



PHILLIPS
de PURY & COMPANY

DAY SALE

CONTEMPORARY ART

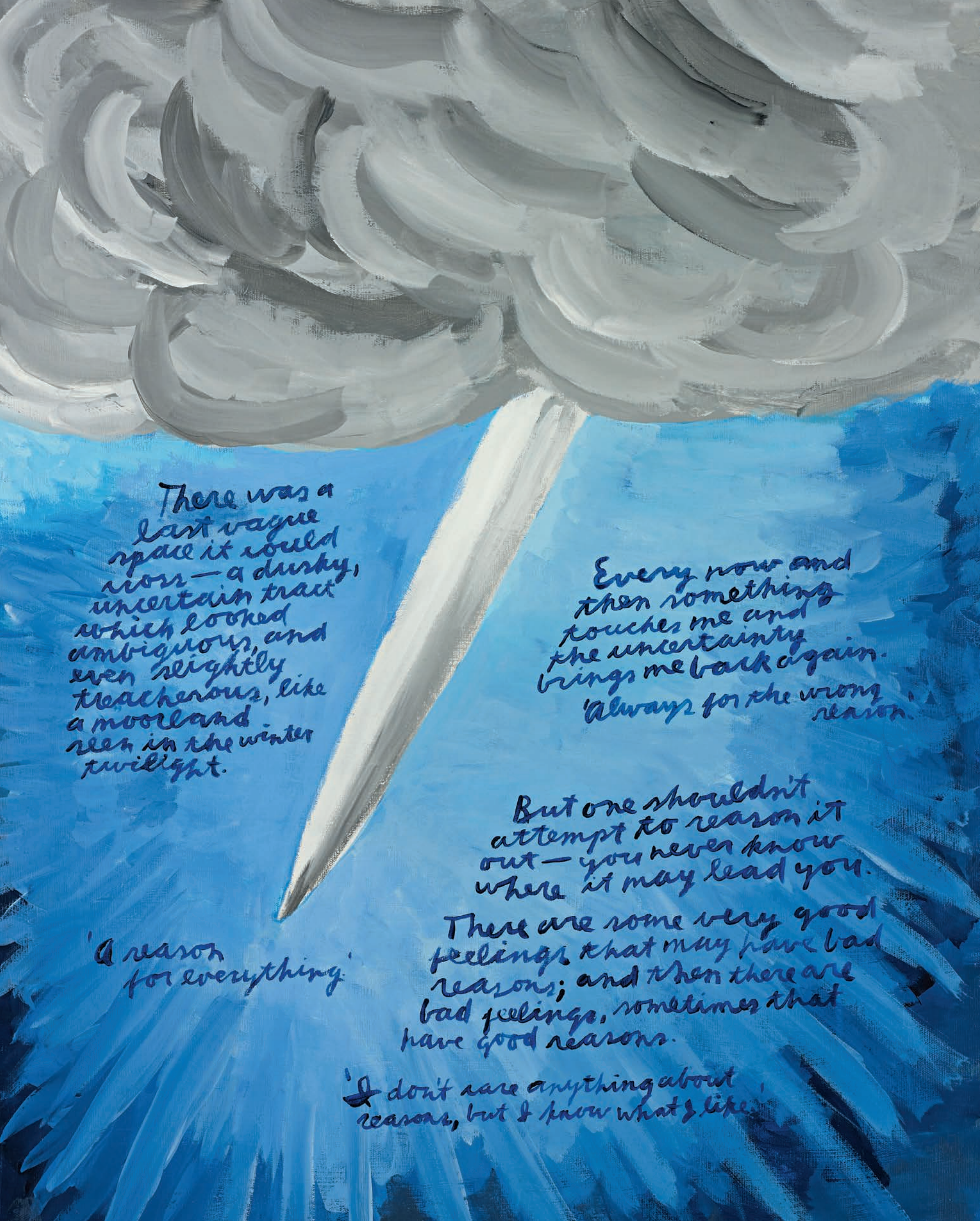
29 JUNE 2012 LONDON





TONY #1





There was a
last vague
space it could
cross — a dusky,
uncertain tract
which looked
ambiguous, and
even slightly
treacherous, like
a moorland
reef in the winter
twilight.

Every now and
then something
touches me and
the uncertainty
brings me back again.
'Always for the wrong
reason.'

But one shouldn't
attempt to reason it
out — you never know
where it may lead you.

There are some very good
feelings that may have bad
reasons; and then there are
bad feelings, sometimes that
have good reasons.

'A reason
for everything.'

'I don't care anything about
reasons, but I know what I like.'

DAY SALE

CONTEMPORARY ART

29 JUNE 2012 2PM LONDON

LOTS 101–348

Viewing

Thursday 21 June, 10am–6pm

Friday 22 June, 10am–6pm

Saturday 23 June, 10am–6pm

Sunday 24 June, 12pm–6pm

Monday 25 June, 10am–6pm

Tuesday 26 June, 10am–6pm

Wednesday 27 June, 10am–6pm

Thursday 28 June, 10am–6pm

Friday 29 June, 10am–6pm

Front cover Robert Longo, *Black Revolver*, 2008, Lot 142 (detail)

Back cover Yayoi Kusama, *Heart*, 1999, Lot 123 (detail)

Inside front cover Andy Warhol, *Diamond Dust Shoes*, 1980, Lot 137 (detail)

Previous pages Anselm Reyle, *Untitled*, 2007, Lot 121 (detail)

Jack Goldstein, *Untitled*, 1988, Lot 114 (detail)

Opposite Raymond Pettibon, *Untitled (There was a last vague space...)*, 1991, Lot 201 (detail)

101 **MATIAS FALDBAKKEN** b. 1973

Untitled (Canvas #01), 2007

canvas tape on linen

152.5 × 152.5 cm (60 × 60 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Standard (Oslo), Oslo

Acquired from the above by the present owner

EXHIBITED

Oslo, Standard (Oslo), *Paintings, Props and Problems (Still Unresolved)*, 30 August–30 September 2007

Untitled (Canvas #01) is a work by the Norwegian artist Matias Faldbakken. The Oslo-based artist explores the languages of underground cultures, extremism and vandalism through his highly eclectic work. Using fine art, the artist merges the concepts of the normative and the rebellious. In the present lot, Faldbakken employs the most conventional medium – canvas – but uses abstracted, barely decipherable letters as the subject of the painting, showing a conceptual debt to anti-establishment movements such as Dada and punk. Believing that contemporary art is not the tool with which to dictate moral or political views, Faldbakken does not wish to impose his ideas on the spectator: “I use my art as a tool [for] doing silent, negativistic gestures without any intention of convincing, impressing or communicating with an audience”.

UNID



102 **JOSH SMITH** b. 1976

Untitled (name), 2006

oil on canvas

152 × 121.5 cm (59 7/8 × 47 7/8 in)

Signed and dated 'JOSH SMITH 2006' on the reverse.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900

PROVENANCE

Susanne Hilberry Gallery, USA

Acquired from the above by the present owner



103 **STERLING RUBY** b. 1972

Inscribed Bench, 2007

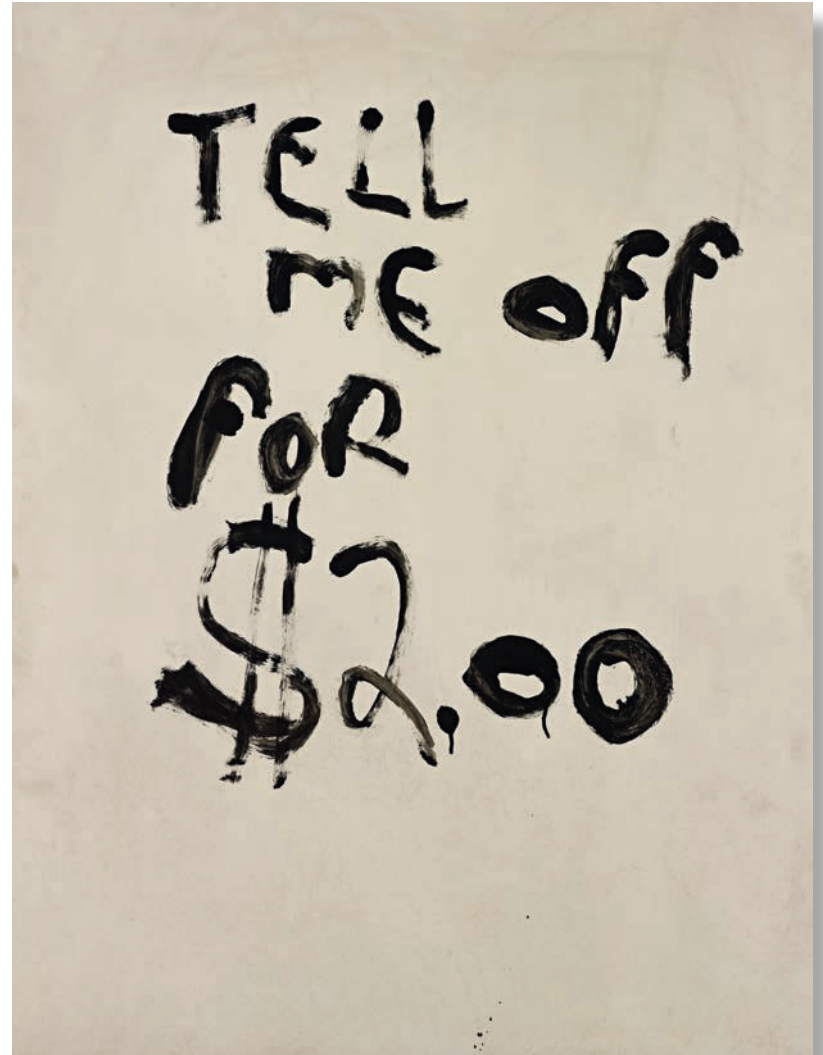
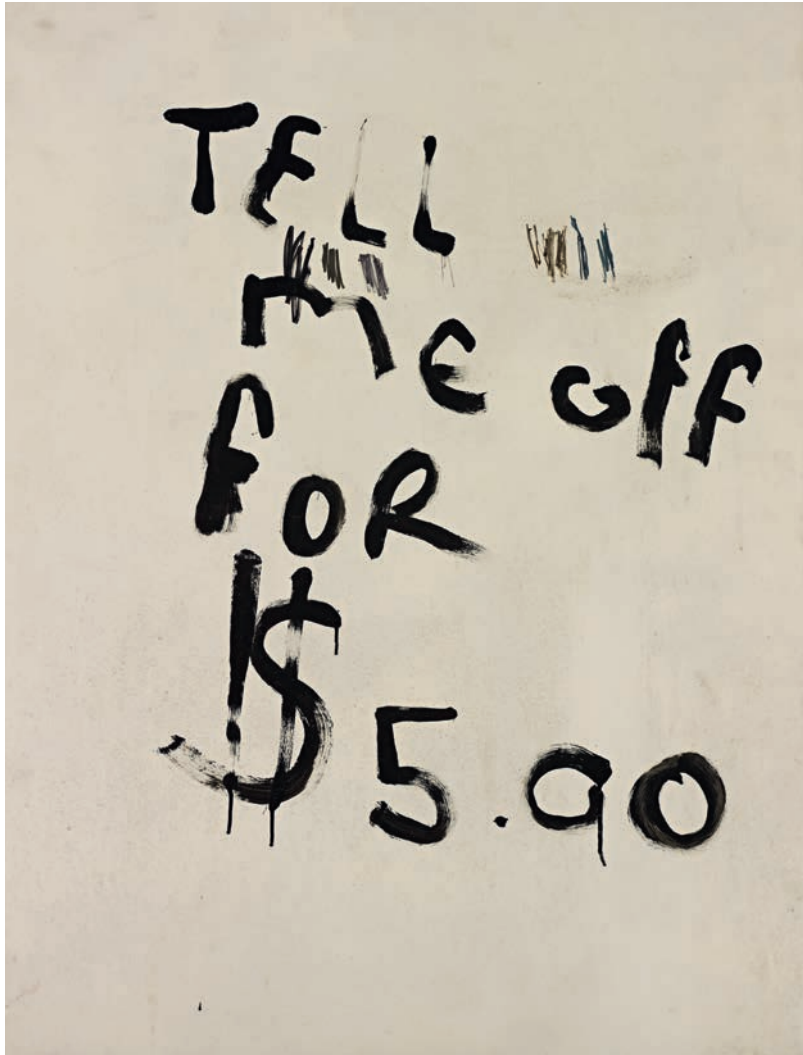
Formica on wood

61 × 183 × 61 cm (24 × 72 × 24 in)

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Private Collection



104 **NATE LOWMAN and DAN COLEN** b. 1979 & b. 1979

Tell me off for \$5.00, Tell me off for \$2.00 (in two parts), 2006

latex on plywood

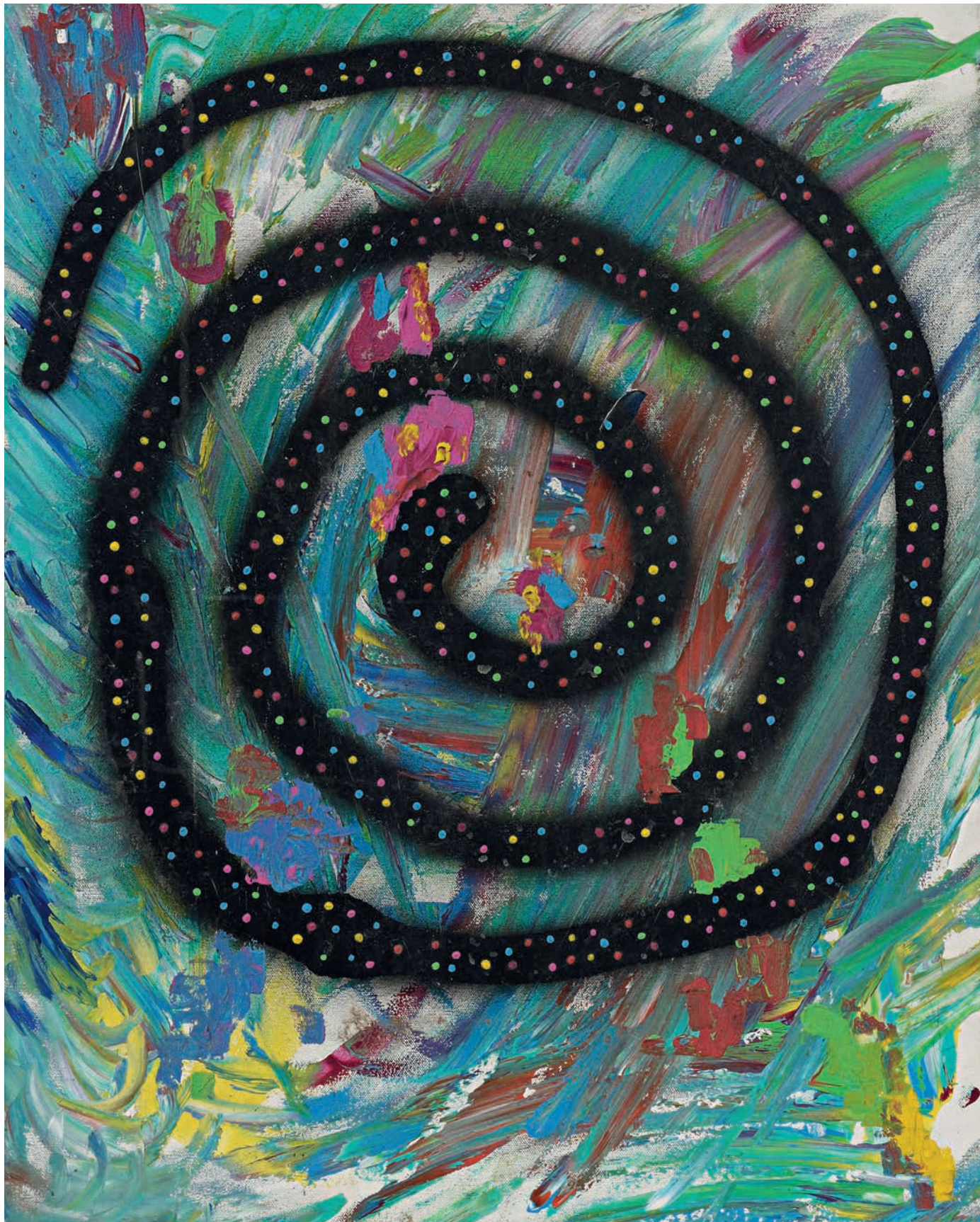
each: 122 × 91.5 cm (48 × 36 in)

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800

PROVENANCE

Bortolami Gallery, New York

Acquired from the above by the present owner



105 **DAN COLEN** b. 1979

The Big Swirl, 2006

acrylic and spray paint on canvas

71 × 55.5 cm (27 7/8 × 21 7/8 in)

Estimate £65,000–85,000 \$103,000–135,000 €80,800–106,000

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

New York, Gagosian Gallery, *Potty Mouth Potty War*, 11 March–15 April 2006



106 **DAVID NOONAN** b. 1969

Untitled, 2008

silkscreen on linen collage in artist's frame

150 × 107 cm (59 × 42 1/8 in)

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

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Raucci Santamaria Gallery, Naples

Acquired from the above by the present owner



107 **UGO RONDINONE** b. 1963

Moonlighting, 1999–2000

colour coupler print mounted on aluminium

164.2 × 120 cm (64 5/8 × 47 1/4 in)

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

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Galerie Almine Rech, Paris

Private Collection



108 **UGO RONDINONE** b. 1963

Get up girl a sun is running the world, 2006

wood and acrylic

133.5 × 120.5 × 4.5 cm (52 1/2 × 47 1/2 × 1 3/4 in)

Signed.

Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000

PROVENANCE

Galerie Eva Presenhuber, Zurich

Galerie Almine Rech, Paris

Acquired from the above by the present owner



109 **GEDİ SIBONY** b. 1973

So Long Ago, 1996–2006

found wooden door

224 × 54.5 cm (88 1/4 × 21 1/2 in)

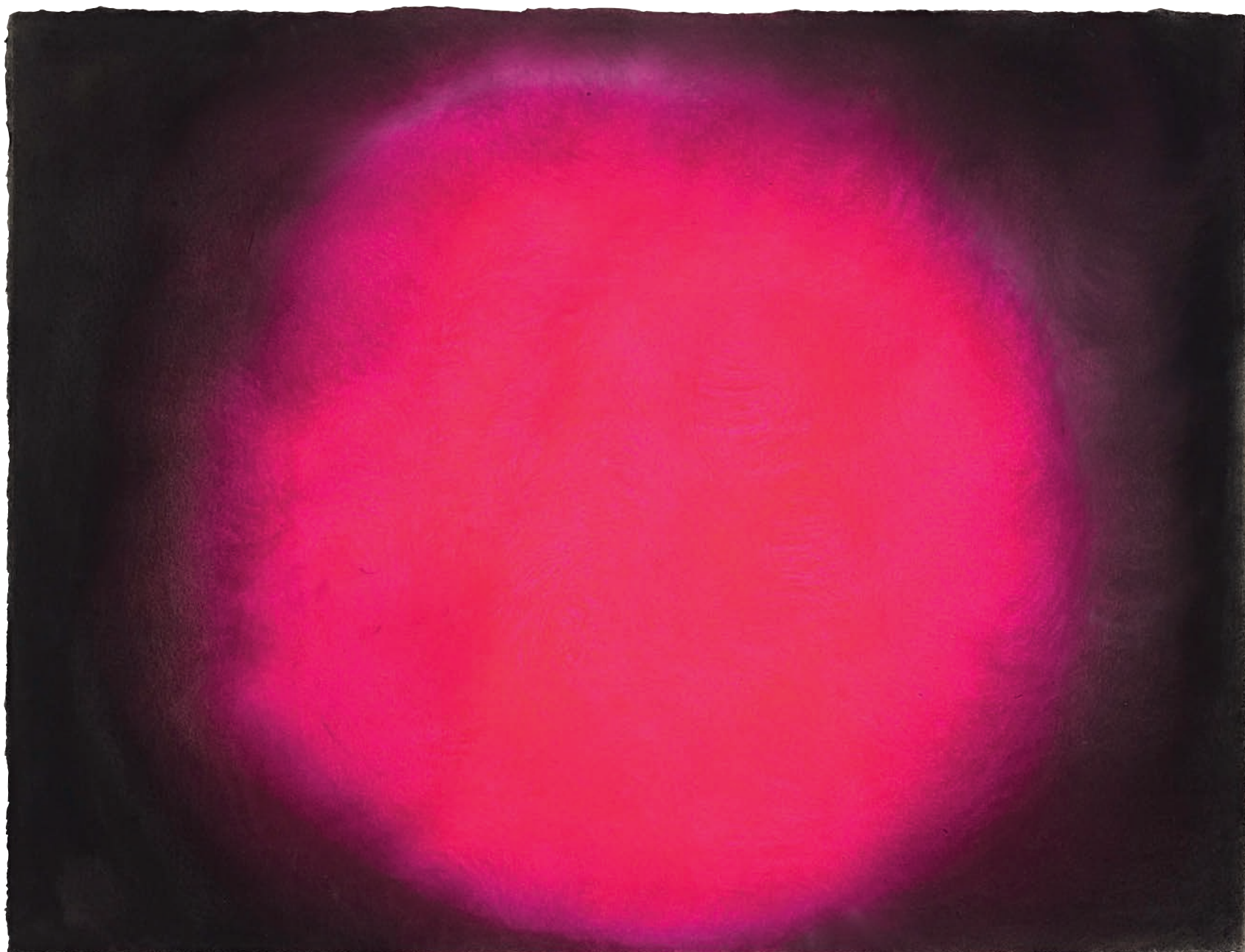
Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Private Collection

"I use the objects to reveal space"
(the artist in an interview)

Inspired by Arte Povera and Minimalism, Gedi Sibony assembles sculptures out of found objects, highlighting the poetry in everyday objects. Sibony's emphasis is as much on the crude materials he uses as the space they are installed in. The meaning lies in the relation between the viewer, the object and the architecture. The title of *So Long Ago*, a wooden door reclining against a wall, evokes many possible meanings which are left to our own interpretation.



110 **ANISH KAPOOR** b. 1954

Untitled, 2006

gouache on paper

50 × 66.5 cm (19 5/8 × 26 1/8 in)

Signed and dated 'Anish Kapoor 2006' on the reverse. This work is unique.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣

PROVENANCE

Acquired directly from the artist

Private Collection, UK



111 **CALLUM INNES** b. 1962

Exposed Painting Bluish Grey, 2007

oil on canvas

207 × 202 cm (81 1/2 × 79 1/2 in)

Initialed and dated 'CI 07' on the stretcher bar.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Sean Kelly Gallery, New York

Private Collection, UK



112 **NATHAN COLEY** b. 1967

What Jackson said to Andy, 2008

powder-coated lightbox

78.5 × 113 × 8 cm (30 7/8 × 44 1/2 × 3 1/8 in)

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣ Ω

PROVENANCE

Haunch of Venison, London

Acquired from the above by the present owner



113 **CALLUM INNES** b. 1962

Exposed Painting, Titanium White, 1996

oil on canvas

169.7 × 162.5 cm (66 3/4 × 63 7/8 in)

Signed and dated 'C Innes 96' on the overlap.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣

PROVENANCE

Frith Street Gallery, London

Private Collection, London

114 **JACK GOLDSTEIN** 1945–2003

Untitled, 1988

acrylic and spray paint on canvas

244.5 × 61.3 cm (96 1/4 × 24 1/8 in)

Signed and dated 'Jack Goldstein 1988' twice on the reverse.

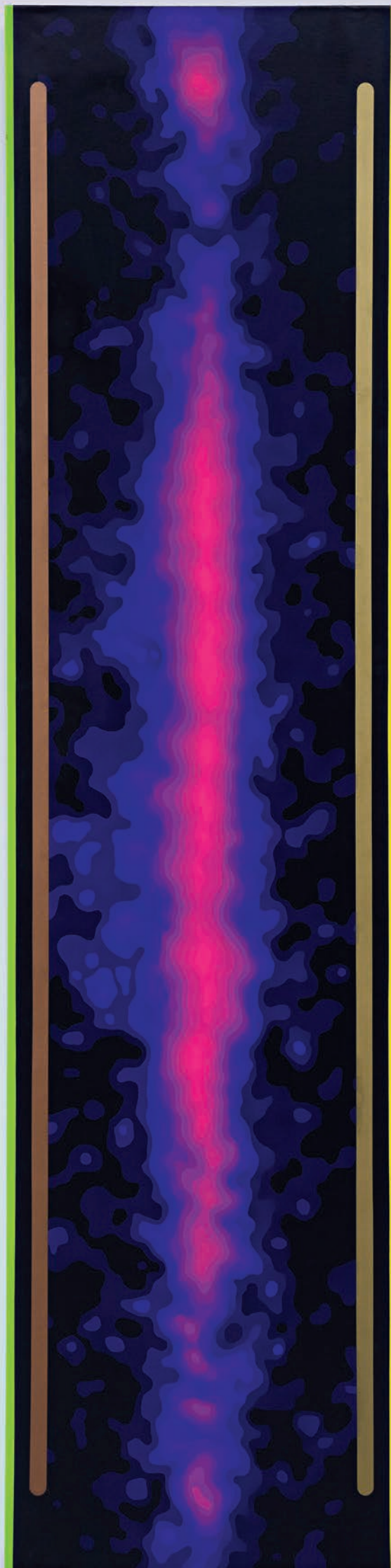
Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Salama-Caro Gallery, London

John Weber Gallery, New York

Private Collection, Luxembourg





115 **TOMAS SARACENO** b. 1973

SE 60 Flying Garden, 2006

Sixty PVC balloons, elastic thread, tillandsia plants and helium
dimensions variable

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

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Pinksummer, Genova

Acquired from the above by the present owner



116 **ANDRO WEKUA** b. 1977

Black Sea Surfer, 2004

installation in 7 parts: 3 collages, colour pencil, pencil and felt pen on paper and 4 fabrics (velours)

overall: 350 × 800 cm (137 3/4 × 315 in)

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

PROVENANCE

Peter Kilchmann Gallery, Zurich

Acquired from the above by the present owner

EXHIBITED

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

LITERATURE

Gesamtkunstwerk: New Art From Germany, exh. cat., Saatchi Gallery, London, 2011, pp. 152–53 (illustrated)

M. Holborn, *The Shape of Things to Come: New Sculpture*, Saatchi Gallery, London, 2009, pp. 516–17 (illustrated)

"Andro Wekua's photographs and painted sculptural installations channel fragments from his own memories of childhood into mosaic-like narratives, conveying a very real but always remote sense of place. In his work, which often features an element of tiled form, it is as if broken images are being put back together, like a seductive but ultimately unsolvable puzzle..."

"Aspects of his pieces have a decidedly East European flavour. His use of geometry and his photographic montages, such as *Black Sea Surfer* (2004), seem to come from the visual culture of Communism, but they also feel completely embedded within a more universal underground cinema aesthetic.

"Although Wekua uses representational elements in most of his works, his visual symbolism is often perplexing and self-contained."

(Lupe Núñez-Fernández, 'Andro Wekua', www.saatchi-gallery.co.uk)





117 **TRISHA DONNELLY** b. 1974

1939, 2004

graphite on paper

56.8 × 76 cm (22 3/8 × 29 7/8 in)

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

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900

PROVENANCE

Casey Kaplan Gallery, New York

Acquired from the above by the present owner



118 GERHARD RICHTER b. 1932

Untitled (11.4.88), 1988

watercolour and graphite on paper

16 × 23.5 cm (6 1/4 × 9 1/4 in)

Signed and dated 'Richter 17.4.88' upper centre.

Estimate £45,000–55,000 \$71,200–87,000 €56,000–68,400 ♣ †

PROVENANCE

Anthony d'Offay Gallery, London

Private Collection, Germany

Barbara Mathes Gallery, New York

Private Collection, Texas

Acquired from the above by the present owner



119 RONI HORN b. 1955
Cloud and Clown (Blue) Group 5, 2000–01
 six colour coupler prints
 three clouds, each: 68.6 × 88.9 cm (27 × 35 in); three clowns, each: 68.6 × 68.6 cm (27 × 27 in)
 Signed on a gallery label affixed to the reverse. This work is number 2 from an edition of 4.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600

PROVENANCE

Matthew Marks, New York
 Acquired from the above by the present owner

"Images of a cloud formation alternate in an extended line with the blurred head of a circus clown. The pale [...] cloud, soft as pudding though relatively stable (Horn explains that it is a benign formation, sculpted by wind and not associated with storms), changes slowly from frame to frame. Photographed in minute-long exposures, the clown is even hazier and double obscured: the head's contours are smudged by movement, the white grease-painted face made up for maximum mutability into a centuries-old figure of sexless, ageless emotional abstraction. The big, red-painted lips, stretched into grossly exaggerated grimaces and heart-shaped smiles, are the only easily read features, but occasionally a slight glisten of teeth or tongue, or the dark interior of a mouth, can be glimpsed. Only once does an eye register with any clarity, revealing, barely, an iris, the faintest gleam of white and wrinkled lids. These points of contact with the face beneath the mask are powerfully unsettling. They scarcely disturb the surface rhythm of the series, but as a kind of visual undertow, they serve – like the tidal menace felt in *Some Thames* – as its emotional engine."
 (N. Princenthal, 'Taking the Long View', *Art in America*, no. 10, 2002, pp. 136–41).





120 **JAMES TURRELL** b. 1943

XII C, 2005

hologram and glass construction

59 × 41.5 × 3 cm (23 1/4 × 16 3/8 × 1 1/8 in)

Signed, titled and dated 'James Turrell, XII C, July 2005' on a label affixed to the reverse.

Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000 ₺

PROVENANCE

Pace Wildenstein, New York

Christie's, New York, Post-War and Contemporary Art Morning Session Including Works from the Collection of Michael Crichton, 12 May 2010, lot 139

Acquired from the above sale by the present owner



121 **ANSELM REYLE** b. 1970

Untitled, 2007

oil, acrylic, PVC foil and mirrored Plexiglas on canvas

242 × 191 cm (95 1/4 × 75 1/4 in)

Signed and dated 'Anselm Reyle 2007' on the reverse.

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

PROVENANCE

Galerie Almine Rech, Paris

Christie's, New York, Post-War and Contemporary Art Afternoon Session,
12 May 2010, lot 453

Acquired from the above sale by the present owner

LITERATURE

U. Grosenick, ed., *The ART of Anselm Reyle*, New York, 2010, p. 194 (illustrated)



122 **JULES OLITSKI** 1922–2007

Her Walk, 1971

acrylic on canvas

234 × 181 cm (92 1/8 × 71 1/4 in)

Signed, titled and dated 'Jules Olitski 1971 Her Walk' on the reverse.

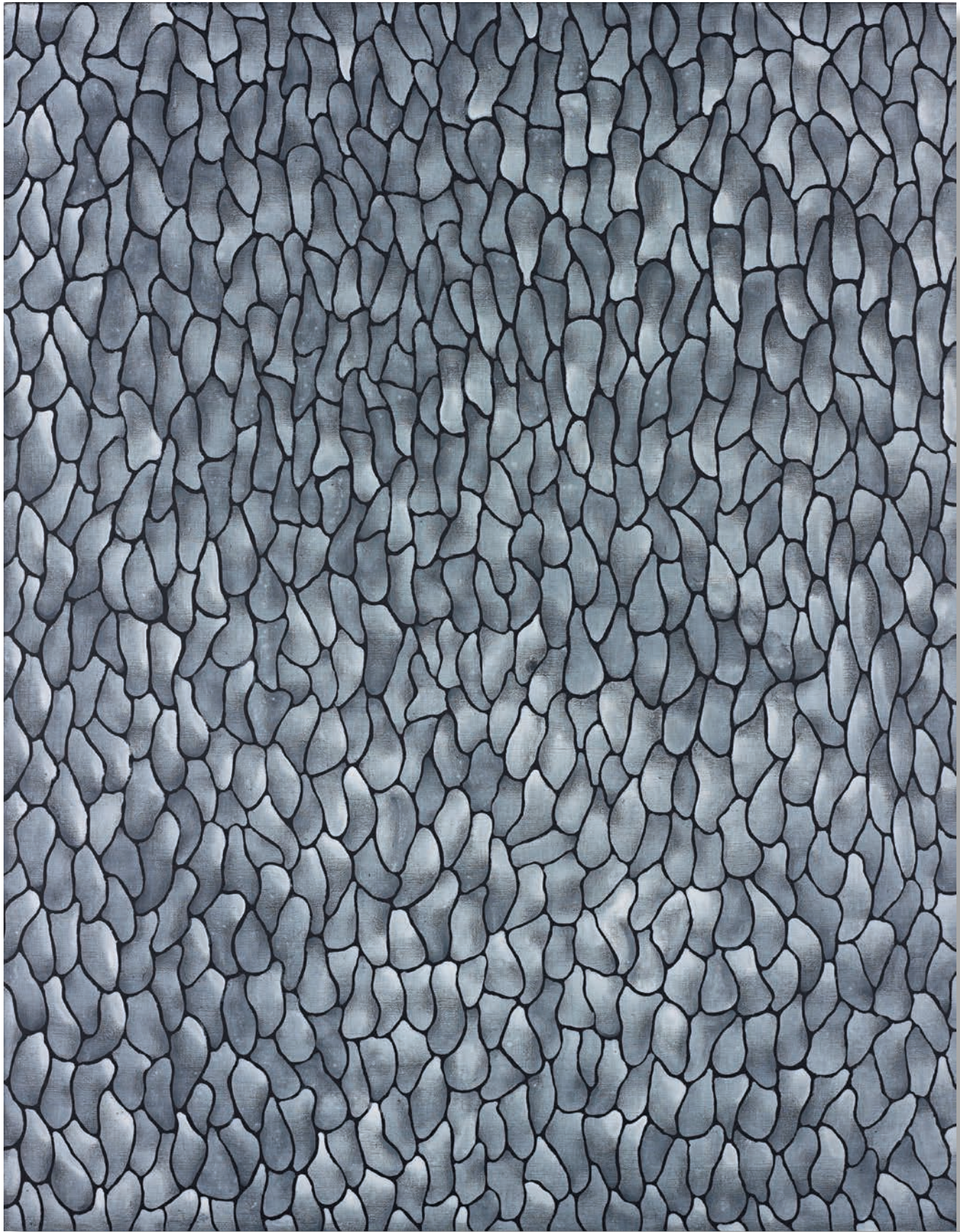
Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500 ₣

PROVENANCE

The Crespi Family Collection, Milan

Dr. Luigi Ghezzi Collection, Italy

Private Collection, Switzerland



123 **YAYOI KUSAMA** b. 1929

Heart, 1999

acrylic on canvas

117 × 91 cm (46 1/8 × 35 7/8 in)

Signed, titled and dated '1999 HEART YAYOI KUSAMA' on the reverse.

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500

PROVENANCE

Private Collection, London

124 **RUDOLF STINGEL** b. 1956

Untitled, 1986

oil and enamel on canvas

220 × 180 cm (86 5/8 × 70 7/8 in)

Signed and dated 'Stingel 86' on the reverse.

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

PROVENANCE

Galleria A, Lugano

Private Collection, Italy

Private Collection, Switzerland

Rudolf Stingel's work explores the essence of making, gesture and expression through questioning authenticity and authorship. Stingel was first recognised in the late 1980s for his monochromatic works, such as the present lot, in which he defies cultural notions of the artist as heroic individual. In 1989 he published a 'how to' book, a highly detailed instructional manual for producing a painting, and offering a more collaborative act as well as a more democratic experience that further engages the viewer. Characterized by a simultaneous attention to surface, image, colour and space, Stingel creates new paradigms for the meaning of painting, as the curator and art historian Francesco Bonami has written:

"To comprehend why Stingel's practice is not painting as a medium, or painting for the sake of painting, or even the self-mocking of painting, but the celebration of painting as the derma, or skin, of reality, a very thin surface where we can leave our marks, which are not necessarily always art. Stingel's art is not Stingel's painting. Stingel's art is the understanding of painting as the impossibility of creating a 'Painting', and not only and endlessly creating, like Sisyphus, an infinite series of paintings as a self-portrait of painting."

(Francesco Bonami, *Rudolf Stingel*, New Haven and London, 2007, p. 17)





125 **AARON YOUNG** b. 1972
Arc Light (Moscow, diptych), 2008
oil, rubber, acrylic on aluminium in 2 parts
each: 200 × 150 cm (78 3/4 × 59 in); overall: 200 × 300 cm (78 3/4 × 118 1/8 in)

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500

PROVENANCE

Almine Rech Gallery, Brussels
Private Collection, London





126 **RICHARD TUTTLE** b. 1941

Boxed Framed Drawing (2), 1997

acrylic on paper, graphite and artist's wooden frame

31 × 38.5 cm (12 1/4 × 15 1/8 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Acquired directly from the artist



127 **RICHARD TUTTLE** b. 1941

Bottom of Summer, 1971

masking tape, wire mesh, mat board and wooden artist's frame

32 × 24.5 cm (12 5/8 × 9 5/8 in)

Signed, titled and dated 'Richard Tuttle 1971 Bottom of Summer' on the reverse.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900

PROVENANCE

Ralph Wernicke, Berlin



128 PETER FISCHLI and DAVID WEISS b. 1952, 1946–2012

Heart, 1987

cast rubber

9 × 16.5 × 10.2 cm (3 1/2 × 6 1/2 × 4 in)

This work is from an edition of 4.

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500

PROVENANCE

Acquired directly from the artists

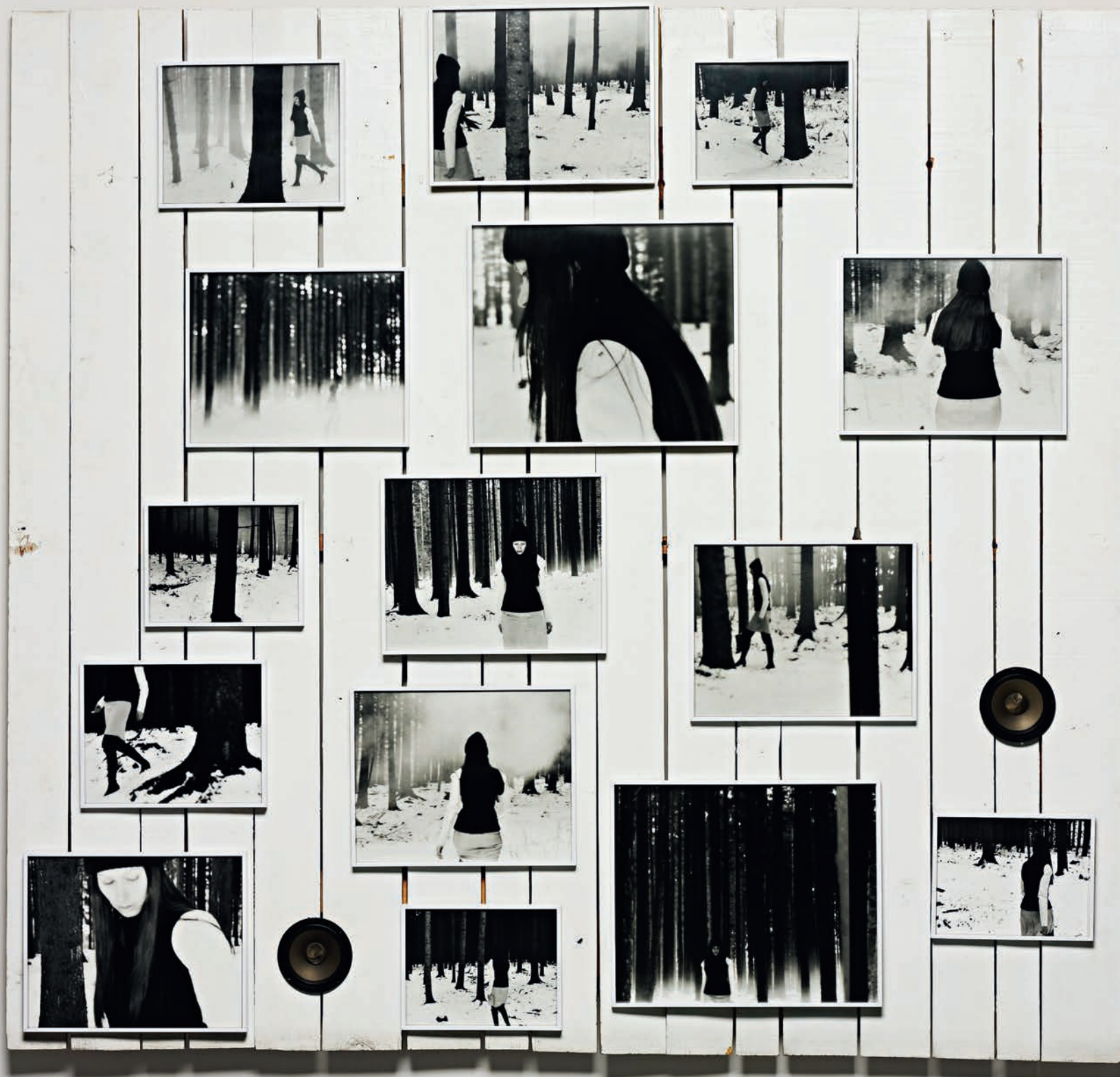
Private Collection, Europe

EXHIBITED

Frankfurt am Main, PORTIKUS, *Peter Fischli / David Weiss*, 23 September–2 October 1988

LITERATURE

P. Frey, *Peter Fischli / David Weiss*, Frankfurt am Main, 1988, p. 16 (illustrated)



129 **UGO RONDINONE** b. 1963

In the Sweet Years Remaining, 1998

fifteen colour coupler prints, painted wood and two Model 6020HC speakers

overall: 235 × 251 × 8 cm (92 1/2 × 98 7/8 × 3 1/8 in)

Signed, titled and dated 'IN THE SWEET YEARS REMAINING Ugo Rondinone 1998' on the reverse of one print.

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

PROVENANCE

Art & Public, Geneva

Private Collection

EXHIBITED

Lisbon, Galerie João Graça, *In the Sweet Years Remaining*, 1998

Berlin, Galerie Schipper & Krome, *In the Sweet Years Remaining*, 1999

London, Whitechapel Gallery, *Ugo Rondinone – zero built a nest in my navel*, 24 January–26 March 2006

LITERATURE

A. Tarsia, ed., *Ugo Rondinone – zero built a nest in my navel*, Zurich: JRP|Ringier, 2006, p. 102



130 **GEORGE CONDO** b. 1957

The Lunatic, 2004

oil on canvas

46 × 39 cm (18 1/8 × 15 3/8 in)

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Galerie Andrea Caratsch, Zurich

Acquired from the above by the present owner



131 **JOHN CURRIN** b. 1962

Smiling Girl, 1993

gouache and watercolour on paper

48 x 43 cm (18 7/8 x 16 7/8 in)

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100

PROVENANCE

Marco Noire Contemporary Art, Torino

Acquired from the above by the present owner



132 **GEORGE CONDO** b. 1957

Impressionist Pastel, 2001

oil on canvas

76 × 61 cm (29 7/8 × 24 in)

Signed, titled and dated 'Condo, Impressionist pastel portrait, 2001' on the reverse.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600

PROVENANCE

Private Collection, Germany



133 **GEORGE CONDO** b. 1957

Mental States (The Women of Tisbury Court), 2000

mixed media and collage on canvas

152 × 183 cm (59 7/8 × 72 in)

Signed, titled and dated 'Condo 10/2000 Mental States: Tisbury Court, London' on the reverse.

