

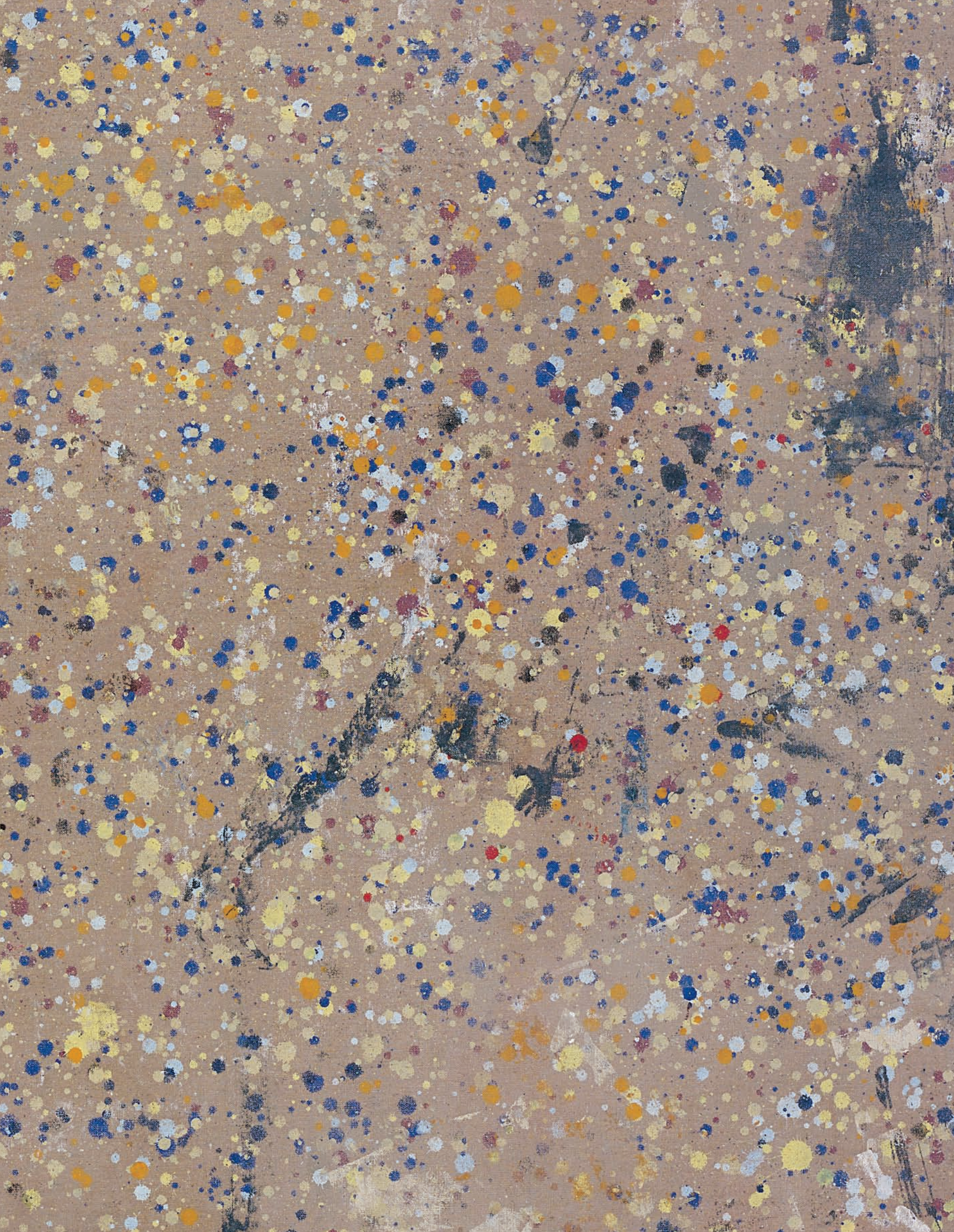


PHILLIPS

UNDER THE INFLUENCE

LONDON 13 APRIL 2015











PHILLIPS

UNDER THE INFLUENCE

SALE INFORMATION

LONDON 13 APRIL 2015

AUCTION & VIEWING LOCATION

30 Berkeley Square London W1J 6EX

AUCTION

13 April 2015 at 4pm

VIEWING

7 – 13 April

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries
please refer to this sale as UK010315 or
Under the Influence.

ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035

bidslondon@phillips.com

CONTEMPORARY ART DEPARTMENT

HEAD OF SALE

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Front cover Chris Succo, *Everything In It's Right Place (BKNP)*, 2014, lot 2 (detail) © Chris Succo, 2014

Back cover Jonas Wood, *Basketball*, 2008, lot 7 (detail) © Jonas Wood

Opposite Leo Gabin, *Naturally Wavy*, 2014, lot 5 (detail)





UNDER THE INFLUENCE

13 April 2015 at 4pm

Lots 1-189

1

AYAN FARAH b. 1978

Saline, 2014

clay, sea salt, vinegar on canvas, linen, hemp, leather

170.2 x 119.4 cm (67 x 47 in.)

Signed, titled and dated 'Ayan Farah Saline 2014' on the stretcher.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ±

PROVENANCE

Private Collection, Los Angeles

“It’s about how the work occupies space and co-exists with it, it’s about weight and weightlessness.”

AYAN FARAH

UAE born, Swedish raised and London educated artist Ayan Farah’s poetic works are a mediation natural phenomena via the relationship between structure and medium. Farah is interested in obtaining a physical and tactile record of natural phenomena –such as light and the effects of weather – which she does by allowing the experience of exposure to physical elements such as rain, wind, snow and sun to shape the artwork. Utilising an alchemical combination of alcohol, vinegar, salt and natural elements such as clay, Farah encourages both organic and chemical changes to occur within the canvas. Farah’s works are in a sense site

specific, and while they are not specifically created for a certain place, they are specifically created by a place. Farah carefully chooses and travels to locations across Northern Europe to create her canvases that in return act as imprints of natural processes they endure. An important factor in the completion and subsequent presentation of Farah’s work is light: as the light of the space in which the work is displayed changes throughout the day, folds, layers and the opaqueness of the surface of the canvas are exposed to reveal the delicate nature of the works materiality as it occupies and co-exists with the space.



2

CHRIS SUCCO b. 1979

Everything In It's Right Place (BKNP), 2014

lacquer, oil on canvas, in artist's frame

199.4 x 148.6 cm (78½ x 58½ in.)

Signed and dated 'Chris Succo 2014' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ± ♠

PROVENANCE

RH Contemporary Art, New York

“They’re calmingly unsettling and unsettlingly calming.”

CHRIS SUCCO





3

OSCAR MURILLO b. 1986

Untitled, 2011

oil, acrylic, charcoal, dirt on canvas

82.2 x 80.3 cm (32 $\frac{3}{8}$ x 31 $\frac{1}{8}$ in.)

Estimate £20,000-30,000 \$29,700-44,600 €28,000-42,000 ♠

PROVENANCE

Francois Ghebaly Gallery, Los Angeles

4

JACOB KASSAY b. 1984

Untitled, 2008

acrylic, silver deposit on canvas

35.6 x 25.4 cm (14 x 10 in.)

Signed and dated 'Kassay 08' on the reverse.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ‡

PROVENANCE

Acquired directly from the artist

Private Collection, California



5

LEO GABIN since 2000

Naturally Wavy, 2014

gesso, acrylic, spray paint, silkscreen on canvas

205.7 x 147.2 cm (80 $\frac{7}{8}$ x 57 $\frac{7}{8}$ in.)

Signed, titled and dated 'Leo Gabin 2014 "NATURALLY WAVY"' on the reverse.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ± ♠

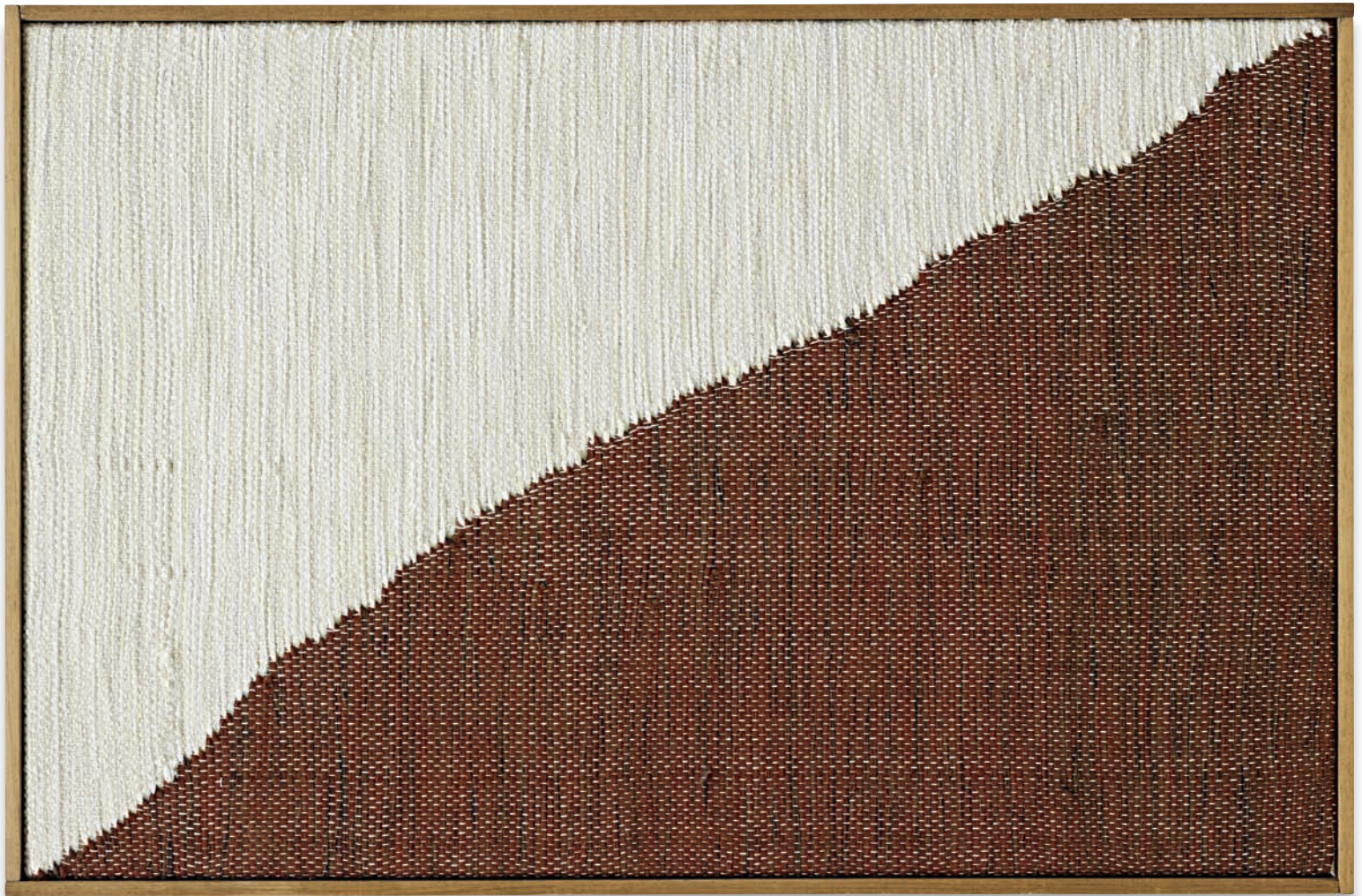
PROVENANCE

Private Collection, Los Angeles

“We consider the way we work more as a trio, rather than a collective. The ideas, mood, energy, is created due to a combination of us three specifically. We never think of it as in, how much is individually contributed, as this will vary in each work. A finished Leo Gabin piece always contains 1/3 of each of us, regardless of the physical labor put into it by each individual.”

LEO GABIN





6

BRENT WADDEN b.1979

Untitled (Single), 2013

handwoven fibres, wool, cotton, acrylic on canvas, in artist's frame

54.6 x 82.3 cm (21½ x 32¾ in.)

Signed and dated 'Brent Wadden 2013' on the stretcher.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000

PROVENANCE

Sorry We're Closed, Brussels



7

JONAS WOOD b. 1977

Basketball, 2008

gouache, coloured pencil on paper

33 x 33 cm (13 x 13 in.)

Signed, titled, inscribed and dated 'DANN THANKS FOR EVERYTHING
BASKET BALL Jonas Wood 2008' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ₺

PROVENANCE

Private Collection



8

JEAN-BAPTISTE BERNADET b. 1978

Retour, 2011

oil on canvas

99.7 x 85.5 cm (39¼ x 33½ in.)

Signed, titled and dated 'Jean-BAPTISTE BERNADET RETOUR 2011 NY' on the overlap.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠ +

PROVENANCE

Private Collection

9

JOE REIHSEN b. 1979

I'm really good at empathizing, holding my liquor, and putting my foot in my mouth, 2013

acrylic on panel, in artist's frame

153.7 x 120.3 cm (60½ x 47¾ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

Anat Ebgi, Los Angeles





10

MICHAEL MANNING b. 1985

Kind & Generous (Sheryl Crow Pandora), 2014

acrylic medium, digital print on canvas

182.6 x 122 cm (71 $\frac{1}{8}$ x 48 in.)

Signed and dated 'Michael Manning 2014' on the overlap.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Bill Brady, Kansas City

11

MICHAEL STANIAK b. 1982

IMG_686 (Holographic), 2013

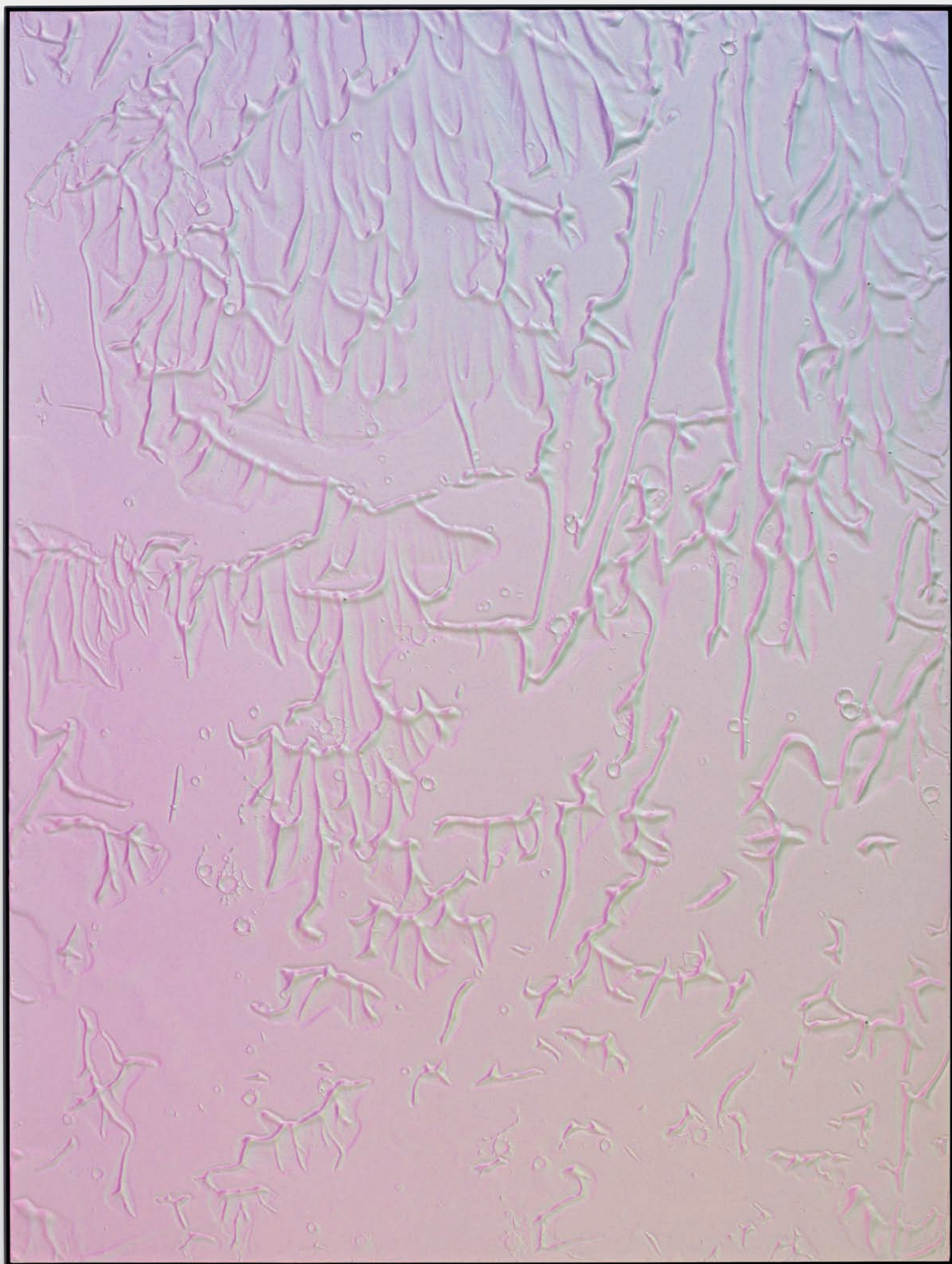
acrylic on casting compound on MDF, in artist's steel frame
framed 121.2 x 91.2 cm (47 $\frac{3}{4}$ x 35 $\frac{7}{8}$ in.)

Signed and dated 'MICHAEL STANIAK 2013' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ±

PROVENANCE

Steve Turner Contemporary, Los Angeles





12

JAMIAN JULIANO-VILLANI b. 1987

The Man from Bozrah, 2014

acrylic on canvas

76 x 101.8 cm (29 7/8 x 40 1/8 in.)

Signed, titled and dated 'JAMIAN JULIANO-VILLANI 2014 THE MAN FROM BOZRAH' on the stretcher.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

Private Collection

Jamian Juliano-Villani is an American artist whose auspicious notoriety has gained momentum within the contemporary art world due to her whimsically dark canvases as well as her views and usage of appropriation. The artist explains, "It's important to realize that all visual culture is fair game for artistic content, 'appropriation' isn't a 'kind' of work, it's almost all art. When making a painting or a print or a sculpture, it's nearly impossible to make something without thinking of something else. A good reminder that when dealing with images 1) once an image is used, it isn't dead. It can be recontextualised, redistributed, reimagined. 2) It should have several lives and exist in different scenarios." Utilising appropriation as a way to draw attention and pay homage to artists she admires, Villani also wishes to create an easily read, inclusive language that does not alienate her viewers, but rather one that allows them to become passive, as if they are watching TV. In order to achieve this Villani employs cartoon-

like illustration, viewing it as a powerful form of communication - one which is relatable and does not require a surrounding discourse in order to understand. Beginning with an idea in her mind, Villani conducts around twenty hours of research to source images, all of which the artist archives for a future project, before creating her emotive scenes. These works are personal but remain open-ended allowing for recognition within the viewer that something else is going on that is not immediately obvious. The images, characters and references Villani uses are done so to encourage a re-evaluation of their original creator, but also to serve as a self-reflexive vehicle through which she can draw attention to the artificiality of the art world. It is important to Villani that she concurrently pays homage and exploits the image within her work so as to simultaneously revive the original image and to draw attention to the ironic and mysterious recontextualisation it has undergone.



13

BRENDAN LYNCH b. 1985

Striped Bass, 2013

graphite, aluminum leaf on wood panel

60 x 57 in. (152.4 x 144.8 cm)

Signed, titled and dated "Brendan Lynch '13 'STRIPED BASS'" on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ±

PROVENANCE

Private Collection, USA

14

DAVID OSTROWSKI b. 1981

F (Deutscher Film in Russland), 2013

acrylic, paper, cardboard on burlap, in artist's frame

241 x 191 cm (94 $\frac{7}{8}$ x 75 $\frac{1}{4}$ in.)

Signed 'David Ostrowski' on the overlap.

Estimate £20,000-30,000 \$29,700-44,600 €28,000-42,000 ± ♠

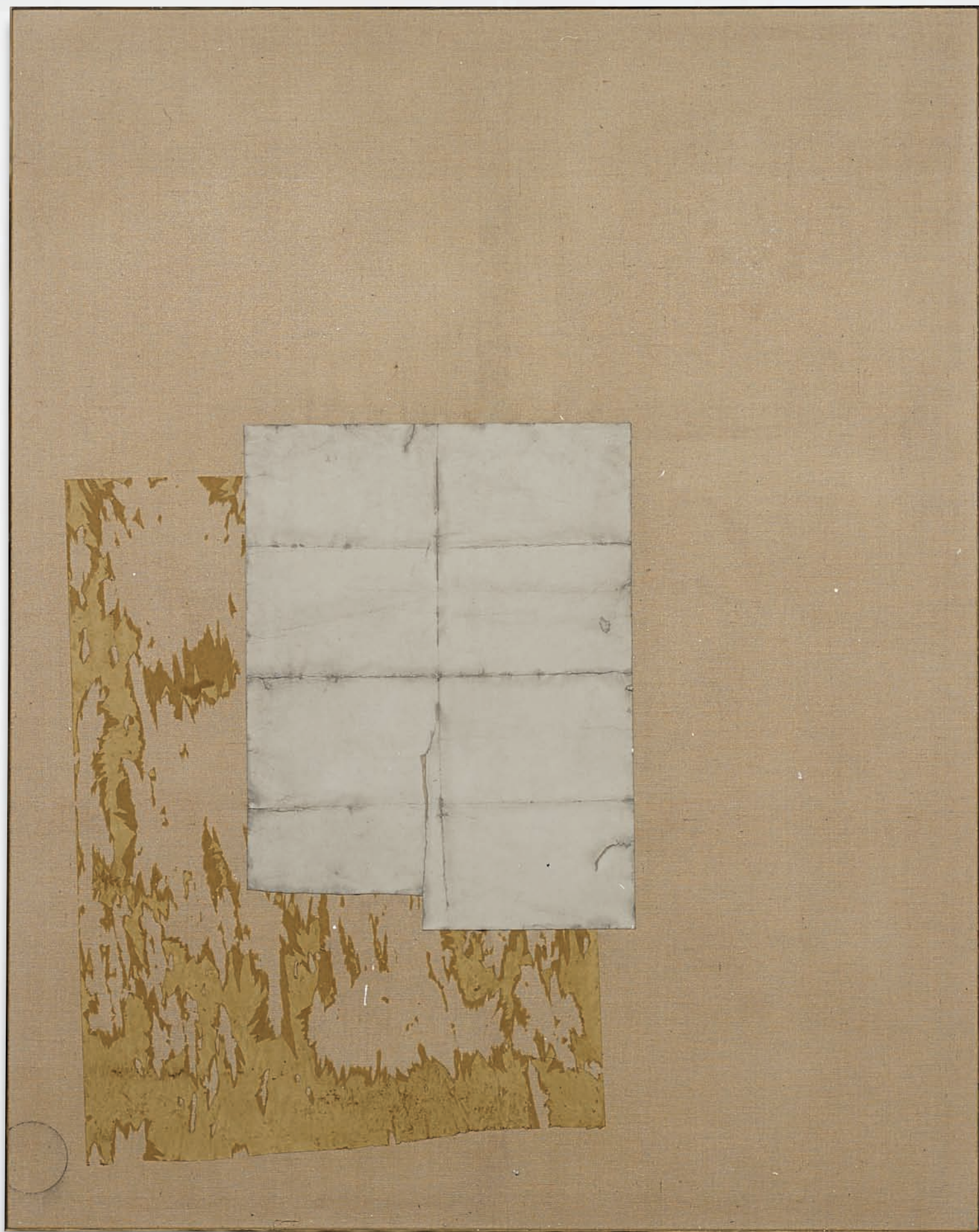
PROVENANCE

Almine Rech, Paris

Peres Projects, Berlin

“What I basically try to do is to work with the most simple conditions but to achieve the uttermost, on an emotional level. The fewer options the better.”

DAVID OSTROWSKI





15

JEAN-BAPTISTE BERNADET b. 1978

Untitled (Punctum VI), 2014

oil on canvas

40 x 29.8 cm (15¾ x 11¾ in.)

Signed, titled, numbered and dated 'JB BERNADET 2014 "UNTITLED (PUNCTUM VI)" Ref-2014-46' on the reverse.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

Rod Barton, London

EXHIBITED

Arezzo, Furini Arte Contemporanea, *ENCHANTED: THE POETICS OF WONDERS*, Cur. Ilaria Gianni, 24th May - 19th July 2014

16

MARK FLOOD b. 1957

Manipulated Comic Book, 2009

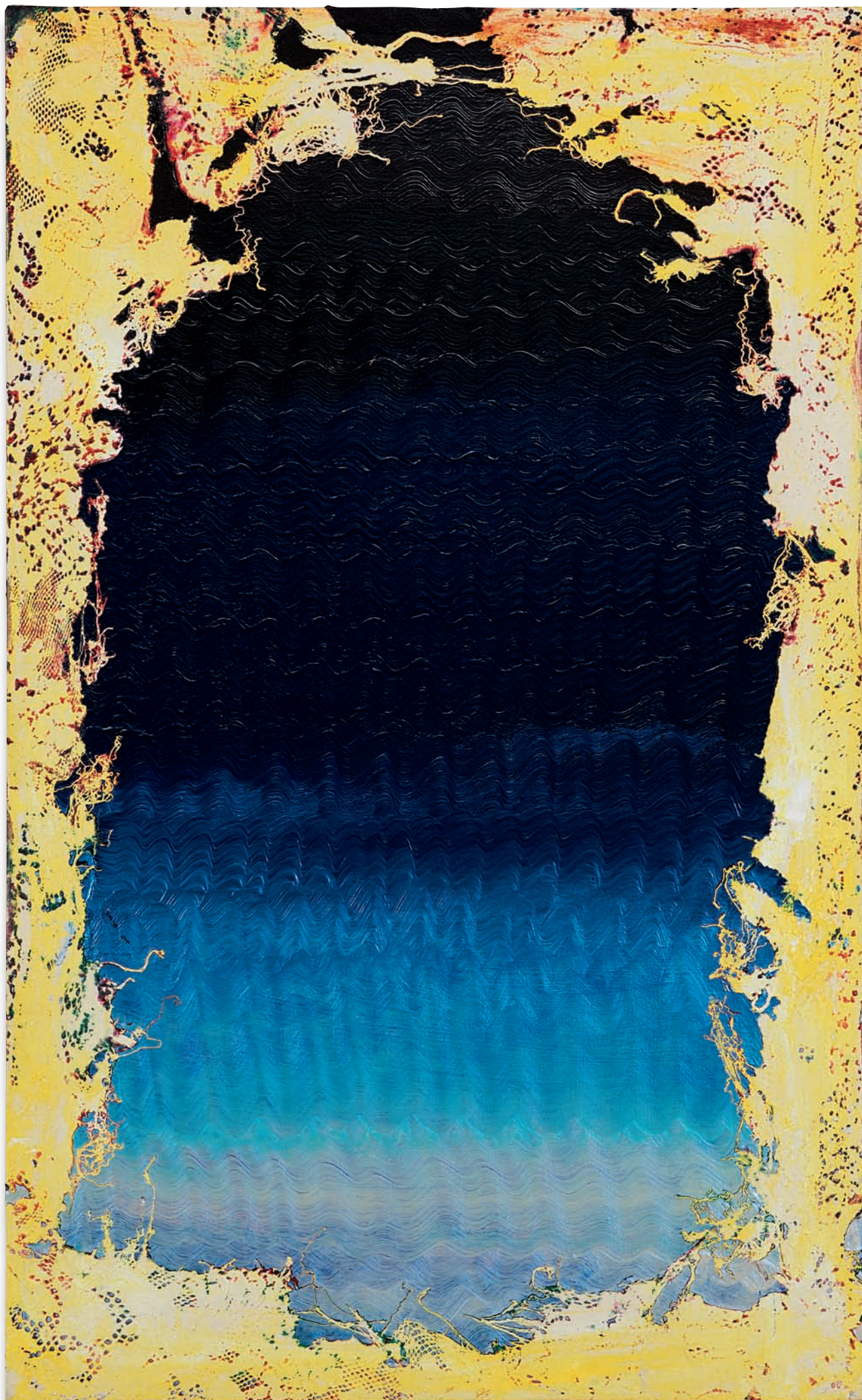
acrylic on canvas

122 x 74 cm (48 x 29½ in.)

Estimate £20,000-30,000 \$29,700-44,600 €28,000-42,000

PROVENANCE

Galerie Maruani, Brussels





17

DAVID OSTROWSKI b. 1981

F (A thing is a thing in a whole which it's not), 2012

oil, lacquer, paper on canvas

60 x 50 cm (23 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Signed and dated 'David Ostrowski 2012' on the reverse.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠

PROVENANCE

Acquired directly from the artist

Private Collection, Germany

Private Collection

18

ISRAEL LUND b. 1980

Untitled 2, 2013

acrylic on unprimed canvas

111.8 x 86.5 cm (44 x 34 in.)

