

20th Century &
Contemporary Art
Day Sale
London, 10 March 2017



PHILLIPS







1. Capo di
2. Scoglio della

h8. William Kentridge and Marguerite Stephens (weaver)

Strasse Tavernen-gehof
Schloss
Monaster Kloster







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New York.



20th Century & Contemporary Art Day Sale
London, 10 March 2017, 2pm

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

10 March 2017, 2pm

Viewing

27 February – 10 March 2017

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010217 or 20th Century & Contemporary Art Day Sale

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PHILLIPS

101. Mira Dancy b. 1979

Double Undressed

signed and dated 'MIRA DANCY 2015' on the overlap
acrylic on canvas
162.5 x 147.5 cm (63 $\frac{7}{8}$ x 58 $\frac{1}{8}$ in.)
Painted in 2015.

Estimate

£10,000-15,000 \$12,600-18,900 €11,600-17,500

Provenance

Galerie Éric Hussenot, Paris
Private Collection, London

Exhibited

Paris, Galerie Éric Hussenot, *Mira Dancy*,
Want Position // Red, 5 September - 14 October 2015

Double Undressed by Mira Dancy portrays a reclining female figure, posing in front of her mirrored reflection. Executed in 2015, the present image exemplifies the artist's devoted attention to the female nude with an 'apparent goal in reclaiming the female body by borrowing from male artists - Ernst Ludwig Kirchner, Matisse and William N. Copley - is smart and full of possibilities' (Roberta Smith, 'Review: Mira Dancy's 'Yes'', *New York Times*, 25th June, 2015). Albeit evocative of the effortless, sinuous brushstrokes achieved by Edvard Munch a century earlier, *Double Undressed* is dominated by a firm feminist stance. The work directly defies the traditional portrayal of women by male artists throughout history as described by art historian John Berger. Berger famously explained: 'The mirror was often used as a symbol of the vanity of woman. The moralizing, however, was mostly hypocritical. You painted a naked woman because you enjoyed looking at her, put a mirror in her hand and you called the painting *Vanity*, thus morally condemning the woman whose nakedness you had depicted for your own pleasure' (John Berger, *Ways of Seeing*, London, 1972). Dancy successfully regains control of the female nude in contemporary painting, imbuing her figures with an overarching sense of strength, independence and feminine power.



102. Wolfgang Tillmans b. 1968

Freischwimmer 170

signed, titled and dated “Freischwimmer 170” 2011

unique Wolfgang Tillmans’ on the reverse;

further numbered “2011-016-u” on the reverse

c-print

61 x 50.8 cm (24 x 20 in.)

Executed in 2011. This work is unique.

Estimate

£18,000-25,000 \$22,600-31,400 €21,000-29,100 ₣ ♣

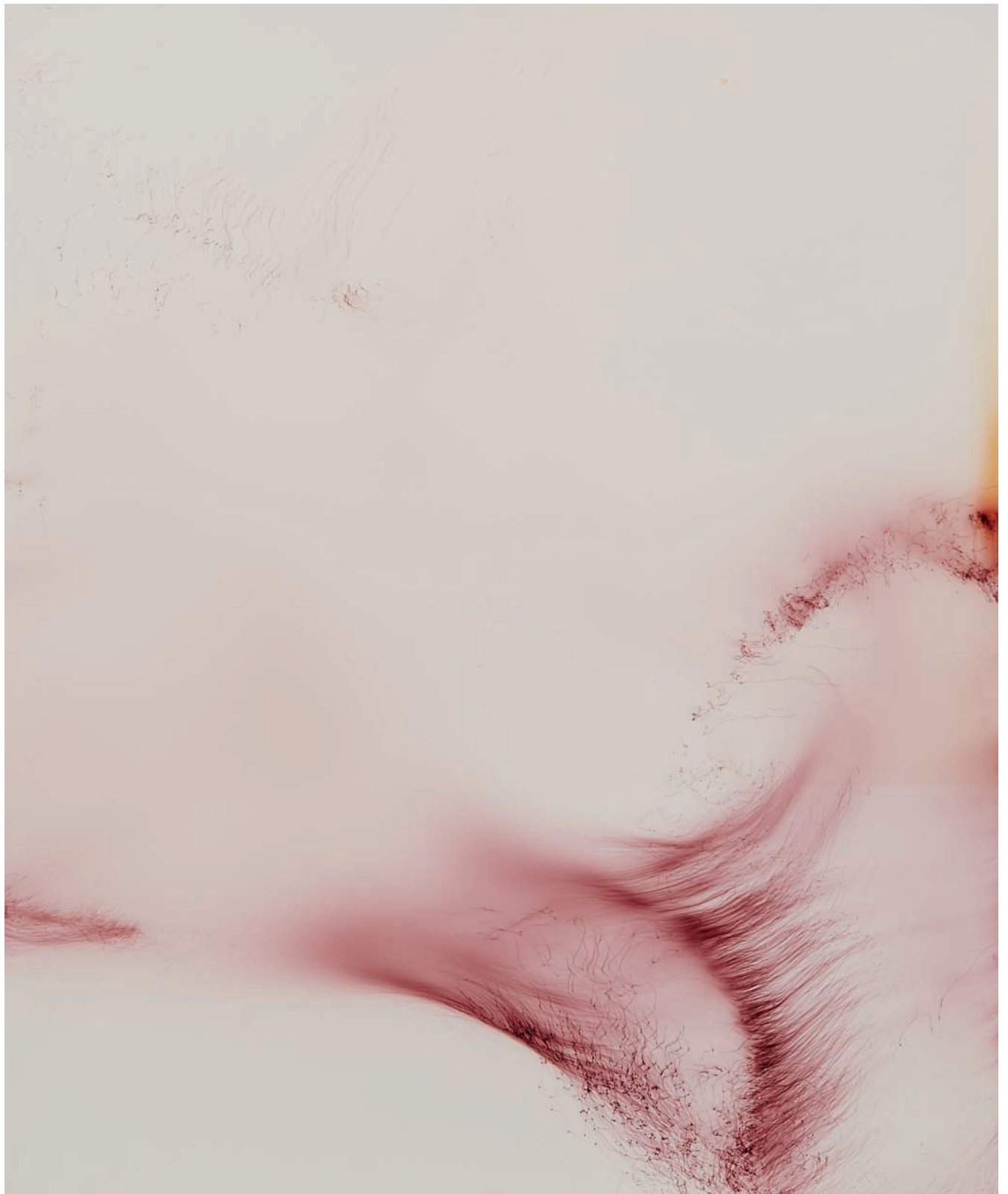
Provenance

Andrea Rosen Gallery, New York

Acquired from the above by the present owner in 2011

‘The Freischwimmer and their kin can be read as diagrams of sexualised atmospheres in private or semi-public spaces in boudoirs or clubs, as highly non-representational images that both suspend and supplement conventional depictions of sex’

Wolfgang Tillmans



‘Abstract is a word that lends itself to pre-conceptions, especially when applied to painting. People have all different reasons for it. I see abstraction as another way of describing the experience of transformation’

George Condo

103. George Condo b. 1957

The Colorful Tailor

signed and dated ‘Condo 08’ upper left

pastel and acrylic on paper

126.3 x 104 cm (49¾ x 40⅞ in.)

Executed in 2008.

Estimate

£60,000-80,000 \$75,400-101,000 €69,900-93,100

Provenance

Private Collection, London



104. Jeff Elrod b. 1966

Hey Moon

titled, signed and dated ““Hey Moon” Elrod 2013’
on the overlap
UV ink on canvas
254 x 228.6 cm (100 x 90 in.)
Executed in 2013.

Estimate

£100,000-150,000 \$126,000-189,000
€116,000-175,000

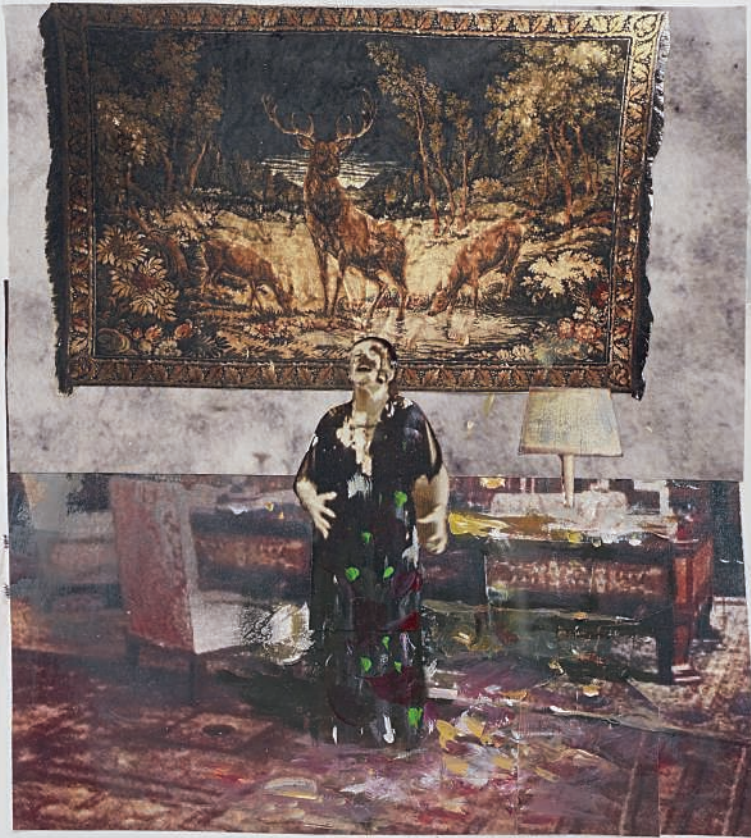
Provenance

Private Collection

Hey Moon enchants the eye with its shifting planes of colour and luminous sense of depth, employing Elrod’s trademark blend of digital abstraction. A blurred web of deep purples and whites spreads across the canvas of this monumental painting, evoking swirling clouds and otherworldly landscapes.

Executed in 2013, the work forms part of a series of *Echo Paintings*, the result of Elrod’s innovative use of UV ink on canvas. The artist began experimenting with the computer as a creative tool in the 1990s and coined the term ‘frictionless drawing’ to describe his technique of transforming digital drawings into abstracted images. ‘I prefer the smoothness of drawing in light as opposed to pencil and paper’ (Jeff Elrod interviewed by Bill Powers, *MUSE Magazine*, 2014). Elrod’s practice thus raises questions about the correlation between art and technology and inverts the traditional relationship between them to hallucinatory effect.







105. Adrian Ghenie b. 1977

Study for Pie Fight 8
 acrylic and collage on paper
 50.5 x 36.3 cm (19 $\frac{7}{8}$ x 14 $\frac{1}{4}$ in.)
 Executed in 2013.

Estimate

£10,000-15,000 \$12,600-18,900
 €11,600-17,500 ▲

Provenance

Pace, London
 Private Collection, London

106. Adrian Ghenie b. 1977

Study for 'Self-Portrait as Charles Darwin'
 acrylic, ink and collage on paper
 41.7 x 59.2 cm (16 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in.)
 Executed in 2011.

Estimate

£15,000-20,000 \$18,900-25,100
 €17,500-23,300 ▲

Provenance

Haunch of Venison, London
 Acquired from the above by the present owner



107. Yoshitomo Nara b. 1959

Seek
signed and dated 'Nara '99' lower right
coloured pencil on paper
29.5 x 20.6 cm. (11 $\frac{5}{8}$ x 8 $\frac{1}{8}$ in.)
Executed in 1999.

Estimate
£30,000-50,000 \$37,700-62,900 €34,900-58,200 ±

Provenance
Blum & Poe, Los Angeles
Shaheen Modern and Contemporary Art, Cleveland
Private Collection, Cleveland
Acquired from the above by the present owner

108. **KAWS** b. 1974

Four Foot Dissected Companion

incised 'Medicom Toy 2009 Made in China

© KAWS 09' on the underside

painted cast vinyl

127 x 60.9 x 38.1 cm (50 x 23⁷/₈ x 15 in.)

Executed in 2009. This work is from an edition of 100 and is accompanied by a certificate of authenticity issued by Original Fake.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000

Provenance

Medicom, Original Fake

Acquired from the above by the present owner



109. Danh Vo b. 1975

We the People (detail), Element #05.13
numbered '5' in three places on the reverse
copper
59 x 70 x 8 cm (23¼ x 27½ x 3⅛ in.)
Executed in 2011.

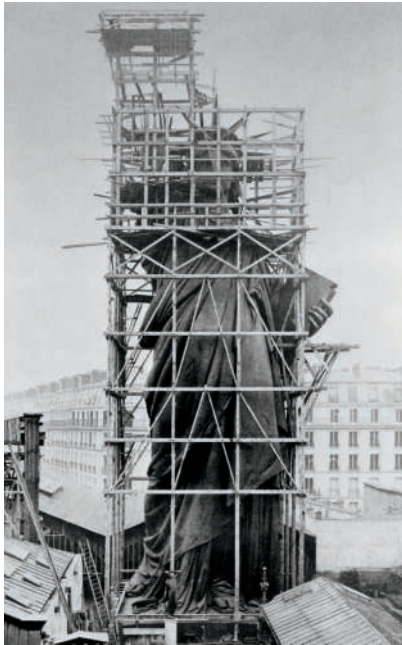
Estimate

£30,000-50,000 \$37,700-62,900
€34,900-58,200 ♣

Provenance

Chantal Crousel, Paris

Acquired from the above by the present owner



Statue of Liberty under
construction, Paris 1984



no. Danh Vo b. 1975

Untitled (legionnaire)

wood, in 2 parts

(i) 100 x 20 x 25 cm (39³/₈ x 7⁷/₈ x 9⁷/₈ in.)

(ii) 105 x 30 x 25 cm (41³/₈ x 11³/₄ x 9⁷/₈ in.)

Executed in 2008.

Estimate

£20,000-30,000 \$25,300-38,000

€23,500-35,300 ₣ ♠

Provenance

Galerie Bortolozzi, Berlin

Private Collection, Italy

Acquired from the above by the present owner



III. Oscar Murillo b. 1986

Calibrating Time or Space for a Gesture
posters, oil paint and oilstick on wood,
brass bell and steel fixings
240 x 101 x 22 cm (94½ x 39¾ x 8⅝ in.)
Executed in 2013.

Estimate

£60,000-80,000 \$75,400-101,000

€69,900-93,100 ₣ ₣

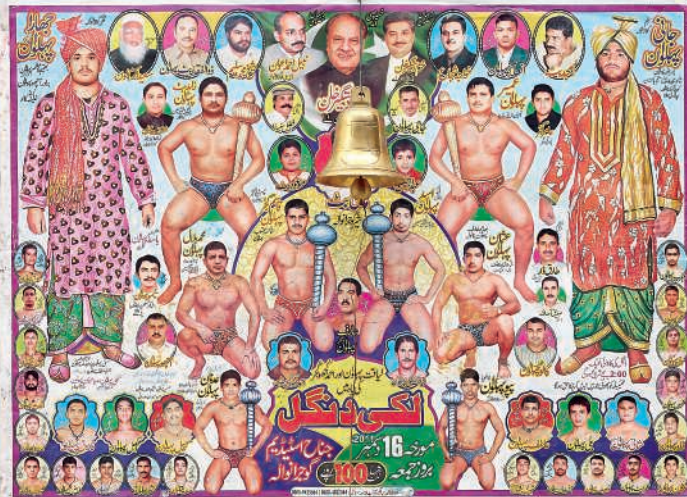
Provenance

David Zwirner Gallery, London

Acquired from the above by the present owner

Exhibited

London, South London Gallery, *If I was to draw a line, this journey started approximately 400km north of the Equator*, 10 September - 1 December 2013



112. Sergej Jensen b. 1973

Okay

titled 'OKAY' lower right

sewn fabrics

231 x 190.2 cm (90⁷/₈ x 74⁷/₈ in.)

Executed in 2010.

Estimate

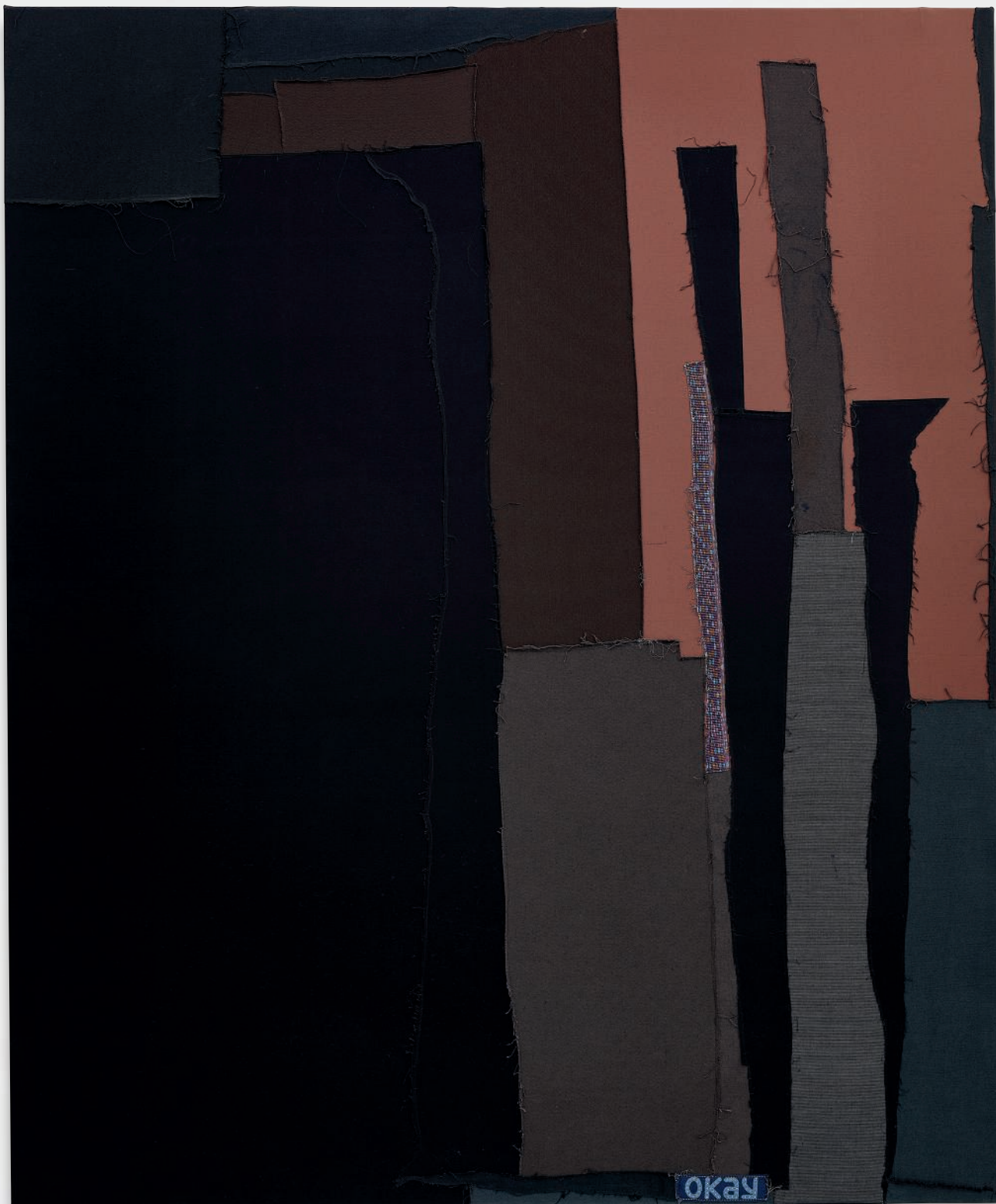
£50,000-70,000 \$62,900-88,000

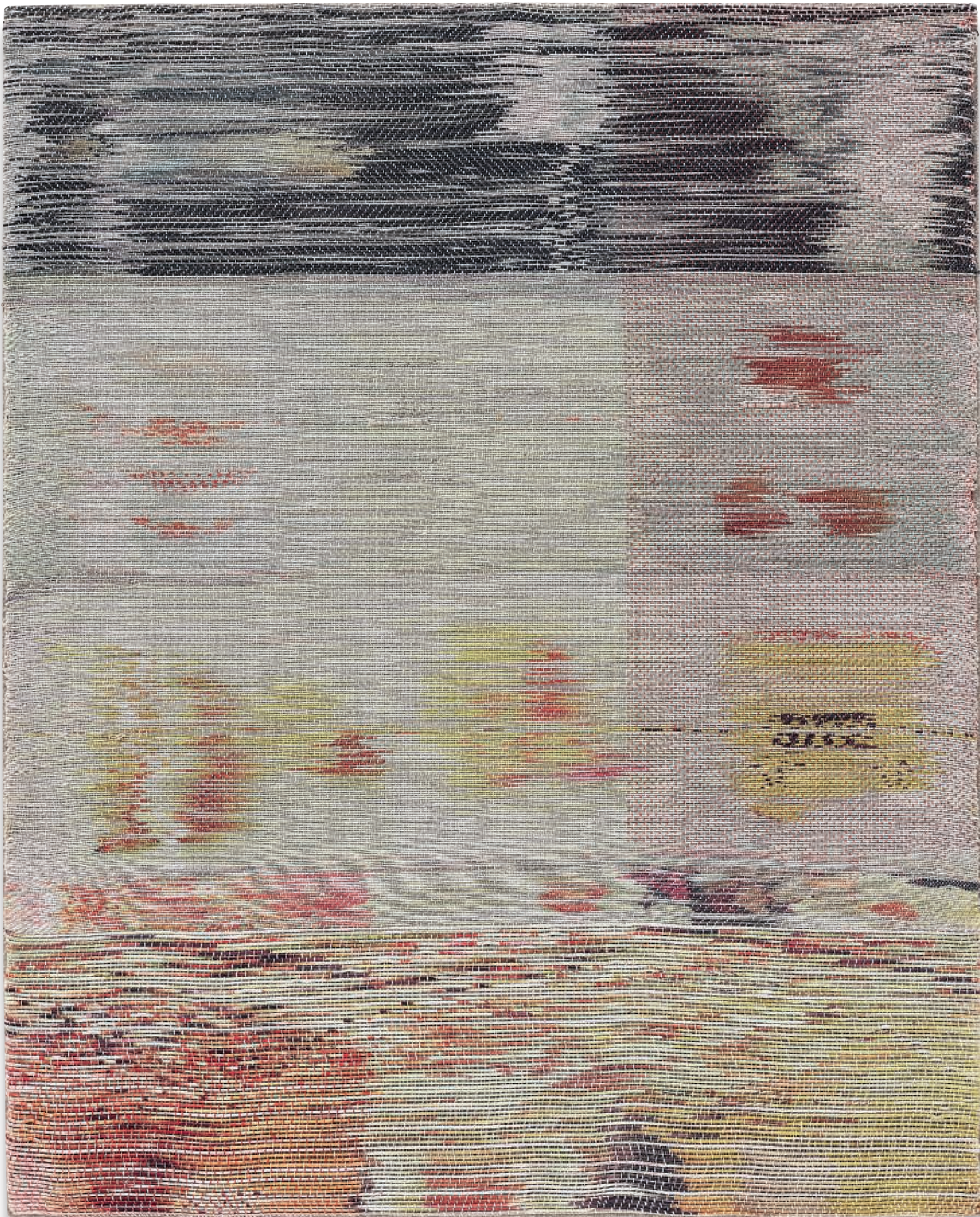
€58,200-81,500 ♠

Provenance

White Cube, London

Acquired from the above by the present owner





113. Margo Wolowiec b. 1985

Untitled

ink, fabric dye on hand woven polyester, cotton and linen
76.2 x 61 cm (30 x 24 in.)

Executed in 2014. This work is accompanied by a certificate of authenticity, signed and dated by the artist.

Estimate

£4,000-6,000 \$5,000-7,500 €4,700-7,000

Provenance

Anat Ebgi, Los Angeles

Acquired from the above by the present owner in 2014

114. Korakrit Arunanondchai b. 1986

Untitled (History Painting)

initialled and dated 'K.A. 2013' on the reverse
spray paint on denim, inkjet print on canvas
144.8 x 109.2 cm. (57 x 43 in.)

Executed in 2013.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200

Provenance

CLEARING, New York

Acquired from the above by the present owner





115. Wyatt Kahn b. 1983

Untitled

signed and dated 'Wyatt Kahn 2013' on the reverse
linen on board
199.5 x 137 cm (78½ x 53¾ in.)
Executed in 2013.

Estimate

£40,000-60,000 \$50,300-75,400 €46,600-69,900 ± ♣

Provenance

T293 Gallery, Rome
Acquired from the above by the present owner

Exhibited

Rome, T293 Gallery, *Wyatt Kahn*, 17 September -
20 October 2013

116. David Ostrowski b. 1981

F (Bilder die Ähnlichkeit haben mit meinem Vater)

signed 'David Ostrowski' on the reverse
oil and lacquer on canvas
267 x 213 cm (105½ x 83¾ in.)
Executed in 2012.

Estimate

£20,000-40,000 \$25,100-50,300 €23,300-46,600 ♣

Provenance

Peres Projects, Berlin
Acquired from the above by the present owner



117. Sue Williams b. 1954

Three Blues, No Orange

titled, signed and dated "'3 Blues,
No Orange" Sue Williams 1997'

on the reverse

oil and acrylic on canvas

183 x 213 cm (72 x 83⁷/₈ in.)

Painted in 1997.

Estimate

£40,000-60,000 \$50,700-76,000

€47,000-70,500

Provenance

Private Collection

Sotheby's, London, 7 February 2003, lot 186

Private Collection



118. William Kentridge and Marguerite Stephens (weaver) b. 1955

Streets of the City

mohair, silk and embroidered tapestry

380 x 380 cm (149 $\frac{5}{8}$ x 149 $\frac{5}{8}$ in.)

Executed in 2009. This work is number 4 from an edition of 6.

Estimate

£70,000-90,000 \$88,700-114,000

€82,300-106,000 ₺

Provenance

Goodman Gallery, Johannesburg

Acquired from the above by the present owner in 2010

Exhibited

London, Whitechapel Gallery, *William Kentridge:*

Thick Time, 21 September 2016 – 15 January 2017,

exh. cat., p. 45 (another example exhibited)

Mappa Topografica dimostrativa del Sito dei Luoghi della Regione abbandonata dal Capo di S. Vito fino al Lago di Patria. (1) - 1890





119. Urs Fischer b. 1973

Lion in Chains

stamped with the artist's name, title, number and date 'Urs Fischer "Lion in Chains" 2014 Edition 1 of 2 & 1 AP UF14.093' on a plaque attached to the underside
bronze

76.2 x 142.2 x 66 cm (30 x 55 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in.)

Executed in 2014. This work is number 1 from an edition of 2 plus 1 artist's proof.

Estimate

£100,000-150,000 \$126,000-189,000 €116,000-175,000 ±

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Gagosian Gallery, *mermaid / pig / bro w/ hat*,
3 April - 23 May 2014



120. Rashid Johnson b. 1977

Sechs Consciousness

ceramic tiles, gold spray paint, shea butter and vinyl
lp in sleeve

121 x 181 x 20 cm. (47⁵/₈ x 71¹/₄ x 7⁷/₈ in.)

Executed in 2010.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900

Provenance

Galerie Guido W. Baudach, Berlin

Private Collection, Europe



Property from an Important Private European Collection

121. Hiroshi Sugito and Yoshitomo Nara

b. 1970 and b. 1959

Untitled

acrylic on canvas

230.4 x 260 cm (90¾ x 102⅜ in.)

Painted in 2004.

