

PHILLIPS



CONTEMPORARY ART

LONDON EVENING SALE 29 JUNE 2015



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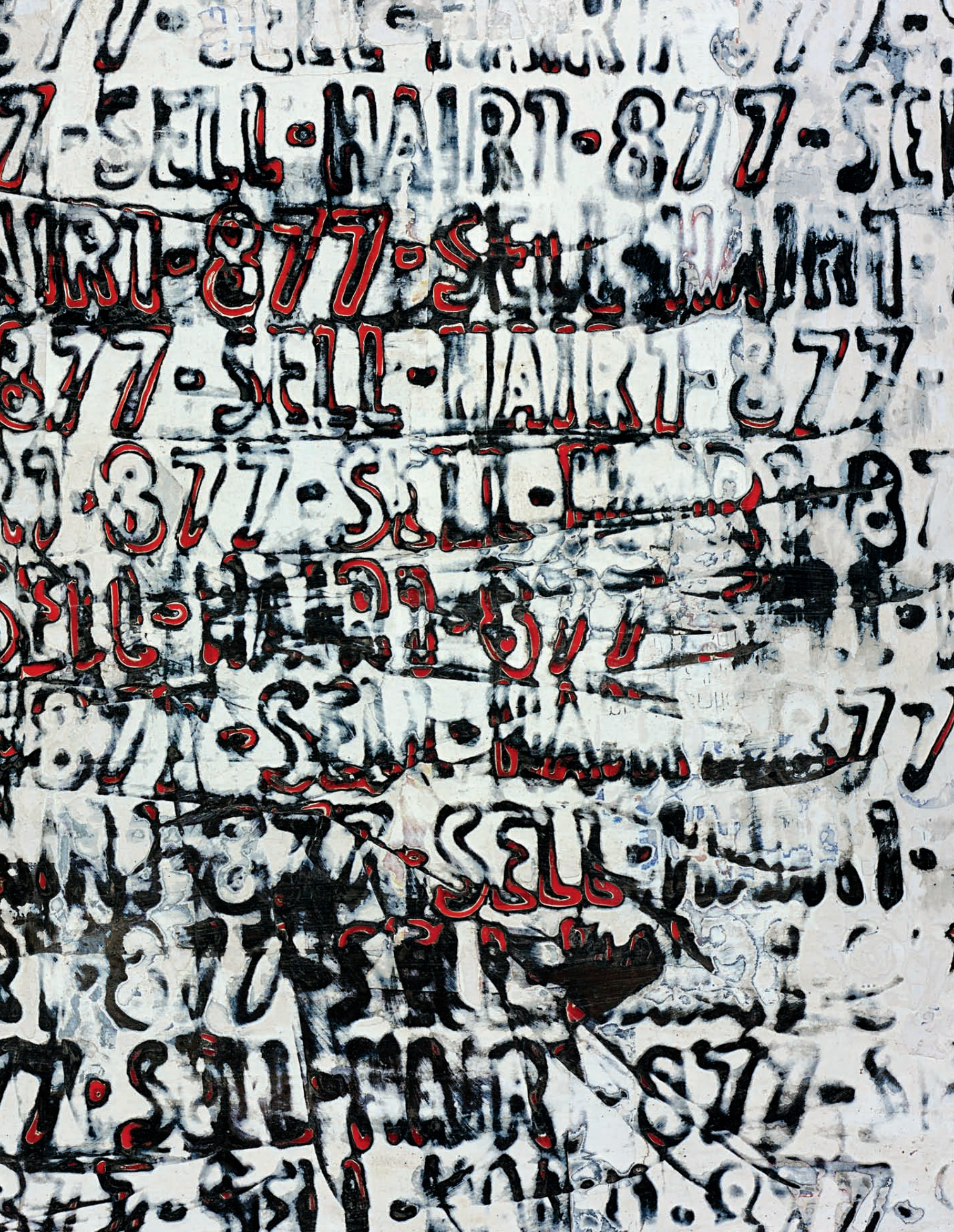






















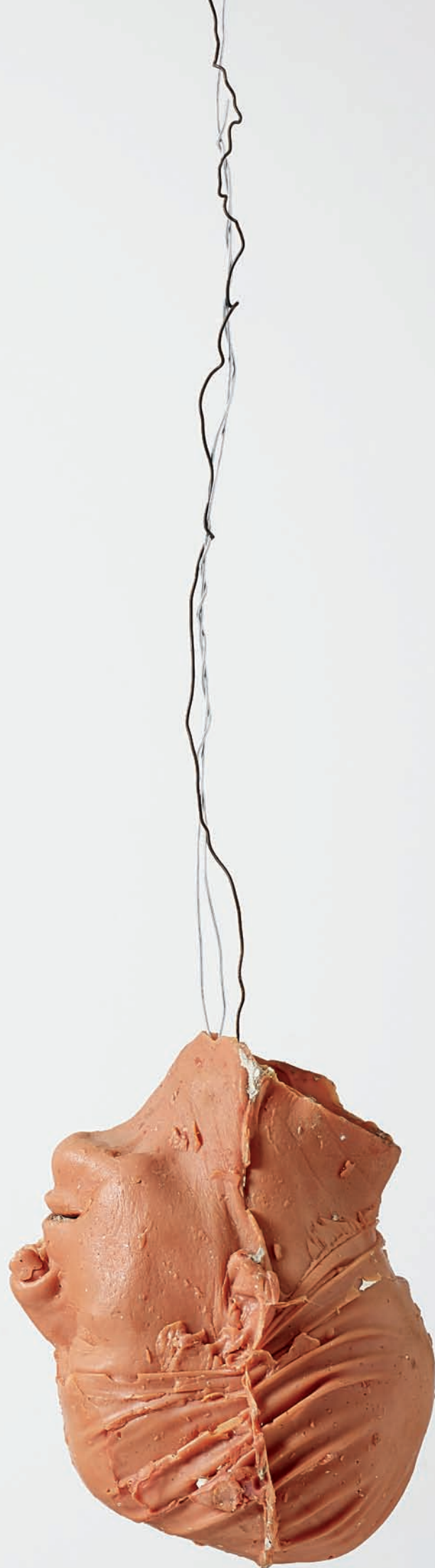












PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON EVENING SALE 29 JUNE 2015

AUCTION & VIEWING LOCATION

30 Berkeley Square London W1J 6EX

AUCTION

29 June 2015 at 7pm

VIEWING

22-29 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010415 or Contemporary Art Evening Sale.

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Front cover Bruce Nauman, *Hanging Heads # 1 (Blue Andrew, Mouth Open/Red Julie with Cap)*, 1989, Lot 30 © 2015 Bruce Nauman/Artists Rights Society (ARS), New York and DACS, London.

Back Cover Sigmar Polke, *Karneval*, 1979, Lot 39 (detail) © The Estate of Sigmar Polke, Cologne, DACS 2015.

Inside Front and Back Cover Andy Warhol, *Marilyn Monroe*, 1967, lot 27

Opposite Bruce Nauman, *Hanging Heads # 1 (Blue Andrew, Mouth Open/Red Julie with Cap)*, 1989, Lot 30

1

ROB PRUITT b. 1964

Country Boy, 2011

acrylic, enamel paint, flocking on canvas

289.6 x 228.6 cm (114 x 90 in.)

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

Estimate £60,000-80,000 \$91,900-123,000 €81,700-109,000 ±

PROVENANCE

Gavin Brown's Enterprise, New York

“Although the paintings seem to consist of a simple equation of colour symbolism and quick, gestural drawings of facial expressions, ideally they communicate a deeper spectrum of emotion: sorry, lovelorn, excitement, envy.”

ROB PRUITT, 2013

Most famous today for his glittery pandas, Rob Pruitt has had his fair share of notoriety. He was shunned by the art world in the early 1990s after a collaborative exhibition at Leo Castelli that was widely denounced as racist; he returned to prominence no less quietly in 1998 with *Cocaine Buffet*, inviting gallery visitors to partake in a 16-foot line of the titular substance.

In the present lot we find him in more gentle mode. From a large series of sketchily drawn faces on a spectrum of Day-Glo backgrounds, Pruitt's simple and expressive strokes create a visage that recalls the elegant economy of Picasso's line drawings. 'I love minimalism, and I also love melodrama. So with my face paintings, I combined the two. First I make a shifting colour, gradient backdrop – colour is one of the best ways to express emotion – and then I draw a face. Sometimes the lines of the face

are steady and bold, sometimes they skip and falter. I just go with my emotions, which are always changing. What results, whether the simple lines of a smiling face over a pastel blush, or a sorrowful cry dashed over a range of fiery reds, really paints a story, not just a picture.' (Rob Pruitt in *Faces, People and Pandas*, exh. cat., Milan: Massimo de Carlo, 2012).

Country Boy's vivid hues have the quality of desktop background as much as of Colour Field painting; the sparsely outlined face mimics a throwaway doodle, but is born from an Expressionist impulse of gestural emotional outpour. Pruitt continues to confound expectations. Facing us in alarming intensity of scale, his seemingly anodyne sketch presents a vision of surprising depth and sensitivity.



2

AI WEIWEI b. 1957

Coloured Vases (in 6 parts), 2013

six Han Dynasty pottery vases (206 BC - 220 AD) with acrylic colour

smallest 34.3 x 36.5 x 36.5 cm (13½ x 14⅜ x 14⅜ in.)

largest 42 x 38 x 38 cm (16½ x 14⅞ x 14⅞ in.)

Signed, dated and annotated 'Weiwei 2013. 6pc.' on the underside of one vase. This work is accompanied by a certificate of authenticity.

Estimate £150,000-250,000 \$230,000-383,000 €204,000-340,000 ₪

PROVENANCE

Galerie Urs Meile, Lucerne

“China is an old nation with a colourful history.”

AI WEIWEI , 2012









Ai Weiwei, *Dropping a Han Dynasty Urn*, 1995 © Ai Weiwei



Reappropriation is at the heart of Ai Weiwei's art. Using symbolically rich readymades, he adopts critical perspectives on cultural authority and the politics of value. He is interested in the different kinds of significance that objects accrue - be they cultural, historical, or monetary - and in the ability of the artist to animate and problematise this multiplicity. Bringing the techniques of Dadaism and Pop Art into contact with Chinese history and culture, his work is socially engaged, seeking to understand both artist and nation's place in a globalised world.

Some of Ai's most celebrated and iconic works have made use of ceramic forms. In 1995 he created a triptych entitled *Dropping a Han Dynasty Urn*: a series of photographs which showed him shattering the antique vessel on the ground. Often synonymous with stability, prosperity, and cultural ascendancy, the Han Dynasty period occupies a significant position in the nation's consciousness. By destroying an epochal emblem, Ai distanced himself from conventional historical narratives. Elsewhere in his oeuvre, the Han vase appears overlaid with the Coca-Cola logo and dipped in automobile paint. Taking relics of antiquity and marking them with contemporary signifiers, he creates compositional and cultural hybrids, or as he puts it 'objects that possess two distinctive identities in one.' (Ai Weiwei in conversation with Michael Frahm, in *Ai Weiwei At Blenheim Palace*, Woodstock: Blenheim Art Foundation, 2015, p.68). His ceramics are full of tension, allowing different times and places to enter into dialogue.

The present lot, which belongs to an ongoing series, comprises six Han Dynasty vases daubed in acrylic paint. Dating from 2013, the work borrows from Ai's earlier pieces. Like *Dropping a Han Dynasty Urn*, these vases are an act of cultural rewriting. In iconoclastic fashion, the artist skews expectations of reverence, imposing his own design atop the ancient pottery, thereby resisting their nostalgic valorisation. There is a pointed carelessness to the work; dripping down the side of the vase, the paint appears to have been applied flippantly. Yet the longer one looks at the pieces the more one notices the traces of artistic ordering and the balance of colour. The lines between art and vandalism are blurred as Ai negotiates the implications of his own practice.

Like much of Ai's work, *Coloured Vases* challenges notions of authority and value. The piece is characterised by a fundamental uncertainty as to whether the artist has the right to have made it. There is a sense in which, as the owner of the original vases, Ai is entitled to do with them as he pleases. There is another sense in which he might not be; the viewer is forced to consider whether the historical weight of the originals precludes any right to modify them. There is similar doubt about the worth of the piece. How does Ai's artistic intervention change the value of the piece, and according to which measure? The lot does not necessarily provide a definitive answer to these questions, but undoubtedly teases out their intricacies, revealing the thorny ground on which the debates are played out.



“The Han Dynasty vase is a powerful cultural medium that preserves an era through their craftsmanship, form, and their intended use during that period. However, to me they are just ‘readymades’. What I’m interested in is giving them modern colours and gloss.”

AI WEIWEI , 2015

These debates about proprietorship are central to Ai’s practice, explored not only in the artist’s compositions, but in the responses which they elicit. One of the more controversial contributions to this argument was offered by Uli Sugg in 2012. Having purchased the artist’s *Han Dynasty Urn With Coca-Cola Logo*, the collector was photographed by the artist Manuel Salvisberg as he dropped it to the ground. The form the photos took was triptych: a deliberate homage to Ai’s *Dropping a Han Dynasty Urn*. Here the art world took up Ai’s invitation to explore the allocation and reach of authority.

The difficulty inherent in Ai’s work, including the present lot, is inextricable from the complex circumstances that have characterised his life. His father Ai Qing was one of China’s foremost modernist poets; labelled a ‘rightist’ by the state, he was exiled to an isolated north-western province where the young Ai spent much of his youth. Later in life, Ai has experienced similar interventions, having spent 81 days in detention. It is unsurprising, then, that his work continually examines authority, asking questions about rights and ownership with unusual assiduity.

In terms of the artistic vocabulary through which Ai explores these issues, Ai cites several influences. Remembering the time he spent in America, he recalls ‘after I got to New York, I very quickly came in contact with American pop art, also Marcel Duchamp, who has an especially big influence on me.’ (Ai Weiwei in conversation with Michael Frahm, in *Ai*

Weiwei At Blenheim Palace, Woodstock: Blenheim Art Foundation, 2015, p.42) From Duchamp, Ai inherits a kind of radical daring: a willingness to challenge and demystify the notionally unquestionable. In the present lot, the vivid, almost infantile bursts of colour belie a complex investigative process. Through this exuberant overlaying, Ai explores the tension between artistic freedom in the present and the limitations imposed by historical and cultural pressures. Bold in both palette and concept, *Coloured Vases* navigates difficult terrain, exploring the strain between artist and society as well as history and modernity.



Ai Weiwei with Vase © Ai Weiwei

3

JONAS WOOD b. 1977

Fish Tank, 2007

oil on canvas

180.4 x 178.2 cm (71 x 70 $\frac{1}{8}$ in.)

Signed, titled and dated 'JONAS WOOD FISH TANK 2007 JBRW' on the reverse.

Estimate £50,000-70,000 \$76,600-107,000 €68,100-95,300

PROVENANCE

Anton Kern Gallery, New York

EXHIBITED

New York, Anton Kern Gallery, *Jonas Wood*, 12 July-10 August 2007

“Colour is a balancing act.”

JONAS WOOD, 2010

Possessed of a calm virtuosity, Jonas Wood approaches the quotidian with an eye to beautification. He owes much to the painterly tradition of the still life: in his depictions of bathrooms, living rooms and porches, he recognises the precious quality of stasis. He imbues even the most crowded space with a delicate calm. Taking a flat, almost naïve approach to painterly form, he has earned comparisons to another painter of L.A. life – the preeminent David Hockney.

Fish Tank takes up a typically prosaic subject, and instils in it a quiet grandeur. Although a painter of the mundane, Wood is never tedious; against a simple sand and terracotta background, he imagines a patchwork of deeper tones. The tank is a luscious space inscribed into a sun-drenched

landscape. Rendered in interlocking blocks of colour, it also reveals a Cubist inheritance; the resonance is not overbearing, but nonetheless an integral part of the work's fabric. Wood has a deft touch, favouring the subtly pleasurable over the brash or heavy-handed. His work is historically informed but not overly weighed down by reference.

The domestic animal and its habitat recur in Wood's work. He is a painter of fish tanks as he is of bird cages. In one sense, these prove ideal forms; they suggest an interplay between restraint and magnificence which is at the heart of the painter's work. In *Fish Tank*, both flora and fauna are subtle in their otherworldliness. Carefully avoiding overstatement, the artist bodies forth a vision of cool tranquility in sweltering heat.



4

HAROLD ANCART b. 1980

Untitled, 2012

oil stick on paper, in artist's frame

sheet 172.2 x 114.2 cm (67¾ x 44⅞ in.)

framed 174.6 x 115.8 cm (68¾ x 45⅞ in.)

Signed and dated 'Harold Ancart 2012' on the reverse.

Estimate £20,000-30,000 \$30,600-46,000 €27,200-40,800 ♠

PROVENANCE

Clearing Gallery, Brussels

Private Collection, Italy

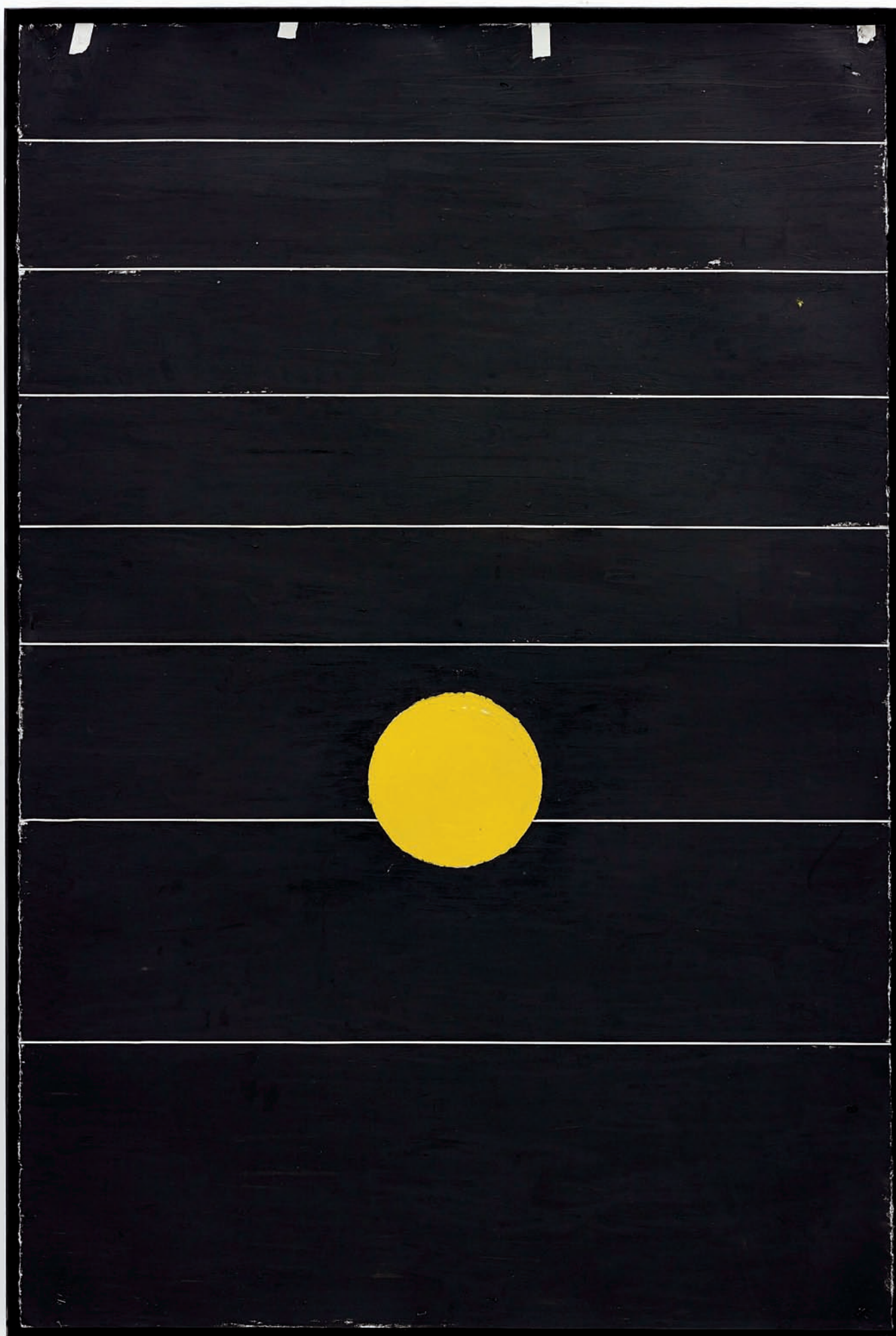
“I like the idea of journeys. We can project into a future near or distant, as in a dream. It is like a window on something else.”

HAROLD ANCART, 2014

In soot, dust and burning, Harold Ancart finds a fragile and fugitive elegance. Often working with found media – he sets photographs of tropical beaches aflame – motifs such as palm trees and parrots recur in his work, only to be offset by the delicate restraint of his works on paper. His is a practice concerned with removal and destruction, and the spaces between objects.

The present lot, a sharply graphic field executed in oilstick, captures the wistful quality of Ancart's meditations. Flickering powerlines expand and contract across monolithic nightscape, illuminated by a vivid yellow disc of sun or moon; centrally aligned and recalling the pictorial elements of flag or company logo, it is lent a quiet momentum by its rising position on the rhythmic line. Small imperfections in the surface invoke a textural narrative of wear and dilapidation, placing the piece in an environment removed from its fictive exotic referent and underscoring a keenly realised physicality.

Untitled is an apparition of enigmatic beauty, hung between the finely-tuned aesthetics of Minimalism and an obliquely Expressionist impulse of damage and loss. A mysterious play of absence and presence hovers between the lines, emanating the scented air of nocturnal mirage; in its liminal space is a sense of yearning for elsewhere.



o 5

NATE LOWMAN b. 1979

Orange Proxima, 2005

silkscreen on canvas, laid on panel

80 x 85 cm (31½ x 33½ in.)

Signed and dated 'Nate Lowman 2005' on the reverse.

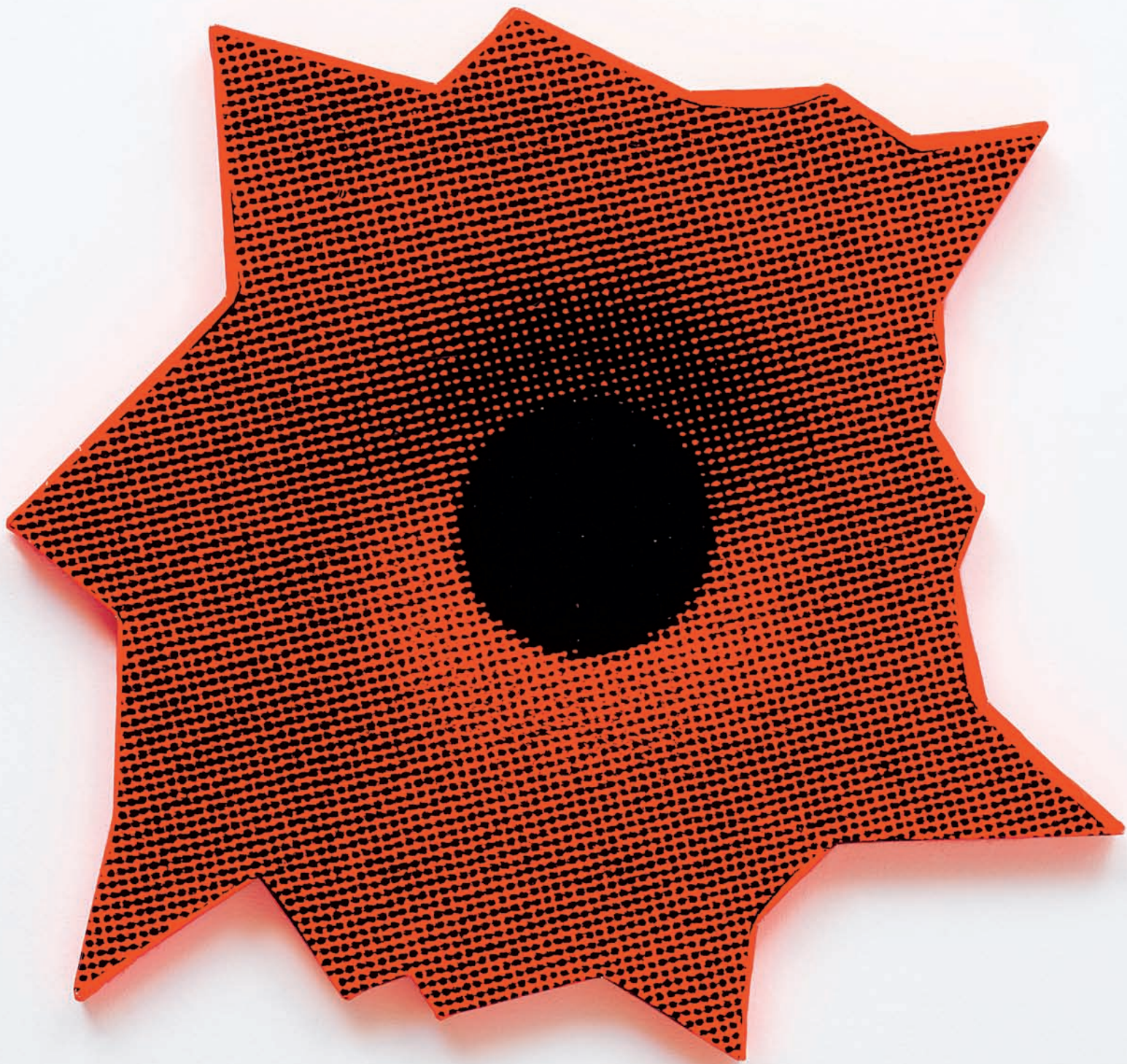
Estimate £200,000-300,000 \$306,000-460,000 €272,000-408,000 ₺

PROVENANCE

Private Collection

“I do believe that I will see the apocalypse in my lifetime.”

NATE LOWMAN, 2012





Roy Lichtenstein, *Wall Explosion II*, 1965, © Estate of Roy Lichtenstein/DACS 2015

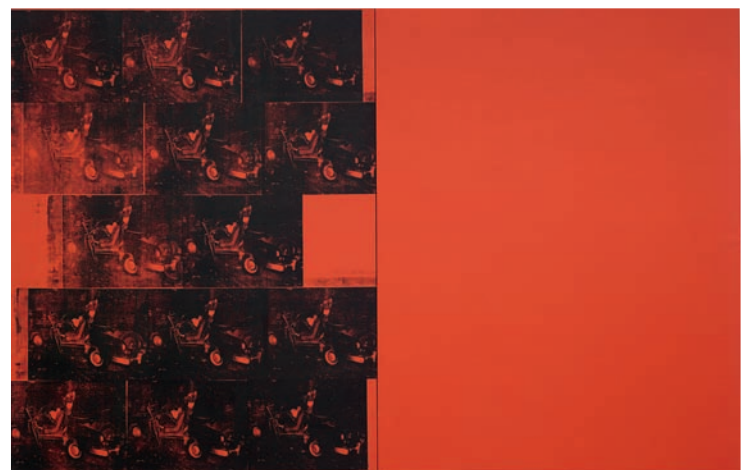
To Nate Lowman, America is a country built on violence. His famed bullet holes punch through gallery walls, crashing a matrix of Pop culture influences into a decisive graphic statement. Warhol and Lichtenstein are the clear progenitors of his silkscreen technique, but Lowman, via neo-appropriationists Richard Prince and Cady Noland, boldly updates their aesthetic for the smoking car wreck that is the twenty-first century.

Lowman is concerned with the compulsions that drive our cultural fascination with death and violent crime. A particular obsession since his youth has been the O.J. Simpson murder trial, with the artist even renting Simpson's getaway vehicle for a 2012 exhibition. He takes communication and its breakdown as the site for art and employs a mediated visual vocabulary from popular culture, including iterations of Marilyn Monroe, smiley faces and the Apple logo. 'A lot of the images I use are already out there in the public or in the news. I just steal them or photograph them or repaint them, so they've already been talked about, already been consumed. I'm just reopening them to get at their second, third, or fourth meanings. It really comes down to language. I feel like the biggest failure of humans is miscommunication. We can't communicate with each other – we can fight, we can kill, we can do those things well. Language is the most beautiful and destructive thing because it allows you to express yourself, but it totally confuses everything.' (Nate Lowman in conversation with Leo Fitzpatrick, *Interview Magazine*, 20 January 2009).

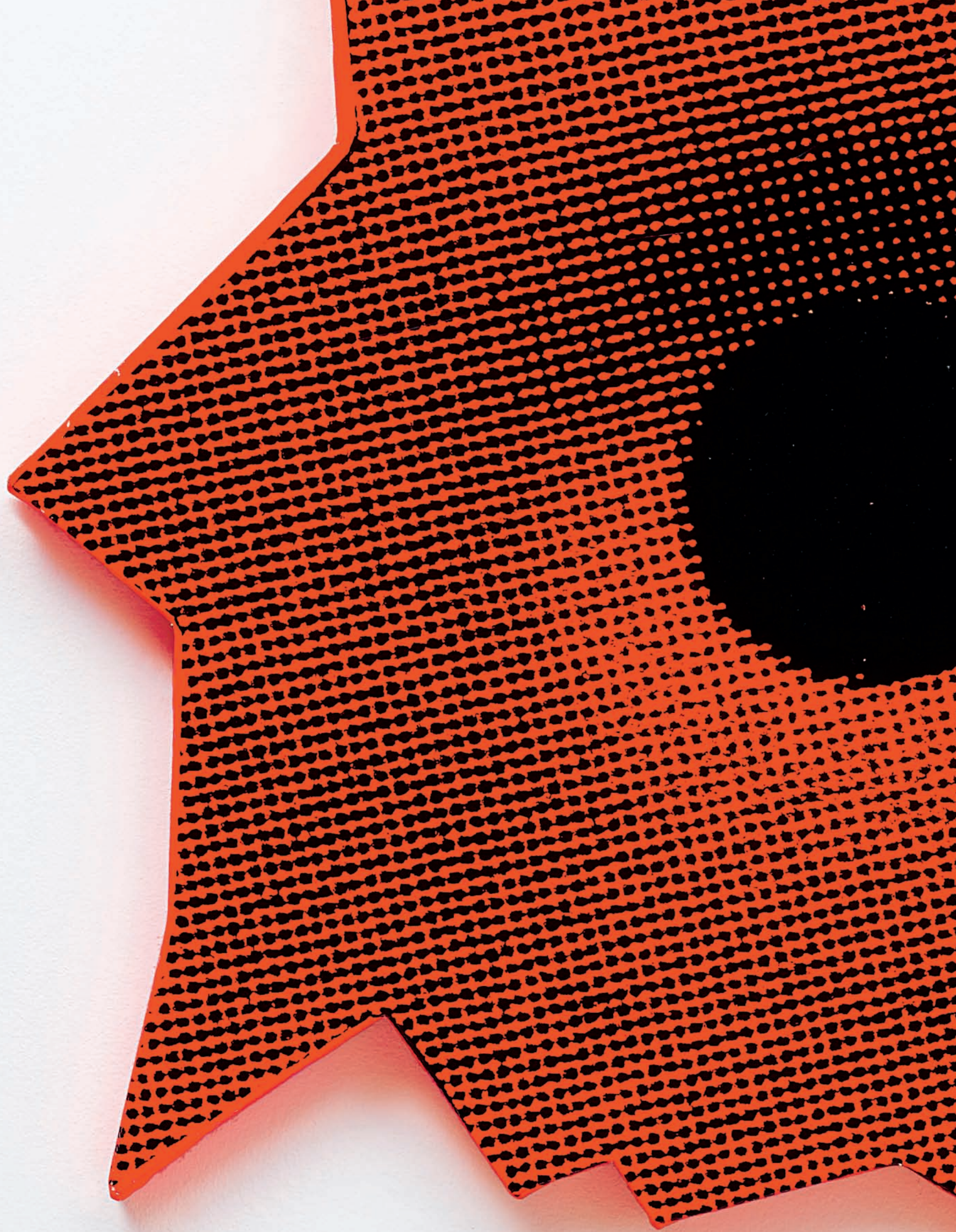
Lowman's gunshot offers a multiplicity of significances; its central void is both ominous and Xerox-flat. The vivid orange employed in the present lot makes a departure from the series' typical monochrome, and defies the viewer to admire it as a thing of beauty. In his 2011 show *Trash Landing* the holes were displayed like so many fridge magnets alongside oversized pine tree air fresheners, the kitsch outlines of the trees hung in wry equivalence to the bullet wounds' jagged forms. In this bricolage of modern detritus, the cartoonish quality of the bullet hole trivialises the death and suffering caused by its real-world referent. Reminiscent of the trompe l'oeil decals

sold in gas stations that allow the peppering of one's car with faux Bonnie and Clyde bullet holes, it stands as a powerful synecdoche for the mass-produced aestheticization of violence: it is garish Americana undergirded with grand seriousness.

There is of course humour in Lowman's diagnosis of the absurd, and he enacts joyful delinquency in his deconstructions of bumper-sticker patriotism. He shares the dualism of cultural commentary and glamorous irreverence with his forefather Warhol, whose work with repetition and images from mass culture irrevocably altered the field of contemporary art. The impact and relevance of Lowman's oeuvre is testament to a ferociously keen eye for the pathologies of modern America; his trash aesthetic embodies atrocity and excess with brash aplomb, but finds a terrible beauty in the wreckage.



Andy Warhol, *Orange Car Crash Fourteen Times*, 1963 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London



6

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

ROBERT GOBER b. 1954

Drain, 1989

cast pewter

7.2 x 10.9 x 10.9 cm (2⅞ x 4¼ x 4¼ in.)

Signed, titled and dated 'R.GOBER 1989 1 of 8 'Drain'' on the underside.

This work is number 1 from an edition of 8 plus 2 artist's proofs.

Estimate £100,000-150,000 \$153,000-230,000 €136,000-204,000 ±

PROVENANCE

Daniel Weinberg Gallery, Los Angeles

EXHIBITED

Milwaukee, Milwaukee Art Museum, *Currents 20 / Recent Narrative*

Sculpture, 13 March-10 May 1992 (another example exhibited)

London, Serpentine Gallery, *Robert Gober*, March-August 1993 then

traveled to Liverpool, Tate (another example exhibited)

Paris, Institut Néerlandais, *Avant-première d'un musée - Le Musée d'Art Contemporain de Gand*, 12 September-17 October 1996 (another example exhibited)

Minneapolis, Walker Art Center, *Robert Gober: Sculpture + Drawing*, 13

February 1999- 9 May 2000 (another example exhibited)

Munich, Staatsgalerie moderner Kunst im Haus der Kunst, *Food for the Mind: Die Sammlung Udo und Anette Brandhorst*, 9 June-8 October 2000 (another example exhibited)

Baltimore, Baltimore Museum of Arts, *BodySpace*, 18 February-27 May 2001, (another example exhibited)

Oslo, Astrup Fearnley Museet for Moderne Kunst, *REALITY FANTASIES*

- *Post Modern Art from the Astrup Fearnley Collection*, 4 May- 29

September 2002 (another example exhibited)

Oslo, Astrup Fearnley Museet for Moderne Kunst, *Robert Gober Displacements*, 2 February- 21 April 2003 (another example exhibited)

Cambridge, University of Cambridge - Kettle's Yard, *the Unhomely*, 8

November 2003-11 January 2004 (another example exhibited)

New York, Guggenheim Museum, *Singular Forms (Sometimes Repeated):*

Art from 1951 to the Present, 13 March-10 May 2004 (another example exhibited)

Osaka, National Museum of Art and Yokohama Museum, *Mirrorical Returns: Marcel Duchamp and the 20th Century Art*, 5 January-21 March 2005 (another example exhibited)

Paris, Palais de Tokyo, *Chasing Napoleon*, 15 October 2009-10 January

2010 (another example exhibited)

Pittsburgh, Carnegie Museum of Art, *Ordinary Madness*, 15 October 2010-9 January 2011 (another example exhibited)

LITERATURE

Robert Gober, exh. cat., Serpentine Gallery, London: 1993, cover (another example illustrated)

O. and P. Oliveira, *Installation Art*, London: 1994, p. 132 (another example illustrated)

Robert Gober: *Sculpture + Drawing*, exh. cat., Walker Art Center, Minneapolis, 2000, p. 99 (another example illustrated)

BodySpace, exh. cat., Baltimore Museum of Art, Baltimore, 2001, n.p. (another example illustrated)

A. Braun, *Robert Gober - Werke von 1976 bis heute*, Nürnberg: Verlag für Moderne Kunst Nürnberg, 2003, pp. 169 and 170 (another example illustrated)

Robert Gober *Displacements*, exh. cat., Astrup Fearnley Museet for Moderne Kunst, Oslo, 2003, p. 45 (another example illustrated)

H. Foster, *Prosthetic Gods*, Cambridge: MIT Press, 2004, p. 326 (another example illustrated)

M. Petry, *Hidden Histories: 20th century male same sex lovers in the visual arts*, London: Artmedia Press, 2004, p. 91 (another example illustrated)

Lifelike, exh. cat., Minneapolis, Walker Art Center, 2012, p. 179 (another example illustrated)





Marcel Duchamp, *Fountain*, 1950 (replica of 1917 original) © Bridgeman Images / Succession Marcel Duchamp / ADAGP, Paris and DACS, London 2015

“It’s not enough to make the piece interesting as a sculpture. It has to be resonant for me. It has to entertain me.”

ROBERT GOBER, 1989

Robert Gober’s *Drain* looks, at first glance, like a humble piece of bathroom plumbing. This simple domesticity of form belies a profound and sensitive investment of personal and historical meaning in the quotidian. It belongs to a remarkable body of work; crafting sinks, urinals and furniture, Gober is a meticulous sculptor of the sanitary and the functional.

Gober explains that ‘for the most part, the objects that I choose are almost all emblems of transition; they’re objects that you complete with your body, and they’re objects that, in one way or another, transform you.’ (Robert Gober in conversation with Craig Gholson, *Bomb Magazine*, Issue 29, Fall 1989). This corporeal metamorphosis is heavily present in *Drain*. The piece resembles a Duchampian readymade, Gober’s inscribed signature directly recalling the artist’s infamous tag on *Fountain*: yet, cast in pewter, it is a carefully handmade piece of reverential craftsmanship. Minimalism is made human, even sacramental. Ceremony and effluvia coalesce in this surprising baptismal font; Gober reflects on his sink series that ‘they’re vessels that fluids pass into and out of. In that way they are comparable to bodies.’ (Robert Gober in Julie Belcove, ‘Robert Gober retrospective, MoMA, New York,’ *Financial Times*, 8 August 2014).

These works were a direct response to the AIDS crisis of the 1980s. ‘I was a gay man living in the epicentre of 20th-century America’s worst health epidemic, and the sinks were a byproduct of that. What do you do when you stand in front of a sink? You clean yourself. Yet they were about the inability to [do that].’ (Robert Gober in Julie Belcove, ‘Robert Gober retrospective, MoMA, New York,’ *Financial Times*, 8 August 2014). Gober imbues this scene of pain and despair with the redemptive object-worship of his Catholic upbringing. Radiating a powerful memorial aura, *Drain* is slight in scale but monumental in impact.



Robert Gober, *Untitled*, 1999 © Robert Gober



o 7

ROSEMARIE TROCKEL b. 1952

False Alarm, 2012

black wool on white canvas

150.5 x 150.5 cm (59¼ x 59¼ in.)

Signed and numbered 'RT R Trockel RTR 2455' on the reverse.

Estimate £200,000-300,000 \$306,000-460,000 €272,000-408,000 ± ♣

PROVENANCE

Collection of the Artist

Sotheby's, London, *Contemporary Art Day Sale*, 13 October 2012, lot 223

Skarstedt Gallery, New York

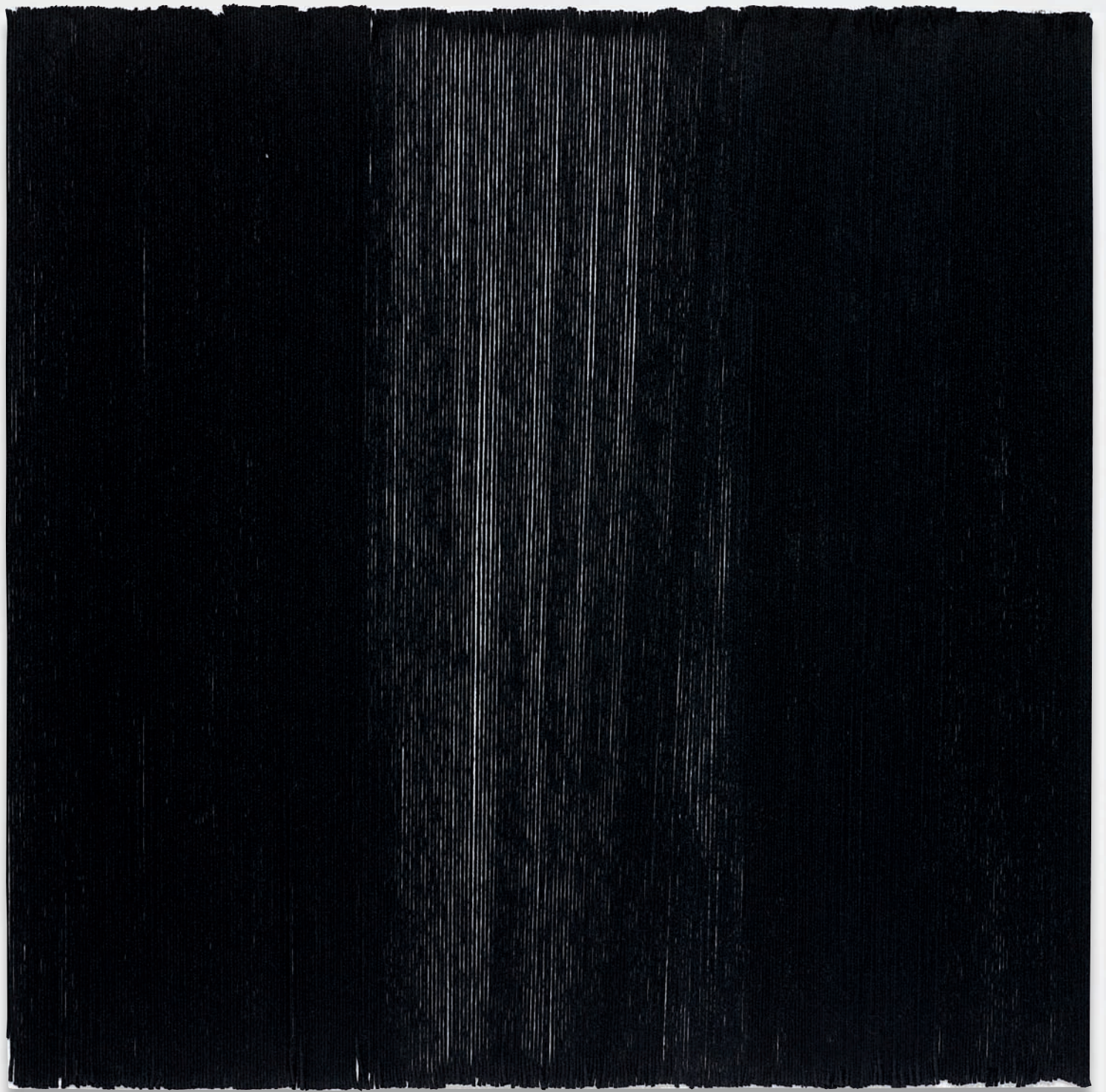
Private Collection

EXHIBITED

New York, Skarstedt Gallery, *Matters of Pattern*, 17 January-21 February 2015

“It doesn’t really bother me to be the object of misunderstandings or misapprehensions of the art machine.”

ROSEMARIE TROCKEL, 2003



“I tried to take wool, which was viewed as a woman’s material, out of this context and to rework it in a neutral process of production. That simple experiment grew into my trademark, which I really didn’t want.”

ROSEMARIE TROCKEL, 2003



Agnes Martin, *The Sea*, 1964 © Estate of Agnes Martin / DACS, 2009



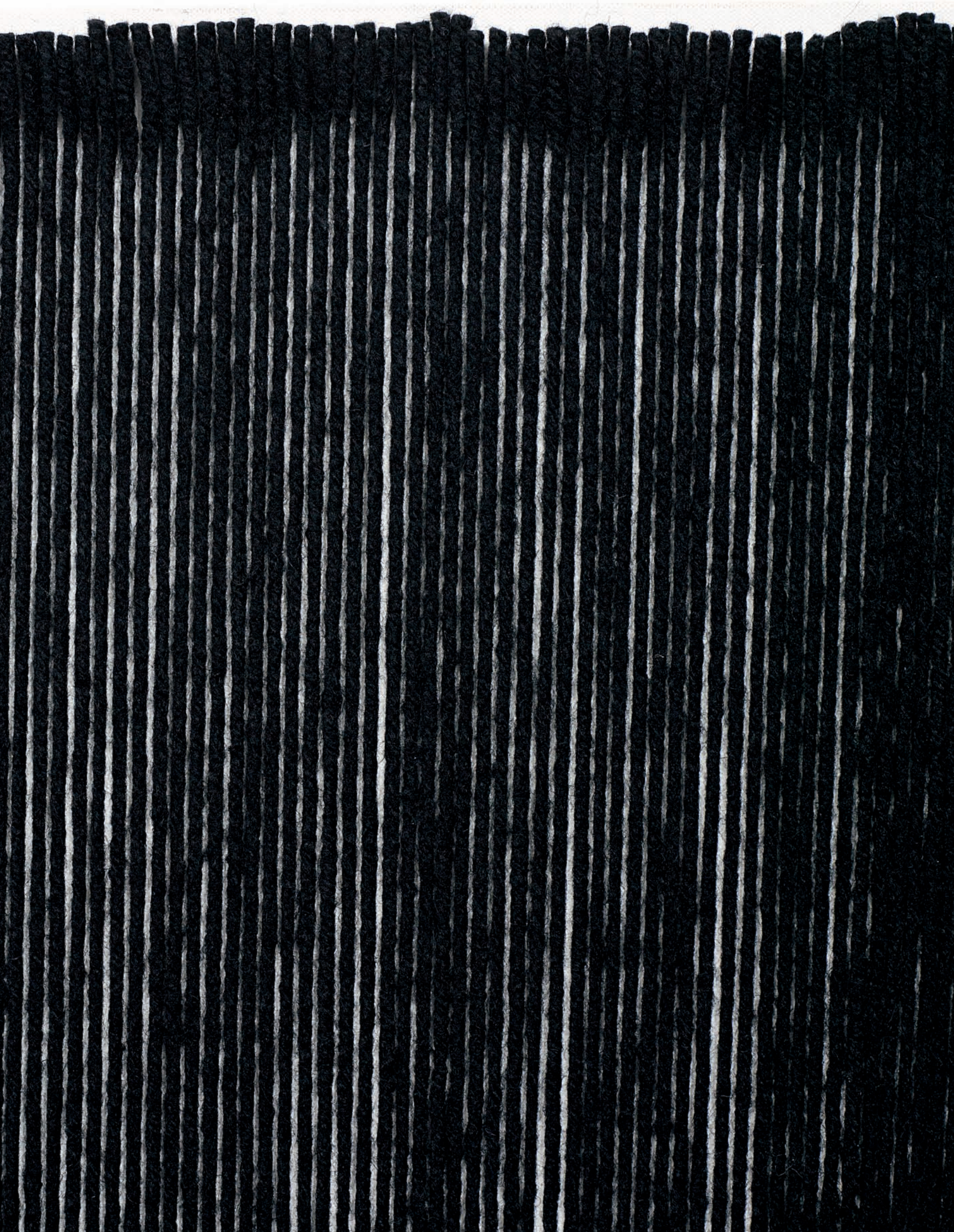
Mark Grotjahn, *Untitled (Black Butterfly over Lime)*, 2004 © Mark Grotjahn

In 1985, Rosemarie Trockel began to use wool to create ‘knitting pictures.’ Intent on subverting wool’s traditional connotations of domestic femininity, she employed machine-made yarn, and printed the substance with computer-generated graphic patterns and motifs such as the Playboy bunny. As part of a young German art scene dominated by men such as Georg Baselitz, Gerhard Richter and Sigmar Polke, her challenge to the 1980s avant-garde was a bold questioning of hierarchies that inheres in her materials. Working in drawing, collage, ceramics, video and more, hers is a heterogeneous practice unified only by a piercing feminist gaze. This disconcertingly diverse output tackles tensions and difficulty with ferocious intelligence. From her cooking hobs hung on the wall as Minimalist sculpture to *Replace Me* – an altered vision of Courbet’s *L’Origine du Monde* that replaces the pubis with a tarantula – Trockel offers no platitudes or palliatives.

A recent work, the wryly named *False Alarm* continues Trockel’s relentless dismantling of artistic taxonomies. Black wool is stretched stark and uncompromising over a white ground. The irregular and ruptured weave quivers between the manual and the mechanical, the conscious and the unconscious: an almost sonic pulse emanates from its centre, perhaps recalling the ‘alarm’ of the title. In its taut puckering and strain, the wool’s narrative of historically sanctioned homespun craftsmanship belies an initial appearance of clean Minimalism and imposes an ominous threat of coup d’état.

