The background of the entire page is an abstract graphic design. It features a large yellow area on the left side, which is partially cut off by a vertical white line. To the right of this line, there are several areas of black halftone dots of varying densities, creating a sense of depth and texture. The dots are arranged in a way that they seem to flow and change as the viewer's perspective shifts. The overall composition is modern and minimalist.

20th Century &
Contemporary Art
Day Sale
London, 30 June 2017

PHILLIPS













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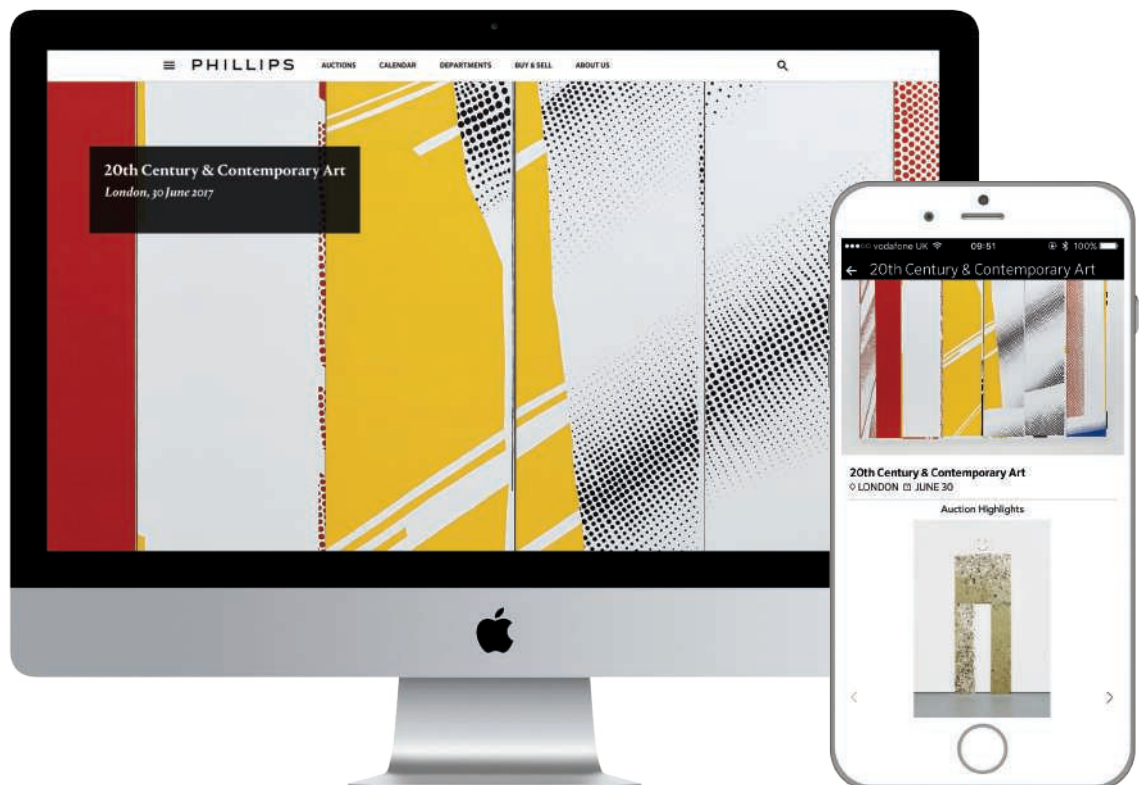
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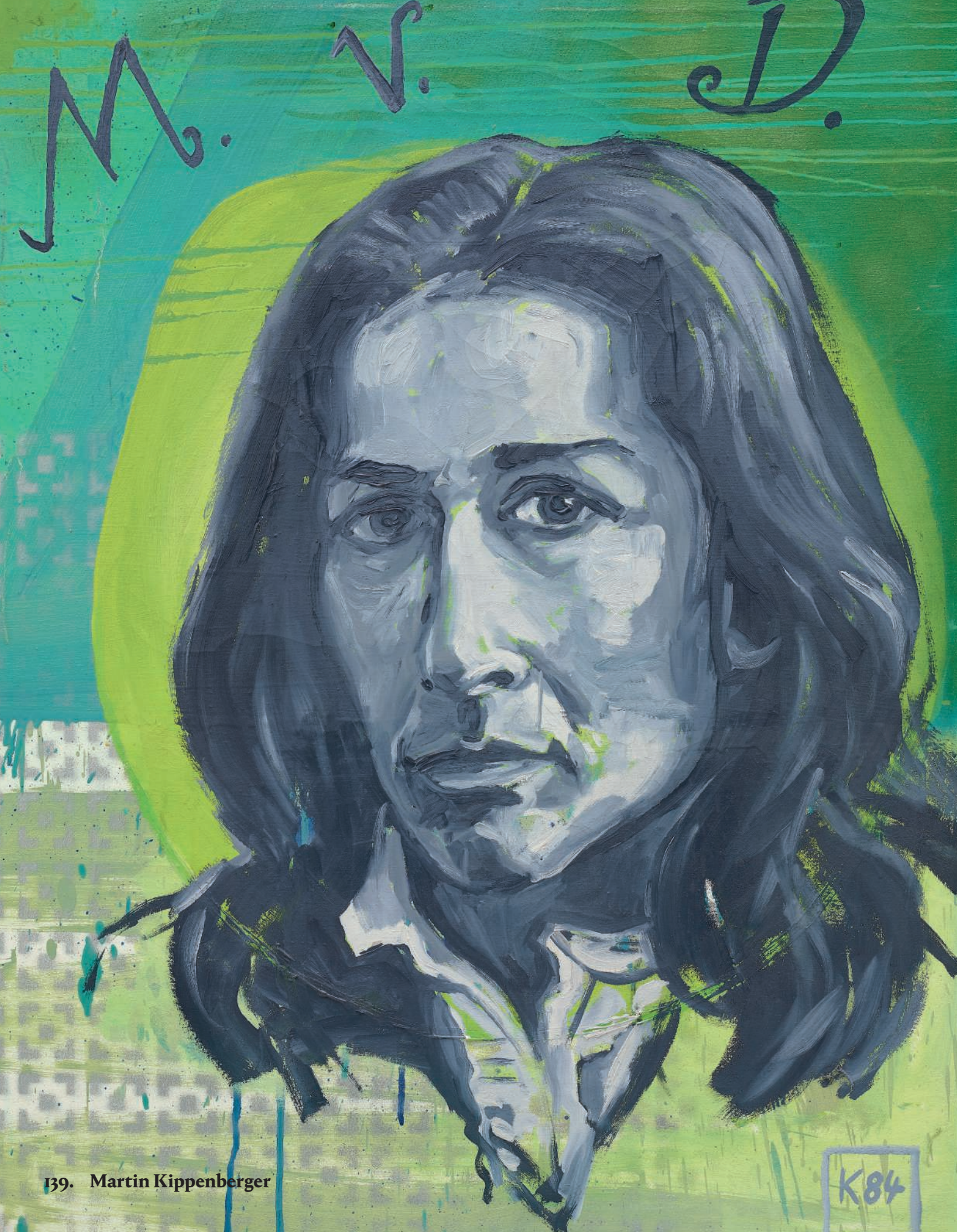


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20th Century & Contemporary Art Day Sale *London, 30 June 2017, 2pm*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

30 June 2017, 2pm

Viewing

21 - 30 June 2017

Monday - Saturday 10am - 6pm

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101. Shara Hughes b. 1981

Basement
signed and dated 'Shara Hughes 2007' on the reverse
oil on canvas
121.9 x 127 cm (47 7/8 x 50 in.)
Painted in 2007.

Estimate
£10,000-15,000 \$12,200-18,300 €11,400-17,100 ±

Provenance
Rivington Arms, New York
Private Collection, Los Angeles

102. Harold Ancart b. 1980

Untitled (Full Moon in the Deep Forest)
pencil, acrylic, tape and oil stick on paper laid on board,
in artist's frame
173.2 x 116 cm (68 1/4 x 45 3/4 in.)
Executed in 2013.

Estimate
£30,000-50,000 \$36,500-60,900 €34,200-56,900 ♣

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

Exhibited
Brussels, Xavier Hufkens, *Harold Ancart:*
The end of the beans, 16 April - 25 May 2013





From the Estate of James Frank Woodward

103. Ella Kruglyanskaya b. 1978

Untitled (Study for Blue Scribble)
oil and oil pastel on gessoed paper
72.2 x 57.1 cm (28 $\frac{3}{8}$ x 22 $\frac{1}{2}$ in.)
Executed in 2013.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♣

Provenance

Tobias Naehring Gallery, Leipzig
Private Collection, London
Acquired from the above by the present owner

Exhibited

Leipzig, Galerie Tobias Naehring, *Nadira Husain, Ella Kruglyanskaya, Birgit Megerle, Amelie von Wulffen*, 30 November 2013 - 8 February 2014

104. Jonathan Horowitz b. 1966

Group Self-portrait in "Mirror #3 (Six Panels)"
(*Mary, Mike, Gil, Jan, Ryan, Emet*)
consecutively numbered '1-6' on the reverse of each part
acrylic on canvas, in 6 parts
overall 305 x 336 cm (120 $\frac{1}{8}$ x 132 $\frac{1}{4}$ in.)
Painted in 2014.

Estimate

£70,000-90,000 \$85,300-110,000 €79,700-102,000 ‡

Provenance

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

Exhibited

London, Sadie Coles HQ, *Jonathan Horowitz: 304.8 cm Paintings*, 26 March - 30 May 2015





105. Latifa Echakhch b. 1974

Tambour 124'
signed, titled and dated 'Latifa Echakhch "TAMBOUR 124"
2012' on the stretcher
ink on canvas
diameter 173 cm (68 1/8 in.)
Executed in 2012.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ± ♣

Provenance

Kaufmann Repetto, Milan
Private Collection, New York

106. Jeff Elrod b. 1966

Vapor Drawing
signed, titled and dated 'JEFF ELROD Elrod
"VAPOR DRAWING" 2012' on the overlap
acrylic on canvas
301.3 x 213.5 cm (118 5/8 x 84 in.)
Painted in 2012.

Estimate

£100,000-150,000 \$122,000-183,000 €114,000-171,000 ±

Provenance

Marlborough Gallery, Madrid
Acquired from the above by the present owner

Exhibited

Madrid, Marlborough Gallery, *Eagles*,
25 October - 24 November 2012





107. Yoshitomo Nara b. 1959

Untitled

signed and dated 'Nara 2000' lower left
pastel and pencil on the reverse of a primed envelope
23.8 x 30.4 cm (9 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in.)
Executed in 2000.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900

Provenance

Tomio Koyama Gallery, Tokyo
Acquired from the above by the present owner in 2001

108. Yayoi Kusama b. 1929

Pumpkin

signed and dated 'Yayoi Kusama 1985' on the underside
acrylic on plaster
9.9 x 9.6 x 9.6 cm (3 $\frac{7}{8}$ x 3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ in.)
Executed in 1985, this work is from a series of unique
variants and is registered with the Yayoi Kusama Studio.

Estimate

£18,000-25,000 \$21,900-30,500 €20,500-28,500

Provenance

Fuji Television Gallery, Tokyo
Gallery Lucio Amelio, Naples
Acquired from the above by the present owner

Exhibited

Tokyo, Fuji Television Gallery, *Infinity - Explosion*,
6-28 June 1986 (another variant exhibited)
Venice, 45th Venice Biennale, *Japanese Pavillion*, 1993
(another variant exhibited)

Literature

Yayoi Kusama: Infinity Mirrors, exh. cat., Hirshhorn Museum
and Sculpture Garden, Smithsonian Institution, Washington,
DC, 2017, pp. 66-67 (another variant illustrated)



109. Jiro Takamatsu 1936 -1998

Shadow No. 1451

signed, numbered and dated 'JIRO TAKAMATSU 1997 No. 1451'

on the reverse

acrylic on canvas

162.1 x 130.3 cm (63⁷/₈ x 51¹/₄ in.)

Painted in 1997.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ₪

Provenance

Acquired directly from the artist by the present owner in 1997

**‘The sun never knew how wonderful it was
until it fell on the wall of a building.’**

Louis Kahn



1083

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110. William Kentridge b. 1955

Scribble Cat

signed, titled, numbered and dated 'William Kentridge
"Scribble Cat" 3/6 2012' on a fabric label affixed to the reverse
mohair, silk and embroidered tapestry
170 x 305 cm (66 $\frac{7}{8}$ x 120 $\frac{1}{8}$ in.)

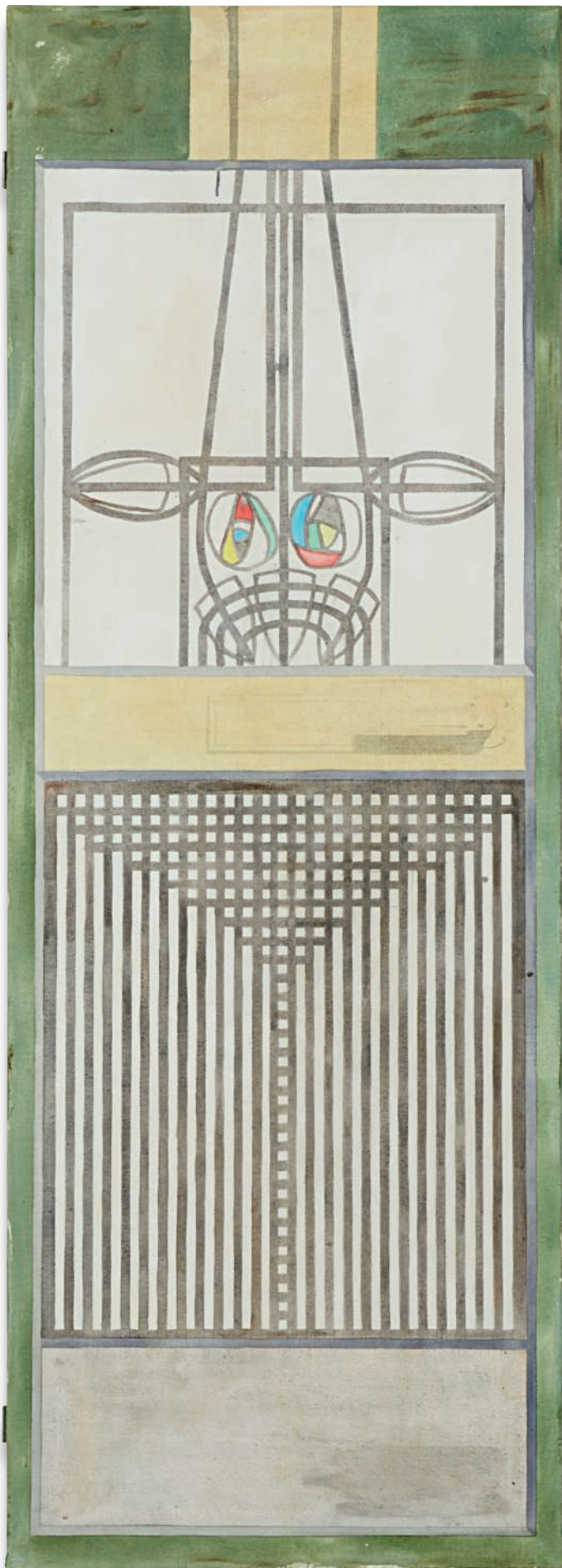
Executed in 2012, this work is number 3 from an edition of 6
woven by Stephens Tapestry Studio, Johannesburg.

Estimate

£70,000-90,000 \$85,300-110,000 €79,700-102,000 ₺

Provenance

Private Collection, South Africa (acquired directly from the artist)



III. Lucy McKenzie b. 1977

Door 2

acrylic on canvas with metal hinges

213.4 x 75.6 cm (84 x 29¾ in.)

Executed in 2000.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ± ♣

Provenance

Galerie Daniel Buchholz, Cologne

Acquired from the above by the present owner

II2. Richard Aldrich b. 1975

Past Present and Future

oil, wax and charcoal on linen with plant, in 2 parts

canvas 213.4 x 147.3 cm (84 x 57⅞ in.)

plant approx 30 x 20 x 20 cm (11¾ x 7⅞ x 7⅞ in.)

Executed in 2009.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣ +

Provenance

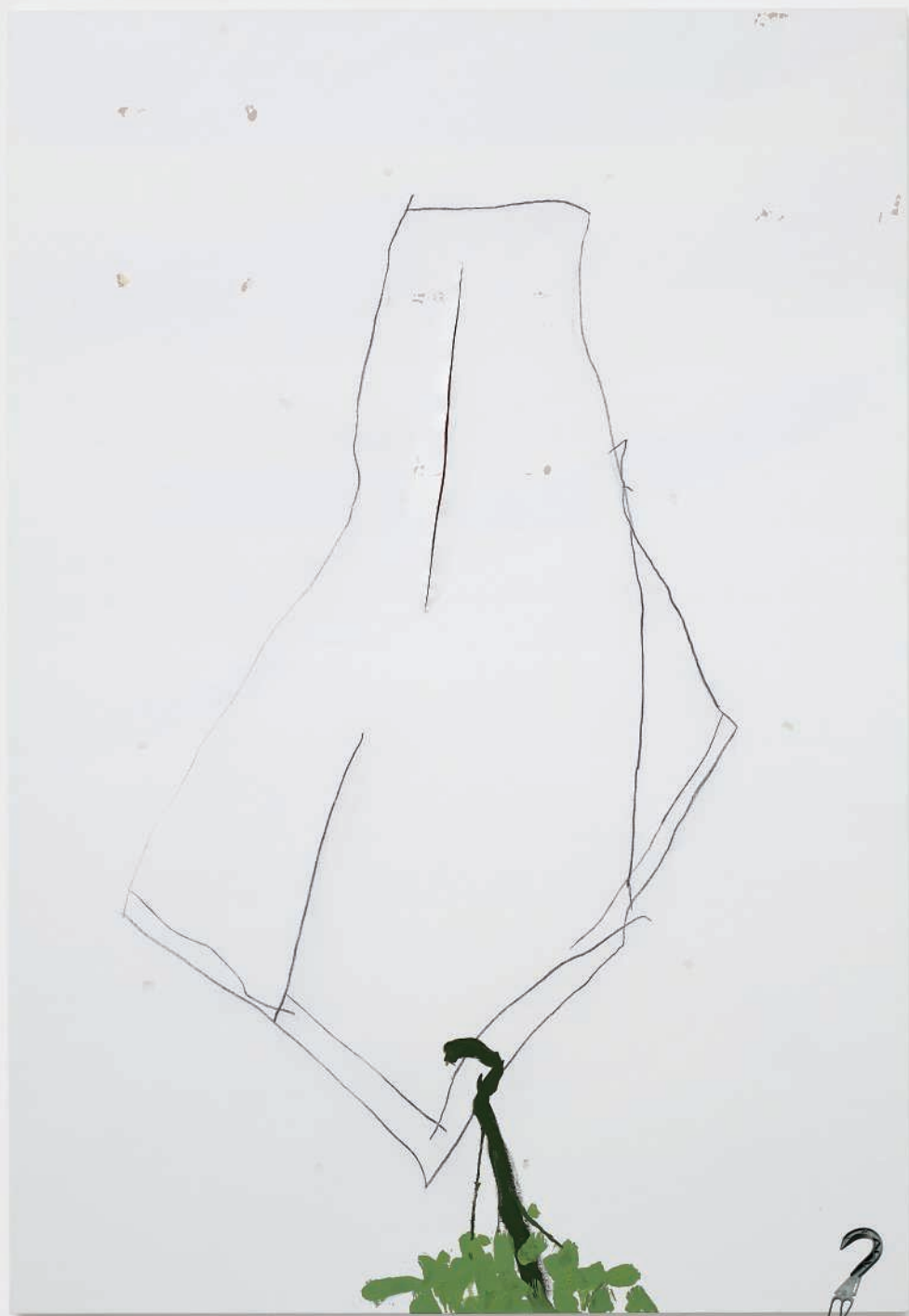
Bortolami Gallery, New York

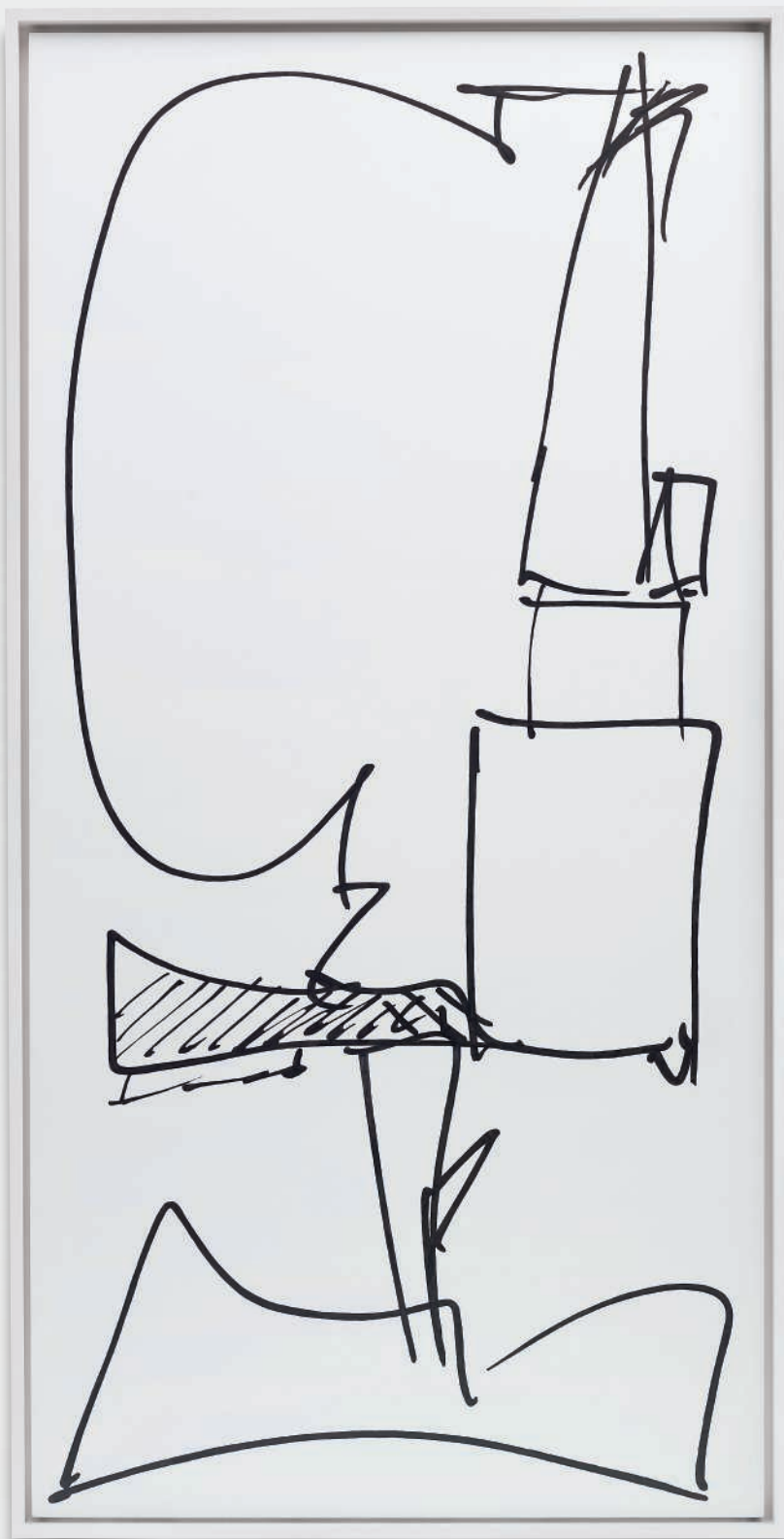
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Exhibited

London, Saatchi Gallery, *Painters' Painters*,

30 November 2016 - 22 March 2017







113. Aaron Garber-Maikovska b. 1978

Dan

ink and acrylic on panel mounted on aluminium
248 x 126.2 cm (97 $\frac{7}{8}$ x 49 $\frac{7}{8}$ in.)
Executed in 2013.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

STANDARD (OSLO)
Private Collection, Copenhagen

114. Sterling Ruby b. 1972

Alabaster SR11-37

acrylic, in artist's frame
177.6 x 177.6 cm (69 $\frac{7}{8}$ x 69 $\frac{7}{8}$ in.)
Executed in 2011.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ±

Provenance

Inigo Philbrick, London
Private Collection, London



115. Sebastian Black b.1985

Untitled

signed and dated 'SEBASTIAN BLACK 2014' on the reverse
oil stick and pencil on canvas
92.2 x 122.3 cm (36¼ x 48⅞ in.)
Executed in 2014.

Estimate

£18,000-22,000 \$21,900-26,800 €20,500-25,000 ₺

Provenance

CLEARING, New York
Private Collection, Copenhagen

116. Dan Colen b. 1979

Shitface (Tribute to Joe Bradley)

signed, titled, inscribed and dated 'Dan Colen & Joe Bradley
"Shitface" 2007' on the reverse
oil and gum on canvas, in 4 parts
overall 264 x 94 cm (103⅞ x 37 in.)
Executed in 2007.

Estimate

£100,000-150,000 \$122,000-183,000 €114,000-171,000 ₺

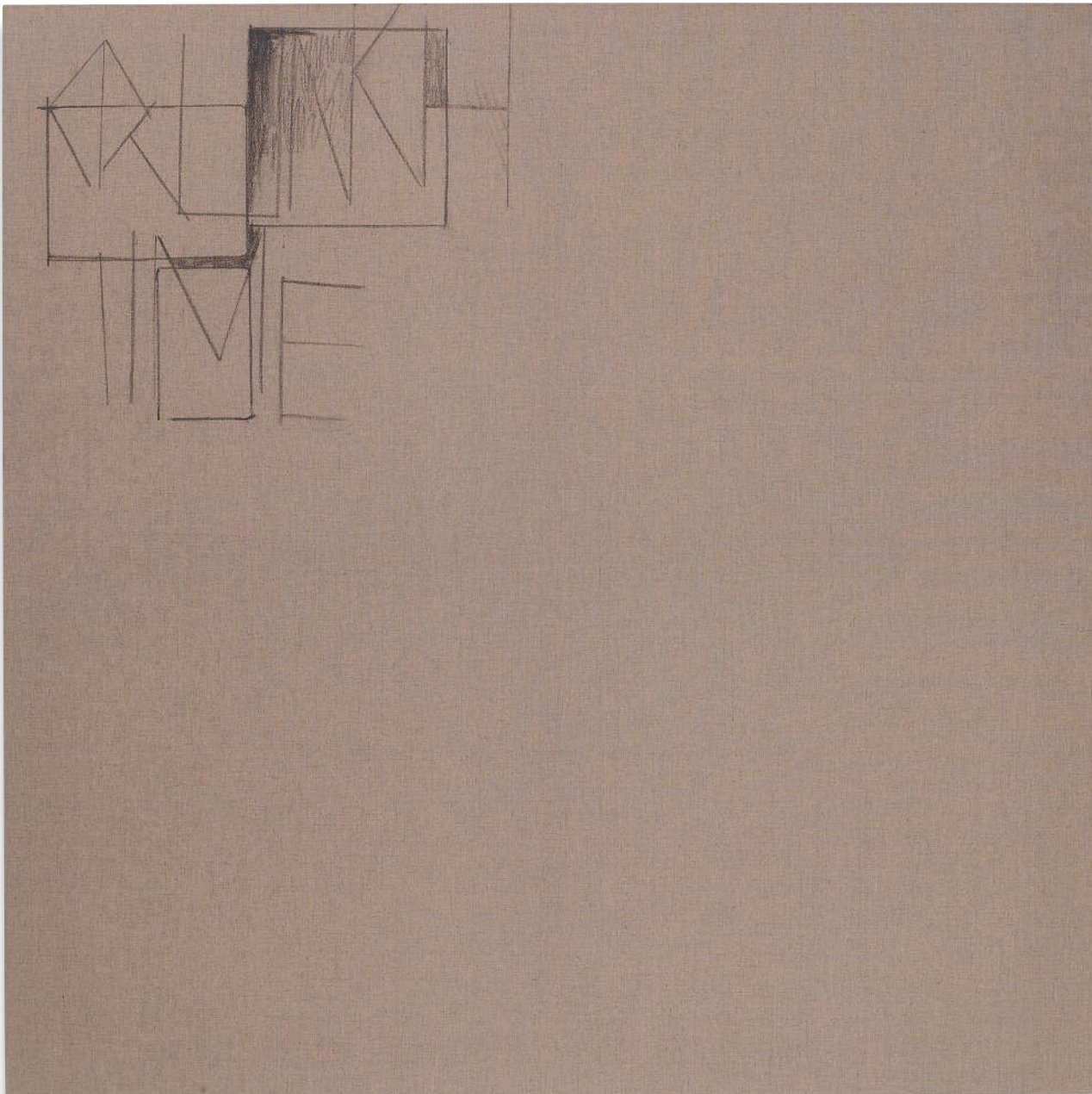
Provenance

Peres Projects, Berlin
Ernesto Esposito, Naples
Private Collection
Sotheby's, London, 12 February 2014, lot 58
Acquired at the above sale by the present owner

Exhibited

Bologna, MAMbo – Museo d'Arte Moderna di Bologna,
Cara Domani opere dalla collezione Ernesto Esposito,
29 September - 2 December 2012





117. Matias Faldbakken b. 1973

Untitled (canvas 28)
signed, titled and dated 'MatiasF "UNTITLED (CANVAS 28)"
2009' on the reverse graphite on linen
152.5 x 152.5 cm (60 x 60 in.)
Executed in 2009.

Estimate
£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠ †

Provenance
Private Collection, Europe

Exhibited
Kunst Halle Sankt Gallen, *Matias Faldbakken: Extreme
Siesta*, 19 September - 22 November 2009



118. Oscar Murillo b. 1986

Untitled

spray paint, oil, graphite and tape on canvas
80.2 x 82.4 cm (31 $\frac{1}{8}$ x 32 $\frac{1}{2}$ in.)
Executed in 2012.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ± ♣

Provenance

Private Collection, Los Angeles

‘Then I started thinking about how rain is depicted in illustrations. In comics that use gouache or watercolor, they use light blue, so I started using that color.’

Lucien Smith

119. Lucien Smith b. 1989

Boys Don't Cry
signed 'Lucien Smith' on the overlap
acrylic on unprimed canvas
243.8 x 182.9 cm (95⁷/₈ x 72 in.)
Painted in 2012.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ±

Provenance

OHWOW Gallery, Los Angeles
Private Collection, New York
Phillips, London, 2 July 2014, lot 4
Acquired at the above sale by the present owner





120. Torey Thornton b. 1990

*Thornberry View Wild and Distorted But Clearer
In Some Respects*
oil and collage on paper
125.5 x 135.5 cm (49 $\frac{3}{8}$ x 53 $\frac{3}{8}$ in.)
Executed in 2014.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ±

Provenance

Private Collection, Los Angeles

121. Tauba Auerbach b. 1981

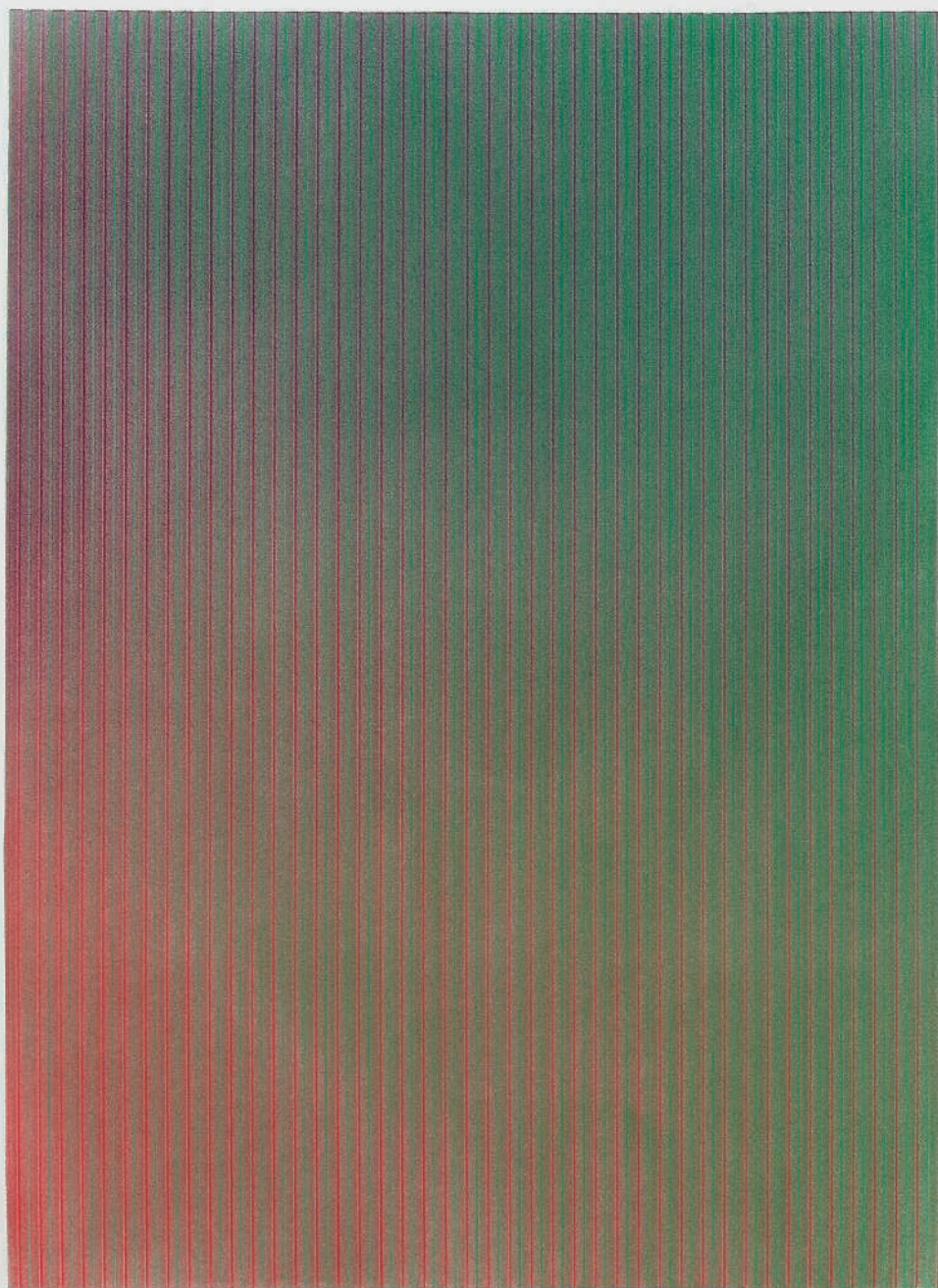
Embossment Painting #14
signed and dated 'TAUBA AUERBACH 2011' on the reverse
airbrushed acrylic on embossed paper
sheet size 104.1 x 77.5 cm (40 $\frac{7}{8}$ x 30 $\frac{1}{2}$ in.)
image size 76.2 x 55.2 cm (30 x 21 $\frac{3}{4}$ in.)
Executed in 2011.

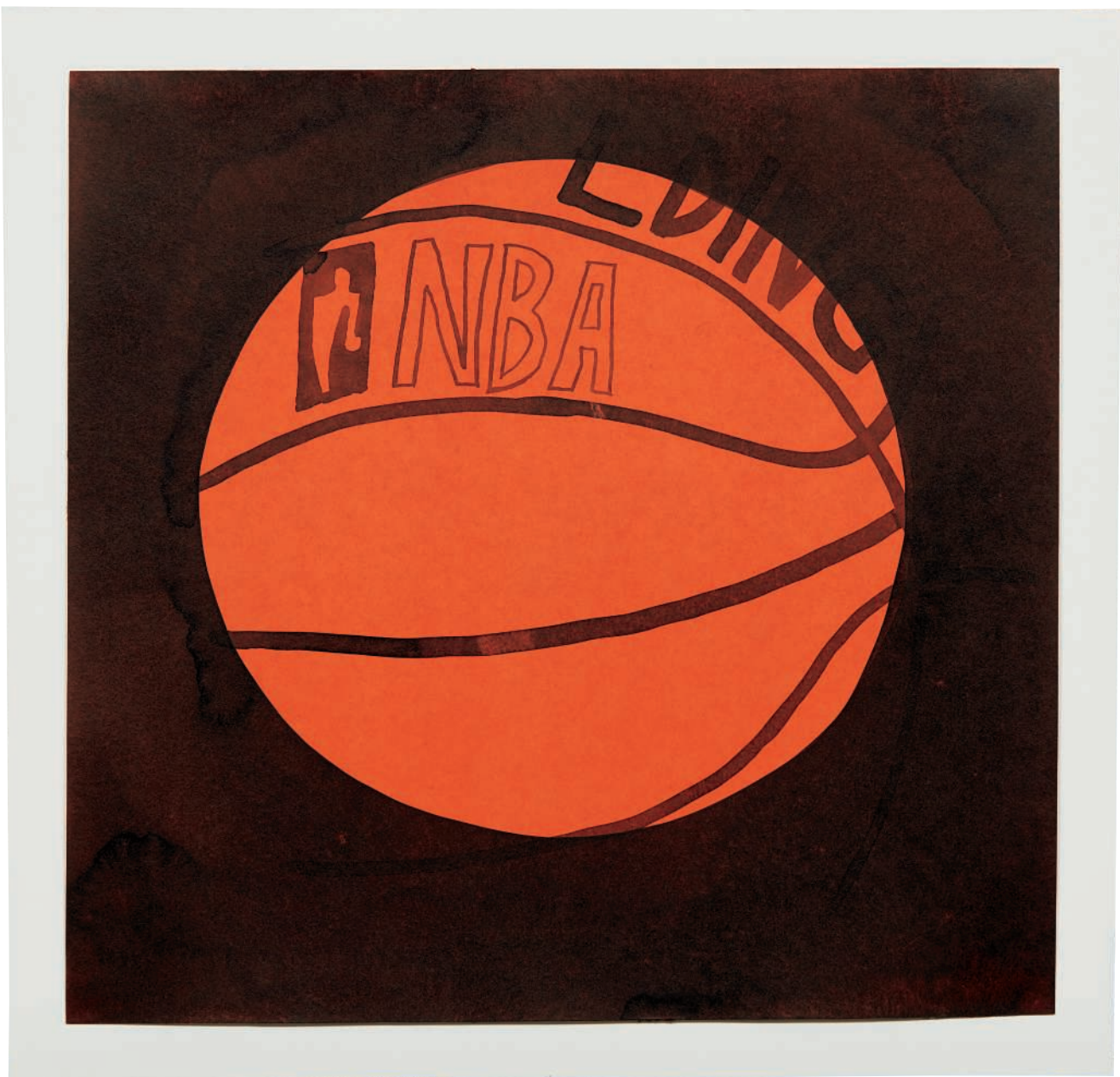
Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900

Provenance

Paula Cooper Gallery, New York
Private Collection, Europe
Acquired from the above by the present owner





122. Jonas Wood b. 1977

B-ball 9

signed with the artist's initials, titled, and dated 'JBRW 2008

B-BALL 9' on the reverse

acrylic and ink on paper

38.1 x 39.7 cm (15 x 15½ in.)

