radical paintings have hardened into the art establishment, laughing at the disjunction between the quotidian nature of the subject matter, and the grandeur implied by its association with Duchamp. Yet the work also engages with the original painting more earnestly. Reeder's recollection of the strange motion of Duchamp's nude in the bodies of the police officers draws similarities between the two forms, giving the officers a rather menacing mechanical unity of body, as if, like Duchamp's nude, they represent one organism in motion. Rendered in more forceful thicker brushstrokes, and muddier blues, reds and greys, Reeder's cops recapitulate Duchamp's dynamic vision of modernity, but with a sense of the dark and comic underbelly of everyday American life.

80

Scott Reeder (B. 1970)

Cops Ascending Staircase

signed, titled and dated "COPS ASCENDING

STAIRCASE" Scott Reeder 2009' (on the overlap)

oil on canvas

50½ x 34in. (127.3 x 86.5cm.)

Painted in 2009

\$3,000-4,000

£2,400-3,200

€2,900-3,800





MARIANNE VITALE

Provenance:

Zach Feuer Gallery, New York.
Acquired from the above in 2012.

Exhibited:

New York, Zach Feuer Gallery,
*Analia Saban, Aaron Spangler
and Marianne Vitale*, 2011.
London, Saatchi Gallery, *Body
Language*, 2013-2014
(illustrated in colour, p. 118).

What does this so-called 'marker' mark? Marianne Vitale's *Markers* are part of a larger exhibition entitled *What I Need to Do Is Lighten the Fuck Up About a Lot of Shit*, where alongside these curious tombstone-like objects, Vitale showed several other kinds of structure, each built from reclaimed lumber. Like the 'markers' these seemed to imply an intended functionality, only one which the objects failed to fulfil: the *Outhouses* were cramped and too small to stand in, the wooden *Torpedoes* inherently futile, and the purpose of the *False Fronts* obscure. To top it off, the centrepiece of the exhibition was a collection of burned bridges which led nowhere. Ultimately, Vitale's objects seem to be remnants from a society left behind, similar to our own, and yet inscrutably different. It's notable that Vitale has returned to the world of the nineteenth-century America repeatedly in her other work; while the *Marker* does not explicitly recall the American West as much as other works in her *oeuvre*, in its creatively scrappy use of material, and simple, tough design it carries echoes of the wooden frontier towns of lore. As Vitale has said, 'the excavation of history and legends is ripe with visual metaphors of power, progress, and their demise', and this *Marker* itself is just such an image, a mysterious illusion that considers the way in which obsolescence transforms the functional into something stranger.

81

Marianne Vitale (B. 1973)

Marker 6

found and burnt lumber

40% x 45 x 8¼in. (102.5 x 114.3 x 21cm.)

Executed in 2011

\$3,000-5,000

£2,400-4,000

€2,900-4,700



MATTHEW BRANNON

Provenance:

Friedrich Petzel Gallery, New York.
Acquired from the above in 2006.

Exhibited:

London, Royal Academy of Arts, *USA Today: New American Art from The Saatchi Gallery*, 2006 (illustrated in colour, pp. 68-69).
This exhibition later travelled to St Petersburg, The State Hermitage Museum, 2007-2008.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008 (illustrated in colour, pp. 178-179).

Matthew Brannon's *Switching Positions* presents an unnervingly stylish picture of hollowed out violence: a collection of knives, with two droplets of blood, carried out in black, pictorial silhouette. Brannon's graceful composition recalls the vectors of early twentieth-century geometric abstraction in the work of someone like El Lissitzky – only the simple neutrality of line has been exchanged for these figures of knives, which in their lack of detail and functional outlining seem to symbolise an idea rather than represent an object. In using these self-consciously symbolic images of violence as the basic building blocks of the formal composition, Brannon conjures an atmosphere of vague, non-specific threat. Treating the knife as a mere form to be manipulated in composition reflects a disquieting familiarity with a generalised sense of violence; the work is unsettling in the way it both trivialises and glamourises its imagery, an effect only intensified by its being blown up to such imposing scale.

82

Matthew Brannon (B. 1971)

Switching Positions

Matte Black Vinyl Foil or Gloss Black Enamel
originally: 136 x 181in. (345 x 460cm.)
installation dimensions variable
Executed in 2006

\$5,000-7,000

£3,900-5,600
€4,700-6,600

This work is accompanied by a certificate of authenticity







Installation view, Out Of Focus: Photography, Saatchi Gallery, London, 27 September - 4 November 2012 (following lot illustrated).
Artwork: © Meredyth Sparks ©David Noonan
Photo: Courtesy of the Saatchi Gallery, London. © Steven White, 2012



MEREDYTH SPARKS

Provenance:

Elizabeth Dee, New York.
Acquired from the above in 2011.

Exhibited:

London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. MS.2 (illustrated in colour, unpagged).

Interested in the way that the aesthetics and politics of the 1970s have been received in the following decades, for her 2008 exhibition *We were strangers for too long* Meredyth Sparks turned to some of the period's alternative icons. For the most part, these were musical – punk and post-punk cool embodied in bands like Joy Division, The Jam, Generation X and Throbbing Gristle – but she also produced work on Andreas Baader and, as here, Gudrun Ensslin of the West German far-left militant group the Red Army Faction. Acknowledging these figures' own stylistic debts to earlier modernisms, Sparks treated their images by overlaying in collage cut-out geometric forms, the monochrome pictures occasionally enlivened with bright red; echoing both the Suprematism of Malevich and Lissitzky, as well as De Stijl's simple clarity of colour. In the striking portraits of *Gudrun Constructed*, Sparks takes five photographs of Ensslin – the same photos on which Gerhard Richter based his 1977 *Confrontation* series – and applies an arrangement of glitter, and vinyl and aluminium geometric forms over her body. Her face just visible above the overlay, Sparks simultaneously augments and erases Ensslin's identity with a version of modernism realised in the material of capitalism at its shiniest and most polished, underlining the way in which the act of fetishising the aesthetics of radicalism is underpinned by a capitalist logic that distorts the meaning of the past.

83

Meredyth Sparks (B. 1972)

Gudrun Constructed I-V

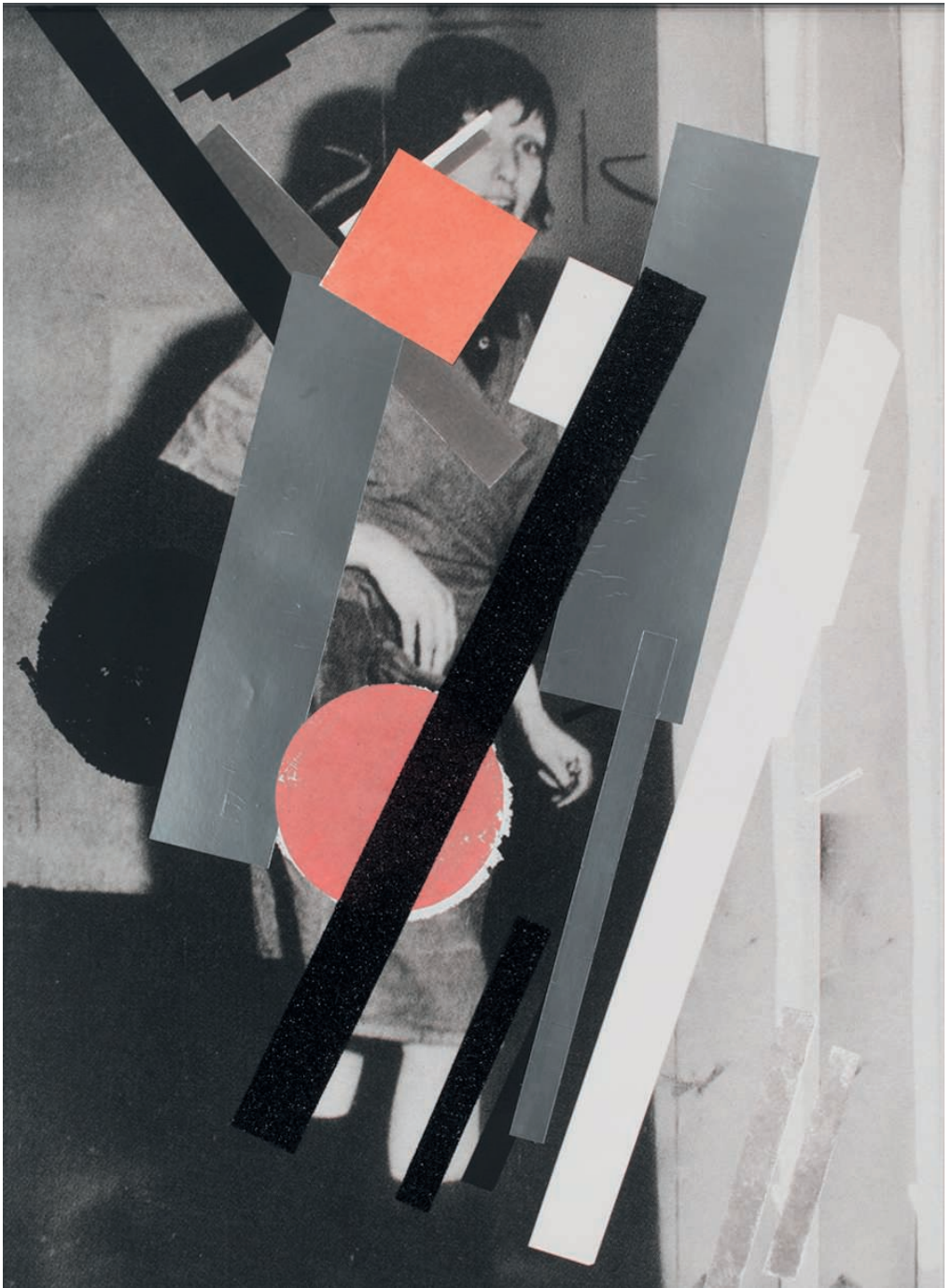
Aluminium foil, glitter and vinyl on archival paper,
in five parts

