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EVENING SALE

CONTEMPORARY ART

28 JUNE 2012 LONDON





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EVENING SALE

CONTEMPORARY ART

28 JUNE 2012 7PM LONDON

LOTS 1–30

Viewing

Thursday 21 June, 10am–6pm

Friday 22 June, 10am–6pm

Saturday 23 June, 10am–6pm

Sunday 24 June, 12pm–6pm

Monday 25 June, 10am–6pm

Tuesday 26 June, 10am–6pm

Wednesday 27 June, 10am–6pm

Thursday 28 June, 10am–6pm

Front cover Jean-Michel Basquiat, *Irony of Negro Policeman*, 1981, Lot 12

Back cover Andy Warhol and Jean-Michel Basquiat, *Olympics*, 1984, Lot 8

Inside front cover Andy Warhol and Jean-Michel Basquiat, *Olympics*, 1984, Lot 8 (detail)

Inside back cover Richard Prince, *Untitled (cowboys)*, 1986, Lot 6 (detail)

Previous pages Andy Warhol, *Gun*, 1981–82, Lot 9 (detail)

Anselm Kiefer, *Die Woge (The Wave)*, 1995, Lot 16 (detail)

(left) Glenn Brown, *Kinder Transport*, 1999, Lot 10

(right) Andy Warhol, *Princess Diana*, 1982, Lot 11

Opposite Rudolf Stingel, *Untitled*, 2007, Lot 13 (detail)

1 **ADAM McEWEN** b. 1965

Two works: *Bomber Harris*, 2008

acrylic and chewing gum on canvas

each: 50.8 × 40.6 cm (20 × 15 7/8 in)

each: signed and dated "A. McEwen 2008" on the reverse.

Estimate £35,000–55,000 \$55,400–87,000 €43,500–68,400 ♣ ‡

PROVENANCE

Nicole Klagsbrun, New York

Luhring Augustine, New York

Stellan Holm Gallery, New York

Private Collection, California

"I remember when I was 12, I was taught that Arthur 'Bomber' Harris was a cool guy. He wasn't exactly a hero, but he, 'just did what he had to do'. Twenty-five or 30 years later, I learned how intense and insane his campaign was to flatten every German city. The 'Gum Paintings' are about the difference of me being 12 or 13 years old and being 40. I suppose that it is about how people think about history and how it is like fiction. In that sense, I suppose that at the end of the day, my work is still my story, but maybe I can take someone there too."
(The artist, in Patrick Knowles, 'Adam McEwen: Burning Bridges to the Mundane', *SOMA*, Spring 2009, vol. 23.3)







“I want people to be a little more aware
of language and try to challenge it.”

TAUBA AUERBACH

2 TAUBA AUERBACH b. 1981

Binary Uppercase, 2006

acrylic on wood panel

61 × 49.7 cm (24 × 19 5/8 in)

Signed and titled 'TAUBA AUERBACH BINARY UPPERCASE' on the reverse.

Estimate £30,000–50,000 \$47,500–79,100 €37,300–62,200 ₺

PROVENANCE

Deitch Projects, New York

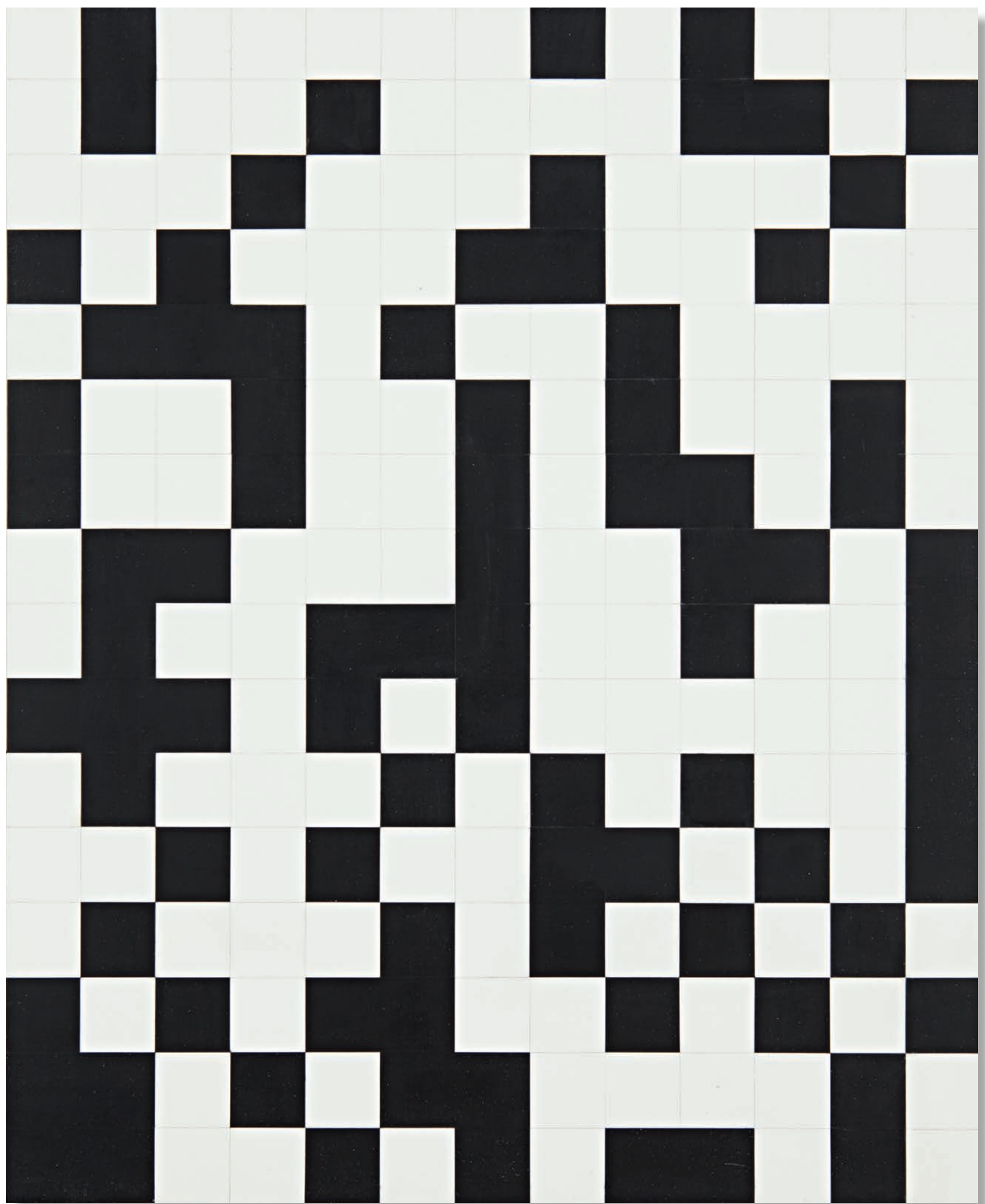
Acquired from the above by the present owner

EXHIBITED

New York, Deitch Projects, *Tauba Auerbach: Yes and Not Yes*, 5 October – 4 November 2006

Binary Uppercase, painted in 2006, is a work by the young San Francisco-born artist Tauba Auerbach. She has rapidly come to prominence in the New York art scene as well as internationally through her explorations of language – in her own words: “I consider my work kind of like a study of semiotics – a self-guided study where I am asking questions about language as a user of language”. Auerbach has applied her great graphic skills to create a body of work that combines both abstraction and the conceptual. Her oeuvre, like the present lot, is rooted in Constructivism and Op Art, and her work’s graphic intensity stand alongside the work of Bridget Riley and Victor Vasarely.

Created for the artist’s first New York solo show, ‘Yes and Not Yes’, shown at Deitch Projects in 2006, *Binary Uppercase* represents an abstract composition depicting a pattern based on the language of the binary numeral system used in digital technology. The simplicity of the system that consists of only two symbols 0 and 1 in its coding is transferred onto the panel, as the artist employs black and white triangular checks that represent the opposites – ‘black’ and ‘white’, ‘zero’ and ‘one’, or ‘yes’ and ‘not yes’. Auerbach describes the reasoning behind the title of the exhibition: “In binary code there are zeros and ones, which for a while I was thinking is like ‘yes’s’ and ‘no’s’. But zero is not really its own thing. It’s just the absence of one. It’s more accurately described as ‘not yes’.” The absence of grey in this work reflects the absence of ambiguity in the binary code and the absence of ‘maybe’. In graphically translating language-based concepts such as this into truly beautiful objects, Auerbach’s work offers both intellectual rigour and sensuality.



3 WADE GUYTON b. 1972

U Sculpture (v. 5), 2007

mirrored stainless steel

111.5 × 50.3 × 46 cm (43 7/8 × 19 3/4 × 18 1/8 in)

This work is number 2 from an edition of 3.

Estimate £70,000–90,000 \$111,000–142,000 €87,100–112,000

PROVENANCE

Friedrich Petzel Gallery, New York

Known for his ink-jet printed X and U graphics, Wade Guyton's *U Sculpture* also manifests the influence of minimalist art. In the age of post-Duchamp, post-studio work, craft is left aside and Guyton instead places the emphasis on the concept and the mechanical process. Guyton force feeds canvas through an ink-jet printer. It is the printer which is challenged, being given the task of printing on unconventional material such as linen or canvas. The Xs and Us, signs of a broken language, repeat themselves like automatic letters.

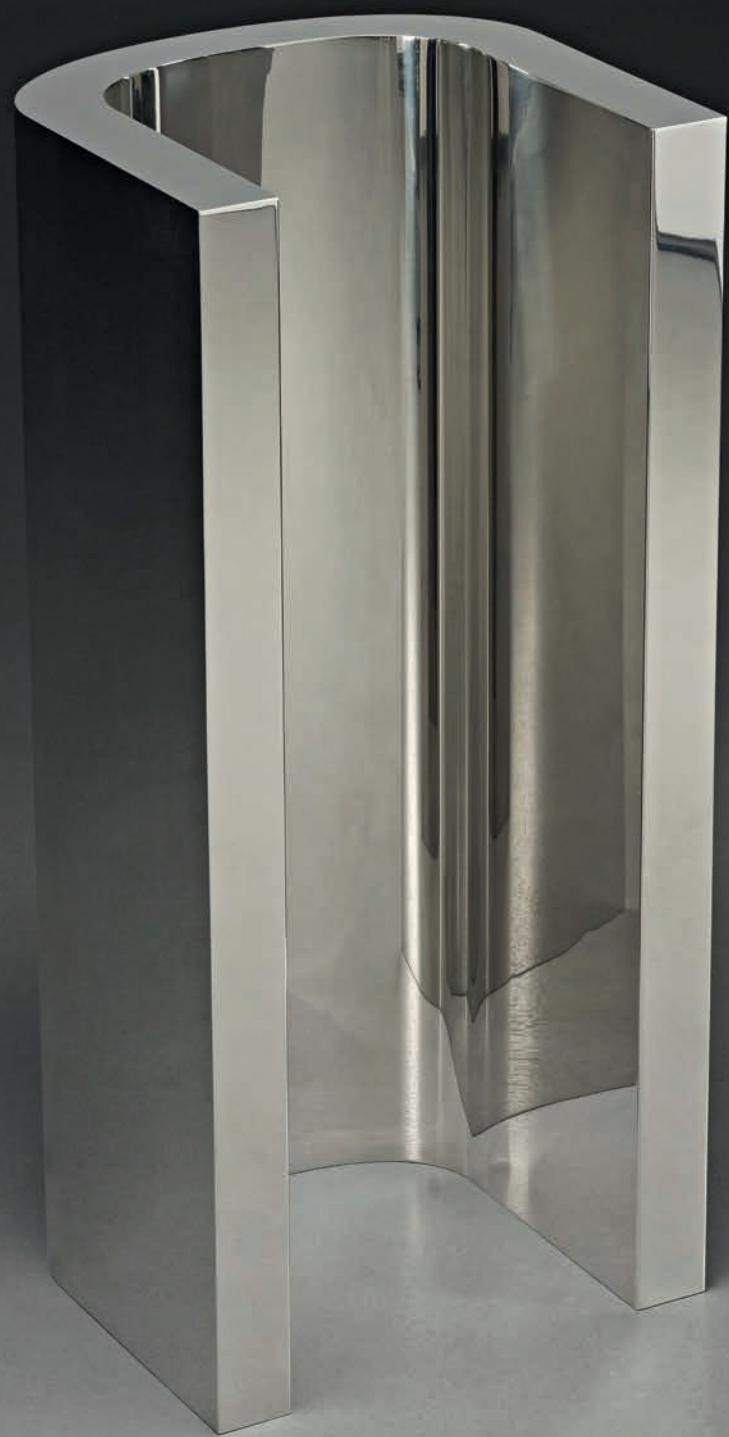
The chromed *U Sculpture*'s curve has the shape of a body, albeit an anthropomorphic one. Polyvalent, flexible, it can reflect any space it is placed in. The surroundings of the room or the viewer are made active and thus doubled. The objective, which is the mirror itself, creates the subjective, the distorted reflection.

Giving the printer further power, the paintings could be called 'printer sculptures' or 'drawings in space'. The art critic and theorist, Rosalind Krauss, coined the term 'post-medium' to explain the departure by

contemporary artists from traditional media. Thus, in order to understand the work, one has to look at a broader framework.

Guyton seems to draw inspiration and delve into the same issues that Robert Morris, a prominent figure in Minimalist art, explores. Morris declares, "The notion that work is an irreversible process ending in a static icon-object no longer has much relevance... What is revealed is that art itself is an activity of change, of disorientation and shift, of violent discontinuity and mutability, of the willingness for confusion even in the service of discovering new perceptual modes." (R. Morris, 'Notes on Sculpture. Part 4', in *Continuous Project Altered Daily: The Writings of Robert Morris*, Cambridge: MIT Press, 1995, pp. 68–69). This describes exactly how Guyton's work embraces both determination and chance.

In 2002, Guyton partook in an 'Action Sculpture'. He distorted a Marcel Breuer chair, taking the seat and back out, rendering the chair devoid of its utility, leaving a free standing frame which could be arranged in any way. He called his process "to free the chair from its condemnation to furniture" (the artist in conversation with Christoph Platz, April 2010, 'Artblog Cologne'). The artist confounds the relationship between form and function. If the Austrian architect Adolf Loos aimed to free design from ornament, Guyton, in the 21st century, takes a step further by nullifying the form.



O 4 **RUDOLF STINGEL** b. 1956

Untitled, 2004

oil and enamel on canvas

99.1 × 99.1 cm (39 × 39 in)

Signed and dated 'Stingel 2004' on the reverse.

Estimate £200,000–300,000 \$316,000–475,000 €249,000–373,000 ♣ ‡

PROVENANCE

Massimo De Carlo, Milan

“Stingel’s paintings constantly negotiate a truce between
kairos and kronos” **FRANCESCO BONAMI**



"Rudolf Stingel's work is a new approach, a new attempt to open up this closure and fill the gap between abstraction and figuration. At once performances and gestures, Stingel's paintings constantly negotiate a truce between *kairos* and *kronos*. His abstraction and portraits look into each other, forward and backward, to fill the void left by Richter's abstraction and figuration. Stingel creates a transitive way to recede from the abstraction into the subject and to push the subject into a different kind of time. "

(F. Bonami, 'Paintings of Paintings for Paintings, The Kairology and Kronology of Rudolf Stingel' in *Rudolf Stingel*, Museum of Contemporary Art, Chicago, 2007, p. 14)

Captivating in its opulence, *Untitled* (2004) juxtaposes modernist formal traditions with a focus on light, texture and composition with the innate ornamentation of Baroque and Bavarian Rococo decadence. Following a meticulous creative process, Stingel designs his series of wallpaper paintings by applying gold enamel through a layer of patterned tulle appropriated from original damask wallpaper. Once removed, the tulle leaves behind an arbitrary impression on the canvas, exposing the artist's hand and preserving his autonomy. Whilst repetitive, geometric patterns refer to the austere seriality of Minimalism, the intricate texture and varying gold tones create a scintillating surface to provide a contemporary dynamic to a classic motif.

Focusing on the imprint of the artist's technique, this work recalls Fontana's slashed canvases of his *Concetto spaziale* series of the late 1950s and 60s. Slashing his monochromatic canvases, Fontana attacks the painterly representation and, like Stingel, uses texture and light to create an illusion of depth and explore the concept of positive and negative space.

In 2004, Stingel collaborated with Felix Gonzalez-Torres to create a powerful installation which displaced formal painterly traditions with architecture to distort perception and encourage an institutional critique. Adhering to lavish Baroque and Rococo interiors, the present lot similarly redefines painting in the context of architectural design and composition to create a work that resists the restraints of the canvas and challenges the boundaries that dictate the ritualistic relationship between art and space.



Lucio Fontana, *Concetto spaziale, Venice Was All Gold (Concetto spaziale, Venezia era tutta d'oro)*, 1961



O 5 **SHERRIE LEVINE** b. 1947

Dada, 2008

cast bronze

99 × 177.8 × 30.5 cm (38 7/8 × 70 × 12 in)

This work is from an edition of 12.

Estimate £250,000–350,000 \$396,000–554,000 €311,000–435,000

PROVENANCE

Paula Cooper Gallery, New York


EXHIBITED

New York, Paula Cooper Gallery, *Sherrie Levine*, 3 April – 3 May 2008 (another example exhibited)

London, Simon Lee, *Sherrie Levine*, 29 May – 31 July 2009 (another example exhibited)

Krefeld, Museum Haus Lange, *Sherrie Levine – Pairs And Posses*, 10 October 2010–6 February 2011 (another example exhibited)





“I want my pictures to have a material presence that is as interesting as, but quite different from, the originals.”

SHERRIE LEVINE



left Leonora Carrington, *Self-Portrait*, 1936–37
below Marcel Duchamp, *Bicycle Wheel*, after lost original of 1913

“The pictures I make are really ghosts of ghosts; their relationship to the original images is tertiary, i.e. three or four times removed.”

SHERRIE LEVINE

Sherrie Levine is one of the best-known of a group of New York artists who rose to fame in the 1980s by turning the process of appropriation into an independent art form. Appropriation, the concept of borrowing, copying, adopting and replicating parts and sometimes even an entire work and turning it into a new artwork, has its roots in the beginning of the 20th century and particularly Dada. Marcel Duchamp, a leading figure of this movement and often described as one of the most influential artists of the century, occupies a pivotal role in Levine's work. This is the case especially in Duchamp's concept of the readymade, a pre-fabricated, often mass-produced and utilitarian object, such as his bicycle wheel on a stool, that achieves classification as art by the mere fact that it has been chosen, sometimes re-configured and designated as 'art' by the artist. Idea and concept came first and the artist's hand became almost irrelevant, an ideology that paved the way for Modernism.

With this background, the appropriation artists of the 80s focused on re-contextualizing a pre-existing object, so challenging concepts of originality and authorship and infusing the new work with a new context and new meaning. By calling herself a still-life artist, Levine alludes to the fact that she takes objects out of their context, discusses their fundamental, physical nature, and thereby allows them to speak through their sheer presence.





left Elmgreen & Dragset, *Powerless Structures, Fig 101*, 2012, The Fourth Plinth, Trafalgar Square, London
below Marcel Duchamp, *Fountain*, 1917

Sherry Levine's *Dada* is a child's rocking horse made out of polished bronze. The bronze cast is based on an actual wooden original that Levine found in New Mexico. Its title 'Dada', as well as its Duchampian sense, also means horse in French and emulates a child's first attempt to speak. This beautiful, refined design is both an evocation of childhood and a sophisticated sculptural double-take on cultural associations and preconceptions, consumerism and the value of objects. By taking this common object out of its context, transfiguring it and placing it in an unfamiliar environment, the object becomes oddly remote yet familiar, effecting a recurrent theme in Levine's work following Freud's and the Surrealists' concept of the uncanny. Levine's preoccupation with the idea of the amended and recontextualised copy has had an important impact upon our thinking today about the status of the artwork.



O 6 **RICHARD PRINCE** b. 1949

Untitled (cowboys), 1986

Ektacolor photograph

image: 68.6 × 101.6 cm (27 × 40 in)

sheet: 73 × 101.6 cm (28 3/4 × 40 in)

Signed, dated and numbered 'Prince 1986 ap' lower right margin in pen. This work is an artist's proof from an edition of 2 plus 1 artist's proof.

Estimate £500,000–700,000 \$791,000–1,110,000 €622,000– 871,000 ₪

PROVENANCE

Barbara Gladstone Gallery, New York

EXHIBITED

New York, Whitney Museum of American Art, *Richard Prince*, 1 May–12 July 1992, then travelled to Düsseldorf, Kunstverein (4 December 1992–20 January 1993), San Francisco Museum of Modern Art (29 April–25 July 1993), Rotterdam, Museum Boymans-van Beuningen (3 October–27 November 1993) (variant)

Basel, Museum für Gegenwartskunst, Basel, *Richard Prince: Photographs*, 8 December 2001–24 February 2002 (variant)

LITERATURE

L. Phillips, *Richard Prince*, New York, Whitney Museum of American Art, 1992, pp. 189 and 99 (illustrated)

Richard Prince: Photographs, exh. cat., Zurich: Museum für Gegenwartskunst Basel, 2002, p. 74 (illustrated)