In the context of her wider oeuvre, *False Alarm* is perhaps all the more remarkable for its subtlety. A powerful drama plays quietly among monochrome warp and weft. The initial wool series was conceived in direct response to the representation of women in gallery and museum: ‘In the seventies there were a lot of questionable women’s exhibitions, mostly on the theme of house and home. I tried to take wool, which was viewed as a woman’s material, out of this context and to rework it in a neutral process of production. That simple experiment grew into my trademark, which I really didn’t want.’ (Rosemarie Trockel in ‘Rosemarie Trockel talks to Isabelle Graw,’ *Artforum*, March 2003). Trockel’s recent return to the medium, drained of colour or logo, ironically perpetuates her decentering and dispersions of meaning.

As Roberta Smith writes in a review of Trockel’s recent retrospective, the artist is ‘plenty protean: a latter-day Surrealist; a brilliantly material-and-process-oriented former Conceptualist; a sometime photographer and pioneer appropriation artist; a subversive anti-painting painter and a dedicated, nonideological feminist.’ (Roberta Smith, ‘Connecting Kindred Spirits: “Rosemarie Trockel: A Cosmos,” at the New Museum,’ *New York Times*, 25 October 2012). This shifting, chimeric quality is perhaps the defining aspect of Trockel’s work. Resisting easy readings, she maintains a sharp distance from the comfortable and familiar, instead bordering on the anarchic in her sensibilities. The hard lines of a masculine artistic vanguard are disrupted and worn, and lazy critical stereotypes faced with sidelong obloquy. ‘If there is a secret to her work’s remarkable longevity, and a lesson for artists today, it is this: when all faith in art’s historical mission has been exhausted, the anarchist’s evasions and sideways manoeuvres offer a rare kind of strength.’ (Daniel Marcus, ‘Rosemarie Trockel at the New Museum,’ *Art in America*, 30 January 2013). Any curatorial wish for coherence or quietude is absorbed into the shadowy surfaces of the work: perhaps we should be raising the alarm after all.



8

MARK GROTJAHN b. 1968

Untitled (Three Sided with X Out of Shell Standing Flat SF4.a), 2013

bronze, ceramic shell on wooden plinth

bronze 83.5 x 62 x 18 cm (32 $\frac{7}{8}$ x 24 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in.)

plinth 107 x 81.3 x 43 cm (42 $\frac{1}{8}$ x 32 x 16 $\frac{7}{8}$ in.)

Incised 'MGM' on the reverse.

Estimate £140,000-180,000 \$214,000-276,000 €191,000-245,000

PROVENANCE

Blum & Poe, Los Angeles

“I think my masks reference artists who reference primitivism. They’re not directly connected to tribal arts.”

MARK GROTJAHN , 2014

Mark Grotjahn rose to prominence as a painter, noted for his radiating compositions. Responding to a tradition of abstraction, he developed an idiosyncratic visual lexicon. Alongside this body of work sits another rather different practice: that of mask-making. Creating a series of engagingly makeshift visages, his first step was to work from cardboard boxes. To make later works, as the present lot, he employed a method of bronze casting that imbues the pieces with a reliquary aura.

Reflecting on this methodology, the artist relates that he ‘kept them private for 13, 14 years. I gave them away to friends or occasionally traded one. At a certain moment, I wanted to do a show with them. When you cast them in bronze they become different. In a way, I depersonalized them; they feel less as a diary and are more an armature for a painting.’ (Mark Grotjahn in conversation with Marta Gnyep, *Zoo Magazine*, Issue 38, January 2013).

In *Untitled*, the absence of the confessional is marked by the cross inscribed into the mask’s front. Much like the artist’s Face paintings, it remains captivatingly mute. The piece does not only relate to the artist’s own work, but also obliquely to a cross-cultural tradition; as the artist himself notes, ‘I think my masks reference artists who reference primitivism. They’re not directly connected to tribal arts.’ (Mark Grotjahn in Jori Finkel, ‘Childlike, but Hardly Child’s Play’, *New York Times*, 7 May 2014). He channels Picasso more than Picasso’s sources. There is much that is indirect about the present lot – herein lies its power. It resists straightforward contextualisation, appearing as a disembodied artefact. The private has been made public, but remains elusive and unknowable.



9

CAROL BOVE b. 1971

Untitled, 2008

peacock feathers on linen

243.8 x 121.9 x 12.7 cm (95 $\frac{7}{8}$ x 47 $\frac{7}{8}$ x 5 in.)

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ₺

PROVENANCE

Kimmerich, Düsseldorf

EXHIBITED

New York, Kimmerich, *Carol Bove*, 5 March–1 May 2010

LITERATURE

C. Chaffee, *The Middle Pillar: Carol Bove*, New York: Karma, 2013 (illustrated)

“Artwork comes from the total personality.”

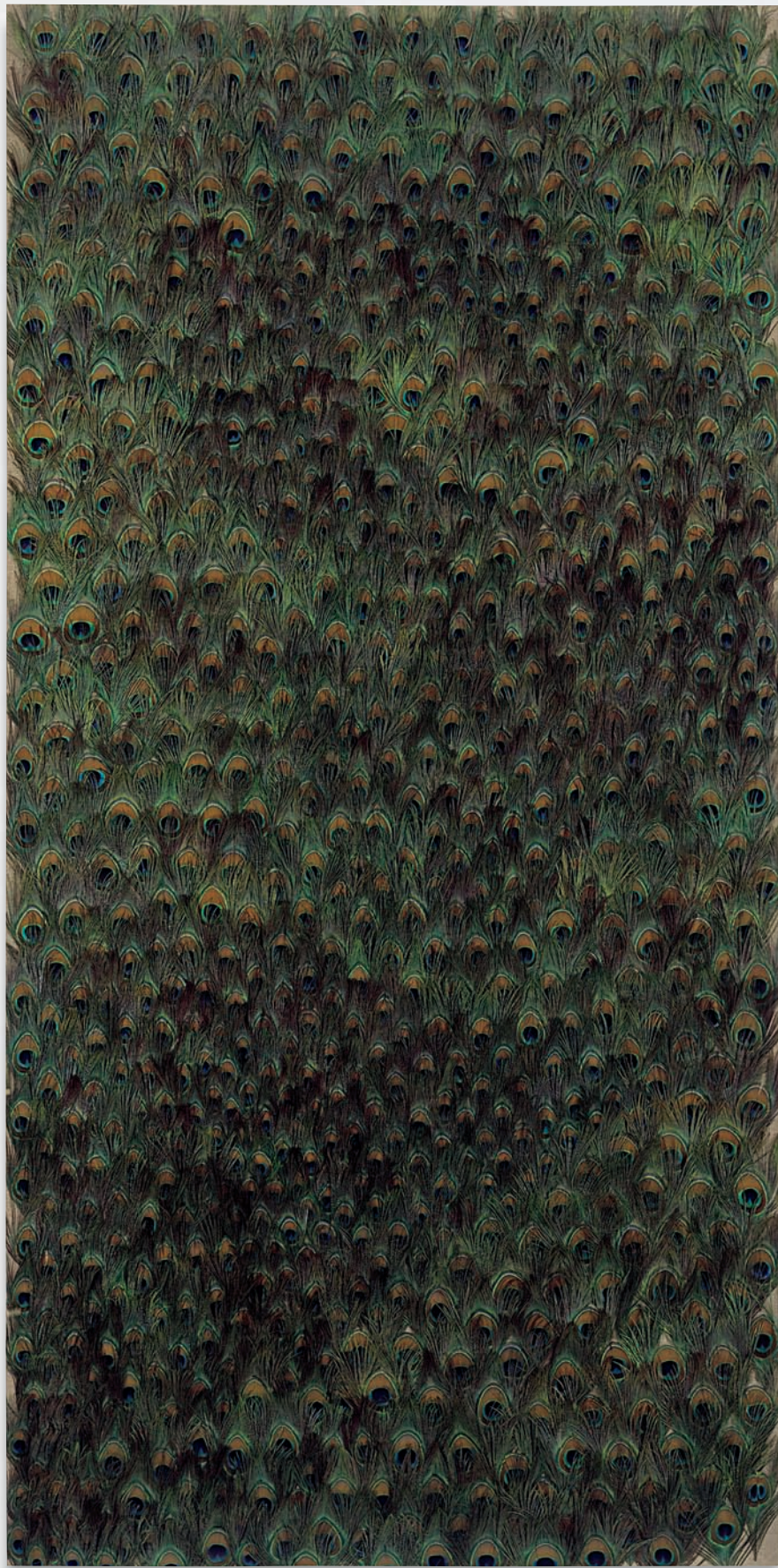
CAROL BOVE , 2014

A luxuriant sea of purest peacock, Carol Bove’s *Untitled* almost overwhelms with its mesmeric power. Bove is known for her unusual assemblages of found objects: she has created sculpture in media as wide-ranging as aluminium, petrified wood, concrete, and the work of other artists. Her feather arrangements breathe forth a lavish materiality that echoes the sumptuous decorative arts of the baroque. In regular formation the feathers belie any fragility of organic origin, ranks of eyes cascading through a design recalling damask wallpaper: the surface is hypnotic, shimmering and uncannily seductive.

The peacock has a rich history of cultural significance. In Persia and Babylonia it was seen as a guardian of royals, and early Christian symbolism associates the bird with immortality. Its magnificent plumage is used in courtship, and has a correspondingly sensuous visual appeal:

the angle at which the *ocelli* or eye-spots are displayed is key in the male peacock’s sexual success. Bove distils and unbodies this iridescent splendour to a panel of pure abstraction, but maintains a sense of dark drama that projects out towards the viewer.

Untitled is a succinct expression of Bove’s practice at large; it is the enthralling result of a masterly command of the auras of objects. In her hands anything from looped white steel tubing to chain-link curtain can become an elliptical icon of ritual and allure, occupying installation spaces with subtly resonant sculptural conversation. The inexorable attraction of the massed feathers occupies scintillating ground between painting and sculpture, refining delicate physicality in an opulent quintessence of beauty.



o 10

SHERRIE LEVINE b. 1947

Caribou Skull, 2006

cast bronze

149.9 x 91.1 x 73.7 cm (59 x 35 $\frac{7}{8}$ x 29 in.)

This work is number 6 from an edition of 12 plus 3 artist's proofs.

Estimate £300,000-500,000 \$460,000-766,000 €408,000-681,000 ±

PROVENANCE

Paula Cooper Gallery, New York

EXHIBITED

New York, the Whitney Museum of American Art, *Whitney Biennial*, 6

March-1 June 2008 (another example exhibited)

Alcoitão-Cascais, Portugal, Ellipse Foundation Contemporary Art

Collection, *Listen Darling... The World is Yours*, October 2008-August 2009

(another example exhibited)

London, Whitechapel Gallery, *Keeping it Real: An Exhibition in Four*

Acts from the D. Daskalopoulos Collection (The Corporeal, Subversive

Abstraction, Current Disturbance and Material Intelligence), June 2010-

May 2011 (another example exhibited)

LITERATURE

Whitney Biennial, exh. cat., the Whitney Museum of American Art, New

York, 2008 p.169 (another example referenced), p. 169 (another example

illustrated)

Sherrie Levine: MAYHEM, exh. cat., the Whitney Museum of American Art,

New York, November 2011-January 2012, p. 33

“Duchamp’s great contribution was his profound sense of irony, and it’s hard to conceive of a readymade he doesn’t inhabit to a degree.”

SHERRIE LEVINE, 1996





© Bridgeman Images, Georgia O'Keeffe, *Ram's Head, White Hollyhock-Hills*, 1935 © Georgia O'Keeffe Museum/Artist Rights Society (ARS), New York/DACS, London 2015

“I tend to go back to things, though, and believe we all have a compulsion to repeat, and that repetition is essentially what our lives are.”

SHERRIE LEVINE, 1996

Sherrie Levine emerged in the late 1970s and early 1980s as one of the ‘Pictures Generation,’ pioneering an appropriative practice alongside contemporaries like Richard Prince and Barbara Kruger. Among her most celebrated early work is *After Walker Evans* (1981), a series in which she re-lensed the documentary photographer’s iconic chronicle of America’s Great Depression. Where, she asked, is creativity situated, and how does authorship relate to meaning?

Yet Levine’s scope is by no means limited to the photographic. The present lot manifests a sculptor’s sensibility, and belongs to an extensive body of work in bronze. In 1991, she cast in a urinal in this heroic alloy, appropriating Marcel Duchamp’s already-appropriated sculpture. Discussing the influence of the French avant-gardist, she reflects on his ubiquity; ‘Duchamp’s great contribution was his profound sense of irony, and it’s hard to conceive of a readymade he doesn’t inhabit to a degree.’ (Sherrie Levine in Kristie McKenna, ‘Sherrie Levine and the Art of the Remake,’ *LA Times*, 17 November 1996).





Constantin Brancusi, *The Bird in Space*, 1940 © Musee National d'Art Moderne, Centre Pompidou, Paris, France / Bridgeman Images / DACS

“It’s a popular misconception that originality is an absolute and enduring value in art.”

SHERRIE LEVINE, 1996

Although less entangled in layers of reference, *Caribou Skull* is no less arresting or complex than Levine’s earlier work. A lustrous cast, it is a work of transformative majesty: a macabre form is made luxuriant. Levine appropriates the biological and takes possession of the skeletal, elevating it to a polished work of art. In her hands, the skull is distanced from its place in the natural world. The horns become improbable; they appear not so much as evolutionary forms, but rather as a fiercely wrought apparition of bravura craftsmanship. As elegant memento mori, the work of course brings to mind that most divisive icon of contemporary art - Damien Hirst’s diamond-encrusted skull, *For the Love of God* (2007).

However, perhaps paradoxically for a cast of an organic form, the piece is distinctively the work of Sherrie Levine. The bronze-cast animal skull crops up repeatedly in her oeuvre; from the steer to the bobcat, she has worked with a small menagerie of North American species. Resurfacing here is an interest in national identities, in the lives that make up a country, and in the forms they take. These first found expression in her photography; although here she brought her mediated gaze to bear on human rather than animal life.

In any case, notions of reverberation are at the heart of the artist’s practice, tightly bound up with a broader philosophy. As she relates, ‘I tend to go back to things, though, and believe we all have a compulsion to repeat, and that repetition is essentially what our lives are.’ (Sherrie Levine in Kristie McKenna, ‘Sherrie Levine and the Art of the Remake,’ *LA Times*, 17 November 1996). Layers of recurrence suffuse the present lot. Returning to a practice of cast-making, she returns also to the body of an animal, offering it a canonised afterlife.

The questions which *Caribou Skull* raises are those of identity and authority. Transfiguration and alchemy roam the plains of North America, scavenging material from which they raise a sacrificial trophy. The antlers recall the gleaming interior of some antic hunting lodge - a perversely polished icon of the American wilderness, and a heraldic testament to those rugged hinterlands. As she problematises ideas of creation and ownership, Sherrie Levine exalts the familiar to resonant magnificence with a brazen Midas touch.



Sherrie Levine, *Fountain (After Marcel Duchamp)*, 1991 © Bridgeman Images / Sherrie Levine



RAQIB SHAW b. 1974

Arrival of the Horse King from the series *Paradise Lost*, 2011-2012

oil, acrylic, enamel, glitter, rhinestones on birch plywood

diameter 273.7 cm (107¾ in.)

Signed and dated “Arrival of the Horse-King” (PARADISE LOST SERIES)

‘Raqib Shaw 2011-2012’ on the reverse of the left panel. Signed and dated

‘Raqib Shaw 2011-2012’ on the reverse of the right panel.

Estimate £700,000-1,000,000 \$1,070,000-1,530,000 €953,000-1,360,000 ♠

PROVENANCE

White Cube, London

Acquired from the above by the present owner

EXHIBITED

Queensland, Gallery of Modern Art, *7th Asia Pacific Triennial of Contemporary Art*, 8 December 2012 - 14 April 2013

“For although the world is like a dark animal-jungle and a pleasure ground for all wild huntsmen, it seems to me to be rather and preferably an unfathomable, rich sea, a sea full of many-coloured fishes and crabs for which even the gods might long and become fishers and casters of nets: so rich is the world in strange things, great and small!”

FRIEDRICH NIETZSCHE, 1885





Chinese plaque depicting Magpies and a blossoming plum tree, 17th Century © Universal History Archive / UIG via Getty Images

Raqib Shaw creates opulent and fantastical visions unlike those of any other artist. Bursting with carnality, his jewel-like surfaces teem with real and hybrid creatures that fight and roar through vivid landscapes. The lurid crowds of Hieronymus Bosch are evoked, as are the fluidly elegant dynamisms of Mughal hunting scenes. Shaw has claimed that his debauched and vertiginous images are laced with irony, and can be read ‘as a commentary on my own experience of living in this society, and of being alive.’ (Raqib Shaw in David Lomas, Maria Balshaw, Petr Nedoma (eds.) *Raqib Shaw: Manchester – Prague*, Manchester Art Gallery, 2013, p.10). His work is infused with personal experience and shaken with an intricate cocktail of other influences: the present lot is from a series inspired by Milton’s epic poem *Paradise Lost*, which Shaw reconceived as a quixotic song to his own childhood memories.

Shaw grew up in Kashmir before moving to London, and has long been surrounded by objects of decorative art from East and West; he spent some years working with his uncle, a merchant who dealt in jewellery, antiques, carpet and fabrics. Shaw’s intricate cloisonné breathes forth a baroque luxuriance that has been fiercely repurposed. He works in a unique fashion, beginning his flora and fauna as line drawings before transferring them individually to acetate; using a projector, he builds his

vast compositions from the centre outwards, before applying stained glass liner to seal off the lines. He then delicately pools paint through a fine nozzle into each area, works the individual sections with a porcupine quill, and finally adorns this intensely wrought surface with gold, glitter and crystals.

Here, his meticulous method results in a startling scene. The trees are filled with wolves; scintillating horses clash in a painfully blue sky, as birds tear eyes from sockets and flesh from bone; classical ruins shatter, strung with screaming ape-faced Cupids and psychedelic flowers. In this postmodern Silk Road of glitter and death, neon blossoms, gleaming halberds and sharp teeth abound, ropes of crystal drawn taut across the composition. This is an orgiastic earthquake of a painting, a gaudy and exhilarating tableau that exults in beautiful carnage.

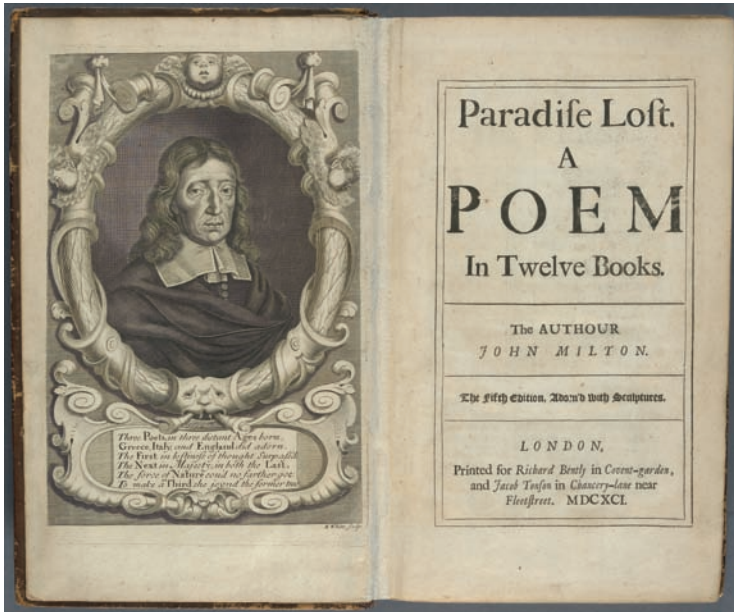
The chimeric state of Shaw’s creatures is more than decoratively grotesque. Their pain and efflorescence also reveal an artist inspired as much by the mountains of Kashmir as by Wordsworthian Romanticism and the epic visions of Milton; some of Shaw’s earlier work saw the bestial reinterpretation of a series of Hans Holbein portraits. Although we can trace such components in the evolution of the present lot, the





“The style of cultural hybridity seen in the work of Shaw (and other diasporic artists) is a revisionary art practice that opens up new aesthetic possibilities in the relation between medium and meaning, or form and value.”

HOMI K. BHABHA, 2009



John Milton, *Paradise Lost* frontispiece, 1691



Blue uchikake with courtly scene, Late 19th century

whole possesses a gleaming novelty. As Homi K. Bhabha writes, ‘the style of cultural hybridity seen in the work of Shaw (and other diasporic artists) is a revisionary art practice that opens up new aesthetic possibilities in the relation between medium and meaning, or form and value.’ (Homi K. Bhabha, ‘An Art of Exquisite Anxiety,’ in *Raqib Shaw: Absence of God*, exh. cat., London: White Cube, 2009, p.6).

Bhabha notes further that the works occupy a liminal state between painting and sculpture, ever on the verge of collapse into the picture plane while yearning for enamelled three-dimensionality. Shaw made striking forays into large-scale sculpture with his acclaimed works *Adam* (2008) and *Narcissus* (2009-11), and says that he wishes to populate his studio further with such creations. He works in a grotto filled with mirrors, butterflies, barbed wire, ‘artificial birds crying tears of blood,’ and thousands of chrysanthemums and bonsai trees, seeking a decadent ‘bubble’ of societal isolation; this he says is ‘a gesture laced with irony, of course, for it is impossible to capture the grandeur of the Himalayas in an industrial studio.’ (Raqib Shaw in conversation with Kunsthalle Wien, in *Raqib Shaw: Absence of God*, exh. cat., London: White Cube, 2009, p.109). It is keenly appropriate practice, however, for an art that is so enlivened by metaphor, and that so defiantly asserts the craftsmanship and theatrical power of painting as medium.

The levity or shallowness of the ‘decorative’ in Shaw’s work is deepened by the horror it depicts; pain is embellished with glitter, but sharply alive and present in unnerving precision. *Arrival of the Horse King* is something like a depraved Hokusai woodcut, a widescreen cinematic narrative with sex and terror pumping in its veins. Shaw insists on the singular origin of the creatures that fill this single-minded vision. ‘They do not belong to any pre-given mythology. That would be folkloric, and would deny the psychological realities and personal mythologies of my work.’ (Raqib Shaw, quoted in Homi K. Bhabha, ‘An Art of Exquisite Anxiety,’ in *Raqib Shaw: Absence of God*, exh. cat., London: White Cube, 2009, p.6). As for their anatomical genesis, Shaw’s collative process is revealing, forming a perfect synecdoche for the combined Ovidian pandemonium and Freudian self-reflection of his troubled Paradise. ‘The birds and beasts come from my extensive research into specimens at the Natural History Museum in London, from Sir David Attenborough’s incredible documentaries and from contemporary printed visual material drawn from many sources: popular culture, sexually deviant images, forensic medical journals, pictures of animal cruelty and photographs of myself.’ (Raqib Shaw in conversation with Kunsthalle Wien, in *Raqib Shaw: Absence of God*, exh. cat., London: White Cube, 2009, pp.106-7).

12

PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

MARK BRADFORD b. 1961

Waiting on Forever, 2011

mixed media collage on canvas

102.6 x 122.3 cm (40³/₈ x 48¹/₂ in.)

Signed, titled and dated 'Waiting on Forever 2011 Mark Bradford' on the reverse.

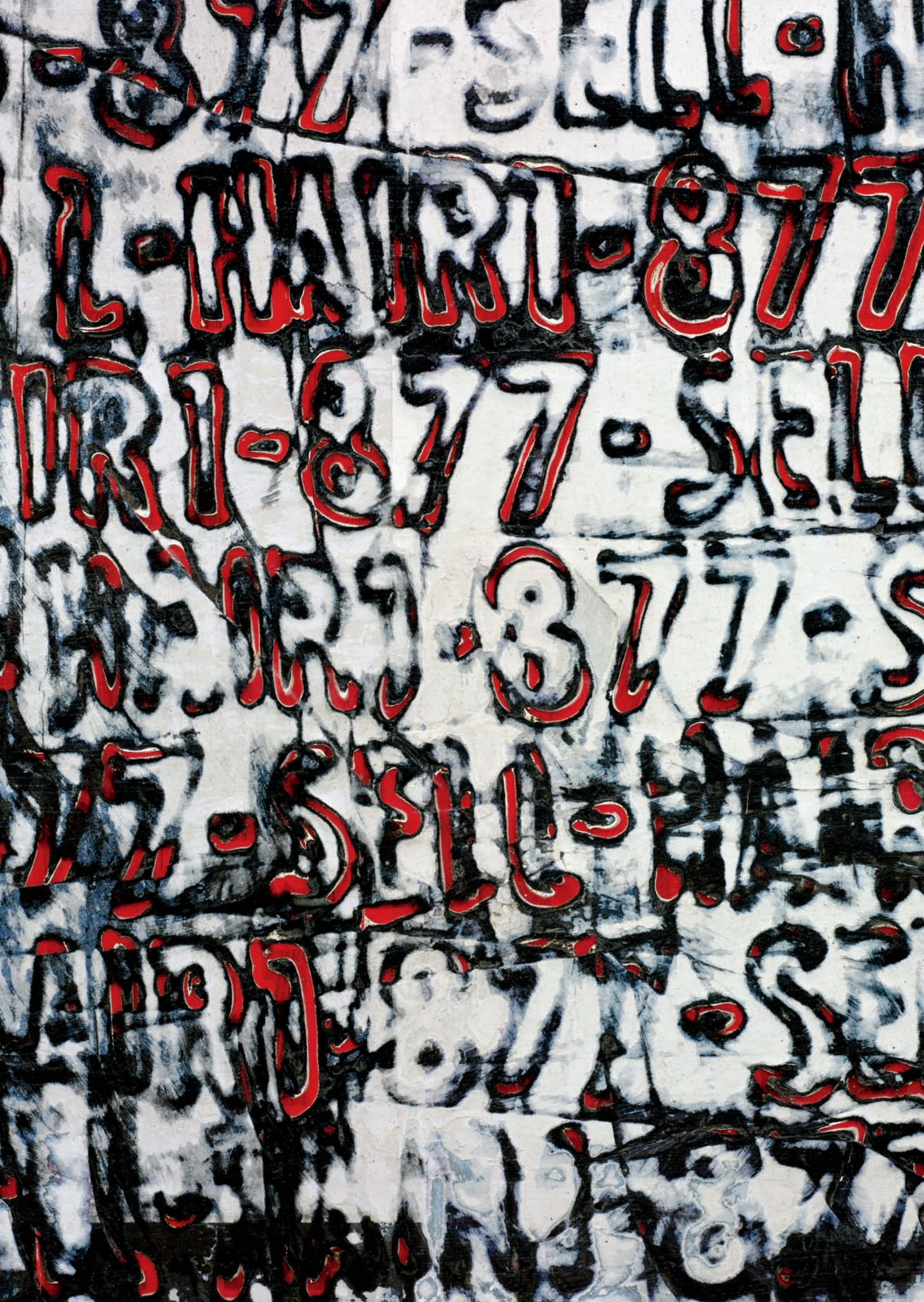
Estimate £400,000-600,000 \$613,000-919,000 €544,000-817,000 ₺

PROVENANCE

Sikkema Jenkins & Co., New York

“I rupture... Because that’s what history does.”

MARK BRADFORD, 2011





This image is a highly complex and abstract artwork. It features a dense, layered pattern of black, white, and red markings. The pattern resembles a highly stylized, overlapping text or code, possibly a form of digital art or a heavily redacted document. The markings are thick and textured, suggesting a physical medium like paint or ink on a rough surface. The overall effect is one of intense visual noise and complexity, with no discernible figures or objects.



Ed Ruscha, *I Think I'll...*, 1983 © Ed Ruscha, courtesy of the artist

“I think all of my work comes out of the body and the disappearances, traces and hints of the body, through the traces of the materials that were there.”

MARK BRADFORD, 2013

Mark Bradford's work is defined by a twin process. As he puts it, 'my practice is décollage and collage at the same time. Décollage: I take it away; collage: I immediately add it right back.' (Mark Bradford, 'Mark Bradford: Politics, Process, and Postmodernism,' *Art21*). He starts with pieces of found media, among them posters, fliers and hairstylists' endpapers, and from them creates densely layered pieces: accretions of text and image. In this process, remnants of experience are piled atop each other, alternately rearranged and subsumed.

Discussing his method, Bradford relates 'I may pull raw material from a very specific place, culturally from a particular place, but then I abstract it. I'm only really interested in abstraction; but social abstraction, not just 1950s abstraction.' (Mark Bradford in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh. cat., London: White Cube, 2013, p.83). Often deriving this raw material from the streets of Los Angeles' Leimert Park, the extent to which it remains decipherable varies between pieces. In the present lot, constituent parts are largely legible. The words 'SELL', 'HAIR' and the telephonic fragment '1-887' suggest that

the source is promotional material for the sale of hair - a practice which Bradford would have encountered working in his mother's salon. Yet in the repeated and blurrily overlaid iterations of these characters, the original material dissipates. It is replaced by a more nebulous presence: an abstracted atmosphere, emerging yet distinct from the raw material.

Bradford is interested in echoes, in ghosts, and in waning: as he recounts, 'I think all of my work comes out of the body and the disappearances, traces and hints of the body, through the traces of the materials that were there.' (Mark Bradford, in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh. cat., London: White Cube, 2013, p.84). There are many such traces in the lot at hand, not least the in the story of the material itself; the text is a product of human industry which has been written, printed and then displayed. But there is another layer of resonance too. The abstracted reference to the beauty industry rallies a history of experience; hair is a remnant of the body, cut off or re-attached in the act of grooming. Humanity reverberates about the piece, felt most acutely by its departure.



© Bridgeman Image. Asger Jorn, *A Midsummer Night's Dream*, 1964 © Donation Jorn, Silkeborg / billedkunst.dk / DACS, 2015

“Going back to Jorn, he really had a social politic, it wasn’t really that life is separate from the society in which you live.”

MARK BRADFORD, 2013

If Bradford’s work is an abstracted vision of the society from which it emerges, it is also an abstraction of the severances and dissonances inherent to that society. In the present lot, the text not only overlaps, but is cut across by a series of wound-like slashes. Redolent of disturbance and distress, the idea of rupture is central to the artist’s practice: ‘I rupture ... Because that’s what history does ... So I always try to have these interruptions in my work.’ (Mark Bradford in conversation with Abraham Ritchie, *Artslant Worldwide*, August 2011). In more recent years this sensibility has continued to find expression. Discussing the scarred map-like canvases of his 2013 show *Through Darkest America by Truck and Tank*, he reflects on physical disruption in the urban environment; ‘what is interesting to me about freeways is that they always cut through poor neighbourhoods.’ (Mark Bradford in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh. cat., London: White Cube, 2013, p.75). Here, as in the present lot, his focus is on dialogue between space and human experience; between environment and existence.

With an eye to the societal, Bradford’s abstraction is related to that of the Danish Situationist Asger Jorn. As the artist himself remarks, ‘going back to Jorn, he really had a social politic, it wasn’t really that life is separate from the society in which you live.’ (Mark Bradford, in conversation with Susan May, *Through Darkest America by Truck and Tank*, exh. cat., London: White Cube, 2013, p.84). Even as he abstracts and takes possession of his materials, Bradford realises they bring with them the vestiges of their environment, never losing sight of the memory with which they are inflected. Through layers of repetition and grids of enmeshed lines, the artist conjures a powerful sense of space – both his own, and that of the city. From a particularly L.A. sensibility, a wider picture of existence emerges; Bradford’s dense accumulation of material brings with it all the complexity of human life.

CHRIS OFILI b. 1968

Homage, 1993-1995

acrylic, oil, polyester resin, map pins, elephant dung on linen

195 x 121.9 cm (76¾ x 47⅞ in.)

Signed, titled and dated “Homage” 1993-1995 Chris Ofili’ on the stretcher.

Estimate £300,000-500,000 \$460,000-766,000 €408,000-681,000 ± ♠

PROVENANCE

Victoria Miro, London

Christie’s, London, *Contemporary Art*, 8 December, 1998, lot 65

Acquired at the above sale by the present owner

EXHIBITED

Minneapolis, Walker Art Center, *Brilliant New Art from London*, 21 October 1995-7 January 1996, then traveled to, Houston, Contemporary Arts

Museum (14 February-14 April 1996)

Southampton, Southampton City Art Gallery, *Chris Ofili*, April-May 1998,

then traveled to London, The Serpentine Gallery (September-November 1998)

LITERATURE

Chris Ofili, exh. cat., Southampton City Art Gallery, Southampton: 1998, no. 5 (illustrated)

“Often I look at my paintings and I don’t know if they feel like the present day, if the time I’m living in *now* is actually the time that I am *painting*.”

CHRIS OFILI, 2007



Chris Ofili's use of elephant dung in his paintings has not been without its detractors. His 1996 *The Holy Virgin Mary*, a painting of a black Madonna, featured an exposed right breast made of the varnished substance. When it was shown at the Brooklyn Museum of Art in 1999 as part of a group exhibition of artists in Charles Saatchi's coterie, Mayor Rudolph W. Giuliani was so outraged that he attempted to cut off all municipal funding to the museum, calling the painting 'sick stuff.' After seeing a photograph of *The Holy Virgin Mary* in the exhibition catalogue, the president of The Catholic League for Religious and Civil Rights issued a statement urging people to picket the museum. Ofili, who had recently won the Turner Prize, felt no need to defend his art. 'The people who are attacking this painting are attacking their own interpretation, not mine. You never know what's going to offend people, and I don't feel it's my place to say any more.' (Chris Ofili in Carol Vogel, 'Chris Ofili: British Artist Holds Fast to His Inspiration,' *New York Times*, 28 September 1999).

This quiet sense of authority pervades all of Ofili's work. Often consisting in multiple layers of paint, resin, glitter, beads and other adornments, his style is uncompromisingly cultivated. He questions racial and cultural stereotypes with a scintillating eye for visual richness. The artist began incorporating elephant dung after a trip to Zimbabwe in 1992, as a natural vehicle for exploring the typecast material 'otherness' of African heritage in his art. 'When a giraffe taller than the average house in Britain would walk by, it gave me that particular feeling of being shocked and simultaneously finding something beautiful. It gave me an excitement and a fear of the new.' (Carol Vogel, 'Chris Ofili: British Artist Holds Fast to His Inspiration,' *New York Times*, 28 September 1999). He brought back some of the dung in his suitcase, and later sourced it from London Zoo – a telling transposition of the exotic that speaks to the accretions of meaning in migrant histories.



Chris Ofili © Richard Young / Rex Shutterstock



William Morris, Pimpernel wallpaper design, 1876 © Museumslandschaft Hessen Kassel / Ute Brunzel / Bridgeman Images

The present lot is an early and outstanding example of Ofili's virtuosic craftsmanship. Letters and textual fragments, spelt out in meticulous dots of paint and in map pins purchased from a local grocery shop, invoke a swirling multiplicity of narratives. The dung balls are arranged in a form that imitates the crucifix, and spell out the Latin tag INRI: *Iesus Nazarenus, Rex Iudaeorum*. This translates as 'Jesus the Nazarene, King of the Jews,' and integrates Ofili's Catholicism in provocative materiality. Meanwhile, the branching, organic pattern is reminiscent of batik print as much as William Morris wallpaper; the prehistoric cave paintings of Matobo National Park also find their way into intricate, almost psychedelic forms. It is a captivating apparition. As with many of his works, the canvas is perched atop spherical 'feet' made of dung; Ofili describes this as 'a way of raising the paintings up from the ground and giving them a feeling that they've come from the earth rather than simply being hung on a wall.' (Carol Vogel, 'Chris Ofili: British Artist Holds Fast to His Inspiration,' *New York Times*, 28 September 1999). Complex and diverse in significance, *Homage* is a postmodern tapestry that remains unabashedly beautiful.



14

BANKSY b. 1975

Study for Happy Choppers, 2003

spray paint on found framed oil painting

79 x 109.7 cm (31½ x 43¼ in.)

This work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate £300,000-400,000 \$460,000-613,000 €408,000-544,000 ± ♠

PROVENANCE

Private Collection, Vienna

Dorotheum, Wien, Zeitgenössische Kunst, November 28, 2007, Lot 272

Private Collection, New York

EXHIBITED

Vienna, Kunsthalle Exnergasse, *Bad Press: Banksy*, 25 June -26 July 2003

“Speak softly, but carry a big can of paint.”

BANKSY, 2005









A stencil by Banksy is seen on Israel's highly controversial West Bank barrier in Ramallah on August 6, 2005. © 2015 Banksy, photo by Marco Di Lauro/Getty Images



Banksy, *Modified Canvas (You Have Beautiful Eyes)*, New York Metropolitan Museum, 2005 © 2015 Banksy

“I like to think I have the guts to stand up anonymously in a western democracy and call for things no-one else believes and call for things no-one else believes in – like peace and justice and freedom.”

BANKSY, 2005

An inveterate provocateur, Banksy works under the veil of pseudonymity to create work of visual audacity and satiric potency. With a background in graffiti, much of his work is site-specific, incorporating features of the urban landscape. Whether a figure emerging from behind a telephone box or a stenciled phrase rebuffing a CCTV camera, his pieces respond to and reimagine their surroundings. They prompt both laughter and reflection, challenging authority as they challenge their environment. Even when he isn't creating street art, Banksy borrows heavily from its methodologies; as he puts it, 'if you want to survive as a graffiti writer when you go indoors your only option is to carry on painting over things that don't belong to you.' (Banksy, *Wall and Piece*, London: Century, 2005, p.128). Central to his practice is the notion of defacing; his work refashions preexisting objects, be they walls or paintings, with wit and polemic intent.

Taking a found oil painting as its base, the present lot makes manifest this aversion to the blank canvas and the neutral space. Whilst its provenance is unknown, the original work suggests the tradition of British landscape

painting. It depicts a rather gaudy pastoral scene replete with copses, cottages, and a gently winding river. The painter imagines a kitsch landscape: a rural panorama which Banksy boldly subverts. In the original painting, the heavy storm clouds lend a note of discordance to the work, threatening the serenity of the scene below. Through Banksy's revision, the discordance is compounded; rendered in blurred yet imposing detail is an Apache helicopter. It hovers in the foreground, pointedly incompatible with the rest of the image. The piece is arresting in its incongruity; spray paint disrupts oil paint, and mechanised warfare disrupts rural quietude. Brutal modernity, Banksy implies, precludes the creation of idealised space. Overlaid with the stark aggression of machinery, the rural scene appears ridiculous in its gentility.

Study for Happy Choppers is one of several defaced oil paintings by Banksy, each of which sees an idealised rural scene debased by an emblem of modernity. In another work, the seclusion of a riverside path falls under the unerring gaze of a CCTV column. Banksy envisages dystopian

landscapes in which the dangerous potentials of technology are realised; in these works, public surveillance and military aggression make a mockery of pastoral idylls. The Apache helicopter is a recurrent motif in the reworked paintings, as it is in much of Banksy's work. A significant part of his aesthetic vocabulary, his stencilled helicopter is often adorned with a yellow or pink ribbon, and frequently signifies the Iraq War. Such is the case in *Wrong Way*, a street art piece spray painted on a wall in Ladbrooke Grove. Rendered in the same blurred detail, an Apache swoops to the left, a yellow bow tied around its rotor mast. Written in Banksy's now-iconic font, smudged text reads either 'Wrong War' or 'Wrong Way'. The message of condemnation, though, is clear.

The present lot shares this sentiment; belonging to a series entitled *Crude Oils*, it references a contemporary controversy – principally that surrounding the Iraq War. The conflict was the subject of considerable debate, and accusations were made that coalition military action was motivated by Iraq's supply of oil. The present lot gestures towards this debate; the title refers not only to the materiality of the piece but also to the political climate of the time. The work rebukes authority, putting wordplay and visual effrontery to dissenting effect. This willingness to engage boldly and unapologetically with world events characterises much of Banksy's work. In 2005, he made a now-famous proclamation: 'Modern art is a disaster area. Never in the field of human history has so much been used by so many to say so little.' (Banksy in Andrew Anthony, 'Banksy: the artist who's driven to the wall,' *The Guardian*, 20 April 2014). A distinctive piece of provocation, the remark brings Banksy's own convictions into sharp relief, implicitly valorising work that looks outward and comments on the world around it.

Over the past twenty years, Banksy has become one of the most successful artists of his generation. Having begun his career as a graffiti artist in Bristol, he has brought street art practices to widespread attention. He remains an irreverent figure for whom little is off limits, and although he continues to work in the cityscapes where he made his name, he increasingly strays into galleries and designated art spaces. As he expands his scope, he retains a keen awareness of context, resisting the idea of neutral space and remaining receptive to found material. This is certainly the case in the present lot. With *Study for Happy Choppers*, as with other defaced oil paintings, Banksy finds a way to apply graffiti sensibilities to work on canvas. By transferring methods from one medium to another, he creates a work that pushes forward his practice but which retains his distinctive aesthetic.

“Modern art is a disaster area.
Never in the field of human history
has so much been used by so
many to say so little.”

BANKSY, 2014



Modified oil painting being installed in the Brooklyn Museum in 2005 © 2015 Banksy

CINDY SHERMAN b. 1954*Untitled #423, 2004*

chromogenic print, in artist's frame

sheet 182.2 x 123.2 cm (71¾ x 48½ in.)

framed 186.7 x 127.6 cm (73½ x 50¼ in.)

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

Estimate £200,000-300,000 \$306,000-460,000 €272,000-408,000 ₣**PROVENANCE**

Metro Pictures, New York

Skarstedt Gallery, New York

EXHIBITEDParis, Jeu de Paume, *Cindy Sherman*, 16 May-3 September 2006, then traveled to Bregenz, Kunsthau Bregenz (25 November 2006-14 January 2007), Humblebæk, Louisiana Museum of Modern Art (9 February-13 May 2007), Berlin, Martin-Gropius-Bau (15 June-10 September 2007), another example exhibited**LITERATURE**V. Görner and M. Schlüter, *Cindy Sherman Clowns*, Hannover: Schirmer Mosel, 2004, p. 15 (illustrated)*Cindy Sherman*, exh. cat., Jeu de Paume, Paris, 2006, n.p and 269 (illustrated)

“I have heard of your paintings too, well enough. God has given you one face and you make yourselves another.”

HAMLET





James Ensor, *My Portrait Surrounded by Masks*, 1899 © DACS, 2015

Cindy Sherman's career is one defined by disguise. Employing herself as model, she uses cosmetics and costume to examine the drama and grotesquery of the modern image; often tinged with menace, her photographs are a chimeric catalogue of type-figures. She began by depicting hypothetical B-movie characters in the 1970s, and has long since trod the boards of dark theatricality. One of the foremost artists in photography, she transgresses the boundaries of self-portraiture with a piercing and often disturbing gaze.

The *Clowns* series distils Sherman's performative expression to heightened mode. As Régis Durand writes, 'Sherman's taste for masquerades and dressing up, the mixture of the grotesque and serious, her hysterical chameleonism, all combine to conjure the essence of clowns and clowning, hinted at in early works ... The clown is the logical extension of many fundamental themes in Cindy Sherman's work.' (Régis Durand in *Cindy Sherman*, exh. cat., Paris: Jeu de Paume, 2006, p. 253). The clowns' garish makeup and caricatured emotion enact the very mimicry that characterises her art.

If their artifice and dark comedy make a metafictional drama of her own creative project, the clowns also deepen Sherman's inquiry into the nuances of stereotype. As though aware of his own status in collective imagination as a typecast figure of tragedy, the clown in the present lot looks grimly sardonic in his chosen part, a quizzical eyebrow competing in cartoonishness with the vast flower at his lapel. He is an eerie presence, uncanny stagelight recalling the suburban gothic of David Lynch's red-

curtained cinematic underworlds. The digitally manipulated background was an innovation, isolating the clown against psychedelic stage scenery. Sherman has spoken of the challenge of imbuing each figure with individual personality. 'The clowns were hard because it was really difficult to feel that I was finding a character beneath the makeup that would be different in each one, so it wouldn't seem like they were all just me with clown makeup on. That took some work.' (Cindy Sherman in Kenneth Baker, 'Cindy Sherman: Interview with a Chameleon,' *Walker Art Magazine*, 1 November 2012).

Sherman's studied kitsch is tinted with horror, but there is humanity even in the macabre elements of her work. For her, the clowns provided the supreme image of melancholy and comedy. They have 'an underlying sense of sadness while they're trying to cheer people up. Clowns are sad, but they're also psychotically, hysterically happy.' (Cindy Sherman in Betsy Berne, 'Studio: Cindy Sherman,' *Tate Magazine*, Issue 5, May-June

"For me, a great portrait is something that combines the familiar with the unfamiliar – something seductive but also repulsive. I want to go "Ew," but then can't stop looking. So there's a push-pull thing to it. I also see the humorous aspect, not just the horrible. It's exciting in its gruesomeness."

CINDY SHERMAN, 2012



Bruce Nauman, *Clown Torture*, partial view from a video still, 1987 © 2015 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London.



Ugo Rondinone, *If There were Anywhere but Desert. Friday*, 2002 © 2015 Ugo Rondinone

2003). She looked beyond the circus for her sources; having previously taken inspiration from characters she encountered in cinema and on the streets, for this series she made an early foray into the internet. 'And there are just so many people who call themselves clowns. Some of them look very professional and a little too sleek ... But then there are some whose websites show them performing outside on a hot, sweaty day with their makeup running, and they look like they're wearing just any old overalls and a polka-dot T-shirt they found in a thrift store. When I found those sorts of pictures, it seemed like the variety of things I could do was sort of endless.' (Cindy Sherman in Kenneth Baker, 'Cindy Sherman: Interview with a Chameleon,' *Walker Art Magazine*, 1 November 2012).

The inherent pathos of the clown is amplified when his façade is slipping: here, we even see the falseness of the thickened, masculine neck Sherman is wearing, just as the seams are left to show with the prosthetic noses, breasts, and teeth in her other works. His painted face bespeaks the fragility of the self-image that we all present to the world, and the taxonomic gaze that governs its assembly. The figure of the fool in Shakespearian drama often told potent social truths from behind his mask of witless entertainment: in Sherman's sad portrait, a clown likewise tells us more about ourselves than we may want to know.



Actress Clara Bow in *Dangerous Curves* dir. by Lothar Mendes, 1929

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

ANDREAS GURSKY b. 1955

James Bond Island III, 2007

chromogenic print, in artist's frame

image 284.5 x 200.7 cm (112 x 79 in.)

sheet 302.3 x 218.4 cm (119 x 85⁷/₈ in.)

frame 307 x 223.3 cm (120⁷/₈ x 87⁷/₈ in.)

Signed 'A Gursky' on a label affixed to the reverse. This work is number 4 from an edition of 6.

Estimate £300,000-500,000 \$460,000-766,000 €408,000-681,000 ₣ ♠

PROVENANCE

White Cube, London

EXHIBITED

Munich, Haus der Kunst, *Andreas Gursky*, 2 February - 13 April, 2007

(another example exhibited)

London, Sprüth Magers, *Andreas Gursky*, 22 March - 12 May, 2007

(another example exhibited)

London, White Cube, *Andreas Gursky*, 23 March - 4 May, 2007

New York, Matthew Marks Gallery, *Andreas Gursky*, 4 May - 30 June, 2007

(another example exhibited)

LITERATURE

T. Weski, *Andreas Gursky*, Cologne: Snoeck Verlagsgesellschaft GmbH, Cologne, 2007, pp. 115-117 (illustrated)

“I stand at a distance, like a person who comes from another world.”

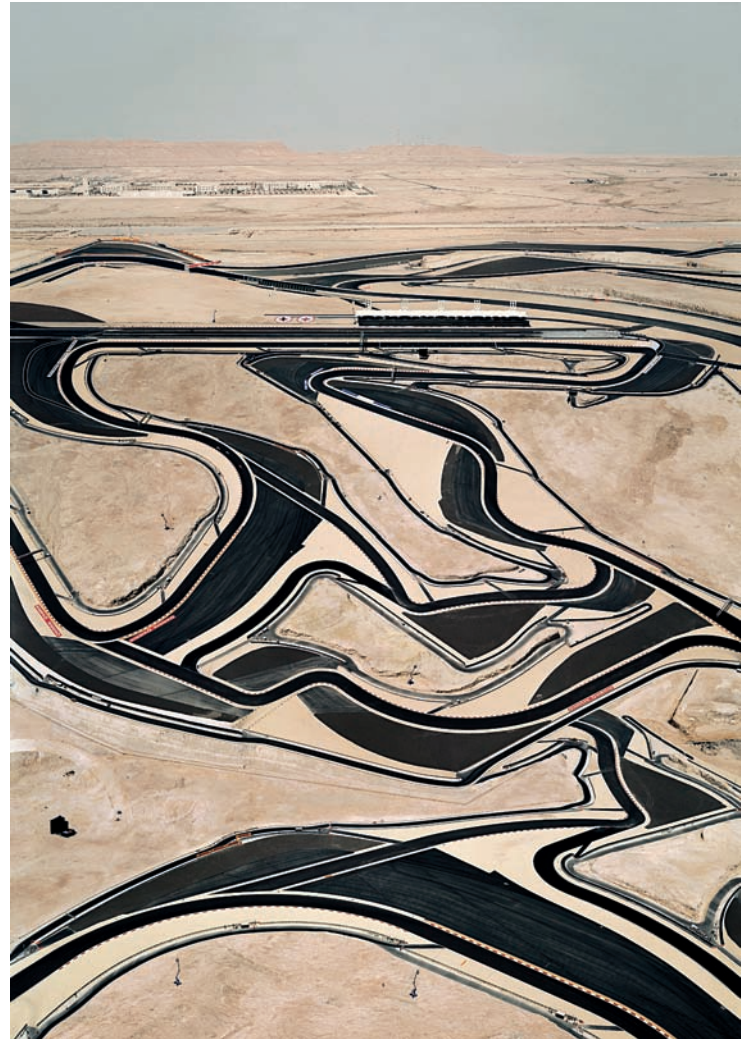
ANDREAS GURSKY, 1988



Andreas Gursky's vast and vertiginous photographs have made him one of the most acclaimed image makers of our time. He documents the colossal spectacle of contemporary global existence with an eye for the uncanny, using digital techniques to create visions of unnerving scale and infinite clarity.

