

PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON EVENING SALE 12 FEBRUARY 2015

AUCTION & VIEWING LOCATION

30 Berkeley Square London W1J 6EX

AUCTION

12 February 2015 at 7pm

VIEWING

4 – 12 February Monday – Saturday 10am - 6pm Sunday 12pm - 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010115 or Contemporary Art Evening Sale.

ABSENTEE AND TELEPHONE BIDS

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RASHID JOHNSON b. 1977

We Real Cool, 2008 acrylic, grain on canvas 274.3 x 223.5 cm (108 x 88 in.)

Estimate £60,000-80,000 \$90,800-121,000 €78,300-104,000 ‡

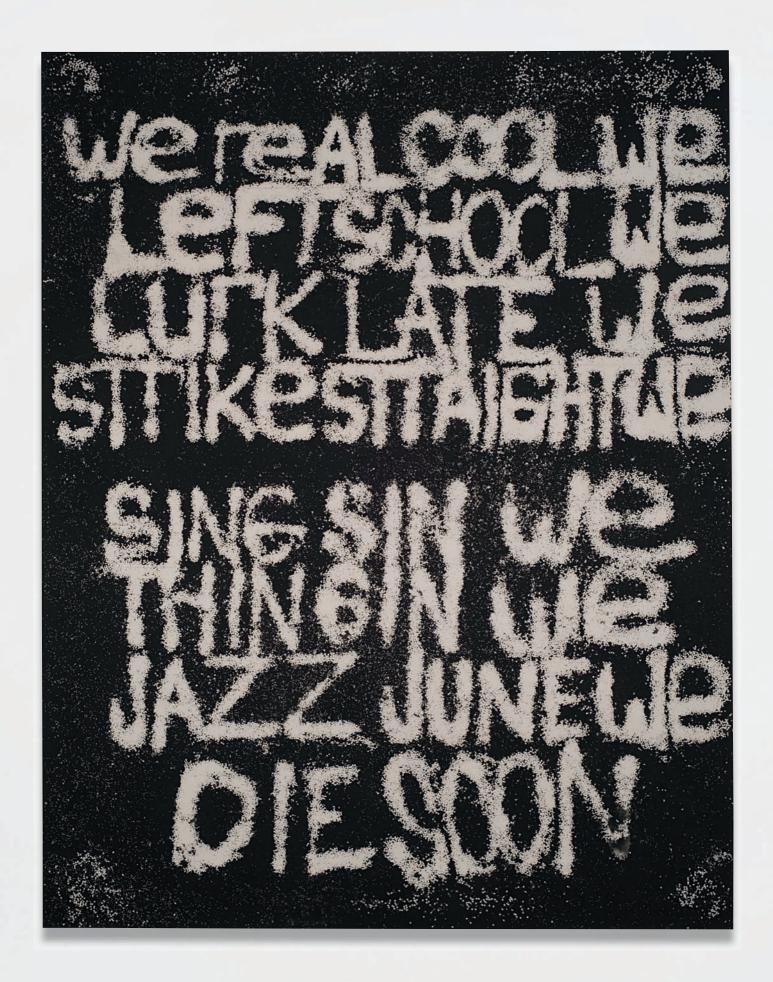
PROVENANCE

Steve Turner Contemporary, Los Angeles

EXHIBITED

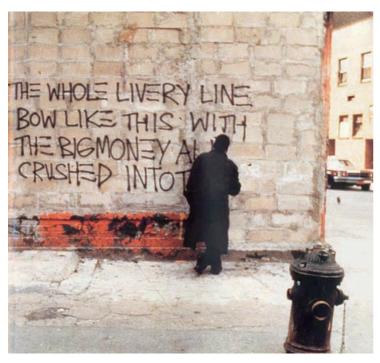
Chicago, Steve Turner at NEXT Chicago, Robert Davis / Michael Langlois and Rashid Johnson: The Blood We Shed for You was Divine, 24 - 28 April 2008

"As you have an opportunity to answer questions, more questions crop up. Not to be a traditional deconstructionist, but I do believe the more questions you ask, the more options people have for how to answer them. I feel like right now, as an artist, I am as much a question-asker as I am someone who could potentially help resolve or answer those questions."



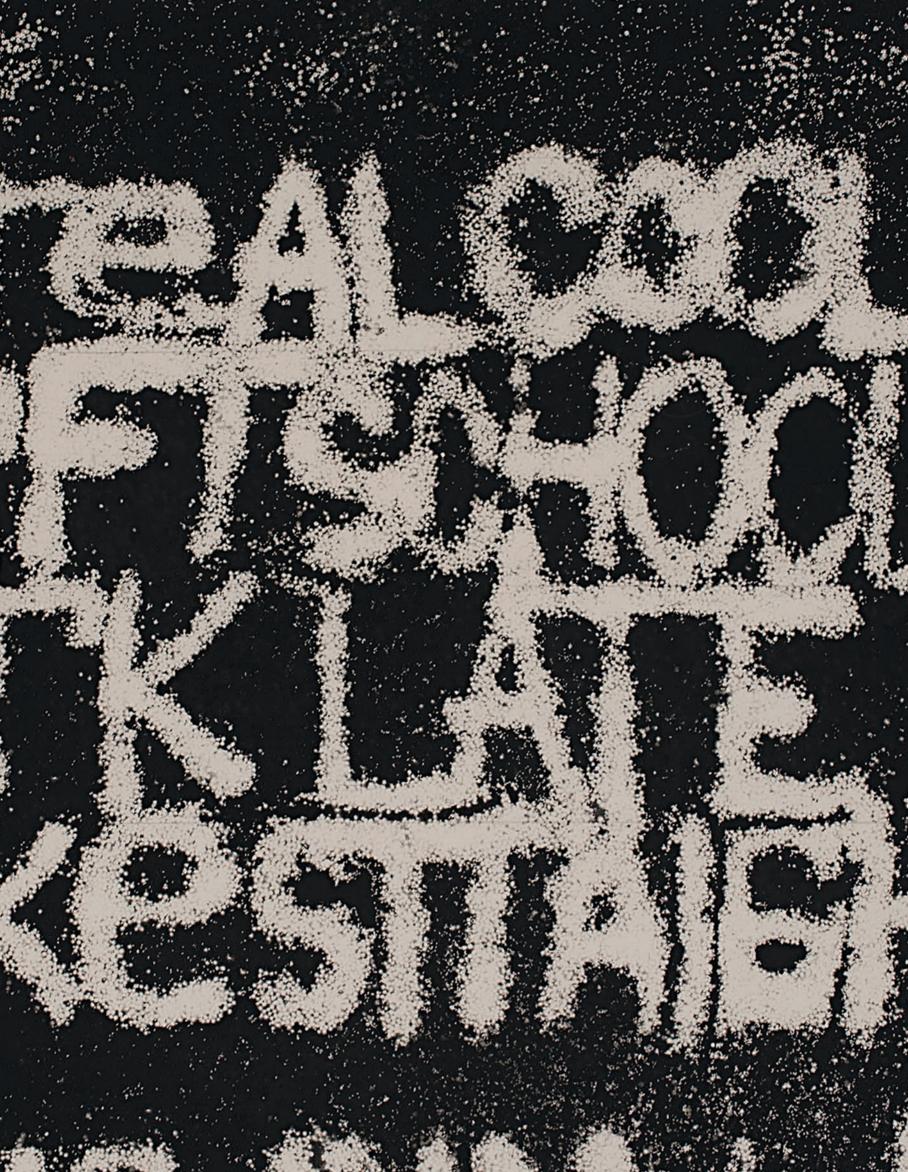
Rashid Johnson investigates the construction of identity. Through the exploration of his own history and engagement with black creative and intellectual figures, he challenges embedded ways of thinking about the black experience in America. His multivalent works make manifest that there are, and have been, multiple experiences. Associated with a contemporary movement that has been called Post-Black Art, Johnson builds his narratives using sardonic plays on race, contradiction and paradox as ways to redefine notions of blackness.

The present lot exemplifies Johnson's dynamic relationship with historical African American creatives. He reproduces 'We Real Cool,' a 1959 poem by Pulitzer Prize winner Gwendolyn Brooks, whose work characterises the simmering political mood of the Civil Rights era. The poem itself is based on a scene she witnessed in her Chicago neighbourhood, in which seven young men had skipped school to hang in a pool hall. Johnson also grew up on the outskirts of Chicago; his choice of Brooks, a highly influential figure in the city's literary scene, forms a secondary response to their shared environment. The canvas makes stylistic reference to graffiti and street culture, an aesthetic predominantly African American in origin that developed in the late 1970s. Through a grainy and rough surface akin to a brick wall, and sprayed letters that suggest pressure to compose the work quickly, We Real Cool builds a myriad of African American histories into its canvas. It is both humorous and serious in its electrifying presentation: the pathos of death in the final line cuts through its punchy jazz rhythm, a stark reminder of the high mortality rate among young black men.



Still of Jean-Michel Basquiat writing graffiti from the film Downtown 81, 1981





2

NATE LOWMAN b. 1979

Six Shooter, 2005 silkscreen ink on canvas 121.9 x 152.4 cm (48 x 60 in.)

Estimate £120,000-180,000 \$182,000-272,000 €157,000-235,000 ‡

PROVENANCE

Maccarone inc, New York

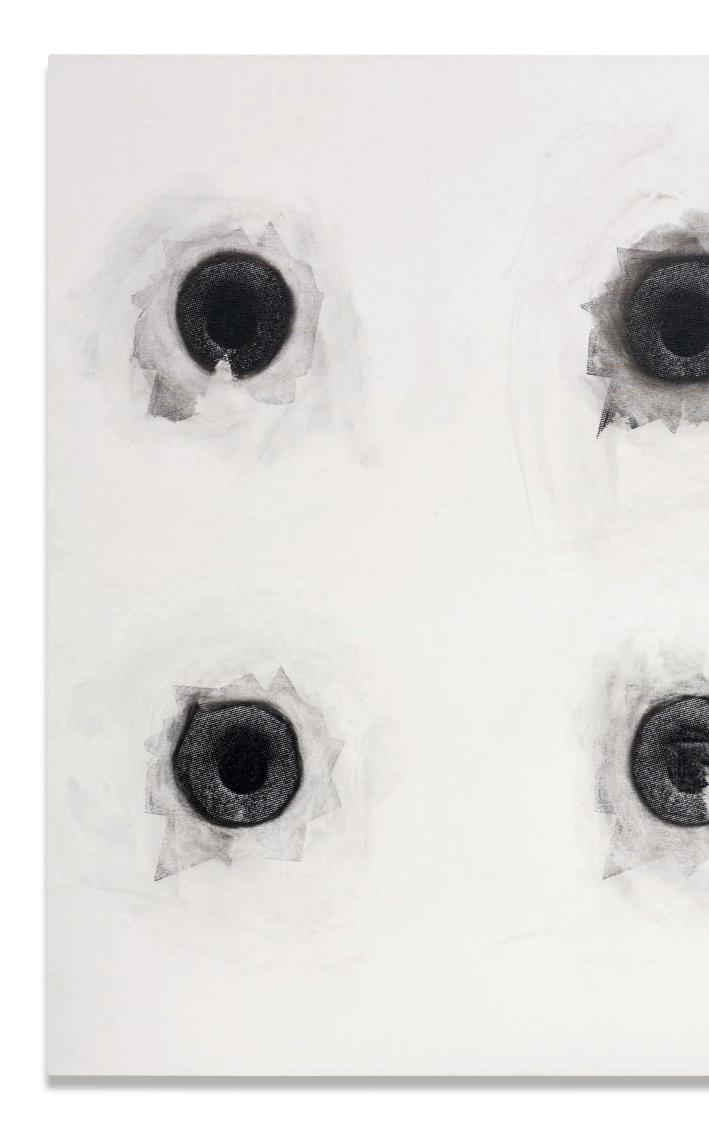
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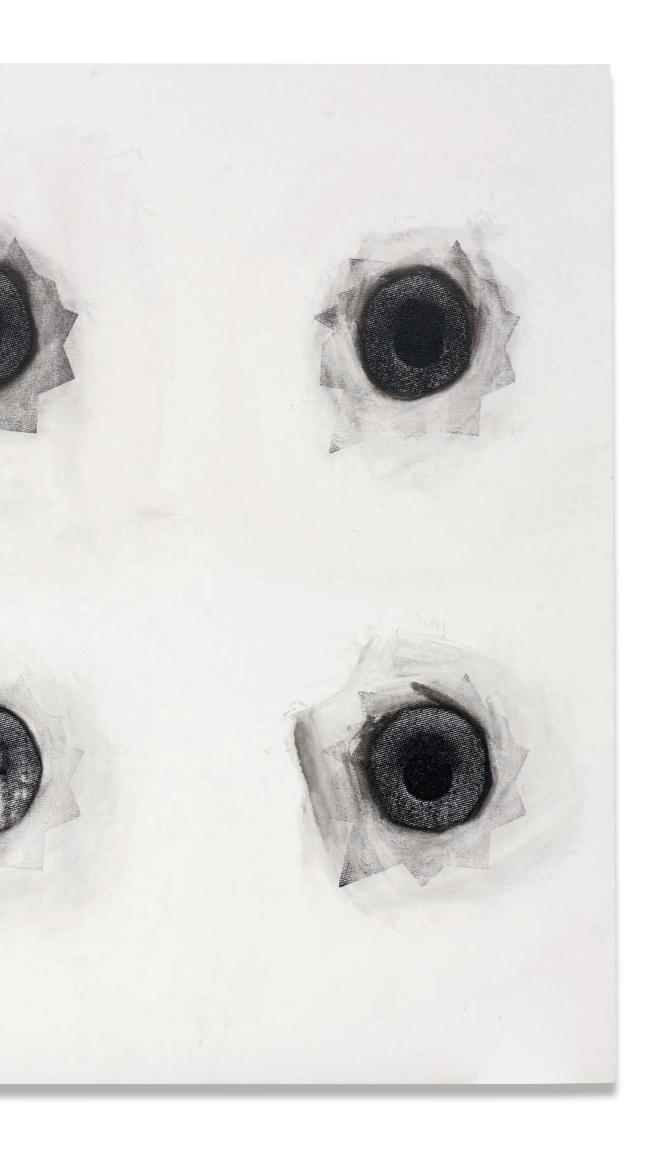
New York, Maccarone inc, *Nate Lowman: The End. And other American Pastimes*, 6 November 2005 - 8 January 2006

"There is a tendency for people to categorise young artists into groups so that they can talk about a bunch of them as a phenomenon and keep their 'finger on the pulse.' This is boring and lazy criticism and has little or nothing to do with art."

NATE LOWMAN, 2014









Andy Warhol, Gun, 1982 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

Once called one of 'Warhol's Children' by *New York Magazine*, the art world's resident rebel darling Nate Lowman produces Pop influenced neoappropriationist works that critique American society. Through a fixation on 'trash' culture, Pop culture and historical traumas, Lowman's irreverent no-nonsense attitude is credited with bringing a nonconformist downtown aesthetic to the height of the mainstream art world. Along with his friends and contemporaries of the so-called Bowery School, such as Dan Colen and the late Dash Snow, Lowman's work continues to mix print media and graffiti with classical techniques and art historical references.

Lowman offers excoriating analyses of the cults of the celebrity, print media, violence and gun culture in America. He returns to these themes through repeated metonymic images, from smiley faces to bullet holes, but follows no strict approach, using many mediums and modes in order to produce his work. Everything from found objects and images to spray paint, silkscreen, hair dye and leaves has been plastered onto his canvases.

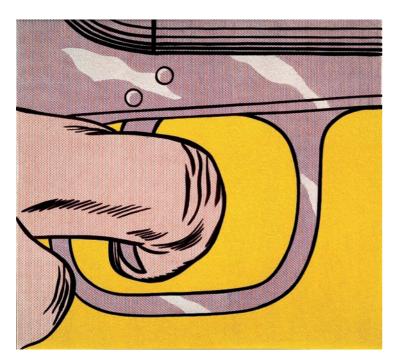
"I just try to explore what's interesting to me. I don't assume any of it's going to turn out very well, but you don't know until you try."

NATE LOWMAN, 2012

"There is a vast amphitheatre of clichés that speak of the relationship between art and life, trash and treasure, love and hate. In some cases, to so simply present an object is the best way to represent it in order to challenge these platitudes. Other times it's necessary to alter the original material in some way. It's the treatment of the object that re-imagines the subject."

NATE LOWMAN, 2014

Rather than one of Warhol's children Lowman is perhaps a grandchild, as his practice has developed out of and is more closely associated with that of Richard Prince and Cady Noland. Lowman considers the archappropriator Prince to be a mentor and a close friend, leading Jerry Saltz to situate Lowman's work as 'A cool school based on an older cool school.' (Jerry Saltz, 'Wasted Youth,' *New York Magazine*, April 21, 2008). Lowman has said of Prince that 'I admire him for the same reasons I admire all artists: uncompromising, relentless dedication to this visual means of communication.' (Nate Lowman interviewed by Jennifer Lee, 'You Suck at Irony,' *Filler*, Volume 05 Issue 04, Winter 2014/2015). This dogged focus is precisely what drives Lowman, who is fascinated by language: his visceral works of art powerfully articulate the disintegrating structures of meaning between contemporary issues and aesthetics.



Roy Lichtenstein, Trigger Finger, 1963. Oil magna on canvas, 91.4 x 101.6cm (36 x 40 in.) © Estate of Roy Lichtenstein / DACS, 2015



Roy Lichtenstein, *Pistol*, 1964. Felt. 208.3 x 124.4 cm (82 x 49 in.) Gift of Philip Johnson. The Museum of Modern Art New York, NY. Licensed by SCALA/ © Estate of Roy Lichtenstein / DAC, 2015

"I don't have a great imagination to share something with you that you don't know, so it's about interpreting things – a dialogue."

NATE LOWMAN, 2012

Lowman's Pop inspired bullet holes highlight the cultural violence that he sees enacted upon America: he deconstructs the cartoonish glorification of guns, but also seeks to remind the viewer of their immediate reality. The dichotomy of the aestheticised image and the violence it references creates a tension that makes the dark side of the 'American dream' strikingly palpable. Lowman deploys his imagery – whether of public figures or seemingly more abstract renditions of brutality – with a keen eye for invocations of trauma, death and carnage, providing a unique and often grotesque assessment of America's obsessions. 'Lowman's sublime is a horror at the hands of man.' (Amy Walleston, 'Lowman's Selective Memory,' *Art in America*, May 06, 2011).

KELLEY WALKER b. 1969

Untitled, 2008 collage, silkscreen on canvas 152.6 x 275 cm (60% x 108% in.) Signed and dated 'Kelley Walker 2008' on the reverse with front page of New York Times from Thursday, February 7th, 2008, adhered above.

Estimate £150,000-250,000 \$227,000-378,000 €196,000-326,000

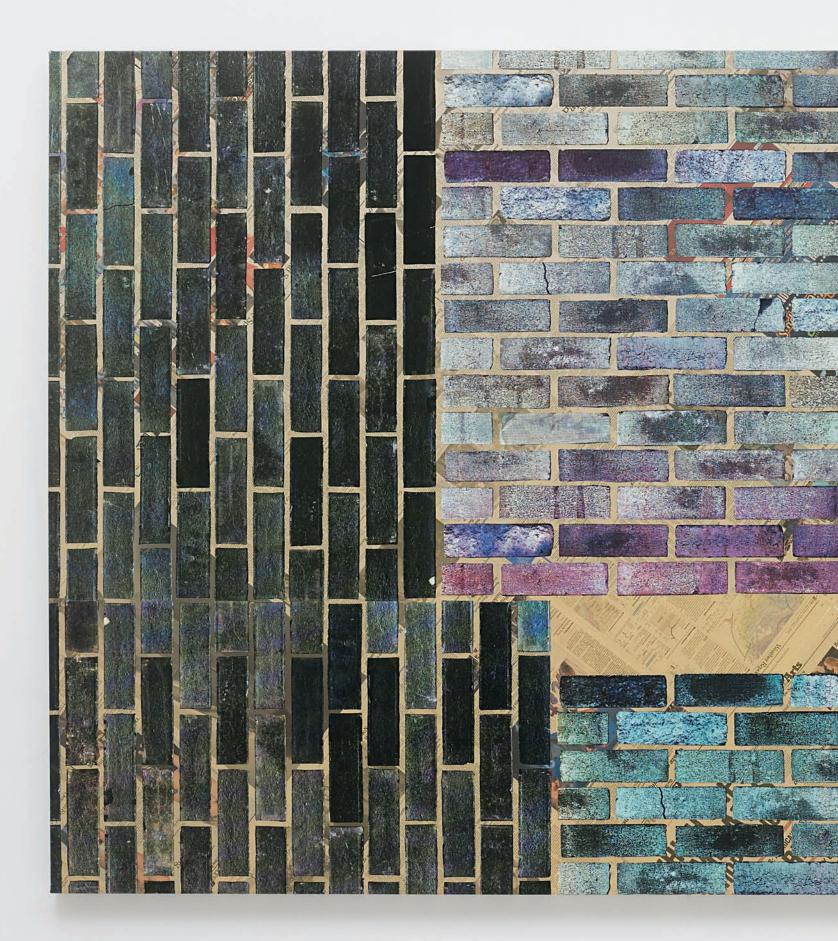
PROVENANCE

Galerie Max Hetzler, Berlin Private Collection Sotheby's, London, *Contemporary Art Evening Auction*, 12 October 2012, Lot 4 Acquired from the above sale by the present owner

"The collaged newspaper and magazine pages also help inspire in myself—and I imagine in other viewers—an impulse to lash out or cut the canvas—to graffiti it."

KELLEY WALKER, 2008









Persian School, Frieze of archers of the Persian king's guard, from the Palace of Darius the Great (548-486 BC) at Susa, Iran, Achaemenid Period, c.500. Image: Louvre, Paris, France / Bridgeman Images

"In my works, I don't escape the effects of branding but think of the processes associated with appropriation as a way of dealing with branding as a social space."

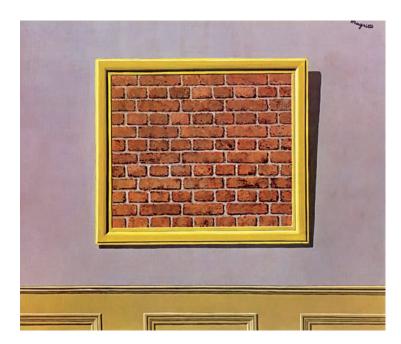
KELLEY WALKER, 2006

'I really don't like the term appropriation,' Kelley Walker told *Interview Magazine* in 2008. However, it is hard to find another word to describe the process through which Walker creates his unusual, multi-layered artworks. Walker speculates that 'Stealing may be a cooler, more street term for appropriation. I think it takes time to consider something to be an appropriation. Naming something "appropriation" isn't necessarily interesting, but in time it could show itself as being interesting.' (Barbara Pollock, *Copy Rights*, Art News, 2012). Stealing or not, his association with appropriation art stems from his use of advertisements and imagery pulled from the media: he manipulates and layers these with other images through silk printing, collaging and digital media, or smears them with

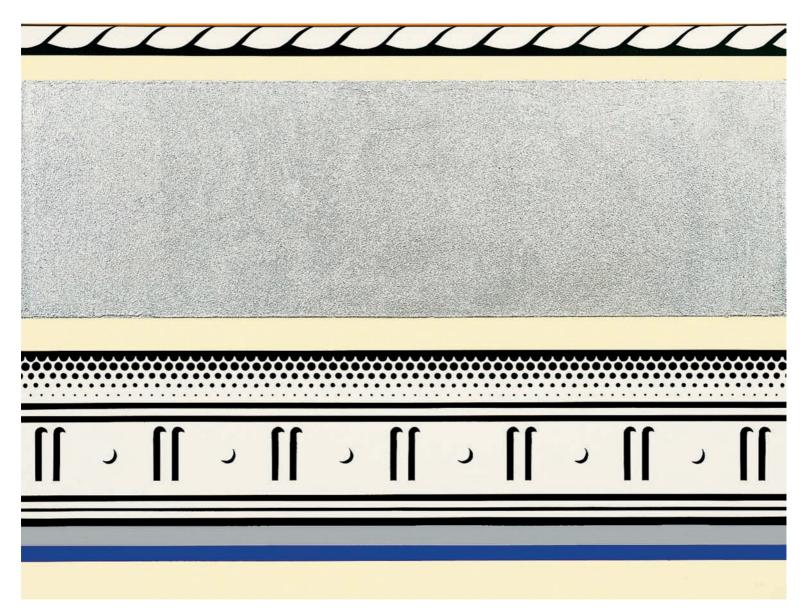
common household substances such as toothpaste or chocolate. Walker chooses images specifically for their social, cultural or political associations as a way to call attention to the intellectual assault that is constantly made on us by the pervasive bombardment of advertising.

It is tempting to draw on links between Walker and artists such as Andy Warhol or Robert Rauschenberg, who used appropriation as a method of subversion; however, Walker's intention is to engage public opinion and draw attention to underlying issues of society. As a contemporary artist, Walker is fully immersed in popular culture, something he attributes to a secluded childhood growing up in rural Tennessee. His lifting of iconic and current popular images directly from newspapers or magazines is a way to challenge the concept of authorship, and highlights the realities of subjects that have been glamorised by the media. Manipulation of the image plays a key role in Walker's work: whether through digital alteration or layering, it is done with the intention of creating a visually interruptive counterattack to the relentless barrage of consumer images in contemporary life.

The present lot is part of a series of works Walker has created in which newspaper and magazine clippings are collaged onto a canvas, then silkscreened with various shades and sizes of vertical and horizontal bricks. A comment on the overwhelming yet transitory nature of popular culture, one in which consumers quickly forget about something as soon as the next new and exciting thing comes along, the images assembled behind the wall of bricks are masked and not easily distinguishable. Opaque forces and superstructures of meaning characterise the crowding of modern existence: while fragments of image and text may be recognisable, the bricks in front are spaced out in a grid-like barrier, largely obscuring their full significance. This obstruction inflicts a sense of frustration or even anxiety on the viewer as they attempt to visually break through the screen of bricks to decode the images pasted beneath them.



Rene Magritte, *The Empty Picture Frame*, 1937 © 2015 Rene Magritte Artists Rights Society (ARS), New York and DACS, London



 $Roy\ Lichtenstein, \textit{Entablature}, 1976.\ Synthetic\ polymer\ paint\ on\ canvas.\ 137.1\ x\ 484.1\ cm\ (54\ x\ 15'10\ 1/4\ in.)\ Gift\ of\ an\ anonymous\ donor.\ ©\ Estate\ of\ Roy\ Lichtenstein/DACS\ 2015.$

"I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York."

KELLEY WALKER, 2008

Despite this seemingly antagonistic stance, Walker is an artist who embraces public opinion of his work. He has previously stated, 'Sometimes I'll present a work to the public and listen to the responses – then pull it back, shape it, and put it back out.' (Kelley Walker in Conversation with Christopher Bollen, Interview Magazine, 2008). In working alongside public estimations of his art, Walker's practice is unlike that of any other living artist. He even allows viewers to directly manipulate his artworks: readily available is a series in which the artist has produced CD files of his works that can be digitally altered through Photoshop by the viewer. For the most part, though, Walker leaves the images he uses whole. While they may have been manipulated to be made larger or smaller, filtered through a digital screen or attacked with a viscous substance, they are left intact so as to draw attention to the original commodification of the image. For Walker, his challenging of the ways in which images are employed by the mass media is not about the loss of the original, nor are his works targeted at specific institutions or corporations; in a human impulse, what he aims to achieve is a heightened awareness in the viewer.

4

FREDRIK VÆRSLEV b. 1979

Untitled (Canopy Painting: Blue and Orange V), 2012 primer, house paint, white spirit on canvas 196 x 131 cm (77% x 51% in.)
Signed and dated 'Fredrik Vaerslev 2012.' on the overlap.

Estimate £80,000-120,000 \$121,000-182,000 €104,000-157,000 ♠

PROVENANCECircus Gallery, Berlin

"Just wait till the painting has been exposed to a couple of showers, been gashed a little by some sharp nails and so forth ... It only needs few flaws in order to become really good."

EDVARD MUNCH

Through a play of subjectivities, Frederik Værslev investigates the relationship between abstraction, representation and decoration, in a vein similar to that first explored by the New York school of Expressionists in the 1950s. Building on this art historical foundation, Værslev's works are a composition of abstract form and the suggestion of ornamentation. By exposing the freshly primed canvases to the elements outside his studio, Værslev embraces chance and variance as a way to create false histories of past wear. The additional use of solvents in the exposure stage prematurely ages the appearance of his paintings, rendering them reminiscent of the materials by which they were inspired and creating an acute sense of representation.

Part of the *Canopy* series, the present lot uses simple form to suggest a banal material most commonly associated with recreational vehicles and outdoor leisure, resulting in a collision of high and low culture on canvas.

