



DAY SALE

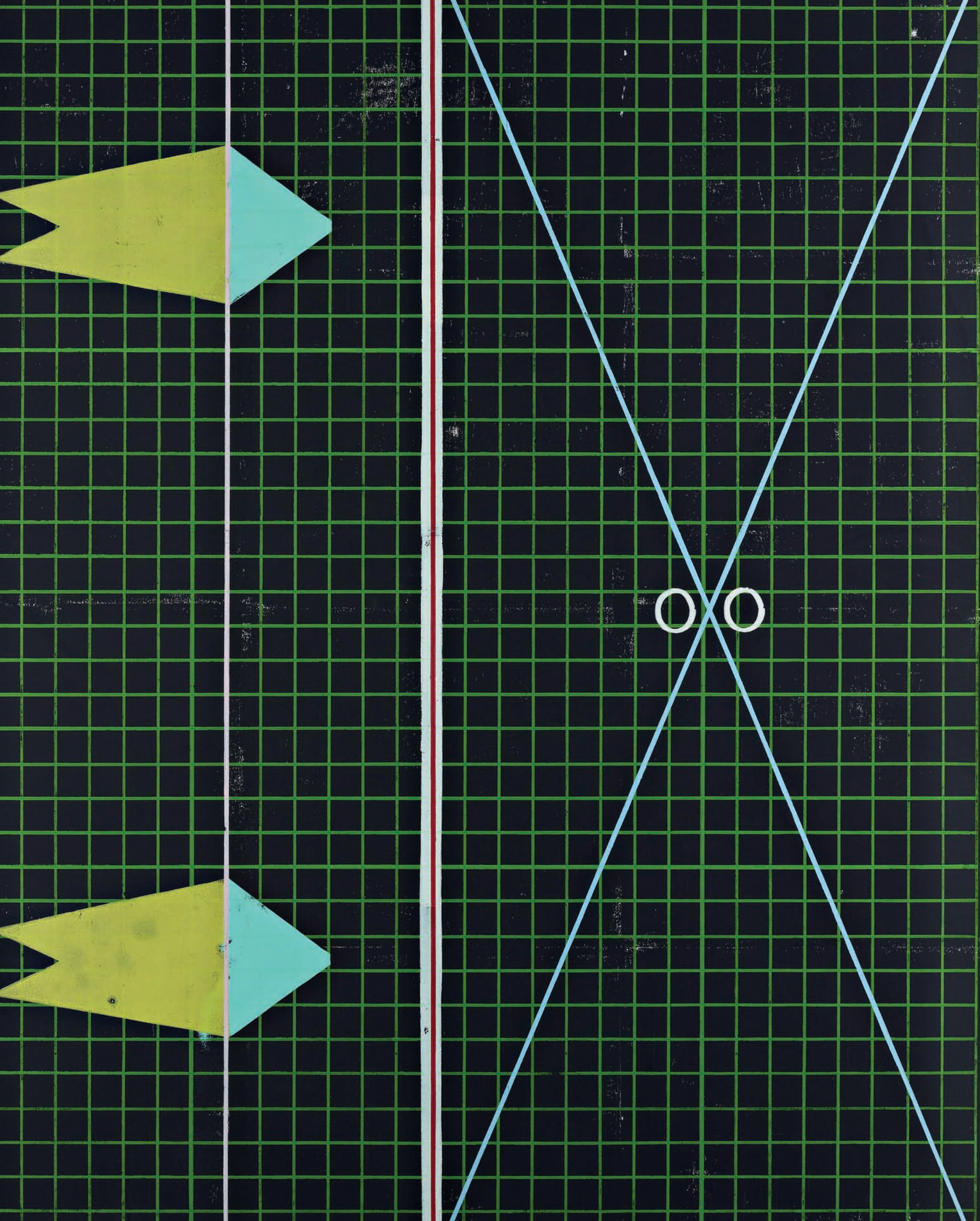
CONTEMPORARY ART

28 JUNE 2011 HOWICK PLACE LONDON

PHILLIPS
de PURY & COMPANY







DAY SALE

CONTEMPORARY ART

28 JUNE 2011 2PM LONDON

LOTS 101–369

Viewing

Monday 20 June, 10am – 6pm

Tuesday 21 June, 10am – 6pm

Wednesday 22 June, 10am – 6pm

Thursday 23 June, closed for private event

Friday 24 June, 10am – 6pm

Saturday 25 June, 10am – 6pm

Sunday 26 June, 12pm – 6pm

Monday 27 June, 10am – 6pm

Front cover Raymond Pettibon, *Untitled (I'm a Lover Not a Fighter)*, c. 1990, Lot 115 (detail)