Estimate

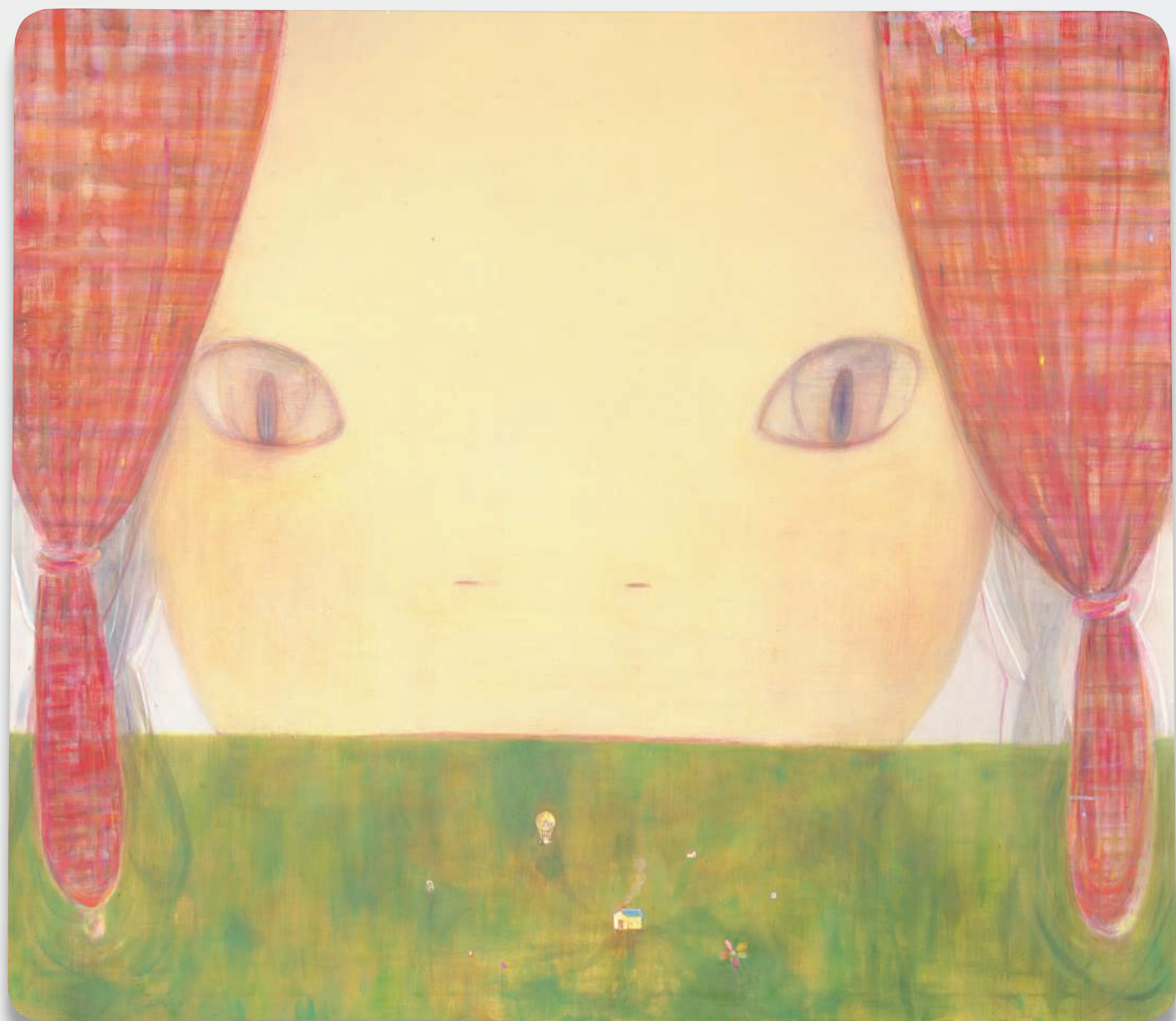
£200,000-300,000 \$251,000-377,000 €233,000-349,000

Provenance

Galerie Zink & Gegner, Munich

Acquired from the above by the present owner

Untitled, 2004, combines Yoshitomo Nara's iconic portraiture with the eerie style of Hiroshi Sugito's magical landscapes. The girl's penetrating gaze is instantly arresting, an effect emphasised by the scale of her depiction. She fills the entire canvas and appears to reach beyond its confines to inhabit the realm of the viewer. This sense of immediacy is made more striking by the painting's colourful rendering, establishing a bright aesthetic palette which serves to highlight and convey the minimalism of the girl's features. The artists first met in 1986, when Sugito was a student under Nara, and both explored similar thematic concerns around childhood, solitude and the confluence of East and West. This work is part of the *Over the Rainbow* series which the two artists developed during a three month residency in Vienna, Austria, collaborating on a published book and hosting a joint exhibition. The project takes the magical land of the Wizard of Oz as its point of departure, an influence which can be noted, for example, in the Dorothy-inspired ginger braids of the girl in *Untitled*. This is a key piece in the collaboration between Sugito and Nara and thus stands as a testament to the prolific and stimulating meeting of these significant creative minds.



Property from an Important Private European Collection

122. George Condo b. 1957

Jean-Louis' Girlfriend

signed and dated 'Condo 05' upper left; further signed, dated and titled 'Condo 05 "Jean-Louis' Girlfriend"'

on the reverse

oil on canvas

152.5 x 122 cm (60 x 48 in.)

Painted in 2005.

Estimate

£150,000-200,000 \$189,000-251,000 €175,000-233,000

Provenance

Caratsch De Pury & Luxembourg, Zurich

Acquired from the above by the present owner in 2005

Exhibited

Paris, Musée Maillol, *George Condo - The Lost Civilization*,
17 April - 17 August 2009

This comical and proactive work, executed in 2005, is a testament to the distinctive style of psychologically unnerving portraiture developed by George Condo in the latter half of the twentieth century. *Jean-Louis' Girlfriend* is rendered in a bold figurative manner, with clean lines against a stark background creating an effect both elegant and disturbing. Two animal heads are stacked on the woman's neck where the face would usually be depicted, amusingly topped with a brimmed hat which serves to further anthropomorphise the creatures. This powerfully evocative transplantation raises questions and concerns about not only the woman's psyche but also the viewer's own.

The imaginary butler Jean-Louis is one of the central recurring figures in the artist's oeuvre, with an accompanying host of relatives and acquaintances, for example the girlfriend depicted here. Condo coined the phrase 'Artificial Realism' in the 1980s to describe this unique technique of accurately illustrating the fantastical extremes of his own imagination. The artist has chosen oil on canvas as his preferred medium, thereby recalling and implicating the established canon of grand art historical portraiture. Condo masterfully blends styles from classicism to cartoon, engulfing the materials and subjects of the Old Masters within his extreme and often perturbing characters. Although adopting elements of cubism, he chooses to foreground the conflicting emotions and mental turmoil of his subjects rather than physical facial facets. Condo has created an individual and instantly recognisable pictorial vocabulary which continues to shock audiences and influence generations of contemporary artists such as John Currin and Glenn Brown.





Property from an Important Private European Collection

123. Dana Schutz b. 1976

Worship Channel (I'm Into Jesus)
signed and dated 'Dana Schutz 2007' on the reverse
oil on canvas
198.5 x 193 cm. (78½ x 75½ in.)
Painted in 2007.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500

Provenance

Contemporary Fine Arts, Berlin
Acquired from the above by the present owner

Literature

Berlin, Contemporary Fine Arts, *If It Appears In The Desert*,
15 March - 26 April 2008
Stockholm, Moderna Museet, *Eclipse. Art in a Dark Age*,
31 May - 24 August 2008

124. Jules de Balincourt b. 1972

Speculator
titled 'Speculator' lower edge; further signed, titled
and dated 'Jules de Balincourt "Speculator" 2009'
on the reverse
oil and acrylic on wood
243.5 x 165.5 cm (95½ x 65½ in.)
Painted in 2009.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500 ± ♣

Provenance

Deitch Projects, New York
Acquired from the above by the present owner

Exhibited

New York, Deitch Projects, *Premonitions*,
1 - 24 April 2010



125. Philip Taaffe b. 1955

Large Cairene Window

signed, dated and titled 'P Taaffe 2009-2010

Large Cairene Window' on the reverse

mixed media on canvas

349.3 x 301 cm (137½ x 118½ in.)

Executed in 2009-2010.

Estimate

£60,000-80,000 \$75,400-101,000

€69,900-93,100 ₪ ₪

Provenance

Gagosian Gallery, London

Acquired from the above by the present owner

Exhibited

London, Gagosian Gallery, *Philip Taaffe:*

Paintings 2009-2011, 7 April - 14 May 2011



126. Gabriel Orozco b. 1962

Samurai Tree 3L

egg tempera and gold leaf on wooden panel

55 x 55 cm (21 $\frac{5}{8}$ x 21 $\frac{5}{8}$ in.)

Executed in 2006.

Estimate

£160,000-250,000 \$201,000-314,000

€186,000-291,000 ₺

Provenance

White Cube, London

Private Collection

Phillips, London, 3 April 2008, lot 41

Acquired at the above sale by the present owner

Exhibited

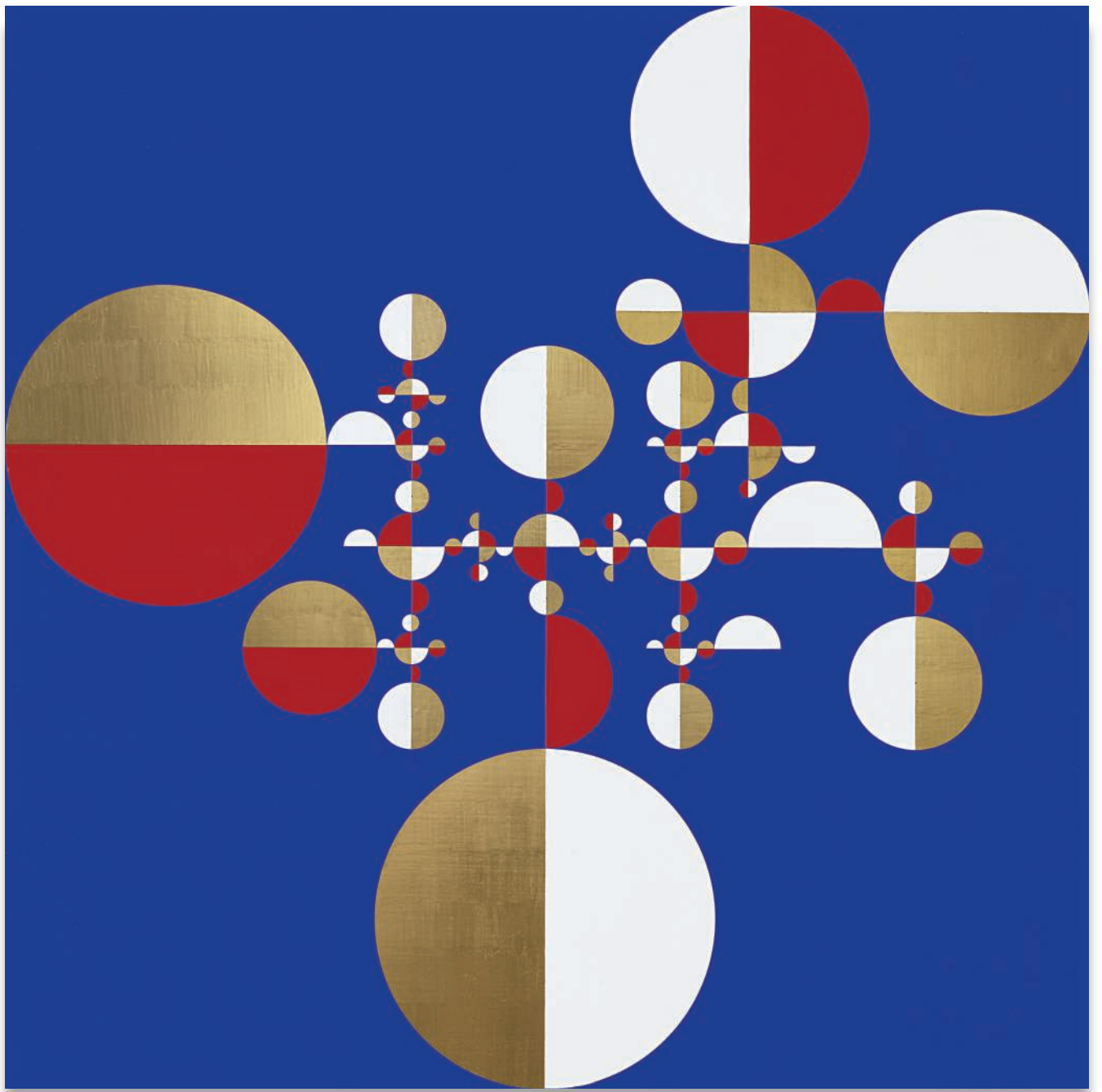
London, White Cube, *Gabriel Orozco:*

Twelve Paintings and a Drawing,

29 September – 11 November 2006

Gabriel Orozco's *Samurai Tree 3L*, 2006 is a captivating example of the artist's eponymous series. These highly-celebrated Samurai Tree works are defined by repeated perpendicular and arched forms that result in abstract configurations. The elegant application of ultramarine blue, maroon red and gold leaf in *Samurai Tree 3L* contributes to the rhythm of its carefully constructed design, where a sense of continuous movement prevails through an alternation of full and empty spaces.

The title *Samurai* relates to the knight, or Samurai move in a game of chess: two squares forward and one to the side or vice versa. In a similar motion to that of the Samurai in chess, the forms in *Samurai Tree 3L* grow organically from the centre of the canvas. This organic growth is intended to symbolise the organic growth of a tree in nature. Orozco explains: 'I love the idea of how trees grow from a centre, how they also grow underground and on the ground from a centre and a horizon and they start to develop all the branches. A tree is a metaphor for me' (G. Orozco, quoted in Y. A. Bois, 'The Tree and the Knight', *Gabriel Orozco*, exh. cat., Museo del Palacio de Bellas Artes, Mexico City, 2006, p. 269).



127. Robert Rauschenberg 1925-2008

Tally - Signal Series

titled, signed and dated “Tally - Signal Series”

Robert Rauschenberg 80’ on the reverse

mixed media on paper

81.3 x 81.3 cm (32 x 32 in.)

Executed in 1980.

Estimate

£80,000-120,000 \$101,000-151,000

€93,100-140,000

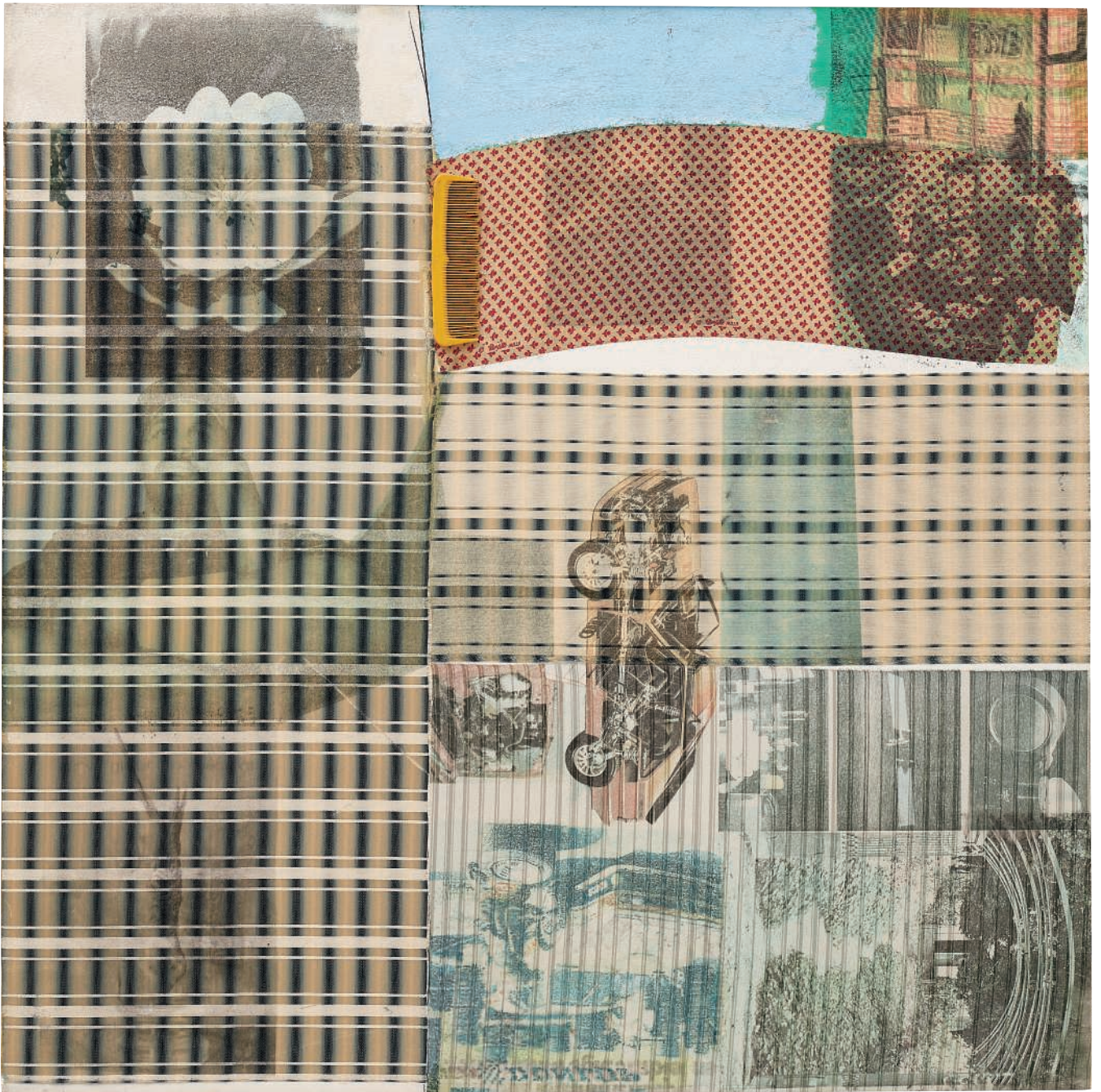
Provenance

Margo Leavin Gallery, Los Angeles

Private Collection

**‘My whole area of art activity
has always been addressed to
working with other people’**

Robert Rauschenberg



128. John Baldessari b. 1931

Prima Facie: Splendid/Focused/Stoical/Optimistic
archival digital print on paper, mounted on board, in 4 parts
each 66 x 106.7 cm (25⁷/₈ x 42 in.)
Executed in 2005.

Estimate

£100,000-150,000 \$126,000-189,000

€116,000-175,000

Provenance

Acquired directly from the artist by the present
owner in 1967

Exhibited

Deurle, Museum Dhondt-Dhaenens, *John Baldessari*.
The Prima Facie Series, 17 September - 3 December 2006,
n.p. (illustrated)



SPLENDID



FOCUSED



STOICAL



OPTIMISTIC



129. Andy Warhol 1928-1987

Jackie

silkscreen ink on paper

45 x 37.5 cm (17¾ x 14¾ in.)

Executed in 1964. This work is unique. Registered with the Andy Warhol Foundation Archives in 1998.

Estimate

£60,000-80,000 \$75,400-101,000 €69,900-93,100

Provenance

Acquired directly from the artist by the present owner in 1967

130. Keith Haring 1958-1990

Subway Drawing

chalk on paper

101.6 x 63.5 in. (258.1 x 161.3 cm)

Executed circa 1982.

Estimate

£20,000-30,000 \$25,100-37,700
€23,300-34,900 ±

Provenance

Private Collection





131. Andy Warhol 1928-1987

Shoes

signed 'Warhol' upper right
ink and acrylic on cardboard
29 x 38.1 cm. (11 $\frac{3}{8}$ x 15 in.)
Executed in 1948.

Estimate

£40,000-60,000 \$50,300-75,400 €46,600-69,900

Provenance

Galeria Nasoni, Porto
Private Collection
Phillips, London, 18 February 2011, lot 247
Acquired at the above sale by the present owner

132. Andy Warhol 1928-1987

Wooden Shoe

tempera on wood
21 x 8 x 14 cm (8 $\frac{1}{4}$ x 3 $\frac{1}{8}$ x 5 $\frac{1}{2}$ in.)
Executed in 1964. This work is registered with
the Andy Warhol Art Authentication Board, Inc.
under no. A200.995.

Estimate

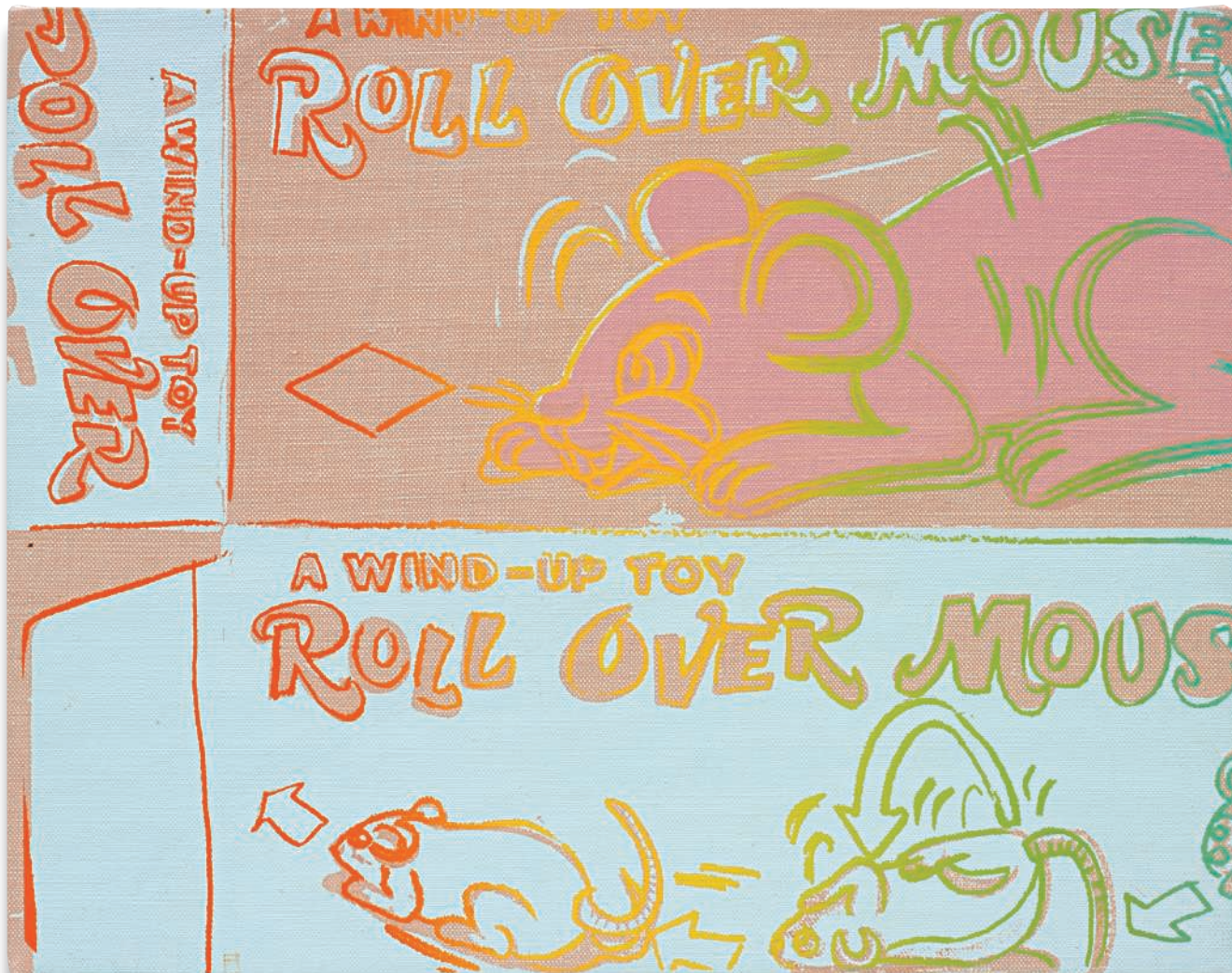
£30,000-50,000 \$37,700-62,900 €34,900-58,200 +

Provenance

Private Collection







133. Keith Haring 1958-1990

Untitled (October 4, 1989)
ink on paper
75.5 x 56 cm (29¾ x 22 in.)
Executed in 1989.

Estimate

£40,000-60,000 \$50,300-75,400 €46,600-69,900 ±

Provenance

Andre Emmerich, New York
Galerie Hans Mayer, Düsseldorf
Dorothy Blau Gallery, Miami
Acquired from the above by the present owner

134. Andy Warhol 1928-1987

Toy Series
signed and dated 'Andy Warhol 83' on the overlap
acrylic and silkscreen on canvas
28 x 35.5 cm (11 x 13⅞ in.)
Executed in 1983.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500

Provenance

Art Now, Gothenburg
Private Collection, Sweden
Phillips, London, 10 December 2014, lot 50
Acquired at the above sale by the present owner

Property from a Distinguished Collection, New York

135. Ad Reinhardt 1913-1967

Abstract Painting

signed, titled and dated 'Ad Reinhardt "ABSTRACT PAiNTing, 1955"' on the reverse of the backing board

oil on canvas

50.8 x 25.4 cm (20 x 10 in.)

Painted in 1955.

Estimate

£100,000-150,000 \$125,000-188,000 €116,000-175,000 ₺

Provenance

Malborough-Gerson Gallery, New York

Private Collection, Los Angeles

Ronald Greenberg Gallery, St. Louis

Dr. and Mrs. Harold J. Joseph

Christie's, New York, 5 May 1982, lot 18

Private Collection, New York

Literature

John Yau, *A Life with Artists: Hannelore and Rudolph Schulhof*, New York, 2016, p. 170 (illustrated)

At first a seemingly black monochrome canvas, Reinhardt's *Abstract Painting* from 1955 is a stunning exploration of the subtle interplays of colour and light. Upon close inspection, the viewer notices slight tonal variations within the linear grid of the painting, a result of Reinhardt's ability to design different matte black pigments by mixing in warm and cool reds, greens and blues. Such subtleties are also realised in the reflection of light against the canvas, inviting different interpretations of the work from various vantage points. As Reinhardt once summarized of the different blacks in his monochrome abstracts, 'There is a black which is old and a black which is fresh. Lustrous black and dull black, black in sunlight and black in shadow.' (Ad Reinhardt quoted in "Black as Symbol and Concept", Barbara Rose, *Art-as-Art: The Selected Writings of Ad Reinhardt*, New York, 1953, p. 86)

Each of these unique blacks is present in *Abstract Painting*. The present lot belongs to Reinhardt's celebrated series of black paintings, of which he also referred to as his 'ultimate paintings'. In intimate scale, *Abstract Painting* offers a unique look into this series which culminated his practice. Painted just over 10 years before the artist's sudden death, this work, which has been in a prestigious New York collection for over three decades, is a paradigm for the artist's modern experimentations in abstract painting.





136. Sam Francis 1923-1994

Untitled (SF 65-085)

signed, numbered and dated 'Sam Francis 65-085 1965'
on the reverse

acrylic on paper

55.5 x 77.5 cm (21 $\frac{7}{8}$ x 30 $\frac{1}{2}$ in.)

Executed in 1965. This work is registered with the
Sam Francis Foundation under archive number
SF 65-085 and is stamped by the Sam Francis Estate
on the reverse.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900

Provenance

Private Collection

137. John Chamberlain 1927-2011

Tabasco fiasco

painted and chromium plated steel

21 x 24.1 x 14 cm (8 $\frac{1}{4}$ x 9 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in.)

Executed in 2003.

Estimate

£50,000-70,000 \$62,900-88,000 €58,700-82,100

Provenance

PaceWildenstein, New York

Acquired from the above by the present owner



138. Sigmar Polke 1941-2010

Untitled

signed and dated 'S. Polke 73' lower left
gouache and ink stamp on paper
69.9 x 99.7 cm (27½ x 39¼ in.)
Executed in 1973.

Estimate

£120,000-180,000 \$152,000-228,000
€141,000-212,000 ± ♣

Provenance

Kent Fine Art, New York
Ben Brown Fine Arts, London
Acquired from the above by the present owner in 2006

This playfully provocative painting typifies Sigmar Polke's exploratory and genre-bending work from the 1970s, a period in which the artist was experimenting with new styles and media. The couple in *Untitled* appear deeply involved and yet the female gazes to the side in a conspiratorial manner, turning her body slightly away from her companion. This establishes a visual connection with the viewer and implicates them in the knowledge of her erotic activity, also lending a potentially performative aspect to the scene.

Polke's careful figuration and use of sparse clean lines forms a contrast with the blurred stretches of coloured ink which spread across the paper. This interest in multi-layered compositions and translucency can be traced back to the artist's early training in glass painting, and here serves to create a number of filters through which the work can be perceived and understood. His continual innovations cemented his position as a leading artistic figure in the 1960s, studying under Joseph Beuys and exhibiting alongside Richter, with whom he developed the theory of capital realism. Polke intentionally circumvents conventions and flaunts formal pictorial rules, thus creating a subtle sense of satire through the confluence of his subject matter and chosen techniques.







Property from an Important Private European Collection

139. André Butzer b. 1973

Aribert Heim
titled 'Aribert Heim' upper right; further signed
'A. Butzer' lower right; further signed and dated
'A. Butzer '05' on the reverse
oil on canvas
250 x 200 cm (98 $\frac{3}{8}$ x 78 $\frac{3}{4}$ in.)
Painted in 2005.

Estimate

£25,000-35,000 \$31,700-44,300 €29,400-41,200 ▲

Provenance

Gió Marconi, Milan
Acquired from the above by the present owner

140. Günther Förg 1952-2013

Untitled
signed and dated 'Förg 96' upper right; further
inscribed and dated '52/96' on the reverse
acrylic on canvas
150.2 x 130.5 cm (59 $\frac{1}{8}$ x 51 $\frac{3}{8}$ in.)
Painted in 1996. This work has been authenticated
by Michael Neff for The Estate of Gunther Förg and
is registered under archive number WVF.96.B.0010.

