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We are thrilled to be presenting our second annual MUSIC sale. While last year we had Matthew Herbert accompany part of the live auction with MUSIC, we are very excited to have Joe and Alexis from Hot Chip do the same.

These are the titles of some of the songs currently on my iPod (if you listen to them, I promise you will feel great for the rest of the day!):

We belong to the MUSIC, Timbaland

Lost in MUSIC, Sister Sledge

Turn on the MUSIC, Roger Sanchez

Let the MUSIC play, Barry White

I am MUSIC, Aaliyah

I can hear MUSIC, The Beach Boys

MUSIC is the answer, Danny Tenaglia

MUSIC is the key, Dr. Motte & Westbam

MUSIC matters, Faithless

I can hear MUSIC, Freddie Mercury

Feel the MUSIC, Guru

MUSIC to my ears, Mocky

The sound of MUSIC, Nookie

Believe in the MUSIC, Peter Rauhofer

Enjoy MUSIC, Reboot

We live for the MUSIC, Robbie Rivera

MUSIC is my therapy, Whiteside & Slin Project

Your MUSIC is killing me, The Young Punx

and finally:

Don't stop the MUSIC. Yarbrough & Peoples.

SIMON de PURY
CHAIRMAN, PHILLIPS de PURY & COMPANY

DAVID BAILEY
LOOKING THROUGH MY EYES

INTERVIEW KAREN WRIGHT

David Bailey and Salvador Dali, *1970*

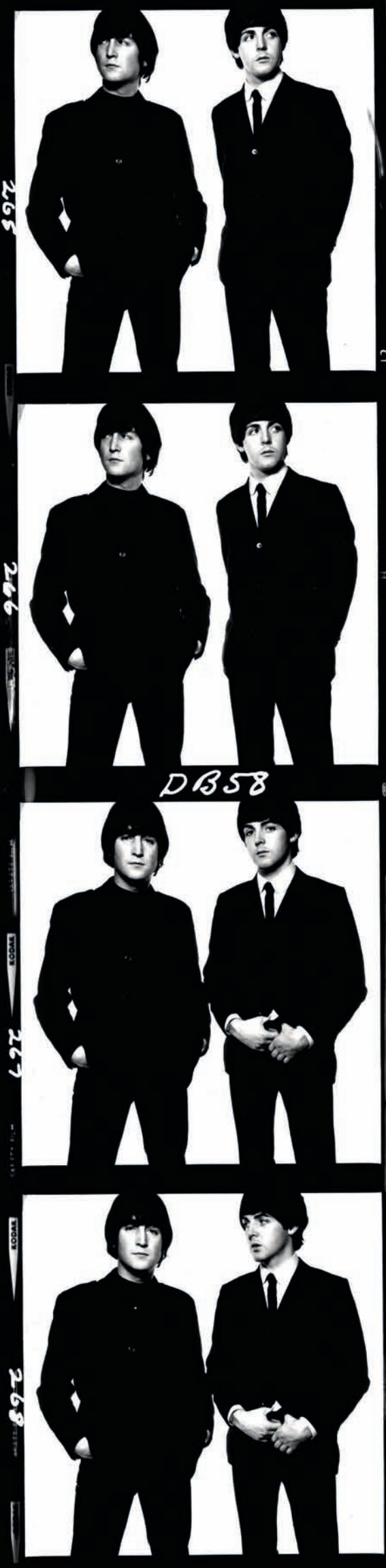
PHOTOGRAPHER DAVID BAILEY, 72, has ensured his place in history as a key player in London's Swinging Sixties, where he rubbed shoulders with actors, musicians and royalty. His *Box of Pin-Ups* (1964) included unforgettable photographs of The Beatles, Mick Jagger, and the notorious Kray twins, and secured Bailey's position as the Sixties' definitive icon-maker in the UK. In 1966, film director Michelangelo Antonioni immortalised Bailey in *Blow-Up*, a film based largely on the photographer's life in Swinging London. In the film, the character moulded on Bailey's image and memorably portrayed by David Hemmings photographs the great and the good by day and dates glamorous women by night. Bailey himself romanced some of the great beauties of the time, including the models Jean Shrimpton and Penelope Tree.

Bailey is quick to point out how lucky he was. Born on 2 March 1938 in Leytonstone, East London, he grew up in a 'two-up-two-down' house in East Ham, with his father, a tailor, and his mother, a machinist, while his aunt and her family lived upstairs. Largely uneducated, he joined the RAF when he was only 18 and was deployed to Malaysia as a paratrooper. When he was demobbed, he returned to London and became an assistant in David Ollins's and then John French's photography studios. He then went to work for *Vogue* as a fashion photographer before going freelance. It was at this point that he began to take some of his most memorable images.

Above: John Lennon and Yoko Ono, *1974; opposite:* John Lennon and Paul McCartney, *1965.*

MEETING BAILEY IN his mews studio in Clerkenwell is a remarkable experience. Assistants and a Jack Russell terrier – called Dash – enliven the space but disappear into the background when the man himself appears. He is chunky, not all that tall, pugilistic and with a mouth which my mother would have said was a potty one, but with a redemptive smile and charm. A recent interviewer said that there were virtually no printable sentences from his entire interview. Bailey defends his expletive-laden vocabulary, saying that four-letter words are about the only words he can spell with his dyslexia. Talking to him, however, is a revelation. He is widely read, and knowledgeable about much more than the photography and pleasure-seeking for which is he renowned. It's not surprising, then, to learn that he has been married to three beautiful women: French actress Catherine Deneuve and model Marie Helvin. He is now married to model Catherine Bailey, and has three children.

KAREN WRIGHT How did you come to photography?
DAVID BAILEY You know I did photography much younger... when I was about 12 I'd mess about with the chemicals, but not for artistic reasons. Just because I thought...
KW [laughs] Boys did!
DB No, because it never entered my mind that a picture could be anything other than a picture. I mean, the biggest insult is to say: 'Oh, it looks like a painting.' The British are not very good at decoding things visually.
KW When you started you were sort of a musician.
DB Nah, I wasn't. I only played the trumpet! I was terrible.
KW Then were you glad when you lost your trumpet?
DB Nah, because then I didn't know what to do. But it was kind of stolen. By an officer and a gentleman! And then I was in Malaysia and what is cheap to buy there? Cameras.
KW But has your life really been that way, David?
DB What, stolen?
KW No – serendipitous. I like that better than stolen.
DB I prefer existential, but... [laughs] I know nothing about music, I just happened to be friends with Mick [Jagger].
KW And how did you become friends?
DB He was going out with my girlfriend's sister.
KW And what was he like?
DB Oh, he was like Mick – he was just like Mick.
KW Before you photographed musicians, though, you started as a fashion photographer.
DB The only reason I did fashion was because it was the only way you could be creative and get paid for it.
It was no good thinking that you could just be a photographer in the Sixties and sell prints – you're dreaming!
KW Are musicians different to shoot than fashion?
DB Now that's a silly question. It's so difficult because it's so different. Most people in fashion can only do fashion. And there are only rare ones that can do both well. And that's [Richard] Avedon and Helmut Newton, I suppose – they can do both. They all like to think that they can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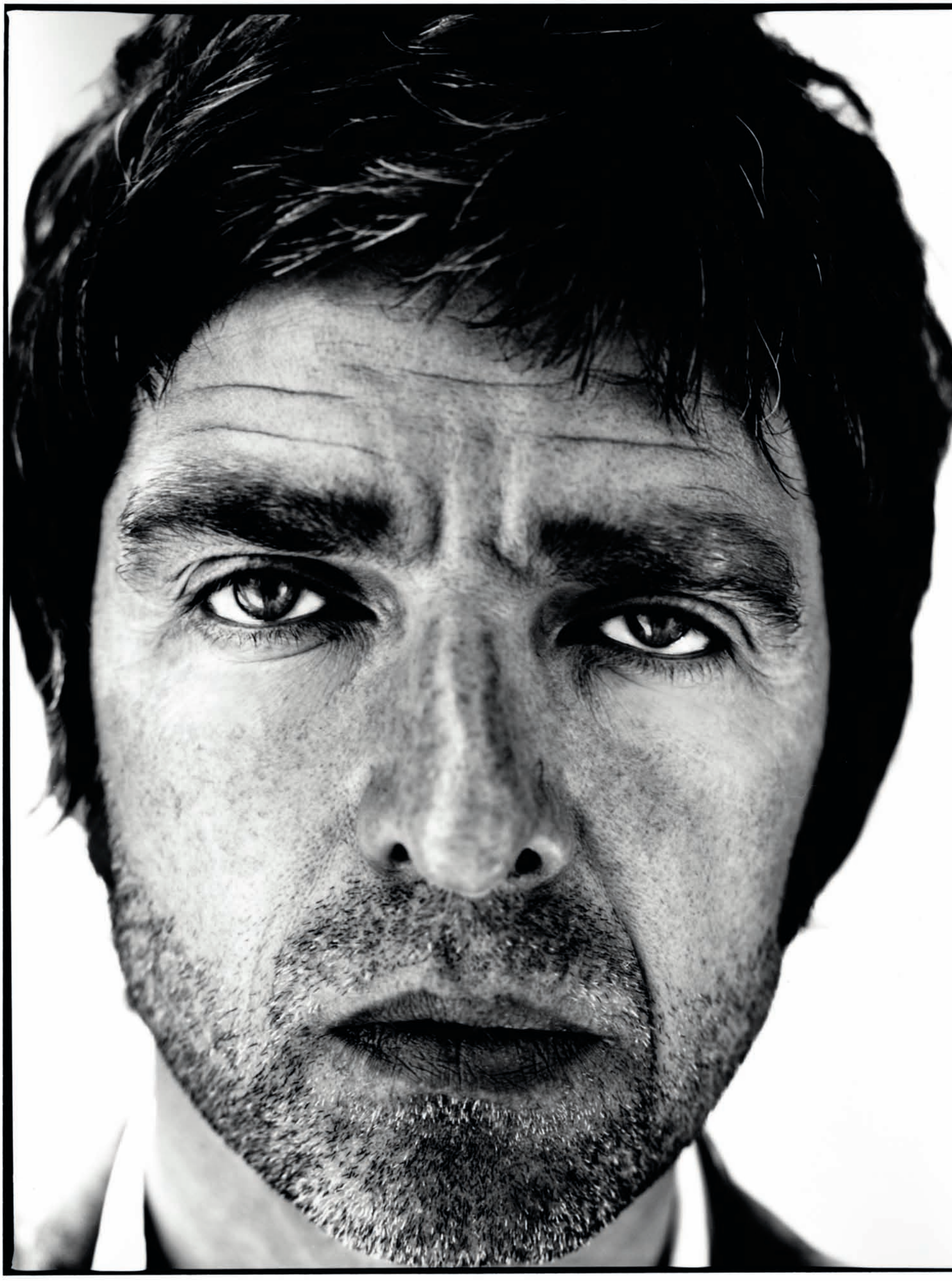


All images © David Bailey

«THERE'S ALWAYS BEEN PHOTOSHOP. RAPHAEL DID PHOTOSHOP»

do fashion. But they can't. I mean, yeah, you can do it to that level of mediocrity. So the mediocre pictures are up a notch because they can make it look better now, they can fool you. But there's always been Photoshop. Raphael did Photoshop.

When one of the bourgeois said, 'Now go and paint that bird in Tuscany because I'm thinking about giving her one. Can you go and do a picture of her so I can see what she looks like?' You don't think he came back with a picture of her cold sores and flaky skin and dandruff on her shoulders, do you? He used Renaissance Photoshop! There's nothing new about any of that crap. There are always different opinions throughout history, but nothing's new.

KW I like to think it's the artist's eye that picks up something ordinary and turns it into something. It's the way it's framed and composed.

DB Well yeah, that's kind of Surrealism in a way, isn't it? Like [Henri] Cartier-Bresson, and the greatest Surrealists. Photographers like Cartier-Bresson and [Manuel Alvarez] Bravo. Bravo is one of my favourites – he just makes the ordinary look extraordinary, which is quite clever.

KW Everyone says that everyone's a photographer now because they all have their iPhones.

DB Well everyone was a photographer in 1880 when they brought out the box Brownie. It still doesn't go anywhere! You can fool people more now. Because they don't know they're old references or copies half the time, or, you know, everything was done in photography by the Thirties. And so Walker Evans was like the last photographer. But then you have to do things now in your own time. And you can't rely on techniques anymore – in a way, they've digitalised all the techniques. But I was the first to get digital because I thought, we must explore this. I was watching Richard Hamilton who had turned on to digital earlier – I thought, 'Oh shit!' – he's someone I respect and he's always said about inkjets being better than chemical, and he's probably right. I mean he's been on to digital for years.

KW What does it do that is different?

DB It takes away the accident. I mean, if you do something on digital and it's no good, you have to really be an idiot. Because you can see it all the time while you're doing it. There's no accident. There's not going to be a splash of red paint that falls on the easel that makes you say, 'Shit – I never thought of that red and yellow together', you know. So there's no accident in digital: it takes away the core of creativity, which is an accident.

Opposite: Noel Gallagher, *2008; above:* Damon Albarn, *2007*

«THE DIFFERENCE IS TAKING A PICTURE OR MAKING A PICTURE. I TEND TO MAKE A PICTURE, MOST PEOPLE TEND TO TAKE A PICTURE»

THE BEATLES AND THE STONES

DB I thought Yoko was rather good – I thought it was one of the best things that ever happened to [John Lennon].
KW Oh, I think it saved him. – , What was the feeling between those two?
DB Oh, they liked each other! She had her own thing as much as he did. They weren't into that kind of merging into one. They both had their own personalities, in a way. I mean, I liked John because he was a bit of an arrogant arsehole.
KW Yoko saved him from mediocrity, didn't she?
DB Because he could have really gone the other way.
KW I think one of my big disillusions was when Paul McCartney said in some discussion, 'You know, everyone thinks that we were these great artists, but all we wanted to do was make money. And we were going: 'Please, please me – buy my records. Please, please me – spend money on my records!'
DB Who, Paul?
KW Paul said that.
DB He's not really cynical, is he? He's just a kind of good guy, Paul. He's just a regular, boring guy. John was cool. But the Beatles – people forget that they were a boy band when they started.
KW They were like Westlife!
DB They had nothing to do with the sixties! I mean, they had – the Beatles didn't invent the sixties, they were a bit of a joke when they came out. With silly haircuts and silly suits. All the nonsense. The Stones were cool, because the Stones were just the Stones. I'm not talking musically. But even musically I preferred the Stones' music. Because they came out with music I liked, which was basically American blues.
KW Tell me how you know when an image is a good one?
DB You can tell. There's some photographers you think – ooh, so what? The difference is taking a picture or making a picture. And I tend to make a picture, most people tend to take a picture. Photography has so much to do with nostalgia because, if you've got a young picture of the Beatles... it's got the Abbey Road, it's the most famous people in the world, when they were young. And you can't redo it. It becomes document. But then, lots of things are documents. Lots of Renaissance paintings, in the end, are just documents. Documents, or the figment of a bourgeois or a Medici Pope fantasy, that he said to Leonardo, 'A bit more blue up in the left, and I want a girl in the bottom right corner and a fake portrait of me, and some nice deep blue, because it's expensive, in the background.' And so, that's what you would do.
KW But something lifts it beyond a document.
DB It's like, what's the difference between a photograph and a passport picture, in the end? I mean, even if it's a passport picture of [Marlene] Dietrich, it becomes interesting.
KW Because we're interested in the subject,?
DB Then we read things into it that probably aren't there! You know, you see a great picture of Picasso, people are thinking – 'Ooh what's he thinking in Irving Penn's great portrait of him?' Because that's probably the ultimate portrait of Picasso. And he's probably thinking, 'Well, what am I going to have for lunch?' [laughs]
KW But, for instance, in the very famous picture of the Rolling Stones you took where Brian Jones is slightly off to the side, everyone reads his alienation into this. Is that what you were trying to say?
DB Oh, of course, yeah, yeah.
KW And you could feel it, and you were trying to show it.
DB Feel it? It was fucking obvious. I mean, when they used to go to concerts with me, they'd go, 'Let's go away before Brian comes.'
KW What was it about him? Just the drugs?
DB No, no, no. He was a bit of a... he went to a kind of public school. He was from a bit more privileged background than the others. And I think Mick wanted to go more commercial and Brian was more...
KW Arty?
DB ...into the Willie Dixons of this world, yeah.
KW Oh, really? Interesting.
DB Yeah, he was Willie Dixon and Mick was more Bo Diddley. So, uh – I mean, there's nothing wrong with either, by the way.
KW But they were both in one group, that's the problem.
DB Brian sort of started the group and gradually then Mick took over, didn't he? I mean, Mick's been the driving force behind the Stones, anyway. I suppose they're the greatest rock'n'roll band that's ever been, because they haven't changed. Their roots are in American blues, so it's coming from a good source. It's not from George Formby, like the Beatles. Because the Beatles fit more into – I mean, everyone says, 'Oh, they're English, and the Stones copied the Americans.' But in a way it all goes in a circle. You know, folk music went to America from Ireland and Scotland and England, maybe Germany. And the Blues came from the east coast of Africa, and then they mingled, and the outcome is people like Bob Dylan.
KW Where does he come from?
DB I don't know. I mean, he's a kind of nice lower-class or lower middle-class Jewish boy, isn't he? Who took on the world. It came out of [Willie] Guthrie, and, well, all those guys. What's great about Dylan for me is that he's a bit like Picasso because he doesn't give a shit! And if he does something bad, he says: 'Oh, well that's alright, I'll do something good tomorrow.' It's that thing about not being embarrassed about what you do. You just do what you do. And if people like it – great. If they don't like it – great. And Picasso and Bob Dylan have that. And he's not averse to taking something from somewhere else, Bob Dylan. Because, you know this about Bob Dylan? He's like, 'Shit, I heard this 30 years ago by – I don't know, Blind Lemon Jefferson or somebody.' And the same with Picasso. I mean, I agree with them both because I don't think that anyone can be totally original, because you'd be God. In the end, it's like – you try and paint a Picasso, it never looks like a Picasso. You think, that's easy. Do it! You can't. Well, he broke all the rules.
KW And that's when he became such an great artist.
DB But he also took on other people who had broken the rules before him and used their broken rules to make his own broken rules.
KW Who else would you say falls into that category?
DB Well, him and Bob Dylan are kind of unique in a way. It's like, the blues are my link with African art. You know, I've always wanted my fashion pictures to look like Cole Porter songs, and my portraits to look like the blues. You know fashion's quite ugly.
KW In what sense?
DB Well, I forget who said it. It sounds like Noël Coward or somebody. He says, 'If fashion's so great, how come they have to reinvent it every six months?' [laughs]
KW To fill the stores.
DB It's true, you know. Whoever said 'Fashion starts beautiful and art starts ugly, but art finishes up beautiful and fashion ends up ugly'?
KW Mm.
DB You know when people say, 'That's old-fashioned.' That means it was no good to start with! Because things don't get old-fashioned, you know. Dürer does not get old-fashioned. I always feel that the Romans were the first photographers, in a way, because their sculptures were really representational of the person, whereas the Greeks were like fashion photography. They had a false sense of beauty, but the Romans more or less told the truth. Before that nothing was representational. It's always religious or putting something on a pedestal. You know, like Alexander the Great. Who was probably a five-foot-two, spotty bisexual. And now you'd think he'd be like something out of a Ridley Scott movie! [laughs]

Image © David Bailey

Opposite: Mick Jagger, Goats Head Soup, *1973*

«THE ONLY DIFFERENCE BETWEEN ME AND AVEDON IS THAT I BELIEVE EVERYTHING INVOLVES SEX»

ON ART

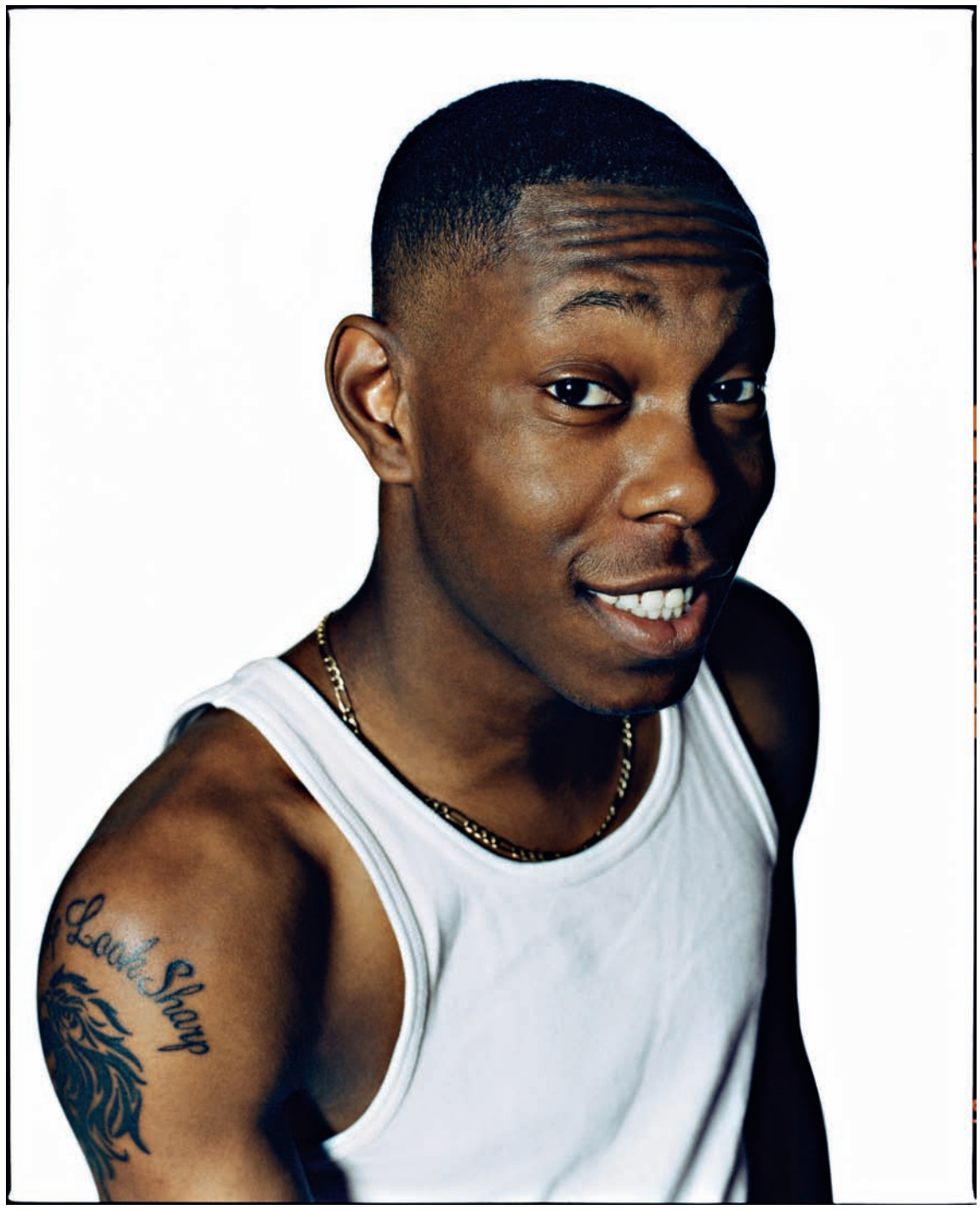
DB Curiosity is everything! I love knowing. I can't bring myself to read Chagall's biography, because I should like Chagall, but I don't. I don't like him because he's schmaltzy. But apart from all that I should like Chagall because he's almost a primitive. And I have a great tendency toward primitives – you know, I like Horace Pippin – the black guy from the southern states of America. Actually one of my favourite works of all time is probably Bernini's St Theresa. You know, where it looks like she's coming. And one of my other favourite pictures is *The Banjo Lesson* (1893), which I think is by [Henry Ossawa] Tanner, a black painter. I mean, I imagine he's a black painter – there's a little black kid sitting on his grandfather's knee and he's teaching him the banjo. It's just that moment, you know – it's nothing about the painting. It's actually well-painted, by the way. I've never seen the actual thing. They are two of my favourite works of art. Which is so extremely different – from Bernini to a Tanner. There are those moments in art too, like there are moments in photography, like Paul Strand's blind woman. One of the most sensational images in the history of art. You know, does this woman know she's wearing a sign that says she's blind? It says so much about art, it's so full of contradictions. And it's a photograph. So easy – you could copy it, but then it wouldn't mean anything. Things like that you can't put your finger on. They're just there. Picasso's painting too, the *Demoiselles* [*d'Avignon*, 1907] – that's just a great picture. It's actually almost primitive. More primitive than Cubist, or – I think Cubism seemed to be tagged onto the end of that picture. I mean that's the greatest picture of the 20th century, I think. Not *Guernica*! *Guernica* was a bit silly. Nobody's got their opinion anymore. They're all scared of saying the wrong thing, aren't they? I'm always drawn to uneducated people – like Caravaggio. Or Bacon, in a way. Look at Bacon – he couldn't draw. I mean, someone like Brian Clarke would say, 'Oh yes, he could!' He couldn't – I've never seen a fucking drawing of Bacon's that was any good, but that doesn't mean to say that he couldn't do what he did.

KW Did you hang out with him?

DB I knew him – and he tried to pick me up when I was about 21, at a bar. But I didn't know who he was. 'Who's this old fucking poof that keeps buying me scotch & sodas?' I said, 'Oh, he's a famous painter!' That was a good year – I was picked up by Bacon and Dalí in the same year. Not many people can say that. Dalí got in the lift with me and said, "Come on up and have drinks!"

All images © David Bailey

KW Was he scary?
DB I wasn't really sure who either of them were then! You know, I didn't know about art then. There was not much art in the East End, the only art there was Humphrey Bogart! And William Wyler., And boxing.
KW And you went to movies to keep warm.
DB Yeah, yeah, it was cheaper! You'd have to put a shilling in the gas. You'd put a shilling in and turn a key and it would set the clock, and I think it would last for maybe an hour and a half or something. And you'd go to the cinema – three of you, for probably one and a half shillings! So it was cheaper to go and sit and eat jam sandwiches, we used to eat that for dinner in the cinema. I used to go with my mum and her sister, and we used to go sometimes up to five or six times a week.
KW That's where your education in making pictures came from?
DB Sort of, yeah. I knew who John Huston was, I knew who William Wyler was. It's funny I knew all those things but I wouldn't have known [Jean] Renoir, or somebody like that. I knew all about the Americans. I don't believe in framing or composition, or anything like that. It doesn't matter – it either works or it doesn't. Sometimes the worst composition, it just works for some reason, and you don't quite understand why. I prefer Avedon's portraits to Penn's. Penn's portraits are too worried about the composition, and the lighting, which is not important. Whereas Avedon is more interested – like me, he's... The only difference between me and Avedon is that I believe everything involves sex. And he believes that photography has nothing to do with sex! You know, he's such a great photographer. The one I'm probably closest to is [Félix] Nadar. You know, the French photographer? He sort of took pictures like me, against plain backgrounds. I didn't get the white background from Avedon, I got it from someone I worked with called John French. I thought, 'Hey, that's a good idea!' Why put something in the background that's just a distraction? I don't want a distraction, I just want to see the person. That's how the white background came about, really. And *Vogue* hated those pictures, they thought they looked like passport pictures! So, fortunately, they never used them. Because [artists] think they're special. That's why I hate the word 'artist'! I don't think artists are special, I think they're just lucky. Lucky to be able to spend your life doing something you like doing.
KW That's pretty cool, isn't it?
DB How lucky can you get? ■

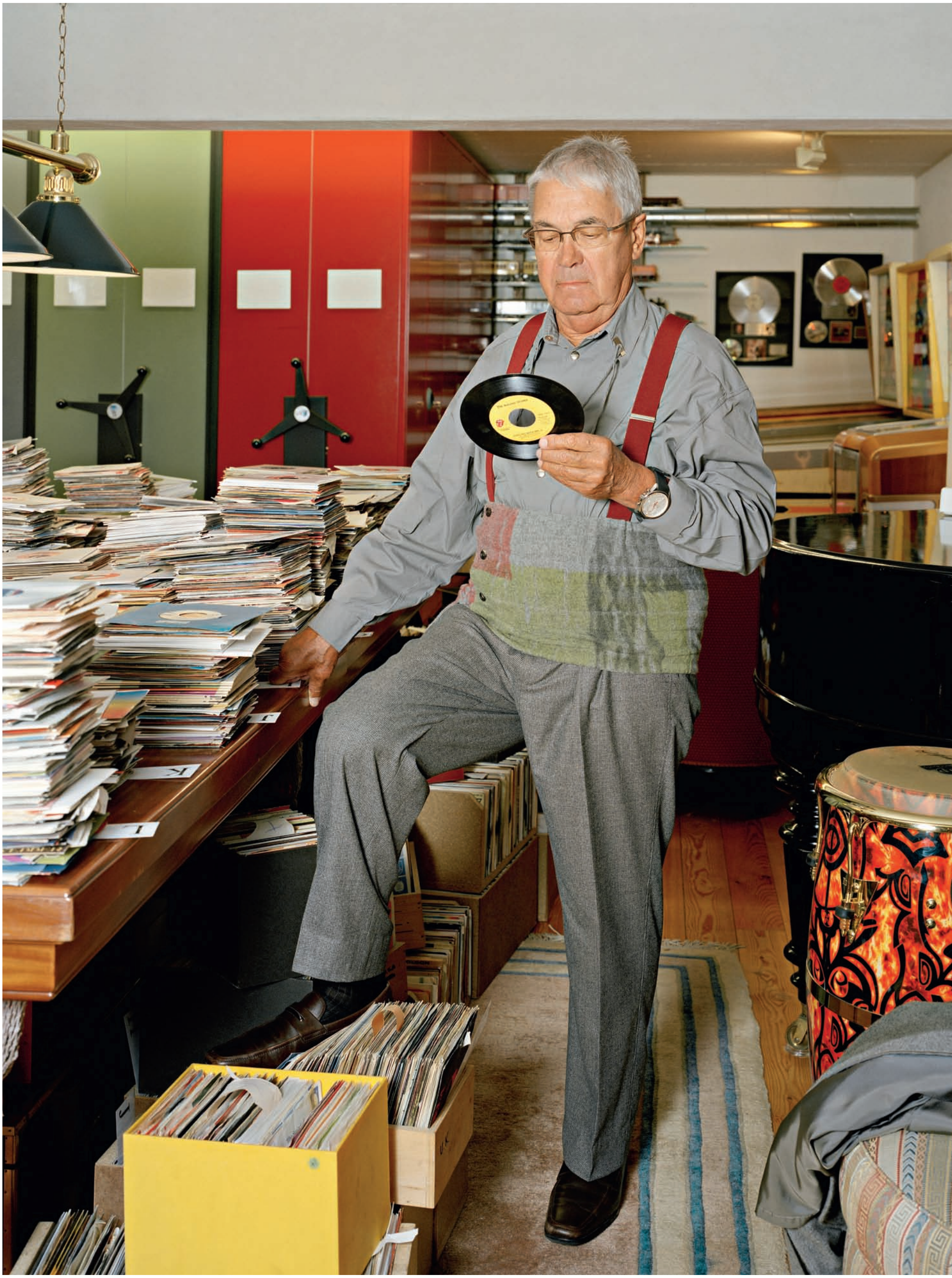


Opposite: Mark Ronson, *2010; above:* Dizzee Rascal, *2004*

Claude Nobs photographed in his chalet near Caux, 14 September 2010

CLAUDE NOBS
EVERY RECORD TELLS A STORY

WORDS KAREN WRIGHT | PHOTOGRAPHS JOEL TETTAMANTI



«I WOULD CONDUCT IN FRONT OF THE GRAMOPHONE AND MY FATHER GAVE ME THE NICKNAME DUKE ELLINGTON. I HAD NO IDEA WHO HE WAS!»

Above: Claude Nobs' collection of vintage albums, trains and electric guitars

COLLECTIONS COME IN ALL shapes and sizes. What unites the best, is the passion of the collector who, by putting together a variety of things, creates something unmistakably unique and fitting to its place. Claude Nobs was inspired to found the Montreux Jazz festival fuelled by his pride of the small town sitting on the banks of Lake Geneva. Now living in Caux, a smaller town perched high above Montreux, with eye watering views of the town and beyond, you realise that you are in a place formed by just such a collector. Placed judiciously around the room, there are juke boxes and pin-ball machines all lit with leery neon balanced by softer pools of light from the multitudinous lamps gathered from all over the world and in all shapes and sizes. There is a glowing rock in one corner while there are animals of all kinds, such as elephants, deer and a bear, as well as the ultimate in true kitsch horror, a radiant woman poised in front of a glowing grotto of crystal.

Claude was born in Montreux where his father was a master baker. He says that his father was 'the best known baker in Montreux – they didn't have industrial bakers like they have now – and he would deliver three to five thousand croissants and petit pans to all the hotels in Montreux – from the Palace to the Grand Hotel.' His mother helped take the orders. 'When I was thirteen,' he recalls, 'I started to help my father by carrying the order on my back so that you got it hot. But you know, I didn't really like to do that work, but,I had to kind of fake I was enthusiastic – that was not my thing!'

Claude recalls that as a child he was attracted to the mountains and water. Like any young boy, he was obsessed with dam building but he also loved music. He recalls how his father would buy secondhand 78-rpm records by the kilo. As he couldn't read or write yet he would put stars on the records he liked. He later found out that he gave three stars to jazz records and the one star albums were of the French novelty kind.

I comment on how jazz for a child was a sophisticated choice and ask if he took up an instrument and he says, 'Well, I would conduct in front of the gramophone and my father gave me the nickname Duke Ellington. Of course, I had no idea who Duke Ellington was!'

He had a conversion as a child to classical music. He enjoyed his lessons every few hours a week learning about Mozart, Bach, Beethoven and Brahms, among others. When he was 13 years old, he met Wilhelm Furtwängler, the German conductor, through a friend of his girlfriend. He recalls going to the conductor's house, appropriately called Villa l'Empereur. 'I will never forget it, he was already old, he was a very tall guy, very thin, and he would come to us in the garden and he would say "ça va bien?" with a big German accent.' Later Claude saw him conducting Beethoven's 9th symphony with the Berlin Philharmonic in Montreux's classical festival. 'It was in a small hall and it was in such a bad state that with every fortissimo there was a piece of plaster falling on the orchestra!' he recalls, laughing. 'I think from that day I said if I ever do a concert, I want to make sure that the ceiling stays up!'

Rather than turning towards music as a career, instead he chose to train as a chef. He did his apprenticeship at the Schweizerhof, an old-style hotel in Basel. He wrote two cook books and was named 'the best young cook in Switzerland' during his final examination. Music was never far from his thoughts though. He remembers discovering jazz by listening to a radio show called 'Pour ceux qui aiment le jazz', hosted by Daniel Filipacchi, who later became one of the biggest publishers in the world (he had *Paris Match* and *Elle*, and hundreds of different magazines.) Filipacchi has become a close friend of Claude's, but in those days 'he was just a guy talking on the radio about jazz'. And that's where I discovered the name of John Coltrane and Miles Davis and of course all the classic guys.' he recounts. 'So I did a double apprenticeship: 'a musical one and a cooking one'.

I ask him if he listened to music while he cooked and he says: 'No! I wasn't allowed to do that. I was cleaning my pots as quick as I could and then I would go to my room and listen – at 10 o'clock in the evening was the show. And then I worked one year as a cook in Zurich at the Congress House to save money to do the hotel school in Lausanne. And there they had all the concerts and many of the jazz shows and those guys. And of course I knew how to get backstage without paying. Just changing quickly and going from the kitchen to hear the shows. And, in those days I stayed at my mother's and sister's – quite far away from Zurich, it was called Achstetten, and I was barely 20 years old and the only thing that I could afford was a bicycle, which I kept until I was 27 when I bought my first car.'

IT WASN'T LONG before he was back in his native Montreux. Again, as before, serendipity intervened. Nobs was the head of a boy scouts troupe and, he remembers, 'the father of one of the boys in his troupe said, "OK, I have a job for you. The accountant of the tourist office has just left, do you want to take the job?" And I said "I'm not an accountant" and he said "No, no, it's very easy. Accounting is plus and minus, make sure we have more plus than minus. That's it!" So, I did ok with the accounting but I also started to do small blues concerts for the youngsters in Montreux [by then he was head of the local boy scouts – but that's another story], because in the winter it gets very boring. And, so that's how I got to know Champion Jack Dupree and Johnnie Hooker, who got paid $500, which was for me in those days a fortune. And the last time he played Montreux he got $50,000.'

Fast forward and Claude has left the tourist office and moved into music having talked his way, in Claude style, into the office of Nesuhi Ertegun, who was the head of Atlantic Records with his brother Ahmet. His initial and somewhat unconventional contract said that he would work for the company looking after the European artists and 'cook for the executives'. He would also be able to carry on with the Montreux Festival that was still in its infancy.

We break off our conversation to have dinner. Odette, a former neighbour, has been drafted in to cook, as Claude did not arrive home until late the night before. The kitchen is filled with every gadget in industrial size to feed the 100-plus who regularly gather here during the festival weeks. We traverse the culinary continents, starting with salade blanche from

Centre of picture: Kehinde Wiley's Passing/Posing St. Helena, *2004*

Madagascar (a melange of endives, bananas, apple and palm hearts) followed by an intermission, an antipasto from Tuscany from where he has recently returned on a friend's private plane bringing with him wine, sausage and creamy burrata. For a main course we are back in Goa with a curry served with a lively relish. We finish with Swiss cheeses including a local one from the Valois, fresh and pungent with garlic. This is all washed down with copious quantities of red wine from Tuscany.

After dinner we retire to the other table, which like the dining table was originally a conference table from Nestlé in nearby Vevey. Claude tells me that the chairs we are sitting on are from the local premier hotel, the Montreux Palace, which 'they were refurbishing'. He likes this recycling. 'The bar in the kitchen is from the Montreux Casino' he says, and the roof of the chalet is made from old iron wood railway ties from Thailand, an incredibly dense and heavy wood. The black marble table in the older chalet was the baker's table on which his father had made his pastries. He smiles and recalls how difficult it was to take it up the mountain the short distance from Montreux as it weighed well over two tones.

All these elements are signs of his resourcefulness and charm, both of which he has used to great effect during his entire life. He recalls when he was working for the festival the 1960s when he was in America: 'I read on a billboard "Ruth Bowen, Queen booking agency, manager of Aretha Franklin". And Aretha was just starting, you know, she'd moved from Columbia Records, where she did pretty much jazz records, and went to Atlantic and did the really heavy stuff, the R&B stuff. So, I went to see [Ruth] and I did my number, trying to sell Montreux and the beauty, and the big festival I was doing in the 600-seaters, showing a leaflet about Montreux. And after about twenty minutes, she said "How about the dough?" So anyway, I said "$5,000." So she looked at me and said "You know I get offers from Berlin and Paris that are much, much higher?" So I thought it was over. I knew that I couldn't possibly call Atlantic and that maybe they'd do something to help me. I left and in my suitcase I had two boxes of chocolate, so I took the two boxes and I said to Ruth, "One is for you and one is for Aretha." And she said "Oh, it's

«THESE ELEMENTS ARE SIGNS OF HIS RESOURCEFULNESS AND CHARM, WHICH HE HAS USED TO GREAT EFFECT DURING HIS ENTIRE LIFE»

Above: Claude Nobs' collection of vintage toy trains

Opposite: Nobs with Rolf Knie's Elephant *sculpture*

great. Aretha is coming tonight from Detroit, tomorrow to New York, I'll give her the chocolate and I'll call you back." So I went back to the hotel, I knew everything was over. Next morning, 10 o'clock, "Hi it's Ruth. Aretha loved the chocolate, she's coming to Montreux!"

Claude says she not only came once but twice. On the second trip he recalls. 'Around four in the morning, I got a call from the police saying, 'There are neighbours complaining that there is a lady screaming on the lakeside by the Hotel Excelsior.' So I ran to the lake shore and I see Aretha singing gospel to the sunrise. So I just was, like, you know... [his voice trails off, sounds emotional]! And the next day she came and she cooked in my home. She did some soul food, it was amazing!' I ask him if he saw her at Obama's inauguration and he says 'Ah yea yea yea! And she had this incredible hat and it was 10 below zero!'

Aretha was not his only coup. He recalls that in 1968, the musical Hair was just being premiered in London. 'I went to see the show and I said, "Ah, this would be great for 'The Golden Rose,' the television festival!" So I went to see the director, talked to the record company, and said "Well we could move Hair – the production, the actors, the technical bla bla bla – put them on a charter after the show on Saturday. Sunday is off in England, we do the show in Montreux and Monday you're back in London." They said "You must be crazy! How can you do that, move the whole..." And I insisted! And after that I had the nickname Claude Nothing-Is-Impossible Nobs.'

There have been low points for the festival as well, nothing more cataclysmic than when in 1971 a fan at a Frank Zappa concert fired a flare into the fabric-lined ceiling. Claude recalls standing there helplessly holding a fire hose pointing at the conflagration and no water coming out as it was not connected. 'I thought it was all over when the Casino was really burning. I was like the captain on the ship – I was the last one to leave, and knew there was no one in the building and that everyone was saved. The last person I saved was the mother of the manager of the Casino, an old lady, and I took her out. So, I knew there was going to be major problems, because, you know, the fire was so big and – some kids said 'Oh, Frank Zappa really knows how to finish his shows!', thinking it was Frank Zappa's idea to burn the Casino.'

IT IS HARD TO force Claude to talk about his favourite moments in his long musical career. There have been too many, but with persuasion he remembers a few.

When he was still working for Warner Brothers, he was told one day that someone called David Bowie was in reception for him. 'David came in and said "I am thinking of coming to live in Switzerland". I asked, "how can I help?" and Bowie's response was, "You know I am not a Warner Brothers artist but I need a house, a car, a driver, a gardener, a doctor, a lawyer." "Give me the list," I said, "and I will be in touch."' By the next day, Claude had provided a list for David "even though he was not a Warner Brothers artist." This is how Claude functions – he is a facilitator and able to move mountains on request.

Not surprisingly, Bowie has been a frequent guest in his home, especially once when he was settled in Switzerland. Claude remembers one New Year's Eve when he had a call from David in the afternoon. 'What are you doing tonight?' Not much, was his response. 'Why don't you come over, we will drink some champagne and eat some foie gras'. They had started their celebration when David said, 'Let's find some homeless people to share our meal with'. They got in the car and drove around Montreux, but could not find any homeless people. So they returned to the house, watched old Fritz Lang movies and fell asleep on the sofa together, disappointed by their lack of success.

Another high point is when he recently persuaded Prince to play at Montreux, his only concert in Europe, to a small audience of 4,000 fans. Bono had also said he would come to Montreux on his world tour, before he had to pull out after breaking his back.

Recently Claude set up a company with his long term partner Thierry Amsallem. The logo of Montreux Sounds SA, by Roman Britto, is of Claude's two beloved Bernese mountain dogs. Claude says he has received many offers from record companies for the material but prefers to keep control of it himself. He points at a table laden with 45-rpm records, saying that recently Jack White of the White Stripes had arrived with stacks of 45s to add to the huge archival collection. They are in piles at the moment, waiting to be sorted.

We move on to comfy chairs to listen to music and chat. Claude puts money into one of the juke boxes and says, 'It is good value playing five songs for a quarter. I have always loved juke boxes', he says. 'That is the first model that Wurlitzer ever made', pointing to a more utilitarian and less colourful one in a corner. 'The one we are listening to is from the 60s.' We settle down to listen to and, I am embarrassed to confess, sing along to some old familiar tunes by Del Shannon.

