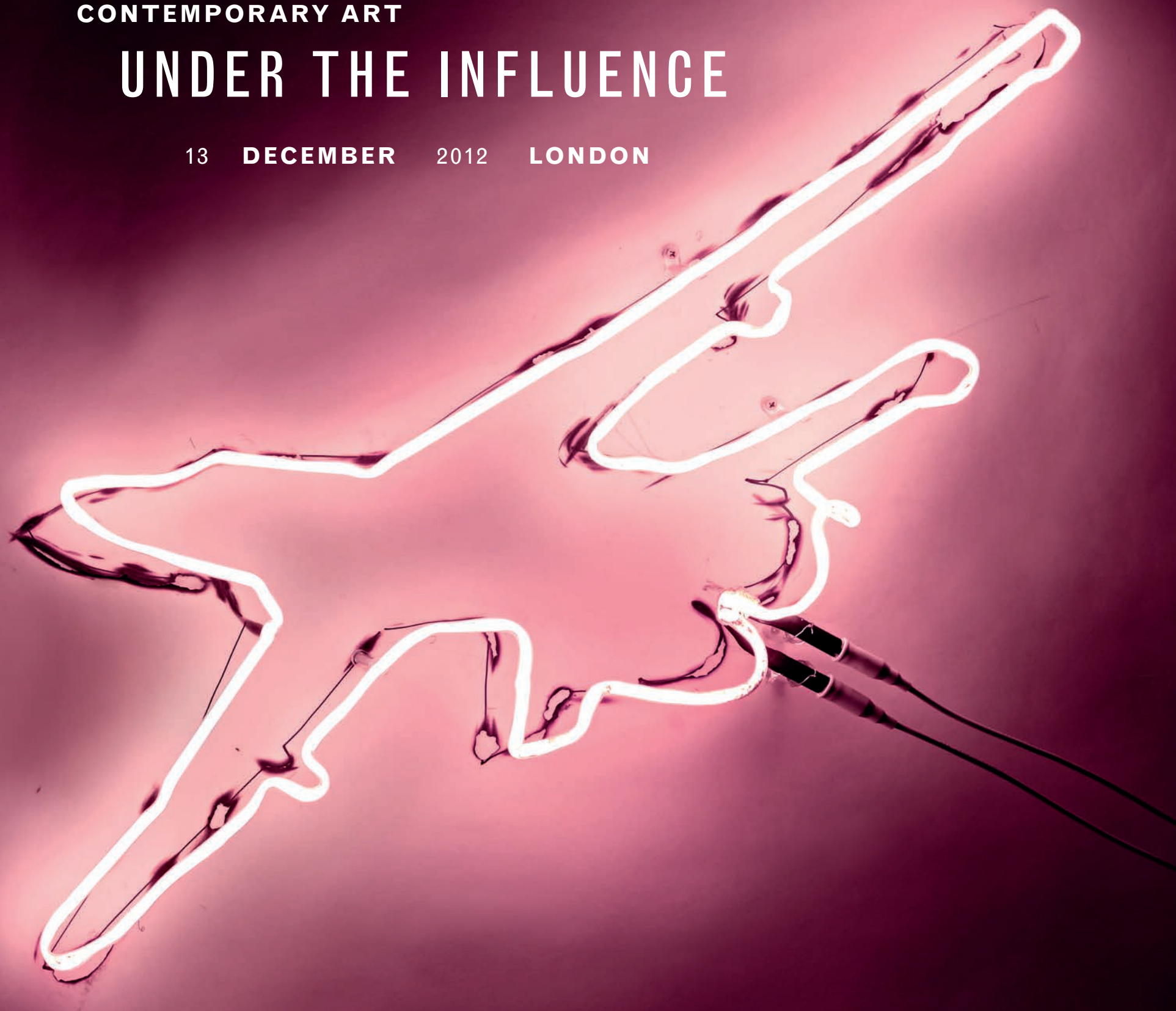


CONTEMPORARY ART

# UNDER THE INFLUENCE

13 DECEMBER 2012 LONDON



**PHILLIPS**  
de PURY & COMPANY



# Dear Ketel One Drinker







Our Ketchikan One Drink  
is the recipe for our  
Ketchikan.

See our report Ketchikan  
is a growing  
city.

Emion.



"HE INHERITS THE LATEST AND WORST PART OF A LEGEND  
UPON WHICH THE LINE HAS NEVER BEEN DRAWN OUT AND  
WHICH DIVIDES AGAINST ITSELF AS IT MOVES DOWN THE CYCLES."

AND BECAUSE THIS TRADITION IS SO MUCH WITH HIM  
HE HAS ACCEPTED IT WITH ALL ITS GREIFS AND FAILURES,  
AND HAS NOT KNOWN HOW TO CHANGE IT, AS THE STRONG  
SPIRIT KNOWS, AND SO WOULD BEQUEATH IT.

OUR FOUND  
FATHERS... THE  
STAIRWAY  
HEAVEN





ING  
FABLED BY  
THE DAUGHTERS  
TO OF MEMORY.

LOVE OF SORROW FOR THE  
SAKE OF SORROW AND DESPAIR  
AND FEARFUL MENACES —

BUT WHERE THEIR VOICE IS A SUPREME  
ENTREATY TO BE BORN WITH  
FORBEARANCE SEEMS ONLY  
A LITTLE GRACEFUL; AND  
WHAT IS SO COURTEOUS AND  
SO PATIENT AS A GREAT FAITH?



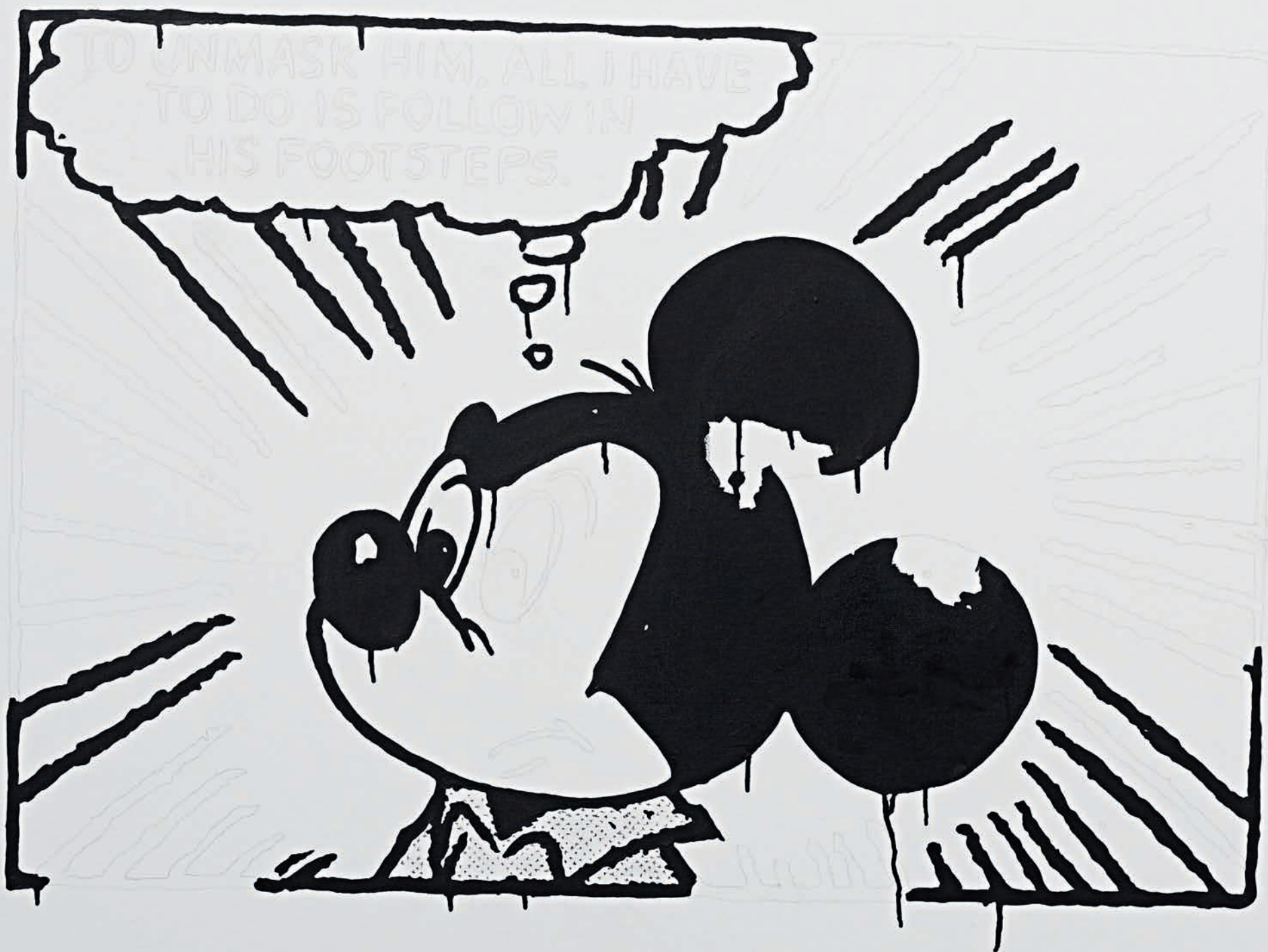














# CONTEMPORARY ART UNDER THE INFLUENCE

13 DECEMBER 2012 2PM LONDON

## LOTS 1–207

### Viewing

Monday 3 December, 10am–6pm  
Tuesday 4 December, 10am–6pm  
Wednesday 5 December, 10am–6pm  
Thursday 6 December, 10am–6pm  
Friday 7 December, 10am–6pm  
Saturday 8 December, 10am–6pm  
Sunday 9 December, 12pm–6pm  
Monday 10 December, 10am–6pm  
Tuesday 11 December, 10am–6pm  
Wednesday 12 December, 10am–6pm  
Thursday 13 December, 10am–2pm

**Front cover** Fiona Banner, *F111 Aardvark*, 2007, lot 8 (detail)

**Back cover** Nina Beier, *Portrait Mode*, 2011, lot 4 (detail)

**Inside front cover** Guyton\Walker, *Untitled*, 2005, lot 3 (detail)

**Inside back cover** Allan McCollum, *The Shapes Project, Collection of One Hundred and Forty-four Monoprints*, 2005–06, lot 12 (detail)

**Previous pages** Raymond Pettibon, *Untitled (He inherits the latest...)*, 2000, lot 17 (detail)

Marc Quinn, *Bismarck Archipelago*, 2010, lot 19 (detail)

**Opposite** Gardar Eide Einarsson, *To Unmask Him, All I Have To Do...*, 2006, lot 7 (detail)



1 **NIKOLAS GAMBAROFF** b. 1979

*Untitled Painting*, 2011

paper and acrylic paint on aluminium composite board

50.5 × 31.1 cm (19 7/8 × 12 1/4 in)

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 

**PROVENANCE**

Balice Hertling, Paris

Private Collection, Europe



# BLOOM OF SAVINGS!

# CORPORATION 10

## Seller Types &

# Relives

**SERIOUS  
FAST**

**F**

- Skin Irritation
- Inflammation
- Insect Bites

60 r

Assor

## Relieves It Fast

**MAXIMUM STRENGTH**

### 1.9 Hydrocortisone

## S MEDICINE, COMFORT:



# able and ag

in  
 & Rashes  
 & Redness  
 Poison Ivy  
 Psoriasis  
 Aloe  
 A&E

**Line**

1% Hydrocortisone

CREM





2 **ROB PRUITT** b. 1964

*Un Carton de Iceland Spring*, 2002

glitter on cardboard box

23 × 41.5 × 28 cm (9 × 16 3/8 × 11 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Air de Paris, Paris

Private Collection, Europe





3 **GUYTON|WALKER** b. 1972 and b. 1969  
*Untitled*, 2005  
 silkscreen and digital inkjet on printed paper (in two parts)  
 each: 29.2 × 20.3 cm (11 1/2 × 8 in)  
**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ±  
**PROVENANCE**  
 Greene Naftali Gallery, New York  
 Private Collection, USA



4 **NINA BEIER** b. 1975

*Portrait Mode*, 2011

found garments in white frame

148 × 120 × 6 cm (58 1/4 × 47 1/4 × 2 3/8 in)

**Estimate** £15,000–20,000 \$23,900–31,900 €18,700–25,000 ♣

**PROVENANCE**

Croy Nielsen, Berlin

Private Collection, Europe

Nina Beier started her career performing with the Danish artist Marie Lund. Her more recent works, such as *Tragedy* (2011), presented at the Unlimited sector of Art Basel 43, and *The Complete Works* (2012), which appeared as part of the series Performance Year Zero at The Tanks, Tate Modern, serve as an important conduit to her latest works in the *Portrait Mode Series* and in her vitrine *Facing Figure*. *Tragedy* and *The Complete Works* actively involve voluntary subjects to form collaborative and unexpected portraits.

*Portrait Mode* (2011) from the *Portrait Mode Series* is a poetic patchwork of found printed garments. The sober cartographic delineation of space is counteracted by the use of hypnotic dazzling animal print. Part of the character of the piece derives from the evocative nature of familiar commercial prints assembled in this almost theatrical collage.

This striking work presents a kaleidoscopic world of pattern and texture. From a distance the distinctive pattern of each section disintegrates, and the colours take on a more sculptural effect. Are we looking at a whole landscape, or an enlarged fragment of something greater? In this illusion, the work has both a garish artificiality and a subtle naturalness. The patchwork patterning of the work comprises man-made materials, yet the shapes suggest a more natural representation of landscape, in much the same way as bark on a tree is pieced together by the eye and brain in a kind of gestalt.







5 **RASHID JOHNSON** b. 1977

*Shea Butter Block*, 2010

wood, black soap, wax, shea butter

135 × 33 × 32.5 cm (52 7/8 × 12 7/8 × 12 7/8 in)

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

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Galerie Guido W. Baudach, Berlin

Private Collection, Europe

**EXHIBITED**

Brussels, TWIG Gallery, *Beyond Beauty*, 8 September–20 October 2012







**6 GIANNI CARAVAGGIO** b. 1968

*Cause*, 2004

aluminium sculpture and DVD

sculpture approximate diameter: 39 cm (15 3/8 in)

This work is number four from an edition of five.

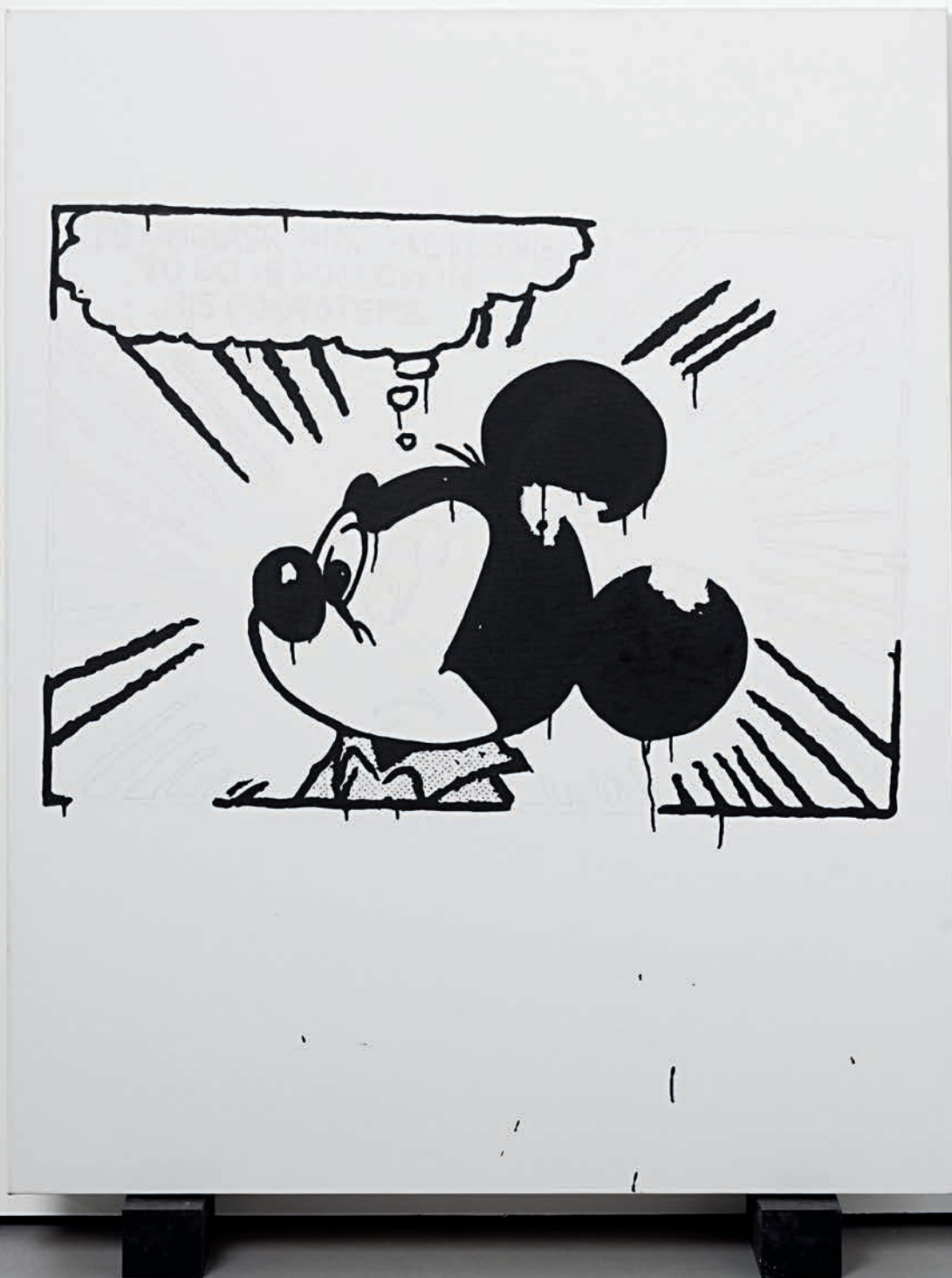
**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 

**PROVENANCE**

Tucci Russo Studio per l'Arte Contemporanea, Turin

Private Collection, Europe





**7 GARDAR EIDE EINARSSON** b. 1976

*To Unmask Him, All I Have To Do...*, 2006

acrylic on canvas laid on painted wood blocks

canvas: 152,5 × 122 cm (60 × 48 in)

Signed, titled and dated 'Einarsson 2006 "TO UNMASK HIM, ALL I HAVE TO DO..." on the stretcher on the reverse.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♣

**PROVENANCE**

Galerie Rodolphe Janssen, Brussels

Private Collection, Europe

**EXHIBITED**

Brussels, Galerie Rodolphe Janssen, *Collection 2005/2006*, 22 April–27 May 2006





8 **FIONA BANNER** b. 1966

*F111 Aardvark*, 2007

burnt paper, neon light, cables, transformer

83.6 × 114 × 10 cm (32 7/8 × 44 7/8 × 3 7/8 in)

Stamped 'FB' in the paper lower right.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ▲

PROVENANCE

Barbara Thumin, Berlin

Private Collection, Europe





9 **EVA ROTHSCILD** b. 1972

*Black Psycore*, 1999  
gouache on paper  
59.3 × 84 cm (23 3/8 × 33 1/8 in)  
Signed and dated 'Eva Rothschild '99' on the reverse.

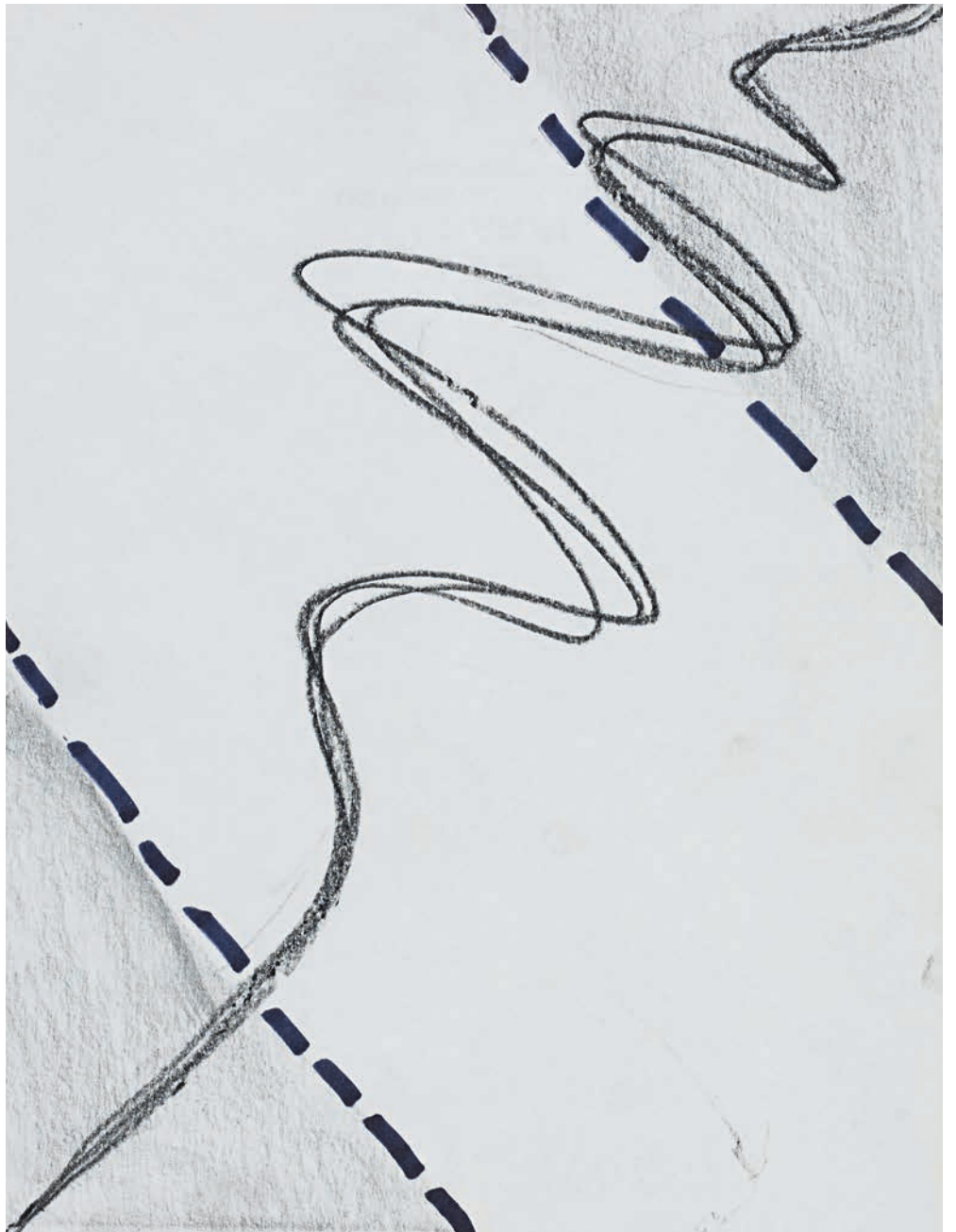
**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 

**PROVENANCE**  
Private Collection, Europe





installation view



detail

10 **JOSH SMITH** b. 1976

*Wall drawing, 2005*

felt tip pen and pencil drawing to be xeroxed

original drawing: 28.2 × 21.7 cm (11 1/8 × 8 1/2 in); wall installation: dimensions variable

Signed and dated 'Josh Smith 2005' on the reverse.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Fortescue/Jonathan Viner, London

Private Collection, Europe





11 **BERNAR VENET** b. 1941

*Three Indeterminate Lines*, 1993

rolled steel

36 × 46 × 57 cm (14 1/8 × 18 1/8 × 22 1/2 in)

Inscribed 'No. 0993' on the bottom.

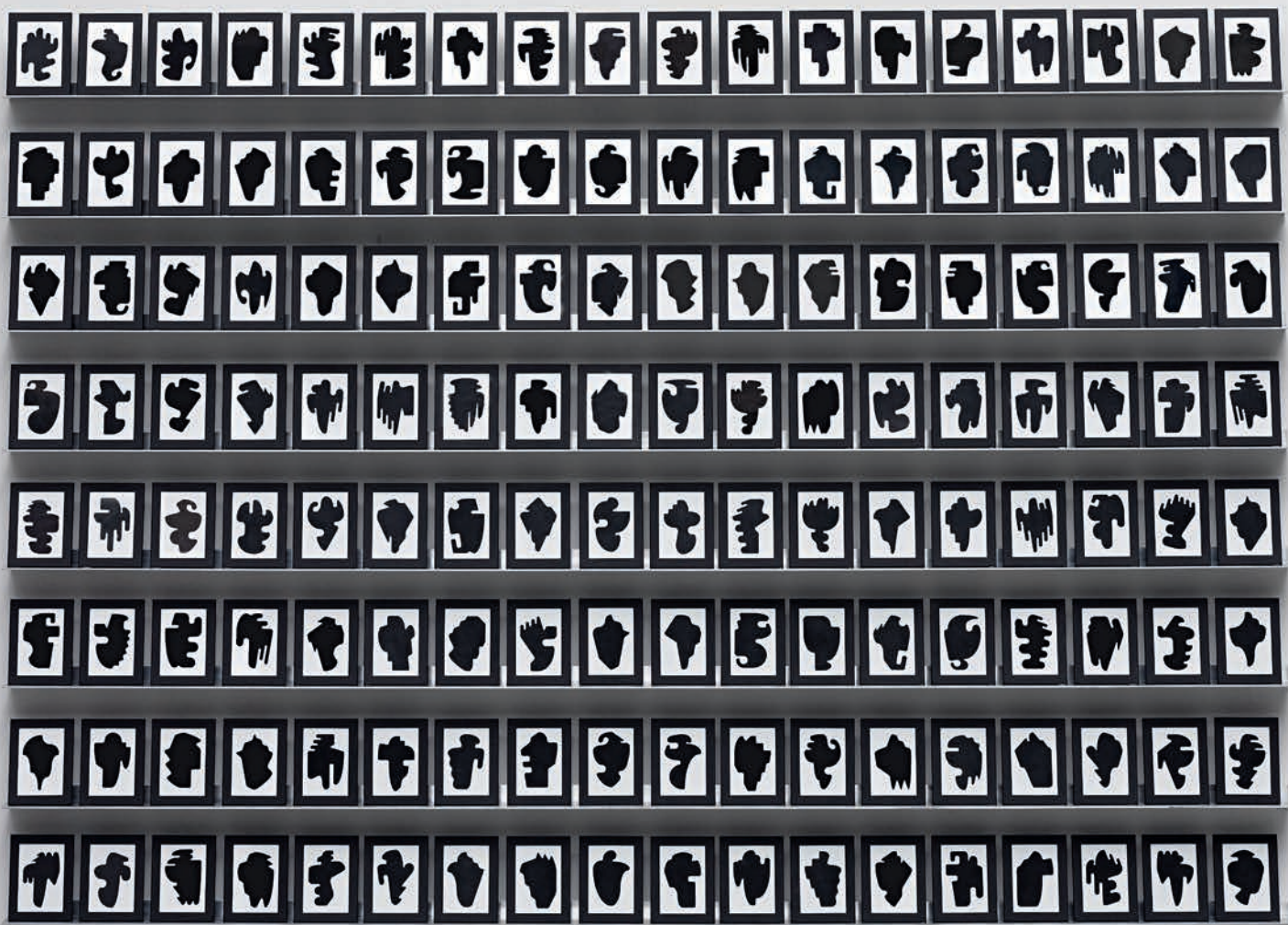
**Estimate** £15,000–25,000 \$23,900–39,900 €18,700–31,200 ♣

**PROVENANCE**

Galerie Karsten Greve, Cologne

Acquired from the above by the present owner





12 **ALLAN McCOLLUM** b. 1944

*The Shapes Project, Collection of One Hundred and Forty-four Monoprints, 2005–06*

144 monoprints in metal frames and 8 metal shelves

overall: 158 × 204 cm (62 1/4 × 80 3/8 in)

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**

Galerie Thomas Schulte, Berlin

Private Collection, France





13



14

THIS LOT IS SOLD WITH NO RESERVE

13 **HANNA LIDEN** b. 1976  
*Love and Death*, 2004  
 colour coupler print mounted on Sintra  
 76.2 × 101.6 cm (30 × 40 in)  
 This work is number one from an edition of eight.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ●

**PROVENANCE**  
 D'Amelio Terras, New York  
 Private Collection, Europe

THIS LOT IS SOLD WITH NO RESERVE

14 **HANNA LIDEN** b. 1976  
*Black Sabbath*, 2003  
 colour coupler print mounted on Sintra  
 50.8 × 61 cm (20 × 24 in)  
 This work is from an edition of eight.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ●

**PROVENANCE**  
 D'Amelio Terras, New York  
 Private Collection, Europe





15



16

THIS WORK IS SOLD WITH NO RESERVE

- 15 ALEC SOTH** b. 1969  
*Stacey, South Plains, Texas*, 2004  
 chromogenic print  
 101.6 × 127 cm (40 × 50 in)  
 Signed, titled, dated and numbered 'Stacey, South Plains, TX; A Soth 2005 5/5' on a label affixed to the reverse. This work is number five from an edition of five.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ●

**PROVENANCE**  
 Gagosian Gallery, New York

THIS WORK IS SOLD WITH NO RESERVE

- 16 ALEC SOTH** b. 1969  
*Cemetery, Fountain City, Wisconsin*, 2004  
 chromogenic print  
 104 × 130 cm (40 7/8 × 51 1/8 in)  
 Signed, titled, numbered and dated 'CEMETERY, FOUNTAIN CITY, WI Alec Soth 2004 4/5' on a label affixed to the reverse. This work is number four from an edition of five.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ●

**PROVENANCE**  
 Private Collection, Europe





17 **RAYMOND PETTIBON** b. 1957

*Untitled (He inherits the latest...)*, 2000

ink and watercolour on paper

45.5 x 47 cm (17 7/8 x 18 1/2 in)

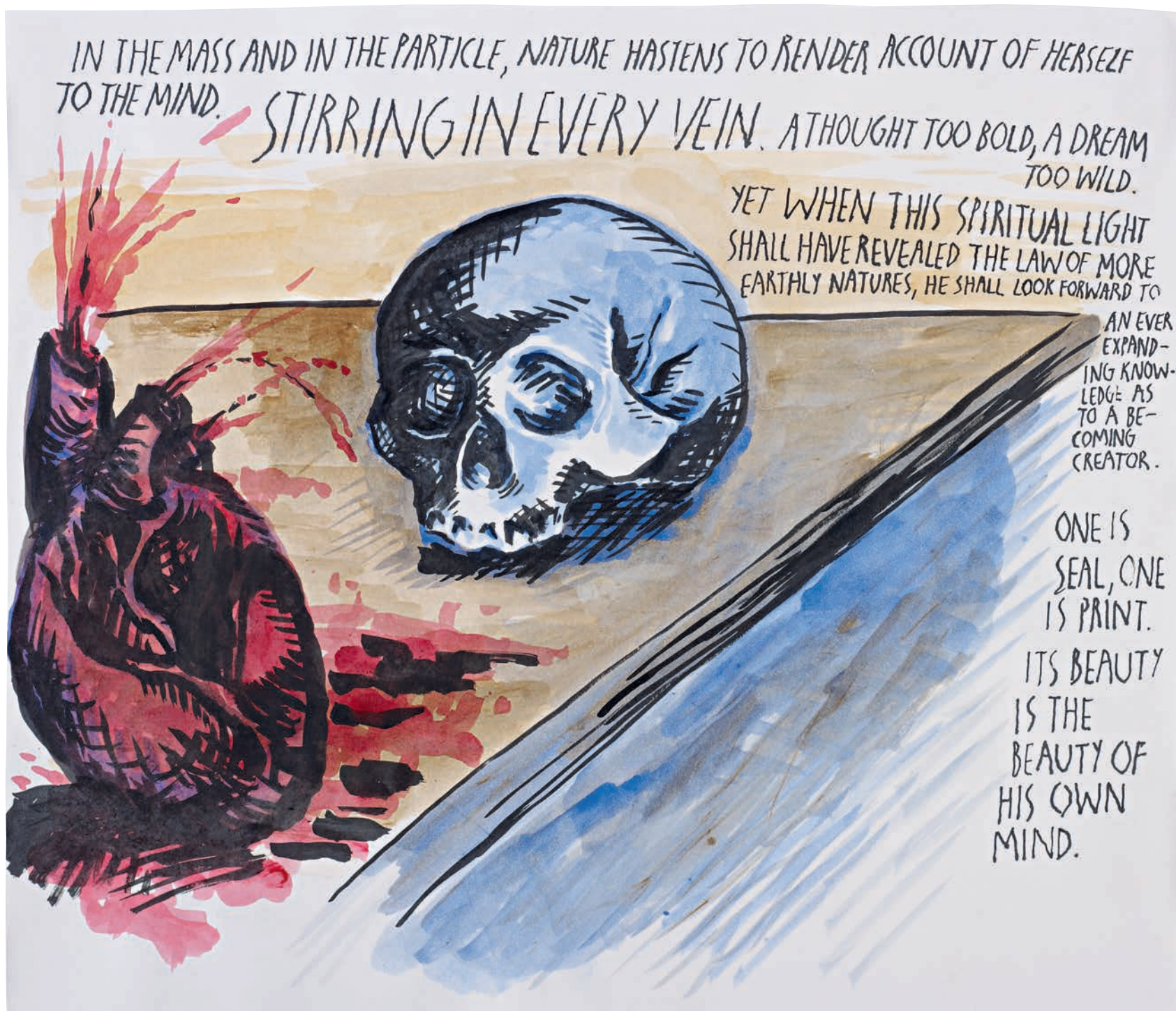
Signed and dated 'Raymond Pettibon 11.00' on the reverse.

