

# PHILLIPS

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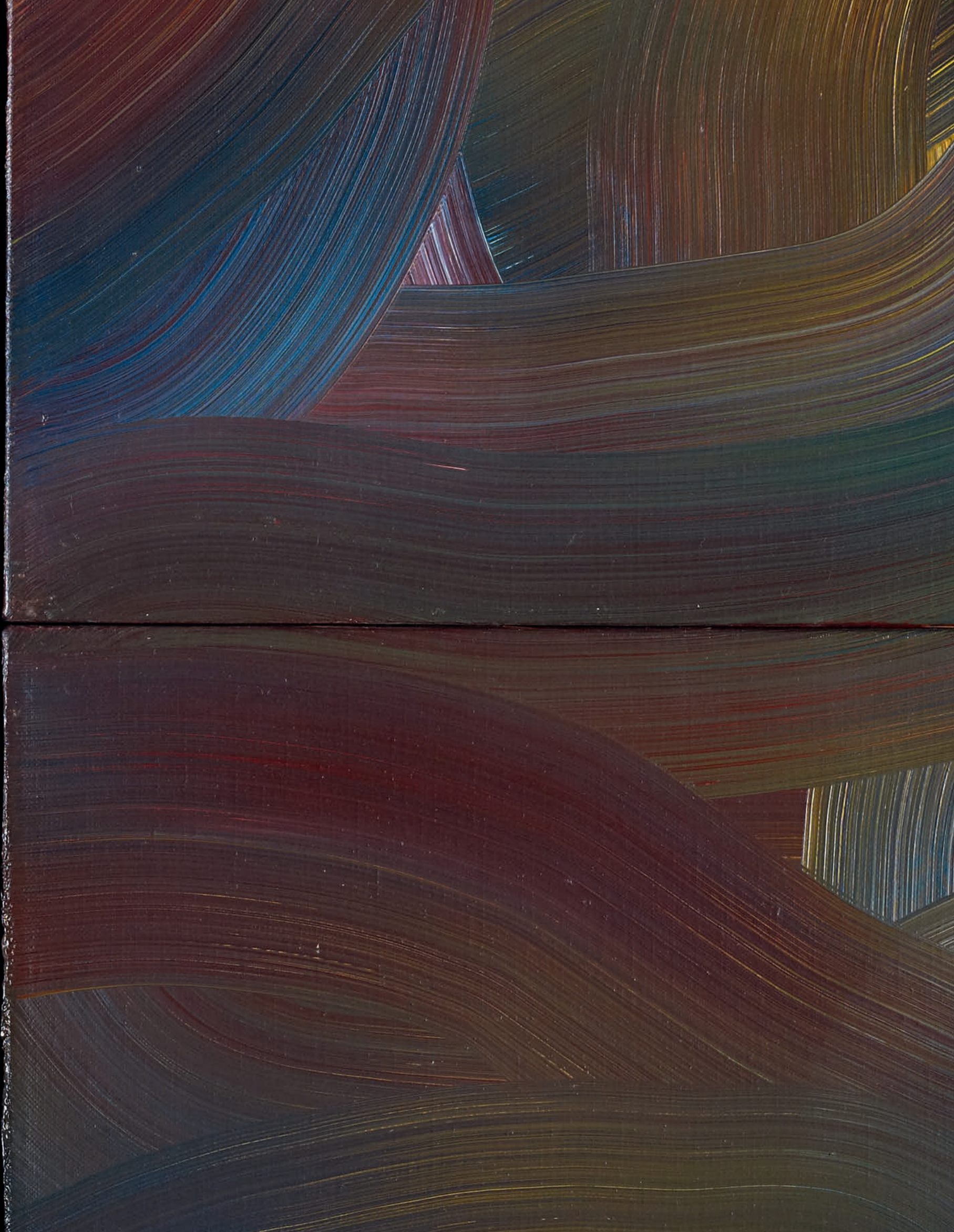
## CONTEMPORARY ART

LONDON DAY SALE 15 FEBRUARY 2013

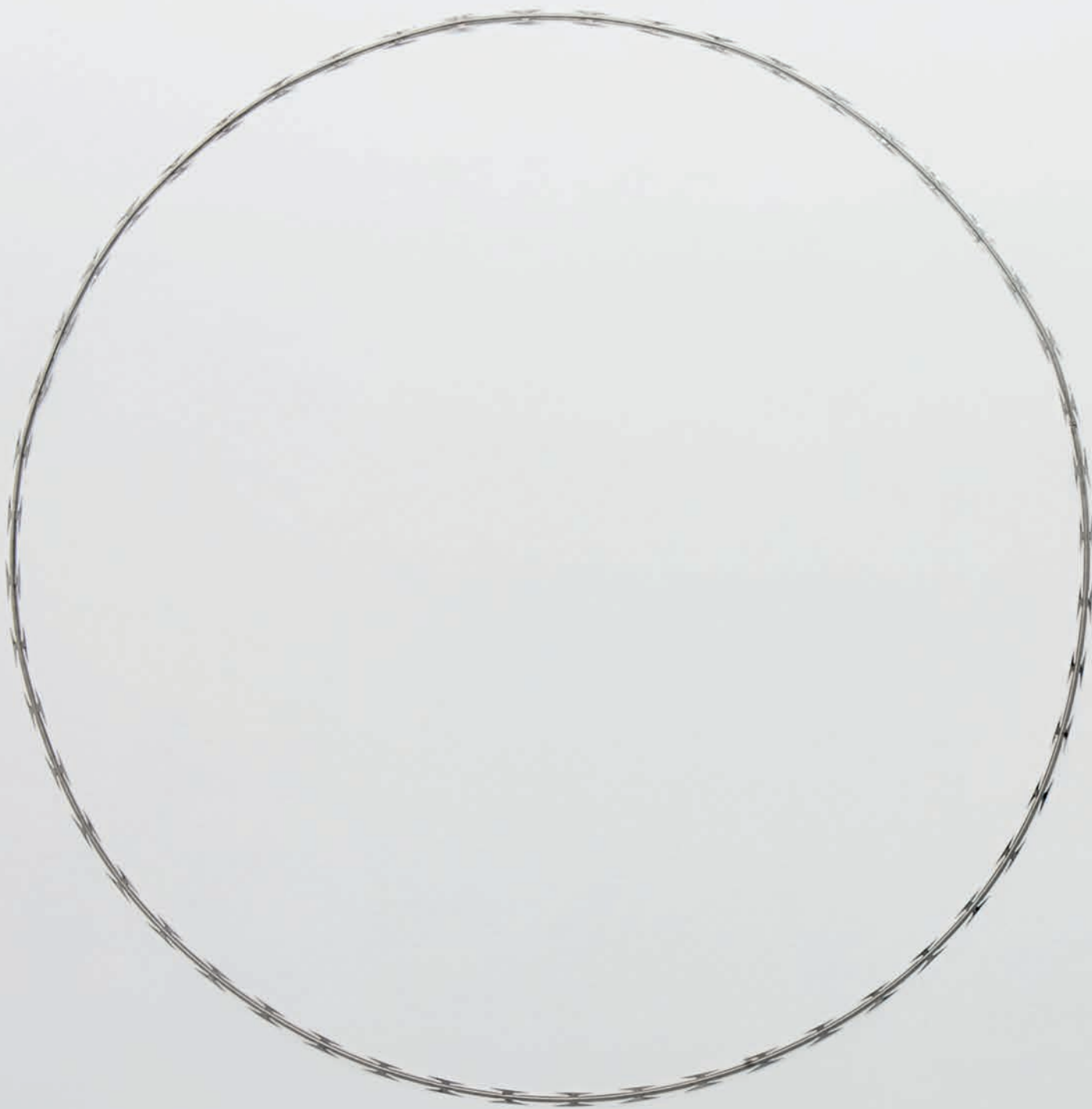




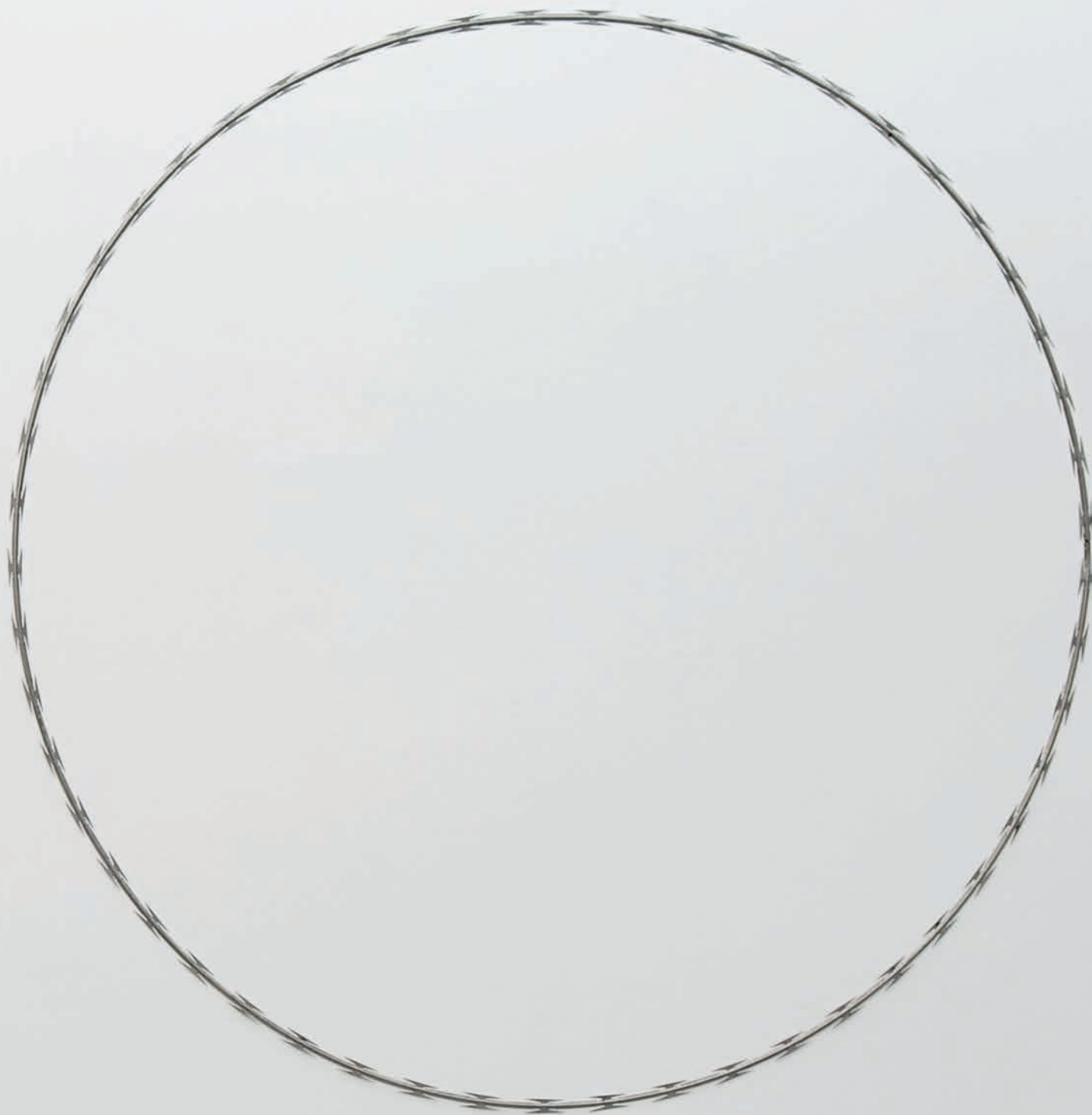


































# CONTEMPORARY ART

LONDON DAY SALE 15 FEBRUARY 2013 at 2pm

## LOTS 101-261

Thursday 7 February, 10am – 6pm

Friday 8 February, 10am – 6pm

Saturday 9 February, 10am – 6pm

Sunday 10 February, 12pm – 6pm

Monday 11 February, 10am – 6pm

Tuesday 12 February, 10am – 6pm

Wednesday 13 February, 10am – 6pm

Thursday 14 February, 10am – 6pm

**Front cover** Cory Arcangel, *Photoshop CS...*, 2011, lot 105 (detail)

**Back cover** Ned Vena, *Untitled*, 2012, lot 104 (detail)

**Inside front cover** Gerhard Richter, *Rot-Blau-Gelb (Red-Blue-Yellow)*, 1973, lot 147 (detail)

**Previous pages** Adel Abdessemed, *Sphère II*, 2006, lot 110

Zhang Huan, *Xiao Lu*, 2007, lot 136 (detail)

Juan Muñoz, *Untitled*, 1993, lot 143 (detail)

Dan Rees, *Untitled*, 2010, lot 101 (detail)

**Inside back cover** Allora & Calzadilla, *Intermission (Halloween Iraq): Portrait VI*, 2011, lot 113 (detail)

**Opposite** Oliver Laric, *Wu Tang Guilloche Rodin*, 2012, lot 102



101

**DAN REES** b. 1982

*Untitled*, 2010

plasticine on wood in artist's wooden frame

194.5 × 325 × 7 cm (76<sup>5</sup>/<sub>8</sub> × 127<sup>7</sup>/<sub>8</sub> × 2<sup>3</sup>/<sub>4</sub> in)

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

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ♠

**PROVENANCE**

Tanya Leighton, Berlin

Private Collection

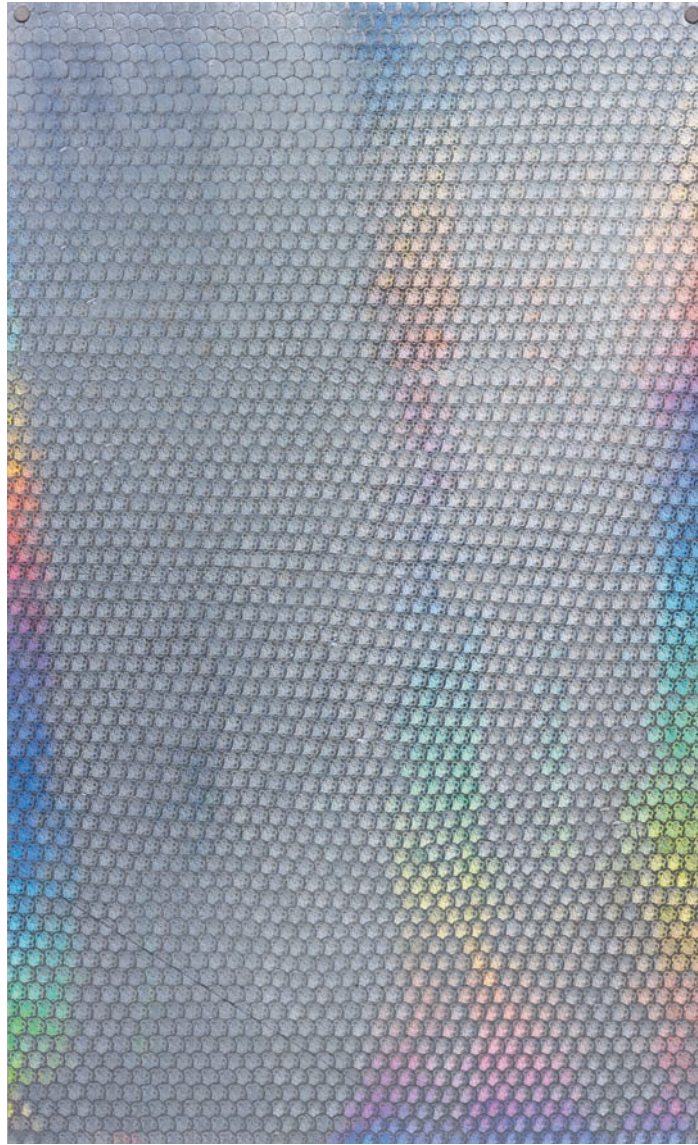
Acquired from the above by the present owner











102

**OLIVER LARIC** b. 1981

*Wu Tang Guilloche Rodin*, 2012

tamper-evident security hologram stickers on PET (polyethylene terephthalate)

sheet, airbrushed clear coating

205 × 125 cm (80¾ × 49¼ in)

This work is unique.

**Estimate** £8,000–12,000 \$12,900–19,300 €9,700–14,600 ♠

#### PROVENANCE

Tanya Leighton, Berlin

Acquired from the above by the present owner

*The Thinker* by Auguste Rodin. Laric designed these stickers himself and had them produced in Shenzhen in China, a region known for the manufacture of both authentic and fake products. These holograms, widely used to certify the authenticity of often high-value goods, carry intricate guilloche patterns that can be found in paper money, visas and credit cards. Using such patterns, Laric plays on the paradoxical nature of original and copy, and real and fake, a condition that is becoming ever more prevalent in the age of the internet and the digital.

Oliver Laric has recently been honoured with the prestigious Annual Award from the Contemporary Art Society in London. The prize will fund a new work by Laric for The Collection and the Usher Gallery, Lincoln.

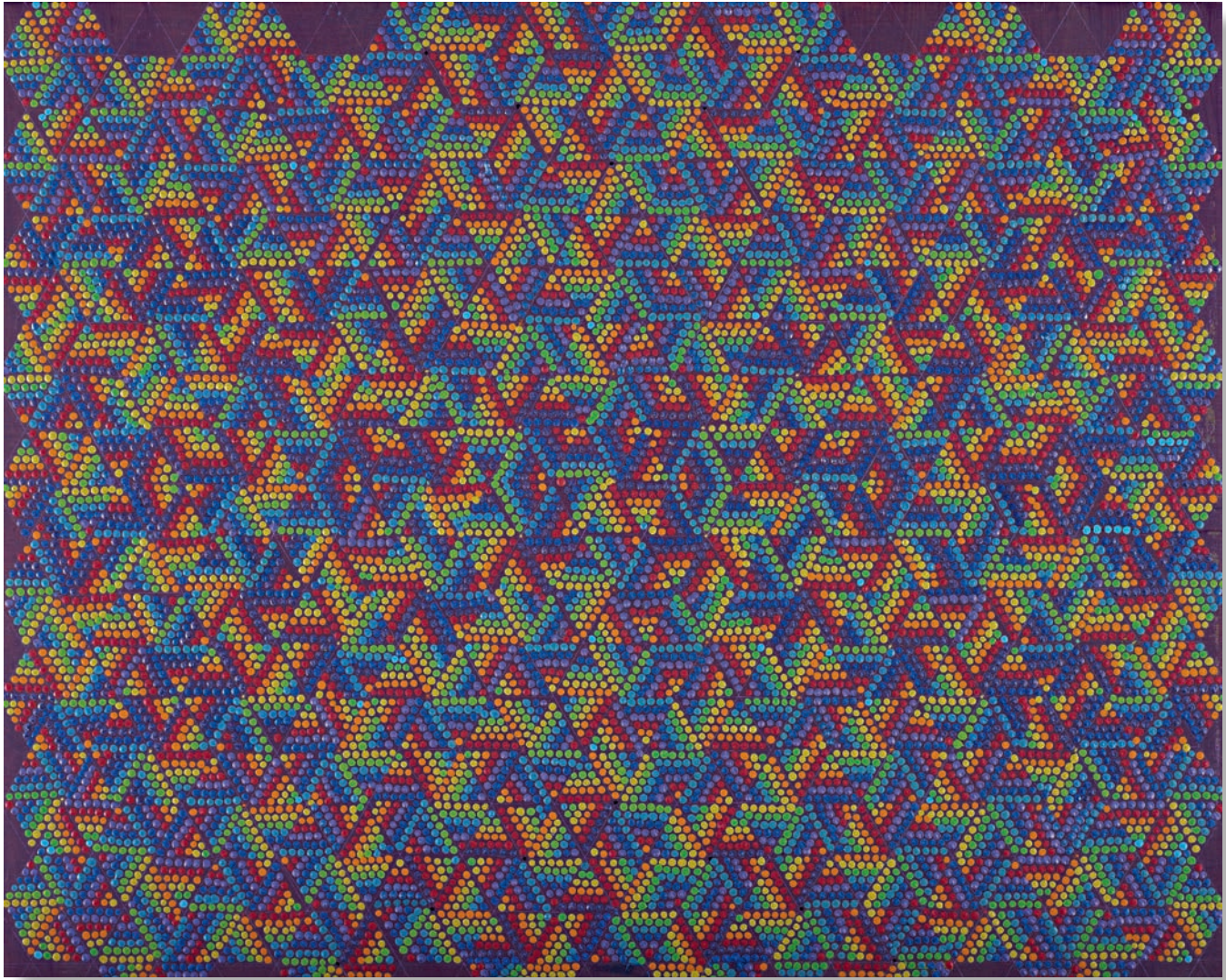
“I don’t see any necessity in producing images myself – everything that I would need exists, it’s just about finding it.” Oliver Laric

The young Berlin-based artist Oliver Laric belongs to a generation that is intensely engaged in social media, search engines, and other powerful offerings of the world wide web. The visual material, from images of high art to throwaway personal content, Laric finds on the

internet is recycled and appropriated for a new narrative that reflects the dot-com culture we live and work in now.

*Wu Tang Guilloche Rodin* (2012) is one of a small number of hologram pieces which Laric no longer makes in this form, and of which the present lot is a particularly unusual and important example. For these works, the artist has covered the surface with custom-made holographic stickers, in this case depicting





103

**XYLOR JANE** b. 1963

*VC III A (First Fall)*, 2010

oil on panel

40.6 × 50.8 cm (15 $\frac{7}{8}$  × 20 in)

Initialed, titled and dated 'VC III A FIRST FALL Xylor Jane 02010' on the reverse.

**Estimate** £8,000–12,000 \$12,900–19,300 €9,700–14,600

**PROVENANCE**

Canada Gallery, New York City

Galerie Almine Rech, Paris

Private Collection, Milan

**EXHIBITED**

Paris, Galerie Almine Rech, *Xylor Jane Crisscross*, 11 September–23 October 2010

American artist Xylor Jane applies numerology to her work through painting intricate patterns derived from algorithms. An almost literate paint-by-numbers in the most complex and mathematically grounded process, the obsessive dots of oil paint in classic ROYGBIV colours follows a strict pattern. Hidden within the repetitions are optical tricks, with *VC III A (First Fall)* appearing to have a heart shape embedded in its form. Through the intricacy of the arithmetically derived patterning, the creation of space within the two-dimensional canvas creates another level of illusion; Jane herself has spoken of this optical illusion: “a lot of the space that is just your eyes trying to locate the different dots... It’s a stress on your eyes that’s happening, and that creates this artificial space” (in an interview by Alex Gartenfeld, ‘Xylor Jane Paints by Numbers’, *Interview Magazine*, January 2009).



# 104

**NED VENA** b. 1982

*Untitled*, 2012

adhesive vinyl, steel door (in two parts)

200.5 × 181 × 4.5 cm (78 $\frac{7}{8}$  × 71 $\frac{1}{4}$  × 1 $\frac{3}{4}$  in)

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ₺

**PROVENANCE**

Steven Zevitas Gallery, Boston

Private Collection

**EXHIBITED**

St. Louis, White Flag Projects, *Ned Vena*, 1 March–7 April 2012

The present lot, by American artist Ned Vena, exemplifies the artist's signature technique of transforming vinyl to create texture, movement and optical illusion. The precision of the altered vinyl not only forms an intricately dynamic and complex surface, but creates geometric patterns that vary from door to door. A sense of light and shadow is created through the cuts in the vinyl exposing the fire-grade steel door underneath. As a double-door work, the present lot stands out from the singular variations from the series. This new series forms a more expressive quality in Vena's oeuvre with more organic fluidity in process and shape. Inspired by Frank Stella's *Black Paintings*, Vena takes minimalism, abstraction and Op art with a fundamental understanding of form and concept.







# 105

**CORY ARCANGEL** b. 1978

*Photoshop CS: 84 by 66 inches. 300 DPI, RGB, square pixels, default gradient “Blue, Red, Yellow”, mousedown y=7600 x=8600, mouseup y=7850 x=8600, 2011*

chromogenic print in artist's frame

212.3 × 166.6 cm (83<sup>5</sup>/<sub>8</sub> × 65<sup>5</sup>/<sub>8</sub> in)

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

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900

## PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner

Expression, nostalgia and humour underpin the œuvre of American digital and new media artist Cory Arcangel, with the present lot embodying all three. The unique work falls into multiple visual art categories which Arcangel describes: “Technically it’s a photograph. It’s a photograph because it’s photographic paper. But obviously I think about them as paintings, because they refer to the history of painting. I also have to think about them as sculptures, because every part of the process is part of the project. They’re sculptures because they play on the idea of what should be hanging in a gallery. In that sense they’re also kind of ready-mades” (Interview with M. Heilmann, ‘Art: Cory Arcangel’, *Interview Magazine*, online).

Referring not only to Duchampian ready-mades, Arcangel’s series *Photoshop Gradient Demonstrations* refers to abstract expressionist colour-fields with carefully articulated bands of computer generated colour. While art history has informed the visual narrative, the continual obsolescence and regeneration of technology

thematically informs Arcangel’s work. The tension in *Photoshop CS* arises from this theme of time and nostalgia: “When you implant technological time with art time, people don’t know what is nostalgic and what isn’t” (‘Do it 2: Dara Birnbaum and Cory Arcangel,’ *ArtForum*, March 2009).

Arcangel’s sense of humour is articulated within the title of the work as it describes the Photoshop specifications and mouse click position required to recreate the image on any computer. With tuned irony, each piece in the *Photoshop Gradient Series* is created as a unique edition, repudiating the inherent infinite nature of digital files and printing technology.









106

**NATHAN HYLDEN** b. 1978

*Untitled, 2011*

acrylic on aluminium

197 x 145 cm (77½ x 57½ in)

Signed 'Nathan Hylden' on the reverse.

**Estimate** £15,000-20,000 \$24,200-32,200 €18,200-24,300

**PROVENANCE**

Richard Telles Fine Art, Los Angeles

Acquired from the above by the present owner





107

**TAUBA AUERBACH** b. 1981

*Blahs II*, 2006

ink on paper (in four parts)

71.1 x 55.9 cm (28 x 22 in)

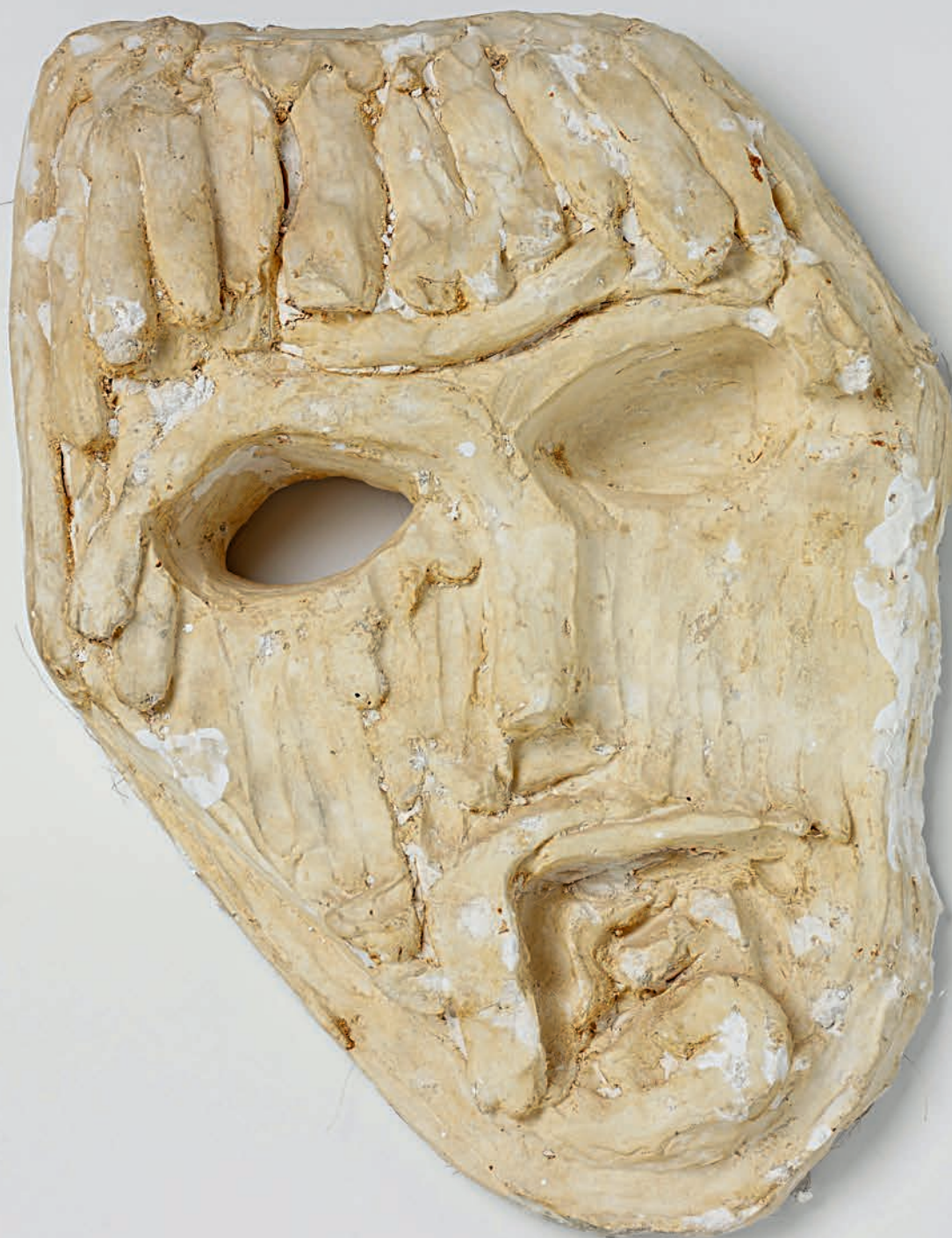
**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 ₪

**PROVENANCE**

Jack Hanley Gallery, New York

Acquired from the above by the present owner





108

**THOMAS HOUSEAGO** b. 1972

*Untitled, 2007*

plaster

60 × 44 × 14 cm (23<sup>5</sup>/<sub>8</sub> × 17<sup>3</sup>/<sub>8</sub> × 5<sup>1</sup>/<sub>2</sub> in)

This work is unique.