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

PROVENANCE

Galerie Jérôme de Noirmont, Paris

Private Collection, Spain

EXHIBITED

Paris, Galerie Jérôme De Noirmont, *George Condo – Physiognomical Abstraction*, 4 April–31 May 2001

134 **PAUL McCARTHY** b. 1945

Stainless Steel Butt Plug, 2007

polished stainless steel

88.9 × 55.9 × 40.6 cm (35 × 22 × 16 in)

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

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

PROVENANCE

Hauser & Wirth, Zurich

Acquired from the above by the present owner

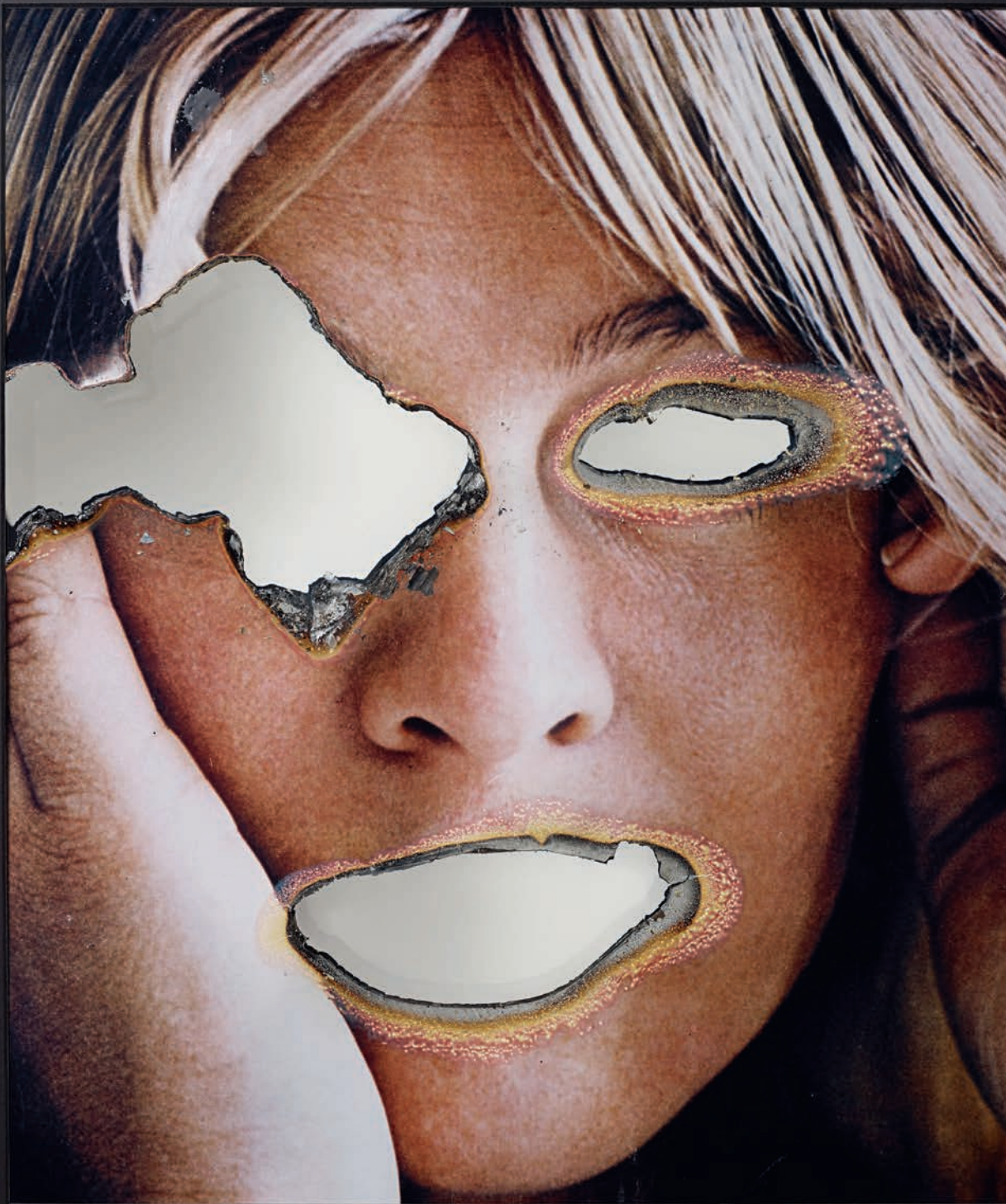
EXHIBITED

New York, L&M Arts, *Beyond Black, White, and Gray*, 12 September–10 October 2009 (another example exhibited)

As one of the most influential artists of his generation, Paul McCarthy challenges the conventions of art to reveal the darker side of Western society. Combining icons from popular culture with ideas of social taboo, his art functions as a critique that focuses on social and cultural traumas rather than personal issues. McCarthy lives and works in Los Angeles, a city rich in search of the American Dream. In Hollywood there exists the unsettling blend of contradictions; the natural and artificial, humour and horror, to consume or be consumed, and it is these types of themes, driven by commercial culture, that underlie the present work *Stainless Steel Butt Plug*.

Continuing with topics explored early in McCarthy's career and further developed in the 1980s and 90s with his sculptures, mechanized figures and video installations, the current lot questions the preconceived notions of gender and sexuality. A phallic-like shape is cast in metal and enlarged to a monstrous size that unsettles, threatens and disturbs the viewer. *Stainless Steel Butt Plug* explores the dichotomy of the object's sexuality by detaching the penis from the human form, consequently raising the issue of masculinity under threat of castration. McCarthy's work embarks on conflicting themes in order to provide simultaneous feelings of disgust, terror and laughter that reflect his views on modern America. This kitsch and sexual object undermines the tradition of sculpture as a celebration of the good and the great, and instead heralds forms of low culture obsessed over by modern America and the Western world as a whole.





135 **DOUGLAS GORDON** b. 1966

Self portrait of you + me (Bo Derek), 2006

burnt photograph and mirror in artist's frame

58 × 48.5 cm (22 7/8 × 19 1/8 in)

Signed 'Douglas Gordon' on a gallery label on the reverse.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣

PROVENANCE

Yvon Lambert, Paris

Acquired from the above by the present owner



136 **DOUGLAS GORDON** b. 1966

Self-Portrait of You + Me (Mao), 2007

smoke and mirror in artist's frame

83.5 × 70 cm (32 7/8 × 27 1/2 in)

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣

PROVENANCE

Gagosian Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Gagosian Gallery, *self-portrait of you + me, after the factory*, 31 October–15 December 2007

137 **ANDY WARHOL** 1928–1987

Diamond Dust Shoes, 1980

unique screenprint with diamond dust on Arches Aquarelle paper
102.2 × 151.1 cm (40 1/4 × 59 1/2 in)

Stamped with the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. and numbered 'PT 099E UT.080' on the reverse. This work is a unique unpublished trial proof and is accompanied by a certificate of authenticity issued by the Andy Warhol Foundation for the Visual Arts, Inc.

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

PROVENANCE

The Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc., New York

Acquired from the above by the present owner

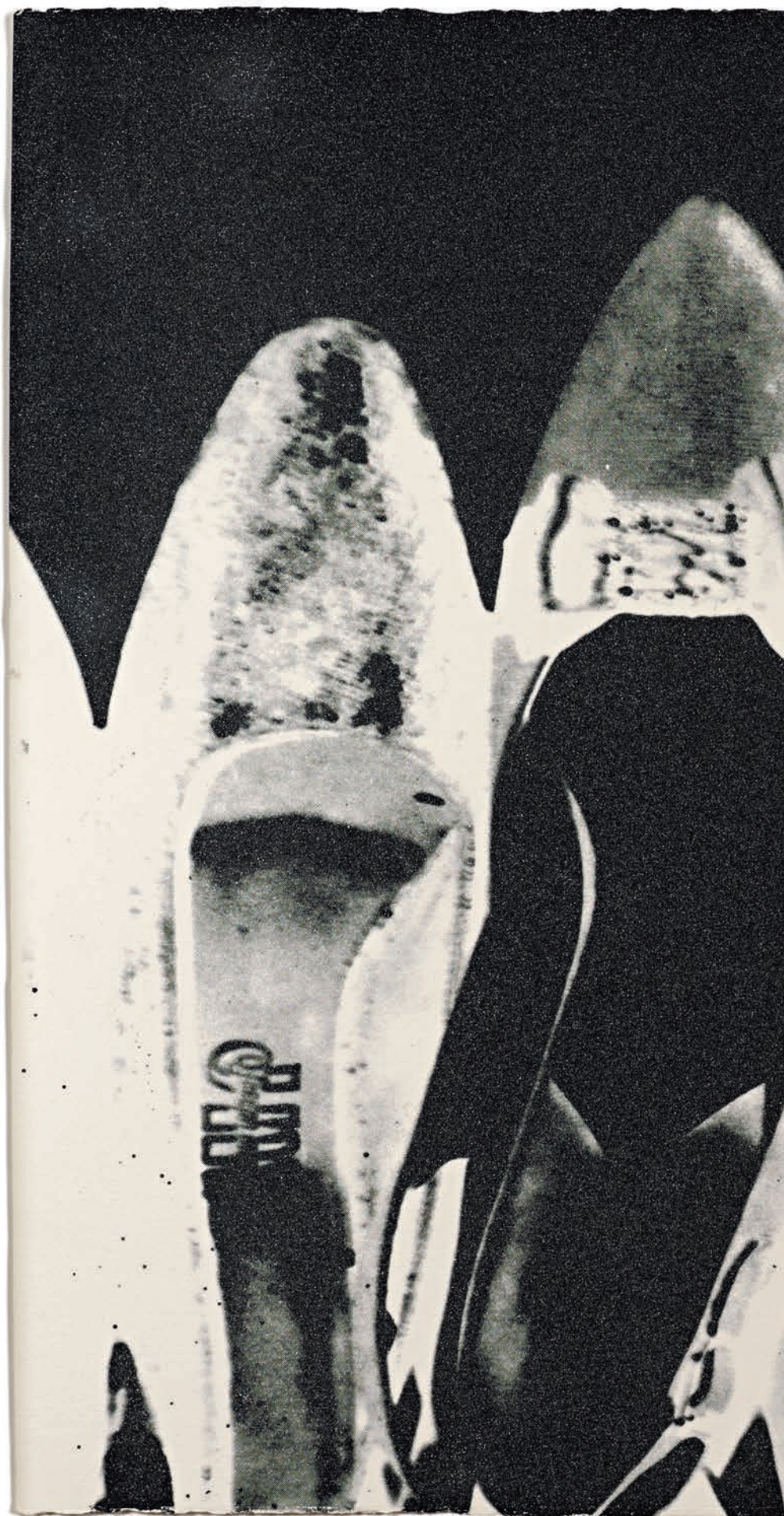
"The merger of women's shoes and diamond dust was a perfect fit... Andy created the Diamond Dust Shoe paintings just as the disco, lamé, and stilettos of Studio 54 had captured the imagination of the Manhattan glitterati. Andy, who had been in the vanguard of the New York club scene since the early 60s, once again reflected the times he was living in through his paintings."

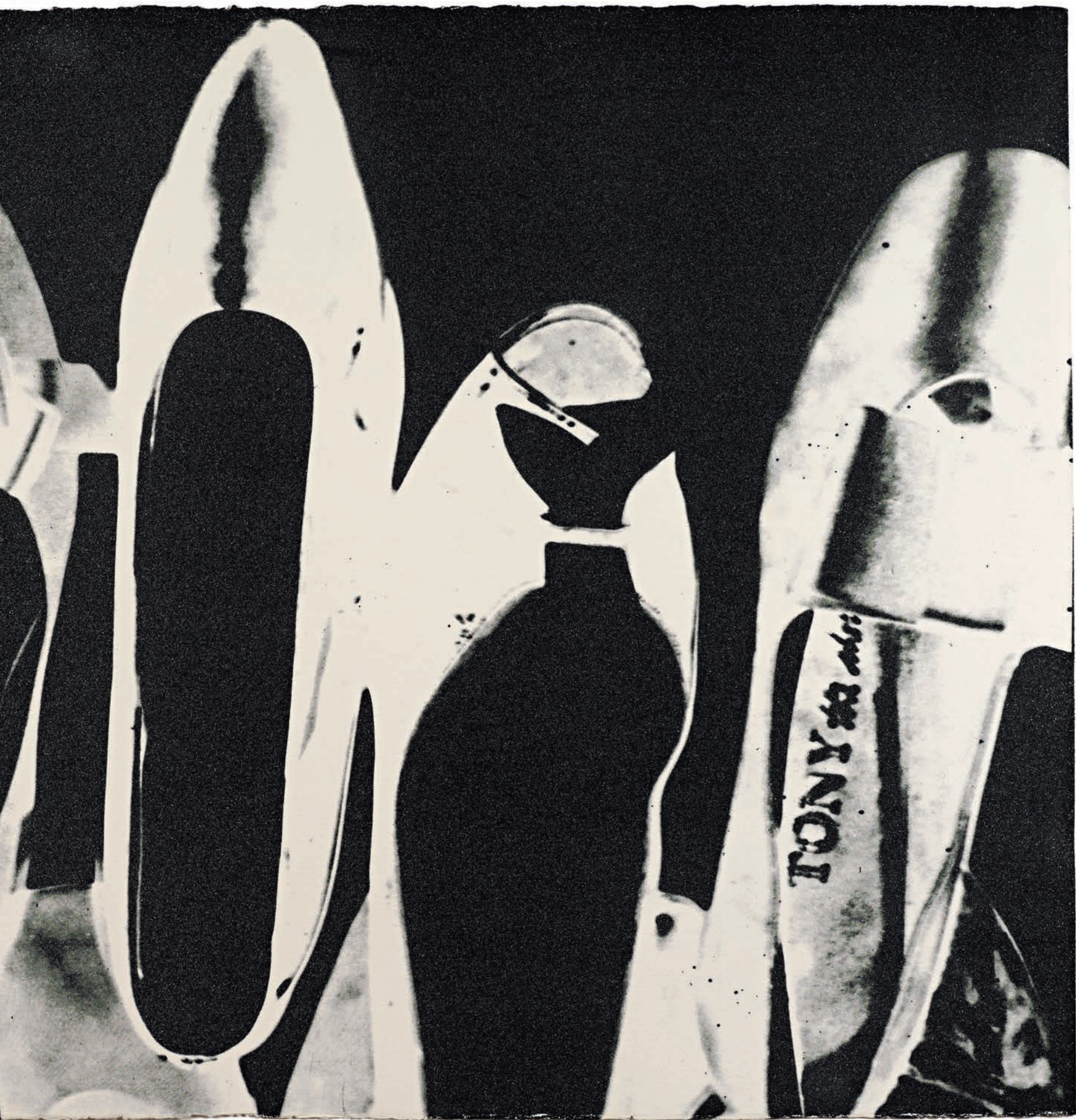
(V. Fremont, *Diamond Dust Shoes*, exh. cat., New York, Gagosian Gallery, 1999, pp. 8–9)

Having recently arrived in New York in June 1949, Warhol was assigned the job of illustrating shoes for a *Glamour* magazine article titled 'Success Is a Job in New York'. Footwear advertisements and illustrations quickly became Warhol's calling card. From 1955 to 1957 he designed the artwork for shoe designer I. Miller's celebrated ad campaign, and in 1955 created a collection of offset lithograph and watercolour prints of shoes for the book, *La Recherche Du Shoe Perdu* (1955). He published and exhibited a series of drawings in which each shoe was titled with the name of a celebrity such as Mae West, Truman Capote, James Dean. The shoe has since become associated with Warhol's success and notoriety.

Warhol was working at a time when fame and the idea of celebrity was at the forefront of public consciousness. The shoe was an emblem to this, an everyday object that had created Warhol's own personal success. Warhol started to employ 'diamond dust', a technique, recently discovered with the help of his printer Rupert Jansen Smith, that consists of fine particles of cut or crushed glass being applied to wet paint. Bestowing a luxurious satin finish to Warhol's prints, 'diamond dust' elevates the common image of a shoe to an object of glamour, power and money. The glass catches the light and sparkles, bringing to mind the glitzy lifestyle of celebrity, a scene at the centre of which stood Warhol.

In the 1960s, Warhol adopted silkscreen printing and began to experiment with colour and composition. Later, in 1980, during proofing, Warhol would create a range of unique trial proofs that would allow him to decide on the required combinations, before selecting a group of final prints to be editioned. As opposed to earlier portfolios, which contained one subject in varied colour combinations, this enabled Warhol to publish an even greater selection of prints. Warhol saw printing as a process that democratizes the distribution of art, making it available to the masses. By marrying silkscreen with an icon of commercialism such as the shoe, the current work stands as a paradigm of Warhol's statement on popular culture.







138 GREGOR HILDEBRANDT b. 1974

Küss mich zum Abschied (Cure – the Same Deep Water as You), 2007

cassette tape laid on canvas

129 × 92 cm (50 3/4 × 36 1/4 in)

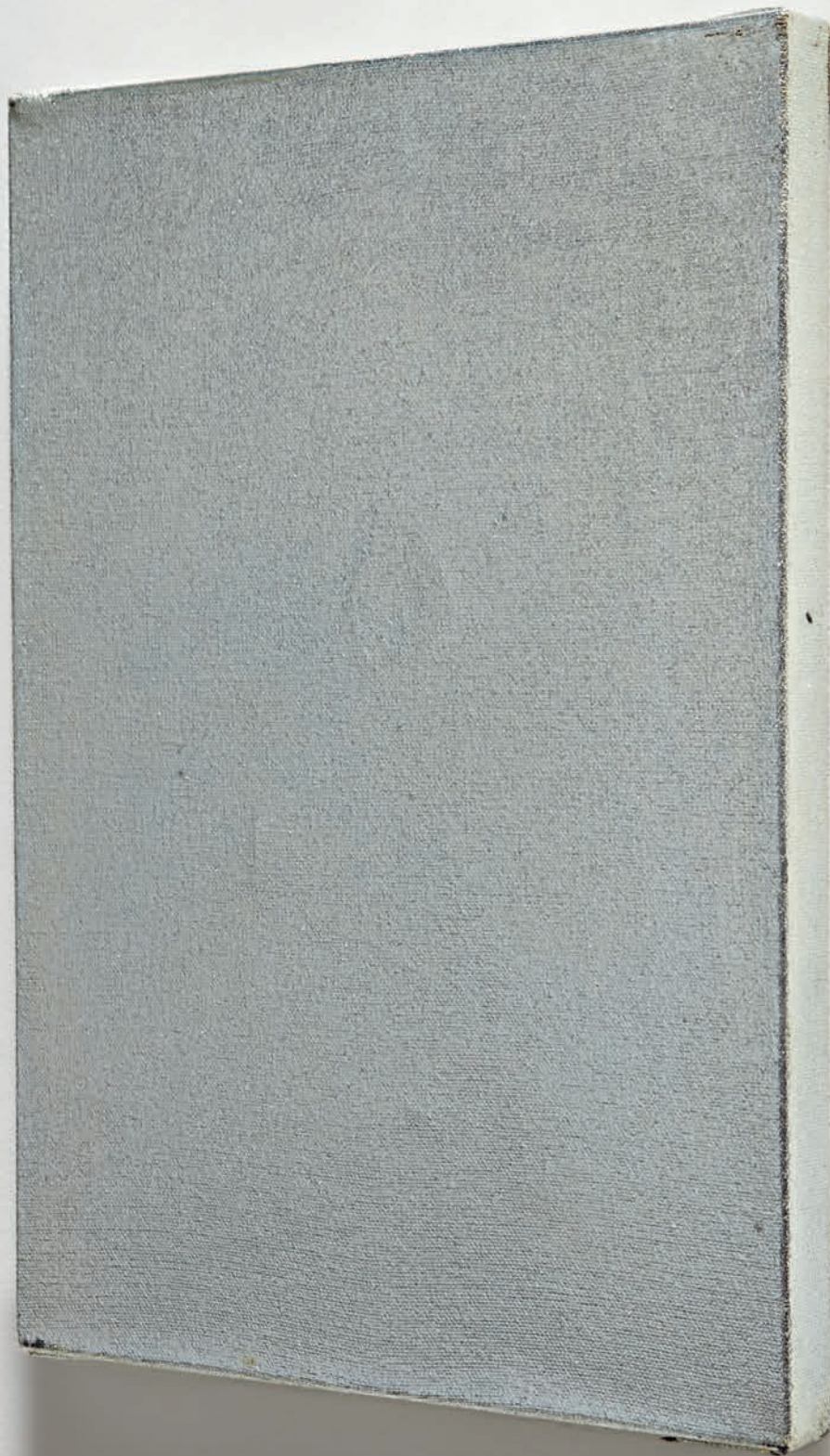
Signed, titled and dated "2007 Gregor Hildebrandt "Küss mich zum Abschied (Cure – the same deep Water as you)"" on the reverse.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Galerie Wentrup, Berlin

Acquired from the above by the present owner



139 **JACOB KASSAY** b. 1984

Untitled, 2009

acrylic and silver deposit on canvas

35.6 × 25.4 cm (14 × 10 in)

Signed and dated 'Jacob Kassay 09' on the reverse.

Estimate £18,000–22,000 \$28,500–34,800 €22,400–27,400 ₺

PROVENANCE

LAXART Benefit, Los Angeles, 2009

140 **ROBERT LONGO** b. 1953

Black Revolver, 2008

charcoal on paper, mounted

244 × 122 cm (96 1/8 × 48 in)

Signed on the reverse.

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

PROVENANCE

SAKS, Geneva

EXHIBITED

Geneva, SAKS, *Robert Longo: No Wave*, 18 September–7 November 2009

"I think I make art for brave eyes. I don't want to make art that will pat you on the back and tell you everything is going to be okay. I want to make something that's much more confronting. You don't look at it, it looks at you as much as you look at it."

(Robert Longo in an interview with Richard Prince, *Robert Longo: Men in the Cities*, New York: Harry N. Abrams, 1986, p. 94)

Themes of beauty, death, violence and darkness are simultaneously evoked in the photo-realist charcoals of Robert Longo. Choosing iconography from post-war visual culture, in a similar way to Andy Warhol, Longo manipulates and transforms the intimate practice of drawing as a comment on modern society and its visual culture. The technical precision of the works undermines photographic procedure and reflects Longo's interest in the impact of photography and film; he believes that the world has become photogenic – not merely informed by photography and film but adjusted to them.

By drawing these images on such a monumental scale, Longo elevates the medium to the status of painting, whilst exploring the shifts in perceptions such an image can evoke in relation to its environment. Longo's subject matter derives from photographs and the internet. He chooses, as his symbols of popular culture, images such as bombs, sharks, guns, roses and waves that are all linked to moments of climax and intensity. Depicted in this monumental manner, Longo transforms them into the sublime. Feelings of fear and power conflict in these works in a way which reflects the structure of the world we live in today.

Black Revolver possesses a three-dimensional quality, as if sculptured out of the paper's surface. To create this effect, Longo initially rubbed a heavy layer of charcoal into the paper by hand, producing a dense, velvety surface. He then applied, with a brush, charcoal powder of difference densities. Finally, with the erasers, Longo carved out the image leaving behind the white, untouched surface of the paper. The chiaroscuro formed by the deep, velvet blackness and the intense glow of the highlights bestows physicality to the image, maintaining a directness and tactility to the work.



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





141 **JIM LAMBIE** b. 1964

Two works: (i) *Sandhead (Blue)*; (ii) *Sandhead (Sand)*, 2004

hand-cut boxer shorts with gloss paint, tape and two cans of paint
each: 31.8 × 25.4 × 9.5 cm (12 1/2 × 10 × 3 3/4 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Konrad Fischer Galerie, Düsseldorf



142 **JIM LAMBIE** b. 1964

Digital, 1999

twelve leather jacket backs and Velcro

diameter: 272 cm (107 1/8 in)

This work is unique.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Sadie Coles HQ, London

143 **MARTIN KIPPENBERGER** 1953–1997

Badewanna, 1990

wood, latex and cotton

66.9 × 111.8 × 22.8 cm (26 1/3 × 44 × 9 in)

This work is unique and from a series of 3 differently coloured works.

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

PROVENANCE

Galerie Gisela Capitain, Cologne
Thomas Amann Fine Art AG, Zurich
Spatium Gallery, Caracas





144 **YOSHITOMO NARA** b. 1959

Dr. Martins Good for Waffl Makin' Kickin through the Shin!, 1998

crayon on paper

29.2 × 21 cm (11 1/2 × 8 1/4 in)

Initialed and dated '98' lower right.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ±

PROVENANCE

Blum & Poe, Los Angeles

Acquired from the above by the present owner



145 **YOSHIMOTO NARA** b. 1959

Little Star, 2004

acrylic on canvas on plastic bowl

55 × 55 × 26 cm (21 5/8 × 21 5/8 × 10 1/4 in)

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

PROVENANCE

Galerie Johnen + Schöttle, Cologne

Acquired from the above by the present owner

EXHIBITED

Helsinki Museum of Art, *Japan Pop – Manga and Japanese Contemporary Art*,
9 September–27 November 2005



146 **TAKASHI MURAKAMI** b. 1962

Water Chestnut 3, 2004–05

fibreglass, acrylic, lacquer, yuzen and wood

29 × 16 × 16 cm (11 3/8 × 6 1/4 × 6 1/4 in)

Signed and dated 'Takashi 05' on the underside. This work is from an edition of 12 plus 1 artist's proof.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Acquired from the above by the present owner



147 **TAKASHI MURAKAMI** b. 1962

Superflat Monogram, 2004

acrylic on canvas on panel

60 × 60 cm (23 5/8 × 23 5/8 in)

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500 ±

PROVENANCE

Marianne Boesky Gallery, New York

Acquired from the above by the present owner

EXHIBITED

Salzburg, Museum der Moderne, *Les Grands Spectacles – 120 Years of Art and Mass Culture*,

18 June–3 October 2005

Düsseldorf, NRW Forum, *Radical Advertising*, 5 April–17 August 2008

148 **CARSTEN HÖLLER** b. 1961

Dandelion, 1995

Polyurethane, metal, wool, leather, nylon wire

249 × 269 × 269 cm (98 × 105 7/8 × 105 7/8 in)

This work is accompanied by a certificate of authenticity.

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500 ♣

PROVENANCE

Theoretical Events, Naples

Acquired from the above by the present owner







149 **FRANZ WEST** b. 1947

Untitled, 1988

painted papier mâché and iron

28 × 19 × 12 cm (11 × 7 1/2 × 4 3/4 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Galleria Pieroni, Rome

Private Collection, Italy



150 **TONY CRAGG** b. 1949

Untitled, 1987

plaster and wooden plinth

sculpture: 51 × 41 × 41 cm (20 1/8 × 16 1/8 × 16 1/8 in);

plinth: 108 × 40 × 40 cm (42 1/2 × 15 3/4 × 15 3/4 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ▲

PROVENANCE

Marzona Collection, Berlin



151 **TONY CRAGG** b. 1949

Knot, 1997

bronze

35 × 75 × 55 cm (13 3/4 × 29 1/2 × 21 5/8 in)

Incised with the artist's signature and numbered '4/6' on the underside. This work is number 4 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

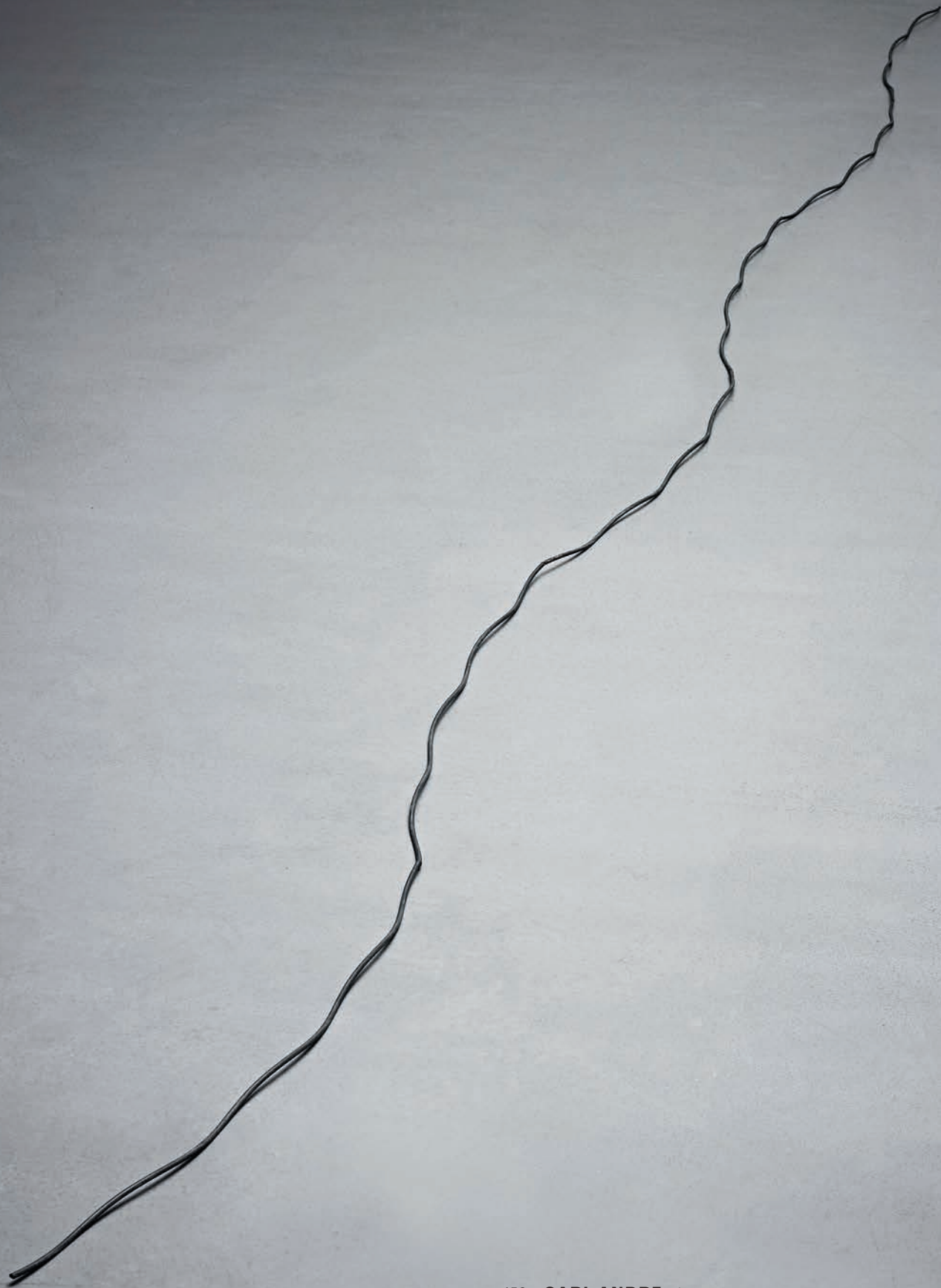
Estimate £20,000–30,000 \$39,600–55,400 €31,100–43,500 ♣

PROVENANCE

Acquired directly from the artist

Sotheby's Olympia, Contemporary Art, 21 October 2004, lot 13

Acquired from the above by the present owner



152 **CARL ANDRE** b. 1935

Six Wire Run, 1971

steel wire

504 cm (198 3/8 in)

This work is accompanied by an agreement of original transfer signed by the artist.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Marzona Collection, Berlin

Konrad Fischer Galerie, Berlin



153 **ANSELM REYLE** b. 1970

Untitled, 2005

oil, acrylic and PVC foil on canvas

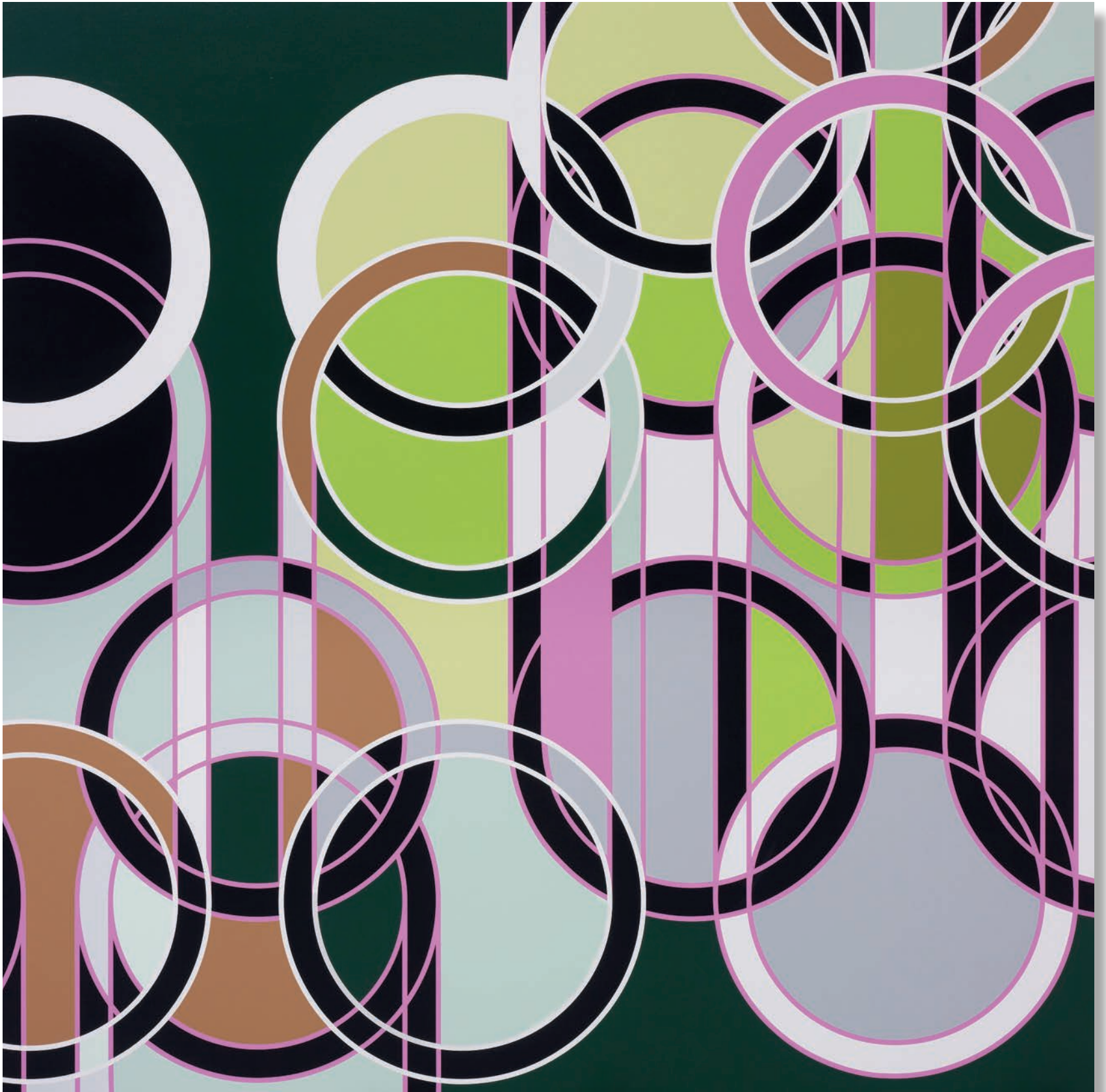
227 × 333 cm (89 3/8 × 131 1/8 in)

Signed and dated 'Anselm Reyle 2005' on the reverse.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ♣

PROVENANCE

Almine Rech Gallery, Paris



154 **SARAH MORRIS** b. 1967

1924 [RINGS], 2004

household gloss paint on canvas

214 × 214 cm (84 1/4 × 84 1/4 in)

Signed, titled and dated "'1924 [RINGS]" S Morris 2004' on the overlap.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣ ‡

PROVENANCE

White Cube, London

Gallery Em, Seoul



(i)

155 **ROBERT MANGOLD** b. 1937

Two works: (i) *Untitled #6 (green)*; (ii) *Untitled (yellow-orange)*, 1986

acrylic and graphite on paper

each: 76 × 56 cm (29 7/8 × 22 in)

(i) Signed, titled and dated 'R Mangold 1986 # 6' on the reverse; (ii) signed and dated 'R Mangold 1986' lower left.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800

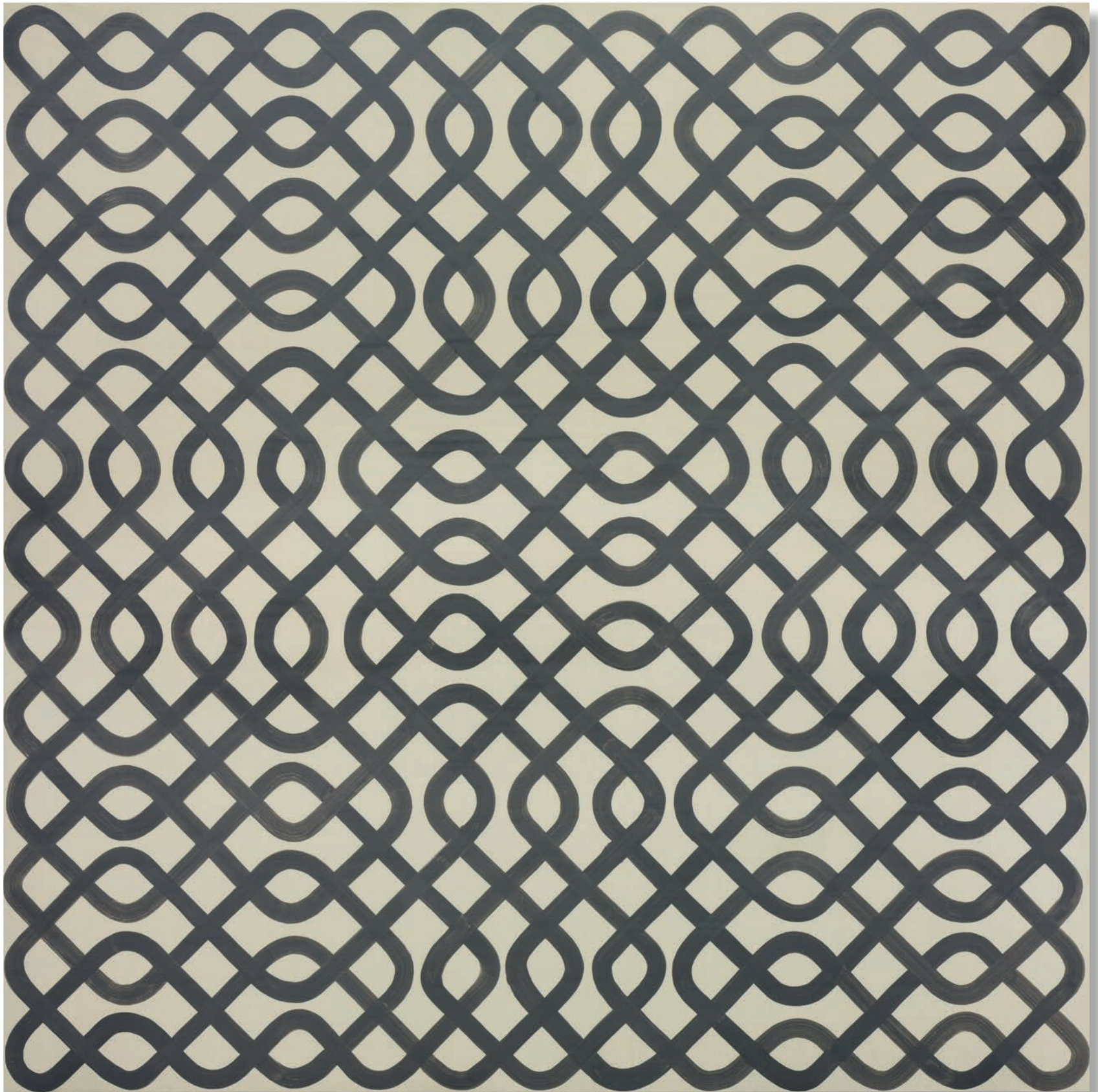
PROVENANCE

Paula Cooper Gallery, New York

Acquired from the above by the present owner



(ii)



156 **BERNARD FRIZE** b. 1949

Voilà, 2005

acrylic and resin on canvas

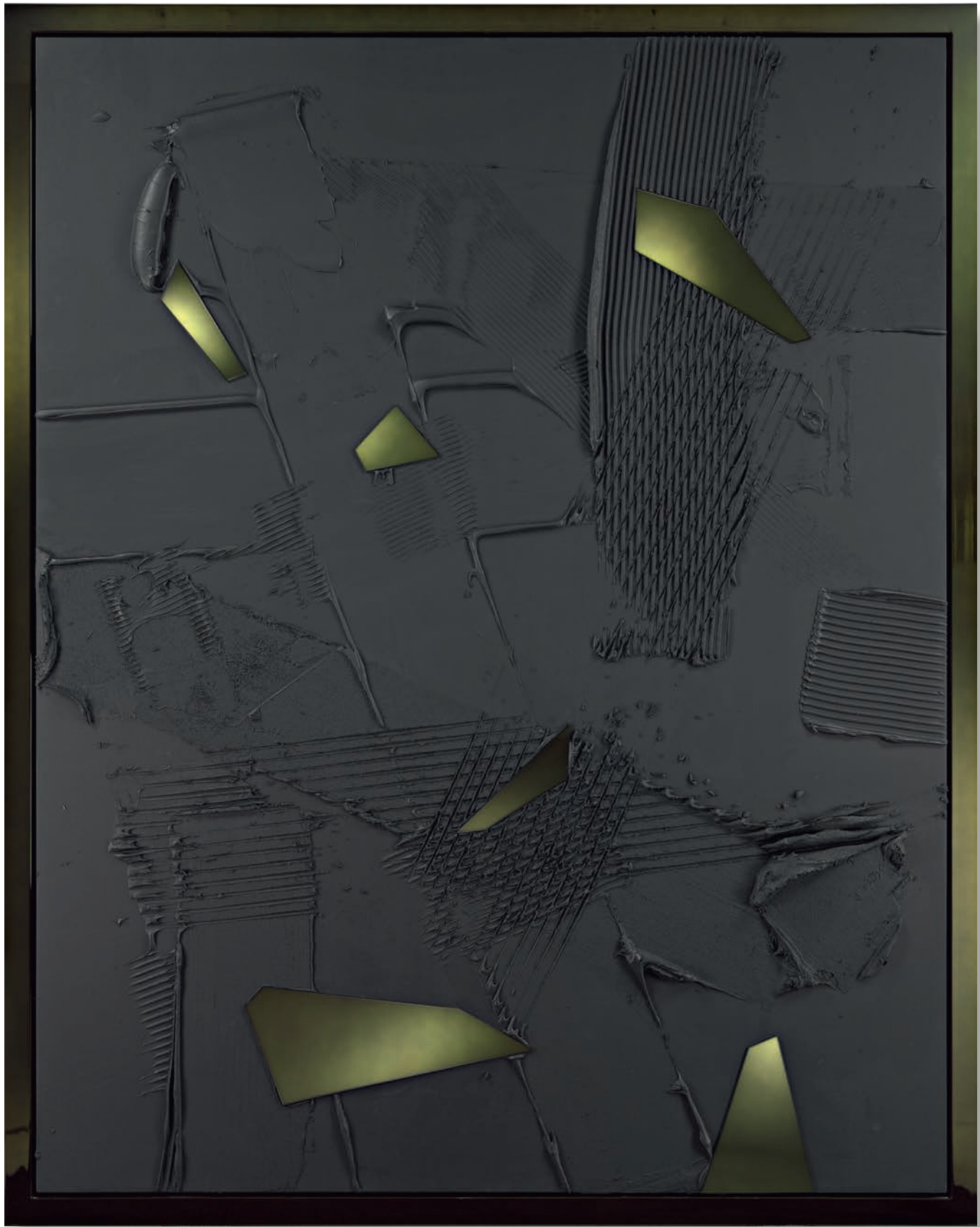
185 × 185 cm (72 7/8 × 72 7/8 in)