each: 57% x 35%in. (146.5 x 90cm.)

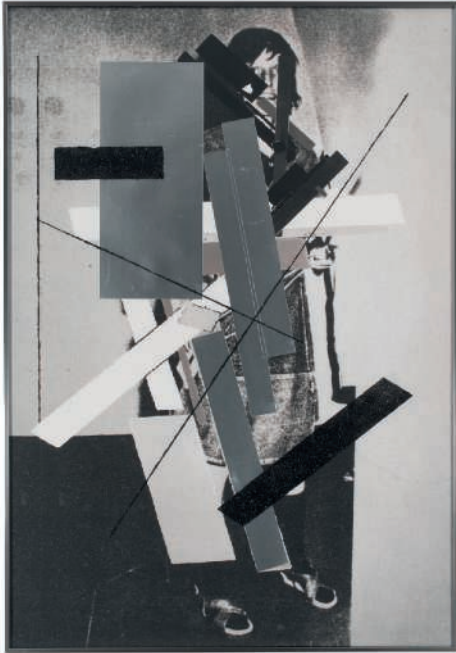
Executed in 2009, this work is unique

\$5,000-7,000

£3,900-5,600
€4,700-6,600







LISA ANNE AUERBACH

Provenance:

GAVLAK, Palm Beach.
Irena Hochman Fine Art, New York.
Acquired from the above in 2014.

Exhibited:

London, Saatchi Gallery,
Abstract America Today, 2014.

American textile artist Lisa Anne Auerbach uses knitting as a means of constructing incisive textual commentaries. For over two decades, it has been her primary mode of expression, originally construed as a means of 'writing' bumper sticker-style slogans directly onto woollen jumpers. In *Crystal Energy*, executed in 2014, the artist uses a knitting machine to catalogue various insights offered to her by psychics, reproduced as graphic speech bubbles which unfold across the surface of the work like a mind map. This molecular-looking format highlights Auerbach's structural fusion of thread and letter, prompting us to consider the endurance of the written word. 'I might knit a statement that only rings true for one day or one hour, but the existence of it extends far beyond this short window', she explains. Elsewhere, her works confront issues as diverse as women's rights, the rise of megachurches and the proliferation of social media, as well as her love of cats. Evocative of Richard Prince's 'joke' paintings, as well as Tracey Emin's confessional fusion of craft and text, Auerbach's knitted works use a traditionally overlooked medium to examine the complex mechanisms of human communication.

84

Lisa Anne Auerbach (B. 1967)

Crystal Energy

wool stitched to linen

63 x 80in. (160 x 203.2cm.)

Executed in 2014

\$4,000-6,000

£3,200-4,800

€3,800-5,600





JOANNE GREENBAUM

Provenance:

Greengrassi, London.
Acquired from the above in 2005.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008 (illustrated in colour, pp. 110-111).

'I don't think of my paintings as "maplike" at all, but a lot of people do,' says Joanne Greenbaum. 'I think of the canvases as more of a still-life space: a table, a structure, shelving, a stairway. The paintings become a record of their own making. I like the idea of stepping back and letting the information seep into my brain.' *Table of Contents* is a vivid example of her hybrid painterly style, at once intuitive and deeply thought out. Boxes and angles in blue, red, pink, purple, orange and yellow are stacked into a complex stepped network of form; surrounded by solid blackness and framed against a white background, they contain scattered numbers, gesturing at graph or system without yielding to any coded meaning. Greenbaum works from the premise that 'there are two types of drawing: one is almost like analytical cubism, where I'm trying to figure out structure, figure out context. I need that scaffolding to work on. The other kind of drawing is almost like a physical negation of that. There's this bodily wiping out. But I think it's possible to do both simultaneously, at least for me. You don't have to be one or the other, you can be both. You can be structured and loose at the same time. You can be serene and angry at the same time. Those things all work together, it's not like you're one or you're the other. I think my paintings and drawings really speak to that without being schizophrenic.'

85

Joanne Greenbaum (B. 1953)

Table of Contents

signed, titled and dated "TABLE OF CONTENTS" 2004

Joanne Greenbaum 2004' (on the stretcher)

acrylic and ink on canvas

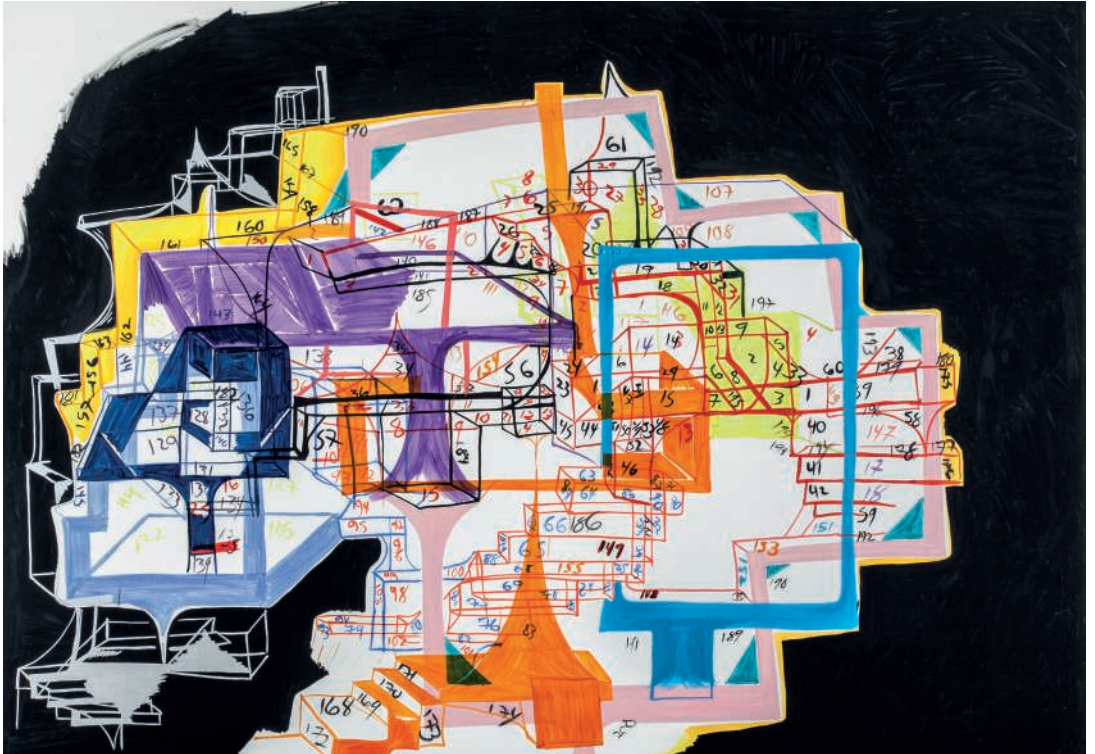
70½ x 100in. (178 x 254cm.)

Executed in 2004

\$6,000-8,000

£4,700-6,300

€5,700-7,500





BAKER OVERSTREET

Provenance:

Fredericks & Freiser, New York.
Acquired from the above in 2008.

Exhibited:

New York, Fredericks & Freiser,
Baker Overstreet: Follies, 2008.
London, Saatchi Gallery, *Abstract
America: New Painting And Sculpture*,
2009-2010.