**Estimate** £9,000–12,000 \$14,400–19,200 €11,200–15,000

**PROVENANCE**

Acquired directly from the artist





18 **RAYMOND PETTIBON** b. 1957

*Untitled (In the mass and in the particle...), 2004*

ink and watercolour on paper

33.7 × 39.2 cm (13 1/4 × 15 3/8 in)

Signed and dated 'Raymond Pettibon 04' on the reverse.

**Estimate** £8,000–10,000 \$12,800–16,000 €10,000–12,500

**PROVENANCE**

Acquired directly from the artist





19 **MARC QUINN** b. 1964

*Bismarck Archipelago*, 2010

oil on canvas

168.5 × 273.5 cm (66 3/8 × 107 5/8 in)

Signed, titled and dated 'Bismarck Archipelago Marc Quinn 2010' on the reverse.

**Estimate** £80,000–120,000 \$128,000–192,000 €100,000–150,000 

**PROVENANCE**

Private Collection, Europe









20 **KAWS** b. 1974

*Untitled, 2002*

acrylic on canvas, plastic packaging, paper

25 × 19 cm (9 7/8 × 7 1/2 in)

Stamped 'Original fake 2002 KAWS 02' on the stretcher bar.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

BAPE Gallery, Tokyo

Private Collection

**EXHIBITED**

Tokyo, BAPE Gallery, *Original Fake*, 1 March–25 April 2003

**LITERATURE**

M. Ramirez-Montagut, G. Celant, *KAWS*, Skira Rizzoli, 2010, p. 16









THIS LOT IS SOLD WITH NO RESERVE

23 **TRISHA DONNELLY** b. 1974

*Untitled*, 2004

gelatin silver print

41 × 51 cm (16 1/8 × 20 1/8 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

**PROVENANCE**

Casey Kaplan, New York

Private Collection





24 **UGO RONDINONE** b. 1964

*I don't live here anymore*, 1999

five colour coupler prints

each: 70 × 50 cm (27 1/2 × 19 5/8 in)

This work is number one from an edition of two plus one artist's proof.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**

Hauser & Wirth & Presenhuber, Zurich

Krobath Wimmer Gallery, Vienna

Private Collection, Europe

**LITERATURE**

B. Curiger, M. Gioni, J. Morgan, *Urs Fischer: Shovel in a Hole*, Zurich: JRP Ringier, 2009, pp. 62 and 63 (another edition illustrated)





25



26

25 **RONI HORN** b. 1955  
*Untitled*, 1995  
 pigment and pencil on paper  
 25.9 × 33.5 cm (10 1/4 × 13 1/4 in)  
 Signed and dated '1995 NYC Roni Horn' lower left.  
**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200  
**PROVENANCE**  
 Private Collection

26 **FEDERICO HERRERO** b. 1978  
*Untitled*, 2005  
 oil and ink on canvas  
 Initialed, titled and dated 'H "Untitled" 2005' on the overlap.  
**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000  
**PROVENANCE**  
 Blow de la Barra, London  
 Private Collection, London



27 **BOJAN SARCEVIC** b. 1974

*Something thistle is jiggling*, 2006

three brass parts, cotton thread

212 × 45 × 24 cm (83 1/2 × 17 3/4 × 9 1/2 in)

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

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 

PROVENANCE

Carlier/Gebauer, Berlin

Private Collection, Europe

EXHIBITED

Berlin, Gallery Carlier/Gebauer, *Replace the Irreplaceable*, 21 April–22 March 2006

Vienna, Bawag Foundation, *Kissing the Back of Your Hand Makes a Sound Like a Wounded Bird*, 28 June–1 September 2007







28 **HERBERT HAMAK** b. 1952

*C778N*, 1996

resin on canvas

22.5 × 23 × 34.5 cm (8 7/8 × 9 × 13 5/8 in)

Signed, titled and dated 'H. Hamak 1996 C778N' on the reverse on the stretcher bar.

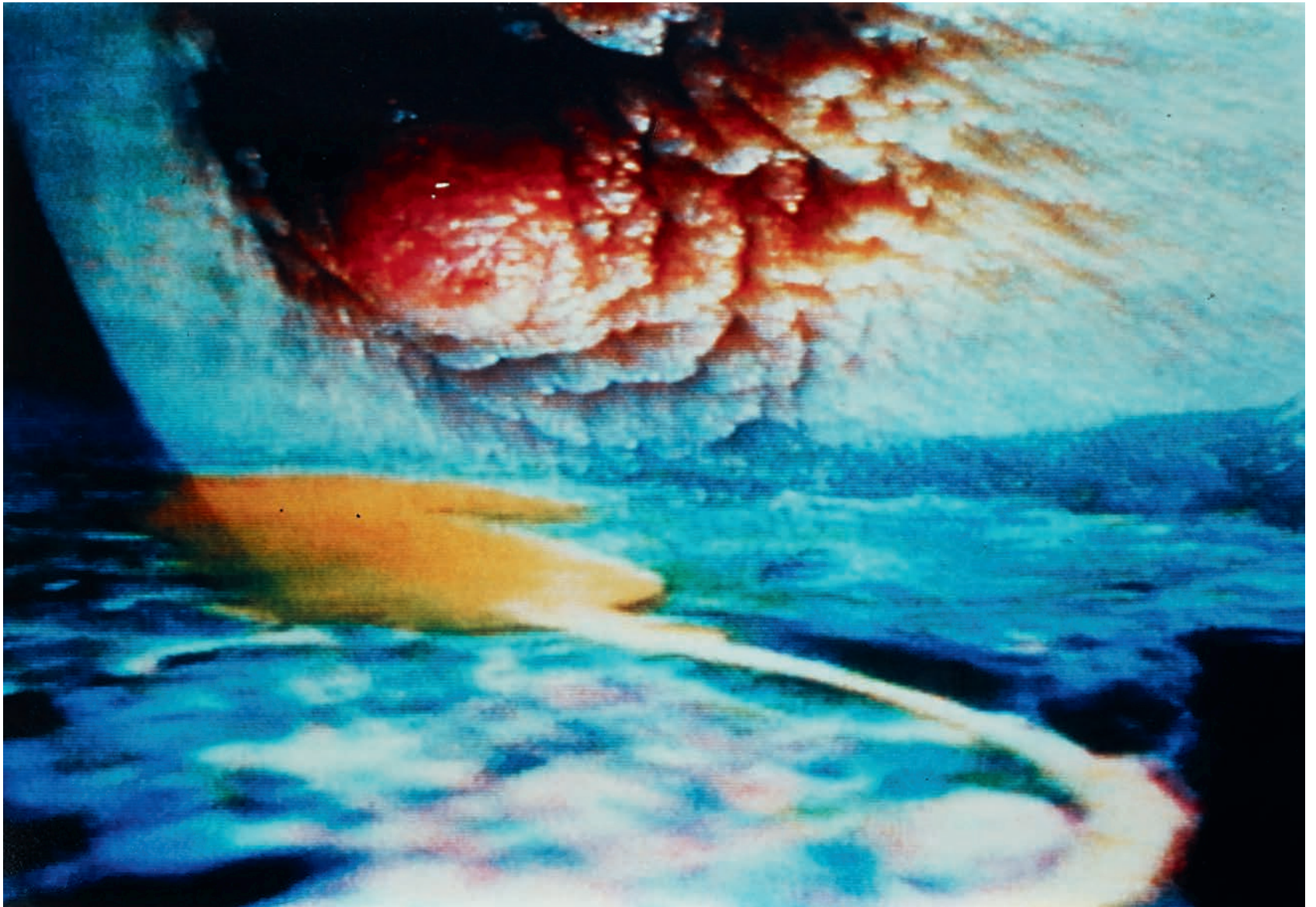
**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ‡

**PROVENANCE**

Art + Public, Geneva

Private Collection, Switzerland





29 **PIPILOTTI RIST** b. 1962

*Videostill Pickelporno (KAART)*, 1995

colour coupler print

image: 48 × 69 cm (18 7/8 × 27 1/8 in)

Numbered '14/20' on the reverse. This work is number 14 from an edition of 20.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700

**PROVENANCE**

Private Collection, Europe





30



31

THIS LOT IS SOLD WITH NO RESERVE

**30 GELATIN** Established 1978  
*Grand Marquis*, 2001  
 photo collage  
 45.5 × 72.8 cm (17 7/8 × 28 5/8 in)  
 Signed, titled and dated 'Gelatin 2001 Grand Marquis' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♠ ●

**PROVENANCE**  
 Private Collection, Europe

**31 GELATIN** Established 1978  
 Three works: *Untitled*, 2005  
 glass jar and stuffed animals on illuminated wooden box  
 each: 45 × 21 × 26 cm (17 3/4 × 8 1/4 × 10 1/4 in)  
 Each work is accompanied by a certificate of authenticity.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♠

**PROVENANCE**  
 Galerie Perrotin, Paris  
 Private Collection, Europe



7TH & PENN STREET PITTSBURGH. PA



32 **FRANZ WEST** 1947–2012

*Untitled, 2005*

acrylic on poster

71 × 80 cm (27 7/8 × 31 1/2 in)

Signed and dated 'Franz West 2005' lower right.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣

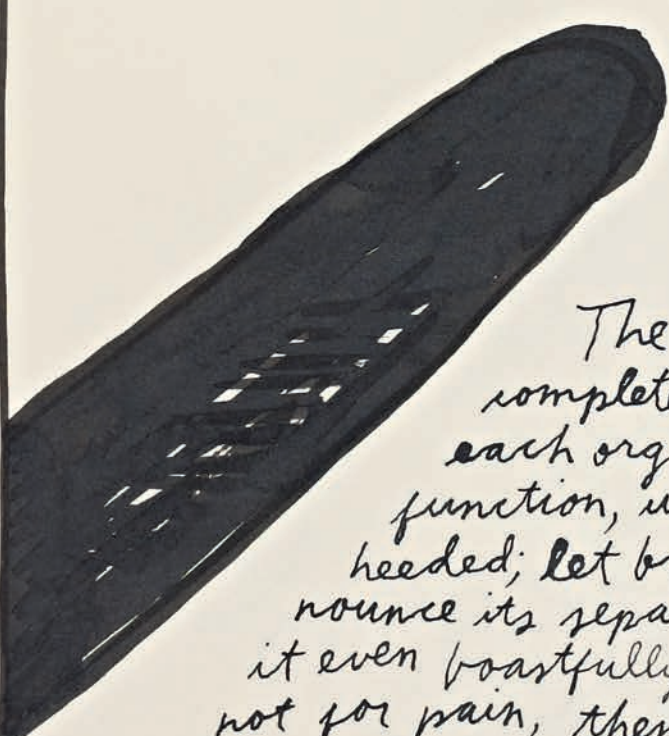
**PROVENANCE**

Private Collection, France



The perfection of bodily well-being.

'Pouring forth its  
movement like harmonious  
tuned strings.'



The first condition of  
complete health is, that  
each organ perform its  
function, unconsciously, un-  
heeded; let but any organ an-  
nounce its separate existence, were  
it even boastfully, and for pleasure,  
not for pain, then already has one  
of those unfortunate "false centres of  
sensitivity" established itself.

33 **RAYMOND PETTIBON** b. 1957

*Untitled (The perfection of bodily well-being), 1990*

ink on paper

30.6 × 22.3 cm (12 × 8 3/4 in)

Signed and dated 'Raymond Pettibon 90' on the reverse.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Acquired directly from the artist





34 **RAYMOND PETTIBON** b. 1957

*Untitled (Without looking back...), 1990*

ink and watercolour on paper

35 × 27.8 cm (13 3/4 × 10 7/8 in)

Signed and dated 'Raymond Pettibon '90' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

Acquired directly from the artist





35 **KRIS MARTIN** b. 1972

*L'Image Malade*, 2008

colour photograph

9.5 × 17.5 cm (3 3/4 × 6 7/8 in)

Signed, titled and dated 'L'Image malade Martin 2008' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Private Collection, Belgium

36 **JAKE and DINOS CHAPMAN** b. 1966 and 1962

*Minderwertigkinder*, 2011

thirteen colour coupler prints in artist's frames

22.8 × 17.8 cm (8 7/8 × 7 in)

Each signed and numbered 'Jake and Dinos Chapman 17/45' on the reverse.

This work is number 17 from an edition of 45.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

White Cube, London

Private Collection, London

The complete set of 13 prints includes: *Witch Child*, *Bear Child*, *Mouse Child*, *Rat Child*, *Wolf Child*, *Duck Child*, *Chicken Child*, *Elephant Child*, *Small Duck Child*, *Pig Child*, *Donkey Child*, *Lion Child*.









(i)



(ii)

37 **BARRY McGEE** b. 1966

*Untitled (2 works)*

acrylic on paper

(i) 14 × 12 cm (5 1/2 × 4 3/4 in); (ii) 22 × 14.5 cm (7 7/8 × 5 3/4 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ₺

**PROVENANCE**

Private Collection, California



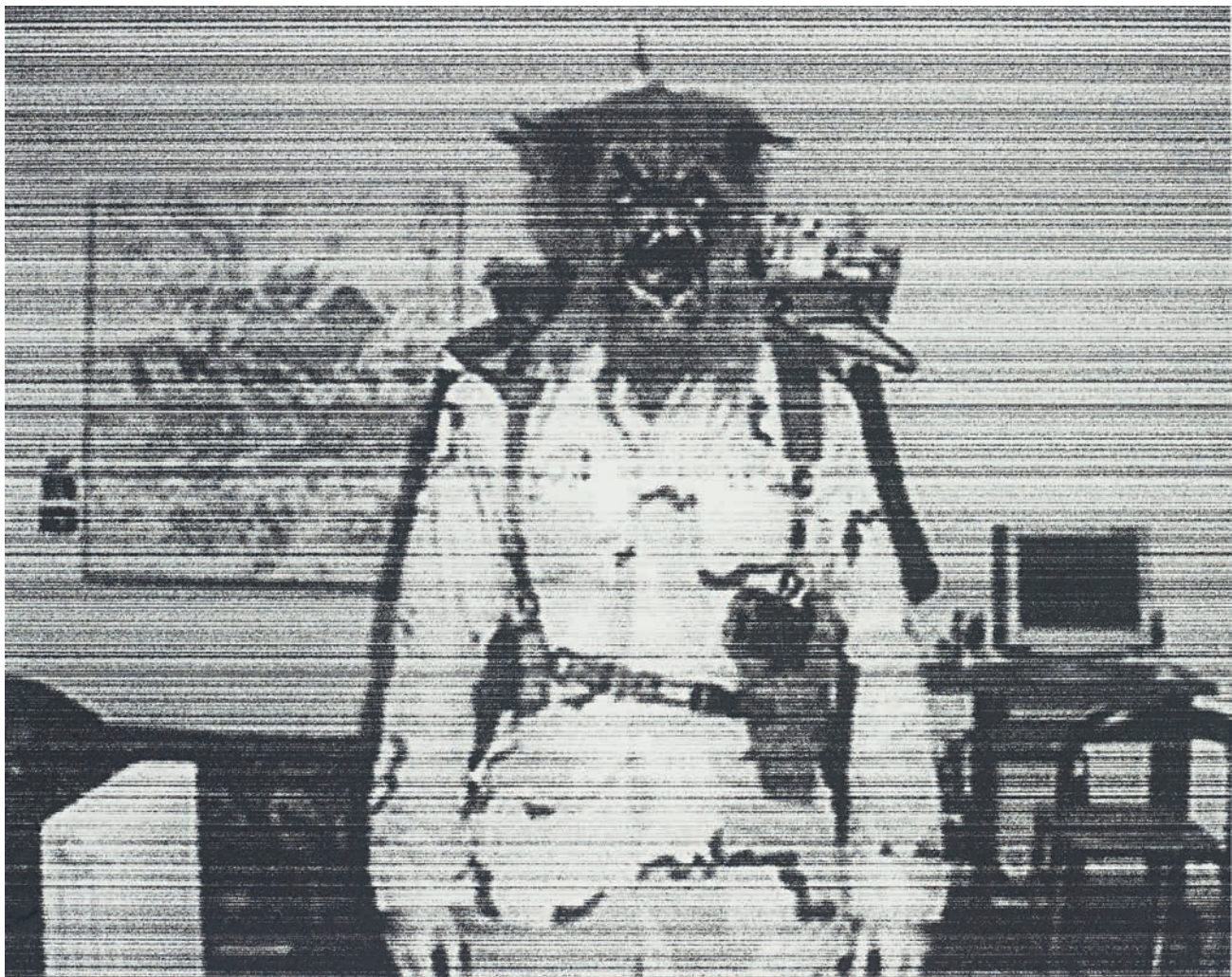


- 38 **SHEPARD FAIREY** b. 1970  
*Japanese Fabric Monogram Inverse*, 2009  
 hand-painted multiple silkscreen and collage  
 45.5 × 46 cm (17 7/8 × 18 1/8 in)  
 Signed and dated 'Shepard Fairey 2009' lower right and numbered of seven lower left. This work is unique.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ‡

**PROVENANCE**  
 Private Collection, California





39

**39 ALLORA & CALZADILLA** b. 1974 and 1971

*Intermission*, 2007

woodcut

56.5 × 67 cm (22 1/4 × 26 3/8 in)

Signed, titled, numbered and dated 'Allora/Calzadilla Intermission 2007 8/20' on the reverse. This work is number eight from an edition of 20.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Private Collection, Miami



**40 ALLORA & CALZADILLA** b. 1974 and 1971

*Under Discussion*, 2004–05

colour coupler print

50.6 × 36.7 cm (19 7/8 × 14 1/2 in)

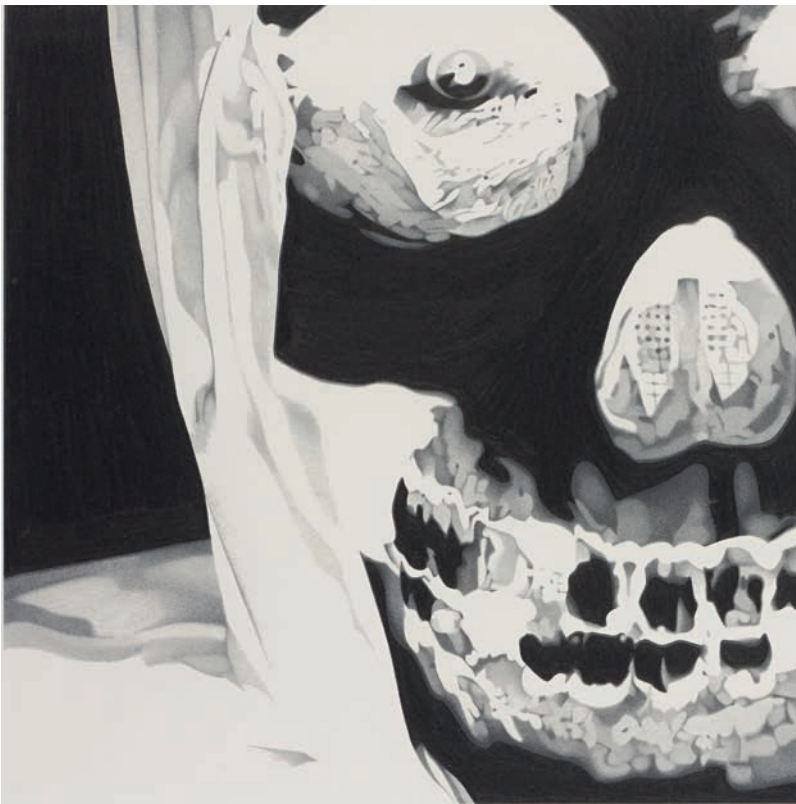
Signed 'Jennifer Allora Guillermo Calzadilla' and numbered '17' on a label accompanying the work. This work is number 17 from an edition of 25 plus three artist's proofs.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

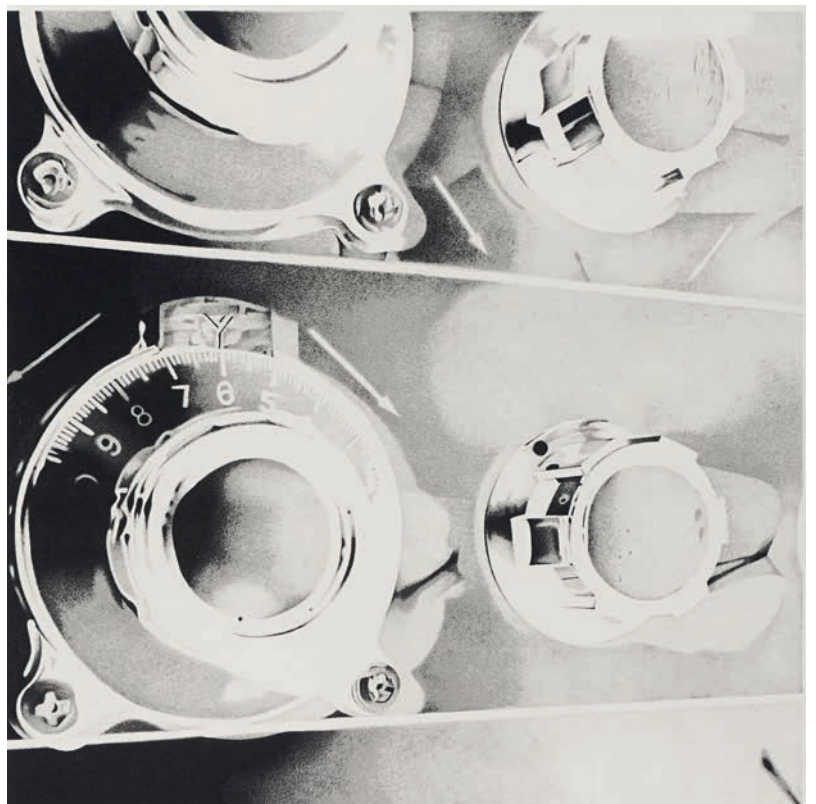
**PROVENANCE**

Private Collection, Paris





41



41 **BANKS VIOLETTE** b. 1973

*Untitled*, 2005

screenprint on wove paper (diptych)

each: 61 × 59.7 cm (24 × 23 1/2 in)

Signed, dated 'Banks Violette 05' and numbered of 50 along the lower margin of the right sheet. This work is from an edition of 50.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700

**PROVENANCE**

Bonni Benrubi Gallery, New York



42

42 **DAN COLE** b. 1979

*On My Way*, 2011

unique Xerox print

27.5 × 21 cm (10 7/8 × 8 1/4 in)

This work is from a series of 50 plus 10 artist's proofs, is published by White Columns, New York and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £1,000–1,500 \$1,600–2,400 €1,200–1,900 ●

**PROVENANCE**

White Columns, New York





43 **DAVID NOONAN** b. 1969

*Untitled, 2010*

screen print on paper

75.5 × 57 cm (29 3/4 × 22 1/2 in)

Signed and dated 'David Noonan 2010' lower right margin, numbered '15/15' lower left margin. This work is number 15 from an edition of 15.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Private Collection, London





44 **GLENN LIGON** b. 1960

*Untitled*, 2011

Epson Ultrachrome K3 print

76 × 55.8 cm (29 7/8 × 21 7/8 in)

Signed 'Glenn Ligon' lower right, numbered '20/30' lower left. This work is number 20 from an edition of 30.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Private Collection, New York





45 **JIMMIE DURHAM** b. 1940

*Colorado 83*, 2002

mixed media on board

68.5 × 65.7 cm (26 7/8 × 25 7/8 in)

Signed and dated 'Jimmie Durham 02' lower right.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Acquired directly from the artist by the present owner





46 **ERWIN WURM** b. 1954

*Kuhfladen*, 2005

aluminium, acrylic

20 × 70 × 87 cm (7 7/8 × 27 1/2 × 34 1/4 in)

This work is from an edition of eight.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ♣ ‡

**PROVENANCE**

Mitterrand+Cramer, Geneva

Private Collection, Switzerland





47

47 **TOM SACHS** b. 1966

*White*, 2001

mixed media on found wood

29 × 18 × 4 cm (11 3/8 × 7 1/8 × 1 5/8 in)

Signed, titled and dated 'White by Tom Sachs @ January 20, 2001 → FEB 2001' lower centre.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Acquired directly from the artist  
Private Collection, Italy



48

48 **TAL R** b. 1967

*Snake style*, 1998

ink, pen, pencil on paper collage

65.5 × 41.9 cm (25 3/4 × 16 1/2 in)

Signed and titled 'Tal R Snake style' lower right.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣

**PROVENANCE**

Contemporary Fine Arts, Berlin  
Private Collection, Berlin





49 **HERMANN NITSCH** b. 1938

*Untitled, 2005*

acrylic, clothing and wood on canvas

200 × 300 cm (78 3/4 × 118 1/8 in)

Signed and dated 'Hermann Nitsch 2005' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £20,000–30,000 \$31,900–47,900 €25,000–37,500 ♣

**PROVENANCE**

Acquired directly from the artist





50 **ROBERT MOTHERWELL** 1915–1991

*Alberti Suite (Blue Open)*, 1970

hand-woven tapestry

216 × 164 cm (85 × 64 5/8 in)

Artist's initials 'RM' woven top left. Signed 'Gloria F. Ross' and 'Robert Motherwell' on a label adhered to the reverse. This work is number three from an edition of five and is produced by Gloria F. Ross.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Private Collection, Ireland





51 **DON BROWN** b. 1962

*Yoko V (shroud)*, 2000

cast polyurethane and acrylic

86 × 37 × 32.5 cm (33 7/8 × 14 5/8 × 12 3/4 in)

Signed 'D. Brown' on the bottom edge.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ▲

PROVENANCE

Sadie Coles, London

Private Collection, Europe





52 **AXEL GEIS** b. 1970

*Frau mit Manschettenknopf*, 2006

oil on canvas

184 × 128.5 cm (72 1/2 × 50 5/8 in)

Signed, titled and dated 'Frau mit Manschettenknopf Axel Geis 2006' on the reverse.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣

**PROVENANCE**

Galerie Jan Wentrup, Berlin

Private Collection, Europe





**53 LARRY RIVERS** 1923–2002

*Reclining Nude Study*, 1950

pencil on paper

image: 47 × 62 cm (18 1/2 × 24 3/8 in)

Signed and dated 'Rivers '50' lower right.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Hillsboro Fine Art, Dublin

Christie's, South Kensington, *The Sunday Sale*, 28 September 2008, Lot 92

Private Collection, Ireland





54 **CALLUM INNES** b. 1962

*Quotations Twenty Four*, 1990

oil on canvas

220 × 190 cm (86 5/8 × 74 3/4 in)

**Estimate** £12,000–18,000 \$19,200–28,700 €15,000–22,500 ♠

**PROVENANCE**

Private Collection, UK





55 **PHILLIP ALLEN** b. 1967

*Slinky Salvo (Extended Version)*, 2004

oil on board

152 × 244 cm (59 7/8 × 96 1/8 in)

Signed, titled and dated 'PHIL ALLEN 2004 "Slinky Salvo (DIGITALLY ENHANCED VERSION)"' on the reverse.

