

PHILLIPS

CONTEMPORARY ART

LONDON DAY SALE 11 FEBRUARY 2014







PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON DAY SALE 11 FEBRUARY 2014 AT 2PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

11 February 2014 at 2pm

VIEWING

1-10 February

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK010214 or
Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035
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CONTEMPORARY ART DEPARTMENT

HEAD OF SALE

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RESEARCHER

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Front cover Robert Longo, *Study of Tiger Head 4B*, 2011 (detail)

Back cover Lucien Smith, *Untitled (Rain series)*, 2012 (detail)

Opposite Michelangelo Pistoletto, *Scrivania con Computers*, 2008 (detail)

PHILLIPS WORLDWIDE CONTEMPORARY ART DEPARTMENT



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LONDON



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NEW YORK



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Specialist, New York



Maya McLaughlin
Specialist, Los Angeles



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AND

PAIN

THE

CONTEMPORARY ART

London Day Sale

11 February 2014 at 2pm

Lots 101-268

THING

101

ISRAEL LUND b. 1980

Untitled, 2013

acrylic on unprimed canvas

111.5 x 86.2 cm. (44 x 34 in.)

Signed, dated and numbered 'ISRAEL LUND 3/8 Israel Lund 2013' on the reverse. This work is number 3 from a series of 8 unique works.

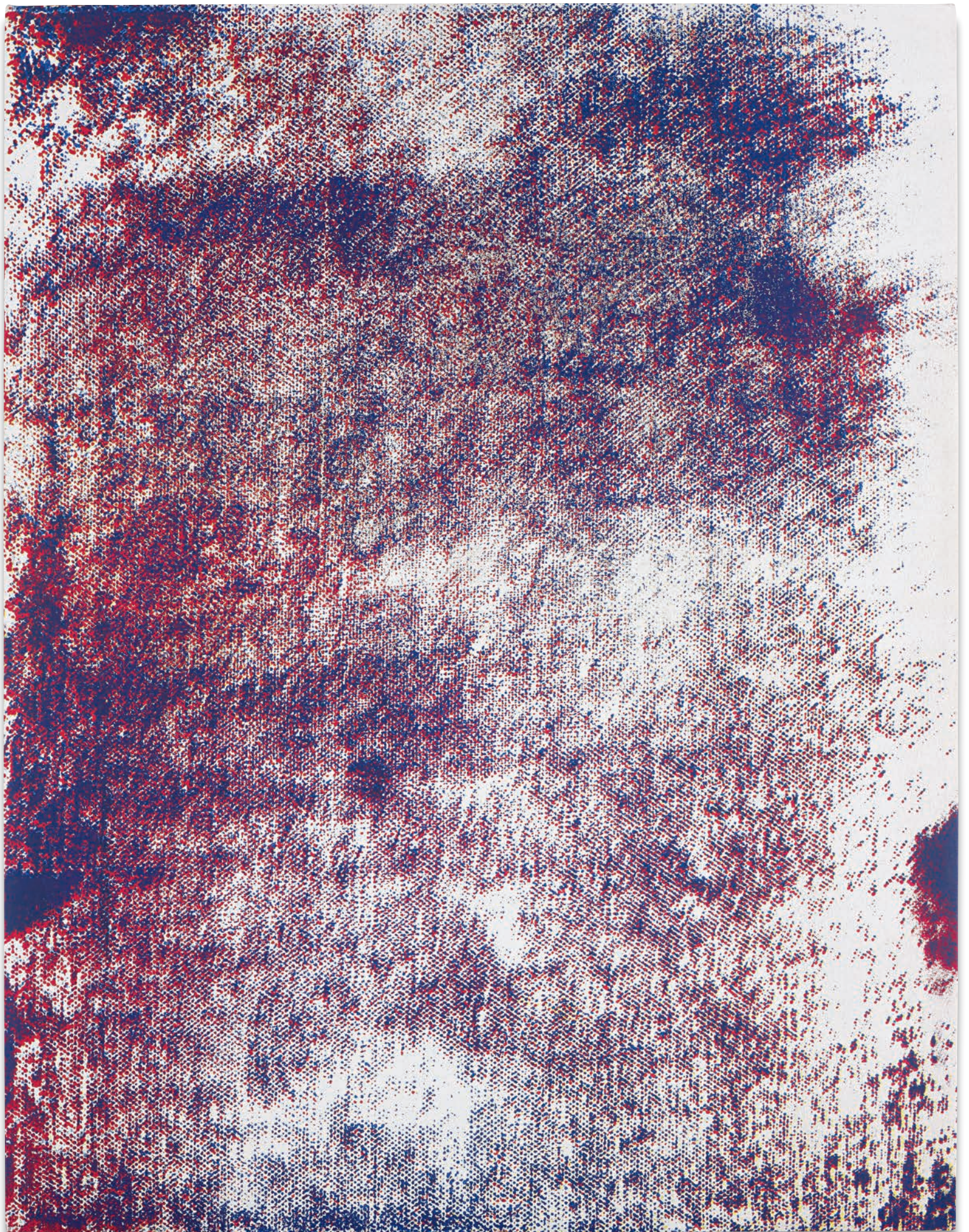
Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Private Collection, Italy

“The final image is a result of manipulating the screen, the squeegee, the amount of ink I use, and the physical makeup of the canvas. “

ISRAEL LUND



102

DAVID OSTROWSKI b. 1981

Untitled, 2012

oil, wood, lacquer and adhesive foil on canvas

181.5 x 131.4 cm. (71½ x 51¾ in.)

Signed and dated 'David Ostrowski 12' on the overlap.

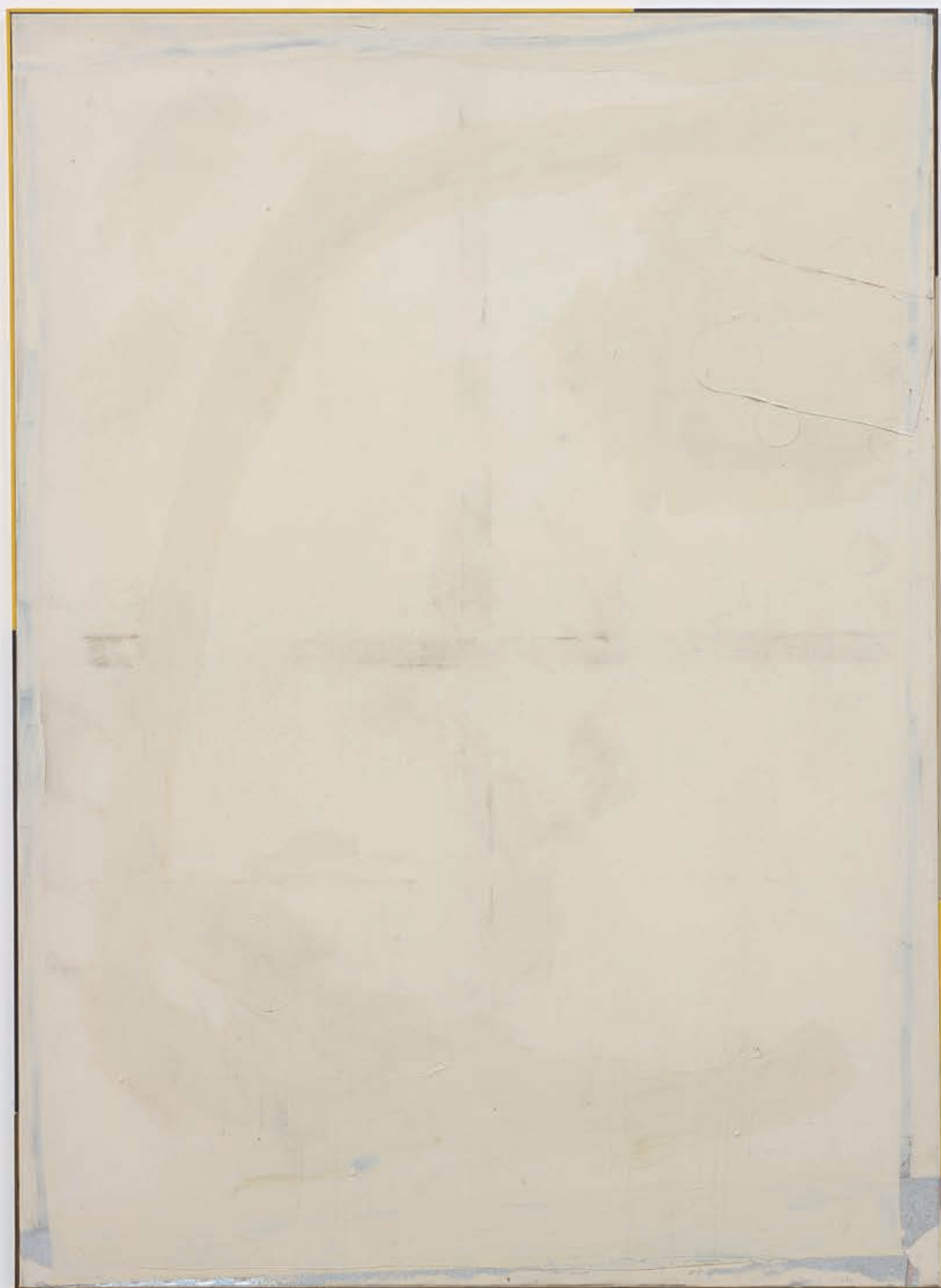
Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

BolteLang, Zurich

“It’s always about progression. It’s about the unlearning, it’s about how to create something out of nothing, it’s about eternity, it’s about painting!”

DAVID OSTROWSKI





103

LUCIEN SMITH b. 1989

Untitled (Rain series), 2012

acrylic on canvas

61 x 41 cm. (24 x 16½ in.)

Signed 'Lucien Smith' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

OhWow Gallery, Los Angeles

Private Collection, New York



104

LUCIEN SMITH b. 1989

Untitled (Pie series), 2013

aluminium trays, moulding paste on gessoed canvas on board
64.6 x 49.6 cm. (25 $\frac{3}{8}$ x 19 $\frac{1}{2}$ x 2 $\frac{3}{4}$ in.)

Signed 'Lucien Smith' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

OhWow Gallery, Los Angeles
Private Collection, London



105

FREDRIK VÆRSLEV b. 1979

Untitled, 2010

spray paint, house paint, corrosion protective spray, paint remover, tar,
white spirit and red spirit on canvas

44.6 x 34.5 cm. (17½ x 13⅝ in.)

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800 ₣ ♠

PROVENANCE

Private Collection



106

SAM FALLS b. 1984

Untitled (Val Verde, Blue), 2011

cotton fabric, dye, grommets

137.2 x 91.4 cm. (54 x 35 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Modern Collections, London

Private Collection, London

EXHIBITED

London, Modern Collections, *Soft Op - Strategies of Material Transformation*, 13 January – 3rd March 2012

107

DAN REES b. 1982

Untitled, 2011

plasticine on ply, artist's frame
124.3 x 91.8 cm. (48 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Tanya Leighton, Berlin

“Then you start the painting with your gestural marks and then you maybe go over it again until something amazing happens.”

DAN REES





108

NINA BEIER b. 1975

Portrait Mode (Oslo #6), 2011

found garments in wooden frame

147 x 121 x 6 cm (57 $\frac{7}{8}$ x 47 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.)

This work is unique.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ± ♣

PROVENANCE

Standard (Oslo), Oslo

EXHIBITED

Oslo, Standard (Oslo), *Bleeding Clothes, Drowning Coins*, 4 November – 3 December, 2011

109

LORI HERSBERGER b. 1964

Totem No. 4: dark blue, violet, silver (galvanically chromed), 2013

mirror polished stainless steel

each 50 x 50 x 30 cm. (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)

overall 190 x 50 x 30 cm. (74 $\frac{3}{4}$ x 19 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)

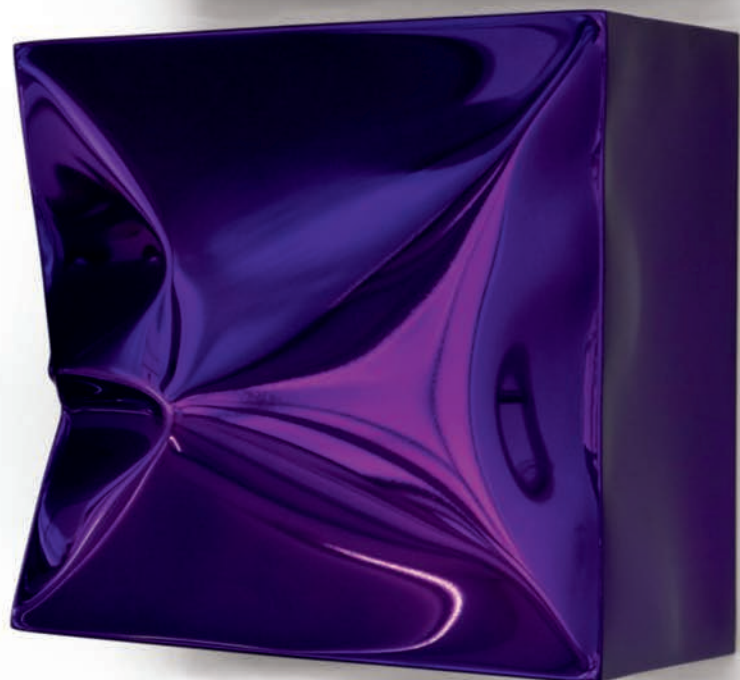
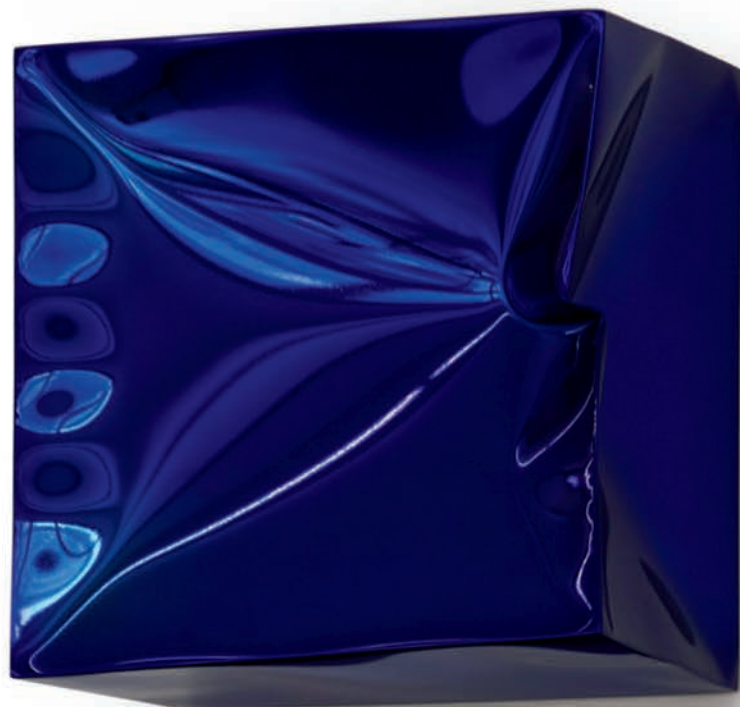
This work is unique.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900

PROVENANCE

Galerie Maruani Noirhomme, Brussels

Private Collection, Belgium





110

NATE LOWMAN b. 1979

Squarilyn, 2011

alkyd on linen

30 x 30 cm. (11¾ x 11¾ in.)

Signed and dated "Nate Lowman 2011" on the overlap.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ±

PROVENANCE

Private Collection, London



111

OSCAR MURILLO b. 1986

Untitled, 2011

graphite, spray paint, adhesive, oil on canvas

82.2 x 80.5 cm. (32 $\frac{3}{8}$ x 31 $\frac{3}{4}$ in.)

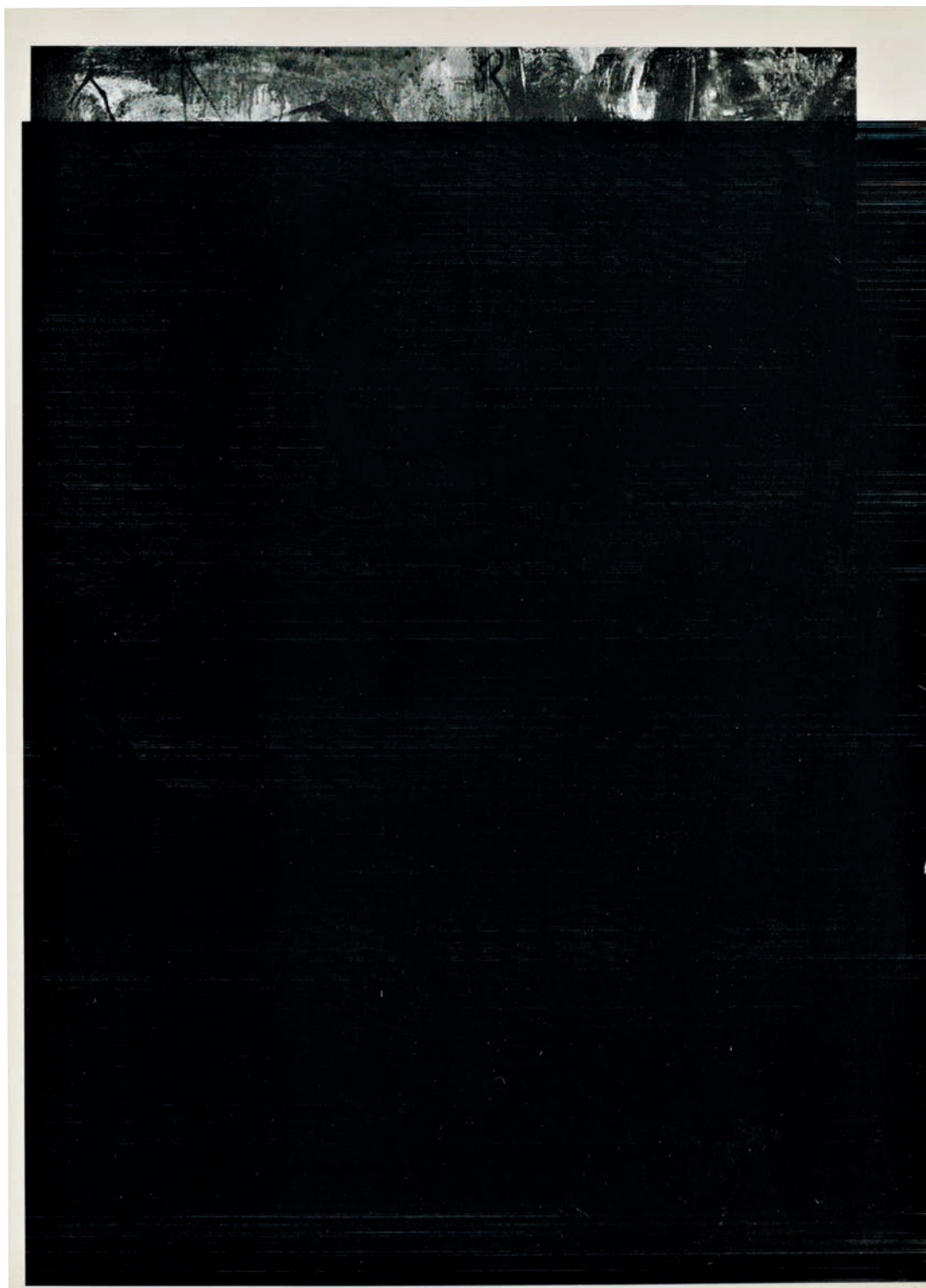
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♣

PROVENANCE

Private Collection, Belgium





114

WADE GUYTON b. 1972

Untitled, 2008

Epson DURABrite inkjet on book page

21 x 15.2 cm. (8¼ x 5⅞ in.)

Stamped 'GUYTON 2008' on the reverse.

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800

PROVENANCE

Private Collection, Miami

Private Collection, Europe

115

NED VENA b. 1982

Untitled, 2011

vinyl on aluminium

247 x 122.3 cm. (97¼ x 48⅞ in.)

Signed and dated 'VENA 2011' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Private Collection, London





116

RUDOLF STINGEL b. 1956

Untitled, 1999

oil and enamel on aluminium panel

45.7 x 41.9 cm. (17 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.)

Signed and dated "Stingel 99" on the reverse.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Private Collection

117

MARK GROTHJAHN b. 1968

Untitled (Butterfly), 2003

coloured pencil on paper

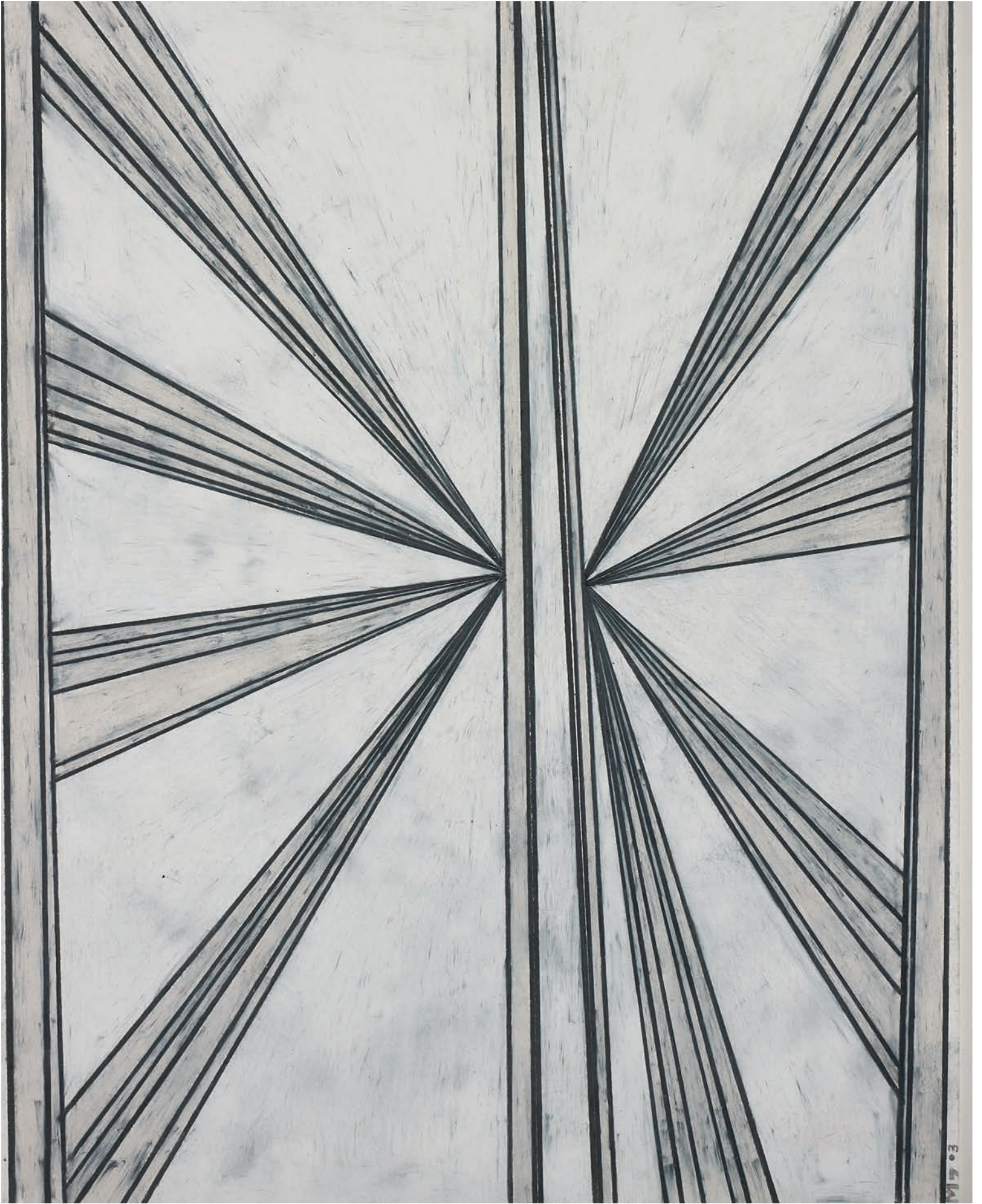
35.5 x 28 cm. (13 $\frac{7}{8}$ x 11 in.)

Initialed and dated 'MG 03' lower right.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ±

PROVENANCE

Anton Kern Gallery, New York



DANA SCHUTZ b. 1976*Albino with Wig*, 2002

oil on canvas

50.8 x 45.7 cm. (20 x 17 $\frac{7}{8}$ in.)

Signed and dated "Dana Schutz 2002" on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900**PROVENANCE**

LFL Gallery, New York

Dana Schutz's paintings represent a departure from the decadent figurative tradition seen in the second half of the twentieth century. Her subjects have been selected directly from her imagination. Her metanarrative represents a fantasy which is at the same time a plausible reality. This portrait of an invented albino girl is the beginning and end of a portrayal which can only be found within the viewer's gaze and imagination. Disinterested in any conventional form of artistic classification in terms of genre, subject matter and style, Schutz's works are purely driven by the artist's imagination whose ever-changing nature leads to the impossibility of a defined and fixed style. The expressionistic brushstrokes are so evidently present on the canvas that the viewer cannot avoid acknowledging the artist's power of creating life on canvas. This life is inevitably intertwined with art: each brushstroke interchanges between a painterly gesture and the depiction of the girl's flesh. The boldness of the colours and forms allude to an emotional approach to the canvas, the latter being a sight where creativity and everyday experience of reality can be projected openly. The choice of subject has no shocking intent; instead the girl's grotesque, discomfiting, mysterious and captivating appearance encourage narrative, ambiguity and empathy.

"Although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable ." Dana Schutz





119

MARK FLOOD b. 1957

Another Painting, 2008

spray paint on cardboard

111.5 x 111.5 cm. (43⁷/₈ x 43⁷/₈ in.)

Signed and dated 'Mark Flood 2008' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Peres Projects, Berlin

120

DAN REES b. 1982

Artex Painting, 2011

oil on canvas

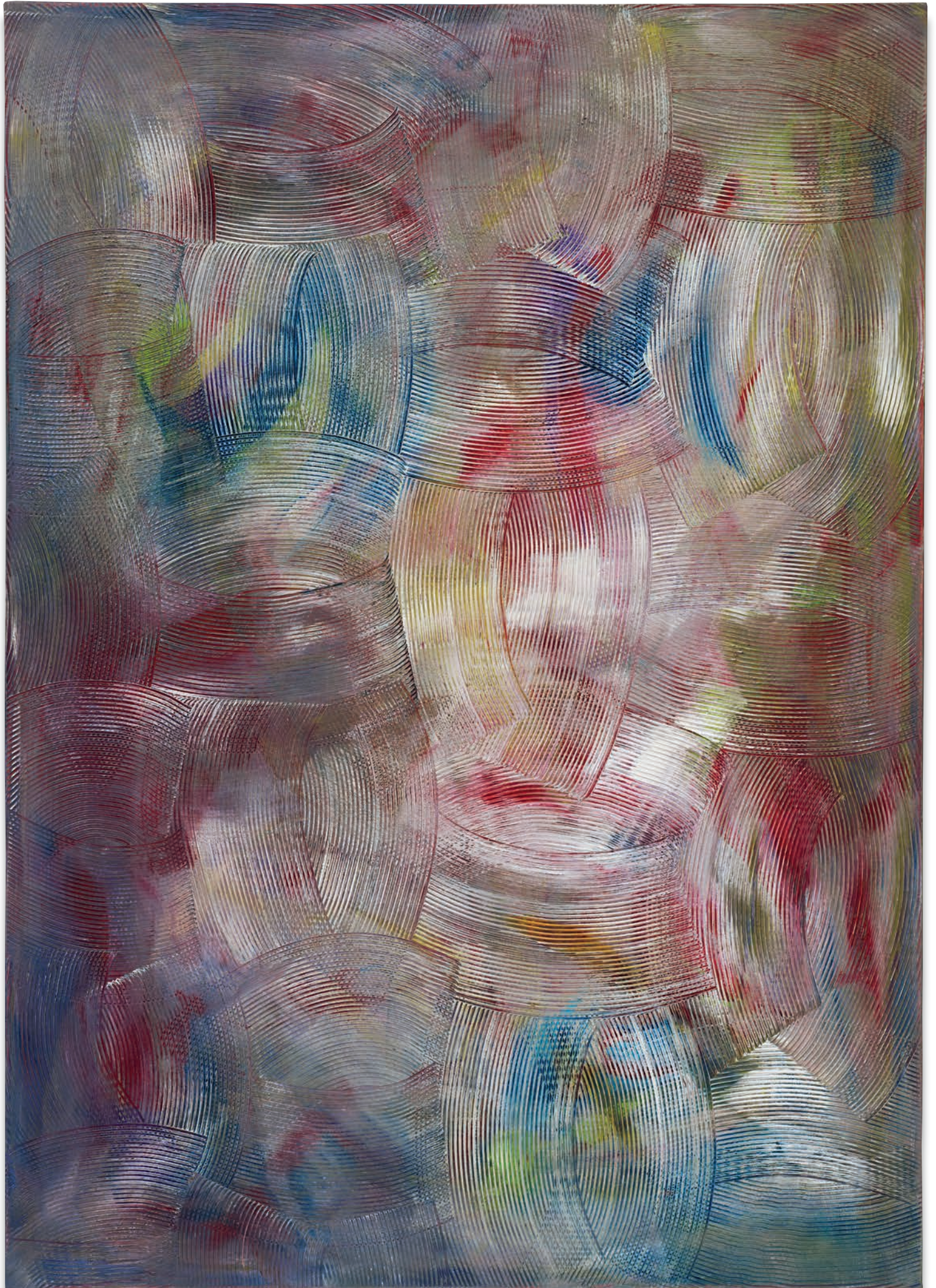
140 x 100 cm. (55¹/₈ x 39³/₈ in.)

Signed and dated 'Dan Rees 2011' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Private Collection, London





121

NIKOLAS GAMBAROFF b. 1979

Untitled, 2011

newsprint and acrylic on aluminum composite panel

121.9 x 60.8 cm. (47 7/8 x 23 7/8 in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♣

PROVENANCE

Private Collection

122

WALEAD BESHTY b. 1976

Six-Sided Picture A (CMMYYC: Irvine California, July 16th 2008,

Fuji Crystal Archive Type C), 2008

colour photographic paper

254 x 127 cm. (50 x 100 in.)

This work is unique.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ♣

PROVENANCE

Galerie Rodolphe Janssen, Brussels



123

ADAM MCEWEN b. 1965

Atomkraft (grey), 2007

acrylic on canvas

122 x 122 cm. (48 x 48 in.)

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ♠

PROVENANCE

Galerie Rodolphe Janssen, Brussels

“I only need that moment in order to disorient them enough to sneak through to some other part of the brain—to achieve that split second of turning the world upside down.”

ADAM MCEWEN





124

THIS LOT IS SOLD WITH NO RESERVE

WALEAD BESHTY b. 1976

Two Works: Gelatin Silver Contact Print (Los Angeles, California, February 27th 2011, Ilford Multigrade Fiber), 2011

black and white fiber-based photographic paper

Each 20 x 25.1 cm. (7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

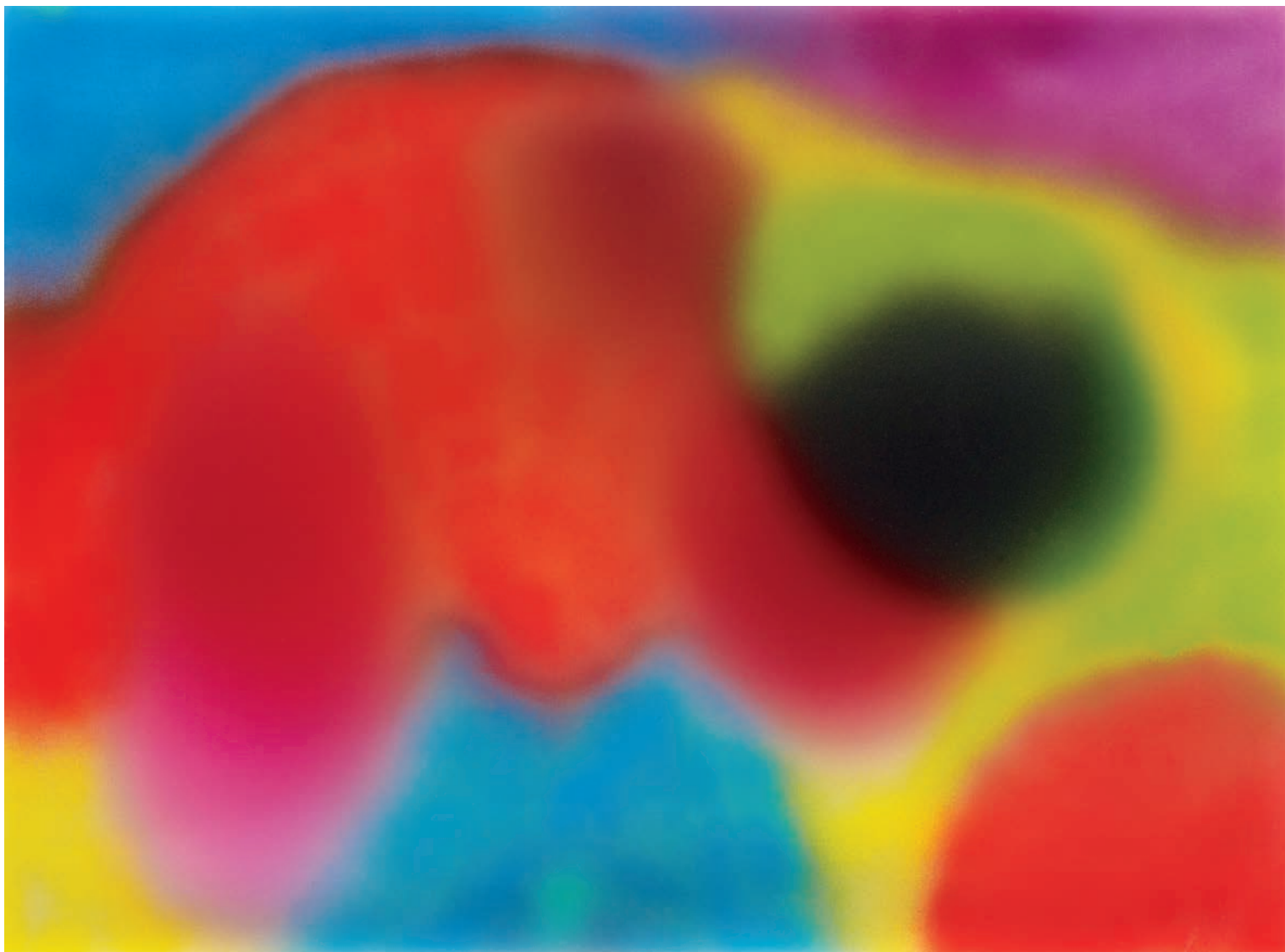
Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600 • ♣

PROVENANCE

Regen Projects, Los Angeles
Fourteen30 Contemporary, Oregon
Private Collection, Paris

EXHIBITED

Oregon, Fourteen 30 Contemporary, *To Make A Flame: Glen Baldrige, Walead Beshty, Mike Bray, Brendan Fowler, Alex Hubbard*, 4 November – 11 December 2011



125

SAM FALLS b. 1984

Untitled (PP 10), 2011

acrylic and spray paint on cibachrome print

76.2 x 101.6 cm. (30 x 40 in.)

Signed and dated 'SFalls 2011' on the reverse. This work is unique.

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

China Art Objects Galleries, Los Angeles



126

JOSH SMITH b. 1976

Three works: *Untitled*, 2007

oil and silk-screened acrylic on canvas

each 61 x 45.7 cm. (24 x 17 7/8 in.)

Each numbered, respectively, 'JSA07513' on the overlap, 'JSP07630' on the central stretcher bar and 'JSA07526' on the central stretcher bar. JSA07526 is signed 'Josh Smith 2007' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Jonathan Viner Gallery, London



127

JOSH SMITH b. 1976

Untitled, 2007

oil on canvas

152.7 x 121.9 cm. (60 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)

Signed and dated 'JOSH SMITH 2007' twice on the reverse. Further inscribed 'JS07211' on the overlap.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Josh Lilley Gallery, London

128

LYNETTE YIADOM-BOAKYE b. 1977

First, 2003

oil on canvas

214.5 x 162.5 cm. (84½ x 63⅞ in.)

Signed, titled and dated 'Lynette Yiadom-Boakye 2003 "First"' on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

Liverpool, The Coach Shed, *Bloomberg New Contemporaries*, 18 September – 23 October 2004

London, Barbican Art Gallery, *Bloomberg New Contemporaries*, 17 November – 15 January 2005

LITERATURE

exh. cat., *Bloomberg New Contemporaries*, London, 2004 (illustrated)

This work will be featured in the forthcoming book, *Lynette Yiadom-Boakye*, with contributions from Naomi Beckwith, Donatien Grau, Jennifer Higgie and Lynette Yiadom-Boakye, Prestel, London, p.100 (figure illustration)

Naomi Beckwith et al, exh. cat., *Lynette Yiadom-Boakye: Any Number of Preoccupations*, The Studio Museum in Harlem, 1st edition, 2010, p.22 (illustrated)

A half dressed figure, draped in a red night gown, leers directly out from the murky depths of the canvas. Legs apart and with his left hand on hip, toying with the belt which falls from his waist, he is both an assertive and somewhat suggestive presence.

Constructing her work from memory, imagination and real-life, Yiadom-Boakye's figures are neither clear portraits, nor caricatures. The works draw heavily from the scale and composition of the western figurative tradition, with the artist purposefully maintaining core elements from the works she is interested in. The present lot, which is based on John Singer Sargent's *Dr Pozzi at Home* (1881), is no exception. The work maintains the noble pose and voluminous gown of Sargent's muse; however, the figure has been interchanged for a black model whose powerful gaze locks in the viewer. This challenging exploration into historical western portraiture, and its fusion with the artist's contemporary outlook, is a core theme to Yiadom-Boakye's work.



John Singer Sargent (American, 1856-1925).

Dr. Pozzi at Home, 1881.

The Armand Hammer Collection, Gift of the Armand Hammer Foundation. Hammer Museum, Los Angeles.



129

CHRIS OFILI b. 1968

Pramnian Odyssey 2, 2003-11

distressed dyed leather, sueded leather and gold leaf collage on board

183.1 x 121.5 x 5.2 cm. (72 $\frac{1}{8}$ x 47 $\frac{7}{8}$ x 2 in.)

Stamped with the artist's monogram lower right.

Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000 ♠ †

PROVENANCE

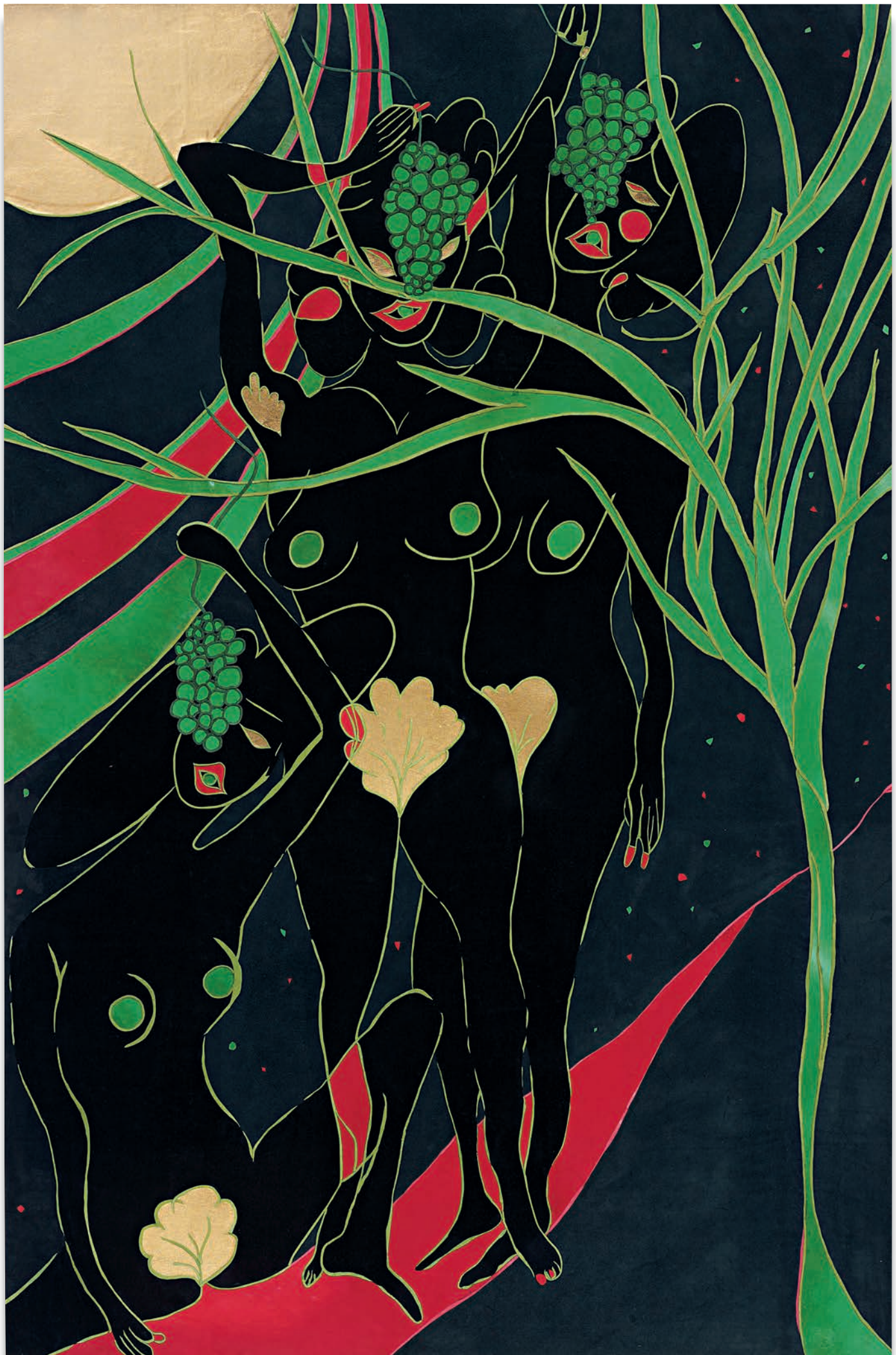
Contemporary Fine Arts, Berlin

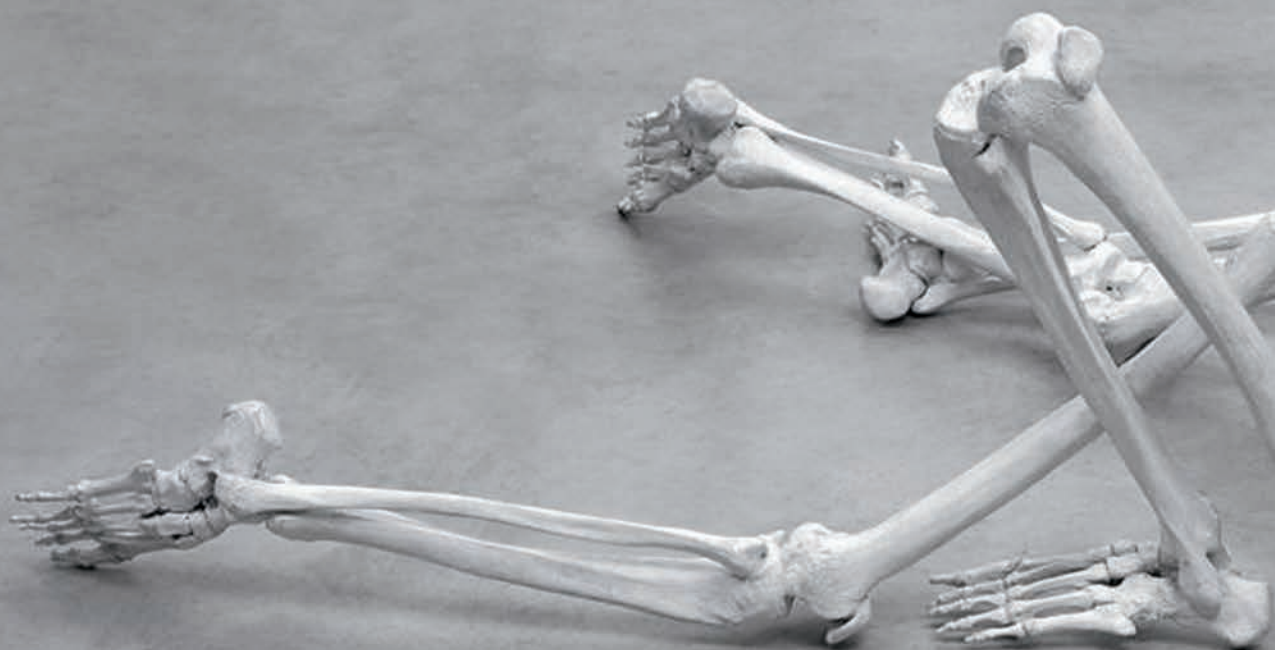
Private Collection, London

Acquired from the above by the present owner

“I don’t think that art is hemmed in by subject. On the contrary, it is curiosity about subject, things of the world or otherworldly, that fuels art making.”

CHRIS OFILI





130

MARC QUINN b. 1964

The Selfish Gene, 2007

Painted bronze

44 x 156 x 74 cm. (17 3/8 x 61 3/8 x 29 1/8 in.)

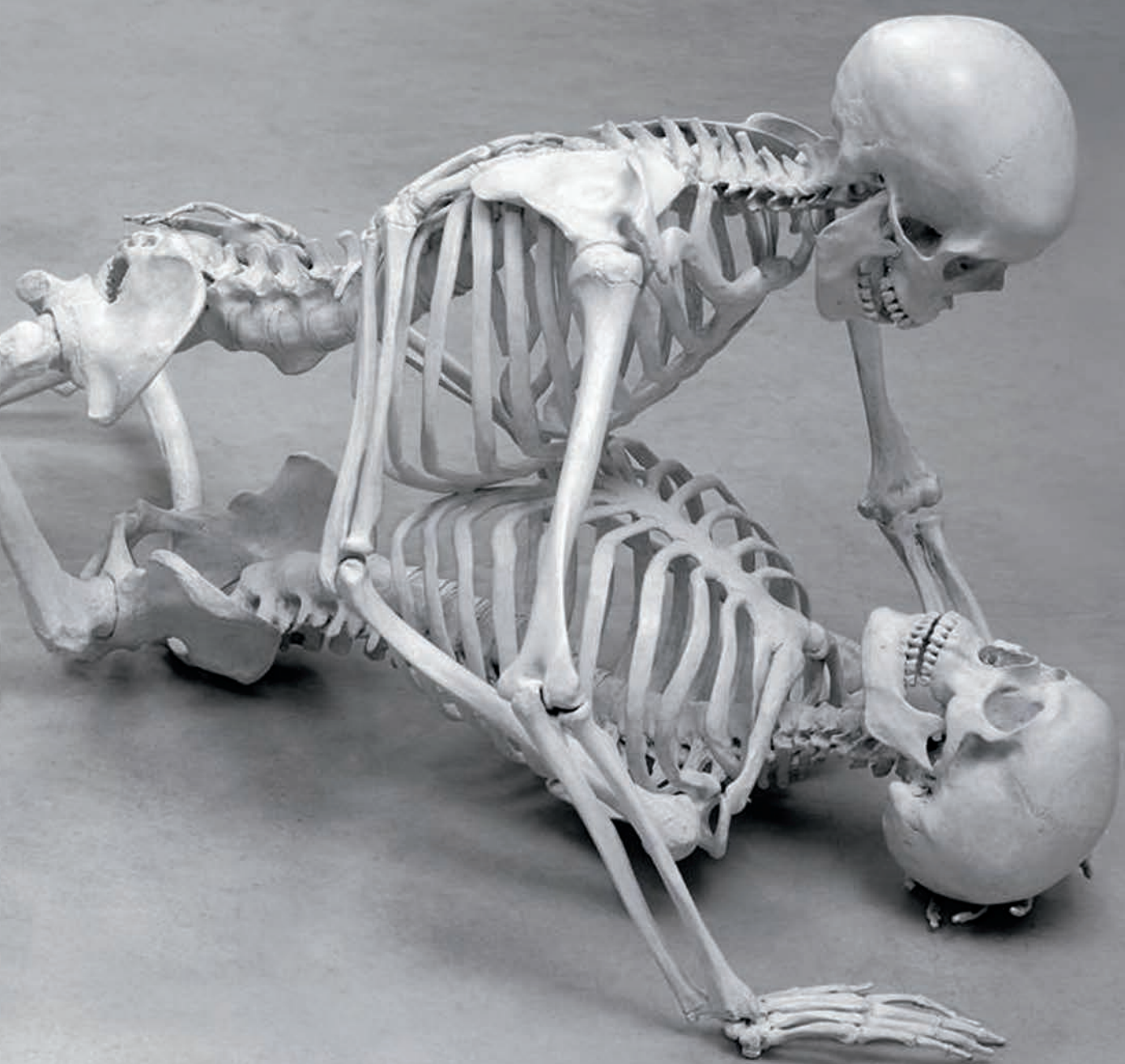
Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000 ♠

PROVENANCE

Project B, Milan

Galleria Cardi, Milan

Private Collection, Switzerland



131

ROB PRUITT b. 1964

Father with Child, 2001

enamel paint and glitter on canvas

152.5 x 152.5 cm. (60 x 60 in.)

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900

PROVENANCE

Galleria Franco Noero, Torino

Private Collection

EXHIBITED

Torino , Galleria Franco Noero , Rob Pruitt Solo Show, 18 November -
23 December 2001

“Pandas interest me for a number of reasons. The way they represent what human beings have done to the planet in terms of destroying bamboo forests and rendering them endangered, the fact they’re equal parts black and white, the fact they’re big fierce animals yet they only eat bamboo, the way they seem to resent the scientists trying to help them.”

ROB PRUITT



132

ROBERT LONGO b. 1953

Study of Tiger Head 4B, 2011

ink and charcoal on vellum

60.4 x 48.1 cm. (23¾ x 18⅞ in.)

Signed and dated 'Robert Longo 11' lower right; titled 'Study of Tiger Head 4B' lower left.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Metro Pictures, New York

Private Collection, Montecarlo

Robert Longo's *Study of Tiger Head 4B*, 2011 is a study for a key work in his series, *The Mysteries*. This piece is exemplary of Longo's hyper-realistic style, particularly in his depiction of textures; the fur of the tiger appears almost tactile due to his finely detailed technique. Longo characteristically uses black and white throughout his oeuvre to dramatise his works whilst also giving them a serious edge. In this piece, the theatrical cropping of the pictorial space and intense gaze of the tiger is emphasised by the monochromatic colour palette. These elements in conjunction with each other serve to give Longo's works a dramatic grandeur, juxtaposing the beautiful and the violent and thereby presenting the majesty and power of nature.

“All these black and white drawings are reflective of the landscape of the world we live in.”

ROBERT LONGO



133

DAVID NOONAN b. 1969

Untitled (figure), 2008

screen printed jute, plywood, steel stand
175.5 x 72.5 x 34.8 cm. (69½ x 28½ x 13¾ in.)

This work is from an edition of 2 plus 1 artist's proof.

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600 ♠ †

PROVENANCE

Hotel Gallery, London

Acquired from the above by the present owner in 2008

EXHIBITED

London, Chisenhale Gallery, *David Noonan*, London 12 September- 26 October 2008

Grenoble, Centre National d'Art Contemporain, Tableaux, Magasin, 29 May- 4 September 2011

London, Saatchi Gallery, *Out Of Focus: Photography*, 27 September- 4 November 2012

LITERATURE

exh. cat., *Out of Focus: Photography*, Saatchi Gallery, DN.6, first published in 2012 by BoothClibborn Editions (Large book)

exh. cat., *Out of Focus: Photography*, Saatchi Gallery, DN.6, first published in 2012 by Booth-Clibborn Editions (Small book)



David Noonan, *Installation view*, 2008

Commissioned by Chisenhale Gallery. Photo: Andy Keate.





(ALTERNATE VIEW)

134

WIM DELVOYE b. 1965

Untitled (Koi), 2008

stuffed and tattooed pig

67.8 x 132 x 46 cm. (26³/₄ x 51⁷/₈ x 18¹/₈ in.)

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

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♣

PROVENANCE

Private Collection, Belgium

EXHIBITED

New York, Max Lang Gallery, *Evolution: From Object to Man*, 8 May - 28 June 2008

LITERATURE

B. Roisin, "de l'art ou du Cochon?", *Le Journal du Médecin*, No. 1869, 26 October 2007, pp. 18-19

B. Roisin, "de l'art ou du Cochon?", *Biz'Art*, November 2007, pp. 90-92

J-M. Wynants, "Etrons et Cochons 24 heures sur 24", *MAD*, 10 October 2007, pp.1-3

J-P, Criqui, *Wim Delvoye, Ides & Calendes/ Supervision*, Neuchâtel, 2010, pp. 94-95





135

THOMAS DEMAND b. 1964

Constellation, 2000

colour coupler print, Diasec mounted

130 x 180 cm. (51½ x 70¾ in.)

Signed, numbered and dated '2000 Thomas Demand 1/6' on the reverse.

This work is number 1 from an edition of 6.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ₣ ♠

PROVENANCE

Peter Kilchmann Gallery, Zürich

Private Collection, Switzerland

136

THOMAS RUFF b. 1958

03h51m/-55° (STE 1.23), 1992

colour coupler print face-mounted to Plexiglas, in artist's wooden frame

258.3 x 186.4 cm. (101¾ x 73¾ in.)

Signed, titled, numbered and dated '03h 51m/-55° Thomas Ruff 1/2 1992' on the reverse.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 ♠

PROVENANCE

Private Collection, Los Angeles

David Zwirner Gallery, New York

Christie's, New York, *Post-War and Contemporary Art*, 9 November 2005, lot 510



137

XAVIER VEILHAN b. 1963

Debora, 2011

polished stainless steel

108 x 57 x 55 cm. (42½ x 22½ x 21⅝ in.)

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Andréhn-Schiptjenko, Stockholm



138

YINKA SHONIBARE b. 1962

Boy with Marionette, 2009

fibreglass mannequin, dutch wax printed cotton, mixed media
113 x 48.3 x 106.7 cm. (44½ x 19 x 42 in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ± ♠

PROVENANCE

James Cohen Gallery, New York

EXHIBITED

New York, Brooklyn Museum of Art, *Mother and Father Worked Hard So I Can Play*, 26 June – 20 September 2009, then travelled to St Louis, St Louis Art Museum (18 December, 2009 – 14 March, 2010), Sarasota, Ringling Museum of Art, (30 July to 24 October, 2010)





139

GERHARD RICHTER b. 1932

Ohne Titel (8.2.92), 1992

household paint on photograph

10.5 x 14.9 cm. (4 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in.)

Signed and dated 'Richter 8.2.92.' on the reverse.

Estimate £18,000-22,000 \$29,500-36,100 €21,600-26,400 ♣

PROVENANCE

Leo Koenig Inc., New York

140

GERHARD RICHTER b. 1932

War Cut II, 2005

oil on linen on book

25.5 x 21.8 x 2.5 cm. (10 x 8 $\frac{5}{8}$ x 0 $\frac{7}{8}$ in.)

Signed, numbered and dated '13/30F Richter 2005' on the front free end paper of the book. This book is number 13 from an edition of 30.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ♣

PROVENANCE

Leo Koenig Inc., New York





141

GERHARD RICHTER b. 1932

Skizze zu Parkstück, 1971

oil on paper

60.8 x 85.7 cm. (23 $\frac{7}{8}$ x 33 $\frac{3}{4}$ in.)

Signed and dated 'Richter 71' lower right. Further inscribed '3201' lower left.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♠

PROVENANCE

Leo Koenig Inc., New York



142

GERHARD RICHTER b. 1932

Skizze zu Parkstück, 1971

oil on paper

60.8 x 85.7 cm. (23⁷/₈ x 33³/₄ in.)

Signed and dated 'Richter Okt, 71' lower right.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♠

PROVENANCE

Leo Koenig Inc., New York

143

MICHELANGELO PISTOLETTO b. 1933

Scrivania con Computers, 2008,

silkscreen on stainless steel,
200 x 125 cm. (78¾ x 49¼ in.)

This work is signed on the reverse. This work is unique.

Estimate £150,000-250,000 \$246,000-410,000 €180,000-300,000 ♠

PROVENANCE

Galeria Cardi, Milan

Private Collection, Switzerland

An abandoned desk, a chair with a girl's nickname scratched on the back, two computers of different generations have been left on stand-by. Books, notes, files and a landline telephone ornate the setting of an office that is awaiting for its inhabitant. The life-size and realistic representation is in some way turned towards the viewer, the chair slightly turning as if inviting him to come, sit and work. The mirror absorbs the viewer and the space that surrounds him. The boundaries between art and life melt down as well as the art historical categorization of mediums. Pistoletto in his search for a type of art that could surpass the problematic nature of the canvas proposes the mirror as the congenial medium for a contemporary public. The performance of the spectator complements and enriches the object. There is a dual exchange and actualization between the work and the viewer: the former is reanimated by the performance of contemporary life; the latter situates its present existence into a temporal object. Past and present coexist and fluctuate without contradiction.

Pistoletto's mirror painting first found success in 1964 when his works were exhibited in the Sonnabend Gallery in Paris. His oeuvres are among the most prominent and influential of the Italian Arte Povera movement which championed a new anti-elitist form of art that chose everyday found objects as material for art.



144

GEORGE CONDO b. 1957

Untitled (Miro), 1987 - 1988

oil on canvas

228.5 x 183 cm. (89 $\frac{7}{8}$ x 72 in.)

Signed and dated 'Condo 88.1' on the reverse.