Inside front cover Aaron Young, *Untitled (floor)*, 2008, Lot 104

Opposite Gert & Uwe Tobias, *Untitled (GUT 1052)*, from the series *Die Mappe*, 2009, Lot 109

101 **GREGOR HILDEBRANDT** b. 1974

Disintegration (Cure), 2007

Magnetic audio cassette tape on canvas. 292 × 209 cm (114 7/8 × 82 1/4 in). Signed, titled and dated '2007 Gregor Hildebrandt Disintegration (Cure)' on the reverse.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 

PROVENANCE Galerie Jan Wentrup, Berlin; Private Collection, London; acquired directly from the above by the present owner

"[...] The tape paintings become mirrors, [...] reflecting the viewer at the same time as they conceal what is written within them, bearing witness to this romanticized mystery of magnetically encoded information hidden inside the material. Even if the artist tells us, in his titles or in the list of tracks that accompany larger tape pieces, that the poetic and emotional potential is entirely up to the thoughts, experiences and memories of the individual viewer. Gregor Hildebrandt's works conceal the associations they trigger, what emerges before our inner eyes when we see these works. Like romantic versions of the mirror objects Gerhard Richter produced in the mid eighties, simply titled *Spiegel (Mirror)*, we see ourselves, but not with the same pristine clarity: the reflection is of a brownish colour, as if the whole concept had been dirtied, muddled up by a different set of personal priorities, by sentimental lingering, if you wish, by guilty pleasures, half forgotten. Add to this an inaudible, but nevertheless prominent background noise, the noise of pop culture, and entangled therein, the individual associations triggered by the memory of the music: how we listened to it, the images it evokes - and where they take us."

Andreas Schlaegel, Berlin, *ArtNews Exhibition Review*, March 2011
(http://artnews.org/gallery.php?i=78&exi=27760&Gregor_Hildebrandt)





102 **ANGELA DE LA CRUZ** b. 1965

Dislocated Painting (red), 2001

Oil on canvas. 200 × 180 cm (78 3/4 × 70 7/8 in).

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣

PROVENANCE Wilkinson Gallery, London



103 **JASON MARTIN** b. 1970

Florentine, 2005

Oil on aluminium. 178.1 × 270.1 cm (70 1/8 × 106 3/8 in). Signed, titled and dated 'Jason Martin 05, Florentine' on the reverse.

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500 ♣ ‡

PROVENANCE Galerie Thaddaeus Ropac, Salzburg



104 **AARON YOUNG** b. 1972

Untitled, 2008

Triptych: burnt rubber and acrylic on aluminium. Overall: 244 × 366 cm (96 × 144 1/8 in).

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200

PROVENANCE Private Collection, London



105 **MARK BRADFORD** b. 1961

New York A.M., 2004

Mixed media on canvas. 100 × 100 cm (39 3/8 × 39 3/8 in). Signed and dated 'M Bradford 04' lower right.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100

PROVENANCE Artco Gallery, Leeds

"Bradford's myriad practices – in their promiscuity, in their exultation of the fragment, in their obstinate refusal to provide comforting or easy answers to the concerns he addresses – creates allegories that are at once formal, political, personal, and psychological. His psycho-geographies and interventions insist upon the infinitely mutable qualities of urban space. The issues at stake-class, ethnicity, race, economic participation-are not quantifiable, not concrete and not givens. Instead they are overlays, points-of-view, tools that weave in and out of one another in ways unexpected and contingent. In that sense, Bradford's indecipherability and his promiscuity with respect to form and content become allegory's breeding ground. At the end of the day, this breeding ground leaves us questioning more than we did at the beginning. It also ignites our desire, making us want still more."

(S. Nelson, 'Mark Bradford's Allegorical Impulse: Grace and Measure', in *Mark Bradford: Grace and Measure*, exh. cat., New York: Sikkema Jenkins & Co., 2005)





106 **KELLEY WALKER** b. 1969

Chocolate Riot; Reversed Burning Car, 2004

Scanned image and silkscreened chocolate on digital print on canvas. 41.3 × 66.4 cm
(26 1/8 × 16 1/4 in). Signed and dated 'Kelley Walker 2004' on the reverse.