Taking painting as an infrastructure for visual euphoria, Baker Overstreet's *Alibaster Plaster Caster* dazzles with its technicolour efficiency. Evoking a 1980s video game or psychedelic machine with castors, cogs and conveyor belts, acid-hued geometric shapes assert their form and function, each a vital component in the tightly balanced arrangement. As weighty blocks of primary tones anchor the scene, lively stripes and motley dots refute gravity, giving Overstreet's Futurist contraption a sense of sci-fi weightlessness. Its symmetry brings the focus to a robotic-looking eye at the centre that seems to return our gaze with mechanic authority, infusing the work further with the mystic aura of an anthropomorphic mask or idol. The quality of the paint underscores this primitivist folk-art element: for all its systematic form, the artist's hand is clear in the brushwork, which offers by turns feathery translucency and thick opacity; tracing the artist's layered compositional decisions, its playful irregularities of line, shape and hue lend *Alibaster Plaster Caster* a warmly human glow.

86

Baker Overstreet (B. 1981)

Alibaster Plaster Caster

signed, titled and dated 'ALIBASTER PLASTER CASTER
baker overstreet 2008' (on the overlap)

acrylic on canvas

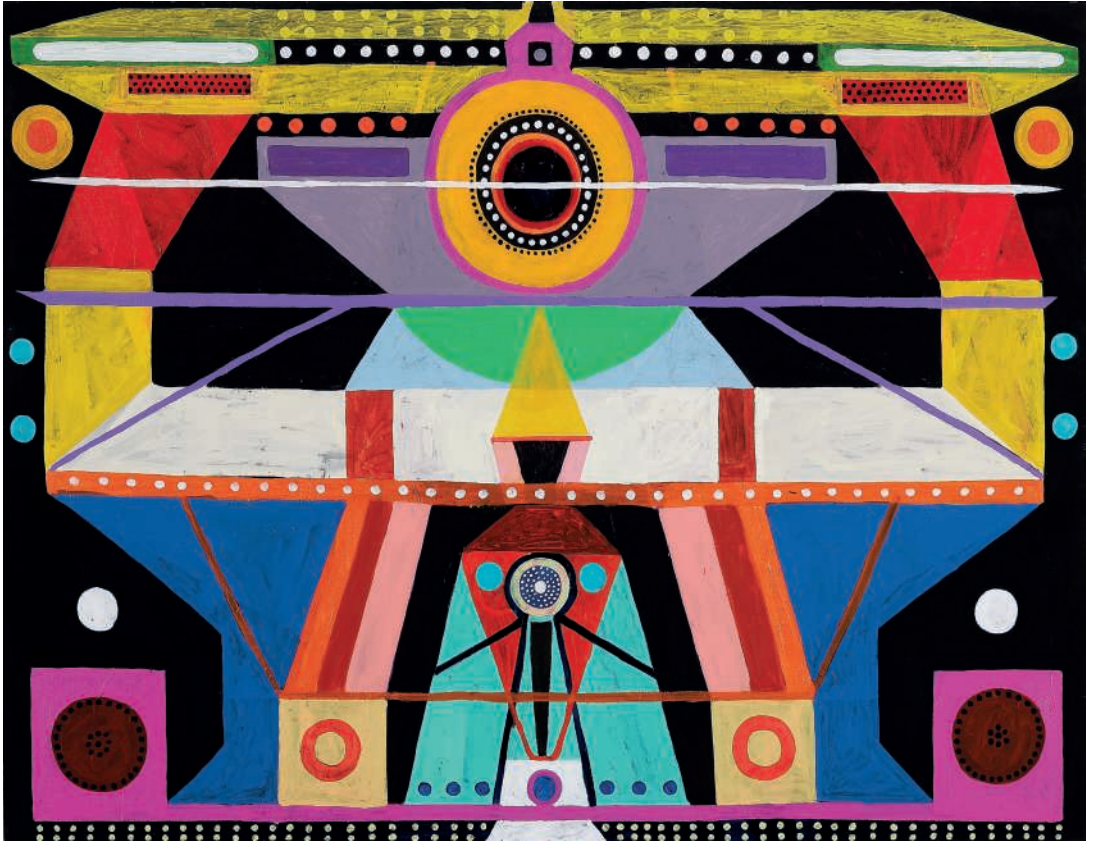
52 x 67½in. (132.2 x 170.4cm.)

Painted in 2008

\$3,000-5,000

£2,400-4,000

€2,900-4,700





DAPHNE FITZPATRICK

Provenance:

Bellwether Gallery, New York.
Acquired from the above in 2007.

Exhibited:

New York, Bellwether Gallery,
A Roll in the Hay, 2007.

Literature:

J. Cape, *The Shape of Things to Come*,
exh. cat., London, Saatchi Gallery,
2009 (illustrated in colour,
pp. 182-183).

Encompassing sculpture, installation and photography, Daphne Fitzpatrick's multimedia practice playfully subverts the familiar. Appropriating quotidian objects and infusing them with strangeness, the New York-based artist combines incongruous cultural references with her unique brand of irreverent Duchampian wit. Found objects and handmade simulacra are marshalled into bizarre assemblages, undermined and repurposed through disarming juxtapositions and shifts in scale. In *King Neptune*, a large bust of the Roman god is suspended upside-down from a rope, as if having fallen from a great height onto a single black boot positioned upon the ground. With its comedic collision of sacred and profane – a deity crudely brought down to earth – the work operates like a wry punchline or a piece of surreal slapstick. Elsewhere, Fitzpatrick's semiotic puns become tools for exploring language, gender and identity politics, rooted in her deeply feminist outlook.



87

Daphne Fitzpatrick (B. 1964)

King Neptune

plaster, fibreglass, concrete, plastic, nylon,
found leather shoe, paint and cotton
130¼ x 18½ x 12¼in. (332 x 46 x 31cm.)
installation dimensions variable
Executed in 2007

\$3,000-5,000

£2,400-4,000
€2,900-4,700





ANDY YODER

Provenance:

Winkleman Gallery, New York.
Irena Hochman Fine Art, New York.
Acquired from the above in 2008.

Literature:

C. Kotik and T. Mosaka, *Open house: Working in Brooklyn Museum of Art*, New York, 2004, p. 206 (illustrated in colour, p. 207).
J. Cape, *The Shape of Things to Come*, exh. cat., London, Saatchi Gallery, 2009 (illustrated in colour, pp. 672-673).

Stretching over two metres in length, Andy Yoder's *Licorice Shoes* represents a larger-than-life collision of two prevailing childhood memories. Modelled on the black wingtip Oxfords that his father wore to the office each day, the giant shoes are meticulously coated with licorice in homage to the confectionery that his grandmother kept in her kitchen. Magnifying these intimate recollections into a piece of bold visual theatre, Yoder seeks to examine the impact of domestic environments upon our psyche. 'Many people take great comfort in the bathroom towels being the same colour as the soap, toilet paper, and tiles', he explains. 'It means there is a connection between them, and an environment of order. Home is a place not only of comfort, but of control. This sense of order, in whatever form it takes, acts as a shield against the unpredictability and lurking chaos of the outside world. My work is an examination of the different forms this shield takes, and the thinking that lies behind it. I use domestic objects as the common denominators of our personal environment. Altering them is a way of questioning the attitudes, fears and unwritten rules which have formed that environment and our behaviour within it.'

88

Andy Yoder (B. 1957)

Licorice Shoes

licorice, silicone and Styrofoam in two parts
each: 27½ x 25¼ x 89¾in. (70 x 64 x 227cm.)
Executed in 2008

\$5,000-7,000

£3,900-5,600

€4,700-6,600





KHALIF KELLY

Provenance:

Thierry Goldberg Projects, New York.
Irena Hochman Fine Art, New York.
Acquired from the above in 2008.

Executed in 2007, *Neighborhood Haircut Contest* is a rich example of Khalif Kelly's allegorical visual language. Depicting a group of children gathered around a central protagonist, it represents a chapter in the artist's extensive saga of a young hero journeying through an imaginary land. With scenes frequently drawn from his own childhood memories, Kelly's canvases have been interpreted as commentaries upon the African-American condition at large. Though superficially nostalgic – combining influences from sources as diverse as Old Master paintings to computer graphics and 1930s cartoons – they are underpinned by lingering narratives of race, history and identity. The figures he depicts are a mixture of racial archetypes, and are often captured in the process of play: an important site of self-formation, in which children learn to distinguish the boundaries between fact and fiction. For Kelly, it is in these moments that stereotypes become entrenched in cultural consciousness; by deliberately restaging them, he seeks to glimpse – however briefly – the possibility of an alternative reality.

89

Khalif Kelly (B. 1980)

Neighbourhood Haircut Contest

oil on canvas

90 x 54in. (228.6 x 137.2cm.)

Painted in 2007

\$4,000-6,000

£3,200-4,800

€3,800-5,600



DANA SCHUTZ

Provenance:

Zach Feuer Gallery, New York.
Acquired from the above in 2004.