Værslev uses visual patterns of the everyday in conjunction with traditional processes to further drive these dichotomies. Stylistically evoking the zips of Barnett Newman, *Untitled (Canopy Painting: Blue and Orange V)* is a study of the way abstraction can fade in and out of figuration and vice versa: in his careful composition of line, colour and patina, Værslev renders representation of form to abstraction and decorative design to representation.

There is a romanticism associated with Værslev's process that turns the method of allowing the environment to shape the painting into a painting of the environment itself. While the process of production in this series is mechanical – the initial priming, the stripes in various colours – exposure to the elements leaves the canvases open to chance, creating a complex, meditative interplay of design and deviation.





DANH VO b. 1975

We The People (detail), Element #L1, 2011-2013 copper $200 \times 106.7 \times 22.9 \text{ cm} (78\% \times 42 \times 9 \text{ in.})$

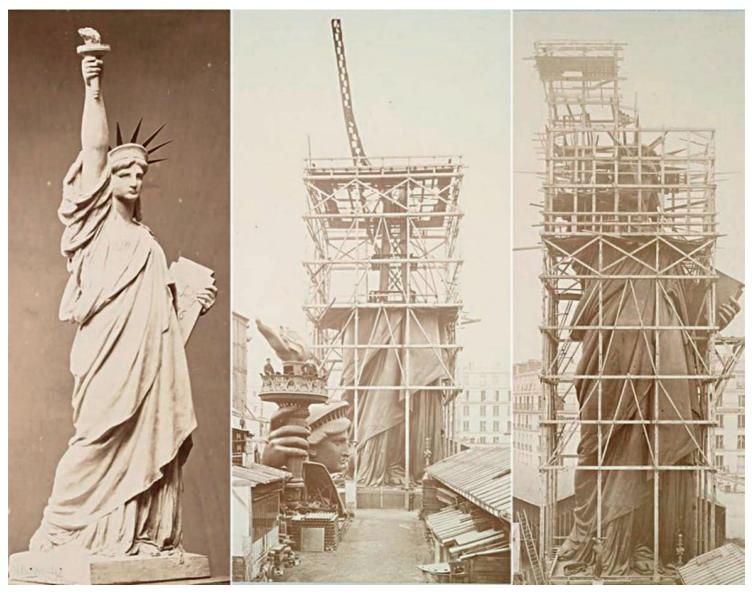
Estimate £150,000-200,000 \$227,000-303,000 €196,000-261,000 ‡ ♠

PROVENANCE
Galerie Chantal Crousel, Paris
Private Collection

"I wanted to do something that everyone had a relationship to, and make it a bit unfamiliar. It's kind of like creating a Frankenstein that gets its own life."

DANH VO, 2014





 $Model for and construction of the Statue of Liberty, 1883. \ Photo: Albert Fernique/New York Public Library (Construction of the Statue) and (Construction of the S$

Recipient of the Hugo Boss award in 2012, Danh Vo is an artist who pushes the boundaries of appropriation to their limits. Working from the original drawings, Vo commissioned a replica of Frederic August Bartholdi's Statue of Liberty to be used as a cast over which copper sheets, no thicker than a penny, were hammered. By this adaptation of the method by which the original statue was constructed, Vo created a new, disjointed version. As each piece was completed (including the present lot), they were shipped to various museums and galleries across the globe in a practice that makes it unlikely that the figure will ever come together as a whole. This fragmented form can be read as a physical manifestation of the histories of cultural displacement, forced to exist forever in a suspended dimension.

In his own lifetime Vo experienced such displacement as an external force in the creation of his identity, when his family fled Vietnam and settled in Denmark in the late 1970s. The contours of Lady Liberty offer an intimate and abstracted encounter with the figure: upon first glace the fragments do not appear to belong to a woman at all, but are more reminiscent of a

conceptual work by Donald Judd or Richard Serra. However, as each part circulates, the ideals of freedom and liberty are scattered further than they could be if she were whole.

In We The People, Vo articulates a democratic impulse of international resonance. The original Statue of Liberty, a gift from France to the United States after the Americans' success in the Civil War, was created in France but partly paid for by American dollars: Vo's version was financed by his French gallery, conceived at his studio in Germany and constructed in Shanghai. Vo's own identity resonates with the aspirational aura of the statue, since when his family fled Vietnam they did so in the hopes of reaching America. His artistic engagement with American political history is an expression of manifold immigrant experiences. The work's eloquent conception explores the connections and disjunctions between original and contemporary modes of production, and the vital links between past constructions of meaning and ways they are interpreted in the present.

"When Bartholdi created the Statue of Liberty ... he created an image and a political agenda. What I'm doing with it is a shift of scale and shift of meaning ... [it] is more a project that should evoke discussion in the place that it is exhibited. And we'll have to wait to see what that will be."



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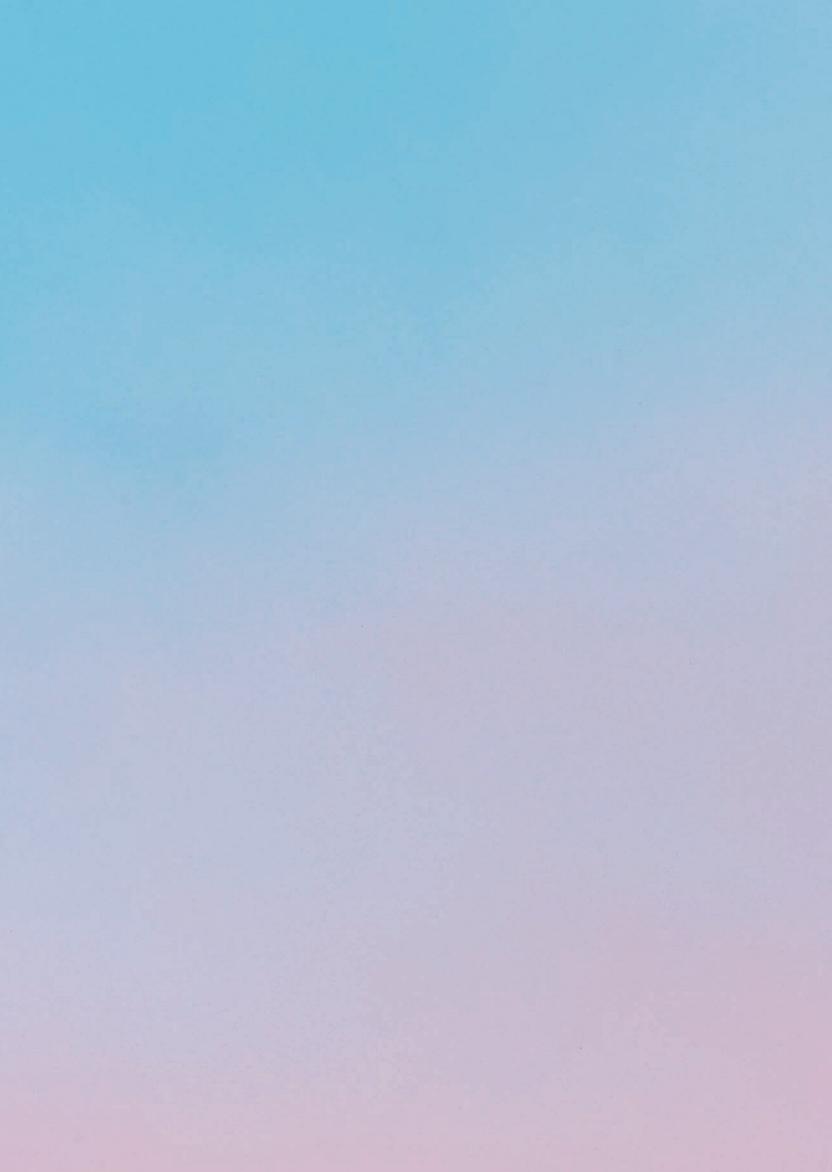
ALEX ISRAEL b. 1982 *Sky Backdrop*, 2013 acrylic on canvas 274.3 x 487.7 cm (107% x 192 in.)

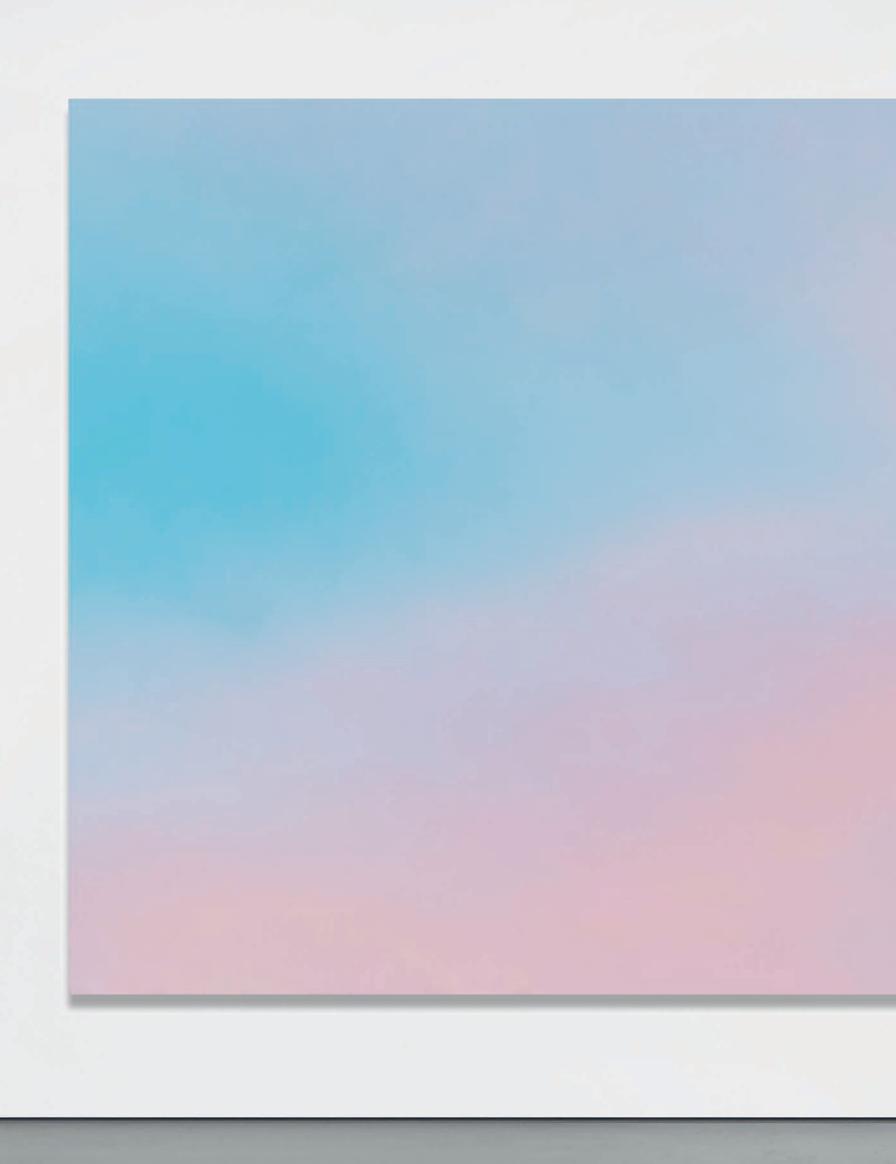
Estimate £400,000-600,000 \$599,720-899,580 €535,136-802,704 ‡

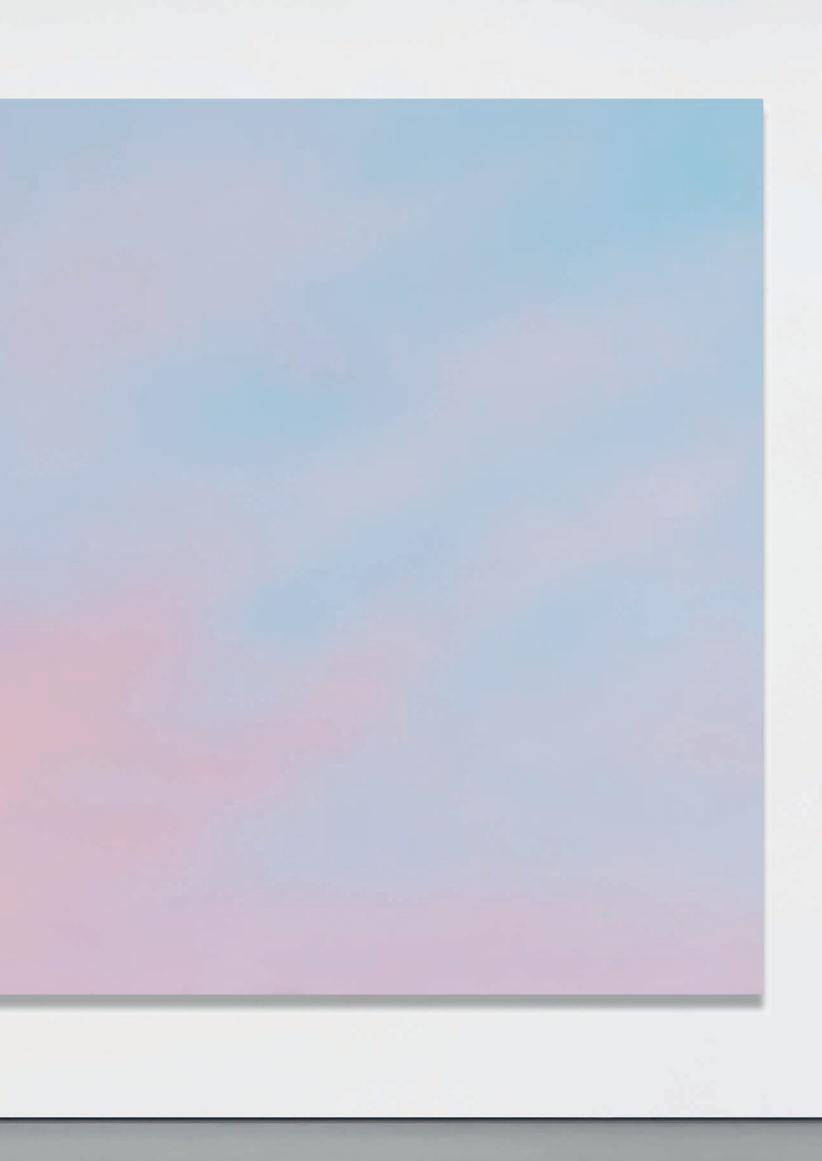
PROVENANCE
Almine Rech Gallery, London
Private Collection

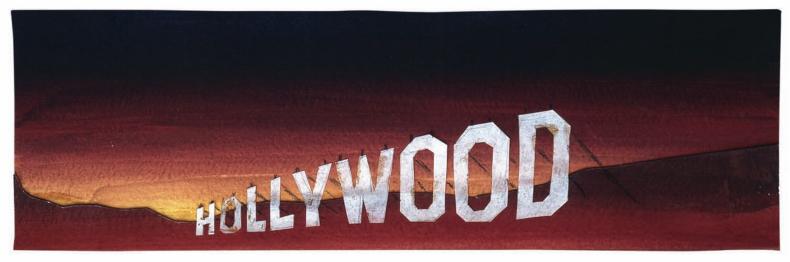
"I think L.A. has long held a special place in the collective imagination. Because so many of us have grown up watching television and movies that are filmed in L.A., we have an idea of the city that's tied to televisual and cinematic fantasy."

ALEX ISRAEL, 2015









Ed Ruscha, Hollywood Study, 1968. Gouache, cut-and-pasted paper, charcoal, and pencil on paper. 17.5 x 55.5 cm (7 x 21 3/4 in.) MOMA. © Ed Ruscha, courtesy of the artist

Alex Israel produces radiant, wistful panels of colour that offer a flawless window into the rosy skies of his native Los Angeles. 'Sky Backdrops' like the present lot have their origins in his 'Flats' series, which arose through a connection to Warner Brothers studios. Although most backdrops are nowadays digitally printed, hand-painted scenery has a rich history that Israel was keen to draw upon. 'Right after I finished graduate school, I had this idea about making portraits of people in Los Angeles and using the talk show as a format to do that. I started designing the talk show set, and as the background of the set, I wanted a giant L.A. twilight sky. I did some research and found out that there were just a few places in L.A. that painted backdrops, so I met with the scenic-art department here at Warner Bros. The painter I met was Andrew Pike, who had just painted the backdrop for Conan O'Brien. I thought, "Oh, wow, this is perfect! This is someone who actually paints backdrops for talk shows." He agreed to paint the backdrop for me, and that's how the relationship began.' (Alex Israel interviewed by Aram Moshayedi, Interview Magazine, 01/01/15).

Israel's coherent artistic practice encompasses everything from film projects to a commercially successful range of eyewear. He makes frequent reference to the vapid, catatonic sheen of decadent L.A. glamour: his interview series 'As it Lays,' which recalls Andy Warhol's Screen Tests, invokes the title of the seminal 1970 novel *Play it as it Lays* by Joan Didion, whose terse minimalism and emotional detachment set the precedent for deadpan L.A. cool. But Israel is motivated by affection, rather than distaste. His slices of distinctly West Coast sunshine are nostalgic, even campy in their sensibilities, playing with notions of prop and simulacrum.

The present lot exemplifies the vibrancy of Israel's work, blushing with gently tropical luminosity that speaks of swaying palm trees and endless sun-soaked freeways. Besides soft hints of diaphanous cloud, its surface is absent of any obvious figuration: as backdrop, it would be as at home on the Shakespearian stage as in Scarface. The shapes of Israel's 'Flats' often hint at faux-classical portico, suggestive of the faded theatricality so quintessential to L.A.'s position in collective cultural memory, as well as the Spanish revivalist forms of Southern Californian architecture. Despite the less evocative outline of the present lot, this airbrushed apparition could hardly have come from anywhere else. It is an image of the sublime that is tired but not spent, retaining a lambent aura of glamour and anticipation.

Although specifically local in genesis, Israel's immaculate backdrops are more than a homage to Sunset Boulevard. He hopes to create joy, even aspiration, in an essentially utopian view of the power invested in universally recognised aesthetic trope. 'Beyond its magical regionalism, for me, Los Angeles is America. Los Angeles is the place where the American Dream comes to life. We witness this on television, season after season. The American Dream is a powerful and moving thing. So much of the imagery that illustrates this dream is pure L.A. cliché. These clichés carry so much symbolic weight and meaning; they activate people's imaginations and inspire them to find a better way, and a better life.' (Alex Israel interviewed by Aram Moshayedi, Interview Magazine, 01/01/15). The on-screen manipulations of cinema and its manipulations of us are accepted and embraced as holding positive potential. Israel's sky appears as a divine portal to this 'better life,' both inviting and confounding in its obviously virtual promise; the absolute beauty of the sunblushed mirage transcends its ultimate unreality, and we are left nourished rather than frustrated, basking in the glow of studio lights.

"The American Dream is a powerful and moving thing. So much of the imagery that illustrates this dream is pure L.A. cliché."

ALEX ISRAEL, 2015



。 7

TAUBA AUERBACH b. 1981

Untitled (Fold) X, 2009 acrylic on canvas 158.7 x 121.9 cm (62% x 47% in.) Signed, titled and dated 'TAUBA AUERBACH 2009 UNTITLED FOLD X' on the overlap.

Estimate £1,000,000-1,500,000 \$1,510,000-2,270,000 €1,310,000-1,960,000 ‡

PROVENANCEDeitch Projects, New York

"I guess the attraction stems from a kind of faith that something beyond what is perceptible exists and can be imagined, even if it can't be experienced."

TAUBA AUERBACH, 2012



"I guess one of the biggest shifts I had in my thinking, in my work process, was that I stopped conceiving of higher spatial dimensions as 'beyond' and started thinking that these higher dimensions might in fact be sort of coiled up within our space. This is up for debate, but it's an interesting and different way to think about it."

TAUBA AUERBACH, 2012



Ed Ruscha, Privacy, 1974. Oil on linen, 50.8 x 61 cm (20 x 24 in.) Private Collection. © Ed Ruscha, courtesy of the artist

Occupying a dazzling sphere of their own, Tauba Auerbach's Fold Paintings form a striking articulation of the gap between painting and sculpture. Auerbach's willingness to inhabit an inter-dimensional space adorned with tetrachromatic colour makes for pieces as gorgeous to behold as they are fascinating to examine. The present lot is one of her most seminal Fold works: a sculpted painting that enchants with its brilliant iridescence, and offers an enthralling demonstration of the artist's distinctive technique.

The compelling intricacy of *Untitled (Fold) X* lies in its dichotomy of sculptural and two-dimensional elements. Auerbach's signature method in creating her Fold paintings arises from first pressing and folding the raw canvas, then restretching it once it has achieved a network of impressions. Afterwards, Auerbach sprays industrial paint at several angles in order to elicit a raw chromatic scheme — one which rarely betrays a single dominant hue. *Untitled (Fold) X* is mathematical in its folded impressions: clean lines establish a primary network of rectangular lines, clearly punctuated by secondary, more abstract folds that run across the middle of each initial rectangle. The stretched result is a wonderfully musical pattern of sharpness and lyricism, alternating between the definition of the primary folds and the caprice of the secondary creasing.

Iridescence, or the changeable nature of colour, is another of Auerbach's most recognizable visual cues in this particular series. Through her directional application of hue we find a geographical landscape of height and depth, despite the taut stretch of the two-dimensional picture. At the right lower quadrant of the picture, the peaks of bright green and grey folds conjure a majestically linear mountain range, while the imperfect secondary folds in the bottom right make for a troubled darkness of pastel blues. Auerbach has testified that the application of colour on her paintings is an effort to resurrect the recent but invisible trauma that she has forced upon her canvas: 'Because I spray the released canvas directionally, the pigment acts like a raking light and freezes a likeness of the contoured materials onto itself ... the record of that topological moment is carried forward after the material is stretched. Each point on the surface contains a record of itself in that previous state.' (Tauba Auerbach in C. Bedford, 'Dear Painter...,' *Frieze*, March 2012).

Auerbach's choice to live in what she has termed the '2.5 dimension' — that is, the mysterious area of undetermined form between painting and sculpture — has positioned her amongst the most historically significant explorers of artistic dimensionality. The Fold paintings continue a tradition

of studying drapery first broached in the marble sculptures of Greece and Rome, and continued by seminal Renaissance and Classical painters. Auerbach's disbelief that only two artistic dimensions exist allows her to create works of comparable grandeur: '[the work is] instilled with conceptual rigor and philosophical challenge. She has been able to update the type of conceptual structures in the work of an earlier generation of artists ... extend[ing] the tradition of modern abstraction painting into a contemporary context, both conceptually and formally.' (J. Deitch, 'The Painting Factory: Abstraction after Warhol,' exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 7).

The mesmerising optical contours of the present lot, along with their chromatic layering, also elicit comparison to a more recent group of artists, namely the Abstract Expressionists and their successors. In Auerbach's employment of delicate pastels and divisions of colour, we find the Multiform Paintings of Mark Rothko. But pictorial similarity is not the only concept that binds these two artists together in the pantheon of modern painters: they also share in the belief that abstract colour and form are vessels of deep emotional experience, even when divorced from gestural elements.

"I wanted to see if I could pick apart this neutral, unpigmented white canvas and make movement and dimension happen in a monochromatic field."

TAUBA AUERBACH, 2012



Agnes Martin, *Untitled #3*, 1974. Acrylic, graphite and gesso on canvas. $182.9 \times 182.9 \times 100$ cm (72×72 in.) Des Moines Art Centre, Iowa. © 2015. Agnes Martin / DACS.



Mark Rothko, *Untitled*, 1969. Acrylic on paper, 136.8 x 107.6 cm (53 7/8 x 42 3/8 in.). Collection of Kate and Christopher Rothko © 1998 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.

Elsewhere on the canvas, we find Ed Ruscha's seminal landscape geography and colour gradations at work in Auerbach's use of industrial painting methods, and, of course, Agnes Martin's visual wonders in dissolving borders between fields of colour. These optical tricks common to Ruscha and Martin, when married to the insistent power of Rothko's emotional universalism, create a bold and transcendent picture in Auerbach's *Untitled (Fold) X*. The result is a picture originally designed by mathematical logic, yet beholden to the chaos that brings forth the many layers of its multifaceted beauty.

"For a long time, language was sort of the medium I was using to try these things out, but now I'm working almost entirely abstractly. There is less opportunity to take this work literally, and I think that shifts the locus of inquiry onto the viewer in a good way."

TAUBA AUERBACH, 2010

8

Al WEIWEI b. 1957

Circle of Animals/Zodiac Heads, 2010

gold-plated bronze

Rat: 71 x 33 x 53 cm (27% x 12% x 20% in.) Ox: 74 x 51 x 43 cm (29% x 20% x 16% in.)

Tiger: $66 \times 38 \times 43$ cm ($25\% \times 14\% \times 16\%$ in.) Rabbit: $71 \times 25 \times 48$ cm ($27\% \times 9\% \times 18\%$ in.)

Dragon: $91 \times 46 \times 66$ cm ($35\% \times 18\% \times 25\%$ in.) Snake: $71 \times 36 \times 17$ cm ($27\% \times 14\% \times 6\%$ in.) Horse: $74 \times 31 \times 56$ cm ($29\% \times 12\% \times 22$ in.) Ram: $64 \times 53 \times 41$ cm ($25\% \times 20\% \times 16\%$ in.) Monkey: $69 \times 33 \times 38$ cm ($27\% \times 12\% \times 14\%$ in.) Rooster: $61 \times 23 \times 43$ cm ($24 \times 9 \times 16\%$ in.)

Dog: 64 x 38 x 48 cm (25¼ x 14½ x 18½ in.) Boar: 69 x 41 x 53 cm (27½ x 16½ x 20½ in.)

This work is number 7 from an edition of 8 plus 4 artist's proofs.

Estimate £2,000,000-3,000,000 \$3,030,000-4,540,000

€2,610,000-3,920,000 ‡

PROVENANCE

Paul Kasmin Gallery, New York

"My work is always dealing with real or fake, authenticity, what the value is, and how the value relates to current political and social understandings and misunderstandings. I think there's a strong humorous aspect there."

AI WEIWEI, 2011













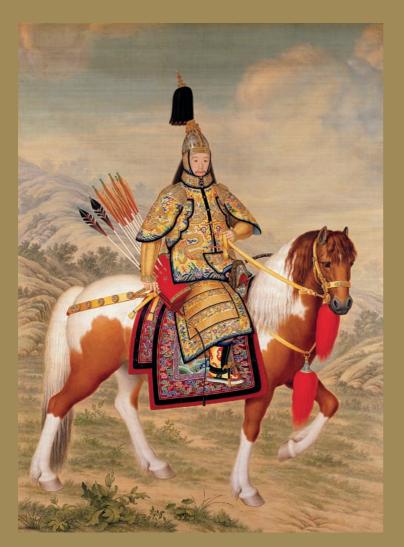






"I think today, the Chinese people care about the zodiac for fun. It doesn't have much impact or symbolic meaning. It's another way to look at humans as a species—you have a blood type, a Chinese zodiac animal, and a Western one. It doesn't have any meaning, really. But because *Circle of Animals/Zodiac Heads* is animal heads, I think it's something that everyone can have some understanding of, including children and people who are not in the art world. I think it's more important to show your work to the public. That's what I really care about."

AI WEIWEI, 2011



Giuseppe Castiglione with others, *The Qianlong Emperor in Ceremonial Armour on Horseback*, 1758. Ink and colour on silk, 127×91 in. (322.5 \times 232 cm). Palace Museum, Beijing

Ai Weiwei's Zodiac Heads form perhaps his most monumental and penetrating study into the relationship between the original and the copy. The heads that these are based on once comprised a water clock-fountain in the European-style Garden of Perfect Brightness, owned by Emperor Qianlong of the Qing dynasty (1644-1911), and were designed in the 1700s by two European Jesuits in his court. This multicultural genesis for Ai's source was further complicated with the ransacking of the palace in 1860 by French and British troops; some of the zodiac heads were taken to the collections of the French and English courts, and others have appeared in auction houses in London and Beijing. Only seven of the twelve figures are still known to exist. Five were repatriated to China, but ownership of the remaining two is still contested. Their status remains an emotive issue for the country. In 2009, the estate of Yves Saint Laurent put up two heads - a rat and a rabbit - for sale at Christie's Paris, with estimates of \$13 million US each: the Chinese government attempted to prevent the sale, but was overruled by a French court, leading to strained relations with France.

The huge dimensions and almost cartoonish expressions of the animals here are playful, even humorous, but their appealing form grapples with a dark period in the country's past. The fountain's destruction became emblematic of a period of violent imperialist intervention in China often referred to as 'The Century of Humiliation,' and the wound is still raw. In Ai's retelling of the story, though, appropriation becomes democratisation, as the objects once reserved only for the gaze of a privileged elite now travel as public artworks available for anybody to see. Compounding this notion is China's modern status as the global centre for mass-produced commodities (and forgeries) - the artist frequently probes this issue as a springboard for his explorations of authenticity and reproduction. One powerful motif is his Han Dynasty vase covered in household paint, a group of which appear in the present sale. Our relationship to imputed cultural and historical worth is a complicated one that Ai delights in challenging. How important is an object's ancient heritage in a world that places arbitrary value on so many things? When a China in thrall to Western consumerism acts as antagonist to its own history, can objections to the destructive or creative plunder of original artefacts be taken seriously?