The present lot is part of a series conceived in 2007, based on aerial photographs of the Thai islands of Khao Phing Kan. These islands featured in the 1974 James Bond film *The Man with the Golden Gun*. Following the movie's wide popularity, this previously secluded spot became a magnet for tourists, quickly despoiling the area of its natural mystique. The enormous, inhuman gaze of *James Bond Island III* casts a judgment upon the aspirational aura such places are afforded in our collective imagination: Gursky's islands 'elegantly critique the pursuit of escapism through commonly held fantasies of seclusion and paradise.' (Aaron Schuman, 'Review: Andreas Gursky, White Cube, Mason's Yard, 23 March – 5 May 2007,' *Hotshoe International*, April/May 2007). For the islands are, of course, impossible – captured from a standpoint of incredible altitude, sharp in sparkling detail down to the minutest of vegetation, and hovering in an eerily waveless sea.

The astonishing detail and precision of Gursky's image, achieving a focus inaccessible to the naked eye, is 'photogenic' in the word's ultimate sense: the photogenic is a quality which can appear only in a picture. Gursky's hyper-hygienic production testifies to the dispassionately scientific, even taxonomic impulse behind his work. He is a cataloguer of modernity. Much of his output focuses on repeating structures and massive anonymity, such as his famed series of high-rise office blocks or supermarket warehouses; when, as in the present lot, he turns his gaze to landscapes, they are invariably artificial and unsettling. His iterations of manmade islands in Dubai and the bizarre, twisting racetracks of the Bahrain desert push these structures almost to abstraction. A single picture takes many months to assemble. As Ralph Rugoff has remarked, the subject matter of Gursky's photographs is in fact secondary to their mode of presentation, and the careful mise-en-scène of their creation. 'It's not simply a matter of seeing



Andreas Gursky, *Bahrain I*, 2005 © Courtesy: Sprüth Magers Berlin London/ DACS 2015



Actors Roger Moore and Christopher Lee on the set of *The Man with the Golden Gun*, 1974 © Sunset Boulevard/Corbis

reality as packaged goods, but of realising that our gaze itself is a kind of stylised container. At the moment, Gursky is one of our chief chroniclers of this look. Ostensibly, his camera surveys an eclectic range of subject matter: factories, sea ports and air-cargo sites, dance clubs, landscapes, trading floors and shoe displays. But the real subject of his pictures is always the invisible bubble that our gaze sets upon the world.' (Ralph Rugoff, 'World Perfect,' *Frieze*, Issue 43, November – December 1998).

A teleology towards Gursky's distinctive 'God's-eye' view can be traced from his studies under Bernd and Hilla Becher at the Düsseldorf Kunstakademie in the early 1980s; fellow students from this fruitful period include Thomas Ruff and Candida Höfer. The Bechers employed elevated viewpoints to document industrial relics such as cooling towers and furnaces, displaying a similar cataloguing eye to that which we see in Gursky. The Bechers' coolly detached lense sought to record locations, and particularly the relationship between man and nature, in a straightforward and objective manner.

Gursky has evolved these principles for the twenty-first century. He blurs the distinction between macro and microcosm and expands his vision to confront us with the sublime. His work can induce vertigo or even terror in its monumental scale. The tiny boats just visible in the strange, still archipelago of *James Bond Island III* are supernaturally miniature, their wakes leaving vulnerable, insignificant traces; a zig-zagging composition leads us to a misty and unending horizon, and the whole is lent a hushed sense of the unknowable and otherworldly. This is an image that offers a literally huge area for visual exploration, but little comfort or familiarity. Surface has become an aesthetic category, and Gursky finds paradoxical depths of profundity therein.



Detail of the present lot

PROPERTY FROM AN IMPORTANT AMERICAN COLLECTION

ANDREAS GURSKY b. 1955

Chicago, Mercantile Exchange, 1997

chromogenic print, in artist's frame

sheet 181.6 x 244.5 cm (71½ x 96¼ in.)

frame 185.4 x 248.3 cm (73 x 97¾ in.)

Signed, titled, numbered and dated 'Chicago, Mercantile Exchange '97 6/6 A. Gursky' on the reverse. This work is number 6 from an edition of 6.

Estimate £650,000-850,000 \$996,000-1,300,000 €885,000-1,160,000 ₣ ♠

PROVENANCE

Private Collection, USA

Acquired from the above by the present owner in 2006

LITERATURE

Andreas Gursky: Photographs from 1984 to the Present, exh. cat., Wolfsburg, Kunstmuseum, 1998, p. 55 (another example illustrated)

Andreas Gursky 1998-99, exh. cat., Milwaukee Art Museum, Milwaukee, 1999, cover and no. 7 (another example illustrated)

Andreas Gursky: Werk - Works 80-08, exh. cat., Krefeld Kunstmuseum, Krefeld, 2009, p. 155 (another example illustrated)

N. Degen, The Market (Whitechapel: Documents of Contemporary Art), London: MIT Press, 2014

“Gursky’s photographs possess an Old Masterly greatness.”

HOLGER LIEBS, 2007







Andreas Gursky's photography marries dispassion and fixation. In his large-scale photographs of the contemporary landscape - tower blocks, shipyards, and roadways - the artist assumes distance from his subjects even as he remains alert to their sublimity. Drawing his influence from the notional objectivity of earlier photographic movements - his former teachers Bernd and Hilla Becher in Germany, and the 'New Topographics' in America - he chronicles modernity as he attends to its beauty. In doing so, he has been quick to embrace the potentials of digital technology; a favoured technique is to merge multiple photographs into one finished image.

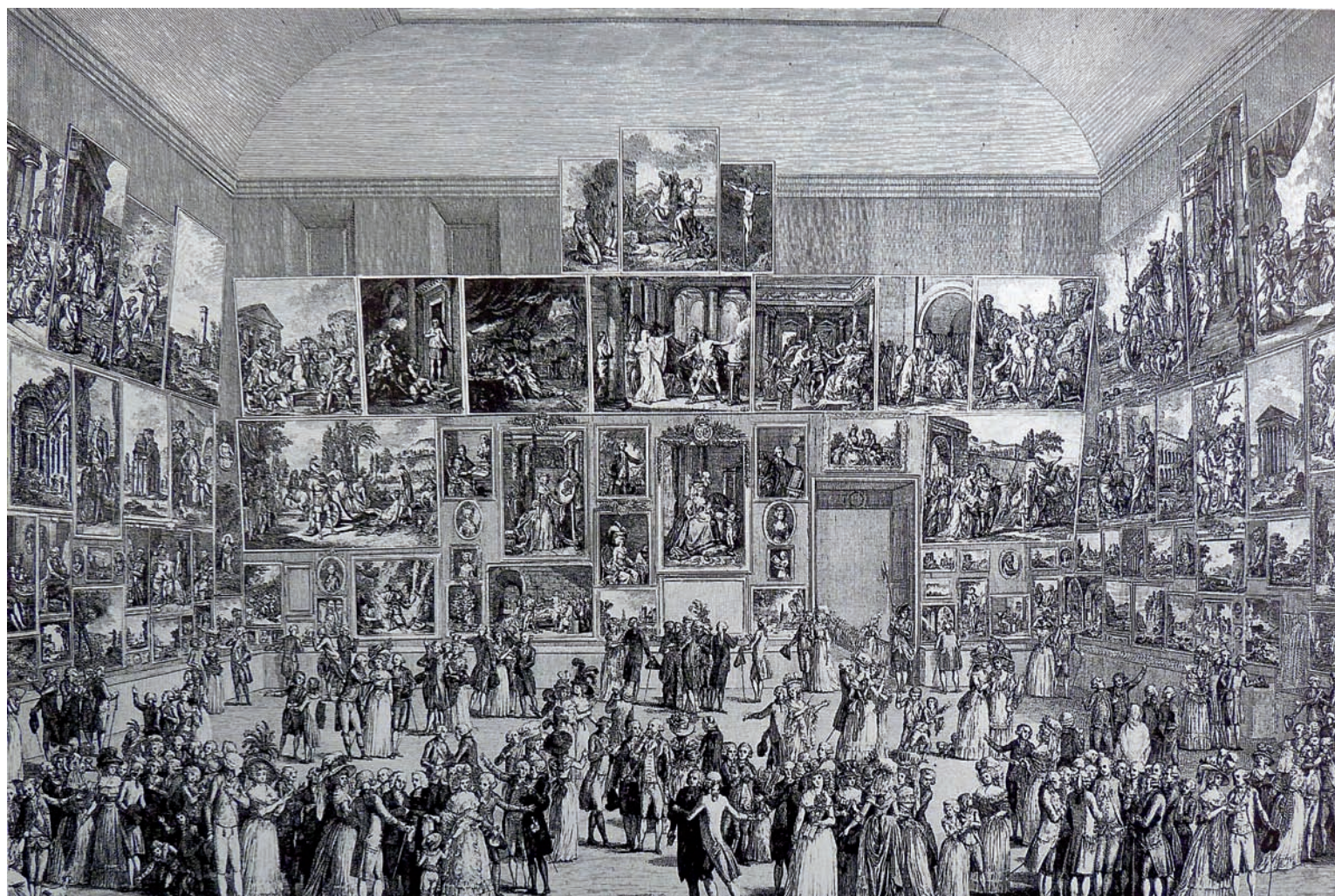
The artist's enduring interest is in assemblages: in the relation between part and whole. Perhaps unsurprisingly, this concern has led him to photograph crowds. Often his subject is the public event - the dynamism and communality of a concert or a boxing match. At other times, he finds people gathered in workplaces; in *Siemens, Karlsruhe*, his subjects are seated at their desks, their attention directed to the work in front of them. The photograph's palette is a muted interplay of orange and white. Accompanied by a deep red and a smattering of blue, these colours return in *Chicago Mercantile Exchange*. The tones however are rather more vivid, and the scene depicted considerably more riotous.

Reflecting on the dynamics of observation, Gursky relates 'even if it's a really big picture, if you want to get the details, you have to approach the picture and you read the picture line by line.' (Andreas Gursky in Nancy Tousse, 'Andreas Gursky: Interview With Insight,' *Canadian Art*, 9 July 2009). Like much of his work, *Chicago Mercantile Exchange* is prodigiously

scaled. The vast image is awash with orange and red: a swarming hive of activity. As the viewer spends longer with the piece, the initial noise dies down enough to pick out individual details. To do so is to encounter a broad spectrum of human emotion. There are gestures of ecstasy - raised arms and triumphantly clenched fists - alongside those of disappointment - heads hung in postures of despondency. Then there are those more ambivalent and inscrutable figures; expectant eyes fixed on some object beyond the frame.

If attention is drawn to any point in particular, it is to the man standing front and centre. He exists within a space of entrancing half-symmetry. Flanked on either side by two similarly clad men, and above by a riot of limbs, he is a point of stillness amid the frenzy of the scene. The composition is careful and indebted to tradition; as Holger Liebs observes, 'Gursky's photographs possess an Old Masterly greatness.' (Holger Liebs, 'Andreas Gursky,' *Frieze*, Issue 107, May 2007). Imbued with a strange calm and encircled by space, he is slightly separate from the rest of the crowd. Yet in spite of his centrality, he never comes to dominate the picture; such is the levelling effect of Gursky's practice that no single figure is afforded absolute primacy.

Tracing back to 1990, Gursky's interest in the stock exchange as a place of human activity is long standing. Dating from that year, *Tokyo Stock Exchange* depicts a scene comparable to the present lot; a central desk forms the focal point around which is organised the theatre of human emotion. In other work, the artist casts his gaze over similar institutions in Kuwait and Hong Kong. In each instance, he strikes a careful balance



Pietro Antonio Martini, *Exposition au Salon du Louvre*, 1787



© Bridgeman Images. Andreas Gursky, *New York, Stock Exchange*, 1991 © Courtesy: Sprüth Magers Berlin London / DACS, 2015

“Even if it’s a really big picture, if you want to get the details, you have to approach the picture and you read the picture line by line.”

ANDREAS GURSKY, 2009

between studied composition and the expressive force of the human gesture. Much like these cities, Chicago has recurred as a location. *Chicago Board of Trade I* dates from the same year as the present lot, but is tonally distinct. It envisages a rather darker scene: under the glow of artificial light is a thronging crowd. Pressed against each other, surrounded by discarded paper, particularities are hard to distinguish. There is greater anonymity here than elsewhere. Forms become obscured as one body blends into the next. In the later works *Chicago Board of Trade II* and *III*, Gursky delves further into depersonalisation. Human activity becomes communal; crowds become entities in themselves, and assume their own distinct energy.

The stock exchange plays host to scenes of high drama; from the creation of vast fortune to the devastating cataclysms of 1929 and 1987, the trading floor is a place in which the extremes of emotion are traversed. As such, it is a ready subject for Gursky’s exploratory work; seeking out human experience with ravaging persistence. Whilst the images themselves evoke awe and wonderment – daunting in scale as in both detail and composition – the photographer remains oddly silent. The photographs do not adopt a particular attitude towards their subject matter. Once the image has been arranged, Gursky declines to pass any judgement. *Chicago Mercantile Expression*, as other of his work, is ultimately an affirmation of distress as it is of rapture.

18

ANDY WARHOL 1928-1987

Untitled (Imperial Car Detail), 1962

graphite on paper

45.7 x 61 cm (18 x 24 in.)

Estimate £150,000-250,000 \$230,000-383,000 €204,000-340,000 ₺

PROVENANCE

Estate of Andy Warhol

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

Gagosian Gallery, New York

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

EXHIBITED

New York, Gagosian Gallery, *Andy Warhol Drawings and Related Works 1951-1986*, 13 February-22 March 2003

Los Angeles, The New Museum of Contemporary Art, *Andy Warhol Retrospective*, 25 May-18 August 2002 then traveled to Berlin, Neue Nationalgalerie; London, Tate Modern

New York, Christophe Van de Weghe Fine Art, *Andy Warhol: Works on Paper from the early 60's*, 10 November-16 December 2000

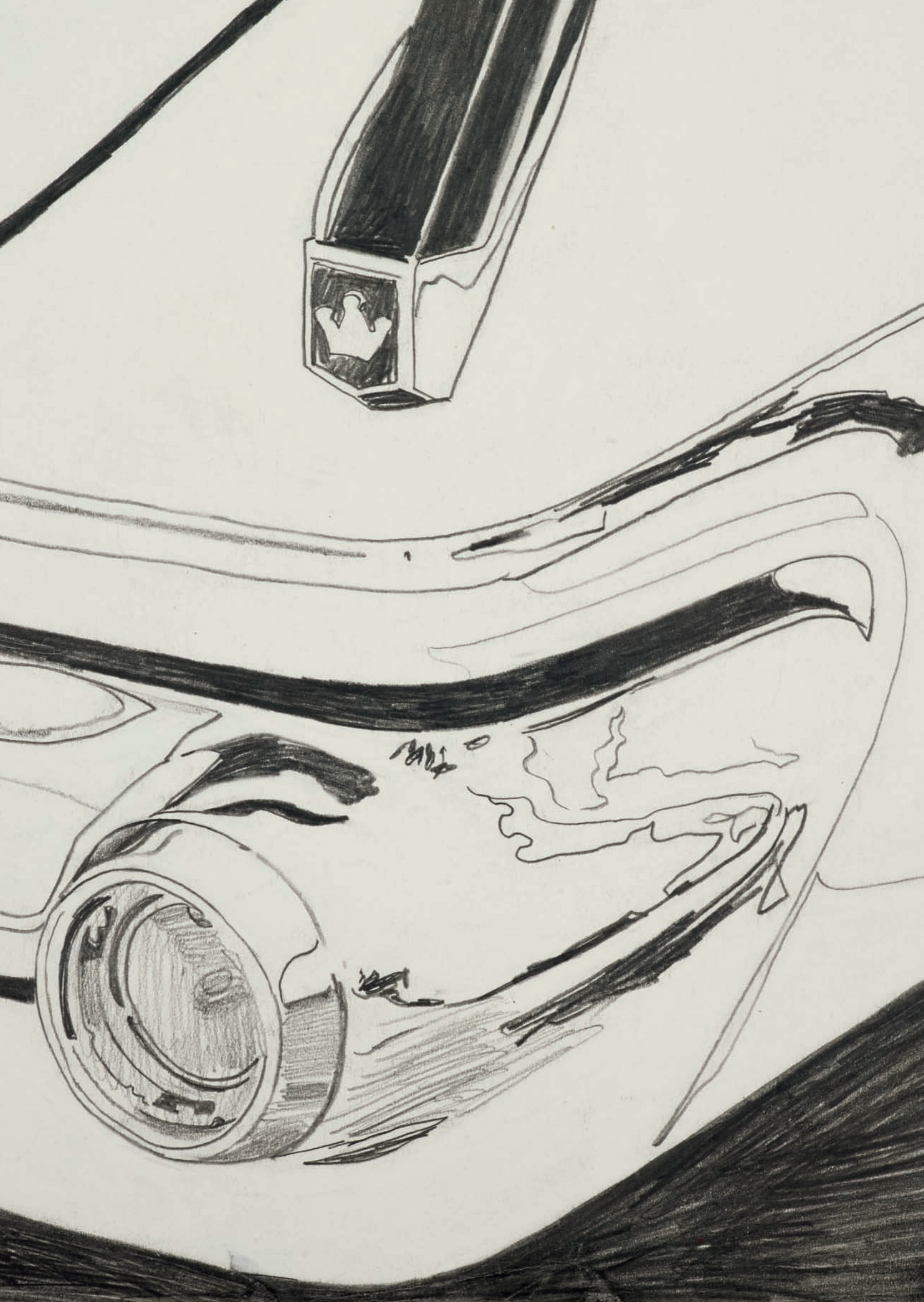
LITERATURE

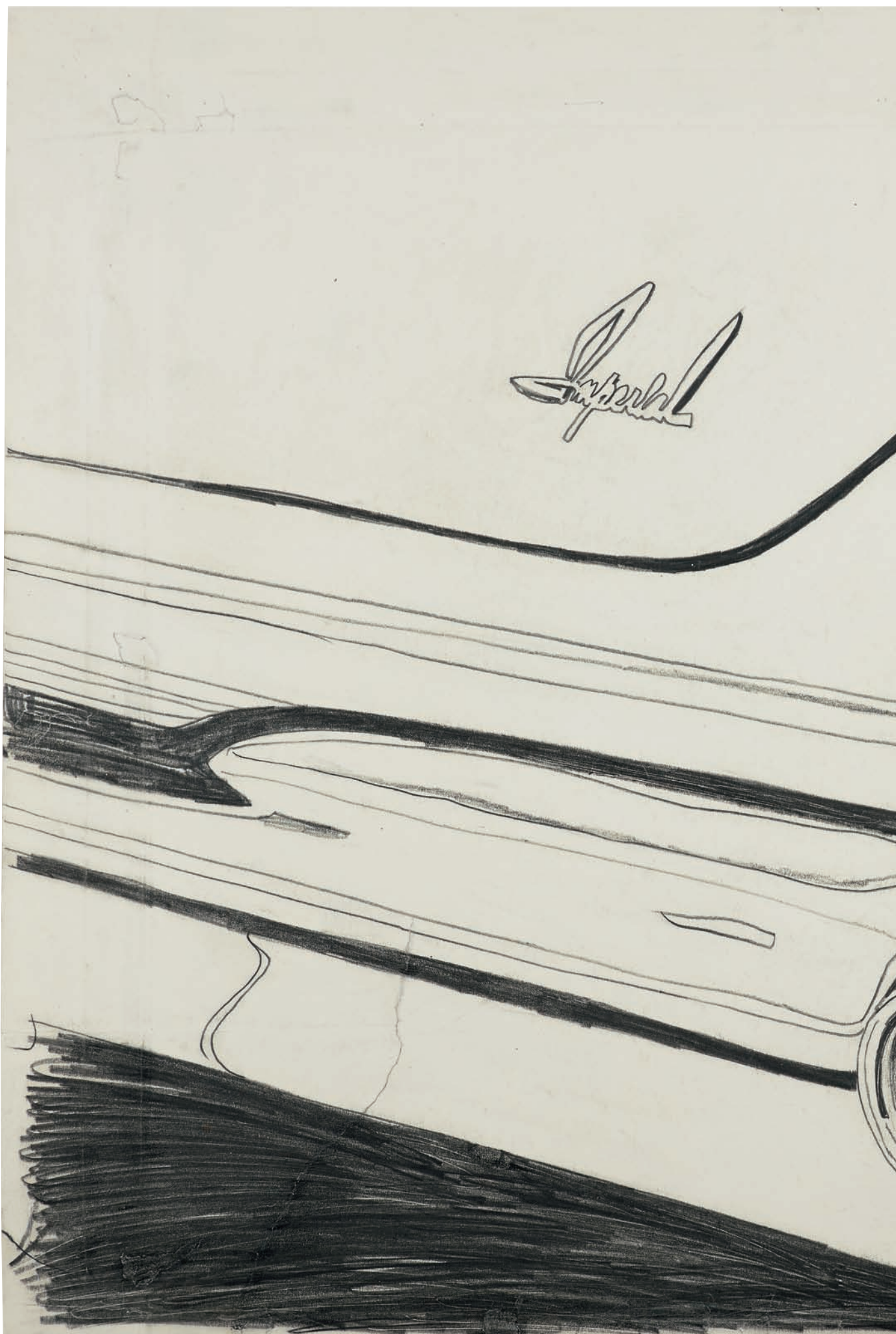
Andy Warhol: Works on paper from the early 60's, exh. cat., Christophe van de Weghe Fine Art, New York, 2000, cat. no. 15 (illustrated)

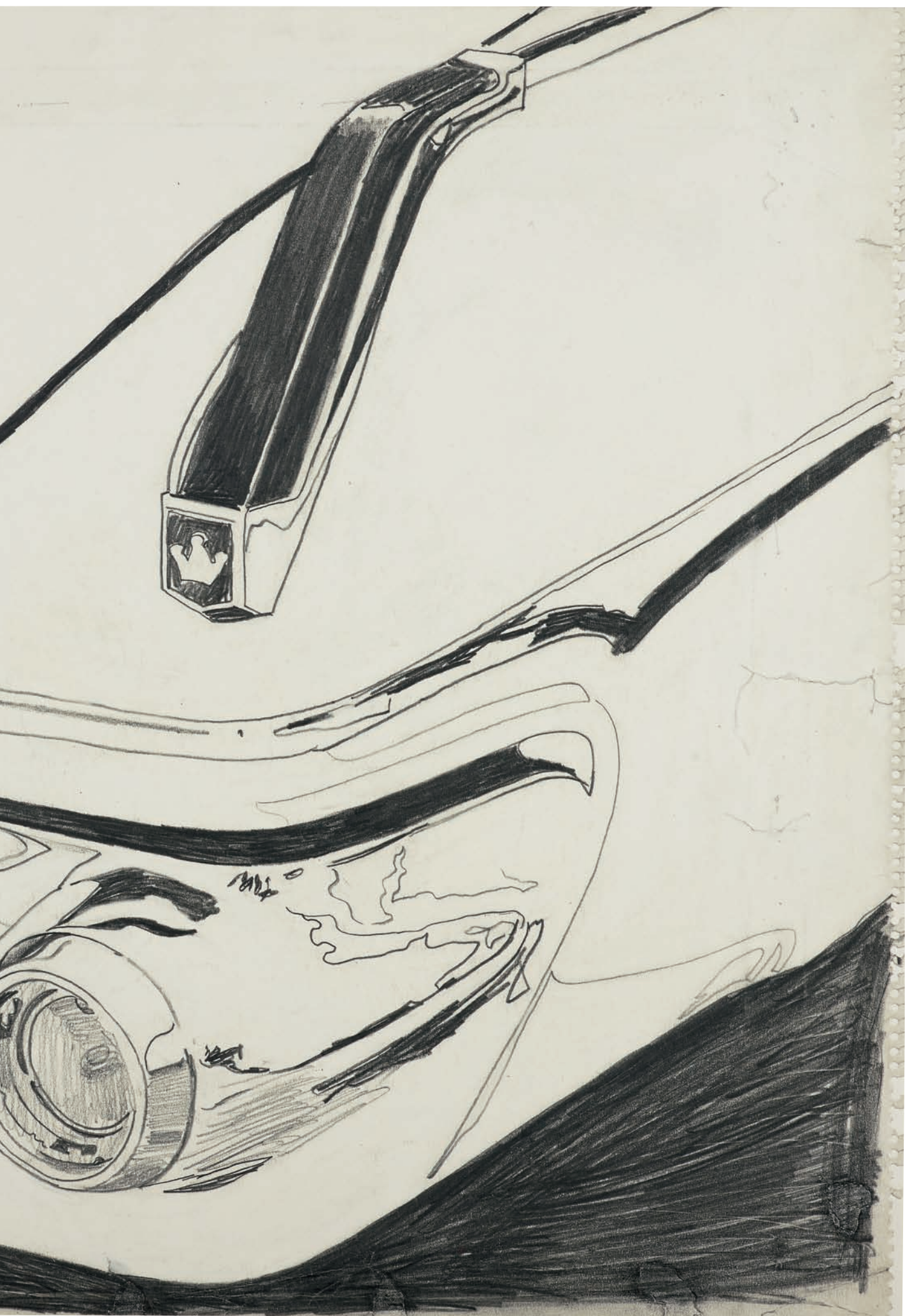
Andy Warhol Drawings and Related Works 1951-1986, Gagosian Gallery, New York, 2003, p. 87 (illustrated)

“I think everybody should be a machine. I think everybody should like everybody.”

ANDY WARHOL, 1963









Portrait of Andy Warhol with Chevy, c. 1960s © David McCabe

The car is a recurrent subject in Andy Warhol's oeuvre. As Renate Wiehager writes, it functions as a 'marque and a prophetic warning, as a symbol of economic prosperity and individual freedom, a fulfilment and undoing.' (Renate Wiehager, *Andy Warhol: Cars and Business Art*, Stuttgart: DaimlerChrysler AG, 2002, p.7). From the ruination of *Burning White Car III* to the elegance of *Mercedes Benz 300 SL Coupe, 1954*, it recurs as a startling and ambiguous vision of modernity. In the present lot, the car takes a graceful form: an embodiment of quiet majesty.

Dating from 1962, *Untitled (Car Detail)* finds Warhol at a stylistic intersection. For much of the previous decade he had worked as an advertising illustrator. Using a 'blotted line' technique that involved a painstaking process of ink transferral, he created a series of images distinguished by tremulous lines amid open space. *Untitled (Imperial Car Detail)* derives a compositional influence from these pieces; Warhol leaves much of the upper portion blank, effectively imaging the smooth surface of the vehicle. Elsewhere in the drawing, he takes a less minimal approach. Depicting the headlight he makes deft use of charcoal to create depth and texture that is largely absent from previous works.

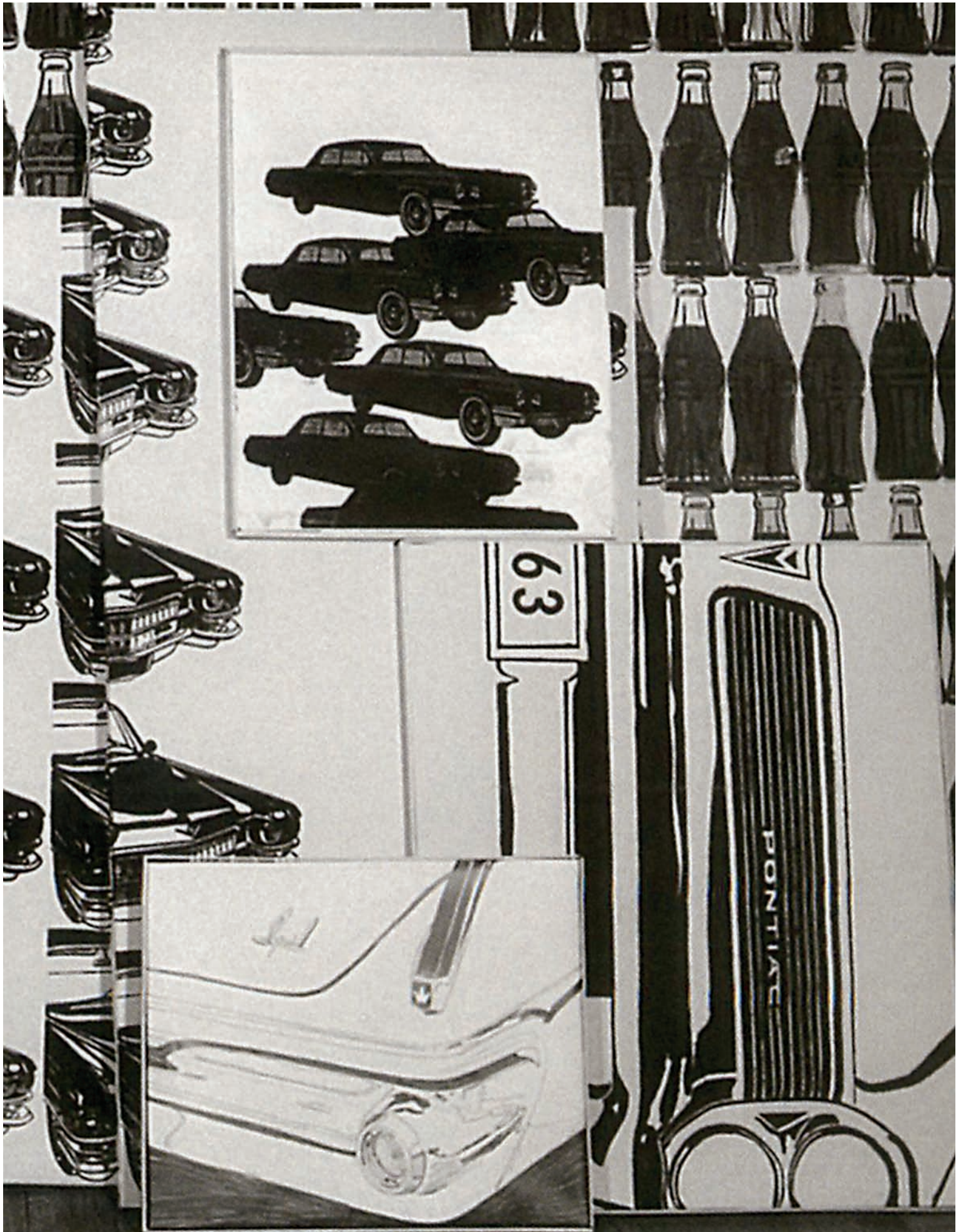
In *Untitled (Imperial Car Detail)*, Warhol questions whether individual artistry might be less important than the depicted object. An avowal of surface, it is concerned with image rather than artist. It resonates with many of Warhol's prints from the period; in pieces like *191 One Dollar Bills* and *210 Coca-Cola Bottles*, he reproduced familiar images from consumer culture rather than individualised marks.

In his printmaking, Warhol harnessed near-industrial strategies of replication to remain at a distance from his work. As Heiner Bastian writes, this proved the 'ideal medium to depersonalise production: the print reflects the actual commensurability of the sheer facticity of the depicted

object.' (Heiner Bastian, 'Rituals of Unfulfillable Individuality – The Whereabouts of Emotion', in *Andy Warhol: Retrospective*, London: Tate, 2002, p.27). Drawing in graphite is rather more intimate. In the gently wavering lines and gestural shading at the bottom of *Untitled (Imperial Car Detail)* we encounter the signs of artistic process. In his prints, Warhol's hand is elided; individuation occurs but within a mechanistic framework, and often amidst serial repetition. However, in the present lot, we are privy to the unmistakable trace of an artist moving graphite across paper.

In focusing on a fragment of an object, the work is rather more typical. Warhol's oeuvre is full of isolated parts; often human and animal forms are bisected, but on a number of occasions he directs his gaze to vehicular forms. Composed of casein and pencil on canvas, *Pontiac* (1961) is the most striking compositional antecedent to the lot at hand. Depicting the front of the car, it closes in on a section of the vehicle, cutting it roughly in half. The silk screen print *Twelve Cadillacs* dates from the same year as *Untitled (Imperial Car Detail)*. A 3x4 grid apportioned a dozen nearly-identical sections of the titular vehicle, accentuating the gleaming bonnet. In each instance, Warhol draws attention to the form rather than the function of the subject. Dividing the car for the purpose of the image, he treats it as a largely aesthetic phenomenon. Again, attention is directed to surface.

Given how central mass production and consumer aesthetics are to Warhol's work, the car is an ideal subject. However, in *Untitled (Imperial Car Detail)*, Warhol creates an unexpected and densely layered piece. As in much of his work, he invites the viewer to luxuriate in exteriors; sketching out the logo and insignia, his interest seems to lie in the particularity of the object's appearance and in its status in consumer culture. But in its sketched lines and human fluidity, he positions it outside the mechanised processes that characterise much of his work. His distinctive cool is brought into tension with a rather less distanced aesthetic practice.



CINDY SHERMAN b. 1954*Untitled #264*, 1992

chromogenic print, in artist's frame

sheet 127 x 190.5 cm (50 x 75 in.)

framed 130.2 x 193.7 cm (51¼ x 76¼ in.)

Signed, numbered and dated 'Cindy Sherman 1/6 1992' on the backboard.

This work is number 1 from an edition of 6.

Estimate £200,000-300,000 \$306,000-460,000 €272,000-408,000 ±**PROVENANCE**

Metro Pictures, New York

Thomas Ammann Fine Art, Zurich

Christie's, New York, *Beyond: Selections from The Pierre Huber Collection*, 26 February, 2007, Lot 36Christie's, New York, *Contemporary Art*, 17 May, 2001, Lot 326**EXHIBITED**Paris, Jeu de Paume, *Cindy Sherman*, 16 May-3 September 2006, then traveled to Bregenz, Kunsthhaus Bregenz (25 November 2006-14 January 2007), Humblebæk, Louisiana Museum of Modern Art (9 February-13 May 2007), Berlin, Martin-Gropius-Bau (15 June-10 September 2007), another example exhibitedNew York, Museum of Modern Art, *Cindy Sherman*, 26 February-11 June 2012, then traveled to San Francisco, SFMOMA (14 July-7 October 2012), Minneapolis, Walker Art Center (10 November 2012 -17 February 2013), Dallas, Dallas Museum of Art (17 March- 9 June 2013), Sao Paolo, Pinacoteca do Estado de Sao Paolo (20 July-13 October 2013)**LITERATURE***Cindy Sherman*, exh. cat., Jeu de Paume, Paris, 2006, n.p and 258 (illustrated)*Cindy Sherman*, exh. cat., Museum of Modern Art, New York, 2012, n.p. (illustrated)

“I would hope that these images would make people confront their own feelings about sex, pornography, or erotic images and their own bodies.”

CINDY SHERMAN, 1992





Diego Velázquez, *The Toilet of Venus (The Rokeby Venus)*, 1647-1651, the National Gallery, London

Although well known for appearing in her own photographs, Cindy Sherman has little interest in conventional self-portraiture. In series like *Untitled Film Stills* and *Fairy Tales and Disasters*, she is a protean figure; costumes, masks and make-up allow her to slip from one character to the next. As she puts it, 'I'm not about revealing myself.' (Cindy Sherman, Simon Hattenstone, 'Cindy Sherman: Me, myself and I,' *The Guardian*, 15 January 2011). In a process of continual transformation, she seizes the imagery of collective experience, inhabiting personae from the clown to the Golden Age movie star.

In 1992, Cindy Sherman created a series of photographs entitled *Sex Pictures* from which she was notably absent. Making extensive use of prosthetic body parts purchased from medical catalogues, she photographed a series of graphic tableaux. Lurid assemblages of plastic forms, the subjects' artificiality is largely beyond doubt, save for one particular exception. As Cindy Sherman recounts, 'there was one image in the show that a lot of people thought was me ... The mannequin that wears the crown — they swore it had my eyes. Everybody thought that I

had placed my head behind the mask. I guess it's because I used a different mannequin head for that — one that had painted-in eyes. Maybe because it was so different from all the others, some people thought that I just had to put myself in there somewhere.' (Cindy Sherman in conversation with Therese Lichtenstein, *Journal of Contemporary Art*).

The photograph in question is the present lot. The scene is one of surreal sexuality; using an array of anatomical models, Sherman pieces together a reclining figure, baring breasts and genitalia. Framed by a coiffed wig and decorated by a crown, a fetish mask covers much of the face. But it is the eyes that are most arresting; painted onto the mannequin, they are imbued with unusual vitality. Their gaze is penetrating, and their intensity unnerving. Yet, while they intimate a human presence, the rest of the body is plainly synthetic; joints are visible in the legs, and the overall arrangement disjunctive. In these respects, the work resonates with the series as a whole. Sherman's approach to her sordid compositions was one of critical distance; as she relates, 'I am always surprised when I read or hear somebody say that they are X-rated or pornographic because they



Pablo Picasso, *Les Femmes d'Alger (O. K. G.)*, 1907 © 2015 Pablo Picasso / Artists Rights Society (ARS), New York and DACS, London

“For me it was out of boredom from using myself in the work, and feeling tied to that way of working. I became more interested and fascinated by the basics of what these prosthetic body parts were and I was just trying to use them without having to wear them myself.”

CINDY SHERMAN, 1992

are all obvious plastic parts; (Cindy Sherman in conversation with Therese Lichtenstein, *Journal of Contemporary Art*). She reexamines figurations of sexuality, using artificial forms to deconstruct and to subvert.

Sherman explores setting as she explores the human figure, carefully considering both space and quality of light. In *Untitled #264*, she creates an ambiance of seedy opulence. A brooding gloom suffuses much of the photograph: swathes of shadow hang heavy in the folds of cloth which are draped about the space. However the darkness of the scene is not without interruption; a beam of light cuts diagonally across the figure, and a pair of disembodied breasts glistens in the right hand corner. The room is a space of artificial quietude: a phantasmagorical lair separated from the heat of the day. It draws heavily on aesthetics of sleaze, on the garish spaces imagined within the pages of top-shelf-magazines. But there are rather loftier influences at play too. In its masterful control of light and shadow, the work recalls practices from realist painting, not least the chiaroscuro of Caravaggio. The photograph is as dense with potential signification as it is with colour. Bodying forth a strange and unsettling underworld, it takes a searching and critical look at the lurid sexuality of the modern image.



Cindy Sherman, *Untitled #97*, 1982 © Cindy Sherman

CARROLL DUNHAM b. 1949

MOUND F, 1992

mixed media on linen

152.4 x 228.6 cm (60 x 90 in.)

Signed and dated 'Carroll Dunham 1992' lower right; further signed, titled and dated "'Mound F" 1992 Carroll Dunham' on the stretcher bar.

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ±

PROVENANCE

Sonnabend, New York

EXHIBITED

New York, Sonnabend Gallery, *Carroll Dunham*, March 1993

LITERATURE

H. Cotter, "Carroll Dunham," *Art in Review*, *The New York Times*, March 5, 1993 (illustrated)

A. Danto, "After the End of Art," *Artforum*, vol. XXXI, no. 8, April 1993, p.66 (illustrated)

“The only way I can find my paintings is in my paintings.”

CARROLL DUNHAM, 2007

Carroll Dunham’s expansive body of work teeters between abstraction and figuration. Over the past three decades his creations have touched on the obscene, the absurd and the unpredictable; describing his forms as part of a ‘homeless vocabulary,’ Dunham remains loyal to what he refers to as ‘structural archetypes that are kind of locked in.’ (Carroll Dunham, *Painting Process/Process Painting*, MOMA Lecture, September 2007).

Discussing the figures that populate his images, from humanoid protagonists with phallic noses to the Freudian topography of the present lot, Dunham relates: ‘In my private lexicon I call them shapes. They

probably have aspects of them that are like characters. They certainly have approached having some kind of personality at times. But they are first and foremost shapes in a figure ground relationship.’ (Carroll Dunham in Betsy Sussler, ‘Carroll Dunham: Artists in Conversation,’ *BOMB*, Winter 1990). In *Mound F*, queasy greens and browns compete with psychedelic Play-Doh tones amid a riotous assemblage of mouth and vulva-like forms; hints of growth, suppuration and tumescence fill a hallucinatory dreamscape. The intimate encounters the boldly crass in an idiosyncratic display of lurid imagination and painterly bravura.







o 21

TAKASHI MURAKAMI b. 1962

Pom and Me, 2010

gold leaf on aluminium, glass, chromed metal, with steel armature and
Corian plinth

128.5 x 107.1 x 90.1 cm (50 $\frac{5}{8}$ x 42 $\frac{1}{8}$ x 35 $\frac{1}{2}$ in.)

Estimate £400,000-600,000 \$613,000-919,000 €544,000-817,000 †

PROVENANCE

Galerie Emmanuel Perrotin, Paris

EXHIBITED

Doha, Al Riwaq Exhibition Hall, *Takashi Murakami: Ego at Al Riwaq
Exhibition Hall*, 9 February - 23 June 2012

“It’s the first time for me to be taking care of a pet. It’s not like
taking care of the cactuses that I have.”

TAKASHI MURAKAMI, 2010





installation view of 'murakami - ego', 2012, al riwaq, doha, qatar
artwork © takashi murakami/kaikai kiki co., ltd. all rights reserved.
photo by chika okazumi



Takashi Murakami has transformed Japanese art for the twenty-first century. In a postmodern and global impulse, he coined an aesthetic he calls Superflat: 'Murakami's attempt to reanimate a pre-Westernized, putatively indigenous, Japanese artistic perspective in forms that simultaneously accommodate a thoroughly Westernized popular culture.' (Nina Cornyetz, 'Murakami Takashi and the Hell of Others: Sexual (In) Difference, the Eye, and the Gaze in ©Murakami,' *Criticism*, Vol.54: 2, Spring 2012, p.182). This involves a wryly recombinant eye, taking cues from the distinctive flat planes of anime and manga and, in a concept in accordance with his visuals, 'flattening' the boundaries between low and high culture. He reconstitutes his art as merchandise – the gift shop at a 2009 Tate Modern exhibition sold miniature versions of key works packaged with chewing gum – and also incorporates imagery from his commercial work back into paintings and sculptures. The huge success of his designs with Marc Jacobs for Louis Vuitton and his album art for Kanye West's *Graduation* have elevated him to celebrity status, cementing his position in popular culture, yet he remains a puckish and somewhat enigmatic figure; he is no diffident ambassador for Japan, but a razor-sharp alchemist of art and commerce.

It is tempting to draw comparisons to Warhol. There are clear parallels in the artists' narratives of serialisation and their blurring of lines between 'high art' and mass-produced imagery; Murakami even employs a team of assistants in Kaikai Kiki, a 'factory' rather like Warhol's. Yet to trace a clear lineage here is to ignore the distinctive Japanese quality of Murakami's project. As Massimiliano Gioni writes, 'If Warhol's factory was a perverse, hypertrophic emulation of assembly-line systems, Kaikai Kiki is a demented replica of a multinational corporation.' (Massimiliano Gioni, 'Takashi Murakami: Ego Mix,' *Murakami - Ego*, New York: Skira Rizzoli, 2012, p.117). The atelier structure of Murakami's production has as much in common with the anime workshops of Studio Ghibli as it does with the Factory. And as Murakami himself notes, 'I'm very sad to be compared with Warhol and the Factory, because I have no drugs, you know. We have no drug culture in Japan! Maybe it's because our attitude toward labour is totally different.' (Takashi Murakami in conversation with Alison Gingeras, *Interview Magazine*, 8 September 2010). Incorporating a wide range of operations, Kaikai Kiki does much work to support emerging young Japanese artists, and since 2002 has managed GEISAI, an art fair in which artists interact directly with potential buyers. In Japan, Murakami claims, people 'are surprised by the rigid and pretentious Western hierarchy of "high art." In the West, it certainly is dangerous to blend the two because people will throw all sorts of stones. But that's okay – I'm ready with my hard hat.' (Takashi Murakami in conversation with Magdalene Perez, *ARTINFO*, 17 May 2007).

Pom and Me is a shining example of Murakami's sculpture. From a line created in gold, silver, bronze and painted fibreglass, the sculpture recalls the chromed quality of Jeff Koons' balloon dogs, but presents an altogether more lively pair of figures; Murakami himself stands in declamatory pose alongside his canine companion. The artist's dog – with whom he shares the popular Instagram feed @takashipom – is, appropriately, of rare indigenous Japanese breed. He acquired her with three other puppies from a hotel in Yoronjima, and when he took her home the vet told him 'that almost 90 percent of dogs in Japan come from the West. So she is like an original. The vet was excited and was asking about where she came from. He wanted to meet the breeder.' (Takashi Murakami in conversation with Alison Gingeras, *Interview Magazine*, 8 September 2010). Murakami and his team are working on breeding Pom's line, and he also rears cacti, lotus flowers, insects and small fish: an apt biocultural expression of his inquest into Japanese identity and mutability.

The artist depicts his own figure in a style inspired by *chibi* or 'super-deformed' character drawing, an exaggeratedly cute mode born of anime and manga. A similarly *kawaii* creature on his t-shirt reproduces his pose, enacting the influence of this visual trope on Murakami's aesthetic. The



Murakami-san's dog Pom in *Brutus* magazine.

“In the art world, critics always connect entertainment with guilt, amusement with superficiality. I think my work is the answer to that criticism. Which doesn't mean that I make work only to amuse.”

TAKASHI MURAKAMI, 2012

man and his dog make a shiny and appealing duo – eminently collectable trophies in their gold, silver and bronze iterations – but are underpinned by a considered range of art-historical influences; Murakami studied classical art and has a doctorate in traditional Japanese painting. He has commented that 'In the art world, critics always connect entertainment with guilt, amusement with superficiality. I think my work is the answer to that criticism. Which doesn't mean that I make work only to amuse. Taking architecture as an analogy, you could say that my paintings are like buildings: on the surface, they appear very light and flimsy, but they're actually made of very solid materials underneath. The depth is visual.' (Takashi Murakami, *Murakami - Ego*, New York: Skira Rizzoli, 2012, p.256).

Here, apart from *otaku* culture – the complex of anime and manga obsession which has informed much of Murakami's most famous work, such as the record-breaking *My Lonesome Cowboy* (1998) – the gilt figures recall the gold-leaf backdrops of 19th Century Nihonga artworks, planar images which were themselves a post-industrial refashioning of the traditional Japanese 'floating world' woodblock style. A more obvious referent is the common gold statuary of Buddha; Buddhist imagery has long pervaded Murakami's oeuvre, notably as a response to the Fukushima nuclear disaster. Imbuing surface with great depth, *Pom and Me* stand as proud and gleaming mascots. Murakami's bold levelling of hierarchies – old and new, cartoonish and religious, Eastern and Western – is reified in triumphal Superflat 3D.



Detail of the present lot

22

DAMIEN HIRST b. 1965

Veneration, 2007

butterflies, household gloss on canvas

canvas 182.8 x 182.8 cm (71 $\frac{7}{8}$ x 71 $\frac{7}{8}$ in.)

framed 223.2 x 223.2 cm (87 $\frac{7}{8}$ x 87 $\frac{7}{8}$ in.)

Signed, titled and dated '2007 Damien Hirst "Veneration"' on the reverse.

Estimate £450,000-650,000 \$689,000-996,000 €613,000-885,000 † ♣

PROVENANCE

The Artist

Private Collection, London

“You get some sort of security from the repetition of a series.”

DAMIEN HIRST, 2007



“I was taught to confront things you can’t avoid. Death is one of those things.”

DAMIEN HIRST, 2010



Rose window, Lyon Cathedral © DeAgostini / Getty Images



@ Bridgeman Images Jean Dubuffet, *Beauty with a masked gaze*, 1953 @ DACS, 2015

Through the butterfly, Hirst finds a new way to approach those most enduring of themes – beauty, religion and mortality. His interest in the insect is longstanding, dating back to the very early years of his career. Whether pressed into household paint or arranged in kaleidoscopic form, his work with the butterfly, as with other species, has attracted both controversy and wonderment.