Estimate £30,000–50,000 \$34,300–57,200 €48,400–80,600

PROVENANCE Paula Cooper Gallery, New York





107 **KELLEY WALKER** b. 1969

Untitled (black suede), 2005

Black suede with fringe. Diameter: 147 cm (58 in). This work is unique and accompanied by a certificate of authenticity.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700

PROVENANCE Paula Cooper Gallery, New York; Private Collection

EXHIBITED Grenoble, Le Magasin Centre National d'Art Contemporain de Grenoble, *Kelley Walker*, 7 October 2007–6 January 2008; Brussels, Wiels-centre d'art contemporain de Bruxelles, *Mike Kelley Educational Complex Onwards: 1995–2008*, 4 July–7 September 2008

LITERATURE *Kelley Walker*, exh. cat., Grenoble: Le Magasin Centre National d'Art Contemporain de Grenoble, 2007, p. 87; *Parkett*, no. 87, October 2010, p. 89

"Kelley Walker's retooled recycling logo ... is an impressive example of self-reflexivity in art-making ... In a cyclical chain of associations the image refers to its own lack of originality as a pre-existing emblem of 'recycling', to the conventionality of the artistic strategy of appropriation itself as one continually 'recycled', and to the feedback loop of its own self-consciousness."

(E. Palmerton, 'Grey Flags', *Frieze Magazine*, issue 102, October 2006)



