



EVENING & DAY SALE

CONTEMPORARY ART

16-17 FEBRUARY 2012 LONDON

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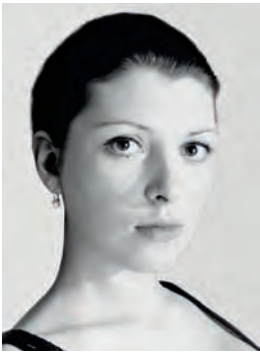
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EVENING SALE
CONTEMPORARY ART

16 **FEBRUARY** 2012 7pm **LONDON**

LOTS 1–27

Viewing

Wednesday 8 February, 10am–6pm

Thursday 9 February, 10am–6pm

Friday 10 February, 10am–6pm

Saturday 11 February, 10am–6pm

Sunday 12 February, 12pm–6pm

Monday 13 February, 10am–6pm

Tuesday 14 February, 10am–6pm

Wednesday 15 February, 10am–6pm

Thursday 16 February, 10am–7pm

Front cover Cindy Sherman, *Untitled #410*, 2003, Lot 7 (detail)

Back cover Rudolf Stingel, *Untitled*, 2004, Lot 5 (detail)

Inside front cover Lucio Fontana, *Concetto spaziale, Attese*, 1960, Lot 17 (detail)

Opposite Andreas Gursky, *Jumeirah Palm*, 2008, Lot 16 (detail)

1 **RASHID JOHNSON** b. 1977

Soul on Ice, 2010

Spray paint on mirror.

115 × 89 cm (45 1/4 × 35 in).

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000

PROVENANCE

Carlson Gallery, London

Rashid Johnson's multi-disciplinary practice is the result of myriad influences, brought together by his focal concern of racial identity and black history. Through a wide range of different media, including music records, shea butter, green plants and items of furniture, Johnson's artworks are each an assemblage of historical discourse and the site of multiple readings.

Featuring scrawled graffiti onto a framed mirror, *Soul on Ice* might first draw connotations of youthful rebellion, hip hop culture and gangster dissidence. On closer look however, the work reveals a powerful commentary on contemporary Afro-American culture and black history. *Soul on Ice* takes its title from the so-called radical memoir by ex-Black Panther Eldridge Cleaver, written during his time in Folsom State Prison in the late 1960s. By spraying this directly onto the mirror, Johnson suggests a self-identification with the controversial figure Eldridge. At the same time, however, the viewer is obliged, in standing before the mirrored work, to engage in a self-identification, calling into question racial otherness and Afro-American heritage.

At once a celebration but also an open-ended critique, *Soul on Ice* is a perfect example of Johnson's inquisition into not just one history, but the many histories that have developed contemporary culture as we know it today.



2 **JOE BRADLEY** b. 1975

Killroy, 2008

Acrylic on canvas in two parts.

Overall: 198 × 188 cm (78 × 74 in).

Signed, titled and dated 'KILLROY 08 Joe Bradley' on the overlap.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000

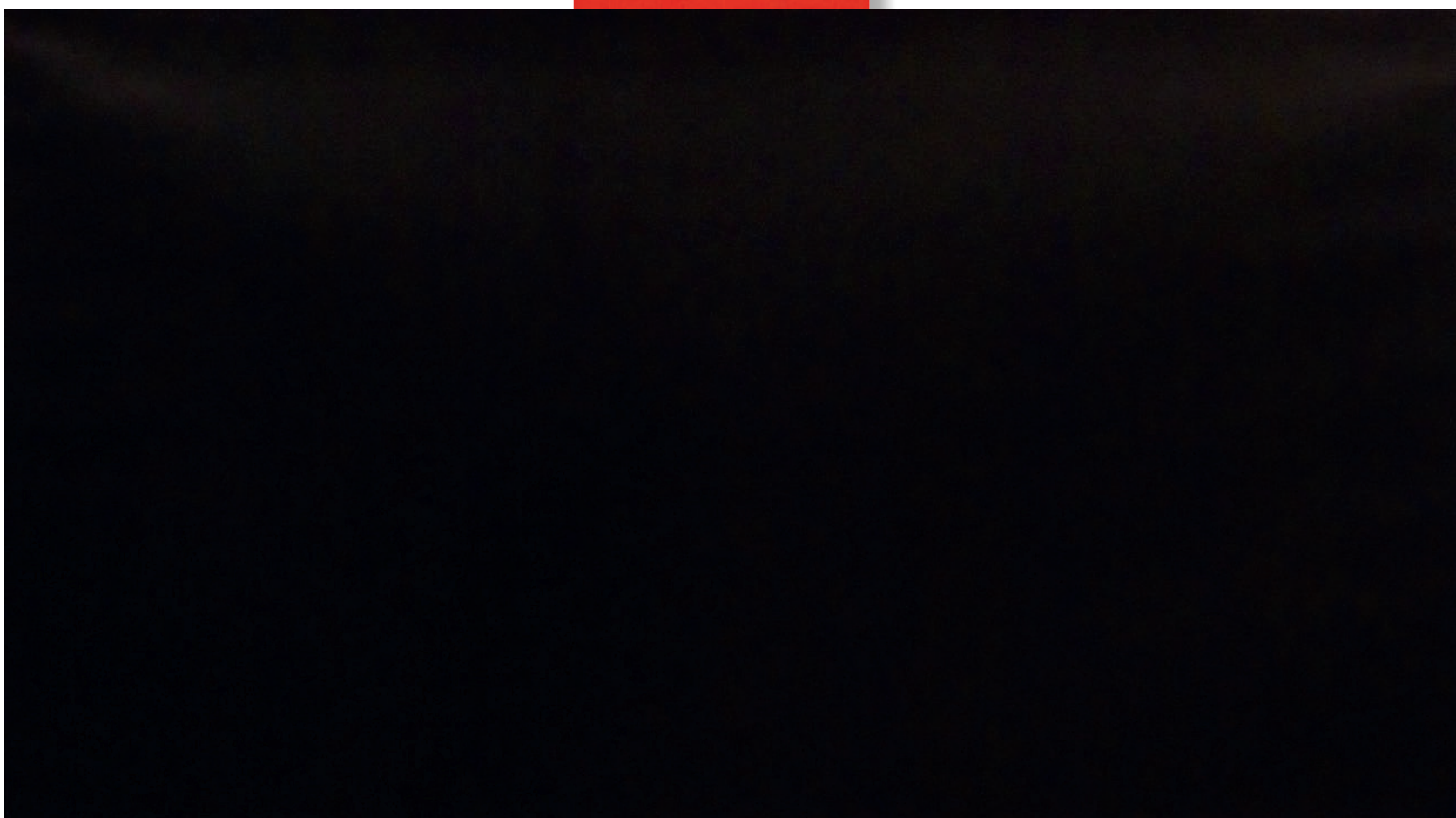
PROVENANCE

Greener Pastures Contemporary Art, Toronto

American artist Joe Bradley’s bold post-Minimalist paintings, such as *Killroy*, employ a strict palette and severe simplicity. Yet each appears to hold its own character and personality as its primitive power plays to our human need for empathy and recognition. The canvas harks back to the complexities of Minimalism, yet curiously also reminds us of pixellated video games or a kind of easy-assemble DIY art. Bradley subverts our expectations of abstraction with a light-hearted playfulness, keeping each foot simultaneously in the past and future.

Trinie Dalton describes this interplay between Bradley’s paintings and the art they look back on: “At first glance, Joe Bradley’s abstract, monochromatic canvases look like experiments in Minimalism; longer viewing, however, reveals surprising levels of figuration and what Bradley calls an ‘intentional shoddiness’ that points to a dissatisfaction with the narrative of twentieth-century painting... Described by the artist as expressively ‘pathetic’, [his work] takes on heroic, large-scale Color Field works, they have the primitive feel of ancient totemic sculptures. At the same time, subtle colour variations and surface texturing on the flimsy, store-bought canvases belie the fetishized perfection the paintings allude to.”

(Trinie Dalton, in catalogue to Whitney Biennale 2008, p. 106)



3 **KELLEY WALKER** b. 1969

Untitled, 2007

Four-colour silkscreen on canvas with *Hola!* magazine.

121.9 × 73.7 cm (47 7/8 × 29 in).

Signed and dated 'K Walker 2007' on the reverse.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000

PROVENANCE

Paula Cooper Gallery, New York

Kelley Walker is one of the most celebrated contemporary artists of the past decade. His artworks, such as the brick works, often examine ideas of recycling and re-appropriation, in a development from Andy Warhol's critique of our consumer culture for a 21st-century audience.

In *Untitled, 2007*, Walker uses Adobe Photoshop to subvert the naturalistic bricks by saturating the CYMK colours, enlarging and stacking the images vertically: transforming an everyday staple into fodder for high art. Closer inspection reveals magazine pages cementing the cracks, their alluring headlines and images obscured and illegible. Walker highlights popular culture's infiltration into the very foundations of our consumer society, and this fabricated artifice is exposed as a precarious replacement for our past security. *Untitled, 2007*, is a powerful example of Walker's incisive critique of contemporary culture which subverts our superficial stability in today's unpredictable world.

"Walker becomes involved with a series of subtle changes to the same images over time; he finds ways to stage and restage them so that past histories inform their present state and their present condition in turn inflects their former meanings and future incarnations. In this way Walker dramatises how art can function more in terms of an ongoing continuum and less as specific objects made in anticipation of predictable responses."

(R. Hobbs, 'Kelly Walker's Continuum: Consuming and Recycling as Aesthetic Tactics', in *Seth Price/Kelly Walker: Continuous Project*, Oxford, : Modern Art Oxford, 2007)



4 **CHRISTOPHER WOOL** b. 1955

Untitled, 1988

Alkyd on paper.

127 × 97 cm (50 × 38 1/4 in).

Signed and dated 'Wool 1988' on the reverse.

Estimate £120,000–180,000 \$184,000–276,000 €144,000–216,000

PROVENANCE

Galerie Max Hetzler, Berlin

At the beginning of the 1980s, both critics and artists were questioning the viability of painting and the importance of the artist's hand in the making process. At the same time, Christopher Wool returned to painting and the influence of this public dialogue about painting cannot be overestimated when looking at his work, as it influenced him in formulating the principles of his own work – process and physicality took precedence over content and representation.

Growing up within the prolific art scene of New York, Wool has been influenced by – amongst others – Pop artists such as Richard Hamilton and Andy Warhol, Minimalism, and the likes of Richard Serra and Yves Klein. But he was especially affected by contemporaries including Cady Noland, Martin Kippenberger and Albert Oehlen, and their attitude of hailing "the productivity of failure, claiming that the discrediting of painting's effective capacity has opened yet another discursive field." (F. Petzel, *Psycho-sludge*, Columbus: Wexner Center for the Arts, 1995).

In the mid-80s, after a phase of semi-figurative works, Wool moved to making all-over 'drip' paintings, closely referencing Jackson Pollock. Using a limited palette, he worked the surface with drips and loose brushstrokes, always keeping the physicality of the medium and the process a priority. At the end of the 1980s he adapted these drip

paintings to the type of works represented by the beautiful example shown here. In these, Wool uses rubber rollers to apply decorative patterns – reminiscent of wallpaper, and made out of a single motif – over and over again until the entire background is filled. Through this strategy, Wool further forgoes the basics of painting by eliminating the concepts of space, focus points and any idea of beginning and end. The viewer's eyes are obliged to race over the work's surface, without finding a place to settle. Such pieces continue to be 'all-over', but unlike the drip paintings, they have a clear and structured pattern which eliminates the traditional background–foreground relationship.

"The repetitive patterns of these works are articulated by layering, skips in register, drips and scumbles... The imperfections imbue these works with fragility, as the seemingly empty decorative patterns are rendered imperfect, and thus vulnerable... Through process, technique, scale, composition, and imagery, Wool's work accentuates the tensions and contradictions between the act of painting, the construction of a picture, its physical attributes, the visual experience of looking at it, and the possibilities of playing with and pushing open the thresholds of its meanings. They are defined by what they're not – and by what they hold back."

(Ann Goldstein, 'What They're Not: The Paintings of Christopher Wool', in *Christopher Wool*, exh. cat., San Francisco Museum of Modern Art, 1998)



5 **RUDOLF STINGEL** b. 1956

Untitled, 2004

Oil and enamel on canvas.

240 × 194 cm (94 1/2 × 76 3/8 in).

Signed and dated 'Stingel 2004' on the reverse.

Estimate £450,000–650,000 \$690,000–996,000 €540,000–780,000 ♠ ‡

PROVENANCE

Sadie Coles HQ, London





Yves Klein, *MG 20*, 1959

Installation by Rudolf Stingel at Whitney Museum of American Art, New York, 2007. Photograph by Sheldon C. Collins



Rudolf Stingel's wallpaper paintings are, on first appearance, pure aesthetic pleasure. Luxurious gold and baroque elegance oozes from the pattern, drawing us in with arresting awe. A gilded artifice, the canvas is like a window to a bygone era of decadence: at once a static wall, on second look a dynamic surface with myriad reflections and inflections. Through the appropriation of an original damask pattern, gold enamel has been applied to the monochrome canvas. Its subsequent removal has left its deep residue and varying trace upon the surface. What might once have been a Minimalist monochrome painting has been transformed into a layered baroque composition with all the imperfections brought about by chance. Stingel toys with our expectations of not only 'painting' and 'paint' but also of the role of the 'painter' as well – the artist maintains his autonomy in the process of creation.

In Stingel's 2007 mid-career retrospective at the Whitney Museum of American Art, New York, the artist created a complete environment out of a glowing, all-encompassing foil-lined atrium. Yet what appeared to be a display of elite grandeur and luxury, was quickly reversed as visitors touched and scratched the walls, so collaborating in the work's process. Influenced by his Italian roots and Arte Povera, Stingel's work is dedicated to the dislocation of our expectations of painting. Stingel's wallpaper paintings remain at once democratic and decadent – a ready-made pattern transformed into high art.

Untitled, 2004, recalls Yves Klein's *MG 20*, in which Klein too adds dynamism to the layers and texture of the gold on the canvas in the mottled shadows and inflections. Covering their canvases entirely, Klein and Stingel create alchemical surfaces. Yet Stingel's work goes a step further in its incorporation of figuration. Indeed, Francesco Bonami identifies a link between Gerhard Richter's photorealist works and *Abstraktes Bilds* and Stingel's practice: where Richter collapses the gap between figuration and abstraction, Stingel develops this in the perfect conjunction of both.

Stingel's wallpaper paintings are the site of layers of art history's deepest dialogues. In the way they interact with a presumed history of painting, the surrounding architecture and the very surface on which the artist works, these paintings become, in the words of one critic, "no longer extensions or accumulations on the wall; rather they are artificial slivers of time existing somewhere outside of the viewers' own" (Gary Murayari, 'Rudolf Stingel: Moving Pictures', *Flash Art*, no. 262, October 2008). The present work is an astonishing example of Stingel's ability and willingness to engage with today's concerns with painting through the unexpected medium of beauty.



O

6

MARC QUINN

b. 1964

The Golden Column (Microcosmos), 2008

Gold leaf on bronze.

68.5 × 20.5 × 23 cm (26 7/8 × 8 1/8 × 9 in).

Signed and numbered of 3. This work is from an edition of 3.

Estimate

£300,000–500,000

\$460,000–766,000

€360,000–600,000

♠ ‡

PROVENANCE

Private Collection, Switzerland

“She is a mirror of ourselves, a knotted Venus of our age”

MARC QUINN



Marc Quinn is primarily a figurative artist, concerned with our relationship with the body and our concepts of beauty. Quinn questions the conditioning of our idealisation of the human form, be it through Greek notions of beauty or the celebrity pages of *Hello!* magazine. As such, *The Golden Column (Microcosmos)* is a stunning example of the artist's oeuvre, a reflection on today's obsession with perceptions of beauty and the futility of our incessant quest for the archetypal body.

Since 2006, Quinn has studied and taken measurements of the British supermodel Kate Moss, resulting in a series of works around the ancient notions of the Sphinx and Siren – the image of the alluring and treacherous female. Portrayed in alternating unreal yoga poses, Moss appears as a timeless statue: a high definition, lustrous deity of the modern age. Throughout the series, her image is often contorted or multiplied, the female body stretched beyond comfort yet her face remaining stoic and calm. In a contemporary update of Canova's *Three Graces*, the viewer is given license to view the model at every angle: what was once a subtle sculptural representation of female beauty is now a bendable, hyperreal and super-glossy version for the twenty-first century.

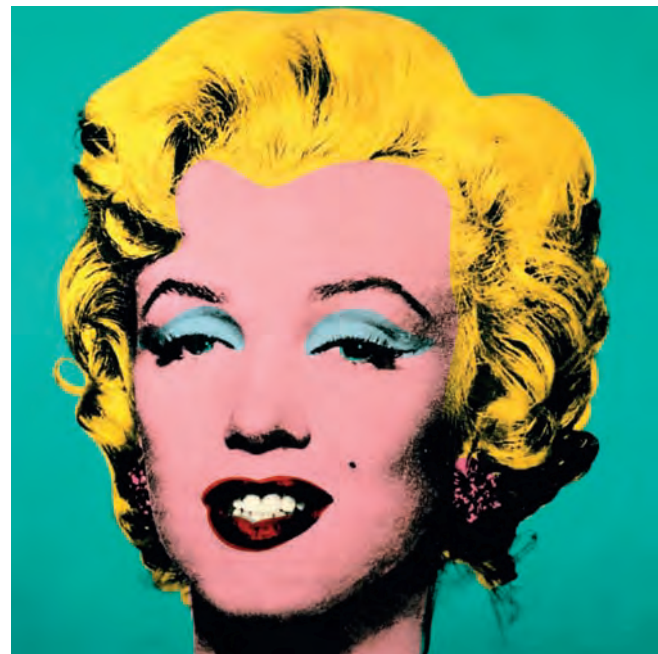
In choosing the supermodel Moss as his muse, Quinn also makes a powerful commentary on our celebrity culture today. Mimicking the poses of glistening deities in calm yogic poses, Quinn suggests that our past gods and goddesses have now been replaced by the stars of our throwaway society. Even the title alludes to virtual microcosm captured in the sculpture: a new goddess for a new religion. As Quinn deifies Moss in the series, he simultaneously shifts her status further from a figure of our time to a timeless icon and in doing so, we are



Antonio Canova, *The Three Graces*, 1814–17



Avalokiteśvara Bodhisattva with a Mirror, Tantric Figure, China, late Ming Dynasty (1680s)



Andy Warhol, *Turquoise Marilyn*, 1962

reminded of Andy Warhol's *Marilyn* works. The *Marilyn* works appear to us today tinged with sentiment, a longing to understand the real person behind the picture. Indeed, the reproductions of a modern muse by both artists remove the real from the ideal, and we are left with only our own projections. As Quinn states on the *Sphinx* series, "It's a portrait of an image, and the way that image is sculpted and twisted by our collective desire... She is a mirror of ourselves, a knotted Venus of our age." *The Golden Column (Microcosmos)* reminds us of the ongoing dialogue between the natural and the superficial, the real and the ideal, becoming ever more inseparable in our increasingly virtual society.



Detail

OØ 7 **CINDY SHERMAN** b. 1954

Untitled #410, 2003

Colour photograph.

141 x 101.5 cm (55 1/2 x 39 7/8 in).

Signed, dated 'Cindy Sherman 2003' and numbered of 6 on the reverse of the backing. This work is from an edition of 6.

Estimate £200,000–300,000 \$307,000–460,000 €240,000–360,000 ₺

PROVENANCE

Metro Pictures, New York

EXHIBITED

London, Serpentine Gallery, *Cindy Sherman*, 3 June–25 August 2003 (another example exhibited)

New York, Metro Pictures, *Cindy Sherman*, 8 May–26 June 2004





Cindy Sherman photographed as part of MAC Cosmetics's campaign, 2011

Untitled #410 belongs to Cindy Sherman's *Clowns* series executed between 2003 and 2004. It is one of the first five images from the series, and an edition of this particular work is housed in the permanent collection of the Scottish National Gallery of Modern Art.

"The appearance of the clown in Cindy Sherman's work was, without doubt, inevitable. Sherman's taste for masquerades and dressing up, the mixture of the grotesque and serious, her hysterical chameleonism, all combine to conjure the essence of clowns and clowning, hinted at in early works ... The clown is the logical extension of many fundamental themes in Cindy Sherman's work. But Sherman is now no longer interested in exploring the infinite potential of dressing up, disguise, and impersonation, the virtuoso game of borrowed identities that has unfolded so far. On the contrary, the clown series adopts a single, universally familiar type whose attributes remain more or less constant. Sherman's purpose is to suggest the range of physiognomies and facial expressions of emotion that may be glimpsed via the stereotype itself." (*Cindy Sherman*, exh. cat., Paris, Jeu de Paume, 2006, p. 253)

Untitled #410 shows the artist dressed in a flamboyant clown costume with disorderly makeup – and of course, the disturbing quality of clown's maquillage is widely acknowledged. The permanent forced smile inescapably hints at an anxious or turbulent character beneath the seemingly joyful mask, while the figure floats in a digitally-produced sea of psychedelic colour and pattern. It produces a hypnotic hold on the viewer: one is cautious to gaze into the picture for too long for fear of enchantment. Sherman's clown is a far cry from Picasso's harlequin, but *Untitled #410* goes even further beyond the unsettling boundaries governing a clown's traditional costume and makeup, with elongated features of freakish proportions, an uncharacteristic cowboy hat, and wild unkempt red hair. Like Rondinone's worn-out clown, all this leads to revealing the underlying pathos of the clown – not the hysterically happy children's entertainer of convention, but a figure as depicted in horror films.

"I didn't want to make 'high' art, I had no interest in using paint, I wanted to find something that anyone could relate to without knowing about contemporary art."

CINDY SHERMAN



Pablo Picasso, *Portrait of Jacinto Salvado as Harlequin*, 1923



Ugo Rondinone, *If there were anywhere but desert. Saturday*, 2000



8 **UGO RONDINONE** b. 1964

VIERZEHNTEROKTOBERZWEITAUSENDUNDNULL, 2000

Acrylic on canvas.

Diameter: 220 cm (86 5/8 in).

Estimate £120,000–180,000 \$184,000–276,000 €144,000–216,000

PROVENANCE

Galerie Hauser & Wirth & Presenhuber, Zurich

Galleria Raucci/Santamaria, Naples

VIERZEHNTEROKTOBERZWEITAUSENDUNDNULL, painted in 2000, is a mesmerising example from the series of target paintings that Swiss-born Ugo Rondinone has been making since the mid-nineties. While reminiscent of the work of the American Colour Field painter Kenneth Noland and the target paintings of Jasper Johns, Rondinone's circular, flat, vibrantly coloured out-of-focus paintings have a contemporary aesthetic. These target paintings create a powerful visual experience – the viewer's gaze is drawn hypnotically into the depths of the painting by the concentric circular bands of glowing colour. However, like the paintings of Noland and Johns, any Abstract Expressionist spirituality to be perceived in the work is banished by the banality of its title which, as with every painting in this series, simply refers to the date of its creation – in the case of this work, 14 October 2000.

Rondinone leaves his intentions open to interpretation, which makes his work all the more fascinating to engage with. As he himself has said: "the viewer has the symbols from which they can create their own story, but it's not required that you decode my motivation" (in M. Falconer, 'Masquerade: Ugo Rondinone Uncovered', *Modern Painters*, March 2006).

"Underlying all Rondinone's work is a tension between interior essence and exterior appearance... Hypnotic target paintings, rendered in hazy concentric circles of vivid colour, induce feelings of meditative or transcendental reflection. Yet the surface of his target paintings is flat and blurred, a depthless plane that contradicts the absorptive qualities they promise. This disparity is amplified by the many references the work evokes. Played out at both visual and linguistic levels, they constantly refer to something other than the works themselves. They evoke but do not reconcile personal and cultural expression, individual artistic practice and a wider aesthetic discourse."

(Andrea Tarsia, ed., *Ugo Rondinone: Zero Built a Nest in my Naval*, London, 2005, p. 273)



9 **TAKASHI MURAKAMI** b. 1962

Troll's Umbrella, 2002

Soft steel, epoxy with fibreglass, paint and sand.

235 × 140.2 × 140.2 cm (92 1/2 × 55 1/4 × 55 1/4 in).

This work is from an edition of 5.

Estimate £200,000–300,000 \$307,000–460,000 €240,000–360,000 ₺

PROVENANCE

Private Collection, New York

LITERATURE

Takashi Murakami: KaiKai Kiki, exh. cat., Fondation Cartier pour l'art Contemporain, Paris, 2002, p. 27

As well as being a natural storyteller, Takashi Murakami has an unrivalled ability to provoke thoughtfulness and emotion with his colourful, fantastical works. Accomplished in many media, his practice effortlessly fuses the fine art rigour of painting and sculpture with the commercial disciplines of fashion and animation.

The sculpture presented here, *Troll's Umbrella*, features two recurrent themes in Murakami's works: jellyfish eyes and mushrooms. These symbols are part of an ongoing narrative the artist has created, as established in the work *Jellyfish Eyes*, *Tatsuya*, *Saki*, *Max* and *Shimon*. These characters – children Tatsuya, Saki and Max, plus Shimon the dog – inhabit the world of Jellyfish Eyes, in a story involving *yokai* (traditional Japanese monsters), a divorced couple and a group of foreign workers. The children take part in a war between humans and *yokai*, whose stakes are high enough to decide the fate of humanity. The *yokai* occupy a world which extends beyond the third dimension; their eyes are constantly revolving in an unimaginable way, as befits the denizens of multi-dimensional space. In *Troll's Umbrella* we humans are shown the multiple jellyfish eyes that the *yokai* inhabit, a motif also inspired by Murakami's childhood model of the hundred-eyed spirit *Hyakume* (a creation of manga artist Shigeru Mizuki), which was covered in glow-in-the-dark eyes.

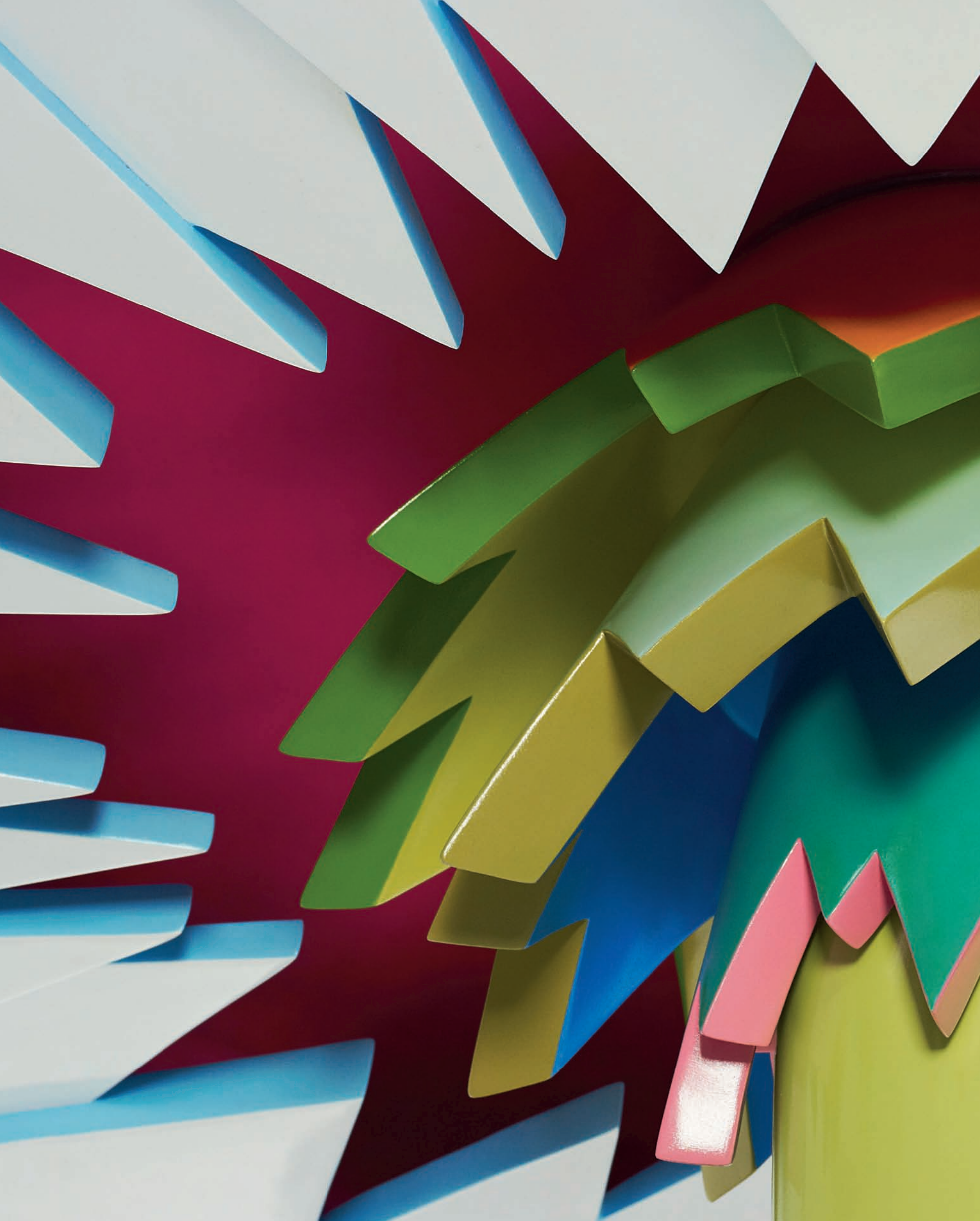
Mushrooms too occupy an epic place in Murakami's personal mythology. It's a fascination which, like the multiple eyes, began in his 1960s childhood, when he'd obsessively study the mushrooms his mother grew

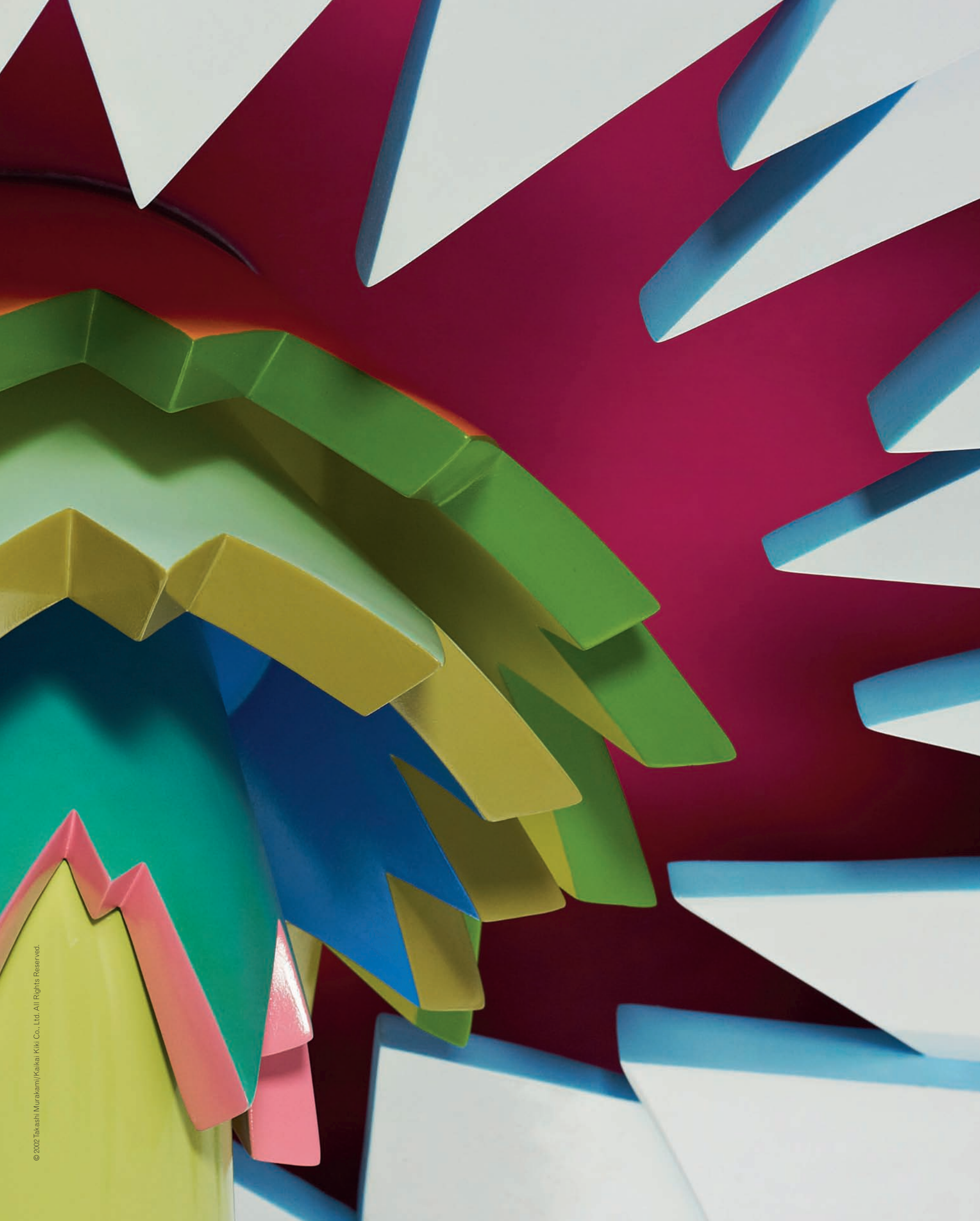
in her garden. Hundreds of varieties are represented in his paintings and sculptures; they relate to an other-worldly dimension where psychedelic fungi inhabit a place between heaven and earth. In a graver resonance, the shapes of these sometimes deadly, sometimes hallucinatory delicacies unavoidably recall the atom clouds that vanquished Japan during the Second World War. They also allude to the work of Takehisa Yumeji, a popular Japanese artist from the early 20th century, who employed the mushroom as a charming feminine motif and – like Murakami – trod the border between fine and applied art. Murakami has said of his own mushrooms: "For me they seem both erotic and cute while evoking – especially for the Western imagination – the fantastic world of fairy tale. I thought that, by uniting the eroticism and the magic side of mushrooms, I could use them as motifs in my work."

An innovator in many ways, Murakami is known for his fusion of high and low art, and for coining the phrase and movement "Superflat". He uses this term to refer to various flattened forms in Japanese graphic art, animation, pop culture and fine arts, as well as his own particular artistic style. Murakami hopes a new culture will spring from Superflat and rejuvenate the Japanese contemporary art world, once saying "the Japanese don't like serious art. But if I can transform cute characters into serious art, they will love my piece" (quoted by Arthur Lubow in 'The Murakami Method', in *New York Times*, 3 April 2005). As well as his work as an artist, the charismatic Murakami is a curator, an entrepreneur, and a student of Japanese society. He is often compared to Andy Warhol, and not just because he lives and works in a factory. A skilled self-promoter, the artist is also internationally renowned for his collaboration with designer Marc Jacobs to create handbags and other products for the Louis Vuitton fashion house. His motivation for this profuse and varied practice, he has stated, is to "create [and] grow from something personal to something higher" (the artist in an interview by Mako Wakasa, *Journal of Contemporary Art*, 2000).

Murakami's large-scale sculptures, such as *Troll's Umbrella*, form an important part of his output, not least because of the attention they attract. He has said of these works, "[Viewers] ask what they are, while they don't ask much about my smaller sculptures because they look at small sculptures all the time" (the artist in an interview by Mako Wakasa, *Journal of Contemporary Art*, 2000).







10 **THOMAS SCHÜTTE** b. 1954

Gelber Hund, 2003

Glazed ceramic.

Overall: 213 × 125 × 85 cm (84 × 43 1/4 × 23 5/8 in).

Estimate £250,000–350,000 \$383,000–536,000 €300,000–420,000 ♣

PROVENANCE

Galerie Konrad Fischer, Düsseldorf

Private Collection, Europe



“So far as meanings are concerned, I would rather talk with my own hands and through forms and let these creatures live their own stories.”

THOMAS SCHÜTTE



Left: statue of Marcus Aurelius, Piazza del Campidoglio, Rome
Right: The Sphinx, on an Ancient Greek amphora, c. 450–440 BC



Shying away from obvious narratives, Schütte often caveats the ambiguity in his work by presenting his subjects in a monumental manner. *Gelber Hund* exemplifies this grandiose sculptural style, such as that of the ancient equestrian statue of Marcus Aurelius in the Campidoglio, Rome, with a plinth but made from humble materials such as wooden crates and metal poles. This grandiose manner of presentation is a theme which recurs in Schütte's work and is akin to his *Stahlfrau* series which he was working on at the same time as *Gelber Hund*. The visceral female nudes of *Stahlfrau*, comparable to *Gelber Hund* in their various unflattering and mutilated states, are presented on large steel tables which accentuate small scale of the female figures' exposed torsos. In both cases, the victim has been placed on a pedestal, offering an ironical take on the grandeur of commemorative sculpture, and in so doing, reiterating the ambiguity which has come to define Schütte's work.

“In Schütte's world, the romantic, the sceptic and the pragmatic constantly rub up against one another. Reflexive and restless, generous and jaundiced, Schütte reveals a contemporary artistic predicament whilst excavating some of the less comfortable aspects of the human condition.”

(From the guide by James Lingwood and James Peto accompanying the exhibition 'Thomas Schütte' at Whitechapel Gallery, London, 1997)

“History is really a dangerous field to go digging in. But when you do have an idea, then it's very useful – to go get information or to revise your work, or to revitalise you. If you look at the hundreds of heads in the Capoline Museum [in Rome] they are incredible. Just to look with fresh eyes, as if they were done today, not with the tunnel of art history.”

(The artist in an interview with James Lingwood in *Thomas Schütte*, London, 1997)

Thomas Schütte trained under Gerhard Richter at the Düsseldorf Art Academy, graduating in 1981. Since then, the artist's diverse body of work, which consistently delivers his particular vision of history's influence on the contemporary, has been received with ever wider acclaim.

Gelber Hund is one of a number of works in which Schütte has revisited his time spent living in Rome in 1992, drawing inspiration from the city's rich artistic tradition. This potent conceptual work dwells on historical allegory; the dog's flipper-like tail and Sphinx-like posture pay homage to the mythical creatures which adorn classical and Renaissance sculpture. The ancient Greek Sphinx, later revived in Renaissance sculptural imagery, was not only a symbolic guardian figure but one that could be merciless too. This historical premise has been reconfigured in Schütte's *Gelber Hund*. At first, the sculpture suggests a child's toy with its innocent expression and inviting yellow colour. On closer inspection, brutal disfigurement becomes evident – blood appears to drip down the body suggesting that this creature might have been a victim of human cruelty. Thus an improbable dichotomy appears between the suggestion of a mythical creature and its apparent physical violation.



Thomas Schütte, *Stahlfrau* Nr. 7, 2001



11 **ISA GENZKEN** b. 1948

Dubai, 2005

Wood, aluminium, fan, plastic hose, silver tinsel, plastic figures and porcelain figure.

210 × 60 × 45 cm (82 5/8 × 23 5/8 × 17 3/4 in).

Estimate £60,000–80,000 \$92,000–123,000 €72,000–96,000 ♣

PROVENANCE

Neugerriemschneider, Berlin

Private Collection, Europe

"If you walk around my works and pay attention to the scenery, something different always emerges and you can always discover something new and sympathise with it."

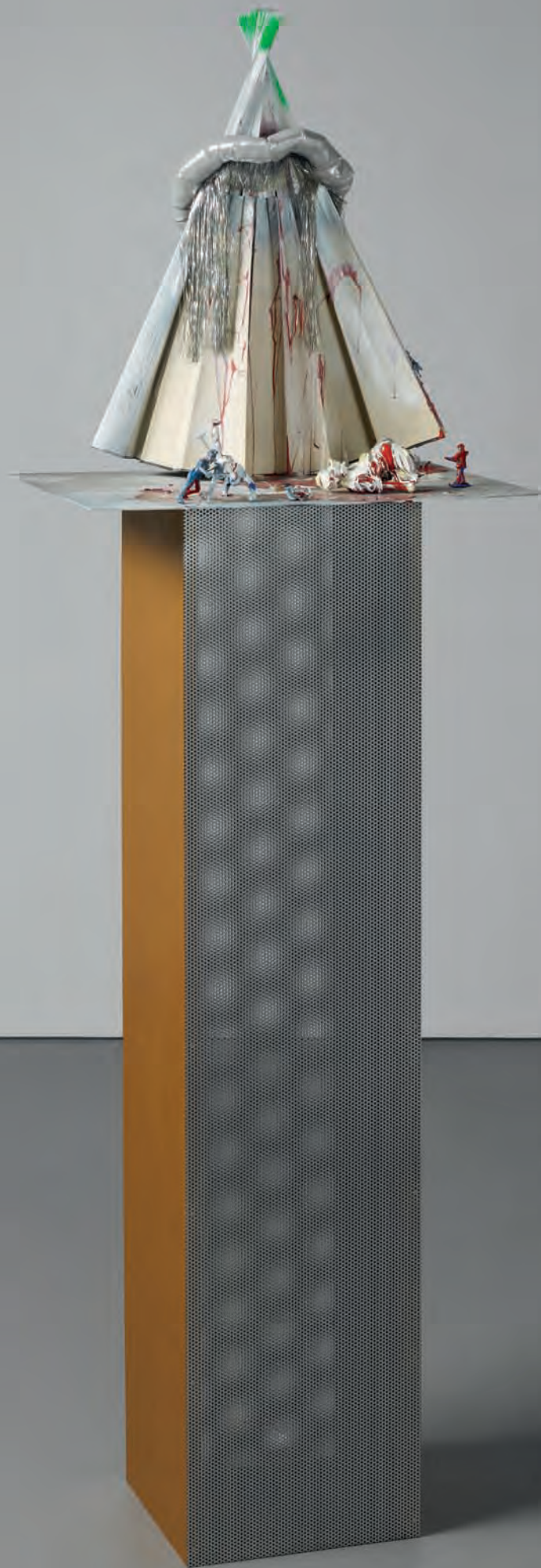
(The artist in an interview with Diedrich Diederichsen, *Isa Genzken*, London, 2006, p. 15)

With totemic collagist sculptures such as *Dubai*, Isa Genzken draws the viewer into a dialogue between the handmade and the readymade, symbolising both the glamour and detritus of the modern city. But while her assemblages can evoke beauty and wonderment, they are often undercut by a deeper socio-political inquisitiveness. Discordant objects are woven together, their original function and essence transformed into a fragile monumentality, begging the question: are we beholding a shrine to modernity or an omen of its precariousness?

In *Dubai*, Genzken presents a silver-sprayed tower crowned by an upturned fan draped in metallic tinsel, overlooking a set of paint-splattered figurines engaged in playful battle. The real Dubai, that jewel of the Middle East, is the site of the shimmering Burj al Arab tower amongst many others, each clamouring to be taller and more spectacular than the last. In its reference to a glistening city, *Dubai* is emblematic of this celebrated German artist's practice: at once a celebration of everyday beauty whilst simultaneously an inquisition into manufacture, materialism and modernity. *Dubai* is a calculated collision of high and low art, with glorious results.



Detail



Δ 12 **ANDY WARHOL** 1928–1987

Mao, 1974

Synthetic polymer paint and silkscreen ink on canvas.

30.5 × 25.7 cm (12 × 10 1/8 in).

Signed and dated 'Andy Warhol 74' and stamped with the Authentication Board seal and numbered 'A108.042' on the overlap.

Estimate £300,000–500,000 \$460,000–766,000 €360,000–600,000 ‡

PROVENANCE

Marvin Ross Friedman & Company, Miami

Anthony Meier Fine Arts, San Francisco

LITERATURE

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures 1970–1974*, London and New York: Phaidon Press, 2010, no. 2459 (illustrated)

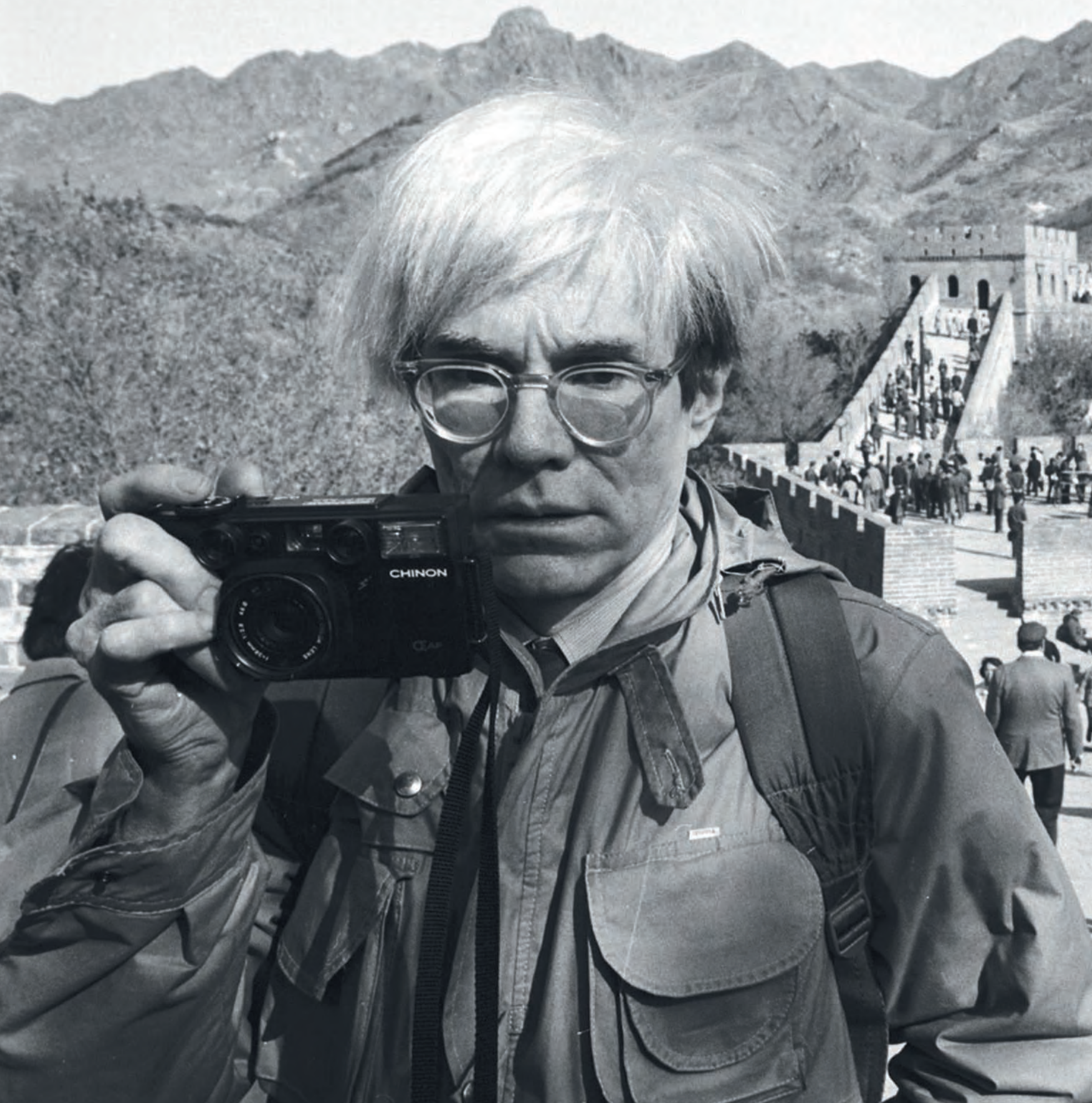
As two of the biggest cultural icons of the 20th century, Andy Warhol and Chairman Mao were a match made in heaven. During the Cultural Revolution (1966–76), the communist leader’s official portrait was reproduced across an estimated 2.2 billion *Little Red Books*, making it the most disseminated image in history. So it came as no surprise that Warhol, the great chronicler of popular culture, executed a series of candy coloured, Abstract Expressionist inspired portraits in the early 1970s of the authoritarian ruler. Ubiquitous in society’s collective consciousness, Andy Warhol’s *Mao* has become our preeminent image of China’s favourite son – a tribute to Warhol’s lasting legacy and his uncanny ability to tap into a cultural trend.