Executed in 2008.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ₪

Provenance

Anton Kern Gallery, New York

Acquired from the above by the present owner



123. Wade Guyton b. 1972

Untitled

signed and dated 'Wade Guyton '06'
on the reverse of each part

Epson UltraChrome inkjet on linen, in 2 parts
each 73.7 x 45.7 cm (29 x 18 in.)

Executed in 2006.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 ±





124. Wade Guyton b. 1972

Untitled (Action Sculpture)
steel and painted wood
104.8 x 111.8 x 66 cm (41¼ x 44 x 26 in.)
Executed in 2005.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ±

Provenance

Galerie Gisela Capitain, Cologne
Private Collection, Germany
Christie's, New York, 12 May 2015, lot 115
Acquired at the above sale by the present owner

Literature

Wade Guyton OS, exh. cat., Whitney Museum of American Art, New York, 2012, pp. 50-51 (another example illustrated)

125. Kelley Walker b. 1969

Untitled
signed and dated 'Kelley Walker 2008' on the reverse
four colour process silkscreen on canvas with newspaper
106.7 x 152.4 cm (42 x 60 in.)
Executed in 2008.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 ±

Provenance

Paula Cooper Gallery, New York
Acquired from the above by the present owner

Artist Focus / Venice Biennale.



In its 57th year and offering work from 120 artists worldwide, the Venice Biennale is arguably the most progressive event in the contemporary art calendar. With Viva Arte Viva as its resounding theme, Christine Macel, chief curator at the Pompidou Centre, curates the 2017 Biennale. This June Phillips is pleased to present a selection of artists chosen to represent their countries in Venice. Although geographically distant – Estonia, France, Israel, Switzerland and the United States – works by Katja Novitskova, Xavier Veilhan, Gal Weinstein, Carol Bove and Mark Bradford are thematically linked, signifying a poignant reflection of our contemporary world.

Examining the city as a social laboratory of everyday practice, Bradford's *Tomorrow is Another Day* utilises urban detritus, offering a decaying mural, gritty collages and fragmented images to communicate his concerns for the marginalized, encompassing both their vulnerability and resiliency to the

unfulfilled American promise. Similarly Bradford's *Untitled* 2002 offers a celestial Minimalist grid recalling the energetic and often frenzied topography of the Los Angeles cityscape. The work delicately conveys a panoramic and ethereal landscape that further reveals the temporary condition of materials – the ephemerality of urban life.

Further exploring the relationship between art and reality, the Israeli Pavilion, *Sun Stand Still*, by artist Gal Weinstein and curator Tami Katz-Freiman critically addresses contemporary Israeli politics while examining mythological and romantic images embedded in Israel's collective memory. This very notion is echoed in *Petra*, 2011, which masterfully conveys the historical and archaeological city of Petra from wool and plywood.

Carol Bove's *Women in Venice* delves into the political history of the Venice Biennale. The title of the exhibition alongside



the royal blue cubist sculptures explicitly reference Alberto Giacometti who continually declined the invitation to represent Switzerland at the Biennale. He instead considered himself to be an international artist. Furthermore the sculptures relate to the physicality and materiality of Giacometti's creative output. In keeping with this profound connection to Modernism, *Ars Moriendo*, 2004, aesthetically recalls the work of John Chamberlain, Tony Smith, Alexander Liberman and Anthony Caro while espousing a contemporary and feminine aesthetic.

In a similar vein, Katja Novitskova's two-dimensional images of animals, such as the present work, *Innate Disposition 5* from 2012, offer a poignant stance on digital behaviour. Addressing the relationship between the domain of seeing and new technologies, Novitskova works from new forms of imagery taken from the realm of present day visual representation. Novitskova's contribution to the Venice Biennale, *If only you could see what I've seen in your*

eyes, curated by Kati Ilves, explores this radical new role of the image, alluding to a dystopian and non-human future.

In the same way, French artist Xavier Veilhan situates people and relationships at the core of his oeuvre. His exhibition at the Biennale, *Studio Venezia*, offers a fully functioning recording studio that invites professional musicians to collaborate, experiment and document. The studio reflects a comparable aesthetic to *Deborah*, an abstract geometric female nude executed in 2001. With an inherently formalist preoccupation with materiality and form, *Deborah* espouses a social commentary on perception, interaction and engagement in the digital age.



‘I’m pulling back a lot with colour in general, because at the moment I’m very interested in the relationship to line, the relationship to shape – very formal things. I’m very interested in looking at structure right now instead of colour.’

Mark Bradford

126. Mark Bradford b. 1961

Untitled

signed with the artist’s initials, inscribed and dated
‘To G From M 2002’ on the reverse
acrylic, burnt paper collage on paper laid on canvas
41.6 x 46.5 cm (16 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in.)
Executed in 2002.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ±

Provenance

Gifted by the artist to the present owner



‘I find inspiration in iconic images, I choose them because they have already lost their concrete experience and we experience them as a nostalgic memory, I like to recreate the physically to allow you to feel them again. I’m also inspired by carpet shops, routine life, humor and everyday materials.’

Gal Weinstein

127. Gal Weinstein b. 1970

Petra
signed on the reverse
steel wool on plywood
120 x 190 cm (47¼ x 74¾ in.)
Executed in 2014.

Estimate
£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance
Gordon Gallery, Tel Aviv
Keitelman Gallery, Brussels
Acquired from the above by the present owner

Exhibited
Jerusalem, Israel Museum, *Collecting Dust*,
December 2013 - April 2014
Brussels, Keitelman Gallery, *Rust and Fire*,
6 June - 19 July 2014

128. Carol Bove b. 1971

Ars Moriendo

mirror on wood

91.5 x 91.5 x 5.5 cm (36 x 36 x 2¼ in.)

Executed in 2004, this work is accompanied by a certificate of authenticity signed and dated by the artist.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 †

Provenance

Galerie Koch, Hanover

Private Collection, Germany

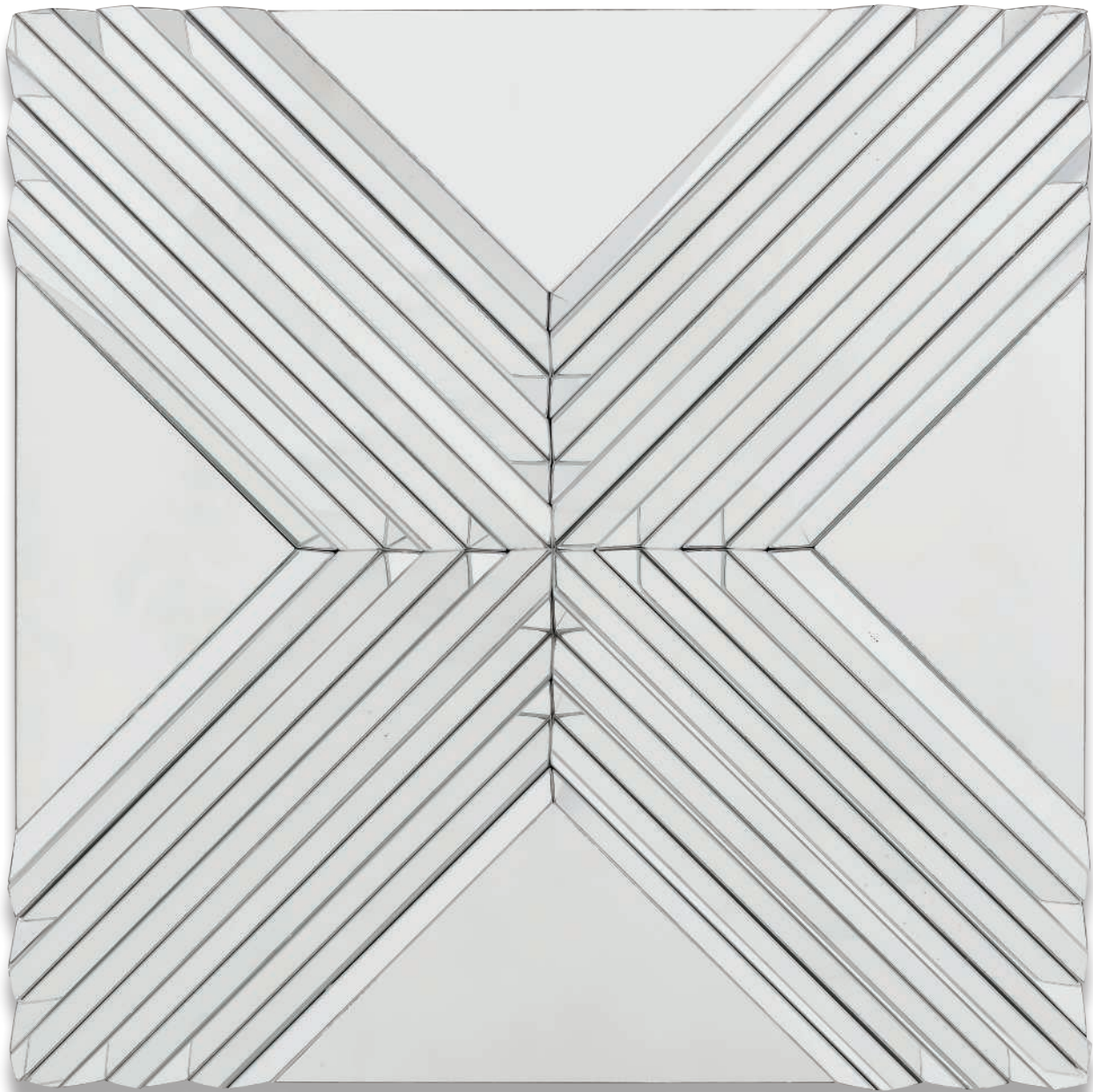
Exhibited

Hamburg, Kunstverein, *Formalismus: moderne Kunst, heute*,

9 October 2004 - 9 January 2005, p. 34 (illustrated)

Hanover, Galerie Koch, *Carol Bove meets Zero*,

24 September - 20 October 2016



'I use the word "digital" rather than "virtual" because it's a bit more clear, a bit more precise. But now I'm trying to make works that are aware of these gradual translations between the two.'

Katja Novitskova

129. Katja Novitskova b. 1984

Innate Disposition 5

digital print on aluminium

149.5 x 118 x 30 cm (58⅞ x 46½ x 11¾ in.)

Executed in 2012, this work is number 1 from an edition of 1 plus 1 artist's proof.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♣

Provenance

Kraupa-Tuskany Zeidler, Berlin
Private Collection, Europe

Exhibited

Annandale-on-Hudson, CCS Bard Galleries, *Katja Novitskova and Timur Si-Qin*, 29 April - 27 May 2012
(another example exhibited)

Dublin, Ellis King, *Skins*, 11 November - 17 December 2016
(another example exhibited)



130. Xavier Veilhan b. 1963*Debora*

painted Polyurethane resin

200.4 x 60 x 60 cm (78 $\frac{7}{8}$ x 23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Executed in 2011.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣

Provenance

Private Collection (acquired directly from the artist)

Drawn into geometric abstraction, Xavier Veilhan's *Debora*, 2001 depicts a futuristic and post-human female nude. Stripped of superfluous detail, her stance is powerful, her poise elegant. Conveying strength, sensuality and grace, the exquisite sculpture, cast in resin and painted emerald green, empowers the female body while evocatively mimicking the aesthetic of digitally rendered images. As such, *Debora* critically addresses the ways in which digital technologies and the post-Internet age have altered our perception of the world.

The form of Veilhan's multifaceted sculpture is reminiscent of Gerhard Richter's *Ema (Nude on a Staircase)*, 1966 – a painting Richter made of his beloved wife; a painting of love and adoration. In a similar vein, Veilhan turns to friends and family as subjects for his sculptures, thus achieving a deeper engagement with his sitters. Furthermore *Debora* is indicative of German figurative sculpture of the 1980s, namely the masterful work of Georg Baselitz and Stephan Balkenhol.

Over his extensive career, Veilhan's work has exhibited at the Barbican, the Centre Pompidou and Versailles. Today a testament to the calibre of his artistic production, Veilhan represents France at the Venice Biennial 2017. His fully operational recording studio, Studio Venezia, curated by Christian Marclay and Lionel Bovier continues to position people, teamwork and collaboration at the heart of Veilhan's creative output.







Property from an Important Private European Collection

131. George Condo b. 1957

Dreaming Woman

signed and dated 'Condo '07' on the reverse
oil on canvas
126.8 x 101.8 cm (49 $\frac{7}{8}$ x 40 $\frac{1}{8}$ in.)
Painted in 2007.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ±

Provenance

Galerie Andrea Caratsch, Zurich
Acquired from the above by the present owner in 2007.

Exhibited

Zurich, Galerie Andrea Caratsch, *George Condo: New Works*,
10 June - 27 July 2007
Paris, Fondation Dina Vierny - Musée Maillol, *George Condo*
- *The Lost Civilization*, 2009, p. 104 (illustrated)

132. George Condo b. 1957

Voyage of Sisyphus

signed, titled and dated 'George Condo
"Voyage of Sisyphus" 95' on the reverse
oil on canvas, to artist's frame
183.5 x 303.7 cm (72 $\frac{1}{4}$ x 119 $\frac{5}{8}$ in.)
Painted in 1995.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100

Provenance

Gifted by the artist to the present owner

Artist Focus / Victor Vasarely.

Lot 133–136

Celebrated champion of Op Art, Victor Vasarely's oeuvre, like his works, presents a varied series of tessellated optical effects stemming from the artist's unique vision. Experimenting with form and colour, Vasarely's mastery of composition rhythmically creates a hypnotic narrative throughout his career. Networks, webs and weaves serve as the artist's coordinates of fascination, which in turn connect the following selection of works stemming from the end of the artist's creative output, from 1972 to 1990. Here, a cross-section of the artist's later work demonstrates the consistency and conviction of his characteristic geometric abstraction and masterful abstract *trompe l'oeil*. Triggering dynamic optical phenomena, each work creates movement and engages the active participation of the onlooker. Attempting to overcome individualistic painting and the personal touch of the artist, Vasarely rejected the aura of the original work from Walter Benjamin's 1936 essay, *The Work of Art in the Age of Mechanical Reproduction*. Favouring reproducible models, Vasarely's tessellating images utilise serial procedures and break through constrictions, challenging the existence of Benjamin's sensory perspective, the 'aura', when the uniqueness of a work is stripped away.

The playful harlequin centred in Vasarely's monumental *Sans Titre*, circa 1987, appears to be leaping from the canvas, cutting through the carefully constructed three-dimensional space. Looking to escape from the material confines of the plane, the harlequin toys with the composition and embodies the artist's continuous experimentation with spatial limitations. Vasarely's use of colour immerses the figure with pictorial energy and further propels it towards the spectator, commanding his complete concentration whilst maintaining the artist's characteristic geometry. Exploring the relationship between space, the spectator and his surroundings, his concern with verticality and the artistic plane is evident.

Further drawing on the interplay between the viewer and the canvas, *Sakk* with its graduating colour draws the viewer towards the vortex of the piece. The dizzying illusion, a cosmic dream, carefully constructed against the gridlines of the work sets the scene for a characteristic combination

of optics and cybernetics. Vasarely skilfully breaks down the barriers between technology and art, the exact progression of the shapes further displaying the underlying scientific and theoretical foundation of the artist's plastic experimentations. The precision of the rectangles, presented amidst the interplay of light and shadow fills the canvas with three-dimensionality, encompassing the viewer in the characteristic components of Vasarely's masterful illusionary oeuvre.

When viewing Vasarely's *Dell-Piros*, executed in 1975, we are immediately plunged into the artist's sublime geometric cosmos. Through spherical distortions in his grid-like composition, the picture plane appears to warp, while a central electrifying form appears pronounced. Grey and red tonal variations seem to effervesce, stellar-like, while Vasarely's formal intricacies create a stratospheric viewpoint. Exploring the distortion of colour and form in his seminal *Vega* series, Vasarely's weaved geometric variations seem to reference the void of space. Subsuming the viewer like a vortex, areas of the work seem to both recede and push out simultaneously. By imbuing a sense of vertigo *Dell-Piros* transports us to an otherworldly universe through the artist's meticulous geometric precision and careful equilibrium of colour and light.

Crystalline and coursing with vital energy, Vasarely's 1972 work, *Tridim-Kek*, is exemplary of the artist's persistent exploration of colour and form to create the appearance of three-dimensionality. Combining the techniques developed in his progressive *Alphabet Plastique* and 1969 *Gestalt* series', *Tridim-Kek* demonstrates the artist's preoccupation with manipulating small units of colour, encased in geometric forms, which are repeated and contrasted to create a snake-like movement throughout the work. Deep cobalt, sapphire and azure blues provide a patchwork of tonal relationships, provoking the viewer's eye to wander over the rhythmic motion of the central form. Contrasting highlights of triangles, diamonds and parallelograms offer structural harmony to the suspended celestial form. Conveying the geometric composition of a snowflake, in *Tridim-Kek* Vasarely seeks to channel both the rigidity of science with the spontaneity of nature to achieve formal and tonal harmony.



133. Victor Vasarely 1906-1997

Sans titre

signed 'Vasarely' lower edge

acrylic on canvas

230 x 160 cm (90½ x 62¾ in.)

Painted circa 1987, this work is accompanied by a certificate of authenticity from Pierre Vasarely and will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely being prepared by the Foundation Vasarely, Aix-en-Provence.

Estimate

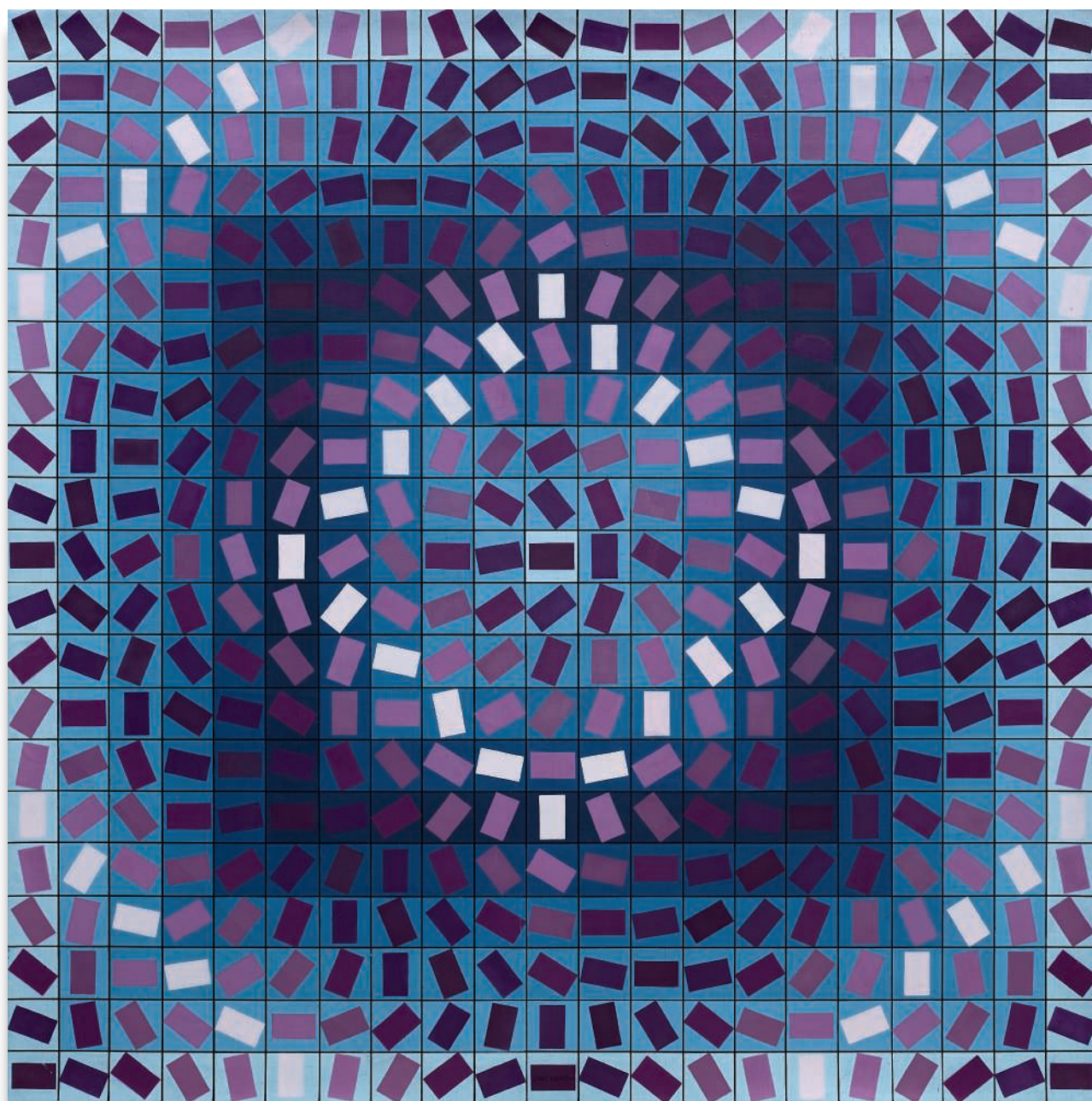
£120,000-180,000 \$146,000-219,000

€137,000-205,000 ± ♣

Provenance

Ketterer Kunst GmbH & Co KG, 6 December 2014, lot 843

Private Collection, Germany



134. **Victor Vasarely** 1906-1997

Sakk

signed 'Vasarely' lower centre; titled "“SAKK”" on the right overlap edge; further signed, titled and dated 'VASARELY Victor Vasarely "SAKK" 1988' on the reverse

acrylic on canvas

88 x 88 cm (34 $\frac{5}{8}$ x 34 $\frac{5}{8}$ in.)

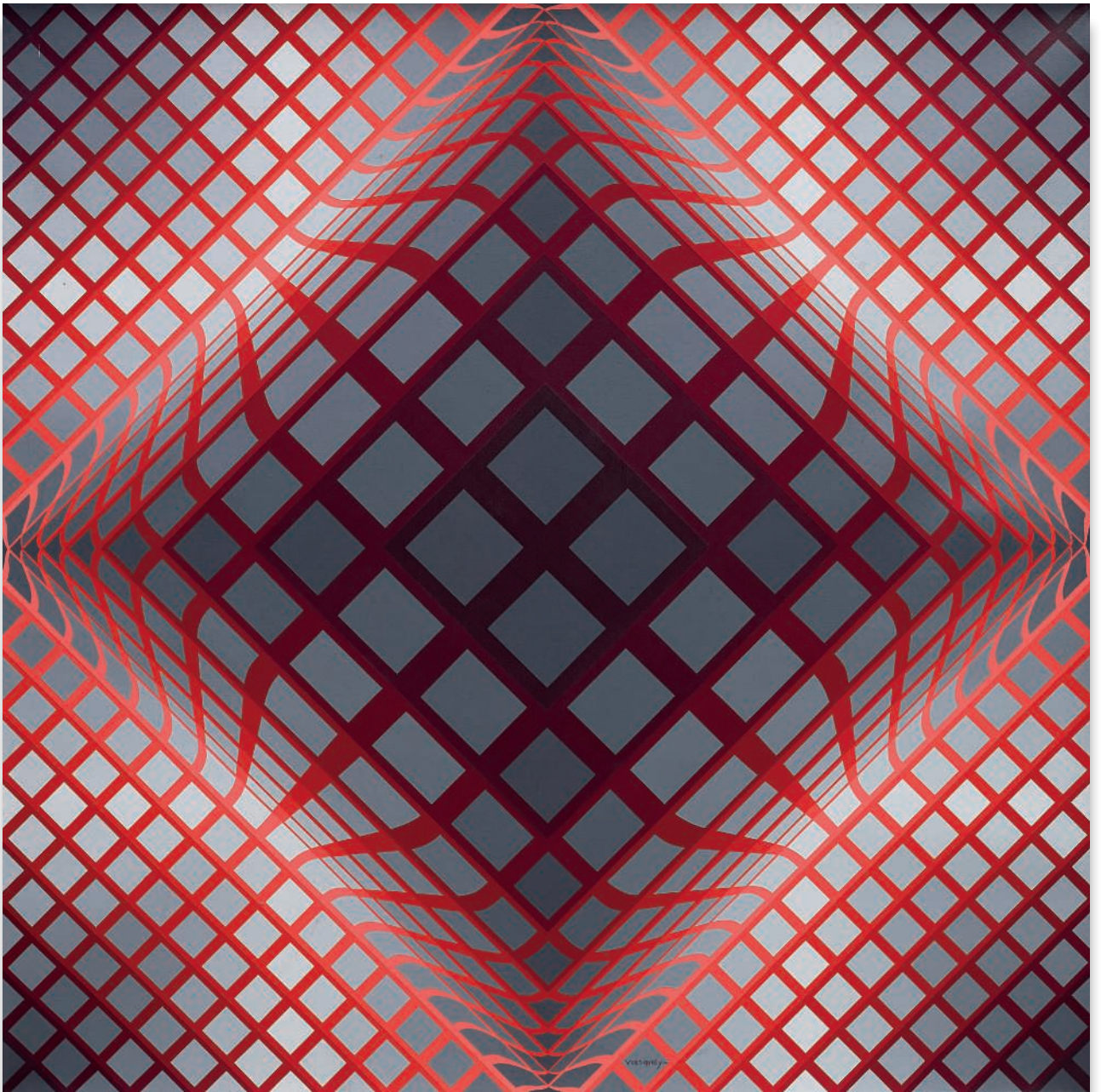
Painted in 1988, the authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

£40,000-60,000 \$48,700-73,100 €45,500-68,300 ± ♣

Provenance

Private Collection, USA (acquired directly from the artist)



135. Victor Vasarely 1906-1997

Dell-Piros

signed 'Vasarely' lower centre; further signed, titled and dated 'VASARELY Victor Vasarely "DELL-PIROS" 1975' on the reverse

acrylic on canvas

80.5 x 80.5 cm (31¾ x 31¾ in.)

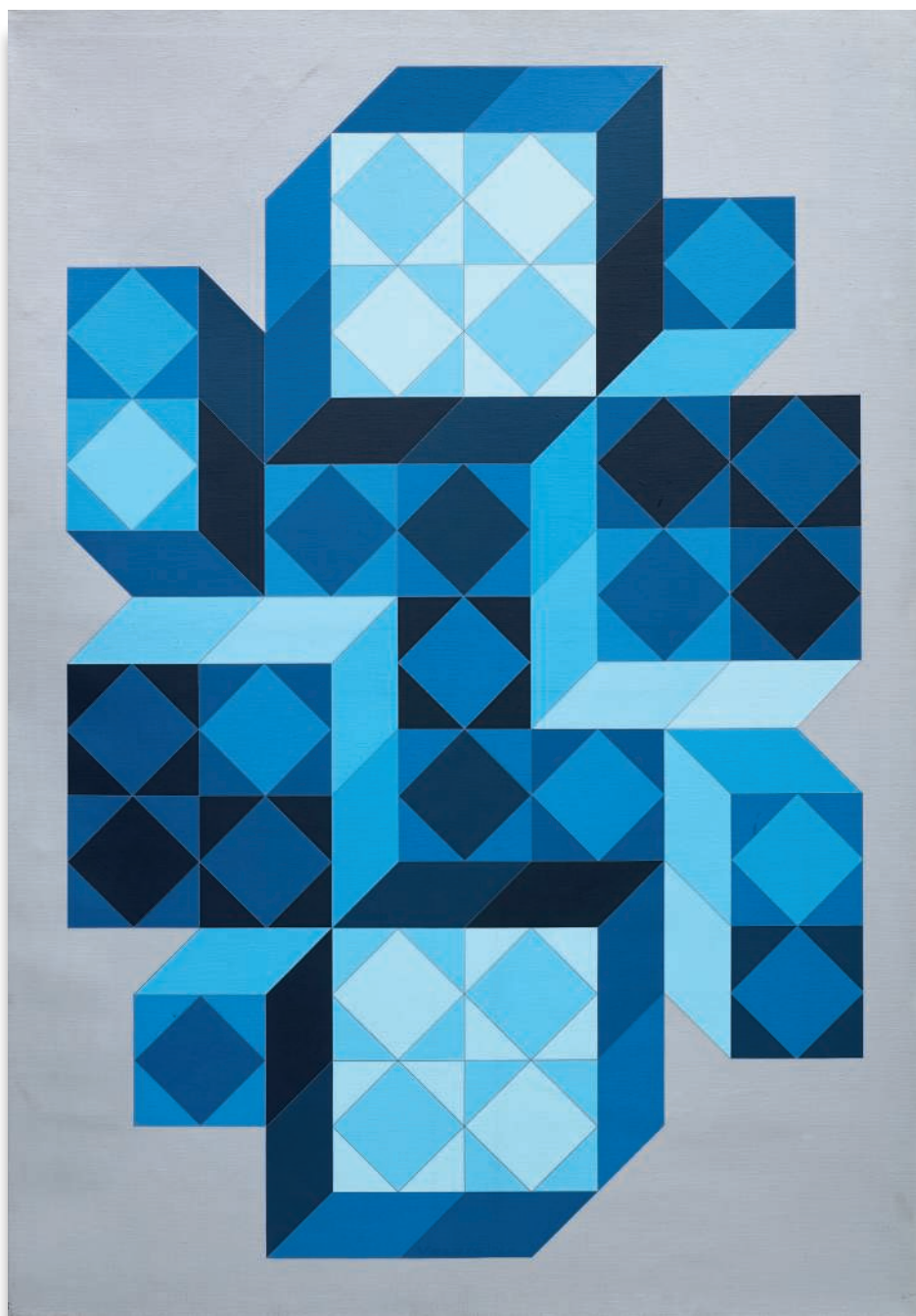
Painted in 1975, the authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming *Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely*, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ± ♣

Provenance

Private Collection, USA (acquired directly from the artist)



136. Victor Vasarely 1906-1997

Tridim-Kek

signed, titled and dated 'VASARELY V Vasarely "TRIDIM KEK" 1972' on the reverse

acrylic on canvas

143 x 99.8 cm (56¼ x 39¼ in.)

Painted in 1972, the authenticity of the present work has been confirmed by Pierre Vasarely. The work will be included in the forthcoming Catalogue Raisonné de l'Oeuvre Peint de Victor Vasarely, which is currently being compiled by the Fondation Vasarely, Aix-en-Provence.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ± ♠

Provenance

Private Collection, USA (acquired directly from the artist)



1964: Portrait of
Victor Vasarely
© Photo by Robert DOISNEAU/
Gamma-Rapho via Getty Images

137. Marcel Broodthaers 1924-1976

Lampe Bleu et Chaise

photographic lamp with blue bulb, metal reflector,
chair and black paper

Lamp 40 x 23 cm (15¾ x 9 in.)

Chair 82.5 x 38.5 x 51.5 cm (32½ x 15½ x 20¼ in.)

Executed circa 1969.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 Ω ♠

Provenance

Galerie Isy Brachot, Brussels

Private Collection, Europe

Sotheby's, London, 6 December 1996, lot 178

Galerie Hauser & Wirth, Zurich

Private Collection, Switzerland

Exhibited

Paris, Galerie Isy Brachot; Brussels, Galerie Isy Brachot,
Broodthaers, 4 February - 26 June 1987, no. 21

(illustrated on the cover)

London, Tate Gallery, *Marcel Broodthaers*,

16 April - 26 May 1980, cat. no. 69 (illustrated)

Cologne, Museum Ludwig, *Marcel Broodthaers*, 4 October
- 26 November 1980, cat. no. 47. p.69 (illustrated)

Literature

Freddy de Vree, *Marcel Broodthaers: Oeuvres 1963 - 1975*,
Brussels, 1990, p. 147 (illustrated in colour)

We are grateful for Marie-Puck Broodthaers' assistance
in preparing this catalogue entry.



(detail)

The iconic shrewdness of Marcel Broodthaers' pioneering work has cemented his reputation as a skilled champion of language, literature and material form. His diverse oeuvre demonstrates his artistic mastery across a wide array of mediums, utilising techniques of assemblage to create multi-disciplined provocative films, books, word-works, photographs, installations and slides. Having been an antique book dealer, student chemist, museum tour guide and poet, Broodthaers' work seeks to communicate various factions of Europe's rich artistic and cultural history through a metonymic visual syntax, whereby the viewer attributes their own cultural memories to that in front of them.

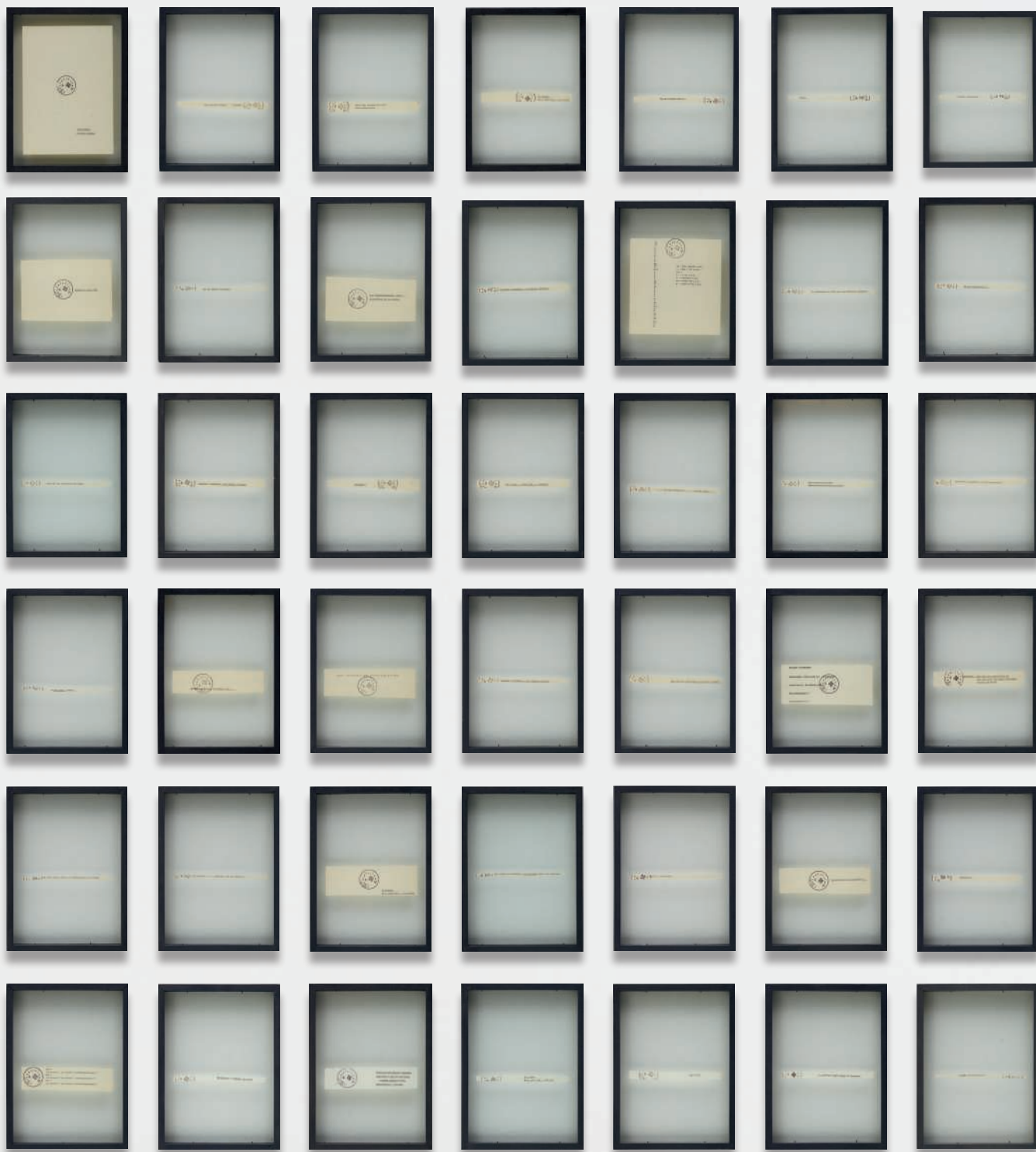
The present work, *Lampe Bleu et Chaise*, is exemplary of Broodthaers' layering of mediums and celebration of mixed media. The work was included in Broodthaers' seminal 1980 Tate exhibition, the artist's first posthumous retrospective which sought to contextualise and amass works from his larger artistic output, becoming an essential source when examining the work of the artist. Commencing his iconic four-year 'Musée d'Art Moderne, Département des Aigles, Section...' series in 1968, the present work was executed at the end of the sixties, during the artist's busiest period when he realised some of his most celebrated artistic achievements, which subsequently shaped the cultural landscape of European art for the twentieth century.