B. Mendes Bürgi, B. Ruf, eds., *Richard Prince: Photographs*, Ostfildern-Ruit: Hatje Cantz, 2002, p. 74 (illustrated)



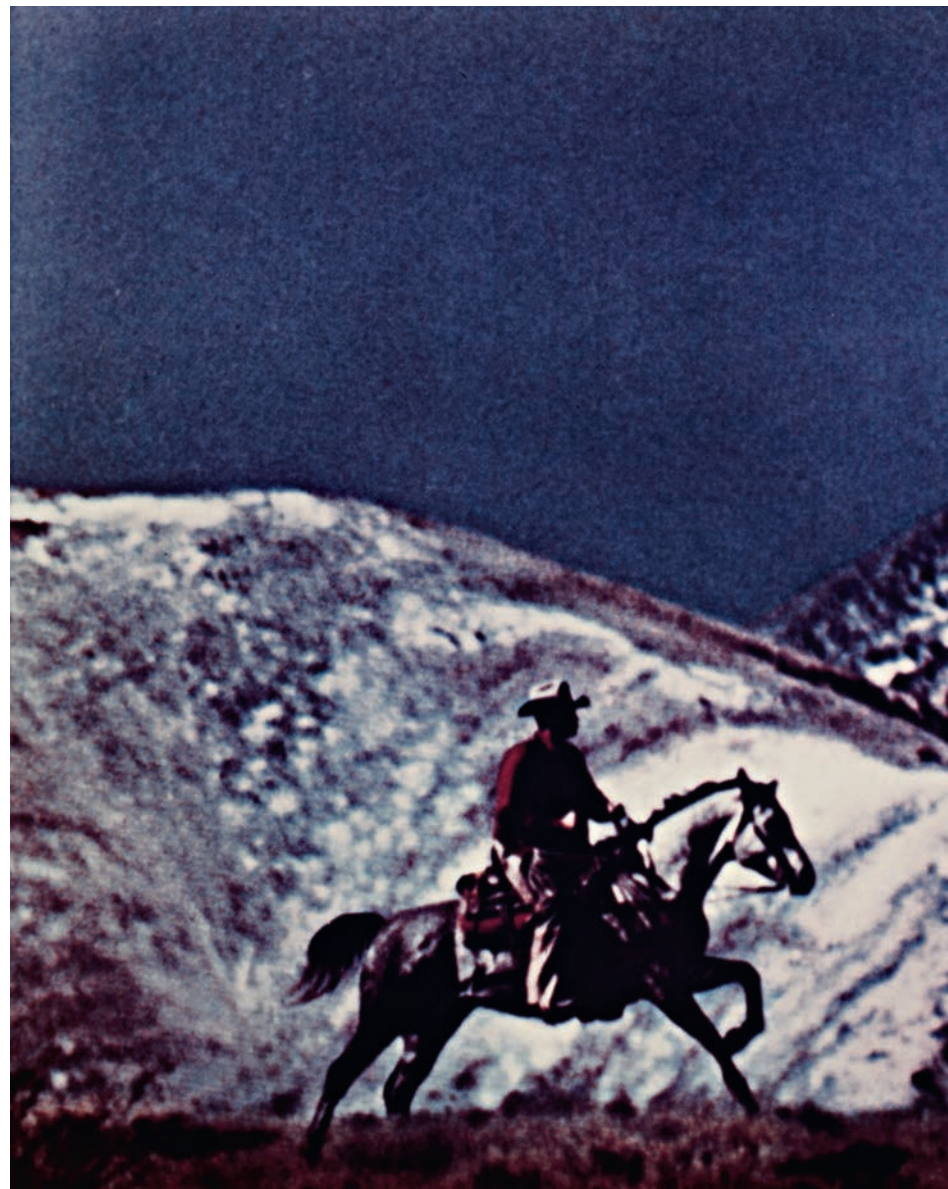




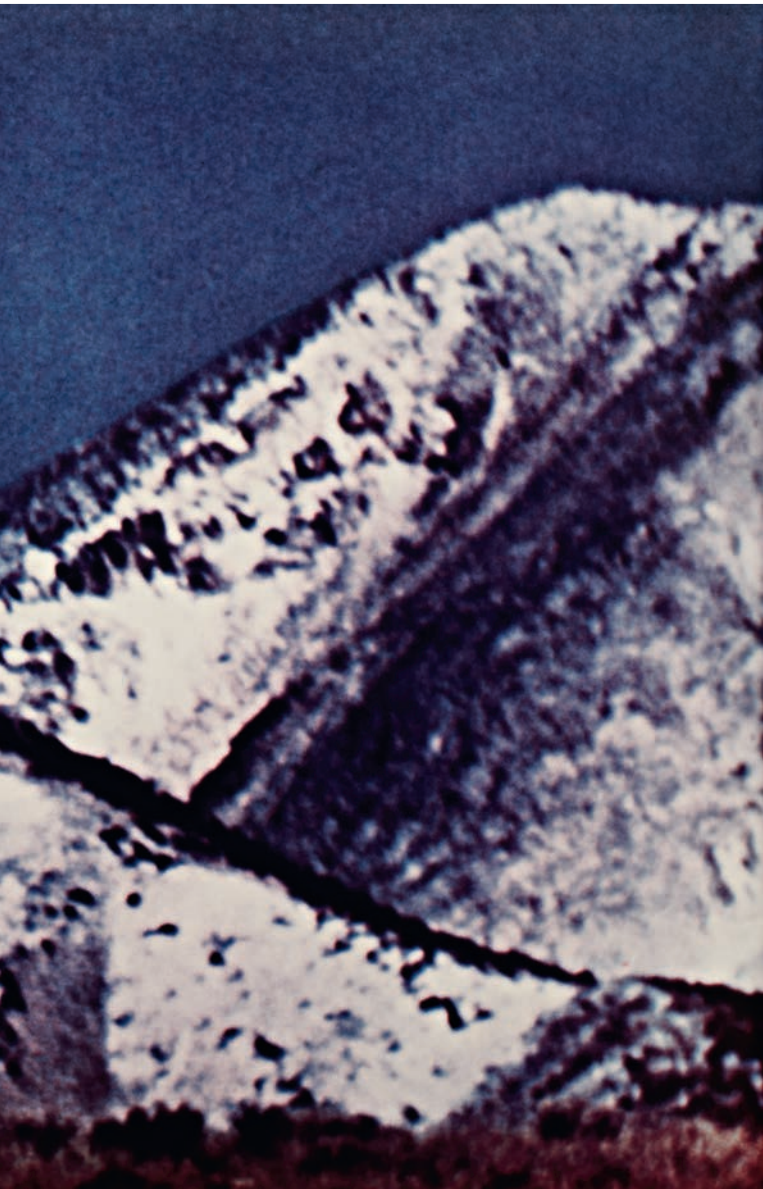
"The image of the cowboy is so familiar in American iconology that it has become almost invisible through its normality. And yet the cowboy is also the most sacred and masklike of cultural figures. In both a geographical and cultural sense, a cowboy is an image of endurance itself, a stereotypical symbol of American cinema. He is simultaneously the wanderer and the mythological symbol of social mobility. Even today, the image of the cowboy has not lost its luster." (Rosetta Brooks, 'Spiritual America', in Lisa Phillips, ed., *Richard Prince*, New York, 1992, p. 95)

Conceived in the early 1980s, Richard Prince's *Cowboy* series epitomizes the artist's celebrated approach to the appropriation of images, an act which has deeply affected the parameters of art-making. Taking visual material from popular culture, erasing the text and logos, re-photographing, and re-presenting, Prince challenges the notions of originality and authorship. Prince adopts Duchamp's idea of the readymade but develops it further with his use of copyrighted photographs, rather than objects that hold no such restrictions. At the beginning of the 20th century, curators, photographers and artists were attempting to position photography as an art form in its own right, distancing it from its more commercial associations. However, by the late 1970s and early 1980s, photography had emerged as the defining mode of postmodernist art, employed by artists such as Prince to record that which copied or stimulated pre-existing ideas.

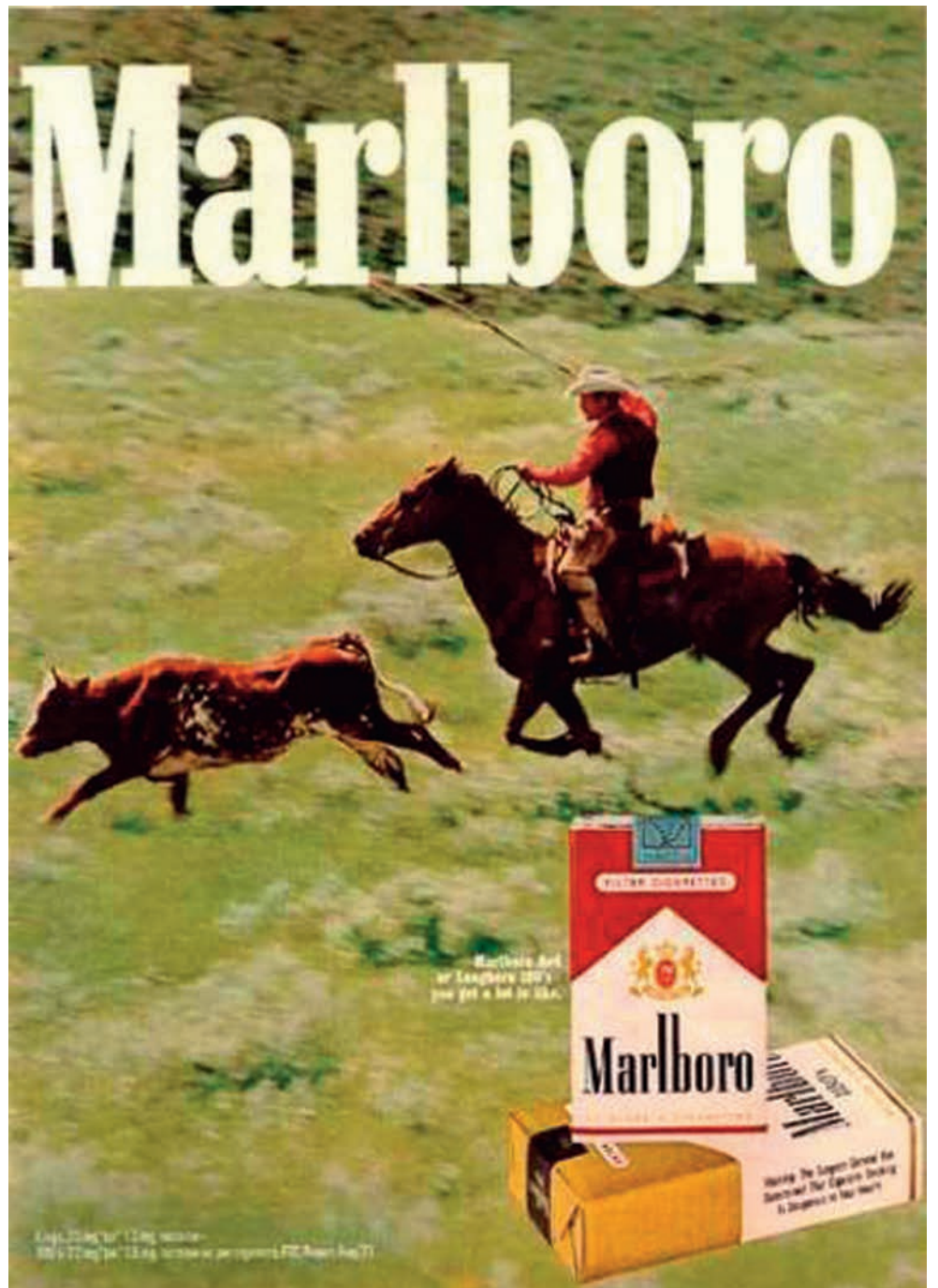
Prince chose to use contrived images of popular culture in his works in order to emphasize the manner in which the act of appropriation transforms the commonplace into the extraordinary. By re-photographing and re-presenting a mundane, mass produced image, it no longer has a short shelf-life, but a defining status. We are brought closer to the fundamental fiction of the image, making it more real and thus destabilizing our sense of reality. Prince has taken an image that apparently depicts the 'real' world, but in fact depicts what we desire reality to be. From the incongruity between the commonness of the subject and the glorifying result of representation, emerges a sense of the uncanny.



Law and Order movie poster, 1953



Richard Prince, *Untitled (cowboy)*, 1980–84



Philip Morris's Marlboro advertisement, 1972

and re-presenting a mundane, mass produced image, it no longer has a short shelf-life, but a defining status. We are brought closer to the fundamental fiction of the image, making it more real and thus destabilizing our sense of reality. Prince has taken an image that apparently depicts the 'real' world, but in fact depicts what we desire reality to be. From the incongruity between the commonness of the subject and the glorifying result of representation, emerges a sense of the uncanny.

The *Cowboy* series appropriated images directly from the glossy, high-aesthetic Marlboro cigarette advertisements. In the mid-1950s, faced with the first reports that linked smoking and lung cancer, tobacco company Phillip Morris sought to find a method to popularize his only filtered brand, Marlboro, and in particular widen its appeal to the male audience. A campaign followed featuring a range of male stereotypes, of which the cowboy was the most popular. By the mid 1960s, so synonymous with the brand, Morris was able to drop all references to cigarettes in his ads. What remained were images of cowboys, wearing hats and surrounded by their natural habitat of the American ranches and hills, emblazoned with the words, "Come to Marlboro Country".

A role model and sex symbol taken straight from the sets of the Westerns, the cowboy stands as the paradigm of the American spirit of individualism and free will. Hollywood raised the status of the cowboy from a poor, nomadic labourer to the lonesome hero, the alpha male. Even Ronald Reagan, once a Hollywood actor, played the role of cowboy, appealing to a romanticized notion of masculine authority. Prince picked images of cowboys, for the same reasons he chose nurses and girls on the backs of motorcycles (for his *Girlfriend* series), because these are the images of America and the American Dream. These generic images, with the cowboy's face often hidden by shadow, are specifically picked by the advertisers and Prince because they allow the consumer and viewer to project themselves onto the figure. Prince, by appropriating these types of images, highlights their commercialism and alludes to the fictitious nature of the desire for the American Dream.

7 **JOHN CHAMBERLAIN** 1927–2011

Opera Chocolates, 1994
painted chrome and steel
122.9 × 134.6 × 105.4 cm (48 3/8 × 53 × 41 1/2 in)

Estimate £300,000–500,000 \$475,000–791,000 €373,000–622,000 ₺

PROVENANCE

The Pace Gallery, New York
Daniel Weinberg Gallery, San Francisco
The Mark & Hilarie Moore Collection, Orange, CA

EXHIBITED

San Francisco, Daniel Weinberg Gallery, *John Chamberlain: Recent Sculpture*,
11 June–16 July 1994
Santa Monica, CA, Mark Moore Gallery, *Painting & Sulpture: Asawa, Chamberlain,
DiSuvero, Expositio, Morris, Reafsnyder, Root, Weatherford*, 10 July–21 August 2004
New York, Solomon R. Guggenheim Museum, *John Chamberlain: Choices*, 24 February–
13 May 2012





alternative view

“I wasn’t interested in the car parts per se, I was interested in either the colour or the shape or the amount. I didn’t want engine parts, I didn’t want wheels, upholstery ... Just the sheet metal”

JOHN CHAMBERLAIN



alternative view



Installation view of the exhibition *Painting & Sculpture: Asawa, Chamberlain, DiSuvero, Expositio, Morris, Reafsnnyder, Root, Weatherford*, at Mark Moore Gallery, Culver City, CA, 10 July–21 August 2004

John Chamberlain has not only revolutionized sculpture by bringing colour back to the table but also by turning the impulsiveness and unconscious gestures of the Abstract Expressionists into volume and three-dimensional form.

Although briefly experimenting with a variety of media in the late 60s, Chamberlain is best known for his sculptures made of welded, twisted, crushed and bent metal sheets taken from automobile parts. These non-referential, visually beautiful and formally stimulating works are created through a virtuous and intuitive process guided by Chamberlain's main artistic principals of 'choice and fit', which he first encountered through a few poets he met at Black Mountain College in the mid-50s by picking words and turning them into new configurations.

What Chamberlain calls the 'process' is started by selecting pre-existing individual metal pieces based on their colour, form and roundness. Often they were cut up, reshaped and painted before each individual part would return to the floor. From there he would take the pieces with their uneven edges and unrefined paint, mimicking the spontaneous, intuitive process of his Abstract Expressionist friends Willem de Kooning and Franz Kline, and assemble them in a way to reach what he calls a 'fit' – an intrinsic connection between parts, which maximize both volume and colour. The notion of letting pre-fabricated parts dictate the form and the colour of the structure and turning them into a coherent, purely visual work also links him to artists like Donald Judd and Dan Flavin.



Willem de Kooning, *La Guardia in Paper Hat*, 1972



“Kline gave me the structure. De Kooning gave me the colour.” **JOHN CHAMBERLAIN**

Chamberlain's work is charged with a spectacular spatial complexity and *Opera Chocolates* is a particularly good example of this. There is no front or back, no favourite point of view but instead the complex assemblage is fully three-dimensional. The viewer's eyes are invited to go on a journey over rough and smooth edges, open gaps, rippling surfaces and twisted forms, up and down over a topographical intriguing surface. The play between similarity vs. difference, subtle transitions vs. colour breaks as well as the attempt of identifying one crushed element from another, forces the viewer to engage with the work from all angles. It becomes clear that Chamberlain does not exert a hierarchy on any of the parts – they are assembled in such a way that no element is more central, more important or more dominant than another and also colour and form carry equal value. The exquisite colours of *Opera Chocolates* range from dark and deep hues of greens and blues, to blood red and pinks, to beautiful lighter violets, yellows and turquoises. This innate sensibility for colour catapults Chamberlain's work into a category of its own, annihilating the boundaries between painting and sculpture.



John Chamberlain in his studio on Shelter Island, New York

8 **ANDY WARHOL and JEAN-MICHEL BASQUIAT** 1928–1987, 1960–1988

Olympics, 1984
acrylic on canvas
193 × 310 cm (75 7/8 × 122 in)
Signed 'Andy Warhol, Jean-Michel Basquiat' on the overlap.

Estimate £2,000,000–3,000,000 \$3,160,000–4,750,000 €2,490,000–3,730,000 ₣

PROVENANCE
Galerie Bruno Bischofberger, Zurich
Acquired directly from the above by the present owner

EXHIBITED
Kassel, Museum Fridericianum, *Collaborations – Warhol/Basquiat/Clemente*, 4 February–5 May 1996
Munich, Museum Villa Stuck, *Collaborations – Warhol/Basquiat/Clemente*, 25 July–29 September 1996
Torino, Castello di Rivoli, Museo d'Arte Contemporanea, *Collaborations: Warhol – Basquiat – Clemente*, 17 October 1996–19 January 1997
Humlebæk, Louisiana Museum of Modern Art, *Andy Warhol and His World*, 14 April–30 July 2000
Madrid, Museo Nacional Centro de Arte Reina Sofía, *Warhol/Basquiat/Clemente – Obras en Colaboración*, 5 February–29 April 2002
Milan, Fondazione La Triennale di Milano, *The Andy Warhol Show*, 20 September 2004–9 January 2005

LITERATURE
Ida Gianelli, Tilman Osterwold, Richard D. Marshall et al., *Collaborations: Warhol – Basquiat – Clemente*, Castello di Rivoli Ostfildern: Hatje Cantz, 1996, p. 102 (illustrated in colour)
Tilman Osterwold, Trevor Fairbrother, Keith Haring et al., *Collaborations: Warhol/Basquiat/Clemente*, Ostfildern: Hatje Cantz, 1996, p. 75 (illustrated in colour)
S. Laursen, B. Nilsson et al., *Andy Warhol and His World*, Louisiana Museum of Modern Art, Humlebæk, 2000, p. 80, no. 55 (illustrated in colour)
Juan Manuel Bonet, Richard D. Marshall, Enrique Juncosa, *Warhol, Basquiat, Clemente – Obras en Colaboración*, Museo Nacional Centro de Arte Reina Sofía/Aldeasa, Madrid, 2002, p. 78 (illustrated in colour)
Gianni Mercurio, Daniela Morera, *The Andy Warhol Show*, Milan: Skira, 2004, p. 281, no. 207, (illustrated in colour)
J. Vorbach and J. Faurschou, *Andy Warhol Portraits: Spots, Stars and Society*, Beijing: Faurschou, 2008, pp. 6–7 (illustrated in colour)









above Los Angeles Memorial Coliseum, Games of the XXIII Olympiad, Los Angeles, 1984
below Jean-Michel Basquiat, *Dos Cabezas*, 1982

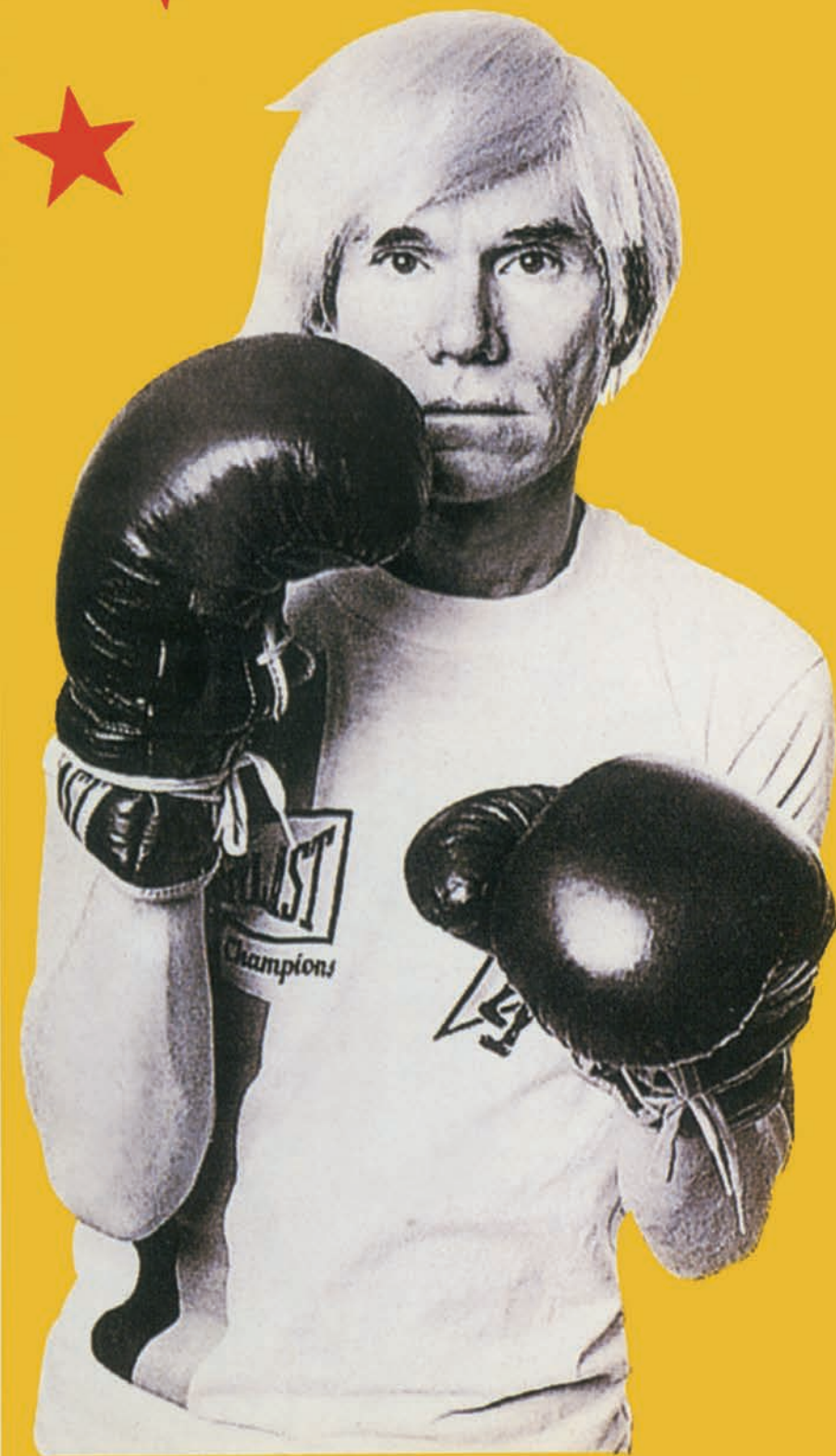


Majestic in scale and radiant in colour, Andy Warhol and Jean-Michel Basquiat's 1984 collaborative painting entitled *Olympics* belongs to a body of work that has finally garnered the critical acclaim it deserves and which is currently celebrated in the exhaustive exhibition *Menage a Trois*. Warhol, Basquiat, Clemente at the Bundeskunsthalle in Bonn looking at their collaborations. Filled with rich iconography and deeply layered in meaning, *Olympics* amalgamates some of the most pertinent recurrent themes found in each of Warhol's and Basquiat's oeuvres – race, fame, money and politics – all played out in the sporting arena. Combined in a single stunning artistic dialogue, the mesmerizing depth and breadth of the thematic interplay seen here is extraordinary even for these artists' collaborations and even more rarely seen in either artist's individual work.

The collaborations came about in late 1983 when the Swiss art dealer Bruno Bischofberger decided to commission work from three of his artists, Andy Warhol, Jean-Michel Basquiat and the Italian Francesco Clemente. Their initial three-way collaborations were neither critically nor commercially successful but, unknown to Bischofberger, Warhol and Basquiat continued to paint together. In the mid 1980s, Warhol was at an artistic low, his then recent bodies of work being perceived as repetitive and lacking in depth. Although he was at first unwilling to associate with Basquiat, whom he saw as a wild child, he understood the potential gains of being associated with the rising star of the New York art world. Basquiat, like Warhol, also had a somewhat unhealthy obsession with his own image. He had a complex and powerful need to be accepted as a black artist in the white art world, so he greatly benefited socially from his association with Warhol whom he had courted for years and with whom he was able to reach the upper echelons of society previously barred to him. Although they had known each other from afar and each had already painted a portrait of the other – Basquiat's 1982 iconic *Dos Cabezas* and Warhol's urination painting of a wildly dreadlocked Jean-Michel – the highly prolific 18 months they spent collaborating would greatly intensify their relationship which was based on a mutual respect of each other's work.