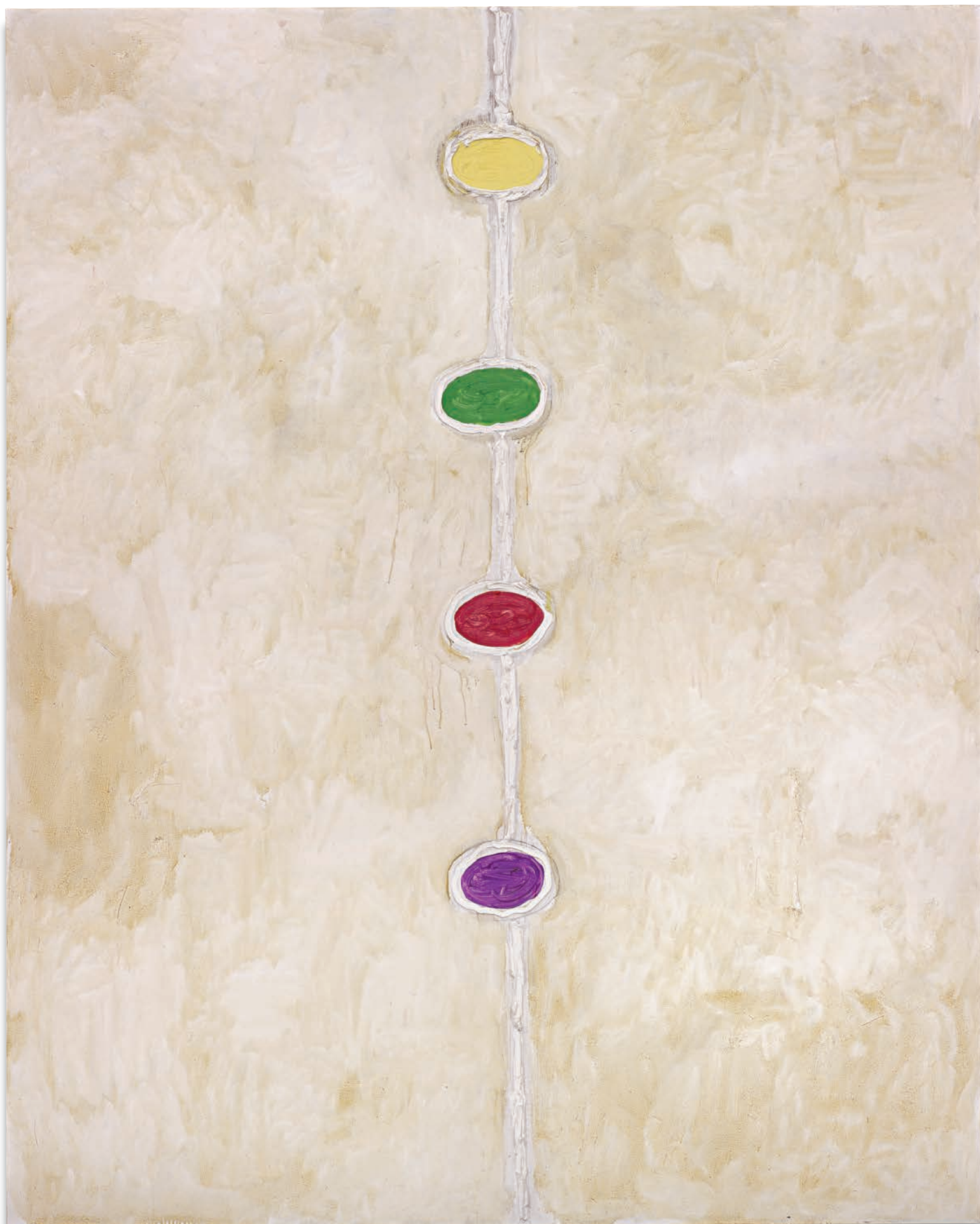
Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000

PROVENANCE

Phillips de Pury & Company New York, *Contemporary Art Part II*, 13 May 2005, Lot 389

Alain Noirhomme Sprl, Belgium

Private Collection, Switzerland



145

JEAN-MICHEL BASQUIAT 1960-1988

Untitled, 1982

oilstick on paper

56.8 x 38.1 cm. (22 $\frac{7}{8}$ x 15 in.)

This work is accompanied by a certificate of authenticity issued by the authentication committee of the Estate of Jean-Michel Basquiat and is signed by Gerald Basquiat.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,300

PROVENANCE

Acquired directly from the artist.

“I never had any doubt that he was a genius, not after I saw him with a pencil in his hand. Watching him draw or paint was a revelation.”

GLENN O'BRIEN, *WHO WAS THAT MASKED MAN? IN BASQUIAT*, P.II



146

ANDY WARHOL 1928-1987

Untitled (Car), 1962

screenprint on paper

45.7 x 61 cm. (17 $\frac{7}{8}$ x 24 in.)

Stamped by the Andy Warhol Estate on the reverse and numbered '126.001' on the reverse.

Estimate £70,000-90,000 \$115,000-147,000 €83,900-108,000 ₺

PROVENANCE

Estate of Andy Warhol

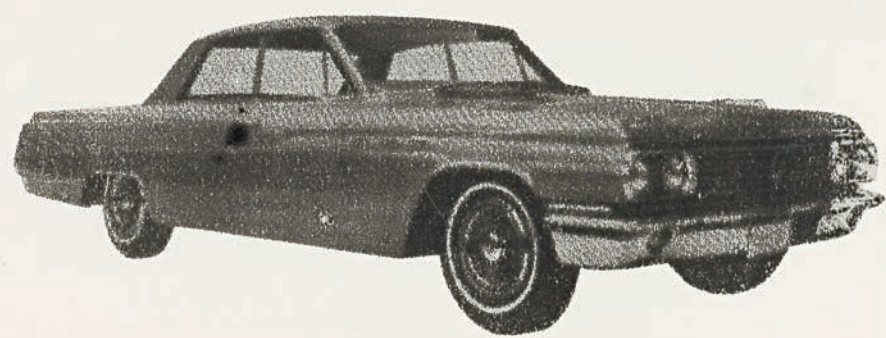
Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

Private Collection, New York (acquired from the above in 1998)

“Don’t think about making art, just get it done. Let everyone else decide if it’s good or bad, whether they love it or hate it. While they are deciding, make even more art.”

ANDY WARHOL





147

ANDY WARHOL 1928-1987

Skulls, 1976

colour screenprint

each sheet (i) 76.6 x 101.7 cm; (ii) 76.7 x 101.6 cm; (iii) 76.6 x 101.5 cm; (iv) 76.4 x 101.5 cm

A complete set of four screenprints in colour, on Strathmore Bristol paper, two sheets with the paper manufacturers blind stamp upper right. (i), (ii) and (iii) each signed and numbered '13/50 Andy Warhol' lower left; (iv) signed and numbered '13/50' lower left 'Andy Warhol' lower right. This work is number 13 from an edition of 50.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ±

PROVENANCE

Private Collection

148

ANDY WARHOL 1928-1987

\$ (4), 1982

screenprint, a unique colour variant, on Lenox Museum board
101.4 x 80.6 cm. (39 7/8 x 31 3/4 in.)

Signed and numbered '31/35 Andy Warhol' lower right. Stamped and dated '© ANDY WARHOL 1982' on a label affixed to the reverse. Sheet marked with the printer's blind stamp lower left. This work is number 31 from an edition of 35 plus 10 artist's proofs and 2 printer's proofs and this is a unique colour variant.

Estimate £70,000-100,000 \$115,000-164,000 €83,900-120,000 ±

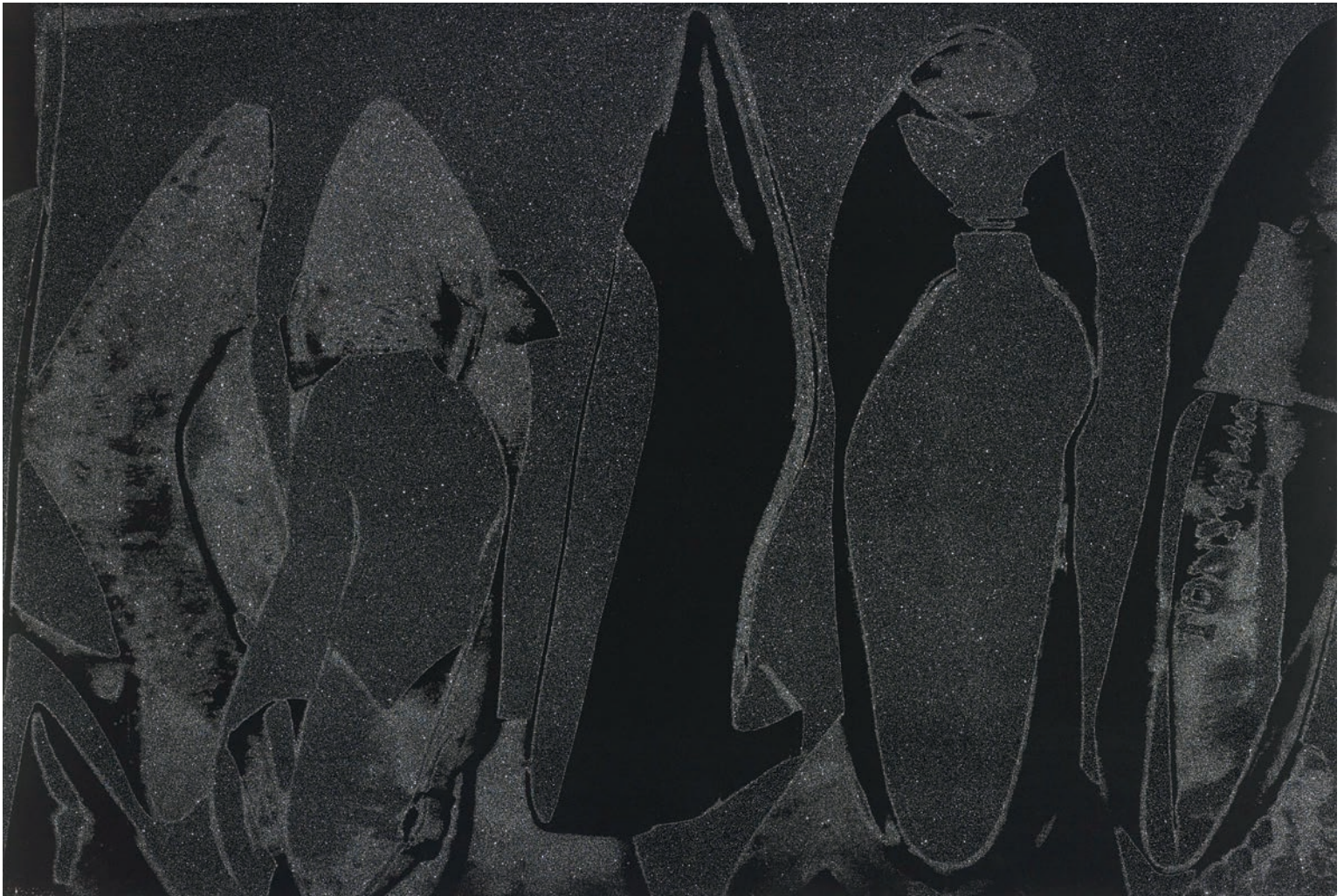
PROVENANCE

Private Collection

LITERATURE

Felda Frayman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné*, New York, 1985, p.282





149

ANDY WARHOL 1928-1987

Shoes, 1980

screenprint with diamond dust on paper
102.5 x 151.4 cm. (40³/₈ x 59⁵/₈ in.)

Signed and numbered '13/60 Andy Warhol' in pencil on the reverse.
This work is number 13 from an edition of 60.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ±

PROVENANCE

Private Collection

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: a Catalogue Raisonné*, New York, 1985, p.256

150

ANDY WARHOL 1928-1987

Gondola with Two Figures, 1956

ink and Dr. Martin's Aniline dye on Strathmore paper
57 x 36.4 cm. (22¹/₂ x 14³/₈ in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered 'VF311.004' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ±

PROVENANCE

Estate of Andy Warhol

Andy Warhol Foundation for the Visual Arts, Inc, New York

Private Collection

Acquired by the present owner from the above in 2012





151

KEITH HARING 1958-1990

Angels and Coyotes, 1982

chalk on black paper

114.8 x 72.5 cm. (45¼ x 28½ in.)

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Private Collection Switzerland

EXHIBITED

New York, Woodward Gallery, *Keith Haring*, 12 September - 30 October 2009

Hong Kong, Valmorbida & Co., *Keith Haring*, exhibition 23 May - 12 June, 2013



152

KEITH HARING 1958-1990

Barking Dog and Spaceships, 1982

chalk on black paper

115 x 72.5 cm (45¼ x 28½ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

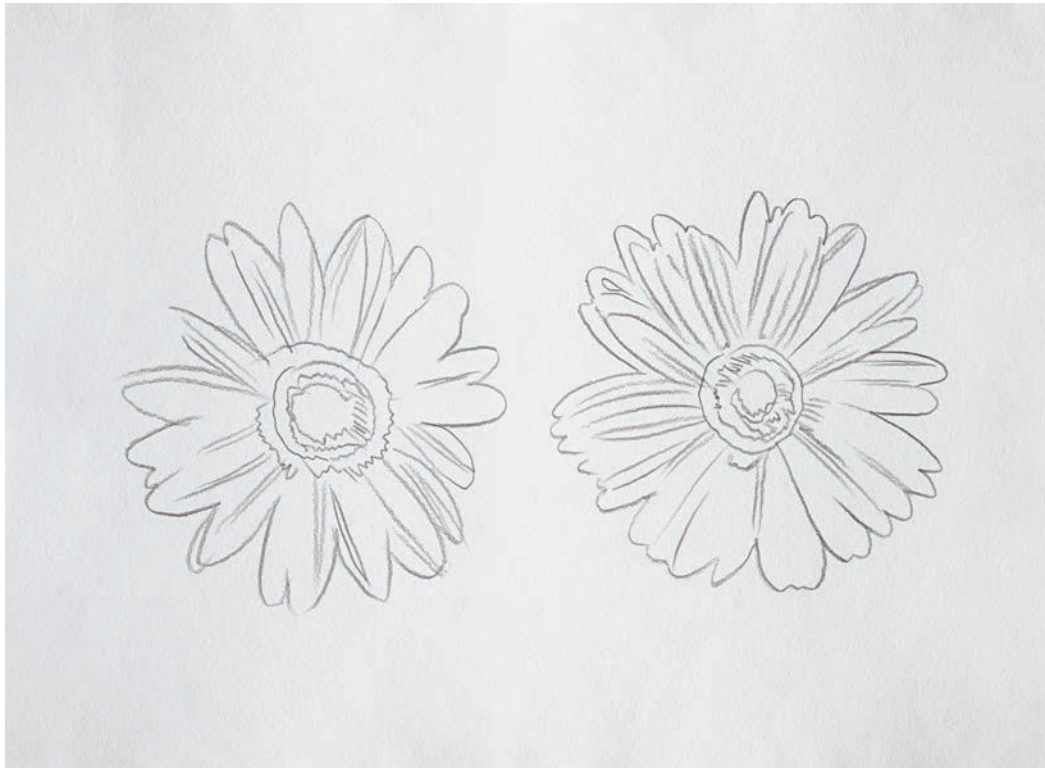
PROVENANCE

Private Collection, Switzerland

EXHIBITED

New York, Woodward Gallery, *Keith Haring*, 12 September - 30 October 2009

Hong Kong, Valmorbida & Co., *Keith Haring*, exhibition 23 May - 12 June, 2013



153

ANDY WARHOL 1928-1987*Double Daisies*, circa 1982

pencil on paper

63.5 x 81 cm. (25 x 31 $\frac{7}{8}$ in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered '3F 74.023 I1107' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

The Estate of Andy Warhol and The Andy Warhol Foundation for Visual Arts, Inc

Christie's, Hong Kong, *Andy Warhol at Christie's: A Private Selling Exhibition*, 23-26 May 2013
Gagosian Gallery, London

EXHIBITED

Hong Kong, Christie's, *Andy Warhol at Christie's: A Private Selling Exhibition*, 23-26 May 2013





154

KEITH HARING 1958-1990*HELP*, 1989

ink on paper

21.7 x 30.5 cm. (8 1/2 x 12 in.)

Signed and dated 'K. Haring 89' on the right hand edge.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400**PROVENANCE**BVBA Van Langenhove, Gent, Contemporary Art, 1990, lot 103
Acquired from the above sale by the present owner

155

KEITH HARING 1958-1990*Untitled*, 1995

marker on paper

68.5 x 49.5 cm (26 7/8 x 19 1/2 in.)

This work is accompanied by a certificate of authenticity issued by the
Haring Estate, numbered 100708A7.**Estimate** £70,000-90,000 \$115,000-147,000 €83,900-108,000**PROVENANCE**

Private Collection, Europe.



156

JOHANNES KAHR b. 1965

Untitled (Empty 1), 2006

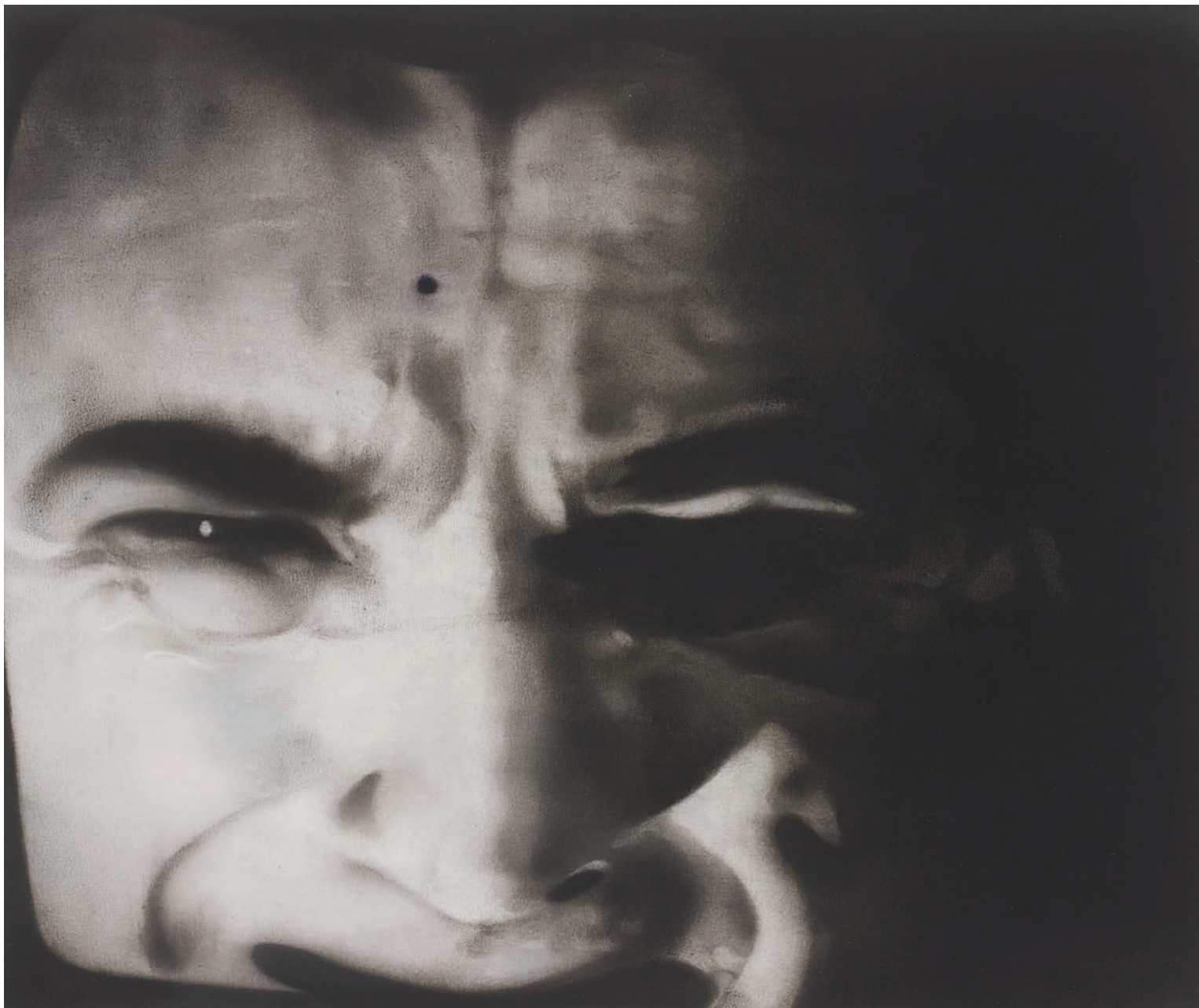
oil on canvas, artist's frame

82.5 x 108.6 cm. (32½ x 42¾ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ₣ ♣

PROVENANCE

Zeno X Gallery, Antwerp



157

JOHANNES KAHRs b. 1965

Smile, 2003

pastel on paper

52.8 x 61.5 cm. (20¾ x 24¼ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ₣ ♣

PROVENANCE

Zeno X Gallery, Antwerp

158

MICHEL FRANÇOIS b. 1956

Souffles dans le verre - Transparent, 2002

156 blown transparent glass balloons of
different sizes suspended with nylon threads
360 x 140 x 140 cm. (141¾ x 55½ x 55½ in.)

This work is number 1 from an edition of 3
plus 2 artist's proofs and is accompanied by a
certificate of authenticity.

Estimate £25,000-35,000 \$41,000-57,400
€30,000-42,000 ♠

PROVENANCE

Carlier Gebauer, Berlin



159

AI WEIWEI b. 1957

Stool, 2012

hand-sculpted, painted and fired porcelain; made using traditional methods in Jingdezhen, China

47 x 44 x 44 cm. (18½ x 17¾ x 17¾ in.)

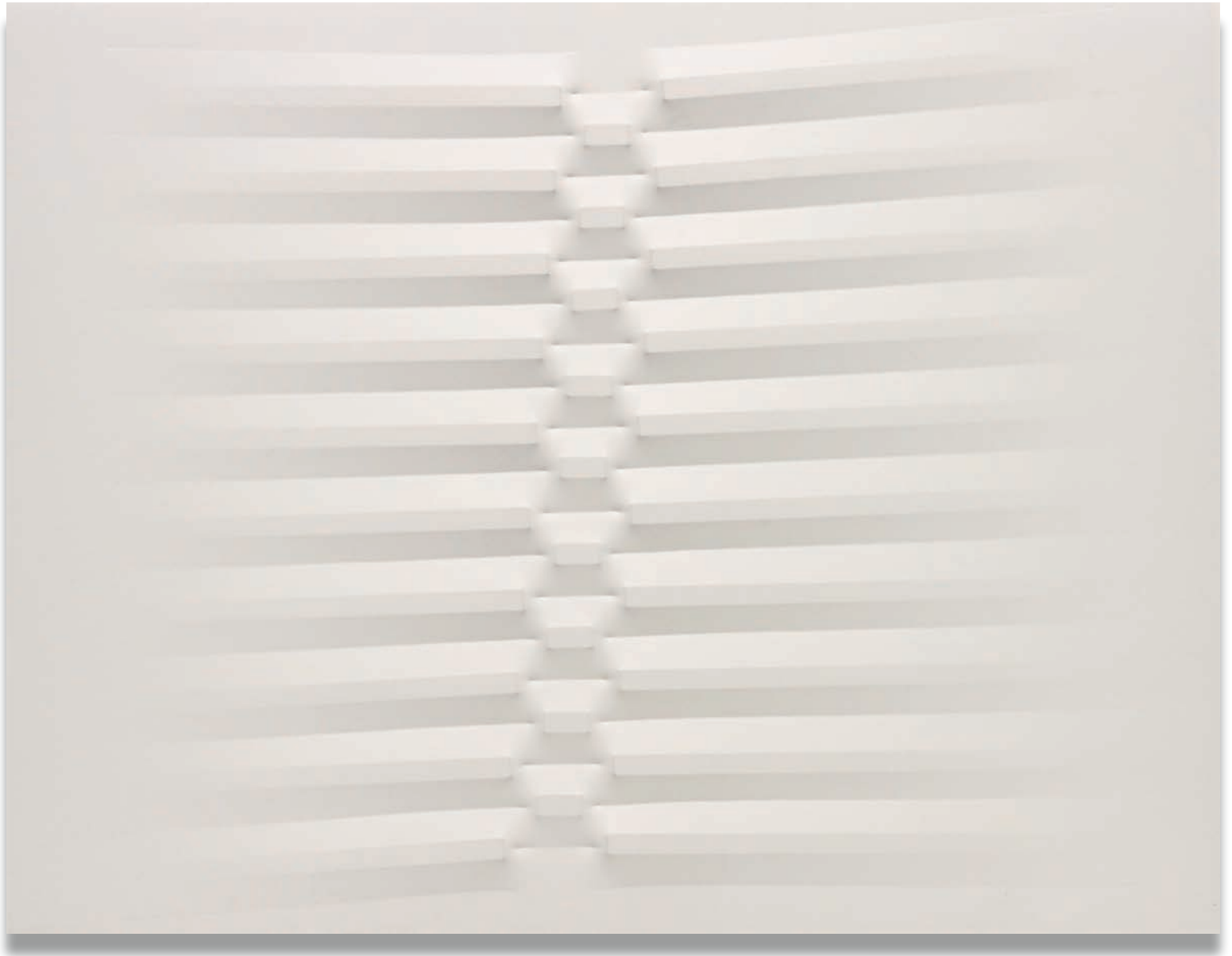
Stamped 'HdM AWW 2012' on the underside. This work is from an edition of 20. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection, UK





160

AGOSTINO BONALUMI 1935-2013

Bianco, 1975

shaped canvas and vinyl tempera

89.5 x 116 cm. (35¼ x 45½ in.)

Signed 'Bonalumi' on the reverse.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 ♠

PROVENANCE

Blindarte Auction House, Naples, *Arte moderna e contemporanea*, 24 May 2011, lot 211



161

ALIGHIERO BOETTI 1940-1994

Cieli ad alta quota, 1988

pencil, watercolour on paper laid down on canvas

30 x 42.5 cm. (11¾ x 16¾ in.)

Signed 'Alighiero Boetti' on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Galleria Seno, Milan

Galerie Andrea Caratsch, Zurich

162

YVES KLEIN 1928-1962

Klein Stamps Sheet of 64, 1957-1959

YKB powder pigment on 64 postal stamps

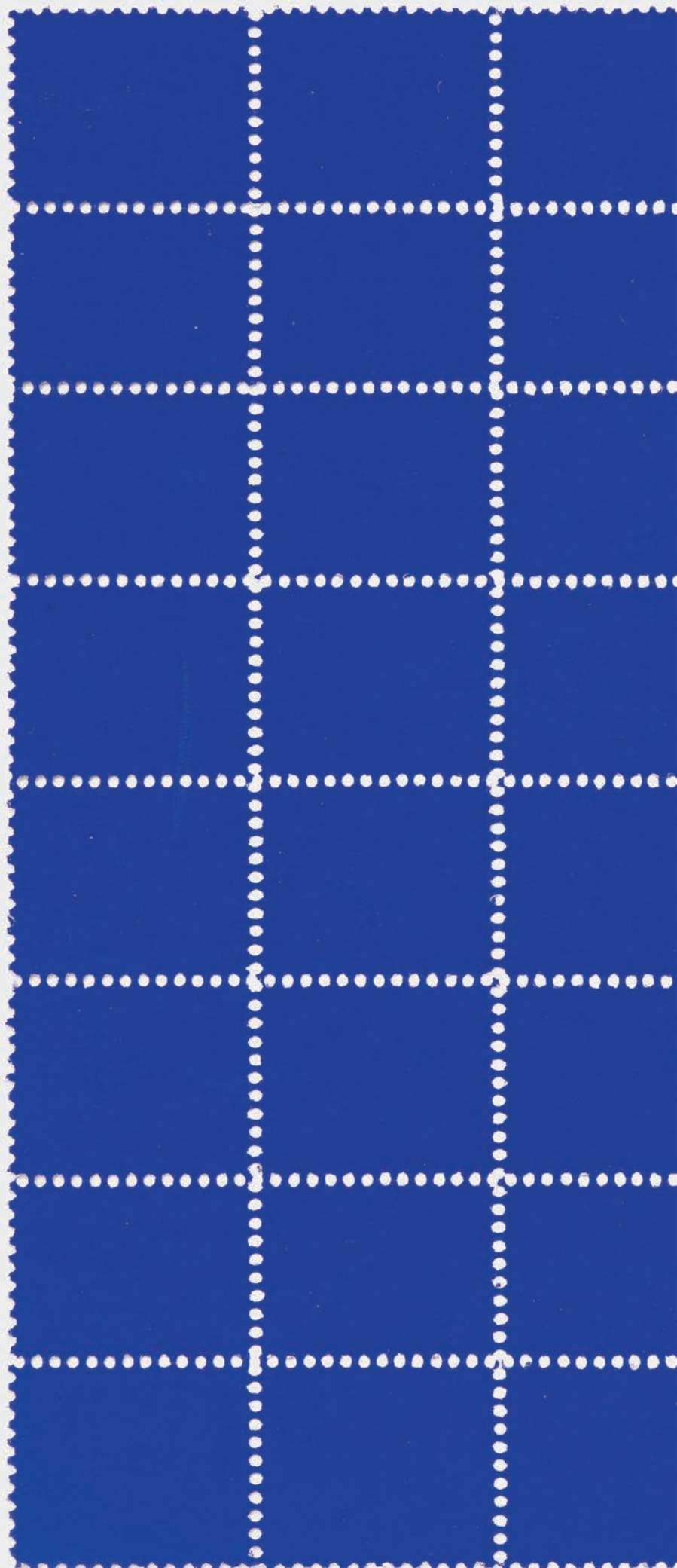
16 x 20 cm. (6¼ x 7⅞ in.)

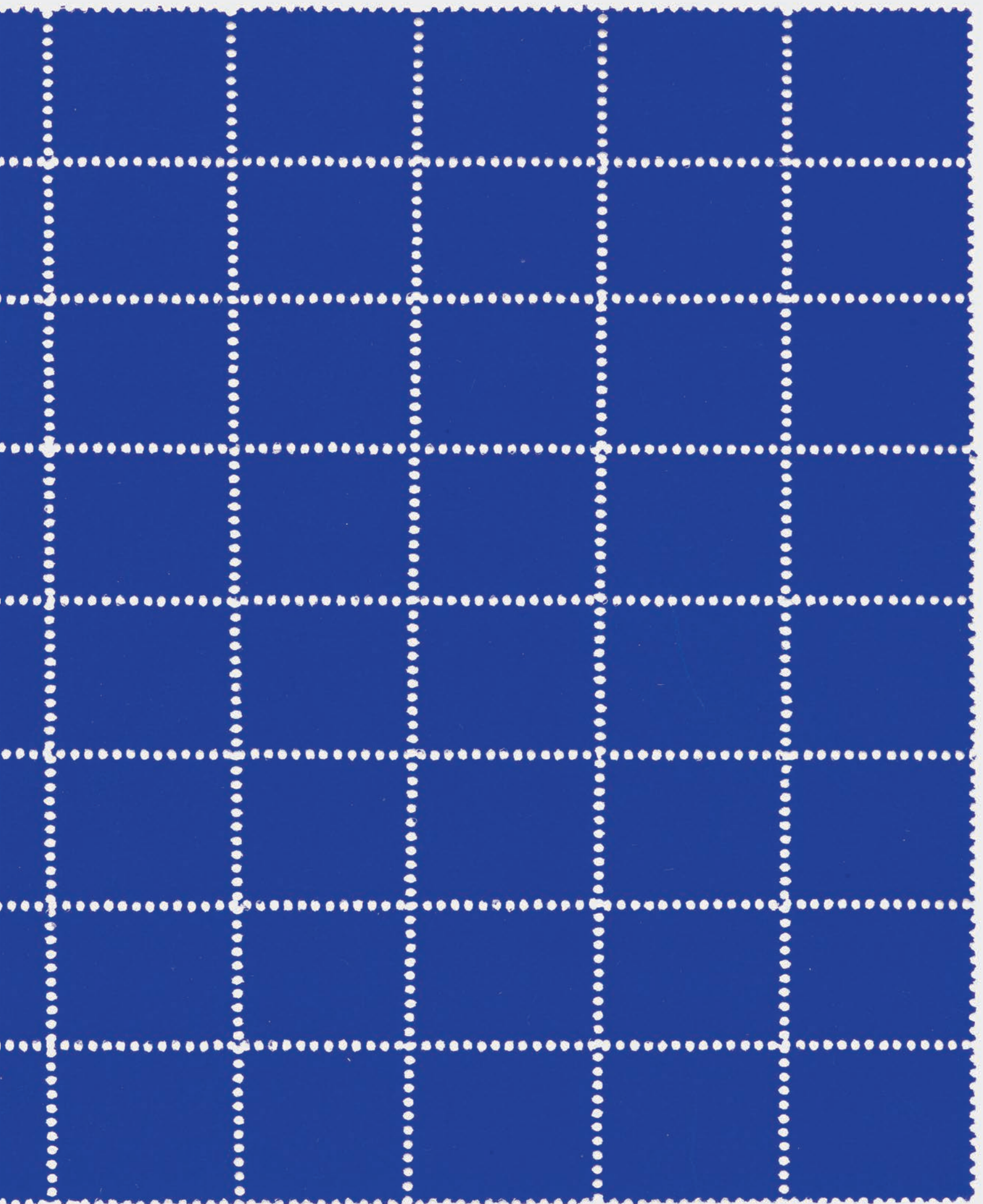
Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ♣

PROVENANCE

Private Collection, Sweden

Private Collection, London





163

JOHN ARMLEDER b. 1948

Siphonophora, 2005

electric fibreglass fires, lightbulbs, wood and metal
overall 395.4 x 958 x 39 cm. (155 $\frac{5}{8}$ x 377 $\frac{1}{8}$ x 15 $\frac{3}{8}$ in.)
each fireplace 31 x 61 x 39 cm. (12 $\frac{1}{4}$ x 24 x 15 $\frac{3}{8}$ in.)

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

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Simon Lee Gallery, London



164

ANTONY GORMLEY b. 1950

Meme CXXXI, 2011

cast iron

10 x 10.8 x 29.1 cm. (3 $\frac{7}{8}$ x 4 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in.)

Incised with the artist's initials, numbered and dated 'AMDG 1198 2011' on the underside. This work is unique.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Anna Schwartz Gallery, Melbourne

Private Collection, Sydney

EXHIBITED

Melbourne, Anna Schwartz Gallery, *ANTONY GORMLEY: MEMES*, 17 March

- 23 April 2011

LITERATURE

Renata Salecl, exh. cat., *ANTONY GORMLEY: MEMES*, Anna Schwartz Gallery, Melbourne, 2011



165

ANTONY GORMLEY b. 1950

Meme CXLIV, 2011

cast iron

9.4 x 9.4 x 22.6 cm. (3¾ x 3¾ x 8⅞ in.)

Incised with the artist's initials, numbered and dated 'AMDG 1211 2011' on the underside. This work is unique.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ₣ ♠

PROVENANCE

Anna Schwartz Gallery, Melbourne

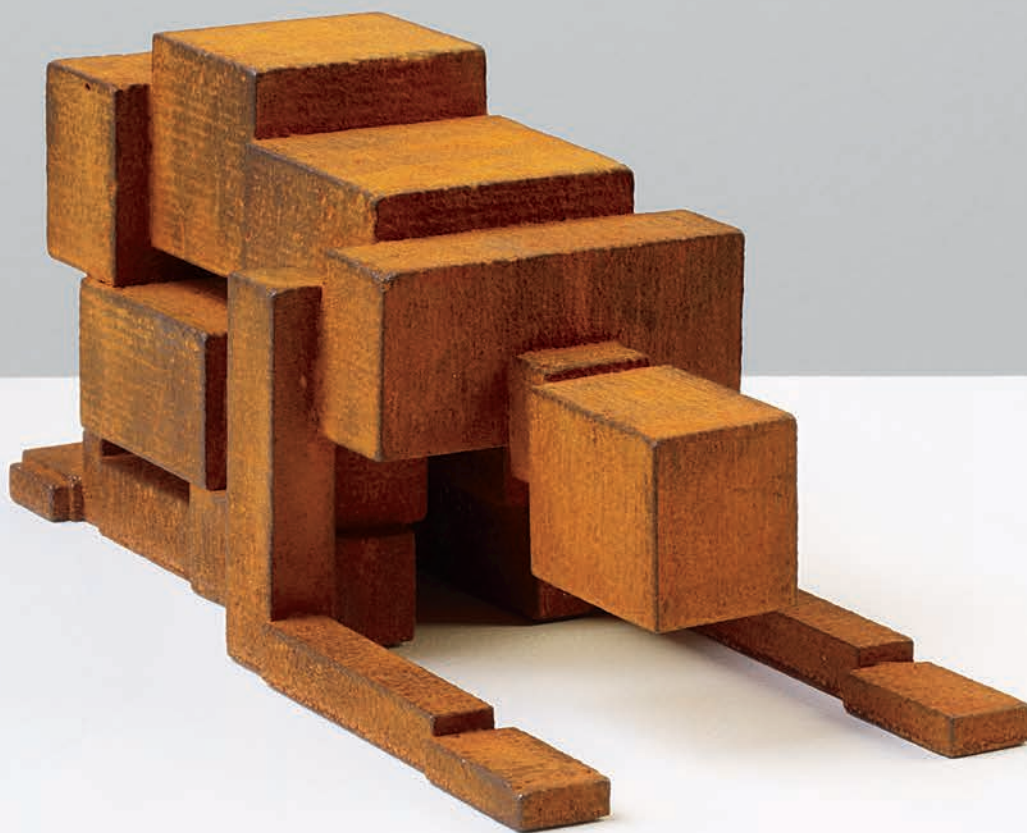
Private Collection, Sydney

EXHIBITED

Melbourne, Anna Schwartz Gallery, *ANTONY GORMLEY: MEMES*, 17 March - 23 April 2011

LITERATURE

Renata Salecl, exh. cat., *ANTONY GORMLEY: MEMES*, Anna Schwartz Gallery, Melbourne, 2011



166

JU MING b. 1938

Taichi Series - Single Whip, 1997

Stone

25.7 x 40.5 x 20 cm. (10 $\frac{1}{8}$ x 15 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

Incised '97 9/9 Ju Ming' in Taiwanese on the underside. This work is number 9 from an edition of 9 and is accompanied by a certificate of authenticity.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ₪

PROVENANCE

Private Collection, Singapore

Ju Ming's artistic practice epitomizes the birth of contemporary art in Taiwan, while preserving the spirit of a long and rich cultural tradition. In particular, he reveals sculpture's ability to express and deal with issues of everyday life. His sculptures explore the intimate relationship between art, culture and space and the protagonist of this exploration is the human figure reconfigured with a new vocabulary and conception. By putting aside iconic figures within history or religion, Ju Ming celebrates the everyday man as the new hero of modern society.

The present lot, *Single Whip*, is a brilliant re-visitation of one of his most famous 'types' of the Tai Chi Series, first exhibited in 1977 at the Tokyo Central Art Museum with great success gaining enthusiastic reception from the art world. Practicing himself daily and with devotion, the artist found a fertile soil within Tai Chi philosophy for the conceptualization and creation of his new heroic figure. The latter

faces the harsh forces of everyday reality by meeting it with softness, thus generating the fusion of yin and yang. Ming is playing with this traditional and spiritual dichotomy by intertwining agility and massiveness, dynamism and solidity, smooth surfaces and solid forms, realism and abstraction. The 'hard' material of the stone is symbolically chosen in order to convey the hero's strength, thus contrasting the traditional extremely fragile artifacts of Chinese and Taiwanese artistic culture. At the same time, the precision of its execution informs of Ming's formation and expertise as a craftsman and blacksmith. The figure is bent low on the ground, its imposing right arm lowered down while his left arm and right leg are stretched out ready for action. Its imposing appearance and yielding pose confer to the space a positive sense of excited tension and an anticipation for a soon to come battle with everyday life. The lack of an individualized nature of the hero enables the viewer to identify with the artwork and take spiritual inspiration for his personal battle with life.





167

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 x 166.6 cm. (83⁵/₈ x 65⁵/₈ in)

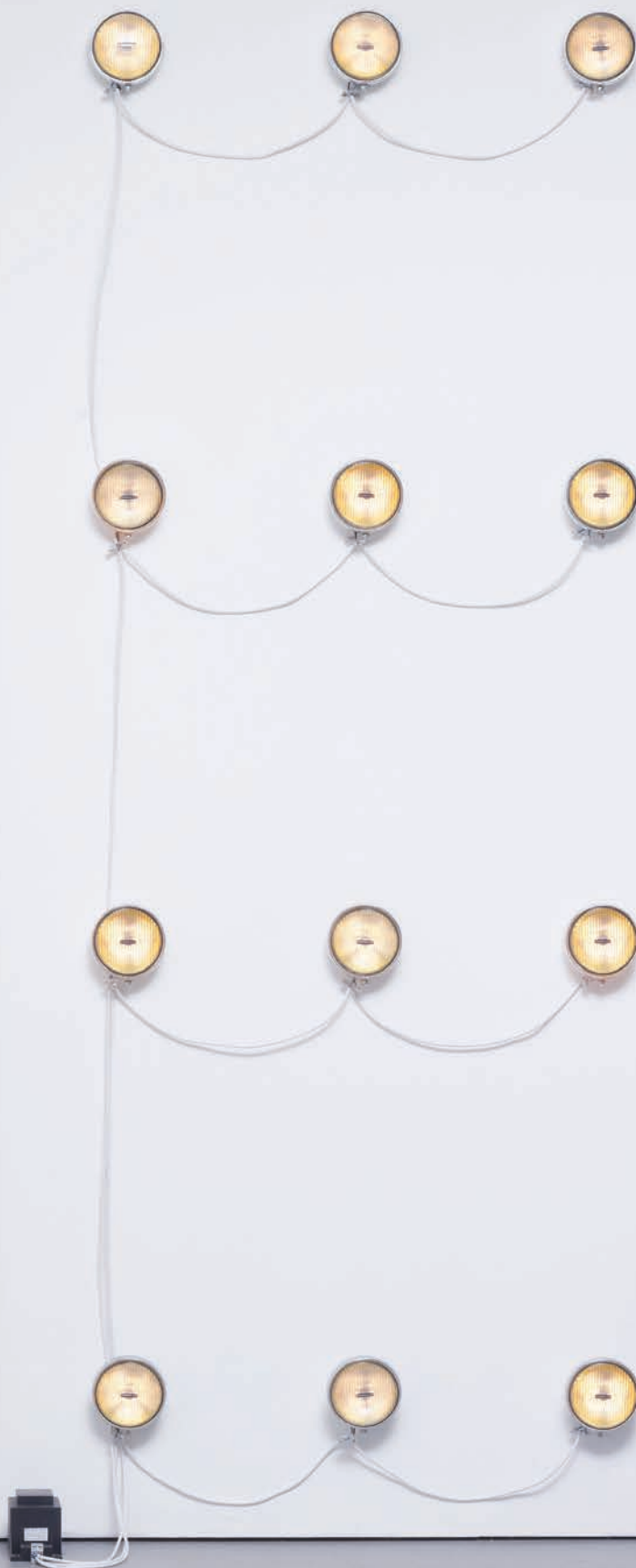
This work is unique and is accompanied by a certificate of authenticity
signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner



168

JOHN ARMLEDER b. 1948

FS 222, 1989

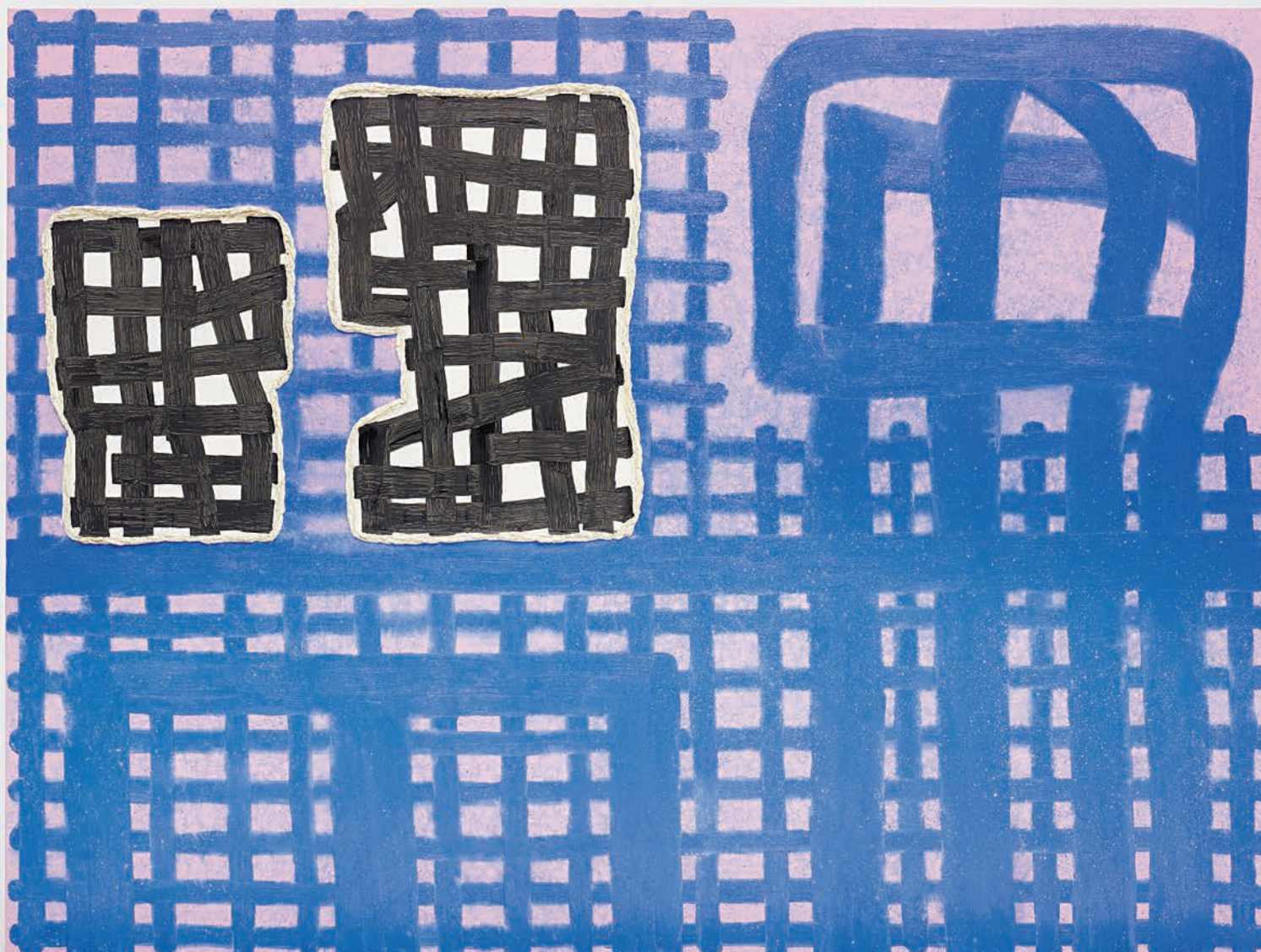
fog lamps, acrylic on canvas

330 x 280 cm. (129 $\frac{7}{8}$ x 110 $\frac{1}{4}$ in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900

PROVENANCE

Massimo de Carlo, Milan



169

JONATHAN LASKER b. 1948

Structured Living, 2005

oil on canvas

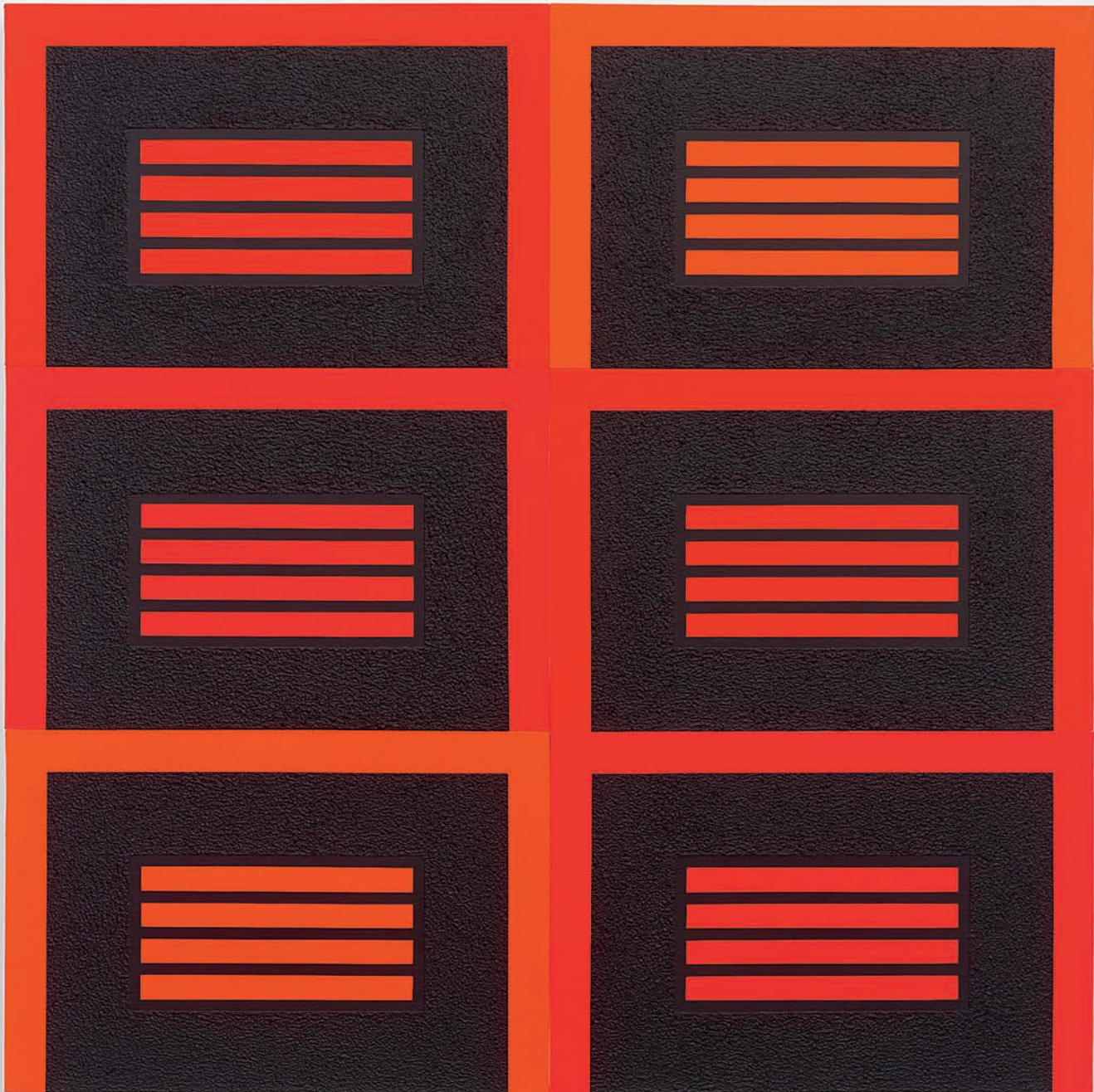
152.6 x 203.3 cm. (60 $\frac{1}{8}$ x 80 in.)

Signed, titled and dated "STRUCTURED LIVING" - J. Lasker 2005' on the overlap.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900

PROVENANCE

Private Collection



170

PETER HALLEY b. 1953

Six Prisons, 2004

roll-a-tex and acrylic on canvas

183.5 x 183.5 cm. (72¼ x 72¼ in.)

Signed and dated 'Peter Halley 2004' and 'Peter Halley' on the reverse.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Mary Boone, New York



171

KERSTIN BRÄTSCH b. 1969

Untitled, 2010

spray paint on newspaper, Plexiglas, metal

64.1 x 51.2 x 8 cm. (25¼ x 20⅞ x 3⅛ in.)

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

Estimate £3,000-4,000 \$4,900-6,600 €3,600-4,800 ♠

PROVENANCE

Gio Marconi, Milan

172

GEDI SIBONY b. 1973

Partly me Manners, 2008

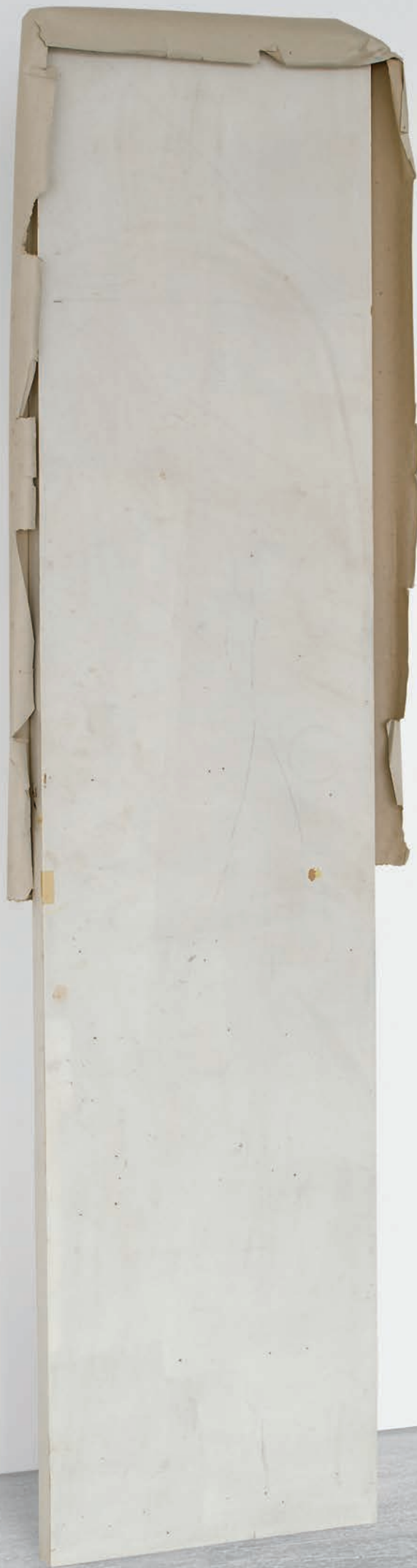
door, paper

223.5 x 61 cm (87⅞ x 24 in.)

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Greene Naftali, New York





173

ANGELA DE LA CRUZ b. 1965

Torso, 2004

oil on aluminium and canvas

89 x 59.5 x 37.5 cm. (35 x 23³/₈ x 14³/₄ in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Lisson Gallery, London

EXHIBITED

Porto, Culturgest, *Trabalho Work*, 1 February - 30 April, 2006

London, Camden Arts Centre, *After*, 1 April-30 May, 2010

174

ROBERTO CUOGHI b. 1973

Untitled, 2013

burnt sugar, pigment

Diameter 55cm (21 $\frac{1}{8}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £10,000-15,000 \$16,400-24,600

€12,000-18,000 ♠

PROVENANCE

Acquired directly from the artist



175

JASON MARTIN b. 1970

Diox Mauve Magenta, 2010

oil on stainless steel

40 x 40 x 10 cm. (15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in.)

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

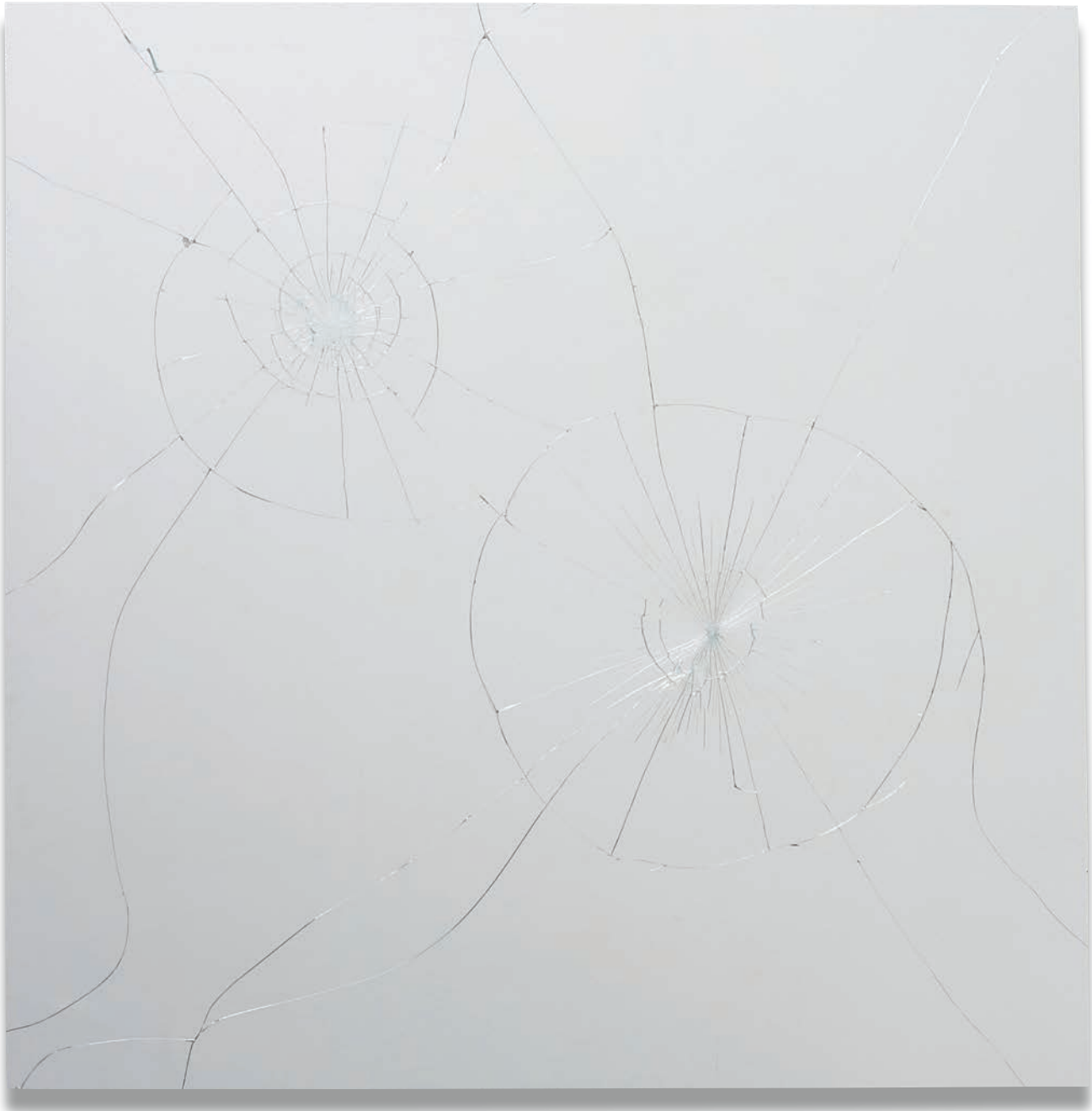
Estimate £8,000-12,000 \$13,100-19,700

€9,600-14,400 ♠

PROVENANCE

Private Collection





176

JOSEPHINE MECKSEPER b. 1964

Das Ende des Panoptikums VII, 2007

mirror on wood panel

101.7 x 101.7 cm (40 x 40 in.)