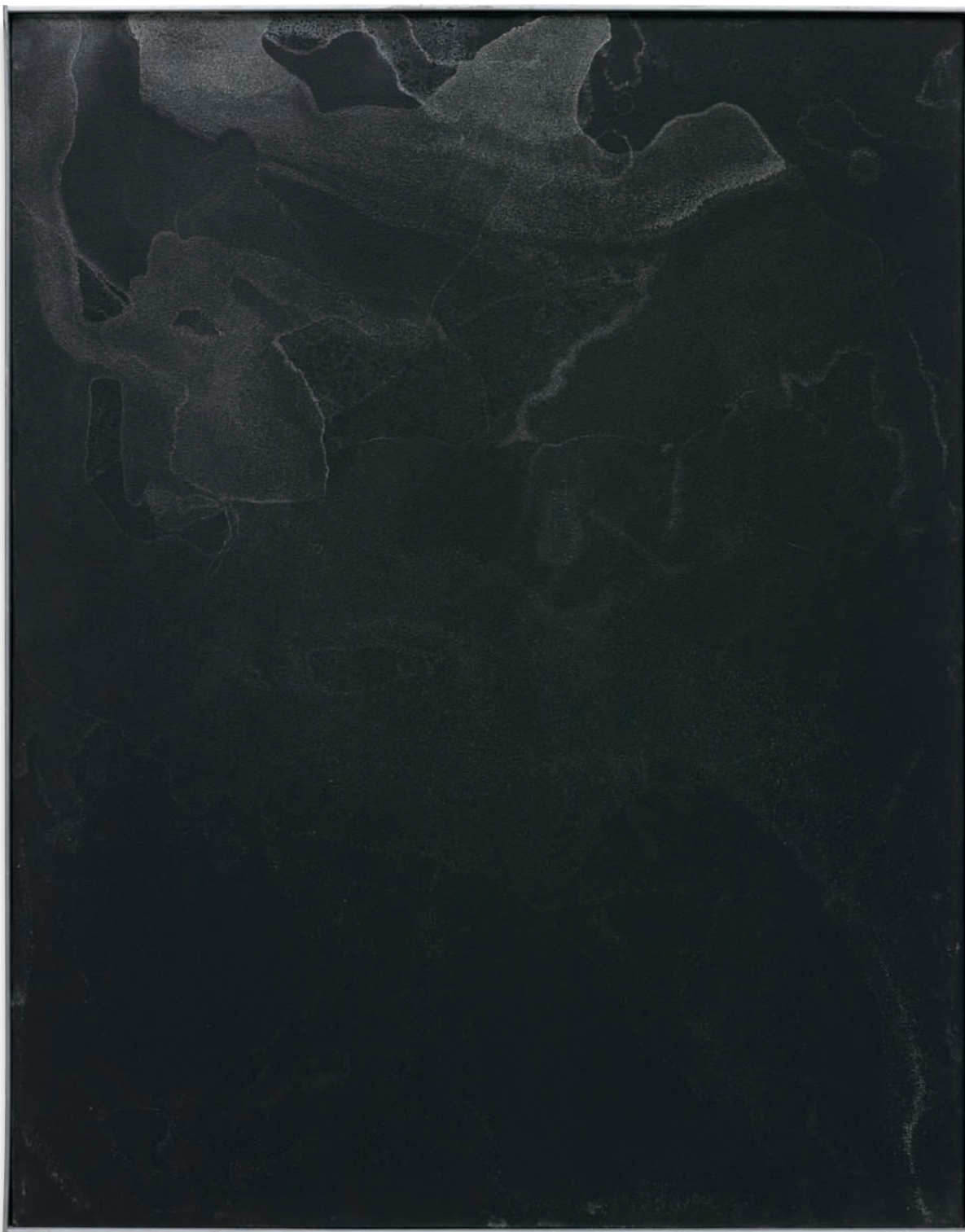
Signed and dated 'ISRAEL LUND Israel Lund 2013' on the overlap.

Estimate £20,000-30,000 \$29,700-44,600 €28,000-42,000 ‡

PROVENANCE

Roberts & Tilton, Culver City





19

KASPER SONNE b. 1974

TXC34, 2014

industrial paint, chemicals on canvas, in artist's frame

72 x 56.8 cm (28 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in.)

Signed, titled and dated 'KASPER SONNE TXC34 2014' on the overlap.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 †

PROVENANCE

The artist
The Hole Gallery, New York
Private Collection

20

SAM FALLS b. 1984

Untitled (Building Blocks, 23), 2012

coloured pencil on paper

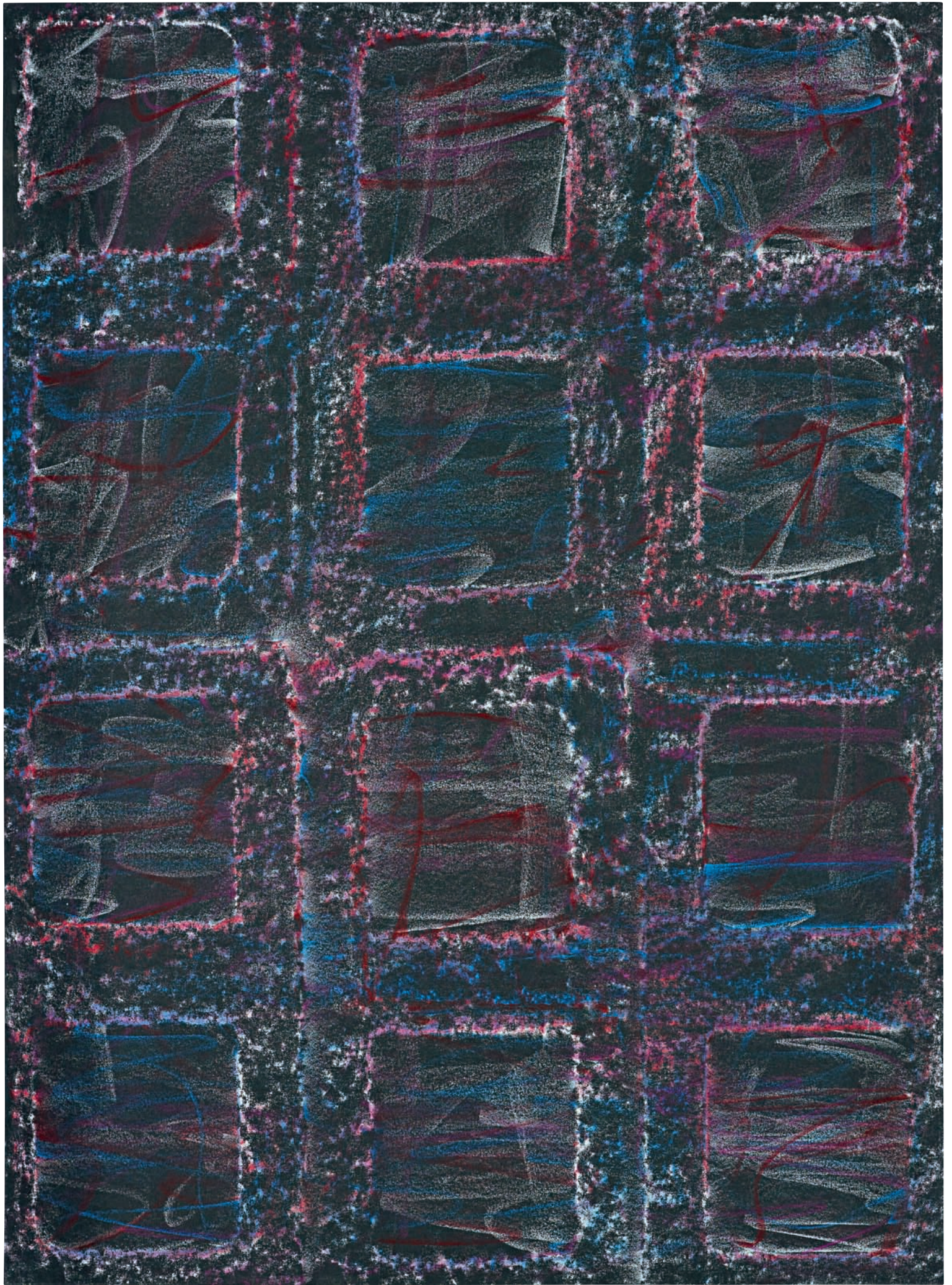
76.7 x 56.4 cm (30 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in.)

Signed and dated 'Sam Falls 2012' on the reverse.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ‡

PROVENANCE

Private Collection





21

MICHAEL KREBBER b. 1954

Untitled, 1999

watercolour on paper

40 x 28 cm (15¾ x 11 in.)

Signed and dated 'Michael Krebber 99' on the reverse.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

Private Collection

22

DAN REES b. 1982

Artex Painting, 2012

mixed media on canvas

80 x 60 cm (31½ x 23⅝ in.)

Signed and dated 'Dan Rees 2012' on the reverse.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ‡ ♠

PROVENANCE

Prism, Los Angeles



23

FREDRIK VÆRSLEV b. 1979

Untitled (Terrazzo), 2011

spray paint, house paint, corrosion protective spray lacquer, white spirit on canvas

195 x 155.2 cm (76¾ x 61½ in.)

Signed and dated 'Fredrik Vaerslev 2011' on the overlap.

Estimate £60,000-80,000 \$89,100-119,000 €84,000-112,000 ♠

PROVENANCE

Johan Berggren, Malmö

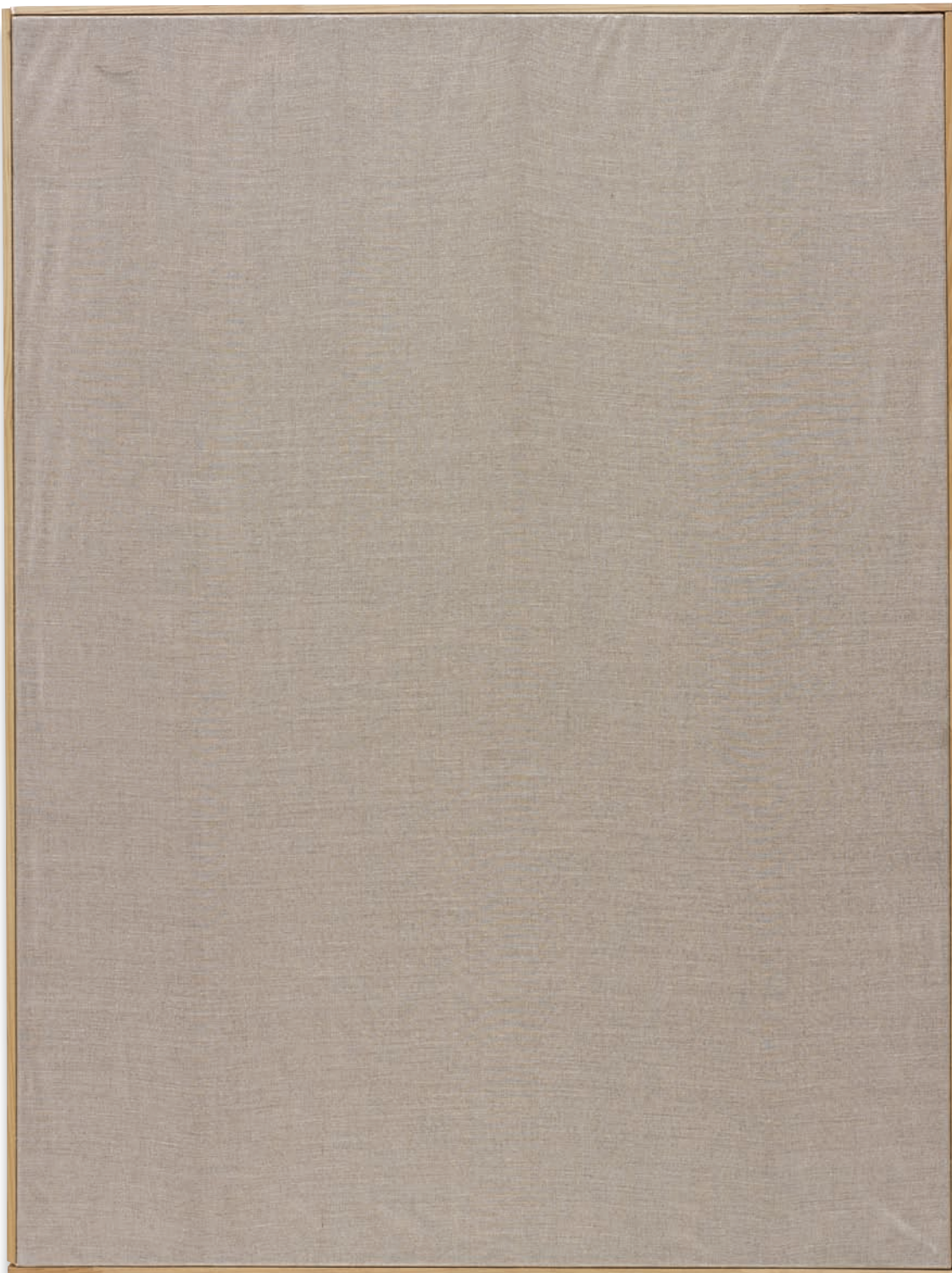
“I’m interested in mark-making as a set of moves. If you believe enough in them, in those actions as much as I do, it doesn’t matter so much how they end up.”

FREDERIK VÆRSLEV

The present lot, a work from Frederik Værsløv’s ‘Terrazzo’ series, exemplifies the artist’s efforts to express artistic process rather than meaning or representation. Produced through a combination of focused studio manipulations, such as paint drips, drops and brushstrokes, as well as through the utilisation of chemical solvents, Værsløv then allows the uncontrollable forces of Mother Nature to shape the appearance of his abstracted works. Both production and product are crucial to Værsløv’s practice, a focus that is further accentuated through the absence of narrative and an emphasis on the dichotomy of pictorial depth and flatness of surface. By lying each marked, upstretched canvases on the ground

outside his studio for six months, Værsløv’s creates works that embody a sense of wear and method which is exemplified through the assortment of faint natural and technical stains and markings scattered across the surface of the canvas. Værsløv’s endeavours are strictly in the pursuit of art: his works both offer and argue for a redefinition of painting through playful experimentation. By circumventing representation and allowing the intensity of the physicality of the works to perform conceptually, Værsløv’s raises questions about how painting could be considered through the message of the medium.





24

HUGH SCOTT-DOUGLAS b. 1988

Untitled, 2011

linen over silver foil fabric, in artist's frame

103.4 x 77.5 cm (40¾ x 30½ in.)

Signed and dated 'Hugh Scott-Douglas. 2011' on the stretcher.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ♠ †

PROVENANCE

Clint Roenisch Gallery, Toronto

25

DAVID OSTROWSKI b. 1981

F (A thing is a thing in a whole which it's not), 2012

acrylic, hologram adhesive tape on canvas

45.6 x 35.8 cm (17⅞ x 14⅛ in.)

Signed 'David Ostrowski' on the reverse.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠

PROVENANCE

Peres Projects, Berlin





26

GAVIN TURK b. 1967

GT, 2013

acrylic, sticker on canvas
30.5 x 41 cm (12 x 16½ in.)

Signed and dated 'Gavin Turk 2013' centre right. This work is accompanied by a certificate of authenticity issued by Moniker Projects.

Estimate £2,000-4,000 \$3,000-5,900 €2,800-5,600 ♣

PROVENANCE

Moniker Projects, London

27

SAM FALLS b. 1984

Untitled (Pale Yellow, Glassel Park, Los Angeles CA), 2012

weather marks on polyester, metal grommets
170.2 x 104.1 cm (67 x 40¾ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ‡

PROVENANCE

Metro Pictures, New York





28

RYAN ESTEP b. 1980

Re-Stretched Yellow & White, 2013

acrylic on canvas

diameter 122 cm (48 in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200

PROVENANCE

Private Collection



29

KAWS b. 1974

Untitled, 2013

acrylic on paper

sheet diameter 41.5 cm (16 $\frac{3}{8}$ in.)

frame diameter 48.3 cm (19 in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200

PROVENANCE

Private Collection, LA

30

CHRISTIAN ROSA b. 1982

Untitled, 2014

charcoal, graphite, oil stick, oil on canvas

198.8 x 221 cm (78¼ x 87 in.)

Signed and dated 'Christian Rosa 2014' on the overlap.

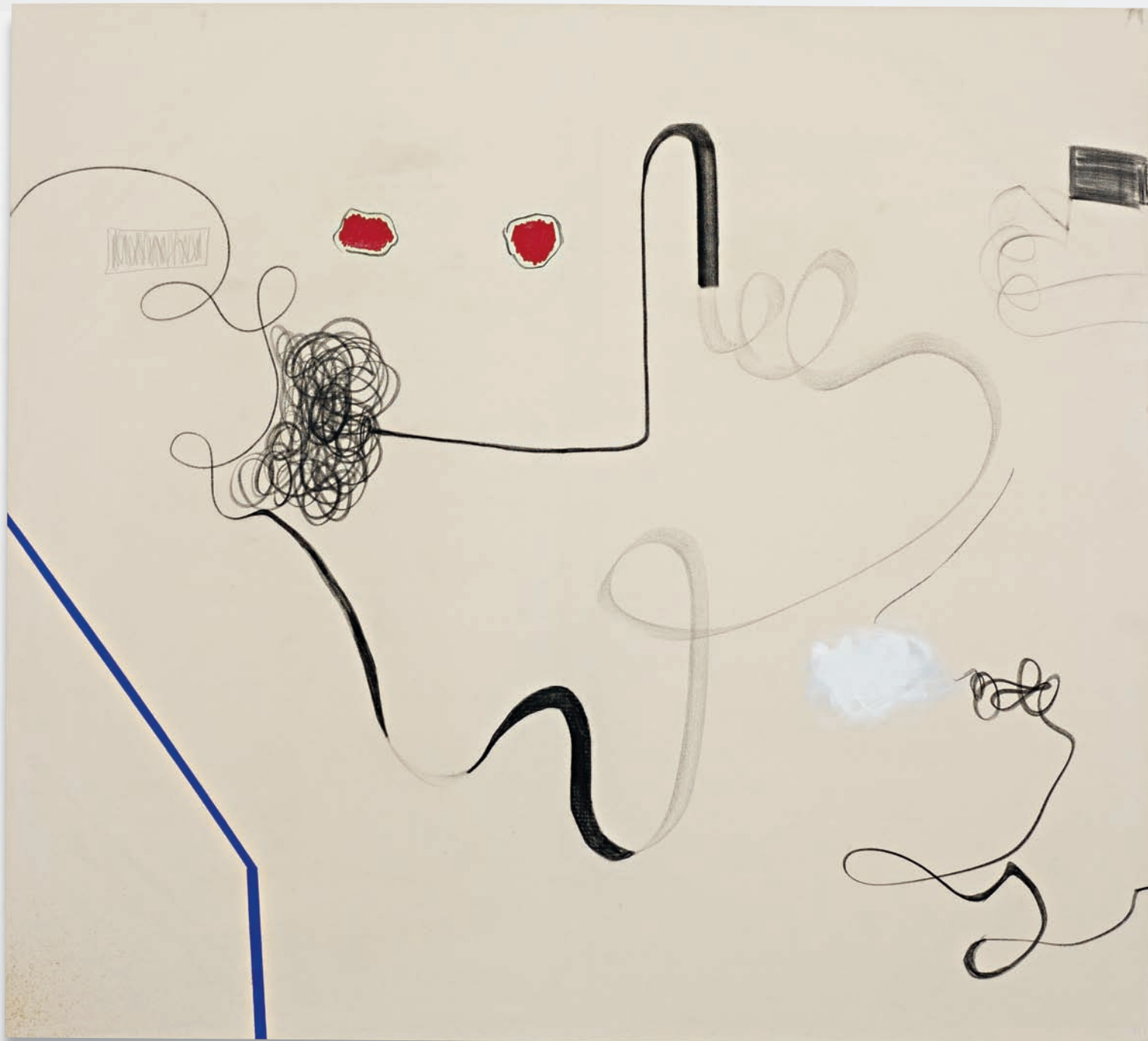
Estimate £30,000-50,000 \$44,600-74,300 €42,000-70,000 ₣

PROVENANCE

Acquired directly from the artist

“I’m trying to evolve my own language step by step
and just to make them basically look good for me,
so I am happy.”

CHRISTIAN ROSA





31

N. DASH b. 1980

To be Titled, 2012

adobe, graphite, jute laid on wood

115.6 x 91.6 x 7 cm (45½ x 36½ x 2¾ in.)

Signed and dated 'N. DASH 2012' on the reverse.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ₺

PROVENANCE

Untitled, New York

32

LOUIS EISNER b. 1988

Knucklehead 969-XXX XXX-XXX, 2013

ink, chalk on paper laid on panel, in artist's frame

118.2 x 93.6 cm (46½ x 36¾ in.)

Signed and dated 'Louis Eisner 2013' on the reverse.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ₺

PROVENANCE

The Still House Group, New York



969-XXX XXX-XXX



33

NED VENA b. 1982

Lozenge, 2009

acid etched mirror, in artist's frame

130 x 130 x 3.7 cm (51½ x 51½ x 1½ in.)

Signed and dated 'VENA 2009' on the reverse.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ₺

PROVENANCE

Private Collection

34

OSCAR MURILLO b. 1986

Untitled, 2009

shattered black glass, paint, concrete, wire mesh, painted wood

94.4 x 68.3 cm (37½ x 26¾ in.)

Signed, inscribed and dated 'oscar woz ere 2009' on the reverse.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ₺

PROVENANCE

Gifted by the artist to the present owner, 2009





35

NICK DARMSTAEDTER b. 1988

Rodney King, 2012

steering wheel, steering wheel lock, steel, jointing compound on panel
78.9 x 78.1 x 26 cm (31½ x 30¾ x 10¼ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ±

PROVENANCE

The Still House Group, New York

36

LUCIEN SMITH b. 1989

Three's a Crowd/Third Time's the Charm, 2012

acrylic on unprimed canvas
61 x 45.7 cm (24 x 18 in.)

Signed 'Lucien Smith' on the overlap. This work is accompanied by a gallery certificate of authenticity.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ±

PROVENANCE

OHWO, Los Angeles

LITERATURE

exh. cat., *Lucien Smith: Small Rain Paintings*, OHWO, Los Angeles, 2012, pp. 40-41 (illustrated)



37

ADAM McEWEN b. 1965

New York, New York, 2006

chewing gum, acrylic on canvas

229 x 330.3 cm (90½ x 130 in.)

Estimate £30,000-50,000 \$44,600-74,300 €42,000-70,000 ♣

PROVENANCE

Nicole Klagsbrun, New York

“I want it to be both
elegant and real.”

ADAM McEWEN







38

ZAK PREKOP b. 1979

Untitled (Triptych), 2012

triptych: oil on canvas

each 25.2 x 30.5 cm (9 $\frac{7}{8}$ x 12 in.)

Each signed and dated 'Zak Prekop 2012' on the overlap.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

Harris Lieberman, New York



“When looking at paintings, an awareness of material reality coincides with the perception of an interior, pictorial space, so a painting is looked both at and through. I work with this literally in many of my paintings where one actually sees through the semi-transparent canvas to its other side, so that looking into or through is again a process of perceiving real material, not only the kind of painterly space that has been constructed historically by conventions like the rectangle of stretcher bars or an oval framing in a portrait.”

ZAK PREKOP



39

SAM FALLS b. 1984

Untitled (Roll Fade), 2011

sun fade on paper

64.7 x 48.7 cm (25½ x 19½ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

China Art Objects Galleries, Los Angeles

40

PARKER ITO b. 1986

Contemporary Internet Lifestyles, 2013

vinyl over UV-print and screenprint on 3M Scotchlite

162.8 x 117.2 cm (64½ x 46½ in.)

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800

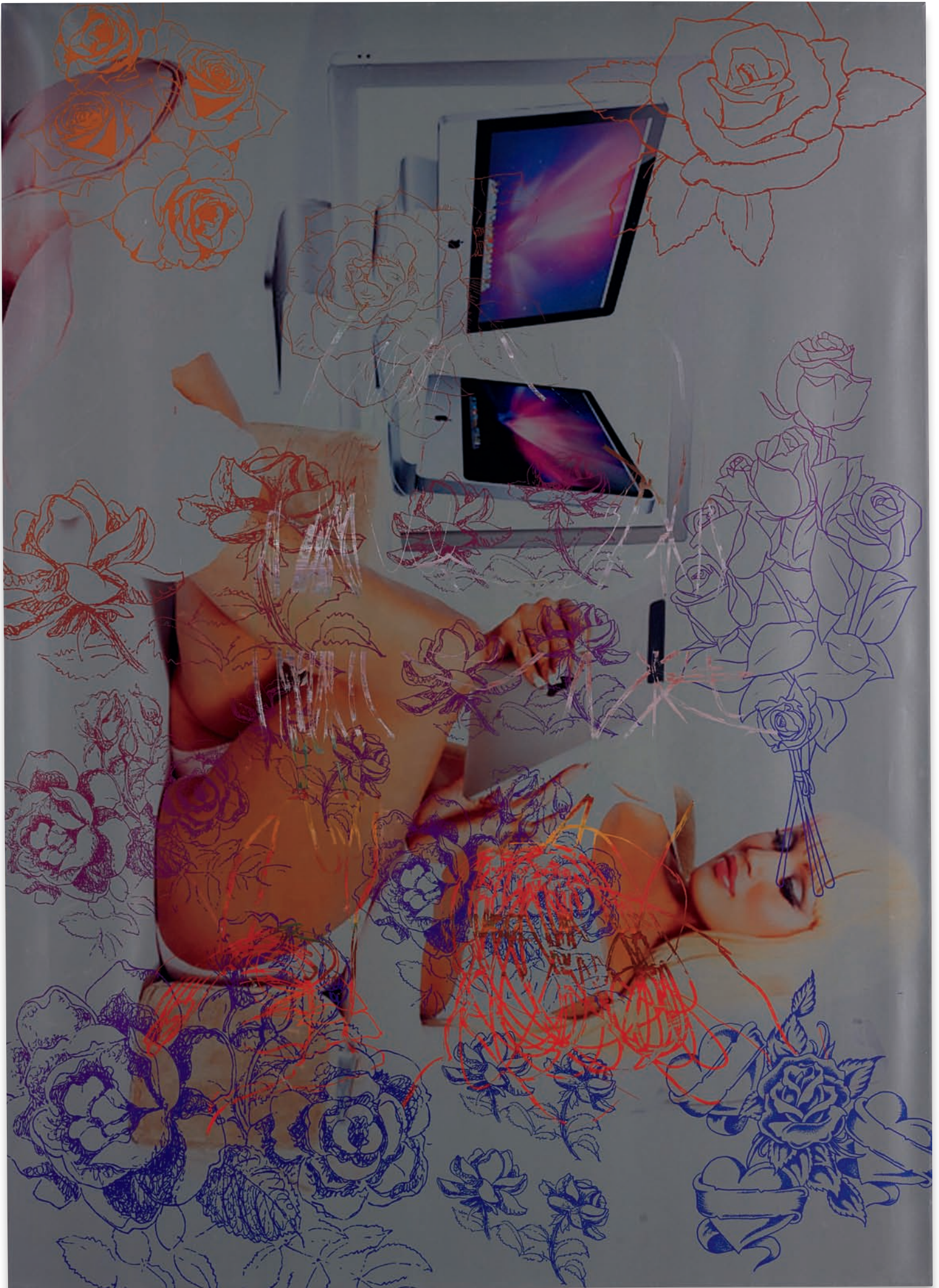
PROVENANCE

Private Collection

EXHIBITED

Copenhagen, IMO Gallery, *America Online Made me Hardcore*, 2013

Trondheim, Trondheim Kunstmuseum, *Lips Painted Red*, 2013



41

N. DASH b. 1980

Six works: *Untitled*, 2010

six gelatin silver prints

each sheet 32.7 x 33.2 cm (12 $\frac{7}{8}$ x 13 $\frac{1}{8}$ in.)

each framed 37 x 37 cm (14 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in.)

Each signed, numbered and dated '3/6 N. DASH 2010' on the reverse.

Each work is number 3 from an edition of 6.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Acquired directly from the artist







42

AUREL SCHMIDT, CHARLOTTE KIDD and CAMILLE NORMENT b. 1982, Unknown and b. 1970

Exquisite Corpse #104, 2012

graphite, coloured pencil, pen, mixed media, colour photograph on paper
76 x 41.8 cm (29 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ±

PROVENANCE

Armitage Gone! Dance Auction 2012

Acquired from the above sale by the present owner

43

ETHAN BRECKENRIDGE, JOE BRADLEY and ANN HAMILTON b. 1977, b. 1975 and b. 1956

Exquisite Corpse #99, 2012

paper collage, photograph, watercolour, charcoal, pencil on paper
78.3 x 42 cm (30 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ±

PROVENANCE

Armitage Gone! Dance Auction 2012

Acquired from the above sale by the present owner





44

ELAD LASSRY b. 1977

Sterling Silver Cups, 2012

chromogenic print, in artist's frame

28.8 x 36.3 cm (11 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in.)

Signed 'Elad Lassry' on a gallery label affixed to the reverse.