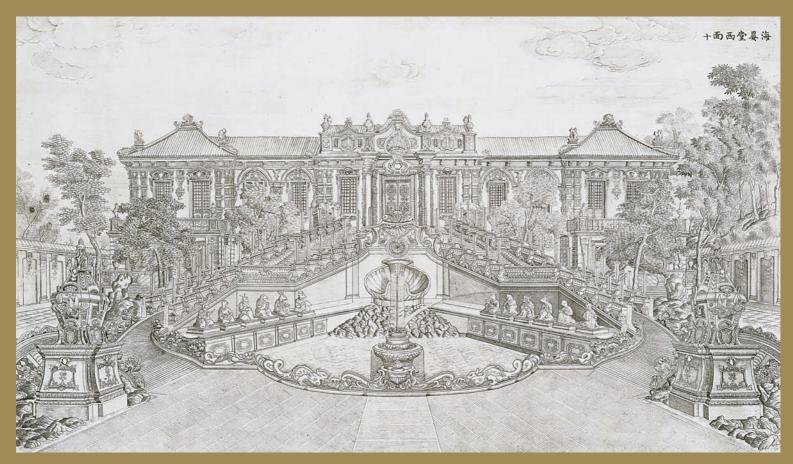


Ai Weiwei himself occupies a position of cultural tension. His father, Ai Qing, was one of China's most revered modernist poets, yet exiled to remote Xinjiang for twenty years from 1958 as a rightist: Ai Weiwei, born in 1957, thus entered the world as both a political exile and as a member of the artistic elite. This inheritance paved the way for the social activism and staunch advocacy of free speech that has characterised his career. Unafraid of highlighting the abuses and injustice of the Chinese state, he has been hounded by the authorities for years, even spending several months imprisoned in 2011.

The gilding of the zodiac here carries a dual weight. Resplendent in beauty, the animals radiate the opulent inheritance of their ancient court setting; but the original heads – as well as Ai's larger alternate version of this work – were in fact unadorned bronze. The plated gold thus captures a metaphorical gilding, as collective reverence of these objects has only been heightened by their historical theft, perhaps even obscuring aspects of their original significance. Similarly, Ai claims that the concept of the zodiac itself has today been divested of much of its ancient importance: 'I think today, the Chinese people care about the zodiac for fun. It doesn't have much impact or symbolic meaning.' Elaborating this perhaps contentious statement, he situates his work in a Western tradition of

"I think it's a good idea to have a complete set: these seven that exist and the five that are unknown. Without twelve, it's not a zodiac. So [the idea was] first, to complete it, and [more important,] to complete the way I think it should be. Then that becomes solid, because I did it. The new event of [my] twelve zodiac [heads] becomes a new factor."

AI WEIWEI, 2011



Engraving of the Yuanming Yuan by Yi Lantai, West Façade of the Hall of the Calm Seas (Haiyan Tang ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the zodiac fountain clock in front the Calm Seas (Haiyan Tang Ximian) with the Zalm Seas (Haiyan Tang



Zodiac figures (painted pottery), Chinese School, Yuan Dynasty (1279-1368) Collection of the Lowe Art Museum, University of Miami / Museum Purchase / Bridgeman Images



Gold series at the artist's house in Beijing @ 2015 Ai Weiwei. Courtesy of Ai Weiwei Studio

"Anybody can make a set of zodiac figures."

AI WEIWEI, 2011

iconic image-making. 'When Andy Warhol painted Mao in the 1960s and 1970s, I don't think many people understood Mao, either — it was just this image that people knew, like Marilyn Monroe or somebody. So they might see these zodiac animals like that — like Mickey Mouse. They're just animals. Eleven real animals and one mystic animal.' (Ai Weiwei, 'My Work is Always a Readymade,' in Susan Delson (ed.), *Ai Weiwei: Circle of Animals*, Munich, London, NY: Prestel, 2011, p.63). Much like the reliquary serialisation of Warhol's Marilyns and Maos, Ai's gilded heads manifest a meditation on the power of pure image in a world of shifting historical context.

Working from the seven originals that remain, the artist and his team had to creatively imagine the five heads that are missing. This forced them to draw upon other sources for 'authentic' Chinese portrayals of these creatures, such as the dragon, which is based on images from tapestry and print. In spite of this, the set as a whole maintains glorious aesthetic coherence, challenging the idea that the original group was a work of perfection whose loss is an irredeemable tragedy. The fake is invested with the power to revivify the past, and the marriage that is made – troubled, yet oddly serene – offers a lustrous exhibition of what might be a brighter, less confused and more beautiful future.





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CHRISTOPHER WOOL b. 1955

Untitled, 2003 enamel on linen 274.3 x 182.9 cm (107% x 72 in.) Signed 'WOOL 2003 UNTITLED (P415)' on the reverse and overlap.

Estimate £1,200,000-1,800,000 \$1,800,000-2,700,000 €1,580,000-2,380,000 ‡

PROVENANCE

Sprueth Magers Lee, London Gisela Capitain, Cologne Private Collection Private Collection

EXHIBITED

Cologne, Galerie Gisela Capitain, *Christopher Wool*, 12 September - 25 October 2003

"With the painting the inspiration comes from the process of the work itself ... Like music [making the work] is an emotional experience. It's a visual language and it's almost impossible to put words to it."

CHRISTOPHER WOOL, 2013



"You take colour out, you take gesture out—and then later you can put them in. But it's easier to define things by what they're not than by what they are."

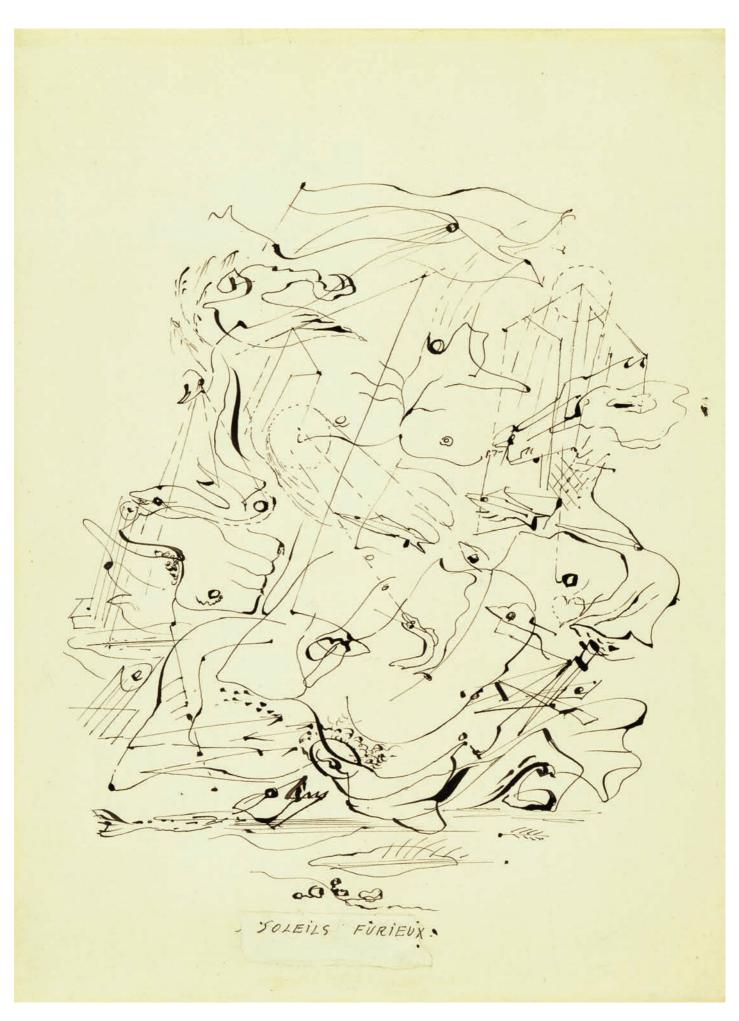
CHRISTOPHER WOOL, 1997



Jackson Pollock, *Untitled*, c. 1950. Ink on Paper. 44.5 x 56.6 cm (17 1/2 x 22 1/4 in.) Gift of Jo Carole and Ronald S Lauder in honour of Eliza Parkinson Cobb. The Museum of Modern Art New York, NY. /Licensed by SCALA /© The Pollock-Krasner Foundation ARS, NY and DACS, London 2015.

Looking objectively at the conventions of painting, wrestling with its traditions and questioning its foundations from within, is a seemingly volatile stance for any artist. Herein lies the mastery of Christopher Wool's work: his relentless pursuit of his chosen medium can be, at times, unforgiving. Every approach he adopts is carefully balanced; Wool's renegade use of technique is weighted with a sense of admiration for the painterly tradition. For him, the physical act of painting and its resulting spontaneity have carefully mapped limits; he creates rules and boundaries within his method and process. Amongst the chaos of his tempestuous and hazy strokes, Wool carefully structures his approach to medium and subject. The resulting work is visually arresting, almost alarming, while retaining a delicate and intricate quality.

Decisive and yet undefined, coherent yet frantic, Christopher Wool's *Untitled* confronts us in the artist's signature style. Swathes of untamed grey course over its surface: initially, we are perhaps struck with how Wool has visualized destruction — the marks seem to reflect the moment where the artist is tearing something up, washing it over, and starting again. Questions loom. What are we witnessing here? Should we be looking at this? However, we know this isn't an artistic tantrum; each layer of paint is definitive, purposeful in its interaction with its surroundings. Logic has been applied; there is structure. This is Wool's way of painting from within.



André Masson, Furious Suns, 1925. Ink on paper. $42.2 \times 31.8 \text{ cm}$ (16 $5/8 \times 12 \times 1/2 \text{ in.}$) Purchase. The Museum of Modern Art New York, NY. © 2015 Artists Rights Society (ARS), New York / ADAGP, Paris/Licensed by SCALA/DACS, 2015

"Painting is a visual medium, there to be looked at. For me, like listening to music, it's an emotional experience."

CHRISTOPHER WOOL, 2003



Robert Motherwell, *Spanish Wall #1*, 1959. Oil on paper. $73.5 \times 58.2 \text{ cm}$ ($287/8 \times 227/8 \text{ in.}$) Gift of the artist. Acc. n.: 649.1987.©The Museum of Modern Art, New York/Scala, Florence / Dedalus Foundation, Inc./VAGA, New York and DACS, London 2015

Described by Jerry Saltz as 'one of the more optically alive painters out there,' Christopher Wool's simultaneously reductive and additive process incorporates a visual vocabulary and syntax adopted from Pop culture. Wool's work is 'a very pure version of something dissonant and poignant. His all-or-nothing, caustic-cerebral, ambivalent-belligerent gambit is riveting and even a little thrilling.' (Jerry Saltz, 'Hard Attack,' *The Village Voice*, November 2004). In the instance of *Untitled*, Wool expands the limits of painting through a nuanced and subtle appropriation of the graffiti he found on the streets of 1970s New York. The artist took photos of the street art that intrigued him, contributing to the genesis for works like the present lot.

For Wool, the process of painting is inherently reductive. One discovers that 'each new set of lines is smothered in hazy veils of wiped grey, with further layers sprayed on top, to the point where distinguishing between the various imbrications becomes impossible. The antiheroic notion of mark-unmaking correlates with a conviction lying at the heart of Wool's oeuvre — that linear progress toward artistic mastery is a modernist relic.' (K. Brinson, 'Trouble is My Business,' *Christopher Wool*, exh. cat., Solomon R. Guggenheim Museum, New York, 2014, p.47). By abandoning a notion of 'linear progress,' Wool operates in a realm where erasure and creation become synonymous. Deletion allows him to document emotions of angst, indecision and uncertainty, which ultimately read as poetic.

In its innate spontaneity and its draw to the order in disorder, Wool's work invites parallels with the primal touch of the Abstract Expressionists. Paintings like *Untitled* are deeply rooted in the heritage of Post-War abstraction as well as the gritty vernacular of street culture, celebrating and expanding painting's potential. Employing silkscreen, a favourite tool of his since the 1990s, Wool's sub-layer painting is an elegant transformation of text into image; he takes the vernacular of street 'tagging' and removes the guise of linguistic order, abstracting the textual forms while keeping them detectable. The drips, for instance, enliven Wool's strokes, providing further visual allusion to the dialectical tone of street art.

Through erasure and addition, the artist's mark-making is transformed into a bold play of surface and depth. Wool uses a solvent-soaked cloth to blur and wipe away portions of the monochromatic composition, effectively reconstructing the surface of the canvas. This physical act of reduction emphasizes the formal qualities of the paint medium, in particular its tonality and texture. The artist concentrates on his palimpsestic technique as opposed to the work's subject matter: 'I became more interested in "how to paint it" than "what to paint."' (Christopher Wool, interview with A. Goldstein, 'What They're Not: The Paintings of Christopher Wool,' *Christopher Wool*, San Francisco Museum of Modern Art, 1998, p. 256). Emphasizing his dedication to the conceptual implications of the painting process, Christopher Wool 'contrives to pack into his painting energy both abstract and concrete. This in turn references the reality that he photographs without ever having to represent it. By his reliance on the limits of the painting process, Wool makes impulsiveness



Gerhard Richter, *Vermalung (grau)*, 1972. Oil on canvas, 200 x 200 cm © Gerhard Richter. 2015

and control, doubt and certainty, presence and absence come together in a single space. He captures a moment of oscillation, which is *a priori* imperceptible and inexpressible. In that moment, nothing and everything, the expert and the outsider, being and non-being all coexist. Here, where the meaning of system, value, and form are temporarily suspended, Wool has found a way to paint.' (A. Pontégnie, "At the Limits of Painting," in *Wool*, Cologne: Taschen, 2012, p. 301).

Wool's commitment to painting has been a personal endeavour. In the 1980s, when critics decried that 'painting was dead,' Wool continued to explore painting's vitality and potential for innovation. His early years as an artist saw him witness a difficult time for those who were using paint as their medium of choice. As Ann Goldstein writes, 'At the beginning of the 1980s, painting was called into question, if not declared dead. The continued act of painting was marked as retrograde, if not necrophilic.' (A. Goldstein, 'How to Paint,' in Hans Werner Holzwarth (ed.), Christopher Wool, Cologne, 2008). While many chose to 'desert' painting in favour of new media, there was a young undercurrent of artists who ascertained that the only way to fully critique painting was from within, Wool being the chief proponent. Wool's 'negative' process celebrates the painter's unique ability to explore our multi-layered modes of perception through a play of presence and absence. 'You take colour out, you take gesture out—and then later you can put them in. But it's easier to define things by what they're not than by what they are.' (Christopher Wool in 'Artists in Conversation I,' Birth of the Cool, Zurich: Hatje Cantz, 1997, p. 34).

In this early period, Wool's outsider position was not an easy one. The artist was primarily motivated by his personal relationship to the medium: 'With the paintings the inspiration is really internal. I get inspiration from the work and from the process of working. Painting is a visual medium, there to be looked at. For me, like listening to music, it's an emotional experience.' (Christopher Wool, interview in 'Crosstown Crosstown, artist talk at DCA,' 2003). Wool's technique gives his works a loose, almost ghostly appearance. Each work is a completely unrepeatable moment of exploration for the artist. However, within these landscapes of spontaneous monochrome colour we find one unwavering constant — the artist himself. The resulting works embody their creator, anchoring him firmly as the protagonist. This is an empowering position for the viewer to be in, allowing us to survey works which are ultimately deeply reflective, honest and emotional.

The body of work created in the last 30 years has seen the artist push his medium forward. Each period in Wool's career has been filled with works that directly exert their impact on the viewer. Visual confrontation is rooted throughout his oeuvre, first developing from his early drip paintings, which immediately recall the work of Jackson Pollock, to his Word series, which plays on the subliminal messaging and blaring advertisements that saturate our world today, to painterly abstractions like the present lot.

As observers, we are constantly being pressed to question what it means to truly observe. In *Untitled*, the words of one of Wool's infamous text paintings ring in our ears: 'The harder you look, the harder you look.' Any self-awareness is tempered with humility, leaving the viewer with the sense that we are privileged to be a witness to what is before us. An awesome nine feet in height, *Untitled* belongs to the large-scale series of monochromatic works that have become the artist's trademark. 'Wool deploys size as a kind of weapon against those kinds of looking that would attempt to take his paintings. Largeness is rude here, an assault on vision.' (G. O'Brien quoted in *Christopher Wool*, San Francisco Museum of Modern Art, 1998, pp. 87-88). With their impressive scale and studied finishes, these works create an engulfing sensory experience for the viewer: we are totally absorbed.

"If you're not fearless about changes, then you won't progress."

CHRISTOPHER WOOL, 2013

10

URS FISCHER b. 1973

Bad Timing, Lamb Chop!, 2004-2005 cast aluminium, polyurethane resin, enamel paint $450 \times 230 \times 330$ cm (177½ x $90\% \times 129\%$ in.) This work is number 1 from an edition of 2 plus 1 artist's proof.

Estimate £600,000-800,000 \$908,000-1,210,000 €783,000-1,040,000 ‡

PROVENANCE

Galerie Eva Presenhuber, Zurich

EXHIBITED

Zurich, Kunsthaus Zürich, *Urs Fischer: Kir Royal*, 9 July – 26 September 2004 (prototype of the edition exhibited)

Mexico City, La Coleccíon Jumex, *Schweiz über alles*, 26 January – 19 March 2008 (another example from the edition exhibited)

Buckinghamshire, Waddesdon Manor (in collaboration with Christie's Private Sales), *House of Cards*, 26 May to 28 October 2012 (Artist's proof from the edition exhibited)

LITERATURE

exh. cat., *Urs Fisher: Shovel in a Hole*, New Museum, New York, 2009, pp. 114, 339 (illustrated)
Urs Fischer, Kiito-San, New York, 2013, pp.360 (study for), 361

"It's kind of arbitrary. It's not about our culture now. It's just objects I choose. I like that they are not very interesting things—or they are. It depends on your level of attention. And I don't care about big or small. I'm interested in collisions of things, and how objects relate to each other."

URS FISCHER, 2009











Urs Fischer is not an artist with a message. Rather, he is concerned with the capricious product that results through a combination of the act of creation with the physicality of materials. His work does not start with a concept, but with the materials. Through this process, and the appropriation of common images into his artworks, Fischer is able to explore the limits of representation via mimesis and scale.

The present lot, a seemingly random juxtaposition of objects from the everyday – a chair and a half-empty pack of cigarettes – is meant to generate ideas and to prompt questions without providing the answers. For Fischer, 'the power of art lies in the ability to communicate somewhere other than in the things you can explain verbally.' (Interview with Neville Wakefield, *Garage Magazine*, 2013). Engaging the mind of the viewer as a way of generating ideas is a powerful apparatus that Fischer uses in order to captivate attention, while suggesting no narrative or socio-political message. The seemingly total disconnect between Fischer's two conjoined objects asks for consideration as a sort of sculptural still life of surreal proportions. Probing the mind and the structures of meaning that dwell within, these works are meant to resonate with the viewer at a later time: there will not be an 'Ah ha!' moment, but what Fischer provides is an image that will continuously recur, unsettling and permeating our conscious and subconscious apprehensions.

The fact that Fischer did not go to art school – he trained as a photographer, but has had no formal academic training in painting or sculpture – is important in his process. It is an uncommon thing for an artist as successful as Fischer not to have attended formal artistic schooling, but he views this as a positive. He has stated that art should be 'about making things, in the broadest possible way. In art school now, you have to write essays before you can make art.' (Brian Boucher, 'Out



Tom Wesselmann, *Smoking Cigarette #2*, 1980. Oil on wood and masonite. $68\,1/2\,x\,79\,x\,18$ in. © Estate of Tom Wesselmann / DACS, London/VAGA, NY, 2015.



Installation view: Private residence, Los Angeles. Courtesy of the artist; Galerie Eva Presenhuber, Zurich; and Gagosian Gallery. Photo: Erich Koyama.

of Control: Urs Fischer and Gagosian take Manhattan,' *Art in America*, 02/04/2014). Fischer does not work with a prescribed method or with a stated intention; he allows the materials to take shape over time, sometimes quickly and sometimes over several years, but always with a sense of entropy and deterioration or transformation.

Scale is another crucial aspect of Fischer's work. By blowing up easily recognisable and common objects, a dimension is added to his art that inspires wonder and comedy. As undeniably awesome spectacle, Fischer's objects call to mind the appropriation and large scale Pop works by artists such as Claes Oldenburg or Tom Wesselmann, while similarly following the Surrealists and Dadaists through the collision of distinctly different found images that warp our perceptions in their surprising juxtaposition.

"If you don't enjoy making work, then it's bad. It's rough. Artwork is brutal for so many people. They let it happen to them, but it's brutal. I like the idea of an artist as somebody who works."

URS FISCHER, 2007

"I don't think propaganda is a forte of art-making anymore. Art is an after-reflection, not a frontier, otherwise Cubism would have begun in 1850 or earlier."

URS FISCHER, 2011

There is something particularly jarring in the familiar and rather domestic nature of the objects portrayed on such a monstrous scale here. Damien Hirst has said of cigarettes that 'Apart from the addiction, the attraction is that there's nothing certain in life and things change all the time, but you can always rely on something like a cigarette – which punctuates your whole existence time and time again – to be the same. It's almost like you're cheating death. But it's killing you, so then, smoking becomes even sexier. People are afraid of change, so you create a kind of belief for them through repetition. It's like breathing. So I've always been drawn to series and pairs.' (Damien Hirst interviewed by Hans Ulrich Obrist, 2007, damienhirst.com). You can't rely on Fischer's cigarettes: he has

Marcel Duchamp, *In Advance of a Broken Arm*, August 1964 (fourth version, after lost original of November 1915). Wood and galvanized-iron snow shovel. 132 cm high (52 in.). Gift of The Jerry and Emily Spiegel Family Foundation. The Museum of Modern Art New York, NY. © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2015.

terrifyingly inverted the familiar and reassuring, the cigarette packet here forming a vast, threatening monolith, opening like a gaping maw. Even the enormous chair, comically useless for its intended purpose, is dwarfed by this strange edifice. Pared back to flat, blank planes, the packaging absent of any logo, the objects loom with the potential to disrupt our very notions of reality.

Despite being in many ways an unsettling piece, a glaring disruption of our parameters of expectation, *Bad Timing, Lamb Chop!* is also puckishly humorous. Highlighting the dual seriousness and wit of his output, Fischer states that 'If you don't enjoy making work, then it's bad. It's rough. Artwork is brutal for so many people. They let it happen to them, but it's brutal. I like the idea of an artist as somebody who works.' (Urs Fischer interviewed by Gavin Brown, *Interview Magazine*, 2007). In an interview with that other *enfant terrible* of contemporary art, Maurizio Cattelan, Fischer hints at the postmodern sensibility of his practice. Though seemingly almost overwhelmed by his own work, he is unafraid of disintegration, and views his images affectionately, as able to transcend both beauty and horror, both destruction and creation.

Do you consider your art chaotic?

No. I don't think so. It's cautious and friendly, has nothing to do with chaos. It's all a fairly sickly, boiled-up pudding.

Do you really think it's that sickly? But you keep returning to the same point: everything you touch becomes beautiful, and then you bust it up again.

That's right. When you've got a nicely set pudding like that, a cake, and pour chocolate over it. And then cream on top of that. The more you put on it the sweeter and nicer it gets. Is that really so? Yes, I think so. I get angry with my art, with the fact that it's so sweet and sickly.

It's too sweet for you? So you add even more?

Something like that, perhaps. I try to put a little bit, a bit of shit on top. I'm too nervous to really pour shit over it. I'm too nervous to really make something that's kaput. I make sentimental sweeties, this ruinous thing here, it's all so peaceful and gives a nice smile. My works really smile. They're not horrible ruins. Not like real ruins, on top of a mountain and inhabited by terrible people, robber barons and murderers and perverse slavedrivers. Nowadays you can look at them and think: Oh, how wonderful, how beautiful the sun looks. But they fall apart sometimes, there's nothing to be afraid of any more.

(Urs Fischer interviewed by Maurizio Cattelan, *Mousse Magazine*, Issue 11, November 2007).

11

MARK BRADFORD b. 1961

Biting the Book, 2013 mixed media 260 x 367 cm (102% x 144½ in.) Signed, titled and dated 'Biting the Book 2013 Mark Bradford' on the reverse. Named and numbered 'MARK BRADFORD MBX 0095' on a plastic tag attached to the reverse.

Estimate £1,000,000-1,500,000 \$1,510,000-2,270,000 €1,310,000-1,960,000 ‡

PROVENANCE

White Cube, London

EXHIBITED

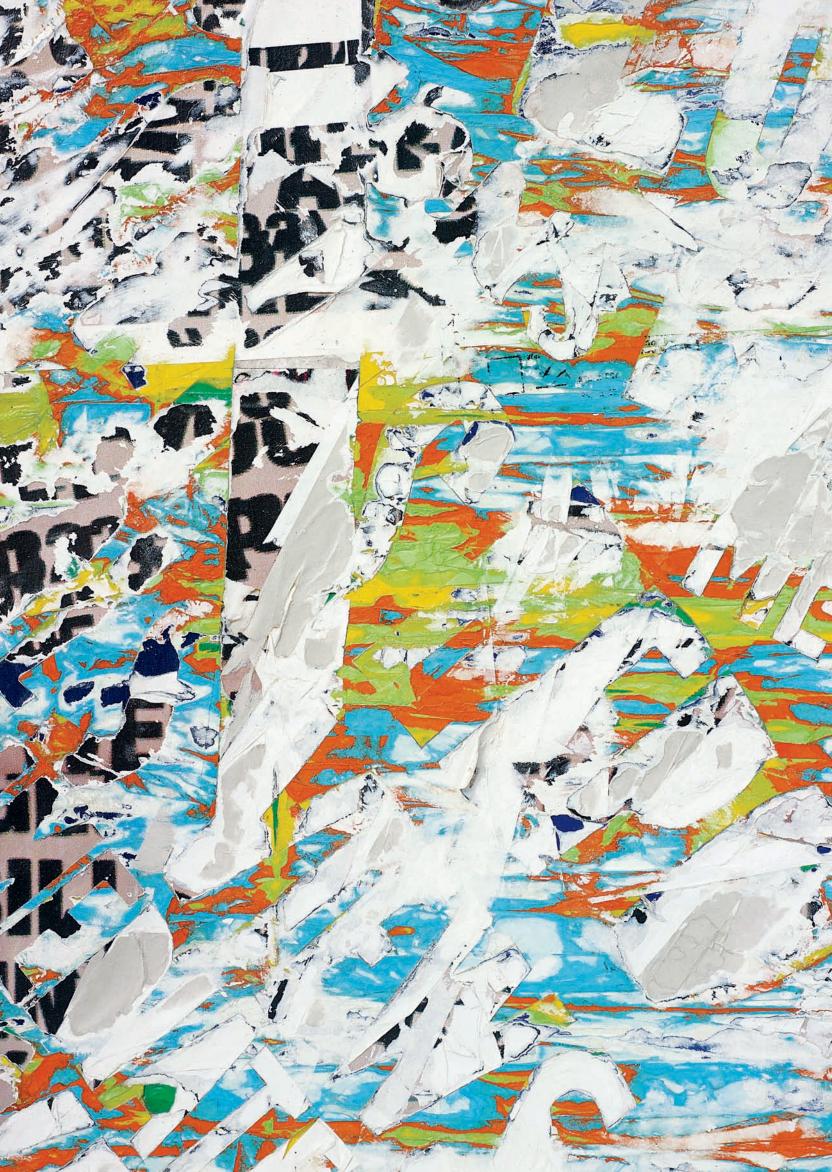
White Cube, London, *Mark Bradford Through Darkest America by Truck and Tank*, 16 October 2013 - 12 January 2014

LITERATURE

exh. cat., Mark Bradford: Through Darkest America by Truck and Tank, London: White Cube, 2013, pp. 8-11 (illustrated)

"I do not like conversations about Winsor and Newton and surface and transparency and luminosity and glazing. No. I'm like: go find it. What painters fetishize—surface and translucence—I learned all about that through architecture and the sides of buildings. I understand transparency because of the erosion of paper."

MARK BRADFORD, 2010











"I prefer villages that don't have any people living in them. I love to walk through empty villages and ruins of where people were. It becomes magical to me and I can find a kind of space for freedom."