Warhol’s fascination with the political figure began in 1972 as a result of President Nixon’s landmark visit to the communist nation. At the height of the Cold War, the United States struck a diplomatic and public relations coup when the American President sojourned in China, leading to a historic easing of relations between the two countries. The media’s heavy coverage of ‘the week that changed the world’ inundated the American public with images of an unfamiliar China and its enigmatic leader, Chairman Mao Tse-Tung. On 3 March 1972, Mao graced the cover of *Life* magazine with the headline ‘Nixon in the land of Mao’. Warhol must have read this issue since when Bruno Bischofberger, the artist’s dealer, suggested he create a series of portraits of famous figures starting with Albert Einstein, Warhol responded “Oh, that’s a good idea. But I was just reading in *Life* magazine that the most famous person in the world today is Chairman Mao. Shouldn’t it be the most famous person, Bruno?” And with those words Warhol came out of ‘retirement’ – he had ‘quit’ painting to focus on film in 1965 – and embarked on what would be a critically acclaimed and commercially successful body of work.



“Andy was enthralled by China. It was a perfect match. Here was the man who had painted the soup cans over and over in many multiples. And here we were in the nation of multiples, where everybody wore the same kind of suit.”

CHRISTOPHER MAKOS





As his first foray into the international political arena, the *Mao* paintings constitute in Warhol's oeuvre a departure from his previous highly repetitive silkscreened works of celebrities and everyday objects. Each *Mao* canvas is significantly individual in that it includes swathes of hand-painted colour applied in abstract expressionist style brushstrokes. These energetic expressions which nearly conceal Mao's face have been interpreted by critics and historians as a veiled subversion of a regime which outlawed creativity and self expression. Although Warhol never stated his political views, his *Maos* directly reference McCarthyism's post-war use of the Abstract Expressionist movement as a demonstration of American democratic freedom in contrast to totalitarian communist rule.

Ultimately, the undeniable testament to the genius and power of Warhol's *Mao* is that it is his image and not the official portrait which is associated with the former leader. For a man widely accepted as the biggest mass murderer of the 20th century, the irony is not lost that his enduring likeness is of a chubby faced drag queen wearing fluorescent clothing and made up with luscious lips, rouged cheeks and shadowed lids. Warhol's portrait of Mao, once again underlying his trend-setting power, has influenced an entire generation of contemporary Chinese artists who have continually parodied their former leader.



Roy Lichtenstein, *Mao*, 1971

13 **ROBERT INDIANA** b. 1928

LOVE, 1966–99

Polychrome aluminium.

243 × 243 × 121.9 cm (95 5/8 × 95 5/8 × 47 7/8 in).

Stamped with signature and date '1966–1999 R INDIANA' and numbered of 5.

This work is from an edition of 5 plus 2 artist's proofs. Conceived in 1966 and executed in 1999.

Estimate £800,000–1,200,000 \$1,230,000–1,840,000 €960,000–1,440,000

PROVENANCE

Private Collection, Belgium

LITERATURE

This work will be included in the forthcoming Robert Indiana *catalogue raisonné* being prepared by Simon Salama-Caro

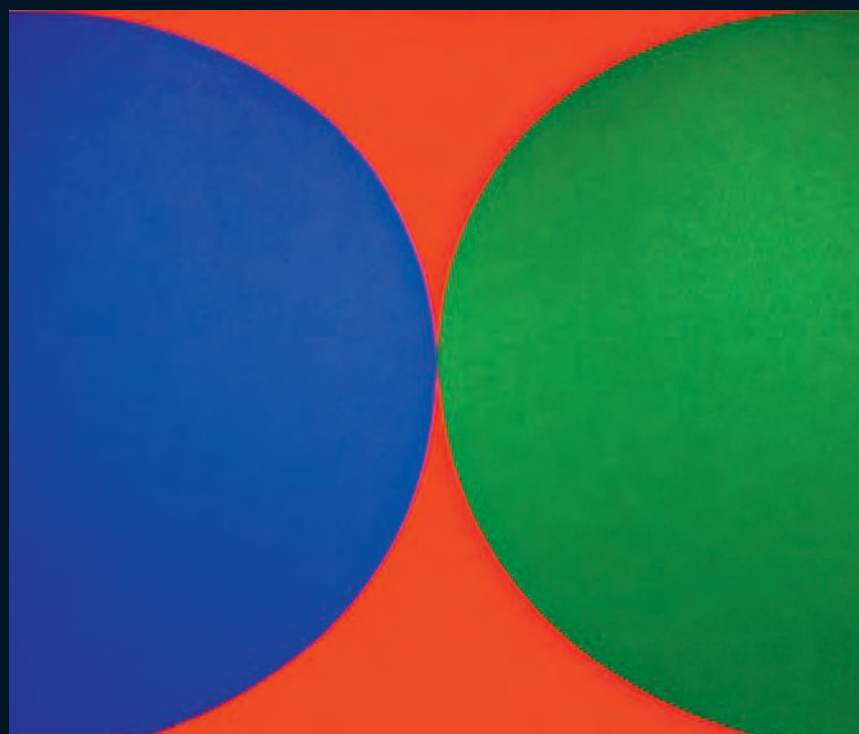




Commonly associated with the likes of Andy Warhol and Roy Lichtenstein, Robert Indiana is considered to be one of the most prominent and influential Pop artists to have emerged in America in the 1960s. His work has always been conceptually distinctive. While his contemporaries were concerned with the mass-media, pop-culture and its icons, Indiana's work has been more personal, dealing with subjects of American nationhood, American life and cultural identity.

The present lot is one of Indiana's most important works. It was conceived in 1966 and executed in 1999. While Indiana uses his *LOVE* motif in a variety of materials, sizes, arrangements and configurations, the *LOVE* sculpture, in particular, is a seminal work. The current lot is a particularly important example, as its hard-edged, stencil like lines are rendered in the classic original Indiana colours – these reference the influence of his friend and contemporary Ellsworth Kelly but also stemming from his childhood memories. Indiana explained: "Most of my work is very autobiographical in one way or another. In the thirties my father worked at Phillips 66, when all Phillips 66 gas stations were red and green: the pumps, the uniforms, the oil cans...But when I was a kid, my mother used to drive my father to work in Indianapolis, and I would see practically everyday of my young life, a huge Phillips 66 sign. So it is the red and green of that sign against the blue Hoosier sky. The blue in the *LOVE* is cerulean. Therefore my *LOVE* is a homage to my father" (Susan Elisabeth Ryan, *Robert Indiana Figures of Speech*, New Haven and London, 2000, p. 206). *LOVE* is an expression of poetry and myth, identity and memory but it also has become one of the most influential global motifs and phenomena of Post-War America.

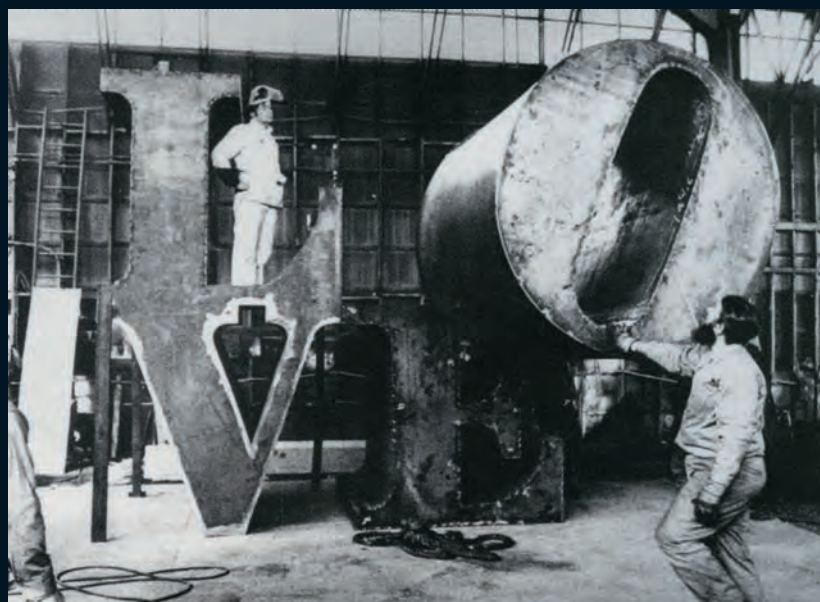
Indiana came to New York in 1954, when the art scene was still dominated by the movements of Abstract Expressionism and formalist criticism. However, Indiana found it difficult to find his place in this environment. The new culture



Ellsworth Kelly, *Blue, Green, Red II*, 1965

“Some people like to paint trees. I like to paint love.
I find it more meaningful than painting trees.”

ROBERT INDIANA



LOVE being assembled at Lippincott, Inc., North Haven, Connecticut.
From *ARTGallery* magazine, October 1970 (photo: Tom Rummeler)

of consumerism, mass-media and advertising created a society that became more and more object and sign-oriented. This led to Indiana's self-proclamation of being a "painter of signs". Although figurative at the beginning, Indiana's work quickly became more and more abstract. He began to create assemblages and worked on stencilled paintings referencing his friends Ellsworth Kelly and Agnes Martin, and focussed on letters and numbers as symbols and conveyors of meaning.

In *LOVE*, the word 'love' is dissected into its four component letters and arranged around a cruciform axis, a recurrent configuration in Indiana's designs. On the one hand the sculpture exerts a massive, almost threatening presence. On the other hand the viewer is confronted by the blunt statement *LOVE*, what the word 'love' symbolically stands for and by the subtle physicality of the letters touching. Indiana takes this further by tilting the O forward in a way that it threatens to fall off the supporting E and destroying the entire structure. Thus the vulnerability of love is suggested the fragility of the geometric composition.

O

14

GEORGE CONDO

b. 1957

Woman in Blue Chair, 2007

Oil on canvas.

134.5 × 117 cm (52 7/8 × 46 1/8 in).

Signed and dated 'Condo 07' on the reverse.

Estimate

£200,000–300,000

\$307,000–460,000

€240,000–360,000

¥

PROVENANCE

Galerie Andrea Caratsch, Zurich

Private Collection, St Petersburg

George Condo is one of the most prolific and celebrated artists of our time, almost exclusively focusing on portraiture and drawing his influences from Old Master painting, European History painting, Cubism and Mannerism and creating his own unique style. His portraits, however, go beyond the mere portrayal of the sitter's physical appearance; instead they look inside – like all good portraiture – at the state of mind and character of the sitter. "I wanted to capture the characters in these paintings at the extreme height of whatever moment they are in – in that static moment of chaos – and to picture them as abstract compositions that are set in destitute places and isolated rooms" (the artist in an interview with Ralph Rugoff, in *George Condo: Existential Portraits*, exh. cat., New York, Luhring Augustine, 2006, p. 8).

The current lot depicts a woman sitting in a blue arm chair apparently caught up in her own thoughts. Her limbs are elongated, her face deformed and mask-like, her neck is swollen, the body's proportions are exaggerated and her position seems unnatural and uncomfortable. One eye stares out with an awkward and confrontational scrutiny, engaging

the viewer in some sort of exchange, while the other stares away into nothingness. This rhythm of being drawn into the work by one eye and being pushed out by the other is heightened by the fact that although repelled by her look, the viewer is also sympathetically drawn to her vulnerable state. Condo explains this look of the grotesque: "I consider them to be feelings or the inside of that person's private life being visible on the outside" (ibid., p. 10). The exchange between sitter and viewer put the latter in an uncomfortable voyeuristic position yet endowing a bizarre power in the exposure of the sitter's psychological state.

"I think the paintings have to do with the idea of people's despair today, with the idea that they don't really have a choice. They may think that they have a choice, and to a certain degree they're being told that they have a choice, but the choices they make are very much within the geopolitical map for how people should live their lives at any given time. So in the paintings, these characters expand beyond those boundaries. They are questioning their existence. Faced with despair, they decide to live way out there beyond the periphery of consciousness" (ibid., p. 7).



15 **DAMIEN HIRST** b. 1965

Wretched War, 2004

Bronze.

158 × 70 × 86 cm (62 1/4 × 27 1/2 × 33 7/8 in).

Signed 'Damien Hirst' and numbered of 10 on the reverse of the base; further titled 'Wretched War' on the front of the base. This work is from an edition of 10.

Estimate £200,000–300,000 \$307,000–460,000 €240,000–360,000 ♠ Ω

PROVENANCE

White Cube, London

"I can't understand why some people believe completely in medicine but not in art, without questioning either."
(Damien Hirst, *I want to spend the rest of my life everywhere, with everyone, one to one, always forever, now*, London, 2005, p. 24)

Damien Hirst is an artist renowned for his capacity to shock. Through recurrent themes of science, mortality, religion and beauty, Hirst has created a signature style that destabilises the comfort we seek in art, making us re-evaluate not only art's role in our lives, but our entire outlook on life itself.

The original male counterpart to *Wretched War*, *Hymn*, created in 1999–2000, featured a 20-foot anatomical model in painted bronze. Towering over us, akin to a bewildering religious monument, the sculpture raised powerful questions on our reliance on both science and religion – opposing outlooks that both offer reassurance to the faithful. As Western secular society turns more and more to a reliance on science in lieu of our past faith in religion, Hirst questions our innate dependency on external solace and meaning. Through the independent medium of art, such questions gain a powerful dimension, as sentiment collides with reason and our biases are exposed.



Detail

A later development in the anatomical series, *Wretched War* again appropriates the anatomical model now in unpainted bronze, onto its equivalent: a pregnant, decapitated female. The 'her' to the artist's *Hymn*, *Wretched War* mimics the ballet pose of Degas' *Little Dancer*, alluding to a teenage pregnancy. The sacred image of mother and child appears like a victim of battle, the body scarred and flayed. Yet the striding pose appears strong and solid, the echoes of Degas overlaying an elegance and beauty which triumph frailty and decay. *Wretched War* reminds us that science alone cannot convey the overwhelming emotion and beauty of the human body, in all its wretched glory.



16 **ANDREAS GURSKY** b. 1955

Jumeirah Palm, 2008

Colour coupler print in artist's frame, Diassec face-mounted.

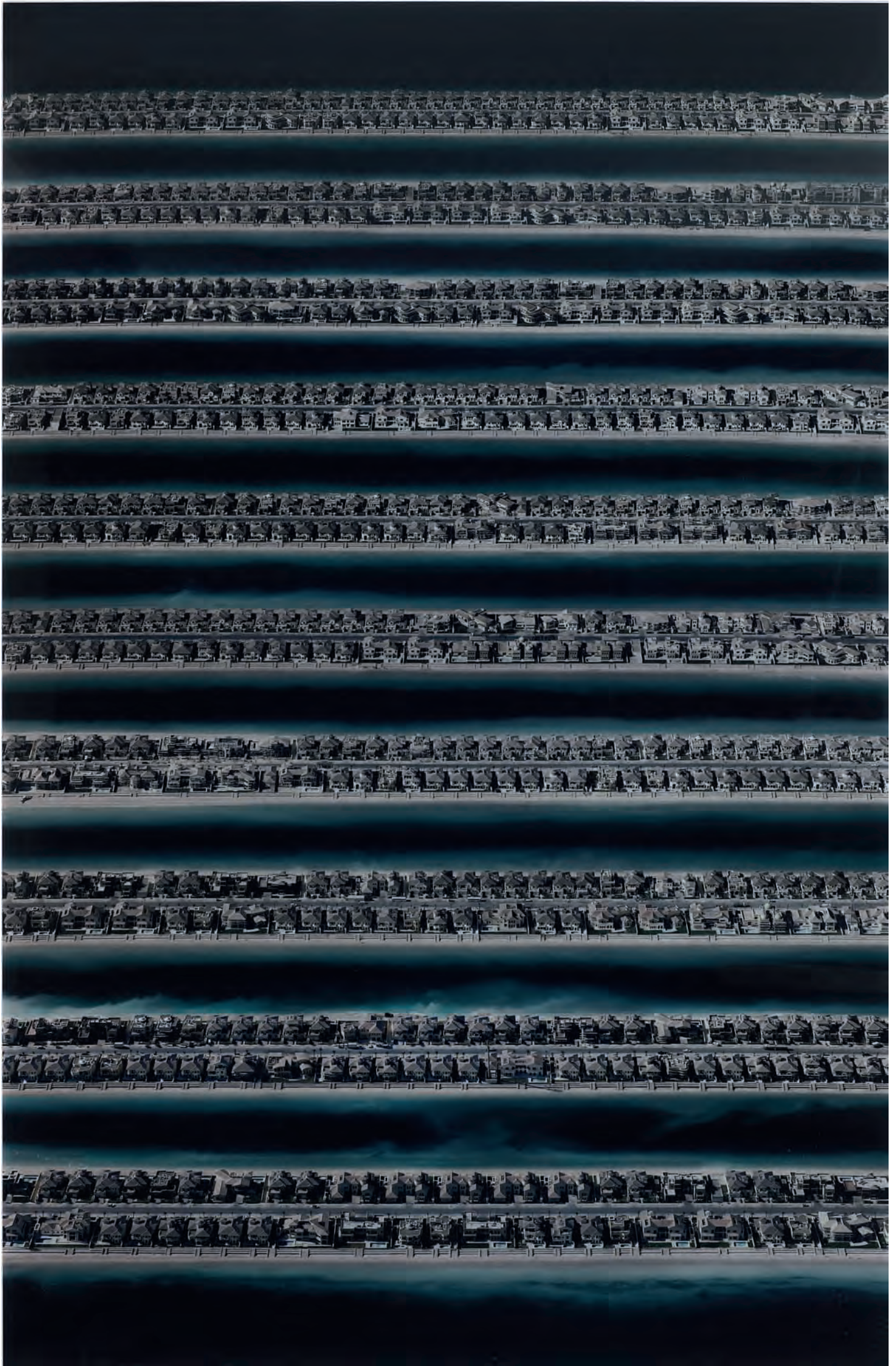
250 × 170 cm (98 3/8 × 66 7/8 in).

Signed 'Andreas Gursky' on a gallery label attached to the reverse. This work is from an edition of 6.

Estimate £400,000–600,000 \$613,000–920,000 €480,000–720,000 ♣

PROVENANCE

Sprüth Magers, Berlin
Private Collection, Belgium





Andreas Gursky, *Bahrain I*, 2005

Jumeirah Palm, from 2008, is an important example of Andreas Gursky's recent body of work focusing on large-scale building projects in the Middle East. It epitomises Gursky's fundamental theme – the documentation of the various structures and arenas which we as human beings have shaped for ourselves to live within and amongst.

Jumeirah Palm is an aerial photograph of an artificial peninsula extending into the Persian Gulf off the coast of Dubai. The peninsula, begun in 2001, is constructed in the shape of a palm tree and covers an area of 5 kms square. It is ranked as one of the most ambitious engineering projects of our time and has been dubbed the eighth wonder of the world. Gursky's lens captures a detail of the protruding landmasses which constitute the branches of the palm tree. It is a carefully constructed composition, as with all Gursky's images, to the extent that he has utilized methods of manipulating the various elements: "I have consciously made use of the possibilities offered by electronic picture processing, so as to emphasize formal elements that will enhance the picture or, for example, to apply a picture concept that in real terms of perspective would be impossible to realize" (the artist, quoted by Lynne Cooke, in 'Andreas Gursky: Visionary (Per)Versions', in Marie Luise Syring, ed., *Andreas Gursky: Photographs from 1984 to the Present*, exh. cat., Munich, 1998, p. 14).

Viewed from afar, the image becomes an abstract pattern, and the onlooker loses all sense of subject matter and perspective. Gursky has challenged photography's inherent representational traditions throughout his career and has taken them to the very limits. An earlier and well-known example of his work is *Rhein II*, 1999, which depicts a



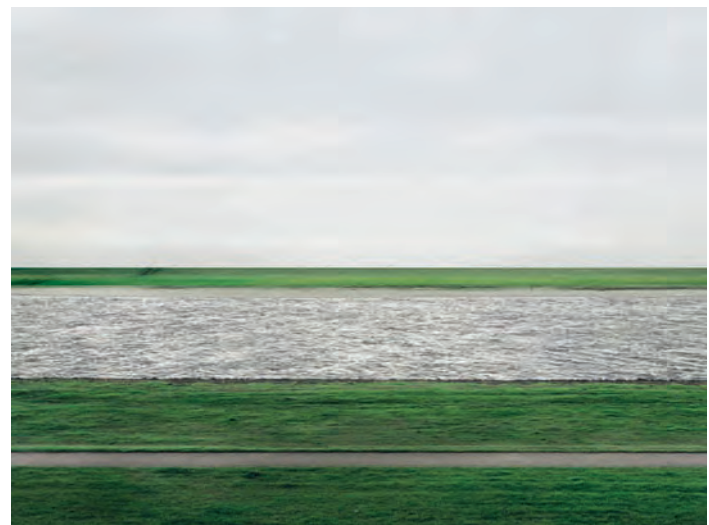
The Palm Jumeirah, 2007

section of the Rhine River. In this, as in *Jumeirah Palm*, the vast scale of the work allows viewing on both the micro and the macro level – an overall organising force across the picture dictates the structure of the details, be it a strictly imposed grid as in *Jumeirah Palm* or a more surface patterning, as in Gursky's photograph of a race track in *Bahrain I*. Such pictures have a great deal to say about how we both create the landscape of the world around us and about how we perceive it – indeed how we organise nature both in how we view it and how we want it to be.

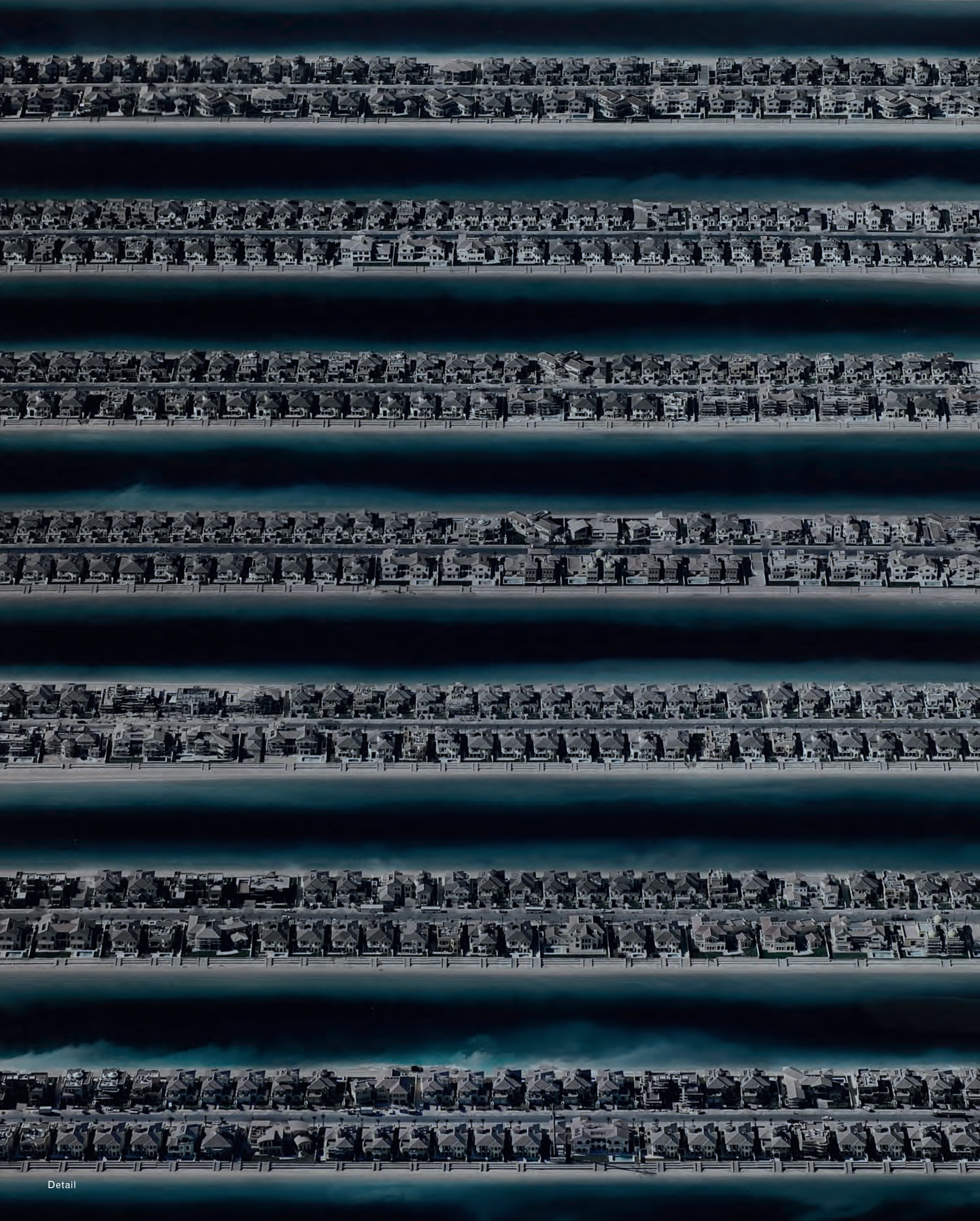
On closer inspection of *Jumeirah Palm* one can see this in full effect, the rows of houses and holiday resorts seem to endlessly mirror each other along the artificial beaches. The human species have continually evolved and battled the unpredictability or intransigence of nature by imposing structure and form both physically and theoretically, Gursky documents how deeply economic forms of organisation have taken root, right into the fleeting micro worlds of human survival.

"However fruitful Gursky's experiments with abstract visual forms may have been for the overall development of his oeuvre, there is no mistaking his lofty ambitions and the ethics behind his goal, which is directed to 'the human species'. His singular achievement consists in bringing together abstraction and representation on a metaphorical level. He manages to capture itinerant parts of the world that at first sight seem to have cohesion, but which from his perspective are 'pieces in the puzzle' that interact when faced with the totality of the world."

(From *Andreas Gursky Werke—Works 80-0*, exh. cat., Kunstmuseen Krefeld 2008, p. 31)



Andreas Gursky, *Rhein II*, 1999



Detail

17 **LUCIO FONTANA** 1899–1968

Concetto spaziale, Attese, 1960

Waterpaint on canvas.

93 × 138 cm (36 5/8 × 54 3/8 in).

Signed, titled, inscribed and with the artist's fingerprint 'l. fontana concetto spaziale ATTESE 1+1-SSAO' on the reverse.

Estimate £1,000,000–1,500,000 \$1,530,000–2,300,000 €1,200,000–1,800,000 ♣ ‡

PROVENANCE

Marlborough Galleria d'Art, Roma

Galerie Stutz, Pulver & Co., Vaduz

Collection Andy Warhol, New York

Private Collection, Milan

EXHIBITED

Minneapolis, Walker Art Centre, *Lucio Fontana: The Spatial Concept of Art*, 6 January–13 February 1966

Austin, University of Texas Museum, *Lucio Fontana*, 27 February–27 March 1966,

Buenos Aires, Centro de Artes Visuales del Instituto Torcuato di Tella, *Lucio Fontana*, 26 July–18 August 1966

LITERATURE

Lucio Fontana: The Spatial Concept of Art, exh. cat., Walker Art Centre, Minneapolis, 1966

Lucio Fontana, exh. cat., Centro de Artes Visuales del Instituto Torcuato di Tella, Buenos Aires, 1966

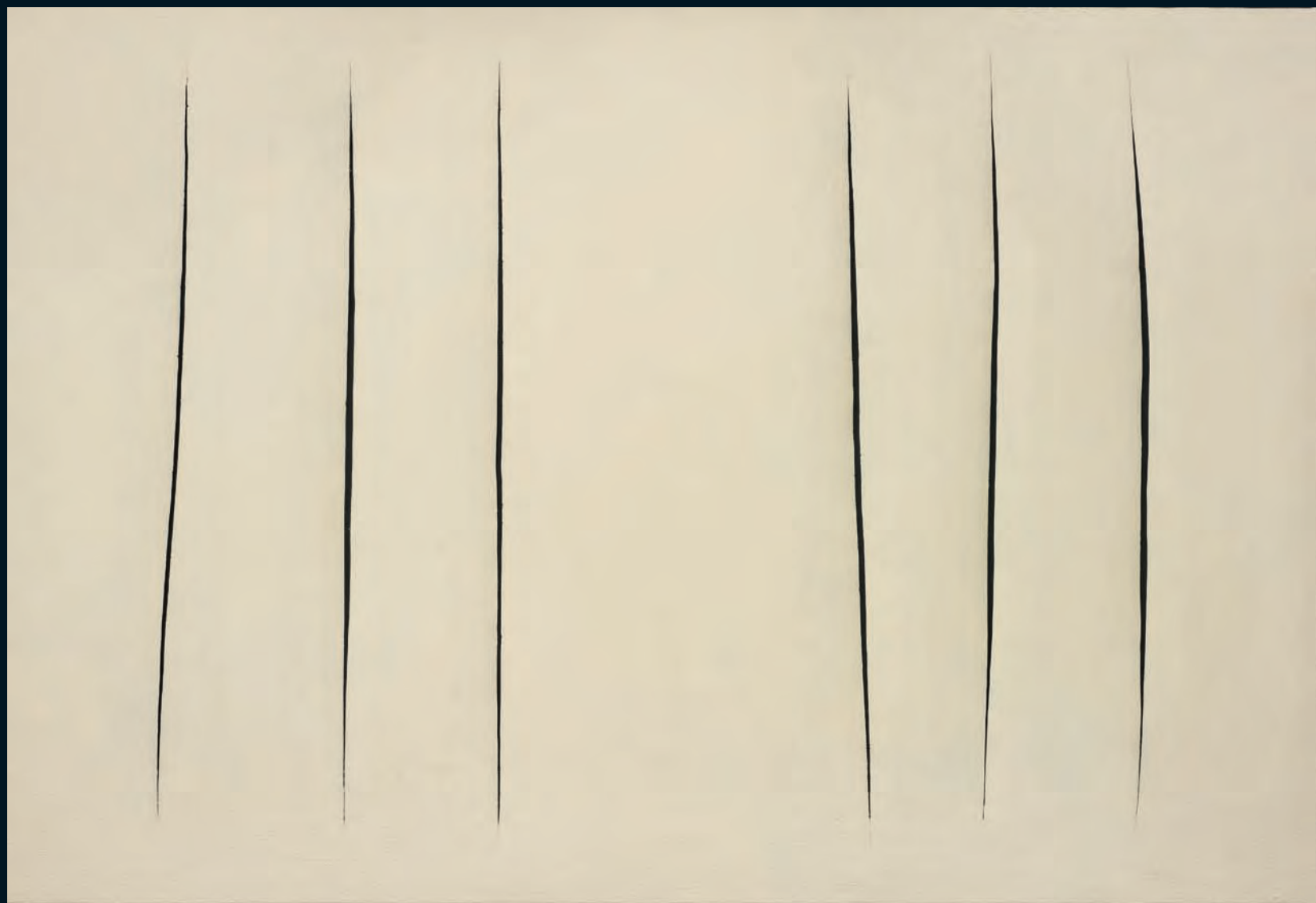
E. Crispolti, *Lucio Fontana catalogue raisonné*, vol. I, Brussels, 1974, p. 90 no. 60 T1 (illustrated)

E. Crispolti, *Lucio Fontana catalogo generale*, vol. I, Milan, 1986, p. 311 no. 60 T1 (illustrated)

E. Crispolti, *Catalogo ragionato di sculture, dipinti, ambientazioni*, Milan, 2006. no. 60 T1. p. 482

“With an artist as self-conscious as Andy Warhol, the acquisition of a work of art counted almost as much as the making of one. It was a deliberate gesture, and not one made for the sake of posterity; it symbolized both an homage and a kind of apprenticeship to his fellow painters.”

HENRY GELDZAHLER curator and art historian, on Warhol's ownership of this lot





Concetto Spaziale, Attese, executed in 1960, is an important work in the oeuvre of Lucio Fontana that has been an undeniable highlight in Andy Warhol's collection until his death in 1987. It is an outstanding example of the work to come out of the *Spazialismo* (Spatialism) movement, founded by the artist in 1947. Six carefully premeditated cuts run across the thinly painted monochromatic canvas, emphasising the physicality of this work. It is charged with energy of the physical act of the artist slashing the surface with the knife. This physical act or gesture became the central idea of Spatialism, to the extent that it figured in the movement's 'First Spatial Manifesto': "it doesn't matter to us if a gesture, once accomplished, lives for a second or a millennium, for we are convinced that, having accomplished it, it is eternal" (in E. Crispolti and R. Siligato, eds., *Lucio Fontana*, Milan, 1998, p. 118). Through the use of gesture, Fontana was in fact one of the first artists to perceive art as a performance. In the 'Technical Manifesto of Spatialism', Fontana elaborates on Spatialism's ambitions: "Painted canvas no longer makes sense... What is needed... is a change in both essence and form. It is necessary to go beyond the painting, sculpture and poetry... In the praise of this transformation in the nature of man, we abandon the use of known forms of art and move towards the development of an art upon the unity of space and time" (in M. Gooding, *Abstract Art*, London, 2001, p. 88).

This constituted a significant challenge to traditional Western painting. Fontana transformed painting from its conventional flat surface to it being a three-dimensional object. To emphasise this step, Fontana, from 1949 on, used a generic title for his works – *Concetti spaziali* (Spatial Concepts) – which suggests the experience of infinite space not limited by perception. The present lot is an important example of a sub-category of the *Concetti spaziali*, alongside *Buchi* (holes) and *Pietre* (stones), called *Tagli* (slashes), which the artist began making in the mid-1950s.

The six slashes in the canvas open up the dark space behind the object suggesting metaphysical, spiritual references. As exemplified in the present lot, Fontana usually uses off-white, pale surfaces, against which the cuts stand out clearly and draw the viewer's gaze into the unknown space beyond. The *Tagli* have been the subject of many interpretations but are often considered to relate to violence or to carry a sexual charge, which, in the case of the present lot with its pristine surface violated so dramatically, is perhaps all the more possible. As the artist himself points out, "the Spatial Artist no longer imposes a figurative theme on the viewer, but puts him in the position of creating it himself, through his own imagination and the images that he receives" (in F. Pasini, 'It is not a Lasso, an Arabesque, Nor a Piece of Spaghetti', *Tate Etc.*, issue 14, Autumn 2008).

Fontana opened up new territories for exploration for the next generation of conceptual artists. His significance in art history is also demonstrated by the fact that the present lot has been in the personal collection of Andy Warhol, another of the great pioneering artists of the twentieth century.

18 **RONI HORN** b. 1955
When Dickinson Shut Her Eyes, no. 1259, 1993–2004
Aluminium and plastic in 8 parts.
Largest: 193 × 5.2 × 5.2 cm (75 7/8 × 2 × 2 in); smallest: 82.5 × 5.2 × 5.2 cm (32 1/2 × 2 × 2 in).
Incised 'R HORN 2004 1259' and numbered of 3 at the end of 1 bar. This work is from an edition of 3.

Estimate £100,000–150,000 \$153,000–230,000 €120,000–180,000

PROVENANCE
Xavier Hufkens, Brussels
Private Collection, Paris

Roni Horn is an American artist who has been working since the 1970s and whose work has now achieved a international acclaim. Primarily known for her sculpture, Horn's work covers a broad spectrum, including drawings, photographs, installations and books. Her sculptural work has emerged out of the Minimalist tradition – her emphasis on purity of geometric form, colour and abstraction in her earlier pieces from the 1970s and 1980s up to her recent work link her to Richard Serra and Donald Judd. Horn's sculptures have often achieved an astonishing sophistication of manufacture – polished surfaces, precision engineering, choice of materials, and scale characterize her inventiveness, from large cast glass objects like depthless pools of water to sheets of gold a mere 100th of a millimetre in depth.

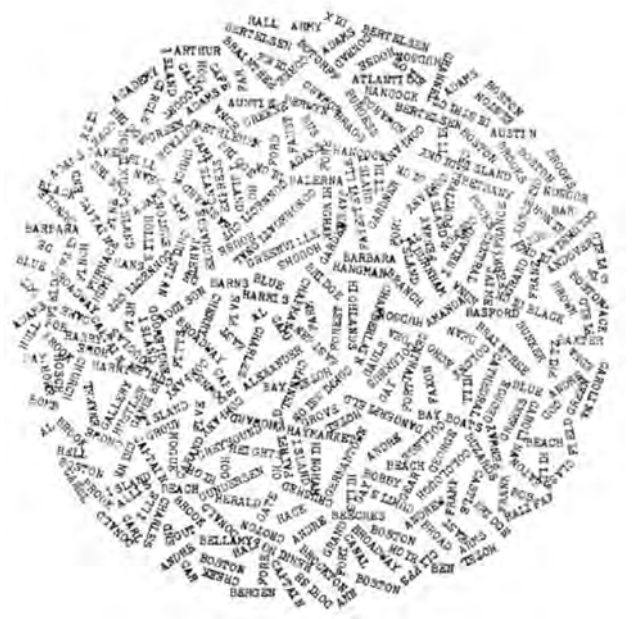
Horn has produced four bodies of work based on the letters and poems of the 19th-century American poet Emily Dickinson, with whom the artist has an enduring interest. The series *When Dickinson Shut Her Eyes* (1993) comprises six works, each one being a group of aluminium bars carrying the lines from a different Dickinson poem. The series derives its title from a letter by Dickinson in which she wrote "to close my eyes is to travel" which has had particular resonance for Horn in her many travels to and fascination with Iceland: "Dickinson stayed home to get at the world. But home is an island like this one. And I come to this island to get at the very center of the world" (the artist, 'I Go To Iceland', in L. Neri et al., *Roni Horn*, London, 2000). Like her earlier sculpture, these bars are precisely finished, with the plastic letters running from side to side across the bars, and the way in which they have been assembled is not obvious to the eye. As physical objects in the gallery, each 'poem' appears cool and reserved yet at the same time physically engages with the viewer/reader who must approach the bars from the right angle in order to read the text, and of course the lines of text may not be in the correct order or partially obscured, depending on how the arrangement is seen. As a reading experience, the work relates to the body in a quite different way to the 'transparent' text of the poem on the page.

A Wind that rose though not a Leaf
In any Forest stirred –
But with itself did cold commune
Beyond the Realm of Bird

A Wind that woke a lone Delight
Like Separation's Swell –
Restored in Arctic Confidence
To the invisible

(Emily Dickinson, 1830–86)

A WIND THAT ROSE THOUGH NOT A LEAF
IN ANY FOREST DIPPED COLD COMMUNE
BUT WITH ITSELF PIPED - A LONE DELIGHT
BEYOND THE REALM OF BIRD
A WIND THAT WOKE A LONE DELIGHT
LIKE SEPARATION'S SWEET
TO THE IN ARCTIC CONFIDENCE
RESTORED IN

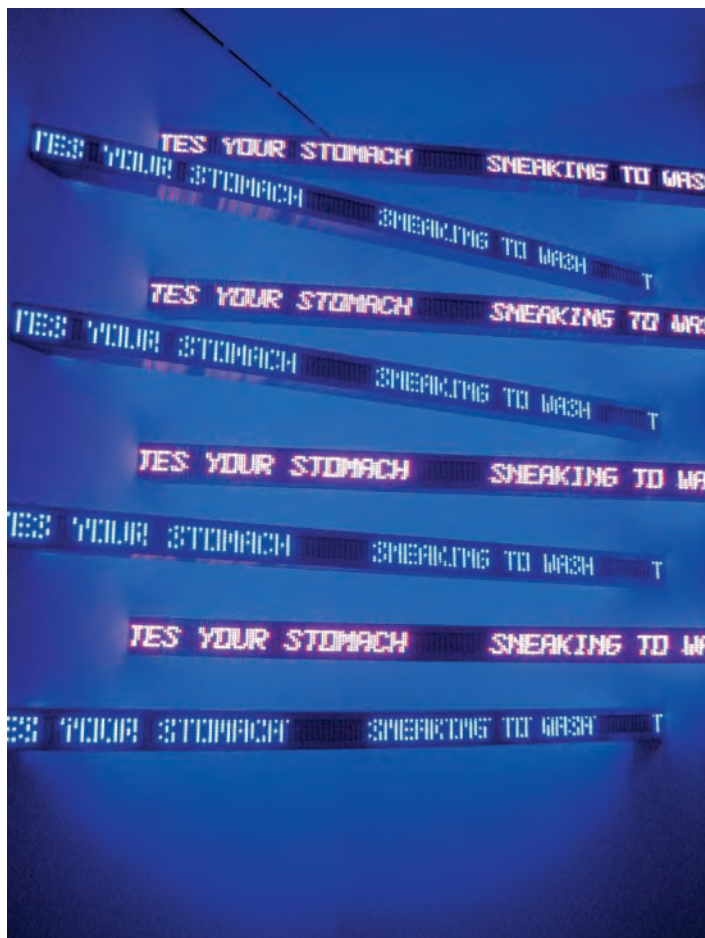


Carl Andre, *Shape and Structure (1960–1965)*, 1969



Cerith Wyn Evans, *In Girum Imus Nocte et Consumimur Igni*, 2006

“When Dickinson’s words cohere into ideas, they are at once and incomprehensibly both metaphysical and physical” **RONI HORN**



Jenny Holzer, *Striped Cross*, 2008

Horn’s work is in not entirely in the Minimalist tradition. There is a metaphorical dimension – her objects are never purely about form or process but are symbolic, revealed in the series of photographs, books and text-based works which she has produced over the decades. Her use of language links her to Conceptual art – see the work of Joseph Kosuth, for example – but Horn’s use of text, especially in the present lot, is highly individual. It is not entirely dissimilar to the way text is manipulated in concrete poetry, such as the typewriter poems of the sculptor Carl Andre – language is being reduced to a base level, objectified, arranged and, in a sense, made visible in a new way. Likewise, Jenny Holzer’s scrolling light displays recontextualise phrases in the form of slogans, while Cerith Wyn Evans’s text rendered in neon dramatises the text it describes (the title *In Girum Imus Nocte et Consumimur Igni* is a palindrome about travelling in circles).

Horn has taken a wholly original approach to language as sign. Rather than as a form of public declaration, her Dickinson works are subtly suggestive of a personal world accessed both through idea and object, or – to use the same terms in which Horn herself has described Dickinson’s writing – metaphysically and physically. A work such as *When Dickinson Shut Her Eyes* is perhaps not a work that is easily or immediately grasped. It is too complex for that; it shifts too readily between different structures of meaning – from personal association, to ideas of materiality, to literary reference, to questions of sculptural presence, and back again – but it is this very mutability that makes *When Dickinson Shut Her Eyes* so rewarding.



19 **RICHARD PRINCE** b. 1949

My Funny Valentine, 2001

Acrylic on silkscreen frame.

219.5 × 175 cm (86 3/8 × 68 7/8 in).

Signed and dated 'Richard Prince 2001' on the stretcher and further signed and dated 'Richard Prince 2001' on the reverse.

Estimate £150,000–200,000 \$230,000–307,000 €180,000–240,000

PROVENANCE

Patrick Painter Inc, Santa Monica
Barbara Gladstone Gallery, New York

EXHIBITED

Santa Monica, Patrick Painter Inc, *Richard Prince New Works*,
19 January–9 March 2002

LITERATURE

Modern Painters, Special American Issue, Autumn 2002, p. 75 (illustrated)

“I’m not so funny. I like it when other people are funny. It’s hard being funny. Being funny is a way to survive. It’s like that joke, Jewish Man to his Friend: ‘If I live I’ll see you Wednesday. If I don’t I’ll see you Thursday’. None of them are mine. I get them from magazines, books, the internet. Sometimes from the inside of a bank. You know they’re just like blueprints that float around the sky and show up on a cloud. Sometimes I buy them from other criminals. People tell them to me. Ministers. Rabbis. Priests. Once I saw one in the washing machine spinning around getting clean.”
(Interview with Richard Prince, ‘Like a Beautiful Scar on your Head’, *Modern Painters*, Special American Issue, Autumn 2002, p. 68)



20 **JEAN-MICHEL BASQUIAT** 1960–1988

Untitled (HALF-EATEN), 1983

Oil stick and graphite on Arches wove paper.

76 × 56 cm (29 7/8 × 22 in).

Estimate £150,000–200,000 \$230,000–307,000 €180,000–240,000

PROVENANCE

Robert Miller Gallery, New York

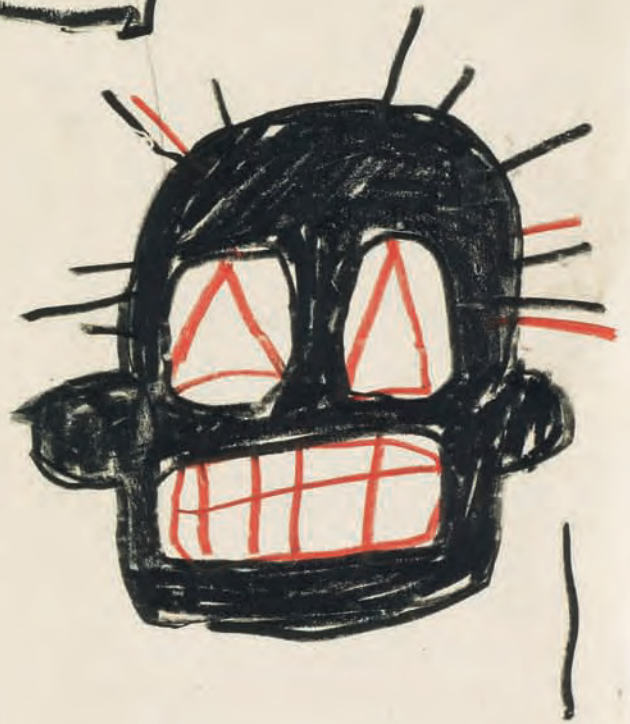
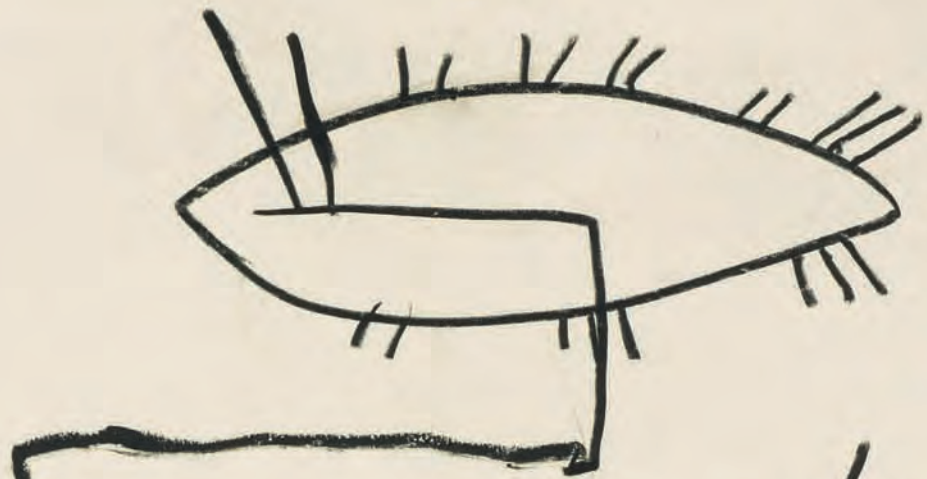
CRG Gallery, New York

Jean-Michel Basquiat and Andy Warhol were introduced to each other by Bruno Bischofberger at the end of 1982. Basquiat had already seen Warhol as a means of accessing celebrity and to become involved in the eclectic and artistic world established by Warhol and his Factory. It was not until 1984, however, that Basquiat began to spend significant amounts of time with the older artist.

Many works from 1982 to 1984 show the influence of Warhol on Basquiat's career, especially through the use of words and symbols. In the present lot, Basquiat represents his friend in the form of a banana, symbols that we can find in several of his works, particularly in *Brown Spots (Portraits of Andy Warhol as a Banana)*, executed in 1984. The words that accompany the symbol of the banana, "HALF EATEN", can also be understood as a metaphor of their coming together, the promise of an artistic reciprocity which predates their collaboration.



Jean-Michel Basquiat, *Brown Spots (Portrait of Andy Warhol as a Banana)*, 1984



HALFEATEN

21 **AHMED ALSOUDANI** b. 1975

Untitled, 2007

Charcoal, acrylic and oil on canvas.

213.4 × 182.9 cm (84 × 72 in).

Signed and dated 'Soudani 07' on the reverse

Estimate £200,000–300,000 \$307,000–460,000 €240,000–360,000 ₪

PROVENANCE

Mehr Gallery, New York

EXHIBITED

New York, Mehr Gallery, *Ahmed Alsoudani PICK*, 10 January–9 February 2008

New York, Goff + Rosenthal, *Ahmed Alsoudani*, 1 May–13 June 2009

LITERATURE

R. Goff and C. Rosenthal, *Ahmed Alsoudani*, Ostfildern and New York, 2009, p. 54
(illustrated)





Willem de Kooning, *Clam Diggers*, 1963

“As a painter’s painter, Ahmed Alsoudani is a rare breed in today’s conceptually obsessed art world”



Francis Bacon, *Two Figures*, 1953

Ahmed Alsoudani’s harrowing scenes filled with imagery of devastation and violence depict human suffering and the universal experience of conflict. A native of Iraq who gained political asylum in the United States, Alsoudani witnessed the recent invasion of his country from the perspective of an outsider. Watching Baghdad, his city of birth, being bombed and torn to the ground prompted Alsoudani to make war the subject of his art—not a specific war but all wars with their death, destruction, dislocation and despair. As a result, his powerful, dynamic, large-scale canvases relay a narrative filled with deformed figures, some almost indistinguishable and verging on the bestial which intertwine and distort in surreal landscapes.