This work is number 1 from an edition of 5.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

White Cube, Hong Kong

45

PARKER ITO b. 1986

The Agony and the Ecstasy, 2012

vinyl over enamel on 3M Scotchlite

122 x 91.4 cm (48 x 35 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ₺

PROVENANCE

Private Collection





46

NIKOLAS GAMBAROFF b. 1979

Untitled, 2010

newsprint, acrylic on canvas, in artist's frame

123 x 184 cm (48¾ x 72½ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠

PROVENANCE

Balice Hertling, Paris

47

MICHAEL DELUCIA b. 1978

Untitled (Black Orange), 2011

acrylic on plywood, in two parts

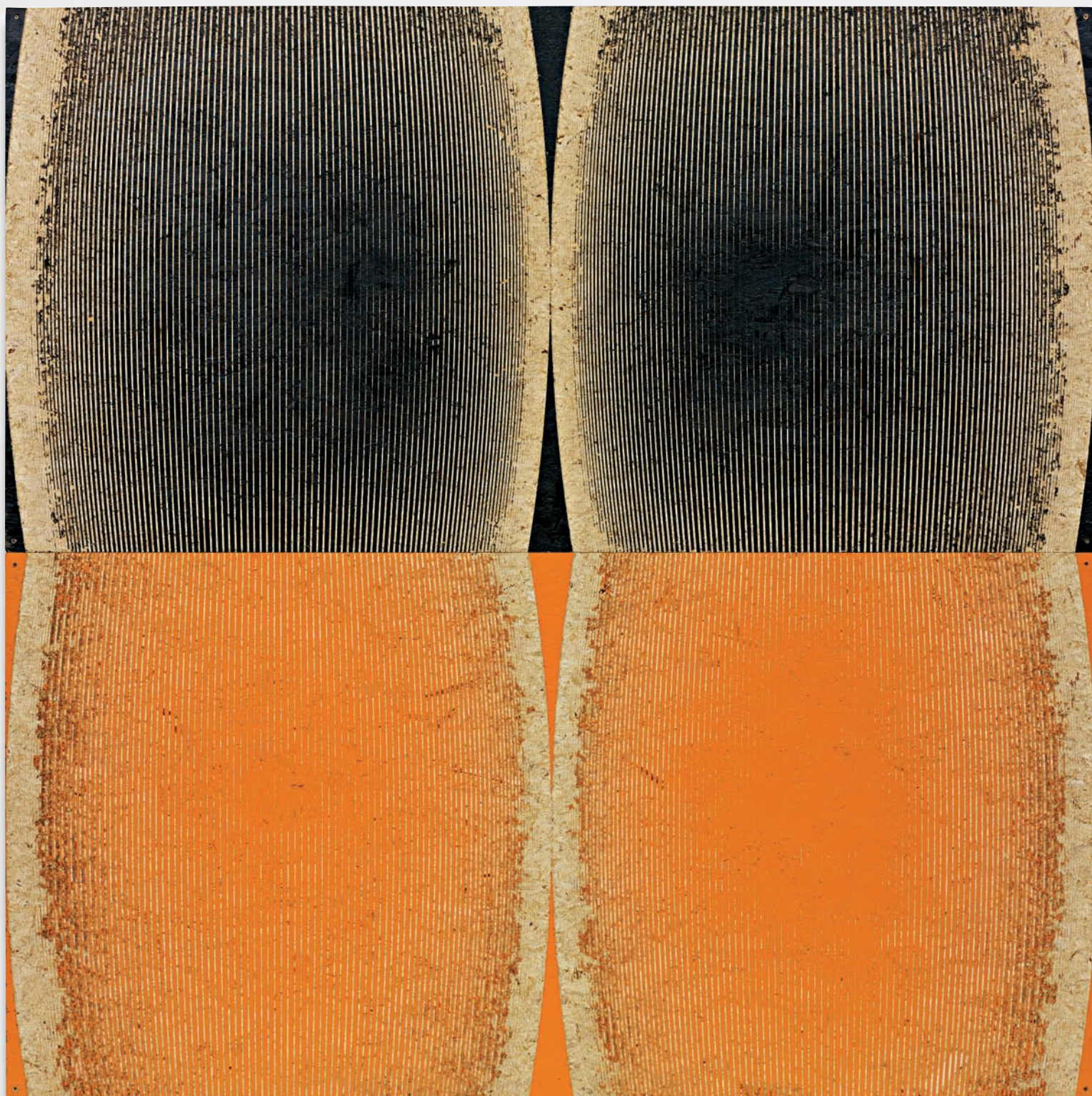
overall 244 x 243.7 cm (96½ x 95¾ in.)

Initialed and dated 'MD 11' on the reverse of each panel.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200

PROVENANCE

Galerie Nathalie Obadia, Paris





“The *Microsoft Store Paintings* are all about self-imposed limitations and subverting the idea of an artist’s studio.”

MICHAEL MANNING

48

MICHAEL MANNING b. 1985

Microsoft Store Painting, 2013

acrylic medium, digital print on canvas

37.2 x 71.4 cm (14 $\frac{5}{8}$ x 28 $\frac{1}{8}$ in.)

Signed and dated ‘Michael Manning 2013’ on the overlap.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200

PROVENANCE

Private Collection



49

CHARLES MAYTON b. 1974

Nice Room (Blue Interior), 2011

oil, collage on cut hollow-core door

91.3 x 91.1 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Signed 'Charles Mayton' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200

PROVENANCE

Balice Hertling & Lewis, New York



50

CHARLES MAYTON b. 1974

Untitled, 2011

oil, collage on cut hollow-core door
91.5 x 82.3 cm (36 x 32 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200

PROVENANCE

Front Desk Apparatus, New York

EXHIBITED

New York, Front Desk Apparatus, *Presented by Balice Hertling & Lewis*,
4 March - 16 April 2011

51

ETHAN COOK b. 1983

Untitled, 2012

hand woven cotton canvas, in artist's frame
43.1 x 32.7 cm (16 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in.)

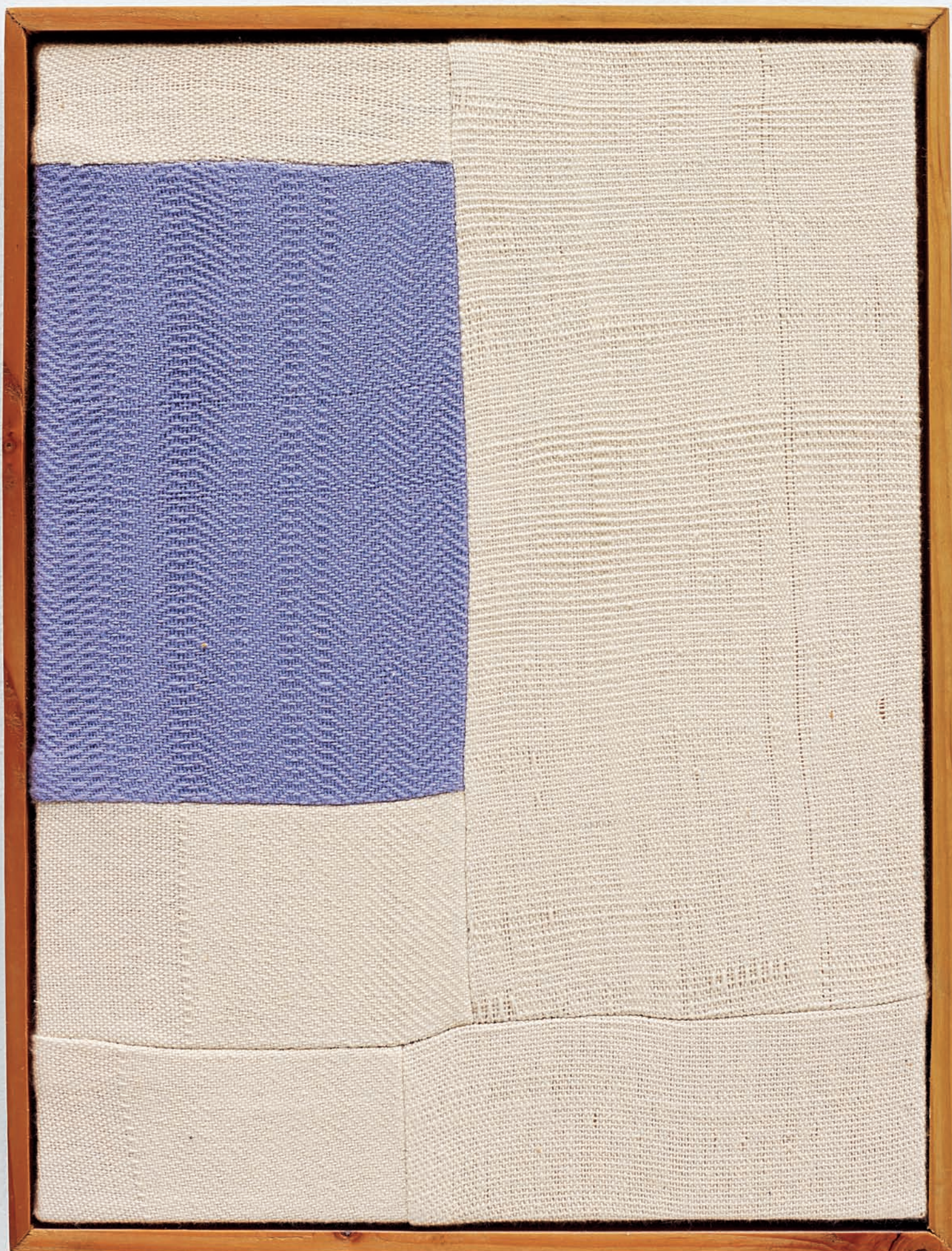
Estimate £3,500-5,500 \$5,200-8,100 €4,900-7,700

PROVENANCE

Acquired directly from the artist following the below show

EXHIBITED

New York, East Hampton Shed, *MADE WITH MUSTARD: New work by*
Brooklyn based artists Ethan Cook and Jess Fuller, September 2012 w



52

FRANZ WEST 1947-2012

Two works: (i) *Untitled*, 1997; (ii) *Untitled*, 1999

fabric, foam, laquered steel

each 84 x 47.5 x 64 cm (33 $\frac{1}{8}$ x 18 $\frac{3}{4}$ x 25 $\frac{1}{4}$ in.)

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ♣

PROVENANCE

Private Collection

53

FRANZ WEST 1947-2012

Lamp, 2003

fabric lamp shade, steel base

189 x 34.5 x 34.5 cm (74 $\frac{3}{8}$ x 13 $\frac{5}{8}$ x 13 $\frac{5}{8}$ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ♣

PROVENANCE

Private Collection





54

KATJA STRUNZ b. 1970

Aktive Stagnation, 2005

rusted and powder coated steel

200 x 167 x 30.2 cm (78¾ x 65¾ x 11⅞ in.)

Signed, titled and dated 'K. Strunz, Aktive Stagnation, 2005' in the portfolio with installation instructions.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ± ♣

PROVENANCE

Galerie Giti Nourbakhsch, Berlin

Acquired from the above by the present owner

“I try and capture a moment. They are like moments
taken from the endless progression of a movement.”

KATJA STRUNZ



55

NICK VAN WOERT b. 1979

Untitled, 2010

bronze, ceramic shell

69 x 35.3 x 28.5 cm (27½ x 13¾ x 11¼ in.)

Signed and dated 'NICK VAN WOERT 2010' on the underside.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Acquired directly from the artist



URS FISCHER b. 1973

Sigh, Sigh, Sherlock!, 2004

plaster, fibre-glass, brass

91.4 x 33.7 x 33.7 cm (35 $\frac{7}{8}$ x 13 $\frac{1}{4}$ x 13 $\frac{1}{4}$ in.)

Signed 'Urs Fischer' on a plaque inserted in to the base of the top hat. The plaque is embossed 'Sigh, Sigh, Sherlock 2004 Edition for Parkett 72 Ed. 14/45'. This work is number 14 from an edition of 45.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000

PROVENANCE

Private Collection





57

HANS-PETER FELDMANN b. 1941

Two works: (i) *Painting (DSC 4940)*; (ii) *Painting (DSC 4939)*, 2006

ink on canvas

each 80 x 80 cm (31½ x 31½ in.)

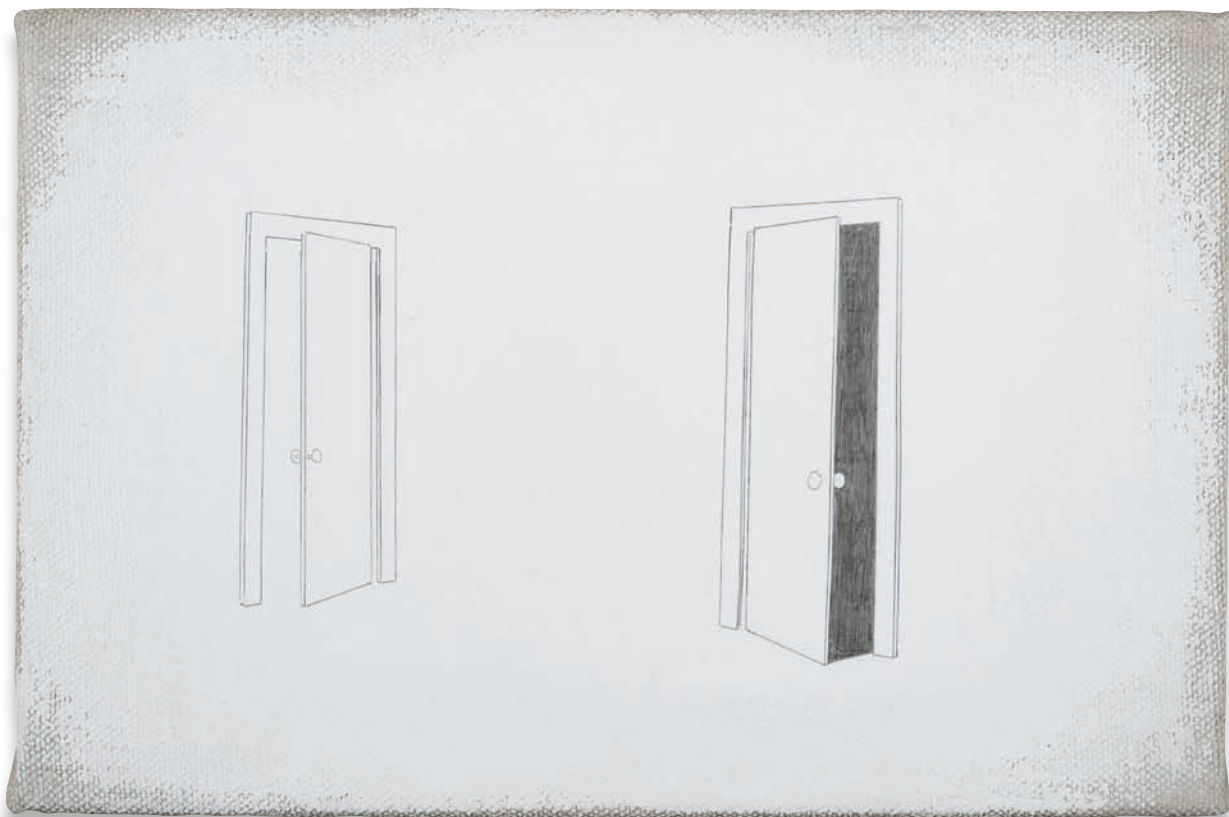
These works are accompanied by a letter of authenticity
signed by the artist.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠

PROVENANCE

Micheline Szwajcer, Brussels





58

UGO RONDINONE b. 1964

Friday August 4th, 2006

gesso, collage, graphite on canvas

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

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ±

PROVENANCE

Almine Rech Gallery, Paris

59

UGO RONDINONE b. 1964

Thursday, August 24th, 2006

gesso, collage, graphite on canvas

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

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ±

PROVENANCE

Almine Rech Gallery, Paris





60

SAM FRANCIS 1923-1994

Untitled, 1984

acrylic on paper

24.3 x 17 cm (9 $\frac{5}{8}$ x 6 $\frac{3}{4}$ in.)

Stamped by the estate of the artist. This work is accompanied by a certificate of authenticity issued by the estate of the artist and listed under archival number SF84-854.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

Private Collection



61

SAM FRANCIS 1923-1994

Untitled, circa 1980

acrylic on paper

39 x 48 cm (15 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in.)

Stamped by the estate of the artist. This work is accompanied by a certificate of authenticity issued by the estate of the artist and listed under archival number SF80-867.

Estimate £10,000-15,000 \$14,900-22,300

€14,000-21,000

PROVENANCE

Acquired directly from the artist's estate
Gallery Delaive, Amsterdam
Private Collection

62

TOM WESSELMANN 1931-2004

Sketch for Bedroom Painting #43, 1978

ballpoint pen, coloured pencil on paper

image 6.4 x 9.5 cm (2 $\frac{1}{2}$ x 3 $\frac{3}{4}$ in.)

sheet 10.2 x 17.8 cm (4 x 7 in.)

Signed and dated 'Wesselman 78' upper right. Further dated '78' lower right.

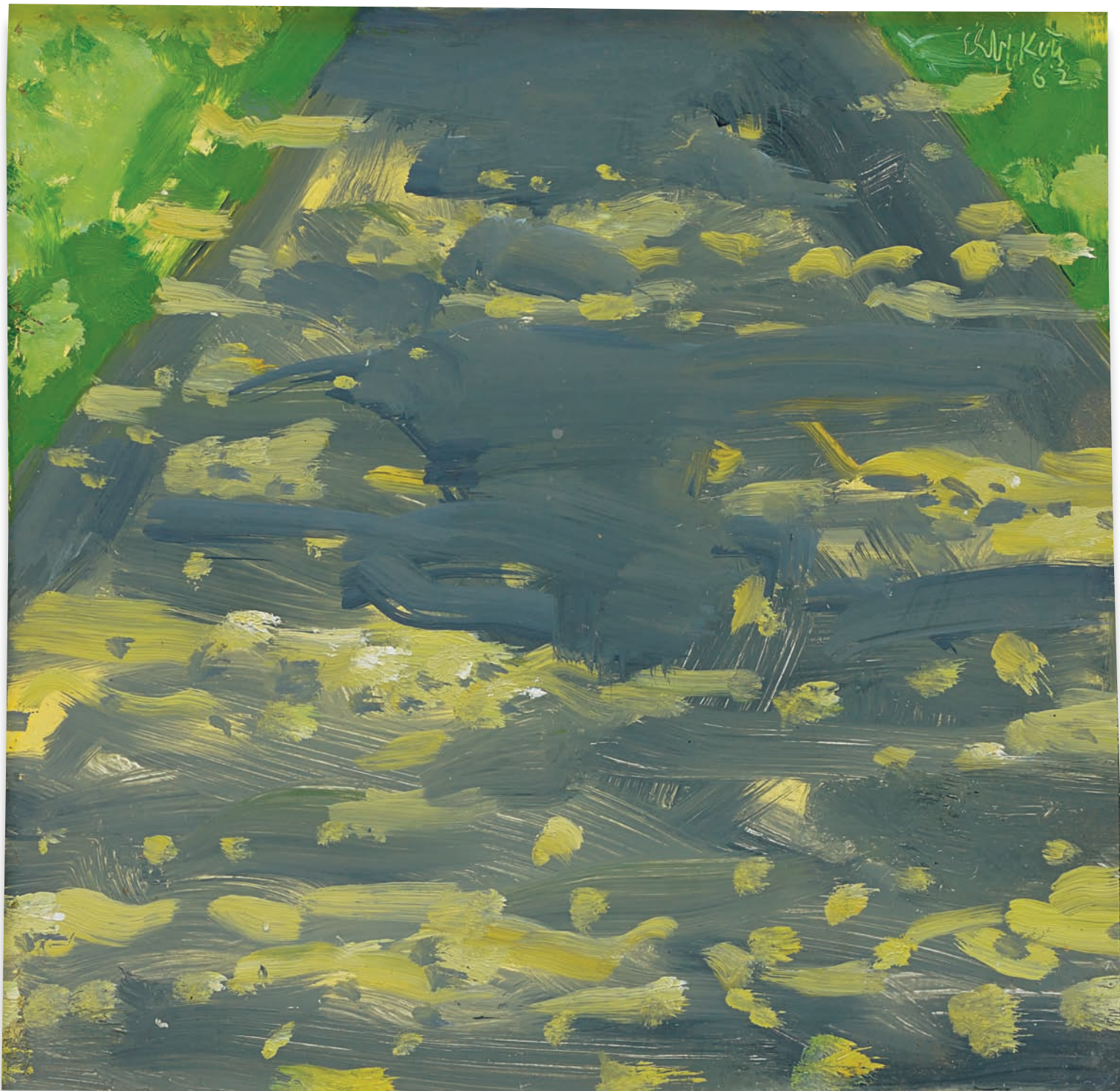
Estimate £7,000-9,000 \$10,400-13,400 €9,800-12,600 ₺

PROVENANCE

Sidney Janis Gallery, New York
Dennis Florio, New York



ACTUAL SIZE



63

ALEX KATZ b. 1927

Black Brook, 2002

acrylic on MDF

22.9 x 23.5 cm (9 x 9¼ in.)

Signed and dated 'Alex Katz 02' upper right.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800

PROVENANCE

Private Collection

64

SARAH MORRIS b. 1967

Midtown Madison Square Garden (Stairwell), 1998

household gloss paint on canvas

182.9 x 182.9 cm (72 x 72 in.)

Signed, titled and dated “Midtown Madison Square Garden (Stairwell)” S.

Morris 98’ on the overlap.

Estimate £25,000-35,000 \$37,100-52,000 €35,000-49,000 ₹ ♣

PROVENANCE

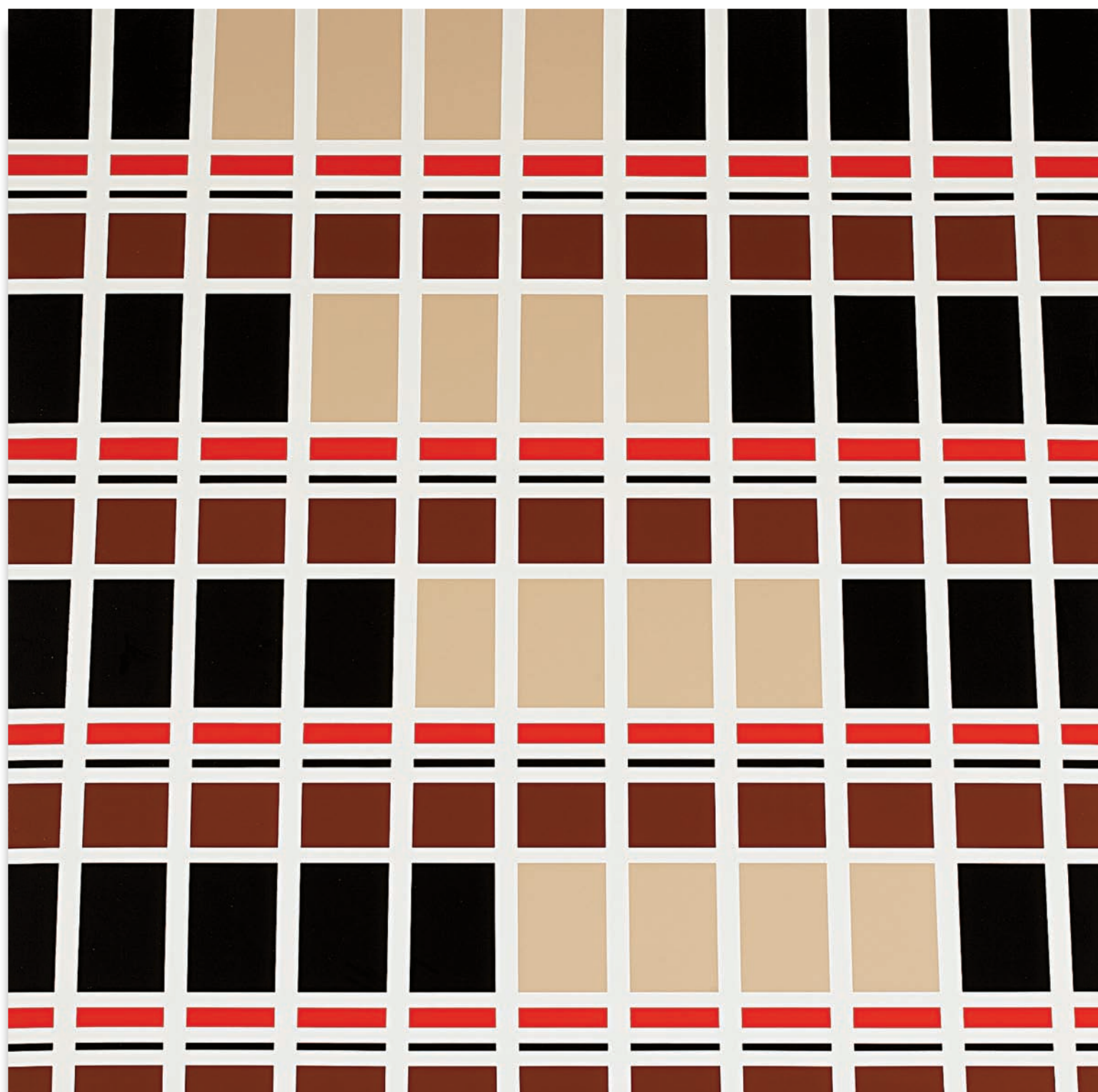
Private Collection

Phillips New York, *Contemporary Art Part II*, 18 May 2007, lot 144

Acquired from the above sale by the present owner

“I’m not really looking for any solid answers. If anything I think my work is not just documenting things in flux or power in flux or how its there at one moment and its ephemeral also; it is an image, these are images and they are constantly shifting. But I also look at my paintings as unresolved in the sense that yes it’s a painting, it’s a three dimensional object, it’s there in front of you presenting a very visceral reality.”

SARAH MORRIS



65

DANA SCHUTZ b. 1976

Tan, 2000

oil on canvas

45.1 x 45.1 cm (17¾ x 17¾ in.)

Signed and dated 'Dana Schutz 2000' on the reverse. Further signed and dated 'Dana Schutz 2001' on the stretcher.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ₺

PROVENANCE

LFL gallery, New York

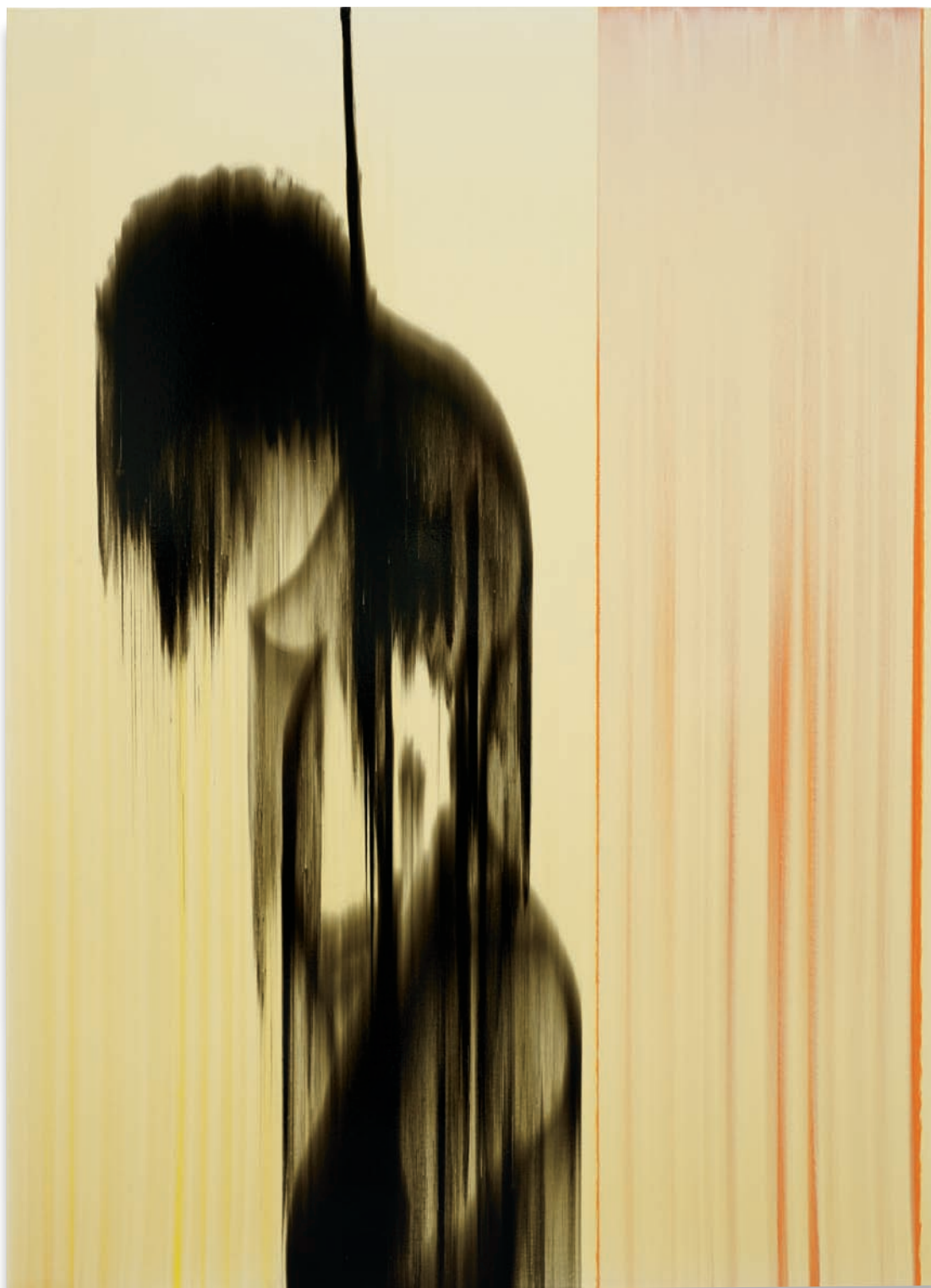
“I respond to what I think is happening in the world.
The hypotheticals in the paintings can act as surrogates or
narratives for phenomena that I feel are happening in culture.”

DANA SCHUTZ

American artist Dana Schutz has been hailed as one of the most important artists to emerge in the twenty-first century. Combining humour with disturbing images, Schutz creates vivid interrogations of the state of contemporary human existence. The intriguing contradictions created by Schutz are the result of a combination of fragmented form and vibrant colour. Deeply inspired by the unexpected use of colour and brushwork of German Expressionism, something that can be seen in her experimentation with paint and textures, specifically thought the way in which her brushstrokes and paint application switch between thick and thin, the physical presence of Schutz' brushstroke appear to carve figures and forms from the canvas. Schutz' figures and scenes are based on loose and fictive situations that exist only in the mind of the artist.

Through a combination of style and scenario Schutz, who continuously reinvents her artistic practice in each distinct series, is interested in '[embracing] the area between which the subject is composed and decomposing, formed and formless, inanimate and alive.' While the artists themes and methods are constantly morphing, Schutz's works retains a distinct visual language of explosive energy and expression through her conspicuous blurring of figuration and abstraction that lives on the edge of tradition and innovation.





66

RACHEL HOWARD b. 1969

Beatrix, 2006

household gloss, acrylic on canvas

167.6 x 121.9 cm (65 $\frac{7}{8}$ x 47 $\frac{7}{8}$ in.)