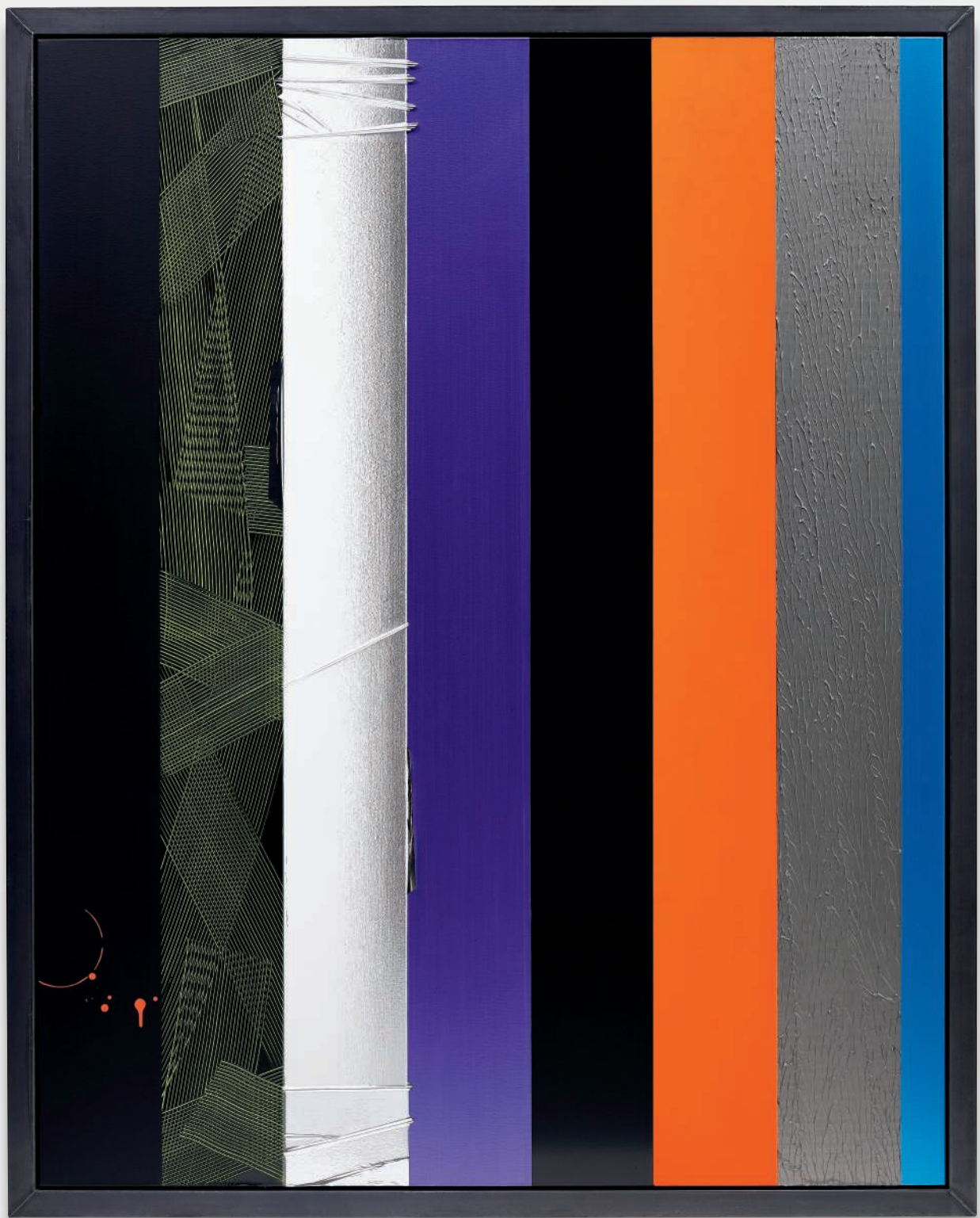
Estimate

£60,000-80,000 \$75,400-101,000 €69,900-93,100 ▲

Provenance

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





141. Anselm Reyle b. 1970

Untitled (AR/P08_194)
mixed media on canvas, in artist's frame
255.6 x 204.6 cm (100⅞ x 80½ in.)
Executed in 2008.

Estimate

£30,000-50,000 \$37,700-62,900
€34,900-58,200 ♣

Provenance

Galería Heinrich Ehrhardt, Spain
Acquired from the above by the present owner

142. Franz West 1947-2012

Creativity: Furniture Reversal
numbered and signed '30/30 F West' on the underside
2 chairs, table, lamp, various coloured fabric tapes,
DVD, and videocassette
72.4 x 96.5 x 71.1 cm (28½ x 38 x 28 in.) (variable)
Executed in 1998. This work is number 30 from an
edition of 30 plus 10 artist's proofs.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

Private Collection, Munich



Property from an Important Private European Collection

143. Peter Fischli and David Weiss

b. 1952 and 1946-2012

Untitled

rubber, polyurethane paint and pedestal

150 x 160 cm (59 x 62 $\frac{7}{8}$ in.)

Executed in 1994-2002.

Estimate

£150,000-200,000 \$190,000-253,000 €176,000-235,000

Provenance

Monika Sprüth Galerie, Köln

Acquired from the above by the present owner



144. Katja Strunz b. 1970

Untitled

initialled and dated 'K. S. 2010' on the underside
acrylic on wood, in 2 parts
overall 150 x 103 x 23 cm (59 x 40½ x 9 in.)
Executed in 2010. This work is accompanied by
a signed certificate of authenticity provided by
Galerie Almine Rech.

Estimate

£6,000-8,000 \$7,500-10,100 €7,000-9,300 ♣

Provenance

Galerie Almine Rech, Paris
Acquired from the above by the present owner



145. Mona Hatoum b. 1952

Untitled (wheelchair)

steel and rubber

97 x 50 x 84 cm (38¼ x 19⅝ x 33⅛ in.)

Executed in 1998. This work is from an edition of 3.

Another work from the edition is in the collection of Tate Gallery, London.

Estimate

£80,000-120,000 \$101,000-152,000 €94,100-141,000 ♣

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

Rivoli, Castello di Rivoli Museo d'Arte Contemporanea, *Mona Hatoum*, 24 March - 23 May 1999, p. 33 (another example exhibited and illustrated)

London, Tate Britain, *Mona Hatoum: The Entire World as a Foreign Land*, 23 March - 23 July 2000, p. 14 (another example exhibited and illustrated)

Hamburg, Hamburger Kunsthalle; Kunstmuseum Bonn, *Mona Hatoum*, 26 March - 29 August, 2004, p. 31 (another example exhibited and illustrated)

Munich, Sammlung Goetz, *Mona Hatoum*, 21 November, 2011 - 5 April, 2012, pp. 18-19 (another example exhibited and illustrated)

Literature

Mona Hatoum, exh. cat., Thiers, Le Creux de l'Enfer: Centre d'Art Contemporain, 1999, n.p. (another example illustrated)



Property from an Important Private
European Collection

146. Marc Quinn b. 1964

Alexandra Westmoquette

marble

86 x 74 x 40 cm (33⁷/₈ x 29¹/₈ x 15³/₄ in.)

Executed in 2000. This work is number
1 from an edition of 3.

Estimate

£40,000-60,000 \$50,700-76,000

€47,000-70,500 ▲

Provenance

White Cube, London

Acquired from the above by the present owner

Exhibited

New York, Mary Boone Gallery,
The Complete Marbles, 10 January -
28 February 2004 (another example
exhibited) Milan, Fondazione Prada,
Marc Quinn, 5 May - 10 June 2000
(another example exhibited)



Property from an Important Private
European Collection

147. Jake and Dinos Chapman

b. 1966 and b. 1962

Cockroach Kid

fiberglass resin, paint, shoes and wig
104 x 60 x 59 cm (40⁷/₈ x 23⁵/₈ x 23¹/₄ in.)
Executed in 1994.

Estimate

£12,000-18,000 \$15,200-22,800

€14,100-21,200 ♣

Provenance

Galerie Daniel Templon, Paris

Francis Briest, Paris

Acquired from the above by
the present owner





Property from an Important Private European Collection

148. Grayson Perry b. 1960

Angel of South

iron

78 x 29 x 15 cm (30¾ x 11¾ x 5⅞ in.)

Executed in 2005. This work is from an edition of 3.

Estimate

£15,000-20,000 \$19,000-25,300 €17,600-23,500 ♣

Provenance

Victoria Miro, London

Acquired from the above by the present owner

149. Julian Opie b. 1958

This Is Monique. 08

signed 'Julian Opie' on the overlap

c-print on vinyl

218.6 x 117.5 cm (86⅞ x 46¼ in.)

Executed in 2004.

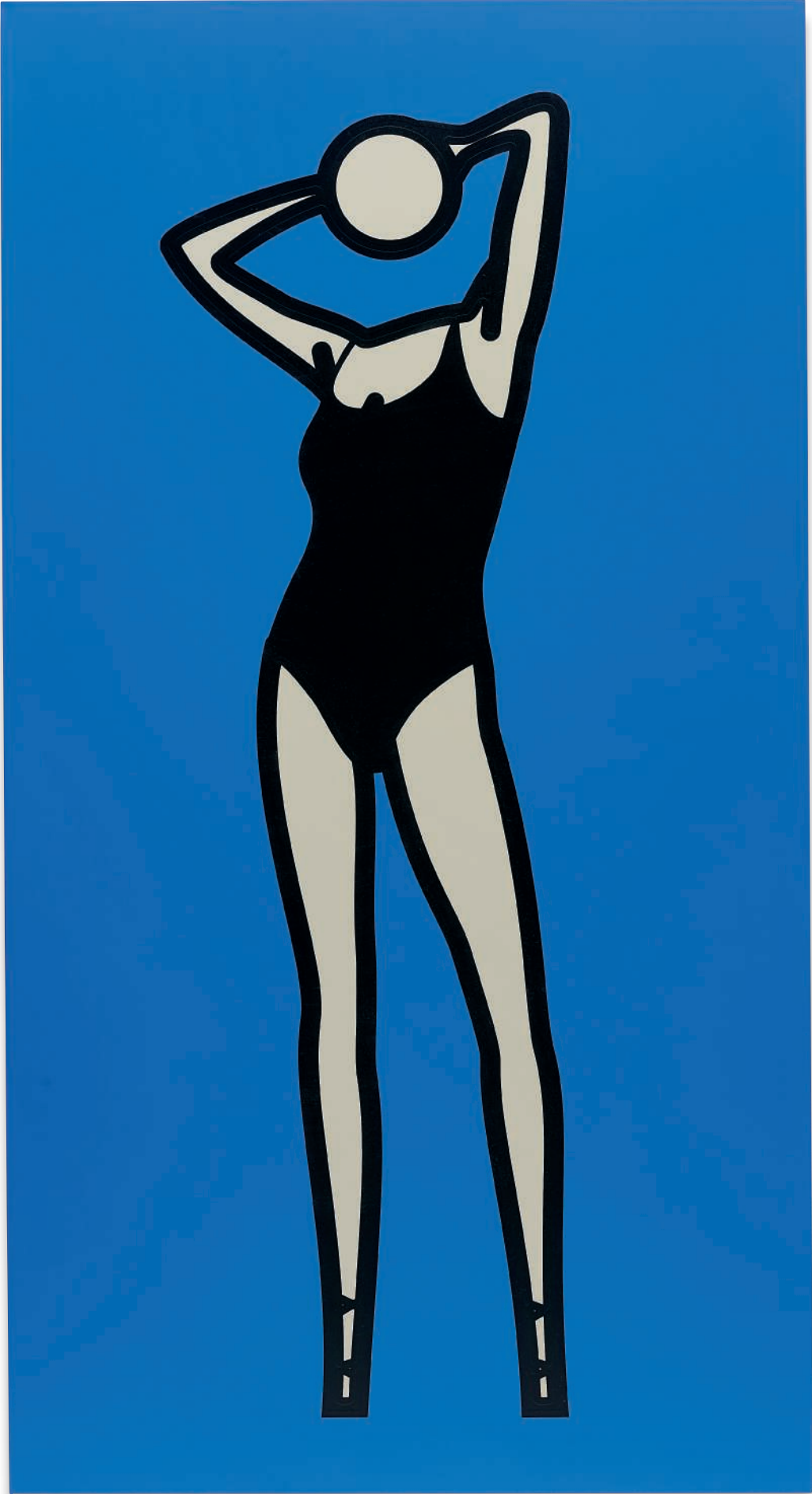
Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900 ♣

Provenance

Barbara Krakow Gallery, Boston

Private Collection



Meet me in

I will u



150. Tracey Emin b. 1963

Meet Me In Heaven I Will Wait For You
rose pink neon

110 x 359 cm (43¼ x 141¾ in.)

Executed in 2004-2011. This work is number 1 from an edition of 3 plus 2 artist's proofs, and is accompanied by a certificate of authenticity signed by the artist in 2016

Estimate

£40,000-60,000 \$50,300-75,400 €46,600-69,900 ▲ †

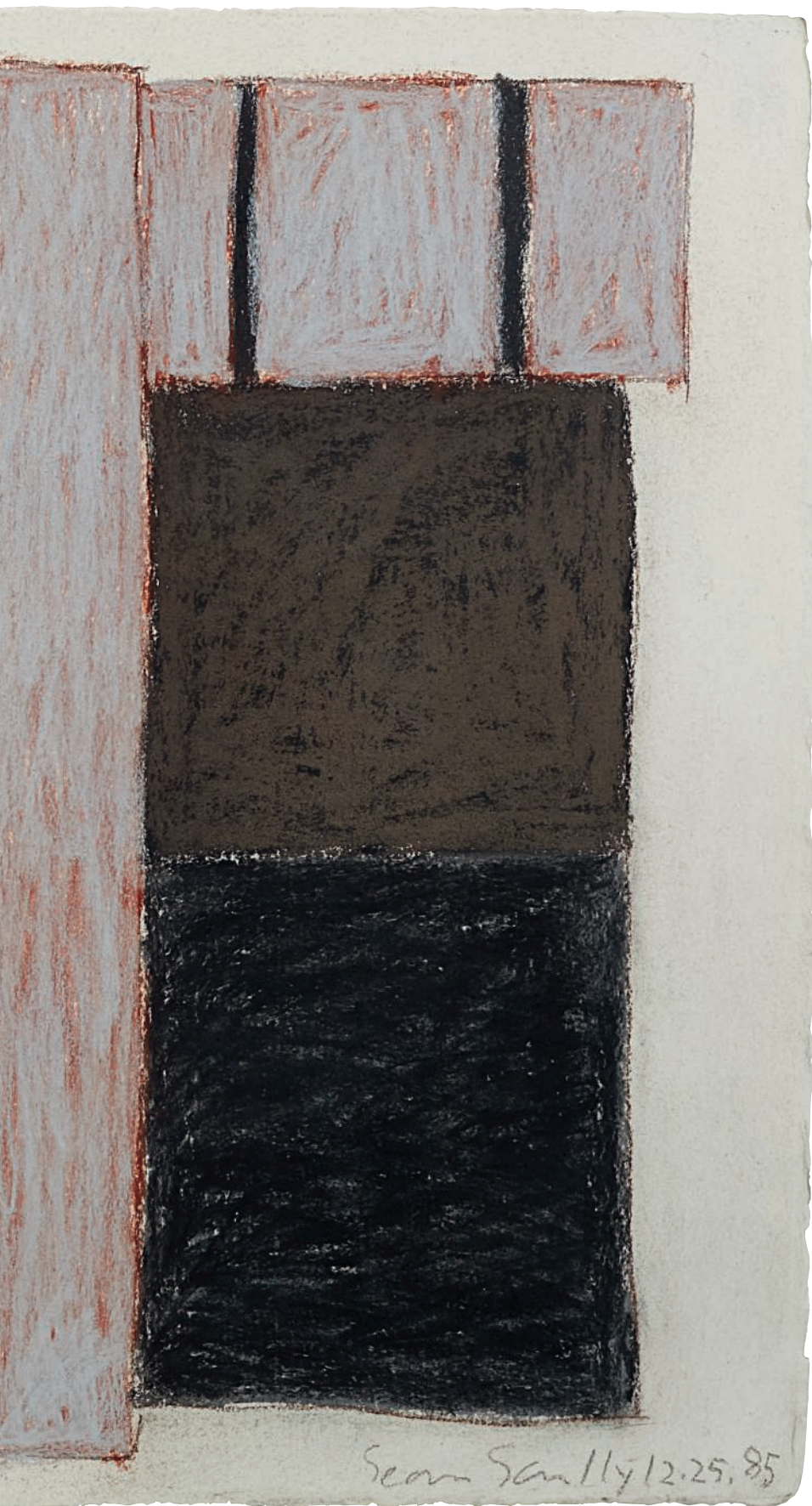
Provenance

White Cube, London
Private Collection

Exhibited

London, Hayward Gallery, *Tracey Emin: Love is What You Want*, 18 May - 29 August 2011, exh. cat., p. 255 (another example exhibited and illustrated p. 85)
Miami, Museum of Contemporary Art North Miami, *Tracey Emin: Angel Without You*, 30 November 2013 - 9 March 2014 (another example exhibited)





151. Sean Scully b. 1945

12.25.85

signed and titled 'Sean Scully
"12.25.85"' lower right
charcoal and chalk on paper
55.9 x 78.7 cm. (22 x 31 in.)
Executed in 1985.

Estimate

£60,000-80,000 \$75,400-101,000
€69,900-93,100 ± ♣

Provenance

Paul Cava Gallery, Philadelphia
Charles Cowles Gallery, New York
Galerie Lelong, New York
Acquired from the above by
the present owner



152. Adrian Heath 1920-1992

Composition, brown, black & pink
signed and dated 'Heath '55' lower right; further
signed and dated 'A. HEATH July 55' on the reverse
oil on canvas
81.3 x 61 cm. (32 x 24 in.)
Painted in 1955.

Estimate

£10,000-15,000 \$12,600-18,900 €11,600-17,500 ‡ ♠

Provenance

Waddington & Tooth Galleries, London
Acquired from the above by the present owner

153. John Latham 1921-2006

World of Ice
books and plaster on burlap laid on board,
in artist's frame
103.5 x 81 x 23 cm (40¾ x 31⅞ x 9 in.)
Executed in 1960.

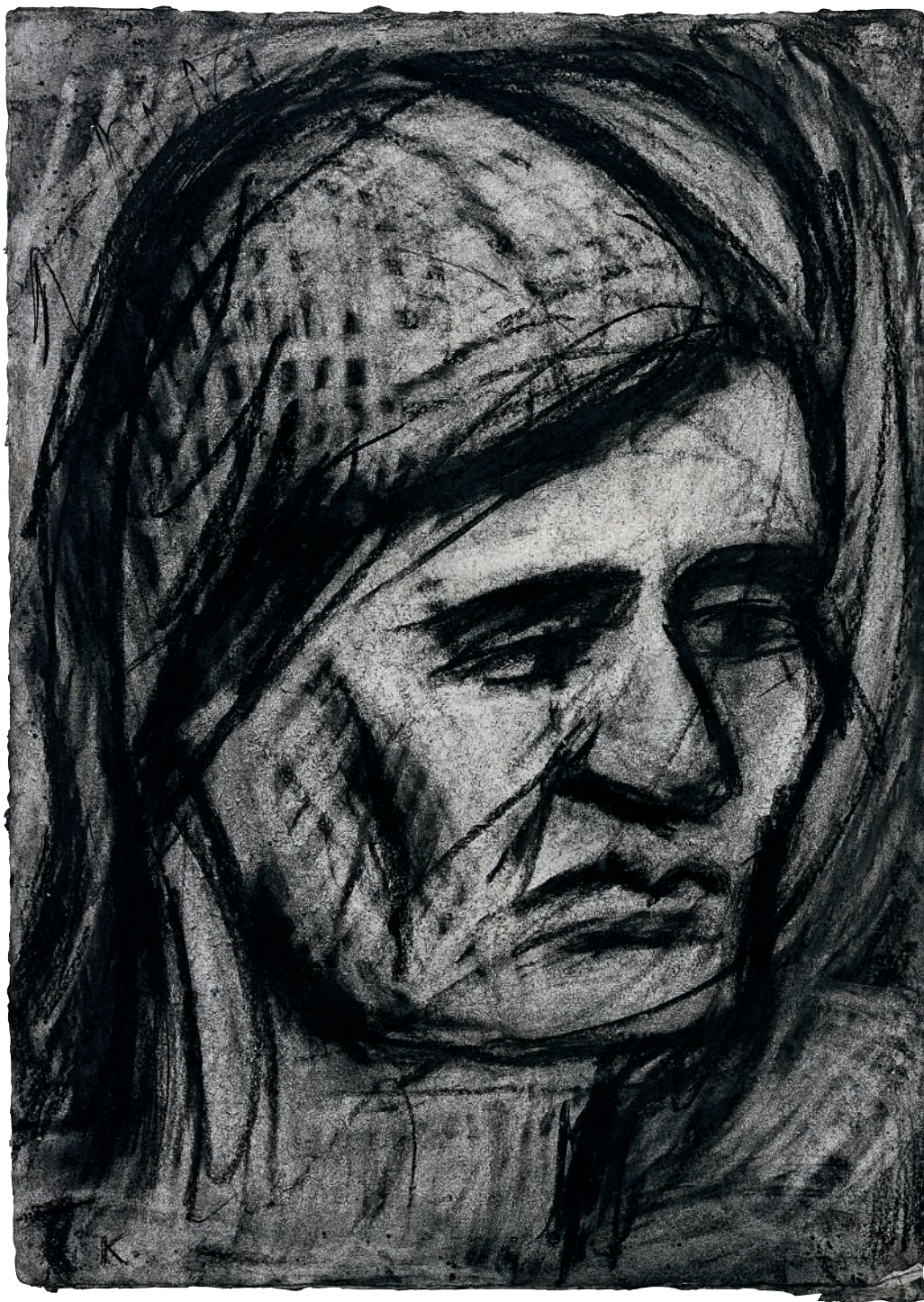
Estimate

£20,000-30,000 \$25,100-37,700
€23,300-34,900 ♠

Provenance

The Alan Gallery, New York
Private Collection





154. Leon Kossoff b. 1926

Head of Rosalind
initialled 'K' lower left
charcoal on paper
78 x 56.2 cm (30¾ x 22½ in.)
Executed in 1977.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000 ♠

Provenance

Fischer Fine Art, London
Acquired from the above by the present owner in 1979

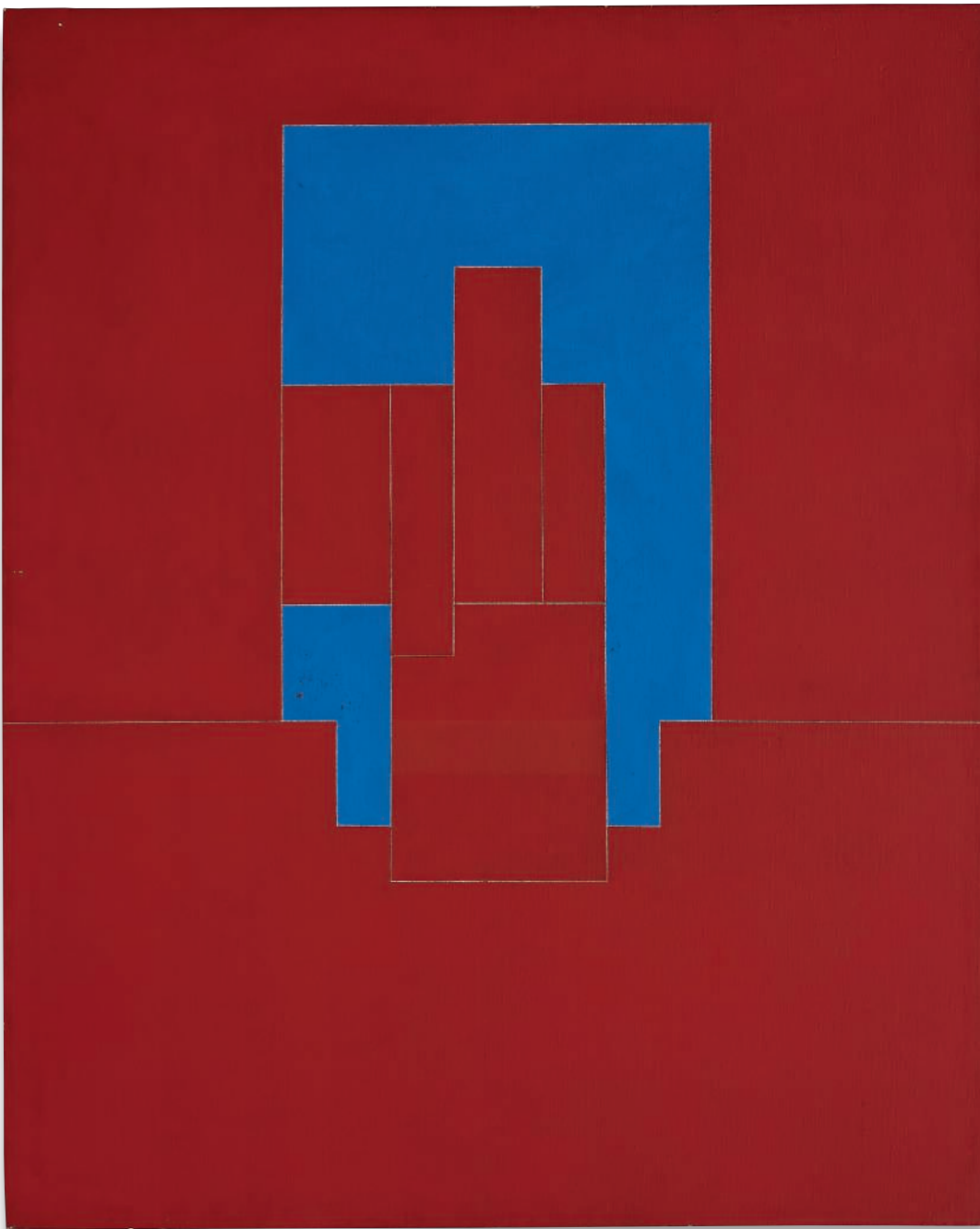


155. R.B. Kitaj 1932-2007

Lauren
signed 'Kitaj' lower left
pencil on Japanese paper
65.5 x 49 cm (25¾ x 19¼ in.)
Executed in 1983.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500

Provenance
Marlborough Gallery, London
Acquired from the above by the present owner



156. Robyn Denny b. 1930

Graffiti 4
signed and dated 'Denny 75-76' on the stretcher
oil on canvas
116.7 x 94 cm (45 $\frac{7}{8}$ x 37 in.)
Painted in 1975-76.

Estimate
£8,000-12,000 \$10,100-15,100 €9,300-14,000 ♣

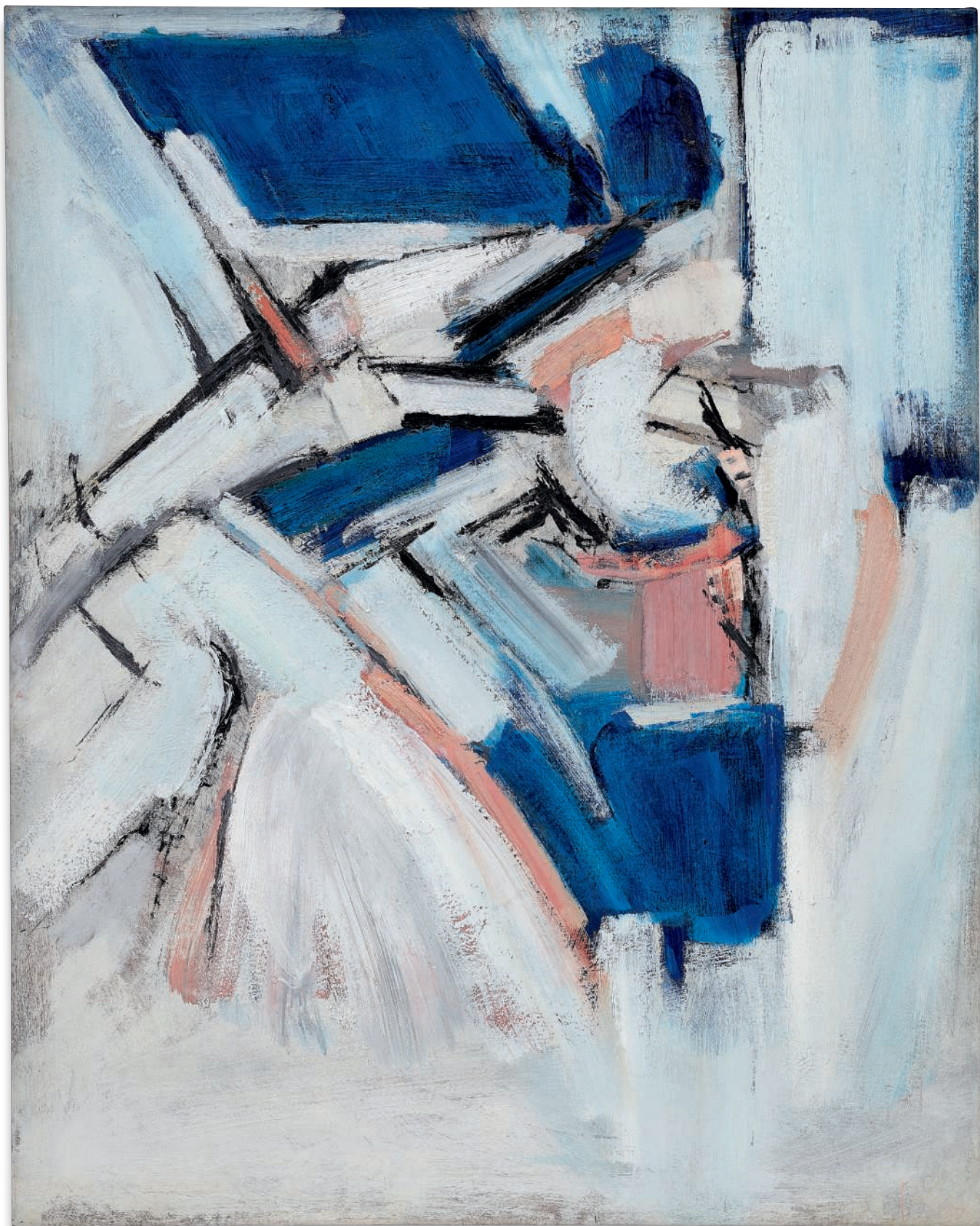
Provenance
Waddington & Tooth Galleries, London
Acquired from the above by the present owner

157. Adrian Heath 1920-1992

Pink Blue Abstract
oil on canvas
127 x 101.7 cm (50 x 40 in.)
Painted in 1962. This work is accompanied by a
certificate of authenticity signed by the artist's son,
Damon Heath on behalf of the Estate of Adrian Heath.