The present *Untitled* work from 2007 is a strong early canvas executed shortly after Alsoudani’s graduation with honours from the highly prestigious Yale School of Art. Prior to Yale, while attending the Maine College of Art, Alsoudani mainly drew and his accomplished training as a draughtsman is clearly visible in the present lot. As an important transition work, *Untitled* displays use of an Ingres-like line to delineate forms while also incorporating rich, saturated colour to create dynamic movement in a manner reminiscent of Delacroix. Classically trained, Alsoudani, unlike many of his peers, begins his paintings by defining space, perspective and figures using charcoal on unprimed canvas. He subsequently applies to certain areas of the composition layer upon layer of paint to build up a highly textured surface whereas other areas remain in their embryonic state. Exposing Alsoudani’s richly layered working process, *Untitled* is unique within the artist’s body of work as it retains the powerful immediacy of a sketch while its majestic scale affirms it as an undeniable masterpiece of his oeuvre and within the long canon of war paintings.

Quoting from the art historical canon is in fact one of Alsoudani’s greatest strengths. His remarkable ability to digest and synthesize the work of past masters is unrivalled – frequently cited influences include Caravaggio’s biblical and mythical slayings, Goya’s *Disasters of War* and the

German Expressionist painter George Grosz whose complex iconography Alsoudani modernizes. Looking at more recent sources, Pablo Picasso’s mural sized war painting *Guernica* is a clear point of reference. As in *Guernica*, in which animals and humans suffer in a bunker during the bombing of the eponymous Basque village by German and Italian warplanes during the Spanish Civil War, Alsoudani’s four intertwined figures in *Untitled* are huddled in a confined interior space, perhaps a jail or even their own home. A ladder pointing in the direction of, but clearly not reaching, what appears to be two windows would suggest the group’s futile attempt at escaping their predicament. Another point of reference is the British painter Francis Bacon and specifically his study of human anatomy in motion inspired by the photographic work of Eadweard Muybridge. With their gestural fluency, Alsoudani’s four figures could be read as one figure in motion, twisting and turning as it attempts to hide from a chilling horror. A final point of strong reference is the painter Willem de Kooning whose early works like *Untitled* lay on the cusp between abstraction and figuration. In both de Kooning and Alsoudani, there is a clear battle, a push and pull, between line and colour to define space, form and meaning.

As a painter’s painter, Ahmed Alsoudani is a rare breed in today’s conceptually obsessed art world. His personal story, his dramatic escape from Saddam Hussein’s totalitarian regime after having defaced as a teenager the dictator’s likeness in Baghdad, is bone chilling. Beyond the pain and suffering he has endured, Alsoudani’s life experience has left him with an uncanny ability to portray through his paintings a kind of awful beauty in horror.



22 **WALEAD BESHTY** b. 1976

FedEx® Kraft Box© 2005: FedEx Standard Overnight Los Angeles–New York, trk# 8675 2590 1103; FedEx Standard Overnight New York–Washington, trk# 8631 3319 4523, date April 13–14 2009; FedEx Standard Overnight Washington–Miami, trk# 7950 0886 1541, date July 26–27 2011; International Priority Miami–London, trk # 8439 1188 5383, date January 11–13, 2012, 2012
Laminated glass, silicone, metal, FedEx shipping box, packing tape and accrued FedEx tracking labels.
52 × 52.5 × 52.5 cm (20 1/2 × 20 5/8 × 20 5/8 in).

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣ ‡

PROVENANCE
Private Collection, USA

The conceptual artist Walead Beshty, who was born in London and works in Los Angeles, has gained international critical acclaim for his multi-layered exploration of the boundaries between aesthetics and politics, value and meaning, history and technology. His work literally crosses borders both artistic and geo-political, with a wide-ranging practice that includes photograms made using airport X-ray machines, and pseudo-minimalist sculptures shipped through the holding bays of today's hyper-connected globe by cargo giant FedEx.

The current lot consists of a laminated glass cube sized to fit its accompanying FedEx shipping box, with an accumulation of FedEx shipping labels and marks of transit bearing testament to its progress through the world. Upon arrival at its destination, the work is displayed by using the cardboard FedEx box as a pedestal with the shatterproof glass cube on top – often, ironically, cracked and shattered, showing the all-too-corporeal marks of its journey. Thus, despite their standardised initial qualities, each work becomes unique and physically distinctive.

To the artist, this notion of evolution through time and transit – the accruing and materialising of meaning via context – is critical: “The object itself isn't significant on its own, it's contingent, so I think those works make this contingency palpable physically; you can't separate the thing in front of you from this notion of contextual dependence” (from Mikkel Carl in conversation with Walead Beshty, 2010). Creating art by circumventing the artist's hands and putting humble materials in a new context places Beshty in the tradition of conceptual artists like Marcel Duchamp and Urs Fischer, while his quoting of minimalists such as Sol LeWitt and Larry Bell addresses post-modern concerns. Beshty himself calls this conceptual process “invisible labour”, pointing out that in our society, it is common to judge things by their appearance and not their story, remaining ignorant of where things have come from and what their influences have been. In contrast, Beshty claims that everything is informed by context, space and time.



23 **JOHN ARMLEDER** b. 1948

Alchemilla Vulgaris, 2006

Mixed media on canvas.

260 × 140 cm (102 3/8 × 55 1/8 in).

Signed, titled and dated 'John Armleder 2006 Alchemilla Vulgaris' on the overlap.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 ₣

PROVENANCE

Galerie Andrea Caratsch, Zurich

Private Collection

John M. Armleder is a Swiss artist who defies categorisation. Indeed curator Fabrice Stroun has commented that "Armleder's art never looks quite like itself". From his early affiliation with Fluxus and Dada, Armleder's work combines critical appropriation with a light-hearted playfulness. Artworks are often presented within complete installations. From the *Furniture Sculptures* and skull murals to the alchemic *Puddle Paintings*, Armleder never allows us to become over-familiar, with every working and re-working a new development is presented.

In *Alchemilla Vulgaris*, the swathes of vertical colour in columns down the monumental canvas recall the paintings of American Abstract Expressionists Morris Louis and Larry Poons. Elements of chance and performance come into play as a scattering of glitter creates an effervescent theatricality across the surface. With *Alchemilla Vulgaris*, the scientific name for a common garden plant, Armleder toys with our expectations of grandiose titles and allusions to Modernist heroism. With its subtle combination of Modernist cues and gentle playfulness, *Alchemilla Vulgaris* is a fine example of this artist's work.

"I believe the work that is considered to be mine is someone else's... anybody's...the whole world. My work is a cultural event, an inevitable event. If all artists were to disappear, art would be produced by others with a different understanding, different means and different materials. As an individual, an artist simply fills a void. He is the means to an end, so that this arrangement, this accumulation of events can be organized." (The artist in 'Une sorte de salade russe sans oublier la mayonnaise: a conversation with Christian Bernard and Francois Ninghetto', *Semaine* No. 01, 2006)



24 **DAMIEN HIRST** b. 1965

Sensation, 2003

Acrylic paint on bronze.

198.1 × 316.2 × 165.1 cm (77 7/8 × 124 1/2 × 65 in).

Signed 'D. Hirst' and numbered of 3 on the base. This work is from an edition of 3.

Estimate £350,000–450,000 \$536,000–690,000 €420,000–540,000 ♠ ‡

PROVENANCE

White Cube, London

EXHIBITED

London, Tate Britain, *In-A-Gadda-Da-Vida*, 3 March–31 May 2004 (another example exhibited)

Naples, Museo Archeologico Nazionale, *The Agony and the Ecstasy: Selected Works from 1989–2004*, 31 October 2004–31 January 2005

Miami Beach, Bass Museum, *Art Basel Outdoors Exhibition*, 1 December–4 December 2011

LITERATURE

In-A-Gadda-Da-Vida, exh. cat., Tate Britain, London, 2004, pp. 78–79 (another example illustrated)

The Agony and the Ecstasy: Selected Works from 1989–2004, exh. cat., Museo Archeologico Nazionale, Naples, 2004, pp. 46–47 (illustrated)

“Painting a bronze, is like making it into a kind of plastic, a thin coating, like skin or something”

DAMIEN HIRST









Claes Oldenburg, *Spoonbridge and Cherry*, 1985–88

"Hirst subverts the humanism and allegorical anthropomorphism of traditional sculpture, indicating and recalling with surgical precision what occurs continually and without knowing, within our body, exposed and in turn heedless to the ravages of history: cells that multiply and die, blood that flows, glands that secrete, lungs that exhale and inhale air, the liver that filters the spoils of the everyday hunt, white corpuscles that attack infection. All this occurs parallel to, and in the absence of, any respite from what is going on outside us and despite us. But at the same time, in an increasingly accelerated, technological, virtual, and robotized world, anatomical exposition re-solidifies reality around the verification of the senses, around error, around the degenerative aspect of the body. And, as in all Hirst's work, it conveys, mirrors, and excavates life's tortuous journey between fear and desire."

(Mario Codognato in *Damien Hirst*, exhibition catalogue, Museo Archeologico Nazionale Napoli, Naples, 2005, p. 46)

Throughout his controversial career, Damien Hirst has continually pushed the boundaries of art and science in his exploration of humanity. While Hirst's paintings seemingly appropriate life through the representation of death or medicine, his sculptures often dwell on the harmony and integrity of human and animal anatomy, exploring the simplicity of its mechanics and the complexity of its perpetuation. *Sensation*, executed in 2003, is a powerful combination of these paradoxical concerns.

The present lot is an oversized painted bronze sculpture based on an academic anatomical model, of the type most likely to be found in a school science laboratory. It depicts a cross-section of a chunk of human flesh, revealing the labyrinthine hidden workings of the body's largest organ – the skin. This work follows on from *Hymn*, 1999–2000, which is similar in nature, although the subject matter is an anatomical model of a male figure said to have been based on his son's Humbrol Young Scientist Anatomy Set, an educational toy designed by Norman Emms. Directly enlarging such an anatomical model undermines accepted concepts of figurative sculpture, as does the use of painted bronze. Bronze is freighted with connotations of traditional statuary, and to paint it goes against the art-historical norm, much as radically enlarging the proportions of an anatomical model goes against the scientific norm. Hirst sees the medium of painted bronze as being poised between painting and sculpture: neither a painting nor a sculpture, but a painted object. The delineated boundaries between painting and sculpture are broken down, so that both exist within a single work of art.



Damien Hirst, *Hymn*, 1999



25 **ALEX KATZ** b. 1927

Ada on Green, 2002

Oil on canvas.

183 × 244 cm (72 × 96 1/8 in).

Signed and dated 'Katz 02' on the overlap.

Estimate £150,000–250,000 \$230,000–383,000 €180,000–300,000

PROVENANCE

Galleria D'Arte Contemporanea Emilio Mazzoli, Modena, Italy

Private Collection, Europe

EXHIBITED

Modena, Galleria D'Arte Contemporanea Emilio Mazzoli, *Alex Katz*, January–February 2003

LITERATURE

Alex Katz, exh. cat., Galleria D'Arte Contemporanea Emilio Mazzoli, Modena, 2002

Ada on Green, painted in 2002 by Alex Katz, is a captivating example of the artist's renowned series of portraits of his wife. His muse for over 50 years now, the beautiful Ada was memorably described by art historian Irving Sandler in 1998 as "woman, wife, mother, muse, model, sociable hostess, myth, icon, and New York goddess". The artist's continuing fascination with his "perfect model" is evident when he paints Ada in various guises – as a bathing beauty, a cocktail waitress, a bohemian, and most often as a confident, simple woman. In *Ada on Green*, Katz arranges the composition in a way that resembles a snapshot quickly taken for a family album – and indeed, painting is the preferred method for preserving memories in this family. Dubbed by her husband an American Dora Maar (Picasso's famous model and mistress), Ada is a picture of serenity and loveliness gazing back at the viewer with her expressive, almond-shaped eyes.

Katz's paintings fascinate with the ambiguity of their message, as it is difficult to determine how much they reveal and simultaneously conceal about their subjects. They are deeply personal but at the same time indifferent, often giving little clue the inner person behind the face. Painted against a bright green background, Ada's orange face is here illuminated by the sharp contrast of colour. The artist has stated that French painter Pierre Bonnard, who bridged impressionism and abstraction with his densely-patterned figurative canvases, is among his important influences, as they share a fascination with light and

colour. And although starting out in the trenchantly non-figurative era of Abstract Expressionism, Katz established a practice of large scale representational painting early on in his career. By being consistent in this approach, he has achieved a substantial and enduring artistic reputation that, throughout the decades, has withstood many changes in art world trends.

In 2006, the pivotal place of the artist's wife in his work was cemented when Ada became the subject of the retrospective 'Alex Katz Paints Ada' at the Jewish Museum in New York. In a 2011 interview, Katz confirmed this infatuation with his partner: "Ada is pretty spectacular. She said once, two more inches and she could have nailed Miss America, and she wasn't kidding, 'cause she's the same measurements as Miss America and her face is as good, everything is perfect" (interview with Melissa Unger and Gina Kehayoff for Artnet, 2011).







26 **OLAFUR ELIASSON** b. 1967

The Path Series, 1999

24 colour photographs.

Each: 26 × 38 cm (10 1/4 × 14 7/8 in); overall: 165 × 114.5 cm (64 7/8 × 45 1/8 in).

This work is from an edition of 6.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000 ♣ ‡

PROVENANCE

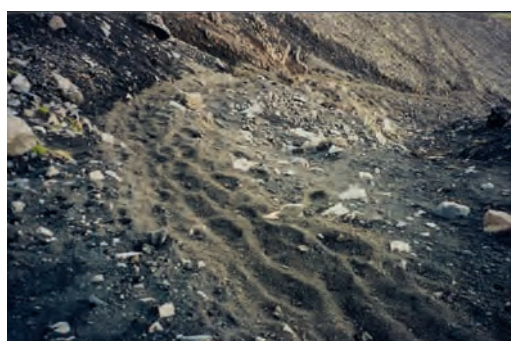
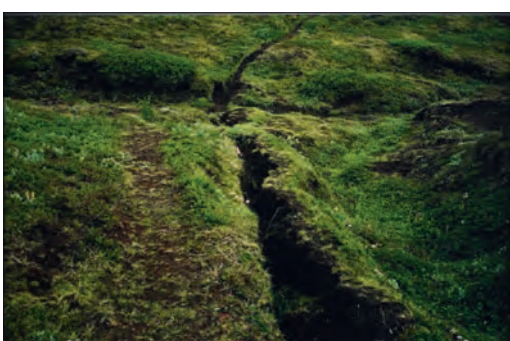
Bonakdar Jancou Gallery, New York

LITERATURE

An Encyclopedia Studio Olafur Eliasson, Cologne: Taschen, 2008, p. 221

“We didn't pass through the countryside, the countryside passed by us, readily assembled, depicted, reproduced, and framed.”

OLAFUR ELIASSON



27 **RAYMOND PETTIBON** b. 1957

Untitled (The view from beyond the breakers), c. 1988–94

Oil on canvas.

61 × 76.2 cm (24 × 30 in).

Signed 'Raymond Pettibon' on the reverse.

Estimate £80,000–120,000 \$123,000–184,000 €96,000–144,000

PROVENANCE

Private Collection, Europe

Raymond Pettibon grew up on the Californian West Coast in the 1960s and 70s where he found inspiration in the culture of comics, album covers, concert flyers and posters of the time. This formed the bedrock of his work as an artist which is driven by themes from American popular culture ranging from literature, sports, religion, art, music, politics and counter culture. His works often incorporate handwritten text, often adding an ironic or negative tone to the imagery.

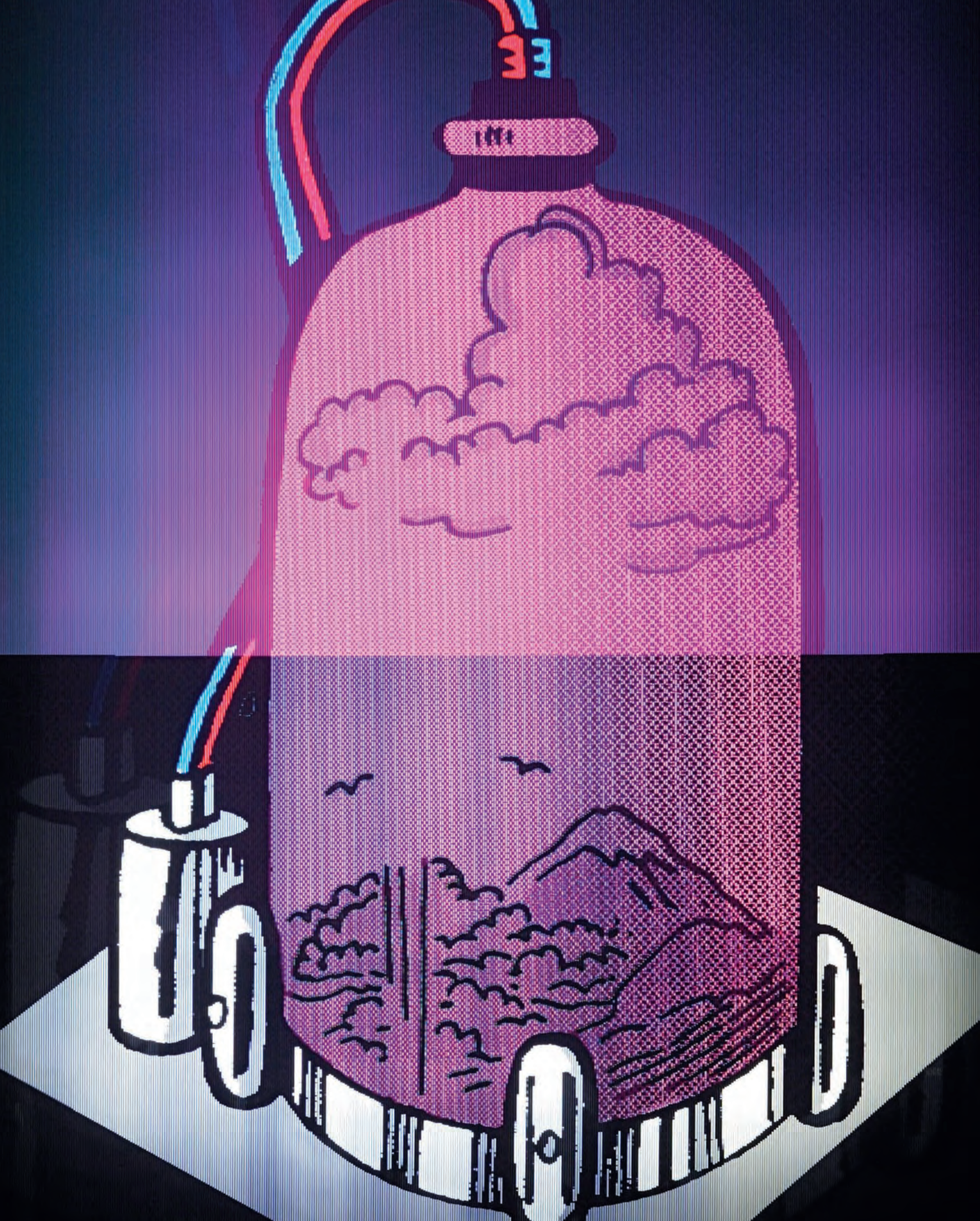
Pettibon works almost exclusively on paper, making the current lot *Untitled (Surfer)* a rare and very fine example of a work on canvas. It depicts one of his most familiar themes, that of the surfer. Pettibon explains that the portrayal of popular sports, like baseball and surfing, have a psychological connotation for him over and above the merely descriptive: "Sometimes it is a visual interest, but it can also be the way something like surfing describes a society, and the people in it... It has that epic nature, that sublime nature that almost asks you to reproduce it full-sized on the wall. So there are some images where I have reasons like that to do them again and again... There's a reason why I'm going to use them a lot. It's what they represent to me" (The artist in conversation with Dennis Cooper, in *Raymond Pettibon*, New York, 2001, p. 25).

The present work depicts the ultimate, gigantic curling wave, at its foamy peak and about to break. And within it, there is a surfer on a longboard, dwarfed by the wave and apparently about to be consumed by it. The water is beautifully painted with loose brushstrokes in vivid and deep hues of green and blue, topped by delicate and voluptuous white and light-blue foam. This beauty and peacefulness of the moment for the surfer is juxtaposed by the vivacity and turbulence of the ferocious moment of its breaking. This descriptive scene is punctuated by Pettibon's trademark handwritten text, with, for example, lines from the Book of Genesis (about the Flood), and the Merriam-Webster dictionary definition of the word 'natural'. With this, the representation acquires something of a double-edged meaning, on the one hand it is a vividly painted scene from nature, on the other the picture enters a defined and historical, even mythic dimension.

In the vastness of the Pacific, which covers the entire canvas with no horizon visible, the surfer looks minute – on the one hand portraying the surfers' 'you and the wave-feeling' and on the other hand making the viewer aware of the power distribution of humanity versus the vastness of nature, the individual versus society.

"[There's] one reason I do a lot of ... surfing drawings – they have a very fluid nature. You can cut through the fluidity and movement without resorting to cartoony or gimmicky lines. It's all pretty much there already". (Grady Turner in conversation with Raymond Pettibon, *BOMB* 69, Fall 1999)





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Saturday 11 February, 10am–6pm

Sunday 12 February, 12pm–6pm

Monday 13 February, 10am–6pm

Tuesday 14 February, 10am–6pm

Wednesday 15 February, 10am–6pm

Thursday 16 February, 10am–7pm

101 **DAVID NOONAN** b. 1969

Untitled, 2010

Silkscreen on linen collage in artist's frame.

70 × 57.5 cm (27 1/2 × 22 5/8 in).

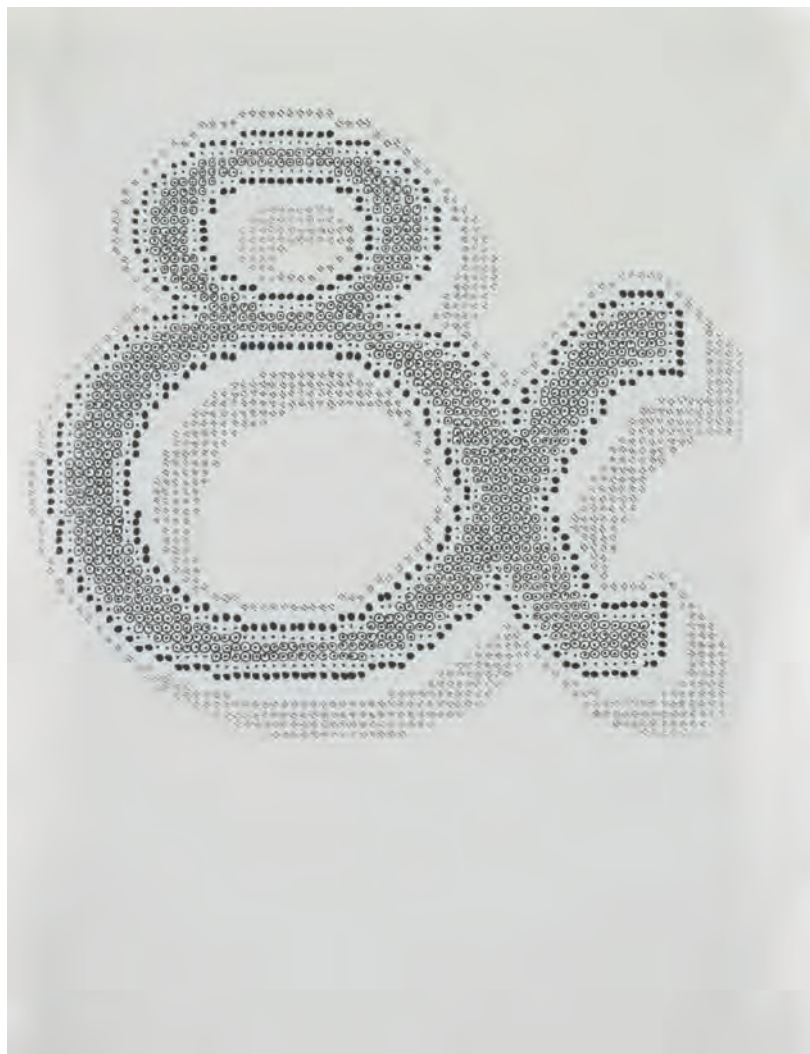
Signed and dated 'David Noonan 2010' and numbered of 2 artist's proofs on the reverse. This work is from an edition of 3 plus 2 artist's proofs.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE

Acquired directly from the artist by the previous owner
Private Collection, UK





102 **TAUBA AUERBACH** b. 1981

Ampersand (Triptych), 2004

Graphite, pen and ink on paper.

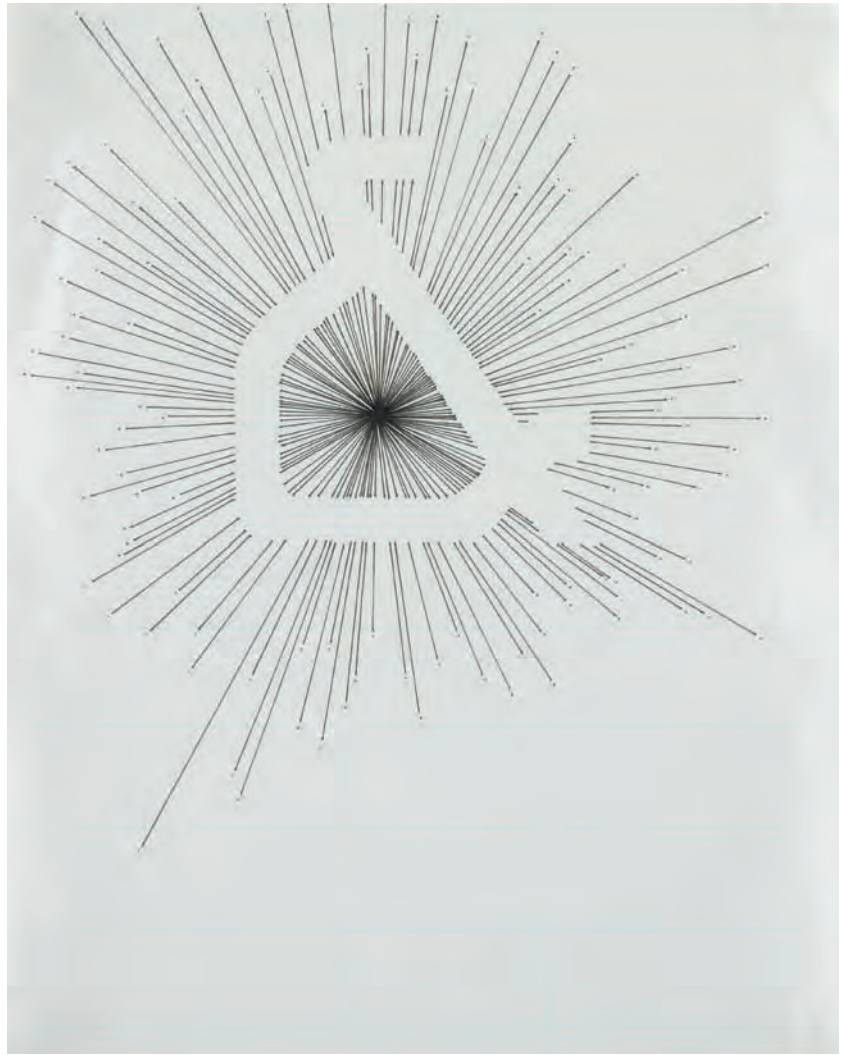
Each: 27.5 × 21.5 cm (10 7/8 × 8 1/2 in).

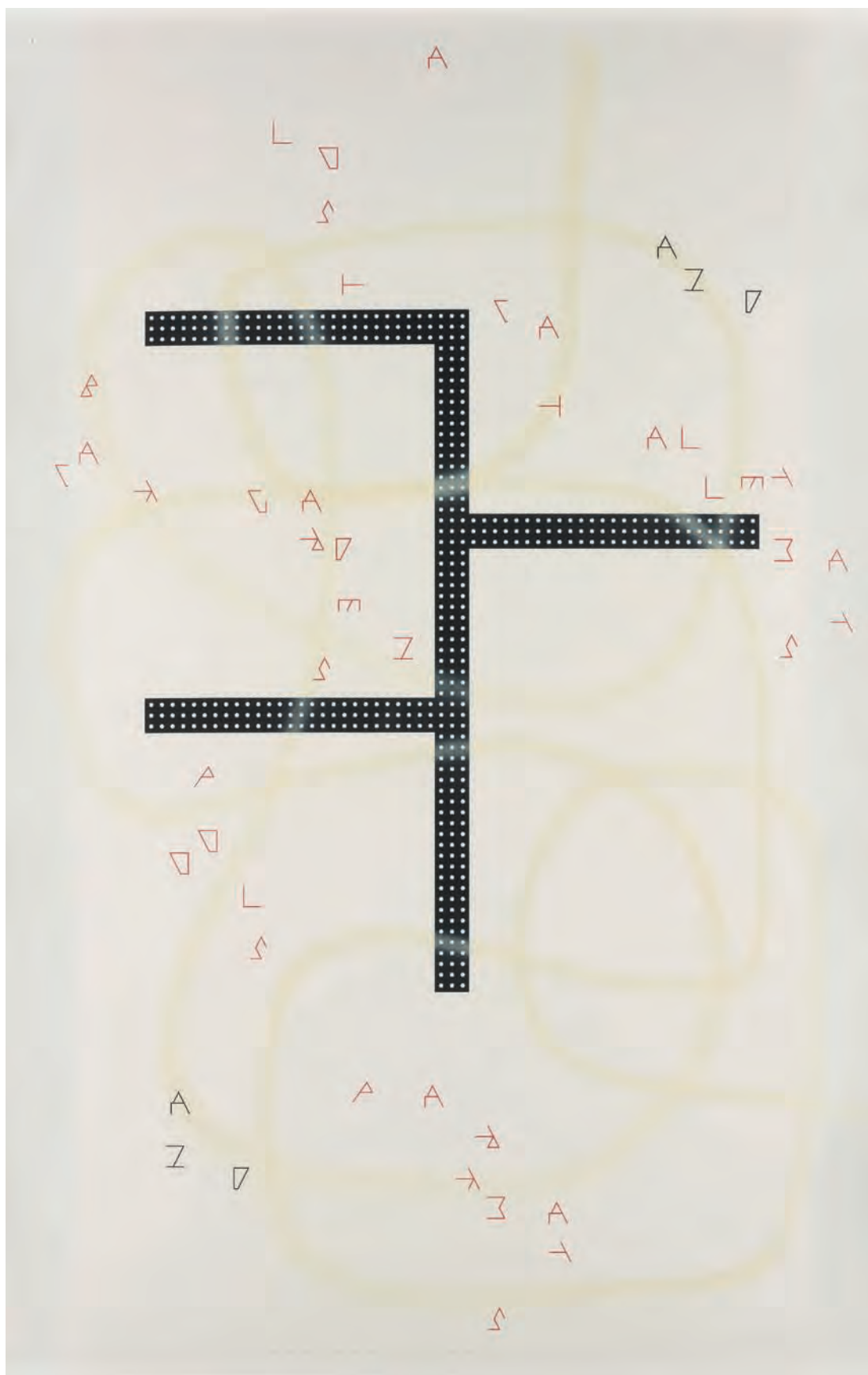
One signed and dated 'TAUBA AUERBACH 2004' on the reverse.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 †

PROVENANCE

Jack Hanley Gallery, San Francisco





103 **MARTIN BOYCE** b. 1967

Untitled, 2007

Acrylic and silkscreen on paper.

154 × 102 cm (60 5/8 × 40 1/8 in).

Signed and dated 'Martin Boyce 07' lower right.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Private Collection, Europe



104 **CALLUM INNES** b. 1962

Exposed Painting Charcoal Black Yellow Oxide on White, 1999

Oil on canvas.

228 × 222 cm (89 3/4 × 87 3/8 in).

Signed, titled and dated 'EXPOSED PAINTING CHARCOAL BLACK YELLOW OXIDE ON WHITE CALLUM INNES 1999' on the stretcher bar; further signed and dated 'Callum Innes 99' on the overlap.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♠

PROVENANCE

Sean Kelly Gallery, New York



105 **UGO RONDINONE** b. 1963

I Don't Live Here Anymore, 2000

5 colour coupler prints.

Each: 35.5 × 24.5 cm (14 × 9 5/8 in).

This work is from an edition of 3.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Acquired directly from the artist

Private Collection, Europe

LITERATURE

B. Curiger, M. Gioni and J. Morgan, *Urs Fischer: Shovel in a Hole*, Zurich:

JRP|Ringier, 2009, pp. 62 and 63 (another edition illustrated)



106 **STERLING RUBY** b. 1972

Ceramic (Yellow|Red|Facial), 2006

Ceramic, glaze, wood and Formica.

43 × 38 × 34 cm (16 7/8 × 14 7/8 × 13 3/8 in).

Initialed and dated 'SR 06' on the underside. This work is unique.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ₣

PROVENANCE

Metro Pictures, New York

Private Collection, USA



107 **DOUGLAS GORDON** b. 1966

Self-portrait of You + Me (Eva Marie Saint), 2006

Photograph with smoke and mirror.

34 × 26.5 cm (13 3/8 × 10 3/8 in).

Signed 'Douglas Gordon' on the gallery label attached to the backing.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣

PROVENANCE

Galeria Estrany-De la Mota, Barcelona



108 **DOUGLAS GORDON** b. 1966

Self-portrait of You + Me (Marlene Dietrich), 2006

Burnt photograph and mirror.

49 × 40 cm (19 1/4 × 15 3/4 in).

Signed 'Douglas Gordon' on the gallery label attached to the backing.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ▲

PROVENANCE

Yvon Lambert, Paris



(i)

109 **SETH PRICE** b. 1973

Two works: (i) *Gold Key (Yellow 4)*; (ii) *Gold Key (Orange 5)*, 2007
Ink on Dibond.

(i) work: 40.6 × 40.6 cm (16 × 16 in); dimensions as installed:
57.5 × 57.5 cm (22 5/8 × 22 5/8 in); (ii) work: 40.6 × 40.6 cm (16 × 16 in);
dimensions as installed: 57.5 × 57.5 cm (22 5/8 × 22 5/8 in).

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000

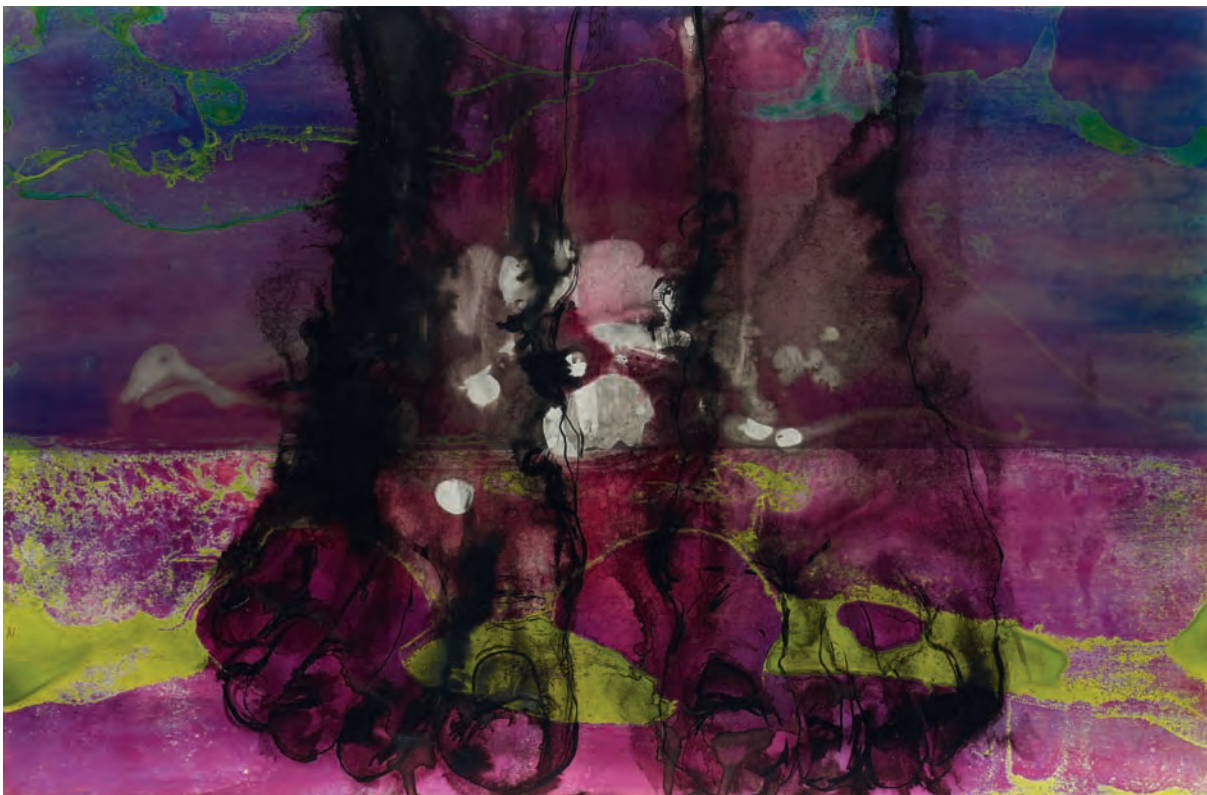
PROVENANCE

Friedrich Petzel Gallery, New York

EXHIBITED

New York, Friedrich Petzel, *Seth Price*, 9 February–8 March 2008





(i)



(ii)



(iii)

110 **HUMA BHABHA** b. 1962

Untitled, 2008

3 parts: ink on colour coupler print.

Each: 50.5 × 33.5 cm (19 7/8 × 13 1/4 in) or the reverse.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE

Salon 94, New York

EXHIBITED

Ridgefield, The Aldrich Contemporary Art Museum, *Huma Bhabha: 2008 Emerging Artist Reward Exhibition*, 14 September 2008–8 February 2009 (part i exhibited)

111 **JAKUB JULIAN ZIOLKOWSKI** b. 1980

Untitled, 2007

Gouache and ink on paper.

66 × 49.5 cm (25 7/8 × 19 1/2 in).

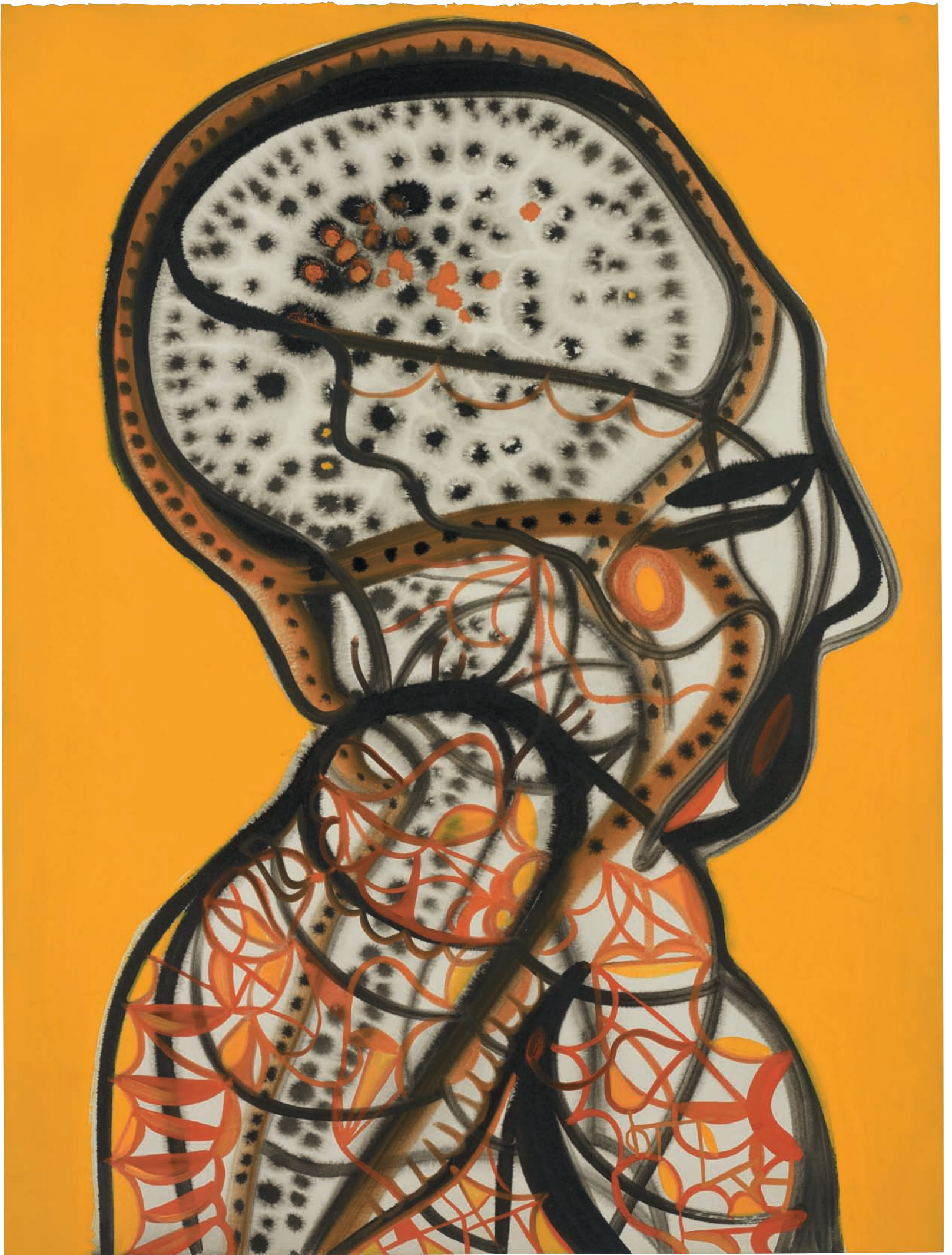
Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♣

PROVENANCE

Private Collection, Europe

EXHIBITED

Demi Volte, Krakow, Poland, 26 September–15 December 2007





112 **PIOTR UKLANSKI** b. 1968

Untitled (Tristes Tropiques), 2005

Colour photograph, flush-mounted to aluminium in 2 parts.

Overall: 176 × 125 cm (69 1/4 × 49 1/4 in).

This work is from an edition of 5 plus 1 artist's proof.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣

PROVENANCE

Galerie Emmanuel Perrotin, Paris



Photo Matthias Kolb

113 **ANSELM REYLE** b. 1970

Untitled, 2005

Mixed media on canvas, acrylic glass.

143 × 121 × 15.5 cm (56 1/4 × 47 5/8 × 6 1/8 in).

Estimate £35,000–45,000 \$53,600–69,000 €42,000–54,000 ♣

PROVENANCE

Private Collection, Europe



114 **GERHARD RICHTER** b. 1932

Vermalung, 1971

Oil on plastic.

39 × 39 cm (15 3/8 × 15 3/8 in).

Signed and dated 'Richter, 8.9.71' and numbered of 150 on the reverse.

This work is from an edition of 150.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣†

PROVENANCE

Private Collection, Munich

Photo Matthias Kolb



115 **ANSELM REYLE** b. 1970

Black Earth, 2007

Mixed media on canvas, metal frame.

242 × 191 cm (95 1/4 × 75 1/4 in).

Signed and dated 'Anselm Reyle 2007' on the reverse.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ♠

PROVENANCE

Almine Rech, Paris

116 **SETH PRICE** b. 1973

Untitled, 2006

Video stills printed on plastic film.

Each: 152.4 × 76.2 cm (60 × 30 in).

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000

PROVENANCE

Friedrich Petzel Gallery, New York

LITERATURE

After Images, exh. cat., Musée Juif de Belgique, Brussels, 28 April–28 August 2011, p. 113 (illustrated)



117 **MIKE KELLEY** b. 1954

Lenticular 5, 2007

Mixed media.

135.8 × 85.7 × 8.9 cm (53 1/2 × 33 3/4 × 3 1/2 in).

This work is from an edition of 5 and accompanied by a certificate of authenticity.

ESTIMATE £50,000–70,000 \$76,600–107,000 €60,000–84,000

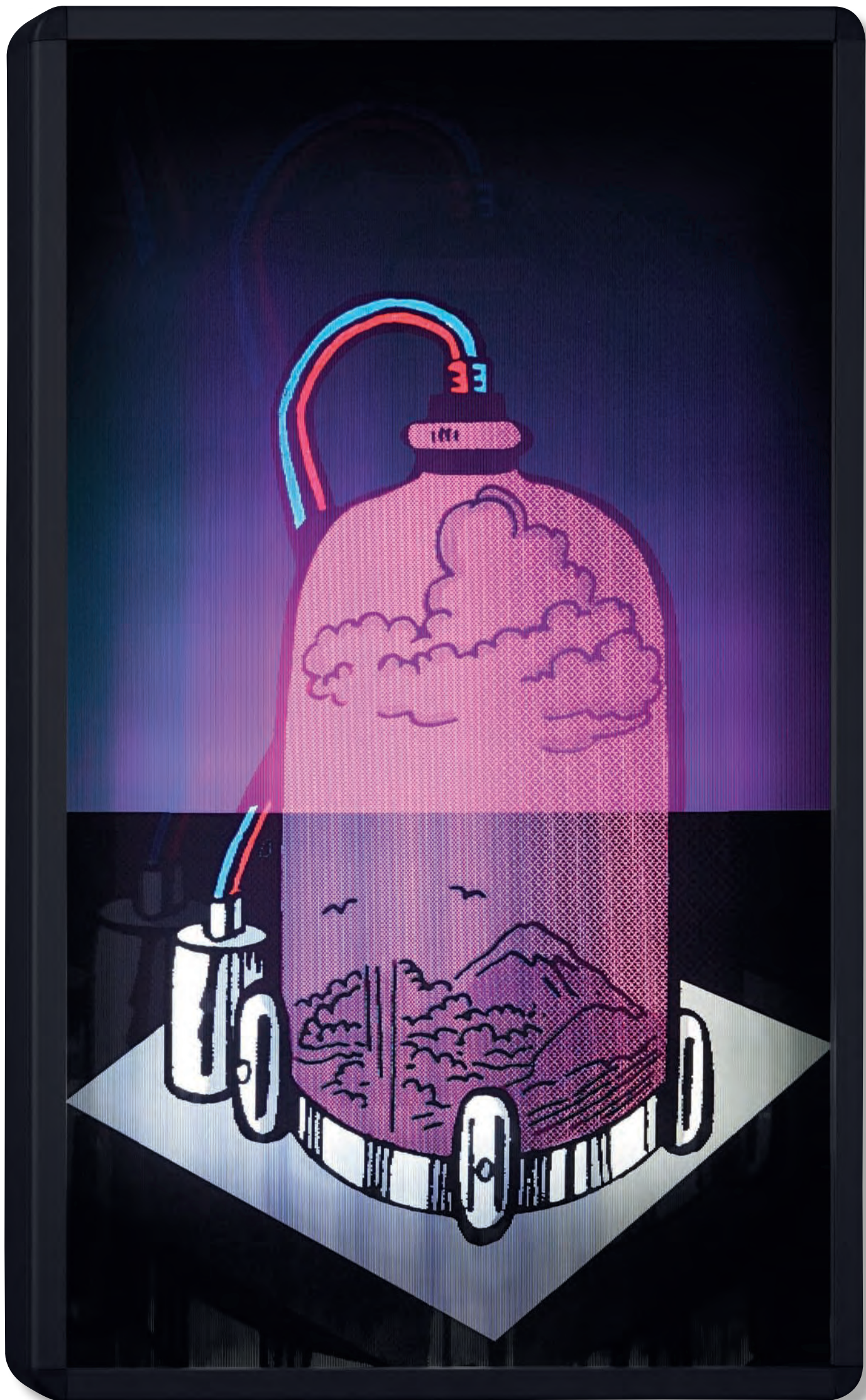
PROVENANCE

Mike Kelley Studio, Los Angeles

Jablonka Galerie, Cologne/Berlin

EXHIBITED

Berlin, Jablonka Galerie, *Mike Kelley: Kandors*, 29 September–22 November 2007





118 GILBERT & GEORGE b. 1943 and b. 1942

Coloured Faith, 1980

Four parts: hand-dyed photographs in artists' frames.