Signed and dated 'J. Meckseper' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £3,000-5,000 \$4,900-8,200 €3,600-6,000 ♠

PROVENANCE

Arndt & Partner, Berlin

177

JEPPE HEIN b. 1974

Spinning Ball 25, 2008

mirror polished steel ball, motor, accumulators, magnet, white plinth
diameter 25 cm. (9 7/8 in.)

This work is number 1 of an edition of 3 plus 2 artist's proofs.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Galerie Johann König, Berlin



178

UGO RONDINONE b. 1964

3 Works: (i) Friday, August 4th; (ii) Sunday, April 23rd; (iii) Thursday, August 24th, 2006

gesso, collage, graphite on canvas

(i) 20 x 30 cm. (7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

(ii) 20.3 x 20.3 cm. (7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

(iii) 20 x 30 cm. (7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ±

PROVENANCE

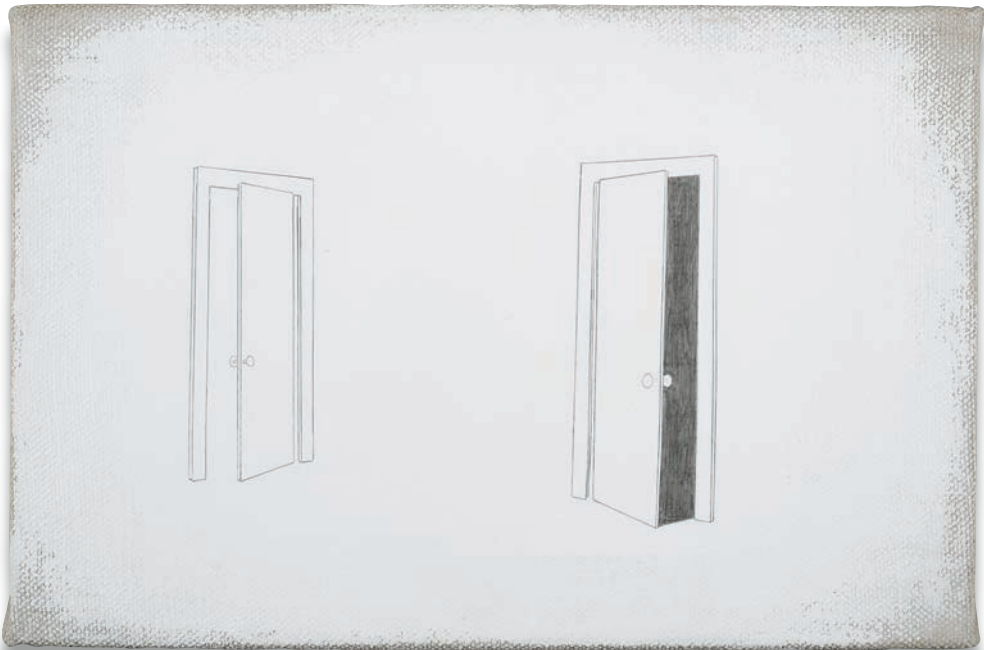
Almine Rech, Paris



Reverse of (iii)



(ii)



(i)



(iii)

179

UGO RONDINONE b. 1964

Thank you Silence, 2005

wood, paper, metal grille, motor activity, sound

wooden box: 31.7 x 202.2 x 45.5 cm. (12½ x 79⅝ x 17⅞ in.)

Signed 'Ugo Rondinone' on a sticker attached to the inside of the wooden box (left side). This work is number 1 from an edition of 3 plus 1 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £35,000-55,000 \$57,400-90,100 €42,000-65,900 ±

PROVENANCE

Sommer Gallery, Tel Aviv





180

COSIMA VON BONIN b. 1962

Marathon, 2007

wooden and plastic clothes pegs, stuffed soft toys, towel, clothes line
dimensions variable

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

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♣

PROVENANCE

Friedrich Petzel Gallery, New York



MATTHEW MONAHAN b. 1972*Sweet Grunt*, 2005

mixed media

165 x 100 x 110 cm. (64 $\frac{7}{8}$ x 39 $\frac{3}{8}$ x 43 $\frac{1}{4}$ in.)**Estimate** £10,000-15,000 \$16,400-24,600 €12,000-18,000 +**PROVENANCE**

Galerie Fons Welters, Amsterdam

Acquired from the above by the present owner in 2005

EXHIBITEDLondon, Saatchi Gallery, *The Shape of Things to Come: New Sculpture*, 27 May-16 October 2011London, Royal Academy of Arts, *USA Today: New American Art from the Saatchi Gallery*, 6 October- 4 November 2006Berlin, Berlin Biennial, *Matthew Monahan*, 2006St Petersburg, At the State Hermitage Museum, *USA Today: At the State Hermitage Museum*, 24 October 2007- 13 January 2008**LITERATURE**exh. cat., *The Shape of Things to Come*, Saatchi Gallery, published by the Saatchi Gallery in 2011, p. 69exh. cat., *Shape of Things to Come: New Sculpture*, Saatchi Gallery, published in 2009 by Jonathan Cape, pp. 414-415exh. cat., *USA Today: New American Art from the Saatchi Gallery*, published by the Royal Academy of Arts in association with the Saatchi Gallery 2006, pp. 284exh. cat., *USA Today: At the State Hermitage Museum*, St Petersburg, Russia, published by the State Hermitage/ Royal Academy of Arts in 2006, p. 112

A Green Man is a pagan symbol found throughout European, Asian, and Arabic cultures, thought to denote 'nature', or the 'cycle of life'. Matthew Monahan's *Sweet Grunt* reinvents this character as a malevolent golem: decrepit and inane, he towers in zombie-like stance over an assemblage of classical construction. Cut through with Perspex boxes, atop drawing atop plinth, Monahan's nymph becomes an unlikely design element: colour coordinated, and efficiently incorporated into the whole. Material substance is subverted in this alternate history: stone transforms as wobbly paper surface, and ancient legend is constructed of malleable wax. Monahan's work points towards an unsettling sense of cultural disorientation, where independent references coalesce in awkward harmony.



182

GABRIEL OROZCO b. 1962

Un círculo tangente en el marco de la ventana, 1995

tempera

dimensions variable

This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Private Collection



183

MARK HANDFORTH b. 1969

Untitled (Mods), 2002

fluorescent neon

19 x 57.5 cm (7 1/2 x 22 5/8 in.)

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

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Private Collection

EXHIBITED

Torino, Galleria Franco Noero, *Mark Handforth: Solo Show*, March 2002

Basel, Liste, *The Young Art Fair*, June 2002

mods



184

ERIC FISCHL b. 1948

Untitled, 1996

oil on chrome coat

69.8 x 50.1 cm. (27½ x 19¾ in.)

Signed and dated 'Fischl 96' lower right.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900

PROVENANCE

Gagosian Gallery, New York



185

GEORGE CONDO b. 1957

Untitled, 1985

oil on canvas

90.2 x 90.2 cm. (35½ x 35½ in.)

Signed and dated 'Condo 85' on stretcher bar.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Barbara Gladstone Gallery, New York

Akira Ikeda Gallery, Tokyo



186

ANDRÉ BUTZER b. 1973

Marswind, 2002

oil on canvas

250 x 200 cm. (98 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in.)

Signed, titled and dated "Marswind" A. Butzer '02' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Galerie Max Hetzler, Berlin



187

DONALD BAECHLER b. 1956

Tree Painting, 1985

acrylic, fabric collage on canvas

190.7 x 190.7 cm. (75½ x 75½ in.)

Signed and titled 'DB85 TREE PAINTING 1985' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Private Collection

188

ANDRÉ BUTZER b. 1973

Untitled, 2007

oil on linen

260.3 x 340.5 cm. (102½ x 134 in.)

Signed and dated 'A. Butzer '07' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠ +

PROVENANCE

Gary Tatintsian Gallery, Moscow

Acquired from the above by the present owner in 2007

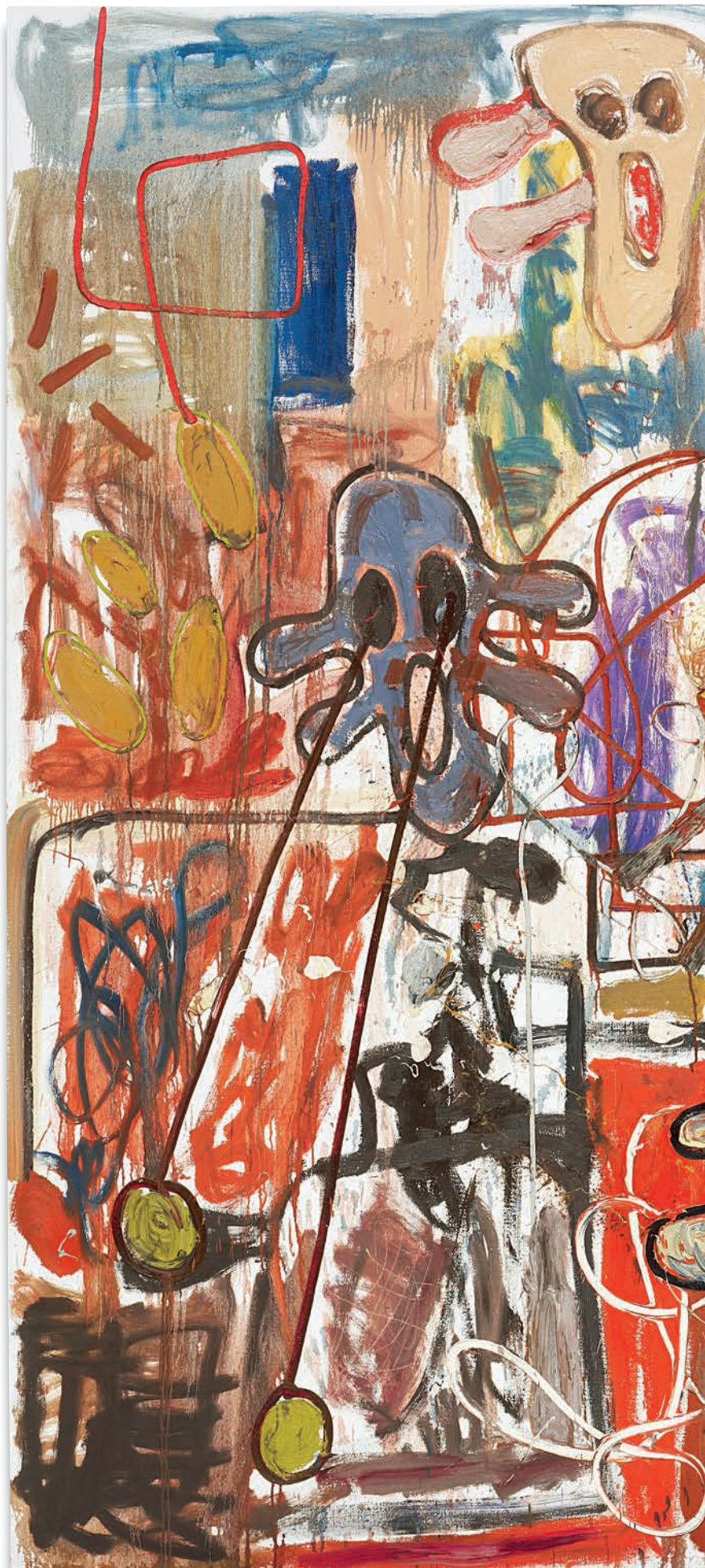
EXHIBITED

London, Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 18 November 2011- 15 April 2012,
Moscow, Gary Tatintsian Gallery, *One Man Show: André Butzer*, 22 June 2006- 6 August 2007

LITERATURE

exh. Cat., *Gesamtkunstwerk: New Art From Germany*, Saatchi Gallery, published by the Saatchi Gallery in 2011, pp. 20-21

exh. Cat., *Germania: New Art From Germany*, Saatchi Gallery, published by Jonathan Cape in 2008 in association with the Saatchi Gallery, pp. 220-221





189

KRISTIN BAKER b. 1975

Untitled, 2003

mixed media on PVC

70 x 30 cm (27½ x 11¾ in.)

Signed and dated 'K Baker 03' lower right.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400

PROVENANCE

Private Collection, Italy

“I’m interested in catastrophe versus beauty and how you sort of need one to have the other “

KRISTIN BAKER



KSAPR 03

190

FRIEDRICH KUNATH b. 1974

Untitled, 2007

leather, fabric, printed paper, spray paint, crayon and watercolour on fabric,
watercolour on paper, acrylic on canvas, picture pins
302 x 202.5 cm. (118⁷/₈ x 79³/₄ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠ †

PROVENANCE

BQ Gallery, Cologne

EXHIBITED

London, Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 18
November 2011- 15 April 2012

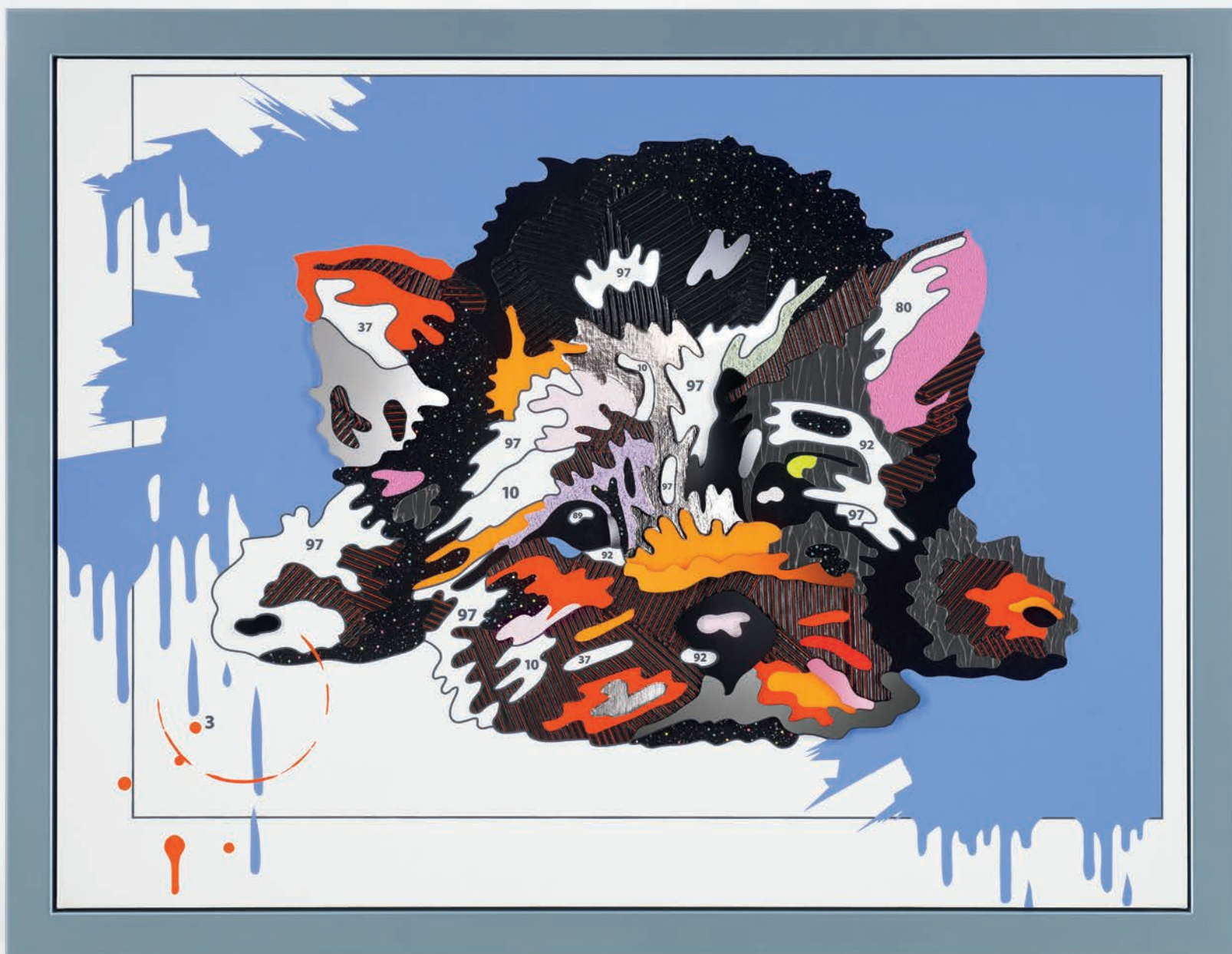
LITERATURE

exh. cat., *Gesamtkunstwerk: New Art from Germany*, Saatchi Gallery,
published by the Saatchi Gallery in 2011, pp. 94- 95

exh. cat., *Germania: New Art from Germany*, Saatchi Gallery, published in
2008 by Jonathan Cape in association with the Saatchi Gallery, pp. 42- 43

Untitled (2007) builds up an exaggerated, vaudeville-style mask of sadness through parts that make it whole: a bird on a branch, a knotted rainbow, snowy windows, an inverted statue at dusk, branches blowing in the wind, a black giant poodle hanging its head. A symbolic single perfect tear and a lengthy staircase fall from the eyes of this tragicomic blonde harlequin, whose diamonds have been transposed onto his cheeks





191

ANSELM REYLE b. 1970

Little Yorkshire, 2010

mixed media on canvas in artist's steel frame

100.9 x 130.8 x 5 cm. (39¾ x 51½ x 1⅞ in.)

Signed and dated 'Anselm Reyle 2010' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♣

PROVENANCE

Gagosian Gallery, London



192

ANSELM REYLE b. 1970

Untitled, 2009

mixed media on canvas, acrylic glass

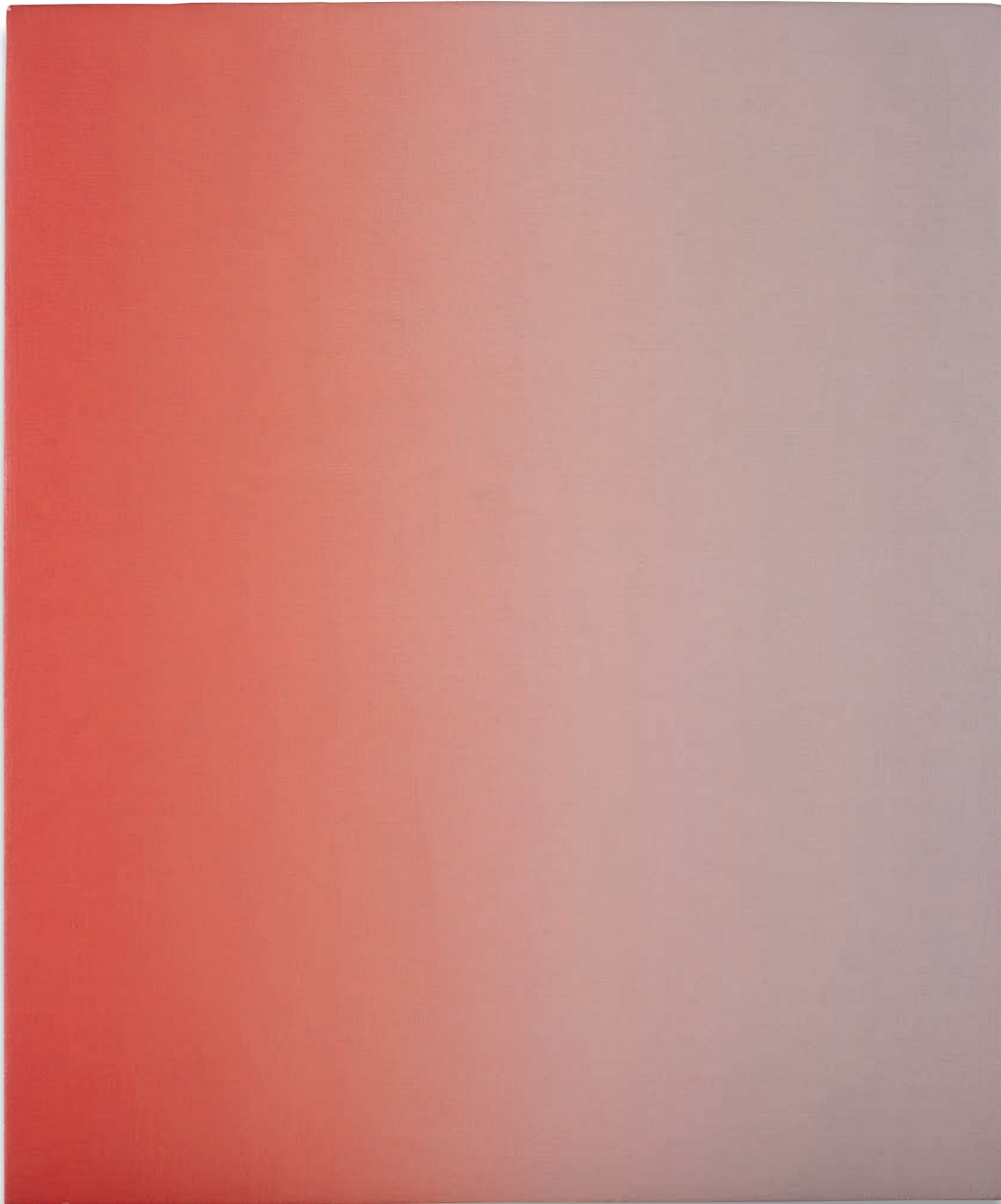
142.9 x 121.7 x 22 cm. (56¼ x 47⅞ x 8⅝ in.)

This work is accompanied by a certificate of authenticity.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ♣

PROVENANCE

Gagosian Gallery, New York



193

PIETER VERMEERSCH b. 1973

Untitled, 2005

oil on canvas

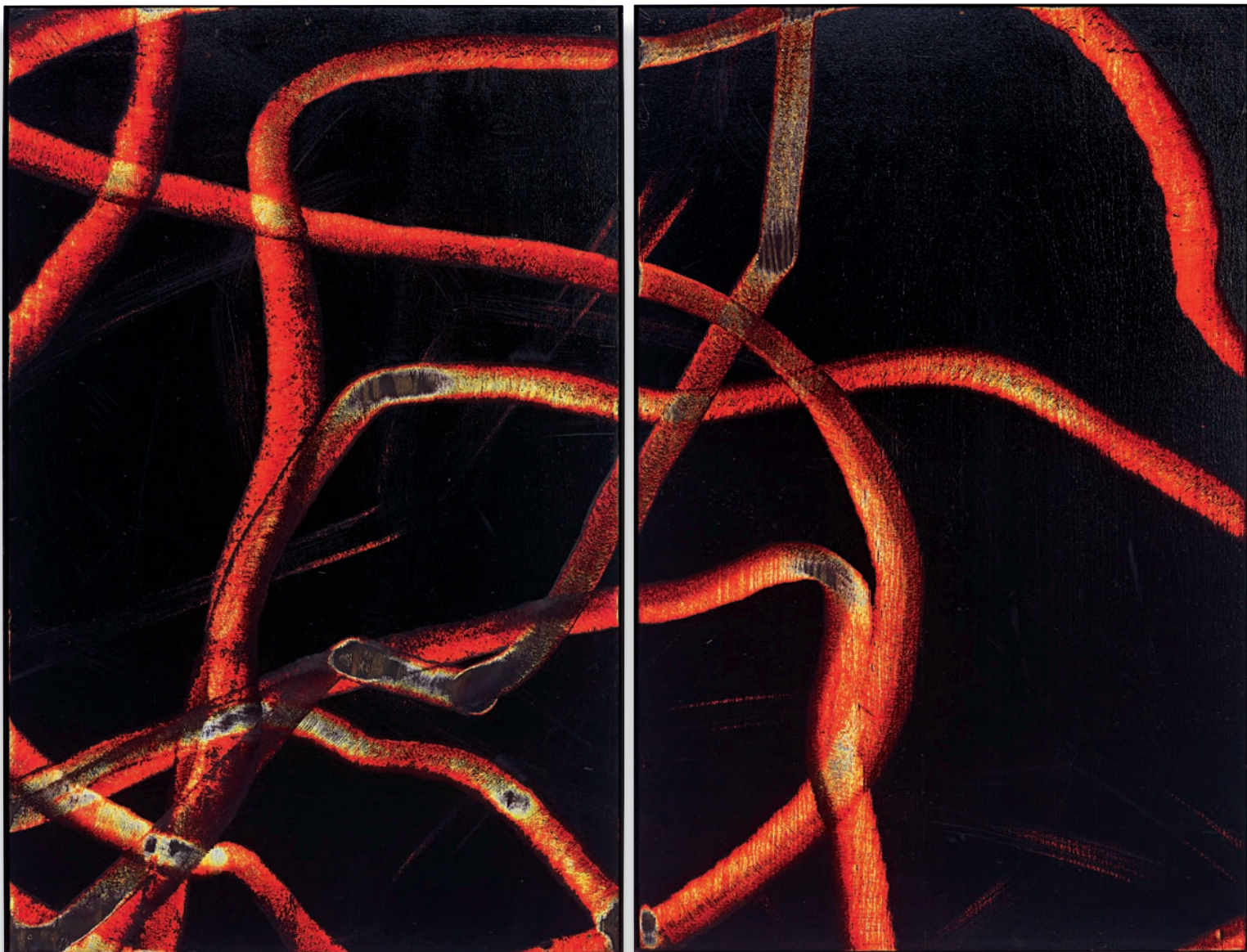
60.2 x 50.1 cm. (23¾ x 19¾ in.)

Signed, numbered and dated 'P. Vermeersch 2005 3/6' on the reverse.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200 ♠

PROVENANCE

Koraalberg, Antwerp



194

AARON YOUNG b. 1972

Greeting Card (Armory Diptych), 2007

burnt rubber and acrylic on panel in 2 parts

overall 245 x 246.2 cm. (96½ x 96⅞ in.)

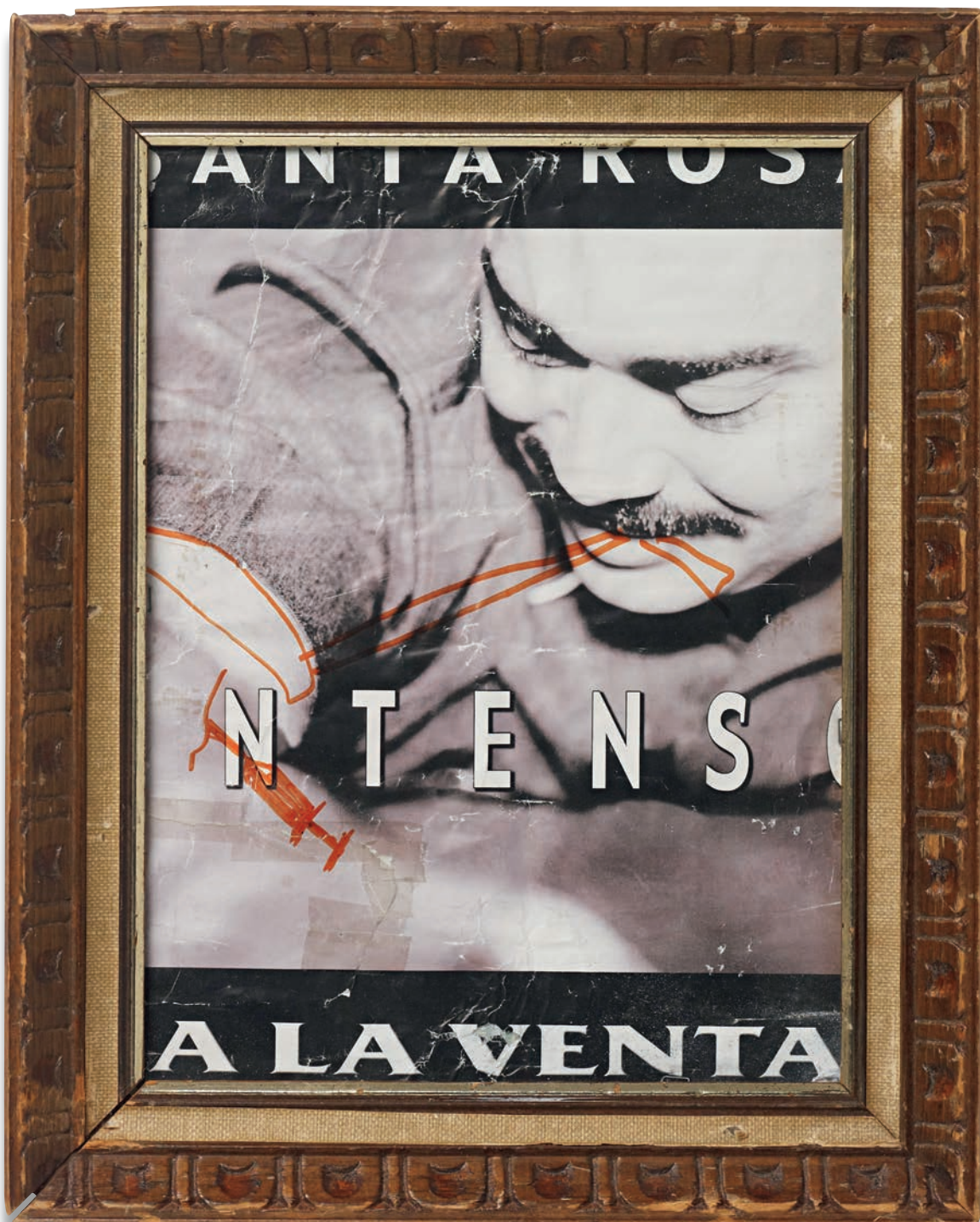
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 †

PROVENANCE

Bortolami, New York

Studio Giangaleazzo Vicenti, Milan



195

DASH SNOW 1981-2009

Clinton St., 2006 - 2007

wooden frame, poster, marker pen

38.3 x 30.7 x 2.9 cm. (15½ x 12½ x 1½ in.)

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Contemporary Fine Arts, Berlin

EXHIBITED

Berlin, Contemporary Fine Arts, *Dash Snow: The End of Living, The Beginning of Survival*, 28 April - 23 June 2007



196

ADAM PENDLETON b. 1984

System of Display, L (Not/Godard Made in the USA, 1966), 2010

silkscreen ink on glass and mirror

124 x 124 x 7.8 cm. (48 $\frac{7}{8}$ x 48 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in.)

Signed 'Adam Pendleton' on a gallery label affixed to the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Roberts & Tilton, Los Angeles



197

RYAN MCGINNESS b. 1972

The Need for Enemies, 2006

acrylic on wood panel

122 x 122 cm (48 x 48 in.)

This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Galleria Cardi, Milan

Private Collection, Switzerland



198

RICHARD PRINCE b. 1949

Flip-Flops, 1998

urethane resin

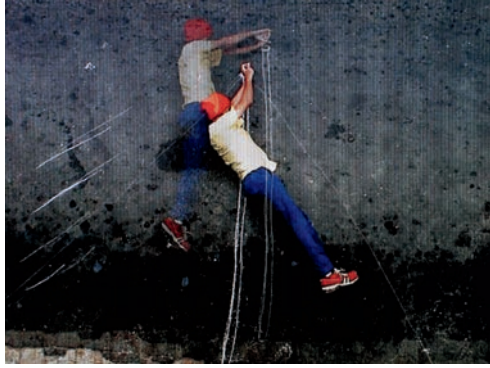
dimensions variable 4.8 x 29.8 x 21.5 cm. (1 $\frac{7}{8}$ x 11 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in.)

This work is from an edition of 3.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ₺

PROVENANCE

Barbara Gladstone Gallery, New York



199

ROBIN RHODE b. 1976

Street Gym, 2004

DVD

duration: 35 sec

This work is from an edition of 5.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 †

PROVENANCE

Art Intelligence, Johannesburg
Private Collection, London



200

FRANCIS ALÿS b. 1959

Beggars, 2004

installation with 80 slides

Dimensions variable

Each slide is titled, editioned and numbered sequentially. This work is number 3 from an edition of 4 plus 1 artist's proof and 1 exhibition proof. This work is accompanied by a certificate of authenticity.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 Ω ♠

EXHIBITED

Wolfsburg, Kunstmuseum Wolfsburg, *Francis Alÿs: Walking distance from the Studio*, 4 September – 28 November 2004

Nantes, Musée des Beaux-Arts, *Francis Alÿs: La Cour des Miracles*, 8 January – 6 March 2005

Barcelona, MACBA, *Francis Alÿs: Walking Distance from the Studio*, 27 May– 29 August 2005

Mexico City, *Walking Distance from the Studio*, Antiguo Colegio de San Ildefonso, 2006

Munich, Sammlung Goetz, *Francis Alÿs*, 26 May – 11 October 2008

Gelsenkirchen, Nord Stern Turm, *Schichtwechsel*, 6 October 2012 – 13 July 2013

LITERATURE

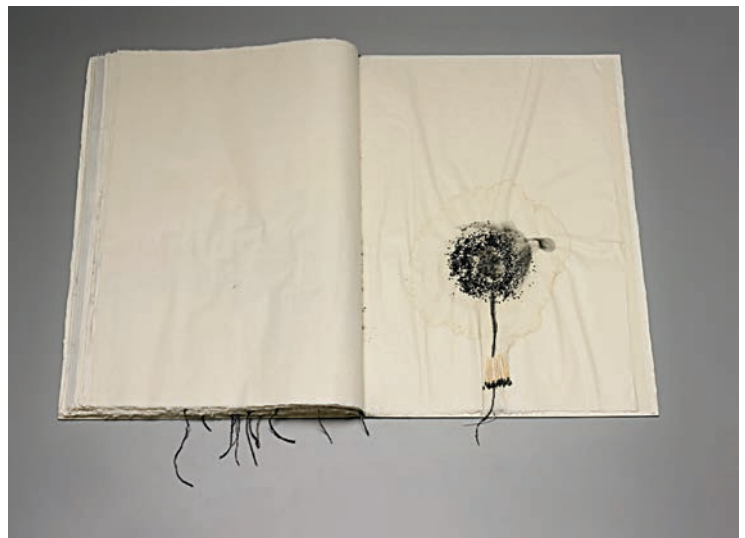
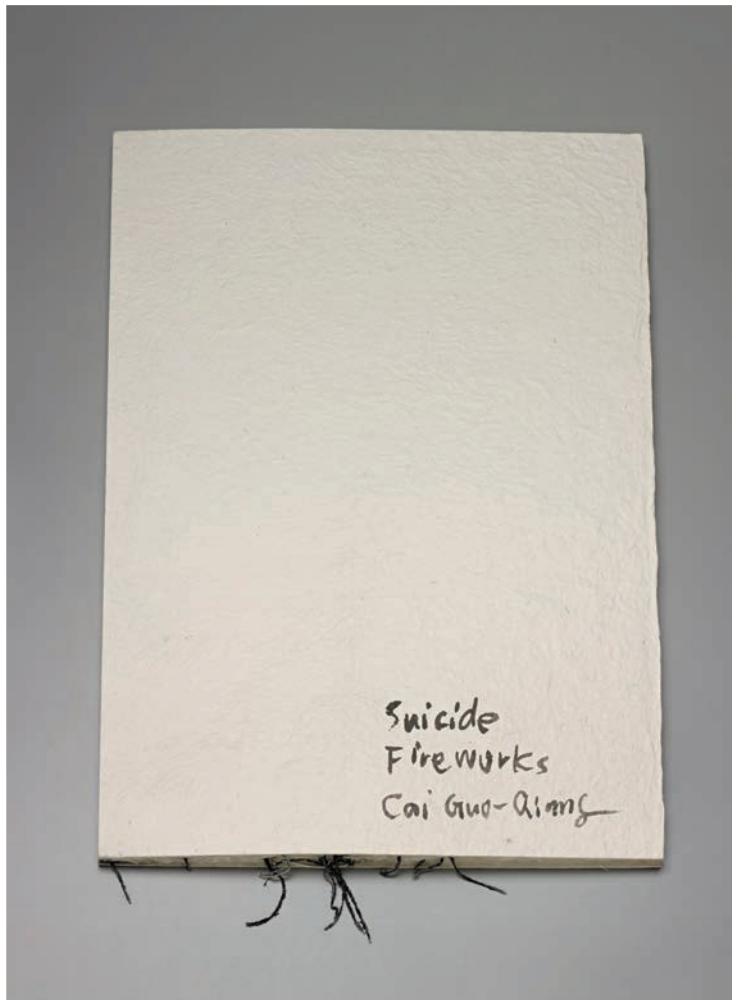
Carlos Monsivais, *Le Centre Historique de la Ville de Mexico*, Francis Alÿs, Les Presses du Réel, Dijon, 2005, S. 38

Julia Stoschek, *Collection Number One: Destroy, she said*, Ostfildern, Hatje Cantz Verlag, 2008, pp. 83. – 89.

Ingvild Goetz / Karsten Löckemann / Stephan Urbaschek, *Francis Alÿs*, München, Kunstverlag

Ingvild Goetz GmbH, 2008, *Beggars*, 2004, p. 124-125

Mark Godfrey, Klaus Biesenbach, Kerry Greenberg, *A Story of Deception*, Tate Publishing, London, 2010



201

CAI GUO-QIANG b. 1957

Danger Book: Suicide Fireworks, 2007

gunpowder and ink on paper with string and match sticks (13 drawings handmade by the artist)

closed 75.3 x 52 cm (29½ x 20½ in); opened: 75.3 x 104 cm (29½ x 40¾ in)

Signed and titled 'Suicide Fireworks Cai Guo-Qiang' lower right of the cover page. This work is number 5 from an edition of 9 unique works published by Ivory Press, London.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Ivory Press, London

Acquired from the above by the present owner



202

ZHANG HUAN b. 1965

Family Tree, 2000

9 colour coupler prints

each 127 x 101.5 cm. (50 x 39⁷/₈ in.)

Each signed and dated in Chinese and English '2000 Zhang Huan' and numbered 'NY PP 1/1' on the reverse. This work is a photographer's proof and numbered 1 of 1.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900

PROVENANCE

Fabien Frys, London





203

LI QING b. 1981

Wedding (There are six differences in the two paintings), 2006

oil on canvas in 2 parts

each 189.5 x 275 cm. (74 $\frac{5}{8}$ x 108 $\frac{1}{4}$ in.)

Left panel signed and numbered 'I. Leo' lower left and lower left edge.

Further titled in Chinese and English 'Wedding (There are 6 differences in the two paintings)' on the reverse.

Right panel signed, numbered and dated in English and Chinese 'II. Leo 2006.12' lower right and 'II. Leo' on the right edge. Further titled in Chinese and English 'Wedding (There are 6 differences in the two paintings)' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ₮

PROVENANCE

Sotheby's, Hong Kong, *Contemporary Asian Art*, 6 October, 2009, Lot 629
Acquired from the above sale by the present owner

EXHIBITED

London, Saatchi Gallery, *The Revolution Continues: New Chinese Art*, 9 October 2008 - 18 January 2009

LITERATURE

The Revolution Continues: New Chinese Art, exh. cat., Saatchi Gallery, London, 2008, pp. 12-13



204

LI TIANBING b. 1974

Autoportrait Mauve No. 3, 2007

oil on linen

150 x 150 cm. (59 x 59 in.)

Signed and dated 'Tianbing Li 2007' lower left.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Kashya Hildebrand, New York

Phillips de Pury, London, *BRIC*, 14 - 15 April, 2011, Lot 35

205

LING JIAN b. 1963

Untitled, 2008

oil on canvas

249.8 x 249.8 cm. (98 $\frac{3}{8}$ x 98 $\frac{3}{8}$ in.)

Signed and dated 'Ling Jian 2008' on the reverse.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ±

PROVENANCE

Private Collection

EXHIBITED

Paris, Musée Maillol, *China Gold Exhibition*, 18 June – 13 October 2008





206

YOSHITOMO NARA b. 1959

Doo Doo Brain, 2004

graphite and coloured pencil on creased envelope

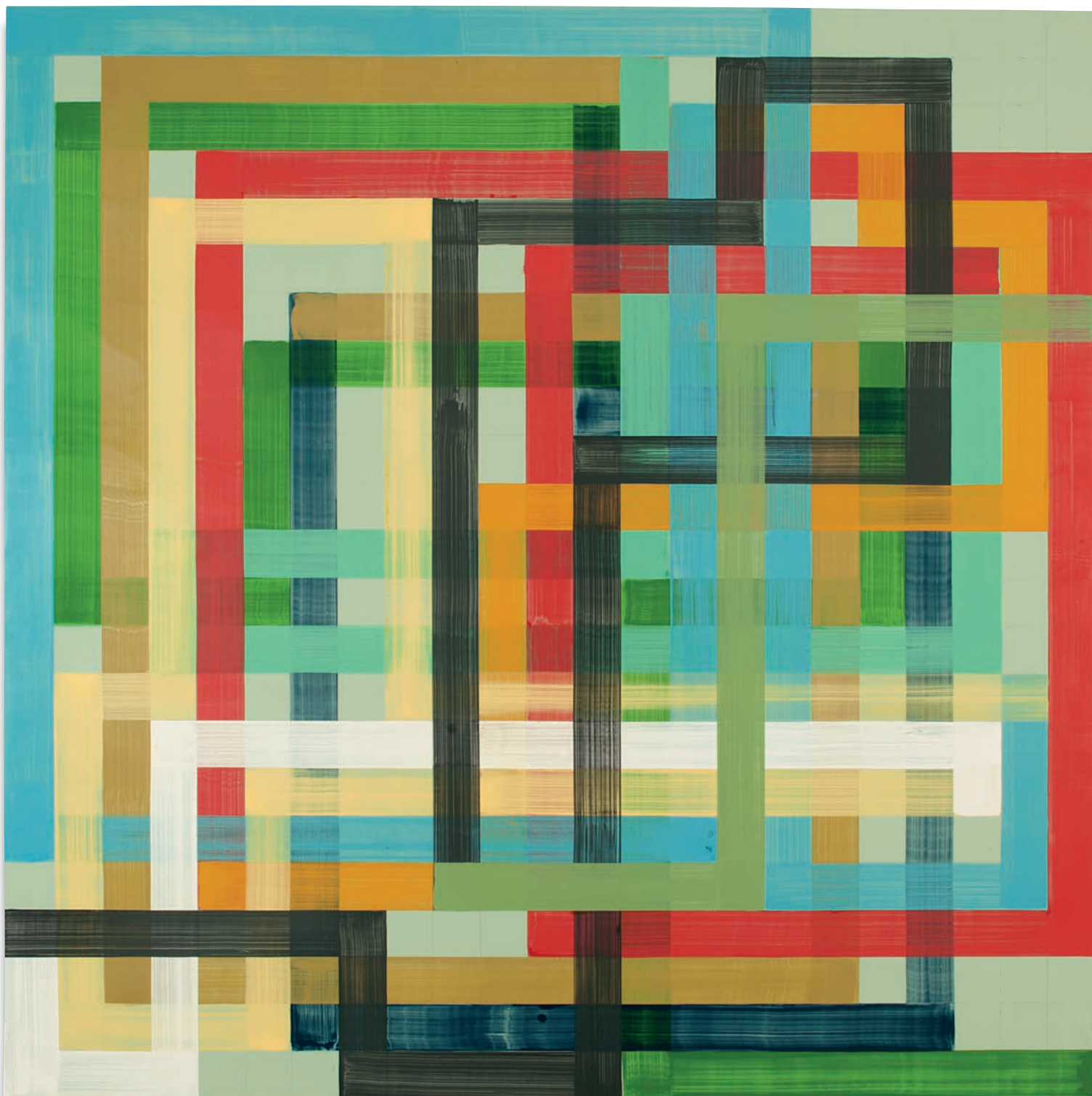
24 x 37 cm. (9½ x 14½ in.)

Signed and dated 'NY 2004' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Mayer Kainer, Vienna



207

BERNARD FRIZE b. 1949

Majestic, 2006

acrylic and resin on canvas

185 x 185 cm. (72 $\frac{7}{8}$ x 72 $\frac{7}{8}$ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Galerie Micheline Szwajcer, Antwerp



208

BARRY MCGEE b. 1966

61 Framed Works, 2005

acrylic paint on panel, spray paint, pen, screenprint, graphite, coloured
pencil, photograph, collage, wood, found frames
overall 463 x 229 x 20.5 cm. (182¼ x 90⅞ x 8⅛ in.)

This work is accompanied by a certificate of authenticity.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Galleri Nicolai Wallner, Copenhagen



209

ÓLAFUR ELÍASSON b. 1967

Yellow Light: Iceland Series, 2000

colour coupler prints in 3 parts
each 60 x 89.7 cm. (23 $\frac{5}{8}$ x 35 $\frac{3}{8}$ in.)

Signed, titled, numbered and dated 'Iceland
series 2000 1/1 Olafur Eliasson' on the
reverse of each work.

Estimate £20,000-30,000 \$32,800-
49,200 €24,000-36,000 ♠

PROVENANCE

Stalke Galleri, Copenhagen



210

ED TEMPLETON b. 1972

Untitled, 1996-2005

c-print, ink on c-print, ink and watercolour on paper, in artist's frames in 19 parts

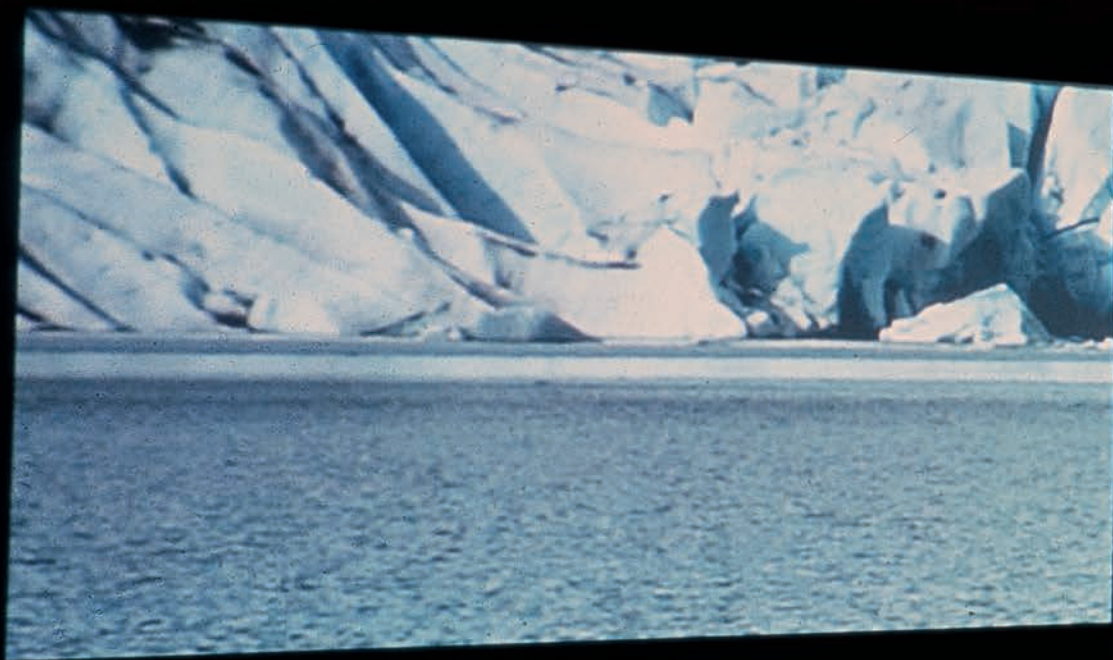
overall 196.4 x 224.4 cm (77 $\frac{3}{8}$ x 88 $\frac{3}{8}$ in.)

Signed twice and dated twice 'DEC 31 2004 Ed Templeton Ed Templeton SEP 12 2002' on the reverse of one of the works.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Gallery Nils Staerk, Copenhagen



211

DOUG AITKEN b. 1968

Thaw, 2001

colour film, sound, transferred to three-channel digital video (projections on three attached screens)

duration 4:10 min

This work is number 2 from an edition of 4 and is accompanied by a certificate of authenticity.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE
303 Gallery, New York



212

SUBODH GUPTA b. 1964

Untitled No. 1, 2006

cast aluminium

62.8 x 61 x 65.4 cm. (24¾ x 24 x 25¾ in.)

This work is from an edition 3.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ₹

PROVENANCE

Art & Public, Geneva



213

MANFRED PERNICE b. 1963

Untitled, 2000

acrylic, emulsion, ceramic, chipboard, ply, caster wheels
131.8 x 67.8 x 68 cm. (51 $\frac{7}{8}$ x 26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Mai 36 Galerie, Zürich





214

HIROSHI SUGIMOTO b. 1948

The Hanging, 1994

gelatin silver print

48.8 x 60.2 cm. (19¼ x 23¾ in.)

Blindstamped signature, title, number and date 'THE HANGING 1994 3/26 806 Hiroshi Sugimoto' in the margin. This work is number 3 from an edition of 26.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection



215

MARINA ABRAMOVIC b. 1946

Portrait with Firewood, 2009

archival pigment print

135.6 x 135.6 cm. (53 $\frac{3}{8}$ x 53 $\frac{3}{8}$ in.)

This work is number 13 from an edition of 30 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Sean Kelly Gallery, New York
Lisson Gallery, London

EXHIBITED

New York, The Museum of Modern Art, *Marina Abramovic: The Artist is Present*, 14 March - 31 May 2010

216

MARC QUINN b. 1964

Tropical Dawn, 2007

acrylic and aerosol spray on canvas

169 x 238 cm. (66½ x 93¾ in.)

Signed, titled and dated 'Marc Quinn 2007 TROPical Dawn' on the reverse.

Estimate £70,000-90,000 \$115,000-147,000 €83,900-108,000 ♠

PROVENANCE

Project B, Milan





217


MARC QUINN b. 1964

Maquette for a Siren, 2008

gold leaf, bronze

34 x 23 x 19 cm. (13³/₈ x 9 x 7¹/₂ in.)

Incised with the artist's initials, dated and numbered 'MQ 2008 11/12' on the underside. This work is number 11 from an edition of 12.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 

PROVENANCE

White Cube, London





218

DAMIEN HIRST b. 1965

In A Spin, The Action of the World on Things, 2002

household gloss, enamel paint on fiberboard

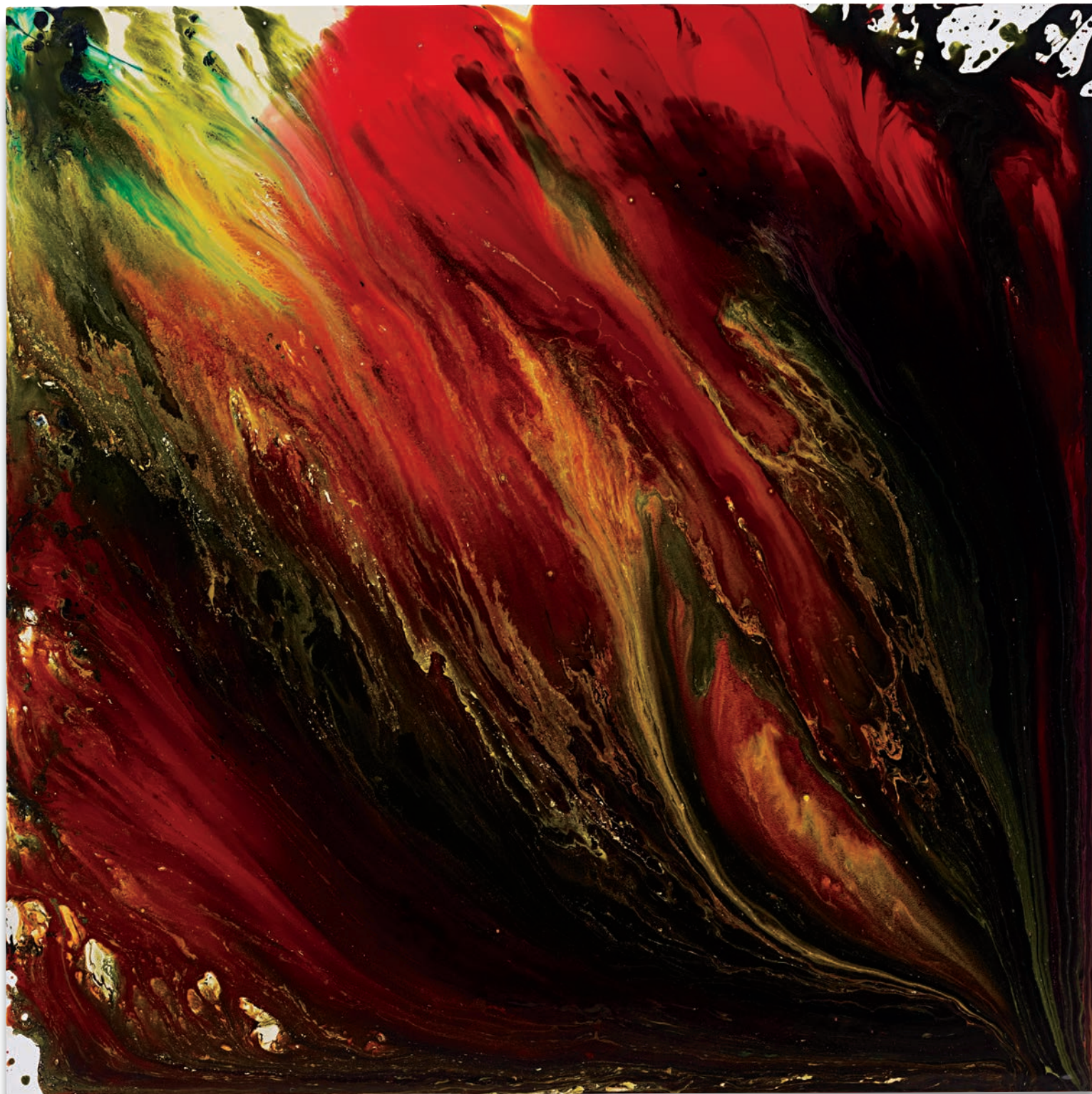
118 x 96 cm. (46½ x 37¾ in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ♠

PROVENANCE

The Paragon Press, London

Private Collection, London



219

KEITH TYSON b. 1969

Nature Painting, 2006

mixed media on aluminium

91.5 x 91.5 cm. (36 x 36 in.)

Signed, titled and dated 'Nature Painting K. Tyson 2006' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Haunch of Venison, London

Private Collection, United Kingdom



220

TROY BRAUNTUCH b. 1954

Untitled (Shirts 2), 2005

conté on cotton

160 x 129.5 cm. (62 $\frac{7}{8}$ x 50 $\frac{7}{8}$ in.)

This work is signed by the artist.

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Friedrich Petzel Gallery, New York



221

BANKSY b. 1975

Filth, 2000

spray paint and acrylic on canvas

44.4 x 40.5 cm. (17½ x 15⅞ in.)

Stencilled with the artist's signature 'BANKSY' lower right. This work is number 1 from an edition of 1. This work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Andipa Gallery, London

EXHIBITED

Bristol, Severnshed, *Banksy*, 2000



222

JAKE AND DINOS CHAPMAN b. 1966 & b. 1962

Dinos and Jake's Progress Plate 1, 2007

ink and gouache on found etching

49.3 x 66.4 cm. (19 3/8 x 26 1/8 in.)

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♠

PROVENANCE

White Cube, London

EXHIBITED

London, Hayward Gallery, *Laughing in a Foreign Language*, 25 January - 13 April 2008

223

HUMA BHABHA b. 1962

A.B., 2006

painted bronze

109.5 x 47 x 24.4 cm. (43½ x 18½ x 9⅝ in.)

Inscribed 'Huma Bhabha AP 2/2 2006 BHABHA 7701 BASE 4' on the underside. This work is number 2 of 2 artist's proofs.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Greener Pastures, Toronto

LITERATURE

J. Cape (ed.), *Shape of Things to Come: New Sculpture*, London 2009 (illustrated, p. 143)





224

FRANZ WEST 1947-2012

Two Works: (i) Uncle Chair; (ii) Uncle Chair, 2003

steel tubular frame with woven synthetic textile
each 87 x 64 x 58 cm. (34¼ x 25¼ x 22⅞ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Bärbel Grässlin Galerie, Frankfurt





225

MARTIN KIPPENBERGER 1953-1997

Der griechische pickelausdrucker, 1981

oil on canvas, artist's frame

49.9 x 59.8 cm. (19 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ♠

PROVENANCE

Galerie Gisela Capitain, Köln
Christie's, London South Kensington, *Post-War and Contemporary Art*, 5
April 2007, lot 810

226

HERMANN NITSCH b. 1938

Untitled, 1987

acrylic on jute

110 x 90 cm. (43 $\frac{1}{4}$ x 35 $\frac{3}{8}$ in.)