**Estimate** £35,000–45,000 \$56,400–72,500 €42,500–54,700 ♠

**PROVENANCE**

Modern Institute, Glasgow

Acquired from the above by the present owner





109

**DAVID NOONAN** b. 1969

*Untitled, 2008*

screen printed jute and linen collage in artist's raw oak frame  
154.5 x 114.5 cm (60 $\frac{7}{8}$  x 45 $\frac{1}{8}$  in)

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**

Roslyn Oxley9 Gallery, Sydney

Acquired from the above by the present owner

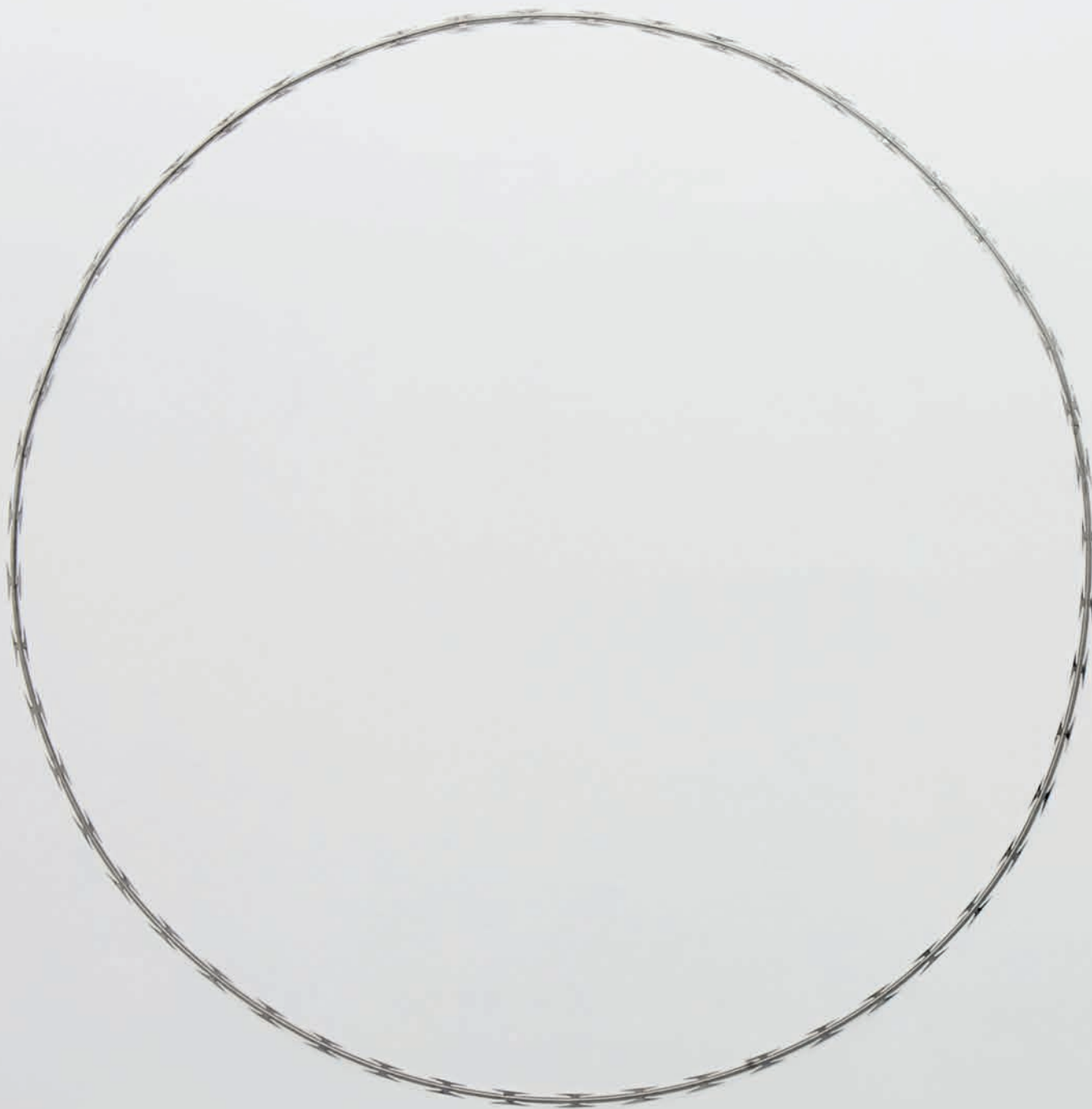
**EXHIBITED**

Sydney, Roslyn Oxley9 Gallery, *David Noonan – MARKUS*, 3 – 26 April 2008

**LITERATURE**

Lionel Bovier, ed., *David Noonan*, Zurich, 2012, p. 84 (illustrated)





110

**ADEL ABDESSEMED** b. 1971

*Sphère II*, 2006

barbed wire (in two parts)

left circle diameter: 169 cm (66½ in), right circle diameter: 172 cm (67¾ in)

This work is number four from an edition of four plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠

**PROVENANCE**

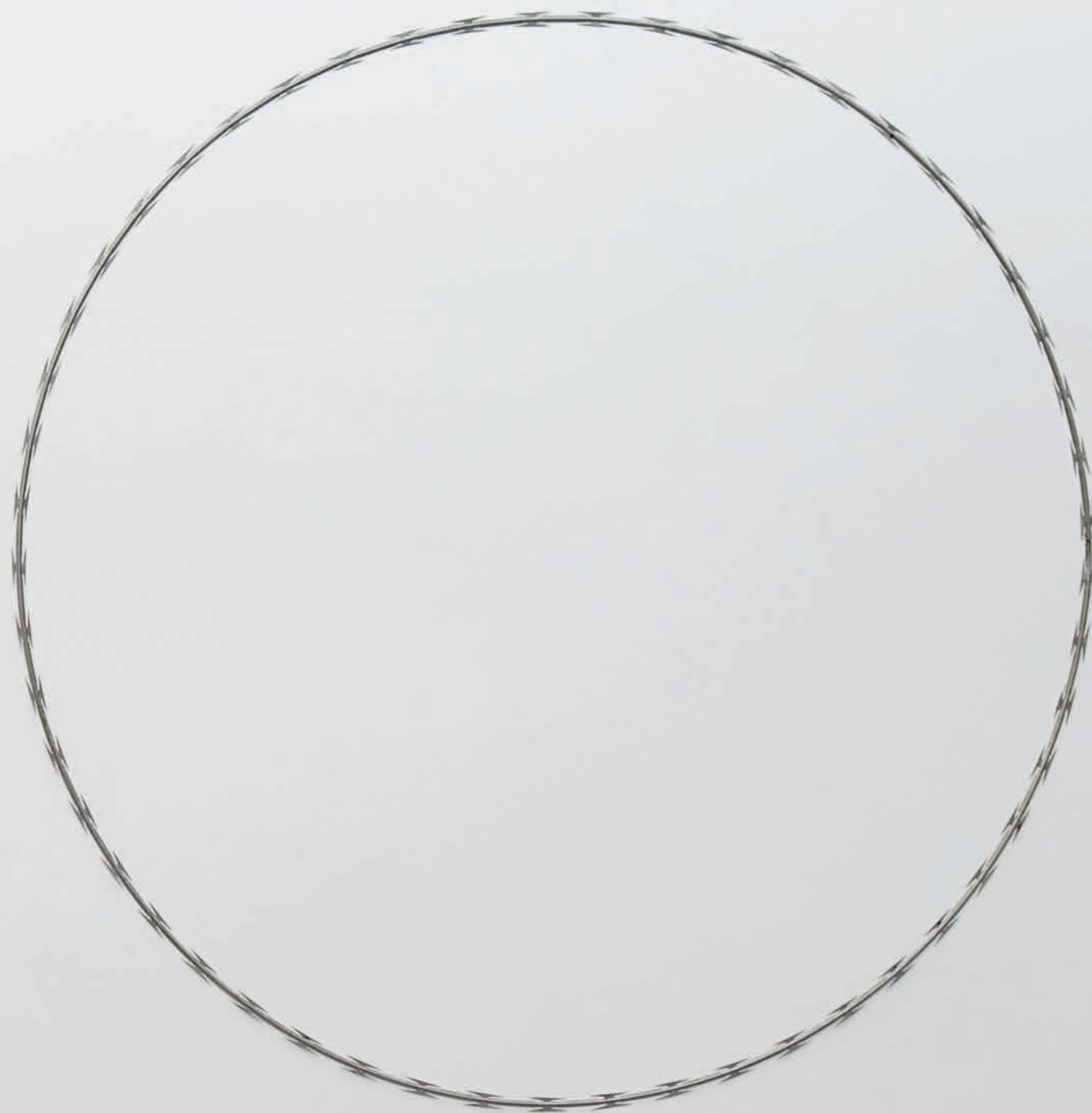
Galerie Kamel Mennour, Paris

Acquired from the above by the present owner

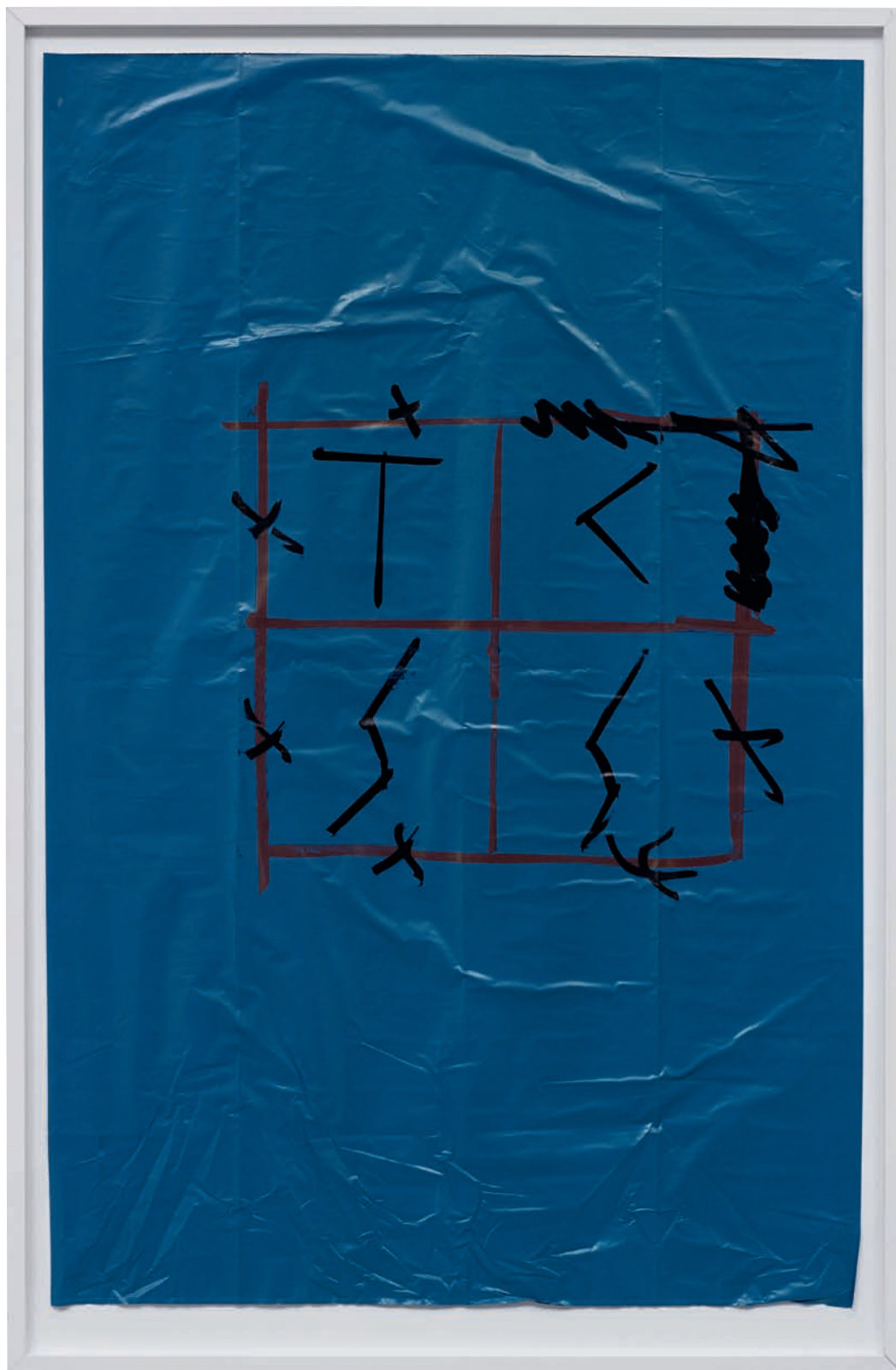
**EXHIBITED**

La Louvière, Belgium, Musée Ianchelevici, *Glissement de terrain. Impertinence - Résistance - Survivance*, 6 October-23 December 2012









111

**MATIAS FALDBAKKEN** b. 1973

*Untitled (Garbage Bag #06)*, 2010

marker pencil on plastic bag

123.5 × 81 cm (48½ × 31⅞ in)

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠ ‡

**PROVENANCE**

Simon Lee Gallery, London

Acquired from the above by the present owner





112

**MATTHEW DAY JACKSON** b. 1974

*And Babies? And Babies*, 2008

posters mounted on archival museum board, light fixture

overall: 233.7 × 99.7 cm (92 × 39 in)

**Estimate** £50,000–70,000 \$80,600–113,000 €60,800–85,100

**PROVENANCE**

Nicole Klagsbrun Gallery, New York

Private Collection, Europe

**EXHIBITED**

Nicole Klagsbrun, New York, *Drawings from Tlön*, 13 September – 18 October 2008









113

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

*Intermission (Halloween Iraq): Portrait VI*, 2011

woodcut on muslin

182.9 × 243.8 cm (72 × 95<sup>7</sup>/<sub>8</sub> in)

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

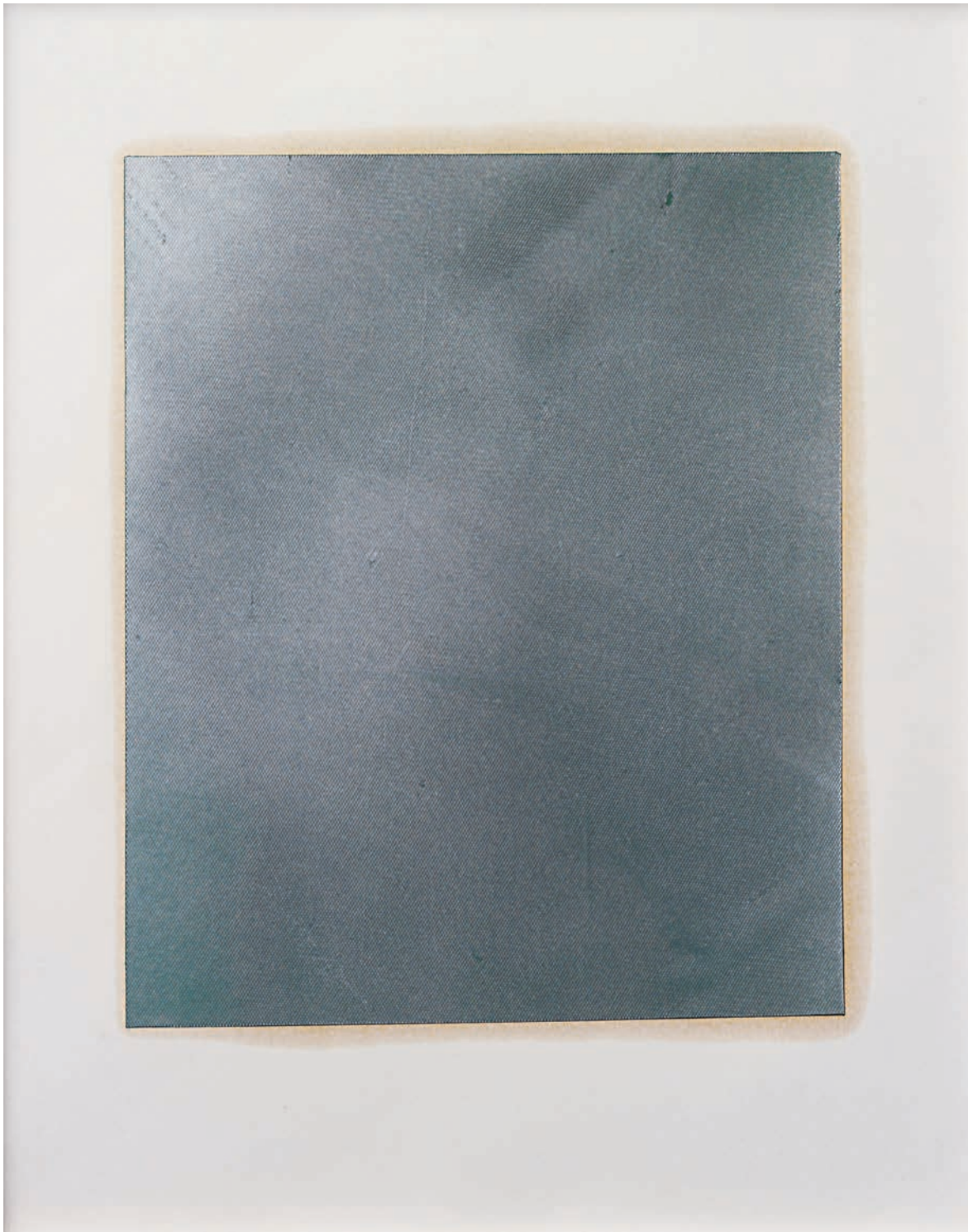
**Estimate** £50,000-70,000 \$80,600-113,000 €60,800-85,100 ₪

**PROVENANCE**

Gladstone Gallery, New York

Acquired from the above by the present owner





114

**RUDOLF STINGEL** b. 1956

*Untitled, 1993*

oil and enamel on card

50.8 x 40.6 cm (20 x 16 in)

Signed and dated 'Stingel 93' and inscribed with inventory number 'RS-16 PPR' on the reverse.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500 ♠

**PROVENANCE**

Galerie Six Friedrich, Munich

Christie's, New York, 'Postwar and Contemporary Art Afternoon Session',  
14 November 2007, lot 311

Private Collection, France





115

**RUDOLF STINGEL** b. 1956

*Untitled, 2004*

polystyrene, oil and varnish on canvas

50.2 × 50.2 × 4.8 cm (19¾ × 19¾ × 1⅞ in)

Signed and dated 'Stingel 04' on the reverse.

**Estimate** £40,000-60,000 \$64,400-96,700 €48,600-72,900 ♠

**PROVENANCE**

Massimo de Carlo, Milan

Acquired from the above by the present owner



116

**KELLEY WALKER** b. 1969

*Stop the Clock*, 2001

van windshield, epoxy, digital print  
dimensions variable

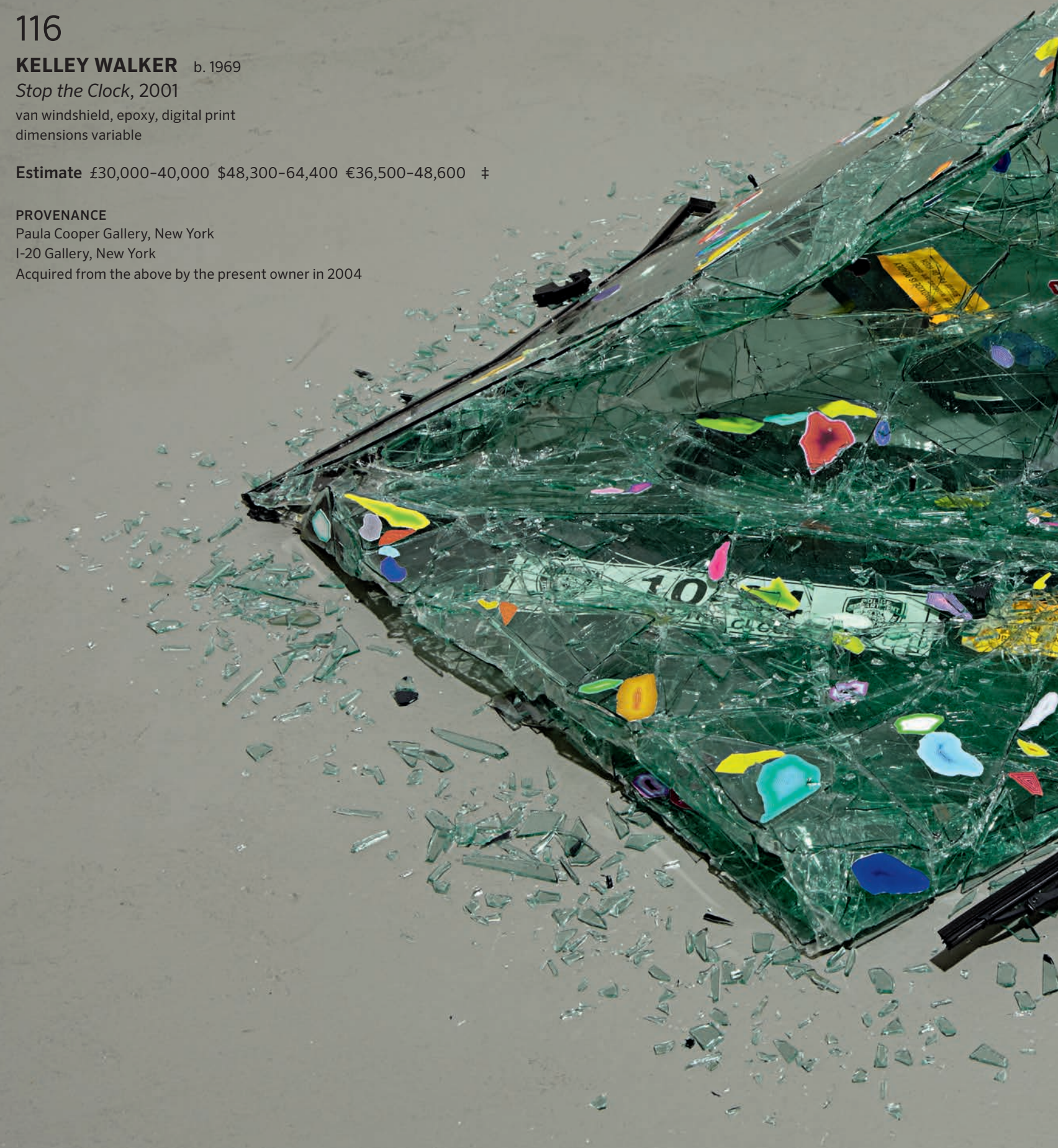
**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 ±

**PROVENANCE**

Paula Cooper Gallery, New York

I-20 Gallery, New York

Acquired from the above by the present owner in 2004











117

**KELLEY WALKER** b. 1969

*Untitled, 2006*

four-colour process silkscreen with acrylic ink on canvas

69 × 98 cm (27½ × 38½ in)

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900

**PROVENANCE**

Galerie Catherine Bastide, Brussels

Private Collection, Europe

**EXHIBITED**

Brussels, Galerie Catherine Bastide, *Kelley Walker*, 25 November 2006–  
27 January 2007





118

**KEITH COVENTRY** b. 1958

*Junk A*, 2002

oil on canvas, wood, gesso and glass

84.5 x 79.5 cm (19½ x 29¼ in)

Signed, titled and dated 'K. Coventry Junk A. 2002' on the reverse.

**Estimate** £12,000-18,000 \$19,300-29,000 €14,600-21,900 ♠ †

**PROVENANCE**

Haunch of Venison, London

Acquired from the above by the present owner





119

**JOSH SMITH** b. 1976

*Untitled (JSP07390), 2007*

oil on canvas

152.4 × 122 cm (60 × 48 in)

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ₣

**PROVENANCE**

Luhring Augustine, New York

Private Collection, Switzerland

Acquired from the above in October 2007

Private Collection

**EXHIBITED**

Paris, Foire, international d'art contemporain (FIAC), *Luhring Augustine*, artist's solo booth presentation, October 2007

**LITERATURE**

artist's book by Josh Smith, 2007, p. 24

Chris Sharp, 'The Idiots', *Art Review*, issue #50, 2009, pp. 80–84 (illustrated in colour)





120

**JOSH SMITH** b. 1976

*Untitled (JSP10246)*, 2010

oil on canvas

121.7 × 91.5 cm (47 $\frac{7}{8}$  × 36 in)

Signed and dated 'Josh Smith 2010' on the overlap.

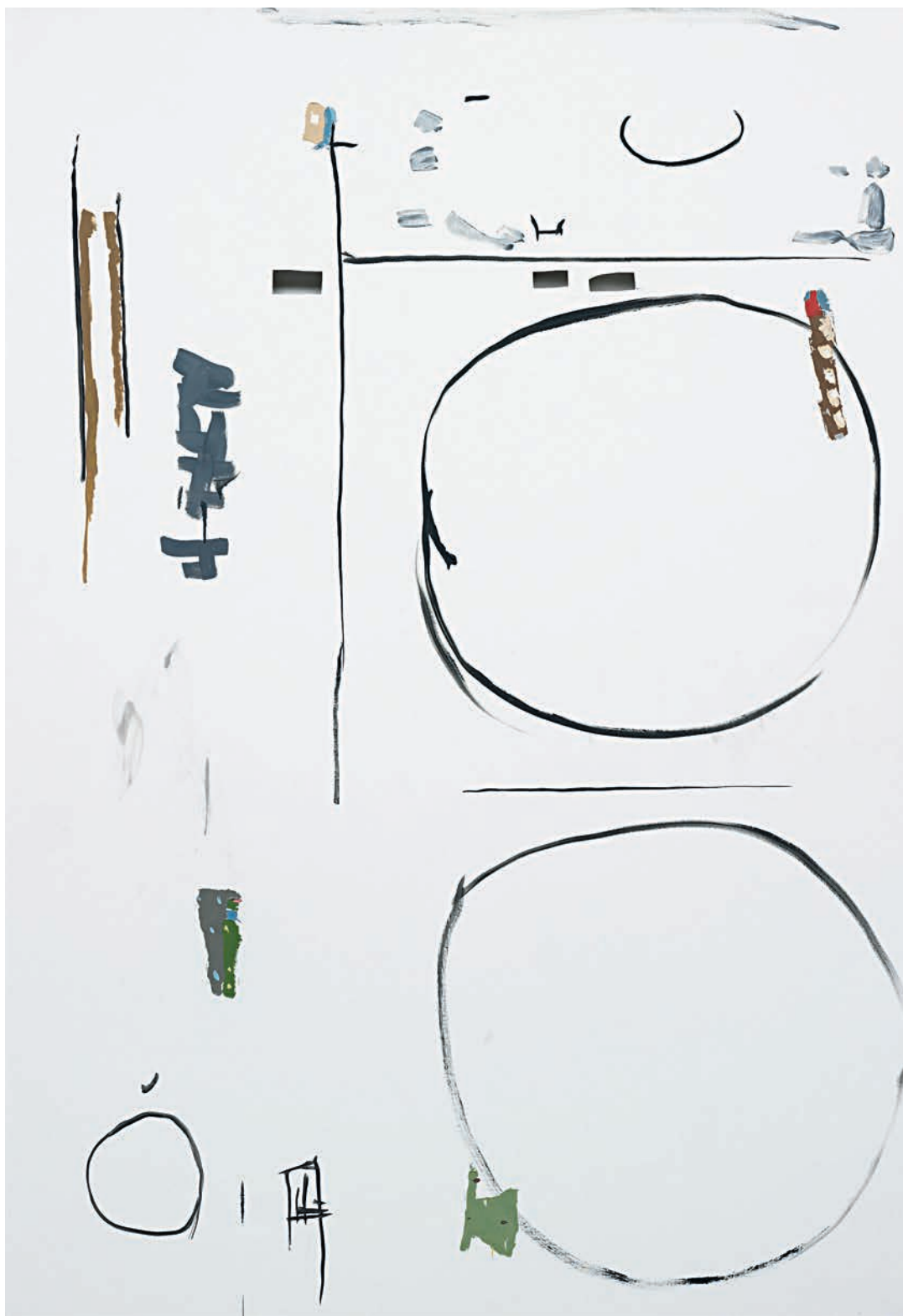
**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ₣

**PROVENANCE**

Luhring Augustine, New York

Acquired from the above by the present owner





121

**RICHARD ALDRICH** b. 1975

*Parts Painted and Taken Away*, 2010

oil and wax on linen

213.4 × 147.3 cm (84 × 57 7/8 in)

Initialed, titled and dated 'Parts Painted + taken away RA 2010

Transient moment of choir' on the overlap.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**

Corvi Mora, London

Acquired from the above by the present owner





122

**HENRY TAYLOR** b. 1958

*I think he's just sleep'n*, 2007

oil on canvas

91.5 × 61 cm (36 × 24 in)

Signed, titled and dated "I THINK he's JUST SLEEP'N" 2/28/07

Henry Taylor' on the reverse.

**Estimate** £8,000-12,000 \$12,900-19,300 €9,700-14,600

**PROVENANCE**

Atelier Cardenas Bellanger, Paris

Acquired from the above by the present owner



123

**SEAN LANDERS** b. 1962

*Fool Failure*, 2003

oil on linen

103.2 × 274.5 cm (40½ × 108⅞ in)

Signed and dated 'Sean Landers 2003' on the reverse.

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500

**PROVENANCE**

China Art Objects Galleries, Los Angeles

Acquired from the above by the present owner





IS FREEDOM I DO ONE THOUGHT  
T IS FOR SALE I'M POOR BELIEVE PRETTY MEANS  
RTALITY SPANDER AND COWARD  
NONSENSE FOR YOUR DUMB  
IS MY LOVE TRUTH  
GURU IS A  
TOMORROW'S LIVE  
T ANOTHER PERATE CONTRADICTION  
PART OF ME DAY YOU ALL NOW BELIES  
HIT AN TRYING TO HEEL PA PARODY  
SEN ME! LIE COURSE NEVER WHAT  
THIS GREAT IN THE GATEWAY PEOPLE DENY LOST  
AFKE'S TO ART'S FUTURE JUST DON'T FOUND  
GREAT ART IS ME TRUST LOST...  
S IS A NOT LIAR BETRAY ME  
ATED LEF ENOUGH I AM SWALLOW  
F DOWN FEAR I AM MY  
BUY THIS FREE PRIDE  
PAINTING MUCH SHIT





124

**GEORGE CONDO** b. 1957

*Three Women, 2009*

mixed media on paper

75.5 × 57 cm (29¾ × 22½ in)

Signed and dated 'Condo 09' lower right.

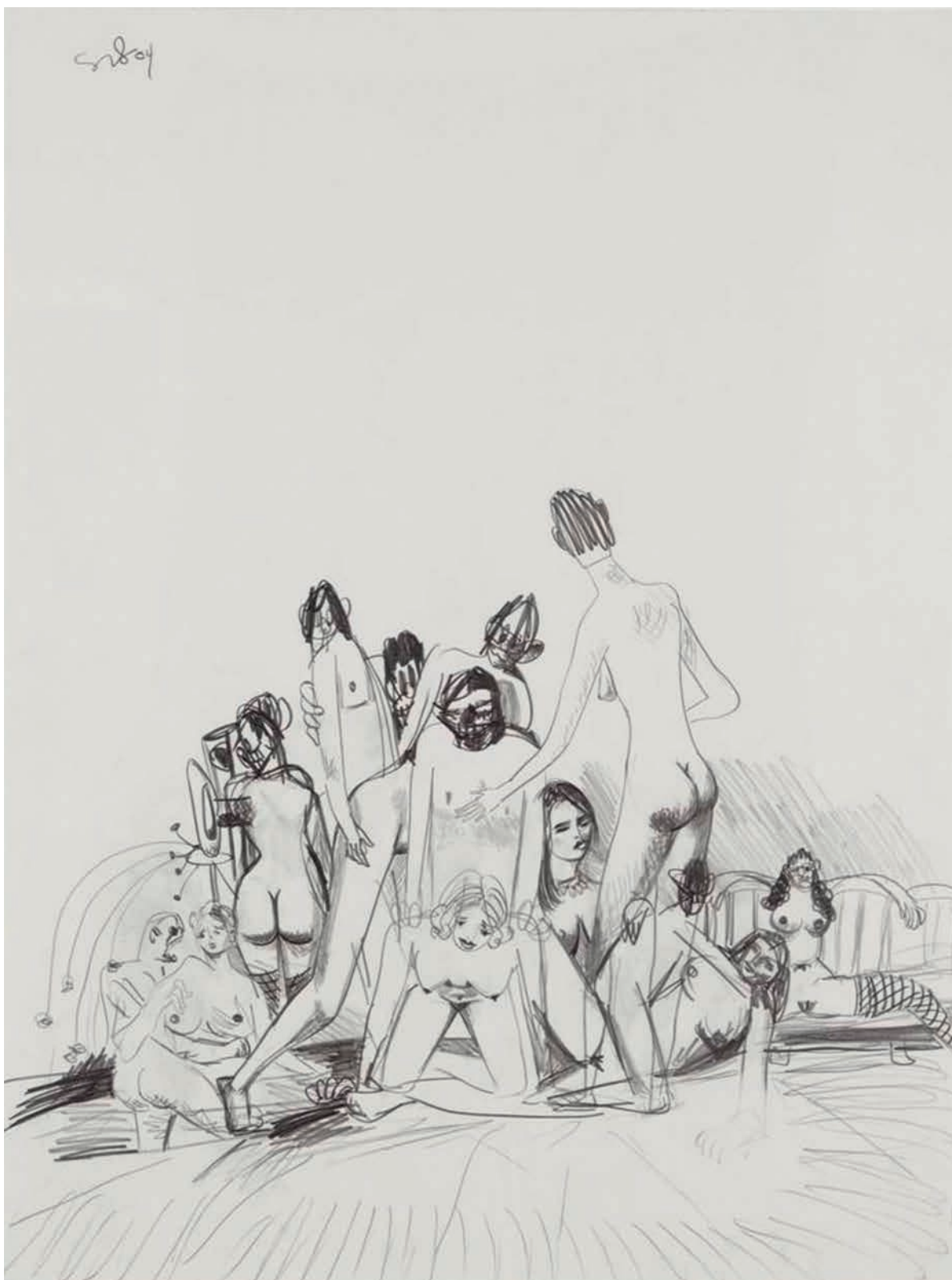
**Estimate** £18,000-22,000 \$29,000-35,400 €21,900-26,700

**PROVENANCE**

Simon Lee Gallery, London

Private Collection, Belgium





125

**GEORGE CONDO** b. 1957

*Bedroom Scene, 2004*

pencil on paper

76 x 57 cm (29 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in)

Signed and dated 'Condo 04' upper left.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**

Galerie Andrea Caratsch, Zurich

Acquired from the above by the present owner





(i)



(ii)

126

**WANGECHI MUTU** b. 1972

*Hooked worm, 2008*

watercolour, ink, collage on paper (in two parts)

(i) 36 × 26 cm (14½ × 10¼ in); (ii) 31 × 23 cm (12¼ × 9 in)

Signed, titled and dated 'Wangechi Mutu Hooked worm 2008' on a label affixed to the reverse on both parts.