However, when in the autumn of 1985 a group of Warhol-Basquiat collaborations were shown at the Tony Shafrazi Gallery in New York to strongly negative reviews – the *New York Times* cynically claimed that Basquiat was Warhol's mascot simply sapping his ideas and energy – the unstable and erratic Basquiat took great offence and the collaborations abruptly ended with Basquiat disassociating himself from Warhol. Warhol's sudden death less than two years later, however, deeply saddened Basquiat and in a demonstration of the closeness and depth of their friendship, he executed the religiously inspired triptych *Gravestone*

PRESENT



WARHOL ★ BASQUIAT

PAINTINGS



Jean-Michel Basquiat, *Dark Racehorse Jesse Owens*, 1983

emblematic Olympic rings as the underlying motif for several of their collaborative efforts. As in the vast majority of their collaborative works, Warhol painted first – in *Olympics* he executed the Olympic rings, the stencilled word 'Olympics' and the multiple facial profile portraits in the same colours as the rings of the then American president Ronald Reagan complete with exaggerated bouffant hair. In typical Warholian fashion, the coupling of the Olympic logo with images of Reagan coolly captured and subtly satirized the political tension of the moment. At the height of Cold War tensions, the normally apolitical Olympic Games became the latest battleground pitting the communist Soviets against the capitalist Americans. Four years prior in 1980, the Americans had boycotted the Moscow Games and in retaliation the Soviets and other Communist states would this time boycott the Los Angeles games. Reagan, a high school football star, a former Los Angeles resident in his Hollywood heyday and then a governor of California, had featured in several earlier canvases by Warhol who, as a progressive democrat, referenced the president's disastrous economic policy of deficit spending known as 'Reaganomics'.

From his very first works of art (his altered postcards and baseball cards which, incidentally, he famously sold as a teenager to Warhol in a Manhattan restaurant), Basquiat honoured African American athletes. He depicted baseball players and boxers like Hank Aaron, Jackie Robinson, Cassius Clay, Joe Frazier and Sugar Ray Robinson as the heroes and martyrs of David-and-Goliath battles against the greed of the dominant white society which sought to exploit their athletic prowess for financial gain. Basquiat mirrored his own experience as a mixed race artist, half-Haitian half-Puerto Rican, struggling against the white art dealers who unscrupulously described his painterly style as

“Jean-Michel thought he needed Andy’s fame, and Andy thought he needed Jean-Michel’s new blood. Jean-Michel gave Andy a rebellious image again.”

RONNY CUTRONE WARHOL'S STUDIO ASSISTANT

in memory of his friend. Recent scholarship established by the current Bonn retrospective exhibition confirms that the derision in the press at the time did not reflect the true relationship that Warhol and Basquiat enjoyed and that each artist esteemed the collaborations as an important and influential body of work within their respective bodies of work.

Basquiat and Warhol were from different generations (over thirty years separated them); they also had very different social backgrounds – Basquiat was a disadvantaged African American who had grown up on the streets while Warhol was an established and wealthy artist who associated with the rich and famous; and they had radically different aesthetics, Basquiat being an expressionist painter while Warhol was a Pop chronicler of the everyday and the celebrity image. Yet, in spite of these differences, they complemented and exerted great influence on each other. In the collaborations, Basquiat has been credited with convincing Warhol to return to hand painting and in turn Warhol influenced Basquiat to adopt his silkscreen technique. Working simultaneously on several compositions with tremendous spontaneity and speed, Warhol's cavernous Factory allowed the duo to paint on a scale neither of which had achieved before. Altogether they created over a 100 paintings, roughly a tenth of Basquiat's entire artistic output, making the collaborations a consequential and influential body work which continues to define both Warhol and Basquiat individually and as a partnership.

As voracious chroniclers of and commentators on the world around them, it is no great wonder that in the summer of 1984 with Los Angeles hosting the games of the XXIII Olympiad, Warhol and Basquiat appropriated the

'naïf, child-like scribbles' to match his 'exotic' background. In the present lot, with myriad black faces overlapping the Olympic rings, Basquiat seems to be referencing two pivotal moments in the history of the games involving African American athletes: Jesse Owens's four gold medals at the Nazi 1936 games in Berlin and the Black Power salute at the 1968 games in Mexico City. Prior to the present lot, Basquiat had glorified Owens in three works, two of which feature the Olympic rings – *Jesse*, 1983; *Dark Horse-Jesse Owens*, 1983; and *Big Snow*, 1984 – each time either associating an image of the sprinter with Superman's emblem and the text "Famous Negro Athelete(47)" or placing his name written out above a Nazi swastika. The second, more recent, reference which occurred during Basquiat's lifetime and became an emblematic image and turning point of the American civil rights movement is the Black Power salute of the black-gloved fists raised defiantly in the air by the African American runners Tommie Smith and John Carlos while the American national anthem was played at the medal ceremony. The domestic political statement was deemed unfit for the apolitical, international forum of the Olympic Games by the IOC president Avery Brundage, who, it is worth noting, as president of the United States Olympic Committee had made great efforts to see the US participate in Berlin in 1936, despite widespread calls for a boycott, and Smith and Carlos were immediately expelled from the Games. They would go on to be ostracized by the American sporting establishment and even received death threats. While by now Smith and Carlos's defiant act has been appropriately recognised, Basquiat, in the present lot, would be one of the first to pay homage to the enormous courage they demonstrated and the sacrifices they faced afterwards.

Extending gloved hands skyward in racial protest, US athletes Tommie Smith, centre, and John Carlos stare downward during the playing of the 'Star Spangled Banner' after Smith received the gold and Carlos the bronze for the 200-metre run at the Olympic Games in Mexico City on 16 October 1968.



O 9 **ANDY WARHOL** 1928–1987

Gun, 1981–82

Synthetic polymer paint and silkscreen ink on canvas

40.7 × 50.8 cm (16 × 20 in)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered PA15.051 on the overlap.

Estimate £600,000–800,000 \$950,000–1,270,000 €746,000–995,000 ₺

PROVENANCE

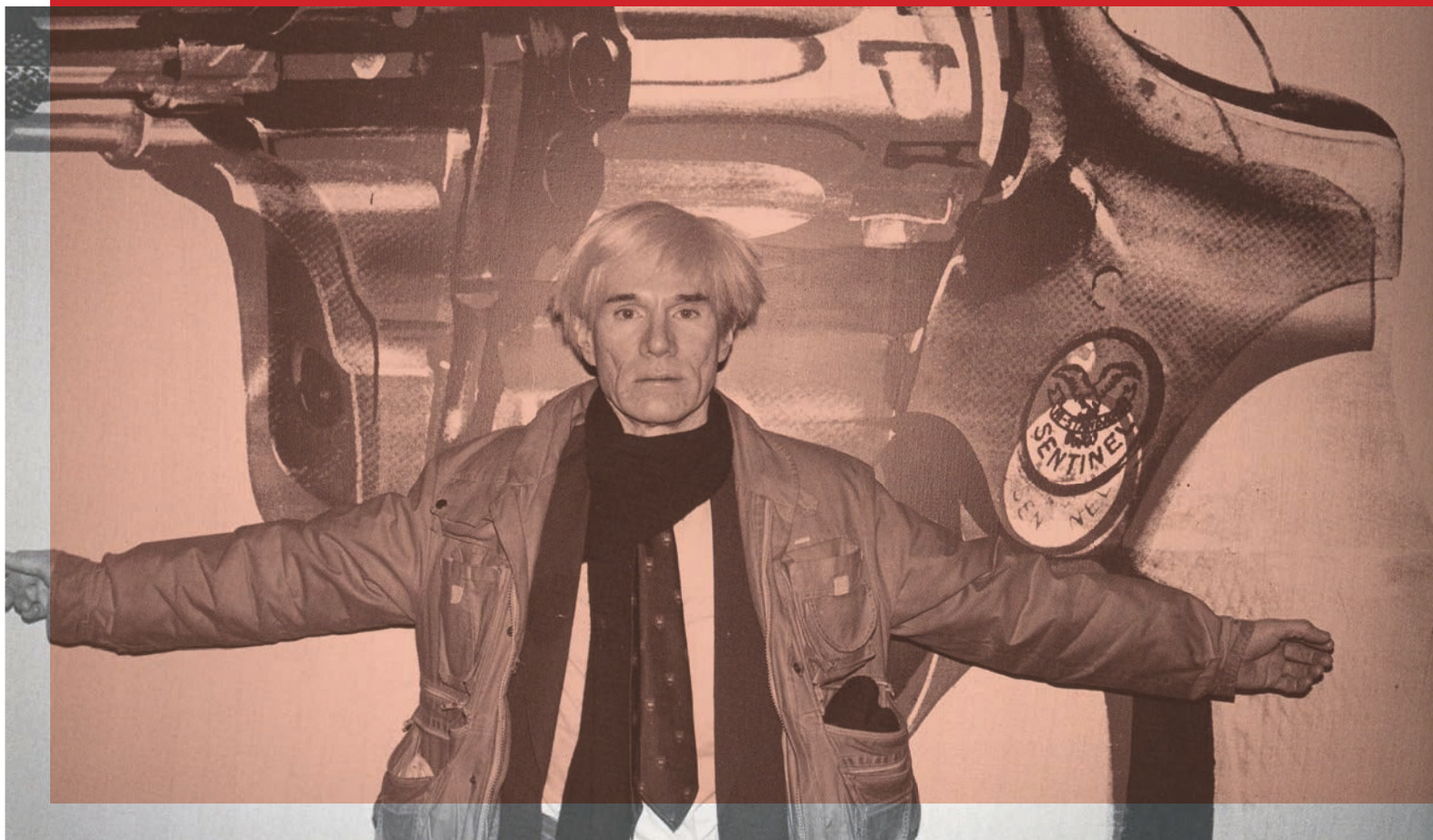
Paul Kasmin Gallery, New York

Timothy Taylor Gallery, London









Andy Warhol with *Gun* in background, 1980s

“I’m doing knives and guns.
Just making abstract shapes
out of them.” **ANDY WARHOL**

Andy Warhol's *Gun* is from the artist's series of *Guns* and *Knives* paintings from the early 1980s. It revisits many of the themes that preoccupied him and throughout his life he was obsessed with the idea of death and was said to have a constant fear of dying. His early work of the 1960s was driven and influenced by this unhealthy obsession, resulting in his use of violent imagery. Subject matter included traffic accidents, electric chairs, suicide, civil unrest and nuclear explosions. This imagery, alongside his celebrity portraits, dominated his oeuvre up to the attempt on his life in 1968. On 3 June 1968, Valerie Solanas, a member of the Factory and occasional actress in Warhol's films, shot at both Warhol and art curator Mario Amaya. Warhol gave an account of this nearly fatal incident:

“...as I was putting the phone down, I heard a loud exploding noise and whirled around: I saw Valerie pointing a gun at me and I realized she'd just fired it. I said 'No! No, Valerie! Don't do it!' and she shot at me again.” (quoted in A. Warhol and P. Hackett, *POPism: The Warhol Sixties*, Orlando, 1980, p. 343).

Warhol never entirely recovered from the assassination attempt. His output of the 1970s shied away from his previous programme of violent imagery and focused on celebrity and non-celebrity portraiture. It was not until his *Guns* and *Knives* paintings of the early 1980s, more than a decade after the shooting, that he felt comfortable revisiting themes that had left such physical and mental scares and felt able to meet his demons head-on. This act is exemplified by the present work, *Gun*.



Andy Warhol, *Race Riot*, 1963, silkscreen ink on linen.

Gun is a double image silkscreen of a .22 calibre handgun, the same style of deadly revolver that nearly ended Warhol's life. The subject matter and sharp execution of the silkscreen encapsulate the glamorous glorification of firearms seen in cinema of the 1940s and 1950s. Hollywood closely associated some of its biggest stars with crime, violence and the pistol, making the gun a glitzy piece of masculine jewellery. *Gun* appears to engage in the entire visual language of weaponry, as a status symbol and as a tool with which to beget violence. Interestingly, Warhol chooses to paint the object without a human presence, thereby rendering the revolver an apparently harmless graphic object. Although Warhol undoubtedly had a degree of aesthetic appreciation for the weapon, he was at pains to distance himself from the perceived glamour of violence encouraged by Hollywood:

"Some people, even intelligent people, say that violence can be beautiful. I can't understand that, because beautiful is some moment, and for me those moments are never violent" (the artist, quoted in K. Honnif, *Andy Warhol 1928–1987: Commerce into Art*, Cologne, 2000, p. 58).

Gun, as well as subjectively addressing Warhol's turbulent past, also acts as a social commentary of the 1980s in New York. The high gun crime and associated homicide rates define that era. Warhol, when finding source images for this series made phone calls to friends who might know somebody with a gun. People would then bring various weapons into the Factory and Warhol would proceed to take Polaroids of them. *Gun* is a stunning example from the *Guns* and *Knives* paintings and has a timeless quality that is as vivid to us today as when it was made.



Andy Warhol, *Gun*, 1981–82 (Phillips de Pury & Company, New York, 10 May, 2012, lot 4, sold for \$7,026,500)

THIS WORK IS BEING SOLD ON BEHALF OF THE PEN SHELL PROJECT

10 **GLENN BROWN** b. 1966

Kinder Transport, 1999

oil on MDF

67.5 × 58 cm (26 5/8 × 22 7/8 in)

Signed, titled and dated 'Glenn Brown 1999 'Kinder Transport'' on the reverse.

Estimate £500,000–700,000 \$791,000–1,110,000 €622,000–871,000 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

London, Hayward Gallery, *The British Art Show 5*, tour dates: 8 April 2000 - 28 January 2001;
Liverpool, Tate, *Glenn Brown*, 20 February - 10 May 2009

LITERATURE

Glenn Brown, exh. cat., Bignan, Domaine de Kerguéhennec Centre d'Art Contemporain,
1 July–1 October 2000, p. 49 (illustrated in colour)

Glenn Brown, exh. cat., Tate Liverpool, 2009, pp. 34–35 (illustrated in colour)

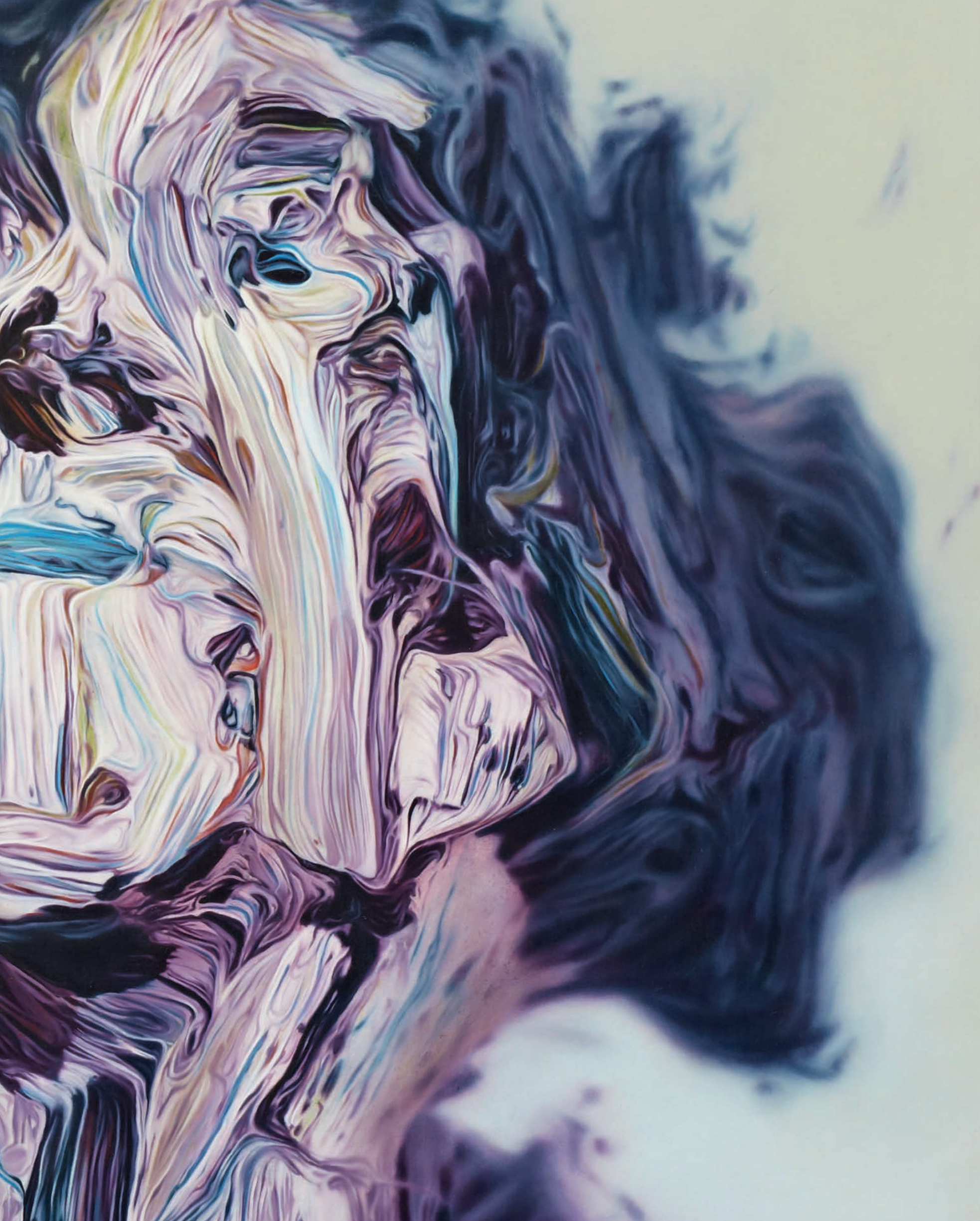
“No matter how wildly abstract the work is, you feel the presence of the human form, in the snakes and ladders of the brushwork.” **GLENN BROWN**



“Far from being a simple critique of the source painting, each of Brown’s adaptations is a renewal of his vows of fidelity and devotion to his art.”

ALISON GINGERAS





"To paint the same head over and over leads to unfamiliarity; eventually you get near the raw truth about it, just as people only blurt out the raw truth in the middle of a family quarrel."

(William Feaver, *Frank Auerbach*, New York: Rizzoli, 2009, p. 17)

As one approaches Glenn Brown's *Kinder Transport*, one might feel repulsion toward the decaying portrait. Slashes of colour form the bone structure, the features are an impasto of melted putrefaction. However, on looking more closely, one can see how smooth and flat the surface of the painting is. The gloss finish creates a sharp contrast with the apparent decay and melting of the flesh of the sitter. The pristine surface of the paint creates an anti-emotional distance and the trompe-l'oeil successfully deceives.

Glenn Brown's paintings are full of contradictions; comically subversive, attractive yet repulsive, the big brushmarks as impenetrable as the photographic like sheen that disguises the layers of paint. Brown's paintings seem timeless, borrowing from a variety of genres and epochs from Old Master to Gothic, Surrealism to science fiction and reworking these themes into his own unique contemporary language.

Kinder Transport, from 1999, is the second within a series of seven portraits Brown executed. He was inspired by a reproduction of a 1633 Frank Auerbach painting, *J.Y.M.* The subject, Julia Yardley Mills, modelled for Auerbach from the 60s until 1997. In fact, Brown mostly works with pre-existing images from popular culture or art and relies on second-hand imagery: "It is always the somewhat sad reproduction that fires my imagination, not the real painting".

The title of this lot also pays homage to Auerbach, deriving from the name given to the mission to rescue Jewish children, including Auerbach himself, from Europe and place them in British foster homes. Brown's



above Rembrandt, *A Bust of a Young Woman Smiling*, 1633
right Frank Auerbach, *Head of J.Y.M.*, 1973

sources look familiar, recognisable under the layers but subverted into their own personality, highlighting the interplay of the familiar and the unknown. The viewer has to search in his memory to bring to mind the original source painting. Brown questions the relationship we have with images and their reproduction, and how our perception is mediated by reproduction.

Brown's seven different paintings differentiate themselves through their different shades of colour and backdrop. Here, with no background to distract us from, the focus stays on the figure. The figure's mouth just a blue slit, her chin up sideways, her gaze, a mixture of defiance and sorrow. The light liquid smoothness translates the metamorphosis of the figure surrounded by a darker purple halo. In the history of art, portraiture has stood for understanding the inner life and character of a person. Instead here, the artist presents us the masque of a tragic clown. There is something fantastic and other worldly about Brown's portraits which makes them more impenetrable. What draws us in is the excessive detail which creates the illusionistic hyperrealism. The brush strokes get lost in abstract lines of a vivid colour as he shows the mutations paintings go through.

Glenn Brown draws his inspiration from, and pays homage to Auerbach while poking fun at expressionism by adding a kitsch tone. His work is transformational – inspired by the past he looks into the future. At the core lies Brown's singular visual representation, paint in its flesh is exposed in and of itself and, in the artist's own words, "I paint paint". (Alison Gingeras, 'Guilty: The Work of Glenn Brown', *Glenn Brown*, London: Serpentine Gallery, 2004, p. 16).



Glenn Brown, *Filth*, 2004 (Phillips de Pury & Company, New York, Contemporary Art Part I, 12 May 2011, lot 6, for \$2,546,500)



11 **ANDY WARHOL** 1928–1987

Princess Diana, 1982

Synthetic polymer paint and silkscreen ink on canvas

127 × 107 cm (50 × 42 1/8 in)

Signed and dated 'Andy Warhol 82' and stamped by the Estate of Andy Warhol and numbered 'VFA493.114' on the overlap.

Estimate £900,000–1,200,000 \$1,420,000–1,900,000 €1,120,000–1,490,000 ₺

PROVENANCE

Frederick W. Hughes, New York
Sotheby's, New York, Ten paintings by Andy Warhol from the Collection of Frederick W. Hughes, 3 May 1993, lot 25
Private Collection, Japan
Sotheby's, London, Contemporary Art, 15 October 2007, lot 283
Private Collection





left Andy Warhol, *Men in Her Life*, 1962 (Phillips de Pury & Company, New York, Carte Blanche Philippe Segalot Sale, 8 November 2010, lot 15, sold for \$63,362,500)
 above Andy Warhol, *Portrait of Prince Charles*, 1982
 right Lord Snowdon, official engagement photograph of Princess Diana and Prince Charles, 1981

“Fantasy love is much better than reality love. Never doing it is very exciting. The most exciting attractions are between two opposites that never meet.” **ANDY WARHOL**

Instantaneously recognizable as both a product of Andy Warhol's artistic output and a portrayal of one of the most iconic women of the twentieth century, Princess Diana epitomizes the trajectory of the modern art world. The painting was executed in 1982 shortly after the marriage of Lady Diana Spencer to Prince Charles, though the source, the couple's official engagement photograph, was taken by Lord Snowdon the previous year. This image of Diana, the supposed future Queen of England, clothed in a regal gown and embellished by the opulent royal jewels, was in itself famous, internationally replicated and published. Out of Warhol's obsession with the cult of celebrity arose a capability to raise the status of even the most iconic persona. Warhol selected timeless images, such as Charles and Diana's engagement photograph, because these, and the persons they depict, embody the zeitgeist of their time.

Described as the court painter to the 70s (Andy Warhol Portraits of the Seventies and Eighties, London, 1993), Warhol's name is synonymous with America's equivalent to English royalty – celebrities. Warhol's 1950s shoe drawings are evident of his early fascination with fame; each shoe is titled with the name of a celebrity, such as Elvis Presley, Mae West, and Judy Garland. Beginning in the 60s with Troy Donahue, Marilyn Monroe, and Liz Taylor, Warhol set up a series of portraits that depict the cultural icons of his day. Warhol was interested in movie stars above all else because he desired his art to concern the most important issues of contemporary life, and these figures were seen as the closest

to representatives of mass culture. By offering people access to movie stars, Warhol's works emphasized the unattainable essence of stardom. Not only did they strengthen the iconoclasm of these public figures, they also heightened Warhol's own fame and wealth.

The present work, in hindsight, is comparable to the images of Marilyn and Jackie that Warhol created as memento mori closely after the former's premature death and the latter's horrific experience of death. Iconic women whose lives' ended in sorrow, Warhol called them the unconscious prelude to his Death and Disaster series. Warhol could not have predicted the untimely fate of Diana, but as with the portraits before, selected figures that epitomized the modern age having been procured as inspiration by the new generation. While Marilyn and Jackie were perceived as celebrity royalty, Diana was the bona fide English princess.

The celebrity had become a figure whose personal life was entirely public, exposed to criticism and investigation. Evolving out of this heightened fascination, and creating a new manner of employment for the photographic image, the paparazzi became the official documenter of the celebrity. Warhol used images taken from the media as the source for his portraits. Iconic in their own right, these images ultimately illustrate the tragic consequences of fame. As time passes the poignancy of these images grow, and nowhere is this more apparent than in Warhol's portrait





from left Andy Warhol, *Liz (Early Coloured Liz)*, 1963; Andy Warhol, *Jackie*, 1964; Andy Warhol, *Licorice Marilyn*, 1962

“Don’t pay any attention to what they write about you.
Just measure it in inches.” **ANDY WARHOL**

of Princess Diana. Thrust into the public sphere, Diana’s story was seen as the ultimate princess fairytale. However, it was as a result of fame and the prying media that her premature death transpired. Fifteen years after Warhol immortalized Diana, the tragic event of her death has radically transformed this portrait and it stands as the ultimate paradigm to the artist’s fixation with celebrity and the vulnerability of human life.