When I get ready to leave to return to London the next day he insists I take some food with me and then says I must have some music to take home as well. He walks me to the bank of wheeled archival shelves and opens the ones with DVDs and CDs of past festivals, handing me a blue Montreux Jazz Festival bag. 'Shop,' he exclaims. I am spoilt by choice and wish only that I had brought the expandable suitcase. ■

The 45th Montreux Jazz Festival will take place on 1–16 July 2011; www.montreuxjazz.com

YI ZHOU
A TALE OF THREE CITIES

INTERVIEWS DAVID TANG & KAREN WRIGHT | PHOTOGRAPHS CHRISTOPH FERSTAD

Yi Zhou photographed in 20 Hoxton Square Projects in London, 9 September 2010

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YI ZHOU | I AM YOUR SIMULACRUM

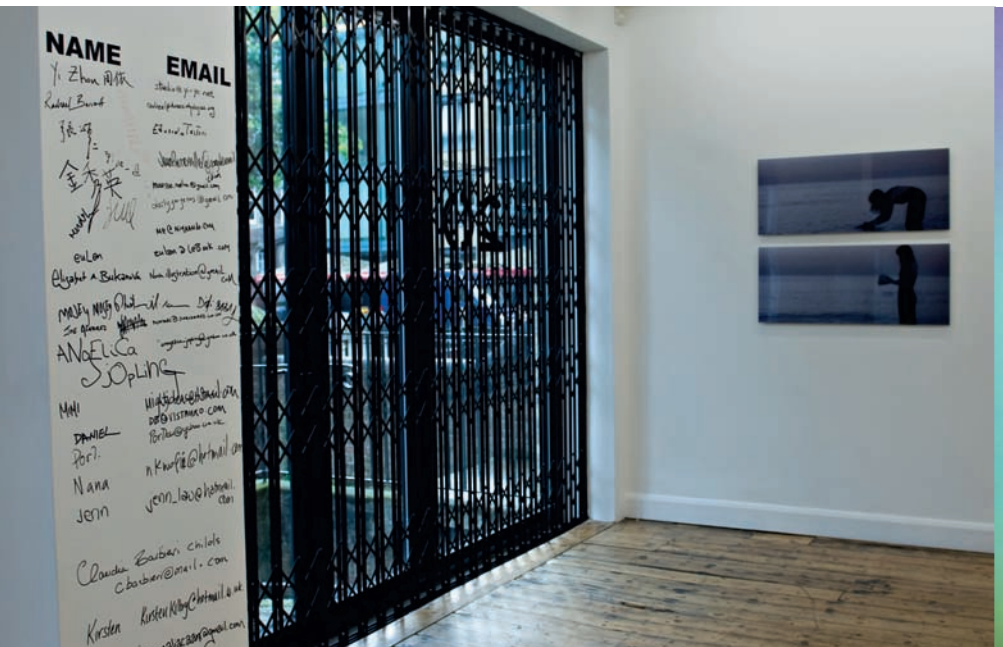
I first meet Yi Zhou by chance in Shoreditch House, the trendy club in East London. Not knowing who she is, I only notice her because she is ordering food and arguing with the waitress who is telling her that oatmeal, a croissant, a smoothie, juice and coffee is too much breakfast. ‘I am hungry!’ she says sharply. But later with a smile, this demanding, slightly grumpy individual turns into a warm and engaging person. It is because of her enormous appetite that I am intrigued and ask her who she is and I am surprised to discover that she is an artist who is here for her opening at 20 Hoxton Square Projects, where she is showing her recent work. After seeing her work and realizing its relationship to MUSIC, I arrange for her to meet Sir David Tang, who has been a friend of Yi’s and interested in her work for some time, so they could discuss her collaboration with the composer Ennio Morricone.

Later, I sit in the Dorchester waiting to meet her for the interview. As she comes into the lobby, glamorous and attractive, she is instantly the centre of attention. I ask her about her past. Born in 1978, she left China as a child when her parents separated, and came to live with her mother in Rome. There, she felt alone, frightened by the difficulties of language and culture, and was living with a clearly unsympathetic parent, who told her she could not sing, dance or draw. Perhaps this spurred on Yi to study more diligently, although she agrees with me when I suggest this is her Chinese cultural programming. She confirms that learning to draw was important to her, and she was taught using the traditional Italian method, drawing the same model day after day. She still has works from this period in an apartment in Paris. She divides her time between the French capital, Shanghai and Rome.

She tells me about her latest project, based loosely on 'The Nose' (1836) by Nikolai Gogol, one of a number of short stories and novels she read when she was very young, in illegally distributed Chinese translations. Music is something that she listens to constantly, she says, and she tells me excitedly about MIA, whom she has recently discovered. She admits, perhaps unsurprisingly, that she is not yet a huge follower of classical music, but says that MIA is sometimes a bit too hardcore for her, asking me why so many music videos have such overtly sexual and violent content. She largely ignores me when I ask how much of her work relies on the famous people, such as Pharrell Williams and Charlotte Gainsbourg, whom she has convinced to take part, saying they usually come to her rather than the other way round. It is a matter of serendipity, she says, much like our own chance encounter.

«MY GOAL IS STILL TO BE ABLE TO MOVE PEOPLE BY DOING SOMETHING WITH NOTHING»

KAREN WRIGHT How did you begin as an artist?
YI ZHOU In 2002, when I started doing my own works and everything, I'd done only animations. And they're very simple, done in my studio. We found a rolled-up blue-screen on the street in Paris. I took it back to my studio, we hung it on the ceiling, and I've done all these animation works on the blue-screen, and then removed the blue-screen and put it in that sort of 3D or Flash environment. And those were the first shows that I did. And I also moved a little into the music field. I did a performance piece which was commissioned by Jeffrey Deitch [then Director of Deitch Projects], where I wrote the lyrics, I wrote the music and I did the whole setting with some sort of sculptural pieces. And there were some lyrics that are in Chinese, and in French, different languages – very experimental.
KW When was that?
YZ That was in 2004. For Deitch Projects in Wooster Street. It was an interesting experience because I've always liked music and I always wanted to be a singer. And my mom was always like, 'You don't have a voice, your voice sucks.' I was living in Italy, when I was little, when I was twelve years old. When I first moved to Italy, the first years were really difficult because of the culture shock.
KW It must have been difficult.
YZ Yeah, it was really hard. With the language, and I always felt very, very ugly. And also my parents always put me down. So my voice would go away once, like, every ten days. For one day I wouldn't have any voice. That was just complete psychological shock.
KW That's quite a profound reaction.
YZ It is, at that young age! My mum always told me, 'You will never be a singer.' And, 'You could do anything you want but you will never be a singer.' When I was sixteen I studied singing and studied music, parallel to school. After school I would take a lot of those lessons. At the same time I was also taking drawing classes in Rome, at the Accademia di Belle Arti, where they have those free courses. So in the morning I would go to high school, in the afternoon I would go to those classes to draw nudes, or to singing lessons.
KW That's a full day!
YZ A really full day! And it was hard because I've always been like a very hard-working person.
KW That's another Chinese thing, isn't it?
YZ It's very Chinese to really suffer. The idea of suffering. I took those lessons. But I never really thought I would be a singer. It was something you want to do, like a dream. And so when I had this chance to do something with Jeffrey Deitch... I also did an animation with Sony Music in France – they edited a series of DVDs with digital artists or people that play with computer stuff. And they edited a DVD of 1,500 copies for me. And I did an animation of forty minutes for them. And I also produced a video clip with this song that I wrote in Chinese and French and English!
KW Visually, the early work is much more Chinese, isn't it?
YZ That's true!
KW And yet, there are parts which betray the influence of Italy – the architecture, the art... Are your parents still in Rome?
YZ My mum lives in Rome, my dad lives in China. He has different enterprises in China, technology and ecological kind of stuff. And he's very technologically obsessed. So that's why there's all this technology side of my work.
KW Doing your own editing is very hands on.
YZ I control everything, but with my work, it's teamwork. They're not really people that work with me everyday, but when we make a film, it's nine months of working together, maybe five people in a team. And so we eat together, we watch movies together. You can make films that have millions of dollars' budget. You know, artists get those. I'm not saying that my work is not expensive, or that if somebody gave me millions of dollars I would say, 'No, thank you', but this is not what I'm aiming at. Even if one day I have that, my goal is still to be able to move people by doing something with nothing. It's like when you light a match you have a fire. And something that moves me can be something very simple. You can take your phone, and it should be able to make as nice a picture as if you had the best camera in the world, the best team, the best lighting. For me that's most important, it's most difficult to control. Something that you can make with a very low technology, with the phone camera or just with nothing. A piece of paper.
KW Did you study film?
YZ Never. I went to the LSE here in London, for two years and then I moved to Paris. And when I moved to Paris in 2001, I sort of started looking – watching movies – Pasolini, Italian movies. There are phases in your life where you're not ready for certain things. But when I was nine years old, I read Stendhal's novels or Dostoevsky or Gogol, because there were all these Russian novels that are illegally translated into Chinese. And so I've always been a fan of books and reading, so I read them when I was very young – by myself. Nobody imposed them. And then I think in my teenage years in Italy I was very sensitive to all the paintings because in Rome they make classical sorts of exhibitions. But then when I was in Paris in 2001, I was ready, in a way, to receive certain types of movies. Coming to study in London was important because I went to all the exhibitions and thought it was interesting that you can make art like that! When you get out of Rome you think art is like painting frescoes. And then you come here and all of a sudden you see a shark.
KW In your video *Paradise*, you use Chinese music and the imagery is Chinese. How comfortable are you travelling between the two cultures? It must be difficult.
YZ It is very difficult. It's like putting up two identities – it's almost like in Oscar Wilde: you are Ernest in the city and Jack in the countryside. And I feel a little bit like that, you know.
KW Your Chinese imagery seems more direct – is that because you were exposed to it at an early age?
YZ Definitely. I think you're right. I never thought about it but I'm probably stuck at that age. Like when I speak in Chinese, my Chinese is stuck at when I was eight. When I speak in Italy, I'm a completely different person... which is not so charming! ■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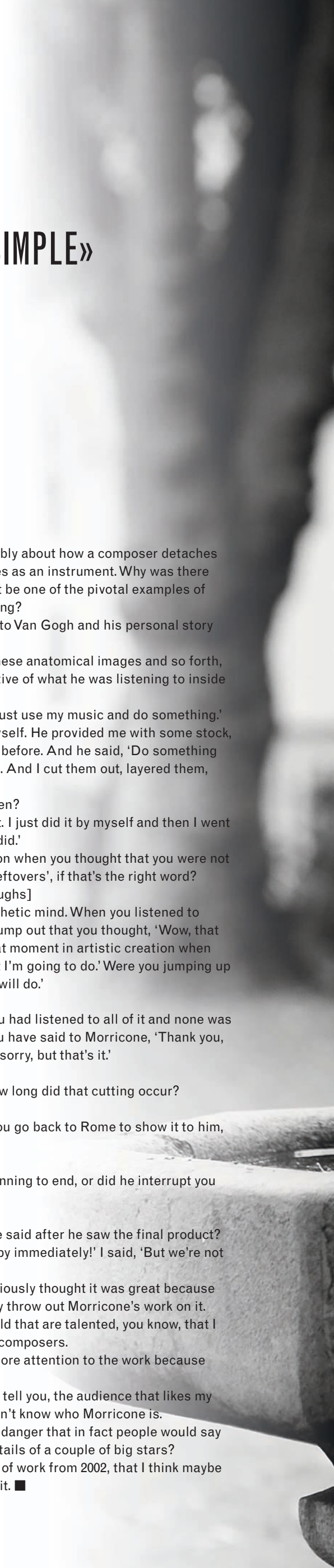
«SOMETHING THAT MOVES ME CAN BE SOMETHING VERY SIMPLE»



DAVID TANG What was the Ennio Morricone tune you heard? Or what was the first film you saw in which you heard his music?
YI ZHOU *Cinema Paradiso* (1988) by Giuseppe Tornatore – in Italy. And then I watched that movie you told me to watch.
DT Which was what – *The Mission*? Did you like it?
YZ I loved the movie.
DT Yes. I mean, I think Morricone is one of the more diverse composers for the cinema, he has a great deal of versatility. So, how did you then get him to cooperate with you?
YZ I worked with a producer in Rome who produced one of my films, the film with Charlotte Gainsbourg. So I said to him, 'He's someone I really look up to and I would love the chance to collaborate with him if he'll ever look upon my work, as a young artist.' So he said, 'Why don't I give you his telephone number – you call him!' So I called him. And apparently a lot of people can call – I'm not saying that his house is an open house or his phone is an open phone.
DT What did you say to him?
YZ I said, 'I would love to collaborate on a piece with you.'
DT And what was the first thing he said?
YZ 'Send me a tape.' He was, like, 'Yeah, you can tell me the script of your next film', or something.
DT And then he rang you back and said, 'Come and see me.'
YZ Yeah.
DT Alright, so you went to see him in his house. This was where?
YZ In Rome.
DT Did he answer the door or did he have a butler?
YZ I think his wife opened the door.
DT And what did Morricone say? Did he talk more, or did you talk more?
YZ He doesn't talk. He just said, 'Tell me.'
DT So you told him exactly what you thought. And what was his reaction?
YZ I had five minutes to do the pitch. And after I finished, his mouth was open. He was like, 'Wow, what a fantasy!' And I said, 'What do you mean?' And he said, 'You have a lot of imagination!'
DT Rehearse for us now what you said to him.
YZ I said to him the story I wanted to do with the film, which is the one called *The Ear*. I said, when I was little in China I read this story, a Nikolai Gogol story, a short tale in the collection of St Petersburg tales, and it's called 'The Nose'. At breakfast this guy opens the brioche and there's a nose inside. The nose goes inside a *carrozza* as it's called in Italian.
DT Chariot.
YZ And it's a whole tale around the city, with this nose. And when you're little, you have this imagination that haunts you. I was always imagining this guy without a nose, what he's going to do, you know? And so when I had a chance of doing something with Pharrell Williams in 2007, he said, 'I would love to collaborate with you on something.' After two years I finally came up with an idea and I wanted to adapt it to a composer, a producer, whose speciality is his ear. So I readapted this novel, by writing about the loss of an ear, which became a bridge, and at the end, you get inside the ear, a surreal imagination of the inner ear.
DT There was a reference to Van Gogh in the film. Did you not think that it was cliché? Why was it relevant in your story?
YZ Because I think it's a dramatic moment. When you think about somebody cutting off his ear, I think, in the way we told the story, which wasn't a Hollywood production movie, we couldn't really show how the ear falls off and how you can do it.
DT But the ear falling off is presumably about how a composer detaches himself from what he actually requires as an instrument. Why was there no reference to Beethoven, who must be one of the pivotal examples of somebody who actually lost his hearing?
YZ Maybe I'm maybe more sensitive to Van Gogh and his personal story than to Beethoven.
DT So after he didn't hear, he saw these anatomical images and so forth, and presumably that was representative of what he was listening to inside his head. So what then happened?
YZ And then Morricone said, 'Okay just use my music and do something.' So I went to the studio in Paris by myself. He provided me with some stock, that he has, from unused music from before. And he said, 'Do something with it.' I went to the studio by myself. And I cut them out, layered them, overlapped them.
DT How many samples were you given?
YZ A folder, a bunch. We cut out a lot. I just did it by myself and then I went back to him and said, 'This is what I did.'
DT Was there a moment of frustration when you thought that you were not going to get something from these 'leftovers', if that's the right word?
YZ I'm happy with the 'leftovers'! [laughs]
DT I'm just trying to gauge your aesthetic mind. When you listened to these pieces of music, did anything jump out that you thought, 'Wow, that is exactly what I want!'? You know that moment in artistic creation when you say, 'Bingo! That's it – that's what I'm going to do.' Were you jumping up for joy, or were you saying, 'Yes, that will do.'
YZ I was jumping for joy! [laughs]
DT What would have happened if you had listened to all of it and none was what you were looking for – would you have said to Morricone, 'Thank you, but they don't actually work, I'm very sorry, but that's it.'
YZ Yeah, I would have.
DT Okay, so you completed it. So how long did that cutting occur?
YZ Maybe a month.
DT And with the final product, did you go back to Rome to show it to him, or what?
YZ Yeah, I did.
DT And was there silence from beginning to end, or did he interrupt you during the first showing?
YZ Never, never.
DT And what were the first words he said after he saw the final product?
YZ He said, 'It's great – give me a copy immediately!' I said, 'But we're not finished yet!' He said, 'I want a copy.'
DT A sceptic might say that you obviously thought it was great because you know that the credits will actually throw out Morricone's work on it.
YZ There are many people in the world that are talented, you know, that I could address. There are many other composers.
DT Do you think people would pay more attention to the work because Morricone collaborated?
YZ Not at all. Because actually, I can tell you, the audience that likes my work – a lot of young people – they don't know who Morricone is.
DT Do you think that there's a slight danger that in fact people would say that Yi Zhou is latching onto the coattails of a couple of big stars?
YZ No. Because I think I have a body of work from 2002, that I think maybe 80% doesn't have anybody famous in it. ■

Bryan Ferry and his band photographed at Phillips de Pury, Howick Place, London, 26 October 2010

BRYAN FERRY
DON'T STOP THE DANCE

Under the unmistakable gaze of Kate Moss, captured in photographs by Adrian Whitehead, formerly an assistant to the maestro Mario Testino, These Foolish Things came to life during a one night celebration concert of selections from Olympia, Bryan Ferry's latest record, at Phillips de Pury. Ferry dressed in a tuxedo, performing under the magical prismatic light of the disco ball, proved he can still command the stage leading a small group of musicians including a devastatingly cute (drop dead gorgeous) guitarist who enthralled the happy crowd with a riff which had everybody swaying and wriggling to the beat and dancing to the appropriately named Lets Stick Together, the classic Bryan Ferry anthem. KW

JOHN CAGE
MUSIC AND THE MAGIC OF MUSHROOMS

WORDS REBECCA WILENSKY

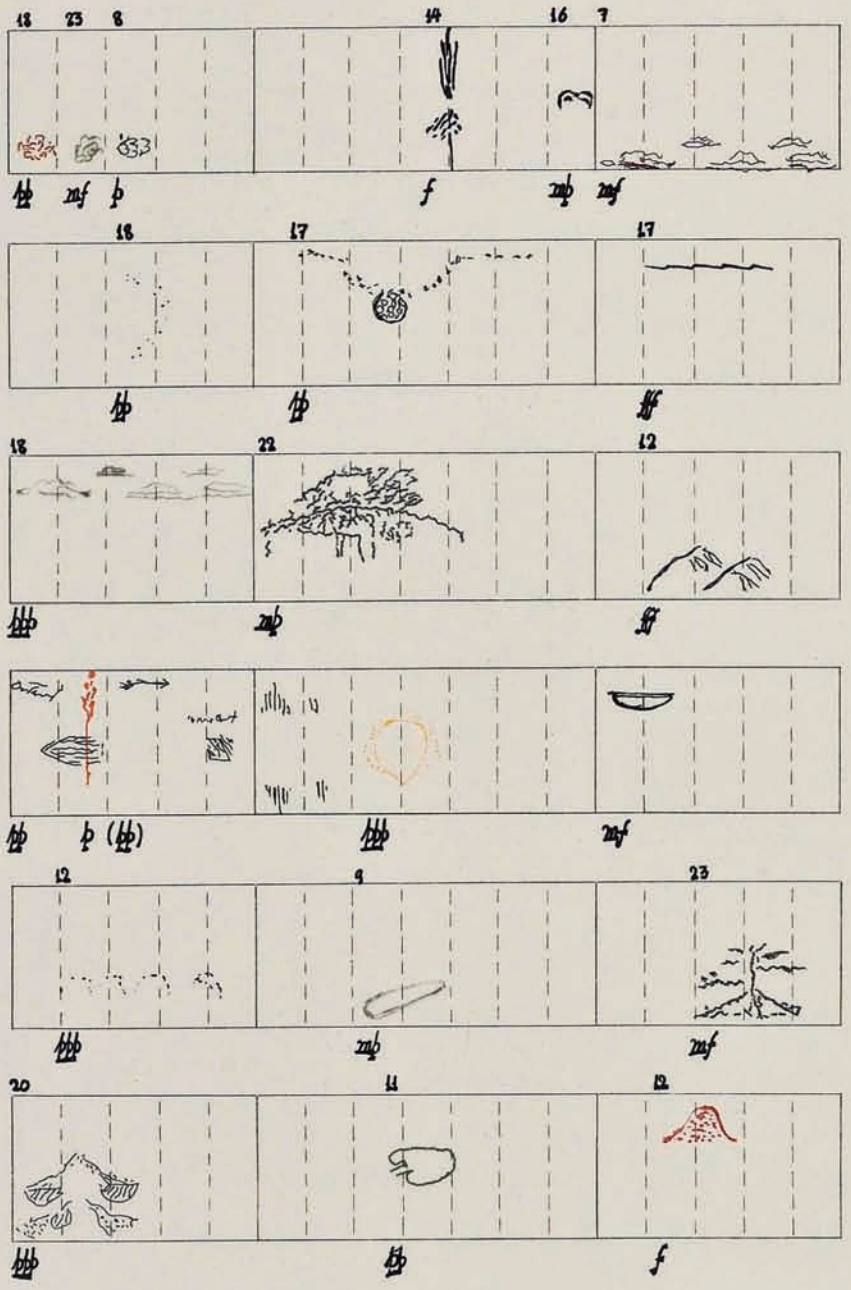
©The John Cage Trust. Courtesy Kettle's Yard.

THE MUSHROOM IS an edible delight but it is also a dangerous, even deadly, creature at times. Impossible to predict, unable to be universalised, the mushroom almost revels in its own multiplicity, so easily misidentified and ready to transform in shape. John Cage, an avid mycologist, was so knowledgeable about fungi that in 1959, he plumped for mushrooms as his special subject on an Italian TV quiz show and won 5 million lire. In 1972 he co-authored an illustrated book on the subject, *The Mushroom Book*. Yet despite Cage's displayable knowledge, he acknowledged the elusiveness of funghi: 'It's useless to know mushrooms,' he said, 'They escape your erudition'.

The metaphor of the mushroom is rife in Cage's writings and it is useful to apply it to Cage himself. His influence is such that he might be seen as becoming a giant mushroom for the world of the arts: tricky to pin down, difficult to track, resilient in all weather conditions and impossible to universalize. He is the creator of his very own Cage Effect.

Cage commanded an aesthetic which extended beyond his own specialised sphere of music into the visual arts, philosophy, poetry, dance and theatre. His influence has hovered over music and the arts for over the past 50 years or more, pervading contemporary culture. As Cage drew so extensively from his good friend Duchamp, and as Duchamp's practice was, in a sense, expanded through Cage's philosophy, the two figures in confluence manifest a particular, wide-ranging sensibility to be found in the post-war era. Cage's *4'33"* (1952), which orchestrated 4'33" minutes of silence, is as infamous and influential as his good friend Duchamp's famous lecture 'The Creative Act' (1957), which radically posited the importance of the spectator in completing the work, and his scandalous urinal *Fountain* (1917), which introduced into art the now omnipresent ready-made. Do artists still react to particular works by Cage or is his lasting influence somehow devalued by its own ubiquity? The question with Cage then is: is it all or nothing? Does he influence almost everything to do with contemporary culture or, conversely, has he become a function, an effect, which has taken on its own life as an aesthetic sensibility, and therefore makes talking about his influence in some way superfluous or irrelevant? To comprehend this, one must understand Cage's journey from musician to one of the principal philosophers of the late 20th century.

CAGE WAS BORN in Los Angeles in 1912. His father, John Milton Cage Senior, was an inventor, who would exert a lasting effect on his son. Cage, like his father, always looked for new ways of making things, new ways of thinking and new ways of seeing the world. After dropping out of Pomona College in 1930 to become a writer, Cage travelled to Europe to study Gothic and Greek architecture, yet soon decided that he was not interested in the subject enough to dedicate his life to it. Later, a singular devotion would be granted to his teacher Arnold Schoenberg, who refused to teach Cage unless he would dedicate his life to music, a proposition he accepted. Urged by Schoenberg to study classical harmony, Cage told him that he had no feeling for it. The great composer then warned him that without it he would



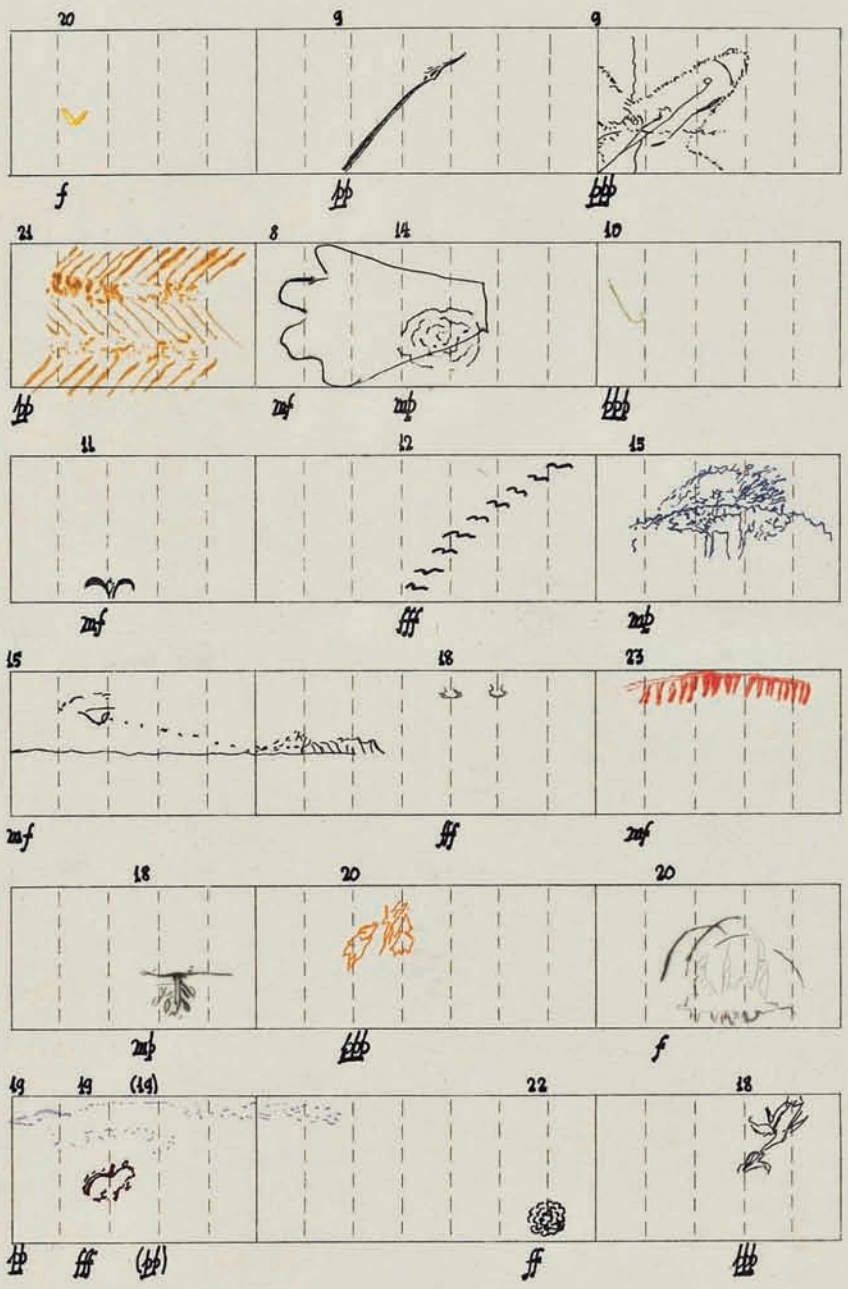
Score Without Parts (40 Drawings by Thoreau): Twelve Haiku, *1978*

reach a certain wall that he would be unable to cross. 'In that case,' Cage replied, 'I will devote my life to beating my head against that wall.' He thus instigated an irreversible shift in the history of western music, introducing into the musical world interventions into structured music with his prepared piano, revolutions in electronic sound, and experiments with chance through techniques developed with the Chinese classic text, the I Ching – all of which would allow sound to free itself from intentionality.

To consider Cage's influence is to understand him not only as a musical theorist, but as someone who strategically placed himself at the centre of the art world during a critical moment when the now orthodox aesthetics of modernism were about to be propelled towards the new sensibility of postmodernism. In the summer of 1948, Cage taught for the first time at Black Mountain College in North Carolina. Here he was flung into a combustion chamber where the ideals of modernism, firmly tendered by the Bauhaus stalwart Joseph Albers, were mixed with a regenerative spirit. That summer, Cage met Robert Rauschenberg, who would become his artistic ally, providing visual complements to Cage's musical theories. In the summer of 1952, *Theater Piece No. 1* (famously one of the first realised 'happenings') was performed. The radically interdisciplinary participants included Rauschenberg, the poet Charles Olson, the dancer Merce Cunningham and the composer David Tudor, all of whom carried out independent activities. Actions were as diverse as poetry readings, music and dance, and suspended at various angles above the audience were Rauschenberg's *White Paintings*. In 1961, Cage would make the now famous accolade: 'The *White Paintings* came first; my silent piece came later'. The *White Paintings* and Cage's *4'33"* together opened up a whole new aesthetic. Rauschenberg himself would note, when commenting on the *White Paintings*, that it was this spirit that allowed 'today [to be] their creator'. The new model for creativity moved away from practices based on self-expression, taste and transcendental subjectivity, to a

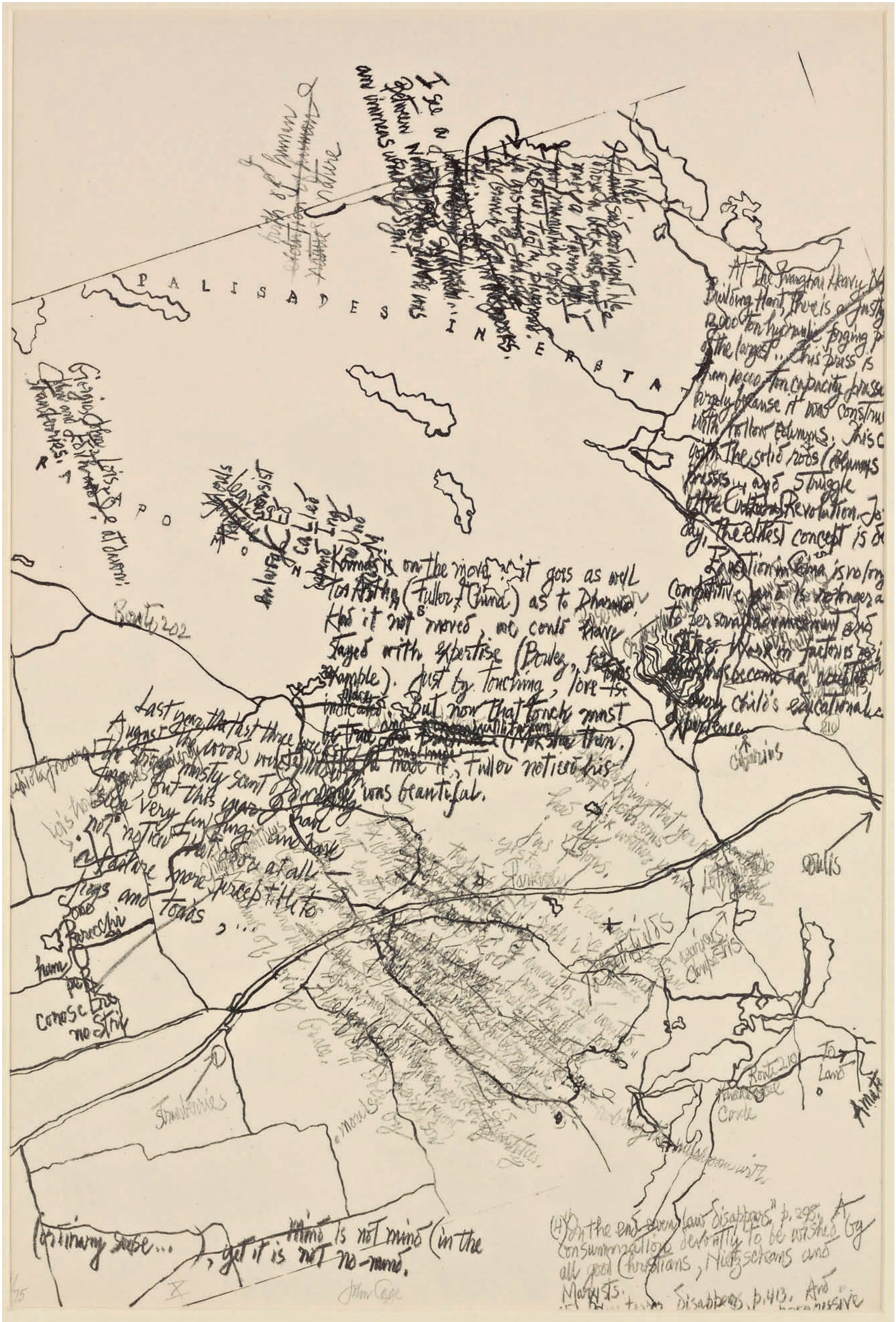
«THE QUESTION WITH CAGE THEN IS: IS IT ALL OR NOTHING?»

© The John Cage Trust., courtesy Kettle's Yard



model of art based on indifference, where chance and indeterminacy was central and the outside world was allowed to enter into art, even play a central role.

CUNNINGHAM WAS CAGE's life partner until the composer's death in 1992. The relationship began when they met while teaching at Seattle's Cornish School. In 1953, Cunningham founded the Merce Cunningham Dance Company which was to bring about radical innovations in modern dance. The company would include Carolyn Brown, Remy Charlip, Viola Farber, and Paul Taylor. Cage and David Tudor were in charge of the music and Rauschenberg looked after set design. Cunningham explored ideas of chance and indeterminacy in dance, just as Cage considered how these ideas could be articulated in his music. The pair rejected the psychological narrative typical of modernist dance, an approach epitomised by the Martha Graham Dance Company for which Cunningham had earlier been a soloist. He eliminated the relationship between music and dance, removing the overarching narrative structure and disconnecting any parity between cause and effect, thereby making individual dance movements central. This aesthetic was taken up by the Judson Dance Theater, with which Rauschenberg was affiliated and which included Trisha Brown, Lucinda Childs, Steve Paxton, Yvonne Rainer and Deborah Hay, who utilised 'every-day movement' in circular, non-narrative performances. This anti-narrative structure would influence other avant-garde practitioners like poets Jackson Mac Low and John Ashbery, Meredith Monk, who made revolutionary multidisciplinary performances and Richard Foreman, creator of the radical stripped-down Ontological-Hysteric Theater. Barriers between the arts in the late fifties and sixties were dissolving and the different artforms were becoming intertwined. Jill Johnston, the infamous dance critic for *The Village Voice*, described this climate: 'The Judson Choreographers, the Pop artists, the Cage/Cunningham axis, the Lower East Side society, the Happenings creators and the Neo–Dada and Fluxus performers mixed incestuously in a broad network of social/personal/professional interests.' In 1958, in a class entitled Experimental Composition at The New School for Social Research in New York, Cage would teach a whole new generation of artists who would go on to become the centre of the rising avant-garde. The student body included George Brecht, Al Hansen, Mac Low, Dick



Cage: © The John Cage Trust., courtesy Kettle's Yard. Creed: © the artist, courtesy Tate Britian. Nauman: © ARS, NY and DACS, London 2010, courtesy Tate Britain

Higgins, and Toshi Ichiyanagi, all of whom later contributed to Fluxus, and Allan Kaprow, the creator of the first official 'happenings'. Their central tenets were inspired by the ideas Cage taught in that class. As the classes were principally in musical composition, the development of the 'event score' placed the discipline at the heart of the avant-garde activity and later became a founding idea of conceptualism.

IN HIS FAMOUS ESSAY, 'Art and Objecthood', Michael Fried blamed Cage for the descent of art into what Fried saw as the degraded state of literalism. This was, he argued, due to a new strain in art that he termed the theatrical. This theatricality ruined modern art's presentness due to its reliance on the observer and the 'now' moment. Today, the concept of theatricality once discredited by Fried has become central to our understanding of contemporary art and is now at the core of the curator and critic Nicolas Bourriaud's notion of 'relational aesthetics' which is itself the culmination of a long and complicated conceptual chess game started by Cage. In this chess game (like the one Cage would play with another founding father of conceptualism, Duchamp), influence becomes lost and individual moves are subsumed into the greater game of contemporary art.

It is not surprising that in 2007, when the academic, writer and critic Robert Storr was choosing his theme for the Venice Biennale, he would explore compound dualities: the mind and the body, the intellect and sensation, conception and perception. These polarities hark back to Cage, whose work and thinking epitomised their fusion. With this idea in mind, Storr tried to set up an exhibition at the Museo Correr entitled The Cage Effect: A Mesostic, which placed artists Yukio Fujimoto, Ellsworth Kelly, Andrei Monastyrsky and Bruce Nauman in the orbit of Cage. Sadly, this show was cancelled. However, a Cagean atmosphere still pervaded the 2007 Biennale. In the Italian Pavilion, German artist Gerhard Richter dedicated a series of abstract paintings, *The Cage Paintings*, to the composer. These works, at the heart of the Biennale, inspired a sensibility that, in a Cagean manner, exemplified the need to 'let things be'. The sentiment that resonated through Venice was a line by Cage in his famous 'Lecture on Nothing' where he repeated time and time again: 'I have nothing to say and I am saying it and that is poetry'.

This year, a number of exhibitions have been devoted to Cage. John Cage: Every Day is a Good Day, an exhibition which began at BALTIC and now touring the UK, is the first major retrospective in the UK of the composer's own artwork, made towards the end of his life when he was invited by the Crown Point Press to produce prints. Cage Mix: Sculpture and Sound ran alongside that exhibition, and placed Cage in dialogue with contemporary artists who have been influenced by his practice, including artists like Graham Gussin, whose large wall drawing in blue ink was produced by a software programme which translates sound into a visual image. This piece could be a direct relation to Cage's piece *Imaginary Landscape No. 4* (1951) where twelve radios are operated by 24 performers who pick random stations to create a sonic landscape. On entering the show Every Day is a Good Day, on view at Kettle's Yard in Cambridge, one recognises the transformation of the museum into a temple of 'indifference' where even the curatorial strategy is reflective of Cage's thought. Innovative curatorial devices, such as strategies derived from the I Ching, have been used to determine where each work will be positioned, and also rotating the works on display three times throughout its duration to reveal different complimentary relationships between the works removing any over-arching structure.

«THE NEW MODEL FOR CREATIVITY MOVED AWAY FROM PRACTICES BASED ON SELF-EXPRESSION, TO A MODEL OF ART BASED ON INDIFFERENCE»

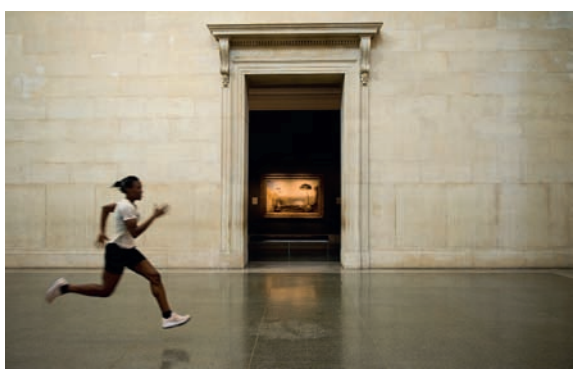
Figures as canonical as Bruce Nauman clearly show an understanding of Cage's ideas. In Nauman's video installation, *MAPPING THE STUDIO II with colour, shift, flip, flop, & flip flop (Fat Chance John Cage)* (2001), he not only references Cage in the title, but also directly quotes *4'33"*. Nauman set up an infrared camera in his studio, capturing on film the nocturnal animals such as the artist's cat, trespassing mice and the occasional moth, transforming his studio into a conceptual frame for all that happened within it. He adopted this framing tactic, used by Cage in *4'33"*, and metamorphosed his studio into an arena where, as the artist explained, it was 'a matter of chance when the performers are going to show up and what is going to happen.'

MARTIN CREED, WHO could almost be defined as the heir of Bruce Nauman, believes, like Cage, that art is in people, allowing art to be made by anyone. Creed's *Work no. 850* (2008), a commission for the Duveen Gallery at Tate Britain, had runners sprinting at thirty second intervals through the gallery as if their life depended on it. Between these sprints there would be a silent rest, akin to a pause in classical music. The runner magnifies an everyday occurrence by drawing attention to it, just as George Brecht, the artist involved with the Fluxus movement, and also deeply influenced by the thought of Cage, would do in his *Drip Music* (1959) in which the dripping of water is transformed from the realm of the everyday into art by framing it as performance. However, rather than appropriating an idea and using it to frame a particular fixed part of the world, Creed, like Cage, uses the structure of the frame and taking an idea, opens it up and offers it to people.

What is it about Cage that makes him so pervasive today? Why is he that mushroom from which we can not stop feeding? Might it have something to do with the noise in this world? The manic battle of egotism brought about by mass marketing and capitalist competition, from which we cannot for the life of us escape? Is this why there is currently a campaign on Facebook to make *4'33"* the Christmas number one single? Is this a sign of the times, a desperate plea to get away from an 'X-Factor' Christmas special, to divert one of Simon Cowell's ego-driven puppets from imposing their personality on the British nation at Christmas? Maybe, then, Cage is both all *and* nothing. Maybe we need him to drown out the white noise that engulfs us in a media saturated and socially networked world, to allow the silence back in. Perhaps Cage is not just an effect, an aesthetic sensibility, but a medicine, a potion for our times.

He could be seen to cast a shadow over contemporary art, but similarly to be absent – a permissive stubborn silence. Could it then be that with Cage, who lets the silence creep back in with his nothing, we do not know that he is there? He disappears into an aesthetic sensibility and all we hear is ambient sound, a murmur of his voice. ■

***The exhibition**, John Cage: Every Day is a Good Day, is on at Kettle's Yard, Cambridge, until 14 November 2010, www.kettlesyard.co.uk, and Huddersfield Art Gallery, 20 November 2010–8 January 2011, www.kirklees.gov.uk/events*



Opposite: John Cage, Mushroom Book Plate X (with Lois Long and Alexander H. Smith)*, 1972. Above, left: Martin Creed,* Work No. 850*, The Duveen Galleries Commission; right, Bruce Nauman,* MAPPING THE STUDIO II with color shift, flip, flop, & flip/flop (Fat Chance John Cage), 2001

TACITA DEAN

British artist Tacita Dean's work *Merce Cunningham performs STILLNESS (in three movements) to John Cage's composition 4'33" with Trevor Carlson, New York City, 28 April 2007 (six performances; six films)*, 2008, draws on Cage's iconic work, offering a homage to silence in a cacophonous world. This piece was commissioned for Il Tempo del Postino at the Manchester International Festival in 2007, an evening dedicated to live performances by artists, co-curated by Hans Ulrich Obrist and Philippe Parreno. Dean realised that during this marathon of performances, it would be beneficial to give the audience a moment of silence, and decided to pay homage to *4'33"*, replacing the original performer, musician David Tudor, with the then 88-year-old Cunningham, who sat in a chair and adjusted his attitude and position a little at the end of each movement. Dean filmed the work in New York City at Cunningham's Company's studios, doing six slightly different takes, and finally creating a six-screened installation where each projection corresponds to one of the performances.

Walking around the installation, we as the viewer cast a shadow on the film, our bodies contributing to the work in the same way that any tiny audible movement of the audience of *4'33"* contributed to Cage's score. Though this work is Dean's most direct comment on Cage's work, a commitment to quietude, and the sense of the passing of time pervades her other films, which crucially use analogue film rather than digital video technology.

MASSIMO BARTOLINI

From his first performance, Italian artist Massimo Bartolini has always drawn on the work of Cage, and at times, he has appropriated the composer's music for his own work. 'In *Hagoromo* [2005], a piece for saxophone and dancer, incorporated a piece of music by John Cage: *Music for Marcel Duchamp* [1947], while in one of my recent works *Organs* [2008], a scaffolding pipe plays as an organ another piece by John Cage, *Cheap Imitation* [1969],' Bartolini explains. Like one of Cage's musical compositions, where time is a space which is filled by indeterminate sound, the spaces presented by Bartolini such as in *Head No. 5 (Waiting Room)* (1997) act as temporal frames to be filled by the world and the spectator. In the empty room in *Head No. 5*, the space is subverted by architectural twists and the senses are heightened. It becomes a place of immersion, where we listen more closely and become more receptive to our surroundings.

For Bartolini, therefore, the world is a multiplicity which we enter – he teaches us to accept the infinite variations of the whole. For him, noise represents formlessness and randomness rather than being a controlled apparatus. In *Aus Schlafes Bruder* (2006), 200 amplifiers are placed in a room with 500 different sounds coming from them, making it reminiscent of one of Cage's *Imaginary Landscapes*. The saxophonist Eduardo Marraffa, as Bartolini's alter ego, improvises and responds to this cacophony, demonstrating the ability to tune in to a particular sound in the midst of chaos.