Exhibited:

New York, Zach Feuer Gallery, *Holy Coulis and Dana Schutz*, 2002.
London, Royal Academy of Arts, *USA Today, New American Art from the Saatchi Gallery*, 2006 (illustrated in colour, p. 336). This exhibition later travelled to St. Petersburg, The State Hermitage Museum, 2007-2008.

Literature:

J. Cape (ed.), *The Triumph of Painting*, London 2005 (illustrated in colour, p. 204).

Dana Schutz's portrait of an albino woman glows with virtuosity, the subject's skin and hair given a yellow chill against the bluish background; a black turtleneck further heightens her striking pallor. Her winsome expression is conveyed through a bare minimum of strokes in thick oil paint. As evocative of Renaissance portraiture as the work of Marlene Dumas, Schutz's sidestepping of traditional beauty lends the work a dreamlike edge that hints at an alternative painterly universe. 'My paintings are loosely based on metanarratives,' Schutz says. 'The pictures float in and out of pictorial genres. Still lifes become personified, portraits become events and landscapes become constructions. I embrace the area between which the subject is composed and decomposing, formed and formless, inanimate and alive. Recently I have been making paintings of sculptural goddesses, transitory still lifes, people who make things, people who are made and people who have the ability to eat themselves. Although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable.'

90

Dana Schutz (B. 1976)

Albino

signed and dated 'Dana Schutz 2001' (on the reverse)

oil on canvas

15¼ x 16⅞in. (39.6 x 42.6cm.)

Painted in 2001

\$12,000-18,000

£9,500-14,300

€12,000-17,000





STORM THARP

Provenance:

Galerie Sébastien Bertrand, Geneva.
Acquired from the above in 2010.

Exhibited:

London, Saatchi Gallery, *Paper*, 2013
(illustrated in colour, p. 178).

Storm Tharp's meditative portraits begin with water: spreading the liquid across his paper, he then drops ink into it while it dries, allowing the water to carry it into eddies of liquid grey and black. Out of these pools of shading Tharp builds his subjects, their faces stained by these distinctive ink markings. Tharp has spoken of his interest in 'identity as performance', acknowledging the character masks of Noh theatre and the intense psychological gestures of Bernini, but as they play across the faces of the subjects, these ink forms seem to translate thought into a more ambiguous visual language. In *Window*, part of an exhibition entitled *Ashby Lee Collinson* (every portrait of which featured the performance artist named in the show's title), Tharp combines his characteristic inks with a realistic, albeit stylised, mode of representation. Attending closely to the contours of Collinson's face, hair and hand, Tharp gives them a fuller three-dimensionality that stands out against the flat planes of her grey top and the mottled backdrop that carries the barest suggestion of a window. Yet while Tharp works to draw attention to the physical qualities through which his subject's sense of identity is communicated, what is ultimately conveyed is more elusive; her hand across her face, ink pooling across her face and arm, Tharp leaves us with a picture of Collinson that is difficult to read – a testament to the complexity of depicting inward identity in outward performance.

91

Storm Tharp (B. 1970)

Window

signed with the artist's monogram and dated
'TS 08/15/10' (lower right); inscribed 'White Nails Window'
(upper right); inscribed 'NORWEGIAN WOOD DOUBLE
HORIZON' (lower left)

ink, gouache and coloured pencil on paper

58½ x 42½ in. (147.5 x 108cm.)

Executed in 2010

\$6,000-8,000

£4,700-6,300
€5,700-7,500





ELIZABETH NEEL

Provenance:

Jeffrey Deitch, New York.
Acquired from the above in 2009.

Exhibited:

London, Saatchi Gallery, *Abstract America: New Painting And Sculpture*, 2009-2010.

Informed by her youth in rural Vermont, ideas of nature, landscape and death are prevalent in Elizabeth Neel's practice, though she addresses these themes indirectly; her works explore the signifying language of paint itself, veering energetically between abstraction and figuration. Through translucent strata, diaphanous outlines and transverse drips of paint, Neel's *Good vs Evil* creates a choreography of animal form. Dogs, or perhaps the recurrent image of the same dog, are layered on top of one another. Whether they are mating, fighting or cavorting is uncertain; repeated limbs and heads convey a filmic impression of movement, echoing the Futurist force lines and symbolic charge of animals painted by Franz Marc. Hazy tones of blue, purple and black accentuate the sense that this is a phantom vision, threatening to melt away into the negative white space beneath. The canine action is alert, dynamic and multi-directional: Neel's paint drips leftward, showing that she worked with the canvas in landscape format before reorienting the finished work. 'The interplay between vertical and horizontal is part of being in the world,' she says. 'I think the technical necessity to work both ways ends up allowing each painting to communicate both perspectives and positions of being.'

92

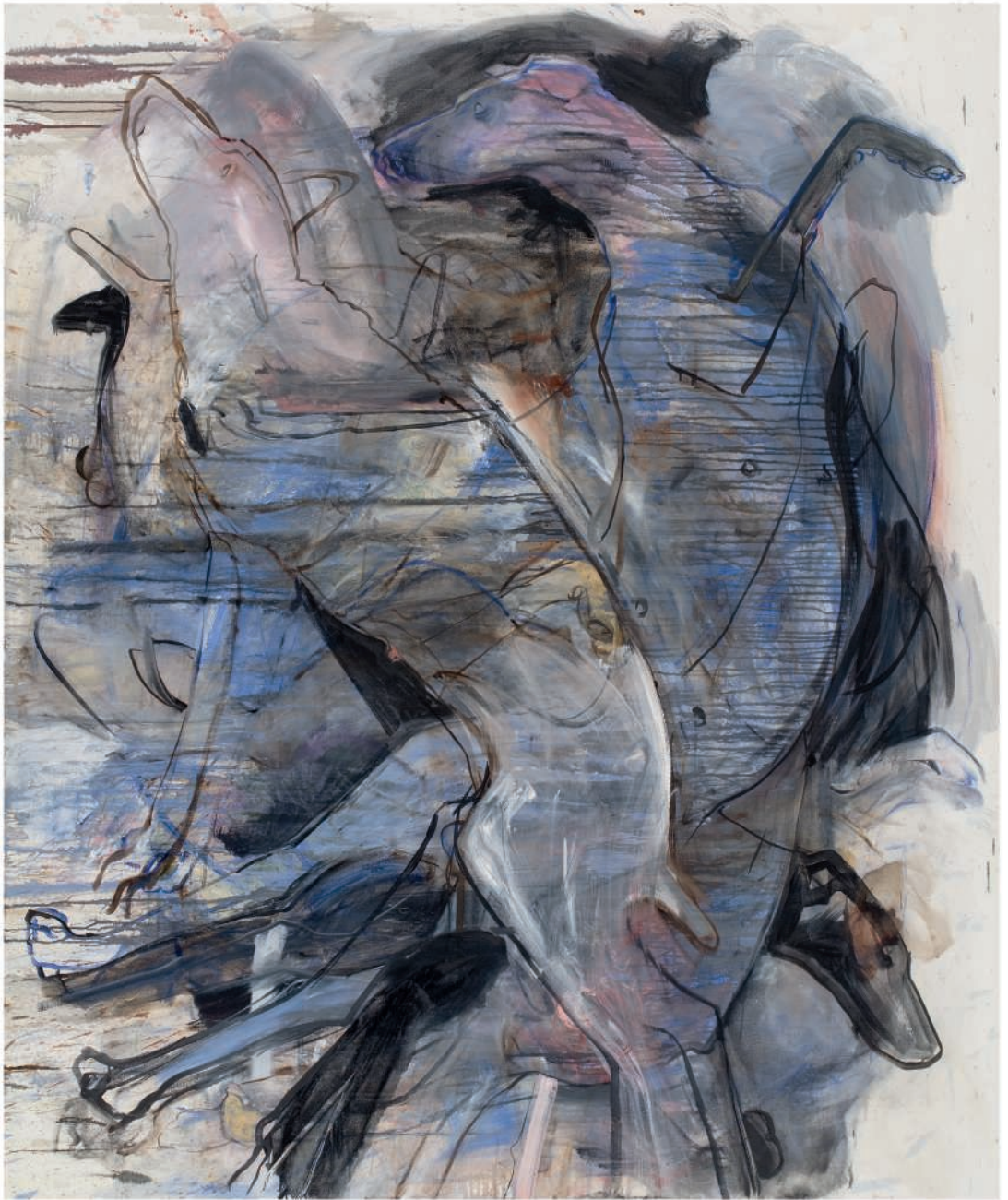
Elizabeth Neel (B. 1975)

Good vs Evil

signed and dated 'Elizabeth Neel 2009' (on the reverse)
oil on canvas
79½ x 66½in. (201 x 168cm.)
Painted in 2009

\$5,000-7,000

£3,900-5,600
€4,700-6,600



LARA SCHNITGER

Provenance:

Modern Art, London.
Acquired from the above in 2006.