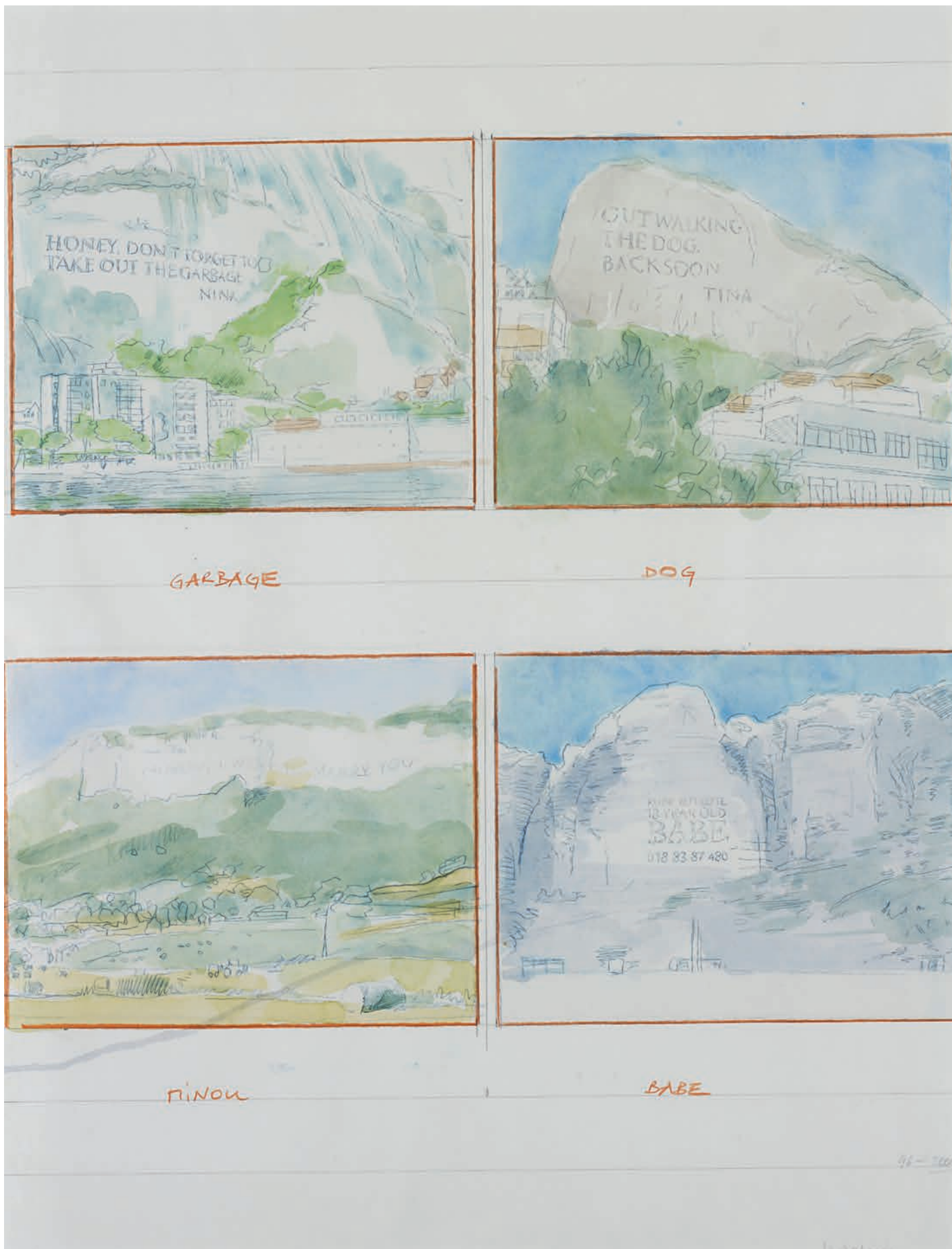
**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣ ‡

**PROVENANCE**

Kerlin Gallery, Dublin

Private Collection, UK





56 **WIM DELVOYE** b. 1965

*Garbage - Dog - Minou & Babe*, 1996-2000

mixed media on paper

image: 64 × 49.1 cm (25 1/4 × 19 3/8 in); frame: 78.4 × 63.5 cm (30 7/8 × 25 in)

Signed and dated 'Wim Delvoye 1996-2000' lower right.

**Estimate** £6,000-8,000 \$9,600-12,800 €7,400-10,000 ▲

**PROVENANCE**

Private Collection, Europe





- 57 **CHRISTO** b. 1935  
*Wrapped bottle and cans (project)*, 1958–04  
 charcoal and crayon on paper  
 38.5 × 35 cm (15 1/8 × 13 3/4 in)  
 Signed and dated 'Christo 1958–2004' upper right; titled 'Wrapped bottle and cans (project)' upper left.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ₺

**PROVENANCE**  
 Private Collection, USA





58 **CHRISTIAN ECKART** b. 1959

*White Painting #615, 1990*

Formica on wood

214 × 123.5 cm (84 1/4 × 48 5/8 in)

Signed, titled and dated 'WHITE PAINTING #615, 1990 Christian Eckart' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

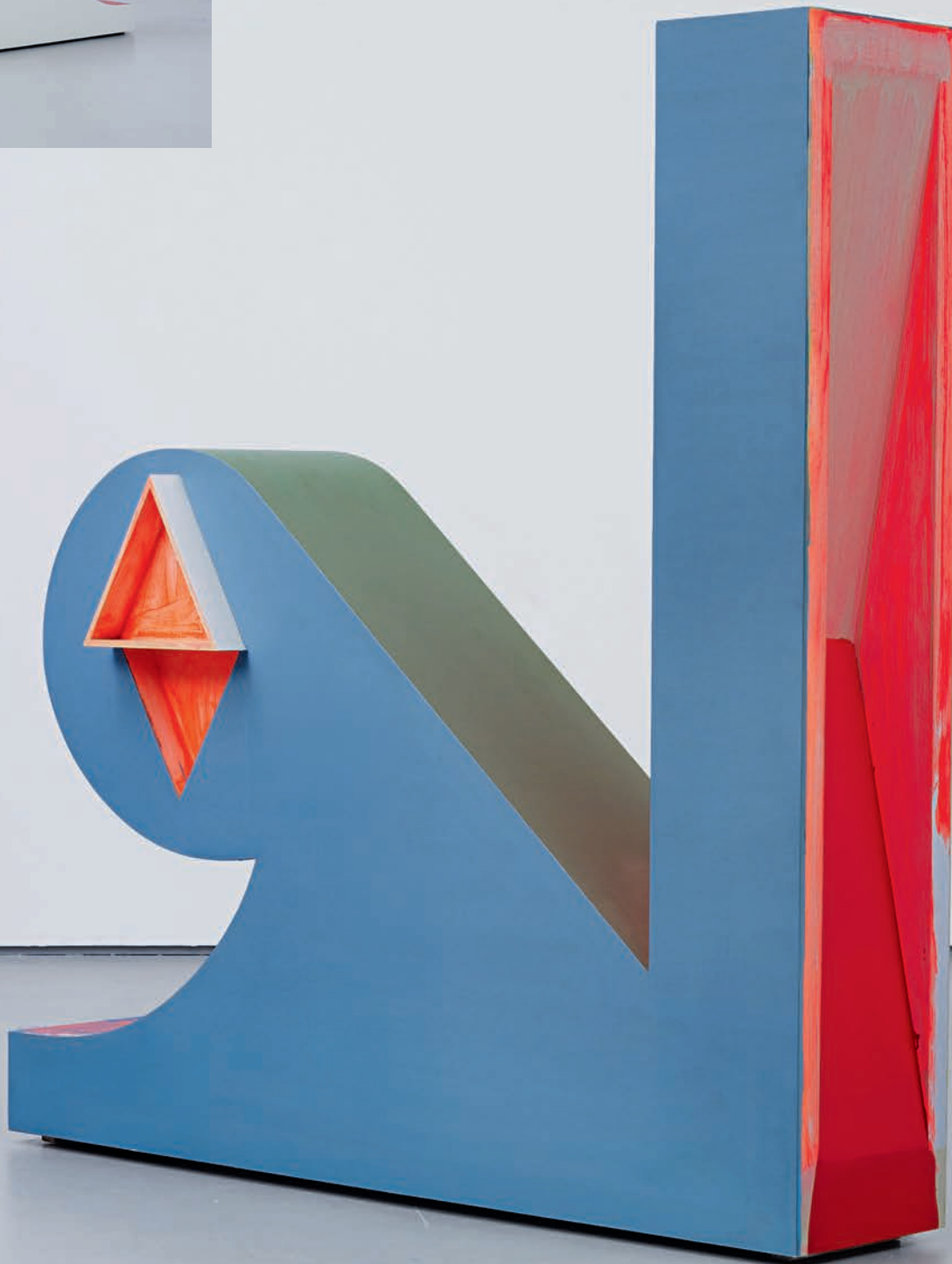
Galerie Wachers, Knokke

Private Collection, Europe





alternative view



59 **THOMAS SCHEIBITZ** b. 1968

*Jetty*, 2005

MDF, vinyl, varnish, pigments

162.7 × 158.5 × 32 cm (64 × 62 3/8 × 12 5/8 in)

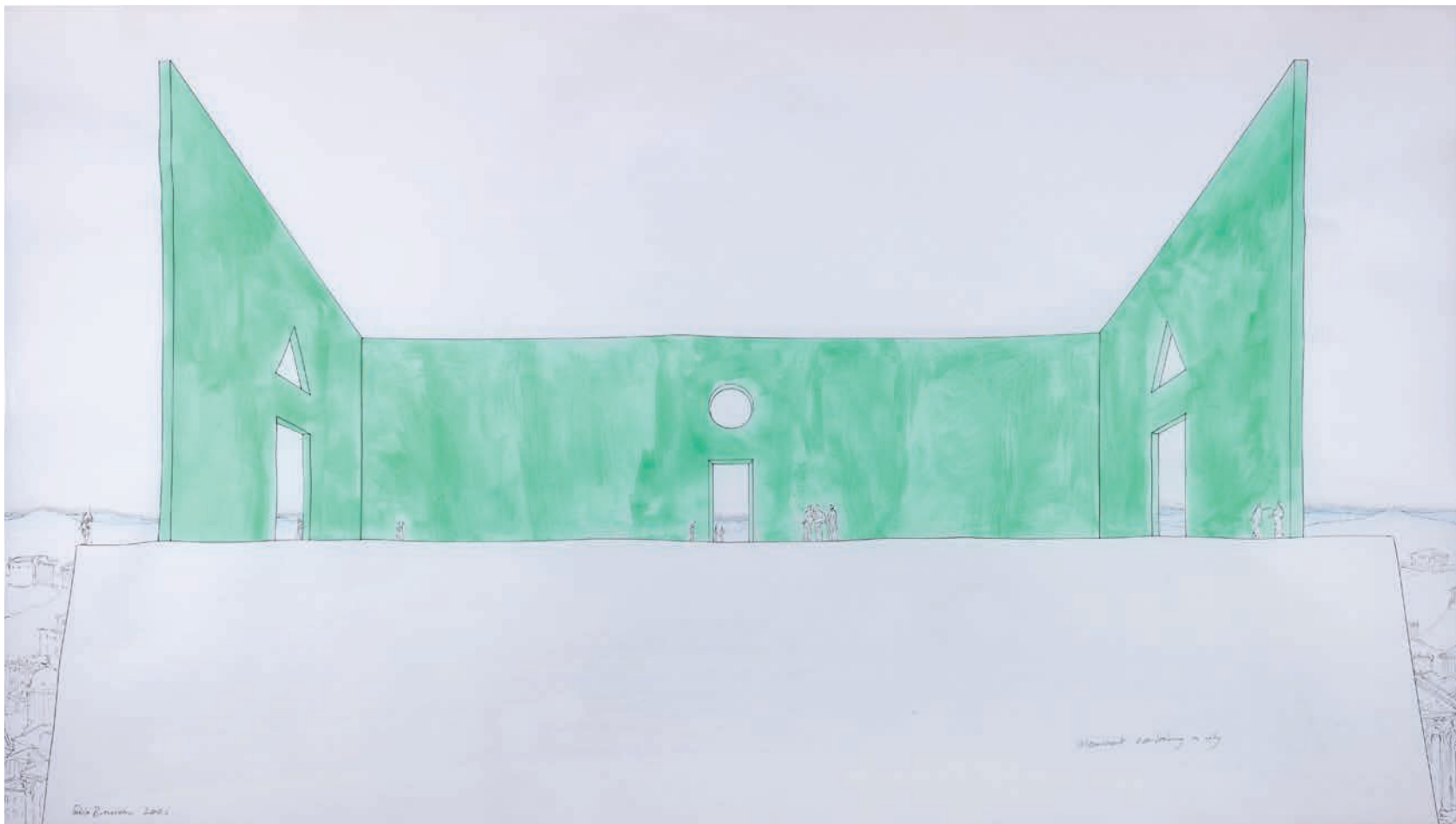
**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣

**PROVENANCE**

Produzentengalerie, Hamburg

Private Collection, Europe





60 **PABLO BRONSTEIN** b. 1977

*Monument overlooking a city*, 2006

pencil, ink and gouache on tracing paper

57 × 99 cm (22 1/2 × 38 7/8 in)

Signed and dated 'Pablo Bronstein 2006' lower left and titled 'Monument overlooking a city' lower right.

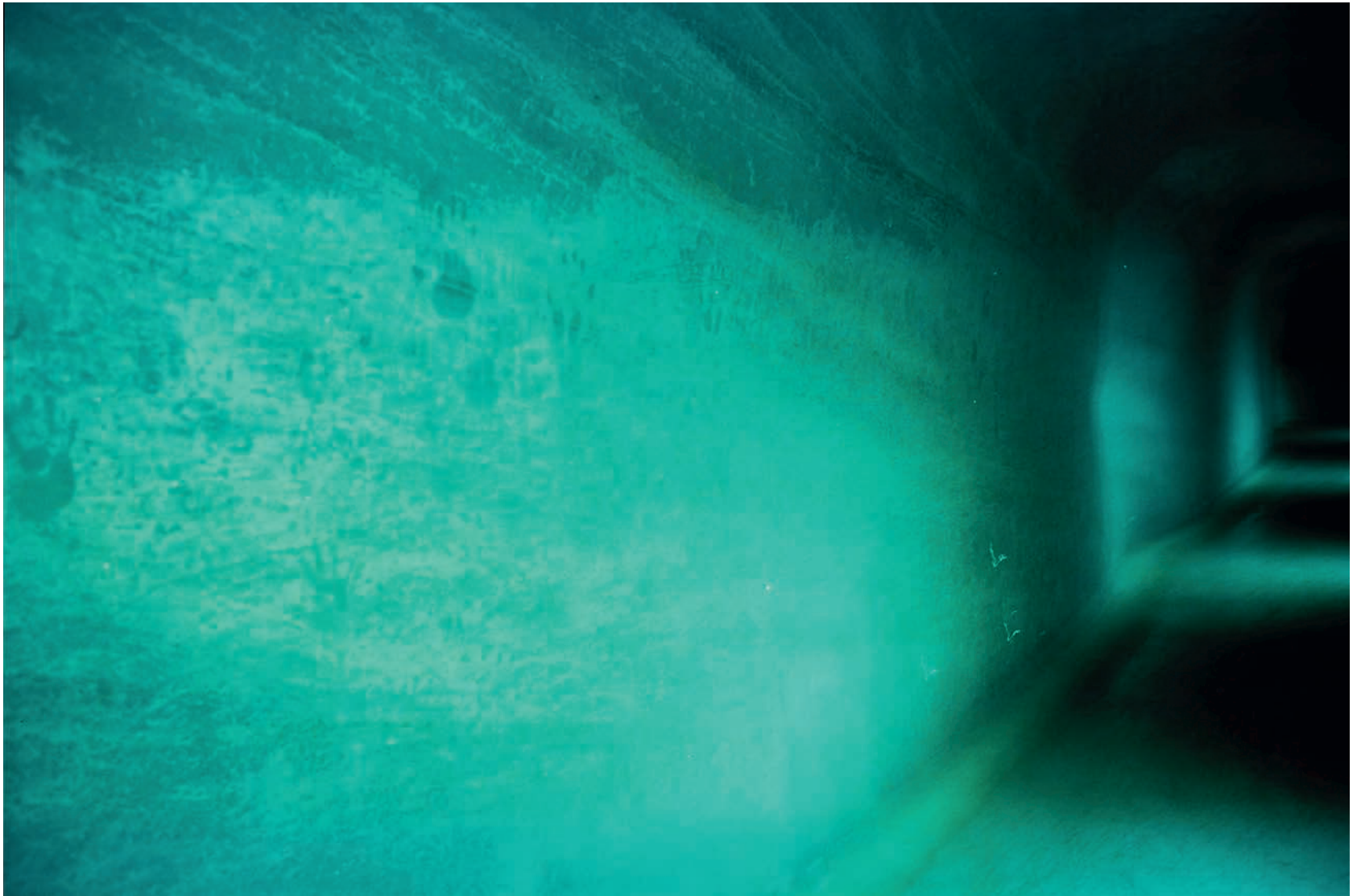
**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♠

**PROVENANCE**

Herald Street, London

Acquired from the above by the present owner





61 **NAN GOLDIN** b. 1953

*Ice Hallway, Jungfrau, Switzerland*, 1998

cibachrome print

68.5 × 100.1 cm (26 7/8 × 39 3/8 in)

Signed, titled, dated and numbered 'Nan Goldin, Hallway, Jungfrau, Switz. 1998 #1/15'. This work is number one from an edition of fifteen.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ₺

**PROVENANCE**

Matthew Marks Gallery, New York

Private Collection, Europe

**EXHIBITED**

Cologne, Jablonka Galerie, *Hinter dem Spiegel*, 6 November 1998–23 February 1999





62 **DANIEL HESIDENCE** b. 1975  
*Untitled (Suite of 6 Chambers Street Paintings), 2002–04*  
 oil on wooden panel  
 varying dimensions from 39.5 × 35.5 cm (15 1/2 × 13 7/8 in) to 61 × 48 cm (24 × 18 7/8 in) or the reverse  
 Each signed 'Daniel Hesidence' and consecutively numbered on the reverse.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**  
 Feature Inc., New York  
 Private Collection, UK





63 **NEAL TAIT** b. 1965

*Untitled*, 2005

oil on linen

76 × 65.5 cm (29 7/8 × 25 3/4 in)

Signed, titled and dated 'Untitled NEAL TAIT 2005' on the overlap.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Sies+Höke Galerie, Düsseldorf

Private Collection, Europe





64

THIS LOT IS SOLD WITH NO RESERVE

64 **ERIK PARKER** b. 1968

*Play it cool, boy*, 2005

oil on linen

137.2 × 121.9 cm (54 × 48 in)

Signed, titled and dated 'Erik Parker Play it cool, boy 2005' on the overlap.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ▲ ●

**PROVENANCE**

Arndt & Partner, Zurich

THIS LOT IS SOLD WITH NO RESERVE

65 **INKA ESSENHIGH** b. 1969

*Broken Top*, 2005

oil on paper

79 × 52 cm (31 1/8 × 20 1/2 in)

Initialed 'IE' lower right.

**Estimate** £3,500–4,500 \$5,600–7,200 €4,400–5,600 ●

**PROVENANCE**

303 Gallery, New York

Acquired from the above by the present owner

65







66 **INKA ESSENHIGH** b. 1969

*Dance Party, 2006*

oil on linen

106.5 × 117 cm (41 7/8 × 46 1/8 in)

Signed, titled and dated 'Inka Essenhigh Dance Party 2006' on the reverse.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ‡

**PROVENANCE**

Victoria Miro, London

Private Collection, UK





67 **ROSS BLECKNER** b. 1949

*Untitled*, 1989

watercolour on paper

72 × 57 cm (28 3/8 × 22 1/2 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Mary Boone Gallery, New York

Private Collection





68 **ROSS BLECKNER** b. 1949

*Untitled*, 2006

mixed media on canvas

126.5 × 95 cm (49 3/4 × 37 3/8 in)

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Acquired directly from the artist





69



70

69 **MARK FRANCIS** b. 1962  
*Compound*, 2001  
 oil and acrylic on canvas  
 213 x 82 cm (83 7/8 x 32 1/4 in)  
 Signed, titled and dated 'Mark Francis 2001 "Compound"' on the reverse.  
**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♣ ‡  
**PROVENANCE**  
 Interim Art, London  
 Private Collection, UK

70 **MARK FRANCIS** b. 1962  
*Untitled*, 2003  
 oil on paper  
 57 x 77 cm (22 1/2 x 30 3/8 in)  
**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣  
**PROVENANCE**  
 Maureen Paley, London  
 Private Collection, UK





71

**71 RAFAL BUJNOWSKI** b. 1974

*Outer space*, 2007  
oil on canvas  
diameter: 180 cm (70 7/8 in)  
Signed and dated 'BUJNOWSKI / 07' on the reverse.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♣ ‡

**PROVENANCE**  
Private Collection

**72 RAFAL BUJNOWSKI** b. 1974

*Up*, 2001  
oil on canvas  
58.5 × 58.5 cm (23 × 23 in)  
Signed and dated 'Bujnowski 2001' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣

**PROVENANCE**  
Raster Galerie, Warsaw  
Christie's, New York, 'First Open Post-War and Contemporary Art',  
11 March 2009, lot 92  
Private Collection, Europe

72







73 **GLENN BROWN** b. 1966

*Robert H. Goddard theory and practice*, 1988

oil on canvas (in three parts)

91 × 315 cm (35 7/8 × 124 in)

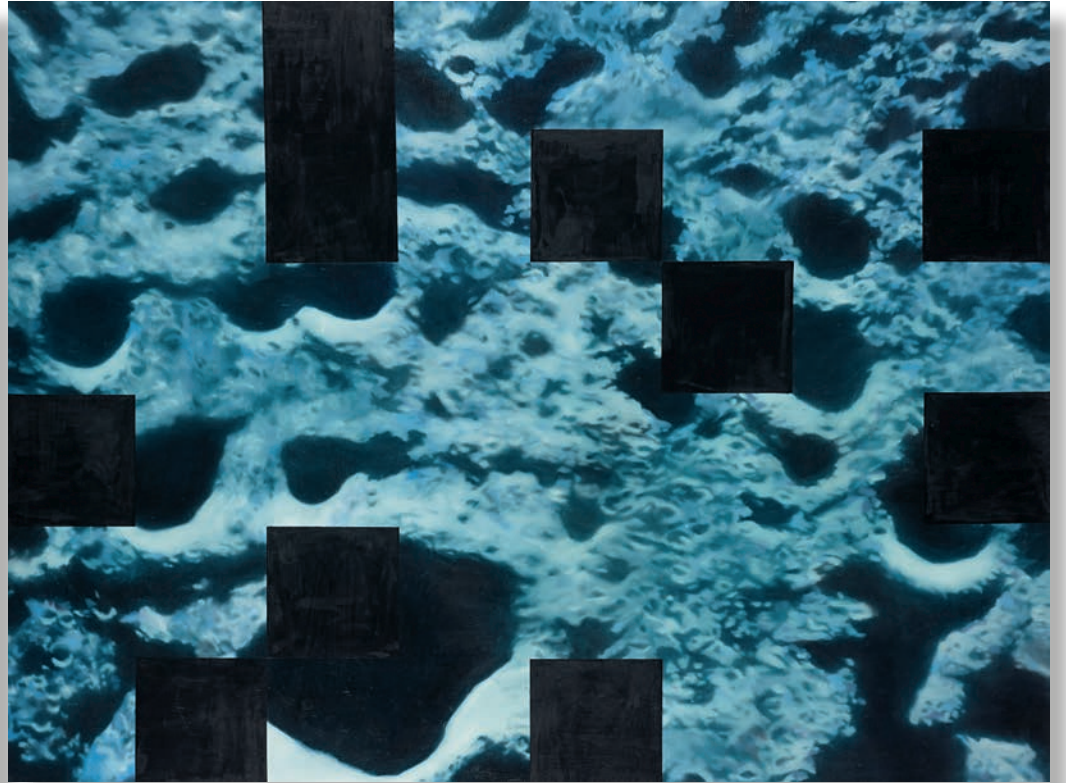
Signed and dated 'Glenn Brown 88' on the reverse of each canvas.

**Estimate** £40,000–60,000 \$63,800–95,800 €50,000–74,900 ♣ ‡

**PROVENANCE**

Private Collection, UK









74



75 (i)



(ii)

74 **PHILLIP ALLEN** b. 1967  
*Beezerspine (Studio Version)*, 2002  
 oil and acrylic on MDF board  
 30 × 41 cm (11 3/4 × 16 1/8 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣

**PROVENANCE**  
 The Approach, London  
 Private Collection, London

75 **KOEN VAN DEN BROEK** b. 1973  
 Two works: (i) *Blue and Yellow Border*, 2001; (ii) *Orange and Black Border*, 2001  
 oil on canvas  
 Each 70.5 × 46.5 cm (27 3/4 × 18 1/4 in)  
 (i) Signed, titled and dated 'Koen van der Broek "Yellow and Blue Border" 2001' on the reverse; (ii) signed, titled and dated 'Koen van der Broek "Orange and Black Border" 2001' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣

**PROVENANCE**  
 Acquired directly from the artist  
 Private Collection, London  
 Private Collection, Europe





76 **MUNTEAN/ROSENBLUM** b. 1962

*Untitled (I don't like to think...), 2001*

acrylic on canvas

200 × 250 cm (78 3/4 × 98 3/8 in)

Signed and dated 'MUN/ROS 01' on the reverse.