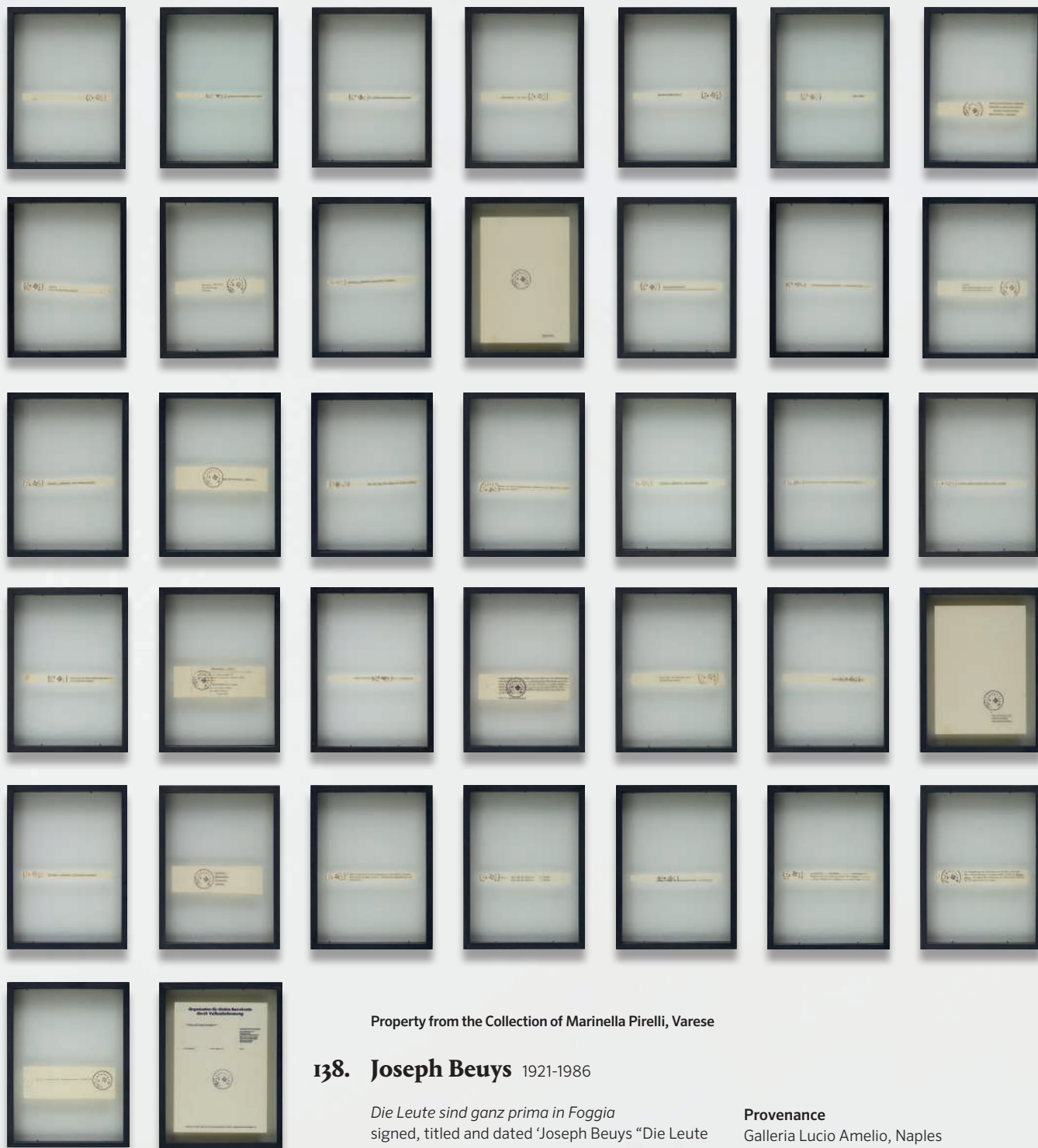
In *Lampe Bleu et Chaise* the orchestrated scene creates an atmosphere heavy with meaning and loaded with cultural memory, while the objects maintain their formal usage. Despite its presentation as an artwork, the chair remains a simple folding garden chair and the lamp a common household object. The inside of the shade, daubed with letters of the alphabet, rests poised upon the floor, denied its usual suspension, as its electrical cord and redundant socket curl snake-like on the floor. Broodthaers rejected that his array of selected materials were simply '*objet trouvé*' as celebrated in the works of Marcel Duchamp. Broodthaers' everyday items were not just found, rather selected for their slick aesthetic quality (*Marcel Broodthaers*, exh.cat., Tate, London, 1980, p.18). Instead of propagating that objects should represent or symbolise a particular idea or notion, Broodthaers' placement of his subjects refers instead to our more general associations with objects; he draws upon collective linguistic and literary European cultural history. For example, a cat may remind us of *Alice in Wonderland* or the works of Edward Lear, and an egg shell may make us recall childhood or domestic memories and, at the same time, explore the fragility of nature. It is precisely these norms and structures which dictate our decisions and the familiarity which curves our reactions to that in front of us that Broodthaers both challenges and celebrates with a biting wit. Characteristically utilising both language and form, Broodthaers' *Lampe Bleu et Chaise* channels the poesy and ambiguity so celebrated in his artistic vocabulary.

'In earlier times, I wrote poems, concrete signs of engagement, since there was no compensation. Therefore, my work consisted of writing as little as possible. Now, with the plastic arts, I can only engage with my adversaries, and I try to produce as much of nothingness and indifference as possible. This space can only lead us to paradise.'

Marcel Broodthaers







Property from the Collection of Marinella Pirelli, Varese

138. Joseph Beuys 1921-1986

Die Leute sind ganz prima in Foggia
signed, titled and dated 'Joseph Beuys "Die Leute sind ganz prima in Foggia" 1973' on the reverse of part 79
typewriter ink and ink stamps on paper, in artist's frames, in 79 parts
each 38.1 x 28 cm (15 x 11 in.)
Executed in 1973, this work is a unique prototype for the subsequent edition of 180.

Estimate

£100,000-150,000 \$122,000-183,000
€114,000-171,000 ♠

Provenance

Galleria Lucio Amelio, Naples
Acquired from the above by the present owner

Exhibited

Naples, Villa Pignatelli, *Tracce in Italia*, 1978
Luzern, Kunstmuseum Luzern, *Beuys, Tracce in Italia*, 22 April - 24 June 1979
Naples, Galleria Alfonso Artiaco, *Joseph Beuys*, 10 September - 24 October 2015

Literature

Espresso Magazine, 14 July 1974,
p. 57 (illustrated)

Artist Focus / Martin Kippenberger.

Lot 139–142

Martin Kippenberger's love of experimenting with a variety of mediums is evident in his extensive and celebrated artistic output, which he maintained throughout his career. Exploring modes of presentation within gallery spaces and utilising the marketing and expressive materials that these involved, the artist averaged one exhibition a month throughout the 1990s. Kippenberger's work is highly communicative, from his doodles and sketches to his exploration of printed matter and books in his watercolour series, his celebrated portraits through to his explicitly communicative *Das Ende des Alphabets* installation. His collaborative work and interest in a studio based creative process culminated in his subversion of authorship and a playful attitude towards artistic materials evident in his Rubber paintings series.

The following selection of works, conveying Martin Kippenberger's defining preoccupation with identity, lettering and communication, were executed towards the latter end of the artist's prolific career and includes a work which belonged to Kippenberger's assistant, Ulrich Strothjohann. Strothjohann was considered an indispensable personality within the artist's creative circle, sharing a group exhibition with Kippenberger and fellow studio assistant Merlin Carpenter, *Fallen and fallen lassen*, at Galerie Bleich-Rossi in 1991. Strothjohann was often paid for his studio work in art by Kippenberger. Often instructed to make works and then conversely destroy them, the artistic partnership between Kippenberger and his studio assistants provided the creative hotbed in which Kippenberger grounded his diverse and explorative body of work. United by Kippenberger's characteristic critique of communication and his concern with paper, lettering and mixed media, this significant group of works demonstrates the broad range of materials and concepts employed in the artist's output. Kippenberger's position as celebrated, influential, intellectual and experimental voice in the art world remained unwavering throughout the latter years of his practice.

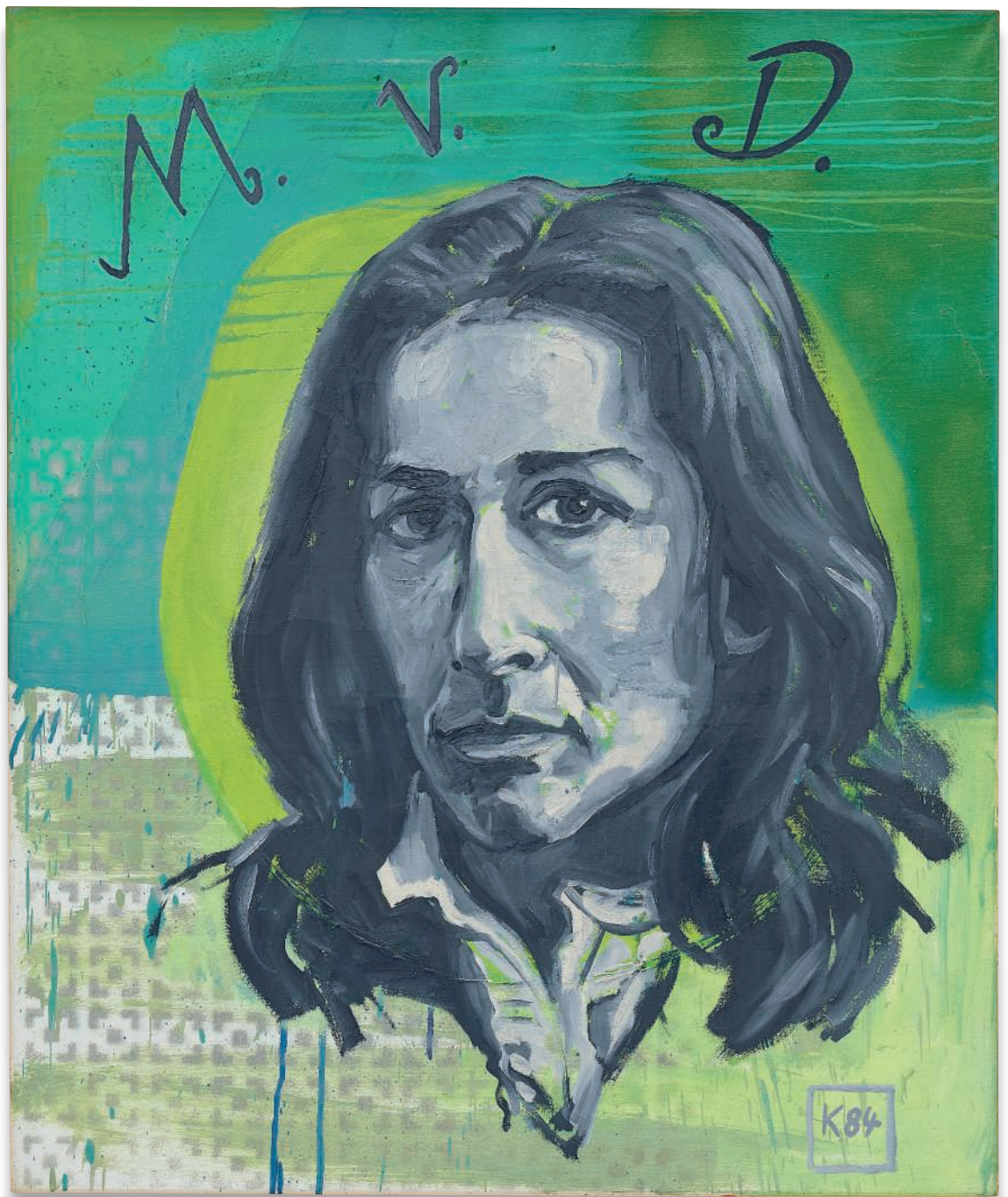
Masterfully executed, Kippenberger's *Mechthild*, painted in 1984, typifies the German artist's unparalleled approach to portraiture. Superimposed upon a multifarious backdrop and fitted with a luminous lime green halo, Mechthild von Donnersberg confronts the viewer. Her aura is overtly green - a colour associated with calmness, growth and balance; a reading that suggests a certain degree of fondness and admiration, perhaps adoration. The abstract brushstrokes defining Mechthild's facial features give rise to an almost sculptural form. Meanwhile the chiaroscuro evident in Kippenberger's handling of light, further marries traditional techniques of portraiture with a profoundly radical style.

The quasi-decorative framework certainly defies conventional means of painting. Irreverent yet simultaneously charismatic, Kippenberger was famous for raging against the art world status quo. This is the very essence of *Mechthild*. Removed from a customary portrait aesthetic, *Mechthild* simulates, instead, a poster. Produced throughout the 1980s, Kippenberger's posters belong to the mass of supplementary material disseminated by the artist throughout his career. Such material parallels his work in painting, sculpture, installation and performance. Like his books, pamphlets and literary and musical projects, the posters share Kippenberger's desire to undermine the accepted structures of the art world by defying attempts to understand his artistic output as a whole.

**Martin Kippenberger,
Aachen, Germany, 1983**

© Estate Martin Kippenberger,
Galerie Gisela Capitain, Cologne.
Image: Bernhard Schaub





139. Martin Kippenberger 1953-1997

Mechthild

oil on canvas

90 x 75.2 cm (35 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)

Painted in 1984.

Estimate

£120,000-180,000 \$146,000-219,000

€137,000-205,000 ♣

Provenance

Galerie Six Friedrich, Munich

Benedikt Taschen & Kinder, Cologne

Phillips, New York, 10 November 2005, lot 30

Private Collection

Sotheby's, London, 20 October 2008, lot 225

Acquired at the above sale by the present owner

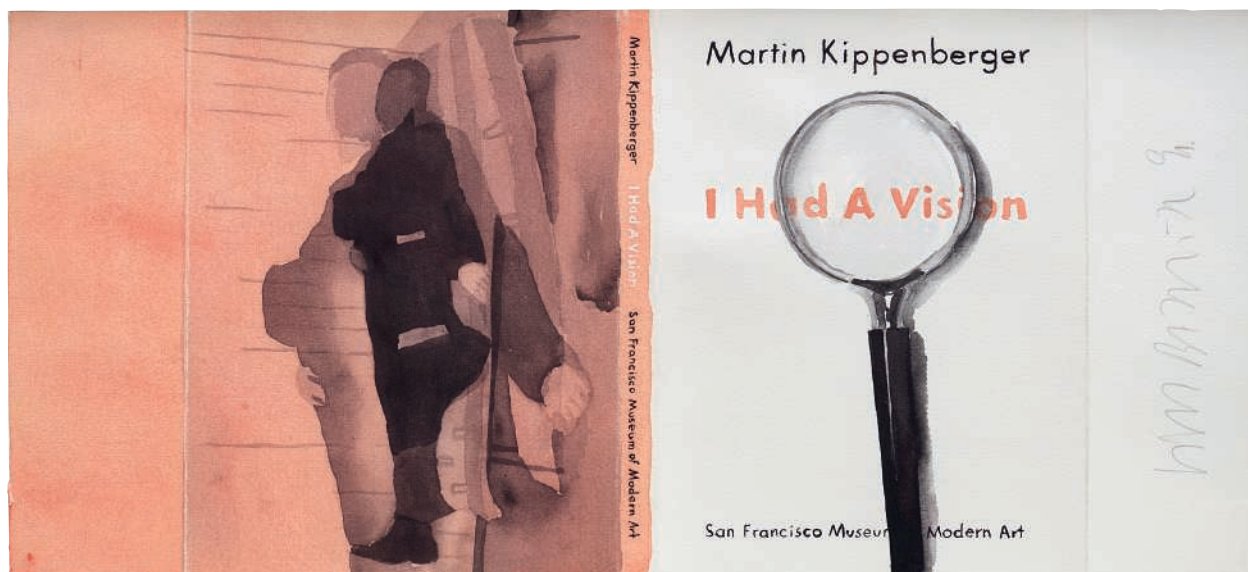
Exhibited

Munich, Galerie Six Friedrich, *Deutsch-Sprechende Galeristinnen*, 1984

Madrid, Museo Nacional Centro de Arte Reina

Sofia, *Martin Kippenberger*, 18 October 2004 -

10 January 2005, p. 108 (illustrated)



140. Martin Kippenberger 1953-1997

I Had A Vision – San Francisco Museum of Modern Art
signed and dated 'Kippenberger '91' right edge
pencil and watercolour on paper
22.3 x 49.7 cm. (11¼ x 22½ in.)
Executed in 1991.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ± ♣

Provenance

Ralph Wernicke, Berlin
Acquired from the above by the present owner

Exhibited

Los Angeles, Museum of Contemporary Art, *Martin Kippenberger: the problem perspective*, 21 September 2008 – 5 January 2009, p. 337 (another example illustrated)
London, Dickinson, *Martin Kippenberger: The Posters and Invitation Cards 1977 - 1997*, London, 2015, no. 16, pp. 86-87 (illustrated)
Vienna, Kunstforum Wien, *Martin Kippenberger: XYZ*, 8 September – 27 November 2016, p. 186 (another example illustrated)

Literature

I Had A Vision, exh. cat., San Francisco Museum of Modern Art, San Francisco, 1991 (illustrated on the cover)
Uwe Koch, *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, New York, 2003, no. 93, pp. 224-225 (another example illustrated)
Manfred Hermes, *Martin Kippenberger*, Cologne, 2005, no. 48, p. 151-161 (another example illustrated)

Created as a dust jacket for his seminal 1991 exhibition *New Work (Put Your Eye In Your Mouth)*, at the San Francisco Museum of Modern Art, Kippenberger produced twenty deluxe unique versions of the exhibition catalogue, titled *I Had A Vision*. For this exhibition Kippenberger also presented a series of works on paper, employing artist Adam Kuczynski to produce the watercolours which feature a rendering of Kippenberger's artist publications and a magnifying glass. Directly referencing Kippenberger's love of printed matter and complementary exhibition materials, *I Had A Vision* exemplifies the artist's playful experimentation across a variety of mediums. Also on display was an example of his *Das Ende des Alphabets* edition, establishing the show as a major collection of works celebrating Kippenberger's diverse and provocative oeuvre. For Kippenberger, the 'materials are not supplemental but are at the core of his practice. Like the hundreds of Hotel drawings, the volume and breadth of Kippenberger's publications offer a critical mass', (Los Angeles, The Museum of Contemporary Art, *Martin Kippenberger: The Problem Perspective*, 21 September 2008 – 5 January 2009, p.98). The exhibition also featured his installation *Untitled (Carousel with ejection seat)*, a looped train track snaking through the exhibition which explored the idea of relocation, change and transit.

141. Martin Kippenberger 1953-1997

Untitled (Rubber Painting II)
foil, latex, acrylic, pigment and gauze on canvas
90.2 x 76.2 cm. (35.5 x 30 in.)
Executed in 1991.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ± ♣

Provenance

Private Collection, Berlin
Galerie Hauser & Wirth, Zurich
Acquired from the above by the present owner

Exhibited

New York, Gagosian, *Prefab*, 26 February - 17 May 2008

Literature

Manfred Hermes, 'Latex- und Gummibilder 1990/91', in *Nach Kippenberger/After Kippenberger*, Vienna/Eindhoven, 2003, p. 146 and p. 148

Gisela Capitain, Fiorito Regina, Lisa Franzen, ed., *Martin Kippenberger: Volume III: 1987 - 1992: Catalogue Raisonné of the Paintings*, Cologne, 2016, cat. no. MK.P.1991.40, p. 333 (illustrated)

Experimenting with new mediums invigorated Kippenberger's practice, allowing him to look upon his artistic themes with a renewed vitality. The beginning of Kippenberger's series of subversive Latex and Rubber Paintings is marked by his 1990 earlier work, *Big Dickie in the Studio*. Stretching yellow latex over the canvas like a thin translucent skin, Kippenberger's first manipulation of the medium prompted him to complete a series of approximately sixty monochromatic latex and rubber works the following year. The present lot, *Untitled (Rubber Painting II)*, channels the artist's interest in surface texture, with its relief like markings created in foil, latex, acrylic, pigment and gauze. Referencing his interest in high and low culture, drawing upon his sense of humour, and parodying the social elements of the art world, *Untitled (Rubber Painting II)* contains almost cartoon-like elements. Through the textual quality of the latex and rubber, the viewer is forced to think of fetishism, bare skin and sex. Citing his own artistic vocabulary and library of motifs Kippenberger explores the idea of repetition and self-reference throughout his oeuvre.



142. Martin Kippenberger 1953-1997

Das Ende des Alphabets (Prototype for the Edition)
signed and dated 'Martin Kippenberger '89' on the reverse
of the 'Z' element

rubber on wood, cork on wood, acrylic on wood and bicycle
pump, in 4 parts

overall 81 x 261.5 x 24.5 cm (31 $\frac{7}{8}$ x 102 $\frac{1}{2}$ x 9 $\frac{5}{8}$ in.)

Executed in 1989, this work is the prototype for the
subsequent edition of 7 plus 3 artist's proofs.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 ± ♣

Provenance

Ulrich Strothjohann Collection, Cologne

Acquired from the above by the present owner

Exhibited

San Francisco Museum of Modern Art, *Put Your Eye in Your
Mouth*, 13 June - 25 August 1991, pp. 286-87 (another from
the edition illustrated and exhibited)

Kunstverein Braunschweig, *Martin Kippenberger: Multiples*,
1 March - 4 May 2003 (another from the edition exhibited)

Berlin, Museum für Gegenwart, *Friedrich Christian Flick
Collection im Hamburger Bahnhof*, 22 September 2004 -
7 August 2005, p. 203 (another from the edition illustrated
and exhibited)

London, Dickinson, *Posters and Invitation Cards 1977-1997*,
5 - 31 October 2015, no. 15, p. 84 (illustrated)

Vienna, Kunstforum Wien, *Martin Kippenberger, XYZ*,
8 September - 27 November 2016, p. 29 and p. 198
(another from the edition illustrated and exhibited)

Literature

Angelika Muthesius (ed.), *Martin Kippenberger, Ten Years
After*, Cologne, 1991, back cover (edition illustrated)

Angelika Taschen and Burkhard Riemschneider (eds.),
Kippenberger, Cologne, 1997, back cover (edition illustrated)

Karola Grässlin and Martin Prinzhorn (eds.), *Martin
Kippenberger: Catalogue Raisonné, Multiples*, Cologne,
2003, p. 18 and p. 47 (edition illustrated)

Manfred Hermes, *Martin Kippenberger*, Cologne, 2005,
pp. 102 - 103, p. 159 (edition illustrated and listed)

Further exploring the notion of communication and
understanding, in 1989 Kippenberger enlisted an
aesthetically diverse range of materials to question
conceptual art in *Das Ende des Alphabets (Prototype
for the Edition)*. Similarly to his sketches and
drawings, the work with its artistic distinction from
the final edition, affords the viewer an important
insight into Kippenberger's thought process and
experimentation with materials. The shipping crate
evident in the finished edition, and absent from the
prototype, suggests that the artist's more specific
critique of the controversial nature of commercial
art was still in formation. Cementing his influential
position in the creation of Kippenberger's works,
Strothjohann worked personally on *Das Ende des
Alphabets*, and was instrumental in the decision
to exchange the materials on the Y and the Z for
technical reasons. This change further distinguishes
the important prototype from the subsequently
editioned work and reinforces Kippenberger's
continuous experimentation with media, thought
processes and communication.

X

Y

Z





143. Sigmar Polke 1941-2010

l'enfant à la colombe

signed and dated 'Sigmar Polke '94' lower left
watercolour, gouache and ink on paper
99.1 x 69.5 cm (39 x 27 3/8 in.)
Executed in 1994.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 ♠

Provenance

Galerie Lucien Durand, Paris
Private Collection
Cornette de Saint-Cyr, Paris, 15 June 2000, lot 174
Acquired at the above sale by the present owner

144. Günther Förg 1952-2013

Untitled

signed and dated 'Förg '01' upper right
acrylic on canvas
120.5 x 100 cm (47 1/2 x 39 3/8 in.)
Painted in 2001, this work is recorded in the archive
of Günther Förg as No. WVF.01.B.0217.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ‡ ♠

Provenance

Acquired directly from the artist
Private Collection, Germany

We are most grateful to Mr. Michael Neff from the Estate of
Günther Förg for the information he has kindly provided.



145. Günther Förg 1952-2013

Untitled

signed and dated 'Förg 91' upper left; further signed and dated 'Förg 91' and stamped '910144' on the reverse
acrylic on panel

59.7 x 59.7 cm (23.5 x 23.5 in.)

Painted in 1991, this work is recorded in the archive of Günther Förg as No. WVF.91.B.0177.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ₣ ♣

Provenance

Skarstedt, New York and London

Anders Tornberg Gallery, Lund

Stockholms Auktionsverk, 12 November 2013, lot 40

Acquired at the above sale by the present owner

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



146. Günther Förg 1952-2013

Untitled

signed and dated 'Förg '09' lower right

acrylic on paper

75.2 x 55.9 cm (29½ x 22 in.)

Painted in 2009, this work is recorded in the archive of Günther Förg as No. WVF.09.P.0105.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠ †

Provenance

Private Collection, Germany (acquired directly from the artist)

We are most grateful to Mr. Michael Neff from the Estate of Günther Förg for the information he has kindly provided.



147. Anselm Kiefer b. 1945

Die Ungeborenen

titled "Die Ungeborenen" on the cover

38 page book with photographs laid on cardboard, including cement, fabric, metal, charcoal, straw, paper, paint, sunflower seeds and plaster, accompanied by a vitrine

book 102.8 x 80.5 x 11.2 cm (40½ x 31¾ x 4⅜ in.)

vitrine 75.7 x 170 x 112 cm (29¾ x 66⅞ x 44⅛ in.)

Executed in 1997.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ♠

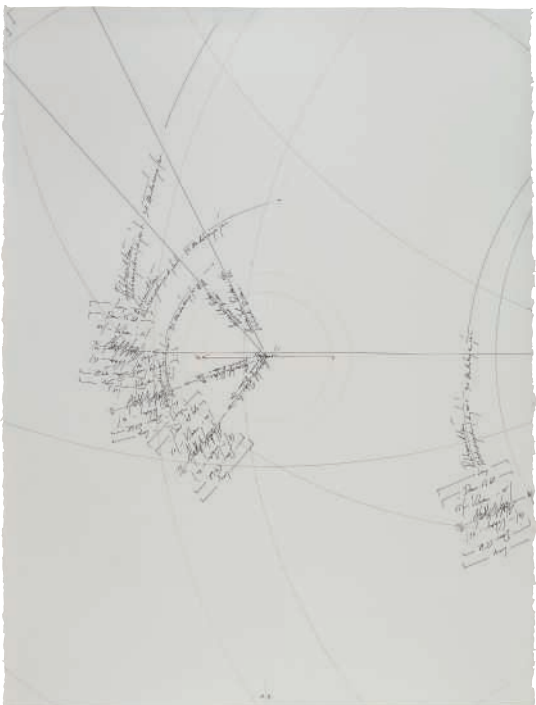
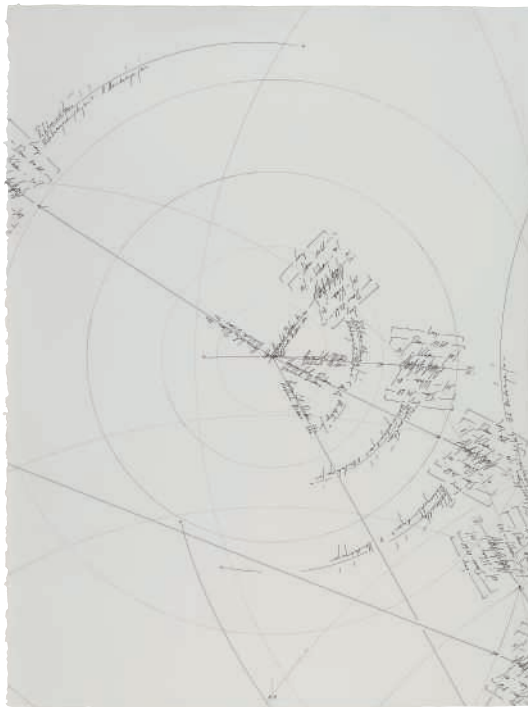
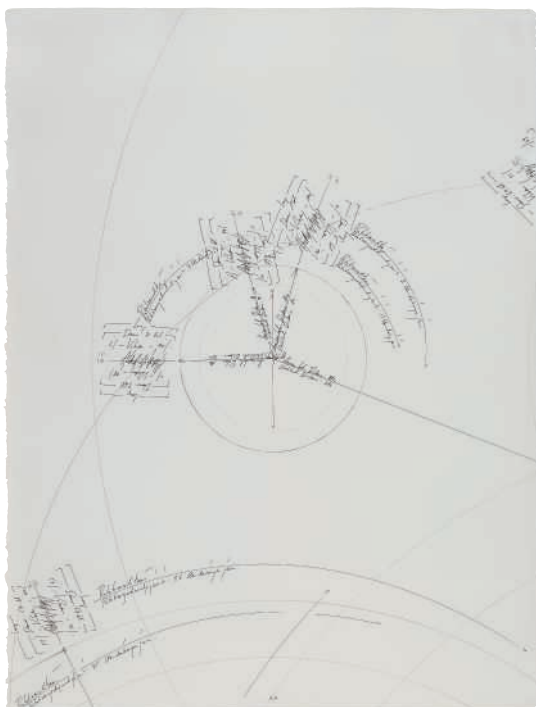
Provenance

Galleria Lia Rumma, Milan

Private Collection (Acquired from the above in 1999)

Thence by descent to the present owner





148. Jorinde Voigt b. 1977

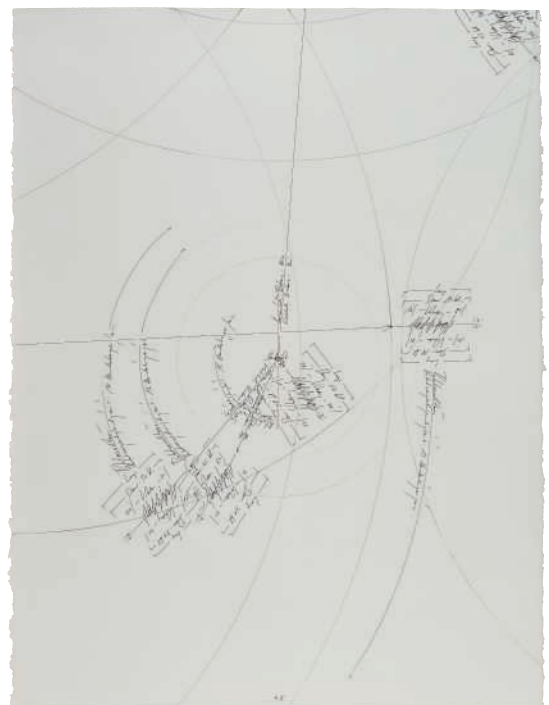
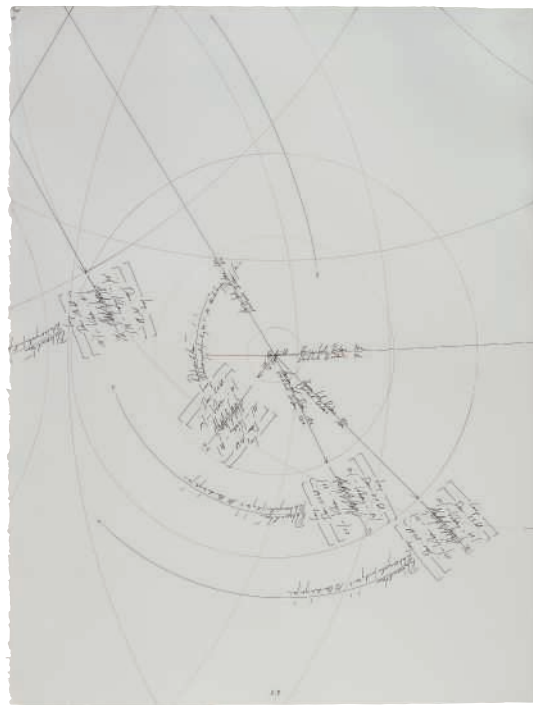
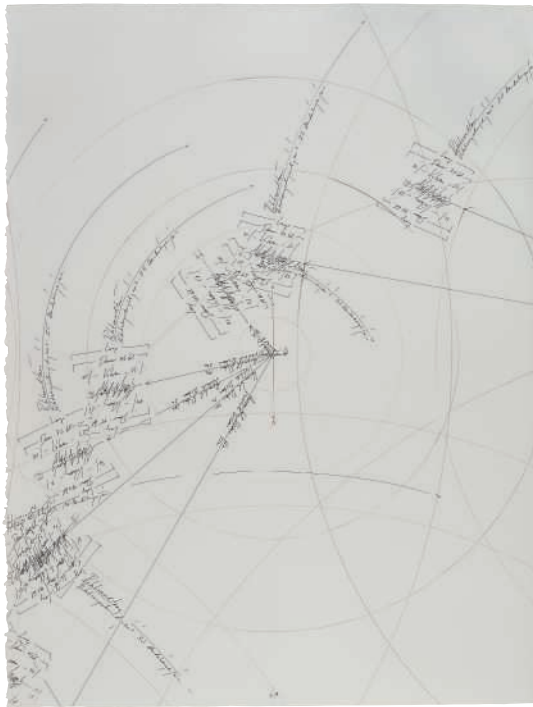
8-er Deklination (Rhythmusmaschine / Raumabtastung)
 consecutively numbered '1A-4A 2b-4B' lower centre
 ink, pen and pencil on paper, in 8 parts
 each 77 x 57 cm (30³/₈ x 22¹/₂ in.)
 Executed in 2008.

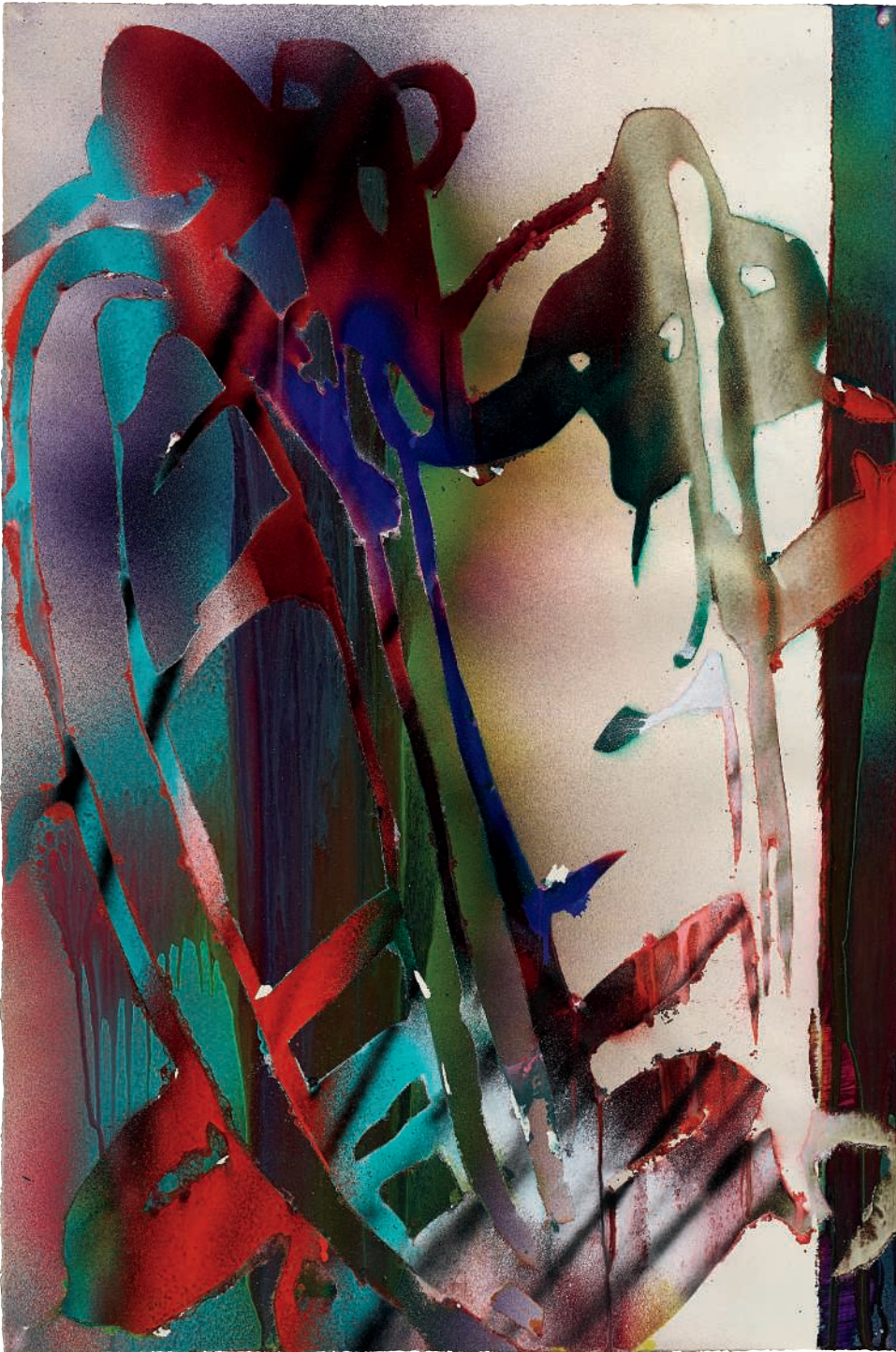
Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ♠

Provenance

Galerie Christian Lethert, Cologne
 Private Collection, Germany





149. Katharina Grosse b. 1961

Untitled

signed and dated 'Katharina Grosse 2013' on the reverse

acrylic on paper

100.5 x 67.3 cm (39 $\frac{5}{8}$ x 26 $\frac{1}{2}$ in.)

Painted in 2013.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

Provenance

Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna

Acquired from the above by the present owner



150. Anselm Reyle b. 1970

Untitled

signed and dated 'Anselm Reyle 2007' on the reverse

mixed media on canvas, in artist's metal frame

242 x 191 cm (95¼ x 75¼ in.)

Executed in 2007.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠ †

Provenance

Private Collection, Europe





151. A.R. Penck b. 1939

Landung auf einem Planeten
signed and dated 'a.r. penck 83' upper left; further titled
'Landung auf einem Planeten' on the overlap
oil and acrylic on canvas
180.3 x 299.7 cm (71 x 118 in.)
Painted in 1983.

Estimate

£70,000-90,000 \$85,300-110,000 €79,700-102,000 ± ♠

Provenance

Galerie Michael Werner, Cologne
The Collection of Georg Baselitz, Salzburg
Hall Collection Inc., Westport
Private Collection, New York

Literature

John Yau, *A.R. Penck*, New York, 1993, p. 65 (illustrated)

Painted in 1983, *Landung Auf Einem Planeten* is a monumental portrait of A.R. Penck beside his friend and fellow contemporary Georg Baselitz. Untamed, Penck and Baselitz were of the *Neue Wilden* movement; those who found motivation in mythology and figuration. Referring to neo-expressive tendencies of the 1980s, the term *Neue Wilden* was used across Germany to characterise paintings with bright, intense colours and hasty, broad brushstrokes; artistic production that stood in opposition to the then dominant avant-garde aesthetics.



152. A.R. Penck b. 1939

Drei von Vielen
signed 'AR Penck' upper right
acrylic on canvas
130 x 160 cm (51½ x 62½ in.)
Painted in 1990.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ♣

Provenance

Galleria Arco, Turin
Acquired from the above by the present owner

Literature

A.R. Penck, *Menschen und Tiere nach der Öffnung. Übermalungen 1989-91*, Wiesbaden, 2003, cat. no. ARP 3010, pp. 134-135 (illustrated)

Property from an Important Private European Collection

153. André Butzer b. 1973

Untitled (Mädchen)
signed 'A. Butzer' lower right; further signed and dated
'A. Butzer '07' on the reverse
oil on canvas
180 x 130 cm (70¾ x 51½ in.)
Painted in 2007.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♣

Provenance

Galerie Bernd Kugler, Innsbruck
Acquired from the above by the present owner in 2007



154. Friedrich Kunath b. 1974

What Is Not But Could Have Been (Somehow The Wonder Of Life Prevails)

signed 'McKunath' lower right; further titled "WHAT NOT IF BUT COULD HAVE BEEN" on the overlap; further titled "WHAT IS NOT BUT COULD HAVE BE IF VS. WHAT IS NOT BUT COULD HAVE BEEN Somehow the wonder of life prevails" on the overlap

acrylic, oil and silkscreen on canvas

232.5 x 439 cm (91½ x 172⅞ in.)