Each: 60.5 × 50.5 cm (23 7/8 × 19 7/8 in).

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 ▲

PROVENANCE

Private Collection, Europe

EXHIBITED

London, Anthony d'Offay Gallery, *Modern Fears*, 1980

Baltimore, The Baltimore Museum of Art, *Gilbert & George*, 1984

New York, The Solomon R. Guggenheim Museum, *Gilbert & George*, 1985

LITERATURE

B. Richardson, *Gilbert and George*, exh. cat., Baltimore Museum of Art, 1984, p.109 (illustrated)

C. Ratcliff, *Gilbert & George, The Complete Pictures 1971–1985*, Munich, 1986, p.141 (illustrated)

R. Fuchs, *Gilbert & George, The Complete Pictures 1971–2005*, London, 2007



119 **ANDY WARHOL** 1928–1987

Heaven and hell are just one breath away! from the *Black and White Ad* series, 1985–86

Synthetic polymer paint and silkscreen ink on canvas.

50.8 × 40.6 cm (20 × 15 7/8 in).

Stamped by The Estate of Andy Warhol, Andy Warhol Art

Authentication Board and numbered 'PA10.252' on the overlap.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000 ₣

PROVENANCE

Gagosian Gallery, New York

120 **KEHINDE WILEY** b. 1977

St Remi, 2004

Oil on canvas in artist's frame.

208 × 179.1 cm (82 × 70 1/2 in).

Signed and dated 'Kehinde Wiley '04' on the reverse.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ₺

PROVENANCE

Acquired directly from the artist by the present owner

"There is a very real economic disparity between the races in America that can't be ignored as a subtext, a very non-subtle subtext in my work and the history of painting and certainly the history of portraiture; it's been the story of very powerful wealthy white men deciding to portray themselves in certain ways that quite frankly is a type of propaganda, a positioning oneself in the world to engender a point of view. I'm trying to take that language and criticize it, hammering it down to some sort of corrective object. My goal is to resurrect it in the form of something that seems a bit more delightful and playful, and something not didactic or preachy, but rather quite engaging, a language that I fell in love with as a young kid who really loved painting. I want to find some way in which I can recognize truth and myself in it and the things that resonate within me and resonate within the culture. I'm attempting to engage a question, not necessarily around the history of portraiture or religious iconography and propaganda surrounding wealthy white men, or the class disparities between the rich and the poor in America, or the race disparity, but rather a type of celebration, not necessarily of the darker sides of these chaotic and sometimes discouraging actualities, but the magic that can occur when all of these different possibilities interact in some way."

(The artist in an interview with Brendan Davis in *Art Interview Online Magazine*, September 2007)





121 **JOHN ARMLEDER** b. 1948

Untitled, 1998

3 parts: wood, leather chest, and acrylic
on canvas.

Overall: 320 × 120 × 62 cm.

(125 7/8 × 47 1/4 × 24 3/8 in).

This work is unique.

Estimate £30,000–40,000

\$46,000–61,300 €36,000–48,000

PROVENANCE

Galerie Mehdi Chouakri, Berlin

122 **GEDI SIBONY** b. 1973

Descending the Star, 2006

Paint and spray paint on cardboard.

242 × 108 cm (95 1/4 × 42 1/2 in).

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

Estimate £10,000–15,000

\$15,300–23,000 €12,000–18,000

PROVENANCE

Art: Concept, Paris





123 **BRIDGET RILEY** b. 1931

Scale Study for Painting, 1972

Gouache on paper.

68.5 × 101.5 cm (26 7/8 × 39 7/8 in).

Signed, titled and dated 'Bridget Riley '72 Scale Study for Painting' lower edge.

Estimate £18,000–25,000 \$27,600–38,300 €21,600–30,000 ♣

PROVENANCE

Juda Rowan Gallery, London

Private Collection, Switzerland



124 **BERNARD FRIZE** b. 1941

MEROTOM, 2003

Acrylic and resin on canvas.

160 × 180 cm (63 × 70 7/8 in).

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ♣

PROVENANCE

Galerie Micheline Szwajcer, Anvers

LITERATURE

Aplat Bernard Frize, exh. cat., Musée d'art moderne de la ville de Paris, Paris, 2003, p. 187 (illustrated)

Hans Ulrich Obrist, 'The Taming of the Demiurg: a Conversation with Bernard Frize', *Parkett* no. 68, Zurich and New York, 2003, p. 141 (illustrated)

Bernard Frize: Longues lignes (souvent fermées), exh. cat., London and Paris: Simon Lee and Galerie Emmanuel Perrotin, 2007, p. 94 (illustrated)



125 **SOL LEWITT** 1928–2007

Isometric Forms, 1987

Gouache and pencil on cardboard.

55 × 55 cm (21 5/8 × 21 5/8 in).

Signed and dated 'SOL LEWITT / 1987' lower left margin.

The authenticity was verbally confirmed by the Sol Lewitt Estate, New York.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Galleria Per mari e monti, Civitanova Marche

EXHIBITED

Civitanova Marche, Galleria Per mari e monti, *Sol Lewitt*, 2006



126 **SARAH MORRIS** b. 1967

7766 (Los Angeles), 2005

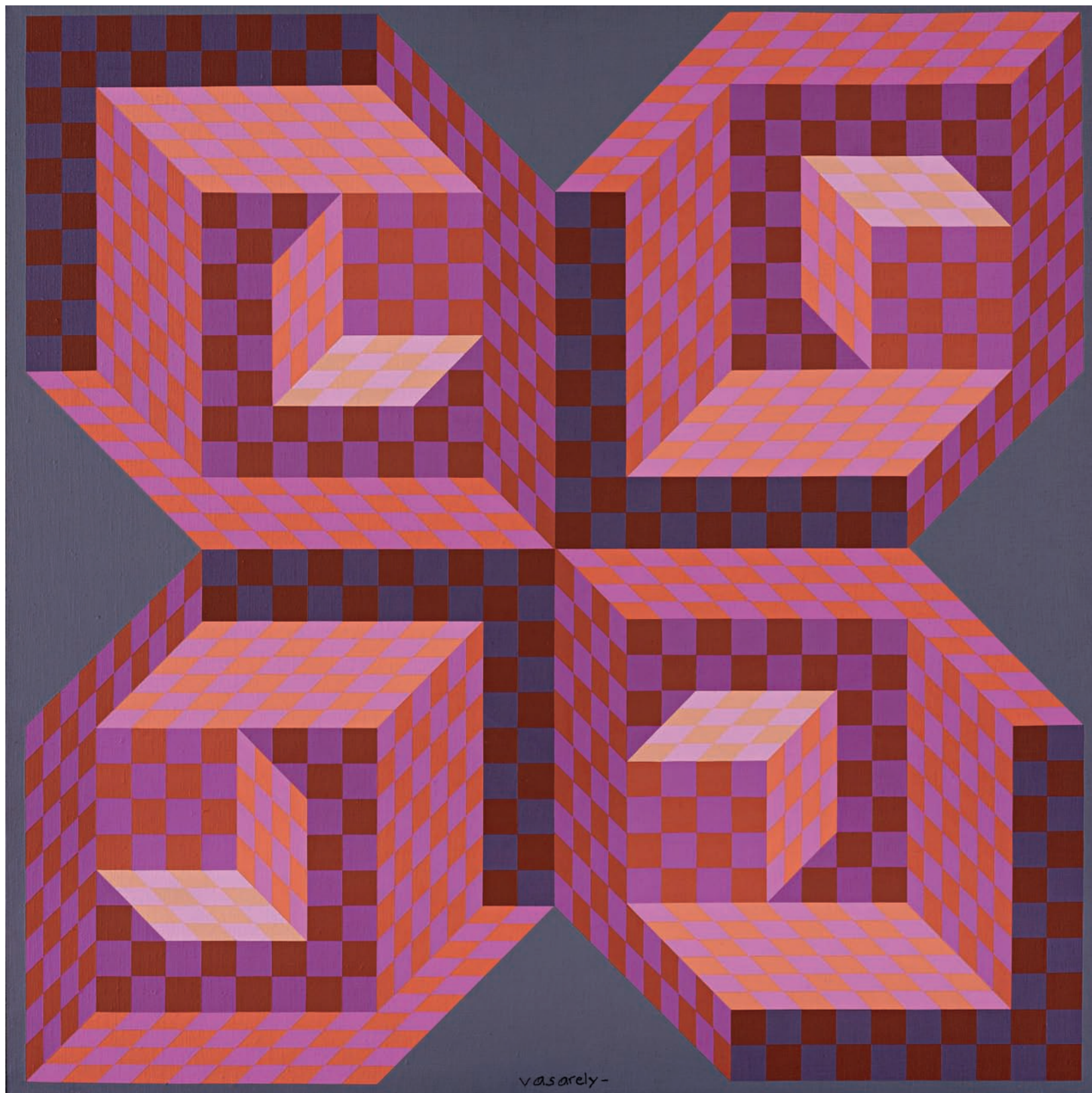
Household gloss on canvas.

214 × 214 cm (84 1/4 × 84 1/4 in.).

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000 ♣

PROVENANCE

Galerie Max Hetzler, Berlin



127 **VICTOR VASARELY** 1906–1997

Axo-Pir, 1976–c. 1990

Acrylic on canvas.

78 × 78 cm (30 3/4 × 30 3/4 in).

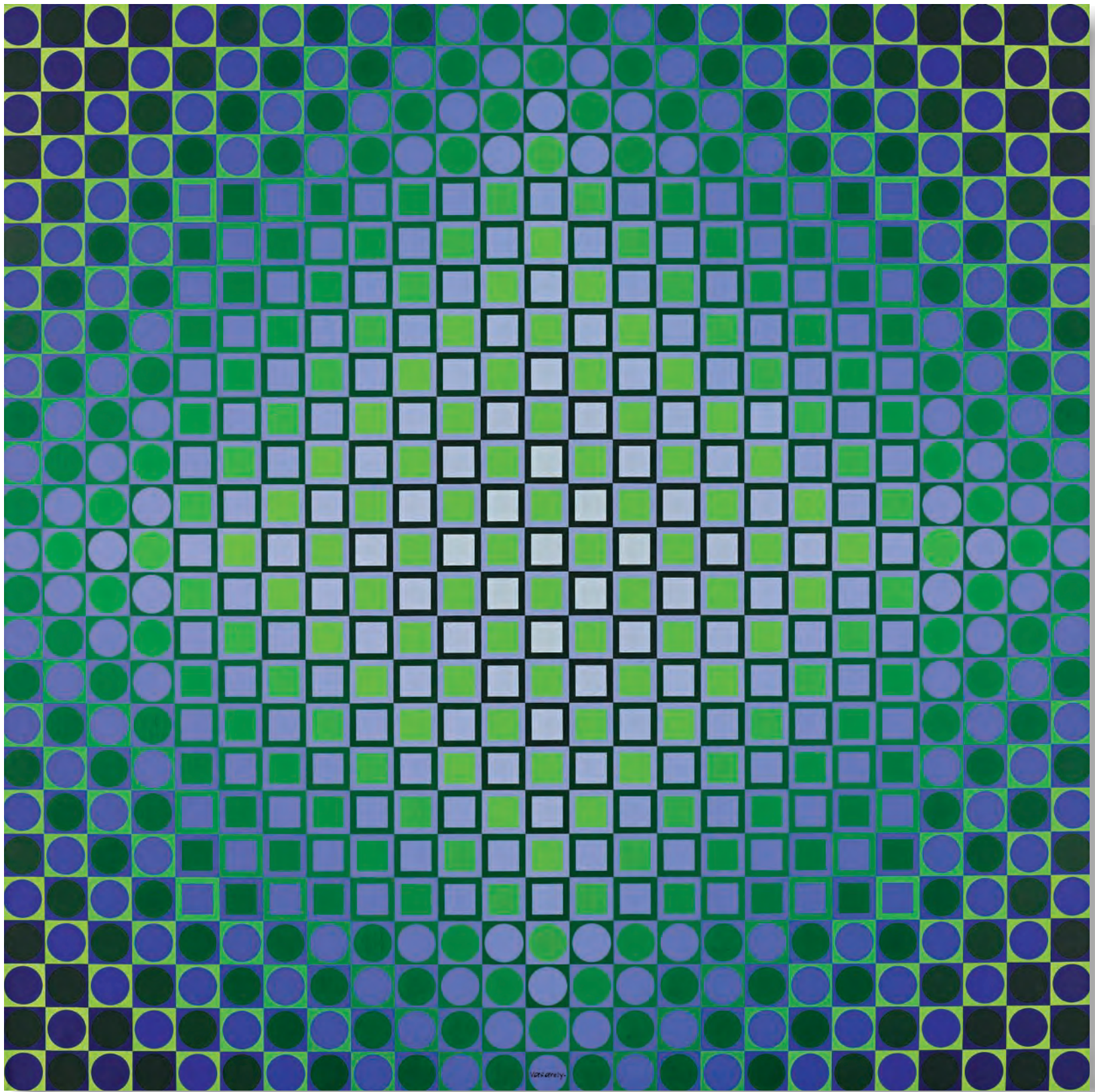
Signed 'Vasarely' lower centre; further signed, titled and dated "Axo-Pir" 1976 Vasarely' on the reverse. The authenticity of this work has kindly been confirmed by Pierre Vasarely and will be included in the forthcoming *Catalogue Raisonné de l'Œuvre peint de Victor Vasarely* currently being prepared by the Fondation Vasarely, Aix-en-Provence.

Estimate £60,000–80,000 \$92,000–123,000 €72,000–96,000 ♦‡

PROVENANCE

Acquired directly from the artist

The two present lots are exemplary examples of Victor Vasarely's unique effect on art discourse. Schooled in the Bauhaus manner, Vasarely was a pioneer of Op art, and his geometric abstractions, precisely organised in their colour and form, extend the intrinsic role of the viewer. The patterns employed by the artist create a sense of fluctuating movement with an almost hallucinogenic effect. These perceptions, created by the positive and negative balance of space and colour, have a profound consequence – not only do they create a sense of movement in three-dimensional space, but they also allow the spectator to be the architect of the work. Vasarely's practice of giving his viewer a functional role within his artwork has undoubtedly shaped the careers of many practicing artists today.



128 **VICTOR VASARELY** 1906–1997

Boglar-Ter, 1968–c. 1990

Acrylic on canvas.

160 × 160 cm (62 7/8 × 62 7/8 in).

Signed 'Vasarely' lower centre; further signed, titled and dated 'Vasarely "Boglar-Ter" – 1968 Vasarely' on the reverse. The authenticity of this work has kindly been confirmed by Pierre Vasarely and will be included in the forthcoming *Catalogue Raisonné de l'Œuvre peint de Victor Vasarely* currently being prepared by the Fondation Vasarely, Aix-en-Provence.

Estimate £80,000–120,000 \$123,000–184,000 €96,000–144,000 ♣‡

PROVENANCE

Galeria Siete Siete, Caracas

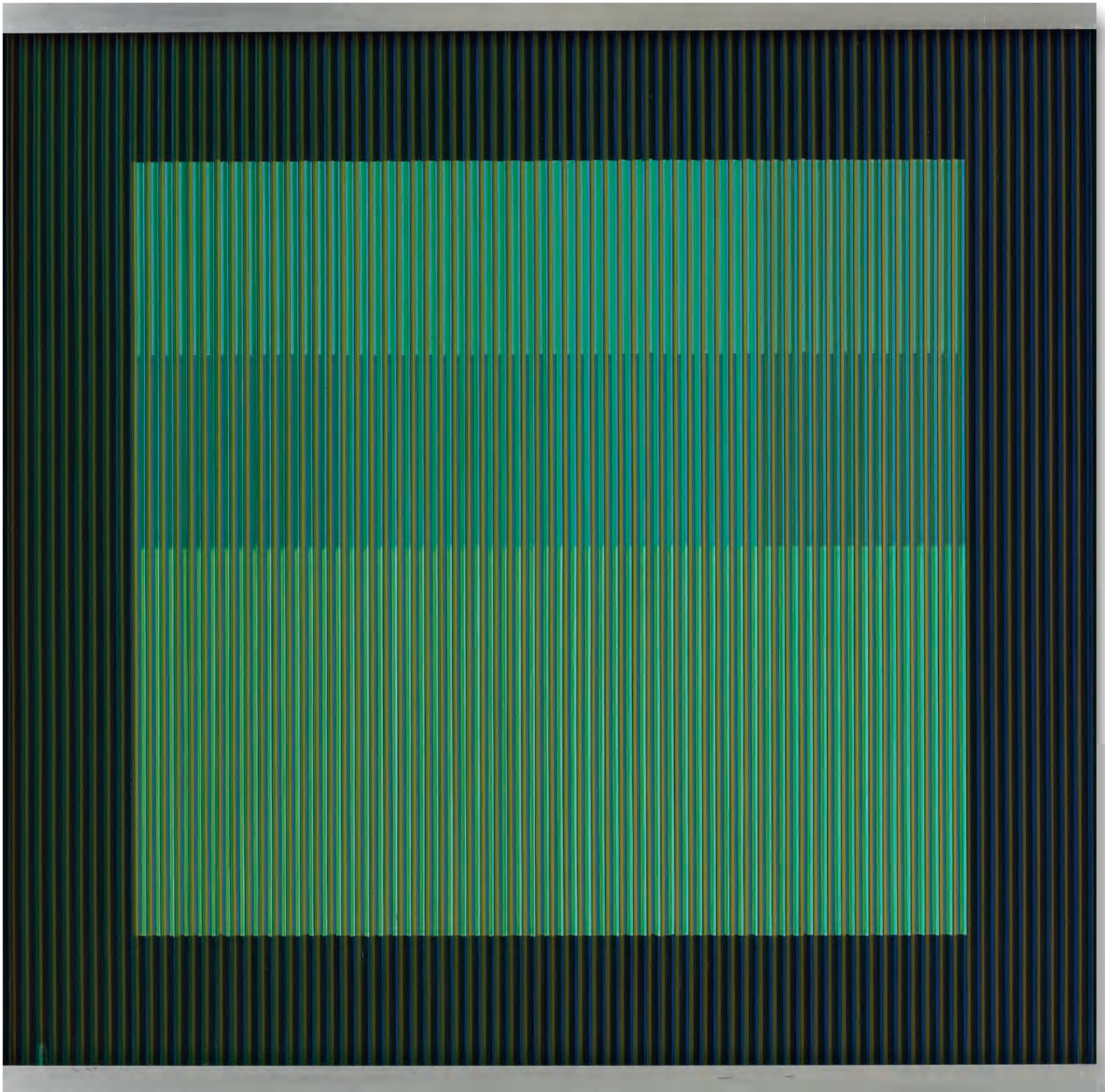
EXHIBITED

Tokyo, Seibu Museum of Art, *Vasarely*, January–February 1981

Naples, Naples Museum of Art, *Victor Vasarely: Founder of Op Art*, 20 November 2004– 3 April 2005

LITERATURE

R. C. Morgan, *Vasarely*, New York: George Braziller, 2004, plate 47 (illustrated)



129 **CARLOS CRUZ-DIEZ** b. 1923

Physichromie No. 710, 1974

Acrylic on wooden panel with plastic strips.

70.5 × 71.5 cm (27 3/4 × 28 1/8 in).

Signed, titled and dated 'PHYSICHROMIE No. 710 CRUZ-DIEZ 1974' on the reverse.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 

PROVENANCE

Galerie Denis René, Paris

Private Collection, Switzerland



130 **ERNESTO NETO** b. 1964

Glip Family, 1999

Polyamide fabric and styrofoam balls in 3 parts.

Approximate installation dimensions: 150 × 170 × 140 cm

(59 × 66 7/8 × 55 1/8 in).

This work is unique.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000

PROVENANCE

Galerie James Van Damme, Brussels

LITERATURE

Ernesto Neto: o corpo, nu tempo, exh. cat., Centro Galego de Arte

Contemporánea, Xunta de Galicia, 2002, p. 139 (illustrated) and p. 333

'Sex and Sacanagem', *Artpress*, no. 276



131 **ROBERT RAUSCHENBERG** 1925–2008

Untitled, 1973

Photographic transfer, ink and gouache on paper.

56 × 77 cm (22 × 30 3/8 in).

Signed and dated 'Rauschenberg 73' lower right.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000

PROVENANCE

Judith Goldberg, New York

Hirschl & Adler, New York

James Goodman Gallery, New York



132 **ROBERT RAUSCHENBERG** 1925–2008

Untitled from the Bleacher Series, 1989

Manipulated black and white Polaroid mounted on aluminium.

62 × 73 cm (24 3/8 × 28 3/4 in).

Signed and dated 'Rauschenberg 89' lower left.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000

PROVENANCE

Galerie Baudoin Lebon, Paris

Robert Rauschenberg was a pioneer of the Pop art world and one of the greatest American artists of the 20th century. The critic Jonathan Green, writing in the 1980s, described Rauschenberg as "Perhaps the most important, and least acknowledged, photographer of the past decade. [His] position in the world of painting has so overshadowed his role as photographic innovator that he is usually overlooked in discussions of the history of photography. Yet his achievement as a painter is essentially photographic in method. His painting recapitulates the sensibility of the major photographers of the

fifties, parallels photography's preoccupations of the sixties, and anticipates the 'mixed media' and conceptual work of the 1970s" (*American Photography: A Critical History, 1945 to the Present*, New York, 1984, p. 131).

This work demonstrates his ingenuity in incorporating photographs, taken from the mass media, into his paintings. He developed a system that was entirely cutting-edge. With the use of a paintbrush he sparsely applied bleach to the prints. This resulted in altering the appearance of certain areas, and thus establishing a multi-layered image.

133 **DAVID ROBILLIARD** 1952–1988

Get Your Revolver Out Joyce, 1988

Acrylic on canvas.

184 × 182 cm (72 1/2 × 71 5/8 in).

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♠

PROVENANCE

Friedman Guinness Gallery, Frankfurt
Private Collection, London

EXHIBITED

Frankfurt am Main, Friedman-Guinness Gallery, *Life Isn't Good, It's Excellent*, 1989
New York, Hirschl & Adler Modern, *David Robilliard (1952–1988)*, 13 September–6 October 1990
London, Royal Festival Hall, *Life Isn't Good, It's Excellent*, 1992
Amsterdam, Stedelijk Museum, *A Roomful of Hungry Looks*, April–June 1993
Dublin Royal Hibernian Academy, *Joyce in Art*, 2004

LITERATURE

M. Bloem, ed., *David Robilliard: A Roomful of Hungry Looks*, exh. cat., Stedelijk Museum, Amsterdam, 1993, p. 59 (illustrated)

Poet and painter David Robilliard's intoxicating combination of words and images make for a unique vitality and freshness. The art historian and curator Rudi Fuchs has described Robilliard's style as “want[ing] to express his feelings succinctly and ... not to hide behind style or grace, and [his sparingly] drawn pictures give a witty yet serious life to the words and phrases they carry and the words make the pictures sharp.”

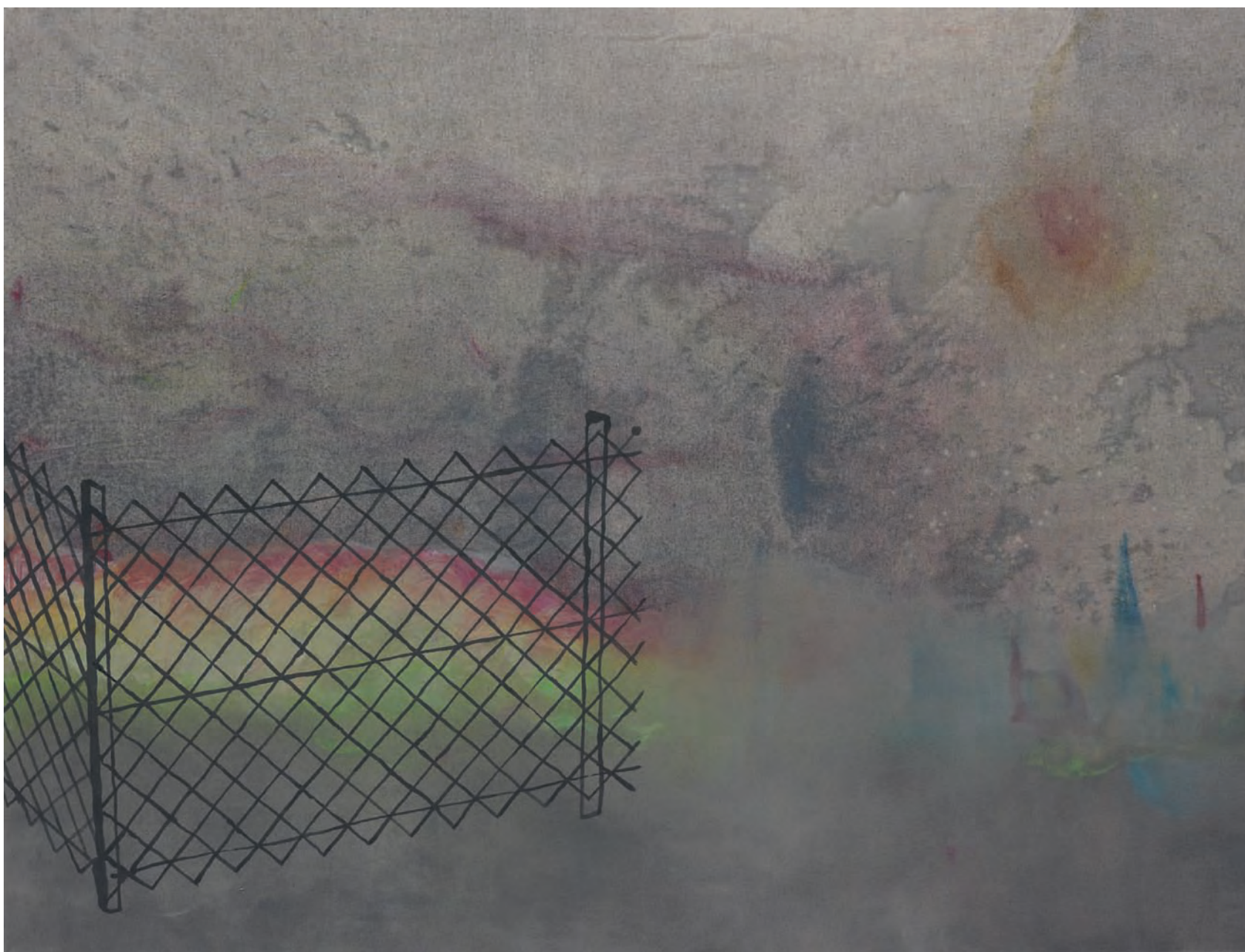
Of his use of the name Joyce in this particular work, gallerist Sebastian Guinness has stated that “David definitely had a relationship with the works of James Joyce, however, as with all Robilliard paintings there is a very London gay pun ... Joyce being a reference to Joyce Grenfell and a host of other iconic figures from the post-war gay scene. This was about the art of vocabulary and the malleable quality of language, something that he found in Joyce's *Ulysses* and Thomas Pynchon. We should remember that his medium was poetry” (Freidman Guinness Gallery, Frankfurt, 2003).



GET YOUR REVOLVER OUT JOYCE

When Johnny comes marching home
-HURRAH!

David Robilliard 1988



134 **FRIEDRICH KUNATH** b. 1974

Untitled, 2006

Mixed media on canvas.

65 × 85 cm (25 5/8 × 33 1/2 in).

Signed and dated 'Friedrich Kunath 2006' on the overlap.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♣‡

PROVENANCE

Blum & Poe, Los Angeles



135 **FRIEDRICH KUNATH** b. 1974

Untitled, 2007

Watercolour and gouache on canvas.

85 × 135 cm (33 1/2 × 53 1/8 in).

Signed and dated 'Friedrich Kunath 2007' on the overlap.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣‡

PROVENANCE

Blum & Poe, Los Angeles

136 **MARC QUINN** b. 1964

Permafrost, 2006

Oil on canvas.

170 × 255 cm (66 7/8 × 100 3/8 in).

Signed, titled and dated 'Marc Quinn Permafrost 2006'
on the reverse.

Estimate £80,000–120,000 \$123,000–184,000

€96,000–144,000 ♣

PROVENANCE

Galerie Hopkins-Custot, Paris







137 **GERHARD RICHTER** b. 1932

Untitled, 1984

Watercolour and graphite on paper.

24 × 18 cm (9 1/2 × 7 1/8 in).

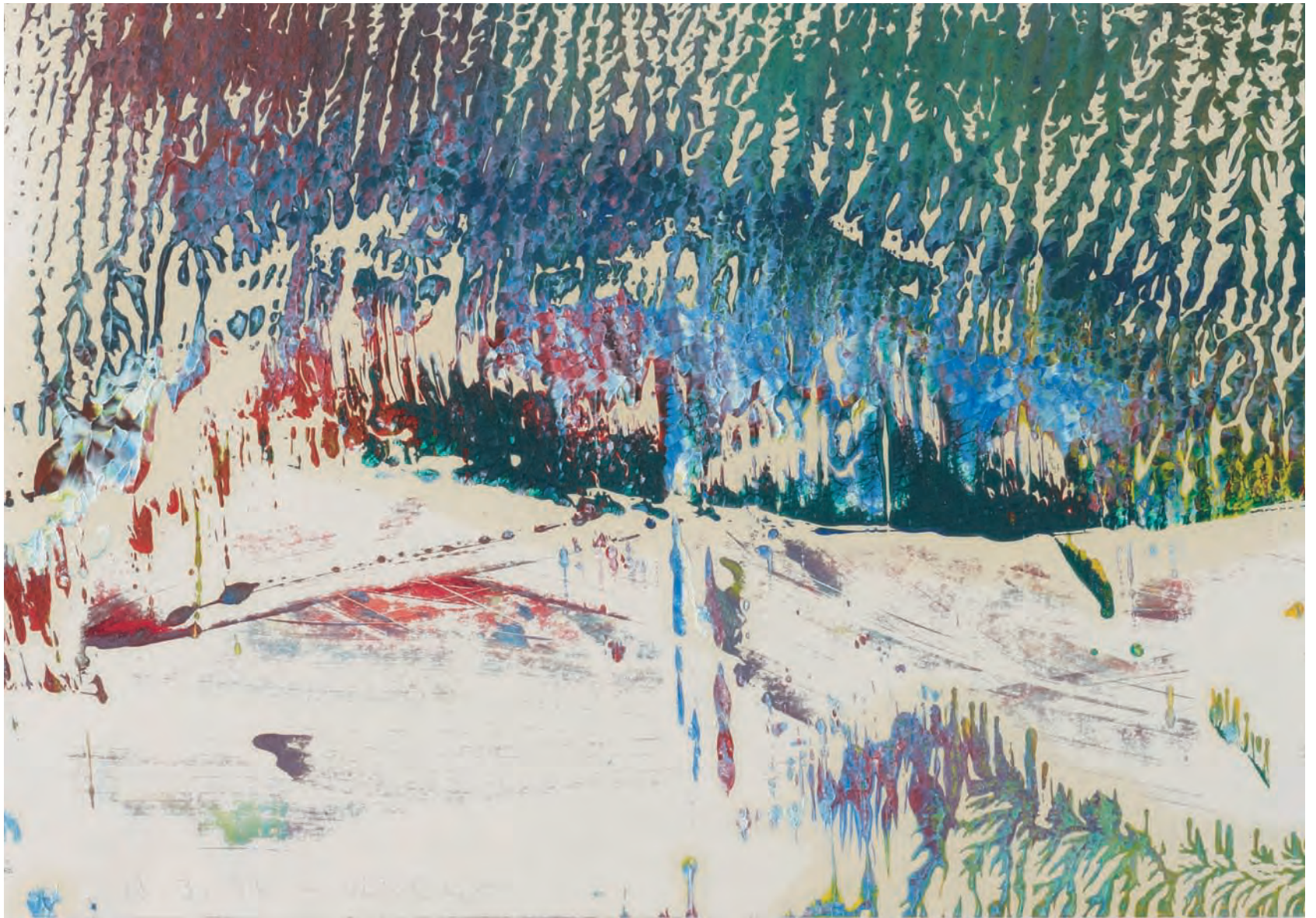
Signed and dated 'Richter 28.1.84' lower right.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000 ♣

PROVENANCE

Galerie Fred Jahn, Munich

Private Collection, Munich



“When we describe a process, or make out an invoice, or photograph a tree, we create models; without them we would know nothing of reality and would be animals. Abstract pictures are fictive models, because they make visible a reality that we can neither see nor describe, but whose existence we can postulate.”

(The artist, catalogue to documenta 7, Kassel, 1982)

Gerhard Richter is one of the most influential figures in contemporary art. His exploration of both the representational and the abstract in painting is of critical importance to the art history of the 20th century. His highly successful career marks an ongoing journey which denotes “neither documentation nor fiction” but rather visualises moments of authenticity.

These two works on paper are excellent examples of Gerhard Richter's precise and deliberate approach to his work. Since the 1970s when he began producing his first abstract paintings, Richter has transcended conventional imitative “models” or “records” and built a body of abstract work which enjoys a liberated creativity. This unique vision is derived from the artist's innate ability to mediate between the unpredictability of paint and his identification of the precise moment when the abstraction is complete. Though Richter's techniques and methods are rigorous, paradoxically the results are entirely spontaneous.

138 GERHARD RICHTER b. 1932

Untitled, 1994

Oil on paper.

21 × 29.5 cm (8 1/4 × 11 5/8 in).

Signed and dated '13.3.94 Richter' lower left.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 ♣

PROVENANCE

Galerie Fred Jahn, Munich

Private Collection, Munich

139 **SIGMAR POLKE** 1941–2010

S.H. – oder wann zählen die Punkte, 2002

Screenprint on canvas.

90 × 70 cm (35 3/8 × 27 1/2 in).

Signed and dated 'Sigmar Polke 2002' on the stretcher bar.

Estimate £70,000–90,000 \$107,000–138,000 €84,000–108,000 ♠†

PROVENANCE

Arndt & Partner, Berlin





140 **MARTIN KIPPENBERGER** 1953–1997

Window, 1990

Latex rubber on wooden frame.

60 × 50 cm (23 5/8 × 19 5/8 in).

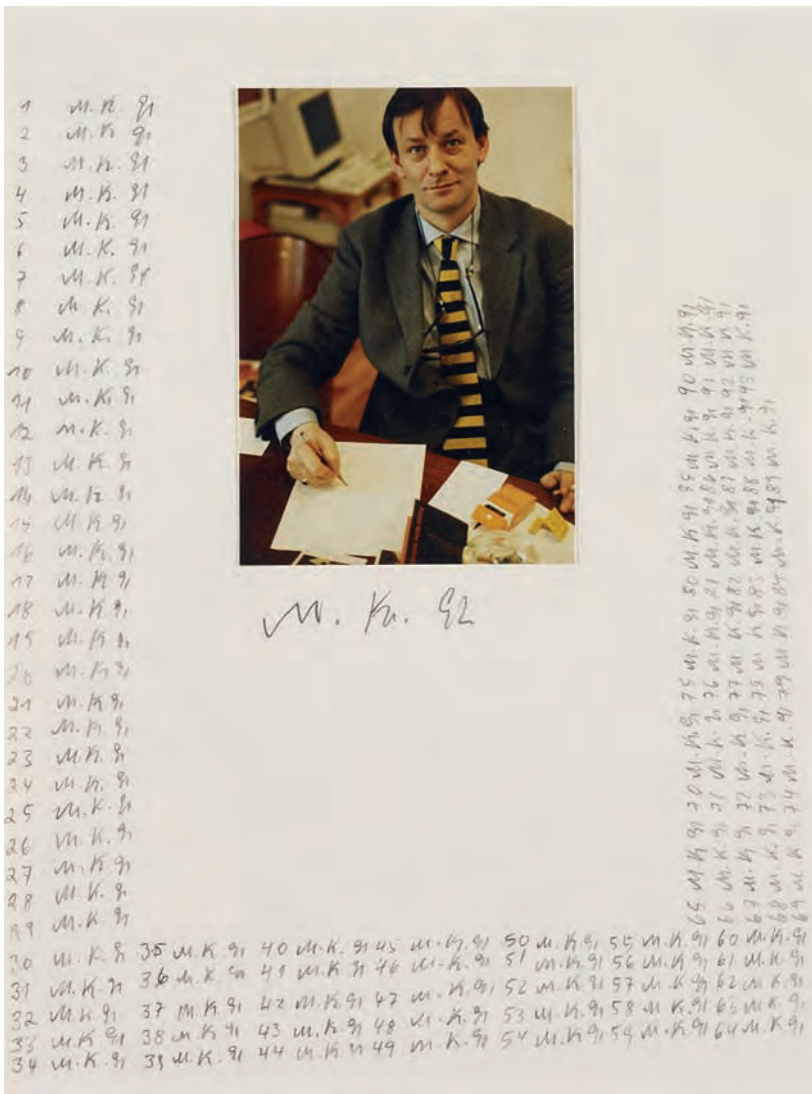
Estimate £35,000–45,000 \$53,600–69,000 €42,000–54,000 ♣

PROVENANCE

Private Collection, Austria

LITERATURE

M. Kippenberger, *Fama & Fortune Bulletin*, issue 5, Vienna, 1990, p. 12 (illustrated)



141 **MARTIN KIPPENBERGER** 1953–1997
Untitled, 1992
Photo-collage and graphite on paper.
28 × 21.7 cm (11 × 8 1/2 in).
Initialed and dated 'M.K.92' in the centre.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♠ †

PROVENANCE
Nolan/Eckman Gallery, New York



142 **MARTIN KIPPENBERGER** 1953–1997
Untitled, 1989
Collage on paper.
100 × 79 cm (39 3/8 × 27 1/2 in).
Initialed and dated 'M.K.89' lower right.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♠ †

PROVENANCE
Thomas Amman Fine Art AG, Zurich
Galerie Gisela Capitain, Cologne

EXHIBITED
Zurich, Kunsthaus Zürich, *M. Kippenberger & Freunde*, 12 September–15 November 1998



143 **MARTIN KIPPENBERGER** 1953–1997

Opel-Manta-Armaturenbrett (Opel-Manta-dashboard), 1991
Wood.

29 × 131 × 31 cm (11 3/8 × 51 5/8 × 12 1/4 in).

This work is unique from an edition of 10 differently coloured copies plus 1 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £60,000–80,000 \$92,000–123,000 €72,000–96,000 

PROVENANCE

Galerie Johann Widauer, Innsbruck

EXHIBITED

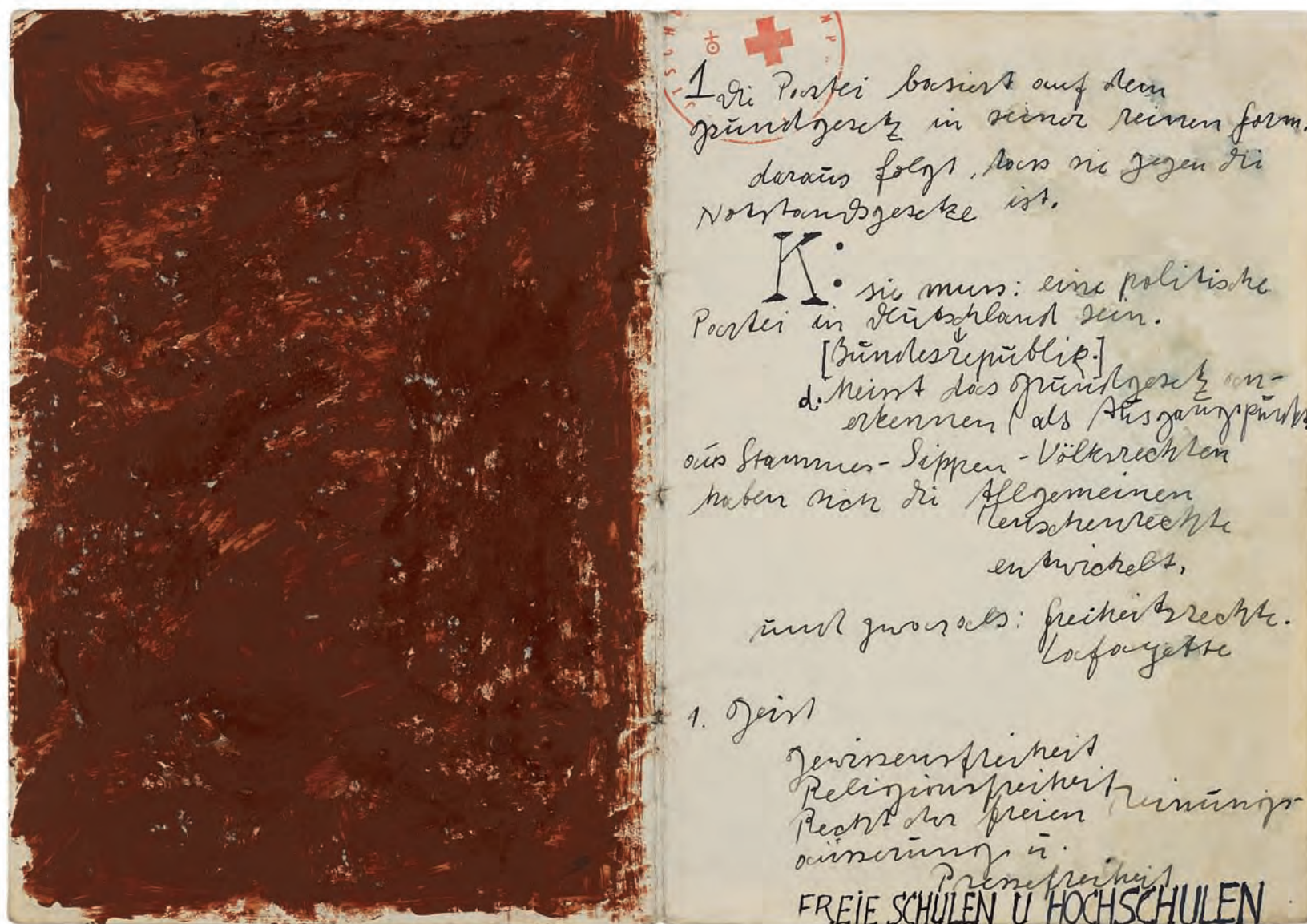
Graz, Galerie Bleich Rossi, *Fallen und fallen lassen – Merlin Carpenter, Ulrich Strothjohann, Martin Kippenberger, Michael Krebber*, 5–17 October 1991
(another example exhibited)

LITERATURE

Roberto Ohrt, *Martin Kippenberger in Tirol: Sammlung Widauer*, exh. cat., Cologne: Walther König, pp. 76–79, 95
Karola Grässlin, *Kippenberger Multiples*, exh. cat., Graz: Kunstverein Braunschweig, 2003, p. 113 (another example illustrated)

Kippenberger points to the inherent tragedy of the everyday using the seemingly banal objects of our life and that make up popular culture. In this case, he uses a wooden replica of the dashboard of an Opel Manta which was destroyed in a car crash – the dashboard even carries the imprint of the driver's skull. Alluding to the German stereotype of the *Mantafahrer*, or Manta-driver, Kippenberger asks a question typical of the many so-called Manta-jokes (roughly the equivalent of the British 'Essex' joke): "What goes through the head of an Opel Manta driver when he drives into a tree?", and in doing so, he sardonically pokes fun at both the subject and teller of the joke.





144 JOSEPH BEUYS 1921–1986

Untitled (Manifest), c. 1966

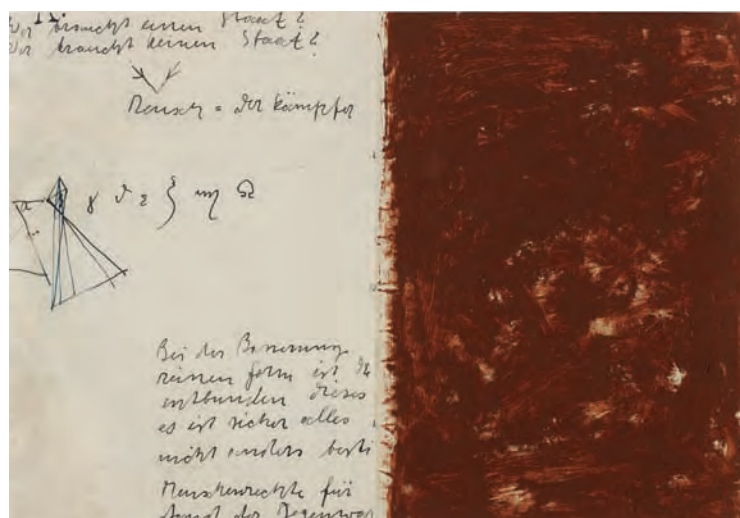
Oil, ink and stamp on folded paper.

20.5 × 29.5 cm (8 1/8 × 11 5/8 in).

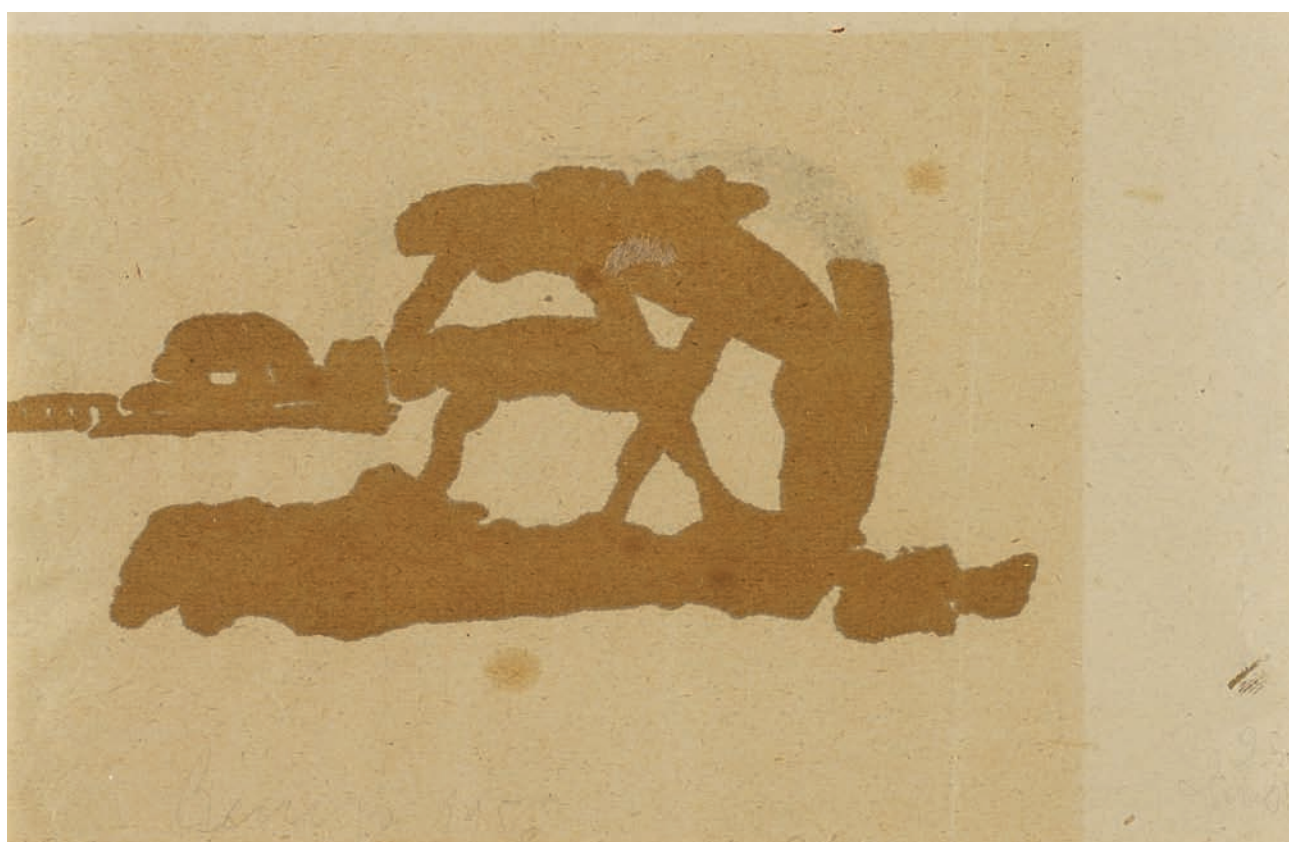
Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 ♦†

PROVENANCE

Nolan/Eckman Gallery, New York



Reverse



Reverse

145 **JOSEPH BEUYS** 1921–1986

Horse with Sheep in Background, 1956

Chemical solution and graphite on paper.