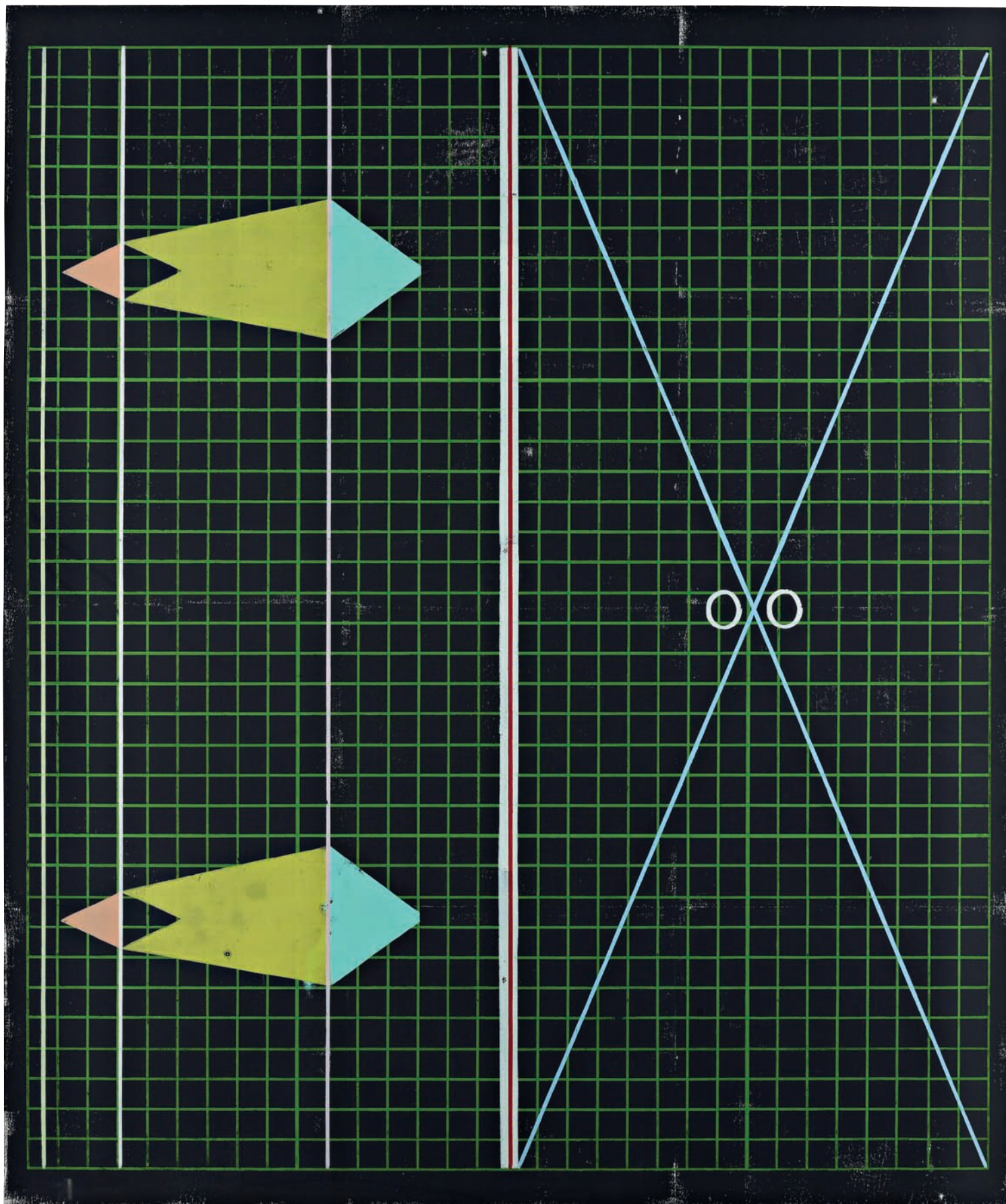
108 **WADE GUYTON** b. 1972

Untitled, 2008

Epson DURABrite inkjet on book page. 21 × 15.2 cm (8 1/4 × 5 7/8 in). Stamped
'GUYTON 2008' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Miami



109 **GERT & UWE TOBIAS** b. 1973

Untitled (GUT 1052), from the series *Die Mappe*, 2009

Coloured woodcut on paper. 206 x 174 cm (81 1/8 x 68 1/2 in). Numbered of 2 on the reverse. This work is from an edition of 2.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣

PROVENANCE Rodolphe Janssen, Brussels



110 **TAL R** b. 1967

New Citizen, 2004

Fabric collage and embroidery. 250.2 × 244.5 cm (98 1/2 × 96 1/4 in).

Embroidered "'New Citizen' Tal R. 2004, 1, Psystven/Malene Lüders" on a label adhered to the reverse.