Executed in 2013.

Estimate

£50,000-65,000 \$60,900-79,200 €56,900-74,000 ‡ ♠

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Friedrich Kunath: I'm Running Out Of World*, 22 November 2013 – 25 January 2014

Literature

Friedrich Kunath: in my room, exh. cat., Modern Art Oxford, Oxford, 2013, pp. 240-241 and p. 248 (illustrated)









Property from an Important Private European Collection

155. Norbert Schwontkowski b. 1949

Clockwork

signed and dated 'Schwontkowski 2004' on the reverse
pigment and linseed oil on canvas
120.7 x 80.5 cm (47½ x 31¾ in.)
Executed in 2004.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ▲

Provenance

Produzenten Galerie, Hamburg
Acquired from the above by the present owner in 2004

156. Norbert Schwontkowski b. 1949

Eingang

signed and dated 'Schwontkowski 2002' on the reverse
oil, pigment and metal oxide on canvas
180.2 x 199.8 cm (70⅞ x 78⅝ in.)
Executed in 2002.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ▲

Provenance

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

Exhibited

Städtische Galerie Delmenhorst, *un HEIMlich*, 23 November 2003 - 25 January 2004, p. 56 (illustrated)
Bremen, Kunsthalle Bremen; Cottbus, Brandenburgische Kunstsammlungen Cottbus, 28 November 2004 - 12 June 2005
Erfurt, Kunsthalle Erfurt, *Kino*, 4 September - 9 October 2005
Hamburg, Kunstverein, *Norbert Schwontkowski: Blind Man's Faith*, 26 January - 14 April 2013, p. 84-85 (illustrated)

157. Gerhard Richter b. 1932

Vorhang

signed and numbered 'Richter 22/25' on the reverse
inkjet Diasc flush and face mounted
205.7 x 195.4 cm (80 7/8 x 76 7/8 in.)
Executed in 2011- 2012, this work is number 22 from an edition
of 25 plus 3 artist's proofs.

Estimate

£120,000-180,000 \$146,000-219,000 €137,000-205,000 ± ♣

Provenance

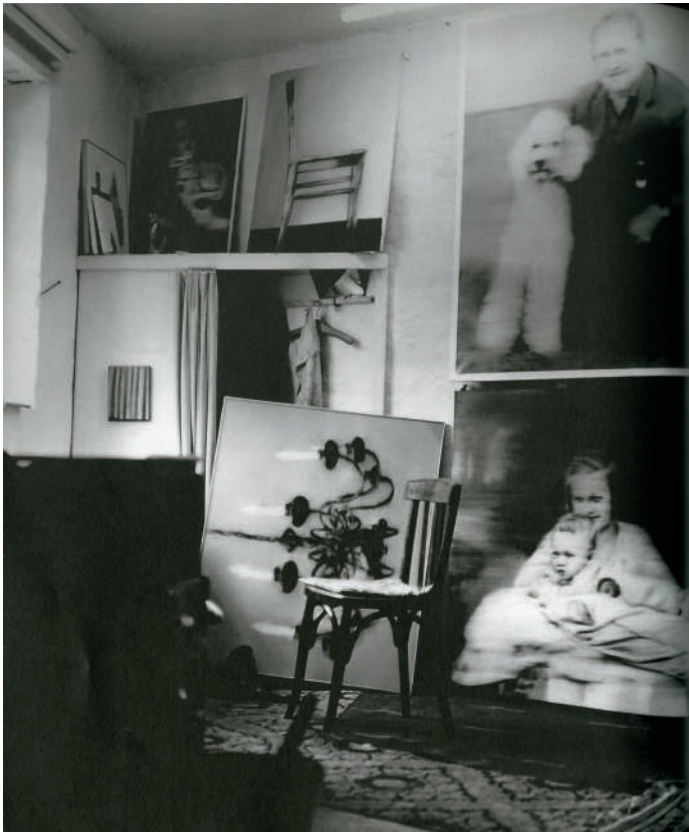
Private Collection, Germany
Acquired from the above by the present owner

Literature

Butin Hubertus, Stegan Gronert and Thomas Olbricht, *Gerhard Richter, Editionen 1965-2013, Catalogue Raisonné*, Ostfildern-Ruit, 2014, p. 325, no. 152 (illustrated)

The present work, a digital inkjet print of the artist's 1965 painting *Vorhang III (hell)*, offers a photographic impressionist depiction of domestic iconography. Populating the picture plane, monochromatic bars and pleated structures align in formation. Rendered in a range of grey, the image appears out of focus; hazy and unstable, imprecise yet a clear and succinct portrayal; one that is devoid of pictorial hierarchy, as Richter comments, 'I blur to make everything equal, everything equally important and equally unimportant' (Gerhard Richter, 'Notizen 1964-1965', in *Richter*, 2008, p.33).

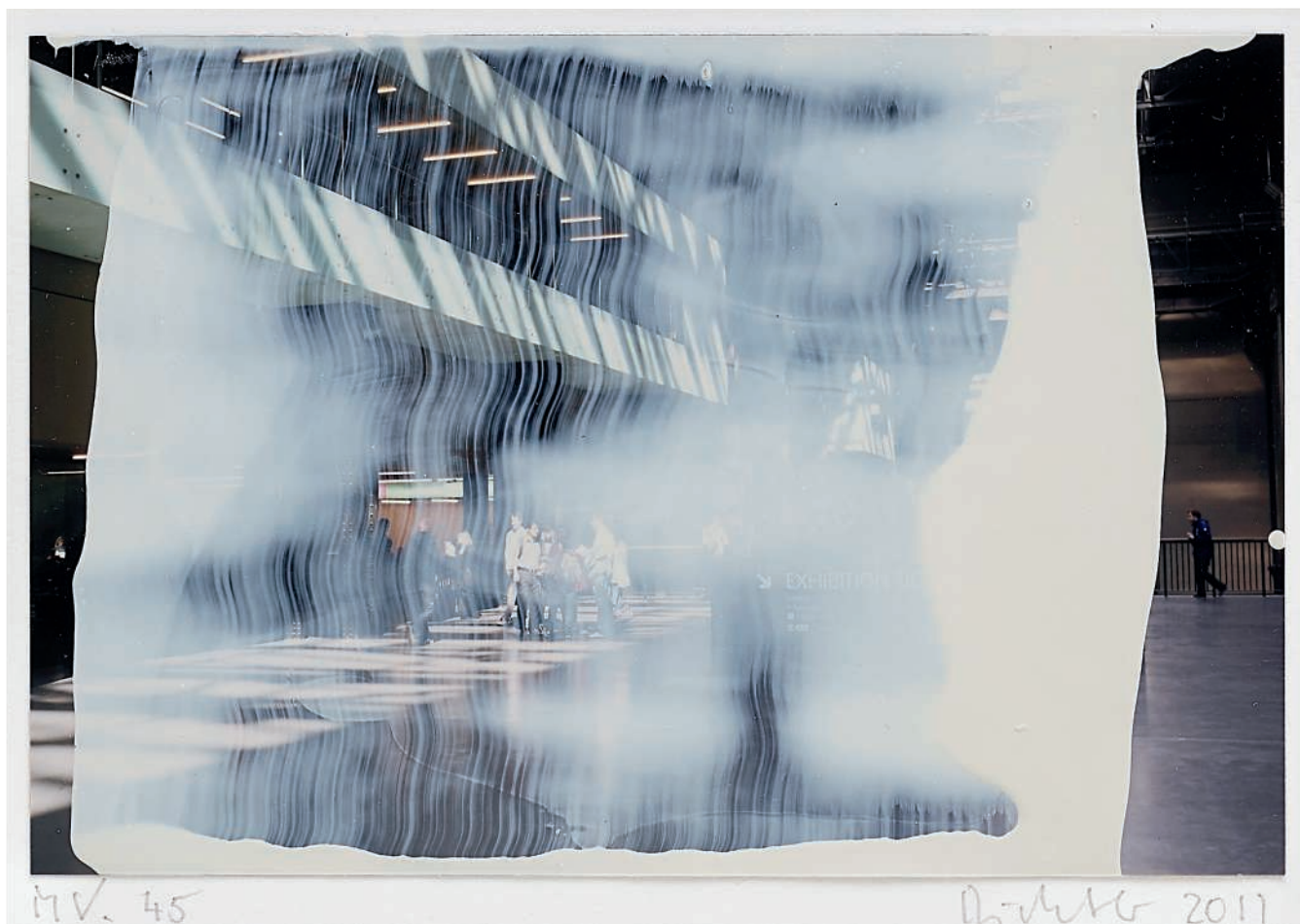
Espousing a quasi trompe l'oeil aesthetic, the curtain as a reoccurring motif was inspired by and related to Richter's studio. Influenced by his immediate surroundings, Richter hung one of his first small curtain paintings next to its tangible counterpart in his studio in Dusseldorf. This paradoxical perception calls in to question the very act of seeing, as Richter notes, 'Lack of focus is...important to me because I cannot see it exactly anyway and do not know it.' (Gerhard Richter, 'Statement, 10. Oktober 1973', republished in *Richter*, 2008, p.84). Investigating painting as a spatially coherent representation of real and imagined subject matter, Richter's Curtain Series is a testament to the calibre of Richter's prolific and stylistically varied artistic production, reaffirming his rank as one of the most important painters of our time.



Gerhard Richter's
Furstentwall studio in
Dusseldorf, 1965

© Gerhard Richter, 2017 (06062017)





158. Gerhard Richter b. 1932

MV. 45

signed, titled and dated 'Richter "MV. 45" 2011'

lower margin

lacquer on colour photograph

10 x 15 cm (3 7/8 x 5 7/8 in.)

Executed in 2011.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♠

Provenance

Private Collection

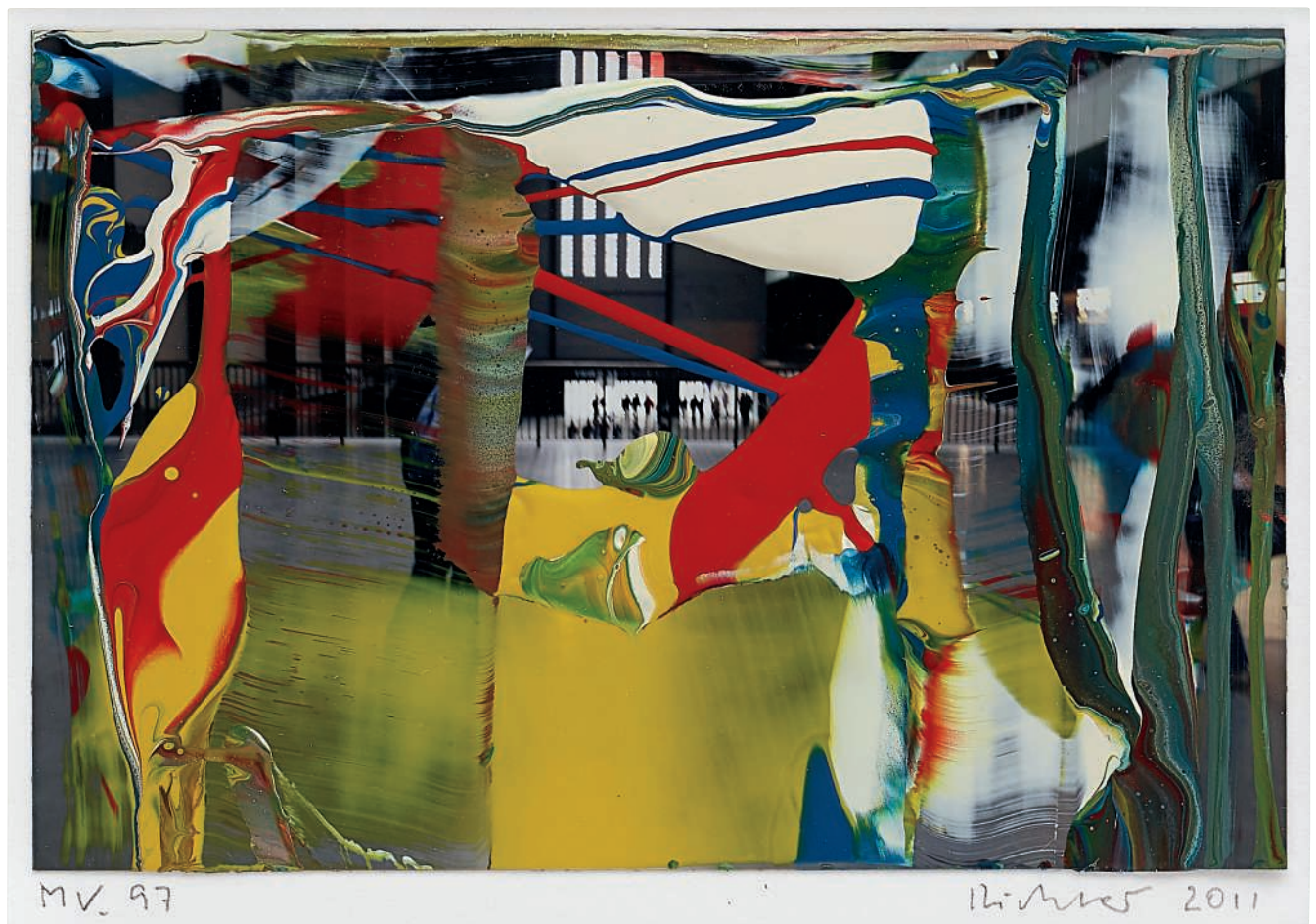
Exhibited

Beirut, Beirut Art Center, *Gerhard Richter*,

27 April - 16 June 2012, p. 25 (illustrated)

Riehen, Fondation Beyeler, *Gerhard Richter:*

Pictures/Series, 18 May - 7 September 2014



159. Gerhard Richter b. 1932

MV. 97

titled "*MV.97*" lower left margin; further signed and dated 'Richter 2011' lower right margin; further signed with the artist's initials and numbered 'R. 97' on the reverse

lacquer on colour photograph

10 x 15 cm (3 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in.)

Executed in 2011.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣

Provenance

Private Collection

Exhibited

Beirut, Beirut Art Center, *Gerhard Richter*, 27 April - 16 June 2012, p. 25 (illustrated)

Riehen, Fondation Beyeler, *Gerhard Richter: Pictures/Series*, 18 May - 7 September 2014

**‘With a brush you have control.
The paint goes on the brush
and you make the mark. From
experience you know exactly
what will happen. With the
squeegee you lose control. Not
all control, but some control.
It depends on the angle, the
pressure and the particular
paint I am using.’**

Gerhard Richter

160. Gerhard Richter b. 1932

Cage Grid (Single Part O)

signed and numbered ‘Richter 1/4’ on the reverse

giclée print on paper mounted on aluminium

75 x 75 cm (29½ x 29½ in.)

Executed in 2011, this work is number 1 from an edition
of 4 plus 2 artist’s proofs.

Estimate

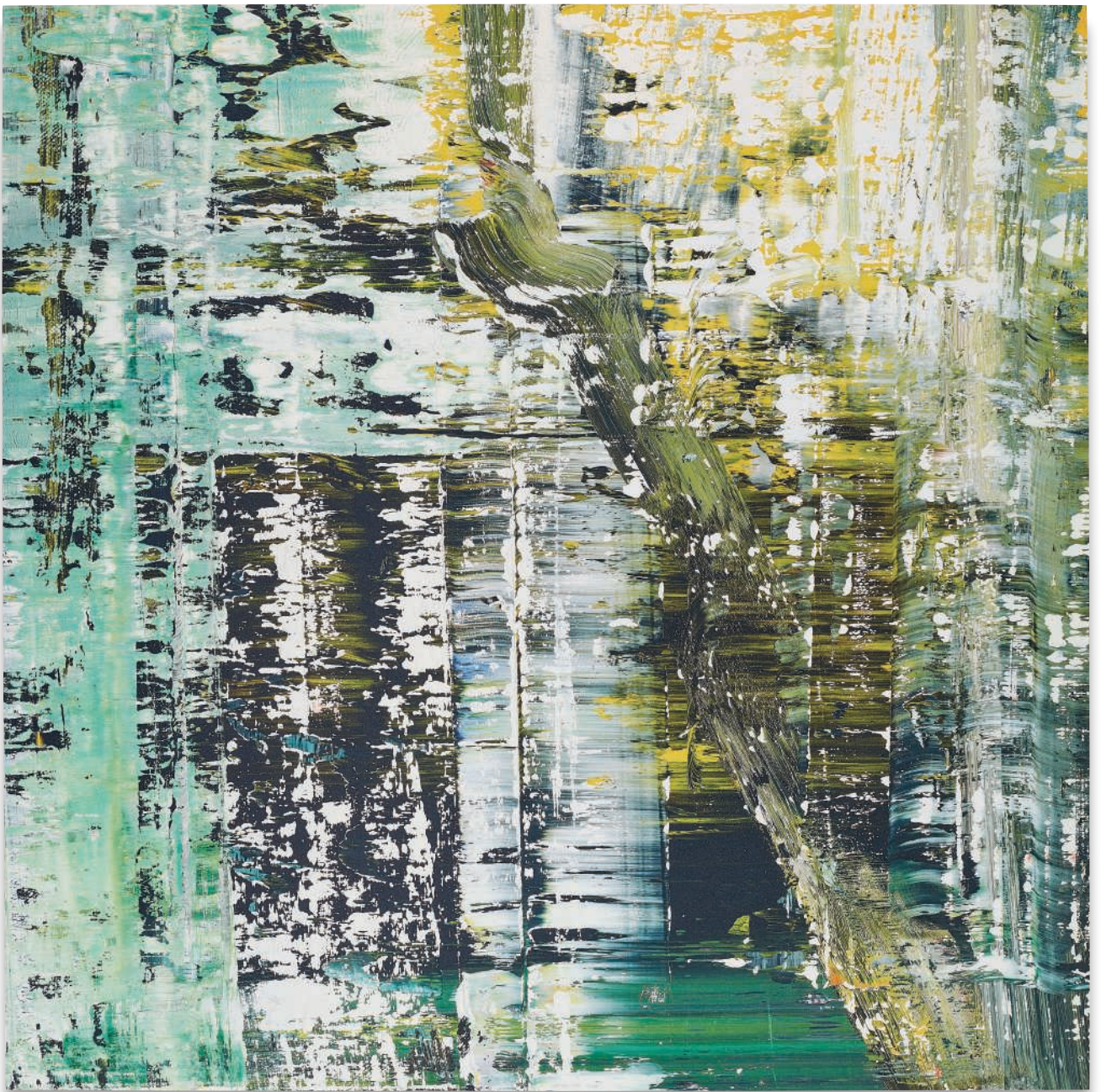
£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♠

Provenance

Private Collection

Literature

Hubertus Butin, *Gerhard Richter: Editions 1965-2013: Catalogue Raisonné*, Ostfildern, 2014, no. 152, p. 324
(another example illustrated)





21 / 32

Artists, 2013



Property from an Important European Collector

161. Gerhard Richter b. 1932

Babette

signed, numbered and dated 'Richter 21/32 2013'

lower margin

inkjet print on Arches Velin paper

50 x 40 cm (19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)

Executed in 2013, this work is number 21 from an edition of 32 plus 8 artist's proofs.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠

Provenance

Private Collection

Literature

Hubertus Butin, *Gerhard Richter: Editions 1965-2013: Catalogue Raisonné*, Ostfildern, 2014, no. 158, p. 330 (another example illustrated)

162. Robert Longo b. 1953

Men in the Cities

signed, numbered and dated 'Robert Longo 4/10 81-00'

on the reverse of each work

digital print on Plexiglas, in 2 parts

each 60.5 x 163 cm (23 $\frac{7}{8}$ x 64 $\frac{1}{8}$ in.)

overall 121 x 163 cm (47 $\frac{5}{8}$ x 64 $\frac{1}{8}$ in.)

Executed in 1981-2000, these works are number 4 from an edition of 10.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

LipanjePuntin Arte Contemporanea, Trieste

Private Collection (acquired from the above in 2002)

Bear Witness, Sotheby's, London, 10 March 2015, lot 254

Acquired at the above sale by the present owner

Literature

Robert Longo, *Men in the Cities, Photographs*, Munich, 2015, p. 105 and p. 106 (another variant illustrated)



FOR Otto

(Study of Baroque 81)

— P. K. 92



Property from an Important European Collector

163. Robert Longo b. 1953

Study of Brooke 81

signed, titled, dedicated and dated 'Robert Longo
"Study of Brooke 81" for Otto 92' lower edge

ink and graphite on paper
95.5 x 62 cm (37⁵/₈ x 24³/₈ in.)
Executed in 1992.

Estimate

£40,000-60,000 \$48,700-73,100 €45,500-68,300

Provenance

Private Collection, New York

Property from an Important European Collector

164. Robert Longo b. 1953

Untitled (Joe Flying Jacket) (from Men in the Cities)

signed, titled and dated 'Robert Longo "Flying Jacket
(Alien)" 1979' on the reverse

charcoal on paper
75.7 x 101 cm (29³/₄ x 39³/₄ in.)
Executed in 1979.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700

Provenance

Robert M. Halff, Beverly Hills
Christie's, New York, 8 November 1990, lot 209
Private Collection
Sotheby's, New York, 15 May 2013, lot 537
Acquired at the above sale by the present owner

Exhibited

Santa Barbara University Art Museum; Oklahoma,
Oklahoma Art Center; Madison, Elvehjem Museum of
Art; Colorado Springs, Colorado Springs Fine Arts Center,
A Heritage Renewed: Representational Drawing Today,
2 March - 18 December 1983, cat. no. 49, p. 39 and
p. 69 (illustrated)

165. Robert Longo b. 1953

Untitled (James)

charcoal on mounted paper, in artist's frame

177.8 x 243.8 cm (70 x 95⅞ in.)

Executed in 2007.

Estimate

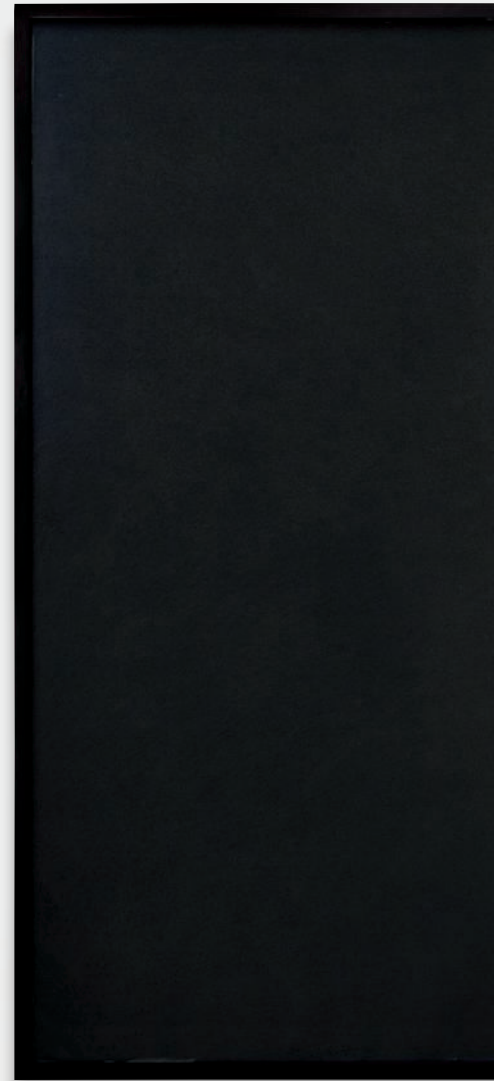
£120,000-180,000 \$146,000-219,000

€137,000-105,000 ₺

Provenance

Metro Pictures, New York

Private Collection, Moscow (acquired
from the above in 2012)





**‘The “Untitled Film Stills”
started my career... I think
the first thing that anybody
is known for is always going
to be the most popular.’**

Cindy Sherman

Property from an Important European Collector

166. Cindy Sherman b. 1954

Untitled (Film Still #51)

signed, numbered and dated ‘Cindy Sherman 1979 2/10’
on a label affixed to the reverse

gelatin silver print

22.7 x 17.2 cm (8⅞ x 6¾ in.)

Executed in 1979, this work is number 2 from an edition of 10.

Estimate

£55,000-75,000 \$67,000-91,400 €62,600-85,400

Provenance

Metro Pictures, New York

Private Collection

Sotheby's, New York, 10 November 2011, lot 458

Acquired at the above sale by the present owner

Exhibited

New York, The Museum of Modern Art, *Cindy Sherman:*

The Complete Untitled Film Stills, 26 June - 2 September 1997,
pp. 148-149 (another example exhibited and illustrated)

Los Angeles, The Museum of Contemporary Art; Chicago,
Museum of Contemporary Art; Prague, Galerie Rudolfinum;
Lisbon, Centro Cultural de Belem; Bordeaux, Musée d'Art
Contemporain; Sydney, Museum of Contemporary Art; Toronto,
Art Gallery of Ontario, *Cindy Sherman: Retrospective*,
2 November 1998 - 2 January 2000, no. 52, p. 85 (another
example illustrated)

Paris, Jeu de Paume, 16 May - 3 September 2006; Bregenz,

Kunsthaus Bregenz, 25 November 2006 - 14 January 2007;

Humblebaek, Louisiana Museum of Moderne Kunst, 19 February

- 13 May 2007; Berlin, Martin Gropius Bau, *Cindy Sherman*,

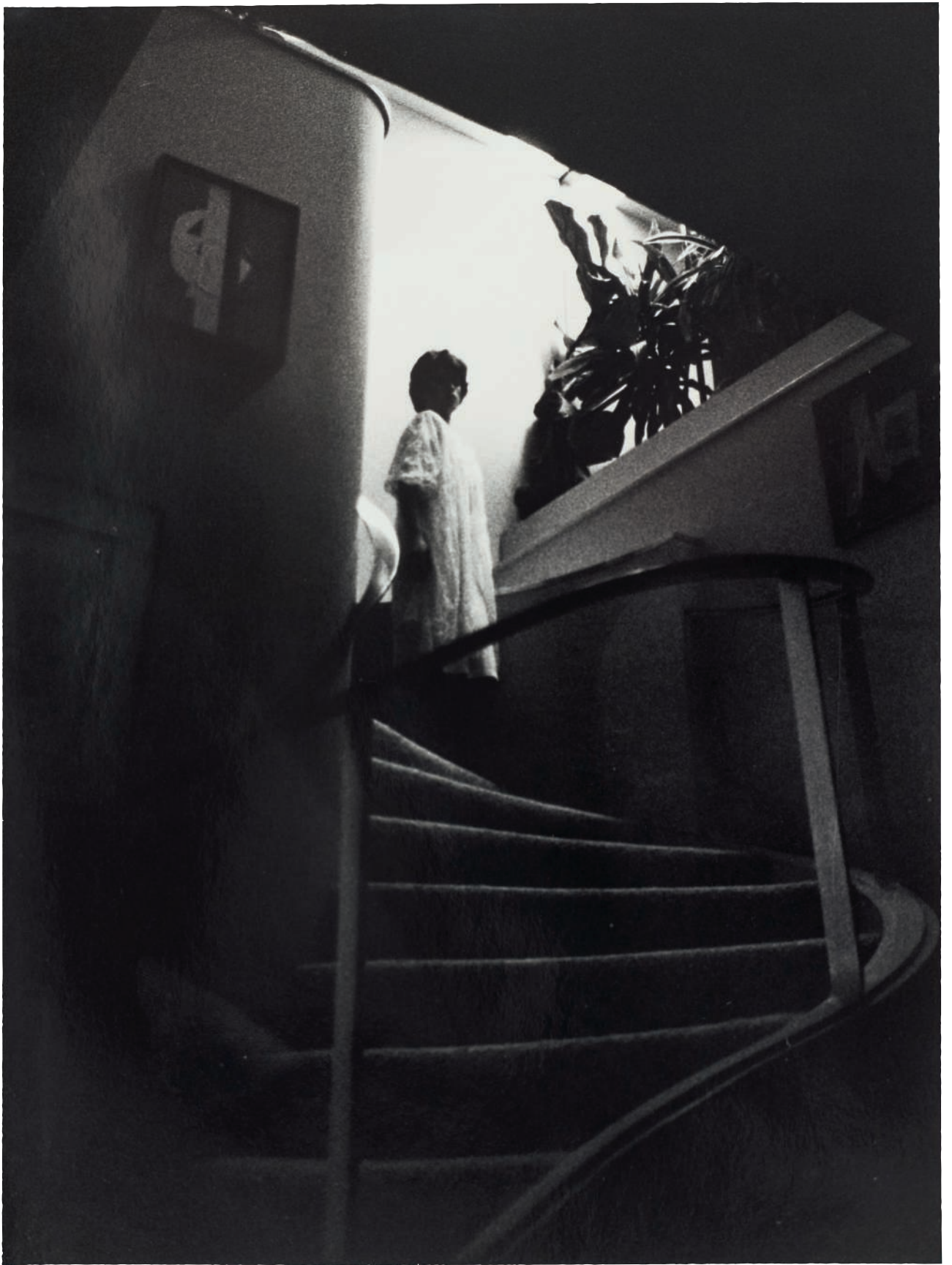
15 June - 10 September 2007, n.p. (another example illustrated)

New York, Museum of Modern Art; San Francisco, San Francisco

Museum of Modern Art; Minneapolis, Walker Art Center;

Dallas, Dallas Museum of Art, *Cindy Sherman*, 26 February 2012

- 9 June 2013, p. 111 (another example illustrated)





Property from an Important European Collector

167. Christopher Williams b. 1956

Clockwise from Manufacturer Name (Outer Ring)...

gelatin silver print mounted on aluminium
sheet size 56 x 45.5 cm (22 x 17 7/8 in.)

aluminium sheet 91.4 x 83 cm (35 7/8 x 32 5/8 in.)

Executed in 2008, this work is number 6 from an edition of 10 plus 4 artist's proofs and is accompanied by a certificate of authenticity signed and dated by the artist affixed to the reverse of the aluminium sheet.

Estimate

£14,000-16,000 \$17,100-19,500 €15,900-18,200

Provenance

David Zwirner, New York

Acquired from the above by the present owner

Exhibited

New York, David Zwirner, *Christopher Williams. For Example: Dix Huits Leçons Sur La Société Industrielle (Revision 7)*, 14 February - 29 March 2008 (another example exhibited)

London, Gagosian, *Crash: Homage to JG Ballard*, 11 February - 1 April 2010, p. 163 (another example illustrated)
Baden-Baden, Staatliche Kunsthalle Baden-Baden, *Christopher Williams. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 11)*, 12 June - 29 August 2010 (another example exhibited)
Bergen, Kunsthall, *Christopher Williams. For Example: Dix-Huit Leçons Sur La Société Industrielle (Revision 10)*, 15 January - 21 February 2010 (another example exhibited)
Chicago, The Art Institute of Chicago, 24 January 2014 - 18 May 2014; New York, Museum of Modern Art, 27 July - 2 November 2014; London, Whitechapel Gallery, *Christopher Williams: The Production Line of Happiness*, 29 April - 21 June 2015 cat.no. 43, p. 141 and p. 178 (another example illustrated)

Literature

Aaron Betsky, 'Not Pushing the Button: Christopher Williams' Photography Complex', *Architect*, 28 August 2014 (another example illustrated, online)
Paul Laster, 'Christopher Williams interview: 'What's important is the viewer coming in contact with the picture'', *Time Out*, 29 July 2014 (another example illustrated, online)

168. Idris Khan b. 1978

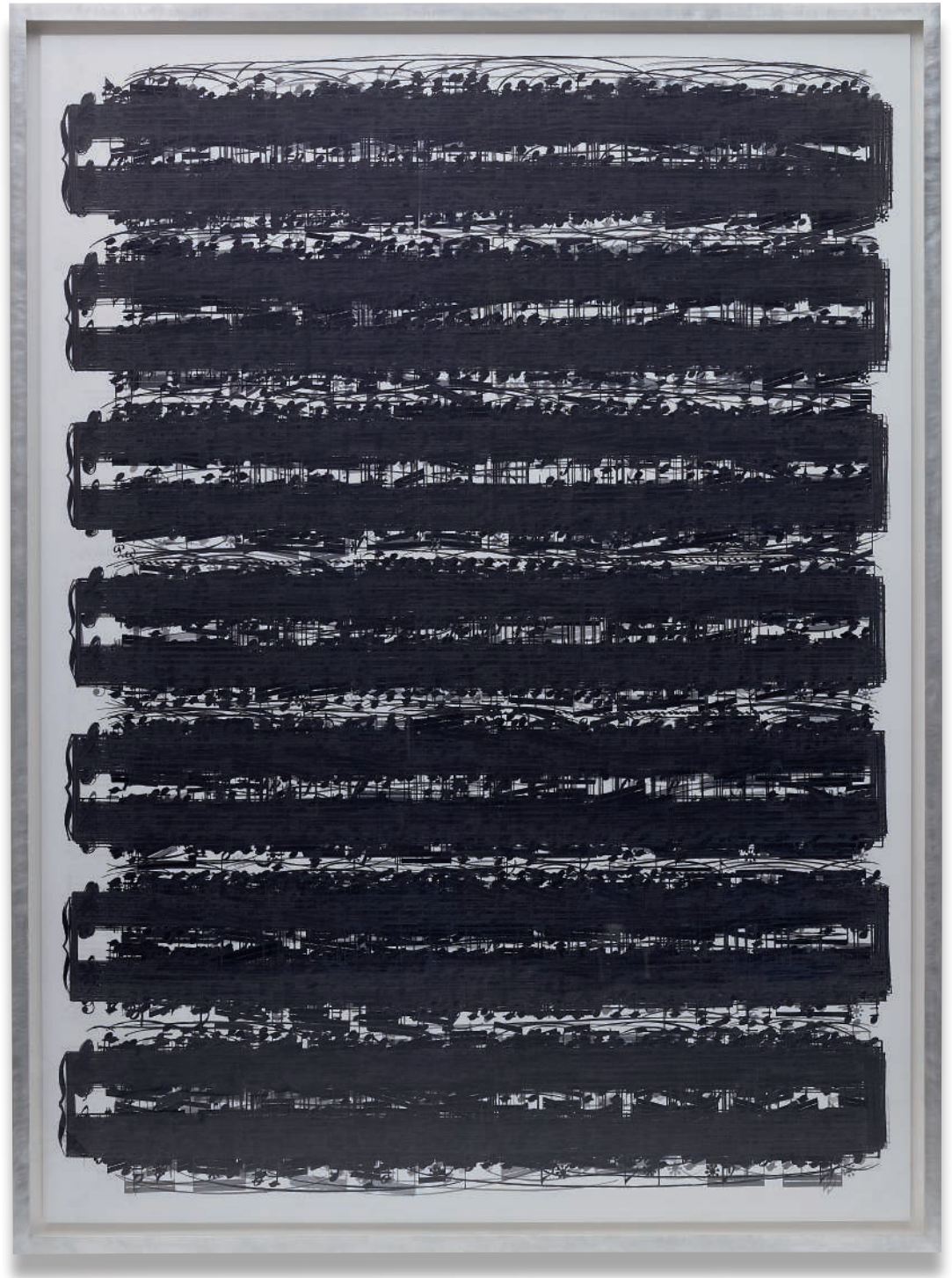
Struggling to Hear ... After Ludwig van Beethoven Sonatas
signed, numbered and dated 'I Khan 2/6 2005' on the reverse
Lambda digital c-print mounted on aluminium
245 x 179 cm (96½ x 70½ in.)
Executed in 2005, this work is number 2 from an edition of 6.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900 ♠

Provenance

Victoria Miro, London
Private Collection, London



169. Tony Cragg b. 1949

Black Diabas

black diabas

overall 216 x 60 x 60 cm (85 x 23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

sculpture 136 x 60 x 60 cm (53 $\frac{1}{2}$ x 23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Executed in 2006.

Estimate

£150,000-200,000 \$183,000-244,000

€171,000-228,000 ₣ ₣

Provenance

Galerie Thaddaeus Ropac, Paris

Private Collection, Switzerland

‘The minute you look back into the form, away from the profile and into the surface of the work, you step away from the normal, axial view of the work and you start to have ‘extraordinary’ experiences of sculptural volumes.’

Tony Cragg

Twisting from its core, Tony Cragg’s poetic *Black Diabas* is a pivotal sculpture belonging to the species that the artist refers to as his *Rational Beings*. This monumental series originating from the 1990s, is a group of organic abstract forms which evolve from drawings and are executed in a range of materials. The kinetic whirling forms of *Black Diabas* transgress multiple dimensions and challenge the limits of physical space. Articulated columns, combine the organic with the dynamic; profiles emerge and disappear, confronting the question of how man interacts with his surroundings. Suggestive of human form and the geometries within it, the *Black Diabas* is biotoc, reflecting the human cells, molecules and bone structures, which for the artist ‘will always be a preoccupation’ (Tony Cragg, ‘The Articulated Column Continued’, *Tony Cragg: In and Out of Material*, Cologne, 2006, pp. 23-24). Like an alchemist, Cragg breathes life into the form, his visual language transmuting static matter into animated shapes.





170. Tracey Emin b. 1963

When I Think About Sex

neon

24.1 x 246.4 x 8.9 cm (9½ x 97 x 3½ in.)

Executed in 2005, this work is from an edition of 3.

Estimate

£40,000-60,000 \$48,700-73,100 €45,500-68,300 Ω ♣

Provenance

White Cube, London

Private Collection

Phillips de Pury & Company, New York, 14 May 2009, lot 28

Acquired at the above sale by the present owner

Exhibited

London, White Cube, *When I Think about Sex ...*,
27 May - 25 June 2005 (another example exhibited)

Think about Sex

171. Tim Noble and Sue Webster b. 1966/1967

\$

204 ice white turbo reflector caps, lamps, holders and daisy washers, lacquered brass, electronic light sequencer (3-channel shimmer effect)

182.9 x 129.5 x 25.4 cm (72 x 51 x 10 in.)

Executed in 2001, this work is number 5 from an edition of 5 plus 1 artist's proof.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 Ω ♠

Provenance

Private Collection (acquired directly from the artist)

Sotheby's, New York, 10 May 2012, lot 413

Acquired at the above sale by the present owner

Exhibited

Beverly Hills, Gagosian Gallery, *Tim Noble and Sue Webster: Instant Gratification*, 10 November – 22 December 2001

(another example exhibited)

Kate Farrington, 'Tim Noble & Sue Webster', *NY Arts Magazine*, 2004, Vol. 9, no. 11/12

Christopher Millis, 'Art Junkies: Barry McGee and Noble & Webster Take in the Trash', *The Boston Phoenix*, 2004, n.p.