13 × 19 cm (5 1/8 × 7 1/2 in).

Signed and dated 'Beuys 1956' on the reverse.

Estimate £30,000–50,000 \$46,000–76,600 €36,000–60,000 ♣ †

PROVENANCE

Nolan/Eckman Gallery, New York

146 **HERMANN NITSCH** b. 1938

Untitled, 2005

Acrylic, clothing and wood on canvas.

200 × 300 cm (78 3/4 × 118 1/8 in).

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

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000 ♣

PROVENANCE

Acquired directly from the artist by the present owner







147 **JONATHAN MEESE** b. 1970

Soldier of Fortune 'Jean' (Honey), 2003

Bronze on artist's wooden plinth with marble.

Sculpture: 40 × 33 × 24 cm (15 3/4 × 12 7/8 × 9 1/2 in), plinth:

100 × 30.5 × 23 cm (39 3/8 × 12 × 9 in).

Incised 'JM 2003' and numbered of 3 lower left of bronze. This work is from an edition of 3.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♣

PROVENANCE

Contemporary Fine Arts, Berlin

EXHIBITED

Hamburg, Deichtorhallen Hamburg, *Jonathan Meese: Mama Johnny*,

April–September 2006

Grenoble, Centre National d'Art Contemporain de Grenoble, *Jonathan Meese:*

Mama Johnny, 22 October 2006–7 January 2007 (other example exhibited)



148 **JONATHAN MEESE** b. 1970

Die Zaubermaus, Die Totalvitalitätin (Voodooisi), 2007

Oil and collage on canvas.

270 × 185 cm (106 3/8 × 72 3/4 in).

Initialed and dated 'JM 07' lower left.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ♣

PROVENANCE

Contemporary Fine Arts, Berlin



149 **JULIAN SCHNABEL** b. 1951

Untitled (Map Drawing), 1981

Oil and collage on paper.

139 × 96.5 cm (54 3/4 × 37 7/8 in).

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ₣

PROVENANCE

Galerie Bruno Bischofberger, Zurich



150 **DAVID SALLE** b. 1952

Portrait with Doves, 1999

Three parts: oil and acrylic on canvas.

Overall: 198.5 × 152.5 cm (78 1/8 × 60 in).

Signed, titled and dated 'Portrait with Doves David Salle 1999' on the reverse.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000

PROVENANCE

Galleria Mazzoli, Modena

Private Collection, Italy

LITERATURE

David Salle: New Paintings, Milan, 2003



151 **ALEX KATZ** b. 1927

Winter Night, 2002

Oil on canvas.

152.5 × 274 cm (60 × 107 7/8 in).

Signed and dated 'Alex Katz 02' on the overlap.

Estimate £120,000–180,000 \$184,000–276,000 €144,000–216,000

PROVENANCE

Galleria Mazzoli, Modena

Private Collection, Italy

LITERATURE

Bonito Oliva, A. and R. Milazzo, *Alex Katz: New Paintings (2001–2002)*, exh. cat., Galleria Mazzoli, 2003





152 ROBERT LONGO b. 1953

Study for Lagundi, Nias, 2000

Ink and charcoal on vellum.

17.5 × 44.5 cm (6 7/8 × 17 1/2 in).

Signed, titled and dated 'Study for Lagundi, NIAS Robert Longo, 2000' in the lower margin.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Galleria Mazzoli, Modena

Private Collection, Italy

EXHIBITED

Modena, Galleria Emilio Mazzoli, *Robert Longo: 1980–2000*, 2000

As a leader of the highly acclaimed and influential Pictures Generation, Robert Longo along with the likes of Cindy Sherman and Richard Prince defined through their art the American social, economic and cultural experience of the 1980s. Using easily recognizable imagery culled from the mass media, they explored how images shape perceptions of the world. Longo's early series from this period, *Men in the Cities*, depicts mainly solitary men in professional attire contorting their bodies. These images can be interpreted as investigating the prevalence of violence, power and aggression in the New York Wall Street generation. On the other hand, his more recent *Wave Series*, in which waves at their breaking point serve as a metaphor for the natural world's creative as well as destructive abilities. Seen together, these two series dramatise the opposition between the forces of man and nature, of male and female. This duality is something which Longo's work constantly returns to, and one which has preoccupied other artists in the Pictures Generation.



153 **ROBERT LONGO** b. 1953

1 (Study of Frank & Glen), 1981

Tempera, paint, graphite, charcoal on paper.

65 × 112 cm (25 5/8 × 44 1/8 in).

Signed and dated 'Robert Longo 81' lower right and titled '#1 (Study of Frank + Glenn)' lower left.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000

PROVENANCE

Galleria Mazzoli, Modena

Private Collection, Italy

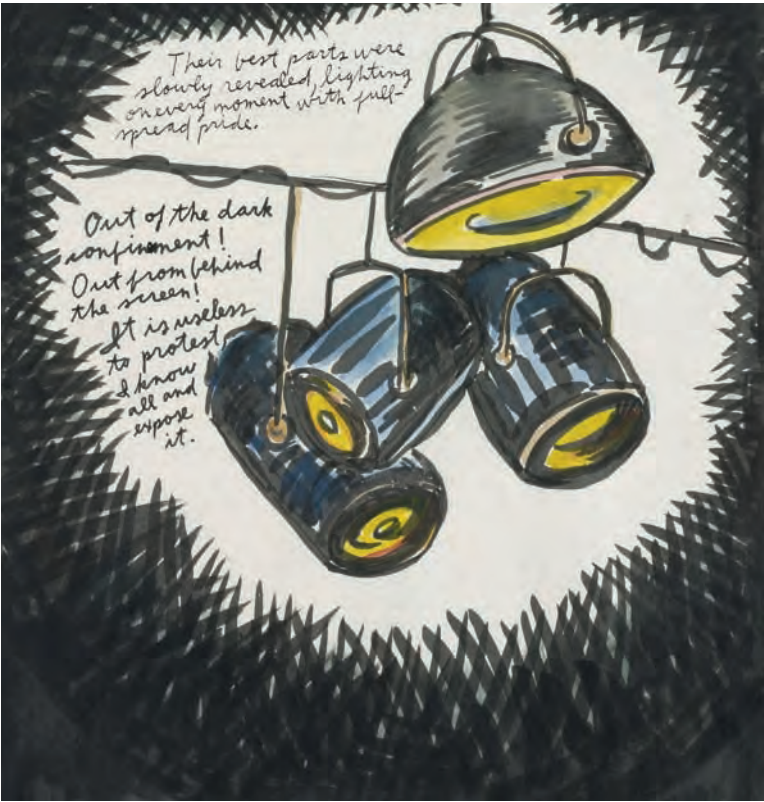
EXHIBITED

Modena, Galleria Emilio Mazzoli, *Robert Longo: 1980–2000*, 2000

154 **RAYMOND PETTIBON** b. 1957
Untitled (The best parts...), 1990
Ink and watercolour on paper.
33 × 34 cm (12 7/8 × 13 3/8 in).
Signed and dated 'Raymond Pettibon 90' on the reverse.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200

PROVENANCE
Private Collection, Europe



155

155 **RAYMOND PETTIBON** b. 1957
Untitled (Except for the distribution...), 2005
Ink and watercolour on paper.
58 × 44 cm (22 7/8 × 17 3/8 in).
Signed and dated 'Raymond Pettibon 8-05' on the reverse.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE
Private Collection, Europe

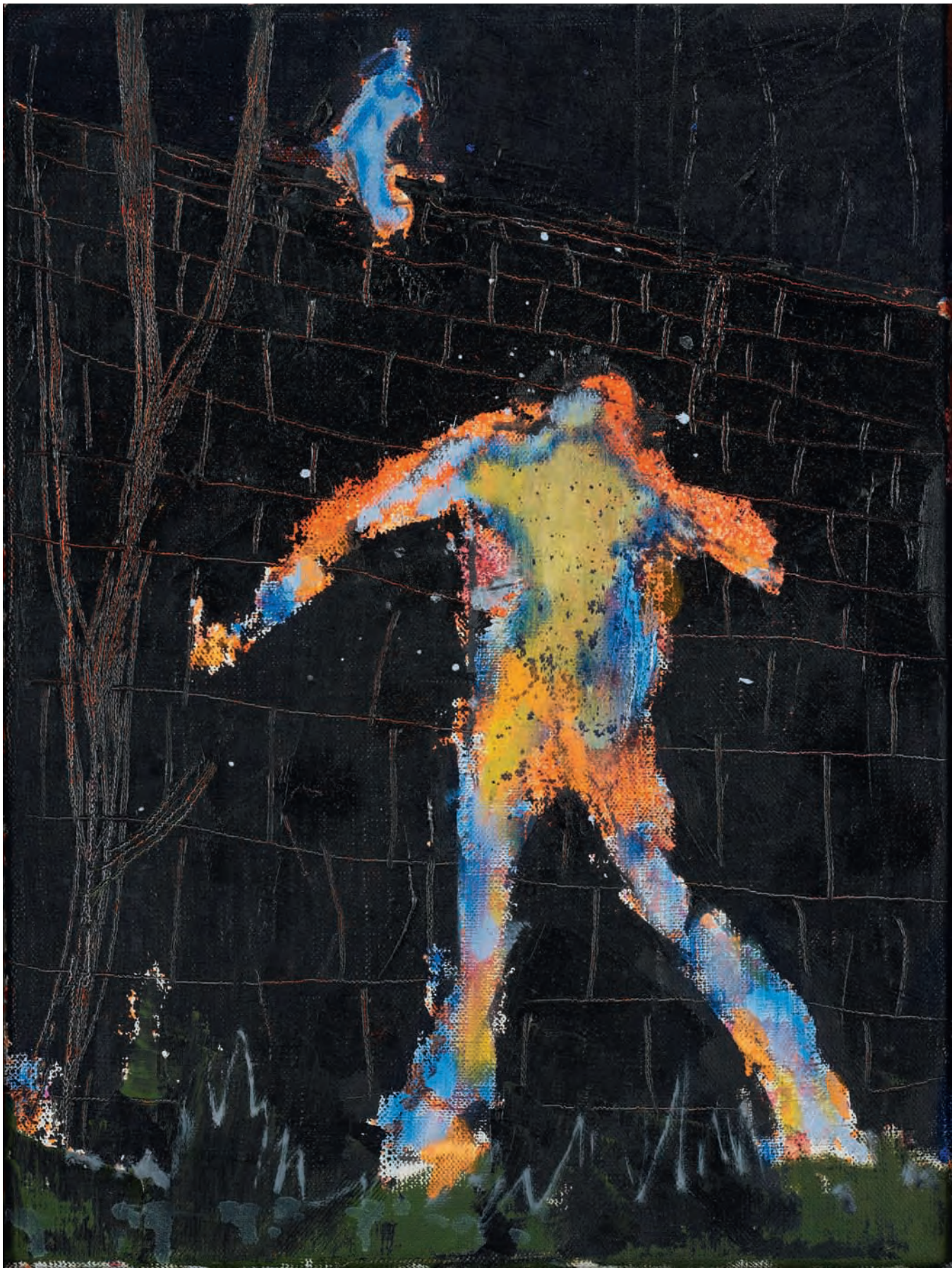


156

156 **RAYMOND PETTIBON** b. 1957
Untitled (Above the law), 1990
Ink on paper.
40.5 × 34.7 cm (15 7/8 × 13 5/8 in).
Signed and dated 'Raymond Pettibon 1990' on the reverse.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200

PROVENANCE
Private Collection, Europe



157 **DANIEL RICHTER** b. 1962

Untitled, 2005

Oil on canvas.

40.3 × 30.2 cm (15 7/8 × 11 7/8 in).

Signed and dated '22.2.05 D. Richter' on the reverse.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ♣

PROVENANCE

Private Collection, Europe



158 **MIKE KELLEY** b. 1954
Untitled from the Sublime (Study for Dear Doctor), 1983
 Ink on paper.
 45.5 × 60.5 cm (17 7/8 × 23 7/8 in).

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 †

PROVENANCE
 Gagosian Gallery, London

159 **GEORGE CONDO** b. 1957
Face with Hand, 1983
 Oil on canvas board.
 40.6 × 30.5 cm (15 7/8 × 12 in).

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ‡

PROVENANCE
 Pat Hearn Gallery, New York





160 **MIKE KELLEY** b. 1954

Three Valleys, 1980/98

A set of 12 colour coupler prints on Fuji Crystal Archive paper.

Each: 41 × 59.5 cm (16 1/8 × 23 3/8 in) or the reverse.

This work is from an edition of 5.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 †

PROVENANCE

Patrick Painter Editions, Hong Kong





161 **JULES DE BALINCOURT** b. 1972

Good from Far, Far from Good, 2007

Oil on panel.

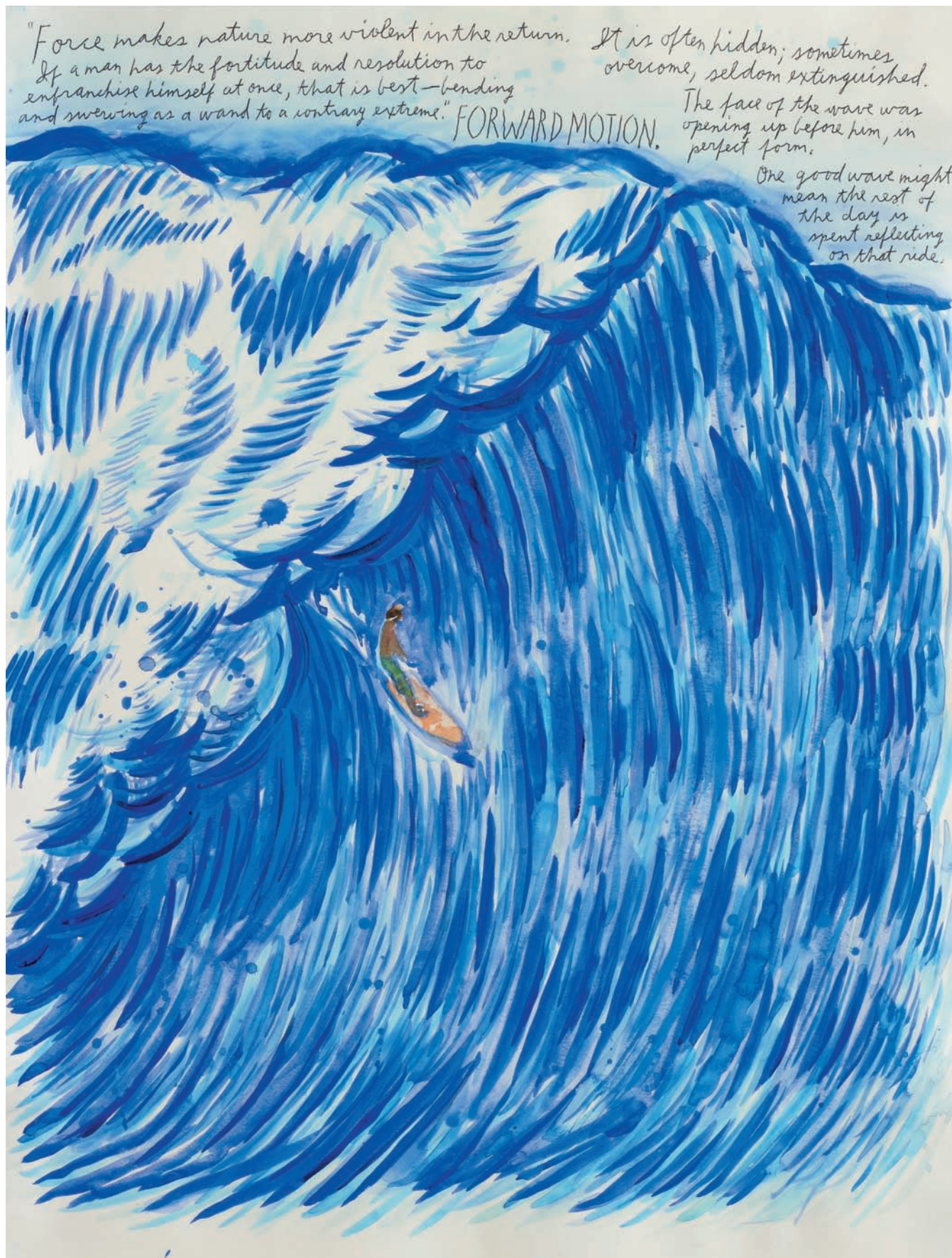
26 × 34.5 cm (10 1/4 × 13 5/8 in).

Signed, titled and dated 'Jules de Balincourt GOOD FROM FAR FAR FROM GOOD 2007' on the reverse.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♠

PROVENANCE

Zach Feuer Gallery, New York



162 **RAYMOND PETTIBON** b. 1957

Untitled (Force makes nature more violent...), 1999

Ink and watercolour on paper.

59.5 × 45.5 cm (23 3/8 × 17 7/8 in).

Signed and dated 'Raymond Pettibon 6-99' on the reverse.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000

PROVENANCE

Private Collection, Europe



163 **SLATER BRADLEY** b. 1975

CODA #7, 2004–05

Gold marker on unique fibre-based gelatin silver print.

76 × 92 cm (29 7/8 × 36 1/4 in).

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400

PROVENANCE

Max Wigram Gallery, London

164 **AARON YOUNG** b. 1972

Skid Mark (24kt gold), 2010

Brass panel plated with 24-carat gold, burnt rubber and motor oil.

122 x 50 cm (48 x 19 5/8 in).

Estimate £6,000–8,000 \$9,200–12,300
€7,200–9,600

PROVENANCE

Bortolami Gallery, New York





165 **ADAM PENDLETON** b. 1984

Mwandishi, 2005

Silkscreen on canvas.

115.5 × 115.5 cm (45 1/2 × 45 1/2 in).

This work is unique.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200

PROVENANCE

Yvon Lambert, New York

Private Collection, Europe



166 **DAVID RATCLIFF** b. 1970

The Real Summer NJ, 2006

Acrylic on canvas.

183 × 167 cm (72 × 65 3/4 in).

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

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400

PROVENANCE

Private Collection, London

EXHIBITED

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



167 **DAN COLEN** b. 1979

Bird Shit Easel, 2007–09

Oil and rubber glove on palette.

30.5 × 22.9 cm (12 × 9 in).

Signed and dated 'Daniel Colen 2007–'09' on the reverse.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400 ₺

PROVENANCE

Gift from the artist

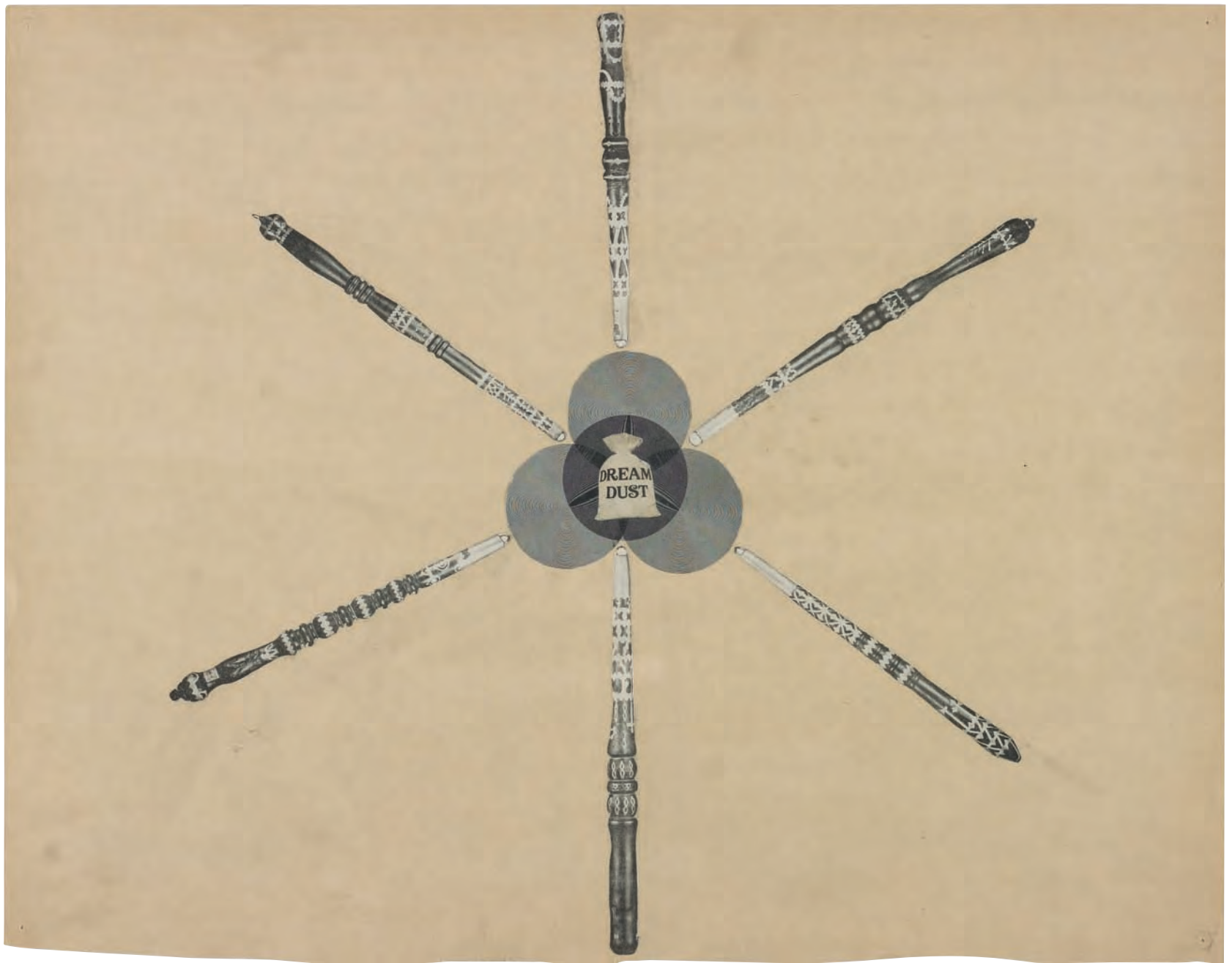
Peres Projects, Berlin



168 **AARON YOUNG** b. 1972
Demanding Activities (PRO E REX), 2008
 Silkscreen on aluminium.
 183 × 122 cm (72 × 48 in).
 This work is unique.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600

PROVENANCE
 Bortolami Gallery, New York



169 **DASH SNOW** 1981–2009

Dream Dust, 2006

Collage on paper.

46 × 58.5 cm (18 1/8 × 23 in).

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800

PROVENANCE

Rivington Arms, New York

170 **DASH SNOW** 1981–2009

Good From Afar Far From A Good, 2007

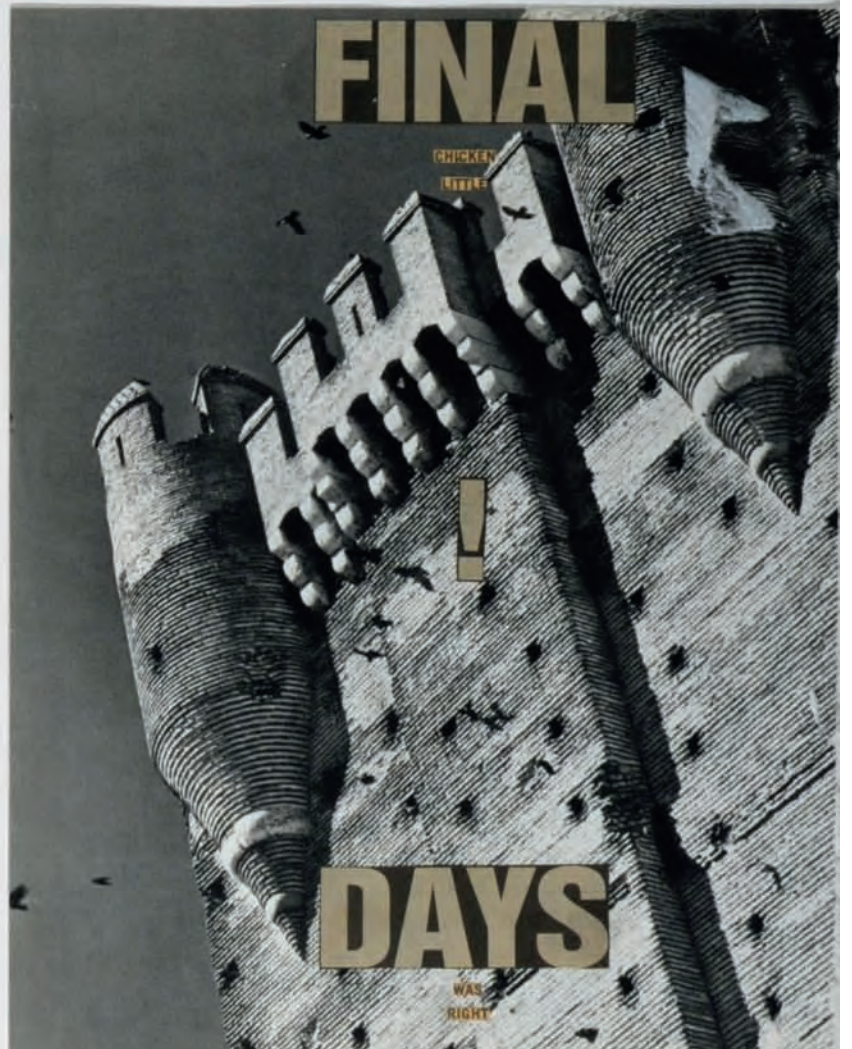
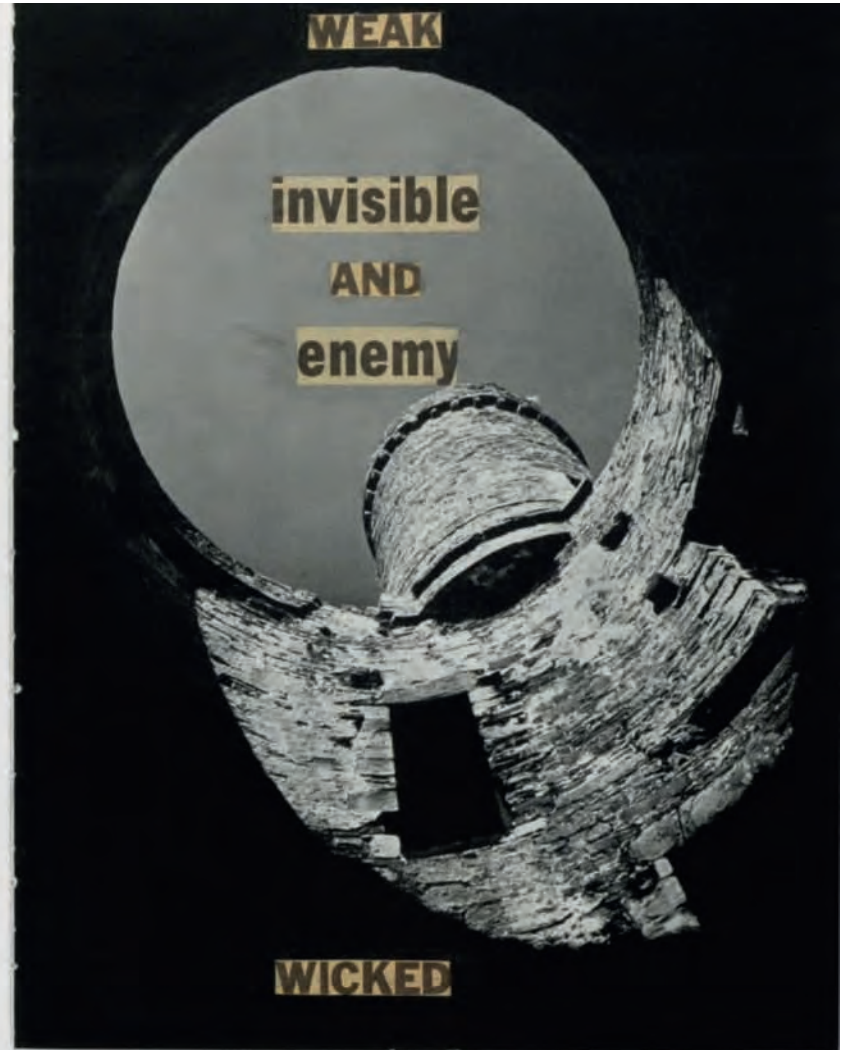
Collage on paper in 4 parts.

Overall: 64 × 51 cm (25 1/8 × 20 1/8 in).

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600

PROVENANCE

Arndt & Partner, Berlin





171 **OSCAR TUAZON** b. 1975

Maine, 2004–06

Folded digital colour coupler print on Kodak archival grade paper in artist's frame.

Print: 38,5 × 59 cm (15 1/8 × 23 1/4 in); framed: 42 × 62 cm (16 1/2 × 24 3/8 in).

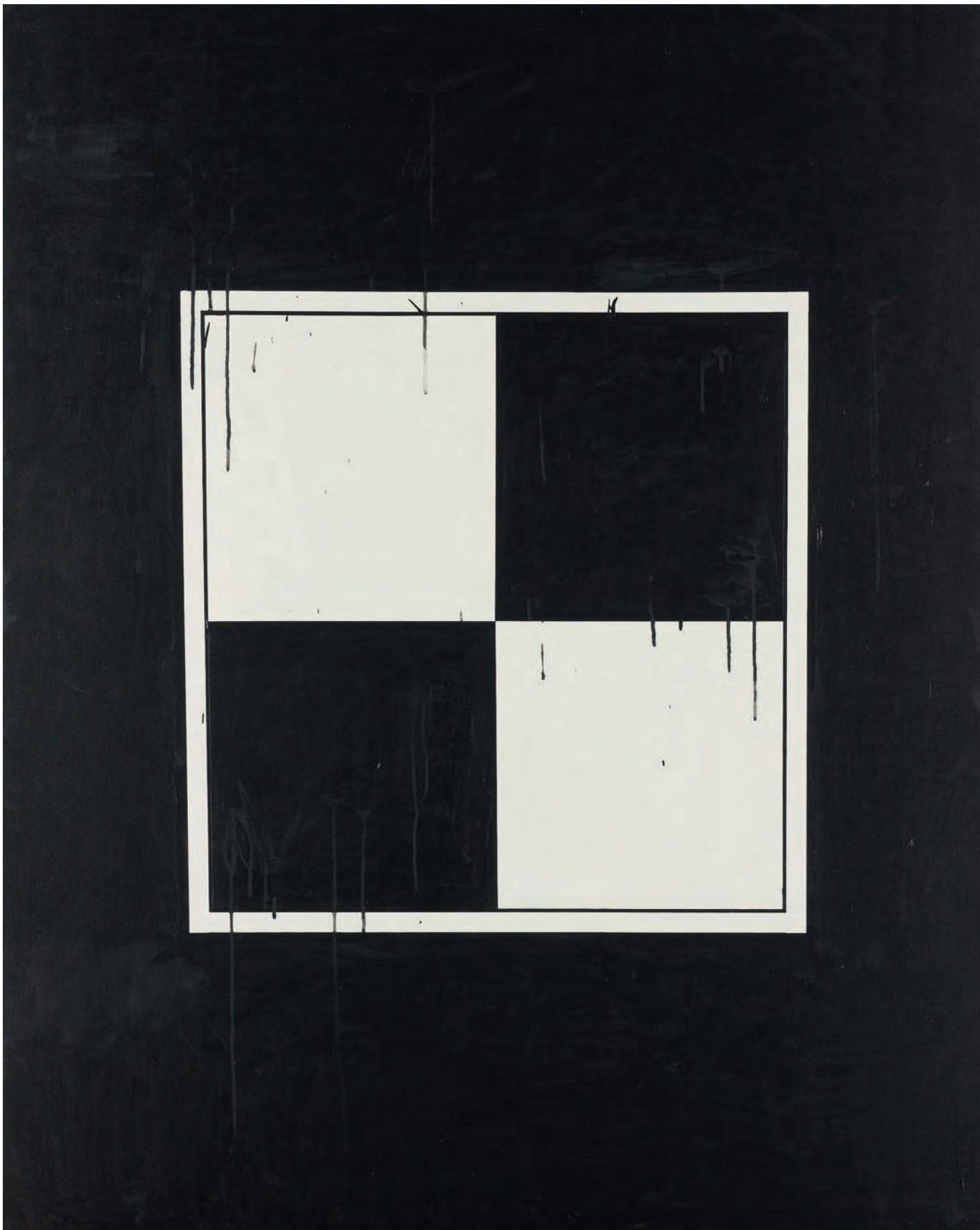
Signed 'Oscar Tuazon' on a gallery label on the reverse. This work is from an edition of 2 plus 1 artist's proof.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200

PROVENANCE

Standard Gallery, Oslo

Private Collection, UK



172 **GARDAR EIDE EINARSSON** b. 1976

I am a successful young thief, 2007

Acrylic on canvas.

152.5 × 122 cm (60 × 48 in).

Signed, titled and dated "'I AM A SUCCESSFUL YOUNG THIEF" 2007

Gardar Eide Einarsson' on the stretcher bar.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Galerie Rodolphe Janssen, Brussels



173 **DAN WALSH** b. 1960

Figure 2, 2003

Acrylic on canvas.

Signed and dated on the reverse.

122 × 122 cm (48 × 48 in).

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000

PROVENANCE

Paula Cooper Gallery, New York



174 **MARK HANDFORTH** b. 1969

Black Moon, 2008

Neon tubes, vernice spray paint.

409.9 × 408 cm (161 3/8 × 160 5/8 in).

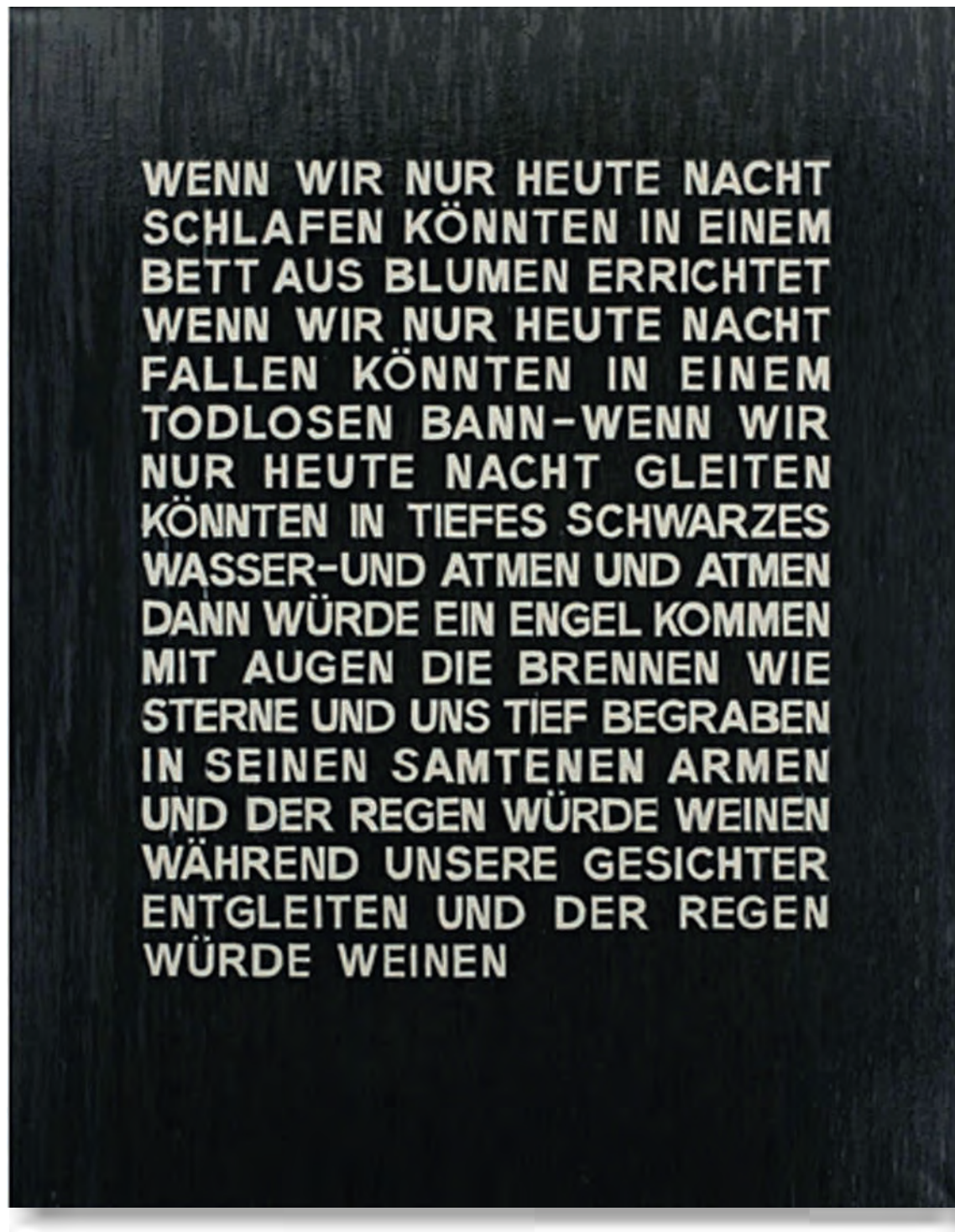
This work is from an edition of 3 plus 1 artist's proof and accompanied by a certificate of authenticity signed by the artist.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000

PROVENANCE

Gavin Brown's Enterprise, New York

Private Collection



175 **GREGOR HILDEBRANDT** b. 1974

Wenn Wir (Nur Heute), 2007

Bands of magnetic tape on canvas.

122 × 97 cm (48 × 38 1/4 in).

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE

Almine Rech, Paris

If only tonight we could sleep
In a bed made of flowers
If only tonight we could fall
In a deathless spell

If only tonight we could slide
Into deep black water
And breathe
And breathe...

Then an angel would come
With burning eyes like stars
And bury us deep
In his velvet arms

And the rain would cry
As our faces slipped away
And the rain would cry

(Lyrics for 'If Only Tonight We Could Sleep' by The Cure, 1987)

176 **DOUGLAS GORDON** b. 1966

Site Specific Predictable Incident in Unfamiliar Surroundings, Nos. 1, 2, 3, 4, 5, 1995

Fourteen Budweiser beer cases, video player and video cassette.
Installation dimensions variable. This work is from an edition of 5.

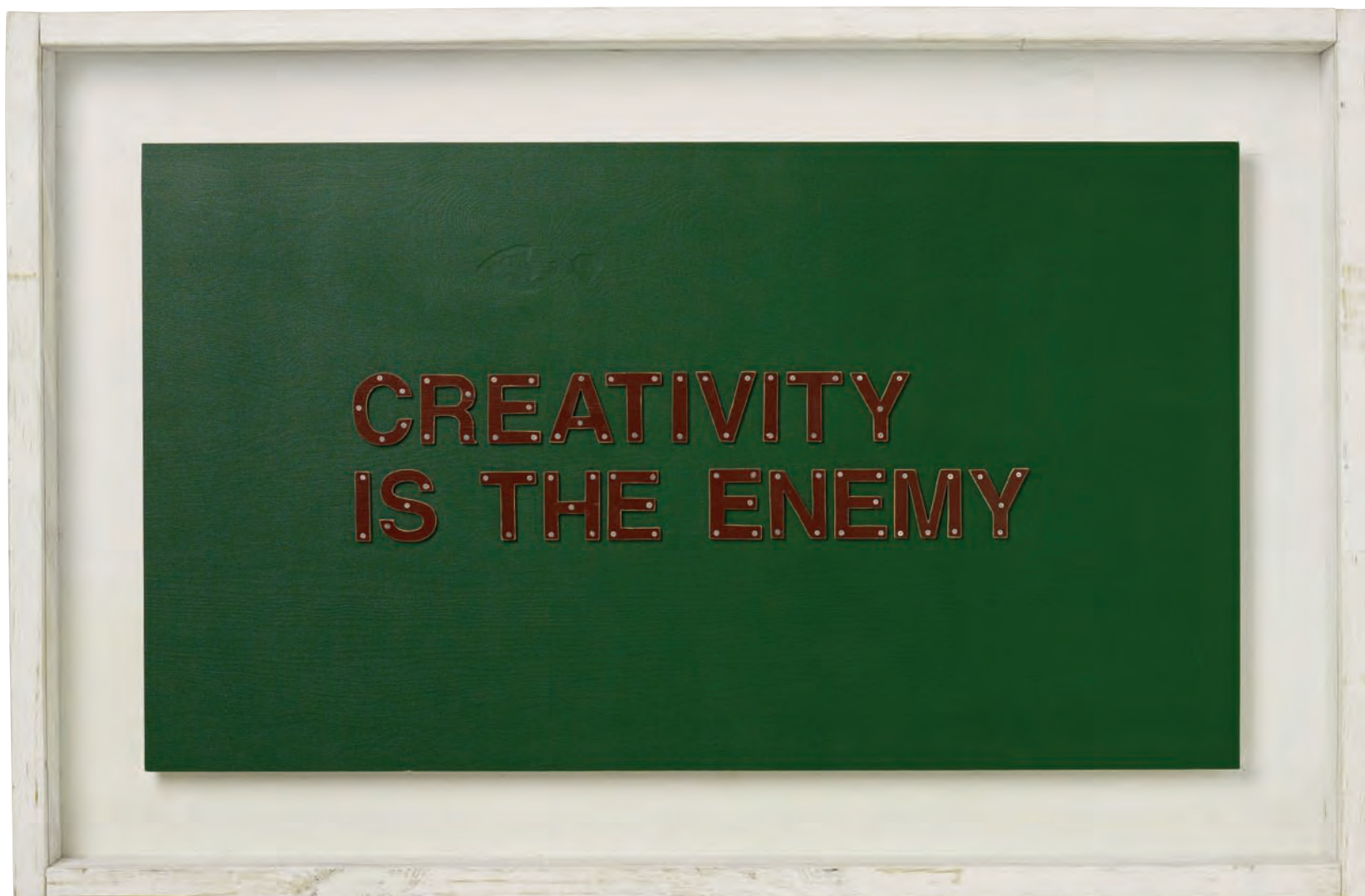
Estimate £30,000–50,000 \$46,000–76,600 €36,000–60,000 ♣

PROVENANCE

Lisson Gallery & Patrick Painter Editions, Bloom Gallery, Amsterdam

[Please note that the video projector and beer cases are not included in this lot]





177 **TOM SACHS** b. 1966

Creativity is the Enemy, 2008

Synthetic polymer paint and screws on plywood.

97.8 × 149.2 × 12.7 cm (38 1/2 × 58 3/4 × 5 in).

Signed and dated 'Tom Sachs 2008' on the reverse.

Estimate £18,000–22,000 \$27,600–33,700 €21,600–26,400 ₺

PROVENANCE

Galerie Thaddaeus Ropac, Paris



178 **ELMGREEN & DRAGSET** b. 1961 & 1969

Powerless Structures, Fig. 184, 2001

Wood, styrofoam balls, stencilled lettering.

Installation: 185 × 280 × 280 cm (72 3/4 × 110 1/4 × 110 1/4 in).

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

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣

PROVENANCE

Klosterfelde, Berlin

Galleri Nicolai Wallner, Copenhagen



179 **FIONA RAE** b. 1963

Untitled (white, orange + yellow), 1995

Oil, graphite and charcoal on canvas.

107 × 335 cm (42 1/8 × 131 7/8 in).

Signed, titled and dated 'Fiona Rae Untitled (white, orange + yellow) 1995' on the overlap.

Estimate £18,000–25,000 \$27,600–38,300 €21,600–30,000 🏆

PROVENANCE

Waddington Custot Galleries, London

EXHIBITED

London, Waddington Custot Galleries, 18 October–18 November 1995

LITERATURE

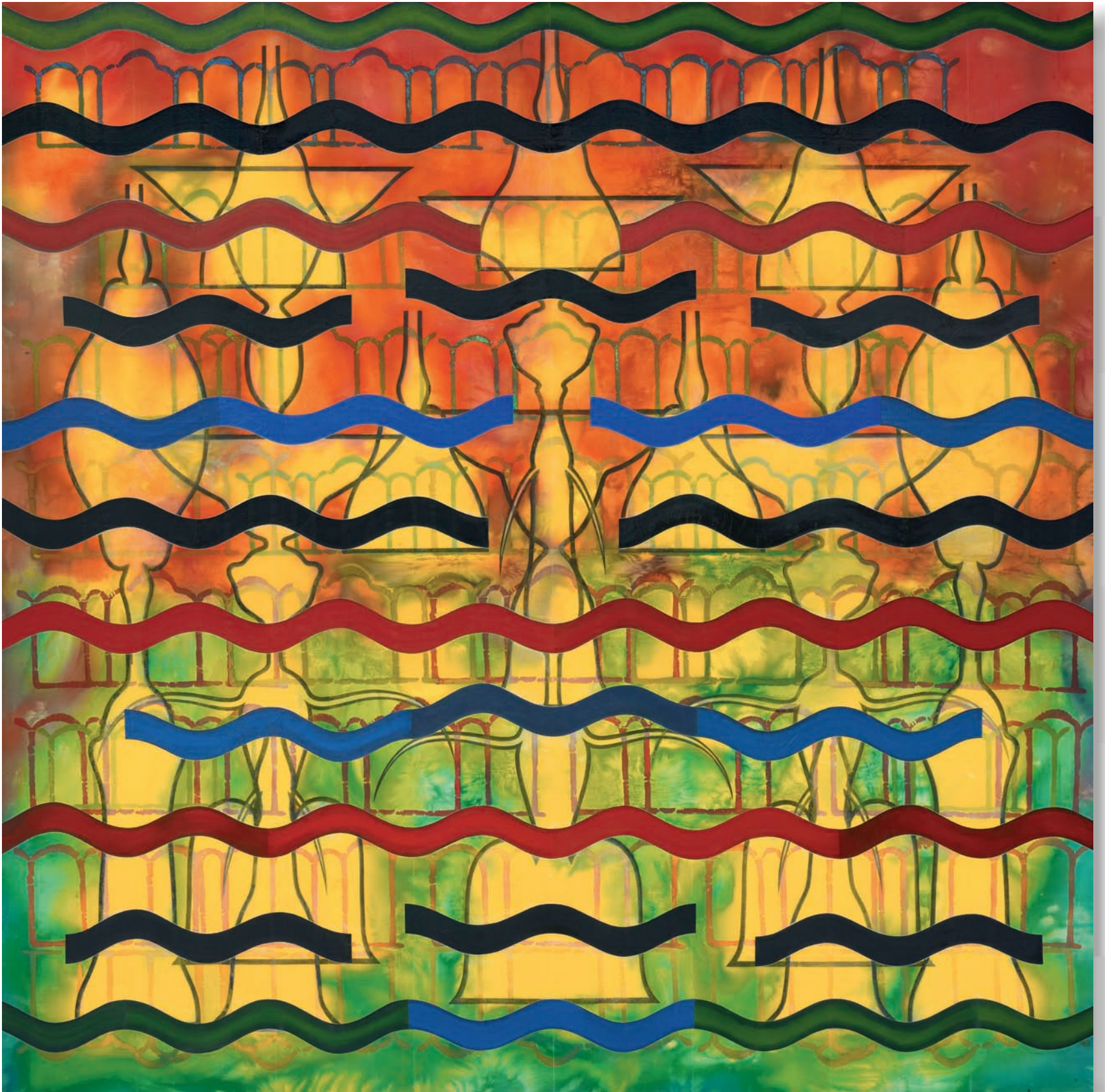
Exh. cat., London, Waddington Custot Galleries, 1995, no. 9 (illustrated)



180 **PHILIP TAAFFE** b. 1955
Cistern with Glass Flowers, 1999–2000
Mixed media on canvas.
291 × 289 cm (114 5/8 × 113 3/4 in).
Signed, titled and dated 'CISTERN WITH GLASS FLOWERS P. Taaffe
1999–2000' on the reverse.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000

PROVENANCE
Galleria Mazzoli, Modena
Private Collection, Italy



181 **ANTON HENNING** b. 1964

Exterieur No. 4, 2005

Acrylic on wood.

210 × 145 × 55 cm (82 5/8 × 57 1/8 × 21 5/8

in), pedestal: 30 × 186.5 × 96.5 cm

(11 3/4 × 73 3/8 × 37 7/8 in).

Initialed and dated 'AH 2005' on top side of the base.