Signed, titled and dated 'Bernard Frize, Voilà, 2005' on the overlap.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣

PROVENANCE

Private Collection



157 **ANSELM REYLE** b. 1970

Black Earth, 2007

mixed media on canvas, steel, chrome, enamel varnish

256 × 205 cm (100 3/4 × 80 3/4 in)

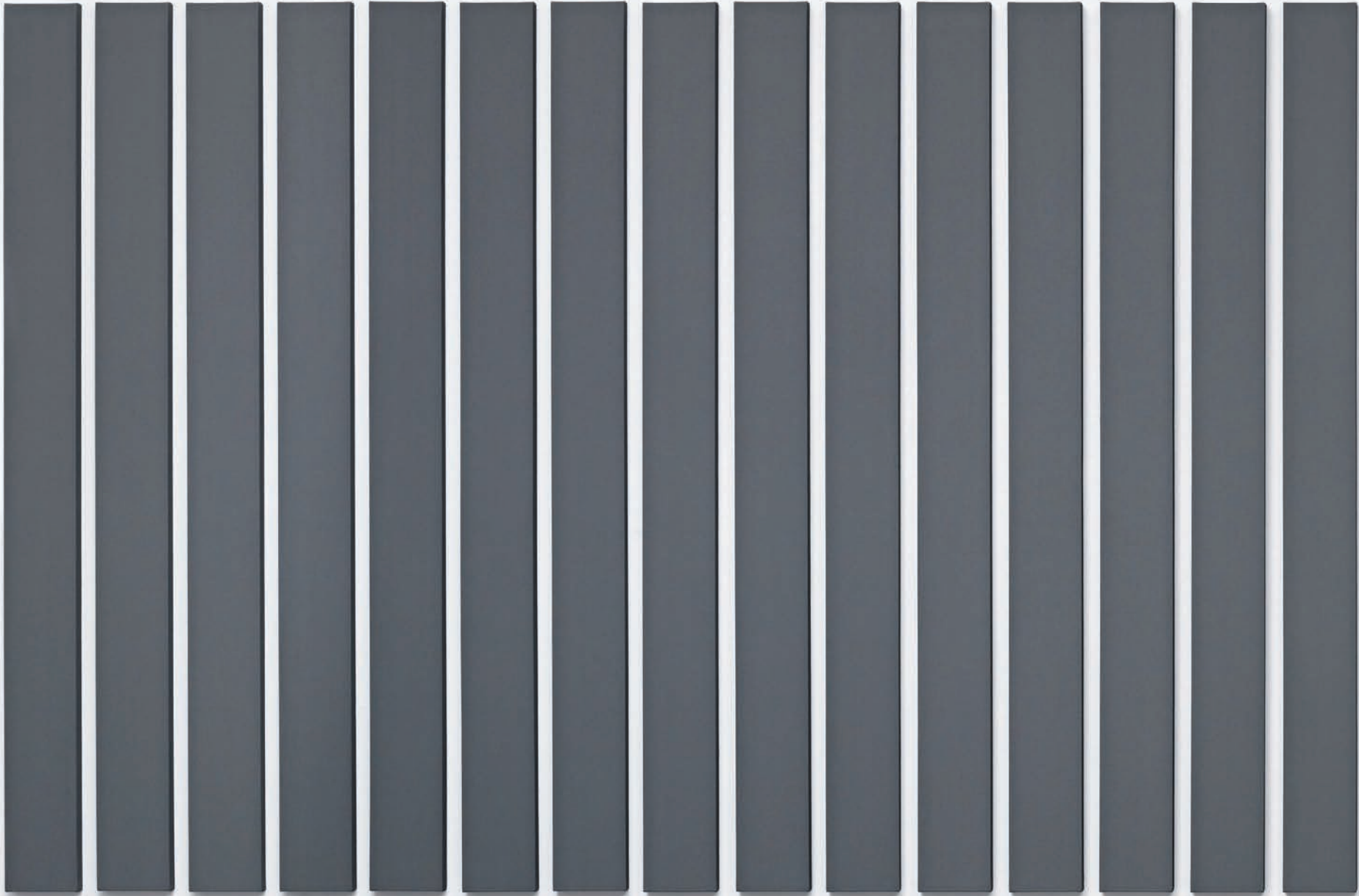
Signed and dated 'Anselm Reyle 2007' on the reverse.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ♣

PROVENANCE

The Modern Institute, Glasgow

Private Collection, London



158 **ALAN CHARLTON** b. 1948

Solent, 1985

acrylic on canvas in 30 parts

each: 220,5 × 18 cm (86 3/4 × 7 1/8 in); overall: 220,5 × 670,5 cm (86 3/4 × 263 7/8 in)

Signed and dated 'ALAN CHARLTON 1985' on the reverse of the first panel;
sequentially numbered '1/30 – 30/30' on the reverse of each panel.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣ ‡

PROVENANCE

Acquired directly from the artist

EXHIBITED

Southampton, John Hansard Gallery, *Alan Charlton*, 14 October–23 November 1985

Lyon, Musée Saint-Pierre Art Contemporain, *Alan Charlton*, 10 July–2 September 1987

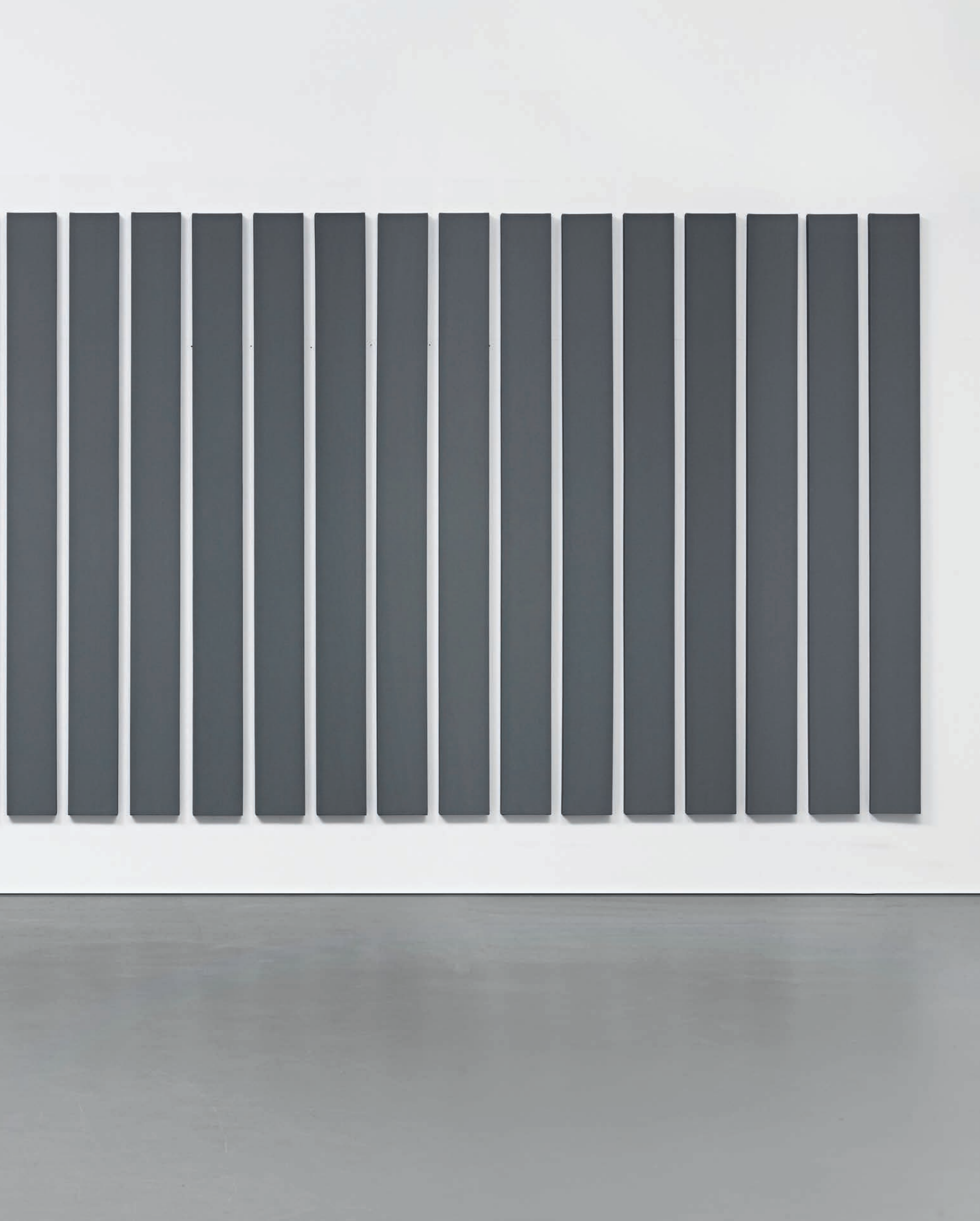
Baltimore, Maryland Art Place, *Painting in Parts*, 15 September–29 October 2011

LITERATURE

Alan Charlton, exh. cat., Southampton, John Hansard Gallery, 1985, pp. 36–37 (illustrated)

Alan Charlton, exh. cat., Lyon, Musée Saint-Pierre Art contemporain, 1987, p. 7 (illustrated)

Painting in Parts, exh. cat., Baltimore, Maryland Art Place, 2011, p. 11 (illustrated)





159 **RICHARD LONG** b. 1945
Untitled (Triptych), 1989
River Avon mud on paper in 3 parts
each: 41 × 32 cm (16 1/8 × 12 5/8 in)
Signed 'Richard Long' on the reverse of each.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣ ‡

PROVENANCE
Anthony d'Offay, London
Hirschl & Adler Modern, New York
Christie's, New York, Contemporary Art Part II, 10 November 1993
Sotheby's, New York, Selected Works from the Neuberger Berman and Lehman Brothers
Corporate Art Collections, 25 September 2010, lot 59
Acquired from the above sale by the present owner



160 **KIKI SMITH** b. 1954

Announcement, 2008

cast bronze, fabric and wire

43 × 20 × 17 cm (16 7/8 × 7 7/8 × 6 3/4 in)

Incised with initials, dated and numbered 'KS, 1/6, 2008' on the back. This work is number 1 from an edition of 6.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ▲

PROVENANCE

Pace Wildenstein, New York

Acquired from the above by the present owner





161 **TRACEY EMIN** b. 1963

With You I Want to Live, 2007

neon, cable and transformers

88.5 × 95 × 6 cm (34 7/8 × 37 3/8 × 2 3/8 in)

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

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♣ Ω

PROVENANCE

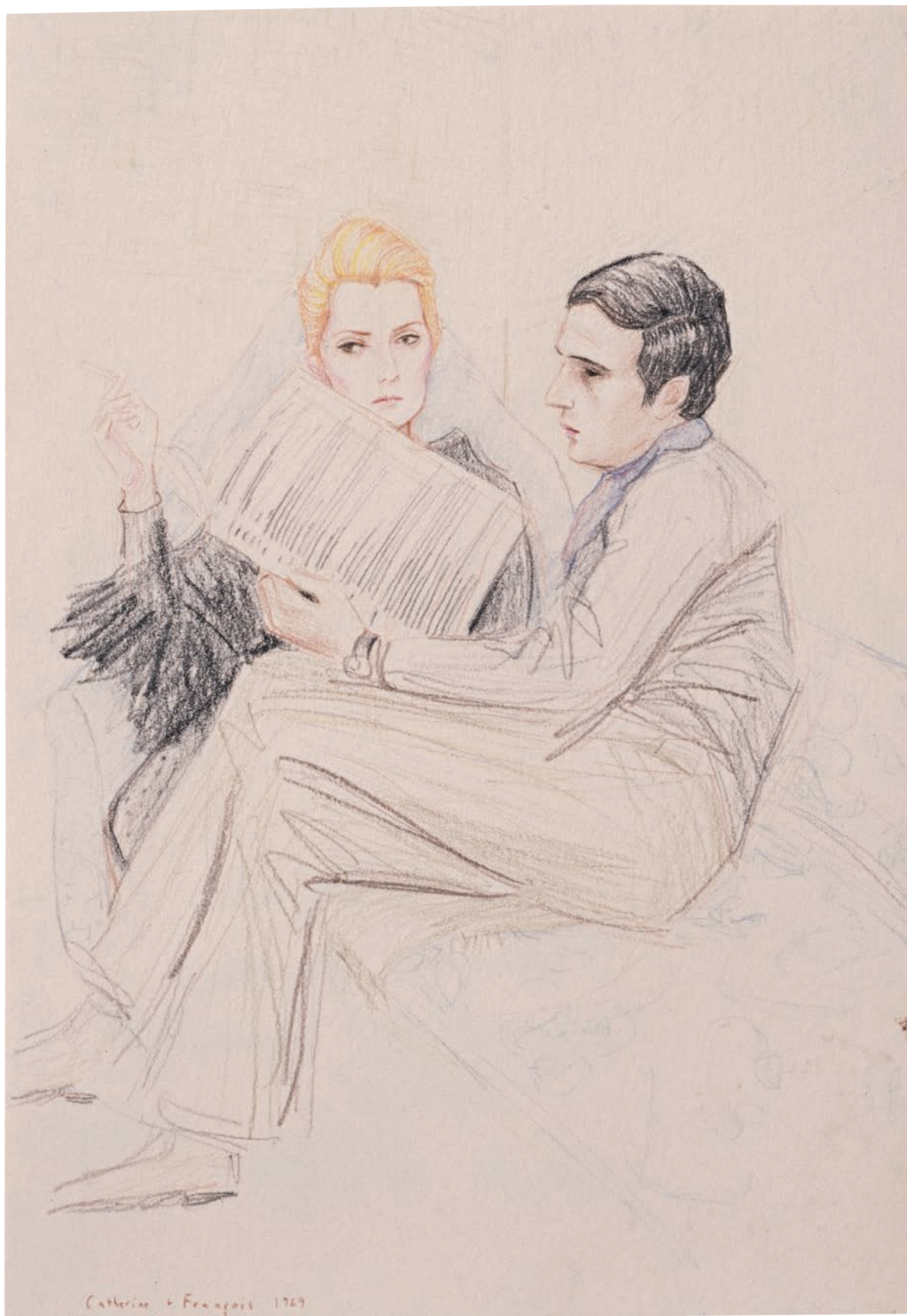
Gagosian Gallery, Beverly Hills

Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Tracey Emin: You Left Me Breathing*, 2007, 2 November–22 December 2007 (another from the edition exhibited)

Fort Lauderdale, The Museum of Art, *With You I Want To Live*, 2009–2010, 18 April 2009–28 March 2012 (another from the edition exhibited)



162 **ELIZABETH PEYTON** b. 1965

Catherine + François 1969, 2004

crayon on paper

22 × 15 cm (8 5/8 × 5 7/8 in)

Titled 'Catherine + François 1969' lower left.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900

PROVENANCE

Sadie Coles HQ, London

Acquired from the above by the present owner



163 **ELIZABETH PEYTON** b. 1965

Kirsty and Roe, 1999

crayon on paper

34.9 × 27.9 cm (13 3/4 × 10 7/8 in)

Estimate £20,000–25,000 \$31,600–39,600 €24,900–31,100

PROVENANCE

Galerie Neugerriemschneider, Berlin

Acquired from the above by the present owner

164 **ED RUSCHA** b. 1937

Someone Home, 2003

acrylic on paper

61 × 76.2 cm (24 × 30 in)

Signed and dated 'Ed Ruscha 2003' lower right.

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

PROVENANCE

Collection of the artist

The Mark & Hilane Moore Collection, Los Angeles





165 **IVÁN NAVARRO** b. 1972

Surrender, 2009

neon, mirror, wood, paint and electrical wire

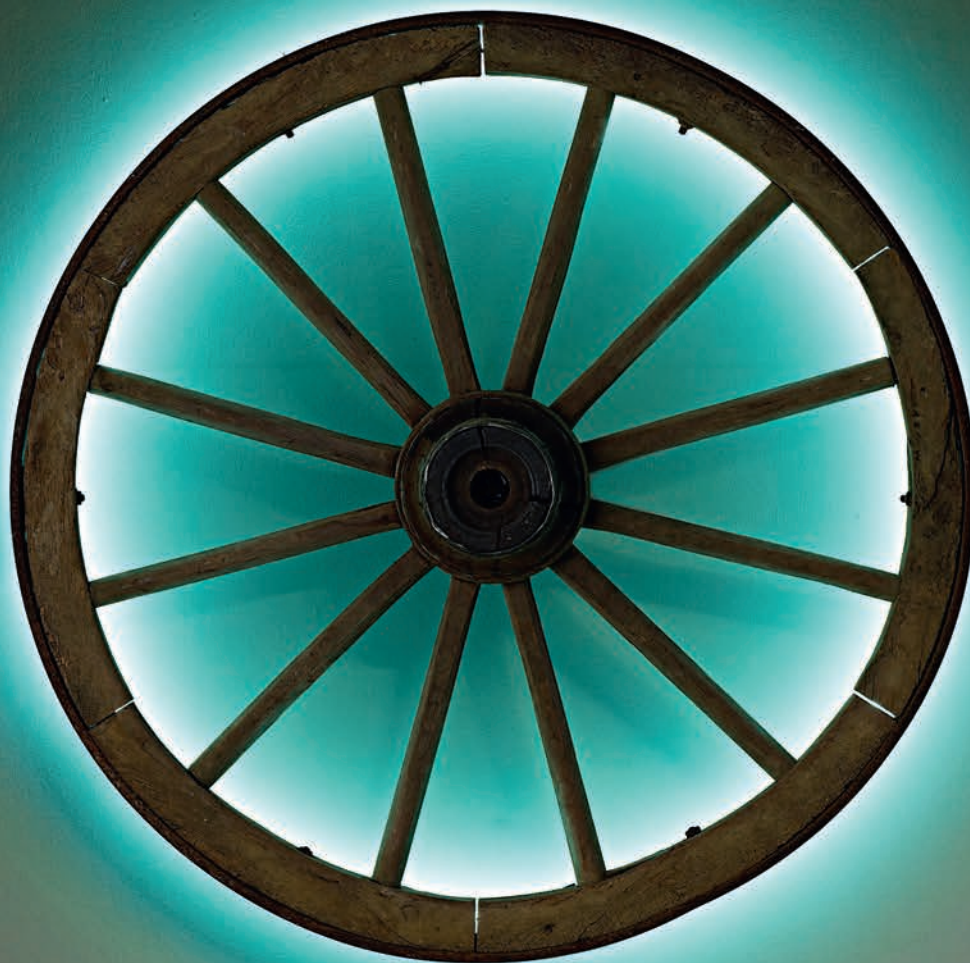
84 × 84 × 18 cm (33 1/8 × 33 1/8 × 7 1/8 in)

Signed, titled, dated and numbered 'Iván Navarro, "SURRENDER", 2009, 2/3' on the reverse. This work is from an edition of 3.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400

PROVENANCE

Galerie Daniel Templon, Paris



166 **ANSELM REYLE** b. 1970

Wheel, 2001

found wooden wheel and neon

90 × 90 × 21 cm (35 3/8 × 35 3/8 × 8 1/4 in)

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 

PROVENANCE

Giti Nourbakhsh Galerie, Berlin

167 **GREGOR SCHNEIDER** b. 1969

Arschficker, 1999

breeze block, emulsion, steel, wood, silicon

100 × 100 × 61 cm (39 3/8 × 39 3/8 × 24 in)

Signed and dated 'Gregor Schneider 7.1999' on the side of the left block. This work is unique and is accompanied by a certificate of authenticity.

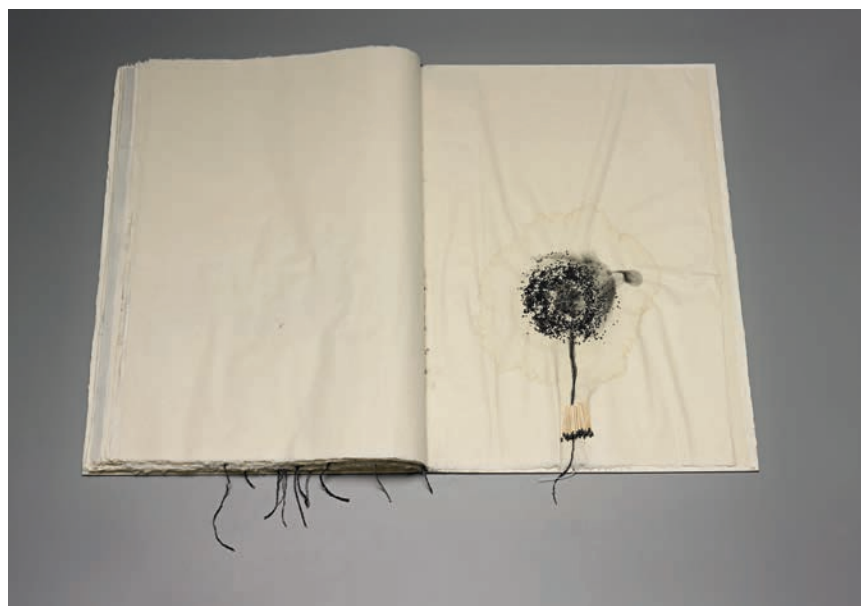
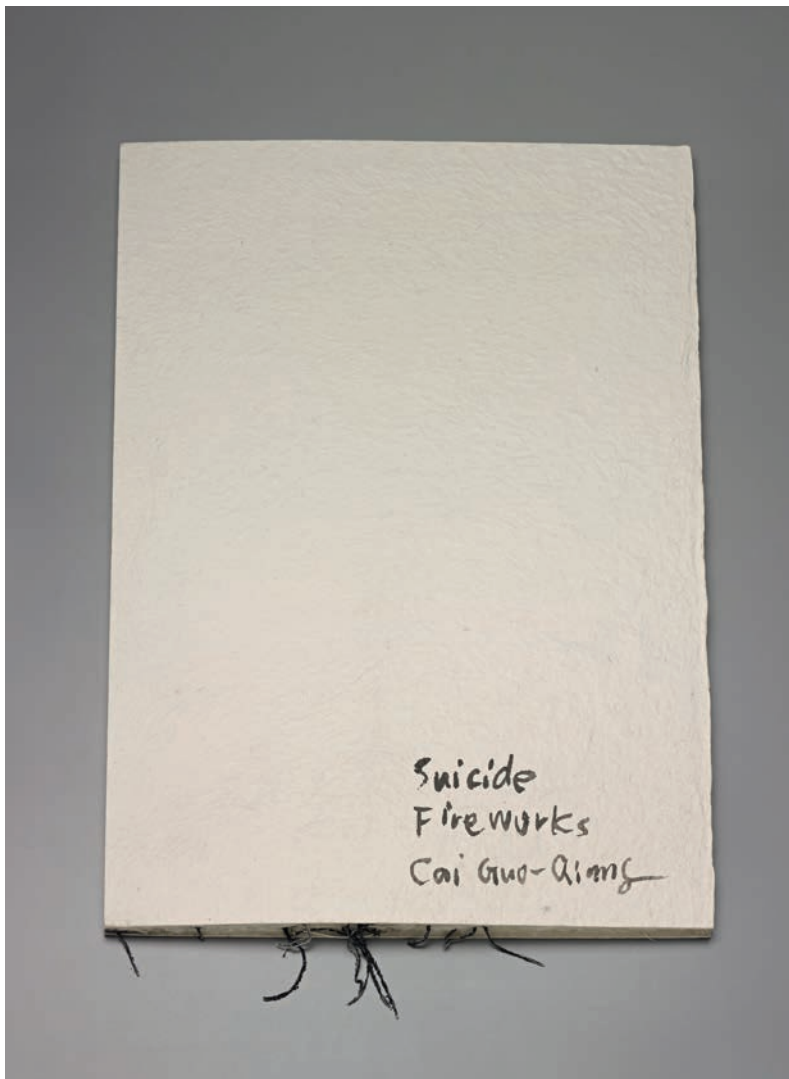
Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000 ♣

PROVENANCE

Galleria Massimo de Carlo, Milan

Acquired from the above by the present owner





168 **CAI GUO-QIANG** b. 1957

Danger Book: Suicide Fireworks, 2007

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

closed: 75.3 × 52 cm (29 5/8 × 20 1/2 in); opened: 75.3 × 104 cm (29 1/2 × 40 7/8 in)

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

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100

PROVENANCE

Ivory Press, London

Acquired from the above by the present owner

EXHIBITED

London, Victoria and Albert Museum, *Blood on Paper – the Art of the Book*, 15 April–29 June 2008 (another example exhibited)

New York, Solomon R. Guggenheim Museum, *I Want to Believe*, 22 February–28 May 2008, then travelled to Beijing, National Art Museum of China (19 August–2 September 2008) (another example exhibited)

London, Whitechapel Gallery, *Artist's Books*, 25–27 September 2009 (another example exhibited)



169 YAN PEI-MING b. 1960

Untitled, 1990

oil on canvas

204 × 205 cm (80 3/8 × 80 3/4 in)

Signed twice, dated and annotated 'Yan Pei-Ming, 1990, Réalisé à Nice Villa Arson' on the reverse.

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

PROVENANCE

Galerie Liliane & Michel Durand-Dessert, Paris

Private Collection, Paris

Sotheby's, London, Contemporary Art Evening, 14 October 2006, lot 40

Acquired at the above sale by the present owner



170 **ZHANG HUAN** b. 1965

Buddha Never Down with Feathers, 2004

painted aluminium, stainless steel and feathers

diameter: 215 cm (84 5/8 in)

This work is number 5 from an edition of 6 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

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

PROVENANCE

Acquired directly from the artist

EXHIBITED

San Francisco Museum of Modern Art, *Half-Life of a Dream. Contemporary Chinese Art from the Logan Collection*, 10 July–5 October 2008 (another example exhibited)





171 **HUANG GANG** b. 1961

Red Star, 2009

mixed media with antiques from Tibet

121.5 × 122 cm (47 7/8 × 48 in)

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

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500

PROVENANCE

Acquired directly from the artist



172 **SHI XINNING** b. 1969

Assassinator, 2007

oil on canvas

210 × 272 cm (82 5/8 × 107 1/8 in)

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

PROVENANCE

Wedel Fine Art, London

Private Collection, Switzerland

LITERATURE

China Art Book, Grosenick/Schübbe, Dumont, 2007, p. 351, no. 8



173 **DAVID HOCKNEY** b. 1937

George Blanche Celia Albert and Percy #17, 1983

colour photographic collage

111 × 119 cm (43 3/4 × 46 7/8 in)

Signed, titled and dated 'George Blanche Celia Albert and Percy, London Jan 1983 #17, David Hockney' lower edge.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Private Collection, Stockholm

EXHIBITED

Borås, Borås Konstmuseum, *Pinocchio, Jagger, My Marilyn...*, 31 August–3 November 2002, then travelled to Norrköping, Norrköpings Konstmuseum (26 January–19 March 2003), Västerås, Västerås Konstmuseum (13 June–24 August 2003), and Silkeborg, KunstCentret Silkeborg Bad (9 April–26 June 2005)

174 **DAVID HOCKNEY** b. 1937

Nude (Theresa Russell), 1984

colour photographic collage

179 × 122 cm (70 1/2 × 48 in)

Signed, titled and dated 'Nude 17th June 1984 #10 David Hockney' lower centre.

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

PROVENANCE

Salama-Caro Gallery, London

Private Collection, Luxembourg





175 **ELISABETH FRINK** 1930–1993

Midas Head, 1989

bronze with green patina

28 × 23 × 32 cm (11 × 9 × 12 5/8 in)

Incised 'Frink 2/10' on the side. This work is number 2 from an edition of 10.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ♣

PROVENANCE

Private Collection, London

176 **BARRY FLANAGAN** 1941–2009

Hare and Vase (Mid Summer Song), 1984

bronze, dark green patina and ceramic

88 × 30 × 48 cm (34 5/8 × 11 3/4 × 18 7/8 in)

Incised twice '5/7' on the left leg and on the upper side of the base and titled 'MID SUMMER SONG' on the base. This work is number 5 from an edition of 7 plus 1 artist's proof.

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

PROVENANCE

Waddington Galleries, London

Christie's, London, Anon. sale, 5 December 1996, lot 85

Private Collection, London

EXHIBITED

London, Waddington Galleries, *Barry Flanagan*, 1985 (another from the edition exhibited, illustrated in colour, unpagged)

Tokyo, Fuji Television Gallery, *Barry Flanagan*, 1985, no. 11 (another from the edition exhibited, illustrated in colour, unpagged)

Cologne, Museum Ludwig, *Europe/Amerika*, 1986, no. 49 (another from the edition exhibited, illustrated, p. 122)

Brussels, Palais des Beaux Arts, *Europalia*, 1986 (another from the edition exhibited)

London, Serpentine Gallery, *The Vessel*, 1987 (another from the edition exhibited)

Clermont-Ferrand, Musée des Beaux-Arts, *Aspects de la Sculpture Contemporaine*, 1994, no. 13 (another from the edition exhibited, illustrated, unpagged)

LITERATURE

Barry Flanagan, Sculptures, exh. cat., Laing Art Gallery, Newcastle, 1987 (another from the edition illustrated, p. 60)



177 **HENRY MOORE** 1898–1986

Sculpture – Bust II, 1980

wax crayon, watercolour, ballpoint, chinagraph over photocopy

23 × 17.5 cm (9 × 6 7/8 in)

Signed and dated 'Moore 80' lower left.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♠ †

PROVENANCE

Tasende Gallery, Los Angeles

Raymond Spencer Company, Much Hadham

Tasende Gallery, La Jolla Collection

Frank K. Ribelin

EXHIBITED

La Jolla, Tasende Gallery, *Exhibitions of drawings and sculptures by Henry Moore*, 1982, no. 24s

LITERATURE

A. Garrould, ed., *Henry Moore, Complete Drawings 1919–1981*, London 1994, vol. 4, p. 114, AG 80.156 (illustrated p. 115)





178 **ALEXANDER CALDER** 1898–1976

Untitled (Brooch), ca. 1950

brass

10.5 × 9 cm (4 1/8 × 3 1/2 in)

The work has been authenticated by Alexander S.C. Rower and is registered in the archive of the Calder Foundation under number A23940.

Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000 †

PROVENANCE

Madd Nelson Collection

Private Collection, Brussels

LITERATURE

A.S.C. Rower and H. Rower, *Calder Jewellery*, Calder Foundation, New York, 2007, no. 2 (illustration)





179 **CHRISTO** b. 1935

Wrapped Woman (Project for the Institute of Contemporary Art, University of Pennsylvania, Philadelphia), 1968

chalk, pencil, charcoal, plastic, string and paper collage on cardboard
56.5 × 72 cm (22 1/4 × 28 3/8 in)

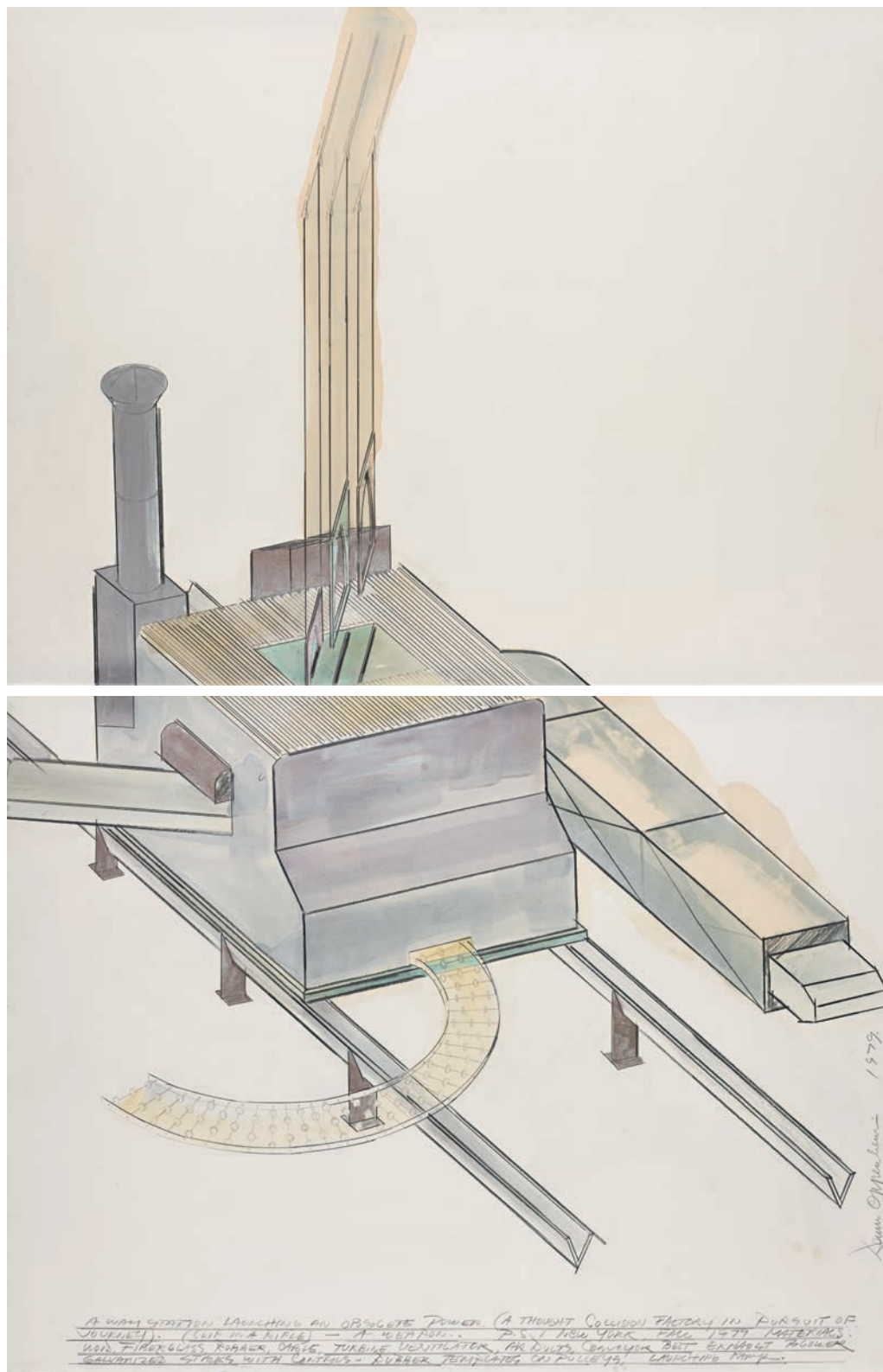
Signed and dated 'Christo 1968' upper right and titled 'Wrapped Woman (Project for the Institute of Contemporary Art, University of Pennsylvania, Philadelphia)' along the upper edge.

Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000 ♠ †

PROVENANCE

Annely Juda Fine Art, London

Acquired from the above by the present owner

180 **DENNIS OPPENHEIM** 1938–2011

A Way Station Launching an Obsolete Power (A Thought Collision Factory in Pursuit of a Journey) (A Clip in a Rifle – a Weapon), 1979

enamel, metallic paint and graphite on paper in two parts

overall: 196 × 128 cm (77 1/8 × 50 3/8 in)

Signed and dated 'Dennis Oppenheim, 1979' lower right edge and titled 'A Way Station Launching an Obsolete Power' along lower edge.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Acquired directly from the artist by the late Ernst Beyeler in 1982

Christie's South Kensington, Post-War & Contemporary Art, 14 September 2011, lot 202

Acquired from the above sale by the present owner



181 **ALIGHIERO BOETTI** 1940–1994

Un Pozzo Senza Fine, 1991

embroidery

22 × 25 cm (8 5/8 × 9 7/8 in)

Signed 'Alighiero Boetti' on the reverse.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♣

PROVENANCE

Sotheby's Milan, Modern & Contemporary Art, May 26 2011, lot 219

Acquired from the above by the present owner



182 **ARNALDO POMODORO** b. 1926

Bassorilievo Rotondo, 1972

silver and chrome

28 × 27.2 × 8 cm (11 × 10 3/4 × 3 1/8 in)

Incised 'Arnaldo Pomodoro '72 2/2' lower right. This work is from an edition of 2.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 

PROVENANCE

Galerie Charles Kriwin, Brussels

Private Collection, Italy

183 **MARIO SCHIFANO** 1934–1998

Untitled, 1967

mixed media on paper

195 x 70.5 cm (76 3/4 x 27 3/4 in)

Signed twice 'Schifano' centre and lower centre. This work is accompanied by a signed certificate of authenticity issued by Archivio Mario Schifano.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Private Collection, Rome





184 **ANTONI TÀPIES** 1923–2012

Ma i creu sobre gris (G. 1265), 1990

colour etching and aquatint with collage of wrapping paper on Aquari
handmade paper

192 × 98 cm (75 5/8 × 38 5/8 in)

This work is number 4 from an edition of 30. This work is published
by Galeria Toni Tàpies, Barcelona, printed by Joan Roma and Takeshi
Motomiya, Barcelona.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣ †

PROVENANCE

Private Collection London

185 **GILBERTO ZORIO** b. 1944

Stella, 2004

mixed media on handmade paper

sheet: 81.5 × 109.5 cm (32 1/8 × 43 1/8 in); overall: 145 × 118 cm (57 1/8 × 46 1/2 in)

Signed and dated 'G. Zorio 2004' lower right on both sides. This work is accompanied by a signed certificate of authenticity.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Private Collection





186 **FRANCESCO VEZZOLI** b. 1971

Suddenly last Summer (Mavis Villiers as Miss Foxhill), 2006

tempera paint and metallic embroidery on canvas in artist's frame

74 × 84 cm (29 1/8 × 33 1/8 in)

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣

PROVENANCE

Gagosian Gallery, Rome

Acquired from the above by the present owner

EXHIBITED

Beverly Hills, Gagosian Gallery, *Francesco Vezzoli: The Gore Vidal Trilogy*,
15 April–20 May 2006

187 **MARC QUINN** b. 1964

Latitudinal Distortion, 2007

oil on canvas

169 × 223.5 cm (66 1/2 × 87 7/8 in)

Signed, titled and dated 'Marc Quinn 2007 Latitudinal distortion' on the reverse.

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500 ♣

PROVENANCE

Project B, Milan

Acquired from the above by the present owner







188 **ANDY WARHOL** 1928–1987

Untitled (Red Rose), c. 1955

ink, watercolour and tempera on paper

35 × 27 cm (13 3/4 × 10 5/8 in)

Signed 'Warhol' lower right and stamped with the Andy Warhol Art Authentication Board, Inc. and numbered A124.1110 on the reverse. This work is accompanied by a certificate of authenticity, dated 7 November 2011, provided by the Andy Warhol Art Authentication Board, Inc.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 †

PROVENANCE

Anthony d'Offay, London

Private Collection, Paris



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

Shag, 1988

hand-dyed wilver prints in 12 parts

each: 60.5 × 50.5 cm (23 7/8 × 19 7/8 in)

Signed, titled and dated 'Gilbert & George, Shag, 1988' on the twelfth panel;
further titled and sequentially numbered on the reverse of each panel.

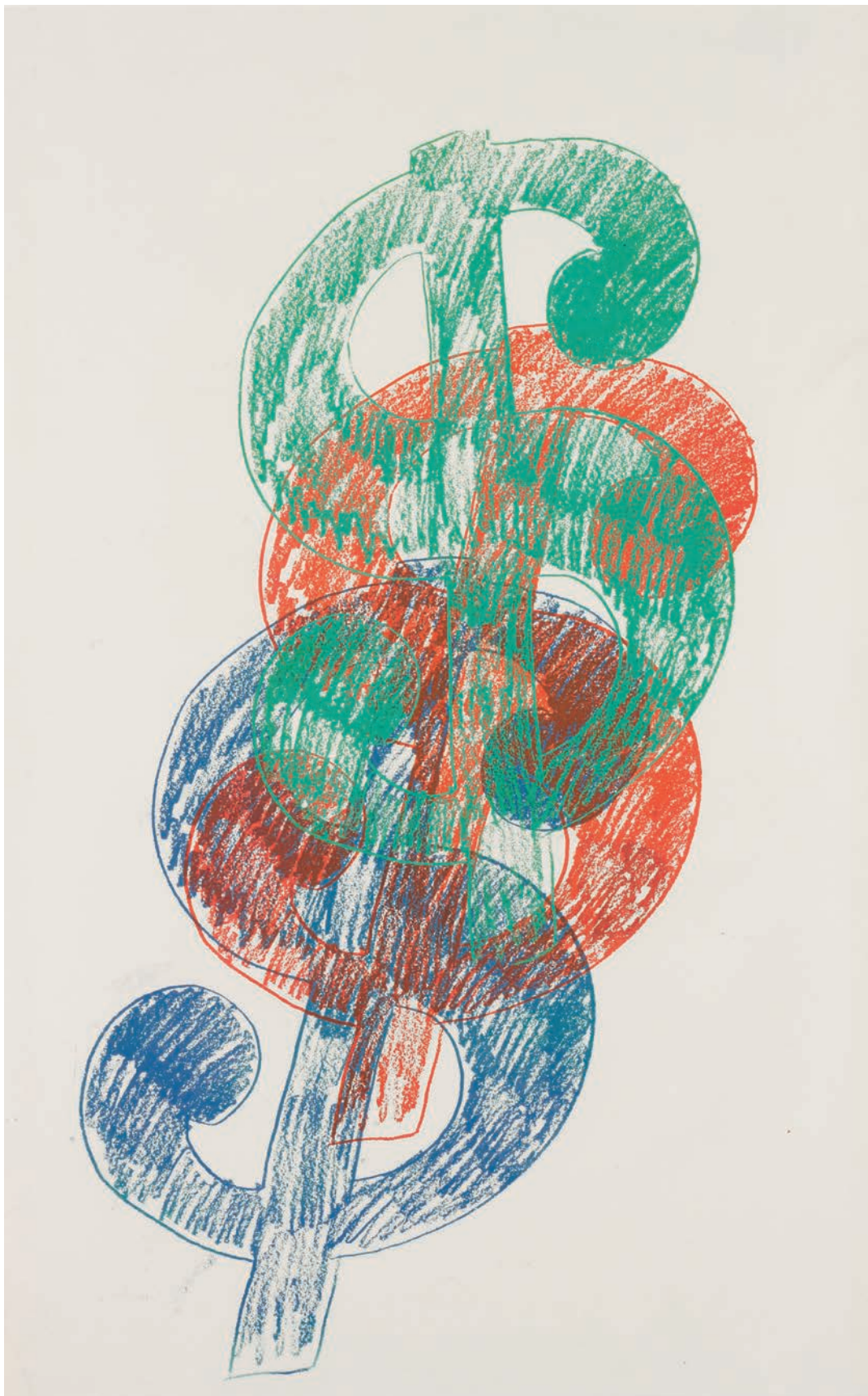
Estimate £80,000–120,000 \$127,000–190,000 €99,500–149,000 ♣ †

PROVENANCE

Private Collection, Europe

LITERATURE

R. Fuchs, *Gilbert & George: The Complete Pictures, 1971–2005, Vol. 1*, London, 2007, p. 595,
illustrated in colour



190 **ANDY WARHOL** 1928–1987

Dollar sign, ca. 1982

Colour screenprint on paper

90 x 57.5 cm (35 3/8 x 22 5/8 in)

Stamped by the Andy Warhol Art Authentication Board Inc. and numbered 100.083 on the reverse. This work is unique and accompanied by a certificate of authenticity, dated 17 April 2008, provided by the Andy Warhol Art Authentication Board Inc.