Signed, titled and dated 'R. C. Howard 06 Beatrix 06.' on the stretcher.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ₣ ♠

PROVENANCE

Haunch of Venison, London

67

YVES CLERC b. 1947

N°273, 2007

acrylic on canvas, in artist's frame

canvas 150.3 x 124.1 cm (59 $\frac{1}{2}$ x 48 $\frac{7}{8}$ in.)

framed 170.8 x 137.8 cm (67 $\frac{1}{4}$ x 54 $\frac{1}{4}$ in.)

Stamped and titled '273 YVES CLERC' along the lower edge. Signed and dated '25/1/2007 Y. CLERC' on the reverse.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000

PROVENANCE

Gifted by the artist to the present owner



273

45

68

MARC QUINN b. 1964

Separation of Body and Soul. YYRBGGYRRBWYYY, 2011

oil on canvas

169 x 254.5 cm (66½ x 100¼ in.)

Signed, titled and dated 'Marc Quinn 2011 Separation of Body + Soul
YYRBGGYR RBWYYY' on the reverse.

Estimate £80,000-120,000 \$119,000-178,000 €112,000-168,000 ± ♣

PROVENANCE

Acquired directly from the artist
Private Collection, Switzerland







69

DONALD BAECHLER b. 1956

The Crystal Method, 2004-2005

acrylic, fabric collage on canvas

101.6 x 101.6 cm (40 x 40 in.)

Initialed, titled and dated 'DB 2004-05 THE CRYSTAL METHOD'
on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ±

PROVENANCE

Acquired directly from the artist by present owner



70

DONALD BAECHLER b. 1956

Charter Oak Terrace (Green), 2007

acrylic, fabric collage on canvas

101.6 x 101.6 cm (40 x 40 in.)

Initialed, titled and dated 'DB 007 "Charter Oak Terrace (Green)"' on the reverse.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000

PROVENANCE

Private Collection



71

SHEPARD FAIREY b. 1970

Revolutionary Woman With Brush, 2007

silkscreen print on wood

61 x 46 cm (24 x 18½ in.)

Signed and dated 'Fairey 07' lower right, numbered AP lower left. This work is the artist's proof from an overall edition of 2.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

V1 Gallery, Copenhagen

72

SHEPARD FAIREY b. 1970

Lesser Gods Eagle, 2003

silkscreen print on canvas, mounted on wood

61 x 46 cm (24 x 18½ in.)

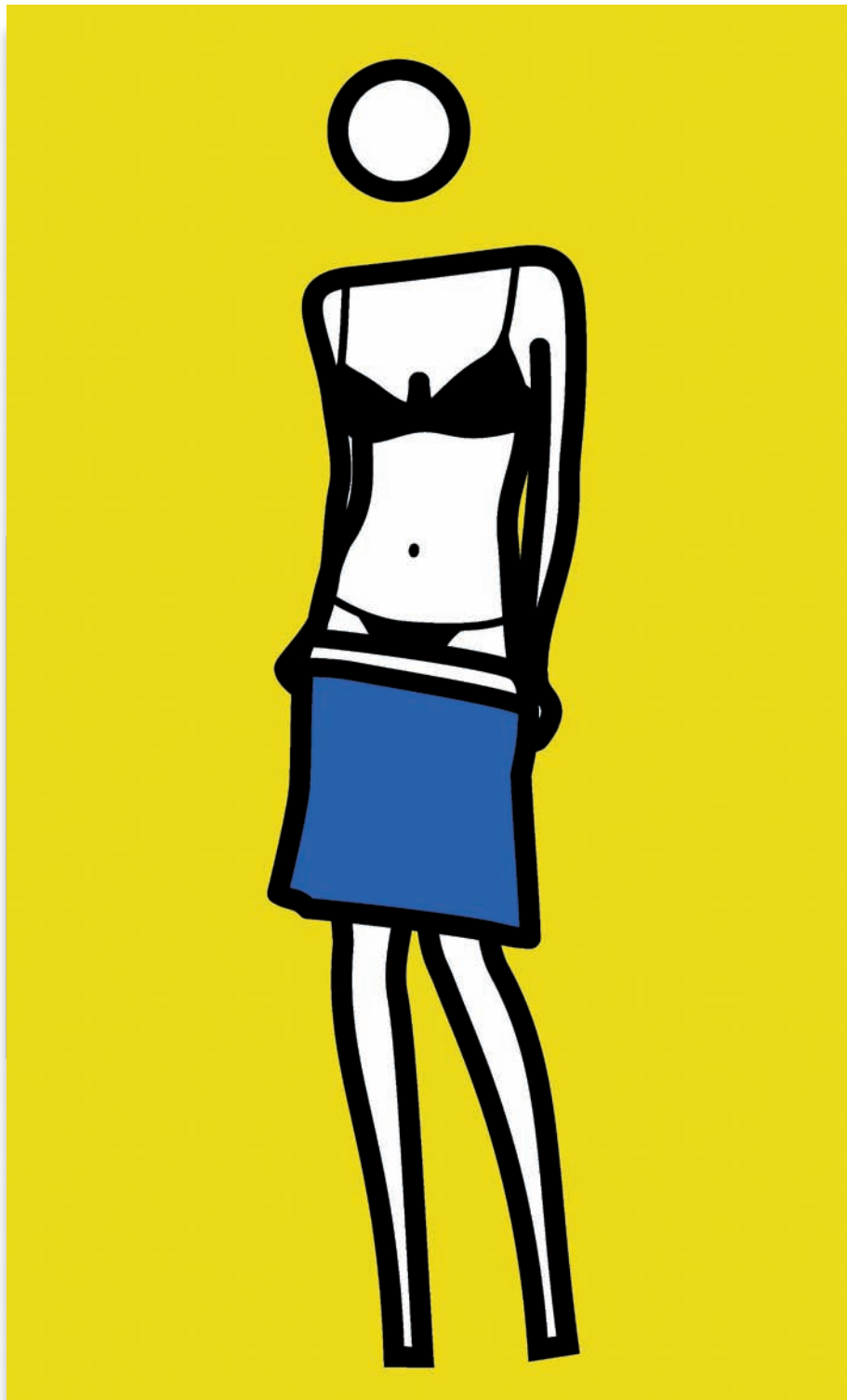
Signed and dated 'Fairey 03' lower right, numbered '2/2' lower left. This work is number 2 from an edition of 2.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

V1 Gallery, Copenhagen





73

JULIAN OPIE b. 1958

Woman taking off summer dress. 10, 2003

vinyl over wooden stretcher

232 x 135.5 cm (91 $\frac{3}{8}$ x 53 $\frac{3}{8}$ in.)

Estimate £25,000-35,000 \$37,100-52,000 €35,000-49,000 ₣ ₣

PROVENANCE

Private Collection



74

KOMAR and MELAMID b. 1943 and b. 1945

Ziegfried, 1984-85

acrylic, oil, fabric collage on canvas and wood panels, in an artist's frame

40.6 x 171.5 cm (16 x 67½ in.)

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ±

PROVENANCE

Ronald Feldman Fine Arts, Inc., New York

“The beginning of all mysteries, the mystery of all mysteries,
has hypnotised me.”

VITALY KOMAR





75

PAVEL PEPPERSTEIN b. 1966

Untitled, 2005

oil on canvas, in three parts

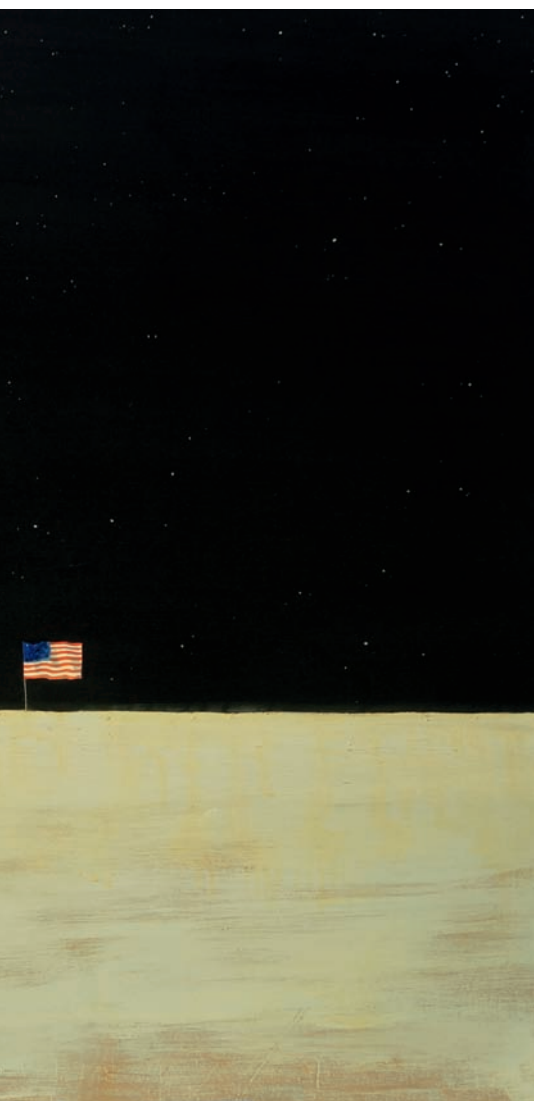
each 140 x 140 cm (55½ x 55½ in.)

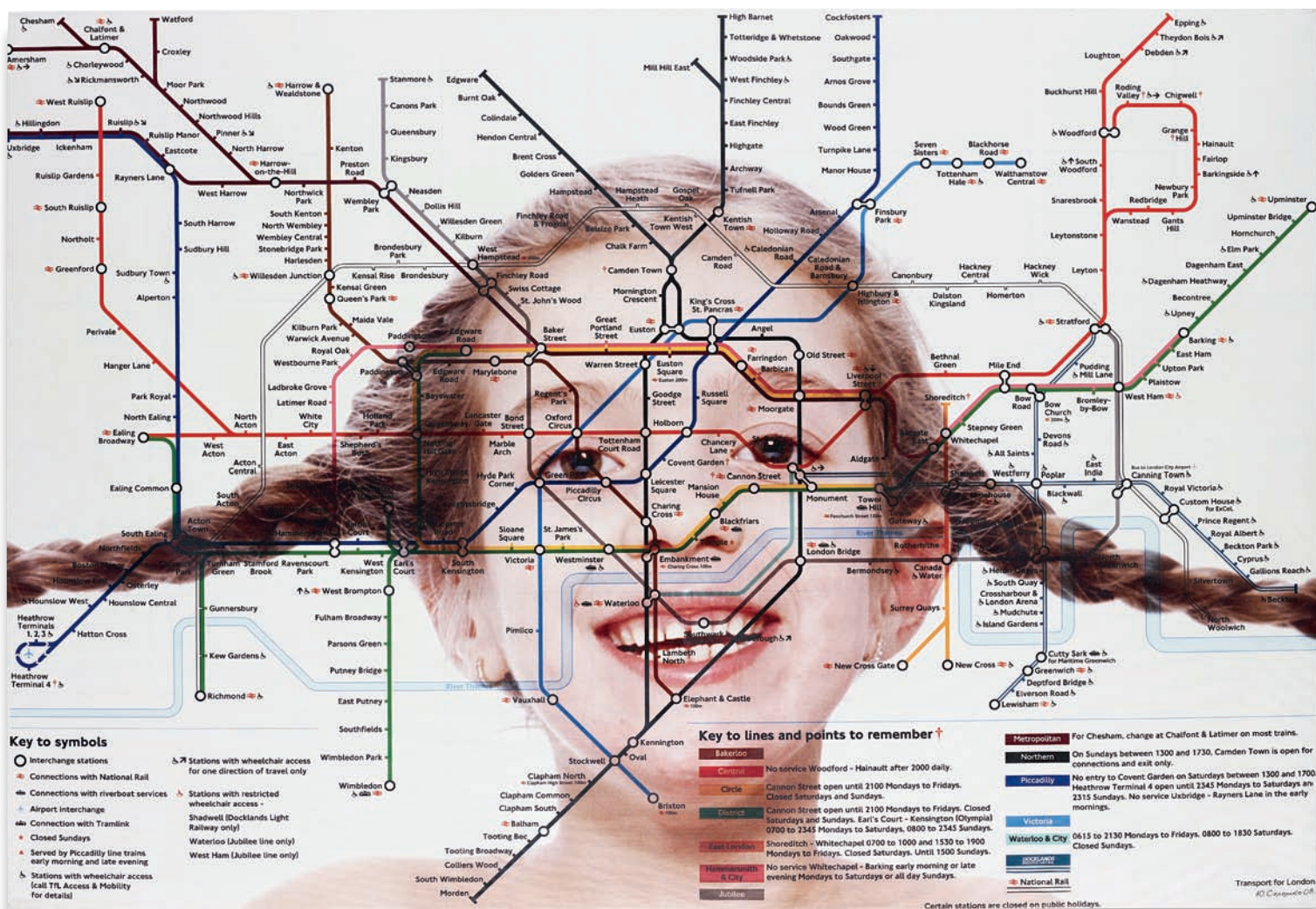
Initialed and dated 'P.P. 2005' lower right of the right canvas.

Estimate £20,000-30,000 \$29,700-44,600 €28,000-42,000 ₺

PROVENANCE

Aidan Gallery, Moscow





76

YURI SOLOMKO b. 1962

London G8, 2008

digital print on canvas

130.4 x 189.7 cm (51 3/8 x 74 5/8 in.)

Signed in Cyrillic and dated 'Y. Solomko 08' lower right. Further signed, titled and dated 'Yuri SoLomko "London, G8", 2008' on the reverse

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

Art-Agent Ukr. Gallery, Kiev

Phillips London, *Contemporary Art Day Sale*, 13 February 2010, Lot 181

Private Collection, United Kingdom

EXHIBITED

Kiev, Zeh Gallery, G8, 27 April - 8 May 2008

Art Moscow Fair, Moscow, 14 May - 18 May 2008

LITERATURE

Exh. Cat., G8, Zeh Gallery, Kiev, Ukraine, illustrated, p.102, 2008

Elena Shiroyan, *Rossiyskaya Gazeta (Russian Newspaper)*, # 4661, 16 May 2008 (illustrated)

Larisa Danilenko, *Artist formed a government*, News Paper 24, Ukraine, 5 May 2008 (illustrated)



77

DMITRY SHORIN b. 1971

Comet, 2012

oil on canvas

95 x 147 cm (37³/₈ x 57⁷/₈ in.)

Signed, titled in Cyrillic and dated "'Comet" Shorin D. 2012' lower right.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ₺

PROVENANCE

Private Collection



78

ROMAN MININ b. 1981

Over-compensation Complex, 2014

UF print on Foamcore
diameter 118 cm (46½ in.)

Signed, titled and dated "Over-compensation complex" 2 from a series of 4 pictures drawing 3/3' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ₺

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Kiev, Mystetskyi Arsenal, *A New Ukrainian Dream*, 11 July — 3 August 2014

LITERATURE

exh. cat., *A New Ukrainian Dream*, Mystetskyi Arsenal, Kiev, Ukraine, 2014, p. 40-41 (illustrated)

Roman Minin personal catalogue, publishing house VS-PRINT, 2014, Ukraine, p. 8 (illustrated)



79

VASILIIY TSAGOLOV b. 1957

From the Series of Office Affairs 2, 2008-2009

oil on canvas

166.4 x 185.2 cm (65½ x 72¾ in.)

Signed 'Tsagolov' in Cyrillic lower left.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ₺

PROVENANCE

Collection Gallery, Kiev

Phillips, London, *Contemporary Art Day*, 29 June 2009, Lot 180

Acquired from the above sale by the present owner

EXHIBITED

Kiev Museum of Russian Art, *Ukrainian Art Today Kiev-Paris Yearning for the infinite*, 25 October - 20 November, 2008

Kiev, Soviart Gallery, *Communication 21: The War*, 7-21 April, 2009



80

OLEKSANDR ZHYVOTKOV b. 1964

North East (Work No. 2 from Road Cycle Destination) from the Roads North-East Direction series, 2013

ink on varnished wood

73 x 173 cm (28¾ x 68½ in.)

Signed and dated 'Oleksandr Zhyvotkov 2013' along the upper edge. Further signed, titled, annotated and dated on the reverse.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ₺

PROVENANCE

Stedley Art Foundation, Ukraine

EXHIBITED

Kiev, White Space of Stedley Art Foundation, *The Roads. Direction to North-East*, 21 September 2013 – 21 March 2014

LITERATURE

Oleksandr Zhyvotkov: Canvas, wood, cardboard. Work with materials. 1984-2014, limited edition of 1000 copies, Kiev, 2014., Family publishing house HUSS, pp. 14-15

81

ROMAN MININ b. 1981

Cage Elevator, 2014

canvas, brass, lacquer, string, in artist's presentation box
sculpture 14 x 12 x 4.5 cm (5½ x 4¾ x 1¾ in.)

box 21 x 18.6 x 9.8 cm (8¼ x 7¾ x 3¾ in.)

Impressed '10/10 2014' on the underside. Printed 'Roman Minin' inside the box. This work is number 10 from an edition of 10.

Estimate £1,000-1,500 \$1,500-2,200 €1,400-2,100

PROVENANCE

Acquired directly from the artist by the present owner

LITERATURE

Roman Minin, publishing house VS-PRINT, 2014, Ukraine, illustrated, p. 17-18





82

ALEXEY FIRSOV b. 1966

The Spruce, 2012

oil on canvas

150 x 200.5 cm (59 x 78 $\frac{7}{8}$ in.)

Initialed 'AF' lower left. Signed and dated 'Alexey Firsov 2012' on the reverse.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000

PROVENANCE

Acquired directly from the artist
Private Collection, London

EXHIBITED

Basel Art Fair, Alexey Firsov, *Alexey Firsov*, 13 - 16 June 2013



83

TAISHA 3.14 b. 1970

Not Allowed for Three-2, 2013

acrylic, inkjet on canvas

120.4 x 140.6 cm (47 $\frac{3}{8}$ x 55 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ₹

PROVENANCE

Acquired directly from the artist by the present owner

EXHIBITED

Art Kiev Contemporary IX Fair, Kiev, *Mystetskyi Arsenal*,
18-30 November 2014



84

VICTOR SYDORENKO b. 1953

Untitled from the Levitation series, 2014

oil on canvas

120.2 x 120.2 cm (47 $\frac{3}{8}$ x 47 $\frac{3}{8}$ in.)

Signed, titled and dated 'Sydorenko Victor, I from "Levivation" 2014' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ±

PROVENANCE

Acquired directly from the artist by the present owner

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

BANKS VIOLETTE b. 1973

Untitled (Church), 2005

bonded salt, salt, polyurethane, polymer medium, ash, epoxy, wood,
galvanized steel, steel hardware

366 x 488 x 732 cm (144 $\frac{1}{8}$ x 192 $\frac{1}{8}$ x 288 $\frac{1}{4}$ in.)

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 +

PROVENANCE

Team Gallery, New York

EXHIBITED

New York, Whitney Museum of American Art, *Banks Violette: Untitled*, 27

May - 2 October 2005

London, The Royal Academy, *Dark Materials*, 13 December 2008 - 19

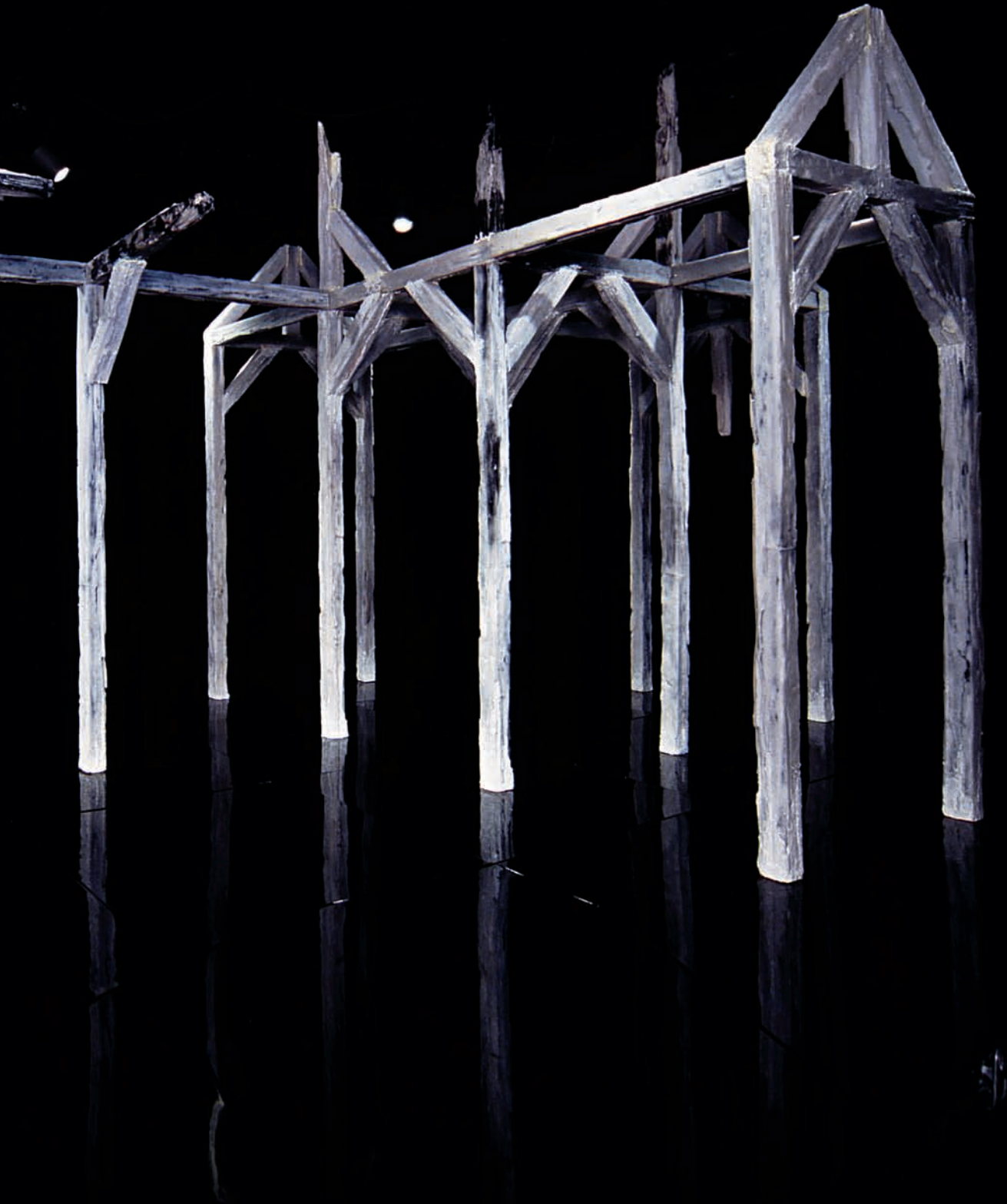
January 2009

LITERATURE

The New York Times, *Master of the Dark Arts*, 15 May 2005



LOTS 85-94 FEATURE PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION





86

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DIRK SKREBER b. 1961

It Rocks Us So Hard, Ho Ho Ho 3, 2002

oil on canvas

170.2 x 280.2 cm (67 x 110³/₈ in.)

Signed and dated 'Skreber '02' on the overlap.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠ +

PROVENANCE

Gio Marconi, Milan



87

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DIRK SKREBER b. 1961

McVeigh, 2002

oil on canvas

220 x 270 cm (86 $\frac{5}{8}$ x 106 $\frac{1}{4}$ in.)

Estimate £12,000-18,000 \$17,800-26,700 €16,800-25,200 ♠ †

PROVENANCE

Blum & Poe, Los Angeles



88

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

DIRK SKREBER b. 1961

Untitled (FAE 1.0, SKR-0325), 2003

oil, tape on canvas

280.3 x 401.5 cm (110 $\frac{3}{8}$ x 158 $\frac{1}{8}$ in.)

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ♠ †

PROVENANCE

Luis Campana, Berlin

89

THIS LOT IS SOLD WITH NO RESERVE
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

RACHEL FEINSTEIN b. 1971

Unicorn, 2002

fabric, resin, plaster, foam and acrylic on wood

101.9 x 185.1 x 80 cm (40 $\frac{1}{8}$ x 72 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in.)

Estimate £4,000-6,000 \$5,900-8,800 €5,600-8,400 • †

PROVENANCE

Corvi Mora, London

EXHIBITED

Canterbury, Herbert Read Gallery, *Candyland Zoo*, 16 January - 14 February, 2004

Dijon, Le Consortium, *Rachel Feinstein: Tropical Rodeo*, 29 October - 30

December, 2006

London, *Marc Jacobs International*, 3 October - 30 October, 2007





90

THIS LOT IS SOLD WITH NO RESERVE
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GERALD DAVIS b. 1974

Untitled, 2003

pencil on paper

91.5 x 60 cm (36 x 23⁵/₈ in.)

Signed and dated 'Gerald Davis 2003' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • †

PROVENANCE

Private Collection

91

THIS LOT IS SOLD WITH NO RESERVE
PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

GERALD DAVIS b. 1974

St. John's Capistran Church, 2003

oil on canvas

174.8 x 125.2 cm (68⁷/₈ x 49¹/₄ in.)

Signed and dated 'Gerald Davis 2003' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • †

PROVENANCE

Black Dragon Society, Los Angeles





92

THIS LOT IS SOLD WITH NO RESERVE

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

NICK LOWE b. 1980

Untitled, 2002

acrylic, watercolour, ink on paper

119 x 109.3 cm (46 7/8 x 43 in.)

Signed and dated 'Nick Lowe 2002' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • †

PROVENANCE

Private Collection

93

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

CHEN LEI b. 1984

The Big Kiss, 2007

fabric, trainers, mannequin, artificial stuffed bear

370 x 110 x 120 cm (145 $\frac{5}{8}$ x 43 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 †

PROVENANCE

The Ministry of Art, Hong Kong





94

THIS LOT IS SOLD WITH NO RESERVE

PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

BANKS VIOLETTE b. 1973

Two works: (i) *Untitled (Broken Beer Bottle)*; (ii) *Untitled (Broken Beer Bottle)*, 2005

aluminium, wood, tinted epoxy resin, salt, polyurethane

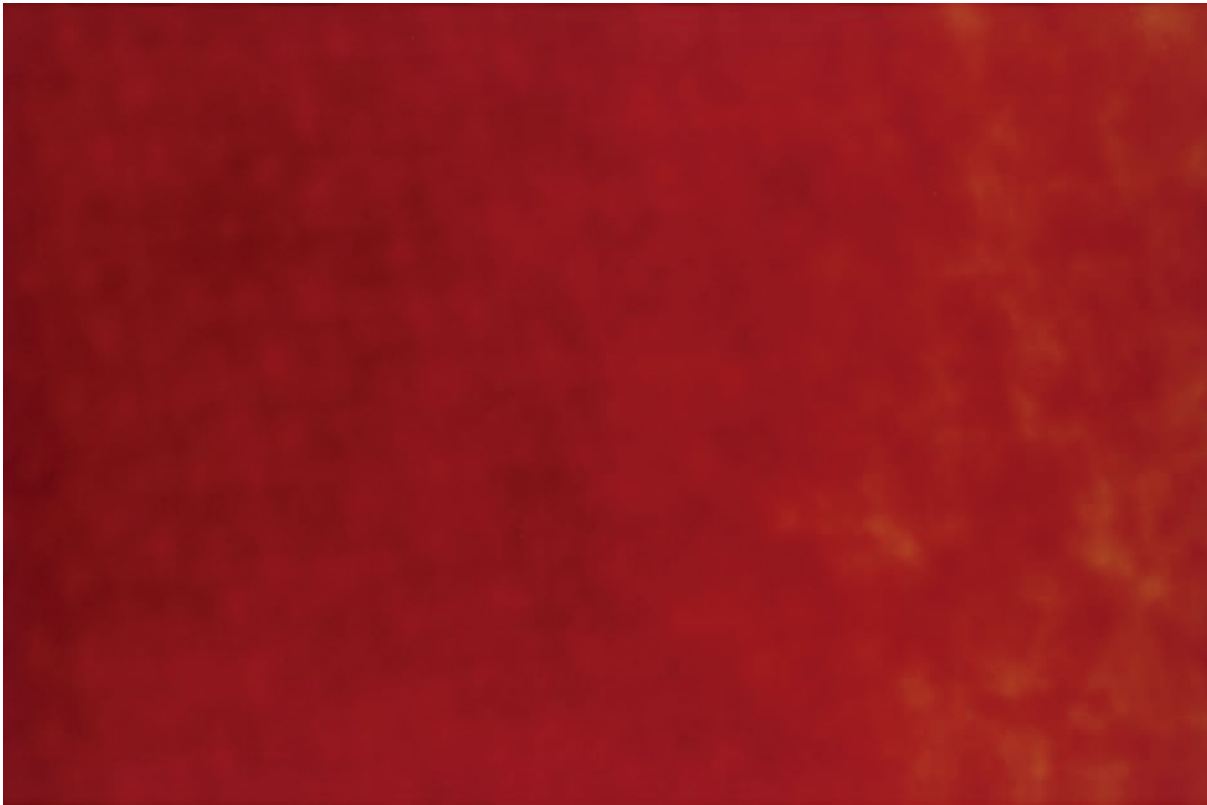
each 21 x 61.3 x 31.5 cm (8¼ x 24½ x 12¾ in.)

This lot comprises of numbers 7 and 8 from an edition of 20.

Estimate £2,000-4,000 \$3,000-5,900 €2,800-5,600 • †

PROVENANCE

Maureen Paley, London



95

JAMES WELLING b. 1951

1, 2005

chromogenic print, flush-mounted to Plexiglas

sheet 64.7 x 100 cm (25½ x 39¾ in.)