Estimate
£25,000-35,000 \$31,400-44,000 €29,100-40,800 ♣

Provenance
The Estate of Adrian Heath
Private Collection
Acquired from the above by the present owner







158. Bill Jacklin b. 1943

The Tinnalists III M.S.G.
signed and dated 'Jacklin 87' lower right; further
signed, titled and dated "'The Tinnalists III M.S.G."
Jacklin 87' on the reverse
oil on canvas
198.1 x 152.4 cm. (78 x 60 in.)
Painted in 1987.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900 ± ♣

Provenance

Marlborough Gallery, New York
Acquired from the above by the present owner

159. Pierre Klossowski 1905/2001

Roberte & Neptune
signed and dated in roman numerals 'Pierre Klossowski
LXXXIII' lower right
pencil on paper
105 x 149 cm (41⅜ x 58⅝ in.)
Executed in 1983.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

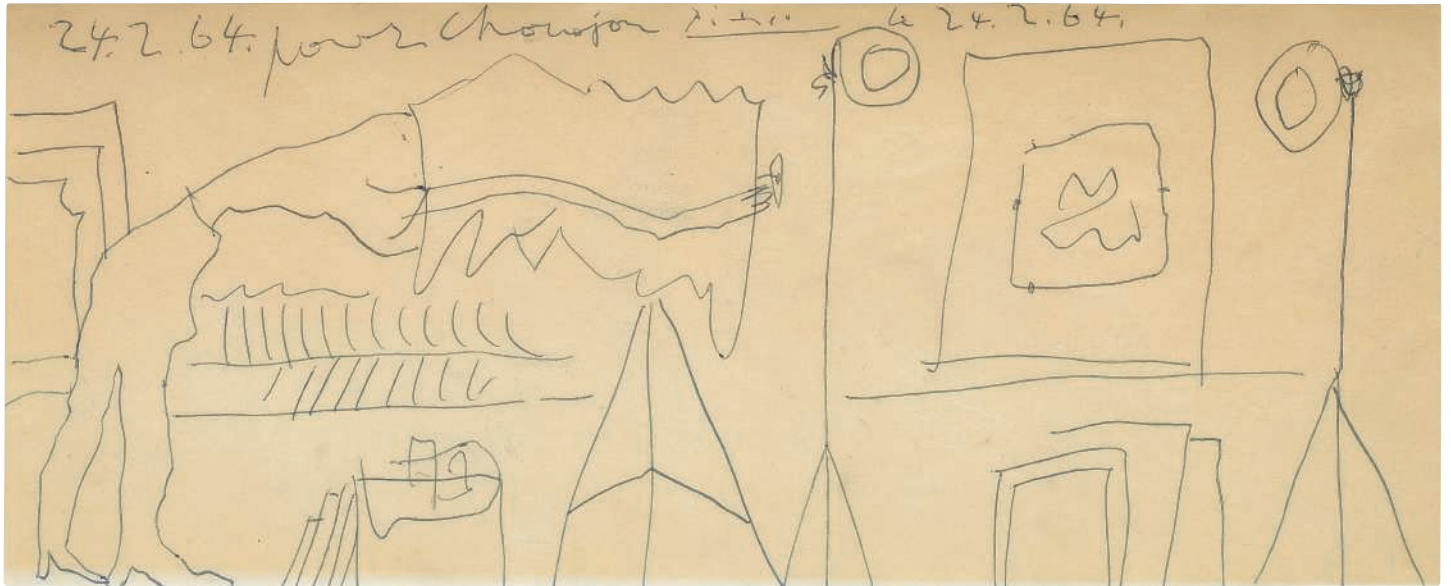
Private Collection, New York

Exhibited

Paris, Centre National des Arts Plastiques, *La Différence*,
3 October - 2 November 1990, exh. cat. (illustrated)

Literature

Jacques Henric, *Pierre Klossowski*, Paris, 1989 (illustrated)
Pierre Klossowski, *Catalogue Raisonné* (online),
pierre-klossowski.fr, p. 24 (illustrated)



160. Pablo Picasso 1881-1973

Etude pour le Photograph

dated, signed and dedicated '24.2.64 Picasso pour Choujon' upper centre
pencil on paper
11 x 27.5 cm (4 $\frac{3}{8}$ x 10 $\frac{7}{8}$ in.)
Executed in 1964.

Estimate

£18,000-22,000 \$22,600-27,700 €21,000-25,600 ♠

Provenance

Private Collection

Literature

Christian Zervos, *Pablo Picasso vol 24 oeuvres de 1964*, Paris, 1971, no. 130, p. 39 (illustrated)



161. Pablo Picasso 1881-1973

Le Photograph

gouache and pencil on paper

10 x 15.5 cm (3⁷/₈ x 6¹/₈ in.)

Executed in 1964.

Estimate

£150,000-200,000 \$189,000-251,000

€175,000-233,000 ♣

Provenance

Private Collection

Literature

Christian Zervos, *Pablo Picasso vol 24 Oeuvres de 1964*, Paris, 1971, no. 130, p. 39 (illustrated)

162. Kees van Dongen 1877-1968

Voiture à Cheval, Cannes
signed 'van Dongen' lower right; further inscribed
'Cannes' on the reverse
oil on canvas
33 x 55 cm (12 $\frac{7}{8}$ x 21 $\frac{1}{8}$ in.)

Estimate

£120,000-180,000 \$152,000-228,000
€141,000-212,000 ♣

Provenance

Private Collection, Tokyo
Gallery Nico Delaive, Amsterdam
Acquired from the above by the present owner c. 2005

This work will be included in the forthcoming Van Dongen Catalogue Raisonné being prepared by Jacques Chalom des Cordes under the sponsorship of the Wildenstein Institute.

Celebrated for a style characterised by simple forms and expressive colours, Kees van Dongen led a prolific career amid an intense lifestyle in early-twentieth-century France. Born in Rotterdam in 1877, from humble origins, van Dongen settled in Paris in 1899 and quickly became known for his Fauve figure paintings and gained a reputation for his glamorous nightlife and leisure activities. *Voiture à cheval, Cannes*, painted during one of his regular visits to Cannes, beautifully captures the calm, harmonious spirit of the seaside resort.

Voiture à cheval, Cannes portrays a casual scene of a horse carriage surrounded by palm trees on a seaside boulevard. Working with a monochromatic blue palette, the lack of detail brings attention to the rapid brushwork and freshness of style. Critics contemporary to the artist spoke of his passionate and dynamic way of painting, resulting in raw and emotive pieces. Mesmerised by his travels in the Mediterranean, van Dongen gradually replaced his Fauve palette from the early 1900s for a more refined and universally-appealing colour choice. One is truly able to feel the pure elegance and allure captured by the artist in the present scene.

In 1923 the artist resided at the Hôtel Splendide in Cannes where he executed several paintings that contrasted his renowned portraits of Parisian haute society. These seaside images portrayed the exuberant enjoyment of life in Cannes through scenes of sailing activities, seascapes or leisurely strolls on the celebrated promenade de la Croisette. In *Voiture à cheval, Cannes*, the mastery of Kees van Dongen successfully transports the viewer to the luminous and tranquil time of early-twentieth-century Cannes.





Phillips is delighted to present this group of works from an esteemed Belgian collection, spanning significant decades of European and American contemporary art and photography. This carefully curated selection is centered around pivotal works which helped to define the very notions of conceptual and minimalist art, offering an intercontinental perspective on the most influential movements of the post-war art world.

The collection provides a unique and in-depth insight into the work of the tightly-knit 'Pictures Generation' artists operating in New York City during the 1970s, with highlights including prints from Cindy Sherman's *Untitled Film Stills* and Robert Longo's iconic *Men in Cities* series. A thought-provoking dialogue is also established with the ground-breaking appropriation art of the 1980s, allowing an unparalleled look into the relationships between artists like Sherrie Levine and Louise Lawler, their subjects, and the younger generations they continue to influence.

A wide range of media and subject matters are explored in the group, many of which challenge the conventional parameters of topography and landscape. Stand-out works by Gerhard Richter and Bernd and Hilla Becher question not only our interaction with nature but with art itself, forcing us to reconsider concepts of authorship, authenticity and the role of the artist.

163. Robert Longo b. 1953

Untitled (Jules)

charcoal and graphite on paper

242 x 121 cm (95¼ x 47⅞ in.)

Executed in 1981.

Estimate

£150,000-200,000 \$188,000-250,000

€175,000-233,000

Provenance

Private Collection, New York

Christie's, New York, 8 November 1990, lot 201

Private Collection (acquired at the above sale)

Sotheby's, New York, 15 May 2013, lot 464

Acquired at the above sale by the present owner

Exhibited

New York, The Whitney Museum of American Art,

Focus on the Figure: 20 Years, 15 April - 13 June 1982

Akron, Akron Art Museum, *Robert Longo:*

Drawings & Reliefs, 7 April - 10 June 1984

Literature

Carter Ratcliff, *Robert Longo*, New York, 1985,

pl. 53 (illustrated)

Richard Price and Robert Longo, *Men in the Cities*

1979-1982, New York, 1986, no. 26 (illustrated)



164. Robert Longo b. 1953

All Along the Watchtower

acrylic on bronze

134.6 x 187.9 x 58.8 cm (52 $\frac{7}{8}$ x 73 $\frac{7}{8}$ x 23 $\frac{1}{8}$ in.)

Executed in 1998.

Estimate

£80,000-120,000 \$101,000-151,000 €93,100-140,000

Provenance

Galerie Hans Mayer, Düsseldorf

Private Collection

Private Collection (acquired from the above)

Christie's, New York, 13 November 2013, lot 556

Acquired at the above sale by the present owner







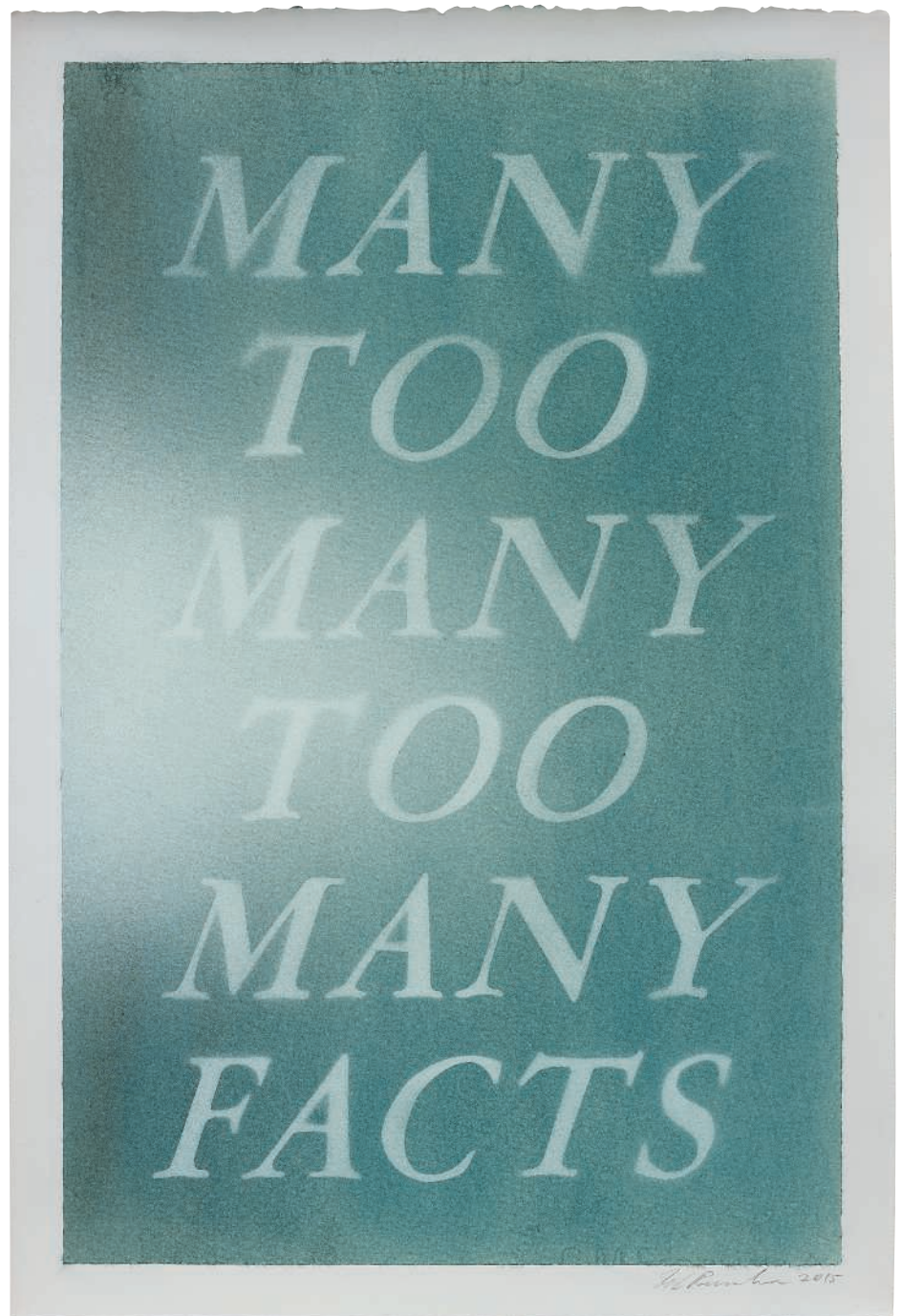
165. On Kawara 1933-2014

I Got Up At
ink and c-print on card
45 x 65 cm (17¾ x 25½ in.)
Executed in 1973.

Estimate
£30,000-50,000 \$37,700-62,900
£34,900-58,200

Provenance
Leo Koenig Inc., New York
Acquired from the above by the present owner





166. Ed Ruscha b. 1937

Many Too Many Too Many Facts
 signed and dated 'Ed Ruscha 2015' lower right
 dry pigment and acrylic on paper
 56.8 x 38.5 cm (22 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in.)
 Executed in 2015.

Estimate

£60,000-80,000 \$75,400-101,000 €69,900-93,100

Provenance

Gagosian Gallery, New York
 Acquired from the above by the present owner

167. Sherrie Levine b. 1947

Parchment Knot: 3

signed, dated and numbered 'Sherrie Levine 2003 3'
on the reverse
acrylic on plywood, in artist's frame
250.2 x 128.6 cm (98½ x 50⅝ in.)
Executed in 2003.

Estimate

£120,000-180,000 \$152,000-228,000
€141,000-212,000

Provenance

Devin Borden Hiram Butler Gallery, Houston
Acquired from the above by the present owner

Exhibited

New York, Paula Cooper Gallery, *Sherrie Levine*,
29 March - 26 April 2003

Flatness, monochrome and shipping materials are some of the primary visual notions that come to mind when exposed to Sherrie Levine's *Parchment Knot: 3*, 2003. A closer look reveals the naturally formed knots on the surface of the wood filled with acrylic paint. This ready-made method elevates the ordinary and cheap plywood material into a meticulously crafted art object. Being commonly considered as imperfections, the knots on the surface of *Parchment Knot: 3*, 2003 represent Levine's rejection of modernist aesthetic canons, and instead suggest an inherent sublime quality in the most banal objects. This Duchampian re-contextualization of the found object, questions simultaneously the originality and identity of the art object. Plywood, commonly used as crating material to protect artwork, refers to the direct relationship it has to the art world. Used as a canvas by Levine, it provides the viewer with a different perspective on the status of the material.

Sherrie Levine started challenging concepts of appropriation in the early 1980s when she explicitly re-photographed works by famous photographers such as Edward Weston and Walker Evans. Her work addresses the limitations within modernist cannons and interrogates the notions of authenticity and representation.





168. Sherrie Levine b. 1947

Untitled 3

signed, dated and numbered 'Sherrie Levine 1986 #3'
on the underside

acrylic on wood

46.5 x 52.2 x 4.4 cm (18¼ x 20½ x 1¾ in.)

Executed in 1986.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500

Provenance

Jay Gorney Modern Art, New York

Simon Lee Gallery, London

Acquired from the above by the present owner

169. Cindy Sherman b. 1954

Untitled (Film Still #83)
signed, dated and numbered 'Cindy Sherman 1980
7/10' on the reverse
gelatin silver print
17.5 x 23 cm (6 $\frac{7}{8}$ x 9 in.)
Executed in 1980. This work is number 7 from
an edition of 10.

Estimate

£60,000-80,000 \$76,000-101,000 €70,500-94,100

Provenance

Metro Pictures, New York
Ydessa Hendeles Art Foundation, Toronto
Private Collection
Christie's New York, 12 November 2014, lot 13
Private Collection, New York
Acquired from the above by the present owner

Exhibited

New York, Whitney Museum of American Art,
Cindy Sherman, 9 July - 4 October 1987, no. 39,
n.p. (another example exhibited & illustrated)
Kunsthalle Basel; Munich, Staatsgalerie moderner
Kunst; London, Whitechapel Art Gallery, *Cindy
Sherman*, 28 March 1991 - 22 September 1991, p. 26
(another example exhibited & illustrated)

Los Angeles, The Museum of Contemporary Art;
Chicago, Museum of Contemporary Art; Prague,
Galerie Rudolfinum; London, Barbican Art Gallery;
Musée d'Art Contemporain de Bordeaux; Sydney,
Museum of Contemporary Art; Toronto, Art Gallery
of Ontario, *Cindy Sherman: Retrospective*,
2 November 1997 - 2 January 2000, cat. no. 68,
p. 95 (another example exhibited & illustrated)
Paris, Jeu de Paume; Kunsthau Bregenz;
Humlebæk, Louisiana Museum of Modern Art;
Berlin, Martin-Gropius-Bau, *Cindy Sherman*,
16 May 2006 - 10 September 2007, n.p. (another
example exhibited & illustrated)
New York, Museum of Modern Art; San Francisco
Museum of Modern Art; Minneapolis, Walker Art
Center; the Dallas Museum of Art, *Cindy Sherman*,
17 February 2012 - 13 June 2013, pl. 70, p. 117
(another example exhibited & illustrated)

Literature

Arthur Danto, *Untitled Film Stills: Cindy Sherman*,
New York, 1990, p. 40 (illustrated)
Rosalind Krauss, *Cindy Sherman: 1975-1993*,
New York, 1993, p. 55 (illustrated)
David Frankel, *Cindy Sherman: The Complete
Untitled Film Stills*, New York, 2003, p. 47 (illustrated)



170. Cindy Sherman b. 1954

Untitled (Film Still #61)

signed, numbered and dated 'Cindy Sherman
8/10 1979' on the reverse

gelatin silver print

25.4 x 20.3 cm (10 x 7 7/8 in.)

Executed in 1979. This work is number 8 from
an edition of 10.

Estimate

£60,000-80,000 \$75,400-101,000

€69,900-93,100

Provenance

Private Collection, United States

Metro Pictures, New York

Private Collection

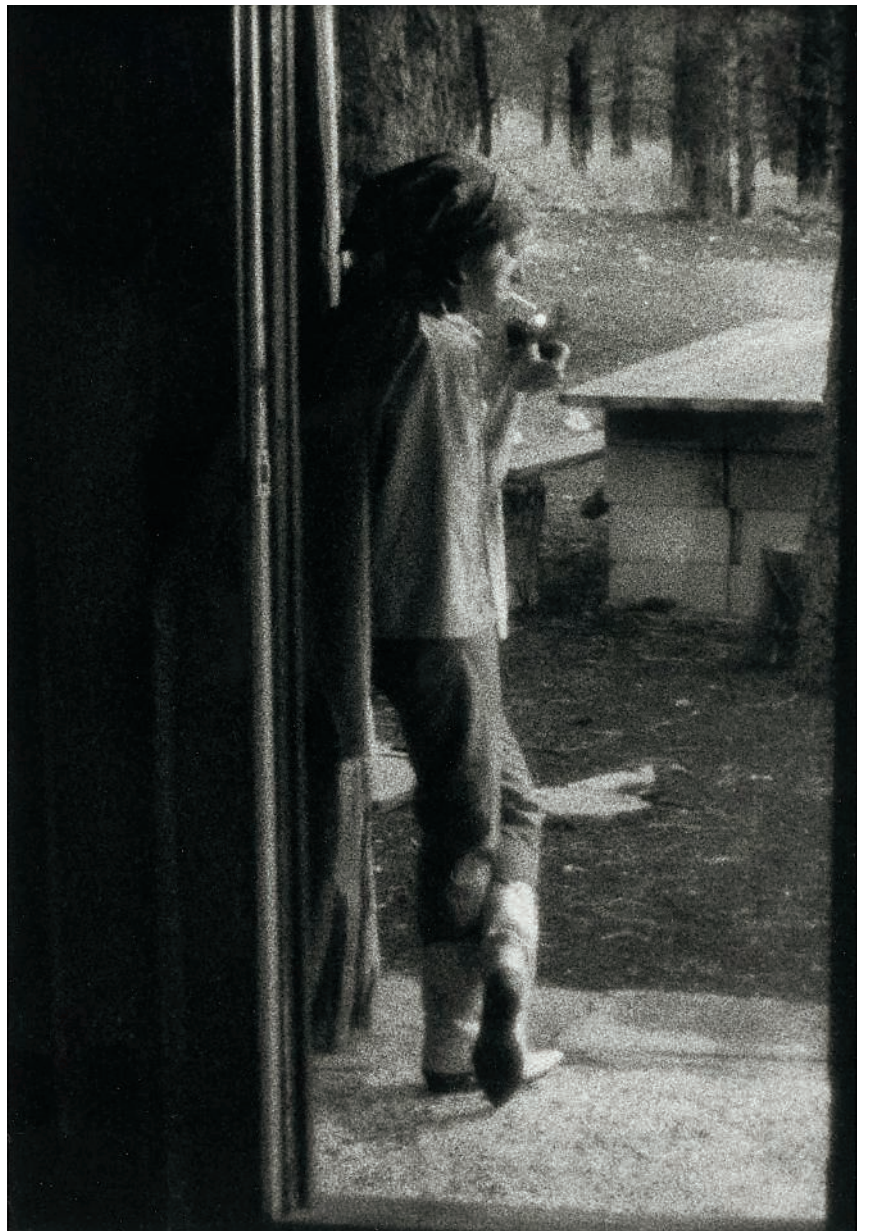
Acquired from the above by the present owner

Literature

Rosalind Krauss, *Cindy Sherman, 1975-1993*,
New York, 1993, p. 19 (illustrated)

Cindy Sherman: Retrospective,
London, 1997, pl. 63 (illustrated)

Peter Galassi, *Cindy Sherman: The Complete
Untitled Film Stills*, New York, 2003,
pp. 70-71 (illustrated)



171. Robert Longo b. 1953

Untitled from Men In The Cities (Cindy)

c-print

112 x 78 cm (44½ x 30¾ in.)

Executed in 1981-1998.

Estimate

£5,000-7,000 \$6,300-8,800 €5,800-8,100

Provenance

Metro Pictures, New York

Acquired from the above by the present owner





172. Laurie Simmons b. 1949

Walking Cake II (Colour)
 signed 'Laurie Simmons' on a label affixed
 to the reverse
 Cibachrome print
 162.6 x 116.8 cm (64 x 45 7/8 in.)
 Executed in 1989. This work is number 5
 from an edition of 10.

Estimate

£25,000-35,000 \$31,400-44,000
 €29,100-40,800

Provenance

Sperone Westwater, New York
 Private Collection
 Christie's, New York, 9 May 2012, lot 440
 Acquired at the above sale by the present owner

Exhibited

New York, Sperone Westwater, *Laurie Simmons*,
 27 February - 27 March 2005

Literature

John Dorsey, "Photographer gets dummies to
 say the smartest things," *The Baltimore Sun*,
 May 1997 (illustrated)
 Frank Aherns, "Laurie Simmons Toys with
 Reality," *The Washington Post*,
 July 1997 (illustrated)
 Laurie Simmons and Karen Rosenberg,
 "This is No Cakewalk," *New York Magazine*,
 November 2005, pp. 82-83 (illustrated)



173. Louise Lawler b. 1947

For Better or For Worse

signed, numbered and dated 'Louise Lawler 1/5 1991/97' on the reverse

Cibachrome print and embossed mat, diptych

left 89 x 73 cm (35 x 28¾ in.)

right 88.4 x 70.1 cm (34¾ x 27⅝ in.)

Executed in 1991-97. This work is number 1 from an edition of 5.

Estimate

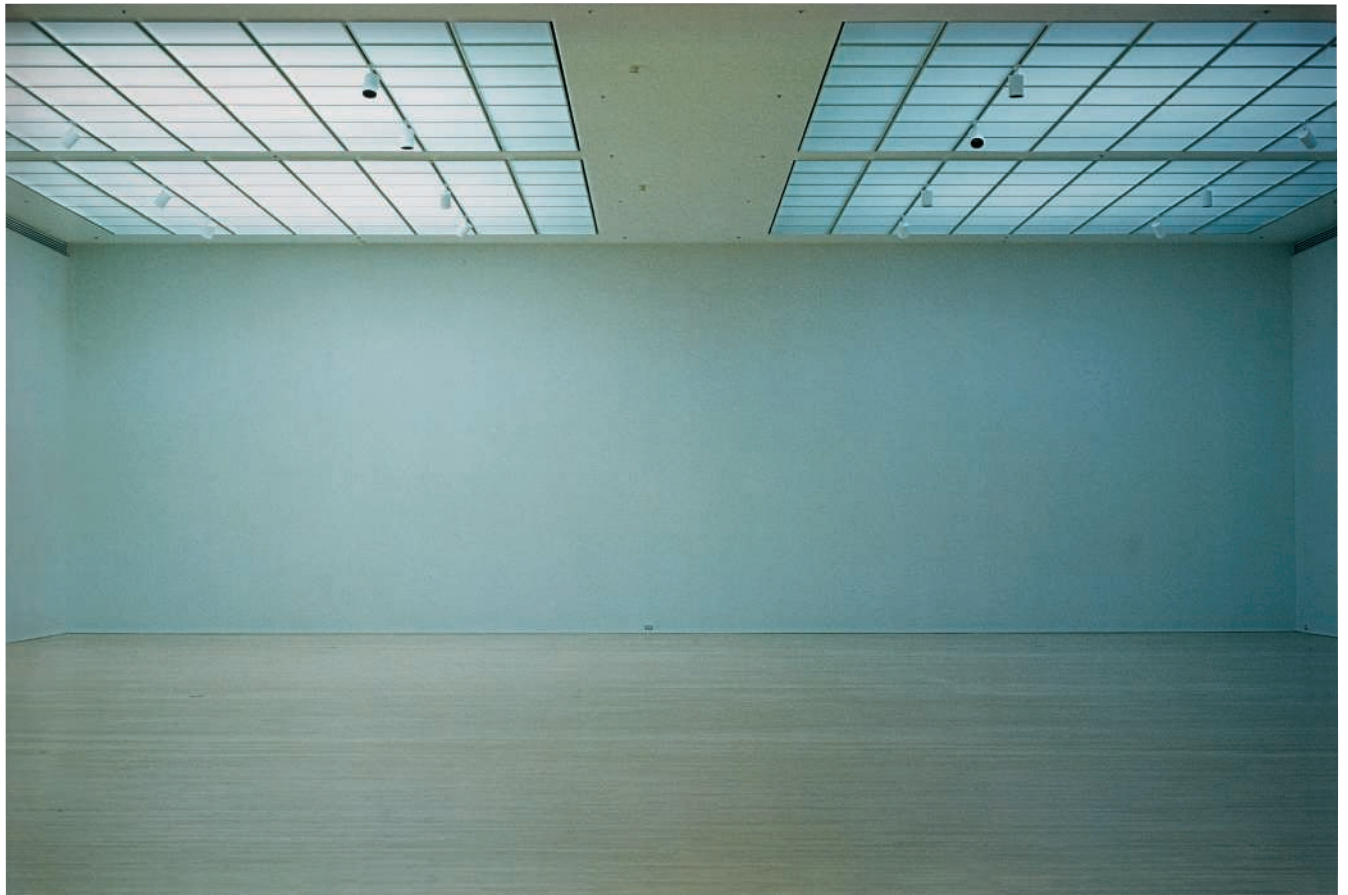
£20,000-30,000 \$25,100-37,700 €23,300-34,900

Provenance

Monika Spruth Galerie, Cologne

Patrick Debrock Gallery, Knokke

Acquired from the above by the present owner



174. Louise Lawler b. 1947

You Could Hear a Rat Piss on Cotton - Charlie Parker
dye destruction print
68.5 x 100 cm (26 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)
Executed in 1987. This work is number 2 from
an edition of 5.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance

Alain Noirhomme Gallery, Brussels
Private Collection
Sotheby's, London, 18 October 2006, lot 528
Private Collection (acquired at the above sale)
Phillips de Pury & Company, London,
29 June 2012, lot 244
Acquired at the above sale by the present owner





175. Sherrie Levine b. 1947

After Rodchenko: 1-12
gelatin silver prints, in 12 parts
each 52.2 x 42.1 cm (20½ x 16⅞ in.)
Executed in 1987. This work is number 4 from
an edition of 5.