Estimate £60,000–80,000 \$94,900–127,000 €74,600–99,500 ₺

PROVENANCE

Private Collection, Miami



191 **JEFF KOONS** b. 1955

Donkey, 1997

mirror-polished stainless steel

61 × 46 cm (24 × 18 1/8 in)

Signed with artist's signature, dated and numbered '1997, 35/50' on the reverse.

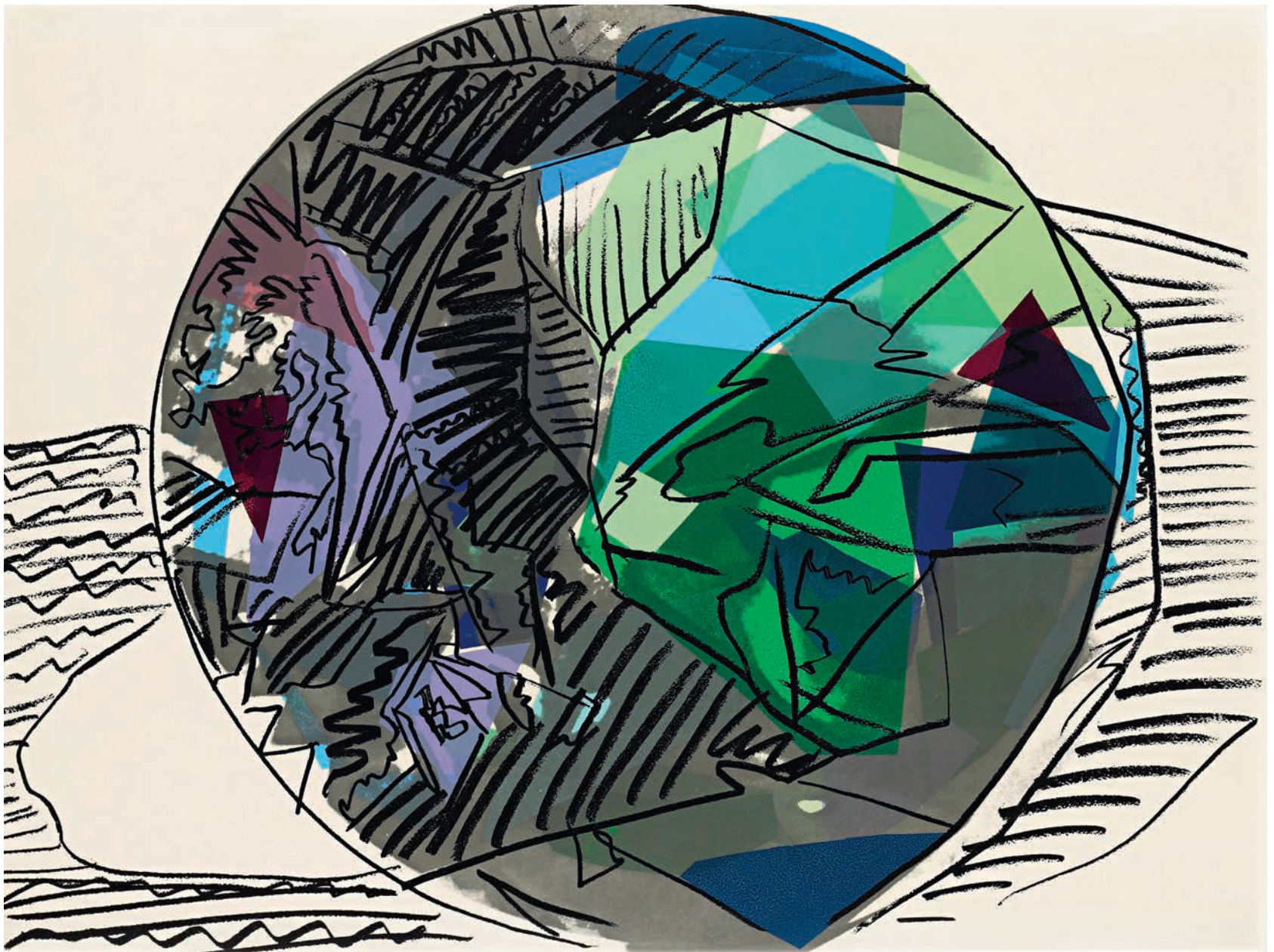
This work is number 35 from an edition of 50.

Estimate £18,000–25,000 \$28,500–39,600 €22,400–31,100

PROVENANCE

Dino Zevi Gallery, London

Acquired from the above by the present owner



192 **ANDY WARHOL** 1928–1987

Gem, 1979

screenprint on Strathmore Bristol paper

78 × 102 cm (30 3/4 × 40 1/8 in)

Stamped by the Art Authentication Board, Inc. and numbered 'A369.076' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100

PROVENANCE

Acquired directly from the artist

Deborah Carfagno, USA



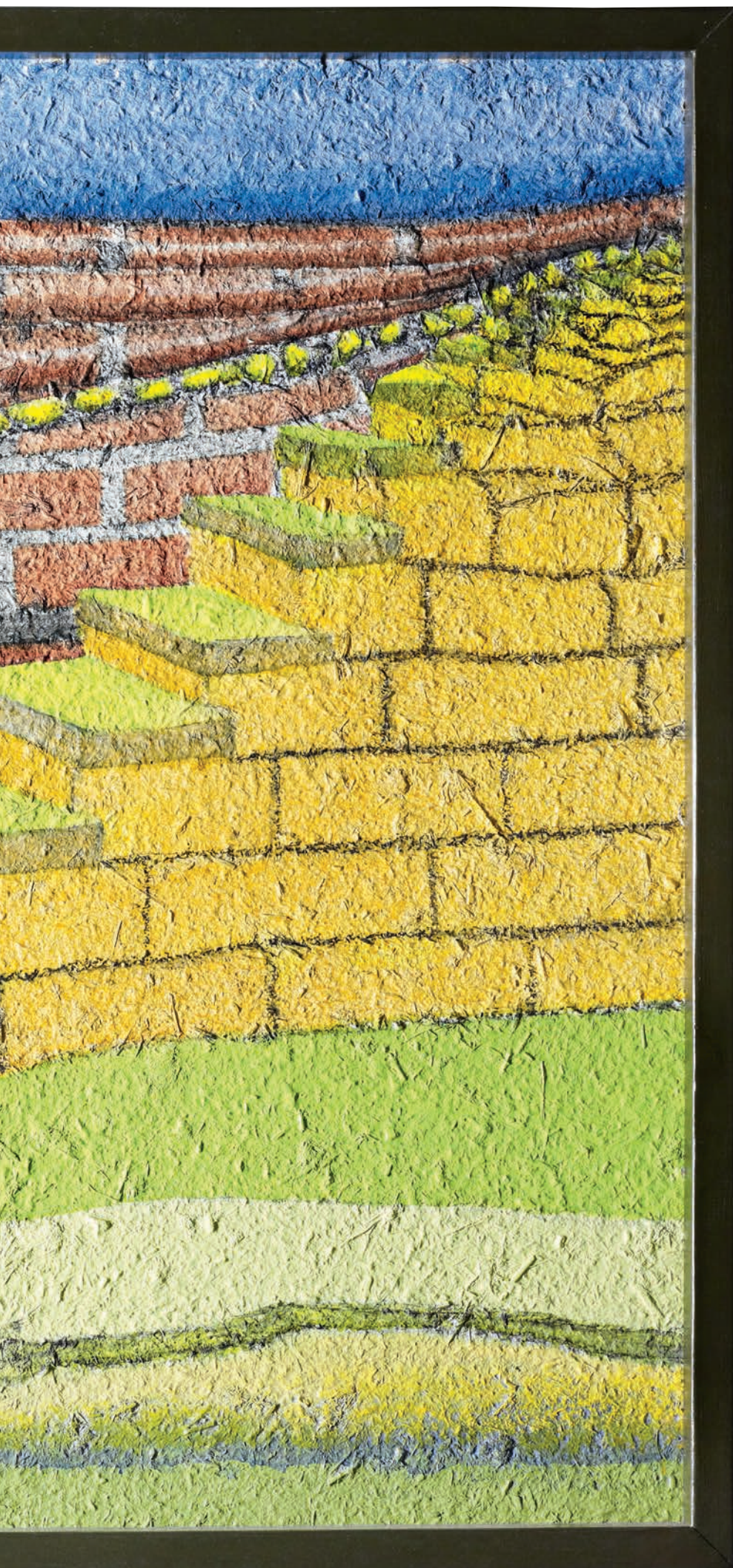
193 **TOM WESSELMANN** 1931–2004
Study for Cooper Union Christmas Card, 1998
 acrylic on hardboard
 25 × 20.2 cm (9 7/8 × 7 7/8 in)
 Signed and dated 'Wesselmann 98' lower centre.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ₣

PROVENANCE

Galerie Thomas, Munich
 Acquired from the above by the present owner





194 **RICHARD ARTSCHWAGER** b. 1923

Horizon/horizon, 2005

acrylic, pastel, fibre panel on soundboard in artist's frame

130 × 172 cm (51 1/8 × 67 3/4 in)

Signed, titled and dated 'Horizon/horizon 2005 Artschwager' on the reverse.

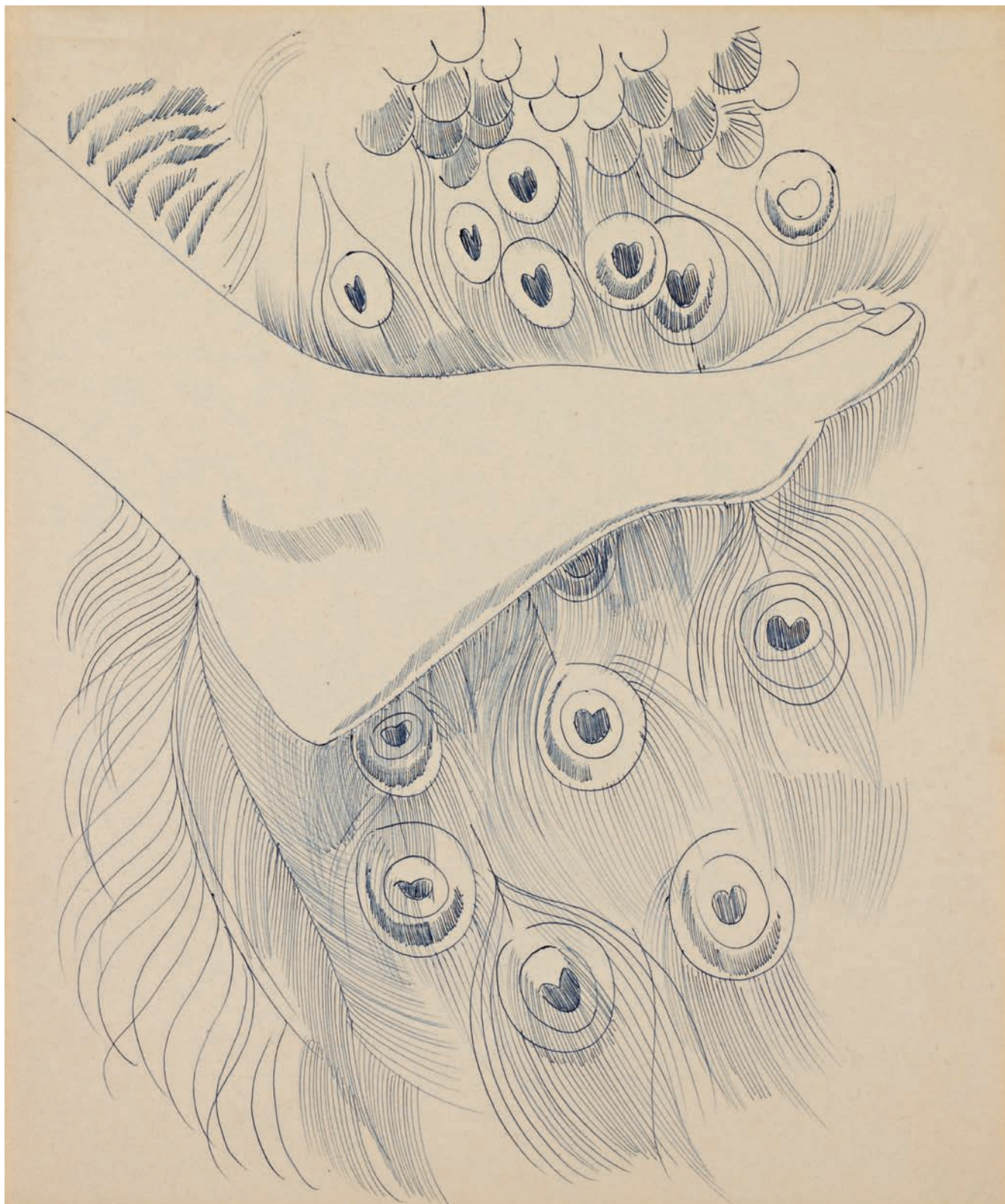
Estimate £70,000–90,000 \$111,000–142,000 €87,100–112,000 ₣

PROVENANCE

Xavier Hufkens, Brussels

EXHIBITED

Brussels, Xavier Hufkens Gallery, *Richard Artschwager, Louise Bourgeois, Roni Horn, Raymond Pettibon*, 20 April–26 May 2007



195 **ANDY WARHOL** 1928–1987

Untitled (Foot), 1956

ink on paper

42.5 × 35 cm (16 3/4 × 13 3/4 in)

Stamped with the Andy Warhol Art Authentication Board, Inc. and numbered A125.1110 on the reverse. This work is accompanied by a certificate of authentication, dated 7 November 2011, provided by the Andy Warhol Art Authentication Board, Inc.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 †

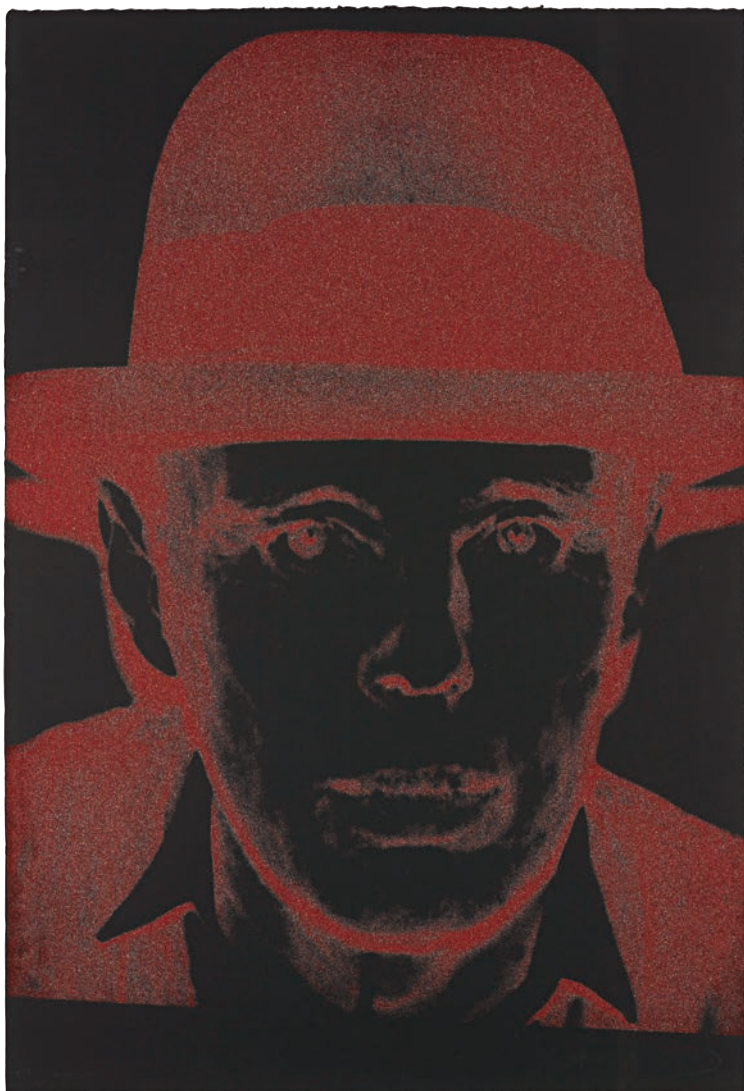
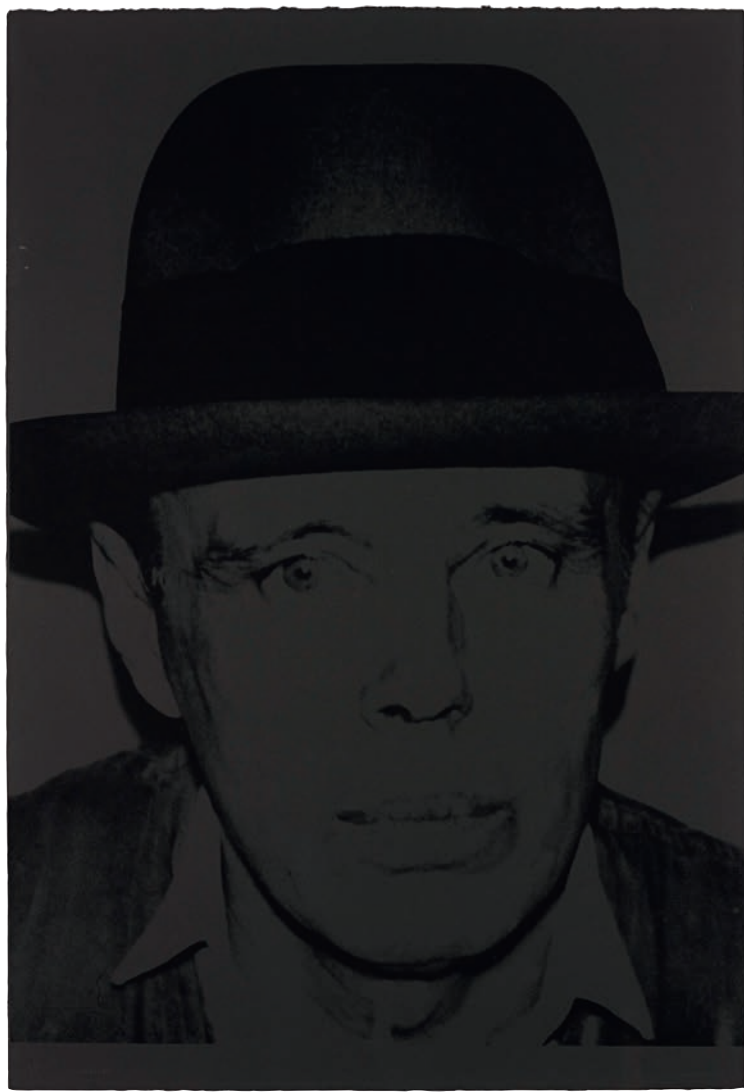
PROVENANCE

Anthony d'Offay, London

Private Collection, Paris

EXHIBITED

Guggenheim Bilbao, *Andy Warhol: a Factory*, 18 October 1999–16 January 2000



196 ANDY WARHOL 1928–1987

Joseph Beuys, 1980

portfolio of three screenprints on Arches Cover Black paper, two with diamond dust

each: 112 × 76 cm (44 1/8 × 29 7/8 in)

Each signed and numbered 'Andy Warhol 59/90' lower right. This work is from an edition of 90.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600

PROVENANCE

Private Collection, Munich

LITERATURE

F. Feldman and J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, 11.245, 11.246, 11.247



197 **JULIAN OPIE** b. 1958

Garry Popstar, 1998

vinyl on vinyl canvas

192 × 163.4 cm (75 5/8 × 64 3/8 in)

Signed, titled and dated 'Julian Opie Garry Popstar 1998' on the overlap.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Private Collection, UK



198 **JULIAN OPIE** b. 1958

This is Keira and Julian Walking, 2002

plasma screen, computer animation, PC

102 × 61 cm (40 1/8 × 24 in)

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

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♠ Ω

PROVENANCE

Lisson Gallery, London





199 **DAVID SALLE** b. 1952

Untitled (Pastoral), 2001

oil on canvas with five oil-on-canvas inserts

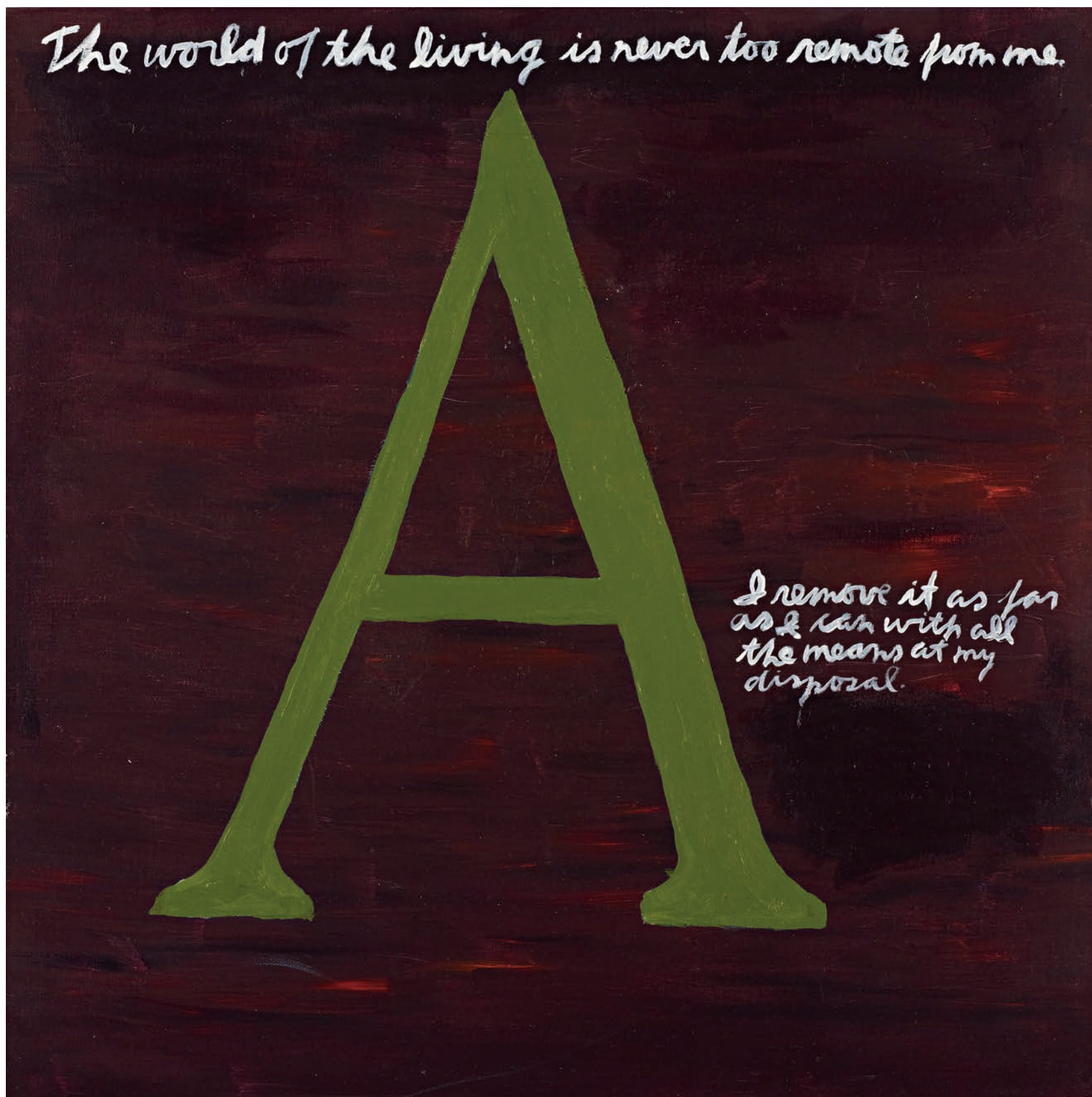
213 × 305 cm (83 7/8 × 120 1/8 in)

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ₺

PROVENANCE

Private Collection, USA

Acquired from the above by the present owner



200 **RAYMOND PETTIBON** b. 1957

Untitled (A), 1989

oil on canvas

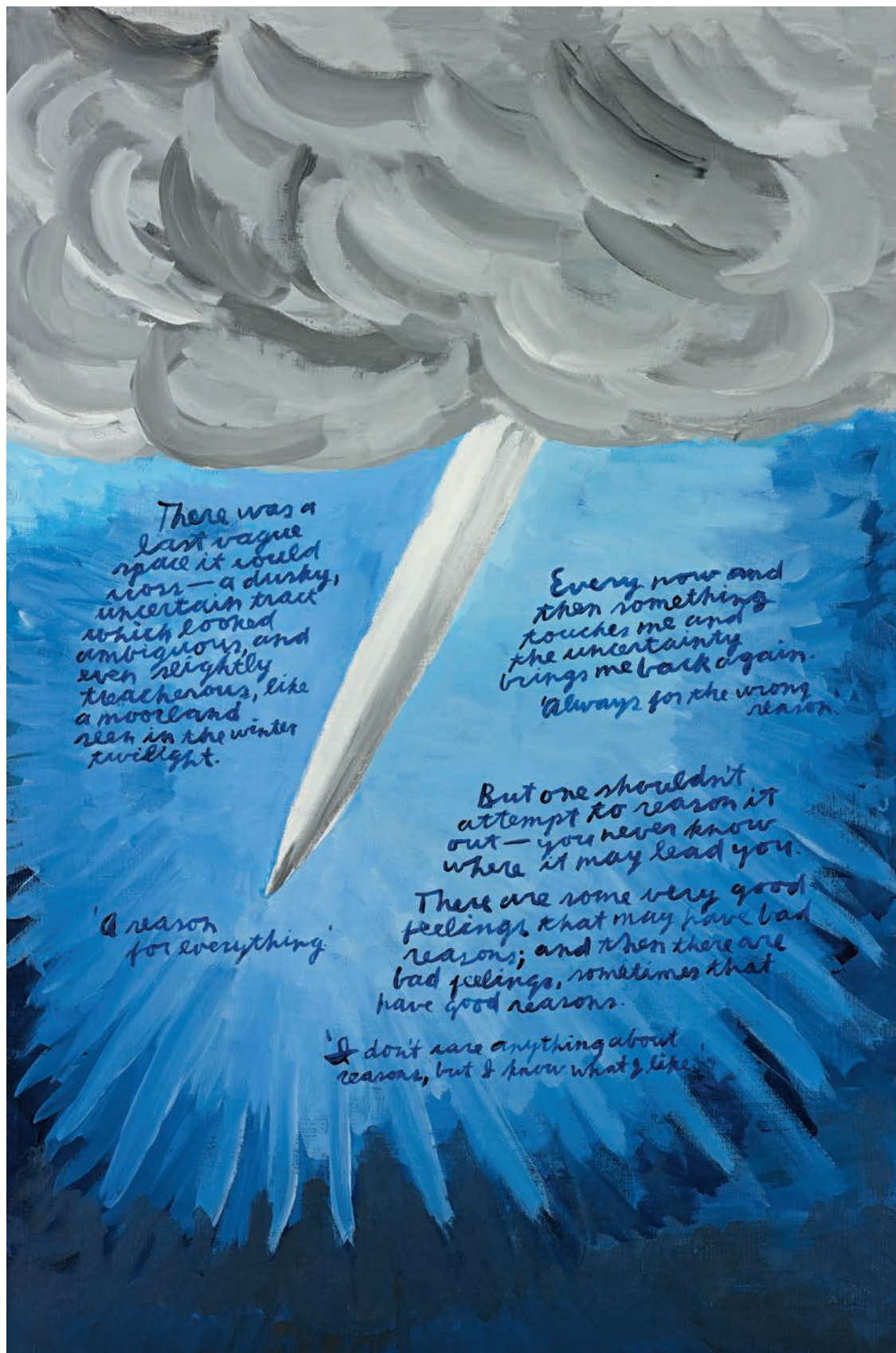
61 × 61 cm (24 × 24 in)

Signed and dated 'Raymond Pettibon 89' on the reverse.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Private Collection, Europe



201 **RAYMOND PETTIBON** b. 1957
Untitled (There was a last vague space...), 1991
 oil on canvas
 91.5 × 61.5 cm (36 × 24 1/4 in)
 Signed and dated 'Raymond Pettibon 4-91' on the reverse.

Estimate £35,000–45,000 \$55,400–71,200 €43,500–56,000

PROVENANCE
 Private Collection, Europe



202

202 **MARLENE DUMAS** b. 1953

Artist with Hidden Agenda, 1994

gouache, watercolour and graphite on paper

28.2 × 24.4 cm (11 1/8 × 9 5/8 in)

Signed, titled and dated 'M Dumas, Artist with hidden agenda, 1994' upper right.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Acquired directly from the artist

Christie's, New York, Post-War and Contemporary Art (Afternoon Session), 12 May 2004, lot 326

Acquired from the above by the present owner

203 **BILLY CHILDISH** b. 1959

Skull

oil on canvas

35.5 × 25.5 cm (13 7/8 × 10 in)

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Private Collection, UK



203




204 **MARLENE DUMAS** b. 1953

Nude going up the staircase, 1987

drawing and watercolour on paper

41.5 × 29.5 cm (16 3/8 × 11 5/8 in)

Titled and dated 'nude going up the staircase. 17.2.87' lower right.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 

PROVENANCE

Galerie Paul Andriess, Amsterdam

Private Collection, France



205 **WILLIAM N. COPLEY** 1919–1996

Birth of Venus, 1953

oil on canvas

97.8 × 162.6 cm (38 1/2 × 64 in)

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500

PROVENANCE

Galerie Fred Jahn, Munich

Acquired from the above by the present owner





206 **HERNAN BAS** b. 1978
The Lashing of the Hail, 2005
 mixed media on paper
 76.8 × 57.8 cm (30 1/4 × 22 3/4 in)
 Initialed and dated 'HB 05' lower right.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

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

EXHIBITED

Kunstverein Hannover, *Hernan Bas "The other side"*, 18 February–29 April 2012



207 **WILHELM SASNAL** b. 1972

Untitled, 2001

oil on canvas

135 × 150 cm (53 1/8 × 59 in)

Signed and dated 'Wilhelm Sasnal 2001' on the reverse.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣ ‡

PROVENANCE

Foksal Gallery, Warsaw

Christie's, London, Post-War and Contemporary Art Day Auction, 15 October 2010, lot 254

Acquired from the above by the present owner

EXHIBITED

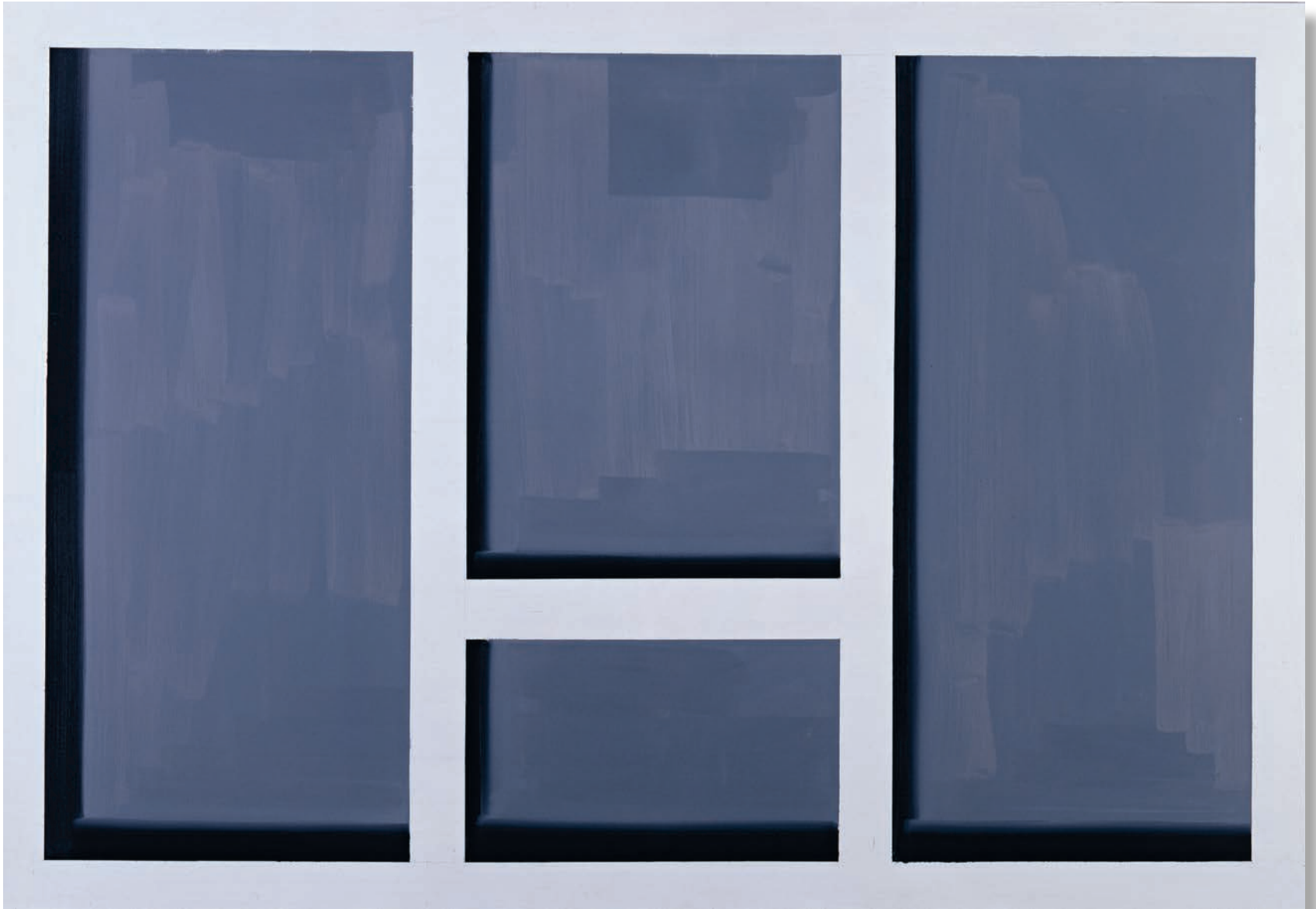
Paris, Musée d'Art Moderne de la Ville de Paris, *Urgent Painting*, 17 January–3 March 2002



208 **MARCIN MACIEJOWSKI** b. 1974
Protesting for their Outstanding Payment, 2003
 oil on canvas
 170 × 173 cm (66 7/8 × 68 1/8 in)

Estimate £18,000–22,000 \$28,500–34,800 €22,400–27,400 ♣

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



209 **RAFAL BUJNOWSKI** b. 1974

Window, 2001–05

oil on canvas

140 × 200 cm (55 1/8 × 78 3/4 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Raster Gallery, Warsaw

Acquired from the above by the present owner



210 **FRIEDRICH KUNATH** b. 1974

Untitled, 2006

watercolour on canvas

65 × 85 cm (25 5/8 × 33 1/2 in)

Signed and dated 'Friedrich Kunath 2006' on the overlap.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣

PROVENANCE

Blum & Poe, Los Angeles

Private Collection, Florida

Private Collection, London



211 **FRIEDRICH KUNATH** b. 1974

Untitled, 2006

mixed media on canvas

64.8 × 85 cm (25 1/2 × 33 1/2 in)

Signed and dated 'Friedrich Kunath, 2006' on the overlap.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣ ‡

PROVENANCE

Blum & Poe, Los Angeles





212 **CARROLL DUNHAM** b. 1949

Group D #10, 1991

mixed media and acrylic on canvas

125 x 160 cm (49 1/4 x 62 7/8 in)

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600

PROVENANCE

Galerie Fred Jahn, Munich

Acquired from the above by the present owner



PROPERTY FROM THE KIT FINANCE COLLECTION

213 **HANS OP DE BEECK** b. 1969

Eric, 2008

laser-hardened 3-D resin print, metal plinth, Perspex case, plastic and wood

overall: 195 × 70 × 70 cm (76 3/4 × 27 1/2 × 27 1/2 in); figure: 70.5 × 25 × 36 cm
(27 3/4 × 9 7/8 × 14 1/8 in)

This work is from an edition of 3.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣ ‡

PROVENANCE

Xavier Hufkens, Brussels

214 **JAUME PLENSA** b. 1955

Heart of Tree, 2007

bronze

100 × 59 × 90 cm (39 3/8 × 23 1/4 × 35 3/8 in)

This work is unique.

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

PROVENANCE

Acquired directly from the artist

Sotheby's, London, Contemporary Day Sale, 26 June 2009, lot 274

Private Collection, London

Phillips de Pury & Company, London, Contemporary Art Day Sale, 13 February 2010, lot 109

Acquired from the above sale by the present owner

EXHIBITED

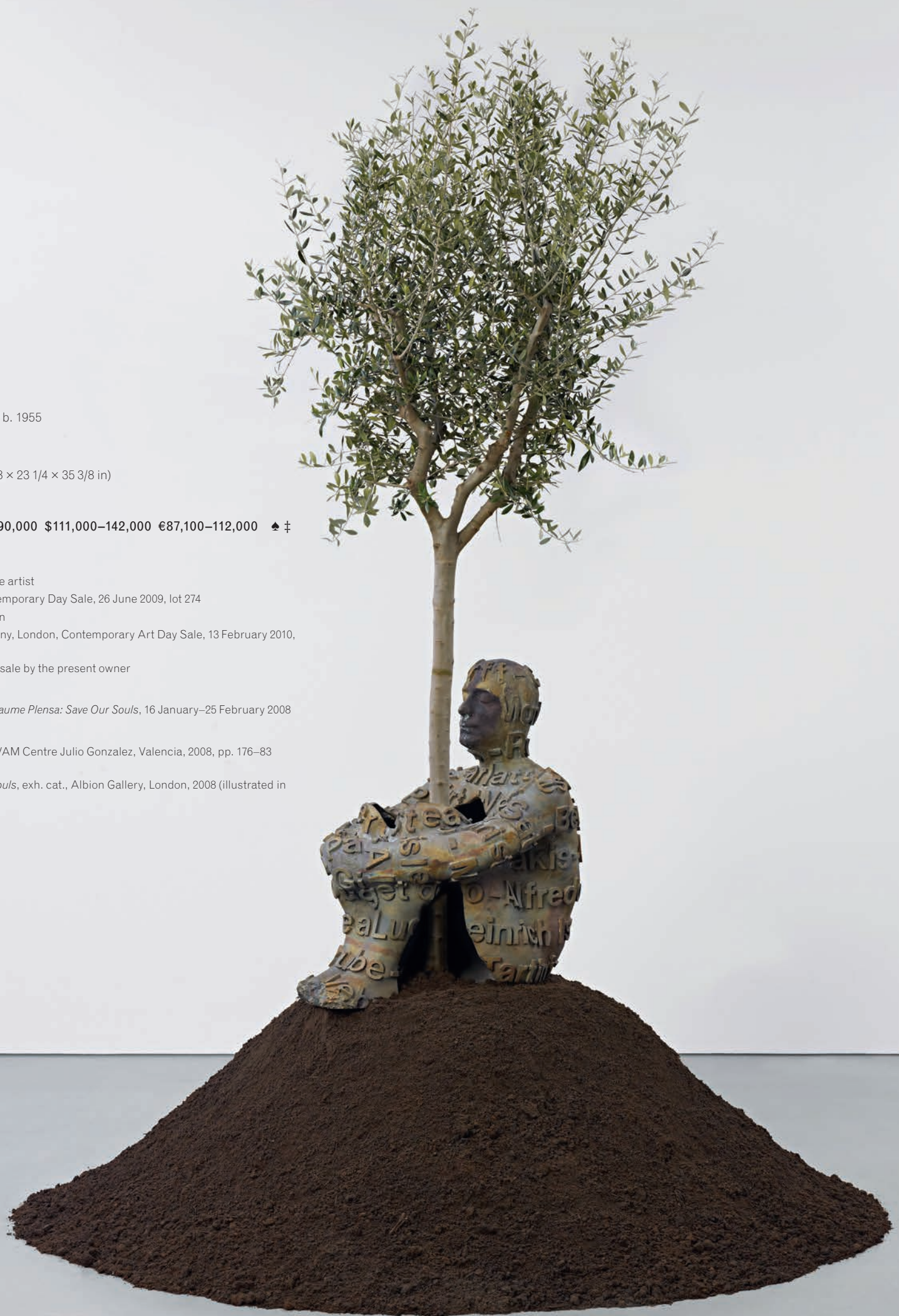
London, Albion Gallery, *Jaume Plensa: Save Our Souls*, 16 January–25 February 2008

LITERATURE

Jaume Plensa, exh. cat., IVAM Centre Julio Gonzalez, Valencia, 2008, pp. 176–83

(illustrated in colour)

Jaume Plensa: Save Our Souls, exh. cat., Albion Gallery, London, 2008 (illustrated in colour)





215 **MUNTEAN and ROSENBLUM** b. 1962 & b. 1962

Untitled

acrylic, paper collage and graphite on canvas

234 × 166 cm (92 1/8 × 65 3/8 in)

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner



216 **MUNTEAN and ROSENBLUM** b. 1962 & b. 1962

Untitled (Certain Impressions Are So Vague), 2003

oil and graphite on canvas

200 × 250 cm (78 3/4 × 98 3/8 in)

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

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♠

PROVENANCE

Maureen Paley, London

Acquired from the above by the present owner



217 **GEORGE CONDO** b. 1957

Funny Landscape, 1985

oil on canvas

81 × 64.6 cm (31 7/8 × 25 3/8 in)

Signed, titled and dated 'Condo 85 Funny Landscape' on the reverse.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Private Collection, Italy



218 **GEORGE CONDO** b. 1957

Untitled, 1985

oil on canvas

90.2 × 90.2 cm (35 1/2 × 35 1/2 in)

Signed.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800

PROVENANCE

Barbara Gladstone Gallery, New York

Akira Ikeda Gallery, Tokyo



219 **TONY OURSLER** b. 1957

Airblock, 1996

Sony LCD projector (CPJ-100E), three VHS cassettes and DVD (2 copies)

dimensions variable

This work is accompanied by a signed certificate of authenticity.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Lisson Gallery, London

Private Collection, Italy

EXHIBITED

London, Lisson Gallery, *Tony Oursler*, 6 January–24 February 1996



220 **ROBERT LONGO** b. 1953

Study for Black Palms, 1983

colour lithograph and graphite on paper

150 × 121 cm (59 × 47 5/8 in)

Signed and dated 'Robert Longo '83' lower right margin; titled 'Study for Black Palms' lower left margin.