172. Sarah Lucas b. 1962

New Religion (Red)

neon

39 x 55 x 181 cm (15 $\frac{3}{8}$ x 21 $\frac{5}{8}$ x 71 $\frac{1}{4}$ in.)

Executed in 2001.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100 ♠ †

Provenance

Private Collection, London (acquired directly from the artist)

Acquired from the above by the present owner

Exhibited

London, Tate Britain, *In-A-Gadda-Da-Vida: Angus*

Fairhurst, Damien Hirst, Sarah Lucas, 3 - 31 March 2004,

p. 75 (another variant exhibited)

London, Phillips, *A Very Short History of Contemporary*

Sculpture, 6 - 11 October 2014 (another variant exhibited)

Literature

Matthew Collings, *Sarah Lucas*, London, 2002, p. 77

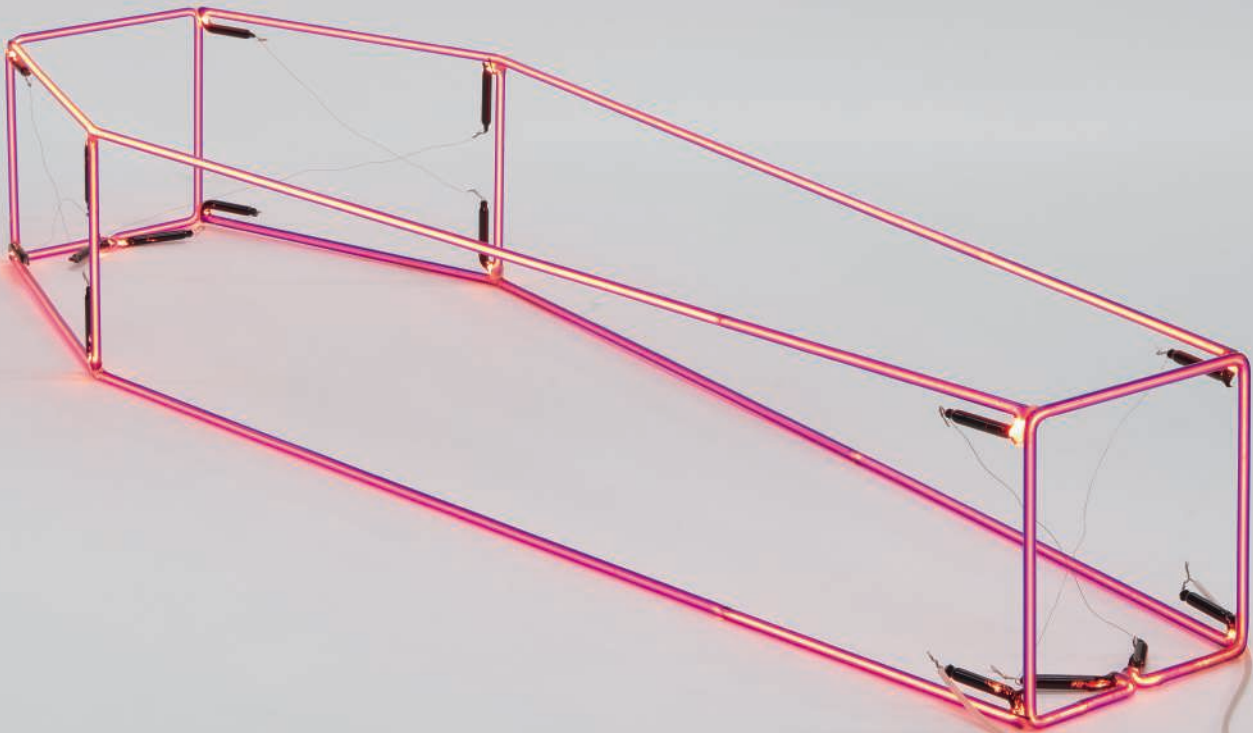
(another variant illustrated)

Yilmaz Dziewier and Beatrix Ruf, eds., *Sarah Lucas:*

Exhibitions and Catalogue Raisonné, 1989-2005, exh.

cat., Kunsthalle Zürich, Zurich, 2005, pp. 42-43 and p. 151

(another variant illustrated)



173. Damien Hirst b. 1965

St. Elmo's Fire

signed 'Damien Hirst' on the reverse of the skull
household gloss on plastic skeleton
170 x 42.4 x 43.5 cm. (66⁷/₈ x 16¹/₆ x 17¹/₈ in.)
Executed in 2008, this work is unique.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ± ♣

Provenance

Happy Hearts Fund Annual Benefit, 20 November 2010
Acquired at the above sale by the present owner



174. Jake and Dinos Chapman b. 1966/1962

Famine

ceramic painted bronze

16 x 25 x 20.5 cm (6¼ x 9⅞ x 8⅛ in.)

Executed in 2004.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♦

Provenance

Galerie 20.21, Essen

Acquired from the above by the present owner in 2004

Exhibited

Hanover, Kestnergesellschaft, *Memento Moronika*,
28 November 2008 - 1 March 2009



Property from an Important Private European Collection

175. **Jake and Dinos Chapman** b. 1966/1962

The tragicK Konsequences of driving Karelessly

mixed media

36 x 98.5 x 98.5 cm (14 $\frac{1}{8}$ x 38 $\frac{3}{4}$ x 38 $\frac{3}{4}$ in.)

Executed in 2000.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ▲

Provenance

White Cube, London

Acquired from the above by the present owner in 2000

Exhibited

Dusseldorf, Museum Kunstpalast; Groningen, Groninger

Museum, *Jake and Dinos Chapman: Enjoy More*, October

2002 - January 2003, n.p.

Liverpool, Tate Liverpool, *Jake and Dinos Chapman: Bad Art*

for Bad People, 15 December 2006 - 4 March 2007, p. 113

and p. 146 (illustrated)





Jake and Tim Stinson



Jake and Tim Chapman



Jake and Tim Chapman



Jake and Tim Chapman

176. Jake and Dinos Chapman b. 1966/1962

I Can See

each signed 'Jake and Dinos Chapman' lower right
pen on paper, in 10 parts

(i) 37.3 x 28.3 cm (14 $\frac{5}{8}$ x 11 $\frac{1}{8}$ in.)

(ii) 37.2 x 25.1 cm (14 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in.)

(iii) 33.5 x 28.5 cm (13 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.)

(iv) 37.6 x 27.1 cm (14 $\frac{3}{4}$ x 10 $\frac{5}{8}$ in.)

(v) 39 x 28.7 cm (15 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.)

(vi) 34.2 x 27.5 cm (13 $\frac{1}{2}$ x 10 $\frac{7}{8}$ in.)

(vii) 37.7 x 28.4 cm (14 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in.)

(viii) 32.9 x 28.4 cm (12 $\frac{7}{8}$ x 11 $\frac{1}{8}$ in.)

(ix) 39.5 x 28.3 cm (15 $\frac{1}{2}$ x 11 $\frac{1}{8}$ in.)

(x) 33.8 x 28.5 cm (13 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.)

Executed in 2008.

Estimate

£30,000-50,000 \$36,500-60,900

€34,200-56,900 ♠

Provenance

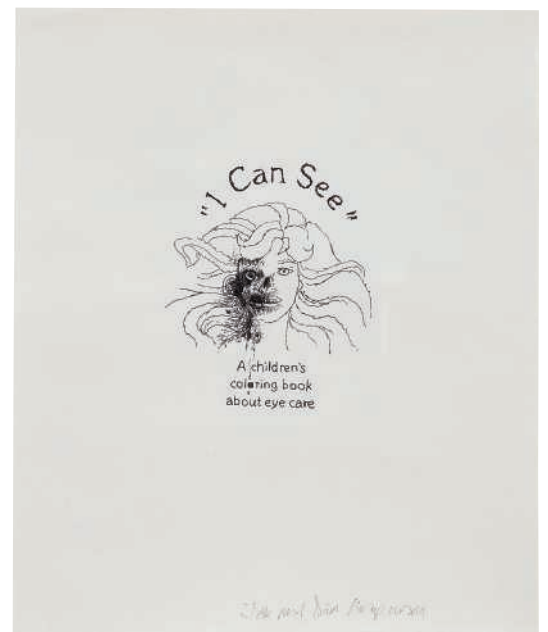
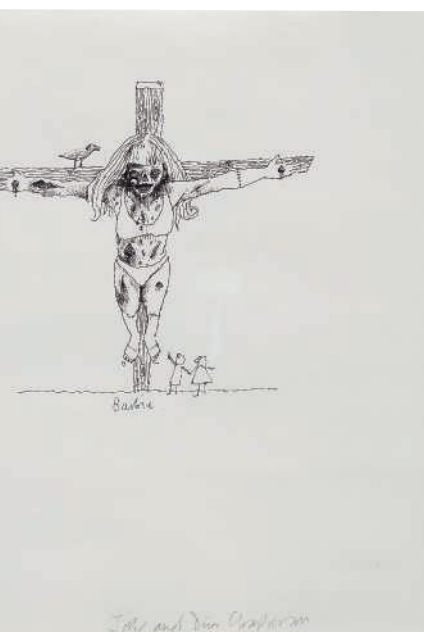
Private Collection, London (acquired directly from the artists)

Exhibited

London, Divus, *Collapse IV: Concept-Horror*,
7 June - 21 June 2008

Literature

Robin Mackay, *Collapse: Concept Horror*,
vol. iv, 2008, pp. 163-168 (illustrated)



‘I think I am just looking at things from very far away. You get a kind of black... I think what makes me ever do anything is if there is something kind of humorous, which is always good. You do it for stupid reasons, but then you find something out that is really good.’

Damien Hirst

177. Damien Hirst b. 1965

Holocaust

flies and resin on canvas

137.2 x 101.6 x 10.2 cm (54 x 40 x 4 in.)

Executed in 2003 - 2004.

Estimate

£150,000-200,000 \$183,000-244,000 €171,000-228,000 ± ♣

Provenance

Gagosian Gallery, New York

Private Collection (acquired from the above in 2005)

Christie's, New York, 13 November 2014, lot 499

Acquired at the above sale by the present owner

Exhibited

Naples, Museo Archeologico Nazionale, *The Agony and the Ecstasy Selected Works from 1989-2004*, 31 October 2004

– 31 January 2005, p. 86 (illustrated)





178. Tracey Emin b. 1963

Almost Wide

signed and dated 'Tracey Emin '06' lower right;

further titled "Almost Wide" lower left

acrylic and pencil on canvas

20 x 20 cm (7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

Painted in 2006.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ± ♠

Provenance

White Cube, London

Galleria Lorcan O'Neill, Rome

Acquired from the above by the present owner

Exhibited

Edinburgh, Scottish Gallery of Museum Art; Malaga, Centro

de Arte Contemporáneo; Kunstmuseum Bern, *Tracey Emin:*

20 Years, 2 August 2008 - 16 June 2009



179. Julian Opie b. 1958

Bathers

signed 'Julian Opie' on the overlap

c-print mounted on board

103 x 105 cm (40½ x 41¾ in.)

Executed in 2000.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♣

Provenance

Barbara Krakow Gallery, Boston

Acquired from the above by the present owner



180. Michael Craig-Martin b. 1941

Common History: Vanitas
signed and dated 'Michael Craig-Martin 1999' on the overlap
acrylic on canvas
214 x 183 cm. (84¼ x 72 in.)
Painted in 1999.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ± ♣

Provenance

Lawrence Rubin Greenberg Van Doren Fine Art, New York
(acquired directly from the artist)
Peter Blum, New York
Private Collection
Bonham's, London, 21 June 2004, lot 126
Acquired at the above sale by the present owner

Exhibited

New York, Peter Blum, *Michael Craig-Martin: Common History*, 20 November 1999 - 31 January 2000
London, Saatchi Gallery, *I am a camera*, January - April 2001



181. Michael Craig-Martin b. 1941

All/Ball

signed, titled and dated 'Michael Craig Martin "ALL" 2011'
on the reverse

acrylic on aluminium

199.2 x 199.2 cm (78³/₈ x 78³/₈ in.)

Painted in 2011.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♣

Provenance

Christie's, London, 15 October 2011, lot 219 (donated by
the artist to benefit Women for Women International)

Acquired at the above sale by the present owner



182. Sarah Morris b. 1967

The Monocle (Capital)

signed, titled and dated 'S Morris "The Monocle (Capital)"

2001 on the overlap

household gloss paint on canvas

122.5 x 122.5 cm (48¼ x 48¼ in.)

Painted in 2001.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♠

Provenance

Galerie Max Hetzler, Berlin

Acquired from the above by the present owner circa 2002



183. Gilbert & George b. 1943 and 1942

It Shall Be Written

signed, titled and dated 'Gilbert & George "IT SHALL BE WRITTEN" 2008' lower right

hand dyed gelatin silver print, in artist's metal frame, in 6 parts

151 x 190 cm (59½ x 74¾ in.)

Executed in 2008.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ♣

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Gilbert & George: JACK FREAK PICTURES*, 10 July - 22 August 2009, no. 126, n.p. (illustrated)

184. Gilbert & George b. 1943 and 1942

Three Ways

signed, titled and dated 'Gilbert and George "THREE WAYS"
1984' lower right
hand-dyed gelatin silver prints, in artist's metal frames,
in 30 parts
each 61 x 50.8 cm (24 x 20 in.)
overall 304.8 x 304.8 cm (120 x 120 in.)
Executed in 1984.

Estimate

£120,000-180,000 \$146,000-219,000 €137,000-205,000 ± ♠

Provenance

Galleria Pieroni, Rome
Private Collection, USA (acquired from
the above in 1987)
Sotheby's, New York, 14 November 2012, lot 484
Acquired at the above sale by the present owner

Exhibited

Rome, Galleria Pieroni, *Gilbert & George*, 1987
Madrid, Palacio de Valazquez; Munich, Städtische Galerie
im Lenbachhaus; London, The Hayward Gallery; New York,
Sonnabend Gallery, *Gilbert & George, The Complete Pictures
1971-1985*, February - September 1987
Moscow, New Tretyakov Gallery, *Gilbert & George Pictures
1983-1988, Moscow Exhibition*, 1990
Brooklyn Museum of Art, *Gilbert & George*, 3 October 2008
- 11 January 2009

Literature

Carter Ratcliff, ed., *Gilbert & George: The Complete Pictures
1971-1985*, New York, 1986, p. 235
Wolf Jahn, ed., *The Art of Gilbert & George*, New York, 1989,
p. 286, p. 348 and p. 360 (illustrated)
Daniel Farson, ed., *With Gilbert & George in Moscow*, London,
1991, p. 207, p. 131 (illustrated)
Rudi Fuchs, ed., *Gilbert & George: The Complete Pictures 1971-
2005, Vol. 1: 1971-1988*, London, 2007, p. 497 (illustrated)



Dolly J. Fitterman of the
Dolly J. Fitterman Gallery
in Minneapolis with
Gilbert & George's
Three Ways, 1984

© Estate of Daniel Farson.





Property from an Important Private European Collection

185. Ged Quinn b. 1963

The Emigrant Moon
signed and dated 'Ged Quinn 2010' on the overlap
oil on canvas
60.1 x 49.3 cm (23 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in.)
Painted in 2010.

Estimate
£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♣

Provenance
Wilkinson Gallery, London
Acquired from the above by the present owner in 2010

Exhibited
London, Wilkinson Gallery, *Somebody's Coming that Hates Us*, 20 May - 27 June 2010

186. Nigel Cooke b. 1973

In Da Club - Volume One
signed, titled, numbered and dated 'N.Cooke NIGEL COOKE
"IN DA CLUB - VOLUME ONE" NCA 73 2010' on the overlap
oil on linen backed with sailcloth
220 x 195 cm (86 $\frac{5}{8}$ x 76 $\frac{3}{4}$ in.)
Painted in 2010.

Estimate
£50,000-70,000 \$60,900-85,300 €56,900-79,700 ♣

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

Exhibited
London, Stuart Shave/Modern Art, *Night Crossing*,
30 April - 29 May 2010

Literature
Martin Bracewell ed. *Nigel Cooke*, London, 2010,
p. 103 and p. 118 (illustrated)





187. Victor Pasmore 1908-1998

Composition, blue image

signed and dated 'Victor Pasmore 1971' on the reverse
oil relief on board

41 x 41 cm (16 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)

Executed in 1971.

Estimate

£15,000-25,000 \$18,300-30,500 €17,100-28,500 ♣

Provenance

Galleria Lorenzelli, Milan

Private Collection

Christie's, London, 18 November 2005, lot 43

Acquired at the above sale by the present owner



188. Sir Terry Frost 1915-2003

Newlyn Rhythms

signed and dated 'Terry Frost 82 83 88' on the reverse
acrylic on canvas

56.5 x 57 cm (22 $\frac{1}{4}$ x 22 $\frac{1}{2}$ in.)

Painted in 1982-1988.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Milne and Moller, London

Acquired from the above by the present owner in 1999

189. Arman 1928-2005

Untitled

acrylic and paint tubes on canvas, laid on board
135 x 102 cm (53½ x 40½ in.)

Executed in 1989, this work is recorded in the
Denyse Durand-Ruel Archives under no. 5629.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣

Provenance

Magenta Fine Arts, Wirral

Marisa Del Re, New York

Private Collection

Sotheby's, London, 26 October 2000, lot 165

Acquired at the above sale by the present owner





190. Pierre Alechinsky b. 1927

Bouquet Persique
 signed, titled and dated 'Alechinsky "BOUQUET PERSIQUE"
 1983' on the reverse
 ink on paper laid on canvas
 130 x 145.5 cm (51½ x 57¼ in.)
 Executed in 1983.

Estimate
 £40,000-60,000 \$48,700-73,100 €45,500-68,300 ± ♠

Provenance
 Galerie Maeght, Paris
 Private Collection
 Acquired from the above in 1984
 Thence by decent to the present owner



191. André Lanskoj 1902-1976

Untitled
signed 'LANSKOJ' lower right
oil on canvas
81 x 54 cm (31 $\frac{7}{8}$ x 21 $\frac{1}{4}$ in.)
Painted in 1968.

Estimate
£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♠

Provenance
Private Collection
Sotheby's, London, 23 June 2005, lot 202
Acquired at the above sale by the present owner

192. Diego Giacometti 1902-1985

Le Couple

stamped with the artist's initials and name 'DG DIEGO'
on the base

bronze

31.6 x 22.5 x 8.9 cm (12½ x 8⅞ x 3½ in.)

Executed in 1957.

Estimate

£35,000-45,000 \$42,600-54,800 €39,900-51,200

Provenance

Palmiro Polacci

Thence by descent to the present owner in 2015

Literature

Daniel Marchesseau, *Diego Giacometti*, Paris, 2005,
p. 117 (another example illustrated)

François Francisci, *Diego Giacometti, Catalogue de
l'œuvre*, Paris, 1986, p. 55 (another example illustrated)



193. Lawrence Holofcener b. 1926

Maquette for Allies

incised with the artist's signature, title, number and date 'L. holofcener "ALLIES" 9/50 '97' on the base
bronze and wood

34.5 x 51.8 x 29.1 cm (13 $\frac{5}{8}$ x 20 $\frac{3}{8}$ x 11 $\frac{1}{2}$ in.)

Executed in 1997, this work is number 1 from an edition of 50.

Estimate

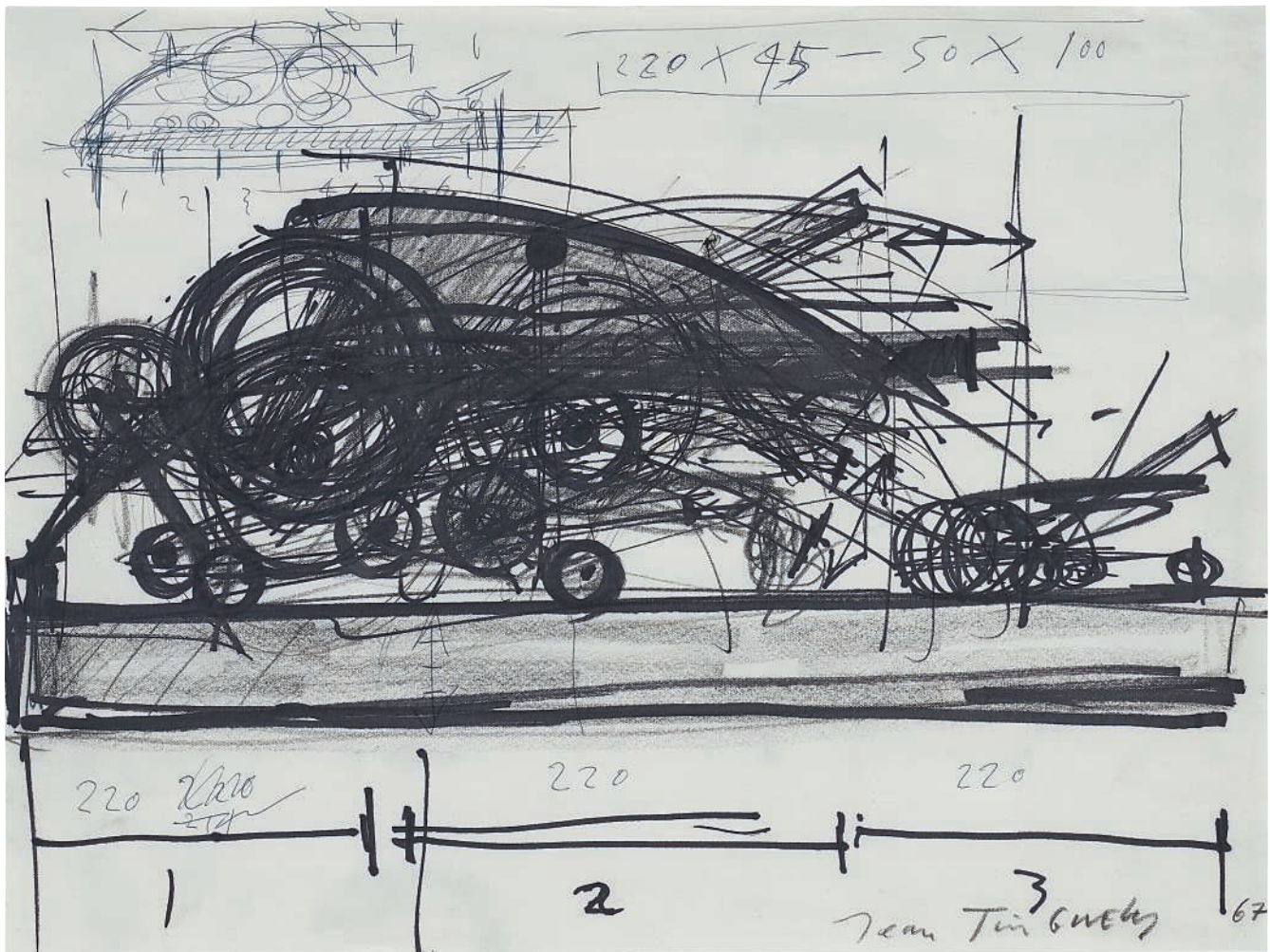
£30,000-50,000 \$36,500-60,900 €34,200-56,900 ▲

Provenance

Catto Gallery, London

Acquired from the above by the present owner in 1998





194. Jean Tinguely 1925-1991

Char Nr. 8

signed and dated 'Jean Tinguely '67' lower right
felt tip pen, pencil and ballpoint pen
29.8 x 39.8 cm (11¾ x 15½ in.)
Executed in 1967.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ± ▲

Provenance

Galerie Rudolf Zwirner, Cologne
Helga and Walther Lauffs (acquired from the above in 1970)
Sotheby's, London, 2 July 2008, lot 114
Acquired at the above sale by the present owner

Exhibited

Cologne, Wallraf-Richartz-Museum, *Sammlung Ludwig*,
1969, p. 107
Krefeld, Kaiser Wilhelm Museum, *Zeichnungen der 50er
bis 70er Jahre aus dem Kaiser Wilhelm Museum Krefeld*,
1980, no. 145, p. 13 (illustrated)
Krefeld, Kaiser Wilhelm Museum, *Sammlung Helga
und Walther Lauffs - amerikanische und europäische
Kunst der sechziger und siebziger Jahre*, 1983-84, no. 379,
p. 39 (illustrated)

195. Cy Twombly 1928-2011

Untitled

signed and dated 'Cy Twombly Mar. 25 1981'
chalk pastel, crayon and collage on paper
69 x 49 cm (27½ x 19¼ in.)
Executed in 1981.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000

Provenance

Rubin Gorewitz, West Nyack
James Goodman Gallery, New York
Galerie 1990 - 2000, Paris
Acquired from the above by the present owner

Exhibited

Lugano, TAG Lugano, *Arte Internazionale del XX secolo*,
6 April - 2 July 2016, p.73

Literature

Yvon Lambert and Philippe Sollers, *Cy Twombly:
Catalogue Raisonné des Oeuvres sur Papier. 1977-1982.*
Volume VII, Milan, 1991, no. 121, p. 119

MAR. 25 1981



8

Rubin
Loravit
from
Cy Twombly



196. Otto Piene 1928-2014

Rauchzeichnung

signed, titled and dated 'O Piene "rauchzeichnung" 60'

lower right

soot on paper

48.2 x 63.6 cm (18 7/8 x 25 in.)

Executed in 1960.

Estimate

£18,000-25,000 \$21,900-30,500 €20,500-28,500 ± ♣

Provenance

Private Collection (acquired directly from the artist in 1967)

Thence by descent to the previous owner

Sotheby's, London, 16 October 2010, lot 269

Acquired at the above sale by the present owner



197. Franz Kline 1910-1962

Untitled (Composition)

signed 'KLINE' lower right

ink on paper

24.8 x 32.4 cm (9¾ x 12¾ in.)

Executed in 1959.

Estimate

£80,000-120,000 \$97,400-146,000 €91,100-137,000 ₣

Provenance

Galleria La Tartaruga, Rome

Galleria l'Attico, Rome

Private Collection, Rome

Marlborough Gallery, Rome

Private Collection

Phillips, New York, 17 May 2013, lot 162

Acquired at the above sale by the present owner



198. Marlene Dumas b. 1953

The Sins of the Fathers
signed, titled and dated 'Marlene "The Sins of the Fathers"
1987' lower edge
ink and wax crayon on paper
41 x 100 cm (16 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)
Executed in 1987.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 ♠

Provenance

Galerie Paul Andriess, Amsterdam
Private Collection (acquired from the above in 1987)
Christie's, Amsterdam, 3 November 2015, lot 52
Acquired at the above sale by the present owner

199. Alexander Calder 1898-1976

The Five Red Circles, Filled Variously
signed and dated 'calder 73' lower right
gouache on paper
78.1 x 58.3 cm (30 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in.)
Executed in 1973, this work is registered in the archives
of the Calder Foundation, New York, under application
number A06738.

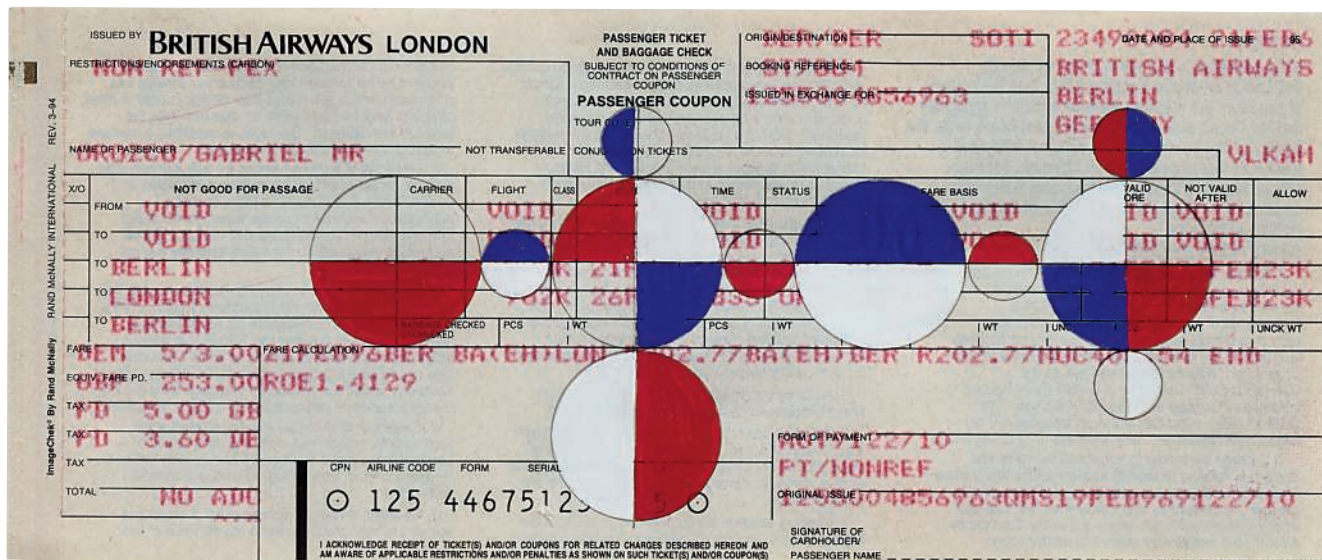
Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Provenance

Perl Galleries, New York
Private Collection, Southfield, Michigan, (acquired from
the above in 1973)
Marisa del Re Gallery, Inc., New York
Sotheby Parke Bernet, New York, 27 February 1976, lot 43
Private Collection (assumed)
Guy Loudmer, Paris, 6 April 1987, lot 94
Private Collection (assumed, also presumably Paris)
Cornette de Sant Cyr, Paris, 5 December 1988, lot 176
Private Collection (assumed, also presumably Paris)
Guy Loudmer, Paris, 1 April 1996, lot 257
Acquired at the above sale by the present owner





200. Gabriel Orozco b. 1962

Ticket - British Airways
ink and acrylic on boarding pass
8.2 x 19.4 cm (3 1/4 x 7 5/8 in.)
Executed in 2001.

Estimate

£15,000-20,000 \$18,300-24,400
€17,100-22,800 ±

Provenance

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

201. Gabriel Orozco b. 1962

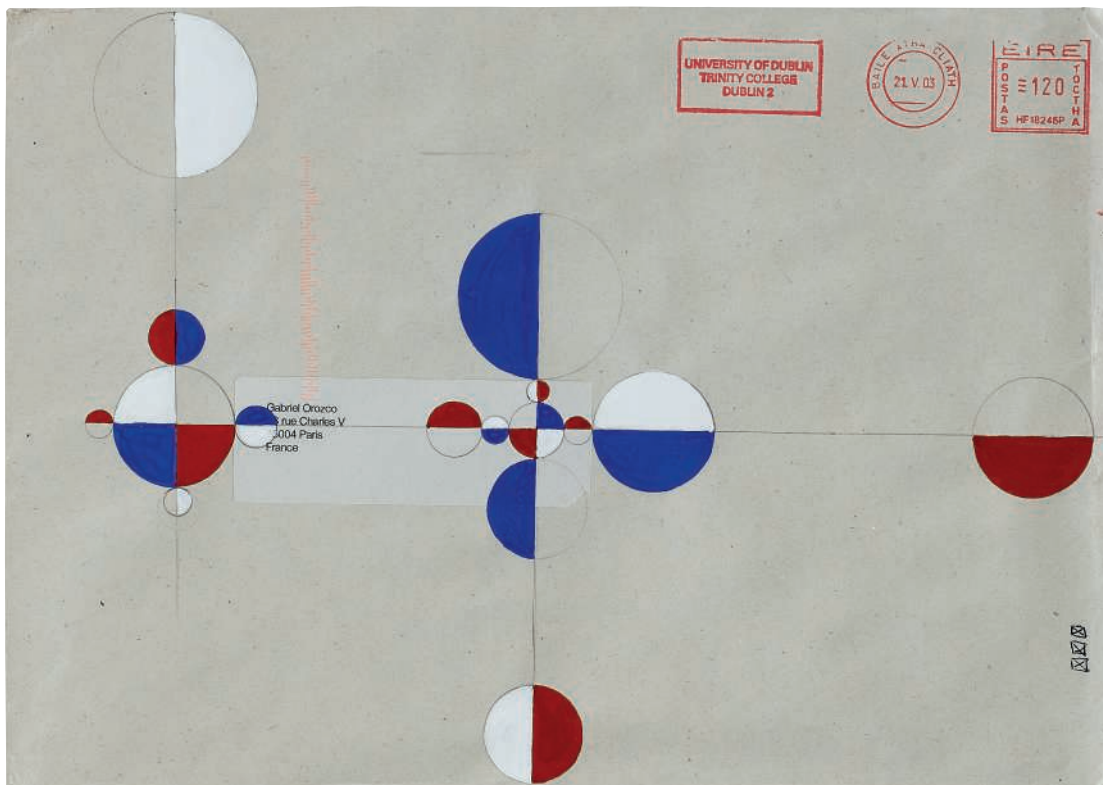
Untitled
acrylic and ink on envelope
22.9 x 32.9 cm (9 x 12 7/8 in.)
Executed in 2003.

Estimate

£20,000-30,000 \$24,400-36,500
€22,800-34,200 ±

Provenance

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



202. Wifredo Lam 1902-1982

Untitled

signed 'Wifredo' lower left

ink on paper

26.4 x 20 cm (10³/₈ x 7⁷/₈ in.)

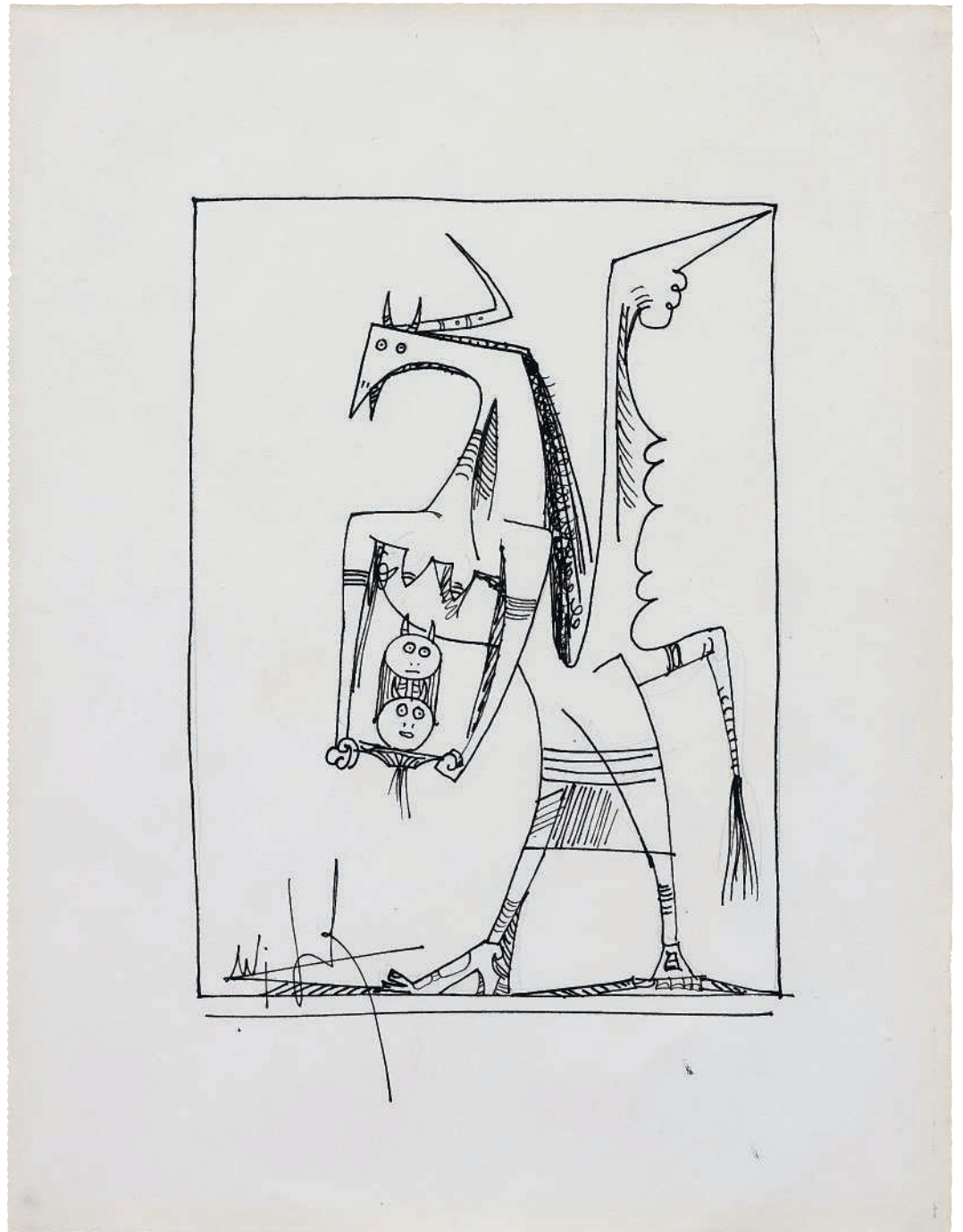
Executed circa 1950, this work is accompanied by a certificate of authenticity from Lou Laurin Lam and is registered under the number 06-39.