The butterfly was at the heart of *In and Out of Love* (1991), Hirst’s first solo exhibition in an ex-travel agent’s office in Woodstock Street, London. The show was spread over two floors; one where butterflies were born and fed, and another where the deceased insect was set into wetly painted canvases. Fearlessly approaching mortality, the work resonates with much of the artist’s work. As he recounts, ‘I was taught to confront things you can’t avoid. Death is one of those things. To live in a society where you’re trying not to look at it is stupid because looking at death throws us back into life.’ (Damien Hirst in Elizabeth Day, ‘Art is Childish and Childlike,’ *The Guardian*, 26 September 2010).

In 2001, Hirst began to focus his attention on the butterfly’s wing. Arranging these already intricate forms into yet more elaborate patterns, he began his iconic ‘Kaleidoscope’ paintings. It is to this body of work that *Veneration* belongs. Drawing on the animal’s natural symmetry and confounding beauty, the artist arranges a series of concentric rings that spread like rippling water from the centre of the canvas. Celebratory in effect, the piece is aptly titled; enlivened by an explosive energy, the work joyously bursts forth.

Veneration is a practice common to Roman Catholicism, in which saints are honoured, frequently through interaction with outward signs. Raised by a mother of Catholic heritage, this tradition remains an important influence on Hirst’s work; he relates, ‘I think I like big issues, but I don’t believe in God or religion. Having said that, I was brought up Catholic till I was 12 – basically indoctrinated – so there are lots of things in there that can’t come out.’ (Damien Hirst in Elizabeth Day, ‘Art is Childish and Childlike,’ *The Guardian*, 26 September 2010). The present lot is enlivened by this heritage, approaching the natural world with a sense of religious wonder. It is an apotheosis of organic life, although one haunted by morbidity.

A potent symbol of resurrection, the butterfly is itself laden with religious associations. As Christ is said to have lain entombed before ascension, so the butterfly emerges resplendent from its deathlike cocoon state. Yet Christianity is by no means the only religion towards which *Veneration* gestures. In its composition, not least the circular form at its centre, the piece recalls a mandala, a significant symbol in Buddhist and Hindu belief. Drawing together these strands of ritual, *Veneration* is a richly symbolic piece in which the artist brings his own preoccupations into conversation with histories of religious thought.



Arabesque mosaic © Getty Images



23

AI WEIWEI b. 1957

Circle of Animals/Zodiac Heads, 2010

bronze

Rat: 293 x 130 x 163 cm (115 $\frac{3}{4}$ x 51 $\frac{1}{2}$ x 64 $\frac{1}{2}$ in.)

Ox: 322 x 152 x 157 cm (126 $\frac{3}{4}$ x 59 $\frac{7}{8}$ x 61 $\frac{3}{4}$ in.)

Tiger: 310 x 130 x 155 cm (122 x 51 $\frac{1}{2}$ x 61 in.)

Rabbit: 325 x 130 x 150 cm (127 $\frac{7}{8}$ x 51 $\frac{1}{2}$ x 59 in.)

Dragon: 355 x 158 x 190 cm (139 $\frac{3}{4}$ x 62 $\frac{1}{4}$ x 74 $\frac{3}{4}$ in.)

Snake: 299 x 130 x 150 cm (117 $\frac{3}{4}$ x 51 $\frac{1}{2}$ x 59 in.)

Horse: 302 x 130 x 147 cm (118 $\frac{7}{8}$ x 51 $\frac{1}{2}$ x 57 $\frac{7}{8}$ in.)

Ram: 310 x 154 x 156 cm (122 x 60 $\frac{5}{8}$ x 61 $\frac{3}{8}$ in.)

Monkey: 300 x 130 x 130 cm (118 $\frac{1}{2}$ x 51 $\frac{1}{2}$ x 51 $\frac{1}{2}$ in.)

Rooster: 380 x 130 x 150 cm (149 $\frac{5}{8}$ x 51 $\frac{1}{2}$ x 59 in.)

Dog: 310 x 130 x 165 cm (122 x 51 $\frac{1}{2}$ x 64 $\frac{7}{8}$ in.)

Boar: 312 x 130 x 175 cm (122 $\frac{7}{8}$ x 51 $\frac{1}{2}$ x 68 $\frac{7}{8}$ in.)

This work is number 1 from an edition of 6 plus 2 artist's proofs. Each zodiac head is accompanied by an individual certificate of authenticity signed by the artist.

Estimate £3,000,000-5,000,000 \$4,600,000-7,660,000 €4,080,000-6,810,000 ₺

PROVENANCE

Art Issue Editions Inc, New York

EXHIBITED

Sao Paulo Biennale, Pavilhão Ciccillo Matarazzo, 25 September - 12 December 2010 (Present lot exhibited)

London, Somerset House, The Fountain Court, 12 May 2011- 26 June 2011 (another example exhibited)

New York, Pulitzer Fountain, Central Park, 4 May 2011 - 15 July 2011 (Present lot exhibited)

Los Angeles, Los Angeles County Museum of Art, 20 August 2011 - 12 February 2012 (Present lot exhibited)

Taipei, Taipei Fine Arts Museum, 29 October 2011 - 29 January 2012 (another example exhibited)

Houston, Hermann Park, 25 February - 1 June 2012 (another example exhibited)

Kiev, Ukraine, Ukrainian Biennale of Modern Art, 17 May - 31 July 31, 2012 (another example exhibited)

Washington, Hirshhorn Museum & Sculpture Garden, 21 June 2012 - 9 August 2012 (Present lot exhibited)

Pittsburgh, The Andy Warhol Museum & Carnegie Museum of Art, 1 October 2012 - 31 December 2012 (another example exhibited)

Miami, FL Perez Art Museum, 3 December 2013 - 16 March 2014 (another example exhibited)

Cleveland, OH, Cleveland Museum of Art, 27 July 2013 - 16 March 16 2014 (another example exhibited)

Mexico City, Museo Nacional de Antropología, 15 August 2014 - 30 November 2014 (another example exhibited)

LITERATURE

S. Delson, (ed)., *Ai Weiwei: Circle of Animals*, London: Prestel, 2011, (illustrated in colour throughout)

“You can fake the real. And you can fake the fake.”

AI WEIWEI, 2009













Circle of Animals/Zodiac Heads by artist Ai Weiwei installed at Somerset House in London, May 2011. Photo: AFP Photo / Ben Stansall / Getty Images

Underpinning Ai Weiwei's practice is an investigation into the relation between history and value. Creating work that is by turns iconoclastic and regenerative, he recognises that an object's significance is always subject to change. *Circle of Animals/Zodiac Heads* is a towering expression of this sensibility, both ludic and highly serious. Aware of ambiguities, of tensions, and of conflicts, the piece responds with fierce intelligence to the complexities of Sino-European history.

Modelled on a series of eighteenth century sculptures, the zodiac heads have a specific point of reference. The original pieces belonged to the Emperor Qianlong's Garden of Perfect Brightness in the palace of Yuanming Yuan, where they formed part of a decorative clock fountain. Designed by the Italian Jesuit Giuseppe Castiglione and representing the twelve animals of the Chinese zodiac, they exist at a cross-cultural intersection. The 'realistic' treatment of feather and fur is at odds with traditional Chinese modes of stylisation; as Weiwei puts it 'the style is very interesting – Chinese, but mixed. It is a Western understanding of a Chinese way.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p. 51).

From this point of inception grew a narrative fraught with tension. In 1860, during the final year of the Second Opium War, the heads were among a vast haul of loot removed by British and French troops and taken to Europe. The general who ordered the sacking of the palace was James Bruce, 8th Earl of Elgin – son of the Elgin who so famously removed the Parthenon statues which remain in the British Museum to this day. As icons of a critical moment in China's 'Century of Humiliation,' a period characterised by violent imperialist intervention, the heads have become loaded with resonance. A source of ongoing resentment, their contentious status has only been heightened by recent appearances at auction in New York, Hong Kong and Paris.

Today only seven of the original twelve are known to exist. Recasting the heads in bronze, as in the present lot, and also in a smaller gold-plated series, Ai is interested in fullness. His revisionary impulse is inflected by the addition of the missing heads, (re)constructing a putative whole. As he avers, 'without twelve, it's not a zodiac. So the idea was first, to complete it, and more important, to complete it the way I think it should be. Then that becomes solid, because I did it. The new event of my twelve



zodiac heads becomes a new factor.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p.52). Ai recognises that the act of completion is also an act of creation and interpretation. To imagine the absent heads he worked from an array of sources, incorporating material from the Ming and Qing Dynasties as well as from contemporary observation. His approach was eclectic, poised between the imitative and the inventive.

The artist's creativity is not limited to the five missing animals. Whilst Castiglione's originals sat atop a series of human figures, Ai's heads hover on slender columns – quite literally disembodied, implicitly recalling the seizure of the fountainheads. The potency of this gesture is illuminated by his notion that 'we never change the subject, we always change the interpretation, we change the platform, the base of the condition.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p.59). This is true of *Circle of Animals/Zodiac Heads* in a metaphoric and literal sense. In their original iteration, the pieces were adjunct to a complex hydraulic substructure: designed by the Jesuit Michel Benoist and executed by

“We never change the subject, we always change the interpretation, we change the platform, the base of the condition.”

AI WEIWEI, 2011

Chinese craftsmen, a system ran through the figures' bodies so that water spouted from their mouths. When the heads were stolen, their platform changed – they were severed from their erstwhile bedrock. In the present lot, we are presented with another transformation. In place of bodies are febrile stems whose bark-like ridges recall organic forms. Ai's notion of the platform relates not only to the physical structures, but also to the ideas, assumptions and experiences from which they emerge and in which they are entangled.

This dynamic of reworking is a distinctive feature of Ai's art, informing many of his projects: whether restructuring household furnishings or defacing Han Dynasty urns, the artist confronts historical material with individualist vigour. In each instance, his use of readymades opens up space for renewal, birthing originality from iconoclasm. Such is the case in the present lot. The heads are vastly enlarged from the scale of the originals, and elevated atop their slim pillars. Looming over the viewer, they are undoubtedly imposing. For all their teeming complexity, they also invite instinctive responses, not least those of awe and enchantment.

The scale of the heads is not without precedent in the history of Chinese bronze; Ai remains deeply responsive to the past in his art's materiality. In the West, few ancient bronzes remain in existence. During wartime they were frequently melted down for munitions, or triumphal statues refashioned for the victor of a conflict; stone and marble sculpture has a far better survival rate. In China the alloy has a history going back around four

thousand years, and far more bronze items are preserved. Ritual vessels and weapons were created as symbols of status and power, employed in ceremonial banquets and entombed with a noble on his death, or created expressly as grave goods for use in the afterlife. These cauldrons, cups and bowls were not used for eating and drinking but were oversized and elaborate, decorative in purpose: Ai's transformation of scale likewise alters his objects' utility. Divorced utterly from their fountain setting, the zodiac heads become purely ornamental. Their heroic stature, however, embodies the aura of significance conferred upon them by nationalist fervour – an aura that many assert is in fact rather at odds with the original work's intrinsic aesthetic value. Ai has said that he 'want[s] this to be seen as an object that doesn't have a monumental quality, but rather is a funny piece.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p.50). The rather cartoonish expressions of the animals bear this out: they are magnificent in scale but oddly whimsical in figuration.

Ironically, it seems likely that the heads were an amusing curiosity for Emperor Qianlong himself, as opposed to venerated objects of craftsmanship. The many artworks and designs that survive from his court bear witness to imperial fondness for a visual syncretism between European and Chinese aesthetics, masterminded by Castiglione. Qianlong was a proud internationalist. As relics of his gardens, the heads hardly constitute a quintessence of Chinese culture. The necessary trappings of cultivation, they are more modish accessory than national treasure. It is



Young Ai Weiwei at the Yuanming Yuan Site © Ai Weiwei, image courtesy of Ai Weiwei's studio



Ai Weiwei in the studio © Ai Weiwei, image courtesy of Ai Weiwei's studio

“Before, only a pope or an emperor could see these kinds of things. Now you can see them in a public garden. People don’t have too much information about the work. They should just look at the objects and see the connection through their own experience.”

AI WEIWEI, 2011



情关灯
周定生同





Ai Weiwei in the studio © Ai Weiwei, image courtesy of Ai Weiwei's studio

through subsequent museological fetishization that that they have been transformed into talismans of Chinese humiliation: the gardens' destruction forms a core part of a patriotic curriculum, and the heads a touchstone for bellicose nationalist pride. Meanwhile Chen Lusheng, deputy director of the National Museum of China, has dismissed the heads as 'water faucets made by foreigners.' (Wang Ruoyao and Wang Juebin, 'Too early to celebrate return of looted Chinese relics,' *Xinhua*, 28 June 2013).

In a sense, highlighting the figures' whimsy is a recursive gesture in that it returns to their straightforward and optimistic signification for Emperor Qianlong. But the bronze edition of *Circle of Animals/Zodiac Heads* also looks forward and outward: several copies of the work have travelled the world, touring public spaces such as Somerset House in London and the Pulitzer fountain in New York. Rather than enclosed in a garden viewed only by the imperial elite, they have opened up to worldwide debate and scrutiny. 'I think the public deserves the best,' Ai has said; 'Before, only a pope or an emperor could see these kinds of things. Now you can see them in a public garden. People don't have too much information about the work. They should just look at the objects and see the connection through their own experience. If the work can do that, it will already be successful.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p.51).

The work's dual title reflects the hermeneutic freedom that Ai advocates.

On one hand this is simply a *Circle of Animals*; yet when read as *Zodiac Heads*, the group is imbued with both astrological potency and the tense histories of Yuanming Yuan. Ai himself has claimed that 'I think today the Chinese people care about the zodiac for fun. It doesn't have much impact or symbolic meaning. It's another way to look at humans as a species – you have a blood type, a Chinese zodiac animal, and a Western one.' (Ai Weiwei, 'My Work is Always a Readymade,' *Ai Weiwei: Circle of Animals*, Munich, New York, London: Prestel Publishing, 2011, p.63). Although Ai downplays this context, the animals of the zodiac are assigned calendar years, hours on the clock and particular virtues, and this offers yet another framework through which the figures resound.

Ai Weiwei probes the manifold complexities of the zodiac heads as sociocultural objects, rather than simplifying their history. He pokes fun at what he sees as politicised grandstanding on China's part, an aggrieved posture based on malapropism, and in doing so paradoxically elevates the heads to an aesthetic impact far greater than that of their hybrid progenitors. As resonant idols of past and present, the heads embody a rich vein of conflict, contradiction and difficulty that characterises modern China's relationship with its own heritage as with the outside world. Among all of Ai's work they stand apart in their poised and masterful inquest into these complex historical layers, while offering a magnetic visual appeal: they are both sublime and ridiculous, galvanised by the tensions between patrimony and patricide. The artist-antagonist finds originality in plunder, and recasts tradition in a modern drama of global significance.



o 24

AI WEIWEI b. 1957

Grapes, 2007

17 wooden Qing Dynasty (1644-1911) stools

166.5 x 177.5 x 154 cm (65½ x 69⅞ x 60⅝ in.)

Signed and dated 'Ai Wei 2007' on the underside.

Estimate £250,000-350,000 \$383,000-536,000 €340,000-476,000 †

PROVENANCE

Galerie Urs Meile, Beijing

“Using old materials is a way of dealing with our past. We are giving our judgment about the past when we are referring to our tradition.”

AI WEIWEI , 2010







“These stools are commonly used household furniture with hundreds of years of history in China.”

AI WEIWEI , 2015



Marcel Duchamp, *Bicycle Wheel*, 1913 © 2015 Marcel Duchamp / Artists Rights Society (ARS), New York and DACS, London

Furniture recurs in Ai Weiwei's work. Using tables and chairs from Ming and Qing Dynasty China, he has created some of his most conceptually rich and formally inventive sculptures. Refashioning antique pieces, he comments on Chinese history, sharply examining the relationship between past and present moments. Alongside the Han Dynasty urns, these works are among his most iconic: distinctive explorations of artistry, memory, and nationhood.

Since its inception, Ai's use of furniture has allowed for a complex interaction between irreverence and veneration. In 1997, he created *Slanted Table*; a wooden piece dating from the Qing Dynasty (1644-1911), the artist shortened its legs so that the surface runs at a diagonal. In part this is an act of desecration; without a flat plane, the object ceases to be functional. Yet, as an antique, its functionality was only notional. From this perspective, Ai's intervention allows it to become a purely aesthetic concern. It is this illuminating interplay between function, aesthetics and meaning that enlivens the artist's work with furniture, and indeed the present lot.

Ai's interest in chairs also reaches back to 1997. Dating from this year, *Stool* sees two of the titular seats conjoined. As his interest in the form has grown, so too has the scale of his engagement with it. At the 2013 Venice Biennale, he created *Bang*, an installation comprising 886 stools in explosive disarray. Piled atop each other and suspended in mid air, they formed a chaotic spectacle. In 2014, Ai upped the ante even further; for an exhibition at Berlin's Martin-Gropius-Bau, he filled the atrium with a staggering 6,000 stools. In its dizzying assemblage of smaller parts, the piece recalled the artist's famed *Sunflower Seeds* installation in the Tate Modern's Turbine Hall.

Discussing the present lot, Ai relates that 'these stools are commonly used household furniture with hundreds of years of history in China. This symbol is present in every household. I wanted to find how to take this symbol and reassemble it completely, but using the original logic so that it remains true to its original form. This is something that I've been interested in trying for a long time, including the earlier furniture series.' (Ai Weiwei in Conversation with Michael Frahm, *Ai Weiwei at Blenheim Palace*, Woodstock: Blenheim Art Foundation, 2015, p90). The seventeen stools of which *Grapes* is comprised become components of a larger design. Their original structure is not destroyed, but rather repurposed in service of another larger and altogether less functional structure.

Traditionally these stools were built without the use of screws or bolts. Ai's piece shares in this practice; in creating it, he too adopted a technique of careful joinery. Craft is an integral facet of the work; even as he innovates, the artist draws upon a history of materials and a culture of construction. As he puts it, 'it's an exploration and display of tradition, which adheres to high aesthetic and moral values in a classic sense but at the same time subverts the meaning through manipulating that same language.' (Ai Weiwei in conversation with Michael Frahm, *Ai Weiwei at Blenheim Palace*, Woodstock: Blenheim Art Foundation, 2015, p.90) The sculpture is historically ambivalent, at once returning to and reimagining the remains of the past. Using a time-honoured technique, Ai arrives at a work that is distinctly modern.



Jasper Johns, *Painted Bronze*, 1960 © 2015 Jasper Johns / Artists Rights Society (ARS), New York and DACS, London

“It’s an exploration and display of tradition, which adheres to high aesthetic and moral values in a classic sense but at the same time subverts the meaning through manipulating that same language.”

AI WEIWEI, 2015

The title of the work similarly suggests a process of transformation. Alluding to the shape of the piece, it also implies a transition from inert to organic matter, and from domestic to natural space. It permits a metaphoric reading in which the artist is cast a revitalising presence, and in which optimism permeates the sculpture. As he nods to the natural world, Ai also gestures in the direction of the art world. Marcel Duchamp, an artist whose likeness Ai once rendered using a coat hanger, created his first readymade piece using a stool and a bicycle wheel. In using the stool, and indeed the bicycle elsewhere in his oeuvre, one suspects that Ai is offering a wry acknowledgement of this pivotal moment in art history.

Ai Weiwei is interested in the way in which we understand and respond to the past. His decade-spanning work with furniture is testament to this fascination. In returning so ardently and purposively to subject and material, Ai reclaims and reconfigures a past which is both personal and national. In his hands, the stool – an object that gathers meaning as it is passed from one generation to the next – is transformed. It remains recognisable, but is recalibrated as part of a new composition. It is no longer an object of utility nor is it an antique. Instead, it assumes a new aesthetic quality. The present lot is a distinctly contemporary piece, but remains rooted in a national past. Making use of the traditional method of joinery, Ai ties the act of artistic creation to a historic practice. Full of complexity, the piece is beguilingly multivalent, beautifully crafted and conceptually astute.

25

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

YUE MINJUN b. 1962

Free at Leisure No. 11, 2004

oil on canvas

220 x 300.7 cm (86⁵/₈ x 118³/₈ in.)

Signed and dated 'yue minjun 2004' lower left. Signed and dated in Chinese on the reverse.

Estimate £500,000-700,000 \$766,000-1,070,000 €681,000-953,000 ±

PROVENANCE

Arario Gallery, Beijing

EXHIBITED

Shenzhen, He Xiangning Art Museum, *Reproduction Icons: Yue Minjun*

Works: 2004-2006, 3 June-11 June 2006

Cheonan, Arario Gallery, *Absolute Images: Chinese Contemporary Art*, 28 June-20 August 2006

LITERATURE

Reproduction Icons: Yue Minjun Works, 2004-2006, exh. cat., He Xiangning Art Museum, Shenzhen, 2006, pp. 116-117 (illustrated)

“We laugh even when tragedy strikes, not because we are without sympathy, or empathy, but because we are profoundly conscious of human frailty and helplessness when confronted with adverse situations. How else to protect the soul from pain and suffering?”

YUE MINJUN, 2006









Chinese School, Figure of Budai Heshang (bronze gilt), Ming Dynasty (1368-1644) © Heini Schneebeli / Bridgeman Images

The fixed grin of Yue Minjun is an icon of contemporary China. Instantly recognizable, its uncanny and relentless repetition throughout his oeuvre defies easy analysis. Our initial impression is one of humour or levity, but the smile, seen in endless series, becomes a mask rather than revealing true emotion; the expressive loses all expression, and we are faced with a compelling, hysterical blankness.

Yue was raised in socialist China, working on oil platforms; he later moved to the Songzhuang artists' colony in the eastern suburbs of Beijing. 'There was no place for individual ambition within the socialist machine. For this reason, most people could not conceive of stepping outside the confines of the State structure; less still to move to Yuanmingyuan with the aim of becoming an independent artist. Yet for some reason this is exactly what I felt compelled to do.' (Yue Minjun in *Reproduction Icons: Yue Minjun Works*, 2004-2006, exh. cat., Shenzhen: He Xiangning Art Museum, 2006, p.18).

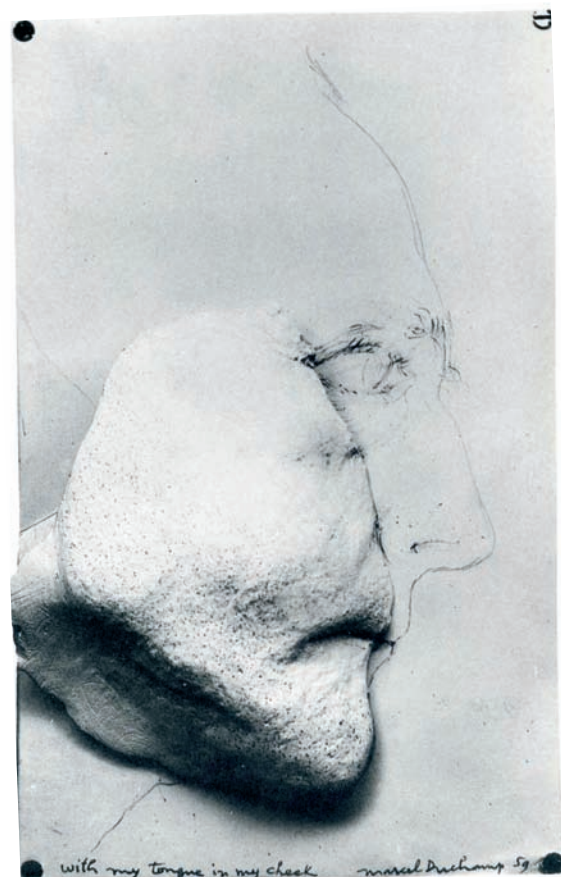
He first came to prominence in the late 1980s, among a new wave of artists who had seen the end of the Cultural Revolution and emerged vividly from the monolith of Social Realism. In 1992 critic Li Xianting coined the term 'Cynical Realism' to describe this movement, characterised by irony and disenchantment in the face of China's dizzying social and economic change. Yue himself rejects the label: 'I'm actually trying to make sense of the world ... There's nothing cynical or absurd in what I do.' (Richard Bernstein, 'An Artist's Famous Smile: What Lies Behind It?', *New York Times*, 13 November 2007).

The artist explains that 'In China there's a long history of the smile. There is the Maitreya Buddha who can tell the future and whose facial expression is a laugh. Normally there's an inscription saying that you should be optimistic and laugh in the face of reality. There were also paintings during the Cultural Revolution period, those Soviet-style posters showing happy people laughing. But what's interesting is that normally what you see in those posters is the opposite of reality.' (Yue Minjun in Richard Bernstein, 'An Artist's Famous Smile: What Lies Behind It?', *New York Times*, 13

November 2007). There is a sense, then, in which the smile is a coping strategy, a cheerfully aphoristic response to the challenges of existence; but as Yue's comment on 'Soviet-style posters' implies, it can also become an act of denial and concealment in enforced uniformity: this was the reality of living in totalitarian China.

Under Mao, art existed only in the service of politics. It was employed to promote ideas, shape public opinion and give moral instruction. Mao's image was the only one that was always safe to paint. The workers' faces we see in socialist Realist paintings are in fact hardly 'realistic,' but have an oddly cartoonish quality: improbably white teeth, faces gleaming with utopian health and vigour. Yue has taken this stylistic standard and fashioned from it the lunatic idol of his art. He began by painting his friends, before turning the parodic smile upon himself. Over the years, his faces have become pinker, shinier, more hairless. 'It's true, what I paint is not very beautiful, but the beautiful things made by other people nauseate me even more.' (Yue Minjun in conversation with Shen Zhong, *Yue Minjun: L'Ombre du Fou Rire*, exh. cat., Paris: Fondation Cartier pour l'art contemporain, 2013, p.57). A sense of profound artificiality pervades: this is no depiction of real human subjects, but a serial rictus born of propaganda and advertising. Yue's iterated selves are denied subjective identities and aspirations. They are trapped in the gleaming, collective lockjaw of a fixed system.

Over the past twenty-five years a keen global market for Chinese contemporary art has developed. The authorities are alert to the industry's prospects for cultural and financial capital, so tolerate some of its more ideologically troublesome content – though prominent figures such as Zhang Huan and Ai Weiwei still face regular harassment. This uneasy balance accompanies a greater commercialisation of art and of Chinese society at large, and leaves many artists haunted by a sense of dissatisfaction, loss and wounded idealism. The commercial success of



Marcel Duchamp, *With My Tongue in Cheek*, 1959 © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2015



Yue Minjun studies © Yue Minjun

Yue's work can hardly be ignored: his 1995 painting *Execution* sold for £2.9 million in 2007, making it at the time the most expensive contemporary Chinese artwork ever sold. In China he is a celebrity, and aesthetic imitations and bootleg versions of his work are readily available in Beijing street markets. This does not appear to bother Yue. 'What you see on the streets is a second incarnation of my work ... To copy in China is a normal practice, so I have no objection.' (Yue Minjun in Nazanin Lankarani, 'The Many Faces of Yue Minjun,' *New York Times*, 5 December 2012). When the reproduction of his images is thus democratised, they become a source of joy for others that seemingly transcends their otherwise claustrophobic narrative of serialisation.

Perhaps remarkably for an art so fixated on one motif, what François Jullien calls Yue's 'non-face faces' (François Jullien, 'No Possible Subject,' *Yue Minjun: L'Ombre du Fou Rire*, exh. cat., Paris: Fondation Cartier pour l'art contemporain, 2013, p.33) prove adaptable to a variety of nuanced social commentaries. It is limiting to assume that all Chinese contemporary art should be read as coded political subversion. The present lot, Yue says, highlights the distortion of Chinese culture through televisual media. The martial art of Kung fu began as an 'athletic dance,' not a discipline of fighting. 'Through time this dance was reconfigured as a fighting art, primarily for reasons of self-preservation and survival, because it represented to the Chinese people a source of national strength and power. Today, against the pre-eminent power of the glamour of action films and on-screen violence, the essence of Kung fu has been distorted. I decided to make a parody of the animal and bird postures that originally inspired the "dance." The contortions to which I subject the figures

"In China there's a long history of the smile. There is the Maitreya Buddha who can tell the future and whose facial expression is a laugh."

YUE MINJUN, 2007

highlight how far the art has come from the innocence of its roots.' (Yue Minjun in *Reproduction Icons: Yue Minjun Works, 2004-2006*, exh. cat., Shenzhen: He Xiangning Art Museum, 2006, p.22).

If this seems glib, an art straying from 'the innocence of its roots' also mirrors the crushed optimism of Yue and his Cynical Realist contemporaries after the 1989 Tiananmen Square massacre: an event that saw artist Sheng Qi sever his own finger in protest. Here we see two of Yue's figures aping the poses of swans, while the birds themselves float impassive and eerily static, like factory-made rubber ducks. From a series titled *Free at Leisure*, the image invites us to wonder how 'free' the performers really are. Their body language is a paroxysm of joyful abandonment: their beaming faces are stark voids. The allusive dance remains oddly human in its absence of humanity, and is shot through with a sense of haunting melancholy.

26

GEORGE CONDO b. 1957

Stanley Steamer (Fat Jim), 2009

oil on canvas

127 x 106.7 cm (50 x 42 in.)

Signed, titled and dated 'Condo 09 Stanley Steamer' on the reverse.

Estimate £180,000-220,000 \$276,000-337,000 €245,000-299,000 ±

PROVENANCE

Sprüth Magers, London

“As each character becomes real, so do their environments, their place of being. Sometimes, I think they even come from some imaginary character’s mind.”

GEORGE CONDO, 1992





Rene Magritte, *The Son of Man*, 1964 © ADAGP, Paris and DACS, London 2015.

“Portrait is often a picture into the interior of a subject as opposed to the way they might look on the outside—that idea of portraying the interior of a person’s thoughts and the way that they think they look or the way they feel like they look.”

GEORGE CONDO, 2011

George Condo’s work is populated by a surreal assemblage of figures: from the madcap cavalier to the howling clown, his subjects are characterised by an antic energy. His portraiture rallies the disjunctive, often coaxing unsettling wholes from apparently discrete parts. It exists at the limits of the imagination, hinting at the truth latent within troubled visions. Condo observes ‘as each [character] becomes real, so do their environments, their place of being. Sometimes, I think they even come from some imaginary character’s mind.’ (George Condo in conversation with Anne Bonney, *Bomb Magazine*, Issue 40, Summer 1992).

Stanley Steamer (Fat Jim) imagines a typically mysterious sitter. A collection of parts approximates a human form: an apple becomes the head, a metallic barrel the torso, and a wooden plank the legs. One gloved hand holds what appears to be an orange; the other holds a cigarette between painted nails. The posture is strikingly similar to that struck in *Skinny Jim*, another work from the same year in which a polka-dotted clown holds similar appendages in analogous positions. Yet the two are

far from identical; *Stanley Steamer (Fat Jim)* moves further away from a conventionally recognisable human form. Nonetheless, the artist’s focus is squarely trained on humanity.

Condo relates that the ‘portrait is often a picture into the interior of a subject as opposed to the way they might look on the outside - that idea of portraying the interior of a person’s thoughts and the way that they think they look or the way they feel like they look.’ (George Condo in Marina Cashdan, ‘The Mental States of George Condo,’ *Huffington Post*, 25 January 2011). The artist is interested in states of mind, in mapping the affective through the physical. In *Stanley Steamer (Fat Jim)*, he disassembles the complex webs which constitute an individual’s identity. Apple-headed and ruff-sporting, the figure is plainly clownish – a cruelly ridiculed figure. Yet there is also a certain dignity at play; in the upright posture and gracefully poised cigarette, the character contrives the elegance of a movie star. A startling and eccentric phantasm, *Fat Jim* is a hallucinatory exploration of personhood.



ANDY WARHOL 1928-1987*Marilyn Monroe*, 1967

portfolio of screenprints on paper, in 10 parts

each 91.4 x 91.4 cm (36 x 36 in.)

Initialed and stamp numbered on the reverse; further numbered on the reverse A124.086, A130.086-138.086. Published by Factory Additions, New York. This work is comprised of 7 prints numbered 62 and 3 prints numbered 137 from an edition of 250 plus 26 artist proofs. Includes original corrugated portfolio box.

Estimate £1,000,000-1,500,000 \$1,530,000-2,300,000 €1,360,000-2,040,000 ±

PROVENANCE

Galerie Ileana Sonnabend, Paris

Collection of Micheline & Claude Renard

Christie's, London, *Post-War and Contemporary Art Evening Sale*, 8

February 2006, lot 46

Private Collection, New York

Phillips, New York, *Evening Sale*, 6 March 2014, lot 12

Acquired at the above sale by the present owner

LITERATURE

K. McShine (ed.), *Andy Warhol: A Retrospective*, New York: Museum of Modern Art, 1989, . 220 (illustrated)

C. Heinrich, T. Sokolowski, et al., *Andy Warhol - Photography*, New York: Stemmler Publishers, 1999, p. 55 (illustrated)

G. Celant (ed.), *Super Warhol*, Milan: Skira, 2003, p. 266 (illustrated)

F. Feldman and J. Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962-1967*, 4th ed., New York: Distributed Art Publishers Inc. and The Andy Warhol Foundation for the Visual Arts Inc., 2003, cat. no. 11.22-31, pp. 68-69 (illustrated)

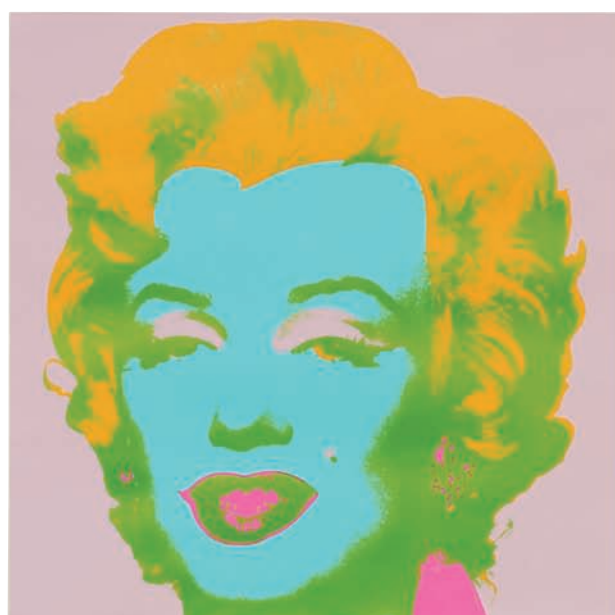
A. Warhol, G. Mercurio, D. Morera, *The Andy Warhol Show*, London: Thames & Hudson, 2005, pp. 88-89 (illustrated)

“People look the most kissable when they’re not wearing makeup. Marilyn’s lips weren’t kissable, but they were very photographable.”

ANDY WARHOL, 1975









Andy Warhol holding an unrolled acetate *Marilyn* in the Factory © William John Kennedy / © 2015 The Andy Warhol Foundation of Visual Arts, Inc. / ARS New York and DACS, London

Eternal and haunting, Andy Warhol's *Marilyn Monroe* is an idol of terrifying power. It is an image with which our culture is saturated to the extent that to this day its original impact reverberates, is recapitulated, in continuing affirmation of Warhol's searing inquest into fame and consumerism.

Warhol first created a silkscreen of Monroe in 1962, just weeks after her death at the age of thirty-six. He used a publicity still from her 1953 movie *Niagara*. The archetypal picture of Monroe in ascension to stardom, this photograph presents a relaxed and sensuous visage: suggestively parted lips, perfect hair, an inviting and smoky gaze. It is a face guilelessly at odds with the brutal and unrelenting serialisation to which Warhol would subject it.

One of the earliest Marilyn works was *Marilyn Diptych* (1962), in which two panels of twenty-five Marylins are placed side by side; the left group are in vivid colour, while the adjacent panel is monochrome, afflicted by blurring and distortion, outlines and shadows fading as the faces read from left to right. In this gradual attenuation is captured the loss of Marilyn herself, even as a chromatically fortified 'image' of the real person remains luridly alive. This is the imagistic power of mass media in action. The work's designation as *Diptych* highlights another important aspect of idolatry. A diptych is typically a double screen of religious figures at the altarpiece of a church: as a devout Byzantine Catholic Warhol was brought up to be keenly aware of the rich history of such imagery, the practices of veneration and adoration informing much of his oeuvre. Enshrined in devotional format, Marilyn becomes the central object of image-worship.

Both in medium and expression, Warhol seamlessly merges this reliquary fetishisation with his chronicling of mediated modernity. As Heiner Bastian writes, even at this early stage in Warhol's output 'the aura of utterly affirmative idolisation already stands as a stereotype of a "consumer-goods style" expression of an American way of life and the mass-media culture of a nation, which, in the early 1960s, were creating dreams and hegemonies (according to wholly technical and material premises), in which goods and messages were beholden to mechanisms of consumerism that applied to both alike. In these works the hyper-icons of Pop turn

into icons of demonic emptiness; Warhol's notion of "beauty" cannot be imagined without tragedy.' (Heiner Bastian, 'Rituals of Unfulfillable Individuality - The Whereabouts of Emotions,' in Heiner Bastian, *Andy Warhol: Retrospective*, London: Tate, 2001).

Warhol's well-documented factory-line production methods are at perhaps their most poignant in his treatment of Marilyn. The slippages and imperfections of silkscreen do much to convey the human fragility of the real woman, distorted and wearing away through merciless iteration. As a pin-up and sex symbol, she was expected to maintain a paradoxically spotless public image; Warhol exposes the tragic contradictions of such celebrity in his Marilyn's sphinx-like mask. While the real Marilyn struggled with substance addiction, miscarriages and spousal abuse, here she is a fallen woman made immaculate, radiant in Technicolor series.

Much as his electric chairs or car crashes, there is something macabre in the Marylins. Brought into being so soon after her untimely death, they capture and preserve her in idealised state, and in a sense she is not allowed to pass away, even as she fades into history. Warhol's choice of the *Niagara* publicity shot hit a tragic note when the first prints went on display in Castelli Gallery in 1962; many visitors wept at the face before them, which bears the innocence of her early career before fame and illness took their fatal toll.

While acknowledging the darkness of this mythos, Warhol himself commodifies Marilyn. She is canonised and sold. As emblem of the literally cult-like elements of Pop, she is both fantastically marketable and endlessly fatalistic. The present portfolio renders her in different colours upon each repetition, selling and reselling, modulating in psychedelic variety; this in itself is a mimetic gesture. Just as every American projected their own hopes, desires, and dreams upon the young starlet, so did Warhol's Factory physically impress upon her with their screens various hues and casts, each time recreating her anew.

In this astonishing work, Warhol fashions himself as demiurge of a culture, a world that is as much of his own creating as it is a glaring reflection of the universe around him. No longer mere documentary likeness, the portrait is invested with the vertiginous and necromantic intensity of the gaze of millions. The aesthetic and the conceptual are subsumed in the flat planes of silkscreen; Marilyn becomes a phenomenal surface of absolute art and absolute merchandise.



2015 The Andy Warhol Foundation of Visual Arts, Inc. / ARS New York and DACS, London



Marilyn Monroe in publicity shot by Gene Korman for Niagara, 1953 © Corbis

28

DAN COLEN b. 1979

To be Titled, 2010

flowers and lemon juice on bleached Belgian linen

175.3 x 627.4 cm (69 x 247 in.)

Signed, numbered and dated 'Colen 2010.0043' on the stretcher.

Estimate £250,000-350,000 \$383,000-536,000 €340,000-476,000 ₪

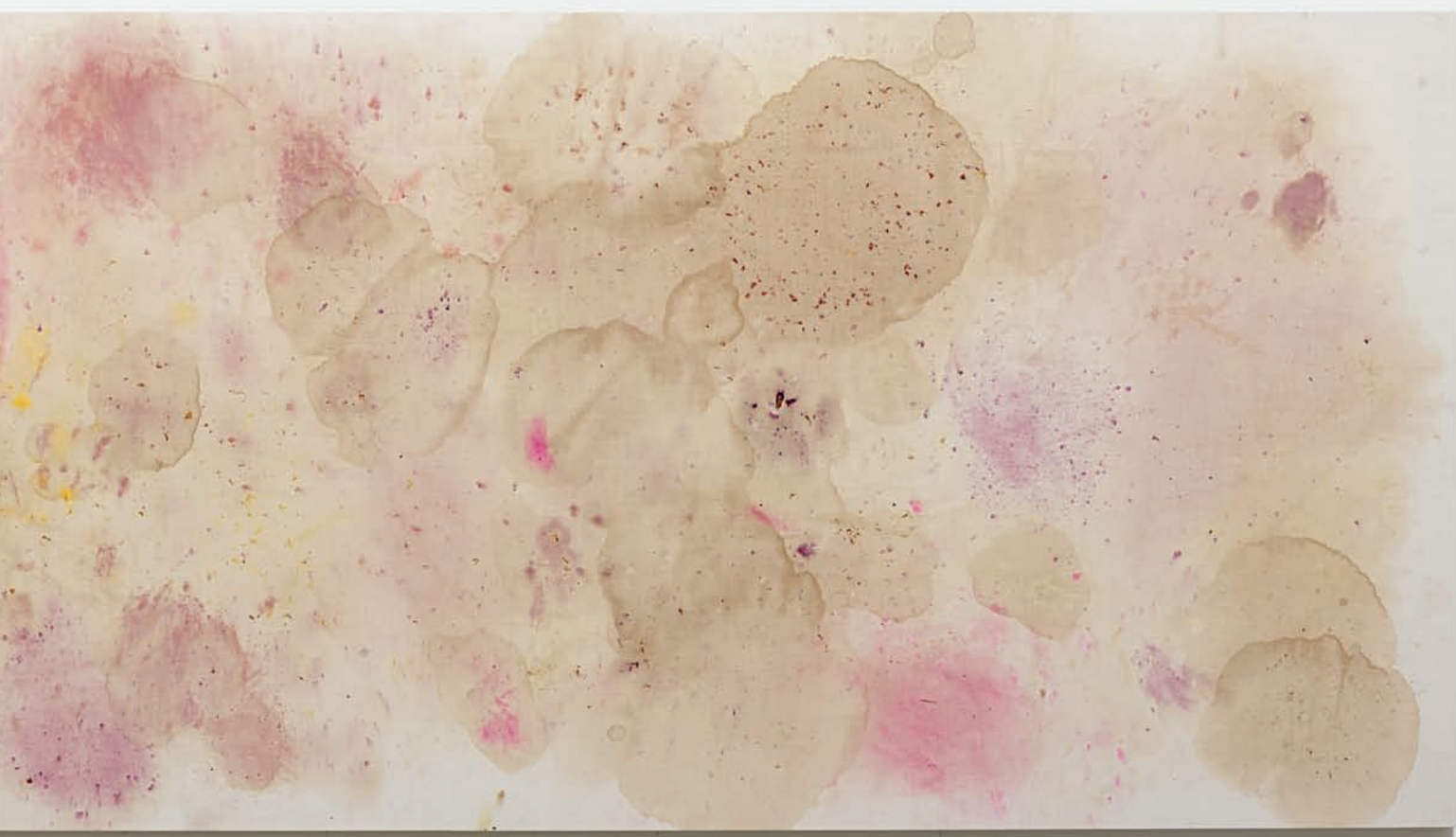
PROVENANCE

Gagosian Gallery, New York

“A lot of my work is about what’s abstract and what’s pictorial”

DAN COLEN, 2014







Gustav Klimt, *Flower Garden*, 1905-7

Dan Colen rose to prominence in the early 2000s as one of the enfants terribles of New York's downtown art scene. Alongside close contemporaries Dash Snow and Ryan McGinley, he made urgent work about modern urban experience. Incorporating street art, photorealist painting and assorted flotsam, Colen emerged as a distinctive young voice. Although his art has matured in more recent years, certain tendencies persist: most notably an interest in ephemera, and an eclectic approach to materials.

Dating from 2010, the present lot is one of Colen's early flower paintings, a form for which he is well known. Setting flowers into lemon juice-impregnated linen, the artist creates an ethereal pastel composition. Purple and yellow tones are smattered spore-like across the canvas, assuming a

near-Impressionist quality. Colen relates that 'the flowers are the subtlest material I've tried to make paintings with.' (Dan Colen in conversation with Steven Cox, *Dust Magazine*, 10 December 2013). The fragility of the material is integral to the piece; in contrast to the abrasive modernity of his earlier rock sculptures or the visceral saturation of his works in chewing gum, the lot at hand is characterised by an almost muted quality. But even at his most bucolic, Colen allows space for the disorder that energised so much of his early work. Latent in the smudged design is an interplay between control and chaos; between purpose and spontaneity.

The passage of time is a central concern in Colen's work; as he puts it, 'I'm making paintings that are specifically about the fragility of a moment ... What these flower paintings are now might not be what they are in

“I’m trying to equalise the world to say there is no high and low. People have often thought I was fucking with them when really I was just trying to share that sentiment.”

DAN COLEN, 2014

ten, twenty, fifty or a hundred years, but hopefully the change will be absorbed into the paintings in a way that deepens their meaning instead of diminishing it.’ (Dan Colen in conversation with Steven Cox, *Dust Magazine*, 10 December 2013). Many of Colen’s works struggle against notions of impermanence. His confetti paintings fix coloured streamers in ostensibly random but unchanging positions; much like Snow and McGinley’s photographs, they seek to salvage enduring moments from a flurry of raucous activity. By contrast, the present lot eschews fixity; Colen accepts, and even embraces, mutability.

Underpinning Colen’s eccentric selection of material, which has included chewing gum, playing cards and M&Ms, are investigations into physical and associative properties. In his flower paintings, he draws on the potential of his materials to fade and decay; intelligently reflecting on transience, the piece is a bold articulation of the idea that an artwork is different every time one looks at it. Selecting materials on the basis of their very changeability, Colen does not look to create a single authoritative piece, but one which is involved in a process of continual transformation.

The work is not only materially unstable, but also generically ambiguous. As Colen remarks, ‘I make paintings with flowers that look abstract but they are paintings of flowers: they are literally flowers leaving these marks.’ (Dan Colen in Alexandre Stipanovich, ‘In The Studio With Dan Colen,’ *Opening Ceremony*, 29 August 2013). Negotiating the boundaries of abstraction and figuration, the present lot asks questions of an established paradigm. Here too, Colen resists rigidity. Depending on perspective, the piece is variously constituted of flowers, representations of flowers, and non-representational forms. With instinctive wit and playfulness, Colen makes his contribution to a longstanding debate about theoretical taxonomies.

Although flower paintings are a recurrent feature of Colen’s work, there is considerable variety amongst them. His 2013 exhibition saw a number of large-scale pieces hung at Edinburgh’s Inverleith House, a fitting location in the Royal Botanical Gardens. *Angel of Death* (2013) glows in a broad spectrum of colour, at points saturating the canvas; meanwhile *Crucify Me* (2010) relies on ceaseless accrual to create a dense fog in the centre of the piece. In contrast to works such as these, the present lot is rather less busy, although no less affecting. Viewed in relation to this lineage, it is a distinctive piece in Colen’s oeuvre, deriving its appeal from a kind of reserve and frailty.



Andy Warhol, *Flowers*, 1964 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

Colen’s work, as his career, is characterised by continual change. In his early years he was known for his exploration of urban environments, and for reexamining abject or otherwise abandoned subjects. Indeed he remains interested in recasting objects; a recent work entitled *My Old Friend The Blues* saw him hang a series of found bicycles in sculptural agglomeration. But as his career continues to develop, and the form and composition of his pieces further diverge, it is increasingly clear that his abiding interest is in materiality more broadly. He is an artist with a keen understanding of the kind of processes and resonances for which different materials allow. In the flower paintings, variability is key. As with other of these works, the present lot is designed to change over time, inviting the viewer consider the instability of aesthetic experience. It is a work which shares in its creator’s unpredictability.

29

ANDY WARHOL 1928-1987

Flowers, 1964

synthetic polymer, silkscreen ink on canvas

35.5 x 35.5 cm (14 x 14 in.)

Signed 'ANDY WARHOL 64' on the overlap. Stamped by the 'Andy Warhol Art Authentication Board Ltd. and numbered 'A112.965' on the overlap.

Estimate £650,000-850,000 \$996,000-1,300,000 €885,000-1,160,000 ₺

PROVENANCE

Ileana Sonnabend, Paris

Fred Hughes, New York

Thomas Amman Fine Art, Zurich

Heiner Bastian, Berlin

Stellan Holm, New York

Peder Bonnier Gallery, New York

EXHIBITED

Paris, Sonnabend Gallery, *Andy Warhol: Flowers*, May 1965

LITERATURE

N. Frei, G. Prinz (eds.), *The Andy Warhol Catalogue Raisonné, Paintings and Sculpture 1964-1969*, vol. 02B, New York, 2004, n.p, no. 1535 (illustrated)

“I think I face everything straight on.”