Signed and dated twice 'Herman Nitsch 1987' on the reverse. Further
signed and dated on the stretcher bar.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Studio Morra Gallery, Naples





227

UWE HENNEKEN b. 1974

Call To Arms in Schattenland, 2006

oil on canvas

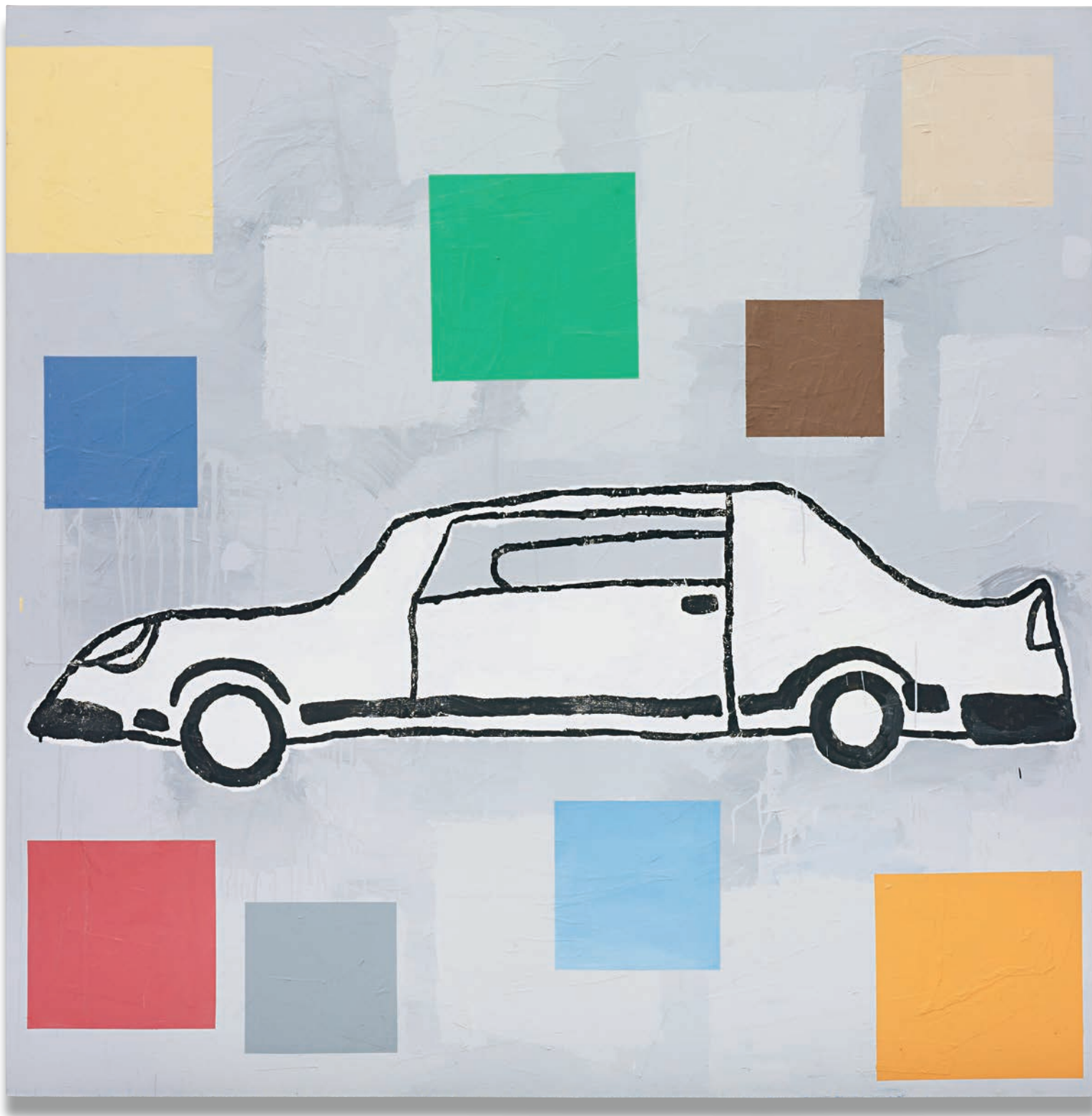
220 x 346 cm. (86 $\frac{5}{8}$ x 136 $\frac{1}{4}$ in.)

Signed, titled and dated "CALL TO ARMS IN SCHATTENLAND" Uwe Henneken 2006' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ₣ ♠

PROVENANCE

Meyer Riegger, Karlsruhe



228

DONALD BAECHLER b. 1956

Abstract Painting with Car, 1996

acrylic and collage on canvas

203.4 x 203.1 cm. (80 $\frac{1}{8}$ x 79 $\frac{7}{8}$ in.)

Signed, titled and dated 'DB96 ABSTRACT PAINTING WITH CAR' on the reverse.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ₣

PROVENANCE

Paul Kasmin Gallery, New York

Sotheby's, New York, *Contemporary Art*, Wednesday, September 10, 2008

Lot 55



229

BJARNE MELGAARD b. 1967

Harald, 2004-2006

oil on canvas

200 x 229.7 cm. (78¾ x 90¾ in.)

Signed, titled and dated 'HARALD Bjarne Melgaard 2004' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Galerie Krinzinger, Vienna



230

BJARNE MELGAARD b. 1967

Untitled, 2007

oil on canvas

200.1 x 299.6 cm. (78¾ x 117⅞ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♣

PROVENANCE

Galleri Faurschou, Copenhagen



231

DOUGLAS GORDON b. 1966

Two Works: (i) Tattoo I; (ii) Tattoo II, 1994

silver gelatin print

each sheet 89 x 53.3 cm. (35 x 20⁷/₈ in.)

This work is from an edition of 5.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Lisson Gallery, london



232

ALEX KATZ b. 1927

11 P.M. #2, 1991

oil on board

30.5 x 22.9 cm. (12 x 9 in.)

Inscribed signature and date 'alex katz 91' upper right.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Greene Naftali, New York

Private Collection

Glenn Dranoff Fine Art, New York

David Klein Gallery, Birmingham

Ketterer Kunst, Munich, *Auktion 387 - NACH 1945 / Zeitgenössische Kunst*,
10 December 2011, Lot 335

Acquired by the present owner from the above sale



233

JOHN CURRIN b. 1962

Worker, 1993

coloured pencil on paper

30.2 x 22.5 cm. (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in.)

Signed, numbered and dated 'Currin 93 CJ 1993 17' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ₣

PROVENANCE

Andrea Rosen Gallery, New York



234

GILLIAN CARNEGIE b. 1971*Damp*, 1998

oil on board

23 x 33.5 cm. (9 x 13¼ in.)

Signed, titled and dated 'Gillian Carnegie 1998 "Damp"' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ₣ ♠**PROVENANCE**

Contemporary Fine Arts, Berlin

235

THIS LOT IS SOLD WITH NO RESERVE

GILLIAN CARNEGIE b. 1971*Untitled*, 1998

charcoal on paper

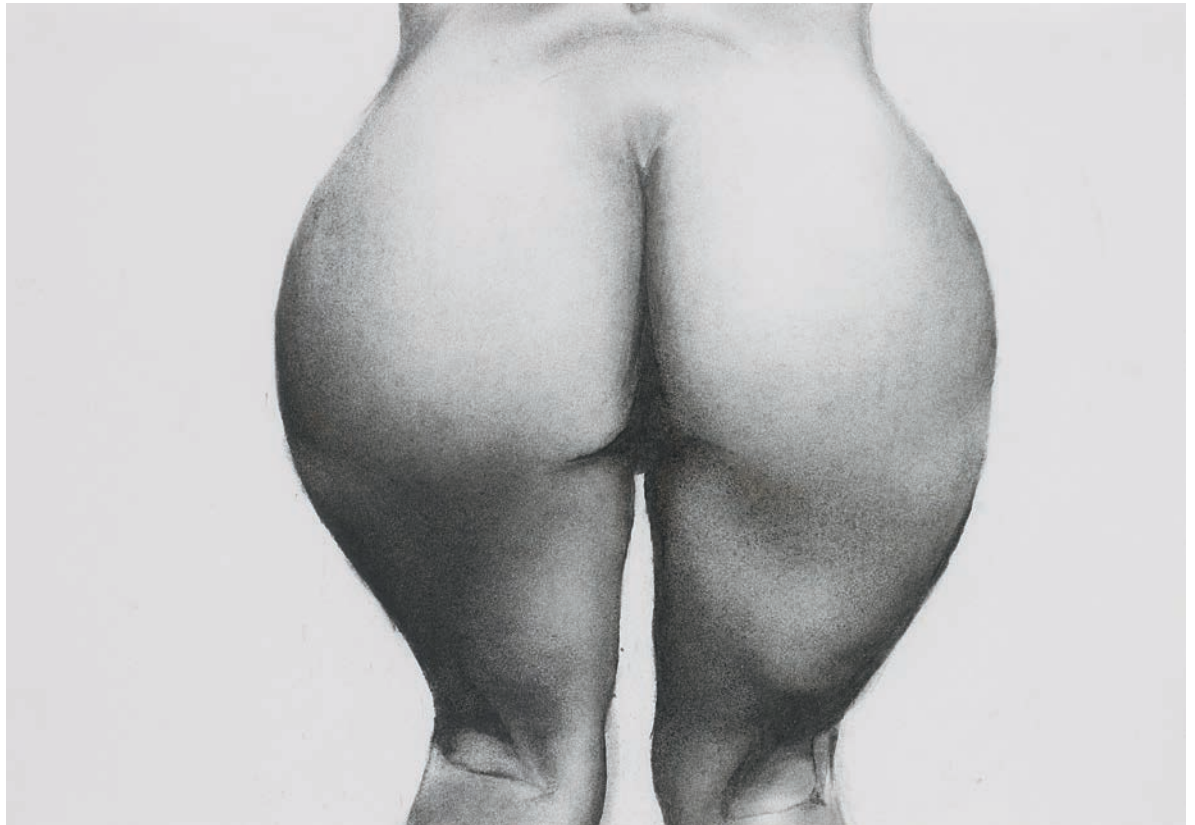
29.2 x 41.5 cm. (11½ x 16⅜ in.)

Signed and dated 'Gillian Carnegie 1998' on the reverse.

Estimate £3,000-5,000 \$4,900-8,200 €3,600-6,000 • ₣ ♠**PROVENANCE**

Andrea Rosen Gallery, New York

235





236

STEPHAN BALKENHOL b. 1957

Untitled (female figure looking up and relief with dots), 2005

Wawa wood, paint, in two parts
 sculpture 175 x 39.7 x 43.7 cm. (68 $\frac{7}{8}$ x 15 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in.)
 panel 140 x 99.3 cm. (55 $\frac{1}{8}$ x 39 $\frac{1}{8}$ in.)
 (installation dimensions variable)

Estimate £20,000-30,000 \$32,800-49,200

€24,000-36,000 ♠

PROVENANCE

Stephen Friedman Gallery, London
 Private Collection, Brussels

EXHIBITED

Baden, Staatliche Kunsthalle, 15 July – 17 September 2006

Duisburg, Museum Küppersmühle, 28 September – 3 December 2006

Salzburg, Museum der Moderne Mönchsberg, 17 February – 24 June 2007

London, Stephen Friedman Gallery, *Stephan Balkenhol*, 15 September 2005 – 11 October 2005

LITERATURE

Stephan Balkenhol, exh. Cat., pp. 283 and 247

237

SEAN HENRY b. 1965

Man with Alter Ego, 1998

bronze, exterior 2-pac paint, painted wood, Plexiglas

180.5 x 152.3 x 30.5 cm. (71 $\frac{1}{8}$ x 59 $\frac{7}{8}$ x 12 in.)

Each figure inscribed 'SH98 2/5' on the heel.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Acquired directly from the Artist





238

WILHELM SASNAL b. 1972

A Ball, 2007

acrylic on canvas

40.2 x 50.2 cm. (15⁷/₈ x 19³/₄ in.)

Signed and dated 'W. SASNAL 2007' on overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Private Collection



239

SAM TAYLOR WOOD b. 1967

Pieta, 2001

colour coupler print

134.5 x 134.5 cm. (52 $\frac{7}{8}$ x 52 $\frac{7}{8}$ in.)

This work is number 1 from an edition of 6.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

White Cube, London



240

JAMES CASEBERE b. 1953

Turning Hallway, 2003

chromogenic print, face-mounted to Plexiglas

181.2 x 229.8 cm. (71 $\frac{3}{8}$ x 90 $\frac{1}{2}$ in.)

This work is number 4 from an edition of 5.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Lisson Gallery, London



241

FLORIAN MAIER-AICHEN b. 1973

Untitled (Snow Machine), 2009

colour coupler print

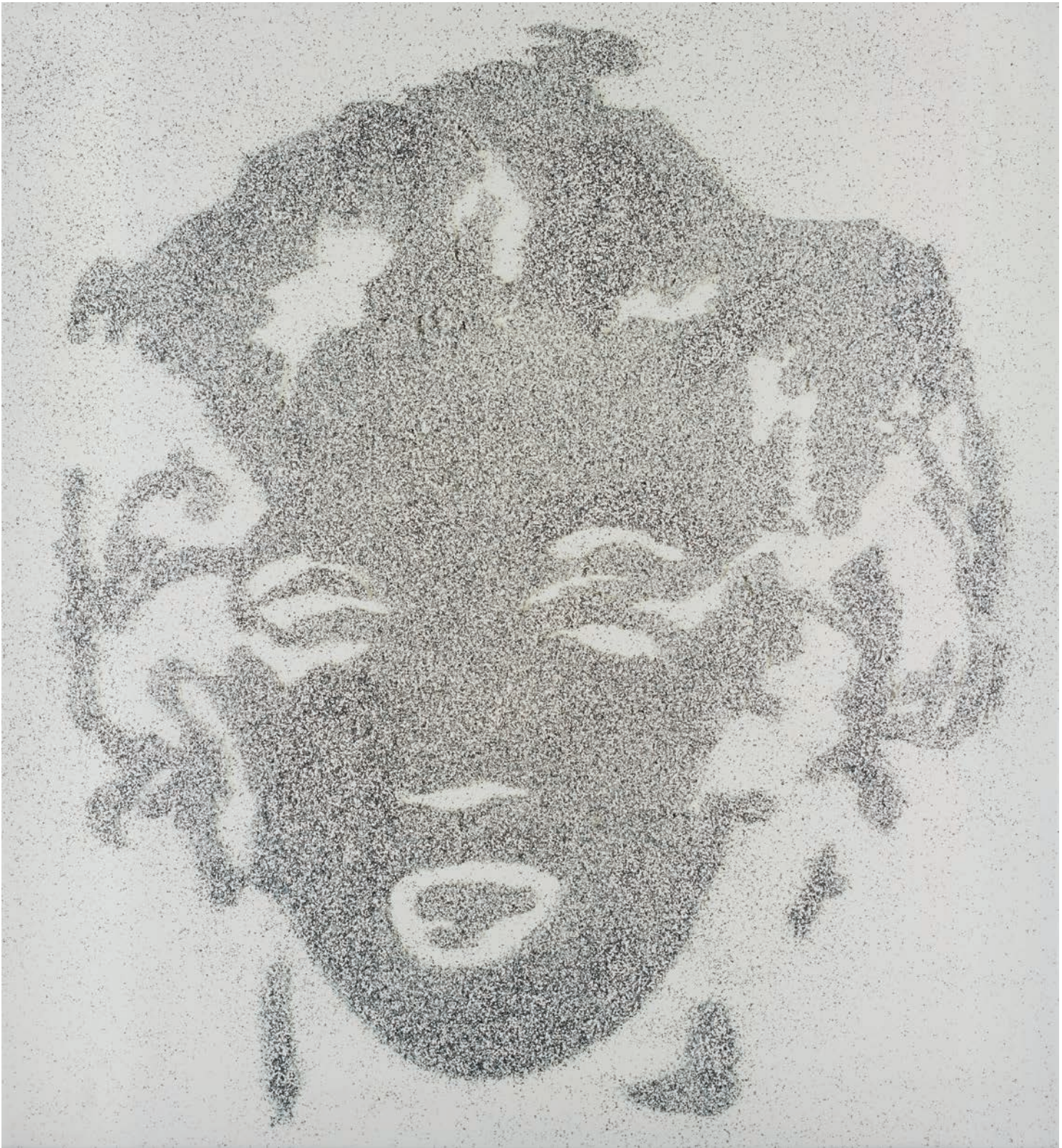
57 x 58.2 cm. (22½ x 22⅞ in.)

Signed, dated and numbered 'Florian Maier-Aichen 2009 1/6' on a label affixed to the reverse. This work is number 1 from an edition of 6.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♣

PROVENANCE

Blum & Poe, Los Angeles



242

VIK MUNIZ b. 1961

Reversal Grey Marilyn (Pictures of Diamond Dust), 2003

dye destruction print

101 x 93 cm. (39¾ x 36½ in.)

Signed and dated 'Vik Muniz 2003' on a gallery label affixed to the reverse.

This work is number 1 from an edition of 5 plus 3 artist's proofs.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Gallery Xippas, Paris

LITERATURE

Vik Muniz: After Warhol, exh. cat., Galerie Xippas, Paris, 2000 (variant)

243

VIK MUNIZ b. 1961

Jacqueline, after Picasso (Pictures of Pigment), 2007

colour coupler print

127.8 x 101.8 cm. (50¾ x 40½ in.)

Signed and dated 'Vik Muniz 2007' on a gallery label affixed to the reverse.

This work is number 4 from an edition of 6.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Galerie Xippas, Paris





244

SANTE D'ORAZIO b. 1956*Pamela Anderson (Profile #6)*, 2000

digital cibachrome print

96.5 x 81 cm. (37 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in.)

Signed 'Sante D'Orazio' on a gallery label affixed to the reverse. This work is number 1 from an edition of 6.

Estimate £6,000-8,000 \$9,800-13,100

€7,200-9,600

PROVENANCE

Private Collection

245

DAVID LACHAPPELLE b. 1963*Naomi Campbell: Ice*, 1999

Chromogenic print, flush-mounted.

59.6 x 43.5 cm. (23 $\frac{1}{2}$ x 17 $\frac{1}{8}$ in.)

This is number 1 from an edition of 5.

Estimate £8,000-12,000 \$13,100-19,700

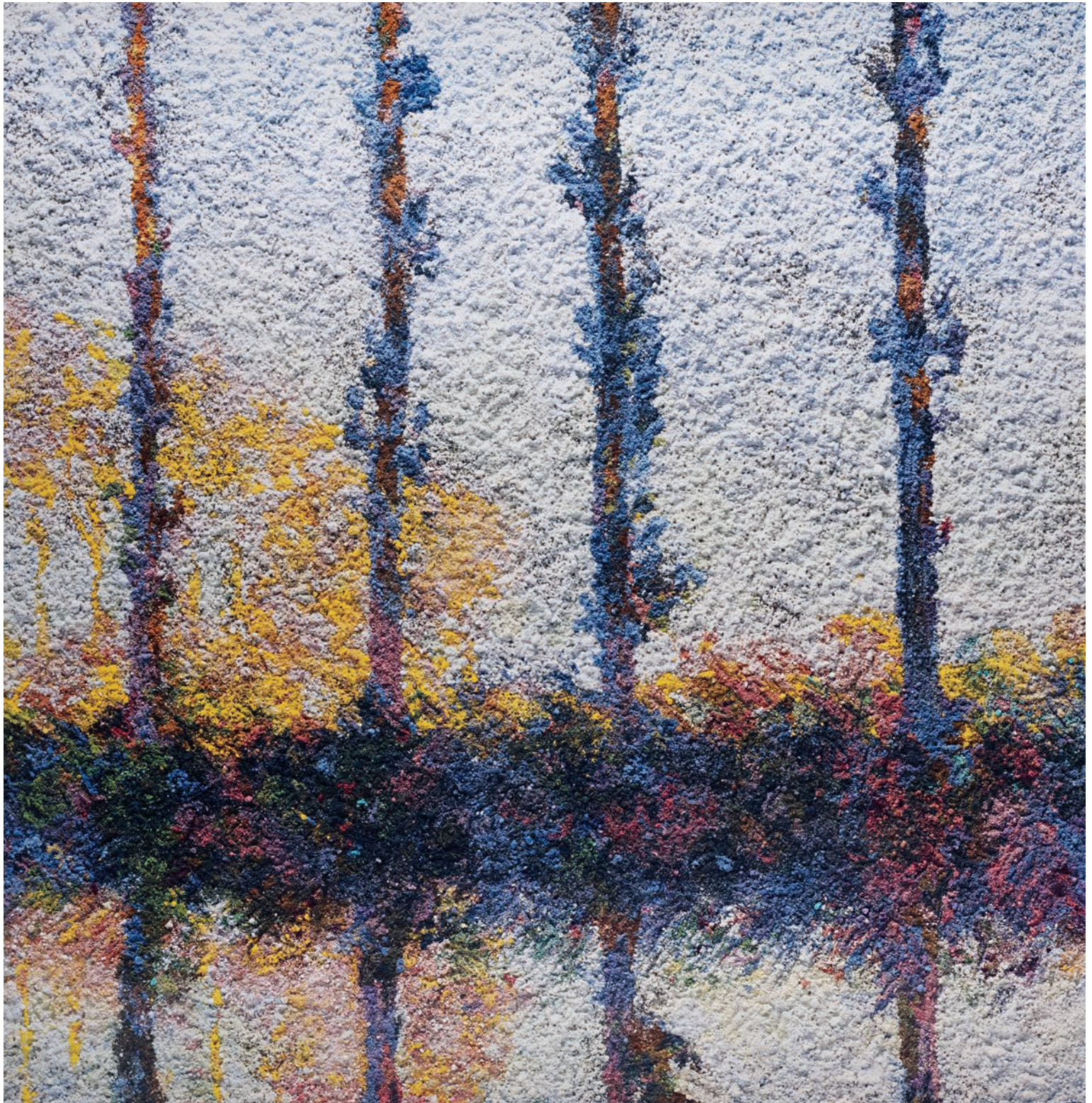
€9,600-14,400

PROVENANCE

Mario Marino Swody Gallery

245





246

VIK MUNIZ b. 1961

Poplars, after Claude Monet (Pictures of Pigment), 2005

colour coupler print

184.6 x 182.3 cm. (72 $\frac{5}{8}$ x 71 $\frac{3}{4}$ in.)

Signed and dated 'Vik Muniz 2005' on a gallery label affixed to the reverse.

This work is number 5 from an edition of 6.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ₺

PROVENANCE

Galerie Xippas, Paris

LITERATURE

P. Corrêa do Lago, *Vik Muniz Obra Completa 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 600 (another example illustrated in color)



247

LAWRENCE CARROLL b. 1954

Untitled, 1999-02

oil, wax, fabric, acrylic, canvas, staples on wood

152.7 x 121.7 x 10 cm. (60 $\frac{1}{8}$ x 47 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.)

Signed, titled and dated 'Lawrence Carroll 1999-2002 "Untitled"' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection



248

BOSCO SODI b. 1970

Untitled - 0087, 2011

mixed media on canvas

200 x 280 cm (78 3/4 x 110 1/4 in.)

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900

PROVENANCE

Project B, Milan

Galleria Cardi, Milan

Private Collection, Switzerland



249

ANDRES SERRANO b. 1950

Crucifix, 1983

cibachrome print, face mounted to Plexiglas

100 x 151 cm. (39 $\frac{3}{8}$ x 59 $\frac{1}{2}$ in.)

Signed, titled and numbered 'Andres Serrano CRUCIFIX 2/4' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Paula Cooper Gallery, New York

Porro & C. Pittura del XIX Secolo, Milan, *Arte Moderna e Contemporanea*, 24 November 2005, Lot 247

250

RETNA b. 1979

Song, 2011

acrylic on canvas

243.8 x 162.2 cm. (95 $\frac{7}{8}$ x 63 $\frac{7}{8}$ in.)

Signed on the right hand edge.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

The Old Dairy, London, *The Hallelujah World Tour*: RETNA's first solo UK exhibition, 9 June - 27 June 2011





251

BILLY CHILDISH b. 1959

The Bitter Cup, 2004

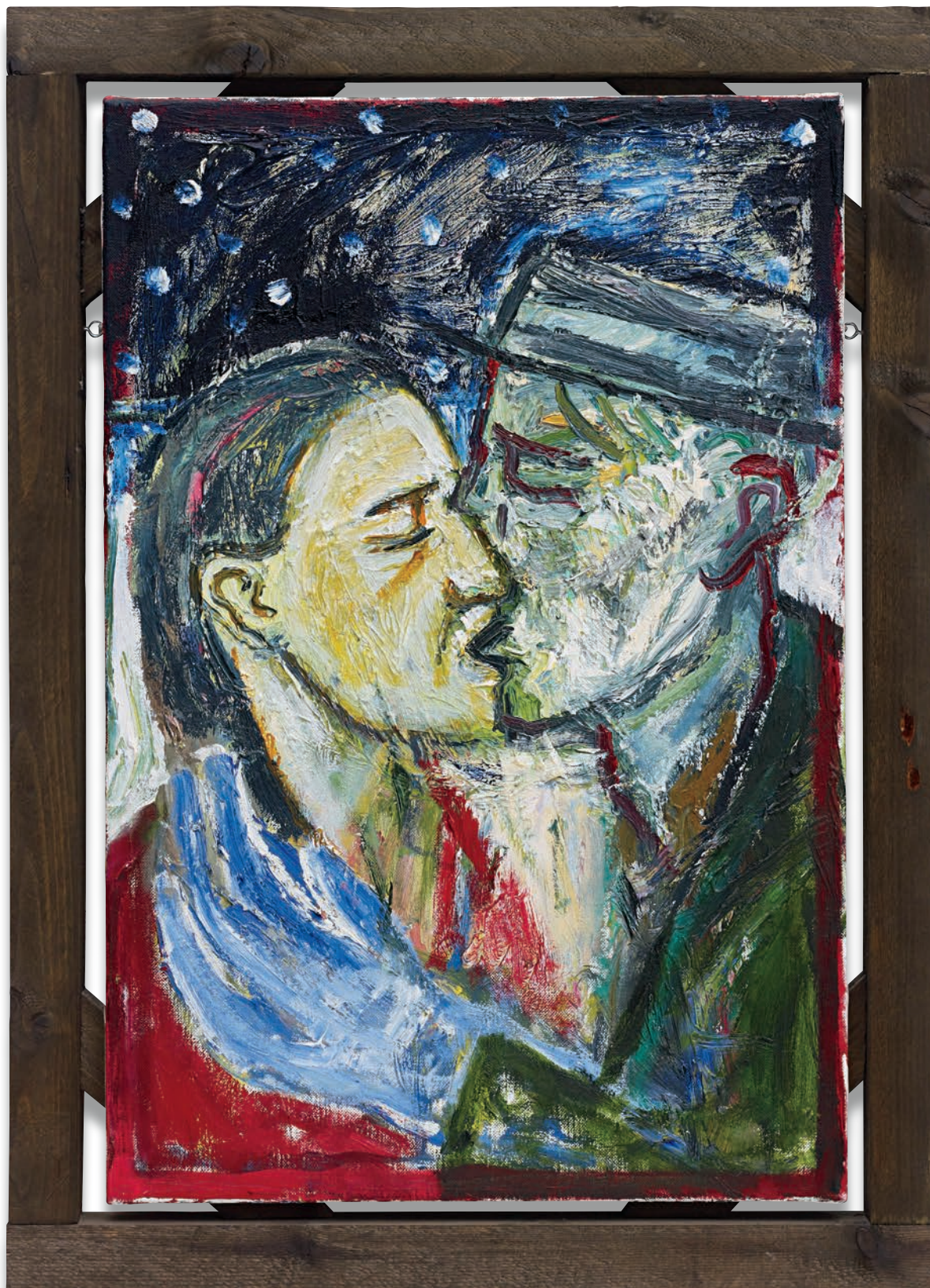
oil on canvas

121.5 x 91.3 cm. (47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Acquired directly from the artist



252

BILLY CHILDISH b. 1959

The Kiss, 2000

oil, charcoal on canvas in artist's frame

88.6 x 64.1 cm. (34 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in.)

Signed, titled and dated 'The Kiss 2000 Billy' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Aquarium Gallery, London



253

MARCELLO LO GIUDICE b. 1955

Eden, 2008

oil and pigment on canvas

150 x 150 cm. (59 x 59 in.)

Signed, titled and dated 'Lo Giudice 08 EDEN' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Acquired directly from the artist



254

VICTOR SYDORENKO b. 1953

Untitled, from "Reflection into the unknown series", 2013

oil on canvas

190 x 190 cm. (74¾ x 74¾ in.)

Signed, titled and dated 'Sydorenko Victor, 2013, from series "Reflection into the unknown"' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ₺

PROVENANCE

Private Collection

EXHIBITED

Kiev, *Triennale of painting House of Artists*, 13 – 30 June 2013

Kiev, *ART KYIV Contemporary 2013*, 13 November – 01 December 2013

LITERATURE

Fine art Magazine, Ukraine, 2013, p.38

Throughout his oeuvre, Ukrainian artist Victor Sydorenko focuses on drawing on the absurdity of suppression levels in today's society and the feeling of captivity and helplessness that people experience constantly as a result. In *Untitled*, a beautiful example of the artist's Reflection of the Unknown series, Sydorenko creates a space that is free of any restrictions, social impositions and that allows the viewer to see the reflection of their true inner self.





255

VITALIY AND ELENA VASILIEVA b. 1966 and b. 1975

Two Works: Neo 6-7, 2012

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

Each work is number 2 from an edition of 5 and is accompanied by a certificate of authenticity signed by the artists.

Estimate £20,000-25,000 \$32,800-41,000 €24,000-30,000 ±

PROVENANCE

Private Collection, Europe

EXHIBITED

Venice Biennale, *55th International Art Exhibition -The Encyclopedic Palace*,
01 June- 24 November 2013

LITERATURE

Exclusive book of the Project *NEO*, Munich, 2012

Collector's Edition of *Exposures Magazine*, USA, February 2013, pp. 28-29

Lumen Magazine, United Kingdom, May 2013, pp. 19-24

Art Tour International Magazine, June 2013, p.33

Shoot Me Magazine, Greece, August 2013, p.93



256

IGOR MAKAREVICH b. 1943

USSR - Stronghold of the World (diptych), 1989

oil and encaustic on canvas

(i) 88.8 x 103.5 cm. (34 $\frac{7}{8}$ x 40 $\frac{3}{4}$ in.)

(ii) 90 x 103.5 cm. (35 $\frac{3}{8}$ x 40 $\frac{3}{4}$ in.)

Signed, titled [in Cyrillic] and dated 'I. Makarevich Cross of St Andrey - USSR Stronghold of the World 1989' on the reverse.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ±

PROVENANCE

Sotheby's, London, *Russian Contemporary Sale*, 12 March 2008, lot 00048



257

**VLADIMIR DUBOSSARSKY and
ALEXANDRE VINOGRADOV** b. 1964 and 1963

Barbie, 2003

acrylic on canvas

144 x 194 cm. (56¾ x 76¾ in.)

Signed and dated 'Dubossarsky Vinogradov 2003' lower right. Further signed, titled and dated 'Dubossarsky V Vinogradov A BARBIE 2003' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Orel Art, Paris



(i)



(ii)



(iii)



(iv)

258

DJORDJE OZBOLT b. 1967

Four works: (i) By the Moonlight; (ii) Oxygen; (iii) Turkish Delight; (iv) Untitled, 2004 - 2005

acrylic on canvas

(i) 30.2 x 30.5 cm. (11 $\frac{7}{8}$ x 12 in.)

(ii) 30.1 x 30 cm. (11 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

(iii) 30.6 x 25.5 cm. (12 x 10 in.)

(iv) 30.8 x 31 cm. (12 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in.)

(i) Signed, titled and dated 'DJORDJE 2004 "BY THE MOONLIGHT"' on the reverse.

(ii) Signed, titled and dated 'DJORDJE OZBOLT 2005 OXYGEN' on the reverse.

(iii) Signed, titled and dated 'DJORDJE OZBOLT 2005 "TURKISH DELIGHT"' on the reverse.

(iv) Signed and dated 'DJORDJE 2005' on the reverse.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ± ♠

PROVENANCE

Herald St, London

259

AVNER BEN-GAL b. 1966

Spider, 2005

oil on canvas

150.5 x 180 cm. (59¼ x 70⅞ in.)

Signed, titled and dated 'Avner Ben-Gal 2005
"SPIDER"' on the reverse.

Estimate £6,000-8,000 \$9,800-13,100
€7,200-9,600 ₪

PROVENANCE

Sommer Contemporary Gallery, Tel Aviv

259



260



260

DIRK BRAECKMAN b. 1958

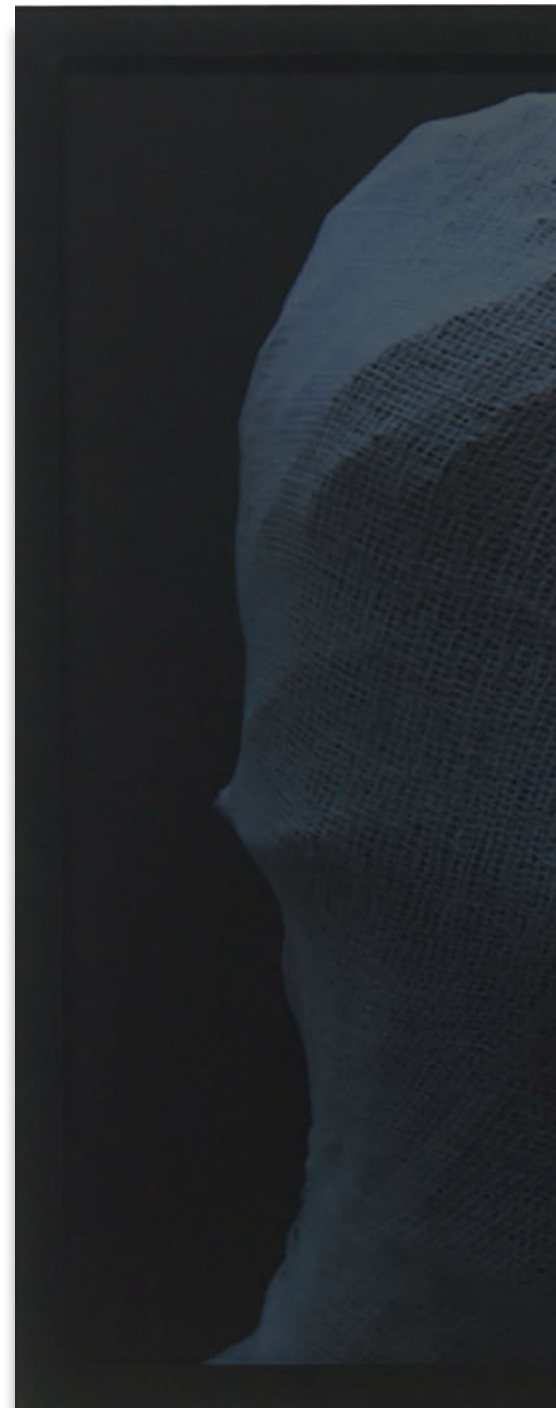
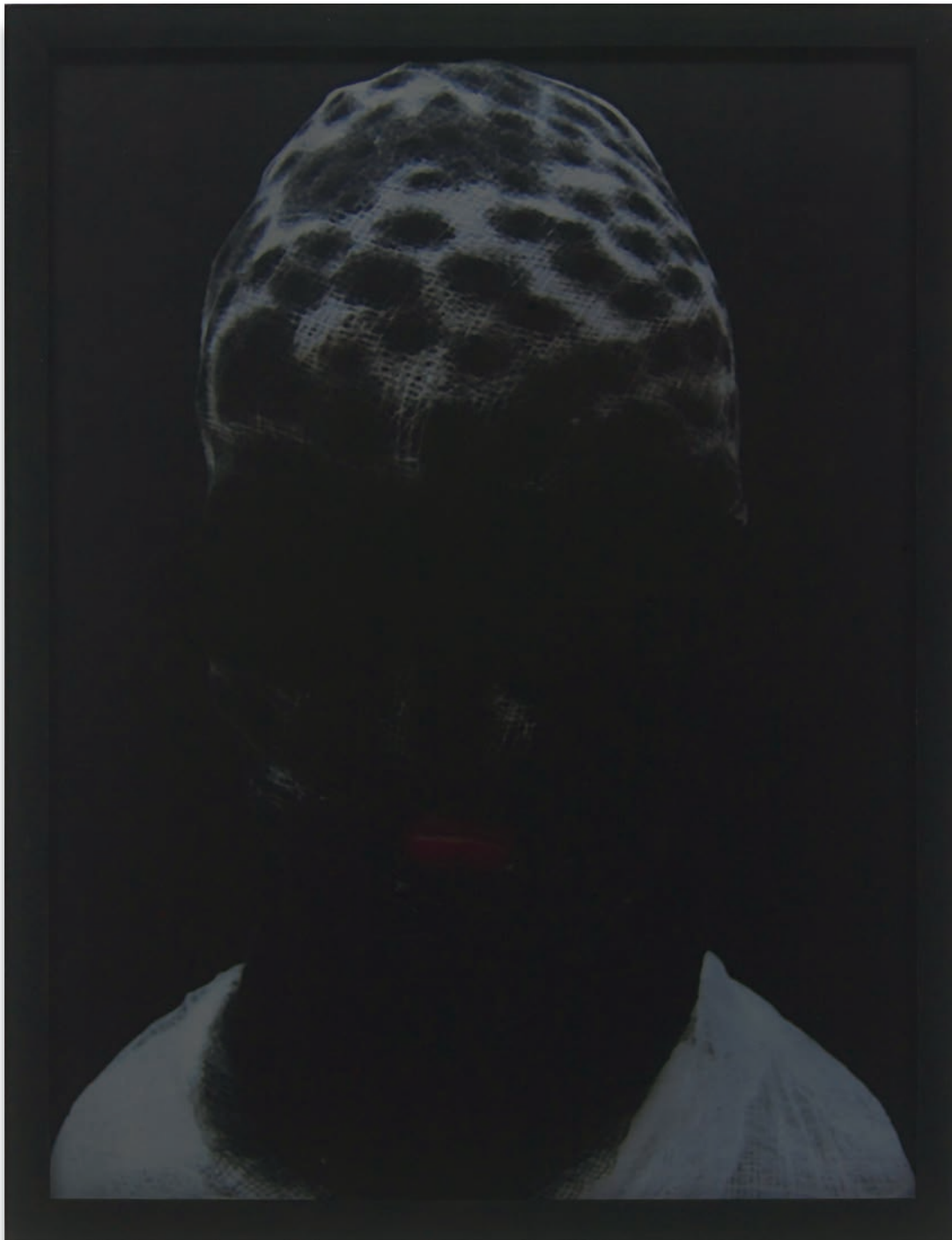
"10-01-04", 2004

inkjet print on paper mounted on aluminum
109.2 x 81.9 cm. (42⅞ x 32¼ in.)

Estimate £5,000-7,000 \$8,200-11,500
€6,000-8,400 ₪ ♠

PROVENANCE

Zeno x, Antwerp



261

HALIM AL-KARIM b. 1963

Goddess in Love (Triptych), 2007

lambda print under silk, in three parts

112.3 x 86.5 cm. (44¼ x 34 in.)

Each signed, titled, dated and numbered 'GODDESS IN LOVE 5/5 Halim Al Karim 2007 Halim Al Karim' on the reverse. This work is number 5 from an edition of 5.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

XVA Gallery, Dubai

Acquired directly from the above by the present owner

EXHIBITED

Walsall, The New Art Gallery, *Behind the Mask*, 16 July - 12 September 2010

LITERATURE

Nadine Descendre, *Halim Al Karim*, Skira, Milan, 2012, p. 50-51 (another example illustrated)





262

TIM ROLLINS AND K.O.S. b. 1955

Amerika, 2002

acrylic, pencil, book pages on canvas

107 x 122 cm. (42½ x 48 in.)

Signed, titled and dated 'amerika-Fr Bruno Mumar (after Kafka) TR and K.O.S S Bx 2002' on the reverse.

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800

PROVENANCE

Private Collection



263

ERIK PARKER b. 1968

In and Out of Trouble, 2006

mixed media on canvas

244.7 x 229 cm. (96 $\frac{3}{8}$ x 90 $\frac{1}{8}$ in.)

Signed, titled and dated 'E Parker Erik Parker 2006 "IN AND OUT OF TROUBLE"' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♣

PROVENANCE

Galleri Faurschou, Copenhagen

264



264

ANDRÉ BUTZER b. 1973

Untitled, 2007

pencil on paper

23.8 x 31.4 cm. (9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in.)

Signed and dated 'A. Butzer '07' lower right.

Estimate £3,000-5,000 \$4,900-8,200

€3,600-6,000 ± ♠

PROVENANCE

Alison Jacques Gallery, London

265

DANIEL RICHTER b. 1962

Untitled, 2008

oil on paper

41.8 x 59.5 cm. (16 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in.)

Signed and dated 'DR08' lower right.

Estimate £5,000-7,000 \$8,200-11,500

€6,000-8,400 ♠

PROVENANCE

Regen Projects, Los Angeles

265





266

ALLORA & CALZADILLA b. 1974 & b. 1971

Under Discussion, 2004-05

colour coupler print

52 x 38 cm. (20½ x 14⅞ in.)

This work is from an edition of 25 plus 3 artist's proofs and is accompanied by an artist's label which is signed by the artists.

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Private Collection, London



267

GINO RUBERT b. 1969

Sweet Home II, 2007

mixed media on canvas

120 x 100.5 cm. (47¼ x 39½ in.)

Signed and dated 'Gino Rupert 07' on the reverse.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200

PROVENANCE

Galeria Senda, Barcelona

268

NICK VAN WOERT b. 1979

Black Eclipse, 2010

plaster bust and resin

37.4 x 34 x 15 cm. (14¾ x 13⅜ x 5⅞ in.)

Signed and dated 'NICK VANWOERT 2010' on the underside.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200

PROVENANCE

Fourteen30 Contemporary, Oregon



PHILLIPS

— SPRING CALENDAR 2014 —

NEW YORK

CONTEMPORARY ART & DESIGN

AUCTION 6 MARCH

UNDER THE INFLUENCE

AUCTION 7 MARCH

PHOTOGRAPHS

AUCTIONS 31 MARCH & 1 APRIL

JEWELS

AUCTION 16 APRIL

EDITIONS EVENING AND DAY

AUCTION 28 APRIL

CONTEMPORARY ART EVENING AND DAY

AUCTIONS 12 & 13 MAY

LATIN AMERICA

AUCTION 28 MAY

DESIGN

AUCTION 11 JUNE

LONDON

CONTEMPORARY ART EVENING AND DAY

AUCTIONS 10 & 11 FEBRUARY

UNDER THE INFLUENCE

AUCTION 8 APRIL

DESIGN

AUCTION 29 APRIL

THE ARCHITECT CREATED BY LEE F. MINDEL FAIA

AUCTION 29 APRIL

PHOTOGRAPHS

AUCTION 15 MAY

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

The seller of lots 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:

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

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

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.

PHILLIPS



CONTEMPORARY ART AND DESIGN EVENING SALE

AUCTION 6 MARCH 2014 NEW YORK

ENQUIRIES

CONTEMPORARY ART ZACH MINER zminer@phillips.com +1 212 940 1256

DESIGN ALEX HEMINWAY aheminway@phillips.com +1 212 940 1268

ALLEN JONES *Refrigerator*, 2002

PHILLIPS.COM

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (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.

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.**

PHILLIPS



UNDER THE INFLUENCE

AUCTION 8 APRIL 2014 LONDON
VIEWING 29 MARCH - 7 APRIL
ENQUIRIES Tamila Kerimova
tkerimova@phillips.com +44 20 7318 4065

PHILLIPS.COM

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. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](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 willful 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 7 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:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(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 £10 per day for each

uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

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

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

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

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 **CAPITALIZED** 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. Phillips has discretion to waive any of the foregoing requirements.

(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 or equity. 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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SALE INFORMATION

AUCTION

Tuesday 11 February 2014, 2pm

VIEWING

1 – 10 February

Monday – Saturday, 10am – 6pm

Sunday 12pm – 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 UK010214 or Contemporary Art Day Sale

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Front cover Robert Longo, *Study of Tiger Head 4B*, 2011 (detail)

Back cover Lucien Smith, *Untitled (Rain series)*, 2012 (detail)

Inside front cover Rudolf Stingel, *Untitled*, 1999 (detail)

Page 2–3 Michelangelo Pistoletto, *Scrivania con Computers*, 2008 (detail)

Page 222–223 Sam Falls, *Untitled (Val Verde, Blue)*, 2011 (detail)

Inside back cover Israel Lund, *Untitled*, 2013 (detail)

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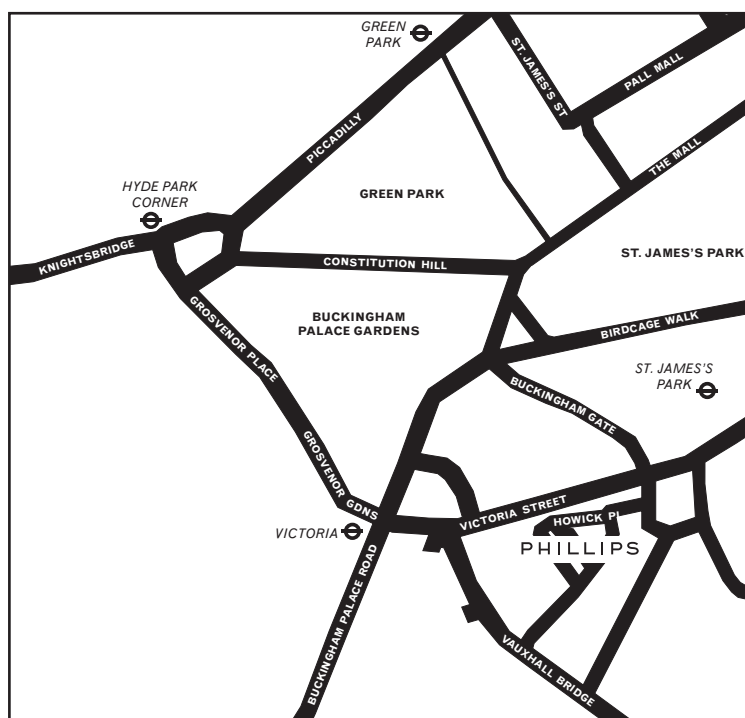
Florencia Moscova +44 20 7318 4082

PHOTOGRAPHY

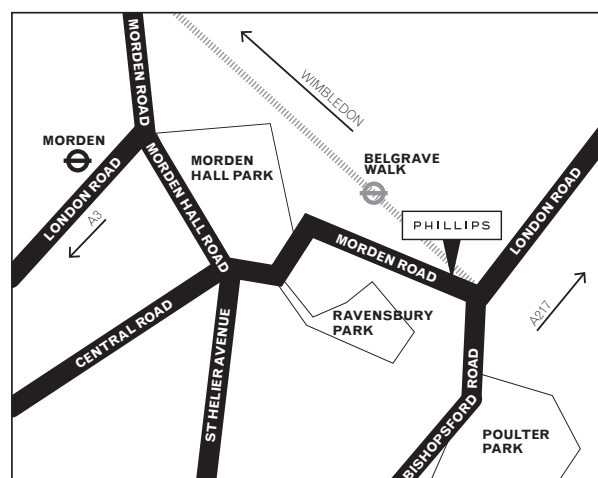
Hayley Giles

Kent Pell

Matt Kroening



Viewing and Auction location



Warehouse and collection location

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Please select the type of bid you wish to make with this form (please select one):

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☐ **TELEPHONE BID FORM**

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Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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Signature	Date
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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
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Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
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City	State / County	
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FINANCIAL INFORMATION

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Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

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Signature	Date
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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
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- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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EVENING & DAY EDITIONS

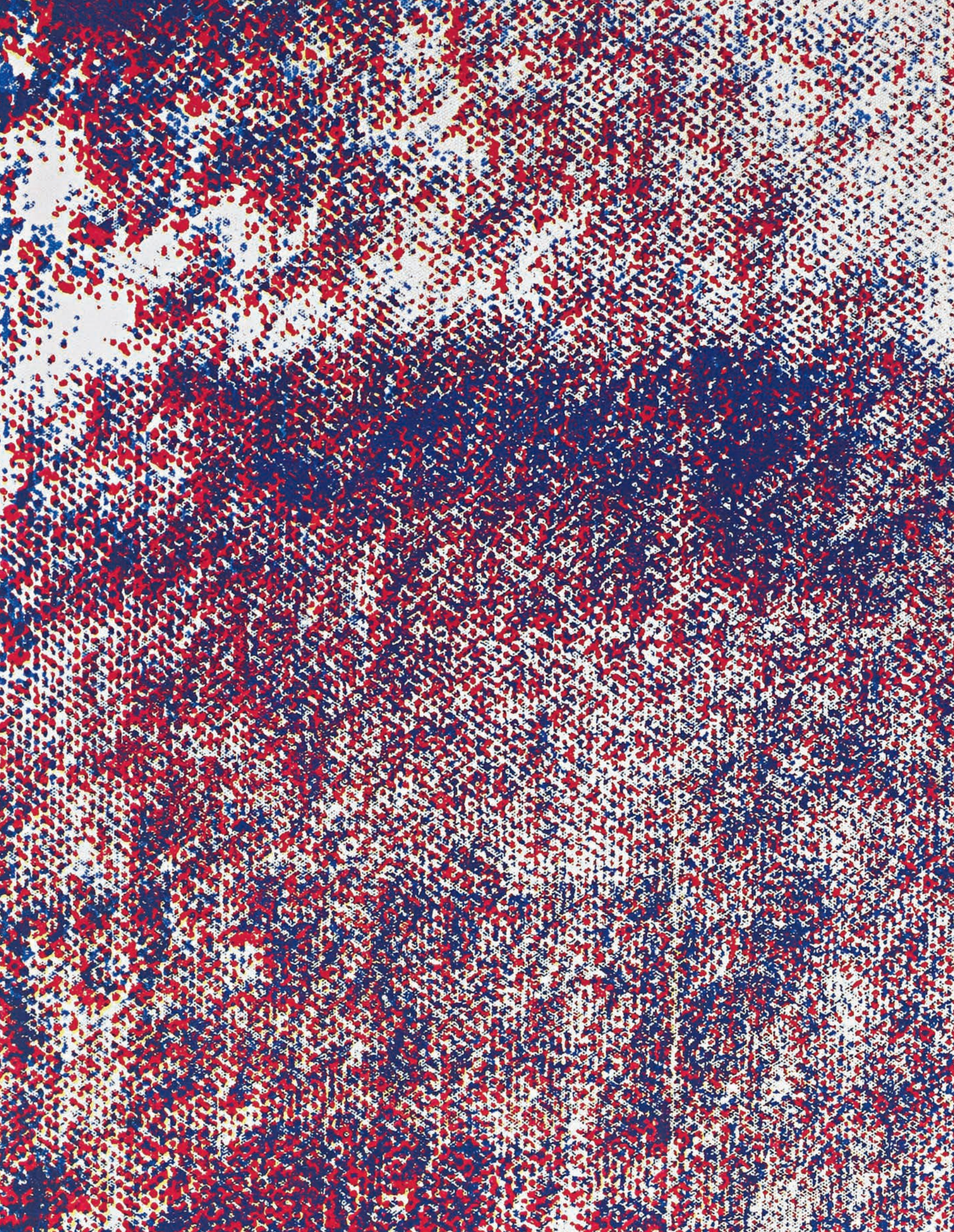
AUCTION 12 JUNE 2014 LONDON
CONSIGNMENT DEADLINE 4 APRIL 2014

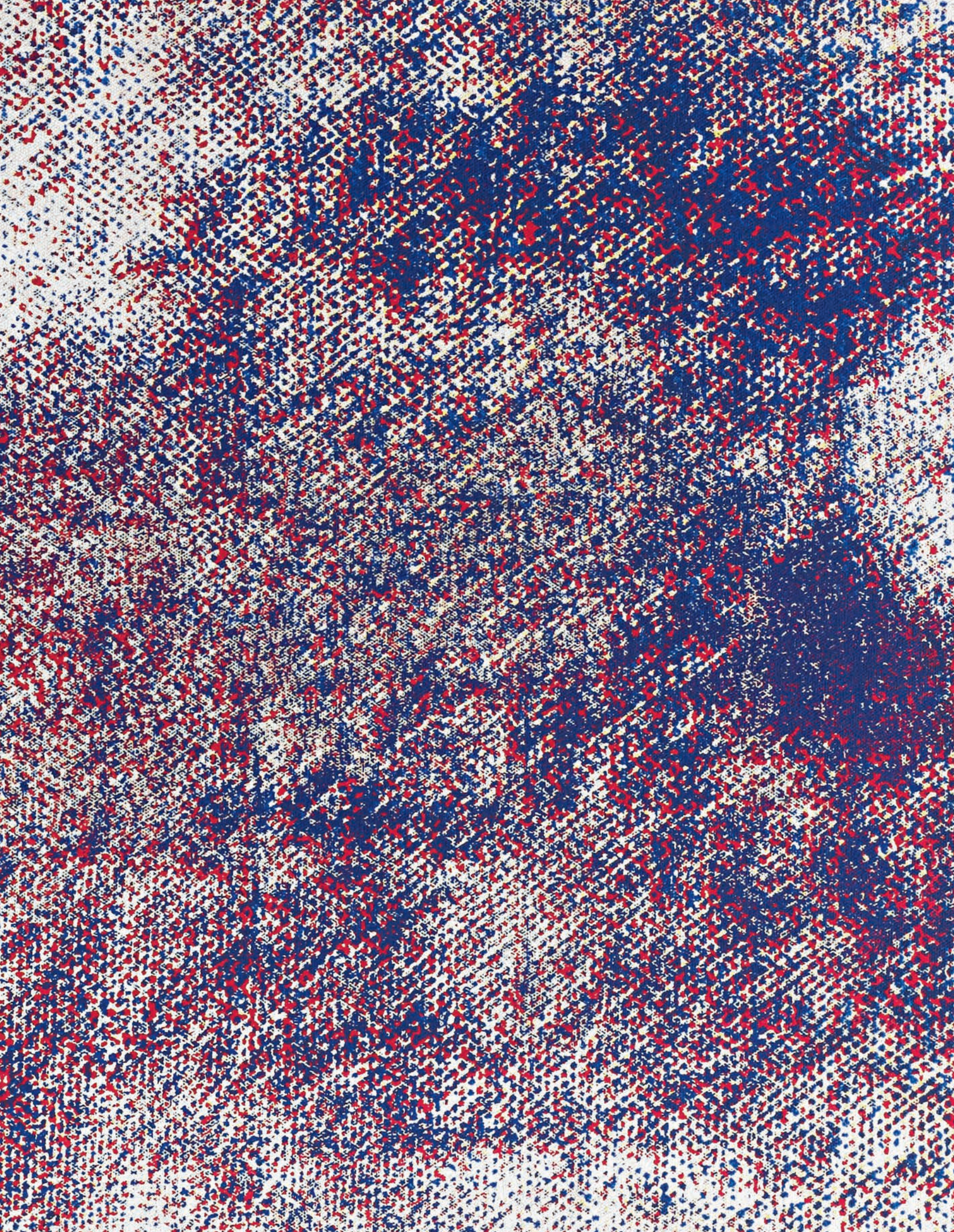
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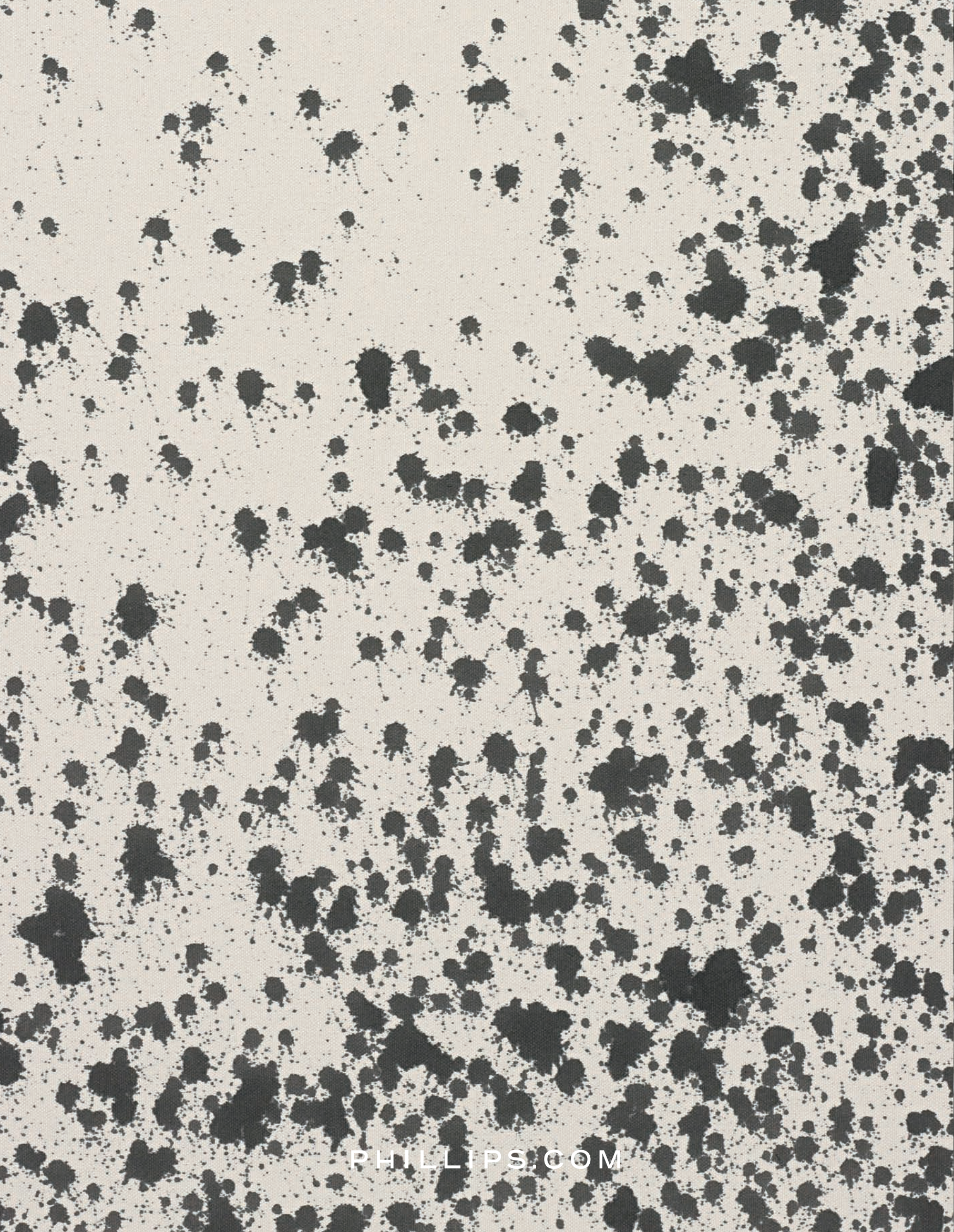
Modern & Contemporary Editions Robert Kennan rkennan@phillips.com +44 20 7318 4075

GERHARD RICHTER *Frau mit Kind*, 2005 (detail) sold for a record price of £98,500

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CONTEMPORARY ART

LONDON DAY SALE 11 FEBRUARY 2014







PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON DAY SALE 11 FEBRUARY 2014 AT 2PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

11 February 2014 at 2pm

VIEWING

1-10 February

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
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Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS

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Front cover Robert Longo, *Study of Tiger Head 4B*, 2011 (detail)

Back cover Lucien Smith, *Untitled (Rain series)*, 2012 (detail)

Opposite Michelangelo Pistoletto, *Scrivania con Computers*, 2008 (detail)

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Services, New York

AND

PAIN

THE

CONTEMPORARY ART

London Day Sale

11 February 2014 at 2pm

Lots 101-268

THING

101

ISRAEL LUND b. 1980

Untitled, 2013

acrylic on unprimed canvas

111.5 x 86.2 cm. (44 x 34 in.)

Signed, dated and numbered 'ISRAEL LUND 3/8 Israel Lund 2013' on the reverse. This work is number 3 from a series of 8 unique works.