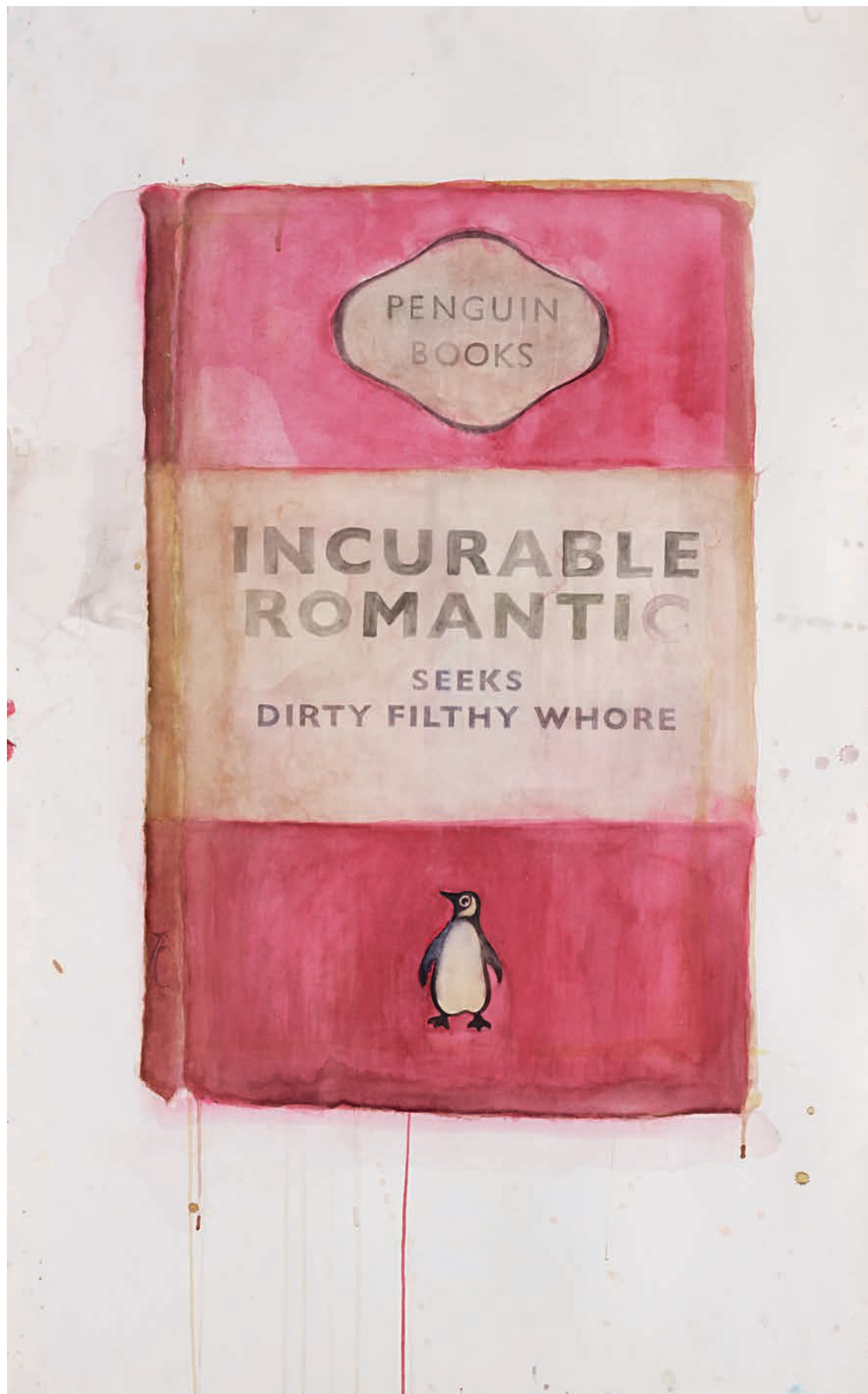
**Estimate** £15,000–20,000 \$23,900–31,900 €18,700–25,000 ♣ ‡

**PROVENANCE**

Sommer Contemporary Art Gallery, Tel Aviv

Private Collection, UK





77 **HARLAND MILLER** b. 1964  
*Incurable Romantic Seeks Dirty Filthy Whore*, 2004  
watercolour and graphite on paper  
120 × 75.5 cm (47 1/4 × 29 3/4 in)

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣

**PROVENANCE**  
Private Collection, UK





78 **MARILYN MINTER** b. 1948

*Prism*, 2009

colour coupler print

50.8 × 40.6 cm (20 × 15 7/8 in)

Signed, titled, numbered and dated 'Prism M. Minter 2009 12/27'. This work is number 12 from an edition of 27 plus 18 artist's proofs.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, UK





79 **DAMIEN HIRST** b. 1965

*Self-portrait with bracelet*, 2000

pencil on paper

21 × 15 cm (8 1/4 × 5 7/8 in)

Signed 'Damien Hirst' lower right, titled 'Self Portrait with Bracelet' upper right.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Private Collection, UK

**LITERATURE**

*Damien Hirst: From the Cradle to the Grave, Selected Drawings, Other Criteria*, 2000, p. 58





80 **RUSSELL YOUNG** b. 1960

*The Rolling Stones, 2007*

colour screenprint on canvas

124.5 × 158.5 cm (49 × 62 3/8 in)

Signed and dated 'Russell Young 2007' on the reverse.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣

**PROVENANCE**

Private Collection, UK





installation view



**81 ASSUME VIVID ASTRO FOCUS (AVAF) b. 1968**

*Open Call*, 2006

mixed media and collage on found wooden boards

200.7 × 132.1 × 76.2 cm (79 × 52 × 30 in)

This work is unique.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Peres Projects, Los Angeles

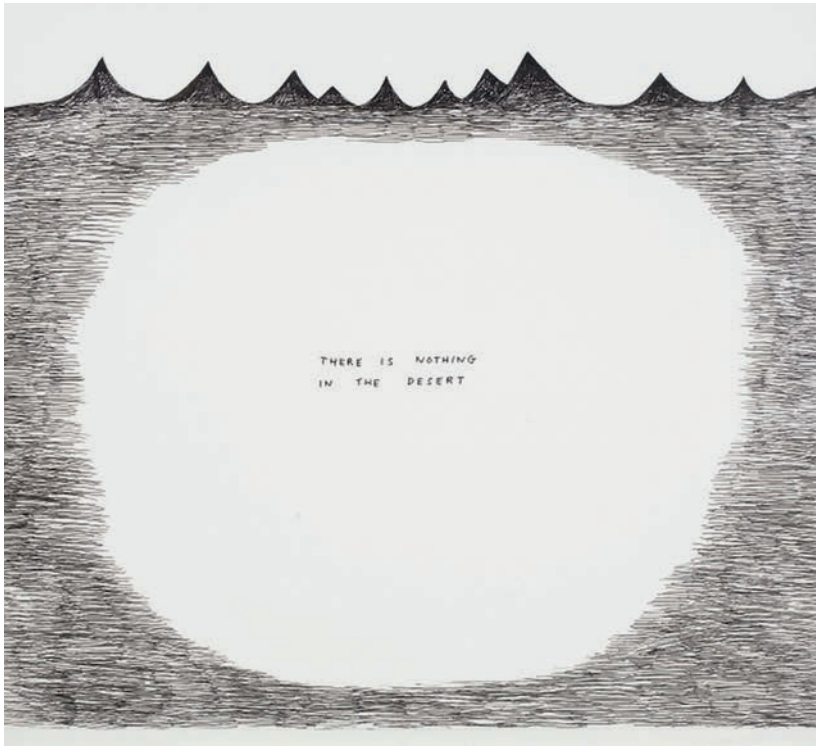
Phillips de Pury & Company, New York, 'MOCA Los Angeles Benefit Auction', 15 May 2008, lot 15

Private Collection, UK

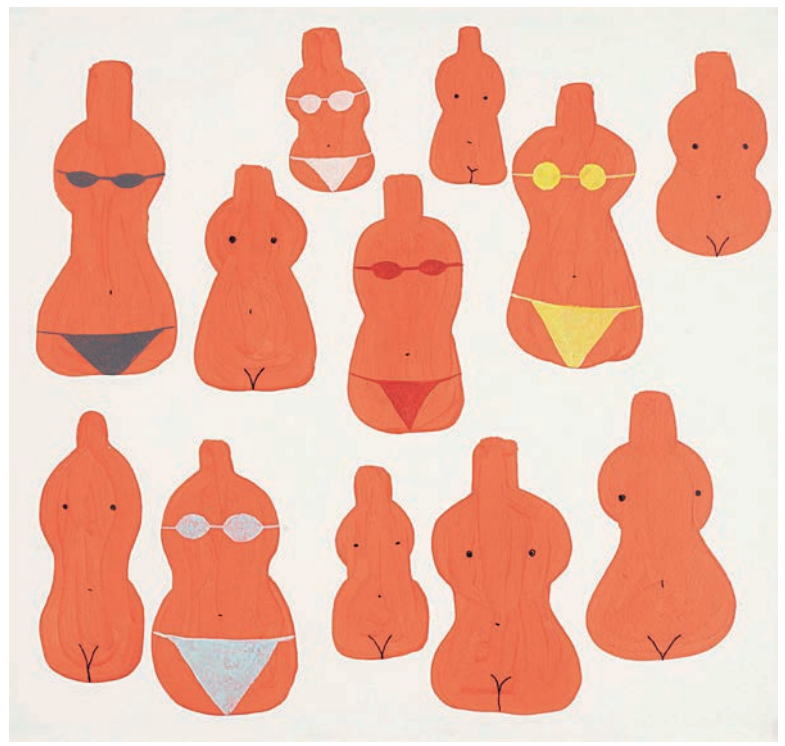
**EXHIBITED**

Vienna, Kunsthalle Wien, *Open Call*, 7 June–27 August 2006





82 (i)



(ii)



83

THIS LOT IS SOLD WITH NO RESERVE

- 82 (i) **DAVID SHRIGLEY** b. 1968  
(ii) **DAVID SHRIGLEY & YOSHITOMO NARA** b. 1968 and 1959  
Two works: (i) *Untitled (There is Nothing in the Desert)*, 2001; (ii) *Untitled (Twelve Red Torsos)*, 2002  
(i) pen on paper; (ii) acrylic and ink on cardboard  
(i) 35.6 × 39.4 cm (14 × 15 1/2 in); (ii) 41.9 × 45.7 cm (16 1/2 × 18 in)  
(i) Initialled and dated on verso; (ii) initialled by both artists and dated on verso.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♣ ●

**PROVENANCE**  
Stephen Friedman Gallery, London

- 83 **JONATHAN PYLPCHUK** b. 1972  
*Untitled (large yellow)*, 2005  
paint, fur, varnish, gravel and paper on wood  
122 × 214 cm (48 × 84 1/4 in)

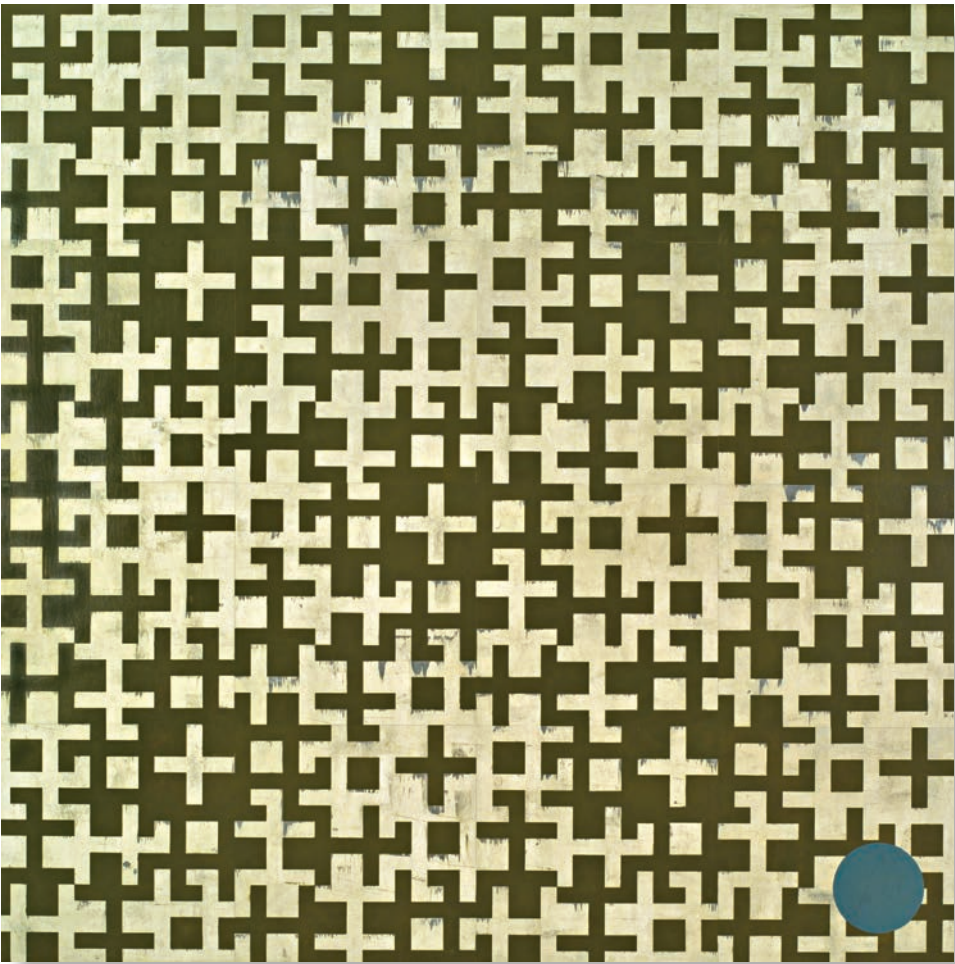
**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**  
Galerie Ghislaine Hussenot, Paris  
Private Collection, Europe





84



85

**84 JOHANNES WOHNSEIFER** b. 1967  
*Braunmusic*, 1997  
 laser-cut Plexiglas  
 approximately 80 × 220 cm (31 1/2 × 86 5/8 in)  
**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♠  
**PROVENANCE**  
 Private Collection

THIS LOT IS SOLD WITH NO RESERVE  
**85 OLLE BORG** b. 1960  
*In the Library*, 2005  
 enamel and oil on canvas  
 180 × 180 cm (70 7/8 × 70 7/8 in)  
**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♠ ●  
**PROVENANCE**  
 Andréhn-Schiptjenko, Stockholm  
**EXHIBITED**  
 Stockholm, Andréhn-Schiptjenko, *Olle Borg, Principia Mundi*, 2005





86

86 **EVOL**

*Wallflower*, 2009

spray paint on cardboard

54 × 35.9 cm (21 1/4 × 14 1/8 in)

Signed 'EVOL/CTINK' lower right.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ‡

**PROVENANCE**

Wilde Gallery, Berlin

Private Collection, USA

87 **DAVID RATCLIFF** b. 1970

*The Real Summer NJ*, 2006

acrylic on canvas

183 × 167 cm (72 × 65 3/4 in)

Signed, titled and dated 'THE REAL SUMMER NJ MARCH 2006 DAVID RATCLIFF' on the overlap.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

Private Collection, London

**EXHIBITED**

London, Olyvia Fine Art, *The Winter Group Show*, 23 November 2009 – 30 January 2010



87





THIS WORK IS SOLD WITH NO RESERVE

88 **CHRIS BALLANTYNE** b. 1972

*Untitled (Cliff)*, 2003

acrylic on panel

122 × 92 cm (48 × 36 1/4 in)

Signed and dated 'C. BALLANTYNE 03' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

**PROVENANCE**

Peres Projects, Los Angeles

Private Collection, Europe





89 **CHRIS BALLANTYNE** b. 1972

*Untitled (Quarry)*, 2004

acrylic on panel

91.4 × 121.9 cm (35 7/8 × 47 7/8 in)

Signed and dated 'Ballantyne 2004' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ₺

**PROVENANCE**

Peres Projects, Los Angeles

Phillips de Pury & Company, New York, 'Contemporary Art Part II', 12 May 2006, lot 331

Acquired from the above sale by the present owner





90



91

- 90 BRENDAN CASS** b. 1974  
Two works: (i) *Rainbow 3 – Sunlight*; (ii) *Rainbow 4 – Peaches*, 1997  
oil on canvas  
105.3 × 134.5 cm (41 1/2 × 52 7/8 in)  
(i) Signed, titled and dated 'Sunlight Brendan Cass 1997'; (ii) signed, titled and dated 'Brendan Cass Peaches 1997' on the reverse on the stretcher bar.
- Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700
- PROVENANCE**  
Acquired directly from the artist

- 91 DONALD BAECHLER** b. 1956  
*Pony*, 2006  
gesso, flashe and collage on paper  
52.5 × 68 cm (20 5/8 × 26 3/4 in)  
Signed 'DB '06' on the bottom left.
- Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200
- PROVENANCE**  
Acquired directly from the artist





92

THIS WORK IS SOLD WITH NO RESERVE

92 **CHRIS JOHANSON** b. 1968

*Untitled (Yellow Protest)*, 2001

acrylic on wood

54 × 69 × 9.5 cm (21 1/4 × 27 1/8 × 3 3/4 in)

Signed and dated 'Chris Johanson 2001 painted in Chicago at Bodybuilders and Sportsman Gallery' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ●

**PROVENANCE**

Baronian Francey, Brussels  
Roberts and Tilton, Los Angeles  
Private Collection, Europe

93 **SAGE VAUGHN** b. 1976

*Burglars*, 2008

oil on linen mounted on board

152.5 × 122 cm (60 × 48 in)

Signed 'Sage Vaughn' on the overlap.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ‡

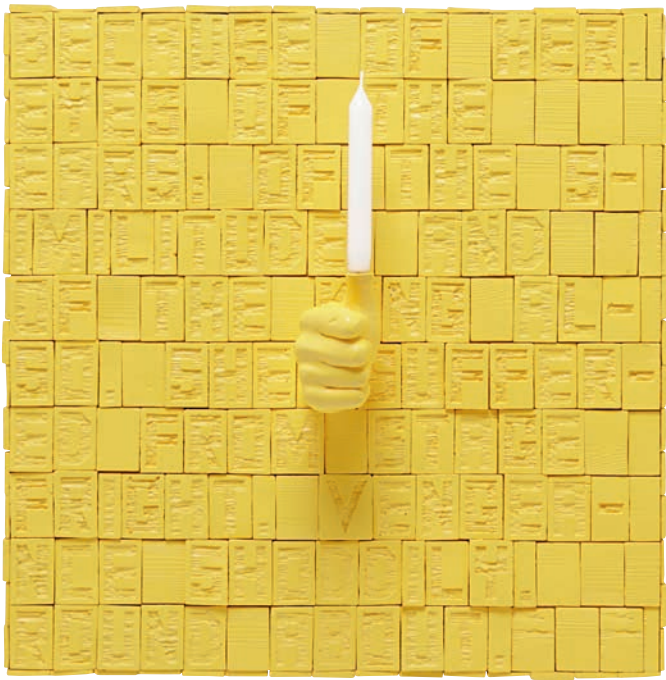
**PROVENANCE**

Private Collection, Switzerland

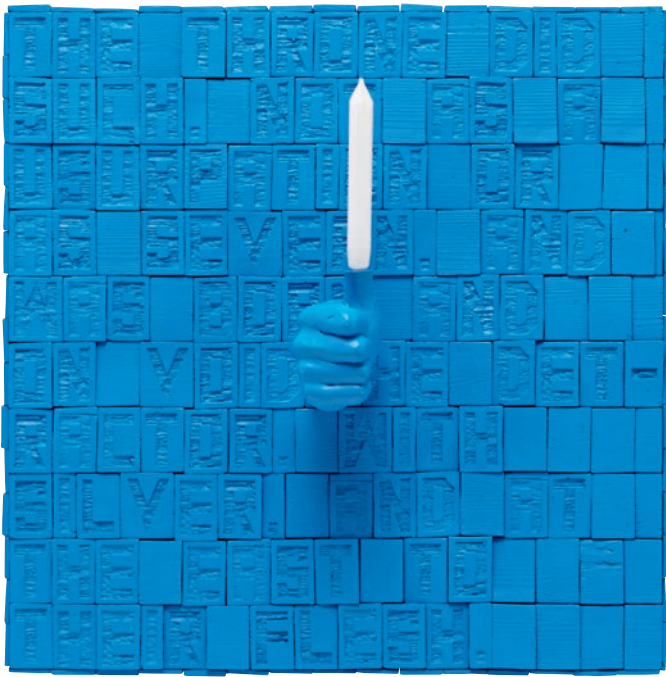


93





94 (i)



(ii)

THIS WORK IS SOLD WITH NO RESERVE

94 **MARK TITCHNER** b. 1973

Two works: (i) *Because of Her*; (ii) *The Throne did Such*, 2007

Jesmonite, cellulose paint, wood, candles

(i) 62.5 × 61 × 19.5 cm (24 1/2 × 24 × 7 1/2 in); (ii) 61 × 61 × 20 cm (24 × 24 × 7 7/8 in)

(i) Signed, titled and dated 'Mark Titchner 2007 BECAUSE OF HER' on the reverse;

(ii) signed, titled and dated 'Mark Titchner 2007 THE THRONE DID SUCH' on the

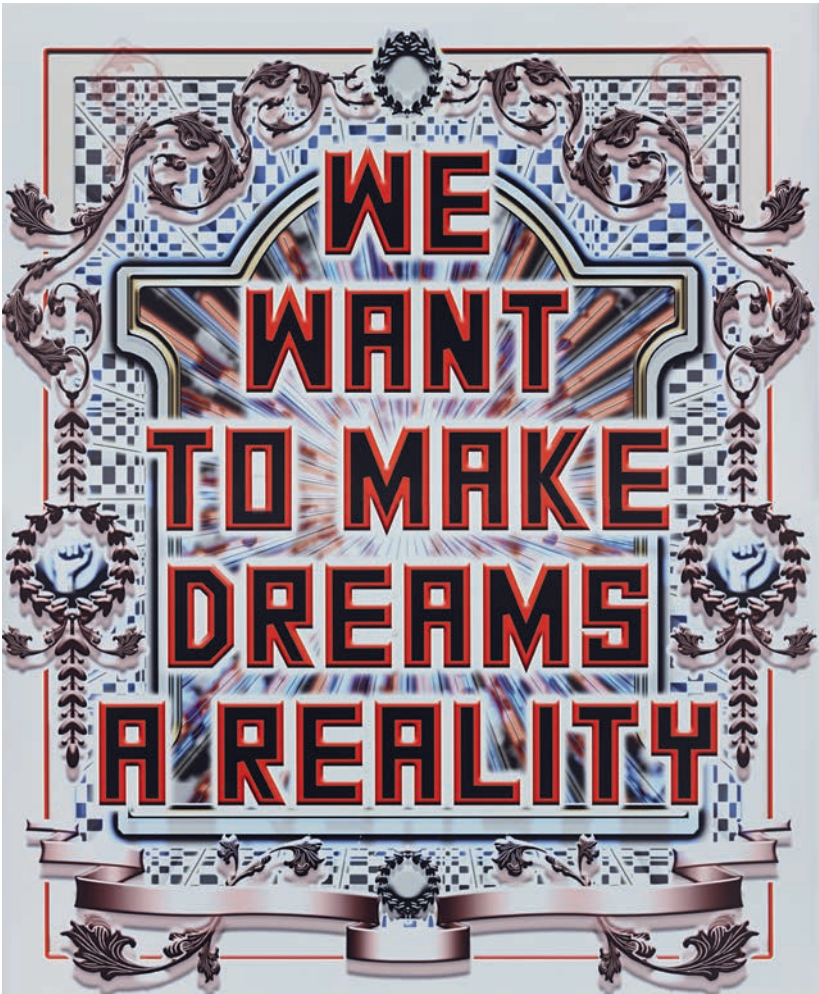
reverse.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣ ●

**PROVENANCE**

Vilma Gold, London

Private Collection, Europe



95

THIS WORK IS SOLD WITH NO RESERVE

95 **MARK TITCHNER** b. 1973

*We Want to Make Dreams a Reality*, 2005

archival print on two aluminium panels

overall: 293 × 239.4 cm (115 3/8 × 94 1/4 in)

Signed and titled 'MARK TITCHNER "WE WANT TO MAKE DREAMS A

REALITY"' on the reverse of each panel.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ●

**PROVENANCE**

Vilma Gold, London

Private Collection, Europe





96

THIS WORK IS SOLD WITH NO RESERVE

**96 JUSTIN LIEBERMAN** b. 1977

*Cultural Exchange: The American Friend*, 2006

colour photograph on foamboard on fibreglass and resin base

overall: 231 × 135 × 135 cm (90 7/8 × 53 1/8 × 53 1/8 in)

This work is from an edition of 4 and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ●

**PROVENANCE**

Galerie Rodolphe Janssen, Brussels

Private Collection, Europe



97

**97 CHRISTIAN HOLSTAD** b. 1972

*House training #26*, 2006

wool, leather, linen, tie, polyester, mohair, rubber, chicken wire, wood

47 × 120 × 90 cm (18 1/2 × 47 1/4 × 35 3/8 in)

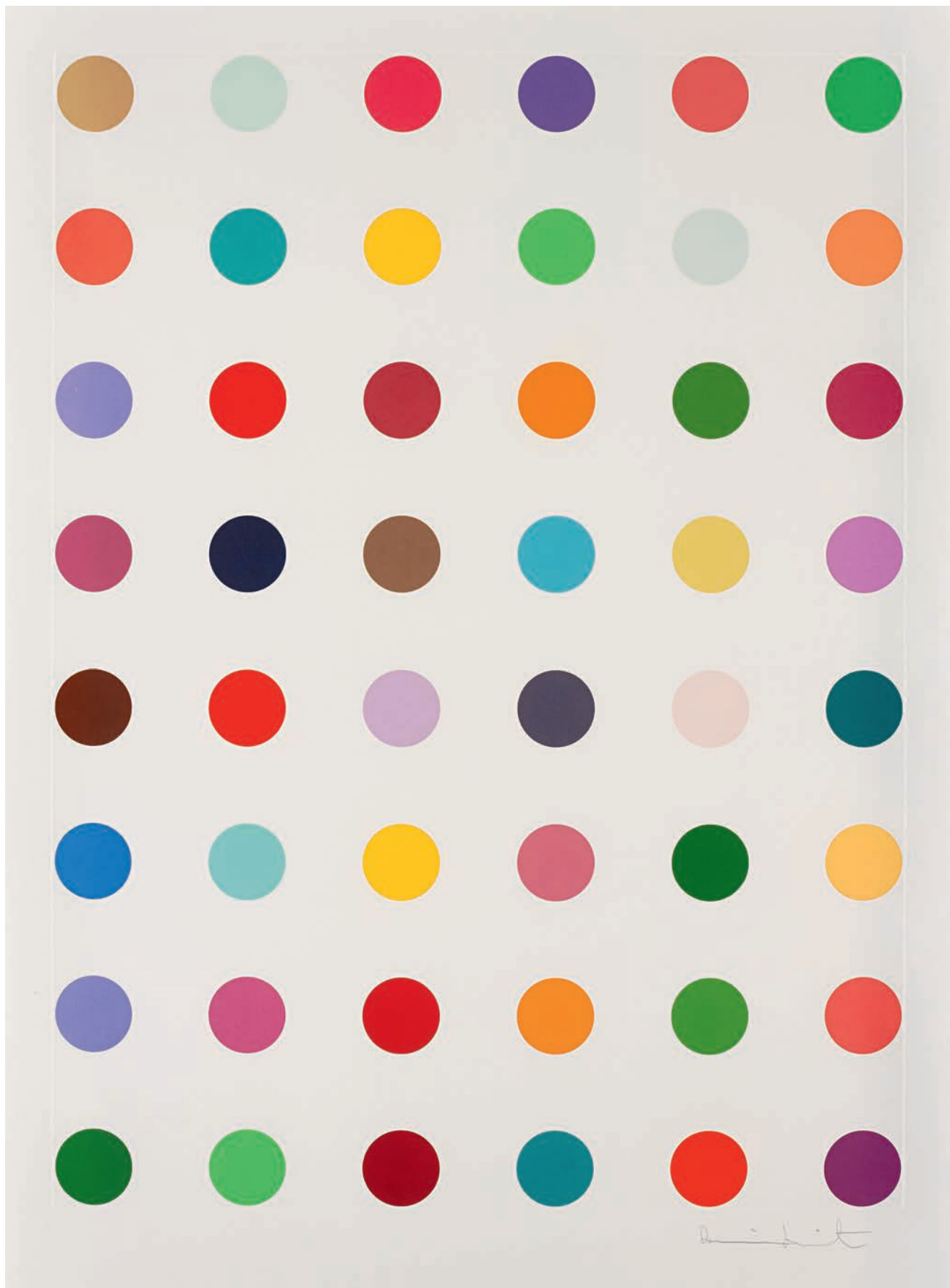
**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

Daniel Reich Gallery, New York

Private Collection, Europe





98 **DAMIEN HIRST** b. 1965

*Oleoysarcosine*, 2008

etching on 350gsm Hahnemuehle paper

84.5 × 62.3 cm (33 1/4 × 24 5/8 in)

Signed 'Damien Hirst' lower right. This work is unique.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ♣

**PROVENANCE**

Private Collection, Brazil





99

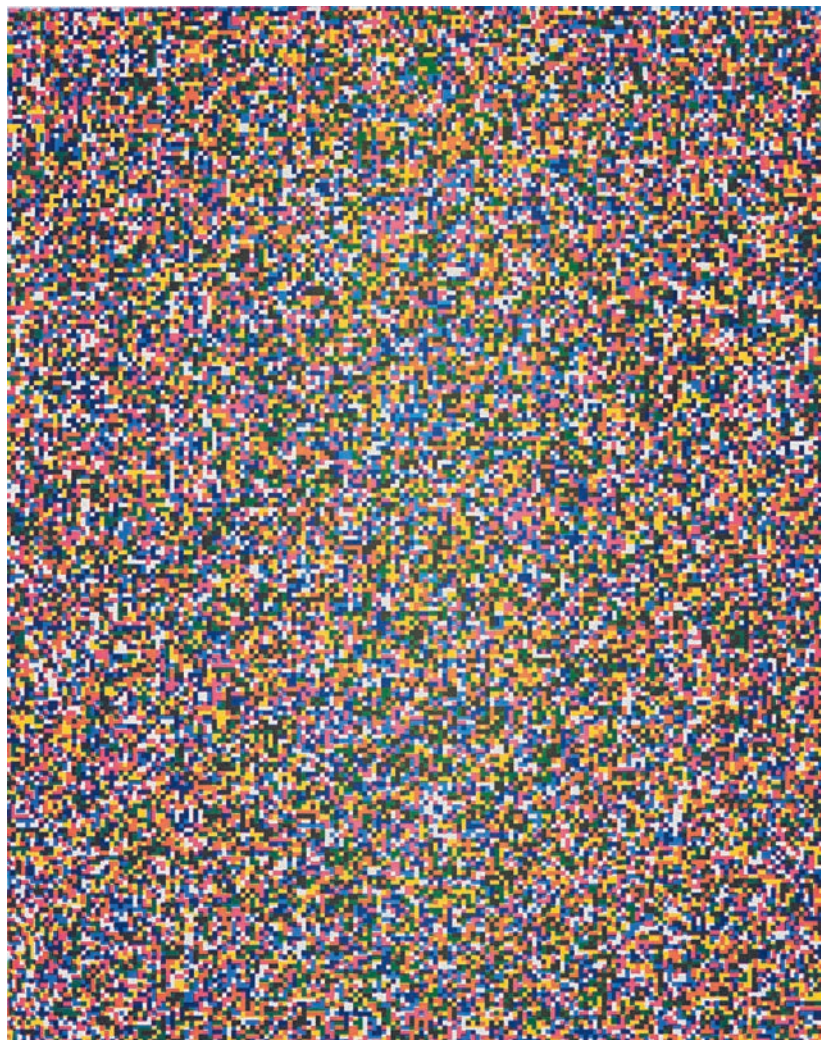


100

**99 THOMAS DEMAND** b. 1964  
*Bullion*, 2003  
 Lambda print  
 30 × 30 cm (11 3/4 × 11 3/4 in)  
 Signed 'Demand' on a label affixed to the reverse. This work is number eighty-nine of an edition of one hundred. This work is accompanied by a vinyl LP 'Memorize' by Pan American in its original slide.  
**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♣  
**PROVENANCE**  
 En/Of, Kleveland  
 Private Collection, Europe