Estimate

£80,000-120,000 \$101,000-151,000 €93,100-140,000

Provenance

Paula Cooper Gallery, New York
Acquired from the above by the present owner

176. Christopher Williams b. 1956

*PROTOTYPE FUJI 6X9 WITH 47MM MC SUPER-
ANGULON. PHOTOGRAPHY BY THE DOUGLAS
M. PARKER STUDIO, LOS ANGELES, CALIFORNIA,
SEPTEMBER 9, 2007 - SEPTEMBER 13, 2007*
gelatin silver print
85.4 x 94.3 cm (33⅝ x 37⅞ in.)
Executed in 2008. This work is number 7 from
an edition of 10 plus 4 artist's proofs.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900

Provenance

David Zwirner, New York
Acquired from the above by the present owner

Exhibited

New York, David Zwirner, *Christopher Williams:
For Example: Dix-Huit Leçons Sur La Société
Industrielle (Revision 7)*, 14 February - 29 March 2008
(another example exhibited)

177. Bernd and Hilla Becher

1931-2007 and 1934-2015

Four works: (i) Zimmermann Coal Co., Ravine, Schuylkill County; (ii) Scade Coal Co., Goodspring Mountains, Schuylkill County; (iii) Scheib & Walacavage, No. 2, Joliett, Schuylkill County; (iv) Minnich Coal Co., Goodspring Mountains, Schuylkill County signed 'Bernd Becher Hilla Becher' on the reverse of the first sheet; numbered '1-4' on the reverse of the corresponding sheets gelatin silver print, in 4 parts each 40.4 x 30.6 cm (15 7/8 x 12 in.) Executed in 1983.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900 ♣

Provenance

Andre Simoens Gallery, Knokke

Acquired from the above by the present owner

Literature

Bernd & Hilla Becher, *Pennsylvania Coal Mine Tipples*, Munich, 1991, no. 58 (i), no. 50 (ii), no. 55 (iii), no. 53 (iv) (other examples illustrated)





178. Andreas Gursky b. 1955

Gasher

signed 'Andreas Gursky' on a gallery label
affixed to the reverse
c-print mounted on Dibond
101.4 x 74.4 cm (39⁷/₈ x 29¹/₄ in.)
Executed in 1980. This work is number
9 from an edition of 25.

Estimate

£25,000-35,000 \$31,400-44,000
€29,100-40,800 ♣

Provenance

Sprueth Magers, New York
Acquired from the above by the present owner

Exhibited

Krefeld, Haus Lange und Haus Esters,
Andreas Gursky: Werke/Works 80-08,
12 October 2008 - 25 January 2009, exh. cat.,
p. 37 (another example exhibited and illustrated)



179. Thomas Ruff b. 1958

Star 13h 25m / -30° (STE 3.24)

signed, numbered, dated and titled 'T e Ruff 1/2 1992

"Star 13h 25m / -30°" on the reverse

c-print

260 x 188 cm (102³/₈ x 74 in.)

Executed in 1992. This work is number 1 from an edition of 2.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500 ▲

Provenance

Acquired directly from the artist by the present owner

180. Rodney Graham b. 1949

Main Street

c-print

228.6 x 185.4 cm (90 x 72⁷/₈ in.)

Executed in 2006. This work is from an edition of 4 plus 1 artist's proof.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200

Provenance

Hauser & Wirth, London

Acquired from the above by the present owner





181. Mark Wallinger b. 1959

Sleeper

duratrans, steel, Plexiglas and lightbox
115.5 x 146 x 13 cm (45½ x 57½ x 5¼ in.)
Executed in 2005.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

carlier | gebauer, Berlin
Acquired from the above by the present owner

182. Sam Durant b. 1961

Male Chauvinists Beware

vinyl text on electric sign
183 x 148.5 cm (72 x 58½ in.)
Executed in 2004. This work is from an edition of 3.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200

Provenance

Blum & Poe, Los Angeles
Acquired from the above by the present owner

MALE
CHAUVINISTS
BEWARE

183. Jack Goldstein 1945-2003

Untitled

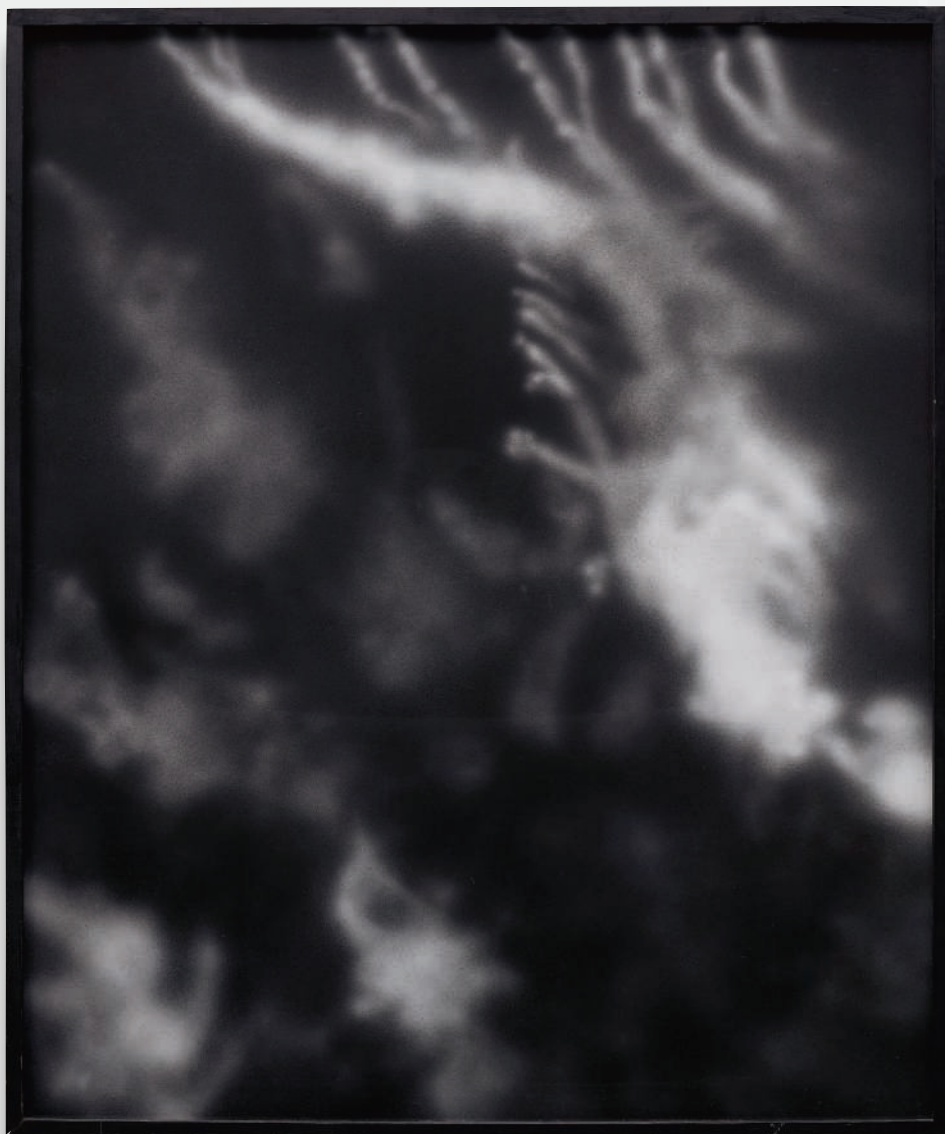
signed and dated 'Jack Goldstein 1981'
on the reverse of the left and centre panels
acrylic on masonite, triptych
122 x 305 cm (48 x 120 1/8 in.)
Executed in 1981.

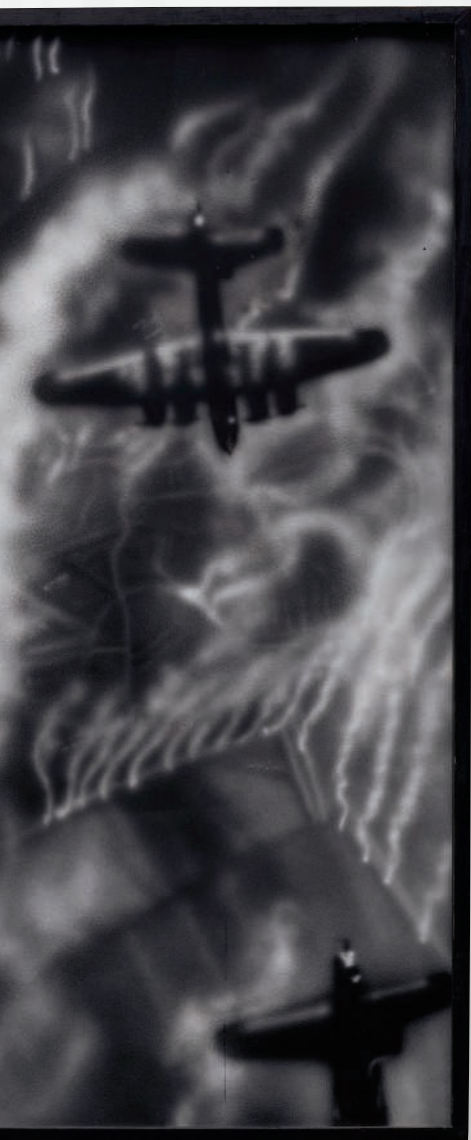
Provenance

Metro Pictures, New York
Rebecca Donelson, Chicago
Private Collection
Christie's, New York, 13 November 2008, lot 350
Acquired at the above sale by the present owner

Estimate

£80,000-120,000 \$101,000-151,000
€93,100-140,000









184. Michel Majerus 1967-2002

MoM Block nr. 27
signed, dated and titled 'Majerus 98 "MoM Block 27";
on the reverse
acrylic on canvas
200 x 179.5 cm (78¾ x 70½ in.)
Executed in 1998.

Estimate

£40,000-60,000 \$50,300-75,400 €46,600-69,900 ♣

Provenance

neugerriemschneider, Berlin
Private Collection
Christie's, London, 12 February 2016, lot 137
Acquired at the above sale by the present owner

Exhibited

Luxembourg, Mudam, *Michel Majerus*, 2006-2007,
exh. cat., p. 8 (illustrated)

185. Richard Pettibone b. 1938

Frank Stella Takht-i-Sulayman 1967
signed, titled and dated 'Richard Pettibone
"Frank Stella Takht-i-Sulayman 1967" 1972'
on the overlap
oil and graphite on canvas, in artist's frame
21.3 x 41.6 cm (8⅜ x 16⅜ in.)
Executed in 1972.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance

O.K. Harris Works of Art, New York
Private Collection, Paris
Private Collection (gift from the above circa 1972)
Sotheby's, New York, 14 November 2013, lot 236
Acquired at the above sale by the present owner

186. Haim Steinbach b. 1944

Pops

signed and dated 'Haim Steinbach 06' on the reverse
plastic laminated wood shelf, 1 plastic toilet brush,
and 2 Pops cereal boxes
72.2 x 111.7 x 34.4 cm (28³/₈ x 43⁷/₈ x 13¹/₂ in.)
Executed in 2006.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance

Sonnabend Gallery, New York

Acquired from the above by the present owner



187. Richard Pettibone b. 1938

Marcel Duchamp, 'Bicycle Wheel,' 1913 Prototype
painted wood stool, bicycle wheel rim and forks
127 x 60 x 33 cm (50 x 23 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in.)

Executed in 1965. This work is accompanied by
a certificate of authenticity signed by the artist.

Estimate

£25,000-35,000 \$31,400-44,000
€29,100-40,800

Provenance

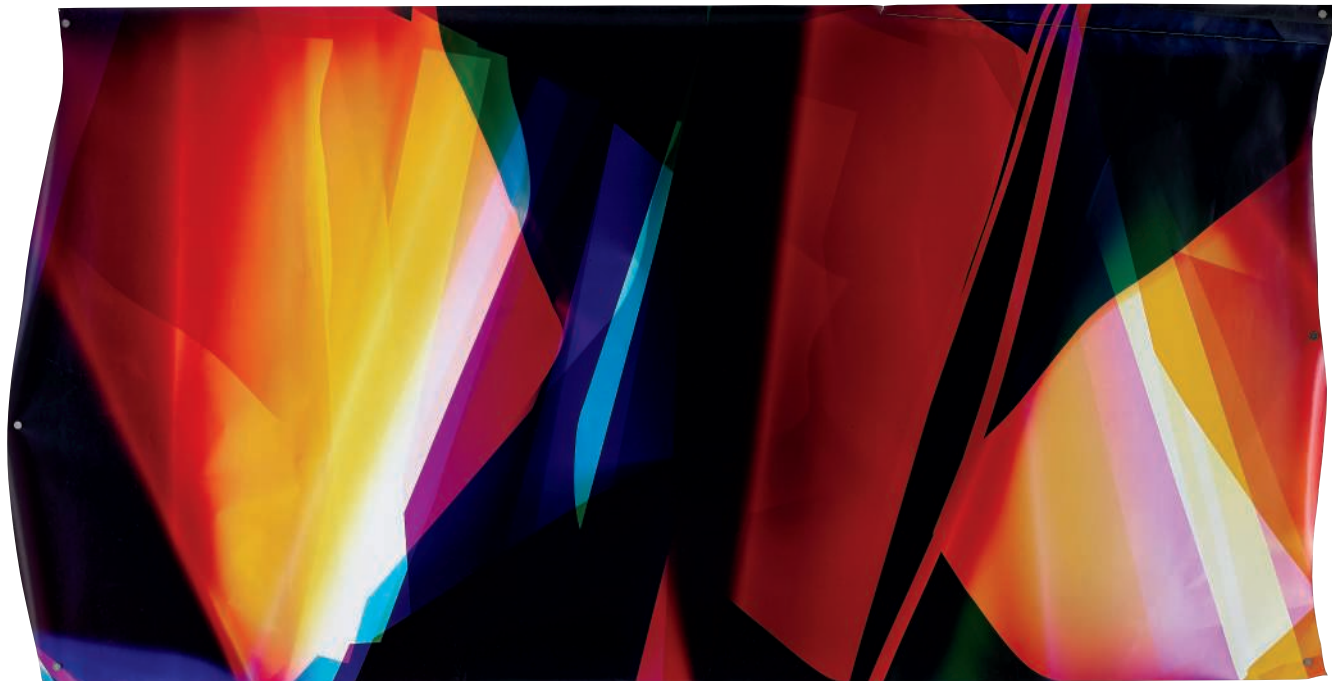
Private Collection, Los Angeles
Los Angeles Modern Auctions, Los Angeles,
1 March 2015, lot 216
Acquired at the above sale by the present owner

Literature

Ian Berry and Michael Duncan, *Richard
Pettibone: A Retrospective*. Saratoga Springs,
2005, p. 49, no. 35 (another example illustrated)







188. Carsten Höller b. 1961

Doppelpilzvitrine (24 Doppelpilze)
 24 polyurethane and acrylic mushroom
 replicas in vitrine
 175 x 145 x 25 cm (68 $\frac{7}{8}$ x 57 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)
 Executed in 2009. This work is unique.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900 ♣

Provenance

Esther Schipper, Berlin
 Acquired from the above by the present owner

189. Walead Beshty b. 1976

*Six Color Curl (CMMYYC: Irvine, California, July 17th,
 Fuji Crystal Archive Type C)*
 initialed and numbered 'WB 27608' on the reverse
 colour photographic paper
 126.5 x 250 cm (49 $\frac{3}{4}$ x 98 $\frac{3}{8}$ in.)
 Executed in 2008.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

China Art Objects Galleries, Los Angeles
 Acquired from the above by the present owner



190. Blinky Palermo 1943-1977

Untitled

signed and dated 'Palmero 69' lower right
ink wash on paper
37 x 24 cm (14 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in.)
Executed in 1969.

Estimate

£30,000-50,000 \$37,700-62,900
€34,900-58,200 ♠

Provenance

Galerie Heiner Friedrich, Munich
Sabine Kunst, Munich
Private Collection
Sotheby's, London, 11 February 2016, lot 223
Acquired at the above sale by the present owner

Literature

Palermo: Bilder, objekte, Zeichnungen, exh. cat., Kunstmuseum, Bonn, 4 November 1994 - 29 January 1995, n.p. (illustrated)

191. Gerhard Richter b. 1932

War Cut II

numbered, signed and dated 'XX/XX h.c. Richter 2004' on the front free end paper of the book
oil on linen book
25.5 x 21.8 cm (10 x 8 $\frac{5}{8}$ in.)
Executed in 2004. This work is number 20 from an edition of 20.

Estimate

£80,000-120,000 \$101,000-151,000
€93,100-140,000 ♠

Provenance

Leo Koenig Inc., New York
Acquired from the above by the present owner

Literature

Hubertus Butin, ed., *Gerhard Richter: Editions 1965 - 2013 Catalogue Raisonné*, Ostfildern, 2013, no. 125, p. 296 (another example illustrated)





192. Rosemarie Trockel b. 1952

56 Brush Strokes
each consecutively numbered, inscribed, signed
and dated '1-7 EA R Trockel 90' lower edge
Indian ink on wove paper, in 7 parts
each 136.2 x 67.5 cm (53 7/8 x 26 5/8 in.)
Executed in 1990.

Estimate
£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♠

Provenance
Private Collection, Germany
Kunsthau Lempertz, Cologne, 29 November 2014,
lot 550
Acquired at the above sale by the present owner

Literature
Sidra Stich (ed.), *Rosemarie Trockel*, Munich 1991,
pp. 106-109 (illustrated)



193. Maurizio Cattelan b. 1960

A Perfect Day

c-print laid on forex mounted on aluminum
258 x 192 cm (101 $\frac{5}{8}$ x 75 $\frac{5}{8}$ in.)
Executed in 1999. This work is number 7 from
an edition of 10.

Estimate

£50,000-70,000 \$62,900-88,000 €58,200-81,500 ♠

Provenance

Massimo De Carlo, Milan
Acquired from the above by the present owner

Exhibited

Dinard, Palais des Arts et du Festival, *Big Brother, the artist facing tyrants*, June, 2011 (another example exhibited)
New York, Guggenheim Museum of Art, *Maurizio Cattelan: All*, 4 November 2011 - 22 January 2012, exh. cat., p. 83 (another example exhibited & illustrated)

Literature

G. Verzotti, *Maurizio Cattelan*, Milan, 1999, p. 26 (illustrated)
F. Bonami, N. Spector and B. Vanderlinden, *Maurizio Cattelan*, London, 2000, p. 136 (illustrated)



194. Alighiero Boetti 1940-1994

Il silenzio é d'oro

signed 'Alighiero Boetti' on the overlap

embroidery on canvas

17.5 x 19 cm (6⅞ x 7½ in.)

Executed in 1988. This work is accompanied by a certificate of authenticity provided by the Archivio Alighiero Boetti, Rome, and is registered under number 7126.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000 ♠

Provenance

Massimo De Carlo, Milan

Acquired from the above by the present owner



195. Alighiero Boetti 1940-1994

Cinque x cinque venticinque
 signed 'Ali Boetti' on the reverse
 embroidery on canvas
 21.1 x 22 cm (8¼ x 8⅝ in.)
 Executed in 1988. This work is accompanied by
 a certificate of authenticity, provided by Archivio
 Alighiero Boetti, Rome, and is registered under
 number 6695.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000 ♣

Provenance

Massimo De Carlo, Milan
 Acquired from the above by the present owner



196. Pietro Ruffo b. 1978

Beetle Flag

signed 'Pietro Ruffo' on the reverse
oil, paper and nails on board, in artist's frame
195 x 198.5 x 10 cm (76¾ x 78½ x 3⅞ in.)
Executed in 2008.

Estimate

£4,000-6,000 \$5,000-7,500 €4,700-7,000 ♠ †

Provenance

artMbassy, Berlin
Acquired from the above by the present owner

197. Giorgio Griffa b. 1936

Untitled
acrylic on jute
43 x 58 cm (16⁷/₈ x 22⁷/₈ in.)
Painted in 1997.

Estimate
£6,000-8,000 \$7,500-10,100 €7,000-9,300 ♣

Provenance
Galleria Fumagalli, Milan
Acquired from the above by the present owner





198. Alighiero Boetti 1940-1994

Senza titolo (scrittura come linea d'orizzonte)

signed 'Alighiero Boetti' upper left

mixed media on paper laid on canvas, in artist's frame

108 x 158 cm (42½ x 62¼ in.)

Executed in 1987. This work is accompanied by a certificate of authenticity provided by the Archivio Alighiero Boetti, Rome and is registered under number 5815.

Estimate

£35,000-40,000 \$44,000-50,300 €40,800-46,600 ♣

Provenance

Galleria Santo Ficara, Florence

Galleria Emilio Mazzoli, Modena

Acquired from the above by the present owner

199. Marcello Lo Giudice b. 1957

Eden blu

signed, titled and dated 'Lo Giudice "Eden Blu" 2014'
on the reverse

oil, pigment on canvas

100 x 100 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

Executed in 2014. This work is accompanied by a
certificate of authenticity signed by the artist.

Estimate

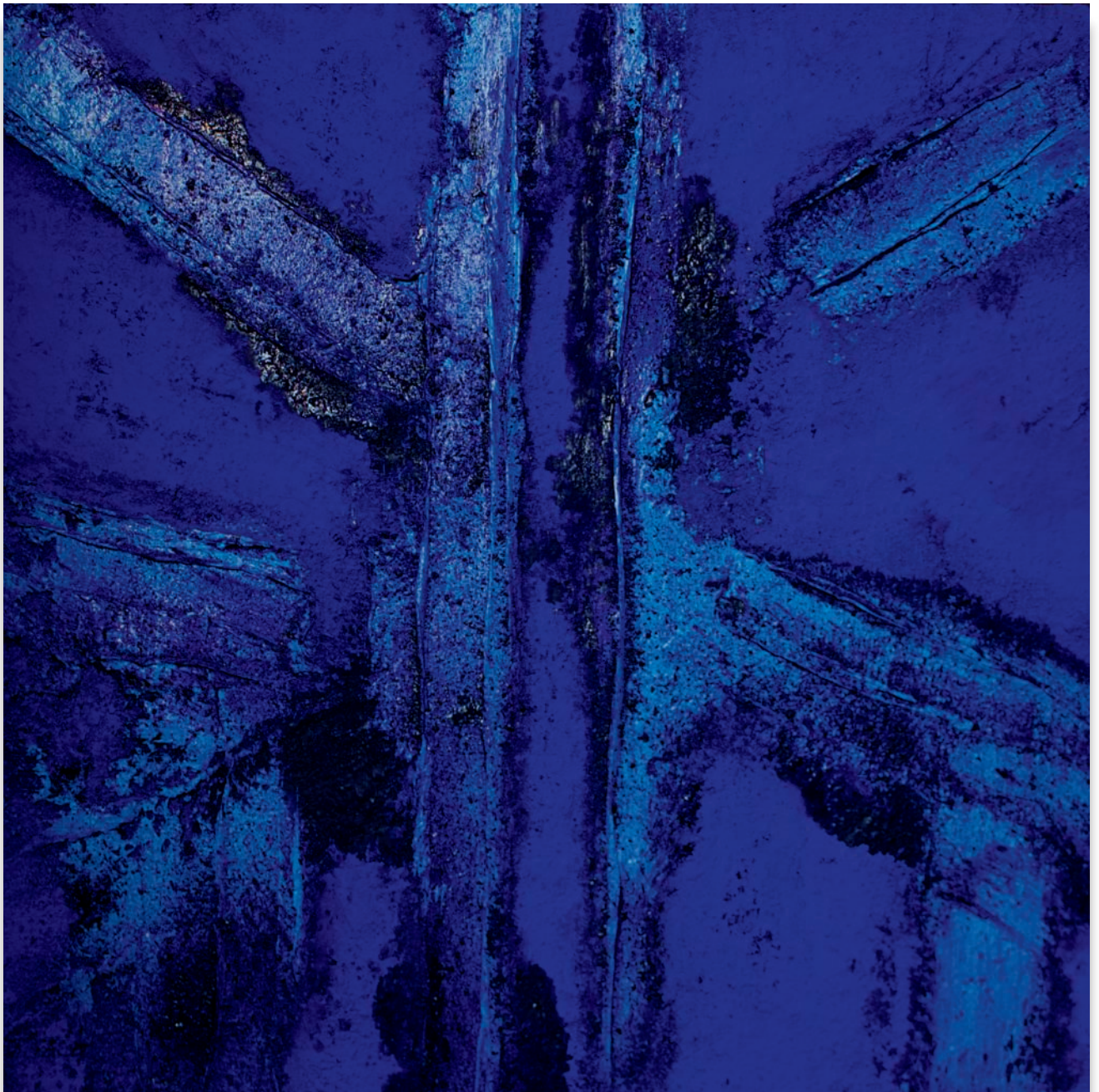
£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

Acquired directly from the artist by the present owner

Exhibited

Trieste, Castello di Miramare, *Blu/Bleu*,
7 October - 6 November 2016







200. Francesca Pasquali b. 1980

HK Skyscrapers
coloured drinking straws on panel
100 x 100 x 50 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
Executed in 2016.

Estimate
£12,000-18,000 \$15,100-22,600 €14,000-21,000 ♣

Provenance
Private Collection

201. Bernard Andreoletti b. 1953

Nuances
titled, signed, numbered and dated "Nuances"
Andreoletti No.1 2015'
oil on canvas
162 x 130 cm (63 $\frac{3}{4}$ x 51 $\frac{1}{8}$ in.)
Painted in 2015.

Estimate
£8,000-12,000 \$10,100-15,100 €9,300-14,000 ♣

Provenance
Acquired directly from the artist by the present owner



202. Haim Steinbach b. 1944

Untitled (Hulk)

signed and dated 'Haim Steinbach '09' on the reverse
laminated wood shelf, rubber, plastic and polystone
73 x 185.4 x 38.1 cm (28¾ x 72⅞ x 15 in.)
Executed in 2009. This work is accompanied by
installation instructions published by the artist.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200

Provenance

Private Collection



203. Franz West 1947-2012

Privat-Lampe des Künstlers II

incised with publisher's name, the artist's name,
year of conception and number 'METAMEMPHIS
FRANZWEST 1989 414' on the underside

welded iron, electrical fittings

195 x 35 x 35 cm (76¾ x 13¾ x 13¾ in.)

Designed in 1989, these works, each unique, are
from an open edition published by Metamemphis,
Milan, beginning in 1989.

Estimate

£4,000-6,000 \$5,000-7,500 €4,700-7,000 ♣

Provenance

Published by Metamemphis, Milan

Acquired from the above by the present owner



204. Ai Weiwei b. 1957

Fairytale - 1001 Chairs

each signed in Chinese and stamped with a wax seal
on the underside

wooden chairs, Qing Dynasty, in 2 parts

120 x 57 x 44 cm (47¼ x 22½ x 17¾ in.)

105 x 55 x 44 cm (41⅜ x 21⅝ x 17¾ in.)

Executed in 2007.

Estimate

£12,000-18,000 \$15,000-22,500 €14,000-20,900

Provenance

Galerie Urs Meile, Beijing

Acquired from the above by the present owner



205. Yee Sook-Yung b. 1963

Translated Vase

ceramic shards, epoxy and 24 carat gold

105 x 75 x 70 cm (41 $\frac{3}{8}$ x 29 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.)

Executed in 2012. This work is accompanied by a signed certificate provided by Kukje Gallery, Seoul.

Estimate

£10,000-15,000 \$12,600-18,900 €11,600-17,500

Provenance

Kukje Gallery, Seoul

Acquired from the above by the present owner



206. Feng Zhengjie b. 1968

Chinese Portrait G Series 2007 No. 16
signed 'Feng Zhengjie' on the reverse
oil on canvas
150 x 150 cm (59 x 59 in.)
Painted in 2007.

Estimate

£12,000-18,000 \$15,000-22,500 €14,000-20,900

Provenance

Galerie Frank Schlag & CIE, Essen
Acquired from the above by the present owner







Property from an Important Private European Collection

207. Richard Phillips b. 1962

Threesome
oil on linen
219.7 x 162.3 cm (86½ x 63⅞ in.)
Painted in 2005.

Estimate
£40,000-60,000 \$50,100-75,100 €46,500-69,800

Provenance
White Cube, London
Acquired from the above by the present owner

Exhibited
Milan, Fondazione la Triennale, *Timer 01 intimità/ Intimacy*, 2007
Dijon, Le Consortium, *The Deer*, 21 December 2011 - 11 March 2012

Property from an Important Private European Collection

208. Inka Essenhigh b. 1969

Figure Burning in Hell
signed, titled and dated 'Inka Essenhigh 2002 "Figure
Burning in hell"' on the reverse
oil on panel
187.9 x 177.8 cm (73⅞ x 70 in.)
Painted in 2002.

Estimate
£12,000-18,000 \$15,000-22,500 €14,000-20,900

Provenance
Victoria Miro Gallery, London
Acquired from the above by the present owner

Exhibited
MOCA Miami, *Inka Essenhigh: Recent Paintings*,
3 December 2003 - 15 February 2004
Edinburgh, Fruitmarket Gallery, *Inka Essenhigh*,
5 April - 24 May 2003

Property from an Important Private European Collection

209. Liza Lou b. 1969

Ophelia

mixed media

74.4 x 133.9 x 44.6 cm (29¼ x 52¾ x 17½ in.)

Executed in 2002.

Estimate

£80,000-120,000 \$100,000-150,000 €93,100-140,000

Provenance

Deitch Projects, New York

Acquired from the above by the present owner

210. Kenny Scharf b. 1958

El Roi est Arrivé

titled, signed and dated "El Roi est Arrivé"

Kenny Scharf 11' on the reverse

acrylic on linen

151.5 x 122 cm (59½ x 48 in.)

Painted in 2011.