Exhibited:

New York, Anton Kern Gallery, Lara Schnitger, 2005.
London, Royal Academy of Arts, *USA Today: New American Art from The Saatchi Gallery*, 2006 (illustrated in colour, pp. 320-321). This exhibition later travelled to St. Petersburg, The State Hermitage Museum, 2007-2008.

Literature:

exh. cat., *Lara Schnitger: It Ain't Gonna Lick Itself*, New York, Anton Kern Gallery, 2005 (illustrated in colour, p.10).
J. Cape, *The Shape of Things to Come*, exh. cat., London, Saatchi Gallery, 2009, p. 112 (illustrated in colour, p. 113).

Using media associated with craft and domesticity, Lara Schnitger's portrayals of cultural stereotypes are constructed as homespun 'truths', made insidiously endearing through their beguiling materials. Standing as aggrandised puppets, her figures confront societal labels, often with a sharply feminist slant. These abstracted fabric forms sit uneasily as both sculpture and costume design, creating monstrous caricatures of the most unsavoury types. *I Want Kids* lures with cuddly toy seduction, a goofy monster decked out in strident blue plaid, its hairy third leg an appalling playpen appendage. Outrageously deviant, Schnitger's sculpture doesn't downplay the horror of paedophilia, but rather questions the too-easy public perception of predators. In wry *Brass Eye* style, Schnitger addresses our darkest fears and taboos. 'If you want to sit at home and paint and do weird perverse stuff, please do it on a sculpture. Don't do it on women on the street. You feel like groping? Grope a sculpture. That's the great thing about art. You can use it to interact with some of your anger.'

93

Lara Schnitger (B. 1969)

I Want Kids

stencil on plaid, cotton, fake fur, wood, zipper and pins
overall: 83½ x 98½ x 83½in. (211 x 251 x 211cm.)
Executed in 2005

\$5,000-7,000

£3,900-5,600

€4,700-6,600





PAUL BLOODGOOD

Provenance:

Newman Popiashvili Gallery,
New York.
Irena Hochman Fine Art, New York.
Acquired from the above in 2010.

Executed on a monumental scale, *Thing Language* is a mesmerising example of Paul Bloodgood's distinctive abstract works, which combine bold geometries, vibrant colours and sinuous lines to create dynamic painterly fields. His works begin life as collages, fusing his own biomorphic forms with fragments cut from reproductions of works by other artists. From this, Bloodgood creates an oil study which extrapolates the fundamental contours of the composition, and serves as a blueprint for the final painting. Interspersing organic forms with patches of white space, the work hovers before the viewer like a piece of cartography: a quivering, neuronal landscape that seems to map the rhythmic fluctuations of the mind. Evoking the languages of Henri Matisse, Paul Cézanne and Jackson Pollock, Bloodgood's abstract paintings seek to bridge the gap between the natural world and the human psyche. 'Nature's unfolding truth emerges only with the active participation of the human mind', he explains, 'and this is the engagement I would like to encourage.'

94

Paul Bloodgood (B. 1960)

Thing Language

oil on canvas mounted on board

76 x 92½in. (193 x 234cm.)

Painted in 2010

\$3,000-5,000

£2,400-4,000

€2,900-4,700



SARAH BRAMAN

Provenance:

Museum 52, New York.
Acquired from the above in 2008.

Literature:

J. Cape, *The Shape of Things to Come*,
exh. cat., London, Saatchi Gallery,
2009 (illustrated in colour,
pp. 291-295).

Sarah Braman's assemblages conjure new and unexpected poetry from the most mundane found objects. Combining elements from scrapped vehicles, old buildings, or antique furniture with translucent volumes of colour and light, Braman works in a visual vocabulary distinguished by her elegant sleight of hand and keen eye for delicate emotional resonance. She explains that 'a lot of the time it starts with furniture that's around the house, or stuff I see when I'm driving around that's on the side of the road. We live in Amherst, Massachusetts, so in the early spring when the students move out there's always a bunch of junk along the road when they're leaving their dorms and apartments.' In *Sleeping Out Summer Night*, the hood of a truck balances at an angle between a cornered sheet of clear Plexiglas and a section of plywood crate; an old radio is fixed to its roof, and brief skeins of purple spraypaint seem to hold everything together. A swathe of patterned fabric is draped over the Plexiglas, echoing the truck's metallic red paintjob. In concert with its evocative title, this makeshift gathering suggests an off-kilter junkyard romanticism, perhaps a night spent under the stars listening to the airwaves: the work gestures at themes of shelter, home, and nature, eulogising the everyday physical experience of a lived environment.

95

Sarah Braman (B. 1970)

Sleeping Out Summer Night

truck cap, radio, Plexiglas, found fabric, wood,
linoleum and spray paint

overall: 80¾ x 94½ x 74¾in. (205 x 240 x 190cm.)

Executed in 2008

\$5,000-7,000

£3,900-5,600

€4,700-6,600





IVAN MORLEY

Provenance:

Patrick Painter Inc., Los Angeles.
Irena Hochman Fine Art, New York.
Acquired from the above in 2006.

Exhibited:

Santa Monica, Patrick Painter Inc.,
Ivan Morley, 2006.
London, Saatchi Gallery, *Abstract
America Today*, 2014.

Literature:

J. Cape, *Abstract America: New
Painting and Sculpture*, London 2008,
p. 190 (illustrated in colour p. 191).

Despite their often wildly different styles and subject matter, the *Tehachepi (sic)* series of paintings by Ivan Morley apparently have their roots in one shared story: a Tehachapi Indian family subsisting on the income derived from bullets salvaged from trees. As with other Morley series, the relationship between the works and their mythological origin can often be obscure, especially given the way the artist's work oscillates between the abstract and the surreally figurative. However, it is this bridging the gap between abstraction and figuration itself that seems to fascinate Morley, not only across series of paintings but within the works themselves. In this *Tehachepi (sic)*, Morley covers his aluminium panel with somewhat mysterious organic forms, rendering them in pastel blues, pinks and oranges, deep reds and darker browns and greens; these oddly-coloured and uneven circles sometimes seem to resemble mushrooms, berries or fruits, yet ultimately they evade definite interpretation. Flickering between the representational and non-representational, the piece playfully exploits our desire to read meaning into the visual material of a painting.

96

Ivan Morley (B. 1966)

Tehachepi (sic)

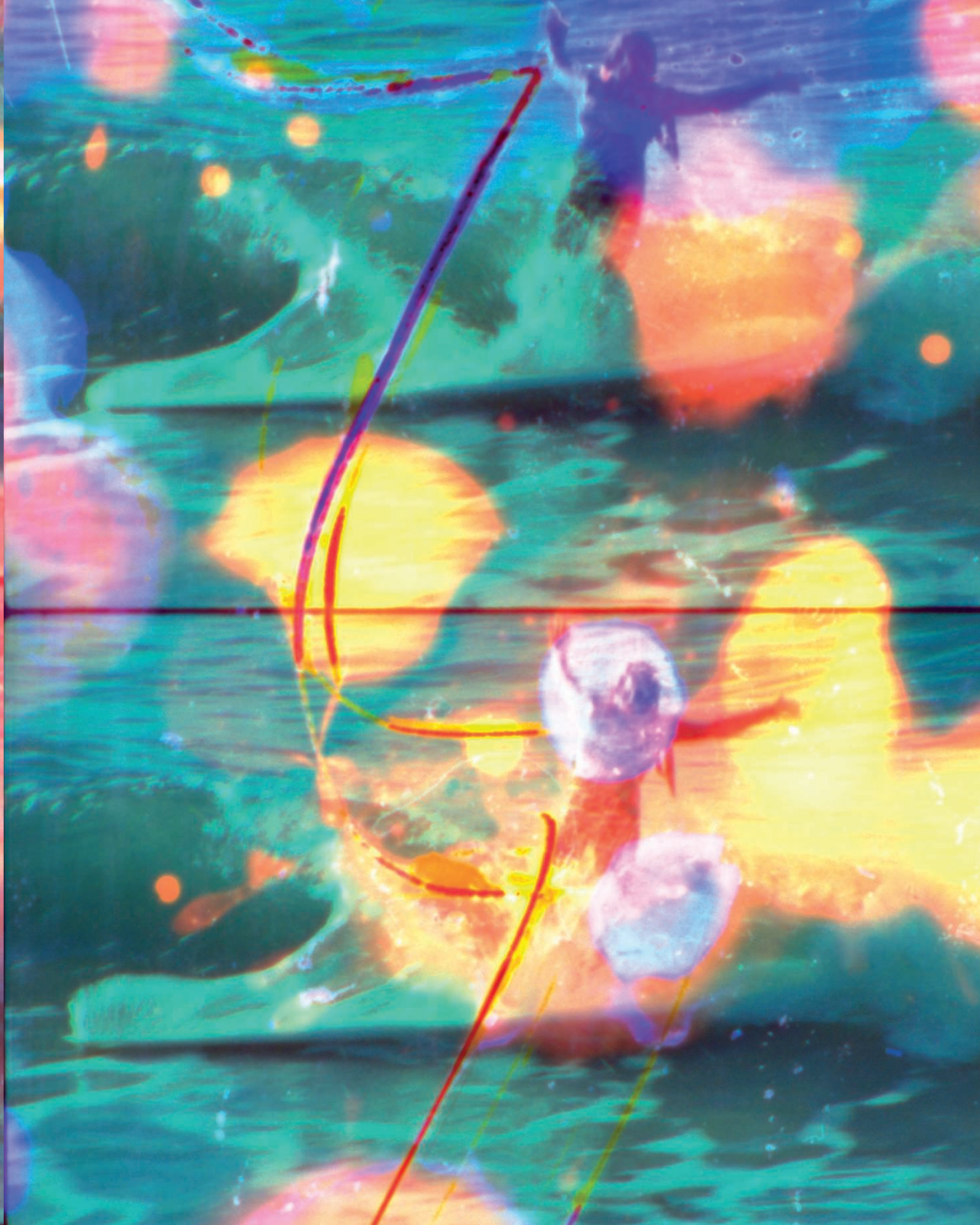
signed twice, titled and dated 'IVAN MORLEY
TEHACHEPI (sic), 2006 Ivan Morley' (on the reverse)
oil, wax, marker on fabric on aluminium panel
93 $\frac{7}{8}$ x 46 $\frac{1}{2}$ in. (238.5 x 117.2cm.)
Executed in 2006