**100 DAMIEN HIRST** b. 1965  
*Gold Thioglucose*, 2008  
 colour silkscreen on pure gold leaf and silkscreen on Somerset tub paper  
 75.5 × 95.5 cm (29 3/4 × 37 5/8 in)  
 Signed 'Damien Hirst' lower right in pencil. Numbered '20/45' on lower left in pencil. This work is number 20 from an edition of 45.  
**Estimate** £12,000–18,000 \$19,200–28,700 €15,000–22,500 ♣ †  
**PROVENANCE**  
 Private Collection, New York





101 **TAUBA AUERBACH** b. 1981

Two works: (i) *A Half Times A Half Times A Half (Coarse)*; (ii) *A Half Times A Half Times A Half (Fine)*, 2008

colour aquatint etching on Somerset white paper

each: 99 × 77 cm (38 7/8 × 30 3/8 in)

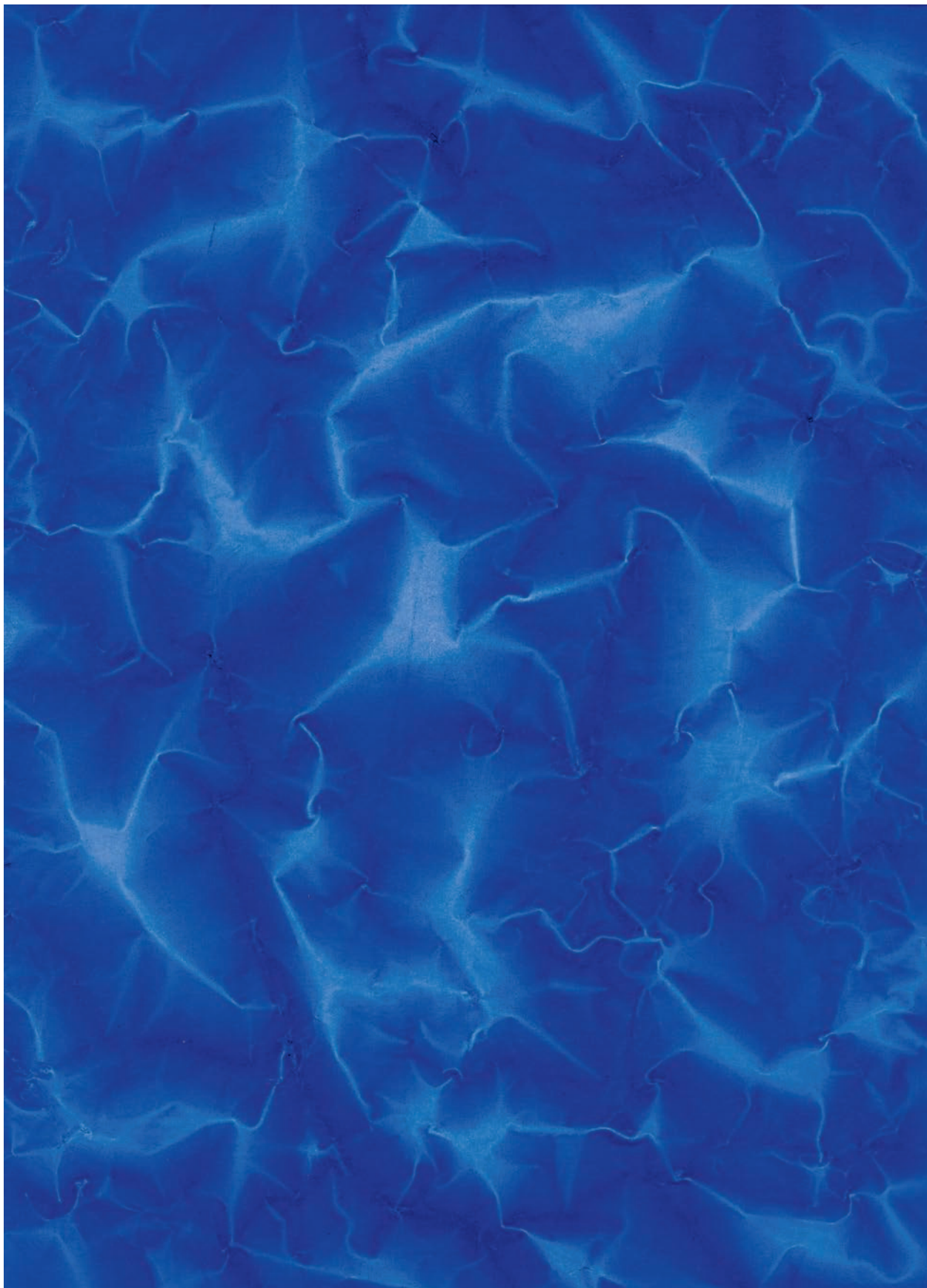
Each signed and dated 'Tauba Auerbach 2008' lower right margin; (i) numbered '17/30' lower left margin; (ii) numbered '11/30' lower left margin. (i) This work is number 17 from an edition of 30; (ii) this work is number 11 from an edition of 30.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, UK





102 **TAUBA AUERBACH** b. 1981

*Plate Distortion 1*, 2011

colour aquatint etching

112 × 86 cm (44 1/8 × 33 7/8 in)

Signed, dated and stamped with printer's mark 'TAUBA AUERBACH 2011' lower right margin, numbered '20/35' lower left margin. This work is number 20 from an edition of 35 and is published by Paulson Bott Press, Berkeley, California.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, New York





103

**103 TAKASHI MURAKAMI** b. 1962

Four works: (i) *Jelly fish eyes*; (ii) *Here comes media*; (iii) *Kaikai Kiki news*; (iv) *Reversal D.N.A.*, 2001

colour offset lithograph

each: 50 × 50 cm (19 5/8 × 19 5/8 in)

Each signed, dated and numbered (i) 'Takashi Murakami 01 98/300', (ii) 'Takashi Murakami 01 96/300', (iii) 'Takashi Murakami 01 241/300', (iv) 'Takashi Murakami 01 89/300'.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, Europe

**104 JEFF KOONS** b. 1955

*Puppy*, 1998

glazed white ceramic vase

44.1 × 40.6 × 27.9 cm (17 3/8 × 15 7/8 × 10 7/8 in)

Incised signature, dated '98' and stamp numbered '2796/3000' on the underside, published by Art of this Century, New York and Paris (with their stamp). This work is number 2796 from an edition of 3000 and is accompanied by an original cardboard box.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Private Collection, London



104





105



106

**105 MARC QUINN** b. 1964  
*Winter Garden (set of 8 works)*, 2004  
 colour pigment print  
 each: 80.1 × 125 cm (31 1/2 × 49 1/4 in)  
 Each work is signed and numbered 'Marc Quinn 27/45' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣

**PROVENANCE**  
 Paragon Press, London  
 Private Collection, London

**106 MARC QUINN** b. 1964  
*Untitled*, 2010  
 acrylic and colour pigment print on paper  
 81.8 × 122.2 cm (32 1/4 × 48 1/8 in)  
 Signed 'Marc Quinn' on the reverse.

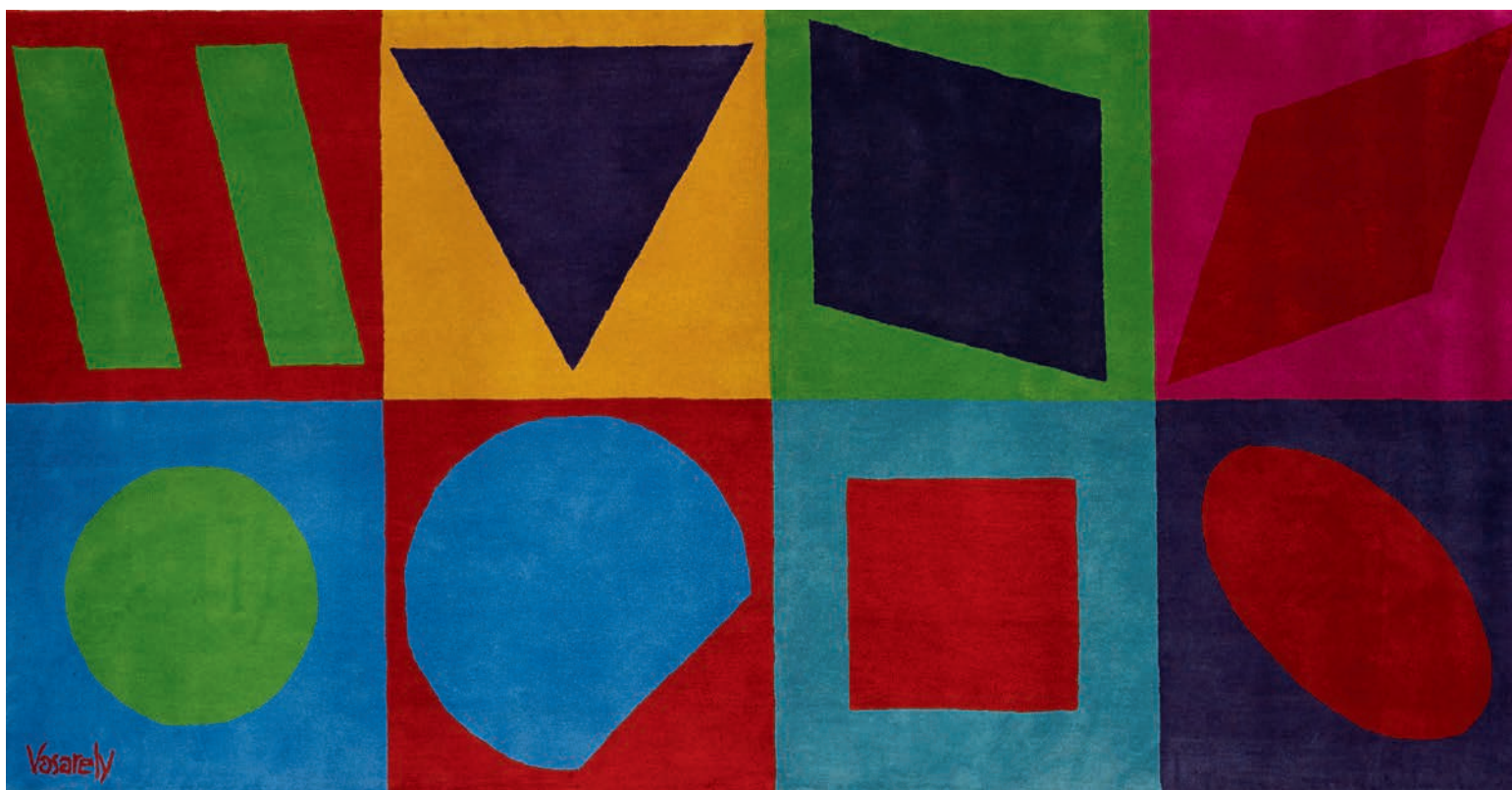
**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣

**PROVENANCE**  
 Acquired directly from the artist  
 Bel Air Fine Art, Geneva





107



108

**107 VICTOR VASARELY** 1906–1997

*Eksin*, 1978

acrylic on wood, hand-painted

68.3 × 7.5 × 3.4 cm (26 7/8 × 2 7/8 × 1 3/8 in)

Signed 'Vasarely' lower side. This work is number 29 from an edition of 75.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣ †

**PROVENANCE**

Private Collection, New York

**108 VICTOR VASARELY** 1906–1997

*Val Myta*, 1975

hand-knotted woven tapestry

201 × 394 cm (79 1/8 × 155 1/8 in)

Artist's name 'Vasarely' woven on the front and the reverse. This work is from an edition of eight and is published by Modern Master Tapestries, New York.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣ †

**PROVENANCE**

Private Collection, New York





109

**109 ALEXANDER CALDER** 1898–1976

*Sea Life*, 1972

hand-knotted woven tapestry

154 × 203 cm (60 5/8 × 79 7/8 in)

Artist's name 'CALDER ©' woven on the reverse. This work is from an edition of eight and is published by Modern Master Tapestries, New York

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 †

**PROVENANCE**

Private Collection, New York

**110 ROBERT MOTHERWELL** 1915–1991

*Africa*, 1970

hand-knotted dyed wool tapestry

230 × 182.5 cm (90 1/2 × 71 7/8 in)

Artist's name 'Motherwell' woven on the reverse. This work is from an edition of 12 plus three artist's proofs and has been published by Modern Master Tapestries, New York.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 †

**PROVENANCE**

Private Collection, New York



110





## 111 VARIOUS ARTISTS

*Zoo Portfolio 2005, 2005*

mixed media in portfolio box

dimensions variable

Each signed. This work is number 17 from an edition of 50.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♠

### PROVENANCE

Private Collection

Portfolio includes:

Tonico Lemos Auad (b. 1968), *Piranha*, 2005

9 ct gold necklace on archival card mount

necklace: 20 × 3 cm; card: 26.8 × 16.5 cm

Nogah Engler (b. 1970), *My Dear*, 2005

digital print with unique hand colouring in watercolour on

Epson Double Weight Matte 150gsm, proofed and printed by

Claire O'Hara at LPS

paper: 36.8 × 47 cm; image: 23 × 32.9 cm

Doug Fishbone (b. 1969), *The Land of Israel*, 2005

Israeli sand in plastic case, wooden box, cardboard box

8.8 × 13.5 × 12.4 cm

Ryan Gander (b. 1976), *Most English Not Too English*, 2005

screenprint on two paperback end-papers, proofed and

printed by Rob Ryan at the Mangle

Each sheet: 19.6 × 12.6 cm variable

James Ireland (b. 1977), *All You Will Ever Need*, 2005

steel, aluminium, twig, glass, vinyl printing, plastic foam,

concrete, screws, photocopy, rubber bands

closed united 59 × 21 × 4 cm

Juneau Projects, *Heart of an Owl*, 2005

photographic print, leatherette shield and audio CD

sheet size: 38.1 × 50.8 cm

Rut Blees Luxemburg (b. 1967), *Liebeslied / My Suicides*, 2005

audio CD and photographic printed cardboard case

box: 20 × 14 cm

Liz Neal (b. 1973), *Miasma*, 2005

embroidery on canvas

31 cm diameter variable

Rupert Norfolk (b. 1968), *Stone*, 2005

cast resin and stone dust from sandstone sculpture

6 × 12.7 × 12.7 cm

Anj Smith (b. 1978), *Vanitas Geo*, 2005

etching on Fabriano Rosapina Avorio 285 gsm, proofed and

printed by Lisa Chappell at LPS

paper: 25.3 × 32.3 cm; plate: 10.5 × 14.4 cm

Oliver Zwink (b. 1967), *Radiation*, 2005

screenprint on Fabriano 5 white 300gsm

paper and plate: 42 × 59 cm





112

**112 JAMES ALDRIDGE** b. 1971

*Little Owl, 2004*

paper cut-out

101 × 136.5 cm (39 3/4 × 53 3/4 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ‡

**PROVENANCE**

Private Collection, Switzerland

**113 NATE LOWMAN** b. 1979

*My favourite part of my favourite painting, 2011*

screenprint on canvas

Signed and numbered 'Nate Lowman 36/50' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

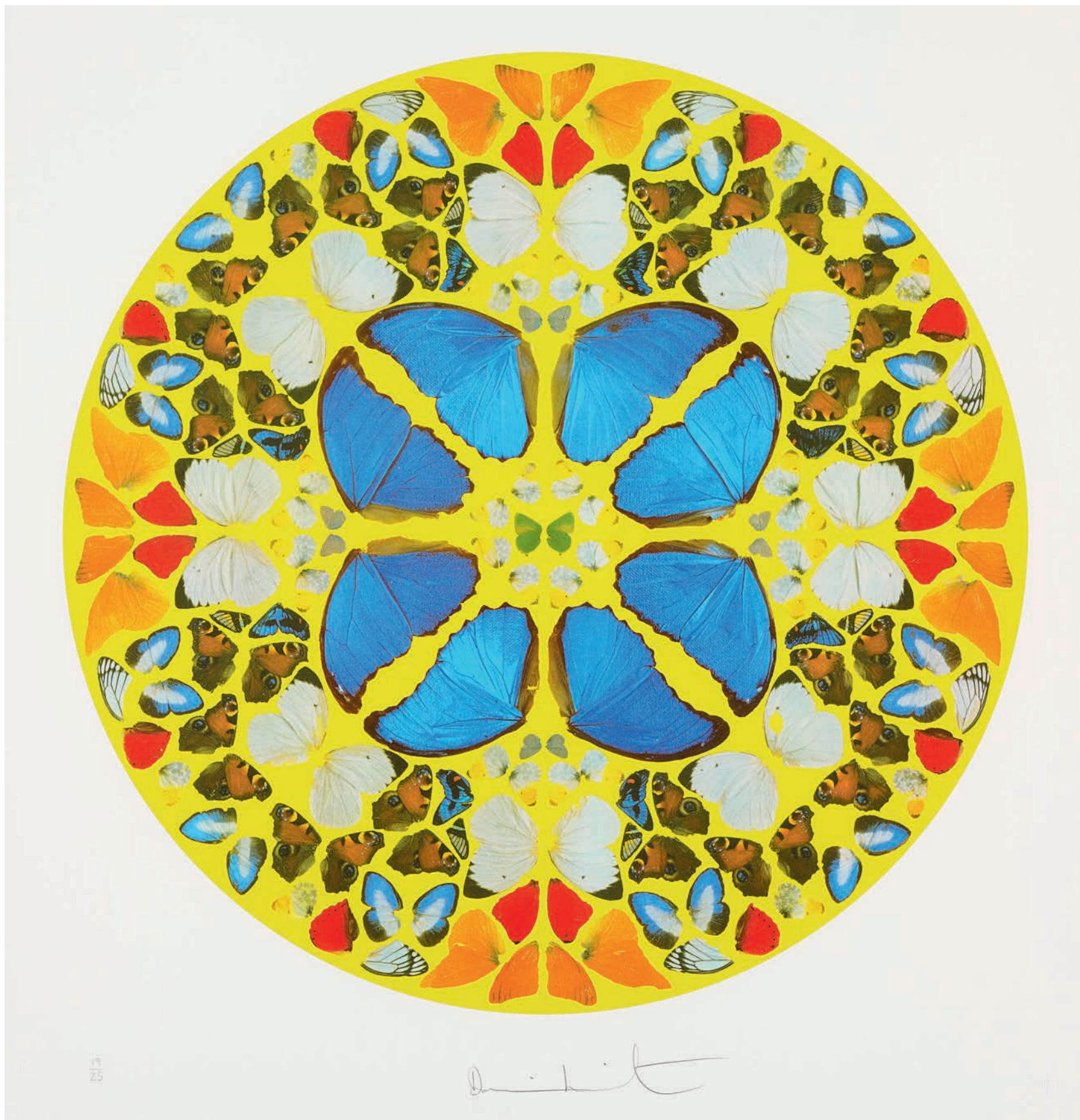
**PROVENANCE**

Private Collection, Miami



113





114 **DAMIEN HIRST** b. 1965

*Butterflies*, 2010

silkscreen print with glaze

72 × 68.5 cm (28 3/8 × 26 7/8 in)

Signed and numbered 'Damien Hirst 19/25' lower centre. Stamped 'Other Criteria' lower right. This work is number 19 from an edition of 25 and is published by Other Criteria, London.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Private Collection, London





115

THIS LOT IS SOLD WITH NO RESERVE

**115 ENRICO CASTELLANI** b. 1930

*Estroflessione*, 1968

thermoformed plastic multiple

30 × 30 cm (11 3/4 × 11 3/4 in)

This work is published by Achille Mauri Editore, Milan, Italy and is accompanied by the book, *Enrico Castellani Pittore*, published by Achille Mauri Editore, Milan, Italy.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♠ ●

**PROVENANCE**

Private Collection, Milan



116

**116 LUCIO FONTANA** 1899–1968

*Concetto Spaziale rosso*, 1968

thermoformed plastic multiple

29.5 × 29.5 cm (11 5/8 × 11 5/8 in)

Published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona. This work is from an unknown edition size and is accompanied by its original box.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♠

**PROVENANCE**

Private Collection, Milan





117 **LOUISE BOURGEOIS** 1911–2010

*Hamlet and Ophelia*, 1997

colour lithograph

75 × 107 cm (29 1/2 × 42 1/8 in)

Initialed, dated and inscribed 'LB 97 SI2' lower right. This work is from an edition of 50 plus 20 artist's proofs and published by Brooklyn Academy of Music, New York.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, Paris





118 **GERHARD RICHTER** b. 1932

*Untitled from *Kunstler für Athiopien Portfolio*, 1990*

offset lithograph on paper

60 × 80 cm (23 5/8 × 31 1/2 in)

Signed and dated 'Richter 1990' lower right.

This lot is accompanied by four additional prints by Hans Peter Adamski, Karl Marx, Rune Mields and C.O. Paeffgen.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ▲

**PROVENANCE**

Private Collection, Munich





119 **RONI HORN** b. 1955  
*Untitled (Kitty Cat)*, 2000  
 colour coupler print (in two parts)  
 each: 74.5 × 74.5 cm (29 3/8 × 29 3/8 in)  
 Signed 'Roni Horn' on a label affixed to the reverse of part one. This work is  
 number 11 from an edition of 12.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**  
 Private Collection

**LITERATURE**  
*Events of Relation – Roni Horn*, Musée de la ville de Paris, Paris, 1999 (cover)





120

**120 WOLFGANG TILLMANS** b. 1968

*Young Man, Chemistry, Summer*, 1992, printed 1997

inkjet print

173 × 117.3 cm (68 1/8 × 46 1/8 in)

This work is number one from an edition of one plus one artist's proof and is accompanied by the original colour coupler print, flush-mounted, 40.5 × 30.5 cm (15 7/8 × 12 in), and a certificate of authenticity, signed, titled and dated by the artist.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♣ ‡

**PROVENANCE**

Galerie Ars Futura, Zurich  
Private Collection, Switzerland

**LITERATURE**

*Wolfgang Tillmans*, Cologne: Taschen, 1995, n.p.



121

**121 WOLFGANG TILLMANS** b. 1968

*Alex M "cover"*, 1992, printed 1995

colour coupler print

58 × 47.5 cm (22 7/8 × 18 3/4 in)

Signed and numbered 'Wolfgang Tillmans 1/4' on the reverse. This is number one of an edition of four plus one artist's proof.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣

**PROVENANCE**

Private Collection, Europe





122 **CANDIDA HÖFER** b. 1944

*Rathaus Hamburg, 2000*

colour coupler print

84 × 84 cm (33 1/8 × 33 1/8 in)

Signed 'Candida Höfer' on a label affixed to the reverse. This work is number three from an edition of six.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣

**PROVENANCE**

Galerie Karlheinz Meyer, Karlsruhe

Private Collection, France





123



124

- 123 GREGORY CREWDSON** b. 1962  
Two works: (i) *Untitled (shed fire)*, 1996; (ii) *Untitled (from the Hover series)*, 1997  
two gelatin silver prints  
(i) 45 × 57 cm (17 3/4 × 22 1/2 in); (ii) 50 × 60 cm (19 5/8 × 23 5/8 in)  
(i) Signed, numbered and dated 'Gregory Crewdson, 1996, 5/6' on the reverse;  
this work is number five from an edition of six. (ii) Signed, numbered and dated  
'Gregory Crewdson, 1997, 5/6' on the reverse; this work is number five from an  
edition of six.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

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

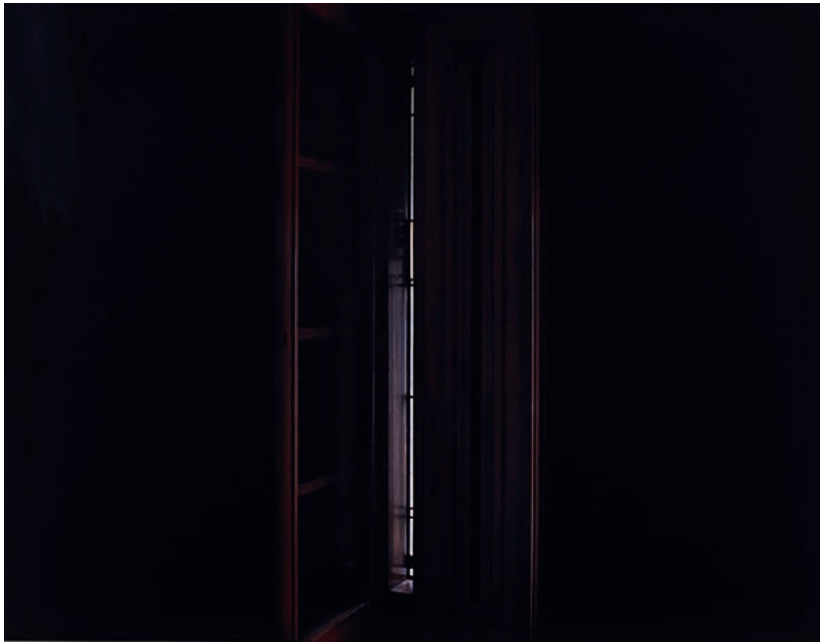
- 124 GREGORY CREWDSON** b. 1962  
*Untitled (from Natural Wonders)*, 1995  
colour coupler print, mounted  
102 × 125 cm (40 1/8 × 49 1/4 in)  
Signed 'Gregory Crewdson' on the reverse. This work is number one from an  
edition of six.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ₺

**PROVENANCE**

Luhring Augustine, New York  
Private Collection, USA





THIS LOT IS SOLD WITH NO RESERVE

125 **LUISA LAMBRI** b. 1969

Two works: (i) *Untitled (Darwin D. Martin House, #01)*; (ii) *Untitled (Darwin D. Martin House, #02)*, 2007

two laserchrome prints

each: 65.5 × 81 cm (25 3/4 × 31 7/8 in)

These works number five from an edition of five plus one artist's proof.