MARK BRADFORD, 2013

Mark Bradford uses found media – paper from peeling billboards, newsprint, polyester cord, hairdressing endpapers from the perming process – to create an exhilarating and multilayered fusion of his material environment with societal commentary, in a process that he has called 'social abstraction.' The works often have their genesis in maps, with veins and channels forming a plan beneath layers of accumulation and excavation; figurative cartography is transcended to map the cultural and economic dynamics that mould communities. The present lot is born of an exhibition that was based on the history of the US highway



Asger Jorn, A Soul for Sale (Ausverkauf einer Seele), 1958-59. Oil with sand on canvas. $200 \times 250 \text{ cm}$ (79 \times 98 % in.) Solomon R. Guggenheim Museum, New York Purchased with funds contributed by the Evelyn Sharp Foundation, 1983 © Donation Jorn, Silkeborg/ billedkunst.dk/ DACS 2015

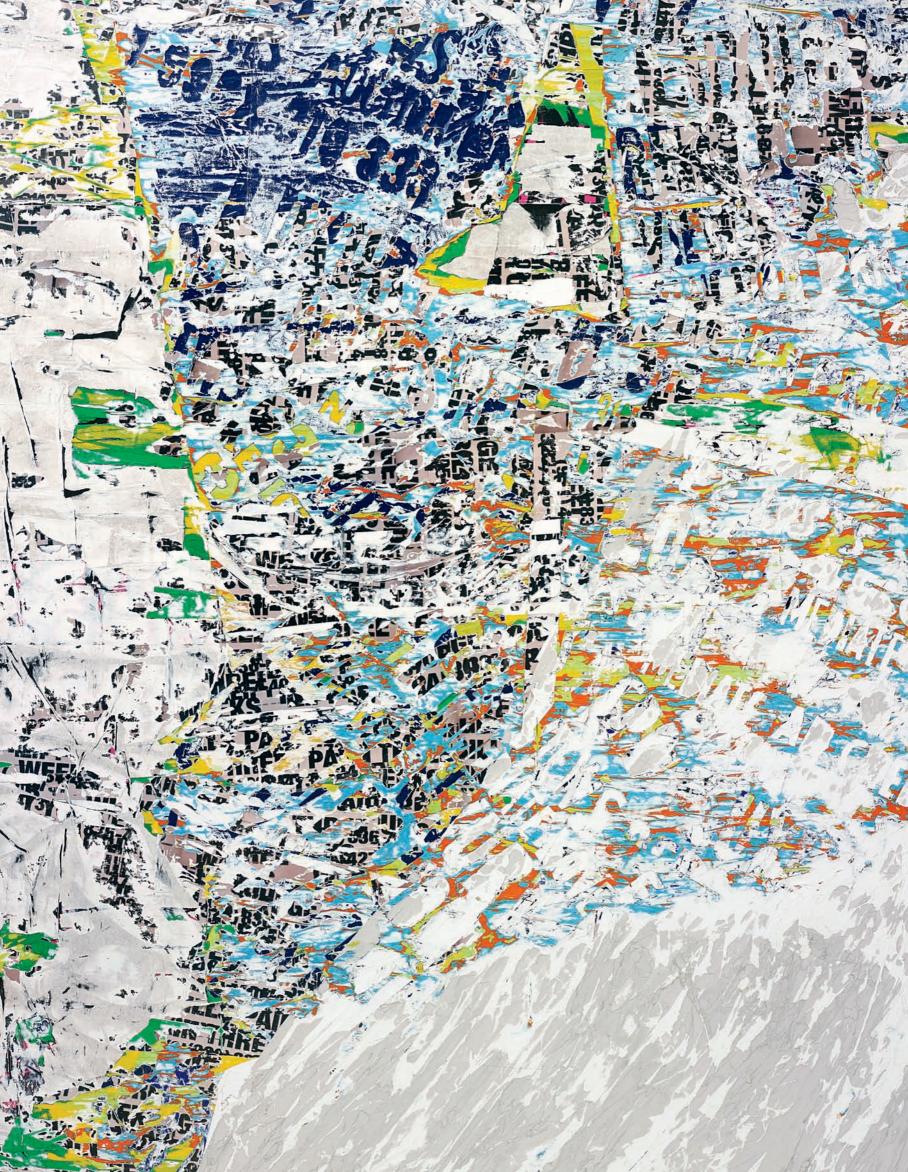


Pierre Alechinsky, Vanish, 1959. Oil on canvas. 200 x 280 cm (78 3/4 x 110 1/4 in.) © ADAGP, Paris and DACS, London 2015.

system, which tore a swathe through poorer urban neighbourhoods during its construction in the 1950s. This precise referent is subsumed into a wider topography of place and history, its pathways made resonant and tantalising. I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction. The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside.' (Mark Bradford in conversation with Susan May, exh. cat. *Through Darkest America by Truck and Tank*, London, White Cube, 2013-14, p.83).

Although he is frequently compared to Abstract Expressionists such as Jackson Pollock, Bradford's rejection of this '1950s abstraction' is pointed: he prefers to align himself with artists of the avant-garde CoBrA collective, such as Asger Jorn. 'I'm always a little leery of that, where people start to reference "nature" and the "expressive" and the "wild" and the "animal" and the "hot," and they keep going with that until it's going to

"I may pull the raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just the 1950s abstraction"



eventually get to... "black"! ... So I really don't like going down that road. Early Abstract Expressionism, with Pollock channelling the inner native American nature, sounds to me like veiled racism, like you have to go into a state to unearth the inner black man, I suppose. Whereas if you look at what was going on in Europe at the same time, abstraction was really very socially embedded. Going back to Jorn, he really had a social politic, it wasn't really that life is separate from the society in which you live.' (ibid., p.83).

Bradford takes this impulse further than his conceptual forebears – his abstraction is not only 'socially embedded,' but social ephemera are quite literally embedded in his surfaces. The billposters he uses are largely merchant posters, hoardings from his studio locale of South Central Los Angeles that target residents directly; they allow a glimpse at what he calls the 'underbelly' of a society, particularly with his text-based works which take words from advertisements for child custody services and prison telephone calls. Entrenched among byproducts from his previous career as a hairdresser, these posters also speak of a deeply personal psychogeography. Bradford's décollage reveals these posters as luminous gashes or flashes of colour from beneath other layers, and the present lot is a shining example of his consummate technique.

"I'm very much aware that I'm a black artist. And the question is whether I am pushing forward the narrative of 1950s abstraction or the narrative of black artists. I'm still figuring that out."

MARK BRADFORD, 2013



Jackson Pollock, *Number 1A*, 1948. Oil and enamel paint on canvas. 172.7 x 264.2 cm (68 x 8'8 in.) The Museum of Modern Art, New York, NY. Purchase/Licensed by SCALA/© The Pollock-Krasner Foundation ARS, NY and DACS, London 2015.



Asger Jorn, Stalingrad, le non-lieu ou le fou rire du courage, 1957-1972 (oil on canvas, 3x5m) Museum Jorn, Denmark. © Donation Jorn, Silkeborg/billedkunst.

"The painting practice will always be a painting practice but we're living in a post-studio world, and this has to do with the relationship with things that are going on outside."

MARK BRADFORD, 2013

As Christopher Bedford writes of this series, 'Bradford still draws on many of his tried and true formal tropes: hand-drawn lines traced with a caulking gun to provide a sub-layer of linear structure, billboard material, fragments of found text and, of course, paper upon paper upon paper. But there is an effort in these pictures to grind down and push back the information into a palimpsest of colour and texture, and to expand that treatment to such extremes that every painting is an enveloping atmospheric condition unto itself.' (Christopher Bedford, 'Patterns of Intention' in exh. cat. *Through Darkest America by Truck and Tank*, London, White Cube, 2013-14,

p.100). Indeed, with Bradford working frequently from aerial shots and Google Maps, the 'atmospheric' here seems to reveal itself in what looks like a cloud system swirling over a grid-like urban network. The surface is a huge and ravaged landscape, tired, attacked, bleached and scoured, but fluorescent hints of sub-tectonic vibrancy shine through: erasure results in new opportunities. A complex urban dialectic of appearance and disappearance, of loss and gain, results in a work that is both sharply conceptual and exceptionally beautiful.



ANISH KAPOOR b. 1954

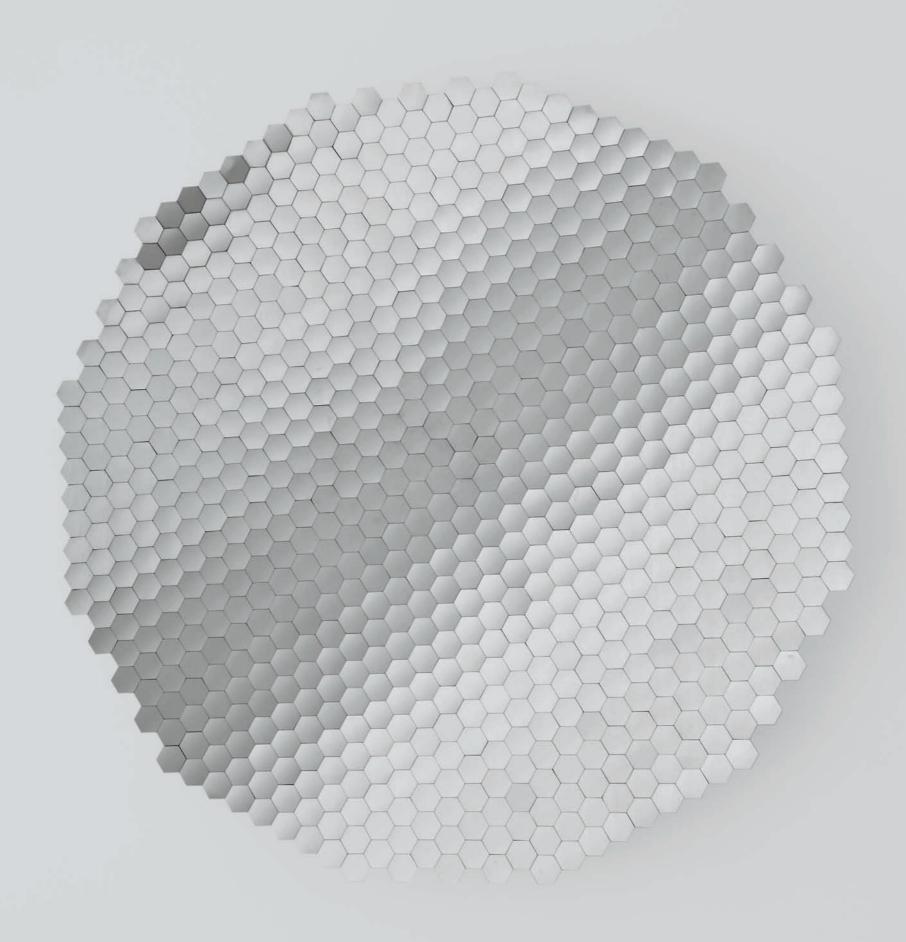
Untitled, polished stainless steel $120 \times 120 \times 45.7 \text{ cm } (47\% \times 47\% \times 17\% \text{ in.})$

Estimate £450,000-650,000 \$681,000-983,000 €587,000-848,000 ♠

PROVENANCEGladstone Gallery, New York

"If at one level the history of sculpture is the history of material, I have found in my practice that material leads me to non-material. That is why I first started making void objects and then mirrored objects and then non-objects."

ANISH KAPOOR, 2009



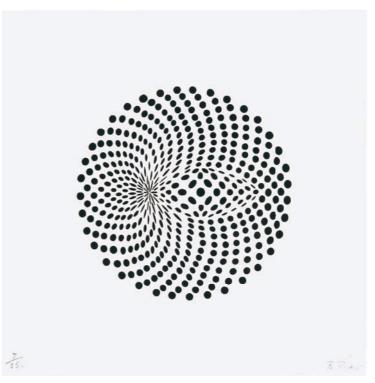
One of the most influential sculptors of his generation, Anish Kapoor creates abstract works that exist outside of material concern. Kapoor's forms are purely aesthetic, meaning they resist a romanticised view of their own materiality: in his own words, the artist explains that 'the physical aspect of the object has nothing to do with looking.' (Anish Kapoor in conversation with Nicholas Baume, *Anish Kapoor: Past Present Future*, Institute of Contemporary Art Boston, 2008, p. 46). Rather, material in the case of Kapoor is used to create a physical intervention that allows the viewer to explore and experience dynamic spatial interactions. For Kapoor, space is the only truly abstract quality because it has no narrative; it is thus the goal of his mirrored works to deconstruct empirical space and project the viewer into a virtual realm, or, as he refers to it, 'a new sublime.'

The concave form of works such as the present lot attracts the viewer's attention through a physical pull. At a distance, the inversion of the material world reflected back to the viewer warps the surrounding reality as well as their own image, implicating them in the aesthetic. These works invite the viewer to explore their own bodily existence, through the way in which their image changes as they move around the space that the object occupies. In these incursions, Kapoor asks the viewer to consider what is being looked at and what is taking place in the arena of the work. 'What's happening is that the space of the object is confusing and one can't quite figure it out; it's both a space and an object.' (Anish Kapoor interviewed by Julia Peyton-Jones and Hans Ulrich Obrist, exh. cat. *Anish Kapoor: Turning the World Upside Down*, Serpentine Gallery, 2011, p. 57).

There is a strong metaphysical aspect to Kapoor's work that explores the nature of being, and the notions by which people understand the world. Kapoor's compound mirrored surfaces disrupt the viewer's perception of reality, defying their sense of logic and common sense. The scintillating planes of these works are active and fluid, signalling to the viewer that this is not a picture within a frame, but that the image is one of substance that



Work in Progress @ 2015 Anish Kapoor / Artists Rights Society (ARS), New York and DACS, London.



Bridget Riley, *Untitled [Circular Movement]*, 1962. Screenprint, 6 1/4 x 6 1/4 in (image diameter) 27.3 x 27.4 cm (10 3/4 x 10 3/4in) (sheet) Edition of 35 plus 2 APs © Bridget Riley 2015. All rights reserved, courtesy Karsten Schubert, London

goes beyond its limits into a virtual space. 'I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime. A modern sublime, a "now" sublime, a "here" sublime.' (Anish Kapoor in conversation with Donna de Salvo, *Anish Kapoor*, Phaidon, 2012, p. 403).

Kapoor explains that 'If the traditional sublime is a deep space, then this is proposing the contemporary sublime is in front of the picture plane, not beyond.' (Anish Kapoor in conversation with Nicholas Baume, Anish Kapoor: Past Present Future, Institute of Contemporary Art Boston, 2008, p. 52). This new sublime is not an aspect of depth, and cannot be found by looking deeply into the surface of the work, but is 'about present space' (ibid.), about exploring that which exists in front of the object; it is in this sense that the space of the work infiltrates the zone of the viewer, absorbing and comprising them in the act of looking. As Nancy Adajania writes, 'Once inside the event horizon of each work, the viewer is invited to reflect closely on the micro-physics of viewing: this yields up a disturbingly intense self-awareness. Kapoor's works oblige the viewer to become sensitive to the continuous processes of cognition and imagination, instinct and dream, sensation and inference, by which the mind constructs the world. Indeed in such an act of aesthetic response, the mind has a sudden and uncanny experience of looking at itself.' (Nancy Adajania, 'The Mind Viewing Itself' in Anish Kapoor: Delhi, Mumbai, exh. cat., British Council and Lisson Gallery, 2010).

The idea of 'objectness' is very important to Kapoor. In order for one of his pieces to be an object, as opposed to a work of art, all evidence of the artist's hand in its creation must be removed. 'I must say I work quite hard to get rid of the hand; I've always felt the hand of the artist was overrated.' (Anish Kapoor in conversation with Nicholas Baume, *Anish Kapoor: Past Present Future*, Institute of Contemporary Art Boston, 2008, p. 46). By leaving no trace of the artist's hand, Kapoor makes his mirrored objects manifest in a space where they cease to be physical, becoming a self-made entity generative of independent meaning. While the materiality of the work exists in space, it is able to transcend its own physical existence through the way in which it distorts the perception of the viewer, transporting them to an ephemeral, abstracted plane of hovering self-consciousness.



。13

ANDY WARHOL 1928-1987

Diamond Dust Shoes, 1980

acrylic, silkscreen ink, diamond dust on canvas

228.8 x 177.8 cm (90½ x 70 in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. twice and numbered twice 'PA70.012' on the overlap. Further numbered 'PA70.012' on the stretcher.

Estimate £1,500,000-2,500,000 \$2,250,000-3,750,000 €1,980,000-3,300,000 ‡

PROVENANCE

Estate of the Artist
The Andy Warhol Foundation for the Visual Arts, Inc., New York
Jablonka Galerie, Cologne
Private Collection, Germany
Acquavella Gallery, New York
Acquired by the present owner from the above

"The artificial fascinates me, the bright and shiny."

ANDY WARHOL, 1968





Mummified foot and 1970s Halston shoes from the Archives of The Andy Warhol Museum, Pittsburgh © 2004 The Andy Warhol Museum

"I'm doing shoes because I'm going back to my roots. In fact, I think I should do nothing but shoes from now on."

ANDY WARHOL, 1980

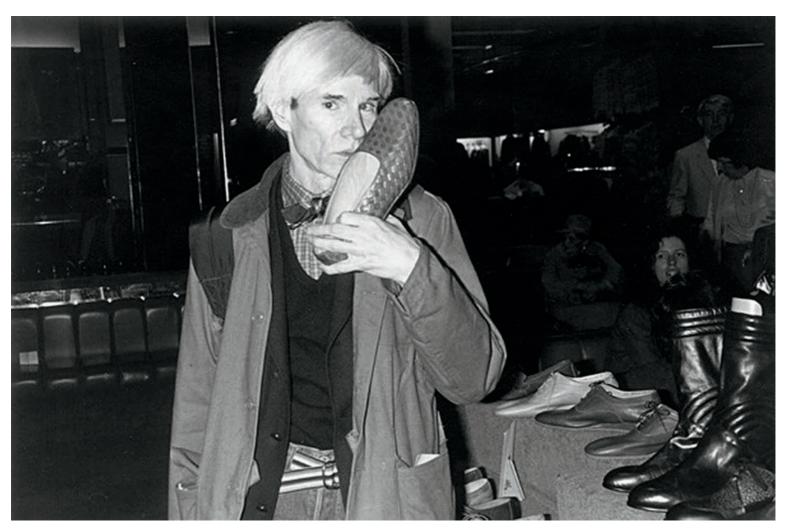
Like many of Warhol's best works, his Diamond Dust Shoes are as much self-portrait as metonym for twentieth century pop culture. They are among the most exciting pieces to emerge from the 1980s Retrospective series, in which Warhol reviewed and collated the defining images of his career: the shoes make reference to the genesis of his artistic practice as a commercial illustrator in 1950s New York, where he found early success as 'the Leonardo da Vinci of the shoe trade.' (Women's Wear Daily, quoted in David Bourdon, Warhol, NY: Harry N. Abrams, 1989, p.42). As Robert Rosenblum writes, 'Warhol's personal retrospection has a fully public face, typical of the rapidly escalating historicism of the late twentieth century. It is revealing that Warhol's subjects in the sixties were almost all contemporary, culled from the news of the day ... But by the eighties, Warhol, like everybody else it would seem, began to look constantly backward, conforming to the century's twilight mood of excavating memories.' ('Warhol as Art History' in Andy Warhol: A Retrospective, NY: MOMA, 1989, p.32).

The image is based on a Polaroid photograph, taken some 25 years earlier, of a box of shoes tipped onto the floor by Warhol's assistant Ronnie Cutrone. Warhol carefully adjusted the final composition of the resulting haphazard arrangement, and experimented extensively with his silkscreen technique to appropriately enshrine the shoes so totemic to his artistic ascendancy. The idea for employing diamond dust came from Warhol's master printer Rupert Jasen Smith, who used the industrial by-product



Shoe, 1950s . Gold leaf, tempera, and collage on wood shoe form. 12.7 x 7 x 22.9 cm (5 x 2 3/4 x 9 in.) The Andy Warhol Museum, Pittsburgh; Founding Collection, Contribution The Andy Warhol Foundation for the Visual Arts, Inc. © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London





Andy Warhol with Shoes © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

in his own works; Warhol was disappointed with the chalky result of this otherwise evocative embellishment, and eventually settled on using ground glass, which sparkles convincingly while offering a wry aside in Warhol's ongoing commentary on our relationship to the simulacrum and the reproduction.

This glinting layer adds quite literal glamour, a sheen of decadence and enchantment, to Warhol's surface – a surface to which he famously ordered our absolute submission. 'If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it.' (Gretchen Berg, 'Andy, My True Story,' Los Angeles Free Press, March 1967, p.3). The shoes, a mass-

produced commodity (a brand name is even visible in one insole) are sanctified and aligned with his iconic portraits of glamorous women: they are made into a suggestive facet of the glitzy and thrilling world of fame and fashion that Warhol inhabited. As Vincent Freemont writes, 'With the *Diamond Dust Shoes*, Andy was able to combine some of his favourite themes – movie star glamour, high fashion, and money. The merger of women's shoes and diamond dust was a perfect fit ... Andy created the *Diamond Dust Shoe* paintings just as the disco, lamé, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene since the early 60s, once again reflected the times he was living in through his paintings.' (*Diamond Dust Shoes*, exh. cat., Gagosian Gallery, NY, 1999, pp. 8-9).

"It was my shoes that got him. That's where we found something to talk about. He liked my shoes. They were these little yellow things with a strap across them, like girls' shoes. He absolutely adored them. Then I found out that he used to do a lot of shoe designing when he was younger. He had a bit of a shoe fetishism. That kind of broke the ice. He was an odd guy."



Andy Warhol, Polaroid, ca. 1950s © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

sparkling medieval containers for saints' bones that are often fashioned from gold, silver and precious jewels. A gilded shoe sculpture dating from 1954 seems to show this inclination even in Warhol's early years, and highlights an aspect of ornamental continuity in what can seem an overwhelmingly diverse body of work. Beyond the merely decorative, the imposing shapes of the *Diamond Dust Shoes* take on a bold and deeply evocative hagiographic function, encapsulating Warhol's own personal and aesthetic history while invoking a tradition that is far more ancient. They canonize an element of the artist himself, forming a tangible object for our displaced veneration.

It is appropriate to these memorial themes that the *Diamond Dust Shoes* are here presented in lurid violet on an inky black background, blown up to a vast and daunting scale like galactic entities. Warhol became increasingly preoccupied with death following his attempted assassination by Factory associate Valerie Solanas in 1968, creating his *Guns* and *Knives* series using a similar process to that which he used for the shoes: these oversized objects are paralleled with his portraits, confrontational and seductive in their stark outlines. The shoes are a dark and powerful achievement. Magnificently ominous, beautiful and menacing, attractive and just a bit sleazy, they tell a richly lucid part of Warhol's story.

"If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There's nothing behind it."

ANDY WARHOL, 1967

There is far more at work here than a glib portrait of sparkling celebrity culture, however. Warhol had a long-standing interest in shoes, well beyond his commercial illustrations. His recently opened 'time-capsules,' boxes in which he collected and sealed thousands of objects over the last thirteen years of his life, were found to contain dozens of shoes including some owned by celebrities such as Clark Gable – and, rather more surprisingly, a 2000 year old mummified foot. Just as the ancient Egyptians wished to preserve their dead, in *Diamond Dust Shoes* Warhol created a glittering afterlife for the object of his fascination.

The intensely personal fetishisation displayed in *Diamond Dust Shoes* carries another vital biographical aspect when viewed in the context of Warhol's religion. He was raised a Byzantine Catholic by his Slovakian parents, and attended church every week throughout his life; he had an audience with Pope John Paul II in 1980, and is buried in St. John the Baptist Byzantine Catholic Cemetery in Pittsburgh. In this light, the shoes' function as a talismanic referent can be seen as born from the Catholic impulse towards reliquary preservation, perhaps even recalling the



Foot reliquary, 1450. Raised, stamped, cast, and partially gilded silver, and engraved and gilded copper, all on a wood core, with translucent emaux de plique, rock crystal, glass stones, and pearls, a garnet, and a mother-of-pearl relief. 14.2 x 23.5cm.©Swiss National Museum, cat. IN-184, photo DIG-16412

。 14

ALLEN JONES b. 1937

Sin-Derella, 1969 oil on canvas 213.4 x 183 cm (84 x 72 in.)

Signed, titled and dated 'Allen Jones: 69 "SINDERELLA" on the overlap.

Estimate £300,000-500,000 \$454,000-756,000 €392,000-653,000 ♠

PROVENANCE

Richard Feigen Gallery, New York Robert Fraser Gallery, London Private Collection

EXHIBITED

New York, *Richard Feigen Gallery*, 1970 Zurich, *Galerie Bruno Bischofberger*, mid-1970's London, Royal Academy of Arts, Allen Jones, 13 November 2014 — 25 January 2015

LITERATURE

A. Jones, Allen Jones: Figures, Berlin, Galerie Mikro, 1969, p. 67 (illustrated) M. Livingstone, Allen Jones: Sheer Magic, New York, 1979, p. 101 (illustrated) exh. cat., Allen Jones, London, Royal Academy of Arts, 2015, p. 64 (illustrated)

"Lift up your hearts my brethren, Higher and higher! Neither forget your legs also ye good dancers And better yet if ye can stand upon your head."

FRIEDRICH NIETZSCHE, 1891



"My subject matter is basically the human condition and identity – things that deal with that in a schematic way appeal to me ... It is about human interaction – and, I suppose, about sex in a funny way – but really it is an attempt to make a personification of the human condition."

ALLEN JONES, 2014

Allen Jones's unique fusion of eroticism, rhythm and sumptuous colour finds fantastic expression in Sin-Derella, a work whose sophisticated use of pun and metonym moves beyond the figurative to a shapely dance of music and sexuality. Steeped in theory but taking the street as his theatre, Jones looked to develop a unique language through which he could create his idealised figures. The stylised bodies of both men and women employ and exaggerate clichés as a way to arouse an emotional response in the viewer. While his work has earned adoration from fellow artists and viewers alike, he has also caused outcry through his seeming sexual objectification of women, most infamously in his chairs, hatstands and other pieces of furniture comprised of realistic life-size female forms. He avers that 'The artist cannot worry about how someone might misconstrue the work. When you're doing the work, your duty is to make the image within the language that the artistic frame of reference you are pursuing. If someone doesn't like it, that's tough.' (Nicholas Wroe, 'Allen Jones: "I think of myself as a feminist," The Guardian, 31 October 2014).

Jones has always been fascinated by the 'amount of fakery and construction that goes into making something that looks normal,' whether sexual, commercial or personal. His central London location, he says, provides endless opportunities 'to watch a huge range of humanity from which some will just pop out of the crowd at you. It's not because they are conventionally attractive or tall or blond, it is that they have made some effort to present themselves.' (Nicholas Wroe, 'Allen Jones: "I think of myself as a feminist," The Guardian, 31 October 2014). Sin-Derella itself 'pops out' in a composition of colour and rhythm. The theatrical motion of the entwined and fragmented couple lit in a spotlight, tangled and fused into one, creates a gentle sensuality that radiates from the canvas - but their incomplete exposure amidst curtain-like darkness hints at the furtive gaze of voyeurism. A single form hovers like a belt above their doubled shape, suggestive of worship displaced from saints' haloes to waist height. The soft intimacy that exists between the two figures is juxtaposed against deeply saturated carnal hues of crimson, chartreuse, aureolin and cobalt. Jones' dynamic use of hue and line ignites suggestive movement, intensifying the viewer's pleasure and bringing the pageant of the artist's mind to darkly opulent fruition.

"[My] work came out of a preoccupation and a belief that it was possible to make a statement about the figure in the context of the artistic avant garde of the 60s. The mainstream thinking in art at the time, as postulated by New York's Museum of Modern Art, was that the march of modernism went from Mondrian to minimalism. I was friendly with many of the minimalists. I loved their work. But the idea that 40,000 years of humanity making figurative images should no longer be possible because of Donald Judd's empty boxes was, and is, ridiculous. Of course I realised it would be seriously irreverent. But I was only interested in what impact it would have on art language. And I think it plainly moved it on."



15

NATE LOWMAN b. 1979

Trash Landing Marilyn #12, 2011 oil, alkyd on linen 167 x 118.7 cm (65% x 46% in.) Signed and dated 'Nate Lowman 2011' on the overlap.