Estimate £15,000–20,000

\$23,000–30,700 €18,000–24,000 ♠

PROVENANCE

Arndt & Partner, Zurich; acquired from above by the present owner

EXHIBITED

Berlin, Arndt & Partner, *27 überwiegend recht gelungene Skulpturen*, 2005

Krefeld, Kunstmuseen Krefeld/ Museum Haus Esters, *31 Apotheotische Antiphrasen für Haus Esters*, 30 October 2005–29 January 2006

LITERATURE

Anton Henning, exh. cat., Museum für Moderne Kunst, Frankfurt am Main, Kunstmuseen Krefeld/ Museum Haus Esters, Krefeld, MARTa Herford. Kerber, 2006, illustrated pp.62, 64, 65, 69 and 81

Anton Henning, 20 Jahre Dilettantismus, Düsseldorf: Richter, 2008, illustrated p.47





Detail

182 **ANTON HENNING** b. 1964

Interieur No. 299, 2005

Oil on canvas, wooden frame and electrical lighting.

305 × 257 × 28 cm (120 1/8 × 101 1/8 × 11 in).

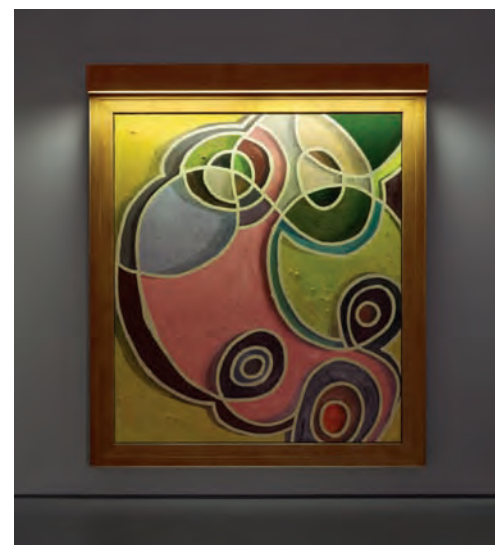
Initialed, titled and dated 'AH 2005 Interieur No. 299' on the reverse.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ♣

PROVENANCE

Arndt & Partner, Zurich

Acquired from above by the present owner



183 **THOMAS SCHEIBITZ** b. 1968

Untitled, 2005

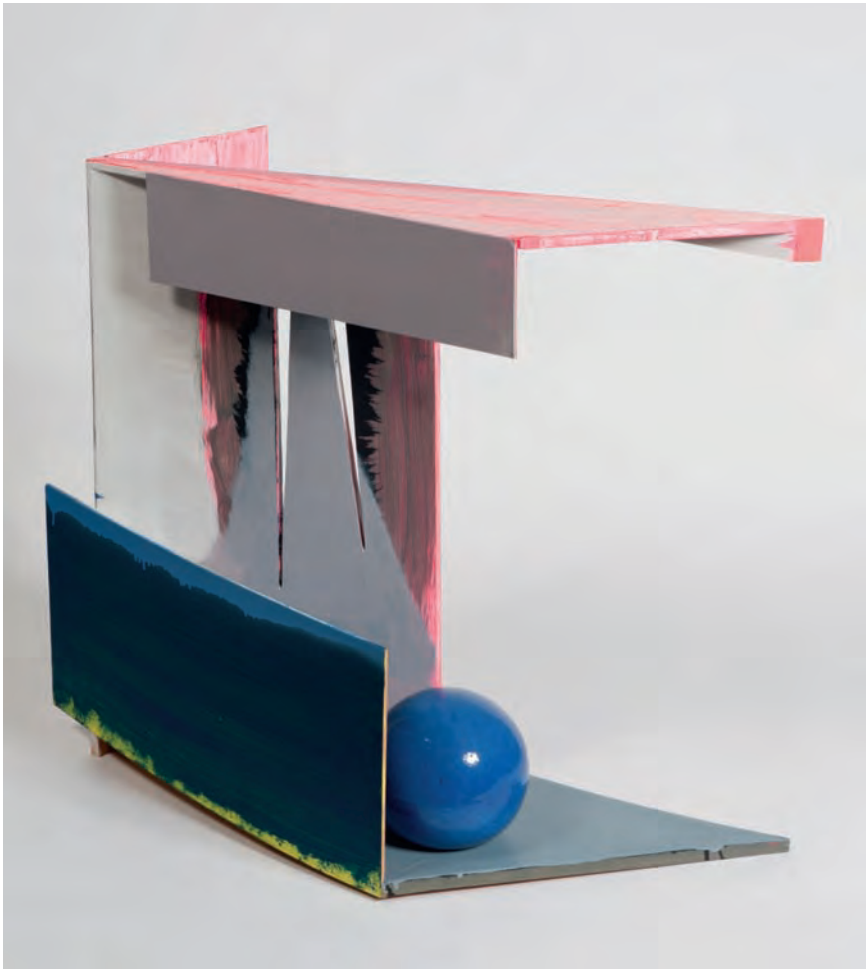
MDF, wood, vinyl and spray.

69 × 72 × 55 cm (27 1/8 × 28 1/4 × 21 5/8 in).

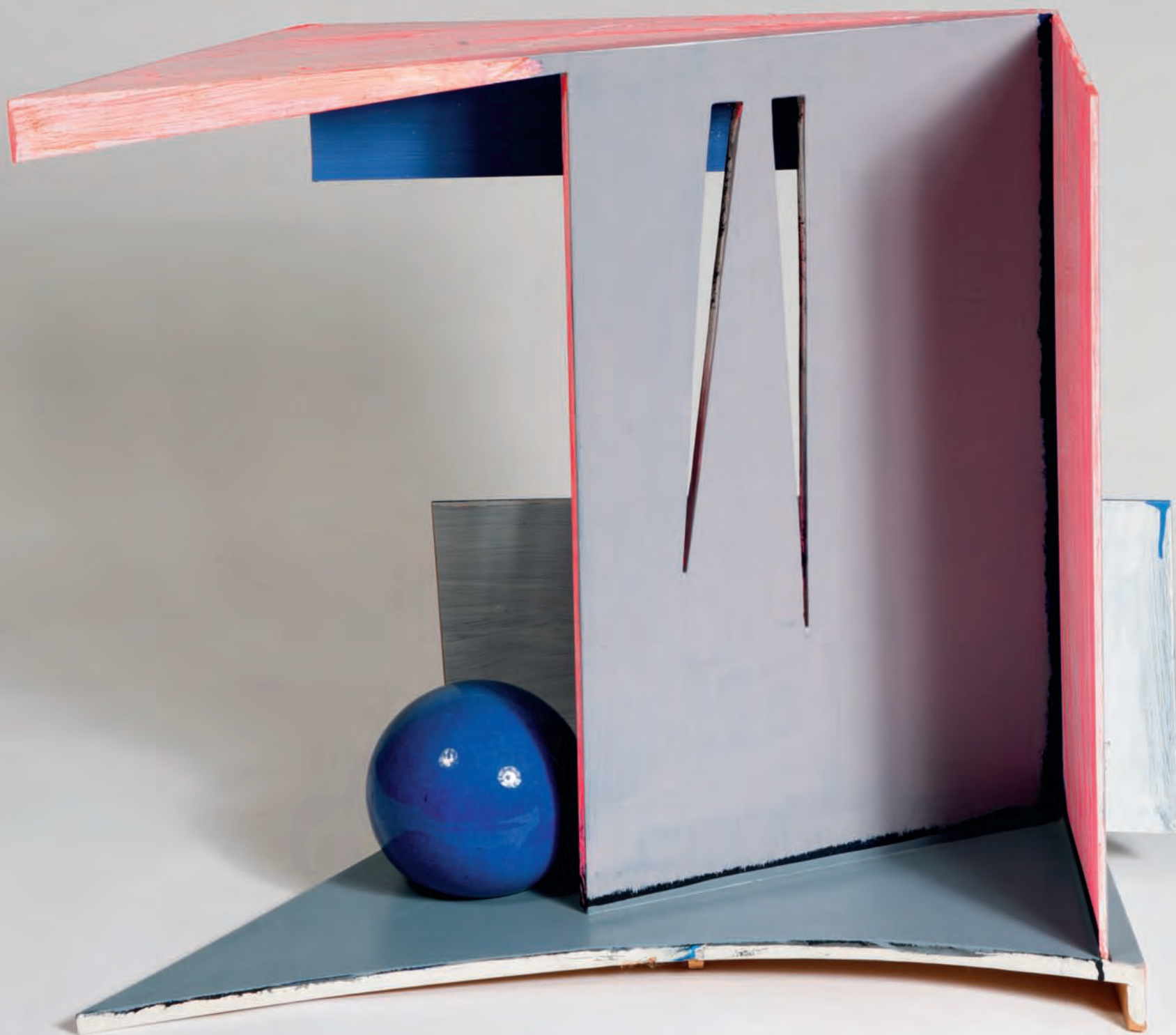
Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 ♣

PROVENANCE

Produzentengalerie, Hamburg



Alternative view





184 LOUISE BOURGEOIS 1911–2010

Self-portrait, 2007

Drypoint on unique cloth.

30.5 × 30.5 cm (12 × 12 in).

Embroidered 'LB' lower right. This work is unique from a series of 13, of which 8 are editioned with Arabic numerals and 5 with Roman numerals.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000

PROVENANCE

Carolina Nitsch, New York




185 FRANCIS ALÿS b. 1959

Desk (Provided Promises), 1993

Oil on masking tape on panel.

19 × 24 cm (7 1/2 × 9 1/2 in).

Signed and dated 'Francis Alÿs 1993' on the reverse and titled 'Provided Promises' lower left. This work is accompanied by a certificate of authenticity.

Estimate £40,000–60,000 \$61,300–92,000 €48,000–72,000 

PROVENANCE

Ramis Barquet, New York

LITERATURE

T. Vischer, ed., *Francis Alÿs, Sign Painting Project*, Göttingen: Steidl, 2011, p. 94/
L11.2.1

186

CHRISTO

b. 1935

Wrapped Office Chair, Project, 1973

Graphite, charcoal, wax crayon, fabric, staples, rope, twine, plastic and card collage on card.

71 × 56 cm (27 7/8 × 22 in).

Signed, titled and dated 'WRapped Office Chair (Project) Christo 1973' lower edge. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£50,000–70,000

\$76,600–107,000

€60,000–84,000

🏆

PROVENANCE

Private Collection



wrapped office chair / protest /

Chen 1973



187 **FRIEDRICH KUNATH** b. 1974

Untitled, 2005

Mixed media on canvas.

85 × 60.5 cm (33 1/2 × 23 7/8 in).

Signed and dated 'Friedrich Kunath 2005' on the overlap.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♣‡

PROVENANCE

BQ, Cologne



188 **PIOTR UKLANSKI** b. 1968

Untitled (Flowers), 1998

Colour coupler print mounted under Plexiglas and on aluminium.

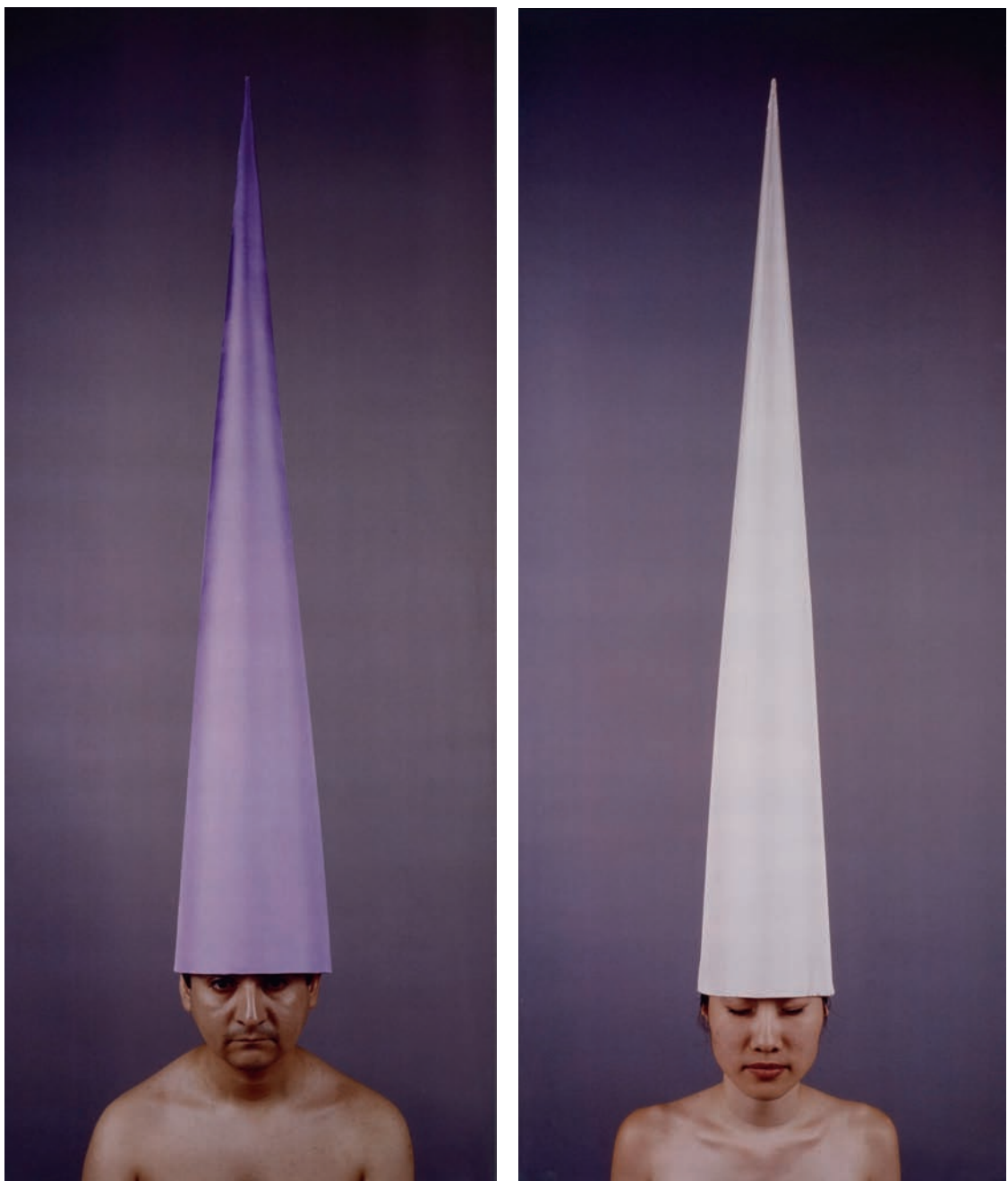
68.5 × 100.7 cm (26 7/8 × 39 5/8 in).

This work is from an edition of 5 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Private Collection, Munich



189 **MARINA ABRAMOVIĆ** b. 1946

Human Receivers, 2001

Five colour photographs.

Each: 140 × 60 cm (55 1/8 × 23 5/8 in).

This work is from an edition of 5 and based on a performance.

Estimate £60,000–80,000 \$92,000–123,000 €72,000–96,000 ♣

PROVENANCE

Galleria Massimo Minini, Brescia





190 **ANDREAS GURSKY** b. 1955

Flugzeug Düsseldorf, 1989

Chromogenic colour print in the artist's wooden frame.

Frame: 153 × 193 cm. (60 1/4 × 76 in); sheet: 148 × 187 cm (58 1/4 × 73 5/8 in)..

Signed, titled, dated 'Andreas Gursky Flugzeug Düsseldorf 1989' and numbered of four on the reverse. This work is from an edition of four.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ♠

PROVENANCE

Galleria Lia Rumma, Naples

EXHIBITED

Krefeld, Museum Haus Lange, *Andreas Gursky*, 5 November–17 December, 1989 (another example exhibited)

Deichtorhallen Hamburg, Amsterdam, De Appel Stichting, *Andreas Gursky: Photographs 1984–1993*, 1994

Kunstmuseum Krefeld, Haus Lange und Haus Esters, *Andreas Gursky. Works 80–08*, 10 December 2008–25 January 2009, then travelled to Stockholm, Moderna Museet (21 February–3 May, 2009) and Vancouver Art Gallery (30 May–20 September 2009) (another example exhibited)

LITERATURE

J. Heynen, ed., *Andreas Gursky*, Krefeld, 1989, n.p. (illustrated)

Z. Felix, ed., *Andreas Gursky. Fotografien 1984–1993*, Munich, 1994, p. 24 (illustrated)

Andreas Gursky. Works 80–08, exh. cat., Ostfildern, 2008, p. 91 (illustrated)



191 **THOMAS STRUTH** b. 1954

Nanjing Xi Lu, Shanghai, 1997

Digital colour coupler print, face-mounted on Plexiglas in artist's frame.
189 × 225 cm (74 3/8 × 88 5/8 in).

Signed 'T. Struth' on a label attached to the reverse. This work is from an edition of 10.

Estimate £35,000–45,000 \$53,600–69,000 €42,000–54,000 ♦

PROVENANCE

Galerie Max Hetzler, Berlin



192 **LAURENZ BERGES** b. 1966

Etzweiler, 2001

Colour coupler print.

165 × 237 cm (64 7/8 × 93 1/4 in).

Signed, titled and dated 'Etzweiler 2001 Laurenz Berges' and numbered of 3 on the reverse. This work is from an edition of 3.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200 ♣

PROVENANCE

Sies + Höke, Düsseldorf



193 **SANTIAGO SIERRA** b. 1966
Wall enclosing a space (Spanish pavilion, Venice Biennial, Venice, Italy), 2003
 Diptych: black and white photograph.
 Each: 147.5 × 225 cm (58 1/8 × 88 5/8 in).
 This work is from an edition of 6 plus 1 artist's proof plus 1 exhibition copy.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♣

PROVENANCE
 Galerie Peter Kilchmann, Zurich

194 **ROBIN RHODE** b. 1976

Throw Away, 2010

Nine colour coupler prints flush-mounted to Dibond, Diassec face-mounted.

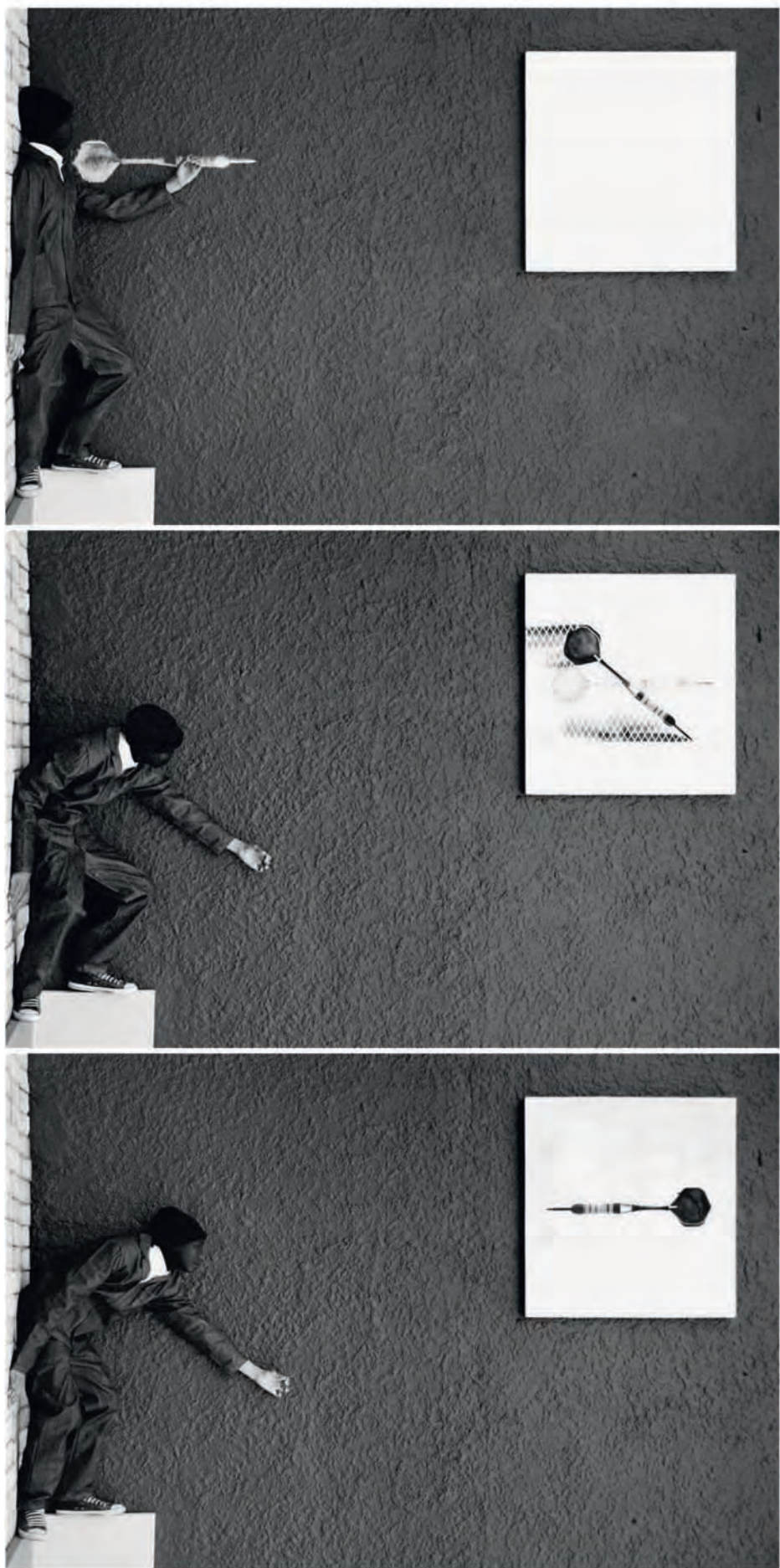
34.6 × 53.7 cm (13 5/8 × 21 1/8 in).

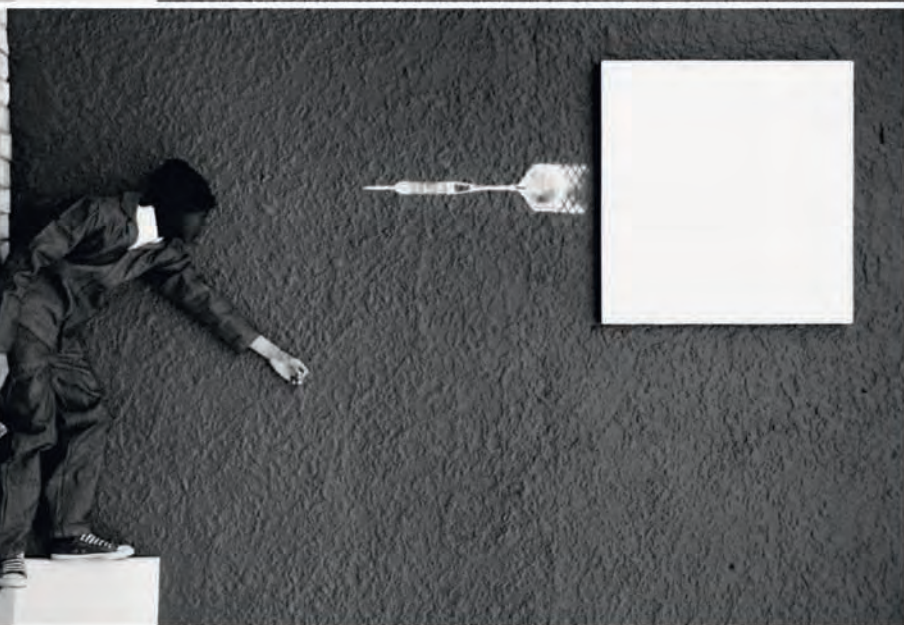
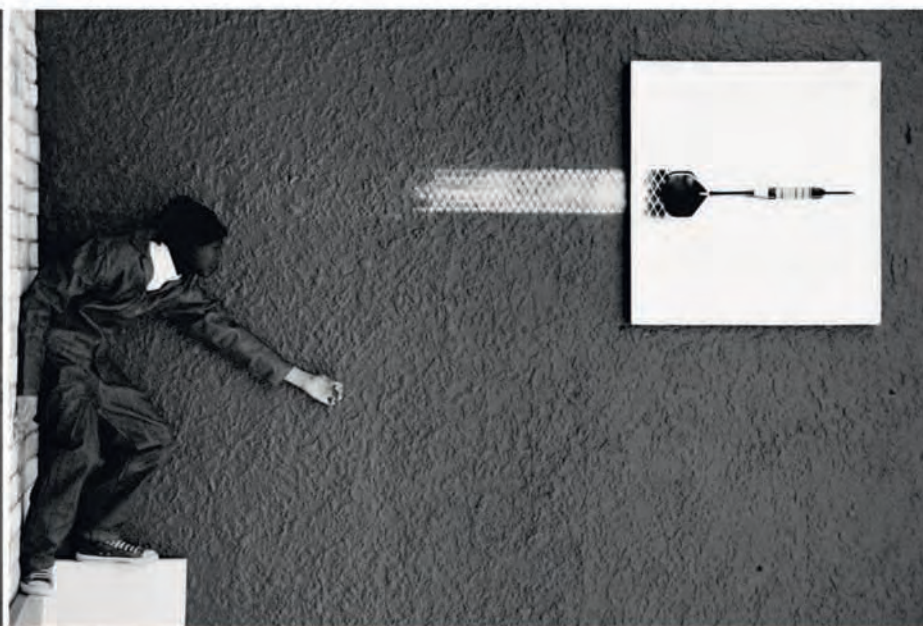
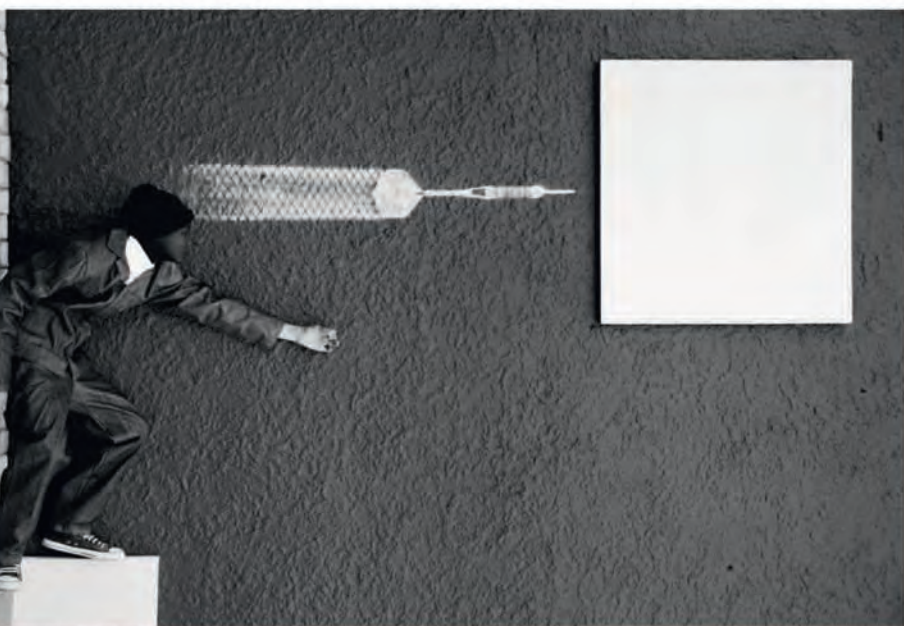
This work is from an edition of 6 plus 2 artist's proofs and accompanied by a certificate of authenticity.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ₺

PROVENANCE

Private Collection





195 **SAM SAMORE** b. 1963

Tower of Lips, 1995

Seven black-and-white photographs.

Each sheet: 80 × 128 cm (31 1/2 × 50 3/8 in);

approximate installation dimensions:

580 × 130 cm (228 3/8 × 51 in).

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

Estimate £12,000–18,000

\$18,400–27,600 €14,400–21,600

PROVENANCE

Massimo De Carlo, Milan





196 **MARILYN MINTER** b. 1948

Blue Shower, 2004

Colour coupler print.

101 × 66 cm (39 3/4 × 25 7/8 in).

Signed 'M. Minter' on the gallery label on the reverse. This work is from an edition of 5.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Salon 94, New York



197 **DAVID LACHAPELLE** b. 1964

Pieta with Courtney Love, 2006

Digital colour coupler print.

152.4 × 127 cm (60 × 50 in).

Signed 'David LaChapelle' on a gallery label attached to the reverse.

This work is an artist's proof from an edition of 3 artist's proofs.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000 ₺

PROVENANCE

Shafrazi Gallery, New York

LITERATURE

F. Torres and G. Mercurio, *David LaChapelle*, Milan: Giunti, 2007, cover, p. 88 and p. 147 (another example illustrated)

LaChapelle: Heaven to Hell, Cologne: Taschen, 2010 (another example illustrated on the cover)



198 DAVID LACHAPELLE b. 1963

Anointing, 2003

Digital colour coupler print.

127 × 152.4 cm (50 × 60 in).

Signed 'David LaChapelle' on a gallery label attached to the reverse.

This work is an artist's proof from an edition of 3 artist's proofs.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000 ₣

PROVENANCE

Shafrazi Gallery, New York

LITERATURE

F. Torres and G. Mercurio, *David LaChapelle*, Milan: Giunti, 2007, p.58 and p.155 (another example illustrated)

LaChapelle: Heaven to Hell, Cologne: Taschen, 2010, p.334–35 (another example illustrated)



199 **VIK MUNIZ** b. 1961

Creature from the Black Lagoon from the series *Caviar Monsters*, 2004

Colour coupler print on Ilfoflex.

101 × 81 cm (39 3/4 × 31 7/8 in).

Signed and dated 'Vik Muniz 2004' on a label attached to the backing.

This work is from an edition of 10.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000

PROVENANCE

Galerie Xippas, Paris



200 **VIK MUNIZ** b. 1961

Romy Schneider from the series *Diamond Divas*, 2004

Colour coupler print on Ilfoflex.

100.5 × 80.5 cm (39 5/8 × 31 3/4 in).

Signed and dated 'Vik Muniz 2004' on a label attached to the backing.

This work is from an edition of 10.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000

PROVENANCE

Galerie Xippas, Paris

Galleria Caroli, Milan



(i)



(ii)

201 **NOBUYOSHI ARAKI** b. 1940

Two works: (i) *Lady Gaga Lying Down*; (ii) *Lady Gaga Seated*, 2010/11

Two gelatin silver prints.

(i) 35.5 × 42.9 cm (13 7/8 × 16 7/8 in); (ii) 42.9 × 35.5 cm (16 7/8 × 13 7/8 in).

Signed 'Nobuyoshi Araki' on the reverse of each print. These works are accompanied by certificates of authenticity.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE

Taka Ishii Gallery, Tokyo

EXHIBITED

Tokyo, Taka Ishii Gallery, *Nobuyoshi Araki. Koki No Shashin: Photographs of a Seventy Year Old*, 8 May–5 June 2010



202 **MR.** b. 1969

Untitled, 2003

Acrylic on canvas.

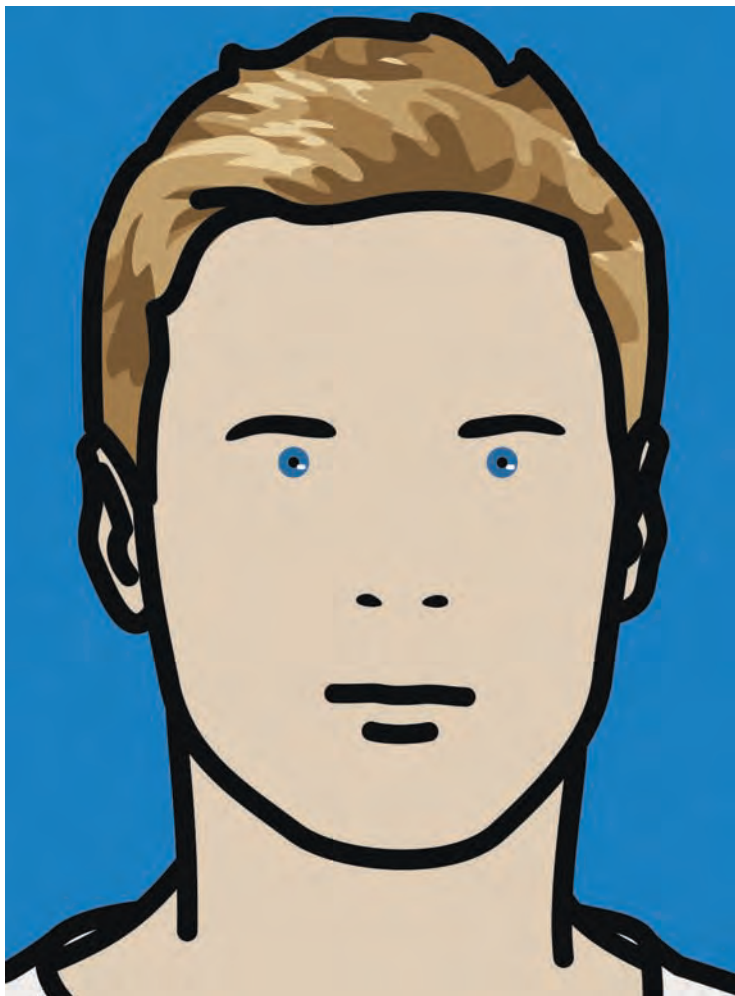
195 × 114 cm (76 3/4 × 44 7/8 in).

Signed and dated 'Mr. 2003' on the stretcher bar.

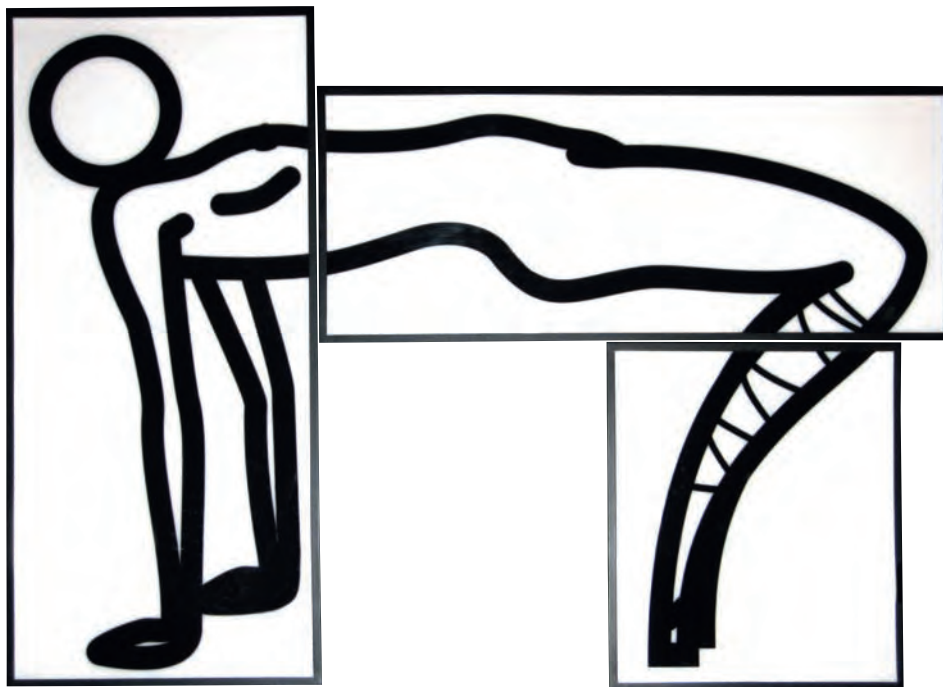
Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000

PROVENANCE

Galerie Perrotin, Paris



203



204

203 JULIAN OPIE b. 1958
Bryan, rockstar 3, 2003
 Vinyl on wooden stretcher.
 192 x 145.7 cm (75 5/8 x 57 3/8 in).
 Signed 'Julian Opie' on the overlap.

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ♣

PROVENANCE

Galerie Barbara Thumm, Berlin

204 JULIAN OPIE b. 1958
This is Shannoza in 3 parts. 03, 2008
 Flocking on acrylic in aluminium frame in 3 parts.
 Overall: 97.1 x 140.7 cm (38 1/4 x 55 3/8 in).
 Signed 'Julian Opie' on a label on the reverse of 1 panel. This work is from an edition of 30.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

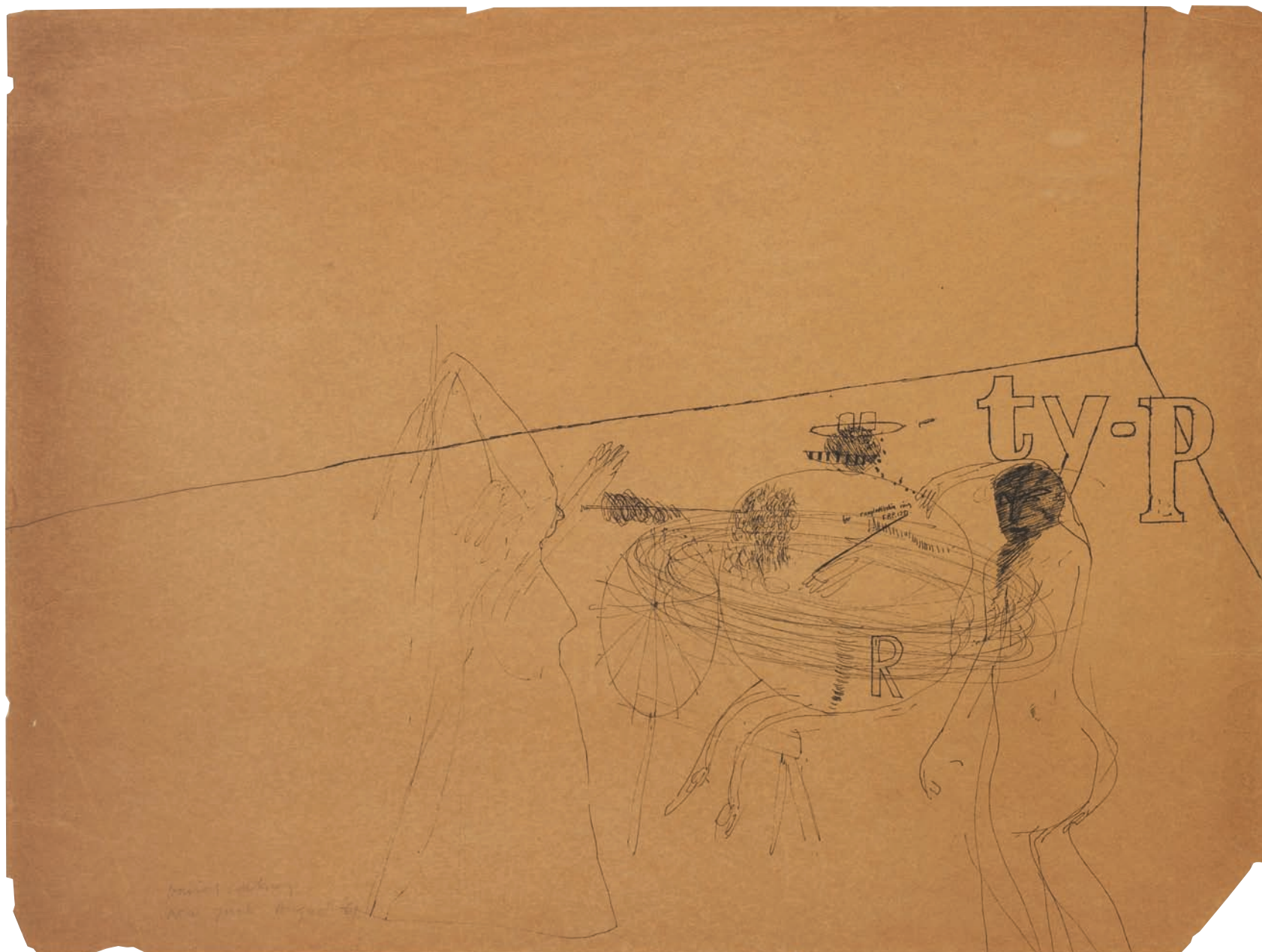
Alan Cristea Gallery, London



205 **JULIAN OPIE** b. 1958
This is Keira and Julian Walking, 2002
Plasma screen, computer animation, PC.
102 × 61 cm (40 1/8 × 24 in).
This work is from an edition of 4 plus 1 artist's proof.

Estimate 0000000000 \$000000000 €000000000 ♠ 0

000 0000 000
Lisson Gallery, London



206 **DAVID HOCKNEY** b. 1937

Untitled (for Rumpelstiltskin), 1961

Pen and black ink on paper.

45.6 × 60.5 cm (17 7/8 × 23 7/8 in).

Signed and dated 'David Hockney New York August '61' lower left and titled 'for rumpelstiltskin ring FRE 1751' centre right.

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 ♣

PROVENANCE

Kasmin Ltd, London



207 **DAVID HOCKNEY** b. 1937

Billy Wilder lighting his cigar # 18, 1982

Colour photographic collage.

69 × 44 cm (27 1/8 × 17 3/8 in).

Signed, titled and dated 'Billy Wilder lighting his cigar Dec 1982 #18

David Hockney' lower edge.

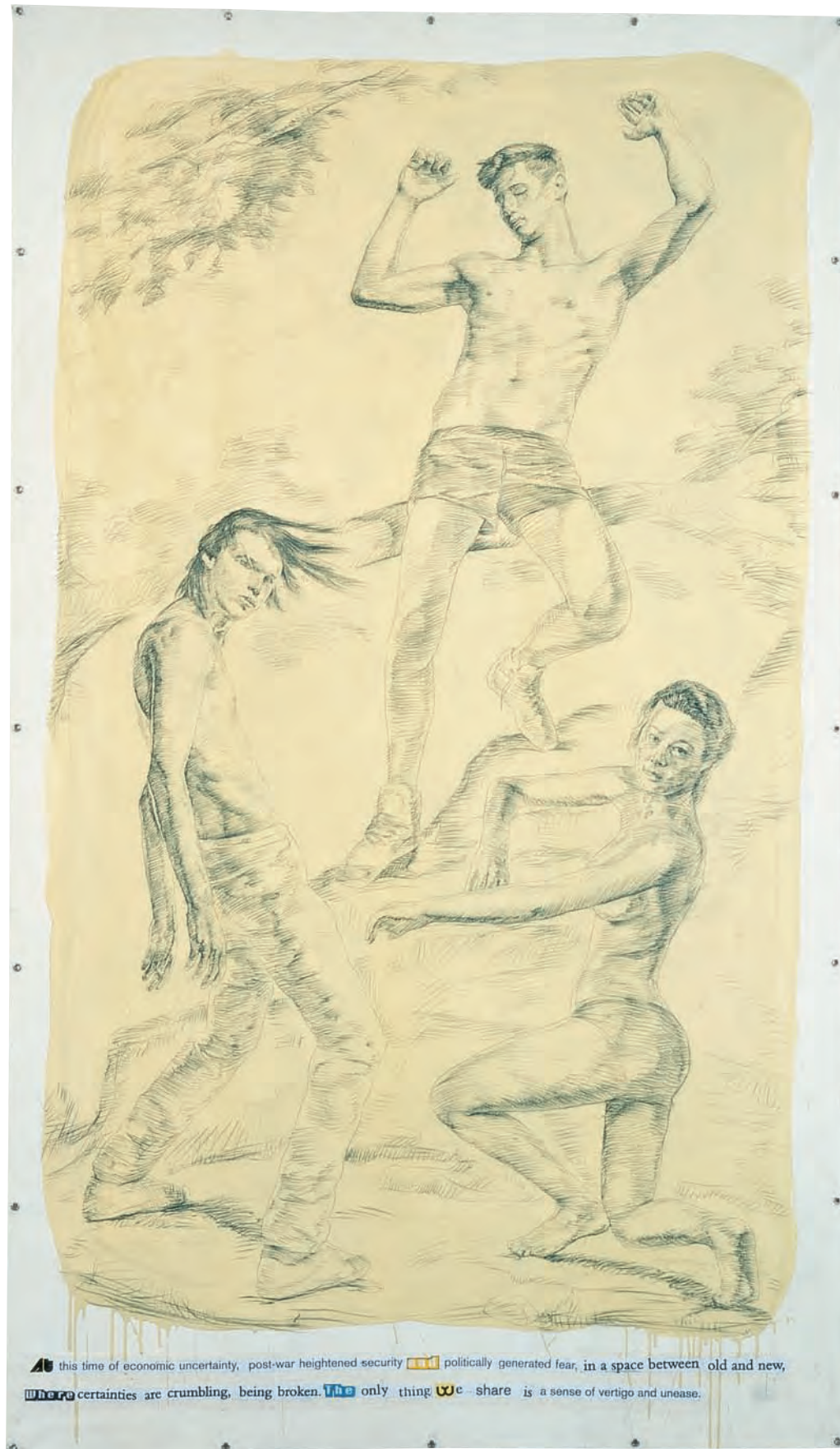
Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Private Collection, Los Angeles

LITERATURE

David Hockney, *Cameraworks*, New York: Alfred Knopf, 1984, pl. 86 (illustrated)



208 **MUNTEAN & ROSENBLUM** b. 1962 & 1962

Untitled (At this time of economic uncertainty...), 2005

Oil, acrylic and felt-tip pen on canvas.

261 × 151 cm (102 3/4 × 59 1/2 in).

Signed and dated 'Mun/Ros 05' on the reverse.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♠

PROVENANCE

Galerie Georg Kargl, Vienna



ONE CAN TELL THE TRUTH AND NOBODY WILL BELIEVE IT. WE DID BELIEVE WHAT WE SAID AT THE TIME, BUT WE MUST ADMIT THAT ANYHOW IT WAS QUITE LIKELY THAT IN A MONTH'S TIME WE MIGHT HAVE ENTIRELY DIFFERENT OPINIONS ON ANY GIVEN SUBJECT.

209 **MUNTEAN & ROSENBLUM** b. 1962 & 1962

Untitled (One can tell you the truth...), 2005

Oil on canvas.

220 × 260 cm (86 5/8 × 102 3/8 in).

Signed and dated 'MUN/ROS.05' on the reverse.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 ♣

PROVENANCE

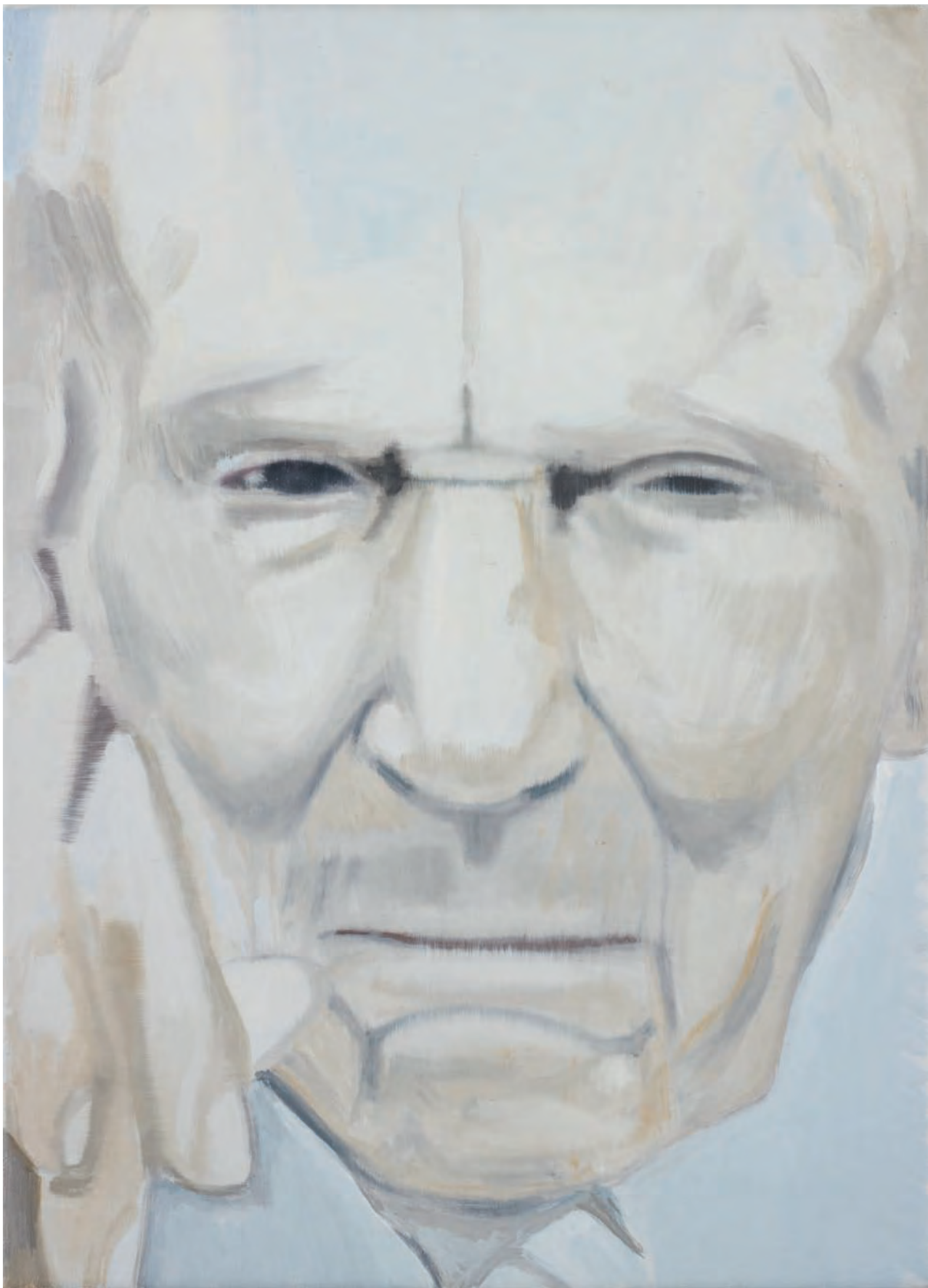
Arndt & Partner, Berlin

EXHIBITED

Leon, MUSAC Museo de Arte Contemporaneo de Castilla y Leon, *Muntean/Rosenblum Make death listen*, 23 September 2006–7 January 2007

LITERATURE

Muntean/Rosenblum Make death listen, exh. cat., MUSAC, Museo de Arte Contemporaneo de Castilla y Leon, Leon and Galerie für Zeitgenössische Kunst, Leipzig, Zurich: JRP|Ringier, 2006, p. 140–41 (illustrated)



210 **EBERHARD HAVEKOST** b. 1967

Greis, 2005

Oil on canvas.