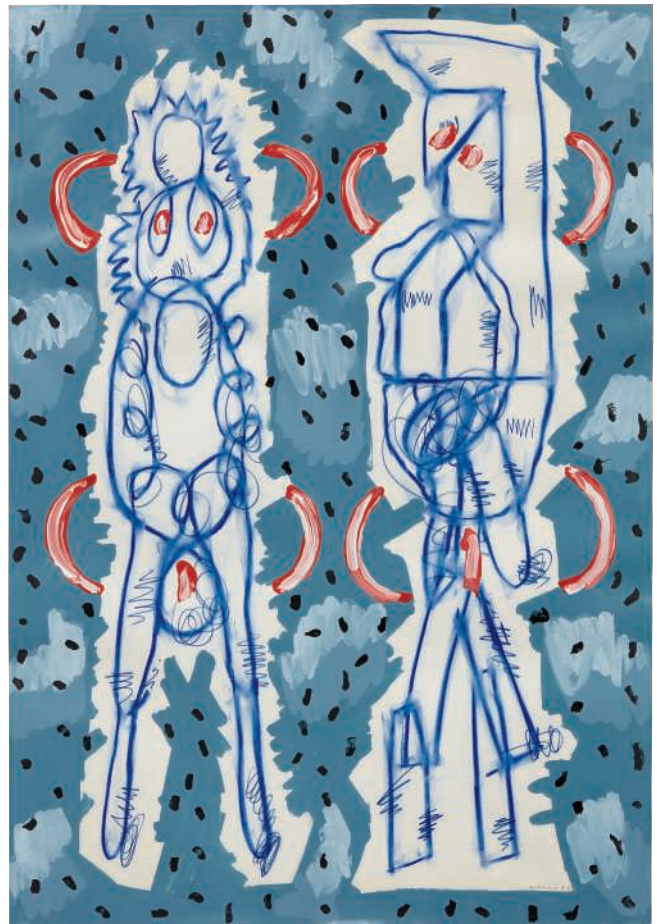
Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Private Collection, Paris





From the Estate of Stanley Silverstein

203. Luis Gordillo b.1934

Two works: (i) *Adam y Eva con Fundo Negro*
(ii) *Adam y Eva con Parentesis Rojos*
each signed 'GORDILLO 83' lower right
oil on paper
each 99.7 x 54.6 cm (39¼ x 21½ in.)
Painted in 1983.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ± ♣

Provenance

Stanley Silverstein, New York
Thence by descent to the present owner



From the Estate of Stanley Silverstein

204. Luis Gordillo b.1934

¡Idiota, eres tu mismo!
signed, titled, inscribed and dated '¡Idiota, eres tu mismo!' GORDILLO-84 (el marco es parte de la obra)' on the reverse
oil on canvas, in artist's frame
106 x 152.4 cm (41¾ x 60 in.)
Painted in 1984.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ± ♣

Provenance

Galeria Fernando Vijande, Madrid
Stanley Silverstein, New York
Thence by descent to the present owner

‘Like a prodigious shoemaker, he modifies the way the history of art is usually viewed and sets up his own shop window, his pantheistic world. His magic consists of manipulating the icons of Titian, Matisse, Rembrandt and Manet by de-contextualising them, reactivating masterpieces.’

Kosme de Barañano

From the Estate of Stanley Silverstein

205. Manolo Valdés b. 1942

Conde Duque De Olivares

signed and dated ‘M. VALDÉS 84’ on the reverse

oil on canvas

197.5 x 147.3 cm (77¾ x 58 in.)

Painted in 1984.

Estimate

£80,000-120,000 \$97,400-146,000

€91,100-137,000 ₣ ♠

Provenance

Galería Maeght, Barcelona

Galería Sen, Madrid

Stanley Silverstein, New York

Thence by descent to the present owner





From the Estate of Stanley Silverstein

206. **Juan Barjola** 1919-2004

Portrait of a Business Man
signed and dated 'Barjola 93' lower right
oil on canvas
146.7 x 114.3 cm (57¾ x 45 in.)
Painted in 1993.

Estimate

£25,000-35,000 \$30,500-42,600
€28,500-39,900 ₣ ♠

Provenance

Galeria Kreisler Dos, Madrid
Stanley Silverstein, New York
Thence by descent to the present owner

207. Mario Sironi 1885-1961

Mountain and Trees
signed 'SIRONI' lower right
oil on canvas
65 x 50 cm (25 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate

£20,000-30,000 \$24,400-36,500
€22,800-34,200 ♠

Provenance

L'Obelisco Galleria D'Arte, Rome
Corrado Cavalieri (acquired from the above
on 20 March 1957)
Private Collection, USA
Thence by descent to the present owner



208. Emilio Scanavino 1922-1986

Il Sesso Morto
signed and dated 'Scanavino 1961' lower right;
further signed, titled and dated 'Scanavino
"Il Sesso Morto" 1961' on the reverse
oil on board
72.9 x 102 cm (28 $\frac{3}{4}$ x 40 $\frac{1}{8}$ in.)
Painted in 1961, this work is accompanied by
a certificate of authenticity from the Archivio
Emilio Scanavino and signed by the artist.

Estimate

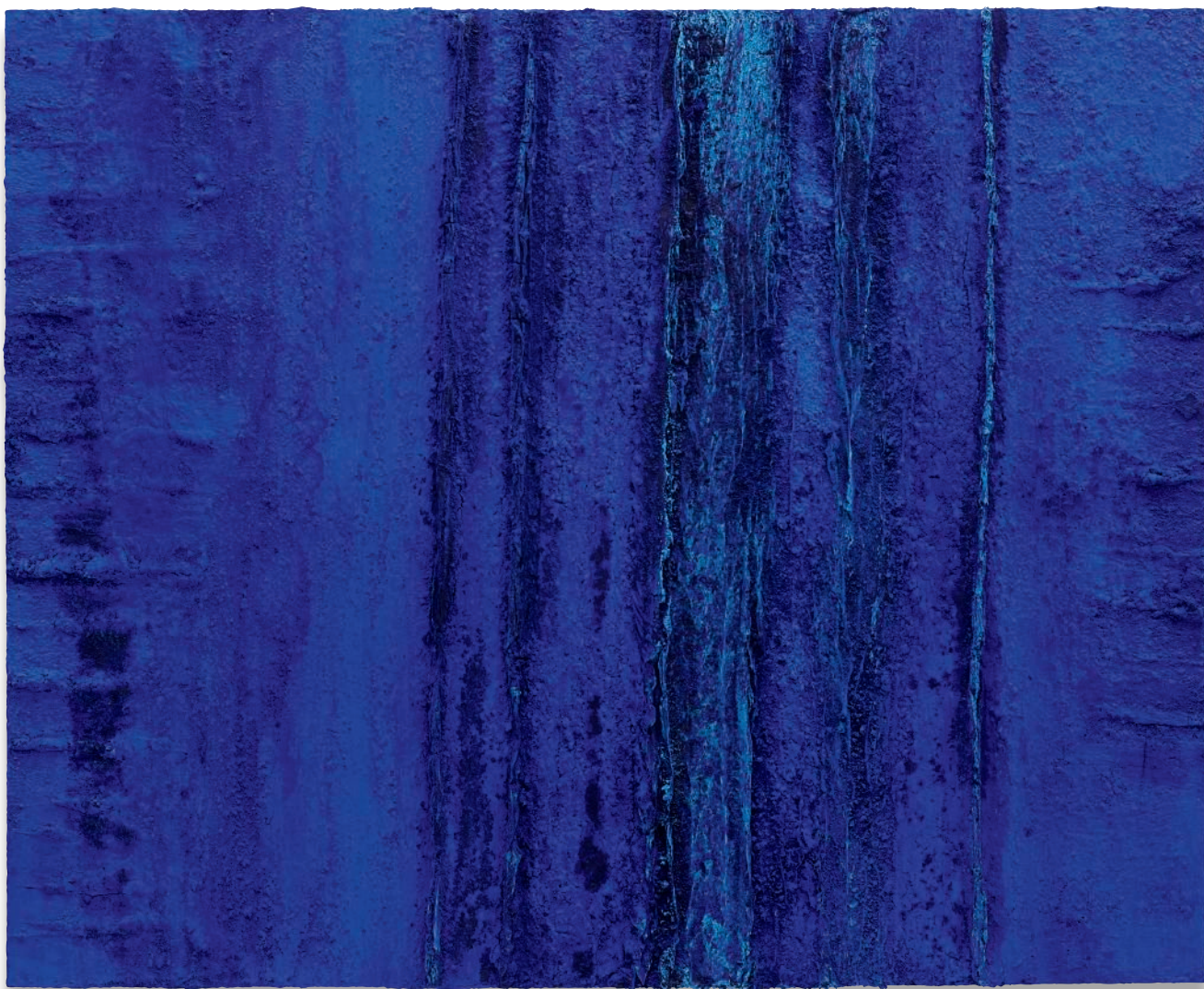
£12,000-15,000 \$14,600-18,300 €13,700-17,100 ♠

Provenance

Galleria del Naviglio, Milan
Private Collection
Fidesarte, Venice, 6 April 2008, lot 332
Acquired at the above sale by the present owner







209. Giorgio Griffa b. 1936

Tre linee con arabesco n.159
signed and dated 'giorgio griffa 91' on the reverse
acrylic on jute
97.8 x 74.9 cm (38½ x 29½ in.)
Painted in 1991.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ₣ ♣

Provenance

Casa d'Aste Meeting Art S.p.A., 26 September 2015, lot 790
Acquired at the above sale by the present owner

210. Marcello Lo Giudice b. 1957

Eden Blu
signed, titled and dated 'Lo Giudice "Eden blu" 2014'
on the reverse
oil and pigment on canvas
130 x 160 cm (51½ x 62⅞ in.)
Executed in 2014.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♣

Provenance

Opera Gallery, Monaco
Private Collection, Kitzbühel



211. Josh Smith b. 1976

Untitled (JSP10173)

signed, titled and dated 'JOSH SMITH "JSP10173" 2010'

on the overlap

oil on canvas

152.8 x 122 cm (60 $\frac{1}{8}$ x 48 in.)

Painted in 2010.

Estimate

£15,000-25,000 \$18,300-30,500 €17,100-28,500 ₺

Provenance

Luhring Augustine, New York

Acquired directly from the above by the present owner



212. Josh Smith b. 1976

Untitled (JSP10174)

signed, titled and dated 'JOSH SMITH "JSP10174" 2010'
on the overlap
oil on canvas
152 x 122 cm (59 7/8 x 48 in.)
Painted in 2010.

Estimate

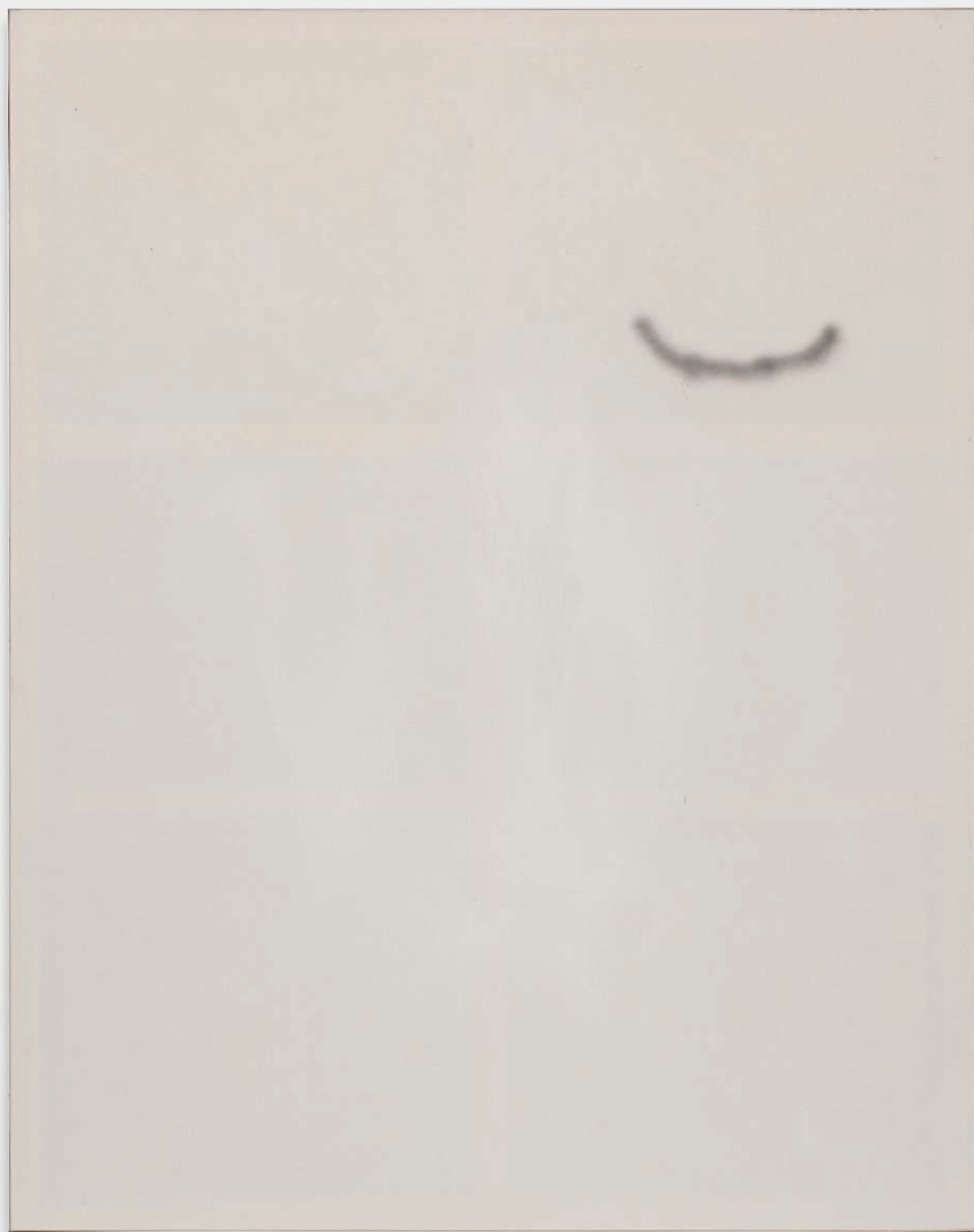
£15,000-25,000 \$18,300-30,500 €17,100-28,500 +

Provenance

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

Exhibited

New York, Luhring Augustine, *Untitled (Painting)*,
7 January - 5 February 2011



213. David Ostrowski b. 1981

F (Don't Honk)

signed and dated 'David Ostrowski '13' on the overlap
lacquer on canvas, in artist's frame
241 x 191.2 cm (94 $\frac{7}{8}$ x 75 $\frac{1}{4}$ in.)
Executed in 2013.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠

Provenance

Peres Projects, Los Angeles
Acquired from the above by the present owner



214. Grear Patterson b. 1988

Third Base

signed with the artist's initials, titled and numbered
'GP "third Base" 1/3' on the reverse of part one; further
signed with the artist's initials and numbered 'GP 2/3'
on the reverse of part two; further signed with the
artist's initials and numbered 'GP 3/3' on the reverse
of part three
rubberised fabric and canvas, laid on board, in 3 parts
overall 137.2 x 137.2 cm (54 x 54 in.)
Executed in 2014.

Estimate

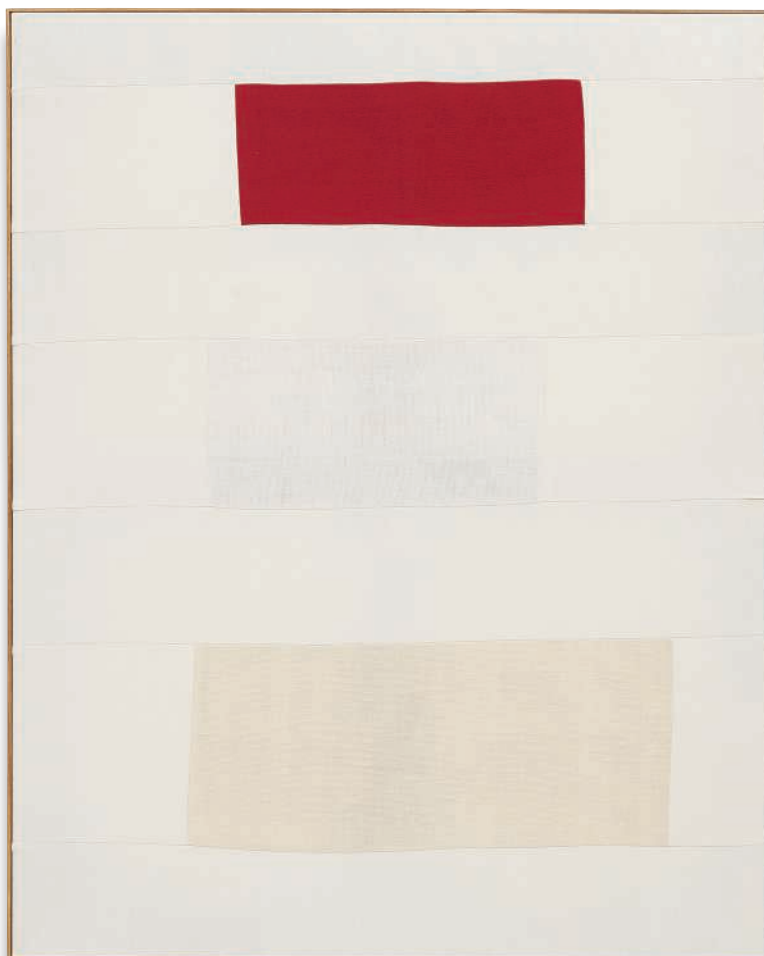
£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Ellis King, Dublin
Acquired from the above by the present owner

Exhibited

Dublin, Ellis King, *Grear Patterson: Duck Test*,
11 April - 17 May 2014



215. Ethan Cook b. 1983

Untitled 34

signed and dated 'E. Cook 2013' on the overlap
hand woven cotton canvas and canvas, in artist's frame
128.2 x 102.9 cm (50 $\frac{1}{2}$ x 40 $\frac{1}{2}$ in.)
Executed in 2013.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Galerie Jeanrock Dard, Paris
Private Collection, Rome



216. Eddie Peake b. 1981

Untitled

signed and dated 'Eddie Peake Eddie Peake 2012 2012'
on the reverse
spray paint on polished steel
100.1 x 70.1 cm (39 $\frac{3}{8}$ x 27 $\frac{5}{8}$ in.)
Executed in 2012.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ± ♣

Provenance

Galleria Lorcan O'Neill, Rome
Private Collection, London

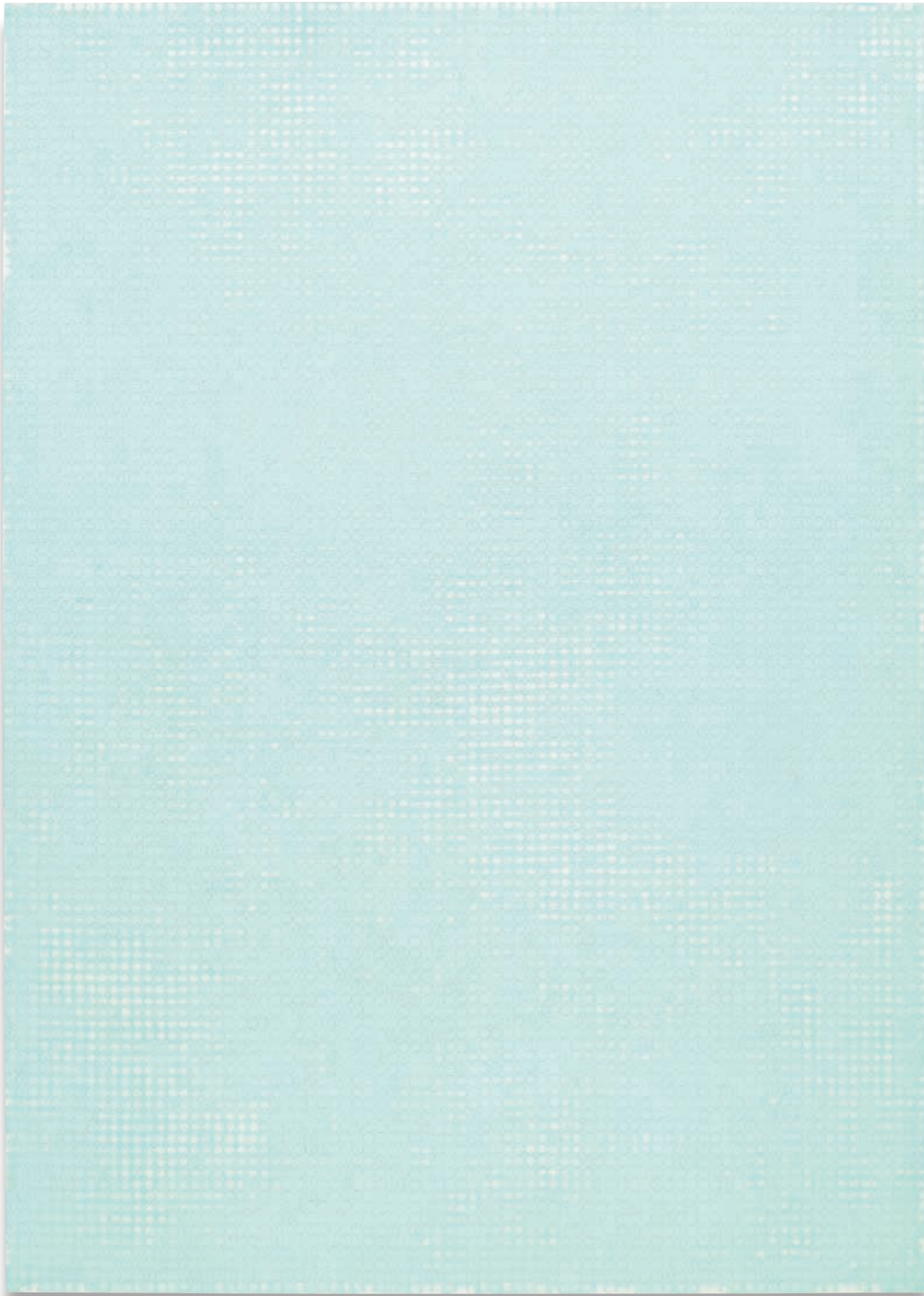


217. Sterling Ruby b. 1972

Soft Vortex
fabric, bleach and foam
155.2 x 155.2 x 8 cm (61 $\frac{1}{8}$ x 61 $\frac{1}{8}$ x 3 $\frac{1}{8}$ in.)
Executed in 2007.

Estimate
£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance
Prism, West Hollywood
Private Collection, London



218. Nick Darmstaedter b. 1988

Multiplicity

signed, titled and dated 'Nik D Nik D "Multiplicity
Multiplicity" 2013 2013'

oxidised copper on canvas

213.5 x 152.7 cm (84 x 60⅞ in.)

Executed in 2013.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Still House Group, New York

Private Collection, Paris



219. Leo Gabin b. 1980

Spoon Fed Free

signed, titled and dated 'Leo Gabin "SPOON FED FREE" 2014' on the reverse

lacquer, spray paint, acrylic and silkscreen on canvas
205 x 149.8 cm (80¾ x 58⅞ in.)

Executed in 2014.

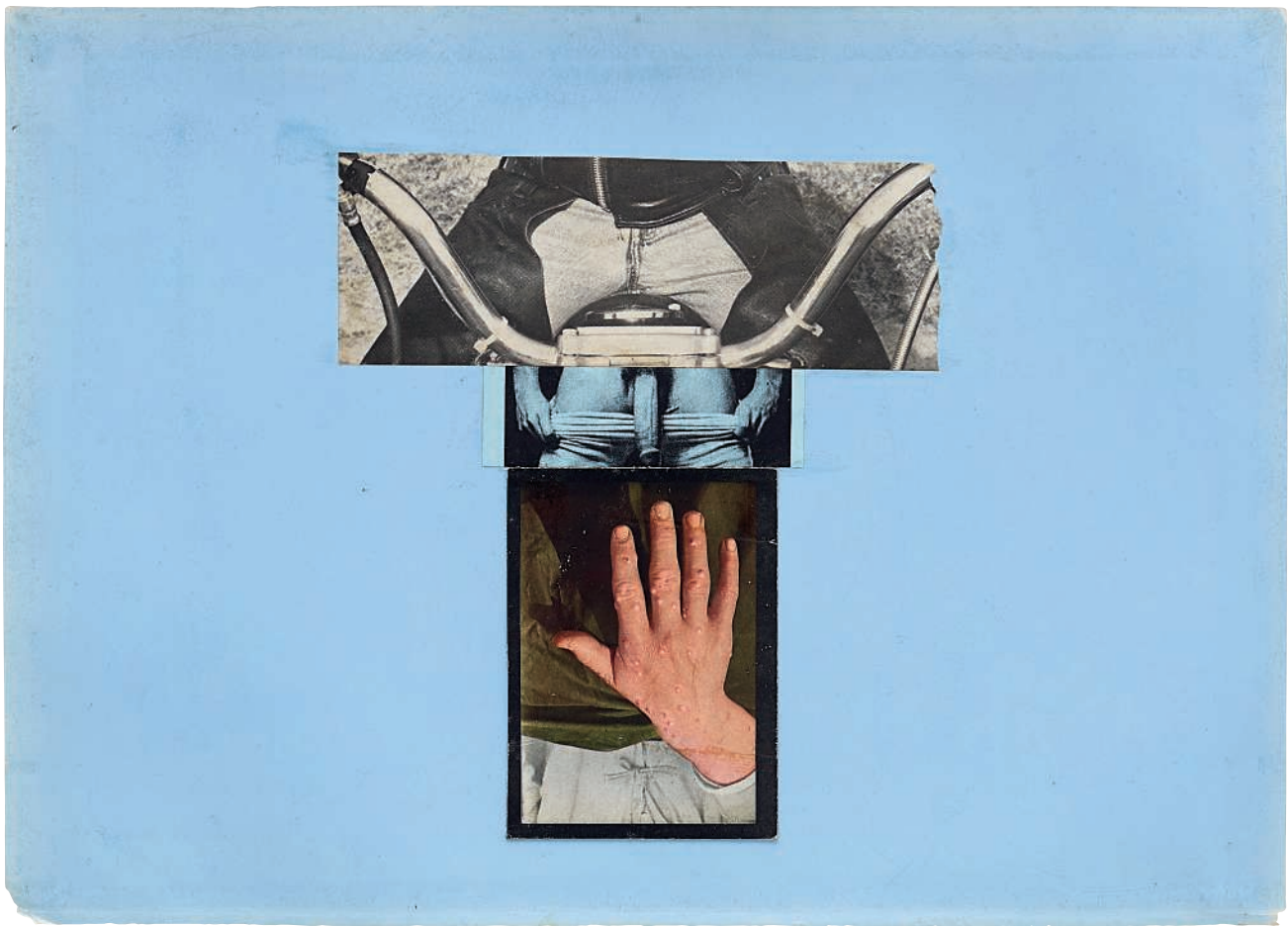
Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

Provenance

Peres Projects, Berlin

Acquired from the above by the present owner



220. Dash Snow 1981-2009

4 Keneth Anger

signed 'DASH Snow' on the reverse of the backing board

paper collage and glue

54.3 x 63.3 cm (21 $\frac{3}{8}$ x 24 $\frac{7}{8}$ in.)

Executed in 2006- 2007.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Contemporary Fine Arts, Berlin

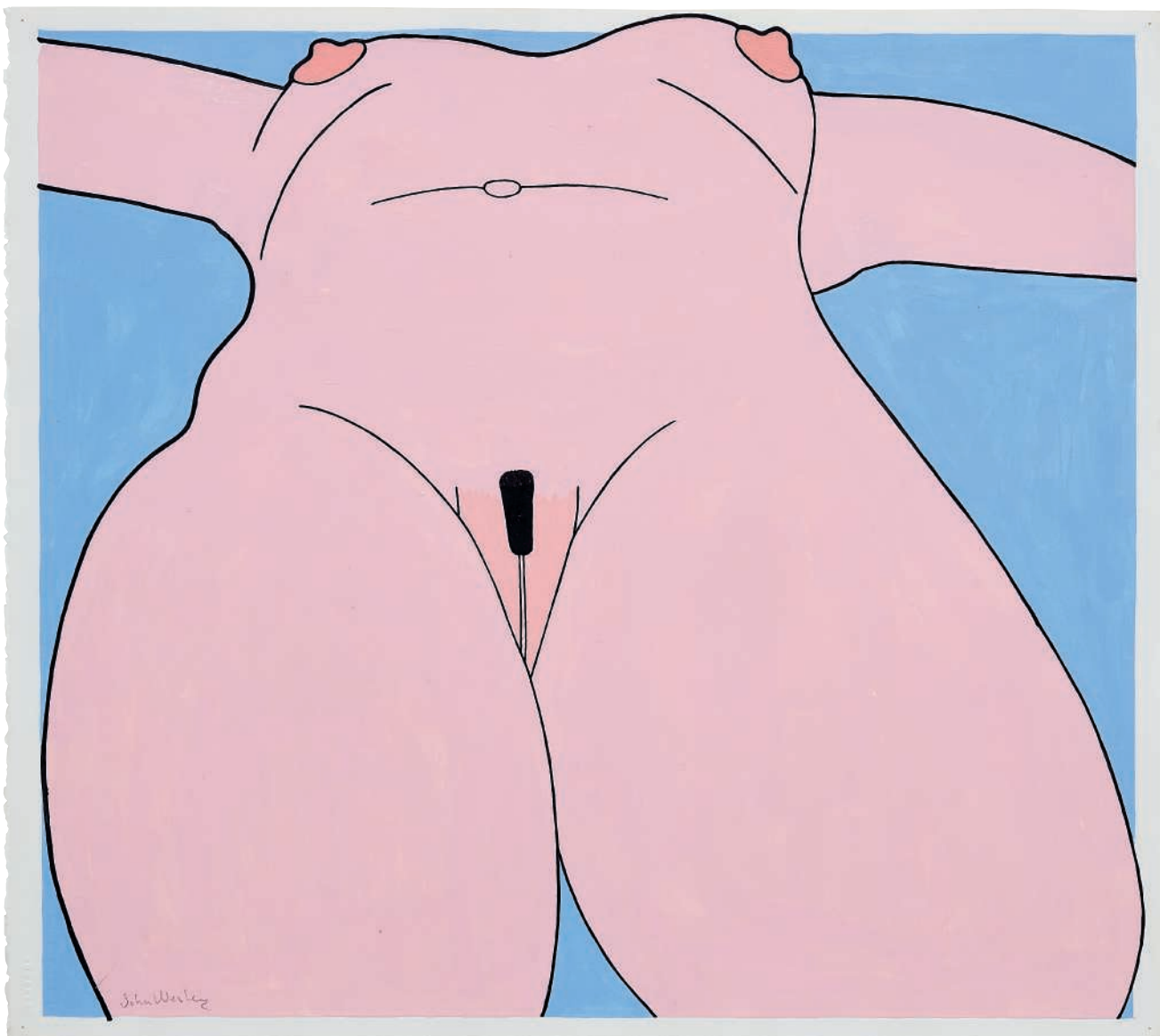
Acquired from the above by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Dash Snow:*

The End of Living. The Beginning of Survival,

27 April - 23 June 2007, no. 61, p. 61 (illustrated)



Property from an Important Private European Collection

221. John Wesley b. 1928

Untitled

signed 'John Wesley' lower left

acrylic on paper

51 x 57.2 cm (20 $\frac{1}{8}$ x 22 $\frac{1}{2}$ in.)

Executed in 2005.

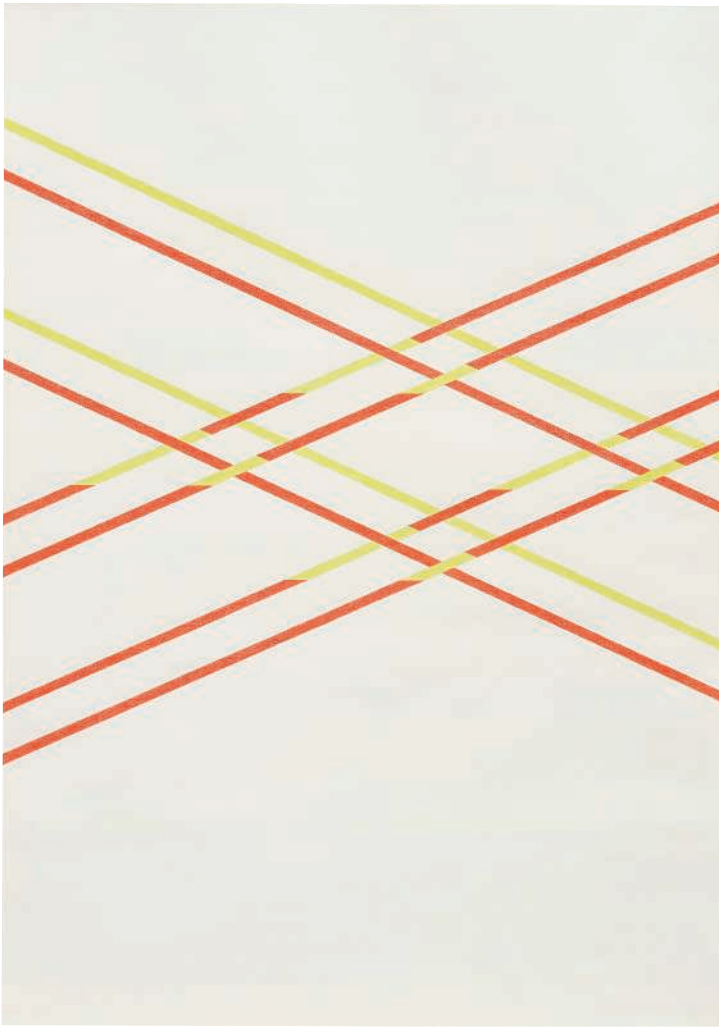
Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ₣

Provenance

Fredericks & Freiser Gallery Inc., New York

Acquired from the above by the present owner in 2000



222. Tomma Abts b. 1967

Untitled #14

signed, numbered and dated 'T. Abts #14 2011'
on the reverse

pencil and coloured pencil on paper
83.5 x 58.9 cm (32 7/8 x 23 1/4 in.)

Executed in 2011.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

Provenance

Greengrassi, London

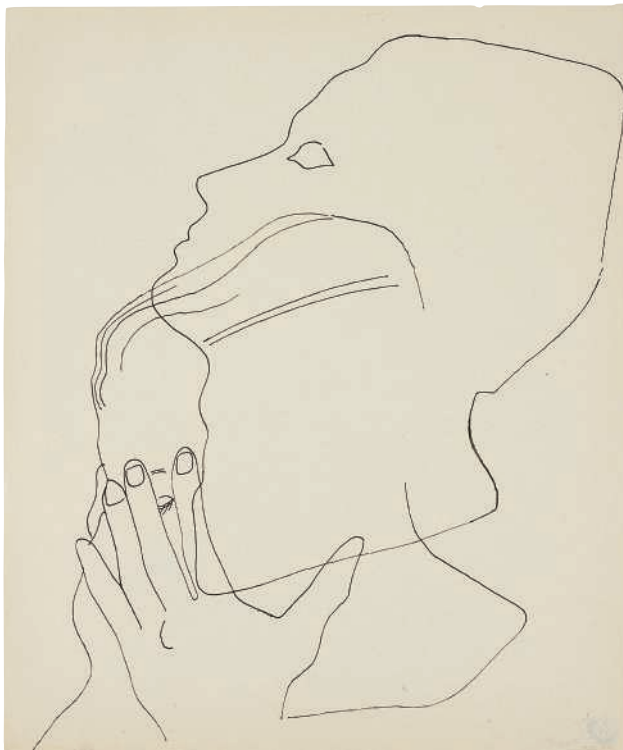
Acquired from the above by the present owner

Exhibited

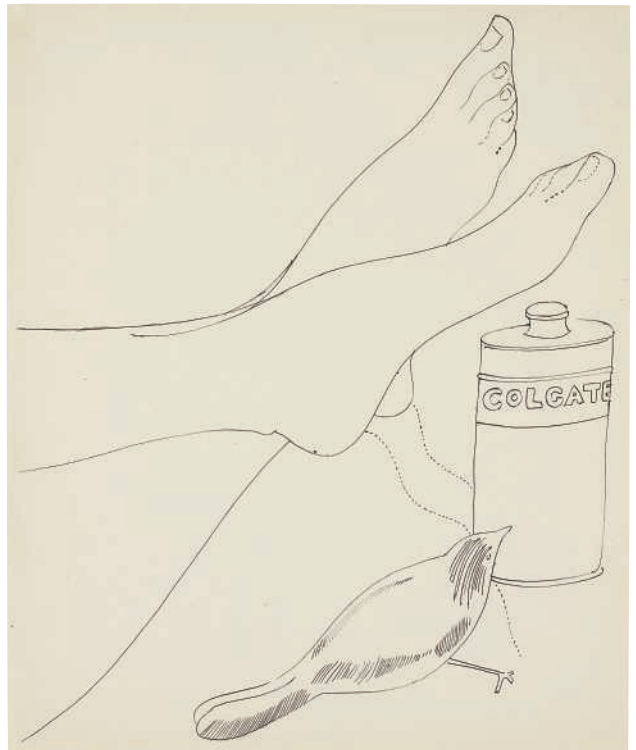
London, Greengrassi, *Tomma Abts*,

4 November 2011 - 14 January 2012





(recto)



(verso)

223. Pavel Pepperstein b. 1966

In the period 3033-3104 the system "Black Square" was used as a portal for the contact with extra-terrestrial civilisations
signed and dated 'P. Pepperstein 2009' lower right
watercolour, acrylic and pen on paper
44.7 x 76.5 cm (17½ x 30½ in.)
Executed in 2009.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

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

Exhibited

Moscow, Multimedia Art Museum, *The Future Enamoured with the Past*, 18 September - 15 November 2015

224. Andy Warhol 1928-1987

Untitled

ink on paper, two sided
42.1 x 35.4 cm (16½ x 13¾ in.)

This work is stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., and numbered 'VF212.014' on one side.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ±

Provenance

The Estate of Andy Warhol
Andy Warhol Foundation for the Visual Arts, New York
Gagosian Gallery, New York
Private Collection, New York
Sotheby's, New York/Online, 3 March 2017, lot 417
Acquired at the above sale by the present owner



225. Shepard Fairey b. 1970

St. Marks Campanile

signed and dated 'Shepard Fairey '10' lower right
handcut rubylith illustration
38.5 x 22.4 cm (15½ x 8⅞ in.)
Executed in 2010.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Provenance

Deitch Projects, New York
Acquired from the above by the present owner

Exhibited

New York, Deitch Projects, *Shepard Fairey*:
Mayday, 1 - 29 May 2010 (illustrated)

226. Cyprien Gaillard b. 1980

Queen City

beer label, acrylic paint and pastel on archival

press photograph, in 3 parts

part one (beer label lower right) 20.2 x 25.2 cm

(7½ x 9½ in.)

part two (beer label upper left) 17.6 x 23 cm

(6¾ x 9 in.)

part three (beer label centre) 20.5 x 25 cm

(8½ x 9½ in.)