Estimate £400,000-600,000 \$601,000-901,000 €528,000-792,000 ‡

PROVENANCE

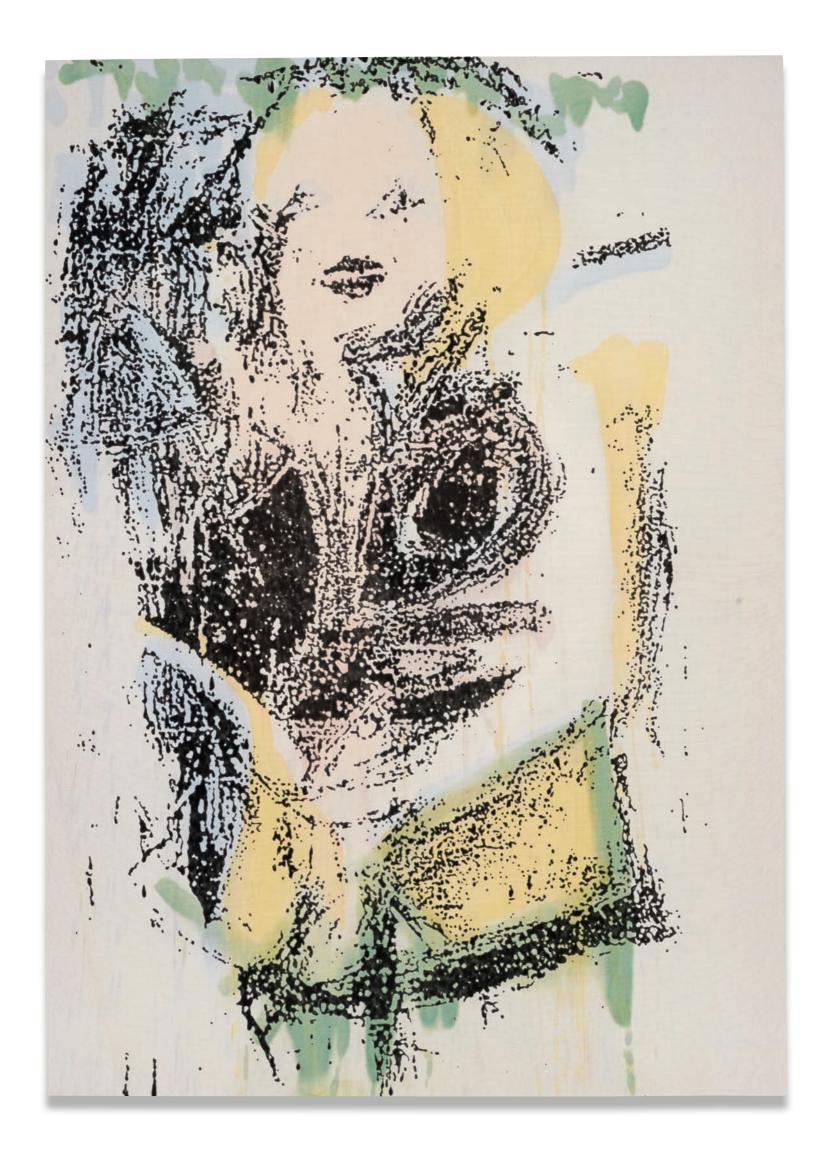
Maccarone Gallery, New York
Private Collection
Phillips, New York, *Contemporary Art Evening Sale*, 11 November 2013, Lot 2
Acquired from the above sale by the present owner

EXHIBITED

New York, Maccarone Gallery and Gavin Brown's enterprise, *Trash Landing*, 7 May – 18 June 2011

"It's the most fun thing you could ever do – you get into the rhythm – and I set out to make three, and I figured if one of them was awesome, then I'd destroy the other two, but I really loved all of them, and they're so fun to make, so I started making them over and over."

NATE LOWMAN, 2012



Nate Lowman emerged alongside Dan Colen, Dash Snow and Ryan McGinley as part of a contingent of brash young New York artists who burst onto the scene in the early 2000s. Famed for his iconic bullet holes, Lowman creates abrasive, often nihilistic works in the appropriative vein of Richard Prince, inheriting from graffiti, skateboarding and DIY punk aesthetics. 'A lot of the images I use are already out there in the public or in the news. I just steal them or photograph them or repaint them, so they've already been talked about, already been consumed. I'm just reopening them to get at their second, third, or fourth meanings. It really comes down to language. I feel like the biggest failure of humans is miscommunication. We can't communicate with each other – we can fight, we can kill, we can do those things well. Language is the most beautiful and destructive thing because it allows you to express yourself, but it totally confuses everything.' (Nate Lowman in conversation with Leo Fitzpatrick, *Interview Magazine*, 20/01/2009).



Marilyn Monroe © Bettmann/CORBIS

The present lot, one of an extensive series of Marilyns, is emblematic of the semiotic confusion and disjunction that Lowman explores. Initially it appears to be a silkscreen, with the attendant smudges and imperfections of printed ink: however, on closer inspection this effect reveals itself as trompe l'oeil, in fact painted by hand from an image projected onto the linen. The image depicted is based on the Abstract Expressionist Willem de Kooning's 1954 painting *Marilyn Monroe*. Lowman reinterprets de Kooning's distinctively bellicose painterly style as part of an investigation into the violence of Pop culture: the Marilyns first appeared as part of his show Trash Landing, which also included pieces from his infamous Bullet Hole series. For Lowman, violence and celebrity became inseparable

after the O. J. Simpson trial, which obsessed him as a youth. He explains his choice of image: 'de Kooning ... painted her so violently. It's one of the only de Koonings I can think of that's not "woman with a number." It's a person, so it has this extra weirdness to it. So, I thought about this violence towards blond women, and weird anger management, and what if de Kooning and O.J. were the same person.' (Nate Lowman in Maxwell Williams, 'Nothing is Finished,' *Flaunt Magazine* Issue 119, Spring 2012).

Repeated and attenuated, abstracted from an already abstracted form, Lowman's treatment of this image echoes the uneasy marriage of the glamorous and the macabre that Andy Warhol made in his own Marilyn series, reminding us of her tragic and untimely death in 1962. Societal adoration of the female icon is exposed as reductive and problematic, uneasy washes of pastel colour seeming to enact hesitancy at the emergent Marilyn's reification: she remains on the verge of full apprehension, barely held together in a fragile collection of sketchy visual signifiers. Long having lost any real connection to her biographical story, in collective memory Monroe has become a transcendent cultural symbol of female sexuality; Lowman's postmodern detachment from his subject (and his subject's subject) allows him to critique this mode of presentation. This is by no means a work made in reverence to de Kooning or Warhol, but rather a hyperbolic, serialised deconstruction of the attitudes that their approaches embody. Lowman elaborated this conceptual caricaturing with My Favorite Part of My Favorite Painting (2011), an edition of 50 close-ups of Marilyn's bosom cropped from his own work.

Talking of the intensive repetition involved in the series, it seems that Lowman himself aimed to inhabit destructive obsession. 'I like the psychosis of it ... I imagine it's why serial killers get a weird joy out of killing the same way every time. I just do it until I'm done with it.' (Fan Zhong, 'Apr. 30: Nate Lowman Shows in New York,' *W Magazine*, April 2011). Voracious and irreverent in his digestion of cultural tropes – apart from Marilyn and the bullet holes, he has worked extensively with smiley faces and more recently the Apple logo – Lowman's method darkly diagnoses the hysterical compulsions that drive our adoration of images of violence and beauty.

"Art is very meaningful to me, what it means to other people I could care less. It's what my whole life is about. I don't need it to adapt to the world, or the world to adapt to it."

NATE LOWMAN, 2014



JEAN-MICHEL BASQUIAT 1960-1988

Untitled (Dinosaur), 1982 oil stick on paper 31.8 x 25 cm (12½ x 9% in.) Signed 'Samo' lower right. This work is accompanied by a letter of authenticity issued by the Authentication Committee of the Estate of Jean-Michel Basquiat.

Estimate £150,000-250,000 \$227,000-378,000 €196,000-326,000 ‡

PROVENANCE
Private Collection
Woodward Gallery, New York

"I was a really lousy artist as a kid. Too abstract expressionist; or I'd draw a big ram's head, really messy. I'd never win painting contests. I remember losing to a guy who did a perfect Spiderman."

JEAN-MICHEL BASQUIAT, 1983





Jean-Michel Basquiat, *Pez Dispenser*, 1984. Acrylic and oilstick on canvas. 183 \times 122 cm (72 \times 48 in.) Collection Aurelia Navarra, Paris © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2015.

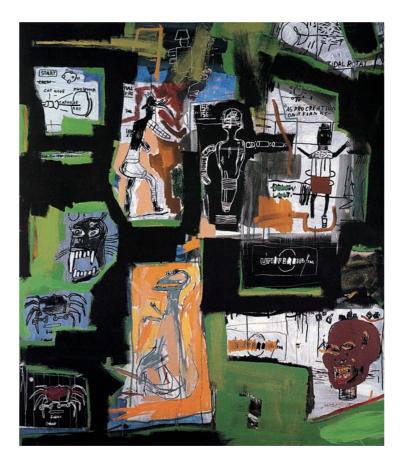
Jean-Michel Basquiat's fascination with graphic symbols suffuses his prolific career. Mixing imagery from a variety of subjects and sources including African jazz, Pop culture and Greco-Roman history, Basquiat was successful in forging his own visual lexicon that would come to define and encapsulate the explosion of cultural imagery that took place in 1980s New York. His work is 'full of archaeological obsessions, dinosaur bones, baseball cards, pictures from old newspapers, traces of pop culture gone by.' (J. Jones, 'Forever young and miserable,' *The Guardian*, March 10, 2000).

Drawing upon Henry Dreyfuss' 1972 *Symbol Sourcebook* for material, the artist found that the publication's 'organised, codified, and identified system of containing information was particularly suited to his artistic style of quick and emblematic art making.' (R. D. Marshall quoted in Enrico Navarra, ed., *Jean-Michel Basquiat: Oeuvres sur Papier*, Paris, 1999, p.42). The clean, basic symbols extracted from the sourcebook by Basquiat serve as the ingredients for many of his complex compositions. Given New York's vibrant art scene in the 1980s, Basquiat was constantly surrounded by further inspiration; the Pop artists, Abstract expressionists and emerging street artists supplied him with limitless source imagery.

Basquiat's fascination with the symbolic fragments of history is reflected in both his works on paper and his paintings, amongst which he saw no artistic hierarchy, embracing both canvas and paper as equal surfaces for icon, form and text. For him, drawing 'was something you did rather than something done, an activity rather than a medium.' (Robert Storr in D. Buchhart, *Basquiat*, exh. cat., Fondation Beyler, Basel, 2010, p. 10). Known for his gestural approach to mark making and his dexterity with tools, whether it be paintbrush or oilstick, he has been acutely described as 'a sophisticated and thoughtful artist with great resources of concentration, possessed of an unusual pictorial intelligence and an uncanny sense of unfolding history and of how to avoid its traps.' (M. Mayer, *Basquiat*, Merrell Publishers , Brooklyn Museum, New York, 2005, p. 46).

The present lot, *Untitled (Dinosaur)*, isolates a single figure: a seated dinosaur rendered in sea blue. Gently humorous in its expression, the form is one of swift and flawless execution. Swatches of yellow and tan form the background of the composition while dashes of white oilstick highlight the dinosaur's jagged claws, the arch of his back and his elongated nose holding small, serrated teeth. The dinosaur, like many of Basquiat's appropriated symbols, recurs within other compositions including his 1984 painting *Untitled (Two Crabs)*. Though often depicted as a ferocious creature of prehistory, colossal and menacing, Basquiat's portrayal of the dinosaur is from a softer and more childlike perspective.

Basquiat's captivating imagery is greater than the sum of its parts. He plumbs vast and cryptic depths, and in all their intricacy of composition we must not revert to a cataloguing of representational objects in his works. 'We are not meant to analyse the pictures too carefully. Quantifying the encyclopedic breadth of his research certainly results in an interesting inventory, but the sum cannot adequately explain his pictures, which requires an effort outside the purview of iconography. He painted a calculated incoherence, calibrating the mystery of what such apparently meaning-laden pictures might ultimately mean.' (M. Mayer, Basquiat, Merrell Publishers, Brooklyn Museum, New York, 2005, p. 50). His ability to integrate the past, present and future into one picture plane is perhaps Basquiat's most noteworthy gift: through singular and purposeful artistic vision, familiar symbols are decontextualised and revived as vibrant and dynamic relics. 'His work is likely to remain for a long time as the modern picture of what it looks like to be brilliant, driven, and young.' (M. Mayer, Basquiat, Merrell Publishers, Brooklyn Museum, New York, 2005, p. 46).



Jean-Michel Basquiat, *Untitled (Two Crabs)*, 1984. Acrlic and silkscreen on canvas. 223.5 x 195.5 cm (88 x 77 in.) © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2015.



CECILY BROWN b. 1969

Park, 2004 oil on linen, in two parts overall 195.6 x 279.4 cm (77 x 110 in). Each part signed and dated 'Cecily Brown 2004' on the reverse.

Estimate £400,000-600,000 \$605,000-908,000 €522,000-783,000 ‡ ♠

PROVENANCE

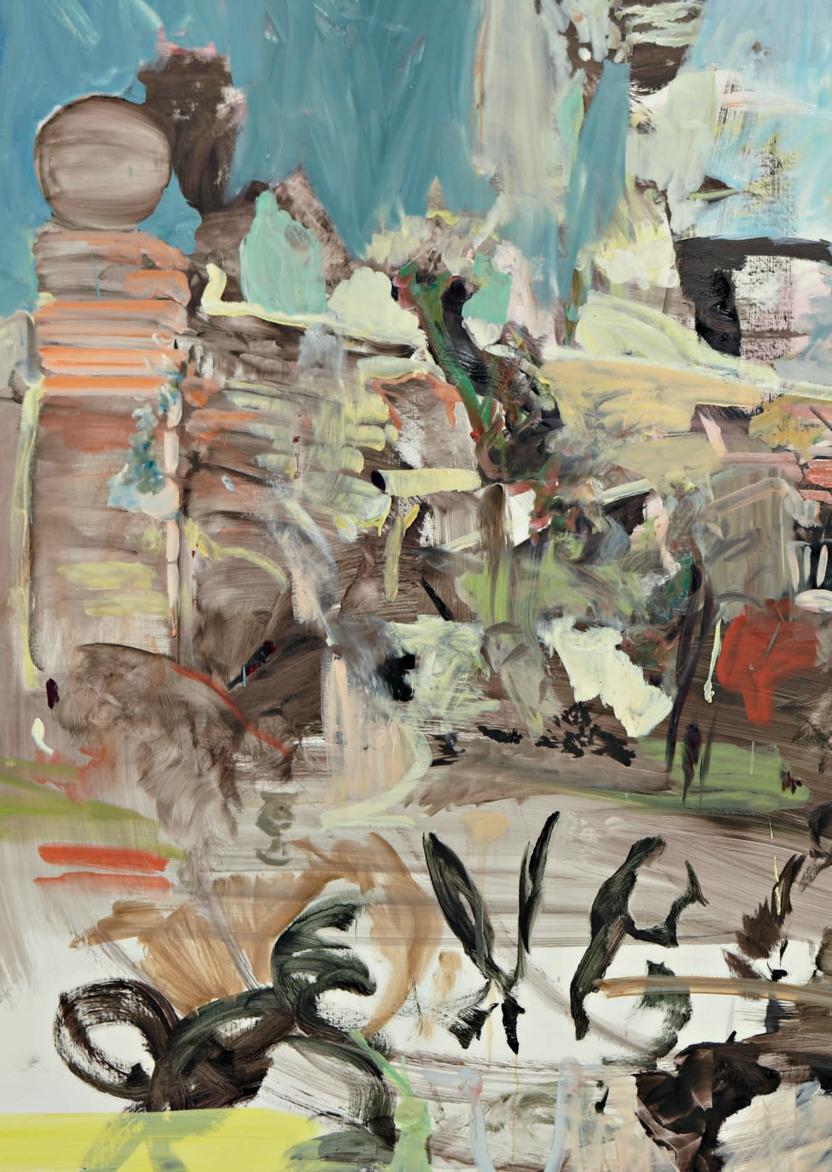
Gagosian Gallery, New York

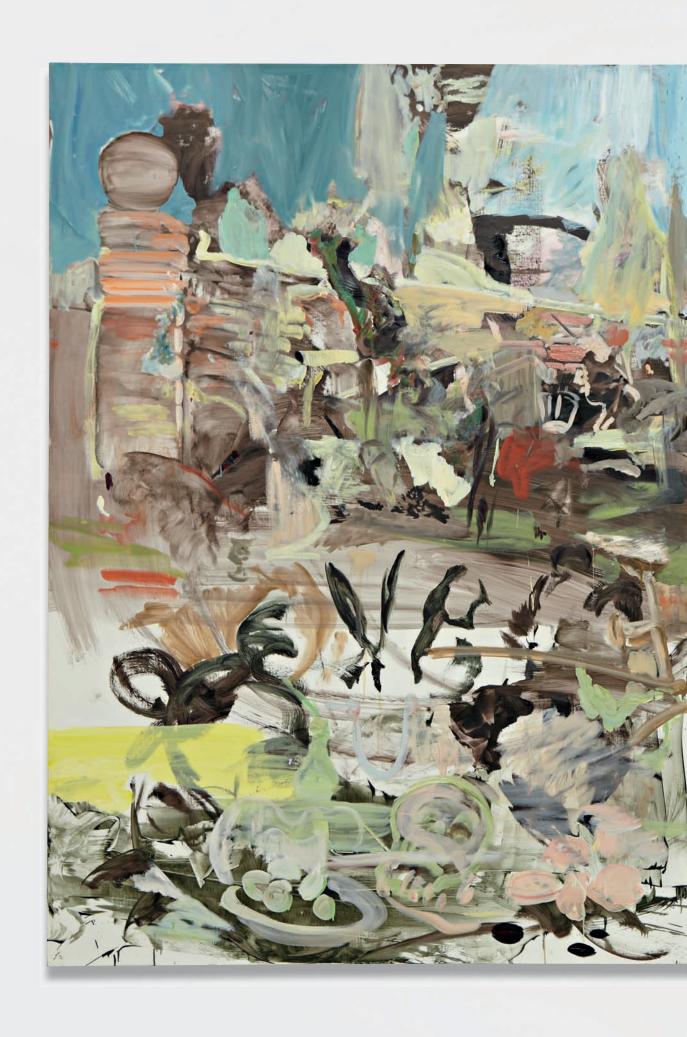
EXHIBITED

New York, Gagosian Gallery, Cecily Brown, 22 January - 26 February 2005

"I am interested in the unfixed nature of things. I want the viewing of [my work] to approximate the experience of being in the world."

CECILY BROWN, 2008







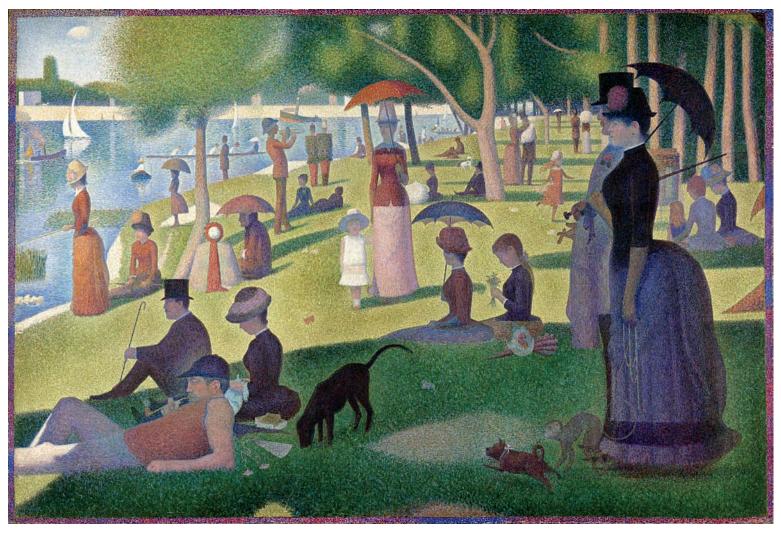
Since relocating from London to New York in the 1990s, Cecily Brown has been a constant and prominent figure in the contemporary art world. New York provided the young artist with distance from the Young British Art movement taking form in the UK; she explains that 'being a sort of old-fashioned painter, I didn't feel hip enough for London. Here [New York], the art world was so much bigger. There was more room for different kinds of work ... One of the reasons I was so attracted to New York was that it struck a chord, the physicality of it and the energy.' (Cecily Brown in H. Amirsadeghi, M. Homayoun Eisler, *Sanctuary: Britain's Artists* and their Studios, London, 2011, pp. 34-39). This freedom allowed Brown to pursue her own brand of painting, one of vigorous brush strokes, dramatic palettes and overall gestural chaos. The present lot is a particularly strong example of her characteristic style.

Employing a loaded brush, wide-ranging colours, smooth transitions and dense, visceral layers of paint, Brown finds inspiration from a long history of painting. Her disparate periods of reference range from European Old Master figure painting to Abstract Expressionism, from Lucian Freud to Francis Bacon. Bacon's impact on Brown is particularly evident in many of her paintings, where his violent distortions and aggressive study of the human form can be seen. For Brown, it is impossible to place her artistic exploration in a vacuum: it stems from a long line of tradition and is in no way independent from painterly antiquity. She explains, 'I think that painting is a kind of alchemy ... the paint is transformed into image, and hopefully paint and image transform themselves into a third and new thing ... I want to catch something in the act of becoming something else.' (Cecily Brown, 'Cecily Brown', Gagosian Gallery and Rizzoli, New York, 2008, p. 16).

"The more you look at them, the more satisfying they become for the viewer. The more time you give to the painting, the more you get back."

CECILY BROWN, 2009

In the early 1990s, Brown's work was mainly figurative and overtly sexual, but she turned to fully abstract compositions by the end of the decade. By 2004, the year Park was painted, Brown had already worked her way through a myriad of classic subject matters including interior and figural studies. The present lot is a piece from her series of abstract landscapes, with vague horizons, hints of blue sky and subtle green and earthy tones. Presenting as a diptych, a line divides the right hand canvas from the left: the right hand side of the composition is formed of a more frenzied, knotted series of brushstrokes. Reading the canvas from right to left, the zealous tangle of pale colours seems to dissipate into a much softer composition as it moves across the picture plane. Her work remains firmly planted in a place of inherent tension, balancing between the softness of nature and the intensity of flesh. Brown's work is driven by bodies, intertwined figures, lust and turbulent emotion, always trying to tempt some sort of strain, contradiction and intensity - be it through colours, forms, or a sexual image that is subtly disguised in abstraction. This



Georges Seurat, Study for A Sunday on La Grande Jatte, 1884-1885. Oil on canvas, 70.5 x 104.1 cm (27 3/4 x 41 in.) The Metropolitan Museum of Art, New York, NY © The Metropolitan Museum of Art. Image source: Art Resource, New York



 $Cecily\ Brown, \textit{I Will Not Paint Any More Boring Leaves 2}, 2004, oil\ on\ linen, 80\ x\ 84\ inches\ /\ 203.2\ x\ 213.4cm\ \odot\ Cecily\ Brown$

delicate play of vague form and explicit content avoids the predictable in her work, turning it into a complex experience of sensations. With no certain viewpoint her paintings seem to float, creating an 'ambiguous space, one that defied gravity. I wanted it to be impossible for the viewer to know where they stood in relation to the action.' (Cecily Brown in exh. cat., *Cecily Brown: Paintings*, Modern Art Oxford, Oxford, 2005, p. 41).

Brown has described her chosen material of oil paint as 'sensual [because] it moves, it catches the light, it's great for skin and flesh and heft and meat. I wanted to make something that you couldn't tear your eyes away from. I like the fact that because my earlier work was so known for having erotic contents, I actually need to give very little now and it's seen as erotic

or hinting at erotic.' (Cecily Brown in 'New York Minute: Cecily Brown,' *AnOther*, 14 September 2012). Like her deeply entrenched relationship to historical painting, oil for Brown is an inseparable artistic companion. She takes 'cues from the paint, so it's this total back-and-forth between my will and the painting directing what to do next. The painting has a completely different idea than I do about what it should be. Things just naturally break down and become more abstract. When things get too abstract, I definitely feel like I want to bring the figure back. There is a line that I'm always striving for that's not half-way between figuration and abstraction, it is both. It's almost like pulling a moment of clarity in the middle of all the chaos.' (Cecily Brown in 'New York Minute: Cecily Brown,' *AnOther*, 14 September 2012).

"I want the experience of looking at it to be very much like the experience of walking through the world."

ALBERT OEHLEN b. 1954

Greifen, 2004 oil, acrylic on canvas 230 x 180 cm (90% x 70% in.) Signed, titled and dated "Greifen" A. Oehlen 2004' on the reverse.

Estimate £400,000-600,000 \$601,000-901,000 €528,000-792,000 ♠ †

PROVENANCE

Galerie Max Hetzler, Berlin Luhring Augustine Gallery, New York Privatsammlung, Florida, USA Sotheby's, New York, *Hue + Cry: A Selling Exhibition Curated by Vladimir Restoin Roitfeld*, 5 October 2012, Lot 22 Acquired from the above sale by the present owner

"I still believe in the unpredictable, in an artist who just has something and overwhelms you with something that you didn't even ask for."

ALBERT OEHLEN, 2011







"Following a self-imposed set of guidelines certainly gives you more momentum. Forbidding yourself certain things, believing in rules, is a good state to be in. That's the way to develop as an artist, by giving yourself instructions what to do next."

ALBERT OEHLEN, 2003



Sigmar Polke, *Untitled*, 1979. Acrylic and spray enamel on paper. 99.7 x 69.8 cm. © Bridgeman Images © The Estate of Sigmar Polke, Cologne, DACS 2015

"I always had a wish to become an abstract painter. I wanted to reproduce in my own career the classical development in the history of art from figurative to abstract painting."

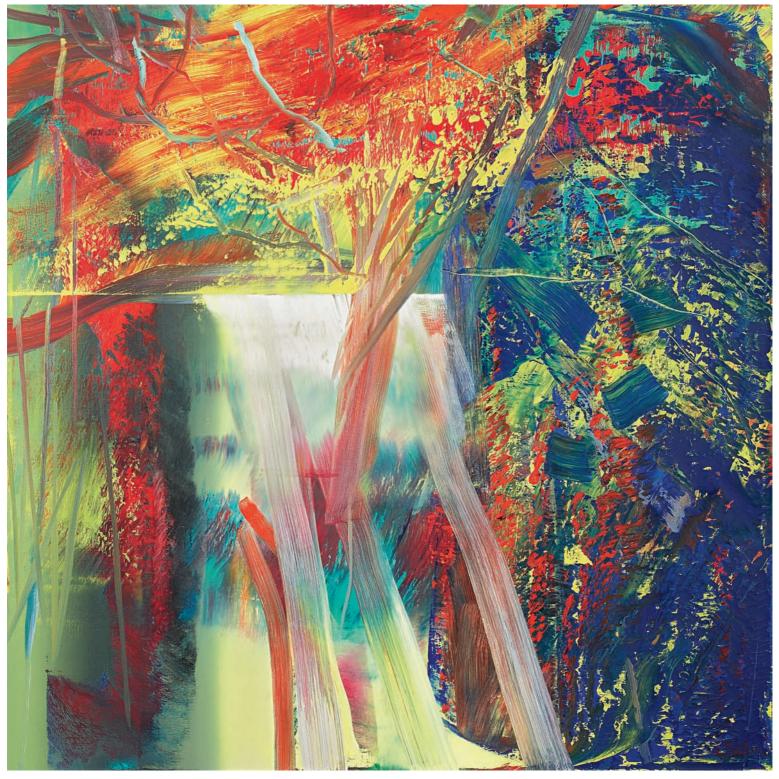
ALBERT OEHLEN, 2006

Throughout his career, Albert Oehlen has contended with the practice of mark making. The present, lot rendered in thin washes of acrylic and oil, represents the artist's foray into abstract painting. Oehlen weights the canvas with large colorful swathes of thinly applied paint, swatches of teal, brown, purple and yellow gliding across the canvas, expanding and intensifying across the picture plane: as though rendered in watercolor rather than oil and acrylic, the undulating forms take on capricious shapes of their own that trail across the composition and enact the independence of Oehlen's exploratory impulse.

As a vital member of the 1980s enfants terribles generation, Oehlen, along with close friend and fellow German artist Martin Kippenberger, depicted the figures and objects of daily life as a means to produce works of wild and rough intensity. By the 1990s the violent handling of mediums and paint in particular had been abandoned by Oehlen, who instead began to explore the freedom of abstraction. He embraced the less regimented and more spontaneous forms of paint application even in his choices of medium. He explains 'I painted with acrylic paint, and the reason why I went to oil was mainly because I didn't control it. I was looking for the insecurity of it.' (Albert Oehlen in conversation with Glenn O'Brien, Interview Magazine, January 2011). The present lot, a mixture of oil and acrylic, therefore presents two contradictory practices: the safety in predictability and the freedom of losing control. Oehlen explains that pushing your artistic practice into the unknown begins with the most basic of tasks: 'It starts $% \left(1\right) =\left(1\right) \left(1\right)$ when you'll go shopping for art supplies. You make decisions, and they're always the same, like the kind of brushes you buy. And if you're forced to change something, it gives insecurity to the work that is very helpful. It makes you find out what you really need.' (Albert Oehlen in conversation with Glenn O'Brien, Interview Magazine, January 2011).