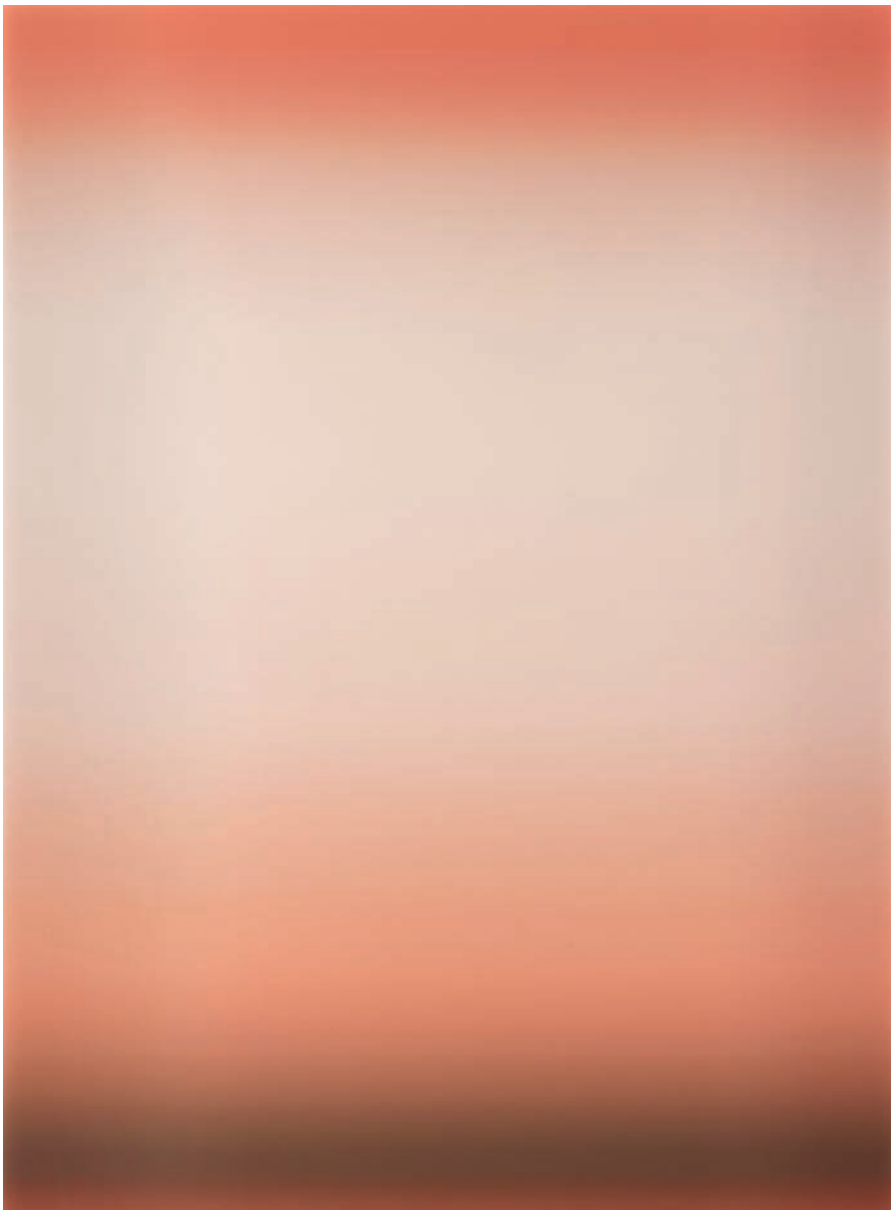
framed 99.2 x 133.3 cm (39 x 52½ in.)

This work is unique.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Donald Young Gallery, Chicago



96

ROE ETHRIDGE b. 1969

Dust Cover, 2008

chromogenic print

sheet 135.5 x 101.5 cm (53¾ x 39¾ in.)

This work is from an edition of 5.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Balice Hertling, Paris

EXHIBITED

New York, Leo Koenig Inc. Projekte, *Don't Perish:*
curated by Joseph Montgomery and Jesse Willenbring, 18
September – 17 October 2009 (another example exhibited)



97

VIVIANE SASSEN b. 1972

Parasomnia, 2011

chromogenic print

99.9 x 80 cm (39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)

This work is number 2 from an edition of 6.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

Michael Stevenson, Cape Town

EXHIBITED

New York, MOMA, *New Photography*, 28 September 2011 -15 January, 2012 (other example exhibited)

LITERATURE

exh.cat., MOMA, *New Photography*, New York, 2011 (catalogue cover)



98

SHIRIN NESHAT b. 1957

Careless, 1997

ink on gelatin silver print

101.6 x 152.4 cm (40 x 60 in.)

This work is number 2 from an edition of 3.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ₪

PROVENANCE

D'Amelio Terras, New York

99

ANNETTE KELM b. 1975

Hans Hansen in his Garden, 2008

chromogenic print

sheet 66 x 50.8 cm (25 7/8 x 20 in.)

This work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ₪

PROVENANCE

Private Collection





100

GÉRARD RANCINAN b. 1953

Yan Pei Ming Triptyque, 2011

triptych: chromogenic prints, each Diasec mounted
each 89.7 x 91.1 cm (35 $\frac{3}{8}$ x 35 $\frac{7}{8}$ in.)

Signed 'Gérard Rancinan' on the reverse of the central panel. Further signed, numbered and dated '1/12 PARIS 10 FEVRIER 2011 Gérard Rancinan' on a label affixed to the reverse of the central panel. This work is number 1 from an edition of 12.

Estimate £15,000-20,000 \$22,300-29,700 €21,000-28,000 ♠

PROVENANCE

Private Collection



101

ROBIN RHODE b. 1976

Matriks, 2004

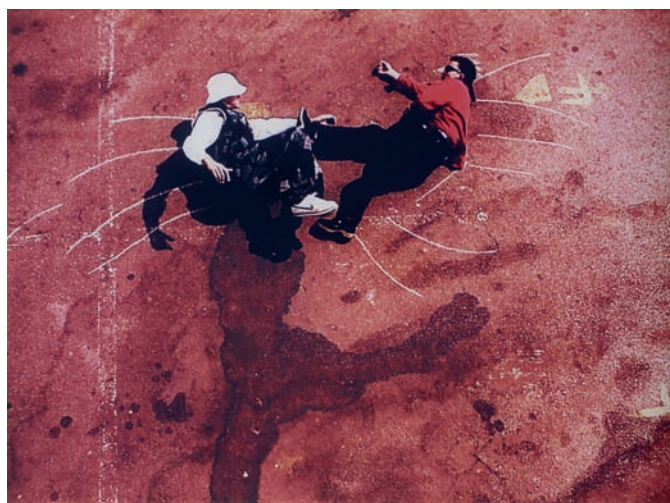
twelve gelatin silver prints, each Diasc mounted
each 33.5 x 45 cm (13¼ x 17¾ in.)

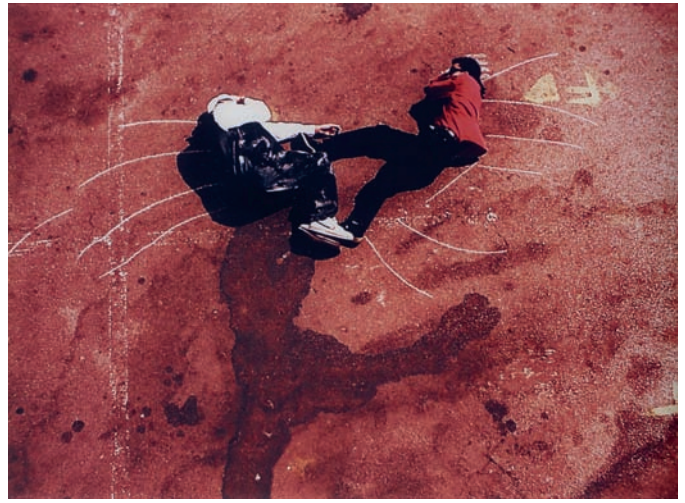
Signed 'Robin Rhode' on a label affixed to the reverse of print 1. This work
is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000

PROVENANCE

Kamel Mennour, Paris







102

ERWIN OLAF b. 1959

Hotel, Moscow, Room 168, 2010

lambda print

100.4 x 178.5 cm (39½ x 70¼ in.)

Signed, titled, numbered and dated '3/10 Hotel, Moscow - Room 168 - 2010 Erwin Olaf' on the reverse. This work is number 3 from an edition of 10.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠

PROVENANCE

Private Collection

103

BOO RITSON b. 1969

Meatballs, 2007

chromogenic print

sheet 111.7 x 142.7 cm (43⅞ x 56⅞ in.)

Signed, titled, numbered and dated 'Boo Ritson "MeatBalls" 1/3 May 2007' on the reverse.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

Private Collection



104

SANTE D'ORAZIO b. 1956

Pam Anderson, Hollywood, Hollywood Landscape #1, 2000

chromogenic print, face-mounted to acrylic glass

sheet 183 x 222.6 cm (72 x 87⁷/₈ in.)

This work is number 1 from an edition of 3.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800

PROVENANCE

Stellan Holm Gallery, New York



105

ANDY WARHOL 1928-1987

Jerry Hall, 1980

Polaroid print

10.6 x 8.6 cm (4¼ x 3⅜ in.)

Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation, numbered 'FA 04. 03385' and further stamped 'POLACOLOR M311361E' on the reverse.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 †

PROVENANCE

Acquired directly from the Estate of Andy Warhol

EXHIBITED

London, Michael Hue-Williams Fine Art, *Andy Warhol Polaroid Exhibition*, 2002

106

ANDY WARHOL 1928-1987

Torso, 1976-1977

Polaroid print

10.6 x 8.6 cm (4¼ x 3⅜ in.)

Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation and numbered 'FA 16.00362' and 'A713091 P' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 †

PROVENANCE

Acquired directly from the Estate of Andy Warhol

EXHIBITED

London, Michael Hue-Williams Fine Art, *Andy Warhol Polaroid Exhibition*, 2002





107

VANESSA BEECROFT b. 1969

VB35, Performance, Solomon R. Guggenheim Museum, NY - USA, 1998

vibracolor print

101.6 x 152.5 cm (40 x 60 in.)

Initialed and dated 'VB 98' on a label affixed to the reverse. This work is number 1 from an edition of 3.

Estimate £7,000-9,000 \$10,400-13,400 €9,800-12,600 ± ♣

PROVENANCE

Patrick de Brock Gallery, Knokke

Sotheby's London, *Contemporary Art Part 2*, 8 February, 2001, Lot 104

Acquired from the above sale by the present owner



108

HIROSHI SUGIMOTO b. 1948

U.A. Walker, New York, 1978, printed 2000

photogravure, in artist's aluminium portfolio

sheet 43.8 x 53.7 cm (17¼ x 21½ in.)

portfolio 45.3 x 54.8 cm (17⅞ x 21⅝ in.)

Signed 'Hiroshi Sugimoto' lower left. This work is number 280 from an edition of 1000.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 +

PROVENANCE

Eyestorm Gallery

109

JAMES WELLING b. 1951

Camper, Culver City, 2003

toned gelatin silver print

50.8 x 60.8 cm (20 x 23⅞ in.)

Signed, titled, numbered and dated 'James Welling JW Camper, Culver City 2003 3/10' on the reverse. This work is number 3 from an edition of 10.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

David Zwirner, New York





110

ERWIN WURM b. 1954

Samoa, NZ from the series Hotel Rooms, 2001

chromogenic print

100.1 x 80.2 cm (39³/₈ x 31¹/₂ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ♣

PROVENANCE

Private Collection



111

NAN GOLDIN b. 1953

My White Birds, Sag Harbour, N.Y., 2001

chromogenic print

68 x 100.5 cm (26³/₄ x 39⁵/₈ in.)

This work is an artist's proof.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 †

PROVENANCE

Acquired directly from the artist

112

SAM DURANT b. 1961

Still Life (Barrels, Head), 2006

chromogenic print

121 x 151.5 cm (47⁵/₈ x 59⁵/₈ in.)

This work is number 1 from an edition of 5.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

Galleria Emi Fontana, Milan



113

GARRY FABIAN MILLER b. 1957

Sections of England: The Sea Horizon, 1976-1977

dye destruction print

sheet 60.9 x 50.7 cm (23 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

Signed 'Gary F. Miller' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 ♠ †

PROVENANCE

Acquired directly from the artist

114

DAVID BENJAMIN SHERRY b. 1981

Xibalba, 2011

chromogenic print

182.9 x 232.4 cm (72 x 91 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 †

PROVENANCE

Salon 94, New York

EXHIBITED

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

LITERATURE

Out of Focus: Photography, exh. cat., Saatchi Gallery, published by Booth-Clibborn editions, London, 2012
Out of Focus: Photography, exh. cat., Saatchi Gallery, published by Booth-Clibborn editions, London, 2012 (large edition)





115

SUSAN DERGES b. 1955

Canopy, 1999

cibachrome photogram

89.7 x 89.7 cm (35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠ †

PROVENANCE

Acquired directly from the artist

116

ADAM FUSS b. 1961

Untitled (AF916), 1995

cibachrome photogram

123.7 x 50.2 cm (48 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in.)

Signed, numbered and dated 'Adam Fuss 1995 AF916' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 ♠ †

PROVENANCE

Acquired directly from the artist





117

RUUD VAN EMPEL b. 1958

Untitled #6, 2004

Cibachrome

59.4 x 84.1 cm (23 $\frac{3}{8}$ x 33 $\frac{1}{8}$ in.)

This work is number 4 from an edition of 7.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ± ♠

PROVENANCE

Private Collection

118

RUUD VAN EMPEL b. 1958

Study in Green #1, 2003

Cibachrome

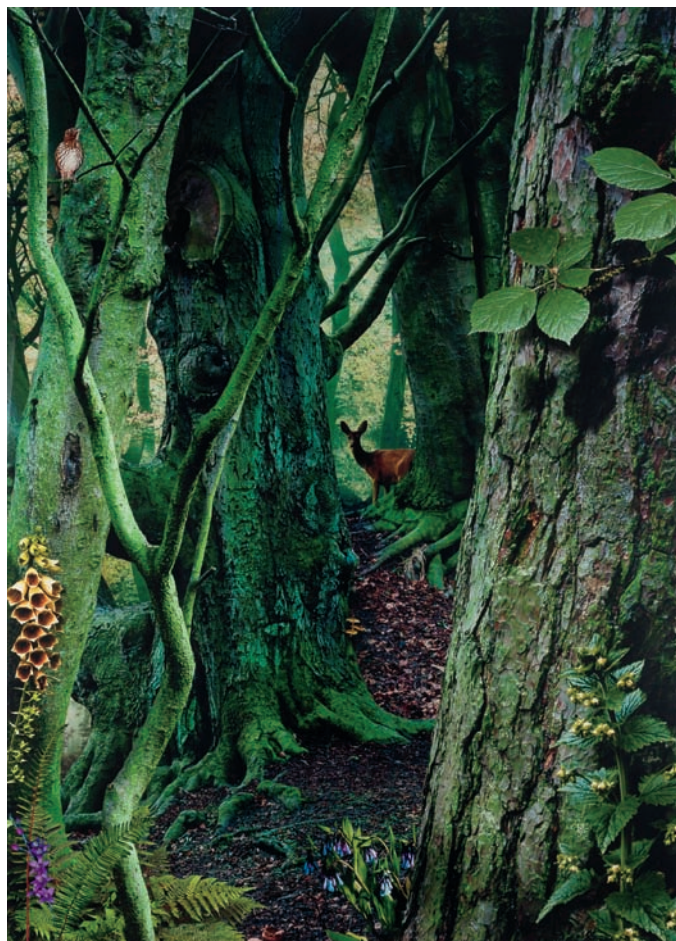
118.9 x 84.1 cm (46 x 33 in.)

This work is number 5 from an edition of 7.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ± ♠

PROVENANCE

Private Collection





119

FLORIAN MAIER-AICHEN b. 1973

Homberger Brücke, 2004

chromogenic print

121.9 x 153.7 cm (47 $\frac{7}{8}$ x 60 $\frac{1}{2}$ in.)

This work is from an edition of 6.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ₣ ♠

PROVENANCE

Private Collection



120

MOUNIR FATMI b. 1970

Untitled

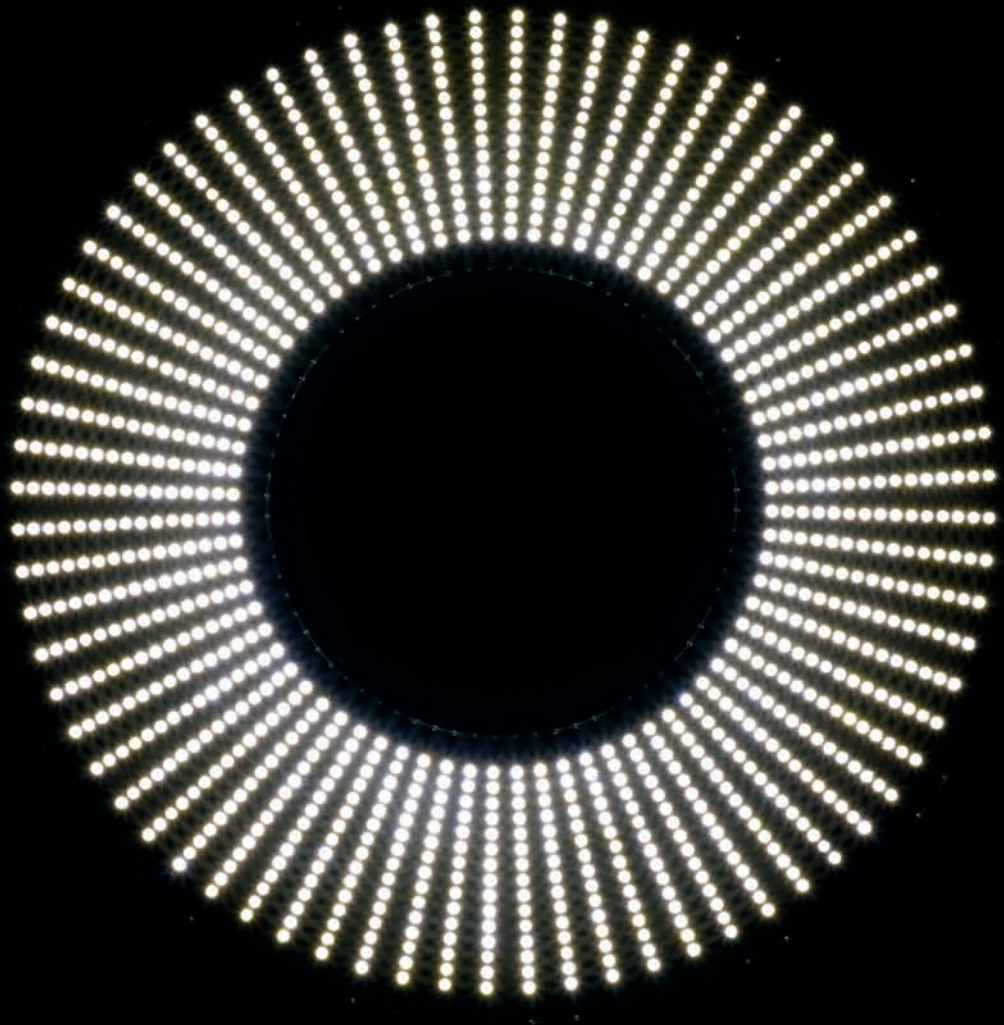
steel saw blade

49.7 x 49.7 x .4 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ x 0 $\frac{1}{4}$ in.)

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800

PROVENANCE

Galerie Ghislaine Hussenot, Paris



121

ANN VERONICA JANSSENS b. 1956

Ax, 2006

white LED 'Ring-Lite' photographer's ring flash, control unit
diameter 52 cm (20½ in.)

This work is number 1 from an edition of 3.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠ +

PROVENANCE

Private Collection



122

BRENDAN FOWLER b. 1978

Spring 2011 (Joel and Phil Loading Truck w/Show Card, 1/2 x 2 1/2 Clear Pine Molding Sticking Out of the Car, Andrew and Max Building the New Rack, 1/2 x 2 1/2 Clear Pine Molding Inside of the Car), 2011
archival inkjet prints, wooden frames, Plexiglas
127 x 116.8 x 12.7 cm (50 x 45 7/8 x 5 in.)

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800

PROVENANCE

Untitled, New York

123

IAN KIAER b. 1971

Ulchiro Project: End Note, 2007

ink on paper, sugar paper, rubber mat

installed 182.5 x 227.5 x 119 cm (71 $\frac{1}{8}$ x 89 $\frac{5}{8}$ x 46 $\frac{7}{8}$ in.)

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

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ± ♠

PROVENANCE

Alison Jacques Gallery, London

EXHIBITED

Turin, Galleria d'Arte Moderna e Contemporanea, *Ian Kiaer*,
24 October - 31 January 2010

LITERATURE

Ian Kiaer, Elena Volpato, Andrew Renton and Chris Sharp,
Ian Kiaer: What Where, Archive Books: 2009





124

NICLAS CASTELLO b. 1978

The Kiss, 2015

24 carat gilded cast aluminium with reflective glossy coating

26 x 47.5 x 12.5 cm (10¼ x 18¾ x 4⅞ in.)

Initialed, numbered and dated '4/4 AP 2015 N.C.' on the underside.

This work is number 4 of 4 artist's proofs from an edition of 8 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £7,000-9,000 \$10,400-13,400 €9,800-12,600

PROVENANCE

Private Collection, Switzerland



125

JOSEPH KLIBANSKY b. 1984

Parallel Universe, 2014

acrylic dish, stereolithography, double 24 karat gold leaf

110 x 110 x 25 cm (43¼ x 43¼ x 9⅞ in.)

Signed, numbered and dated on the reverse. This work is number 2 from an edition of 5.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠

PROVENANCE

Private Collection, Switzerland



126

JOANA VASCONCELOS b. 1971

Bérénice, 2012

handmade wool crochet over Rafael Bordalo Pinheiro faience painted with ceramic glaze

13.2 x 38.3 x 33 cm (5¼ x 15½ x 12⅞ in.)

Signed, titled and dated 'Bérénice, 2012 Joana Vasconcelos' on the underside. Stamped with the manufacturer's mark on the underside.

This work is unique.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠ †

PROVENANCE

Private Collection



127

GIANPIETRO CARLESSO b. 1961

Decostruzione, 1994

Istrian marble

94.3 x 22 x 20.8 cm (37½ x 8¾ x 8¼ in.)

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠ †

PROVENANCE

Sotheby's London, *Contemporary and Modern Art Day Sale*, 28 February, 2008, Lot 235

Acquired from the above sale by the present owner

128

MICHELANGELO PISTOLETTO b. 1933

Frattali (Yellow), 1999-2000

acrylic on mirrored glass

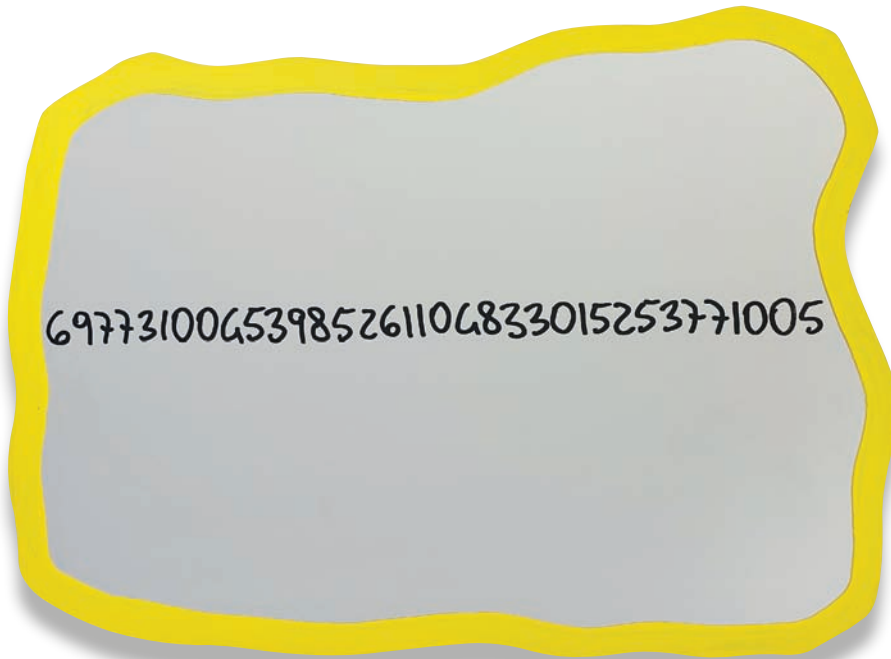
57 x 78.2 cm (22½ x 30¾ in.)

Signed, titled and dated 'Pistoletto 1999/2000 Frattali' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

Private Collection



129

MICHELANGELO PISTOLETTO b. 1933

Frattali (Red), 1999-2000

acrylic on mirrored glass

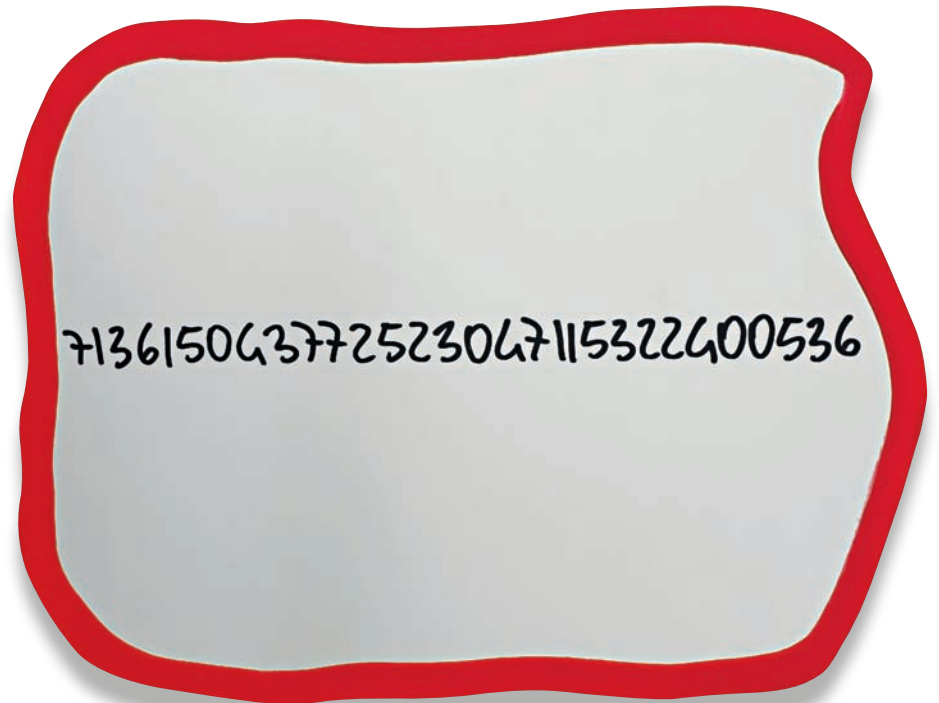
55.5 x 73.5 cm (21⅞ x 28⅞ in.)

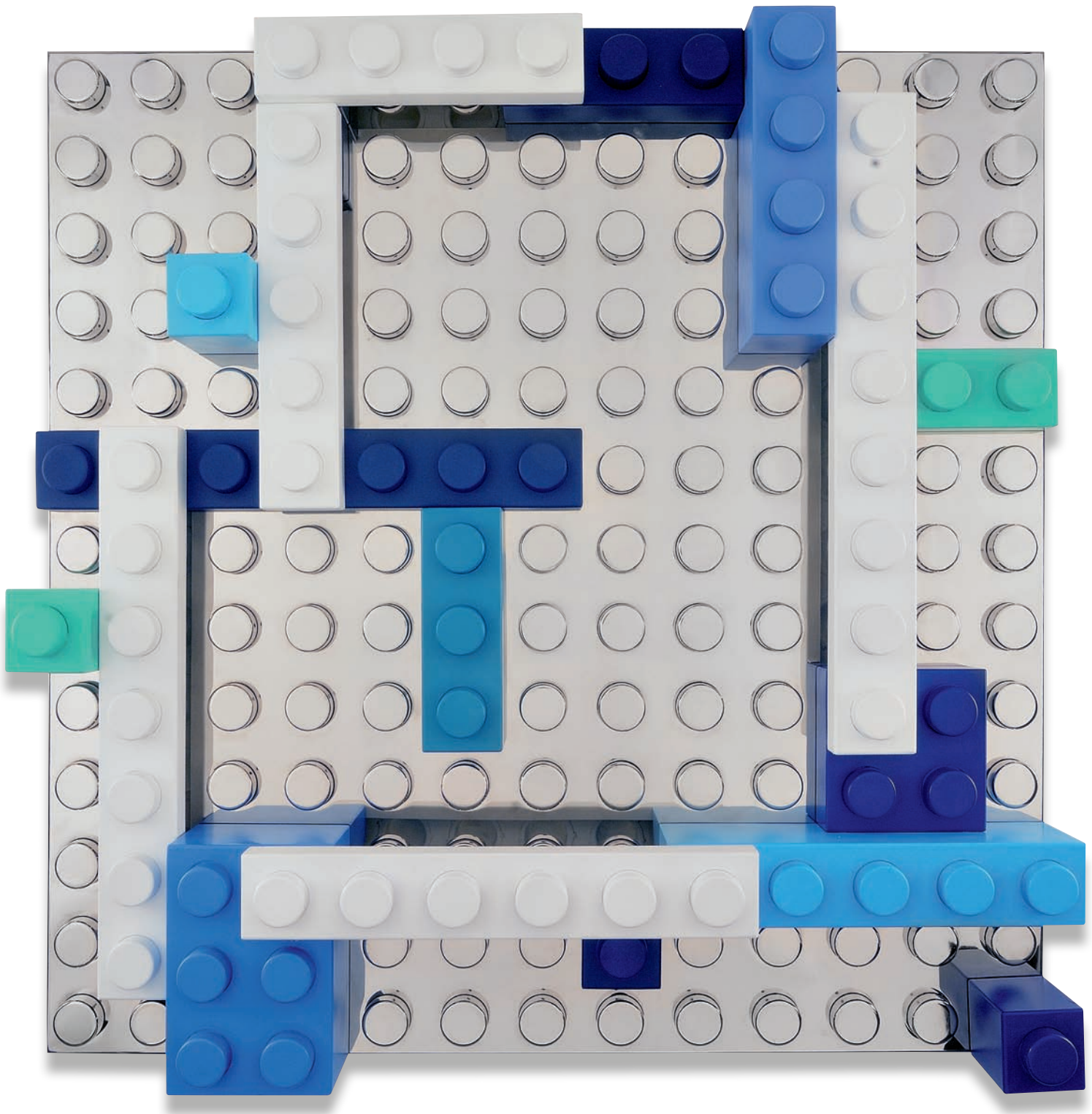
Signed, titled and dated 'Pistoletto 1999/2000 Frattali' on the reverse. This work is accompanied by a signed certificate of authenticity.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ♠

PROVENANCE

Private Collection, Milan





130

MATTEO NEGRI b. 1982

Andante Cantabile Con Moto, 2013

chromed and painted iron

97.3 x 97.4 x 19.7 cm (38¼ x 38¾ x 7¾ in.)