ANDY WARHOL, 1966





Andy Warhol in a field of black-eyed Susans holding an early “Flowers” canvas in Queens, New York. © William John Kennedy; Courtesy of KIWI Arts Group

“The garish and brilliantly coloured flowers always gravitate toward the surrounding blackness and finally end in a sea of morbidity. No matter how much one wishes these flowers to remain beautiful they perish under one’s gaze, as if haunted by death.”

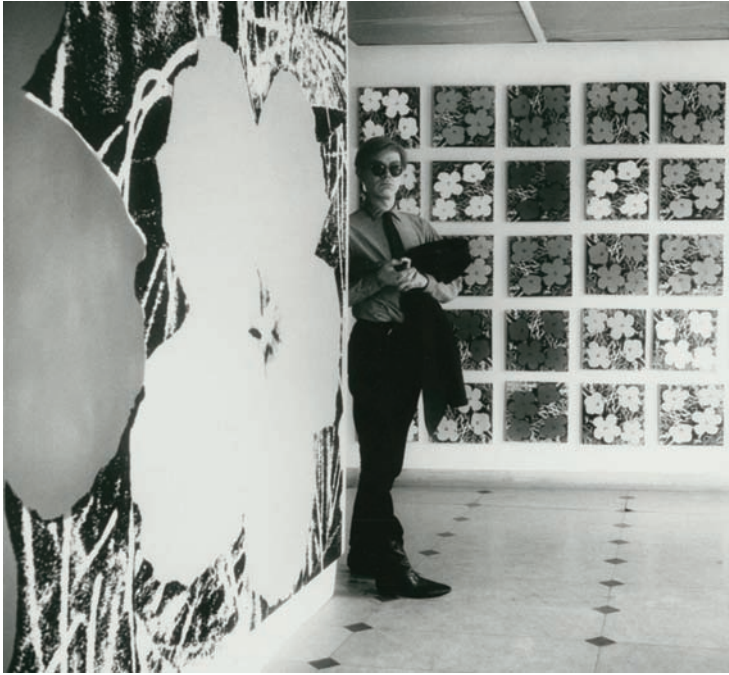
JOHN COPLANS, 1978

Andy Warhol’s *Flowers* are some of the most remarkable images of his career. Conceived in 1964, their opening exhibition at Leo Castelli’s New York gallery saw the artist blossom to international stardom. The series is a gorgeous embodiment of some of Warhol’s most enduring themes: these are flowers of mass-production, beauty, and death.

There is a rich history of flowers in art. David Bourdon likened Warhol’s to ‘cut out gouaches by Matisse set adrift on Monet’s lily pond’ (David Bourdon, *The Village Voice*, 3 December 1964); this wistful image captures a sense of the array of floral referents Warhol could draw upon. Long weighted with symbolic associations of transience, sensuality and glory, flowers play an important role in European *vanitas* still life paintings of the 16th and 17th centuries. These arrangements often appear on the surface to be a celebration of material wealth or natural beauty, but contain pointed references to death and decay. Strewn among skulls, rotten fruit and hourglasses, the fast-fading splendour of flowers made them potent symbols of the evanescence of all worldly things.

Warhol’s flowers convey a similar vulnerability. Hovering above a dark and deeply textural grassy background, their flatly vivid colour appears on the verge of burning out or being swallowed up. Created shortly after *Thirteen Most Wanted Men*, a vast mural of criminals’ portraits that was his controversial contribution to the 1964 World’s Fair, the flowers look like a self-conscious riposte to this sort of dark subject matter. Yet they may have more in common with such works than is at first obvious; Warhol was fascinated by death, and particularly by its desensitising repetition in images of the mass media. His long-running *Death and Disaster* pieces, begun in 1962, saw images of rioting, car crashes, suicides and other tragedies appropriated from newspapers and tabloids. His awareness of mortality was only heightened after the 1968 attempt on his life by Valerie Solanas, and the *vanitas* tradition receives a clear nod in a 1976 series of skulls; the *Guns and Knives* of the early eighties add another autobiographical layer to the still life as self-portrait. Viewed in this context, the flowers, for all their brightness, take on a funerary quality.





A 1965 photo of Andy Warhol at an exhibition of his works in Paris. Shunk-Kender © Roy Lichtenstein Foundation © 2015 The Andy Warhol Foundation of Visual Arts, Inc. / ARS New York and DACS, London

Ronnie Cutrone, Warhol's studio assistant for many years, adds another insight to the flowers as products of a particular era. He reads the 'shadowy dark grass' behind big, colourful blooms as allegorical of Warhol's own cultural position – an image of grittiness heightened by the total monochrome treatment of the undergrowth in the present lot. 'Don't forget, at that time, there was flower power and flower children. We were the roots, the dark roots of that whole movement. None of us were hippies or flower children. Instead, we used to goof on it. We were into black leather and vinyl and whips and S&M and shooting up and speed. There was nothing flower power about that. So when Warhol and that whole scene made *Flowers*, it reflected the urban, dark, death side of that whole movement.' (Ronnie Cutrone in John O'Connor and Benjamin Liu (eds.) *Unseen Warhol*, New York: Rizzoli, 1996, p. 61). Indeed, Warhol's stint as manager for the Velvet Underground associated him with a raw and nihilistic subculture that would prove influential in the attitudes of punk music – a far cry from the optimism of 'flower power.'

Importantly, of course, and unlike a traditional still life painter, Warhol did not work from life. His *Flowers* are based on a photograph published in the June 1964 issue of *Modern Photography*: taken by executive editor Patricia Caulfield, an image of hibiscus flowers was printed three times in a foldout to show the colour variations possible using a new Kodak home colour processing system. This serial format likely appealed to Warhol, who cropped and altered the photograph for his own purposes. For the first time, he created a square composition; a form which allowed him to arrange the flowers on gallery walls in any orientation, and which he claimed to like 'because you don't have to decide whether it should be longer-longer or shorter-shorter or longer-shorter: it's just a square.' (Andy Warhol in David Bourdon, *Warhol*, New York: Harry N. Abrams, 1989, p. 191). By his 1965 Sonnabend Gallery show, he had printed the flowers on square canvases ranging from five to a monumental eighty-two inches in dimension. Warhol's facility with serialisation by this point is testament to his refined silkscreen technique, by which he sought to be more like machine or production-line than individual artist – the bleeding of colour outside the flowers' glowing outlines seems to bespeak a deliberate hint of fragility.

Warhol's use of Caulfield's photograph raises interesting questions about his relationship with a mediated world of visual material. Caulfield sued the artist in 1966 on discovering he had used her image without permission; she was then roundly disparaged by Castelli gallerist Ivan Karp and Warhol associate Rainer Crone, who asserted that Warhol had not done her a disservice. They claimed respectively that 'it was not an earth-shaking photograph, but Warhol made a remarkable series of paintings out of it,' and that 'Warhol had found the original photo in a woman's magazine; it had won second prize in a contest for the best snapshot taken by a housewife.' (cited in Martha Buskirk, *The Contingent Object of Contemporary Art*, Cambridge, MA: MIT Press 2003, p.86). Eventually the parties settled out of court, Caulfield receiving two portfolios of flower paintings and royalties for any further use of the image by Warhol.

The sexist denigration of Caulfield's original talent is a problematic rupture in a traditional Pop narrative: that of an artist conjuring high-minded material from the banality of appropriated mass-market imagery. Caulfield was no amateur, and later built a distinguished career as a nature photographer. The case clearly perturbed Warhol, who when working with photographs from this point only used those taken by himself or his friends. But the story did not end there. Just weeks after the Sonnabend show, the artist Elaine Sturtevant began to create simulacra of Warhol's flowers, and went on doing so for many years – in 1991, she presented a show consisting only of *Flowers* reproductions. She had been given an original silkscreen for the image by Warhol himself. When later asked to describe his own process, Warhol replied 'I don't know. Ask Elaine.' (Bruce Hainley, 'Erase and Rewind,' *Frieze Magazine*, Issue 53, June-August 2000).

These layers of production and reproduction only add to the Warholian power of the flower paintings. As John Coplans puts it, 'they present a distillation of much of the strength of Warhol's art – the flash of beauty that suddenly becomes tragic under the viewer's gaze. The garish and brilliantly coloured flowers always gravitate toward the surrounding blackness and finally end in a sea of morbidity. No matter how much one wishes these flowers to remain beautiful they perish under one's gaze, as if haunted by death.' (John Coplans, *Andy Warhol*, New York: New York Graphic Society, 1978, p. 52). Confronted by synthetic and sumptuous petals, at once brashly decorative as a Hawaiian shirt and sombre as *memento mori* oil painting, we feel a strange idolatry: Warhol's hibiscus are a blazing evocation of his art, and of the life of Warhol himself.

“None of us were hippies or flower children.”

RONNIE CUTRONE, 1966

View of the Factory, 1964 Photo by Fred W. M. Darrah / Getty Images © 2015 The Andy Warhol Foundation of Visual Arts, Inc. / ARS New York and DACS, London



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

BRUCE NAUMAN b. 1941

Hanging Heads # 1 (Blue Andrew, Mouth Open / Red Julie with Cap), 1989

wax, wood, wire, in two parts

Julie 26 x 16 x 19.5 cm (10¼ x 6¼ x 7⅝ in.)

Andrew 28.5 x 18 x 22 cm (11¼ x 7⅛ x 8⅝ in.)

Estimate £1,500,000-2,500,000 \$2,300,000-3,830,000

€2,040,000-3,400,000

PROVENANCE

Galerie Konrad Fischer, Düsseldorf

Museum für Moderne Kunst, Frankfurt

Christie's, London, *Post-War & Contemporary Art*, 25 June 2005, lot 10

Acquired at the above sale by the previous owner

EXHIBITED

Düsseldorf, Galerie Konrad Fischer,

Bruce Nauman: Heads and Bodies, 9 September-7 October 1989

Frankfurt, Museum für Moderne Kunst, on long term loan

LITERATURE

J. Simon (ed.), *Bruce Nauman*, Minneapolis 1994, no. 414, p. 317 (illustrated)

“Not long ago I read this book in which a character goes to funeral homes or morgues, and uses this moulage stuff on people and makes plaster casts – death masks – for their families. I had no idea that this was a profession. But it turns out that moulage is a very old, traditional kind of material, and was often used in this way.”

BRUCE NAUMAN, 1988









Bruce Nauman, *Self-Portrait as a Fountain*, 1966 © 2015 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London

Working across video, sculpture and performance, Bruce Nauman remains acutely aware of the difficulties of communication. Consistently challenging, his art measures the distance between individuals. Silence, masks and layers of mediation all coalesce to frustrate and complicate engagement. Drawing on a rich intellectual tradition that encompasses twentieth century linguistic philosophy and absurdist theatre, he takes an uncompromising look at the barriers to understanding and association. These concerns find troubling expression in the present lot. Created in the late 1980s, it belongs to a body of work involving the wax casting of the human head. The resultant sculptural forms are amongst Nauman's most affecting work; disjunctive arrangements which negotiate grotesquery, longing, and the disconnection between people.

Separated and mute, the disembodied forms of *Hanging Heads #1* (*Blue Andrew, Mouth Open/Red Julie with Cap*) are suspended from wires with lifeless and unsettling effect. In part they are characterised by severance and disturbance; the heads finish abruptly at the neck. Yet there are also elements of continuity and recurrence: as Neal Benezra notes, the work sees Nauman 'returning to a traditional sculptural idiom.' (Neal Benezra, 'Surveying Nauman,' *Art + Performance: Bruce Nauman*, Baltimore & London: John Hopkins University Press, p.136). The recursion is manifold. In the late 1960s, much of Nauman's work comprised wax casts; the constrained torso of *Henry Moore Bound to Fail (rear view)* is perhaps the most celebrated instance. As he revisits this practice, he also nods in the direction of that most recurrent of classical forms – the bust. He both draws upon and subverts the sculptural practice, turning it upside down and to his own purposes.

“My work comes out of being frustrated about the human condition.
And about how people refuse to understand other people.”

BRUCE NAUMAN, 2002



Bruce Nauman, *Hanging Heads #2* (Blue Andrew with Plug/White Julie, Mouth Closed), 1989, Museum of Modern Art New York, © 2015 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London

The most important influence on the work, however, is a more macabre form of commemoration. Discussing his wax casts in a 1988 interview, Nauman remarked 'not long ago I read this book in which a character goes to funeral homes or morgues, and uses this moulage stuff on people and makes plaster casts – death masks – for their families. I had no idea that this was a profession. But it turns out that moulage is a very old, traditional kind of material, and was often used in this way.' (Bruce Nauman in Joan Simon, 'Breaking the Silence,' *Art + Performance: Bruce Nauman*, Baltimore & London: John Hopkins University Press, p.276). In this formulation, we encounter the likely genesis of the present lot; revisiting an earlier form, Nauman chances upon a set of latent significations. Although cast from living models, the heads of Andrew and Julia undoubtedly recall death masks, a cross-cultural form produced by setting plaster or wax over the face of the deceased.



Bruce Nauman, *Studio Floor Detail*, 2006 © 2015 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London



“Standing outside and looking at how some
really fascinating and curious. If I can man
bit and watch myself having a hard time, t
makes it possible. It works.”

BRUCE NAUMAN, 2002

As it rallies these morbid associations, *Hanging Heads #1* speaks to the concerns of waking life. Remote and insensible, the heads bespeak the difficulty of true human engagement. As Nauman himself remarks, ‘my work comes out of being frustrated about the human condition. And about how people refuse to understand other people.’ (Bruce Nauman in Joan Simon, ‘Breaking the Silence,’ *Art + Performance: Bruce Nauman*, Baltimore & London: John Hopkins University Press, p.276). This refusal or inability to communicate is at the heart of the present lot. Fixed in position by wires, the two heads do not face each other, but hang in parallel. Although they belong to the same piece, they are hopelessly separate. In other of Nauman’s works with heads, two heads are configured in rather different but no less uneasy combinations. *Rinde Head/Andrew Head (Plug To Nose)* (1989) sees the former press his tongue against the latter; a curiously intimate gesture, it is deeply incongruous with the faces’ solemnity. In a later work entitled *Three Heads Fountain (Juliet, Andrew, Rinde)* (2005), the casts are joined at the base while water pours from holes in their surface. The impression in this case is of thoughts seeping out only to dissipate; effort and exertion drains away.

Pairs of heads occur not only in Nauman’s work with wax, but also in video and performance. Through these media, he engages with similar concerns. In 1985, for instance, he created a video installation entitled *Good Boy, Bad Boy*. Set atop pedestals are two television sets, playing two different videos at once. Each shows the head and shoulders of a different speaker, repeating the same one hundred phrases, although not in unison. The delivery is pedagogic in quality, and the phrases variations of a theme. The effect is of bombardment and bewilderment. Through ceaseless insistence, Nauman achieves with noise what he achieves with silence in the lot at hand. Speaking over each other, the two talking heads appear blithely unaware of the other’s presence. The composition is critical; as viewers, we are uniquely aware of their adjacency and of the paradoxical interplay between proximity and distance.

Nothing gets done, or doesn't get done, is
a way to get outside of a problem a little
when I can see what I'm going to do – it

These concerns about separation and incomprehension reveal the influence of Samuel Beckett. The playwright's importance to Nauman is well-documented and well-evidenced; his 1968 piece *Slow Angle Walk* is even alternately titled *Beckett Walk*. Both artists share an interest in the perpetual failure of communication, and in ideas of crossed-purposes and irreconcilable differences. The heads that comprise the present lot are similar to many of Beckett's protagonists; although in company, they remain essentially alone. Even at the level of form, *Hanging Heads #1* has much in common with the dramatist's work. *Play* (1963) is the most markedly similar; in this one-act piece, the three characters are sat inside urns so that in most productions only their heads are visible. As the spotlight falls on each character and they begin their reminiscences, the others remain obscured and unspeaking. It is this distance which finds silent expression in the present lot; a morbid but potent vision of separation, the two figures are as detached as the characters in *Play*.

Bruce Nauman's concerns are principally existential. The disembodied heads announce themselves as a disruption to order, prompting reconsideration of our capacity to relate to and understand one another. Rigid, uneven, and turned upside down, the initial impression is one of disorientation and shock. Hanging unresponsively, they neither relate to one another nor to the viewer. In the details of the faces, we recognise the impression of a human form. Yet its humanity remains essentially evasive. The sitter has long been separated from the wax; although we sense a phantom presence, we are aware that this is merely an illusion. With unflinching concision, the work reveals a series of gulfs; one face is separated from another just as we are separated from the human forms on which the works were modelled. It is a sculpture marked by detachment and remoteness. As is characteristic of the artist, Nauman refuses to shy away from complication; boldly acknowledging the barriers to communication, he reflects on a series of enduring and endlessly vexing questions.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

FRED SANDBACK 1943-2003

Untitled (Rust Brown Diagonal), 1976

rust brown acrylic yarn

297.8 x 12.1 x 17.1 cm (117¼ x 4¾ x 6¾ in.)

This work is unique, accompanied by a letter of authenticity provided by the Estate and registered under Fred Sandback Estate Number 2432.

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ₣

PROVENANCE

Estate of Fred Sandback, New York

Zwirner & Wirth, New York

“I wanted to make something without an interior at least in the sense of a conventional sculpture, which has an interior, an invisible interior.”

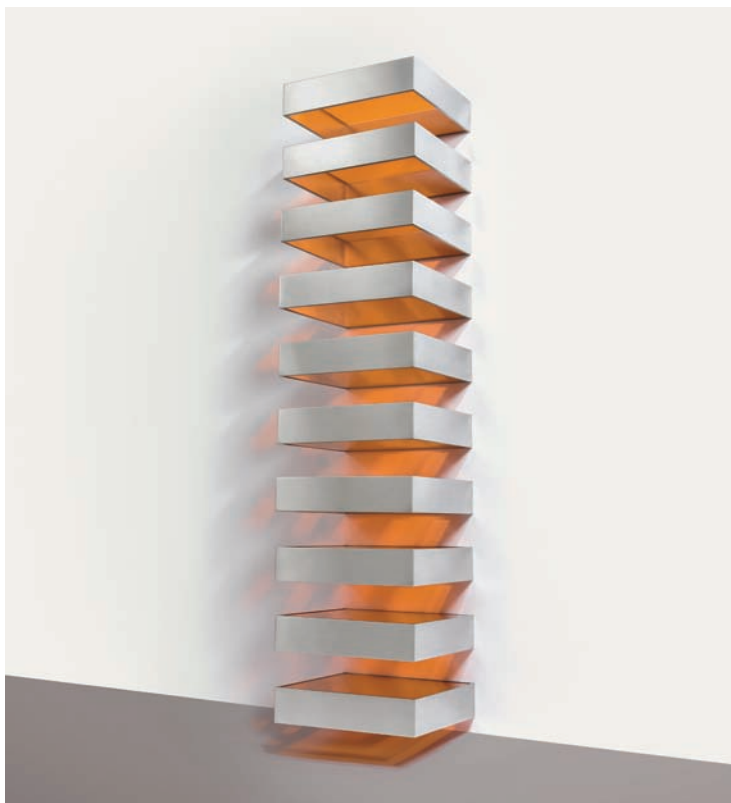
FRED SANDBACK, 1999

“I’m interested in working in that area in which the mind can no longer hold onto things, the part at which all ideas fall apart.”

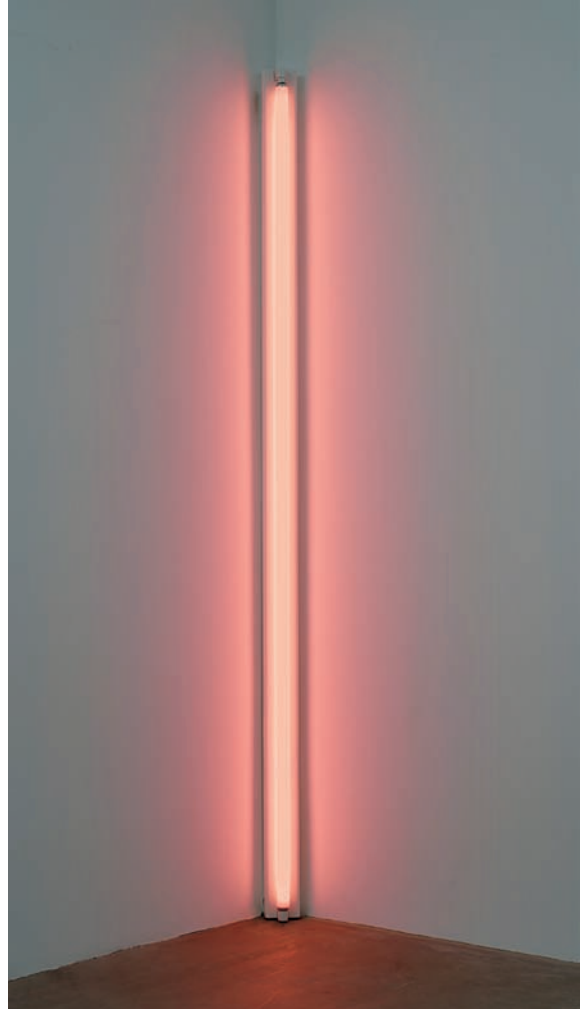
FRED SANDBACK, 1975

Fred Sandback’s Minimalist sculptures are both deeply rooted in theory and highly personal. While studying at Yale, Sandback studied under and was inspired by visiting lecturers Donald Judd and Robert Morris. Both theorised and wrote extensively on Minimalism, deeming that it should focus on the essential physicality that distinguishes sculpture from painting and architecture by emphasising scale, proportion, shape and mass. The notion of the ‘literal’ is utilised by Minimalist sculpture to mean form which accentuates the physical nature of the sculptural surface, rather than figuratively illustrating an ideal in the way painting does. It is this exclusion of the figurative that distinctly marks Minimalism.

By creating works that disposed of the solidity and weight traditionally characteristic of sculptural materials, Sandback sought to define space in the simplest means. Using coloured yarn as a kind of frame, Sandback effectively rid sculpture of opaque mass while managing to retain a sense of volume. The uncomplicated geometric forms that Sandback fashioned out of lengths of yarn play with the architectural aspects of space – flooring, walls, and light – to create illusions of sculptural substance. They exist in what he referred to as ‘pedestrian space’ and do so with the intention of actively engaging the viewer in the work: the minimal form is completed by the viewer’s participation.



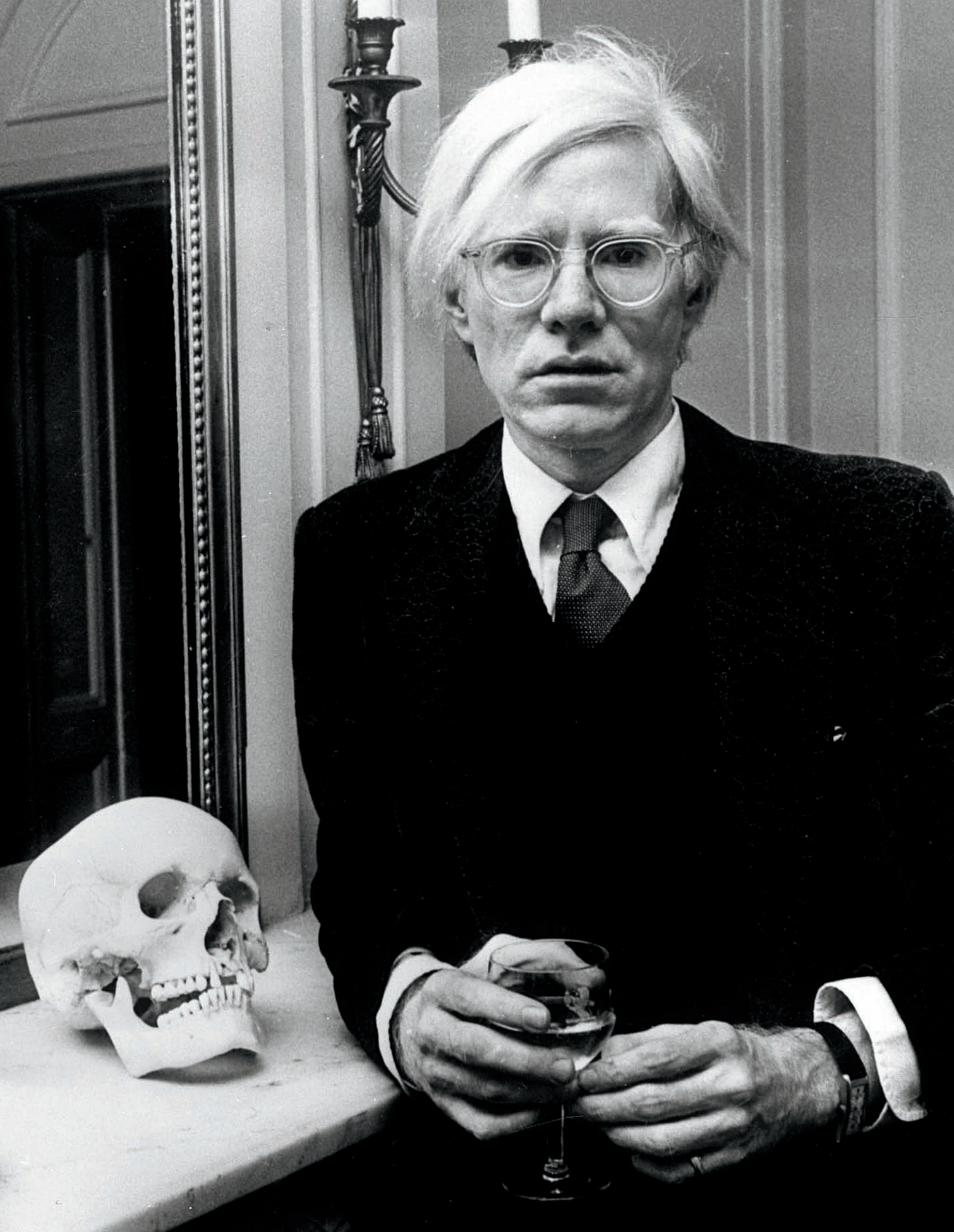
Donald Judd, *Untitled*, 1968 © 2015 Judd Foundation / Artists Rights Society (ARS), New York and Dacs London



Dan Flavin, *Pink out a corner (to Jasper Johns)*, 1963 © 2015
Stephen Flavin / Artists Rights Society (ARS), New York

The present lot is from a series known as Sandback’s ‘leaning’ works. Rather than seamlessly becoming a part of the space in which it is exhibited as his geometric forms do, these works appear to alter the space by slicing through it on a diagonal. Sandback viewed these works as a sort of ‘substructure’ that could be re-erected multiple times because each time the work would occur in a new light and space. By seemingly altering their environs, these works draw attention to the physical here and now, heightening sensitivity to the spatial reality of the present moment.





32

ANDY WARHOL 1928-1987

Gun, 1981-82

synthetic polymer paint, silkscreen inks on canvas

40.6 x 50.8 cm (15⁷/₈ x 20 in.)

Stamped twice by The Estate of Andy Warhol and The Andy Warhol Foundation on the overlap.

Estimate £300,000-500,000 \$461,000-769,000 €410,000-683,000 ±

PROVENANCE

Stellan Holm Gallery, New York

Jablonka Galerie, Cologne

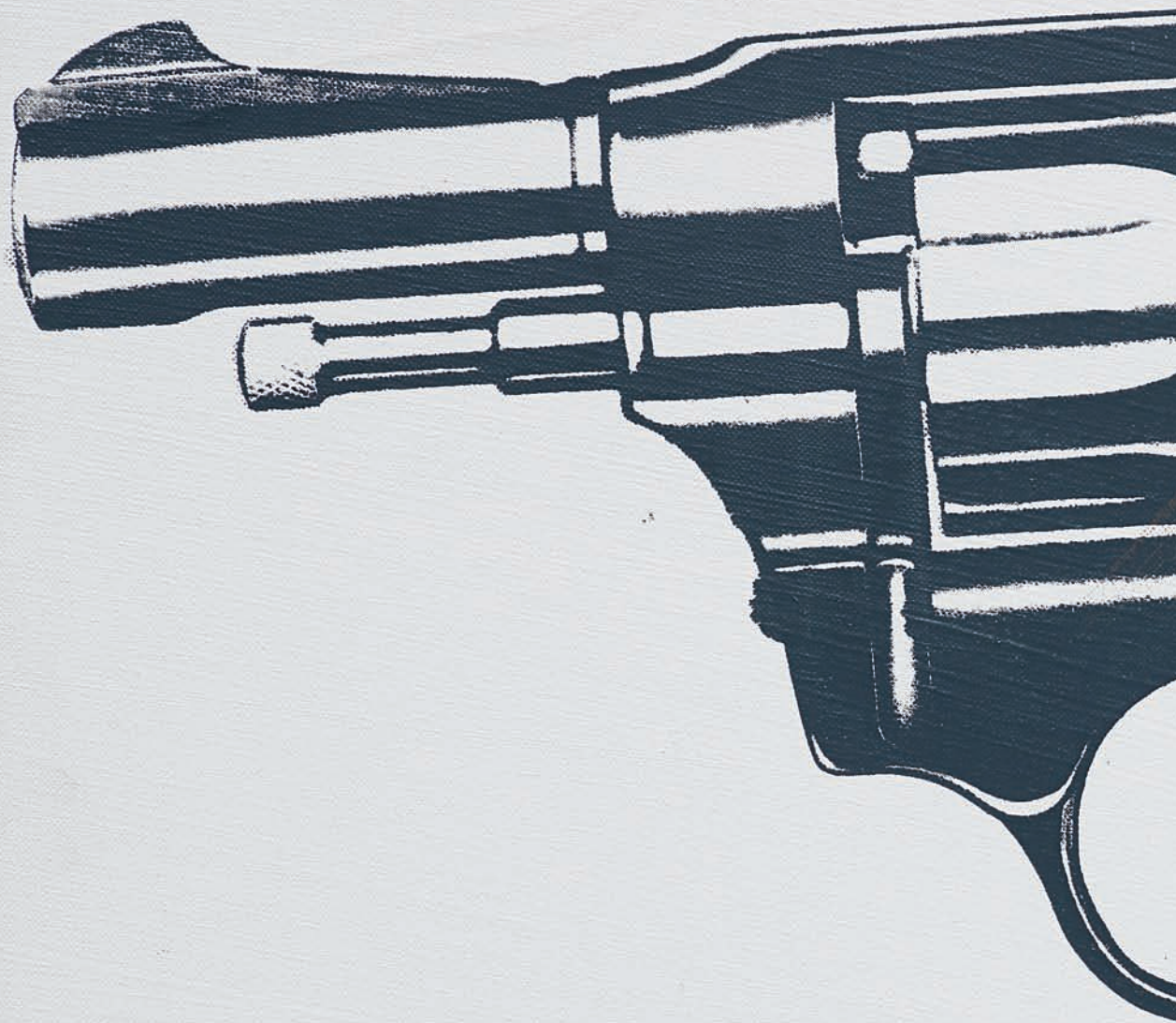
Galerie Vedovi, Brussels

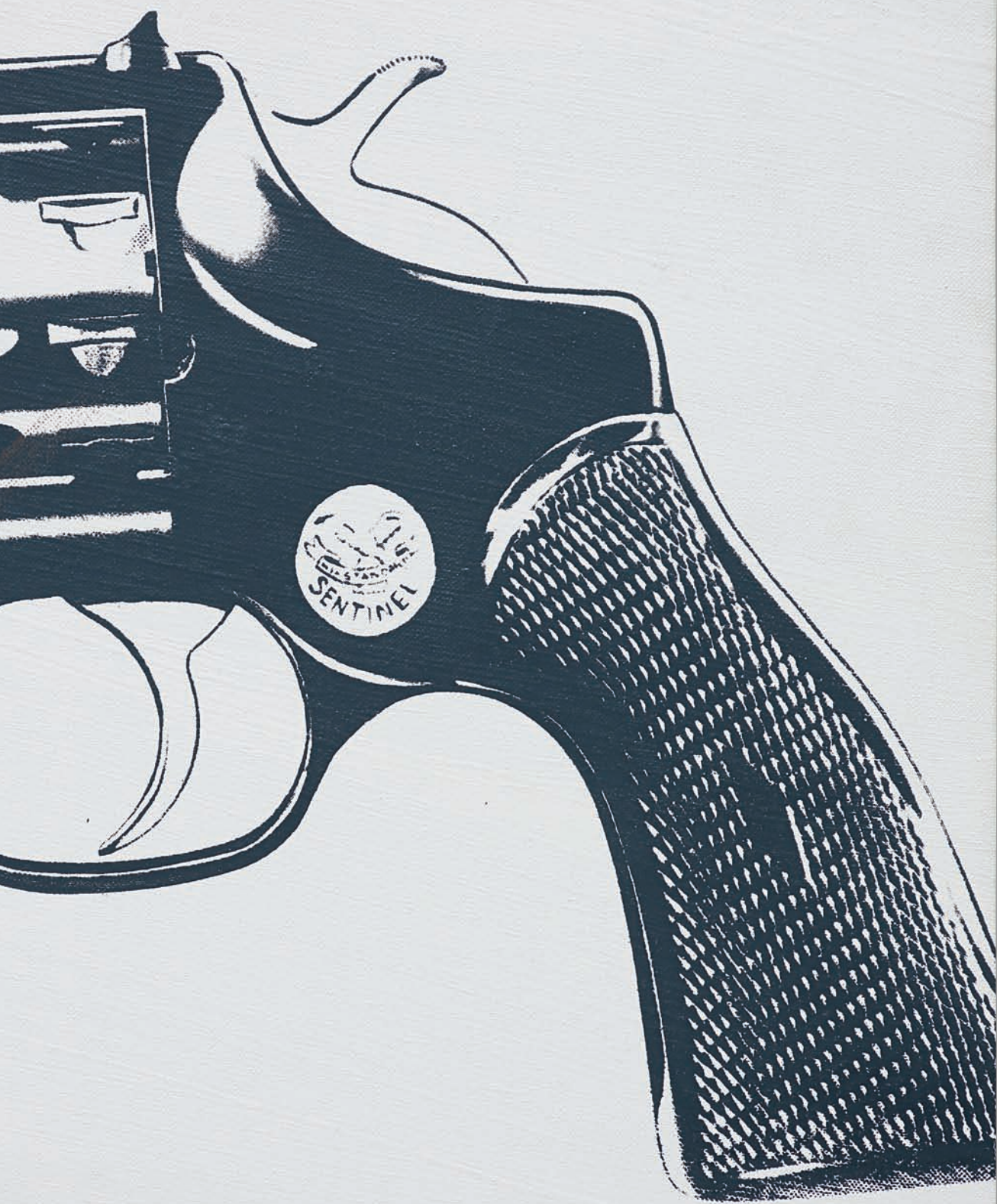
Private Collection

“The simulacrum is never what hides the truth - it is truth that hides the fact that there is none. The simulacrum is true. ”

ECCLESIASTES








“She moved in closer, fired again, and then I felt horrible, horrible pain, like a cherry bomb exploding inside me.”

ANDY WARHOL, 1980

FINAL **DAILY NEWS** **8¢**
NEW YORK'S PICTURE NEWSPAPER ©
Vol. 49, No. 296 New York, N.Y. 10017, Tuesday, June 4, 1968* WEATHER: Sunny and warm

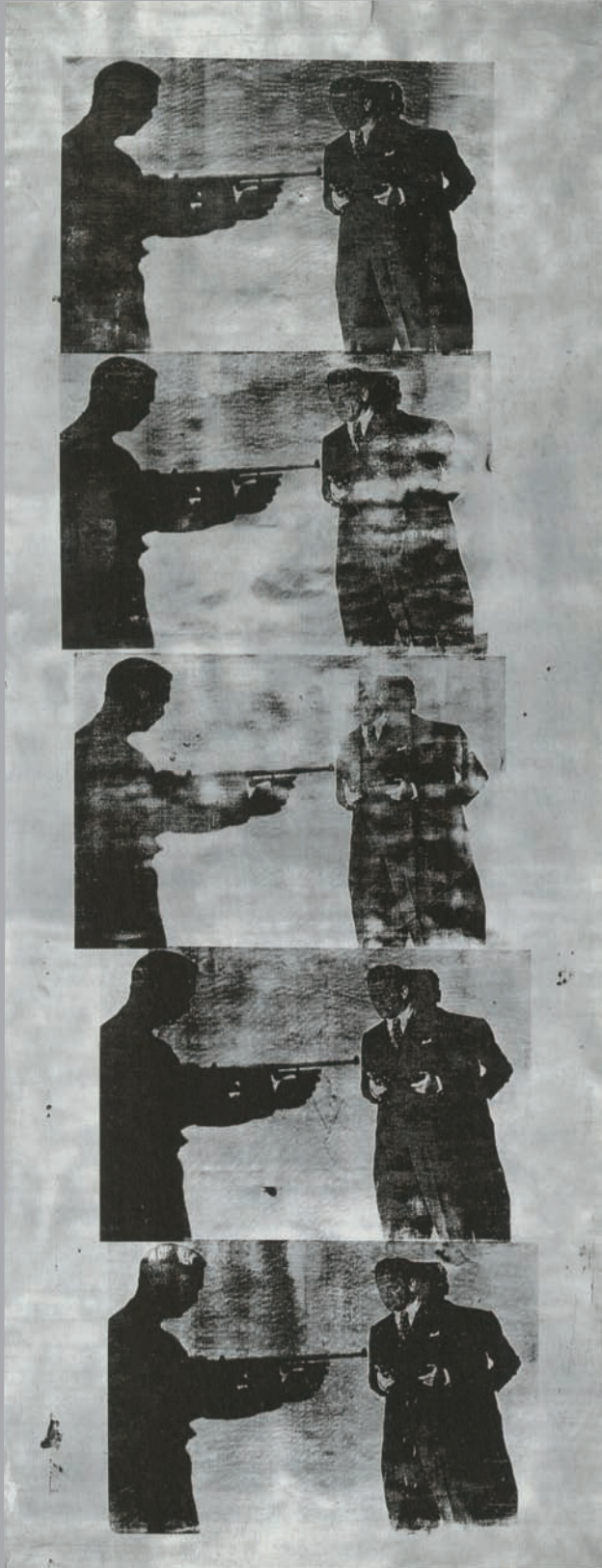
ACTRESS SHOOTS ANDY WARHOL



Mod Moviemaker Shot in Office. Underground moviemaker Andy Warhol, 41, was preoccupied with two unidentified members of the swinging set recently at Salvation, a disco. Yesterday, he was shot and critically wounded in office, 47 Union Square West. Cops say actress Valeria Solanis shot him. —Story on page 3

NEWS photo by Tom Monaster

Andrea Feldman/Andy Warhol and Liz Derringer, 1968.



Andy Warhol, Cagney, 1963, Staatliche Museum zu Berlin, Nationalgalerie, Berlin, Collection Marx, Berlin © The Andy Warhol Foundation for the Visual Arts, Inc./ARS, NY and DACS, London 2014

“We live in a world where there is more and more information, and less and less meaning.”

JEAN BAUDRILLARD, 1981

In 1968, Valerie Solanas fired a gun at Andy Warhol. The experience had a profound impact on the artist both physically and psychologically: for years afterwards, his work would resound with the echoes of her gunshots.

The present lots date from 1981-82, a twilight period in which Warhol returned to and reexamined the key images of his career. His *Guns* and *Knives* series have both frequently been read as holding autobiographical significance: stark still lifes that allow a therapeutic reconciliation with violence through the impersonal and studied superficiality of Warhol's image-making practice. As his friend Vincent Fremont recounts, ‘having nearly been killed by a handgun Andy was able to make paintings of guns as iconic objects. In order to choose which guns he would use we made calls to friends who might know someone with a gun. A few scary people, with first names only, came by and let Andy take Polaroids of their weapons. I remember him photographing a sawn-off shotgun. Finally after looking at the different Polaroids, he decided to use high-contrast reproductions of certain handguns.’ (Vincent Fremont, *Cast a Cold Eye: The Late Work of Andy Warhol*, New York, NY: Gagolian, 2006, p.157).

Through his trademark serial production methods Warhol reclaims and distances himself from the very weapon which nearly claimed his life. The gun becomes a clinical object, a reiterated icon devoid of personality, rather than a tool of aggression. Unlike Lichtenstein's 1963 *Trigger Finger*, which fetishizes the gun at the point of firing, Warhol's guns are inert, distanced from human contact and displayed like laboratory specimens.

This dispassionate Warholian lens belies the intense physical violence and agony that birthed the series. The artist recounted the Solanas incident in harrowing detail: ‘as I was putting the phone down, I heard a loud exploding noise and whirled around: I saw Valerie pointing a gun at me and I realized she'd just fired it. I said “No! No, Valerie! Don't do it!” and she shot at me again. I dropped down to the floor as if I'd been hit, I didn't know if I actually was or not. I tried to crawl under the desk. She moved in closer, fired again, and then I felt horrible, horrible pain, like a cherry bomb exploding inside me.’ (Andy Warhol in Andy Warhol and Pat Hackett, *POPism: The Warhol Sixties*, Orlando: Harcourt Press, 1980, p.343). Warhol was forced to undergo invasive surgery, his chest opened and heart massaged; he suffered ongoing pain and wore a surgical corset for the rest of his life.

“In order to choose which guns he would use we made calls to friends who might know someone with a gun. A few scary people, with first names only, came by and let Andy take Polaroids of their weapons. ”

VINCENT FREMONT, 2006

As the pistols are emptied of adversarial intent, Warhol achieves catharsis through postmodern praxis that is predicated on a deep understanding of the cult of the image in mass media. Warhol wrote in 1980 that ‘The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel.’ (Andy Warhol in Andy Warhol and Pat Hackett, *POPism: The Warhol Sixties*, Orlando: Harcourt Press, 1980, p.50). A year later, the French theorist Baudrillard observed that ‘We live in a world where there is more and more information, and less and less meaning.’ (Jean Baudrillard, *Simulacra and Simulation*, Paris: Editions Galilée, 1981, p.79). Warhol finds solace in this condition, attaining a sort of nirvana through surface.

Baudrillard advances his diagnosis of the ‘hyperreal’ in his discussion of ‘the “TV” image, which suggests nothing, which mesmerizes, which itself is nothing but a screen, not even that ... you are the screen, and the TV watches you.’ (Jean Baudrillard, *Simulacra and Simulation*, Paris: Editions Galilée, 1981, p.53). The crucial distinctions between the real and the virtual, he argues, have now all but disappeared. Again, this theory of contemporary perception finds a striking analogue in the tenor of Warhol’s own outlook on life: one punctuated decisively by the shooting. ‘Before I was shot, I always thought that I was more half-there than all-there – I always suspected that I was watching TV instead of living life. People sometimes say that the way things happen in movies is unreal, but actually it’s the way things happen in life that’s unreal. The movies make emotions look so strong and real, whereas when things really do happen to you, it’s like watching television – you don’t feel anything. Right when I was being shot and ever since, I knew that I was watching television. The channels switch, but it’s all television.’ (Andy Warhol, *The Philosophy of Andy Warhol (From A to B and Back Again)*, San Diego: Harvest, 1977, p.91).



Andy Warhol, *Double Elvis*, 1963 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London



Andy Warhol, *Gun*, 1981-2 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London



Andy Warhol, *Knives*, 1981 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

Unreality reigns anaesthetic in the gleaming barrels of these guns: a pivotal moment in the artist's long-running engagement with morbidity. From the *Death and Disaster* series to *Skulls* of 1976, Warhol is a decidedly macabre printmaker. In these monochrome emblems, Warhol sidesteps the bodily; the forms are polished – aestheticized almost to the point of abstraction. As the artist put it, 'I'm doing knives and guns. Just making abstract shapes out them.' (Andy Warhol in Barry Blinderman, 'Modern Myths: Andy Warhol' in Kenneth Goldsmith (ed.), *I'll Be Your Mirror: The Selected Andy Warhol Interviews 1962-1987*, Boston, MA: De Capo Press, 2009, p.299).

“People sometimes say that the way things happen in movies is unreal, but actually it's the way things happen in life that's unreal.”

ANDY WARHOL, 1977

33

ANDY WARHOL 1928-1987

Gun (Cowboy six shooter), 1981

synthetic polymer paint, silkscreen inks on canvas

40.6 x 50.8 cm (15 $\frac{7}{8}$ x 20 in.)

Stamped twice by The Estate of Andy Warhol and The Andy Warhol

Foundation on the overlap.

Estimate £250,000-350,000 \$384,000-538,000 €342,000-478,000 ₣

PROVENANCE

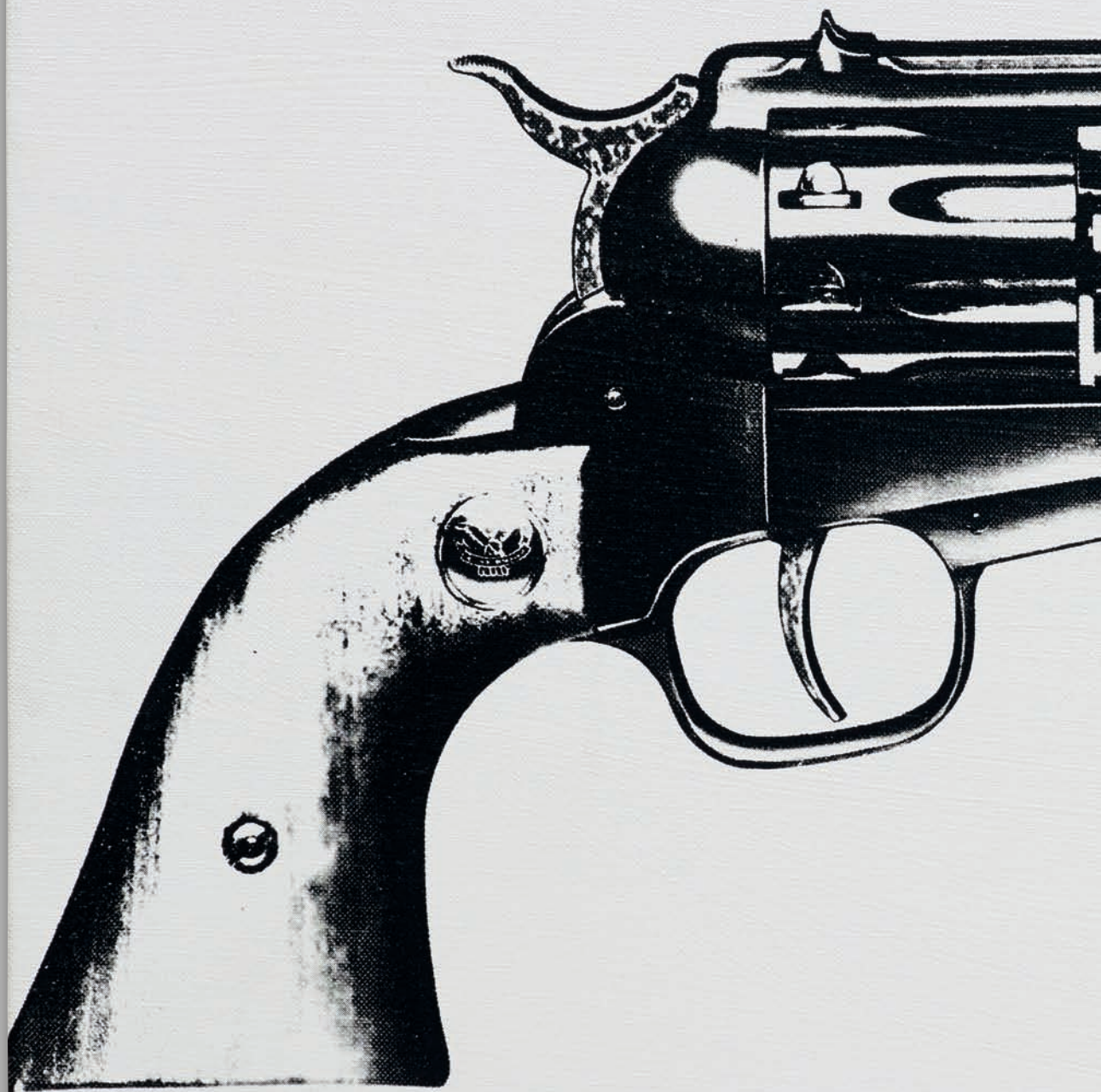
Stellan Holm Gallery, New York

Private Collection

“The more you look at the same exact thing, the more the meaning goes away and the better and emptier you feel. ”

ANDY WARHOL, 1975







PROPERTY FROM A PRIVATE AMERICAN COLLECTION

ED RUSCHA b. 1937

Fairly Small Torpedos, 1974

gunpowder, pastel on paper

57.8 x 72.7 cm (22¾ x 28⅝ in.)

Signed, numbered and dated 'Edward Ruscha 1974 [D-224]' on the reverse.