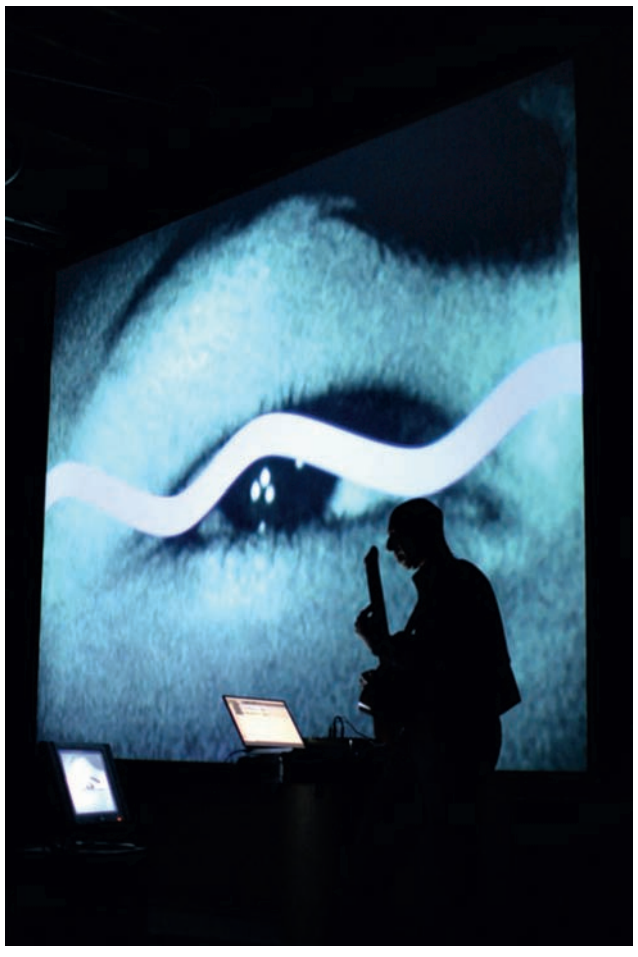
Dean and Parker: courtesy Frith Street Gallery. Bartolini: courtesy Massimo De Carlo. Marclay: courtesy Performa, photo by Paula Court

CORNELIA PARKER

British artist's Cornelia Parker's recent show Doubtful Sound, at BALTIC in Gateshead, ran alongside the Cage exhibition Every Day Is a Good Day. It created an inevitable comparison between the two figures whose practice could appear to be antithetical. Did the combination make Parker look at her work differently? 'Yes, I think so,' she says. 'I realised there was this idea of the hidden acoustic in my work. The big piece, *Perpetual Canon* (2004), pictured, I especially chose to be alongside Cage, because it is highly appropriate that it is a silent brass band, and was certainly a reversal of the *4'33"* idea... And in *Political Abstract, Red and Green*, there is the fluff from the House of Lords and the House of Commons, where I think of a babbling of voices. I think of a cacophony of shouting. I put those little bits of fluff from the hooverbags into a glass light and project it so that it created almost a frenetic abstraction. Quite Rothkoesque in composition. So I was alluding in that show to all kinds of things that I had made over the last fifteen or twenty years to things that had a hidden acoustic.'

Despite Cage's influence on Parker having been more mediated than direct, as it was filtered through Duchamp, 'a lot of things chime,' Parkers admits, 'and that makes me think that I might have been directly influenced by him. I am particularly interested in chance and the accident.' Parker says that she tries to use 'things that have a very loaded past or found objects or things that are very recognisable in contemporary culture, anything from a pearl necklace to money to guns and bullets and famous monuments. They are very literal in a way. So the very first bit of my work is very literal but then I am trying to find an abstraction within that. So I am going the other way round. I am taking the familiar and then zoning in on the space within it, which is not so familiar. Cage is almost mathematical in the way he approaches his work and I am the opposite. I wallow around in it and try and find a structure. He has a structure and it allows him to be very free. I am very free in my initial process and then tighten up later. For me it is totally intuitive. I would love to work the other way around, really. It is very liberating – Cage has found that liberation through structure.'

IN A MEDIA-SATURATED AND SOCIALLY NETWORKED WORLD, TO ALLOW THE SILENCE BACK IN»



CHRISTIAN MARCLAY

Christian Marclay is now best known for his multi-screen installations which sample sequences from different films which are collaged together. He began his career as a radical DJ in New York, at the point when hip hop was beginning to use turntables as its main instrument. Marclay had been a part of New York's punk scene before making a name for himself as one of the first turntablists, adopting increasingly radical techniques, such as collaging different vinyl records together to create an assemblage-like effect with sound. As a musician, Marclay comments, 'it is impossible not to take into account the ideas of John Cage. Of course, most kids mixing found sounds in their bedroom today don't know who John Cage is. But that's all right, it actually exemplifies the relevance and lasting influence of his ideas, as they have infiltrated popular culture. Cage has not only influenced the world of music but art as well – through his teaching at the New School in NYC during the late fifties, his ideas have infiltrated every aspect of art making today.'

But has Cage directly influenced him? 'Influence is maybe the wrong word, what happens if we replace it with inspiration?' he asks. 'I am rarely influenced by any one thing or person, so if Cage is an influence, pop music recorded on vinyl may be another. Funnily enough, John Cage did not like recordings and did not own any records.' Marclay suggests that Cage's own mentor has proved a more tangible reference point. 'I was influenced by Duchamp's ideas before I started to read and listen to John Cage,' he says. 'It is not the work that is most influential, but the ideas. Ideas are meant to be appropriated and expanded. Ideas are in motion, artworks tend to be markers and more static.'

STANLEY DONWOOD
AGAINST APPLE ZED

WORDS IGGY CORTEZ | PHOTOGRAPHS SHANE DEEGAN

Stanley Donwood photographed in London, 30 October 2010

‘I LOVE SOHO. It’s the best place in London,’ announces Stanley Donwood as he lights a roll-up cigarette outside the Horse and Carriage pub on Greek Street. We have spent the morning wandering around the neighbourhood where the ordinary and commercial coexist with the sordid and strange. We pause by potential backdrops for the photoshoot: dodgy back alleys, colourful advertising posters, and enormous, largely empty, parking lots – peripheral spaces that have surfaced repeatedly in Donwood’s cover designs for Radiohead’s albums, as any of the band’s many disciples could tell you. At one point, the chorus boys from ‘Priscilla Queen of the Desert’, all long limbs and drag queen headdresses, step out from behind a stage door for their cigarette break. They look on as Donwood is photographed in front of a wall in which fag ends have been wedged between bricks, trying to make out who the enigmatic figure in the curious hat might be.

Despite the popularity and familiarity of Donwood’s word maps, psychotic bears and dystopian landscapes, he remains a relatively elusive figure. Until recently, he rarely gave interviews in person and now admits it was difficult for artists interested in working with him to track him down – at one point, rumours spread that he was merely an avatar for Thom Yorke. In the past few years, though, he has exhibited in London, Amsterdam, San Francisco, Los Angeles, Tokyo and, most recently, Rome, from where he has just returned from his show’s opening at the Mondo Bizarro gallery. For an artist for whom ‘getting lost in cities’ is part of his creative process, it is unsurprising that a city famous for its intricate urban sprawl and melancholic decadence has left him feeling exhilarated. He speaks enthusiastically of the opening’s successful turnout, its visitors’ casual tendency to socialise and smoke on the streets outside, and the way Roman beggars seem more like integrated members of the social fabric, rather than nuisances to be pushed aside, or curiosities to be humoured.

Above: Cnut, *2006. Opposite: (above)* Baghdad, *2009; (below) installation view of* Red Maze, *March 2010*

Donwood’s first encounter with Radiohead is veiled in myth. He himself has acknowledged in different interviews that ‘the accuracy of memory tends to get a little compromised’, and says, ‘I’ve lied about this so many times that the truth, such as it is/was, has been deleted.’ But the general contours of the narrative are so compelling that it seems irrelevant if the details constantly change. Donwood took up fire breathing in college (Why fire breathing, I ask? ‘Someone showed me how to do it,’ he says, ‘It looks very impressive but it requires very little skill. Also, if you do it in the evening and someone goes around with a hat you can get money quite easily.’ The trick is paraffin, apparently, and not, he firmly insists, lighter fluid.) Both Donwood and Radiohead were hitchhiking around the UK, busking their respective acts, and eventually ended up meeting when looking for a place to crash for the night. ‘When you’re hitchhiking and fire breathing you can’t stay at fancy hotels,’ he explains. ‘So we stayed on the same floor.’

However, it was not until 1994, after Radiohead had achieved fame with their unlikely anthem ‘Creep’, that Donwood began collaborating with his former hitchhiking companions, designing the cover for their single ‘My Iron Lung’ (1994), the accompanying album *The Bends* (1995), and later, *OK Computer* (1997). Almost instantly, *OK Computer* was heralded as a landmark, generation-defining record and Donwood’s artwork was perfectly pitched to the album’s innovations, synthesising computer collage and handmade drawings with imagery culled from aeroplane safety guides. ‘No Apple Zed. We had a rule that we could not use the undo button,’ recalls Donwood. This technical constraint gave the album’s artwork its layered, scratchy look, as traces of erasure haunted the overlaying graphic design, creating a sinister, seemingly boundless dystopia attuned to the album’s densely layered sound and preoccupations with consumerism and alienation.

Donwood has since designed all of the band’s artwork and merchandise, creating Radiohead’s disquieting, often sardonic, visual universe. His art – punchy, precise and political – is about the contemporary anxieties that should prevent us from going to sleep: the reach of government violence, the numbing necessities of technology, the suicidal unsustainability of our lifestyles, the seductions of advertising, and the accidental moments of beauty in all this dysfunction. ‘I don’t set out to be an agitprop artist,’ he says. ‘I used to be a flyposting kind of person. I just try to exorcise various unhealthy obsessions that occupy my brain in the middle of the night.’ It is clear, however, that the spectacle of disaster holds great psychic sway in his imagination.

Take, for instance, Red Maze, Donwood’s exhibition at the Schunck Gallery in Heerlen, in the Netherlands, in March this year. He brought the maze motif of Radiohead’s 2001 album *Amnesiac* to the museum, creating a three-dimensional red labyrinth to showcase a retrospective of his work. ‘An exhibition should be like a good story – a beginning, a middle and an end. And I wanted it to have an end.’ Donwood suggested to the museum that his show should be looted when it came to its conclusion. He wanted the audience to reflect on the arbitrariness of living in a peaceful part of the world and how easily the social contract that establishes peaceful cohabitation can collapse. ‘I had read about what had happened at the National Museum in Iraq, and this was quite a trite way of echoing it,’ he explains. However, the licensed vandalism came with a condition – looters were also encouraged to donate money that would go to a Dutch charity that repatriates stolen art to their countries of origin. ‘Whenever there is a conflict, culture is one of the last things to be protected,’ he explains. ‘So I wanted to do something that could help this world in some way.’

Filmed footage of the looting can be found online. With shameless audacity, attendees seize prints and artworks, accompanied by a distressing soundtrack of power drills and wrenches ripping apart the painted walls of the labyrinth. ‘They were the best dressed looters,’ Donwood says. ‘They were kind of polite, well-dressed looters. Very determined.’ And they left nothing behind. ‘And this was just people with their bare hands! No guns. It was lightweight looting, but still pretty upsetting.’ The mad euphoria of looting seems quite removed from charitable conscience, so it is no surprise that the donations didn’t meet Donwood’s initial hopes. ‘I only made about a thousand euros, rubbish isn’t it?’ he jokes.

HIS *LONDON VIEWS* prints, which would later become the album artwork for Thom Yorke’s *The Eraser*, evoke the style of apocalyptic 15th-century prints, depicting extravagant scenes of a London flooded by massive waves. The reference to an impending environmental cataclysm seems obvious enough, but the prints were actually inspired by devastating floods in Cornwall in 2004, which Donwood witnessed personally. ‘Like most people, I had seen floods on the telly. But I had never seen anything like it in person – roaring, massive, terrifying water. I started drawing and being influenced by this book I had of Sodom and Gomorrah and Babylon destroyed, *The Nuremberg Chronicle*.’ The drawings were initially commissioned for a Virgin Atlantic in-flight magazine, but following the Asian tsunami in 2004, they were never published. ‘I wanted them to look like woodcuts. So I made them with lino. And I tried to do them really badly. The prints for *The Nuremberg Chronicle* were kind of hackwork, so I wanted to repeat this badly chiselled look.’ The work eventually stretched into a 13ft (4m) lino-cut displaying the Gherkin, the Tower of London and St Paul’s Cathedral – all of London’s civilisation swept away at a single moment. Here, again, self-imposed constraints proved critical to Donwood’s creative process: he prevented himself from looking at sketches of the monuments, drawing them only from memory, in an attempt to give the works the anachronistic feel of an ancient print. The Nuremberg artists in the 15th century drew from either description or imagination, so their depictions of place always appear approximate. Donwood is currently working on a similar work set in Los Angeles, ‘destroyed by everything I can think of. It’s 18ft [5.5m] long, which is completely impractical. I don’t even know how to print it. It’s impossible.’

Donwood describes himself as a ‘distinctly unmusical person’ – to the surprise of many, he

All images courtesy the artist

«I DON'T SET OUT TO BE AN AGITPROP ARTIST.
I JUST TRY TO EXORCISE VARIOUS UNHEALTHY OBSESSIONS THAT OCCUPY MY BRAIN IN THE MIDDLE OF THE NIGHT»

Above: Dystopian, *2008. Opposite: Stanley Donwood in Soho*

plays no instruments, although he did form Six Inch Records, a record label whose charter dictated that it would release only six albums by six artists, at which point it would permanently end its operations – conceptually incorporating the venture's death into its inception. But Donwood is constantly immersed in music while he works – collaborating with Thom Yorke directly on artwork, listening to Radiohead play in their studio, or listening to records – so that acoustic and visual spheres are continuously merging in his worldview. If his artwork gives visual form to Radiohead's soundscape, his relationship to music is, correspondingly, intricately visual. 'When I used to go to a lot of raves in the late eighties and the early nineties, we'd be at these incredible outdoor parties, with all this music and all these people, and I could just see this huge cathedral, built above us, a multi-coloured, neon cathedral, with soaring pillars, columns, the fanned ceiling,' he recalls. 'None of it was there, it was all in the night sky, all in our heads, all in the music, but it was there. Music creates these images for people, and what I try to do is distil it.'

Unsurprisingly, Donwood's work on Radiohead's albums emerges from constant dialogue and exchange with the band – he fully immerses himself in the album's creative process, following the work from its initial riffs to its finished packaging, working alongside the band while they record and rehearse in the studio. 'I try to understand the evolution of the record,' he explains. 'Because it starts out as some songs, and then more songs, and some songs disappear. And the whole feel of a record can alter... the process can be quite long. I have my own ideas of what I'd like to do, my obsessions at the time, and they sort of melt with what their music is doing.'

IN ONE OF his rare forays outside of his work with Radiohead, Donwood designed the cover art for Matthew Herbert's polemical album *Plat du Jour* about the politics of the food industry and the ceremonial role food has in political life. Its tracks tackle specific themes and events, from a meal prepared for George W Bush and Tony Blair to a death row inmate's request for a final meal of pickles. The entire album was created by recording food as it is prepared, crushed, eaten and even squashed by an army tank. Donwood created beautiful, batik-like designs for the album cover by bleeding food colouring on chromatography paper. The art's benign dreaminess, however, turns sinister when you read the contraindications of food colouring provided in the album's smallprint, detailing its petrochemical origins. The union of the seductive and lethal is a recurring tension in Donwood's art that in Plat du Jour elaborated Herbert's thematic concerns rather than merely illustrating them. 'I try to find what it is in the music,' he says. 'What the music is about, and try to find what's underneath, and once I've found the underneath, then I get that "underneath" in the artwork.'

This can pose some challenges when the character of an album takes an unexpected detour. For Radiohead's 2007 album *In Rainbows*, Donwood initially began working on dystopian, architectural drawings of suburban sprawl, but he soon realized that the album was heading in a different direction from its initial stages. 'The music became very organic, darkly sexual,' he remembers. While still working on his initial ideas, he accidentally spilled wax on a drawing. 'It was like a revelation,' he says. 'The wax was like sperm, it just splattered. And I put it in the scanner and I had all these hypodermic needles from a doctor friend of mine. Drawing with a needle is not like drawing with a pencil. It's like drawing in a slightly hurt way, as if you have been injured, or strapped up.' The resulting experiment became the artwork for *In Rainbows*, whose effect Donwood describes as 'some sort of sexual accident in space'. Sensuous abstract works with the toxic palette of a chemical spill capture the album's lush instrumentation, and its ambience of existential anxiety, conjoined with dysfunctional desire.

'I love accidents and mistakes. Things that go wrong. They are so much more interesting,' he explains. But there is nothing slapdash about Donwood's embrace of accidents. He takes what begins as a glitch and pushes it to its full aesthetic capacities with a painstaking, rigorous precision. He describes this process – brilliantly, to my mind – as 'failing, but failing as well as you can.' ■

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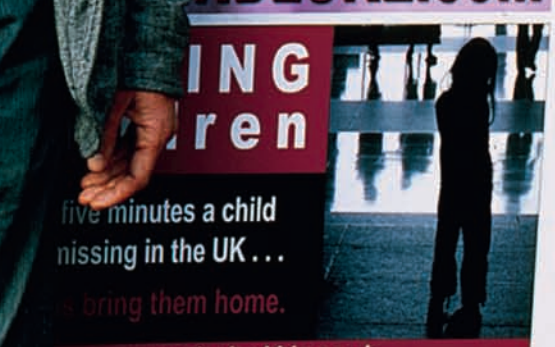

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Photo courtesy Rough Trade

ANTONY AND THE JOHNSONS
DARK KNIGHT OF THE SOUL

WORDS IAN MACMILLAN

"A voice comes to one in the dark. Imagine."

SO SAMUEL BECKETT begins *Company*, one of his last great meditations on the vagaries of human life, the memory and the self, reflected through all its defenceless foibles and uncertainties.

Imagine now, if you will, that the voice coming through this spectral dark is the voice of the musician and artist Antony Hegarty – a voice characterised by its angelic, wistful, fragile, and yet always enthralling, intensities. Hegarty's slow, sad songs – and very often his performances – have more than a hint of the Beckett about them. On the surface many of his lyrics can seem pleading and desperate, but there's always a redeeming humanist underpinning of longing and expectation to them. "Hope there's someone who'll take care of me when I die," he sings. 'Hope there's someone who'll set my heart free. Nice to hold when I'm tired.' Watching him at his best, on stage alone at the piano, he completely lets himself go, head swaying in a half light, adrift like one of Beckett's universal lost souls, searching, waiting, hoping.

This song, 'Hope There's Someone', is the opening track of *I Am A Bird Now*, Hegarty's breakthrough second album, recorded with his backing musicians known collectively as the Johnsons. In 2005 it won Britain's prestigious Mercury Music prize as the best album of the year, dramatically raising the profile of a heretofore cult record that revolves, often heartbreakingly, around Antony's transgender identity. And the sleeve of *I Am A Bird Now* sets out its stall to powerful effect – a reproduction of Peter Hujar's 1973 photograph of the transexual actress Candy Darling on her deathbed, a forthright yet elegiac portrait once described by the critic Arthur Danto as one of the truly great photographs of the 20th century. Hujar, who died from an Aids-related illness in 1987, was renowned for photographing the celebrities and denizens of downtown New York in the 1970s and 1980s, among them his artist boyfriend David Wojnarowicz, writer William Burroughs, the cross-dressing actor Divine, and such legendary drag performers as Ethyl Eichelberger and John Heys. His classically pure black and white images gave style, presence, poise, and perhaps even dignity to characters on the fringes of respectable society.

It's little wonder that many of the things Hujar's photographs commemorate – questions of gender and identity, radical performance art, the freakish milieu of Andy Warhol's Factory – have been major influences on the music of Antony and the Johnsons. Hegarty's work is steeped in these mythologies and histories. Indeed, one of the singer's early champions was a pivotal figure of the Warhol set, musician Lou Reed, whose song 'Candy Says' also documented the semi-tragic life of Candy Darling, with its lines, 'I've come to hate my body and all that it requires in this world'. Often covered by Hegarty in his live performances, its examination of the confusions and frustrations of the transgendered life mirrors the themes of his own early song writing. 'Oh, I'm scared of the middle place between light and nowhere,' he confesses on I Am A Bird Now, and in one of the most affecting songs on the album he plaintively states, 'One day I'll grow up, I'll be a beautiful woman. One day I'll grow up, I'll be a beautiful girl. But for today I am a child, for today I am a boy.'

Much of the power of these emotionally

«I FEEL YOUR FISTS AND I KNOW IT'S OUT OF LOVE...»

raw songs comes from the startling uniqueness of Hegarty's voice, and the way in which it embodies the blurred identities he presents as an artist and performer. Vocally, his range extends from an ethereal, floating soprano through to a lower, gutsy croon, but it's a tough call to pin it down as either masculine or feminine. Similarly, his outward demeanour is neither femme nor butch, though at over six foot tall, his imposing physique belies a sensitivity both in his speech and his delicate, world-weary lyrics. His work embraces both the baroque stylings of chamber music and the yearning cry of the blues. When he sings, on the sensational 'Fistful Of Love', 'And I feel your fists and I know it's out of love, and I feel the whip and I know it's out of love', his sheer vocal strength makes it hard to tell whether he is coming at it as master or servant.

Antony Hegarty was born in Britain but raised in California, and has spoken frequently of feeling a sense of 'being different' from a markedly early age. He was drawn to music through discovering the records of a pioneering wave of British performers in the early 1980s – sexually forthright gay singers such as Boy George, Holly Johnson and, most significantly, Soft Cell's Marc Almond, whose dramatic mix of torch song arrangements with Genet-esque storytelling brought low-life glamour to a relatively mass audience. But Hegarty went on to immerse himself in the work of more underground musicians who dealt with the complexities of sexuality, especially the gothic operatics of Diamanda Galás and Klaus Nomi. It would be fair to say that the recognition and broad critical acclaim their work enjoyed gave him the spur to explore his transgender identity through art.

Yet by the time he moved to New York in 1990, the culture this music had documented and illuminated was in crisis. The devastation of Aids was all-pervasive. Nomi was one of the first musicians to die from the condition; Galás went on to compose an exceptional trilogy of albums fired with passion and rage against the rising spectre of the far right's notion of the virus as 'God's revenge' on homosexuals and drug-takers. Over a decade later, in a song he

All images courtesy Rough Trade

contributed to the experimental female duo CocoRosie's album Noah's Ark, Antony ruminates on that vanished demi-monde with which he so strongly identified, made up of 'All those beautiful boys, pimps and queens and criminal queers. All those beautiful boys, tattoos of ships and tattoos of tears.'

Hegarty reawakened the Warholian spirit of New York's sexually fluid, bohemian otherness by throwing himself into the early 90s downtown drag scene, performing in avant-garde cabaret at the Pyramid Club and Joe's Pub. Having studied experimental theatre, including the rigorous discipline of Japanese *butoh*, he founded a 60s-influenced performance art collective called Blacklips, and spent several years singing in Manhattan's after-hours bars and clubs, accompanying himself on pre-recorded cassettes. As the musical component of his performances came to take increasing dominance, he gathered the band of musicians later to be named the Johnsons.

All of which would probably have ensured a marginal, distinctly cult success had this intriguing, otherworldly band of outsiders not come to the attention of the artist and musician David Tibet. Tibet, who records and performs under the umbrella name of Current 93, has a long history of discovering, rediscovering and promoting the work of musical mavericks – among them the transexual former tree surgeon Baby Dee, British folk recluse Shirley Collins, and the 60s curio Tiny Tim, whose distinctive high falsetto has curious parallels with Antony's own, admittedly rather more restrained stylings. In releasing Antony's first album on his own Durtro label, Tibet paved the way for the international acclaim he and the Johnsons would subsequently enjoy. More than that, however, he recognised in Hegarty a kindred spirit, a poet as much as a songwriter, an visual artist as much as a composer, a thinker as much as a performer; an outsider artist in the truest sense of the word.

ALTHOUGH THE TERM 'outsider art' was coined by the French painter Jean Dubuffet to describe art largely produced by the inmates of mental health institutions in the early 20th century, the epithet has come to embrace self-taught or naïve artists who work largely outside the established fine-art world. Hegarty's artwork, as exhibited recently in London, consists mainly of large photo reproductions of collages and drawings made over the years in notebooks, mostly as a journalistic mapping of this thoughts and inspirations. Often using found imagery from newspapers and magazines, these source elements are drawn on, burned, rain-soaked and reconfigured. One borrows an image of a creek over which he has drawn black, red and green dashes that represent the inner life of the trees and rocks. His visual art reflects his major concerns – the environment, our modern attitude to nature, and his uniquely personal relationship to it.

It's an obsession that has hugely informed the songs on Antony and the Johnson's third album, *The Crying Light*. With its lyrical focus on the womb, the grave, the elements, Hegarty deals therein with primal metaphors – water as life-giving, dust as death, the earth as a place of both burial and regeneration. On its standout track, the evocative piano ballad 'Another World', he sings of taking flight from our contemporary landscape, tarnished, as he sees it, by environmental devastation. 'I'm gonna miss the sea, I'm gonna miss the snow. I'm gonna miss the bees. I'll miss the things that grow,' he laments. 'I'm gonna miss the trees, I'm gonna miss the sun. I'll miss the animals. Gonna miss you all.' It was a brave thematic leap for a musician whose song writing had, to that point, largely dwelt on his gender and transgender issues. But though *The Crying Light* saw his subject matter become more universal, it was still rooted in his singularly heartfelt approach to performing, in which singer and song fuse as one, melody becoming memory, the earth the very heart of his being, with Hegarty inhabiting the music as a 'soul' singer in its most literal sense.

Perhaps the most definitive statement yet of Hegarty's intense vision can be found in his most recent release, *Swanlights*, a collection of recordings accompanied by a monograph on his fragmentary collaged art. Among the 'drawings' collected within this extensive volume (the cover of which depicts a slain animal with its captors cut out of the picture in the artist's attempt to 'bring it back to life'), one striking, colourful collage stands out. It's a photographic assemblage that represents the Native American two-spirit people, a term that emerged from early 90s gender studies to describe Native Americans who embody many of the mixed gender roles traditionally found among their indigenous cultures. Historically denoted as wearing the clothing and performing the work associated with both men and women, the 'two-spirit' epithet gives name to a person whose body simultaneously houses a masculine spirit and a feminine spirit – a mirror, it would seem, of Antony's continued discourse on both his own transgendered self and his wider environmental passions.

Artworks by Antony Hegarty for the latest album Swanlights

The music of *Swanlights*, too, is a deft, almost abstract synthesis of Hegarty's recurring themes – its sound world somehow more airy, more amorphous, more liminal than that of his previous work. There's a crystalline purity of voice, often not merely genderless but rootless, as on the title track with its wordless, microtonal vocalising (reminiscent of the American singer and composer Meredith Monk) that sees Antony and the Johnsons soaring into the spirit world – ghostly, floating, dreaming, drifting. Wonderful though it is, few of his recordings can truly match the magical impact of witnessing this unique talent on a concert stage – where he manages to make even Beyoncé's buoyant hit 'Crazy In Love' sound like a paean to lovelorn tragedy as he tears at it with every breath he can muster. Singing as if only to and for himself on a barely illuminated stage, into the void. Singing to make sense of life, to unfathom its mysteries. Singing from some buried, primal, essential depth. Singing, as Beckett also wrote, 'In dark and silence to close as if to light the eyes and hear a sound. Some soft thing softly stirring soon to stir no more.' ■

Antony and the Johnsons' Swanlights *is out on Rough Trade Records*

Daniel Guzmán photographed in Mexico City, 26 October 2010

DANIEL GUZMAN
MUSICALLY DRIVEN

WORDS KAREN WRIGHT | PHOTOGRAPHS DULCE PINZON

I HAVE BEEN drawn to Daniel Guzmán's studio by his work that I had seen earlier at the collection of Cesar Cervantes, also in Mexico City. Several of Daniel's works stood out from the already strong selection of predominantly Latin American artists that Cervantes collects. One is a red glowing tent, *Sleeping on the Roof* (2002) that was immediately inside the walled garden at the front of Cervantes's house. Cervantes told me that the work was one of his favourites, admitting that he liked to sit in it to read his newspaper and drink his morning coffee. There is a dreamy meditative quality in the emanating light and sounds that made me instantly want to explore it further.

Daniel lives in Condesa, the Mexico City equivalent of Notting Hill in London. His flat is in a rectangular block, the façade of which is clad in small tiles in various shades of turquoise and blue that glint in the sunshine, and whose cooling colour is echoed in the swimming-pool shades of the hallway. He greets me smilingly. He is dressed in casual dark sports clothes, his track shoes with orange flashes the only punctuation of colour.

Daniel has recently arrived back from a small town, a few hours outside Mexico City, where his mother's family lives. His mother died recently, and Daniel is clearly still in mourning, and indeed, he says that he is not currently making any artwork. He is, however, making music with his band, and musical interludes punctuate our conversation over the next few hours. His apartment is currently his home and his working space – he takes me into the large airy room which serves both as his living room and his studio, serving me delicious coffee in beautiful cups which come from the village where his mother comes from, Yosodua in Oaxaca in southern Mexico.

Everywhere in this room is evidence of his love of music. Double rows of CDs sit on sagging but organized shelves. He knows where everything is, and is instantly able to retrieve desired CDs, piling them around me until I am soon almost awash in a sea of music – the Kinks, the Beatles, the Rolling Stones, the Sex Pistols, the Clash, Devo, Sonic Youth, the White Stripes and, above all, Kiss, a frequent reference in Daniel's art. A benign Kiss doll looks down at me from above the sofa, a present from a friend for his last birthday, he tells me.

Daniel, like Francis Alÿs, draws his inspiration from the city, using it as the breeding ground for his artworks. He too walks the streets, grabbing

abandoned objects which often find their way into his work. We talk about *Sigue siendo rock and roll para mí* (2005), a sculpture that is also in the Cesar Cervantes collection. The base is a found object – a metal bucket once black but now caked with pink paint – which had clearly been discarded by a painter and decorator. It reminds him, he tells me, of Philip Guston, and he shows me a book of Guston's work, his fingers fluttering above the pages, almost caressing the images. On top of the bucket is a red vinyl LP by The Flaming Lips, and poised on the very top is a red Styrofoam skull which he says he bought in one of Mexico City's ubiquitous cheap souvenir shops. Despite its humble elements, the work manages to capture the strange mixture of imagery seen on the Mexican capital's streets and yet transcends it.

WE TALK ABOUT his family. His late mother had an 'ordinary' job, she was a secretary, he says, and mimics her hands poised over an imaginary keyboard. His father worked in a factory. Daniel grew up in a deprived area in downtown Mexico City but, despite his family's poverty, they were open people, encouraging him to do what he wanted. 'There was none of this, "I want you to be a lawyer or a doctor", or whatever,' he remembers. 'Instead they encouraged me to be happy.' His father bought him comic books, and Daniel spent hours replicating the strips, whose influence is still present in his own drawings. He was encouraged to play outside on the streets and during his adolescence he went alone to museums, which inspired his love of Mexican artists and in particular the work of José Clemente Orozco, who, along with Diego Rivera, David Alfaro Siqueiros and others, formed the Mexican Muralists. Orozco's murals enliven buildings across Mexico City. Daniel asserts that his own drawings, and indeed all his work, relate to the social change that he sees as being necessary for Mexico. 'My drawings are about the war on drugs, not as a political thing, but they are about life in Mexico City. In the same way that José Clemente Orozco did his murals, it is about "that strain, about this moment in Mexico".'

Daniel confesses he went only briefly to art school where he was fortunate enough to be taught to draw by 'an amazing artist-painter', Gilberto Aceves Navarro, who also showed him old masters such as Rembrandt, and in particular, twentieth-century masters such as Otto Dix and Max

Beckmann, echoes of their work recur in Daniel's art. He is grateful to Navarro, saying that he took his love of drawing from him. 'The centre of my work is always drawing,' he explains. But, he admits, 'Music is my first love, as well as literature.'

He draws my attention to a corner which he has named his 'inspiration wall'. Pinned up here are images by artists including Lovis Corinth, whose work 'exemplifies the same muscularity as Orozco', he says, again jumping up and showing me a book of Corinth's work. In my mind, Corinth is represented by nice flowers and still lifes, a far cry from the blindfolded and pierced man Daniel shows me.

Nearby is a portrait of William Burroughs, another outstanding influence in his work – he tells me that Burroughs came to Mexico City to write, but 'it was in the forties and fifties when Mexico City was a very dangerous place – because of the drugs.' He continues: 'He shot his wife here.' 'Really?', I ask, having forgotten the story. 'How?' 'Oh, it was a William Tell idea gone wrong,' and he again mimics a gesture, this time of a man shooting. Elsewhere on the inspiration wall there are sheets of comic drawings. 'For me there is no high art or low art, it is all the same. When I was a child I had a connection with comics, with Mexican cinema and with wrestling, but I am equally influenced by the painting of Beckmann, Orozco and record covers.' Another shower of record sleeves joins the wealth of original material next to me on the blue sofa.

Above me, on the wall, are Daniel's plastic cut-out silhouette works that I had also seen at Cesar's house. 'Everything is temporary' is spelled out on this group of works, which he says were inspired by the pennant flags that are part of Mexican festival days. 'I make them first here in paper and then they are recreated by artisans of the city,' he explains.

Together we look at his projects in a notebook and he stops at Cesar's red tent. 'I see it like a heart,' he says. 'I liked the sanctuary element, but again it was a homage to something of this city. This is the material that people use in the tents on the streets of Mexico to sell t-shirts. They are the temporary structures you see on many street corners where people are making food. They are a form of protection from the elements.' The title is another musical homage. 'I chose a song by The Flaming Lips, "Sleeping on the Roof," to play in the tent and named the work after it.'

Having left university he and a group of artists including Eduardo Abaroa, Abraham Cruzvillegas and Damian Ortega, founded Temistocles 44, a gallery space that existed for five years. It was the beginning of the 1990s and Daniel had his first show there. It was his friendship with Cruzvillegas that prompted his experiments with sculpture – he had previously concentrated on drawing. They both come from provincial villages in Oaxaca and Cruzvillegas now lives nearby in Mexico City. Daniel says his friend urged him to use 'ordinary materials from the street.'

It was this co-option of found materials that led to Daniel, along with Cruzvillegas, being included in Il Quotidiano Alterato, a show curated by Gabriel Orozco for the 2003 Venice Biennale. Orozco trenchantly summed up these artists methods 'as the meticulous violence of transforming the familiar.'

DANIEL STARTED A BAND called Pellejos, an untranslatable word which alludes to the rough skin of old age. He proudly shows me a picture of the group in a book of bands in Mexico City. Originally there were six members including Eduardo Abaroa, but only four remain. The drummer, Mariano Villalobos, another artist, is in his sixties. I remark about the wonderful video, *New York Groove* (2004), I had seen at Cesar Cervantes's house and Daniel says proudly, 'My drummer is the star of the movie.' Showing me a work by him nearby – a strange red contraption on wheels, he explains that it was inspired by the small boxes that men carry around to shine shoes on. On top of the work, the normal platform that you would rest your feet on is replaced by a pyramid.

At the time of my visit, Pellejos are about to release their first record, and he shows me the poster designed by Villalobos, with printed lyrics. Coincidentally, at this moment I hear a sad lament drifting up from the street that I have heard several times since arriving. Daniel says it is not a singing busker but the men who sell gas canisters. To me, it has the same exoticism as the call to prayer one hears in Istanbul. He says that a song, written in homage to these gas salesmen, 'Gas', is a key track on the album. 'It is about gas and light and all the political issues that bedevil this country.' He plays me the track, the last on the album, and the haunting and mournful sounds of his band fill the room.

As I am about to leave, I hear a man ringing a bell. 'What is that?', I ask. 'It is the garbage man ringing his bell so that you can bring the garbage down.' It is so poetic, yet its usage is so base. I laugh. It is another element in the collage of sounds that makes Mexico so unique. And this extraordinary soundtrack has been unpicked for me by this wonderful artist. I realise that in his music, like his art, the city, has inspired not only his art but his music. ■

NOW HEAR THIS
DANIEL GUZMAN'S PERSONAL PLAYLIST

Kiss, *Destroyer*

The Doors, *The Doors*

The Jimi Hendrix Experience, *are you experienced*

Led Zeppelin, *Led Zeppelin II*

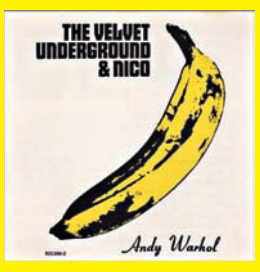
Gary Numan, *The Pleasure Principle*

AC/DC, *Back in Black*

Van Halen, *Van Halen*

Kraftwerk, *Autobahn*

Genesis, *Foxtrot*



The Velvet Underground, *The Velvet Underground and Nico*

«FOR ME THERE IS NO HIGH ART
OR LOW ART. WHEN I WAS A CHILD
I HAD A CONNECTION WITH
COMICS, WITH MEXICAN CINEMA
AND WITH WRESTLING»

OBJECT LESSON: LOT 3

WORDS HENRY HIGHLEY

SOUND ARTISTS DON'T simply make sounds or give performances: for many, as with Christian Marclay, sound – and all its associated properties and packages – are part of the parcel. Since the 1970s, Marclay has examined and scrutinized the synthesis of audio cultures and fine art via a full range of media. In his practice, the standard activities of sound art – making or finding sounds and replicating them – are augmented by object-making and gallery shows. He has pioneered the use of vinyls and turntables as musical instruments to create sound collages by attacking recorded musical objects, manipulating vinyl discs and their cardboard sleeves into new art objects.

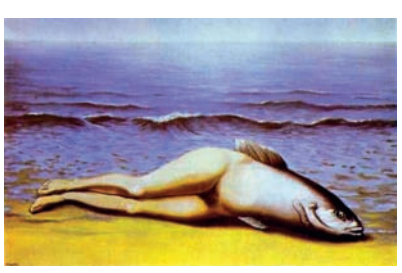
Marclay's initial interest in performance art and punk rock began at the Massachusetts College of Art in Boston. Here, as a student he was interested in artists such as Marcel Duchamp, Vito Acconci and Joseph Beuys. The synergy between punk rock and performance art was not the obvious choice; however the energy surrounding the music world captivated Marclay. Subsequently, in the late 70s, Marclay founded a punk performance duo called The Bachelors, Even, the name being appropriated from Duchamp's famous *The Bride Stripped Bare by her Bachelors, Even* (1915–23).

Les Vierges belongs to Marclay's later *Body Mix* series (1991–92). He stitches together album covers into single works to create strange apparitions of music and culture. These profound but simple interventions uncover uncanny hidden meanings that explode when even the most ordinary album images are combined. *Les Vierges* comprises two album covers. The upper half depicts a man's torso from the album cover of Les Vierges's *Pas la peine d'en faire trop pour se faire remarquer* (1986) and the lower half, depicting a women's legs, is the album cover of Malachi's *Dance the World Away* (1988). Both these recordings fall into sub-genres of punk rock. When combined, these two images create a mythological and hermaphroditic figure. The male torso of the punk figure connects seamlessly with the women's thighs and slender legs but yet her formal tights and black stiletto shoes are little indication of the violent psych-folk rock vinyl encased within the sleeve.

A comparison can be drawn between Marclay's work and John Baldessari's of around the same time. In *Stairs Up (with Void)* from 1986, for instance, Baldessari combines different images of staircases alongside unrelated images in three separate frames, conflating different temporalities and spaces. Such unexpected juxtapositions in the arrangements of photographs echo Marclay's work, such as *Les Vierges*, with its aggressive tattooed torso of a punk set against the elegant curves of the woman's legs. ■

Christian Marclay b. 1955, Les Vierges*, 1991*

Marcel Duchamp's *The Bride Stripped Bare by her Bachelors, Even* (1915–23) is constructed with two glass panels depicting enigmatic machinery. Many critics interpret this binary construct as a metaphor for male and female sexuality.



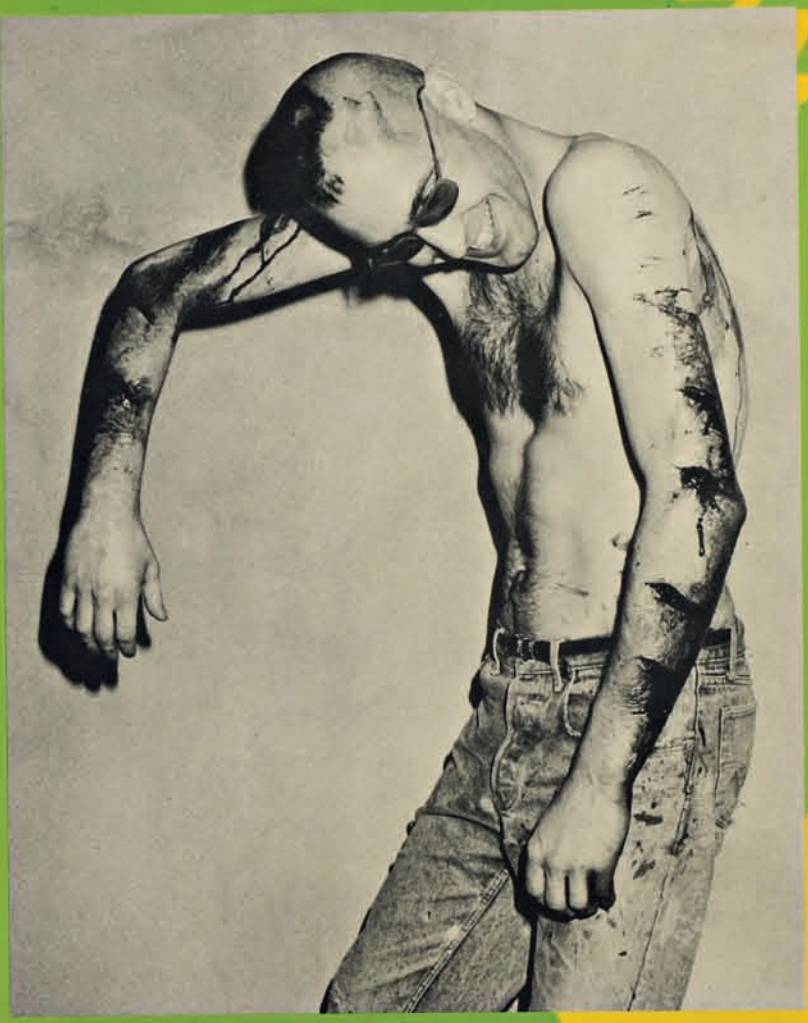
Magritte's Collective Invention (1935) famously 'reverted' the typical mermaid, giving her human legs and a fish torso. By accentuating her legs, the artist unveils the latent sexuality of the mythical creature.

In John Baldessari's *Stairs Up (with Void)*, the vertical 'stacking' of each frame synthesizes each staircase into a unified vertical movement, suggesting that all spaces are experienced through an ongoing chain of analogy.

The 'exquisite corpse' was embraced by Surrealists like Breton, Lamba and Tanguy to create drawings driven by chance, like this one from 1938. As each participant hides their drawing from the next, the results can often be freakish.

Duchamp: © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2010. Magritte: © ADAGP, Paris and DACS, London 2010. Baldessari: © John Baldessari, courtesy Sprüth Magers London, Berlin. Breton, Lamba and Tanguy: © ADAGP, Paris/ARS, NY and DACS, London 2010© ADAGP, Paris / ARS, NY and DACS, London 2010

LES VIERGES



NCE

THE WORLD AWAY

MALACHI

MIL RECORDS

12" EXTENDED MIX

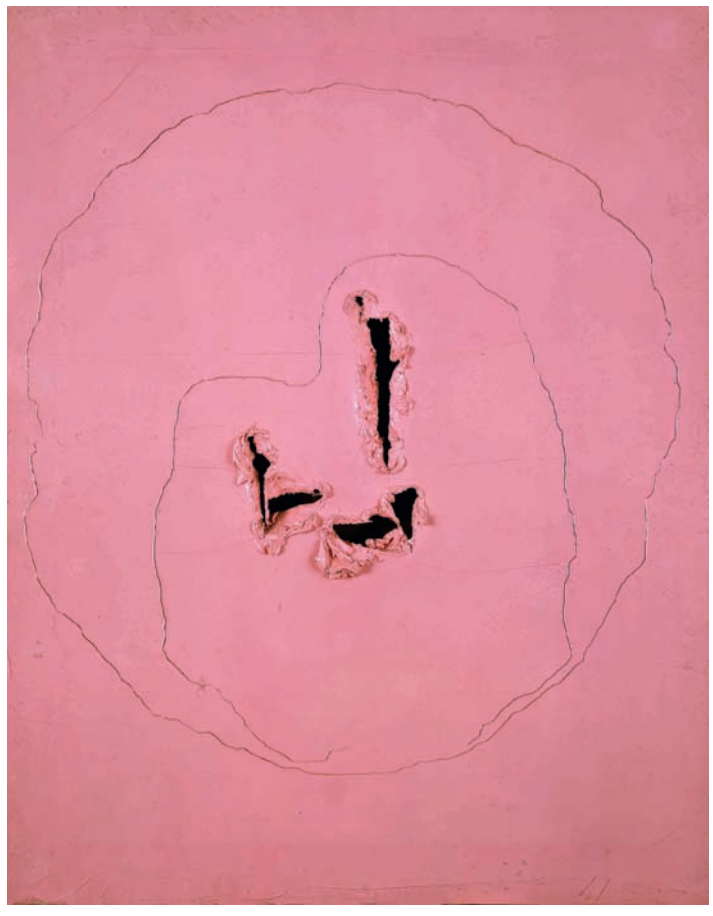
NEWS

Courtesy Centre National des Arts Plastiques (CNAP), © 2010 Philippe Parreno

LONDON Promising to be an experience that will fully engage the senses, Philippe Parreno's show at the Serpentine (25 November 2010–13 February 2011) approaches the exhibition format as a medium in its own right. Parreno plans to suffuse the space not only with his strange, beautiful films – like his new film, *Invisibleboy*, 2010, pictured – but also with noises from the nearby Kensington Gardens and streets that will leak into the galleries through speakers, eroding the boundaries between inside and outside.