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200

PROVENANCE

Galleria Emilio Mazzoli, Modena

Acquired from the above by the present owner



221 **JIM LAMBIE** b. 1964

3 Minutes, 1999

roller skate and enamelled wood board

8.5 × 27.5 × 28 cm (3 3/8 × 10 7/8 × 11 in)

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Private Collection, Europe



222 **JIM LAMBIE** b. 1964

Psychedelic Soul Stick, 2000

bamboo cane, wire, thread, broken disco record and ceramic

108 × 6,5 × 7 cm (42 1/2 × 2 1/2 × 2 3/4 in)

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♠

PROVENANCE

The Modern Institute, Glasgow

Private Collection, London



223 **ALLEN JONES** b. 1937

Boogie Woogie, 1992

oil on canvas

127 × 122 cm (50 × 48 in)

Signed 'Allen Jones 92' on the overlap.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♠

PROVENANCE

Galerie Rive Gauche, Paris

Acquired from the above by the present owner



224 **ALLEN JONES** b. 1937

High Key, 1996

oil on canvas

127 × 122 cm (50 × 48 in)

Signed and dated 'Allen Jones 96' on the overlap.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♣

PROVENANCE

Galerie Patrice Trigano, Paris

Galerie Levy, Hamburg



225 **JEPPE HEIN** b. 1974

Bear the Consequences, 2003

5 Smartsan 011-106 light curtains; 1 Smartsan 011-150 control unit;
1 transformer (24v–220v); 2 propane gas bottles; 1 ASCO EEx solenoid valve
(max. 4 bar) controlled by start-stop unit; 2 burners (8mm, 20g/h; 28mm,
580g/h); 4 ASCO EEx solenoid valves (max. 4 bar) with AGA gas pressure
regulators; 1 Sievert 2959 soft flame burner (60mm, 2700g/h)
dimensions variable

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Brandstrom Stene Gallery, Stockholm

Johann König, Berlin

Combining technology and humour with the minimalist and conceptual traditions of the 1970s, Jeppe Hein creates witty, experiential sculptures and installations that explore the relationship between art and the spectator. Directly influenced by the human body, this work is only activated in the presence of the viewer, whose physicality triggers a sensor to ignite a flame in the wall that grows larger and more threatening as it is approached. Playing with the paradox of repulsion and desire, Hein warns us to ‘bear the consequences’ as the spectator is encouraged to engage in a playful discourse of danger and desire. Using the body as an integral part of the work, Hein focuses on the experience of the viewer to create a powerful dialogue that challenges the ritualistic boundaries between art and the audience.

226 **JEPPE HEIN** b. 1974

Ball on Pedestal, 2007

high-polished stainless steel, white powder coated aluminium, electrical motor
diameter: 28 cm (11 in); base 105 × 59 × 59 cm (41 3/8 × 23 1/4 × 23 1/4 in)

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

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Private Collection





227 **LA II (ANGEL ORTIZ) and KEITH HARING** b. 1967, 1958–1990

Dog Barking, 1985

acrylic on panel

97.5 × 126 cm (38 3/8 × 49 5/8 in)

Signed 'LA II' on a label affixed to the reverse.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 †

PROVENANCE

Given by Angel Ortiz to the former owner



228 **BANKSY** b. 1975

Single Lane, 2011

spray paint on found street sign

248.3 × 125.1 cm (97 3/4 × 49 1/4 in)

Dated '2011' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ♣ ‡

PROVENANCE

Pest Control, London

EXHIBITED

Los Angeles, The Geffen Contemporary at Moca, *Art in the streets*, 17 April–8 August 2011

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

Untitled, 2010–11

modified table football

93 × 104 × 150 cm (36 5/8 × 40 7/8 × 59 in)

This work is accompanied by a certificate of authenticity.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Private Collection, UK





(i)



(ii)



(iii)

230 VIK MUNIZ b. 1961

Three works: (i) *Ronaldo (Pictures of Chocolate)*; (ii) *Raul (Pictures of Chocolate)*; (iii) *Figo (Pictures of Chocolate)*

digital C-prints

each: 151 × 120 cm (59 1/2 × 47 1/4 in)

These works are from an edition of 5.

Estimate £18,000–22,000 \$28,500–34,800 €22,400–27,400

PROVENANCE

Private Collection, London



231 **VIK MUNIZ** b. 1961

Sophia Loren (Diamond Divas), 2004

colour coupler prints on Ilfoflex, mounted on aluminium

100 × 80 cm (39 3/8 × 31 1/2 in)

Signed and dated 'Vik Muniz 2004' on a label affixed to the reverse. This work is an artist's proof from an edition of 10 plus 4 artist's proofs.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100

PROVENANCE

Galerie Xippas, Paris

Acquired from the above by the present owner



232 **VIK MUNIZ** b. 1961

Doubting Thomas from *Pictures of Chocolate*, 2000

Cibachrome print

76.2 × 101.6 cm (30 × 40 in)

Signed and dated 'Vik Muniz 2000' on a label affixed to the reverse.

This work is number 2 from an edition of 3.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Brent Sikkema, New York

Acquired from the above by the present owner



233



234

233 ED TEMPLETON b. 1972

The Brutality of Belief, 2007

resin-coated lightjet prints in artist's frames in 15 parts
each: 95.5 × 65 cm (37 5/8 × 25 5/8 in) or the reverse

This work is from an edition of 3 and is accompanied by
a certificate of authenticity signed by the artist.

Estimate £4,000–6,000 \$6,300–9,500 €5,000–7,500

PROVENANCE

Roberts & Tilton, California
Private Collection, Europe

234 SHIRIN NESHAT b. 1957

Untitled (Rapture), 1999

gelatin silver print

38.7 × 57.1 cm (15 1/4 × 22 1/2 in)

Signed and numbered 'Shirin Neshat AP # 2' on the reverse. This work is an
artist's proof from an edition of 10 plus 2 artist's proofs.

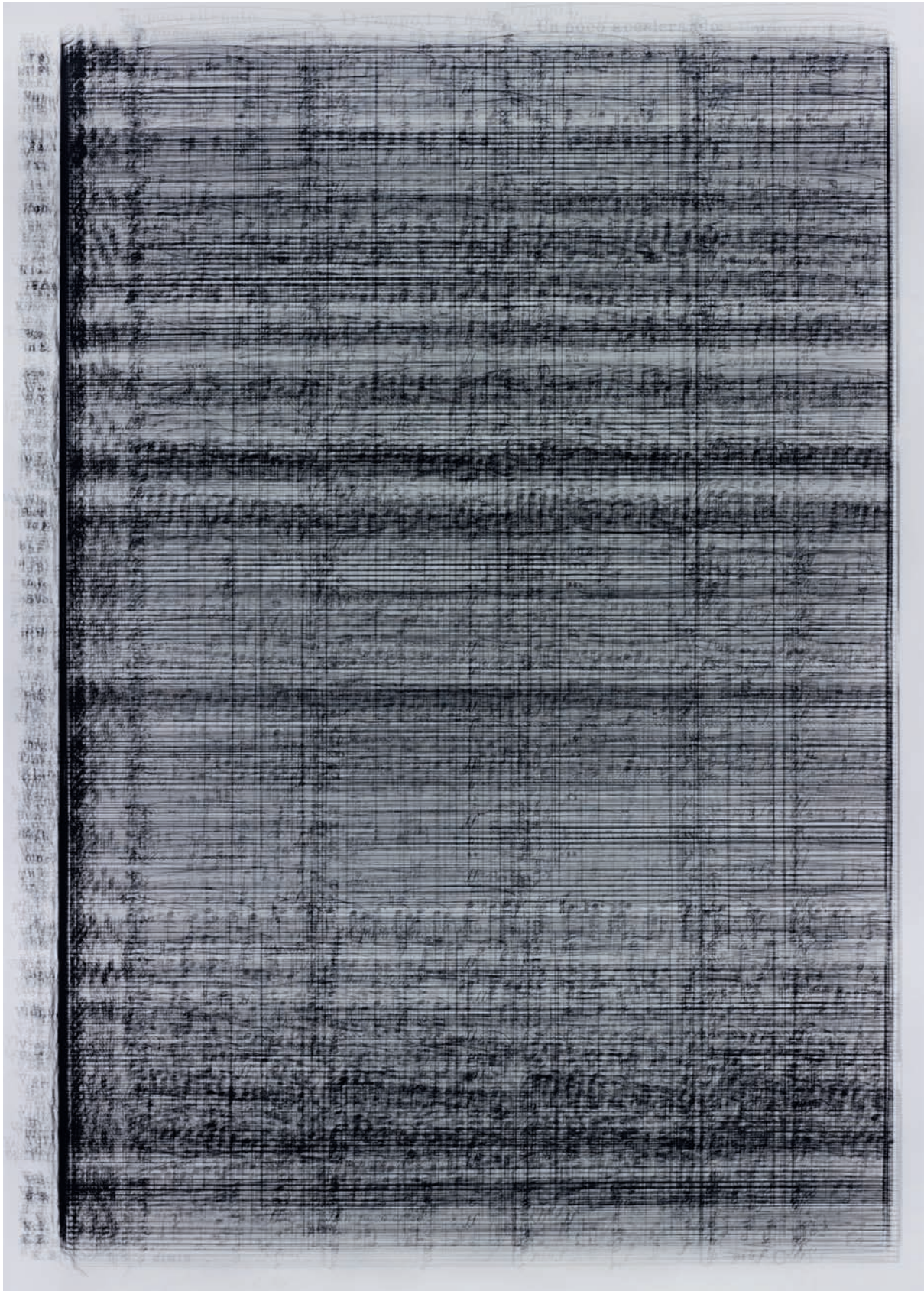
Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Galerie Jérôme de Noirmont, Paris
Private Collection, France

EXHIBITED

Paris, Galerie Jérôme de Noirmont, *Shirin Neshat / Rapture*, 9 November 1999–
15 January 2000



235 **IDRIS KHAN** b. 1978

Toscanini's last, 2008

digital C-type print, mounted on aluminium

256 × 178 cm (100 3/4 × 70 1/8 in)

This work is number 2 from an edition of 6.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣

PROVENANCE

Galerie Yvon Lambert, Paris

Meessen De Clercq, Brussels

Private Collection, Belgium



236 **DAVID LaCHAPELLE** b. 1963

Jesus is my Homeboy: Intervention, 2003

colour coupler print

99 × 152 cm (38 7/8 × 59 7/8 in)

Signed 'D LaChapelle' on a studio label affixed to the reverse. This work is number 2 from an edition of 3.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Acquired directly from the artist

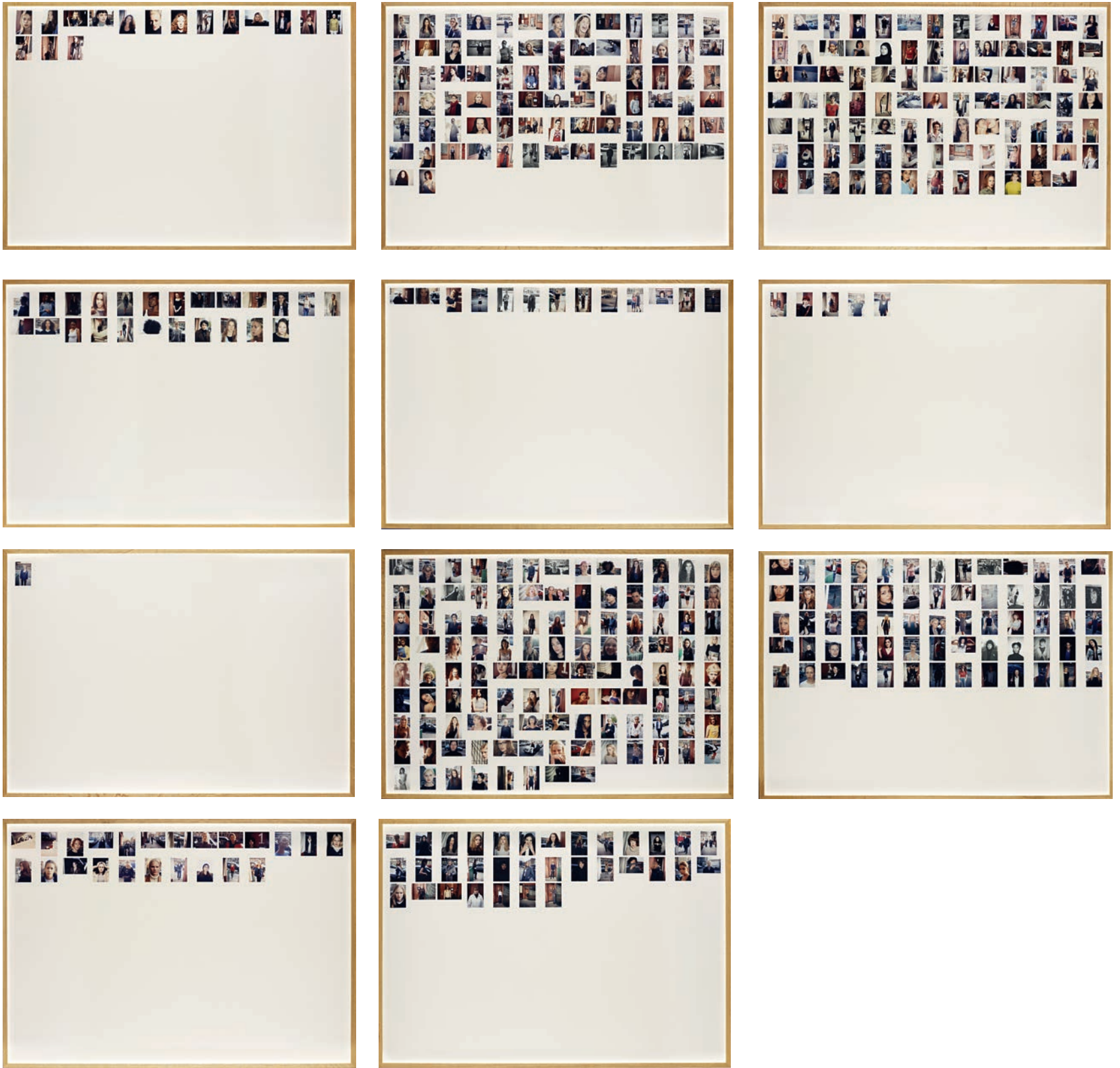
LITERATURE

E. Seno, *Heaven to hell: David LaChapelle*, Cologne, 2006, pp. 332–33

G. Mercurio, *David LaChapelle*, Milan, 2007, p. 153, N. 25

G. Mercurio, F. Torres, *David LaChapelle Al forte Belvedere*, Milan, 2008, p. 73, N. 25

G. Mercurio, F. Torres, *David LaChapelle*, Florence and Milan, 2009, p. 137, N. 35



237 **JUERGEN TELLER** b. 1964

Go-Sees, 1998–99

eleven colour coupler prints mounted on board in artist's frames

each: 102 × 146 cm (40 1/8 × 57 1/2 in)

5 prints signed and numbered 'Juergen Teller 1/2' on the reverse; 4 prints signed, variously titled and numbered 'Juergen Teller 1/2' on the reverse; 1 print signed 'Juergen Teller' on the reverse. These works are from an edition of 2.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♠

PROVENANCE

Lehmann Maupin, New York

Acquired from the above by the present owner



238 MARILYN MINTER b. 1948

Fuzzy Pam (Pam Anderson), 2007

colour coupler print

127 × 91.5 cm (50 × 36 in)

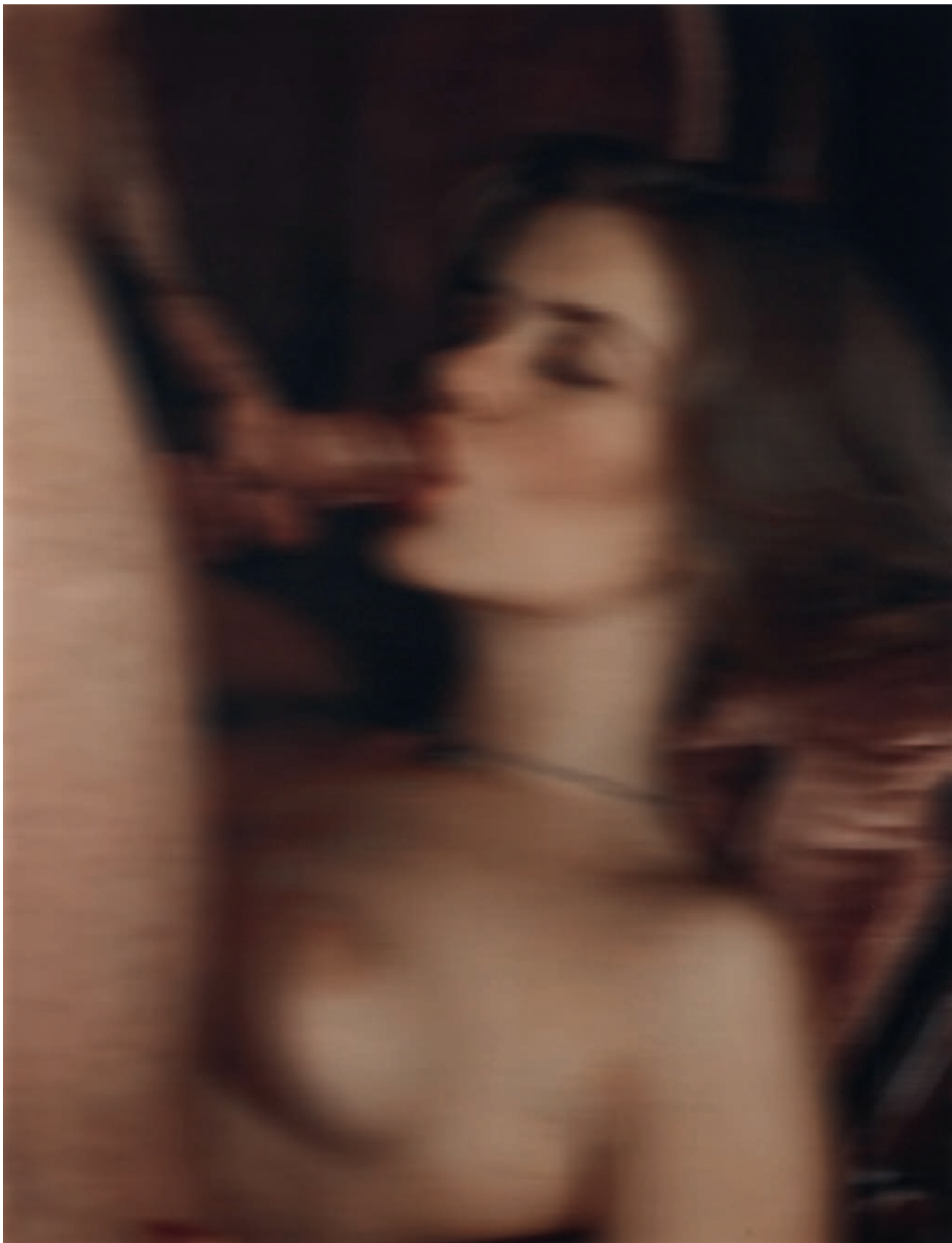
Signed 'M. Minter' on a gallery label affixed to the reverse. This work is number 2 from an edition of 5 plus 2 artist's proofs.

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200 ₺

PROVENANCE

Salon 94, New York

Acquired from the above by the present owner




239 **THOMAS RUFF** b. 1958

Nude, 1999

colour coupler print

120.5 × 96.4 cm (47 1/2 × 37 7/8 in)

Signed, numbered and dated 'T Ruff, 1/5, 1999' on the reverse. This work is number 1 from an edition of 5.

Estimate £20,000–25,000 \$31,600–39,600 €24,900–31,100 

PROVENANCE

Galerie Alain Noirhomme, Belgium



240 **VANESSA BEECROFT** b. 1969

VB46.026 Ali, 2001

Vibracolor print

127 × 247 cm (50 × 97 1/4 in)

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Gagosian Gallery, London

Private Collection, London



241 **VANESSA BEECROFT** b. 1969

Vb48 008 dr (Palazzo Ducale, Genoa), 2001

digital chromogenic print

126.5 × 155 cm (49 3/4 × 61 in)

This work is number 3 from an edition of 6 plus 1 artist's proof and is accompanied by a certificate of authenticity.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Galleria Massimo Minini, Brescia

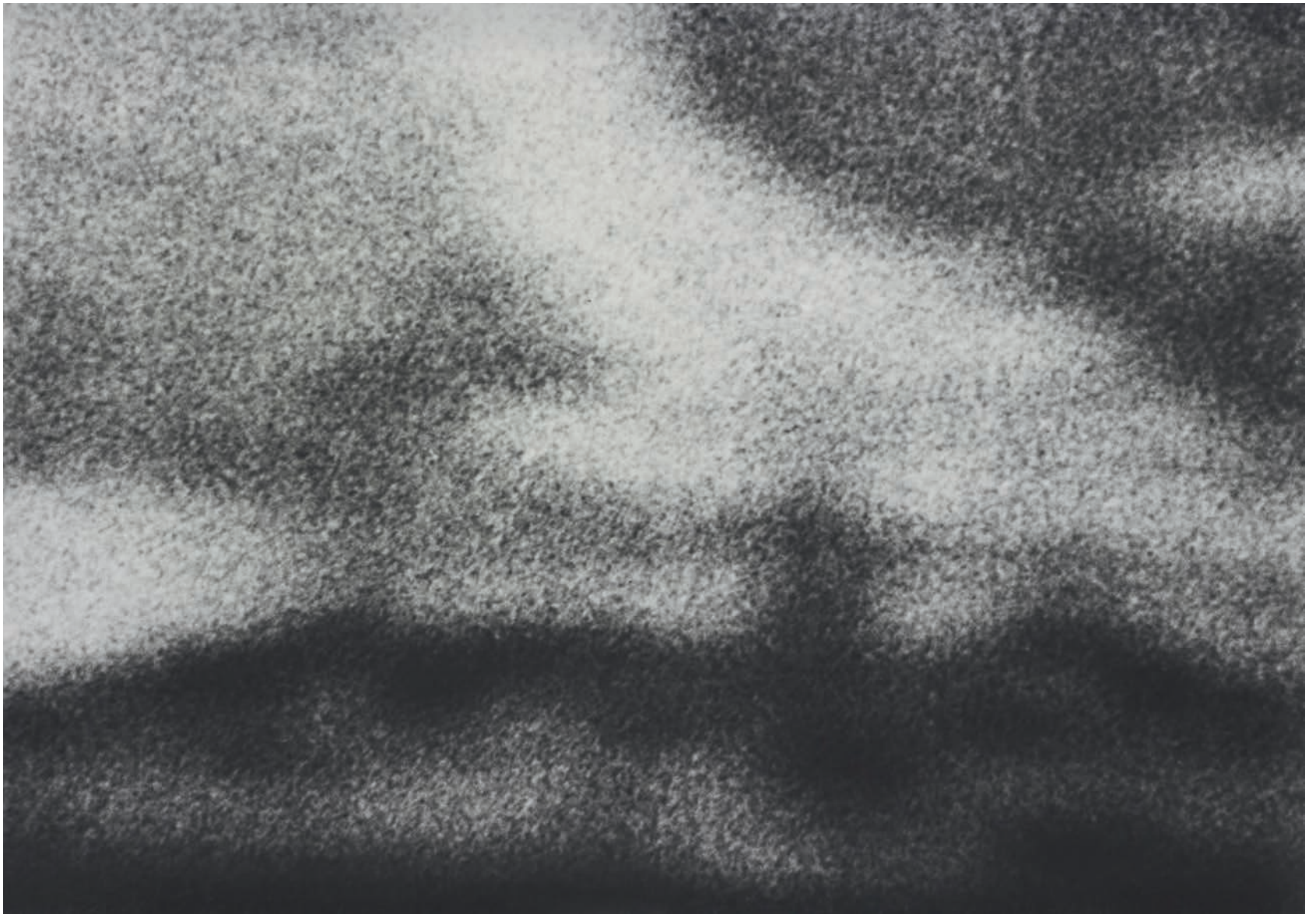
Acquired from the above by the present owner

EXHIBITED

Treviso, Spazio Paraggi, *Second Skin*, 9 May–26 June 2009

LITERATURE

Second Skin, exh. cat., Spazio Paraggi, Treviso, 2009



242 **ALLAN McCOLLUM** b. 1944

Perpetual Photo, 1984/89

gelatin silver print

114 × 157 cm (44 7/8 × 61 3/4 in)

Signed, titled, dated and numbered 'Allan McCollum, Perpetual Photo, 1984/89, No. 112' on the reverse.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700

PROVENANCE

Friedrich Petzel Gallery, New York

Acquired from the above by the present owner



243 **AXEL HÜTTE** b. 1951

Night No. V Beijing, 1998

colour coupler print

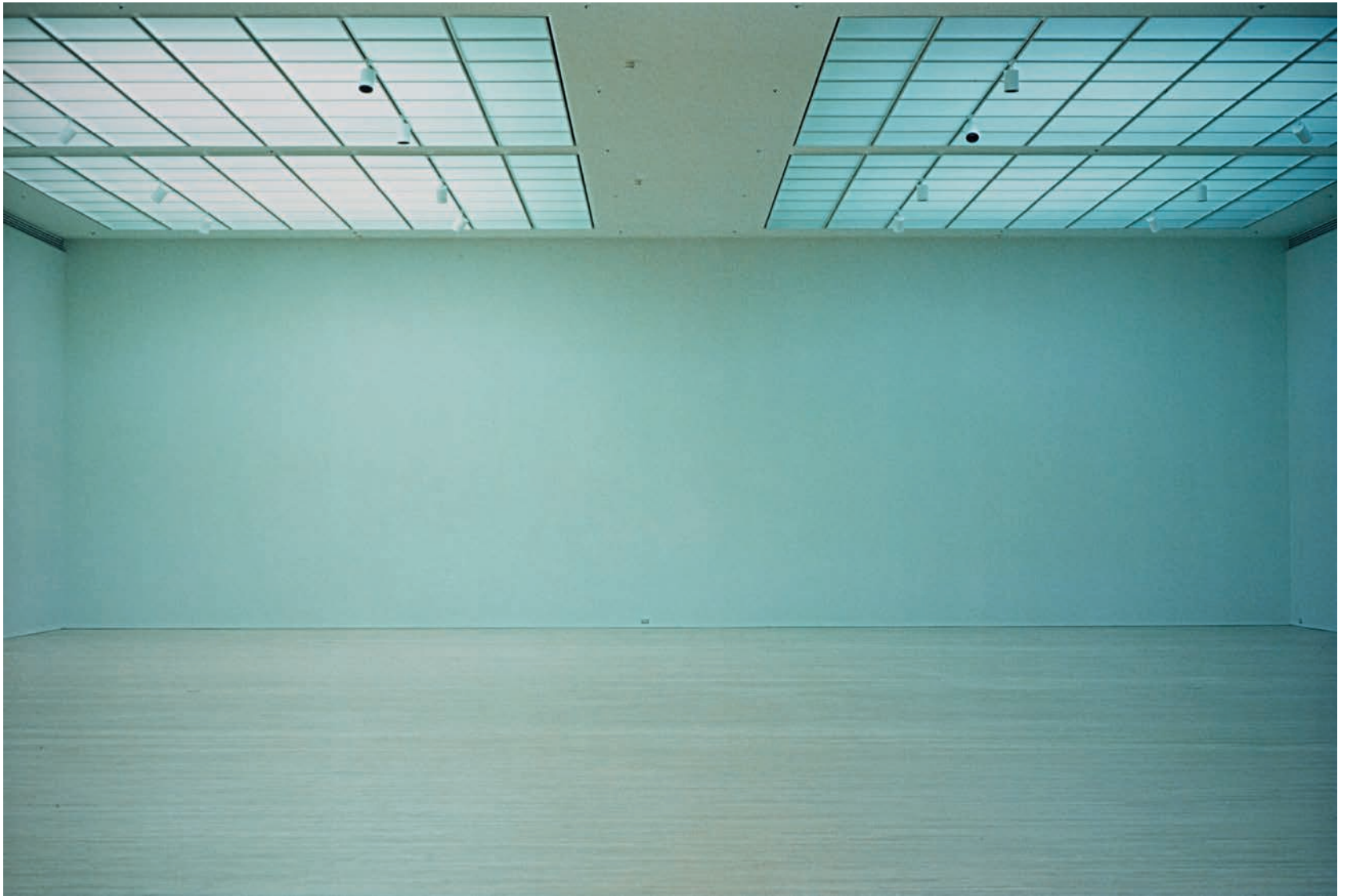
107.5 × 172 cm (42 3/8 × 67 3/4 in)

Signed, titled, dated and numbered '2/4 Night No. V Beijing 1998 Axel Hütte' on the reverse. This work is number 2 from an edition of 4.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣ ₣

PROVENANCE

Galleri K, Oslo



244 LOUISE LAWLER b. 1947

You Could Hear a Rat Piss on Cotton – Charlie Parker, 1987

dye destruction print

68.5 × 100 cm (26 7/8 × 39 3/8 in)

This work is number 2 from an edition of 5.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Alain Noirhomme Gallery, Brussels

Sotheby's Olympia, Contemporary Art, 18 October 2006, lot 528

Acquired from the above sale by the present owner



245 **THOMAS STRUTH** b. 1954

Mais-Acker N22, Winterthur, 1992

colour coupler print

64 × 82.5 cm (25 1/4 × 32 1/2 in)

Signed 'Thomas Struth' on a label affixed to the reverse and numbered '7/10' on the stretcher bar. This work is number 7 from an edition of 10.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣ ‡

PROVENANCE

Galerie K, Oslo

Acquired from the above by the present owner



246 **RONI HORN** b. 1955
Untitled – Fox (diptych), 2000
 colour photograph on polyester
 each: 76.2 × 76.2 cm (30 × 30 in)
 Signed 'Roni Horn' on a label affixed to the reverse of one panel; numbered '5/15'
 on a label on the reverse of each panel. This work is number 5 from an edition of 15.
Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000

PROVENANCE
 Private Collection, Germany



247 **GIUSEPPE GABELLONE** b. 1973

Untitled, 2002

Chromogenic print mounted to aluminium

210 × 150 cm (82 5/8 × 59 in)

Signed 'Giuseppe Gabellone' on a gallery label affixed to the reverse. This work is number 4 from an edition of 5.

Estimate £3,000–5,000 \$4,700–7,900 €3,700–6,200 ♣

PROVENANCE

Galerie Emmanuel Perrotin, Paris

Private Collection, Switzerland



248 **NOBUYOSHI ARAKI** b. 1940

Seven works; six: *Untitled (Flower)*, 2004; one: *Untitled (Painting Flowers)*, 2007
Cibachrome prints

six: 64 × 106 cm (25 1/4 × 41 3/4 in); one: 50.6 × 61 cm (19 7/8 × 24 in)

Each signed 'Nobuyoshi Araki' on the reverse. These works are unique.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Private Collection, Germany





(i)



(ii)

249 **NOBUYOSHI ARAKI** b. 1940
 Three works: *Untitled* from *Taschen Sumo Book*, 2001
 One colour photograph, two black & white photography
 image: (i) 46 × 57 cm (18 1/8 × 27 1/2 in); (ii) 58 × 39 cm (22 3/4 × 15 3/8 in);
 (iii) 39.5 × 59 cm (15 1/2 × 23 1/4 in)
 Signed 'Nobuyoshi Araki' on the reverse. These works are unique.

Estimate £4,000–6,000 \$6,300–9,500 €5,000–7,500

PROVENANCE
 Private Collection, Germany



(iii)



250 **NOBUYOSHI ARAKI** b. 1940
Untitled from the *Bokujukitan Series*, 1994
 black & white photography
 36 × 44 cm (14 1/8 × 17 3/8 in)
 Signed 'Nobuyoshi Araki' on the reverse. This work is unique.

Estimate £2,000–3,000 \$3,200–4,700 €2,500–3,700

PROVENANCE
 Private Collection, Germany



251 **NOBUYOSHI ARAKI** b. 1940

Untitled (Shikikei Series), 1991

colour photography

35.5 × 43.2 cm (13 7/8 × 17 in)

Signed 'Nobuyoshi ARAKI' on the reverse. This work is unique.

Estimate £2,000–3,000 \$3,200–4,700 €2,500–3,700

PROVENANCE

Private Collection, Germany



252 **HIROSHI SUGIMOTO** b. 1948

North Sea, Berridale, 1990

gelatin silver print

50.8 × 61 cm (20 × 24 in)

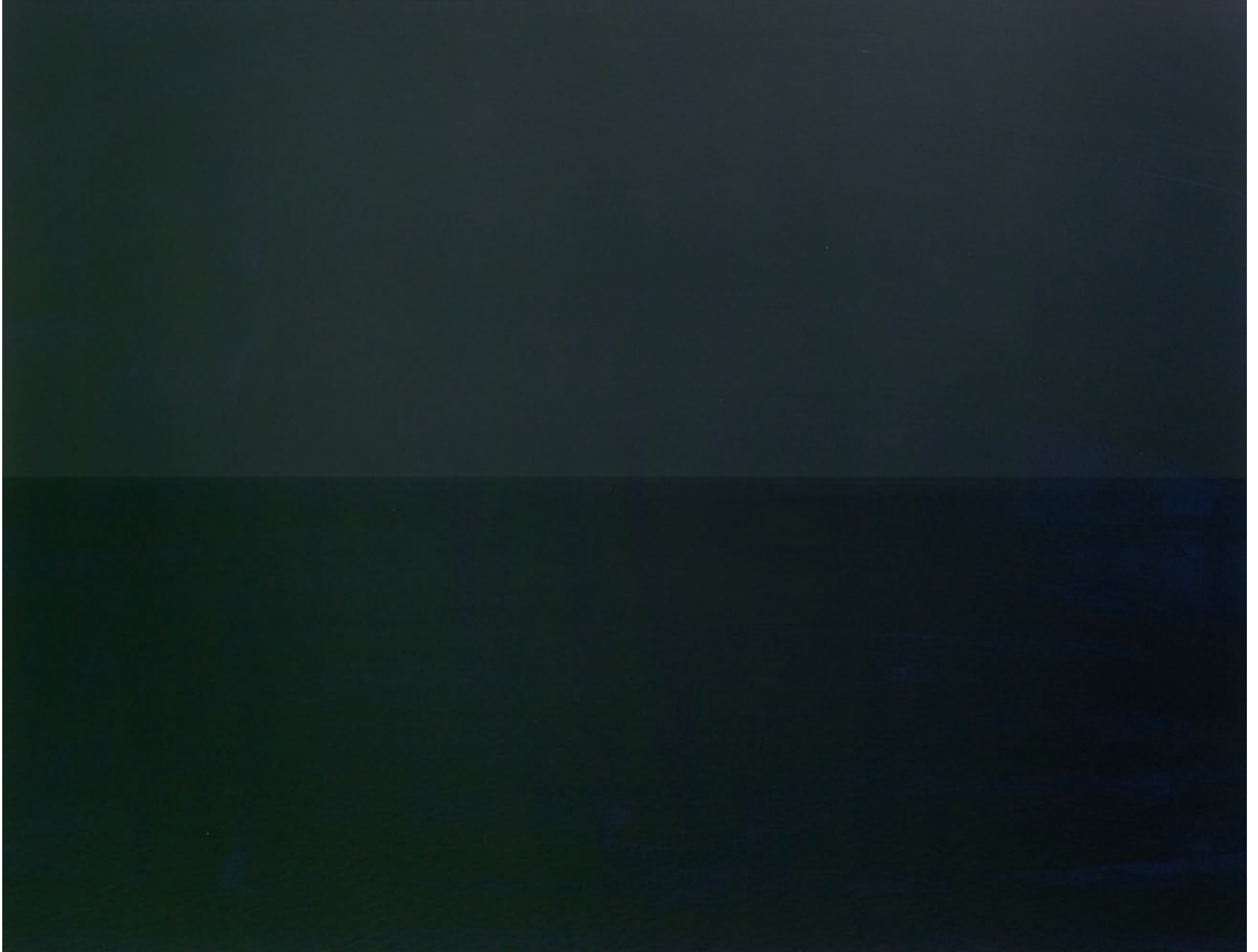
This work is from an edition of 25.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400

PROVENANCE

Sonnabend Gallery, New York

Acquired from the above by the present owner



253 **HIROSHI SUGIMOTO** b. 1948

Lake Superior, Cascade River, 1995

gelatin silver print

50.8 × 61 cm (20 × 24 in)

This work is number 2 from an edition of 25.

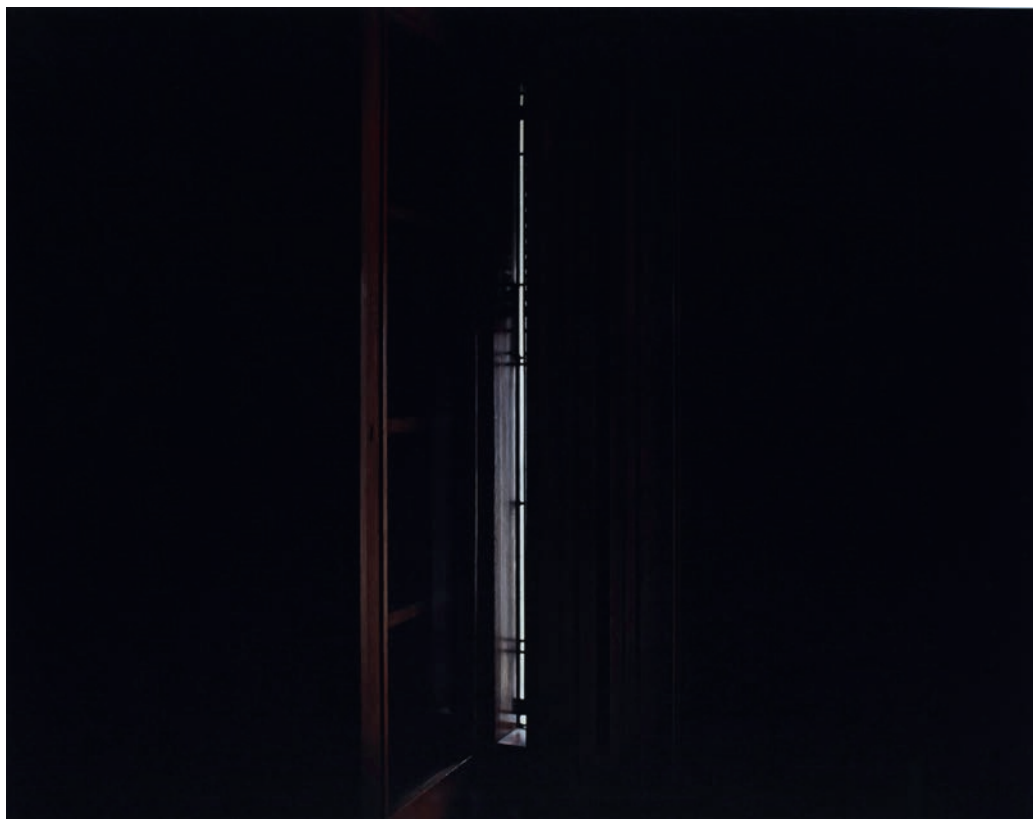
Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900

PROVENANCE

Sonnabend Gallery, New York

Claude Berri Collection

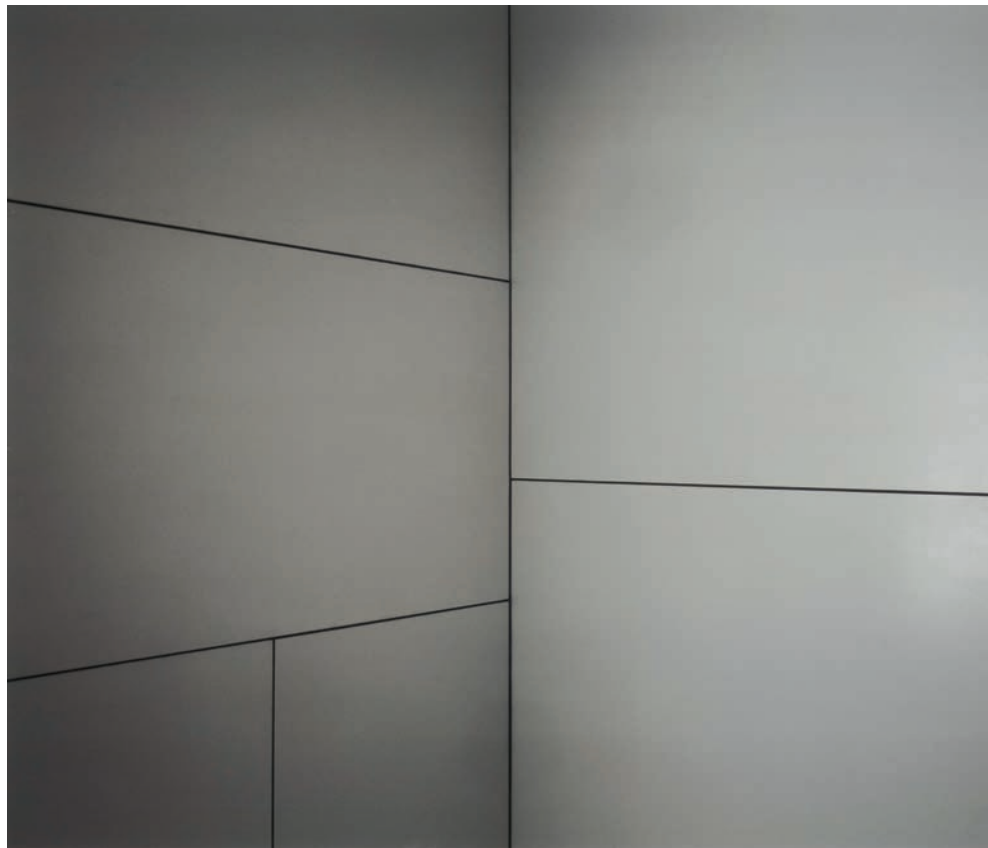
Private Collection, France



254 LUISA LAMBRI b. 1969
 Two works: (i) *Untitled (Darwin D. Martin House, #03)*, 2007;
 (ii) *Untitled (Darwin D. Martin House, #05)*, 2007
 Laserchrome prints, flush mounted to acrylic
 each: 65.5 × 81 cm (25 3/4 × 31 7/8 in)
 These works are from an edition of 5 plus 1 artist's proof.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE
 Luhring Augustine, New York
 Acquired from the above by the present owner



255 LUISA LAMBRI b. 1969

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

each: 66.5 × 76 cm (26 1/8 × 29 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 £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Galeria Luisa Strina, São Paulo

Acquired from the above by the present owner



256 **KADER ATTIA** b. 1970

Satellite Dishes, 2009

lightbox

146 × 181 × 17 cm (57 1/2 × 71 1/4 × 6 3/4 in)

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

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 

PROVENANCE

Krinziger Galerie, Vienna

Acquired from the above by the present owner



257 **RINEKE DIJKSTRA** b. 1959

Montenor, Portugal, May 1, 1994

colour coupler print

34 × 27 cm (13 3/8 × 10 5/8 in)

This work is number 1 from an edition of 15.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Galerie Paul Andriessse, Amsterdam

Private Collection, France



258 **PIERRE HUYGHE** b. 1962

Bar du Peuple, Marseille, 1994

digital print

119.5 × 80 cm (47 × 31 1/2 in)

This work is an artist's proof from an overall edition of 3 plus 2 artist's proofs.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♠

PROVENANCE

Galerie Roger Pailhas, Marseille

Christie's, Paris, Post-War and Contemporary Art, 10 December 2008, lot 185

Acquired from the above by the present owner



259 **PIERRE HUYGHE** b. 1962

Géant Casino, Montpellier, 1999

offset print, pinned on board

88.5 × 66 cm (34 7/8 × 25 7/8 in)

This work is number 3 from an edition of 3.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Galerie Roger Pailhas, Marseille

Phillips de Pury & Company, London, Photographs: The Collection of Lewis Kaplan,
29 June 2008, lot 39

Acquired from the above sale by the present owner

EXHIBITED

Marseille, Galerie Roger Pailhas, *Pierre Huyghe: Posters, Events and Billboards*,
6 March–11 May 2004 (another example exhibited)

LITERATURE

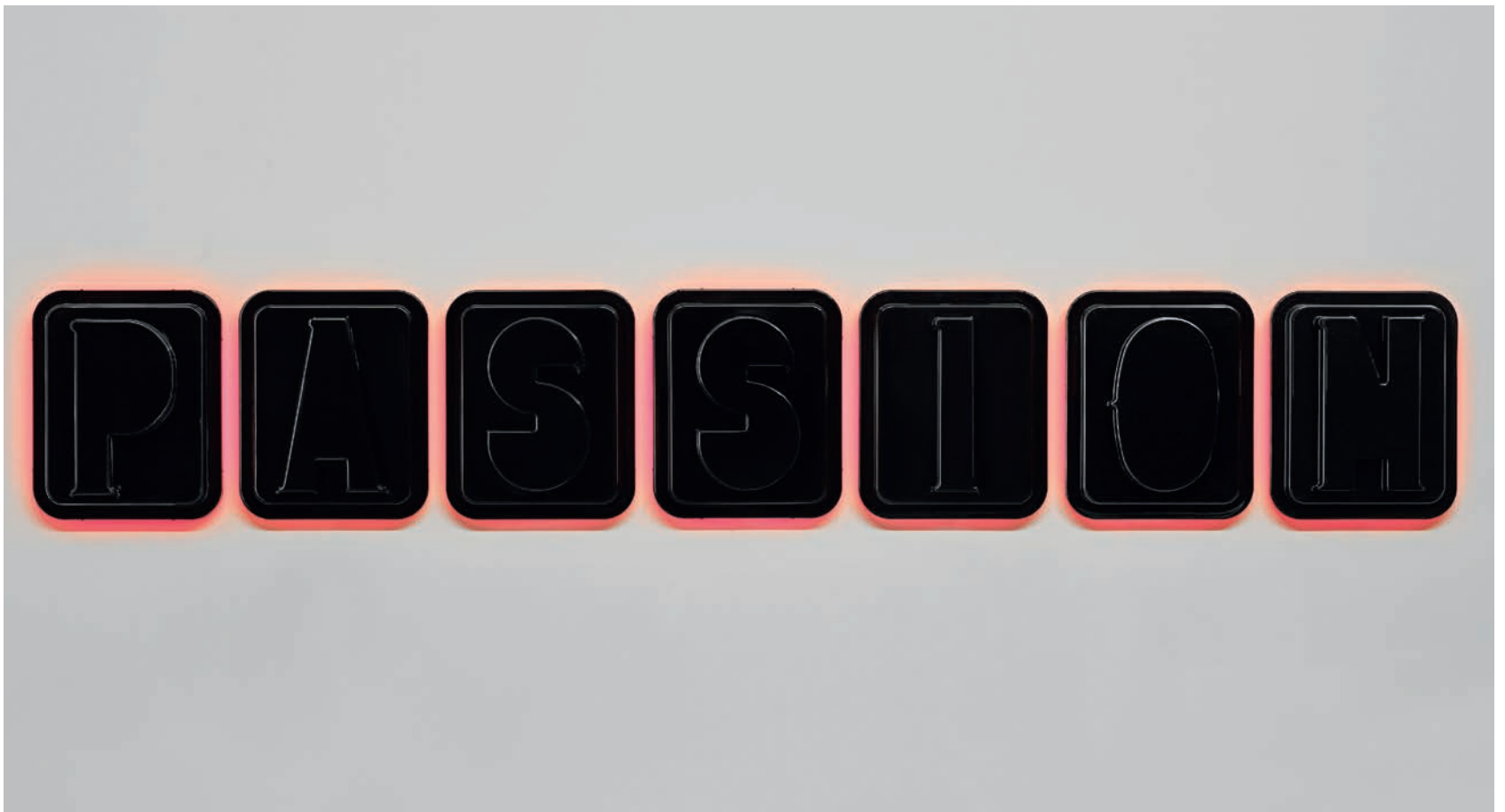
Les Presses du Réel, J.-L. Maubant, *Une galerie dans la ville Roger Pailhas*, France,
2007, p. 228



260 **MATT MULLICAN** b. 1951
Untitled (Virtual Reality), 2008
 Duratrans in lightbox
 96 × 127.5 × 18 cm (37 3/4 × 50 1/4 × 7 1/8 in)
Estimate £3,000–5,000 \$4,700–7,900 €3,700–6,200
PROVENANCE
 Private Collection, Europe



261 **DIRK BRAECKMAN** b. 1958
Z.T. (Sisyphus), 2006
 digital print
 39 × 29.8 cm (15 3/8 × 11 3/4 in)
Estimate £2,000–3,000 \$3,200–4,700 €2,500–3,700 ♣
PROVENANCE
 Private Collection, Europe



262 M/M (PARIS) b. 1967, b. 1968 & b. 1964
Alphalights (Black) PASSION, 2005
 laser-cut laminated wood mounted under thermoformed Plexiglas shell, with neon and electrical system in seven parts
 each: 70 × 58 × 13 cm (27 1/2 × 22 7/8 × 5 1/8 in); overall: 70 × 438 × 13 cm (27 1/2 × 172 1/2 × 5 1/8 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

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

263 FRIEDRICH KUNATH b. 1974
Our Misunderstanding, 2004
 painted, laminated wooded keyboard, painted wooden stand, glass and mirror
 120 × 50 × 50 cm (47 1/4 × 19 5/8 × 19 5/8 in)
 This work is accompanied by a signed certificate of authenticity.