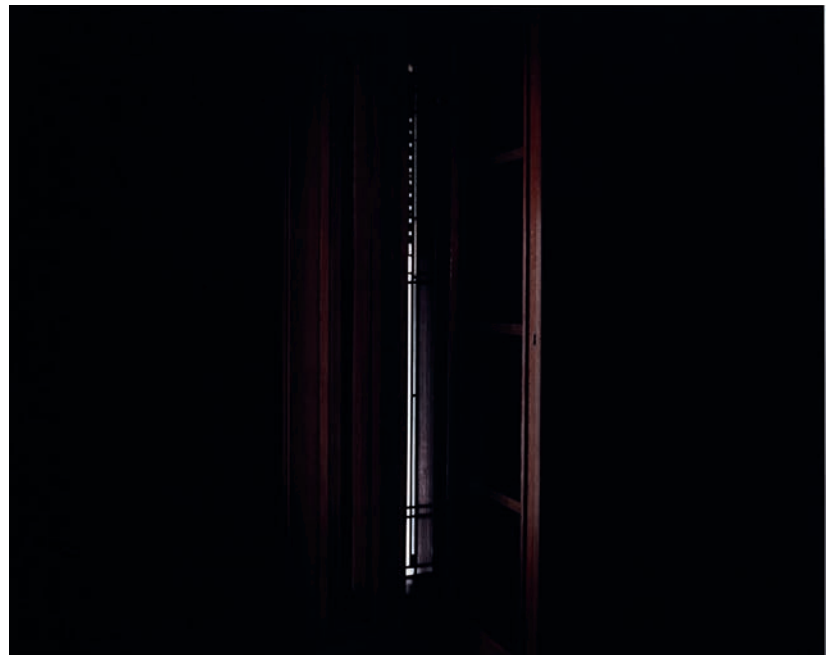
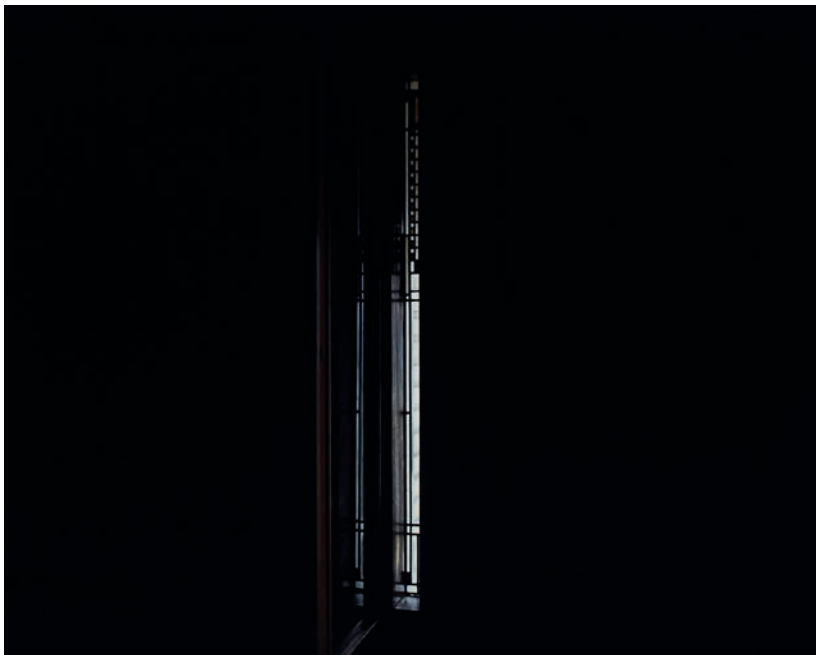
**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣ ●

**PROVENANCE**

Luhring Augustine, New York

Private Collection, Europe





THIS LOT IS SOLD WITH NO RESERVE

**126 LUISA LAMBRI** b. 1969

Two works: (i) *Untitled (Darwin D. Martin House, #04)*; (ii) *Untitled (Darwin D. Martin House, #06)*, 2007

two laserchrome prints

each: 65.5 × 81 cm (25 3/4 × 31 7/8 in)

These works are number five from an edition of five plus one artist's proof.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ▲ ●

**PROVENANCE**

Luhring Augustine, New York

Private Collection, Europe





THIS LOT IS SOLD WITH NO RESERVE

127 **KEVIN ZUCKER** b. 1976

*Encyclopedia*, 2006

acrylic, inkjet transfer, and enamel on canvas laid on panel

228.6 × 406.4 cm (90 × 160 in)

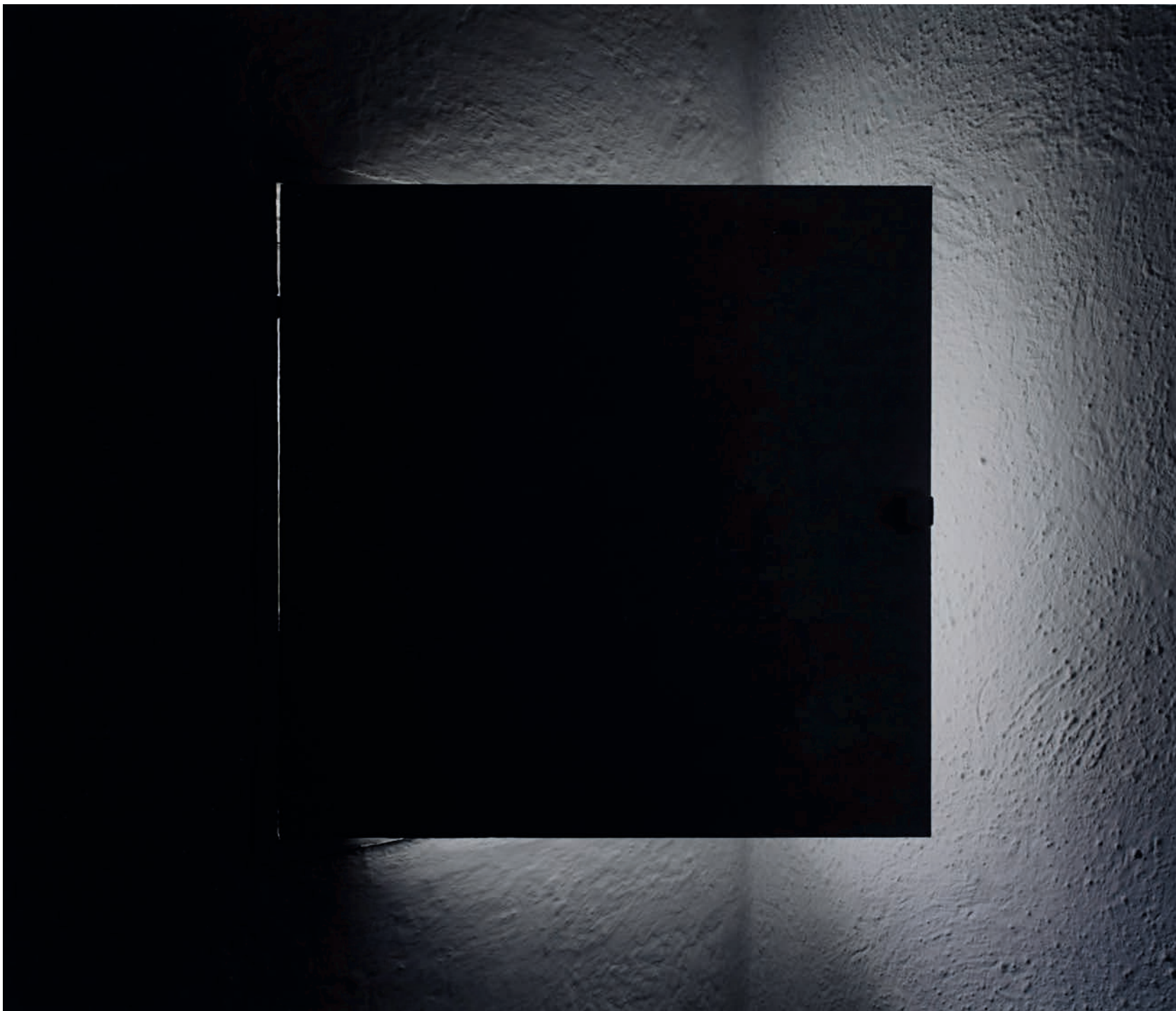
**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ‡ ●

**PROVENANCE**

Greenberg Van Doren Gallery, New York

Private Collection, Europe





THIS LOT IS SOLD WITH NO RESERVE

128 **LUISA LAMBRI** b. 1969

*Untitled (Barragan House #05A)*, 2005

laserchrome print

86 × 96 cm (33 7/8 × 37 3/4 in)

This work is from an edition of five and one artist's proof.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣ ●

**PROVENANCE**

Galeria Luisa Strina, São Paulo

Private Collection, Europe





129 **UTA BARTH** b. 1958

*Untitled (06.12)*, 2006

chromogenic print, mounted (in 3 parts)

each: 58.4 × 53.2 cm (22 7/8 × 20 7/8 in)

Signed and dated 'Uta Barth 2006' on a label affixed to the reverse of panel #1.

This work is number one from an edition of six plus two artist's proofs.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ♣ ‡

**PROVENANCE**

Alison Jacques Gallery, London

Private Collection, UK





THIS LOT IS SOLD WITH NO RESERVE

130 **MATT MULLICAN** b. 1951

*Untitled (Fictional Details)*, 2008

aluminium lightbox

96 × 128 × 18 cm (37 3/4 × 50 3/8 × 7 1/8 in)

This work is accompanied by a certificate of authenticity.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

**PROVENANCE**

Galerie Micheline Swajcer, Antwerp

Private Collection, Europe





131



132

**131 KIM SOOJA** b. 1957

*A Needle Woman*, 2000

laserchrome photograph

90.5 × 134 cm (35 5/8 × 52 3/4 in)

Signed and dated 'Kim Sooja 2000' on a gallery label affixed to the reverse. This work is number seven from an edition of eight.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Art & Public, Geneva

Private Collection, France

**132 KIM SOOJA** b. 1957

*A Homeless Woman*, 2000

laserchrome photograph

90.5 × 134 cm (35 5/8 × 52 3/4 in)

Signed and dated 'Kim Sooja 2000' on a gallery label affixed to the reverse. This work is number three from an edition of eight.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Art & Public, Geneva

Private Collection, France





133 **KIM SOOJA** b. 1957

*A Laundry Woman, 2000*

laserchrome photograph

90,5 × 134 cm (35 5/8 × 52 3/4 in)

Signed and dated 'Kim Sooja 2000' on a gallery label affixed to the reverse. This work is number four from an edition of eight.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

Art & Public, Geneva

Private Collection, France





(i)



(ii)

- 134 **TRACEY MOFFATT** b. 1960  
Two works: (i) *Useless*, 1974; (ii) *Birth Certificate*, 1962 (from the series *Scarred for Life*), 1994  
two offset prints  
each: 80 × 60 cm (31 1/2 × 23 5/8 in)  
(i) Signed 'T. Moffatt' on a label affixed to the reverse; this work is number 14 from an edition of 50; (ii) This work is number 11 from an edition of 50.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700

**PROVENANCE**

Private Collection, Europe





135



136

THIS WORK IS SOLD WITH NO RESERVE

135 **SERGEY BRATKOV** b. 1960  
*#1 (from the Sailors Series)*, 2001  
 colour transparency on lightbox  
 85 × 60 × 20 cm (33 1/2 × 23 5/8 × 7 7/8 in)  
 This work is from an edition of 10.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

**PROVENANCE**

Regina Gallery, Moscow  
 Private Collection, Europe

136 **NAN GOLDIN** b. 1953  
*Nan at her bottom, Bowery. NYC*, 1988  
 cibachrome print  
 69.5 × 101.6 cm (27 3/8 × 40 in)  
 Titled, numbered and dated 'Nan at her bottom, Bowery. NYC 1988 1/25' on the reverse of the backing. This work is number one from an edition of 25.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Matthew Marks Gallery, New York  
 Private Collection

**LITERATURE**

*Nan Goldin, I'll be your mirror*, exh. cat., Whitney Museum of American Art, New York, 1996, pp. 234–35





137

**137 JACK PIERSON** b. 1960  
*Untitled (Somehow)*, 2002  
 iris print  
 109.2 x 85.5 cm (42 7/8 x 33 5/8 in)  
 This work is number two from an edition of five and is accompanied by a certificate of authenticity.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**  
 Aurel Scheibler, Cologne



138

**138 JACK PIERSON** b. 1960  
*Untitled (The New York Times)*, 2002  
 iris print on paper  
 129.6 x 81 cm (51 x 31 7/8 in)  
 This work is number one from an edition of five and is accompanied by a certificate of authenticity.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700

**PROVENANCE**  
 Aurel Scheibler, Cologne





139

139 **VANESSA BEECROFT** b. 1969

*VB35.141.VB*, 1998

Vibracolour print

73 × 62.7 cm (28 3/4 × 24 5/8 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣ ‡

**PROVENANCE**

Deitch Projects, New York

Private Collection, UK

140 **VANESSA BEECROFT** b. 1969

*VB43.008.te (large)*, 2000

Vibracolour print

133.1 × 125.6 cm (52 3/8 × 49 1/2 in)

This work is number two from an edition of six.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣ ‡

**PROVENANCE**

Gagosian Gallery, New York

Private Collection, UK



140





141 **MICHAEL LAVINE** b. 1947

*Courtney Love Kneeling*, 1994

colour coupler print

182.5 × 151.5 cm (71 7/8 × 59 5/8 in)

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

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ₺

**PROVENANCE**

Private Collection, Switzerland





THIS LOT IS SOLD WITH NO RESERVE

142 **STEPHEN SHORE** b. 1947

*Amarillo, Texas, July, 1972, 2005*

colour coupler print

12.5 × 18.7 cm (4 7/8 × 7 3/8 in)

Signed, dated, titled and numbered 'Amarillo, TX 1/10 STEPHEN SHORE' on the reverse. This work is number one from an edition of ten.

**Estimate** £1,000–2,000 \$1,600–3,200 €1,200–2,500 ●

**PROVENANCE**

Galerie Rodolphe Janssen, Brussels

Private Collection, Europe





143 **SUBODH GUPTA** b. 1964

*Untitled (Pot de Fleurs)*, 2010

stainless steel utensils

72 × 75 × 66 cm (28 3/8 × 29 1/2 × 25 7/8 in)

**Estimate** £25,000–35,000 \$39,900–55,900 €31,200–43,700 ₹

PROVENANCE

Phillips de Pury & Company, London, 'Bhopal Charity Auction', 11 October 2010

Acquired from the above sale by the previous owner





144 **ROBERTO CODA ZABETTA** b. 1975

*Untitled*, 2008

Chromolux on canvas (diptych)

each: 170 × 140 cm (66 7/8 × 55 1/8 in)

Signed and dated 'Roberto Coda Zabetta 2008' on the reverse of the right panel.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Willie Valentine Fine Art, Singapore

Collezione Ferruzzi, Italy

**EXHIBITED**

Singapore, Willie Valentine Fine Art, *Roberto Coda Zabetta. New Works*, 3 November–23 December 2008

**LITERATURE**

*Roberto Coda Zabetta. New Works*, exh. cat., Willie Valentine Fine Art, Singapore, 2008, p. 11





145 **AI WEIWEI** b. 1957  
*Ai Weiwei's Shanghai Studio (diptych)*, 2011  
 chromogenic print  
 sheet: 23.8 × 64.6 cm (9 3/8 × 25 3/8 in)  
 Signed and numbered 'Ai Weiwei 23/80' lower right margin. This work is number 23 from an edition of 80.

**Estimate** £1,000–1,500 \$1,600–2,400 €1,200–1,900

**PROVENANCE**  
 Private Collection, Europe





146 **ZHANG HUAN** b. 1965

*Skin (Cheek, Eyes, Nose)* (set of three), 1998

three silver gelatin prints

each: 61.8 × 72.8 cm (24 3/8 × 28 5/8 in)

Each work is signed, titled and dated 'Zhang Huan 1998' 6/15' [in Chinese] on the reverse. This work is number six from an edition of 15.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**

Cotthem Gallery, Knokke

Private Collection, Europe





147 **LI JI** b. 1963  
*Pet No. 35*, 2001  
 oil on canvas  
 162 × 130,5 cm (63 3/4 × 51 3/8 in)  
 Signed and dated 'Li Ji 2001' lower right.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ₺

**PROVENANCE**  
 The Red Mansion Foundation, London





148

**148 SHENG QI** b. 1965  
*Untitled (Tiananmen Series)*, 2006  
 oil on canvas  
 200 × 300 cm (78 3/4 × 118 1/8 in)  
 Signed [in English and Chinese] and dated 'Sheng Qi 2006' on the reverse.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**  
 Acquired directly from the artist  
 Phillips de Pury & Company, New York, 'Contemporary Art, Part II', 18 May 2007, lot 223  
 Acquired from the above sale by the present owner



149

**149 SHENG QI** b. 1965  
*Missing Girl*, 2006  
 oil on canvas  
 220 × 180 cm (86 5/8 × 70 7/8 in)  
 Signed [in English and Chinese] and dated 'Sheng Qi 2006' on the reverse.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**  
 Acquired directly from the artist  
 Phillips de Pury & Company, New York, 'Contemporary Art, Part II', 18 May 2007, lot 224  
 Acquired from the above sale by the present owner





150

**150 XU HUALING** b. 1975  
*Swordgirl #1*, 2007  
 watercolour on silk canvas  
 100 × 79.5 cm (39 3/8 × 31 1/4 in)  
 Signed and dated 'Xu Hualing 07' on the reverse of the backing.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ₺

**PROVENANCE**  
 DF2 Gallery, Los Angeles  
 Private Collection



151

**151 XU HUALING** b. 1975  
*Swordgirl #8*, 2007  
 watercolour on silk canvas  
 100 × 79.5 cm (39 3/8 × 31 1/4 in)  
 Signed and dated 'Xu Hualing 07' on the reverse of the backing.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ₺

**PROVENANCE**  
 DF2 Gallery, Los Angeles  
 Private Collection





152

**152 FENG SHU** b. 1981

*Grey Bee, 2007*

glazed painted ceramic, stainless steel

42 × 80 × 65 cm (16 1/2 × 31 1/2 × 25 5/8 in)

Signed, dated and numbered 'Feng Shu 2007 1/1' on the surface. This work is unique.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, UK



153

**153 FENG SHU** b. 1981

*Dragonfly, 2007*

glazed painted ceramic, stainless steel

32 × 90 × 86 cm (12 5/8 × 35 3/8 × 33 7/8 in)

Signed, dated and numbered 'Feng Shu 2007 1/1' on the surface. This work is unique.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000

**PROVENANCE**

Acquired directly from the artist  
Private Collection, UK





154 **HUANG YAN** b. 1966

Five works: *Buddha Head*, 2004

glazed ceramic

each: 22.5 × 12 × 15 cm (8 7/8 × 4 3/4 × 5 7/8 in)

Each stamped in Chinese and dated '2004' on the underside. These works are unique.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**

Private Collection, UK





155 **JITISH KALLAT** b. 1974

*Universal Recipient 4, 2008*

acrylic on canvas with bronze

overall: 273 × 173 × 43 cm (107 1/2 × 68 1/8 × 16 7/8 in)

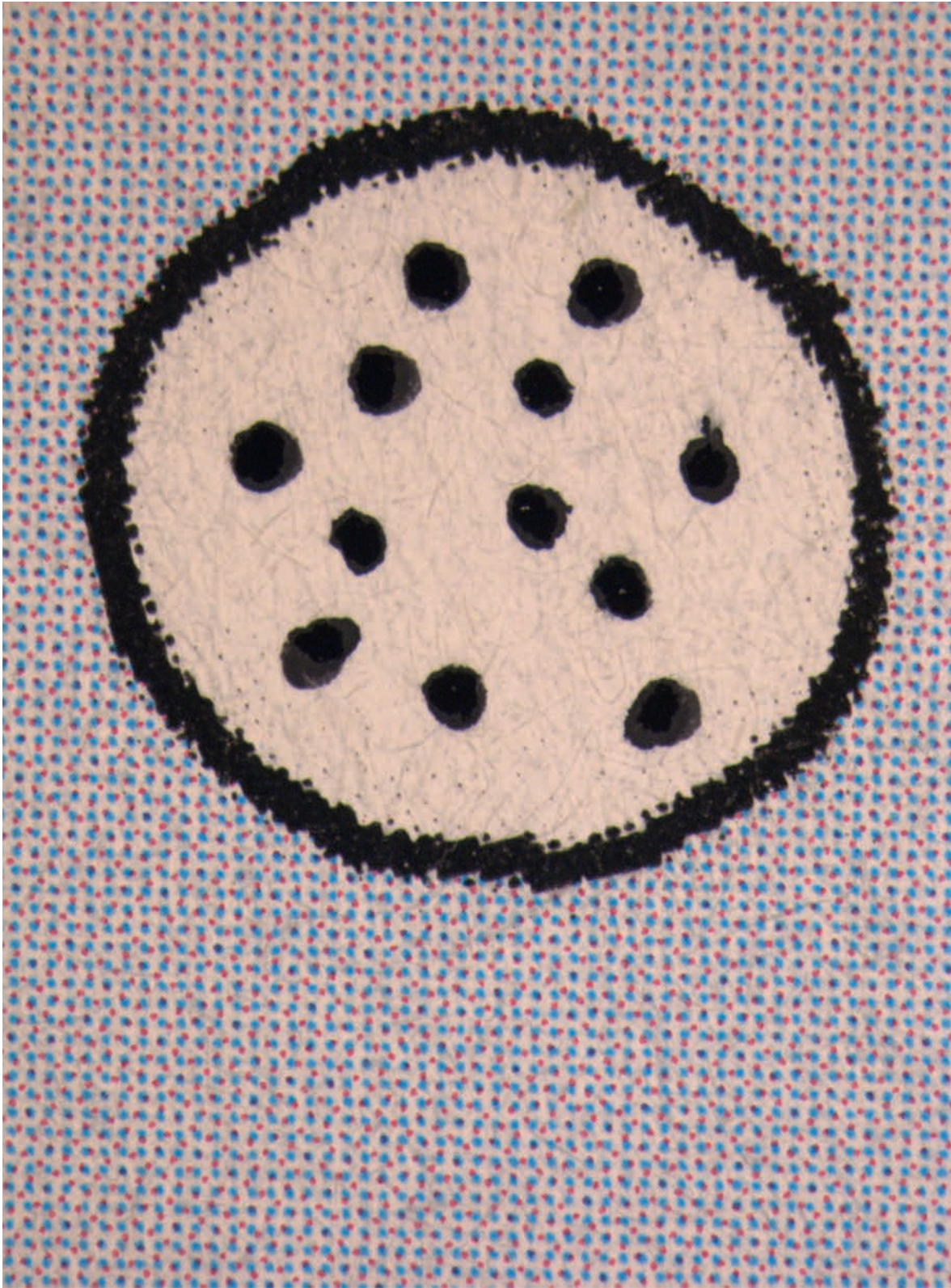
Signed and dated 'Jitish Kallat 2008' on the reverse of the canvas.

**Estimate** £40,000–60,000 \$63,800–95,800 €50,000–74,900 ₺

**PROVENANCE**

Private Collection, UK





(i)



(ii)





(iii)

155A **DIMITRY SOKOLENKO** b. 1977

Triptych: *TIME* including (i) *The Last Supper*; (ii) *Downfall of Third Reich*; (iii) *Rozencrantz & Guildenstern*, 2010

(i) and (ii) C-print on canvas; (iii) salt paper print

(i) 50 × 37 cm (19 5/8 × 14 5/8 in); (ii) 37 × 50 cm (14 5/8 × 19 5/8 in); (iii) 30 × 20 cm (12 × 7 7/8 in)

Each signed [in Cyrillic] 'Dimitry Sokolenko' on the reverse; (iii) titled and dated 'Rozencrantz & Guildenstern 2010' on the reverse. This work is unique.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ₺

**PROVENANCE**

Paul Fisher Gallery, West Palm Beach, Florida

**EXHIBITED**

West Palm Beach, Florida, Paul Fisher Gallery, *TIME*, 9 December 2011–9 February 2012





156 **GOSHA OSTRETSOV** b. 1967

*Pretzels*, 2008

acrylic on canvas

200 x 150 cm (78 3/4 x 59 in)

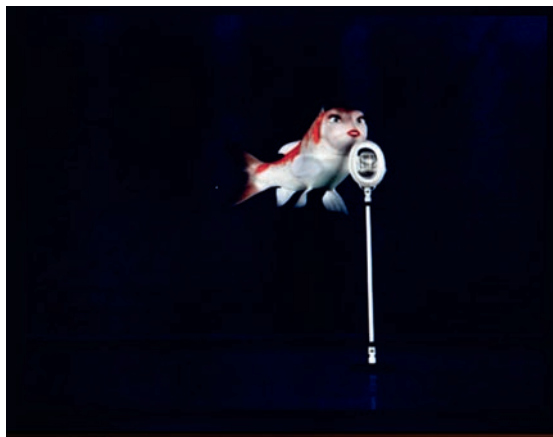
Signed, titled and dated "'Pretzels" GOSHA OSTRETSOV 2008' on the reverse.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ₺

**PROVENANCE**

Private Collection, Europe





THIS LOT IS SOLD WITH NO RESERVE

157 **MATTHEW WEINSTEIN** b. 1964

*Three Love Songs From The Bottom Of The Ocean*, 2005

DVD

duration: 14 min 9 sec

This work is number six from an edition of ten.

**Estimate** £3,000–4,000 \$4,800–6,400 €3,700–5,000 ●

**PROVENANCE**

Sonnabend Gallery, New York

Private Collection, Europe





158 **DAVID KORTY** b. 1971

*Nightscape*, 2001

acrylic on panel

121.5 × 152.5 cm (47 7/8 × 60 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Greene Naftali Inc., New York

Private Collection, USA





159



160

THIS LOT IS SOLD WITH NO RESERVE

159 **CHRISTOPHER ORR** b. 1967

*Untitled (Dead Horse)*, 2004

oil on canvas

33 × 23 cm (12 7/8 × 9 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣ ●

**PROVENANCE**

IBID Project, London

Private Collection, Europe

160 **MAUREEN GALLACE** b. 1983

*Untitled (MG 0120)*, 1996

oil on canvas

diameter: 25.5 cm (10 in)

Signed and dated 'Maureen Gallace 1996 SPRING' on the reverse.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Modulo, Centro Difusor de Arte, Lisbon

Private Collection





THIS LOT IS SOLD WITH NO RESERVE

161 **JOHAN NOBELL** b. 1963

*Reunion*, 2005

oil on linen

92 x 122 cm (36 1/4 x 48 in)

Signed 'Johan Nobell' on the reverse; further signed, titled and dated 'Johan Nobell 2005 "Reunion"' on the reverse on the stretcher bar.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣ ●

**PROVENANCE**

Andréhn-Schiptjenko, Stockholm





162

**162 PIA FRIES** b. 1955

*Oxana*, 2004

diptych: oil and screenprint on board

left panel: 220 × 70 cm (86 5/8 × 27 1/2 in)

right panel: 220 × 170 cm (86 5/8 × 66 7/8 in)

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000

**PROVENANCE**

Galerie Nelson, Paris

Acquired from the above by the present owner

THIS LOT IS SOLD WITH NO RESERVE

**163 STEFAN HIRSIG** b. 1966

*Echo*, 2002

acrylic on canvas

240 × 270 cm (94 1/2 × 106 1/4 in)

Signed, titled and dated 'S. Hirsig '02 echo' on the reverse.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♠ ●

**PROVENANCE**

Galería Heinrich Ehrhardt, Madrid

**EXHIBITED**

Madrid, Galería Heinrich Ehrhardt, *Stefan Hirsig: Echo*, April–May 2002



163





164

- 164 CLEMENS KRAUSS** b. 1979  
*Untitled (from the series The Bodybody-Problem)*, 2007  
 oil on canvas  
 105 × 130 cm (41 3/8 × 51 1/8 in)  
 Signed and dated 'Klemens Krauss 2007' on the overlap.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♣

**PROVENANCE**  
 DNA Galerie, Berlin  
 Acquired from the above by the present owner

- 165 FRANCESCA DIMATTIO** b. 1981  
*White Peacock*, 2009  
 oil on canvas  
 160 × 135 cm (62 7/8 × 53 1/8 in)  
 Signed, titled and dated 'Francesca Dimattio 2009 White Pencock' on the reverse.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700

**PROVENANCE**  
 Salon94, New York  
 Acquired from the above by the present owner



165





166

**166 GARY WEBB** b. 1973

*Capital Claw*, 2002

Perspex, plastic moulded rock, polished steel, glass, rubber matting and strobe lights

196 × 153 × 130.5 cm (77 1/8 × 60 1/4 × 51 3/8 in).

This work is unique.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣

**PROVENANCE**

The Approach, London

**EXHIBITED**

London, The Royal Academy of Arts, *The Galleries Show*, September 2002

Acquired from the above by the present owner

**167 RAFFI KALENDARIAN** b. 1981

*Gwendolyn*, 2008

oil on canvas

182.7 × 122 cm (71 7/8 × 48 in)

Signed, titled and dated "'Gwendolyn" Raffi Kalendarian 2008' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700

**PROVENANCE**

Peter Kilchmann, Zurich

Acquired from the above by the present owner



167





168



169

THIS LOT IS SOLD WITH NO RESERVE

168 **RITA ACKERMANN** b. 1968

*Corvette*, 1999

acrylic on canvas

142.8 × 97.1 cm (56 1/4 × 38 1/4 in)

Signed, titled and dated 'Rita Ackermann Corvette 1999' on the reverse.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200 ♠ ●

**PROVENANCE**

Andrea Rosen Gallery, New York

169 **CHRISTIAN HELLMICH** b. 1977

*Eingang III*, 2006

oil on canvas

230 × 190 cm (90 1/2 × 74 3/4 in)

Signed 'Christian Hellmich' and titled twice 'Eingang III' on the reverse.