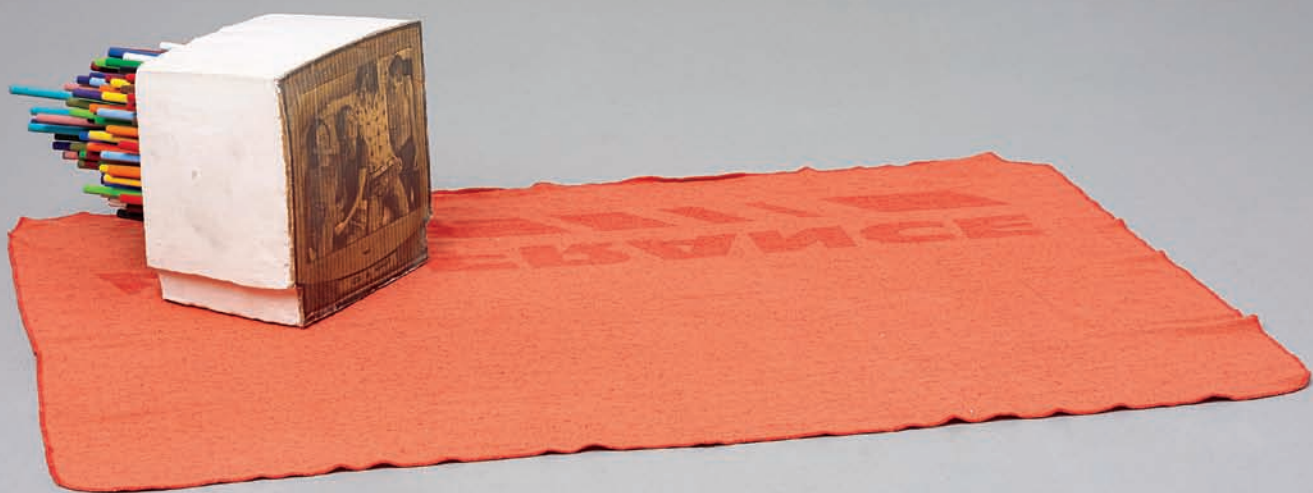
Stencilled 'Negri ® MATTEO NEGRI' and signed 'Negri' on the reverse.

This work is unique.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ♠

PROVENANCE

Private Collection, Italy



131

RY ROCKLEN b. 1978

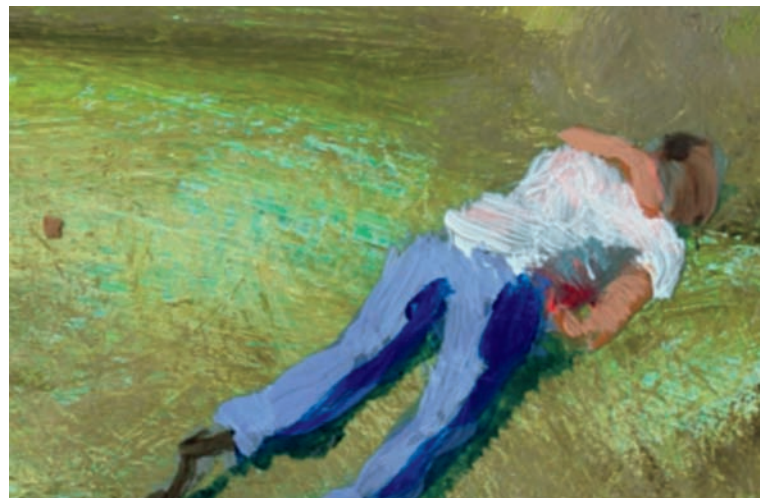
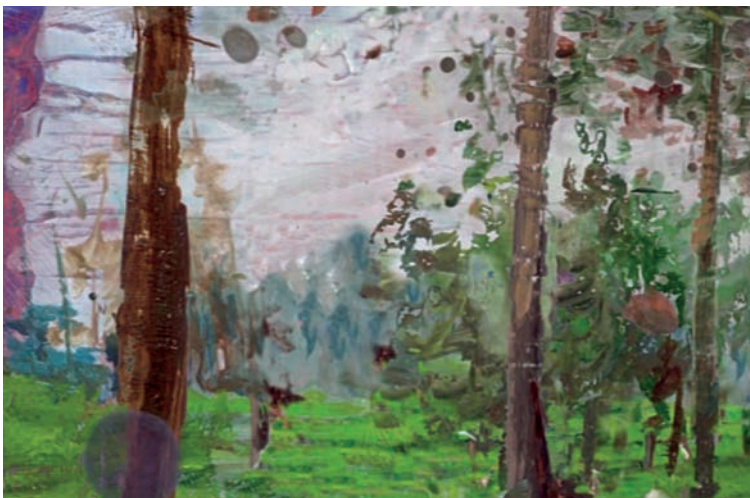
Untitled, 2010

plaster, collage, card, coloured wooden dowls, Air France blanket
installed 31 x 125.1 x 83.2 cm (12¼ x 49¼ x 32¾ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

Marc Jancou Fine Arts, New York



132

JACCO OLIVIER b. 1972

Community, 2006

animation on DVD, Betacam master tape, in presentation portfolio,
duration 1.10 minutes

animation dimensions variable: maximum A3

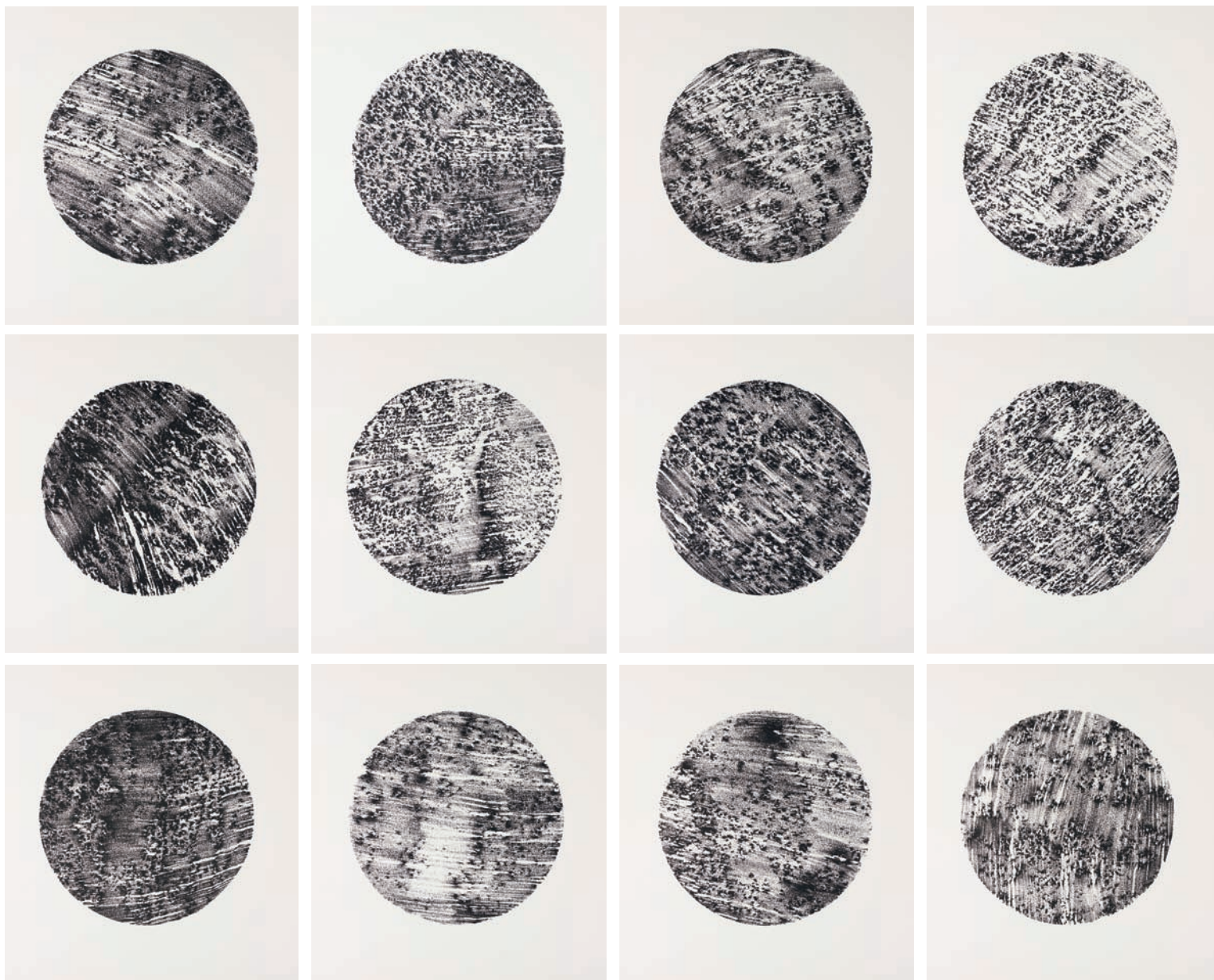
portfolio 36.4 x 29.5 x 4.7 cm (14 $\frac{3}{8}$ x 11 $\frac{5}{8}$ x 1 $\frac{7}{8}$ in.)

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

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 †

PROVENANCE

Victoria Miro Gallery, London



133

RICHARD LONG b. 1945

Rock Drawings: An Eight Day Walk in the Rimrock Area of the Mojave Desert Southern California, 1994

twelve screenprints

colophon 49.2 x 73.6 cm (19 $\frac{3}{8}$ x 28 $\frac{7}{8}$ in.)

each sheet 73.5 x 79.5 cm (28 $\frac{7}{8}$ x 31 $\frac{1}{4}$ in.)

portfolio 78.2 x 85.2 cm (30 $\frac{3}{4}$ x 33 $\frac{1}{2}$ in.)

Signed and numbered '6/35 Richard Long' on the reverse of the colophon.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ♠ †

PROVENANCE

Private Collection

134

LAYLAH ALI b. 1968

Untitled, 2000

gouache on paper

29.5 x 18.7 cm (11½ x 7¾ in.)

Signed and dated 'Laylah Ali 2000' on the reverse.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ₺

PROVENANCE

303 Gallery, New York

135

NAYLAND BLAKE b. 1960

Untitled, 2001

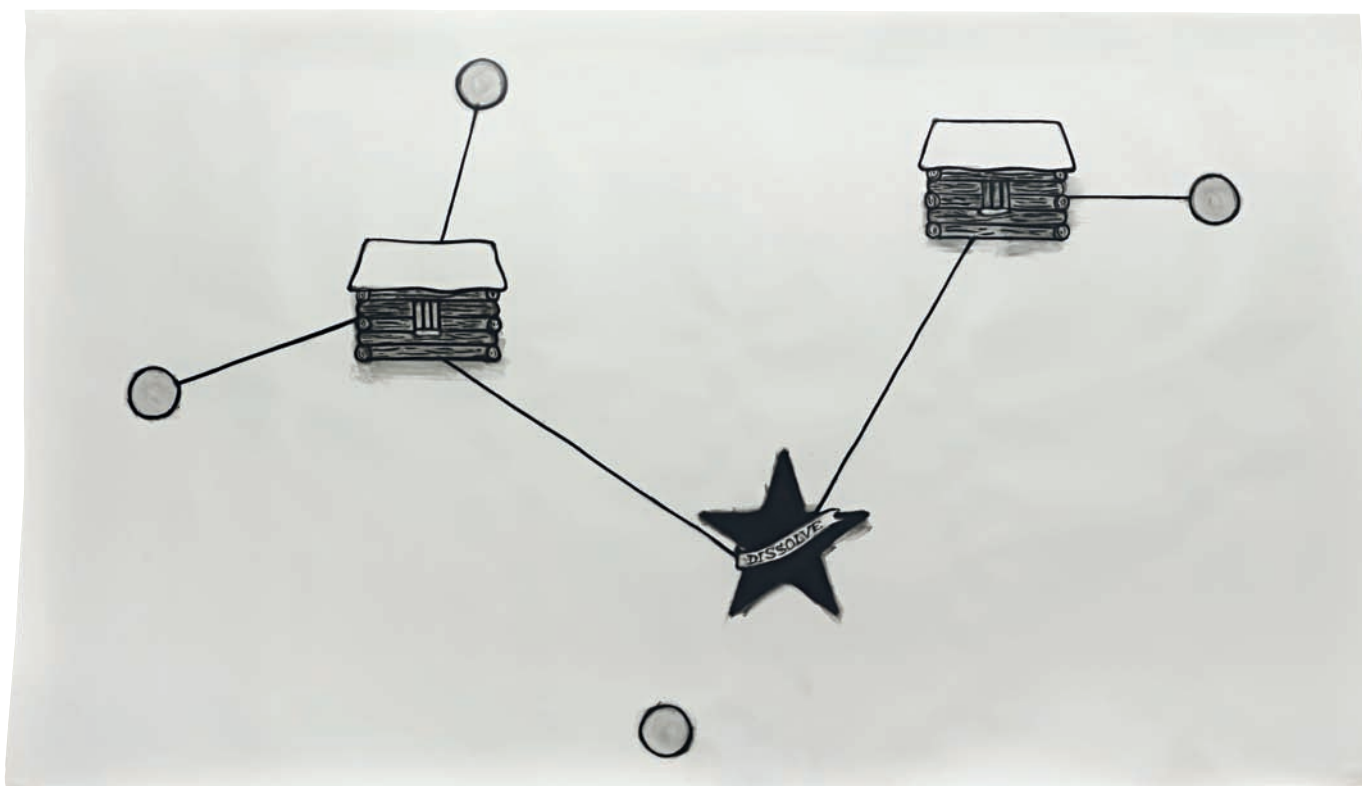
charcoal on paper

153 x 267 cm (60¼ x 105½ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ₺

PROVENANCE

Rhodes & Mann, London





136

RAMMELLZEE b.1960

Two Works: (i) *Untitled*; (ii) *Untitled*, 1986

spray paint, marker on posterboard

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

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

Each signed and dated 'Rammellzee 1986' on the reverse.

Estimate £12,000-18,000 \$17,800-26,700 €16,800-25,200 ±

PROVENANCE

Acquired directly from the artist

EXHIBITED

New York, the B.A.D. Museum, 1986

New York, Eric Firestone gallery, 2013





137

NEIL FARBER b. 1975

Untitled, 2006

coloured ink, acrylic, gel media on paper

56.7 x 76.8 cm (22 $\frac{3}{8}$ x 30 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ±

PROVENANCE

Mogadishni Gallery, Copenhagen

138

ERNESTO CAIVANO b. 1972

Digits and Pores, Petals and Philapores, 2009

ink, graphite on paper

23.9 x 16.2 cm (9 $\frac{3}{8}$ x 6 $\frac{3}{8}$ in.)

Initialed and dated 'EC09' lower left.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ± ♣

PROVENANCE

Richard Heller, Los Angeles





139

JONATHAN LASKER b. 1948

Untitled, 1991

acrylic on paper

15 x 11 cm (5 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in.)

Signed and dated 'J. Lasker 1991' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 †

PROVENANCE

LA Louver, Los Angeles

140

PAUL NOBLE b. 1963

Way To Go, 2000

pencil on paper

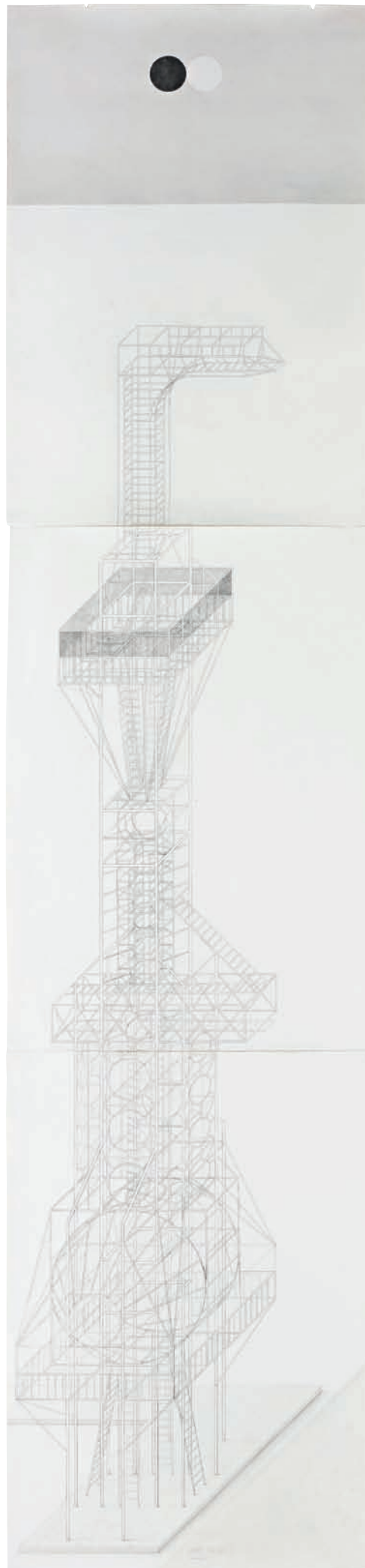
300 x 70 cm (118 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in.)

Signed, titled and dated 'WAY TO GO PAUL NOBLE 2000' lower centre.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ‡ ♠

PROVENANCE

Maureen Paley, London





141

WILHELM SASNAL b. 1972

Stage, 2006

oil on canvas

149.5 x 150 cm (58 $\frac{7}{8}$ x 59 in.)

Signed and dated 'WILHELM SASNAL 2006' on the overlap.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ± ♠

PROVENANCE

Sadie Coles Gallery, London



142

RERO b. 1983

Untitled (Oil on Canvas), 2012

neon, acrylic, plaster on plywood

139.5 x 140 x 14.5 cm (54 $\frac{7}{8}$ x 55 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in.)

Signed, tiled and dated 'Sans Titre ("Oil on Canvas") Rero 2012 L.A.' on the reverse.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ♠

PROVENANCE

Fabien Castagnier Gallery, Los Angeles



143

CARTER b. 1970

Untitled #53, 2006

acrylic ink, acrylic paint, pencil, synthetic hair, hand-made marbled paper,
gel medium and paper on paper
120.7 x 108 cm (47½ x 42½ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 †

PROVENANCE

Salon 94, New York

EXHIBITED

London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*,
2009-2010

London, Royal Academy of Arts, *USA Today, New American Art from the
Saatchi Gallery*, 2006

LITERATURE

Abstract America: New Painting and Sculpture, published by Jonathan
Cape, 2008, pp. 164-165

USA Today, New American Art from the Saatchi Gallery, published by
Royal Academy, 2006, p. 76



144

JOHN BAUER b. 1971

A Six-Foot-by-Four-Foot Painting of a Naked Lady, 2006

oil, enamel on linen

249 x 203.2 cm (98 x 80 in.)

Signed 'John Bauer' lower right. Further signed, titled and dated 'John Bauer 2006 A SIX-FOOT-BY-FOUR-FOOT PORTRAIT OF A NAKED LADY' on the overlap.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 †

PROVENANCE

Bellwether Gallery, New York

EXHIBITED

London, Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 2009-2010

LITERATURE

Abstract America: New Painting and Sculpture, published by Jonathan Cape, 2008, pp. 266-267



145

THOMAS ZIPP b. 1966

A.B.:H.G.:B.16. (in two parts), 2005

(i) acrylic, oil on canvas (ii) mixed media

(i) 281 x 400 cm (110½ x 157½ in.)

(ii) 33 x 27 cm (12¾ x 10½ in.)

Each signed, titled and dated "A.B.:H.G.:B.16" Thomas Zipp 05' on the reverse.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ♠ †

PROVENANCE

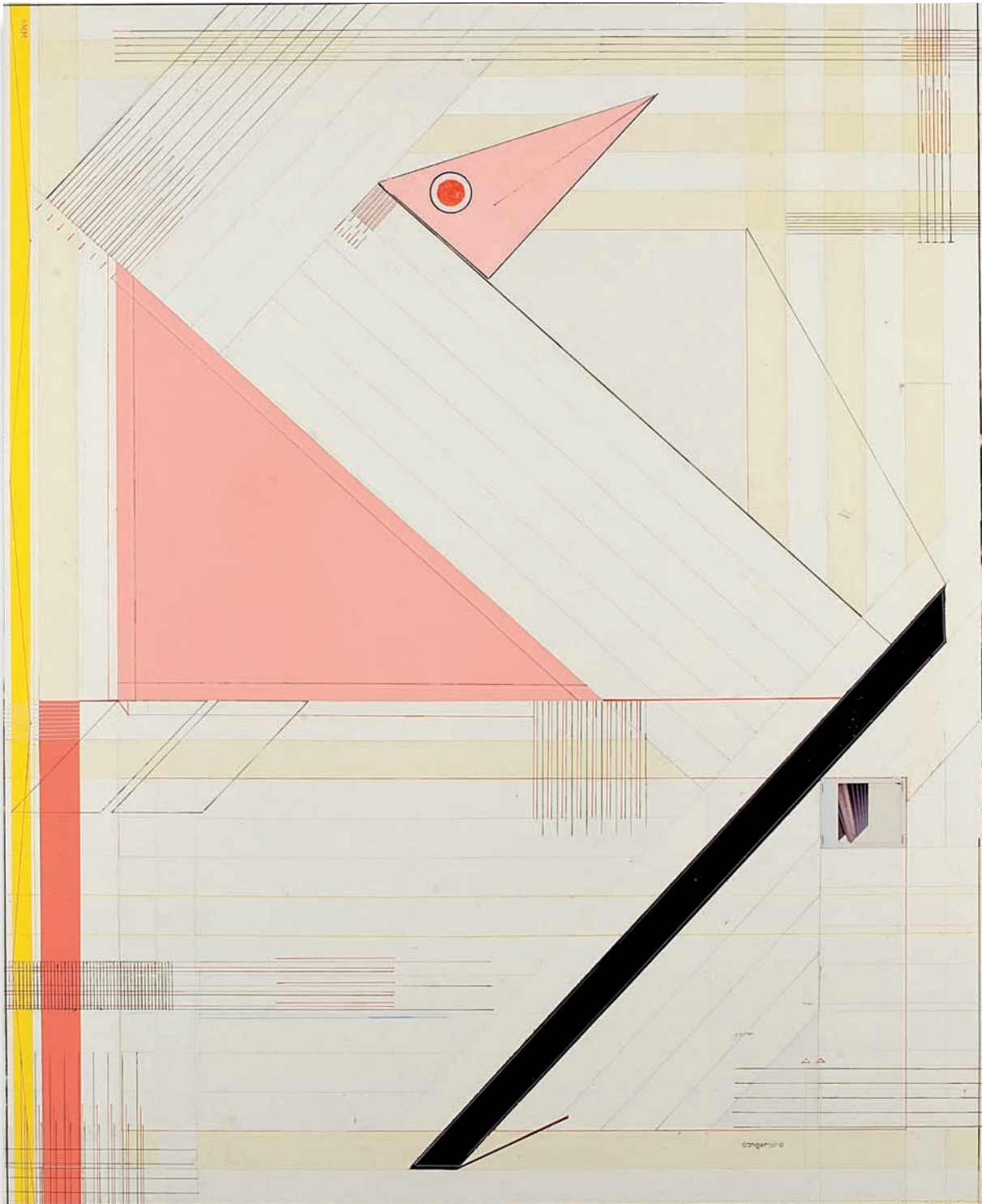
Alison Jacques Gallery, London

EXHIBITED

London, Saatchi Gallery, *Gesamtkunstwerk*, 2011-April 2012

LITERATURE

Gesamtkunstwerk, Saatchi Gallery, London, published by the Saatchi Gallery, 2011, pp. 156-157



146

MARKUS AMM b. 1969

Untitled, 2002

adhesive tape, enamel, Edding pen, pencil on plywood

155 x 125 cm (61 x 49¼ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 †

PROVENANCE

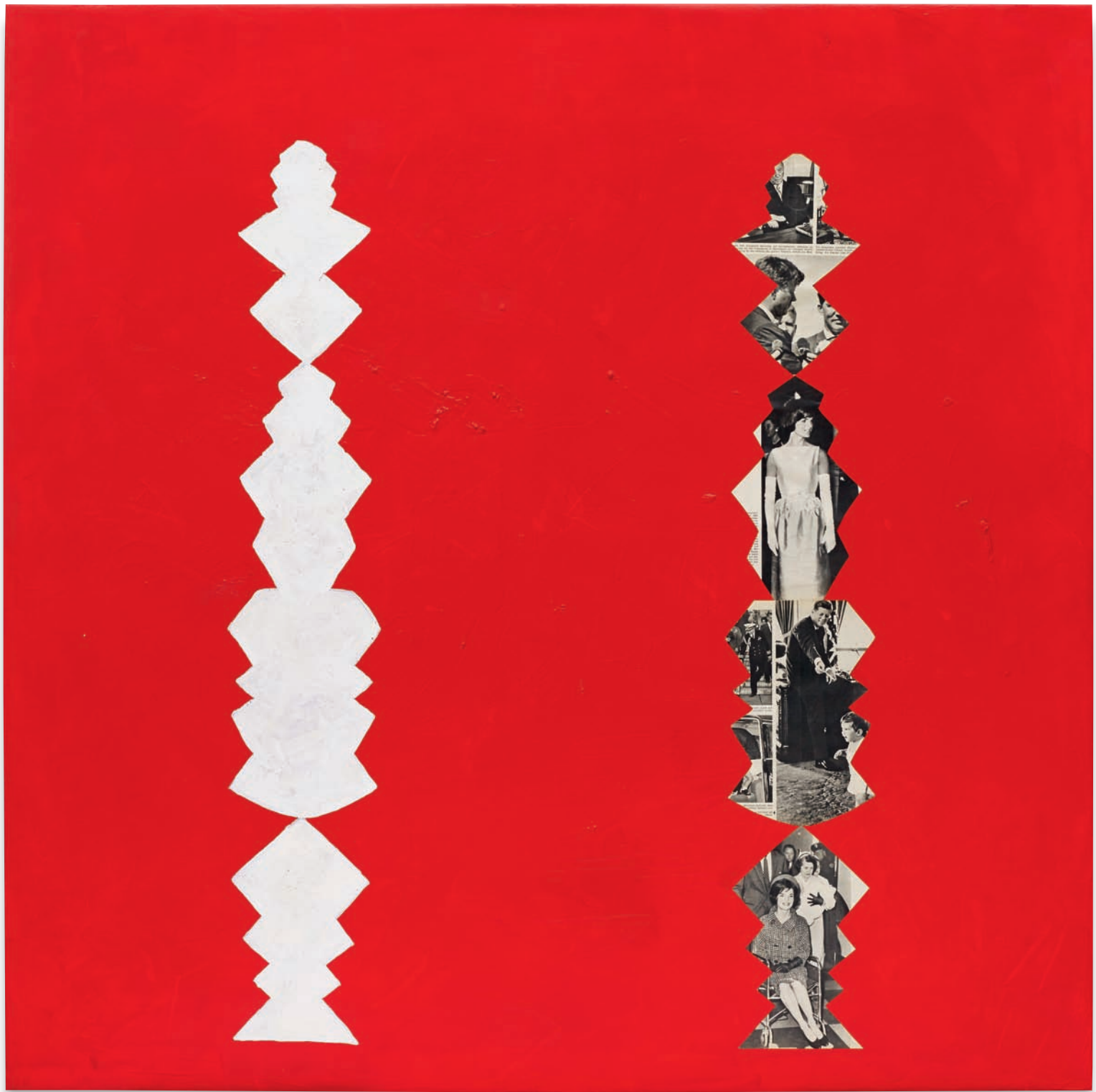
Patricia Low Contemporary, Switzerland

EXHIBITED

Markus Amm, Hansjörg Dobliar, Oliver Voss, Nicole Wermers, Claudia Wieser- *Finding Neverland*, June - August 2006

LITERATURE

Saatchi Gallery, *Germania*, published by Jonathan Cape 2008, p. 196



147

DIANGO HERNÁNDEZ b. 1970

The Column of Our Endless Mistake, 2007

paper collage, acrylic on canvas

145 x 145 cm (57½ x 57½ in.)

Signed and dated 'Diango 07' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ₺

PROVENANCE

Alexander and Bonin, New York

148

DONALD MOFFETT b. 1955

Untitled, 1995

oil on linen

61 x 46 cm (24 x 18½ in.)

Signed and titled 'D. Moffet Lot 110195' on the reverse.

Estimate £6,000-8,000 \$8,900-11,900 €8,400-11,200 ₺

PROVENANCE

Nicole Klagsbrun, New York



149

MUNTEAN/ROSENBLUM b. 1962 and b. 1962

Untitled (If you're not religious), 2003

pencil, acrylic, collage on canvas, grommets

254 x 476.5 cm (100 x 187½ in.)