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200 ♣

PROVENANCE

BQ Gallery, Berlin
 Acquired from the above by the present owner





264 **LAURIE SIMMONS** b. 1949

Talking Baseball Bat, 1989

dye destruction print

163 × 117 cm (64 1/8 × 46 1/8 in)

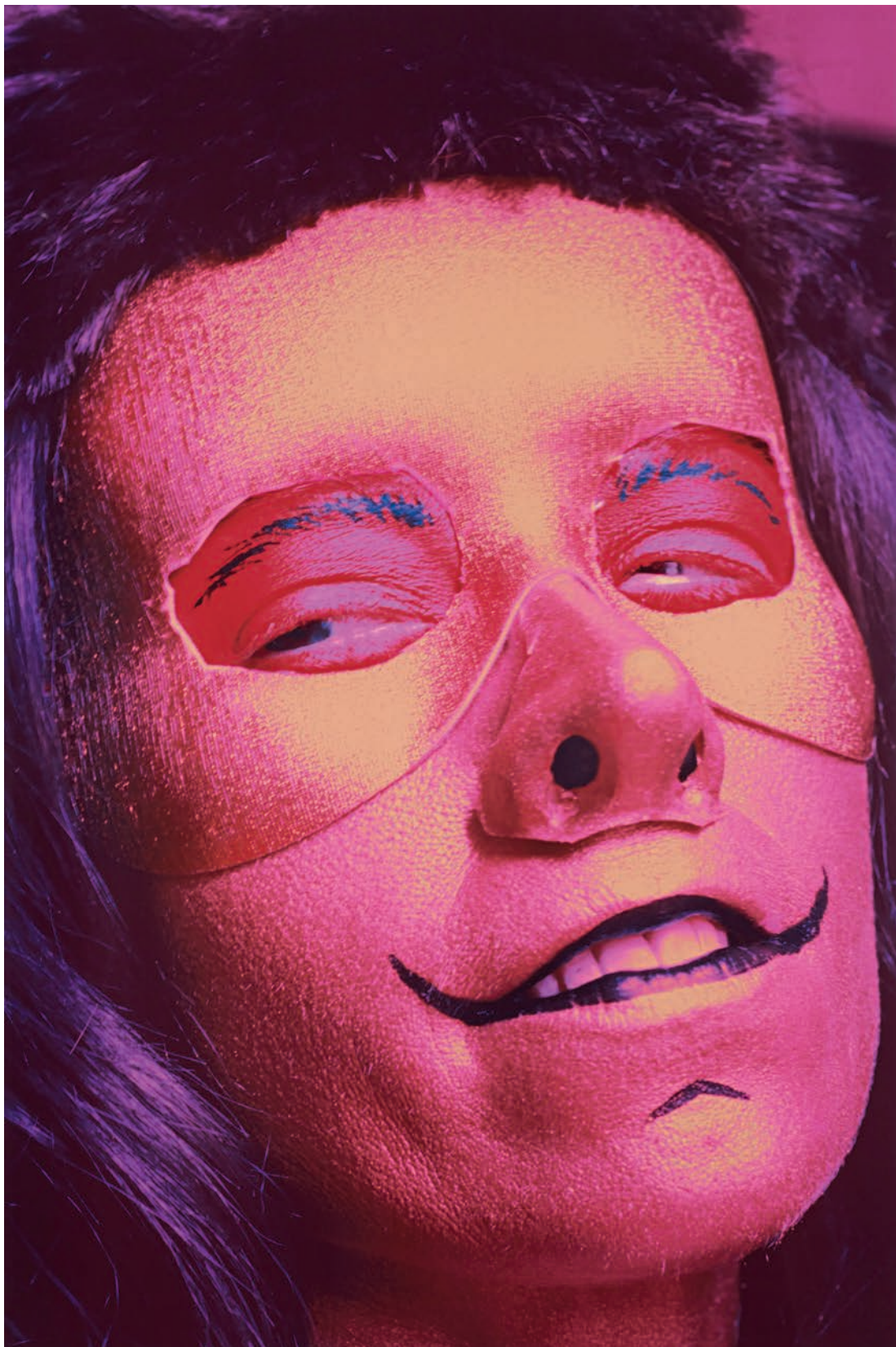
This work is number 2 from an edition of 5.

Estimate £4,000–6,000 \$6,300–9,500 €5,000–7,500

PROVENANCE

Metro Pictures, New York

Acquired from the above by the present owner



265 **CINDY SHERMAN** b. 1954

Untitled, 1996, printed 2001

colour coupler print

101.7 × 68 cm (40 × 26 3/4 in)

Signed, dated and numbered 'Cindy Sherman 5/12 1996/01' on the reverse.

This work is from an edition of 12.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900

PROVENANCE

Sotheby's, London, The Whitechapel Auction, 13 October 2006, lot 25 (donated by the artist, courtesy of Metro Pictures)

Acquired from the above by the present owner

266 **JONATHAN MEESE** b. 1970
Stofftierwechsel 7, 2008
 oil and mixed media on canvas
 100 × 80 cm (39 3/8 × 31 1/2 in)
 Signed, titled and dated 'J Meese, Stofftierwechsel 7, 08' on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Contemporary Fine Arts, Berlin
 Bortolami Gallery, New York
 Acquired from the above by the current owner



267 **JONATHAN MEESE** b. 1970
Fräulein Seelenquote, 2008
 oil and mixed media on canvas
 100 × 80 cm (39 3/8 × 31 1/2 in)
 Signed, titled and dated 'J Meese, Fräulein Seelenquote, 08' on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Contemporary Fine Arts, Berlin
 Bortolami Gallery, New York
 Acquired from the above by the current owner



268 **MARKUS LÜPERTZ** b. 1941

Clitunno, 1988

oil on canvas, in artist's lead frame

161 × 130 cm (63 3/8 × 51 1/8 in)

Initialed 'ML' lower right, further signed and titled 'M. Lüpertz "Clitunno"' on the reverse.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♣ ‡

PROVENANCE

Acquired directly from the artist by the present owner in 1988

Between 1985 and 1995 Markus Lüpertz created his famous group of sculptures, the so-called 'Mythical Seven': Ganymed, Titan, Hirte, St. Sebastian, Apoll, Prometheus and Clitunno (spring and river God of the ancient Italian river Clitumnus). The sculpture and this painting both show Clitunno, with his lower body still in the muddy river, climbing up into the human world.



269 **JONATHAN MEESE** b. 1970

Die Gralsschlacht Isislied (in 3 parts), 2004

oil on canvas

overall: 212 × 423 cm (83 1/2 × 166 1/2 in)

Each signed, titled and dated 'Die Gralsschlacht "ISISLIED" J Meese 2004' on the reverse; further initialled and dated 'JM 2004' lower right.

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ▲

PROVENANCE

Contemporary Fine Arts, Berlin

Acquired from the above by the present owner



270 **LOTHAR HEMPEL** b. 1966

You'd better learn to fly, 2008

acrylic on aluminium

170 x 70 cm (66 7/8 x 27 1/2 in)

Signed and dated 'Lothar Hempel 09' on the reverse and signed 'HEMPEL' on the stretcher bar.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Art:concept, Paris





271 **ANDRE BUTZER** b. 1973

Untitled, 2008

oil on canvas

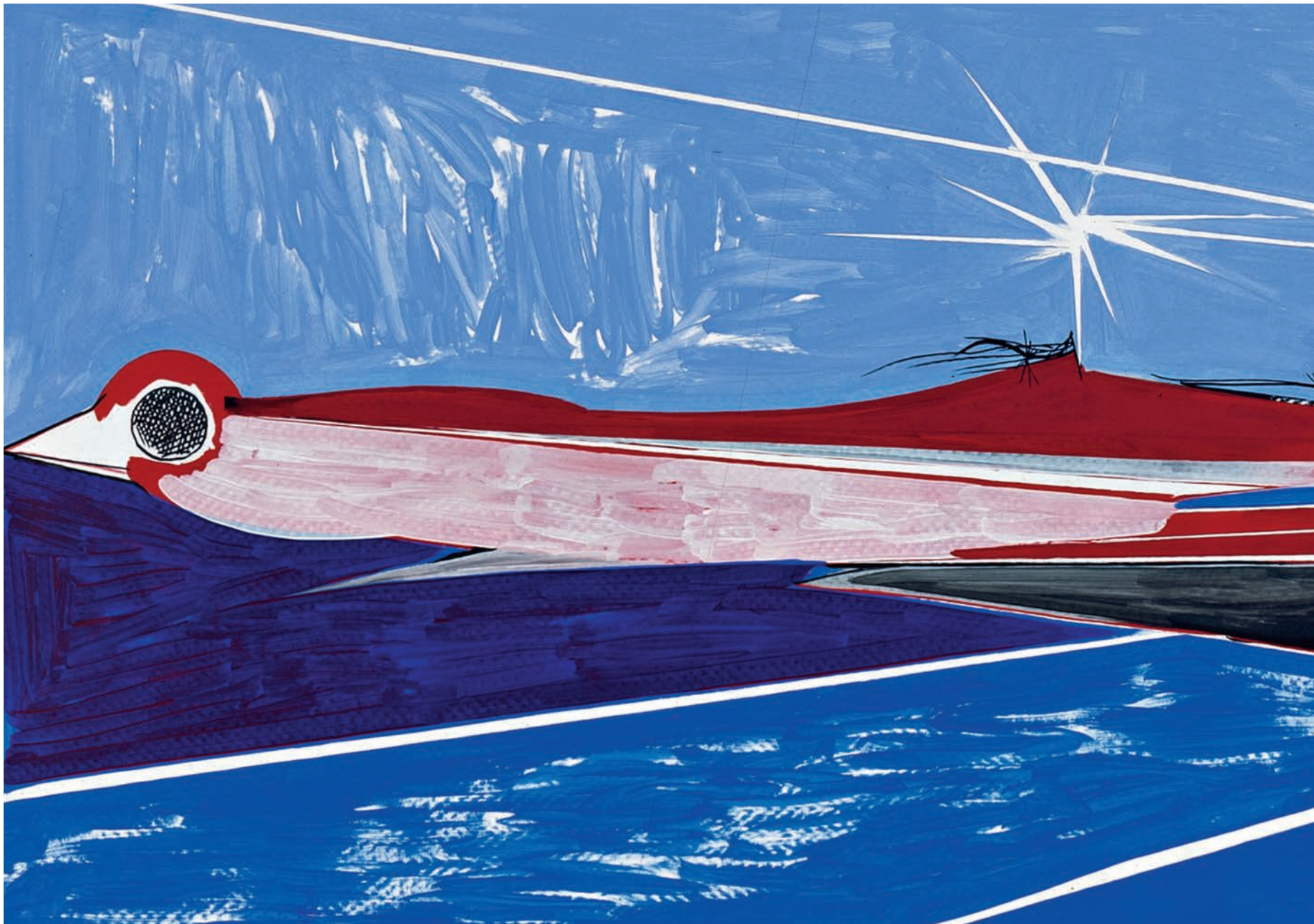
220 × 340 cm (86 5/8 × 133 7/8 in)

Signed and dated 'A. Butzer '08' on the reverse; further signed 'A. Butzer' lower right.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣ ‡

PROVENANCE

Patrick Painter, Inc., Santa Monica



272 **THOMAS SCHEIBITZ** b. 1968

Vogel, 2002

vinyl, gouache, marker, graphite on paper

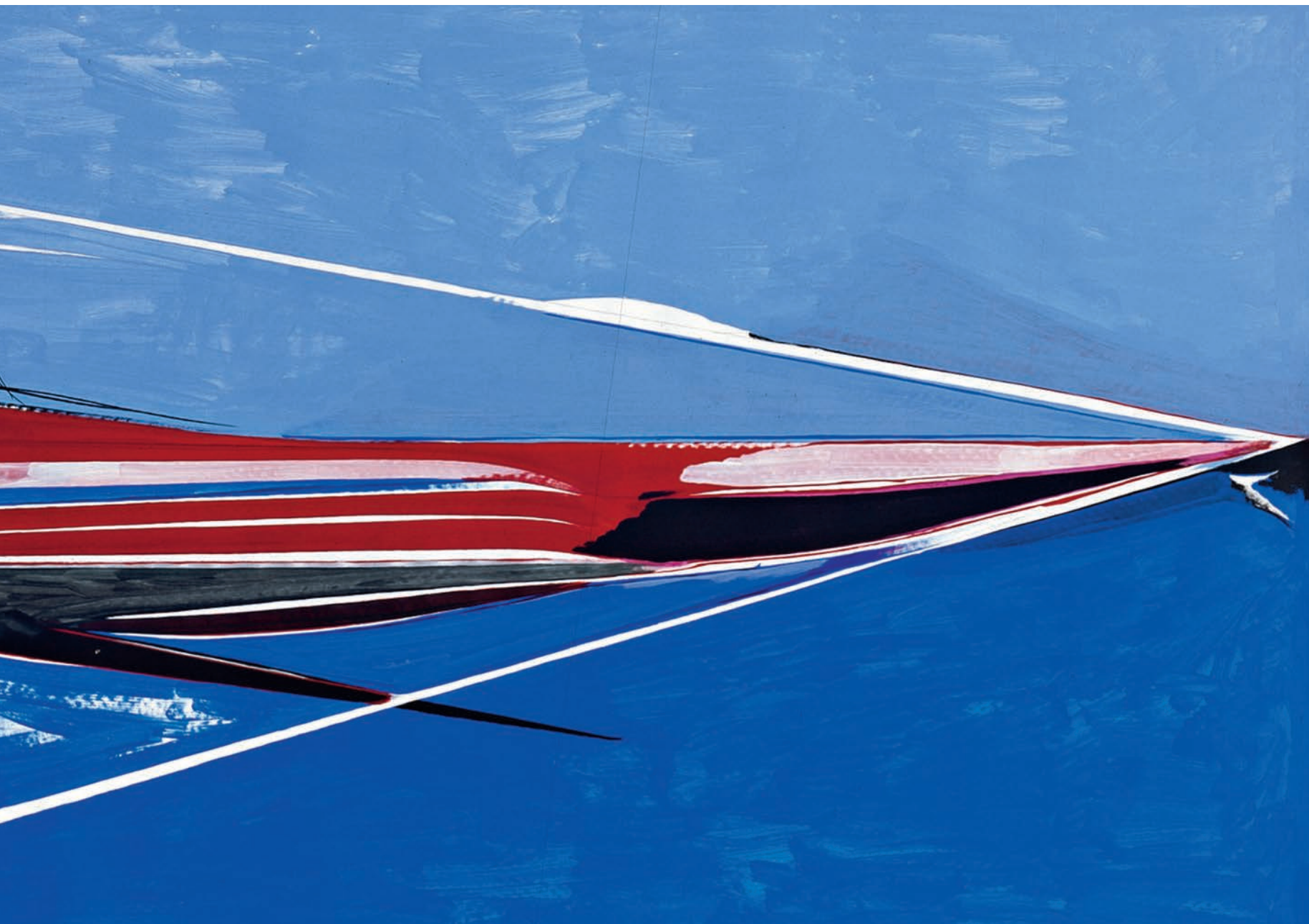
100 × 264 cm (39 3/8 × 103 7/8 in)

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Produzentengalerie, Hamburg

Acquired from the above by the present owner






273 **NORBERT TADEUSZ** 1940–2011

Positano, 1981–82

oil on canvas

140.5 × 186 cm (55 3/8 × 73 1/4 in)

Signed and dated 'Tadeusz 1981/82' on the reverse.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 

PROVENANCE

Galerie Claude Bernard, Paris

Private Collection, Germany



274 **DONALD BAECHLER** b. 1956

Red Flower, 2008

gesso, Flashe and paper collage on paper

132 × 103 cm (51 7/8 × 40 1/2 in)

Initialed and dated 'DB 2008' lower left.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400

PROVENANCE

Private Collection, Belgium



275 **MARCEL DZAMA** b. 1974
 Three works: *Untitled*, 2002
 watercolour and pen on paper
 32 × 25 cm (12 5/8 × 9 7/8 in)
 Each signed 'Marcel Dzama' lower right.

Estimate £4,000–6,000 \$6,300–9,500 €5,000–7,500

PROVENANCE
 Acquired directly from the artist



276 **BRAD KAHLHAMER** b. 1956

Teeth, 2004–05

oil on canvas

214 × 305 cm (84 1/4 × 120 1/8 in)

Signed, titled and dated 'TEETH 2004 Brad Kahlhamer 2005' on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900

PROVENANCE

Private Collection, London



277 **DIRK SKREBER** b. 1961

Untitled (Haus), 2003

oil and bubblejet print on canvas

170 × 85 cm (66 7/8 × 33 1/2 in)

Signed, dated and numbered '9/9+3 2003 Skreber' on the overlap. This work is from an edition of 9 plus 3 artist's proofs.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Sotheby's, New York, Contemporary Art Part II, 2 April 2008, lot 326

Private Collection, Europe



278 **OLAF HOLZAPFEL** b. 1969

Archiv 4, 2007

Ultrachrome print on Aludibond

234 × 178.5 cm (92 1/8 × 70 1/4 in)

Signed, titled, dated and numbered 'Holzapfel, Archiv 4, 2007, 1/3' on the reverse.

This work is number 1 from an edition of 3.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♠

PROVENANCE

Johnen Galerie, Berlin

Acquired from the above by the present owner



279 **MICHAEL VAN OFEN** b. 1956

Ingresportrait, 2004

oil on canvas

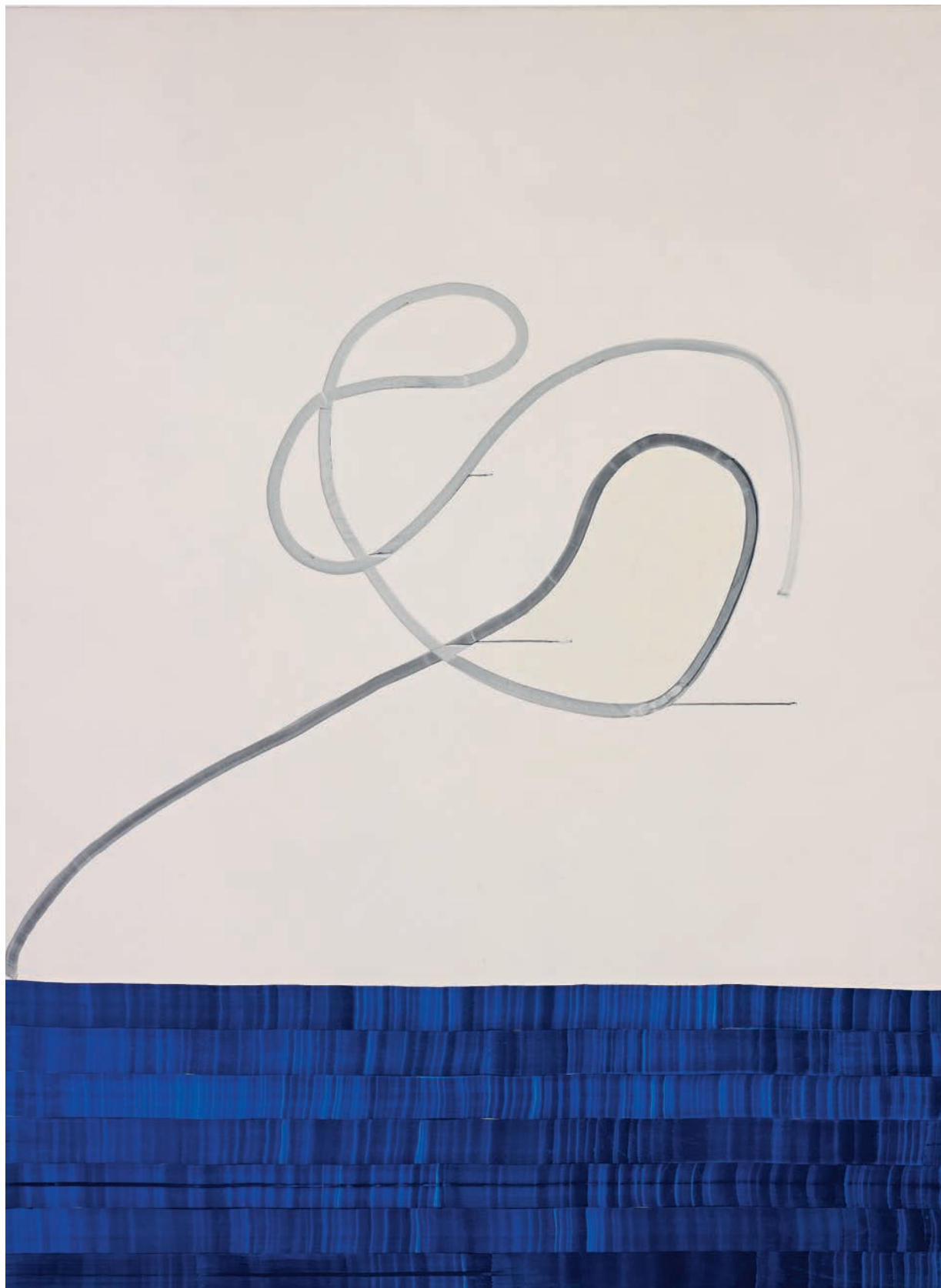
48 × 42 cm (18 7/8 × 16 1/2 in)

Signed and dated 'M. Van Ofen 2004' on the reverse.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣

PROVENANCE

Private Collection, Europe



280 JUAN USLÉ b. 1954

Eolo, Sueno Blanco, 1995

vinyl and pigment on canvas

274.5 × 203 cm (108 1/8 × 79 7/8 in)

Signed, titled and dated 'Usle 95 Eolo, Sueno blanco' on the reverse.

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♣

PROVENANCE

Robert Miller Gallery, New York

Private Collection, Germany

EXHIBITED

Madrid, Museo Nacional Centro de Arte Reina Sofia, *Juan Uslé: Open Rooms*, 15 October 2003–12 January 2004, then travelled to Santander, Fundación Marcelino Botín (26 February–17 April 2004), Gent, Stedelijk Museum Voor Actuele Kunst (8 May–22 August 2004), Dublin, Irish Museum of Modern Art (8 September 2004–3 January 2005)

281 MICHEL MAJERUS 1967–2002

Pornography Needs You, 2001

acrylic on canvas

333 × 303 cm (131 1/8 × 119 1/4 in)

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♣ ‡

PROVENANCE

Friedrich Petzel Gallery, New York

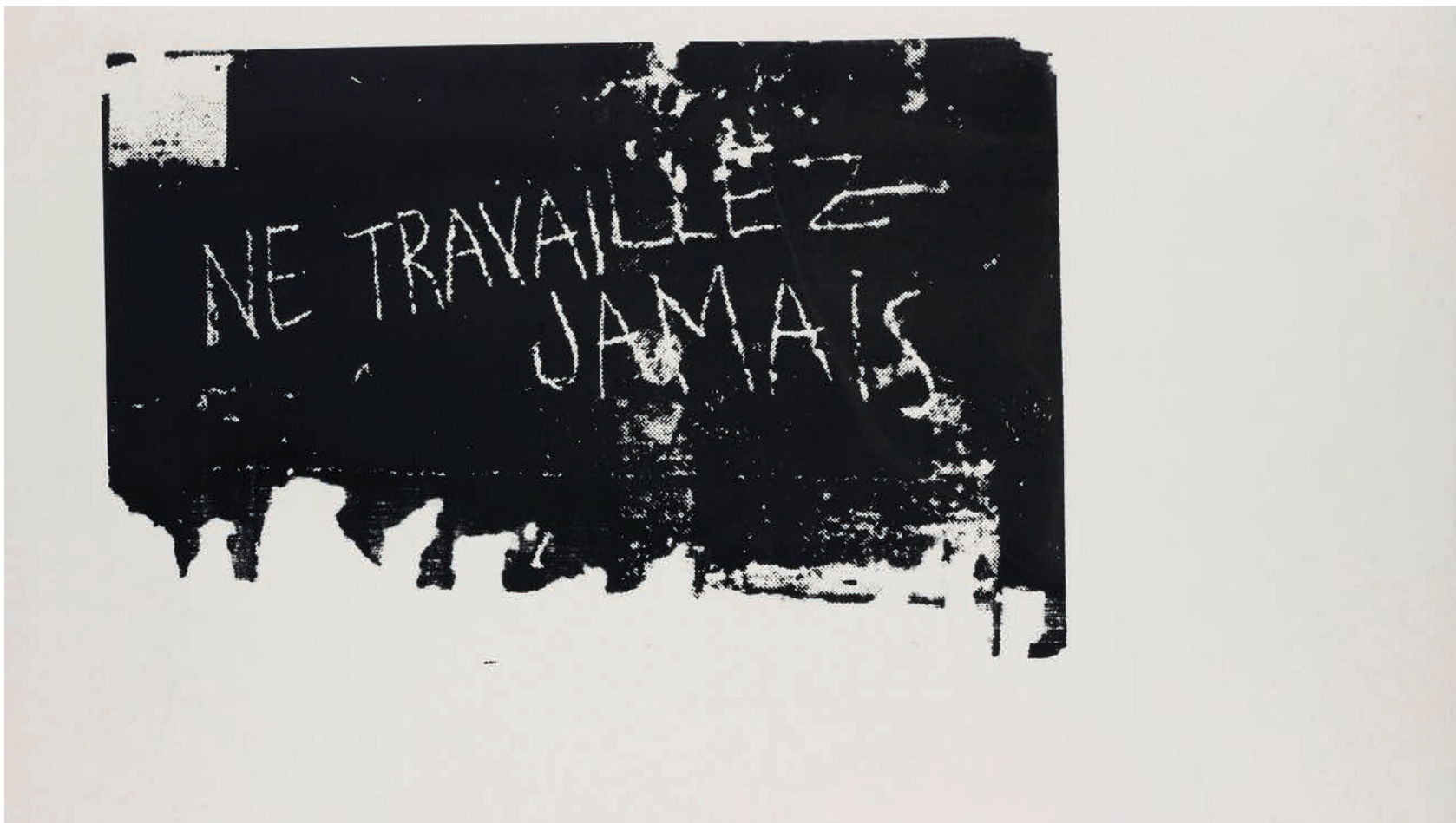
Acquired from the above by the present owner

LITERATURE

U. Kittelmann, *Michel Majerus: If We Are Dead, So It Is*, Zurich: JRP|Ringier, 2007

**PORNOGRAPHY
NEEDS
YOU**





282 RIRKRIT TIRAVANIJA b. 1961

Ava, 2000

screenprint on canvas

94.5 × 165 cm (37 1/4 × 64 7/8 in)

Signed, titled, dated and numbered 'Rirkrit Tiravanija Ava 2000 3/20' on the reverse.

This work is from an edition of 20.

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200

PROVENANCE

Private Collection, Europe

283 JAUME PLENSA b. 1955

Untitled (Hands), 2007

cast bronze and oil wick

10 × 21 × 19 cm (3 7/8 × 8 1/4 × 7 1/2 in)

Incised with artist's monogram and numbered 'P. 7. 7' on the underside.

This work is number 7 from an edition of 7.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Acquired directly from the artist

Private Collection, London



COZZE ESZOC



284 **RIRKRIT TIRAVANIJA** b. 1961

Untitled (Cozzezzoc), 1991–97

table, fabric, 1 electric wok, mussels, ingredients (soya sauce, coconut milk),

2 wooden spoons, basket, wall writings

dimensions variable

This work is accompanied by a certificate of authenticity.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ₺

PROVENANCE

Emi Fontana Gallery, Milan

Acquired from the above by the present owner



285 **CLAES OLDENBURG** b. 1929

Slingshot Valentine, 1993

ink and watercolour pencil on paper

13.5 × 21.5 cm (5 3/8 × 8 1/2 in)

Initialed and dated 'C.O. 7/93' lower right.

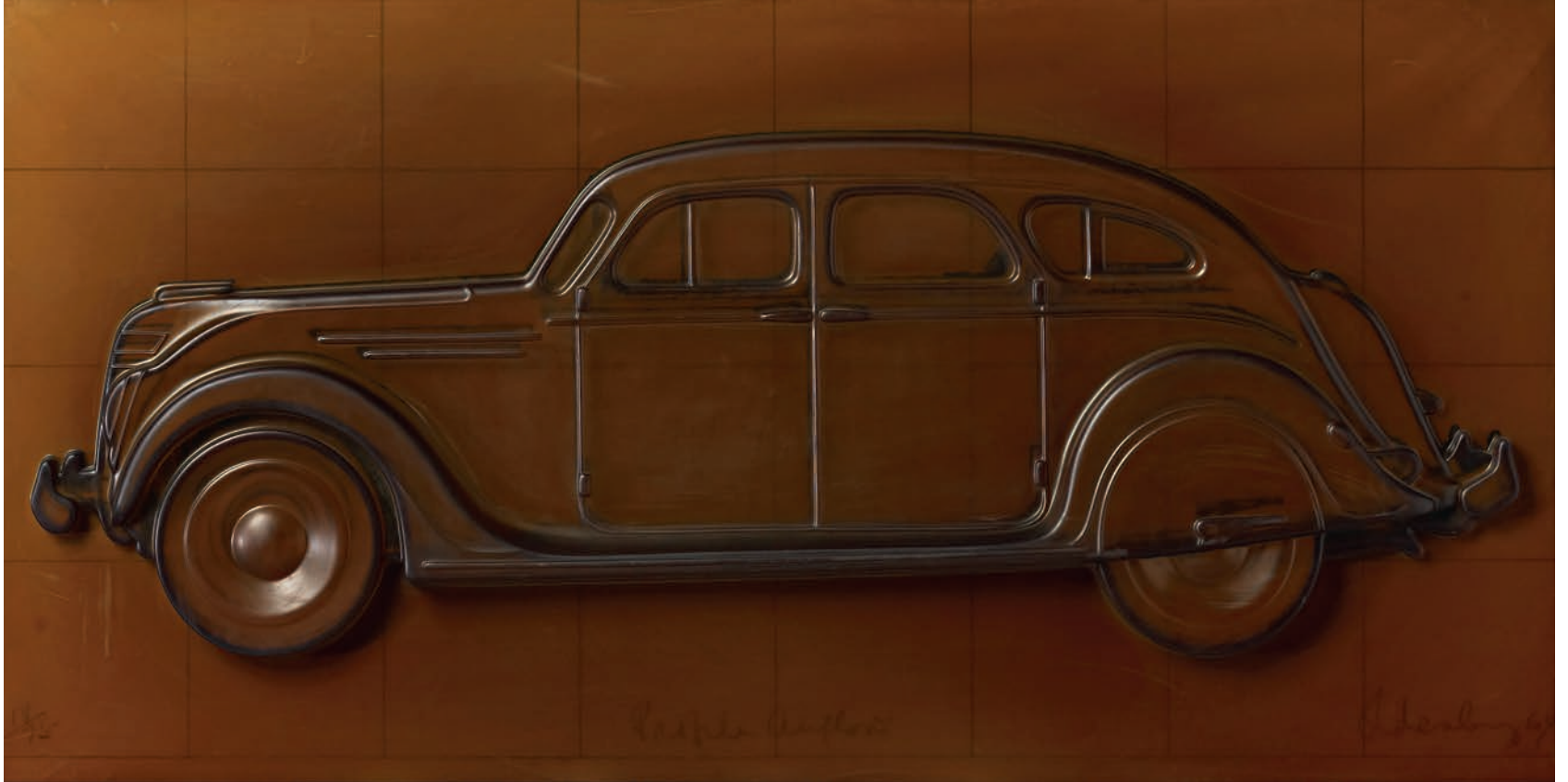
Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣ †

PROVENANCE

Christie's East, 20th-Century Art, 11 March 1998, lot 137

Galerie de France, Paris

Acquired from the above by the present owner



286 **CLAES OLDENBURG** b. 1929

Profile Airflow, 1969

Polyurethane relief over lithograph

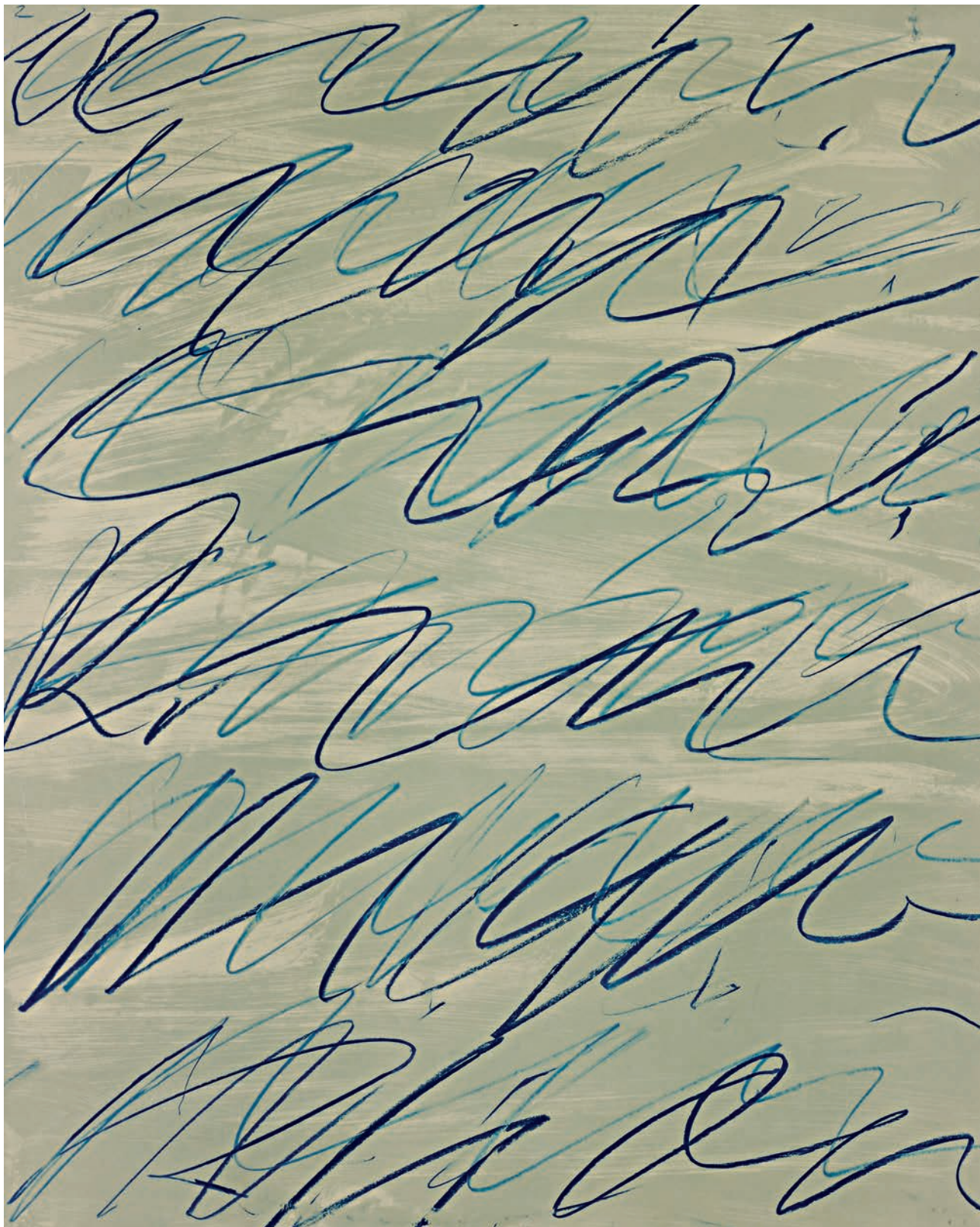
85 × 166.5 × 6.5 cm (33 1/2 × 65 1/2 × 2 1/2 in)

Signed, titled, dated and numbered 'Oldenburg 69 Profile Airflow 19/75' lower edge. This work is from an edition of 75 and is an example from the first edition of this multiple; a second edition in a different colour was edited by Gemini at a later stage.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣ †

PROVENANCE

Private Collection, Zurich



287 **CY TWOMBLY** 1928–2011

Roman Notes, 1970

colour offset lithograph

87 × 70 cm (34 1/4 × 27 1/2 in)

Signed, dated and numbered 'Cy Twombly, 70, 8/100' on the reverse. This work is number 8 from an edition of 100 plus 10 artist's proofs and published by Neuendorf Verlag, Hamburg.