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ♣ ‡

PROVENANCE Contemporary Fine Arts, Berlin



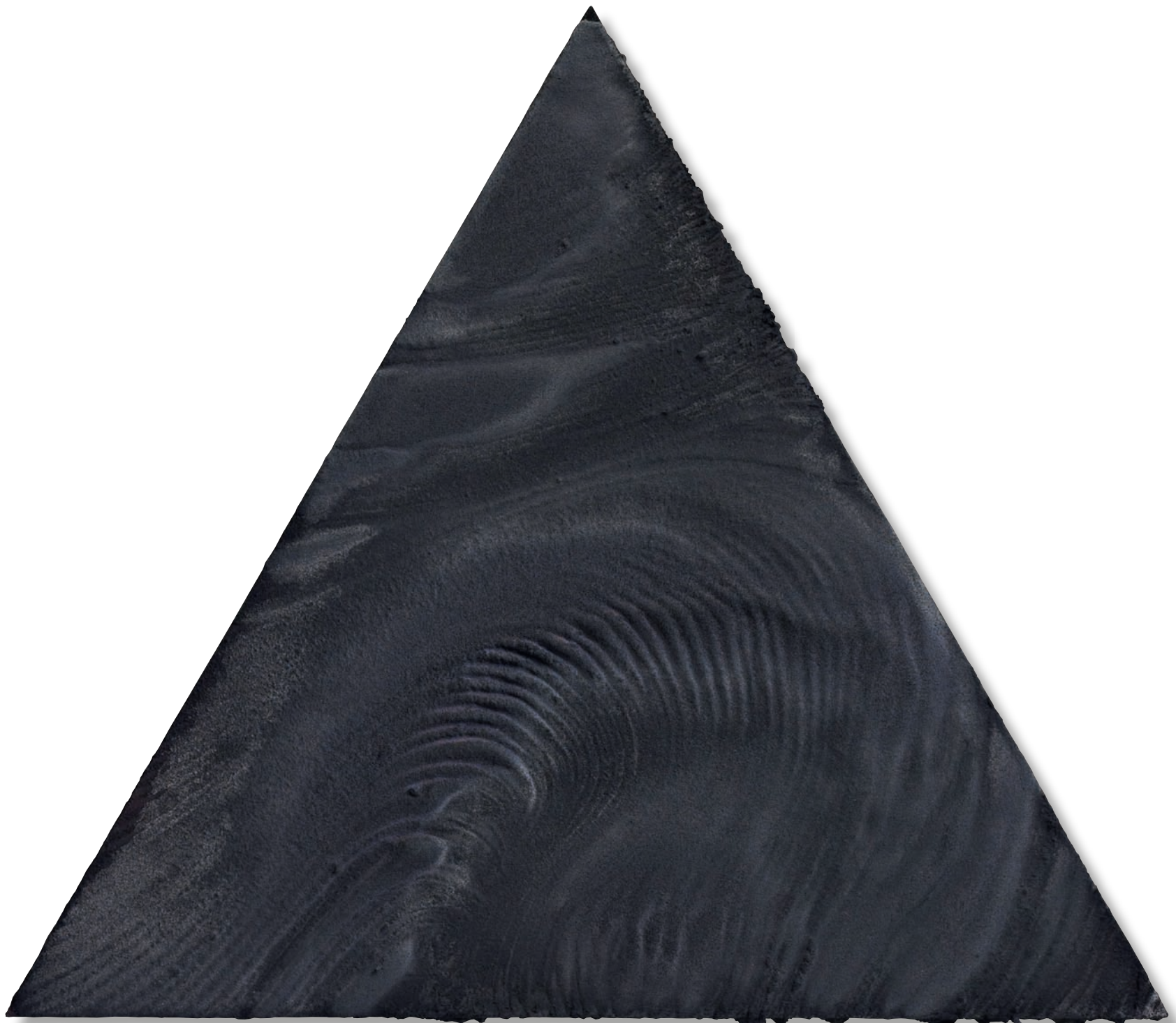
111 **CALLUM INNES** b. 1962

Exposed Painting Intense Black, 2002

Oil on canvas. 105 × 102 cm (41 3/8 × 40 1/8 in). Signed and dated 'Callum Innes 02' on the overlap.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♠ ‡

PROVENANCE Sean Kelly Gallery, New York



112 **JASON MARTIN** b. 1970

Rig, 2006

Mixed media on panel. 43 × 50 × 6.5 cm (16 7/8 × 19 5/8 × 2 1/2 in). Signed, titled and dated 'Jason Martin "RIG" 06' on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣

PROVENANCE Acquired directly from the artist

113 **ANSELM REYLE** b. 1970

Untitled, 2005

Oil, acrylic and pvc foil on canvas. 224 × 189 cm (96 1/8 × 74 3/8 in). Signed and dated 'Anselm Reyle 2005' on the reverse.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700 ♣

PROVENANCE Almine Rech Gallery, Paris

Sampling ideas from Modernism and Abstract Expressionism, Anselm Reyle injects new life into concepts now resting securely within the art historical canon. In his foil paintings, Reyle achieves this by reactivating concepts of abstraction and the ready-made with a shiny new material; and in so doing, he revitalises the notion of chance during the acts of both creation and viewing. Each peak, bend and valley of his synthetic foil substrate creates a new surface upon which light can refract and forms reflect; there is a constant fluctuation of light and tone, creating a work which remains new no matter how many times it is viewed.

“I found this cheap foil at a studio of a friend. I was very fascinated by this material. The quality – that it was so glossy. I've always liked the fact that you have to do very little to make it look good. In this case, you really have a lot of interesting effects created by almost nothing. All the colours reflect and also it has a very psychedelic effect when you look at it from a close distance. A bit like on an acid trip. The fact that this cheap store foil work is such a big contrast to the expensive acrylic box around it, is another aspect. Without this box, it would have been more trashy, cheap and even more fragile. But when it's inside it gets more serious leaving no doubt that it's a real piece of art.” (Anselm Reyle interviewed by A. Tovborg, Copenhagen, 27 June 2006)





Final Proof - Ed. Roush - 1966



114 **ED RUSCHA** b. 1937
Standard Station, 1966
Colour screenprint on commercial buff paper. 60 × 101.5 cm (23 5/8 × 39 7/8 in). Signed, dated 'Ed Ruscha 1966' in pencil and annotated 'Trial Proof' lower left. This work is from an edition of 50 plus 2 artist's proofs.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600 †

PROVENANCE Private Collection, San Francisco

HE WOULD HAVE MADE AN EXCELLENT FIGHTER,
IF HE COULD HAVE STAYED IN THE NAVY.

BANZAI! YOURSELF.

PEARL HARBOR COULD NOT GET
ME OUT OF THE WATER.

IT IS MOTHER OCEAN, DON'T YOU
KNOW HER? FROM HER BOSOM?