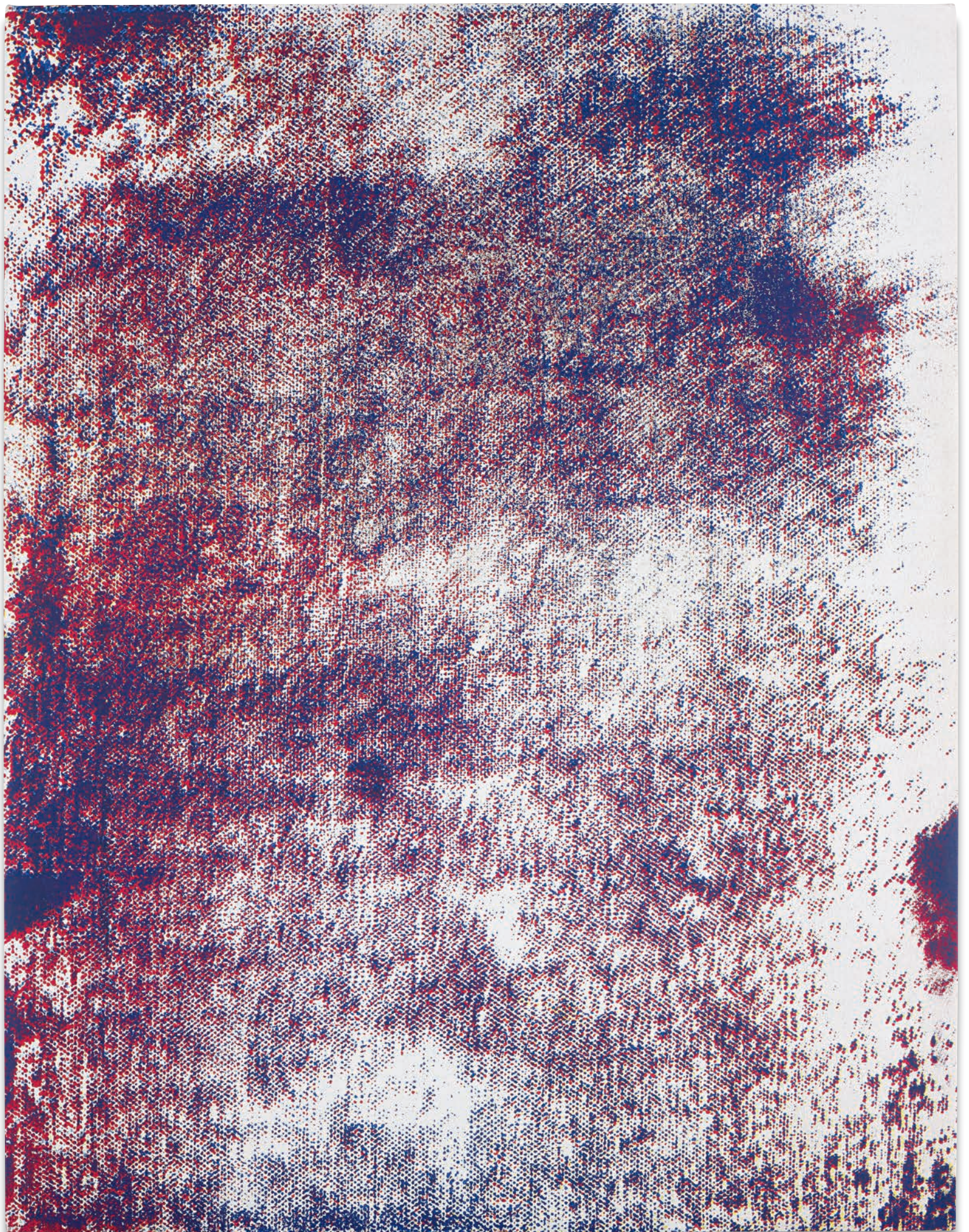
Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Private Collection, Italy

“The final image is a result of manipulating the screen, the squeegee, the amount of ink I use, and the physical makeup of the canvas. “

ISRAEL LUND



102

DAVID OSTROWSKI b. 1981

Untitled, 2012

oil, wood, lacquer and adhesive foil on canvas

181.5 x 131.4 cm. (71½ x 51¾ in.)

Signed and dated 'David Ostrowski 12' on the overlap.

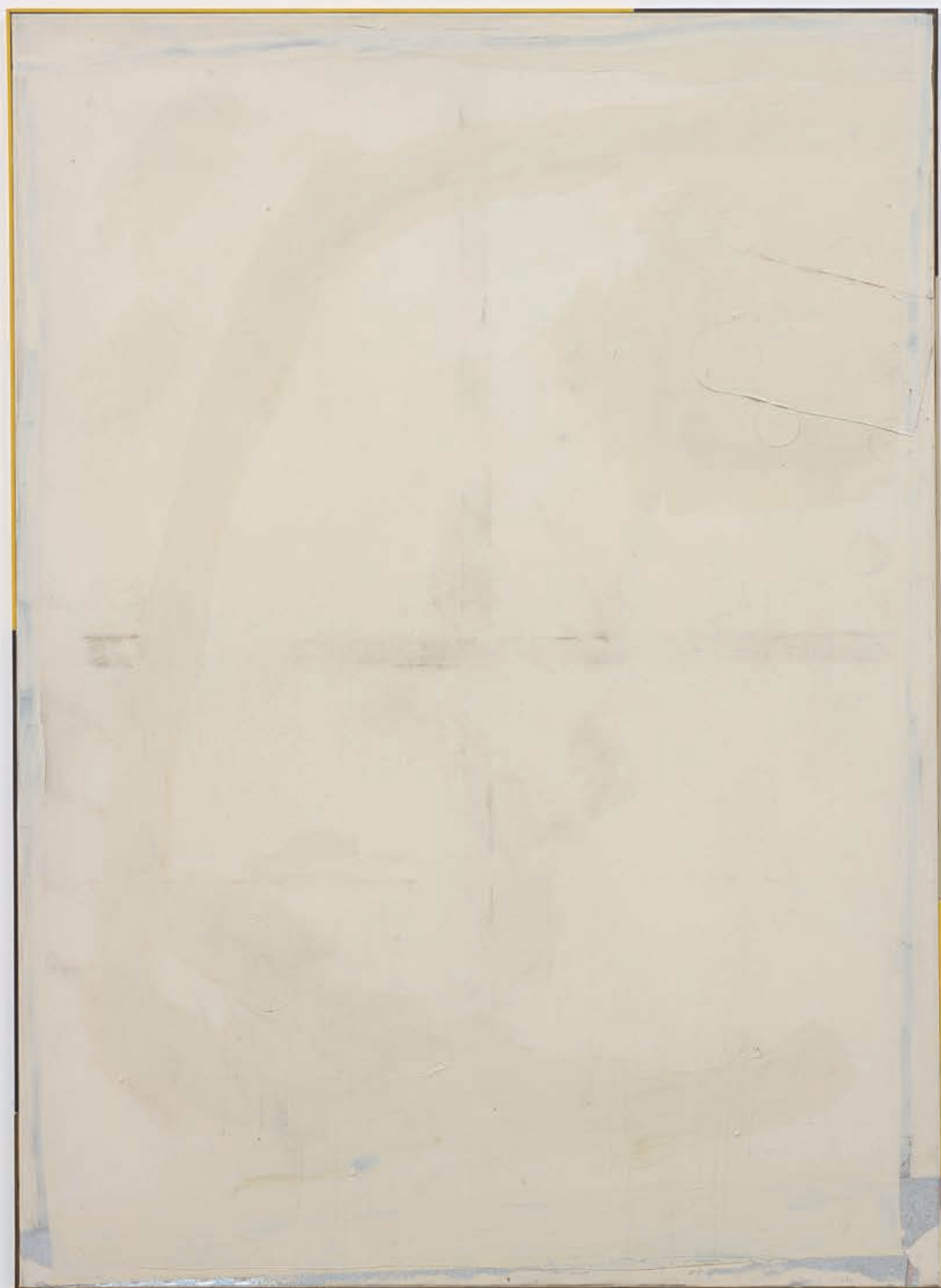
Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

BolteLang, Zurich

“It’s always about progression. It’s about the unlearning, it’s about how to create something out of nothing, it’s about eternity, it’s about painting!”

DAVID OSTROWSKI





103

LUCIEN SMITH b. 1989

Untitled (Rain series), 2012

acrylic on canvas

61 x 41 cm. (24 x 16½ in.)

Signed 'Lucien Smith' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

OhWow Gallery, Los Angeles

Private Collection, New York



104

LUCIEN SMITH b. 1989

Untitled (Pie series), 2013

aluminium trays, moulding paste on gessoed canvas on board
64.6 x 49.6 cm. (25 $\frac{3}{8}$ x 19 $\frac{1}{2}$ x 2 $\frac{3}{4}$ in.)

Signed 'Lucien Smith' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

OhWow Gallery, Los Angeles
Private Collection, London



105

FREDRIK VÆRSLEV b. 1979

Untitled, 2010

spray paint, house paint, corrosion protective spray, paint remover, tar,
white spirit and red spirit on canvas

44.6 x 34.5 cm. (17½ x 13⅝ in.)

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800 ₣ ♠

PROVENANCE

Private Collection



106

SAM FALLS b. 1984

Untitled (Val Verde, Blue), 2011

cotton fabric, dye, grommets

137.2 x 91.4 cm. (54 x 35 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Modern Collections, London

Private Collection, London

EXHIBITED

London, Modern Collections, *Soft Op - Strategies of Material Transformation*, 13 January – 3rd March 2012

107

DAN REES b. 1982

Untitled, 2011

plasticine on ply, artist's frame
124.3 x 91.8 cm. (48 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Tanya Leighton, Berlin

“Then you start the painting with your gestural marks and then you maybe go over it again until something amazing happens.”

DAN REES





108

NINA BEIER b. 1975

Portrait Mode (Oslo #6), 2011
found garments in wooden frame
147 x 121 x 6 cm (57 $\frac{7}{8}$ x 47 $\frac{1}{2}$ x 2 $\frac{1}{2}$ in.).
This work is unique.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ± ♣

PROVENANCE
Standard (Oslo), Oslo

EXHIBITED
Oslo, Standard (Oslo), *Bleeding Clothes, Drowning Coins*, 4 November – 3 December, 2011

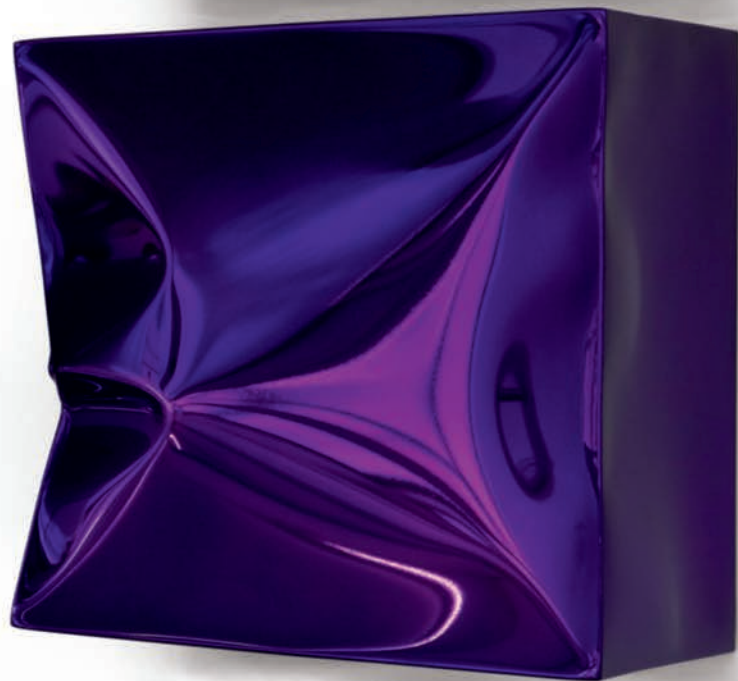
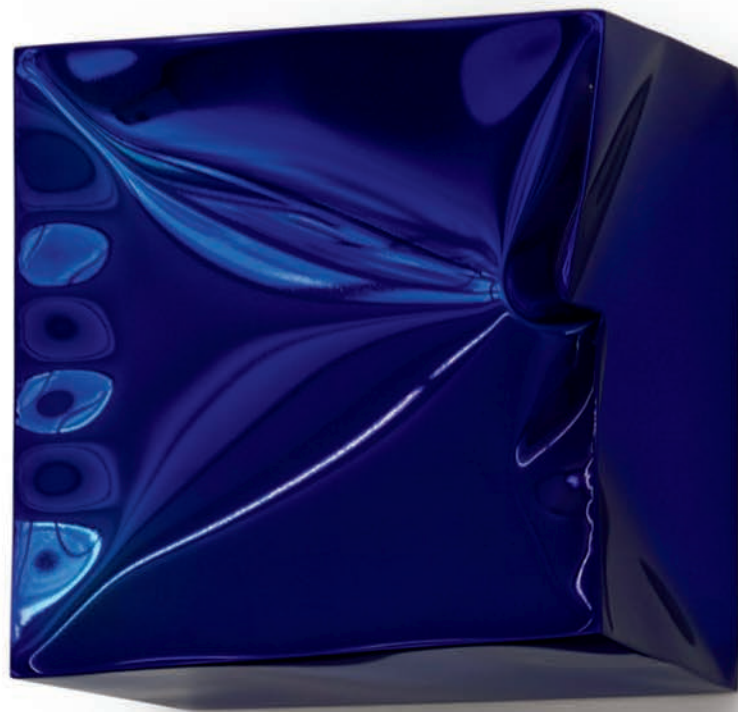
109

LORI HERSBERGER b. 1964

Totem No. 4: dark blue, violet, silver (galvanically chromed), 2013
mirror polished stainless steel
each 50 x 50 x 30 cm. (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)
overall 190 x 50 x 30 cm. (74 $\frac{3}{4}$ x 19 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)
This work is unique.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900

PROVENANCE
Galerie Maruani Noirhomme, Brussels
Private Collection, Belgium





110

NATE LOWMAN b. 1979

Squarilyn, 2011

alkyd on linen

30 x 30 cm. (11¾ x 11¾ in.)

Signed and dated "Nate Lowman 2011" on the overlap.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ±

PROVENANCE

Private Collection, London



111

OSCAR MURILLO b. 1986

Untitled, 2011

graphite, spray paint, adhesive, oil on canvas

82.2 x 80.5 cm. (32 $\frac{3}{8}$ x 31 $\frac{3}{4}$ in.)

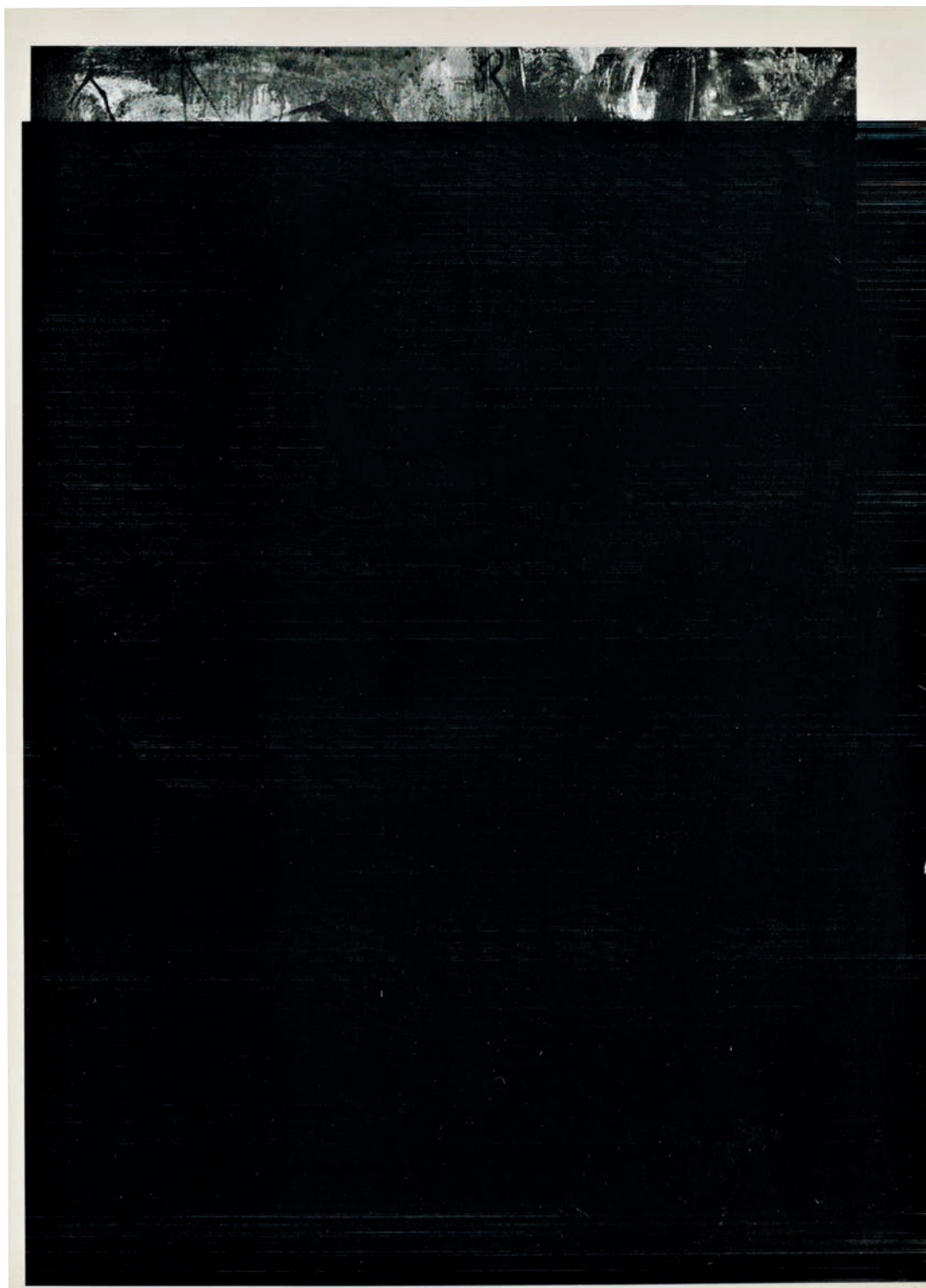
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♣

PROVENANCE

Private Collection, Belgium





114

WADE GUYTON b. 1972

Untitled, 2008

Epson DURABrite inkjet on book page

21 x 15.2 cm. (8¼ x 5⅞ in.)

Stamped 'GUYTON 2008' on the reverse.

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800

PROVENANCE

Private Collection, Miami

Private Collection, Europe

115

NED VENA b. 1982

Untitled, 2011

vinyl on aluminium

247 x 122.3 cm. (97¼ x 48⅞ in.)

Signed and dated 'VENA 2011' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Private Collection, London





116

RUDOLF STINGEL b. 1956

Untitled, 1999

oil and enamel on aluminium panel

45.7 x 41.9 cm. (17 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.)

Signed and dated "Stingel 99" on the reverse.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Private Collection

117

MARK GROTHJAHN b. 1968

Untitled (Butterfly), 2003

coloured pencil on paper

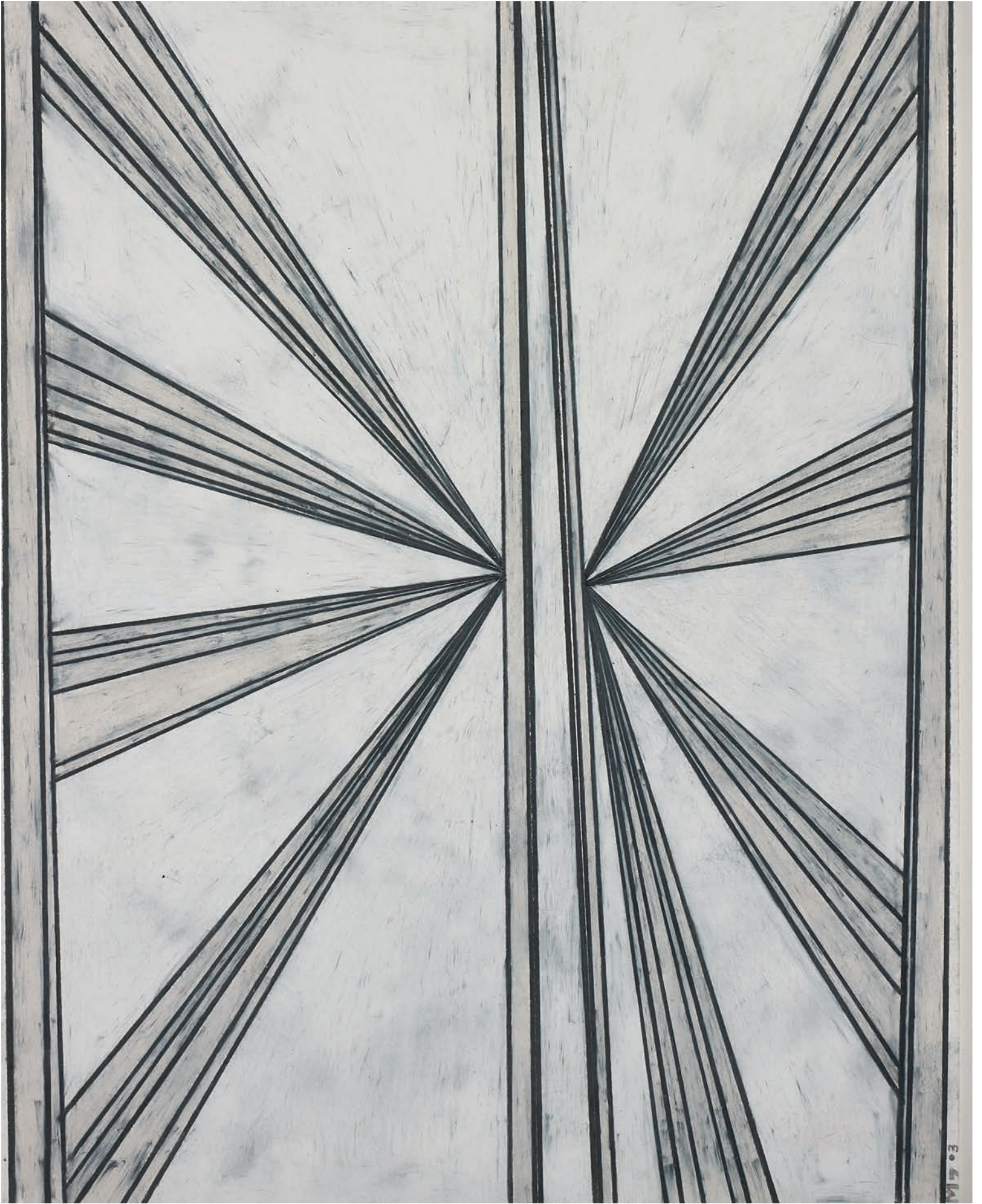
35.5 x 28 cm. (13 $\frac{7}{8}$ x 11 in.)

Initialed and dated 'MG 03' lower right.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ±

PROVENANCE

Anton Kern Gallery, New York



DANA SCHUTZ b. 1976*Albino with Wig*, 2002

oil on canvas

50.8 x 45.7 cm. (20 x 17 $\frac{7}{8}$ in.)

Signed and dated "Dana Schutz 2002" on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900**PROVENANCE**

LFL Gallery, New York

Dana Schutz's paintings represent a departure from the decadent figurative tradition seen in the second half of the twentieth century. Her subjects have been selected directly from her imagination. Her metanarrative represents a fantasy which is at the same time a plausible reality. This portrait of an invented albino girl is the beginning and end of a portrayal which can only be found within the viewer's gaze and imagination. Disinterested in any conventional form of artistic classification in terms of genre, subject matter and style, Schutz's works are purely driven by the artist's imagination whose ever-changing nature leads to the impossibility of a defined and fixed style. The expressionistic brushstrokes are so evidently present on the canvas that the viewer cannot avoid acknowledging the artist's power of creating life on canvas. This life is inevitably intertwined with art: each brushstroke interchanges between a painterly gesture and the depiction of the girl's flesh. The boldness of the colours and forms allude to an emotional approach to the canvas, the latter being a sight where creativity and everyday experience of reality can be projected openly. The choice of subject has no shocking intent; instead the girl's grotesque, discomfiting, mysterious and captivating appearance encourage narrative, ambiguity and empathy.

"Although the paintings themselves are not specifically narrative, I often invent imaginative systems and situations to generate information. These situations usually delineate a site where making is a necessity, audiences potentially don't exist, objects transcend their function and reality is malleable ." Dana Schutz





119

MARK FLOOD b. 1957

Another Painting, 2008

spray paint on cardboard

111.5 x 111.5 cm. (43⁷/₈ x 43⁷/₈ in.)

Signed and dated 'Mark Flood 2008' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Peres Projects, Berlin

120

DAN REES b. 1982

Artex Painting, 2011

oil on canvas

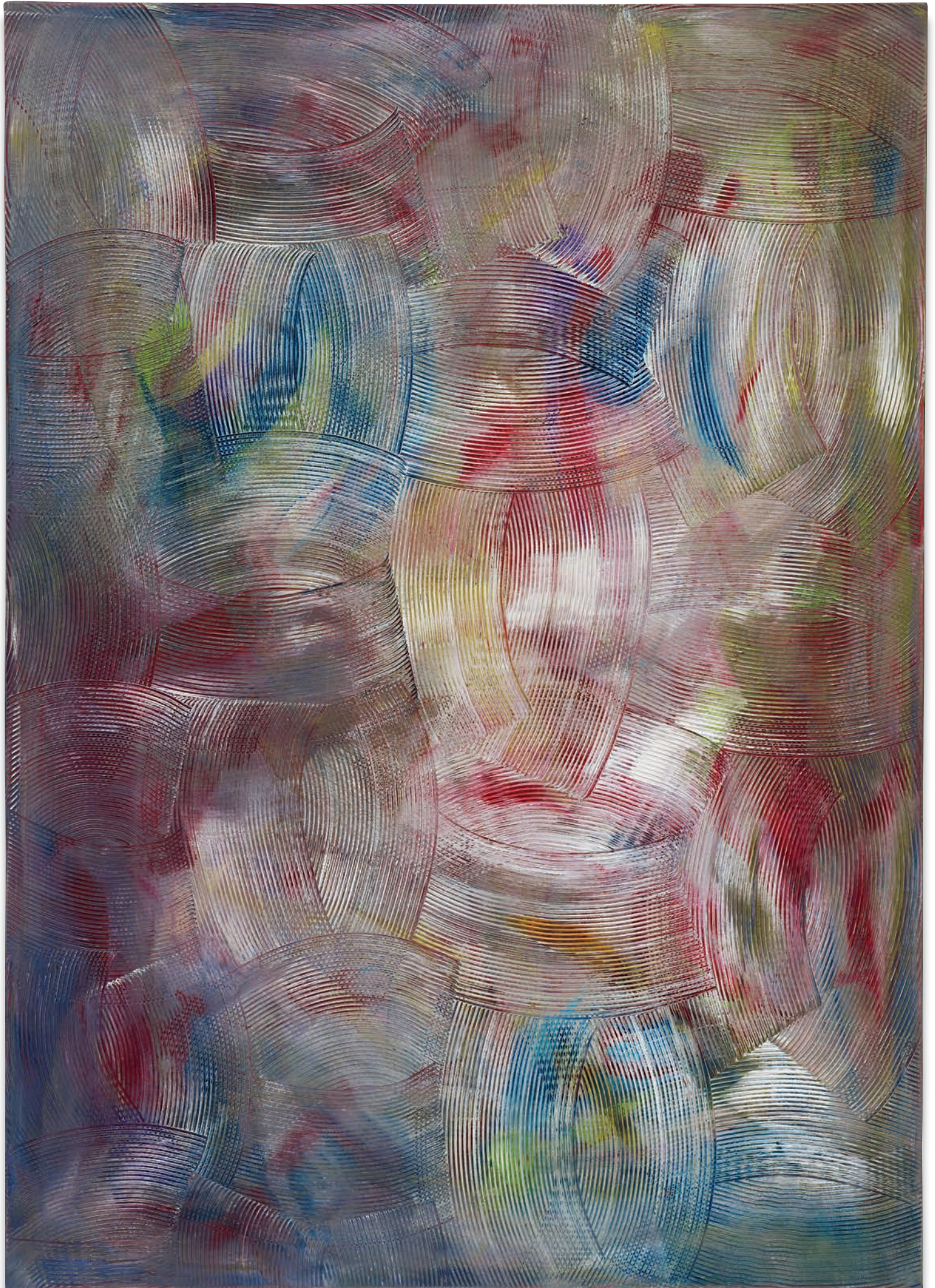
140 x 100 cm. (55¹/₈ x 39³/₈ in.)

Signed and dated 'Dan Rees 2011' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Private Collection, London





121

NIKOLAS GAMBAROFF b. 1979

Untitled, 2011

newsprint and acrylic on aluminum composite panel

121.9 x 60.8 cm. (47 7/8 x 23 7/8 in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♣

PROVENANCE

Private Collection

122

WALEAD BESHTY b. 1976

Six-Sided Picture A (CMMYYC: Irvine California, July 16th 2008,

Fuji Crystal Archive Type C), 2008

colour photographic paper

254 x 127 cm. (50 x 100 in.)

This work is unique.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ♣

PROVENANCE

Galerie Rodolphe Janssen, Brussels



123

ADAM MCEWEN b. 1965

Atomkraft (grey), 2007

acrylic on canvas

122 x 122 cm. (48 x 48 in.)

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ♠

PROVENANCE

Galerie Rodolphe Janssen, Brussels

“I only need that moment in order to disorient them enough to sneak through to some other part of the brain—to achieve that split second of turning the world upside down.”

ADAM MCEWEN





124

THIS LOT IS SOLD WITH NO RESERVE

WALEAD BESHTY b. 1976

Two Works: Gelatin Silver Contact Print (Los Angeles, California, February 27th 2011, Ilford Multigrade Fiber), 2011

black and white fiber-based photographic paper

Each 20 x 25.1 cm. (7 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

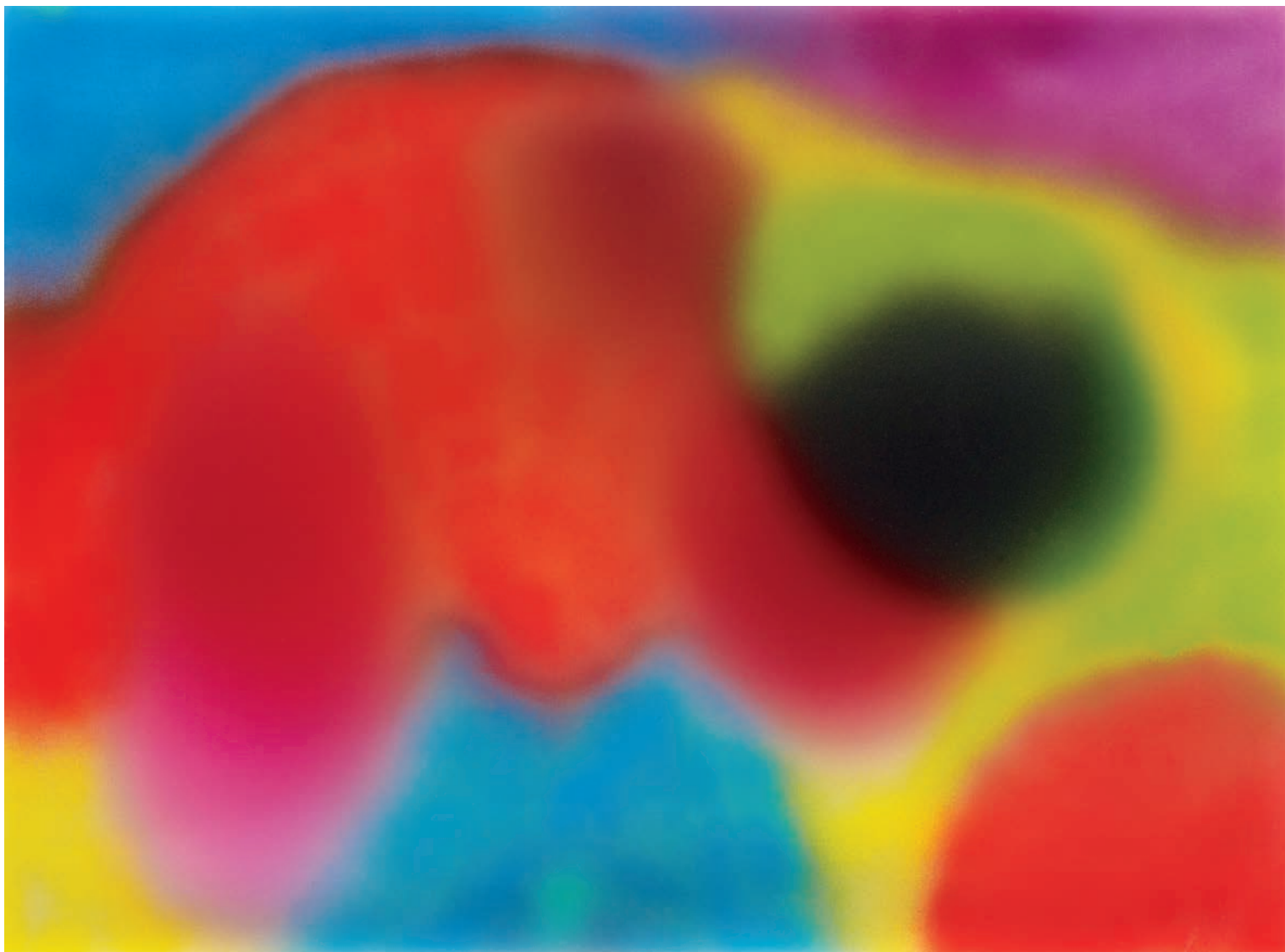
Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600 • ♣

PROVENANCE

Regen Projects, Los Angeles
Fourteen30 Contemporary, Oregon
Private Collection, Paris

EXHIBITED

Oregon, Fourteen 30 Contemporary, *To Make A Flame: Glen Baldrige, Walead Beshty, Mike Bray, Brendan Fowler, Alex Hubbard*, 4 November – 11 December 2011



125

SAM FALLS b. 1984

Untitled (PP 10), 2011

acrylic and spray paint on cibachrome print

76.2 x 101.6 cm. (30 x 40 in.)

Signed and dated 'SFalls 2011' on the reverse. This work is unique.

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

China Art Objects Galleries, Los Angeles



126

JOSH SMITH b. 1976

Three works: *Untitled*, 2007

oil and silk-screened acrylic on canvas

each 61 x 45.7 cm. (24 x 17⁷/₈ in.)

Each numbered, respectively, 'JSA07513' on the overlap, 'JSP07630' on the central stretcher bar and 'JSA07526' on the central stretcher bar. JSA07526 is signed 'Josh Smith 2007' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Jonathan Viner Gallery, London



127

JOSH SMITH b. 1976

Untitled, 2007

oil on canvas

152.7 x 121.9 cm. (60 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)

Signed and dated 'JOSH SMITH 2007' twice on the reverse. Further inscribed 'JS07211' on the overlap.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Josh Lilley Gallery, London

128

LYNETTE YIADOM-BOAKYE b. 1977

First, 2003

oil on canvas

214.5 x 162.5 cm. (84½ x 63⅞ in.)

Signed, titled and dated 'Lynette Yiadom-Boakye 2003 "First"' on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

Liverpool, The Coach Shed, *Bloomberg New Contemporaries*, 18 September – 23 October 2004

London, Barbican Art Gallery, *Bloomberg New Contemporaries*, 17 November – 15 January 2005

LITERATURE

exh. cat., *Bloomberg New Contemporaries*, London, 2004 (illustrated)

This work will be featured in the forthcoming book, *Lynette Yiadom-Boakye*, with contributions from Naomi Beckwith, Donatien Grau, Jennifer Higgie and Lynette Yiadom-Boakye, Prestel, London, p.100 (figure illustration)

Naomi Beckwith et al, exh. cat., *Lynette Yiadom-Boakye: Any Number of Preoccupations*, The Studio Museum in Harlem, 1st edition, 2010, p.22 (illustrated)

A half dressed figure, draped in a red night gown, leers directly out from the murky depths of the canvas. Legs apart and with his left hand on hip, toying with the belt which falls from his waist, he is both an assertive and somewhat suggestive presence.

Constructing her work from memory, imagination and real-life, Yiadom-Boakye's figures are neither clear portraits, nor caricatures. The works draw heavily from the scale and composition of the western figurative tradition, with the artist purposefully maintaining core elements from the works she is interested in. The present lot, which is based on John Singer Sargent's *Dr Pozzi at Home* (1881), is no exception. The work maintains the noble pose and voluminous gown of Sargent's muse; however, the figure has been interchanged for a black model whose powerful gaze locks in the viewer. This challenging exploration into historical western portraiture, and its fusion with the artist's contemporary outlook, is a core theme to Yiadom-Boakye's work.



John Singer Sargent (American, 1856-1925).

Dr. Pozzi at Home, 1881.

The Armand Hammer Collection, Gift of the Armand Hammer Foundation. Hammer Museum, Los Angeles.



129

CHRIS OFILI b. 1968

Pramnian Odyssey 2, 2003-11

distressed dyed leather, sueded leather and gold leaf collage on board

183.1 x 121.5 x 5.2 cm. (72 $\frac{1}{8}$ x 47 $\frac{7}{8}$ x 2 in.)

Stamped with the artist's monogram lower right.

Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000 ♠ †

PROVENANCE

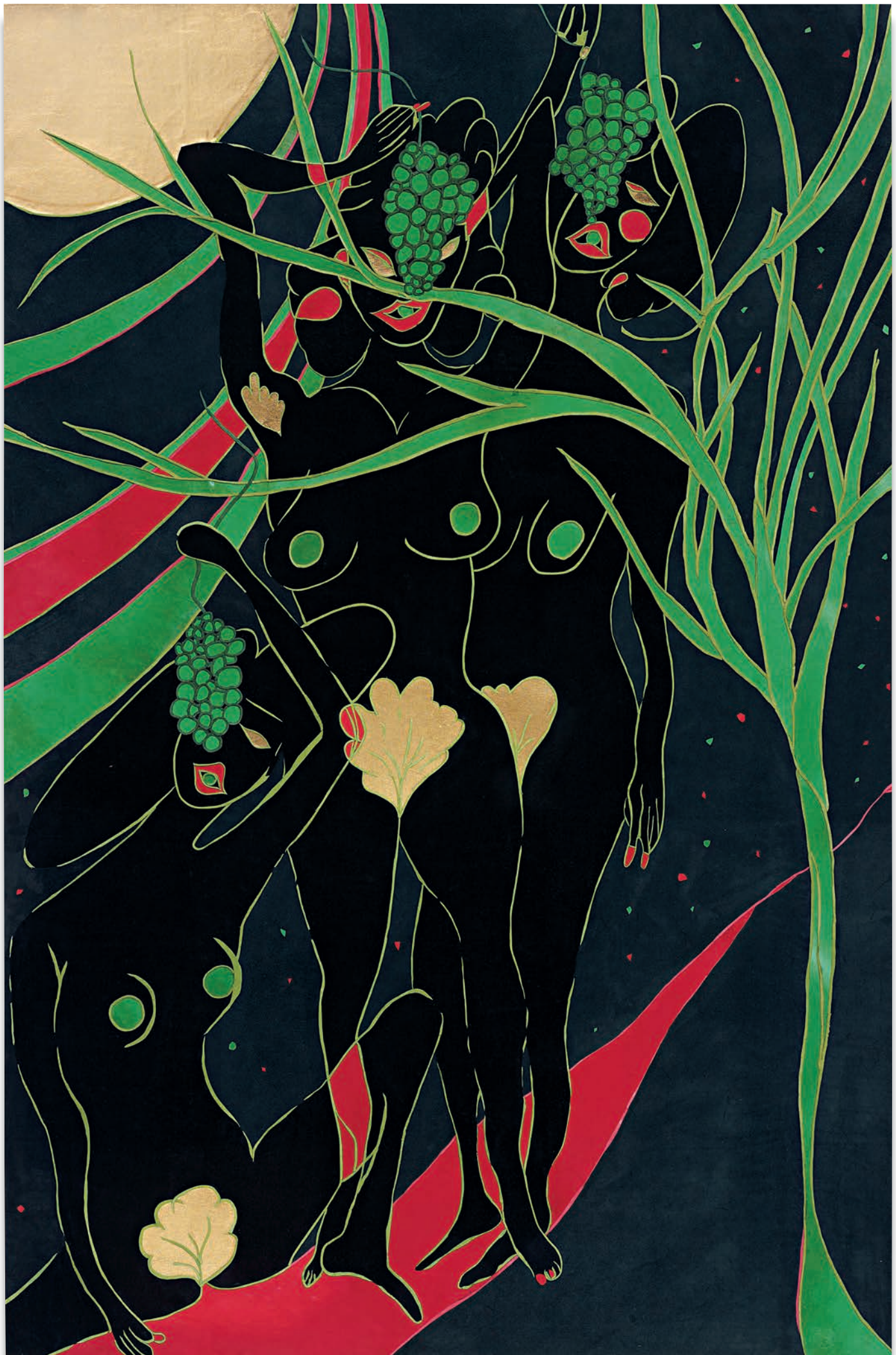
Contemporary Fine Arts, Berlin

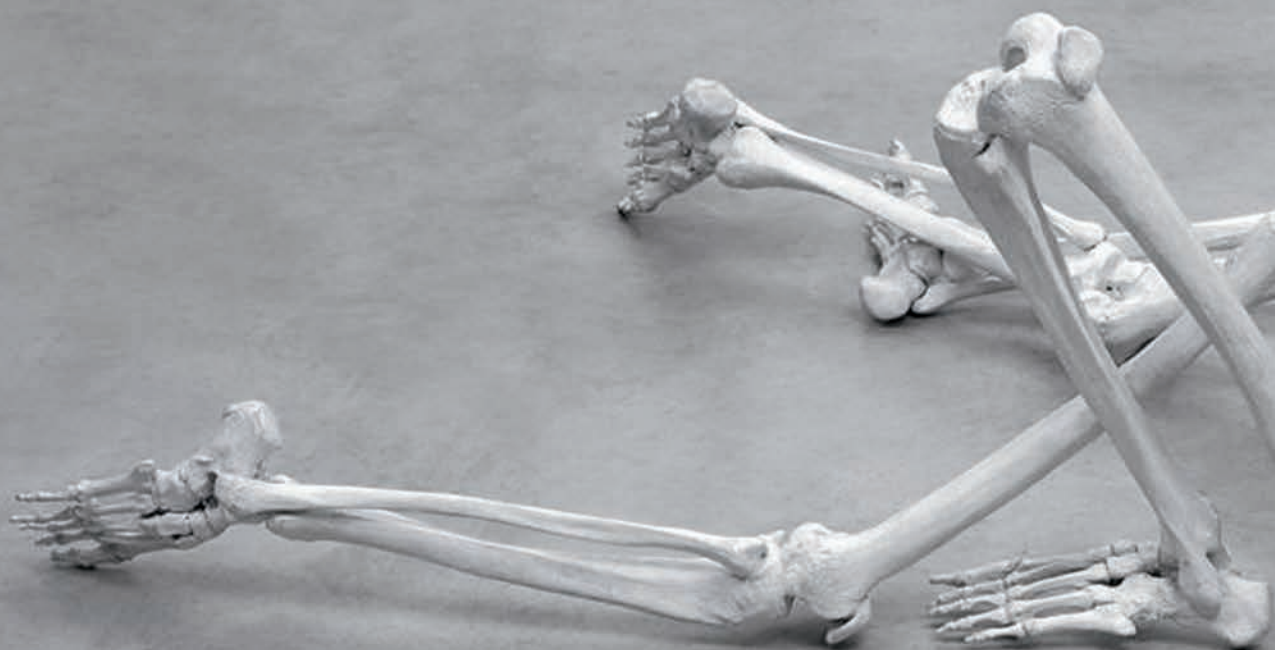
Private Collection, London

Acquired from the above by the present owner

“I don’t think that art is hemmed in by subject. On the contrary, it is curiosity about subject, things of the world or otherworldly, that fuels art making.”

CHRIS OFILI





130

MARC QUINN b. 1964

The Selfish Gene, 2007

Painted bronze

44 x 156 x 74 cm. (17 3/8 x 61 3/8 x 29 1/8 in.)

Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000 ♠

PROVENANCE

Project B, Milan

Galleria Cardi, Milan

Private Collection, Switzerland



131

ROB PRUITT b. 1964

Father with Child, 2001

enamel paint and glitter on canvas
152.5 x 152.5 cm. (60 x 60 in.)

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900

PROVENANCE

Galleria Franco Noero, Torino
Private Collection

EXHIBITED

Torino , Galleria Franco Noero , Rob Pruitt Solo Show, 18 November -
23 December 2001

“Pandas interest me for a number of reasons. The way they represent what human beings have done to the planet in terms of destroying bamboo forests and rendering them endangered, the fact they’re equal parts black and white, the fact they’re big fierce animals yet they only eat bamboo, the way they seem to resent the scientists trying to help them.”

ROB PRUITT



132

ROBERT LONGO b. 1953

Study of Tiger Head 4B, 2011

ink and charcoal on vellum

60.4 x 48.1 cm. (23¾ x 18⅞ in.)

Signed and dated 'Robert Longo 11' lower right; titled 'Study of Tiger Head 4B' lower left.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Metro Pictures, New York

Private Collection, Montecarlo

Robert Longo's *Study of Tiger Head 4B*, 2011 is a study for a key work in his series, *The Mysteries*. This piece is exemplary of Longo's hyper-realistic style, particularly in his depiction of textures; the fur of the tiger appears almost tactile due to his finely detailed technique. Longo characteristically uses black and white throughout his oeuvre to dramatise his works whilst also giving them a serious edge. In this piece, the theatrical cropping of the pictorial space and intense gaze of the tiger is emphasised by the monochromatic colour palette. These elements in conjunction with each other serve to give Longo's works a dramatic grandeur, juxtaposing the beautiful and the violent and thereby presenting the majesty and power of nature.

“All these black and white drawings are reflective of the landscape of the world we live in.”

ROBERT LONGO



133

DAVID NOONAN b. 1969

Untitled (figure), 2008

screen printed jute, plywood, steel stand
175.5 x 72.5 x 34.8 cm. (69½ x 28½ x 13¾ in.)

This work is from an edition of 2 plus 1 artist's proof.

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600 ♠ †

PROVENANCE

Hotel Gallery, London

Acquired from the above by the present owner in 2008

EXHIBITED

London, Chisenhale Gallery, *David Noonan*, London 12 September- 26 October 2008

Grenoble, Centre National d'Art Contemporain, Tableaux, Magasin, 29 May- 4 September 2011

London, Saatchi Gallery, *Out Of Focus: Photography*, 27 September- 4 November 2012

LITERATURE

exh. cat., *Out of Focus: Photography*, Saatchi Gallery, DN.6, first published in 2012 by BoothClibborn Editions (Large book)

exh. cat., *Out of Focus: Photography*, Saatchi Gallery, DN.6, first published in 2012 by Booth-Clibborn Editions (Small book)



David Noonan, *Installation view*, 2008

Commissioned by Chisenhale Gallery. Photo: Andy Keate.





(ALTERNATE VIEW)

134

WIM DELVOYE b. 1965

Untitled (Koi), 2008

stuffed and tattooed pig

67.8 x 132 x 46 cm. (26³/₄ x 51⁷/₈ x 18¹/₈ in.)

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

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♣

PROVENANCE

Private Collection, Belgium

EXHIBITED

New York, Max Lang Gallery, *Evolution: From Object to Man*, 8 May - 28 June 2008

LITERATURE

B. Roisin, "de l'art ou du Cochon?", *Le Journal du Médecin*, No. 1869, 26 October 2007, pp. 18-19

B. Roisin, "de l'art ou du Cochon?", *Biz'Art*, November 2007, pp. 90-92

J-M. Wynants, "Etrons et Cochons 24 heures sur 24", *MAD*, 10 October 2007, pp.1-3

J-P, Criqui, *Wim Delvoye, Ides & Calendes/ Supervision*, Neuchâtel, 2010, pp. 94-95





135

THOMAS DEMAND b. 1964

Constellation, 2000

colour coupler print, Diasec mounted

130 x 180 cm. (51½ x 70¾ in.)

Signed, numbered and dated '2000 Thomas Demand 1/6' on the reverse.

This work is number 1 from an edition of 6.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ₺ ♠

PROVENANCE

Peter Kilchmann Gallery, Zürich

Private Collection, Switzerland

136

THOMAS RUFF b. 1958

03h51m/-55° (STE 1.23), 1992

colour coupler print face-mounted to Plexiglas, in artist's wooden frame

258.3 x 186.4 cm. (101¾ x 73¾ in.)

Signed, titled, numbered and dated '03h 51m/-55° Thomas Ruff 1/2 1992' on the reverse.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 ♠

PROVENANCE

Private Collection, Los Angeles

David Zwirner Gallery, New York

Christie's, New York, *Post-War and Contemporary Art*, 9 November 2005, lot 510



137

XAVIER VEILHAN b. 1963

Debora, 2011

polished stainless steel

108 x 57 x 55 cm. (42½ x 22½ x 21⅝ in.)

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Andréhn-Schiptjenko, Stockholm



138

YINKA SHONIBARE b. 1962

Boy with Marionette, 2009

fibreglass mannequin, dutch wax printed cotton, mixed media
113 x 48.3 x 106.7 cm. (44½ x 19 x 42 in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ± ♠

PROVENANCE

James Cohen Gallery, New York

EXHIBITED

New York, Brooklyn Museum of Art, *Mother and Father Worked Hard So I Can Play*, 26 June – 20 September 2009, then travelled to St Louis, St Louis Art Museum (18 December, 2009 – 14 March, 2010), Sarasota, Ringling Museum of Art, (30 July to 24 October, 2010)





139

GERHARD RICHTER b. 1932

Ohne Titel (8.2.92), 1992

household paint on photograph

10.5 x 14.9 cm. (4 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in.)

Signed and dated 'Richter 8.2.92.' on the reverse.

Estimate £18,000-22,000 \$29,500-36,100 €21,600-26,400 ♠

PROVENANCE

Leo Koenig Inc., New York

140

GERHARD RICHTER b. 1932

War Cut II, 2005

oil on linen on book

25.5 x 21.8 x 2.5 cm. (10 x 8 $\frac{5}{8}$ x 0 $\frac{7}{8}$ in.)

Signed, numbered and dated '13/30F Richter 2005' on the front free end paper of the book. This book is number 13 from an edition of 30.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ♠

PROVENANCE

Leo Koenig Inc., New York





141

GERHARD RICHTER b. 1932

Skizze zu Parkstück, 1971

oil on paper

60.8 x 85.7 cm. (23 $\frac{7}{8}$ x 33 $\frac{3}{4}$ in.)

Signed and dated 'Richter 71' lower right. Further inscribed '3201' lower left.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♠

PROVENANCE

Leo Koenig Inc., New York



142

GERHARD RICHTER b. 1932

Skizze zu Parkstück, 1971

oil on paper

60.8 x 85.7 cm. (23⁷/₈ x 33³/₄ in.)

Signed and dated 'Richter Okt, 71' lower right.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ♠

PROVENANCE

Leo Koenig Inc., New York

143

MICHELANGELO PISTOLETTO b. 1933

Scrivania con Computers, 2008,

silkscreen on stainless steel,
200 x 125 cm. (78¾ x 49¼ in.)

This work is signed on the reverse. This work is unique.

Estimate £150,000-250,000 \$246,000-410,000 €180,000-300,000 ♠

PROVENANCE

Galeria Cardi, Milan

Private Collection, Switzerland

An abandoned desk, a chair with a girl's nickname scratched on the back, two computers of different generations have been left on stand-by. Books, notes, files and a landline telephone ornate the setting of an office that is awaiting for its inhabitant. The life-size and realistic representation is in some way turned towards the viewer, the chair slightly turning as if inviting him to come, sit and work. The mirror absorbs the viewer and the space that surrounds him. The boundaries between art and life melt down as well as the art historical categorization of mediums. Pistoletto in his search for a type of art that could surpass the problematic nature of the canvas proposes the mirror as the congenial medium for a contemporary public. The performance of the spectator complements and enriches the object. There is a dual exchange and actualization between the work and the viewer: the former is reanimated by the performance of contemporary life; the latter situates its present existence into a temporal object. Past and present coexist and fluctuate without contradiction.

Pistoletto's mirror painting first found success in 1964 when his works were exhibited in the Sonnabend Gallery in Paris. His oeuvres are among the most prominent and influential of the Italian Arte Povera movement which championed a new anti-elitist form of art that chose everyday found objects as material for art.



144

GEORGE CONDO b. 1957

Untitled (Miro), 1987 - 1988

oil on canvas

228.5 x 183 cm. (89 $\frac{7}{8}$ x 72 in.)

Signed and dated 'Condo 88.1' on the reverse.

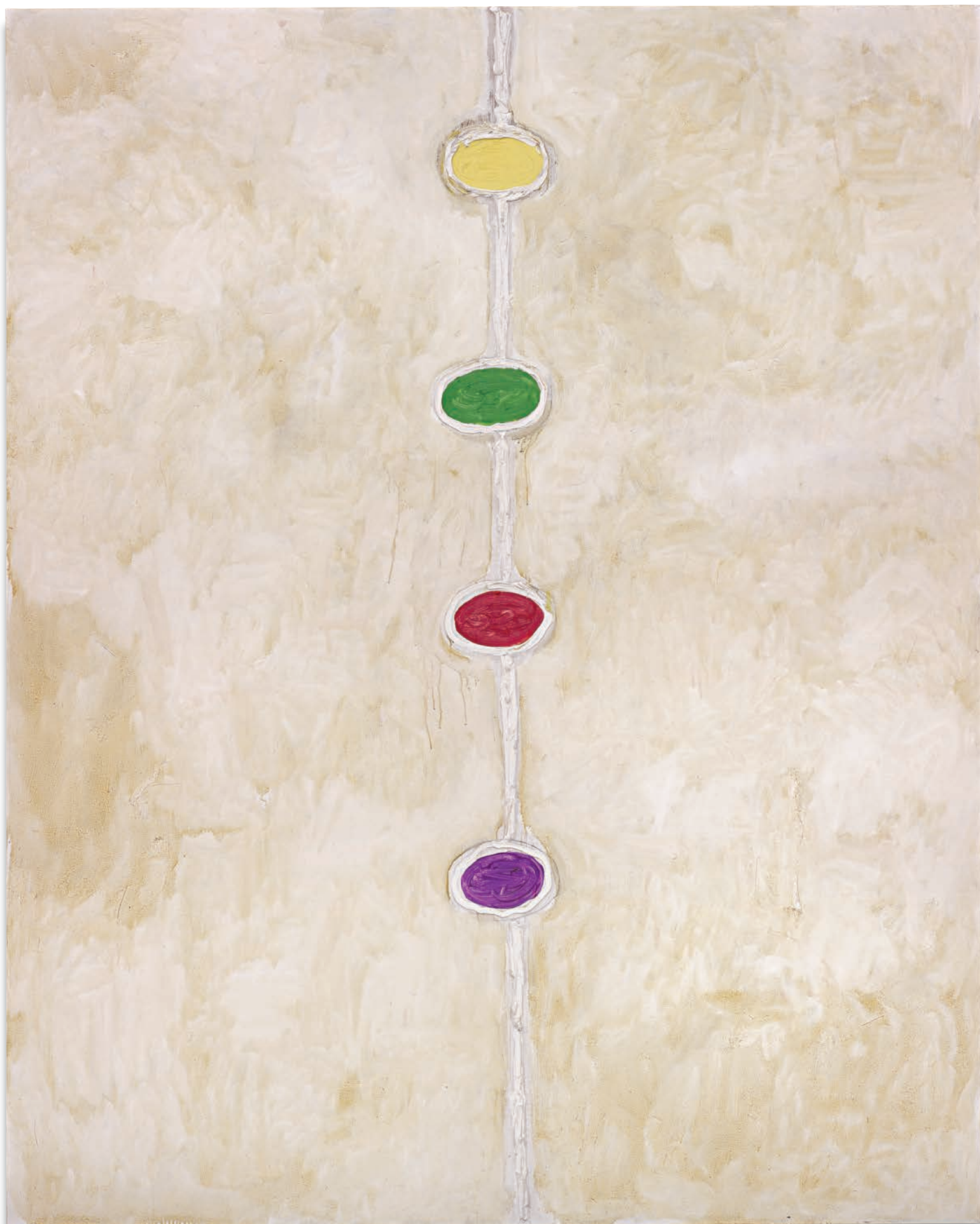
Estimate £80,000-120,000 \$131,000-197,000 €95,900-144,000

PROVENANCE

Phillips de Pury & Company New York, *Contemporary Art Part II*, 13 May 2005, Lot 389

Alain Noirhomme Sprl, Belgium

Private Collection, Switzerland



145

JEAN-MICHEL BASQUIAT 1960-1988

Untitled, 1982

oilstick on paper

56.8 x 38.1 cm. (22 $\frac{7}{8}$ x 15 in.)

This work is accompanied by a certificate of authenticity issued by the authentication committee of the Estate of Jean-Michel Basquiat and is signed by Gerald Basquiat.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,300

PROVENANCE

Acquired directly from the artist.

“I never had any doubt that he was a genius, not after I saw him with a pencil in his hand. Watching him draw or paint was a revelation.”

GLENN O'BRIEN, *WHO WAS THAT MASKED MAN? IN BASQUIAT*, P.II



146

ANDY WARHOL 1928-1987

Untitled (Car), 1962

screenprint on paper

45.7 x 61 cm. (17 $\frac{7}{8}$ x 24 in.)

Stamped by the Andy Warhol Estate on the reverse and numbered '126.001' on the reverse.