\$8,000-10,000

**£6,300-7,900
€7,500-9,400**









JENNIFER WEST

Provenance:

Vilma Gold, London.
Acquired from the above in 2011.

Exhibited:

London, Vilma Gold, *Heavy Metals: Iron and Zinc*, 2011-2012.
London, Saatchi Gallery, *Out of Focus: Photography*, 2012, no. JW.3 (illustrated in colour, unpagged).

Previous page, present lot
illustrated (detail).

Dawn Surf Jellybowl Filmstrip 2 is one of a series of works made from filmmaker Jennifer West's negatives and prints, which each represent (or as she puts it, 'picture') a half-second of moving film. The strips hang on the wall and spill onto the floor, suggesting the passage of film through a projector and the eventual wastage of much of it on the proverbial cutting-room floor – indeed, that's often where she finds it. West uses offbeat products to process her films: coal-tar dye, eyeliner, whiskey, hot sauce, urine, deodorant, aphrodisiacs, skateboard wheels. And she likes to finish them in equally unconventional ways – they are 'rubbed with Jimson Weed Trumpet flowers, or dripped and splattered with nail polish, or sprayed with Lavender Mist air freshener.' Or why not all three? The resulting solar flares, looping spattered marks and tropic blaze and haze of *Dawn Surf Jellybowl Filmstrip 2* combine to accentuate the surfer's rhythmic, surging motion, creating a kaleidoscopic wave of synthesised subject and medium. West explains her approach as a product of Pacific Northwest art of the '90s, and hastens to add that 'it's more DIY than Heroic Sublime.' But she also feels very much part of a tradition of visceral film-making and painting, citing Tony Conrad's electrocuting and pickling of film, Carolee Schneemann's emulsion handworking, Ed Ruscha's beet juice and Pepto-Bismol paintings, and Stan Brakhage spitting on and scratching his negatives with his fingernails.

97

Jennifer West (B. 1966)

Dawn Surf Jellybowl Filmstrip 2
signed and dated 'J. West 2011' (on the reverse)
archival inkjet print
87 x 14¼in. (221 x 36cm.)

Executed in 2011, this work is number one from
an edition of three plus one artist's proof

\$1,200-1,800

£950-1,400
€1,200-1,700





JUDITH EISLER

Provenance:

Cohan and Leslie, New York.
Acquired from the above in 2007.

Literature:

J. Cape, *Abstract America: New Painting and Sculpture*, London 2008 (illustrated in colour, pp. 364-365).

Suffused with a deep, Klein-like blue, Judith Eisler's *Johnny* is a dreamlike portrait that, perhaps paradoxically, seems to stretch photorealism into the realm of abstraction. Painting from photographs she takes from movies and videos of live music performance, Eisler's early work portrays figures half-obsured – heads turning away, the camera panning down, shadow falling across a face – but she captures these moments illuminated by the bright glow of the screens on which they appear. 'I'm really trying to define the light that occurs in the transmission on the monitor,' she says, 'If I can capture that in the painting, it's resolved, it's a resolved image.' In *Johnny*, the artist works from a brief sequence of New York Dolls guitarist Johnny Thunders she found in a Youtube video; part of a series of four, the paintings catch his subtle changes in posture as he swigs from a bottle. Despite the original video being in black and white, Eisler's digital photographs bathed Thunders in the blue light that permeate the paintings. Precisely rendering this blue light's shifting effect in washes of marbled colour and blurred outlining, the series flits in and out of abstraction, reaching its apogee in this painting as Thunders' figure sinks into fluid, inky forms. Eisler's otherworldly painting points up the way in which the magical, hyperreal quality of photograph and film can at once iconify and obscure their subjects.

98

Judith Eisler (B. 1962)

Johnny

oil on canvas

71¼ x 95½in. (181 x 243cm.)

Painted in 2007

\$3,000-5,000

£2,400-4,000

€2,900-4,700







Installation view, *Pangaea II: New Art from Africa and Latin America*, Saatchi Gallery, London, 11 March 2015 - 17 September 2015 (following lot illustrated).
Artwork: ©Federico Herrero ©Pia Camil
Photo: Courtesy of the Saatchi Gallery, London. ©Justin Piperger, 2015



FEDERICO HERRERO

Provenance:

Proyectos Monclova, Mexico City.
Acquired from the above in 2014.

Exhibited:

Mexico City, Proyectos Monclova,
Letras y Volúmenes, 2014.
London, Saatchi Gallery, *Pangaea
II: New Art From Africa And Latin
America*, 2015 (illustrated in colour,
p. 83).

At the turn of the millennium, 22-year-old Costa Rican artist Federico Herrero was hanging his works from trees in downtown San José. In 2001, he was awarded the prestigious Golden Lion Prize at the Venice Biennale, and was subsequently hailed as one of the most exciting contemporary artists to emerge from Central America. A painter at heart, he rejoices in basic act of applying pigment to flat surfaces – be they walls, windows or canvases. Executed in 2014, *Amansalva* exemplifies his vibrant abstract language, born at the intersection of urban chaos and tropical jungle that characterises his homeland. Organic interlocking forms evoke the city's archaic Spanish grid model, whilst their dispersion towards the outer reaches of the canvas conjure the sprawling suburbs, flanked by distant mountains and forests. Bold and arresting, Herrero's works capture the sensory vitality of the metropolis, extending the lineage of Colour Field painting and the Mexican muralists, as well as representing a new chapter in the story of contemporary street art.

99

Federico Herrero (B. 1978)

Amansalva

dated '2014' (on the reverse)

acrylic, oil and spray paint on canvas

105 $\frac{7}{8}$ x 86 $\frac{1}{4}$ in. (269 x 219cm.)

Executed in 2014

\$15,000-20,000

£11,800-15,800

€15,000-19,000



RUTH ROOT

Provenance:

Maureen Paley, London.
Acquired from the above in 2005.

Ruth Root's abstract paintings challenge the traditional boundaries between artwork and wall. In the present work, the artist exploits shaped sheets of thin aluminium, coated with an equally thin layer of enamel, to create the impression of a free-floating entity: a seductive abstract vision liberated from its traditional support. Extending the legacy of artists such as Ellsworth Kelly, Robert Mangold and Piet Mondrian, her flat planes of industrial colour and sharp interlocking geometries are curiously evocative of contemporary urban experience: of cityscapes and architectural façades, of digitised media and product design. 'Like an invisible memory chip in a computer's shell, Root's paintings almost magically transcend our perception of their limits', writes Nora Griffin. 'The lessons of abstraction are back from the dead once more, this is time travelling in style, carried towards the future on their own private spaceship.'

100

Ruth Root (B. 1967)

Untitled

signed and dated 'RUTH ROOT 2004' (on the reverse)

enamel on aluminium

64½ x 45¼in. (163 x 115cm.)