NEWS

LONDON Gregory Crewdson's dramatically lit and meticulously staged photographs of suburbia are frequently called cinematic. In his new series of work on view at White Cube (24 November 2010–8 January 2011), he investigates cinema's grip on his imagination by photographing empty film sets at Cinnecittà, the famous movie studio in Rome where classics like *La Dolce Vita* and *Ben-Hur* were filmed. Although thematically self-reflexive, works like *Untitled 17*, 2009, pictured, somewhat ironically depart from Crewdson's signature style with their black-and-white tonalities, and rejection of any human presence.



MIAMI The last major fair of the year, Art Basel Miami Beach (2–5 December 2010) gathers an elite selection of 250 galleries from all over the world, such as Acquavella, who will display Lucio Fontana's *Concetto Spaziale*, 1962, pictured here. Art Basel Miami Beach will also see special events scattered in various venues in Southern Florida, such as public art projects by Rirkrit Tiravanija and William L. Pope as well as the Art Kabinett program in which a selection of galleries will present intimate, curated exhibitions, and the Art Nova Sector that showcases the work of new, up-and-coming artists from all over the world.

LIVERPOOL Nam June Paik, who died in 2006, fused video, performance, installation and music, paving the way for the 'hybrid arts' and influencing spheres as diverse as avant-garde art and MTV music videos. His first retrospective in the UK at Tate Liverpool (17 December 2010–13 March 2011) will showcase works, such as *Zen for TV* (1963–75, above), from the many stages of his eclectic career. The show aims to consolidate the importance of this artist, whose presence is still strongly resonant in the most influential art of our times.

BOSTON Mark Bradford's show at the ICA Boston (19 November 2010–12 March 2011) is the artist's first career survey, bringing together the multimedia practitioner's work from 1997 to 2010. In collage paintings like *Potable Water*, 2005, above, Bradford uses found materials gathered throughout Los Angeles, which he then layers and reworks on canvases to create abstract compositions. Bradford's art is visually seductive yet unafraid to confront issues of race, politics and urban life, bridging together conceptual rigor with a commitment to craft.

Crewdson: © the artist, courtesy White Cube. Fontana: courtesy MCH Swiss Exhibition (Basel) Ltd. Paik: © Estate of Nam June Paik, photo © MUMOK Museum moderner Kunst Stiftung Ludwig Wien. Bradford: Collection of Hunter Gray, photo by Bruce M. White, courtesy the ICA, Boston

MUSIC

7PM FRIDAY 10 DECEMBER 2010 LONDON

EVENING SALE

LOTS 1 – 19

ARMAN 13
ARMLEDER, J. 7

BEECROFT, V. 17, 18

CHILDISH, B. 15
CONDO, G. 8
CREED, M. 2
CRUMB, R. 16

DONWOOD, S. 11

EMIN, T. 10

HILDEBRANDT, G. 4
HIRST, D. 9
HOLZER, J. 12

KHAN, I. 1

MARCLAY, C. 3
MORRIS, D. 19

VIOLETTE, B. 5, 6

WARHOL, A. 14

TO MARTY PAHLS

AIN'T MISBEHAVIN'

LOT 16. ROBERT CRUMB (DETAIL)

1 **IDRIS KHAN** b. 1978

Rachmaninoff…Preludes, 2007

Digital colour coupler print, flush-mounted to aluminium. 241.3 × 177.8 cm (95 × 70 in). Signed, dated in ink and numbered AP 1/2 on a label affixed to the reverse of the frame. This work is an artist's proof from an edition of 6 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

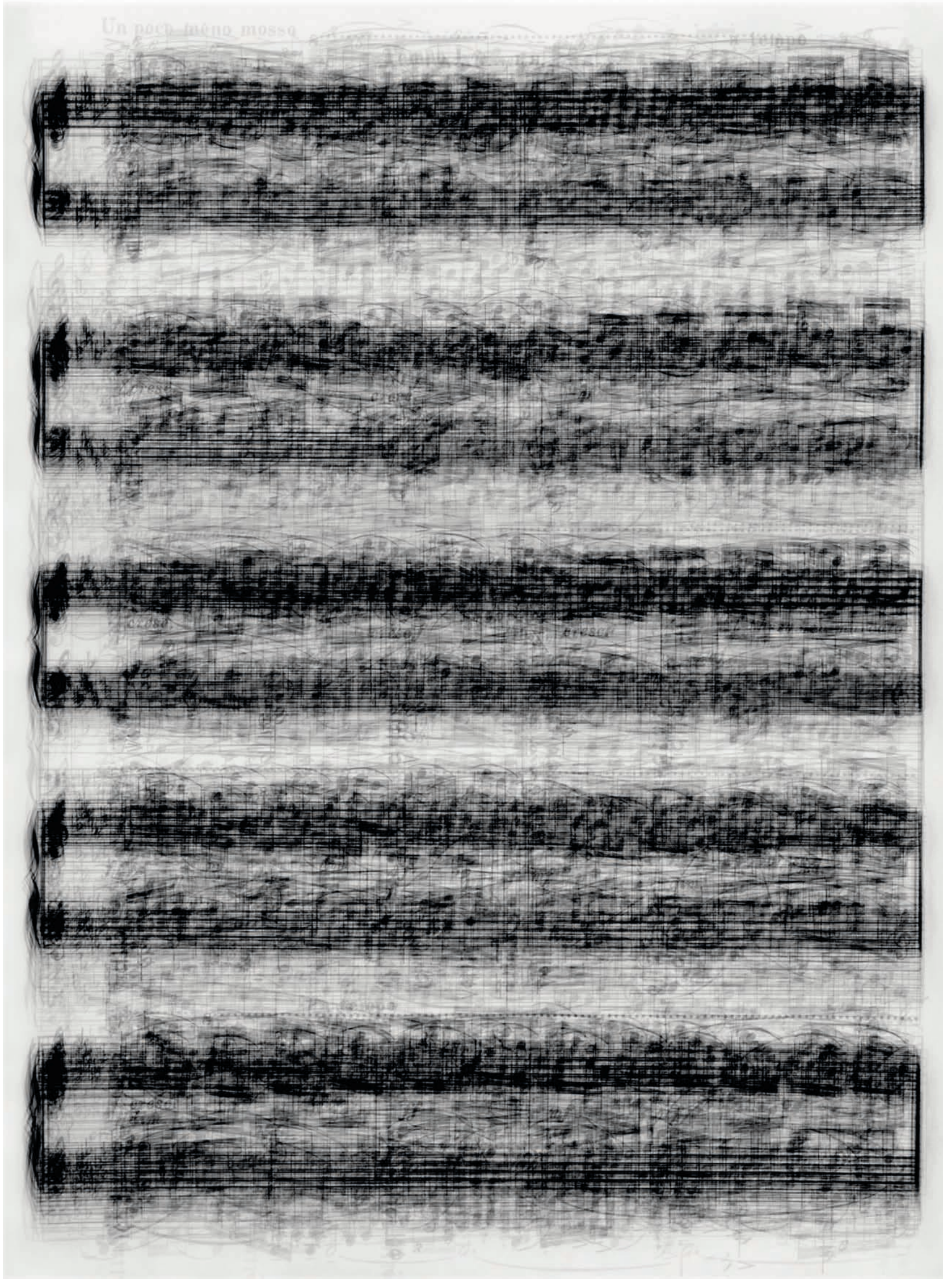
PROVENANCE Acquired directly from the artist

Estimate £35,000–40,000 $56,700–64,800 €40,300–46,000 ♠

Idris Khan's work is a cryptic play of appropriation and re-creation, profoundly rooted in questions of authorship and time. Khan starts by photographing a range of existing works, subsequently digitally layering and manipulating the images to produce a final piece that evokes new thoughts concerning the original content and opens up room for interpretation. He uses analog and digital photographic techniques to appropriate existing images, text and musical scores from cultural luminaries, such as Bernd and Hilla Becher, Ludwig van Beethoven, Johann Sebastian Bach, Franz Schubert, Caravaggio, William Turner, Sigmund Freud and the Holy Quran. These figures act as literal building blocks, with which Khan can create a single composite image.

In the present lot, Khan uses musical scores from the Russian composer and pianist Sergei Rachmaninoff. The individual notes and staves have become almost indecipherable and recognizable only on close inspection. The numerous layers have created lines of engulfing energy, leaving a spectre of the original image. The once flat page of music has metamorphosed and become animated by the accumulative interventions of the artist's hand. Such direct interventions imbue the present lot with a painterly sense; it pulsates with energy. Khan's work can be conceived as a homage to the art, literature and music that has influenced him and the world around him.

"I always wanted to be a painter – I can't paint. I've always wanted to be a musician – I was too lazy to learn to read notes and always wanted to play music by ear. I've always liked the idea of becoming a writer: but I can hardly write and reading frustrates me, because I find my mind wonders with images too much […] The one to one aspect of reading a book is an intimate experience, viewing art in a museum is usually a shared experience with you and the space that it is positioned in, listening to music can be both intimate and shared. A book is taken out of its usual intimate experience and becomes a large piece of art that can penetrate and pulsate in front of your eyes. The Music pieces envelop in front of the viewer and have the power of art instead of sound."
(Idris Khan, in M. Andersen, 'Idris Khan's multi-layered photos', 28 September 2009, http://photoslaves.com)


Un poco meno mosso

2 **MARTIN CREED** b. 1968
Work No. 134: Largo, larghetto, adagio, andante, moderato, allegro, presto e prestissimo, 1995.
Eight electronic Yamaha QT-1 metronomes. Each: 23.6 × 23.6 × 11 cm (9.3 × 9.3 × 4.3 in); overall dimensions variable. This work is from an edition of 1 plus 1 artist's proof and accompanied by a certificate of authenticity.
PROVENANCE Analix Forever, Geneva
EXHIBITED Geneva, Analix Forever, *Martin Creed and Stefan Altenburger*, 7 December 1995–27 January 1996

Estimate £35,000–45,000 $56,700–72,900 €40,300–51,800 ♠ ‡

For over twenty years, conceptual artist Marin Creed has combined wit and humour in his instinctive anti-materialist artistic practice. While indebted to the Minimal and Conceptual art movements from the 1960s, the Turner Prize winning artist's work is infused with a playfulness reminiscent of the Dadaists and the Surrealists. Predating his iconic *Work No. 227, The lights going on and off*, the present lot, *Work No. 134*, is an early exploration of the banality of everyday life and everyday existence using the incessant repetitive ticking emitted from a set of metronomes. Simultaneously beating at a different speed, each metronome maintains a consistent tempo around a fixed beat thereby creating a collective dissonant cacophony from an individual rhythmic precision.

Expanding upon Minimalist notions of repetition and progression using sound, Martin Creed perfectly achieves with *Work No. 134* the concept of controlled chaos and chance which permeates his entire oeuvre. In addition to depicting the hopeless romantic ideal of the eternal, the metronome's perpetual monotone clicks raise fundamental questions about the relationship between art and music. One is immediately reminded of the work of legendary American composer John Cage who pioneered chance music through his use of non-standard musical instruments. Both Cage, a musician who created art, and Creed, an artist who creates music, explore in their work the process of being alive.

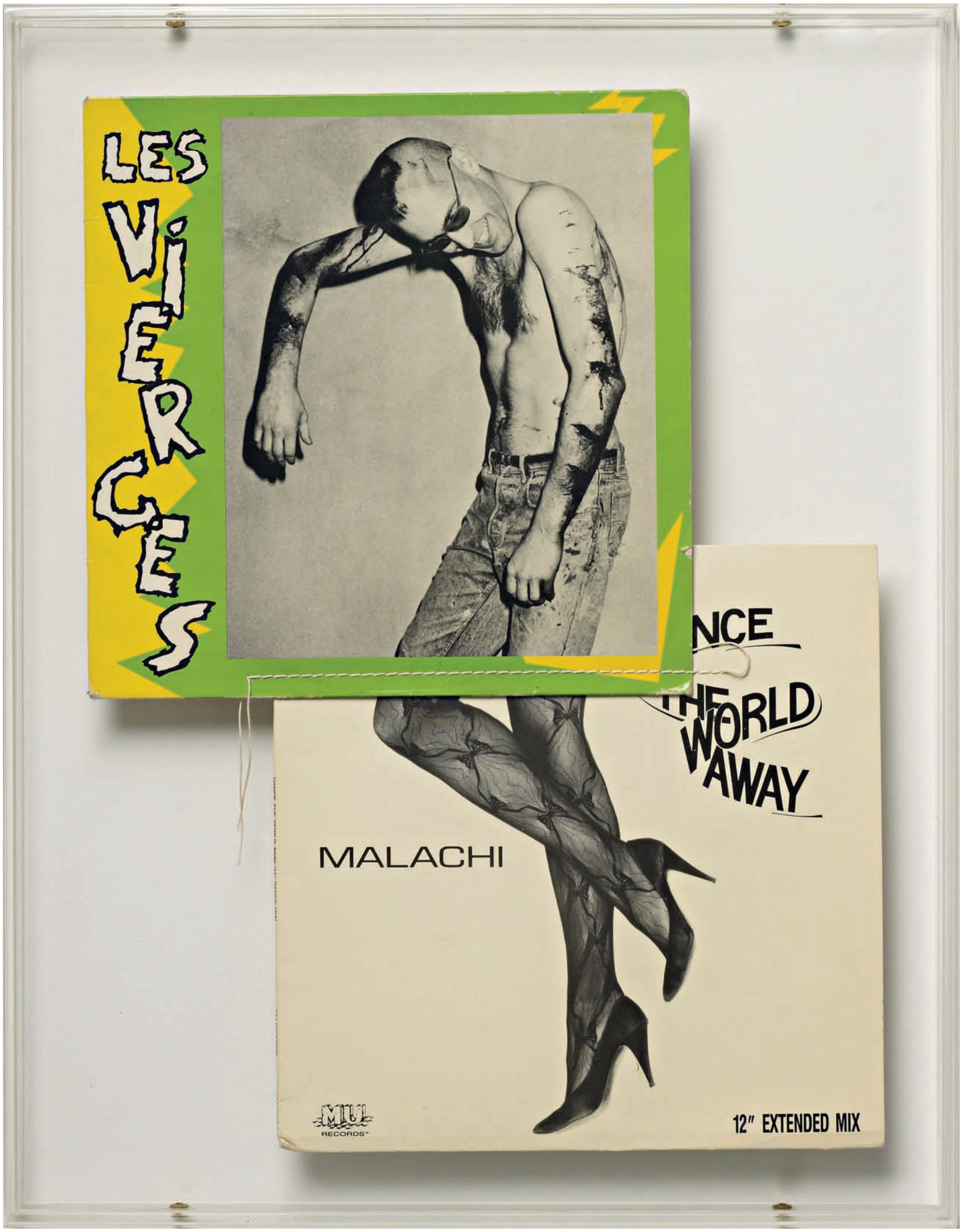
Reverse

3 CHRISTIAN MARCLAY b. 1955

Les Vierges, 1991
Record covers and thread in Plexiglas frame. 55 × 41 cm (21 5/8 × 16 1/8 in). Signed and dated 'Christian Marclay 1991' on the reverse.
PROVENANCE Tom Cugliani Gallery, New York

Estimate £12,000–18,000 $19,400–29,200 €13,800–20,700

"I found Christian Marclay appropriately situated between Annunzio Mantovani, the easy-listening orchestra leader whose 'cascading strings' were enormously popular in the 1950s, and the futurist Filippo Marinetti, who thought the roar of a racing car engine more beautiful than ancient Greek sculpture. For Marclay both poles are equally appealing. All music and all sound comprise the vocabulary with which he works. From sugary orchestration to screeching noise, it is sound – and our culturally determined reactions to it – that forms the basis of his art. Marclay is fascinated by the translation of the audible into visual, and the theme that informs all his work is the space between what we hear and what we see."
(R. Ferguson, 'The Variety of Din', in *Christian Marclay*, 2003, p. 19)


LES VIERGES
NCE
THE WORLD AWAY
MALACHI
MIL
RECORDS
12" EXTENDED MIX

4 GREGOR HILDEBRANDT b. 1974

Pictures of You (Cure), 2007

Magnetic audio cassette tape on canvas. 274 × 173.5 cm (107 7/8 × 68 3/8 in).

Signed, titled and dated "2007 G. Hildebrandt Pictures of you [Cure]" on the reverse.

PROVENANCE Galerie Jan Wintrup, Berlin

Estimate £18,000–22,000 $29,200–35,600 €20,700–25,300 ♠ ‡

"There are no colors per se, in the direct or conventional sense of the term but these recorded tape ribbons could be considered a musical painting. The support remains a canvas, the glue is applied with paint brush, and the placement of the glue always plays an essential role in how the cassette tapes will therein be organized. When you really get down to it, it really consists of painting. But I often call them collages, as I find the expression more chic. I see myself as an artist, rather than a painter. But I can't disown painting, it is the root of my work.

"[…] I feel close to Manzoni or Yves Klein, for example. My link with these artists is built on a reflection about space and painting. When someone looks at one of my larger collages, they can see there an evocation of the firmament. The small white marks, which are the material beginnings and endings of every song, can refer to stars. And clearly, the space is the black surface. Klein was a kind of wild type and everybody used to tell him that above is black, not blue. I would say, who cares? For an artist, the idea builds the legitimacy, which is crucial.

"I've been thinking about paying homage to Klein. I would like to take on the idea of the Anthropometries , with the naked women covered in paint, who whored themselves on the canvas. Klein realized this work while an orchestra was playing, it would make sense considering what I'm focused about in my own work. Yeah, well, I still have to discuss that with my girlfriend…"

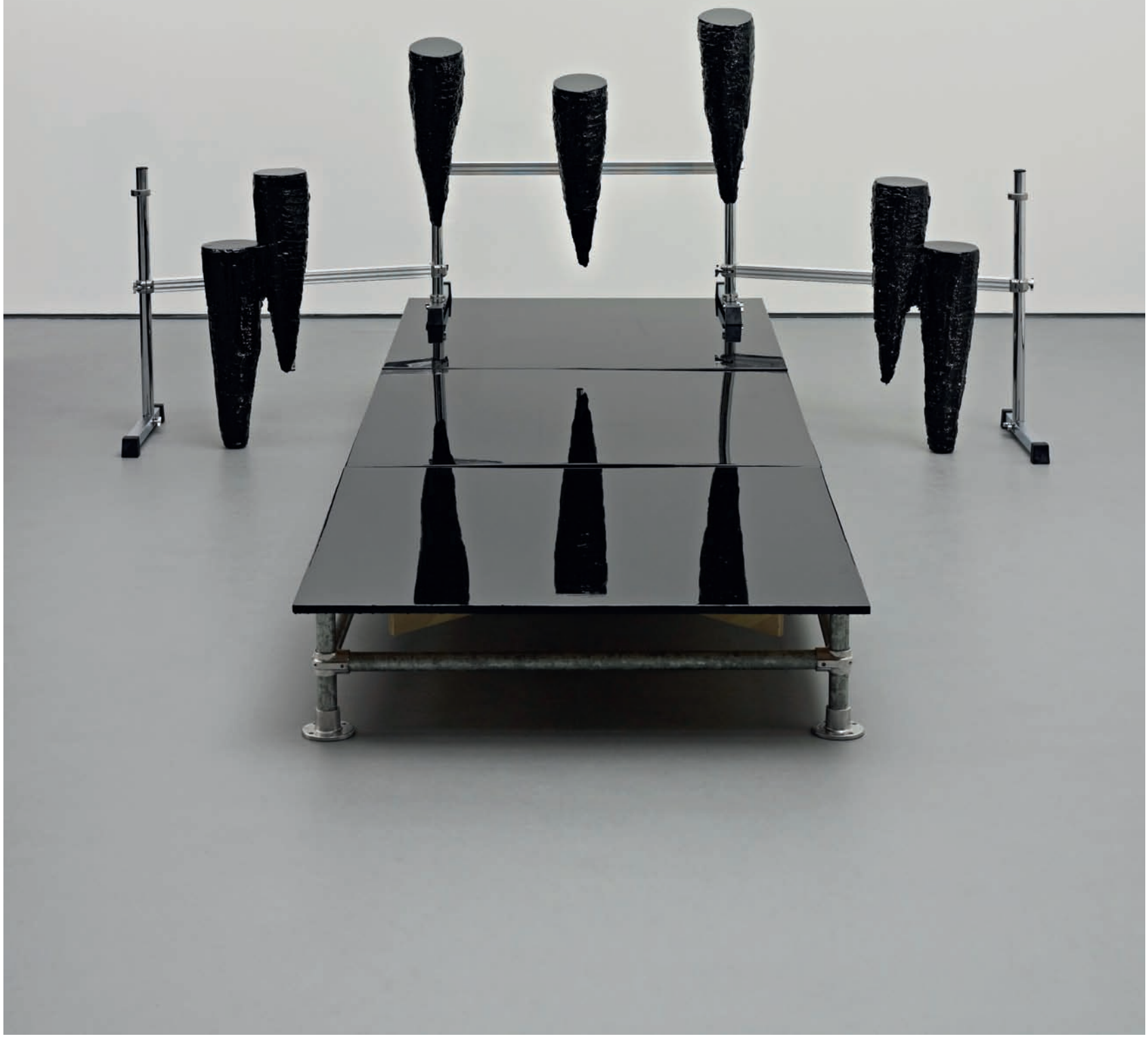
(Gregor Hildebrandt, from an interview with Rebecca Lamarche-Vadel, 2 November 2010, http://stilinberlin.de)

5 **BANKS VIOLETTE** b. 1973
Untitled (Disappear), 2004
Scaffolding poles, hardware, plywood and tinted epoxy resin. 244 × 244 × 87 cm (96 × 96 × 34 1/4 in).
PROVENANCE Team Gallery, New York
EXHIBITED New York, Team Gallery, *The Ice Age*, 11 November–23 December 2004; New York, P.S.1 Contemporary Art Center, *Greater New York*, 13 March–26 September 2005

Estimate £30,000–40,000 $48,600–64,800 €34,500–46,000 †

6 **BANKS VIOLETTE** b. 1973
Hate them (Single Stage), 2004
Polystyrene, polyurethane, tinted epoxy resin, wood, steel, scaffolding poles, drum stands and hardware. Overall: 150 × 297 × 366 cm (59 × 117 × 144 1/8 in).
PROVENANCE Team Gallery, New York
EXHIBITED New York, Team Gallery, *The Ice Age*, 11 November–23 December 2004; New York, P.S.1 Contemporary Art Center, *Greater New York*, 13 March–26 September 2005

Estimate £60,000–80,000 $97,200–130,000 €69,000–92,000 †



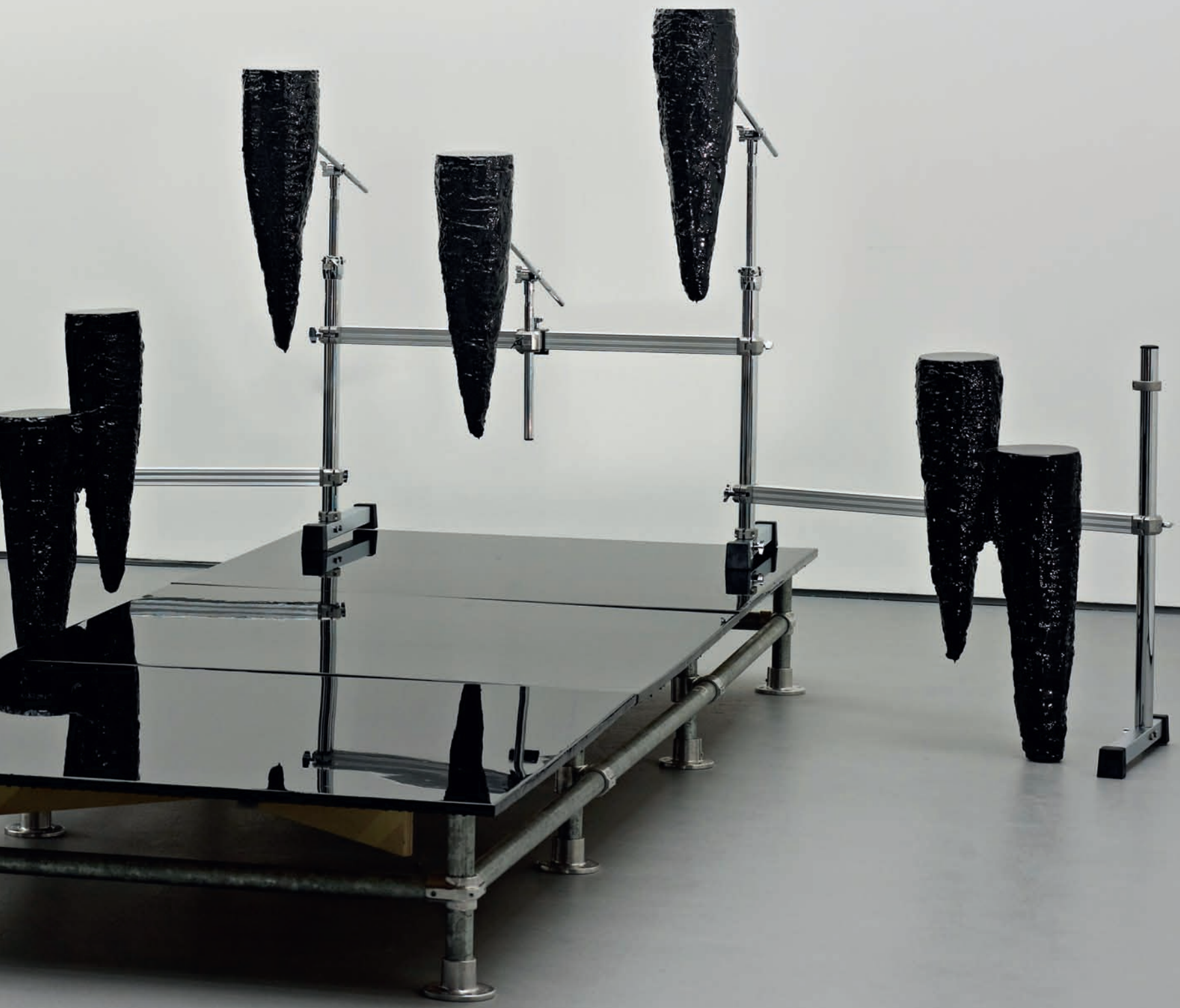
BANKS VIOLETTE *Hate Them (Single Stage)* and *Untitled (Disappear)*, 2004

A burnt and functionless drum kit and unclimbable, mirrored wall form Banks Violette's ode to Kurt Cobain. Here, stage, drums and backdrop – the props of a traditional rock concert – seem to have been caught suddenly in a flash fire, the band's equipment left charred black and lifeless. The world over knows the story of the Nirvana frontman: martyred totem of teenage angst, crown prince of the unworthy, a superstar who dragged onstage inward turmoil over the big hair and glamour of decades past. *Hate Them (Single Stage)* and *Untitled (Disappear)* pick-up on what Violette has referred to as his need to reimbue meaning to overused pop iconography, particularly the clichéd symbols and tropes of the disenfranchised subcultures of death metal and Goths:

"My work proposes to analyze an event or phenomenon in a literary or operatic way. Mostly, I end up referring to things in the world that get read too easily or become miscues, models of information in transition. For example, murders related to heavy-metal culture are about an overt theatrical excess that gets literally enacted. When singing figuratively about killing turns into a literal command – I should really kill somebody – it becomes a miscue, ideally, I set up the same potential for misreading for the audience." (Banks Violette, quoted in Jan Tumlir, *Artforum*, October 2004)

Violette is an artist whose work not only points to music but requires it as a sort of activation code. His infamous 2006 performance at Maureen Paley Gallery, London displayed the complete stage set of doom metal band SUNN O))) cast in salt, while the musicians loudly played a set in a space hidden from the audience's view. The set-up provoked a deliberately thwarted connection between audience and performer, replicating the false intimacy in the rock god–fanatic dyad. Yearning for closeness and connection, the worshipper too closely literalizes the demands of his hero.

Thousands of mourners made pilgrimage to Seattle in the days after Cobain's suicide; some fans took their own lives. The tinted, epoxy resin backdrop and stage of the present lot reflect the viewer, inviting a (literal) projection of self onto the work and thus 'onstage' – conflating the frontman/viewer relationship, and forcing identification with that subculture for whom suicidal lyrics are read as directives, and death as the ultimate performative allegiance to rock 'n' roll and its idols.



7 **JOHN ARMLEDER** b. 1948
Untitled (FS 245), 1990
Acrylic on canvas, Marshall amplifier model 2205, and Marshall box model 1960B.
Canvas: 190 × 190 cm (74 3/4 × 74 3/4 in); amplifier and box: 110 × 77 × 38 cm (43 1/3 × 30 1/3 × 15 in).
PROVENANCE Galerie Tanit, Cologne; Goetz Collection, Munich
EXHIBITED Cologne, Galerie Tanit, *John M Armleder*, 5 October–3 November 1990
LITERATURE *John M Armleder*, exh. cat. Galerie Tanit, Cologne, 1990, p. 9 (illustrated)

Estimate £60,000–80,000 $97,200–130,000 €69,000–92,000 ‡

John Armleder was born in Geneva, Switzerland, in 1948. He recalls attending a music festival in Germany as an adolescent, where he went to listen to John Cage give a lecture. Armleder recalls that, following the lecture, there were open questions which were "boring" and that "Cage started looking bored", so he asked Cage "if he would tell them some funny stories instead", which Cage did. After the lecture, Cage came up to Armleder and asked what he wanted to do in the future. Armleder remembers his spontaneous response, "coming out of nowhere", was "I want to be a painter". Ten years later in Cologne he saw Cage on the street, who came over having recognized him and asked "how's the painting going?"

When I ask Armleder how important this encounter with Cage was, he parries the question, saying "everything is important", but admits that it might well have led to his research on Fluxus and happenings. He pursued this research through Ecart, which was founded by Armleder and other artists in Geneva. "It was at the beginning a group of friends," he explains. "It was in 69 that we got this name Ecart … for the happening festival. By then I was very interested and close to and had contacts with Fluxus artists. So we did a series of happenings, some of them based on John Cage scripts. Others were related to Fluxus and other improvisations in a cellar in Geneva." This group introduced Joseph Beuys and Andy Warhol, amongst others, to Switzerland.

Although not a musical practitioner himself – he plays no instrument – he admits that what appeals to him is not only the way instruments sound but also the visual aspect. "I like the fact that the instruments stay the same. They have been like that forever. The electric guitar does not need to look like that anymore. The technical part moves on but this brings in the aesthetic. Because of the way they look, they become more a formal element and they become fetishes, recalling who has played them. The musician's significance also produces meaning'.

Untitled (FS 245) incorporates the geometric patterns that Armleder appropriated during the 1970s alongside the concrete musical object, presented here as a formal element. Appropriation is something that Armleder has unashamedly used throughout his career incorporating variously Op-Art-like decoration, Suprematist composition, De Stijl design and Minimalist pattern, at one time or another. To Armleder's career of over 40 years, appropriation is an enabling process that allows him to continue his investigations and practice.

Karen Wright

8 **GEORGE CONDO** b. 1957
The Jimi Hendrix Experience, 1999
Silkscreen on canvas. 152.5 × 152.5 cm (60 × 60 in).
PROVENANCE Galerie Monika Sprüth, Cologne; The Pisces Collection, Switzerland
EXHIBITED Donaueschingen, Fürstenberg Sammlungen, *Ahead of the 21st Century: The Pisces Collection*, June 2002–October 2004
LITERATURE *Ahead of the 21st Century: The Pisces Collection*, Fürstenberg Sammlungen, Donaueschingen, 2002, cat. no. 14, p. 44 (illustrated)

Estimate £60,000–80,000 $97,200–130,000 €69,000–92,000 ‡

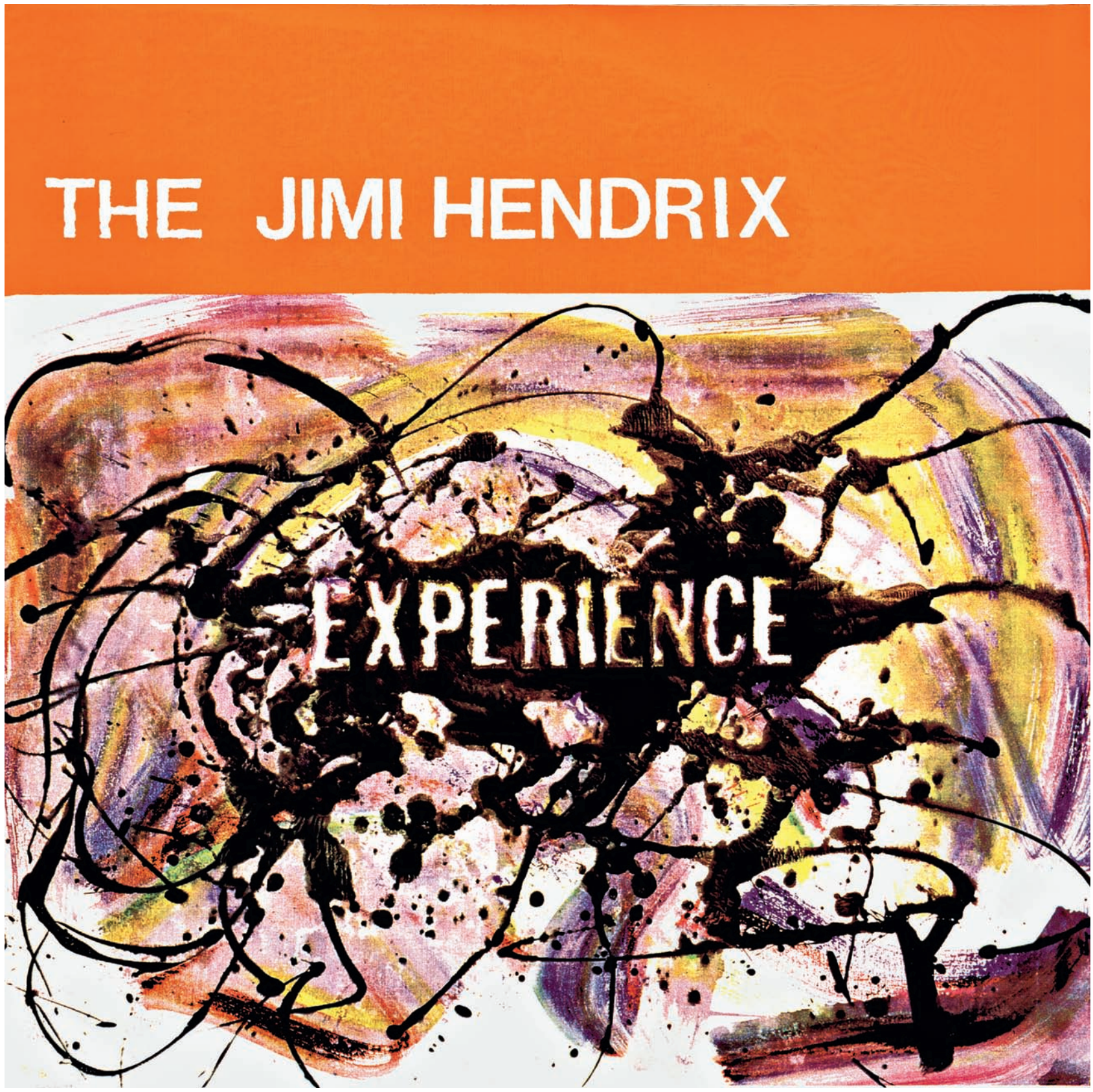
George Condo may well be best remembered for being the artist whose cover art for Kanye West's *My Dark Twisted Fantasy* was almost censored, as Wal Mart allegedly threatened not to sell the album depicting a man resembling West with a naked phoenix. (As a result, five covers by Condo – including the controversial image – were included in the album's packaging, allowing you to slide your favourite into a window on the album's cover). This polemical image is in the same style that has led Condo to become one of the most sought-after artists of the 21st century. Ironically, the fearlessness that makes his work so sought after in the art market is the very thing that has led to his seemingly fraught encounter with the music industry.

Condo was born in Concord, New Hampshire, in 1957, and now lives and works in New York City. His work channels his self-confessed heroes, Pablo Picasso and Andy Warhol. This can be seen in the way his contorted subjects merge with his love of contemporary culture, transforming them into paintings with a highly idiosyncratic vocabulary that is always lusty and independent. Condo himself has said simply of his work's style that "It's just a way to paint, to extend the lifespan of painting".

Condo may never have met Picasso but he did work for Warhol, pasting the diamonds onto the diamond dust works and learning from the master himself the importance of breaking down the boundaries between high and low culture. Condo's work has a technical facility learnt from careful scrutiny of the master Picasso, fused with a comic book style not far from popular street culture. It is not surprising therefore that Condo has already collaborated with several celebrities, the majority of whom are musicians.

Condo studied music at university and is himself still a practicing lutenist, although he admits that he is spending less time playing as he busily paints towards his forthcoming retrospective at the New Museum in New York in January 2011 (and then travelling to Europe). He was featured recently in two exhibitions of the Whitney Museum of American Art at the same time – on one floor, in Francesco Bonami's recent 2010 Whitney Biennale, and on another in the exhibition *Collecting Biennials*. In doing so, Condo demonstrated his versatility with, for Bonami, one of his most abstracted paintings to date, and, for the other show, with his sculpture *The Butcher and his Wife* – an imposing, muscular bronze sculpture with the figures posed in flagrante, their cartoon faces not reflecting the meat cleaver embedded in the man's head.

Karen Wright


THE JIMI HENDRIX
EXPERIENCE

9 **DAMIEN HIRST** b. 1965
Beautiful Hours Spin Painting VI, 2008
Household gloss on canvas. 203.2 × 177.8 cm (80 × 70 in). Signed, titled and dated 'Damien Hirst "Beautiful Hours Spin Painting VI" 2008' on the reverse and further signed 'Damien Hirst' on the stretcher.
PROVENANCE Private Collection, London

Estimate £250,000–350,000 $405,000–567,000 €288,000–403,000

DAMIEN HIRST *Beautiful Hours Spin Painting VI*, 2008

"I've always had an interest in the music biz. I got my interest in art from album covers. I was painting album covers on mates' jackets at school. I loved The Beatles – Peter Blake and Sgt Pepper, Andy Warhol and the Velvet Underground."
(from [Ian] Rankin and Damien Hirst in conversation, *The Times*, 22 October 2009)

Damien Hirst painted his *Beautiful Hours Spin Painting VI* as he designed cover art for *See the Light*, the second album by rock group The Hours; he additionally helped to fund the recording of the album and created all of the associated artwork for this and their debut album, *Narcissus Road*. Band members Antony Genn and Martin Slattery share with Hirst a developed appreciation of music though it is one musician in particular who united them: Joe Strummer, singer, songwriter and guitarist of The Clash who collaborated with Genn and Slattery in The Mescaleros. Hirst and Strummer formed a tight personal bond after meeting at a music festival in the 1990s; this bond later extended to include their families, and the group would holiday side by side annually. Strummer died in 2002, and Hirst described the subsequent absence as leaving "a big hole" in his life and "the first time I felt mortal".

It is life and death that we recognize as the most frequent obsessions in Hirst's work, and the present lot demonstrates both. In Hirst's *Beautiful Hours* painting, symbols for life's fleetingness are crossed and multiplied: a skull with clocks for eyes, simultaneously solidifying and dissolving; the canvas depicting a soupy, painterly big bang from which the skull is birthed – and into which it conversely recedes. The painting invokes the spirit of vanitas still life, the 16th and 17th-century painterly tradition which gathers motifs of clocks, skulls and rotting fruit to guarantee its message is not misread; all roads lead to the same place. Presently, a message which pushes beyond a one dimensional reading of mortality, one that could be used to summarize Hirst's interests generally: death is certain, death is eternal; but also, death is beautiful.

Pieter Claesz (Dutch, c. 1597–1660), *Vanitas Still Life*, 1630, oil on canvas

Photographed by Prudence Cuming Associates; © Damien Hirst. All rights reserved, DACS 2010

10 TRACEY EMIN b. 1963

Sometimes the Dress is Worth More Money Than the Money, 2000–01

Single screen projection and sound, shot on Mini-DV. Duration: 4 minutes. This work is from an edition of 10. This work is accompanied by a certificate of authenticity.

PROVENANCE Private Collection, London

EXHIBITED Dallas, Goss Michael Foundation, *A Tribute to Tracey Emin*, 26 June–15 September 2007; Dallas, Goss Michael Foundation, *EAT ME – DRINK ME*, 18 June–22 August 2009

LITERATURE *Trans Sexual Express*, exh. cat., Centre d'Art Santa Monica, Barcelona, 2001, p. 87 (illustrated); *Read-only memory*, exh. cat., Mead Gallery, Warwick, 2001 (illustrated); *Ten Years Tracey Emin*, exh. cat., Stedelijk Museum, Amsterdam, 2002, p. 27 (illustrated); M. Merck and C. Townsend, eds., *The Art of Tracey Emin*, London, 2002, p. 52 (illustration); *Europe Exists*, exh. cat., Macedonian Museum of Contemporary Art, Thessaloniki,2003, pp. 85–87 (illustrated); *Cadavre Exquis*, exh. cat., Steirischer Herbst, 2003 (illustrated); R. Skilbeck, 'Emin down under', *POLOxygen* issue two, Australia, April–May 2003, p. 125 (illustrated); La alegria de mis suenos, exh. cat., Fundacion BIACS, Seville, 2004, p. 162 (illustrated); D. Morrison, 'Art ache', *Mayfair Times*, June 2004, p. 15 (illustrated); 'Sketch, Can't See Past My Own Eyes', in *Display: recent installation photographs from London galleries and venues*, London, 2005, image no. 100 (illustrated); T. Emin, 'My Life in a Column', *The Independent*, 12 August 2005, p. 35 (illustrated); N. Brown, *Tracey Emin (Modern Artists)*, London, 2006, p. 74 (illustrated); T. Emin, C. Freedman, H. Luard, eds., *Tracey Emin*, New York, 2006, p. 321 (illustrated); S. Zielinski, *Ah Lord, Love me Passionately: Images of Bodies & Religion in the Lutz Collection*, 2009, pp. 86–87 (illustrated); Visions du reel Festival international de cinema , exh. cat., 2010, p. 452 (illustrated)

Estimate £12,000–18,000 $19,400–29,200 €13,800–20,700

Commissioned to promote Beck's Futures 2 art prize and filmed in her father's native Cyprus, the film depicts Emin running across the landscape in a traditional wedding dress pinned with money according to Turkish custom. The film has distinct Country and Western influences, most notably in its use of the 'The Good, the Bad and the Ugly' theme scored by Ennio Morricone, and questions the reasons women marry.

11 **STANLEY DONWOOD** b. 1968

(i) *Problem Intensity*, (ii) *Become United*, (iii) *Business Penis*, 2010

Each: acrylic on birch panel. Each: 190 × 89 cm (75 × 35 in). Each signed and dated 'Stanley Donwood 2010' on the turnover edge.

PROVENANCE Acquired directly from the artist

EXHIBITED San Francisco, FIFTY24SF Gallery, *Over Normal*, 2 September–27 October 2010

Estimate £15,000–20,000 $24,300–32,400 €17,200–23,000

Album cover used courtesy of EMI Records Limited

Album cover for Radiohead's *Hail to the Thief*

"Both Donwood and Radiohead were hitchhiking around the UK, busking their respective acts, and eventually ending up meeting when looking for a place to crash for the night. 'When you're hitchhiking and fire breathing you can't stay at fancy hotels,' he explains, 'So we stayed on the same floor.' […] Donwood has since designed all of the band's artwork and merchandise, creating Radiohead's disquieting, often sardonic, visual universe. His art – punchy, precise and political – is about the contemporary anxieties that should prevent us from going to sleep: the reach of government violence, the numbing necessities of technology, the suicidal unsustainability of our lifestyles, the seductions of advertising, and the accidental moments of beauty in all this dysfunction."