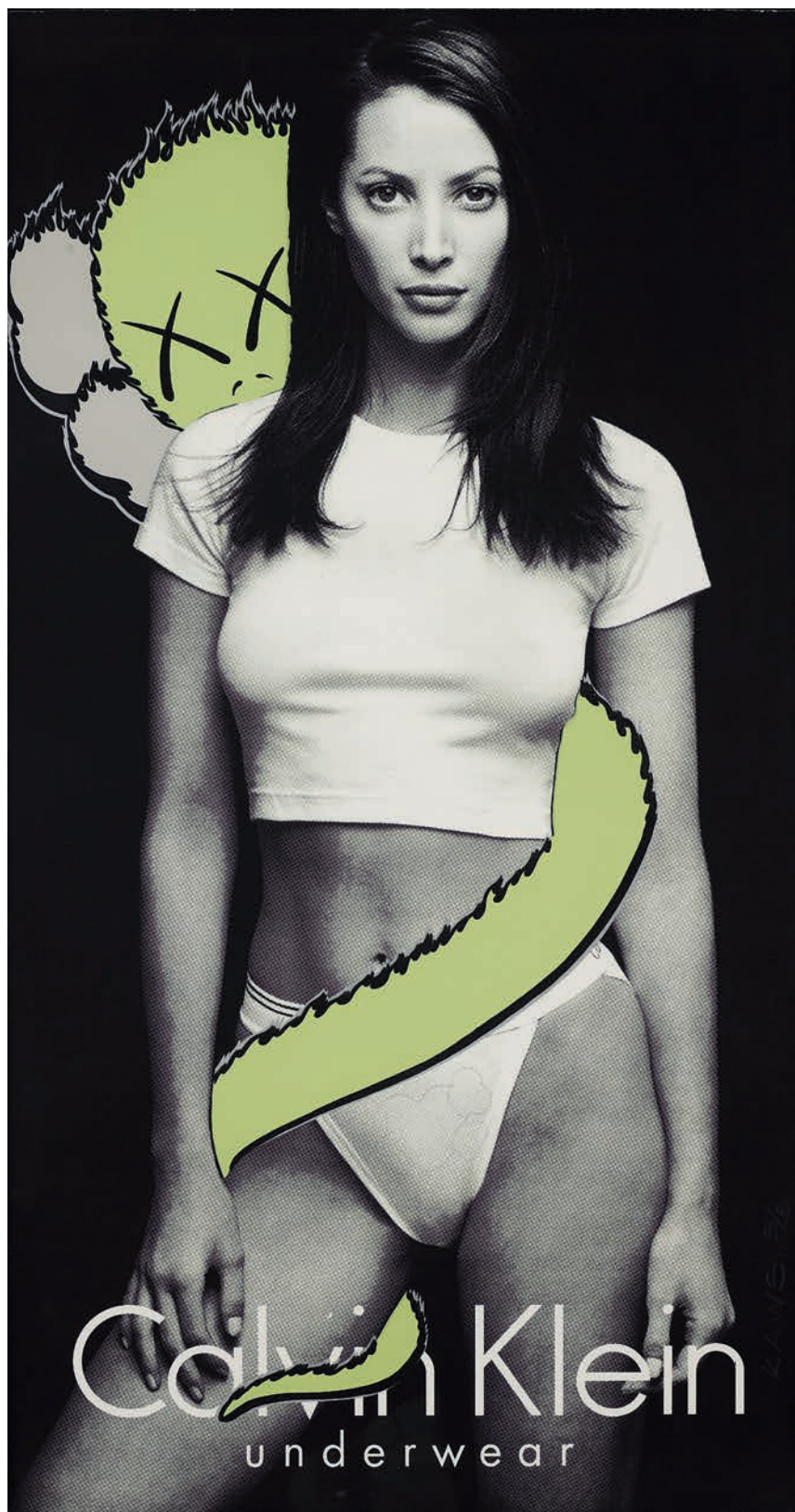
**Estimate** £18,000–22,000 \$29,000–35,400 €21,900–26,700

**PROVENANCE**

Susanne Vielmetter Los Angeles Projects, Los Angeles

Acquired from the above by the present owner





127

**KAWS** b. 1974

*Christy Turlington Ad Disruption, 1997*

silkscreen on lithograph

65 x 123 cm (48½ x 25½ in)

Signed and numbered 'KAWS 5/5'. This work is number five from an edition of five.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ₣

**PROVENANCE**

Private Collection



128

**OS GÊMEOS** b. 1974

*The House of Maria, 2007*

acrylic, latex and spray paint and light on wooden door

225.4 × 86.4 × 22.2 cm (88¾ × 34 × 8¾ in)

**Estimate** £60,000–80,000 \$96,700–129,000 €72,900–97,300 Ω

**PROVENANCE**

Deitch Projects, New York

Private Collection, New York









129

**WALEAD BESHTY** b. 1976

*FedEx Large Box, Priority Overnight, Los Angeles-New York (Tracking No. 799801787460), New York-Berlin (Tracking No. 865264191816), Berlin-London (Tracking No. 871691449968), 2008*

laminated glass, silicone, metal, FedEx shipping box, packing tape, and accrued FedEx tracking labels

laminated glass: 43.3 × 30.5 × 7.5 cm (17 × 12 × 2<sup>7</sup>/<sub>8</sub> in); FedEx Box: 45.5 × 31.5 × 9 cm (17<sup>7</sup>/<sub>8</sub> × 12<sup>3</sup>/<sub>8</sub> × 3<sup>1</sup>/<sub>2</sub> in)

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠

**PROVENANCE**

Wallspace Gallery, New York  
Kunstverein Medienturm, Graz  
Private Collection, Germany

**EXHIBITED**

New York, Whitney Museum of American Art, 2008 *Biennial*, 6 March–1 June 2008





130

**LORI HERSBERGER** b. 1964

*INSTANT KARMA No. 2*, 2012

stainless steel, chromed, mirror polished

140 × 110 × 25 cm (55½ × 43¼ × 9⅞ in)

Signed, titled and dated 'Lori Hersberger "Instant Karma No. 2" 2012' on the reverse.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ₣

**PROVENANCE**

Private Collection, Switzerland





131

**CHRISTOPHER WOOL** b. 1955

*Incident on 9th Street, 1997*

13 gelatin silver prints

each sheet: 35.5 × 27.8 cm (13⅞ × 10⅞ in) or the reverse

Each signed, titled, dated and numbered 'Incident on 9th St. Ed. 2/12 WOOL 1997' on the reverse. This work is number two from an edition of 12 and printed by Patrick Painter Editions.

**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 ₣

**PROVENANCE**

Private Collection

**LITERATURE**

Hans Werner Holzwarth, ed., *Christopher Wool*, Cologne, 2012, p. 25 (partly illustrated)

Los Angeles, The Museum of Contemporary Art, *Christopher Wool*, 1998, pp. 129, 131, 192, 226 (partly illustrated), p. 263





While being well-known for his so-called ‘word’ paintings – in which the artist explores different word compositions and meanings by breaking up words and playing with letters – Christopher Wool has also worked extensively with photography.

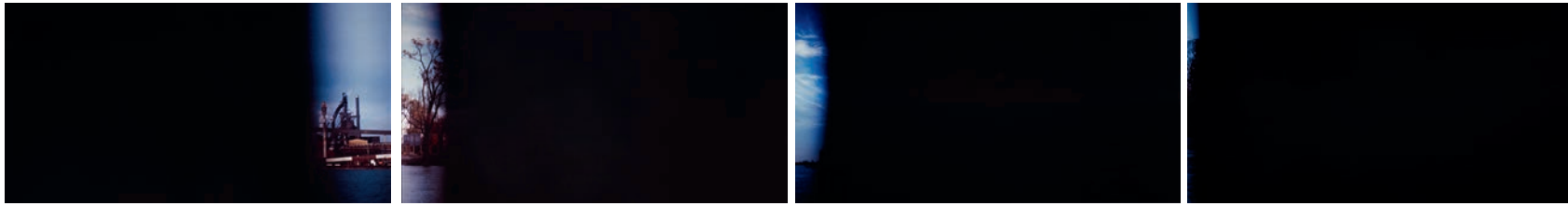
Wool has usually presented his photographs in the form of an artist’s book. When his studio was damaged by fire in 1996, the artist decided to publish a portfolio of the black-and-white photographs he had taken for the insurance company. *Incident on 9th Street* (1997) documents the fire damage in thirteen silver-gelatin prints that, in their matter-of-fact documentary nature, resemble crime scene

investigation photographs. The sensational aspect to them both attracts and repels the viewer, and, like the works of Thomas Demand or Jeff Wall, asks the viewer to consider whether these photo shoots were purposely staged or not.

Writing on Wool’s ‘street’ photos, namely *Absent Without Leave* (1993) and *East Broadway Breakdown* (2003) – ex-punk icon Richard Hell, who has been collaborating with Wool since 1997, notes striking parallels between the artist’s paintings and photos: “Like the paintings, one realizes the photos are black and white, often feature patterns, exclude people, welcome smears and casual framing,

and direct our attention to commonplace corners and underpinnings of our environment that tend not be merely disregarded but to be assumed ugly” (Richard Hell, ‘Christopher Wool’s photographs’, *Christopher Wool*, ed. Hans Werner Holzwarth, Cologne, 2012, p. 226). Wool’s genius lies in his ability to treat the photographic medium as painting. Composition, visual impact, and interest in multiple readings are not disregarded, but are, on the contrary, the power and effectiveness of his photography.





132

**MIKE KELLEY** 1954–2012

*Black Out (Detroit River)*, 2001

cibachrome print (in eight parts)

each: 65.9 × 126.2 cm (25<sup>7</sup>/<sub>8</sub> × 49<sup>5</sup>/<sub>8</sub> in)

Each signed 'M. Kelley' on a label affixed to the reverse. This work is the artist's proof number one from an overall edition of five plus two artist's proofs.

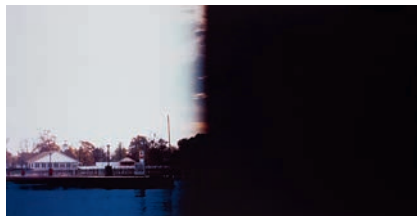
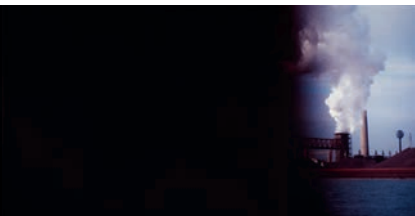
**Estimate** £50,000–70,000 \$80,600–113,000 €60,800–85,100

**PROVENANCE**

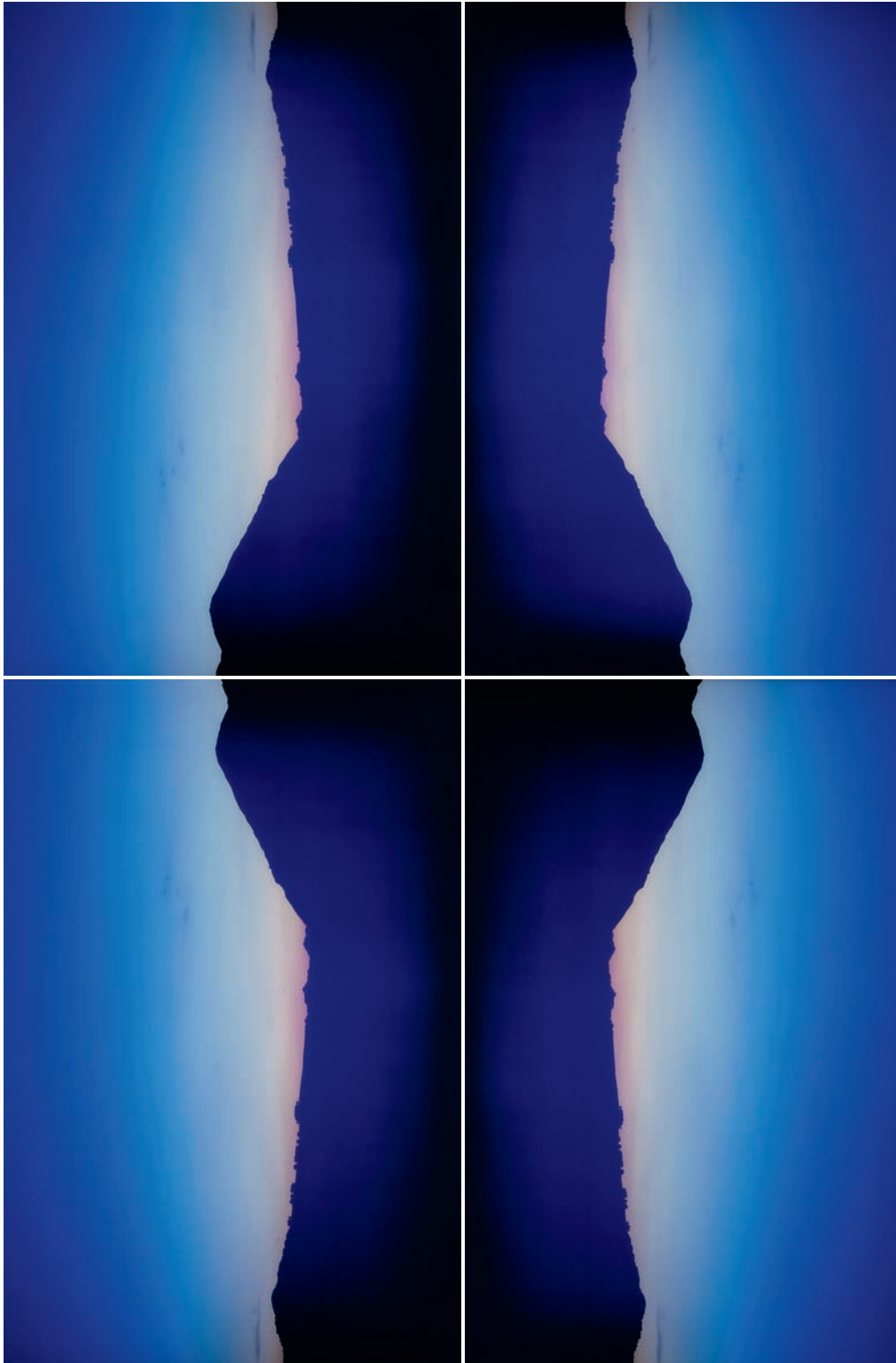
Patrick Painter Editions, Hong Kong

Acquired from the above by the present owner









133

**PIOTR UKLANSKI** b. 1968

*Untitled (Twilight)*, 2003

four colour coupler prints

each: 101.5 × 68.5 cm (39<sup>7</sup>/<sub>8</sub> × 26<sup>7</sup>/<sub>8</sub> in)

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

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

Massimo De Carlo, Milan

Acquired from the above by the present owner

**EXHIBITED**

Kunsthalle Basel, *Piotr Uklanski*, 17 June–22 August 2004



# 134

**ANDRO WEKUA** b. 1977

*White Tree*, 2006

oil on canvas and ceramic sculpture

canvas: 40 × 60 cm (15¾ × 23⅝ in); sculpture: 60 × 43 × 42.5 cm (23⅝ × 16⅞ × 16¾ in)

Signed and dated 'ANDRO WEKUA 2006' on the reverse of the canvas. This work is unique and is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300

**PROVENANCE**

Peter Kilchmann, Zurich

Acquired from the above by the present owner





135

**PATRICK HILL** b. 1972

*Magnolia Blvd.*, 2006

wood, glass, canvas, denim, brass, dye, bleach  
124 x 81 x 213 cm (48 $\frac{7}{8}$  x 31 $\frac{1}{8}$  x 83 $\frac{3}{8}$  in)

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 †

**PROVENANCE**

The Approach, London

Acquired from the above by the present owner in 2008

**EXHIBITED**

London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*,  
29 May 2009–17 January 2010

**LITERATURE**

J. Cape, *Shape of Things to Come: New Sculpture*, London, 2009, p. 582–85









136

**ZHANG HUAN** b. 1965

*Xiao Lu*, 2007

incense ash, charcoal and resin on canvas

150 × 100 cm (59 × 39½ in)

Signed and dated 'Zhang Huan 2007' on the reverse.

**Estimate** £50,000–70,000 \$80,600–113,000 €60,800–85,100 ₺

**PROVENANCE**

Haunch of Venison, London

Acquired from the above by the present owner

“These ash remains speak to the fulfilment of millions of hopes, dreams and blessings. It was here that I finally discovered the ingredient I had been looking for to pave the way for new work.” ZHANG HUAN

Upon returning to China after living in the United States, the Chinese artist Zhang Huan was struck with an epiphany which led to his creation of paintings from incense ash. Huan's recent experience with Western society informed new perspectives on his own Eastern culture. Of this epiphany, Huan described the “magic” of prayer and the power of the incense ashes: “I realized that the burning ashes are not what they seem to be, they are our soul, our spirit, they are the memory and desire of a country” (*Zhang Huan: Ash Paintings and Memory Doors*, video, Art Gallery of Ontario, 2012).

The present lot, *Xiao Lu*, is a brilliantly executed ash portrait from 2007 of Huan's studio assistant. While Huan also explores nature, history and recognizable figures in his ash

paintings, this work, with its unrivalled clarity and brilliance, reflects the close friendship of the artist with his subject. The conviction and sensitivity with which Huan has painted *Xiao Lu* is heightened by the symbolism of the material itself.

The ash produced from burning incense is collected from twenty or so temples in Shanghai on a weekly basis and is brought to Huan's studio in the Min Hang district to be sorted by colour gradation for his paintings and sculptures. Aside from the materiality of the ash itself, it carries with it a symbolic significance in Eastern cultures with its use in rituals to commemorate ancestors and venerate deities. For Huan, “these ash remains speak to the fulfilment of millions of hopes, dreams and blessings” (the artist quoted in N. Miall, *Zhang*

*Huan: Ash*, London: Haunch of Venison, 2007). Ash, as a material for painting, maintains a metaphoric connection to memory, the soul and the spiritual. Past and present are synthesised with the use of ash as material and as contemporary subject matter. Huan inherently addresses the collective experience of Chinese identity with memory, spirituality and soul. In Huan's words: “Everything we are, everything we believe and want are within these ashes” (*Zhang Huan: Ash Paintings and Memory Doors*, video, Art Gallery of Ontario, 2012).









137

**UGO RONDINONE** b. 1964

*DRITTERFEBRUARNEUNZEHNHUNDERTACHTUNDNEUNZIG*, 1998

15 colour coupler prints

dimensions variable; largest print: 50.7 × 60.4 cm (20 × 23⅞ in)

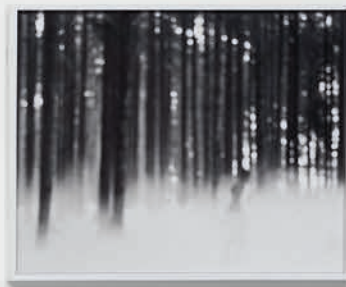
One print signed and dated 'Ugo Rondinone 1998' on the reverse of the backing. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900

**PROVENANCE**

Private Collection, Europe









138

**ANDY WARHOL** 1928–1987

*Isabelle Adjani*, circa 1986

silkscreen inks and coloured paper collage on paper

61 × 45.9 cm (24 × 18½ in)

Signed 'Andy Warhol' lower right. This work is unique.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300

**PROVENANCE**

Private Collection, France





139

**ALEX KATZ** b. 1927

*Vincent, Grey Sweater, 1982*

oil on masonite

40.2 x 30 cm (15 $\frac{7}{8}$  x 11 $\frac{3}{4}$  in)

Signed and dated 'Alex Katz '82' lower left.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500

**PROVENANCE**

In Arco, Turin

Acquired from the above by the present owner





140

**ROBERT INDIANA** b. 1928

*Why O Why Has Peace Fled*, 2003

oil on canvas

61 × 61 cm (24 × 24 in)

Printed 'INDIANA VINALHAVEN 03' on the reverse.

**Estimate** £70,000-90,000 \$113,000-145,000 €85,100-109,000 ₣

**PROVENANCE**

Michael Kohn Gallery, Los Angeles

Paul Kasmin Gallery, New York

Acquired from the above by the present owner

**EXHIBITED**

Los Angeles, Michael Kohn Gallery, *Robert Indiana*, September - October 2003

New York, Paul Kasmin Gallery, *Robert Indiana: Peace Paintings*, 21 April - 29 May 2004





141

**TOM WESSELMANN** 1931-2004

*Study for Bedroom Painting #48, 1982*

oil on canvas

31 × 22 cm (12¼ × 8⅝ in)

Signed, titled and dated 'STUDY FOR BEDROOM PAINTING #48 Wesselmann 82'  
on the overlap.

**Estimate** £80,000-100,000 \$129,000-161,000 €97,300-122,000 ₣

**PROVENANCE**

Guy Pieters Gallery, Knokke

Galerie Laurent Strouk, Paris

Acquired from the above by the present owner



142

**JULIAN SCHNABEL** b. 1951

*Winnie*, 1988

mixed media on panel

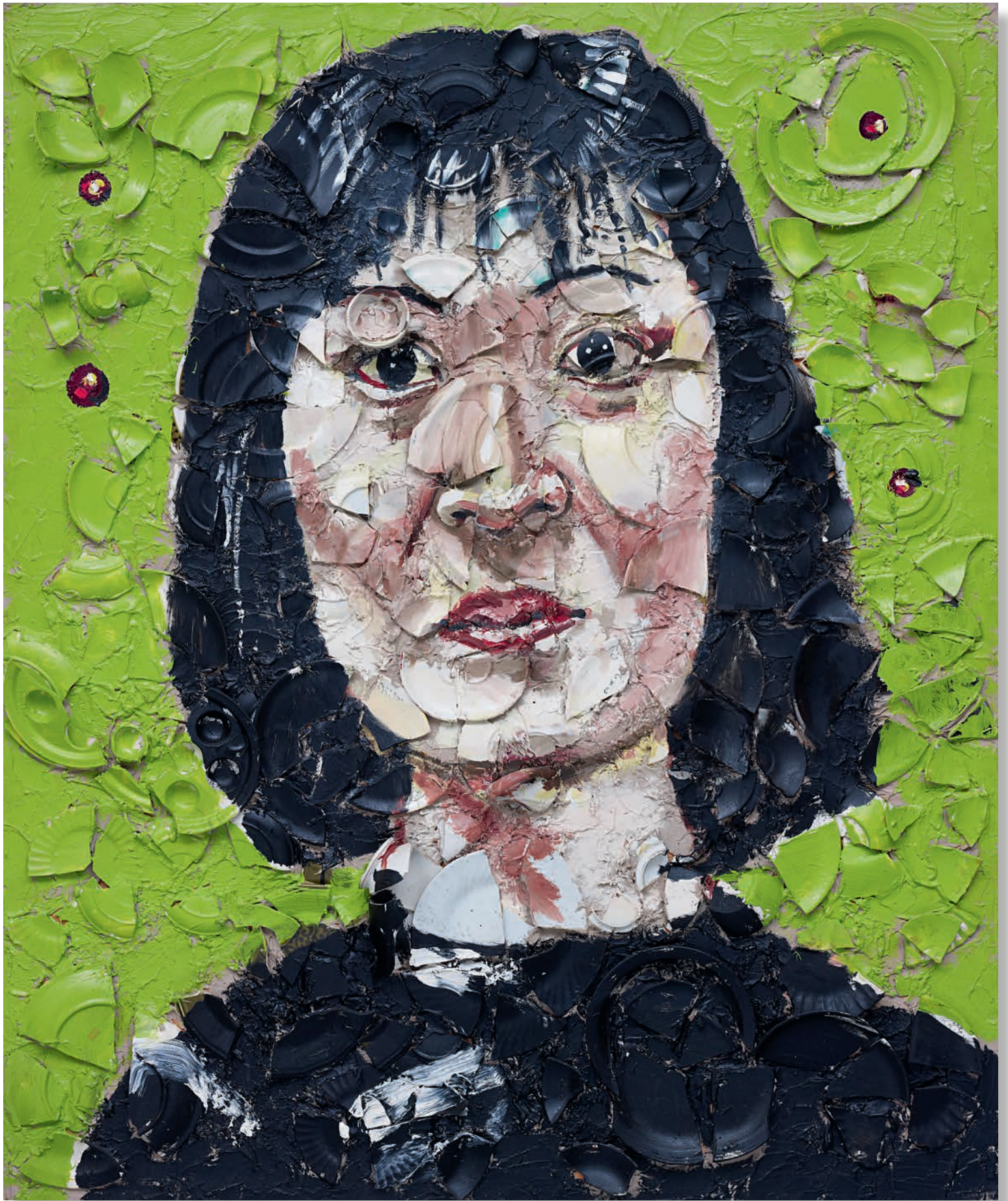
183 × 152.3 × 18 cm (72 × 59⅞ × 7⅛ in)

**Estimate** £100,000–150,000 \$161,000–242,000 €122,000–182,000 ₪

**PROVENANCE**

Acquired directly from the artist







143

**JUAN MUÑOZ** 1953–2001

*Untitled (false pride-carried on the back of shame)*, 1993

polyester resin, zolatone paint, cellophane and linen

205.7 × 71.1 × 55.9 cm (80⅞ × 27⅞ × 22 in)

**Estimate** £100,000–150,000 \$161,000–242,000 €122,000–182,000 ♠ ₣

**PROVENANCE**

Galerie Ghislaine Hussenot, Paris

Acquired by the present owner from the above in 1994

The figurative sculptures of Spanish artist Juan Muñoz, who is a self-acknowledged storyteller, combine a personal exploration of human experience with a theatricality, synthesizing an emotional calm with the cerebral. Size plays a key conceptual role in all of Muñoz's sculptures, as the slightly smaller than life-size figures isolate themselves from the spectator, creating a sense of exclusion from the viewer. However, the present lot carries with it a unique sense of vertical scale, featuring one figure on the shoulders of another.

Muñoz drew inspiration from a range of sources throughout his career, from the Baroque architecture of Francesco Borromini to the writings of the dramatist Luigi Pirandello as well as artists such as Giacometti and Velazquez. These multifarious sources reveal themselves in works such as *Untitled* through scale, allegory

and allusion. In the present lot, the veiled lower figure and the secondary figure wearing a larger than life-size guise of a face, reflects the motif of the mirror that appears in Pirandello's *Six Characters in Search of an Author*. The mirror allegory was something of which Muñoz was conscious: "My characters sometimes behave as a mirror that cannot reflect. They are there to tell you something about your looking, but they cannot, because they don't let you see yourself" (Juan Muñoz, quoted in N. Benezra and O. Viso, *Juan Muñoz*, University of Chicago Press, 2001).







144

**GEORGE CONDO** b. 1957

*The Rock Thrower, 2007*

charcoal and white pastel on canvas

134.6 × 116.8 cm (53 × 46 in)

Signed and dated 'Condo 07' upper left.

**Estimate** £120,000–180,000 \$193,000–290,000 €146,000–219,000 ₣

**PROVENANCE**

Private Collection, New York

**EXHIBITED**

Paris, Foundation Dina Vierny-Musee Maillol, *George Condo: the lost civilization*,  
17 April–17 August 2009









145

**THOMAS DEMAND** b. 1964

*Ghost*, 2003

colour coupler print

122 × 160 cm (48 × 62 7/8 in)

This work is number one from an edition of six.

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ♠ ‡

**PROVENANCE**

Taka Ishii Gallery, Tokyo

Acquired from the above by the present owner

**EXHIBITED**

Berlin, Galerie Esther Schipper, *Thomas Demand*, 1 April–6 May 2006 (another example exhibited)

London, Serpentine Gallery, *Thomas Demand*, 6 June–20 August 2006 (another example exhibited)

Frankfurt, Klause, MMK, *Max Beckmann and Thomas Demand*, 25 March 2006–28 January 2007 (another example exhibited)

**LITERATURE**

R. Marcoci, *Thomas Demand*, New York, The Museum of Modern Art, 2005, p. 107 (illustrated in colour)





146

**KARIN KNEFFEL** b. 1957

*Untitled (Egg), 2004*

oil on canvas

150 x 170 cm (59 x 66 7/8 in)

Signed and dated 'Karin Kneffel 2004' on the reverse.

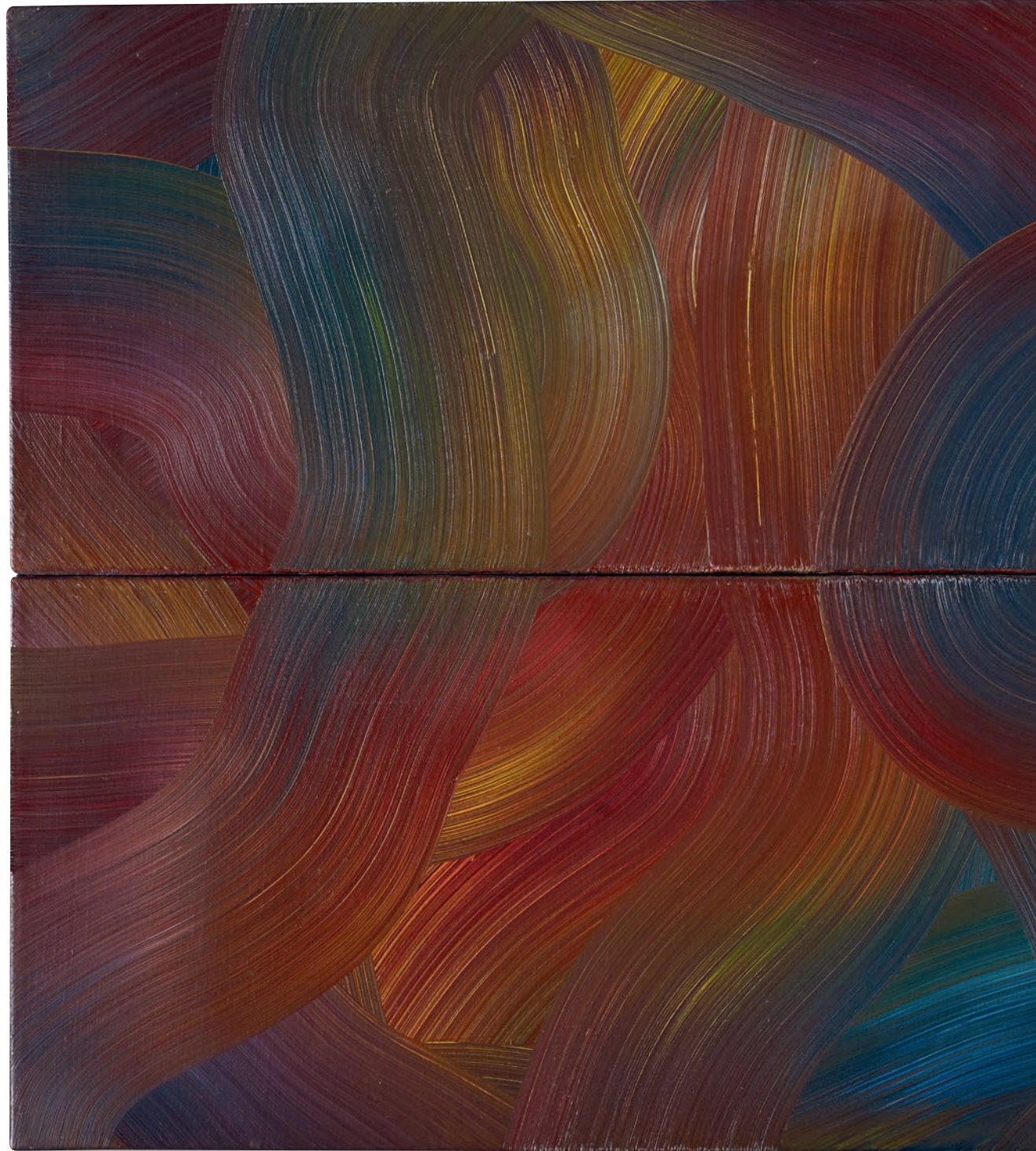
**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠ ‡

**PROVENANCE**

Christine König Galerie, Vienna

Private Collection





147

**GERHARD RICHTER** b. 1932

*Rot-Blau-Gelb (Red-Blue-Yellow)*, 1973

oil on canvas (in four parts)

each: 26 × 53.5 cm (10¼ × 21⅞ in); overall framed: 56 × 110 cm (22 × 43¼ in)

Each signed and dated 'Richter, 73' and respectively numbered '13, 14, 23, 24' on the reverse.