In the twentieth century, hastened by photographic advancements, the tradition of portrait painting was seen as a dying art. Warhol adopted and re-evaluated this genre, taking photographic images and transforming them back into ‘fine art’. Portraits are linked by the desire of a spectator to know about a real person or event. By procuring the most celebrated and iconic figures, Warhol consequently flung the genre into the forefront of the modern world. Princess Diana and the complimenting Prince Charles reflect Warhol’s knowledge and understanding of the history of portrait painting. The artist borrowed from Allan Ramsay’s coronation portraits of King George III and Queen Charlotte, of which Warhol owned fine copies, and infused them with a modern energy to generate a new contemporary aesthetic.

The manner in which Warhol simultaneously created portraits of the celebrated icons of modernity and horrifying images of electric chairs and car crashes, indicates the artist’s place in history as a numb voyeur of twentieth century life. Appropriating pictures, his work questions the notion of authorship and in doing so detaches any subjectivity from the image. In the case of the present work, the viewer is left with the confusing question of how to read and digest such an iconic image infused with associations of tragedy and death.



O 12 **JEAN-MICHEL BASQUIAT** 1960–1988

Irony of Negro Policeman, 1981
acrylic and oilstick on wood
182.9 × 121.9 cm (72 × 48 in)
Signed and dated 'Jean Michel Basquiat 81' on the reverse.

Estimate £6,000,000–8,000,000 \$9,500,000–12,660,000 €7,460,000–9,950,000

PROVENANCE
Collection of Dan and Jeanne Fauci
Gagosian Gallery, New York
Private Collection

EXHIBITED
New York, Whitney Museum of American Art, *Jean-Michel Basquiat*, 21 October 1992–21 February 1993
Beverly Hills, CA, Gagosian Gallery, *Jean-Michel Basquiat: Paintings & Drawings, 1980–1988*, 12 February–14 March 1998
New York, Brooklyn Museum, *Basquiat*, 11 March–5 June 2005, then travelled to Los Angeles, Museum of Contemporary Art (15 July–9 October 2005), Houston, Museum of Fine Arts (18 November 2005–12 February 2006)
Basel, Fondation Beyeler, *Basquiat*, 9 May–5 September 2010, then travelled to Paris, Musée d'Art Moderne de la Ville de Paris (15 October 2010–30 January 2011)

LITERATURE
Jean-Michel Basquiat, exh. cat., Whitney Museum of American Art, New York, 1992–93, p. 84
R. D. Marshal, J. L. Prat, *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 1996, vol. II, p. 64, No. 6 (illustrated)
R. D. Marshal, J. L. Prat, *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 2000, 3rd ed., pp. 88–89, No. 4 (illustrated in colour)
Basquiat, exh. cat., Fondation Beyeler, Basel, 2010, p. 53 (illustrated in colour)

In the majestic *Irony of Negro Policeman* from the pivotal year of 1981, Jean-Michel Basquiat expounds upon the most important theme in his oeuvre, the issue which underlines his entire artistic premise: race. As an artist of mixed racial origin, the plight of black people in America fascinated Basquiat throughout his tragically short but highly prolific career. Whether in dealing with sports stars, musicians or himself, Basquiat constantly placed the black figure at the centre his artistic dialogue. His figures are heralded, commemorated and honoured as kings, heroes and martyrs valiantly battling against the odds to overcome the cynical oppression of the white man and his oppressive establishment. However, in a twist rarely seen within his oeuvre, Basquiat turns the tables to offer a sharp and biting critique on members of his own race in *Irony of Negro Policeman*.

Against a stark white background, a black man emerges dressed in a midnight blue police uniform. His face is like a mask upon which his cap acts like a cage imprisoning his identity. This is Basquiat's depiction of a fellow African American who has sold out to the white establishment. Basquiat's traitor has joined an institutionalized form of whiteness, collaborating to enforce the exact laws created by whites to enslave blacks. By titling the work "IRONY OF NEGRO PLCEMN" next to the black face and also inscribing what may be read as 'PAWN' in the lower right corner, Basquiat is clearly suggesting that he deems it ironic that the oppressed should wear the uniform of the oppressor.

Painted in the same year and executed in the same size and format, *La Hara* is a companion work to *Irony of Negro Policeman*. However, instead of depicting a slouched and dazed black officer it depicts a brutal looking skeletal of a white cop whom Basquiat has entitled 'La Hara', Puerto



IRONY

IRONY OF
NEGRO PLCE MN

PAWI
(LIFE)

PAWI

The New York Times Magazine

FEBRUARY 10, 1985 / SECTION 5



NEW ART, NEW MONEY

The Marketing of
An American Artist

By Cathleen McGuigan

Jean-Michel Basquiat on the cover of *The New York Times Magazine*, February 1985

Jean-Michel Basquiat



above Jean-Michel Basquiat, *St. Joe Louis Surrounded by Snakes*, 1982
right Jean-Michel Basquiat, *La Hara*, 1981

Around this period, Basquiat poignantly dealt with the issue of race and more specifically the notion of black enslavement by the white establishment in several key works including *St Joe Louis Surrounded by Snakes* and *Profit I* both from 1982. As a counter to *Irony of Negro Policeman*, *St. Joe Louis Surrounded by Snakes* depicts the halo-crowned boxer Joe Louis resting during a pause in the ring surrounded by 'snakes,' his trainer and advisor from the white establishment whose financial greed infamously ruined the fighter. From the same year, the monumental *Profit I* carries the same message. A self-portrait, it represents the black artist with a halo-crown as a crucified hero who is being 'held up' by his art dealers of the time, Nosei in New York, Gagosian in Los Angeles, Bischofberger in Zurich and Mazzolli in Modena, extorting every last penny from his success. Yet it was Basquiat himself who sought out this societal and financial success, who dropped old friends at the turn of a hat to climb the social ladder and who spent extravagantly on designer suits only to cover them in paint. In these three works, *St. Joe*

Rican pejorative slang for the police. Basquiat's black policeman in *Irony of Negro Policeman* with its huge round eyes, gaping mouth and grid like cage around its face certainly looks more like a deer caught in headlights entrapped in an unfamiliar position, body and place than a fearsome law enforcer. Having committed the ultimate sin, the Judas-like betrayal of his race, one can sense the heavy, psychological burden weighing on Basquiat's anonymous black policeman. However, in light of Basquiat's infamous journey through the 1980s art world we must ask ourselves if this figure is not just an anonymous black man but rather a self-portrait.

With his oeuvre as the ultimate testament, it is no secret that Basquiat's greatest existential fight in life was his identity and his struggle for acceptance as a black man in a white art world. An examination of Basquiat's short adult life reveals that *Irony of a Negro Policeman* can be read as profoundly biographical. Basquiat's artistic career began in the mid 70s when just a teenager along with his friend Al Diaz he graffitied poetry and imagery under the pseudonym SAMO © in lower Manhattan. The art of graffiti was on the rise and Basquiat rode the wave making a name for himself in a very short period of time but soon he would turn his back on the movement by taking his raw expression from the streets to the gallery. With one foot in the art world, Basquiat developed a relationship with the curator Diego Cortez who managed to include him in the seminal New York/New Wave group show at PS1. This would lead to Basquiat's first gallery solo show in Modena, Italy but once again Basquiat turned his back on a friend when he cut out Cortez to work directly with the New York gallerist Anina Nosei. Nosei provided Basquiat with a stable studio space in the basement of her gallery and an endless supply of materials allowing Basquiat to create some of his most important masterpieces including the present lot, *Irony of a Negro Policeman*. It was 1981–82 and Basquiat was working at the height of his powers exercising his inner most demons in compositions layered with meaning and imagery derived from a seemingly endless stream of consciousness and from an unrivalled ability to comprehend, digest and synthesize the history of art and the world around him.





Louis Surrounded by Snakes, Profit I and the present lot, *Irony of Negro Policeman*, Basquiat's psychological dilemma becomes imminently clear. Stuck between a rock and a hard place, Basquiat is tormented between achieving his ultimate goal of being accepted as an artist in the white art world and being true to his racial roots, to honour his martyred heroes like Jackie Robinson and Charlie Parker without himself committing the martyrdom. This torment would lead Basquiat to famously live fast and hard and like so many of the stars he admired, such as Jimi Hendrix, burn out at the cruelly young age of 27.

In February of 1985, Jean-Michel Basquiat featured on the cover of the *New York Times Magazine* with the headline: 'New Art, New Money – The Marketing of An American artist'. Given that five years previously, Basquiat was living on the streets tagging subways, many would see this as the ultimate sell-out: he had become the black figure in the blue policeman outfit. But far from being confused and star struck, he chose to depict himself as the black artist who conquered the white art world. Regally seated on his throne with a cool, dismissive air, he holds his brush like a weapon and his naked foot rests on the fallen chair in a parody of images of white hunters posing with their boots in cadavers while on safari. The reality however was far different. Around the time of the *New York Times* publication, Basquiat, who by this time only dated white women and was said to ignore his fellow African-Americans at parties, thought he had reached the social and art world pinnacle in collaborating with Andy Warhol. The reviews however were extremely cynical and negative claiming Warhol was only using the young Basquiat for his own ends. Seemingly no longer so self-assured, the erratic and temperamental Basquiat was extremely hurt and abruptly ended his collaboration with Warhol. He would slowly enter into a state of extreme depression and drug dependency which would lead to his ultimate demise in August of 1987.

As a tremendous existential portrait, *Irony of Negro Policeman*, is reminiscent of Francis Bacon's *Study after Velázquez's Portrait of Pope Innocent X* from 1953. Both visually depict a screaming head entrapped within a grid like cage. Although neither painting is entitled as a self-portrait both can be inferred as containing significant auto-biographical references for their respective authors. Whereas Basquiat was tormented by his race, Bacon struggled with the acceptance of his sexuality having been brought up a strict Catholic. But whatever the underlying struggle was, it allowed each artist to create portraits which depict man at his primal core with all of his complexities, paradoxes and inner most demons laid bare for the world to see.



above left Jean-Michel Basquiat, *Profit I*, 1982, acrylic and spraypaint on canvas
above right Andy Warhol, *Red Race Riot*, 1963
below Francis Bacon, *Pope Innocent X*, 1953





IRON
NEG

O 13 **RUDOLF STINGEL** b. 1956

Untitled, 2007

oil and enamel on canvas

335.5 × 268.5 cm (132 1/8 × 105 3/4 in)

Signed and dated 'Stingel 2007' on the reverse.

Estimate £500,000–700,000 \$791,000–1,110,000 €622,000–871,000 ♣

PROVENANCE

Paula Cooper Gallery, New York

“Stingel constantly aims to redefine what painting can be,
what it has been and what it is” **FRANCESCO BONAMI**





Installation view at Museo de Arte Moderna e Contemporanea di Trento e Rovereto Trento, 2001

Untitled, executed in 2007, is a stunning example of Rudolf Stingel's wallpaper-inspired black monochromes. The painting's repetitive patterning replicate those traditionally found in damask, a woven textile originally produced from silk in Syria, and later applied to ornate rococo and baroque wallpaper and woodcarvings. Appropriating the original damask pattern, black enamel has been applied to the monochrome canvas. Its subsequent removal has left a deep residue and varying trace upon the surface. Through such a process, Stingel cleverly shifts our expectations of painting and transforms a banal, pre-existing blueprint into high art.

Stingel's upbringing in the Italian Tyrol and Vienna exposed him to the unusual aesthetic amalgamation of rococo and baroque. This, alongside his education at a Tyrolean school renowned for its training in baroque decorative wood carving, has undoubtedly had a profound effect on his work. Hence, one can perceive an elaborate, even craft-like, ornamentation in the decorative patterning of the wallpaper, yet when viewed in more detail the surface reveals itself to be all at once unpredictable and uncertain. The variations of monochromatic black paint tones seem to conflict with each other, analogous to a complex colour palette.

Stingel has persistently pushed at the limits of painting for the past twenty years. His paintings, like those of many of his contemporaries,

explore the traditions of abstraction and figuration. The German artist Gerhard Richter, for example, blurs photo-realist paintings to overcome the natural limitations of figurative painting, resulting in integrating both abstraction and figuration into one work. Stingel's paintings, however, fall between abstraction and figuration, creating their own genre, not unlike Robert Rauschenberg's *Black Painting* from the early 1950s, whose purpose was to reduce painting to its most essential nature.

Rauschenberg incorporated elements of newspaper into these paintings, working it into the paint. Like *Untitled*, the true intricacy and craftsmanship of the work can only be seen under close inspection. Stingel explores in depth the process of painting and demonstrates clearly in this work why he is one of the leading painters of our time.

"In Rudolf Stingel's work, the parameters of painting and architecture are turned inside out. The traditional qualities of painting – pictorialism, flatness, illusion, composition, and autonomy – become corrupted by a new symbolic framework, in which painting metamorphoses – sometimes literally, sometimes

through association – into a fragment of rococo wallpaper or stucco work, a mirrored floor, a thick rectangle of Styrofoam trampled by footprints, an oversized photograph, or a dirty carpet. Stingel's dislocation produces a disturbing sense of artifice – an un-natural state that, in the nineteenth century, was deemed decadent and morally suspect."

(C. Iles, 'Surface Tension', *Rudolf Stingel*, Moscow: Museum of Contemporary Art, 2007, p. 23)

"In Rudolf Stingel's work, the parameters of painting and architecture are turned inside out."

CHRISSIE ILES



14 **AI WEIWEI** b. 1957
Marble Chair (No. 14), 2008

marble
117.5 × 56.1 × 44.5 cm (46 1/4 × 22 1/8 × 17 1/2 in)

Estimate £80,000–120,000 \$127,000–190,000 €99,500–149,000 ₺

PROVENANCE
Phillips de Pury & Company London Selling Exhibition, *Ai Weiwei: Four Movements*, March 2009
Gallery J. Chen, Taipei City
Acquired from the above by the present owner

EXHIBITED
London, Phillips de Pury & Company, *Ai Weiwei: Four Movements*, 3–28 March 2009
London, Ivory Press Art+Books Space, *Ai Weiwei. Ways Beyond Art*, 19 May–24 July 2009 (another example exhibited)

LITERATURE
E. Foster, H. U. Obrist, *Ai Weiwei. Ways Beyond Art*, London, 2009, p. 51 (another example illustrated)

Ai Weiwei's *Marble Chair* from 2008, is a piece that is both contemporary and an evocation of traditional Chinese art. In the 1950s, after being denounced as a rightist, the Chinese government sent Ai WeiWei's father, the poet Ai Qi, and his family into exile. The family was allowed to keep very few items, one of them being a traditional yoke back chair. When he returned to China in 1993, after living in the United States for twelve years, Weiwei started collecting Ming and Qing dynasty furniture. Between 1997 and 2000, he produced works for his 'Furniture' series based on the antique tables and chairs he had acquired. The furniture from that period has been assembled without using nails and the components could therefore be rearranged piece by piece. Weiwei disassembled and reconstructed this furniture into hybrid forms, joining two stools together, for example, thus forming a minimalist sculpture.

By using marble for the present lot, Weiwei plays with the perceptions and connotations that this material carries. In 2011, the artist made a surveillance camera made out of marble titled *Surveillance Camera* and in so doing, he wittingly and archly brought together contradictions between usefulness and monumentality. Similarly, *Marble Chair* conflates East and West by using a material deeply associated with the Western canon of art for a traditional Chinese object. Likewise, he plays with the inherent contradiction of a chair, with all the appearance of being made by wooden joinery, being made from a single piece of stone. Instead of being hand carved with wooden joinery, the chair is carved from a single piece of marble. In contrast to wood, marble translates into continuity and eternity and grandeur, and the chair becomes a comment on modernity and the passage of time and how the past is honoured.

“I wouldn’t say I’ve become more radical: I was born radical.”

AI WEIWEI



15 **MIQUEL BARCELÓ** b. 1957

De Mars, 2006
mixed media on canvas
205 × 250 cm (80 3/4 × 98 3/8 in)
Signed, titled and dated on the reverse.

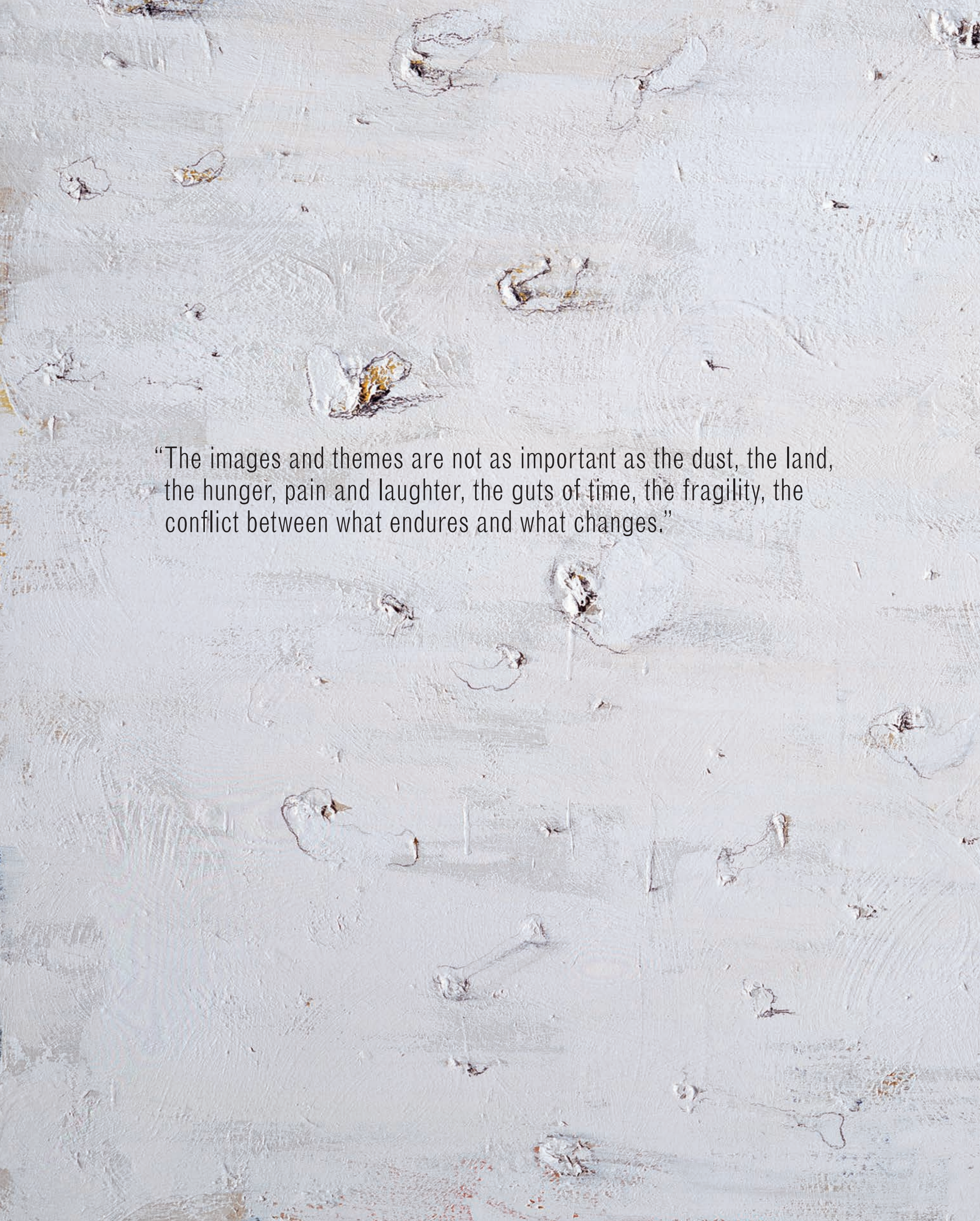
Estimate £250,000–350,000 \$396,000–554,000 €311,000–435,000 ♣ ₣

PROVENANCE
Galerie Bruno Bischofberger, Zurich
Private Collection, New York

EXHIBITED
Miquel Barceló: The African Work, Dublin, IMMA Irish Museum of Modern Art, 25 June–28 September 2008, then travelled to Málaga, CAC Centro de Arte Contemporáneo de Málaga (11 November 2008–15 February 2009)
Venice, La Biennale di Venezia – 53, Esposizione Internazionale d’Arte, Spanish Pavilion, *Miquel Barceló*, 7 June–22 November 2009

LITERATURE
Miquel Barceló: The African Work, exh. cat., Dublin: IMMA Irish Museum of Modern Art, 2008–2009, pp. 216–17 (illustrated in colour)
Miquel Barceló, exh. cat., La Biennale di Venezia – 53. Esposizione Internazionale d’Arte, Venice, Spanish Pavilion, 2009, p. 16





“The images and themes are not as important as the dust, the land, the hunger, pain and laughter, the guts of time, the fragility, the conflict between what endures and what changes.”

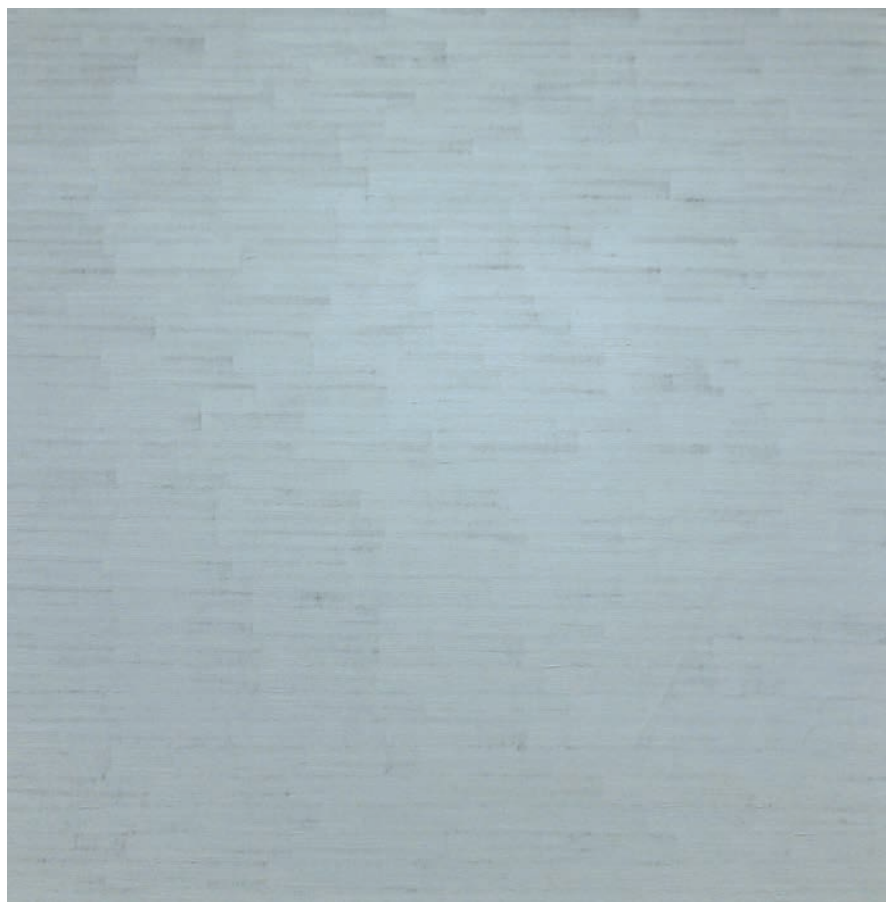


“My life resembles the surface of my paintings”

MIQUEL BARCELÓ



Yves Tanguy, *The Look of Amber*, 1929



Robert Ryman, *Untitled*, 1965



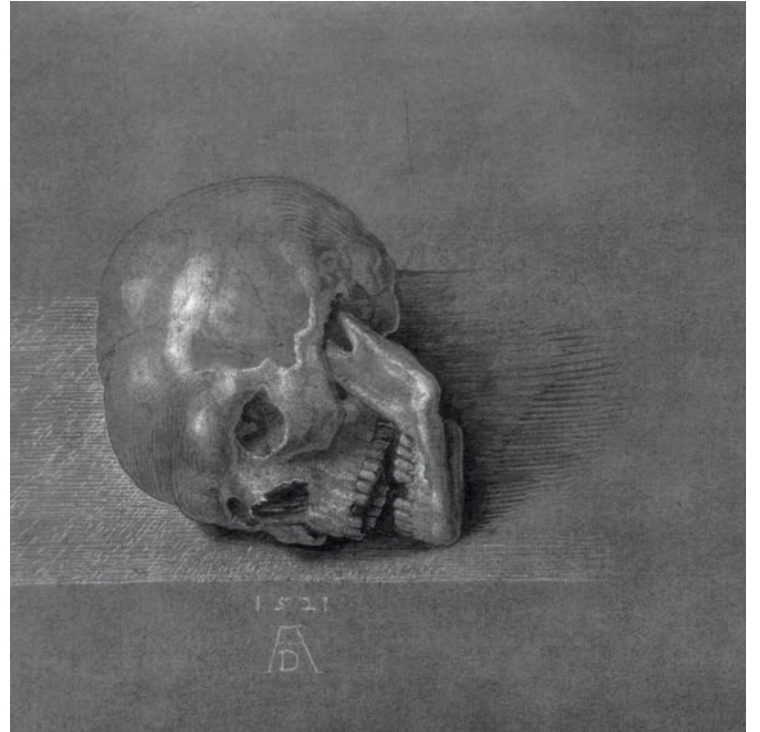
Gerhard Richter, *Abstract Painting*, 1993

“The images and themes are not as important as the dust, the land, the hunger, paint and laughter, the guts of time, the fragility, the conflict between what endures and what changes. Barceló confirms what he had intuited from the beginning. ‘Everything is at once old and new again. Africa is everywhere. Africa is the grandeur and drama of natural forces, the intensity of experience, the direct confrontation with the basic dimensions of life and death. This Africa exists in the bullfights’.” (Miquel Barceló quoted in P. Subiros, ed., *Miquel Barceló: Mapamundi*, exh. cat., Saint-Paul: Fondation Maeght, 2002, p. 25).