Estimate £100,000-180,000 \$153,000-275,000 €136,000-247,000 ±

PROVENANCE

Leo Castelli Gallery, New York

Mr. and Mrs. John D. Brundage, Winnetka, Illinois

James Corcoran Gallery, Los Angeles

Anthony Meier Fine Arts, San Francisco

EXHIBITED

Austin, Laguna Gloria Art Museum, *Joe Goode and Edward Ruscha:*

Drawings, 26 March - 24 April, 1977

New York, P.S.1 Contemporary Art Center, *Eight Funny Artists: Wit and*

Irony in Art, 26 April - 14 June, 1981

LITERATURE

E. Ruscha, *They Called Her Styrene*, London: Phaidon, 2000, n.p. (illustrated)

L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Works on Paper*,
Volume 1: 1956-1976, Gagosian Gallery, New York & Yale University Press,
New Haven, 2014, p. 374, no. D1974.26 (illustrated)

“Ed Ruscha has the coolest gaze in American art.”

J.G. BALLARD

TORPEDOS

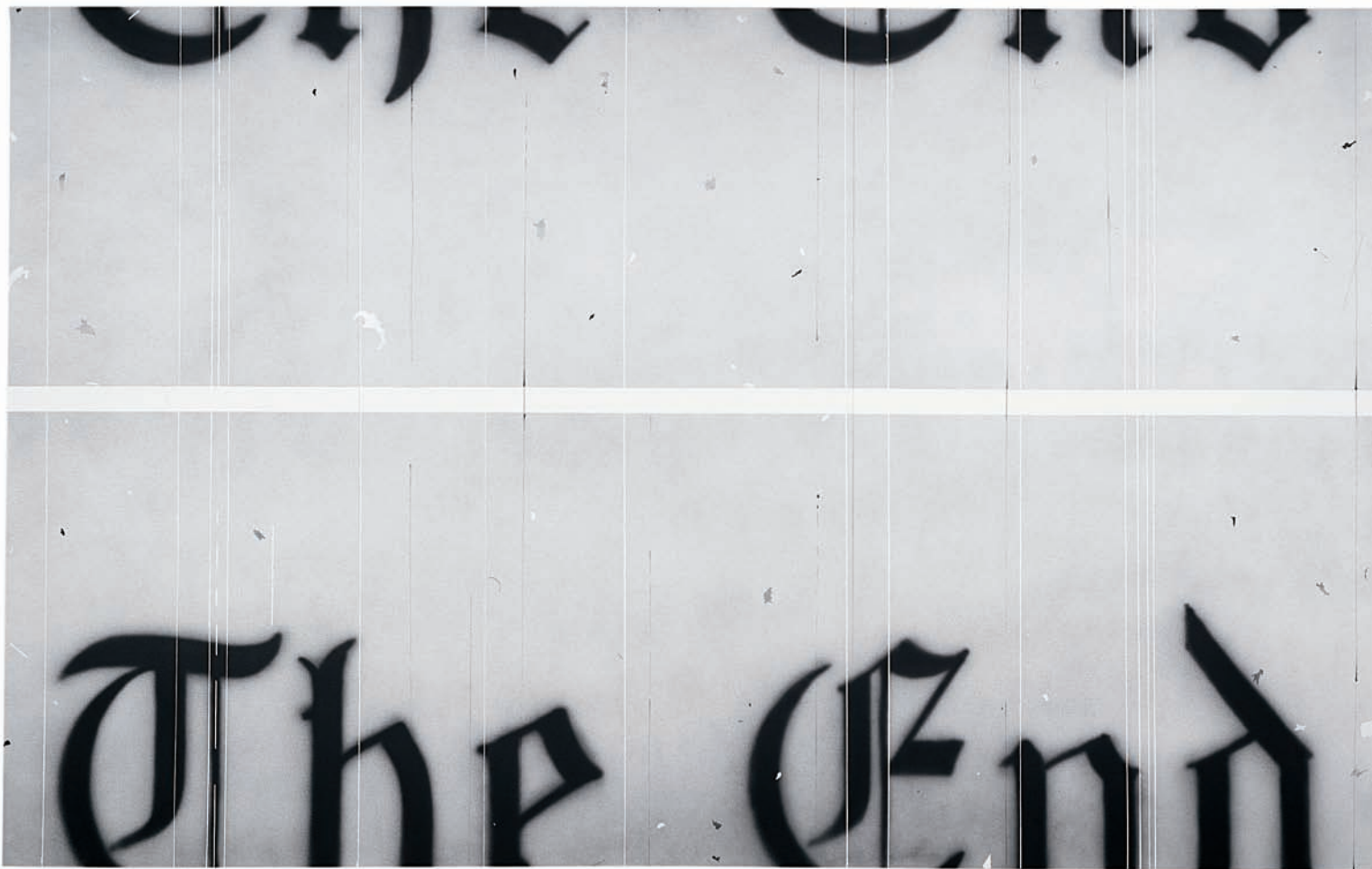
FAIRLY SMALL

L TORPEDOS

FAIRLY SMALL TORPEDOS







“I happened to have, just by accident, this little canister of gunpowder, and I thought: well, that’s a powder, like charcoal and like graphite, and why can’t that be used.”

ED RUSCHA, 2004

Ed Ruscha was born in Omaha, Nebraska, in 1937. Moving to Los Angeles in 1956, he began work as a signpainter, and later worked in press and typesetting for an art book publisher. During this formative period he came across a Robert Rauschenberg combine and a then obscure Jasper Johns painting, *Target with Four Faces*, printed in a magazine: from then, he says, he was inspired to become a fine artist.

This distinct genesis in print media heavily influenced Ruscha’s eventual aesthetic. Beyond simply forming a Southern Californian brand of Pop Art, Ruscha’s work displays a deep textual vision that is uniquely his own. In his pieces, words are given a physical voice, and their evocative potential fully realized in clashes between the banal and the majestic. ‘Some Pretty Eyes’ are blankly juxtaposed with ‘Some Electric Bills,’ ‘Pay Nothing Until April’ is stamped on a sublime photorealistic mountain. An admirer of J.G. Ballard and Don DeLillo, Ruscha sees the dark and apocalyptic face of modernity, but a Pop sense of humour smiles wryly through much of his work.

The present lot dates from an experimental period that began in the late 1960s, and saw Ruscha explore a range of unorthodox materials. His 1969 *Stains* series features substances as wide-ranging as egg yolk, turpentine,

beer, salad dressing, Pepto-Bismol, and the artist’s own blood. During this time, Ruscha also came to regularly employ gunpowder as a medium, enjoying its colour and texture and the ease it offered in correcting mistakes. ‘I happened to have, just by accident, this little canister of gunpowder, and I thought: well, that’s a powder, like charcoal and like graphite, and why can’t that be used?’ (Ed Ruscha, *Artist Ed Ruscha discusses his use of gunpowder* [video], SFMOMA, July 2004).

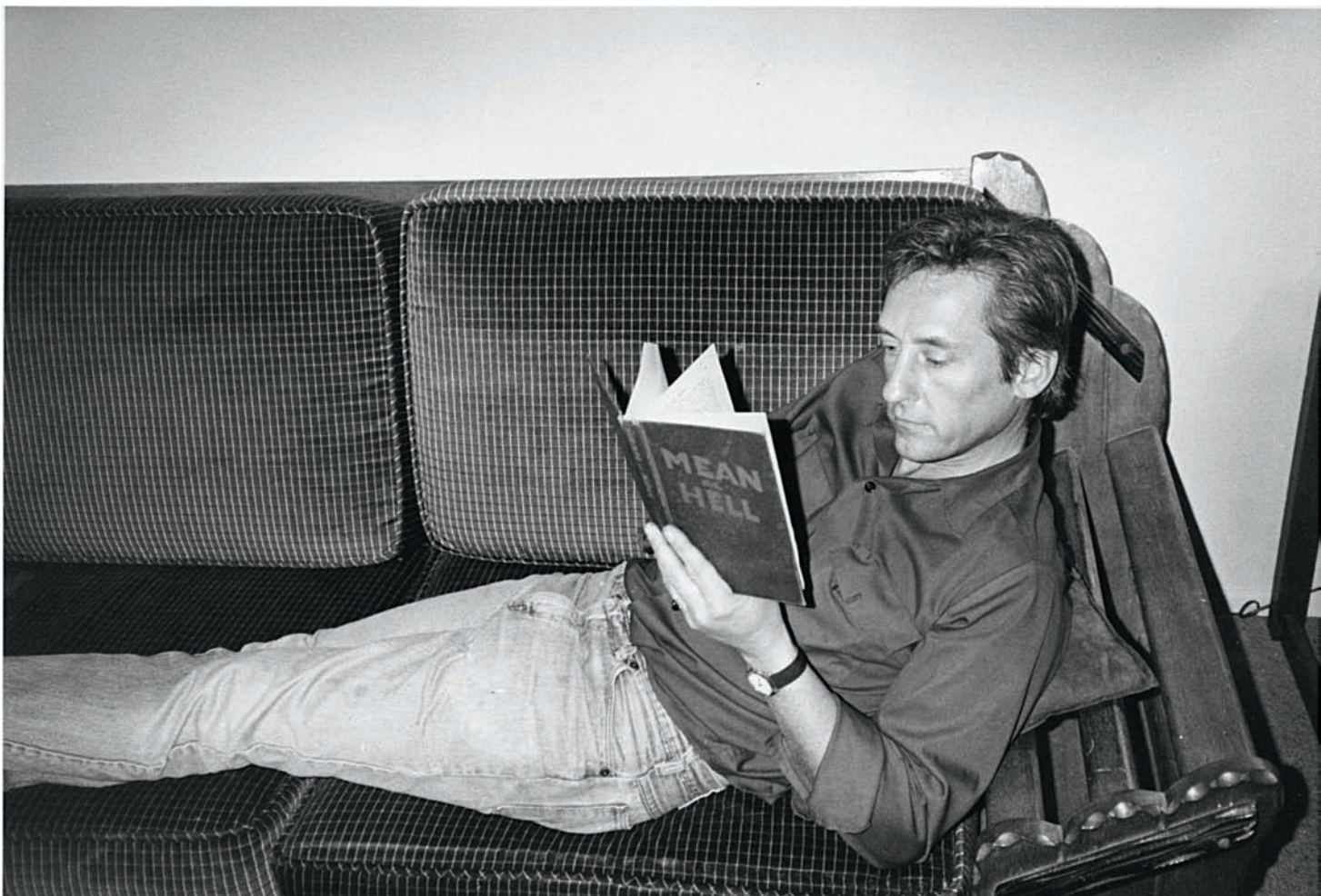
From this spontaneous inception sprung some of Ruscha’s most distinctive work. Gunpowder pieces like *Nashville* and *So* spell out their titles in white ribbons of cursive longhand, transforming the textual into the ornamental. The present lot is rather less decorous than these works. The stark black and white palette lends the piece an unnerving impassivity. The effect is of a dispassionate sci-fi news bulletin or a phrase removed from an arcane poem. Belonging to a dystopia that is both familiar and remote, the words confront the viewer as some inviolable and perhaps unwelcome truth. Yet it is a truth that remains essentially ungraspable, belonging wholly to the realm of neither fact nor fiction. As is so often the case in the artist’s work, the viewer is suspended between enlightenment and mystification.

Discussing his use of gunpowder, Ruscha emphasizes pragmatic concerns; 'the gunpowder itself is in granules. I could see it would make a good choice of materials; it could actually impregnate on paper... It became a material that I could correct.' (Ed Ruscha in Paul Kalstrom, 'Interview With Ruscha In His Hollywood Studio,' Ed Ruscha, *Leave Any Information At The Signal*, Cambridge, MA: MIT Press, 2004, p.155). Speaking about process and materiality, he makes no mention of the associative weight of gunpowder. However given the title and content of the piece, the medium's connotations are unavoidable. A meta sensibility creeps into the work, just as it does in his trompe l'oeil splash of water forming the word 'Drops.' Rendered in gunpowder, the phrase 'Fairly Small Torpedos' becomes self-referential; the words are the weapons which they denote.

The weaponisation of text gestures towards the lurid Watergate climate of 1974, a year in which applications to journalism school had reached an all-time high. Words had become arms; the recording that led to Nixon's downfall was called the 'Smoking Gun' tape. Such are the connotative possibilities of the painting. Yet at the very point of signification, the text re-solidifies into an unspeaking object. It is this interplay between signification and its negation which makes Ruscha's work so beguiling. The artist is as ambivalent about this dynamic as the pieces themselves: 'Sometimes I don't care about the definition of the words. Sometimes they

are just a simple excursion, start-stop, unto itself ... Then other times, like you say, I can't escape the fact that, say, the word "Annie" would mean many things to many people' (Ed Ruscha in Paul Kalstrom, 'Interview With Ruscha In His Hollywood Studio,' Ed Ruscha, *Leave Any Information At The Signal*, Cambridge, MA: MIT Press, 2004, p.192).

In a contemporary context, Ruscha's words even have much in common with the randomised phrase generation of CAPTCHAs, which require a user to type out a combination of words to prove that they are human – perhaps the ultimate in the semiotics of postmodernity. His words may emerge as objects but don't necessarily remain so; instead they have the potential to be re-imagined as overhead conversation, snippets of verse, or a half-glimpsed headline. Ruscha pulls absurdity from the flux of mass media into a coherent statement of his penetrating gaze. In *Fairly Small Torpedos*, he creates an artwork as conceptually wise as it is graphically striking.



Ed Ruscha with book, photo credit: Danna Ruscha

ED RUSCHA b. 1937*Ship Talk*, 1988

acrylic on canvas

142.2 x 341 cm (55⅞ x 134¼ in.)

Signed and dated 'Ed Ruscha 1988' on the reverse. Annotated 'Ed Ruscha 1988 "SHIP TALK"' on the stretcher.

Estimate £400,000-600,000 \$613,000-919,000 €544,000-817,000 ₺**PROVENANCE**

Mos Food Services, Tokyo

Paul Rusconi, Los Angeles

Gagosian Gallery, Los Angeles

Sandroni Rey, Los Angeles

Andrew and Lea Fastow, Houston

Christie's, New York, November 13, 2007, Lot 66

Private Collection

Christie's, London, February 14, 2012, Lot 43

Acquired by the present owner from the above

EXHIBITEDNagoya, Institute of Contemporary Arts, *Edward Ruscha*, October-December 1988, then traveled to Tokyo, Touko Museum of Contemporary Art (1989)Bulleen, Australia, Museum of Modern Art at Heide, *Downtown: Ruscha, Rooney, Arkley*, 1995

Houston, The Menil Collection, extended loan, 2001

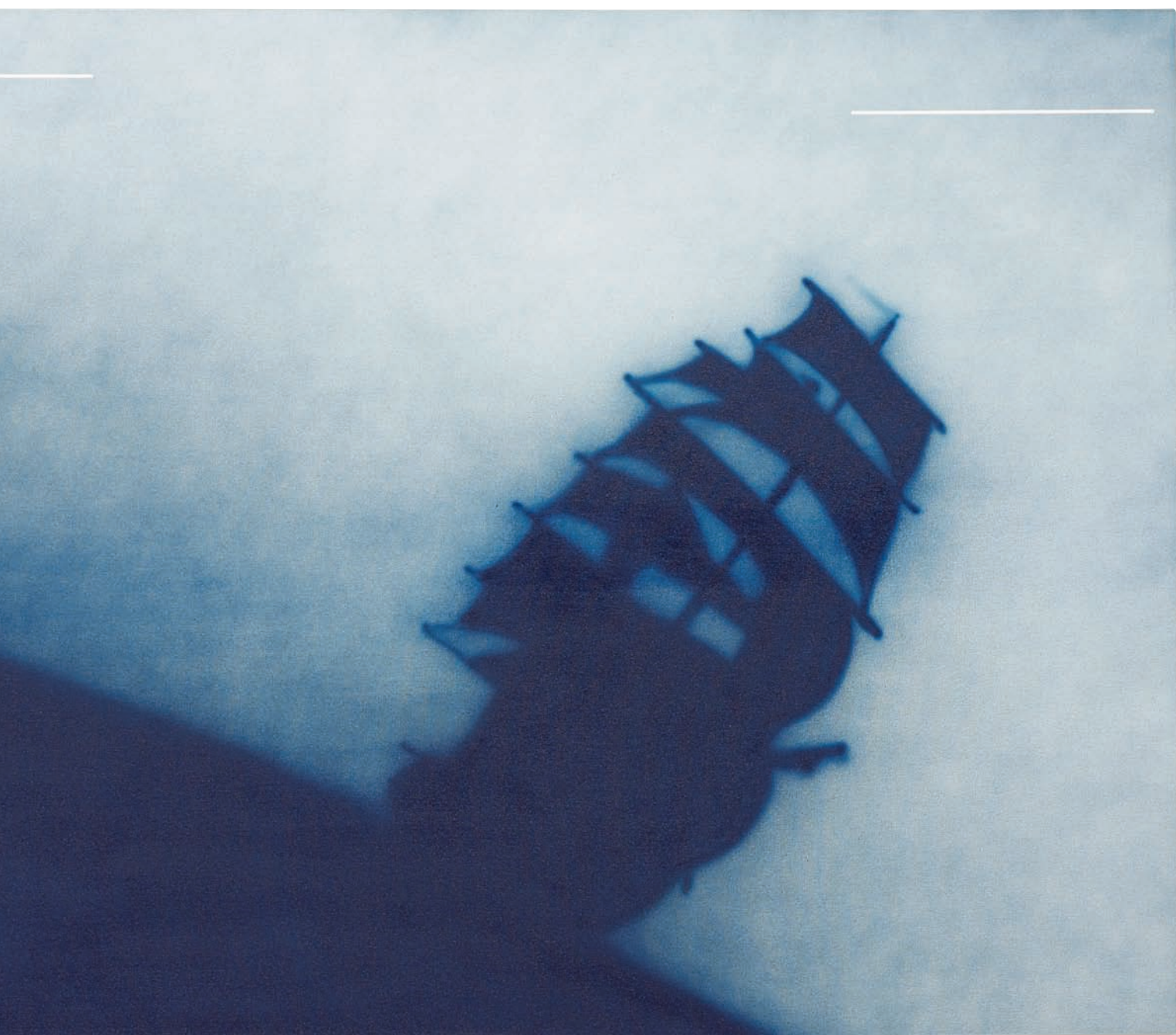
Austin, Blanton Museum of Art, The University of Texas at Austin, extended loan, 2006

LITERATURE*Edward Ruscha*, exh. cat., Institute of Contemporary Arts, Nagoya: 1988, pp. 42-3 (illustrated)T. Kinoshita, *Edward Ruscha*, Bijutsu Techo, 1989, P. 39 (illustrated)J. Gibson, "Los Melbos", *Art & Text*, 1995, pp. 20-1 (illustrated)*Downtown: Ruscha, Rooney, Arkley*, exh. cat., Museum of Modern Art, Bulleen: 1995, p. 15 (illustrated)R. Dean and L. Turvey, *Edward Ruscha: Catalogue Raisonné of the Paintings*, Volume 4: 1988-1992, New York: 2009, cat. no. P1988.31, pp. 82-3 (illustrated)

“They’re not about my experience because I ain’t a sailor.”

ED RUSCHA, 2004







Ed Ruscha, *Brave Men of La Jolla*, 1995 © 2015 Edward Ruscha

The tall ship has a long history of artistic representation. From the maritime painting of the Dutch Golden Age to that of nineteenth century Romanticism, it has persisted as a ready subject for aestheticization. Perhaps more curiously, it is a recurrent form in the painting of Ed Ruscha. Discussing its origins in his work, the artist acknowledges a broad receptivity: 'I get the imagery from all sources. I may have seen several ships and then I'll work on a drawing, change it, put some masts over here, a sail here ... The images just come from anywhere – a magazine, a photograph of an old ship.' (Ed Ruscha in Bill Berkson, 'Ed Ruscha,' Alexandra Schwartz (ed.), *Leave Any Information at the Signal*, Cambridge, MA: The MIT Press, 2004, p.275-276).

In 1983, Ruscha painted *Brave Men Run In My Family*. A work in oil, it overlaid the titular phrase on an optimistic maritime scene: sails billowing

against a swathe of blue sky. Several years later, the ship returned in a series of altogether more brooding compositions. Instances of the artist's silhouette paintings, pieces like *Brother, Sister* (1987), *Parts per Trillion* (1987), and the present lot saw Ruscha use an airbrush to produce hazy black-and-white designs. *Ship Talk* finds three vessels precariously balanced atop an improbably curved seascape. The boats are both imperilled and threatening, recalling a painterly tradition of ships desperately adrift amid storm-struck oceans.

Yet the scene depicted is not the chaos of a naval battle; its tone is less frenetic, more unnerving. It reveals a tendency in Ruscha's work to link the nautical and the spectral – a tendency most striking in his 1986 painting *Ghost Ship*. The ship envisaged in both pieces is remarkably similar: a shadowy silhouette, banking to the side. It is beguilingly inaccessible,

“There are no rules for looking at my paintings. They come, as I have said, from my intuition.”

ED RUSCHA, 2004

possessed of a ghostliness that is typical of Ruscha. His pieces often seem haunted: empty yet reverberating with memory. Amongst these resonances is the maritime painting of Caspar David Friedrich, particularly his pieces *Segelschiff* (1815) and *Schiffe auf Reed* (1816-17). In both, the Romantic painter uses a muted palette to imbue his ships with an eerie silence. Human forms are in retreat; here, as in *Ship Talk*, one senses an indefinable presence in their place.

Discussing *Brother, Sister* and the subject of his ship paintings, Ruscha makes a careful distinction: ‘they’re not about my experience because I ain’t a sailor. The ship is my interpretation of a picture of a ship rather than a ship. It’s like a painting of an idea about a ship.’ (Ed Ruscha in Guy Cross, ‘Pronounce His Name Rew-Shay,’ Alexandra Schwartz (ed.), *Leave Any Information at the Signal*, Cambridge, MA: The MIT Press, 2004, p.33). This casts light on the paintings’ ghostliness; shrouded in haze, the ships generate an ambiance or a set of associations. Ruscha translates the indefinite quality of thought onto canvas. To do so, he makes careful use of the airbrush – a technique to which he was once adverse. Relating an about-turn in his practice, he recounts ‘I always detested airbrush art. And I found myself using an airbrush ... I’m finding myself going against my own rules.’ (Ed Ruscha, *Ed Ruscha on His Silhouette Paintings* [video], SFMOMA, July 2004).

As he turned to the airbrush, text also began to depart from Ruscha’s work. In *Ship Talk*, as in other of his paintings from the period, a series of strips runs across the image. The implication is that text has been blocked out; much like the cloudiness of the image itself, they act as an impediment to easy comprehension. Varying in size, each strip appears to correspond to one of the three boats. The title is perhaps elucidating; as *Ship Talk* implies, the boats are communicating with one another, but in a language that we are unable to understand. Here the work alludes to nautical history – to the specialised forms of correspondence that govern the high seas: flag semaphore, for instance, and the idiosyncrasy of nautical terminology. These are types of communication that are impenetrable to those untrained in their strictures. In the same way, *Ship Talk* assumes an air of mystification; it exists at the bounds of comprehension.

Discussing his iconic representations of gas stations, Ruscha remarks ‘I think they become more powerful without extraneous elements like people, cars, anything beyond the story.’ (Ed Ruscha in Thomas Beller, ‘Ed Ruscha,’ Alexandra Schwartz (ed.), *Leave Any Information at the Signal*, Cambridge, MA: The MIT Press, 2004, p.285). This same economy characterises *Ship Talk*. The composition is uncluttered, and all the more entrancing for its concision. It is restrained, but far from cautious.



Willem van de Velde the Younger, *A Ship on the High Seas Caught by a Squall, Known as 'The Gust'*, c. 1680



Ed Ruscha, *Sea of Desire*, 1984 © 2015 Edward Ruscha

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

ED RUSCHA b. 1937

Anchor Stuck in Sand, 1990

acrylic on canvas

153 x 285.1 cm (60¼ x 112¼ in.)

Signed and dated 'Ed Ruscha 1990' on the reverse. Further signed, titled and dated 'EDWARD RUSCHA "ANCHOR STUCK IN SAND" 1990' on the stretcher.

Estimate £300,000-500,000 \$460,000-766,000 €408,000-681,000 ±

PROVENANCE

James Corcoran Gallery, Santa Monica

The Robert A. Rowan Collection, Los Angeles

Sotheby's, New York, *Contemporary Art*, 15 November, 2000, lot 275

Private Collection

Phillips, New York, *Contemporary Art Evening Sale*, 7 March, 2013, lot 15

Acquired at the above sale by the present owner

EXHIBITED

Los Angeles, Museum of Contemporary Art, *Ed Ruscha*, 9 December, 1990
– 24 February, 1991

Pasadena, Art Center, College of Design, *Selections from the Robert A. Rowan Trust Collection*, 21 May – 9 July, 1995

LITERATURE

R. Dean & L. Turvey, *Edward Ruscha: Catalogue Raisonné of The Paintings, Volume Four: 1988-1992*, New York, Gagosian Gallery, 2009, no. P1990.44, pp. 308-309 (illustrated)

“At one time I used to think that art was strictly visual, and you’re not supposed to go and dig deeper into messages. But now I believe it all has to do with tantalizing your memory...The most that an artist can do is start something and not give the whole story. That’s what makes mystery.”

ED RUSCHA, 1988





Portrait of Ed Ruscha at Hamilton Press © 2015 Ed Hamilton, Artwork © Edward Ruscha

When Ed Ruscha left Los Angeles' Chouinard Art Institute in 1960, Pop Art was incipient. The years that followed saw a period of radical artistic transformation; a new aesthetics emerged, deriving both image and technique from the world of commercial entertainment. Ruscha had his own role to play in this narrative. Now-canonical paintings like *Large Trademark With Eight Spotlights* (1962) and *Hollywood* (1968) sought inspiration in Los Angeles' film industry and its distinctive iconography.

In these paintings, as elsewhere, Ruscha revealed his enduring interest in text and typography. From the very early stages of his career, words and their dual potential for both signification and materiality have been a central preoccupation of the Omaha-born artist. Many of his paintings find a single word or phrase recontextualised in suggestive interplay with typeface and background. The effect is often at once disorientating and strangely elucidating.

The present lot belongs to a distinctive period in Ruscha's career during which textuality played a less overt role. In the late 1980s and early 1990s, he made a series of silhouette paintings, interleaving light and shadow. Formerly his work had embraced the midday heat, now he turned his attention to the cold and shade. *Name, Address, Phone* from 1986, for instance, bodies forth a nocturnal black-and-white landscape. Against the pale glow of the sky, a cluster of trees and buildings assert their isolation. Three empty strips interrupt the canvas acting as 'blanks in which to insert the three words of the title.' (Richard D. Marshall, *Ed Ruscha*, London: Phaidon, 2005, p.210)

Anchor Stuck in Sand shares this atmosphere of portent and secrecy, depicting in granular detail the darkened silhouette of a submerged anchor. It is a highly arresting image, and one which evidently made an impression on Ruscha himself; it would return in *Invisiglass*, a painting of three years later, buried under a skewed clock face and the titular portmanteau. The absence of textuality from *Anchor Stuck in Sand* is central to its intrigue. There are neither words nor empty strips signifying their absence. Facing the unspeaking image, the viewer glimpses some vast and unfathomable mystery.

Discussing the inception of the silhouette paintings, Ruscha remarked 'I think they mostly come from photography, although they are not photographically done or anything.' (Ed Ruscha in conversation with Thomas Beller, Alexandra Schwartz (ed.), *Leave Any Information at The Signal*, Cambridge, MA: The MIT Press, 2004, p.284) Using an airbrush, the artist was able to remove brushstrokes from his work, creating a still and flat surface. Manifest in *Anchor Stuck In Sand* is this photographic quality: a sense of haunting and depthless calm.

It is not only photography which looms large over the painting. So too does cinematography. Discussing the impact of the latter on his work, Ruscha remarked 'I began seeing commercial Hollywood films when I was nine or ten years old ... Most of the films I saw at that time were black and white. I've got a vivid memory of what it looked like on a big screen and the silvery feeling I got from them; I'm sure it had everything to do with my thoughts about painting.' (Ed Ruscha, 'Life in Film: Ed Ruscha,' *Frieze*, Issue 127, November-December 2009).



Ed Ruscha, *Chain and Cable*, 1987 © 2015 Edward Ruscha

“I’ve been influenced by the movies, particularly the panoramic-ness of the wide screen. The wide-screen says something about my work.”

ED RUSCHA, 1989

In the present lot, as in other paintings from the period, Ruscha returns to these early experiences. Working in black and white, he revisits this ‘silvery feeling,’ refashioning the material of mid-twentieth century cinema within a painterly form. He is especially influenced by the film noir tradition, identifying *The Savage Eye* and *Private Property* (both 1960) among his favourites. (Ed Ruscha, ‘Life in Film: Ed Ruscha,’ *Frieze*, Issue 127, November-December 2009). With its foreboding silhouette, intimations of concealment and interplay of light and dark, *Anchor Stuck In Sand* owes a clear debt to this genre.

Seen from this perspective, the present lot speaks to Ruscha’s enduring concerns. As with much of his best work, it draws upon the culture

of entertainment and filmmaking, realizing its potential for mystery and ambiguity. In his paintings of burning buildings and snatches of decontextualized speech, the viewer is confronted by a series of questions whose answers are continually shifting. In all its hazy uncertainty, *Anchor Stuck In Sand* is very much part of this tradition. As Ruscha himself remarked in the late 1980s, ‘whatever my work was made up of in the beginning is exactly what it is like today ... I could have seen the silhouette paintings happening twenty years ago.’ (Ed Ruscha in conversation Bonnie Clearwater, Alexandra Schwartz (ed.), *Leave Any Information at The Signal*, Cambridge, MA: The MIT Press, 2004, p.293).

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

ED RUSCHA b. 1937

She Slept With Two Windup Alarm Clocks, 1978

acrylic on canvas

40.6 x 152.4 cm (16 x 60 in.)

Titled 'SHE SLEPT WITH TWO WINDUP ALARM CLOCKS' lower centre.

Signed and dated '1978 Edward Ruscha' on the reverse.

Estimate £400,000-600,000 \$613,000-919,000 €544,000-817,000 ₺

PROVENANCE

Ace Gallery, Los Angeles

EXHIBITED

Seattle, Richard Hines Gallery, *Opening Exhibition*, 1978

San Francisco, San Francisco Museum of Modern Art, *I Don't Want No Retrospective: The Works of Edward Ruscha*, 25 March-23 May 1982, then traveled to New York, Whitney Museum of American Art (8 July-5 September 1982), Vancouver, Vancouver Art Gallery (4 October-28 November 1982), San Antonio, San Antonio Museum of Art (27 December 1982-20 February 1983), Los Angeles, Los Angeles County Museum of Art (17 March-17 April 1983)

Mexico City, Museo Tamayo, *Edward Ruscha: La Mirada Distanciada (The Long View)*, 16 March-16 July 2006

LITERATURE

S. McRae, "Welcome to Ruscha's L.A.," *Vancouver Sun*, August 4 1978.

J. Kutner, "Ruscha: Shapes and Shadows of L.A.," *Dallas Morning News*, 1982, p. 17 (illustrated)

R. Dean and E. Wright, *Edward Ruscha: Catalogue Raisonné of the Paintings, Volume Two: 1971-1982*, New York: Gagosian Gallery / Steidl, 2005, p. 239 (illustrated)

“You can’t look at a word and read it at the same time, any more than you can simultaneously kneel and jump.”

PETER SCHJELDAHL, 2004

SHE SLEPT WITH TWO WINDUP ALARM CLOCKS

SHE SLEPT WITH TWO WINDU

P ALARM CLOCKS

She Slept With Two Wind-Up Alarm Clocks sees Ed Ruscha at his most expansively inscrutable. Miniscule text hovers in a vast and featureless L.A. nightscape, a widescreen red sky that offers no clue to the words' significance; both eerie and quietly comic, it is a compelling example of the mastery of text and image that have made Ruscha one of the most important artists of the last half-century.

Although he frequently disavows any deep association with the city, Ruscha's art is undeniably informed by the aesthetic and cultural sensibilities of Los Angeles. The present lot distils key aspects of this setting to piquant expression. The long, thin composition and apocalyptic sunset-streetlight colours are reminiscent of his silhouetted landscapes featuring the Hollywood sign (and 'Halloween' variations thereof); as a material feature of the LA skyline, these 45-foot letters emblemise both the film industry and the proliferation of signs in Los Angeles – billboards, gas stations, shopfronts, bumper stickers – that are all part of its temperament, all designed to be visible when driving down its endless

sunbaked freeways. L.A. is a city of roads and signs. Here, floating free of any framework, words oscillate between object and symbol. As Peter Schjeldahl explains, 'You can't look at a word and read it at the same time, any more than you can simultaneously kneel and jump. You may think you can, because the toggle between the two mental operations is so fast. Graphic advertisers play that switch back and forth. Ruscha learned to freeze it in mid-throw, causing a helpless, not unpleasant buzz at the controls of consciousness.' (Peter Schjeldahl, 'Seeing and Reading: Ed Ruscha at the Whitney,' *New Yorker*, 26 July 2004).

This kinetic thrill of attempting to 'read' Ruscha is inflected by the disconcertingly long, narrow profile of the canvas, common to many works from the late 1970s. The artist has called this 'just a natural progression of extensions of syntax ... It's the idea of things running horizontally and trying to take off. It's almost like an airstrip in a way.' (Ed Ruscha in conversation with Paul Karstrom, Alexandra Schwartz (ed.), *Leave Any Information at the Signal*, Cambridge, MA: MIT Press, 2004, p.161). Further, the horizontal axis of the act of reading echoes the asyndetic stretch of driving down freeway and boulevard: the painting's shape lends it an evocative mileage that captures the panoramic nature of L.A. existence. This is an idea that found early expression in Ruscha's 1966 photobook *Every Building on the Sunset Strip*. Its painstaking

“A lot of my paintings are anonymous backdrops for the drama of words.”

ED RUSCHA, 1988

documentary subject is self-explanatory; the published product contains a single accordion-folded sheet that opens out to a length of 27 feet, the continuous assembled photograph itself less than two inches high.

The painting's words themselves carry a hint of nocturnal menace, only heightened by their darkly brooding backdrop. Taking his texts from a huge variety of sources, Ruscha captures an almost synesthetic fascination for the qualities of language. 'Words have temperatures to me. When they reach a certain point and become hot words, then they appeal to me. "Synthetic" is a very hot word. Sometimes I have a dream that if a word gets too hot and too appealing, it will boil apart, and I won't be able to read or think of it. Usually I catch them before they get too hot.' (Ed Ruscha in



Pablo Picasso, *Femme Endormie*, 1935 © Succession Picasso/DACS, London 2015



Felix Vallotton, *To Lay Down Sun with Villerville*, 1917

Howardena Pindell, 'Words with Ruscha,' *Print Collector's Newsletter* 3:6, Jan-Feb 1973, p.125). Here, disintegration impends among mystery: 'she slept;' has she woken up? Why does she have two alarm clocks? Who is she?

If we look to the red sky for elucidation, however, we may be led astray; Ruscha gives precedence to the oblique semiotic action of the words alone. 'A lot of my paintings are anonymous backdrops for the drama of words. In a way they're words in front of the old Paramount mountain. You don't have to have the mountain back there - you could have a landscape, a farm. I have background, foreground. It's so simple. And the backgrounds are of no particular character. They're just meant to support the drama, like the "Hollywood" sign being held up by sticks.' (Ed Ruscha in conversation with Bill Berkson, *Shift*, 2:4, 1988, p.16). This conjunction of text and drama stands as neat metonym for Ruscha's practice at large, but the background's links to landscape and cinematic title-screen nonetheless

conjure an importantly West Coast perspective. The diminutive text looms ready to advance and engulf in Panavision clarity; we squint for meaning as at an optician's chart, and feel the graphic zoom of billboard lettering approaching roadside in a haze of Pacific Rim sunlight.

"If I didn't drive, if I lived in a place where there were no cars, I'm sure I would think about things entirely differently."

ED RUSCHA, 1990

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

GILBERT & GEORGE b. 1943/1942

Spitalfields, 1980

16 black and white photographs, in artist's frames

243.8 x 203.2 cm (96 x 80 in.)

Signed, titled and dated 'SPITALFIELDS Gilbert and George 1980' lower right. Each framed part individually named, titled and consecutively numbered 'GILBERT + GEORGE SPITALFIELDS No. 1-16/16' on the reverse.

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ± ♠

PROVENANCE

Anthony d'Offay Gallery, London

Private Collection, New York

Sotheby's, New York, *Contemporary Art*, 18 May, 2000, lot 170

Private Collection

Christie's, London, *Post-War and Contemporary Art Evening Sale*, 30 June, 2009, lot 34

Acquired at the above sale by the present owner

EXHIBITED

London, Anthony d'Offay Gallery, *Gilbert & George: Modern Fears*, 1980

Eindhoven, Van Abbemuseum, *Gilbert & George*, November 1980, then traveled to Dusseldorf, Kunsthalle (January 1981), Paris, Musée national d'Art moderne, Centre Georges Pompidou (April 1981), London, Whitechapel Art Gallery (July 1981)

Bordeaux, CAPC Musée d'Art contemporain, *Gilbert & George, The Complete Pictures 1971-1985*, May - September 1986, then traveled to Basel, Kunsthalle (September - November 1986), Brussels, Palais des Beaux-Arts (November 1986 - January 1987), Madrid, Palacio de Velázquez, Parque del Retiro (February - March 1987), Munich, Städtische Galerie im Lenbachhaus (April - June 1987), London, Hayward Gallery (July - September 1987)

LITERATURE

Gilbert & George, exh. cat., Van Abbemuseum, Eindhoven, 1980, p. 296 (illustrated) *Gilbert & George, The Complete Pictures 1971-1985*, exh. cat., CAPC Musée d'Art contemporain, Bordeaux, 1986, p. 134 (illustrated) R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005, Volume 1 1971-1988*, London, 2007, p. 358 (illustrated)

“Nothing happens in the world that doesn't happen in the East End.”

GILBERT & GEORGE, 2009





Artists Gilbert and George (Gilbert Proesch and George Passmore) travel on a London bus, 30th January 1997 © Peter Macdiarmid / Getty Images

“It’s always nature versus the city. We love it. Just this morning we saw matchsticks and some amazing blood-red vomit down the end of the road. Extraordinary! Great explosions!”

GILBERT AND GEORGE, 2015

Gilbert and George have lived together at 8 Fournier Street, a Georgian house in Spitalfields, since 1968. According to George, ‘nothing happens in the world that doesn’t happen in the East End.’ (Gilbert & George in Anna van Praagh, ‘Gilbert and George: “Margaret Thatcher did a lot for art,”’ *Telegraph*, 5 July 2009). Taking East London as their microcosm, they explore what they have called the three main ‘life-forces’ of art: The Head, The Soul and The Sex.

Spitalfields is from a series of large-scale photographic works titled *Modern Fears* (1980-1981). The duo had begun to introduce colour into their compositions from the mid-seventies, but here return to a haunting monochrome; attenuated and quiet, the themes of sex, death, and religion that pervade so much of their oeuvre are barely suggested. The artists themselves, most often ‘living sculptures’ in their images, are uncharacteristically absent. The possibilities of humanity and meaning are glimpsed in the silhouetted skyline of houses: who lives there and what

they are doing remain tantalising propositions. Organic and expansive, the form of the tree branching through the grid assemblage carries a further hint of vibrant life transcending boundaries. The moon (or is it the sun?) that shines beyond imbues the outline with gentle optimism even as an air of mystery reigns.

With their idiosyncratic dress sense and unique mission of living as an art form, Gilbert and George are true eccentrics, and a familiar sight in their neighbourhood. They breakfast at the same café at 6:30 every morning, and walk to the same Kurdish restaurant each evening for dinner. Spitalfields is a historic parish with a rich heritage: first settled in Roman times, the area became famous as the heart of the Huguenot silk industry from the 17th century before drawing a large influx of Jews from Eastern Europe and Russia; in the 1970s it became the heart of the Bengali community. Today it remains a lively cultural hub even as gentrification creeps.



Artists Gilbert and George, aka Gilbert Proesch and George Passmore, at their home in Fournier Street, Spitalfields, East London, circa 1990 © David Montgomery / Getty Images

“We always said that London was the centre of the universe ... that it was the most typical planet Earth place. No one believed us in the '70s, '80s and '90s. Now everyone agrees.”

GILBERT AND GEORGE, 2014

In this world yet somehow not quite of it, Gilbert and George view their environment with the detached eye of the flaneur, immersed but distanced through a keen honesty inflected by irony and humour. The graffiti in their *Dirty Words* series was sourced from these gritty surroundings; further images in *Modern Fears* include local tramps and other figures from outside mainstream society, with whom Gilbert and George had good reason to identify as a homosexual couple in the era. The caption in *Spitalfields*' lower right panel locks its subject in time and place, giving the work the air of a strange picture postcard or historical document; preemptively nostalgic in tone, it presents an ambiguous portrait of rich and chaotic East London that glows with unmistakable fondness.

SPITALFIELDS

Gilbert and *George*

Detail of the present lot

1980

39

SIGMAR POLKE 1941-2010

Carnival, 1979

acrylic and graphite on printed canvas

150 x 130 cm (59 x 51 1/8 in.)

Estimate £1,000,000-1,500,000 \$1,530,000-2,300,000 €1,360,000-2,040,000 ♠

PROVENANCE

Private Collection, Belgium

Barbara Gladstone Gallery, New York

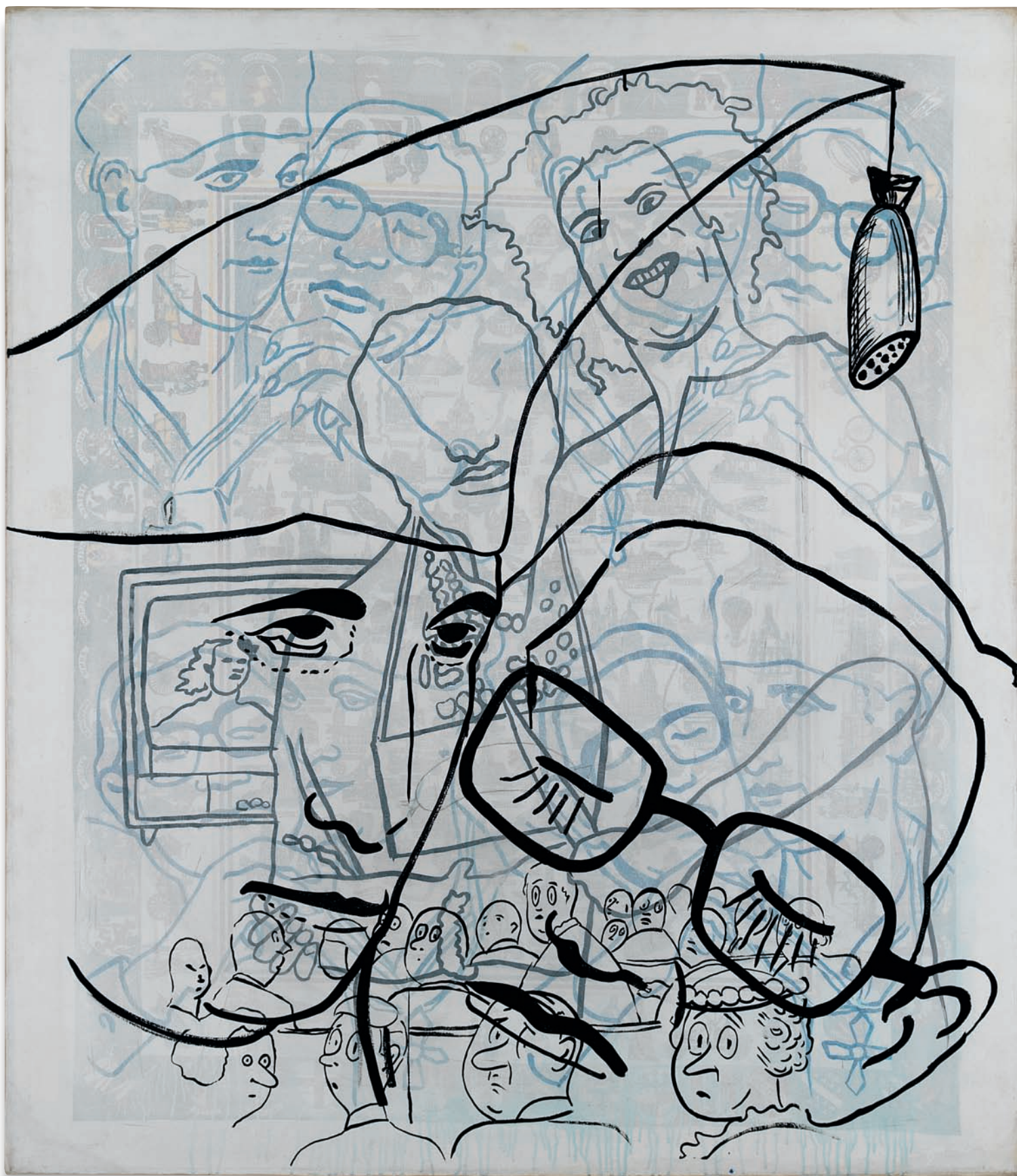
Private Collection

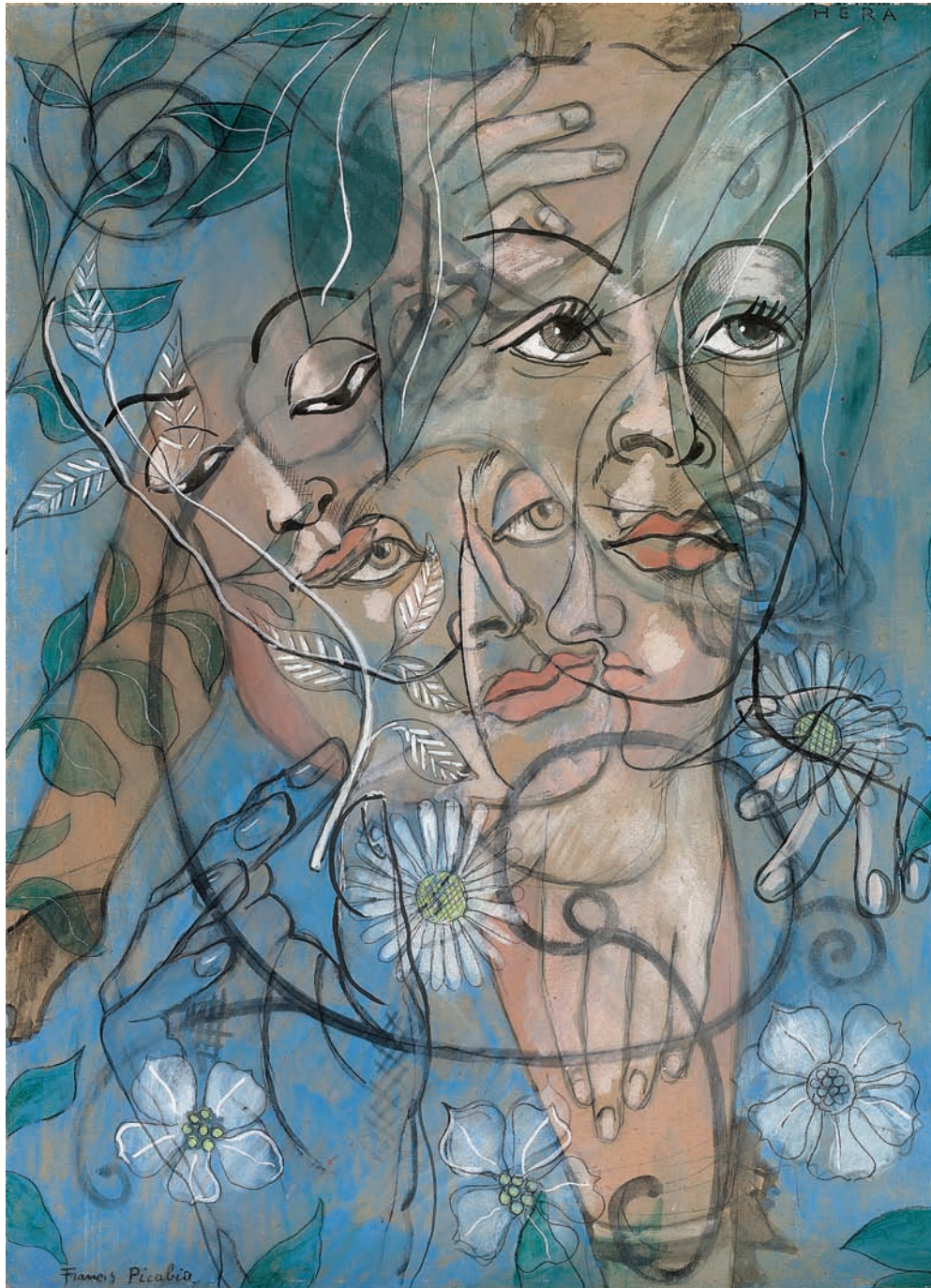
Christie's, London, *Post-War and Contemporary Art Evening Auction*, 14 October 2010, Lot 35

Acquired at the above sale by the present owner

“A face painted by Picasso occupies the same reality
as a portrait by Stieglitz.”

SIGMAR POLKE, 1995





© Bridgeman Images. Francis Picabia, *Hera*, c.1929 © ADAGP, Paris and DACS, London 2015

“I learned a great deal from drugs – the most important thing being that the conventional definition of reality, and the idea of “normal life,” mean nothing.”