Executed in 2004

\$4,000-6,000

£3,200-4,800

€3,800-5,600



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

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

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

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

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

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

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

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

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

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's Live™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- bidders in the saleroom;
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERSION

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

8 SUCCESSFUL BIDS

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

9 LOCAL BIDDING LAWS

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

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

1 THE BUYER'S PREMIUM

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

2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever they arise on the hammer price and the buyer's premium. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaim are dealt with in the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7839 9060 (email: vat_london@christies.com, fax: +44 (0)20 3219 6076).

3 ARTIST'S RESALE ROYALTY

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

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

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

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

E WARRANTIES

1 SELLER'S WARRANTIES

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

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

If either of the above warranties are incorrect, the seller shall not have to pay more than the purchase price (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any lot other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

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

- It will be honourable for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in UPPERCASE type in the first line of the catalogue description (the **Heading**). It does not apply to any information other than in the **Heading** even if shown in UPPERCASE type.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited or clarified in a lot's catalogue description or by the use in a **Heading** of one of the terms read in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full catalogue description before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

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

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

(h) In order to claim under the **authenticity warranty** you must:

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

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

(j) **Books**. Where the lot is a book, we give an additional **warranty** for 30 days from the date of the sale that if on collocation any lot is defective in text or illustration, we will refund your purchase price, subject to the following terms:

- This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting the content of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, albums, maps or periodicals;
 - books not identified by title;
 - lots sold without a printed estimate;
 - books which are described in the catalogue as sold not subject to return; or
 - (vii) defects stated in any **condition** report or announced at the time of sale.

(k) To make a claim under this paragraph you must give written details of the defect and return the lot to the sale room at which you bought it in the same **condition** as at the time of sale, within 30 days of the date of the sale.

(l) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel the sale in either of these two categories of art where it has been proven the lot is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's **authenticity warranty**, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the lot is a forgery in accordance with paragraph E2(h)(ii) above and the lot must be returned to us in accordance with E2(h)(i) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the purchase price being:

- the hammer price; and
- the buyer's premium; and
- any amounts due under section D3 above; and
- any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than the end of the seventh calendar day following the date of the auction (the **due date**).

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the lot and you need an export licence.

(c) You must pay for lots bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

- Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00127210, sort code: 30-00-02 Swift code: LOYDGB22CLTY. IBAN (international bank account number): GB81 2015 0000 0200 1272 10.

(ii) Credit Card.

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

(iii) Cash

You must deposit cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

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

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

2. TRANSFERRING OWNERSHIP TO YOU

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

3. TRANSFERRING RISK TO YOU

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

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

4. WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

G COLLECTION AND STORAGE

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers on +44 (0)20 7839 9060.
- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
- we will charge you storage costs from that date.
 - we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
 - we may sell the **lot** in any commercially reasonable way we think appropriate.
 - the storage terms which can be found at christies.com/storage shall apply.
 - Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 TRANSPORT AND SHIPPING

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

2 EXPORT AND IMPORT

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

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

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

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

(e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £34,300 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

(g) Watches

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

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

I OUR LIABILITY TO YOU

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

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

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

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

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

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

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

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

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authenticity: a genuine example, rather than a copy or forgery of:

(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

VAT SYMBOLS AND EXPLANATION

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

VAT payable

| Symbol | |
|-----------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| No Symbol | We will use the VAT Margin Scheme. No VAT will be charged on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| † | We will invoice under standard VAT rules and VAT will be charged at 20% on both the hammer price and buyer's premium and shown separately on our invoice. |
| θ | For qualifying books only, no VAT is payable on the hammer price or the buyer's premium . |
| * | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| Ω | These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice. |
| α | The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above) |
| ‡ | For wine offered 'in bond' only, if you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice. |

VAT refunds: what can I reclaim?

If you are:

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

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

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

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

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

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

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

SYMBOLS USED IN THIS CATALOGUE

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

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

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

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

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

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

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

? *, Ω, α, #, †
See VAT Symbols and Explanation.

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

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

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

◊ Minimum Price Guarantees

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

◊ Third Party Guarantees/Irrevocable bids

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

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the 'Regulations'). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

**Attributed to ..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

**Studio of ..."/"Workshop of ..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

**Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

**Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

**Manner of ..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

**After ..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/

"Inscribed ..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

STORAGE AND COLLECTION

STORAGE AND COLLECTION

Please note that at our discretion some lots may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ. At King Street lots are available for collection on any weekday, 9.00 am to 4.30 pm. Collection from Momart is strictly by appointment only. We advise that you inform the sale administrator at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly: Tel: +44 (0)20 7426 3000 email: pcandauctionteam@momart.co.uk.

PAYMENT

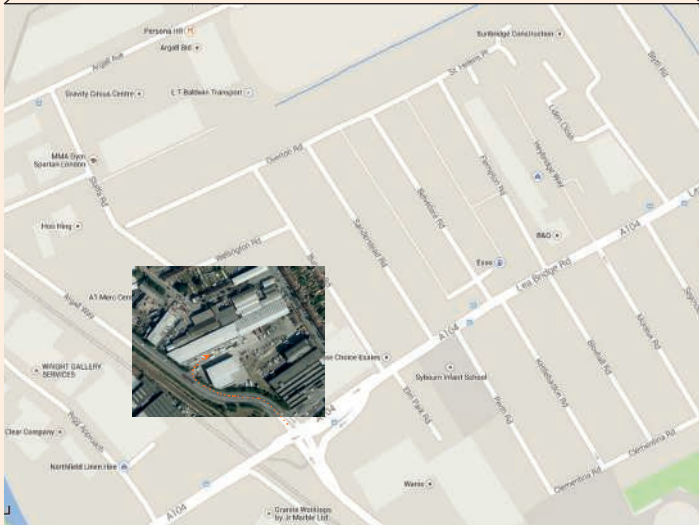
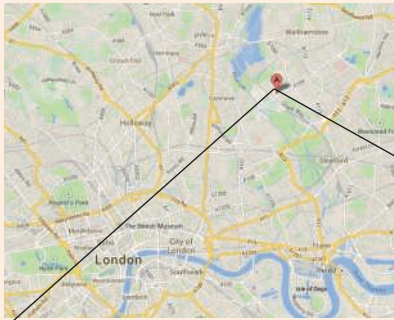
Storage charges may be paid in advance or at the time of collection from King Street. Lots may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any lots will be subject to their standard Conditions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

STORAGE CHARGES

| CHARGES PER LOT | LARGE OBJECTS/PICTURES | SMALL OBJECTS/PICTURES |
|-----------------------------|------------------------|------------------------|
| 1-28 days after the auction | Free of Charge | Free of Charge |
| 29th day onwards: | | |
| Storage per day | £5.00 | £2.50 |

All charges exclusive of VAT.

Storage will be free of charge until 5.00 pm on the 28th day following the auction. Thereafter the charges set out above will be payable.



MOMART

Moved by Art

Units 9-12, E10 Enterprise Park,
Argall Way, Leyton,
London E10 7DQ

tel: +44 (0)20 7426 3000

email: pcandauctionteam@momart.co.uk

CATALOGUE SUBSCRIPTIONS

EXPERT KNOWLEDGE BEAUTIFULLY PRESENTED

POST-WAR & CONTEMPORARY

Works by 20th century artists from 1945 through to the present day including CoBrA, Art informel, Abstract Expressionism, Pop Art, Nouveau Réalisme, German Figuration, minimalism, Photorealism, Conceptualism, Arte Povera and Installation Art.



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| L347 | Post-War and Contemporary Art (including Italian Art) | King Street | 7 | 200 | 333 | 306 |
| N234 | First Open Post-War and Contemporary Art | New York | 2 | 70 | 114 | 106 |
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| P347 | Post-War and Contemporary Art | Paris | 8 | 38 | 61 | 57 |
| K234 | First Open Post-War and Contemporary Art | South Kensington | 2 | 29 | 48 | 44 |

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

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's, and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at www.christies.com or in person. For help, please contact the Credit Department on +1 212-636-2490.

6 BIDDING SERVICES

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

(a) Phone Bids

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

(b) Internet Bids on Christie's LIVE™

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

(c) Written Bids

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

C AT THE SALE

1 WHO CAN ENTER THE AUCTION

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

2 RESERVES

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

3 AUCTIONEER'S DISCRETION

The auctioneer can at his or her sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

4 BIDDING

The auctioneer accepts bids from:

- hidens in the saleroom;
- telephone bidders;
- internet bidders through Christie's LIVE™ (as shown above in paragraph B6); and
- written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

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

6 BID INCREMENTS

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

7 CURRENCY CONVERTER

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

8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

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

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US\$150,000, 20% on that part of the **hammer price** over US\$150,000 and up to and including US\$3,000,000, and 12% of that part of the **hammer price** above US\$3,000,000.