Estimate £16,000–20,000 \$25,300–31,600 €19,900–24,900 †

PROVENANCE

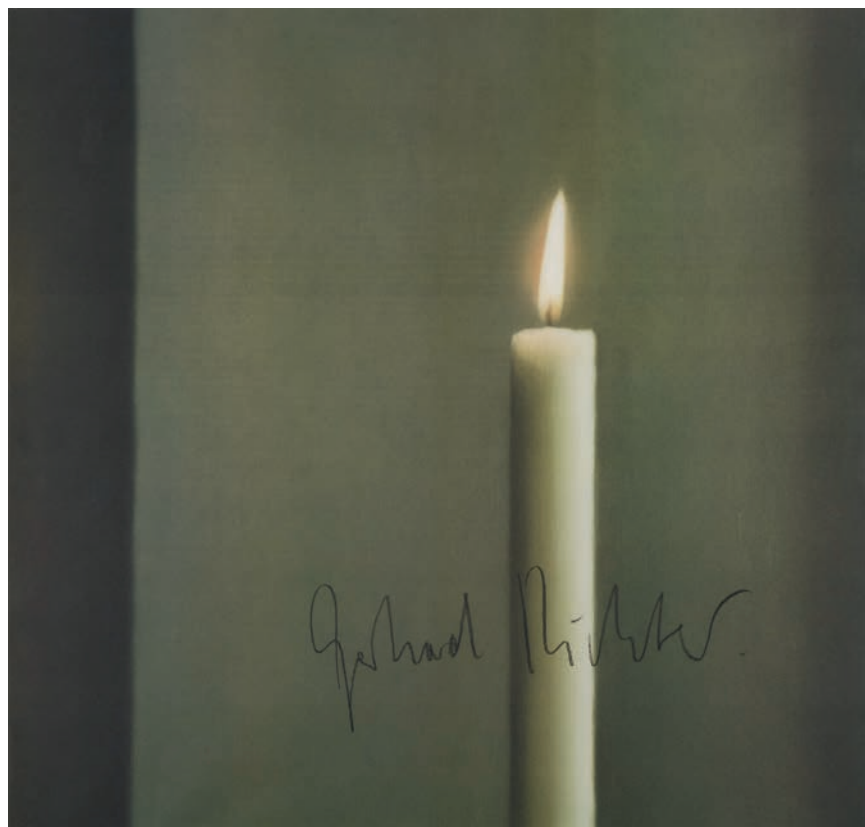
Private Collection, Stockholm

LITERATURE

H. Bastian, *Cy Twombly – Das graphische werk 1953–1984, A catalogue raisonné of printed graphic works*, Munich/New York 1984, no. 26



288



289

288 GERHARD RICHTER b. 1932

Grey, 2008

overpainted photograph

18.8 × 12.6 cm (7 3/8 × 4 7/8 in)

Signed, dated and numbered 'Richter '08 12/80' lower margin. This work is unique and from a series of 80.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♠

PROVENANCE

Private Collection, Munich

289 GERHARD RICHTER b. 1932

Kerze I, 1988

colour offset lithograph

90.5 × 95 cm (35 5/8 × 37 3/8 in)

Signed 'Gerhard Richter' lower edge. This work is from an edition of 250.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♠ †

PROVENANCE

Private Collection, Düsseldorf

LITERATURE

Catalogue raisonné no. B64



290 **FRANCIS BACON** 1909–1992

Metropolitan (Triptych), 1974–77

colour etchings with aquatint

56 × 108 cm (22 × 42 1/2 in)

Signed and inscribed 'Francis Bacon, for Alan' in the lower right margin; numbered 'AP' in the lower left margin. This work is an artist's proof, aside from an edition of 99.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♠ †

PROVENANCE

Private Collection, London



291 **LUCIAN FREUD** 1922–2011

Before the Fourth, 2004

etching on Somerset white paper

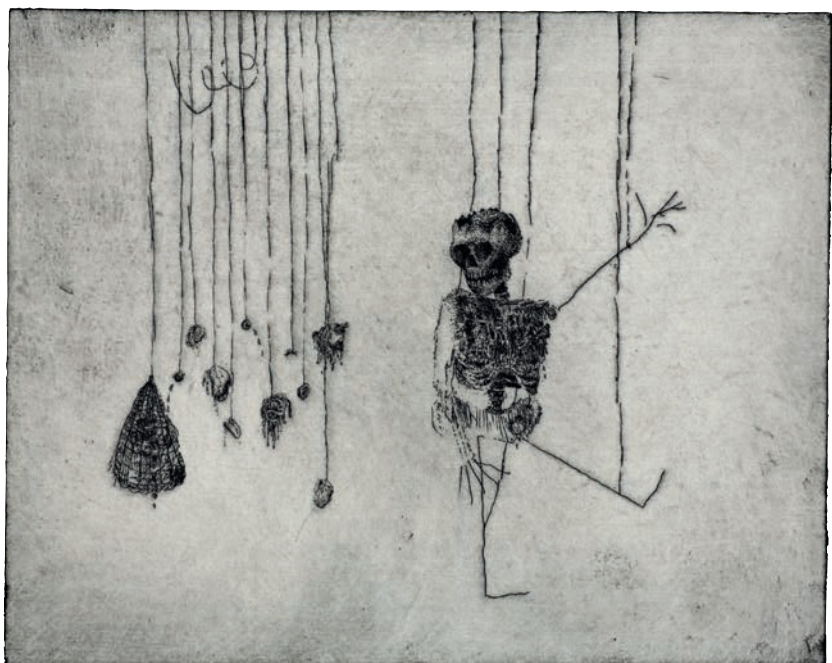
34.3 × 42.5 cm (13 1/2 × 16 3/4 in)

Initialed 'LF' lower right and numbered '35/46' lower left. This work is number 35 from an edition of 46.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♣ †

PROVENANCE

Private Collection, London



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

Disasters of War, 1999

Eighty-three etchings with aquatint

each: 28 × 38.5 cm (11 × 15 1/8 in)

Estimate £30,000–40,000 \$47,500–63,300 €37,300–49,800 ♣

PROVENANCE

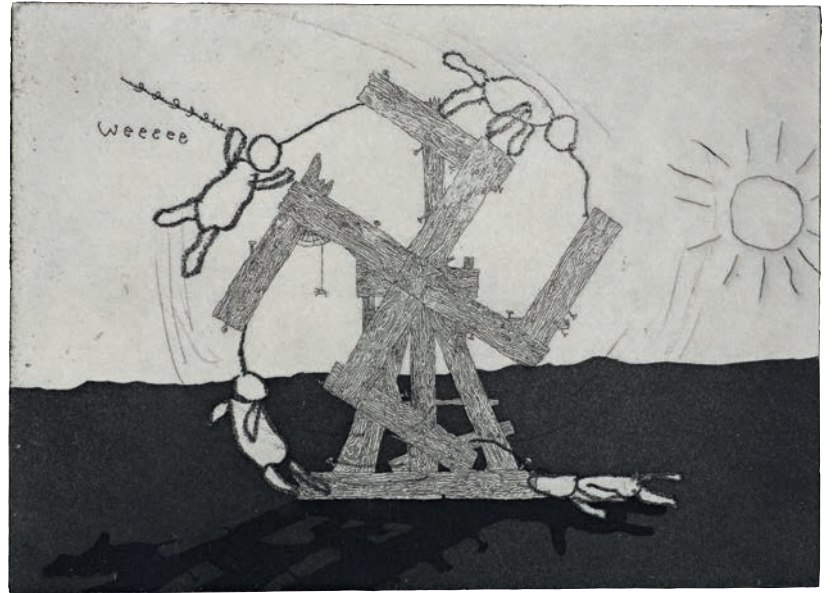
White Cube, London

Charles Booth Chibborn Collection

Acquired from the above by the present owner

EXHIBITED

London, Tate Britain, *Turner Prize*, 2003





293

293 LUCIO FONTANA 1899–1968
Concetto Spaziale, 1966
perforated silver foil on cardboard
37.5 × 10 × 10 cm (14 3/4 × 3 7/8 × 3 7/8 in)
Signed and numbered 'Fontana 11/30' on the bottom. This work is accompanied by a certificate of authenticity.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE
Centro Fly Casa, Milan
Acquired from the above by the present owner

LITERATURE
Vittorio Gregotti, 'Avanguardie nella produzione di serie', *Arte figurative*, Milan, 1966 (illustrated)

294 LUCIO FONTANA 1899–1968
Concetto Spaziale rosso, 1968
multiple in plastic
29.5 × 29.5 cm (11 5/8 × 11 5/8 in)
Published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣ †

PROVENANCE
Private Collection, Paris



294



295 **LUCIO FONTANA** 1899–1968

Teatrino Nero, 1968

cardboard relief with silkscreen

70 × 70 cm (27 1/2 × 27 1/2 in)

Signed and numbered 'L. Fontana 24/75' on the reverse. This work is from an edition of 75.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♠ †

PROVENANCE

Private Collection, Munich



296 **ENRICO CASTELLANI** b. 1930

Estroflessione, 1968

thermoformed plastic multiple

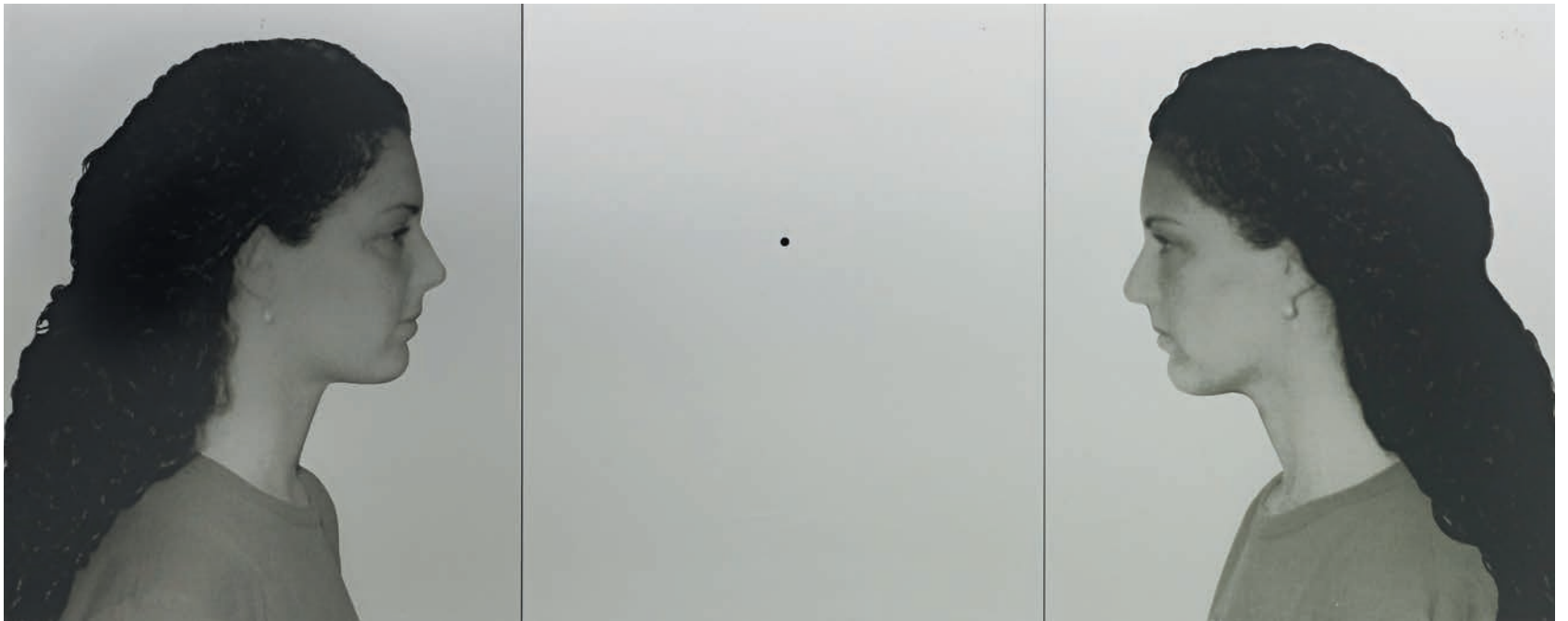
30 × 30 cm (11 3/4 × 11 3/4 in)

Published by Achille Mauri Editore, Milan, Italy. This work is accompanied by the book, *Enrico Castellani Pittore*, published by Achille Mauri Editore, Milan, Italy.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700 ♣

PROVENANCE

Private Collection, Milan



297 **MICHELANGELO PISTOLETTO** b. 1933

Gemelle (Mirrored Triptych), 1998

screenprint on mirrored acrylic

50 × 119.5 cm (19 5/8 × 47 in)

Signed and numbered 'Pistoletto 28C/60' on the reverse; published by Editions Schellmann. This work is from an edition of 60.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣ †

PROVENANCE

Galerie Lauter, Mannheim

Professor Robert Häuser Collection, Munich



298



299

298 YVES KLEIN 1928–1962

Petite Vénus bleue, 1956–57

bronze with IKB pigment and gold leaf in Perspex box

12.5 × 8.5 × 8.5 cm (4 7/8 × 3 3/8 × 3 3/8 in)

Incised '460/500' on the reverse. This work is number 460 from an edition of 500 and accompanied by a certificate of authenticity provided by Rotraut Klein-Moquay.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Private Collection, Paris

299 HENRY MOORE 1898–1986

Stone Reclining Figure, 1980

aquatint and drypoint on Magnani paper

97 × 184 cm (38 1/4 × 72 1/2 in)

Signed, dated and numbered 'Moore 1980 III/IV' lower margin. This work is from an edition of 4.

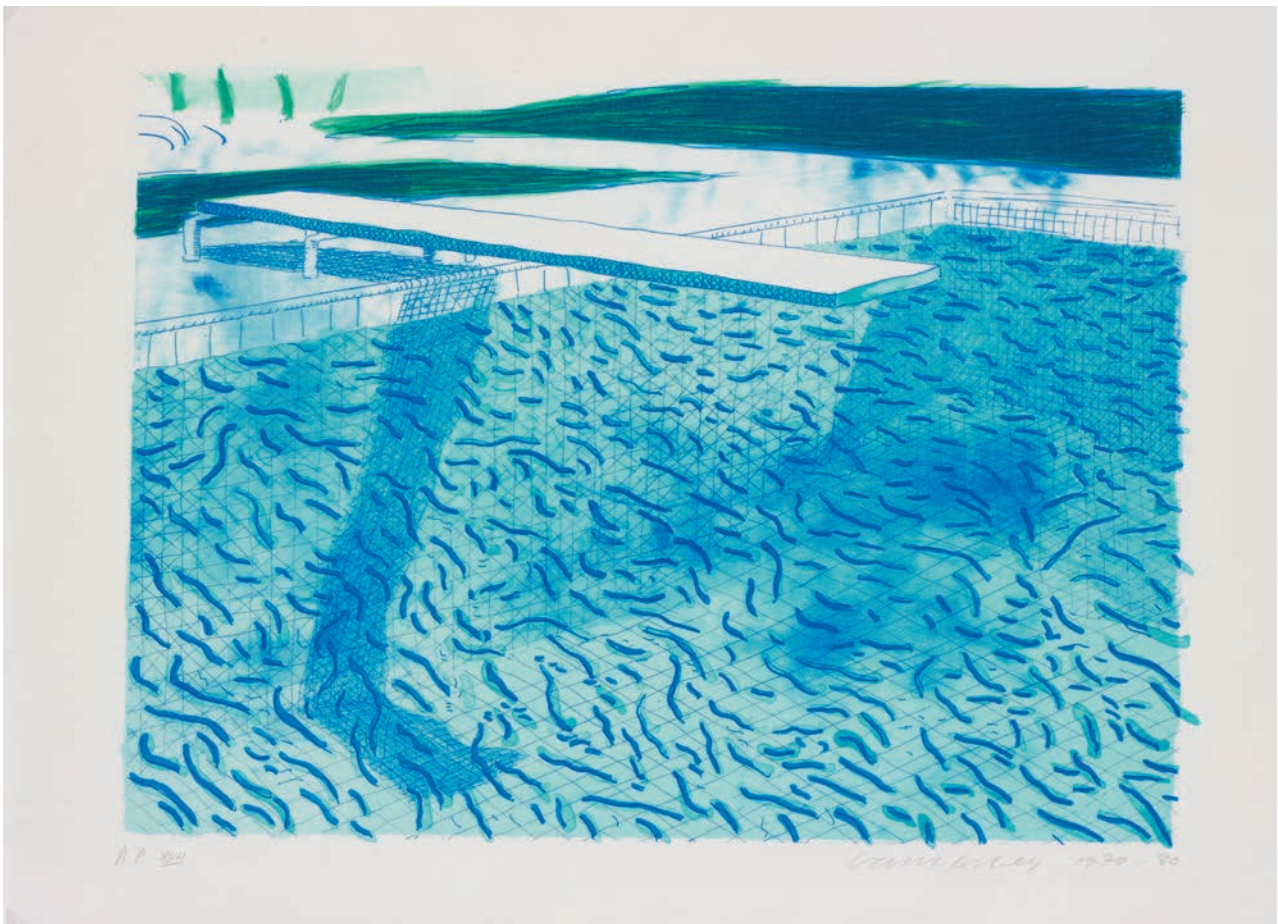
Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♣ †

PROVENANCE

Private Collection, Philadelphia



300



301

300 TOM WESSELMANN 1931–2004

Nude with Bouquet and Blue Stockings, 1990

screenprint on heavy paper

114 × 203 cm (44 7/8 × 79 7/8 in)

Signed and numbered 'Wesselmann 14/100' lower right. This work is from an edition of 100 plus 12 Hors Commerce proofs.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 †

PROVENANCE

Private Collection, New York

301 DAVID HOCKNEY b. 1937

Lithograph for 'Water' made of thick and thin lines and two light blue washes, 1978–80

colour lithograph on TGL handmade paper

66 × 86 cm (25 7/8 × 33 7/8 in)

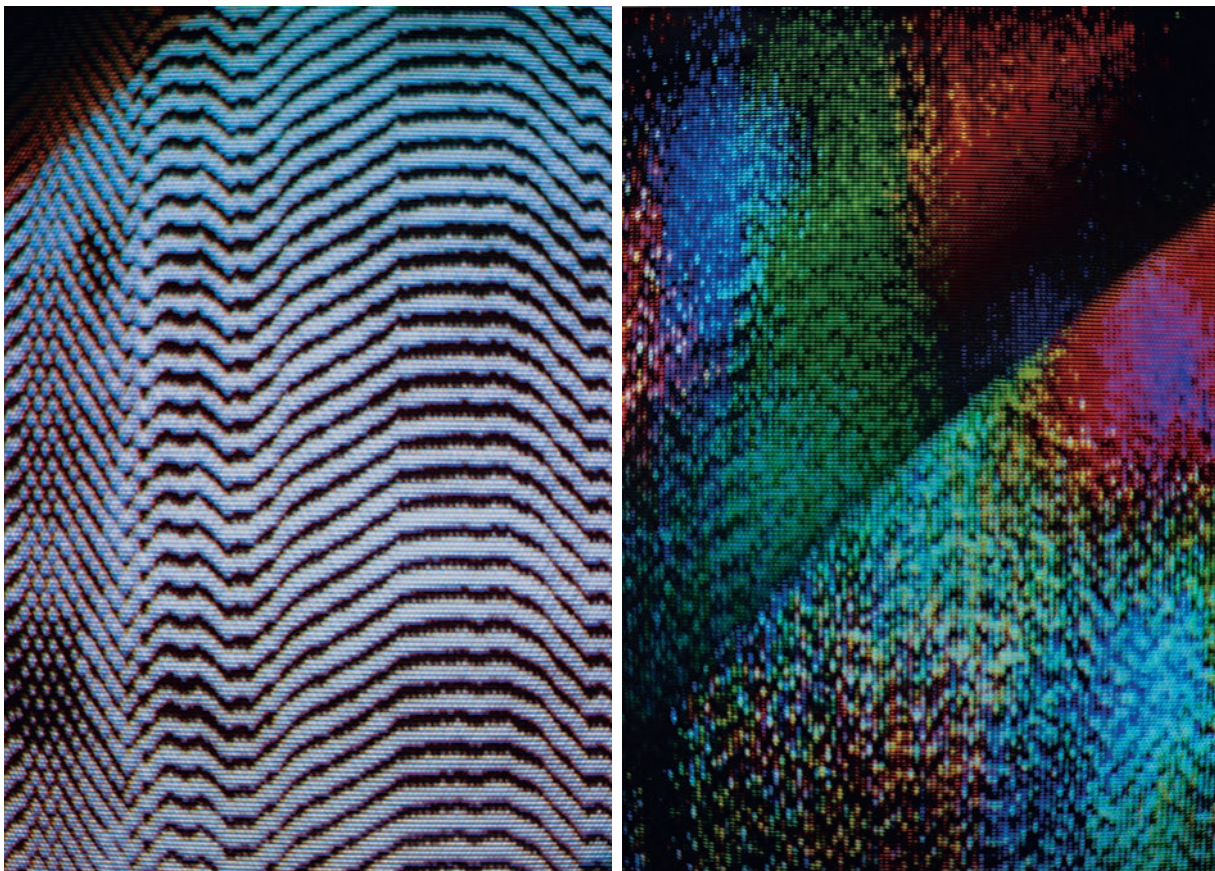
Signed, dated and numbered 'David Hockney 1978-80 AP XVII' lower margin. This work is from an edition of 85 plus 18 artist's proofs, published by Tyler Graphics, Mount Kisco, New York.

Estimate £18,000–22,000 \$28,500–34,800 €22,400–27,400 ♠ †

PROVENANCE

Advanta Collection, New York

302



303



302 TAUBA AUERBACH b. 1981

Static 18 & 19, 2011

two colour coupler prints

each: 58 × 40.5 cm (22 7/8 × 15 7/8 in)

Each signed, dated and numbered 'Tauba A 29/30 2011' on the reverse. These works are from an edition of 30 and are published by Texte Zur Kunst, Berlin.

Estimate £3,000–5,000 \$4,700–7,900 €3,700–6,200

PROVENANCE

Private Collection, London

303 JOHN BALDESSARI b. 1931

Warm Comfort from Prima Facie [Fifth State], 2006

colour lithograph

40 × 60 cm (15 3/4 × 23 5/8 in)

Signed, titled and numbered '18/30 BALDESSARI 06' lower margin. This work is number 18 from an edition of 30.

Estimate £2,000–3,000 \$3,200–4,700 €2,500–3,700

PROVENANCE

Private Collection, Europe



304 **ELMGREEN & DRAGSET** b. 1961 & b. 1969

Copenhagen – New York – Milan – Berlin, 2003

four colour coupler prints

each: 42 × 42 cm (16 1/2 × 16 1/2 in)

This work is number 1 from an edition of 5.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Tanya Bonakdar Gallery, New York

Acquired from the above by the present owner

THIS LOT IS SOLD WITH NO RESERVE

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

Under Discussion, 2004–05

colour coupler print

52 × 38 cm (20 1/2 × 14 7/8 in)

Signed and numbered 'Jennifer Allora Guillermo Calzadilla, 15' on a label affixed to the reverse. This work is number 15 from an edition of 25 plus 3 artist's proofs.

Estimate £3,000–5,000 \$4,700–7,900 €3,700–6,200 ●

PROVENANCE

Private Collection, Italy





306 **JULIAN OPIE** b. 1958

This is Shahnoza in 3 parts. 02, 2008

flocking on acrylic in aluminium frame in 3 parts

overall: 78.5 × 137.5 cm (30 7/8 × 54 1/8 in)

Signed 'Julian Opie' on a gallery label attached to the reverse of 1 panel.

This work is from an edition of 30.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Alan Christea Gallery, London

307 **JULIAN OPIE** b. 1958

Catherine Dancing, 2010

silkscreen on painted wood

33 × 26.5 × 8 cm (12 7/8 × 10 3/8 × 3 1/8 in)

Signed 'Julian Opie' on the underside. This work is unique.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Private Collection, Monaco





308 **DAMIEN HIRST** b. 1965

Big Love (diamond dust version), 2010

screenprint in colours with diamond dust on heavy wove paper

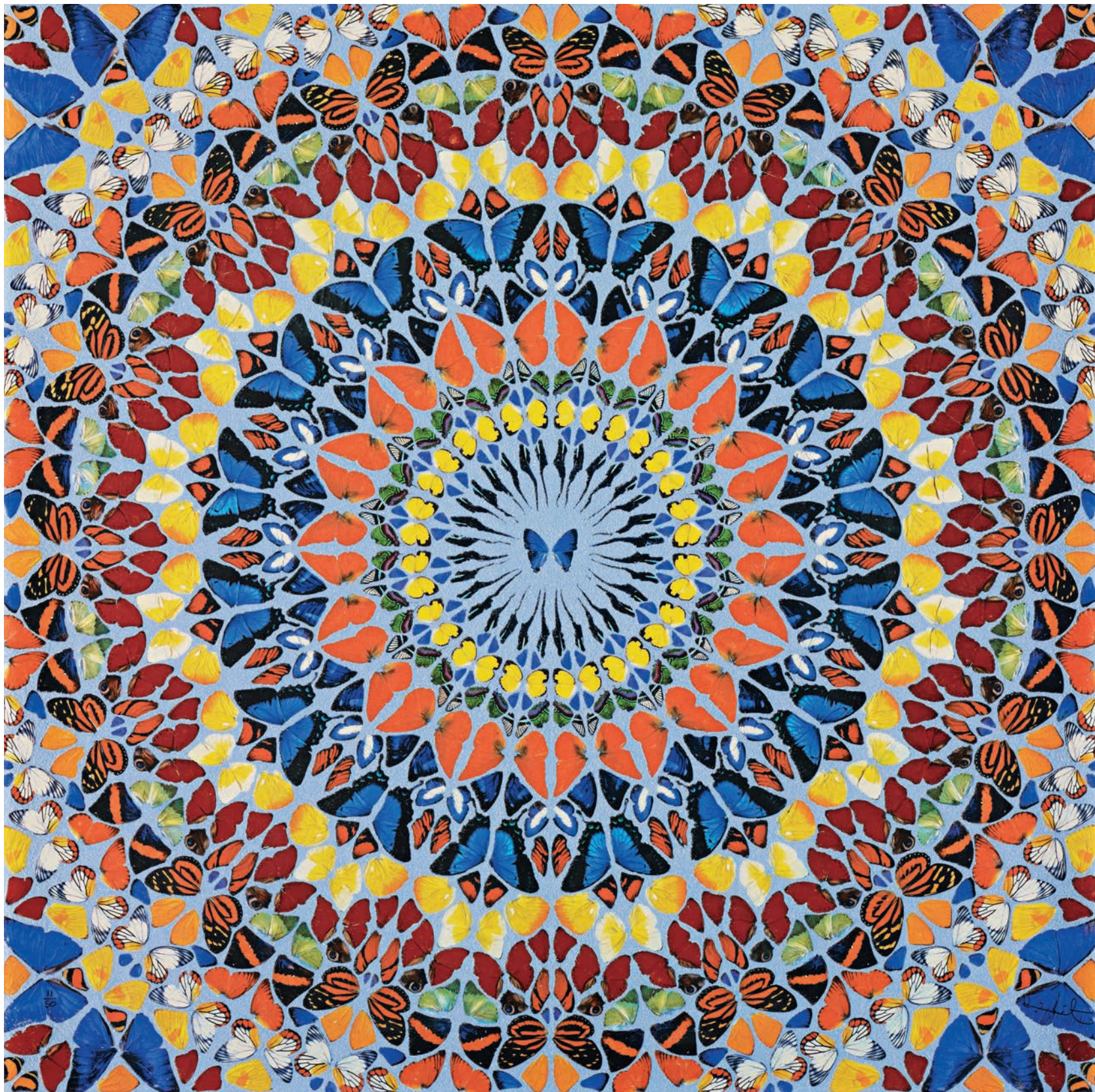
152 × 155 cm (59 7/8 × 61 in)

Signed 'Damien Hirst' lower right and numbered '22/50' lower left. This work is number 22 from an edition of 50 and published by Other Criteria, London.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣ †

PROVENANCE

Private Collection, London



309 **DAMIEN HIRST** b. 1965

Kindness (diamond dust version), 2011

colour silkscreen with diamond dust on heavy wove paper

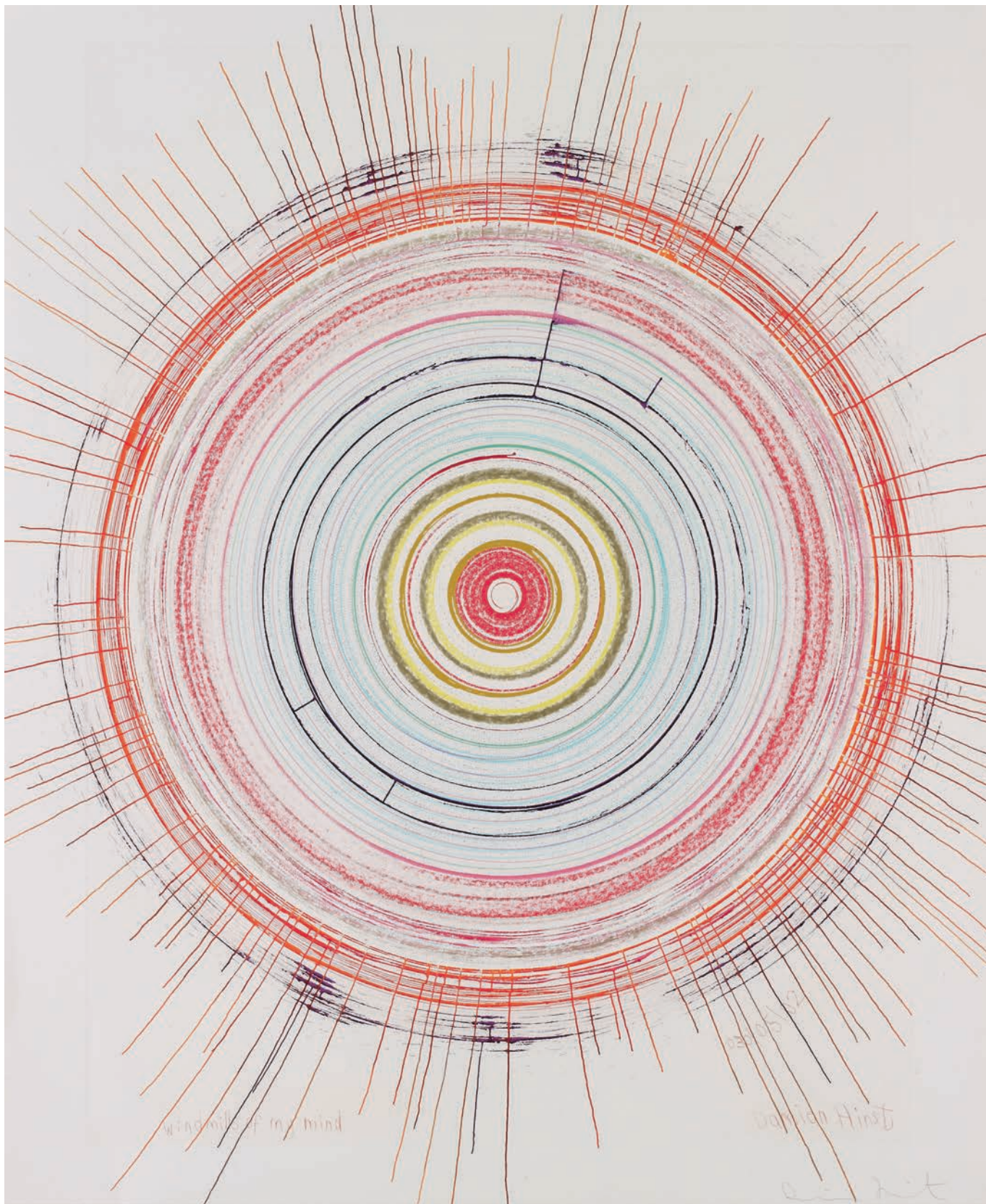
92 × 92 cm (36 1/4 × 36 1/4 in)

Signed 'Damien Hirst' lower right and numbered '11/50' lower left. This work is from an edition of 50 plus 10 artist's proofs.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 ♣ †

PROVENANCE

Private Collection, London



310 DAMIEN HIRST b. 1965

Windmills of my mind, 2002

Gouache, felt-tip pen, crayon over etched ground

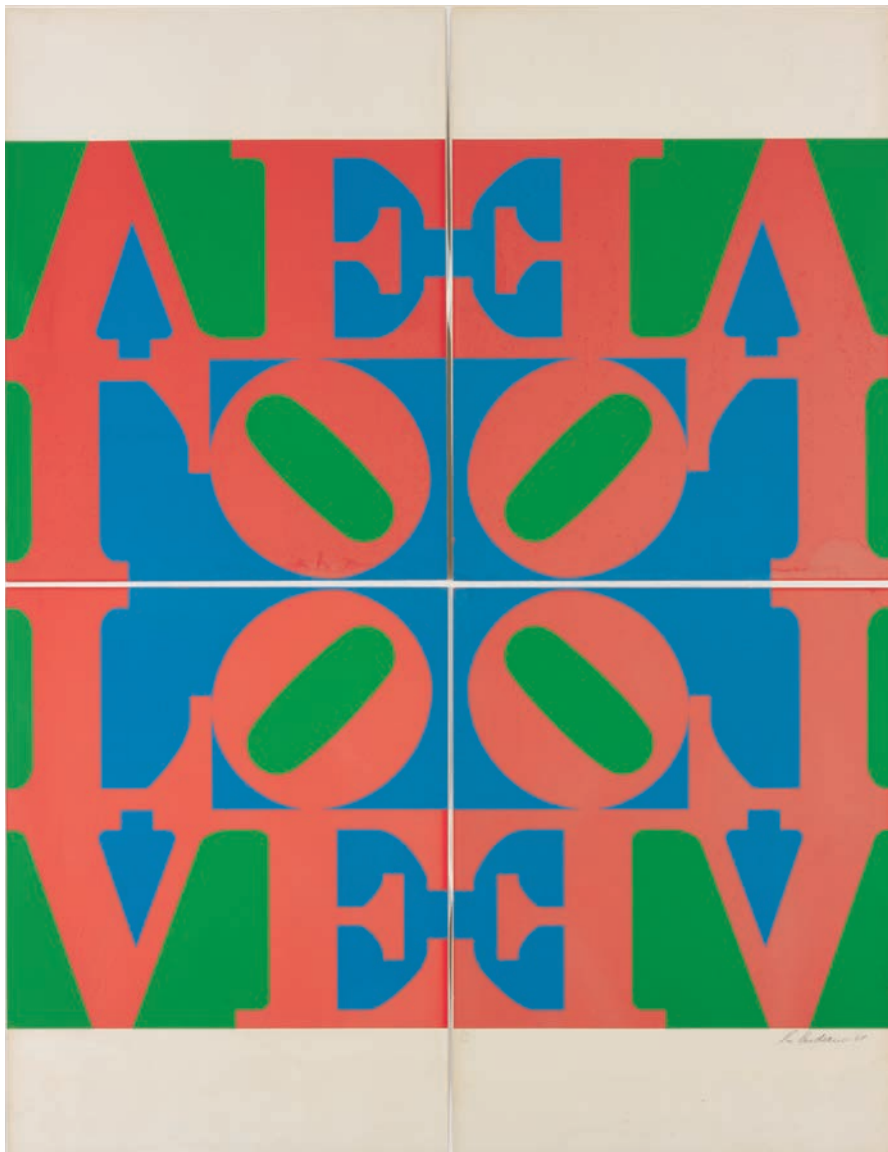
110.5 × 90.5 cm (43 1/2 × 35 5/8 in)

Signed and dated 'Damien Hirst, 030/05/02' lower right and titled 'Windmills of my mind' lower left. This work is unique and registered in the Damien Hirst Archive under number DHS 6922.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣ †

PROVENANCE

Private Collection, London



311

311 ROBERT INDIANA b. 1928

LOVE (in 4 parts), 1961

colour silkscreens in 4 parts

each: 64.5 × 49.5 cm (25 3/8 × 19 1/2 in)

Signed, dated and numbered 'R Indiana '61 20/70' lower margin of the lower right sheet. This work is from an edition of 70.

Estimate £4,000–6,000 \$6,300–9,500 €5,000–7,500 †

PROVENANCE

Private Collection, Zurich



312

312 ANDY WARHOL 1928–1987

Cow, 1971

colour screenprint on paper

116 × 76.5 cm (45 5/8 × 30 1/8 in)

Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for Visual Arts Inc; initialled 'T.J.H.' and numbered '037S AWF.300' on the reverse. This work is from an unlimited edition and published by Factory additions, New York.

Estimate £5,000–7,000 \$7,900–11,100 €6,200–8,700

PROVENANCE

Acquired directly from the artist

Marina Schiano, New York

Thomas Ammann Fine Art AG, Zurich

LITERATURE

Feldman & Schellmann, II.11A



313 JEAN-MICHEL BASQUIAT 1960–1988

Cabeza, 1982/2004–05

colour screenprint on Saunders 410 Hot Press watercolour paper

139 × 101 cm (54 3/4 × 39 3/4 in)

Numbered '53/85' lowered left and signed, dated by Gerard Basquiat, the administrator of The Estate of Jean-Michel Basquiat, on the reverse with the estate stamp. This work is from an edition of 85.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 †

PROVENANCE

Private Collection, London





314 **DAMIEN HIRST** b. 1965

Fun, 2008

collage of syringe, butterflies, pills, resin and household gloss paint on canvas

27.2 × 15.4 cm (10 3/4 × 6 1/8 in)

Signed 'D Hirst' lower edge. This work is unique within a series of 75 different multiples.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣ †

315 **DAMIEN HIRST** b. 1965

Happiness, 2008

syringes, butterflies, pills, resin and household gloss paint on canvas

36 × 43 cm (14 1/8 × 16 7/8 in)

Signed 'D Hirst' lower edge. This work is unique within a series of 35 different works and registered in the Damien Hirst Archive under number DHS11662.

Estimate £45,000–55,000 \$71,200–87,000 €56,000–68,400 ♣ †

PROVENANCE

Private Collection, Geneva



316 **KATSURA FUNAKOSHI** b. 1951

Two works: (i) *Dream of the Bird*, 1990; (ii) *In the Room With High Ceiling*, 1990
etchings

(i) 92.1 × 80 cm (36 1/4 × 31 1/2 in); (ii) 40.3 × 29.8 cm (15 7/8 × 11 3/4 in)

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900

PROVENANCE

Galerie Frank Schlag & Cie, Essen

Acquired from the above by the present owner



317 **YAYOI KUSAMA** b. 1929

Porcelain Pumpkin, 2002

glazed porcelain and original coloured paper-covered box

9 × 11.2 × 11.2 cm (3 1/2 × 4 3/8 × 4 3/8 in)

Stamped 'Yayoi Kusama 2002 HC 1/6/100' on the underside; further stamped 'Yayoi Kusama 2002' on the underside of the lid. This work is an Hors Commerce Proof from an edition of 100 plus 6 Hors Commerce Proofs.

Estimate £3,000–5,000 \$4,700–7,900 €3,700–6,200 †

PROVENANCE

Private Collection, Paris



318 **SHINTARO MIYAKE** b. 1970

Tatado, 2003

crayon on paper

113.5 × 440 cm (44 5/8 × 173 1/4 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700

PROVENANCE

Tomio Koyama Gallery, Tokyo

Acquired from the above by the present owner

EXHIBITED

Helsinki Museum of Art, *Japan Pop: Manga and Japanese Contemporary Art*,
9 September–27 November 2005





319 DAMIEN HIRST b. 1965

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

household gloss enamel paint on canvas laid on fibreboard

118 × 96 cm (46 1/2 × 37 3/4 in)

Estimate £40,000–60,000 \$63,300–94,900 €49,800–74,600 ♠

PROVENANCE

Private Collection, Australia

Phillips de Pury, London, Contemporary Art Day sale, 18 February 2010, lot 230

Acquired from the above sale by the present owner

Please note that this is the box cover of a folio set of etchings titled *In a Spin, the Action of the World on Things*, edited by The Paragon Press, London 2002. The entire volume, rather than the individual parts, is recorded in the Damien Hirst archive.



320 **SWOON** b. 1977

Monica, 2011

handpainted screenprint on Mylar

213 × 130 cm (83 7/8 × 51 1/8 in)

This work is accompanied by a certificate of authenticity.

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400

PROVENANCE

Black Rat Projects, London

Acquired from the above by the present owner



321 CHARLES HOSSEIN ZENDEROUDI b. 1937

Zaza + Grer, 1973

oil on canvas

46 × 55 cm (18 1/8 × 21 5/8 in)

Signed and dated 'Zenderoudi 73' lower right; further signed on a label affixed to the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 

PROVENANCE

S. Erasmo Club d'Arte, Milan

Acquired from the above by the present owner



322 **HANS HARTUNG** 1904–1989

P1973-Z9, 1973

acrylic on board

53 × 75.2 cm (20 7/8 × 29 5/8 in)

Signed 'Hans Hartung' lower right and dated '1973' lower left.

Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Acquired directly from the artist

Private Collection, Italy



323 **JEAN-PIERRE PINCEMIN** 1944–2005

Untitled, c. 1980

oil on canvas

120.5 × 120.5 cm (47 1/2 × 47 1/2 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Galerie Numaga, Colombier, Switzerland

Acquired from the above by the present owner



324 **PIERO DORAZIO** 1927–2005

Dubious Edges, 1965

oil on canvas

54.7 × 73.5 cm (21 1/2 × 28 7/8 in)

Signed, titled and dated 'Piero Dorazio. 1965 "Dubious Edges"' on the reverse.