SIGMAR POLKE, 1995

The carnival has a deep-rooted history in European thought. The Russian literary theorist Mikhail Bakhtin rose to prominence in 1965 with *Rabelais and His World*; this groundbreaking analysis of the late medieval author proposed that the carnival offered an interlude during which the social conventions of quotidian existence were briefly suspended, allowing a crucial outpouring of dormant frustrations and desires.

In the present lot, Sigmar Polke takes up this radical notion and brings it into potent dialogue with his own practice. In the 1960s, Polke instigated the *Kapitalistischer Realismus* (Capitalist Realism) movement along with Gerhard Richter and Wolf Vostell. This uniquely German Pop permutation was an ironic celebration of the country’s buoyant postwar economy, standing in direct opposition to the Socialist Realism that was popularised and endorsed by the Communist party. These artists mocked the anodyne optimism of materially prosperous society, positioning their work as a kind of anti-art; they rebutted advertising culture, training their attention on



the capitalist illusion of freedom by which social conservatism is reinforced. Polke and his contemporaries sought out the very freedoms that Bakhtin associated with the carnivalesque.

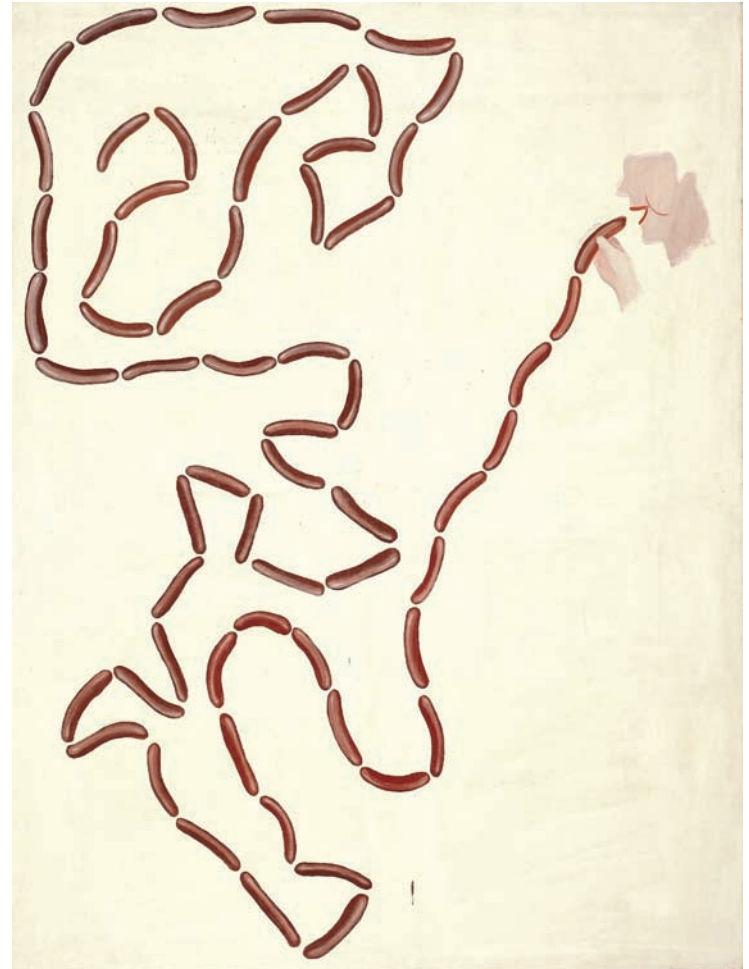
‘The hierarchical background and the extreme corporative and caste divisions of the medieval social order were exceptionally strong. Therefore such free, familiar contracts were deeply felt and formed an essential element of the carnival spirit. People were, so to speak, reborn for new, purely human relations. These truly human relations were not only a fruit of imagination or abstract thought; they were experienced. The utopian ideal and the realistic merged in this carnival experience, unique of its kind.’ (Mikhail Bakhtin, *Rabelais and His World* (1965), trans. Helene Iswolsky, Bloomington, IN: Indiana University Press, 1984, p.10).

Karneval inverts expectations of conventional portraiture. Polke bodies forth a kind of surrealist accretion populated by the ghosts of Socialist Realism, the icons of consumerist complacency, and his own somnolent likeness. All are levelled onto the same picture plane in a pageant of dreamlike and shifting perspectives. A demand is made of the viewer to filter through numerous physical and conceptual layers in order to assemble a visual coherence. A strangely enfeebled self-portrait is doubled, tripled, quadrupled as layers recede. In the pictorial foreground, he is nestled against a clown-like figure; in the second layer, he is faceless, held at knifepoint by a crazed aggressor; yet deeper, he is pressed fourfold against a quadrangle of Socialist Realist heroes. The würost dangling carrot-like from the clown’s cap figures an ironic sanctification of German consumer culture akin to Warhol’s Coca-Cola or Campbell’s soup can, while a worried TV audience hovers nervously beneath.

To decode this dizzying array of imagery, we can return to Bakhtin; there is a striking congruence between his ideas and the progressive anti-rationalism of Polke. The artist wrote that ‘We must create a world of free and equal phenomena, a world in which things are finally allowed to form relationships once again, relationships liberated from the bonds of servile text-book causality and narrow-minded, finger-pointing consecution ... only in these relationships is it possible to find the true meaning and the true order of things.’ (Sigmar Polke, ‘Early Influences, Later Consequences,’ in *Sigmar Polke - The Three Lies of Painting*, exh. cat., Berlin, 1997, p. 290). In truly carnivalesque mode, he saw the nonsequitur and the disjunctive as methods for fresh exploration and revisionary truth.

The hallucinogenic result of this attitude is vividly present in *Karneval*. A dreamlike transposition of visual strata fades in and out of focus, configuring multiple shades of perception. Beyond the historical and social depths of the image, this pluralistic, almost Cubist tactic may have its genesis in Polke’s experimentation with LSD and magic mushrooms. During the 1970s he took a psychedelic odyssey in Europe and Asia, and his dalliances with mind-altering chemicals had a profound impact on his

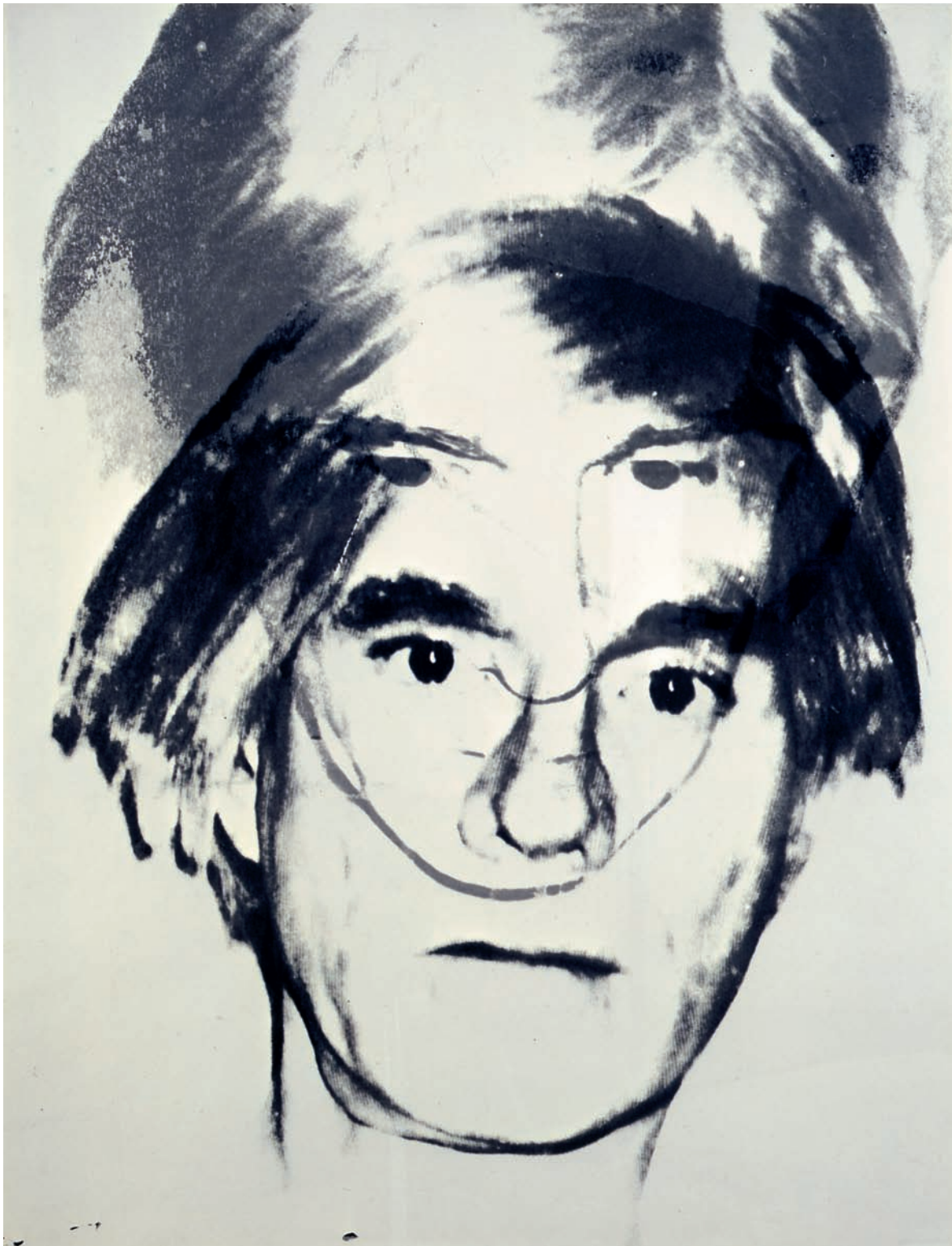
approach to art. ‘I learned a great deal from drugs – the most important thing being that the conventional definition of reality, and the idea of “normal life,” mean nothing.’ (Sigmar Polke in Kristine McKenna, ‘Sigmar Polke’s Layered Look,’ *LA Times*, 3 December 1995). It was at this time that he became somewhat estranged from his early contemporary Gerhard Richter, who recounts that the two ‘grew apart from each other ... He started smoking pot and taking drugs and I retreated from him because I never did that.’ (Gerhard Richter in Mary M. Lane, ‘Gerhard Richter at 82: Art is Still ‘Sublime’’, *Wall Street Journal*, 15 October 2014).



Sigmar Polke, *The Sausage Eater (Der Wurstesser)*, 1963 © The Estate of Sigmar Polke, Cologne, DACS 2015

“I think of him as a Rosetta Stone for young artists, one whose material glee, anarchic inventiveness, and hallucinogenic Blakean imagination puts him in the same influential postwar class with Pollock, Johns, Rauschenberg, Warhol, and his old friend and nemesis Gerhard Richter.”

JERRY SALTZ, 2010



Andy Warhol, *Self Portrait*, 1977 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

However, there is more at play here than psychoactive stimuli. The 'transparencies' of Francis Picabia are a striking antecedent; interested in photographic techniques and optical trickery, the French Dadaist laid images atop one another in compound mirages. Polke, ever reticent on the topic of his own work, disavows art-historical influences, declaring that 'Picabia is a very old painter who some people try to connect me to, but I refuse such comparisons very well.' (Sigmar Polke in Kristine McKenna, 'Sigmar Polke's Layered Look,' *LA Times*, 3 December 1995). Despite Polke's ludic evasion, his layered figurations find philosophical analogue with Picabia's notion of the transparencies as 'the resemblance of my interior desires ... where all my instincts may have a free course.' (Francis Picabia in William Camfield, *Francis Picabia: His Art, Life and Times*, Princeton, NJ: Princeton UP, 1979, p.233-4).

Karneval deconstructs hierarchies. Across different artistic movements, social hegemonies and staid conventions, Polke dreams a fractal reality that radiates intellect and wit. As Michael Kimmelman avers, Polke's works 'mix high and low, tragic and comic, abstract and real, hallucinogenic and profane. The images approximate at once a state of mind in which divergent thoughts exist simultaneously, and a cast of mind in which no narrative, no ideology is permitted to command high ground.' (Michael Kimmelman, 'ART VIEW; What Is Sigmar Polke Laughing About?', *New York Times*, 23 December 1990). Polke embodies the carnivalesque, and here finds lunatic insight in a lucid palimpsest of German social history.

40

ALBERT OEHLEN b. 1954

Landschaft, 1987

oil on canvas

160 x 200 cm (63 x 78¾ in.)

Signed and dated 'A. Oehlen 87' lower right.

Estimate £250,000-350,000 \$383,000-536,000 €340,000-476,000 ₣ ♠

PROVENANCE

Luhring Augustine, New York

Galerie Gisela Capitain, Cologne

Friedrich Petzel Gallery, New York

“I want to make beautiful paintings ... But I don’t make beautiful paintings by putting beautiful paint on a canvas with a beautiful motif. It just doesn’t work. I expect my paintings to be strong and surprising.”

ALBERT OEHLEN, 2006







Discussing the origins of his painterly practice, Albert Oehlen relates 'what sparked my interest was a desire to be involved with the medium that quintessentially represented High Art but which at the time, in the late 1970s, was coming under fierce attack. Added to which, there was a general feeling of massive potential in painting, since so little was happening in that field.' (Albert Oehlen in Jorg Heiser and Jan Verwoert, 'Ordinary Madness: An interview with Albert Oehlen,' *Frieze*, Issue 78, October 2003). In these interstices between tradition and modernity, between impasse and potential, Oehlen's work has flourished. He takes an expansive and revisionary approach to the canvas, populating his work with profusions of shape and colour that defy ready categorisation.

Translating as 'landscape,' *Landschaft* takes a sideways look at an enduring painterly practice, envisaging space at a 90° anticlockwise rotation. On the left of the painting, shades of pastel blue recall a mid-afternoon haze. This sky is punctuated by three hemispheres of sun-parched orange, beyond which lie two rather more indistinct forms: the intimations of a windswept tree in dark green and a sharp peak in beige and grey. In these vivid but indefinite shapes, there is the trace of a Post-Impressionist inheritance. Towards the right and centre of the work, the image becomes more crowded, and less easily intelligible; waves of deep brown and cream hint at, but never affirm, an expanse of rocky ground. Reflecting on his move towards abstraction at the end of the 1980s, Oehlen remarked 'in a way it was because I thought that art history went from figurative to abstract ... And I should do the same. I should have the same development in my life as art history.' (Albert Oehlen in conversation with Glenn O'Brien, 'Albert Oehlen,' *Interview Magazine*). The present lot finds him at a turning point in which both forms co-exist: the landscape imagined is neither entirely representational nor entirely abstract. It is a tricky expanse, full of geographic and theoretical obstacles.

Then there is the matter of the grid: a form which the artist puts to deconstructionist effect. A rectilinear shape in the centre of the piece, it exposes the mechanics of painting. It appears as a framework for creating depth: an admission of the processes by which artworks take form. Elsewhere in his oeuvre, Oehlen draws similar attention to the practice of making and viewing. Incorporating mirrors in his early works, he made manifest the viewer's complicity in artistic creation. As it demystifies the painterly technique, the grid also lends *Landschaft* a curious compositional element. It recalls a practice employed by Francis Bacon in pieces like *Seated Figure* (1961) or *Head IV* (1966) by which lines are used to enclose space around a central figure. Although such a figure is absent from the present lot, it draws on the claustrophobic potential of these forms. It is not just Bacon whose influence is felt. At the bottom of the piece, a pair of tooth line jaws seems to open up. Here, the painting is at most ghastly and surreal, recalling those landscapes dreamt by Salvador Dali.

Reflecting on his transition from acrylic, Oehlen recounts 'the reason why I went to oil was mainly because I didn't control it. I was looking for the insecurity of it. I mean, I might have found another reason later, but at that moment, the reason was I was looking for the insecurity.' (Albert Oehlen in conversation with Glenn O'Brien, 'Albert Oehlen,' *Interview Magazine*). Rendered in oil paint, the present lot reflects this uncertainty; imagining a spatial and psychic landscape, it is enlivened by Oehlen's unquestionable ability to bring disparate modes into conversation.

"If someone stands in front of one of my paintings and says, 'This is just a mess,' the word 'just' is not so good, but 'mess' might be right. Why not a mess? If it makes you say, 'Wow, I've never seen anything like that,' that's beautiful."

ALBERT OEHLLEN, 2006



Sigmar Polke, *Envy and Greed*, 1984 © The Estate of Sigmar Polke, Cologne, DACS 2015



© Bridgeman Images. Willem de Kooning, *September Morn*, 1958 © Willem de Kooning Revocable Trust/ARS, NY and DACS, London 2015

GERHARD RICHTER b. 1932*Abstraktes Bild (894-14)*, 2005

oil on Alu Dibond

30 x 44 cm (11¾ x 17⅝ in.)

Signed, titled and dated '894-14 Richter 2005' on the reverse.

Estimate £180,000-220,000 \$276,000-337,000 €245,000-299,000 ± ♣**PROVENANCE**

Marian Goodman Gallery, New York

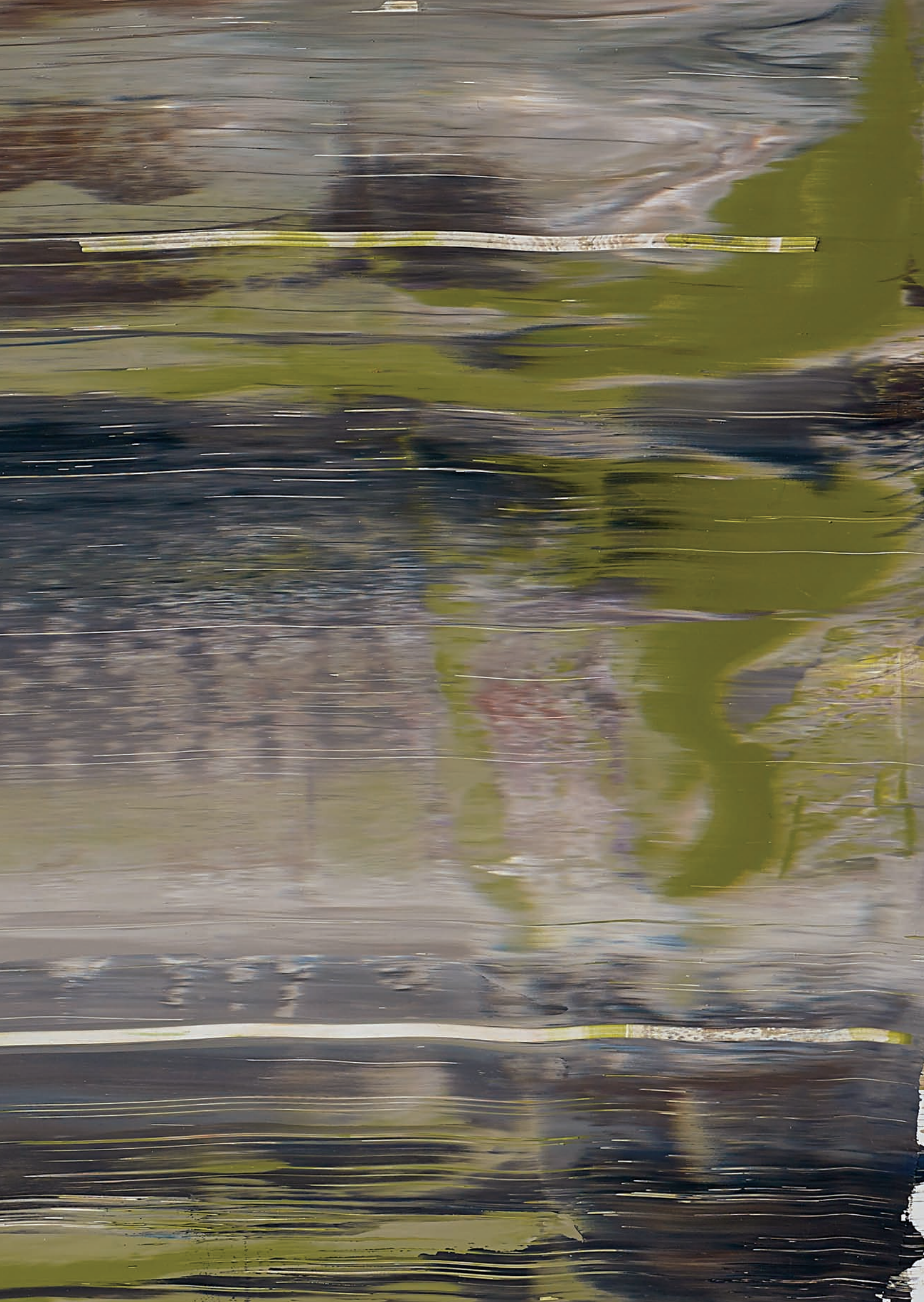
EXHIBITEDNew York, Marian Goodman Gallery, *Gerhard Richter: Abstract Paintings*, 7 November 2009–9 January 2010

“I want to end up with a picture that I haven’t planned.”

GERHARD RICHTER, 2009

Gerhard Richter’s work is a sustained investigation into painterly form; dizzying in its variety, it renegotiates relations between medium, subject and truth. Dating from 2005, the present lot belongs to a body of work initiated decades earlier in 1976. In this *Abstraktes Bild* series, the artist creates pieces that are at once scabrous and celestial, dragging layer upon layer of paint across his canvases using either a squeegee or a large brush. It is tempting to establish a dichotomy between the non-representationality of these works and the careful realism of his *Photo Painting*. However the artist himself warns against such a distinction: ‘experience has proved that there is no difference between a so-called realist painting – of a landscape, for example – and an abstract painting.’ (Gerhard Richter, ‘Interview with Irmeline Lebeer, 1973,’ *Gerhard Richter: Text. Writing, Interviews, and Letters*, 1961–2007, London: Thames & Hudson, 2009, p.83).

In Richter’s theorisation, painting sets the parameters of its own reality; as he puts it, ‘later you realize that you can’t represent reality at all – that what you make represents nothing but itself, and therefore is itself reality.’ (Gerhard Richter, ‘Interview with Rolf Schön, 1972,’ *Gerhard Richter: Text. Writing, Interviews, and Letters*, 1961–2007, London: Thames & Hudson, p.59). The artist moves beyond conventional understandings of figuration and abstraction to posit a painterly practice whose truth, if it can be spoken of, is self-contained. His pieces thereby assume a curious autonomy, heightened in the *Abstrakte Bild* by the unpredictability inherent in the creative process. In *894-14*, this unique approach births a beguiling painterly otherworld. An impasto haze, the grey tonalities of the base palette are enlivened by the deep green at the painting’s edges. As in much of his work, Richter arrives at a compositional space possessed of its own unique and instinctive energy.







42

GERHARD RICHTER b. 1932

Portrait Karl-Heinz Hering, 1968

oil on canvas

87 x 67 cm (34¼ x 26⅜ in.)

Signed and dated 'Richter 68' on the reverse. Titled 'Dr. Hering' on the stretcher.

Estimate £400,000-600,000 \$613,000-919,000 €544,000-817,000 ♠

PROVENANCE

Friedrich Petzel Gallery, New York

EXHIBITED

Munich, Städtische Galerie im Lenbachhaus, *Gerhard Richter*, 4 June-21 August 2005

Düsseldorf, K20 Grabbplatz, Kunstsammlung Nordrhein-Westfalen, *Gerhard Richter*, 12 February-16 May 2005

LITERATURE

A. Zweite, *Gerhard Richter. Werkverzeichnis 1993-2004*, Düsseldorf: Richter Verlag, 2005, p. 135 (illustrated)

S. Gronert, *Gerhard Richter: Portraits*, Ostfildern: Hatje Cantz Verlag, 2006, plate 10 (illustrated)

“I needed the greater objectivity of the photograph in order to correct my own way of seeing.”

GERHARD RICHTER, 2009



Working across figurative and abstract painting, Gerhard Richter occupies a unique position in contemporary art. In its manifold iterations, his work resists easy definition. From haunting photographic paintings to densely textured *Abstraktes Bilder*, his pieces reveal an artist in continual flux. Yet even as he adapts his practice, he remains resolutely individual, drawing influence from, but never yielding to, the painterly movements of the time.

Dating from 1968, *Portrait Karl Heinz Hering* belongs to a period of youthful theorising, and suggests a complex teleology. Having lived through one of the most devastating periods in German history, Richter arrived at the Dresden Academy of Fine Arts in 1952. Studying painting in the GDR, he received a valuable technical education, but found himself limited by the strictures of Socialist Realism. Moving to Dusseldorf in 1961, he became aware of his rather sequestered education; 'I knew nothing: neither Picasso nor Man Ray nor Duchamp. I only knew artists like Picasso and Guttuso, Diego Rivera, and of course the classics down to the Impressionists, because everything after that was denounced in the GDR as bourgeois decadence.' (Gerhard Richter in Benjamin H.D. Buchloh, 'An Interview with Gerhard Richter (1986),' *Gerhard Richter*, Cambridge, MA: The MIT Press, 2009, p.1).

In the 1960s, faced with an expanding array of influences, Richter began a series of experiments that would come to shape much of his later work. In 1963 he wrote a letter to two friends in which he relates 'I cut out photos from illustrated journals and dissolve them with a chemical solution and swipe and smear them ... I have also already made a few attempts to paint something like that in a larger format ... I am pursuing something which in a certain way resembles the most recent movement: Pop art (from popular), probably came up in America and is now heating up the minds here.' (Gerhard Richter, 'Letters to Two Artist Friends. From Düsseldorf, March 10, 1963, to Helmut and Erika Heinze,' *Gerhard Richter: Images of an Era*, Munich: Hirmer Publishers, 2011, p.54-55). Drawing on an incipient tradition, Richter began to make photographs the subject of his paintings. In so doing, he developed a distinctive aesthetic manifest in the present lot: black-and-white images often rendered in blurred detail.

For Richter painting from photographs was a liberating and revelatory practice. Recalling the advent of the technique, he remarks 'I needed the greater objectivity of the photograph in order to correct my own way of seeing: for instance, if I draw an object from nature, I start to stylize and to change it in accordance with my personal vision and my training. But if I paint from a photograph, I can forget all the criteria that I get from these sources. I can paint against my will, as it were.' (Gerhard Richter, 'Interview with Peter Sager,' *Gerhard Richter: Text. Writings, Interview, and Letters. 1961 - 2007*, London: Thames & Hudson, 2009, p.64). By distancing himself from the act of creation, Richter sought a renewed understanding of realism in painting. Much of his work from this period took its material from consumer culture; photographs of sports cars and household utilities were among his subjects. At other times, Richter would draw on material from his own life, painting snapshots of family and friends. Even when familiar with the subject, however, he sought a kind of detachment.



Gerhard Richter, *Portrait of Schniewind*, 1964 © Gerhard Richter 2015

“Basically it was just more unusual, back then, to create black-and-white oil paintings, and more real, because all the newspapers, the daily diet of photographic material, including television, was black and white, and the photo albums and photography itself – all of it was black and white, which is difficult to imagine these days.”

GERHARD RICHTER, 2009

Later, Richter recognised the difficulties of this position, acknowledging that ‘the motifs never were picked at random: not when you think of the endless trouble I took to find photographs that I could use.’ (Gerhard Richter in Benjamin H. D. Buchloh, ‘An Interview With Gerhard Richter (1986)’, *Gerhard Richter*, Cambridge, MA: The MIT Press, 2009, p.13). In the very act of selection, subjectivity creeps into his work. This is certainly true of the present lot which, like many of his portraits from the period, takes a photograph of a personal acquaintance as its subject. *Portrait Karl Heinz Hering* depicts a significant figure in the Dusseldorf art world, and indeed in Richter’s career. In 1971, he organised the artist’s first solo exhibition in West Germany, a retrospective of works from 1962 onwards. This is not an arbitrarily chosen image from pop culture, but rather one which is laden with subjective associations.

Nor is it an image devoid of stylisation. Although there is much that is photographic about the piece, the frantic brushstrokes at the corners reveal the painter’s presence. In these apparently haphazard marks, we see him questioning his own theories of artistic self-abnegation, revealing himself where before he was hidden. In this respect, *Portrait Karl Heinz Hering* is distinct from other concurrent paintings; in the artist’s iconic 1965 piece *Woman Descending the Staircase*, for instance, the blur suggests a lens in motion rather than a dynamic paint brush.

In its use of light, *Portrait Karl Heinz Hering* is rather more typical. Richter plays with contrast; interweaving luminosity and shade, he distorts the subject’s face. In the eerie mist of the piece, affability slides into mania. This is a technique we witness in other of his portraiture as in *C. Dereal*, a work dating from four years earlier. Perhaps most striking though is the ethereal glow which surrounds Hering. Recalling and transcending the effect of a photographic flash, it is recurrent in Richter’s oeuvre. Even in much later works its presence is felt; it persists in the soft light of the artist’s *Candle* series as it does in the radiance of *The Reader’s* hair.

In *Portrait Karl Heinz Hering*, Richter creates a work of characteristic complexity, animated by a series of questions that he has spent much of his career answering. With formal ingenuity, the piece asks what it means to paint after photography. Like much of his work, especially that dating from the 1960s, it is a critical reflection on the two mediums, their interrelation, and their claim to authoritatively depict reality. It is the product of an experimental and formative period in which the artist was navigating his various influences, exploring technical and theoretical possibilities. This tendency to reconceptualise and reinvent has persisted in his work, assuring his reputation as one of the most challenging and engaging artists of his generation.



Gerhard Richter, *Liz Kertelge*, 1966 © Gerhard Richter 2015

43

LUCIAN FREUD 1922-2011

Annie, 1960

oil on canvas

canvas 27.1 x 27.4 cm (10⁵/₁₆ x 10³/₄ in.)

Estimate £250,000-350,000 \$383,000-536,000 €340,000-476,000 ♠

PROVENANCE

Kathleen Garman (Lady Epstein), London

James Kirkman, London

Acquired from the above by the present owner in 1988

EXHIBITED

Tel Aviv, Tel Aviv Museum of Art, *Lucian Freud*, 1996-1997, no. 14, p. 89
(illustrated in colour, p. 39)

“My object in painting pictures is to try and move the senses by giving an intensification of reality.”

LUCIAN FREUD, 1954



“I would wish my portraits to be of the people, not like them.”

LUCIAN FREUD, 1982

In his portraiture, Lucian Freud finds personality enmeshed in physicality. He is interested in identity rather than likeness; as he put it, ‘I would wish my portraits to be of the people, not like them. Not having the look of the sitter, being them.’ (Lucian Freud in Laurence Gowing, *Lucian Freud*, London: Thames & Hudson, 1982). In this pursuit of character, Freud would spend extended periods with his subjects, often choosing friends and family members as his subjects.

The present lot depicts Annie Freud, the first of the artist’s children by his wife Kitty Garman. Born in 1948, she would have been approximately twelve years of age at the time of painting. The palette is typically dampened; the deep brown of the sitter’s eyes and hair act as counterpoint to the graduated rose of her face. Although only her head is visible, its inclination suggests a reclining figure – a form that features in much of the artist’s work. The connotations are manifold; one senses leisure, lassitude, and even a hint of boredom. Save for the sitter’s image, the canvas is left blank; absent are the furnishings – the sofas, the beds and the sullied studios – that populate so many of the artist’s paintings. Confident in its own composition, the work is as assured as it is expressive.

It is characteristic of Freud’s practice to return to his subjects. From the performance artist Leigh Bowery to his own mother, many of his models are recurrent. So too is Annie. 1962 saw her appear in another work of the same title: pictured from slightly above, she stares with concerned intensity to the right of the image. A year later, she returned in *Naked Child Laughing*: a controversial nude, it pictures her seated on a green-brown sofa. Her chin resting on her palm, her gaze is cast downwards in contemplation.

In 1954, Lucian Freud wrote ‘my object in painting pictures is to try and move the senses by giving an intensification of reality.’ (Lucian Freud, ‘Some Thoughts On Painting,’ *Encounter* 3:1, July 1954, p.23). This early formulation finds expression in much of his work. In the present lot, this process of intensification is achieved through concentration. Those details which Freud does choose to paint bespeak character through materiality. The artist’s expressive brushwork attends to disposition and temperament as it does to form and texture. These concerns are interwoven with a characteristic alertness that marks the artists as a master of his medium.



Images from top:

Lucian Freud, *Annabel*, 1975 © The Lucian Freud Archive / Bridgeman Images

Lucian Freud, *Self Portrait*, c.1956 © The Lucian Freud Archive / Bridgeman Images

Lucian Freud, *Annie*, 1962 © The Lucian Freud Archive / Bridgeman Images



44

MAURIZIO CATTELAN b. 1960

Richard, 1996

taxidermied rabbit

17.8 x 7.6 x 7.6 cm (7 x 3 x 3 in.)

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

Estimate £60,000-80,000 \$91,900-123,000 €81,700-109,000 ± ♣

PROVENANCE

Massimo De Carlo, Milan

“A jester? I’ve been trying to say serious things for a lifetime,
but nobody ever believes me.”

MAURIZIO CATTELAN, 2005



“Animals are not so funny.”

MAURIZIO CATTELAN, 2003



Maurizio Cattelan, *Bidibidobidiboo*, 1996 © Maurizio Cattelan

Maurizio Cattelan has a reputation for provocation. Previous works have seen him tape a gallerist to the wall in a posture of mock-crucifixion, dress his Parisian dealer in a phallic rabbit suit, and rent space in a collaborative exhibition to an advertising agency. Challenging the very institutions of which he is part, Cattelan inherits a tradition that dates back to the controversial pranks of Piero Manzoni. However, as is so often the case with art world provocateurs, his apparently offhand gestures belie a deeper seriousness. Through postmodern interventions and experimental sculpture, he has weighty points to make.

Born in Padua to a working class family, Cattelan spent much of his young life working menial jobs. Looking for a way out of this repetitive existence he turned to art, creating his first piece, a diorama entitled *Lessico Familiare*, in 1989. Nancy Spector argues that in these early years ‘Cattelan created what can be characterized as an aesthetic of failure – a look, a tone, an attitude that serves to manage expectations, to make excuses before the fact.’ (Nancy Spector, *Maurizio Cattelan: All*, New York, NY: Guggenheim Museum Publications, 2011-12, p.28). His first gallery show comprised an empty room and a sign reading ‘Torno Subito’ (‘Back Soon’). A later exhibition saw him trail a rope of bed sheets out of the gallery window in an iconic evocation of escape. The pieces revealed an anxiety

about artistic creation, reflecting on what the artist himself terms ‘the impossibility of doing something.’ (Maurizio Cattelan in conversation with Nancy Spector, *Maurizio Cattelan*, London: Phaidon, 2003, p.26)

In 1994 Cattelan hosted a show at New York’s Daniel Newburg Gallery; the room was vacant, save for a single chandelier and a grazing donkey. Bathetic in intent, the piece reflected the artist’s unease about his output; as he reflects, ‘my first idea was too expensive. My second idea was not possible to realize. So I saw myself as a donkey.’ (Maurizio Cattelan, *Galerie Perrotin*). In the ensuing years, animals became an increasingly common feature of Cattelan’s work, acting ‘in many cases, as symbols for a certain state of mind, for an emotion in search of physical expression.’ (Nancy Spector, *Maurizio Cattelan: All*, New York, NY: Guggenheim Museum Publications, 2011-12, p.74).

Richard dates from 1996: a year which saw Cattelan’s nascent experimentation with taxidermy. In a sense, the creature is the archetypal rabbit in the headlights: a startled animal frozen in a moment of panic. Staring ahead, it seems to look upon some imminent and lethal threat. Yet in the face of this indeterminate menace, it expresses a measure of tenacity; the fixity of its gaze and the rigidity of its posture are equally



Maurizio Cattelan, *Others*, 2011 © Maurizio Cattelan

denotative of resolve as they are of terror. Through *Richard*, as elsewhere in his taxidermy, Cattelan articulates a rich compound of emotions often understood as distinctively human. In *Bidibidobidiboo*, another piece of taxidermy from the same year, he makes the anthropomorphism starker. An unnerving tableau, a squirrel sits slumped over a table in a desolate kitchen, a pistol lying at its feet.

There is an understandable tendency to distinguish Cattelan's animals from rest of his oeuvre. Indeed, Cattelan himself perpetuates this paradigm; in his terms the 'animals are not so funny ... they have a dark, morbid side.' (Maurizio Cattelan in conversation with Nancy Spector, *Maurizio Cattelan*, London: Phaidon, 2003, p.26-30). Morbidity is undoubtedly a feature of the present lot; macabre connotations are indeed unavoidable when working with taxidermy. However, *Richard* is by no means entirely distinct from other of his pieces. As Nancy Spector has so convincingly argued, the difficulty of taking action is a recurrent concern in artist's work, evidenced in his bricked-up gallery as in the rope hung from the window. In the countenance of the paralysed yet defiant animal, we witness a creature frozen in the throes of dread. It too can be said to embody the contradictions of artistic creation: stultifying doubt sits alongside foolhardy resolution.

Best known for his irreverent wit and near-patricidal pranks, the serious intent of Maurizio Cattelan's work is often obscured. Even at his most apparently light-hearted, Cattelan is interested in exploring the creative experience, using humour to cast light on its pressures and absurdities. In his works with taxidermy, he looks not only at artistic endeavour but also at human experience in its most distressing forms. Such is the case in *Richard*; the piece boldly engages with mortality, fear and courage. For all his joking, Cattelan is an artist who proclaims that 'the highest form of human art is tragedy.' (Maurizio Cattelan, 'I Want to Be Famous – Strategies for Successful Living: Interview with Barbara Casavecchia 1999,' *Maurizio Cattelan*, London: Phaidon, 2003, p.132). The present lot is an expression of this tragic imagination; in the figure of the rabbit, he creates a powerful image of human pathos.

o♦ 45

PROPERTY FROM A PRIVATE AMERICAN COLLECTION

GIUSEPPE PENONE b. 1947

Pelle di Marmo, 2011

marble mounted to a steel frame

234.2 x 116.8 cm (92½ x 46 in.)

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ± ♠

PROVENANCE

Frith Street Gallery, London

“Skin shivers in the works of Giuseppe Penone, even when it is reversed like a glove, the great glove of the body turned inside out and put on.”

DANIELA LANCIONI, 2012

Giuseppe Penone’s sculptural practice remains rooted in the precise characteristics of his chosen media. Penone has enlisted marble, a traditional sculptural material, to realize the present lot, *Pelle di Marmo* meaning skin of marble. Marble, historically linked to three dimensional, figurative forms, was desired by sculptors because of its delicate white colour and subtle translucency, which revealed fine veins, perfect for rendering human flesh. *Pelle di Marmo*’s flat, rectangular form has been chiselled into by the artist in order to emphasise the twisting, net of veins inherent in the material. Penone explains that within his marble pieces he “brought out the veins of the marble in relief, making them stand out sharply. It’s like a sort of bas-relief; where the veins are sunk in the material, like the veins of the hand, yet emerge slightly from the skin. I want to bring out the idea of vitality and inherent animality in the material.” (Giuseppe Penone, *Giuseppe Penone: Sculture di linfa*, exh.cat.,

Venice: 2007, p. 216) The network of veins now unearthed resemble the grooved bark of a tree; a once rigid stone has been freed from its austere existence and imbued with new life.

Utilizing wood, bronze and marble Penone strategically highlights the natural surface elements within his materials in order to explore their tactility in relationship to the visceral human experiences of touch, breath and sight. By emphasising the physicality of the material Penone continues his endless exploration into the subtle, geometric connectivity that can be found in the natural world, from spiralling branches to tree roots to the running veins in marble. “Skin shivers in the works of Giuseppe Penone, even when it is reversed like a glove, the great glove of the body turned inside out and put on.” (D. Lancioni, *Giuseppe Penone: Forty Years of Creation*, Brussels: Mercatorfonds, 2012, p. 135)



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

THOMAS DEMAND b. 1964

Vault, 2012

chromogenic print, face-mounted to Plexiglas

220 x 277 cm (86½ x 109 in.)

Signed, titled, numbered and dated 'Thomas Demand 1/6 2012 Vault' on the reverse. This work is number 1 from an edition of 6.

Estimate £60,000-80,000 \$91,900-123,000 €81,700-109,000 ₣ ♠

PROVENANCE

Matthew Marks Gallery, New York

EXHIBITED

New York, Matthew Marks Gallery, *Thomas Demand*, 5 May - 23 June, 2012 (another example exhibited)

Berlin, Sprüth Magers, *Thomas Demand*, 8 September - 20 October, 2012 (another example exhibited)

New York, The Metropolitan Museum of Art, *Now You See It, Photography and Concealment*, 31 March - 1 September, 2014 (another example exhibited)

Another example from this edition is held in the permanent collection of the Metropolitan Museum of Art, New York.

LITERATURE

C. Vogel, "A Remade Tabloid Image of Houston's Last Meal," *The New York Times*, 26 April, 2012

C. Bomsdorf, "Thomas Demand on Matisse and Mock-Ups," *The Wall Street Journal*, 24 July, 2014

“What I need is a picture that is remarkable even without the story behind it.”

THOMAS DEMAND, 2014

Though the final product of his artistic process is a photograph, Thomas Demand does not identify as a photographer. Rather, he is a conceptual artist, one for whom photography and sculpture is an integral part of the process. Demand creates highly detailed life size models of found scenes out of paper and cardboard, the environments of which are based are sourced from various media forms and are usually highly recognisable. Beginning with an image in mind, Demand constructs sterile environments that are devoid of figures but that always suggest evidence of human activity. These are completely constructed from paper, retaining purposeful and subtle flaws.

The present lot is modeled on a photograph Demand saw in the *New York Times* in 2011. The original, as well as Demand's simulacra, is an image of the Wildenstein Institute vault in Paris that was raided by police because it was suspected that concealed within its walls were several works looted by the Nazis during the Second World War. Dozens of works were uncovered of which the Wildenstein family claimed to have no record. Vaults and storage facilities of galleries and museums have served as inspiration for many contemporary artists, the quintessential example being Fred Wilson's 1994 exhibition *Mining the Museum*. During this exhibition Wilson 'mined' the vaults of the Maryland Historical Society and curated a show in which he juxtaposed the artifacts he found as a way to address the historical injustices that emerge when histories are put on display. While Demand's work is not as overtly political, it does follow suit with a politically 'hot' subject and raises questions regarding repatriation of stolen and looted artworks and artifacts and the lack of regulation in the global trade of art.

For Demand, process is as important as the final image. After meticulously creating and photographing the environments they are immediately destroyed, never to exist outside of his studio. Destroying the works is in part a practical consideration; as the artist has explained, 'If you make sculptures, you know you might not sell the sculptures, or you have to learn to live with the sculptures you've made ... I thought it was much better to get rid of the stuff. Once you have the idea, when you need it you can always make it again' (Thomas Demand in Dan Abbe, "Photography is not actually that difficult" An interview with Thomas Demand, *Papercuts*, 27 November 2013). Thus there was also a practical reason why Demand began to use photography in his artistic practice. He explains:

'I started as a sculptor, I made disposable objects and after a while started to document them. I realised that I didn't recognise my concern with that object in the photograph, probably because my photography skills were zero. I saw two possibilities, either become a professional photographer, or make another object which was actually distorted, but reacting exactly to what I though was distorted by the photographic process. And so I had two objects: one of them was the straight object which I wanted to do, and the other one was a translation of that object into a very uneven one, but which looked straight in a photograph. At some point I realised I didn't need the object any longer. That's not what the work is about.' (Thomas Demand in Dan Abbe, "'Photography is not actually that difficult' An interview with Thomas Demand, *Papercuts*, 27 November 2013)

By recreating and emphasising what Demand sees as 'distortions' in the original image, he deliberately draws the viewer to question the flaws and perfection of the image and reconsider the relationship between his image, the original and the world.



SARAH LUCAS b. 1962*Wichser Schicksal (Wanker Destiny)*, 1999

painted fibreglass, aluminium, wood, mirrored glass, motor, control unit, cables
 64.8 x 65.8 x 63.8 cm (25½ x 25⅞ x 25⅞ in.)

Estimate £200,000-300,000 \$306,000-460,000 €272,000-408,000 ♠

PROVENANCE

Contemporary Fine Arts, Berlin

EXHIBITED

Berlin, Contemporary Fine Arts, *Beautiness*, 16 October-31 December 1999

Bielefeld, Kunsthalle Bielefeld, *The Surreal Woman: Femaleness and the
 Uncanny in Surrealism*, 2 September-18 November 2001

LITERATURE

U. Grosenick, *Women Artists in the 20th and 21st Century*, Cologne: Taschen, 2001, p. 335

M. Collings, *Sarah Lucas*, London: Tate Publishing, 2002, p. 107 (illustrated)

Sarah Lucas, exh. cat., Kunsthalle Zürich, Zürich, 2005, pp. 74, 152 (illustrated)

“I pay attention to what kind of an object it is, and if it works as an object. All the usual concerns, which I do bend a lot. But I stick to certain rules, a sense of truth to materials, that a sculpture should be whole.”

SARAH LUCAS, 1994





Bruce Nauman, *Untitled (Hand Circle)*, 1996 © 2015 Bruce Nauman / Artists Rights Society (ARS), New York and DACS, London

The body looms large in Sarah Lucas' work. Using a range of materials from fried eggs to pantyhose, she draws vitality from the everyday to create arresting corporeal forms. Laden with humour, sexuality and politics, her sculptures amuse as they provoke. Exhibiting work in the now iconic *Freeze* (1988) exhibition, Lucas rose to prominence in the early 1990s as part of the YBA generation. Sharing the impetuosity of her former contemporaries, she combines the abject and the ecstatic, exploring modernity with warmth, honesty, and a punning intelligence.

The present lot comprises a motorised arm inside a wooden box. Moving up and down in an act of continual self-gratification, the form is reflected in the mirrors that line the walls. The effect is one of replication; a repeated onanistic series seems to stretch beyond the confines of the container. Explaining its inception, Lucas relates 'my feeling is that wanking is all about time. Sex in general is time, literally – the wanking arms looks and feels and sounds in the head, like a clock. It's always going on. Somebody else takes over where you left off ... So the mirror effect was a way of doing something that suggests infinity' (Sarah Lucas in Matthew Collings, *Sarah Lucas*, London: Tate Publishing, 2005, p.105).

Poised between the lofty and the crude, the piece strikes a delicate balance. Lucas makes a bold point all the while avoiding grandiose overstatement. Her formal and material choices are crucial in this respect; as she recounts 'it could have been more than just the arm: a whole couple having sex. But, apart from the fact that this didn't occur to me, it wouldn't have been as good. For a start, it would have been sensational and trite

“Being an artist is a macho activity because it deals entirely with what is present.”

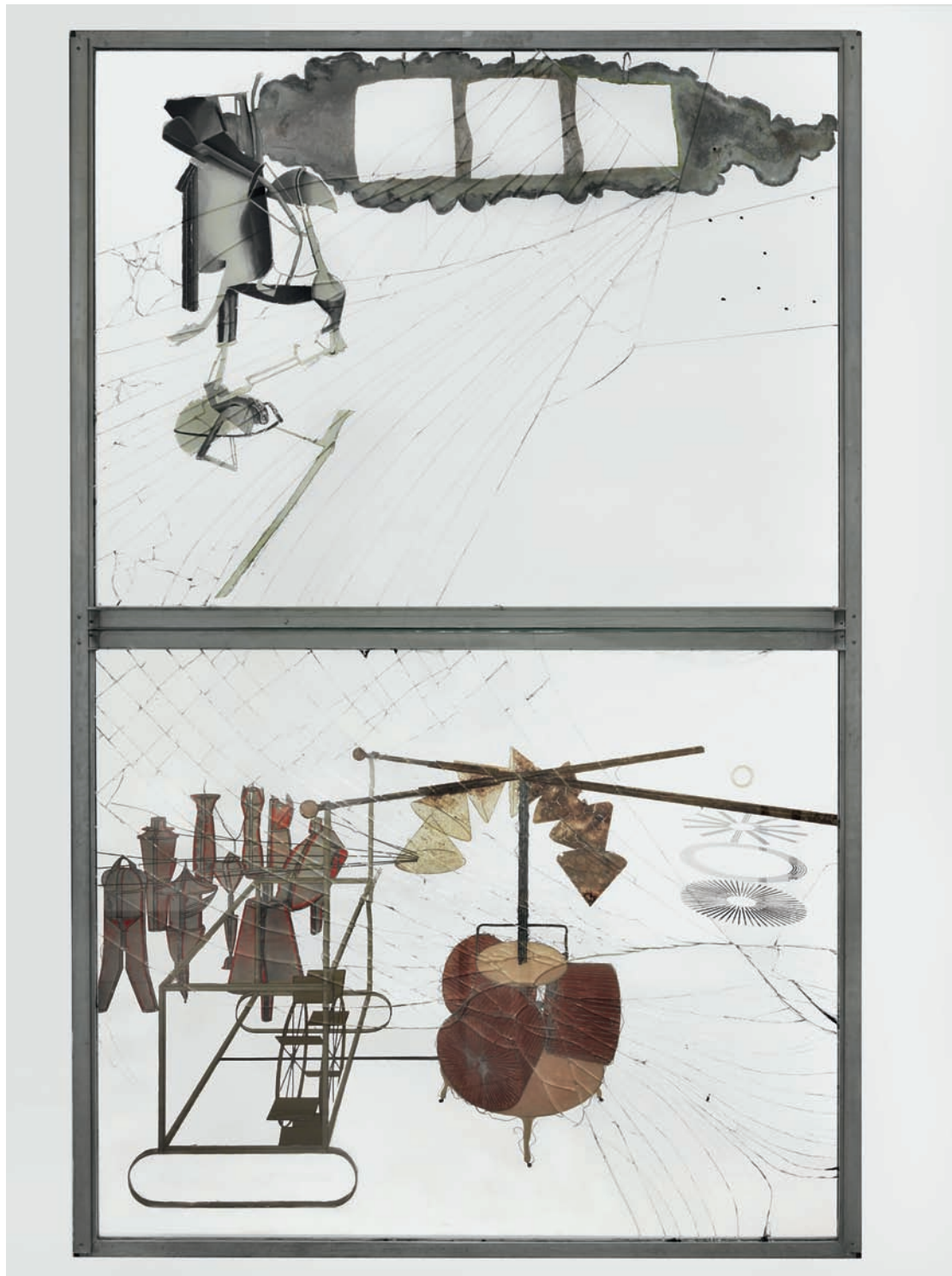
SARAH LUCAS, 1994

and looked artificial. And another thing: the arm is real size, and a real-size copulating couple would be overblown and pretentious and have none of the dreary quality that the outside of a smallish unpainted box has.' (Sarah Lucas in Matthew Collings, *Sarah Lucas*, London: Tate Publishing, 2005, p.105).