**Estimate** £150,000–250,000 \$242,000–403,000 €182,000–304,000 ♠

**PROVENANCE**

Galerie Löhrl, Mönchengladbach

Acquired from the above by the present owner

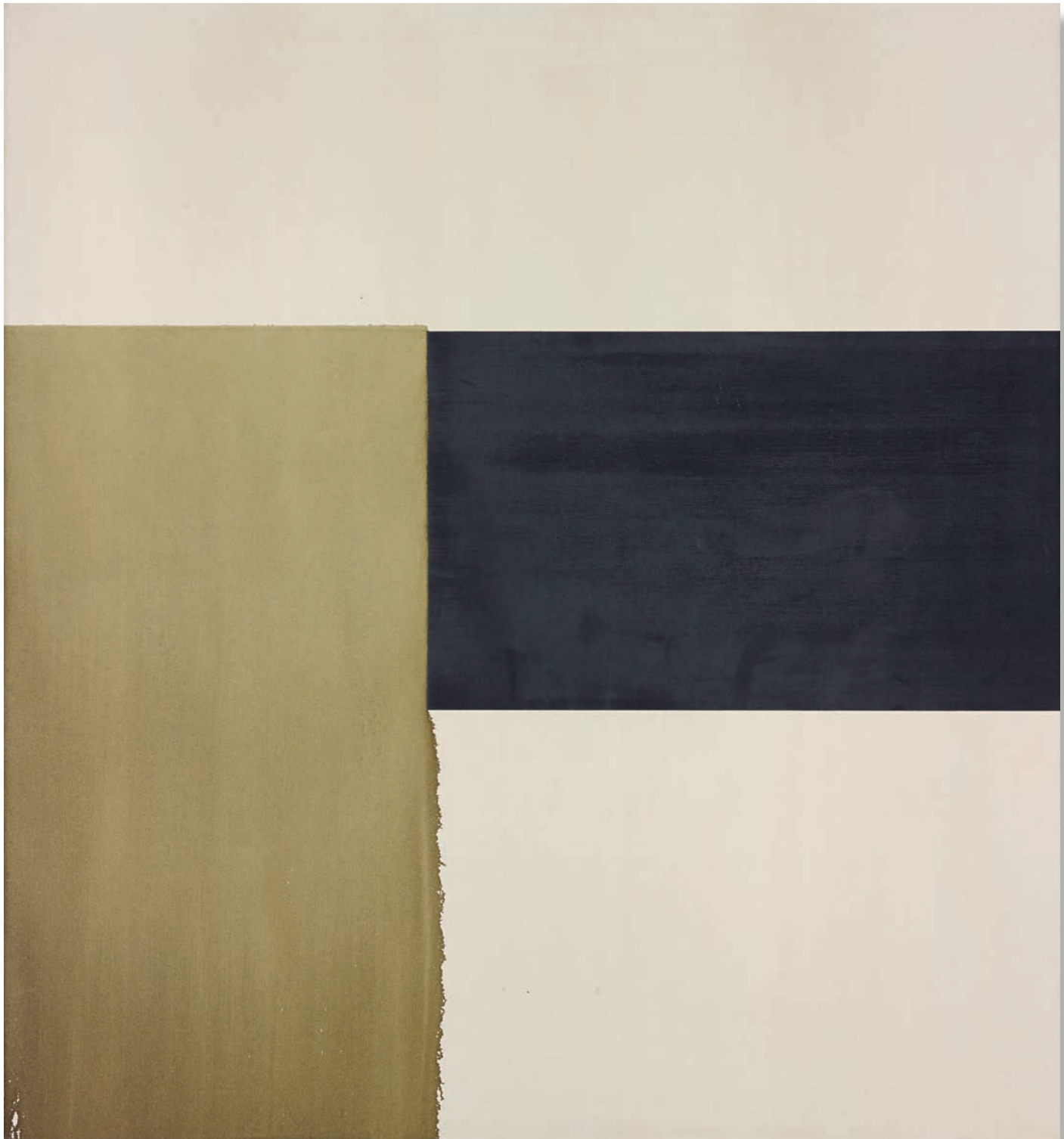
**LITERATURE**

B. Buchloh, ed., *Gerhard Richter Werkübersicht/Catalogue Raisonné 1962–1993*, vol. III, Ostfildern-Ruit, 1993, no. 338 (illustrated in colour)









148

**CALLUM INNES** b. 1962

*Exposed Painting, Olive Green*, 1998

oil on canvas

172.5 × 160.5 cm (67⅞ × 63¼ in)

Signed and dated 'C Innes 98' on the overlap; further signed (twice) 'C. Innes 98' on the stretcher bar on the reverse.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

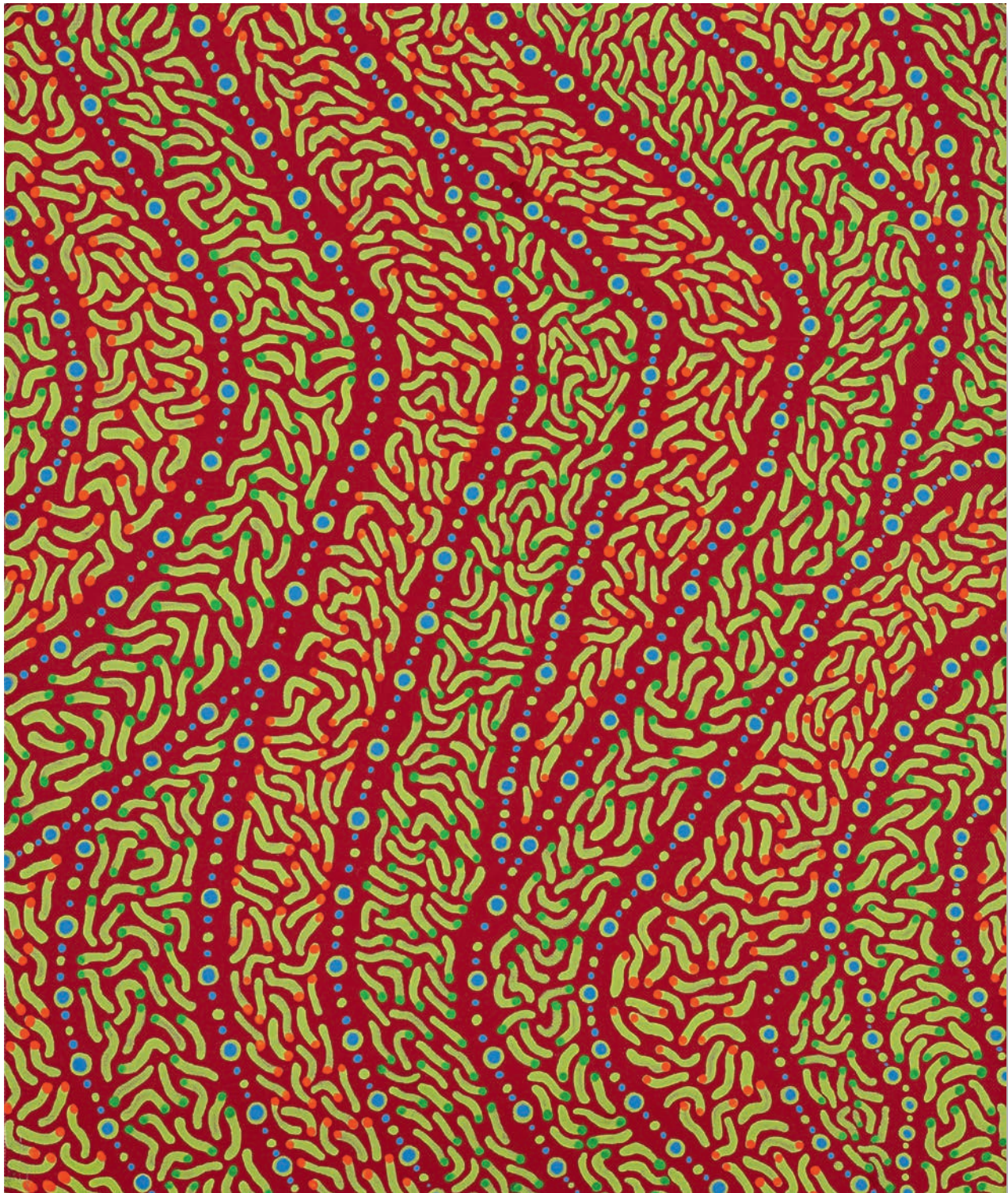
Frith Street Gallery, London

Private Collection, Germany

**EXHIBITED**

London, Lothbury Gallery, *The NatWest Art Prize*, 1998





149

**YAYOI KUSAMA** b. 1929

*River dawn, 1988*

acrylic on canvas

45.5 × 38 cm (17<sup>7</sup>/<sub>8</sub> × 14<sup>7</sup>/<sub>8</sub> in)

Signed, titled and dated in English and Japanese 'Yayoi Kusama 1988' on the reverse. This work is accompanied by a Yayoi Kusama registration card number 1301.

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ₣

**PROVENANCE**

Private Collection, Tokyo



150

**CECILY BROWN** b. 1969

*Lured*, 1998–99

oil on canvas

71.5 × 61 cm (28½ × 24 in)

Signed, titled and dated 'Cecily Brown LURED 98-99' on the reverse.

**Estimate** £180,000–220,000 \$290,000–354,000 €219,000–267,000 ♠ ‡

**PROVENANCE**

Galerie Thomas, Munich

Victoria Miro Gallery, London

Sotheby's London, 'Contemporary Art Evening Auction', 1 July 2008, lot 13

Acquired from the above sale by the present owner

“Oil paint very easily suggests bodily fluids and flesh.”

CECILY BROWN

In 1997, following her move to the United States – partly to escape being associated with the YBAs – London-born artist Cecily Brown had her first solo exhibition in New York where she made her mark on the contemporary art scene. Painted in 1998, the present lot is dated from the recent period of the artist's career during which, while experimenting with painting, she developed her unique 'hide and seek' style of which *Lured* is a perfect example.

Brown's paintings are characterized by heavily loaded brushstrokes and overlapping impasto which often reveal the hint of a distinguishable image. In *Lured*, the outline of a barely sketched tree, whose branches spread through the upper part of the canvas, can be discerned. If the black rounded shapes closer to the tree may be interpreted as apples, this painting suddenly acquires a new meaning and becomes reminiscent of Gustav Klimt's *The Apple Tree* – indeed, it is not uncommon for Brown

to draw inspiration from the masters of the past such as Hieronymus Bosch and Titian. What at first seemed to be a gestural work in line with Abstract Expressionism therefore reveals itself to be a more complex exploration of the boundaries between abstraction and figuration. “I am very reluctant to let go of the figure and to certain erotic or violent content. I always want this conflict in the painting” (the artist in *Cecily Brown*, ed. Ashton Dore, Gagosian Gallery & Rizzoli International Publications, New York, 2008, p. 27).

Brown's art is all about flesh. Not only do her paintings often incorporate sexual images, but everything about them, from the sensuous brush marks to the pink-toned palette, seduces the eye. Perhaps, in *Lured*, we are looking at the Tree of Life and the sin that came from it, as the work draws the viewer into the heart of the painting and into the very corruption of flesh.



Gustav Klimt, *Apfelbaum I (The Apple Tree)*, 1912, oil on canvas, 109 × 110 cm, Belvedere, Vienna, the painting has been restituted to the legal heirs in 2006









151

**HERNAN BAS** b. 1978

*Countess eavesdropping*, 2007

acrylic and water based oil on linen

30.5 x 20.7 cm (12 x 8 1/8 in)

Initialed and dated 'HB 07' lower left. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £10,000-12,000 \$16,100-19,300 €12,200-14,600

**PROVENANCE**

Private Collection





152

**HERNAN BAS** b. 1978

*Saint Ambrose and the Bees*, 2007

mixed media on linen mounted on panel

102 x 76.5 cm (40 1/8 x 30 1/8 in)

Initialed and dated 'HB 07' lower left; titled 'Saint Ambrose and the Bees' on the stretcher on the reverse.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500

**PROVENANCE**

Victoria Miro Gallery, London

Acquired from the above by the present owner





153

**JIM SHAW** b. 1952

*Untitled (Octopus)*, 2009

ink and gouache on printed paper

35.5 x 27.8 cm (13<sup>7</sup>/<sub>8</sub> x 10<sup>7</sup>/<sub>8</sub> in)

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ₣

**PROVENANCE**

Private Collection, USA





154

**JIM SHAW** b. 1952

*Untitled*, 2008

ink and gouache on printed paper  
40.3 × 30 cm (15<sup>7</sup>/<sub>8</sub> × 11<sup>3</sup>/<sub>4</sub> in)

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ₣

**PROVENANCE**

Acquired directly from the artist





155

**WANGECHI MUTU** b. 1972

*Histology of the Different Classes of Uterine Tumors, 2006*

twelve digital prints with mixed media collage

each: 58 x 43 cm (22 $\frac{7}{8}$  x 16 $\frac{7}{8}$  in)

Each signed, dated and numbered 'Wangechi Mutu 2006 3/25' lower right in the margin. This work is number three from an edition of 25.

**Estimate** £15,000–25,000 \$24,200–40,300 €18,200–30,400 †

**PROVENANCE**

Sikkema Jenkins & Co., New York

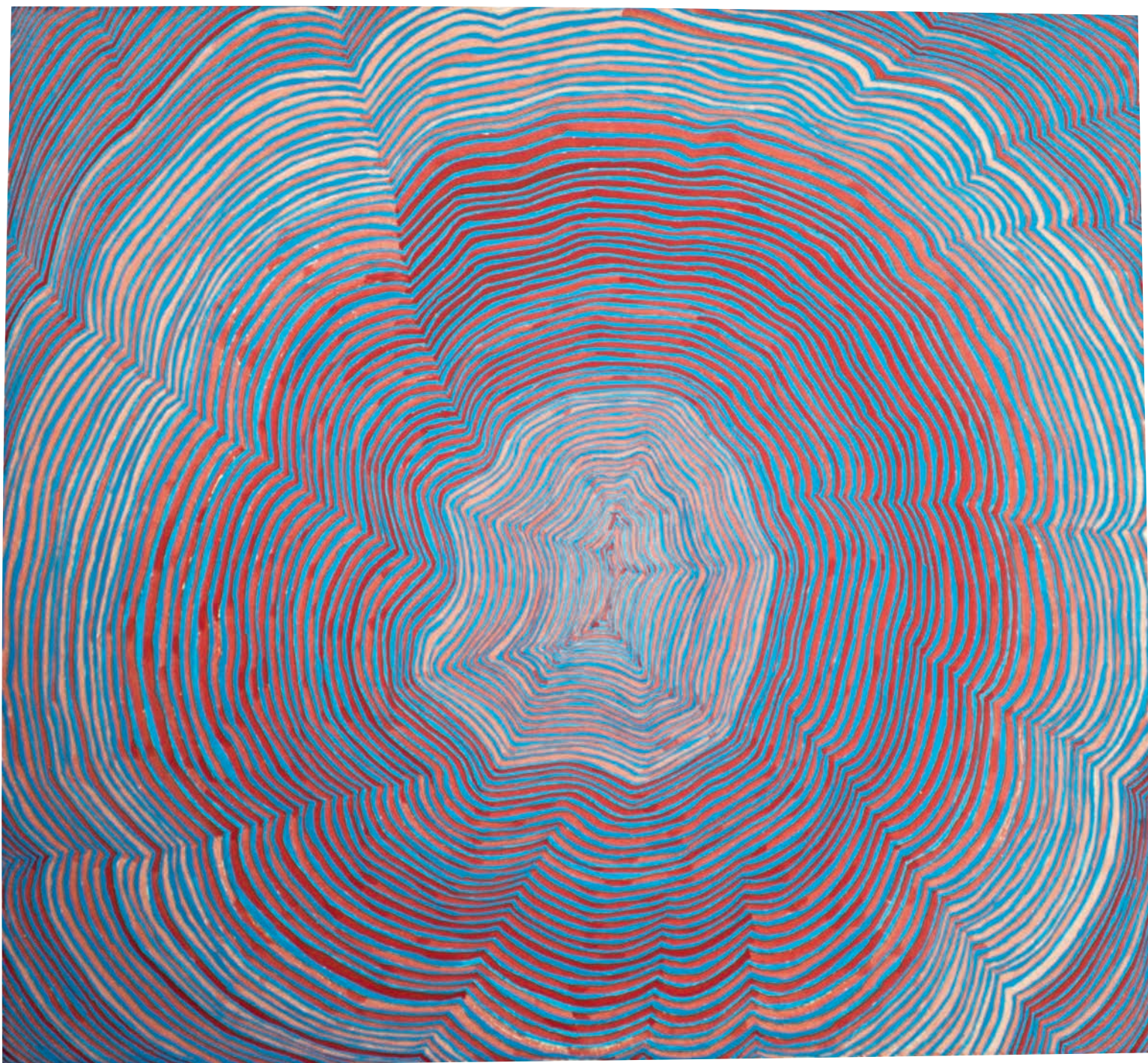
Private Collection, London

Acquired from the above by the present owner









156

**MARK GROTJAHN** b. 1968

*Untitled, 2000*

coloured pencil on paper

35.6 × 38.1 cm (14 × 15 in)

Initialed and dated 'MG 2000' on the reverse.

**Estimate** £8,000-12,000 \$12,900-19,300 €9,700-14,600 ₣

**PROVENANCE**

Acquired directly from the artist





157

**RAQIB SHAW** b. 1974

*Untitled, 2004*

acrylic, graphite, glitter and rhinestones on paper

59 x 42 cm (23¼ x 16½ in)

Signed and dated 'Raqib Shaw 04' lower left.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Victoria Miro Gallery, London

Acquired from the above by the present owner





158

**FRANZ WEST** 1944–2012

*Nudismo*, 1982

gouache on printed paper in artist's frame

54.6 × 44.5 × 2.5 cm (21½ × 17½ × 1 in)

Signed and dated 'FWest 82' centre right; further signed, titled and dated 'Franz West "Nudismo" 1982' on the reverse of the backing.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠ ‡

**PROVENANCE**

Galerie Krinzinger, Vienna

Acquired from the above by the present owner





159

**UGO RONDINONE** b. 1964

*Saturday, November 21, 2009*

gesso, collage and graphite on linen

27.9 x 25.4 cm (11 x 10 in)

Signed and dated 'Ugo Rondinone 2009' on the reverse.

**Estimate** £12,000-18,000 \$19,300-29,000 €14,600-21,900 ₣

**PROVENANCE**

Gladstone Gallery, New York

Acquired from the above by the present owner



Reverse





160

**MARC QUINN** b. 1964

*Separation of Body and Soul (RYBRGY)*, 2010

oil on canvas

169 × 251 cm (66½ × 98⅞ in)

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

**Estimate** £80,000-120,000 \$129,000-193,000 €97,300-146,000 ♠ ‡

**PROVENANCE**

Private Collection, Switzerland







“I think great art involves a little magic on the road to altering perception.” FRED TOMASELLI

161

**FRED TOMASELLI** b. 1956

*Fade into You*, 1993

acrylic, leaves, pills and resin on panel

122 × 122 cm (48 × 48 in)

Signed, titled and dated 'Fred Tomaselli 1993 FADE INTO YOU' on the reverse.

**Estimate** £150,000–250,000 \$242,000–403,000 €182,000–304,000 ₺

#### PROVENANCE

Galerie Anne de Villepoix, Paris

Christie's, London, 'Postwar and Contemporary Art Evening Sale', 14 October 2007, lot 133

Acquired from the above sale by the previous owner

Christie's, London, 'Postwar & Contemporary Art Day Sale (Afternoon)', 1 July 2008, lot 428

Acquired from the above sale by the present owner

#### EXHIBITED

Paris, Galerie Anne de Villepoix, *Fred Tomaselli*, May–June 1994

Barcelona, Joan Miró Foundation, *Psychodrome.02: Michel Gouery, Franz Ackerman, Fred Tomaselli*, 20 December 2002–9 February 2003

Toulouse, Les Abbatoirs de Toulouse, *Le Printemps de Septembre à Toulouse*, September–October 2005

Since the late 1980s, Fred Tomaselli has been creating meticulously crafted works incorporating 'everyday' objects such as pills, leaves and cut-out images from catalogues suspended into several layers of resin and acrylic paint on board. Executed in 1993, *Fade into You* is a prime example of Tomaselli's exquisite and astonishingly elaborate technique. His art is the result of a highly refined craftsmanship which seems to emerge from an ancient world.

Growing up in Southern California in the 1970s, the New York-based artist was part of the generation which searched for utopia through punk rock and drugs. Tomaselli has never hidden references to drug culture in his own work: "My generation had a hand in debunking the myth of the sublime but I couldn't deny my chemically induced personal experiences. In a world dominated by exterior media manipulations, how fake was an experience generated from within the body?" (Tomaselli,

'My Chemical Sublime', in *Fred Tomaselli: Monsters of Paradise*, The Fruitmarket Gallery, Edinburgh, 2004, p. 43). As with his other works, *Fade into You* incorporates pills as decorative elements that, connected to each other by golden-leaf arabesques, take part into the artist's creation of a seductive, almost hypnotic, world.

Tomaselli's oeuvre derives from a startlingly wide range of cultural references, from the Old Masters – such as Hieronymus Bosch and Arcimboldo – to contemporary performance, pattern and decoration, underground comics, punk graphics and psychedelic kitsch. But, most of all, the lies in the ability to address human beings' desire to escape reality. By raising the opposition between nature and culture, between real and fake, the hallucinatory dimension of his work opens up windows on new worlds, suggesting that the true place to be looking for utopia is our own mind.









162

**CINDY SHERMAN** b. 1954

*Untitled - Metropolis Series (239), 1987-90*

colour coupler print

228.6 × 152.4 cm (90 × 60 in)

This work is from an edition of six.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 †

**PROVENANCE**

Metro Pictures, New York

Private Collection



163

**TOM FRIEDMAN** b. 1965

*Untitled (String Figure), 2005*

Coloured string and painted styrofoam

246.5 × 60 × 60 cm (97 × 23<sup>5</sup>/<sub>8</sub> × 23<sup>5</sup>/<sub>8</sub> in)

**Estimate** £60,000–80,000 \$96,700–129,000 €72,900–97,300 †

**PROVENANCE**

Private Collection





164



165



164

**WILHELM SASNAL** b. 1972

*Untitled, 2000*

oil on canvas

82.5 × 96 cm (32½ × 37¾ in)

Signed and dated 'WILHELM SASNAL 2000' on the reverse.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♣

**PROVENANCE**

Foksal Gallery, Warsaw  
Private Collection

165

**WILHELM SASNAL** b. 1972

*Untitled*

acrylic on canvas

124.5 × 149.9 cm (49 × 59 in)

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♣

**PROVENANCE**

Foksal Gallery, Warsaw  
Marc Jancou, New York  
Acquired from the above by the present owner



166

**AARON YOUNG** b. 1972

*Untitled (Single)*, 2010

oil, acrylic and burnt rubber on aluminium

243.8 × 100 cm (95<sup>7</sup>/<sub>8</sub> × 39<sup>3</sup>/<sub>8</sub> in)

Inscribed 'SINGLE' on the reverse.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**

Bortolami Gallery, New York

Private Collection, Europe







167

**BANKS VIOLETTE** b. 1973

*Not Yet Titled (Two Chairs)*, 2010

Salt and resin cast sculpture

74 x 104 x 104 cm (29½ x 40⅞ x 40⅞ in)

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500

**PROVENANCE**

Blum & Poe, Los Angeles

Private Collection, Europe





168

**GARDAR EIDE EINARSSON** b. 1976

*Rammellzee (Pay the Rent)*, 2004

acrylic on canvas (in six parts) and paper sheet

each: 100.2 x 100.2 cm (39½ x 39½ in)

Titled 'RAMMELLZEE (PAY THE RENT)' on the stretcher bar on the reverse of one part. This work is accompanied by a certificate of authenticity signed by the artist.

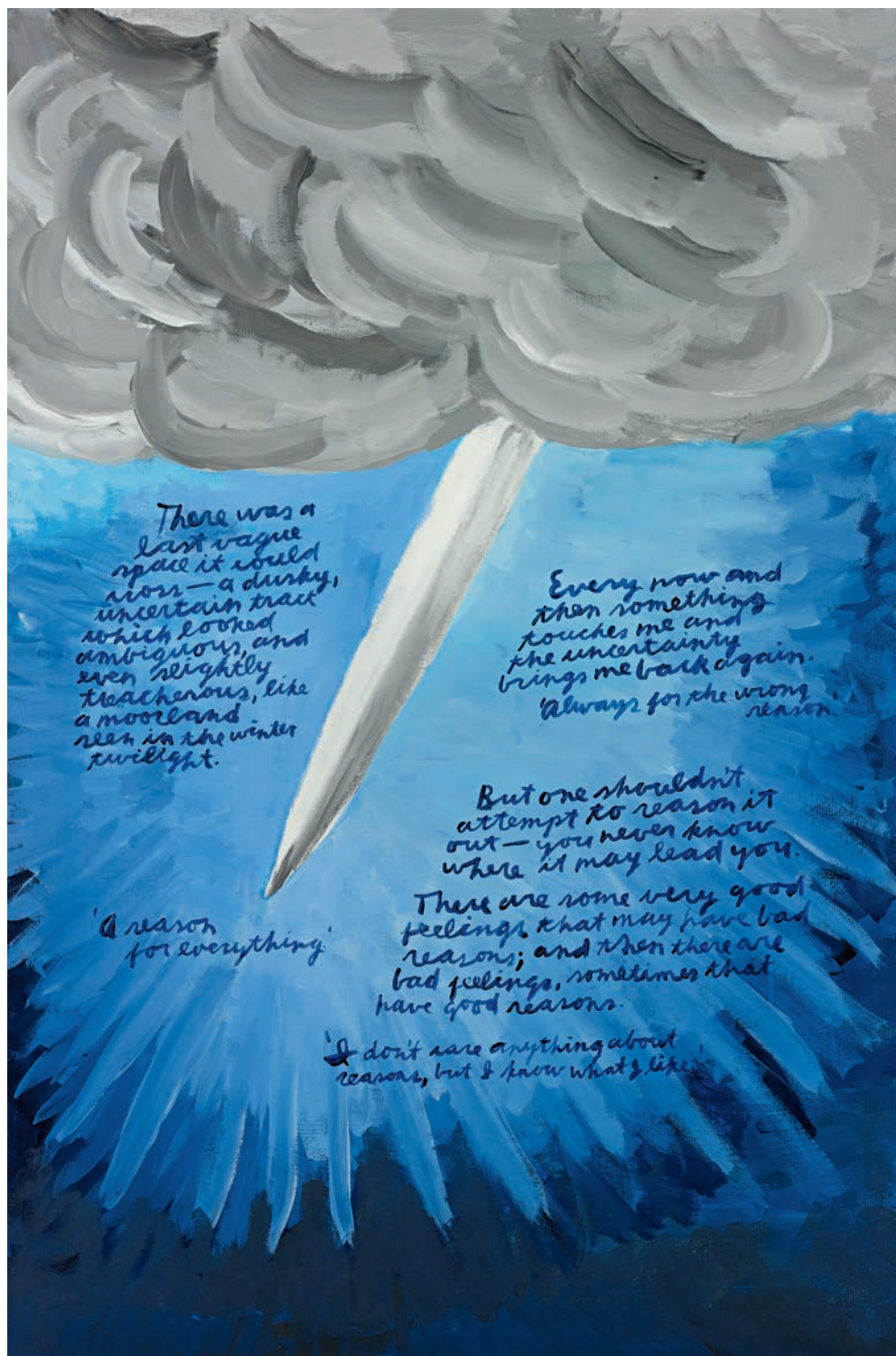
**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠

**PROVENANCE**

Nils Stærk, Copenhagen

Acquired from the above by the present owner





169

**RAYMOND PETTIBON** b. 1957

*Untitled (There was a last vague space...), 1991*

oil on canvas

91.5 x 61.5 cm (36 x 24¼ in)

Signed and dated 'Raymond Pettibon 4-91' on the reverse.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500

**PROVENANCE**

Private Collection, Europe





170

**OS GÊMEOS** b. 1974

*Untitled*, 2001

spray paint and acrylic on canvas

150.5 × 80.5 cm (59¼ × 31¾ in)

**Estimate** £35,000–45,000 \$56,400–72,500 €42,500–54,700

**PROVENANCE**

Mirko Reisser (DAIM), Hamburg

Private Collection, France

**EXHIBITION**

Hamburg, Post am Stephansplatz, Eingang Postsortierhalle, Gorch-Fock Wall 1, *Urban Discipline*

2001, 12–18 June 2001

**LITERATURE**

Mirko Reisser, Gerrit Peters, Heiko Zahlmann, *Urban Discipline 2001 Graffiti-Art*, Hamburg, 2001





171

**RETNA** b. 1979  
*EX VANDALS*, 2012

acrylic on canvas  
122 × 122 cm (48 × 48 in)  
Signed on the reverse.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**  
Dahan Brothers Gallery, Paris





172

**SHEPARD FAIREY** b. 1970

*Sunsets To Die For*, 2007

HPM silkscreen on panel in artist's wooden frame

47.5 x 62.5 cm (18¾ x 24½ in)

Signed and dated 'Shepard Fairey 07' lower right; further signed, dated and numbered 'Shepard Fairey 07 AP' on the reverse. This work is an artist's proof from an overall edition of two plus one artist's proof.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900

**PROVENANCE**

White Walls, San Francisco

Acquired from the above by the present owner





173

**ROBIN RHODE** b. 1976

*Street Gym*, 2004

DVD

duration: 35 sec

This work is from an edition of five.