The present lot, titled *Greifen*, meaning to grasp or touch in German, is compositionally adorned with various hands, thinly outlined in deep teals and lavender purples and reminiscent of the finely outlined comic-like figures of fellow German artist Sigmar Polke. The hands can be found in a variety of poses: on the far left of the composition a teal hand is seen in a fist, while directly below a pair of hands are wringing intensely, with what look like soap suds bubbling in a halo around them. A lilac hand on the far right of the picture plane is seen in profile, cupped as if receiving an offering. All three sets of hands are seen in the middle of a particular action in order to emphasize the tactility of these gestures. The removal of the artist's own hand in the role of painting has been one of increasing interest for Oehlen: while the present lot seeks to remove traces of Oehlen's hand from its creation, it places a delicate visual substitute within the actual composition.

Curator Hamza Walker has called Oehlen's paintings 'a chorus of contradictory gestures; figuration is set against abstraction, form against anti-form, the rhythm of pattern versus a meandering stroke, and a muddy mix of colors juxtaposed against vibrant pigment straight from the tube ... Oehlen's paintings are always autonomous in so far as they have managed to eliminate through contradiction an allegiance to any



Gerhard Richter, Abstraktes Bild 610-1 (Abstract Painting 610-1), 1986 © Gerhard Richter, 2015

particular style.' (Hamza Walker, *Albert Oehlen: The Good, the Bad, the Ugly*, exh. cat. 1999). Oehlen's strict non-adherence to any specific practice is not a lack of systematic technique, but rather a constant and methodical exploration in the traditional definition of 'good painting.' Oehlen explains that to him painting is an act that an artist must take serious responsibility for: 'you have to give it an importance.' Finding the beautiful is a process of consistent investigation. 'I don't think you can really, seriously — or philosophically — try to find out what it is that a painting does to you. It's contradictory. You can't come to an end because, if it's good, it's beautiful—everything that's good will be at the end called beautiful. But I like very much if you do things that seem to be forbidden and seem to be impossible, like a test of courage.' (Albert Oehlen in conversation with Glenn O'Brien, *Interview Magazine*, January 2011).

"Nothing is codified — a mess is just a mess. I want an art where you see how it's made, not what the artist intended, or what the work means, but what has been made, the traces of production."

ALBERT OEHLEN, 1994

ANSELM KIEFER b. 1945

Die Argonauten, 2008 oil, emulsion, acrylic, shellac, branches, lead, gold paint, charcoal, fabric, ashes, sand, metal, ceramic, ceramic teeth, plaster on canvas, in artist's glass and steel frame $282 \times 192 \times 35 \text{ cm}$ (111 x $75\% \times 13\%$ in). Titled 'Die Argonauten' upper left.

Estimate £600,000-800,000 \$908,000-1,210,000 €783,000-1,040,000 ‡ ♠

PROVENANCEPrivate Collection, Europe

"To my mind, art is the only possibility of making a connection between disparate things and thus creating a meaning... I see history as synchronous, whether it's the Sumerians with their Epic of Gilgamesh or German mythology. As far as I am concerned the old sagas are not old at all, nor is the Bible. When you go to them, most things are already formulated."



Anselm Kiefer employs a bewildering panoply of materials in his paintings, creating works which are as varied in their thematic direction as they are in their composition and creation. His vast range of subject matter is matched only by the seemingly limitless number of materials he manipulates to create his impressive pieces. The distinctive use of multiple mediums in a single painting blurs the line between painting and sculpture, while questioning our own ability to negotiate the physical realm in a coherent fashion and to unify a sense of time within space. The present lot is an intimate and poignant example of Kiefer's ability to comment on both historical and religious events in an original and insightful fashion.

Anselm Kiefer was born into a country overshadowed by guilt and underscored by suppressed memory. It was also a nation that had lost its identity and entire artistic and cultural heritage. The artistic world of post-Nazi Germany imposed upon itself the 'unspoken law' of having to break with the old, pre-war traditions, as well as censoring all iconography and imagery relating to the Third Reich. This had a catastrophic effect upon the arts and 'plunged Federal Germany into a veritable crisis of representation.' (A. Lauterwein, *Anselm Kiefer / Paul Celan, Myth, Mourning and Memory*, London: Thames & Hudson, 2007, p. 24). It was in this environment, and while under the influence of Joseph Beuys, that Kiefer began to question his own artistic heritage by focusing on the iconographic, symbolic and mythological elements of German culture which had been poisoned by Nazi propaganda, then silenced and buried in the nation's collective unconscious.



Robert Gober, *Untitled*, 1995. Pencil on paper. 20.2×12.5 cm (8 x 4 7/8 in.) Gift of Sarah-Ann and Werner H. Kramarsky. The Museum of Modern Art, New York, NY. / Licensed by SCALA © 2015 Robert Gober

"Art is difficult. It's not entertainment."

ANSELM KIEFER, 2011

This search for identity as expressed by a personal and national heritage is the driving force behind Kiefer's work. He is drawn to German myths, literature, and music as well as to philosophy and alchemy. Romanticism and its landscape painters, such as Caspar David Friedrich, are also part of Kiefer's inheritance. Friedrich and other artists of his era regarded nature as a mirror of the human soul and as an agent with which to depict and express human emotions. Over time, Kiefer expanded his quest for identity beyond Germany and began to draw upon the Old Testament and the myths of ancient Greece and Egypt.

Such a dialogue with history and mythology transforms Kiefer's works into an infinite web of meaning, symbols and imagery. The results are monumental, heavily textured paintings layered with materials such as sand, ash, lead, branches and water which confuse the distinction between painting and sculpture. These 'constructions' have often been left outside to weather them and make them appear as if remnants of a time long past.

The present lot, entitled Die Argonauten [The Argonauts], draws on the ancient Greek legend of sailors led by Jason, who set out on their ship the Argo to regain the Fleece of the Golden Ram from Colchis in order to reclaim the throne from King Pelias. Once in Colchis, King Aietes agreed to return the fleece upon completion of several tasks. Amongst other onerous feats Jason had to tame fire-breathing bulls, plough and sow a field with dragons' teeth, and overcome the warriors that are born from these teeth. Die Argonauten is an ambitious three-dimensional work made with a characteristic combination of unlikely materials, such as branches, lead, gold paint fabric, ashes, sand, ceramic teeth, and plaster. Although the dress, the gold, and the teeth, together with the handwritten title, explicitly refer to the Greek myth, these symbols are also inevitably associated with the Holocaust. Such layering of meaning is typical of Kiefer's work - his transformational use of natural and man-made material emphasizes his Romantic responsiveness to nature, but at the same time evokes a sense of tragedy and disillusionment and, ultimately, the catastrophe of 20th-century Germany history. His use of recognizable forms and objects imbued with a heavy personal pathos and tragedy echoes the work of one of his American contemporaries, Robert Gober, whose hollowed dress sculptures, sinks, and other handmade everyday items have come to be synonymous with his own personal history.

The decay and destruction of the material is key, as for Kiefer every beginning necessarily emerges from ruins. Transformation brings us back to nature and nature allows us to go back to our origins, to reflect and ultimately to regain hope. The dichotomy of the manmade and the natural, the Apollonian and the Dionysian, thrusts Kiefer's paintings into the fore of the viewer's psyche. Like his landscape paintings, *Die Argonauten* has a particular resonance built up in its physicality that is undergirded and solidified by its emotional resonance. The underlying layers evoked by symbol, material or name are what Kiefer keeps on looking for. 'History is for Kiefer also a particular kind of feeling, an emotion or sensibility that implicates us in the world – and that is precisely why the name of the myth and the poetic fragment is such an essential recurring factor, because only the naming, often written directly on the surface of the picture, provides the key to the continuation.' (P. E. Tøjner, M. Holm and A. Kold, eds., *Anselm Kiefer, Humlebæk*, Louisiana Museum of Modern Art, 2010).



ANTONY GORMLEY b. 1950

Settlement, 2005 variable mild steel blocks $23.5 \times 208 \times 60.5 \text{ cm}$ (9\% x 81\% x 23\% in.)

Estimate £250,000-350,000 \$378,000-529,000 €326,000-457,000 ♠

PROVENANCE

Galerie Thaddaeus Ropac, Paris

EXHIBITED

Paris, Galerie Thaddaeus Ropac, *Breathing Room*, 30 March - 29 April 2006

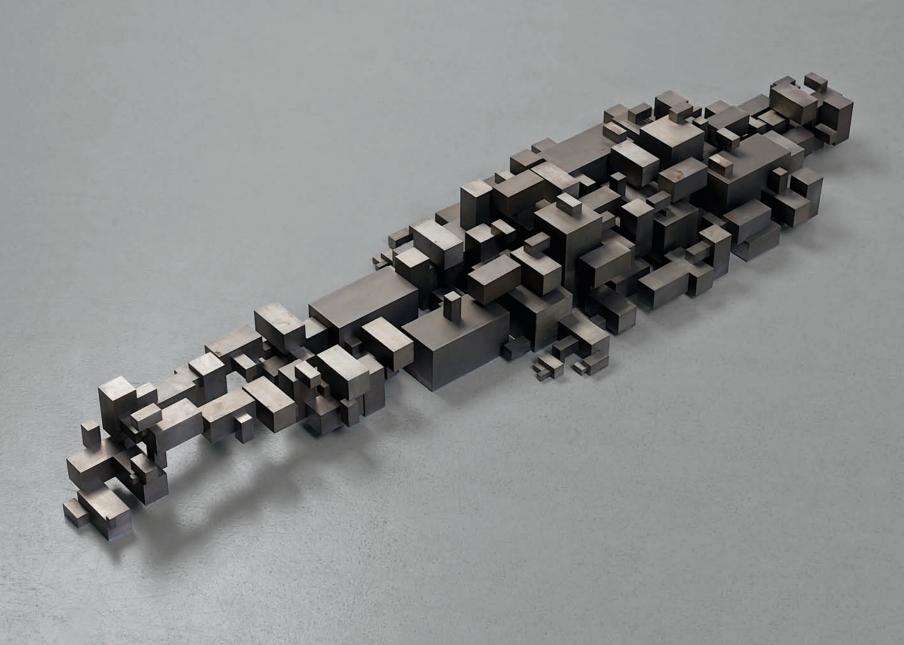
LITERATURE

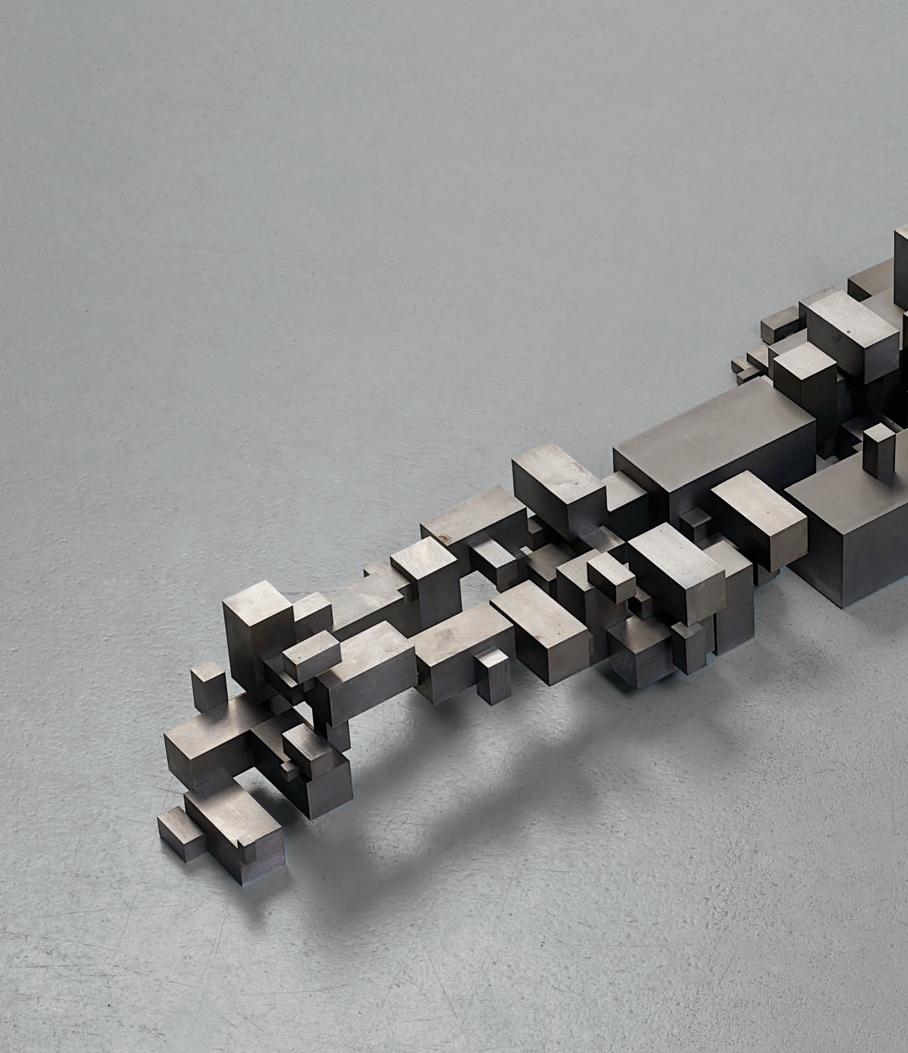
exh. cat., Paris, Galerie Thaddaeus Ropac, *Antony Gormley: Breathing Room*, 2006, pp. 2, 4 (illustrated)
Michael Mack, ed., Göttingen/London, *Antony Gormley*, 2007, pp. 450, 530 (illustrated)
Fernando Huici March, Rod Mengham, Antony Gormley, Pierre Tillet, Rotterdam, *Antony Gormley: Between you and me*, 2008, p.74, illustrated

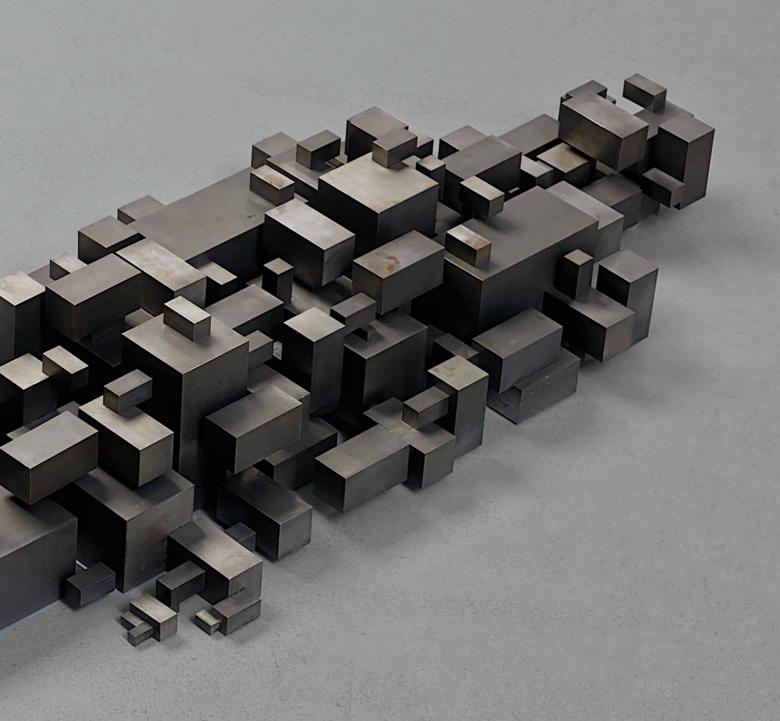
Steel, 'Settlement', why I made it and why I use it.

Steel is the cousin of iron, a concentrated earth mineral, but it is more industrial and comes in six metre lengths at defined widths: 12, 15, 20, 25, 30, 35, 40, 50, 60 and 80mm square section. I use it because it's hard, easy to work and lasts a long time. It is dense and holds its shape while also being vulnerable to atmosphere and oxidisation so it is tough but vulnerable at the same time; it can be polished to shine but will return to earth if left. The whole sculpture plays with together and apart, the part and the whole, the acceptance of entropy and the discipline necessary to withstand it. Works like 'Settlement' attempt to remake the body in terms of a village, pueblo or city, celebrating the body itself as a place of

indwelling but vulnerable existence. Steel suits our industrial age more than bronze. I like its colour. I like the fact that the drawn sides are very different in texture to the cut ends. We bolt all the pieces together. I like the chess-like challenge of not bolting yourself out: there always has to be space to turn your block so putting the pieces together tightly so that the whole piece stays together is hard but when it is together it is very rewarding. The body is an aggregate of cells and the sculpture an aggregate of blocks, an echo of the place I found myself and made again to see.









Antony Gormley, QUARTERS I , 2005, Cast iron, 196 x 59 x 38 cm. Photograph by Stephen White, London © the artist

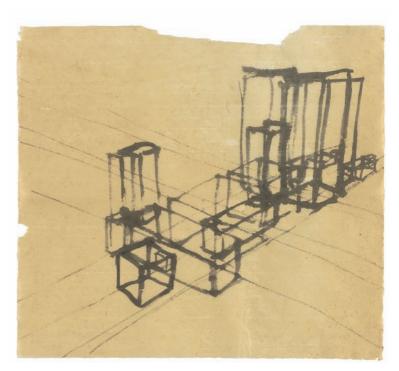
Antony Gormley's 'Blockworks' form a crucial part of his monumental, meditative investigations into the body and space. Based on a form cast directly from the artist's own body, they constitute what he calls 'a kind of weaving mass with void; a push and pull between blocks that are present and blocks that are absent.' (Antony Gormley in exh. cat. *Still Standing*, White Cube, 2012). They are delicate yet robust, stable yet dynamic, employing careful cantilever and poise to create an 'architectonic language' that explores the internal and external human condition.

Settlement is concerned with a particular collective experience. The 'urban condition of humanity' (Antony Gormley in conversation with Pierre Tillet, exh. cat. Antony Gormley: Between You and Me, Kunsthal Rotterdam, 2008) is expressed in the pixel-like blocks of steel: the body forms a microcosm for personal identity in an anonymous, shared environment. The work's title captures this duality, Settlement recalling a collection of dwellings as much as the settled repose of the figure. Its face-down form appears to have been deposited, crystallised from an informational flux. As Gormley says of his 'Cast Blockworks,' there is a 'contradiction' in this prone chassis as the hard shapes of 'the formalism of modernity' extend beyond the skin of the body, straining our empathetic response. (Antony Gormley in exh. cat. Still Standing, White Cube, 2012). An acute balance must be struck in this fragile yet solid configuration, and the resulting play of positive and negative spaces addresses the effort of simply existing.

"As far as I'm concerned, art is useless unless it helps us deal with survival, psychologically and physically. It's useless unless it helps us investigate our predicament."

ANTONY GORMLEY, 2008

Gormley states that 'it is impossible to make art than can truly be shared without acknowledging the body as a starting point of common experience. So I have to acknowledge the body and at the same time try to find a way of not representing it, or presenting it simply as an object'. (Antony Gormley in conversation with Pierre Tillet, exh. cat. Antony Gormley: Between You and Me, Kunsthal Rotterdam, 2008). This is precisely what he achieves in the architectural/physiological dialogue of the present lot: the pull of the bodily outline is inescapable, but its stark metal matrices carry the physical and psychological tensions of communal city existence. The blocks both define the body's structure and verge on swallowing it completely. Here, the orange-rusted iron that Gormley uses in his cast pieces is eschewed in favour of bright mild steel, painstakingly bolted together. As Gormley explains, the steel's gleaming surface - only maintained by polishing - hints at both toughness and vulnerability. But there is also an optimism in the work; Settlement displays a constellatory impulse that is diagrammatic of the strength found in shared experience, forming a monument to the human spirit and body even as it acknowledges its own eventual disintegration.



Antony Gormley, ZONE III, 2012, Black pigment on maize paper, $40.9 \times 45.2 cm$ \odot the artist



JULIE MEHRETU b. 1970 Invisible Sun (algorithm 2), 2013 ink, acrylic on canvas 306 x 424.8 cm (120½ x 167¼ in.)

Estimate £700,000-900,000 \$1,060,000-1,360,000 €914,000-1,170,000 \$

PROVENANCEWhite Cube, London

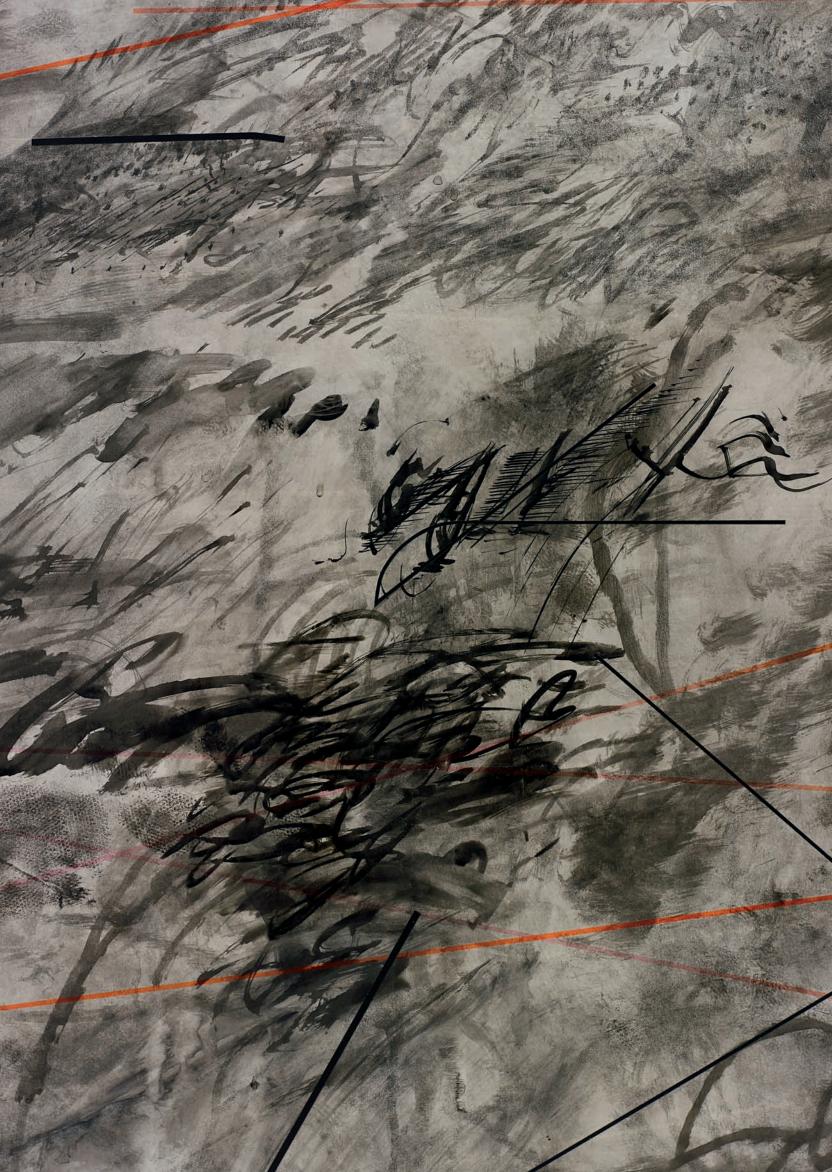
EXHIBITED

London, White Cube, Julie Mehretu: Liminal Squared, 1 May - 7 July 2013

LITERATURI

exh. cat., *Julie Mehretu: Liminal Squared*, New York and London: Marian Goodman Gallery/White Cube, 2013,pp.95, 96 (illustrated)

"The underlying conceptual framework of my paintings lies in the relationship between the individual and the community, the whole. Each mark represents individual agency, an active social character. My aim is to have a picture that appears one way from a distance — almost like looking at a cosmology, city, or universe from afar — but then when you approach the work, the overall image shatters into numerous other pictures, stories, and events."









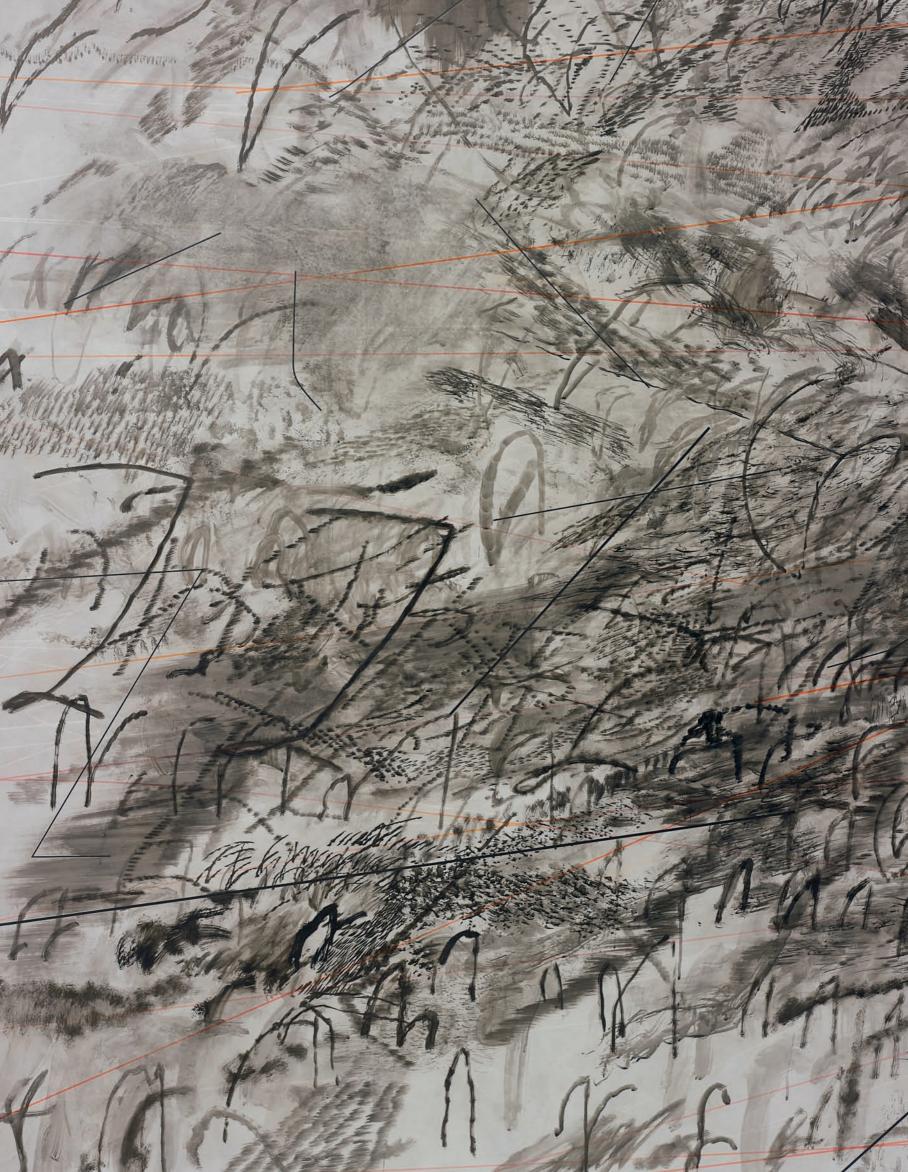
Giacomo Balla, Automobile in Corsa, 1913. Oil and ink on paper laid down on board, 74 x 104 cm (29 x 41 in.) © DACS 2015.

The scope of Julie Mehretu's work is vast in every sense. She builds layer upon layer of over- and under-drawing, creating impossibly complex palimpsests of gestural mark and architectural structure. Often geopolitical in scope, her canvases can seem overwhelming, even chaotic in their dynamism, yet they maintain an awe-inspiring coherence of composition - in 2010, she completed an eighty-foot mural for the Manhattan lobby of Goldman Sachs.

Taking cues from the swirling abstraction of Italian Futurism as well as the shapes of Kandinsky, Mehretu's restless multiple exposures reflect the displacements of her own narrative: born in Addis Ababa, Ethiopia, in 1970, as a child she and her family fled revolution, immigrating to Alabama and later moving to Michigan. Her art typically features an architectonic lattice of posts, lintels, arches, and even entire (and politically loaded) actual buildings, such as her *Mogamma* works on Tahrir Square. These frameworks are obscured and enhanced by the ensuing depths of abstract marks made in ink and paint, each successive layer separated by a sanded solution of silica and acrylic, window upon window creating a deeply embedded sense of growth and history.

"Right now it just feels like this big knot of all these different tendencies. It's coming out in my drawings a lot; they look like these nests or gnarled webs. Space is deflated and conflated. I'm still trying to understand it myself."

JULIE MEHRETU, 2005





Lee Krasner, *Untitled*, 1964. Felt tip pen, pastel, and synthetic polymer paint on paper, 56.5 x 77.2 cm (22 1/4 x 30 3/8 in.), MOMA. Acquired with matching funds from an anonymous donor and the National Endowment for the Arts / Licensed by SCALA © ARS, NY and DACS, London 2015.