(from I. Cortez, *Stanley Donwood: Against Apple Zed*, 2010 – see pp. 50–55 of this catalogue)

LAWFUL HOME LARGE-SCALE FULFILLED
ENLARGEMENT CRAVING HER INVESTMENT
CLIMAX PROWESS MEGADIK PIG MY RISK
COMPANIONS ONLINE BANK IMPOTENT
APPROVAL WEALTH DESIRE BEDROOM
MACHINE RISK PENIS OFFICIAL
WONDERFUL PROBLEM INTENSITY LONGER
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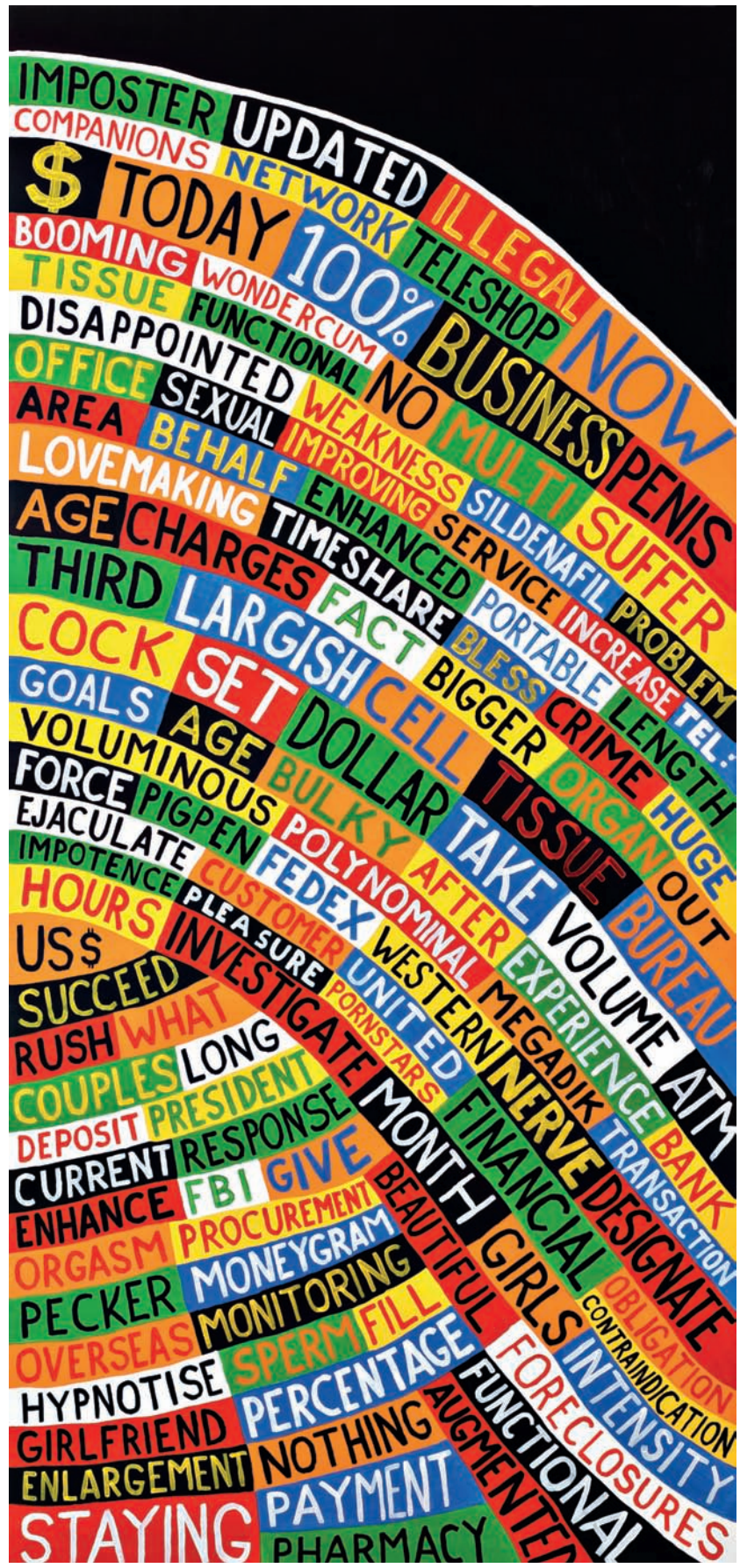
INTENSITY ORGAN NETWORK WOMEN
RISK REVEAL INVEST PROCUREMENT
INVESTIGATION IMPROVE LENGTH BUY
WEAKEN COCK SLOSH QUALITY
PHARMACY BLOOD WESTERN
FILL YOURSELF FUNCTION EXPERIENCE
VOLUME SEEKING LOVE ENORMOUS
STRONG BULKY ROOT FREEDOM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TISSUE FUNCTIONAL NO MULTI SUFFER
DISAPPOINTED WEAKNESS SILDENAFIL PROBLEM
OFFICE SEXUAL IMPROVING SERVICE INCREASE TEL:
AREA BEHALF ENHANCED PORTABLE LENGTH
LOVEMAKING TIMESHARE BLESS CRIME HUGE
AGE CHARGES FACT BIGGER ORGAN OUT
THIRD LARGISH CELL TISSUE BUREAU
COCK SET DOLLAR TAKE VOLUME ATM
GOALS AGE BULKY AFTER EXPERIENCE BANK
VOLUMINOUS POLYNOMINAL MEGADIK TRANSACTION
FORCE PIGPEN FEDEX WESTERN NERVE DESIGNATE
EJACULATE CUSTOMER UNITED FINANCIAL OBLIGATION
IMPOTENCE PLEASURE PORNSTARS MONTH GIRLS CONTRAINDICATION
HOURS INVESTIGATE BEAUTIFUL FORECLOSURES INTENSITY
US$ SUCCEED WHAT LONG PRESIDENT RESPONSE GIVE
RUSH COUPLES DEPOSIT CURRENT ENHANCE FBI PROCUREMENT MONEYGRAM MONITORING
ORGASM PECKER OVERSEAS SPERM FILL PERCENTAGE FUNCTIONAL
HYPNOTISE GIRLFRIEND ENLARGEMENT NOTHING AUGMENTED
STAYING PAYMENT PHARMACY

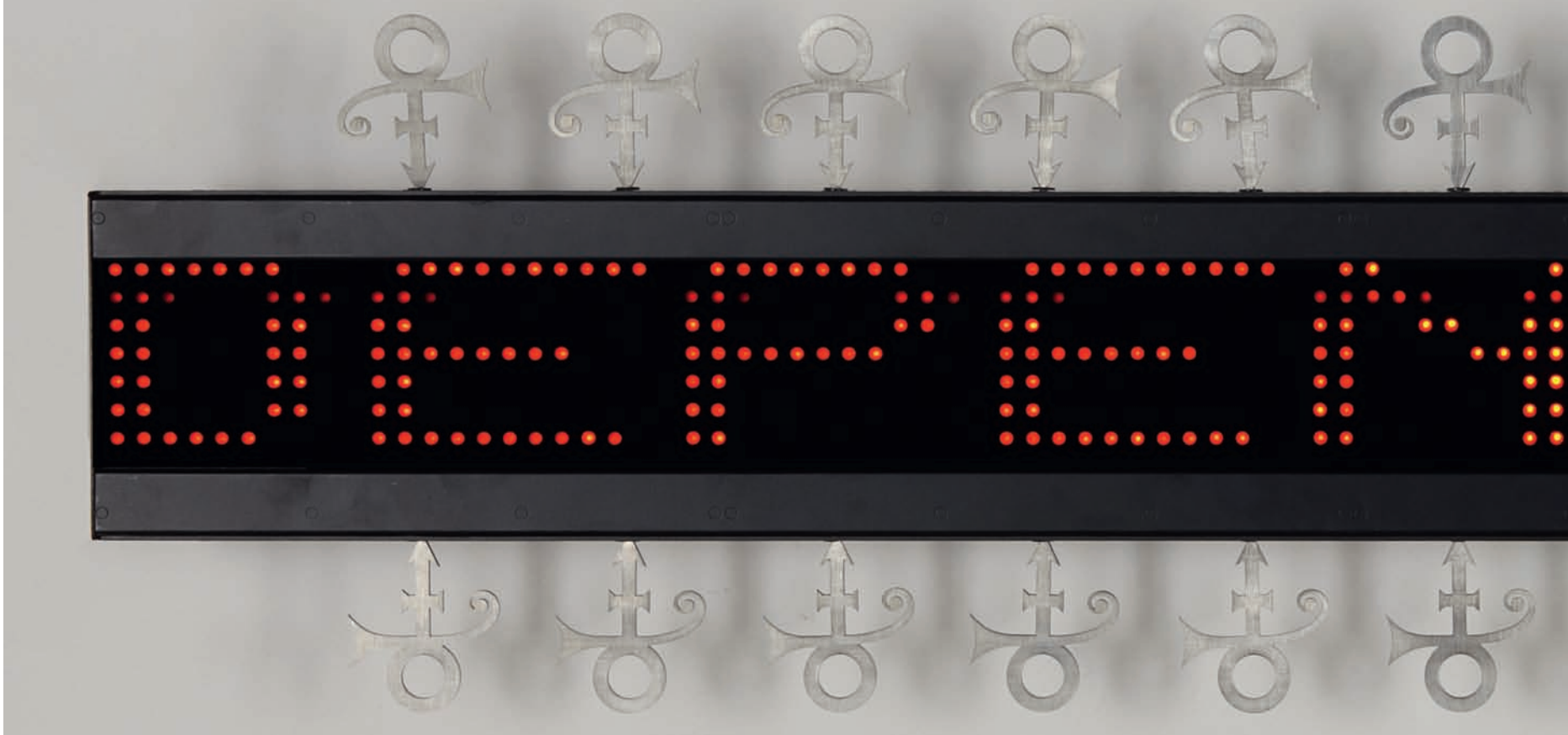
12 **JENNY HOLZER** b. 1950
Selections from *Truisms* (1977–79) and *Survival* (1983–85), 1997
Electronic LED sign with red and green diodes and metal ornamentation. 29.8 × 119.1 × 10.2 cm (11 3/4 × 46 7/8 × 4 in). This work is unique and was created for the Artist Formerly Known as Prince and EMI Records Benefit.
PROVENANCE Acquired directly from the artist

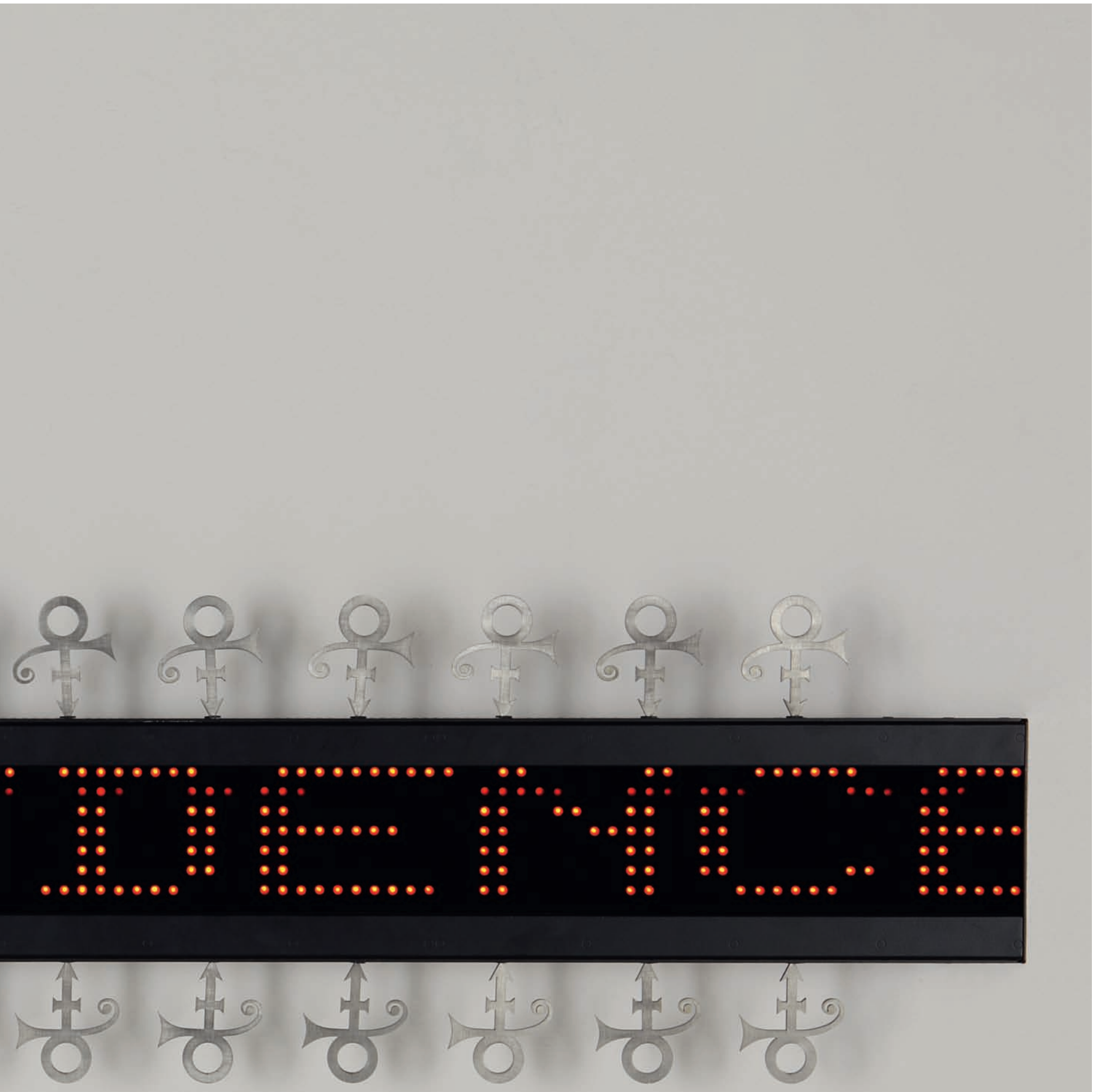
Estimate £80,000–120,000 $130,000–194,000 €92,000–138,000 ‡

"A NAME MEANS A LOT JUST BY ITSELF"
"WORDS TEND TO BE INADEQUATE"
"THE MOST PROFOUND THINGS ARE INEXPRESSIBLE"
"SYMBOLS ARE MORE MEANINGFUL THAN THINGS THEMSELVES"
from *Truisms* (1977–79)

"Abuse of power comes as no surprise" informed the Spectacolor board above Times Square in 1982. This marked Jenny Holzer's first appropriation of LED signage.Holzer is an artist celebrated for her use of words. Her statements and aphorisms have been projected onto buildings and monuments all over the world. Beginning her career as a painter and print-maker, Holzer was eventually influenced by minimalism, integrating simplified forms into her pieces. It was not until her move to New York in 1977 that Holzer would use the phraseology and technology of mass media to turn its message and intention on its head. Marking the beginning of her *Truisms* series, Holzer devised numerous slogans which played on commonly held truths and clichés. Her eventual, now signature, use of electronic advertising boards, typically displaying messages such as 'ambition is just as dangerous as complacency', is to be seen in the present lot, which shows selections from *Truisms* (1977–79) and also *Survival* (1983–85).

The work was made by Holzer for a benefit organized by the Artist Formerly Known as Prince and EMI Records in 1997. It is one of the few unique LED works by the artist. Her message, ticking repetitively along the sign, is almost charmingly hypnotic, until the viewer tries to decipher it: "Dependence can be a meal ticket" it challenges. Her messages are at once familiar and bizarre; as such, Holzer's mash-up of clichés infiltrate the mind easily at first, then boggle from inside. Here, her looped message meets an intervention of metallic seriality: twenty-four symbols, aligned on a frame in a continuous succession. The symbol, used by the highly successful pop musician Prince, marks the result of the musician's legal battle with Warner Bros over the artistic and financial control of his career. The resulting symbol thus represents not only the musician and his work, but corporate bullying and commercial intrigue. A pictorial truism, the symbol forces his fans to really consider what's in a name.





13 **ARMAN** 1928–2005
Untitled, 1972
Broken cello in Plexiglas. 162 × 132 × 19 cm (63 3/4 × 52 × 7 7/16 in). This work is registered in the Arman Archive under number APA 8208.72.088.
PROVENANCE Private Collection, New York

Estimate £80,000–150,000 $130,000–243,000 €92,000–173,000 ‡

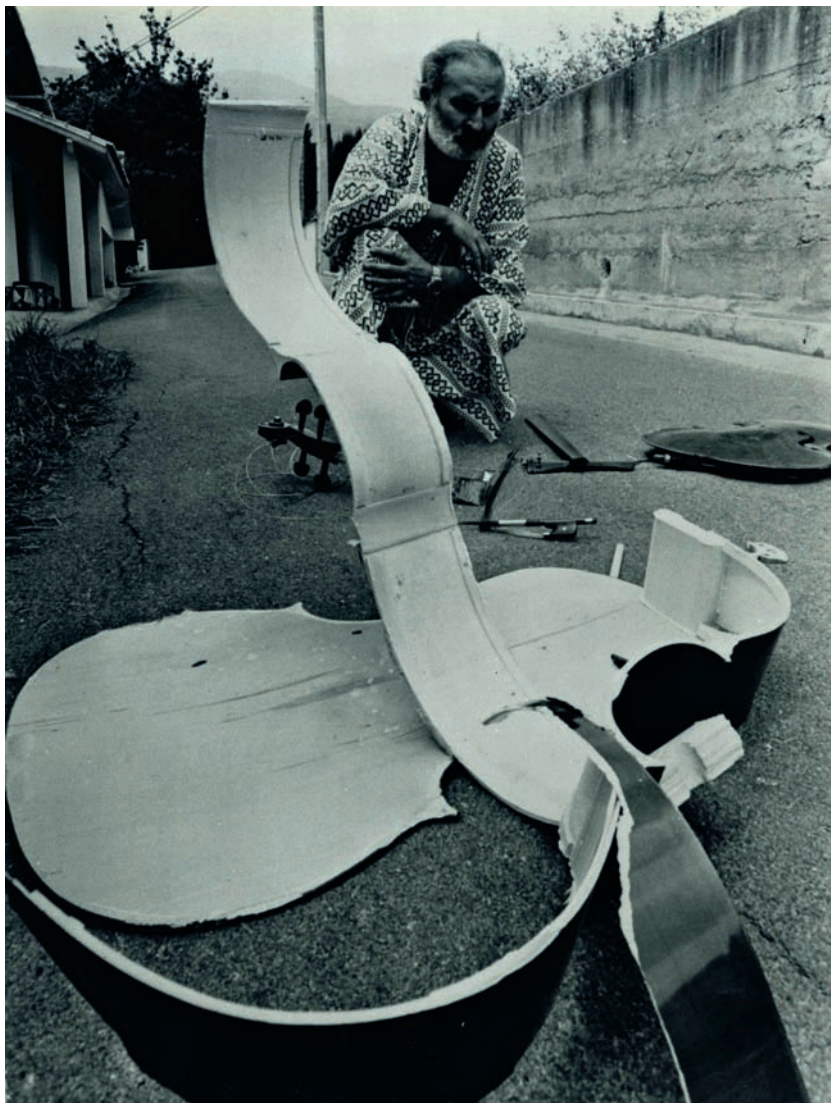


Photo Yves Coatsaliou

ARMAN *Untitled*, 1972

Executed in 1972, *Untitled* is an iconic assault on art and culture in the artist's signature style. We are presented with a cello in shattered parts, suspended in time as if at the point of explosion. Through the act of destruction, or rather deconstruction, and re-ordering of this instantly recognizable object, Arman explores ideas about creation and new perspectives of reality. A technique which echoes the principles of Cubism and Dadaism and was propounded by the movement that Arman was closely associated with – Nouveau Realisme, new ways of perceiving the real.

With this work, Arman prompts the viewer to question and re-evaluate our understanding of the world by presenting us with a series of confounding statements: a musical instrument that is deprived of its functional ability to play music; an instrument permanently silenced and frozen in time by Perspex yet presented in a way in which the sound and movement of an explosion is emitted; the deliberate destruction of a classic musical instrument which society has been taught to revere and the role of the artist/creator in this act; the annihilation of aesthetic beauty in a instrumental form only to be repositioned into permanent anarchic splendour.

14 ANDY WARHOL 1928–1987

Mick Jagger, 1975

Screenprint in colours, on Arches Aquarelle paper. 110.5 × 73.7 cm (43 1/2 × 29 in). Signed by the artist and Mick Jagger and numbered 147/250 in pencil on the reverse, published by Seabird Editions, London. This work is from an edition of 250 plus 50 artist's proofs.

PROVENANCE Private Collection, New York

LITERATURE Frayda Feldman and Jorg Schellmann 138

Estimate £18,000–25,000 $29,200–40,500 €20,700–28,800 ‡

15 **BILLY CHILDISH** b. 1959
Self-Portrait, 2005–06
Oil on canvas. 92 × 71 cm (36 1/4 × 28 in).
PROVENANCE Brandler Galleries, Brentwood
EXHIBITED Brentwood, Brandler Galleries, *London Prices and Brentwood Prices*, July–August 2010

Estimate £12,000–18,000 $19,400–29,200 €13,800–20,700 ♠

Billy Childish follows a different path to that of most artists. His prolific creative practice encompasses not only painting, but also poetry, photography, writing (including several novels) and music (with over 30 recordings to his name). He pioneered a fusion of punk and blues and has been the lead figure in numerous bands, including Thee Milkshakes (1980–84), Thee Mighty Caesars (1985–89) and Thee Headcoats (1989–99). His paintings are for the most part figurative self-portraits, and indeed the basis of his practice throughout all of his work has been biographical or autobiographical in some form. The early influences on his painting, especially the work of Edvard Munch and Vincent van Gogh, are clear in the broad, even urgent brushstrokes with which Childish applies the paint and in his colour palette – his whole approach in fact echoes the anxiety and pressure of emotion that we associate with those earlier painters. The work of Ernst Ludwig Kirchner and Die Brücke provides another resource for Childish's vision – the raw expressionism of the angular features, for example, in the artist's face and eyes seen in the present lot are typical in their reworking of an earlier master.

Billy Childish is, of course, well-known for having been one of the names prominently displayed in Tracey Emin's tent, *Everyone I ever Slept with 1963–1995* (1995) and the two artists have been famously associated with each other for many years. Another artist who knows and admires Childish is Peter Doig, who has written in his introduction to Neal Brown's study of Childish, that "Billy's is a life project that is unwavering, and I suggest not getting in the way". Brown himself, who has also written on Tracey Emin, says of Childish's art:

"Painterly nuance is not necessarily the point of Childish's work. A conspicuous emotional register is – particularly moods that it might be possible to summarise as those of poetic exhilaration. This expressive excitement is not necessarily pleasant, but always emotionally vital, and resonates conspicuously through the artist's painting, writing, poetry and music." (N. Brown, *Billy Childish: A Short Study*, London, 2008)

16 **ROBERT CRUMB** b. 1943

Note to Marty Pahls, 1959

Crayon, graphite and ink on paper. 21 × 14 cm (8 1/4 × 5 1/2 in). Signed, dated and annotated 'R.Crumb (COVER TO LETTER TO MARTY PAHLS, 1959)' on the reverse.

PROVENANCE Private Collection, USA

Estimate £6,000–8,000 $9,800–13,000 €6,900–9,200

R. CRUMB'S
NOTE
12 NOVEMBER 1959
TO MARTY PAHLS
AIN'T MISBEHAVIN'

17 VANESSA BEECROFT b. 1969
VBKW.16.JJ, Los Angeles, 2008
Colour coupler print, Diasec mounted. 127 × 183 cm (50 × 72 in). This work is from an edition of 3 and accompanied by a certificate of authenticity signed by the artist.
PROVENANCE Acquired directly from the artist

Estimate £12,000–18,000 $19,400–29,200 €13,800–20,700

The performance, VB63/VBKW, took place on 14 October 2008 at the Ace Gallery in Los Angeles on the occasion of a listening party for Kanye West's album *808s & Heartbreak*. Forty models were arranged with the darkest skin tones in the foreground to lighter skin in the background in the shape of a heart. The models stood in a gallery space as all 11 tracks of the album were played while vibrant colours slowly alternated in the space behind them. Recently Beecroft art-directed West's landmark 34-minute music video *Runaway*.

18 VANESSA BEECROFT b. 1969
VBKW.14.JJ, Los Angeles, 2008
Colour coupler print, Diasec mounted. 127 × 183 cm (50 × 72 in). This work is from an edition of 3 and accompanied by a certificate of authenticity signed by the artist.
PROVENANCE Acquired directly from the artist

Estimate £12,000–18,000 $19,400–29,200 €13,800–20,700

19 **DENNIS MORRIS** b. 1959
Marianne Faithful, Album cover 'Broken English', 1979
Lambda triptych, printed later. Each 76.2 × 76.2 cm (30 × 30 in). Each signed and numbered 3/8 in ink on the reverse of the flush-mount. Accompanied by a signed certificate of authenticity.
PROVENANCE Acquired directly from the artist

Estimate £8,000–12,000 $13,000–19,400 €9,200–13,800

MUSIC

5PM FRIDAY 10 DECEMBER 2010 LONDON

DAY SALE

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101

101 HERB RITTS 1952–2002 *Madonna I, San Pedro*, 1990. Platinum print. 66.4 × 53.7 cm (26 1/8 × 21 1/8 in). Signed, titled, dated and numbered 3/25 in pencil on the verso.
PROVENANCE Fahey/Klein Gallery, Los Angeles
EXHIBITED Boston, Museum of Fine Arts, *Herb Ritts: Work*, 22 October 1996–9 February 1997; Paris, Fondation Cartier pour l'art contemporain, *Herb Ritts*, 11 December 1999–12 March 2000 (each another example exhibited) **LITERATURE** Bulfinch, *Herb Ritts: Work*, n.p.; Bulfinch Press, *Notorious: Herb Ritts*, n.p.; Fondation Cartier pour l'art contemporain, *Herb Ritts*, n.p.; Stern, *Herb Ritts (Stern Portfolio)*, cover
Estimate £8,000–12,000 $13,000–19,400 €9,200–13,800 ‡

Another example of this print is in the collection of the Museum of Fine Arts, Boston

102

102 NOBUYOSHI ARAKI b. 1940 *Lady Gaga*, 2009. Four colour Polaroid prints. Each: 7.8 × 7.6 cm (3 1/8 × 3 in). Each signed in ink in the margin. **PROVENANCE** Acquired directly from the artist
Estimate £1,800–2,500 $2,900–3,600 €2,000–2,500

Many comparisons have been made between Lady Gaga and Madonna – from their blonde locks to their use of fashion and theatrics. Madonna's seminal work *SEX*, a book of photographs shot by Steven Meisel featuring the singer in multiple simulated bondage acts, is reflected here. Nobuyoshi Araki's paint-splashed photographs of Lady Gaga bound in ropes debuted in the third-ever issue of *Vogue Hommes* Japan. The editorial 'New Star' features Lady Gaga bound in rope, with fashion direction by Nicola Formichetti and styling by Shun Watanabe.

103

103 RUSSELL YOUNG b. 1960 *Monroe in Korea, 1954*, 2007. Screenprint on canvas. 146 × 97.8 cm (57 1/2 × 38 1/2 in). Signed 'Russell Young PP 1/1' on the reverse (printer's proof). **PROVENANCE** Acquired directly from the artist
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000 ♠ ‡

104

104 ALFRED WERTHEIMER b. 1930 *Starburst, 4 July*, 1956. Gelatin silver print, printed 2002. 44.5 × 29.8 cm (17 1/2 × 11 3/4 in). Signed in ink in the margin; signed, titled, dated, annotated 'The flash of a fan's camera illuminates the crowd in front of Elvis as he performs. Russwood Park, Memphis, Tennessee' in pencil, copyright credit and reproduction limitation stamps on the verso. **PROVENANCE** Acquired directly from the artist **EXHIBITED** Paris, Cartier Foundation for Contemporary Art, *Rock 'n' Roll 39–59*, 2007; Los Angeles, The Grammy Museum, *Elvis at 21: Photographs by Alfred Wertheimer*, 8 January–28 March 2010 and nine other venues on the Smithsonian Institution Travelling Exhibition Service; Esse, Folkwang Museum, *A Star is Born. Photography and Rock since Elvis*, 2 July–10 October 2010; *Taking Aim: Unforgettable Rock 'n' Roll Photographs Selected by Graham Nash*, including: San Diego, Museum of Photographic Arts, 12 June–26 September 2010; New York, George Eastman House, October 2010–January 2011 (each another example exhibited)

Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

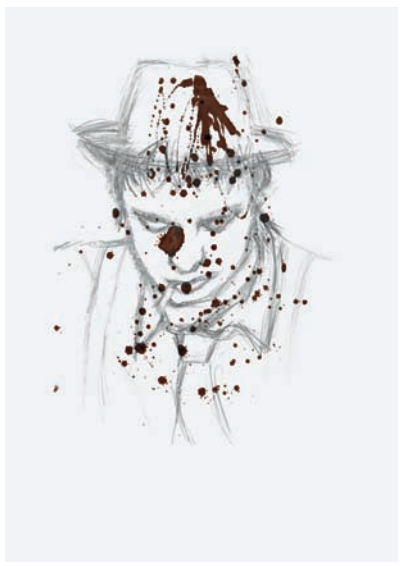
105

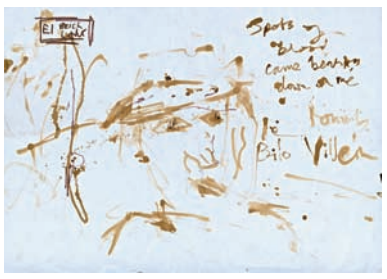
106

105 ALFRED WERTHEIMER b. 1930 *The Kiss, June 30*, 1956. Gelatin silver print, printed later. 15.4 × 24.2 cm (6 1/4 × 9 1/2 in). Copyright credit and reproduction limitation stamps on the verso. **PROVENANCE** Acquired directly from the artist; Artbeau4, Hamburg **EXHIBITED** New York, Brooklyn Museum, *Who Shot Rock & Roll: A Photographic History, 1955 to the Present*, 30 October 2009–31 January 2010; Los Angeles, The Grammy Museum, *Elvis at 21: Photographs by Alfred Wertheimer*, 8 January–28 March 2010 and nine other venues on the Smithsonian Institution Travelling Exhibition Service (each another example exhibited) **LITERATURE** G. Buckland, *Who Shot Rock & Roll: A Photographic History, 1955–Present*, New York, 2009, p. 43; Alfred Wertheimer, *Elvis 1956*, London, pp. 50–51
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500

106 ALFRED WERTHEIMER b. 1930 *Four Fingers, 17 March*, 1956. Gelatin silver print, printed 2002. 30.8 × 45.7 cm (12 1/8 × 18 in). Signed in ink in the margin; signed, titled, dated, annotated 'Elvis and his band in performance of "Blue Suede Shoes" on the Dorsey Brothers "Stage Show". Scotty Moore, guitar, Bill Black, bass and D.J. Fontana, drums, NYC' in pencil, copyright credit and reproduction limitation stamps on the verso. **PROVENANCE** Acquired directly from the artist **EXHIBITED** Paris, Cartier Foundation for Contemporary Art, *Rock 'n' Roll 39–59*, 2007; Los Angeles, The Grammy Museum, *Elvis at 21: Photographs by Alfred Wertheimer*, 8 January–28 March 2010 and nine other venues on the Smithsonian Institution Travelling Exhibition Service; Esse, Folkwang Museum, *A Star is Born. Photography and Rock since Elvis*, 2 July–10 October 2010; *Taking Aim: Unforgettable Rock 'n' Roll Photographs Selected by Graham Nash*, including: San Diego, Museum of Photographic Arts, 12 June 12–26 September 2010; New York, George Eastman House, October 2010–January 2011 (each another example exhibited)
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

107





108

107 PETER DOHERTY b. 1979 *AMY 4 BLAKE*, 2007. Graphite, crayon and artist's blood on canvas laid on board in artist's frame. 51 × 37 cm (20 × 14 1/2 in).
PROVENANCE Bankrobber Gallery, London
Estimate £3,000–4,000 $4,900–6,500 €3,500–4,600 ♠

This work was gifted to Amy Winehouse by the artist at the time of then husband Blake Fielder-Civil's arrest in 2007.

108 PETER DOHERTY b. 1979 *Bloodworks portfolio*, 2007. The complete set of six pigment ink prints, on Somerset paper, four signed in ink, one signed in pencil, one signed in artist's blood, numbered 16/25, 21/29, 8/25, AP 3/5, 31/35, 11/30, respectively in pencil on the recto, with the 'Bloodworks' blindstamp, published by Bankrobber, London, all unframed. Each from an overall edition of 35 plus 5 artist's proofs. Each: 42 × 59.5 cm (16 1/2 × 23 1/2 in) or the reverse. PROVENANCE Bankrobber Gallery, London
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠

Including: *Blood Portrait*; *Brick Lane*; *Crucifiction*; *Bilo Ireland*; *Bloodclot Bilo*; and *Rebel Without Gauze*

109

109 MARILYN MANSON b. 1969 *A.T.M. (Ass, Tits, Mouth)*, 2004. Watercolour on paper. 50.7 × 35.5 cm (20 × 14 in). Initialled 'MM' lower right. **EXHIBITED** Zurich, Cabaret Voltaire, *Les Fleurs du Mal*, 2007–08 **PROVENANCE** Galerie Brigitte Schenk, Cologne; Art Modern Gallery, Florida
Estimate £15,000–20,000 $24,300–32,400 €17,200–23,000 ‡

110

111 Suckadelic

reverse

111 Lamour Supreme

110 **MR. BRAINWASH** b. 1966 *Marylin Jackson*, 2008. Oil, spraypaint, screenprint on canvas. 101.6 × 76.8 cm (40 × 30 1/4 in). Signed and dated 'Mr. Brainwash 08' lower edge; and further signed 'Mr. Brainwash' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist. **PROVENANCE** Acquired directly from the artist

Estimate £15,000–20,000 $24,300–32,400 €17,200–23,000 ♠ ‡

111 (two works)

SUCKADELIC b. 1970 *JACKO's Secret Files*, 2010. Acrylic and glow paints with vinyl figure under vinyl blister on newsprint on wood. 31 × 28 × 10 cm (12 1/4 × 11 × 4 in). Signed 'SUCKLORD 66' on the reverse.

LAMOUR SUPREME b. 1970 *THRILLER Jacket*, 2010. Acrylic and rhinestones on large denim jacket and metal studs. Approximately: 76.2 × 122 cm (30 × 48 in). Signed 'LAMOUR SUPREME' upper and lower edges on the reverse.

PROVENANCE Acquired directly from the artists

Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ‡

112

113

114

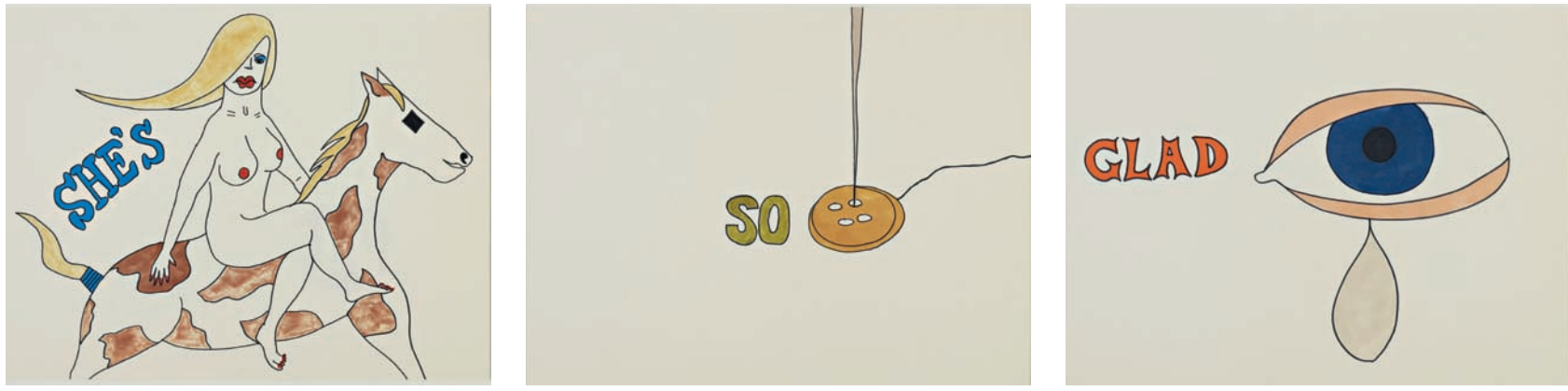
“What doesn’t feel very good is going on tour and paying to sing all my songs. Every time I sing ‘Hey Jude,’ I’ve got to pay someone”

(Paul McCartney, in reference to the ownership of The Beatles songbook by Michael Jackson and Sony/ATV. Jackson’s stake was an alleged £300m. From a 2006 interview, quoted in C. Roberts, *Daily News*, 26 June 2009)

112 KENNY SCHARF b. 1958 *Grammy*, 1997. Lithograph in colours on wove paper. 91.4 × 72.8 cm (36 × 28 5/8 in). Signed, dated and numbered 57/250 in pencil, for the 39th Annual Grammy Awards to benefit N.A.R.A.S. Foundation, New York. **PROVENANCE** Private Collection, Los Angeles
Estimate £300–500 $490–810 €350–580 ‡

113 HEDY KLINEMAN b. 1936 *Fashion Portrait*, 1988. Belt, black suede boots with buckles, oil and acrylic on canvas in artist’s frame. The boots were those worn by Michael Jackson in the BAD video. 124.5 × 88.8 cm (49 × 35 in). Signed ‘Hedy Klineman’ on a label lower right; signed, titled and dated ‘Hedy Klineman 10/88 “Fashion Portrait”’ on the reverse. **PROVENANCE** Private Collection, New York
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡

114 HEDY KLINEMAN b. 1936 *Fashion Portrait*, 1990. Silkscreen, rhinestones, black felt hat and ribbon on canvas. The hat was made expressly for Michael Jackson. Diameter: 107.3 cm (42 1/4 in). Signed ‘Hedy Klineman’ on a label affixed to the canvas; signed, titled and dated ‘Hedy Klineman 6/90 Fashion Portrait’ on the reverse.
PROVENANCE Private Collection, New York
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡



115

116

115 **JOHN LENNON and STEPHEN VERONA** 1940–1980 & b. 1940 *She Said So / I Feel Fine*, 1966. Three felt-pen hand-coloured animation drawings. Each: 23 × 30 cm (9 × 11 3/4 in).
PROVENANCE Private Collection, USA
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

These original paper cels were drawn and hand-coloured by John Lennon and Stephen Verona. The 240 cels which comprised the artwork were enough for a short, two-and-a-half minute film called *She Said So.* This film was used as possibly the world's first music video for the Beatles' song later called 'I Feel Fine'. The finished film was shown at the Museum of Modern Art in New York and won several awards including the CINE Golden Eagle. The original print of the film is now part of the archive of the Library of Congress, which is the USA's oldest federal cultural institution.

116 **ROBERT WHITAKER** b. 1939 *Mojo Beatles: A composite of four transparencies put together to make the cover of Mojo Magazine, issue 152, July*, 2006. Lightjet print. 44.5 × 31.1 cm (17 1/2 × 12 1/4 in). Signed in pencil on the verso. PROVENANCE Acquired directly from the artist
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ♠‡

117

118

119

117 J DAVIES *Paul McCartney, Southend, with Pentax*, 1963. Gelatin silver print, printed 2009. 35.2 × 35.6 cm (13 7/8 × 14 in). 'Hayward Archive' blindstamp in the margin. Accompanied by a certificate of authenticity. Number 1 from an edition of 50. **PROVENANCE** Acquired directly from the estate of the artist
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500

118 ROWLAND SCHERMAN b. 1937 *The Beatles*, 1964. Ten archival pigment prints, printed later. Each approximately 28.3 × 40 cm (11 1/8 × 15 3/4 in) or the reverse. Each signed and numbered 6/100 in pencil in the margin. Contained in a black vinyl case.
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

119 TERRY O'NEILL b. 1938 *The Beatles Posing in a Small Backyard in London with Instruments*, 1963. Gelatin silver print, printed later. 30.5 × 45.7 cm (12 × 18 in). Signed and numbered 10/50 in ink in the margin.
PROVENANCE Acquired directly from the artist
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ♠ ‡

120

121

120 **ART KANE** 1925–1995 *The Who with flag, Carnegie Hall Studio*, 1968. Unique Lightjet print, printed later and Diasec mounted. 182.2 × 121.9 cm (71 3/4 × 48 in). Accompanied by a certificate of authenticity signed by Jonathan Kane, the photographer's son.
PROVENANCE Acquired directly from the estate of the artist
Estimate £10,000–15,000 $16,200–24,300 €11,500–17,200

121 **COLIN JONES** b. 1936 *The Who*, 1966. Ten gelatin silver prints. Each approximately 25.4 × 35.6 cm (10 × 14 in) or the reverse. Nine with blindstamp credit in the margin; ten signed, titled, annotated and nine dated, in pencil on the verso.
PROVENANCE Acquired directly from the artist
Estimate £4,000–5,000 $6,500–8,000 €4,600–5,800 ♠

122

123

122 JEFF KOONS b. 1955 *Rolling Stones Licks World Tour 2002|2003*, 2004. Digital print on paper. 33 × 97.5 cm (13 × 38 3/8 in). Signed by Jeff Koons and the Rolling Stones in ink and numbered 46/1000 in the margin. This work is from an overall edition of 1000, of which 250 are signed. **PROVENANCE** Private Collection, USA
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000

123 MR. BRAINWASH b. 1966 *Rolling Stones*, 2009. Silkscreen ink, spraypaint and acrylic on newsprint on board. 66 × 96.5 cm (26 × 38 in). Signed and dated 'Mr. Brainwash 09' lower edge. This work is accompanied by a certificate of authenticity signed by the artist. **PROVENANCE** Acquired directly from the artist
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ♠‡

124

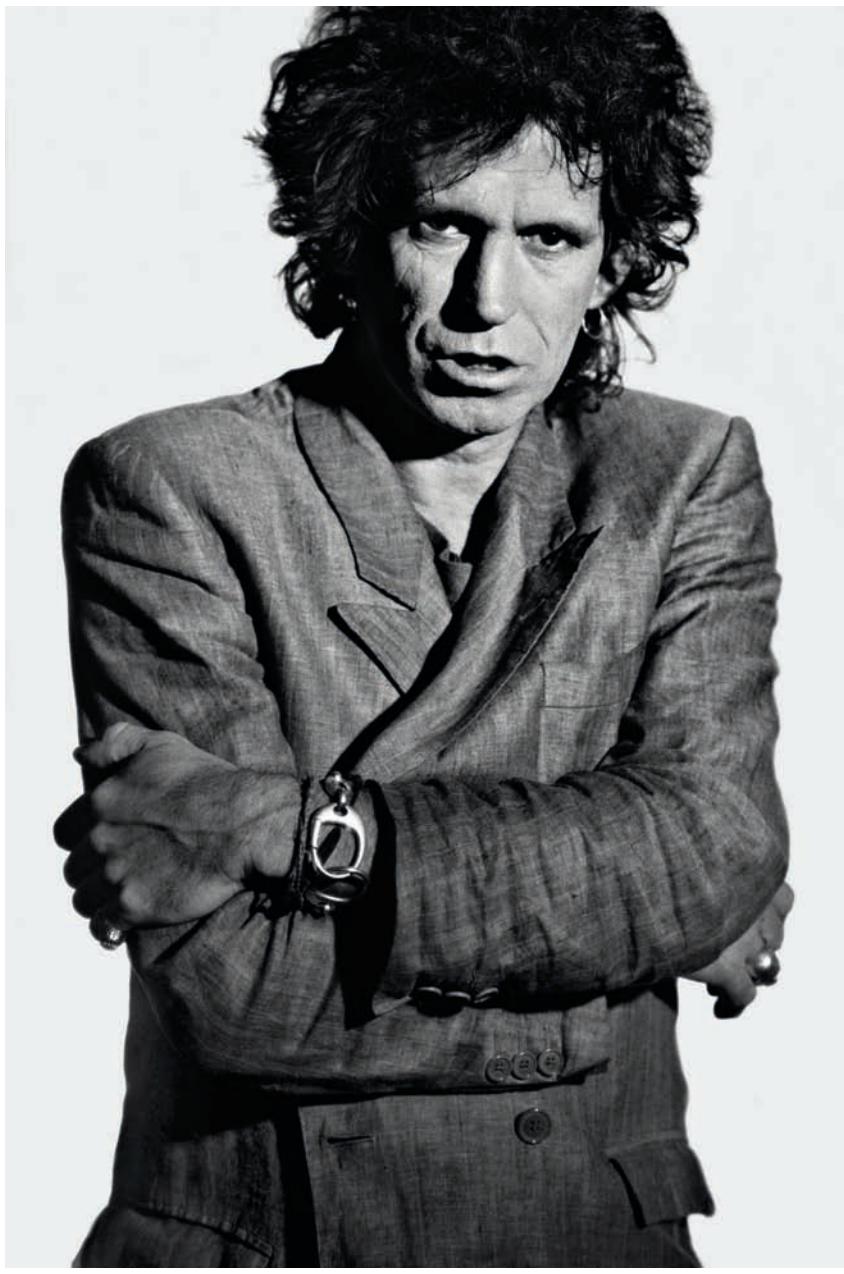
124 ART KANE 1925–1995 *The Rolling Stones, Circle Portrait*, 1966. Lightjet print, printed later and Diasec mounted. 182.9 × 121.9 cm (72 × 48 in). Accompanied by a certificate of authenticity signed by Jonathan Kane, the photographer's son. One from an edition of 3. **PROVENANCE** Acquired directly from the estate of the artist
Estimate £10,000–15,000 $16,200–24,300 €11,500–17,200

125

126

125 SANTE D'ORAZIO b. 1956 *Rolling Stones for Voodoo Lounge, West Village, NYC*, 1994. Gelatin silver print. 20.3 × 25.4 cm (8 × 10 in). Signed, titled, dated, annotated '4/3' in pencil and copyright credit reproduction limitation stamp on the verso.
PROVENANCE Acquired directly from the artist
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ‡

126 CLAUDE GASSIAN b. 1949 *Mick Jagger*, 1982. Gelatin silver print, printed 2005. 81 × 124.1 cm (31 7/8 × 48 7/8 in). Signed, titled and numbered 3/5 in ink on the reverse of the flush-mount. PROVENANCE Private Collection, Europe
EXHIBITED Paris, Galerie Acte 2, *Double Vie*, 20 May–14 September 2002; Lyon, Musée d'Art Contemporain, *Claude Gassian: Intersections*, 5 June–3 August 2003; Arles, Rencontres de la Photographie, *Claude Gassian*, 2010 (each another example exhibited) LITERATURE *Rock Images 1970–1990*, Paris: Paul Putti, 1989, p. 49
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000



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129

127 CLAUDE GASSIAN b. 1949 *Keith Richards*, 1988. Digital gelatin silver print, printed 2007. 120 × 80 cm (47 1/4 × 31 1/2 in). Signed, titled and numbered 3/5 in ink on the reverse of the flush-mount. **PROVENANCE** Private Collection, Europe **EXHIBITED** Paris, Galerie Acte 2, *Double Vie*, 20 May–14 September 2002; Lyon, Musée d'Art Contemporain, *Claude Gassian: Intersections*, 5 June–3 August 2003; Arles, Rencontres de la Photographie, *Claude Gassian*, 2010 (each another example exhibited) **LITERATURE** *Rock Images 1970–1990*, Paris: Paul Putti, 1989, p. 15
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000

128 RONNIE WOOD b. 1947 *Self Portrait II (B.A.T.)*, 1991. Screenprint on paper. 53.5 × 41 cm (21 × 16 1/8 in). Signed and titled 'Ronnie Wood Self Portrait II B.A.T.' in the margin. This work is from an edition of 100 plus 10 artist's proofs and 5 printer's proofs. **PROVENANCE** Private Collection, USA
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠ ●

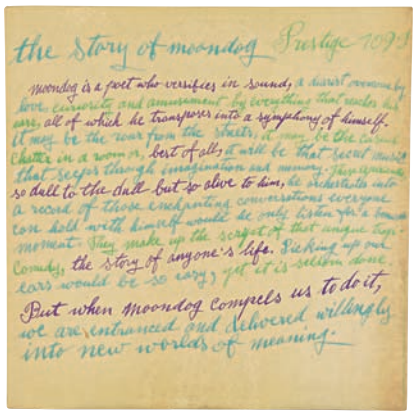
129 DAVID REDFERN b. 1936 *Mick Jagger, Hawaii*, 1972. Dye destruction print, printed later. 20 × 24 cm (7 7/8 × 9 1/2 in). Signed and numbered 1/25 in ink in the margin. **PROVENANCE** Acquired directly from the artist **LITERATURE** D. Redfern, *The Unclosed Eye: the Music Photography of David Redfern*, 2005, p. 30
Estimate £600–800 $970–1,300 €690–920

130 **DAVID MONTGOMERY** *Against the Wall–Sticky Fingers Album Promotion (Mick Jagger, Keith Richards, Mick Taylor, Bill Wyman, Charlie Watts)*, 1971. Five digital gelatin silver prints, printed later and mounted. Each: 50.5 × 50.8 cm (19 7/8 × 20 in). Each signed and numbered 1/20 in ink in the margin. **PROVENANCE** Scream Gallery, London
Estimate £12,000–15,000 $19,400–24,300 €13,800–17,300 ♠

Brown Sugar/Bitch
RS 19100

DEBBIE HARRY
RAKBIRD

LIZA MINNELLI
LIVE
AT CARNEGIE HALL


the story of moondog Prestige 109
moondog is a poet who versifies in sound, a diarist overcome by love, curiosity and amusement by everything that reaches his ears, all of which he transposes into a symphony of himself. It may be the roar from the streets, it may be the casual chatter in a room or, best of all, it will be that secret music that seeps through imagination and memory. Thus, a person so dull to the dull but so alive to him, he orchestrates into a record of those enchanting conversations everyone can hold with himself would be only listen for a bemoment. They make up the script of that unique tragi-comedy, the story of anyone's life. Picking up our ears would be so easy, yet it is seldom done.
But when moondog compels us to do it, we are entranced and delivered willingly into new worlds of meaning.