Signed and dated 'MUN/ROS 03' on the reverse.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ± ♦

PROVENANCE

Maureen Paley, London





and somewhere between science and faith lies the truth about real life you are not like most other people: you can't just see something, you can't just hear something, you can't just learn something or read something – there has to be a reason for everything made it such, but in spite of this it's a nice time to be and SOME THINGS ARE STILL SACRED and SOME YOU WANT TO KEEP SECRET SO It is a guilt-free new pleasure.



150

ROBERTO CODA ZABETTA b. 1975

Untitled, 2005

Cromolux on canvas

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

Signed and dated 'Roberto Coda Zaretta 2005' on the reverse. This work is accompanied by a certificate of authenticity signed, stamped and numbered by the artist.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

Private collection, Italy

EXHIBITED

Belgrade, Galerije Robne kuće, *Crno Belo / Nero Bianco*, 29 November - 20 December, 2012

LITERATURE

exh. cat., *Crno Belo / Nero Bianco*, Galerije Robne kuće, 2012, illustrated p. 12



151

LITA CABELLUT b. 1961

Gitana, 2005

oil on canvas

130 x 100 cm (51 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

Signed and dated 'Lita Cabellut 2005' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ♠

PROVENANCE

Private Collection

EXHIBITED

Santa Monica, The Lowe Gallery, *Lita Cabellut: Sacrificio y Paz*, 2005



152

GAO QIANG b. 1962

The President Meditation N°2, 2004

oil on linen

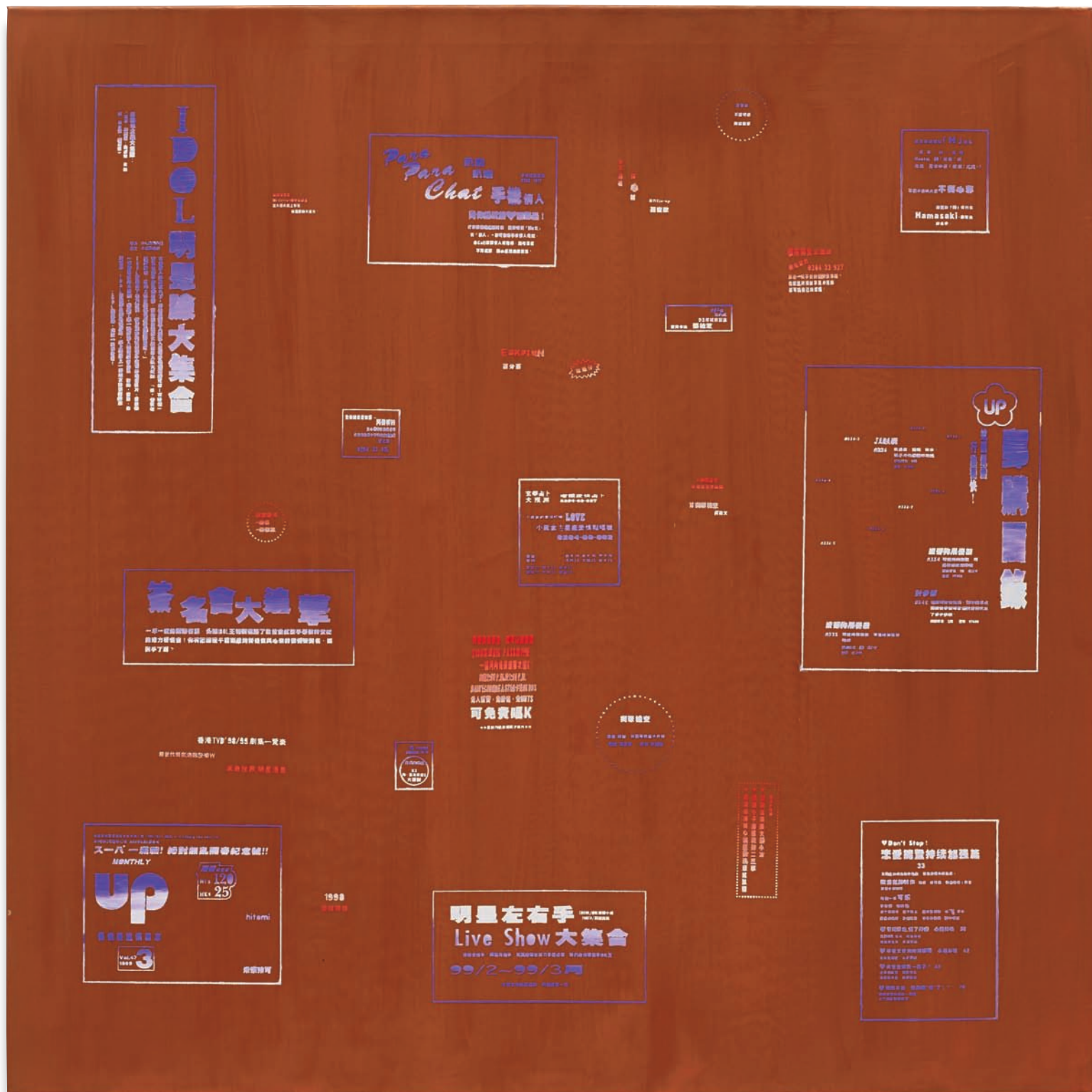
140 x 199.5 cm (55½ x 78½ in.)

Signed and dated in Chinese 'Gao Qiang 2004' lower right and in English
'2004 Gao Qiang' on the reverse.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800

PROVENANCE

Galerie Albert Benamou, Paris



153

ZHENG GUOGU b. 1970

Computer Is Controlled By Pig's Brain, No. 117, 2007

oil on canvas

80.2 x 80 cm (31½ x 31½ in.)

Signed, numbered and dated 'NO. 117 Zheng Guogu 2007' on the reverse.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Galerie Barbara Gross, Munich



154

DANIEL SINSEL b. 1976

Untitled, 2006

oil on linen

15.5 x 15.5 cm (6½ x 6½ in.)

Signed and dated 'Daniel Sinzel 2006' on the stretcher and on the backing board.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 ♠

PROVENANCE

Sadie Coles, London

155

KEHINDE WILEY b. 1977

Infinite Mobility (Neuve Chapelle), 2002

acrylic on canvas

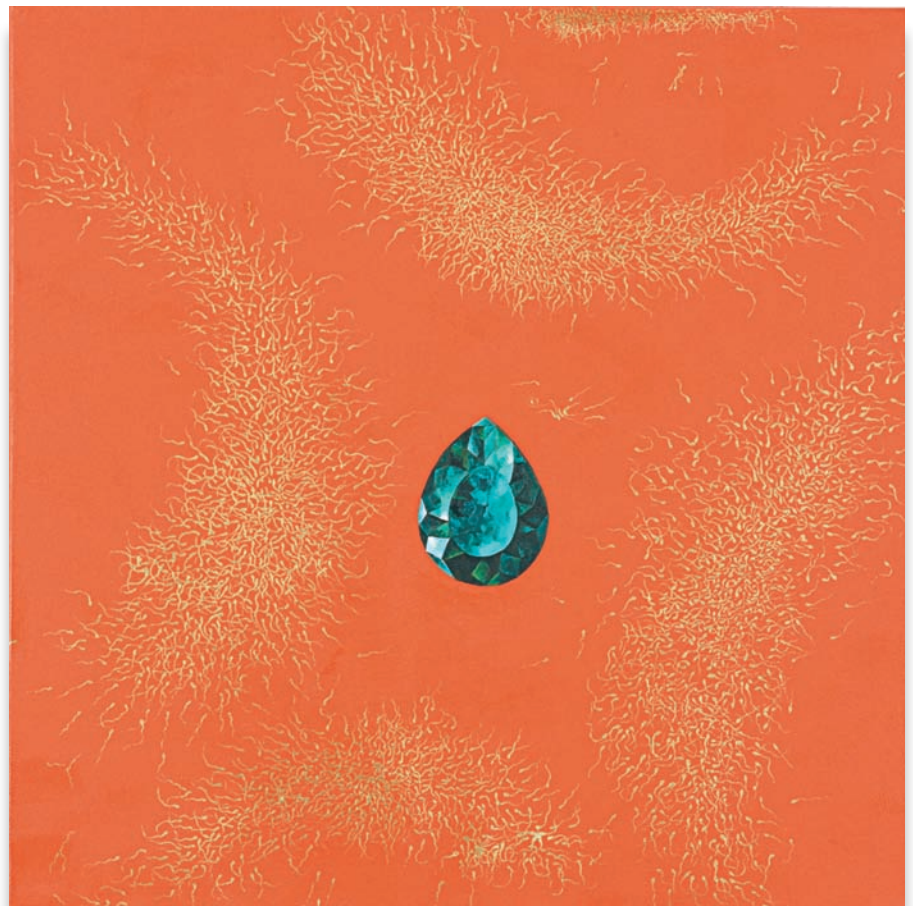
91.4 x 91.4 cm (36 x 36 in.)

Signed and dated 'Kehinde Wiley 02' on the overlap.

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400

PROVENANCE

Private Collection





156

JITISH KALLAT b. 1974

Frozen Footnotes - 1, 2005

oil, acrylic, chromed steel on canvas

156.5 x 217.7 cm (61 $\frac{1}{8}$ x 85 $\frac{3}{4}$ in.)

Titled 'Frozen Footnotes-1' upper left. Signed, titled and dated '2005
JITISH KALLAT FROZEN FOOTNOTES-1' on the overlap.

Estimate £7,000-9,000 \$10,400-13,400 €9,800-12,600 +

PROVENANCE

Private Collection



157

CHANTAL JOFFE b. 1969

Untitled, 2000

oil on board

29.2 x 21.7 cm (11½ x 8½ in.)

Signed and dated 'Chantal Joffe 2000' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 ♠

PROVENANCE

Victoria Miro Gallery, London

Gallery One in the Other, London



158

RICHARD WATHEN b. 1971

Philip, 2007

oil on linen

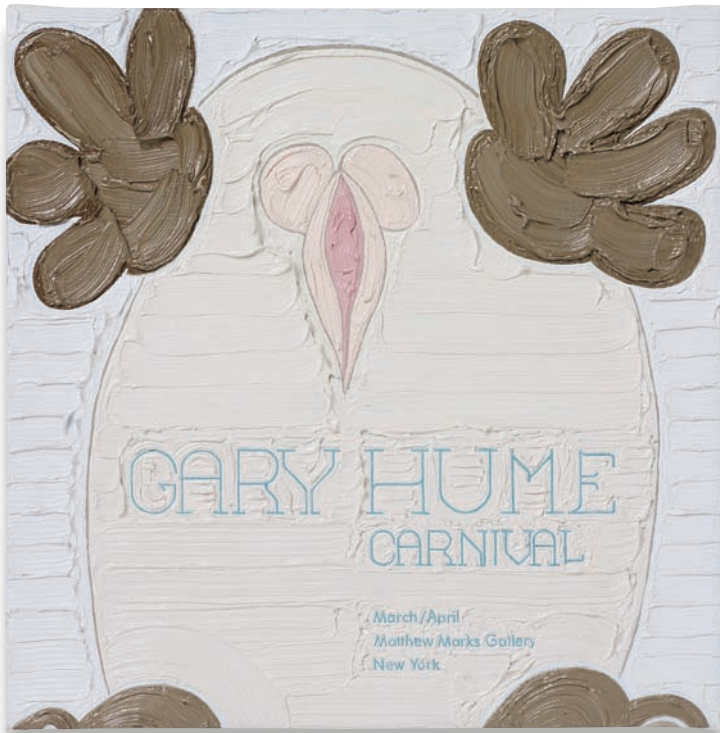
72 x 56 cm (28³/₈ x 22 in.)

Signed, titled and dated 'Richard Wathen "Philip" 2007' on the reverse.

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 ± ♠

PROVENANCE

Hauser & Wirth, London



159

SIMON LINKE b. 1958

Three works: (i) *Gary Hume Carnival*; (ii) *Helmut Lang*, 2004;
(iii) *Wilhelm Sasnal*, 2005

oil on canvas

each 25.5 x 25.5 cm (10 x 10 in.)

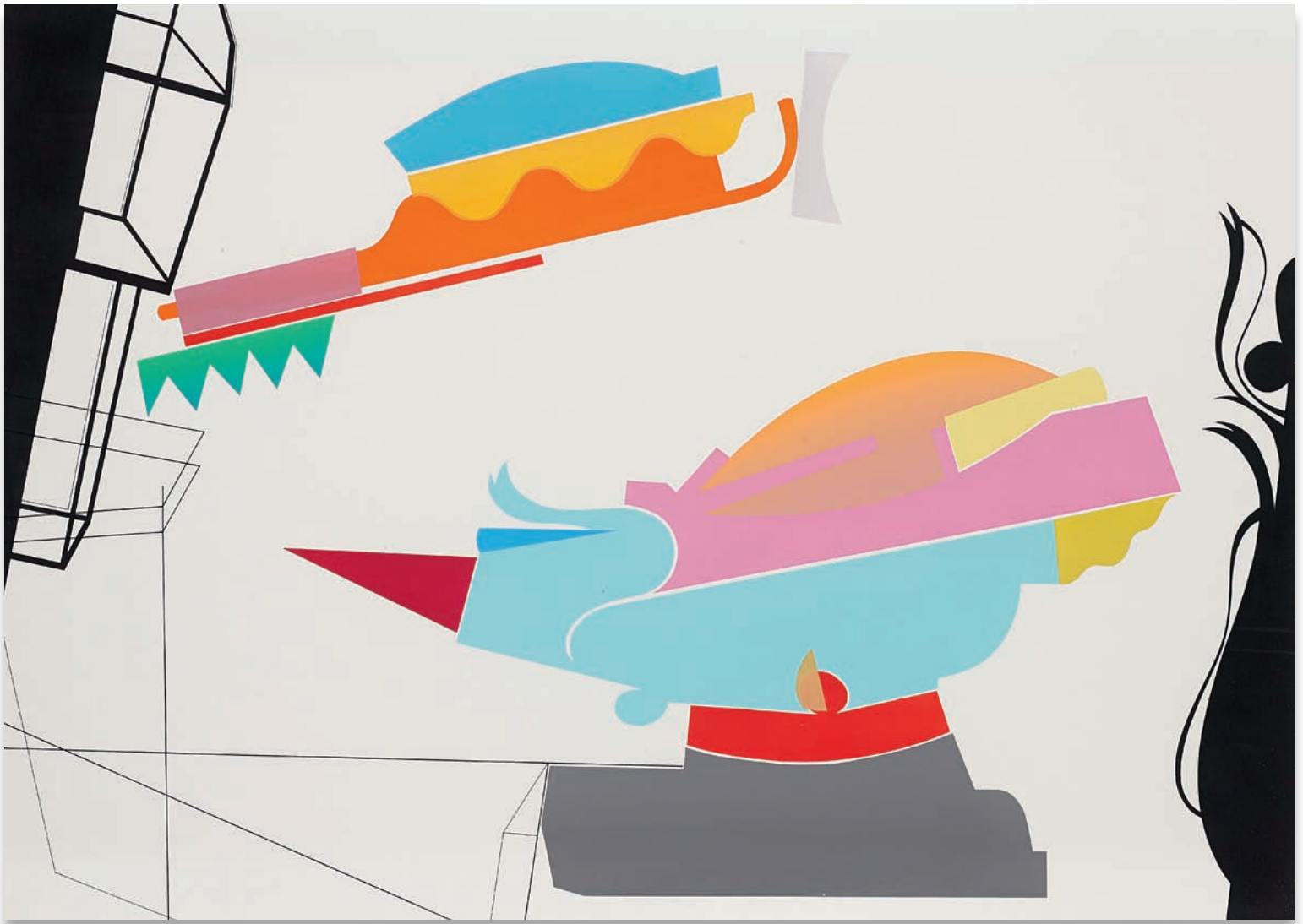
(ii) Signed and dated 'Simon Linke 2004' on the overlap.

(iii) Signed and dated 'Simon Linke 2005' on the overlap.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 ♠

PROVENANCE

One in the Other Gallery, London



160

HALUK AKAKÇE b. 1970

Breakfast, 2007

ink, acrylic on museum board

50 x 70 cm (19½ x 27½ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 +

PROVENANCE

Private Collection, Istanbul



161

POOYA ARYANPOUR b. 1971

Untitled, 2009

acrylic on canvas

220 x 130 cm (86½ x 51½ in.)

Signed lower left. Further signed and dated 'Pooya Aryanpour 2009' on the reverse.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000

PROVENANCE

Galerie Ghislaine Hussenot, Paris



162

STANLEY CASSELMAN b. 1963

Luminor 2-5, 2014

acrylic on canvas

213.5 x 213.5 cm (84 x 84 in.)

Signed, titled and dated 'Stanley Casselman "Luminor-2-5" 2014'
on the reverse.

Estimate £18,000-25,000 \$26,700-37,100 €25,200-35,000

PROVENANCE

Private Collection



163

RUSSELL YOUNG b. 1959

Elizabeth Taylor, 2008

enamel screenprint, acrylic on linen

157.5 x 120.7 cm (62 x 47½ in.)

Signed, inscribed and dated 'Russell Young 2008-2-5 priscilla pink' on the reverse.

Estimate £8,000-12,000 \$11,900-17,800 €11,200-16,800 ♠

PROVENANCE

Guy Hepner, New York

164

RUSSELL YOUNG b. 1959

Marilyn Crying, 2013

diamond dust, screenprint, acrylic on canvas

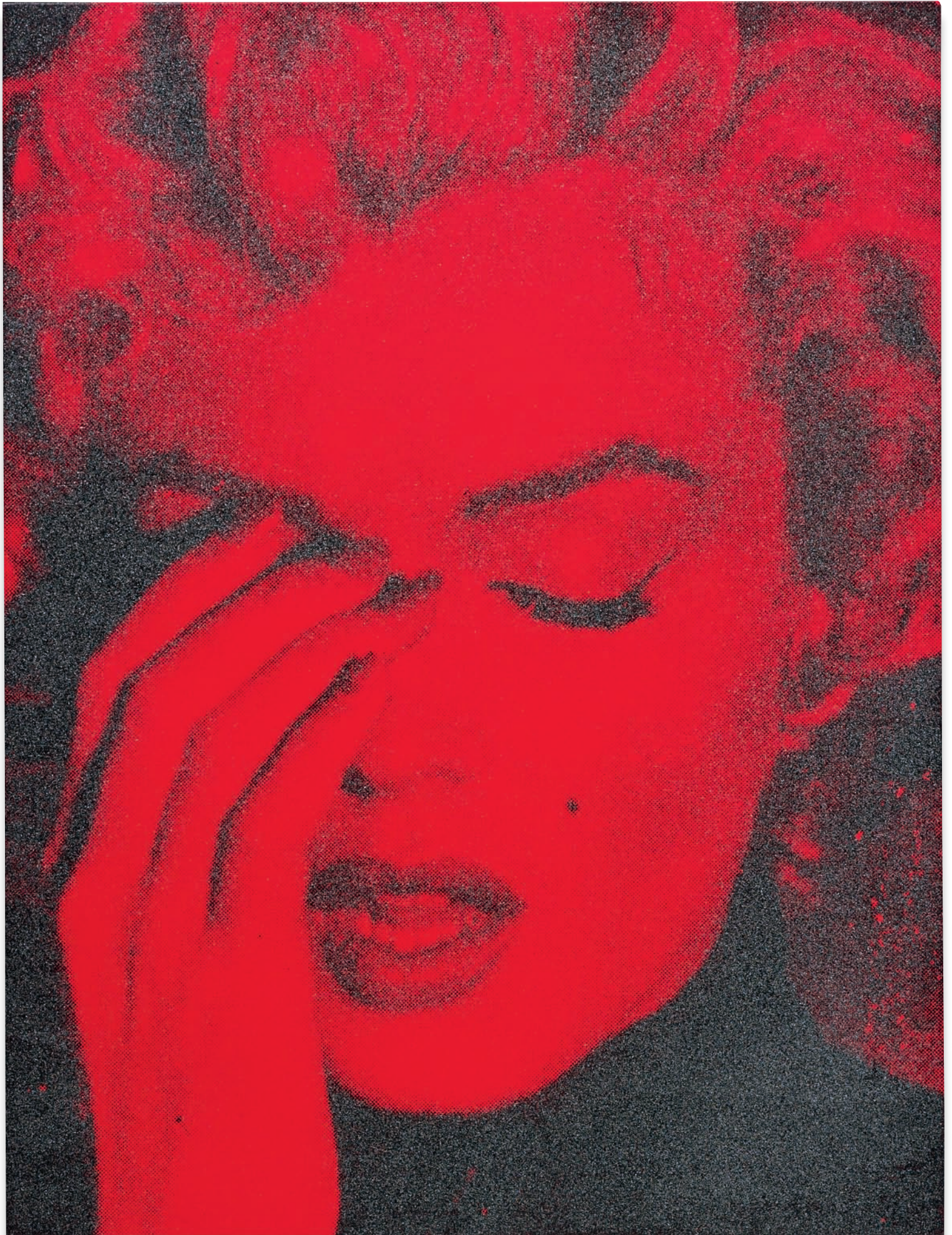
158 x 120 cm (62¼ x 47¼ in.)

Signed, titled, inscribed and dated 'Russell Young 2013 marilyn crying 2013 candy apple red + black' on the reverse. Further inscribed 'CANDY APPLE RED' on the overlap.

Estimate £10,000-15,000 \$14,900-22,300 €14,000-21,000 ♠

PROVENANCE

Private Collection



LOTS 165-189 SOLD WITH NO RESERVE





165

THIS LOT IS SOLD WITH NO RESERVE

LIZ NEAL b. 1973

Vogue Ciggies, 2004

embroidery on canvas over cigarette packet

11 x 6.3 x 1.7 cm (4 $\frac{3}{8}$ x 2 $\frac{1}{2}$ x 0 $\frac{5}{8}$ in.)

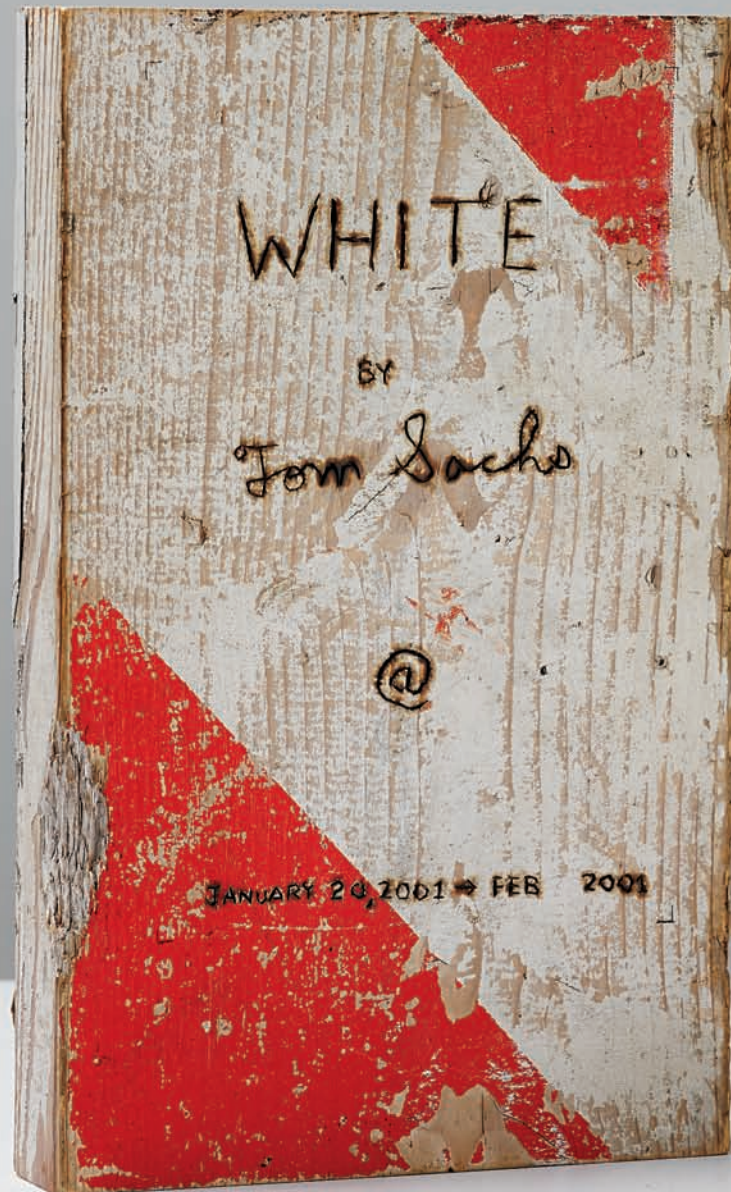
Signed and dated 'Liz Neal 2004' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • ‡ ♠

PROVENANCE

Store, London





166

THIS LOT IS SOLD WITH NO RESERVE

TOM SACHS b. 1966

White, 2001

mixed media on found wood

29 x 18 x 4 cm (11 $\frac{3}{8}$ x 7 $\frac{1}{8}$ x 1 $\frac{1}{8}$ in)

Signed, titled and dated 'White by Tom Sachs @ January 20, 2001 -> FEB 2001' lower centre.

Estimate £1,500-2,500 \$2,200-3,700 €2,100-3,500 •

PROVENANCE

Private Collection



167

THIS LOT IS SOLD WITH NO RESERVE

SABINE HORNIG b. 1964

Window # 3, 2001

chromogenic print, Diasac mounted

126.2 x 216.2 cm (49 $\frac{5}{8}$ x 85 $\frac{1}{8}$ in.)

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 • ‡ ♠

PROVENANCE

Galerie Barbara Thumm, Berlin

168

THIS LOT IS SOLD WITH NO RESERVE

SABINE HORNIG b. 1964

No 3 (Vergittertes Fenster), 2003

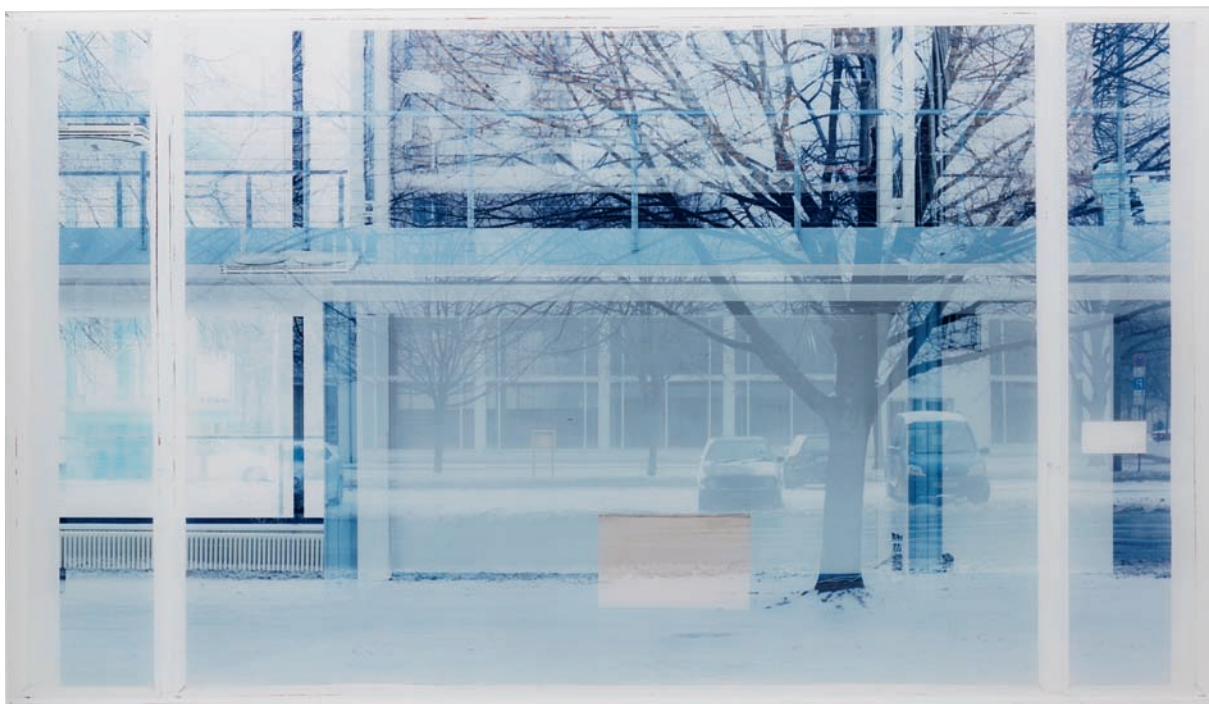
chromogenic print, Diasac mounted

150 x 256 cm (59 x 100 $\frac{3}{4}$ in.)

Estimate £4,000-6,000 \$5,900-8,900 €5,600-8,400 • ‡ ♠

PROVENANCE

Galerie Barbara Thumm, Berlin





169

THIS LOT IS SOLD WITH NO RESERVE

PAUL GRAHAM b. 1956

Untitled 2002 (Greensboro) #32 from the series American Night, 2002

Endura print, in artist's frame

189 x 237.8 cm (74 $\frac{3}{8}$ x 93 $\frac{3}{8}$ in.)

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

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 • ‡ ♠

PROVENANCE

Anthony Reynolds Gallery, London



170

THIS LOT IS SOLD WITH NO RESERVE

UTA BARTH b. 1958

Untitled (06.12), 2006

chromogenic print, mounted in three parts

each part 58.5 x 53.3 cm (23 x 20⁷/₈ in.)

installed 58.5 x 163.9 cm (23 x 64¹/₂ in.)