37 × 27 cm (14 5/8 × 10 5/8 in).

Signed and titled 'Havekost GREIS' on the reverse.

Estimate £8,000–10,000 \$12,300–15,300 €9,600–12,000 ♣

PROVENANCE

Galerie Gebrüder Lehmann, Berlin



211 **HERNAN BAS** b. 1978

Lending oneself to nature, 2006

Mixed media on canvas.

30.5 × 23 cm (12 × 9 in).

Initialed, titled and dated 'HB '06 'lending oneself to nature' on the stretcher bar.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Private Collection

212 **EBERHARD HAVEKOST** b. 1967

Fish, 1999

Oil on canvas.

50 × 70 cm (19 2/3 × 27 1/2 in).

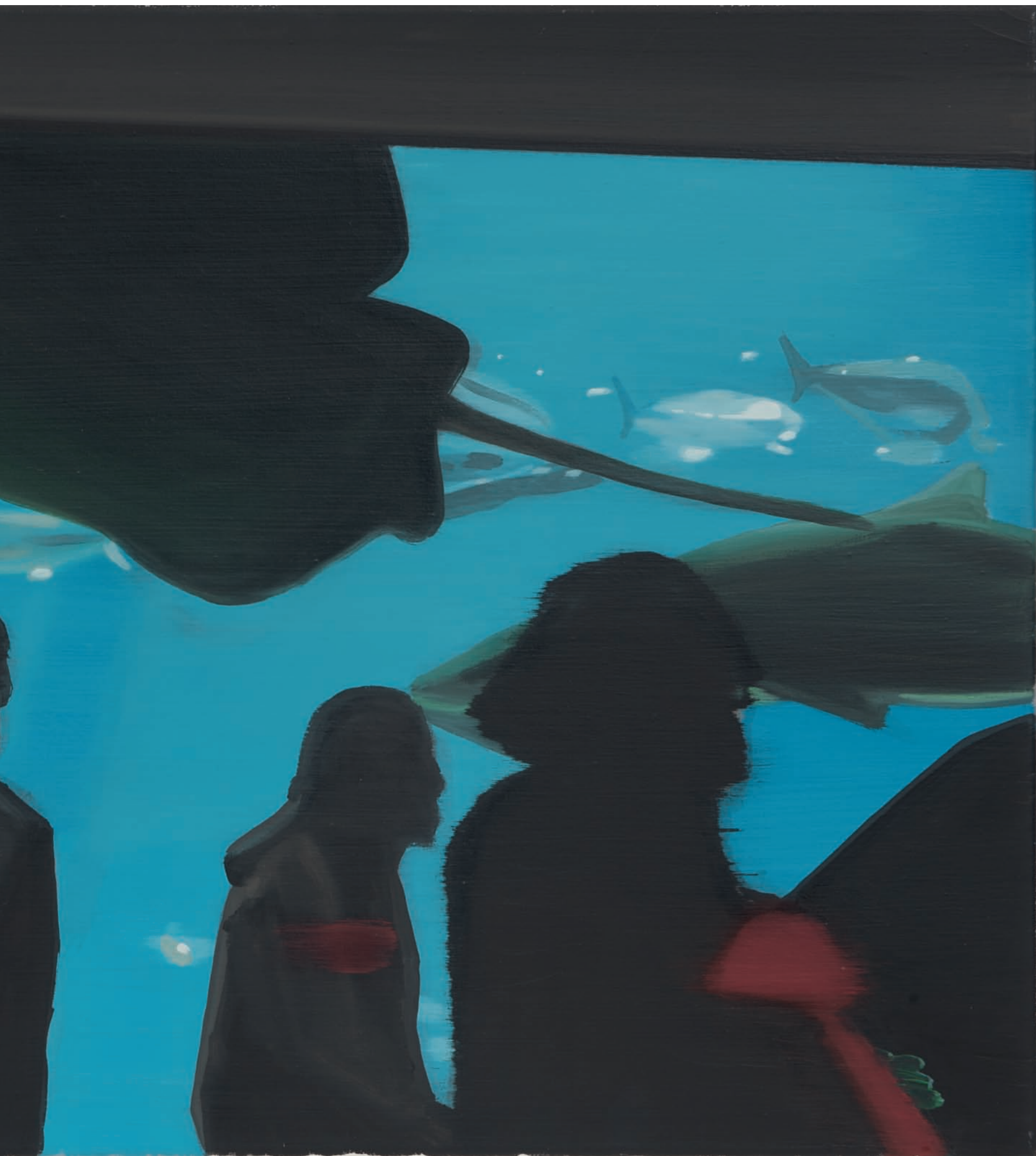
Signed and dated on the reverse.

Estimate £18,000–22,000 \$27,600–33,700 €21,600–26,400 ♣

PROVENANCE

Galerie Hussenot, Paris







213 **WILHELM SASNAL** b. 1972

Hangover, 2007

Oil on canvas.

40 × 34.9 cm (15 3/4 × 13 3/4 in).

Signed and dated 'WILHELM SASNAL 2007' on the overlap.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣‡

PROVENANCE

Anton Kern Gallery, New York

214 **KLARA KRISTALOVA** b. 1967

Ceramic Head, 2006

Ceramics, glazed.

Approx.: 25 × 26 × 24 cm (9 7/8 × 10 1/4 × 9 1/2 in).

Signed and dated 'K. Kristalova 06' on the underside.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200 ▲

PROVENANCE

Galeri Magnus Karlsson, Stockholm





215 **MARCEL DZAMA** b. 1974

The bright world, 2004

Acrylic, collage paper on canvas.

40.5 × 51 cm (15 7/8 × 20 1/8 in).

Signed 'Marcel Dzama' lower right.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400

PROVENANCE

David Zwirner, New York



216 **MARCEL DZAMA** b. 1974

Untitled, 2004

Acrylic, paper and ink on canvas.

40.5 × 50.5 cm (15 7/8 × 19 7/8 in).

Signed 'Marcel Dzama' lower right.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400

PROVENANCE

David Zwirner, New York



217 **GELATIN** Established 1978

Untitled, 2004

Six glass jars and stuffed animals on illuminated wooden box.

Overall: 41 × 158 × 25 cm (16 1/8 × 62 1/4 × 9 7/8 in).

This work is unique.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE

Galerie Meyer Kainer, Vienna



218 **ANDRÉ BUTZER** b. 1973

Untitled, 2005

Oil on canvas.

80 × 120 cm (31 1/2 × 47 1/4 in).

Signed and dated 'A. Butzer '05' on the reverse.

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 ♠

PROVENANCE

Marc Jancou Contemporary, New York

219 **TALR** b. 1967

Van Mau, 1998

Collage, ink and graphite on paper.

125.7 × 175.3 cm (49 1/2 × 69 in).

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♣

PROVENANCE

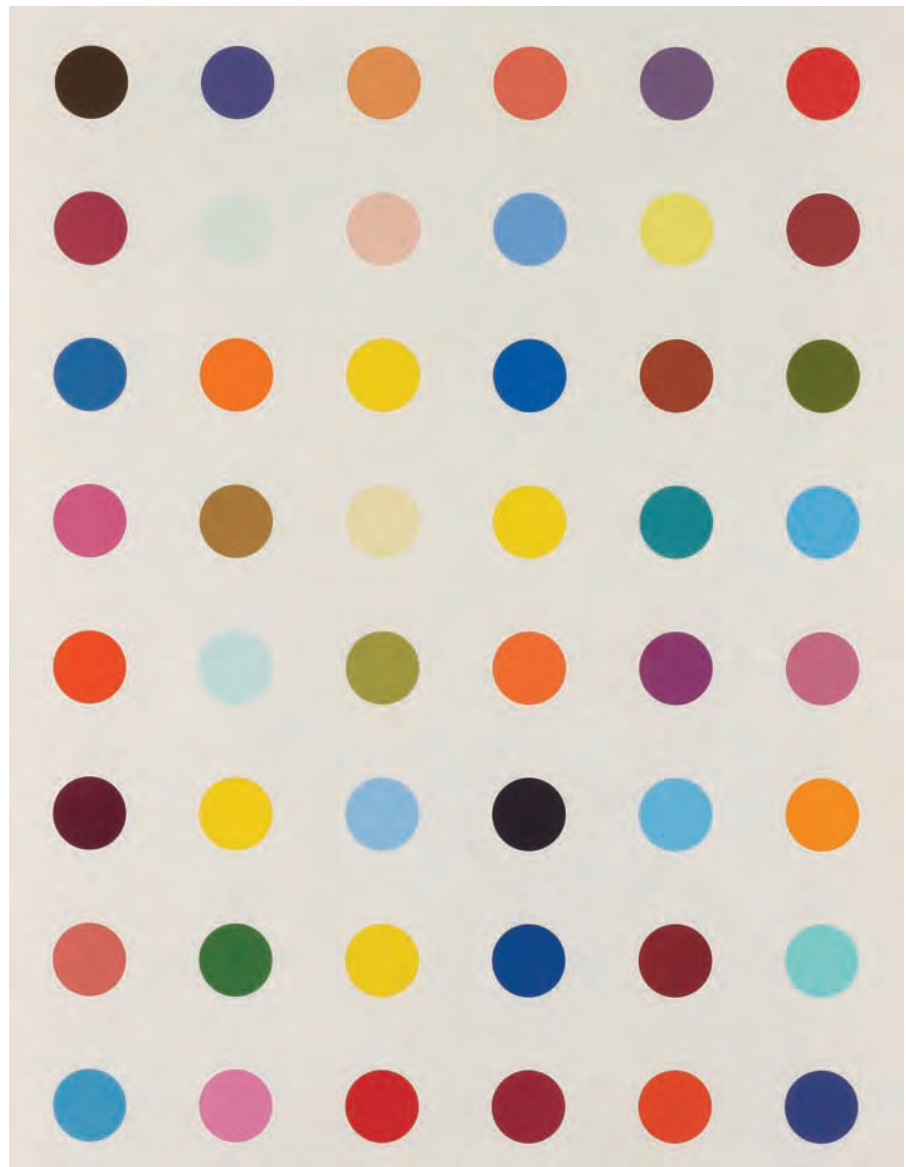
Contemporary Fine Arts, Berlin







- 220 **DAMIEN HIRST** b. 1965
Fun, 2008
 Collage of syringe, butterflies, pills, resin and household gloss paint on canvas.
 27.2 × 15.4 cm (10 3/4 × 6 in).
 Signed 'Damien Hirst' lower left. This work is unique.
Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣



- 221 **DAMIEN HIRST** b. 1965
Oleoylsarcosine, 2008
 Etching with 48 different colours on 350gsm Hahnemühle paper.
 85 × 62.5 cm (33 1/2 × 24 5/8 in).
 Signed 'Damien Hirst' lower right. This work is from an edition of 120 and registered in the Damien Hirst Archive under number 'DHP 11130', published by The Paragon Press, 2008 and accompanied by a certificate of authenticity.
Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE
 Private Collection, UK



222 **DAMIEN HIRST** b. 1965

Unique Blue Butterfly, 2008

Colour photogravure etching on 400gsm Velin Arches paper.

120 × 108 cm (47 1/4 × 42 1/2 in).

Signed, dated and inscribed 'Damien Hirst 2008 U.P.' lower margin. This work is unique and registered in the archive of Damien Hirst (DHS 10375).

Estimate £22,000–30,000 \$33,700–46,000 €26,400–36,000 ♣†

PROVENANCE

Private Collection, New York

223 **ANISH KAPOOR** b. 1954

Shadow II portfolio (set of 9), 2008

The complete portfolio of 9 colour etchings on Somerset Textured Soft White paper, presented in the original buckram-covered wooden solander box.

Each: 49 × 65 cm (19 1/4 × 25 5/8 in).

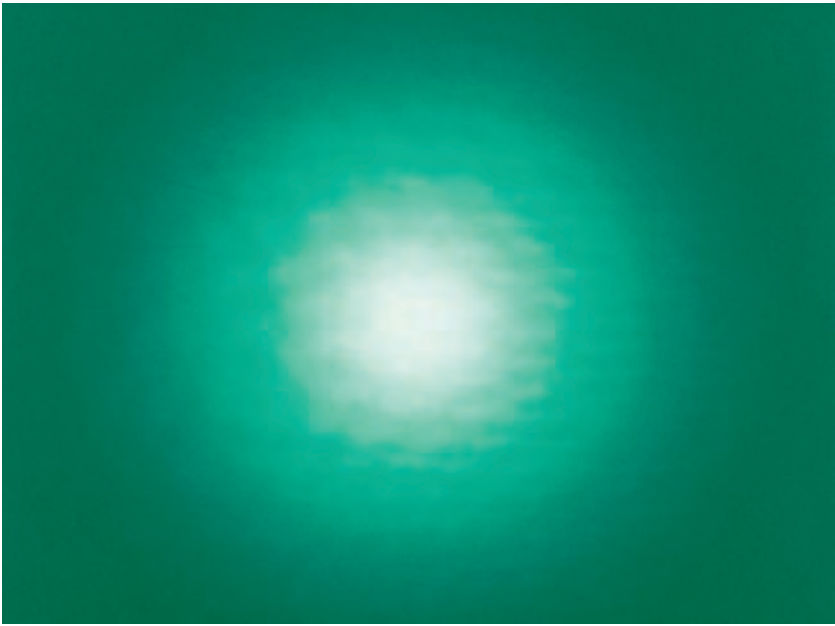
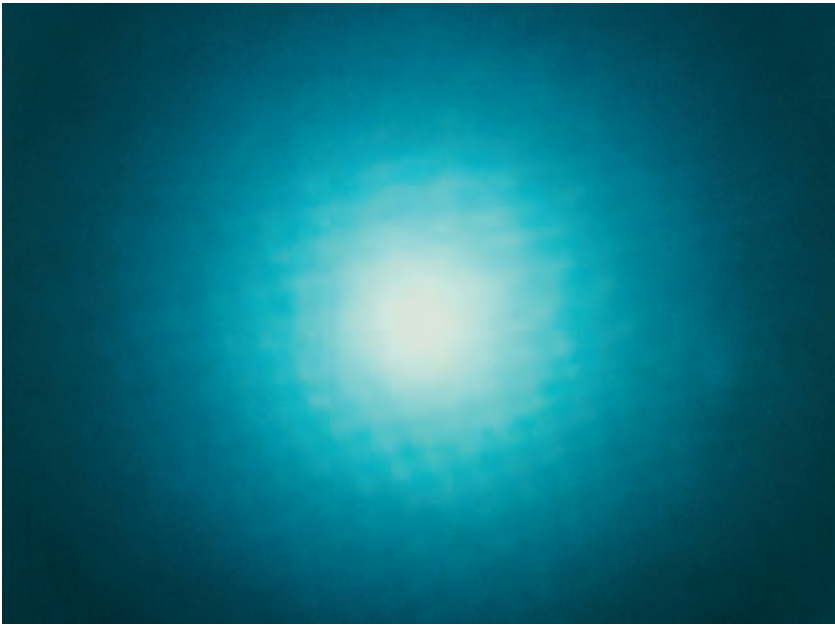
Each signed 'Anish Kapoor' and numbered of 35 on the reverse.

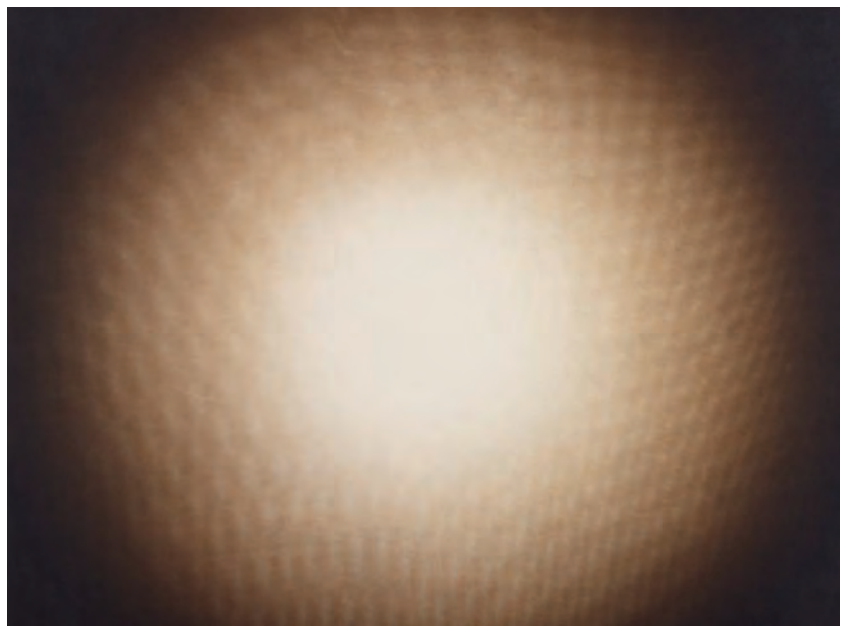
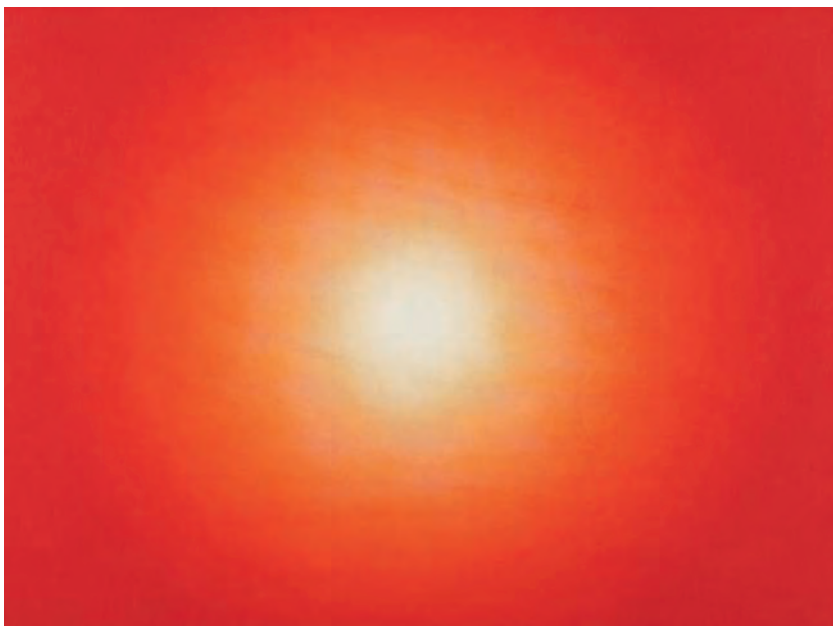
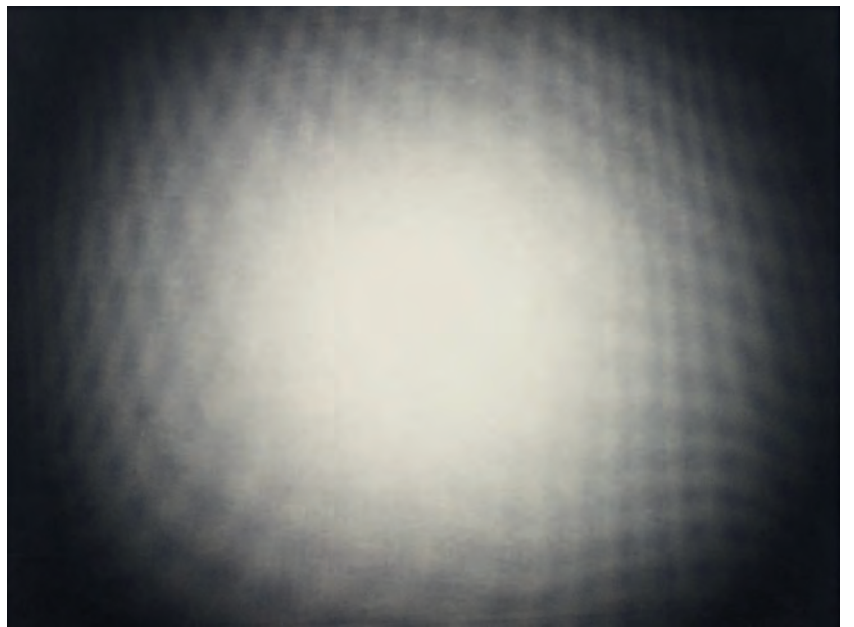
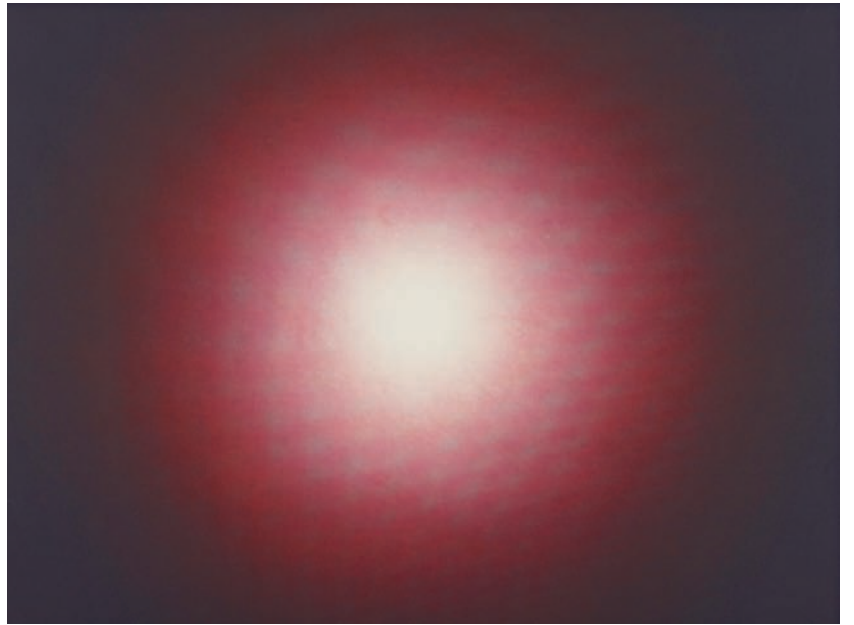
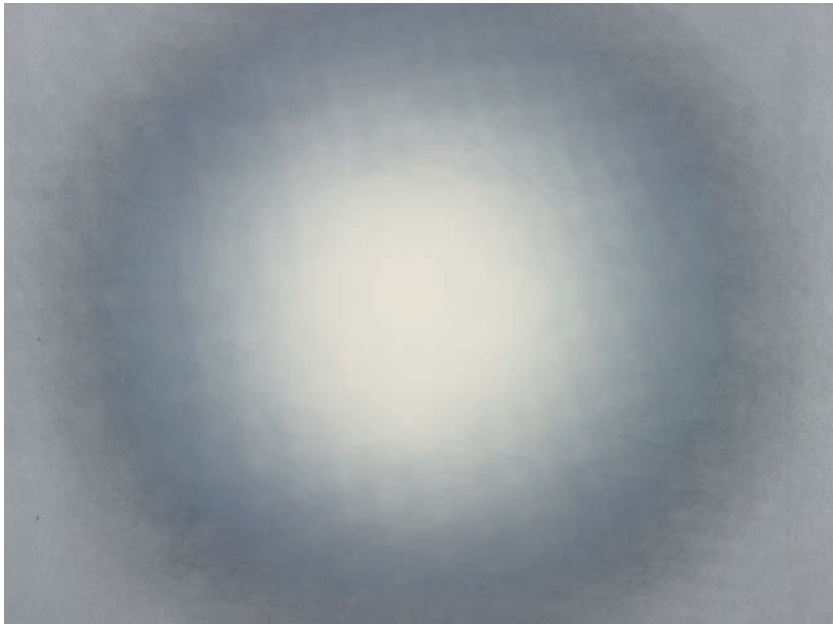
This work is from an edition of 35.

Estimate £22,000–30,000 \$33,700–46,000 €26,400–36,000 ♣†

PROVENANCE

Private Collection, London







224

- 224 LUCIO FONTANA** 1899–1968
Concetto Spaziale bianco, 1968
 Multiple in plastic.
 29.5 × 29.5 cm (11 1/2 × 11 1/2 in).
 Published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400 ♠†

PROVENANCE
 Private Collection, Paris



225

- 225 MICHELANGELO PISTOLETTO** b. 1933
Mirror, 1992
 Silkscreen on Plexiglas mirror.
 60 × 45 cm (23 5/8 × 17 3/4 in).
 Signed 'Pistoletto' and numbered of 150 on the reverse. This work is from an edition of 150.

Estimate £3,000–5,000 \$4,600–7,700 €3,600–6,000 ♠

PROVENANCE
 Private Collection, Paris



227 **GLENN BROWN** b. 1966

Layered Portrait (After Lucian Freud), 2008

Etching on Somerset 300gsm textured paper.

94 × 75 cm (37 × 29 1/2 in).

Signed 'Glenn Brown' and numbered of 30 on the lower edge. This work is from an edition of 30 plus 5 artist's proofs.

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200 ♠

PROVENANCE

Private Collection, Geneva



226 **GABRIEL OROZCO** b. 1962

Making Strides, 1996

Colour screenprint on paper.

Sheet: 57 × 50.5 cm (22 1/2 × 19 7/8 in).

Signed, dated 'GABRIEL OROZCO 1996' and numbered of 100 lower margin. This work is from an edition of 100 and published by Coriander Studios, London.

Estimate £1,000–1,500 \$1,530–2,300 €1,200–1,800

PROVENANCE

Private Collection, London



228 **CINDY SHERMAN** b. 1954

Untitled #388, 1976–2000

Black and white photograph.

25.4 × 20.3 cm (10 × 7 7/8 in).

Signed and dated 'Cindy Sherman 1976/00' and numbered of 20 on the reverse. This work is from an edition of 20.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE

Private Collection, Munich

LITERATURE

Julie Rouart, ed., *Cindy Sherman*, Paris: Jeu de Paume & Flammarion, 2006 (illustrated)



229 **JENNIFER ALLORA and GUILLERMO CALZADILLA** b. 1974 and b. 1971

Under Discussion, 2004–05

Colour coupler print.

52 × 38 cm (20 1/2 × 14 7/8 in).

Signed 'Jennifer Allora/Guillermo Calzadilla' on a label on the reverse.

This work is from an edition of 25 plus 3 artist's proofs.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400

PROVENANCE

Private Collection, London



230 **JENNIFER ALLORA and GUILLERMO CALZADILLA** b. 1974 and b. 1971

Intermission, 2007

Hand-made print from wood template.

57 × 67 cm (22 1/2 × 26 3/8 in).

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

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200

PROVENANCE

Private Collection, New York



231 LOUISE BOURGEOIS 1911–2010

Untitled, 2003

Etching on paper.

44 × 48.5 cm (17 3/8 × 19 1/8 in).

Signed, dated 'Louise Bourgeois 2003' and numbered of 50 in the margin.

This work is from an edition of 50.

ESTIMATE £3,000–5,000 \$4,600–7,700 €3,600–6,000

PROVENANCE

Galerie Beyeler, Basel

232 CY TWOMBLY 1928–2011

Roman Notes VI from *Roman Notes*, 1970

Colour offset lithograph on vellum.

86 × 69 cm (33 7/8 × 27 1/8 in).

Signed, dated 'Cy Twombly 70' and numbered of 100 on the reverse. This work is from an edition of 100 plus 10 artist's proofs and published by Neuendorf Verlag, Hamburg.

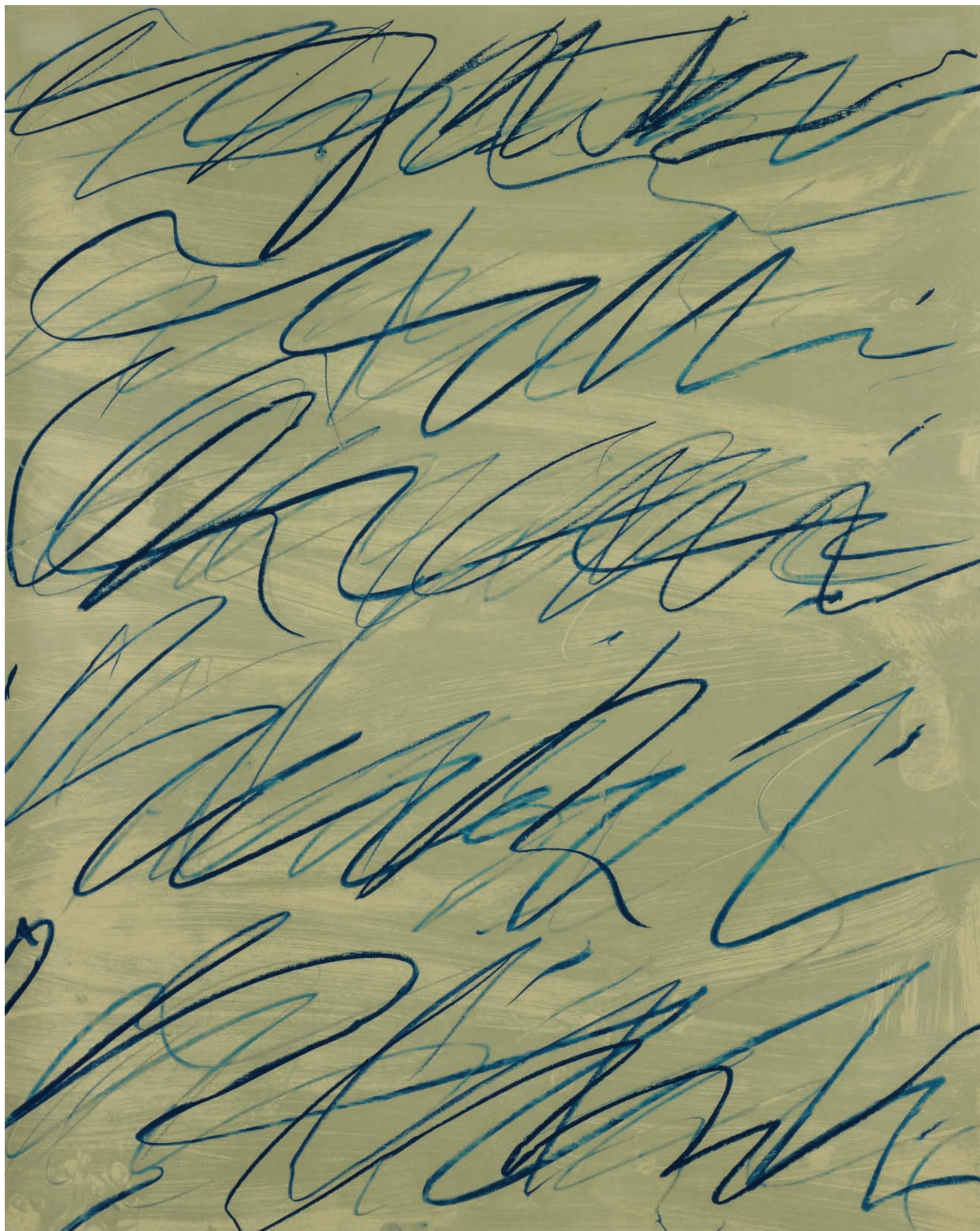
Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000

PROVENANCE

Private Collection, London

LITERATURE

H. Bastian, *Cy Twombly: Das graphische Werk 1953–1984, A catalogue raisonné of printed graphic works*, Munich and New York, 1984, no. 26





233 **TOM WESSELMANN** 1931–2004

Big Blonde with Choker, 1989

Silkscreen in colour on museum board.

140 × 188 cm (55 1/8 × 74 in).

Signed, numbered of 100 on the reverse and from an edition of 100.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 †

PROVENANCE

Private Collection, Los Angeles



234 **ROY LICHTENSTEIN** 1923–1997

Crak!, 1964

Offset lithograph in colour on lightweight, white wove paper.

48 × 69 cm (18 7/8 × 27 1/8 in).

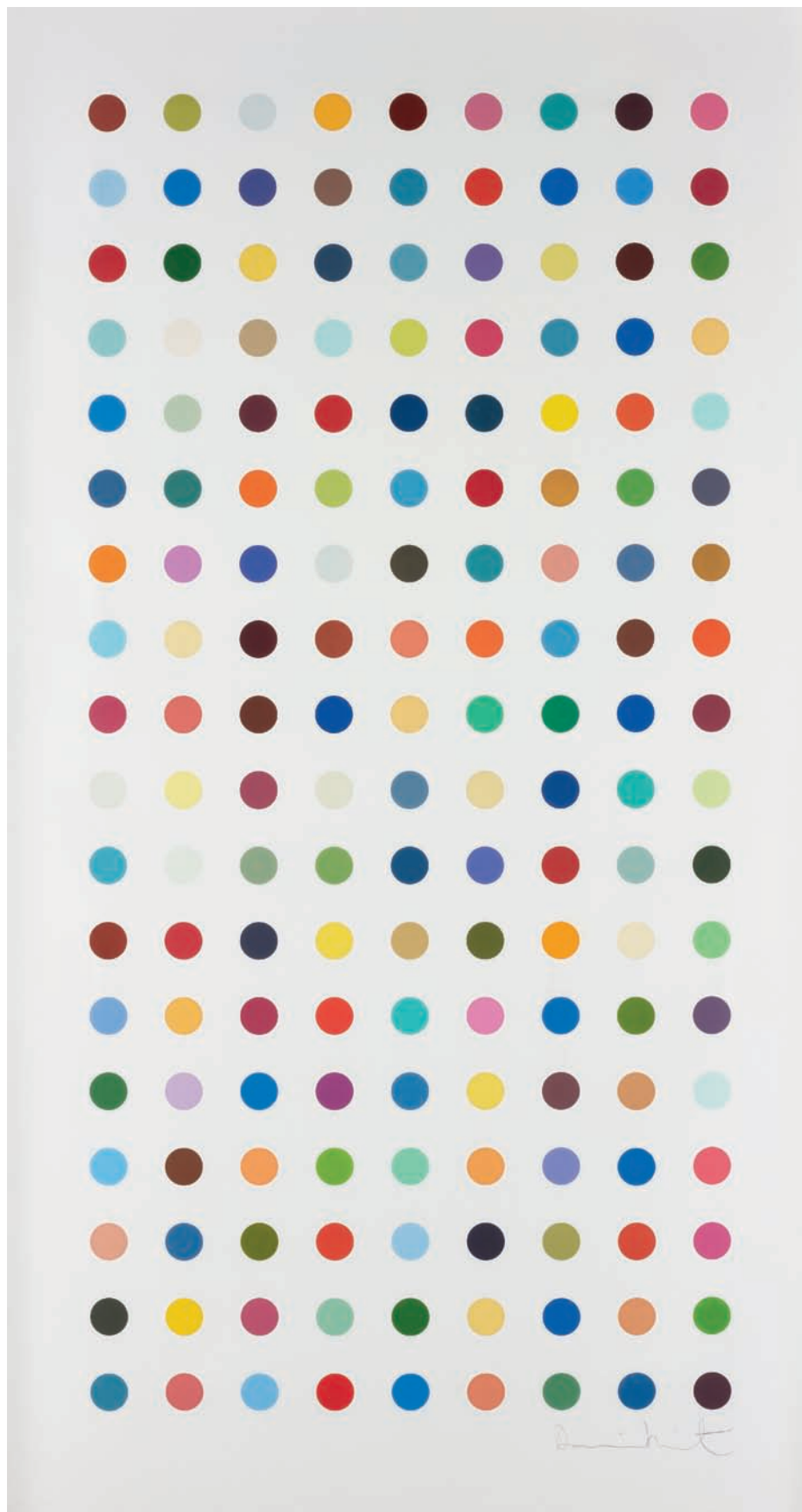
Signed, dated 'Roy Lichtenstein '64' lower right and numbered of 300.

This work is from an edition of 300.

Estimate £16,000–20,000 \$24,500–30,700 €19,200–24,000 †

PROVENANCE

Private Collection, Düsseldorf



235 **DAMIEN HIRST** b. 1965

Methamphetamine, 2004

Format spot etching with 162 colours on each of the 162 spots on 350 gsm Hahnemuehle paper.

203 × 110 cm (79 7/8 × 43 1/4 in).

Signed 'Damien Hirst' lower right and numbered of 115 on the reverse.

This work is from an edition of 115.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣†

PROVENANCE

Private Collection, Cologne



236 **DAMIEN HIRST** b. 1965

Gold Thioglucose, 2008

Colour screenprint on pure gold leaf on Somerset tub paper.

75 × 95 cm (29 1/2 × 37 3/8 in).

Signed 'Damien Hirst' and numbered of 45 in the lower margin.

This work is from an edition of 45.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣†

PROVENANCE

Private Collection, Zurich



237



238

237 TONY OURSLER b. 1957

Monsters, 2006

Artist portfolio of 20 sheets including 9 unpublished digital photographs, CD with sound recording by Tony Oursler and artist's box designed by Radi designer, Paris.

Each photograph: 22 × 22 cm (8 5/8 × 8 5/8 in); artists box 45 × 34 × 9 cm (17 3/4 × 13 3/8 × 3 1/2 in).

Signed 'Tony Oursler', numbered of 50 on 1 sheet and published by Editions Take 5, Geneva.

Estimate £3,000–5,000 \$4,600–7,700 €3,600–6,000

PROVENANCE

Artangel, London

238 YAYOI KUSAMA b. 1929

Pumpkin (set of 5), 2002

Five ceramic multiples with the original screenprinted presentation boxes. Each: 9 × 10 × 8 cm (3 1/2 × 3 7/8 × 3 1/8 in).

Each printed 'Yayoi Kusama 2002' and numbered of 130 on the underside; further embroidered 'Yayoi Kusama 2002' on the underside of the box lids. This work is from an edition of 130.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 †

PROVENANCE

Private Collection, Zurich



239



240

239 JOHN BALDESSARI b. 1931

Six Ear Drawings (Complementary Colors), 2007

Halftone relief etchings in 6 parts.

Each: 41.9 × 34.5 cm (16 1/2 × 13 5/8 in).

Signed 'Baldessari' and numbered of 25 lower right. This work is from an edition of 25 plus 2 artist's proofs.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ‡

PROVENANCE

Edition Jacob Samuel, Santa Monica

240 ANISH KAPOOR b. 1954

Untitled, 2003

Perspex, stocking and paint.

26 × 26 × 38 cm (10 1/4 × 10 1/4 × 14 7/8 in).

This work is from an edition of 60 and is accompanied by a certificate of authenticity.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400 ♣Ω



241 **DAMIEN HIRST** b. 1965

Pharmaceuticals, 2005

Colour inkjet print on Somerset paper.

127 × 102 cm (50 × 40 1/8 in).

Signed, titled and dated 'PHARMACEUTICALS Damien Hirst 2005' and numbered of 75 lower margin. This work is from an edition of 75 plus 10 artist's proofs.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣

PROVENANCE

Private Collection, New York



242 **DAMIEN HIRST** b. 1965

Godless, 2011

Chromogenic print in colour mounted on aluminium in the original frame, chosen by the artist.

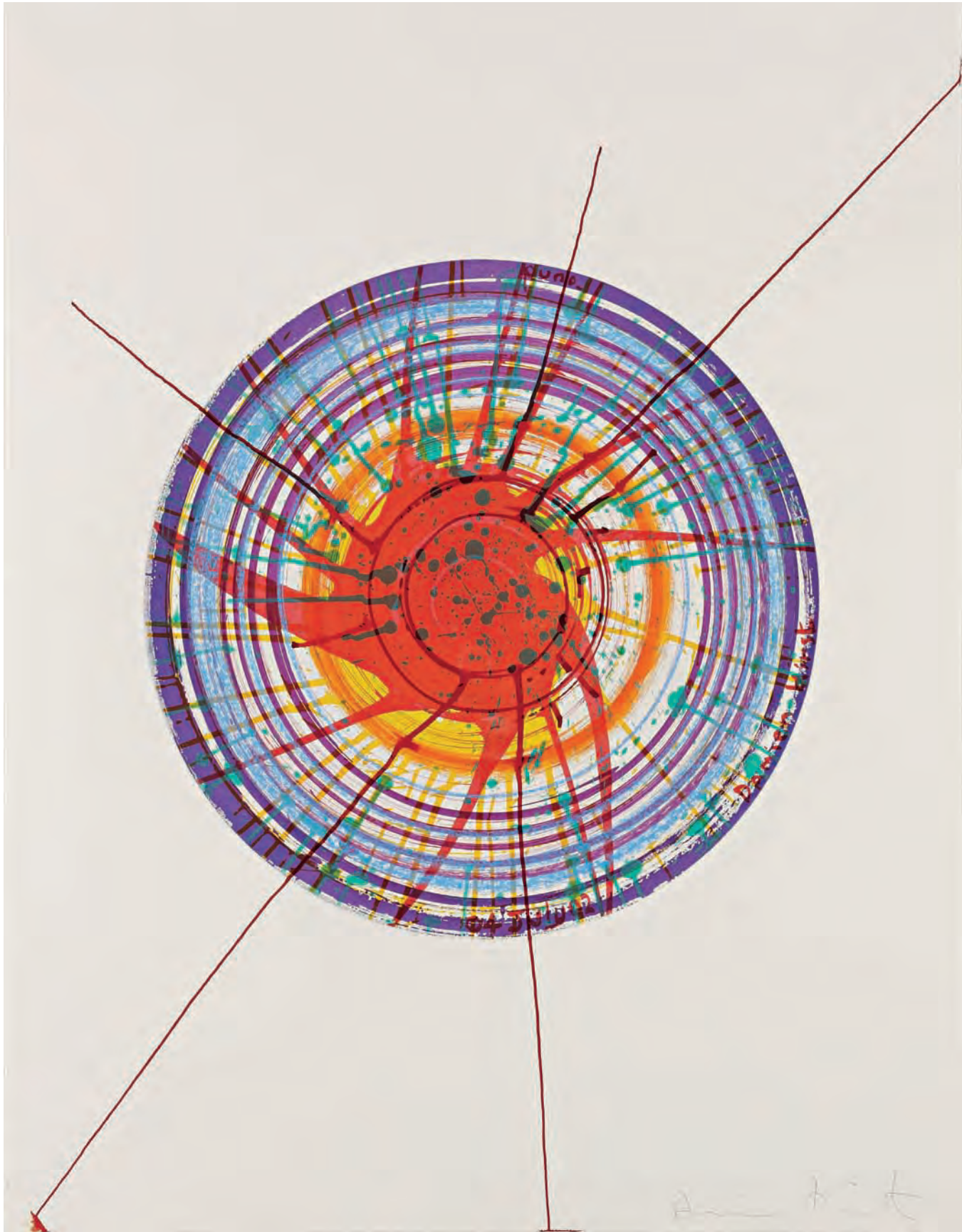
160 × 122 cm (62 7/8 × 48 in).

Signed, titled 'Damien Hirst "Godless"' and numbered of 25 on the reverse. This work is from an edition of 25.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♣†

PROVENANCE

Private Collection, Zurich



243 **DAMIEN HIRST** b. 1965

Round, 2002

Pastel and watercolour on etched ground, on paper.

91 × 70.5 cm (35 7/8 × 27 3/4 in).

Signed 'Damien Hirst' lower right.

This work is unique and registered in the archive of Damien Hirst (DHS 6918).

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣†

PROVENANCE

Private Collection, London



244 **DAMIEN HIRST** b. 1965

For the Love of God, Laugh (Large Diamond Skull), 2007

Silkscreen print with glazes and diamond dust (all over).

101 × 75 cm (39 3/4 × 29 1/2 in).

Numbered of 250 on the reverse. This work is from an edition of 250.

Estimate £9,000–12,000 \$13,800–18,400 €10,800–14,400 ♣†

PROVENANCE

Private Collection, London



245 **MARC QUINN** b. 1964

Portraits of Landscapes (set of 8), 2007

The complete set of 8 pigment prints in colour on Somerset Velvet Enhanced paper.
Each: 100 × 75 cm (39 3/8 × 29 1/2 in).

Each signed 'Marc Quinn' and numbered of 59 on the reverse. This work is from an edition of 59.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣†

PROVENANCE


Private Collection, London



246 **DAMIEN HIRST** b. 1965

A Single Unique Butterfly from *The Souls On Jacob's Ladder
Take Their Flight*, 2008

Colour photogravure etching on 400gsm Velin Arches paper,
119.6 × 108.4 cm (47 1/8 × 42 5/8 in).
Signed, dated and inscribed 'Damien Hirst U.P. 2008' lower margin. This
work is unique, registered in the Damien Hirst Archive under number
'DHS 10381', published by The Paragon Press, 2008 and accompanied by
a certificate of authenticity.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000 

PROVENANCE

Galerie Guy Pieters, Knokke-Heist





247 **TAKASHI MURAKAMI** b. 1962

A portfolio of 10 works, 2001

Colour offset lithograph.

Each: 50 x 50 cm (19 5/8 x 19 5/8 in).

Each signed and dated 'Murakami 01' and variously numbered of 300 lower right.

Estimate £7,000–10,000 \$10,700–15,300 €8,400–12,000

PROVENANCE

Galerie Emmanuel Perrotin, Paris





248 **BARRY McGEE** b. 1966

Untitled (Ray Fong Group), 2007

Four elements: paint on panel; one element: gouache on paper.

Installations dimensions: 89 × 78.7 cm (35 × 30 7/8 in).

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400

PROVENANCE

Roberts & Tilton, California



249 **CHRIS JOHANSON** b. 1968

Modern Business, 2004

Reclaimed wood, emulsion paint, mirror.

158 × 129 × 8 cm (62 1/4 × 50 3/4 × 3 1/8 in).

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400

PROVENANCE

The Modern Institute, Glasgow

LITERATURE

A. Rose and C. Johanson, *Chris Johanson: Please Listen I Have Something to Tell You About What Is*, Damiani: Bologna, 2007, p. 158 (illustrated)

250 **CHRISTOPH RUCKHÄBERLE** b. 1972

WALD, 2007

Oil on canvas.

250.2 × 140 cm. (98 1/2 × 55 1/8 in).

Signed and dated 'RUCKHÄBERLE 2007' on the overlap.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Sutton Lane, London

EXHIBITED

London, Sutton Lane, *Christoph Ruckhäberle: AKADEMIE*, 10 March–14 April 2007





251



252

251 SIMON EVANS b. 1972
Labels for Species, 2004
Correction fluid, ink and tape on paper.
89 × 58 cm (35 × 22 7/8 in).
San Francisco Museum of Modern Art exhibition label on the reverse.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE
Jack Hanley Gallery, New York

EXHIBITED
San Francisco, San Francisco Museum of Modern Art, *SECA Art Award: Rosana Castrillo Diaz, Simon Evans, Shaun O'Dell, and Josephine Taylor*, 22 January–15 May 2005

252 CHANTAL JOFFE b. 1969
Untitled, 2000
Oil on board.
47 × 95.5 cm (18 1/2 × 37 5/8 in).

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400 ♣

PROVENANCE
Victoria Miro Gallery, London
Private Collection, Rome



253 **MARC QUINN** b. 1964

Gold Laocoon, 2007

Watercolour and graphite on paper.

79 × 104 cm (31 1/8 × 40 7/8 in).

Signed, titled and dated 'Gold laocoon 16.2.07 Marc Quinn' lower right.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ♣

PROVENANCE

Acquired directly from the artist by the present owner

254 **MEL RAMOS** b. 1935

H. Upmann 1844, 2006

Painted polychromatic resin and wooden plinth.