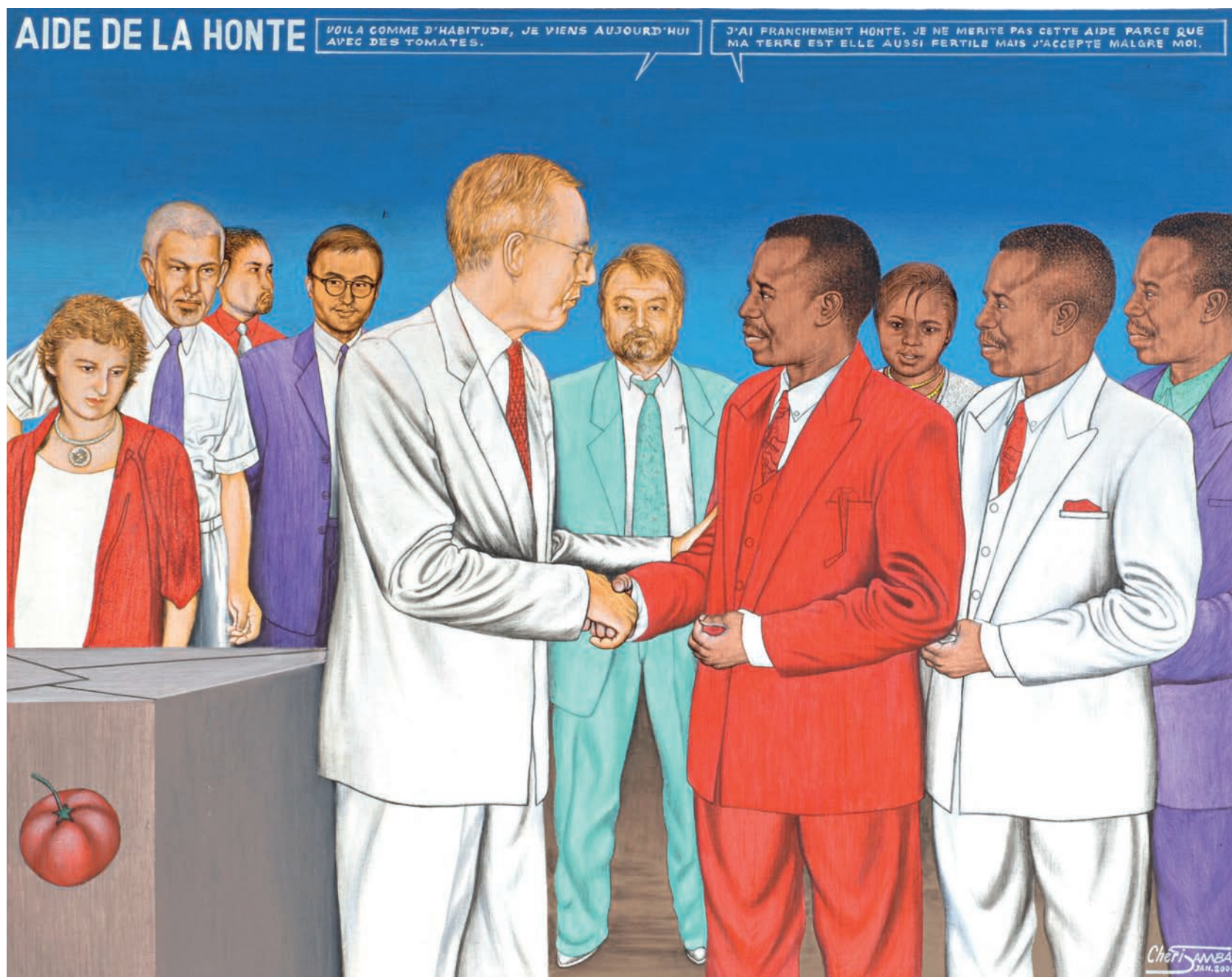
Estimate £15,000–20,000 \$23,700–31,600 €18,700–24,900 ♣

PROVENANCE

Galerie Erker, St. Gallen

Marlborough Gallery, London

Acquired from the above by the present owner



325 CHÉRI SAMBA b. 1956

Aide de la Honte, 2006

acrylic and glitter on canvas

80 × 100 cm (31 1/2 × 39 3/8 in)

Signed 'Chéri SAMBA Jan. 2006' lower right.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000

PROVENANCE

Acquired directly from the artist

A+G Fine Arts

Private Collection, Belgium



326 **CHRIS OFILI** b. 1968
Self Portrait with Sister and Bike, 1989
 oil on canvas
 44.5 × 36 cm (17 1/2 × 14 1/8 in)
 Signed 'Chris Ofili' on the reverse.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Acquired directly from the artist
 Private Collection, London



327 **KERIM RAGIMOV** b. 1970

Ford Explorer XLT / Savrasov, 2002–03

oil on canvas

260 × 197 cm (102 3/8 × 77 1/2 in)

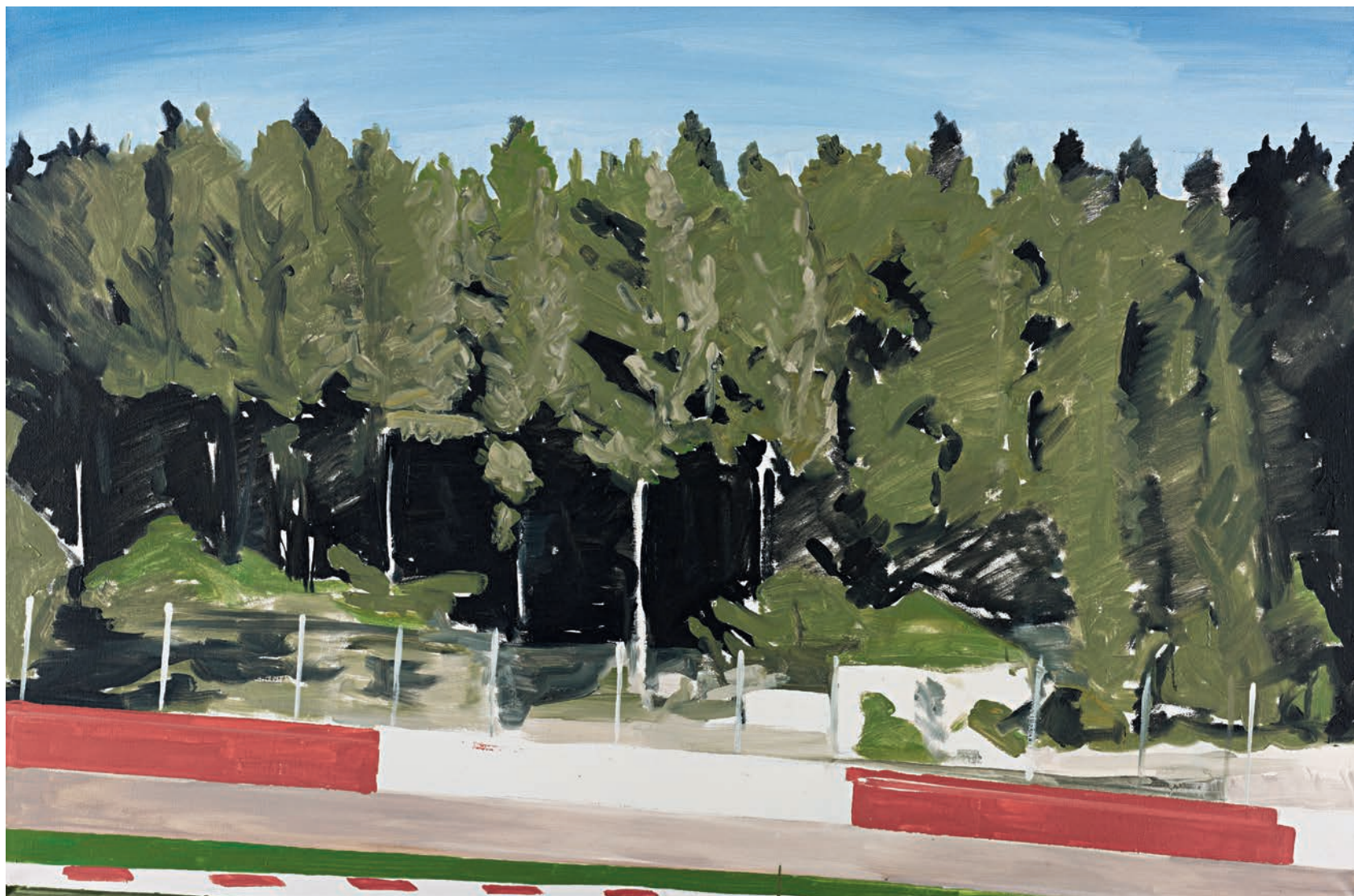
Signed and dated 'Ragimov 2008' lower centre, titled 'Ford Explorer XLT / Savrasov' lower left; further signed, titled and dated on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Museum 52, London

Acquired from the above by the present owner



328 **KOEN VAN DEN BROEK** b. 1973

F1 Horizontal, 2007

oil on canvas

110 × 165 cm (43 1/4 × 64 7/8 in)

Signed, titled and dated 'Koen van den Broek "F1 horizontal" 2007' on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

White Cube, London

Acquired from the above by the present owner

329 **RICHARD WATHEN** b. 1971

Domain, 2006

oil and linen on aluminium

182 x 245 cm (71 5/8 x 96 1/2 in)

Signed, titled and dated 'Richard Wathen, Domain, 2006' on the reverse.

Estimate £50,000–70,000 \$79,100–111,000 €62,200–87,100 ♣

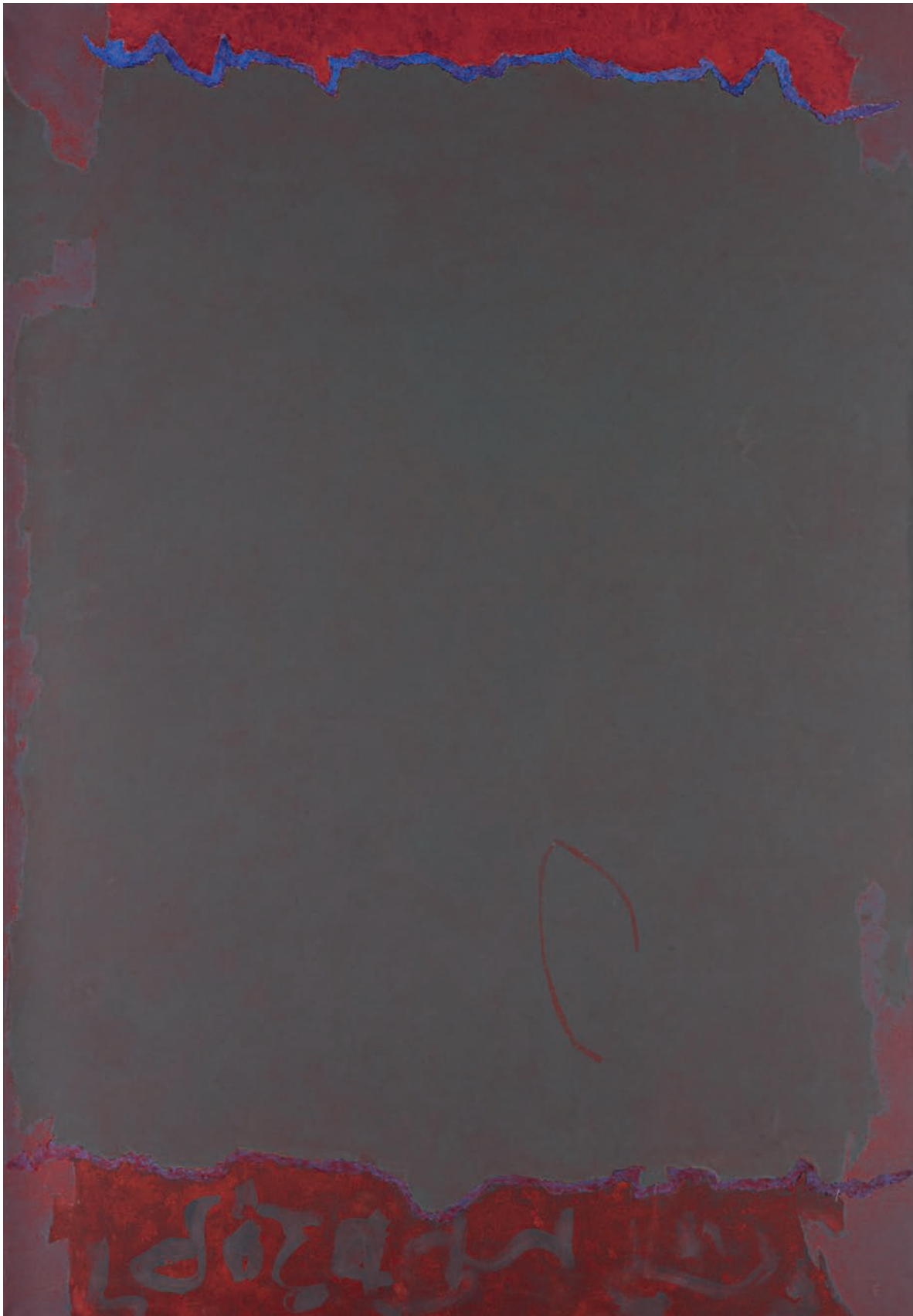
PROVENANCE

Max Wigram Gallery, London

Private Collection, London







330 THEODOROS STAMOS 1922–1997

Infinity Field Lefkada Series for Caspar David Friedrich, 1981

acrylic on canvas

182.8 × 126.5 cm (71 7/8 × 49 3/4 in)

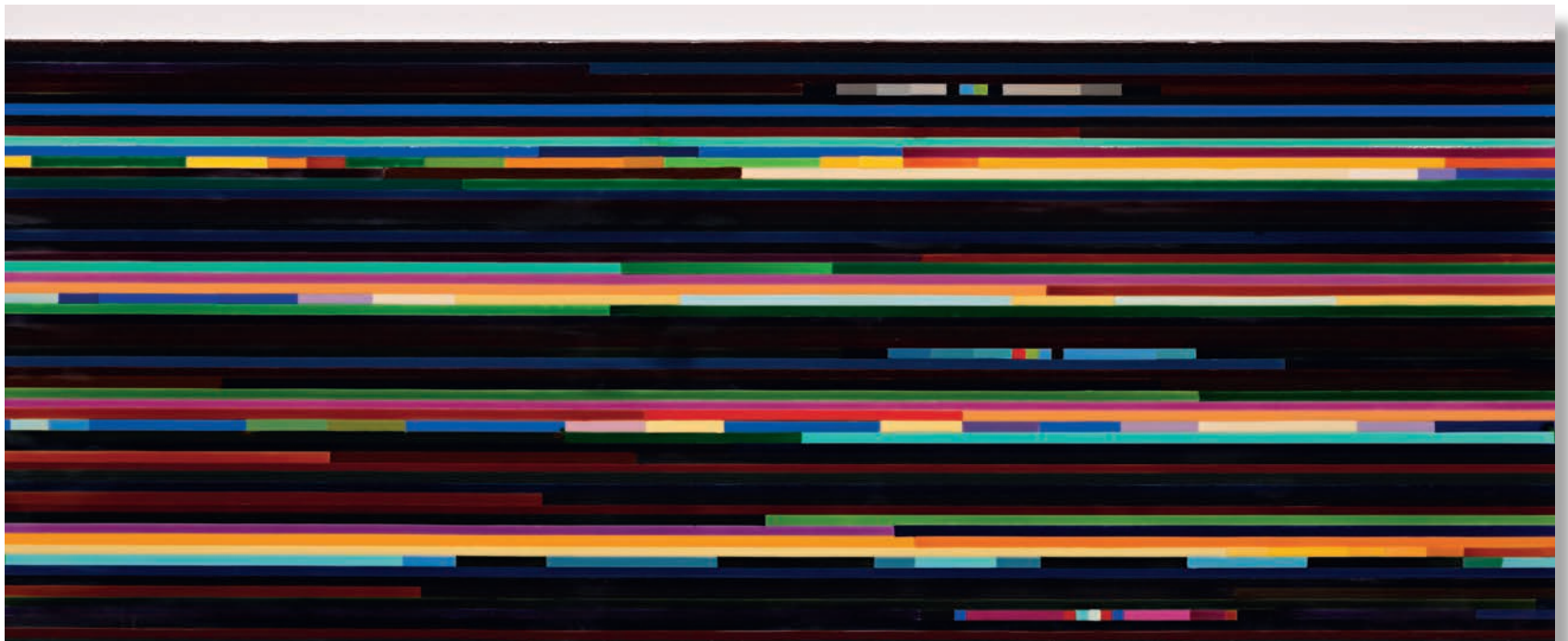
Titled and dated 'Infinity Field Lefkada Series for Caspar David Friedrich, 1981' on the overlap. Louis K. Meisel has confirmed the authenticity of this work.

Estimate £18,000–22,000 \$28,500–34,800 €22,400–27,400 ♣ †

PROVENANCE

Turske & Turske Gallery, Zurich

M. Knoedler, Zurich



331 **PETER ZIMMERMANN** b. 1956

Lines, 2004

acrylic and resin on canvas

101.5 × 260.5 cm (39 7/8 × 102 1/2 in)

Signed, titled and dated 'P. Zimmermann "Lines" 2004' on the reserve.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♠

PROVENANCE

Private Collection



332 **ANDREAS GOLDER** b. 1979

Two works: (i) *Wort, Unnötig!*, 2008; (ii) *Widerstand Zwecklos*, 2008

(i) oil and enamel on canvas; (ii) oil, enamel and spray paint on canvas

each: 49.5 × 40.5 cm (19 1/2 × 16 in)

(i) Signed with artist's signature, titled, dated and inscribed 'Wort, Unnötig!, 2008, Berlin' on the reverse; (ii) signed with artist's signature, titled and inscribed 'Widerstand Zwecklos, Berlin' on the reverse.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 ♣

PROVENANCE

Acquired directly from the artist's studio



333 **XAVIER MASCARO** b. 1965

Eleonora, 2011

glazed ceramic and cast steel

78 x 55 x 36 cm (30 3/4 x 21 5/8 x 14 1/8 in)

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300

PROVENANCE

Artist's studio, Madrid



334 **SANTIAGO SIERRA** b. 1966

Untitled, 2004

Jerusalem stones in a metre-cubed metal box

100 × 100 × 100 cm (39 3/8 × 39 3/8 × 39 3/8 in)

This work is from an edition of 4.

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200 ♣ ‡

PROVENANCE

Lisson Gallery, London

Acquired from the above by the present owner



335 **MANFRED PERNICE** b. 1963

Bell II, 1–14 (04+05), 1998

chipboard, varnish

overall: 190.5 × 201.5 × 86.5 cm (75 × 79 3/8 × 34 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Konrad Fischer Galerie, Düsseldorf

Acquired from the above by the present owner



336 **ERWIN WURM** b. 1954

Mentales Rot (Sex), 2008

wool on canvas

180 × 300 × 10 cm (70 7/8 × 118 1/8 × 3 7/8 in)

Estimate £20,000–30,000 \$31,600–47,500 €24,900–37,300 ♣

PROVENANCE

Galerie Krinzinger, Vienna

Acquired from the above by the present owner



337 **MARK TITCHNER** b. 1973

Dreaming and Doing (Failure is Impossible, Success is Assured), 2008

Jesmonite, acrylic paint, wood and steel in two parts

Each: 154.5 × 154.5 × 32 cm (60 7/8 × 60 7/8 × 12 1/4 in)

Estimate £7,000–9,000 \$11,100–14,200 €8,700–11,200 ♣

PROVENANCE

Vilma Gold, London

Acquired from the above by the present owner

338 **MICHAEL CRAIG-MARTIN** b. 1941

Untitled, 1986

steel, painted wooden box

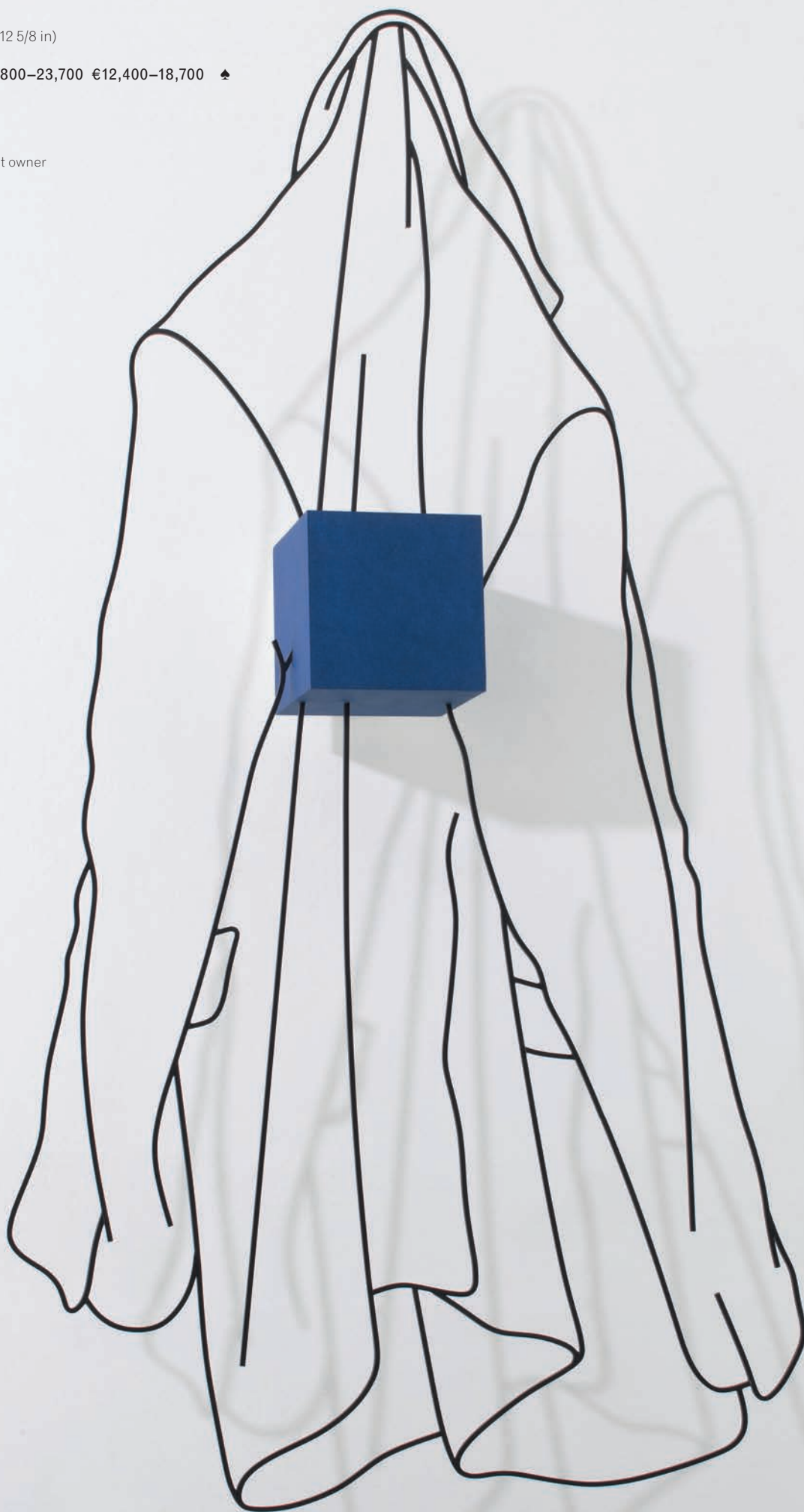
190 × 102 × 32 cm (74 3/4 × 40 1/8 × 12 5/8 in)

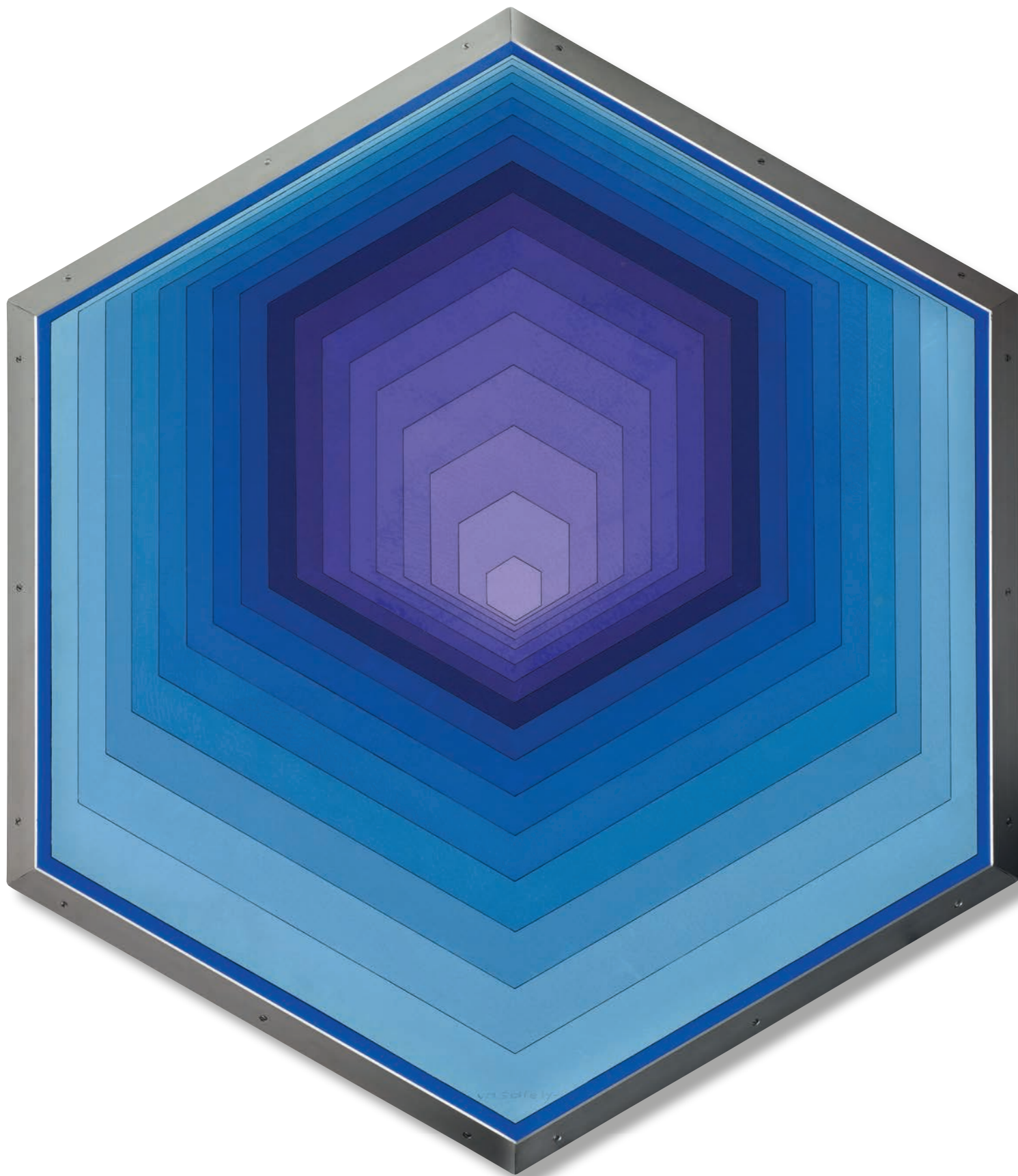
Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Waddington Galleries, London

Acquired from the above by the present owner





339 **VICTOR VASARELY** 1906–1997

Axens, 1980

acrylic on panel

92 × 81 cm (36 1/4 × 31 7/8 in)

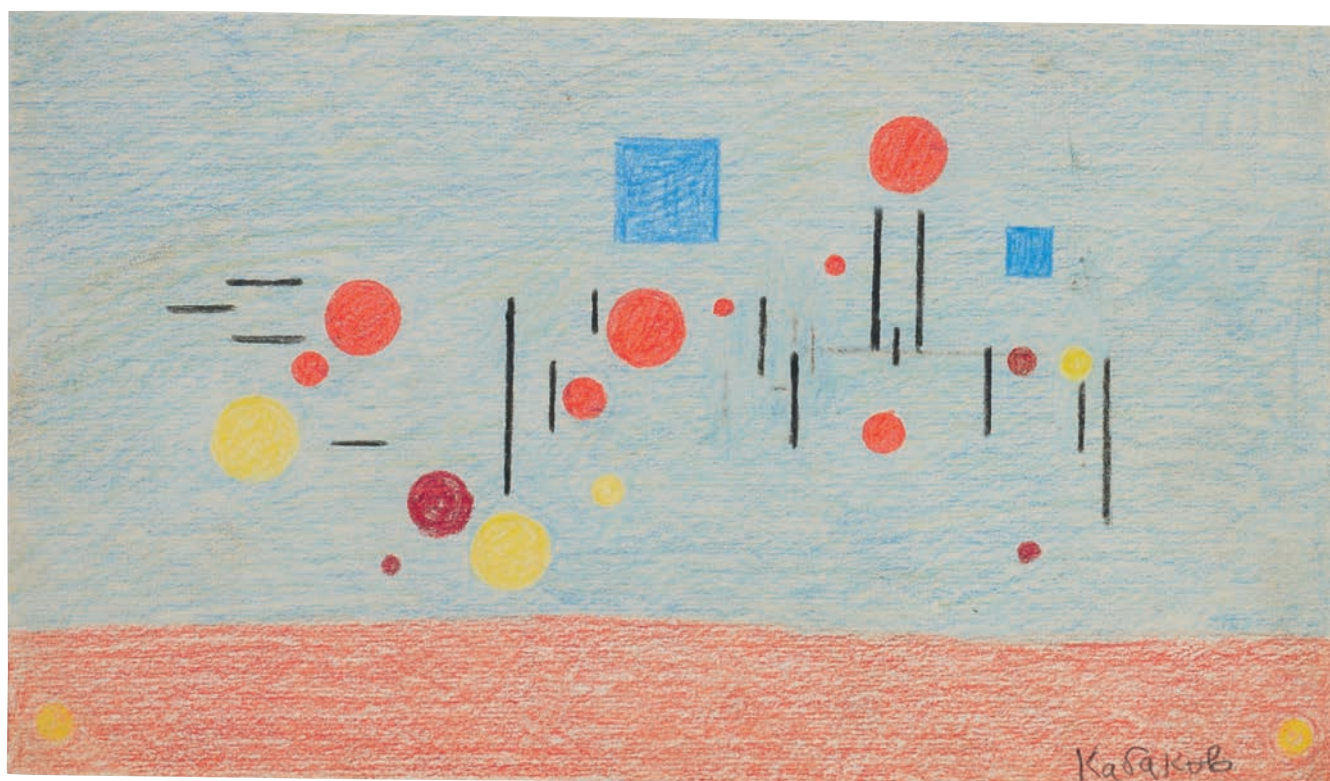
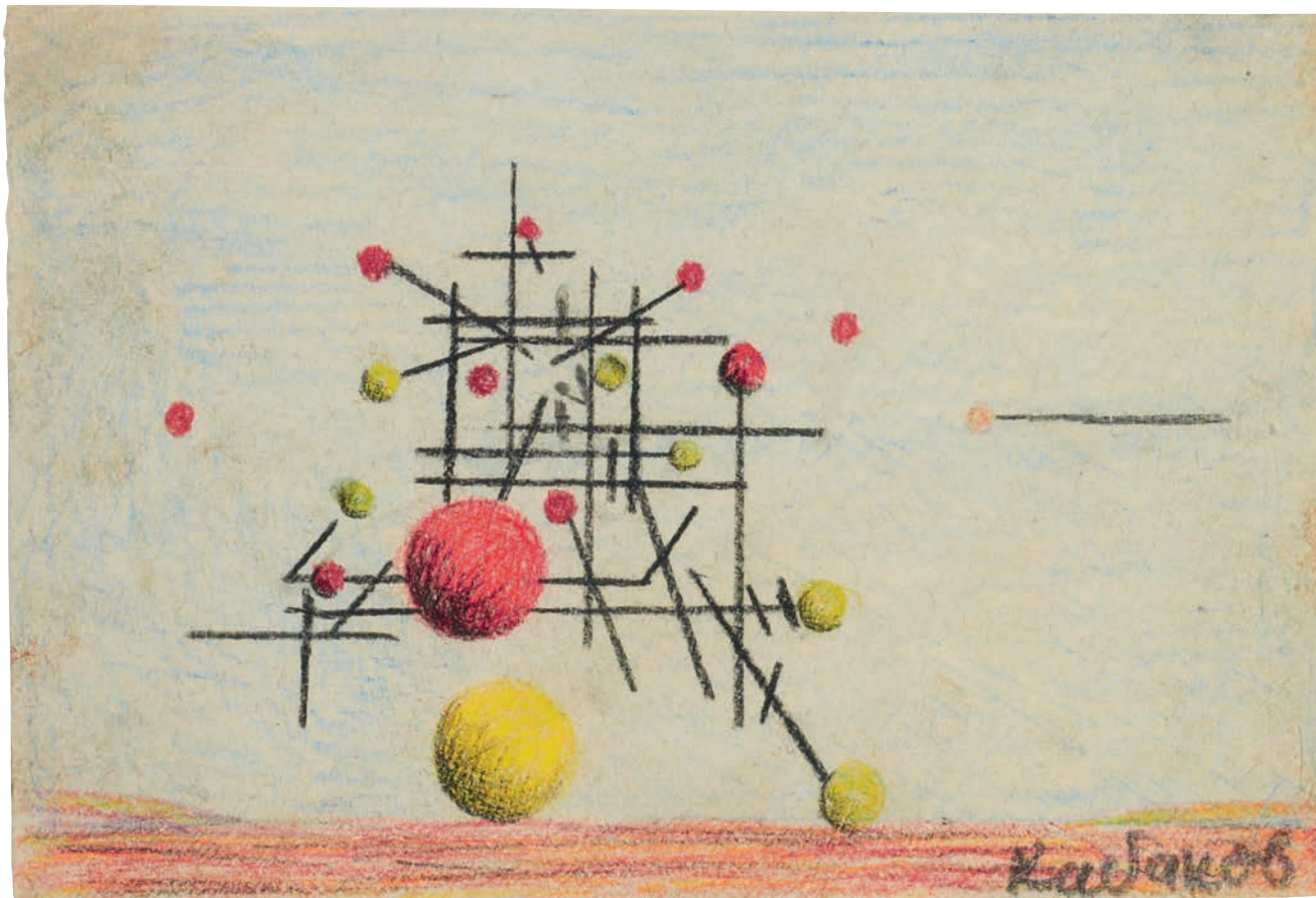
Signed 'Vasarely' lower edge; further signed twice, titled and dated '3074 VASARELY "AXENS" 1980' on the reverse. Michelle Vasarely has verbally confirmed the authenticity of this work.

Estimate £25,000–35,000 \$39,600–55,400 €31,100–43,500 ♣ †

PROVENANCE

Vasarely Center, New York

Acquired from the above by the present owner



340 **ILYA KABAKOV** b. 1933

Two works: *Untitled*, 1964

colour crayon and graphite on paper

(i) 9.7 × 14.3 cm (3 7/8 × 5 5/8 in); (ii) 10.8 × 18.7 cm (4 1/4 × 7 3/8 in)

Both signed 'Kabakov' in Cyrillic lower right; further signed and dated in Cyrillic 'Kabakov, 9 November 1964' on the reverse of one of the works.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 ♣

PROVENANCE

Private Collection



341 PATRICK TUTTOFUOCO b. 1974

Jakarta, 2006

painted steel, plastic, nylon, stratified glass, Perspex

287 × 140 × 140 cm (112 7/8 × 55 1/8 × 55 1/8 in)

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Haunch of Venison, London

Acquired from the above by the present owner

EXHIBITED

Torino, Fondazione Re Rebaudengo, *Revolving Landscape*, 12 April–4 June 2006

Tel Aviv Museum of Art, *Mentalgrafie – Viaggio nell'arte Contemporanea Italiana*, July–August 2007

LITERATURE

Revolving Landscape, exh. cat., Fondazione Re Rebaudengo, Torino, 2006

Mentalgrafie, exh. cat., Tel Aviv Museum of Art, 2007



342 **STANLEY DONWOOD** b. 1968

Run, 2007

acrylic and spraypaint on canvas

86.2 × 86.2 cm (33 7/8 × 33 7/8 in)

Signed and dated 'Stanley Donwood 07' on the lower right turnover edge.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000 

PROVENANCE

Lazarides, London

Acquired from the above by the present owner



343 **JONATHAN MONK** b. 1969

Replica I & II (Version I), 2002

Slide installation: 2 sets of 80 colour slides, shown as a diptych

Projection dimensions variable

This work is from an edition of 2.

Estimate £6,000–8,000 \$9,500–12,700 €7,500–10,000  

PROVENANCE

Meyer Riegger Galerie, Karlsruhe

Acquired from the above by the present owner



344 **RICHARD PETTIBONE** b. 1938

Roy Lichtenstein, Step on can with leg, 1967

acrylic on canvas

17.5 × 17.5 cm (6 7/8 × 6 7/8 in)

Estimate £12,000–18,000 \$19,000–28,500 €14,900–22,400 †

PROVENANCE

Private Collection, New York



345 **RICHARD PETTIBONE** b. 1938

Andy Warhol, Campbell's Soup Can, 1987

acrylic on canvas

17.2 × 13 cm (6 3/4 × 5 1/8 in)

Initialed and dated 'R.P. 1987' on the overlap.

Estimate £8,000–12,000 \$12,700–19,000 €10,000–14,900 †

PROVENANCE

Private Collection, Stockholm



346 **VINNY REUNOV** b. 1963

Movie, 2011–12

oil on canvas

212 x 150 cm (83 1/2 x 59 in)

Signed, titled and dated 'Vinny, 2011/2012, "Movie"' on the reverse.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ‡

PROVENANCE

Private Collection

347 **IGOR GUSEV** b. 1970

Club 27 "Amy", 2010

oil on canvas

200 × 150 cm (78 3/4 × 59 in)

Signed in Cyrillic 'Gusev' lower left; further signed, titled in Cyrillic and dated 'I. Gusev, Club 27 "Amy", 2010' on the reverse.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♠ ‡

PROVENANCE

Private Collection



348 **RUSSELL YOUNG** b. 1960

Liz Taylor, 2008

acrylic paint, enamel screenprint on linen

174.8 × 134 cm (68 7/8 × 52 3/4 in)

Signed and dated 'Russell Young 2008-3-9' on the reverse.

Estimate £10,000–15,000 \$15,800–23,700 €12,400–18,700 ♣

PROVENANCE

Private Collection, London

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GUIDE FOR PROSPECTIVE BUYERS

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

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

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

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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.

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

Condition of Lots

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

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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.

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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.

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

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

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

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
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The Artist's Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist's Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

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

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

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

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

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

3 THE AUCTION

Conditions of Sale

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

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

(b) The auctioneer has discretion at any time to refuse any bid, withdraw any lot, re-offer a lot for sale (including after the fall of the hammer) if he or she believes there may be error or dispute and take such other action as he or she deems reasonably appropriate. Phillips de Pury & Company shall have no liability whatsoever for any such action taken by the auctioneer. If any dispute arises after the sale, our sale record is conclusive.

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

PHILLIPS de PURY & COMPANY

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Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, Europe
Sean Cleary, New York

OFFICE OF THE CHAIRMAN

Harmony Johnston, London +44 20 7318 4099

OFFICE OF THE CHIEF EXECUTIVE OFFICER

Eloise Ashcroft +44 20 7318 4047

INTERNATIONAL SPECIALISTS

Berlin	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
Brussels	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
Buenos Aires & London	Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060
Geneva	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
Istanbul	Deniz Atac, Consultant +90 533 3741198
London	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11
Los Angeles	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22
Paris	Thomas Dryll, Specialist, Contemporary Art +33 1 42 78 67 77 Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77
Zurich	Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1227

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 5403

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 3741198

MILAN

via Vincenzo Monti 26, 20123 Milan, Italy
tel +39 339 478 9671

BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

PARIS

6 avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

SPECIALISTS and DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director +1 212 940 1254
and Worldwide Head, Contemporary Art
Joseph Carlucci, Business Director +1 212 940 1366

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Henry Allsopp +44 20 7318 4060
Matt Langton +44 20 7318 4074
Raphael Lepine +44 20 7318 4078
Karen Levy +44 20 7318 4082
Helen Rohwedder +44 20 7318 4042

Paul de Bono +44 20 7318 4070
Henry Highley +44 20 7318 4061
Tamila Kerimova +44 20 7318 4085
Charlotte Salisbury +44 20 7318 4058
Roxanne Tahbaz +44 20 7318 4064

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Sarah Mudge, Head of Day Sale +1 212 940 1259

Corey Barr +1 212 940 1234
Benjamin Godsill +1 212 940 1333
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Laura González +1 212 940 1216
Stephanie Max +1 212 940 1301
Alexandra Raponi +1 212 940 1292
Winnie Scheuer +1 212 940 1226
Alyse Serrell +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Jonathan Winter +1 212 757 0190

PARIS

Thomas Dryll +33 1 42 78 67 77
Edouard de Moussac +33 1 42 78 67 77

MODERN and CONTEMPORARY EDITIONS

NEW YORK

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

Audrey Lindsey +1 212 940 1333
Jannah Greenblatt +1 212 940 1332

DESIGN

Alexander Payne, Director +44 20 7318 4052
and Worldwide Head, Design

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021
Megan McGee +44 20 7318 4023
Marcus McDonald +44 20 7318 4095
Annabelle Wills +44 20 7318 4019

NEW YORK

Alex Heminway, New York Director +1 212 940 1268
Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266
Alexandra Gilbert +1 212 940 1265
Lauren Sohn +1 212 940 1268

PHOTOGRAPHS

Vanessa Kramer, Director +1 212 940 1243
and Worldwide Head, Photographs

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087
Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283
Joanna Bengoa +1 212 940 1302
Brittany Gersh +1 212 940 1365

PRIVATE SALES

Anna Ho +44 20 7318 4044

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

PRIVATE CLIENT SERVICES

Michael Berger-Sandhofer +44 20 7318 4048
Carina Brun +44 20 7318 4066
Philae Knight, New York +1 212 940 1313

MUSEUM SERVICES DEPARTMENT NEW YORK

Lauren Shadford +1 212 940 1257
Cecilia Wolfson +1 212 940 1258

CLIENT DEVELOPMENT

Marya Oja, Worldwide Head

LONDON

Isadora Tharin
Simon Tovey

NEW YORK

Carolyn Bachman
Holly Bawden
Carly Murphy

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LONDON

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Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Fernando Dias de Souza, Graphic Designer
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Giulia Costantini, Worldwide Head of Communications

LONDON

Fiona McGovern,
Communications and Marketing Officer
Alex Godwin-Brown,
Communications and Marketing Manager

NEW YORK

Trish Walsh, Marketing Manager
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SALE INFORMATION

AUCTION

Day Sale, Friday 29 June 2012, 2pm

VIEWING

Thursday 21 June, 10am–6pm
Friday 22 June, 10am–6pm
Saturday 23 June, 10am–6pm
Sunday 24 June, 12pm–6pm
Monday 25 June, 10am–6pm
Tuesday 26 June, 10am–6pm
Wednesday 27 June, 10am–6pm
Thursday 28 June, 10am–6pm
Friday 29 June, 10am–2pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries, please refer to this sale as UK010412 or Contemporary Art Day Sale

CATALOGUERS

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

SALE ADMINISTRATOR

Charlotte Salisbury +44 20 7318 4058

PROPERTY MANAGER

Jon Stonton +44 20 7318 4098

CATALOGUES

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

ABSENTEE & TELEPHONE BIDS

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

CLIENT ACCOUNTS

Buyer and seller account enquiries +44 20 7318 4010

CLIENT SERVICES

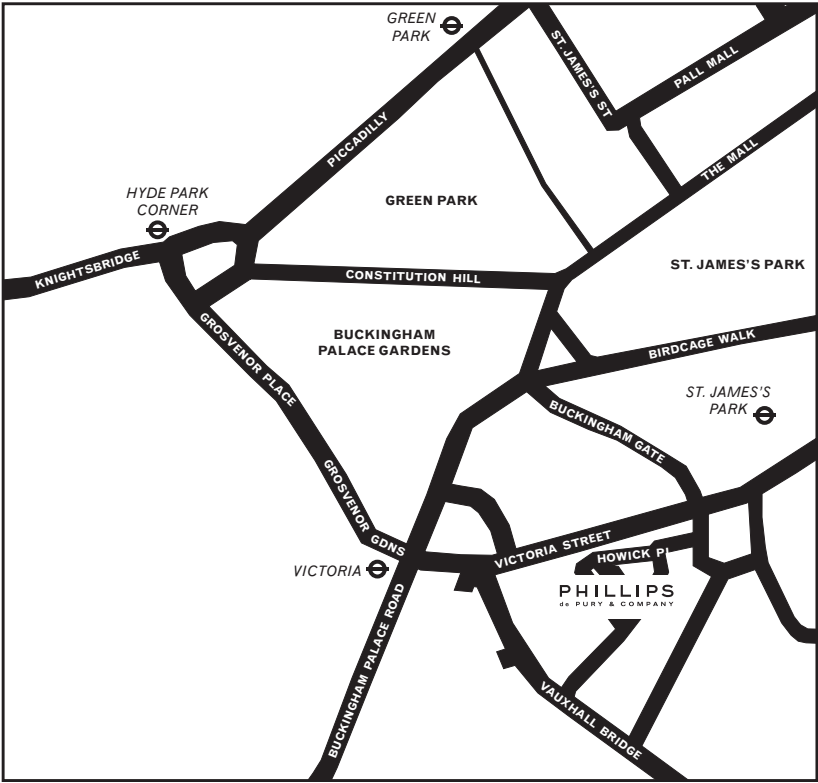
Lucinda Newman, Rebecca Tooby-Desmond
+44 20 7318 4010

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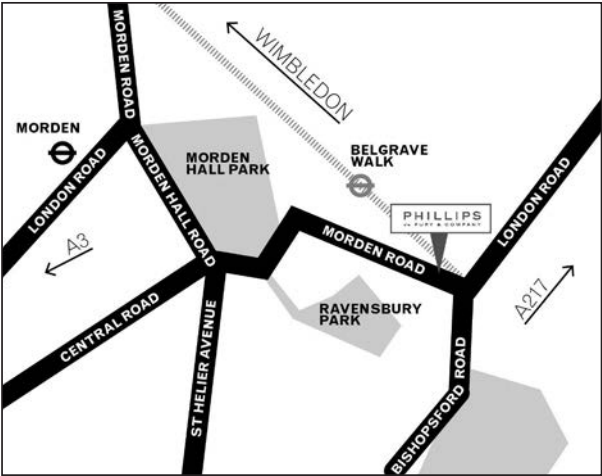
Tess Contla +44 20 7318 4026
Amita Lodhia +44 20 7901 2905
Jan Navratil +44 20 7318 4081
Elisa Sciandro +44 20 7318 4077
Lydia Stewart +44 20 7318 4050

PHOTOGRAPHY

Hayley Giles
Ross Martin
Morten Smidt



Viewing and Auction location



Warehouse and collection location

OPPOSITE Dan Colen, *The Big Swirl*, 2006, Lot 105 (detail)