"You have all this experience that determines who you are, and you can't change that too much. You know you can only get to know yourself better, understand yourself better, and evolve and try to grow. That's how I am with my work—trying to push and understand what I make and why I make it the way that I do."

JULIE MEHRETU, 2013

As T.J. Demos notes, there is something overpowering in the hugely fragmented plethora of scenes and referents that the paintings recall, their very surface being made the site of rebellion. 'As a kind of geopolitical echo chamber of repetition and transmutation, the structurings call up various historical episodes, geographical contexts, and scenes of past revolutions and uprisings, but the relationship they propose between the elements remains unstable and uncertain. The paintings, consequently, render their viewing points similarly compound – even structurally impossible – always incomplete when viewed from any single location. Rather than possessed of modernist presentness, the whole of each painting is simply too perceptually expansive to register at once, or even after sustained periods

of attention. As such, Mehretu's is a modelling of painting that challenges the limits of apprehension – spatially and historically – and thus defies the master (or colonial) gaze.' (T.J. Demos, 'Painting and Uprising: Julie Mehretu's Third Space' in *Julie Mehretu: Liminal Squared*, exh. cat. White Cube, London, 2013, p.57).

Here, abstraction and representation churn violently with one another on the canvas, each seemingly vying for our assessment. As is typical of Mehretu's recent works, *Invisible Sun* (algorithm 2) threatens to destabilise, overcome by its own textural accretions of ink and acrylic. More reminiscent of a beleaguered field of pylons than of an urban environment, architectural girdering is absent: sharp vectors of pink and orange cut across like wires beneath a forest of energetic black marks that flock together, cohering and dancing like a cloud of starlings.

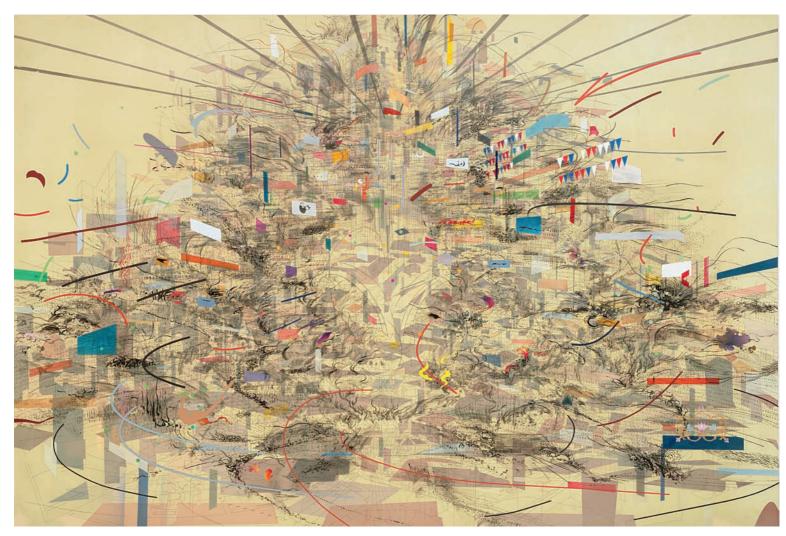
"Certain paintings are made to be consumed fast. But some require a slowed-down time. You have to go back to them."

JULIE MEHRETU, 2013

Despite the depths of history that rear up in her compositions, Mehretu aims to depict a condition that is vitally contemporary and unique to the 21st century. 'Of course it sounds naïve, but before the Bush Administration and September 11, there was this underlying feeling that the world was progressing in a particular way and different cities were developing and morphing into this kind of unified pseudo-capitalist dream, or something. It was easy to go back to certain utopian ideas about the way that things could develop, even though it was obvious that

there were so many obstacles, intense violence, and injustices, that this was not a true reality: the American economy being so huge and doing so well, the development of the EU, the rapid growth of the Chinese economy, the quickly changing economy and development of India, the democratization of Nigeria, air flights going back and forth everywhere. That false perspective and weird hope just was crushed in the last few years. The way the US has responded, especially with the war in Iraq, has put the world into a different place. I'm not so interested right now in tying Lagos and New York into a morphed experience without bringing this new and different context into the mix. Right now it just feels like this big knot of all these different tendencies. It's coming out in my drawings a lot; they look like these nests or gnarled webs. Space is deflated and conflated. I'm still trying to understand it myself.' (Julie Mehretu interviewed by Lawrence Chua, Bomb Magazine 91, Spring 2005).

A triumphant clarity of vision thrives amidst all these tangles, knots, nets and networks: rather than erasing, the artist's penetrating gaze encompasses the difficult, embracing and comprehending hyperinformational modernity. Mehretu's vast stadia of articulate space and structure reward infinite exploration. While challenging misplaced idealism, her abstracted vision offers an inviting and absorbing map to our reality.



Julie Mehretu, Empirical Construction, Istanbul, 2003. Ink and synthetic polymer on canvas. 304.8 x 457.2 cm (10 x 15 in.) Fund for the Twenty-First Century. The Museum of Modern Art, New York, NY. /Licensed by SCALA © 2015 Julie Mehretu/DACS, London

CY TWOMBLY 1928-2011

Untitled, 1962 graphite, oil stick and ink on Fabriano paper 50.2 x 69.9 cm (19.8 x 27.5 in.) Signed and dated 'Cy Twombly 1962' on the reverse.

Estimate £350,000-450,000 \$529,000-681,000 €457,000-587,000 ‡

PROVENANCE

Galleria la Tartaruga, Rome
Leo Castelli Gallery, New York
James Jacobs, New York
Jarold Evans, San Francisco
Harcourts Modern and Contemporary Art, San Francisco
Private Collection (acquired from the above in 1992)
Christie's, New York, *Post War and Contemporary Art*, 14 May 2009, Lot 142
Private Collection
Sotheby's, London, *Contemporary Art Evening Auction*, 15 February, 2012, Lot 65
Acquired at the above sale by the present owner

"My line is childlike but not childish. It is very difficult to fake... to get that quality you need to project yourself into the child's line. It has to be felt."

CY TWOMBLY, 1994







"It's instinctive in a certain kind of painting, not as if you were painting an object or special things, but it's like coming through the nervous system. It's like a nervous system. It's not described, it's happening."

CY TWOMBLY, 2007



Robert Rauschenberg, Cy (Twombly) & Relics – Rome #5, 1952.

© Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2015

Edmond Parker Twombly, best known as Cy, sustained his existence largely on the periphery of the New York Expressionist scene. His sparse, unfeigned scrawls and his deeply elegiac engagement with a reliquary epoch drew him almost entirely from the vogue movements of postwar art in America. Despite this detachment, Twombly cultivated dear friendships with some of the leaders of the Expressionism movement, while managing to avert any explicit artistic affiliation. Electing to reside and work in Italy when the art world's focus had only just shifted to New York, the artist effectively developed an aesthetic that was unmistakably his alone. Though he endured harsh criticism due to his challenging techniques, Twombly both preserved and expanded his calligraphic method of passionate abstraction until his death in 2011.

Drawing timeless inspiration from poetry and classical history, Twombly's expressive markings and humanistic motifs subtly allude to an idiosyncratic narrative coursing its way through the artist's mind and onto the canvas. Once practicing his drawing in dark rooms to ensure his line retained an objective, he steadfastly revered his own muses, including handwriting and the keen relationship between words and image. According to his 1957 artistic statement, which remained his only written reflection on his work for nearly half a century, 'Each line is now the actual experience with its own innate history. It does not illustrate — it is the sensation of its own realisation.' (Cy Twombly, 'Signs,' *L'Esperienza moderna*, no.2, August/September 1957, pp.32–3). Renouncing an equitable or descriptive line, Twombly responded sensually and intensely to the Greco-Roman settings in which he immersed himself in Italy.

The present lot encapsulates the artist's marked shift to the wholly subjective utilisation of erotic signifiers in his works. This emphasis on the erotic and its recurrent themes finds pronunciation in the pink and coppery red, which materialise from the robust turmoil of the strokes to acquire recognisable shapes. An erratically-rendered cluster of female breasts seems to sweep toward the male form centrally located, only to disintegrate into the lines whence they materialised. The comparable image Priapus, created just two years prior, employs the same antithetical narrative, as erect forms punctuating the picture plane's edges capriciously approach the female sexual motif anchored at the centre. Releasing his process from a clear artistic lexicon as well as his academic education, Twombly desired to 'disconnect ... his hand from his eye in a subliminal and an unburdened mode.' (J. Lawrence, 'Cy Twombly's Cryptic Nature,' in Cy Twombly: Works from the Sonnabend Collection, London and New York, p. 13). The sexually-charged nature of the forms apparent in his work from the early 1960s may thus be construed through a lens of an invisible, formidable battle between the rational ego and aggressive id.

The frenetic energy racing through *Untitled*, 1962 typifies the formative years of lyricism and complexity illustrated in the evolution of Twombly's oeuvre. The prominent emergence of dark, more starkly opaque colours sharply contrasts with the alabaster background, providing an aberrant sense of depth in an otherwise turbulent composition. In an analogous vein, the artist's exercise of colour is more formally and profoundly investigated in the comparable *Lepanto VII* from 2001, created in oil on canvas nearly four decades later. Chartreuse yellow dimly attempts to mask violently rendered dashes of claret red and crimson purple, with each colour oozing down the foreground, coalescing and transforming into a new iteration of his enlivened mark-making. The palette of *Lepanto VII* retains the sexually-charged magentas and copper colours



Cy Twombly, *Priapus*, 1960. Pencil, coloured pencil, wax crayon, ballpoint pen, $34.8 \times 49.6 \text{ cm}$ (13 5/8 x 19 ½ in.) Private Collection, Berlin. © Cy Twombly Foundation



Cy Twombly, *Lepanto VII*, 2001. Oil on canvas, 216.5 x 340.4 cm (851/8 x 134 in.) Museum Brandhorst, Bayerische Staatsgemaeldesammlungen, Munich. Art Resource, New York. ©Cy Twombly Foundation

that characterize the present lot, connoting the arc of development in Twombly's work. Initially interested in simple linear metaphors, his earlier compositions, sparsely constituted yet architecturally harmonious, reflect his craving to reinvigorate a primordial meaning. His exploration of colour as intersecting these structural concerns find their bearings in *Untitled*, 1962 only to transform more entirely and elegantly in his later paintings. Tracing its development throughout his work, Twombly's animated and visceral dialect disentangles itself from its physical confines of paper, summoning us to engage with his forms through our unique conceptions of and singular dialogues with their portrayal.

The cadences of line and colour and the carnal shapes strewn across the surface of the present lot encompass a lyrical promenade: at once vexing, poetic, sexual and intimate, their synthesis engenders a tale from the depths of memory and story. The work was painted shortly after Twombly's move to Italy where the artist articulated a discourse with classical myth,

creating several versions of his unparalleled interpretation of the story of Leda and the Swan. His delicate wisps, masses of erasures and marks, forms and fragments, are born in his drawings and mature in his paintings. When considered in his repertoire, his epic strokes transform into delicate repetitions, bewitching us and compelling us inward.

On the news of Twombly's death, the American art critic Jerry Saltz paid acute tribute to the integrated intensity of his art. 'You immediately know that they aren't just action paintings or accidental splatters but are born of mind as much as body and they put Twombly on the art-historical map.' (Jerry Saltz, 'Jerry Saltz Celebrates the Life and Art of Cy Twombly,' *Vulture*, 5 July 2011). Revisiting the perennial themes of death, sex, birth, love and violence, Twombly's *Untitled*, 1962 allegorically and palpably embodies the manifold interplays of emotional stamina in lifetimes that came before and will exist after ours.

"Paint is something that I use with my hands and do all those tactile things. I really don't like oil because you can't get back into it, or you make a mess. It's not my favorite thing... pencil is more my medium than wet paint."

ANISH KAPOOR b. 1954

Untitled, 2003 black granite $86.7 \times 73.4 \times 50.9 \text{ cm} (34\% \times 28\% \times 20 \text{ in.})$

Estimate £300,000-500,000 \$450,000-751,000 €396,000-660,000 ♠

The Artist

Private Collection, Oslo

EXHIBITED

Tokyo, Mori Art Museum, *Happiness: A Survival Guide for Art and Life*, 16 October 2003 - 18 January 2004

"Artists don't make objects. Artists make mythologies."

ANISH KAPOOR, 2003



"And if you gaze long into an abyss, the abyss gazes also into you."

FRIEDRICH NIETZSCHE, 1886

In his world-leading career as a sculptor, Anish Kapoor has long been fascinated by darkness. Many of his works present immanent voids, sublime negative spaces that urge the artwork be completed by the aesthetic experience of the viewer. 'A work will only have deep resonance if the kind of darkness that I can generate, let's say a block of stone with a cavity in it can have a darkness, is resident in you already; that you know already. This is not a verbal connection, but a bodily one.' (Interview with John Tusa, BBC Radio 3, 06/07/2003). *Untitled*, 2003 represents a monumental example of Kapoor's trademark generative emptiness: varying from different angles of viewing, the subtle gleam of its black granite cavity offers a mirage of emergent form that seems to physically embody the visceral process of viewing as it takes place.



Elephanta Caves, Mumbai, c.1870, by Samuel Bourne

The present lot's angular aperture in hewn stone can be traced back to Kapoor's standing sandstone pieces of the late 1980s and early 1990s. David Anfam writes of these that 'they assume a rich inheritance, probably as old as humankind's techne itself, bracketing blankness with spirituality. Unformed stones constituted the first manifestations of religious worship; they are still revered, as with the black meteoric rock of Mecca.' (David Anfam et al., Anish Kapoor, London: Phaidon, 2009, p.100). Untitled, 2003 radiates a similar primal heritage, but lacks the emotively humanoid dimensions of these earlier works. Instead, the tumescent curves glinting in its central darkness lend the work a compelling androgyny that spans the characteristics of both totem and alcove, both monolith and cavern. In its allusive form we glimpse what Nancy Adajania has called 'that velvet darkness at the deepest levels of human consciousness: just beyond the reach of reason, but not beyond the grasp of myth.' (Nancy Adajania, 'The Mind Viewing Itself' in Anish Kapoor: Delhi, Mumbai, exh. cat., British Council and Lisson Gallery, 2010).



Richard Serra, *To Lift*, 1967. Vulcanised Rubber. 91.4 \times 200 \times 152.4 cm (36 \times 6'8 \times 60 in.) The Museum of Modern Art , New York, NY. Gift of the artist © 2015 Richard Serra / Licensed by SCALA/© ARS, NY and DACS, London 2015.

Kapoor returns frequently to the idea of the cave in discussing his working methods, referencing Plato's cave upon whose rear wall the Freudian shadows of truth are seen, and the 'incredibly potent' Elephanta Caves in Mumbai, which made a great impression upon him as a child. 'I see the whole process as being archaeological in a sense, hopefully excavated out of the subconscious as much as it is literally out of the stone.' (Anish Kapoor in conversation with Greg Hilty and Andrea Rose, *Anish Kapoor:* Delhi, Mumbai, exh. cat., British Council and Lisson Gallery, 2010). If Untitled, 2003 is excavated from the subconscious, as a found artefact it retains a particular and resonant quality of mystery that Kapoor has always strived for: a sense of the unknowable born from the Hindu aesthetic of svayambh, with all trace of the artist's hand made absent. 'I have always been interested in the self-made object. As if without an author, as if there by its own volition.' (Anish Kapoor in Nicholas Baume (ed.), Anish Kapoor: Past, Present, Future, exh. cat., Institute of Contemporary Art, Boston, 2008). Unashamedly mythic in scope, the work reverberates on viewing, inviting profound and perhaps unnerving self-consciousness.

Throughout his career Kapoor has worked in a vast range of materials, both natural and artificial, from the engagingly rough to the highly polished and reflective. In Untitled, 2003, the silky blackness of the artist's chosen granite - far from the vivid, corporal reds of much of his sculptureprovides a seductive and solemn depth in which to find our shadows. Despite its palpable distance from us, the piece is richly responsive. 'To be sure, Kapoor's impersonality represents a clean postmodern break with the British lineage of personally-crafted sculpture of the interwar years of the twentieth century. Be that as it may, does a faint residue of Moore and Hepworth's celebration of the aperture (as well as the feminine) imbue Kapoor's eloquent voids?' (David Anfam in David Anfam et al., Anish Kapoor, London: Phaidon, 2009, p.98). Indeed, the enclosed space from which our response is birthed hints at a womb, even as the whole tends towards obelisk; the whole also has the architectural, minimalist solidity of a Donald Judd. Though far from empty, it remains a niche that beckons the votive offering of imaginative reaction. Alongside all of Kapoor's strongest works, *Untitled*, 2003 exults in its mystery, posing an involving yet playful inquest into the self and the nature of perception. Kapoor dispels the myth that the best art is born out of pain: 'It is not. I'm sure that the best art - and maybe that's a very eastern thing - is born out of joy.' (Anish Kapoor, interview with Marcus Fairs, The Guardian, 07/05/2003).



BANKSY b. 1975

Angel, 2009

spray paint on perforated galvanised steel mesh, in artist's frame $125.5 \times 155 \text{ cm}$ (49% x 61 in.)

Stencilled 'BANKSY' on the frame edge. This work is unique and is accompanied by a certificate of authenticity issued by Pest Control.

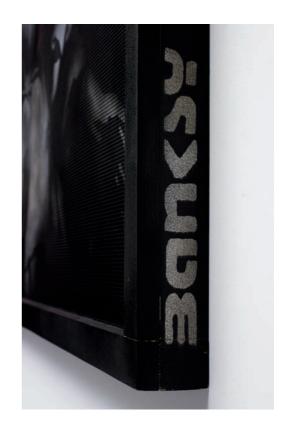
Estimate £200,000-300,000 \$300,000-450,000 €264,000-396,000 ♠

PROVENANCE

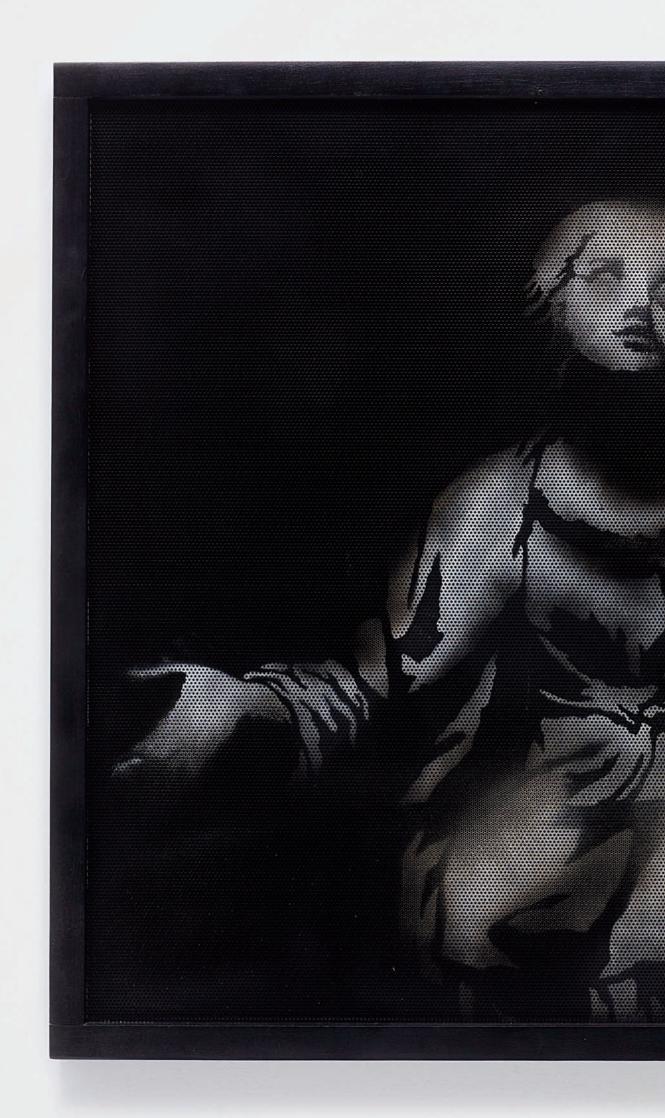
Acquired directly from Pest Control by the present owner

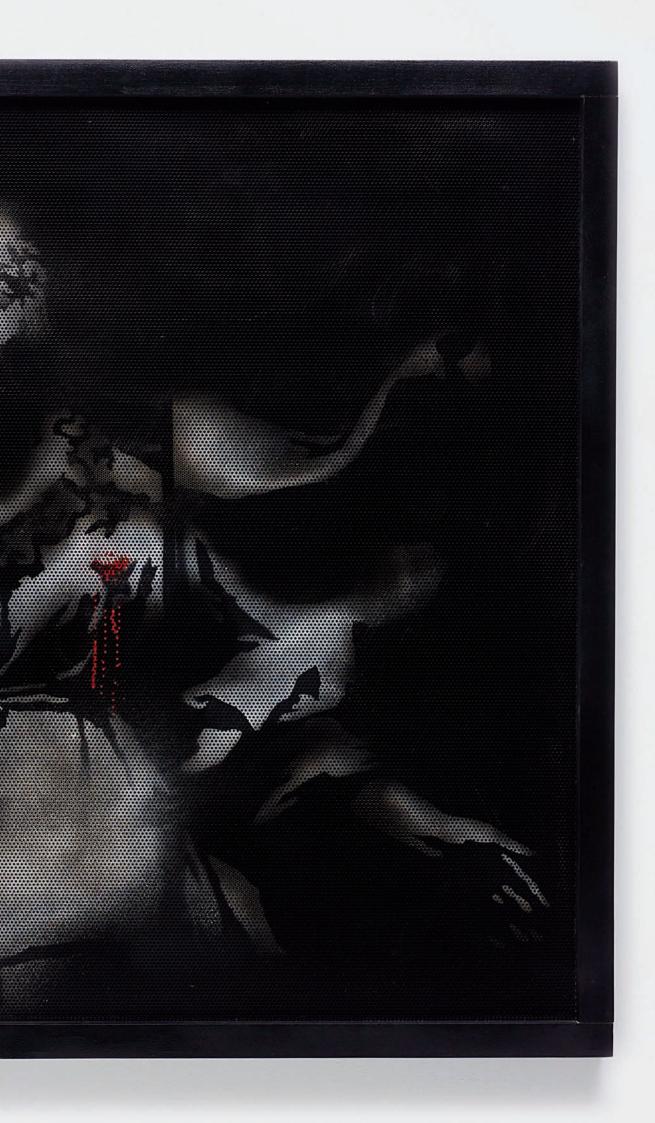
"As soon as I cut my first stencil I could feel the power there. I also like the political edge. All graffiti is low-level dissent, but stencils have an extra history. They've been used to start revolutions and to stop wars."

BANKSY, 2013











Banksy, *Paint Pot Angel*, 2009. Courtesy of Bristol Museum & Art Gallery, Banksy Versus Bristol Museum exhibition 2009 © Banksy, London, 2009

Banksy has become one of the most popular artists of our time, while managing to keep his identity anonymous even in this advanced digital age. It is this carefully concealed selfhood that allows Banksy to continue creating the boundary-pushing social and political commentary that led to his notoriety. Executing works both in public spaces and in the studio in a variety of mediums, Banksy is best known for a distinctive graphic style created through stencils. Stencilling was adapted out of necessity by the artist during his youth as a means of quickly and efficiently finishing works in public spaces without getting caught by law enforcement. With roots in the Bristol underground movement, Banksy's work exists between the worlds of street art and fine art as he continues to produce works both in public spaces and to be sold.

The present lot, Angel, is an image of the Holy Virgin created in Banksy's signature stencil style. This recognisable motif immediately calls to mind countless art historical images of the Ascension created by Western artists during the 15th-17th centuries, recalling the adage that bad artists imitate, and great artists steal: this strong art historical reference creates a dialogue between the dichotomy of street and fine art. The image, while classical, has not been applied in traditional materials or practice. Rather than oils, it is the graffiti artist's medium of choice, spray paint, that created the image as it was applied over a stencil. This allows for a confounding navigation through questions of the status associated with various art forms and subjects. As Banksy said in discussing his incursions into museums - in which he installed his own works on gallery walls alongside those of established collections - 'If you want to survive as a graffiti writer when you go indoors I figured the only option is to carry on painting over things that don't belong to you there either.' (Banksy, Wall and Piece, London: Random House, 2006, p.158).

This is not the first time Banksy has used this stencil. A work featuring the same image of the Holy Virgin appeared in Naples at the Piazza dei Girolamini, and has locally become known as the 'Napoli Angel' or the 'Madonna con Pistol.' As a site specific work, the political and social commentary is targeted at the region in which it is appears, rather than the art historical or stylistic components. In this case, the Virgin is depicted in her assent towards an iconised pistol, perhaps signalling a problem with the glorification of crime in the area. In a similar vein, the figure depicted in Angel appears to have been shot. The specks of red dripping from the angel's chest have a powerful impact as the only colour on the otherwise monochrome canvas. While figuratively they signal the angel's demise, stylistically they reference a technique known as 'drips' utilised by street artists, whereby the paint is allowed to naturally drip down from an image or the semblance of this effect is purposely painted. In this sense, Banksy's bleeding angel displays his mission: the anarchic history of street art is compacted into a glaring and audacious wound in the heart of an image of sanctified, classical art history.

"I have no interest in ever coming out. I'm just trying to make the pictures look good; I'm not into trying to make myself look good. And besides, it's a pretty safe bet that the reality of me would be a crushing disappointment to a couple of 15-year-old kids out there."

BANKSY, 2005



Banksy, Drunken Angel, London © Banksy, London, 2002.

'Modern art is a disaster area. Never in the field of human history has so much been used by so many to say so little.'

BANKSY, 2005

The power of Banksy's instantly recognizable art lies in its accessibility: his messages are conveyed through easily read images and text, and the work is always situated in a daringly visible context, whether it is in a busy public setting, brazenly inserted into a public gallery or institution, or reflexively in a sales room. Satirical and witty, Banksy's works critically examine a variety of contemporary issues including consumerism, terrorism, political authority and the status of art. His anonymity allows his work and his messages to speak for themselves rather than being overshadowed by the persona of the artist. Conversely, however, it is anonymity that drives his international popularity, leaving the world watching and waiting for what this elusive and infamous figure will do next.



BARRY FLANAGAN 1941-2009

Hare on Pyramid, 1988

bronze

205 x 189 x 46.5 cm (80¾ x 74¾ x 18¼ in.)

Stamped with the artist's monogram, makers mark and numbered '1/7' on the base. This work is number 1 from an edition of 7 plus 3 artist's casts.

Estimate £400,000-600,000 \$605,000-908,000 €522,000-783,000 ‡ ♠

PROVENANCE

Waddington Galleries, London

EXHIBITED

London, Waddington Galleries and The Economist Plaza, *Barry Flanagan*, 7 September 1998 - 17 October 1998 (Another example from the edition exhibited)

New York, The Pace Gallery, *Barry Flanagan*, 14 September 1990 - 13 October 1990 (Another example from the edition exhibited) Paris, Galerie Durand-Dessert, *Barry Flanagan*, 1992 (Another example from the edition exhibited)

from the edition exhibited)
Dublin, Royal Hibernian Academy, *Barry Flanagan*, 16 February 1995 - 12
March 1995 (Another example from the edition exhibited)
Mote i Nord Kunstnernes Hus, Oslo, 1989
London, Waddington Galleries, *Twentieth Century Works*, 26 April 1989 - 20 May 1989 (Another example from the edition exhibited)
London, Waddington Galleries, *Works on paper and sculpture*, 8
September 1993 - 2 October 1993 (Another example from the edition exhibited)

LITERATURE

exh. cat., *Barry Flanagan*, Waddington Galleries, London, 1990; 25 (illustrated)

exh. cat., *Barry Flanagan*, Pace Gallery, New York, 1990; 5 (illustrated) Juncosa, Enrique (ed.); Gooding, Mel and Bruce Arnold, *Barry Flanagan: Sculpture 1965-2005*, Irish Museum of Modern Art, Dublin, 2006; 101 (illustrated)

"One merely causes things to reveal themselves to the sculptural awareness. It is the awareness that develops, not the agents of the sculptural phenomena."

BARRY FLANAGAN, 1967









Alberto Giacometti, *Walking Quickly Under the Rain*, 1949. Bronze. $45.2 \times 76.2 \times 15.2 \, \text{cm}$ (18 $\frac{3}{4} \times 30 \times 6$ in). The Museum of Modern Art, New York, NY. Nina and Gordon Bunshaft Bequest / Licensed by SCALA/© The Estate of Alberto Giacometti (Foundation Giacometti, Paris and ADAGP, Paris), ARS New York, licensed in the UK by ACS and DACS, London 2015.

Barry Flanagan's hares are amongst the best-loved figures of twentieth century sculpture. Anthropomorphic yet alien, engaging yet puzzling, they offer a mirthful riposte to the straight-laced seriousness often found in bronze form, while posing a thoughtful dialogue with traditions of symbol and expression.