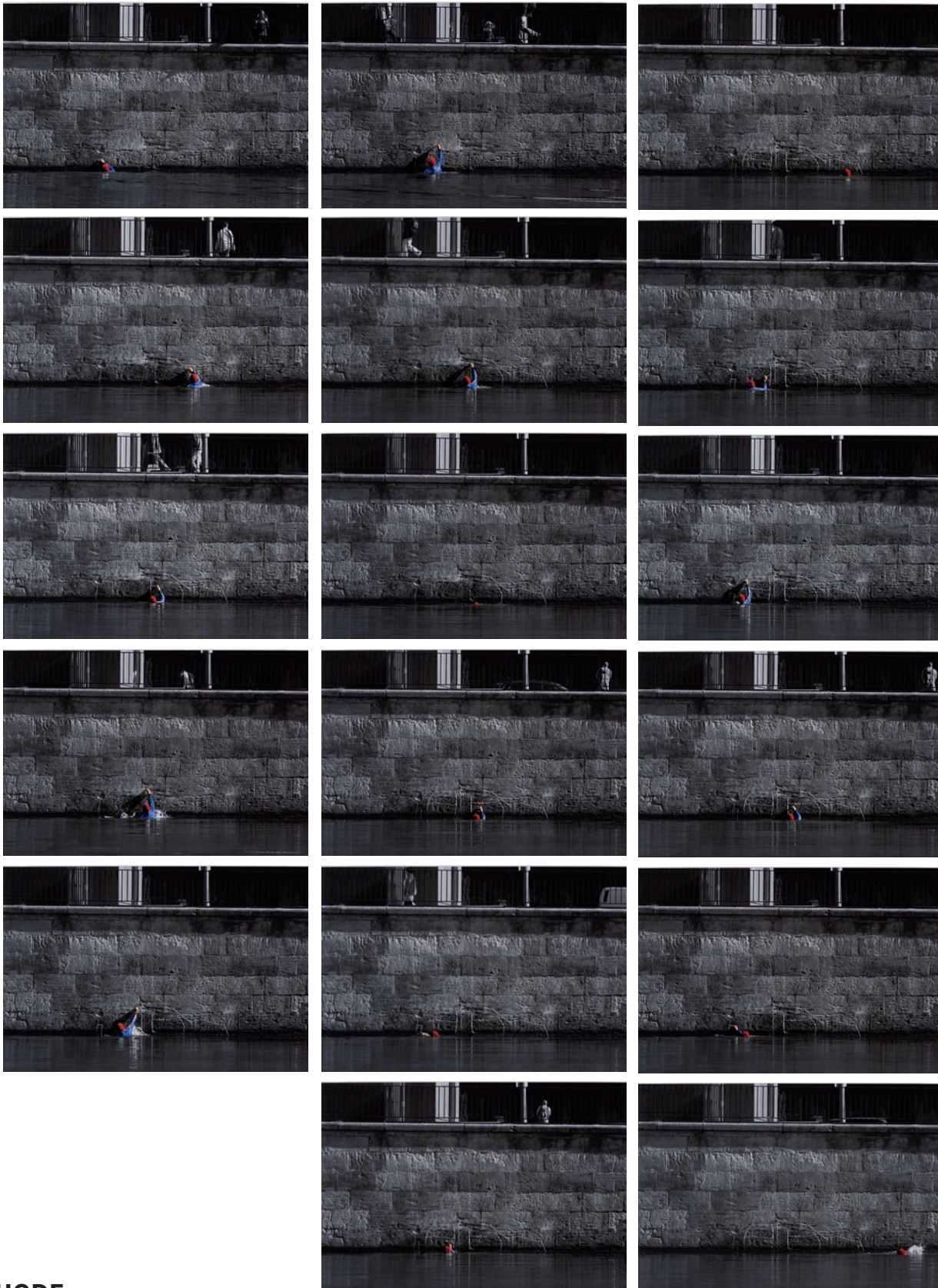
**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 †

**PROVENANCE**

Art Intelligence, Johannesburg

Private Collection, London





174

**ROBIN RHODE** b. 1976

*Automatic Drowning, 2004*

colour coupler print, mounted to aluminium (in 18 parts)

each: 28.5 × 44.3 cm (11¼ × 17½ in)

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

**Estimate** £25,000–35,000 \$40,300–56,400 €30,400–42,500

**PROVENANCE**

Carlier Gebauer, Berlin

Private Collection

**EXHIBITED**

Berlin, Carlier|Gebauer, *How would you light heaven?*, May–June 2004



175

**PHILIP-LORCA DiCORCIA** b. 1951

*W, September 1997, no. 3, 1997*

Fujicolor Crystal Archive print

121 x 151 cm (47<sup>5</sup>/<sub>8</sub> x 59<sup>1</sup>/<sub>2</sub> in)

Signed 'Philip-Lorca diCorcia' on the reverse. This work is from an edition of 15.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500

**PROVENANCE**

Pace/Macgill Gallery, New York

Galerie Rodolphe Janssen, Brussels

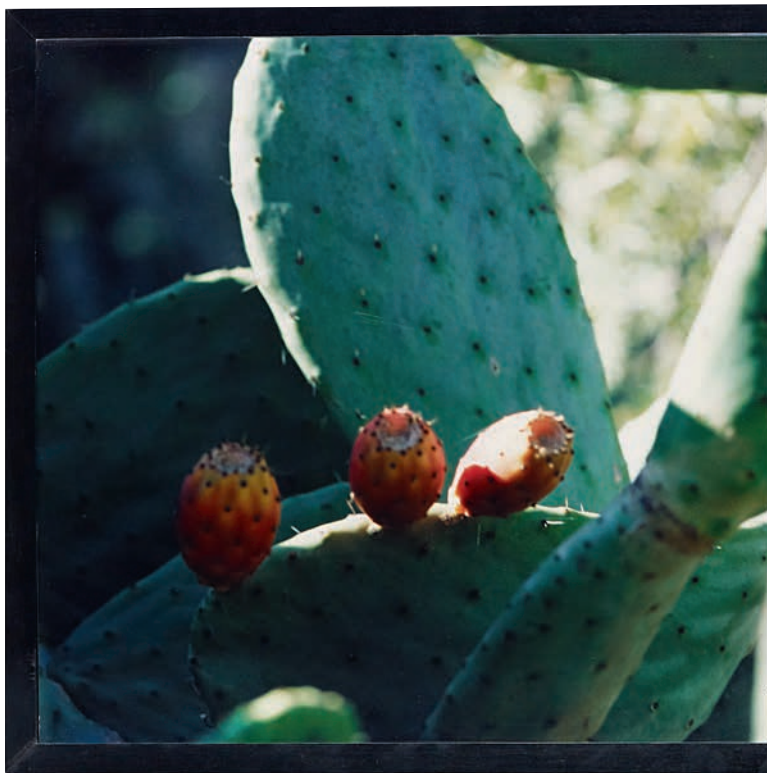
Acquired from the above by the present owner











ASS



176

**JOHN BALDESSARI** b. 1931

*Ass: Maquette for the Elbow Series (A2), 1999*

colour coupler print with printed text

77 x 76.5 cm (30 $\frac{3}{8}$  x 30 $\frac{1}{8}$  in)

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Acquired directly from the artist

Massimo Martino S.A., Lugano

Acquired from the above by a previous owner in 1999

Sotheby's, New York, 'Contemporary Art Afternoon', 13 November 2003, lot 402

Galerie Enrico Navarra, Paris

Private Collection, France

**EXHIBITED**

Lugano, Massimo Martino Fine Art & Objects, *John Baldessari – The Elbow Series*, 1 June–8 October 1999



177

**JOHN BALDESSARI** b. 1931

*Fox: Maquette for the Elbow Series (B1), 1999*

colour coupler print with printed text

77 x 76.5 cm (30 $\frac{3}{8}$  x 30 $\frac{1}{8}$  in)

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Acquired directly from the artist

Massimo Martino S.A., Lugano

Acquired from the above by a previous owner in 1999

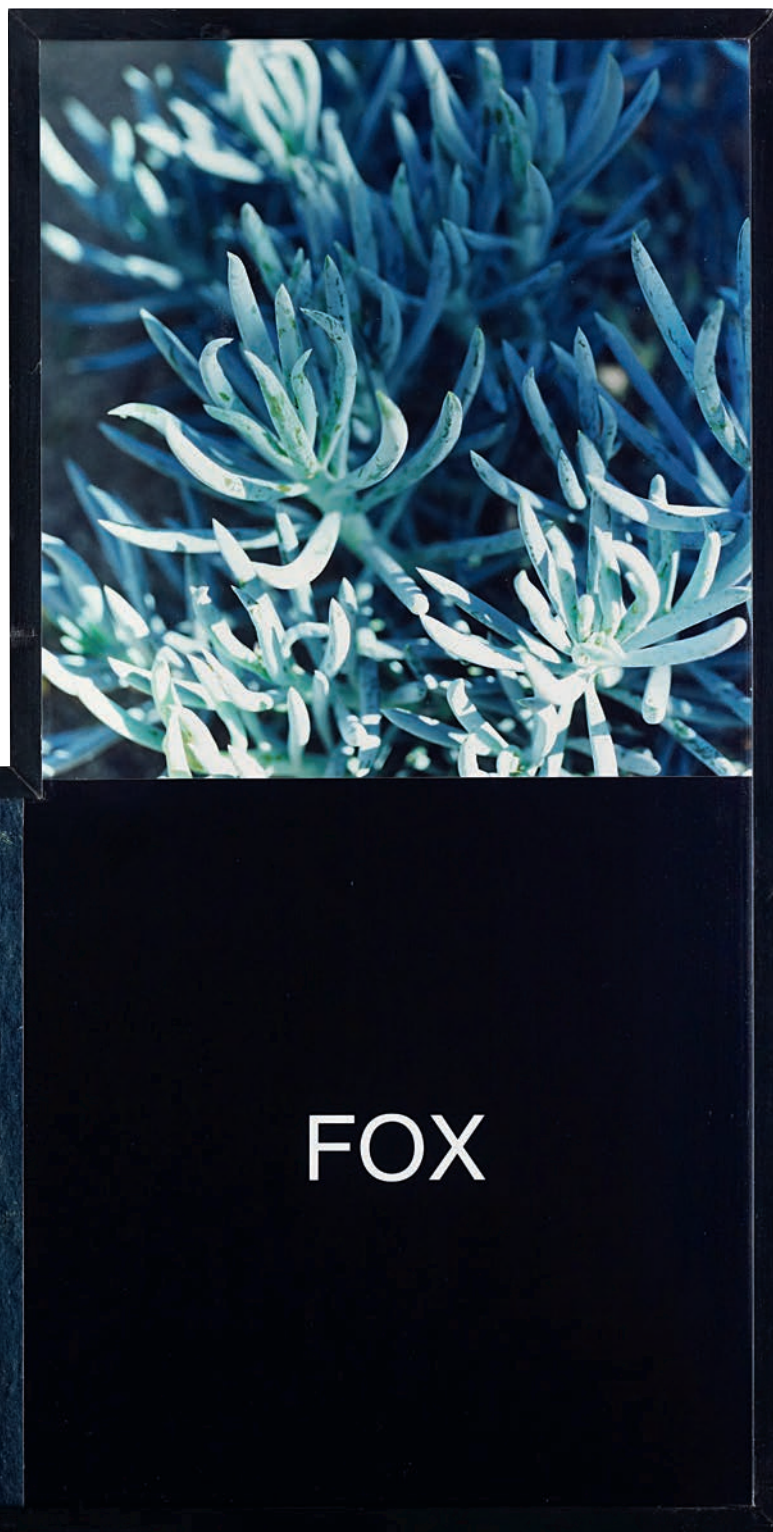
Sotheby's, New York, 'Contemporary Art Afternoon',  
13 November 2003, lot 401

Galerie Enrico Navarra, Paris

Private Collection, France

**EXHIBITED**

Lugano, Massimo Martino Fine Art & Objects, *John Baldessari -  
The Elbow Series*, 1 June–8 October 1999







178

**VIK MUNIZ** b. 1961

*Untitled Film Still #7, after Cindy Sherman (from Pictures of Paper), 2008*

digital gelatin silver print

155.5 × 122 cm (61¼ × 48 in)

This work is number one from an edition of 10 plus five artist's proofs.

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500

**PROVENANCE**

Arndt & Partner Berlin

Private Collection, Belgium





179

**VIK MUNIZ** b. 1961

*Individuals* (from *Pictures of Chocolate*), 1998

Cibachrome print

154.5 x 125.5 cm (60 $\frac{7}{8}$  x 49 $\frac{3}{8}$  in)

This work is an artist's proof number three from an edition of three plus three artist's proofs and is accompanied by a certificate of authenticity.

**Estimate** £25,000–35,000 \$40,300–56,400 €30,400–42,500

**PROVENANCE**

Photo and Contemporary, Turin

Acquired from the above by the present owner

**LITERATURE**

Vik Muniz, *Seeing is Believing*, Arena: Santa Fe, 1998, p. 125 (illustrated in colour)

*Vik Muniz*, exh. cat., Electa: Milan, 2003, p. 109 (illustrated in colour)

*Vik Muniz*, exh. cat., Centro Galego de Arte Contemporánea, Santiago de Compostela, 2003, p. 55 (another edition illustrated in colour)





180

**RICHARD PRINCE** b. 1949

*Upstate, 1995-99*

Ektacolor photograph

61 × 50.8 cm (24 × 20 in)

Signed, dated and numbered 'RPrince 1995-99 3/5' on the reverse. This work is number three from an edition of five plus one artist's proof.

**Estimate** £12,000-18,000 \$19,300-29,000 €14,600-21,900 †

**PROVENANCE**

Barbara Gladstone Gallery, New York

Private Collection





181

**RICHARD PRINCE** b. 1949

*Untitled (Publicity), 2003*

ink on six colour photographs in artist's frame

104.5 x 155.3 cm (41½ x 61½ in)

Signed and dated 'R Prince '92' on the reverse.

**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 †

**PROVENANCE**

Barbara Gladstone, New York

Private Collection





182

**RICHARD PRINCE** b. 1949

*Upstate, 1995–99*

Ektacolour photograph

61 × 50.8 cm (24 × 20 in)

Signed, dated and numbered 'RPrince 1995–99 1/5' on the reverse. This work is number one from an edition of five plus one artist's proof.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Barbara Gladstone Gallery, New York

Galerie Sabine Knust, Munich

Private Collection, Munich





183

**OLAFUR ELIASSON** b. 1967

*Untitled (Iceland Series)*, 2006

two colour coupler prints

each: 60 × 90 cm (23<sup>7</sup>/<sub>8</sub> × 35<sup>3</sup>/<sub>8</sub> in)

Each signed 'Olafur Eliasson' on a label affixed to the reverse. Each print is unique.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

**PROVENANCE**

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner





184

**RASHID JOHNSON** b. 1977

*Crosshair Brand*, 2011

painted steel, red oak

57 × 39.5 × 64.6 cm (22½ × 15½ × 25¾ in)

Signed 'Rashid Johnson' on the underside. This work is from an edition of 20 plus three artist's proofs.

**Estimate** £6,000–8,000 \$9,700–12,900 €7,300–9,700

**PROVENANCE**

Private Collection, New York





185

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

*Forecast*, 2010

colour coupler print, mounted on aluminium

70 × 105 cm (27½ × 41⅜ in)

This work is an artist's proof number one from an overall edition of five plus two artist's proofs and is accompanied by a certificate of authenticity signed by the artists.

**Estimate** £8,000–12,000 \$12,900–19,300 €9,700–14,600

**PROVENANCE**

Galerie Chantal Crousel, Paris

Acquired from the above by the present owner





186

**MIKE KELLEY** 1954–2012

*Pre and Post (diptych)*, 1999–2000

lightjet photographic print: Fuji crystal archive type C

each: 184 × 122 cm (72½ × 48 in)

This work is from an edition of four plus two artist's proofs and two printer's proofs and is published by Muse X Editions.

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ₺

**PROVENANCE**

Private Collection, USA





1839

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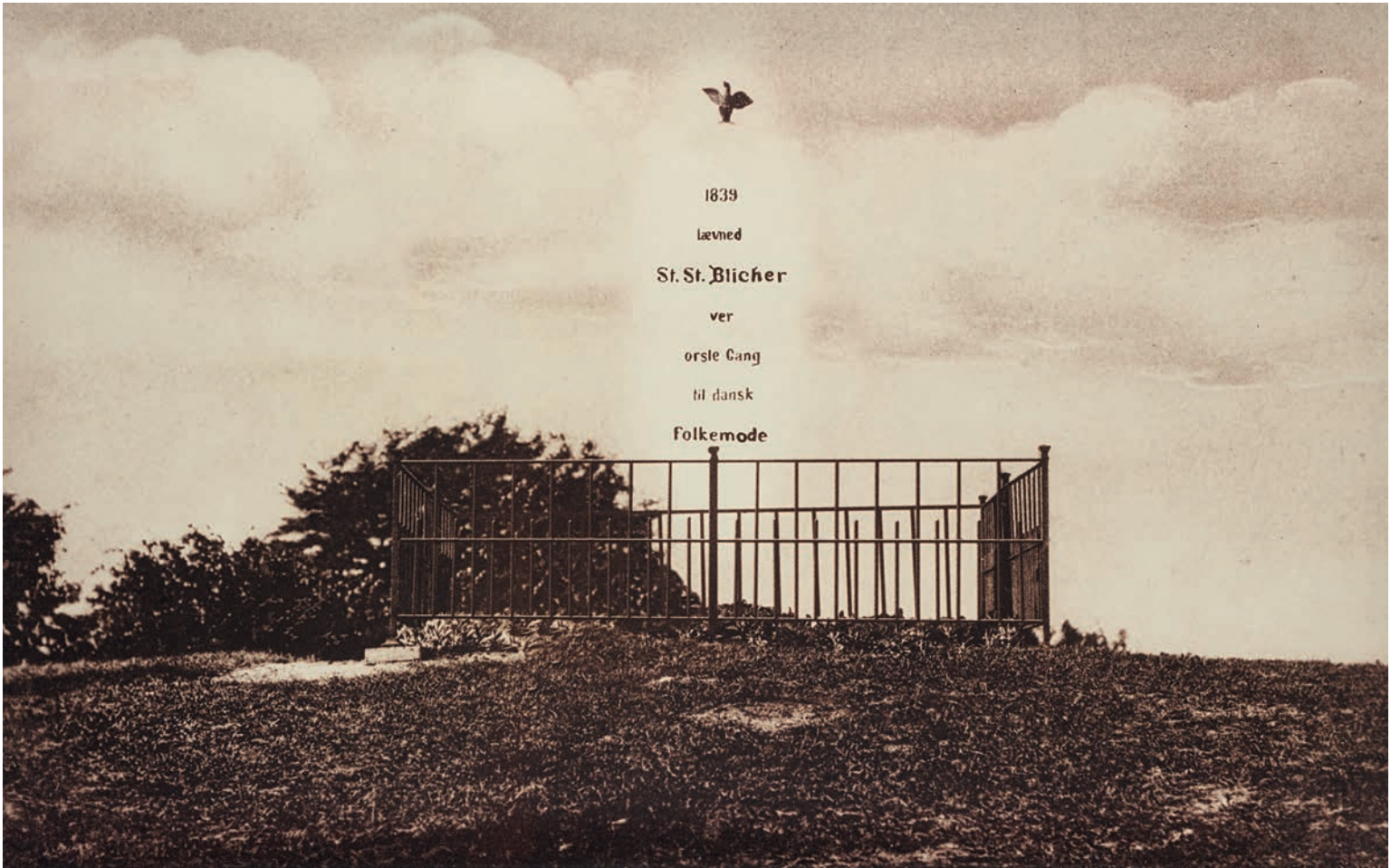
St. St. Blicher

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187

**CHRISTOPHER WILLIAMS** b. 1956

Two works: (i) *Tokuyo Yamada, Hair Designer, Shinbiyo Shuppan Co., Ltd, Minami-Aoyama, Tokyo, April 14 (A)*; (ii) *Tokuyo Yamada, Hair Designer, Shinbiyo Shuppan Co., Ltd, Minami-Aoyama, Tokyo, April 14 (B)*, 1997

dye transfer print

each image: 34.5 × 53 cm (13½ × 20¾ in)

(i) Signed, titled, dated and numbered 'Tokuyo Yamada. (A) 1997 1/2 AP C. Williams' on the reverse; (ii) signed, titled, dated and numbered 'Tokuyo Yamada. (B) 1997 1/2 AP C. Williams' on the reverse. Each work is an artist's proof number one from an overall edition of five plus two artist's proofs and is printed by Patrick Painter Editions.

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ₪

**PROVENANCE**

Private Collection, USA





188



189

# 188

**JENNY SAVILLE & GLEN LUCHFORD** b. 1970 and b. 1968

*Closed Contact #14*, 1995–96

cibachrome print

182.5 × 181.5 × 17.5 cm (71⅞ × 71½ × 6⅞ in)

Signed, titled and numbered 'Saville Glen Closed Contact #14 ed 2/6' on the Plexiglas plate affixed to the support. This work is number two from an edition of six.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠

## PROVENANCE

Gagosian Gallery, New York

Private Collection

Phillips de Pury & Company, New York, 'Contemporary Art Part II, 11 November 2005, lot 203

Private Collection, Germany

## EXHIBITED

New York, Pace McGill Gallery, *Jenny Saville/Glen Luchford: A Collaboration*, 1996

Beverly Hills, Gagosian Gallery, *Closed Contact*, 12 January–9 February 2002 (another example exhibited)

## LITERATURE

*Closed Contact*, exh. cat., Beverly Hills: Gagosian Gallery, 2002 (illustrated)

# 189

**VANESSA BEECROFT** b. 1969

*Top 20: Site Santa Fe, New Mexico*, 1997–2000

colour coupler print

64 × 81 cm (25¼ × 31⅞ in)

This work is number three from an edition of six.

**Estimate** £5,000–7,000 \$8,100–11,300 €6,100–8,500 ♠ ‡

## PROVENANCE

Deitch Projects, New York

Private Collection, Europe

## EXHIBITED

Santa Fe, *Echoes of Art in an Age of Endless Conclusions*, II Biennial, 1997





190

**VALIE EXPORT** b. 1940

*Action Pants: Genital Panic*, 1969/2001

silver gelatin print

160.8 × 119.5 cm (63¼ × 47 in)

This work is number three from an edition of 20 and printed by Patrick Painter Editions.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500 ♠ ‡

**PROVENANCE**

Vargas Organisation, London

Private Collection, USA





191

**DAVID NOONAN** b. 1969

*Untitled, 2008*

silkscreen on linen collage in artist's frame

150 x 107 cm (59 x 42½ in)

Signed 'David Noonan' on the reverse. This work is unique.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Raucci Santamaria Gallery, Naples

Acquired from the above by the present owner





192

**JUAN MUÑOZ** 1953–2001

*Untitled, 1993*

terracotta

24 × 12 × 11 cm (9½ × 4¾ × 4¾ in)

Signed and dated 'Muñoz 93' on the base.

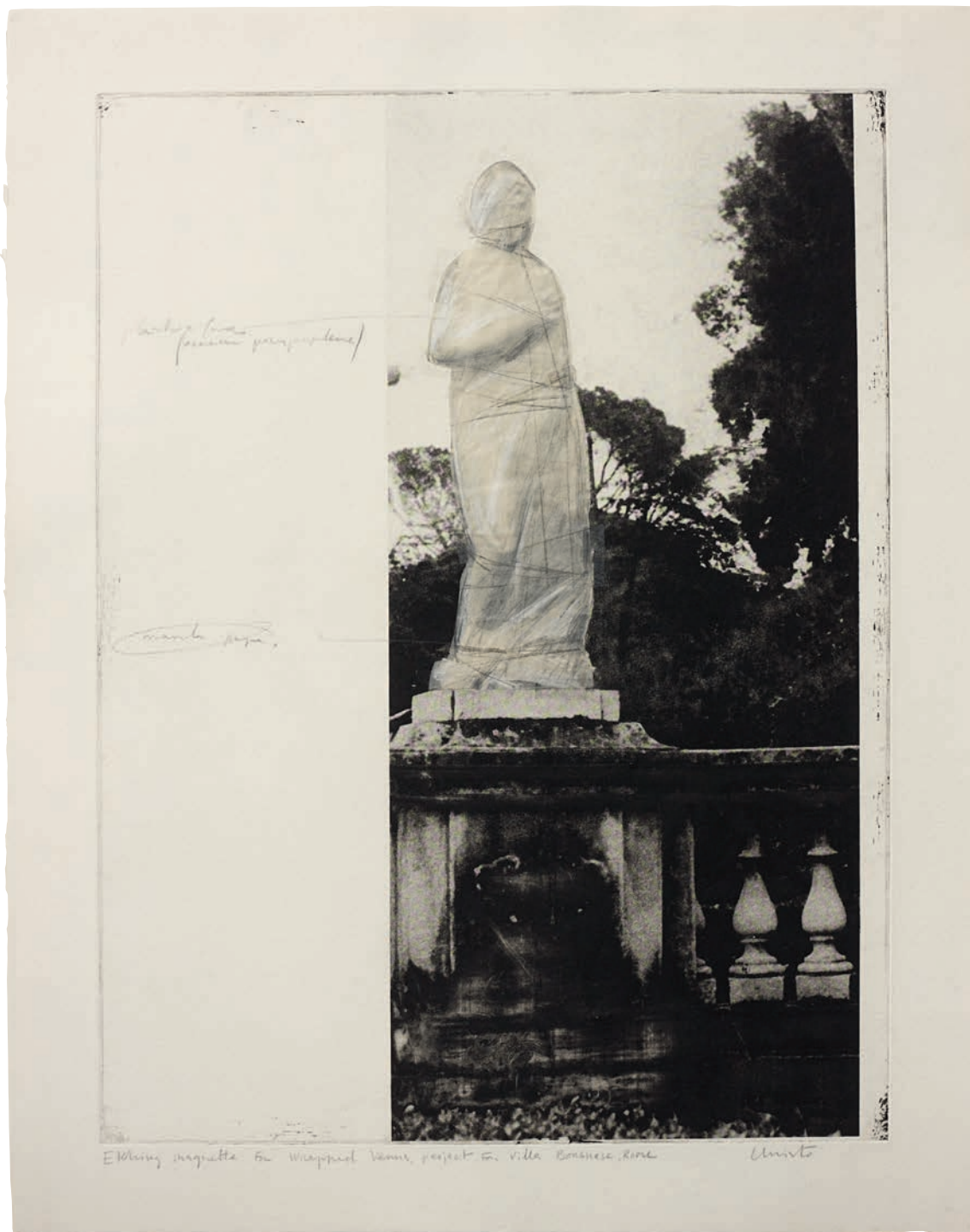
**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

**PROVENANCE**

Acquired directly from the artist

Private Collection, London





193

**CHRISTO** b. 1935

*Etching Maquette for Wrapped Venus, project for Villa Borghese, Rome, 1974*

etching, ebony pencil, transparent tape, white Prismacolor pencil, collage element in cut Japanese paper on handmade paper

71.5 x 56 cm (28 1/8 x 22 in)

Signed 'Christo' lower right, titled 'Etching Maquette for Wrapped Venus, project for Villa Borghese, Rome' lower left. This work is accompanied by a certificate of authenticity issued by Landfall Press, Inc.

**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600 ₪

**PROVENANCE**

Acquired directly from the artist





194

**THOMAS SCHÜTTE** b. 1954

*Christene*, 1991

watercolour and ink on Ingres paper

39.5 x 29.8 cm (15½ x 11¾ in)

Monogrammed, titled and dated 'Christene TS Sept 1991' lower right.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠

**PROVENANCE**

Private Collection, Germany

Philips de Pury & Luxembourg, New York, 'Contemporary Art Part II',  
13 November 2001, lot 250

Private Collection, Europe



195

**KIKI SMITH** b. 1954

*Woman with Bear*, 2003

porcelain

22.5 × 14 × 18 cm (8⅞ × 5½ × 7⅞ in)

This work is number five from an edition of 13.

**Estimate** £6,000–8,000 \$9,700–12,900 €7,300–9,700 Ω

**PROVENANCE**

Galerie Lelong, Paris

Private Collection, Europe







196

**DAN GRAHAM** b. 1942

*Swimming Pool/Fish Pond*, 1997

wood, metal, glass

32 × 106.7 × 106.7 cm (19½ × 49 × 49 in)

This work is from an edition of three.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ₣

**PROVENANCE**

Private Collection, USA





197

**ANSELM REYLE** b. 1970

*Black Earth*, 2006

mixed media on canvas in metal frame

237 × 202 cm (93¼ × 79½ in)

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ♠

**PROVENANCE**

Private Collection, Europe





198

**JIM LAMBIE** b. 1964

*Blacktronic*, 2005

Jeans, duct tape, aluminium tape on wooden blocks, leather belt, high heel,  
acrylic paint

132 × 43 × 25 cm (51 $\frac{1}{8}$  × 16 $\frac{7}{8}$  × 9 $\frac{7}{8}$  in)

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

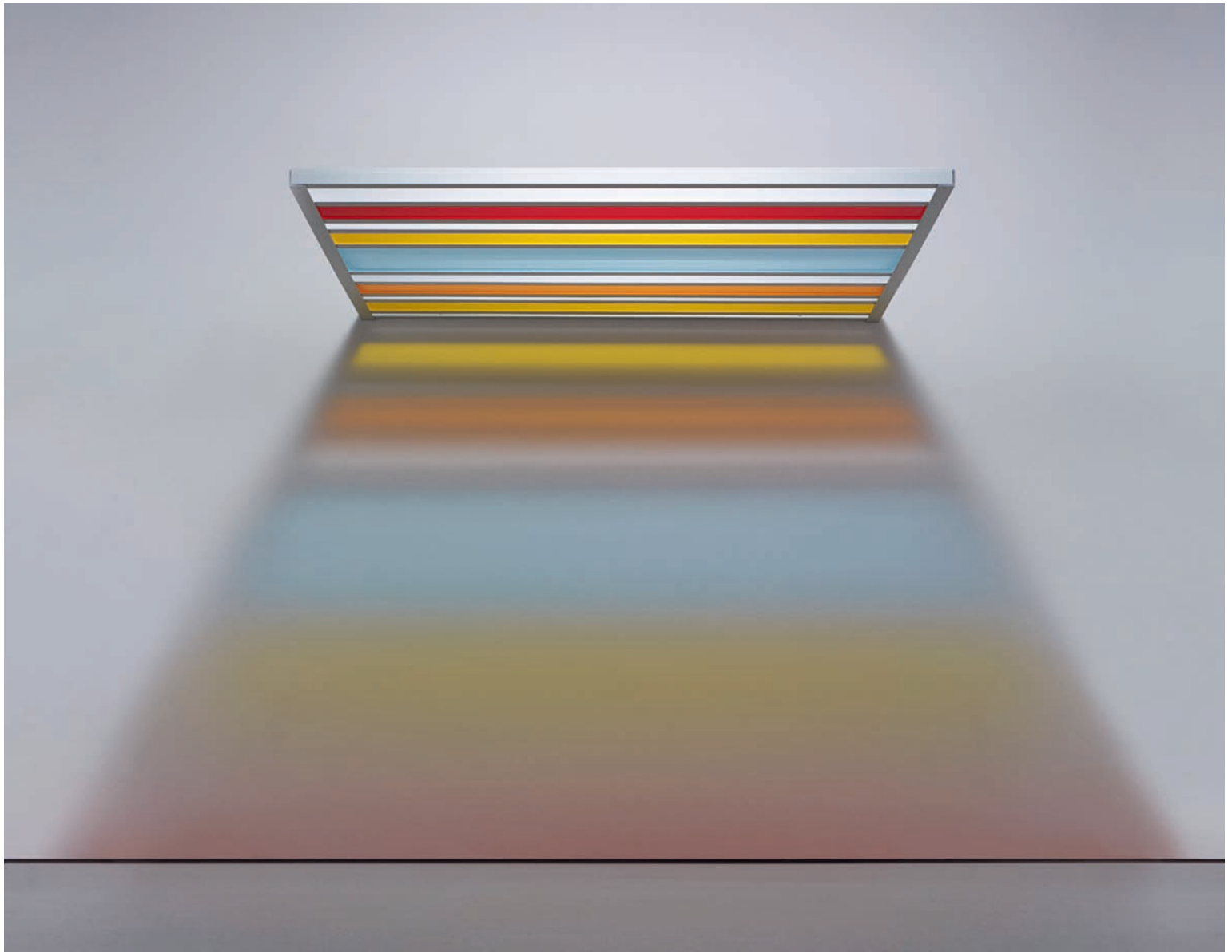
**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

Sadie Coles HQ, London

Private Collection, Europe





199

**LIAM GILLICK** b. 1964

*Resolution Platform*, 2001

anodised aluminium, transparent Plexiglas

200 × 200 × 5 cm (78¾ × 78¾ × 1⅞ in)

Incised 'Resolution Platform Liam Gillick 2001' in the aluminium.