Estimate £70,000-90,000 \$115,000-147,000 €83,900-108,000 ₺

PROVENANCE

Estate of Andy Warhol

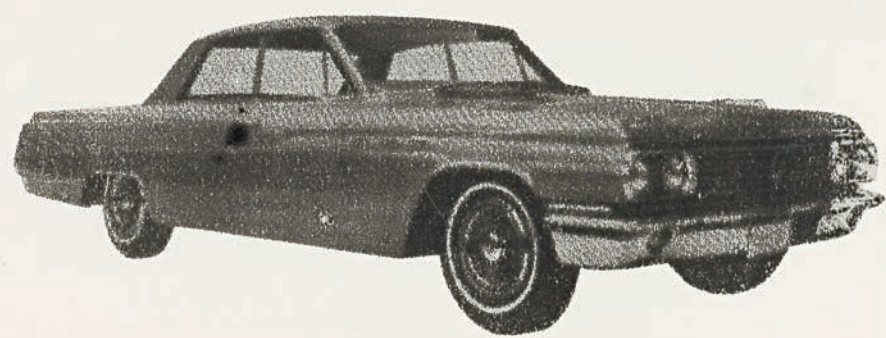
Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

Private Collection, New York (acquired from the above in 1998)

“Don’t think about making art, just get it done. Let everyone else decide if it’s good or bad, whether they love it or hate it. While they are deciding, make even more art.”

ANDY WARHOL





147

ANDY WARHOL 1928-1987

Skulls, 1976

colour screenprint

each sheet (i) 76.6 x 101.7 cm; (ii) 76.7 x 101.6 cm; (iii) 76.6 x 101.5 cm; (iv) 76.4 x 101.5 cm

A complete set of four screenprints in colour, on Strathmore Bristol paper, two sheets with the paper manufacturers blind stamp upper right. (i), (ii) and (iii) each signed and numbered '13/50 Andy Warhol' lower left; (iv) signed and numbered '13/50' lower left 'Andy Warhol' lower right. This work is number 13 from an edition of 50.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ±

PROVENANCE

Private Collection

148

ANDY WARHOL 1928-1987

\$ (4), 1982

screenprint, a unique colour variant, on Lenox Museum board
101.4 x 80.6 cm. (39 7/8 x 31 3/4 in.)

Signed and numbered '31/35 Andy Warhol' lower right. Stamped and dated '© ANDY WARHOL 1982' on a label affixed to the reverse. Sheet marked with the printer's blind stamp lower left. This work is number 31 from an edition of 35 plus 10 artist's proofs and 2 printer's proofs and this is a unique colour variant.

Estimate £70,000-100,000 \$115,000-164,000 €83,900-120,000 ±

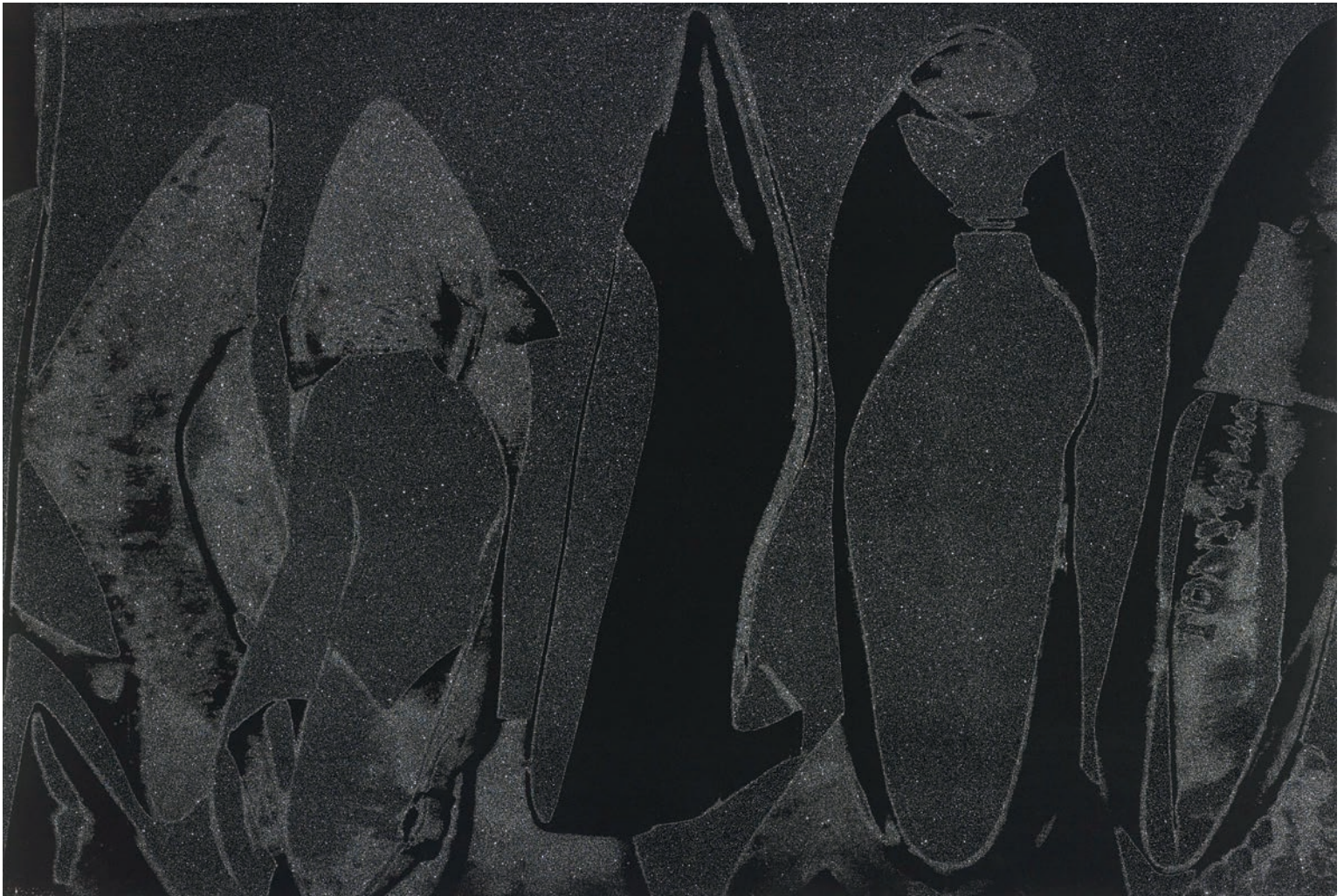
PROVENANCE

Private Collection

LITERATURE

Felda Frayman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné*, New York, 1985, p.282





149

ANDY WARHOL 1928-1987

Shoes, 1980

screenprint with diamond dust on paper
102.5 x 151.4 cm. (40³/₈ x 59⁵/₈ in.)

Signed and numbered '13/60 Andy Warhol' in pencil on the reverse.
This work is number 13 from an edition of 60.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ±

PROVENANCE

Private Collection

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: a Catalogue Raisonné*, New York, 1985, p.256

150

ANDY WARHOL 1928-1987

Gondola with Two Figures, 1956

ink and Dr. Martin's Aniline dye on Strathmore paper
57 x 36.4 cm. (22¹/₂ x 14³/₈ in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered 'VF311.004' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ±

PROVENANCE

Estate of Andy Warhol

Andy Warhol Foundation for the Visual Arts, Inc, New York

Private Collection

Acquired by the present owner from the above in 2012





151

KEITH HARING 1958-1990

Angels and Coyotes, 1982

chalk on black paper

114.8 x 72.5 cm. (45¼ x 28½ in.)

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Private Collection Switzerland

EXHIBITED

New York, Woodward Gallery, *Keith Haring*, 12 September - 30 October 2009

Hong Kong, Valmorbida & Co., *Keith Haring*, exhibition 23 May - 12 June, 2013



152

KEITH HARING 1958-1990

Barking Dog and Spaceships, 1982

chalk on black paper

115 x 72.5 cm (45¼ x 28½ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

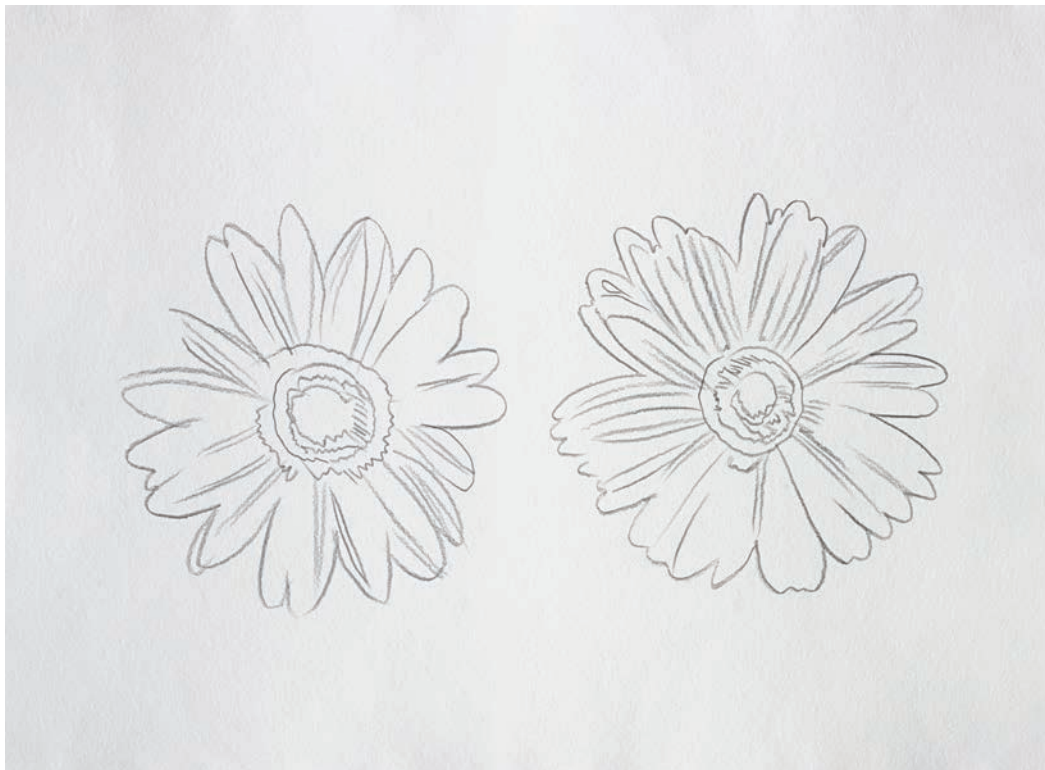
PROVENANCE

Private Collection, Switzerland

EXHIBITED

New York, Woodward Gallery, *Keith Haring*, 12 September - 30 October 2009

Hong Kong, Valmorbida & Co., *Keith Haring*, exhibition 23 May - 12 June, 2013



153

ANDY WARHOL 1928-1987*Double Daisies*, circa 1982

pencil on paper

63.5 x 81 cm. (25 x 31 7/8 in.)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered '3F 74.023 I1107' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

The Estate of Andy Warhol and The Andy Warhol Foundation for Visual Arts, Inc

Christie's, Hong Kong, *Andy Warhol at Christie's: A Private Selling Exhibition*, 23-26 May 2013
Gagosian Gallery, London

EXHIBITED

Hong Kong, Christie's, *Andy Warhol at Christie's: A Private Selling Exhibition*, 23-26 May 2013





154

KEITH HARING 1958-1990*HELP*, 1989

ink on paper

21.7 x 30.5 cm. (8 1/2 x 12 in.)

Signed and dated 'K. Haring 89' on the right hand edge.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400**PROVENANCE**BVBA Van Langenhove, Gent, Contemporary Art, 1990, lot 103
Acquired from the above sale by the present owner

155

KEITH HARING 1958-1990*Untitled*, 1995

marker on paper

68.5 x 49.5 cm (26 7/8 x 19 1/2 in.)

This work is accompanied by a certificate of authenticity issued by the
Haring Estate, numbered 100708A7.**Estimate** £70,000-90,000 \$115,000-147,000 €83,900-108,000**PROVENANCE**

Private Collection, Europe.



156

JOHANNES KAHR b. 1965

Untitled (Empty 1), 2006

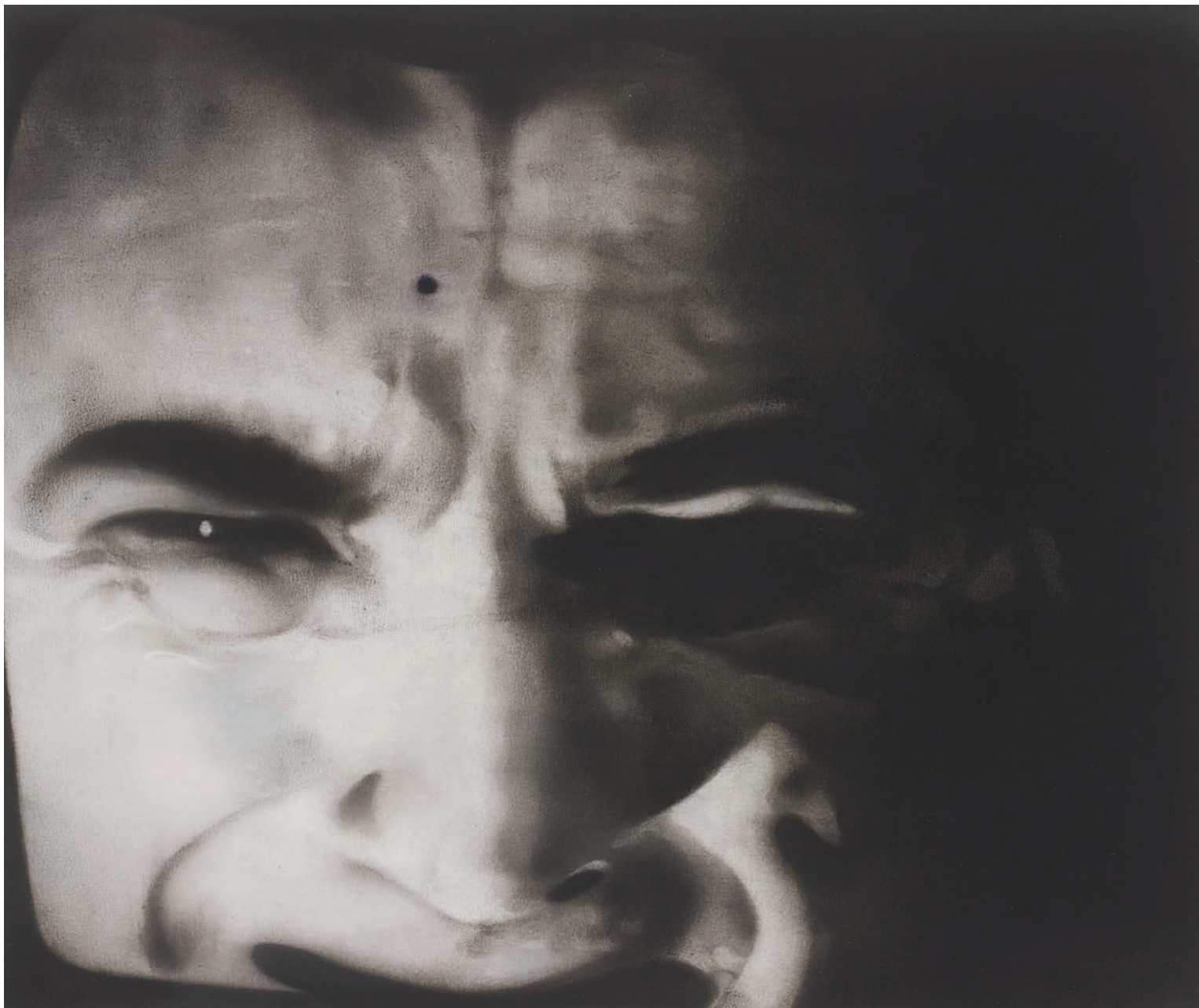
oil on canvas, artist's frame

82.5 x 108.6 cm. (32½ x 42¾ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ₣ ♠

PROVENANCE

Zeno X Gallery, Antwerp



157

JOHANNES KAHRs b. 1965

Smile, 2003

pastel on paper

52.8 x 61.5 cm. (20¾ x 24¼ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ₣ ♣

PROVENANCE

Zeno X Gallery, Antwerp

158

MICHEL FRANÇOIS b. 1956

Souffles dans le verre - Transparent, 2002

156 blown transparent glass balloons of
different sizes suspended with nylon threads
360 x 140 x 140 cm. (141¾ x 55½ x 55½ in.)

This work is number 1 from an edition of 3
plus 2 artist's proofs and is accompanied by a
certificate of authenticity.

Estimate £25,000-35,000 \$41,000-57,400
€30,000-42,000 ♠

PROVENANCE

Carlier Gebauer, Berlin



159

AI WEIWEI b. 1957

Stool, 2012

hand-sculpted, painted and fired porcelain; made using traditional methods in Jingdezhen, China

47 x 44 x 44 cm. (18½ x 17¾ x 17¾ in.)

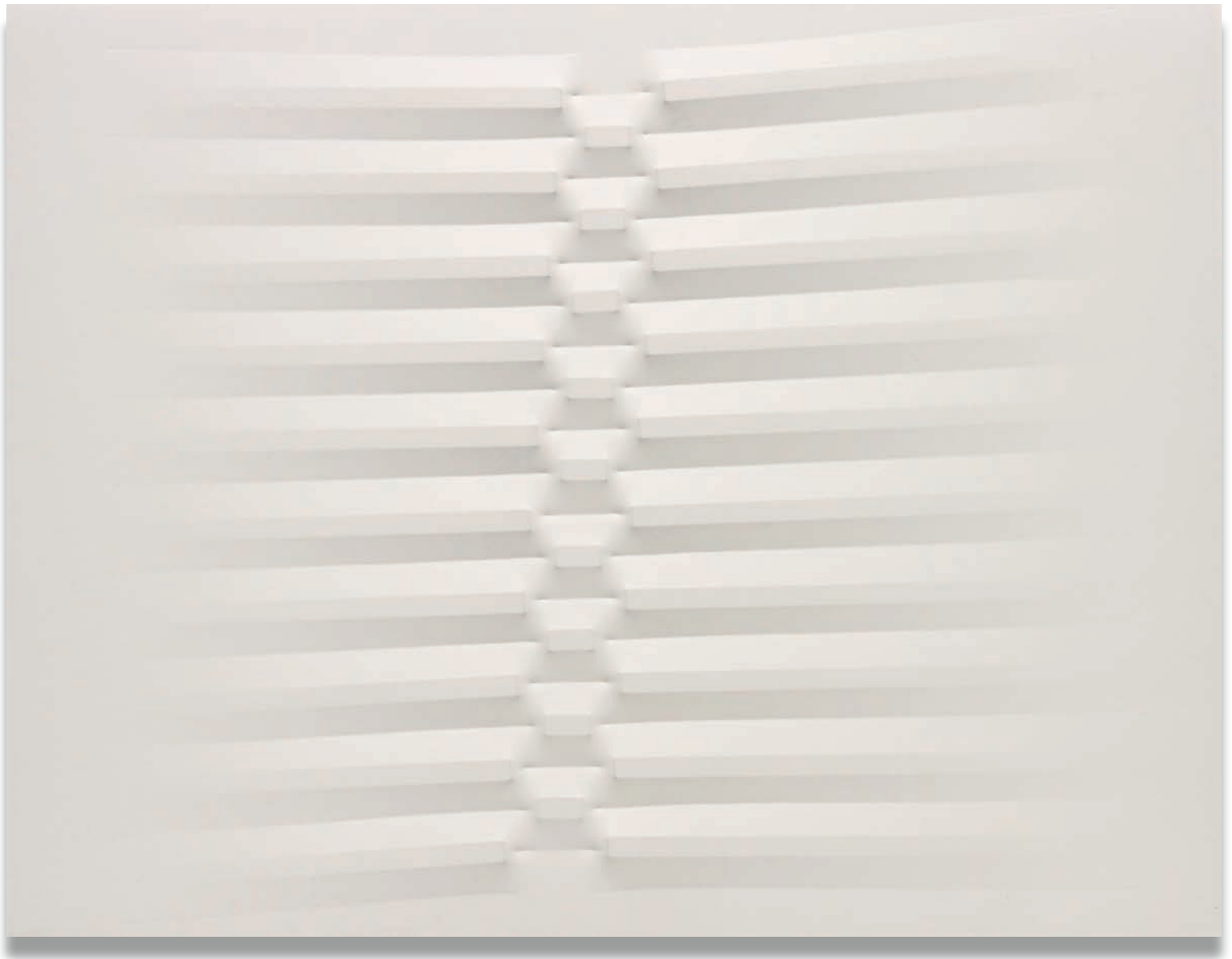
Stamped 'HdM AWW 2012' on the underside. This work is from an edition of 20. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection, UK





160

AGOSTINO BONALUMI 1935-2013

Bianco, 1975

shaped canvas and vinyl tempera

89.5 x 116 cm. (35¼ x 45½ in.)

Signed 'Bonalumi' on the reverse.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 ♠

PROVENANCE

Blindarte Auction House, Naples, *Arte moderna e contemporanea*, 24 May 2011, lot 211



161

ALIGHIERO BOETTI 1940-1994

Cieli ad alta quota, 1988

pencil, watercolour on paper laid down on canvas

30 x 42.5 cm. (11¾ x 16¾ in.)

Signed 'Alighiero Boetti' on the reverse.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Galleria Seno, Milan

Galerie Andrea Caratsch, Zurich

162

YVES KLEIN 1928-1962

Klein Stamps Sheet of 64, 1957-1959

YKB powder pigment on 64 postal stamps

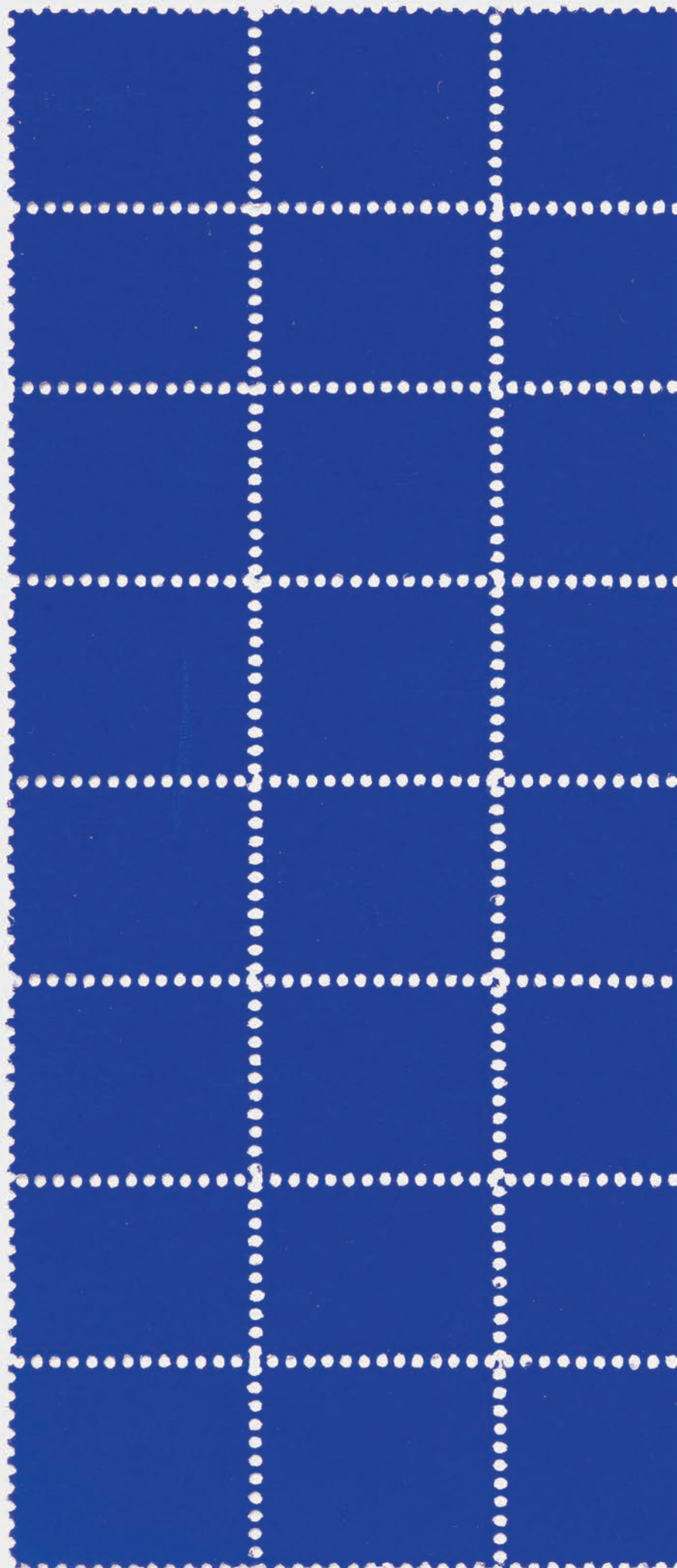
16 x 20 cm. (6¼ x 7⅞ in.)

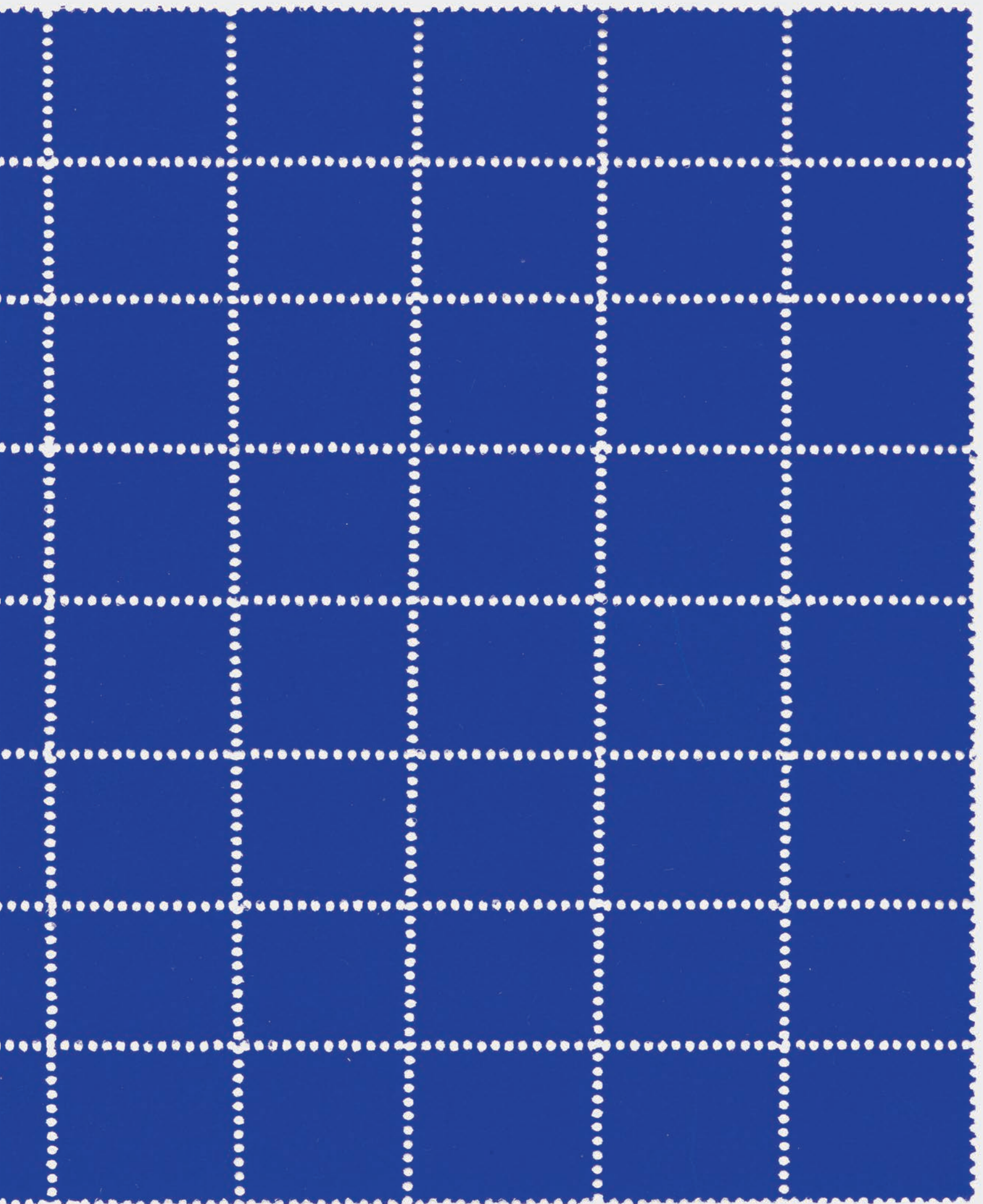
Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ♣

PROVENANCE

Private Collection, Sweden

Private Collection, London





163

JOHN ARMLEDER b. 1948

Siphonophora, 2005

electric fibreglass fires, lightbulbs, wood and metal
overall 395.4 x 958 x 39 cm. (155 $\frac{5}{8}$ x 377 $\frac{1}{8}$ x 15 $\frac{3}{8}$ in.)
each fireplace 31 x 61 x 39 cm. (12 $\frac{1}{4}$ x 24 x 15 $\frac{3}{8}$ in.)

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

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Simon Lee Gallery, London



164

ANTONY GORMLEY b. 1950

Meme CXXXI, 2011

cast iron

10 x 10.8 x 29.1 cm. (3 $\frac{7}{8}$ x 4 $\frac{1}{4}$ x 11 $\frac{1}{2}$ in.)

Incised with the artist's initials, numbered and dated 'AMDG 1198 2011' on the underside. This work is unique.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ± ♠

PROVENANCE

Anna Schwartz Gallery, Melbourne

Private Collection, Sydney

EXHIBITED

Melbourne, Anna Schwartz Gallery, *ANTONY GORMLEY: MEMES*, 17 March

- 23 April 2011

LITERATURE

Renata Salecl, exh. cat., *ANTONY GORMLEY: MEMES*, Anna Schwartz Gallery, Melbourne, 2011



165

ANTONY GORMLEY b. 1950

Meme CXLIV, 2011

cast iron

9.4 x 9.4 x 22.6 cm. (3¾ x 3¾ x 8⅞ in.)

Incised with the artist's initials, numbered and dated 'AMDG 1211 2011' on the underside. This work is unique.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900 ₣ ♣

PROVENANCE

Anna Schwartz Gallery, Melbourne

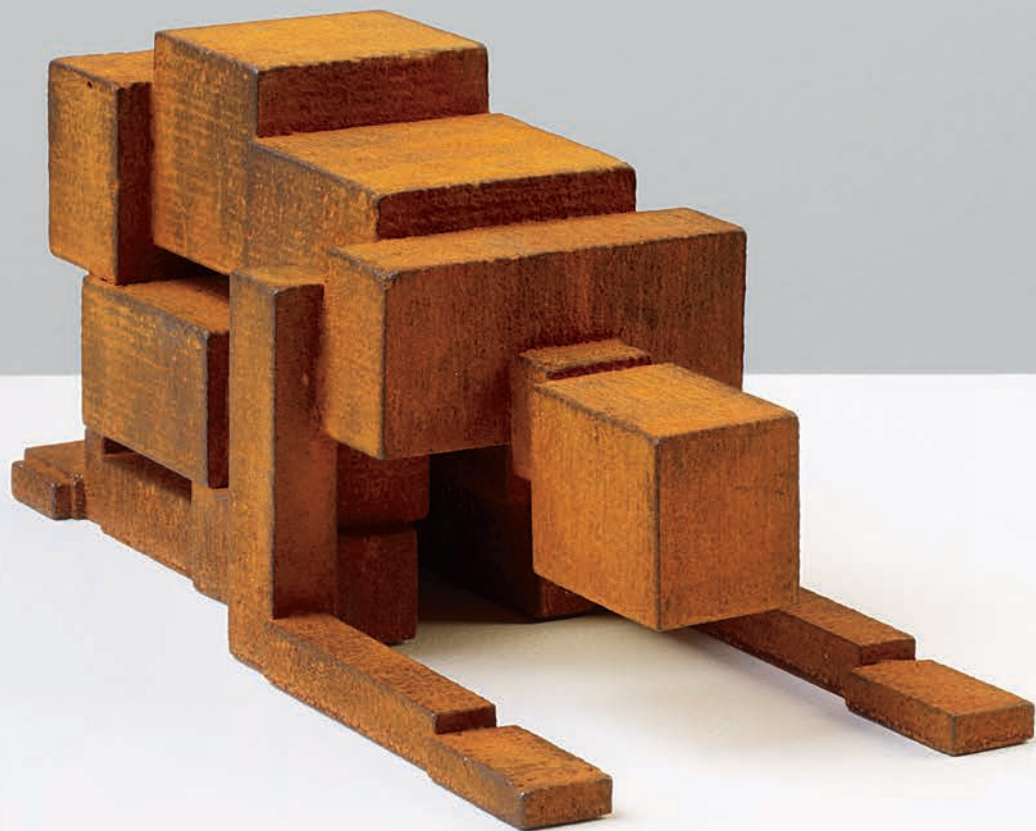
Private Collection, Sydney

EXHIBITED

Melbourne, Anna Schwartz Gallery, *ANTONY GORMLEY: MEMES*, 17 March - 23 April 2011

LITERATURE

Renata Salecl, exh. cat., *ANTONY GORMLEY: MEMES*, Anna Schwartz Gallery, Melbourne, 2011



166

JU MING b. 1938

Taichi Series - Single Whip, 1997

Stone

25.7 x 40.5 x 20 cm. (10 $\frac{1}{8}$ x 15 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

Incised '97 9/9 Ju Ming' in Taiwanese on the underside. This work is number 9 from an edition of 9 and is accompanied by a certificate of authenticity.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900 ₪

PROVENANCE

Private Collection, Singapore

Ju Ming's artistic practice epitomizes the birth of contemporary art in Taiwan, while preserving the spirit of a long and rich cultural tradition. In particular, he reveals sculpture's ability to express and deal with issues of everyday life. His sculptures explore the intimate relationship between art, culture and space and the protagonist of this exploration is the human figure reconfigured with a new vocabulary and conception. By putting aside iconic figures within history or religion, Ju Ming celebrates the everyday man as the new hero of modern society.

The present lot, *Single Whip*, is a brilliant re-visitation of one of his most famous 'types' of the Tai Chi Series, first exhibited in 1977 at the Tokyo Central Art Museum with great success gaining enthusiastic reception from the art world. Practicing himself daily and with devotion, the artist found a fertile soil within Tai Chi philosophy for the conceptualization and creation of his new heroic figure. The latter

faces the harsh forces of everyday reality by meeting it with softness, thus generating the fusion of yin and yang. Ming is playing with this traditional and spiritual dichotomy by intertwining agility and massiveness, dynamism and solidity, smooth surfaces and solid forms, realism and abstraction. The 'hard' material of the stone is symbolically chosen in order to convey the hero's strength, thus contrasting the traditional extremely fragile artifacts of Chinese and Taiwanese artistic culture. At the same time, the precision of its execution informs of Ming's formation and expertise as a craftsman and blacksmith. The figure is bent low on the ground, its imposing right arm lowered down while his left arm and right leg are stretched out ready for action. Its imposing appearance and yielding pose confer to the space a positive sense of excited tension and an anticipation for a soon to come battle with everyday life. The lack of an individualized nature of the hero enables the viewer to identify with the artwork and take spiritual inspiration for his personal battle with life.





167

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 x 166.6 cm. (83⁵/₈ x 65⁵/₈ in)

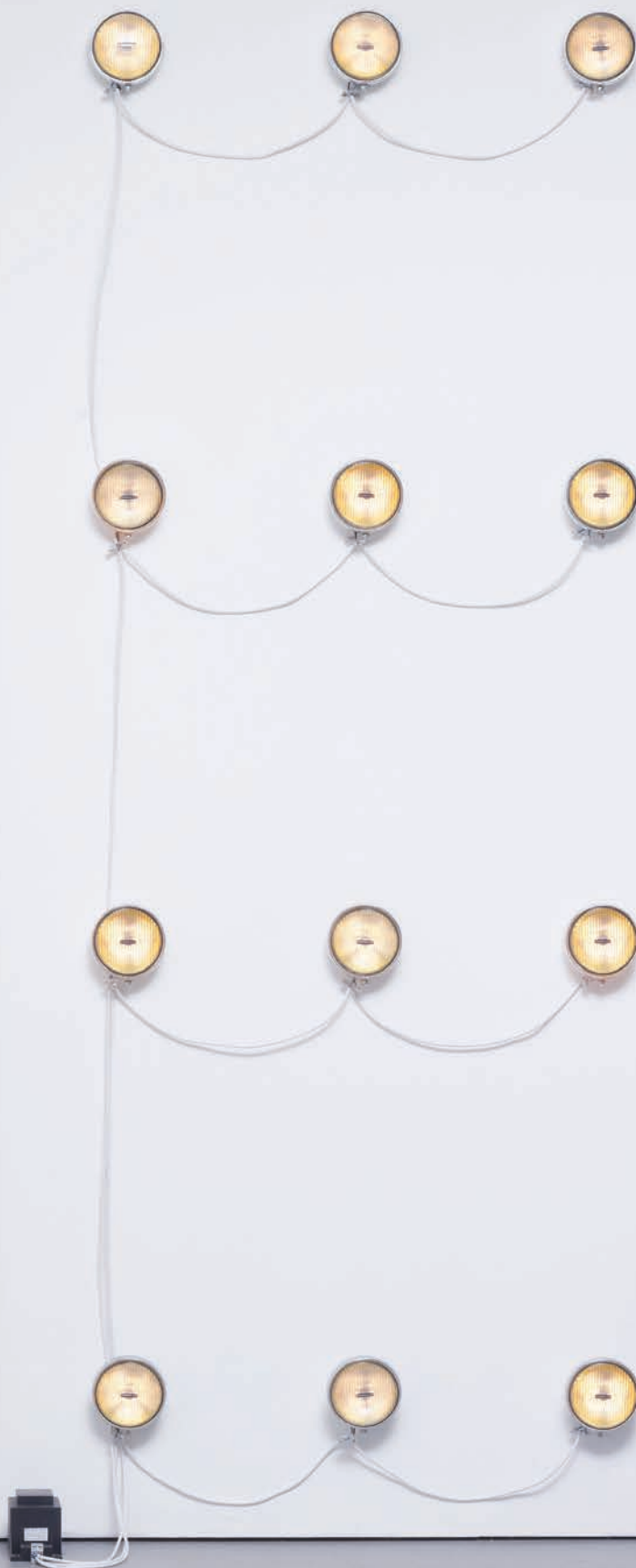
This work is unique and is accompanied by a certificate of authenticity
signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner



168

JOHN ARMLEDER b. 1948

FS 222, 1989

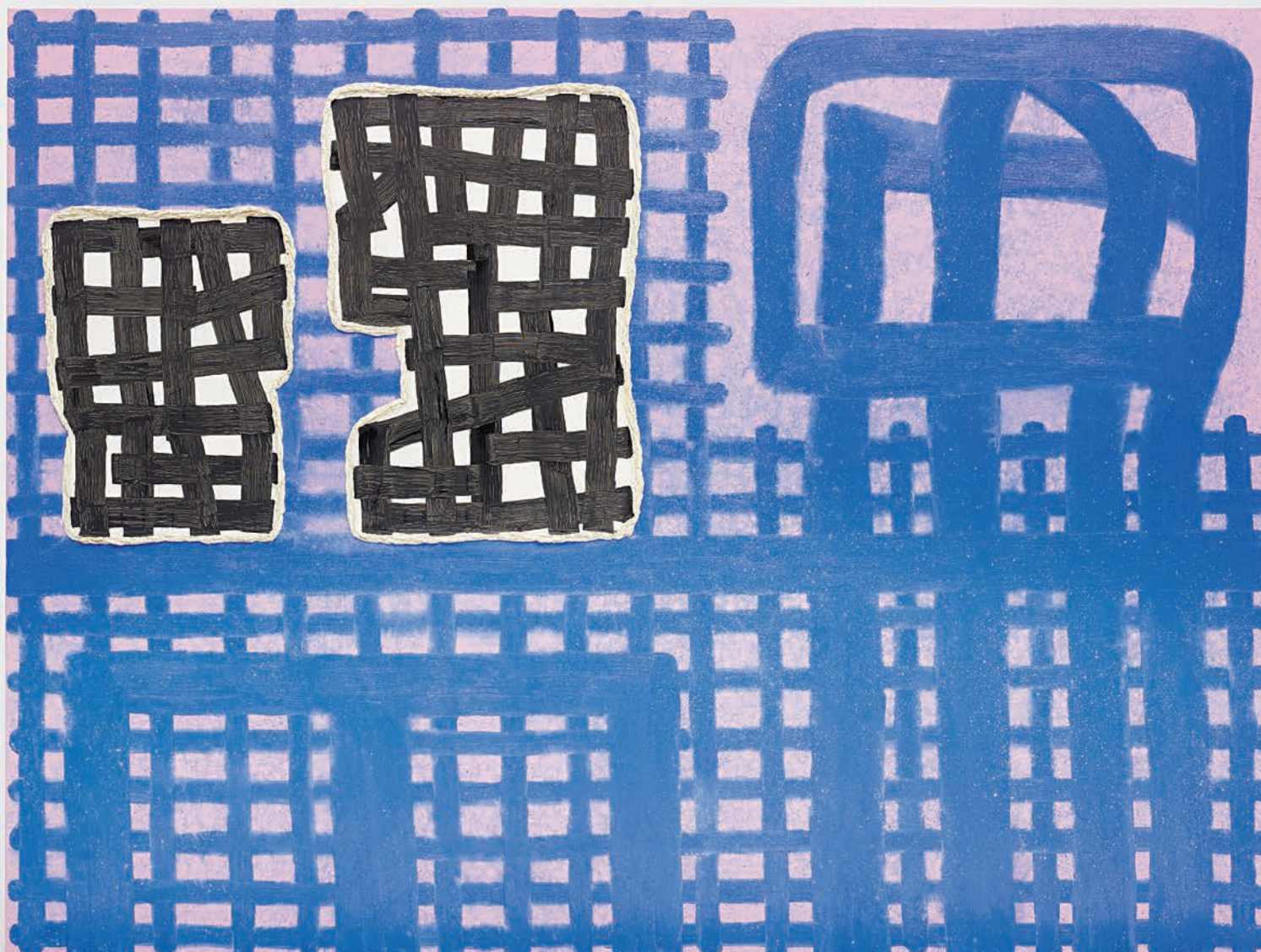
fog lamps, acrylic on canvas

330 x 280 cm. (129 $\frac{7}{8}$ x 110 $\frac{1}{4}$ in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900

PROVENANCE

Massimo de Carlo, Milan



169

JONATHAN LASKER b. 1948

Structured Living, 2005

oil on canvas

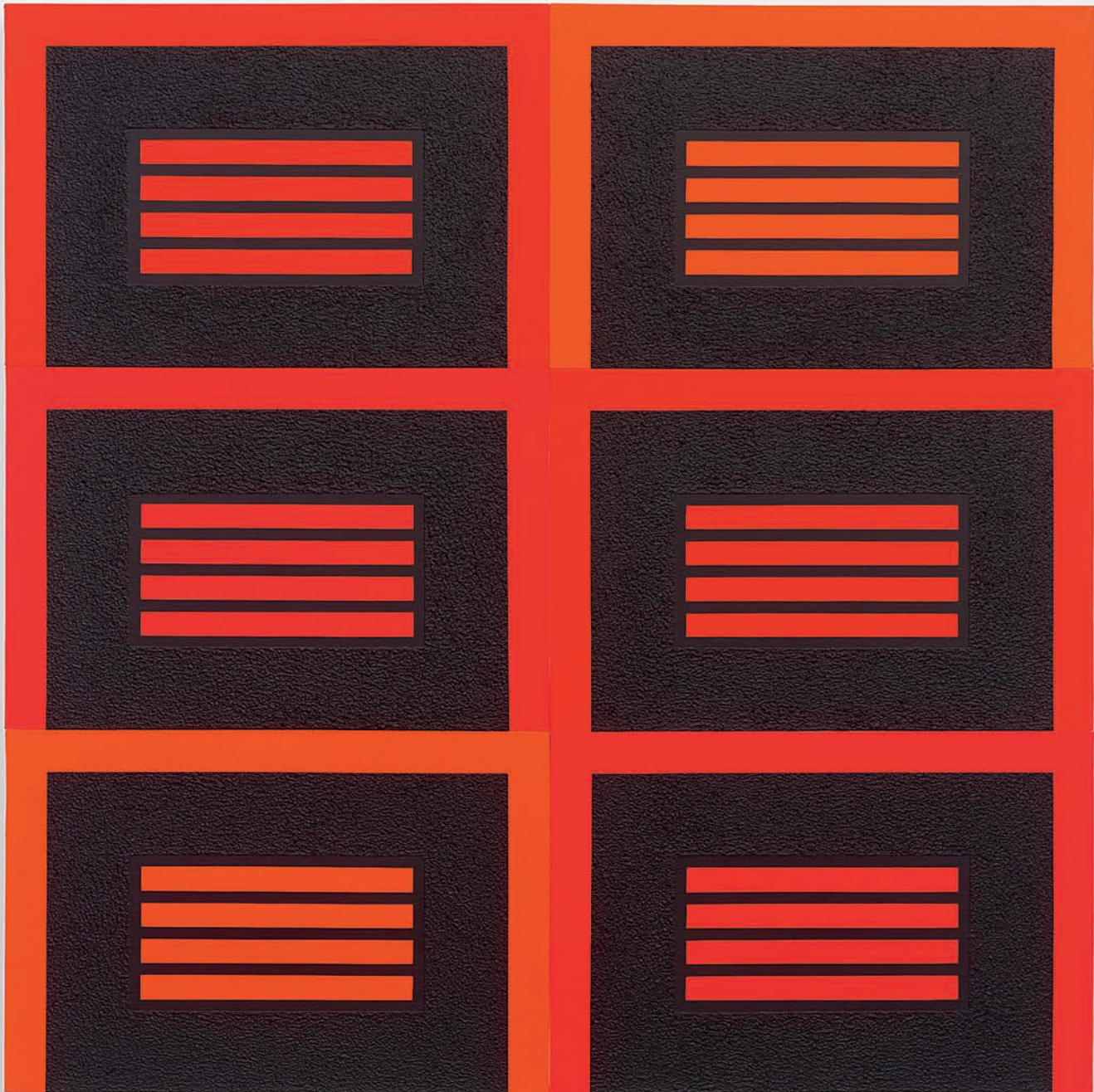
152.6 x 203.3 cm. (60 $\frac{1}{8}$ x 80 in.)

Signed, titled and dated "STRUCTURED LIVING" - J. Lasker 2005' on the overlap.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900

PROVENANCE

Private Collection



170

PETER HALLEY b. 1953

Six Prisons, 2004

roll-a-tex and acrylic on canvas

183.5 x 183.5 cm. (72¼ x 72¼ in.)

Signed and dated 'Peter Halley 2004' and 'Peter Halley' on the reverse.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Mary Boone, New York



171

KERSTIN BRÄTSCH b. 1969

Untitled, 2010

spray paint on newspaper, Plexiglas, metal

64.1 x 51.2 x 8 cm. (25¼ x 20⅞ x 3⅛ in.)

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

Estimate £3,000-4,000 \$4,900-6,600 €3,600-4,800 ♠

PROVENANCE

Gio Marconi, Milan

172

GEDI SIBONY b. 1973

Partly me Manners, 2008

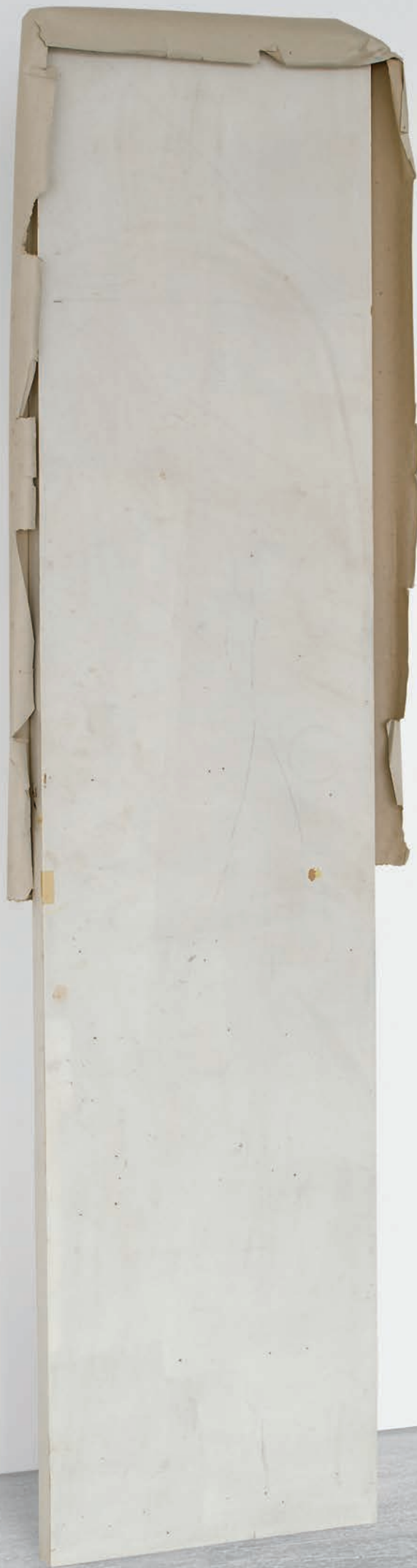
door, paper

223.5 x 61 cm (87⅞ x 24 in.)

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Greene Naftali, New York





173

ANGELA DE LA CRUZ b. 1965

Torso, 2004

oil on aluminium and canvas

89 x 59.5 x 37.5 cm. (35 x 23 $\frac{3}{8}$ x 14 $\frac{3}{4}$ in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Lisson Gallery, London

EXHIBITED

Porto, Culturgest, *Trabalho Work*, 1 February - 30 April, 2006

London, Camden Arts Centre, *After*, 1 April-30 May, 2010

174

ROBERTO CUOGHI b. 1973

Untitled, 2013

burnt sugar, pigment

Diameter 55cm (21 $\frac{1}{8}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £10,000-15,000 \$16,400-24,600

€12,000-18,000 ♠

PROVENANCE

Acquired directly from the artist



175

JASON MARTIN b. 1970

Diox Mauve Magenta, 2010

oil on stainless steel

40 x 40 x 10 cm. (15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in.)

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

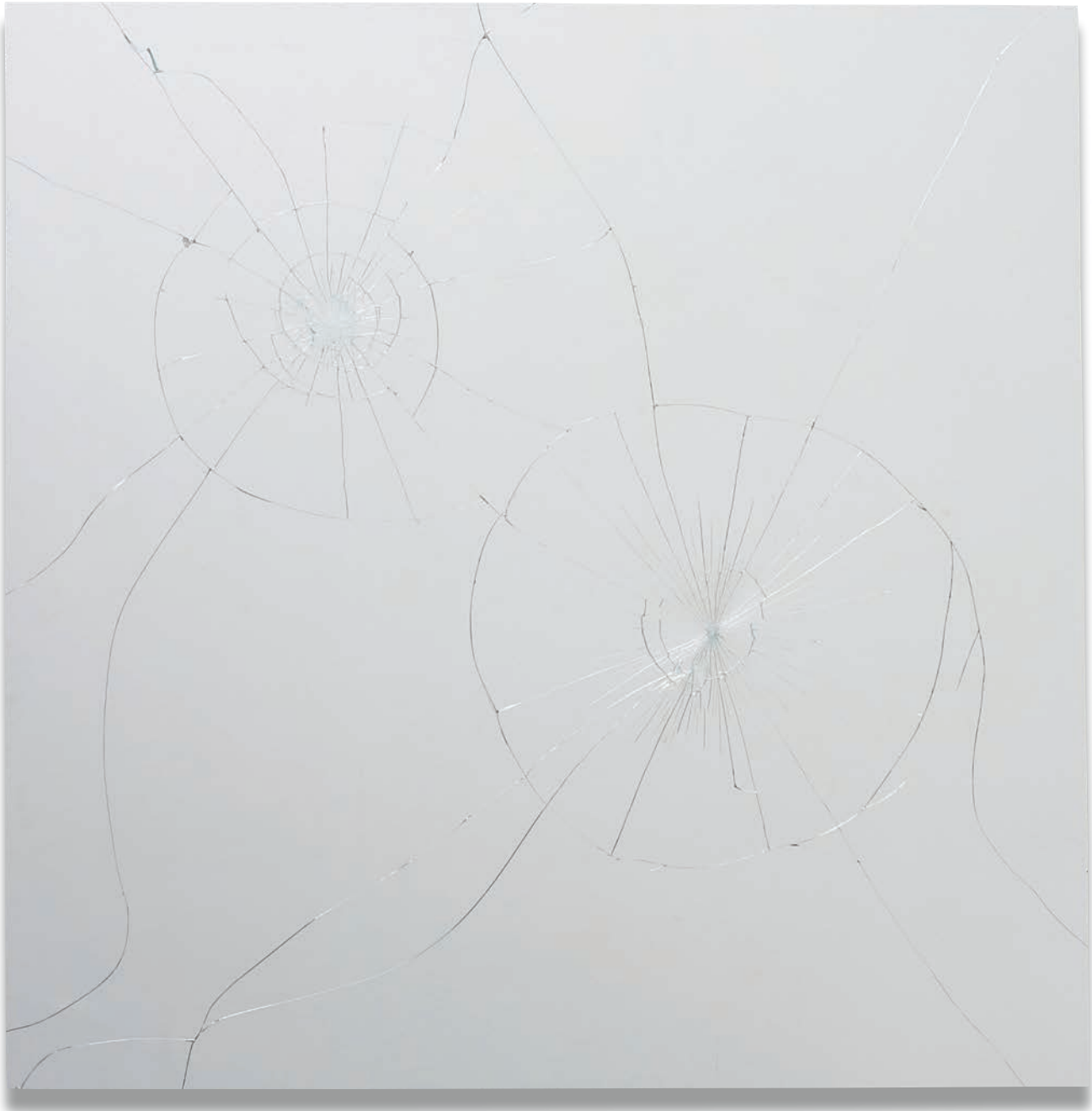
Estimate £8,000-12,000 \$13,100-19,700

€9,600-14,400 ♠

PROVENANCE

Private Collection





176

JOSEPHINE MECKSEPER b. 1964

Das Ende des Panoptikums VII, 2007

mirror on wood panel

101.7 x 101.7 cm (40 x 40 in.)

Signed and dated 'J. Meckseper' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £3,000-5,000 \$4,900-8,200 €3,600-6,000 ♠

PROVENANCE

Arndt & Partner, Berlin

177

JEPPE HEIN b. 1974

Spinning Ball 25, 2008

mirror polished steel ball, motor, accumulators, magnet, white plinth
diameter 25 cm. (9 7/8 in.)

This work is number 1 of an edition of 3 plus 2 artist's proofs.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Galerie Johann König, Berlin



178

UGO RONDINONE b. 1964

3 Works: (i) Friday, August 4th; (ii) Sunday, April 23rd; (iii) Thursday, August 24th, 2006

gesso, collage, graphite on canvas

(i) 20 x 30 cm. (7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

(ii) 20.3 x 20.3 cm. (7 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

(iii) 20 x 30 cm. (7 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ±

PROVENANCE

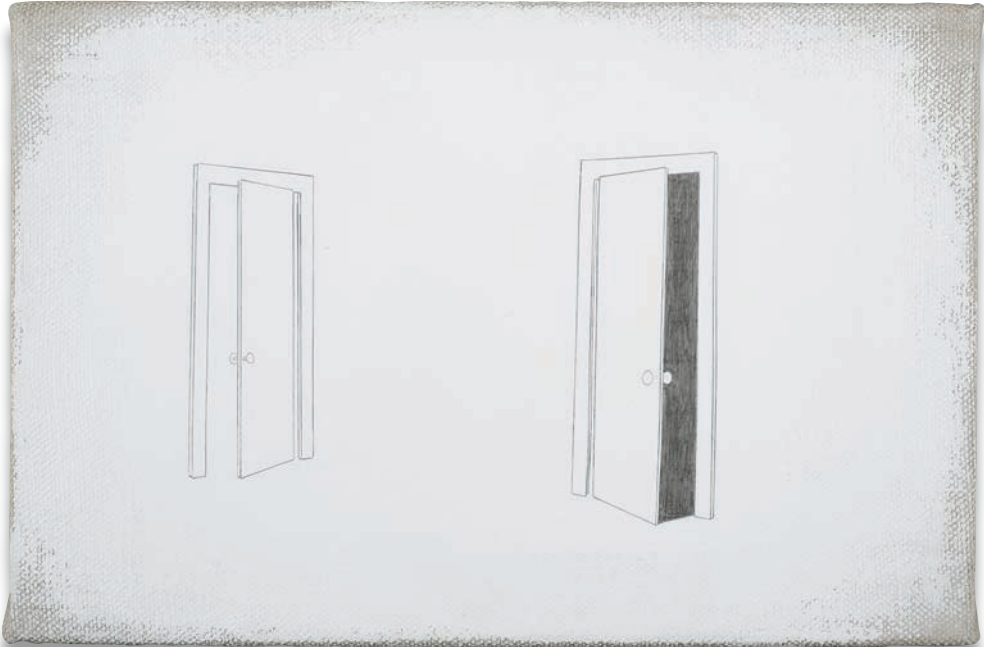
Almine Rech, Paris



Reverse of (iii)



(ii)



(i)



(iii)

179

UGO RONDINONE b. 1964

Thank you Silence, 2005

wood, paper, metal grille, motor activity, sound

wooden box: 31.7 x 202.2 x 45.5 cm. (12½ x 79⅝ x 17⅞ in.)