16 RPM
TROMBONE BY THREE
jay jay johnson
kai winding
bennie green / prestige *4

EMOTIONAL TATTOO

Billy Squier
Emotions in Motion

BLUE LIGHTS KENNY BURRELL
Louis Smith, Junior Cook, Tina Brooks
Duke Jordan, Bobby Timmons
Sam Jones, Art Blakey
Blue Note 1596 Volume 1

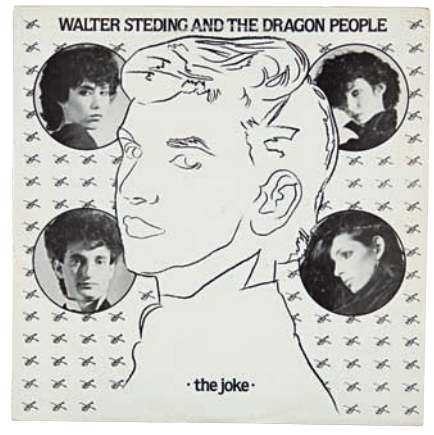
Aretha

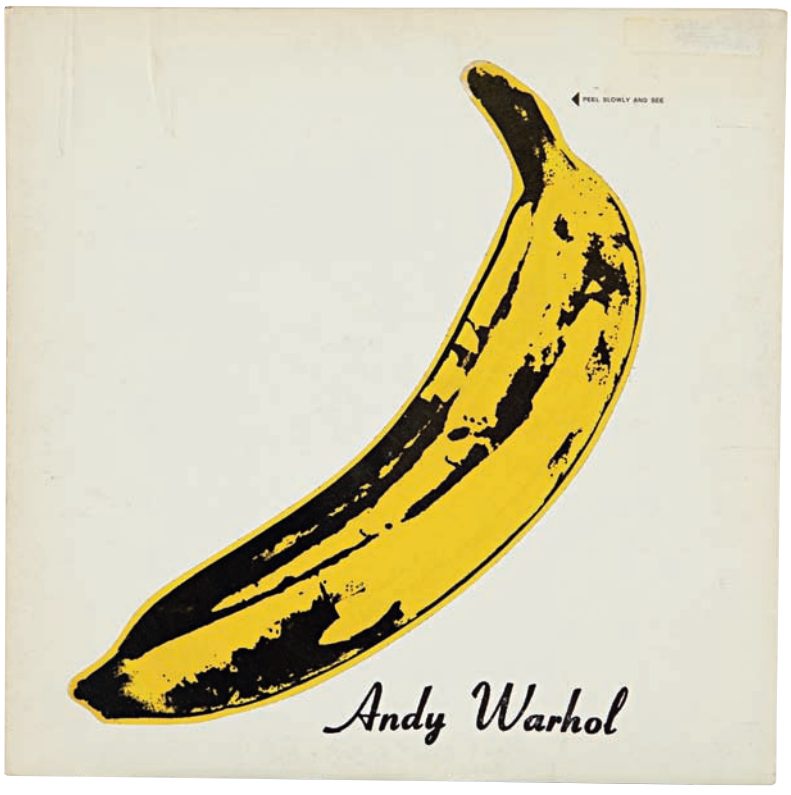
JOHN LENNON
MENLOVE AVE.

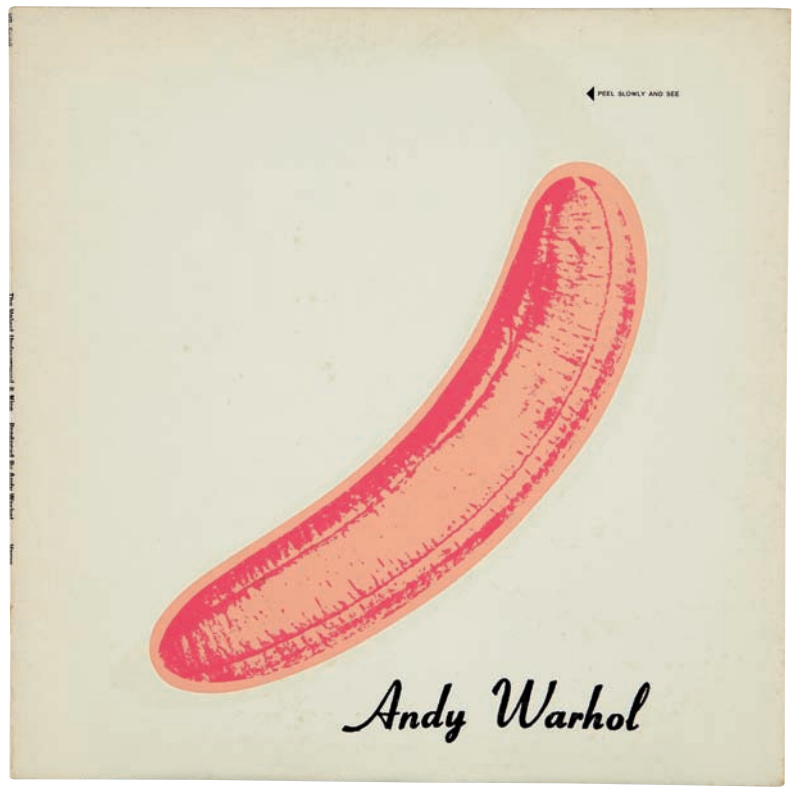
Billy Squier
Emotions in Motion

QUERELLE

Paul Anka
The Painter


WALTER STEDING AND THE DRAGON PEOPLE
· the joke ·





131

131 ANDY WARHOL 1928–1987 *Private rare collection of 52 album and record covers (including Index book with hard holograph cover, picture discs and FAB magazine case)*, 1949–87. Eight relief prints and letterpress, thirty-eight offset lithographs, two offset collages with collage element, two pictures discs, one bound index book containing thirty-nine offset lithographs and a flexidisc, one hinged cardboard case (*FAB Magazine*) containing various works and a flexidisc. Various dimensions; smallest: 17.8 cm (7 in) diameter; largest: 31.1 × 31.1 cm (12 1/4 × 12 1/4 in). **PROVENANCE** Private Collection, New York
Estimate £20,000–30,000 $32,400–48,600 €23,000–34,500 ‡

"It was in August 1996. In a record store, I came across a record by Paul Anka with a cover designed by Warhol. I already knew of his two most famous album covers, the 'peelable' banana sleeve for the Velvet Underground and the zippered sleeve for the Stones' Sticky Fingers. From then on, the challenge of discovering how many covers Warhol had created became the great challenge of acquiring them all, together with the records […] The album covers alone enable one to follow the whole course of Warhol's career as an artist, almost step by step, and this is almost unique among great artists. Although they did not appear in museums or art galleries, the album covers benefited from the parallel distribution network represented by the records. Warhol fully understood this remarkable channel for disseminating his art. Most of the covers he created were designed for that purpose and not, as is too often the case, existing works recycled as record jackets."

(Paul Maréchal, quoted in N. Bondil, 'I'm Andy Warhol, I'd like to do a record jacket for you', in *Andy Warhol The Record Covers 1949–1987: Catalogue Raisonné*, 2008, p. 7)

132

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135

132 BRIAN DUFFY 1933–2010 *Scary Monsters*, c. 1980. Gelatin silver print. 19 × 19 cm (7 1/2 × 7 1/2 in). Signed in ink in the margin; credit stamp on the verso. **PROVENANCE** Acquired directly from the estate of the artist
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

133 JOHN DOVE and MOLLY WHITE b. 1943 and b. 1944 *FACE No. 1* from *Faces*, 2010. Screenprint on handmade rag paper, made from recycled t-shirts. 76 × 56 cm (29 7/8 × 22 in). Signed in pencil on the verso. This work is from an edition of 100 plus 4 artist's proofs. **PROVENANCE** Private Collection, London **EXHIBITED** London, Victoria and Albert Museum, *Street Style*, 15 November 1994–19 Feburary 1995 (original example exhibited)
Estimate £800–1,200 $1,300–2,000 €920–1,400 ♠

134 MICK ROCK b. 1948 *David Bowie, Iggy Pop and Lou Reed, 'The Terrible Trio': Teatime at the Dorchester Hotel, London*, 1972. Gelatin silver print, printed 2003. 22.5 × 33 cm (8 7/8 × 13 in). Signed in ink in the margin; signed, titled, dated '2003' and copyright in pencil on the verso. One from an edition of 50. **LITERATURE** *Mick Rock Exposed: The Faces of Rock 'n' Roll*, Chronicle Books, 2010, n.p.
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ♠ ‡

135 BRIAN DUFFY 1933–2010 *Lodger*, c. 1979. Digital colour coupler print, printed 2010. 26.7 × 44.5 cm (10 1/2 × 17 1/2 in). Signed in ink by the photographer in the margin; signed, dated '2010', numbered 1/6, in ink by Chris Duffy, the photographer's son, and 'Duffy Archive' stamp on the verso. **PROVENANCE** Acquired directly from the estate of the artist
Estimate £1,800–2,200 $2,900–3,600 €2,000–2,500

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136 MICK ROCK b. 1948 *David Bowie at Haddon Hall*, 1972. Colour coupler print. 28.9 × 24.1 cm (11 3/8 × 9 1/2 in). Signed and dated in ink in the margin. **PROVENANCE** Bau-Haus Collection, Switzerland **LITERATURE** M. Rock, D. Bowie, *Moonage Daydream: The Life and Times of Ziggy Stardust*, Palazzo Editions, 2002, p. 42; *Mick Rock Exposed: The Faces of Rock 'n' Roll*, Chronicle Books, 2010, n.p.
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ♠

137 DENNIS MORRIS b. 1959 *Grace Jones Night-clubbing, London*, 1977. Lambda print, printed later. 88.3 × 61.6 cm (34 3/4 × 24 1/4 in). Signed and numbered 1/8 in ink on the reverse of the flush-mount. Accompanied by a signed certificate of authenticity.
PROVENANCE Acquired directly from the artist
Estimate £4,000–6,000 $6,500–9,800 €4,600–6,900

138 CHRIS LEVINE b. 1972 *Superstar* from *Stillness at the Speed of Light collaboration with Grace Jones*, 2010. Lenticular 3D print. 50 × 50 cm (19 11/16 × 19 11/16 in). Signed and numbered 4/10 in ink on a certificate of authenticity accompanying the work.
PROVENANCE The Vinyl Factory, London
Estimate £2,000–2,500 $3,200–4,000 €2,300–2,900 ‡

139 NAT FINKELSTEIN 1933–2009 *Velvet Underground*, c. 1964–67. Two gelatin silver prints, printed c. 1989. Each 26.4 × 38.7 cm (10 3/8 × 15 1/4 in). Each signed and numbered 6/50 in ink and credit stamp on the verso. **PROVENANCE** Fifty One Fine Art Photography, Antwerp
Estimate £800–1,200 $1,300–2,000 €920–1,400

140

141

142

140 LAWRENCE WATSON b. 1963 *Public Enemy, New York*, 1984. Gelatin silver print, printed 2009. 54 × 80.6 cm (21 1/4 × 31 3/4 in). Signed, titled, dated and numbered 5/10 in ink on a label affixed to the reverse of the frame.
PROVENANCE Maverick Showroom, London
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700

141 LYLE OWERKO b. 1968 *Untitled* from *The Boombox Series*, 2009. Inkjet print, printed later. 153 × 225.4 cm (60 1/4 × 88 3/4 in) overall. Signed and numbered 1/5 in ink on the recto. PROVENANCE Clic Gallery, New York
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ‡

o142 ADAM NEATE b. 1977 *Come On*, 2007. Giclée print on paper. 85.1 × 56.5 cm (33 1/2 × 22 1/4 in). Signed, dated and numbered lower edge. This work is from an edition of 75.
PROVENANCE Elms Lesters Painting Rooms, London
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ♠●

143

144

145

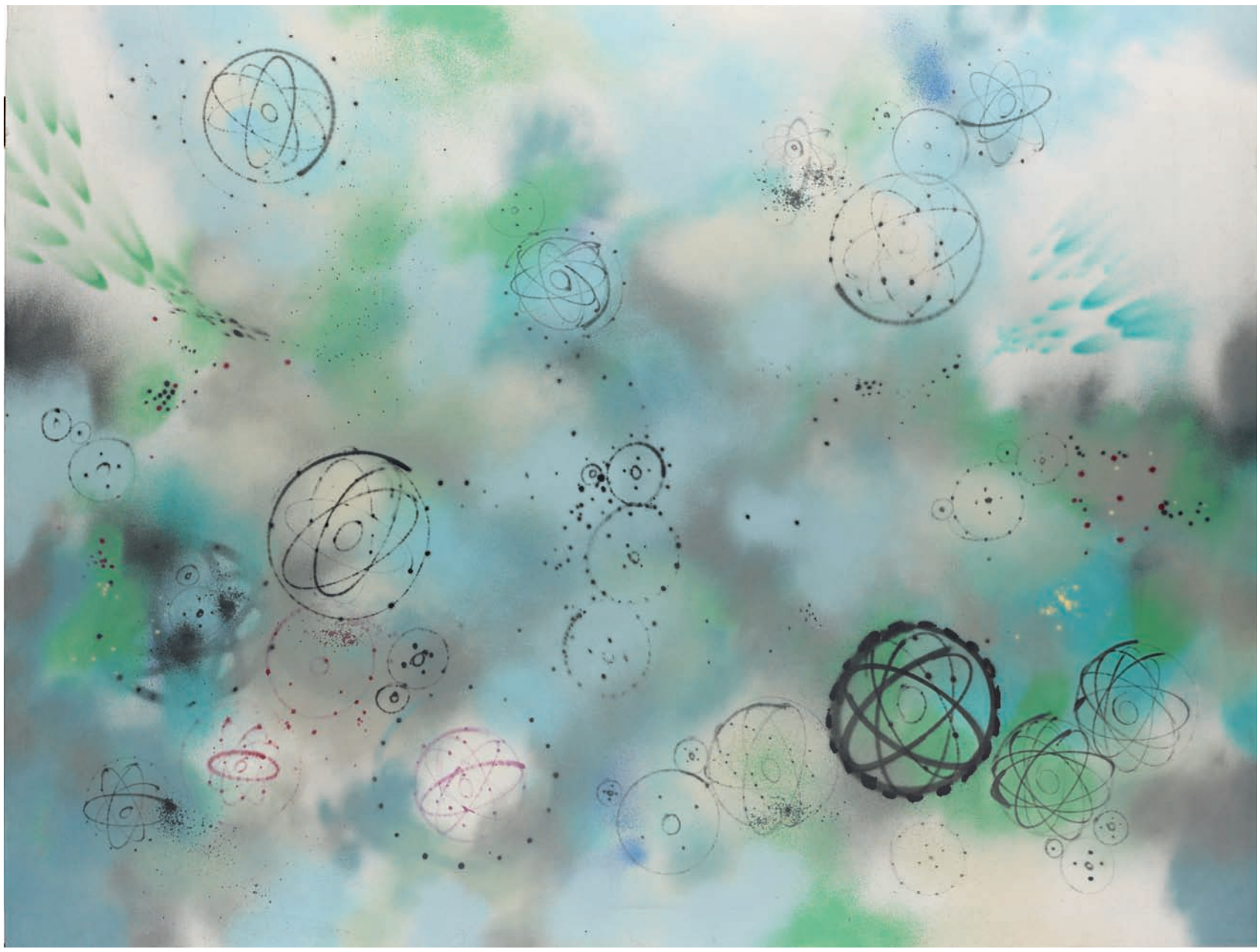
143 LEN PRINCE b. 1953 *Deborah with roses*, 1992. Colour coupler print. 35.5 × 27.9 cm (14 × 11 in). Blindstamp credit in the margin; signed, titled, dated and copyright in pencil on the verso. **PROVENANCE** Private Collection, USA
Estimate £700–900 $1,100–1,500 €800–1,000 ‡

°144 ADAM NEATE b. 1977 *The Queen's Special*, 2007. Giclée print on paper. 84.8 × 56.5 cm (33 3/8 × 22 1/4 in). Signed, dated and numbered lower edge. This work is from an edition of 75. **PROVENANCE** Elms Lesters Painting Rooms, London
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ♠●

"In the mid-80s my cousin was interested in the graffiti scene. VHS was coming over and there were a few graffiti videos coming from America and also acts like the Beastie Boys and hip-hop music. I would go to my cousin's house where we would mess around with spray cans; I was only nine or ten at the time. As I got older I discovered books including Subway Art and Spray Can Art, which I would get from the library, they were really colourful, and I wanted to replicate what I saw." (Adam Neate, quoted in S. Fairweather, *Adam Neate, from street art to the gallery, Aesthetica*, 2007, p. 25)

145 MICK ROCK b. 1948 *Debbie Harry, New York*, 1977. Digital colour coupler print, printed 2002. 31.8 × 26 cm (12 1/2 × 10 1/4 in). Signed by the artist, signed and dated '2003' by Debbie Harry in ink in the margin; signed, titled, dated '2002' and copyright in pencil on the verso. **PROVENANCE** Bau-Haus Collection, Switzerland
LITERATURE *Mick Rock Exposed: The Faces of Rock 'n' Roll*, Chronicle Books, 2010, n.p.; M. Rock, *Debbie Harry and Blondie: Picture This*, Chronicle Books, 2010, cover (detail) and n.p.
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ♠

'Rapture' by Blondie was the first rap song to gain wide popularity. Released in January 1981, it was the second single taken from their 1980 album *Autoamerican*, and it became the first rap-influenced single to reach number one in the US Billboard Chart. The music video was considered to be the first rap video to be broadcast on MTV.



146

"I think that my style of work – the paintings, the characters – just lent themselves to the sounds. It wasn't like here's the new UNKLE album and I'd just whip up a painting"

(Futura 2000, quoted in S. Spence, *Futura 2000 is now: A hip-hop superhero returns*, 2001)

146 FUTURA 2000 b. 1955 *Untitled*, c. 1990. Spraypaint and acrylic on canvas. 182 .5 × 240 cm (71 7/8 × 94 1/2 in). **PROVENANCE** Acquired directly from the artist

Estimate £7,000–9,000 $11,300–14,600 €8,000–10,400

Mo' Wax was a record label founded by James Lavelle in the early 1990s. Lavelle is an avid collector of graffiti art and is especially interested in the work of Futura 2000, a veteran graffiti artist from the New York underground hip-hop scene. Lavelle began buying his work soon after he founded Mo' Wax and many of Futura 2000's images were used on album releases and merchandise. The most recognizable image is that used on the cover of the 1998 UNKLE album, *Psyence Fiction*, for which Futura 2000's cartoon alien characters were used. The present lot is immediately recognizable to James Lavelle fans and was used as general Mo' Wax imagery throughout the labels history.

147

148

147 YI ZHOU b. 1978 *Pharrell Vase*, 2010. Porcelain. 28 × 15 × 20 cm (11 × 5 7/8 × 7 7/8 in). Signed in Pinyin and Chinese, titled, dated 'Yi Zhou Pharrell Vase 2010' and numbered of 5 plus 1 artist's proof on the underside. This work is from an edition of 5 plus 1 artist's proof. PROVENANCE Acquired directly from the artist
Estimate £4,500–5,500 $7,300–8,900 €5,200–6,300 ‡

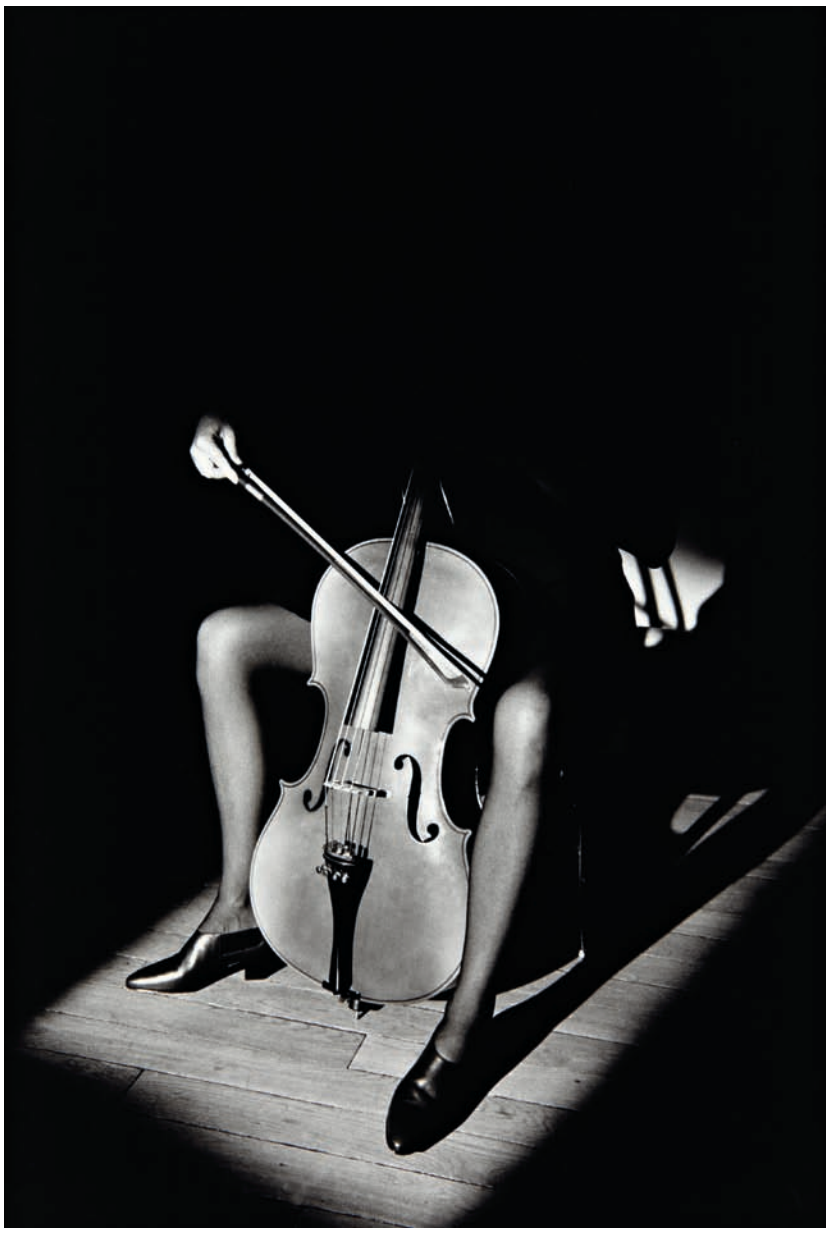
The vase was rendered using a 3D scan of the rapper, Pharrell Williams, and modelled as a Greek-style urn.

148 CHRISTIAN MARCLAY b. 1955 *Untitled*, 2005. Set of two photograms on dye-printed felt slipmats. Each diameter: 29.7 cm (11 3/4 in). One signed and numbered 7/50 in ink. These works are from an overall edition of 300 of which 50 are signed and numbered, and are printed by Glowtronics, Inc.
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000 ‡

149

149 ROY LICHTENSTEIN 1923–1997 *Composition IV*, 1995. Screenprint in colours, on Arches paper. 33.2 × 48.8 cm (13 1/8 × 19 1/4 in). Signed, dated and numbered 'AP 17/30' in pencil (an artist's proof, the edition was 120), co-published by the artist and Kennedy for Senate. **LITERATURE** Mary Lee Corlett 293
Estimate £5,000–7,000 $8,000–11,300 €5,800–8,000 ‡

150



152

151

150 **VARIOUS ARTISTS** *Revolutions per Minute*, 1982. The complete set of twenty-one offset lithographs. Each approximately: 30.5 × 30.5 cm (12 × 12 in). Each signed and numbered 432/500 in pencil (the Agnetti is stamp signed), co-published by Ronald Feldman Fine Arts and Charing Hill Company Ltd., New York, all contained in original card box. **PROVENANCE** Private Collection, New York
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ♠ ‡

These works were created as album cover proposals for *Revolutions per Minute (The Art Record)*, an album of twenty-one original sound works by the participating artists. Including: Vincenzo Agnetti, Eleanor Antin, Ida Applebroog, Conrad Atkinson, Joseph Beuys, Chris Burden, Douglas Davis, Jud Fine, Terry Fox, R. Buckminster Fuller, Helen Mayer Harrison/Newton Harrison, Margaret Harrison, Komar & Melamid, Piotr Kowalski, Les Levine, Edwin Schlossberg, Tomas Shannon, Todd Siler, SITE, David Smyth, and Hannah Wilke.

151 **ROBERT RAUSCHENBERG** 1925–2008 *John Cage*, 1983. Screenprint in colours with collage of fabric and plastic ruler. 106 × 75 cm (41 3/4 × 29 1/2 in). Signed, dated and numbered 56/125 in pencil (there were also 25 artist's proofs), published by Symphony Space, New York. **PROVENANCE** Private Collection, New York
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

152 **JEANLOUP SIEFF** 1933–2000 *Cello Player*, 1984. Gelatin silver print. 29.8 × 20.3 cm (11 3/4 × 8 in). Signed and dated in ink in the margin; dated, annotated 'Advertisement for Carel Shoes' in French in ink and copyright credit stamp on the verso.
PROVENANCE Private Collection, Japan
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡

“Photography is jazz for the eye”

“Just as jazz is the music or art of the moment – it is spontaneous and just occurs instantaneously - so is photography. Like recorded jazz, photography is a technical process which tries to capture and reproduce a feeling or experience that can be relived years later.”
(William Claxton, ‘Conversation with Philip Watson’, *GQ*, 1998)

153

153 PETER BRÜCHMANN b. 1920 *Chet Baker*, 1960–70. Hamburg: Grauwert Gallery, 2009. Eight gelatin silver prints, printed later. Each 38.1 × 28.3 cm (15 × 11 1/8 in) or the reverse. Each signed in pencil on a label and copyright credit stamp on the verso. Colophon. Contained in a linen clamshell case with embossed credit and title. AP1 from an edition of 30 plus 5 artist's proof. **PROVENANCE** Grauwert Gallery, Hamburg
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ♠

154

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158

154 DAVID REDFERN b. 1936 *Bill Evans, BBC TV London*, 1965. Gelatin silver print, printed later. 48 × 38 cm (18 7/8 × 15 in). Signed in ink in the margin. PROVENANCE Acquired directly from the artist LITERATURE D. Redfern, *The Unclosed Eye: the Music Photography of David Redfern*, 2005, p. 44
Estimate £500–700 $810–1,100 €580–800

155 DAVID REDFERN b. 1936 *Miles Davis, Newport*, 1967. Gelatin silver print, printed later. 49.5 × 39.5 cm (19 1/2 × 15 1/2 in). Signed and numbered 71/100 in ink in the margin. PROVENANCE Acquired directly from the artist LITERATURE D. Redfern, *The Unclosed Eye: the Music Photography of David Redfern*, 2005, p. 76
Estimate £500–700 $810–1,100 €580–800

156 HERMAN LEONARD 1923–2010 *Charlie Parker with Metronome All Stars, New York City*, 1949. Gelatin silver print, printed later. 22.9 × 33 cm (9 × 13 in). Signed, titled, dated and copyright in ink in the margin. PROVENANCE Acquired directly from the artist LITERATURE To be included in the forthcoming book *Jazz, Giants and Journeys: The Photo of Herman Leonard*, Scala, 2011
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

157 HERMAN LEONARD 1923–2010 *Lester "Prez" Young, New York City*, 1948. Gelatin silver print, printed later. 27.3 × 25.1 cm (10 3/4 × 9 7/8 in). Signed, titled, dated and copyright in ink in the margin. PROVENANCE Acquired directly from the artist LITERATURE To be included in the forthcoming book *Jazz, Giants and Journeys: The Photo of Herman Leonard*, Scala, 2011
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

158 WILLIAM GOTTLIEB 1917–2006 *Frank Sinatra*, 1947. Gelatin silver print, printed later. 47.6 × 38.9 cm (18 3/4 × 15 5/16 in). Signed, titled and copyright in ink in the margin. PROVENANCE Acquired directly from the artist
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

159

160

161

159 ADAM PENDLETON b. 1984 *Mwandishi*, 2005. Silkscreen on canvas. 115.5 × 115.5 cm (45 1/2 × 45 1/2 in). This work is unique. **PROVENANCE** Yvon Lambert, New York; Private Collection, Europe
Estimate £8,000–12,000 $13,000–19,400 €9,200–13,800 ‡

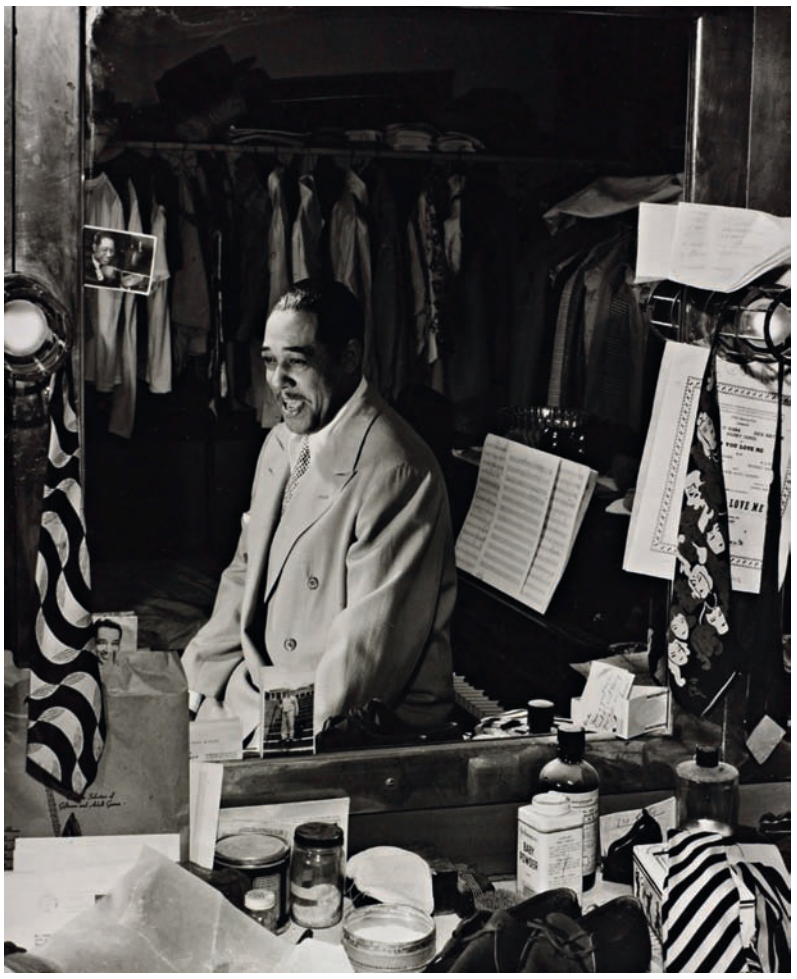
160 SPIKE MILLIGAN 1918–2002 *Auction Stations*. Pen and ink on paper. 33 × 20 cm (13 × 7 7/8 in).
PROVENANCE Private Collection, USA
Estimate £4,000–6,000 $6,500–9,800 €4,600–6,900 ‡

"What stopped me becoming a musician was that my lip went. I really wanted to be a trumpet player. When my lip went – it was during the war – I went back on to guitar and became a member of a trio. Ultimately we did variety shows … one thing led to another and I became what I am. But music has been my unending and constant love. It gives a tranquillity such as no other medium can give you. It is not a language, it's an emotion. It's something that I am hooked on forever. I am completely and utterly hooked on music."

(Spike Milligan, in an interview with Tony Brown, *Jazz Professional*, 1970)

161 RED GROOMS b. 1937 *Fats Domino*, 1984. 3-D lithograph in colours. 43.2 × 44.5 × 51.8 cm (17 × 17 1/2 × 20 3/8 in). Signed and numbered 34/54 in red pencil, co-published by the artist and Shark's Ink, Lyons, Colorado, contained in original Plexiglas box.
PROVENANCE Private Collection, USA **LITERATURE** Walter Knestrick 102
Estimate £2,000–2,500 $3,200–4,000 €2,300–2,900 ‡

162



163

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165

162 WILLIAM COUPON b. 1952 *Miles Davis Hand*, 1986. Archival pigment print, printed later. 34.3 × 35.6 cm (13 1/2 × 14 in). Signed, dated, numbered 2/40 and copyright in ink on the verso. **PROVENANCE** Bau-Haus Collection, Switzerland
Estimate £800–1,200 $1,300–2,000 €920–1,400

163 WILLIAM GOTTLIEB 1917–2006 *Duke Ellington*, 1947. Gelatin silver print, printed later. 48.3 × 38.7 cm (19 × 15 1/4 in). Signed, titled and copyright in ink in the margin; signed, titled, annotated '#A', copyright in ink and copyright credit reproduction limitation stamp on the verso. **PROVENANCE** Acquired directly from the artist
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

164 WILLIAM GOTTLIEB 1917–2006 *Jean Baptiste "Django" Reinhardt*, 1946. Gelatin silver print, printed later. 47.9 × 39.1 cm (18 7/8 × 15 3/8 in). Signed, titled and copyright in ink in the margin. Copyright credit reproduction limitation stamp on the verso.
PROVENANCE Acquired directly from the artist
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

165 HERMAN LEONARD 1923–2010 *Duke Ellington, Paris*, 1958. Gelatin silver print, printed later. 30.5 × 24.1 cm (12 × 9 1/2 in). Signed, titled, dated and copyright in ink in the margin. **PROVENANCE** Acquired directly from the artist **LITERATURE** To be included in the forthcoming book *Jazz, Giants and Journeys: The Photo of Herman Leonard*, Scala, 2011
Estimate £1,000–2,000 $1,600–3,200 €1,200–2,300 ‡

166

167

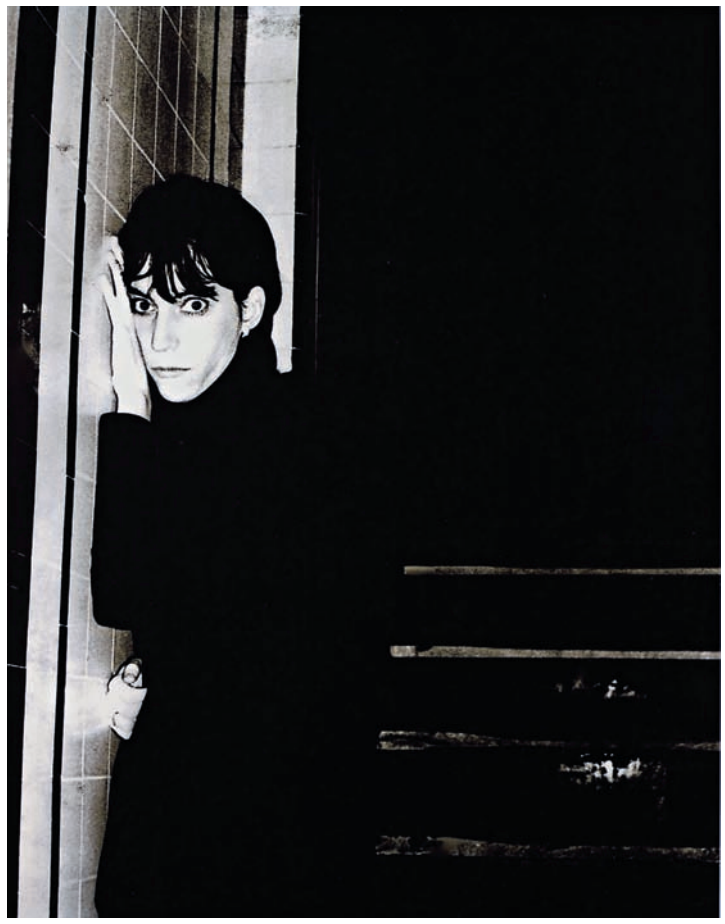
166 DANNY CLINCH b. 1964 *Patti Smith, NYC*, 2000. Archival pigment print, printed 2009. 36.4 × 36.4 cm (14 5/16 × 14 5/16 in). Signed, titled and dated in ink in the margin. **PROVENANCE** Acquired directly from the artist
Estimate £500–700 $810–1,100 €580–800 ‡

167 CLAUDE GASSIAN b. 1949 *Patti Smith*, 1976. Gelatin silver print, printed 2005. 78.4 × 120 cm (30 7/8 × 47 1/4 in). Signed, titled and numbered 4/5 in ink on the reverse of the flush-mount. **PROVENANCE** Private Collection, Europe **EXHIBITED** Paris, Galerie Acte 2, *Double Vie*, 20 May–14 September 2002; Lyon, Musée d'Art Contemporain, *Claude Gassian: Intersections*, 5 June–3 August 2003; Washington, Govinda Gallery, *Anonymous Claude Gassian*, 2007; Arles, Rencontres de la Photographie, *Claude Gassian*, 2010 (each another example exhibited) **LITERATURE** *Claude Gassian Photographies 1970–2001*, Éditions de la Martinière, 2001, pp. 70–71; *Claude Gassian: Intersections*, exh. cat., Musée d'Art Contemporain de Lyon, 2003, pp. 76–77; *Anonymous Claude Gassian*, exh. cat., Govinda Gallery, Washington, 2007, p. 20
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000

PUNK ART: A HISTORY

“The role of art today is to force chaos into order,” the sociologist Theodor W. Adorno wrote. Punk achieves this goal, more so than any other form of artistic expression. Over thirty years ago, punk vented its wide repertoire of protest practices against the status quo, becoming a catalyst for the social and cultural avant-garde. Punk found artistic expression by making use of the subversion of everyday symbols to provide an unmistakable criticism of capitalism and hegemony. Album covers, posters, fashion and fanzines document the protest against social injustice, economic inequality and spiritual turmoil. Drastic measures were used to provoke a shocked audience into rejecting conformity. Punk did not swim with the tide, but became a raging torrent. By using do-it-yourself aesthetics, punk protagonists released a flood of energy and sparked a fire that has not been extinguished to this day. “I wanted to find out to what extent one could change the situation by attacking the system,” explained Vivian Westwood, the Queen of Punk, as she described the driving force behind her work. This idea of radical change is still present today, showing its many facets in music, fashion, gestures, rhetoric and artistic expression. The following lots document the continued explosive power of this artistic aesthetic.

Punk is not dead. Punk will never die.