This work is unique.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

Corvi-Mora, London

Acquired from the above by the present owner

**EXHIBITED**

London, Whitechapel Art Gallery, *Liam Gillick: The Wood Way*, 3 May–23 June 2002





200

**ANSELM REYLE** b. 1970

*29 Palms*, 2006

acrylic on canvas

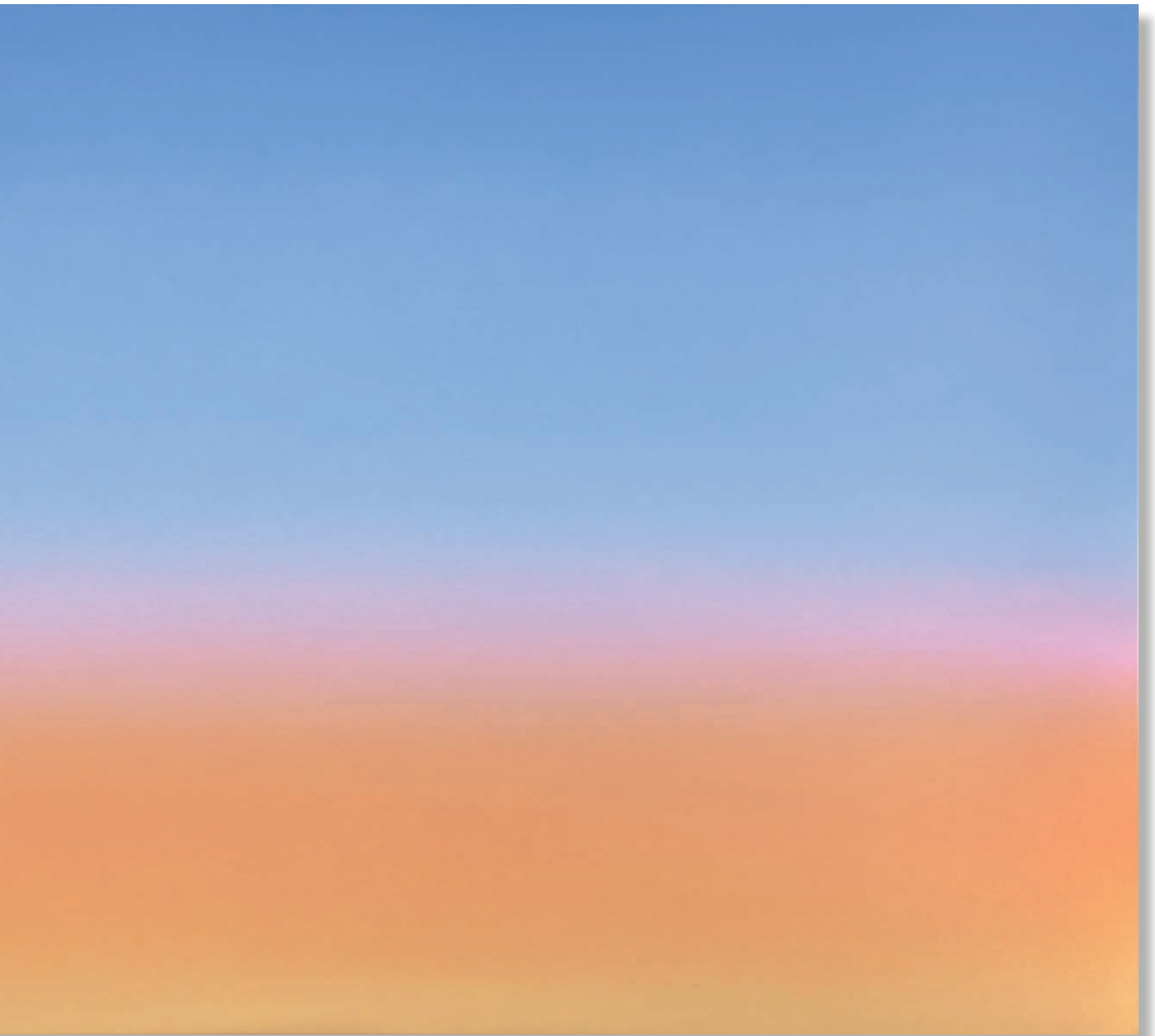
283 x 625 cm (111<sup>3</sup>/<sub>8</sub> x 246<sup>1</sup>/<sub>8</sub> in)

**Estimate** £60,000–80,000 \$96,700–129,000 €72,900–97,300 ♠

**PROVENANCE**

Private Collection









201

**IMI KNOEBEL** b. 1940

Two works: *Kinderstern*, 2003

acrylic on wood

each: 40 × 43 × 9 cm (15¾ × 16⅞ × 3½ in)

Each initialled and dated 'I K 2003' on the reverse.

**Estimate** £30,000–40,000 \$48,300–64,400 €36,500–48,600 ♠

**PROVENANCE**

Galerie Guy Ledune, Brussels

Acquired from the above by the present owner









202

**JASON MARTIN** b. 1970

*Villain*, 1997

acrylic gel on polished copper

120 x 120 cm (47¼ x 47¼ in)

Signed, titled and dated 'Jason martin 1997 Villain' on the reverse.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500 ♠ ‡

**PROVENANCE**

Private Collection





203

**ANSELM REYLE** b. 1970

*Harmony*, 2007

bronze, chrome optics, plinth with macassar wood veneer

170 × 170 × 75 cm (66⅞ × 66⅞ × 29½ in), plinth: 54 × 160 × 78 cm (21¼ × 62⅞ × 30¾ in)

This work is from a series of eight plus two artist's proofs, each unique in colour.

**Estimate** £50,000–70,000 \$80,600–113,000 €60,800–85,100 ♠ ‡

**PROVENANCE**

Galerie Almine Rech, Paris

Thomas Amman Fine Art AG, Zurich

Private Collection, Switzerland

**EXHIBITED**

Paris, Galerie Almine Rech, *The Construction of Harmony*, 13 January–28 February 2007

**LITERATURE**

G. Frei, *Abstract Vision*, Zurich: Thomas Ammann Fine Art AG, 2008, no. 21  
(illustrated in colour)



204

**JEPPE HEIN** b. 1974

*Mirror Wall*, 2010

mirror foil, wooden frame substructure, vibration system

200 x 356.5 x 4 cm (78¾ x 140¾ x 1⅝ in)

**Estimate** £35,000–45,000 \$56,400–72,500 €42,500–54,700 ♠ †

**PROVENANCE**

Galleri Nicolai Wallner, Copenhagen

Acquired from the above by the present owner in 2010

**EXHIBITED**

London, Saatchi Gallery, *Gesamtkunstwerk: New Art from Germany*, 18 November–15 April 2012

**LITERATURE**

*Gesamtkunstwerk: New Art from Germany*, London: Saatchi Gallery, 2011, p. 66





205

**KATJA STRUNZ** b. 1970

*Memory Wall (7)*, 2007

steel sheet (in 11 parts)

dimensions variable

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠ †

**PROVENANCE**

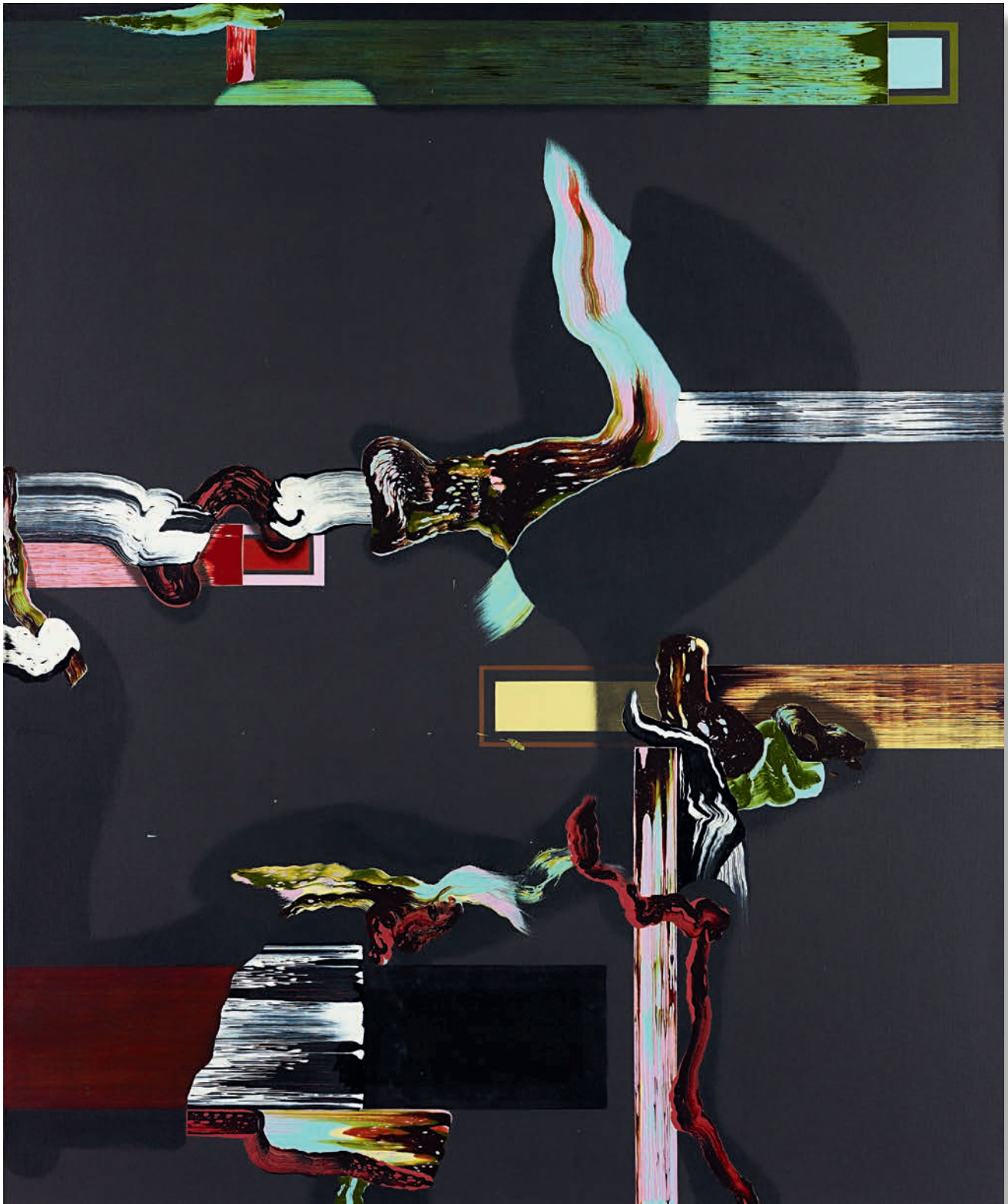
The Modern Institute, Glasgow

Acquired by the present owner from the above









206

**FIONA RAE** b. 1963

*Predator*, 1998

oil and acrylic on canvas

152.5 × 127.2 cm (60 × 50½ in)

Signed, titled and dated 'Fiona Rae Predator 1998' on the overlap.

**Estimate** £30,000-50,000 \$48,300-80,600 €36,500-60,800 ♠ ‡

**PROVENANCE**

Private Collection





207

**JIN MEYERSON** b. 1972

*Untitled (14b)*, 2005

oil on canvas

171 x 277 cm (67<sup>3</sup>/<sub>8</sub> x 109 in)

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 †

**PROVENANCE**

Zach Feuer Gallery, New York

Acquired from the above by the present owner in 2004





208

**VITALIY & ELENA VASILIEVA** b. 1966 and b. 1975

Two works: *Neo*, 2012

two C-print Duratrans, aluminium profile debex on acrylic panel  
each: 150 x 100 cm (59 x 39 3/8 in)

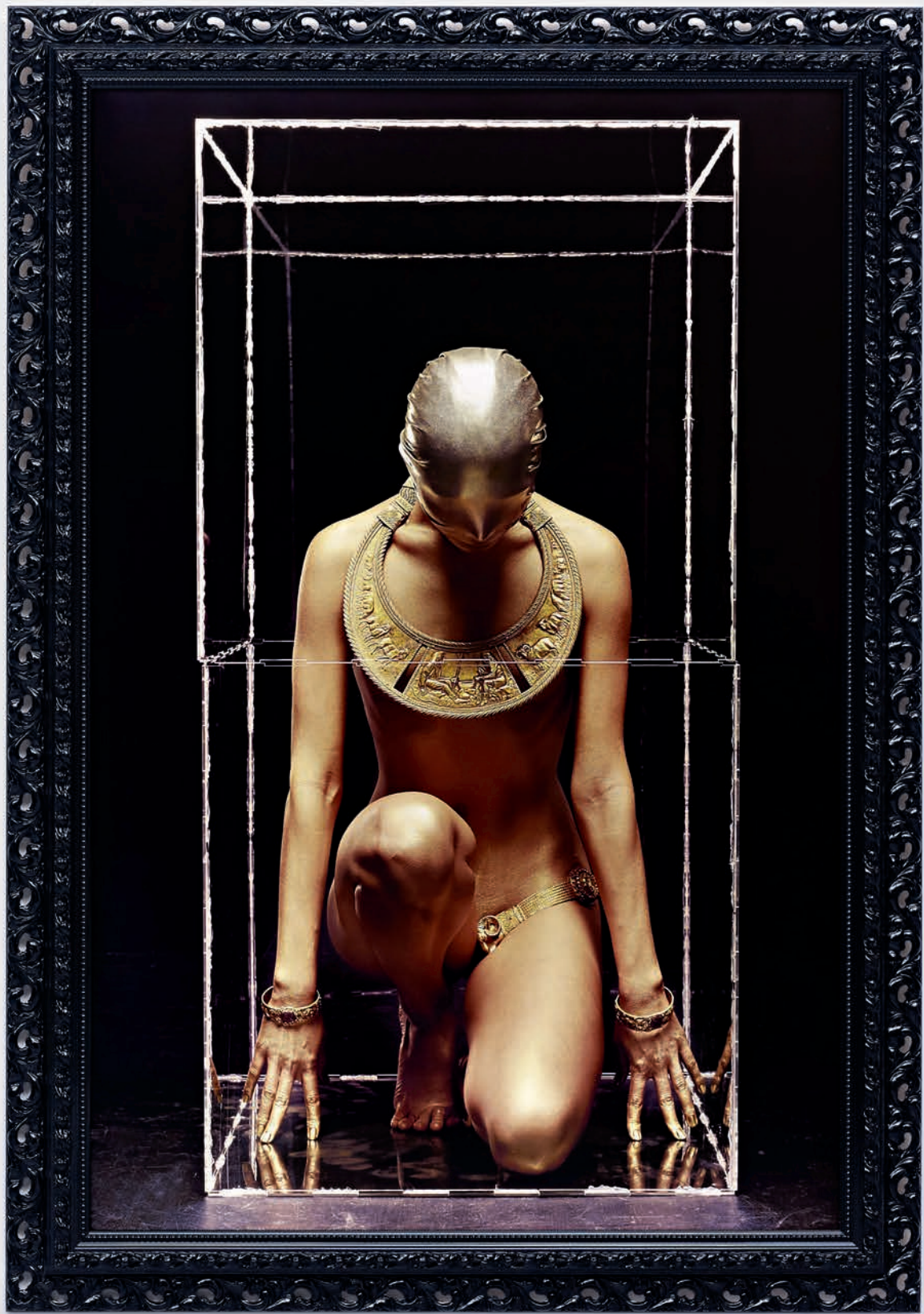
These works are number two from an edition of five and are accompanied by  
certificates of authenticity signed by the artists.

**Estimate** £20,000-25,000 \$32,200-40,300 €24,300-30,400 ₺

**PROVENANCE**

Acquired directly from the artist









209

**DAVID LaCHAPELLE** b. 1963

*Amanda as Andy Warhol's Marilyn (blue), 2007*

colour coupler print

134 x 126 cm (52¾ x 49⅝ in)

Signed 'David LaChapelle' on a studio label affixed to the reverse. This work is number one from an edition of three plus three artist's proofs.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300

**PROVENANCE**

Acquired directly from the artist





210

**DAVID LaCHAPELLE** b. 1963

*Pamela Anderson as Saint, 1998*

colour coupler print

151.5 × 110.5 cm (59 $\frac{7}{8}$  × 43 $\frac{1}{2}$  in)

Signed 'David LaChapelle' on a studio label affixed to the reverse. This work is number three from an edition of three plus three artist's proofs.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300

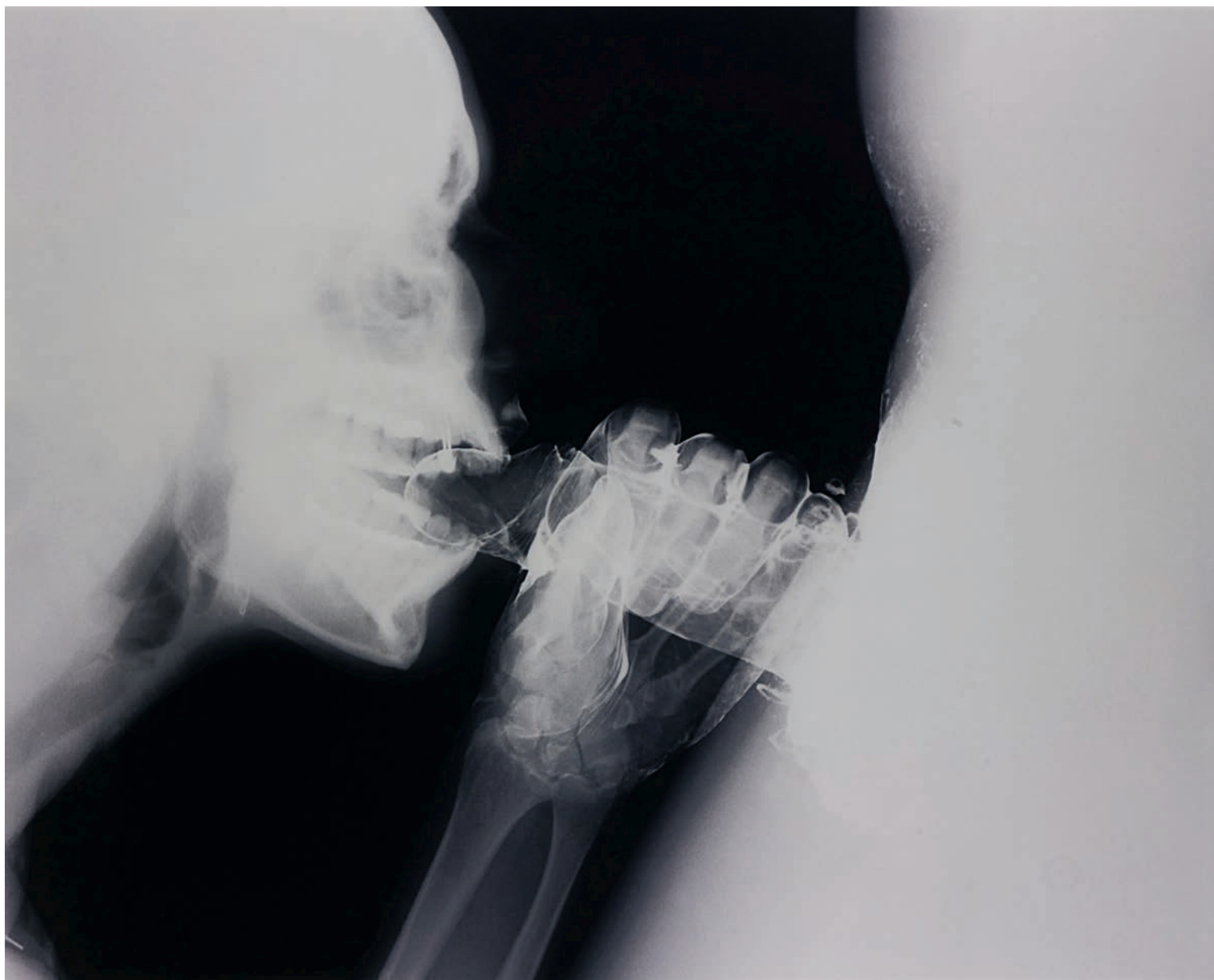
**PROVENANCE**

Acquired directly from the artist

**LITERATURE**

Dominique Godrèche, 'David LaChapelle entre au Musée: Le Deluge', *Photo (Paris)*, no. 443, October 2007, pp. 1–11 (illustrated)

*Art 38 Basel*, New York: Tony Shafrazi Gallery, 2007, p. 98 (illustrated)



211

**WIM DELVOYE** b. 1965

*Pipe 2*, 2000

Cibachrome print, mounted on aluminium

100 × 125 cm (39<sup>3</sup>/<sub>8</sub> × 49<sup>1</sup>/<sub>4</sub> in)

Signed 'Wim Delvoye' on a certificate affixed to the reverse. This work is number six from an edition of six.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

**PROVENANCE**

Private Collection



# 212

**WIM DELVOYE** b. 1965

*4 Shovels, 1991*

wood and enamelled metal (in four parts)

dimensions variable, height: 166 cm (65⅝ in)

One signed and dated 'WDelvoye 1991', each titled 'Inst. of 4 shovels' on the reverse.

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ♠

## PROVENANCE

Galleria No Code, Bologna

Private Collection, Bologna

Private Collection, Italy



213

**DANIEL BUREN** b. 1938

*Die Farbe Gesetz/ersetzt B2 Gelb*, 1992

painted aluminium, vinyl on Plexiglas

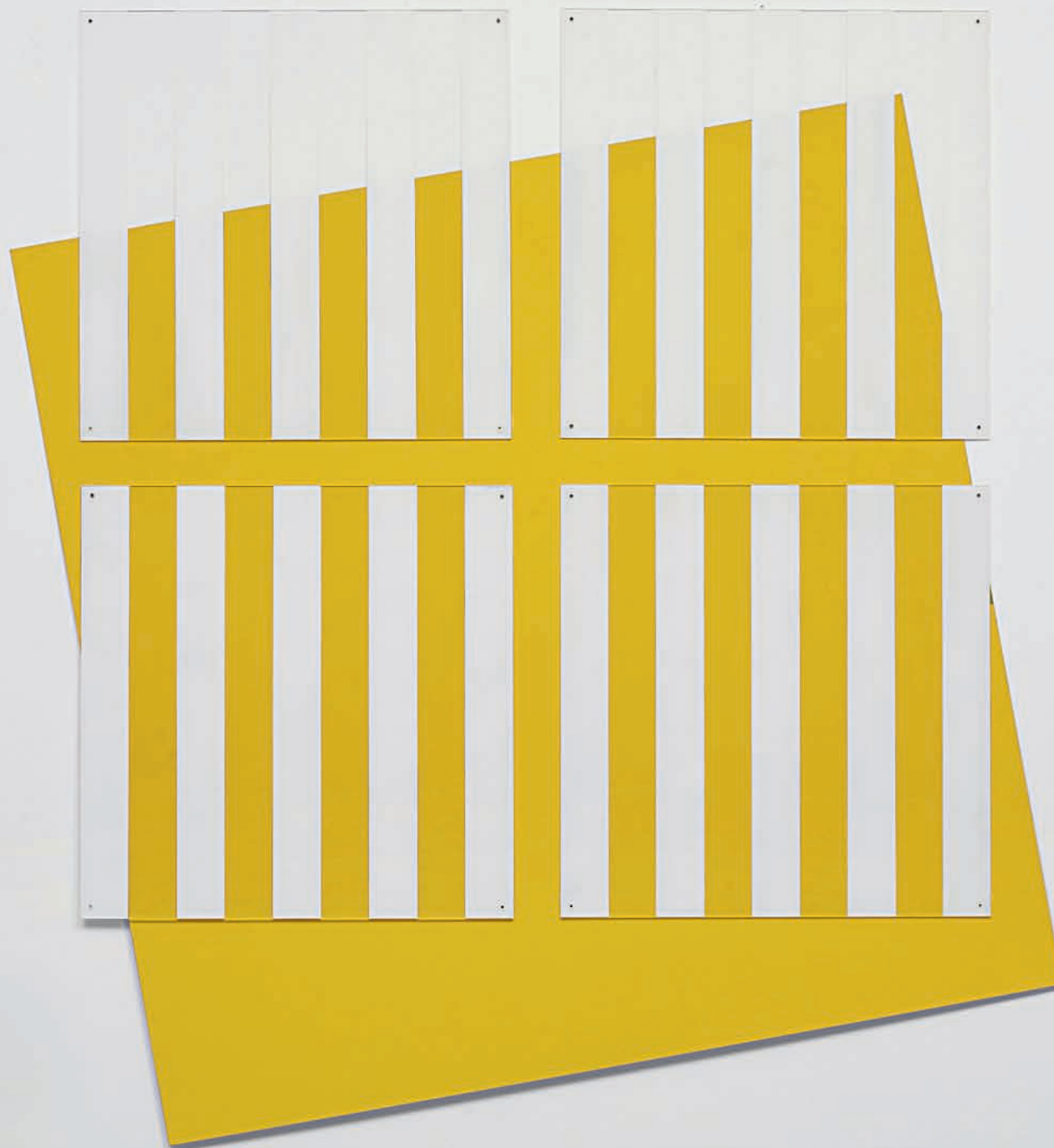
206 × 178.5 cm (81⅛ × 70¼ in)

**Estimate** £30,000–40,000 \$48,300–64,400 €36,500–48,600 ♠

**PROVENANCE**

Nikolaus Sonne, Berlin Xavier Hufkens, Brussels

Acquired from the above by the present owner





214

**REBECCA HORN** b. 1944

*Painting Ilias*, 1989

steel, electric motors, brush, metal rods, book, paint  
dimensions variable

Signed, titled and dated 'Painting Ilias April 1989 R Horn' on the  
inside of the book.

**Estimate** £40,000-60,000 \$64,400-96,700 €48,600-72,900 ♠ ‡

**PROVENANCE**

Marian Goodman Gallery, New York  
Private Collection, USA





215

**MIMMO PALADINO** b. 1948

*Untitled, 1989*

oil on wood mounted in metal structure

149 × 61.5 cm (58½ × 24¼ in)

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠ ‡

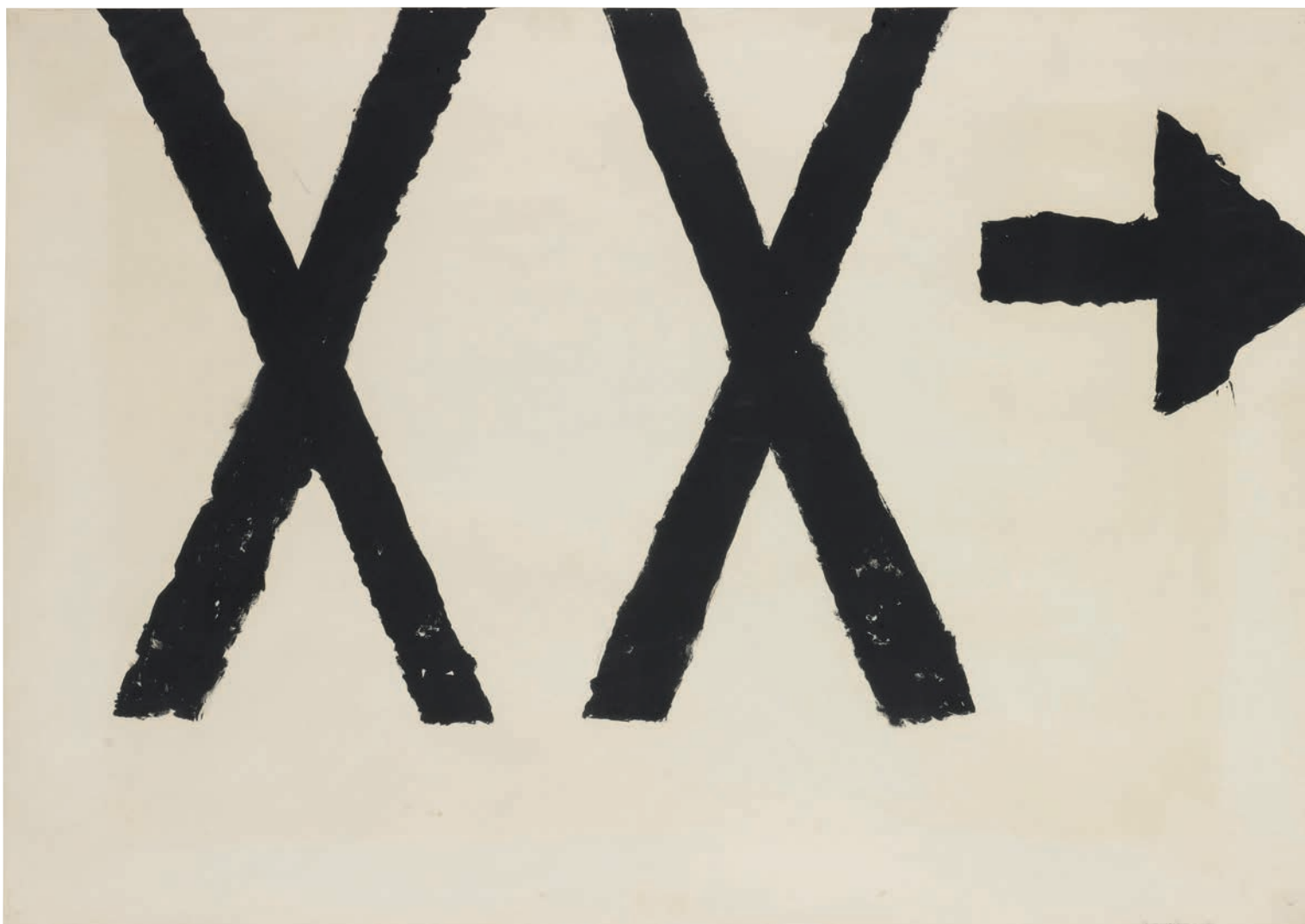
**PROVENANCE**

Studio d'arte Cannaviello, Milan

Sotheby's, London, 'Contemporary Day Sale', 2 July 2008, lot 249

Acquired from the above sale by the present owner





216

**JANNIS KOUNELLIS** b. 1936

*Untitled, 1961*

ink on paper

70 x 100 cm (27½ x 39⅞ in)

Signed and dated 'Kounellis 61' lower right. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £35,000–45,000 \$56,400–72,500 €42,500–54,700 ♠

**PROVENANCE**

Saman Gallery, Genoa

Phillips de Pury & Company, London, 'Contemporary Art Day Sale', 13 October 2011, lot 158

Acquired from the above sale by the present owner

217

**CARLA ACCARDI** b. 1924

*Untitled, 1999*

acrylic on canvas

160 × 221 cm (62 $\frac{7}{8}$  × 87 in)

Signed, titled and dated 'Carla Accardi "Senza Titolo" 1999' on the wooden stretcher; further signed 'Accardi' on the overlap.

**Estimate** £75,000-115,000 \$121,000-185,300 €91,200-140,000 ♠

**PROVENANCE**

Galerie Meert Rihoux, Brussels

Acquired from the above by the present owner











218

**JOSE-MARIA CANO** b. 1959

*The Important Bidders, 2009*

paraffin-wax, pigment and wax encaustic on canvas

120 x 180 cm (47½ x 70¾ in)

Signed, titled and dated 'José-Maria Cano 2009' on the reverse.

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ♠ ‡

**PROVENANCE**

Riflemaker Ltd., London

Private Collection, Europe

**EXHIBITED**

London, Sotheby's Frieze Week Special Exhibition, *José-Maria Cano – New Bond Street, London*,  
June 2009, October 2009





219

**SALVATORE SCARPITTA** 1919-2007

*Baya di Pizzaco, 1954*

oil on canvas

63.2 x 76.2 cm (24 7/8 x 30 in)

Signed and dated 'Scarpitta 54' lower left.