Executed in 2012.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

Provenance

Sprüth Magers, Berlin

Prism, West Hollywood

Acquired from the above by the present owner

Exhibited

West Hollywood, Prism, *Sister Sara's Theme*,

4 October - 16 November 2013



Property from an Important European Collector

227. Ed Ruscha b. 1937

What Say - Say What
signed, titled and dated 'Ed Ruscha "WHAT SAY - SAY WHAT" 2004' on the front page
hardbound artist's book of blank pages, ink on the exposed edges of the book block
6 x 23.5 x 28.7 cm (2 $\frac{3}{8}$ x 9 $\frac{1}{4}$ x 11 $\frac{1}{4}$ in.)
Executed in 2004.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Bernier/Eliades Gallery, Athens
Acquired from the above by the present owner

Property from an Important European Collector

228. Ed Ruscha b. 1937

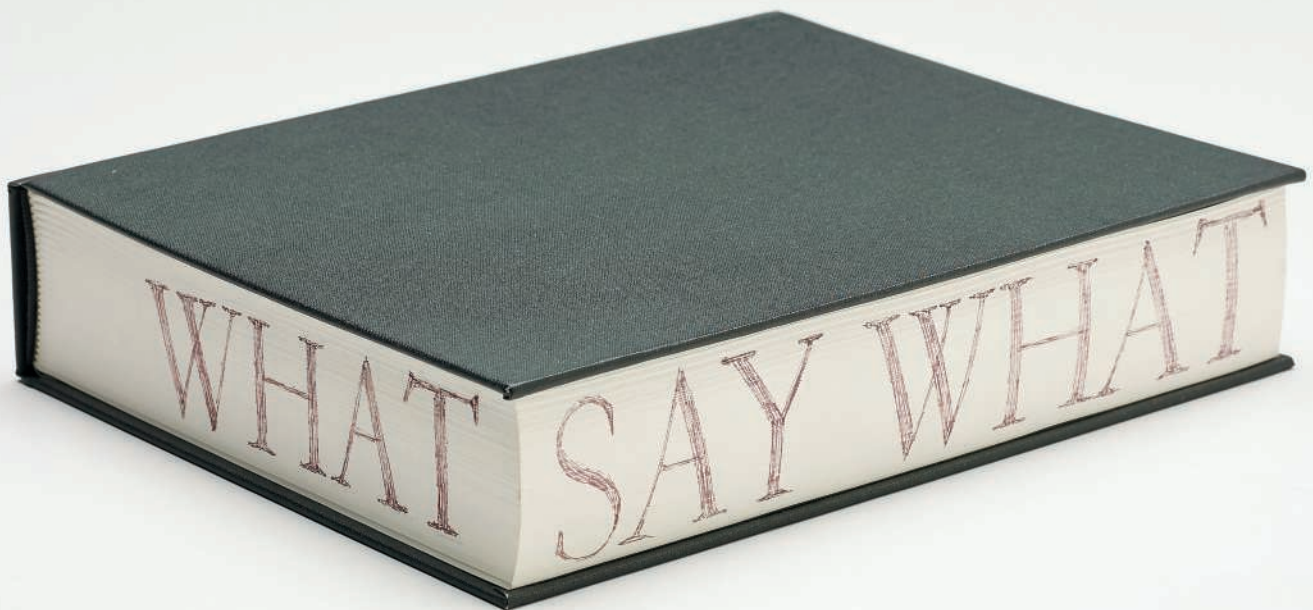
MOM (The ABC Murders, 1983 Edition)
oil on book
22.2 x 14.2 x 2.7 cm (8 $\frac{3}{4}$ x 5 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in.)
Executed in 1992.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Provenance

Bernier/Eliades, Athens
Acquired from the above by the present owner







Property from an Important European Collector

229. Richard Pettibone b. 1938

Frank Stella 'River of Ponds'
signed, titled and dated 'R Pettibone "Frank Stella
River of Ponds" 1969' on the stretcher
oil on canvas, in artist's frame
10.7 x 10.7 cm (4¼ x 4¼ in.)
Painted in 1969.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

Provenance

Gifted by the artist to the previous owner
Christie's, New York, 24 July 2014, lot 173
Acquired at the above sale by the present owner

**‘I wanted to be a great painter...
what better way to do that than
to copy a great painting?’**

Richard Pettibone

230. Richard Pettibone b. 1938

Train Wreck and Love, Stella #6
signed, titled and dated ‘R. Pettibone “Train Wreck
and Love” 1970’ on the reverse
acrylic and silkscreen on canvas, in artist’s frame
28.4 x 46.5 cm (11½ x 18¼ in.)
Executed in 1970.

Estimate

£35,000-55,000 \$42,600-67,000 €39,900-62,600 ±

Provenance

OK Harris Gallery, New York
Private Collection, New York





Property from an Important European Collector

231. Ed Ruscha b. 1937

Thus

signed and dated 'Ed Ruscha 2007' lower right
oil on printed canvas support, in artist's frame
28.4 x 36 cm (11½ x 14½ in.)
Executed in 2007.

Estimate

£30,000-50,000 \$36,500-60,900 €34,200-56,900

Provenance

Donated by the artist courtesy of Gagosian Gallery,
New York to ADDF for the Annual Benefit Auction,
Sotheby's, New York, 12 September 2007, lot 43
Acquired at the above sale by the present owner

Literature

Robert Dean, Edward Ruscha, *Catalogue Raisonné of the
Paintings Volume Seven 2004-2011*, p. 237 (illustrated)

Property from an Important European Collector

232. Sam Durant b. 1961

Legality is Not Morality

vinyl text on electric sign
187.3 x 141.2 x 20 cm (73¾ x 55½ x 7⅞ in.)
Executed in 2003, this work is artist's proof number 1
from an edition of 3 plus 2 artist's proofs.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Gifted by the artist to the previous owner
Christie's, New York, 24 July 2014, lot 173
Acquired at the above sale by the present owner

Legality
IS NOT
Morality



233. Kon Trubkovich b. 1979

Roads (KT.4124)
signed, titled and dated 'Trubkovich "ROADS" 2010'
on the reverse
oil on canvas
99.1 x 172.7 cm (39 x 68 in.)
Painted in 2010.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ±

Provenance

Acquired directly from the artist by the present owner

234. Hugh Scott-Douglas b. 1988

Untitled
signed and dated 'Hugh Scott-Douglas 2012'
on the stretcher
cyanotype in linen
152.5 x 101.5 cm (60 x 39 7/8 in.)
Executed in 2012.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

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



235. Sterling Ruby b. 1972

Skull Drum I

formica, wood and spray paint

267.5 x 241.5 x 91.5 cm (105 $\frac{3}{8}$ x 95 $\frac{1}{8}$ x 36 in.)

Executed in 2008, this work is unique.

Estimate

£60,000-80,000 \$73,100-97,400 €68,300-91,100

Provenance

Sprüth Magers, London

Acquired from the above by the present owner

‘My artwork can be monumental not only in scale, but also in response to my lamenting the loss of expression, particularly over time – something that was lost to the past, that we keep trying to gain access to, but have no possibility of getting ever again’

Sterling Ruby

(reverse)





236. Kelley Walker b. 1969

Untitled

laser cut mirrored steel

diameter 61 cm (24 in.)

Executed in 2006, this work is number 1 from an edition of 8 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Kunsthalle Zurich

Acquired from the above by the present owner

237. Matthew Monahan b. 1972

Throne I

polished bronze and plated bronze

233 x 47.9 x 66.4 cm (91¾ x 18⅞ x 26⅞ in.)

Executed in 2012.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ±

Provenance

Anton Kern Gallery, New York

The Suzanne Geiss Company, New York

Acquired from the above by the present owner

Exhibited

London, Modern Art, *Matthew Monahan*, 12 April - 12 May 2012

Tokyo, Kaikai Kiki Gallery, *Matthew Monahan: coup d'pietà*, 16 November - 22 December 2012







238. Sam Gilliam b. 1933

Yellow Tower and Square
signed and dated 'Sam Gilliam 2006' on the reverse
oil on assembled birch panel
196.5 x 68.9 cm (77 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in.)
Executed in 2006.

Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500

Provenance

Art of Peace Auction, Victoria & Albert Museum, London,
19 October 2006 (donated by the artist)
Acquired at the above sale by the present owner

239. Neil Beloufa b. 1985

Vintage Series: Lighters
steel, MDF, electrical wire and plug
158.2 x 119 x 5.2 cm (62 $\frac{1}{4}$ x 46 $\frac{7}{8}$ x 2 in.)
Executed in 2013.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

Provenance

Balice Hartling, Paris
Acquired from the above by the present owner

Exhibited

Marseille, La Friche la Belle de mai, *Les Possédés*,
5 May - 31 July 2016





240. Paul Chan b. 1973

Black Republican 2
 titled and dated "BLACK REPUBLICAN 2" 2007'
 on the reverse
 styrofoam, paper, cardboard and glue
 122.5 x 122.5 cm (48¼ x 48¼ in.)
 Executed in 2007.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

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

241. Bernard Frize b. 1954

Disloqué
 signed, titled and dated 'Bernard FRIZE "Disloqué" 2006'
 on the overlap
 acrylic and resin on canvas
 180 x 160 cm (70⅞ x 62⅞ in.)
 Executed in 2006.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ± ♠

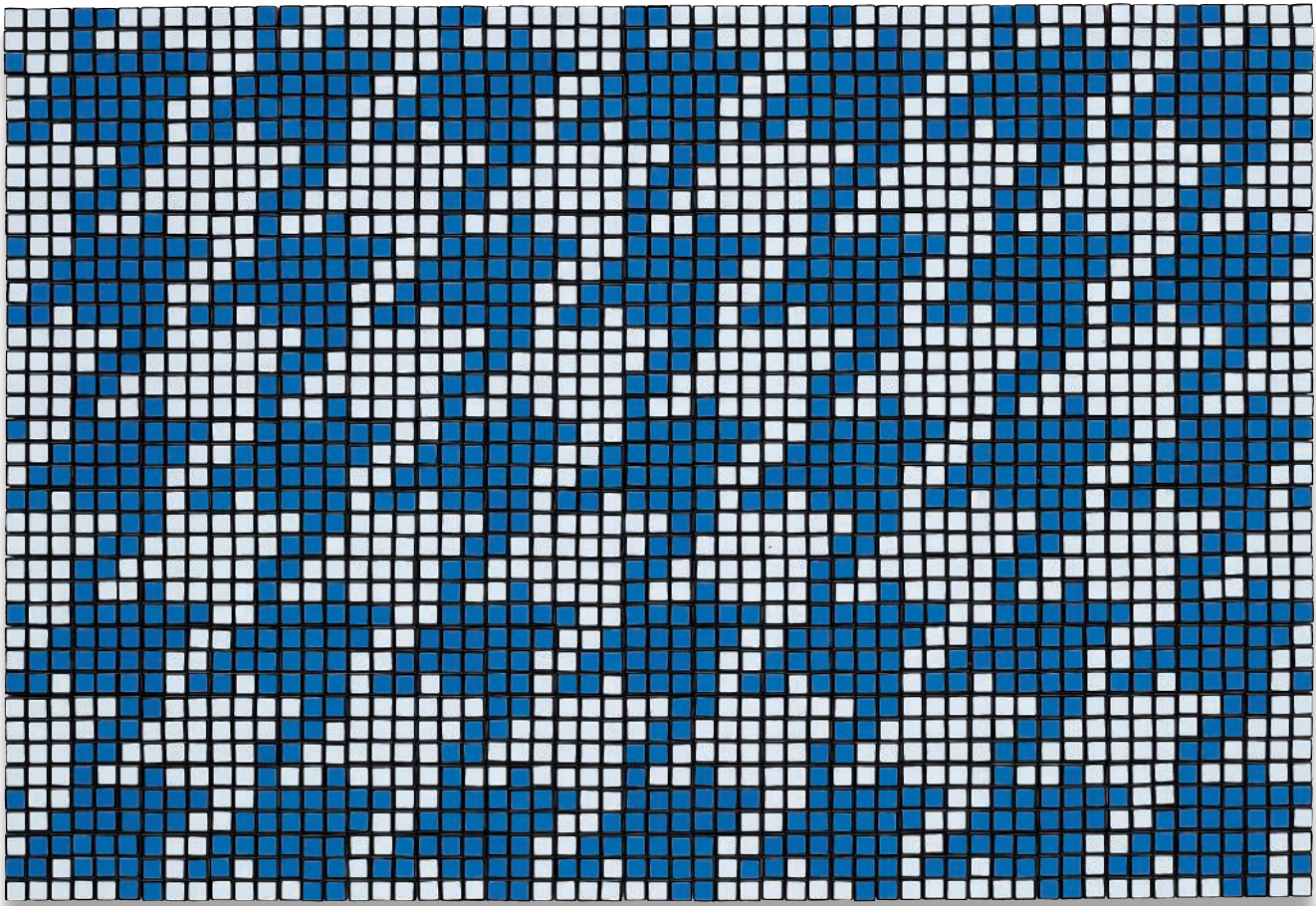
Provenance

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

Exhibited

Switzerland, Galerie Proarta, *The Power of Colour*,
 17 June - 31 December 2016





242. Invader b. 1969

R. Houndstooth

inscribed with the artist's monogram, titled and dated
"RUBIK HOUNDSTOOTH" 2014' on the reverse

Rubik's cubes and Plexiglas

39.4 x 57.6 cm (15½ x 22⅝ in.)

Executed in 2014, this work is accompanied by a
certificate of authenticity issued by Galerie Le Feuvre.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ± ♠

Provenance

Galerie Le Feuvre, Paris

Acquired from the above by the present owner

243. Julian Opie b. 1958

Modern tower. 10

signed and titled 'Julian Opie "MODERN TOWER No. 10"'
on the underside

vinyl on painted wood

228 x 43.8 x 43.8 cm (89¾ x 17¼ x 17¼ in.)

Executed in 2001, this work is from an edition of 3.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠

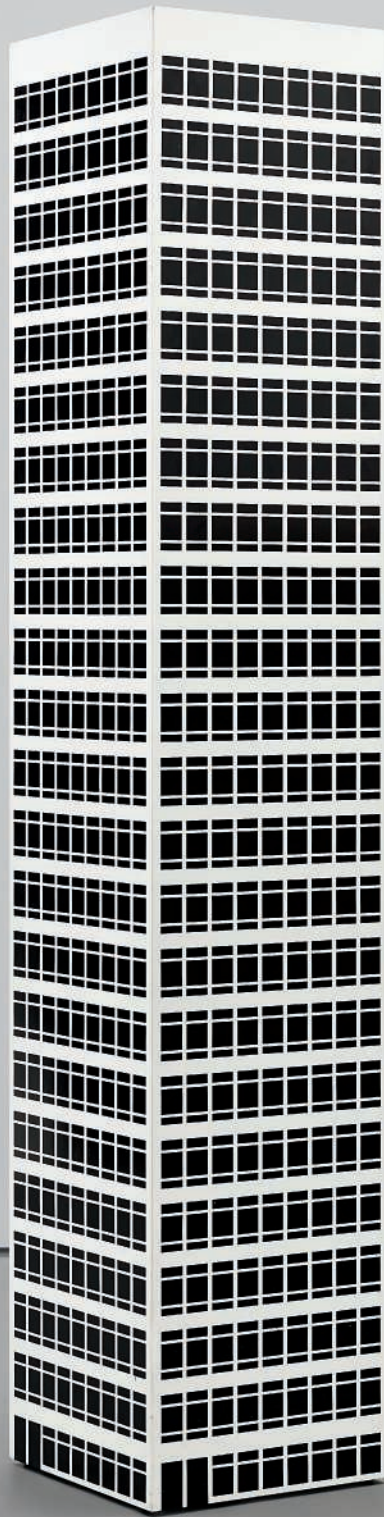
Provenance

Private Collection

Private Collection (acquired from the above in 2005)

Christie's, London, 1 July 2010, lot 148

Acquired at the above sale by the present owner







Property from an Important Private European Collection

244. Shezad Dawood b. 1974

Al Alim

neon, tumbleweed, enamelled aluminium plinth
and electrical components
163 x 51.2 x 51.2 cm (64½ x 20½ x 20½ in.)
Executed in 2008.

Estimate

£8,000-10,000 \$9,700-12,200 €9,100-11,400 ♣

Provenance

The Third Line, Dubai
Acquired from the above by the present owner in 2008

Exhibited

Dubai, The Third Line, *Shezad Dawood: Until the End
of the World*, 21 February - 27 March 2008

245. Dan Attoe b. 1975

Eat Shit and Die

neon tubes and electrical components
207 x 210 cm (81½ x 82½ in.)
Executed in 2009.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200

Provenance

Peres Projects, Los Angeles
Acquired from the above by the present owner in 2009

246. Iván Navarro b. 1972

Abandon (Agbar)
neon, mirror, one way mirror, painted wood
and electrical components
89.5 x 99.7 x 16.5 cm (35¼ x 39¼ x 6½ in.)
Executed in 2011.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 Ω

Provenance

Paul Kasmin, Gallery
Acquired from the above by the present owner



247. Liza Lou b. 1969

Stairway to Heaven I

synthetic resin, steel, fiber glass, glass pearls, bucket
and rope, in 2 parts

bucket 36.8 x 34.3 x 34.3 cm (14½ x 13½ x 13½ in.)

rope 142.2 x 17.8 cm (55⅞ x 7 in.)

Executed in 2005.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

London, White Cube, *Liza Lou*, 3 March -7 April 2006
(another variant exhibited)

Literature

Eleanor Heartney, Arthur Lubow, Peter Schjeldahl
and Lawrence Weschler, *Liza Lou*, New York, 2011, p. 170
(another variant illustrated)







Property from an Important European Collector

248. Elmgreen & Dragset b. 1961/1969

Boy Scout

metal bunk bed, foam mattresses, sheeting, pillows and woollen blankets

108 x 207 x 77 cm (42½ x 81½ x 30¾ in.)

Executed in 2008, this work is number 1 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artists.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣

Provenance

Massimo de Carlo Gallery, Milan

Acquired from the above by the present owner

Exhibited

Trondheim Art Museum, *Michael Elmgreen and Ingar Dragset: Home is the place you left*, 22 July - 12 October 2008 (another example exhibited)

Museo de Arte Contemporáneo de Castilla y León (MUSAC), *Elmgreen & Dragset: Trying to Remember What We Once Wanted to Forget*, 31 January - 21 June 2009 (another example exhibited)

London, Hayward Gallery, *New Décor*, 19 June - 5 September 2010 (another example exhibited)

Mexico City, Fondation/Colección Jumex, *Glimmer*, 8 April - 30 September 2011 (another example exhibited)
Guadalajara, Hospicio Cabanas, *Now: obras de la Colección Jumex*, 7 October 2011 - 8 January 2012 (another example exhibited)

Copenhagen, Statens Museum for Kunst, *Biography*, 19 September 2014 - 4 January 2015 (another example exhibited)

Beijing, Ullens Center for Contemporary Art, *Elmgreen & Dragset: The Well Fair*, 24 January - 17 April 2016, pp. 86-87 (another example illustrated)

Mexico City, Fondation/Colección Jumex, *The Natural Order of Things*, 11 March - 8 March 2016 (another example exhibited)

Jerusalem, The Israel Museum, *No Place Like Home*, 23 February - 29 July 2017 (another example exhibited)

249. Elmgreen & Dragset b. 1961/1969

Top and Bottom

stainless steel water taps and rubber pipe

100 x 50 x 60 cm (39 $\frac{3}{8}$ x 19 $\frac{5}{8}$ x 23 $\frac{3}{8}$ in.)

Executed in 2007, this work is an artist's proof from an edition of 10 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

Provenance

Der Kunstverein, Hamburg

Private Collection

Christie's, London, 15 February 2012, lot 362

Acquired at the above sale by the present owner

Exhibited

Flø, Studio Hugo Opdal, *Elmgreen & Dragset*:

Editions & Ephemera, 28 June - 10 August 2014

(another example exhibited)



250. Sean Henry b. 1965

88

incised with the artist's initials 'SH' on the reverse
of the left leg
oil on bronze
46 x 17.2 x 9.7 cm (18½ x 6¾ x 3⅞ in.)
Executed in 2009, this work is from an edition of 12.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♣

Provenance

Osborne Samuel Gallery, London
Acquired from the above by the present owner



251. Aleksandra Mir b. 1967

Fabergé Egg

fiber-tipped pen on ostrich egg shell with metal stand
overall 23 x 15 cm (9 x 5⅞ in.)
Executed in 2005.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Greengrassi, London
Acquired from the above by the present owner



Property from an Important Private European Collection

252. Bertozzi and Casoni b. 1957 and b. 1961

Vassoio
signed and dated 'BERTOZZI & CASONI 2010'
on the underside
ceramic and textile
23 x 60.4 x 37.4 cm (9 x 23¾ x 14¾ in.)
Executed in 2010.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200 ♠

Provenance

All Visual Arts, London
Acquired from the above by the present owner in 2010

Property from an Important Private European Collection

253. Paloma Varga Weisz b. 1966

Schwarzer Haariger
charred limewood
65.5 x 22 x 12 cm (25¾ x 8⅝ x 4¾ in.)
Executed in 2001.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

Provenance

Konrad Fischer Galerie, Dusseldorf
Acquired from the above by the present owner in 2002







Property from an Important Private European Collection

254. Maurizio Cattelan b. 1960

Untitled (skeleton vase)

polyester and synthetic resin

overall 64.5 x 53.6 x 58.6 cm (25 $\frac{3}{8}$ x 21 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in.)

Executed in 2000, this work is from an edition of 3.

Estimate

£70,000-90,000 \$85,300-110,000 €79,700-102,000 ♠

Provenance

Marian Goodman Gallery, New York

Acquired from the above by the present owner in 2000

Property from an Important European Collector

255. Carsten Höller b. 1961

Red Baby Whale

polyurethane, enamel and faux eyelashes
121.5 x 40.5 x 32 cm (47 $\frac{7}{8}$ x 15 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in.)
Executed in 1995.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♣

Provenance

Theoreticalevents, Naples
Private Collection, Europe (acquired from the above in 1995)
Christie's, London, 21 October 2008, lot 382
Acquired at the above sale by the present owner

Exhibited

Naples, Theoreticalevents, *Killing Children III*, 1995
Milan, Fondazione Prada, *Synchro System*,
22 November 2000 - 7 January 2001



256. Wim Botha b.1974

Untitled (Witness Series V)

art catalogues, wooden plinth and base

sculpture 43.8 x 25.5 x 29 cm

(17¼ x 10 x 11⅜ in.)

base 7 x 28.3 x 43.8 cm (2¾ x 11⅝ x 17¼ in.)

overall 50 x 28.3 x 43.8 cm

(19⅝ x 11⅝ x 17¼ in.)

Executed in 2011.

Estimate

£15,000-20,000 \$18,300-24,400

€17,100-22,800

Provenance

Galerie Jette Rudolph, Berlin

Acquired from the above by the present
owner in 2011

Literature

Sophie Perryer ed., *Wim Botha: Busts*,
Johannesburg, 2012, p. 68 (illustrated)



257. Barry X Ball b. 1955

Laura Mattioli Rossi
titled "Laura Mattioli Rossi" on the inside
of the plinth top
lapis lazuli aggregate, metal and wooden plinth
head 24.7 x 11.5 x 14.6 cm (9¾ x 4½ x 5¾ in.)
overall 152 x 20.3 x 20.3 cm (59⅞ x 7⅞ x 7⅞ in.)
Executed in 2000-2005.

Estimate

£40,000-60,000 \$48,700-73,100
€45,500-68,300

Provenance

Salon 94, New York
Acquired from the above by the present owner in 2005

Exhibited

Venice, Ca Rezzonico, *BARRY X BALL: Portraits
and Masterpieces*, 4 June - 31 October 2011



258. Liza Lou b. 1969

Tiara

cast resin and quartz crystals

6.6 x 15.5 x 17.8 cm (2 $\frac{5}{8}$ x 6 $\frac{1}{8}$ x 7 in.)

Executed in 2006, this work is from an edition of 8 plus 2 artist's proofs.

Estimate

£3,000-4,000 \$3,700-4,900 €3,400-4,600

Provenance

White Cube, London

Acquired from the above by the present owner



259. Renato Nicolodi b. 1980

Circo II

concrete and wood

142 x 48.5 x 75 cm (55 $\frac{7}{8}$ x 19 $\frac{1}{8}$ x 29 $\frac{1}{2}$ in.)

Executed in 2009, this work is number 1 from an edition of 4.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200 ♠

Provenance

Ron Mandos Gallery, Amsterdam

Acquired from the above by the present owner

Exhibited

Amsterdam, Ronmandos Gallery, *Bound by history*,
19 February - 19 March 2011 (another example exhibited)





Property from an Important Private European Collection

260. Hale Tenger b. 1960

Turkish Delight

signed, numbered and dated 'HALE TENDER 4/8 03'
on the base of the feet
ceramic glaze on majolica
18.9 x 8.5 x 15.3 cm (7½ x 3¾ x 6 in.)
Executed in 2003, this work is number 4 from an
edition of 8.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Private Collection
Sotheby's, London, 7 April 2011, lot 20
Acquired at the above sale by the present owner

Exhibited

Albisola, Attese: *Second Biennale of Ceramics in Contemporary Art*, 27 September - 9 November 2003, pp. 243-245 (illustrated)
Istanbul, Galerist, *Recalls - Reminders*, 2007 (another example exhibited)
New York, LTMH Gallery, *Istanbul Cool!*, 3 June - 1 September 2010, p. 35 (another example illustrated and exhibited)

Literature

Ahu Antmen, *Stranger Within*, Istanbul, 2007, p. 10 (illustrated)



Property from an Important Private European Collection

261. Li Zhanyang b. 1969

The Tiger and the Beauty

signed, numbered and dated 'Lizhanyang 2003 1/1'
on the front of the base
handpainted fiberglass
135.5 x 195.5 x 106.7 cm (53¾ x 76¾ x 42 in.)
Executed in 2003.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Galerie Urs Meile, Lucerne
Christie's, New York, 23 September 2009, lot 116
Acquired at the above sale by the present owner

262. Sung Chul Choi b. 1962

Pattern of time - LOVE
signed and dated 'Choi 2014' on the underside
paint on stainless steel
103 x 100 x 40 cm (40½ x 39¾ x 15¾ in.)
Executed in 2014, this work is unique.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Bon Gallery, Seoul
Acquired from the above by the present owner



(reverse)





This lot is sold with no reserve

263. Zeng Chuanxing b. 1974

Song for the Departed
signed and dated 'Zeng Chuanxing 2007' lower left;
further signed and dated (in Mandarin)
'Zeng Chuanxing 2007' on the reverse
oil on canvas
170 x 120 cm (66⅞ x 47¼ in.)
Painted in 2007.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700 •

Provenance

Private Collection, Europe
Sotheby's, Hong Kong, 9 April 2008, lot 1026
Acquired at the above sale by the present owner



Property from an Important Private European Collection

264. Qi Zhilong b. 1962

'Chinese Girl' Nr. 8
signed, titled (in Chinese), numbered and dated
'Qi Zhilong NO.8 2005' on the reverse
oil on canvas
65.4 x 53 cm (25³/₄ x 20⁷/₈ in.)
Painted in 2005.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

Provenance

Galerie Frank Schlag & Cie., Essen
Acquired from the above by the present owner in 2005

265. Chen Fei b. 1983

Scavenger

signed, titled (in Chinese) and dated 'Chen Fei 2010'
on the reverse
oil on canvas
115 x 170 cm (45¼ x 66⅞ in.)
Painted in 2010.

Estimate

£50,000-70,000 \$60,900-85,300 €56,900-79,700

Provenance

Gallery Beijing Space, Beijing
Acquired from the above by the present owner in 2010





266. Asli Özok b. 1976

Garden of Armina V
signed and dated 'Asli Özok 2016' on the reverse
oil and Swarovski beads on canvas
180 x 175 cm (70 $\frac{7}{8}$ x 68 $\frac{7}{8}$ in.)
Executed in 2016.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Acquired directly from the artist by the present owner

Exhibited

Istanbul, Galeri Merkur, *Asli Özok: Woman*,
31 January - 2 March 2017



Property from an Important Private European Collection

267. Monika Baer b. 1964

Untitled

acrylic, watercolour and oil on cotton
179.9 x 280.2 cm (70 $\frac{7}{8}$ x 110 $\frac{3}{8}$ in.)
Executed in 2004.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♠

Provenance

Galerie Eva Presenhuber, Zurich
Acquired from the above by the present owner in 2008

Property from an Important Private European Collection

268. Terry Rodgers b. 1949

Shades of Olympus

signed and dated 'Rodgers '04' lower right
oil on canvas
178.8 x 251 cm (70 $\frac{3}{8}$ x 98 $\frac{7}{8}$ in.)
Painted in 2004.

Estimate

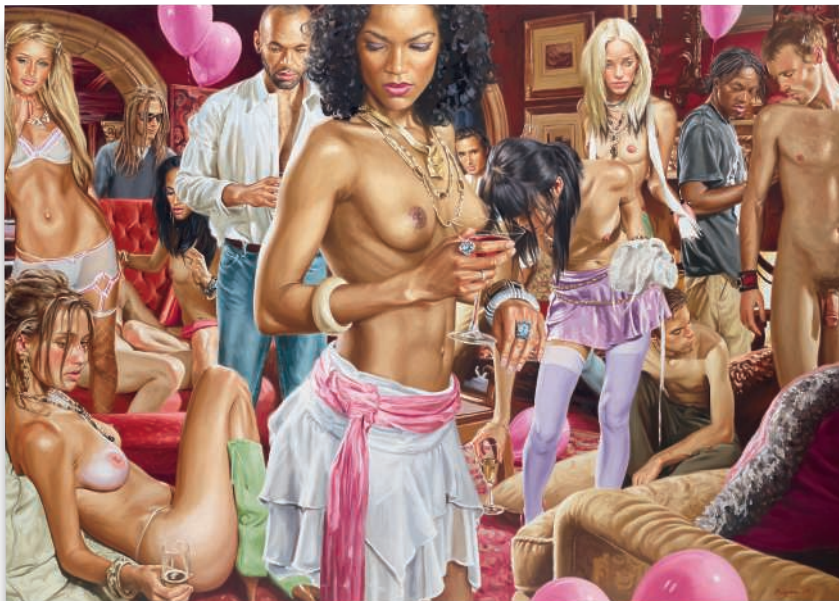
£10,000-15,000 \$12,200-18,300 €11,400-17,100

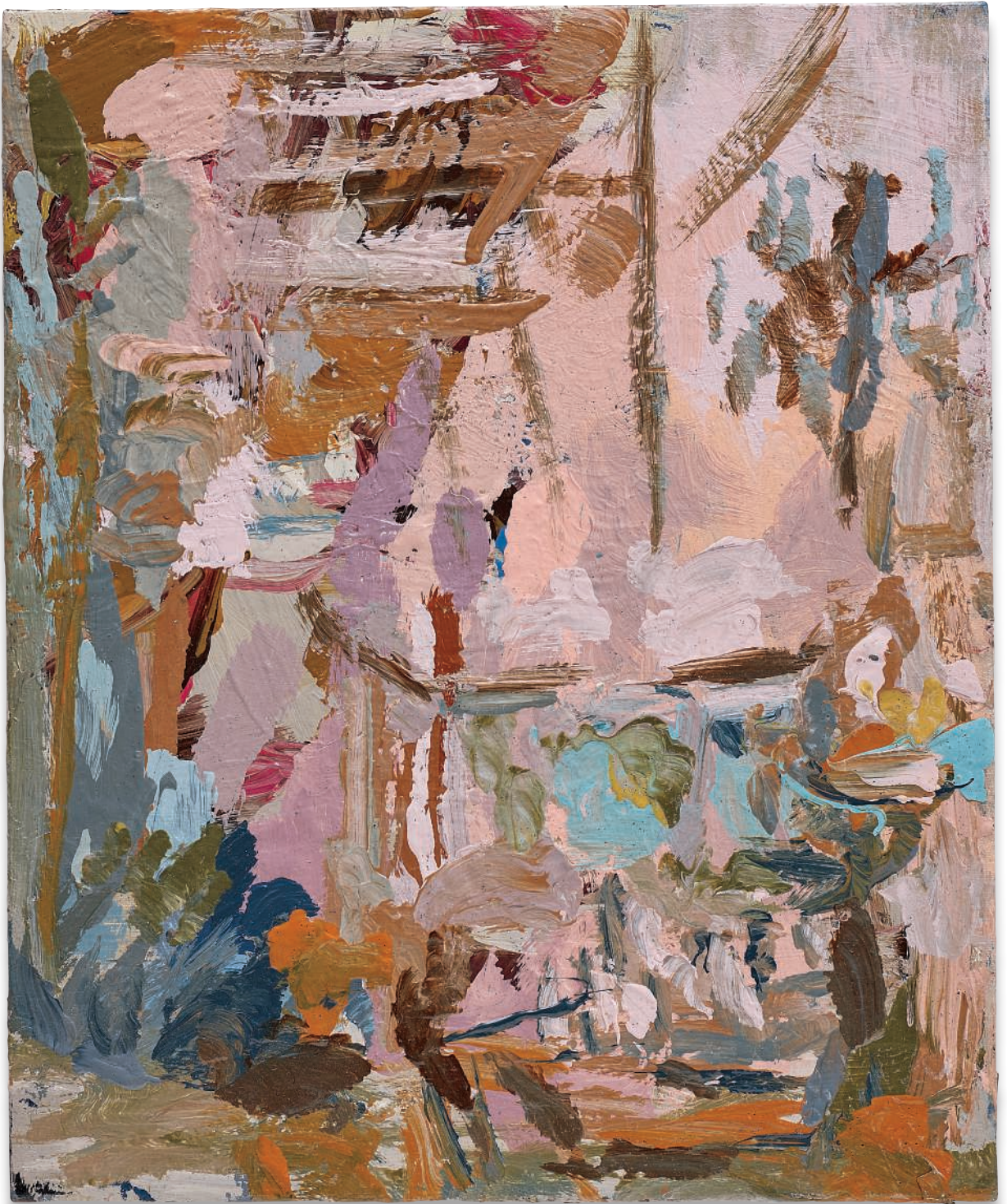
Provenance

TORCH, Amsterdam
Acquired from the above by the present owner in 2005

Literature

Jim Zimmerman, *Vectors of Desire: Terry Rodgers' Vision of the American Millennial Moment*, London, 2004, fig. 1, n.p (illustrated)



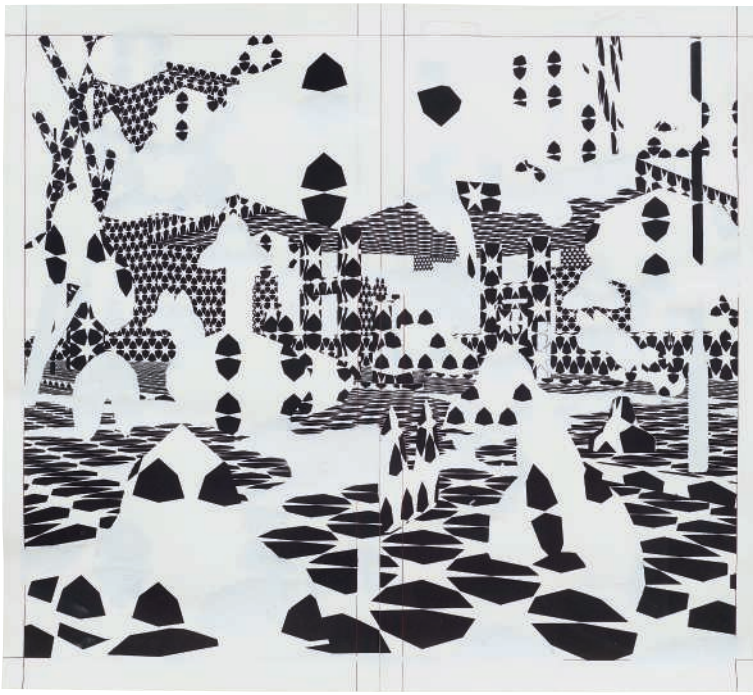


269. Katy Moran b. 1975

Untitled
acrylic and collage on canvas
46 x 38 cm (18 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in.)
Executed in 2006.

Estimate
£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♣

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



270. Toby Ziegler b. 1972

D.I.V.O.R.C.E.

signed, titled and dated 'TOBY ZIEGLER "D.I.V.O.R.C.E." 2005' on the reverse of the sheet
inkjet and correction fluid on paper
59.8 x 66 cm (23½ x 25⅞ in.)
Executed in 2005.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Sprüth Magers Lee, London

Acquired from the above by the present owner in 2006



271. Thomas Zipp b. 1966

The code of les mats

signed, titled and dated 'Thomas Zipp "The code of les mats" 05' on the reverse
oil on canvas
140.5 x 119.8 cm (55⅜ x 47⅞ in.)
Painted in 2005.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♣

Provenance

Baronian Francey, Brussels

Acquired from the above by the present owner



Property from an Important Private European Collection

272. Rafal Bujnowski b. 1974

Clouds (1-12)

signed, consecutively numbered and dated
'BUJNOWSKI 1-12/12 2004' on the reverse

oil on canvas, in 12 parts

each 40 x 30 cm (15¾ x 11¾ in.)

Executed in 2004.

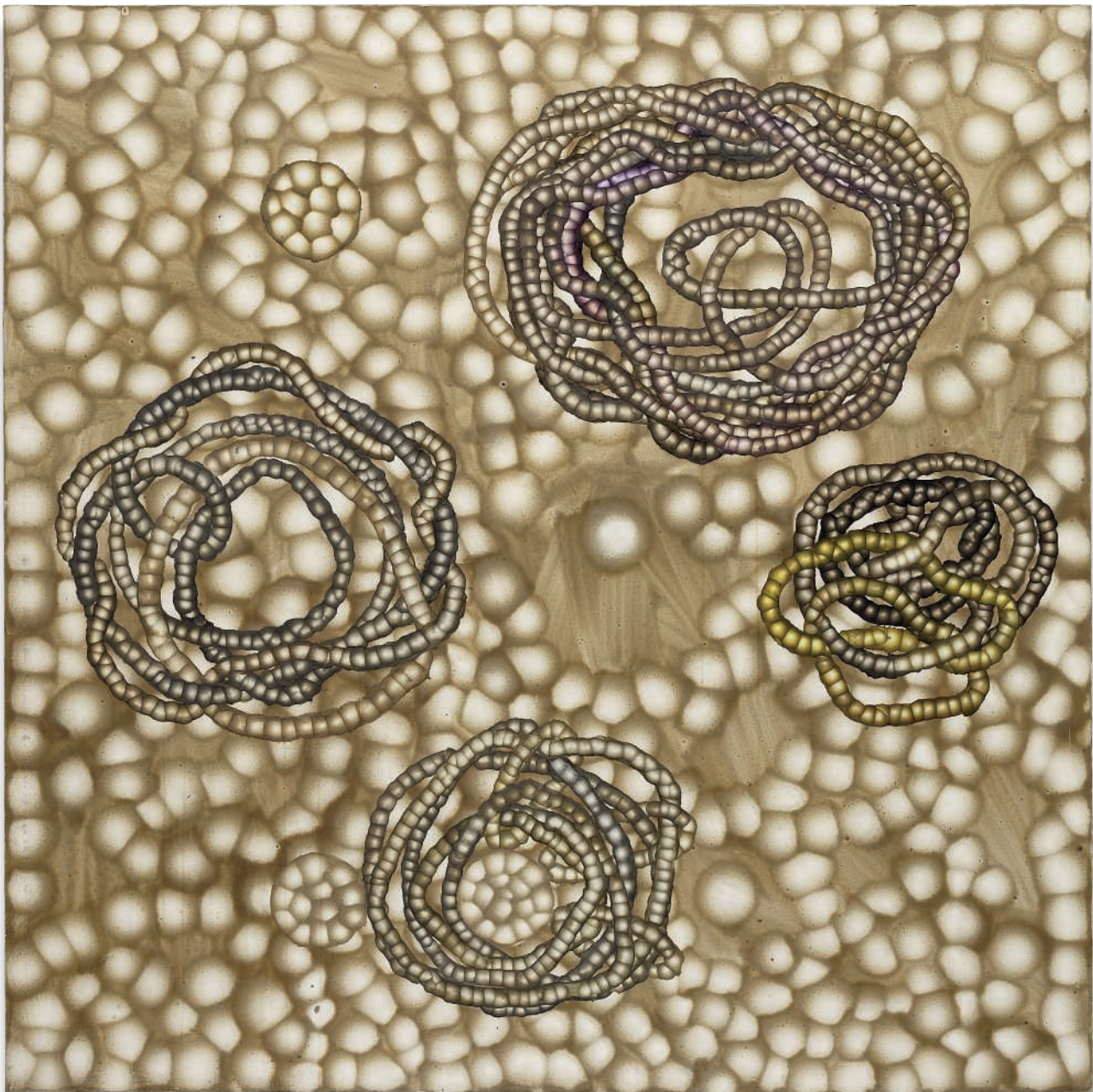
Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

Provenance

Galerie Johnen + Schöttle, Cologne

Acquired from the above by the present owner in 2005



273. Ross Bleckner b. 1949

Banding Patterns

signed, titled and dated 'Ross Bleckner "Banding Patterns" 2000' on the reverse

oil on canvas

152.1 x 152.6 cm (59 7/8 x 60 1/8 in.)