Barceló's use of different materials in his large-scale paintings aims to express natural landscapes in their raw form. The painting *De Mars*, from 2006, suggests a barren landscape with cracks and holes in the paint applied with thick impasto brushes. The texture permeates the canvas itself, abandoning the viewer to an experiential process. The landscape of the island of Mallorca, where the artist hails from, recurs as a theme in his work. *De Mars* can be seen as a representation of sea waves but Barceló avoids naturalistic depictions and instead creates a poetic landscape that is the expression of his own imaginary world. The work of the non-representational surrealist Yves Tanguy comes to mind, and in particular the painting *The Look of Amber* from 1929 which shows a bare landscape sand and blue of infinite depth.



The artist in front of *Faena de Muleta*, 1990



Albrecht Dürer, *Study of a Human Skull*, 1521

In the American painter Robert Ryman's paintings, the image is created by the layers of paint applied to the canvas. With his untitled white paintings, Ryman sensitizes us to the relationship between painted surface and underlying support. Likewise, from 2001 on, Barceló attached stretched canvas sheets to a large frame with a special mixture of paint so that the force of gravity would produce drippings, thick like candle wax, with a stucco-like consistency or that of spun sugar. Thus, the paintings give an impression of a subject in constant motion. For Barceló medium has the same importance as the pictorial subject. The canvas itself is turned into matter. The earthy elements bestow the painting with a sculptural quality. In *De Mars*, the rock-like aspects contain specks of colour, which are also present at the bottom and around the edges of the painting. In short, Barceló's painting seems to combine minimalist and baroque elements at the same time.

Barceló, an established artist who emerged from the 1980s Neo-Expressionist movement, divides his time between Mallorca, Paris and Mali; he is a "mobile pastoralist", in the words of Bruce Chatwin. His travels influence his paintings and the artist once said "My life resembles the surface of my paintings" (R. Wolff, 'Miquel Barcelo', *Art in America*, April 2010). The Spanish painter achieved international recognition when he was selected for the 1982 Documenta in Kassel, Germany, where he met the painter Jean-Michel Basquiat. He was also the first contemporary living artist to exhibit at the Louvre.



Richard Long, *Sahara Circle*, 1988

16 **ANSELM KIEFER** b. 1945

Die Woge (The Wave), 1995
canvas cloth, paint, ashes, tin and cotton on board
280 × 380 cm (110 1/4 × 149 5/8 in)

Estimate £350,000–450,000 \$554,000–712,000 €435,000–560,000 ♣ ‡

PROVENANCE

Kukje Gallery, Seoul
Private Collection
Galerie Bruno Bischofberger, Zurich
Acquired from the above by the present owner

EXHIBITED

Seoul, Kukje Gallery, *Anselm Kiefer*, 22 September–17 October 1995
Zurich, Galerie Bruno Bischofberger, *New Acquisitions II*, 13 January–3 March 2001

LITERATURE

Anselm Kiefer, exh. cat., Seoul: Kukje Gallery, 1995, front cover









Anselm Kiefer in his studio

“Art is difficult, it’s not entertainment.” **ANSELM KIEFER**



Michelangelo, *Lilith*, detail from *Temptation and Fall*, Sistine Chapel, 1508–12, Vatican

Die Woge (The Wave), executed in 1995, is a characteristic work of the multilayered oeuvre of Anselm Kiefer, one of the most celebrated German artists of today. Inspired by poetry, German history, European and Jewish mythology, as well as the Holocaust, Kiefer creates deeply spiritual, silent, melancholic images that draw the viewer into an alternative world populated with his own mythologies and symbolism. Kiefer extensively uses ashes, hair, straw, lead, cloth, and other materials as the media of his painting in his attempts to picture what cannot be described: “As a metaphor, Kiefer’s pictures are not about what can be seen; they are concerned with what cannot be shown” (Doreet LeVitte Harten, *Anselm Kiefer: Lilith*, exh. cat., New York: Marian Goodman Gallery, 1991).

Kiefer’s work is heavy with narrative and replete with symbolism. In *Die Woge*, the artist turns to Lilith, a figure in Jewish mythology, for the work’s symbolic meaning. Lilith, along with her daughters, became an important motif for Kiefer in 1990 with the exhibition entitled *Lilith* at the Marian Goodman Gallery in New York. This was the first major exhibition of the



left Anselm Kiefer, *Women of antiquity: Myrtis*, 2002
 below A warehouse full of shoes and clothes confiscated from prisoners and deportees gassed upon their arrival, Auschwitz, Poland, 1945

artist's work after the fall of the Berlin Wall. For the following decade, this mythical figure was a recurrent theme in Kiefer's work. The cotton dresses, tin and ashes represent Lilith, a demonic creature that in Kabbalah presides over all that is impure. Due to her rebellious and destructive nature, Lilith, who, according to the Talmud, is a demon who seduces men and attacks pregnant women, has become a powerful figure in Kiefer's world view as depicted in his paintings. As a reference to her demonic nature, she is often shown with a snake. She, identified as the 'first Eve' in Kabbalah, has been created by God from the same earth as Adam and has been his first wife. However, after being refused in her request to become Adam's equal and denouncing her creator, she is banished to the shores of the Red Sea to live in the ruins of civilization. The title of the present work may perhaps refer to the waves of the Red sea that consumed her.

The present lot is an extraordinary representation of the melancholy that is so characteristic of Kiefer's practice. It can be seen as an extension of the artist's attempt to reconcile being an artist with 20th-century German history, dominated by the Holocaust. The use of empty dresses evokes memories of the Jewish genocides and the mourning for the loss of loved ones. Through this highly symbolic work, the artist not only memorialises, but also symbolically re-enacts and even issues a warning to the future.



17 **ALBERT OEHLEN** b. 1954

Schritte, 2006
oil on canvas
180 × 150 cm (70 7/8 × 59 in)
Signed and dated 'A. Oehlen 2006' on the reverse.

Estimate £200,000–300,000 \$316,000–475,000 €249,000–373,000 ♣

PROVENANCE
Galerie Nathalie Obadia, Paris
Private Collection

EXHIBITED
Paris, Galerie Nathalie Obadia, *Albert Oehlen*, 23 October–18 July 2009





Gerhard Richter, *Owl*, 1983

The German painter Albert Oehlen, alongside the late Martin Kippenberger, is associated with the Cologne art scene and the *Junge Wilde* (Wild Youth) group. Inspired by Abstract Expressionism, the movement emerged in the 80s punk era and brought together artists who turned to painting as their primary medium employing quick vibrant brushstrokes – a radical reaction to Minimalism and Conceptual Art. Throughout his oeuvre, Oehlen rejected established art trends of the time, drawing mainly from Surrealism, the primary source of reference in his work.

Schritte, executed in 2006, juxtaposes a provocative cross-shaped pink blotch with what appears to be a composition of blue and yellow lines, while the outline of a figure whose legs can be vaguely discerned lies in the background. Elements of composition seem to have been washed away, like a sheet of blotting paper, smudged and stained. The colourful haze contrasts with the verticality of the background, possibly expressing life's constant change and could be an interpretation of the title *Schritte*, meaning 'action' or 'step'.

Oehlen describes his work as neither abstract nor figurative but as "post-non-representational" (M. Clark, 'I will always champion bad painting', Arnolfini, 2006, p. 58). In *Schritte*, the different layers obscure each other until nothing specific is recognisable. By deconstructing itself, the painting becomes self-reflexive. His work also challenges painting as a medium within its past history. The image as such is incongruous. Oehlen's work questions the discourse around abstract formalism and expressive figuration and blurs the line between 'good' and 'bad' painting. Like other Abstract Expressionists, such as Willem de Kooning, Oehlen's work could be deemed as regarding the canvas as a flayed body. The polymorphic elements in his paintings collide with the straight brushstrokes, depicting the interplay of limitation and liberation.

"I worked hard on these stains in the middle of the painting. The cloud of muddy colours takes most of the working time, because I love that: playing with the speed of the whole procedure. Slow it down extremely at a certain point, then start a quick collage-like procedure of putting things together, then suddenly concentrate on colours. With a soft brush I was moving the paint for days from one side to the other."

(The artist, in a press release from Thomas Dane Gallery, London, 2008)

"I think I always had a feeling that
I am an artist"

ALBERT OEHLLEN



Willem de Kooning, *Woman V*, 1952–53, National Gallery of Australia



18 **CINDY SHERMAN** b. 1954

Untitled #422, 2004

colour coupler print

125 × 140 cm (49 1/4 × 55 1/8 in)

Signed, numbered and dated 'Cindy Sherman, 2004, 5/6' on a label affixed to the reverse of the backing board. This work is number 5 from an edition of 6.

Estimate £200,000–300,000 \$316,000–475,000 €249,000–373,000

PROVENANCE

Metro Pictures, New York

Phillips de Pury, London, Contemporary Art, Part I, 12 May 2011, lot 43

Private Collection

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, 8 May–27 June 2004 (another example exhibited)

Hanover, Kestnergesellschaft, *Cindy Sherman*, 23 September–7 November 2004 (another example exhibited)

LITERATURE

M. Schlüter, *Cindy Sherman Clowns*, Hanover, 2004, n.p. (another example illustrated)

R. Durand, *Cindy Sherman*, Paris, Jau de Paume, 2006, p. 269 (illustrated in colour)



"... So many things suddenly made sense for the clowns, for the whole idea. I'd been going through a struggle, particularly after 9/11; I couldn't figure out what I wanted to say. I still wanted the work to be the same kind of mixture – intense, with a nasty side or an ugly side, but also with a real pathos about the characters – and [clowns] have an underlying sense of sadness while they're trying to cheer people up. Clowns are sad, but they're also psychotically, hysterically happy."

(Cindy Sherman, in an interview by Betsy Berne, 'Studio: Cindy Sherman', *Tate Magazine*, issue 5, May–June 2003)

By making herself, in many guises, the subject of her own photographs, Cindy Sherman challenges concepts of identity and representation. The artist places herself in the made-up and clichéd realities based on all imaginable female stereotypes – housewife, career girl, bombshell, femme fatale, and so on. Sherman, who started dressing up in her childhood in an effort to look different, uses makeup, wigs, costumes, artificial body parts to carefully disguise herself in the image in the focus of her photographs. These are not self-portraits but rather a series of studies of the artificial nature of our society.

Sherman is credited with challenging the canons of portraiture and with making photography a medium in its own right in contemporary art. She began her career with *Untitled Film Stills* (1977–80), the series of black and white images that resemble movie stills, but in reality were set up for the purpose of the photograph. She continued with portraiture that focused on the drama and banality of life in the series that followed – *Fairy Tales* (1985), *Disasters* (1986–89), *Centerfolds* (1981), *History Portraits* (1988–90) and *Hollywood/Hampton Portraits* (2000–02). Sherman goes even further in her practice of impersonation in the series of *Clowns*, the ultimate masquerade figures, produced in 2003–04, of which the present lot is a beautiful example. In this series, Sherman explores the idea of the whole world being, in her own words, "a world of clowns, as if it is another dimension". Shot on slide film, *Untitled #422*, from 2004, is a vibrant, staged photograph of a clown set against a digitally manipulated background, adding a surreal touch to the work. The clown, although painted with smiling makeup on her face, is a picture of sadness and contemplation. Here, Sherman plays with a traditional opposition in the image of the clown – happiness and melancholy – and creates a discourse between the exterior and interior, our perception and reality.

According to Sherman, "For me, a great portrait is something that combines the familiar with the unfamiliar – something seductive but also repulsive. I want to go 'Ew', but then can't stop looking. So there's a push-pull thing to it. I also see the humorous aspect, not just the horrible. It's exciting in its gruesomeness" (Linda Yablonsky, 'Cindy Sherman', *Wall Street Journal*, 23 February 2012). This tension is evident in the present lot; it engages the viewer and makes them wonder what the encounter with this figure might be like.

The clown, the key figure of the Commedia dell'Arte, has been a recurring subject in the practice of contemporary artists, led by Bruce Nauman, Ugo Rondinone, Roni Horn and Paul McCarthy, who all use clowns to explore identity and the complex impulses of human nature that are more easily conveyed once one's persona is covered by a mask. According to Eva Respini, curator of Sherman's 2012 show at the Museum of Modern Art, New York, "the clown can be seen as a stand-in for the artist, who is often expected to entertain in the contemporary circus of society and is encouraged to act outside of codified forms" (Eva Respini, 'Will the Real Cindy Sherman Please Stand Up?', *Cindy Sherman*, Museum of Modern Art, New York, 2012, p. 45).



Bruce Nauman, *Clown Torture*, 1987



Cindy Sherman in her studio



“I’m doing shoes because I’m going back to my roots. In fact, I think maybe I should do nothing but shoes from now on.” **ANDY WARHOL**

19 **ANDY WARHOL** 1928–1987

Diamond dust shoes, 1980

acrylic, silkscreen ink and diamond dust on canvas

228.6 × 177.8 cm (90 × 70 in)

Signed and dated '1980' on the reverse. This work has been authenticated and stamped by the Andy Warhol Authentication Board and numbered A110.107 on the overlap.

Estimate £1,000,000–1,500,000 \$1,580,000–2,370,000 €1,240,000–1,870,000 ₺

PROVENANCE

Acquired directly from the artist in 1980

Private Collection





One of eighteen untitled photolithographs with watercolour additions from the book *À la recherche du shoe perdu* (1955).

Diamond dust shoes from 1980 belongs to an iconic series of works by Andy Warhol that epitomise his fascination for glamour and celebrity. Warhol did not claim that these works had great depth – “If you want to know all about Andy Warhol, just look at the surface of my paintings and films and me, and there I am. There’s nothing behind it” (*Andy Warhol: a Retrospective*, exh. cat., Museum of Modern Art, New York, 1989, p. 63) – yet surface is the very subject of these works and the source, paradoxically, of their depth of meaning.

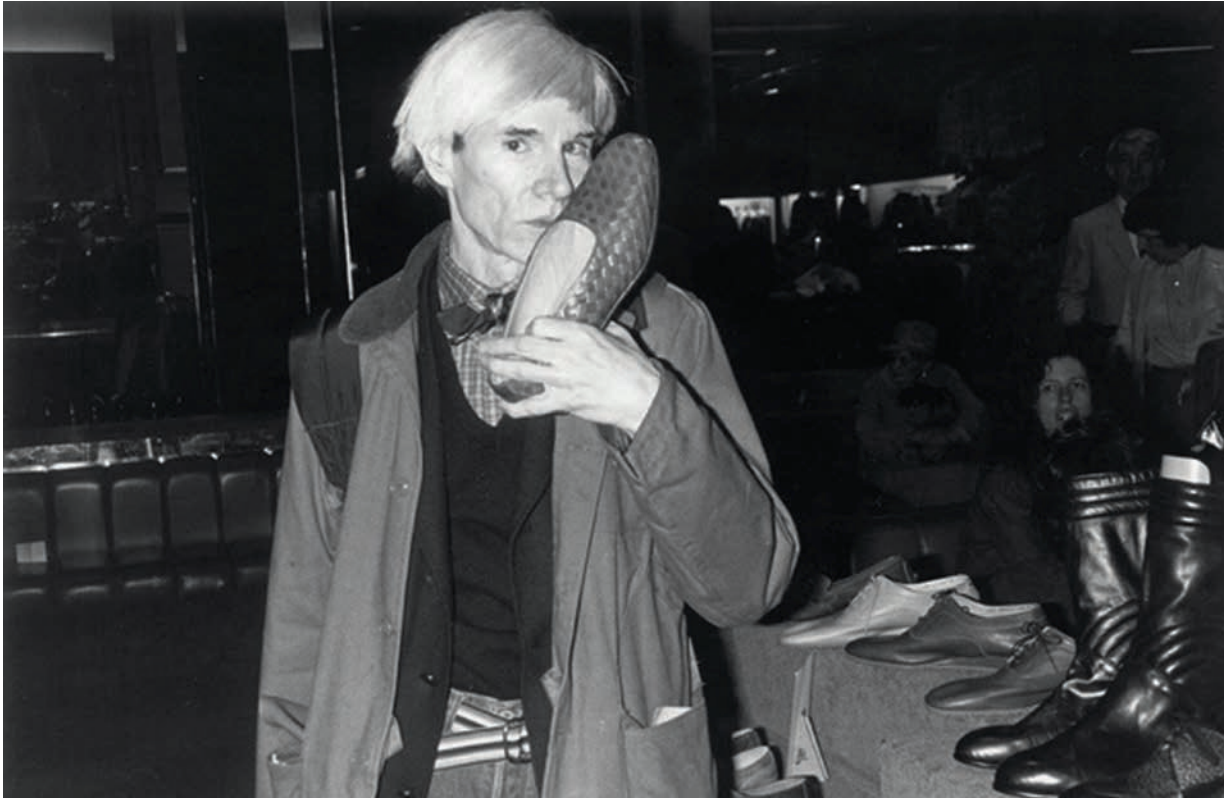
The *Diamond dust shoes* series saw Warhol return to one of his original sources – his early job as a commercial illustrator for the I. Miller shoe company, whose advertising campaigns he revolutionised. These seemingly whimsical drawings brought attention to the young artist for the first time, became his ‘calling card’ and led to the exhibition *À la recherche du shoe perdu* in 1955 which was accompanied by a published portfolio. Bob Colacello, editor of *Interview* magazine, recalls the origin of the series: “A big box of shoes was sent down to Warhol to be photographed for an ad campaign. An assistant turned the box upside down and dumped the shoes out. Andy liked the way they spilled all over the floor so he took a few Polaroids...”. Such spontaneity on the part of Warhol, as this anecdote reveals, became to be a fundamental part of his gift as an illustrator, designer and artist.

Like in other works from the series, *Diamond dust shoes* contrast the glittering green, pink and purple shoes against a black background, ensuring that they are the focus of the viewer’s attention. Rupert Smith, a fellow artist, had been using industrial-grade ground diamonds, gluing them onto his own prints, and it was this technique that Warhol used to create the glittering and elegant effect. Sparkling, pulverized glass was used by Warhol as an alternative to diamond dust, as the powder of real ground diamonds turned out to be too chalky. ‘Diamond dust’ had been popular with Warhol ever since he first used it in his *Shadow* series in 1979, as it connoted his favourite subjects – movie star glamour, high



Advertisement designed by Andy Warhol for I. Miller Shoes, in *Harper's Bazaar*, July 1958.





“Star-goddess and star-merchandise are two facets of the same reality: the needs of man at the stage of twentieth-century civilization.”

EDGAR MORIN

fashion and money: “The merger of women’s shoes and diamond dust was a perfect fit... Andy created the *Diamond Dust Shoe* paintings just as the disco, lam, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene since the early 60s, once again reflected the times he was living in through his paintings” (V. Fremont, *Diamond Dust Shoes*, exh. cat., New York, 1999, pp. 8–9).

The glittering shoes, the objects of desire of every woman, symbolise the values of the society increasingly intoxicated with consumerism, glamour and celebrity. Evoking illustrations in fashion magazines, these images embody the notion of a fetish, a technique widely used by the advertising campaigns from the 1950s onwards. The high-heeled shoe, the ultimate symbol of femininity, refers directly to Warhol’s female portraits, on Polaroid and canvas, of the most celebrated, intriguing, fashion-forward women of his time, such as Marilyn Monroe, Jackie Kennedy and Liz Taylor. Warhol’s portraits of these women in particular have become iconic images not only of the artist’s practice, but of the culture of 20th-century Western society: “The star is a specific product of capitalist civilization: at the same time she satisfies profound anthropological needs which are expressed at the level of myth and religion. The admirable coincidence of myth and capital, of goddess and merchandise, is neither fortuitous nor contradictory. Star-goddess and star-merchandise are two faces of the same reality: the needs of man at the stage of twentieth-century civilization.” (Edgar Morin quoted in R. Crone, *Andy Warhol, The Early Work 1942–1962*, New York, 1987, p. 68.)



above Andy Warhol, *Liz #5*, 1963 (sold at Phillips de Pury & Company, New York, Contemporary Art Part I, 12 May 2011, for \$26,962,500)
right Andy Warhol, *Polaroid*, ca. 1950s



20 **DAMIEN HIRST** b. 1965

Beautiful Big, Beyond Belief Tasteful Party Painting V, 2007

household gloss paint, glass, mirror, razor blades, glitter, diamond dust and gold on canvas
diameter: 213.4 cm (84 in)

Estimate £250,000–350,000 \$396,000–554,000 €311,000–435,000 ♣ ‡

PROVENANCE

White Cube, London
Private Collection

“I’m going to die and I want to live forever. I can’t escape the fact and I can’t let go of the desire.” **DAMIEN HIRST**





Hirst and Fairhurst dressed as clowns for 'Fete worse than Death', Shoreditch, London, 1993

"The *Spin Paintings* gather and amalgamate the individuality of every individual colour, introducing a mechanical rotating movement at the moment of execution, to make the colours participate in a primordial state, where order and creation dissolve and disengage from the mediation of thought and representation, to become pure expression of the basic and vital gesture of painting and its mythology." (Mario Codognato in 'Warning Labels', in *Damien Hirst*, exh. cat., Naples, Museo Archeological Nazionale, 2004, p. 42)

After nearly a quarter of a century from when he first entered public consciousness, Damien Hirst has become one of the most influential artists of his generation. Hirst's output is prolific, and diverse in its use of varied mediums and artistic techniques. Linking his varied works, however, is the consistent reference to and examination of the fundamental issue of human experience – love and hate, life and death, fantasy and fear. By creating series of works, Hirst reflects on human's desire to theoretically override death by the implication of endlessness. Hirst's work does not impose these theories on the viewer, but cleverly encourages the onlooker to reexamine his or her personal existence in relation to the relevant surrounding environment.