**Estimate** £30,000-40,000 \$48,300-64,400 €36,500-48,600

**PROVENANCE**

Galleria La Tartaruga, Rome

Private Collection of Contessa Anna Laetitia Pecci Blunt

Private Collection





220

**A.R. PENCK** b. 1939

*Untitled*, circa 1990

acrylic on canvas

100 × 80 cm (39½ × 31½ in)

Signed 'ar. penck' lower right.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠ ‡

**PROVENANCE**

From the artist to Private Collection, Germany

Private Collection, Switzerland





221

**KAREL APPEL** 1921–2006

*Untitled, 1974*

oil on canvas

33.3 × 41.4 cm (13⅛ × 16¼ in)

Signed 'appel' lower centre.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠ ‡

**PROVENANCE**

Guy Pieters Gallery, Saint Paul de Vence

Private Collection, Switzerland





222

**A. R. PENCK** b. 1939

**TX**, 1995

hand flexed and welded steel

165 x 117 cm (64 $\frac{7}{8}$  x 46 $\frac{1}{8}$  in)

Signed and numbered 'ar penck 7/7'

lower right. This work is number seven from an edition of seven and is accompanied by an incised metal plate signed by the artist

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠

**PROVENANCE**

Galerie Rackey, Bonn

Private Collection, Europe

**LITERATURE**

A. R. Penck: *Stahlskulpturen, Gemälde*, exh. cat., Galerie Rackey, Bonn, p. 3 (illustrated)





223

**A. R. PENCK** b. 1939

*Socrates*, 1995

oil on canvas

140 x 100 cm (55½ x 39¾ in)

Signed 'Ar. Penck' lower right.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500 ♠

**PROVENANCE**

Galerie Rackey, Bonn

Private Collection, Europe





224

**RAYMOND HAINS** 1926–2005

*Palissade*, 1961

lacerated posters on galvanised steel

49.5 × 49.5 cm (19½ × 19½ in)

Signed and dated 'R. Hains 1961' lower right; further signed and dated 'Raymond Hains 1961' on the reverse.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

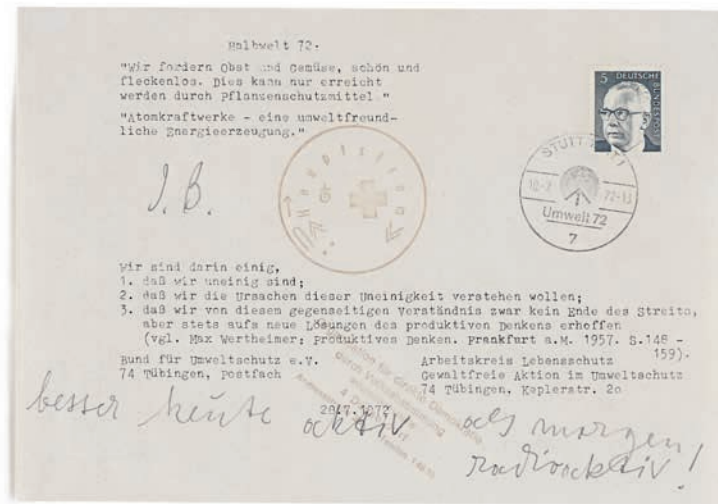
**PROVENANCE**

Galerie Beaubourg, Paris

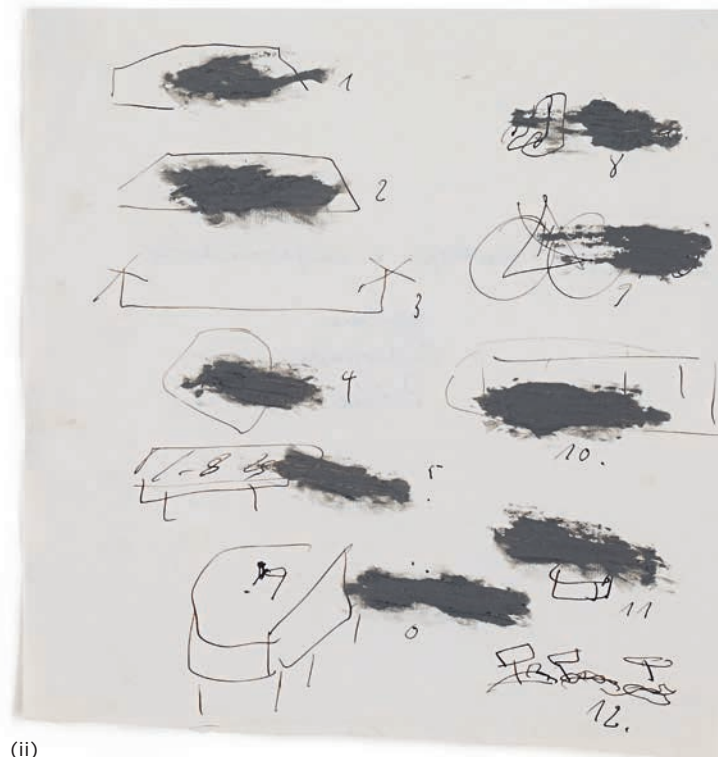
Phillips de Pury & Company, London, 'Contemporary Art Day Sale',  
17 October 2009, lot 182

Acquired from the above sale by the present owner





(i)



(ii)

# 225

**JOSEPH BEUYS** 1921-1986

Two works: (i) *besser heute aktiv*; (ii) *ohne Titel*, 1972

(i) handwritten text and ink on paper; (ii) clay and ink on paper

(i) 14.7 x 21 cm (5¾ x 8¼ in); (ii) 22.4 x 20.9 cm (8⅞ x 8¼ in)

(i) Initialled 'J.B.' upper left; this work is from a planned edition of 100 of which only 75 were produced; published by Edition Staack, Heidelberg;

(ii) signed 'Beuys' on the reverse. Each work is accompanied by a certificate of authentication by Heiner Bastian.

**Estimate** £20,000-30,000 \$32,200-48,300 €24,300-36,500 ♠

## PROVENANCE

Galleria Lucio Amelio, Naples

Acquired from the above by the present owner

## LITERATURE

G. Celant, *Beuys. Tracce in Italia*, Naples, 1978, p. 204 (*ohne Titel* illustrated)

J. Shellmann, *Joseph Beuys. Die Multiples 1965-1986*, Munich, New York 1992, p. 92 (*besser heute aktiv* illustrated)



226

**ANDY WARHOL** 1928–1987

*Watches, Clocks and Mirror, circa 1954*

watercolour and ink on paper

54.5 × 43 cm (21½ × 17 in)

Stamped by the Andy Warhol Art Authentication Board Inc. and numbered '71682' on the reverse.

**Estimate** £15,000–25,000 \$24,200–32,200 €18,200–24,300

**PROVENANCE**

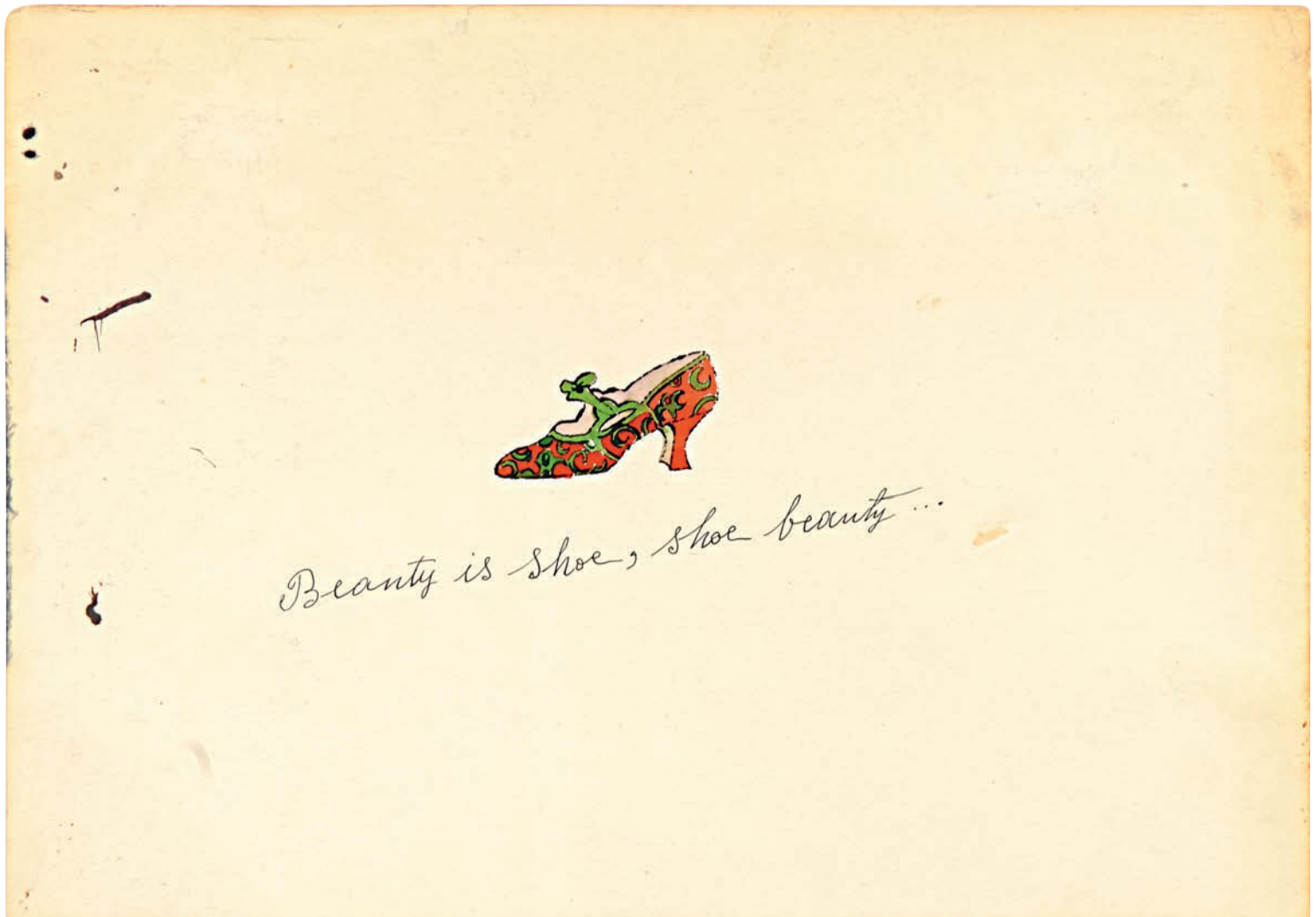
Hauswedell & Nolte, 'Kunst nach 1945', 8 June 2001, lot 856

Thomas Dane, London

Galerie Michael Haas, Berlin

Private Collection, Germany





227

**ANDY WARHOL** 1928–1987

*Beauty is shoe, shoe beauty*, circa 1955

offset lithograph and watercolour on paper

24.8 × 34.9 cm (9¾ × 13¾ in)

This work is from the portfolio *A la Recherche du Shoe Perdu* and is accompanied by a certificate of authenticity from the Andy Warhol Art Authentication Board, Inc. (No. A166.062).

**Estimate** £8,000–12,000 \$12,900–19,300 €9,700–14,600

**PROVENANCE**

From the artist to Private Collection, USA

Private Collection, USA

Private Collection, Germany



228

**NIKI DE SAINT PHALLE** 1930–2002

*Serpent et déesses*, 1987

mirror glass, painted ceramic  
70 × 100 cm (27½ × 39¾ in)

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠ ‡

**PROVENANCE**

Gimpel Gallery, London

Galerie Bonnier, Geneva

Stockholms Auktionsverk, 'Modern Art & Works of Art', 3 May 2010, lot 148

Acquired from the above sale by the previous owner





229

**MICHEL MAJERUS** 1967-2002

*Untitled, 1990*

acrylic and crayon on linen

223 x 443 cm (87¾ x 174¾ in)

Signed and dated 'Michel Majerus 90' on the reverse.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠ †

**PROVENANCE**

Private Collection, Cologne





230

**TAL R** b. 1967

23, 54, 2004

oil on canvas in painted artist's frame

83.5 × 83.5 × 6 cm (32⅞ × 32⅞ × 2⅜ in)

Signed, titled and dated '04 Tal R "23,45"' on the reverse.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

**PROVENANCE**

Contemporary Fine Art, Berlin

Acquired from the above by the present owner





231

**TAL R** b. 1967

*Over Bridge under Bridge*, 2006

oil on canvas

250.5 × 250.5 cm (98½ × 98½ in)

Signed, titled and dated 'Tal R 06 "OVER BRIDGE UNDER BRIDGE"' on the stretcher bar on the reverse; further titled (twice) 'OVER BRIDGE UNDER BRIDGE' on the reverse.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠

**PROVENANCE**

Victoria Miro Gallery, London

Acquired from the above by the present owner





232

**DONALD BAECHLER** b. 1956

*Dollar Painting #2*, 2004

acrylic and mixed media collage on canvas

101.6 × 101.6 cm (40 × 40 in)

Initialed, titled and dated 'DB 04 DOLLAR PAINTING #2' on the reverse.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ₺

**PROVENANCE**

Galleria Cardi & Co, Milan

Private Collection, Switzerland





233

**KATY MORAN** b. 1975

*Grandma lamp*, 2003

oil on canvas

90.5 × 62 cm (35<sup>5</sup>/<sub>8</sub> × 24<sup>3</sup>/<sub>8</sub> in)

Signed and dated 'Kate Moran 2003' on the reverse on the stretcher bar.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

Switch-Art Ltd., London

Acquired directly from the above by the present owner

**EXHIBITED**

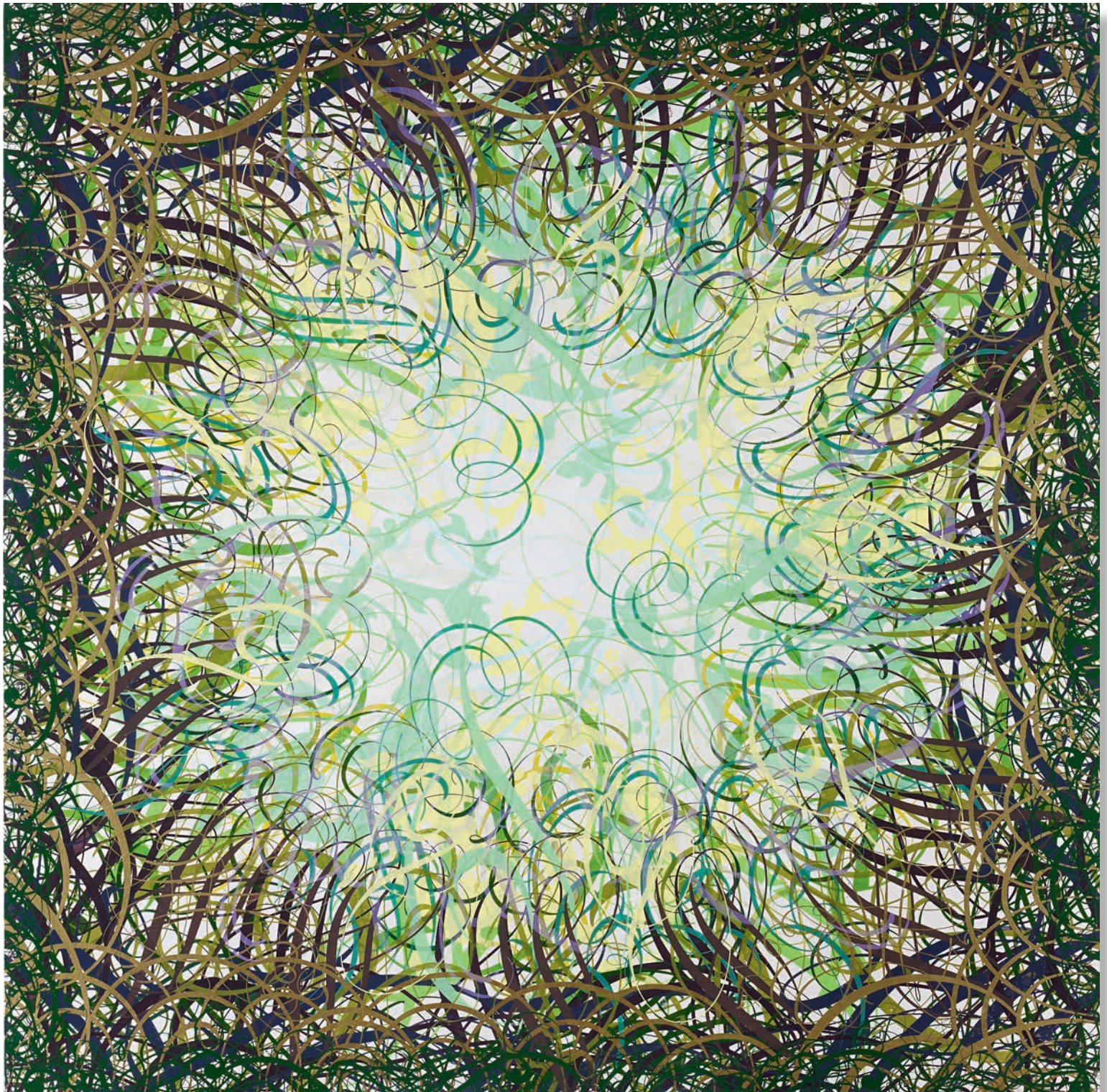
New York, The Wooster Project, *New London Kicks*, curated by Simon Rumley and Ed Burke, 6–20 October 2005

London, ecArtspace, *Peculiar Encounters*, curated by Sarah Dwyer and Laura Green, 27 November–2 December 2005

San Marino, Museo di Stato, *Morpho Eugenia*, August–October 2005

London, Bloomberg Gallery, *Art Futures* (Art Review magazine prize), 23–27 November 2005





234

**RYAN MCGINNESS** b. 1972

*Untitled*, 2006

acrylic on canvas laid on panel

183 x 183 cm (72 x 72 in)

Signed and dated 'Ryan McGinness 2006' on the overlap. This work is accompanied by a certificate of authenticity.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500

**PROVENANCE**

Paolo Curti Gallery, Milan

Private Collection, Belgium





235

**KENNY SCHARF** b. 1958

*Space Snake*, 1987-88

acrylic and oil on canvas

81 x 101 cm (31 $\frac{1}{8}$  x 39 $\frac{3}{4}$  in)

Signed, titled and dated 'Kenny Scharf 87-88 Space Snake' on the reverse.

**Estimate** £15,000-20,000 \$24,200-32,200 €18,200-24,300 ₪

**PROVENANCE**

Martin Lawrence Galleries, USA

Michael Kohn, Los Angeles

Matsart Auctioneers and Appraisers, Israeli and International Art,  
25 November 2007, lot 81

Acquired from the above sale by the present owner





236

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

*Picasso Noma* (from the *Exquisite Corpse* series), 2000

etching and watercolour on paper

paper: 47 × 38.1 cm (18½ × 15 in); image: 22.5 × 17.5 cm (8¾ × 6¾ in)

Signed 'Jake and Dinos Chapman' on the reverse.

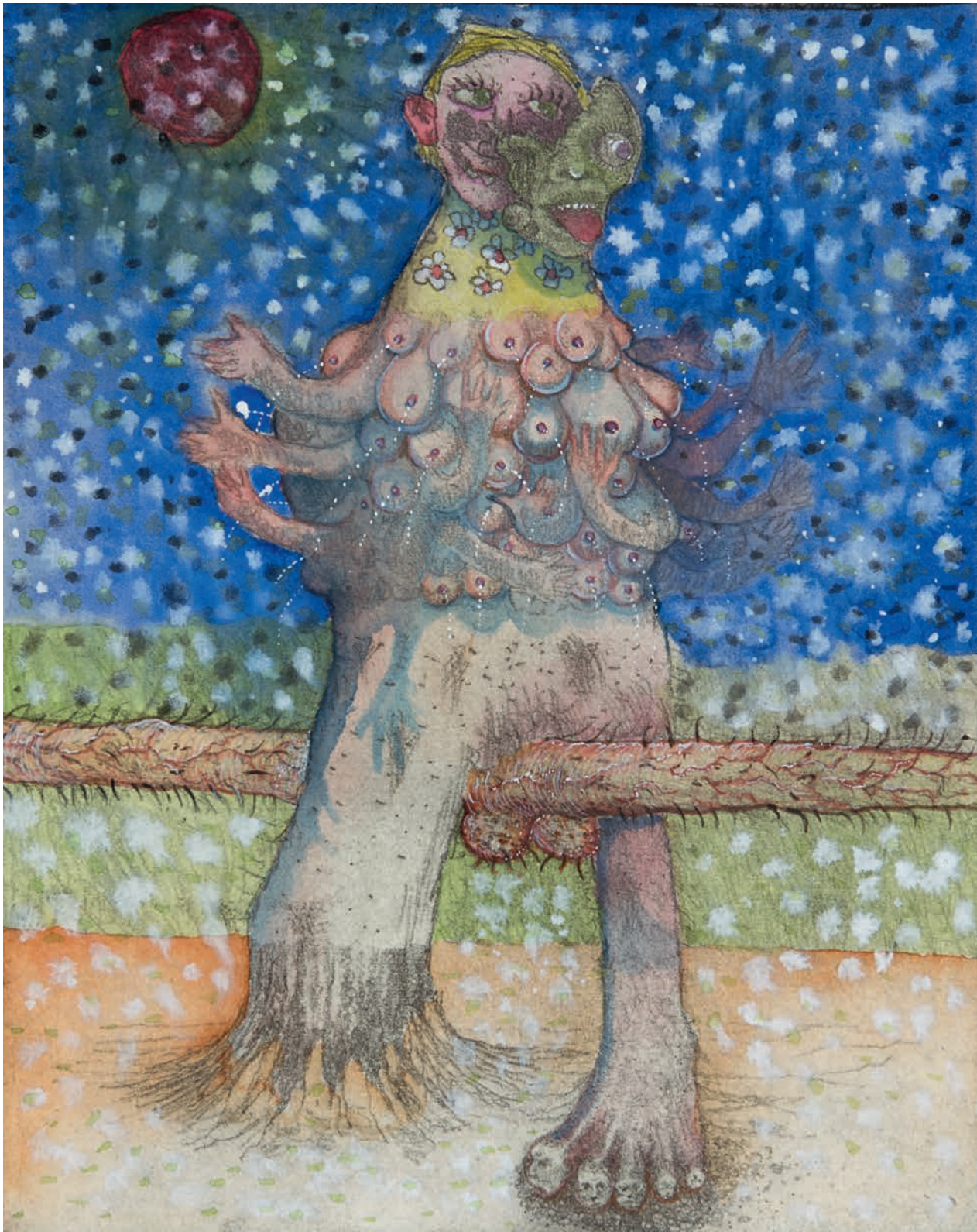
**Estimate** £4,000–6,000 \$6,400–9,700 €4,900–7,300 ♠ ‡

**PROVENANCE**

White Cube, London

Private Collection, Europe





237

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

*Milking Boobs* (from the *Exquisite Corpse* series), 2000

etching and watercolour on paper

paper: 47 × 38.1 cm (18½ × 15 in); image: 22.5 × 17.5 cm (8⅞ × 6⅞ in)

Signed 'Jake and Dinos Chapman' on the reverse.

**Estimate** £4,000–6,000 \$6,400–9,700 €4,900–7,300 ♠ ‡

**PROVENANCE**

White Cube, London

Private Collection, Europe

238

**BEN TURNBULL** b. 1974

*All The Pez's Men (Nixon)*, 2007

painted plastic

92.5 x 29 x 25 cm (36 $\frac{3}{8}$  x 11 $\frac{3}{8}$  x 9 $\frac{7}{8}$  in)

This work is accompanied by a certificate of authenticity.

**Estimate** £8,000-12,000 \$12,900-19,300 €9,700-14,600 ♠ #

**PROVENANCE**

Lazarides Limited, London

Private Collection, Europe





239

**MIRANDA DONOVAN** b. 1979

*Back Water Beauty*, 2008

oil and mixed media on board

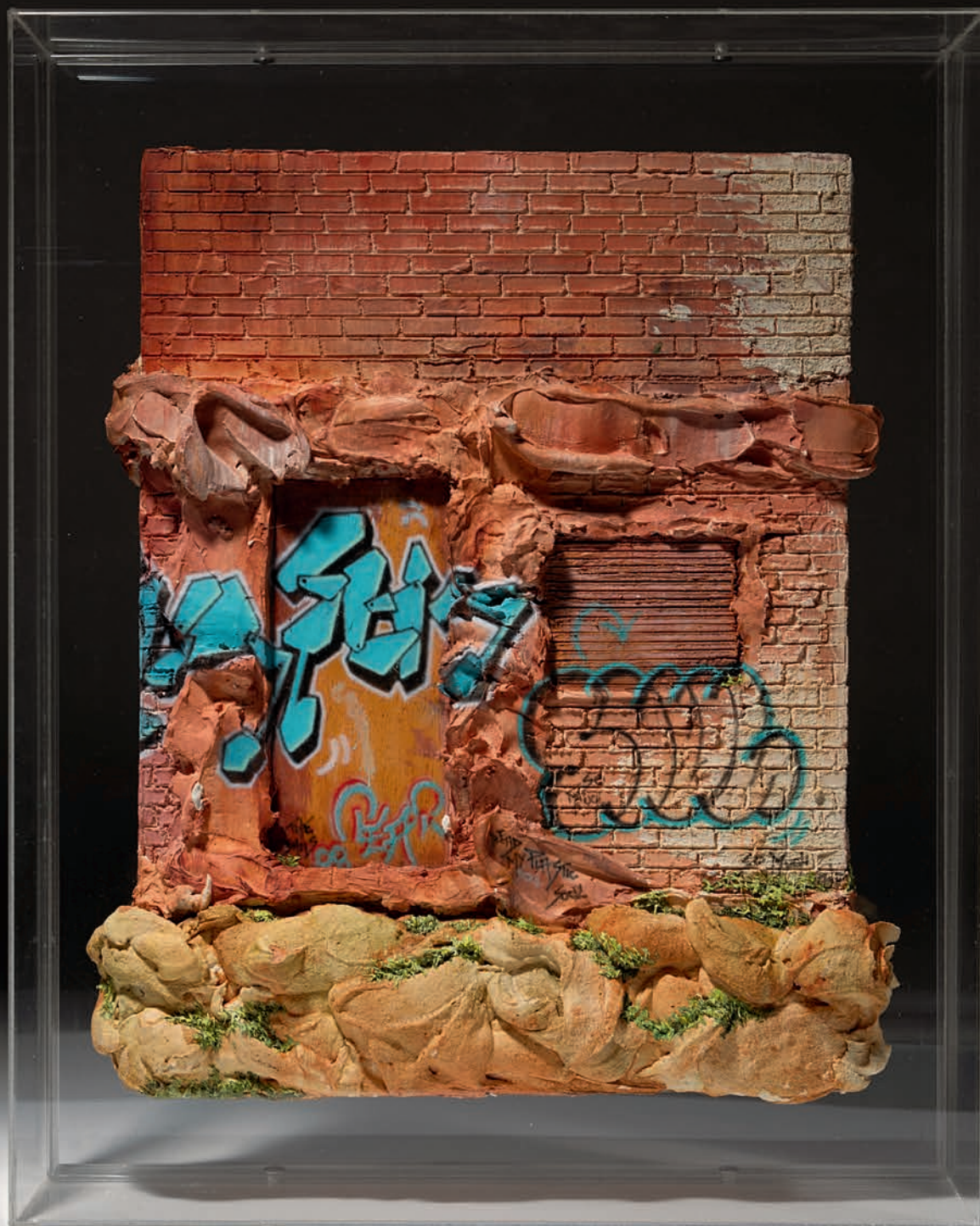
39.5 × 28.5 cm (15½ × 11¼ in)

Signed and dated "“BLACK WATER BEAUTY” MIRANDA DONOVAN”  
on the reverse.

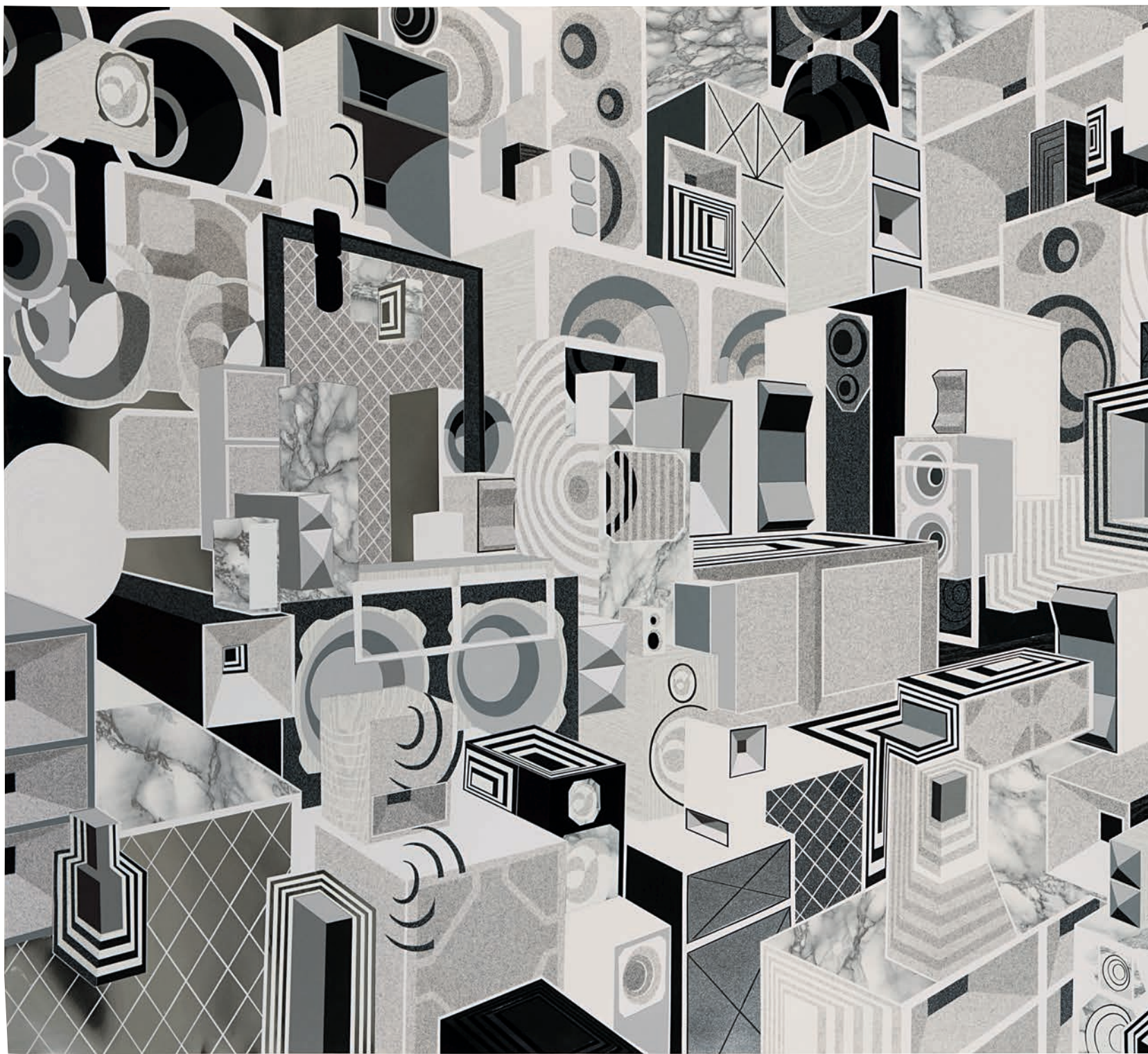
**Estimate** £7,000–9,000 \$11,300–14,500 €8,500–10,900 ♠ ‡

**PROVENANCE**

Private Collection, Europe







240

**IAN MONROE** b. 1972

*Core*, 2004

paper and adhesive vinyl on paper

109 × 238 cm (42 $\frac{7}{8}$  × 93 $\frac{5}{8}$  in)

Signed, titled and dated 'Ian Monroe 2004 "CORE"' on the reverse.