Born in Prestatyn, North Wales, in 1941, Flanagan self-identified as an 'English-speaking itinerant artist,' rejecting the limits of nationality in typical subversive fashion. His art continues to similarly confound any easy categorisation. Flanagan's formative artistic encounter came in the 1970s: 'I did see a hare and was most impressed by its gait. I was travelling from Sussex to Cornwall and this hare was running just beyond the hedge ... and there were three figures, one of which was a dog, coming over the brow of the South Downs, and they were literally walking a Labrador, but the hare was there and was coursing along, and rather leaping, so that was it, a hare, a leaping hare.' (Barry Flanagan interviewed by Melvyn Bragg, The South Bank Show, LWT, 23/01/1983, quoted in J. Melvin, *Barry Flanagan*, 2010, p.11).

The exuberance of this 'leaping hare' has informed nearly all of Flanagan's work since, and clearly reflects an important ludic aspect of the artist's own personality. The hare was no random choice: Flanagan also points to its great power as a channel of humanistic expression. 'Thematically the choice of the hare is really quite a rich and expressive sort of mode; the conventions of the cartoon and the investment of human attributes into the animal world is a very well practised device, in literature and film etc., and is really quite poignant, and on a practical level, if you consider what conveys situation and meaning and feeling in a human figure, the range of expression is in fact far more limited than the device of investing an animal – a hare especially – with the expressive attributes of a human being. The ears, for instance, are really able to convey far more than a squint in an eye of a figure, or a grimace on the face of a model.' (Barry Flanagan in Ray Merritt (ed.), *Shared Spaces: The Joseph M. Cohen Collection*, NY and Bologna: Cygnet Foundation, p.42).

While many observers point to a Celtic minimalist inheritance in Flanagan's rejection of the ornate and overwrought in favour of symbolic weight, it is the movement and uproarious vivacity of the hare that is its most crucial aspect. As Paul Levy writes, 'For the existentialist action makes us free,

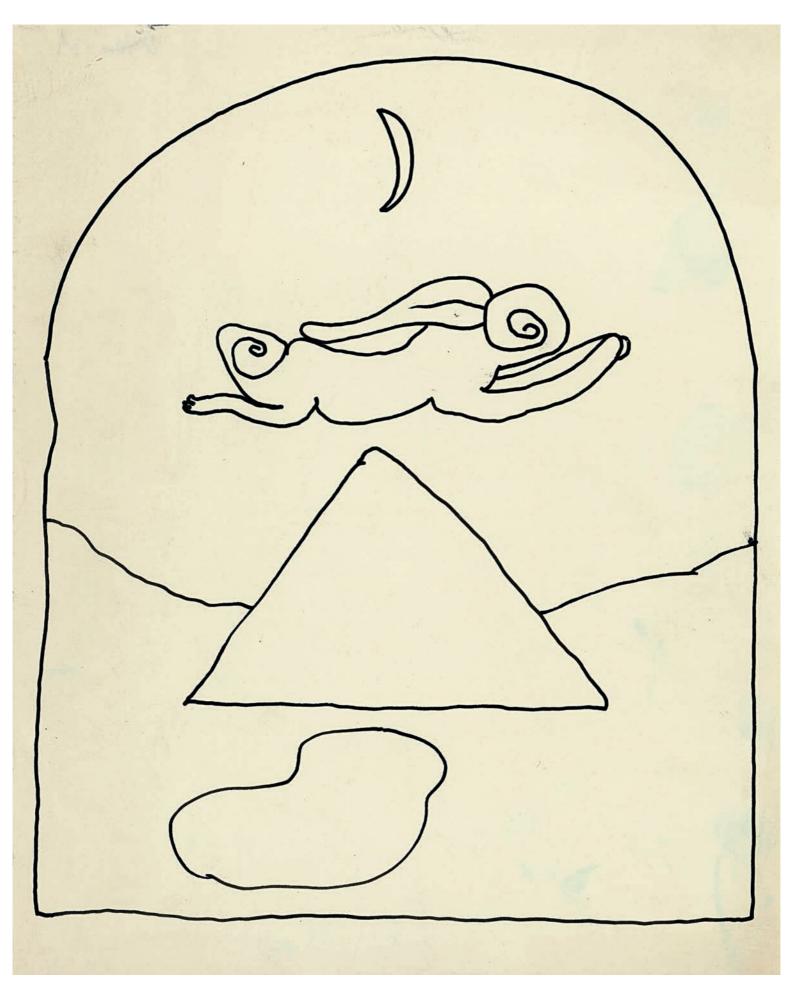
"The fact that the hare, culturally, has a particular sort of place in the imagination; I share this. And having sighted the hare, on the last big snows, bounding quite relaxedly, East to West by the Sussex Downs, it's very nice to know that friends have all stood around one of these bronze hares produced, and they've decided that the anatomy is a complement to the mind's eye of appreciation of the lilt or run of this leaping hare, which is very gratifying."

BARRY FLANAGAN, 1967

and nothing is more free, vital, spontaneous and alive – from Aesop's hare outrun by the tortoise to Bugs Bunny – than a capering hare. In France and most of Central Europe, it is the hare that lays eggs at Easter and so promises renewal. In fact, Flanagan's hares do not carry much of this historic symbolic freight; they simply frolic freely and expressively. They don't symbolise life, they live it.' (Paul Levy, 'Joy of Sculpture,' in *Barry Flanagan: Linear Sculptures in Bronze and Stone Carvings*, exh. cat. Waddington Galleries, 2004).

Flanagan was greatly influenced by the ideology of 'Pataphysics, a movement invented by the French absurdist Alfred Jarry (1873–1907). Jarry called this system a 'science of imaginary solutions, which symbolically attributes the properties of objects, described by their virtuality, to their lineaments.' 'Pataphysics, with its basis in paradox, pun, absurdity and circularity, shaped many important twentieth century movements including Dada and Surrealism. Freed from the duty to find a 'solution' in any traditional sense, Flanagan's work is able to play, to course the realms of the ludicrous and the joyfully anarchic, and takes reflexive joy in its own creation.

The present lot is a glorious example of Flanagan at his jubilant best. Appropriately for such a totemic muse, the hare surmounts a pyramid: the sculpture is monumental, even imposing in impact. Yet there is no pomposity here. The fluid energy of the hare attests to Flanagan's total faith in its expressive potential as it swims through the air, making a mockery of material and figurative weightiness. The cast form is pushed to gleeful extremes of dynamism and delicacy that recall the work of the preeminent modern master of bronze, Alberto Giacometti; the pyramid itself is a stretched and attenuated pedestal, tapering narrowly in what looks like aspiration for the freedom of its companion. Echoes of shamanism and ritual jostle with mischief and pure *joie de vivre*, resulting in a magical work of art.



 $Barry\ Flanagan, \textit{Design for Poster}, 1979.\ Drawing: Ink, pen.\ 24.4\ x\ 20\ cm\ (9\ 5/8\ x\ 7\ 7/8\ in.)\ \odot \ The\ Estate\ of\ Barry\ Flanagan/Bridgeman\ Images/\ DACS\ 2015.$

JULIAN SCHNABEL b. 1951

Sonanbul, 2005 oil, wax, resin on digitally printed canvas 274.5 x 210.5 cm (108½ x 82½ in.) Numbered 'P05.0004' on the stretcher.

Estimate £120,000-180,000 \$182,000-272,000 €157,000-235,000

PROVENANCE
The Artist
Robilant + Voena, London
Private Collection, London

"I wouldn't lowbrow someone or insult them by repeating myself in a way where they could just go, 'Oh, yeah, that's a Schnabel painting. I got one.'"

JULIAN SCHNABEL, 2013





Katsushika Hokusai, *Courtesan Asleep*, Late 18th century - early 19th century. Woodblock print on paper. 210 mm \times 180 mm (8.27 \times 7.09 in.)

Julian Schnabel produces works in a variety of mediums that range from painting and sculpture to Oscar-nominated feature films. Emerging in the late 1970s as one of the leading figures in the Neo-Expressionist movement, Schnabel's works represent a break with the conceptual tradition that had afflicted American art in the previous decades. In a return to figuration, Schnabel crowds his canvas with heavy gestural brush strokes, paint drips, found materials – most famously broken plates – and substances such as wax, in a collage-like layering process on the various materials that function as his canvases.

Schnabel's themes are as wide ranging as his materials. Sexuality, identity, suffering, redemption and death are all aimed at engulfing the emotional state of the viewer. The typically enormous scale of a Schnabel work is also an important component of its power, as they are as aggressively confrontational as his public persona. Often including words and text in his works, Schnabel has stated that he embraces 'the subjectivity of the written word and the many forms it can take, and the many different meanings that are possible to different viewers depending on where they are from.' (Julian Schnabel in Conversation with Alex Gartenfield, Julian Schnabel: Permanently Becoming and the Architecture of Seeing, Thames and Hudson, 2011, Pg. 43). Schnabel leaves it to the viewer to form connections and find meaning between his images and text. In this sense, his collages work in a similar way as the 'Combine' paintings produced by Robert Rauschenberg in the mid-late 1950s: Rauschenberg's conglomerations jostle newspaper clippings, paint and other found objects in a ramshackle assembly, each element vying for our interpretation. However, while Rauschenberg's works were produced in the spirit of antiart and absurdity, Schnabel's are very much a celebration of art and the process of creation.

The present lot began with a digitally printed image of a Japanese woodblock print of a courtesan; the figure is masked behind dripping layers of oil, wax and resin, weathered, attacked, even submerged in these accretions. The meaningless yet somehow allusive word 'sonanbul'-perhaps a misremembering of the French somnambule, sleepwalker – glides at a gentle diagonal above her head, hinting at significance without

offering coherent meaning: there is an oblique yet eloquent dialogue between residue and underlying structure, the print's original decorative frame made poignant and ruined. Schnabel's exaggerated, chaotic surfaces are as loaded with emotion as with materials, but they are not heroic in the sense of history painting; they signal a change in attitude that emphasizes the emotion of expression. In 1986, Schnabel talked of the rejection of Conceptualism and Minimalism through a return to painting and figuration by artists in the late 1970s and 1980s as a seismic change. 'There has been a shift in the emphasis of art. A break with the American tradition of painting. That break will define the end of this century. It is an essential break with the role of the heroic. A break with art's need to be American or European.' (Julian Schnabel in Conversation with Alex Gartenfield, *Julian Schnabel: Permanently Becoming and the Architecture of Seeing*, Thames and Hudson, 2011, p.24).

As Mick Brown writes, this was not an easy stance for Schnabel to take. 'Critics vilified him as a huckster who personified the bloated, mercantile avarice of the age. Robert Hughes was particularly hostile: "Schnabel is to painting," he wrote in 1987, "what Stallone is to acting - a lurching display of oily pectorals - except that Schnabel makes bigger public claims for himself." (Mick Brown, 'Julian Schnabel: Larging It,' Telegraph, 19/01/2008). To this day, living and working in Palazzo Chupi, a vast pink condominium he built in West Village, Schnabel is well known for his brash self-promotion; he famously once claimed that 'I'm as close to Picasso as you are going to get in this fucking life.' His influence on the generation of artists who came after him, however, cannot be underplayed. His groundbreaking works that include found objects, seemingly arbitrary text, strange canvases and intensely chaotic collage are what paved the way for a younger generation of artists such as Oscar Murillo and Dan Colen, and Schnabel himself remains one of the most vibrant and intriguing artists working today.



Robert Rauschenberg, *Tracer*, 1964. Reproduction of Rubens' Venus at her Toilet. Oil and silkscreen on canvas. Nelson-Atkins Museum of Art, Kansas City. © Bridgeman Images/ Robert Rauschenberg Foundation/DACS, London/VAGA, New York 2015



AI WEIWEI b. 1957

Coloured vases (in 3 parts), 2010 industrial paint on Neolithic vases, in 3 parts (i) $29.2 \times 27.9 \times 27.9 \text{ cm}$ (11½ x 11 x 11 in.) (ii) $26.7 \times 22.9 \times 22.9 \text{ cm}$ (10½ x 9 x 9 in.) (iii) $34.3 \times 25.4 \times 25.4 \text{ cm}$ (13½ x 10 x 10 in.) Signed and dated 'Weiwei 2010 12-3' on the underside of the third vase.

Estimate £100,000-150,000 \$151,000-227,000 €131,000-196,000 ‡

PROVENANCE
Private Collection

"We shall not have succeeded in demolishing everything unless we demolish the ruins as well."

ALFRED JARRY, 1899

Ancient vases are smothered in cheap, brightly coloured household paint. Where do we draw a line between art and vandalism? Ai Weiwei aims to address this question, problematizing issues of history, cultural value, and authenticity. These themes have been central to his work for over twenty years: in 1994, he painted a 2000 year old Han Dynasty urn with the Coca Cola logo, and an iconic photograph from 1995 shows him dropping another to smash on the floor (famed collector Uli Sigg, who purchased the Coca Cola urn, was photographed in 2012 dropping his own in homage). The 2009 series *Dust to Dust* comprises more Neolithic pottery from 3,000 - 5,000 BC, crushed to powder and placed in glass vessels.

These vases have scandalised many, for varying reasons. Last year one of a group on display in Miami's Pérez Art Museum was smashed by local artist Maximo Caminero in protest against the gallery's focus on international artists; news reports screamed that he was to be sued for \$1 million US (a vastly inflated figure), serving to highlight how Ai Weiwei's perceived

desecration of the artefact had ironically only heightened its monetary value. Other cultural critics have lamented his gaudy obliteration of irreplaceable pieces of ancient craft.

In this controversial process, however, the artist examines a particularly Chinese dialogue with cultural ownership. Ai Weiwei purchased the vases from antique dealers, so is legally free to do as he wishes with them, much as Uli Sigg was free to smash the urn in his collection. During the Cultural Revolution, the Chinese government itself encouraged the destruction of ancient artefacts; modern China's mass-produced fixation on western values compounds this loss of selfhood. China is confronted with the iconoclasm and trauma of its own past. This is a provocative and potentially nihilistic gesture, but creates a new work of art: in their bold treatment of history, politics and tradition, Ai Weiwei's urns enact the vital role that destruction plays in the redefining and renewal of culture.







MARK FLOOD b. 1957

Another Hole in the Ground, 2012
acrylic on canvas
213.4 x 182.9 cm (84 x 72 in.)

Signed and dated 'Mark Flood 2012' on the overlap.

Estimate £20,000-30,000 \$30,300-45,400 €26,100-39,200 ‡

PROVENANCEZach Feuer, New York

"So I was like, 'What is beauty? What does that even mean?' I became open to it, whatever the hell it is, and the next moment I'm making the most beautiful fucking paintings anyone has ever seen."

MARK FLOOD, 2008

In a radical departure from his mutilated, brashly sadistic celebrity-collages of the 1980s, since 2008 Houston artist Mark Flood has been creating delicate 'lace-paintings' to great critical acclaim. Flood builds layers of pattern and texture using fabric salvaged from thrift stores. Unabashedly decorative, the resulting paintings form compelling relics of discarded and decaying beauty. The present lot is drained of the psychedelic colour of many of Flood's other lace pieces: attenuated and ghostly, it confronts the viewer with an inky void that has ripped through its fragile veil, leaving an intricate trace that frames the canvas.

As Alison Gingeras writes, Flood's 'systematic procedure of precisely layering fabric and paint together recalls both the palimpsests of colour in Gerhard Richter's so-called squeegee paintings or *Abstraktes Bild* series as well as Rudolf Stingel's silver ornamental paintings with baroque

damask wallpaper.' (Alison Gingeras, 'The Lace Paintings' in *Pressed Release*: *Notes on Mark Flood's Hateful Years* 1979-1989, Luxembourg & Dayan, New York, 2012). Stingel's upbringing in the Italian Tyrol and Vienna breathes forth the luxurious fabric motifs that shimmer through his paintings, speaking of rich historicity and the strata of societal memory: Flood's lacy window seems to offer a glimpse into some other unknown depth, the title *Another Hole in the Ground* reinforcing an image of excavation, damage or disruption, and hinting at an endless series. The floral patterning of the lacework connotes femininity, even domesticity, and somehow pulls the painting shy of abstraction. As with Richter, the palimpsest process forms a spectral record of inscription and erasure. The result is a coolly mature work, a subtle and wordlessly poignant surface that expresses both beauty and pain, splendour and loss.



BRENT WADDEN b.1979

Alignment #22, 2013 hand woven fibers, wool, cotton, acrylic on canvas, in artist's frame 201.9 x 212.1 cm (79% x 83% in.) Signed, titled and dated 'ALIGNMENT #22 Brent Wadden 2013' on the reverse.

Estimate £20,000-30,000 \$30,300-45,400 €26,100-39,200 ‡

PROVENANCEPeres Projects, Los Angeles

"I draw inspiration from all over, but mostly I'm attracted to objects that are handmade and have some kind of special quality to them. It's hard to explain, but I can admire a Picasso just as much as a crusty wooden lawn ornament my uncle made in 1987."

BRENT WADDEN, 2013

Brent Wadden's quietly intricate artworks are born from a unique fusion of influences. Growing up in a small village in Nova Scotia, Wadden was surrounded by the woven materials of indigenous folk art; at art school on the mainland he became fascinated by the work of Abstract Expressionists such as Jackson Pollock, and after five years spent in Berlin he developed an intense appreciation for the legacy of Bauhaus.

His deeply personal response to this range of aesthetics is, quite literally, to weave them together. Works which initially appear to stem from the hard edges of avant-garde Minimalist form are softened by his use of wool and yarn, their repeating patterns delicately disrupted. 'The texture and unpredictability of how the wool acts resembles the accidental drips or gestural brushstrokes that might occur in a painting, while the fibre of the wool maintains the kind of emotional warmth that is deliberately absent in a flat painted surface'. (exh. cat. *Abstract American Today*, Saatchi Gallery 2014). Working on a floor loom with exclusively pre-used and second-

hand fibres, Wadden often runs out of one yarn before completing an area; he fills the gaps with subtly different materials, further disrupting the surface's consistency. The felt presence of the artist's hand is heightened, and the geometry of his monochrome forms are made shifting and intimately textural.

Comfortable in their contradictions, Wadden's 'paintings' exist somewhere between folk art and fine art, exploring boundaries between the traditionally masculine vanguard of modernist abstraction and the more feminine, even domestic connotations of the works' materiality. Beyond the dialogue with artistic tradition, there is something calming and perhaps therapeutic in Wadden's methodical approach: he makes a powerfully coherent process-based statement that rejects the impatience and desire for instant gratification that pervade contemporary existence, and returns us to a rewarding sense of craft that is woven into the canvas itself.



OSCAR MURILLO b. 1986

Bingo, 2012 oil, oil stick, dirt on canvas 195.8 x 167.5 cm (77½ x 65½ in.) Signed and dated 'Oscar Murillo 12' on the overlap.

Estimate £120,000-180,000 \$182,000-272,000 €157,000-235,000 ♠

PROVENANCEPrivate Collection

"It's not about leaving traces, it's about letting things mature on their own—like aging cheese or letting a stew cook, they get more flavourful. That's kind of how these paintings are made."

OSCAR MURILLO, 2013

The work of Oscar Murillo displays a sense of urgency, of chaos, and of movement that is undeniably tied to the artist's biographic experiences of displacement and community. Born in La Paila, Columbia in 1986, Murillo immigrated with his family to London at the age of 10. Completing his MFA at the Royal College of Art, London in 2012, Murillo has since exhibited work in many notable group and solo shows at major galleries around the world including Art Basel, the Rubell Family Collection, The Museum of Modern Art, New York, and Serpentine Gallery, London. Working with a variety of mediums, Murillo's work mediates a diversity of demographics, combining his own heritage and culture with wider notions of community, solitude, displacement and difference to initiate encounters between them. Producing works in infamously anarchic fashion, Murillo rarely enlists traditional painterly tools, preferring rather to paint with the end of a broomstick and stitch together sections of individually designed

canvases to create a methodic whole. Dirt, dust, and studio debris are often found added and smudged into his canvases as a way to link current and past production spawning a continuity of creation throughout Murillo's process.

Through an interdisciplinary practice of implied action and performance, art historical reference and subversions, Murillo is attempting to break hierarchies. At events and in his video and performance works, Murillo's family cooks, hosts and takes centre stage, creating a platform for cultural collisions. There is a democratic aspect to all of Murillo's work; it spans both high and low culture through the inclusion of dirt and candy wrappers mingled with the glamour and prestige of fine art. Murillo's practice walks a fine line of aggression and pleasantness; it is at once confrontational and inviting, and distinctly individual.





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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

The following pages are designed to offer you information on how to buy at auction at Phillips. 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 among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller.

BUYER'S PREMIUM

Phillips 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

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 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 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 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 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.

○ ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ◆. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

△ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips 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 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 \oint 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 Rat |
|--------------------------------------|-------------|
| 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.

Σ Endangered Species

Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

\dagger , \S , \ddagger , 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.

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online 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. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

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 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.

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on

the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips 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 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 (<u>e.g.</u> 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 will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips in writing in advance of the sale. Payment 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 will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) 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 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 accepts liability for loss or damage to lots for a maximum of seven days following the auction.

Transport and Shipping

As a free service for buyers, Phillips 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. 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

The following paragraphs provide general information to buyers on the VAT and certain other potential tax implications of purchasing property at Phillips. 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 is not usually treated as agent and most property is sold as if it is the property of Phillips. 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 is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 PROPERTY WITH A † SYMBOL

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips 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 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 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 \ddagger OR Ω SYMBOL

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

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips 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 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 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 \ddagger 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 to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. 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 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 is provided with appropriate original 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 is provided with the original correct paperwork duly completed and stamped by HMRC which shows the property has been exported from the EU via the UK within 30 days of payment date. It is essential for shippers acting on behalf of buyers to collect copies of original import papers from our Shipping Department. HMRC insist that the correct customs procedures are followed and Phillips 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. Phillips 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 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, it may be possible to seek repayment from HMRC. Repayments in this manner are limited to businesses located outside the UK and may be considered for example for Import VAT charged on the hammer price for lots sold under temporary admission.

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email enq.oru.ni@hmrc.gsi.gov.uk.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (<u>e.g.</u>, claims for the period 1 July 2011 to 30 June 2012 should be made no later than 31 December 2012).

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips 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 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 and the seller contract with the buyer.

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

- (a) The knowledge of Phillips in relation to each lot is partially dependent on information provided to us by the seller and Phillips 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 is available for inspection by prospective buyers prior to the auction. Phillips 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 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 presale 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. 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 at our absolute discretion. Neither Phillips 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 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.

(b) As a convenience to bidders who cannot attend the auction in person, Phillips 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. 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. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.
- (e) When making a bid, whether in person, by absentee bid, on the telephone or online, 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.
- (f) By participating in the auction, whether in person, by absentee bid, on the telephone or online, each prospective buyer represents and warrants that any bids placed by such person, or on such person's behalf, are not the product of any collusive or other anticompetitive agreement and are otherwise consistent with federal and state antitrust law.
- (g) Arranging absentee, telephone and online bids is a free service provided by Phillips 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 willful misconduct.
- (h) Employees of Phillips 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 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, reoffer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive. The auctioneer may accept bids made by a company affiliated with Phillips provided that the bidder does not know the reserve placed on the lot.
- (c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. If a lot is offered without reserve, unless there are already competing absentee bids, the auctioneer will generally open the bidding at 50% of the lot's low pre-sale estimate. In the absence of a bid at that level, the auctioneer will proceed backwards at his or her discretion until a bid is recognized and will then advance the bidding from that amount. Absentee bids on no reserve lots will, in the absence of a higher bid, be executed at approximately 50% of the low pre-sale estimate or at the amount of the bid if it is less than 50% of the low pre-sale estimate. If there is no bid whatsoever on a no reserve lot, the auctioneer may deem such lot unsold.
- (d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may

be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

- (e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.
- (f) If a lot is not sold, the auctioneer will announce that it has been 'passed', 'withdrawn', 'returned to owner' or 'bought-in'.
- (g) Any post-auction sale of lots offered at auction shall incorporate these Conditions of Sale and Authorship Warranty as if sold in the auction.

6 PURCHASE PRICE AND PAYMENT

- (a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.
- (c) If the Artist's Resale Right Regulations 2006 apply to the lot, the buyer agrees to pay to us an amount equal to the resale royalty provided for in those regulations and we undertake to the buyer to pay such amount to the artist's collection agent. In circumstances where (i) we are on notice that the resale royalty is payable or (ii) we have not been able to ascertain the nationality of the artist, we will identify the lot with the symbol next to the lot number and will invoice the resale royalty to the buyer. If we subsequently determine that the nationality of the artist does not entitle him/her to the resale royalty on the lot, we will arrange a refund to the buyer of the amount of the royalty paid to us. If, after a sale in which we did not collect the resale royalty on a particular lot, we become aware that information provided to us prior to the auction concerning an artist's nationality was incorrect and the artist is entitled to the resale royalty on the lot, the buyer shall pay the resale royalty to us upon receipt of an invoice.
- (d) Unless otherwise agreed, a buyer is required to pay for a purchased lot immediately following the auction regardless of any intention to obtain an export or import license 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 will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.
- (ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX 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. Bank transfer details:

Bank of Scotland Gordon Street, Glasgow G13RS, Scotland Account of Phillips Auctioneers Ltd. Account No: 00440780 Sort code: 80-54-01 SWIFT/BIC: BOFSGB21138 IBAN: GB36B0FS80540100440780

- (e) As a courtesy to clients, Phillips will accept American Express, Visa, MasterCard, UnionPay (for in-person transactions only) 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 has received the Purchase Price for that lot in cleared funds. Phillips 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 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 or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

- (b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk, including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips 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 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, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. 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 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 storage fee of £10 per day for each uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips'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 or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips'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 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 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's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (viii) set off the outstanding amount remaining unpaid by the buyer against any amounts which we or any of our affiliated companies may owe the buyer in any other transactions; (ix) release the name and address of the buyer to the seller to enable the seller to commence legal proceedings to recover the amounts due and legal costs; or (x) take such other action as we deem necessary or appropriate.

- (b) The buyer irrevocably authorizes Phillips 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 will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips, 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 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 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 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 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

Phillips 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 election to rescind the sale, the buyer will

promptly return the lot to Phillips, 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 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an $\,$ object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services: (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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(a) Subject to sub-paragraph (e) below, the total liability of Phillips, 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, 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 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 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, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, 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 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.

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- (b) Notices to Phillips 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.
- (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, 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 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.

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- (b) In any claim for breach of the Authorship Warranty, Phillips 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. 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 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 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 to the saleroom in which it was purchased 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. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.
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SALE INFORMATION

AUCTION

Thursday 12 February at 7pm

VIEWING

4 – 12 February Monday – Saturday 10am – 6pm Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London WIJ 6EX

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010115 or Contemporary Art Evening Sale.

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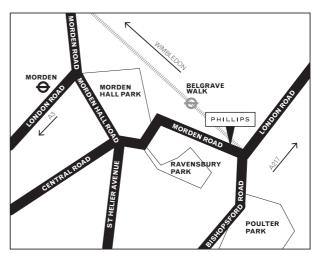
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PHOTOGRAPHY

Hayley Giles Jean Bourbon Karl Donovan

WITH SPECIAL THANKS TO

Billy Jobling Paula Irving



Warehouse and collection location

Front and Back Cover Mark Bradford, Biting the Book, 2013, lot 11 (detail)

Inside Front and Back Cover Ai Weiwei, Circle of Animals/Zodiac Heads, 2010, lot 8 (detail)

Tauba Auerbach, Untitled (Fold) X, 2009, lot 7 (detail)

Alex Israel, Sky Backdrop, 2013, lot 6 (detail)

Andy Warhol, $\it Diamond \, Dust \, Shoes$, 1980, lot 13 (detail)

Kelley Walker, *Untitled*, 2008, lot 3 (detail)

Banksy, Angel, 2009, lot 24 (detail)

Julie Mehretu, Invisible Sun (algorithm 2), 2013, lot 21 (detail)

Cy Twombly, *Untitled*, 1962, lot 22 (detail)

Urs Fischer, Bad Timing, Lamb Chop!, 2004-2005, lot 10

Title Page Anish Kapoor, Untitled, lot 12 (detail)

Opposite Registration Form Kelley Walker, *Untitled*, 2008, lot 3 (detail)

Albert Oehlen, Greifen, 2004, lot 18 (detail)

Cecily Brown, Park, 2004, lot 17 (detail)

Antony Gormley, Settlement, 2005, lot 20 (detail)

 $\textbf{Wrap Inside and Outside} \ Ai \ Weiwei, \textit{Circle of Animals/Zodiac Heads}, 2010, lot \ 8$

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| Phone | | Mobile | |
| Email | | Fax | |
| Phone (for Phone Bidding | only) | | |
| Lot number In Consecutive Order | Brief description | | Maximum pound sterling price* Absentee Bids Only |
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- CONDITIONS OF SALE All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Phillips 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.