**Estimate** £10,000–15,000 \$16,000–23,900 €12,500–18,700 ♠

**PROVENANCE**

Lehmann Maupin Gallery, New York

Private Collection, London

Acquired from the above by the present owner





170



171



THIS LOT IS SOLD WITH NO RESERVE

170 **RITA ACKERMANN** b. 1968

Three works: (i) *The Nuns*; (ii) *Fallen from Grace*; (iii) *I Want You to Feel My Rage*, 2004–05

watercolour on paper

(i) 30 × 40.5 cm (12 × 16 in); (ii) 40.5 × 30 cm (16 × 12 in); (iii) 30 × 40.5 cm (12 × 16 in)

**Estimate** £2,500–3,500 \$4,000–5,600 €3,100–4,400 ♠ ●

**PROVENANCE**

Andrea Rosen Gallery, New York

171 **MP & MP ROSADO** 1971

*Rain Dogs*, 2003

ink and gouache on paper collage (diptych)

each: 63 × 82 cm (24 3/4 × 32 1/4 in)

Each signed and dated 'MP & MP ROSADO 2003' lower right.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♠

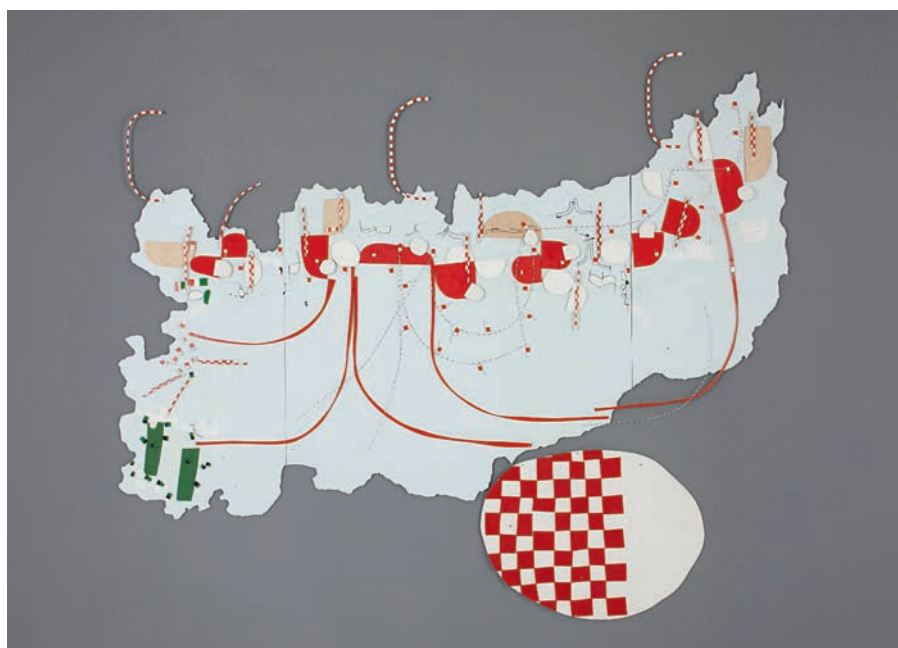
**PROVENANCE**

Pepe Cobo, Seville





172



173

THIS LOT IS SOLD WITH NO RESERVE

172 **PAUL McDEVITT** b. 1972

*Ivy*, 2004

coloured pencil, acrylic spray and ink on paper

50.2 × 69.9 cm (19 3/4 × 27 1/2 in)

Signed and dated on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♠ ●

**PROVENANCE**

Stephen Friedman Gallery, London

Private Collection, Europe

THIS LOT IS SOLD WITH NO RESERVE

173 **NATHAN CARTER** b. 1970

*Amphibious red vehicles move in abstracted circles near the Croatian Parliament building*, 2002

acrylic, ink, wire and vinyl on plywood

250 × 298 × 2.5cm (98 1/2 × 117 1/4 × 1 in)

Signed and dated 'NATHAN CARTER 2002' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ●

**PROVENANCE**

Casey Kaplan Gallery, New York

Private Collection, Europe





174

THIS LOT IS SOLD WITH NO RESERVE

**174 NEAL TAIT** b. 1965

*Untitled, 2004*

acrylic and tempera on canvas

127 × 127 cm (50 × 50 in)

Signed and dated 'Neil Tait 2004' and inscribed 'Why can't we get along' on the reverse, further titled 'Untitled 10 10 04 X' on the overlap.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣ ●

**PROVENANCE**

White Cube, London

**EXHIBITED**

Deurle, Museum Dhondt-Dhaenens, *John Baldessari / Neil Tait*, 17 June–3 January 2006



175

**175 MARINA KAPPOS** b. 1972

*079, 2004*

acrylic on canvas

187.5 × 137 cm (73 7/8 × 53 7/8 in)

Signed and dated 'Marina Kappos 2004' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ₺

**PROVENANCE**

The Happy Lion Gallery, Los Angeles

**EXHIBITED**

Los Angeles, The Happy Lion Gallery, *Marina Kappos, A Murder of Crows*, 19 February–2 April 2005





176 **SARAH PICKSTONE** b. 1965

*Park-Fountain*, 2005

acrylic on canvas

230 × 200 cm (90 1/2 × 78 3/4 in)

Signed, titled and dated 'SARAH PICKSTONE PARK-FOUNTAIN 2005' on the reverse; further signed and dated on the reverse on the stretcher bar.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Contemporary Art Society, London

Acquired from the above by the present owner





177



178

**177 FRANCESCA DIMATTIO** b. 1981

Three works: (i) *Head*; (ii) *Head and Mask 2*; (iii) *Head and Mask 3*, 2008  
oil on canvas  
each: 51 × 41 cm (20 1/8 × 16 1/8 in)  
Each signed and dated 'Francesca Dimattio, 2008' on the reverse; (i) titled 'Head';  
(ii) titled 'Head and Mask 2'; (iii) titled 'Head and Mask 3' on the reverse.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700

**PROVENANCE**

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

**178 CLARE WOODS** b. 1972

*Wormside Show*, 2005  
enamel on aluminium  
177.8 × 132.2 cm (70 × 52 in)  
Signed, titled and dated 'Wormside Show C Woods 2005' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣ ‡

**PROVENANCE**

Pilar Parra Gallery, Madrid  
Acquired from the above by the present owner





179 **TIM NOBLE & SUE WEBSTER** b. 1966 & b. 1967

*Simply Natural*, 1999

photographic montage on two hair dye boxes

each: 14.3 × 9 × 6 cm (5 5/8 × 3 1/2 × 2 3/8 in)

Each signed, dated and numbered 'T.N + S.W. 1999 7/10' on the inside of the box.

**Estimate** £1,000–1,500 \$1,600–2,400 €1,200–1,900 ▲

**PROVENANCE**

Modern Art, London

Acquired from the above by the present owner





**180 LORENZO AGIUS** b. 1962

*Angelina Jolie, 2005*

lightjet print, mounted on Cintra

152.4 × 121.9 cm (60 × 47 7/8 in)

Signed lower left. This work is a unique artist's proof aside from the edition of 15.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200

**PROVENANCE**

Private Collection, UK





(i)



(iii)



(ii)



(iv)

**181 ANTONIO DE PASCALE** b. 1953

Four works: (i) *Break Milk*; (ii) *Break Bounty*; (iii) *Break Raisins*; (iv) *Break Abricotine*, 2003–04

acrylic on canvas

each: 138 × 69 × 8 cm (54 1/4 × 27 1/4 × 3 1/4 in)

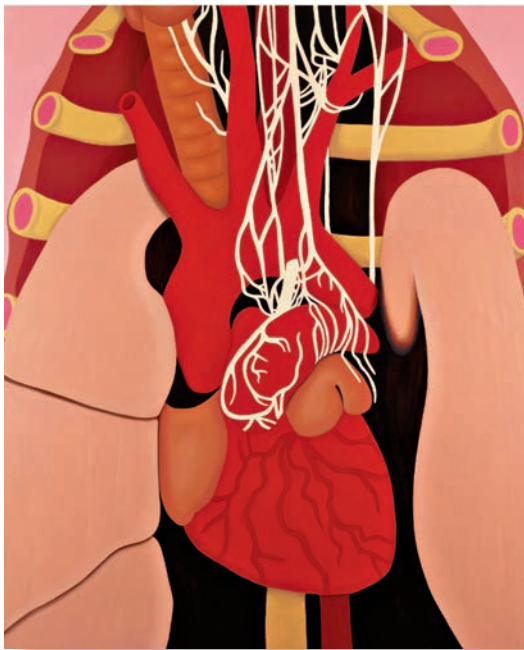
Each signed, titled 'Antonio De Pascale Break' and dated '(i) 2003, (ii) 2004, (iii) 2004, (iv) 2003' on the reverse.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♠

**PROVENANCE**

Perugi Artecontemporanea, Padua





182



183

THIS LOT IS SOLD WITH NO RESERVE

**182 ROSALIA BANET** b. 1972

3 works: *Untitled*, 2004

oil on canvas

259 × 209.5 cm (101 7/8 × 82 1/2 in)

Signed and dated 'R. Banet 2004' on the stretcher bar.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ▲ ●

**PROVENANCE**

Galería Espacio Mínimo, Madrid

**EXHIBITED**

Madrid, Galería Espacio Mínimo, Rosalía Banet, *Cómeme, cómeme*, 16 September–23 October 2004

Zaragoza, Sala Juana Francés, *Rosalía Banet, Wartime Meals*, 3 February–2 March 2004

THIS LOT IS SOLD WITH NO RESERVE

**183 ALVISE BITTENTE**

*The classic shroud of one who knows which way the cookie crumbles. Shroud and calvary of one who carries the cross of himself and does not bear the plumage of holy idiocy*, 2005

seven cloth aprons with ink drawings and seven graphite on paper drawings

installation dimensions variable; paper sheets, each: 40 × 30 cm (15 3/4 × 11 3/4 in)

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ▲ ●

**PROVENANCE**

Perugi Artecontemporanea, Padua





184



185

THIS LOT IS SOLD WITH NO RESERVE

**184 MATTS LEIDERSTAM**

*The Dream about Italy, 2005*

mixed media installation: 3 books, oil on linen painting, magnifying glass, table and magnifying bar

table: 194 × 85 × 93 cm (76 3/8 × 33 1/2 × 36 5/8 in), painting: 24 × 33.5 cm (9 1/2 × 13 1/4 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣ ●

**PROVENANCE**

Andréhn-Schiptjenko, Stockholm

**EXHIBITED**

Valladolid, Museo Patio Herreriano, *Iconica, Relaciones del arte actual con la realidad*, 2 June–10 September 2006

**185 CLARE WOODS** b. 1972

*Mony Hull, 2001*

enamel on wooden board

152 × 243.8 cm (59 7/8 × 95 7/8 in)

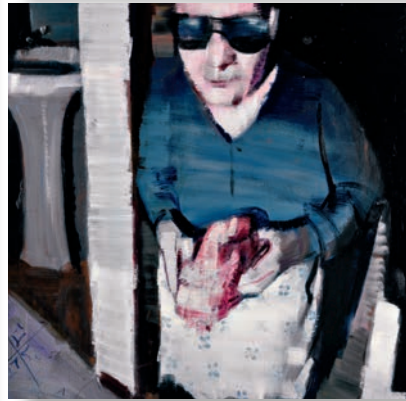
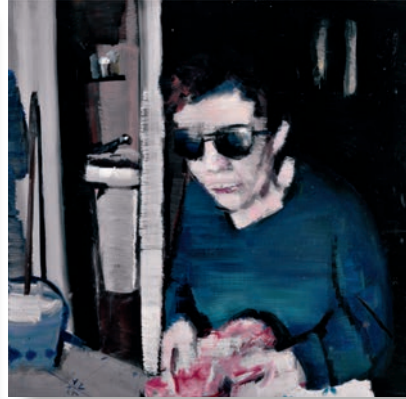
**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣ ‡

**PROVENANCE**

Modern Art, London

Acquired from the above by the present owner





THIS LOT IS SOLD WITH NO RESERVE

186 **ENRIQUE MARTY** b. 1969

*Navidade en Toledo (Christmas in Toledo)*, 1999–2000

oil on wooden panel (in five parts)

each: 160 × 160 cm (63 × 63 in)

Each signed, titled and dated 'E. Marty Navidade en Toledo 99–2000' on the reverse.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ●

#### PROVENANCE

Galería Espacio Mínimo, Madrid

#### EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofía, *Espacio Uno, Enrique Marty, La Familia*, 1 April–14 May 2000

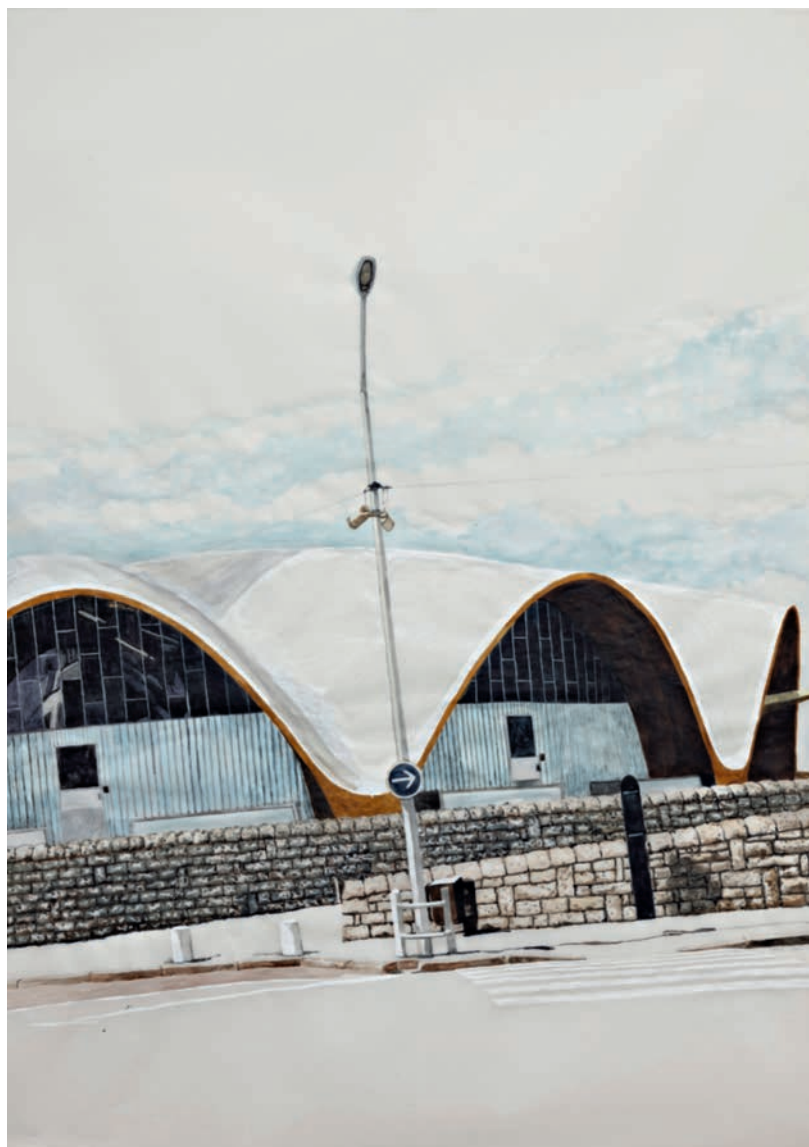
#### LITERATURE

R. D. Roncero, A. M. M. Exposito, M. Clot, *Espacio Uno: v.3*, Madrid: Museo Nacional Centro de Arte Reina Sofía, 2001 (illustrated)





(i)



(ii)

THIS LOT IS SOLD WITH NO RESERVE

**187 INA WEBER** b. 1964

Two works: (i) *Untitled (Protestant Temple)*; (ii) *Untitled (Markethalle Royan)*, 2005  
watercolour, pastel and graphite on tracing paper.

each: 117 × 82.5 cm (46 × 32 1/2 in)

Each signed and sated 'Ina Weber 2005' on the reverse.

**Estimate** £2,500–3,500 \$4,000–5,600 €3,100–4,400 ♠ ●

**PROVENANCE**

Galerie Georg Kargl, Vienna

**EXHIBITED**

Vienna, Georg Kargl Fine Arts, *Ina Weber, Desperanto*, 4 May–16 April 2005

THIS LOT IS SOLD WITH NO RESERVE

**188 FEDERICO GUZMÁN** b. 1964

*Metaphorai*, 2005

acrylic on canvas

155 × 212.5 cm (61 × 83 5/8 in)

Signed, titled, inscribed and dated 'Metaphorai Federico Guzmán Sevilla 05' on the reverse.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♠ ●

**PROVENANCE**

Galería Pepe Cobo, Madrid







189



190

THIS LOT IS SOLD WITH NO RESERVE

189 **DANIEL LEZAMA** b. 1968

*El Nacimiento de la Ciudad de Mexico (The Birth of Mexico)*, 2002

oil on canvas

300 × 239.5 cm (118 1/8 × 94 1/4 in)

Signed, titled and dated 'Daniel Lezama 2002 El Nacimiento de la Ciudad de Mexico' on the reverse.

**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ●

**PROVENANCE**

Galería OMR, Mexico City

190 **MP & MP ROSADO** b. 1971

*Untitled*, 2006

collage with inkjet, acrylic on paper

102.5 × 153 cm (40 3/8 × 60 1/4 in)

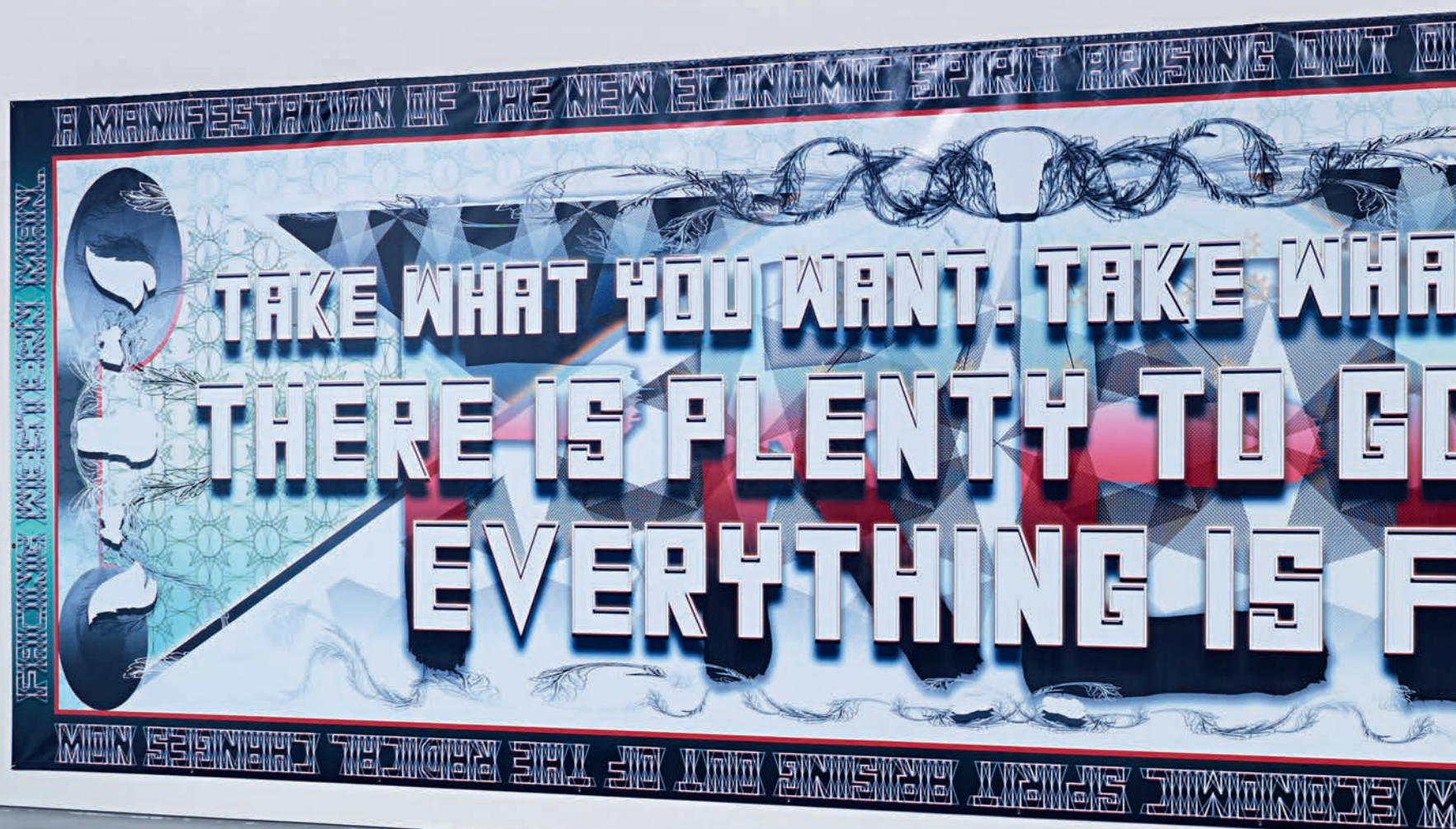
Signed 'MP & MP Rosado' lower right. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500 ♣

**PROVENANCE**

Galería Pepe Cobo, Madrid





THIS LOT IS SOLD WITH NO RESERVE

191 **MARK TITCHNER** b. 1973

*And Now what Do You Want?*, 2007

digital print on vinyl, eight TVs, eight DVD players, eight DVDs

vinyl: 300 × 1000 cm (118 1/8 × 393 3/4 in); dimensions variable

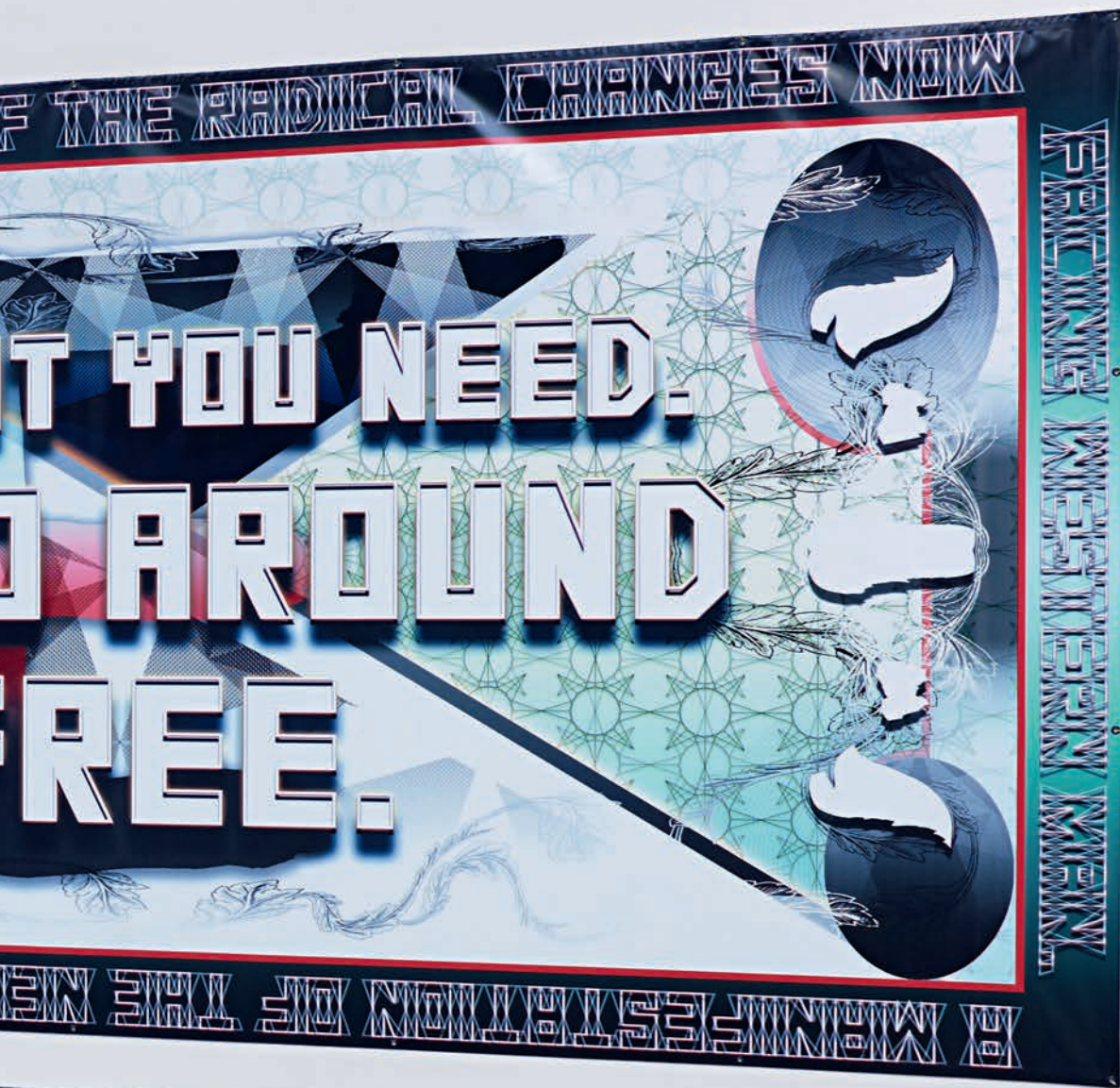
**Estimate** £5,000–7,000 \$8,000–11,200 €6,200–8,700 ▲ ●

**PROVENANCE**

Vilma Gold, London

Private Collection, Europe









THIS LOT IS SOLD WITH NO RESERVE

192 **TOMOKO SAWADA** b. 1977

*Glasses, 2007*

ten framed colour coupler prints in wooden box and mini easel  
overall dimensions variable; frames: 20 × 16 cm (7 7/8 × 6 1/4 in)  
Signed 'Tomoko Sawada' on the back of the box.

**Estimate** £800–1,200 \$1,300–1,900 €1,000–1,500 ●

**PROVENANCE**

Private Collection, Europe





193 **FRANCESCO VEZZOLI** b. 1971

*Francesco by Francesco: Before & Ever After...With Love*, 2002

two Bromoil gelatin silver prints

overall: 14 × 19.6 cm (5 1/2 × 7 3/4 in)

This work is an artist's proof from an edition of six plus two artist's proofs.

**Estimate** £6,000–8,000 \$9,600–12,800 €7,400–10,000 ♣

**PROVENANCE**

Gio Marconi, Milan

Private Collection, Europe





THIS LOT IS SOLD WITH NO RESERVE

194 **JON KESSLER** b. 1957

*Safety Can*, 1985

gasoline can, metal, coated plastic, light bulbs, electrical wire, plastic figurine

42.5 × 41.9 × 34.4 cm (16 3/4 × 16 1/2 × 13 1/2 in)

Signed, dated and titled 'Kessler 1985, "SAFETY CAN"' on the side of the object.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

PROVENANCE

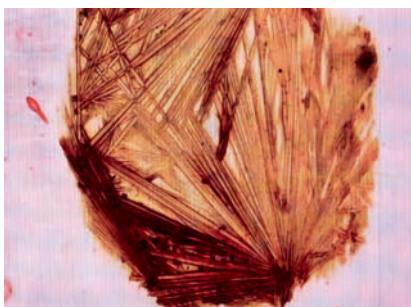
Sotheby's, New York, 'Contemporary Art', 10 September 2008, lot 20

Acquired from the above sale by the present owner





195 (i)



(ii)



196

THIS LOT IS SOLD WITH NO RESERVE

195 **JENNIFER WEST**

Two works: (i) *Regressive Squirty Sauce Film*, 2007; (ii) *Rainbow party on 70MM Film*, 2008

DVD projection (no sound)

duration: (i) 3 min 36 sec; (ii) 39 sec

(i) This work is number one from an edition of three plus two artist's proofs and accompanied by a certificate of authenticity signed by the artist; (ii) this work is number two from an edition of four plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ●

**PROVENANCE**

Private Collection, Europe

THIS LOT IS SOLD WITH NO RESERVE

196 **M/M (PARIS)** b. 1967, b. 1968 & b. 1964

(i) *Big Conference Center*; (ii) *Ashford*; (iii) *My Step was Light and I Could Feel the Ball of Each Foot*; (iv) *A Person in a Room with Coca Cola Colored Walls* (from *Malaga – An Album of Covers*), 2006

enamel on steel

each: 65 × 50 cm (25 5/8 × 19 3/4 in)

Each stamped 'M/M (Paris)' on a label affixed to the reverse. These works are from an edition of three.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ▲ ●

**PROVENANCE**

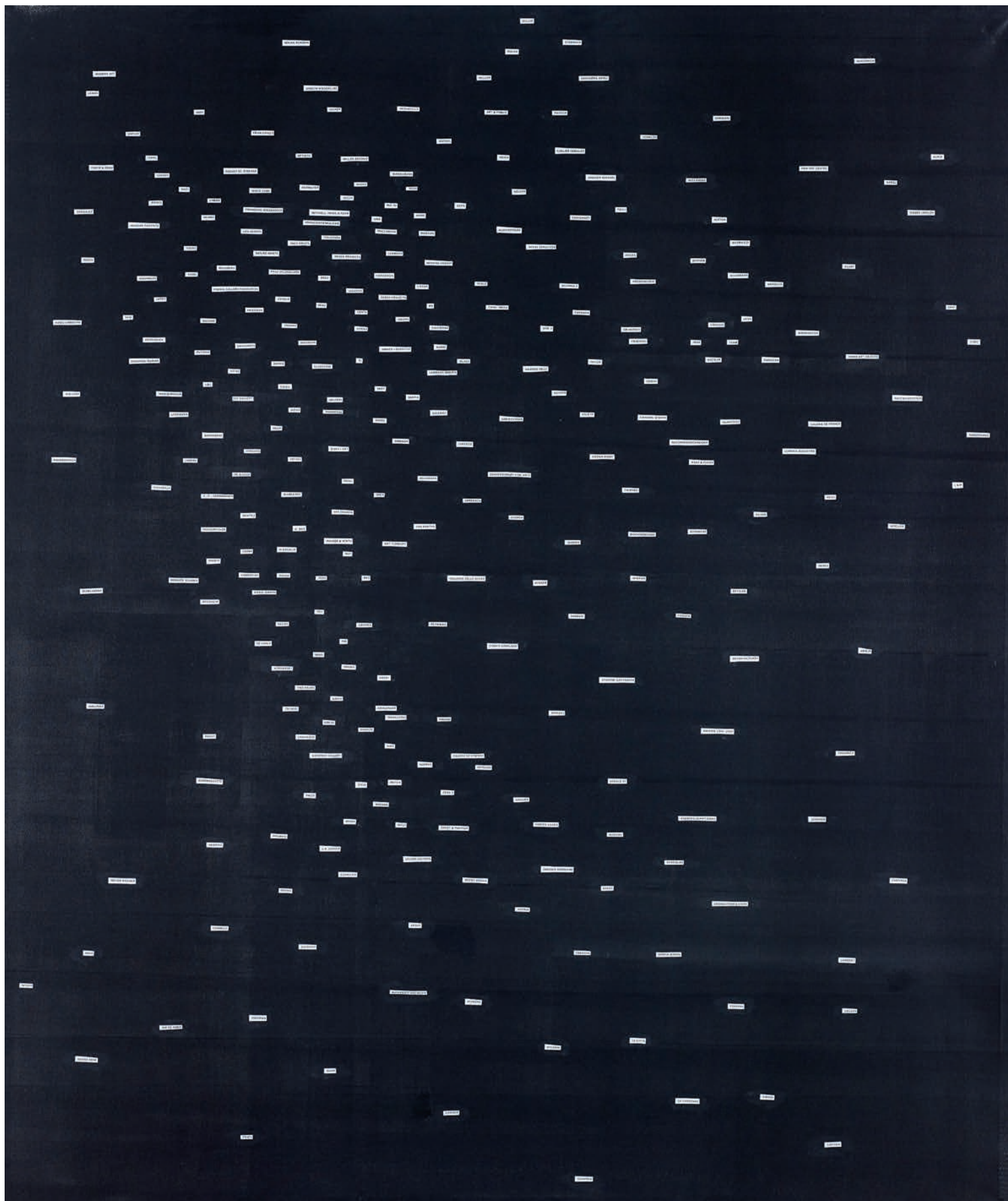
Haunch of Venison, London

Private Collection, Europe









THIS LOT IS SOLD WITH NO RESERVE

199 **DENNIS LOESCH** b. 1979

*Untitled (Art Basel)*, 2006

acrylic and paper collage on canvas

200 x 171 cm (78 3/4 x 63 3/8 in)

Signed, inscribed and dated 'Loesch Berlin, August 2006' on the reverse.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ♣ ●

**PROVENANCE**

Jan Winkelmann, Berlin

Private Collection, Europe



200 **BARNABY HOSKING** b. 1976

*Snow Painting*, 2005

black canvas screen, white acrylic on canvas and black mirror with digital video,  
10 min loop

film projection: dimensions variable; white canvas: 175 × 254 cm (68 7/8 × 100 in);  
black canvas screen: 165 × 220 cm (64 7/8 × 86 5/8 in); black mirror: 203 × 203 cm  
(79 7/8 × 79 7/8 in)

This work is from an edition of five plus two artist's proofs.