This understated sensibility finds expression in much of the artist's work, as in her most celebrated sculptures *Two Fried Eggs and a Kebab* (1992) and *Au Naturel* (1994). In the former, a table forms the basis of the sculpture; in the latter, a mattress. Both are quotidian forms, in states of varying dilapidation, and both are largely unadorned save for anatomically resonant arrangements of prosaic materials. Yet in their relative minimalism, the pieces are conceptually and formally rich, raising significant questions about the way in which we figure our bodies. Keenly aware of form and the value of simplicity, Lucas knows exactly when to stop.

Typical of Lucas' careful approach to composition is the absence of the phallic form from *Wichser Schicksal (Wanker Destiny)*. The shape is cast implicitly by the hand's curved grip, but remains an imaginary rather than actual presence. This absence adds a further layer of meaning to the work. As Lucas relates, 'a dick is present, and masculinity is defined in terms of being present, being an artist is a macho activity because it deals entirely with what is present' (Sarah Lucas in Carl Freedman, 'A Nod's as Good as a Wink: in Conversation with Sarah Lucas,' *Frieze Magazine*, Issue 17, June-August 1994). The present lot is a cunning subversion of this idea; reimagining the penis as vacuity, it is art that deals with absence. The resonances are significant, posing a challenge to conceptions of artistry and gender identity.

Exhibited in Lucas' 1999 show *Beautiness*, *Wichser Schicksal (Wanker Destiny)* was one of a number of works that dealt with masturbation. *Big Cheaper (and you can do it at home)* comprised a room within a cardboard box. Visible through a hole in the side was another mechanised arm moving up and down over an empty chair. The present lot shares much



Marcel Duchamp, *The Bride Stripped Bare by Her Bachelors, Even (The Large Glass)* © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2015

with this with this work: the deliberately enclosed space, the absent figure, and intimations of prurience and voyeurism. Recounting the setting of the exhibit, Dominic Eichler describes an 'abandoned car workshop lined with exposed pipes, fluorescent lighting and stressed pale green paint' (Dominic Eichler, 'Sarah Lucas', *Frieze Magazine*, Issue 51, March-April 2000) This rather lurid, purposely derelict quality is shared by *Wichser Schicksal (Wanker Destiny)*; the machinery is visible and the model arm coarse and indelicate. In this grotesquely comic hall of mirrors, Lucas invites the viewer into a world of dereliction and repetition that is both unsettling and strangely entrancing.

Reimagining human action as a mechanical process, the present lot directs the viewer's attention to the banal; an act intended to give pleasure is recast as a perfunctory robotic gesture. In the same instance, the mirrors that line the wall and replicate the image lend the piece an illusory magnitude and even grandeur. The work is caught between these polarities: muted and cacophonous; perfunctory and spectacular; isolated and crowded. Here, as elsewhere in her oeuvre, Lucas' keen understanding of material possibilities and their potential for ambiguous combination finds full expression.

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

NEO RAUCH b. 1960

Wald, 1993

oil on paper, laid on two adjoining panels

diameter 294.6 cm (115⅞ in.)

Titled 'Bild 2 "Wald"' on the reverse of each panel.

Estimate £80,000-120,000 \$123,000-184,000 €109,000-163,000 ± ♠

PROVENANCE

Galerie EIGEN+ART, Berlin

EXHIBITED

Vancouver, Vancouver Art Gallery, *For the Record: Drawing Contemporary Life*, 28 June-28 September 2003

LITERATURE

For the Record: Drawing Contemporary Life, exh. cat., Vancouver Art Gallery, Vancouver, 2003

“I view the process of painting as an extraordinarily natural form of discovering the world, almost natural as breathing.”

NEO RAUCH, 2002

Galvanised by the fraught history of his native Germany, Neo Rauch brings Surrealism and Socialist Realism into electrifying combination. *Wald* translates as 'forest.' A confounding dual otherworld confronts the viewer, aligning folk history, Grimm fairy tales and the visual mythology of Soviet bloc propaganda.

A circular form divided into two hemispheres, the work is one of fusion and dissonance. On the left hand side, Rauch depicts a quasi-industrial scene. A figure presides over an arcane process seeming to inhabit some ghoulish foundry or grotto. On the right, a Socialist Realist soldier gropes witch-like through the night, flying under arched porticoes amidst a swarm of crystalline butterflies. Rendered in orange and blue tonalities respectively, these opposing sides are uncannily complementary.

Informing Rauch's practice is the work of the Italian Surrealist Giorgio de Chirico, whose architectural forms and vertiginous plays on scale found their disconcerting basis in dreams and visions. A similar sensibility pervades the occasionally nightmarish tableaux which Rauch oversees.

Here, this stylistic inheritance enters into dialogue with the cultural particularities of the artist's milieu.

Born in Leipzig and growing up in the GDR, Rauch would have been keenly aware of polarities – of the gulfs, both cultural and economic, between East and West Germany. Dating from 1993, three years after national reunification, *Wald's* composition gestures towards rift and disharmony. Yet even as it does so, it acknowledges the possibility of unity; the cursive text which runs along the bottom of the piece conjoins the two hemispheres as if through subconscious syntax. As Rauch himself warns, 'It was never true that the clash of the two ideologies or systems defined my work. My imagination and vision have always emerged from the mining shafts of my subconscious, and those run in a vertical, not horizontal direction. I was always more interested in arrangement than in orientation.' (Neo Rauch in conversation with Sabine Russ, *Bomb Magazine*, 12 December 2014). Covert and knowing, *Wald* is vision of dark enchantment.



DAMIEN HIRST b. 1965*Phenylpropionic Acid*, 2010

household gloss on canvas

66.2 x 96.5 cm (26 $\frac{1}{8}$ x 37 $\frac{7}{8}$ in.)

Signed, titled and dated 'Damien Hirst "Phenylpropionic Acid" 2010' on the reverse. Signed 'Damien Hirst' and studio stamped on the stretcher.

Estimate £100,000-150,000 \$153,000-230,000 €136,000-204,000 † ♣**PROVENANCE**

A gift from the artist to the present owner

LITERATURE*Damien Hirst: The Complete Spot Paintings 1986 - 2011*, exh. cat., Gagosian Gallery/Other Criteria, 2011, p. 705 (illustrated)

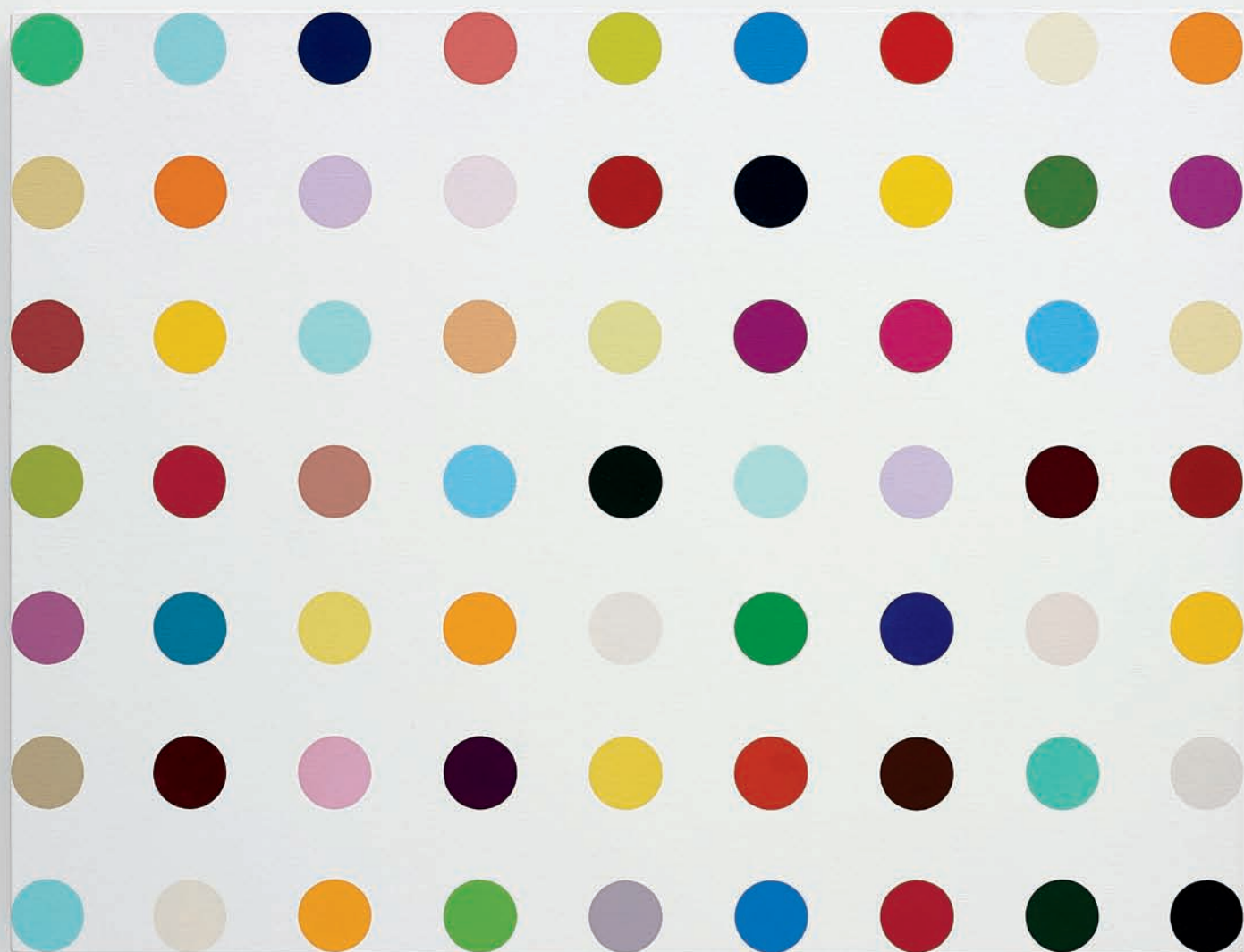
“Art doesn’t purport to have all the answers; the drug companies do.”

DAMIEN HIRST, 1997

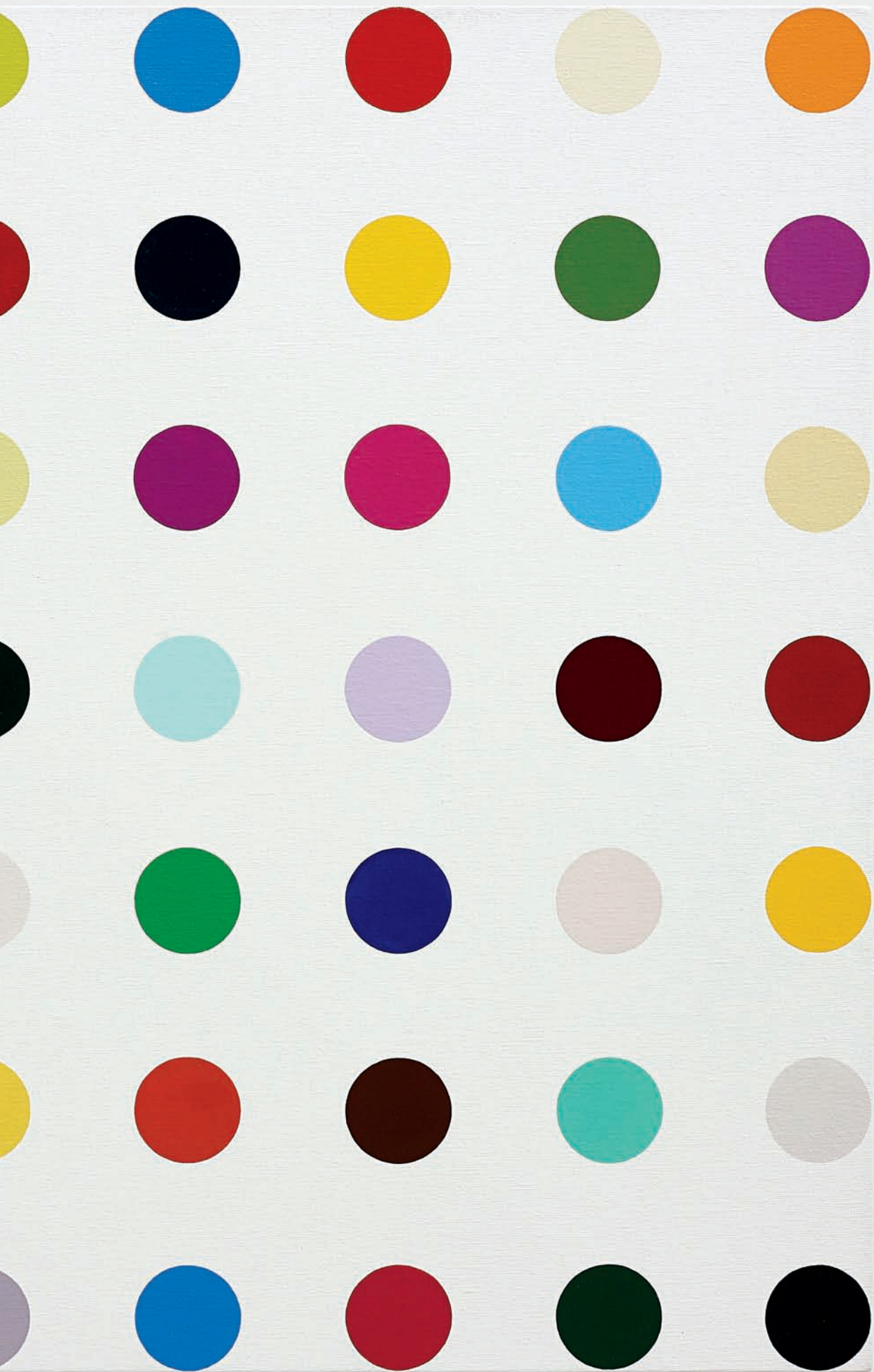
Initiated in 1986, Damien Hirst’s *Spot Paintings* are among the most iconic of contemporary art. The first and largest of thirteen subsets, the ‘Pharmaceutical Paintings’ series has its genesis in a fascination with the dialogue between art and science. Hirst’s methodology is rigorous and his composition systematic: strict grid patterns define the positions of chromatic circles, which vary between works from one millimetre to sixty inches in diameter. ‘To create that structure, to do those colours, and do nothing. I suddenly got what I wanted. It was just a way of pinning down the joy of colour.’ (Damien Hirst in Damien Hirst and Gordon Burn, *On the Way to Work*, London: Faber and Faber, 2001, p. 119).

As with the rest of the series, *Phenylpropionic Acid* derives its title from the company catalogue of life sciences corporation Sigma-Aldrich. The ‘Pharmaceutical Paintings’ are blueprints, each a schematic document of the titular chemical’s atomic structure. Though the arrangements may appear random, they result from an exacting process, and each unique

colour is born from a meticulous procedure of mixing household gloss paints. This disconnect between product and method creates a resonant conceptual tension, while the spots buzz with an unbridled visual delight. ‘If you look closely at any one of these paintings a strange thing happens: because of the lack of repeated colours, there is no harmony ... So in every painting there is a subliminal sense of unease; yet the colours project so much joy it’s hard to feel it, but it’s there.’ (Damien Hirst, *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*, London: Booth-Clibborn Editions, 1997, p. 246). Brightly clinical and deceptively simple, *Phenylpropionic Acid* is a triumph of design and spectacle that displays Hirst’s mastery of the human eye to thrilling effect.







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RICHARD PRINCE b. 1949

Untitled (Van Door), 2007

cast resin, fibreglass

130.5 x 146.3 x 13 cm (51 $\frac{3}{8}$ x 57 $\frac{5}{8}$ x 5 $\frac{1}{8}$ in.)

Signed, numbered and dated 'Prince 1/3 2006' on the reverse. This work is number 1 from an edition of 3.

Estimate £150,000-250,000 \$230,000-383,000 €204,000-340,000 ±

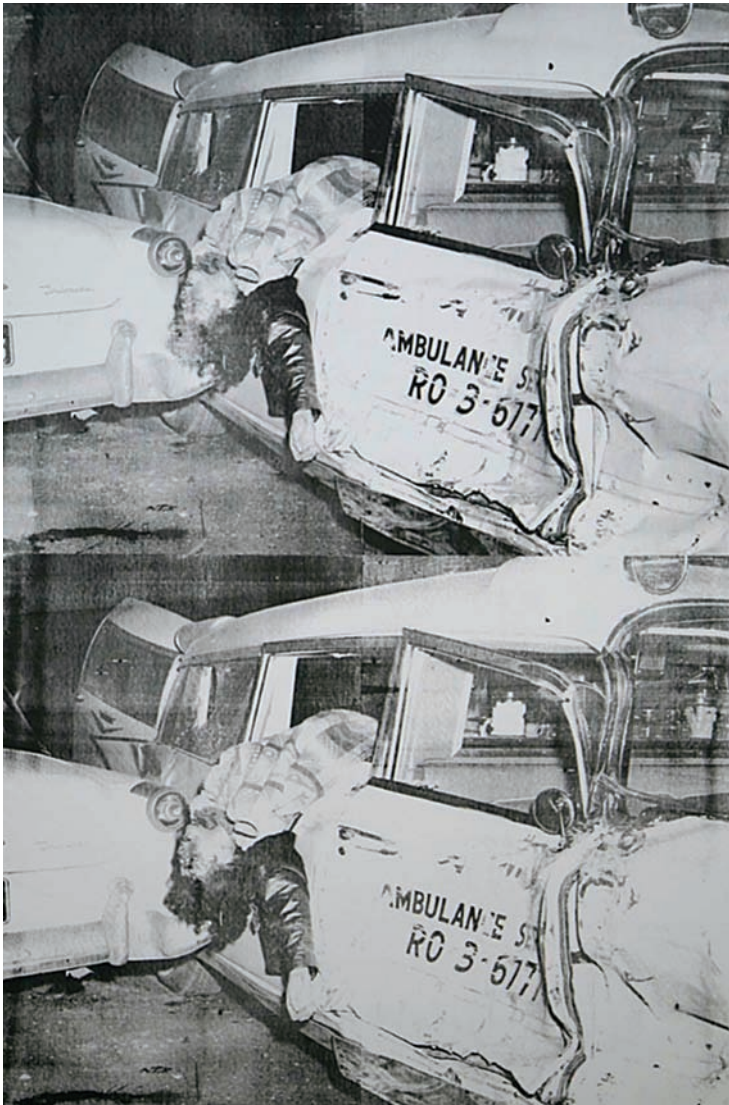
PROVENANCE

Galerie Maximillian, Aspen

“I think art is one of the real things to me, because it is one of the few things that make me feel good. It is something I can exchange my life for. And it allows me to share experiences. It suggests a way of continuity too. It was done in the past and it is still alive.”

RICHARD PRINCE, 1994





Andy Warhol, *Ambulance Disaster*, 1964 © 2015 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York and DACS, London

Through processes of appropriation, Richard Prince explores the distinctive iconography of modern America. Surveying the cultural landscape with a gaze that is both searching and oddly inscrutable, he draws influence from the worlds of entertainment, branding and advertising. From cowboys to motorcycles, he works with a readymade pictorial mythology, displaying an instinctive understanding of pop cultural and sub-cultural imagery.

Prince's appropriative practice dates back to the late 1970s. Having moved to New York, he was working at *Time-Life* magazine where his role was to cut up and distribute sections of the publication. Left with the advertising pages at the end of the day, he recalls 'authorless pictures, too good to be true, art-directed and over-determined and pretty-much like film stills ... and rather than tear them out of the magazines and paste them up on a board, I thought why not re-photograph them with a camera and then put them in a real frame'. (Richard Prince, 'In the Picture: Jeff Rian in conversation with Richard Prince', Rosetta Brooks, Jeff Rian, Luc Sante (eds.), *Richard Prince*, London & New York: Phaidon, 2003, p.12).

Equipped with this technique, Prince rose to prominence as part of a new wave of photographers that included fellow experimenters Cindy Sherman and Sherrie Levine. His *Cowboys* series remains the most celebrated of his early period. Re-photographing adverts for Marlboro cigarettes, he removed text to re-imagine the images as cinematic tableaux. Depicting the Marlboro Man, a rugged cowboy and ready embodiment of the frontiersman mentality, the works declined any authoritative statement of meaning. By one reading, they offer critical responses to the coalescence of brand, image and desire; by another, they pay homage to an aesthetic mode. Compounding this complexity are the questions of authority and cultural ownership which the pieces raise.

Although radically different in form, the present lot owes a debt to these earlier photographic works. The process of casting through which the piece has been constructed is arguably a form of sculptural photography. It too is a means of reproduction: a way of creating an imitation that is also in some way distinct from the original. It marks an extension of Prince's abiding interest in the possibilities of replication, and finds him seeking out new ways of reconstituting the world around him. In this piece, Prince is at his most conceptually challenging, asking about the interstices between different artistic forms.

Equally significant is the subject matter of *Untitled (Van Doors)*; after all, vehicles have a long and symbolically rich history in Prince's work. Motorcycles feature extensively in his *Girlfriends* series, figuring in licentious and sexualised terms. But by far the most significant antecedent is his *Car Hoods* series on which he worked from 1987 until 2002. Collecting hoods, principally from muscle cars, Prince would isolate and paint over them. The result was a succession of immaculate compositions which, as Rosetta Brooks notes suggest 'subliminal connections with speed, youth, and glamour.' (Rosetta Brooks, 'A Prince of Light or



John Chamberlain, *Isabella's Line*, 1975-80 © 2015 John Chamberlain / Artists Rights Society (ARS), New York and DACS, London



Jeff Koons, *New Rooomy Toyota Family Camry*, 1983 © Jeff Koons

Darkness?', Rosetta Brooks, Jeff Rian, Luc Sante (eds.), *Richard Prince*, London & New York: Phaidon, 2003, p.64). These distinctly American forms hold an enduring power for Prince. As Ed Pilkington remarks, 'an obsession with cars...is evident in his Catskill compound...[where] he has built a metal barn that he calls the Body Shop. It houses old Dodge Chargers from the late 1960s, a brand new Ford GT racing car, and several of his repainted car hoods.' (Ed Pilkington, 'My Way or the Highway, *The Guardian*, 11 October 2007)

Untitled (Van Doors) delves further into the mythology of the American road. Departing from the sleekness of the muscle car, Prince chooses an altogether bulkier vehicle, but one which is no less laden with iconic power and urgent physicality. Replicating the back doors of a van, he envisages the vehicle from behind. A familiar form, this is an image with its origins in the experience of driving, looking out through a windscreen at the car in front. It brings with it resonances of long journeys, and roads stretching towards the horizon, implicitly rallying a host of cultural associations. It is an image that is deeply ingrained in the contemporary consciousness, and Prince's innovation is to reposition it as an artwork.

This principle defines much of his work, underpinning the technique of re-photography whereby images are transferred from the pages of magazines to the walls of galleries. It persists in more recent departures

"Rather than tear them out of the magazines and paste them up on a board, I thought why not re-photograph them."

RICHARD PRINCE, 2003

from photography too. A 2007 piece entitled *Pure Thoughts* saw a 1970 Dodge Challenger placed atop a podium, ascribed aesthetic rather than functional value. At the heart of these works is the notion of the American readymade. Working with the material of mass culture, he rearticulates a series of images that loom large in the national imagination. The present lot, like much of his work, is heavy with connotative weight. It is an iconic image that belongs to the American highway and its representation in mass culture. It relates not only to the artist's body of work with vehicular forms, but also to an entire practice of appropriative art in different media.

SERGEJ JENSEN b. 1973*Untitled (Schwarz/Durchsichtig)*, 2009

sewn fabric

115.3 x 80 cm (45¾ x 31½ in.)

Estimate £25,000-35,000 \$38,300-53,600 €34,000-47,600 ± ♠**PROVENANCE**

Simon Lee Gallery, London

“Sergej Jensen’s shy, luminous, physically scant paintings, often made of little more than scraps of linen and other found fabrics, are tightrope walkers that travel light.”

ROBERTA SMITH, 2011

Sergej Jensen takes an eclectic approach to materials, and has referred to his practice as ‘painting without paint.’ (Sergej Jensen in Roberta Smith, ‘A Textured Palette Without Much Paint,’ *New York Times*, 27 January 2011). This pithy description of his technique captures the expansive materiality of his work as much as his compositional sensibilities. Sewing together and stretching fabric, he creates textile assemblages that echo painterly form. Preferring the frayed to the polished, his work is characterised by sensitivity and craft.

In *Untitled*, as in many of Jensen’s works, image and canvas are inextricable. Pieces of fabric are stitched together into one larger black expanse. In its monochromatic tonality, the work gestures towards the Minimalist tradition. Yet there is more evidence of the human hand and less industrial distance than in the work of this movement’s progenitors.

Joins are visible, running like fault lines across the piece’s surface. Jensen is interested in disruption, but also in repair. Notions of salvage are at the heart of his practice; remnants of material from one work often find their way into the fabric of another.

Jensen valorises craft, marrying the formally progressive and the warmly familiar. *Untitled* is an affecting embodiment of this aesthetic. An act of care is inscribed into the very surface of the piece, transforming the conceptual into the humane. It is a work of reconciliation in which material fragments are joined together in service of an affecting, even moving, totality.



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DANH VO b. 1975

We the People (detail), Element #D2, 2011-2013

copper

206.7 x 239.5 x 101.4 cm (81⅜ x 94¼ x 39⅞ in.)

Estimate £120,000-180,000 \$184,000-276,000 €163,000-245,000 ₪ 🍀

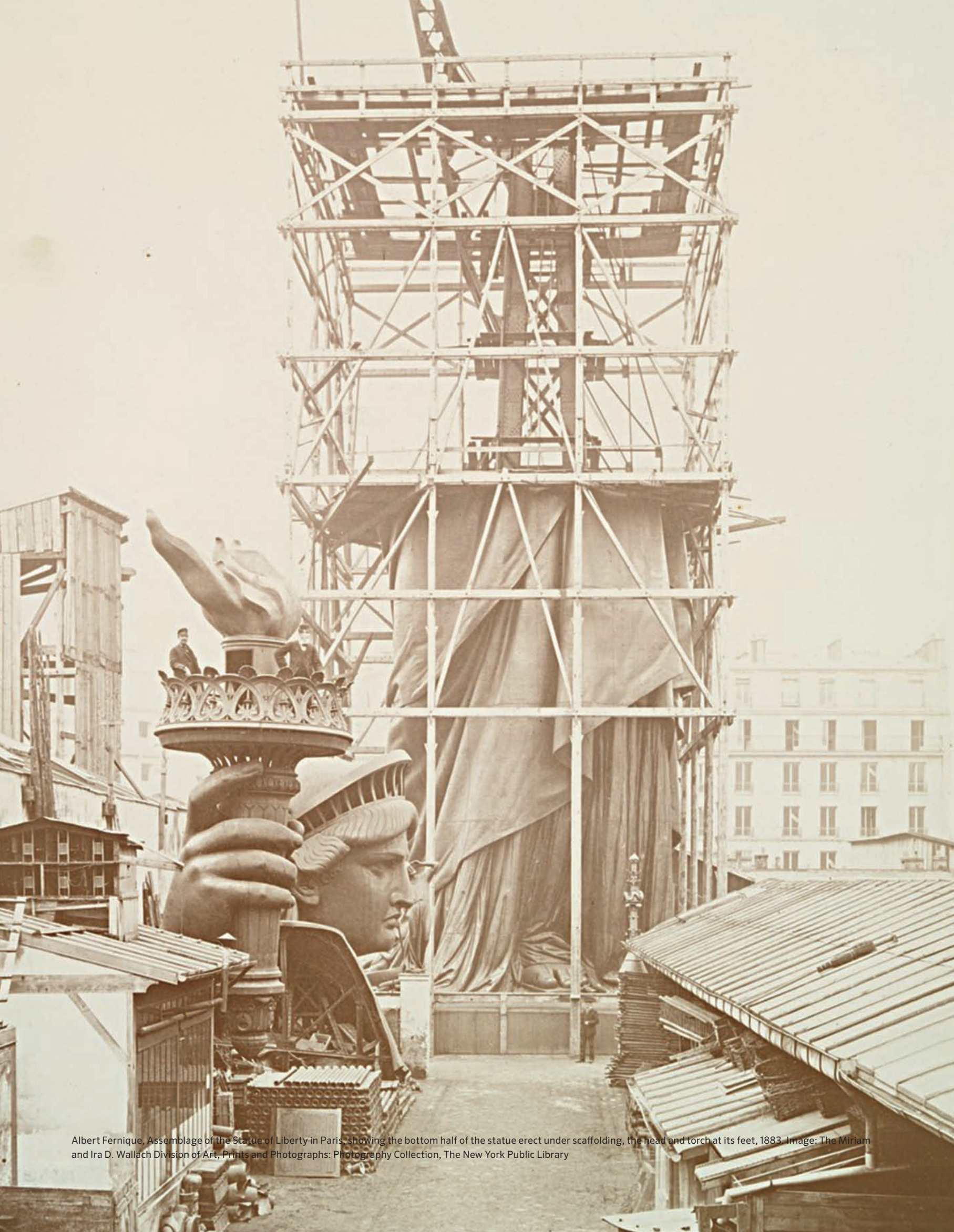
PROVENANCE

Private Collection

“My aim was to take something familiar to so many people, and make it slightly unfamiliar.”

DANH VO, 2013





Albert Fernique, Assemblage of the Statue of Liberty in Paris, showing the bottom half of the statue erect under scaffolding, the head and torch at its feet, 1883. Image: The Miriam and Ira D. Wallach Division of Art, Prints and Photographs: Photography Collection, The New York Public Library

Through processes of disassembly and reassembly, Danh Vo explores the relations between space, memory and identity. He is interested in the associative weight of objects, and in how their significations can both endure and mutate. A curatorial sensibility characterises much of his work; he collects, appropriates and rearranges, drawing upon and challenging established narratives.

When he was four, Vo and his family fled Vietnam, settling in Denmark in the late 1970s. Having studied art at the Kongelige Danske Kunstakademie, he later moved to Frankfurt and is now based in Berlin. A correlative displacement suffuses his art; as Adrian Searle puts it 'everything in his work has a story at least as complicated as his own.' (Adrian Searle, 'Art Among The Ruins: Danh Vo's Perverse Empire,' *The Guardian*, 21 January 2015). Previous pieces have seen him remove and exhibit the engine from his father's Mercedes Benz (*Das Beste oder Nichts*, 2010) as well as pull apart and rearrange chairs belonging to a former U.S. president (*Two Kennedy Administration Cabinet Room Chairs*, 2013). He is interested in the process of dispersion; by isolating and re-envisioning parts, he opens space for revelation and renewed perspectives on historical and individual narratives.

We The People, of which the present lot is a constituent part, shares this interest in creative dislocation. Completed over several years, the project saw Vo commission a replica of Frederic August Bartholdi's Statue of Liberty cast in two millimetre thick copper. However, unlike the original, Vo's simulacrum does not exist as a complete whole but rather as a series of fragments. These pieces, of which there are around 250, are now spread around the world.

Although a definitive piece of American iconography, the history of the original structure reveals an international genealogy. It was created in France and subsequently shipped to America to mark the nation's success in the Civil War. 'We The People' shares in and multiplies this international genesis; conceived in Germany, it was made in Shanghai, and shipped worldwide. The geographic dispersal of the statue finds equivalence in a dispersal of meaning. Vo considers it 'a project that should evoke discussion in the place that it is exhibited.' (Danh Vo in Kirthana Ramisetty, 'Exhibition in New York Gives New Perspective on Statue of Liberty,' *Wall Street Journal*, 15 May 2014). The work challenges the notion of centralised meaning, and invites reformulations of the statue's preexisting significations; these, it suggests, may vary with context.

The present lot, like most fragments of *We The People*, maps the folds of Lady Liberty's dress. It is in these less immediately recognisable pieces that the artist himself takes particular interest. As he relates, 'people are always thinking about something figurative, like the flame, or whatever is the so-called icon ... I never look at these kinds of things.' (Danh Vo in Benjamin Sutton, 'Danh Vo Cuts the Statue of Liberty Down to Size,' *Artnet News*, 27 May 2014). The individual sculpture magnifies a prosaic detail, transforming it into a whole in its own right. Yet it remains part of a larger totality; scattered across the globe are the pieces to which it might be adjoined.

It is in these various complexities that Vo is interested. The sculpture positions itself within histories of every scale from the local to the international, resisting any kind of definitive meaning. It is an integral piece of his oeuvre: part of a continued exploration of the potential for context to shape understanding.



Leonardo da Vinci, *Drapery study for a kneeling figure seen in three-quarter profile to the left*, c. 1475 Image: British Museum, London, UK / Bridgeman Images



Marcel Duchamp, *Feuille de vigne femelle (Female Fig leaf)*, 1950 © Succession Marcel Duchamp/ADAGP, Paris and DACS, London 2015

RICHARD PRINCE b. 1949

Untitled (Three Men's Hands with Watches), 1980

Ektacolor photograph

each sheet 50.5 x 60.8 cm (19⁷/₈ x 23⁷/₈ in.)

each image 41.2 x 59.5 cm (16¹/₄ x 23³/₈ in.)

Each signed, numbered and dated 'Richard Prince 1980 6/10' on the reverse.

Estimate £100,000-150,000 \$153,000-230,000 €136,000-204,000

PROVENANCE

Marvin Heiferman, New York

Barbara Gladstone Gallery, New York

Arthur and Carol Goldberg, New York

Skarstedt Gallery, New York

Private Collection

EXHIBITED

New York, Metro Pictures, Richard Prince, February 1981.

New York, Whitney Museum of American Art; Düsseldorf, Kunstverein;

San Francisco, San Francisco Museum of Modern Art and Rotterdam, Museum

Boymans-van Beuningen, Richard Prince, May 1992 – November 1993, pp. 26,

189 (another example exhibited and illustrated).

Basel, Museum für Gegenwartskunst; and Wolfsburg, Kunstmuseum

Wolfsburg, Richard Prince: Photographs, December 2001 – July 2002, pp. 46-

49 (another example exhibited and illustrated in colour).

LITERATURE

Spiritual America, exh. cat., Valencia, IVAM L'Institut Valencià d'Art Modern,

1989, p. 25 (illustrated, installation image Metro Pictures, 1981).

R. Brooks, J. Rian and L. Sante, Richard Prince, Phaidon 2003, p. 14

(illustrated in colour).

“The way they were presented in say, the magazines, looking like living things. That’s what I liked. They look like they had egos.”

RICHARD PRINCE, 1988

Richard Prince is a master of appropriation, best known for his ‘re-photography’ technique. Taking pictures of found photographs and subsequently recontextualising them, he asks what it means to author a work. As he repurposes these societal artefacts, he inscribes them with renewed meaning, rejoicing in the surface qualities of the contemporary image from adverts to amateur photographs.

This practice traces back to the late 1970s and to the artist’s arrival in New York City. *Untitled (Three Men’s Hands with Watches)* dates from this early period, and finds the artist in confident form. The images themselves are likely lifted from advertisements, but Prince attends to them as aesthetic concerns, somehow divorced from their ostensibly commercial purpose. Testifying to the primacy of image in and of itself, Prince relates that ‘in the first photographs, there were certain accessories that were re-photographed. Whether they were pens, watches, jewellery, I remember not having anything to do with the objects themselves other than having a relationship with the pictures of those objects.’ (Richard Prince in conversation with Marvin Heiferman, *Bomb Magazine*, Issue 24, Summer 1988).

Like many of the artist’s pieces from the period, the present lot comprises three photographs in series. As in *Untitled (three women looking in the same direction)* from the same year, it draws together a succession of compositional likenesses. Yet Prince finds variation amidst comparability, attuning the viewer to the peculiarities of each image. Grouped in this way, one notices distinguishing details: the tilt of the hand, the dilation of the veins, or the position of the watch-face. There is a trace, too, of the triptych – a compositional form prevalent in Christian art and iconography. In the piece’s valorisation of luxury goods, we witness the sanctification of the consumer image.

Discussing the appeal of the watch, Prince recalls ‘the way they were presented in say, the magazines, looking like living things. That’s what I liked. They look like they had egos.’ (Richard Prince in conversation with Marvin Heiferman, *Bomb Magazine*, Issue 24, Summer 1988). This notion of character pervades *Untitled (Three Men’s Hands with Watches)*; latent not only in the watch, but in the images as wholes. Whilst it never crystallizes into narrative, the work has an undoubted sense of scene. These furred hands grip forms that extend beyond the frames. The ticking clock meanwhile presides over three discrete moments. It is in these fragments, these traces and suggestions of meaning, that the work finds its particular voice: a voice that emerges from a chorus of others through Prince’s distinctive visual alchemy.







GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

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

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

CONDITIONS OF SALE

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

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

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

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

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

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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



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SALE INFORMATION

AUCTION

Monday 29 June at 7pm

VIEWING

22 – 29 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010415 or Contemporary Art Evening Sale.

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Catalogues \$35/€25/£22 at the Gallery

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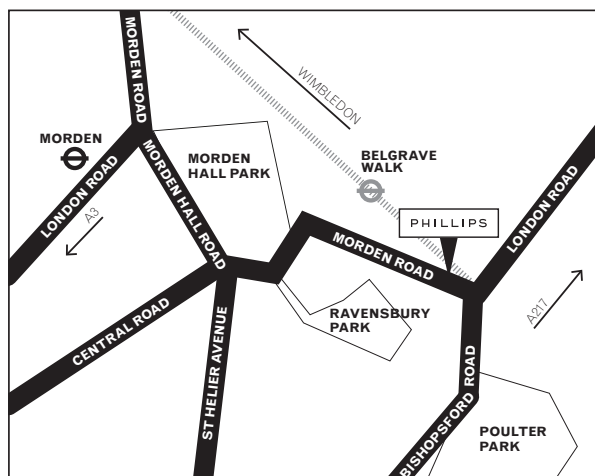
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PHOTOGRAPHY

Marta Zagodzdon

Jean Bourbon



Warehouse and collection location

Front cover Bruce Nauman, *Hanging Heads #1 (Blue Andrew, Mouth Open/Red Julie with Cap)*, 1989, Lot 30 © 2015 Bruce Nauman/Artists Rights Society (ARS), New York and DACS, London.

Back Cover Sigmar Polke, *Karneval*, 1979, Lot 37 (detail) © The Estate of Sigmar Polke, Cologne, DACS 2015.

Inside Front and Back Cover Andy Warhol, *Marilyn Monroe*, 1967, lot 27

Ai Weiwei, *Circle of Animals/Zodiac Heads*, 2010, lot 23 (detail)

Mark Bradford, *Waiting on Forever*, 2011, lot 12 (detail)

Damien Hirst, *Veneration*, 2007, lot 22 (detail)

Sherrie Levine, *Caribou Skull*, 2006, lot 10 (detail)

Banksy, *Study for Happy Choppers*, 2003 (detail), lot 14

Raqib Shaw, *Arrival of the Horse King* from the series *Paradise Lost*, 2011–2012, lot 11 (detail)

Andreas Gursky, *Chicago, Mercantile Exchange*, 1997, lot 17 (detail)

Andy Warhol, *Flowers*, 1964, lot 29 (detail)

Andy Warhol, *Gun (Cowboy Six Shooter)*, 1981, lot 33

Andy Warhol, *Gun*, 1981–82, lot 32

Ed Ruscha, *Ship Talk*, lot 35 (detail)

Gerhard Richter, *Abstraktes Bild (894-14)*, 2005, lot 41 (detail)

Title Page Bruce Nauman, *Hanging Heads #1 (Blue Andrew, Mouth Open/Red Julie with Cap)*, 1989, Lot 30

Opposite Authorship Warranty Chris Ofili, *Homage*, 1995, lot 13 (detail)

Wrap Inside and Outside Bruce Nauman, *Hanging Heads #1 (Blue Andrew, Mouth Open/Red Julie with Cap)*, 1989, Lot 30 © 2015 Bruce Nauman/Artists Rights Society (ARS), New York and DACS, London.

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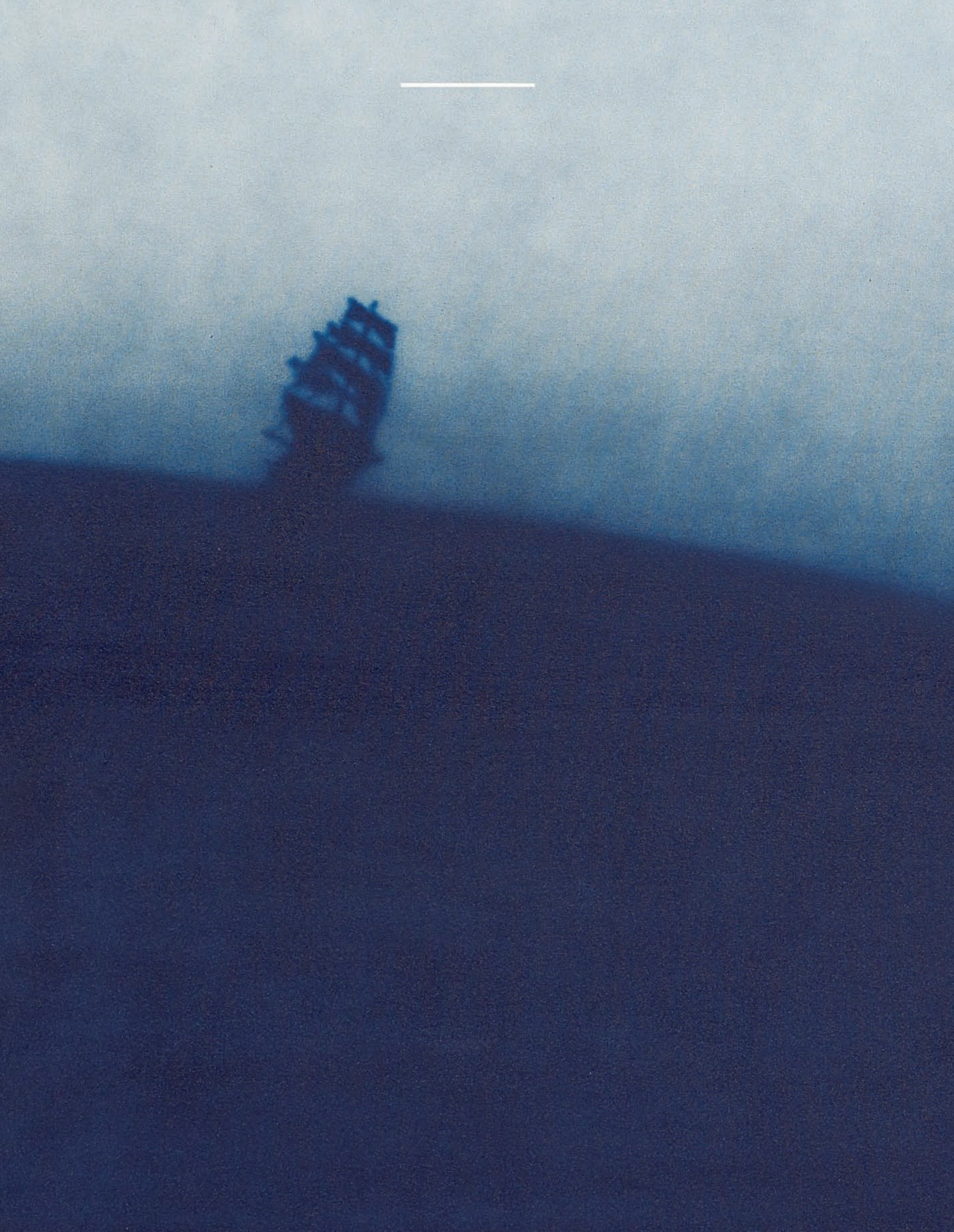
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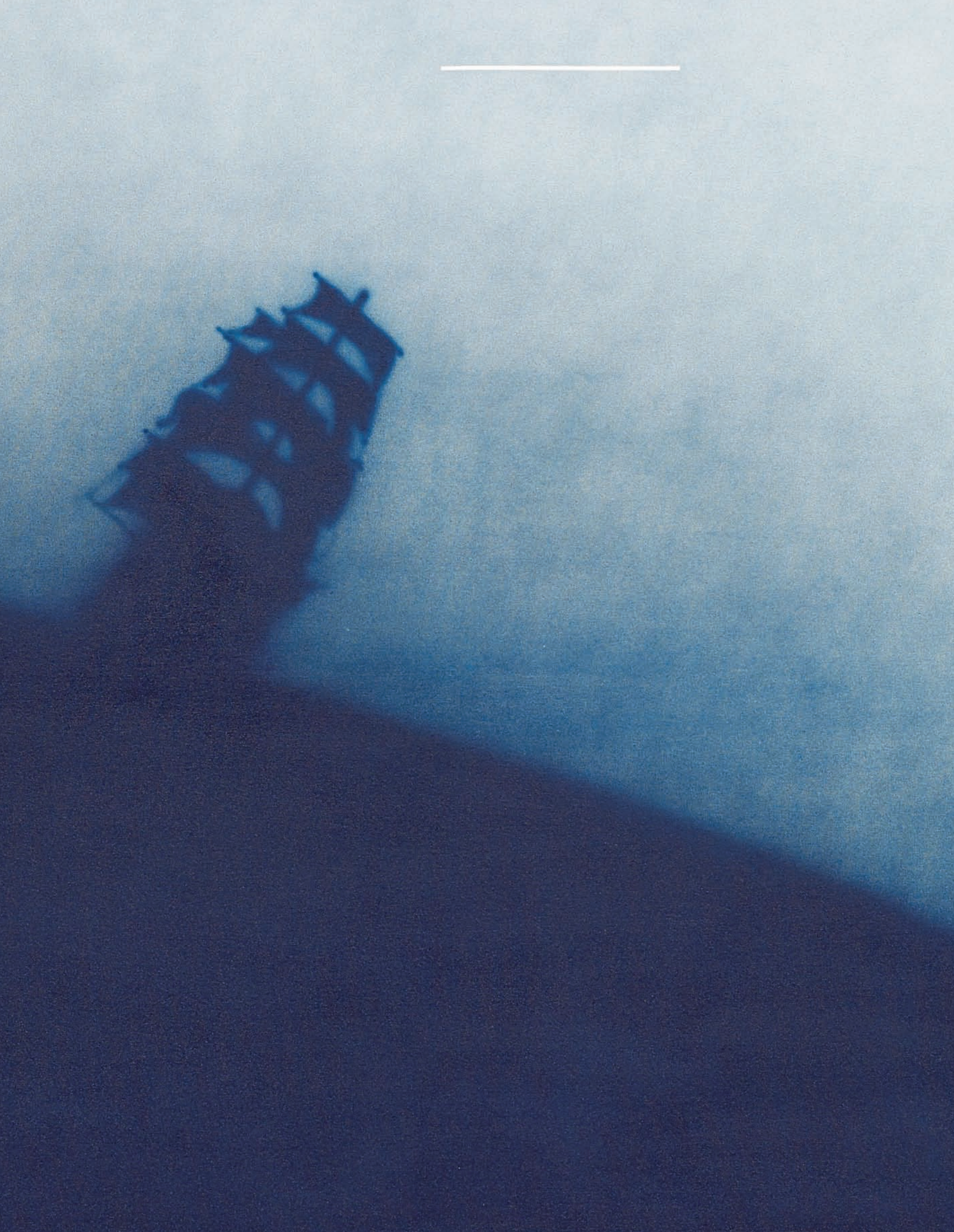
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