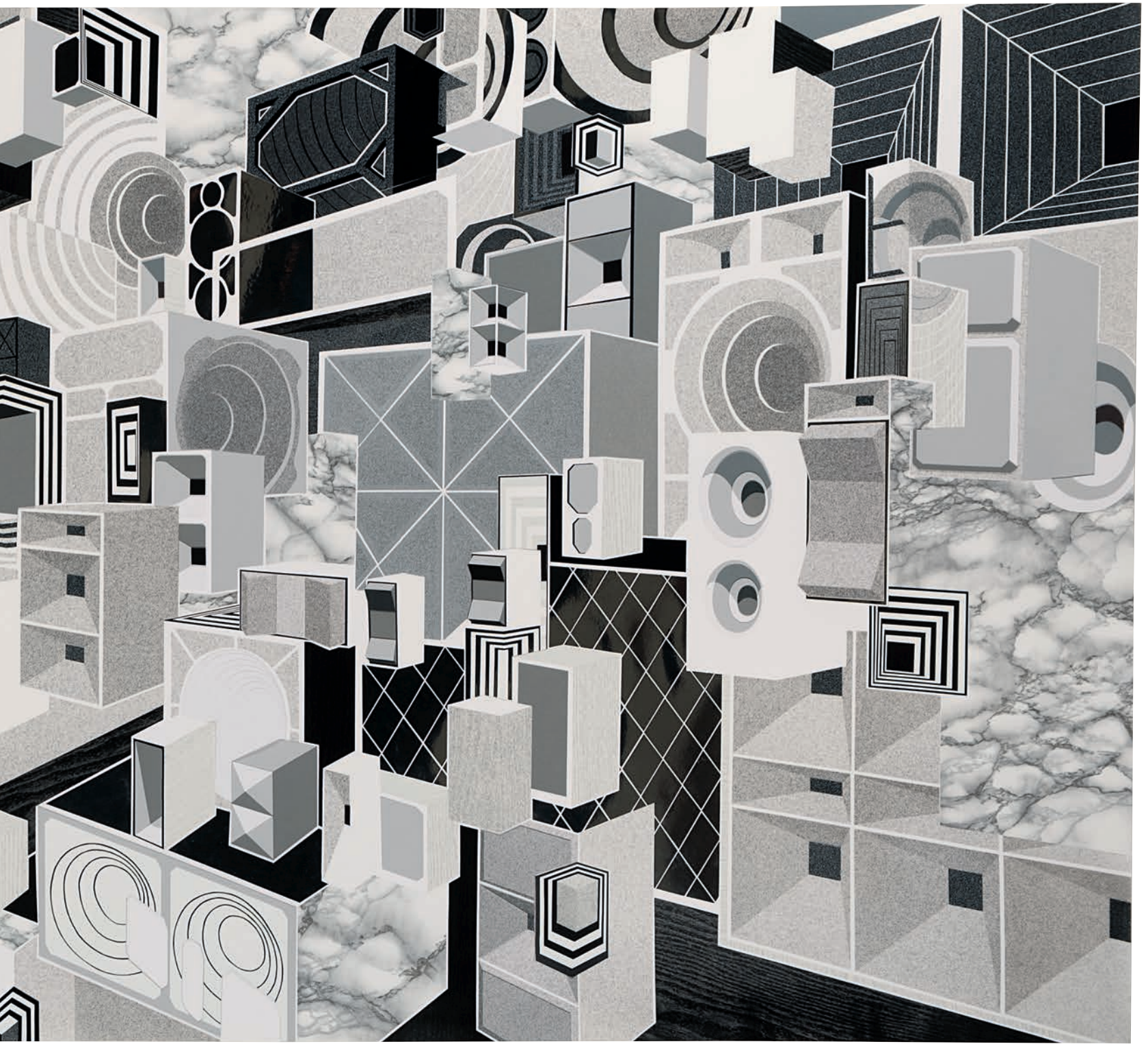
**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ₣

**PROVENANCE**

MW Projects, London

Private Collection, London









241

**DAMIEN HIRST** b. 1965

Four works: *The Souls I-IV*, 2010

four foil block prints in colour on Arches 88 Archival paper

each: 72.5 x 51 cm (28½ x 20⅛ in)

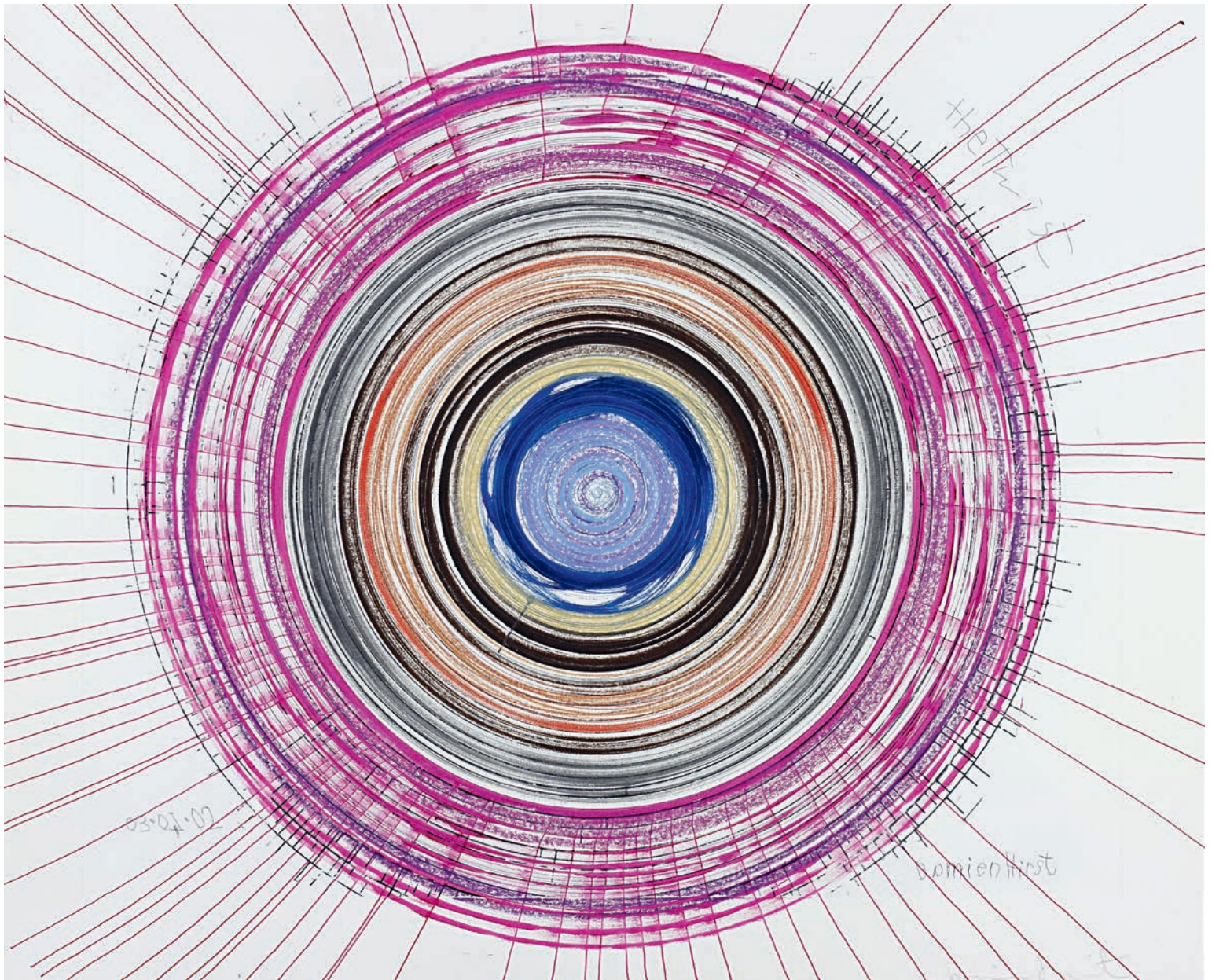
Each signed 'Damien Hirst' lower right and numbered '11/15' lower left. This work is number 11 from an edition of 15.

**Estimate** £14,000-18,000 \$22,600-29,000 €17,000-21,900 ♠ †

**PROVENANCE**

Private Collection, Munich





242

**DAMIEN HIRST** b. 1965

*The Twist*, 2002

mixed media on wovepaper

91 x 111 cm (35 $\frac{7}{8}$  x 43 $\frac{3}{4}$  in)

Signed twice 'Damien Hirst' lower right; titled 'the twist' upper right; dated '03.04.02' lower left. This work is registered in the Damien Hirst Archive under number DHS 6922.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠ †

**PROVENANCE**

Private Collection, London





243

**MUNTEAN/ROSENBLUM** b. 1962 & 1962

*Untitled (We look at each other...), 2002*

acrylic on canvas

200 × 250 cm (78¾ × 98¾ in)

Signed and dated 'MUN/ROS 02' on the reverse.

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠

**PROVENANCE**

Maureen Paley Interim Arts, London

Phillips de Pury & Company, London, 'Contemporary Art Day Sale',

17 October 2009, lot 157

Acquired from the above sale by the present owner

**LITERATURE**

M. Holborn & F. Huber, eds., *The Triumph of Painting*, London, 2005, p. 164 (illustrated)





244

**PHILIPPE PASQUA** b. 1965

*Nathalie*, 2000

oil, wax crayon and photo collage on paper laid on canvas

208.7 x 252 cm (82 1/8 x 99 1/4 in)

Signed, titled and dated 'Nathalie Pasqua Philippe 2000' on the reverse.

**Estimate** £15,000–20,000 \$24,200–32,200 €18,200–24,300 ♠

**PROVENANCE**

Acquired directly from the artist by the present owner





245

**MARK EVANS**

*Study for The Year of Jubilee, 2012*

leather hand-etched by knife

100 × 60 cm (39 $\frac{3}{8}$  × 23 $\frac{5}{8}$  in)

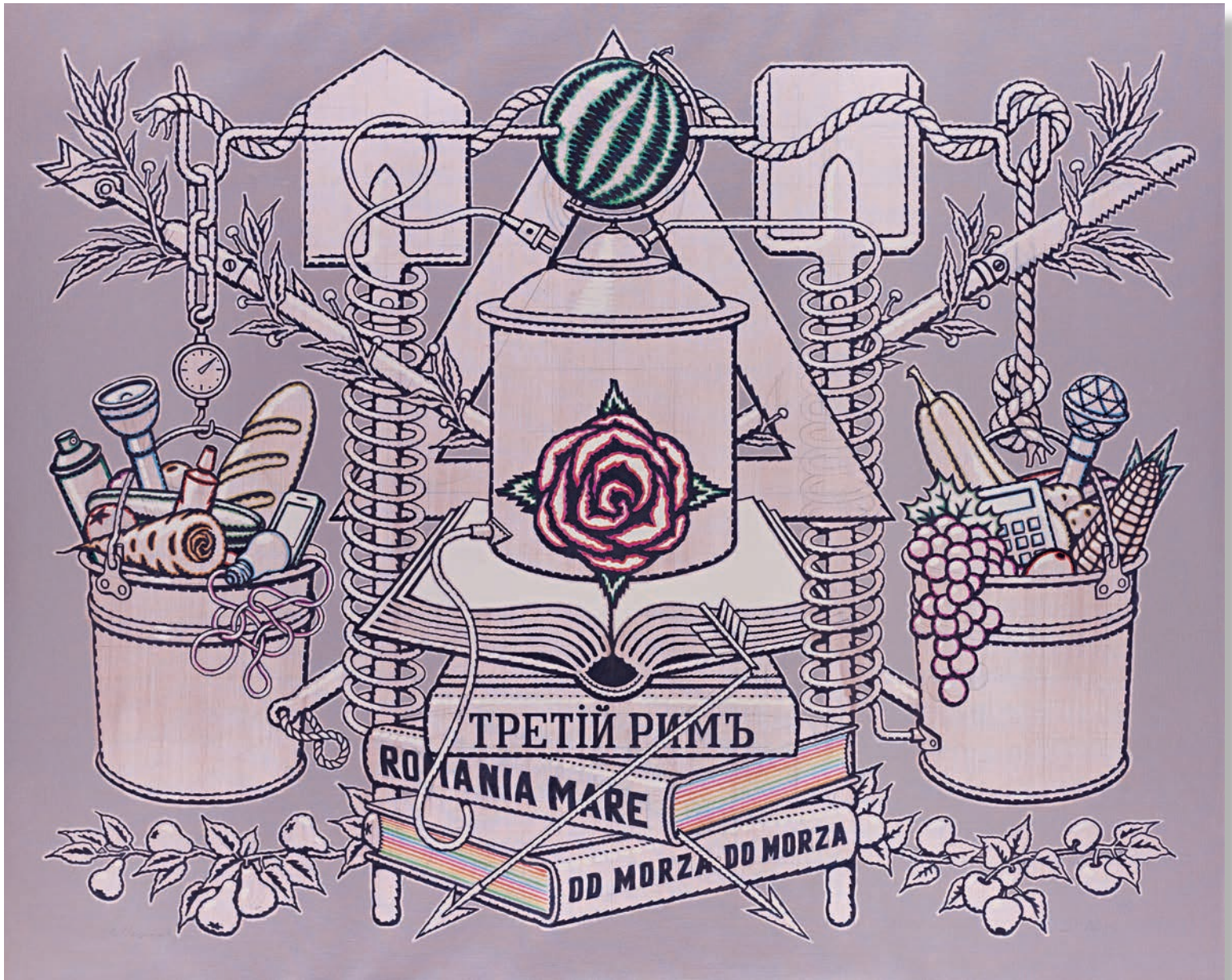
Stamped 'ME' lower right. This work is accompanied by a certificate of authenticity signed by the artist.

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ♠

**PROVENANCE**

HUS Gallery, London





246

**MYKOLA MATSENKO** b. 1960

*Power of Knowledge, 2012*

mixed media on canvas

160 × 200 cm (62 $\frac{7}{8}$  × 78 $\frac{3}{4}$  in)

Signed [in Cyrillic] 'M. Matsenko' lower left, dated '2012' lower right; further signed, titled and dated [in English and Cyrillic] 'Mykola Matsenko "Power of Knowledge" 2012' on the reverse.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ₺

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Mystetskyi Arsenal, Kyiv, Ukraine, *First Ukrainian Biennale of Modern Art Arsenal*  
2012, 17 May–31 June 2012





247

**PAVLO MAKOV** b. 1958

*Tablecloth VI (from the Tablecloths series), 2008–09*

etching, pencil, acrylic on paper

160 × 120 cm (62 $\frac{7}{8}$  × 47 $\frac{1}{4}$  in)

Stamped lower right.

**Estimate** £8,000–12,000 \$12,900–19,300 €9,700–14,600

**PROVENANCE**

Acquired directly from the artist





248

**MAX VITYK** b. 1964

*Sleep*, 2007

acrylic and marker on canvas

200 × 200 cm (78¾ × 78¾ in)

Signed 'M. Vityk' lower left; further signed, titled [in Cyrillic] and dated 'Vityk 07 Sleep' on the reverse.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200

**PROVENANCE**

Acquired directly from the artist

**EXHIBITED**

Kiev, Bottega Gallery, *Max Vityk*, 22 November–4 December 2008

Lviv, Ukraine, Lviv Palace of Art, *US Art Days in Ukraine*, 8–21 October 2010

Kiev, M17 Contemporary Art Center, *Max Vityk*, 15–18 May 2012

**LITERATURE**

*Vityk*, Kiev: Modern Art Research Institute, 2011, pp. 71–72

249

**TETSUYA YAMADA** b. 1968

Three works: *Morice*, 2006–07

plywood and ceramic

(i) 180 × 32.5 × 33 cm (70 $\frac{7}{8}$  × 12 $\frac{3}{4}$  × 12 $\frac{7}{8}$  in); (ii) 189.5 × 33 × 33 cm (74 $\frac{5}{8}$  × 12 $\frac{7}{8}$  × 12 $\frac{7}{8}$  in); (iii) 177 × 33 × 34 cm (69 $\frac{5}{8}$  × 12 $\frac{7}{8}$  × 13 $\frac{3}{8}$  in)

**Estimate** £20,000–30,000 \$32,200–48,300 €24,300–36,500 ₣

**PROVENANCE**

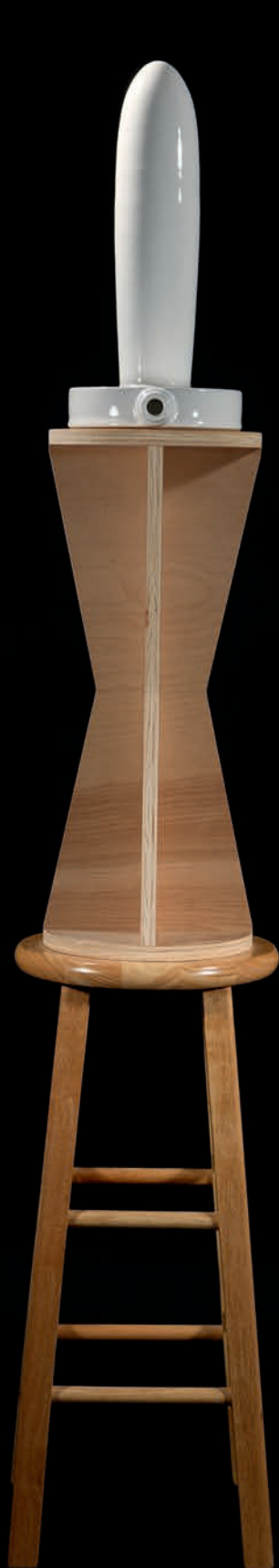
Francis M. Naumann Fine Art, New York

Private Collection, Europe

**EXHIBITED**

New York, Francis M. Naumann Fine Art, Spring 2007







250

**PAVEL TCHELITCHEW** 1898–1957

*Leaves Children from Hide & Seek, 1939*

ink and watercolour on paper

47 × 31 cm (18½ × 12½ in)

Signed and dated 'Pavel Tchelitchev 1939' lower left.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ±

**PROVENANCE**

Collection Julien and Jean Levy

Tajan, Paris, 'Hommage à Julien Levy', 5 October 2004, lot 43

Private Collection, Europe

**EXHIBITED**

Purchase, New York, Neuberger Museum

New York, Richard Feigen Gallery

Los Angeles, Zeitlen & ver Brugge Booksellers



251

**DAVID NASH** b. 1945

*Red and Black: Egg and Space, 2004*

pastel and charcoal on paper

81 × 57 cm (31½ × 22¾ in)

Signed and dated 'David Nash 2004' lower right; titled 'Red and Black: Egg and Space' lower centre.

**Estimate** £4,000–6,000 \$6,400–9,700 €4,900–7,300 ♠ ±

**PROVENANCE**

Galerie Lelong, Paris

Private Collection, Europe

**EXHIBITED**

Paris, Galerie Lelong, 7 October–13 November 2004





252

**JAMES BROWN** b. 1951

Two works: *Interior Study (2)*; *Interior Study (3)*, 1986

watercolour on paper

each: 79.5 x 58.4 cm (31¼ x 22⅞ in)

Each initialled 'JB' lower right, and signed, titled and dated 'James Brown  
"Interior Study" 1986' on the reverse.

**Estimate** £5,000-7,000 \$8,100-11,300 €6,100-8,500 ±

**PROVENANCE**

Galerie Bruno Bischofberger, Zurich  
Private Collection, Europe

253

**STEVEN GONTARSKI** b. 1972

*Three Hypoxic*, 1999-2000

fabric, PVC, polyester wadding and wood  
180 x 67 x 37.3 cm (70% x 26% x 14% in)

**Estimate** £10,000-15,000 \$16,100-24,200 €12,200-18,200 ♠ ‡

**PROVENANCE**

Private Collection, Europe







254

**ALASTAIR MACKIE** b. 1977

*Matchstick Tree*, 2004

matchsticks

60 × 20 × 20 cm (23 $\frac{5}{8}$  × 7 $\frac{7}{8}$  × 7 $\frac{7}{8}$  in)

**Estimate** £12,000-18,000 \$19,300-29,000 €14,600-21,900 ♠ ‡

**PROVENANCE**

MW Projects, London

Private Collection, Europe

255

**JAMES HOPKINS** b. 1976

*Reclining Figure*, 2003

balsa wood

59 × 56 × 162.5 cm (23¼ × 22 × 63⅞ in)

**Estimate** £12,000–18,000 \$19,300–29,000 €14,600–21,900 ♠ ‡

**PROVENANCE**

MW Projects, London

Private Collection, Europe









256

**T.V. SANTHOSH** b. 1968

*How far is the freedom?*, 2006

oil on canvas

91.3 x 122 cm (35 7/8 x 48 in)

Signed (twice), titled and dated 'HOW FAR IS THE FREEDOM...?/T.V.

SANTHOSH - 2006/TV Santhosh' on the reverse.

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500

**PROVENANCE**

Christie's, Hong Kong, 'Asian Contemporary Art', 25 May 2008, lot 39

Acquired from the above sale by the previous owner

Christie's, Hong Kong, 'Asian Contemporary Art Day Sale', 29 May 2011, lot 1311

Acquired from the above sale by the present owner





257

**THUKRAL & TAGRA** b. 1976 and b. 1978

*Somnium Genero-Self*, 2008

oil on metal

diameter: 193 cm (79 $\frac{7}{8}$  in), depth: 30.5 cm (12 in)

**Estimate** £18,000–22,000 29,000–35,400 €21,900–26,700 ₺

**PROVENANCE**

Acquired directly from the artist

Phillips de Pury & Company, London, 'BRIC', 24 April 2010, lot 158

Acquired from the above sale by the present owner



258

**TOM WESSELMANN** 1931-2004

*Bedroom Face with Orange Wallpaper, 1987*

19-colour screenprint on Archivart 100% rag board

118.5 × 133.5 cm (46½ × 52½ in)

Signed, dated and numbered 'Wesselmann 87 PP 1/3' lower right. This work is a printer's proof number one from the overall edition of 100 plus 12 artist's proofs and three printer's proofs, printed by Screened Images, and published by International Images.

**Estimate** £10,000-15,000 \$16,100-24,200 €12,200-18,200 †

**PROVENANCE**

Private Collection, Munich





259

**DAMIEN HIRST** b. 1965

*Unique Orange Butterfly, 2008*

colour aquatint

120 x 108 cm (47¼ x 42½ in)

Signed 'Damien Hirst' lower right, numbered 'UP' lower left and inscribed 'DHP11248' on the reverse. This work is unique and registered in the archive of Damien Hirst (DHS 11248).

**Estimate** £25,000-35,000 \$40,300-56,400 €30,400-42,500 ♠ †

**PROVENANCE**

Private Collection, London



260

**DAMIEN HIRST** b. 1965

*In a spin, the action of the world on things*, 2002

household gloss enamel paint on fibreboard  
118 × 96 cm (46½ × 37¾ in)

**Estimate** £40,000–60,000 \$64,400–96,700 €48,600–72,900 ♠ †

**PROVENANCE**

The Paragon Press, London  
Private Collection, London

Please note that this is the box cover of a folio set of etchings titled *In a spin, the action of the world on things*, edited by The Paragon Press, London 2002. The entire volume is recorded in the Damien Hirst archive.





261

**MARCELLO LO GUIDICE** b. 1955

*Rouge/Red*, 2012

oil pigments on canvas

100 × 100 cm (39<sup>3</sup>/<sub>8</sub> × 39<sup>3</sup>/<sub>8</sub> in)

Signed, titled and dated 'Lo Guidice 2012 Rouge Red' on the reverse.

**Estimate** £10,000–15,000 \$16,100–24,200 €12,200–18,200 ♠

**PROVENANCE**

Acquired directly from the artist





Cecily Brown, *Lured*, 1998-99, lot 150 (detail)







# GUIDE FOR PROSPECTIVE BUYERS

## BUYING AT AUCTION

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

## CONDITIONS OF SALE

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

## BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £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 sale, please contact us at +44 20 7318 4010 or +1 212 940 1240.

### Pre-Sale Estimates

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

### Pre-Sale Estimates in US Dollars and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

### Pre-Auction Viewing

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

### Electrical and Mechanical Lots

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

## Symbol Key

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

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips 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.

### △ Property in which Phillips has an Ownership Interest

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

### ● No Reserve

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

### ♠ Property Subject to the Artist's Resale Right

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

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

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

### Σ Endangered Species

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

### †, \$, £, or Ω Property Subject to VAT

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

## 2 BIDDING IN THE SALE

### Bidding at Auction

Bids may be executed during the auction in person by paddle 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 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 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 the reserve and other bidders. Always indicate a maximum bid, excluding the buyer's premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.



**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

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

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

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

**IMPORTANT NOTICES**

**Items Sold under Temporary Admission**

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

**Identification of Business or Trade Buyers**

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

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

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

## VAT AND OTHER TAX INFORMATION FOR BUYERS

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

### 1 PROPERTY WITH NO VAT SYMBOL

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

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

### 2 PROPERTY WITH A † SYMBOL

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

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

### 3 PROPERTY WITH A § SYMBOL

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

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

### 4 PROPERTY SOLD WITH A ‡ 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 receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

### 5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

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

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

### 6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

### 7 SALES AND USE TAXES

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



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

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

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any 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. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips at our absolute discretion. Neither Phillips nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

### 4 BIDDING AT AUCTION

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

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

into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

(d) 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

### 6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £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 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 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." 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. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

## 7 COLLECTION OF PROPERTY

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

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

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

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

## 8 FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion. The

proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

## 10 RESCISSION BY PHILLIPS

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

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

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

## 12 DATA PROTECTION

(a) In connection with the 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



# PHILLIPS



THE INAUGURAL SALE

## EVENING EDITIONS

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**JULIAN OPIE** *Ruth Smoking IV*, 2006 (detail from the complete set)

**DAMIEN HIRST** *The Skull beneath the skin*, 2005 (detail from *New Religion*)

**ANDY WARHOL** *Red Lenin*, 1987

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third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips and our affiliated companies may use it for the above purposes. Phillips and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfill the services clients have requested, Phillips may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Phillips'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, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

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

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

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

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

### 14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips 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 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 shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

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

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

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

### 16 LAW AND JURISDICTION

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

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of

all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

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

## AUTHORSHIP WARRANTY

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

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

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

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips 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, 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, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.



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Fernando Dias de Souza, Graphic Designer  
Jeff Velazquez, Production Artist

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Tiana Webb-Evans, Director of Communications

## SALE INFORMATION

### AUCTION

Friday 15 February 2013, 2pm

### VIEWING

Thursday 7 February, 10am – 6pm  
Friday 8 February, 10am – 6pm  
Saturday 9 February, 10am – 6pm  
Sunday 10 February, 12pm – 6pm  
Monday 11 February, 10am – 6pm  
Tuesday 12 February, 10am – 6pm  
Wednesday 13 February, 10am – 6pm  
Thursday 14 February, 10am – 6pm

### VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

### WAREHOUSE & COLLECTION LOCATION

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

### SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK010213 or Contemporary Art Day Sale

### HEAD OF SALE

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### CATALOGUERS

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### SALE ADMINISTRATOR

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Carolyn Whitehead +44 20 7318 4020  
Seller Accounts:  
Surbjit Dass +44 20 7318 4072

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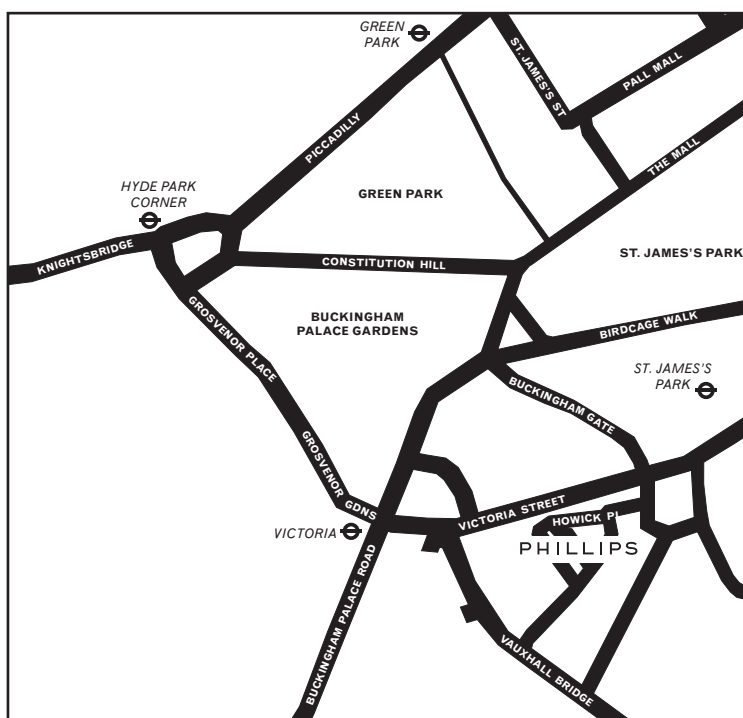
Madalena Horta e Costa, Lucinda Newman, Natasha Pryce,  
+44 20 7318 4010

### WAREHOUSE & SHIPPING

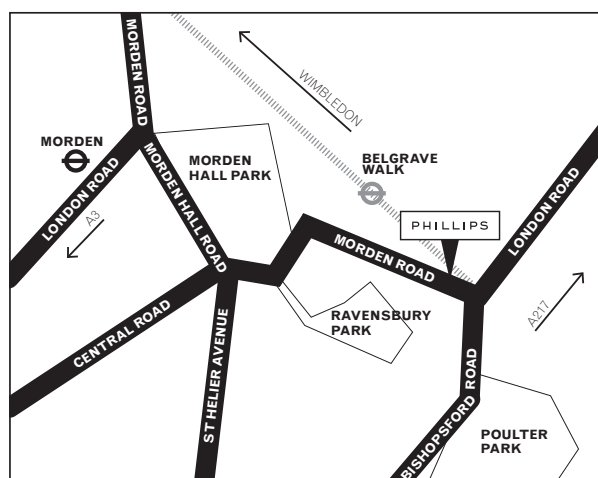
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Rory Kirk-Duncan +44 20 7901 2905  
Ameeta Lodhia +44 20 7318 4026  
Jan Navratil +44 20 7318 4081  
Elisa Sciandro +44 20 7318 4077

### PHOTOGRAPHY

Hayley Giles  
Ivan Ingletto



Viewing and Auction location



Warehouse and collection location



# IN-PERSON REGISTRATION FORM

Please use this form to bid in person.  
To pre-register, please submit this form by fax to +44 20 7318 4035 or by email to [bidslondon@phillips.com](mailto:bidslondon@phillips.com), or bring it with you to Howick Place, London SW1P 1BB to register on the day of the auction.

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Sale Title	Sale number	Sale date
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Please indicate in what capacity you will be bidding (please select one):

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☐ **ON BEHALF OF A COMPANY**

Client number (if known)

Title	First name	Surname
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Company name (complete this only if you are bidding on behalf of a company)

VAT number (if applicable)

Address

City	State / County
------	----------------

Postcode / zip code	Country
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Phone	Mobile	Fax
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Email

Phone (for phone bidding only)

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Date

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Are you applying as an individual <input type="checkbox"/> or on behalf of a company <input type="checkbox"/> ? (Please select one)		
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Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City		
State / County		
Postcode / zip code		
Country		
Phone	Mobile	Fax
Email		
Phone (for phone bidding only)		

Lot number In numerical order	Brief description	Maximum pound sterling price* Absentee bids only

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- All bids made on your behalf by us will be done so confidentially.
- Please note that our 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 on each lot sold. Any purchaser of a lot to which Artist's Resale Right applies will be charged an amount equal to the applicable resale royalty, which will be added to the purchase price, together with all applicable VAT charges.
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AUCTION MAY 16 & 17, 2013  
450 PARK AVENUE NEW YORK  
DEADLINE APRIL 1, 2013

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