Estimate

£20,000-30,000 \$25,100-37,700 €23,300-34,900 ±

Provenance

Honor Fraser, Los Angeles

Acquired from the above by the present owner





DREY



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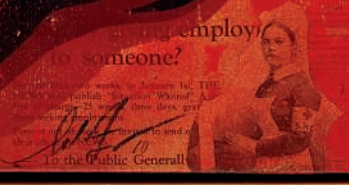
Join Yo

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THE BEST IN
COIN-OP LAUNDRY
AND
DRY CLEANING
Professional Service! You are
already a member!
TO
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TRY CLEANING
AND
INDUSTRY
TO AM
WEST

5 1/2
5 1/2
5 3/4
6
REGULAR
SAVINGS
1 YEAR
CERTIFICATE
2 YEAR CERTIFICATE

ARE YOU
BOLDING

to someone?





211. Shepard Fairey b. 1970

Eye Alert (Red)
signed and dated 'Shepard Fairey 10' lower left
mixed media on canvas, in artist's frame
112.5 x 79.5 cm (44¼ x 31¼ in.)
Executed in 2010.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ±

Provenance

Deitch Projects, New York
Acquired from the above by the present owner

212. Richard Pettibone b. 1938

Untitled (Train)
photo engraving on canvas
20.3 x 29.2 cm (7⅞ x 11½ in.)
Executed circa 1965.

Estimate

£25,000-35,000 \$31,400-44,000 €29,100-40,800 ±

Provenance

Private Collection



Property from an Important Private European Collection

213. Wilhem Sasnal b. 1974

Untitled
signed and date 'Wilhem Sasnal 2003' on the overlap
oil on canvas
30 x 35 cm (11¾ x 13¾ in.)
Painted in 2003.

Estimate
£8,000-12,000 \$10,000-15,000 €9,300-14,000 ♣

Provenance
Galerie Johnen + Schöttle, Köln
Acquired from the above by the present owner

214. Marcin Maciejowski b. 1974

Letter to Leonia Gradstein (K Szymanowski 1935)
titled, signed and dated "'Letter to Leonia Gradstein
(K Szymanowski 1935)" Marcin Maciejowski 2009'
on the reverse
oil on canvas
150.3 x 160 cm (59½ x 62¾ in.)
Painted in 2009.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500 ♣

Provenance
Galerie Meyer Kainer, Vienna
Acquired from the above by the present owner

Exhibited
Vienna, Galerie Meyer Kainer, *Marcin Maciejowski*,
19 June - 31 July 2009
Krakow, National Museum, *That's How It Is*, 26 March -
23 May 2010, exh. cat., p. 81 (illustrated)







Property from an Important Private European Collection

215. Norbert Schwontkowski b. 1949

...am Meer
signed, titled, dated 'Schwontkowski " ...am Meer" 1996'
on the reverse
oil on canvas
200 x 180 cm (78¾ x 70⅞ in.)
Painted in 1996.

Estimate
£15,000-20,000 \$18,800-25,000 €17,500-23,300 ♣

Provenance
Produzentengalerie, Hamburg
Acquired from the above by the present owner

Exhibited
Bremen Kunsthalle; Bremen, Museum Weserburg, *Norbert Schwontkowski: That I was a painter*, 27 July 2013 - 4 April 2014

Property from an Important Private European Collection

216. Rafal Bujnowski b. 1974

Untitled (Cross from Traces of Paintings)
signed and dated 'BUJNOWSKI/2005' on the reverse
oil on canvas
75 x 100 cm (29½ x 39¾ in.)
Painted in 2005.

Estimate
£8,000-12,000 \$10,000-15,000 €9,300-14,000 ♣

Provenance
Galerie Johnen + Schöttle, Köln
Acquired from the above by the present owner

Exhibited
Norwich, Norwich Gallery, *Rafal Bujnowski*,
9 March - 22 April 2006



Property from an Important Private European Collection

217. Ed Paschke 1939-2004

Chinois
signed and dated 'E. Paschke '94' on the overlap; further signed and dated 'E. Paschke '94' on the stretcher
oil on canvas
87 x 127.5 cm (34¼ x 50¼ in.)
Painted in 1994.

Estimate
£12,000-18,000 \$15,200-22,800 €14,100-21,200

Provenance
Galleria Galliani, Genoa
Acquired from the above by the present owner

Exhibited
Genoa, Galleria Galliani, *Ed Paschke*,
December 1995 - January 1996

218. Evan Penny b. 1953

No one - in particular #15, Series 1
silicon, pigment, hair and fabric on aluminium
64.8 x 64.8 x 12.7 cm (25½ x 25½ x 5 in.)
Executed in 2005.

Estimate
£15,000-20,000 \$18,800-25,000 €17,500-23,300 ±

Provenance
Sperone Westwater Gallery, New York
Acquired from the above by the present owner





219. Mark Ryden b. 1963

Daisy

signed 'RYDEN' lower right
graphite on paper, in artist's frame
sheet 34 x 28 cm (13³/₈ x 11 in.)
framed 54.5 x 48 cm (21¹/₂ x 18⁷/₈ in.)
Executed in 2010.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000

Provenance

Kohn Gallery, Los Angeles
Paul Kasmin Gallery, New York
Acquired from the above by the present owner

Exhibited

Los Angeles, Kohn Gallery, *The Gay 90s; Olde Time Art Show*, 3 May - 28 June 2014, no. GN04

220. Matthew Monahan b. 1972

E Face

oil on treated paper
266 x 199 cm (104³/₄ x 78³/₈ in.)
Executed in 1997.

Estimate

£10,000-15,000 \$12,600-18,900 €11,600-17,500

Provenance

Anton Kern Gallery, New York
Acquired from the above by the present owner
in 2006

Exhibited

Cincinatti, Lois & Richard Rosenthal Center for
Contemporary Art, *Matthew Monahan*, 23 April -
30 October 2011, exh. cat. p. 221 (illustrated)





221. Anish Kapoor b. 1954

Untitled

gouache on paper
66.5 x 100 cm (26 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)
Executed in 2001.

Estimate

£18,000-22,000 \$22,600-27,700 €21,000-25,600 ♠

Provenance

Lisson Gallery, London
Acquired from the above by the present owner

Literature

Jeremy Lewison, *Anish Kapoor Drawings 1997 - 2003*,
2005, p.97 (illustrated)



222. Jan Fabre b. 1958

Untitled

signed and dated 'Jan Fabre 1989' lower left

Biro on paper

149.5 x 211 cm (58 $\frac{7}{8}$ x 83 $\frac{1}{8}$ in.)

Executed in 1989. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£20,000-30,000 \$25,000-37,600 €23,300-34,900 ♣

Provenance

Galleria Galliani, Genoa

Acquired from the above by the present owner

Exhibited

Genoa, Galleria Galliani, *Jan Fabre*, June - January 1997



223. Oscar Tuazon b. 1975

Two works: (i) (ii) *I Can't See (Papercrete Edition)*
paper and cement, in artist's frame
each 34 x 26 cm. (13 $\frac{3}{8}$ x 10 $\frac{1}{4}$ in.)
Executed in 2011.

Estimate

£8,000-12,000 \$10,100-15,100 €9,300-14,000 †

Provenance

Modern Collections, London
Acquired from the above by the present owner

224. Tony Lewis b. 1986

Ore Ero O
graphite on paper
210.5 x 190 cm (82 $\frac{7}{8}$ x 74 $\frac{3}{4}$ in.)
Executed in 2014. This work is unique.

Estimate

£25,000-35,000 \$31,400-44,000 €29,100-40,800

Provenance

Massimo de Carlo, London
Private Collection, London





225. Michael Williams b. 1978

Exist Cop Esquire (21)
signed and dated 'Michael Williams 2014' on the reverse
acrylic on paper
71.1 x 55.9 cm. (28 x 22 in.)
Executed in 2014.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500 ±

Provenance
Michael Werner Gallery, London
Private Collection

Property from an Important Private European Collection

226. Claire Fontaine est. 2004

Lever (version britannique)
offset painting on archival paper, 137 bricks
dimensions variable
Executed in 2010.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ▲

Provenance

Galerie Neu, Berlin
Acquired from the above by the present owner





227. Cyprien Gaillard b. 1980

The New Picturesque

paper, cardboard and wood, in 6 parts
each 9 x 13.7 cm (3½ x 5⅜ in.)
framed 20.5 x 28.5 cm (8¼ x 11¼ in.)
Executed in 2007.

Estimate

£12,000-18,000 \$15,100-22,600
€14,000-21,000 ♣

Provenance

Galerie Bugada & Cargnel, Paris
Acquired from the above by the present owner

228. Raymond Pettibon b. 1957

Bulb

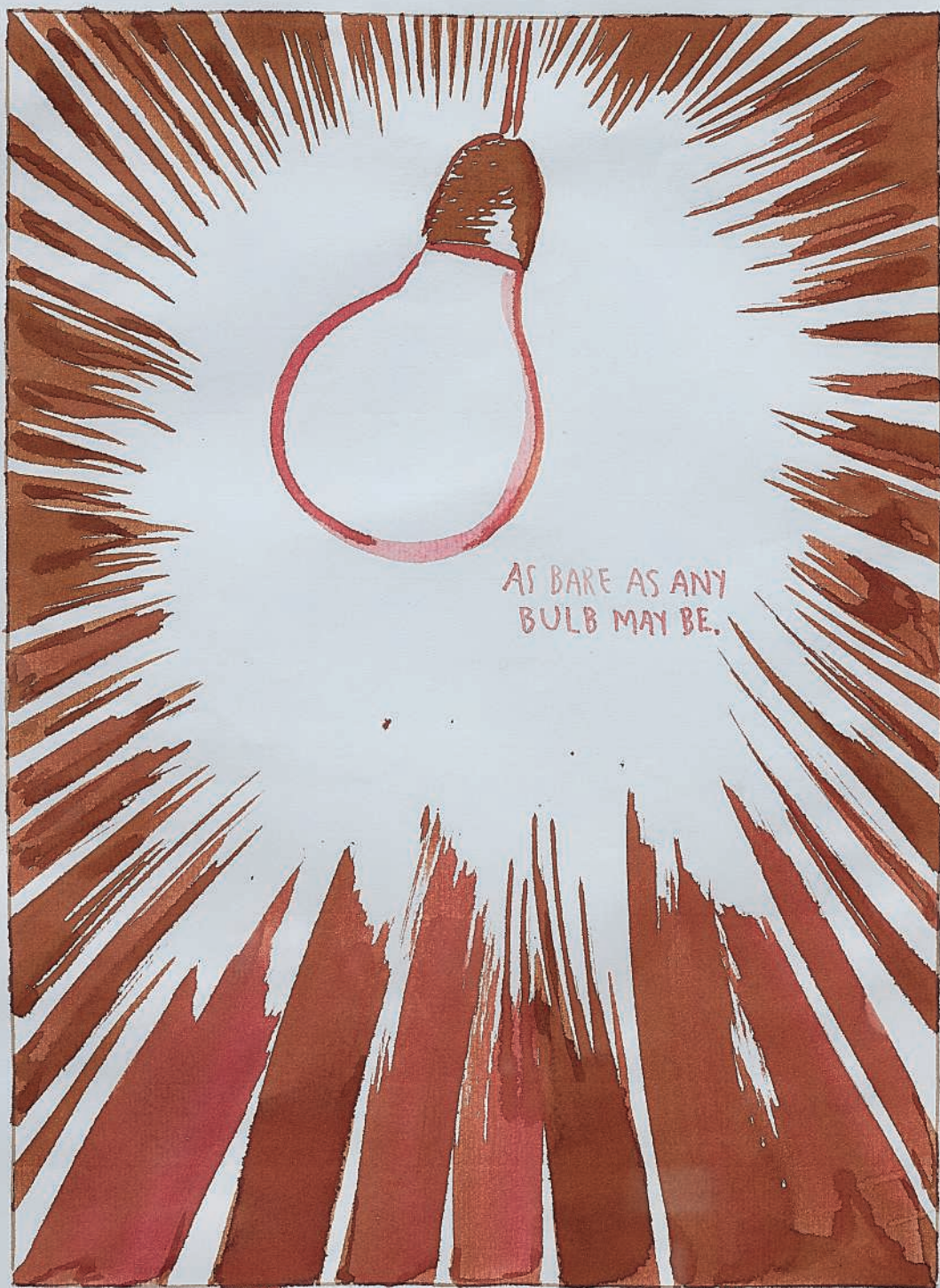
watercolour on paper
45 x 30 cm (17¾ x 11¾ in.)
Executed in 1990.

Estimate

£6,000-8,000 \$7,500-10,100 €7,000-9,300

Provenance

Private Collection, Milan



AS BARE AS ANY
BULB MAY BE.

WISHING WHAT I WRITE MAY BE READ BY THEIR LIGHT.





229. Gabriel Kuri b. 1970

Untitled (Z)
marble and cigarette butts
120 x 80 cm (47¼ x 31½ in.)
Executed in 2010.

Estimate
£12,000-18,000 \$15,100-22,600 €14,000-21,000 +

Provenance
Private Collection

230. Steven Shearer b. 1968

Sneaky Snapshots
signed 'Shearer' on a label affixed to the reverse
screenprint on rag paper mounted on board
166 x 122 cm (65¾ x 48 in.)
Executed in 2005. This work is unique.

Estimate
£25,000-35,000 \$31,400-44,000 €29,100-40,800

Provenance
Private Collection



231. Eddie Peake b. 1981

Untitled

signed, dated and inscribed 'Eddie Peake December 2012 Bermondsey London' on the overlap
spray paint on canvas
200 x 200 cm (78¾ x 78¾ in.)
Executed in 2012.

Estimate

£8,000-12,000 \$10,100-15,100 €9,300-14,000 ♣

Provenance

White Cube, London
Acquired from the above by the present owner

232. Rob Pruitt b. 1964

Radioactive Cheetah

acrylic, enamel and glitter on linen
243.8 x 182.9 cm (95⅞ x 72 in.)
Executed in 2013.

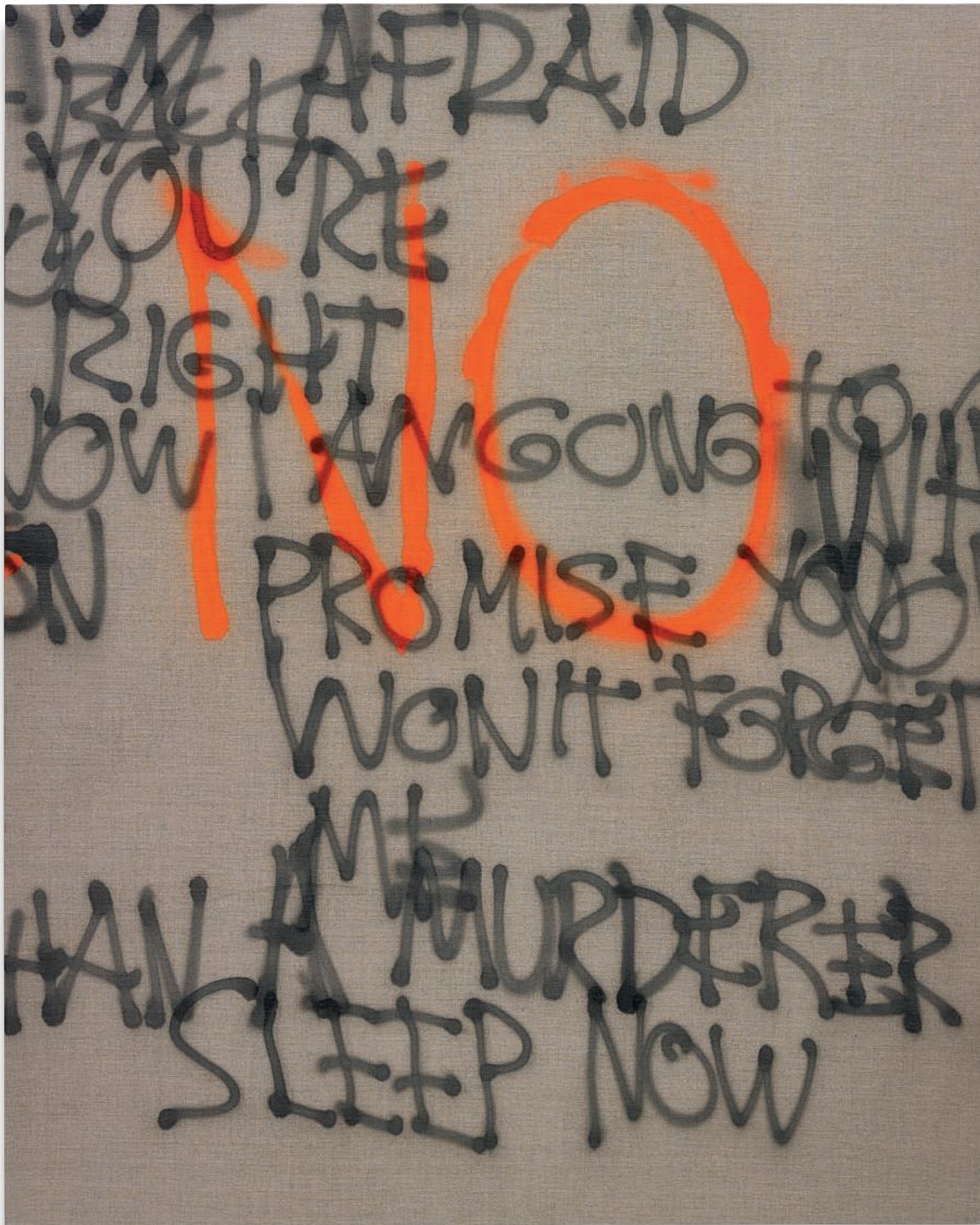
Estimate

£50,000-70,000 \$63,400-88,700 €58,800-82,300 ‡

Provenance

Gavin Brown's enterprise, New York
Acquired from the above by the present owner





233. Stefan Brüggemann b. 1975

Thank You
titled, signed and dated "Thank you" Stefan
Brüggemann 2014' on the reverse
spray paint on canvas
162.5 x 130 cm (63 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)
Executed in 2014.

Estimate
£12,000-18,000 \$15,100-22,600 €14,000-21,000

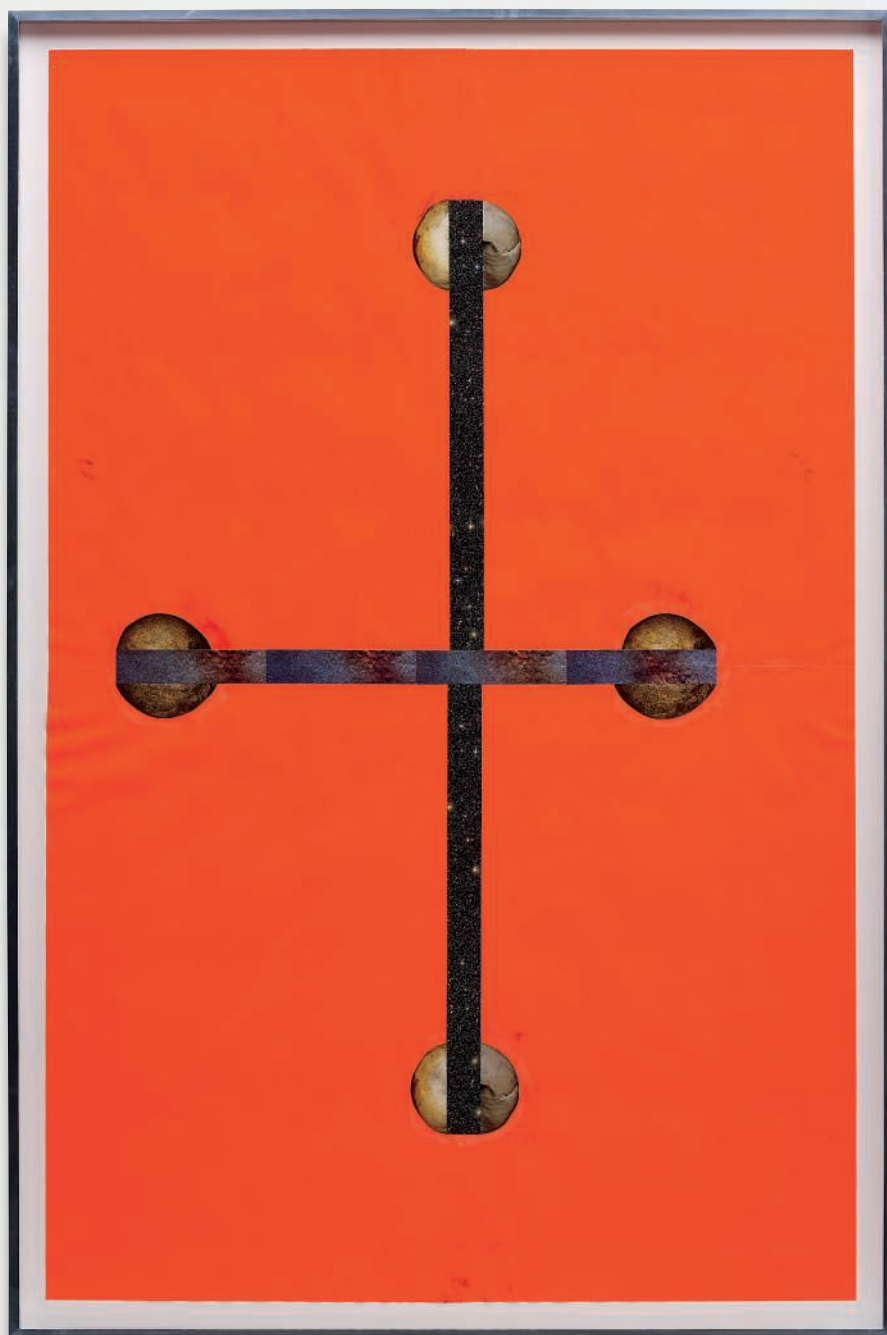
Provenance
Private Collection

234. Sterling Ruby b. 1972

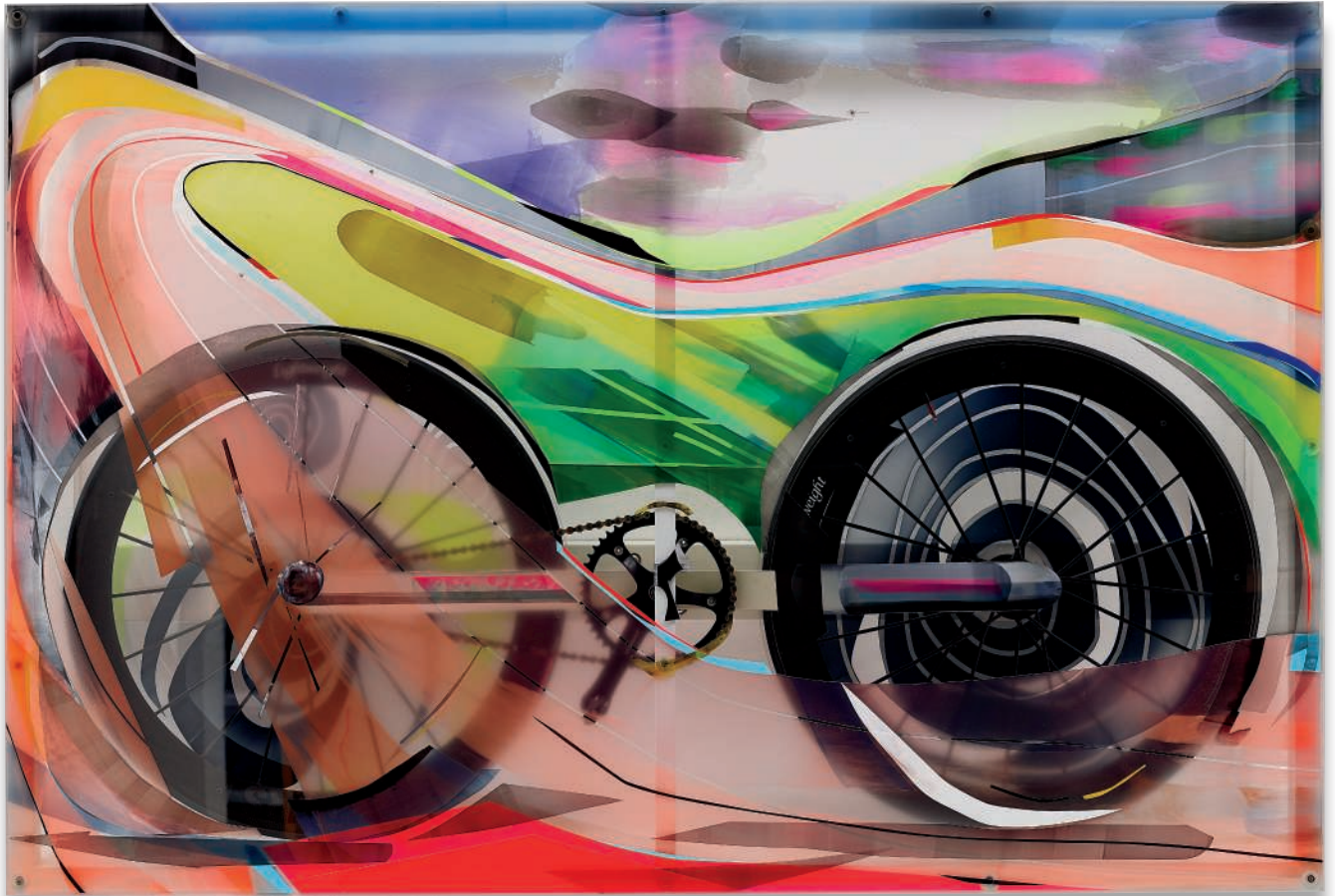
Head Trekkers Weight 2
signed and dated 'Sterling 11' lower right
collage on paper
186 x 122 cm (73 $\frac{1}{4}$ x 48 in.)
Executed in 2011.

Estimate
£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance
Xavier Hufkens, Brussels
Acquired from the above by the present owner







235. Kristin Baker b. 1975

Back a Horse

titled, dated and signed "“BACK A HORSE” 2011
Kristin Baker’ on the reverse
acrylic on PVC
304.8 x 203.2 cm (120 x 80 in.)
Executed in 2011.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200 ±

Provenance

The Suzanne Geiss Company, New York
Acquired from the above by the present owner

236. Kristin Baker b. 1975

Cheras to Dunc Gray

signed and dated ‘Kristin Baker 2011-2014’ on the reverse
acrylic, acrylic powder on aluminium, steel and rubber
111.8 x 165.1 x 28.6 cm (44 x 65 x 11¼ in.)
Executed in 2011-2014.

Estimate

£10,000-15,000 \$12,600-18,900 €11,600-17,500 ±

Provenance

The Suzanne Geiss Company, New York
Acquired from the above by the present owner

237. Ugo Rondinone b. 1964

Green White Yellow Mountain

painted stone on stainless steel pedestal
sculpture 31.9 x 8.1 x 8.9 cm (12½ x 3¼ x 3½ in.)
pedestal 2.5 x 22.9 x 22.9 cm (0⅞ x 9 x 9 in.)
Executed in 2016. This work is accompanied by
a certificate of authenticity, signed by the artist.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance

Private Collection

238. Elliott Hundley b. 1975

O Dika

titled and dated 'O DIKA 07' on the reverse
wood, sound board, Styrofoam, plastic, wax,
paper, string, glitter, wire, silk, acrylic paint,
canvas, tin, pins, feathers, animal claws, metal
brackets and wheel
277 x 188 x 55 cm (109 x 74 x 21⅝ in.)
Executed in 2007.

Estimate

£8,000-12,000 \$10,100-15,100 €9,300-14,000 ±

Provenance

Andrea Rosen Gallery, New York
Acquired from the above by the present owner







239. Shezad Dawood b. 1974

Al Majid

neon, tumbleweed and enamelled aluminium plinth
163.2 x 51 x 51 cm (64¼ x 20½ x 20½ in.)
Executed in 2014.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000 ▲

Provenance

Paradise Row, London

Acquired from the above by the present owner

240. Iván Navarro b. 1972

Blue Electric Chair

blue fluorescent light bulbs, painted aluminium
and electrical fixtures

124 x 78 x 100 cm (48 $\frac{7}{8}$ x 30 $\frac{3}{4}$ x 39 $\frac{3}{8}$ in.)

Executed in 2004. This work number 2 from an
edition of 3 and is accompanied by a certificate
of authenticity signed by the artist.

Estimate

£25,000-35,000 \$31,400-44,000 €29,100-40,800

Provenance

Galerie Daniel Templon, Brussels

Zidoun-Bossuyt Gallery, Luxembourg

Acquired from the above by the present owner





241. Vik Muniz b. 1961

Reversal Grey Marilyn

signed, dated and numbered 'Vik Muniz 2003 1/5'
on a label affixed to the reverse

Cibachrome print

140 x 124 cm (55½ x 48⅞ in.)

Executed in 2003. This work is number 1 from an edition of
5 plus 3 artist's proofs and is accompanied by a certificate
of authenticity provided by Nai Gallery.