Although employing a wide range of methods, Hirst's oeuvre is characteristically controlled and organised. Animals are aligned in the *Natural History* series, for example, and spacing between the spots in the *Spot Paintings* is precisely measured. The *Spin Paintings*, in which category the current lot falls, are an anomaly in their loose expressiveness. Apparently inspired by childhood memories of seeing paintings made at school fetes and watching Blue Peter on television, Hirst began the series in the early 1990s. He completed his first work *Beautiful Ray of Sunshine on a Rainy Day Painting* and *Beautiful Where Did All the Colour Go Painting*, in 1992 and the following year set up a spin art stall with his fellow artist Angus Fairhurst at Joshua Compston's artist-led street fair, A Fete Worse than Death. While living in Berlin in 1994, Hirst commissioned the manufacture of a spin machine, and thereafter began to seriously develop the series.

The spin machine disperses paint centrifugally as it is steadily poured onto the shaped canvas surface. These mechanically-made works stand as testament to a theme that is intrinsic to Hirst's work, namely the individual artist's hand versus factory production. But with Hirst, of course, it is never that simple. The artist employs factory production to emphasize the dissimilarity and divide between labour and concept. The factory makes the works but never produces the ideas. The movement of the machine also provides Hirst with pleasure – "Every time they're finished, I'm desperate to do another one" (the artist, in Damien Hirst and Gordon Burn, *On the Way to Work*, 2001, p. 221). Whilst looking back to Warhol's factory-like production process, Hirst's *Spin* series also mimics the expression of Jackson Pollock's action paintings. Hirst faces the mythology of painting straight on, taking what was thought as wholly expressive and adapting it to become another postmodern motif ready to appropriate.

The *Spin* series works are distinguished by their elongated playful titles that start with 'Beautiful' and end with 'Painting'. In between, there is an abundance of adjectives containing a rhythm that follows the rotation, emphasizing the kinetic energy of the works.

The current painting is unusual amongst the series for its muted tonal range and chiefly brown palette. Far from gaiety, the work alludes to darkness and danger. The inky blue paint and fragments of glass piercing the surface, appear to be part of an ominous celestial scene such as an apocalyptic explosion. *Beautiful Big, Beyond Belief Tasteful Party Painting V* balances sublime spectacle with allegories of mortality, resurrecting Hirst's fascination with the transience of human life.



21 **WIM DELVOYE** b. 1965

Cement Truck, 2009

laser-cut steel

59 × 168 × 44 cm (23 1/4 × 66 1/8 × 17 3/8 in)

This work is unique.

Estimate £150,000–250,000 \$237,000–396,000 €187,000–311,000 ♣

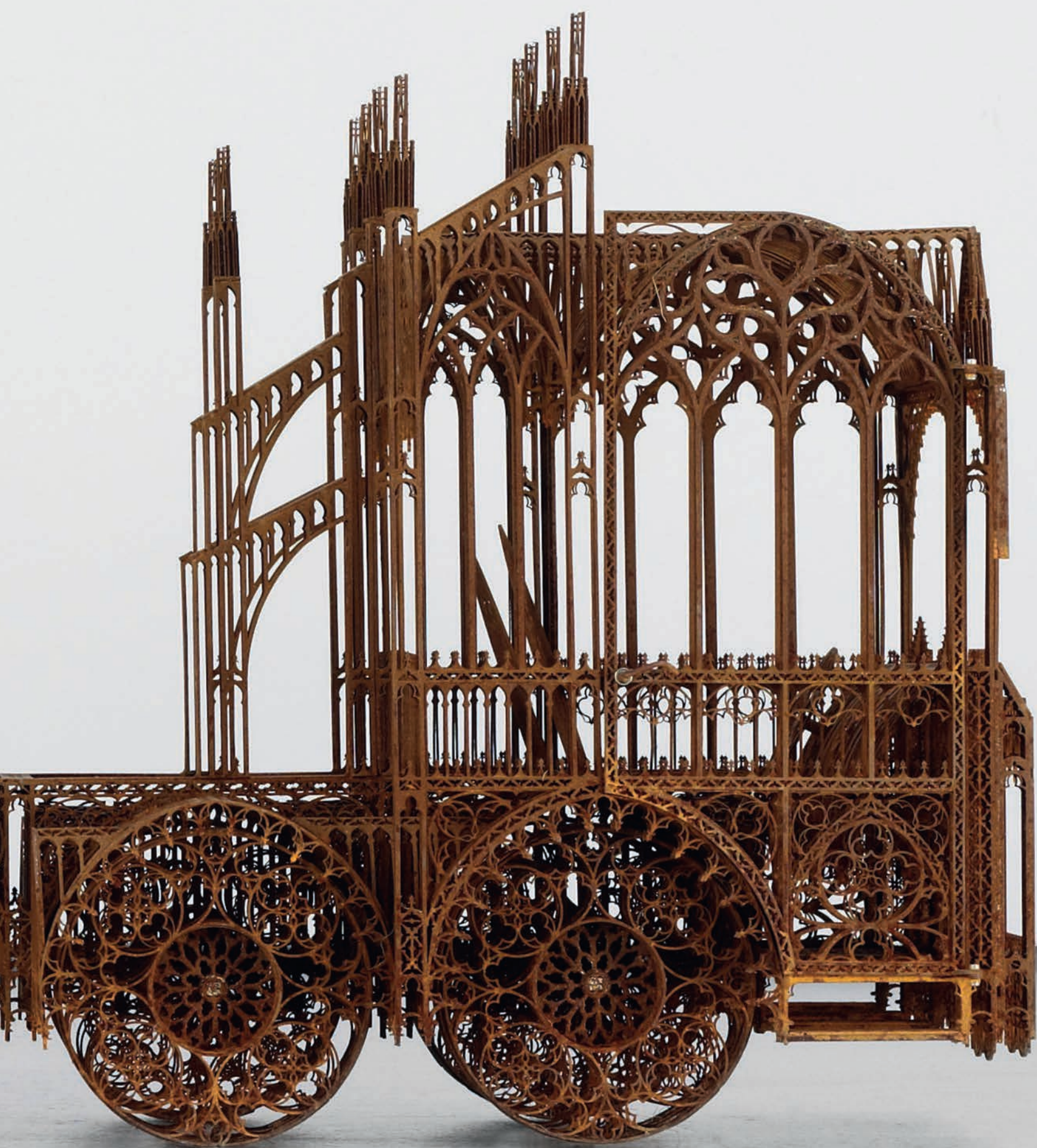
PROVENANCE

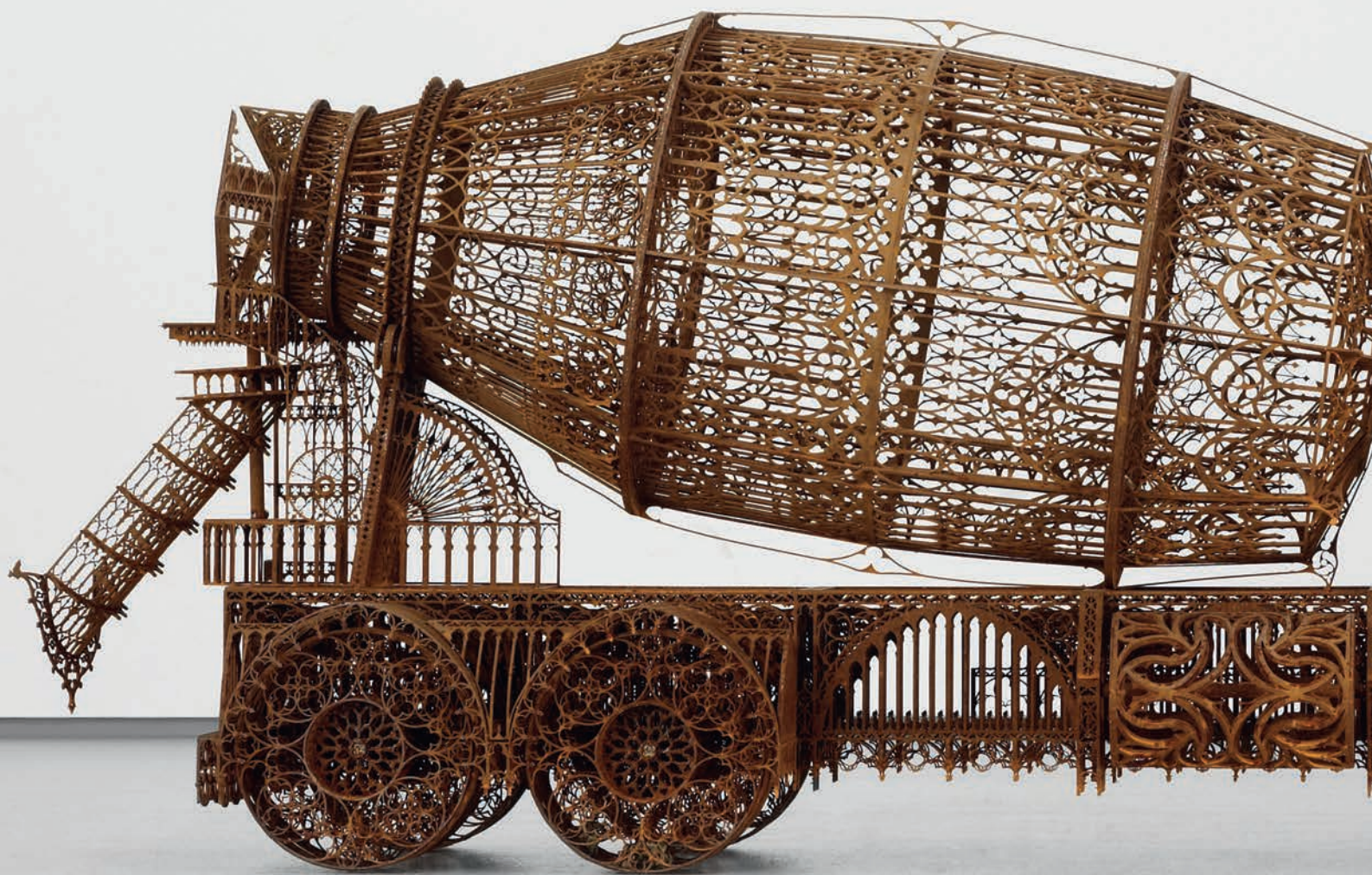
Acquired directly from the artist

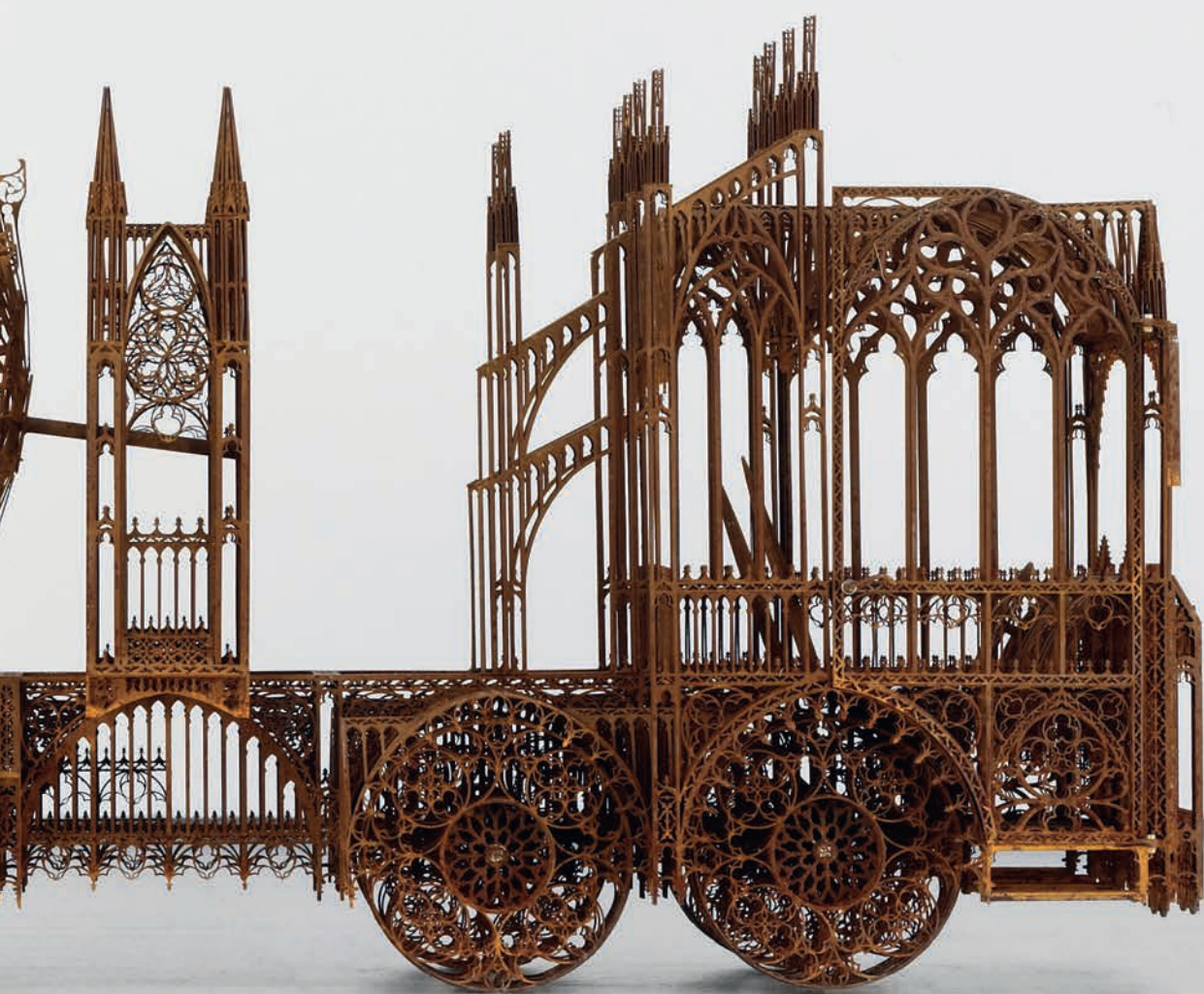
Since the early 1990s, Belgian artist Wim Delvoye has challenged the contemporary art world with his paradoxical work. Delvoye's *Cement Truck*, executed in 2009, is a magnificent example from his series of 'Gothic Works'. In *Cement Truck*, Delvoye has used Corten steel which is popular with many architects. The steel has been lasercut, folded and welded to achieve the layered look. The rusted surface of the work gives it the aged appearance as if the work could belong to the times that inspired its design. Delvoye works with a team of architects who assist him in his designs of the 'Gothic Works'. The present lot belongs to the *Cement Trucks* series that began as wood sculptures in 1990–99 and continued in 2008 when the artist turned to steel, as he had previously done with *Flat Bed Trailer* (2007), *Dump Trucks* (2006) and *Caterpillars* (2001–02).

In imitation of the masterpieces of Gothic architecture such as Notre Dame de Paris and Duomo di Milano, the artist merges the past with the present in this work. He has taken a completely functional object like a truck and rendered it entirely in as elaborately ornamental decoration, Delvoye transforms the object into an artistic one. The delicate metal tracery is in direct and witty opposition to the heavy-duty utilitarian nature of the truck and sets today's industrial technology against the image of medieval craftsmanship – there is a natural contrast here too between the secular and the divine. This playful take on an historical style is more than just ornament, however – as the artist himself has said, "Gothic is not a style; it's a mentality, like Romanticism" (in an interview in *Wound*, Summer 2009, p. 143).

This striking work is replete not only with decorative elements, but also with meaning and paradox. In its hybrid qualities, it exposes a bizarre, even grotesque aesthetic which, along with the artist's other works, creates a particular discourse within contemporary art and challenges, more than most artists today, the definition of art.







22 **ADRIANA VAREJÃO** b. 1964

Agnus Dei, 1990

oil on plaster on canvas

200 × 210 cm (78 3/4 × 82 5/8 in)

Signed, titled and dated 'Adriana Varejão "Agnus Dei" 1990' on the reverse.

Estimate £100,000–150,000 \$158,000–237,000 €124,000–187,000 ₺

PROVENANCE

Thomas Cohn Galeria, São Paulo

Important Private Collection, USA

“What consolidates in these images is a thickness of history.”

PAULO HERKENHOFF





Francisco de Zurbarán, *Agnus Dei*, 1635, Museo Nacional del Prado, Madrid

Adriana Varejão is one of the most intriguing and exciting artists working in Brazil today. She works across several media, including painting, sculpture and installations, with a highly individual style that draws on baroque art, colonial history and architecture. In the notably expressive handling of her materials, her works possess a powerful sensuality and symbolism that, while rooted in the ideas and practices of the earlier generation of artists of Brazil's Neo-Concretist movement in the 1950s (including Lygia Clark, Hélio Oiticica and Lygia Pape), distinguish her approach from her forebears and make her such an outstanding artist today.

Agnus Dei (*Lamb of God*), painted in 1990, is a delicate, tactile work from the 'craquelure' series produced early in Varejão's career. Against a background of cracked and peeling painted plaster, the artist has placed a crudely painted version of the traditional Christian icon of the seated lamb holding a cross with a white flag, known as the Lamb of God. By placing this symbol of the Christian church against the craquelure, the artist deliberately evokes an historical narrative – in this case, Brazil's colonial past and the Church, a theme common in her work – not only by using a time-honoured image but also by creating a fragility that enacts the presence of that history. As one writer has eloquently expressed it, "What consolidated in these images is a thickness of history" (Paulo Herkenhoff, *Adriana Varejão: Pintura, Sutura/Painting, Suturing*, exh. cat., São Paulo: Galeria Camargo Vilaça, 1996, p. 3).

The past, as it appears in different forms, is a recurring motif for Varejão in much of her work: "My narrative doesn't belong to any time or place, it is characterized by discontinuity. It's an interweaving of histories

(and stories). Histories of bodies, of architecture, of Brazil, of tattoos, of ceramics, of old Portuguese azulejos or ordinary modern tiles, of maps, books, painting..." (the artist, in Hélène Kelmachter, *Adriana Varejão, Echo Chamber*, exh. cat., Paris: Fondation Cartier pour l'Art Contemporain, 2005, p. 81). Art history is a constant and inescapable presence in Varejão's work. Compare, for example, the present lot with a work of the same title by the Spanish Baroque artist Francisco de Zurbarán, in which the dramatic chiaroscuro effect and the detailed depiction of the animal's skin epitomise the qualities of the Baroque painting that are also so evident in the present work. According to Varejão: "The Baroque is a timeless style which makes you understand that art is nothing but pure culture. That art comes from art and not from nature" (the artist quoted in Hélène Kelmachter, *Adriana Varejão, Echo Chamber*, exh. cat., Paris: Fondation Cartier pour l'Art Contemporain, 2005).



Stained glass window with *Agnus Dei*, designed and made in 1915 by The Munich Studio, Chicago, and installed in the Church of Our Lady of Mount Carmel, Wyandotte, Michigan, USA.





23 **BHARTI KHER** b. 1969

An Absence of Assignable Cause, 2007

bindis on fiberglass

173 × 300 × 116 cm (68 1/8 × 118 1/8 × 45 5/8 in)

This work is number 1 from an edition of 3 unique variations.

Estimate £150,000–250,000 \$237,000–396,000 €187,000–311,000 ♣

PROVENANCE

Jack Shainman Gallery, New York

Acquired from the above in 2007

EXHIBITED

New York, Jack Shainman Gallery, *Bharti Kher: An Absence of Assignable Cause*, 15 November – 22 December 2007

London, Serpentine Gallery, *Indian Highway*, 10 December 2008 – 22 February 2009, then travelled to Oslo, Astrup Fearnley Museum of Modern Art (2 April – 23 August 2009), Hernig Museum of Contemporary Art (13 March – 12 September 2010) (another example exhibited)

London, The Saatchi Gallery, *The Empire Strikes Back: Indian Art Today*, 29 January – 8 May 2010
Kunstmuseum Thun, *Susan Hefuna, Bharti Kher, Fred Tomaselli: Between the Worlds*, 1 May–27 June 2010 (another example exhibited)

Lille 3000, *The Silk Road, Saatchi Gallery Collection*, 20 October 2010 – 23 January 2011

LITERATURE

Indian Highway, exh. cat., London: Serpentine Gallery, 2009, p. 109 (another example illustrated)

The Empire Strikes Back: Indian Art Today, exh. cat., London: The Saatchi Gallery, 2010, p. 142 (illustrated in colour)

The Silk Road, Saatchi Gallery Collection, exh. cat., Lille 3000: Lille, 2011, p. 53 (illustrated in colour)

“In the art of Bharti Kher, the bindi that Hindu women wear on their foreheads becomes a motif that links tradition and modernity, East and West.” **PERNILLA HOLMES**





Installation view of the exhibition *Susan Kefuna, Bharti Kher, Fred Tomaselli: Between the Worlds*, Kunstmuseum Thun, Switzerland, 2010. Photo Dominique Uldry

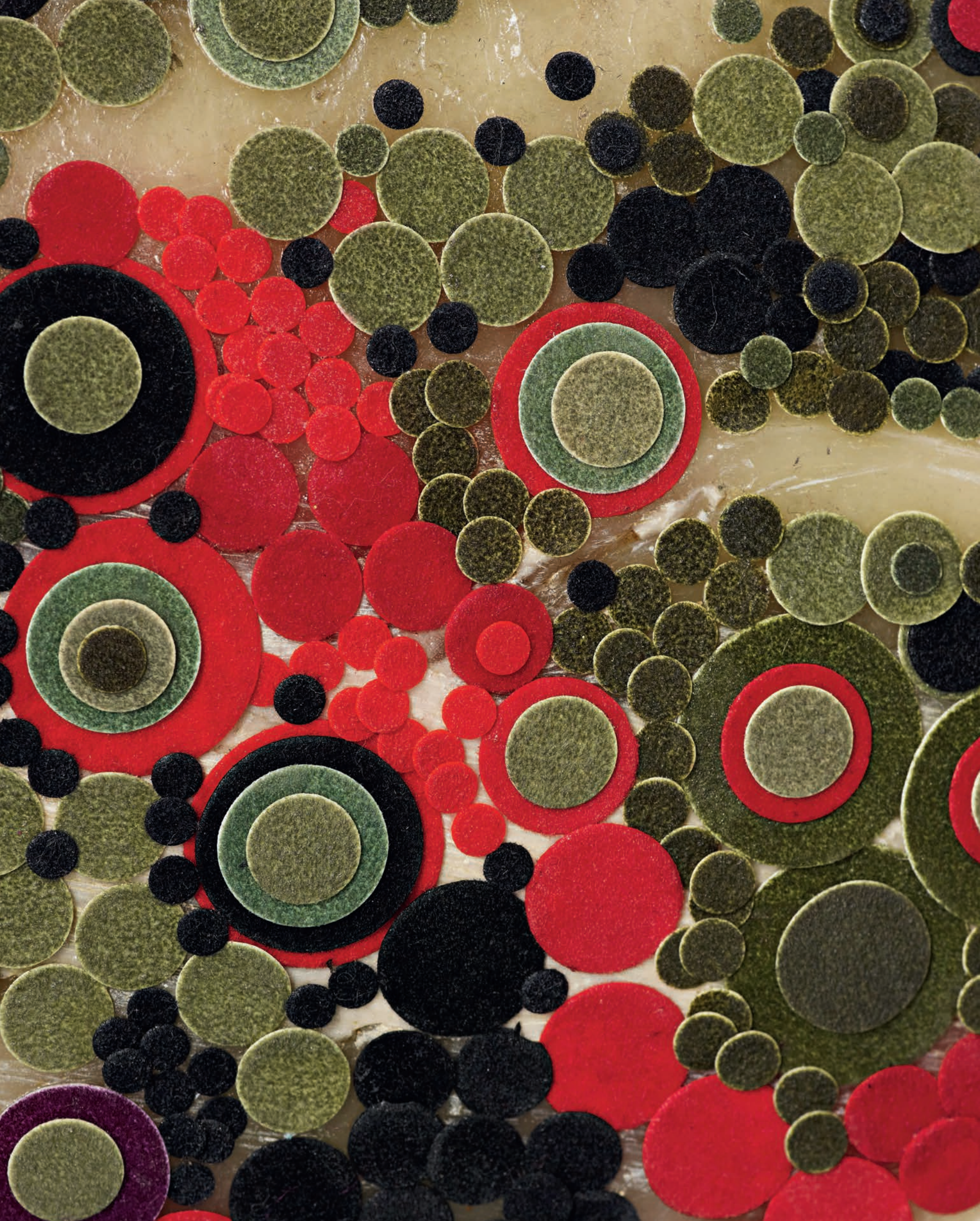


The artist in her studio with *An Absence of Assignable Cause* during its making

An Absence of Assignable Cause is a mesmerising work by Bharti Kher who is now widely regarded as one of the most celebrated female artists of our time and a frontrunner of Indian contemporary art. Drawing on her personal background as an Indian woman born and raised in London and who returned to her native country as an adult, the artist explores through her work the concepts of tradition, identity, femininity, as well as the issues of contemporary society in India and internationally. The bindi, the spot worn by Hindu women to represent the third eye, is the key characteristic of Kher's body of work, and a central material used by the artist in the present lot. The bindi has been very popular with Kher for its attractive material qualities, as well as its meaning – it is believed that Hindu women can instil faith by this object, as it facilitates the link between the spiritual and real worlds. By continuously using the same motif, the artist creates her own language and different layers of meaning that make her works so distinctive and interesting to explore.