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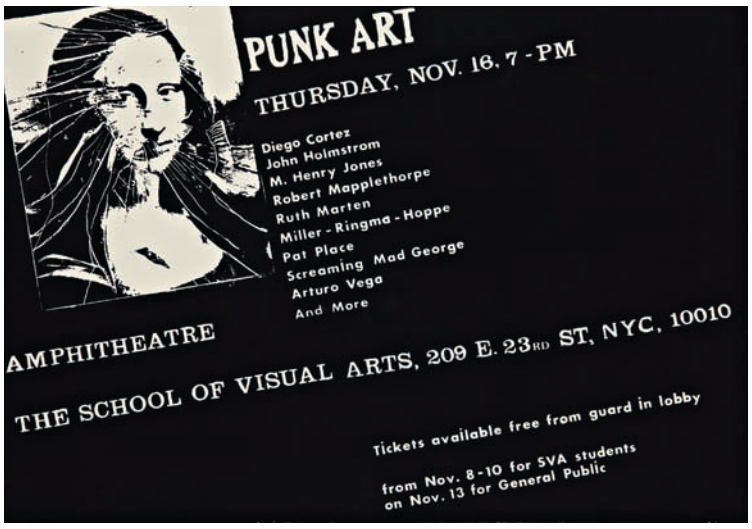

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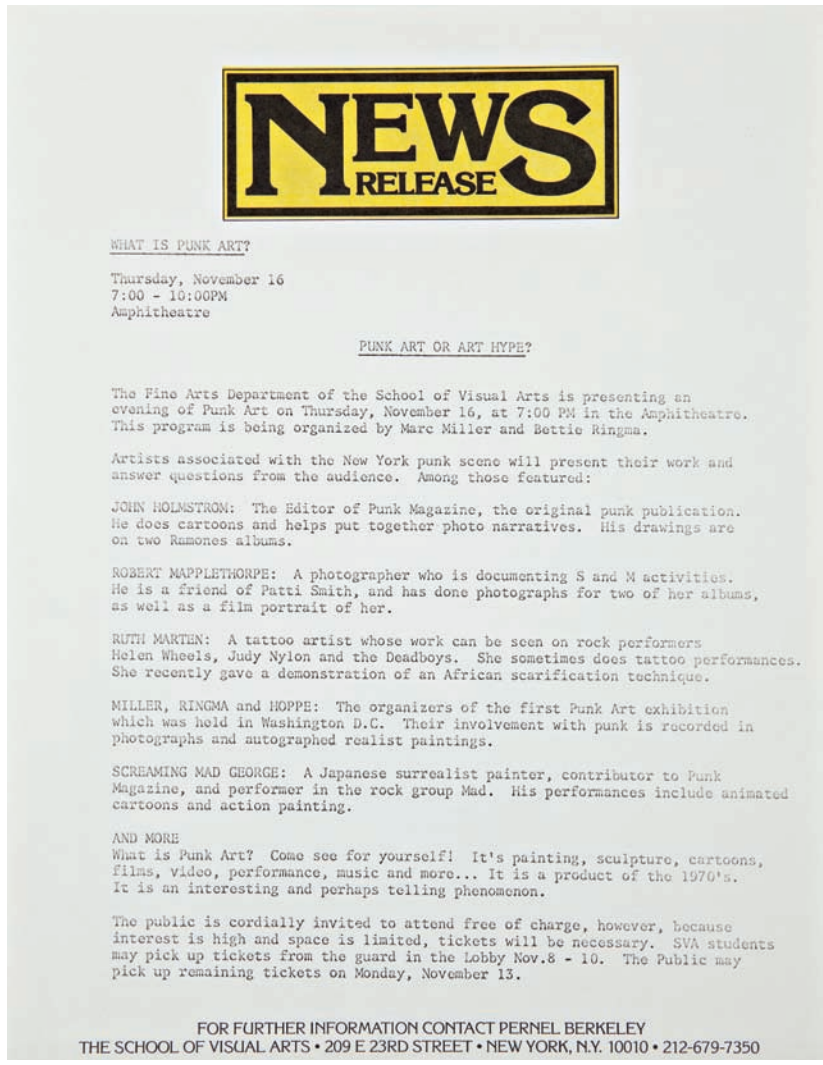


168 LEEE BLACK CHILDERS b. 1941 *Patti Smith on the Bowery, NYC*, 1975. Digital colour coupler print, printed later. 50.8 × 39.7 cm (20 × 15 5/8 in). Signed, titled and dated in ink on the verso. **PROVENANCE** Bau-Haus Collection, Switzerland
Estimate £600–800 $970–1,300 €690–920

169 LESLIE SCHIFF b. 1951 *Blow Up*, 1978. Colour Xerox. 69.8 × 50.2 cm (27 1/2 × 19 3/4 in). Signed, titled and dated in pencil on the recto. This work is unique.
PROVENANCE Private Collection, USA
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000 ‡

170 W.P.A. WASHINGTON PROJECTS FOR THE ARTS *Four Punk Art Exhibition documents*, 1978.
(i) Original Invitation for the first exhibition of *Punk Art*, 15 May–10 June 1978. 12.7 × 20.3 cm (5 × 8 in).
(ii) two original *Punk Art* news releases for the first exhibition of Punk Art, 15 May–10 June 1978. Each: 28 × 21.5 cm (11 × 8 1/2 in). (One illustrated.)
(iii) Original 27-page *Punk Art* catalogue with Smashed Mona front cover; 35.5 × 29.2 cm (14 × 11 1/2 in). (Not illustrated.)
(iv) Original silkscreen *Punk Art* poster for the School of Visual Arts Show. 33.2 × 46.9 cm (13 × 18 1/2 in).
PROVENANCE Private Collection, New York
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡

171 Dagmar

171 Wang Harvey

171 Ebet Roberts

172

171 (three works)
DAGMAR *Pinky Flash, Club Le Jardin, Manhattan NY*, 1974. Gelatin silver print. 30.4 × 45.7 cm (12 × 18 in). Signed in ink on the recto; signed, annotated '70²' and copyright in ink on the verso.
EBET ROBERTS *Stiv Bators with the Dead Boys in front of CBGB's*, 1977. Gelatin silver print, printed later. 44.2 × 28.2 cm (17 3/8 × 11 1/8 in). Signed and numbered 1/50 in ink in the margin; signed, titled, dated and copyright in pencil on the verso.
WANG HARVEY *Ann Magnuson, Lady Wrestling Night, Club 57, N.Y.C.*, 1980. Gelatin silver print, printed 2007. 21 × 30.5 cm (8 1/4 × 12 in). Signed and dated in ink in the margin; signed, titled, dated and numbered 1/5 in pencil on the verso.
PROVENANCE Each acquired directly from the artist
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠‡

172 **CRAIG B. HIGHBERGER** b. 1947 *Warhol Superstar Jackie Curtis as a boy in his Lower East Side Manhattan apartment and as a girl at Max's Kansas City*, 1974. Digital colour coupler print, printed later. 22.8 × 45.7 cm (9 × 18 in). Signed, titled, dated, numbered 9/20 and copyright in ink in the margin. PROVENANCE Private Collection, USA
Estimate £450–550 $730–890 €520–630 ‡

173

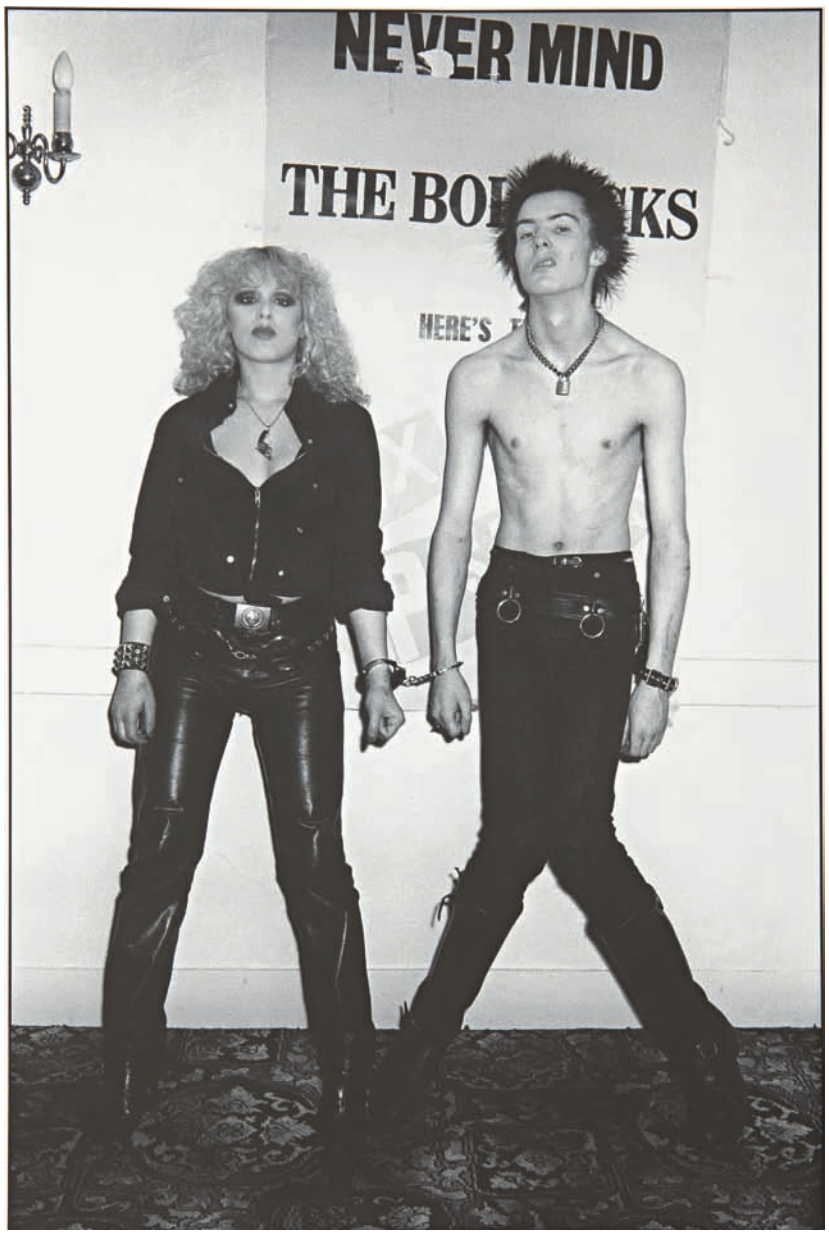
174 Leee Black Childers

174 Theresa K

174 Michael Putland

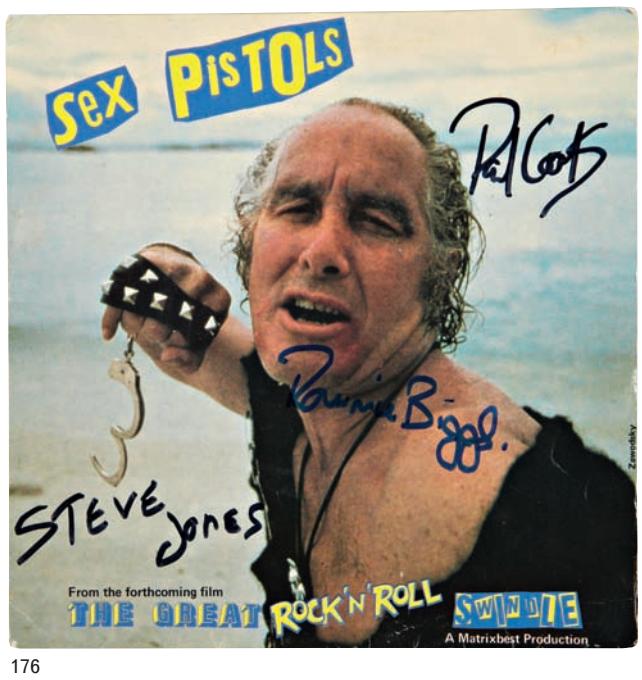
173 **M. HENRY JONES** *Fleshtones performing*, 1978. 3-D gelatin silver print collage. 14.6 × 23.5 cm (5 3/4 × 9 1/4 in). Signed, dated and annotated 'Soul City' in pen on the verso. This work is a cut out photograph from the animated film 'Soul City', 1977.
PROVENANCE Private Collection, USA
Estimate **£1,000–1,500 $1,600–2,400 €1,200–1,700 ‡**

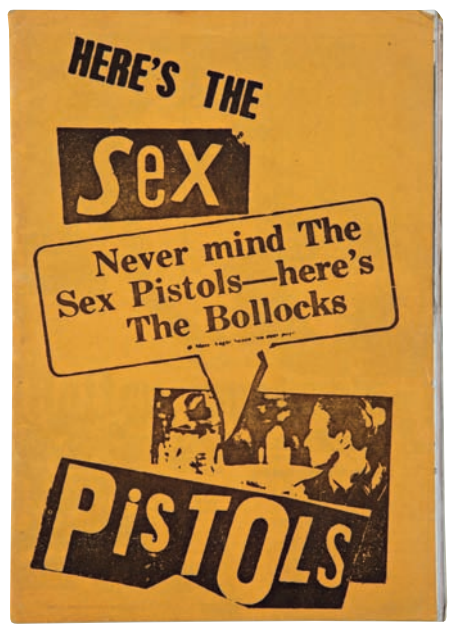
174 (three works)
LEEE BLACK CHILDERS b. 1941 *Johnny Thunders, London Council Estate, 1977.* Digital colour coupler print. 50.7 × 32.7 cm (20 × 12 7/8 in). Signed, titled and dated in ink in the margin.
THERESA K. b. 1958 *The Cramps, Tropicana Motel, L.A.*, 1976. Gelatin silver print. 19.1 × 24.8 cm (7 1/2 × 9 3/4 in). Credited, titled and dated in an unidentified hand in pencil on the verso.
MICHAEL PUTLAND b. 1947 *Siouxie Sioux in chair*, 1980. Gelatin silver print, printed later. 17.8 × 26.7 cm (7 × 10 1/2 in). Signed in ink in the margin.
PROVENANCE Each acquired directly from the artist
Estimate **£2,000–3,000 $3,200–4,900 €2,300–3,500 ♠‡**



175 Steve Emberton

175 Richard Mann





176

175 (two works)
STEVE EMBERTON b. 1954 *Sid and Nancy*, 1979. Gelatin silver print, printed later. 47 × 31.5 cm (18 1/2 × 12 3/8 in). Signed and numbered 1/50 in pencil in the margin. **PROVENANCE** Acquired directly from the artist **EXHIBITED** Plattfon/ STAMPA Basel, 10 June–11 July 2010 **LITERATURE** A. Boot, C. Salewicz, *Punk: The Illustrated History of a Music Revolution*, Boxtree, p. 98
RICHARD MANN b. 1954 *Sid and Nancy at Richard Branson's lavatory, London*, 1978. Digital print, printed later. 34.9 × 23.5 cm (13 3/4 × 9 1/4 in). Signed and numbered 6/100 in pencil in the margin. **PROVENANCE** Private Collection, United Kingdom **EXHIBITED** Plattfon/ STAMPA Basel, 10 June–11 July 2010
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠ ‡

176 **JAMIE REID** b. 1947 (three works)
(i) *The Sex Pistols–The Great Rock 'n' Roll Swindle*, 1978. An extremely rare single sleeve. 18.5 × 18 cm (7 1/4 × 7 1/4 in). Signed 'Paul Cook Ronnie Biggs Steve Jones' in pen on the front; signed 'Sid Vicious' in pen on the reverse. **PROVENANCE** Private Collection, United Kingdom **LITERATURE** P. Burges and A. Parker, *Satellite Sex Pistols*, p. 42
(ii) *Never mind The Sex Pistols–here's The Bollocks*, 1976. An extremely rare fanzine. 21.5 × 15 cm (8 1/2 × 5 7/8 in). Signed 'Jamie Reid' on one page. This work is published by Cosmic Danger Publications'. **PROVENANCE** Private Collection, United Kingdom
(iii) *The Sex Pistols: Anarchy in the U.K.*, 1976. An extremely rare fanzine. 43.2 × 30.5 cm (17 × 12 in). This work is issue number one, published by Glitterbest Ltd, printed by Zigzag and the front cover is illustrated with a photograph of Sue Catwoman. **PROVENANCE** Private Collection, United Kingdom **EXHIBITED** Plattfon/STAMPA Basel, 10 June–11 July 2010 **LITERATURE** P. Stolper and A. Wilson, *No Future: Sex, Seditionaries and the Sex Pistols*, 2004, p. 81; P. Burges and A. Parker, *Satellite Sex Pistols*, p. 78
Estimate £3,000–4,000 $4,900–6,500 €3,500–4,600 ♠ ‡

177 Red Star Records

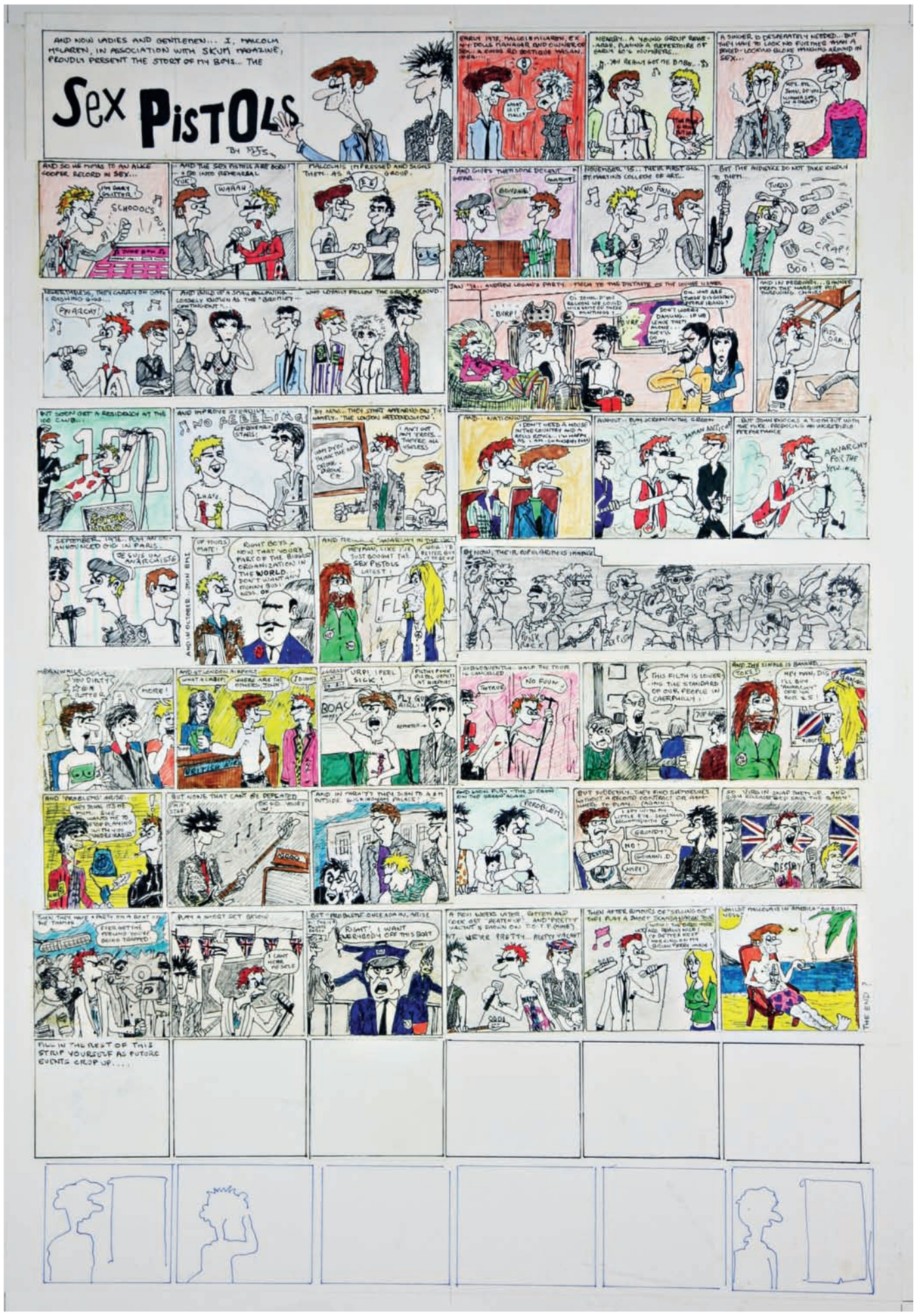
177 Godlis

177 Godlis

178

177 (three works)
RED STAR RECORDS *Suicide by Suicide*, 1977. Original LP advertising poster. 58.4 × 39.4 cm (23 × 15 1/2 in).
GODLIS b. 1951 *Martin Rev of Suicide*, 1977. Two gelatin silver prints. (i) 17.8 × 21.6 cm (7 × 8 1/2 in); (ii) 15.9 × 21.6 cm (6 1/4 × 8 1/2 in). Each with copyright credit stamps on the verso. **PROVENANCE** Private Collection, New York.
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ‡

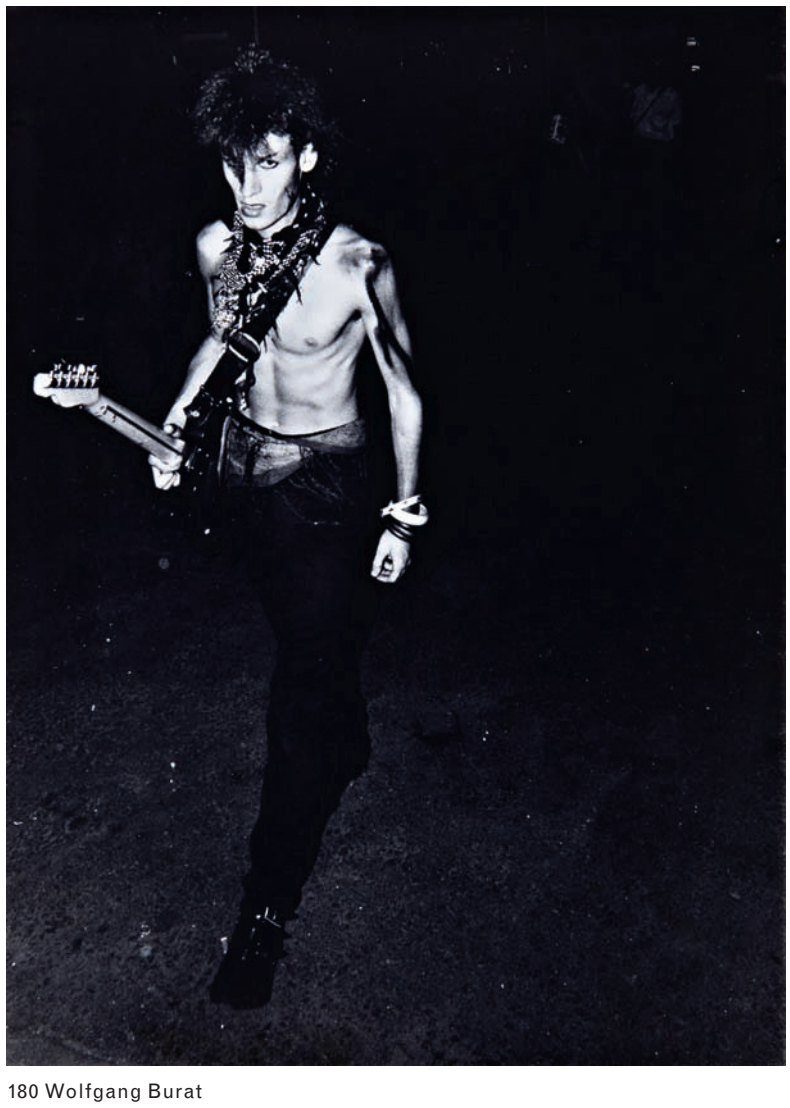
178 **THROBBING GRISTLE** (four works)
(i) *The Alien Brain*, c. 1970s. Original COUM Transmissions – Alien Brain performance flyer. 24.7 × 20.6 cm (9 3/4 × 8 1/8 in). **PROVENANCE** Genesis Breyer P-Orridge, New York; Private Collection, New York **EXHIBITED** Stampa Bookstore, Basel, 10 June–11 July 2010
(ii) *Prostitution Art Show*, 1976. Original Throbbing Gristle Performance flyer for the Prostitution Art Show. 29.8 × 21.2 cm (11 3/4 × 8 3/8 in). **PROVENANCE** Genesis Breyer P-Orridge, New York; Private Collection, New York **EXHIBITED** Stampa Bookstore, Basel, 10 June–11 July 2010 **LITERATURE** *Panick Attack! Art in the Punk Years*, 2007, p. 31
(iii) *Whitehouse 29'*, c. 1975. Vintage men's magazine, featuring Cosey Fanni Tutti with Genesis P-Orridge. Approximately 35 × 23 cm (12 × 9 in).
(iv) *Throbbing Gristle Camouflage Uniform Prototype*, 1978. Jacket: 76.2 × 144.8 cm (30 × 57 in); trousers: 101.5 × 40.6 (40 × 16 in). This lot is accompanied by a letter of authenticity signed by Genesis Breyer P-Orridge. This work is unique. **PROVENANCE** Genesis Breyer P-Orridge, New York; Private Collection, New York **LITERATURE** S. Ford, *The Wreckers of Civilization: The Story of Coum Transmissions & Throbbing Gristle*, London, 1999
Estimate £3,000–4,000 $4,900–6,500 €3,500–4,600 ‡



179

179 MARK JAY *Sex Pistols – The story so far*, 1977. Three works: (i) and (ii) ink felt pen and coloured pencil on card collage, (iii) poster mounted on board. (i) 75 × 51 cm (29 1/2 × 20 in); (ii) 13 × 64 cm (5 1/8 × 25 1/8 in); (iii) 62.5 × 42 cm (24 5/8 × 16 1/2 in). (i) Initialled 'MJS' upper left; (ii) initialled and annotated 'MJS "PERSONNEL"' on the left and further initialled, dated 'MJS 1977' and copyright lower right. (Poster not illustrated.) **PROVENANCE** Private Collection, USA

Estimate £4,000–6,000 $6,500–9,800 €4,600–6,900 ♠ ‡



180 Wolfgang Burat

180 Wolfgang Burat

180 Anonymous

181

180 (three works)
WOLFGANG BURAT b. 1955 *Bauhaus, August*, 1978. Gelatin silver print. 24.1 × 17.8 cm (9 1/2 × 7 in). Signed, titled, dated, annotated 'Stafford-GB' and copyright in ink on the verso. **PROVENANCE** Acquired directly from the artist; GAM Obrist Gingold Galerie **LITERATURE** M. Rodriguez Startz, *Wolfgang Burat Keine Atempause: Musikerfotos der Achtziger*, Parthas, 2006, p. 29
WOLFGANG BURAT b. 1955 *Malcom McLaren, February*, 1983. Gelatin silver print. 24.8 × 18.1 cm (9 6/8 × 7 1/8 in). Signed, titled, dated, annotated 'Köln' and copyright in ink on the verso. **PROVENANCE** Acquired directly from the artist; GAM Obrist Gingold Galerie **LITERATURE** M. Rodriguez Startz, *Wolfgang Burat Keine Atempause: Musikerfotos der Achtziger*, Parthas, 2006, p. 44
ANONYMOUS b. 1943 *The Sex Pistols*, 1978. Gelatin silver print. 18.1 × 24.8 cm (7 1/8 × 9 3/4 in). Annotated 'Michal Ochs Archive' in ink in an unidentified hand and 'United Press International Photo' credit stamp on the verso. **PROVENANCE** Michael Ochs Archive
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠ ‡

181 **WILLIAM ENGLISH** *Venus with a Severed Leg – A Portrait of Vivienne Westwood*, 1975. London: Aquarius Gallery, 2004. Twelve colour coupler prints, printed 2004. Each approximately 29.2 × 19.1 cm (11 1/2 × 7 1/2 in) or the reverse. One signed by Vivienne Westwood in ink on the recto; signed and numbered 32/100 in ink on the verso. Colophon. Signed postcard by Vivienne Westwood. Contained in a suede clamshell case.
PROVENANCE Private Collection, Switzerland **EXHIBITED** Plattfon/STAMPA Basel, 10 June–11 July 2010 **LITERATURE** P. Stolper, A. Wilson, *No Future: Sex, Seditionaries and the Sex Pistols*, The Hospital, 2004, pp. 7 and 43; *Punk. No One Is Innocent*. exh. cat., Kunsthalle Wien, 2008, pp. 53–55
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ♠ ‡

182 Derek Ridgers

182 Derek Ridgers

182 Paul Hartnett

182 Paul Hartnett

182 David Swindells

183

184

182 (five works)
DEREK RIDGERS b. 1952 *Leigh Bowery, Brixton*, 1989; *Jo, King's Road*, 1984. Two gelatin silver prints, printed later. (i) 42.2 × 28.2 cm (16 5/8 × 11 1/8 in); (ii) 61.2 × 41.2 cm (24 1/8 × 16 1/4 in). Each signed and dated in pencil on the verso. **PROVENANCE** Each acquired directly from the artist **EXHIBITED** (ii) Plattfon/STAMPA Basel, 10 June–11 July 2010
PAUL HARTNETT b. 1958 *Leigh Bowery*, 1987; *Jane Khan, designer from Birmingham*, 1983. (i) Screenprint in colours; (ii) colour coupler print, printed later. (i) 60.7 × 40.3 cm (23 3/8 × 40.3 in); (ii) 50.2 × 40.3 cm (19 3/4 × 15 7/8 in). (i) Signed and numbered 20/50 in pencil on the recto; (ii) signed and numbered in ink in the margin. One from an edition of 10. **PROVENANCE** Private Collection, USA
DAVID SWINDELLS *Untitled (Trojan, Nicola and Leigh Bowery at Taboo)*, 1985. Gelatin silver print, printed later. 30.4 × 45.7 cm (12 × 18 in). Signed, titled, dated, annotated 'Trojan (Leigh Bowery's partner), Nicola Bateman (later Leigh Bowery's wife) and Leigh Bowery at Taboo, London' and copyright in ink on the verso. **PROVENANCE** Acquired directly from the artist **LITERATURE** *Leigh Bowery*, Kehrer Verlag Heidelberg, 2008
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ♠ ‡

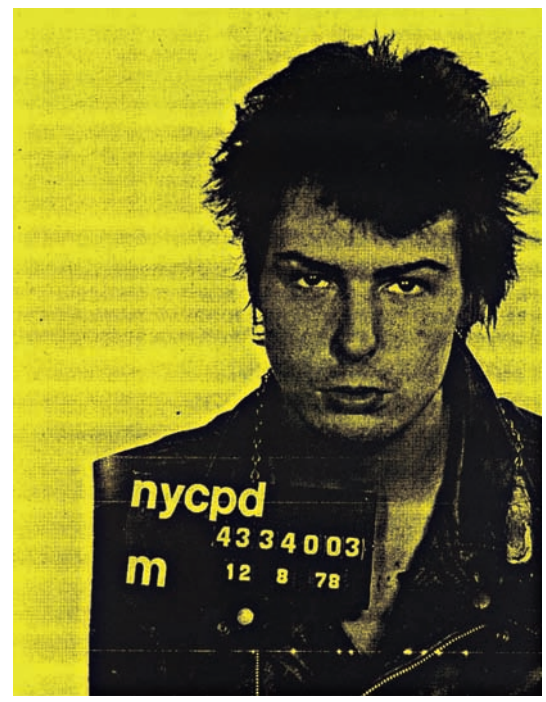
183 TITANIC NIGHT CLUB *A Unique Lounge chair from the Titanic Night Club*, 1984. Welded steel. 139 cm (54 3/4 in) high. **PROVENANCE** Acquired directly from the Titanic Night Club
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000 ‡

184 SIEGFRIED MICHAIL SYNIUGA b. 1951 *A very rare Paulskirche chair*, 1986. Steel, zinc-coated steel, wood and fabric. 124.8 cm (49 1/8 in) high. This work is an artist's proof from an edition of 3 plus 1 artist's proof. **PROVENANCE** Private Collection, Germany **LITERATURE** V.Albus and C. Borngräber, *Design Bilanz*, Dumont Buchverlag, 1992, p. 193 (illustrated); M. Rodriguez Startz and W. Burat, *Keine Atempause: Musikerfotos der Achtziger*, Parthas Verlag, 2006, p. 94
Estimate £2,500–3,500 $4,000–5,700 €2,900–4,000 ♠ ‡

186 D*Face

185

186 Paul Insect



187

185 **MARIAN KENNY** *Punk Dolls*, 1985. Three painted plastic dolls. Each approximately: 20.4 × 6.4 × 2.5 cm (8 × 2 1/2 × 1 in). One doll is accompanied by a original Alternative London label with copyright. **PROVENANCE** Private Collection, London **LITERATURE** P. Burges and A.Parker, *Satellite Sex Pistols*, p. 9
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700 ‡

186 (two works)
D*FACE *More Punk than You Punk*, 2009. The complete set of three screenprints in colours. Each: 49.8 × 49.8 cm (19 5/8 × 19 5/8 in). All signed and numbered 25/50 in pencil, published by Stolen Space (with their blindstamp).
PAUL INSECT b. 1971 *Dead Sid*, 1987. Screenprint in colours. 68 × 48.3 cm (26 3/4 × 19 in). Signed, dated and numbered 56/175 in pencil in the margin.
Estimate £1,500–2,000 $2,400–3,200 €1,700–2,300 ♠‡

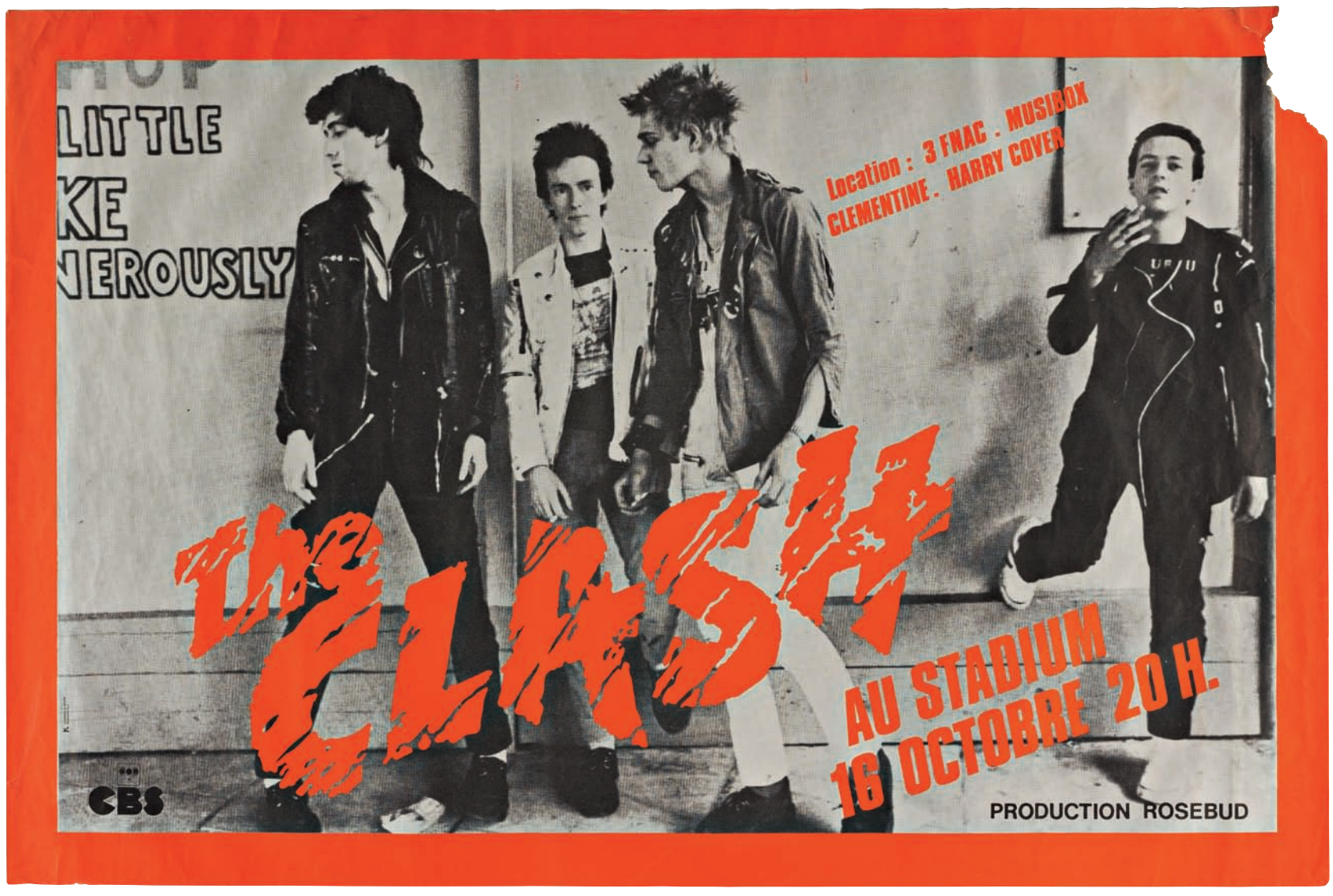
187 **RUSSELL YOUNG** b. 1960 *Sid Vicious from Mugshot Series*, 2006. Screenprint in colours. 96.2 × 73.7 cm (37 5/8 × 29 in). Signed and numbered 19/50 in pencil, published by Bankrobber Gallery, London. **PROVENANCE** Private Collection, London
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500 ♠‡

188

189

188 **RAYMOND PETTIBON** b. 1957 *Set of ten Black Flag flyers*, 1980s. Each: 28 × 21.5 cm (11 × 8 1/2 in) or the reverse. **PROVENANCE** Circleculture Gallery, Berlin
Estimate £1,800–2,200 $2,900–3,600 €2,000–2,500

189 **PETER MARSHALL** b. 1945 *Dock Entrance, Limehouse Basin, Narrow St, Limehouse*, 1982; *Demolition, St Mary Overie Wharf, Cathedral St, Southwark*, 1979; *Water Works, Thames Water, Country Way, Hanworth*, 1976; *Café & Westham Power Station, Bidder St, Westham*, 1982. Four archival pigment prints, printed 2010. Each: 24 × 37 cm (9 1/2 in × 14 1/4 in) or the reverse. Each signed, titled and dated in pencil on the verso.
PROVENANCE Acquired directly from the artist **EXHIBITED** Poland, Bielsko-Brala, Foto Art Fest, 2005
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000 ♠‡



190

190 THE CLASH *Eight posters*: (i) *White Riot Tour*, 1977; (ii) *Clash On Parole*, 1978; (iii) *Sort It Out Tour, Paris*, 1978; (iv) *Give Em Enough Rope*, 1978; (v) *Sort It Out Tour*, 1978; (vi) *Pearl Harbour Tour, USA*, 1979; (vii) *Rude Boy*, 1980; (viii) *Combat Rock*, 1982. (i) 99 × 74 cm (39 × 29 1/8 in); (ii) 102 × 76.5 cm (40 1/8 × 30 1/8 in); (iii) 76.5 × 115 cm (30 1/8 × 45 1/2 in); (iv) 58.5 × 58.5 cm (23 × 23 in); (v) 84 × 60.5 cm (33 × 23 3/4 in); (vi) 86.5 × 50.5 cm (34 × 19 7/8 in); (vii) 158.5 × 120 cm (62 3/8 × 47 1/4 in); (viii) 61 × 61 cm (24 × 24 in). **PROVENANCE** The Mott Collection, London **EXHIBITED** Spain, Museo de Arte Contemporáneo de Castilla y Léon, *LOUD FLASH: British Punk on paper. The Mott Collection*, 30 January–28 March 2010; London, Haunch of Venison, *Loud Flash: British Punk on Paper*, 24 September–30 October 2010 (other examples exhibited)

Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200

191

192

191 GRACE O'CONNOR b. 1977 *Love is Coming to Us All*, 2007. Oil on canvas. 152.5 × 152.5 cm (60 × 60 in). Signed 'Grace O'Connor' on the reverse. **PROVENANCE** Private Collection, London **EXHIBITED** London, Paul Stolper Gallery, *Grace O'Connor: The Waiting*, 16 October–17 November 2007
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

Grace O'Connor's series of paintings entitled *Waiting* is based upon her own teenage years in America spent as a groupie waiting for bands.