Estimate

£35,000-55,000 \$43,800-68,900 €40,700-64,000

Provenance

Nai Gallery, Rome,

Acquired from the above by the present owner

Exhibited

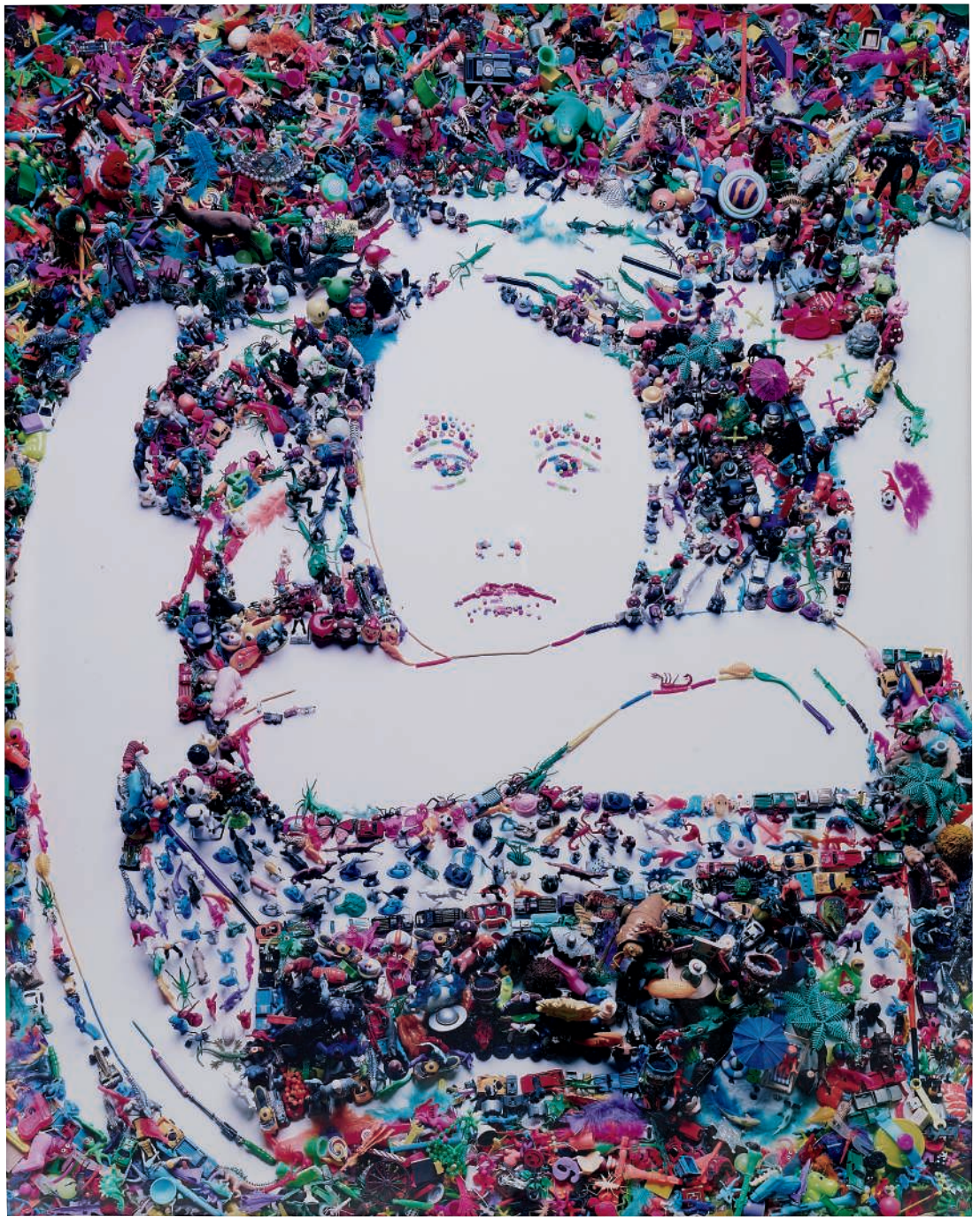
Lisbon, Cultugest, *Cara a Cara*, 12 October - 28 December
2003 (another example exhibited)

Lausanne, Musée de l'Elysée, *Je t'envisage: la
disparition du portrait*, 4 February - 30 May 2004
(another example exhibited)

London, Hayward Gallery, *Making Faces: The Death
of the Portrait*, 24 June - 5 September 2004
(another example exhibited)

Literature

Vik Muniz and Pedro Corrêa do Lago, *Vik Muniz: Complete
Works, 1987-2009: Catalogue Raisonné*, Rio de Janeiro,
2009, p. 309 (illustrated)



242. Vik Muniz b. 1961

I Wait After Julia Margaret Cameron

signed and dated 'Vik Muniz 2004' on a studio label
attached to the reverse

c-print

126 x 101 cm (49 $\frac{5}{8}$ x 39 $\frac{3}{4}$ in.)

Executed in 2004. This work is number 4 from an edition
of 6 and is accompanied by a certificate of authenticity
provided by Nai Gallery.

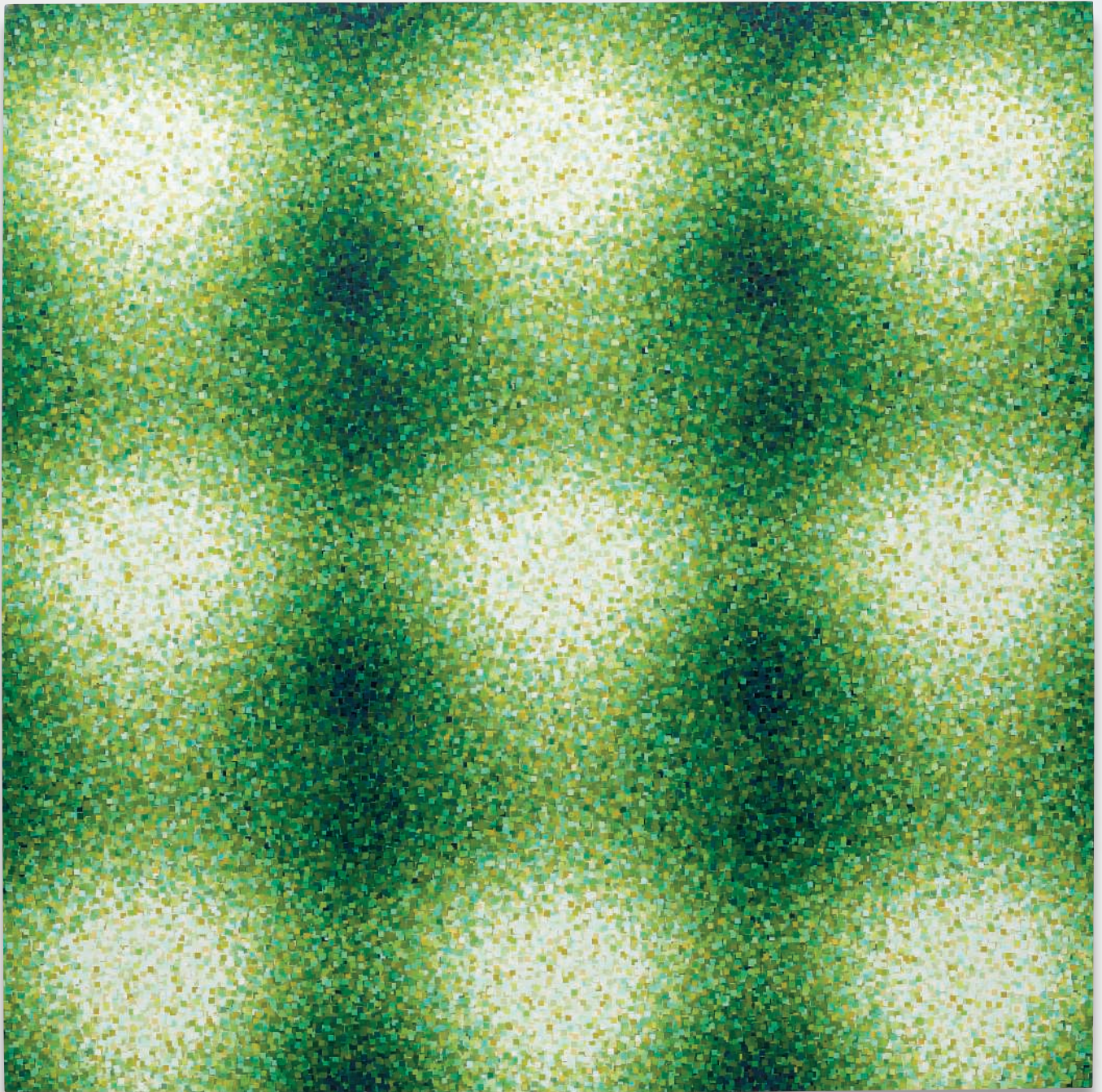
Estimate

£15,000-20,000 \$18,800-25,000 €17,500-23,300

Provenance

Nai Gallery, Rome

Acquired from the above by the present owner





243. Wayne Gonzales b. 1957

Light Painting
acrylic on canvas
244 x 244.3 cm (96½ x 96½ in.)
Painted in 2002-2003.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500

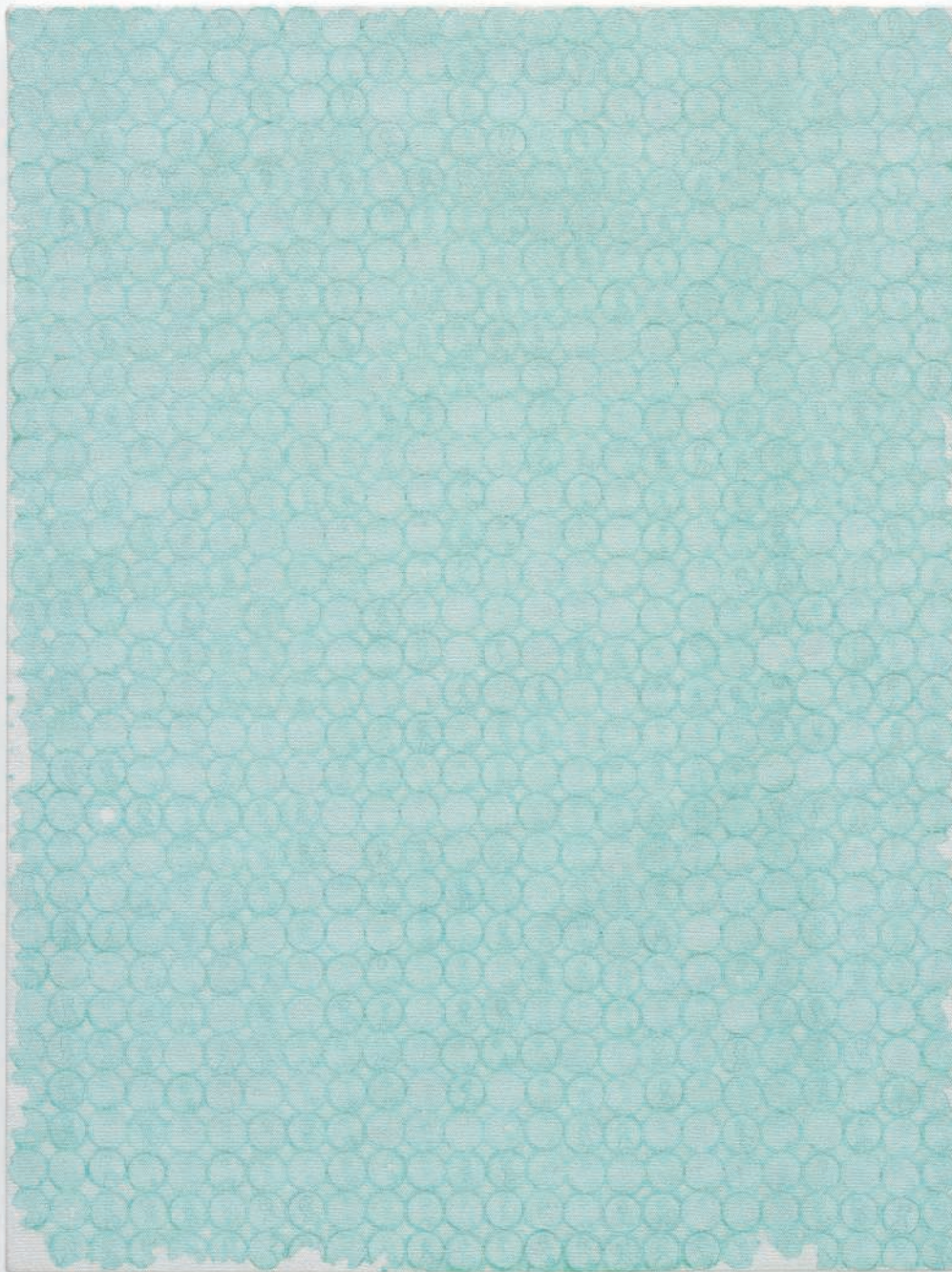
Provenance
Paula Cooper Gallery, New York
Acquired from the above by the present owner

244. Federico Herrero b. 1978

Paisaje
initialled, dated and titled 'H 2007 "Paisaje"'
on the reverse
acrylic, oil and pen on canvas
170 x 150.4 cm (66⅞ x 59¼ in.)
Executed in 2007.

Estimate
£20,000-30,000 \$25,100-37,700 €23,300-34,900 ±

Provenance
Private Collection, Tokyo



245. Nick Darmstaedter b. 1988

I'm
signed, titled and dated 'Nick Darmstaedter
"I'm" 2013' on the overlap
oxidised copper on canvas
60.2 x 46.3 cm (23¾ x 18¼ in.)
Executed in 2013.

Estimate
£5,000-7,000 \$6,300-8,800 €5,800-8,200 ±

Provenance
The Still House Group, New York
Acquired from the above by the present owner

246. Lucien Smith b. 1989

Mystic Pizza
signed 'Lucien Smith' twice on the overlap
acrylic on canvas
274.3 x 213.3 cm (107⅞ x 83⅞ in.)
Painted in 2012.

Estimate
£30,000-50,000 \$37,700-62,900 €34,900-58,200

Provenance
OHWOW, Los Angeles
Private Collection, New York
Private Collection
Christie's, New York, 14 May 2014, lot 447
Acquired at the above sale by the present owner





247. Josh Smith b. 1976

Untitled (JS07298)
signed and dated 'JOSH SMITH 2007' on the reverse;
numbered 'JS07298' on the overlap
oil on canvas
153 x 122.5 cm (60¼ x 48¼ in.)
Painted in 2007.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500

Provenance
Luhring Augustine, New York
Acquired from the above by the present ownerw

248. Mark Flood b. 1957

Smudge
dated, titled and signed '11-19-2009 "SMUDGE"
Mark Flood' on the overlap
acrylic on canvas
121.9 x 76.2 cm. (48 x 30 in.)
Painted in 2009.

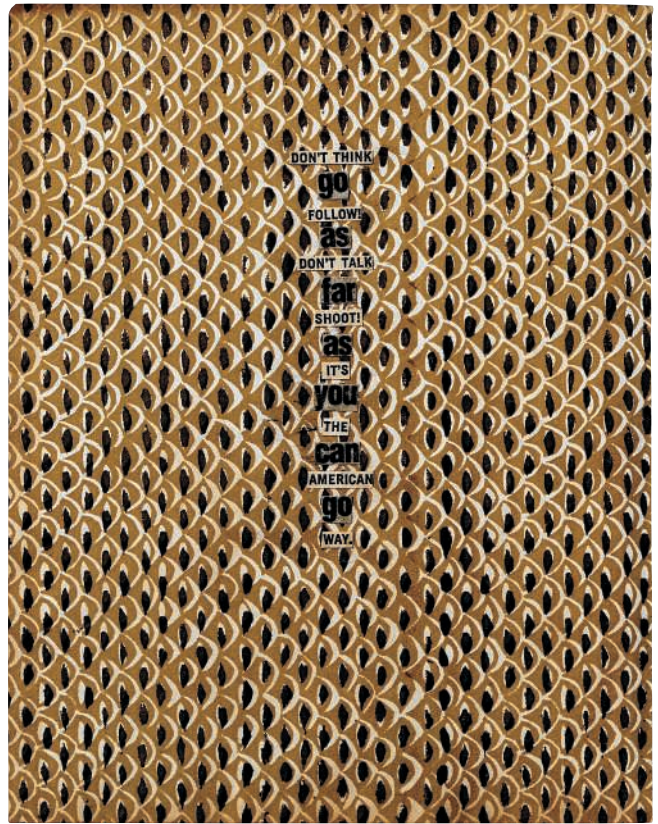
Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500 ±

Provenance
Zach Fuer Gallery, New York
Acquired from the above by the present owner

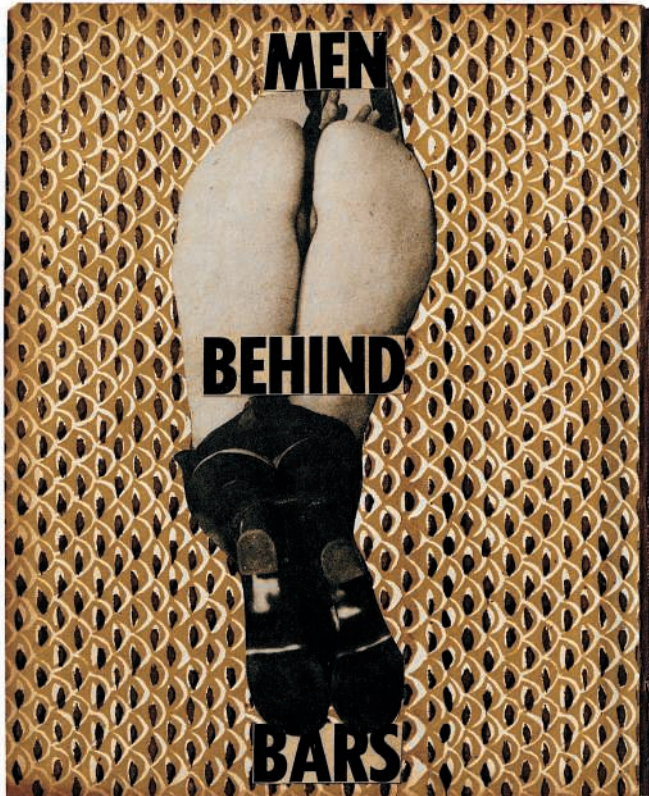




(i)



(iii)



(ii)

249. Dash Snow 1981-2009

Three works: (i) *Neverending* (ii) *Men Behind Bars* (iii) *Go AS Far as You Can Go*

collage on paper

(i) 28 x 22 cm (11 x 8½ in.)

(ii) 26.2 x 21.2 cm (10¾ x 8¾ in.)

(iii) 26.2 x 21 cm (10¾ x 8¼ in.)

Executed in 2006-2007.

Estimate

£8,000-12,000 \$10,100-15,100 €9,300-14,000

Provenance

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *DASH SNOW, The End of Living ...The Beginning of Survival*, 28 April - 23 June 2007, exh. cat., pp. 50-51 (illustrated)



250. Joe Bradley b. 1975

Tonga
acrylic on canvas
diameter: 110 cm (43¼ in.)
Painted in 2007.

Estimate
£30,000-50,000 \$37,700-62,900 €34,900-58,200 ₺

Provenance
CANADA, New York
Jonathan Viner Gallery, London
Acquired from the above by the present owner

Exhibited
New York, CANADA, *Joe Bradley: Schmagoo Paintings*,
25 October - 30 November 2008
Rome, American Academy, *Anamericana*, 3 October -
14 November 2013, exh. cat. (illustrated)



251. Sterling Ruby b. 1972

Alabaster 10-17
acrylic, in artist's frame
130.2 x 130.5 cm (51¼ x 51¾ in.)
Executed in 2010.

Estimate

£30,000-50,000 \$37,700-62,900 €34,900-58,200 †

Provenance

Private Collection

252. Kelley Walker and Wade Guyton

b. 1969 and b. 1972

Untitled

acrylic, silkscreen and inkjet print on canvas and
inkjet prints on paint cans
canvas 175.2 x 132 cm (68⅞ x 51⅞ in.)
paint cans 19.2 x 16.7 cm (7½ x 6⅝ in.)
Executed in 2009. This work is accompanied
by a certificate signed by the artists.

Estimate

£12,000-18,000 \$15,100-22,600 €14,000-21,000

Provenance

Greene Naftali Gallery, New York

Acquired from the above by the present owner



253. Walead Beshty b. 1976

FedEx@Large Box, International Priority Los Angeles - New York TRK-799801787482, New York - London TRK-863164717027

double laminated two-way mirror safety glass,
accrued fedex tracking labels and cardboard
16 x 32 x 46.2 cm (6¼ x 12½ x 18¼ in.)
Executed in 2008.

Estimate

£7,000-9,000 \$8,800-11,300 €8,200-10,500 ♣

Provenance

China Art Objects Galleries, Los Angeles
Acquired from the above by the present owner

254. Oscar Tuazon b. 1975

Glassed Slab

steel security glass, Plexiglas, fiberglass, wire mesh,
plastic sheet, bubblewrap, silicone and wire
222 x 122 x 32 cm (87¾ x 48 x 12½ in.)
Executed in 2009.

Estimate

£18,000-22,000 \$22,600-27,700 €21,000-25,600

Provenance

Balice Hertling, Paris
Acquired from the above by the present owner

Exhibited

London, David Roberts Foundation, *That's Not Made for That*, 10 July - 19 September 2009





PHOTOS



255. Elmgreen & Dragset b. 1961 and b. 1969

Photo Booth
mixed media
221 x 96.5 x 119.4 cm (87 x 37⅞ x 47 in.)
Executed in 2004. This work is number 1 from an edition of 3.

Estimate

£15,000-20,000 \$18,800-25,000 €17,500-23,300 ♣

Provenance

Tanya Bonakdar Gallery, New York
Acquired from the above by the present owner

Exhibited

Jena, University of Jena, *Fire Protection // Mentalities of Intolerance*, 29 September - 17 November 2013

256. Elmgreen & Dragset b. 1961 and b. 1969

Tanya! Tanya! Tanya!
wax, wood, hair, clothing, shoes and Styrofoam
packing peanuts
133.4 x 62.9 x 102.9 cm (52½ x 24¾ x 40½ in.)
Executed in 2004. This work is number 1 from an edition of 3.

Estimate

£40,000-60,000 \$50,100-75,100 €46,500-69,800 ♣

Provenance

Tanya Bonakdar Gallery, New York
Acquired from the above by the present owner



**‘I certainly like it if the work is beautiful,
but that's a surplus effect. I can only think
about that after I consider how it's made’**

Walead Beshty

257. Walead Beshty b. 1976

Selected Works (2009-2011)
photographic and archival inkjet paper,
in artists frame
76.6 x 51.2 x 8 cm (30 $\frac{1}{8}$ x 20 $\frac{1}{8}$ x 3 $\frac{1}{8}$ in.)
Executed in 2009-2011.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♠

Provenance

Private Collection, London





258. Jonathan Meese b. 1970

Dr. Kubroz (Sankt Maria Pfarr)
signed and dated 'JM, 2002' lower left; further signed,
titled and dated "'Dr. Kubroz, (Sankt Maria Pfarr)",
J Meese, 2002' on the reverse
oil and mixed media on canvas
72.4 x 62.2 cm (28½ x 24½ in.)
Executed in 2002.

Estimate

£5,000-7,000 \$6,300-8,800 €5,800-8,200 ♣

Provenance

Contemporary Fine Arts, Berlin
Private Collection
Phillips de Pury & Company, New York, 8 March 2012, lot 87
Acquired at the above sale by the present owner



Property from an Important Private European Collection

259. Chantal Joffe b. 1969

Check Jacket and Baby
oil on cardboard
306 x 122 cm (120½ x 48 in.)
Painted in 2004.

Estimate

£15,000-20,000 \$19,000-25,300 €17,600-23,500 ♣

Provenance

Victoria Miro Gallery, London
Acquired from the above by the present owner



260. JPW₃ b. 1981

P Anechoic
wax and ink on canvas
213.4 x 152.4 cm (84 x 60 in.)
Executed in 2014.

Estimate
£3,000-5,000 \$3,800-6,300 €3,500-5,800

Provenance
Night Gallery, Los Angeles
Acquired from the above by the present owner

261. Gregor Hildebrandt b. 1974

A Forest Cure
signed, titled and dated 'Gregor Hildebrandt
"A Forest Cure" 2010' on the reverse
acrylic and cassette tape laid on canvas
192 x 147.5 cm (75½ x 58½ in.)
Executed in 2010.

Estimate
£10,000-15,000 \$12,600-18,900 €11,600-17,500 ♣

Provenance
Almine Rech Gallery, London
Private Collection, London





262. Kon Trubkovich b. 1979

For Ever

signed, titled and dated 'Kon Trubkovich

"For Ever" 2010' on the reverse

oil on linen

99 x 172.5 cm (38 $\frac{7}{8}$ x 67 $\frac{7}{8}$ in.)

Painted in 2010.

Estimate

£6,000-8,000 \$7,500-10,100 €7,000-9,300 ±

Provenance

Marianne Boesky Gallery, New York
Private Collection

263. Kyle Thurman b. 1986

Untitled (120 W 28th Street, New York, NY 10001)

signed and dated 'K Thurman 2015' on the overlap

flower pigment on canvas

244 x 183 cm (96 $\frac{1}{8}$ x 72 in.)

Executed in 2015.

Estimate

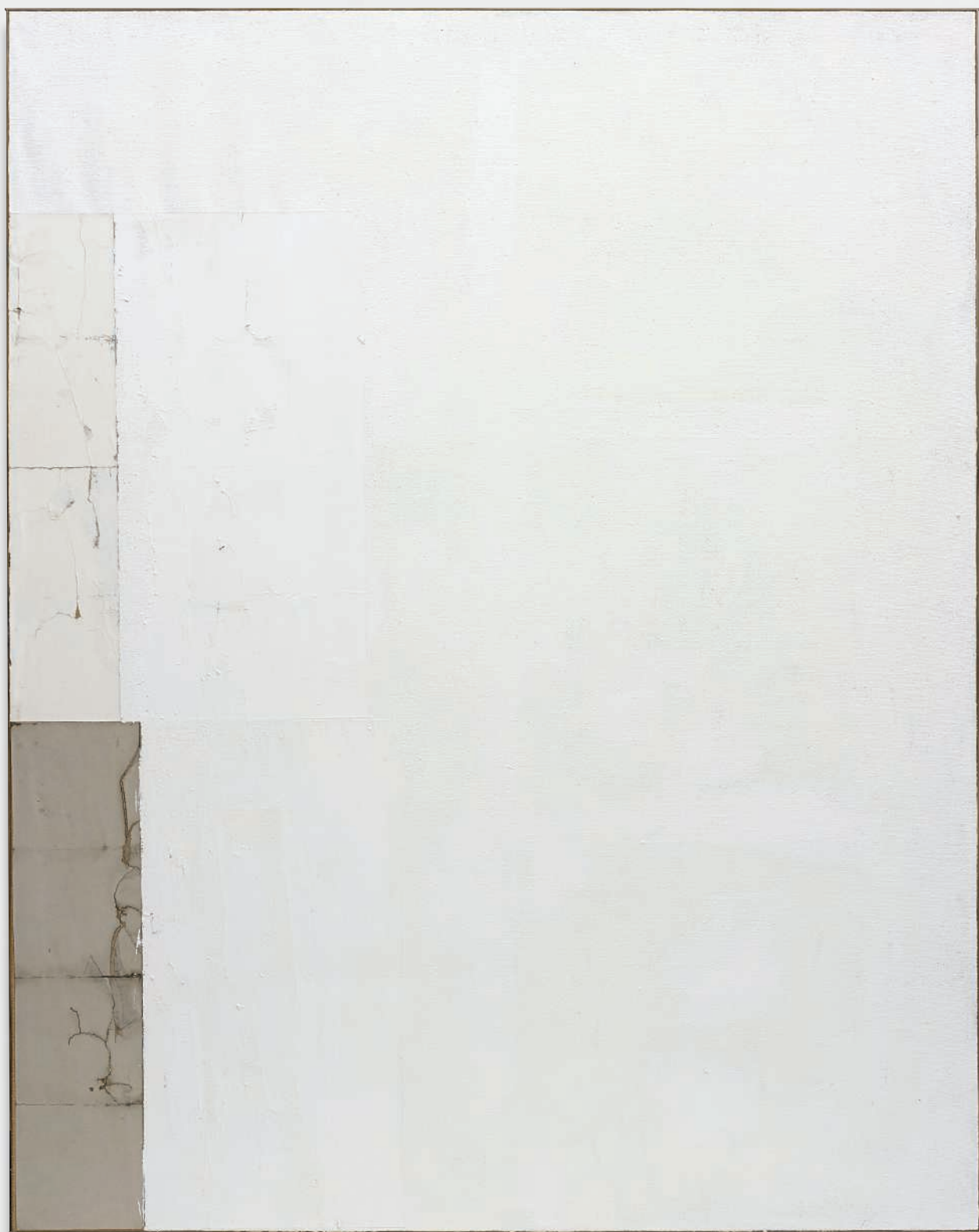
£7,000-9,000 \$8,800-11,300 €8,200-10,500 ±