Sculpture: 41 × 100 × 35 cm (16 1/8 × 39 3/8 × 13 3/4 in);

plinth: 108 × 122 × 44 cm (42 1/2 × 48 × 17 3/8 in).

Incised 'Mel Ramos' and numbered of 8 on one side. This work is from an edition of 8.

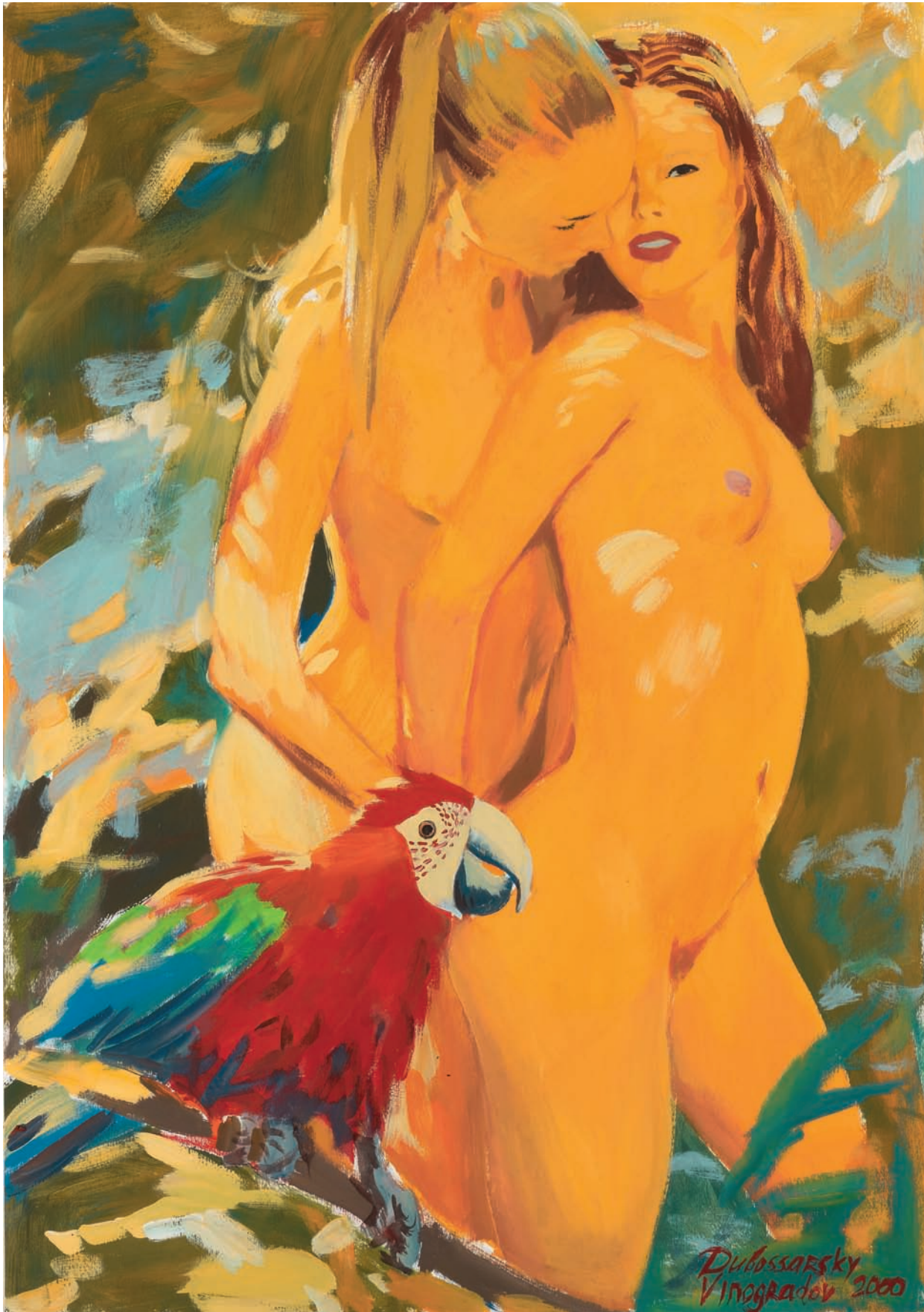
Estimate £80,000–120,000 \$123,000–184,000 €96,000–144,000

PROVENANCE

Galerie Patrice Trigano, Paris







255 **VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV**

b. 1964 and 1963

Untitled, 2000

Oil and mixed media on card.

100 × 70 cm (39 3/8 × 27 1/2 in).

Signed and dated 'Dubossarsky Vinogradov 2000' lower right.

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♠

PROVENANCE

Acquired directly from the artist by the previous owner



256 **VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV**

b. 1964 and 1963

Untitled (Tulips), 2006

Oil on canvas.

145 × 195 cm (57 1/8 × 76 3/4 in).

Signed and dated 'Dubossarsky Vinogradov 2006' lower right; further signed and titled in Cyrillic 'Vinogradov Dubossarsky Tulips' on the reverse.

Estimate £30,000–50,000 \$46,000–76,600 €36,000–60,000 ♣

PROVENANCE

Galerie Krinzinger, Vienna

257 **BARNABY HOSKING** b. 1976

Snow Painting Once Removed, 2005

Installation consisting of 3 parts: digital video 10 min loop, black canvas screen and black mirror.

Film projection: dimensions variable; canvas: 175 × 254 cm (68 7/8 × 100 in);

black mirror: 203 × 203 cm (79 7/8 × 79 7/8 in).

This work is from an edition of 5 plus 2 artist's proofs

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣†

PROVENANCE

Max Wigram Gallery, London

Upstairs Berlin, Berlin

Private Collection, Germany

EXHIBITED

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

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

LITERATURE

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

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

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

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

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







258 **RACHEL HOWARD** b. 1969

London Painting (Battersea Bridge), 2006

Household gloss and acrylic on canvas in 2 parts.

Overall: 40.5 × 81 cm (15 7/8 × 31 7/8 in).

Each panel signed, titled and dated 'R. L. Howard LONDON PAINTING (BATTERSEA BRIDGE) 06' on the overlap edges.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣

PROVENANCE

Gagosian Gallery, London



259 **KEITH TYSON** b. 1969

Studio Wall Drawing: 1st June 2004, Given the Universe is Isotropic, 2004

Mixed media on paper.

150 × 120 cm (59 × 47 1/4 in).

Estimate £8,000–10,000 \$12,300–15,300 €9,600–12,000 ♣

PROVENANCE

Haunch of Venison, London

LITERATURE

Tyson Studio Wall Drawings 1997–2007, Haunch of Venison, London, p. 454 (illustrated)



260 **ALAN CHARLTON** b. 1948

Untitled (in 3 parts), 1987

Oil on canvas.

Each: 108 × 36 cm (42 1/4 × 14 1/8 in).

Signed and dated on the reverse.

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 ♣

PROVENANCE

Private Collection, Belgium



PROPERTY FROM THE KIT FINANCE COLLECTION

261 **YINKA SHONIBARE** b. 1962

Two works: (i) *19th Century Kid (Benjamin Disraeli)*; (ii) *19th Century Kid (William Gladstone)*, 2000

Two sculptures comprising wood, fabric collage, amethyst, metal chain and metal supports.

Each: 167.6 × 71.7 × 73 cm (66 × 28 1/4 × 28 3/8 in).

Estimate £25,000–35,000 \$38,300–53,600 €30,000–42,000 ♣‡

PROVENANCE

Stephen Friedman Gallery, London



262 **ALIGHIERO BOETTI** 1940–1994

Untitled, 1989

Stamped envelope and calendar pages on paper.

26 × 36 cm (10 1/4 × 14 1/8 in).

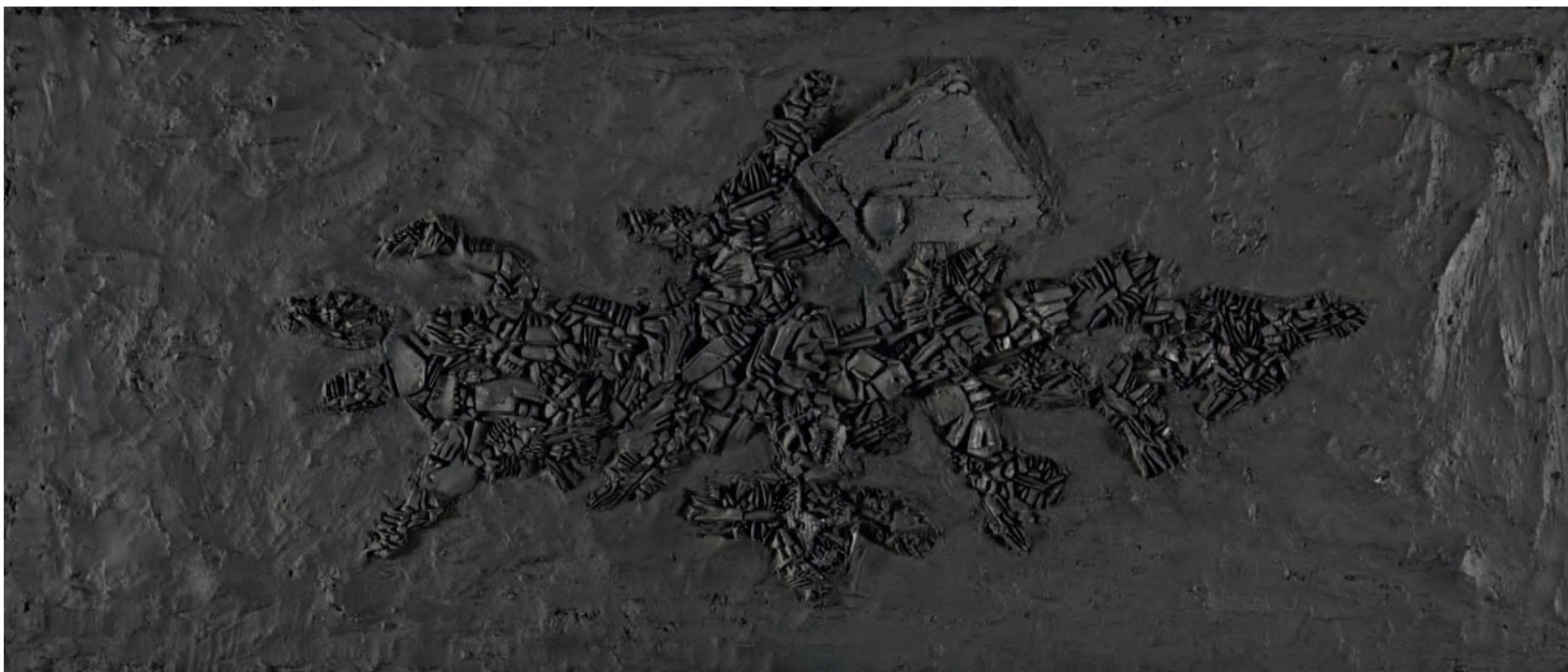
Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♠

PROVENANCE

Gift from the artist to the present owner



(reverse)



THIS LOT IS SOLD WITH NO RESERVE

263 **ARNALDO POMODORO** b. 1926

Orizzonte I, 1957

Lead and concrete on board.

57 × 131 cm (22 1/2 × 51 1/2 in).

Signed and dated "A Pomodoro 57" along the right edge. This work is unique and is registered in the Arnaldo Pomodoro Archive, Milan, under number 27.

Estimate £18,000–22,000 \$27,600–33,700 €26,600–26,400 ♣ ‡ ●

PROVENANCE

Private Collection, Chicago

LITERATURE

Arnaldo Pomodoro. Catalogue raisonné of sculpture, Milan, 2007, Volume II, no. 1047, p. 339, pl. 66



264 **JAUME PLENSA** b. 1955

Freud Children, 2001

Steel, water pump and plaster hands.

32 × 26 × 31 cm (12 5/8 × 10 1/4 × 12 1/4 in).

Engraved signature and numbered by the artist on the reverse of the tank. This work is from an edition of 25 and is accompanied by a certificate of authenticity.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ▲

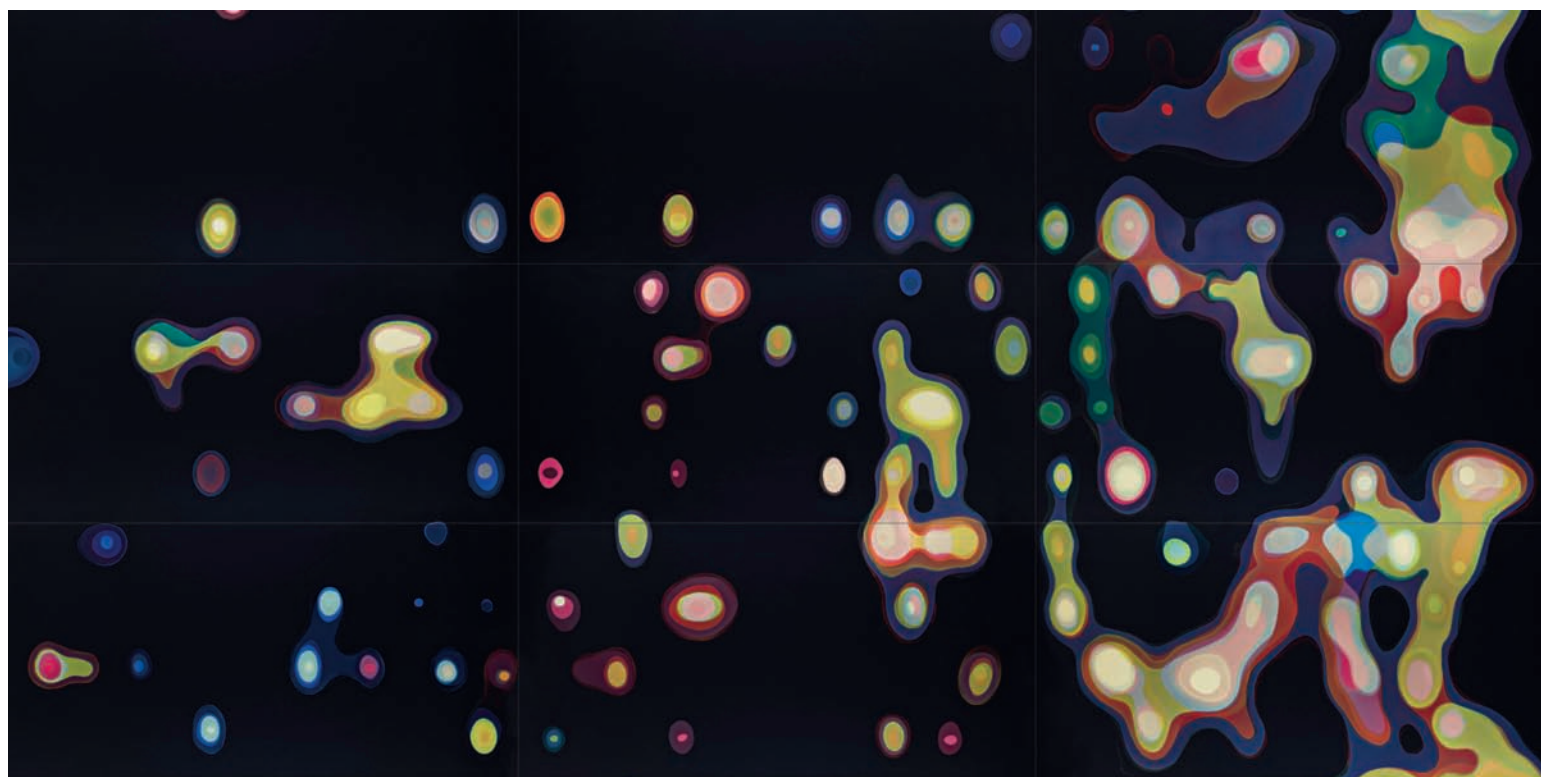
PROVENANCE

Art of the Century, New York

Private Collection, Rome



265



266

265 TIM ROLLINS & K.O.S b. 1955
Suffering and Faith (after Rev. Dr. M.L.K. Jr.), 2005–06
 Book pages and acrylic on paper.
 185 × 131.5 cm (72 7/8 × 51 3/4 in).
 Signed, titled and dated 'Suffering and Faith (after Rev. Dr. M.L.K. Jr.)
 Tim Rollins and K.O.S. 200-06' on the reverse.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ₺

PROVENANCE

Raucci/Santamaria, Naples

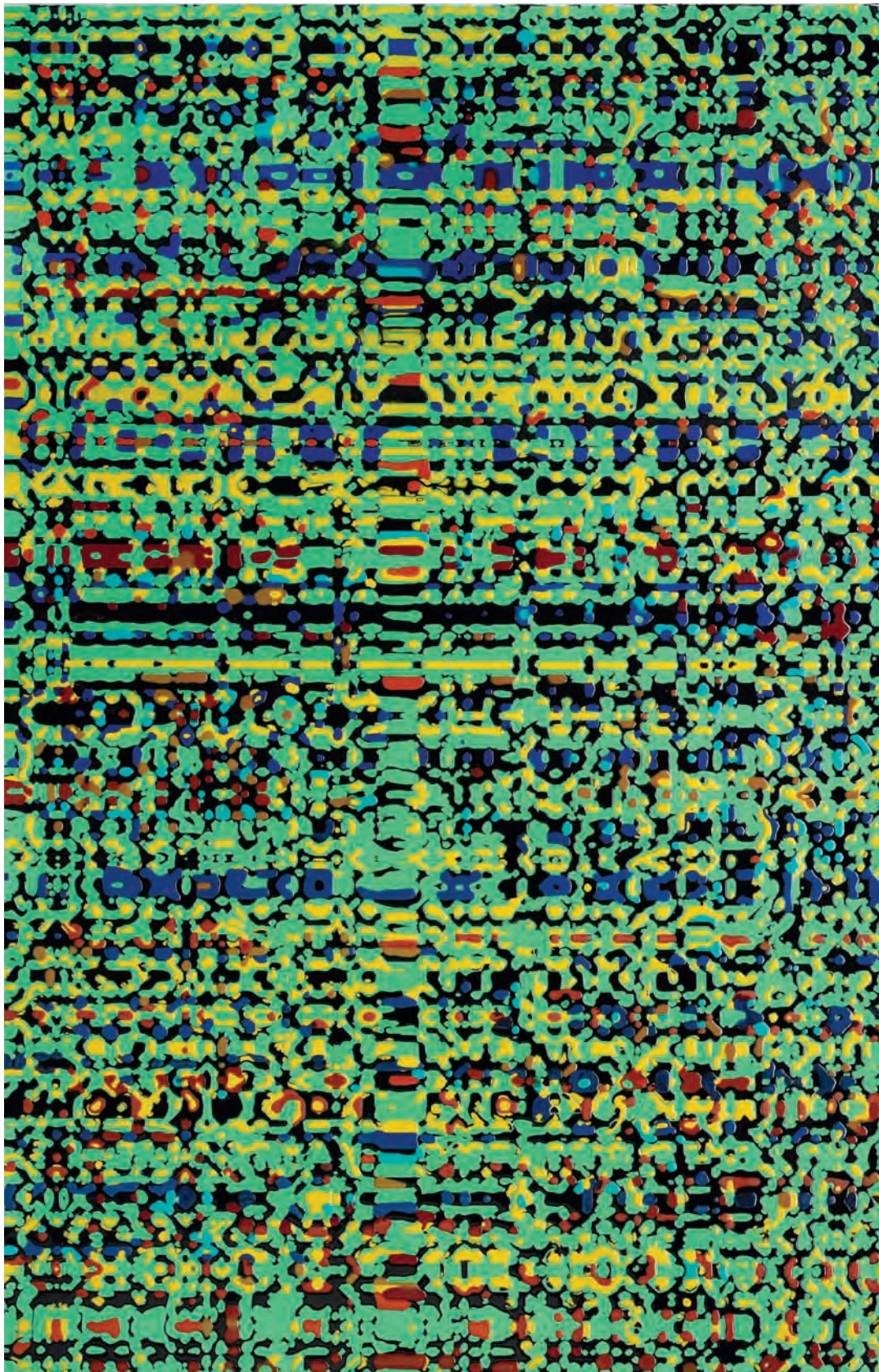
266 PETER ZIMMERMANN b. 1956
Untitled (Floor), 2005
 Epoxy resin on aluminium panel in 9 parts.
 Each: 150 × 300 cm (59 × 118 in); overall: 450 × 900 cm (177 × 354 in).
Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ₺

PROVENANCE

Galerie Michael Janssen, Cologne

LITERATURE

S. Berg, *Peter Zimmermann, Capas de Gelatina*, Malaga, 2005, pp. 30–31
 (illustrated)



267 **PETER ZIMMERMAN** b. 1956

Waldo II, 2005

Epoxy resin on canvas.

250 × 160 cm (98 3/8 × 62 7/8 in).

Signed, titled and dated 'Waldo II P. Zimmerman 2005' on the reverse.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE

Galerie Perrotin, Paris

268 **JIM DINE** b. 1935

Untitled, 1960

Mirror and gold leaf on wooden frame.

128 × 70 cm (50 3/8 × 27 1/2 in).

This work is unique.

Estimate £20,000–30,000 \$30,700–46,000 €24,000–36,000

PROVENANCE

Private Collection, Paris



269 **ZHANG HUAN** 1965

Foam Series, 1998

15 colour coupler prints.

Each: 114.5 × 80 cm (45 1/8 × 31 1/2 in).

Signed, dated and numbered of 15 on the reverse. This work is from an edition of 15.

Estimate £30,000–40,000 \$46,000–61,300 €36,000–48,000

PROVENANCE

Cotthem Gallery, Barcelona

EXHIBITED

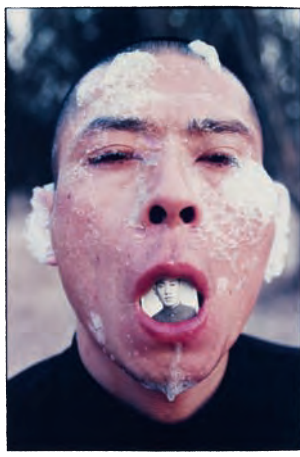
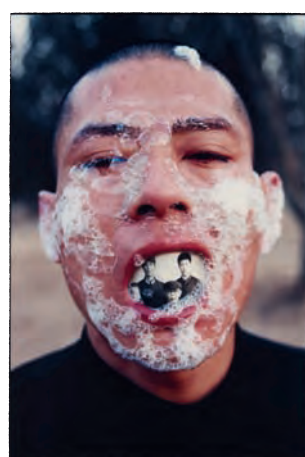
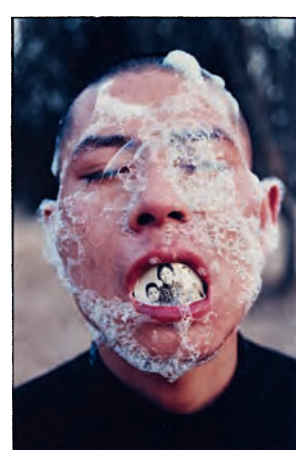
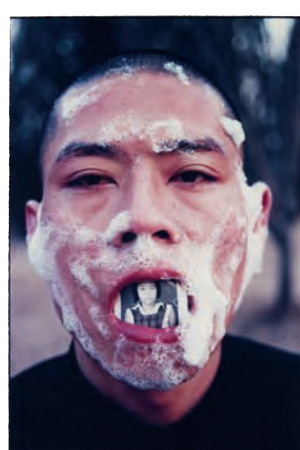
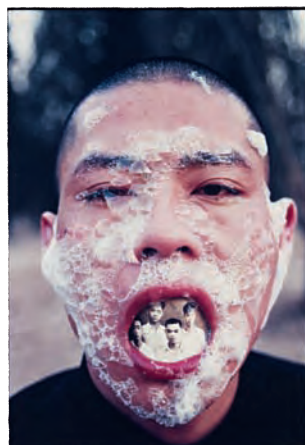
San Francisco, San Francisco Museum of Modern Art, *Supernova: Art of the 1990s from the Kent Logan Collection*, 13 December 2003–23 May 2004 (another example exhibited)

New York, Asia Society, *Zhang Huan: Altered States*, 6 September 2008–20 January 2008 (another example exhibited)

LITERATURE

M. Grynzstejn, *Supernova: Art of the 1990s from the Kent Logan Collection*, San Francisco, 2003, pp. 108–09, nos. 47–48 (illustrated)

M. Chiu, *Zhang Huan: Altered States*, Milan, 2007, p. 72 (illustrated)





270 **ZHANG HUAN** b. 1965

Peace, 2003

Colour coupler print.

179 × 127 cm (70 1/2 × 50 in).

This work is from an edition of 8.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600

PROVENANCE

Private Collection, Europe



271 **YANG SHAOBIN** b. 1963

Untitled, 2007

Oil on canvas.

140 × 110 cm (55 1/8 × 43 1/4 in).

Signed and dated '2007-4 YANG SHAOBIN' lower left.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000

PROVENANCE

Private Collection



272 **LUO BROTHERS** b. 1963, 1964 and 1972

Welcome to the World's Most Famous Brand, 2005

Two works: lacquer on wooden panel.

Each: 46 × 40 cm (18 1/8 × 15 3/4 in).

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600

PROVENANCE

Private Collection, UK



273 **BAI YILOU** b. 1968

Animal Destiny, 2005

Twelve colour coupler prints.

Each: 67 × 100 cm (26 3/8 × 39 3/8 in).

Each signed, titled in Chinese, dated 'Animal Destiny Bai Yiluo 2005' and numbered of 10 on the reverse. This work is from an edition of 10 and is accompanied by a certificate of authenticity.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000

PROVENANCE

Primo Marella Gallery, Milan

EXHIBITED

Beijing, Marella Gallery, *Bai Yiluo Solo Show: Animal Destiny*, 26 November 2005–6 January 2006 (another example exhibited)

Lugano, BSI Lugano, *Free Zone China: BSI Art Collection*, 3 April–6 June 2008 (another example exhibited)

Milan, Palazzo Reale, *China: Contemporary Revival*, 10 December 2009–7 February 2010 (another example exhibited)

LITERATURE

Free Zone China: BSI Art Collection, exh. cat., BSI Lugano, 2008

China: Contemporary Revival, exh. cat., Palazzo Reale, Milan, 2009, p. 127 (illustrated)



274 **JITISH KALLAT** b. 1974

Hypotenuse, 2006

Black lead, fibreglass, stainless steel.

142 × 45 × 45 cm (55 7/8 × 17 3/4 × 17 3/4 in).

Signed, titled, dated 'JITISH KALLAT 2006 HYPOTENUSE' and numbered of 3 on the underside of the left foot. This work is from an edition of 3 plus 1 artist's proof.

Estimate £15,000–20,000 \$23,000–30,700 €18,000–24,000 ₹

PROVENANCE

Bodhi Art, New Delhi



275 **JITISH KALLAT** b. 1974

Carbon Milk 9, 2007

Acrylic on canvas, painted fibreglass.

228 × 172 cm (89 3/4 × 67 3/4 in).

Signed, titled and dated '2007 – JITISH KALLAT CARBON MILK – 9' on the overlap; further titled 'CARBON MILK – 9' upper right.

Estimate £50,000–70,000 \$76,600–107,000 €60,000–84,000 ₹

PROVENANCE

Arario Gallery, Beijing



PROPERTY FROM THE KIT
FINANCE COLLECTION

276 **HANS OP DE BEECK** b. 1969

Ingrid, 2008

Laser-hardened 3-D resin print, metal
plinth, Perspex case, plastic and wood.

Overall: 195 × 70 × 70 cm

(76 3/4 × 27 1/2 × 27 1/2 in); figure:

67 × 22 × 36 cm (26 3/8 × 8 5/8 × 14 1/8 in).

This work is from an edition of 3.

Estimate £6,000–8,000

\$9,200–12,300 €7,200–9,600 ♣‡

PROVENANCE

Xavier Hufkens, Brussels



(i)



(ii)



(iii)



(iv)

PROPERTY FROM THE KIT FINANCE COLLECTION

277 **THOMAS HIRSCHHORN** b. 1957
Dancing Philosophy: (i) How to Dance Bataille; (ii) How to Dance Deleuze; (iii) How to Dance Spinoza; (iv) How to Dance Gramsci, 2007
 Four Digital Betacam PAL videotapes.
 Duration: (i) 4'05"; (ii) 5'25"; (iii) 4'23"; (iv) 3'37". Installation dimensions variable.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 Ω

PROVENANCE
 Galerie Chantal Crousel, Paris



278 KOEN VAN DEN BROEK b. 1973

White Tube, 2000

Oil on canvas.

180 × 120 cm (70 7/8 × 47 1/4 in).

Signed, titled and dated 'Koen van den Broek "White Tube" 2000' on the reverse.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣ †

PROVENANCE

Acquired directly from the artist

Private Collection, London

Private Collection, Europe



279 **KOEN VAN DEN BROEK** b. 1973

Red&Blue / White&Black, 2002

Oil on canvas.

120 × 80 cm (47 1/4 × 31 1/2 in).

Signed, titled and dated 'Red&Blue / White&Black 2002 Koen van den Broek' on the reverse.

Estimate £10,000–15,000 \$15,300–23,000 €12,000–18,000 ♣

PROVENANCE

White Cube, London



280 **KRIS MARTIN** b. 1972

L'Image Malade, 2008

Colour photograph.

9.5 × 17.5 cm (3 3/4 × 6 7/8 in).

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

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 ♣

PROVENANCE

Private Collection, Belgium



281 **KRIS MARTIN** b. 1972

Les jours de Fête, 2002

Stainless steel flag pole.

300 cm (118 1/8 in).

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♣

PROVENANCE

Sies + Höke, Düsseldorf



282 **RUSSELL YOUNG** b. 1960

Landing, 1979 (Keith Richards), 2007

Silkscreen on canvas.

121.9 × 152.4 cm (48 × 60 in).

Signed 'Russell Young' and numbered of 20 on the reverse. This work is from an edition of 20.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♣‡

PROVENANCE

Private Collection, New York

Vanina Holasek Gallery, New York



283

283 RICHARD PETTIBONE b. 1938

Andy Warhol, Campbell's Soup Can, 1962, 1987

Acrylic and silkscreen ink on canvas.

20 × 16 cm (7 7/8 × 6 1/4 in).

Signed, titled and dated 'Andy Warhol, Campbell's Soup Can, 1962

Richard Pettibone 1987' on the overlap.

Estimate £7,000–9,000 \$10,700–13,800 €8,400–10,800 †

PROVENANCE

Private Collection, Stockholm

Peter Bonnier Gallery, New York



284

284 RICHARD PETTIBONE b. 1938

Andy Warhol, 'Marilyn', 1978

Acrylic and silkscreen on canvas.

9.2 × 7.8 cm (3 5/8 × 3 1/8 in).

Signed and dated 'Richard Pettibone 1978' on the overlap.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ‡

PROVENANCE

Private Collection, Minneapolis

Private Collection, New York



285 **PHILIPPE PASQUA** b. 1965

Lucille, 2002

Oil on canvas.

150 × 150 cm (59 × 59 in).

Signed and dated 'Philippe Pasqua 2002' on the reverse.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ♣†

PROVENANCE

Private Collection Paris

286 **NIKI DE ST. PHALLE** 1930–2002

#19 Baseball Player, 1999

Painted polyester, gold leaf and aluminium base.

40 × 21 × 25 cm (15 3/4 × 8 1/4 × 9 7/8 in).

Inscribed 'Niki de St. Phalle' and numbered of 4 on the underside. This work is an artist's proof from an edition of 8 plus 4 artist's proofs.

Estimate £12,000–18,000 \$18,400–27,600 €14,400–21,600 ▲

PROVENANCE

Acquired directly from the artist by the present owner





287



288

287 **SCOLI ACOSTA** b. 1973
Untitled (Lamp), 2004
 Paris Metro tickets, cellophane tape, light bulb, wire and metal.
 Approx.: 13.3 × 29.5 cm (5 1/4 × 11 5/8 in).
Estimate £2,000–3,000 \$3,100–4,600 €2,400–3,600 Ω
PROVENANCE
 Daniel Reich Gallery, New York

288 **SCOLI ACOSTA** b. 1973
Mercury (Iris) Pupil, 2004
 Inkjet print on foamboard.
 99.3 × 73.2 cm (39 1/8 × 28 7/8 in).
 Signed and dated 'Scoli N.Y. 2004' lower right.
Estimate £1,000–2,000 \$1,500–3,100 €1,200–2,400 ‡
PROVENANCE
 Daniel Reich Gallery, New York



THE EXPLOSION AMONG THE MASSES



FOREST LAMENT WITH POND AND FIRE



289 **SCOLI ACOSTA** b. 1973

Untitled, 2004

3 works in mixed media on paper and 1 in mixed media on print.

In 4 parts: 59 × 64.5 cm (23 1/4 × 25 3/8 in), 54.5 × 75.5 cm

(21 1/2 × 29 3/4 in), 49.5 × 63 cm (19 1/2 × 24 3/4 in) and 46.5 × 67.5 cm

(18 1/4 × 26 5/8 in).

Estimate £2,000–3,000 \$3,100–4,600 €2,400–3,600 ‡

PROVENANCE

Daniel Reich Gallery, New York



290 **LAUREN BECK** b. 1981

Under the Pyramids, 2007

Watercolour, gouache and collage in two parts.

Each: 189 × 131.3 cm (74 3/8 × 51 3/4 in).

Estimate £4,000–6,000 \$6,100–9,200 €4,800–7,200 ₺

PROVENANCE

Newman Popiashvili Gallery, New York



291 **PHILIPPE PERROT** b. 1967

Annonciation, 2007

Oil and antiseptic on canvas.

65 × 54 cm (25 5/8 × 21 1/4 in.).

Initialed, titled and dated 'ANNONCIATION P.P 07' on the reverse.

Estimate £8,000–12,000 \$12,300–18,400 €9,600–14,400 ♦‡

PROVENANCE

Galerie Art Concept, Paris

292 **JUSTIN LIEBERMAN** b. 1977

Cultural Exchange: The American Friend, 2006

Colour photograph on foamboard on fibreglass and resin base.

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

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

Estimate £2,000–3,000 \$3,100–4,600 €2,400–3,600

PROVENANCE

Galerie Rodolphe Janssen, Brussels



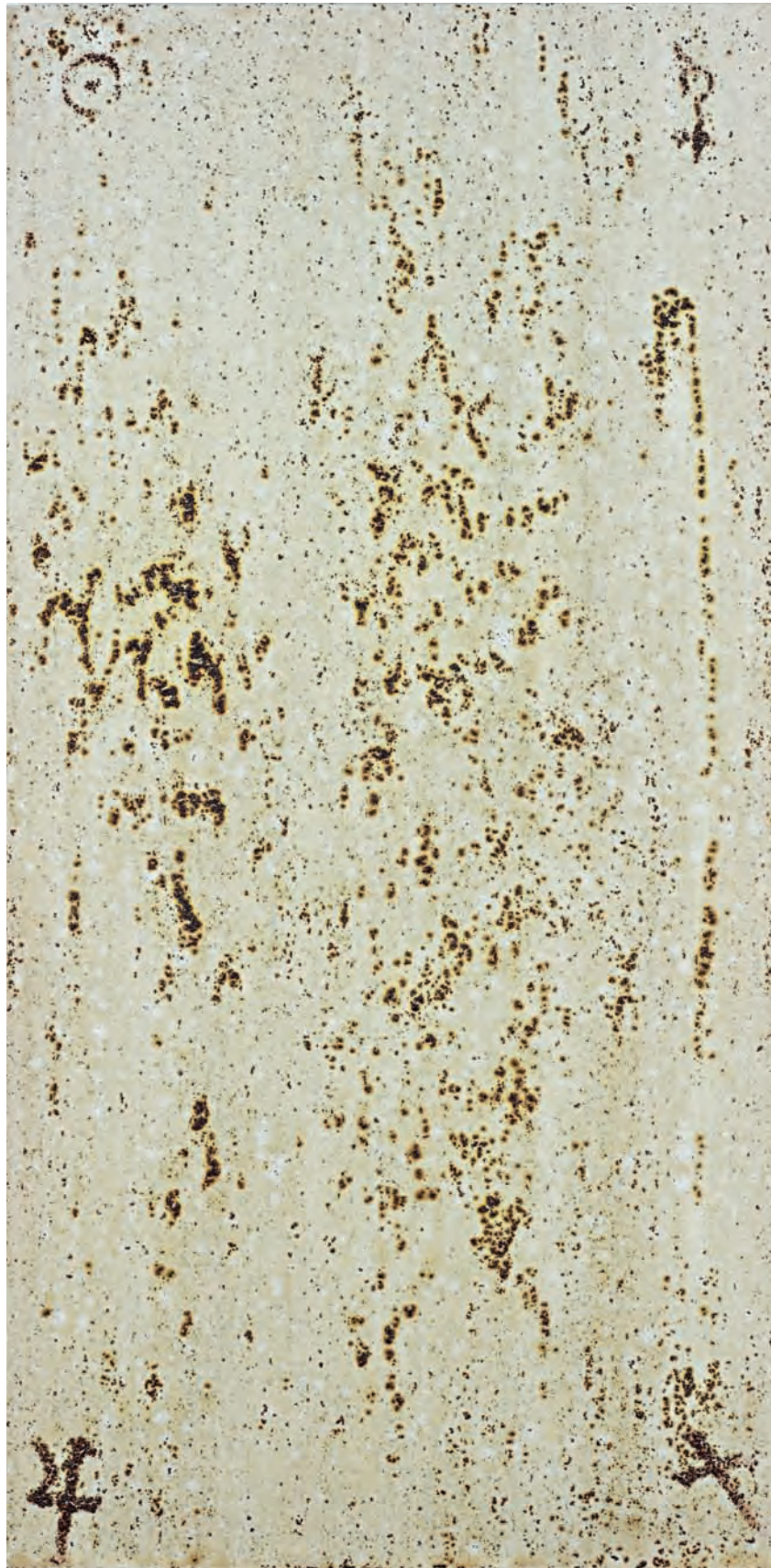
JEAN CLAUDE VAN DAMME

Bloodsport

Based on a True Story

CANNON INTERNATIONAL Presents
JEAN CLAUDE VAN DAMME in A NEWT ARNOLD Film BLOODSPORT
Music by PAUL HERTZOG Edited by NORMAN BURTON • FOREST WHITAKER and BOLO YEUNG as Chong Li
Screenplay by SHELDON LETTICH and CHRISTOPHER COSBY & MEL FRIEDMAN Story by SHELDON LETTICH
Directed by NEWT ARNOLD Produced by MARK DISALLE





THIS LOT IS SOLD WITH NO RESERVE

293 **GEORG HEROLD** b. 1947

Kaviarbild Inamorato, 1989

Acrylic and caviar on canvas.

121.5 × 61 cm (47 7/8 × 24 in).

Estimate £6,000–8,000 \$9,200–12,300 €7,200–9,600 ♣ ●

PROVENANCE

Koury Wingate, New York

Collection of Robert J. Shiffler, Greenville Ohio

Acquired from the above by the previous owner



294 **JIM LAMBIE** b. 1964

Non-Stop Rock 'n' Soul, 2007

Wool, vinyl record and paper.

Diameter: 30 cm (11 7/8 in).

Signed, titled and dated 'Jim Lambie 2007 NON-STOP ROCK 'N' SOUL' on the record label on the reverse.

Estimate £5,000–7,000 \$7,700–10,700 €6,000–8,400 ♣

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The Modern Institute, Glasgow

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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 de Pury & Company. Our staff will be happy to assist you.

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry does not imply that the lot is free from faults or imperfections. Solely as a convenience to clients, Phillips de Pury & Company may provide condition reports. In preparing such reports, our

specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding. Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

● No Reserve

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

♣ Property Subject to the Artist's Resale Right

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

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
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.

IMPORTANT NOTICES

Items sold under temporary admission

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

Identification of business or trade buyers

As of January 2010 in the UK, HMRC have made it an official requirement for auction houses to hold evidence of a buyer's business status, due to the revised VAT rules regarding buyer's premium for lots with symbols for businesses outside the UK.

• Where the buyer is a Non-EU business, we require evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association, or government-issued documents showing that the company exists.

• Where the buyer is an EU VAT registered business, we require the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed.

If these requirements are not met, we will be unable to cancel or refund any applicable VAT.

†, §, ‡, 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.

Σ **Endangered Species**

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

❖ **Gemstones Originating in Burma (Myanmar)**

Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the United States or the United Kingdom. Lots marked with ❖ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions. Buyers wishing to import rubies or jadeite into the United States or the United Kingdom must obtain certification of non-Burmese origin from a gemmological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (eg. sapphires), such items may be imported into the United States or the United Kingdom provided that the gemstones were mounted or incorporated into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the United States or the United Kingdom.

The purchaser's inability to import any item into the United States or the United Kingdom or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

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

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

UNDER THE INFLUENCE

AUCTION 8 MARCH 2012 11AM **NEW YORK**

Viewing 25 February – 7 March **450 West 15 Street**

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Enquiries +1 212 940 1234 | undertheinfluence@phillipsdepury.com

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RICHARD PRINCE *Eden Rock*, 2006 **Estimate** \$100,000 – 150,000

Export and Import Licences

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

Endangered Species

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four months. If this time limit is not adhered to you may receive interest on the unpaid amounts. If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100
(fax) +44 2871 305101

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate.

(c) The auctioneer will commence and advance the bidding at levels and in increments he or she considers appropriate. In order to protect the reserve on any lot, the auctioneer may place one or more bids on behalf of the seller up to the reserve without indicating he or she is doing so, either by placing consecutive bids or bids in response to other bidders. 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



PHILLIPS
de PURY & COMPANY

EVENING SALE

CONTEMPORARY ART

AUCTION 8 MARCH 2012 7PM **NEW YORK**
Viewing 25 February – 7 March

Phillips de Pury & Company 450 Park Avenue New York 10022
Enquiries +1 212 940 1260
PHILLIPSDEPURY.COM

ANSELM KIEFER *Hommage à Omar Khayyam*, 2002 (detail) Estimate \$300,000 – 500,000

premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

(i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000. (ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted. (iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations

PHILLIPS
de PURY & COMPANY

PHOTOGRAPHS

AUCTION APRIL 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

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ADAM FUSS *Invocation*, 2002 **Estimate** \$25,000 – 35,000
To be offered April 2012

of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 DATA PROTECTION

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use.

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

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

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

PHILLIPS
de PURY & COMPANY

DESIGN

AUCTION 26 APRIL 2012 LONDON



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LUCIO FONTANA AND OSVALDO BORSANI, *Coffee table*, c. 1955
Estimate £32,000–38,000

PHILLIPS de PURY & COMPANY

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Chief Executive Officer

Bernd Runge

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PHILLIPS
de PURY & COMPANY

EVENING SALE

CONTEMPORARY ART



AUCTION 7 MAY 2012 7PM NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1260

PHILLIPSDEPURY.COM

RICHARD PRINCE *Untitled (cowboy)*, 1980-1984 (detail) **Estimate** \$800,000 – 1,200,000

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Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

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Fernando Dias de Souza, Graphic Designer
Steven Mosier, Graphic Designer
Orlann Capazorio, US Production Manager

MARKETING & COMMUNICATIONS

Giulia Costantini, Worldwide Head of Communications

LONDON

Fiona McGovern, Communications Assistant
Alex Godwin-Brown, Communications Assistant

NEW YORK

Trish Walsh, Marketing Manager

A contemporary art installation in a minimalist room. A bright yellow, paneled door stands slightly ajar against a light-colored wall. The floor is covered in a pattern of parallel, slightly offset lines in white and a light brown or tan color, creating a sense of depth and movement. To the right, a large, curved, sculptural object is partially visible, featuring a white surface with a bold, curved orange and black stripe.

PHILLIPS
de PURY & COMPANY

DAY SALE

CONTEMPORARY ART

AUCTION 8 MAY 2012 11AM NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1260

PHILLIPSDEPURY.COM

Exhibition view from November Part II 2011 installation

SALE INFORMATION

AUCTION

Evening Sale, Thursday 16 February 2012, 7pm
Day Sale, Friday 17 February 2012, 2pm

VIEWING

Wednesday 8 February, 10am–6pm
Thursday 9 February, 10am–6pm
Friday 10 February, 10am–6pm
Saturday 11 February, 10am–6pm
Sunday 12 February, 12pm–6pm
Monday 13 February, 10am–6pm
Tuesday 14 February, 10am–6pm
Wednesday 15 February, 10am–6pm
Thursday 16 February, 10am–7pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to these sales as UK010112 or Contemporary Art Evening Sale, and as UK010212 or Contemporary Art Day Sale

SALE ADMINISTRATORS

Evening Sale: Roxanne Tahbaz +44 207 318 4064
Day Sale: Charlotte Salisbury +44 20 7318 4058

PROPERTY MANAGER

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catalogues@phillipsdepury.com
Catalogues \$35/€25/£22 at the Gallery

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Buyer and seller account enquiries +44 20 7318 4010

CLIENT SERVICES

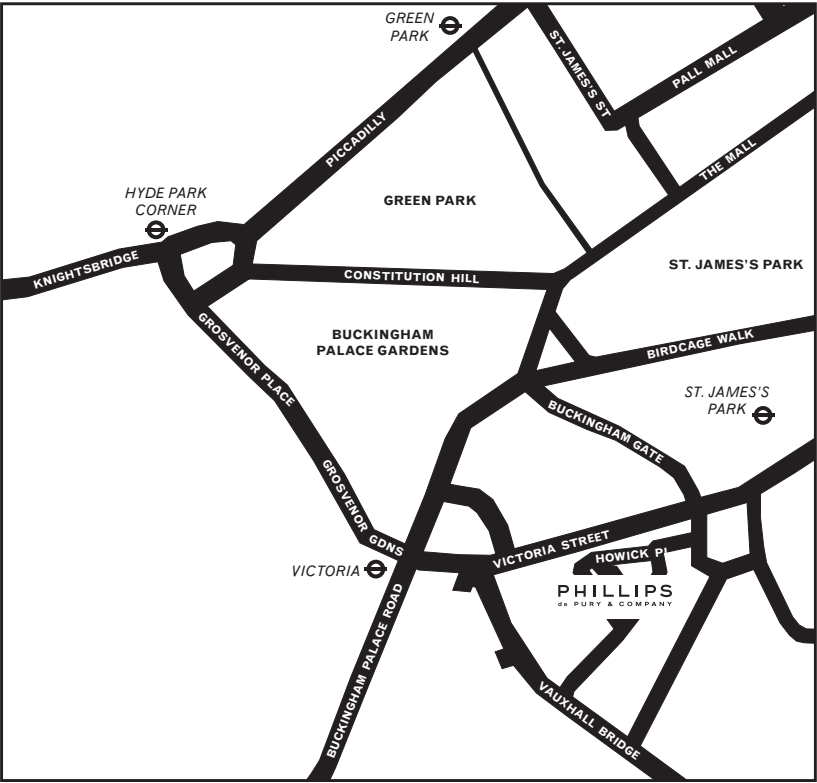
Jessica Mander, Lucinder Newman, Rebecca Tooby-Desmond
+44 20 7318 4010

WAREHOUSE & SHIPPING

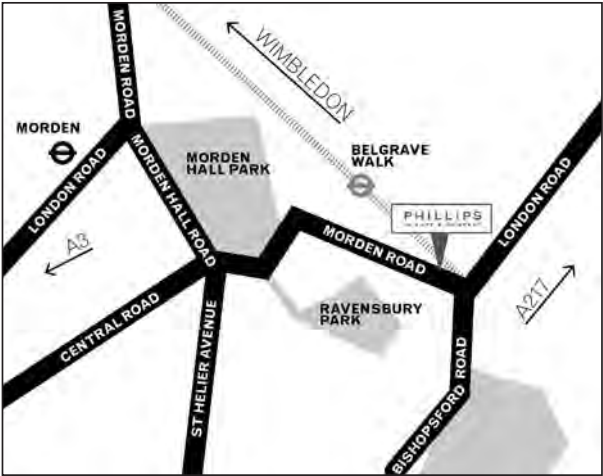
Tess Contla +44 207 318 4026
Jan Navratil +44 207 318 4081
Elisa Sciandro +44 207 318 4077

PHOTOGRAPHY

Hayley Giles
Ross Martin



Viewing and Auction location



Warehouse and collection location

Back cover Rudolf Stingel, *Untitled*, 2004, Lot 5 (detail)
Inside back cover Lucio Fontana, *Concetto spaziale, Attese*, 1960, Lot 17 (detail)

PHILLIPS
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CONSIGNMENT DEADLINE 16 MARCH 2012
AUCTION 26 APRIL 2012 LONDON

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