Signed 'Ugo Rondinone' on a sticker attached to the inside of the wooden box (left side). This work is number 1 from an edition of 3 plus 1 artist's proof. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £35,000-55,000 \$57,400-90,100 €42,000-65,900 ±

PROVENANCE

Sommer Gallery, Tel Aviv





180

COSIMA VON BONIN b. 1962

Marathon, 2007

wooden and plastic clothes pegs, stuffed soft toys, towel, clothes line
dimensions variable

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

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♠

PROVENANCE

Friedrich Petzel Gallery, New York



MATTHEW MONAHAN b. 1972*Sweet Grunt*, 2005

mixed media

165 x 100 x 110 cm. (64 $\frac{7}{8}$ x 39 $\frac{3}{8}$ x 43 $\frac{1}{4}$ in.)**Estimate** £10,000-15,000 \$16,400-24,600 €12,000-18,000 +**PROVENANCE**

Galerie Fons Welters, Amsterdam

Acquired from the above by the present owner in 2005

EXHIBITEDLondon, Saatchi Gallery, *The Shape of Things to Come: New Sculpture*, 27 May-16 October 2011London, Royal Academy of Arts, *USA Today: New American Art from the Saatchi Gallery*, 6 October- 4 November 2006Berlin, Berlin Biennial, *Matthew Monahan*, 2006St Petersburg, At the State Hermitage Museum, *USA Today: At the State Hermitage Museum*, 24 October 2007- 13 January 2008**LITERATURE**exh. cat., *The Shape of Things to Come*, Saatchi Gallery, published by the Saatchi Gallery in 2011, p. 69exh. cat., *Shape of Things to Come: New Sculpture*, Saatchi Gallery, published in 2009 by Jonathan Cape, pp. 414-415exh. cat., *USA Today: New American Art from the Saatchi Gallery*, published by the Royal Academy of Arts in association with the Saatchi Gallery 2006, pp. 284exh. cat., *USA Today: At the State Hermitage Museum*, St Petersburg, Russia, published by the State Hermitage/ Royal Academy of Arts in 2006, p. 112

A Green Man is a pagan symbol found throughout European, Asian, and Arabic cultures, thought to denote 'nature', or the 'cycle of life'. Matthew Monahan's *Sweet Grunt* reinvents this character as a malevolent golem: decrepit and inane, he towers in zombie-like stance over an assemblage of classical construction. Cut through with Perspex boxes, atop drawing atop plinth, Monahan's nymph becomes an unlikely design element: colour coordinated, and efficiently incorporated into the whole. Material substance is subverted in this alternate history: stone transforms as wobbly paper surface, and ancient legend is constructed of malleable wax. Monahan's work points towards an unsettling sense of cultural disorientation, where independent references coalesce in awkward harmony.



182

GABRIEL OROZCO b. 1962

Un círculo tangente en el marco de la ventana, 1995

tempera

dimensions variable

This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Private Collection



183

MARK HANDFORTH b. 1969

Untitled (Mods), 2002

fluorescent neon

19 x 57.5 cm (7 1/2 x 22 5/8 in.)

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

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

Private Collection

EXHIBITED

Torino, Galleria Franco Noero, *Mark Handforth: Solo Show*, March 2002

Basel, Liste, *The Young Art Fair*, June 2002

mods



184

ERIC FISCHL b. 1948

Untitled, 1996

oil on chrome coat

69.8 x 50.1 cm. (27½ x 19¾ in.)

Signed and dated 'Fischl 96' lower right.

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900

PROVENANCE

Gagosian Gallery, New York



185

GEORGE CONDO b. 1957

Untitled, 1985

oil on canvas

90.2 x 90.2 cm. (35½ x 35½ in.)

Signed and dated 'Condo 85' on stretcher bar.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Barbara Gladstone Gallery, New York

Akira Ikeda Gallery, Tokyo



186

ANDRÉ BUTZER b. 1973

Marswind, 2002

oil on canvas

250 x 200 cm. (98 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in.)

Signed, titled and dated "Marswind" A. Butzer '02' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Galerie Max Hetzler, Berlin



187

DONALD BAECHLER b. 1956

Tree Painting, 1985

acrylic, fabric collage on canvas

190.7 x 190.7 cm. (75½ x 75½ in.)

Signed and titled 'DB85 TREE PAINTING 1985' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Private Collection

188

ANDRÉ BUTZER b. 1973

Untitled, 2007

oil on linen

260.3 x 340.5 cm. (102½ x 134 in.)

Signed and dated 'A. Butzer '07' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠ +

PROVENANCE

Gary Tatintsian Gallery, Moscow

Acquired from the above by the present owner in 2007

EXHIBITED

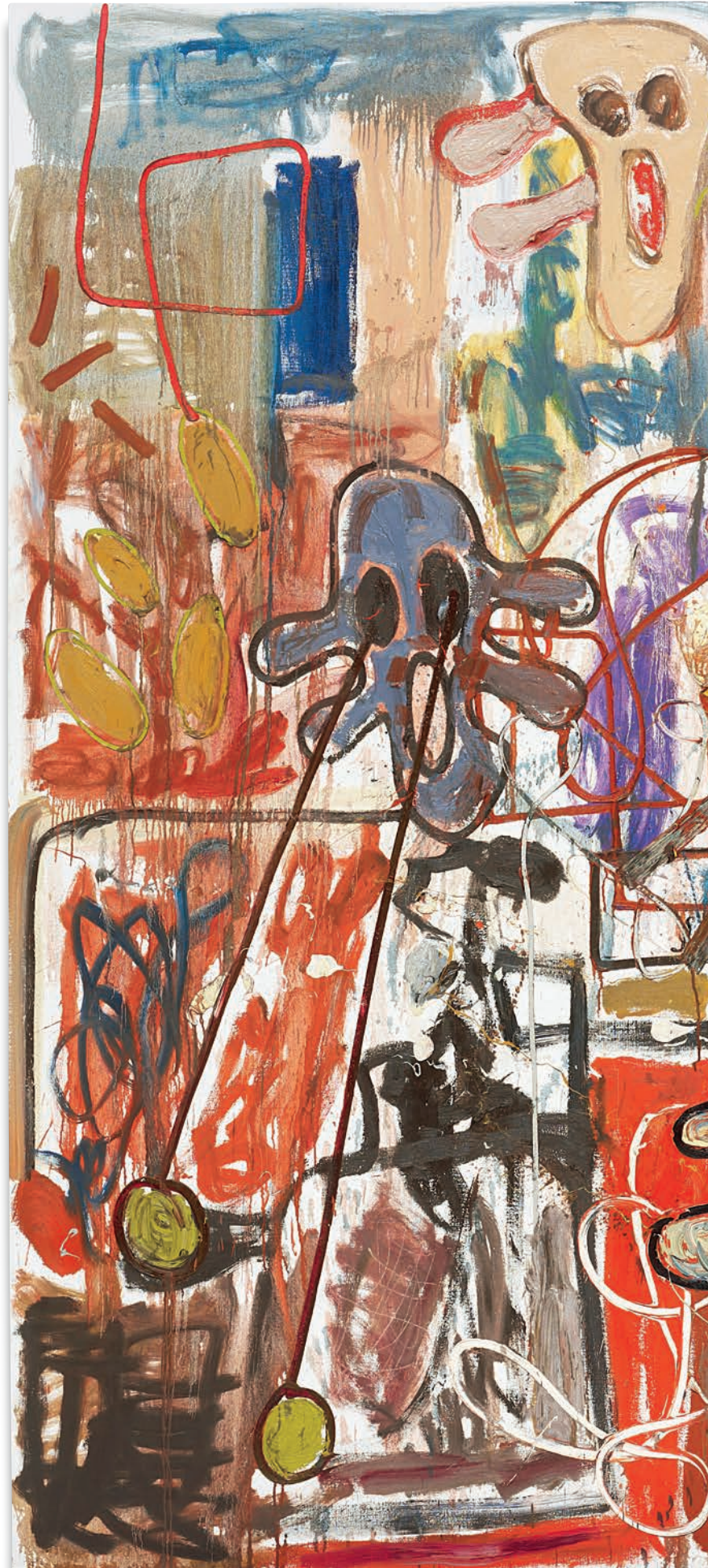
London, Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 18 November 2011- 15 April 2012,

Moscow, Gary Tatintsian Gallery, *One Man Show: André Butzer*, 22 June 2006- 6 August 2007

LITERATURE

exh. Cat., *Gesamtkunstwerk: New Art From Germany*, Saatchi Gallery, published by the Saatchi Gallery in 2011, pp. 20-21

exh. Cat., *Germania: New Art From Germany*, Saatchi Gallery, published by Jonathan Cape in 2008 in association with the Saatchi Gallery, pp. 220-221





189

KRISTIN BAKER b. 1975

Untitled, 2003

mixed media on PVC

70 x 30 cm (27½ x 11¾ in.)

Signed and dated 'K Baker 03' lower right.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400

PROVENANCE

Private Collection, Italy

“I’m interested in catastrophe versus beauty and how you sort of need one to have the other “

KRISTIN BAKER



KSAPR 03

190

FRIEDRICH KUNATH b. 1974

Untitled, 2007

leather, fabric, printed paper, spray paint, crayon and watercolour on fabric,
watercolour on paper, acrylic on canvas, picture pins
302 x 202.5 cm. (118 $\frac{7}{8}$ x 79 $\frac{3}{4}$ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠ †

PROVENANCE

BQ Gallery, Cologne

EXHIBITED

London, Saatchi Gallery, *Gesamtkunstwerk: New Art From Germany*, 18
November 2011- 15 April 2012

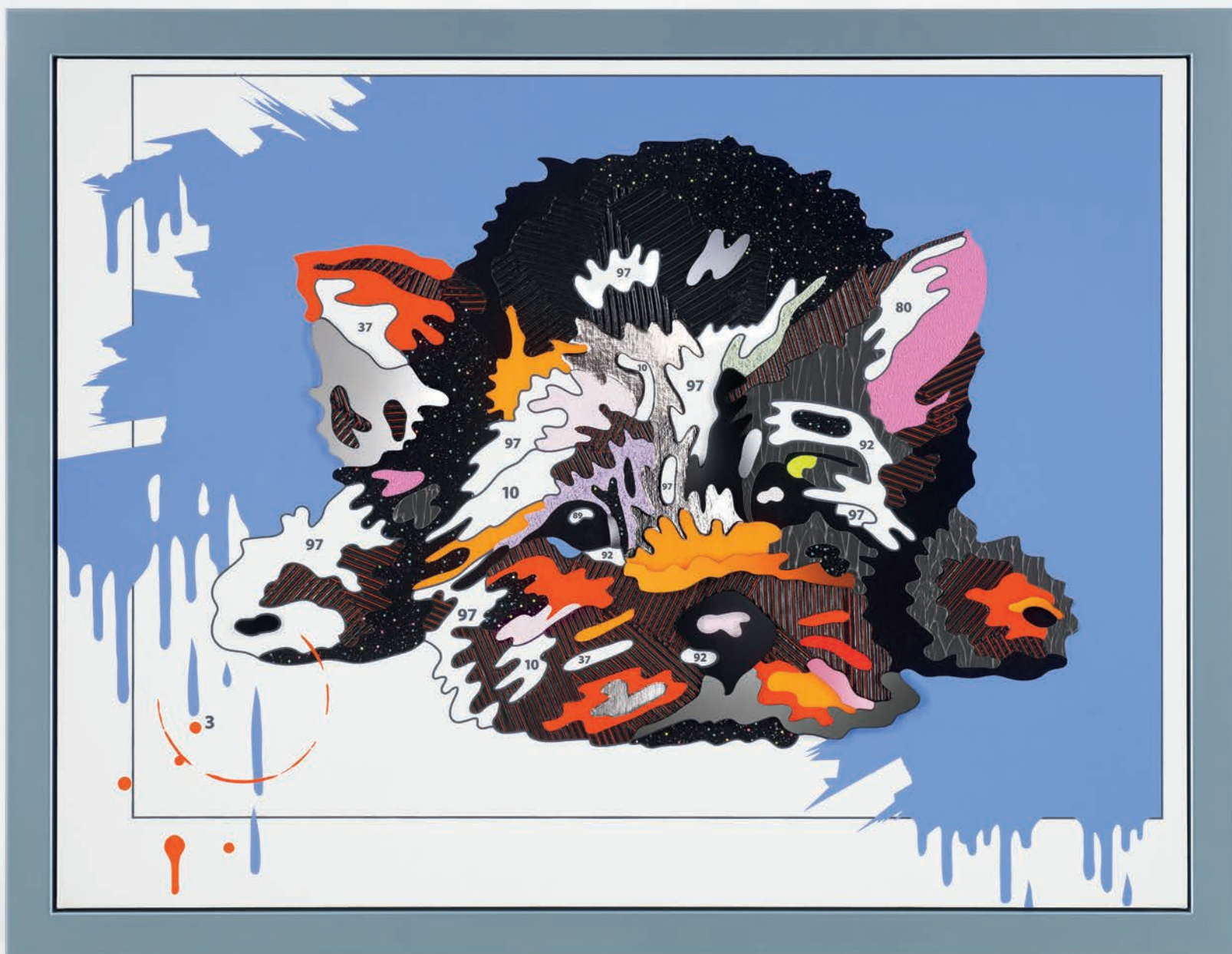
LITERATURE

exh. cat., *Gesamtkunstwerk: New Art from Germany*, Saatchi Gallery,
published by the Saatchi Gallery in 2011, pp. 94- 95

exh. cat., *Germania: New Art from Germany*, Saatchi Gallery, published in
2008 by Jonathan Cape in association with the Saatchi Gallery, pp. 42- 43

Untitled (2007) builds up an exaggerated, vaudeville-style mask of sadness through parts that make it whole: a bird on a branch, a knotted rainbow, snowy windows, an inverted statue at dusk, branches blowing in the wind, a black giant poodle hanging its head. A symbolic single perfect tear and a lengthy staircase fall from the eyes of this tragicomic blonde harlequin, whose diamonds have been transposed onto his cheeks





191

ANSELM REYLE b. 1970

Little Yorkshire, 2010

mixed media on canvas in artist's steel frame

100.9 x 130.8 x 5 cm. (39¾ x 51½ x 1⅞ in.)

Signed and dated 'Anselm Reyle 2010' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Gagosian Gallery, London



192

ANSELM REYLE b. 1970

Untitled, 2009

mixed media on canvas, acrylic glass

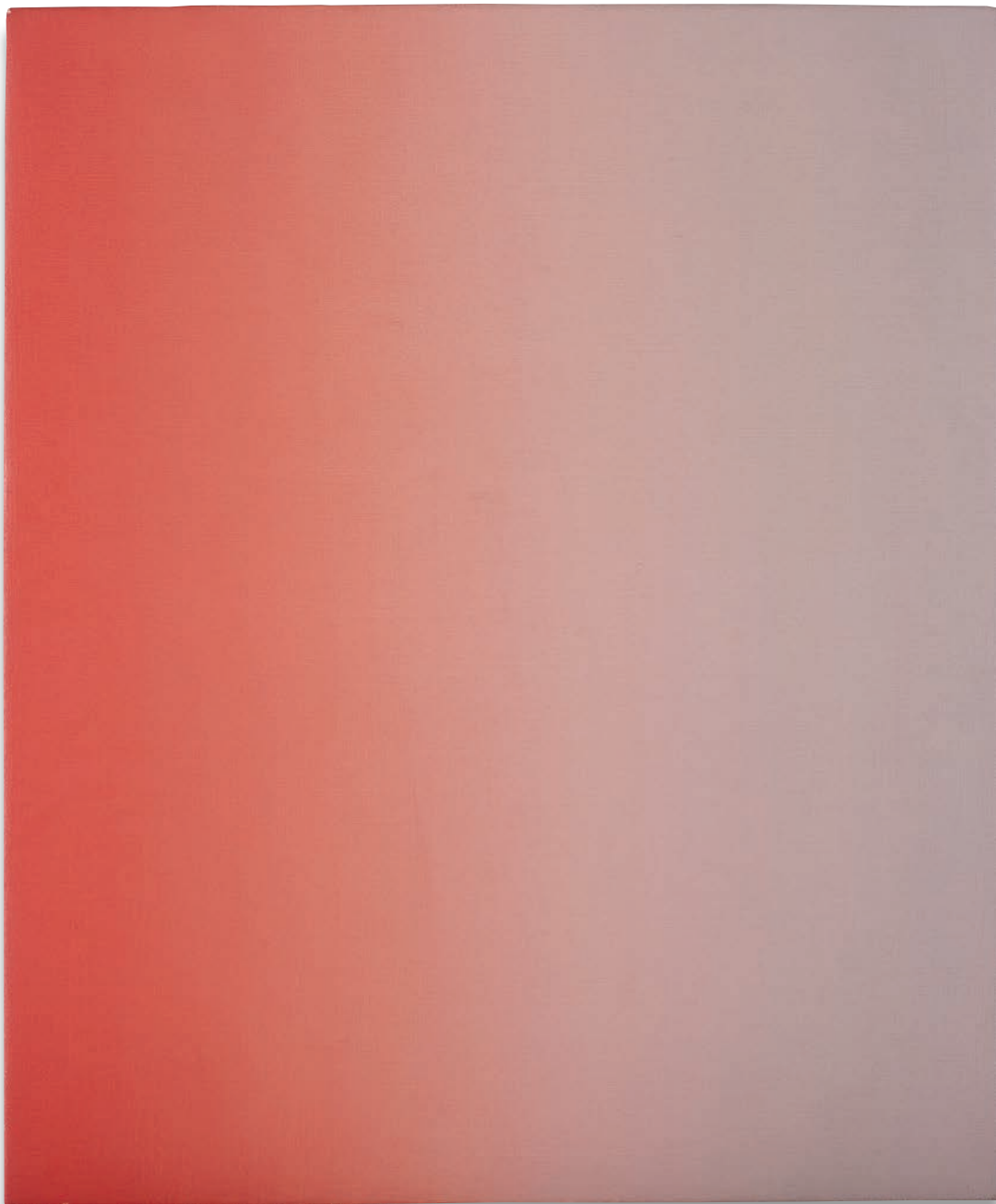
142.9 x 121.7 x 22 cm. (56¼ x 47⅞ x 8⅝ in.)

This work is accompanied by a certificate of authenticity.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000 ♣

PROVENANCE

Gagosian Gallery, New York



193

PIETER VERMEERSCH b. 1973

Untitled, 2005

oil on canvas

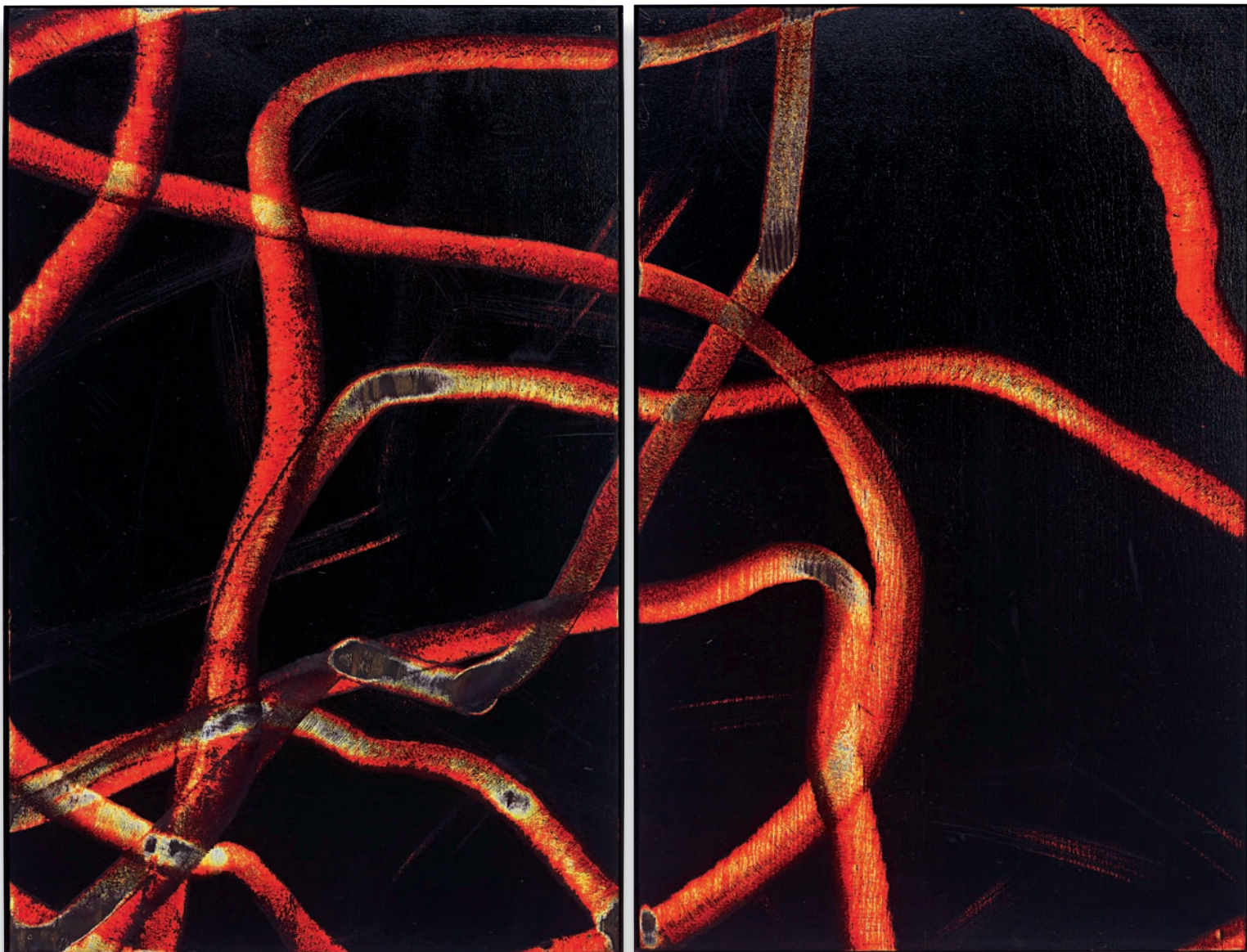
60.2 x 50.1 cm. (23¾ x 19¾ in.)

Signed, numbered and dated 'P. Vermeersch 2005 3/6' on the reverse.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200 ♠

PROVENANCE

Koraalberg, Antwerp



194

AARON YOUNG b. 1972

Greeting Card (Armory Diptych), 2007

burnt rubber and acrylic on panel in 2 parts

overall 245 x 246.2 cm. (96½ x 96⅞ in.)

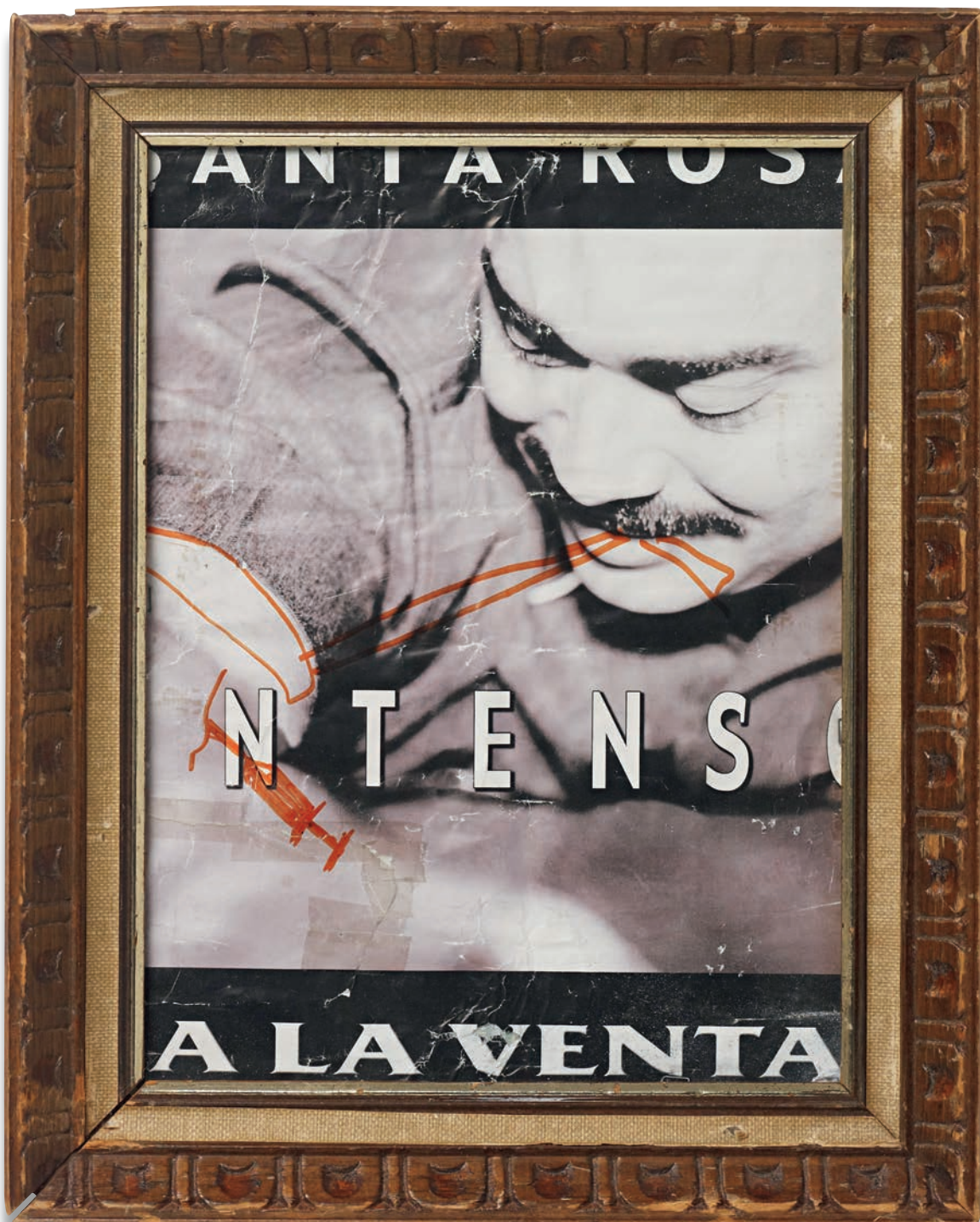
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 †

PROVENANCE

Bortolami, New York

Studio Giangaleazzo Vicenti, Milan



195

DASH SNOW 1981-2009

Clinton St., 2006 - 2007

wooden frame, poster, marker pen

38.3 x 30.7 x 2.9 cm. (15½ x 12½ x 1⅛ in.)

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Contemporary Fine Arts, Berlin

EXHIBITED

Berlin, Contemporary Fine Arts, *Dash Snow: The End of Living, The Beginning of Survival*, 28 April - 23 June 2007



196

ADAM PENDLETON b. 1984

System of Display, L (Not/Godard Made in the USA, 1966), 2010

silkscreen ink on glass and mirror

124 x 124 x 7.8 cm. (48 $\frac{7}{8}$ x 48 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in.)

Signed 'Adam Pendleton' on a gallery label affixed to the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Roberts & Tilton, Los Angeles



197

RYAN MCGINNESS b. 1972

The Need for Enemies, 2006

acrylic on wood panel

122 x 122 cm (48 x 48 in.)

This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Galleria Cardi, Milan

Private Collection, Switzerland



198

RICHARD PRINCE b. 1949

Flip-Flops, 1998

urethane resin

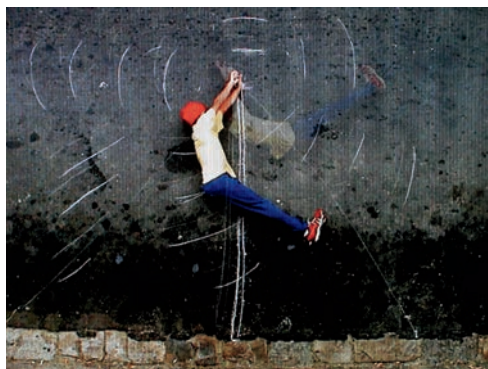
dimensions variable 4.8 x 29.8 x 21.5 cm. (1 $\frac{7}{8}$ x 11 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in.)

This work is from an edition of 3.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ₺

PROVENANCE

Barbara Gladstone Gallery, New York



199

ROBIN RHODE b. 1976

Street Gym, 2004

DVD

duration: 35 sec

This work is from an edition of 5.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 †

PROVENANCE

Art Intelligence, Johannesburg

Private Collection, London



200

FRANCIS ALÿS b. 1959

Beggars, 2004

installation with 80 slides

Dimensions variable

Each slide is titled, editioned and numbered sequentially. This work is number 3 from an edition of 4 plus 1 artist's proof and 1 exhibition proof. This work is accompanied by a certificate of authenticity.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 Ω ♠

EXHIBITED

Wolfsburg, Kunstmuseum Wolfsburg, *Francis Alÿs: Walking distance from the Studio*, 4 September – 28 November 2004

Nantes, Musée des Beaux-Arts, *Francis Alÿs: La Cour des Miracles*, 8 January – 6 March 2005

Barcelona, MACBA, *Francis Alÿs: Walking Distance from the Studio*, 27 May – 29 August 2005

Mexico City, *Walking Distance from the Studio*, Antiguo Colegio de San Ildefonso, 2006

Munich, Sammlung Goetz, *Francis Alÿs*, 26 May – 11 October 2008

Gelsenkirchen, Nord Stern Turm, *Schichtwechsel*, 6 October 2012 – 13 July 2013

LITERATURE

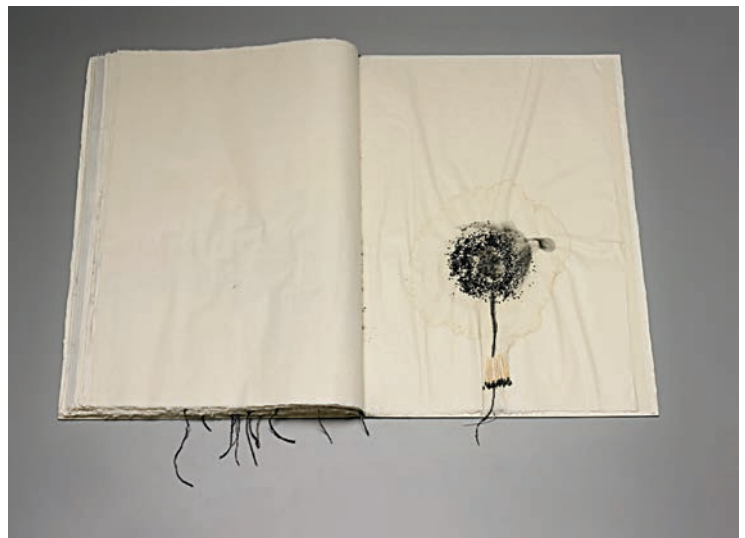
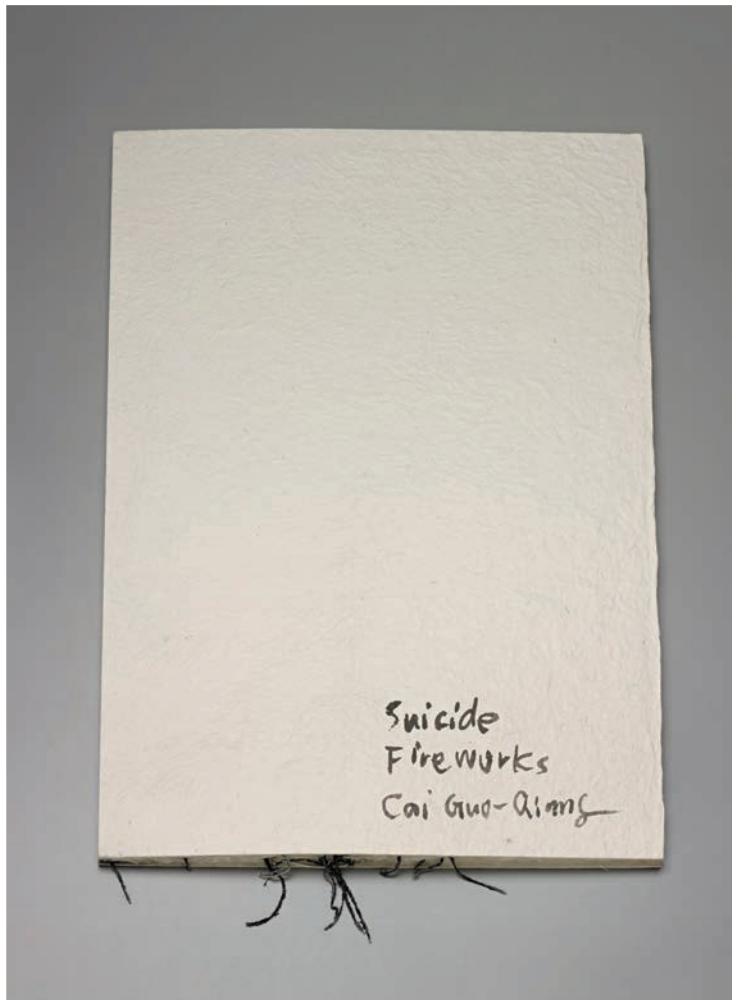
Carlos Monsivais, *Le Centre Historique de la Ville de Mexico*, Francis Alÿs, Les Presses du Réel, Dijon, 2005, S. 38

Julia Stoschek, *Collection Number One: Destroy, she said*, Ostfildern, Hatje Cantz Verlag, 2008, pp. 83. – 89.

Ingvild Goetz / Karsten Löckemann / Stephan Urbaschek, *Francis Alÿs*, München, Kunstverlag

Ingvild Goetz GmbH, 2008, *Beggars*, 2004, p. 124-125

Mark Godfrey, Klaus Biesenbach, Kerry Greenberg, *A Story of Deception*, Tate Publishing, London, 2010



201

CAI GUO-QIANG b. 1957

Danger Book: Suicide Fireworks, 2007

gunpowder and ink on paper with string and match sticks (13 drawings handmade by the artist)

closed 75.3 x 52 cm (29½ x 20½ in); opened: 75.3 x 104 cm (29½ x 40¾ in)

Signed and titled 'Suicide Fireworks Cai Guo-Qiang' lower right of the cover page. This work is number 5 from an edition of 9 unique works published by Ivory Press, London.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

Ivory Press, London

Acquired from the above by the present owner



202

ZHANG HUAN b. 1965

Family Tree, 2000

9 colour coupler prints

each 127 x 101.5 cm. (50 x 39 $\frac{7}{8}$ in.)

Each signed and dated in Chinese and English '2000 Zhang Huan' and numbered 'NY PP 1/1' on the reverse. This work is a photographer's proof and numbered 1 of 1.

Estimate £60,000-80,000 \$98,300-131,000 €71,900-95,900

PROVENANCE

Fabien Frys, London





203

LI QING b. 1981

Wedding (There are six differences in the two paintings), 2006

oil on canvas in 2 parts

each 189.5 x 275 cm. (74⁵/₈ x 108¹/₄ in.)

Left panel signed and numbered 'I. Leo' lower left and lower left edge.

Further titled in Chinese and English 'Wedding (There are 6 differences in the two paintings)' on the reverse.

Right panel signed, numbered and dated in English and Chinese 'II. Leo 2006.12' lower right and 'II. Leo' on the right edge. Further titled in Chinese and English 'Wedding (There are 6 differences in the two paintings)' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ₮

PROVENANCE

Sotheby's, Hong Kong, *Contemporary Asian Art*, 6 October, 2009, Lot 629
Acquired from the above sale by the present owner

EXHIBITED

London, Saatchi Gallery, *The Revolution Continues: New Chinese Art*, 9 October 2008 - 18 January 2009

LITERATURE

The Revolution Continues: New Chinese Art, exh. cat., Saatchi Gallery, London, 2008, pp. 12-13



204

LI TIANBING b. 1974

Autoportrait Mauve No. 3, 2007

oil on linen

150 x 150 cm. (59 x 59 in.)

Signed and dated 'Tianbing Li 2007' lower left.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Kashya Hildebrand, New York

Phillips de Pury, London, *BRIC*, 14 - 15 April, 2011, Lot 35

205

LING JIAN b. 1963

Untitled, 2008

oil on canvas

249.8 x 249.8 cm. (98 $\frac{3}{8}$ x 98 $\frac{3}{8}$ in.)

Signed and dated 'Ling Jian 2008' on the reverse.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ±

PROVENANCE

Private Collection

EXHIBITED

Paris, Musée Maillol, *China Gold Exhibition*, 18 June – 13 October 2008





206

YOSHITOMO NARA b. 1959

Doo Doo Brain, 2004

graphite and coloured pencil on creased envelope

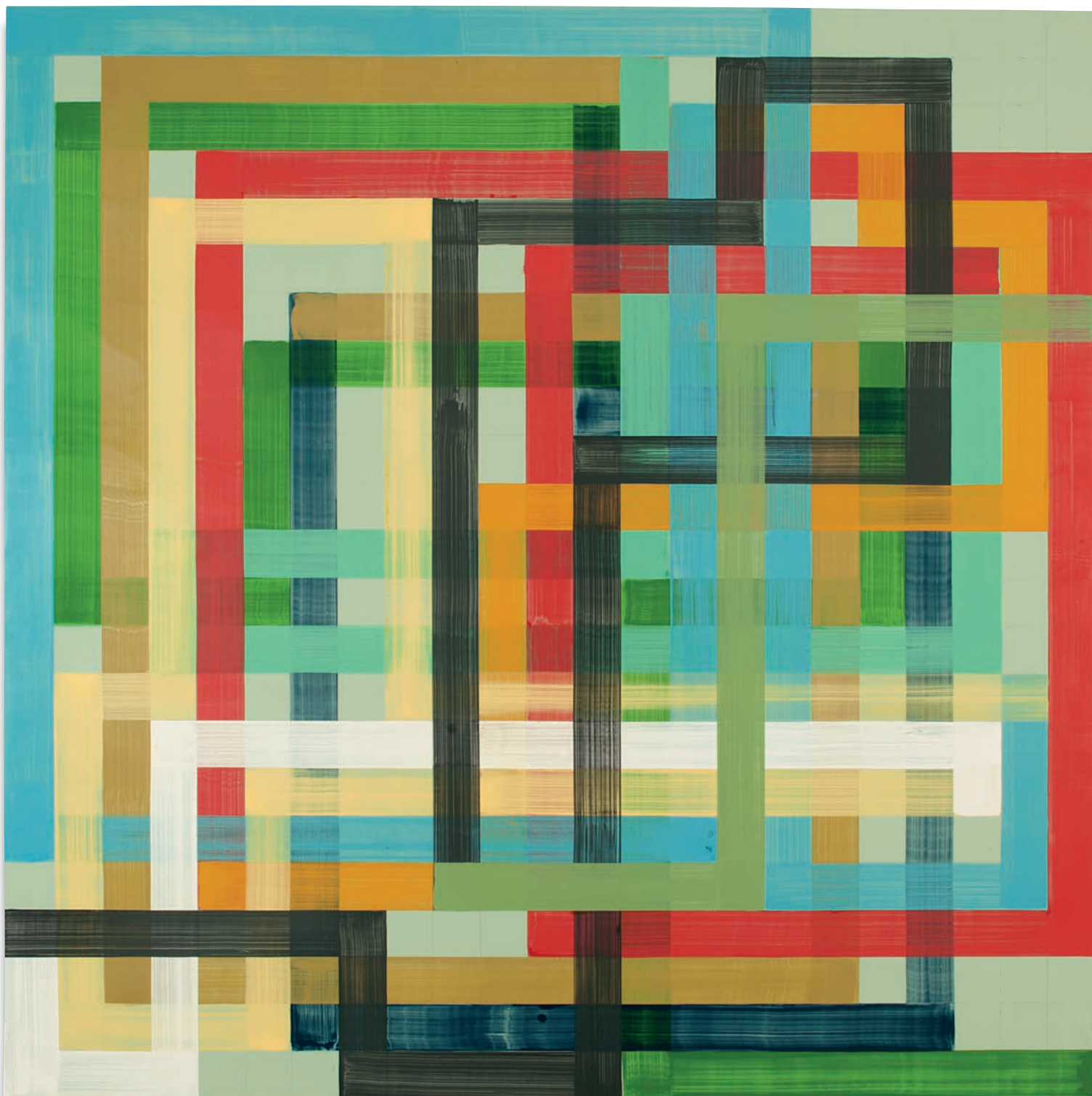
24 x 37 cm. (9½ x 14½ in.)

Signed and dated 'NY 2004' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Mayer Kainer, Vienna



207

BERNARD FRIZE b. 1949

Majestic, 2006

acrylic and resin on canvas

185 x 185 cm. (72 $\frac{7}{8}$ x 72 $\frac{7}{8}$ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Galerie Micheline Szwajcer, Antwerp





208

BARRY MCGEE b. 1966

61 Framed Works, 2005

acrylic paint on panel, spray paint, pen, screenprint, graphite, coloured pencil, photograph, collage, wood, found frames
overall 463 x 229 x 20.5 cm. (182¼ x 90½ x 8⅞ in.)

This work is accompanied by a certificate of authenticity.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900

PROVENANCE

Galleri Nicolai Wallner, Copenhagen



209

ÓLAFUR ELÍASSON b. 1967

Yellow Light: Iceland Series, 2000

colour coupler prints in 3 parts
each 60 x 89.7 cm. (23 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

Signed, titled, numbered and dated 'Iceland
series 2000 1/1 Olafur Eliasson' on the
reverse of each work.

Estimate £20,000-30,000 \$32,800-
49,200 €24,000-36,000 ♠

PROVENANCE

Stalke Galleri, Copenhagen



210

ED TEMPLETON b. 1972

Untitled, 1996-2005

c-print, ink on c-print, ink and watercolour on paper, in artist's frames in 19 parts

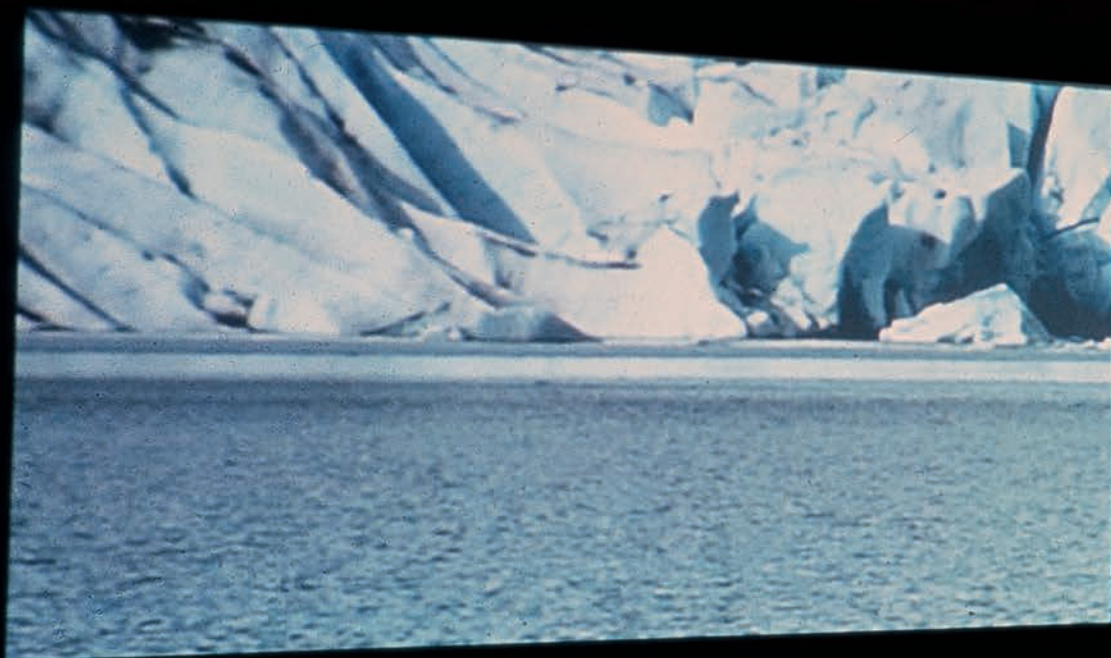
overall 196.4 x 224.4 cm (77 $\frac{3}{8}$ x 88 $\frac{3}{8}$ in.)

Signed twice and dated twice 'DEC 31 2004 Ed Templeton Ed Templeton SEP 12 2002' on the reverse of one of the works.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Gallery Nils Staerk, Copenhagen



211

DOUG AITKEN b. 1968

Thaw, 2001

colour film, sound, transferred to three-channel digital video (projections on three attached screens)

duration 4:10 min

This work is number 2 from an edition of 4 and is accompanied by a certificate of authenticity.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900

PROVENANCE

303 Gallery, New York



212

SUBODH GUPTA b. 1964

Untitled No. 1, 2006

cast aluminium

62.8 x 61 x 65.4 cm. (24¾ x 24 x 25¾ in.)

This work is from an edition 3.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ₹

PROVENANCE

Art & Public, Geneva



213

MANFRED PERNICE b. 1963

Untitled, 2000

acrylic, emulsion, ceramic, chipboard, ply, caster wheels
131.8 x 67.8 x 68 cm. (51 $\frac{7}{8}$ x 26 $\frac{3}{4}$ x 26 $\frac{3}{4}$ in.)

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Mai 36 Galerie, Zürich





214

HIROSHI SUGIMOTO b. 1948

The Hanging, 1994

gelatin silver print

48.8 x 60.2 cm. (19¼ x 23¾ in.)

Blindstamped signature, title, number and date 'THE HANGING 1994 3/26 806 Hiroshi Sugimoto' in the margin. This work is number 3 from an edition of 26.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection



215

MARINA ABRAMOVIC b. 1946

Portrait with Firewood, 2009

archival pigment print

135.6 x 135.6 cm. (53 $\frac{3}{8}$ x 53 $\frac{3}{8}$ in.)

This work is number 13 from an edition of 30 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Sean Kelly Gallery, New York
Lisson Gallery, London

EXHIBITED

New York, The Museum of Modern Art, *Marina Abramovic: The Artist is Present*, 14 March - 31 May 2010

216

MARC QUINN b. 1964

Tropical Dawn, 2007

acrylic and aerosol spray on canvas

169 x 238 cm. (66½ x 93¾ in.)

Signed, titled and dated 'Marc Quinn 2007 TROPical Dawn' on the reverse.

Estimate £70,000-90,000 \$115,000-147,000 €83,900-108,000 ♠

PROVENANCE

Project B, Milan





217

MARC QUINN b. 1964

Maquette for a Siren, 2008

gold leaf, bronze

34 x 23 x 19 cm. (13³/₈ x 9 x 7¹/₂ in.)

Incised with the artist's initials, dated and numbered 'MQ 2008 11/12' on the underside. This work is number 11 from an edition of 12.

Estimate £50,000-70,000 \$81,900-115,000 €59,900-83,900 ♠

PROVENANCE

White Cube, London





218

DAMIEN HIRST b. 1965

In A Spin, The Action of the World on Things, 2002

household gloss, enamel paint on fiberboard

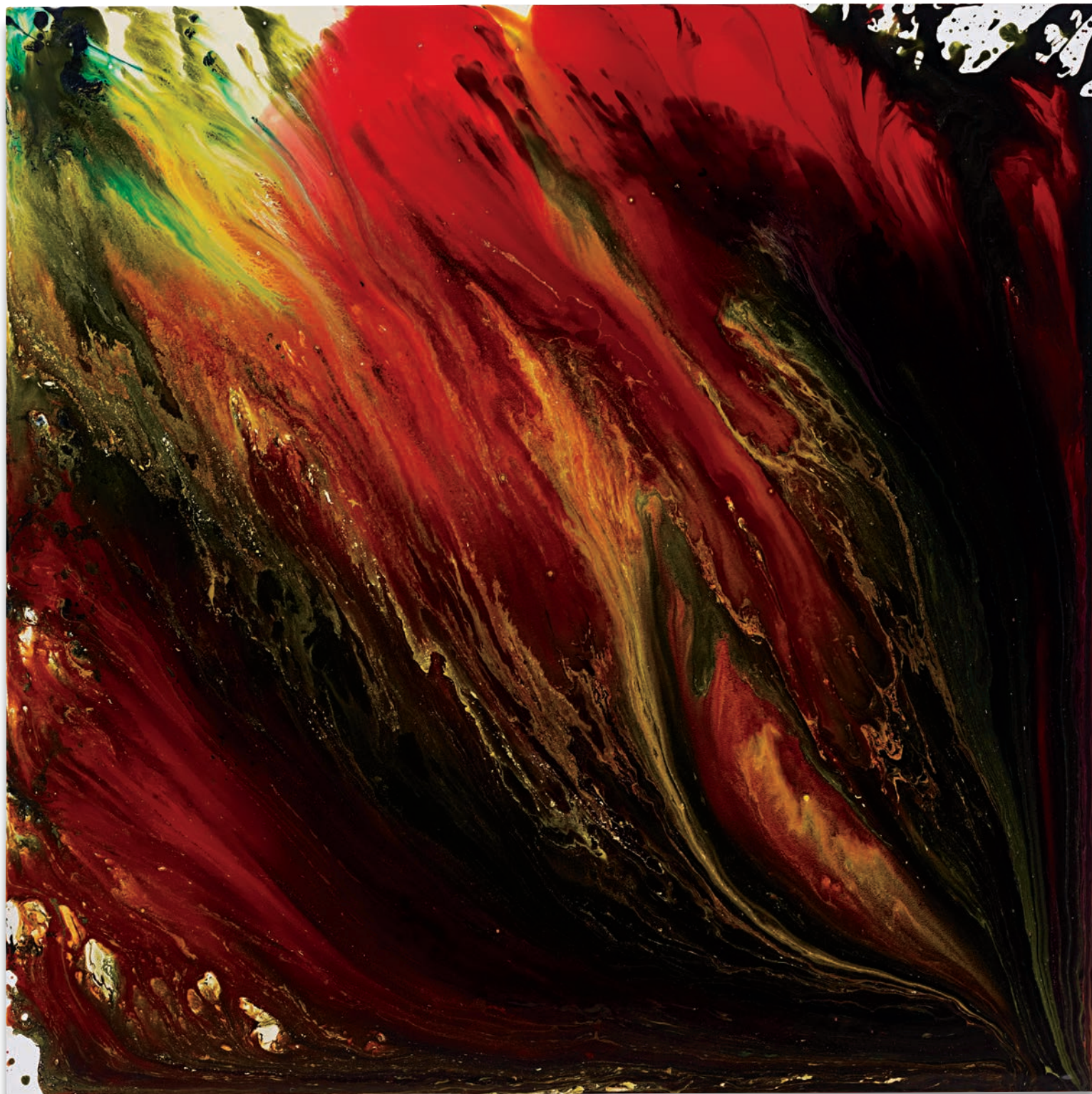
118 x 96 cm. (46½ x 37¾ in.)

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ♠

PROVENANCE

The Paragon Press, London

Private Collection, London



219

KEITH TYSON b. 1969

Nature Painting, 2006

mixed media on aluminium

91.5 x 91.5 cm. (36 x 36 in.)

Signed, titled and dated 'Nature Painting K. Tyson 2006' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Haunch of Venison, London

Private Collection, United Kingdom



220

TROY BRAUNTUCH b. 1954

Untitled (Shirts 2), 2005

conté on cotton

160 x 129.5 cm. (62 $\frac{7}{8}$ x 50 $\frac{7}{8}$ in.)

This work is signed by the artist.

Estimate £6,000-8,000 \$9,800-13,100 €7,200-9,600

PROVENANCE

Friedrich Petzel Gallery, New York



221

BANKSY b. 1975

Filth, 2000

spray paint and acrylic on canvas

44.4 x 40.5 cm. (17½ x 15⅞ in.)

Stencilled with the artist's signature 'BANKSY' lower right. This work is number 1 from an edition of 1. This work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate £40,000-60,000 \$65,600-98,300 €47,900-71,900 ♠

PROVENANCE

Andipa Gallery, London

EXHIBITED

Bristol, Severnshed, *Banksy*, 2000



222

JAKE AND DINOS CHAPMAN b. 1966 & b. 1962

Dinos and Jake's Progress Plate 1, 2007

ink and gouache on found etching

49.3 x 66.4 cm. (19 3/8 x 26 1/8 in.)

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ♠

PROVENANCE

White Cube, London

EXHIBITED

London, Hayward Gallery, *Laughing in a Foreign Language*, 25 January - 13 April 2008

223

HUMA BHABHA b. 1962

A.B., 2006

painted bronze

109.5 x 47 x 24.4 cm. (43½ x 18½ x 9⅝ in.)

Inscribed 'Huma Bhabha AP 2/2 2006 BHABHA 7701 BASE 4' on the underside. This work is number 2 of 2 artist's proofs.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Greener Pastures, Toronto

LITERATURE

J. Cape (ed.), *Shape of Things to Come: New Sculpture*, London 2009 (illustrated, p. 143)





224

FRANZ WEST 1947-2012

Two Works: (i) Uncle Chair; (ii) Uncle Chair, 2003

steel tubular frame with woven synthetic textile
each 87 x 64 x 58 cm. (34¼ x 25¼ x 22⅞ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Bärbel Grässlin Galerie, Frankfurt





225

MARTIN KIPPENBERGER 1953-1997

Der griechische pickelausdrucker, 1981

oil on canvas, artist's frame

49.9 x 59.8 cm. (19 $\frac{5}{8}$ x 23 $\frac{1}{2}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £30,000-50,000 \$49,200-81,900 €36,000-59,900 ♠

PROVENANCE

Galerie Gisela Capitain, Köln
Christie's, London South Kensington, *Post-War and Contemporary Art*, 5
April 2007, lot 810

226

HERMANN NITSCH b. 1938

Untitled, 1987

acrylic on jute

110 x 90 cm. (43 $\frac{1}{4}$ x 35 $\frac{3}{8}$ in.)

Signed and dated twice 'Herman Nitsch 1987' on the reverse. Further
signed and dated on the stretcher bar.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Studio Morra Gallery, Naples





227

UWE HENNEKEN b. 1974

Call To Arms in Schattenland, 2006

oil on canvas

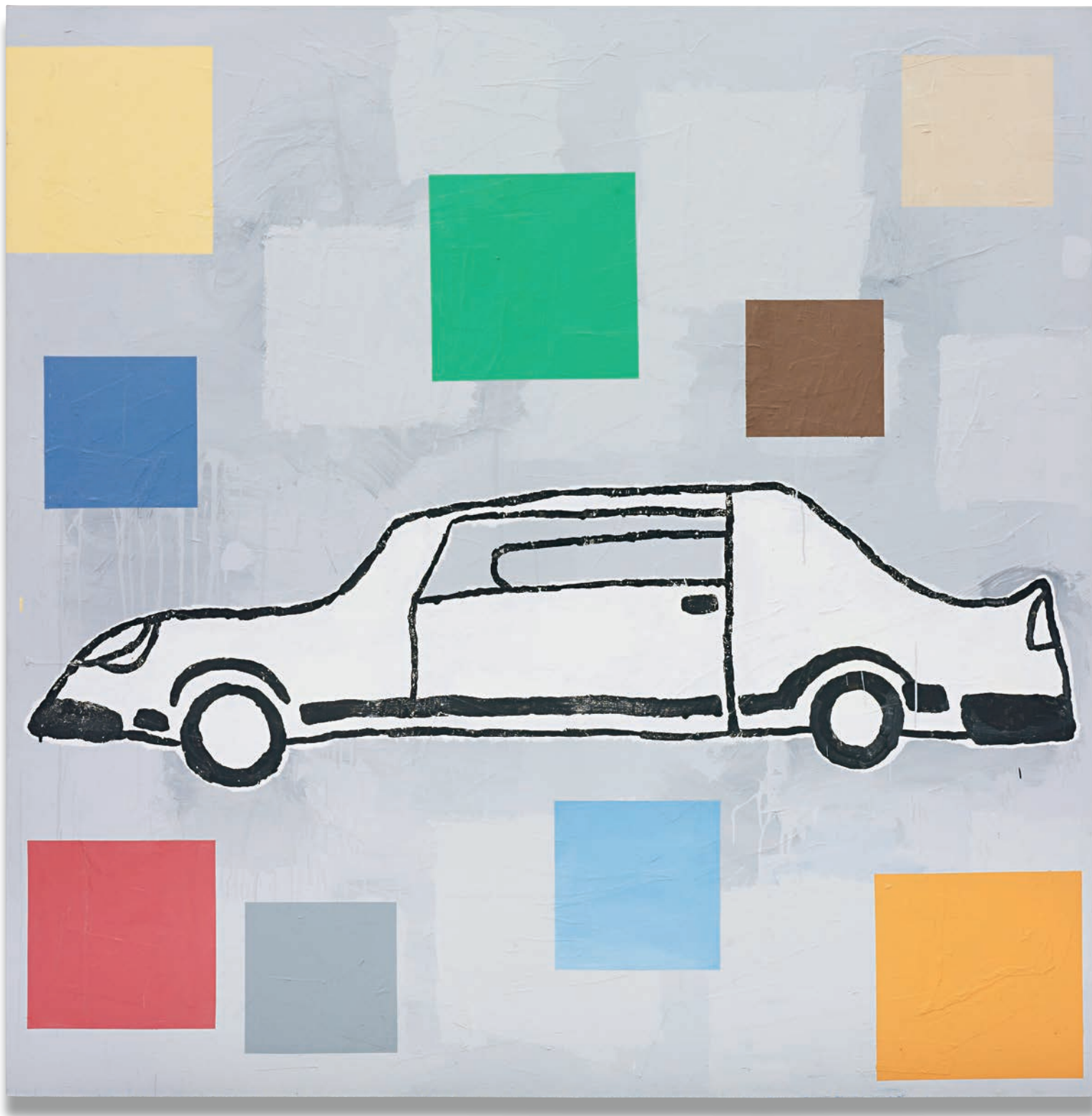
220 x 346 cm. (86 $\frac{5}{8}$ x 136 $\frac{1}{4}$ in.)

Signed, titled and dated "CALL TO ARMS IN SCHATTENLAND" Uwe Henneken 2006' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ₣ ♠

PROVENANCE

Meyer Riegger, Karlsruhe



228

DONALD BAECHLER b. 1956

Abstract Painting with Car, 1996

acrylic and collage on canvas

203.4 x 203.1 cm. (80 $\frac{1}{8}$ x 79 $\frac{7}{8}$ in.)

Signed, titled and dated 'DB96 ABSTRACT PAINTING WITH CAR' on the reverse.

Estimate £35,000-45,000 \$57,400-73,700 €42,000-53,900 ₣

PROVENANCE

Paul Kasmin Gallery, New York

Sotheby's, New York, *Contemporary Art*, Wednesday, September 10, 2008

Lot 55



229

BJARNE MELGAARD b. 1967

Harald, 2004-2006

oil on canvas

200 x 229.7 cm. (78¾ x 90¾ in.)

Signed, titled and dated 'HARALD Bjarne Melgaard 2004' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♠

PROVENANCE

Galerie Krinzinger, Vienna



230

BJARNE MELGAARD b. 1967

Untitled, 2007

oil on canvas

200.1 x 299.6 cm. (78¾ x 117⅞ in.)

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ♣

PROVENANCE

Galleri Faurschou, Copenhagen



231

DOUGLAS GORDON b. 1966

Two Works: (i) Tattoo I; (ii) Tattoo II, 1994

silver gelatin print

each sheet 89 x 53.3 cm. (35 x 20⁷/₈ in.)