Signed and dated 'Uta Barth 2006' on a label affixed to the reverse of panel #1. This work is number 1 from an edition of 6 plus 2 artist's proofs.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • ‡ ♣

PROVENANCE

Alison Jacques Gallery, London

Private Collection, United Kingdom

LOTS 165-189 SOLD WITH NO RESERVE





171

THIS LOT IS SOLD WITH NO RESERVE

LUISA LAMBRI b. 1969

Two works: (i) *Untitled (Haus am Horn, c)*; (ii) *Untitled (Haus am Horn, d)*, 2001

Laserchrome prints

each: 66.5 x 76 cm (26 $\frac{1}{8}$ x 29 $\frac{7}{8}$ in)

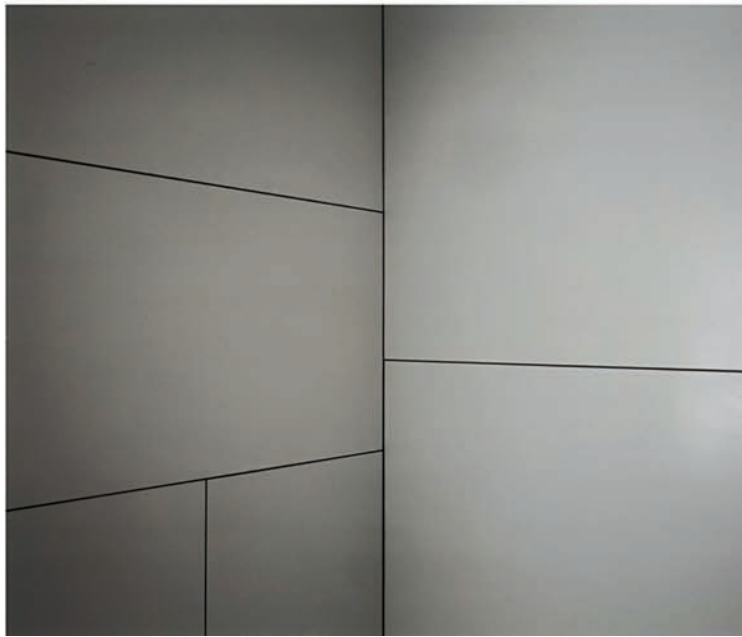
Each signed 'Luisa Lambri' on a label affixed to the reverse.

These works are number 2 from an edition of 5.

Estimate £3,000-4,000 \$4,500-5,900 €4,200-5,600 • ♠

PROVENANCE

Galeria Luisa Strina, São Paulo Acquired from the above by the present owner



172

THIS LOT IS SOLD WITH NO RESERVE

FRIEDERIKE VON RAUCH b. 1967

Two works: (i) *Brussels 2*; (ii) *Bussels 6*, 2006

chromogenic print, in two parts

120 x 120 cm (47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in.)

These works are number 2 from an edition of 5 and are accompanied by a label signed the artist.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ♠

PROVENANCE

Fifty One Fine Art Photography, Antwerp



173

THIS LOT IS SOLD WITH NO RESERVE

SARAH LUCAS b. 1962

God is Hip, 2005

colour coupler print

102.2 x 68.7 cm (40¼ x 27 in.)

This work is number 16 from an edition of 17 plus

3 artist's proofs.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ♠

PROVENANCE

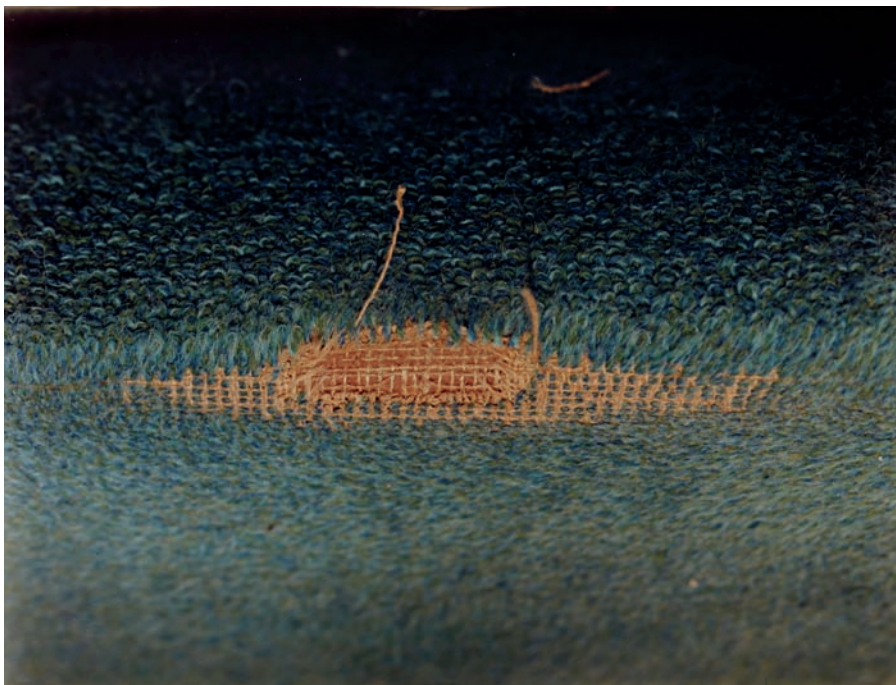
Private Collection

EXHIBITED

Hamburg, Kunstverein, *Sarah Lucas: GOD IS DAD*, 2005

LITERATURE

Y. Dziewior & B. Ruf, *Sarah Lucas Exhibitions and Catalogue Raisonné* 1989 - 2005, Ostfildern-Ruit 2005, p.187 (illustration of another example)



174

THIS LOT IS SOLD WITH NO RESERVE

TRACEY BARAN b. 1975

Untitled, 1997

chromogenic print

75.9 x 99.8 cm (29⅞ x 39¼ in.)

Signed, numbered and dated 'TRACEY BARAN 1997 1/3' on the reverse. This work is number 1 from an edition of 3.

Estimate £2,000-4,000 \$3,000-5,900 €2,800-5,600 • ‡

PROVENANCE

Liebman Magnan, New York

175

THIS LOT IS SOLD WITH NO RESERVE

ROBERT BECK b. 1959

Untitled ("The House Tree Person Technique" by John N. Buck / "Schizophrenic Art" by Margaret Naaumburg), 2001-2005

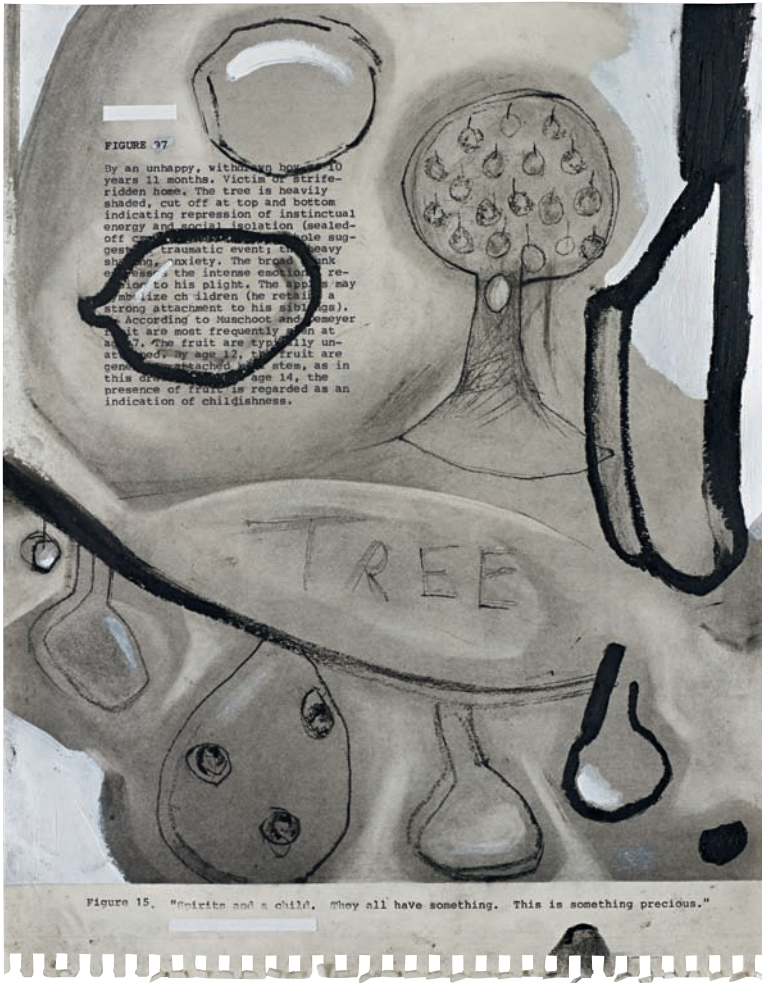
latent finger print powder, charcoal, oil pastel, carbon on paper
35.7 x 28 cm (14 x 11 in.)

Signed, titled, inscribed and dated 'R. Beck 3/5/05 11:57 AM
"Art Therapy" for Ulman and Dachinger UNTITLED ("Interpreting
Children's drawings" Joseph H. Dileo) R Beck 5/11/01 3:03 pm'
on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ‡

PROVENANCE

Stephen Friedman Gallery, London



176

THIS LOT IS SOLD WITH NO RESERVE

ROBERT BECK b. 1959

Untitled ("The House Tree Person Technique" by John N. Buck / "Art and Therapy" edited by Elinor Ulman and Penny Daschinger), 2000-2005

latent finger print powder, graphite, charcoal, oil pastel,
carbon on paper

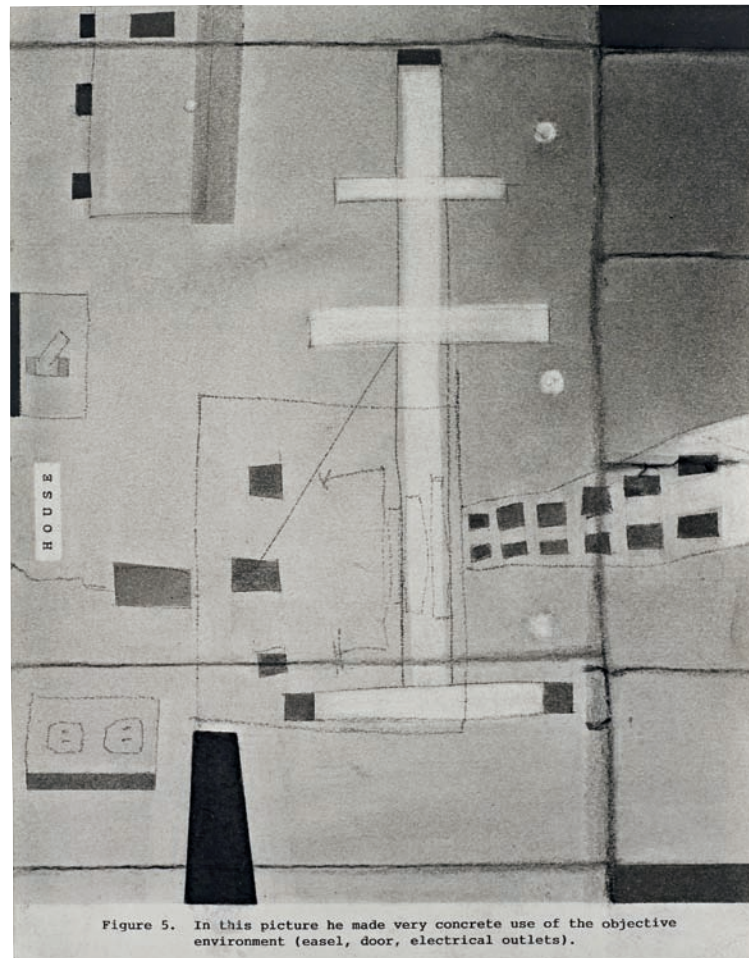
29.4 x 22.7 cm (11 1/2 x 8 7/8 in.)

Signed, titled and dated 'R. Beck 3/8/05 5:16 pm "Art
Therapy" by Ulman and Dachinger' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ‡

PROVENANCE

Stephen Friedman Gallery, London





177

THIS LOT IS SOLD WITH NO RESERVE

HANNA LIDEN b. 1976

Eternal Flame, 2006

digital image projection: one DVD in colour
dimensions variable

This work is number 1 from an edition of 5 and is
accompanied by a signed certificate of authenticity.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • ♠

PROVENANCE

Peter Kilchmann Gallery, Zurich



178

THIS LOT IS SOLD WITH NO RESERVE

JOHN BOCK b. 1965

Diagram Under, 2007

wood, clothes peg, paper cup, bicycle chain, brakes and cogs, egg shell, plastic business card box, metal springs, metal plate, wax, soup tin, elasticated waste band, glass bottle of Sjanovil, copper, glazed picture frame, milk carton, wire, sequinned, knitted and stuffed material
installed 37 x 369 x 352 cm (14 $\frac{5}{8}$ x 145 $\frac{1}{4}$ x 138 $\frac{5}{8}$ in.)

Estimate £5,000-7,000 \$7,400-10,400 €7,000-9,800 • ‡ ♠

PROVENANCE

Sadie Coles, London

LOTS 165-189 SOLD WITH NO RESERVE





179

THIS LOT IS SOLD WITH NO RESERVE

LOTHAR HEMPEL b. 1966

Düsseldorfer, 2002

acrylic on paper

125.5 x 29.3 cm (49³/₈ x 11¹/₂ in.)

Signed and dated 'Lothar 2002' and stamped 'DÜSSELDORFER' three times on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • ♣

PROVENANCE

Private Collection

180

THIS LOT IS SOLD WITH NO RESERVE

PAUL MORRISON b. 1966

Paracladium, 2005

acrylic on linen

205.7 x 137.5 cm (80⁷/₈ x 54¹/₂ in.)

Signed, titled and dated 'Paracladium 2005 Paul Morrison' on the reverse and again on the stretcher.

Estimate £3,000-5,000 \$4,500-7,400 €4,200-7,000 • ‡ ♣

PROVENANCE

Alison Jacques, London





181

THIS LOT IS SOLD WITH NO RESERVE

SOPHIE VON HELLERMAN b. 1975

Its All About Oil, 2003

acrylic on canvas

133 x 183.3 cm (52 $\frac{3}{8}$ x 72 $\frac{1}{8}$ in.)

Signed, titled and dated 'Its all about oil S. V. Hellerman 03' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 • ♠

PROVENANCE

Galerie Ghislaine Hussenot, Paris

182

THIS LOT IS SOLD WITH NO RESERVE

STELLA VINE b. 1969

The Rolling Stones in the Forest, 2005

oil on panel

51 x 61.1 cm (20 $\frac{1}{8}$ x 24 in.)

Signed, titled and dated "'The Rolling Stones in the Forest" 2005 Stella Vine' on the reverse.

Estimate £2,000-4,000 \$3,000-5,900 €2,800-5,600 • ♠

PROVENANCE

Private Collection





183

THIS LOT IS SOLD WITH NO RESERVE

CHRISTOPH SCHELLBERG b. 1973

P. Taaffe 2, 2004

acrylic on canvas

130.5 x 100.2 cm (51½ x 39½ in.)

Signed, titled and dated 'P. Taaffe 2 2004 Schellberg' on the overlap.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ♠

PROVENANCE

Stellan Holm Gallery, New York



184

THIS LOT IS SOLD WITH NO RESERVE

MARNIE WEBER b. 1959

Swan Song, 2000

collaged paper, chromogenic print

101.5 x 126.9 cm (39 $\frac{7}{8}$ x 49 $\frac{7}{8}$ in.)

Signed, titled and dated 'Marnie Weber "Swan Song" 2000' on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 •

PROVENANCE

Praz-Delavallade Gallery, Paris

185

THIS LOT IS SOLD WITH NO RESERVE

GAYLEN GERBER b. 1955

Still Life, 1992

oil on canvas

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

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 •

PROVENANCE

Galerie Susanna Kulli, Zurich

Lisson Gallery, London



186

THIS LOT IS SOLD WITH NO RESERVE

INKA ESSENHIGH b. 1969

Cheerleaders, 1997

oil on vinyl

66.2 x 64.3 cm (26 $\frac{1}{8}$ x 25 $\frac{3}{8}$ in.)

Signed and titled 'INKA Essenhigh "Cheer Leaders"' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ₣

PROVENANCE

Liebman Magnan, New York

187

THIS LOT IS SOLD WITH NO RESERVE

DAVID KORTY b. 1971

Capital Records, 2001

acrylic, coloured pencil on plywood

76.3 x 81.3 cm (30 x 32 in.)

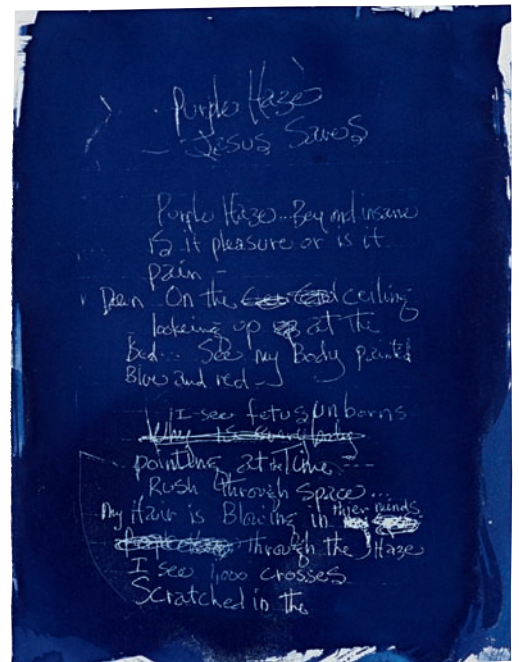
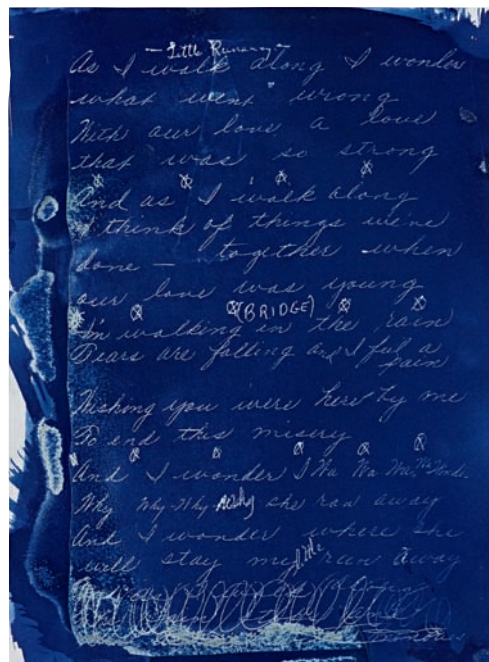
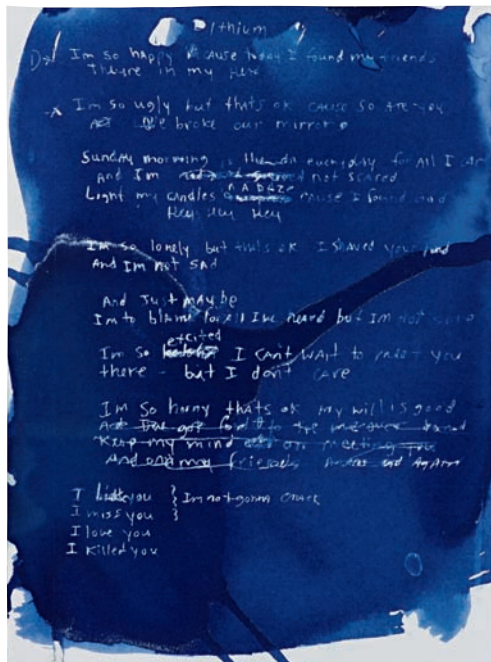
Signed and dated 'David Korty 2001' on the reverse.

Estimate £2,000-3,000 \$3,000-4,500 €2,800-4,200 • ₣

PROVENANCE

Greene Naftali Gallery, New York





188

THIS LOT IS SOLD WITH NO RESERVE

DARIO ROBLETO b. 1972

The Sun Makes Them Sing Again, 1998, 2008

cyanotype, sunlight, ghost image on paper, in three parts
each sheet 24.8 x 18.4 cm (9¾ x 7¼ in.)

Each signed and titled 'Dario Robleto "The Sun Makes them Sing Again"'
on the reverse.

Estimate £1,000-2,000 \$1,500-3,000 €1,400-2,800 •

PROVENANCE

Inman Gallery, Houston

189

THIS LOT IS SOLD WITH NO RESERVE

IAN FRANCIS b. 1979

A Girl Tries to be More Like Her Friends, 2008

acrylic, oil, pen, ink and transfer on canvas
101 x 70.5 cm (39¾ x 27¾ in.)

Signed and dated 'Ian Francis 14/07/08' on the reverse.

Estimate £2,500-3,500 \$3,700-5,200 €3,500-4,900 • ‡ ♠

PROVENANCE

Kinsey/DesForges, Los Angeles





Edward Dolman
Chairman and Chief
Executive Officer



Michael McGinnis
President

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GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER’S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist’s Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

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AUCTIONS 21 MAY 2015

30 BERKELEY SQUARE LONDON

VIEWING 15-21 MAY

ENQUIRIES +44 207 318 4092 photographslondon@phillips.com

BARRY FRYDLENDER *Smoking, Sinai*, 2004

Estimate £30,000-40,000

PHILLIPS.COM

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on ‘Buy’ in the drop-down menu under the ‘Buy and Sell’ button on the Home Page, then click on ‘pre-register’ under ‘ONLINE LIVE BIDDING.’ You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

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

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

CONDITIONS OF SALE

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor', 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing

conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

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

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

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,

in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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SALE INFORMATION

AUCTION

Wednesday 13 April 2015, 4pm

VIEWING

7 – 13 April

Monday – Saturday, 10am – 6pm

Sunday, 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK010315 or Under the Influence.

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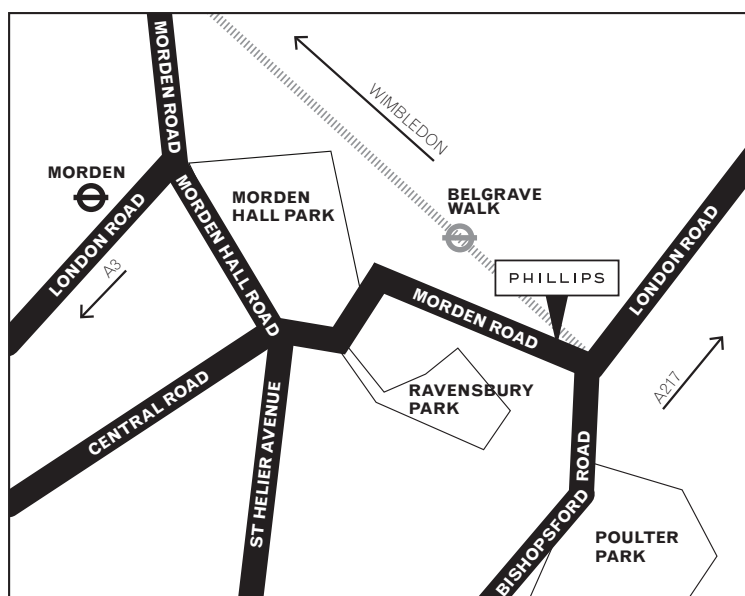
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PHOTOGRAPHY

Hayley Giles

Jean Bourbon



Warehouse and collection location

Front cover Chris Succo, *Everything In It's Right Place (BKNP)*, 2014, lot 2 (detail) © Chris Succo, 2014

Inside front cover Fredrik Vaerslev, *Untitled (Terrazzo)*, 2011, lot 23 (detail)

Marc Quinn, *Separation of Body and Soul. YYRBGGYRRBWYYY*, 2011, lot 68 (detail)

Title page Leo Gabin, *Naturally Wavy*, 2014, lot 5 (detail)

Introduction Jamian Juliano-Villani, *The Man from Bozrah*, 2014, lot 12 (detail)

Inside back cover Christian Rosa, *Untitled*, 2014, lot 30 (detail)

Back cover Jonas Wood, *Basketball*, 2008, lot 7 (detail) © Jonas Wood

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☐ **ON BEHALF OF A COMPANY**

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

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

* Excluding Buyer's Premium and VAT

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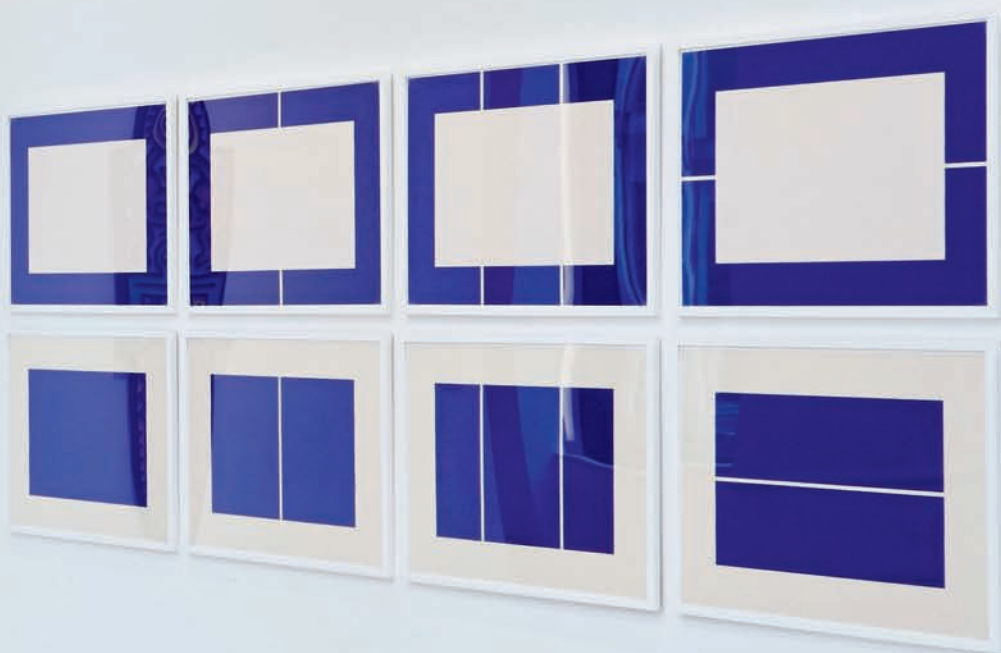
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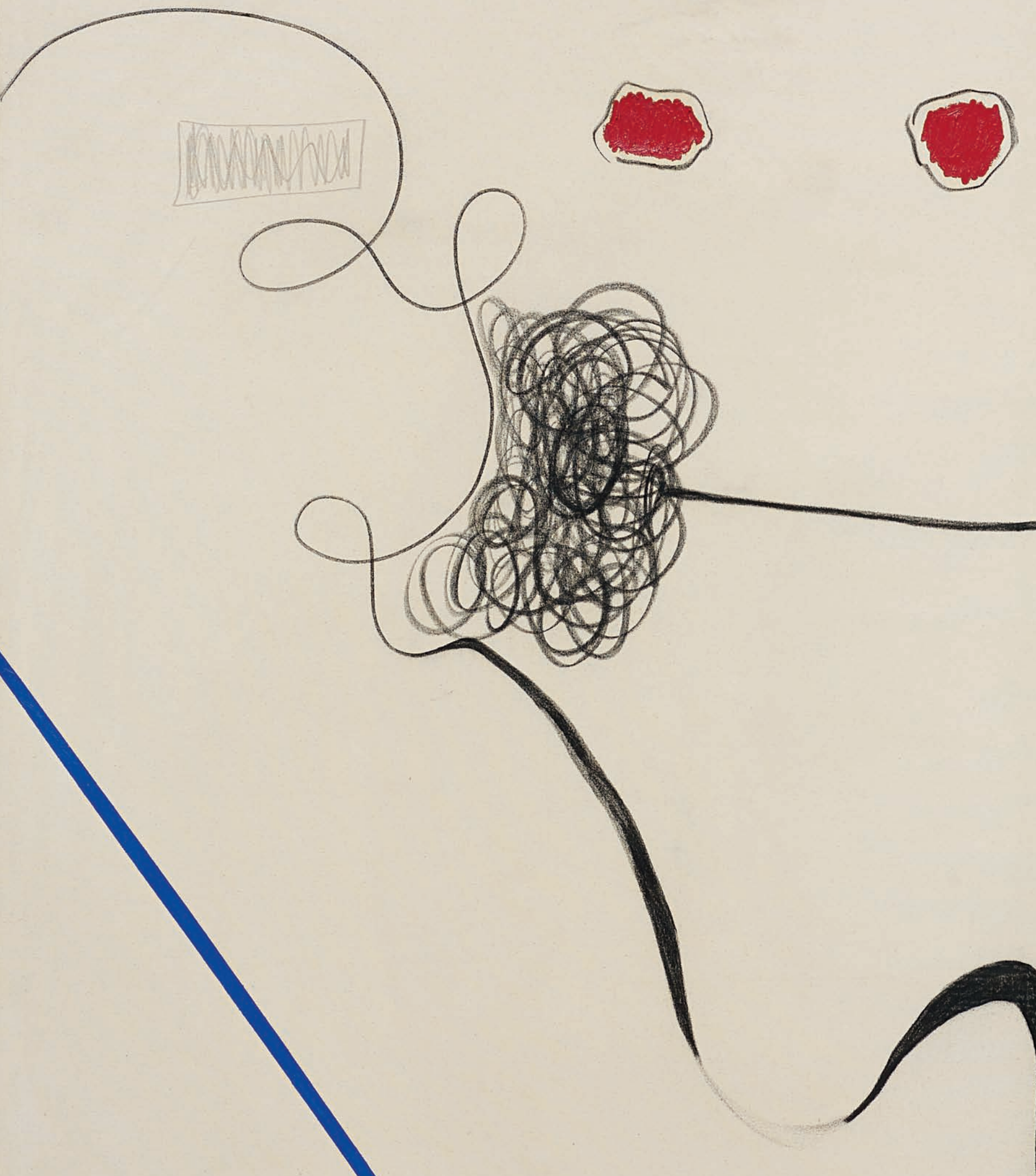
KEITH HARING *Totem*, 1988
Sold for £134,500/\$203,095

DONALD JUDD *Untitled*, 1988
Sold for £182,500/\$275,575

SIGMAR POLKE *Apparat, mit dem eine Kartoffel eine andere...*, 1969
Sold for £74,500/\$112,495

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