Executed in 2007, *An Absence of Assignable Cause* represents a life-size heart of the blue-sperm whale, one of the world's largest animals, decorated throughout with multicoloured bindis of various sizes that create a beautifully textured, abstractly decorated surface. Kher, being unable to find the necessary anatomical information about the animal, used her imagination to create the heart. Kher plays with paradox in the work by choosing the most vulnerable part of the body but of the largest animal. In exposing the fragility of life of an animal already close to extinction, Kher opens up questions about the values of modern society.

Kher's work is filled with allegories and references to mythical creatures could be seen to find inspiration in the work of Old Masters, such as Hieronymus Bosch and Francisco Goya. Rooted in traditionalism, the artist has found her own way to raise the issues important to her: "Like many great works, hers are ambiguous in their meaning. Bharti's works show a very relevant negotiation with old India and present – the idea of memory is very important but used in a dynamic way. It's a productive tension between tradition and modernity" (Hans Ulrich Obrist, 'Connecting the Dots', *ARTnews*, April 2009).



24 **GILBERT & GEORGE** b. 1943 & b. 1942

Mouth, 1983

hand-dyed gelatin silver prints and gold leaf in artist's metal frames in 15 parts
each: 60.5 × 50.5 cm (23 7/8 × 19 7/8 in); overall: 181 × 250 cm (71 1/4 × 98 3/8 in)

Estimate £100,000–150,000 \$158,000–237,000 €124,000–187,000 ♣ †

PROVENANCE

Private Collection, Europe

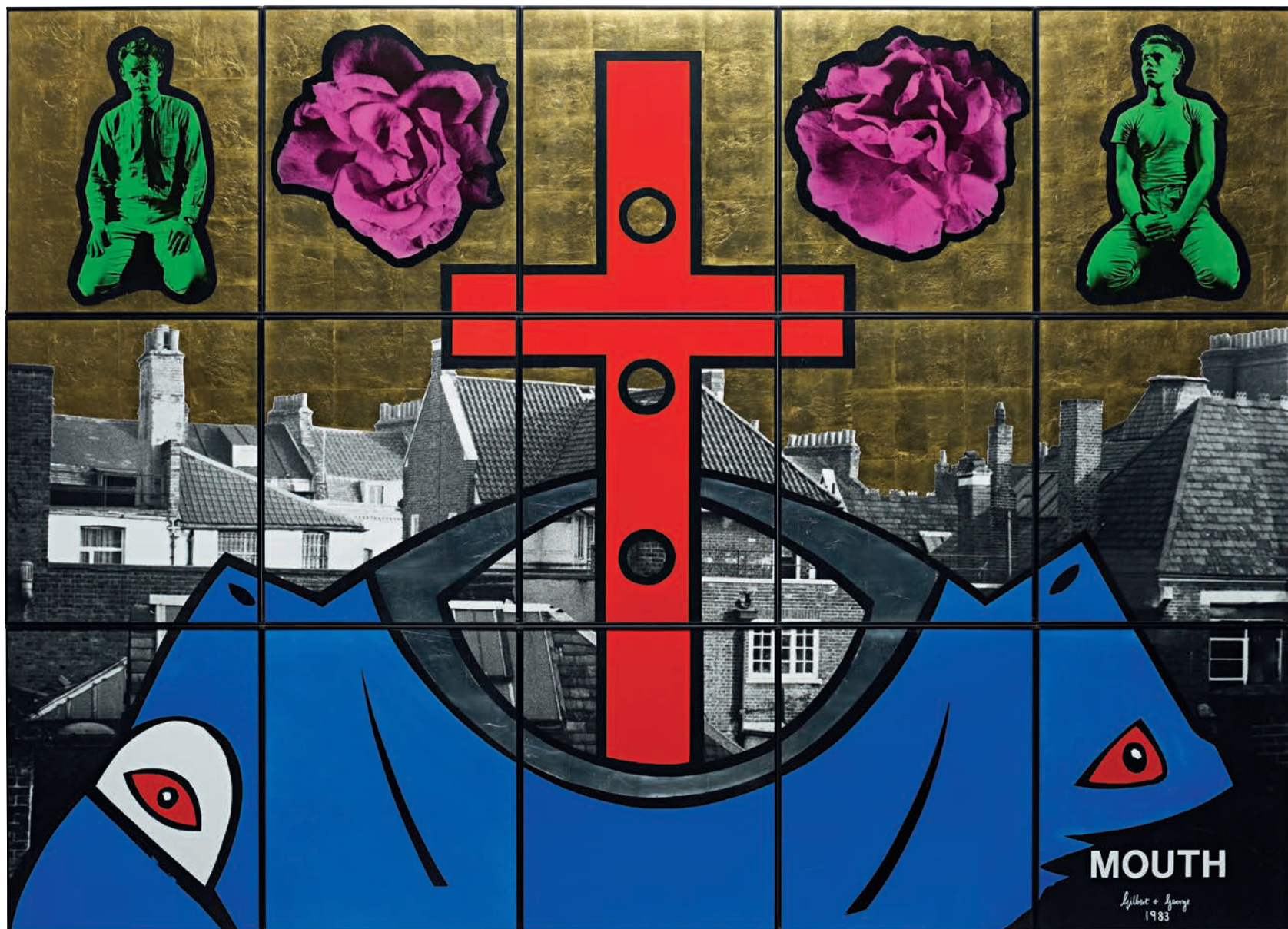
EXHIBITED

London, Richard Salmon Limited, *Sequence*, 29 August–20 September 1997

LITERATURE

C. Ratcliff, *Gilbert & George: The Complete Pictures 1971–1985*, New York, 1986, p. 218
(illustrated in colour)

R. Fuchs, *Gilbert & George: The Complete Pictures 1971–2005, Volume I*, London, 2007, p. 456
(illustrated in colour)



“We want our art to speak across the barriers of knowledge directly to people about their life and not about their knowledge of art...”

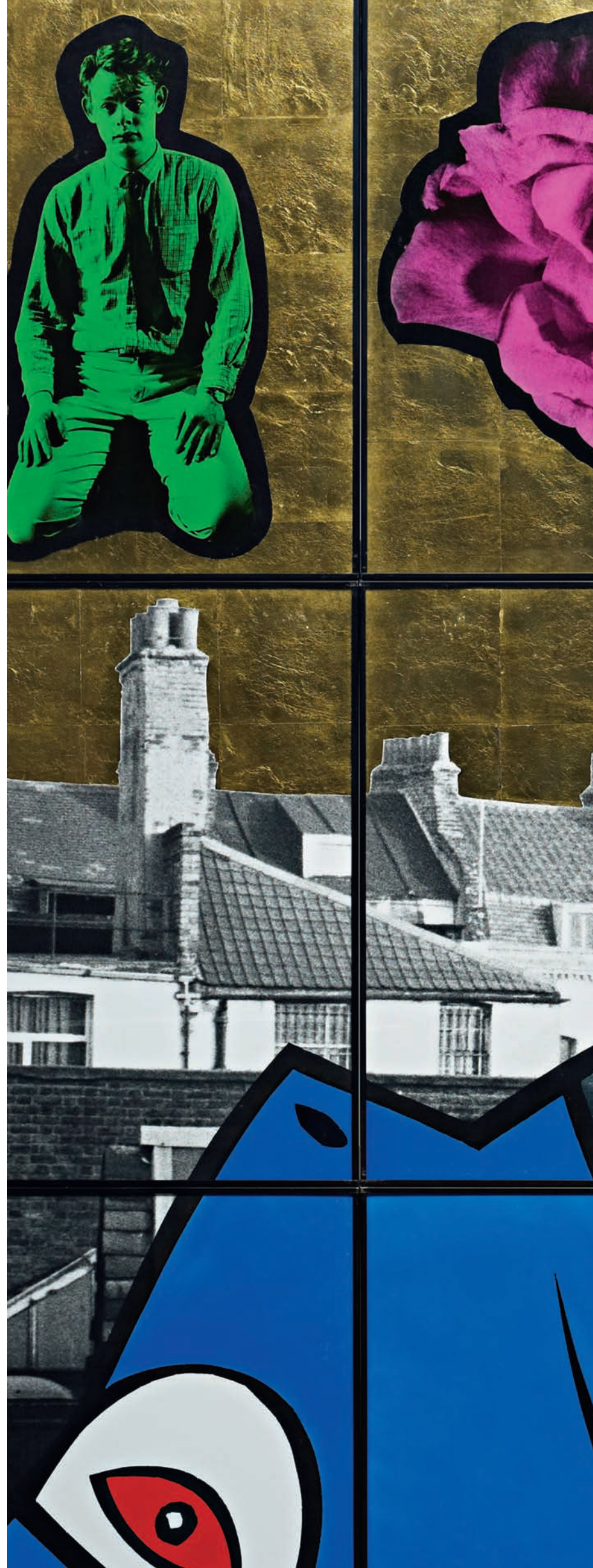
GILBERT & GEORGE

The British duo, Gilbert & George first met in 1967 while students at Central Saint Martins, and have worked together since then. Their art is inseparable from their double persona – they consistently include their own portraits in their photo-pieces and pioneered the concept of ‘living sculpture’ when they exhibited themselves in metallic make-up singing the music-hall song ‘Underneath the Arches’ in 1969. Their motto, “Art for All”, announced early on in 1969, still drives their art today.

Mouth (1983) is a relatively early work by Gilbert & George. It features their trademark grid of frames across which schematically arranged imagery is displayed, and like much of their work, is dominated by a particular political or religious theme, such as racism, patriotism, or religion. In the case of *Mouth*, the collage-like image is dominated by the presence of a red cross which emerges from a mouth-shaped blue orifice, partly hiding a view of rooftops, probably located in Spitalfields in east London where the artists have lived for the past 40 years.

Unusually for much of Gilbert & George's work, *Mouth* does not include depictions of the artists themselves; instead, two men (one of whom is the actor Martin Klunes, who modelled for Gilbert & George early in his career) kneel down in apparent genuflection. *Good*, another work from 1983, has a similar scheme to *Mouth*. In that work, red roses align to form a cross against a brick wall, while in *Mouth* two pink roses hang in the ochre sky. Throughout their career, Gilbert & George have used their work to direct criticism toward organised religion, including other works from the same year as *Mouth*, such as *Drunk with God*, *Black God*, *Bad God* and *Yellow Cross*. The same theme resurfaces in their work from 2005 in *SonofaGod*, and in their 2008 ‘Jack Freak’ pictures, with imagery such as the artists wearing union flag haloes in the work *Stuff Religion*.

Gilbert & George's photo-pieces contain powerful visual imagery organised with symmetry and using vivid colours, first used in 1982, makes their style immediately recognizable. *Mouth* is typical in this. Like so much of their work, it is both exuberant and stylized. Gilbert & George's subjects, as in the present lot, combine the mundane with a grandness of both subject and scale. This, together with the mirroring of imagery and the humour they often inject into their serious message, often means that the work can seem puzzling. There is paradox too in Gilbert & George's willingness to shock, though their depiction of sex, bodily fluids or religion, while their persona retains a conservative appearance. It is this leading of the onlooker in so many different directions that makes works such as *Mouth* so intriguing and enlightening.





25 **KEITH HARING** 1958–1990

Julia, 1987

painted aluminium

129 × 104 × 79 cm (50 3/4 × 40 7/8 × 31 1/8 in)

Incised with the artist's signature, numbered and dated 'K. Haring 1987 3/7'. This work is from an edition of 7 plus 2 artist's proofs.

Estimate £150,000–200,000 \$237,000–316,000 €187,000–249,000

PROVENANCE

Ben Brown Fine Arts, London

Acquired from the above by the present owner

EXHIBITED

Paris, Galerie Jerome De Noirmont, *Keith Haring, 12 Sculptures*, 4 June–23 July 1999
(different edition exhibited)

LITERATURE

Keith Haring, 12 Sculptures, exh. cat., Paris: Galerie Jerome De Noirmont, 1999, p. 37
(different edition illustrated)

Keith Haring Sculptures, Paintings and Work on Paper, Milan, Ben Brown Fine Arts, 2005, pp. 42–43 (illustrated in colour)





Keith Haring with his sculpture *Dog*, 1985

The appeal of Haring's sculptures, much like the rest of his art, lies in their powerful immediacy: they are invitations to touch and be touched. In 1988, upon the sculpture's installation in Riverside Park, Haring would observe the reaction of passers-by to his pieces. According to Haring, "if a work is going to be public it has to harmonize both with the location and with the people who use it" (D. Galloway, *Keith Haring: Sculptures, Paintings and Works on Paper*, Milan: Skira, 2005, p. 22). This meant, for example, that the sculpture's edges made in such a way that they would be harmless if the sculpture were to be climbed.

The theme drawn upon by many of Haring's sculptures of this period is dance. New York in the 1980s saw the emergence, via various communities such as the Afro-American and Latino diaspora, of new musical genres like rap or electric boogaloo. Dance, which Haring saw as personal expression, was a key inspiration to him – he listened to hip-hop while working in his studio and clearly enjoyed dancing himself. His interest in dance extended as well to his collaborations, using body paint, with the singer and model Grace Jones as well as the choreographer and dancer, Bill T. Jones reflect this interest. As a parallel to dance's attraction to visual artists, one might also think of Alexander Calder's wiry representations of the celebrated exotic dancer, Josephine Baker.

Unlike other sculptures by Haring that were inspired by the Afro-Brazilian capoeira or break dancing, *Julia* seems to be inspired by a more conventional genre, that of classical music. The hoops around the figure can be seen as depicting a ballerina's tutu and the arms of the figure are counterbalanced in a classically graceful manner. The title refers to Julia Gruen, Haring's assistant for the final six years of his life and who remains today the executive director of the Keith Haring Foundation.

The Paradise Garage, the multi-cultural gay nightclub where Haring was a regular, was described by the artist as "one of the biggest influences on my entire life... especially my spiritual level. Dancing there was more than dancing. It was really dancing in a way to reach another state of mind, to transcend being here and getting communally to another place. It was all black and totally modern, totally lights and disco. Still, something else was happening and everyone, everyone knew it" (R. Farris Thompson, 'Requiem for the Degas of the B-boys', *Artforum*, May 1990).



Body painting, Grace Jones (1984)

26 **GEORGE CONDO** b. 1957

Young Lovers, 2004

oil on canvas

101.5 × 127 cm (39 7/8 × 50 in)

Signed, titled and dated 'Condo Young Lovers 04' on the reverse.

Estimate £120,000–180,000 \$190,000–285,000 €149,000–224,000 ₣

PROVENANCE

Sprüth Magers Lee, London

Private Collection

"Mr. Condo makes things that look like paintings, that have the presence, completeness and frontal tautness of paintings, yet in some essential way are not so much paintings as artifacts, signs of another time and place, layered thickly with talent and nostalgia and a particularly dandyish form of conservatism."

(R. Smith, 'Condo Creates a Future with Layers of Nostalgia', *New York Times*, 25 March 1988)

George Condo draws both of art history, especially portraiture, and on his vivid imagination to create his world of bizarre characters whom he brings together in both horror and beauty and who relate to reality but are at one and the same time artificial. *Young lovers*, painted in 2004, is a particularly good example of this body of work in which the paradoxical combination of opposites is particularly evident. It is this polarity that gives rise to the multiple levels of meaning to be found in Condo's complex work, not only showing the external appearances of his subjects but also exposing their inner consciousnesses.



Pablo Picasso, *L'Aubade*, 1967

Young Lovers represents all the qualities embodied by Artificial Realism, the term invented by the artist himself in the early 80s in his attempt to describe his style of painting and defined as: "the realistic representation of that which is artificial" (the artist quoted in Jennifer Higgie, 'Time's Fool', *Frieze*, May 2007). Two naked grotesque creatures depicted in the foreground, whose figures seem at once human and monstrous, convey tenderness, vulnerability as well as horror and raw sexuality. This uncanny combination of sensualities evoked by this work is distinctive of Condo's manner.

Condo continues a tradition of portraiture brought to its zenith by Franz Hals and later challenged by, among others, Pablo Picasso and Francis Bacon. Although the message and subject matter of Condo's work are highly original, his method of painting remains traditional – he starts by applying the ground to the canvas, then makes the drawings before applying the paint. His compositions are carefully thought through using sketches and he sometimes produces series of works with only slight variations. The present lot is the artist's take on the traditional composition of the reclining figure, one that has been used repeatedly throughout art history, most famously in the 20th century by Picasso and Henry Moore. The expressiveness of Condo's brushstrokes in depicting the flesh, together with the mesmerizingly terrifying faces of the nudes, gives the painting a theatrical, darkly comic quality as well as an ironic sexuality. According to Ralph Rugolf, the main organizer of Condo's mid-career retrospective at the New Museum, New York in 2011, "George's paintings have a life that's very different from what you get in other artists. There's real heat on the surface, and things are changing all the time" (quoted in Calvin Tomkins, 'Portraits of Imaginary People: the Paintings of George Condo', *New Yorker*, 17 January 2011).



27 **YVES KLEIN** 1928-1962

Petit Éponge SE 253, ca. 1961

IKB dry pigment and synthetic resin on natural sponge mounted on metal rod
19 × 9,5 × 5 cm (7 1/2 × 3 3/4 × 1 7/8 in)

The work is registered in the Yves Klein Archives under number SE 253.

Estimate £80,000–100,000 \$127,000–158,000 €99,500–124,000 ♣ †

PROVENANCE

Galerie Sfeir-Semler, Hamburg

Private Collection, Germany



Installation view of the exhibition *Bas-reliefs dans une forêt d'éponges* (*Bas-reliefs in a sponge forest*), Galerie Iris Clert, Paris, 15–30 June 1959

Best known for his blue monochromes, Yves Klein also applied his International Klein Blue, or IKB, to sponges as an extension and culmination of his exploration of space. The sponges, aerostatic objects have terrestrial surfaces that express different shadows and light.

Edouard Adam, Klein's chemical and art supplier in Montparnasse provided in 1957 the sponges which were sourced in Greece and Tunisia. The blue sponges differed in material and size.

In 1959, Klein showcased his numerous sponges as a “Bas-reliefs dans une forêt d'éponges (Bas-reliefs in a sponge forest)” at the Galerie Iris Clert in Paris. Klein positioned the sponges on wire strands in an upright posture affixed to a metal or stone base or at other times attached them to a canvas, their shapes remains anthropomorphic. Each sponge presents its own texture, often resembling little craters. Contemporary to Klein, Lucio Fontana had added spatiality to his monochromes in 1952-1956 with his *Pietre* (stone) series which combined sculpture and painting.

“Thanks to the sponges-living, savage material-I was able to make portraits of the readers of my monochromes who, after having seen, after having travelled in the blue of my paintings, come back totally impregnated in sensibility like the sponges.”(S.Stich, *Yves Klein*, Cantz, 1995).



“First there is nothing, then there is deep nothing,
then there is a blue depth.” **GASTON BACHELARD**

28 YVES KLEIN 1928–1962

Monochrome Bleu IK277, 1959

pigment and synthetic resin on paper laid on Plexiglas

20.5 × 17.2 cm (8 1/8 × 6 3/4 in)

Signed and dated 'Yves 59' on the reverse. This work is registered in the Yves Klein Archive under the archive number IKB277.

Estimate £120,000–180,000 \$190,000–285,000 €149,000–224,000 ♠

PROVENANCE

Christie's, Paris, Art d'Après-Guerre et Contemporain, 30 May 2007, lot 337
Private Collection, Belgium

EXHIBITED

Stockholm, Svenska-Franska Konstgalleriet, *Yves Klein*, May 1963, no. 7

The colour blue and Yves Klein's name have become so closely intertwined that in French the expression, “le bleu Klein” is quite commonly used as an adjective in the design and fashion worlds. In fact, in 1960, the artist put down a patent for his blue establishing it as the International Klein Blue or IKB. This deep ultramarine blue became Klein's official identity and his way to awaken his audiences' sensibilities by letting them see firsthand the raw pigment and its thick texture.

As early as 1915, Russian avant-garde artists Kasimir Malevitch and Alexander Rodchenko strived to disconnect art from nature with monochrome forms as their operative mode. Klein differentiated himself from Malevitch by looking instead to Giotto's blue frescoes from Assisi for the poetic aura he sought enable him to express “the absolute affective pictorial power of colour” (the artist in S. Stich, *Yves Klein*, exh. cat, London: Hayward Gallery, 1995, p. 75). For contemporary artists such as Ad Reinhardt, Robert Rauschenberg or Barnett Newmann, colour represented a progression away from representation whereas Klein from his first monochrome embraced a very specific pictorial and sensory effect – in fact, his work is almost representational in its effort to recreate the feeling of infinity when looking at a blue sky or sea.

In 1956, while on vacation in Nice where he had grown up, Klein became focused on the colour blue, taking direct inspiration from the sky and sea of the Mediterranean. Instead of the common associations of the colour blue, such as melancholy, Klein saw his blue monochromes as an exploration of the immensity of space and the blue as illuminating space. Klein's method consisted of stretching the canvas, which contained casein (milk protein) to make the paint adhere, on treated wood. He then

painted the canvas with the blue pigment mixed with a fixative. In this way, he achieved the deep texture apparent in his paintings.

Klein's first exhibition of blue monochromes, entitled 'Monochrome Proposition, Blue Period', took place at the Galleria Apollinaire in Milan two years before he made the present lot. Most of the reviews were mixed; he was supported on the one hand by the playwright Dino Buzzati but on the other criticized for the parallels he made with Giotto. It's interesting to note that the experimental Italian artists Piero Manzoni and Lucio Fontana attended, and were influenced by the exhibition. Manzoni, following the exhibition, focused his work on his 'achromes' while Fontana, an artist already established by that time, was already paralleling Klein's approach with his 'concetto spaziale'. In contrast to Klein, however, their work was non-emotive and Klein sought to bring out a spiritual dimension through his paintings.

There are nearly two hundred monochromes known to exist yet such quantity, something perhaps feared by others in pursuit of the unique, did not matter to Klein – the more blue paintings he produced, the more people would fall under their spell. He saw himself merely as a mediator whose role was to reveal the beauty that was already present in the world. In 1960, he proclaimed, “Painting is no longer for me a function of the eye. My works are only the ashes of my art” (P. Karmel, 'Yves Klein', *Art in America*, December 1981). Painting for Klein was meant to be far more than an optical phenomenon, it was the means by which the spectator could see beyond the physical world. The present lot is a supreme example of this sublime other-worldliness.



“Hume’s paintings sometimes allude to feelings but they don’t explain those feelings, nor do they illustrate them.”

ADRIAN SEARLE

29 GARY HUME b. 1962

Red Tree, 2000

enamel on aluminium

180 × 139.2 cm (70 7/8 × 54 3/4 in)

Signed, titled and dated ‘Red Tree Gary Hume 00’ on the reverse.

Estimate £120,000–180,000 \$190,000–285,000 €149,000–224,000 ♣ ‡

PROVENANCE

Private Collection, Belgium

EXHIBITED

New York, Matthew Marks Gallery, *Gary Hume: New Painting*, 21 February–21 April 2001



Installation view of the exhibition *Gary Hume: New Painting*, Matthew Marks Gallery, New York, 2001, with *Red Tree* in the background.