This work is from an edition of 5.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Lisson Gallery, london



232

ALEX KATZ b. 1927

11 P.M. #2, 1991

oil on board

30.5 x 22.9 cm. (12 x 9 in.)

Inscribed signature and date 'alex katz 91' upper right.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Greene Naftali, New York

Private Collection

Glenn Dranoff Fine Art, New York

David Klein Gallery, Birmingham

Ketterer Kunst, Munich, *Auktion 387 - NACH 1945 / Zeitgenössische Kunst*,
10 December 2011, Lot 335

Acquired by the present owner from the above sale



233

JOHN CURRIN b. 1962

Worker, 1993

coloured pencil on paper

30.2 x 22.5 cm. (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in.)

Signed, numbered and dated 'Currin 93 CJ 1993 17' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ₣

PROVENANCE

Andrea Rosen Gallery, New York



234

GILLIAN CARNEGIE b. 1971*Damp*, 1998

oil on board

23 x 33.5 cm. (9 x 13¼ in.)

Signed, titled and dated 'Gillian Carnegie 1998 "Damp"' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ‡ ♠**PROVENANCE**

Contemporary Fine Arts, Berlin

235

THIS LOT IS SOLD WITH NO RESERVE

GILLIAN CARNEGIE b. 1971*Untitled*, 1998

charcoal on paper

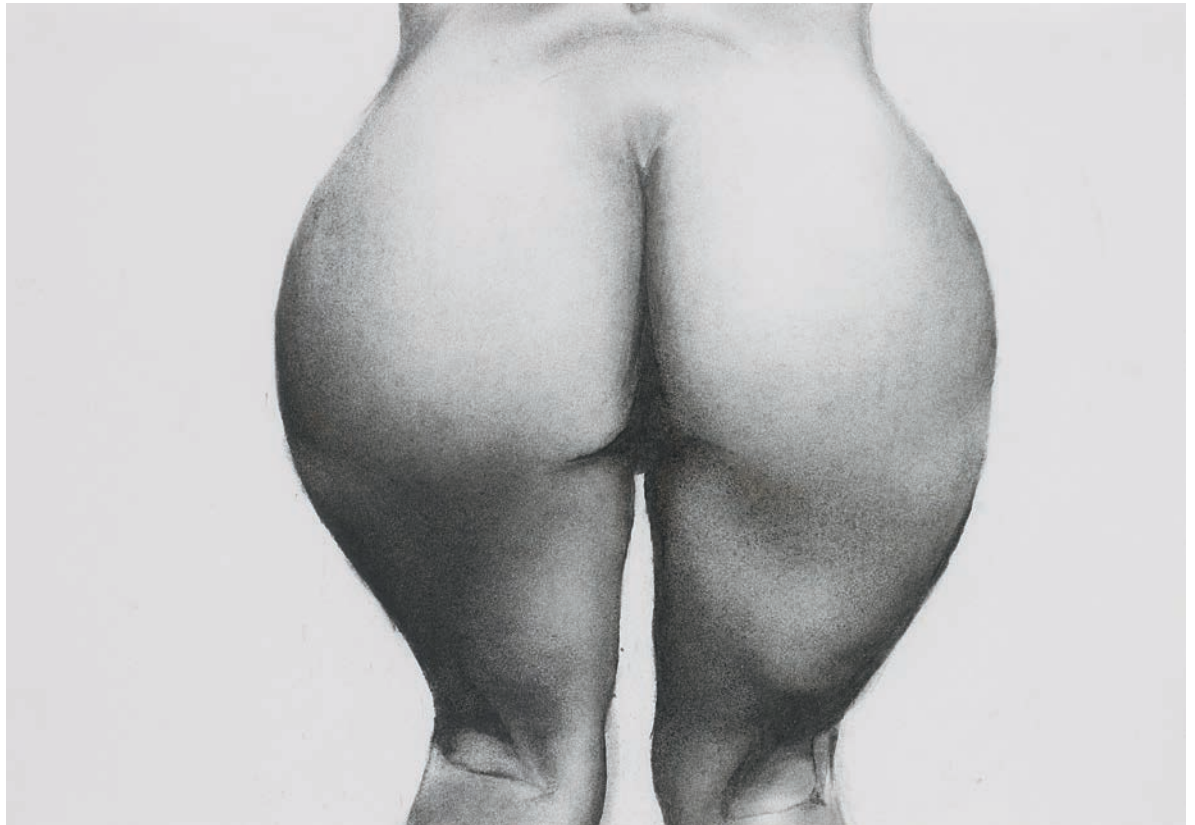
29.2 x 41.5 cm. (11½ x 16⅜ in.)

Signed and dated 'Gillian Carnegie 1998' on the reverse.

Estimate £3,000-5,000 \$4,900-8,200 €3,600-6,000 • ‡ ♠**PROVENANCE**

Andrea Rosen Gallery, New York

235





236

STEPHAN BALKENHOL b. 1957

Untitled (female figure looking up and relief with dots), 2005

Wawa wood, paint, in two parts
 sculpture 175 x 39.7 x 43.7 cm. (68 $\frac{7}{8}$ x 15 $\frac{5}{8}$ x 17 $\frac{1}{4}$ in.)
 panel 140 x 99.3 cm. (55 $\frac{1}{8}$ x 39 $\frac{1}{8}$ in.)
 (installation dimensions variable)

Estimate £20,000-30,000 \$32,800-49,200

€24,000-36,000 ♠

PROVENANCE

Stephen Friedman Gallery, London
 Private Collection, Brussels

EXHIBITED

Baden, Staatliche Kunsthalle, 15 July – 17 September 2006

Duisburg, Museum Küppersmühle, 28 September – 3 December 2006

Salzburg, Museum der Moderne Mönchsberg, 17 February – 24 June 2007

London, Stephen Friedman Gallery, *Stephan Balkenhol*, 15 September 2005 – 11 October 2005

LITERATURE

Stephan Balkenhol, exh. Cat., pp. 283 and 247

237

SEAN HENRY b. 1965

Man with Alter Ego, 1998

bronze, exterior 2-pac paint, painted wood, Plexiglas

180.5 x 152.3 x 30.5 cm. (71 $\frac{1}{8}$ x 59 $\frac{7}{8}$ x 12 in.)

Each figure inscribed 'SH98 2/5' on the heel.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Acquired directly from the Artist





238

WILHELM SASNAL b. 1972

A Ball, 2007

acrylic on canvas

40.2 x 50.2 cm. (15⁷/₈ x 19³/₄ in.)

Signed and dated 'W. SASNAL 2007' on overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Private Collection



239

SAM TAYLOR WOOD b. 1967

Pieta, 2001

colour coupler print

134.5 x 134.5 cm. (52 $\frac{7}{8}$ x 52 $\frac{7}{8}$ in.)

This work is number 1 from an edition of 6.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

White Cube, London



240

JAMES CASEBERE b. 1953

Turning Hallway, 2003

chromogenic print, face-mounted to Plexiglas

181.2 x 229.8 cm. (71 $\frac{3}{8}$ x 90 $\frac{1}{2}$ in.)

This work is number 4 from an edition of 5.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Lisson Gallery, London



241

FLORIAN MAIER-AICHEN b. 1973

Untitled (Snow Machine), 2009

colour coupler print

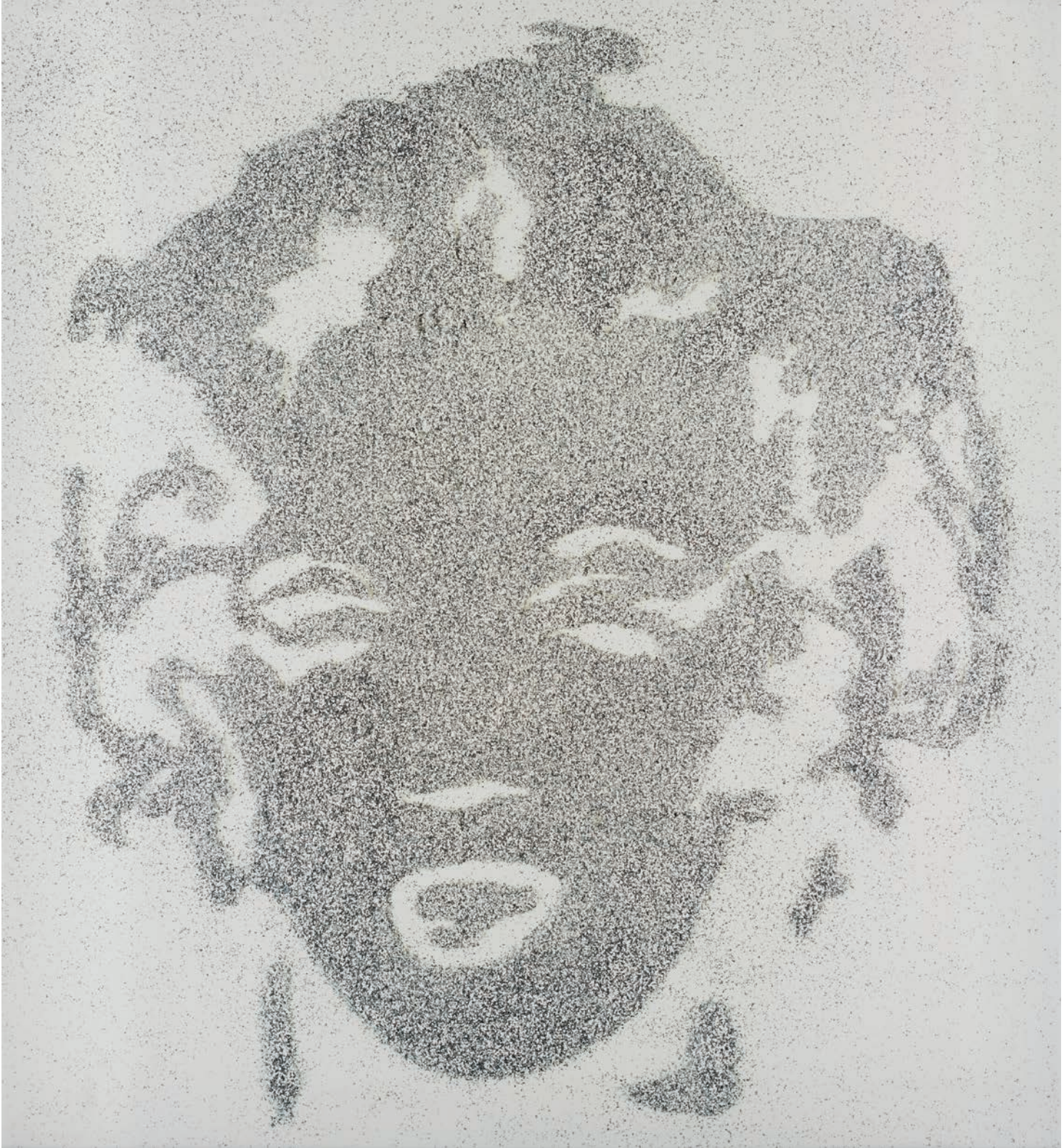
57 x 58.2 cm. (22½ x 22⅞ in.)

Signed, dated and numbered 'Florian Maier-Aichen 2009 1/6' on a label affixed to the reverse. This work is number 1 from an edition of 6.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♣

PROVENANCE

Blum & Poe, Los Angeles



242

VIK MUNIZ b. 1961

Reversal Grey Marilyn (Pictures of Diamond Dust), 2003

dye destruction print

101 x 93 cm. (39¾ x 36½ in.)

Signed and dated 'Vik Muniz 2003' on a gallery label affixed to the reverse.

This work is number 1 from an edition of 5 plus 3 artist's proofs.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Gallery Xippas, Paris

LITERATURE

Vik Muniz: After Warhol, exh. cat., Galerie Xippas, Paris, 2000 (variant)

243

VIK MUNIZ b. 1961

Jacqueline, after Picasso (Pictures of Pigment), 2007

colour coupler print

127.8 x 101.8 cm. (50¾ x 40½ in.)

Signed and dated 'Vik Muniz 2007' on a gallery label affixed to the reverse.

This work is number 4 from an edition of 6.

Estimate £25,000-35,000 \$41,000-57,400 €30,000-42,000

PROVENANCE

Galerie Xippas, Paris





244

SANTE D'ORAZIO b. 1956*Pamela Anderson (Profile #6)*, 2000

digital cibachrome print

96.5 x 81 cm. (37 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in.)

Signed 'Sante D'Orazio' on a gallery label affixed to the reverse. This work is number 1 from an edition of 6.

Estimate £6,000-8,000 \$9,800-13,100

€7,200-9,600

PROVENANCE

Private Collection

245

DAVID LACHAPELLE b. 1963*Naomi Campbell: Ice*, 1999

Chromogenic print, flush-mounted.

59.6 x 43.5 cm. (23 $\frac{1}{2}$ x 17 $\frac{1}{8}$ in.)

This is number 1 from an edition of 5.

Estimate £8,000-12,000 \$13,100-19,700

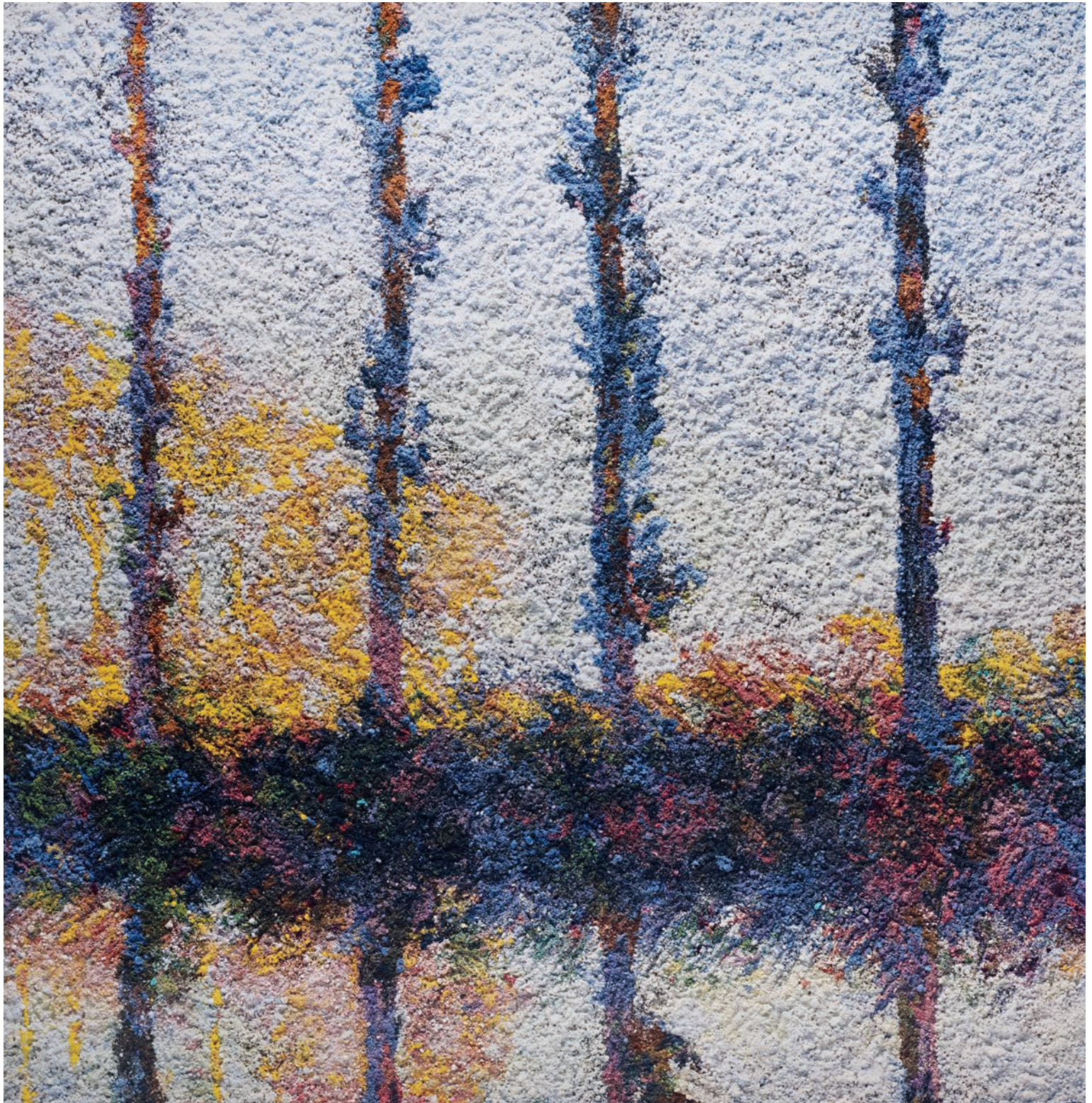
€9,600-14,400

PROVENANCE

Mario Marino Swody Gallery

245





246

VIK MUNIZ b. 1961

Poplars, after Claude Monet (Pictures of Pigment), 2005

colour coupler print

184.6 x 182.3 cm. (72 $\frac{5}{8}$ x 71 $\frac{3}{4}$ in.)

Signed and dated 'Vik Muniz 2005' on a gallery label affixed to the reverse.

This work is number 5 from an edition of 6.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000 ₺

PROVENANCE

Galerie Xippas, Paris

LITERATURE

P. Corrêa do Lago, *Vik Muniz Obra Completa 1987-2009 Catálogo Raisonné*, Rio de Janeiro, 2009, p. 600 (another example illustrated in color)



247

LAWRENCE CARROLL b. 1954

Untitled, 1999-02

oil, wax, fabric, acrylic, canvas, staples on wood

152.7 x 121.7 x 10 cm. (60 $\frac{1}{8}$ x 47 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.)

Signed, titled and dated 'Lawrence Carroll 1999-2002 "Untitled"' on the reverse.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000

PROVENANCE

Private Collection



248

BOSCO SODI b. 1970

Untitled - 0087, 2011

mixed media on canvas

200 x 280 cm (78 3/4 x 110 1/4 in.)

Estimate £30,000-40,000 \$49,200-65,600 €36,000-47,900

PROVENANCE

Project B, Milan

Galleria Cardi, Milan

Private Collection, Switzerland



249

ANDRES SERRANO b. 1950

Crucifix, 1983

cibachrome print, face mounted to Plexiglas

100 x 151 cm. (39³/₈ x 59¹/₂ in.)

Signed, titled and numbered 'Andres Serrano CRUCIFIX 2/4' on the reverse.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600

PROVENANCE

Paula Cooper Gallery, New York

Porro & C. Pittura del XIX Secolo, Milan, *Arte Moderna e Contemporanea*, 24 November 2005, Lot 247

250

RETNA b. 1979

Song, 2011

acrylic on canvas

243.8 x 162.2 cm. (95⁷/₈ x 63⁷/₈ in.)

Signed on the right hand edge.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000

PROVENANCE

The Old Dairy, London, *The Hallelujah World Tour*: RETNA's first solo UK exhibition, 9 June - 27 June 2011





251

BILLY CHILDISH b. 1959

The Bitter Cup, 2004

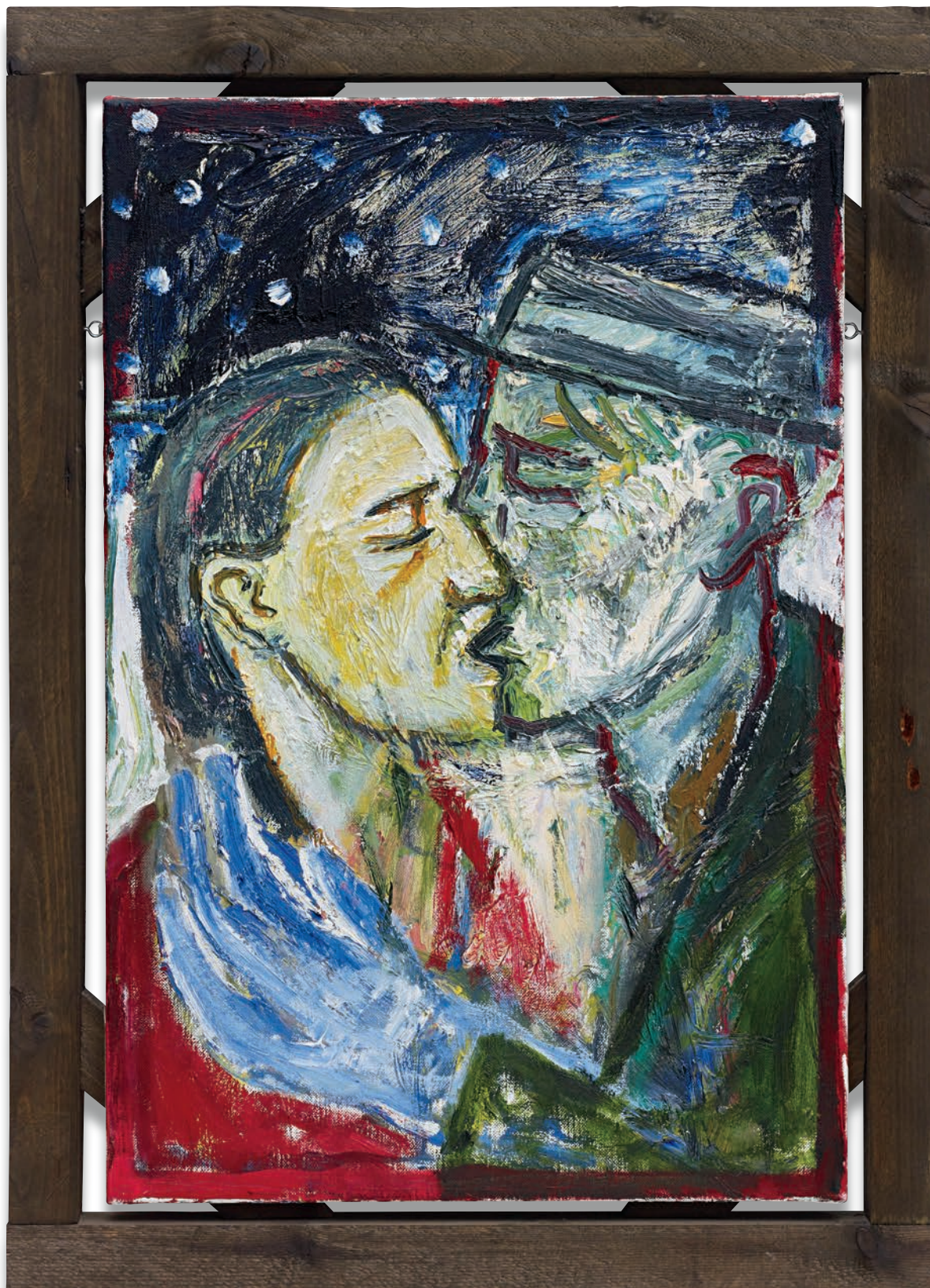
oil on canvas

121.5 x 91.3 cm. (47 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♠

PROVENANCE

Acquired directly from the artist



252

BILLY CHILDISH b. 1959

The Kiss, 2000

oil, charcoal on canvas in artist's frame

88.6 x 64.1 cm. (34 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in.)

Signed, titled and dated 'The Kiss 2000 Billy' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

Aquarium Gallery, London



253

MARCELLO LO GIUDICE b. 1955

Eden, 2008

oil and pigment on canvas

150 x 150 cm. (59 x 59 in.)

Signed, titled and dated 'Lo Giudice 08 EDEN' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$19,700-29,500 €14,400-21,600 ♠

PROVENANCE

Acquired directly from the artist



254

VICTOR SYDORENKO b. 1953

Untitled, from "Reflection into the unknown series", 2013

oil on canvas

190 x 190 cm. (74¾ x 74¾ in.)

Signed, titled and dated 'Sydorenko Victor, 2013, from series "Reflection into the unknown"' on the reverse.

Estimate £15,000-20,000 \$24,600-32,800 €18,000-24,000 ₺

PROVENANCE

Private Collection

EXHIBITED

Kiev, *Triennale of painting House of Artists*, 13 – 30 June 2013

Kiev, *ART KYIV Contemporary 2013*, 13 November – 01 December 2013

LITERATURE

Fine art Magazine, Ukraine, 2013, p.38

Throughout his oeuvre, Ukrainian artist Victor Sydorenko focuses on drawing on the absurdity of suppression levels in today's society and the feeling of captivity and helplessness that people experience constantly as a result. In *Untitled*, a beautiful example of the artist's Reflection of the Unknown series, Sydorenko creates a space that is free of any restrictions, social impositions and that allows the viewer to see the reflection of their true inner self.





255

VITALIY AND ELENA VASILIEVA b. 1966 and b. 1975

Two Works: Neo 6-7, 2012

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

Each work is number 2 from an edition of 5 and is accompanied by a certificate of authenticity signed by the artists.

Estimate £20,000-25,000 \$32,800-41,000 €24,000-30,000 ±

PROVENANCE

Private Collection, Europe

EXHIBITED

Venice Biennale, *55th International Art Exhibition -The Encyclopedic Palace*,
01 June- 24 November 2013

LITERATURE

Exclusive book of the Project *NEO*, Munich, 2012

Collector's Edition of *Exposures Magazine*, USA, February 2013, pp. 28-29

Lumen Magazine, United Kingdom, May 2013, pp. 19-24

Art Tour International Magazine, June 2013, p.33

Shoot Me Magazine, Greece, August 2013, p.93



256

IGOR MAKAREVICH b. 1943

USSR - Stronghold of the World (diptych), 1989

oil and encaustic on canvas

(i) 88.8 x 103.5 cm. (34⁷/₈ x 40³/₄ in.)

(ii) 90 x 103.5 cm. (35³/₈ x 40³/₄ in.)

Signed, titled [in Cyrillic] and dated 'I. Makarevich Cross of St Andrey - USSR Stronghold of the World 1989' on the reverse.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ±

PROVENANCE

Sotheby's, London, *Russian Contemporary Sale*, 12 March 2008, lot 00048



257

**VLADIMIR DUBOSSARSKY and
ALEXANDRE VINOGRADOV** b. 1964 and 1963

Barbie, 2003

acrylic on canvas

144 x 194 cm. (56¾ x 76¾ in.)

Signed and dated 'Dubossarsky Vinogradov 2003' lower right. Further signed, titled and dated 'Dubossarsky V Vinogradov A BARBIE 2003' on the reverse.

Estimate £20,000-30,000 \$32,800-49,200 €24,000-36,000

PROVENANCE

Orel Art, Paris



(i)



(ii)



(iii)



(iv)

258

DJORDJE OZBOLT b. 1967

Four works: (i) By the Moonlight; (ii) Oxygen; (iii) Turkish Delight; (iv) Untitled, 2004 - 2005

acrylic on canvas

(i) 30.2 x 30.5 cm. (11 $\frac{7}{8}$ x 12 in.)

(ii) 30.1 x 30 cm. (11 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

(iii) 30.6 x 25.5 cm. (12 x 10 in.)

(iv) 30.8 x 31 cm. (12 $\frac{1}{8}$ x 12 $\frac{1}{4}$ in.)

(i) Signed, titled and dated 'DJORDJE 2004 "BY THE MOONLIGHT"' on the reverse.

(ii) Signed, titled and dated 'DJORDJE OZBOLT 2005 OXYGEN' on the reverse.

(iii) Signed, titled and dated 'DJORDJE OZBOLT 2005 "TURKISH DELIGHT"' on the reverse.

(iv) Signed and dated 'DJORDJE 2005' on the reverse.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ± ♠

PROVENANCE

Herald St, London

259

AVNER BEN-GAL b. 1966

Spider, 2005

oil on canvas

150.5 x 180 cm. (59¼ x 70⅞ in.)

Signed, titled and dated 'Avner Ben-Gal 2005
"SPIDER"' on the reverse.

Estimate £6,000-8,000 \$9,800-13,100
€7,200-9,600 ₪

PROVENANCE

Sommer Contemporary Gallery, Tel Aviv

259



260



260

DIRK BRAECKMAN b. 1958

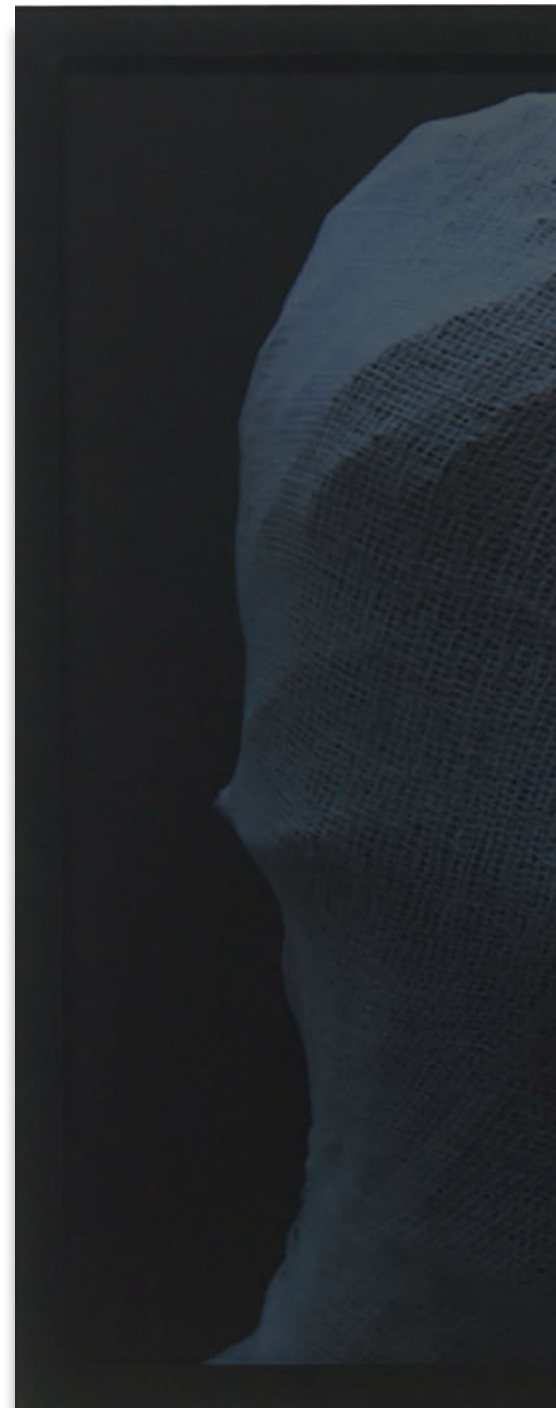
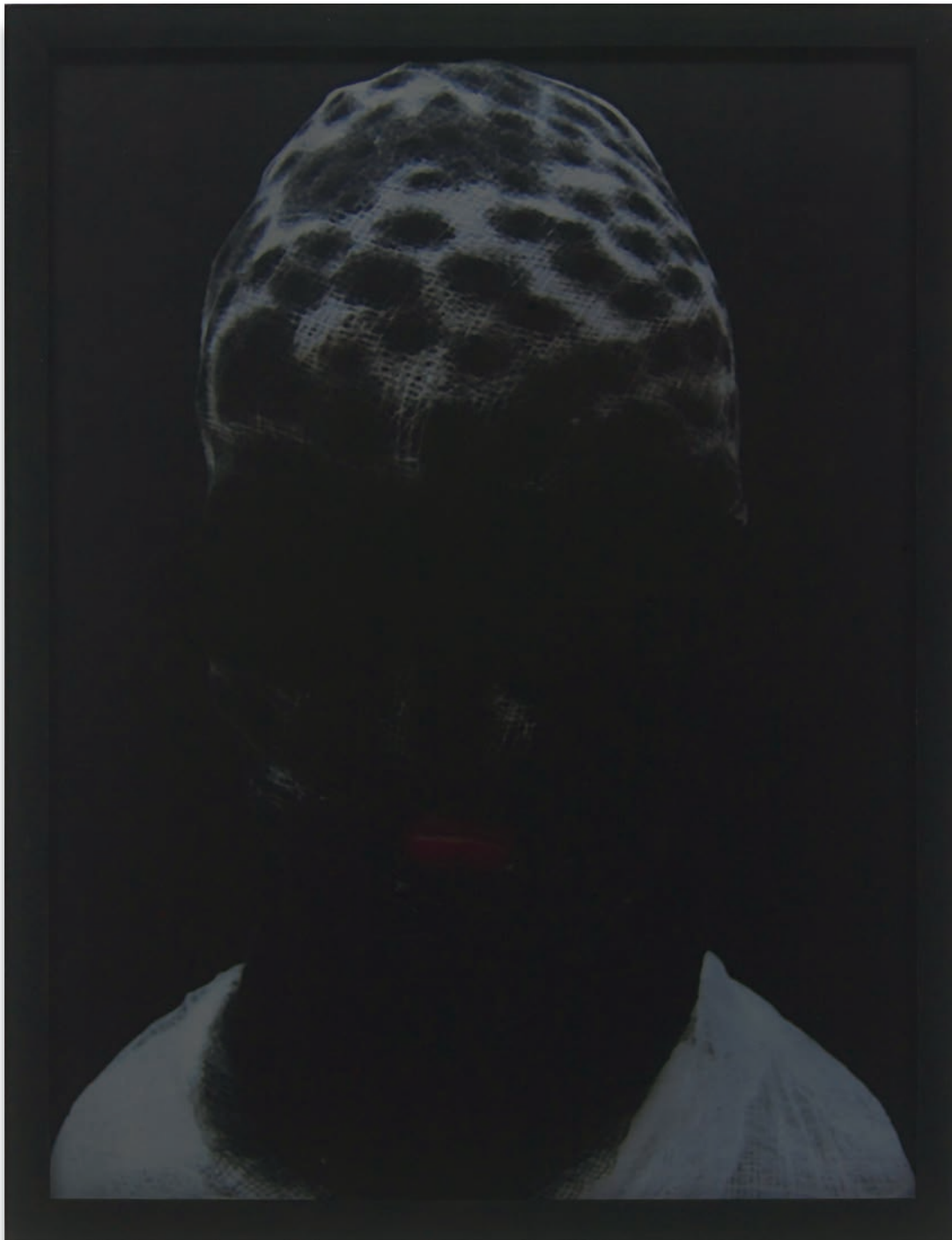
"10-01-04", 2004

inkjet print on paper mounted on aluminum
109.2 x 81.9 cm. (42⅞ x 32¼ in.)

Estimate £5,000-7,000 \$8,200-11,500
€6,000-8,400 ₪ ♠

PROVENANCE

Zeno x, Antwerp



261

HALIM AL-KARIM b. 1963

Goddess in Love (Triptych), 2007

lambda print under silk, in three parts

112.3 x 86.5 cm. (44¼ x 34 in.)

Each signed, titled, dated and numbered 'GODDESS IN LOVE 5/5 Halim Al Karim 2007 Halim Al Karim' on the reverse. This work is number 5 from an edition of 5.

Estimate £8,000-12,000 \$13,100-19,700 €9,600-14,400 ♠

PROVENANCE

XVA Gallery, Dubai

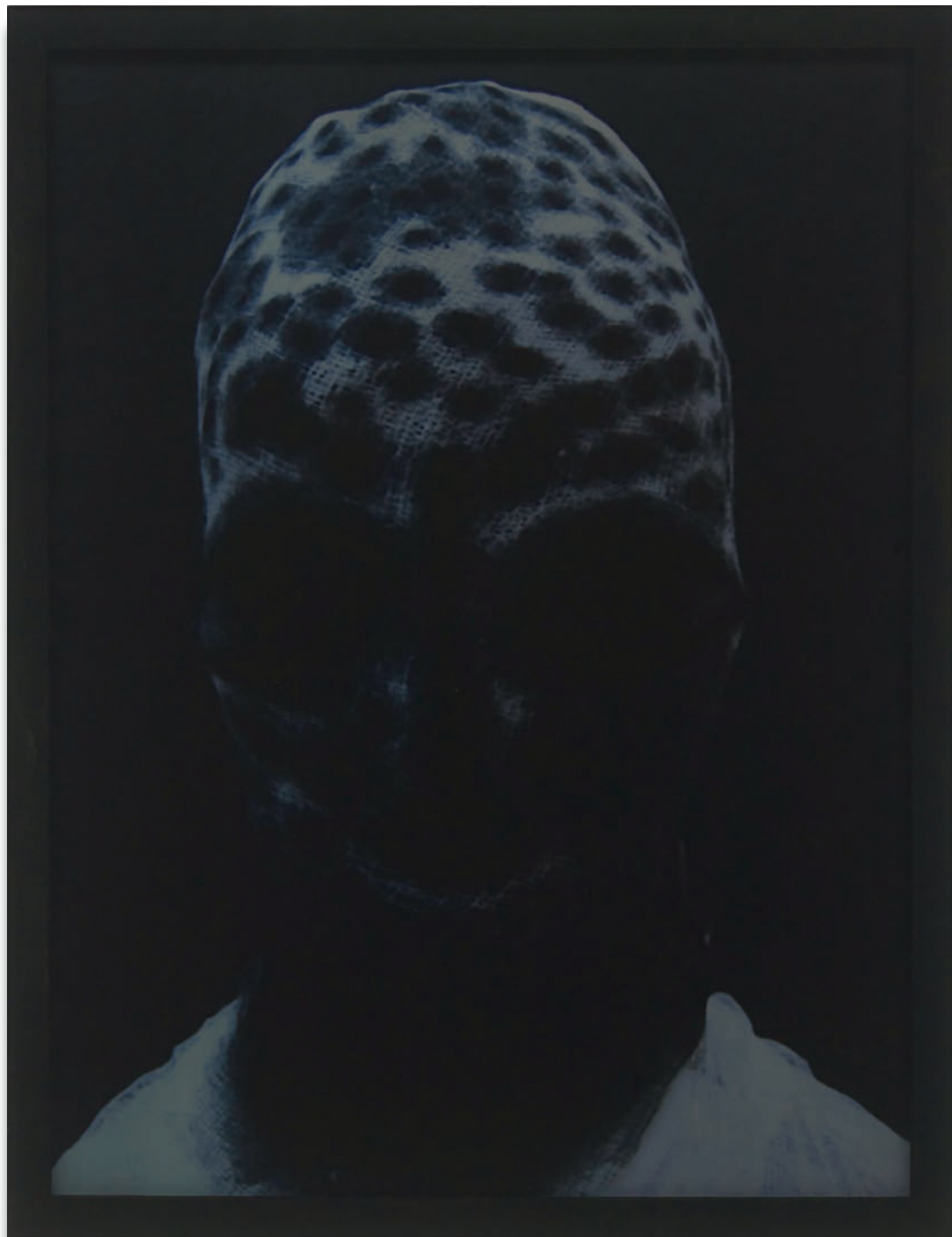
Acquired directly from the above by the present owner

EXHIBITED

Walsall, The New Art Gallery, *Behind the Mask*, 16 July - 12 September 2010

LITERATURE

Nadine Descendre, *Halim Al Karim*, Skira, Milan, 2012, p. 50-51 (another example illustrated)





262

TIM ROLLINS AND K.O.S. b. 1955

Amerika, 2002

acrylic, pencil, book pages on canvas

107 x 122 cm. (42½ x 48 in.)

Signed, titled and dated 'amerika-Fr Bruno Mumar (after Kafka) TR and K.O.S S Bx 2002' on the reverse.

Estimate £7,000-9,000 \$11,500-14,700 €8,400-10,800

PROVENANCE

Private Collection



263

ERIK PARKER b. 1968

In and Out of Trouble, 2006

mixed media on canvas

244.7 x 229 cm. (96 $\frac{3}{8}$ x 90 $\frac{1}{8}$ in.)

Signed, titled and dated 'E Parker Erik Parker 2006 "IN AND OUT OF TROUBLE"' on the overlap.

Estimate £10,000-15,000 \$16,400-24,600 €12,000-18,000 ♣

PROVENANCE

Galleri Faurschou, Copenhagen

264



264

ANDRÉ BUTZER b. 1973

Untitled, 2007

pencil on paper

23.8 x 31.4 cm. (9 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in.)

Signed and dated 'A. Butzer '07' lower right.

Estimate £3,000-5,000 \$4,900-8,200

€3,600-6,000 ± ♠

PROVENANCE

Alison Jacques Gallery, London

265

DANIEL RICHTER b. 1962

Untitled, 2008

oil on paper

41.8 x 59.5 cm. (16 $\frac{1}{2}$ x 23 $\frac{3}{8}$ in.)

Signed and dated 'DR08' lower right.

Estimate £5,000-7,000 \$8,200-11,500

€6,000-8,400 ♠

PROVENANCE

Regen Projects, Los Angeles

265





266

ALLORA & CALZADILLA b. 1974 & b. 1971

Under Discussion, 2004-05

colour coupler print

52 x 38 cm. (20½ x 14⅞ in.)

This work is from an edition of 25 plus 3 artist's proofs and is accompanied by an artist's label which is signed by the artists.

Estimate £5,000-7,000 \$8,200-11,500 €6,000-8,400

PROVENANCE

Private Collection, London



267

GINO RUBERT b. 1969

Sweet Home II, 2007

mixed media on canvas

120 x 100.5 cm. (47¼ x 39½ in.)

Signed and dated 'Gino Rupert 07' on the reverse.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200

PROVENANCE

Galeria Senda, Barcelona

268

NICK VAN WOERT b. 1979

Black Eclipse, 2010

plaster bust and resin

37.4 x 34 x 15 cm. (14¾ x 13⅜ x 5⅞ in.)

Signed and dated 'NICK VANWOERT 2010' on the underside.

Estimate £4,000-6,000 \$6,600-9,800 €4,800-7,200

PROVENANCE

Fourteen30 Contemporary, Oregon



PHILLIPS

— SPRING CALENDAR 2014 —

NEW YORK

CONTEMPORARY ART & DESIGN

AUCTION 6 MARCH

UNDER THE INFLUENCE

AUCTION 7 MARCH

PHOTOGRAPHS

AUCTIONS 31 MARCH & 1 APRIL

JEWELS

AUCTION 16 APRIL

EDITIONS EVENING AND DAY

AUCTION 28 APRIL

CONTEMPORARY ART EVENING AND DAY

AUCTIONS 12 & 13 MAY

LATIN AMERICA

AUCTION 28 MAY

DESIGN

AUCTION 11 JUNE

LONDON

CONTEMPORARY ART EVENING AND DAY

AUCTIONS 10 & 11 FEBRUARY

UNDER THE INFLUENCE

AUCTION 8 APRIL

DESIGN

AUCTION 29 APRIL

THE ARCHITECT CREATED BY LEE F. MINDEL FAIA

AUCTION 29 APRIL

PHOTOGRAPHS

AUCTION 15 MAY

EDITIONS EVENING AND DAY

AUCTION 12 JUNE

CONTEMPORARY ART EVENING AND DAY

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

The seller of lots 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:

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

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

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.

PHILLIPS



CONTEMPORARY ART AND DESIGN EVENING SALE

AUCTION 6 MARCH 2014 NEW YORK

ENQUIRIES

CONTEMPORARY ART ZACH MINER zminer@phillips.com +1 212 940 1256

DESIGN ALEX HEMINWAY aheminway@phillips.com +1 212 940 1268

ALLEN JONES *Refrigerator*, 2002

PHILLIPS.COM

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (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.

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.**

PHILLIPS



UNDER THE INFLUENCE

AUCTION 8 APRIL 2014 LONDON
VIEWING 29 MARCH - 7 APRIL
ENQUIRIES Tamila Kerimova
tkerimova@phillips.com +44 20 7318 4065

PHILLIPS.COM

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. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](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 willful 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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 7 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:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

(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 £10 per day for each

uncollected lot. Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

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

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

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

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.

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SALE INFORMATION

AUCTION

Tuesday 11 February 2014, 2pm

VIEWING

1 – 10 February

Monday – Saturday, 10am – 6pm

Sunday 12pm – 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 UK010214 or Contemporary Art Day Sale

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Front cover Robert Longo, *Study of Tiger Head 4B*, 2011 (detail)

Back cover Lucien Smith, *Untitled (Rain series)*, 2012 (detail)

Inside front cover Rudolf Stingel, *Untitled*, 1999 (detail)

Page 2–3 Michelangelo Pistoletto, *Scrivania con Computers*, 2008 (detail)

Page 222–223 Sam Falls, *Untitled (Val Verde, Blue)*, 2011 (detail)

Inside back cover Israel Lund, *Untitled*, 2013 (detail)

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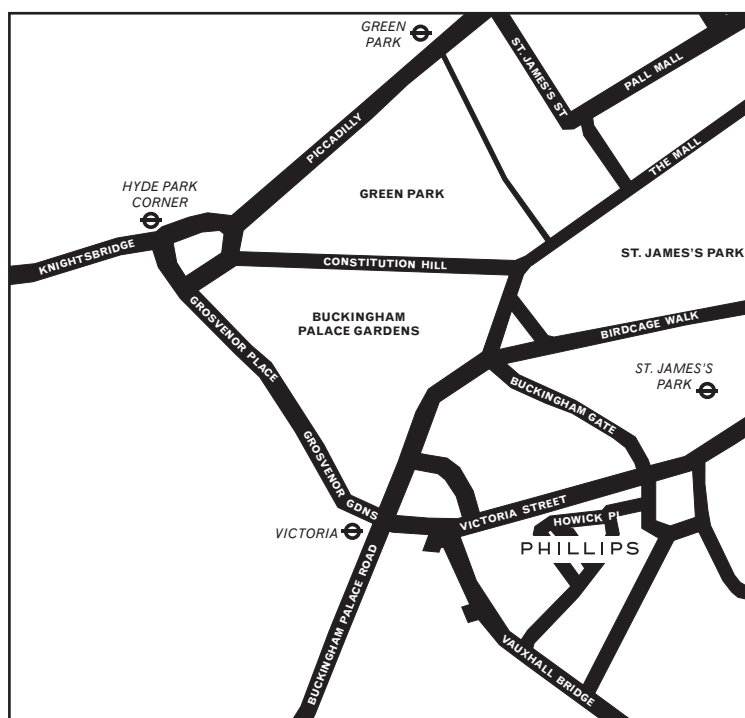
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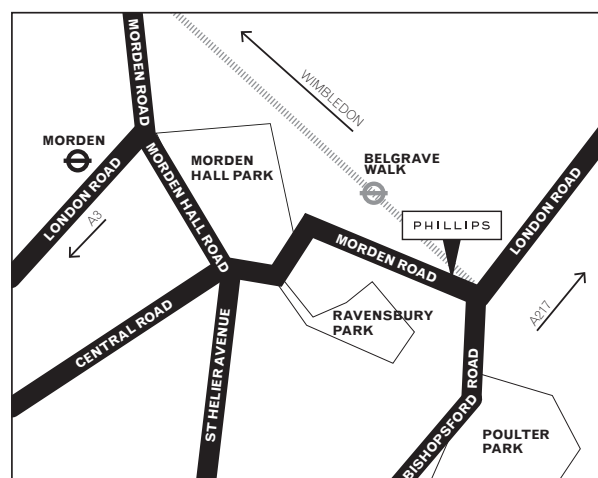
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Kent Pell

Matt Kroening



Viewing and Auction location



Warehouse and collection location

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☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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Telephone / fax	Account number

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Signature	Date
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- If you cannot attend the sale, we can execute bids confidentially on your behalf.
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- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
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☐ **ON BEHALF OF A COMPANY**

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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		

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For your bid to be accepted, we require the following information for our reference only.
Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

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Signature	Date
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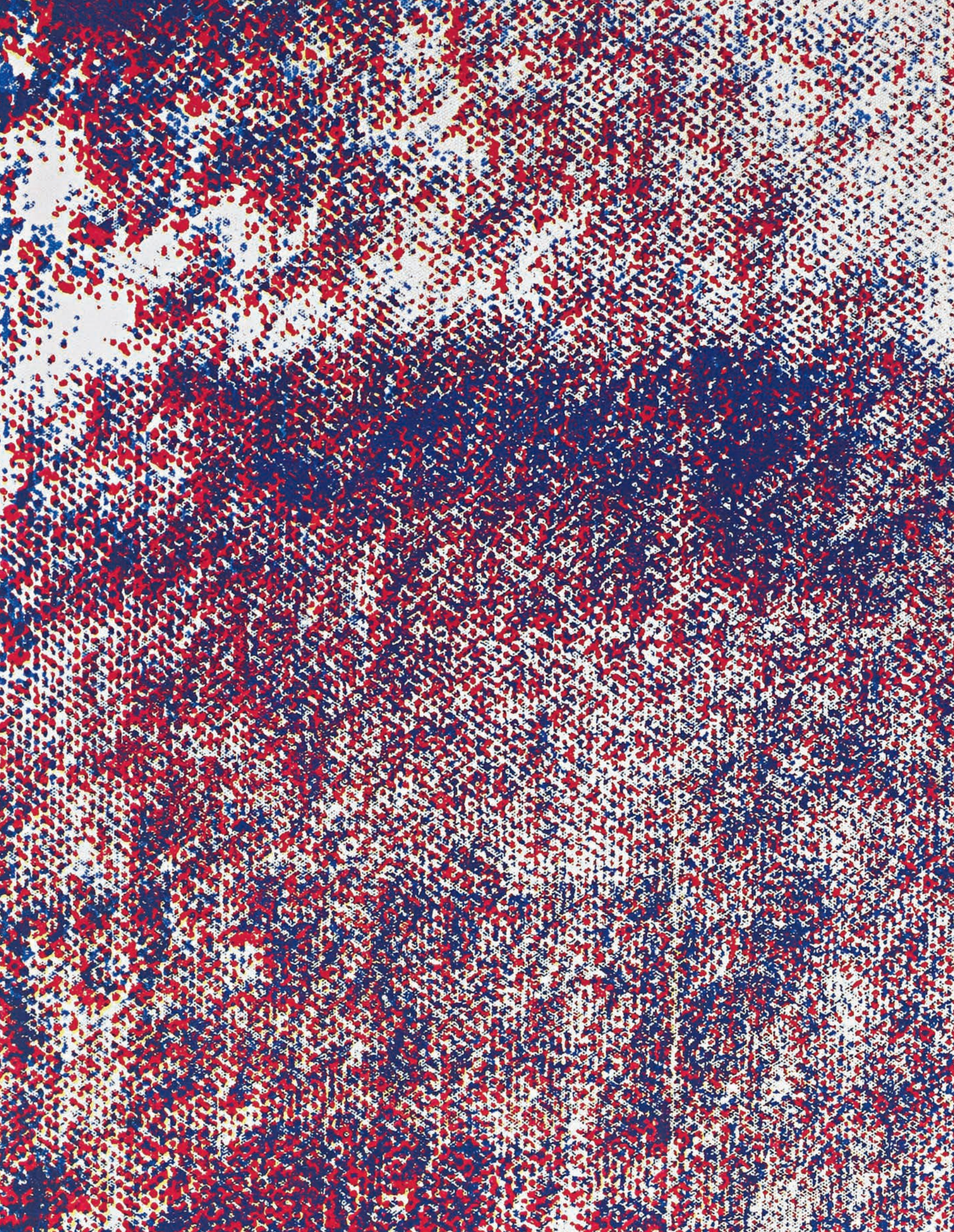
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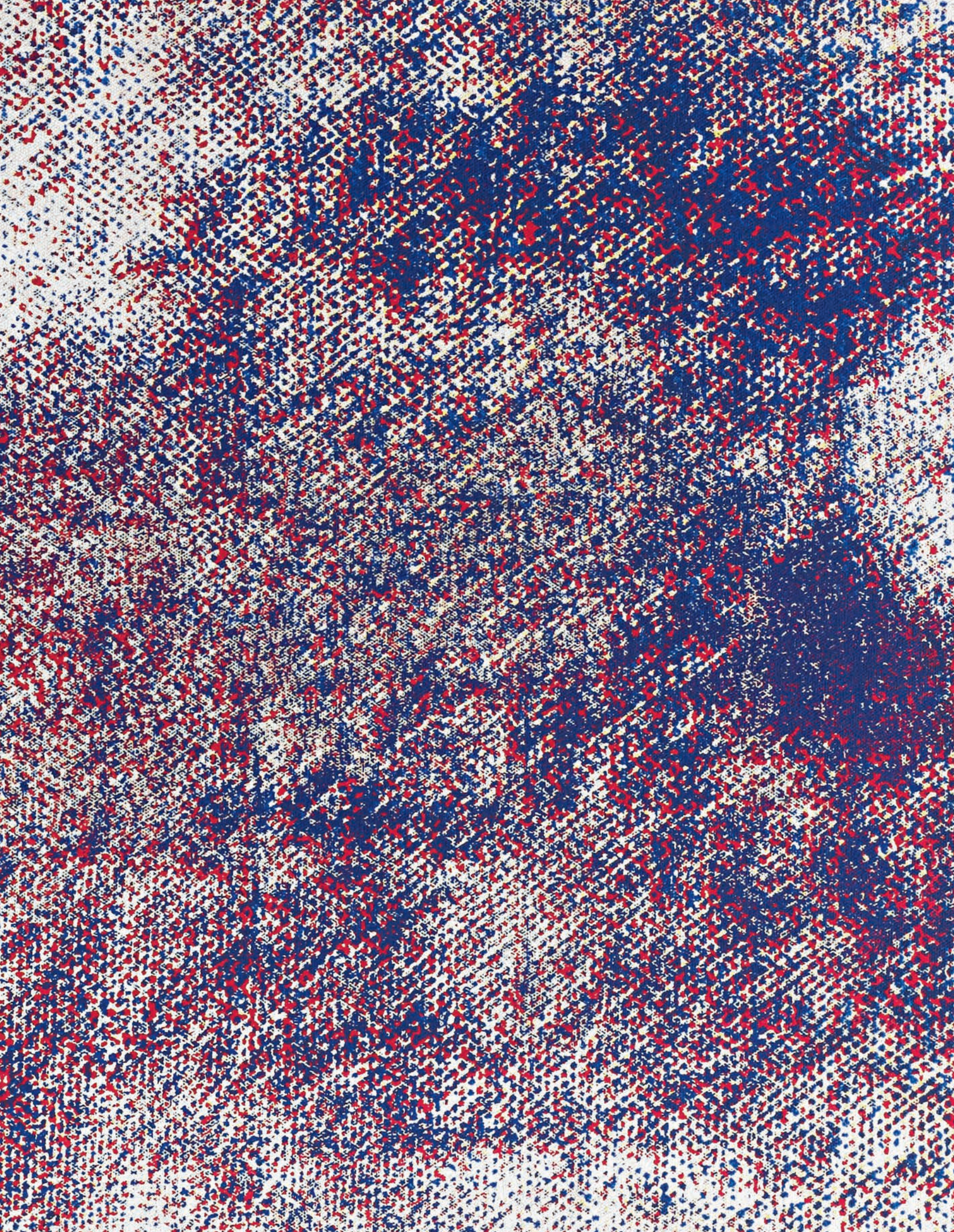
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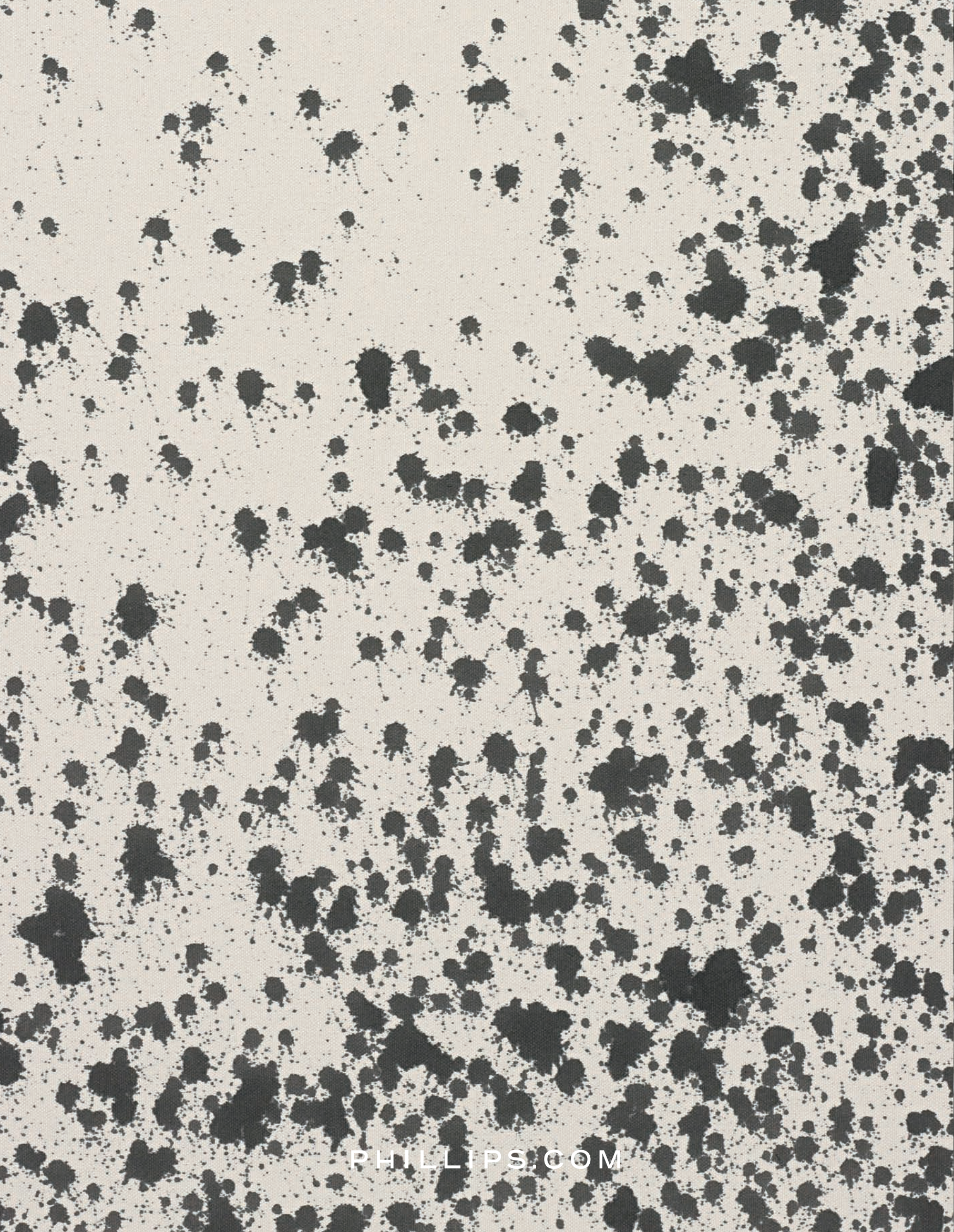
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GERHARD RICHTER *Frau mit Kind*, 2005 (detail) sold for a record price of £98,500

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