Painted in 2000.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Rebecca Camhi Gallery, Athens

Private Collection

Sotheby's, London, 6 February 2009, lot 164

Acquired at the above sale by the present owner



274. Donald Baechler b. 1956

Family Planning #1

signed with the artist's initials, titled and dated 'DB '02 "FAMILY PLANNING #1"' on the reverse; further signed, signed with the artist's initials and dated 'BAECHLER DB 1997-02 2002' on the overlap
acrylic and fabric collage on canvas
111.9 x 76 cm (44 x 29 7/8 in.)
Executed in 1997-2002.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700

Provenance

Galerie Nikolaus Ruzicska, Salzburg

Galerie Thaddeus Ropac, Paris

Private Collection

Sotheby's, London, 8 February 2007, lot 421

Acquired at the above sale by the present owner



275. Johannes Kahrs b. 1965

OT (Man with hat)
signed, titled and dated 'J. Kahrs "OT (Man with hat)"
2008' on the reverse
oil on canvas
58.5 x 43.6 cm (23 x 17½ in.)
Painted in 2008.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♣

Provenance

Xeno X Gallery, Antwerp
Acquired from the above by the present owner in 2010



Property from an Important Private European Collection

276. Jason Brooks b. 1968

Wych Cross
signed and dated 'JASON BROOKS 2003' on the reverse
of the frame
acrylic, watercolour and oil on canvas, in artist's frame
51.1 x 57.3 cm (20¼ x 22½ in.)
Painted in 2003.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♣

Provenance

Entwistle, London
Acquired from the above by the present owner in 2003



277. Afshin Pirhashemi b. 1974

Femme à la cigarette
 signed 'Pirashemi' lower left
 oil on canvas
 119.1 x 89 cm (46 $\frac{7}{8}$ x 35 in.)
 Painted in 2007.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Private Collection
 Millon & Cornette de Saint Cyr, Brussels,
 25 October 2009, lot 210
 Acquired at the above sale by the present owner



278. Neal Tait b. 1965

Untitled
oil on canvas
30.3 x 20.1 cm (11⁷/₈ x 7⁷/₈ in.)
Painted in 2005.

Estimate
£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

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

279. Alex Katz b. 1927

Untitled
signed 'Alex Katz' on the reverse
oil on masonite
30.2 x 40.4 cm (11⁷/₈ x 15⁷/₈ in.)
Painted in 1988.

Estimate
£20,000-30,000 \$24,400-36,500
€22,800-34,200

Provenance
Galleria Monica De Cardenas, Milan
Acquired from the above by the present owner



280. Anton Henning b. 1964

Des Assistenten gestohlene Venus
signed with the artist's initials and dated 'AH 2005'
on the stretcher
oil on canvas
127 x 152.5 cm (50 x 60 in.)
Painted in 2005.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♠

Provenance

Haunch of Venison, London

Acquired from the above by the present owner in 2009





Property from an Important European Collector

281. John Armleder b. 1948

Untitled (curtain)
signed and dated 'John Armleder 1988'
on the reverse
copper and PVC
200 x 128 x 6 cm (78¾ x 66⅞ x 2⅜ in.)
Executed in 1988.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ₪

Provenance

Galerie Tanit, Munich
Acquired from the above by the present owner

282. Guyton\Walker b. 1972/b. 1969

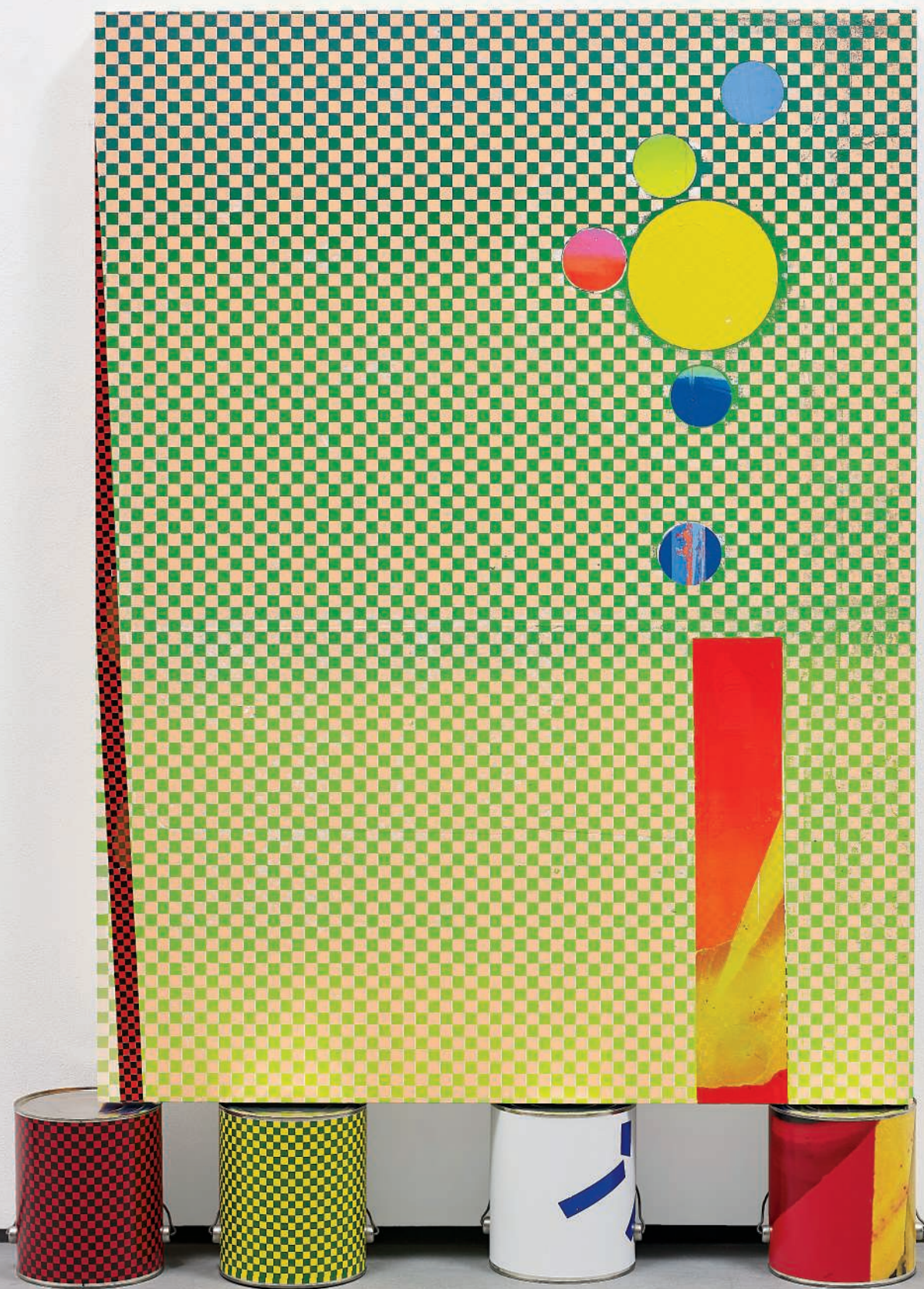
Untitled
paint, silkscreen, inkjet print on canvas and digital
inkjet prints on paint cans, in 5 parts
canvas 122.2 x 91.5 cm (48⅞ x 36 in.)
paint cans 19.3 x 16.8 cm (7⅝ x 6⅝ in.)
Executed in 2009.

Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

Provenance

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





283. Kristin Baker b. 1975

Modernist Broadcast System
signed, titled and dated 'KRISTIN BAKER
"Modern Broadcast System" 2011' on the reverse
acrylic on PVC
152.4 x 111.8 cm (60 x 44 in.)
Executed in 2011.

Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ±

Provenance

The Suzanne Geiss Company, New York
Acquired from the above by the present owner

Exhibited

New York, The Suzanne Geiss Company, *Kristin Baker:*
Illume-Mine, 4 May - 23 June 2012, p. 49 (illustrated)

284. Kristin Baker b. 1975

New Dawn Fades
acrylic on acrylic with powder coated steel freestanding structure
203.2 x 254.2 x 30.5 cm (80 x 100½ x 12 in.)
Executed in 2009.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ±

Provenance

Deitch Projects, New York
Acquired from the above by the present owner







This lot is sold with no reserve

285. Brendan Fowler b. 1978

Spring 2011, Summer 2011, 2012 (Printer Box)
archival inkjet prints, wooden frames and Plexiglas
102 x 90 x 10 cm (40 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in.)
Executed in 2012.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 •

Provenance

SJ2, London
Acquired from the above by the present owner

286. Andres Serrano b. 1950

Hercules punishing Diomedes (part I and II)
signed, titled, numbered and dated 'Andres Serrano
"Hercules Punishing Diomedes" 2/4 1991 Part 1'
on the reverse of part 1; signed, titled, numbered and
dated 'Andres Serrano "Hercules Punishing Diomedes"
2/4 1991 Part 2' on the reverse of part 2
Diasac mounted cibachrome on Perspex, in two parts,
in artist's frame
each 165.2 x 114 cm (65 x 44 $\frac{7}{8}$ in.)
overall 165.2 x 228 cm (65 x 89 $\frac{3}{4}$ in.)
Executed in 1991, this work is number 2 from
an edition of 4.

Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ‡

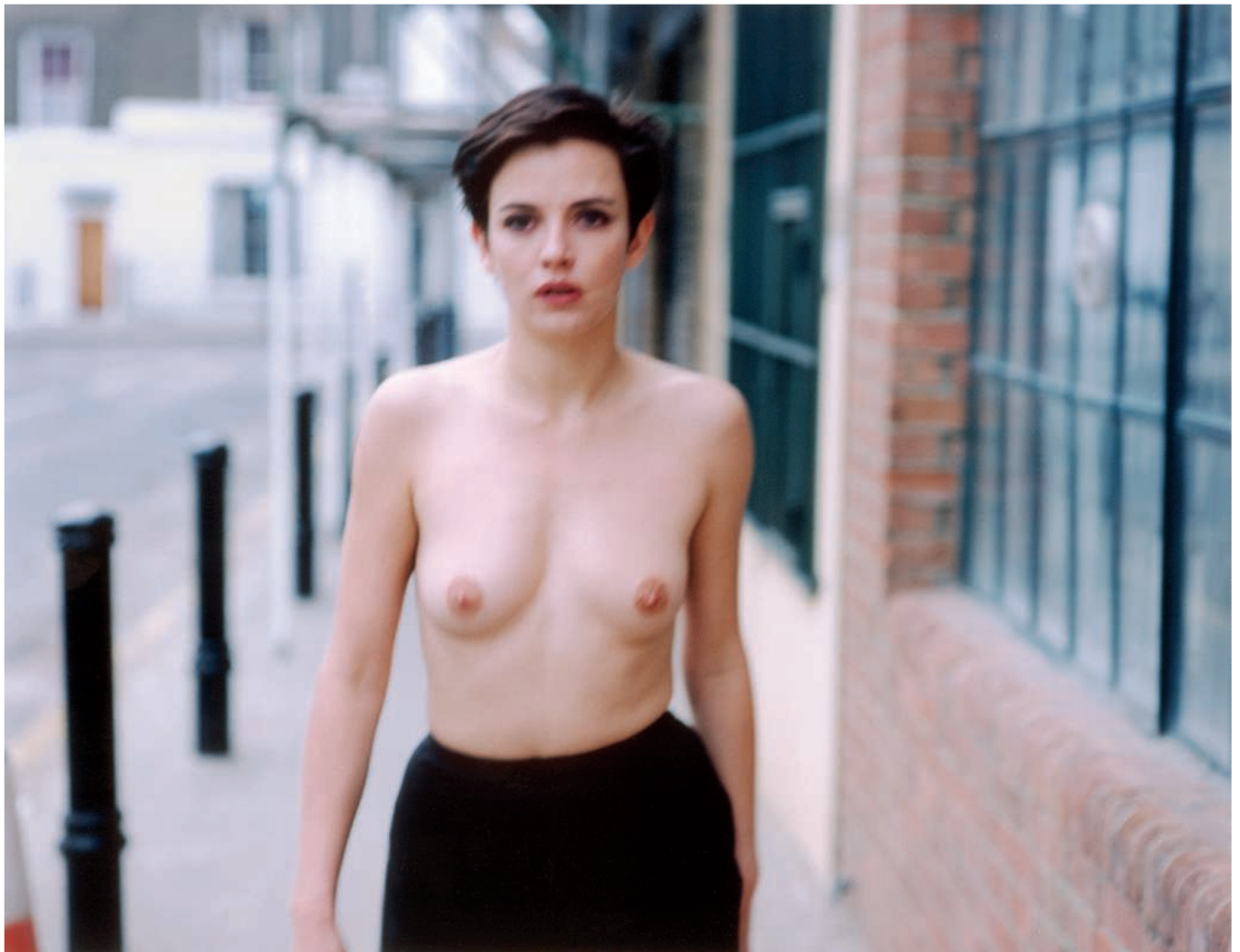
Provenance

Stux-Gallery, New York
Acquired from the above by the present owner

Literature

Brian Wallis, ed., *Andres Serrano: Body and Soul*,
New York, 1995 (another example illustrated)
Dian Hanson, ed., *Andres Serrano: America and Other
Work*, Cologne, 2004, n.p. (another example illustrated)





Property from an Important Private European Collection

287. Wolfgang Tillmans b. 1968

Rylan & Paula Shooting

signed, titled, numbered and dated 'Wolfgang Tillmans
"Rylan & Paula Shooting" 3/3 + 1 1996' on the reverse
of the print

c-print

65 x 39.9 cm (25 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)

Executed in 1996, this work is number 3 from an edition
of 3 plus 1 artist's proof.

Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ♠

Provenance

Galerie Daniel Buchholz, Cologne

Acquired from the above by the present owner in 2000

Property from an Important Private European Collection

288. Sam Taylor-Johnson b. 1967

Sustaining the Crisis

dual screen video projection, colour with sound, 8:55 min
dimensions variable

Executed in 1997, this work is number 1 from an edition
of 3 and is accompanied by a certificate of authenticity
signed and dated by the artist.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

Provenance

Jay Jopling, London

Acquired from the above by the present owner in 1997

Exhibited

Los Angeles, Regen Projects, *Sam Taylor-Wood: Sustaining
the Crisis*, 6 December 1997 - 17 January 1998
(another example exhibited)

Literature

Bruce Ferguson, 'Sam Taylor-Wood', *BOMB Magazine*,
no. 65, Fall 1998, p. 48 (another example illustrated)





289. Charles Ray b. 1953

Before & After
signed, numbered and dated 'Charles Ray 2001 4/12'
on the reverse
c-print
106 x 63 cm. (41¾ x 24¾ in.)
Executed in 2001, this work is number 4 from an
edition of 12.

Estimate
£8,000-12,000 \$9,700-14,600 €9,100-13,700 ±

Provenance
Regen Projects, Los Angeles
Private Collection
Sotheby's, New York, 13 December 2012, lot 323
Acquired at the above sale by the present owner

290. Vik Muniz b. 1961

Reversal Black Marilyn
signed and dated 'Vik Muniz 2003' on a gallery label affixed
to the reverse
c-print
139.7 x 124.5 cm (54⅞ x 49 in.)
Executed in 2003, this work is number 4 from an edition of 5
plus 3 artist's proofs.

Estimate
£30,000-50,000 \$36,500-60,900 €34,200-56,900

Provenance
Galerie Xippas, Paris
Acquired from the above by the present owner

Literature
Vik Muniz and Pedro Corrêa do Lago, *Vik Muniz: Complete Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro, 2009, p. 309 (another example illustrated)





Property from an Important Private European Collection

291. Markus Schinwald b. 1973

Dictio pii

signed and numbered 'Markus Schinwald 5/7' on the DVD
film projection, 35 mm, 16 min
dimensions variable
Executed in 2001, this work is number 5 from an edition of 7.

Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♣

Provenance

Georg Kargl, Vienna
Acquired from the above by the present owner in 2005

Exhibited

Stockholm, Magasin III, Museum & Foundation for
Contemporary Art, *Markus Schinwald*, 14 February
- 13 December 2015 (another example exhibited)

Property from an Important Private European Collection

292. Paul Pfeiffer b. 1966

The Pure Products Go Crazy

titled 'PURE PRODUCTS GO CRAZY' on the face and side
of the VHS tape
CD-ROM, VHS tape, projector, mounting arm and bracket
dimensions variable
Executed in 1998, this work is number 2 from an edition
of 3 plus 2 artist's proofs.

Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

Adam Baumgold Gallery, New York
Acquired from the above by the present owner in 2002

Exhibited

New York, Whitney Museum of American Art, *The Whitney
Biennial*, March - June 2000 (another example exhibited)



293. Shirana Shahbazi b. 1974

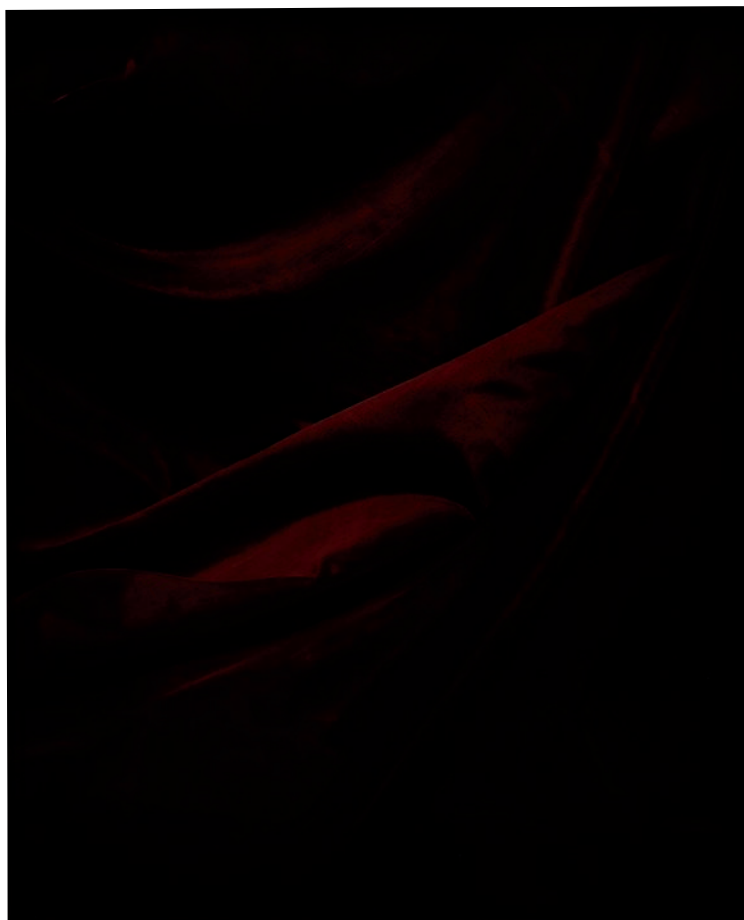
Two works: (i) [*Monochrome-01-2007*];
(ii) [*Stilleben-15-2007*]
each signed 'S. Shahbazi' on a gallery label affixed
to the reverse
both c-print on aluminium
(i) 70 x 90 cm (27½ x 35¾ in.)
(ii) 70 x 55 cm (27½ x 21⅝ in.)
Executed in 2007, both works are number 4 from
an edition of 5 plus 1 artist's proof.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000

Provenance

Galerie Bob van Orsouw, Zurich
Acquired from the above by the present owner



Property from an Important European Collector

294. James Welling b. 1951

Two works: (i)X (ii)VIII
c-print
(i) 61.6 x 50.2 cm (24¼ x 19¾ in.)
(ii) 61.6 x 50.2 cm (24¼ x 19¾ in.)
Executed in 1987- 2008, both works are number
1 from an edition of 5.

Estimate

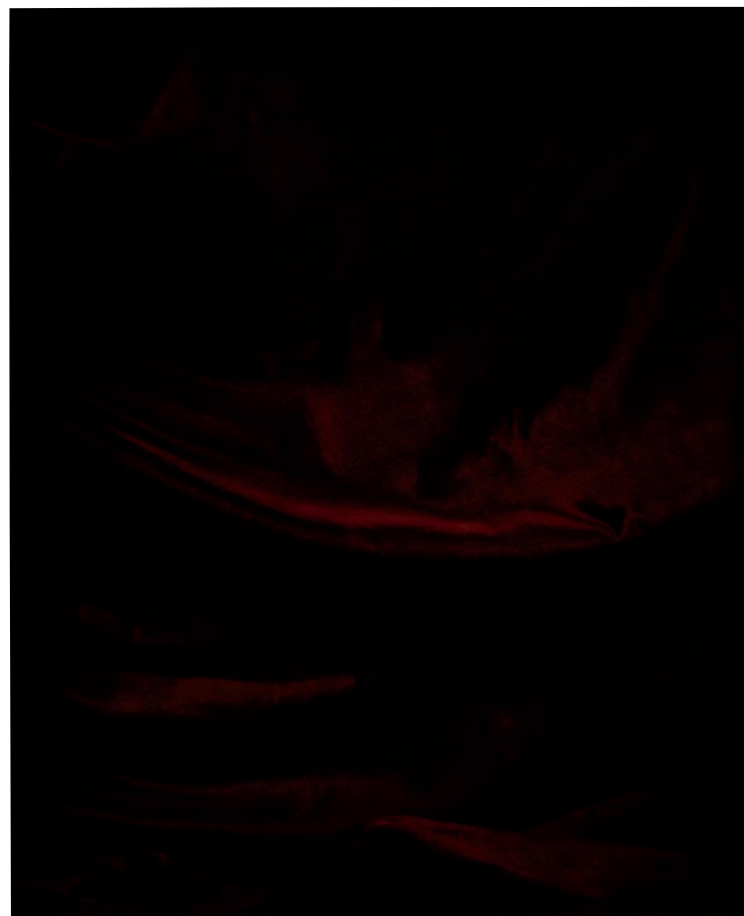
£10,000-15,000 \$12,200-18,300 €11,400-17,100

Provenance

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

Exhibited

New York, David Zwirner Gallery, *James Welling:
Works 1980 - 2008*, 5 April - 1 May 2008



295. Elger Esser b. 1967

Buonconvento, Italy

signed 'E Esser' on a gallery label affixed to the reverse

c-print on Diasac

136.2 x 174.5 cm (53 $\frac{5}{8}$ x 68 $\frac{3}{4}$ in.)

Executed in 2002, this work is number 3 from
an edition of 5.

Estimate

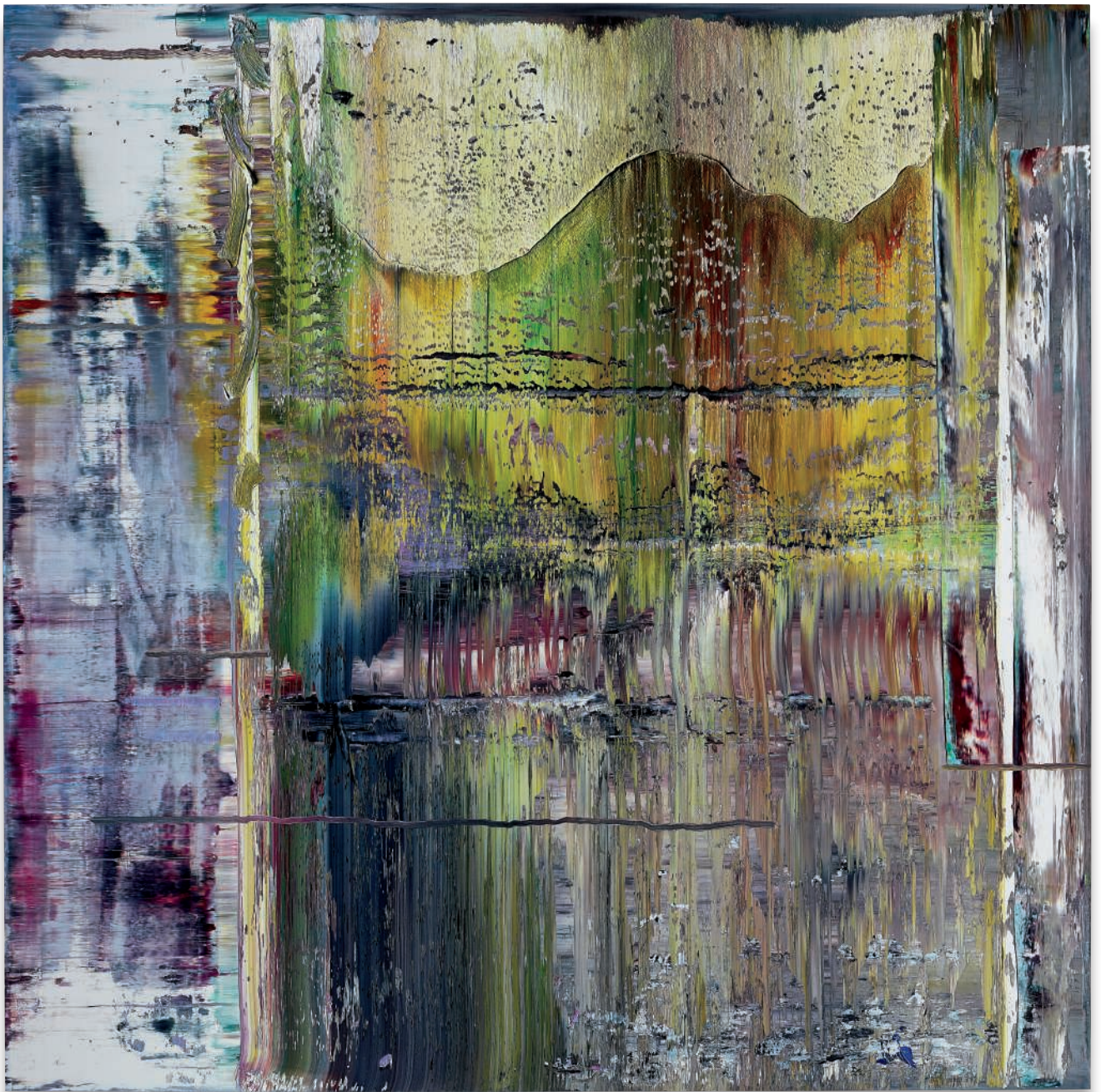
£12,000-18,000 \$14,600-21,900 €13,700-20,500 ♣

Provenance

Sfeir Semler gallery, Hamburg

Acquired from the above by the present owner





296. Gerhard Richter b. 1932

Haggadah (P2)

numbered '160/500' on the reverse

Diasac mounted chromogenic print on aluminium

100 x 100 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

Executed in 2006/2014, this facsimile object is
number 160 from the edition of 500.

Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ± ♣

Provenance

Heni Productions, London

Acquired from the above by the present owner



297. Gerhard Richter b. 1932

CR 724-4 (P1)
 numbered '243/500' on the reverse
 Diasac mounted chromogenic print on aluminium
 92 x 126 cm (36¼ x 49⅝ in.)
 Executed in 1990/2014, this facsimile object
 is number 243 from the edition of 500.

Estimate
 £6,000-8,000 \$7,300-9,700 €6,800-9,100 ±

Provenance
 Heni Productions, London
 Acquired from the above by the present owner

298. Llewellyn Xavier b. 1945

Eggshell Footprints
 signed 'Llewellyn Xavier' on the reverse; further titled
 "EGGSHELL FOOTPRINTS" on the overlap
 oil on canvas
 101.6 x 76.2 in. (258.1 x 193.5 cm)
 Painted in 2016.

Estimate
 £25,000-35,000 \$30,500-42,600 €28,500-39,900 ±

Provenance
 Acquired directly from the artist by the present owner





299. Bernard Andreoletti b. 1953

Blue No. 4

signed, titled and dated 'ANDREOLETTI "BLUE NO. 4"
2016' on the reverse

oil on canvas

100.1 x 81.1 cm (39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in.)

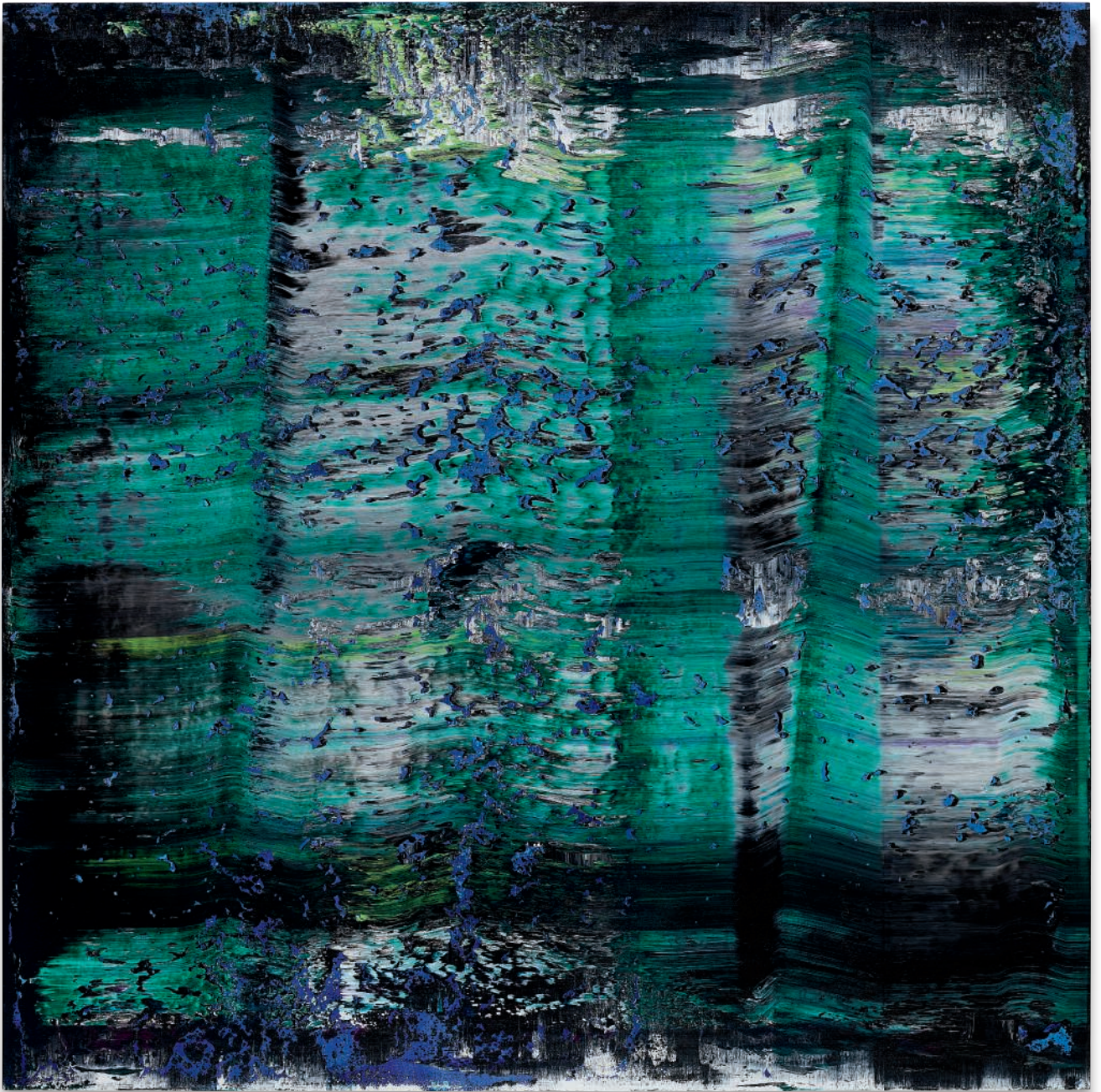
Executed in 2016.

Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♣

Provenance

Acquired directly from the artist by the present owner



300. Stanley Casselman b. 1963

IR-33-3

signed, titled and dated 'STANLEY CASSELMAN
'IR-33-3' 2013' on the reverse

oil on canvas

165.1 x 165.1 cm (65 x 65 in.)

Painted in 2013.

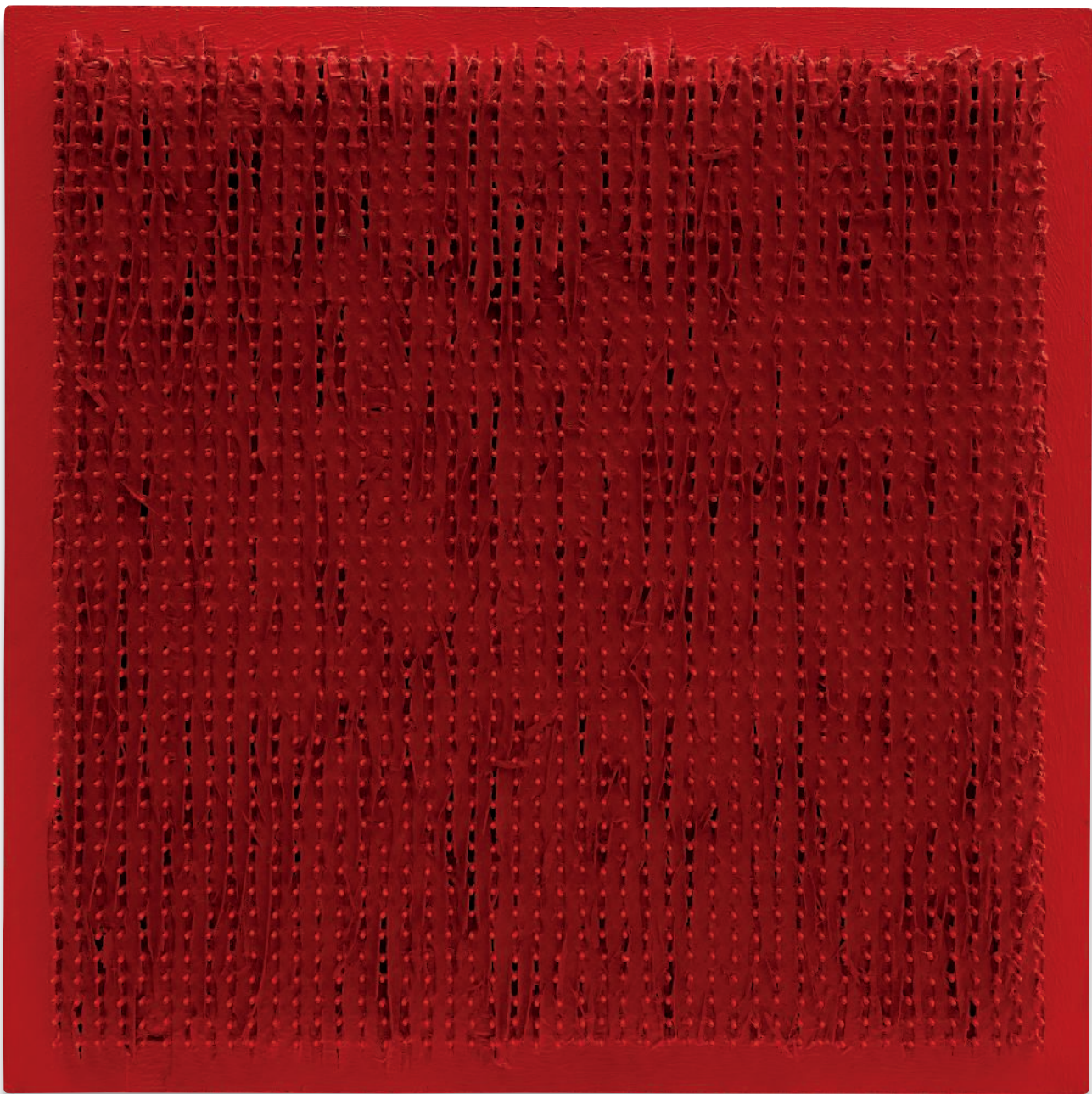
Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

Provenance

Gazelli Art House, London

Private Collection, Monaco



301. Bernard Aubertin 1934 - 2015

Tableau Clous

signed and dated 'Bernard Aubertin 1969' on the reverse
acrylic and nails on panel

50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Executed in 1969, this work is accompanied by a certificate of authenticity provided by the Archivio Opere Bernard Aubertin and is registered under the archive number TCL-62000009614-RSN.

Estimate

£7,000-9,000 \$8,500-11,000 €8,000-10,200 ♣

Provenance

Private Collection, Europe

302. Franz West 1947-2012

Privat-Lampe des Künstlers II

underside of base with manufacturer's metal label
impressed METAMEMPHIS/FRANZ WEST 1989/-417.
welded iron, electrical fittings

195 x 35 x 35 cm (76 $\frac{3}{4}$ x 13 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.)

Designed in 1989, these works, each unique, are from an open edition published by Metamemphis, Milan, beginning in 1989.

Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

Provenance

Metamemphis, Milan

Acquired from the above by the present owner



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Front cover

Lot 104, Jonathan Horowitz,
*Group Self-portrait in "Mirror #3
(Six Panels)" (Mary, Mike, Gil,
Jan, Ryan, Emet), 2014 (detail)*
© The Artist.

Back cover

Lot 169, Tony Cragg,
Black Diabas, 2006
© DACS 2017.

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Jake and Dinos Chapman
The New Arrival, 2014-16.
Courtesy of the artists
and White Cube. Eyes in hands.



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