192 GRACE O'CONNOR b. 1977 *Don't you want somebody to love?*, 2007. Watercolour and graphite on paper. Dimensions variable. Each signed 'Grace O'Connor' on the reverse. **PROVENANCE** Private Collection, London **EXHIBITED** London, Paul Stolper Gallery, *Grace O'Connor: The Waiting*, 16 October–17 November 2007
Estimate £4,000–6,000 $6,500–9,800 €4,600–6,900

193

194

193 CLAUDIO RONCOLI b. 1971 *Cure*, 2010. Silkscreen and acrylic on canvas. 130 × 180 cm (51 1/4 × 70 7/8 in). Signed 'RONCOLI' lower right; signed, titled and dated '"CURE" CLAUDIO RONCOLI 2010' on the reverse. **PROVENANCE** Private Collection, Buenos Aires
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡

194 CLAUDIO RONCOLI b. 1971 *ACDC*, 2010. Silkscreen and acrylic on canvas. 100 × 200 cm (39 3/8 × 78 3/4 in). Signed 'Roncoli' lower right; signed, titled and dated 'ACDC CLAUDIO RONCOLI 2010' on the reverse. **PROVENANCE** Private Collection, Buenos Aires
Estimate £3,500–4,500 $5,700–7,300 €4,000–5,200 ‡

195

196

"As an artful chronicler of rock history, [Kevin] Cummins has become something of a legend himself, and at this distance in time, his photographs of Joy Division seem as authentic and unstaged as the band they portray. Long after their subjects have attained iconic status, they seem as fresh as the music we inevitably hear in our minds as turn these pages'

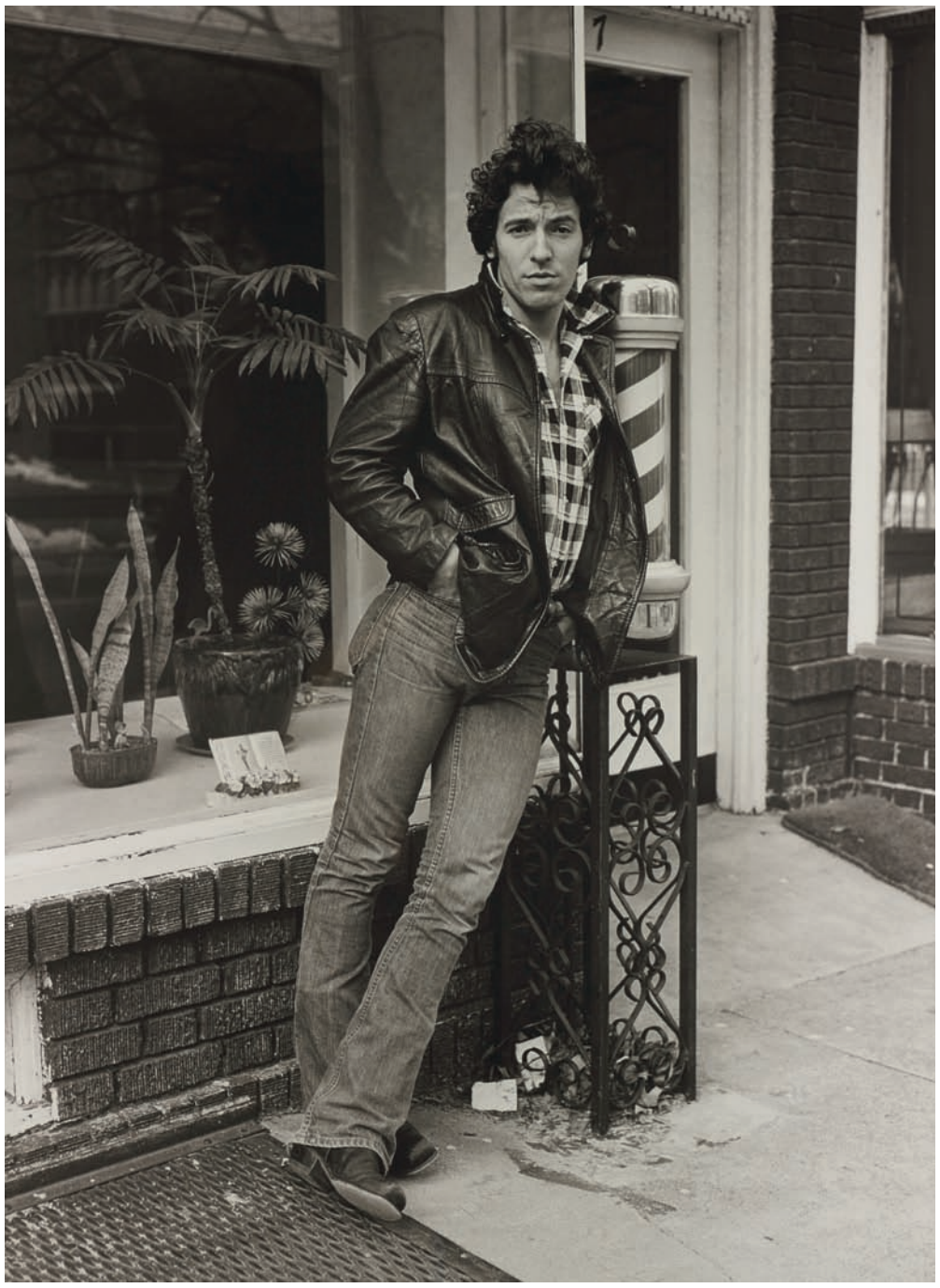
Jay McNerney (forward), K. Cummins and B. Sumner, *Joy Division*, October 2010

197

195 KEVIN CUMMINS b. 1953 *Ian Curtis, Joy Division Hulme, Manchester, 6 January,* 1979. Gelatin silver print, printed 2006. 50.8 × 40.6 cm (20 × 16 in). Signed, dated and numbered 35/75 in pencil on the verso. **PROVENANCE** Private Collection, London **LITERATURE** *Manchester: Looking for the light through the pouring rain by Kevin Cummins*, London, 2009, p. 97; *Kevin Cummins: Joy Division*, New York, 2010, p. 97
Estimate £800–1,200 $1,300–2,000 €920–1,400 ♠

196 KEVIN CUMMINS b. 1953 *Joy Division Hulme, Manchester, 6 January* 1979. Gelatin silver print, printed 2006. 40.6 × 50.8 cm (18 1/ 2 × 20 in). Signed, dated and numbered 31/75 in pencil on the verso. **PROVENANCE** Private Collection, London **LITERATURE** *Manchester: Looking for the light through the pouring rain by Kevin Cummins*, London, 2009, pp. 94–95; *Kevin Cummins: Joy Division*, New York, 2010, pp. 92–93
Estimate £800–1,200 $1,300–2,000 €920–1,400 ♠

197 ANTOINE VERGLAS b. 1962 *Guitar 1, 2 and 3*, 2010. Archival pigment triptych. Each: 50.8 × 34.3 cm (20 × 13 1/2 in). Each signed, dated and numbered 1/5 in ink in the margin and on an artist's label affixed to the verso. Accompanied by a signed certificate of authenticity. **PROVENANCE** Clic Gallery, New York
Estimate £2,000–2,500 $3,200–4,000 €2,300–2,900 ♠ ‡



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200

198 FRANK STEFANKO b. 1946 *Bruce Springsteen, Frank's Barber Shop*, 1978. Unique archival pigment print, printed later and flush-mounted. 190.5 × 138.7 cm (75 × 54 5/8 in). Signed and numbered 1/1 in ink in the margin. **PROVENANCE** Acquired directly from the artist **LITERATURE** F. Stefanko, *Days of Hope and Dreams: An Intimate Portrait of Bruce Springsteen*, Billboard books, 2003, cover (detail)
Estimate £10,000–15,000 $16,200–24,300 €11,500–17,200

199 FRANK STEFANKO b. 1946 *Bruce Springsteen, Bound*, 1978. Gelatin silver print, printed 1998. 101.6 × 76.2 cm (40 × 30 in). Signed and numbered 1/25 in ink in the margin; signed, titled, dated, numbered, annotated 'Haddonfield, New Jersey' in pencil and credit stamp on the verso. **PROVENANCE** Private Collection, Germany **LITERATURE** F. Stefanko, *Days of Hope and Dreams: An Intimate Portrait of Bruce Springsteen*, Billboard Books, 2003
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000

200 DANNY CLINCH b. 1964 *Tom Waits, Santa Rosa County Fair*, 2004. Archival pigment print, printed 2009. 36.4 × 36.4 cm (14 5/16 × 14 5/16 in). Signed, titled and dated in ink in the margin. **PROVENANCE** Acquired directly from the artist
Estimate £500–700 $810–1,100 €580–800 ‡

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202

201 ANNIE LEIBOVITZ b. 1949 *New York*, 2001. Colour coupler print. 26.4 × 55.9 cm (10 3/8 × 22 in). Signed, titled, dated, numbered 3/40 and annotated 'Vanity Fair Music Cover' in ink in the margin. **PROVENANCE** Edwynn Houk Gallery, New York
LITERATURE *Vanity Fair*, Music Issue, November 2001 (cover)
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

Sitters include: Jay-Z, Gwen Stefani, Beyoncé, Stevie Wonder, David Bowie, Joni Mitchell, Beck, Emmylou Harris

202 ANNIE LEIBOVITZ b. 1949 *New York*, 2003. Colour coupler print. 27.6 × 58.1 cm (10 7/8 × 22 7/8 in). Signed, titled, dated, numbered 3/40 and annotated 'Vanity Fair Music Cover' in ink in the margin. **PROVENANCE** Edwynn Houk Gallery, New York
LITERATURE *Vanity Fair*, Music Issue, November 2003 (cover)
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

Sitters include: Céline Dion, Willie Nelson, Dr. Dre, Queen Latifah

203

204

203 ANNIE LEIBOVITZ b. 1949 *New York*, 2000. Colour coupler print. 28.3 × 58.4 cm (11 1/8 × 23 in). Accompanied by a gallery certificate of authenticity. One from an edition of 40. **PROVENANCE** Edwynn Houk Gallery, New York **LITERATURE** *Vanity Fair*, Music Issue, November 2000 (cover)
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

Sitters include: Patti Smith, Bono, Björk, Keith Richards, Carlos Santana, Macy Gray

204 ANNIE LEIBOVITZ b. 1949 *West 13th Street, New York*, 2002. Colour coupler print. 28.3 × 58.4 cm (11 1/8 × 23 in). Signed, titled, dated, numbered 3/40 and annotated 'Vanity Fair Music Cover' in ink in the margin. **PROVENANCE** Edwynn Houk Gallery, New York **LITERATURE** *Vanity Fair*, Music Issue, November 2002 (cover)
Estimate £3,000–5,000 $4,900–8,000 €3,500–5,800

Sitters include: Barry White, Gwen Stefani, Jennifer Lopez, Nelly Furtado, Debbie Harry, Alicia Keys

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207

205 DAVID REDFERN b. 1936 *Jimi Hendrix, Royal Albert Hall, London*, 1969. Lightjet transparency, printed later and mounted to light box. 73.5 × 99 cm (28 3/4 × 39 in). Signed in ink in the margin. **PROVENANCE** Acquired directly from the artist **LITERATURE** D. Redfern, *The Unclosed Eye: the Music Photography of David Redfern*, 2005, p. 66
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500

206 EVE BOWEN 1933–1985 *Hendrix in His Garden*, 1967. Colour coupler print, printed later. 55.6 × 45.1 cm (21 7/8 × 17 3/4 in). Numbered 3/20 in an unidentified hand in ink and 'Hayward Archive' blindstamp in the margin. **PROVENANCE** Acquired directly from the estate of the artist
Estimate £2,000–3,000 $3,200–4,900 €2,300–3,500

207 GERED MANKOWITZ b. 1946 *Jimi Hendrix with hat*, 1967. Lenticular print, printed later and flush-mounted. 180 × 120 cm (70 7/8 × 47 1/4 in). Signed and numbered in ink on the reverse of the frame. One from an edition of 5 plus 2 artist's proofs. **PROVENANCE** Acquired directly from the artist
Estimate £6,000–8,000 $9,800–13,000 €6,900–9,200 ♠

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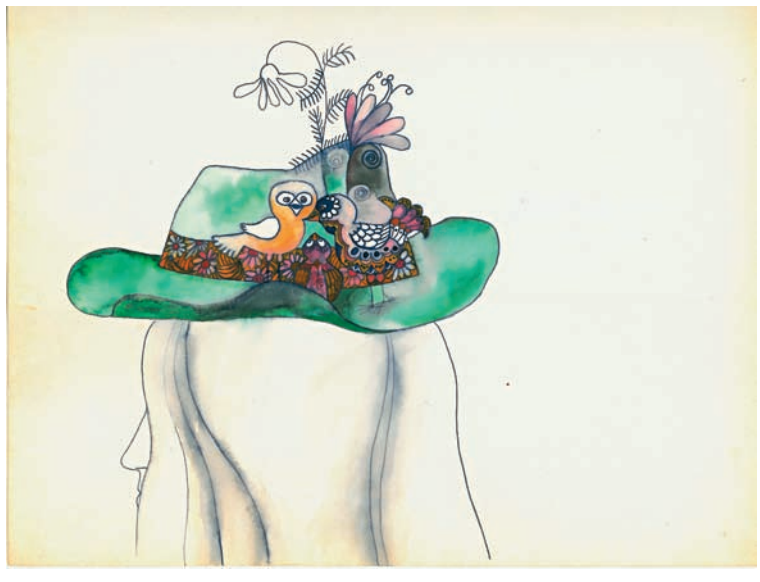


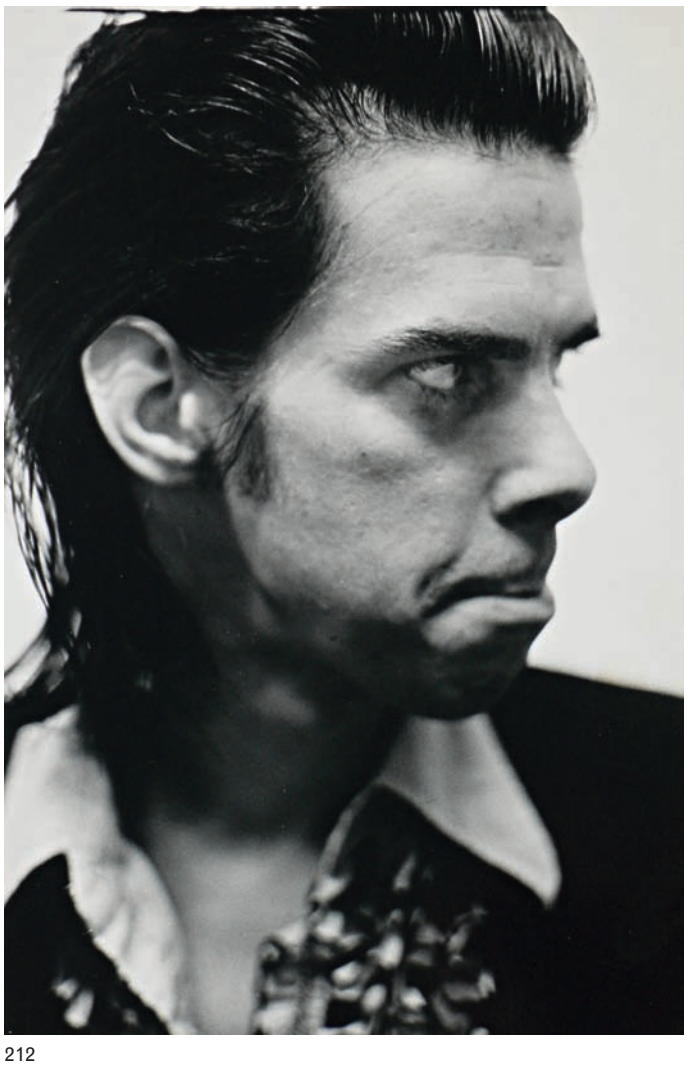
210

208 **DON HUNSTEIN** b. 1928 *Bob Dylan*, 1963 and 1965. Two gelatin silver contact sheets. Each: 21.6 × 27.9 cm (8 1/2 × 11 in) overall. (i) Dated in ink and credit stamp on the verso; (ii) signed and dated in ink on the verso. PROVENANCE Bau-Haus Collection, Switzerland
Estimate £700–900 $1,100–1,500 €800–1,000

209 **ROWLAND SCHERMAN** b. 1937 *Bob Dylan*, 1963. Ten archival pigment prints, printed later. Each: 40.3 × 28.3 cm (15 7/8 × 11 1/8 in) or the reverse. Each signed and numbered 3/100 in pencil in the margin. Contained in a black vinyl case.
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

210 **JONI MITCHELL** b. 1943 *Untitled*, 1967. Pen and watercolour on paper. 27 × 34 cm (14 1/2 × 13 3/8 in). PROVENANCE Private Collection, USA
Estimate £6,000–8,000 $9,800–13,000 €6,900–9,200 ‡

211



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211 JIM HAUGHTON *Billy Joel, The Stranger*, 1977. Platinum-palladium contact sheet, printed later. 71.1 × 57.2 cm (28 × 22 1/2 in). Signed and numbered 14/25 by Billy Joel in pencil on the recto. Signed and numbered 14/25 by Glenn Korman, Vice President of Sony Archives, in ink and 'Icon Collectibles' stamp on a certificate of authenticity accompanying the work.
Estimate £1,500–2,500 $2,400–4,000 €1,700–2,900 ‡

212 WOLFGANG BURAT b. 1955 *Nick Cave*, 1987. Gelatin silver print. 23 × 15.4 cm (9 × 6 1/8 in). Signed and copyright in ink on the verso. **PROVENANCE** GAM Obrist Gingold Galerie **LITERATURE** M. S. Startz, *Wolfgang Burat Keine Atempause: Musikerfotos der Achtziger*, Parthas, 2006, p. 74
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000 ♠

213 LAWRENCE WATSON b. 1963 *Madness, London*, 1989. Gelatin silver print, printed 2009. 55.2 × 80.6 cm (21 3/4 × 31 3/4 in). Signed, titled and numbered 4/10 in ink on a label affixed to the reverse of the frame. **PROVENANCE** Maverik Showroom, London
Estimate £1,000–1,500 $1,600–2,400 €1,200–1,700

214 LAWRENCE WATSON b. 1963 *Damon Albarn*, London, 1995. Lightjet print, printed 2009. 80 × 80 cm (31 1/2 × 31 1/2 in). Signed, titled, dated and numbered 5/10 in ink on the reverse of the frame. **PROVENANCE** Maverik Showroom, London
Estimate £1,200–1,800 $2,000–2,900 €1,400–2,000

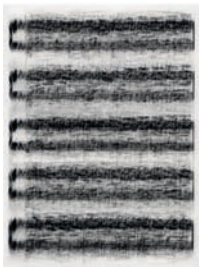
215

215 **JOEL BRODSKY** 1939–2007 *Jim Morrison, The Doors, The American poet, New York City*, 1967. Archival pigment print, printed later. 127 × 127 cm (50 × 50 in). Numbered 3/3 in pencil and blindstamp credit in the margin. Accompanied by a certificate of authenticity signed by the artist's wife. **PROVENANCE** Acquired directly from the estate of the artist **LITERATURE** The Doors with Ben Fong-Torres, *The Doors*, New York, 2006, p. 237 (detail)
Estimate £20,000–30,000 $32,400–48,600 €23,000–34,500

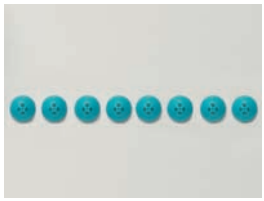
Joel Brodsky recalled his most famous shoot in a later interview: "The Doors were among the brighter groups I'd shot at that point. They had a visual orientation and seemed to understand the potential of a good photo session. Initially, there seemed to be a little jealously that Morrison was being put so up front in the photos, but basically the others understood that Jim was the sex symbol and an important visual focus for the band. After we'd done group shots, I shot some individual pictures of each member, saving Morrison for last. I knew I was going to be spending the most time with him, so I didn't want them to have to sit around and wait too long. Well, while this was going on, Jim was drinking quite a bit. So by the time I got to shooting the individual shots of him, Morrison was pretty loose. The 'American Poet' shot was pretty near the end, I think. He wasn't a wild drunk - actually he was kind of quiet - but his equilibrium wasn't too terrific. Still, he was great to photograph because he had a very interesting look. It seemed like a good session to me, and then a week later, we ran one of the photos in The Village Voice. The story I've heard is that they got something like ten thousand requests for the picture. You know, Morrison never really looked that way again, and those pictures have become a big part of The Doors' legend. I think I got him at his peak."

Snap Galleries, London

EVENING SALE MUSIC LOTS 1 – 19

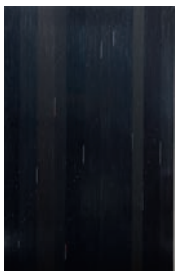


LOT 1 IDRIS KHAN
EST £35,000–40,000



LOT 2 MARTIN CREED
EST £35,000–45,000

LOT 3 CHRISTIAN MARCLAY
EST £12,000–18,000



LOT 4 GREGOR HILDEBRANDT
EST £18,000–22,000

LOT 5 BANKS VIOLETTE
EST £30,000–40,000

LOT 6 BANKS VIOLETTE
EST £60,000–80,000

LOT 7 JOHN ARMLEDER
EST £60,000–80,000

LOT 8 GEORGE CONDO
EST £60,000–80,000

LOT 9 DAMIEN HIRST
EST £250,000–350,000

LOT 10 TRACEY EMIN
EST £12,000–18,000

LOT 11 STANLEY DONWOOD
EST £15,000–20,000

LOT 12 JENNY HOLZER
EST £80,000–120,000

LOT 13 ARMAN
EST £80,000–150,000

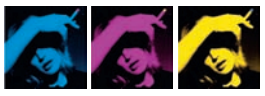
LOT 14 ANDY WARHOL
EST £18,000–25,000

LOT 15 BILLY CHILDISH
EST £12,000–18,000

LOT 16 ROBERT CRUMB
EST £6,000–8,000

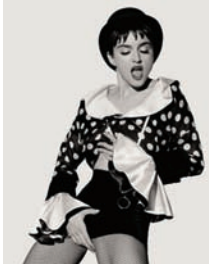
LOT 17 VANESSA BEECROFT
EST £12,000–18,000

LOT 18 VANESSA BEECROFT
EST £12,000–18,000



LOT 19 DENNIS MORRIS
EST £8,000–12,000

DAY SALE MUSIC LOTS 101 – 112

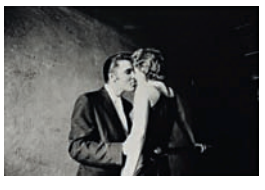


LOT 101 HERB RITTS
EST £8,000–12,000

LOT 102 NOBUYOSHI ARAKI
EST £1,800–2,500

LOT 103 RUSSELL YOUNG
EST £1,200–1,800

LOT 104 ALFRED WERTHEIMER
EST £1,500–2,500

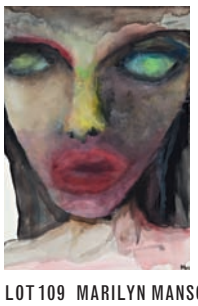


LOT 105 ALFRED WERTHEIMER
EST £2,000–3,000

LOT 106 ALFRED WERTHEIMER
EST £1,500–2,500

LOT 107 PETER DOHERTY
EST £3,000–4,000

LOT 108 PETER DOHERTY
EST £2,000–3,000



LOT 109 MARILYN MANSON
EST £15,000–20,000

LOT 110 MR. BRAINWASH
EST £15,000–20,000

LOT 111 SUCKADELIC &
LAMOUR SUPREME
EST £1,000–1,500

LOT 112 KENNY SCHARF
EST £300–500

DAY SALE MUSIC LOTS 113 – 148

LOT 113 HEDY KLINEMAN
EST £3,500–4,500

LOT 114 HEDY KLINEMAN
EST £3,500–4,500

LOT 115 JOHN LENNON &
STEPHEN VERONA
EST £3,000–5,000

LOT 116 ROBERT WHITAKER
EST £1,000–2,000

LOT 117 J DAVIES
EST £2,000–3,000

LOT 118 ROWLAND SCHERMAN
EST £1,500–2,500

LOT 119 TERRY O'NEILL
EST £1,000–2,000

LOT 120 ART KANE
EST £10,000–15,000

LOT 121 COLIN JONES
EST £4,000–5,000

LOT 122 JEFF KOONS
EST £2,500–3,500

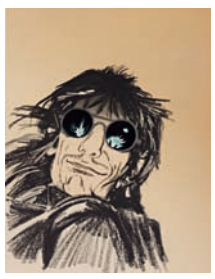
LOT 123 MR. BRAINWASH
EST £3,500–4,500

LOT 124 ART KANE
EST £10,000–15,000

LOT 125 SANTE D'ORAZIO
EST £2,000–3,000

LOT 126 CLAUDE GASSIAN
EST £2,500–3,500

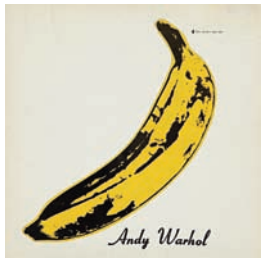
LOT 127 CLAUDE GASSIAN
EST £2,500–3,500



LOT 128 RONNIE WOOD
EST £2,000–3,000

LOT 129 DAVID REDFERN
EST £600–800

LOT 130 DAVID MONTGOMERY
EST £12,000–15,000



LOT 131 ANDY WARHOL
EST £20,000–30,000

LOT 132 BRIAN DUFFY
EST £3,000–5,000

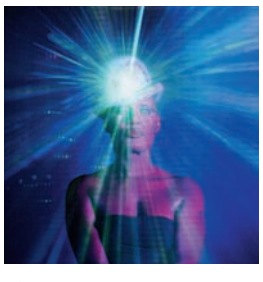
LOT 133 JOHN DOVE & MOLLY WHITE
EST £800–1,200

LOT 134 MICK ROCK
EST £1,000–1,500

LOT 135 BRIAN DUFFY
EST £1,800–2,200

LOT 136 MICK ROCK
EST £1,000–2,000

LOT 137 DENNIS MORRIS
EST £4,000–6,000



LOT 138 CHRIS LEVINE
EST £2,000–2,500

LOT 139 NAT FINKELSTEIN
EST £800–1,200

LOT 140 LAWRENCE WATSON
EST £1,000–1,500

LOT 141 LYLE OWERKO
EST £2,000–3,000

LOT 142 ADAM NEATE
EST £1,000–1,500

LOT 143 LEN PRINCE
EST £700–900

LOT 144 ADAM NEATE
EST £1,000–1,500

LOT 145 MICK ROCK
EST £1,500–2,500

LOT 146 FUTURA 2000
EST £7,000–9,000

LOT 147 YI ZHOU
EST £4,500–5,500

LOT 148 CHRISTIAN MARCLAY
EST £1,200–1,800

DAY SALE MUSIC LOTS 149 – 184

LOT 149 ROY LICHTENSTEIN
EST £5,000–7,000

LOT 150 VARIOUS ARTISTS
EST £1,000–1,500

LOT 151 ROBERT RAUSCHENBERG
EST £1,500–2,500

LOT 152 JEANLOUP SIEFF
EST £3,500–4,500

LOT 153 PETER BRÜCHMANN
EST £3,500–4,500

LOT 154 DAVID REDFERN
EST £500–700

LOT 155 DAVID REDFERN
EST £500–700

LOT 156 HERMAN LEONARD
EST £1,000–2,000

LOT 157 HERMAN LEONARD
EST £1,000–2,000

LOT 158 WILLIAM GOTTLIEB
EST £1,000–2,000

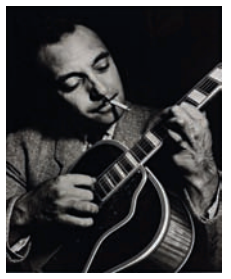
LOT 159 ADAM PENDLETON
EST £8,000–12,000

LOT 160 SPIKE MILLIGAN
EST £4,000–6,000

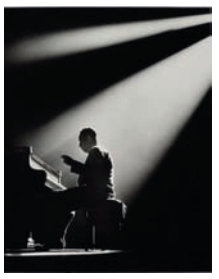
LOT 161 RED GROOMS
EST £2,000–2,500

LOT 162 WILLIAM COUPON
EST £800–1,200

LOT 163 WILLIAM GOTTLIEB
EST £1,000–2,000



LOT 164 WILLIAM GOTTLIEB
EST £1,000–2,000



LOT 165 HERMAN LEONARD
EST £1,000–2,000

LOT 166 DANNY CLINCH
EST £500–700

LOT 167 CLAUDE GASSIAN
EST £2,500–3,500

LOT 168 LEEE BLACK CHILDERS
EST £600–800

LOT 169 LESLIE SCHIFF
EST £1,200–1,800

LOT 170 W.P.A. WASHINGTON PROJECTS FOR THE ARTS
EST £3,500–4,500

LOT 171 DAGMAR, EBET ROBERTS & WANG HARVEY
EST £2,000–3,000

LOT 172 CRAIG B. HIGHBERGER
EST £450–550

LOT 173 M. HENRY JONES
EST £1,000–1,500

LOT 174 LEEE BLACK CHILDERS, THERESA K. & MICHAEL PUTLAND
EST £2,000–3,000

LOT 175 STEVE EMBERTON & RICHARD MANN
EST £2,000–3,000

LOT 176 JAMIE REID
EST £3,000–4,000

LOT 177 GODLIS & RED STAR RECORDS
EST £1,000–1,500

LOT 178 THROBBING GRISTLE
EST £3,000–4,000

LOT 179 MARK JAY
EST £4,000–6,000

LOT 180 ANONYMOUS & WOLFGANG BURAT
EST £2,000–3,000

LOT 181 WILLIAM ENGLISH
EST £1,500–2,500

LOT 182 PAUL HARTNETT, DEREK RIDGERS & DAVID SWINDELLS
EST £3,500–4,500

LOT 183 TITANIC NIGHT CLUB
EST £2,500–3,500

LOT 184 SIEGFRIED MICHAIL SYNIUGA
EST £2,500–3,500

DAY SALE MUSIC LOTS 185 – 215

LOT 185 MARIAN KENNY
EST £1,000–1,500

LOT 186 D*FACE & PAUL INSECT
EST £1,500–2,000

LOT 187 RUSSELL YOUNG
EST £2,000–3,000

LOT 188 RAYMOND PETTIBON
EST £1,800–2,200

LOT 189 PETER MARSHALL
EST £1,200–1,800

LOT 190 THE CLASH
EST £3,500–4,500

LOT 191 GRACE O'CONNOR
EST £3,000–5,000

LOT 192 GRACE O'CONNOR
EST £4,000–6,000

LOT 193 CLAUDIO RONCOLI
EST £3,500–4,500

LOT 194 CLAUDIO RONCOLI
EST £3,500–4,500

LOT 195 KEVIN CUMMINS
EST £800–1,200

LOT 196 KEVIN CUMMINS
EST £800–1,200

LOT 197 ANTOINE VERGLAS
EST £2,000–2,500

LOT 198 FRANK STEFANKO
EST £10,000–15,000

LOT 199 FRANK STEFANKO
EST £1,200–1,800

LOT 200 DANNY CLINCH
EST £500–700

LOT 201 ANNIE LEIBOVITZ
EST £3,000–5,000

LOT 202 ANNIE LEIBOVITZ
EST £3,000–5,000

LOT 203 ANNIE LEIBOVITZ
EST £3,000–5,000

LOT 204 ANNIE LEIBOVITZ
EST £3,000–5,000

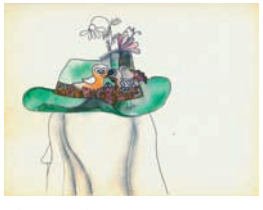
LOT 205 DAVID REDFERN
EST £2,000–3,000

LOT 206 EVE BOWEN
EST £2,000–3,000

LOT 207 GERED MANKOWITZ
EST £6,000–8,000

LOT 208 DON HUNSTEIN
EST £700–900

LOT 209 ROWLAND SCHERMAN
EST £1,500–2,500



LOT 210 JONI MITCHELL
EST £6,000–8,000

LOT 211 JIM HAUGHTON
EST £1,500–2,500

LOT 212 WOLFGANG BURAT
EST £1,200–1,800

LOT 213 LAWRENCE WATSON
EST £1,000–1,500

LOT 214 LAWRENCE WATSON
EST £1,200–1,800

LOT 215 JOEL BRODSKY
EST £20,000–30,000

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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.

CONDITIONS OF SALE

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.

BUYER'S PREMIUM

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

Catalogue Subscriptions

If you would like to purchase a catalogue for this auction or any other Phillips de Pury & Company sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

Pre-Sale Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Where 'Estimate on Request' appears, please contact the specialist department for further information. It is advisable to contact us closer to the time of the auction as estimates can be subject to revision. Pre-sale estimates do not include the buyer's premium or VAT.

Pre-Sale Estimates in US Dollars and Euros

Although the sale is conducted in pounds sterling, the pre-sale estimates in 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.

Catalogue Entries

Phillips de Pury & Company may print in the catalogue entry the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive and in some cases we may intentionally refrain from disclosing the identity of previous owners. Please note that all dimensions of the property set forth in the catalogue entry are approximate.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

Pre-auction viewings are open to the public and free of charge. Our specialists are available to give advice and condition reports at viewings or by appointment.

Electrical and Mechanical Lots

All lots with electrical and/or mechanical features are sold on the basis of their decorative value only and should not be assumed to be operative. It is essential that, prior to any intended use, the electrical system is verified and approved by a qualified electrician.

Symbol Key

The following key explains the symbols you may see inside this catalogue.

O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

In this catalogue, if property has O ◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ Property in which Phillips de Pury & Company has an Ownership Interest

Lots with this symbol indicate that Phillips de Pury & Company owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips de Pury & Company and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	*Royalty Rate*
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

†, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

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 European Union 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 see the 'VAT and Other Tax Information for Buyers' section below.

Identification of business or trade buyers

As of January 2010 in the UK, Her Majesty's Revenue & Customs have 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, we require 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, we require 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.

Going forward, if these requirements are not met, we will be unable to cancel/ refund any applicable VAT.

We apologise for any inconvenience that this may cause and thank you for your co-operation.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle or by telephone or prior to the sale in writing by absentee bid. **Proof of identity in the form of government-issued identification will be required, as will an original signature.** We may also require that you furnish us with a bank reference.

Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. 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.

Employee Bidding

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.

Bidding Increments

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 (i.e., 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

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.

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.

Credit Cards

As a courtesy to clients, Phillips de Pury & Company will accept 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 five 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.

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 17.5% 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 17.5% 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 17.5%, marked by ‡ and Ω respectively, on the hammer price and an amount in lieu of VAT at 17.5% 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 HM Revenue & Customs 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. HM Revenue & Customs 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 HM Revenue & Customs ('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.

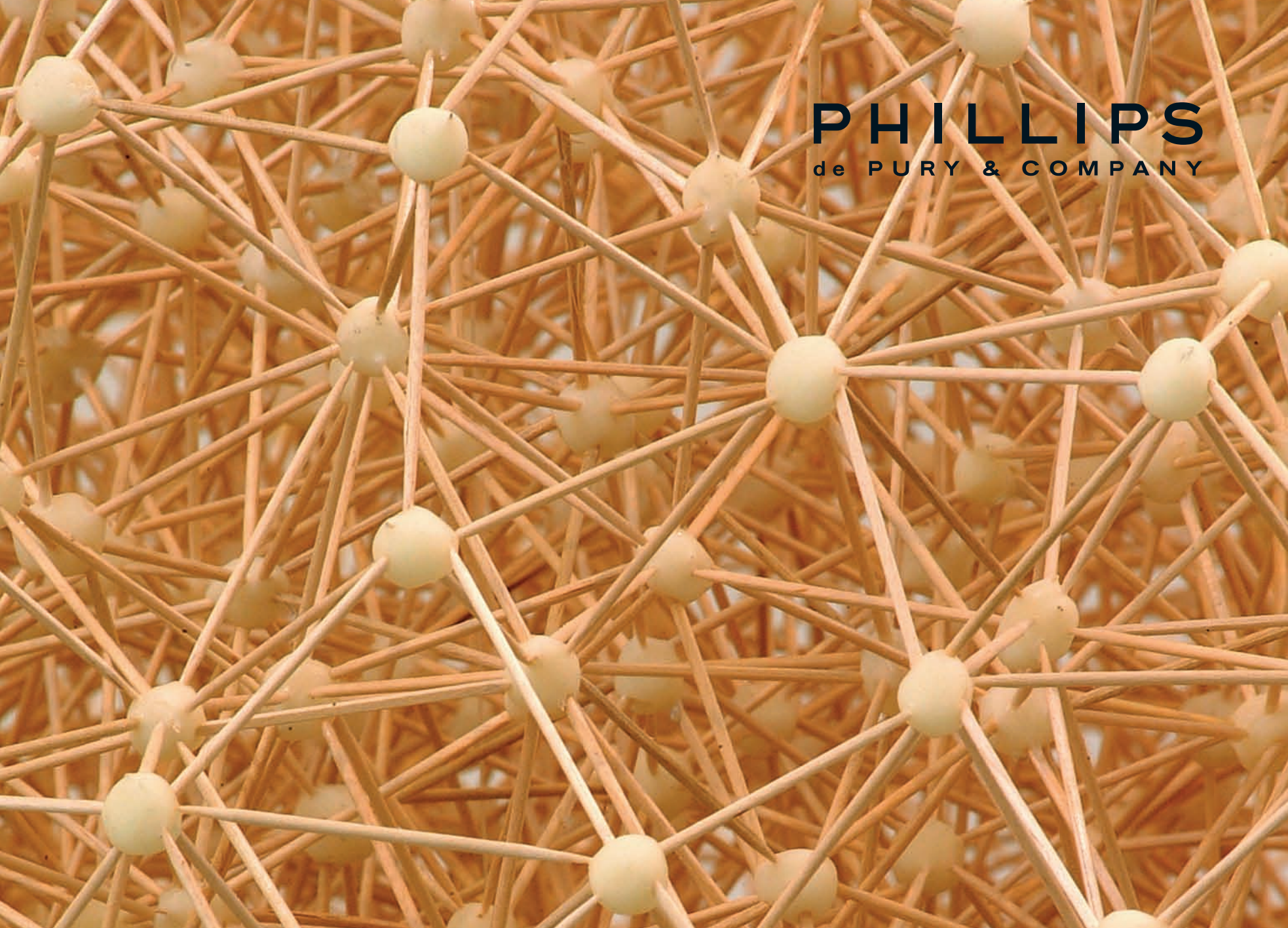
If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to http://www.hmrc.gov.uk/index.htm, and follow Quick Links, then Find a Form. The relevant 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.



PHILLIPS
de PURY & COMPANY

TECTONIC SHIFT

Contemporary Art from Chile
From the Juan Yarur Collection

Curated by Cecilia Brunson

HIGHLIGHTS AT **SAATCHI GALLERY** 4 **DECEMBER** 2010 – 16 **JANUARY** 2011
EXHIBITION AT **HOWICK PLACE** 4 – 28 **JANUARY** 2011

Phillips de Pury & Company
Howick Place London SW1P 1BB

Phillips de Pury & Company at the **Saatchi Gallery**
Duke of York's HQ King's Road London SW3 4SQ

Enquiries +44 20 7318 4025 | smontabonel@phillipsdepury.com **Catalogues** +44 207 318 4039 / + 1 212 940 1240
PHILLIPSDEPURY.COM

MAGDALENA ATRIA *'Smiling Desperately I'*, 2004 (detail)

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, in which case we will act in a principal capacity as a consignor, or 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) 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.

(f) 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.

(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.

(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.

(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 "PDEPL LTD". 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 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 five 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) five 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.

(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 five 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; or (viii) 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.

(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.

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 fulfil 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 European Union (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 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 created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) 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.

(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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MARKETING & COMMUNICATIONS

LONDON

Giulia Costantini, Head of Communications
Fiona McGovern, Communications and Marketing Assistant

NEW YORK

Trish Walsh, Marketing Manager
Anne Huntington, Communications Manager

SALE INFORMATION

AUCTIONS
Day sale, Friday 10 December 2010, 5pm
Evening sale, Friday 10 December 2010, 7pm

VIEWING
Saturday 4 December, 10am – 6pm
Sunday 5 December, 12pm – 6pm
Monday 6 – Thursday 9 December, 10am – 6pm
Friday 10 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 these sales as UK000410 or MUSIC Evening Sale and UK000810 or MUSIC Day Sale

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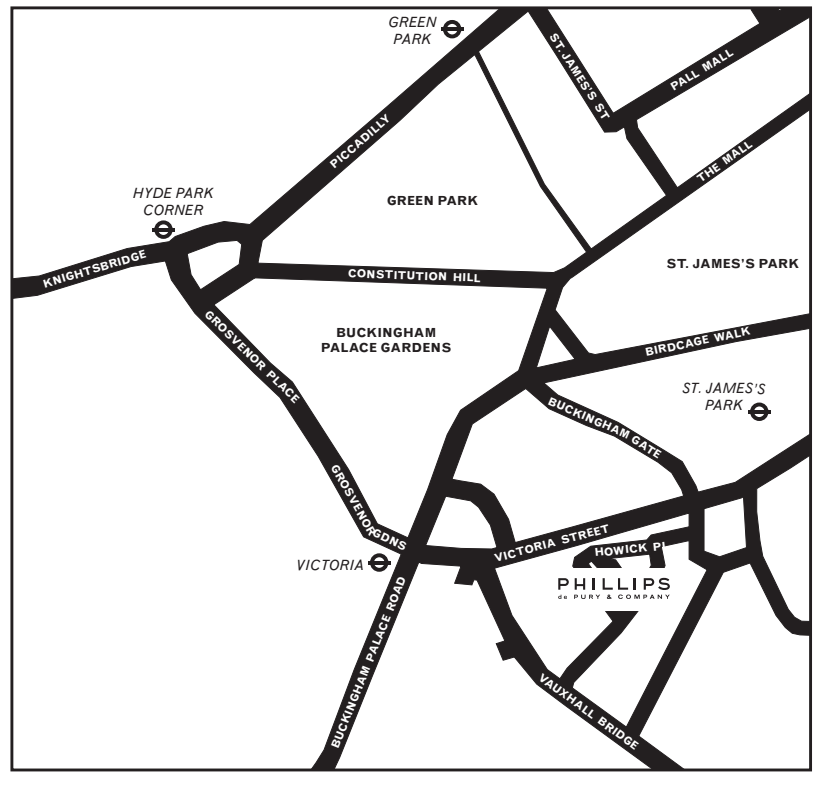
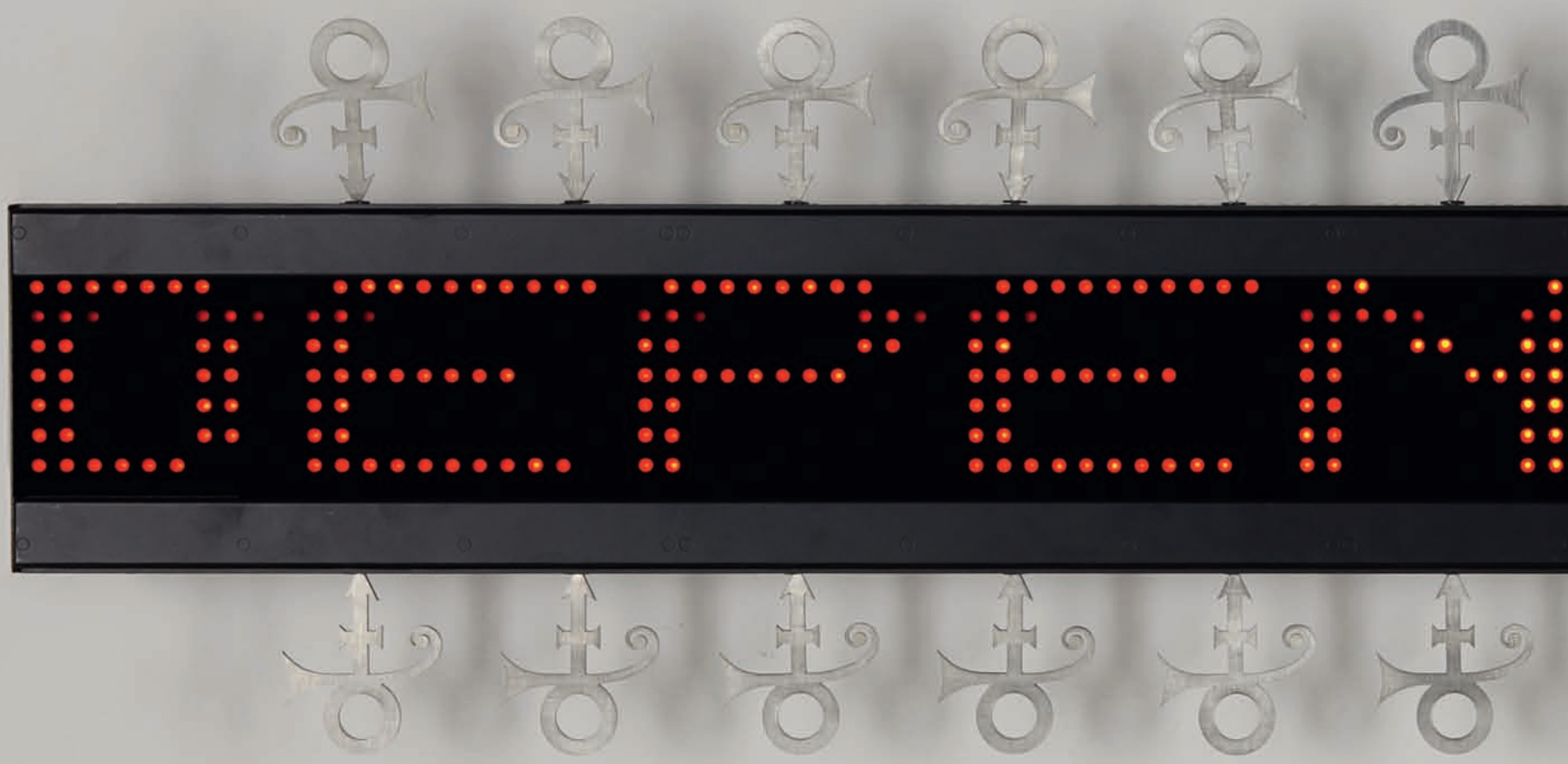
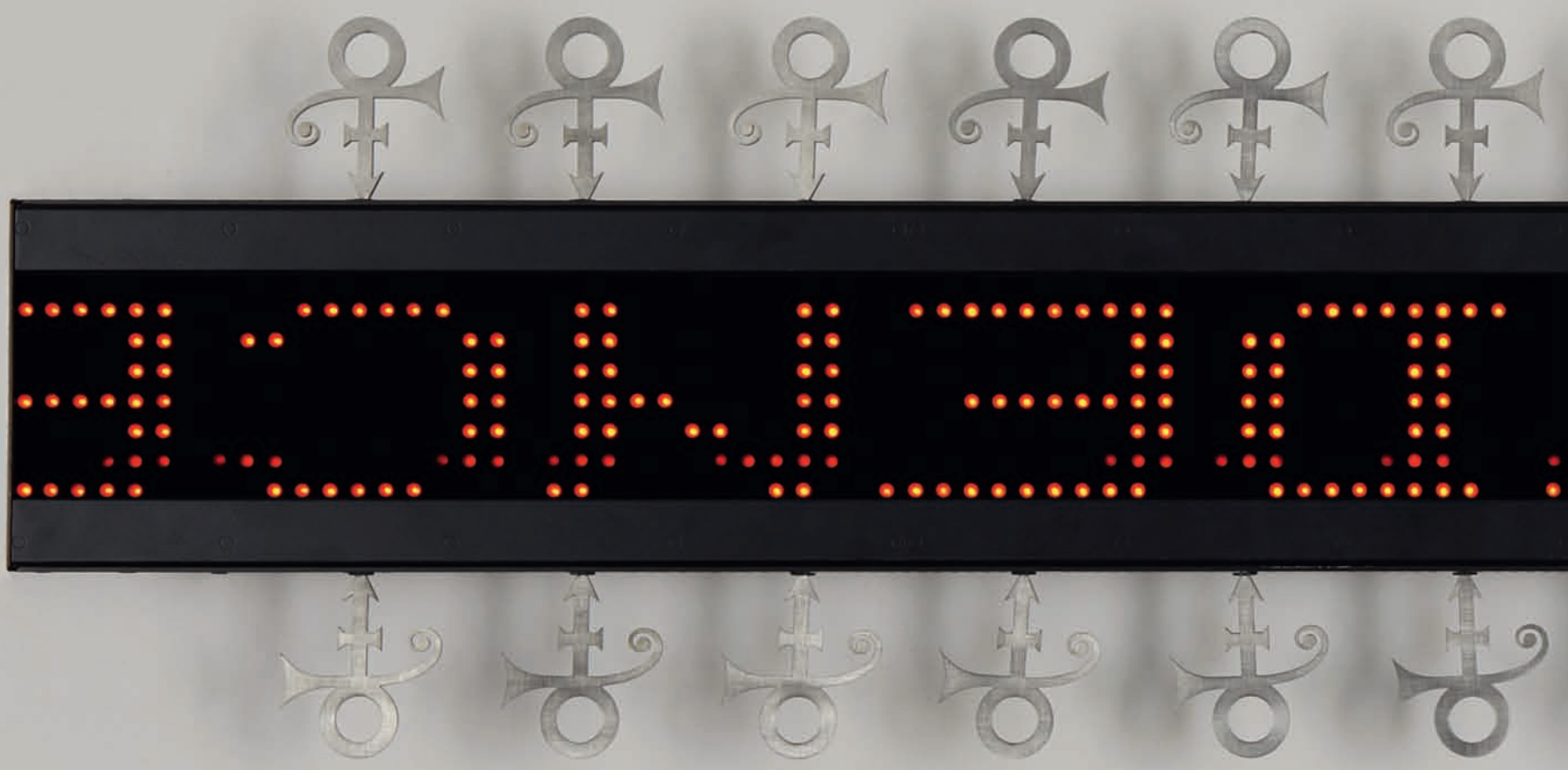


Front cover Damien Hirst, *Beautiful Hours Spin Painting VI*, 2008, Lot 9, detail
Back cover Arman, *Untitled*, 1972, Lot 13, detail



LOT 12. JENNY HOLZER



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