**Estimate** £8,000–12,000 \$12,800–19,200 €10,000–15,000 ♣

**PROVENANCE**

Max Wigram Gallery, London

Upstairs Berlin, Berlin

Private Collection, Germany

**EXHIBITED**

Berlin, Upstairs Berlin, *Solitude. London Artists Today*, 24 January–25 March 2006

Karlsruhe, ZKM Museum für Neue Kunst, *Imagination Becomes Reality. Part V. Fantasy and Fiction*, 17 February–1 May 2007

**LITERATURE**

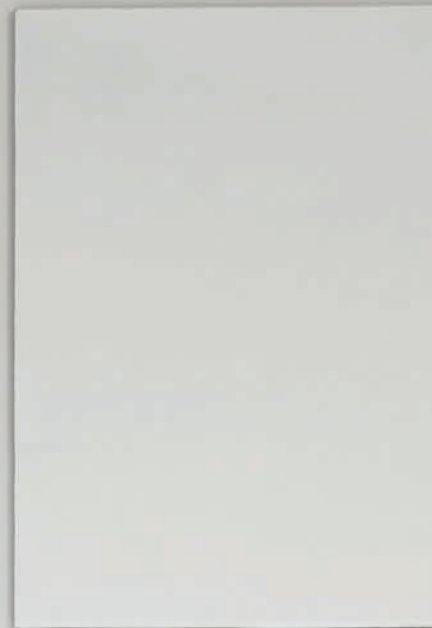
M. B. Christoffersen, ed., *Solitude. London Artists Today*, exh. cat., Berlin 2006, pp. 26–27 (illustrated)

M. Z. Brendel, 'London Artists Today', *ETC Revue de l'art actuel*, September 2006, p. 73

L. Stern, 'The Art of Silence', *nyartsmagazine.com*, 2 June 2006 (illustrated)

G. C. Rump, 'Londoner Einsamkeiten in der Galerie upstairs', *Die Welt*, 10 March 2006, p. 34

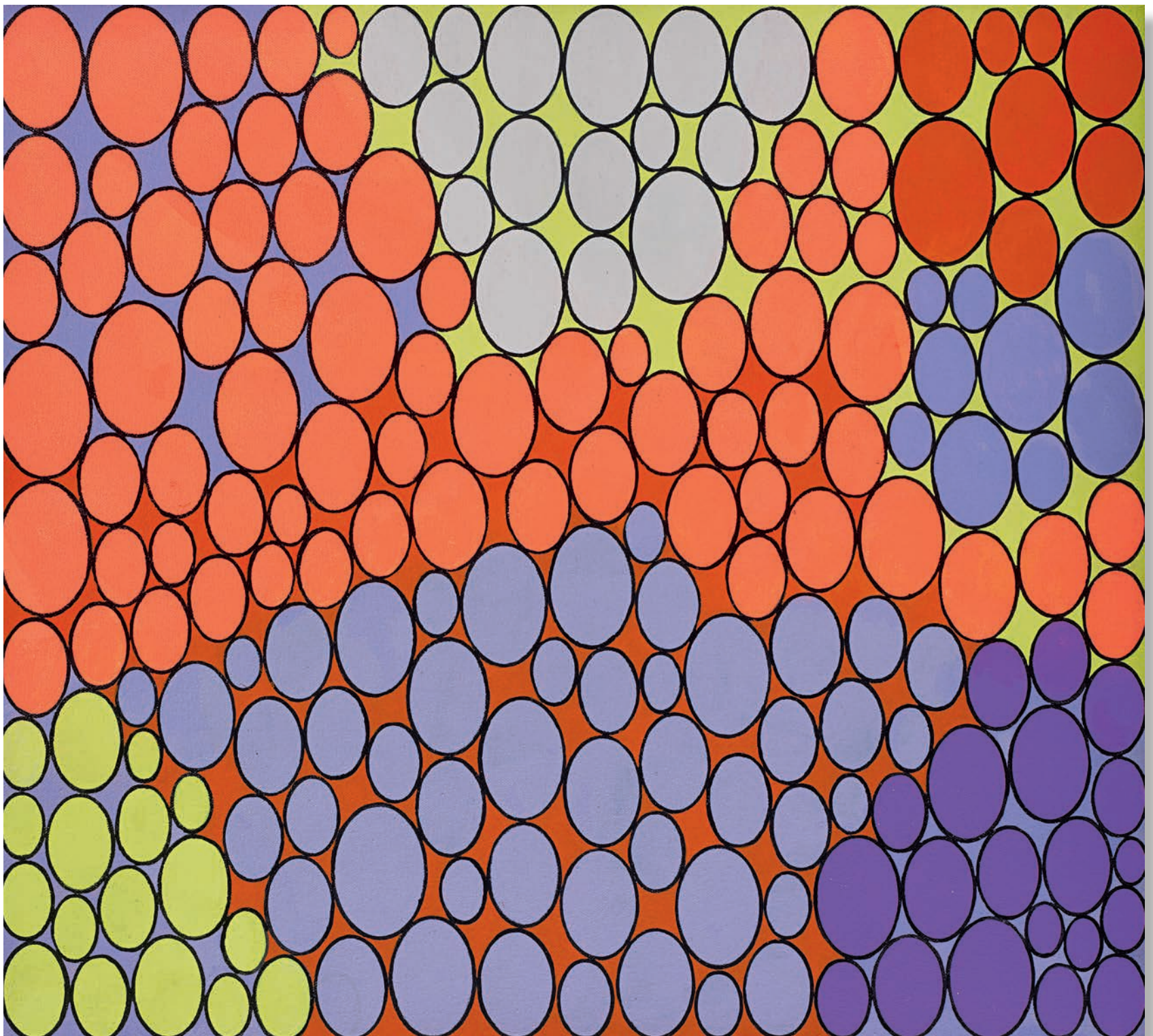
C. Meixner, 'Junge Kunst aus London', *Berliner Morgenpost*, 27 January 2006, p. 23











201 **JOHN TREMBLAY** b. 1966

*Honey Bucket*, 1997

oil and marker on canvas

52.3 × 59 cm (20 5/8 × 23 1/4 in)

Signed twice, titled and dated 'Honey Bucket John Tremblay 9.1997' on the reverse;  
further initialled 'JT' on the overlap.

**Estimate** £4,000–6,000 \$6,400–9,600 €5,000–7,500

**PROVENANCE**

Private Collection, Europe





202 **CLAYTON BROTHERS** b. 1963 and 1967

*On Point*, 2008

mixed media on canvas

137 x 111 cm (53 7/8 x 43 3/4 in)

Signed, titled and dated 'CLAYTON BROTHERS ON POINT 2008' on the reverse.

**Estimate** £7,000–9,000 \$11,200–14,400 €8,700–11,200

**PROVENANCE**

Private Collection, Europe





203

203 **TIM GARDNER** b. 1973  
*Untitled (Lars & Nick with Boys & Girls sign)*, 2000  
 watercolour on paper  
 image: 13.5 × 18.5 cm (5 3/8 × 7 1/4 in)

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ₺

**PROVENANCE**  
 303 Gallery, New York  
 Private Collection, Switzerland

204 **MARCIN LUKASIEWICZ** b. 1979  
*Bad Dream*, 2002  
 oil on canvas  
 126 × 89 cm (49 5/8 × 35 in)  
 Signed, titled and dated 'Bad Dream 2002 Lukasiewicz' on the stretcher bar.

**Estimate** £2,000–3,000 \$3,200–4,800 €2,500–3,700 ₪

**PROVENANCE**  
 Johnen + Schöttle, Cologne  
 Private Collection, Europe



204





THIS LOT IS SOLD WITH NO RESERVE

205 **JONATHAN MEESE** b. 1970

*Black Catnose de Dim de Large*, 2003

oil on canvas

60 × 50 cm (23 5/8 × 19 5/8 in)

Signed titled and dated 'BLACK CATNOSE de DiM de Large; JMeese 2003' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♠ ●

**PROVENANCE**

Modern Art, London

Private Collection, London

**EXHIBITED**

London, Stuart Shave/Modern Art, *The Empire Portraits 1903*, 4 June–13 July 2003





206 **STELLA VINE** b. 1969

*Christine*, 2004

oil on canvas

80 × 70 cm (31 1/2 × 27 1/2 in)

Signed, titled and dated "Christine' 2004 Stella Vine' on the overlap.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 

**PROVENANCE**

Private Collection, UK





207 **KATE BRINKWORTH** b. 1977

*Jelly Belly and Cola*, 2008

acrylic on canvas

135 × 90 cm (53 1/8 × 35 3/8 in)

Signed, titled and dated 'Kate Brinkworth 2008 Jelly Belly and Cola' on the reverse.

**Estimate** £3,000–5,000 \$4,800–8,000 €3,700–6,200 ♣

**PROVENANCE**

Private Collection, UK



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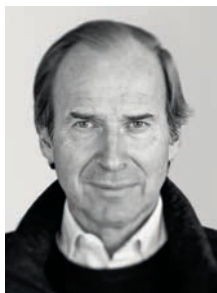
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The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. Our staff will be happy to assist you.

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The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship between Phillips de Pury & Company, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

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Phillips de Pury & Company charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the **VAT AND OTHER TAX INFORMATION FOR BUYERS** section in this catalogue.

1 PRIOR TO AUCTION

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Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in US dollars and/or euros. Since the exchange rate is that at the time of catalogue production and not at the date of auction, you should treat estimates in US dollars or euros as a guide only.

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From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
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†, §, ‡, or Ω Property Subject to VAT

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PHILLIPS  
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# EVENING EDITIONS LONDON

**AUCTION** 27 FEBRUARY 2013  
HOWICK PLACE **LONDON** SW1P 1BB  
**Deadline** 14 DECEMBER 2012

**Robert Kennan**  
Head of Sales, London  
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auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

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Bidding generally opens below the low estimate and advances in increments of up to 10%, subject to the auctioneer's discretion. Absentee bids that do not conform to the increments set below may be lowered to the next bidding increment.

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (e.g. UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000s, 5,000, 8,000
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£200,000	by UK£10,000s
above UK£200,000	at the auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

**3 THE AUCTION**

**Conditions of Sale**

As noted above, the auction is governed by the Conditions of Sale and Authorship Warranty. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

**Interested Parties Announcement**

In situations where a person allowed to bid on a lot has a direct or indirect interest in such lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

**Consecutive and Responsive Bidding; No Reserve Lots**

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

**4 AFTER THE AUCTION**

**Payment**

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments must be made in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as noted in Paragraph 6 of the Conditions of Sale. It is our corporate policy not to make or accept single or multiple payments in cash or cash equivalents in excess of the local currency equivalent of US\$10,000. **Payment must be made by the invoiced party only.**

**Credit Cards**

As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

**Collection**

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

**Loss or Damage**

Buyers are reminded that Phillips de Pury & Company accepts liability for loss or damage to lots for a maximum of seven days following the auction.

**Transport and Shipping**

As a free service for buyers, Phillips de Pury & Company will wrap purchased lots for hand carry only. We do not provide packing, handling or shipping services directly. However, we will coordinate with shipping agents instructed by you in order to facilitate the packing, handling and shipping of property purchased at Phillips de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

**Export and Import Licences**

Before bidding for any property, prospective bidders are advised to make independent enquiries as to whether a licence is required to export the property from the United Kingdom or to import it into another country. It is the buyer's sole responsibility to comply with all import and export laws and to obtain any necessary licences or permits. The denial of any required licence or permit or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot.

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company does not accept liability for errors or for failing to mark lots containing protected or regulated species.

**IMPORTANT NOTICES**

**Items Sold under Temporary Admission**

We wish to draw your attention to changes recently made to items sold under temporary admission (originally called temporary importation). The cancelling or refunding of applicable VAT is now subject to items being exported from the EU within 30 days of payment, rather than 90 days from the date of sale as previously required. For up-to-date information on this matter, please refer to the section entitled **VAT and Other Tax Information for Buyers** below.

**Identification of Business or Trade Buyers**

As of January 2010, Her Majesty's Revenue & Customs ("HMRC") has made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

- Where the buyer is a non-EU business, Phillips de Pury & Company requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips de Pury & Company requires the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. **If these requirements are not met, we will be unable to cancel/refund any applicable VAT.**



VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips de Pury & Company. This information is not intended to be complete. In all cases, the relevant tax legislation takes precedence, and the VAT rates in effect on the day of the auction will be the rates charged. It should be noted that, for VAT purposes only, Phillips de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. In the following paragraphs, reference to VAT symbols shall mean those symbols located beside the lot number or the pre-sale estimates in the catalogue (or amending saleroom addendum).

1 PROPERTY WITH NO VAT SYMBOL

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

Phillips de Pury & Company must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium.

Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 PROPERTY WITH A § SYMBOL

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips de Pury & Company will re-invoice the property under the normal VAT rules.

Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

These lots have been imported from outside the EU to be sold at auction under temporary admission. Property subject to temporary admission will be offered under the Auctioneer's Margin Scheme and will be subject to import VAT of either 5% or 20%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 20% on the buyer's premium. Anyone who wishes to buy outside the Auctioneer's Margin Scheme should notify the Client Accounting Department before the sale.

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

The following types of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within three months of the sale date if strict conditions are met:

- The amount in lieu of VAT charged on the buyer's premium for property sold under the Auctioneer's Margin Scheme (i.e., without a VAT symbol).
- The VAT on the hammer price for property sold under the normal VAT rules (i.e., with a † or a § symbol).

The following type of VAT may be cancelled or refunded by Phillips de Pury & Company on exports made within 30 days of payment date if strict conditions are met:

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a Ω symbol) under the Auctioneer's Margin Scheme.

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips de Pury &

Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips de Pury & Company will charge the VAT amount due as a deposit and refund it if the lot has been exported within the timelines specified below and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips de Pury & Company is provided with appropriate documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips de Pury & Company will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

Buyers carrying their own property must obtain hand-carry papers from the Shipping Department, for which a charge of £20 will be made. The VAT refund will be processed once the appropriate paperwork has been returned to Phillips de Pury & Company. Phillips de Pury & Company is not able to cancel or refund any VAT charged on sales made to UK or EU private residents unless the lot is subject to temporary admission and the property is exported from the EU within 30 days of payment date. Any refund of VAT is subject to a minimum of £50 per shipment and a processing charge of £20.

Buyers intending to export, repair, restore or alter lots under temporary admission should notify the Shipping Department before collection. Failure to do so may result in the import VAT becoming payable immediately and Phillips de Pury & Company being unable to refund the VAT charged on deposit.

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

Where VAT charged cannot be cancelled or refunded by Phillips de Pury & Company, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

All claims made by customers located in another member state to the UK will need to be made under a new mechanism from 1 January 2010. The process prior to 1 January 2010 is no longer in operation.

If you are located in an EU member state other than the UK you will now need to apply for a refund of UK VAT directly to your local tax authority. This is done via submission of an electronically based claim form which should be accessed through the website of your local tax authority. As a result, your form may include VAT incurred in a number of member states. Furthermore, from 1 January 2010 you should only submit one form per year, rather than submitting forms throughout the year.

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a calendar year basis but must now be made no later than 30 September following that calendar year. This effectively extends the time by which claims should be made by three months (e.g., for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts.

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayment Directive, Foyle House, Duncreggan Road, Londonderry, Northern Ireland, BT48 7AE, (tel) +44 2871 305100 (fax) +44 2871 305101.

You should submit claims for VAT to HMRC no later than six months from the end of the 12 month period ending 30 June (e.g., claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

Please note that refunds of VAT will only be made where VAT has been incurred for a business purpose. Any VAT incurred on articles bought for personal use will not be refunded.

7 SALES AND USE TAXES

Buyers from outside the UK should note that local sales taxes or use taxes may become payable upon import of lots following purchase. Buyers should consult their own tax advisors.



## CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips de Pury & Company and sellers, on the other hand. All prospective buyers should read these Conditions of Sale and Authorship Warranty carefully before bidding.

### 1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers, and (c) supplements to this catalogue or other written material posted by Phillips de Pury & Company in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips de Pury & Company and the seller contract with the buyer.

### 2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

Lots are sold subject to the Authorship Warranty, as described in the catalogue (unless such description is changed or supplemented, as provided in Paragraph 1 above) and in the condition that they are in at the time of the sale on the following basis.

(a) The knowledge of Phillips de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company is not able to and does not carry out exhaustive due diligence on each lot. Prospective buyers acknowledge this fact and accept responsibility for carrying out inspections and investigations to satisfy themselves as to the lots in which they may be interested. Notwithstanding the foregoing, we shall exercise such reasonable care when making express statements in catalogue descriptions or condition reports as is consistent with our role as auctioneer of lots in this sale and in light of (i) the information provided to us by the seller, (ii) scholarship and technical knowledge and (iii) the generally accepted opinions of relevant experts, in each case at the time any such express statement is made.

(b) Each lot offered for sale at Phillips de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company accepts bids on lots on the basis that bidders (and independent experts on their behalf, to the extent appropriate given the nature and value of the lot and the bidder's own expertise) have fully inspected the lot prior to bidding and have satisfied themselves as to both the condition of the lot and the accuracy of its description.

(c) Prospective buyers acknowledge that many lots are of an age and type which means that they are not in perfect condition. As a courtesy to clients, Phillips de Pury & Company may prepare and provide condition reports to assist prospective buyers when they are inspecting lots. Catalogue descriptions and condition reports may make reference to particular imperfections of a lot, but bidders should note that lots may have other faults not expressly referred to in the catalogue or condition report. All dimensions are approximate. Illustrations are for identification purposes only and cannot be used as precise indications of size or to convey full information as to the actual condition of lots.

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 BIDDING AT AUCTION

(a) Phillips de Pury & Company has absolute discretion to refuse admission to the auction or participation in the sale. All bidders must register for a paddle prior to bidding, supplying such information and references as required by Phillips de Pury & Company.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury & Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which

does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.

(e) By participating in the auction, whether in person, by absentee bid or on the telephone, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anti-competitive agreement and are otherwise consistent with federal and state antitrust law.

(f) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our wilful misconduct.

(g) Employees of Phillips de Pury & Company and our affiliated companies, including the auctioneer, may bid at the auction by placing absentee bids so long as they do not know the reserve when submitting their absentee bids and otherwise comply with our employee bidding procedures.

### 5 CONDUCT OF THE AUCTION

(a) Unless otherwise indicated by the symbol ●, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips de Pury & Company with the seller. The reserve will not exceed the low pre-sale estimate at the time of the auction.

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips de Pury & Company provided that the bidder does not know the reserve placed on the lot.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

(f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.

(g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

### 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more





Mai-Thu Perret, *The Crack-Up IV* — 2009  
Acrylic on carpet mounted on board — 248 x 188 cm  
Photograph : Rebecca Fanuele



**PHILLIPS**  
de PURY & COMPANY

BFAS BLONDEAU FINE ART SERVICES

# HARD HAT BENEFIT DINNER & AUCTION

TUESDAY JANUARY 22, 2013  
7 PM

Featuring

VALENTIN CARRON  
LATIFA ECHAKHCH  
NATE LOWMAN  
VIRGINIA OVERTON  
MAI-THU PERRET  
JOSH SMITH

Dinner conceived by

JOHN ARMLEDER

Live auction conducted by

SIMON DE PURY

Chairman, Phillips de Pury & Company

EXHIBITION  
AND SILENT AUCTION

JANUARY 17 – 22, 2013

BFAS BLONDEAU

FINE ART SERVICES

5 rue de la Muse, Geneva, Switzerland

For more information on the event and lots:

[www.hard-hat.ch](http://www.hard-hat.ch)

Tickets and bidding:

[reservation@hard-hat.ch](mailto:reservation@hard-hat.ch)



third parties for assisting in the sale of property offered and sold at auction.

(b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

(c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol ♠ next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.

(d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import licence or other permit for such lot. Payments must be made by the invoiced party in pounds sterling either by cash, cheque drawn on a UK bank or wire transfer, as follows:

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

(e) As a courtesy to clients, Phillips de Pury & Company will accept American Express, Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

(f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company is not obliged to release a lot to the buyer until title in the lot has passed and appropriate identification has been provided, and any earlier release does not affect the passing of title or the buyer's unconditional obligation to pay the Purchase Price.

## 7 COLLECTION OF PROPERTY

(a) Phillips de Pury & Company will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips de Pury & Company or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

(c) As a courtesy to clients, Phillips de Pury & Company will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers.

(d) Phillips de Pury & Company will require presentation of government-issued identification prior to release of a lot to the buyer or the buyer's authorized representative.

## 8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

(b) The buyer irrevocably authorizes Phillips de Pury & Company to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

## 10 RESCISSION BY PHILLIPS de PURY & COMPANY

Phillips de Pury & Company shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company and the seller with respect to such rescinded sale.

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips de Pury & Company has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.



## 12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfill the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

## 13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 13, none of Phillips de Pury & Company, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips de Pury & Company or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips de Pury & Company or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips de Pury & Company or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

## 14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

## 15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

## 16 LAW AND JURISDICTION

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips de Pury & Company, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips de Pury & Company shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by facsimile transmission, personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips de Pury & Company.

## AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALISED** type for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) there has been no material loss in value of the lot from its value had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips de Pury & Company. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips de Pury & Company agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips de Pury & Company in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips de Pury & Company in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



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SALE INFORMATION

AUCTION

Thursday 13 December, 2pm

VIEWING

Monday 3 December, 10am–6pm  
Tuesday 4 December, 10am–6pm  
Wednesday 5 December, 10am–6pm  
Thursday 6 December, 10am–6pm  
Friday 7 December, 10am–6pm  
Saturday 8 December, 10am–6pm  
Sunday 9 December, 12pm–6pm  
Monday 10 December, 10am–6pm  
Tuesday 11 December, 10am–6pm  
Wednesday 12 December, 10am–6pm  
Thursday 13 December, 10am–2pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK000212 or Under The Influence

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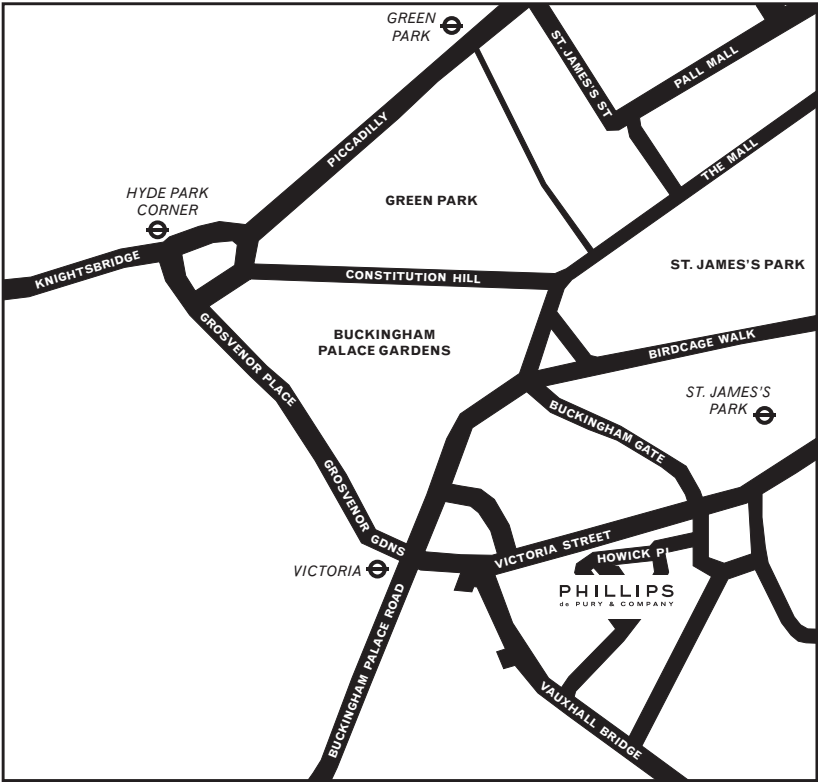
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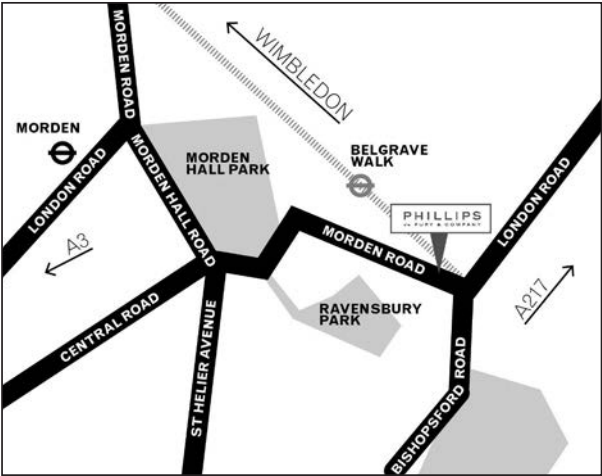
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Viewing and Auction location



Warehouse and collection location



An Invitation to Consign

# CONTEMPORARY ART EVENING & DAY SALE



**AUCTION** 14-15 FEBRUARY 2013  
HOWICK PLACE **LONDON** SW1P 1BB  
**Deadline** 14 JANUARY 2013

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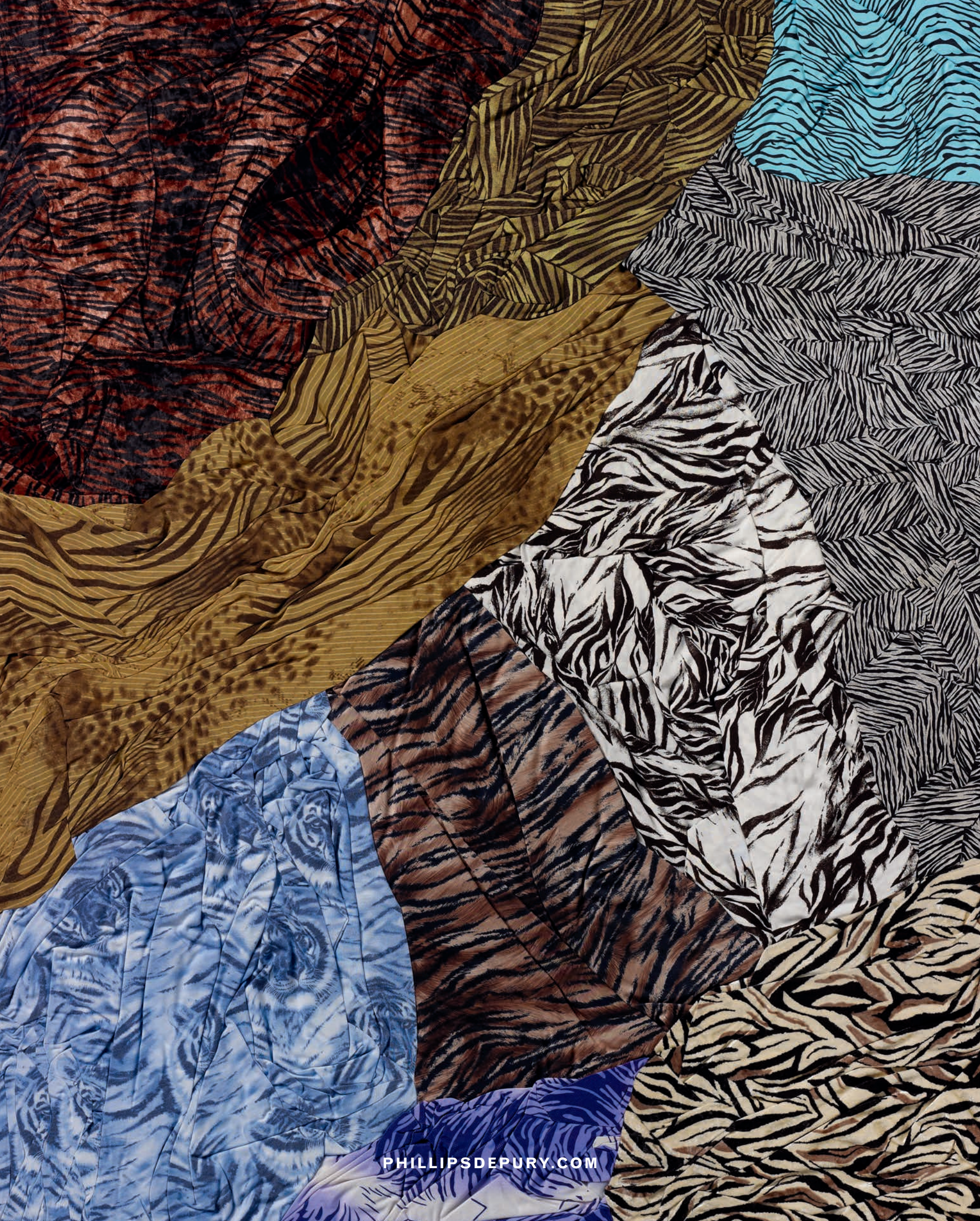












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