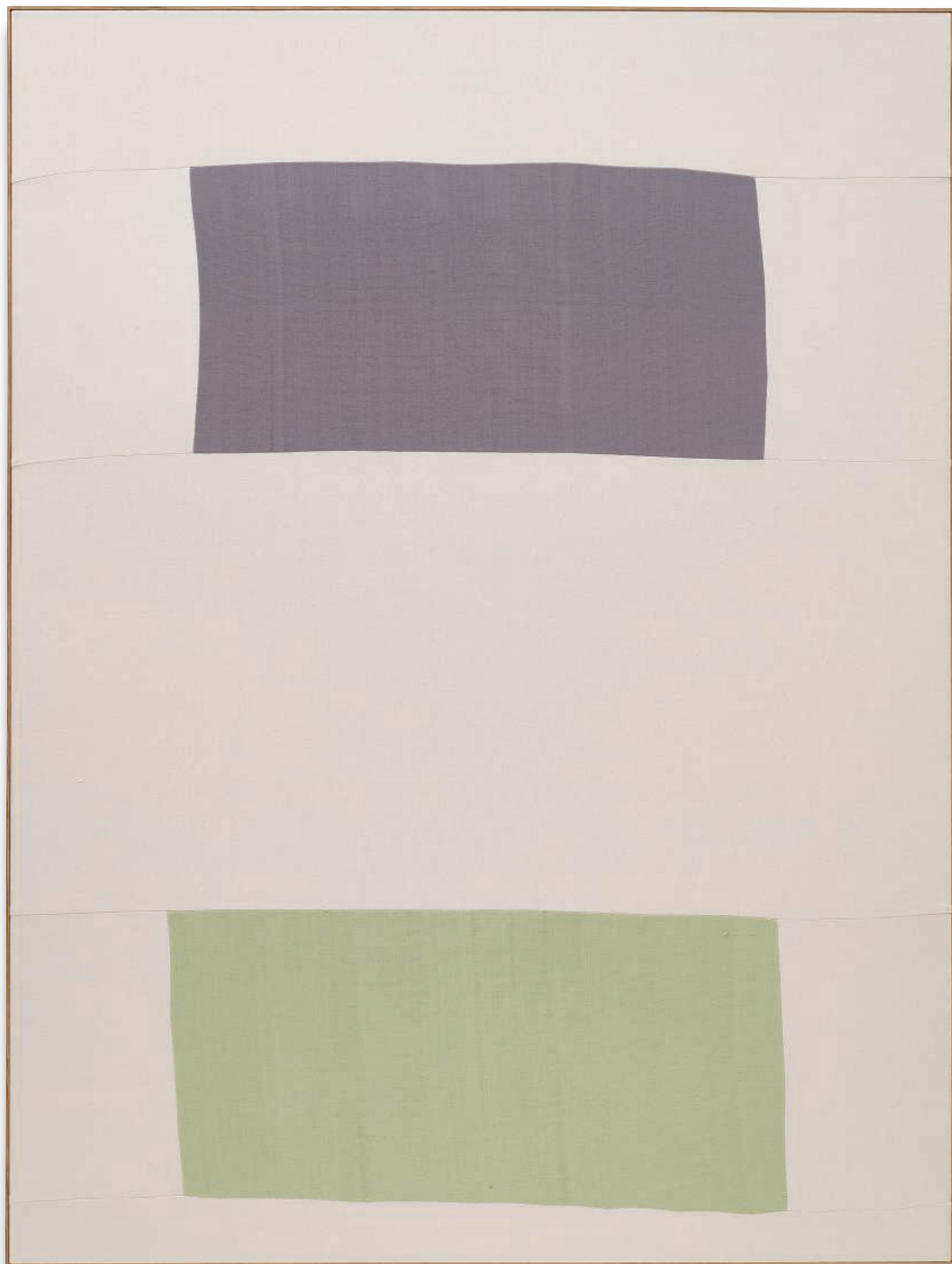
Provenance

Office Baroque, Brussels

Acquired from the above by the present owner







264. David Ostrowski b. 1981

F (Lieber Nackt als Gefühlsleben zeigen)
 acrylic, paper and cardboard on burlap,
 in artist's frame
 240.5 x 190.6 cm (94 $\frac{5}{8}$ x 75 in.)
 Executed in 2013.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

Peres Projects, Los Angeles
 Simon Lee Gallery, London
 Acquired from the above by the present owner

265. Ethan Cook b. 1983

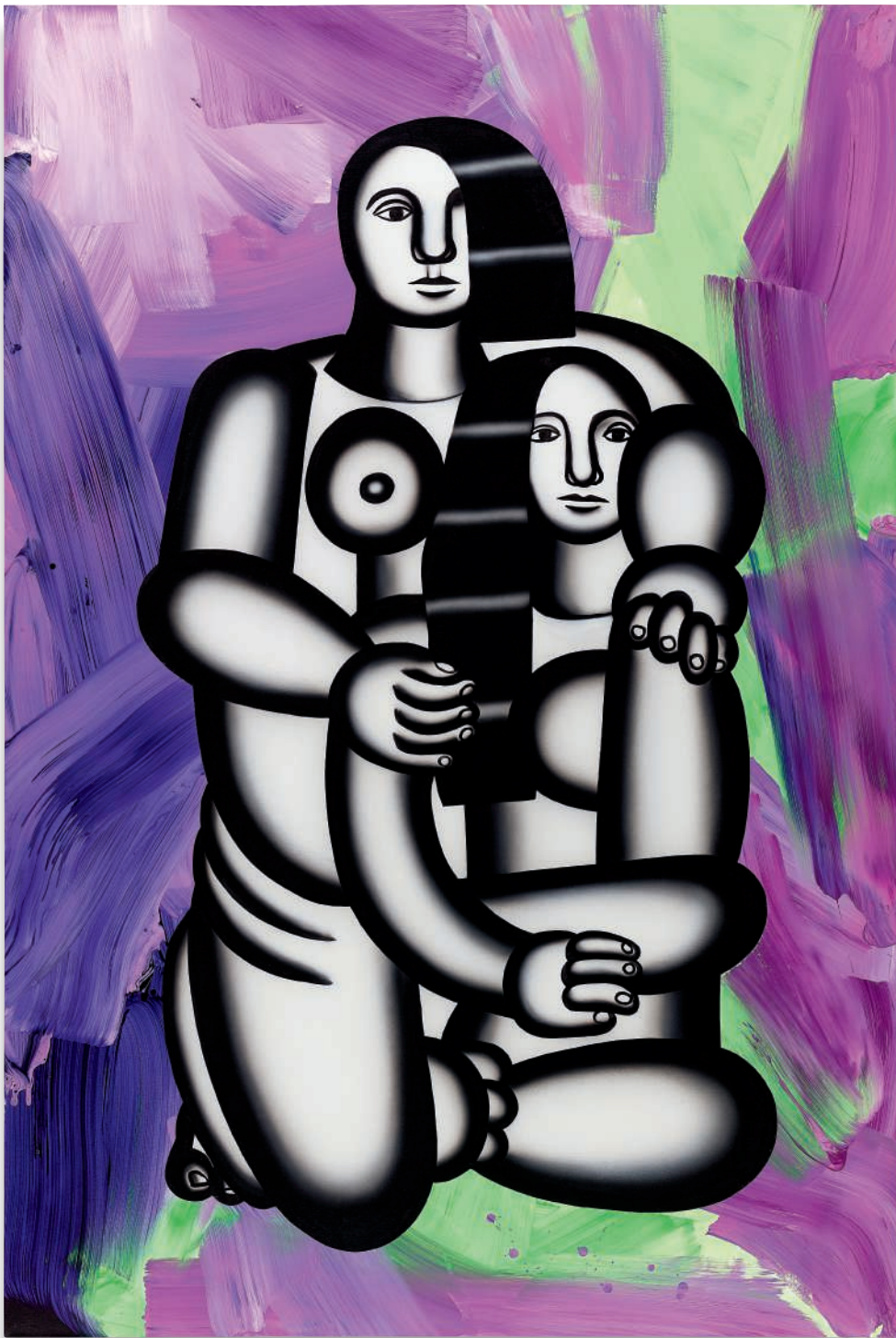
UNTITLED (W136)
 signed and dated 'E. Cook 2013' on the overlap
 hand woven cotton canvas and canvas,
 in artist's frame
 203.2 x 152.4 cm (80 x 60 in.)
 Executed in 2013.

Estimate

£6,000-8,000 \$7,500-10,100 €7,000-9,300

Provenance

Ellis King, Dublin
 Acquired from the above by the present owner



266. Anselm Reyle b. 1970

The Two Figures (Naked on a turbulent abstract background)
 signed and dated 'Anselm Reyle 2006' on the overlap
 oil on canvas
 224.5 x 171.5 cm (88¾ x 67½ in.)
 Painted in 2006.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♠ †

Provenance

Acquired directly from the artist by the present owner

267. Stanley Casselman b. 1963

IR-36-27

signed, titled and dated 'Stanley Casselman

"IR 36-27" 2013' on the reverse

acrylic on canvas

183.5 x 148 cm (72¼ x 58¼ in.)

Painted in 2013.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ₣

Provenance

Allouche Gallery, New York

Acquired from the above by the present owner







268. Andy Denzler b. 1965

Jam Session I
numbered, titled, dated and signed 'part I
"Jam Sessions 1" 2011 Andy Denzler' on the
reverse of part one; further numbered 'part II'
on the reverse of part II
oil on canvas, diptych
201 x 300 cm (79½ x 118½ in.)
Painted in 2011.

Estimate

£20,000-25,000 \$25,100-31,400 €23,300-29,100

Provenance

Galerie Michael Schultz, Berlin
Private Collection Germany

Exhibited

Gwangju, Gwangju Museum of Art, *Developing
Landscapes*, 25 April - 27 May 2012, exh. cat.,
p. 28-29 (illustrated)

269. Ahmed Moustafa

Still Life with Cherub
oil on canvas, in artists frame
101 x 101 cm (39¾ x 39¾ in.)
Painted in 1974.

Estimate

£30,000-50,000 \$37,700-62,900
€34,900-58,200

Provenance

Private Collection



270. Douglas Gordon b. 1966

Desert

c-print

99 x 132 cm (38 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)

Executed in 2008. This work is from an edition of 13.

Estimate

£10,000-15,000 \$12,700-19,000 €11,800-17,600 ♣

Exhibited

Avignon, *Douglas Gordon Where Are the Keys?*,

6 July - 2 November 2008, exh. cat., p. 14 (illustrated)

Provenance

Private Collection



271. Paola Pivi b. 1971

One Love

colour coupler print, flush mounted to Dibond
140 x 180 cm (55½ x 70¾ in.)

Executed in 2007. This work is from an edition
of 5 plus 2 artist's proofs.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300 ♣

Provenance

Galerie Perrotin, Paris

Private Collection

Phillips, London, 28 June 2011, lot 284

Acquired at the above sale by the present owner

Exhibited

Grenoble, Le Magasin, *Sindrome Italiana*, 10 October
2010 - 2 January 2011 (another example exhibited)



272. John Divola b. 1949

Zuma #25

signed, numbered and dated 'John Divola 3/3
1978/2012' on a label attached to the reverse
archival pigment print on rag paper
111.8 x 137.2 cm (44 x 54 in.)

Executed in 1978-2012. This work is number 3
from an edition of 3.

Estimate

£8,000-12,000 \$10,100-15,100 €9,300-14,000

Provenance

Private Collection, London



273. David LaChapelle b. 1963

Museum

signed 'David LaChapelle' on a studio label that accompanies the work

c-print

61 x 81.3 cm (24 x 32 in.)

Executed in 2007. This work is number 2 from an edition of 10.

Estimate

£15,000-20,000 \$18,900-25,100 €17,500-23,300

Provenance

Private Collection, Europe



274. Elad Lassry b. 1977

Bengal
signed 'Elad Lassry' on a gallery label affixed to the reverse
c-print, in artist's frame
36.8 x 29.2 cm (14½ x 11½ in.)
Executed in 2011. This work is number 5 from an edition of 5 plus 2 artist's proofs.

Estimate
£4,000-6,000 \$5,000-7,500 €4,700-7,000

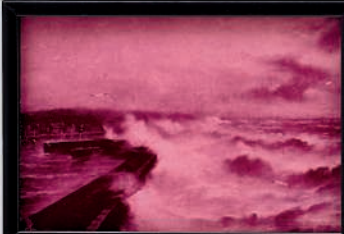
Provenance
David Kordansky Gallery, Los Angeles
Acquired from the above by the present owner

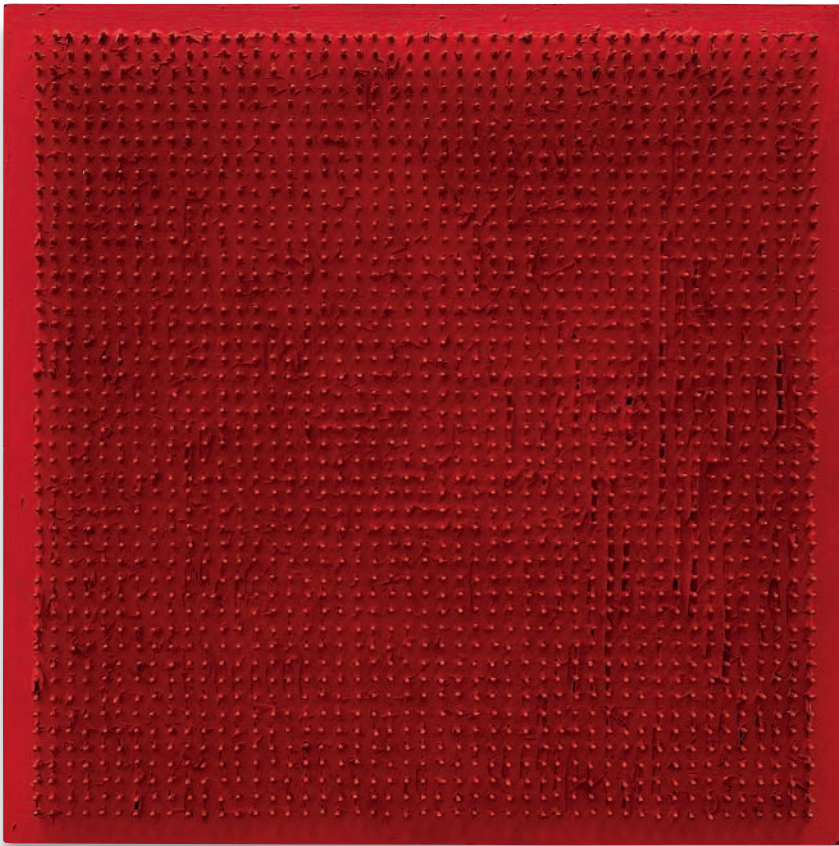
275. Susan Hiller b. 1940

Rough Seas
each consecutively numbered on the reverse
20 archival dry prints
each 10.2 x 15.2 cm. (4 x 6 in.)
overall 50.8 x 61 cm. (20 x 24 in.)
Executed in 2012-2014.

Estimate
£10,000-15,000 \$12,600-18,900
€11,600-17,500 ♣

Provenance
Private Collection





276. Bernard Aubertin 1934 - 2015

Tableau Clous

signed and dated 'Bernard Aubertin 1970'
on the reverse

nails and acrylic on wood

50 x 50 x 5 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 1 $\frac{7}{8}$ in.)

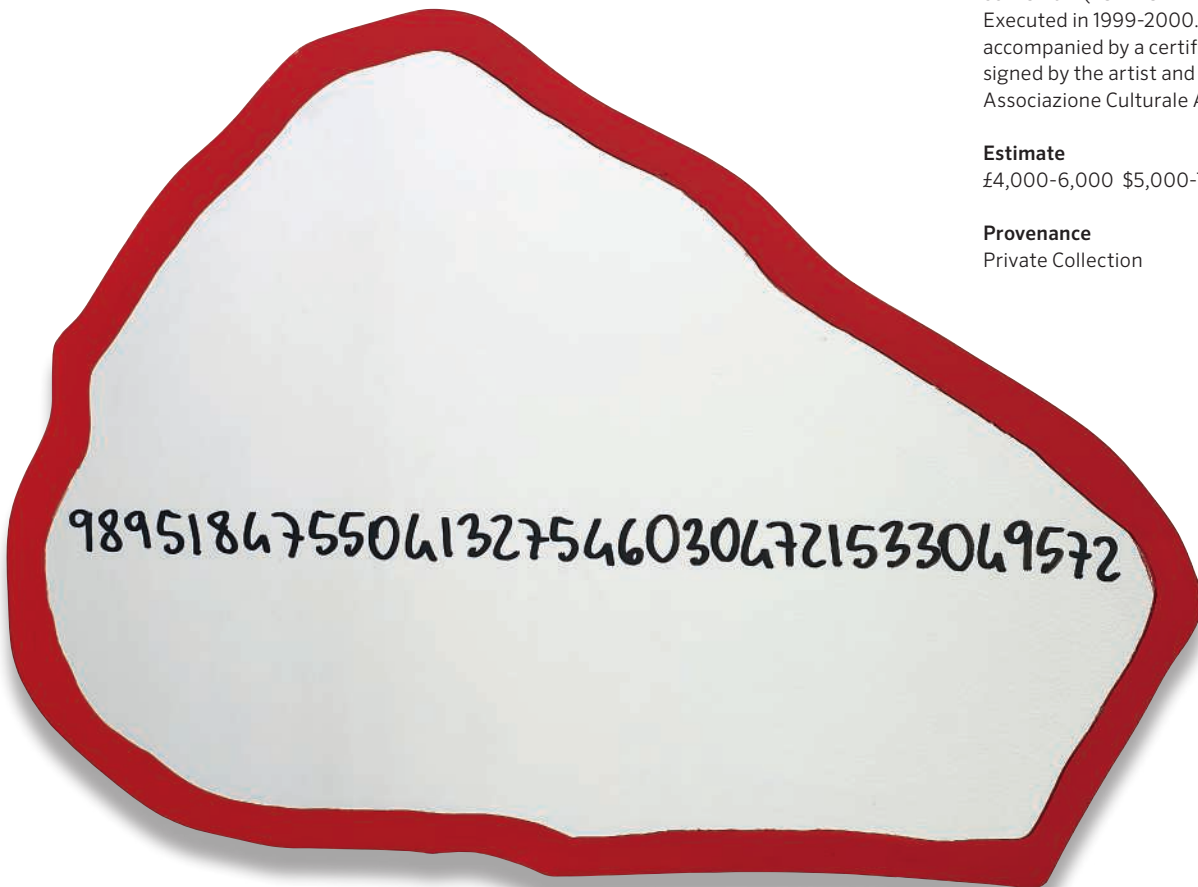
Executed in 1970. This work is accompanied by a certificate of authenticity, signed by the artist, provided by the Archivio Opere Bernard Aubertin and is registered under archive number TCLR07-1000134423.

Estimate

£7,000-9,000 \$8,800-11,300 €8,200-10,500 ♣

Provenance

Private Collection, Milan



277. Michelangelo Pistoletto b. 1933

Frattali (Red)

signed, dated and titled 'Pistoletto 1999/2000
>Frattali<' on the reverse

acrylic on shaped mirror

59 x 82 cm (23 $\frac{1}{4}$ x 32 $\frac{1}{4}$ in.)

Executed in 1999-2000. This work is accompanied by a certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

Estimate

£4,000-6,000 \$5,000-7,500 €4,700-7,000 ♣

Provenance

Private Collection

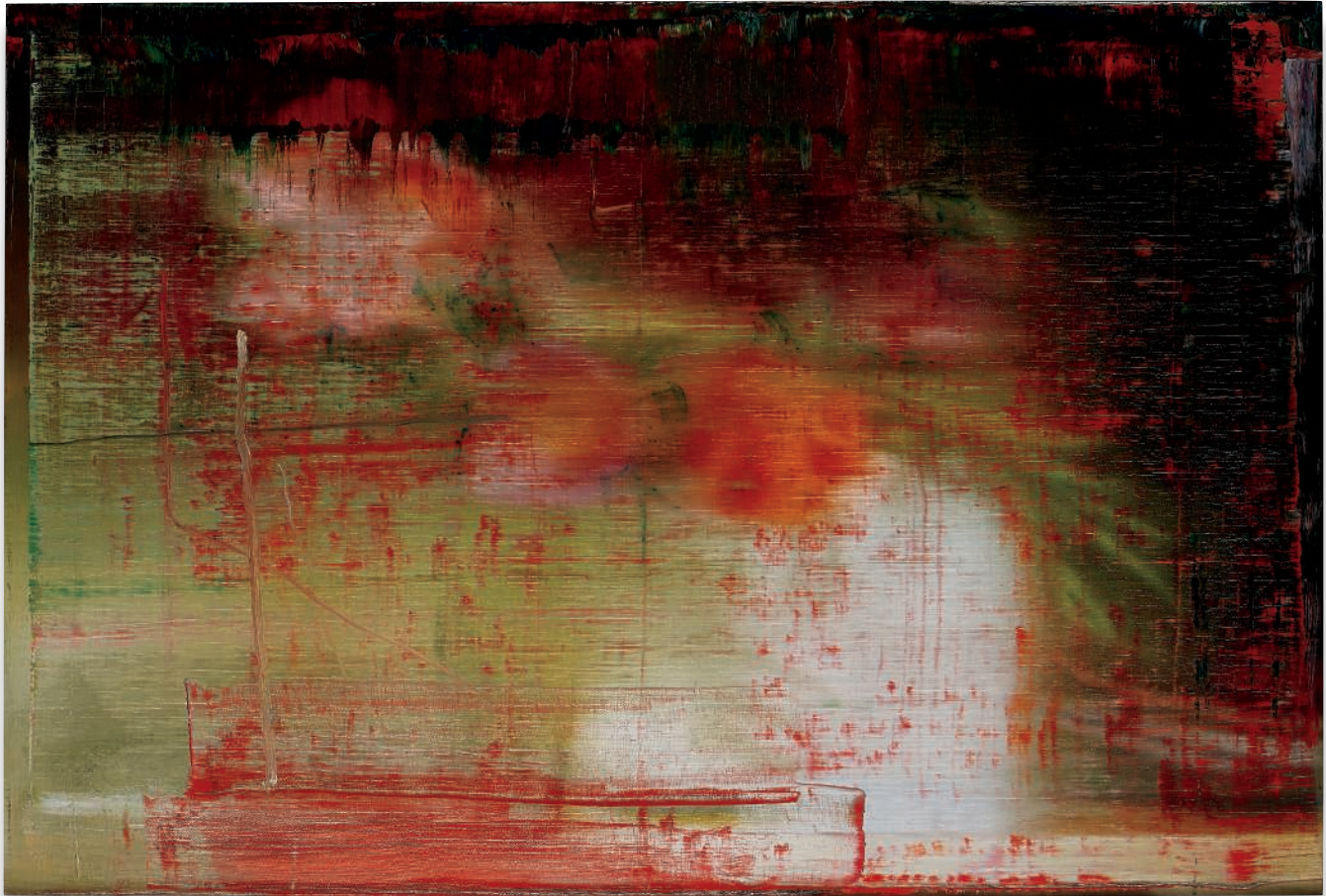


278. Russell Young b. 1959

Elvis TCB Gun
 signed and titled 'Russell Young "Elvis TCB Gun"'
 on the reverse
 acrylic, enamel and diamond dust on linen
 158 x 120 cm (62¼ x 47¼ in.)
 Executed in 2011.

Estimate
 £8,000-12,000 \$10,100-15,100 €9,300-14,000 ♠

Provenance
 Geist, London
 Private Collection, United Kingdom



279. Gerhard Richter b. 1932

Bouquet (P3)

Chromogenic print mounted on Diasac
60 x 88.5 cm (23½ x 34¾ in.)

Executed in 2009. This facsimile object is unsigned
and numbered 190/500 in black ink on the reverse,
published by Fondation Beyeler, Basel, 2013.

Estimate

£4,000-6,000 \$5,000-7,500 €4,700-7,000 ♣

Provenance

HENI Productions

Acquired from the above by the present owner

280. The Connor Brothers b. 1968

We Must Be Careful About What We Pretend To Be
giclée, screen print acrylic and oil on paper,
in artist's frame

167.5 x 100.4 cm (65¾ x 39½ in.)

Executed in 2017.

Estimate

£5,000-7,000 \$6,300-8,800 €5,800-8,200 †

Provenance

Hang Up Gallery, London

Acquired from the above by the present owner



**WE MUST BE CAREFUL
ABOUT WHAT WE
PRETEND TO BE**

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. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000.

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.

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

• No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

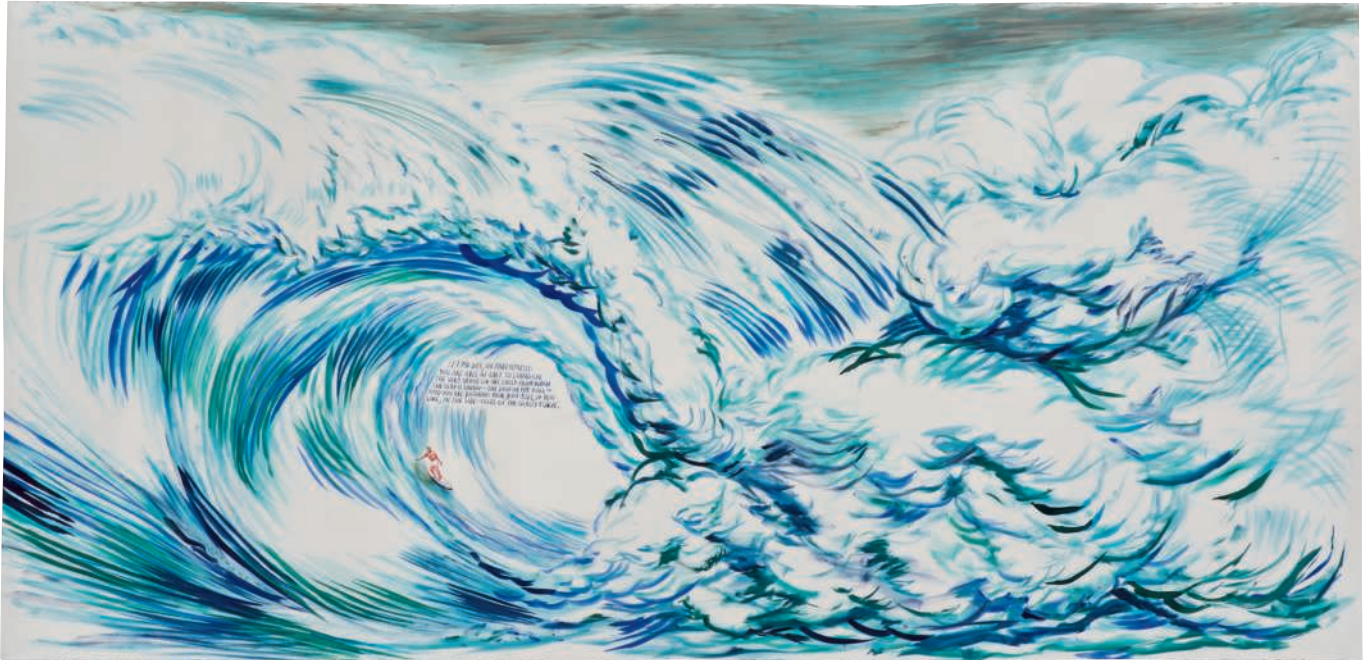
Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

2 Bidding in the Sale

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Raymond Pettibon
No Title (Let me say), 2012
ink and gouache on paper
114.3 × 236.2 cm (45 × 93 in.)
Private collection, Los Angeles
Courtesy Regen Projects, Los Angeles



Art. Design. New Museum. Now.

Raymond Pettibon: A Pen of All Work
8 February – 9 April 2017

Phillips is proud to support the New Museum in their landmark exhibition *Raymond Pettibon: A Pen of All Work* as part of our global arts partnerships programme.

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Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

UK£50 to UK£1,000	by UK£50s
UK£1,000 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200s, 500, 800 (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, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, 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 the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence

or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

Where there is no VAT symbol, Phillips is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price. Phillips must bear VAT on the buyer's premium. Therefore, we will charge an amount in lieu of VAT at 20% on the buyer's premium. This amount will form part of the buyer's premium on our invoice and will not be separately identified.

2 Property with a † Symbol

These lots will be sold under the normal UK VAT rules, and VAT will be charged at 20% on both the hammer price and buyer's premium. Where the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips being provided with evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided then VAT will be charged on the buyer's premium.

3 Property with a \$ Symbol

Lots sold to buyers whose registered address is in the EU will be assumed to be remaining in the EU. The property will be invoiced as if it had no VAT symbol. However, if an EU buyer advises us that the property is to be exported from the EU, Phillips will re-invoice the property under the normal VAT rules. Lots sold to buyers whose address is outside the EU will be assumed to be exported from the EU. The property will be invoiced under the normal VAT rules. Although the hammer price will be subject to VAT, the VAT will be cancelled or refunded upon export. The buyer's premium will always bear VAT unless the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country, subject to Phillips receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

4 Property Sold with a ₣ 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.

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, the Important Notices and VAT information following the Guide for Prospective Buyers and the 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

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

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

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

5 Conduct of the Auction

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

(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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow 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, UnionPay (for in-person transactions only) and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 Data Protection

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. 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.

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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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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.

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

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(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

20th Century & Contemporary Art Day Sale

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

10 March 2017, 2pm

Viewing

27 February – 10 March 2017

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010217 or 20th Century & Contemporary Art Day Sale

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The 20th Century & Contemporary Art department would like to thank Sofia Carrierá Wham, Carlota Dochao Naveira and Giulia Campaner Mendes for their research, writing and assistance in producing this catalogue.

Front cover

Lot 122, George Condo, *Jean-Louis' Girlfriend*, 2005 © George Condo.

Courtesy the artist and Skarstedt

Back cover

Lot 163, Robert Longo, *Untitled (Jules)*, 1981 © Robert Longo 2017

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

- ☐ In-person
- ☐ Absentee Bidding
- ☐ Telephone Bidding

Paddle Number

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Please indicate in what capacity you will be bidding (please select one):

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Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
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Address			
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Post Code			
Phone		Mobile	
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1.		2.	

Please complete the following section for telephone and absentee bids only

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Signature

Date _____

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