Gary Hume's *Red Tree* was among a small, select group of works exhibited at the Matthew Marks Gallery in 2001. As an extension to Hume's already established oeuvre, these new enamel-on-aluminium paintings focused on fauna, flora and portraiture, all of which are carried out in his characteristic graphic style. Layers and planes of colour exist on the pictorial surface in a manner that gives birth to lines that are in fact not physically there. Hume adopts colours taken straight from cans of household paints, the colours of modern urban life which lack any pretentiousness associated with high art. Without any notion of tonal range and with no attention given to light and shade, it is the juxtaposed planes of varied colours that provide the form in Hume's paintings.

In his painting, Hume attempts to highlight and override the human need for categorization. He refuses to depict space and by doing so brings together the opposites of form and ground, and absence and presence. In *Red Tree*, sharp brushstrokes exist amid alternating areas of gloss and matte, resulting in a highly textured, geometric painting where subject has become arbitrary to colour and form. Hume presents to the viewer an image with no definitions, allowing him or her to take from it what they want.



30 **ANDREAS GURSKY** b. 1955

Siemens Karlsruhe, 1991

colour coupler print

175.5 × 205.5 cm (69 1/8 × 80 7/8 in)

Signed and numbered '2/4' on the reverse. This work is from an edition of 4.

Estimate £120,000–180,000 \$190,000–285,000 €149,000–224,000 ♣

PROVENANCE

Galerie Hussenot, Paris

Private Collection, France

EXHIBITED

Zürich, Kunsthalle Zürich, *Andreas Gursky*, 28 March–24 May 1992 (another example exhibited)

Hamburg, Deichtorhallen, *Andreas Gursky, Fotografien 1984–1993*, 4 February–10 April 1994, then travelled to Amsterdam, de Appel Arts Centre (20 May–4 July 1994) (another example exhibited)

Bregenz, Kunsthhaus Bregenz, Lucinda Devlin, *Andreas Gursky, Candida Höfer, Räume*, 9 April–27 June 1999 (another example exhibited)

New York, The Museum of Modern Art, *Andreas Gursky*, 4 March–15 May 2001 (another example exhibited)

LITERATURE

Andreas Gursky, exh. cat., Kunsthalle Zürich, Zürich, 1992, p. 13 (illustrated)

Andreas Gursky, Fotografien 1984–1993, exh. cat., de Appel Arts Centre, Amsterdam, 1994, p. 119 (illustrated)

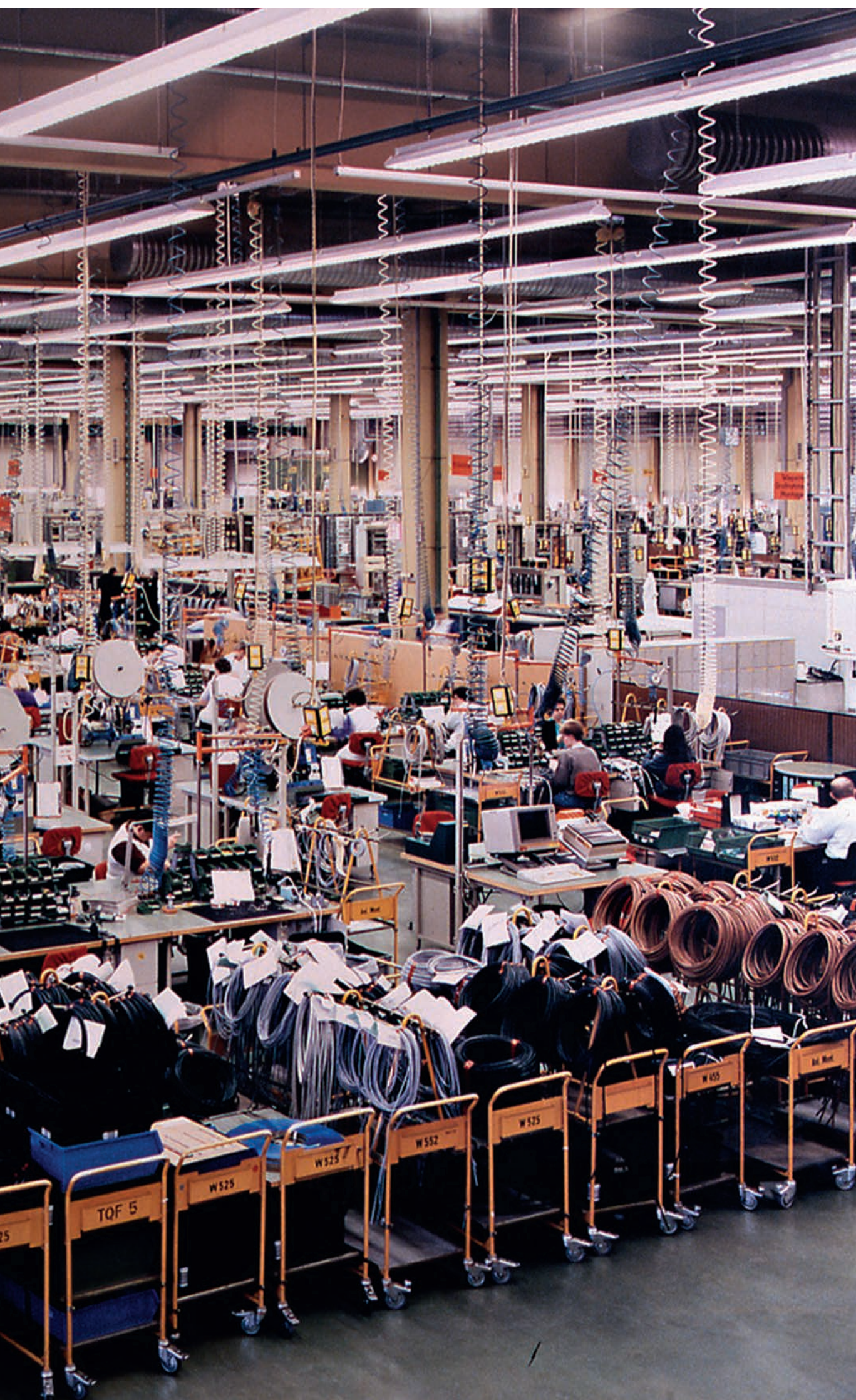
Lucinda Devlin, *Andreas Gursky, Candida Höfer, Räume*, exh. cat., Bregenz: Kunsthhaus Bregenz, 1999, pp. 30–31 (illustrated)

Andreas Gursky, exh. cat., The Museum of Modern Art, New York, 2001, pp. 68–69 (illustrated)

Jean Prouvé, exh. cat., Galerie Patrick Seguin & Sonnabend Gallery, 2008, p. 166 (illustrated)







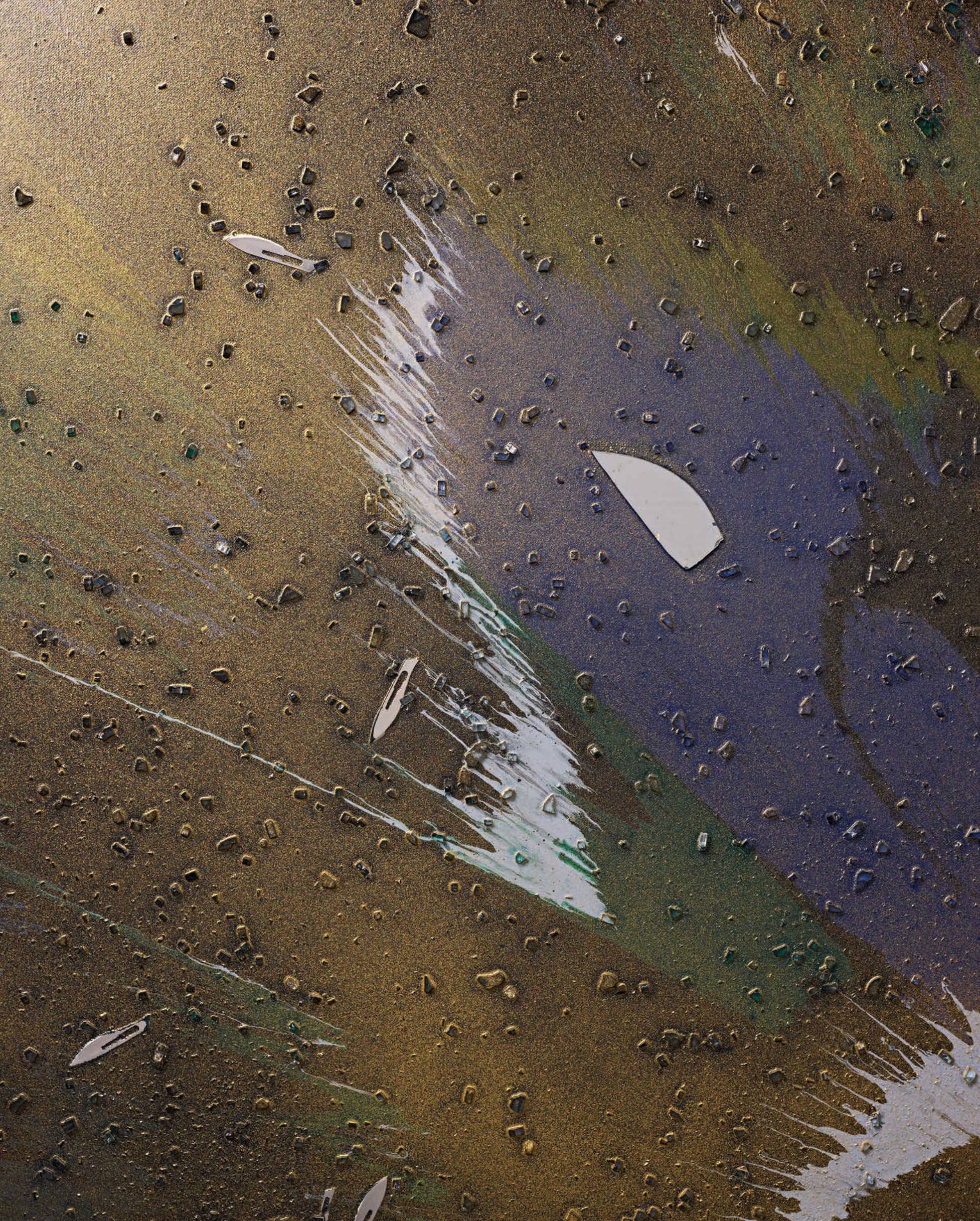


“Vision is an intelligent form of thought”

ANDREAS GURSKY

“Sometimes the essence of a societal moment is well captured by an individual artist. Such is the case for German photographer Andreas Gursky, whose work [...] captures much of the contemporary essence of globalization. Whereas the forms of modernity seem to be imposed forcibly on the world in the work of the pioneers of modernism, they return to us in Gursky's photographs from a world already fully modernized. We experience modernity not only as viewers of these images, but also through identification with our surrogates – the mostly anonymous human subjects – who are depicted.

Gursky's photographs are high-tech productions: they are huge, saturated with colour, and call to mind a hyper-naturalism reminiscent of the heightened reality of cinema. Digital technologies have enabled Gursky to create a vantage point that is more comprehensive than what is available to the unaided human eye, both wider in angle and deeper in focus. The images combine the artifice of painting with the naturalism of photography. Their formalism and coolness of approach avoid confusion with all but the best commercial photography. (Gursky was once a commercial photographer.) They refuse advocacy or direct statement, except perhaps in some implicit advocacy of the art of architecture.” (Michael Rustin, ‘Andreas Gursky – Global Photographer’, *Dissent Magazine*, Summer 2001)



GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

● No Reserve

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

♣ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

If you cannot attend the auction, you may bid live on the telephone with one of our multilingual staff members. This service must be arranged at least 24 hours in advance of

the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company has received full and cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company requires the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

Where lots are sold outside the Auctioneer's Margin Scheme and the buyer is a relevant business person in the EU (non-UK) or is a relevant business person in a non-EU country then no VAT will be charged on the buyer's premium. This is subject to Phillips de Pury & Company receiving evidence of the buyer's VAT registration number in the relevant Member State (non-UK) or the buyer's business status in a non-EU country such as the buyer's Tax Registration Certificate. Should this evidence not be provided VAT will be charged on the buyer's premium.

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

- The import VAT charged on the hammer price and an amount in lieu of VAT on the buyer's premium for property sold under temporary admission (i.e., with a ‡ or a 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 de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

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

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips de Pury & Company is provided with appropriate documentary proof of export from the EU **within three months of the date of sale**. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by 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 de Pury & Company will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to <http://www.hmrc.gov.uk/index.htm>, and follow Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be

returned to: HM Revenue & Customs, VAT Overseas Repayment Directive, Foyle House, Duncreggan Road, Londonderry, Northern Ireland, BT48 7AE, (tel) +44 2871 305100 (fax) +44 2871 305101.

You should submit claims for VAT to HMRC no later than **six months** from the end of the 12 month period ending **30 June** (e.g., claims for the period 1 July 2009 to 30 June 2010 should be made no later than 31 December 2010).

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

(d) Information provided to prospective buyers in respect of any lot, including any pre-sale estimate, whether written or oral, and information in any catalogue, condition or other report, commentary or valuation, is not a representation of fact but rather a statement of opinion held by Phillips de Pury & Company. Any pre-sale estimate may not be relied on as a prediction of the selling price or value of the lot and may be revised from time to time by Phillips de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company nor any of our affiliated companies shall be liable for any difference between the pre-sale estimates for any lot and the actual price achieved at auction or upon resale.

4 BIDDING AT AUCTION

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

(b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company may, if so instructed by the bidder, execute written absentee bids on a bidder's behalf. Absentee bidders are required to submit bids on the 'Absentee Bid Form', a copy of which is printed in this catalogue or otherwise available from Phillips de Pury & Company. Bids must be placed in the currency of the sale. The bidder must clearly indicate the maximum amount he or she intends to bid, excluding the buyer's premium and value added tax (VAT). The auctioneer will not accept an instruction to execute an absentee bid which does not indicate such maximum bid. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company 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.

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000. Phillips de Pury & Company reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

7 COLLECTION OF PROPERTY

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

(b) The buyer must arrange for collection of a purchased lot within 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 de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots. 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 de Pury & Company, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips de Pury & Company or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

(a) Without prejudice to any rights the seller may have, if the buyer without prior agreement fails to make payment of the Purchase Price for a lot in cleared funds within seven days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company's premises or elsewhere at the buyer's sole risk and expense; (ii) cancel the sale of the lot, retaining any partial payment of the Purchase Price as liquidated damages; (iii) reject future bids from the buyer or render such bids subject to payment of a deposit; (iv) charge interest at 12% per annum from the date payment became due until the date the Purchase Price is received in cleared funds; (v) subject to notification of the buyer, exercise a lien over any of the buyer's property which is in the possession of Phillips de Pury & Company and instruct our affiliated companies to exercise a lien over any of the buyer's property which is in their possession and, in each case, no earlier than 30 days from the date of such notice arrange the sale of such property and apply the proceeds to the amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon; (vi) resell the lot by auction or private sale, with estimates and a reserve set at Phillips de Pury & Company's reasonable discretion, it being understood that in the event such resale is for less than the original hammer price and buyer's premium for that lot, the buyer will remain liable for the shortfall together with all costs incurred in such resale; (vii) commence legal proceedings to recover the hammer price and buyer's premium for that lot, together with interest and the costs of such proceedings; (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 de Pury & Company to exercise a lien over the buyer's property which is in our possession upon notification by any of our affiliated companies that the buyer is in default of payment. Phillips de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, upon notification by any of our affiliated companies that the buyer is in default of payment, to pledge the buyer's property in our possession by actual or constructive delivery to our affiliated company as security for the payment of any outstanding amount due. Phillips de Pury & Company will notify the buyer if the buyer's property has been delivered to an affiliated company by way of pledge.

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfill the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the EU. It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

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

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

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

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

14 COPYRIGHT

The copyright in all images, illustrations and written materials produced by or for Phillips de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

15 GENERAL

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips de Pury & Company shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips de Pury & Company.

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

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

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

16 LAW AND JURISDICTION

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

(b) For the benefit of Phillips de Pury & Company, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips de Pury & Company shall retain the right to bring proceedings in any court other than the Courts of England.

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

AUTHORSHIP WARRANTY

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

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

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

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

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

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SALE INFORMATION

AUCTION

Evening Sale, Thursday 28 June 2012, 7pm

VIEWING

Thursday 21 June, 10am–6pm
Friday 22 June, 10am–6pm
Saturday 23 June, 10am–6pm
Sunday 24 June, 12pm–6pm
Monday 25 June, 10am–6pm
Tuesday 26 June, 10am–6pm
Wednesday 27 June, 10am–6pm
Thursday 28 June, 10am–6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK010312 or Contemporary Art Evening Sale

CATALOGUERS

Henry Highley +44 20 7318 4061
Tamila Kerimova +44 20 7318 4065

SALE ADMINISTRATOR

Roxanne Tahbaz +44 20 7318 4064

PROPERTY MANAGER

Jon Stonton +44 20 7318 4098

CATALOGUES

+44 20 7318 4039 +1 212 940 1240
catalogues@phillipsdepury.com
Catalogues \$35/€25/£22 at the Gallery

ABSENTEE & TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035
Anna Ho +44 20 7318 4044
Susanna Brockman +44 20 7318 4041
bids@phillipsdepury.com

CLIENT ACCOUNTS

Buyer and seller account enquiries +44 20 7318 4010

CLIENT SERVICES

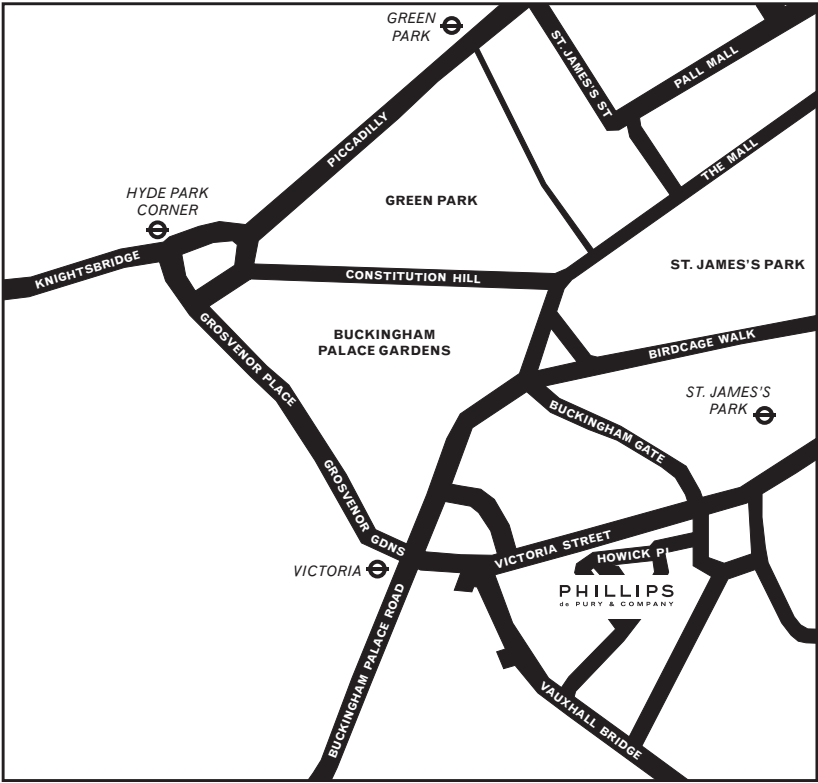
Lucinda Newman, Rebecca Tooby-Desmond
+44 20 7318 4010

WAREHOUSE & SHIPPING

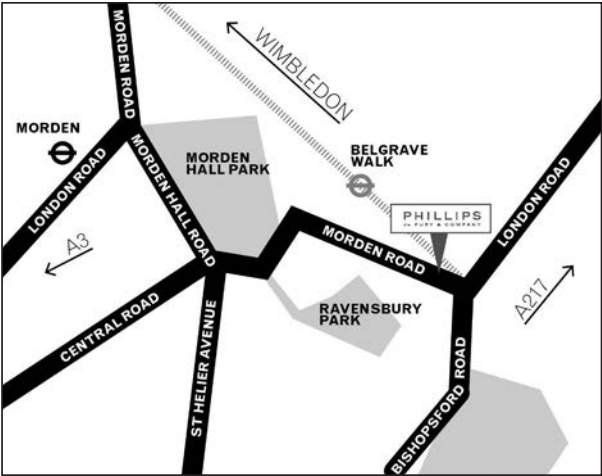
Tess Contla +44 20 7318 4026
Amita Lodhia +44 20 7901 2905
Jan Navratil +44 20 7318 4081
Elisa Sciandro +44 20 7318 4077
Lydia Stewart +44 20 7318 4050

PHOTOGRAPHY

Hayley Giles
Ross Martin
Kent Pell
Morten Smidt



Viewing and Auction location



Warehouse and collection location

BID FORM Please complete the form below to register for absentee bids or telephone bids. It is important that you indicate whether you are applying as an individual or on behalf of a company. We also ask that you read carefully the advice and conditions detailed in the notes before completing the form. If you have any questions, please contact the Bids department or Client Accounts department.

Please select the type of bid you wish to make with this form, and for which sale:

☐ **ABSENTEE BID** ☐ **TELEPHONE BID** (Please select one)

Sale Title **Sale number** **Sale date**

Are you applying as an individual ☐ **or on behalf of a company** ☐ ? (Please select one)

Client number (if known)

Title First name Surname

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

VAT number (if applicable)

Address

City State/County

Postcode/zip code Country

Phone Mobile Fax

Email

Phone (for phone bidding only)

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type Credit card number

Expiration date

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name Contact

Telephone/fax Account number

I hereby authorise the above references to release information to PHILLIPS de PURY & COMPANY. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS de PURY & COMPANY, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature Date

Please return this form by fax to +44 20 7318 4035 or scan and email to bids@phillipsdeputy.com at least 24 hours before the sale

PHILLIPS
de PURY & COMPANY

Howick Place London SW1P 1BB
+44 20 7318 4010
www.phillipsdeputy.com

- **COMPANY PURCHASES:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE:** All bids are placed and executed, and all lots are sold and purchased subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- All bids made on your behalf by us will be done so confidentially.
- Please note that our buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000 on each lot sold. Any purchaser of a lot to which Artist's Resale Right applies will be charged an amount equal to the applicable resale royalty, which will be added to the purchase price, together with all applicable VAT charges.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Telephone bidding is available for lots whose low pre-sale estimate is at least £500.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bids@phillipsdeputy.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you agree to the processing of your personal information and also to the disclosure and transfer of such information to any associated company of PHILLIPS de PURY & COMPANY and to third parties involved in the auction anywhere in the world, including in countries which may not offer equivalent protection of personal information to that offered in the UK.

IN-PERSON REGISTRATION FORM To bid in person, please submit this registration form to Client Services by fax at +44 20 7318 4035 for pre-registration, or bring it to the auction for registration at Howick Place, London SW1P 1BB. Please read carefully the advice and conditions detailed in the notes above before completing this form. If you have any questions, please contact the Bids department or Client Accounts department.

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

- ☐ **AS A PRIVATE INDIVIDUAL**
- ☐ **ON BEHALF OF A COMPANY**

Client number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State/County	
Postcode/zip code	Country	
Phone	Mobile	Fax
Email		
Phone (for phone bidding only)		

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Signature	Date
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+44 20 7318 4010
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Paddle Number

DESIGN LONDON

September

NORDIC DESIGN LONDON

September

DESIGN NEW YORK

December

DESIGN MASTERS NEW YORK

December

PHILLIPS
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DESIGN

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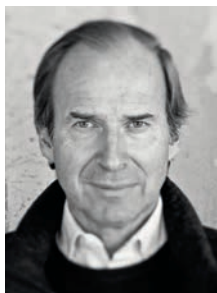
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POUL HENNINGSEN Rare 'PH Four-Shade Lamp', circa 1930s **Estimate** £12,000–15,000

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John Chamberlain, *Opera Chocolates*, 1994, Lot 7 (detail)