2 TAXES

The successful bidder is responsible for any applicable tax including any sales or compensating use tax or equivalent tax wherever they arise on the **hammer price** and the **buyer's premium**. It is the successful bidder's responsibility to ascertain and pay all taxes due. Christie's may require the successful bidder to pay sales or compensating use taxes prior to the release of any purchased **lots** that are picked up in New York or the auction. Successful bidders claiming an exemption from sales tax must provide the appropriate documentation on file with Christie's prior to the release of the **lot**. For more information, please contact Purchaser Payments at +1 212 636 2496.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller: (a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and (b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else. If either of the above **warranties** are incorrect, the seller shall have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "authenticity warranty"). If, within 5 years of the date of the auction, you satisfy us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

- It will be honoured for a period of 5 years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.
- It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.
- The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO..." in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

- The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.
- The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.
- The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred to anyone else.
- In order to claim under the **authenticity warranty** you must:
 - give us written details, including full supporting evidence, of any claim within 5 years of the date of the auction;
 - at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and
 - return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.
- You only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.
- Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:
 - This additional **warranty** does not apply to:
 - the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
 - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
 - books not identified by title;
 - lots** sold without a printed **estimate**;
 - books which are described in the catalogue as sold not subject to return; or
 - defects stated in any **condition** report or announced at the time of sale.
 - To make a claim under this paragraph you must give written details of the defect and return the **lot** to the same location at which you bought it in the **same condition** as at the time of sale, within 21 days of the date of the sale.
- South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**. In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(b)(ii) above and the property must be returned to us in accordance with E2(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

F PAYMENT

1 HOW TO PAY

- Immediately following the auction, you must pay the **purchase price** being:
 - the **hammer price**; and
 - the **buyer's premium**; and
 - any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**"). (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

- You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
 - Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
 - Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. A limit of \$50,000 for credit card payment will apply. This limit is inclusive of the **buyer's premium** and any applicable taxes. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.

To make a cardholder not present (CNP) payment, you must complete a CNP authorisation form which you can get from our Post-Sale Services. You must send a completed CNP authorisation form by fax to +1 212 636 4939 or you can mail to the address below. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services, whose details are set out in paragraph (d) below.

- Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US\$7,500 per buyer per year at our Post-Sale Services only.
- Bank Checks
You must make these payable to Christie's Inc. and there may be conditions.
- Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.
- You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to: Christie's Inc. Post-Sale Services, 20 Rockefeller Center, New York, NY 10020.
- For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

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

4 WHAT HAPPENS IF YOU DO NOT PAY

- (a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our remedies under paragraph F5 and any other rights or rights we have by law):
 - (i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
 - (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
 - (iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
 - (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
 - (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
 - (vi) we can, at our option, reveal your identity and contact details to the seller;
 - (vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
 - (viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
 - (ix) we can take any other action we see necessary or appropriate.
- (b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

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

G COLLECTION AND STORAGE 1 COLLECTION

- (a) We ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any **lot** until you have made full and clear payment of all amounts due to us).
- (b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's cashiers at +1 212 636 2405.

- (c) If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse. Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.
- (d) If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
 - (i) we will charge you storage costs from that date;
 - (ii) we can, at our option, move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so;
 - (iii) we may sell the **lot** in any commercially reasonable way we think appropriate;
 - (iv) the storage terms which can be found at christies.com/storage shall apply.
- (e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.
- (f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

2 STORAGE

- (a) If you have not collected the **lot** within 7 days from the date of the auction, we or our appointed agents can:
 - (i) charge you storage fees while the **lot** is still at our salesrooms; or
 - (ii) remove the **lot** at our option to a warehouse and charge you all transport and storage costs;
- (b) Details of the removal of the **lot** to a warehouse, fees and costs are set out at the back of the catalogue on the page headed 'Storage and Collection'. You may be liable to our agent directly for these costs.

H TRANSPORT AND SHIPPING

1 SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for a large item or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2660. See the information set out at www.christies.com/shipping or contact us at PostSale-US@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

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

- (a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department at +1 212 636 2480. See the information set out at www.christies.com/shipping or contact us at ArtTransportNY@christies.com.

(b) Endangered and protected species

Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol – in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(c) Lots containing Ivory or materials resembling ivory

If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol – in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

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

I OUR LIABILITY TO YOU

- (a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.
- (b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.
- (c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™ **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.
- (d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.
- (e) If, in spite of the terms in paragraphs (b) to (d) or E2(f) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

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

2 RECORDINGS

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

3 COPYRIGHT

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

4 ENFORCING THIS AGREEMENT

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

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

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

6 TRANSLATIONS

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

7 PERSONAL INFORMATION

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

8 WAIVER

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

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

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

K GLOSSARY

authentic: authentic : a genuine example, rather than a copy or forgery of:

- (i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
- (ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
- (iii) a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
- (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

UPPER CASE type: means having all capital letters.

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

08/09/16

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

ALL **lots** whether sold or unsold may be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection. **Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com. To ensure that arrangements for the transport of your **lot** can be finalized before the expiration of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** while in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on christies.com.

STORAGE AND COLLECTION

Please note **lots** marked with a square ■ will be moved to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn) on the last day of the sale. **Lots** are not available for collection at Christie's Fine Art Storage Services until after the third business day following the sale. All **lots** will be stored free of charge for 30 days from the auction date at Christie's Rockefeller Center or Christie's Fine Art Storage Services. Operation hours for collection from either location

are from 9.30 am to 5.00 pm, Monday-Friday. After 30 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection. Please consult the Lot Collection Notice for collection information. This sheet is available from the Bidder Registration staff, Purchaser Payments or the Packing Desk and will be sent with your invoice.

STORAGE CHARGES

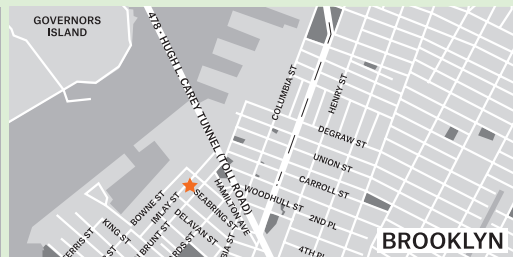
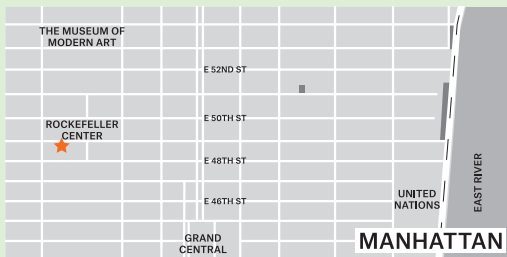
Failure to collect your property within 30 calendar days of the auction date from any Christie's location, will result in storage and administration charges plus any applicable sales taxes.

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| ADMINISTRATION FEE, STORAGE & RELATED CHARGES | | |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------|
| CHARGES PER LOT | LARGE OBJECTS e.g. Furniture, Large Paintings, and Sculpture | SMALL OBJECTS e.g. Books, Luxury, Ceramics, Small Paintings |
| 1-30 days after the auction | Free of Charge | Free of Charge |
| 31st day onwards: Administration | \$100 | \$50 |
| Storage per day | \$10 | \$6 |
| Loss and Damage Liability | Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount. | |
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Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

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 Tel: +1 212 636 2000
 nycollections@christies.com
 Main Entrance on 49th Street
 Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
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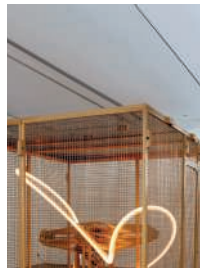
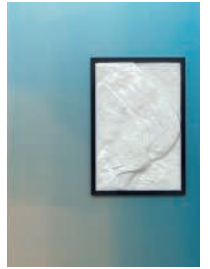
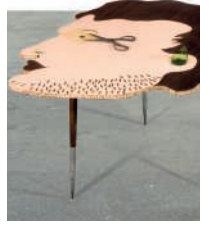
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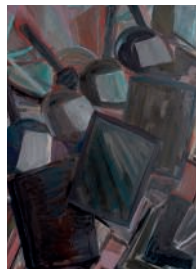
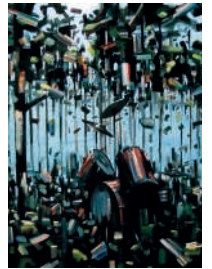
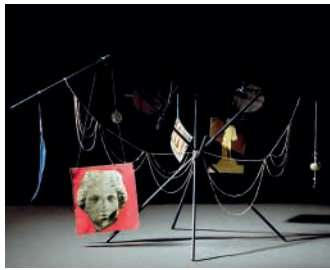
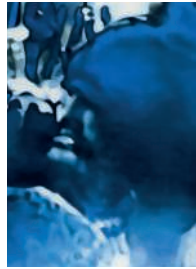
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