TRY AS SHE MIGHT TO SHAKE ME OFF,
SOON HER WOMB IS STARING ME ON, AND
I DISAPPEAR, IN.

THE LAP
NOT THE
SHOULDER.

SEE ANY JAP U-BOATS?

I'M A LOVER, NOT A FIGHTER.

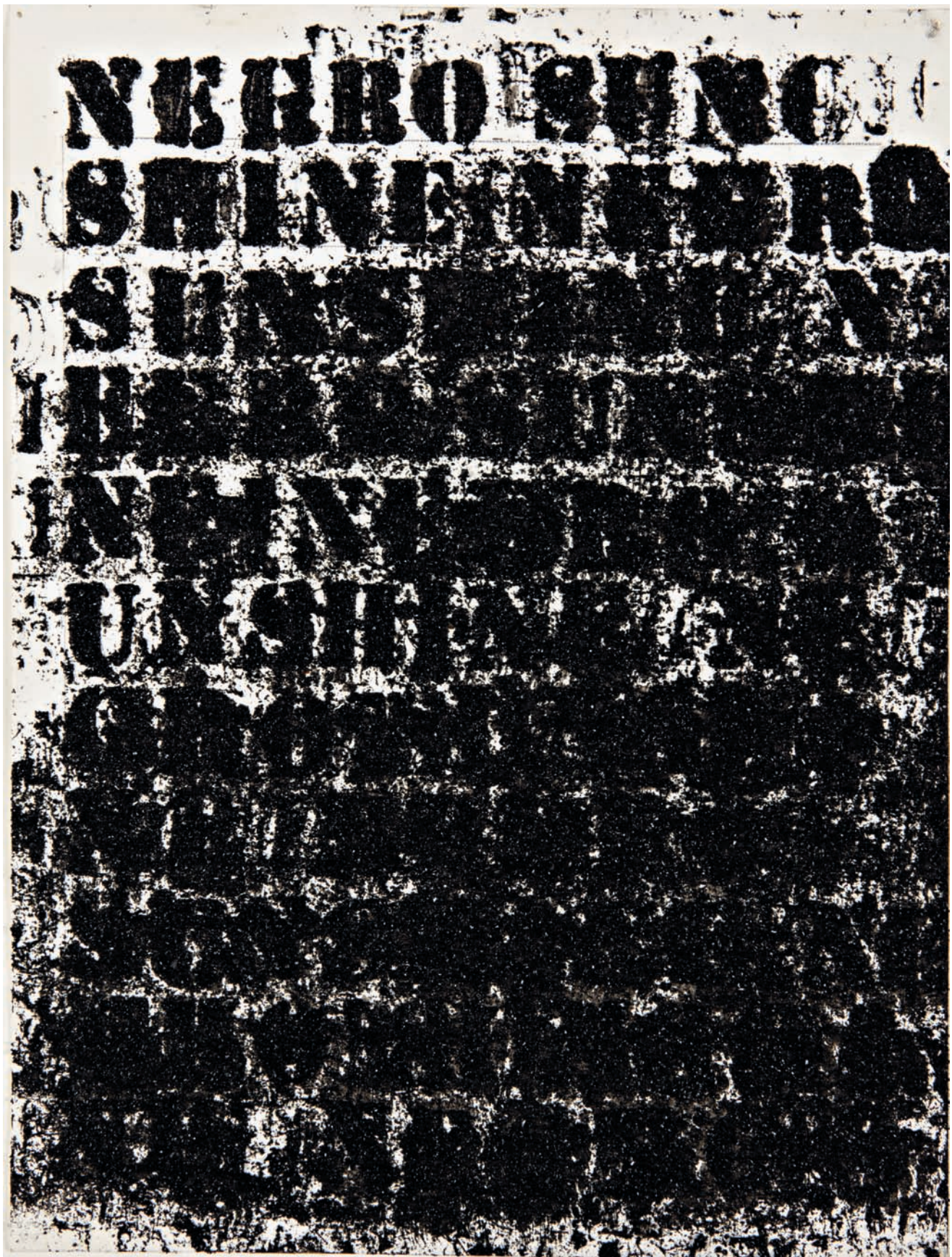
115 **RAYMOND PETTIBON** b. 1957

Untitled (I'm a Lover, not a Fighter), c. 1990

Ink and watercolour on paper. 55.5 x 43 cm (21 7/8 x 16 7/8 in).

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700

PROVENANCE Galerie Krinzinger, Vienna



116 **GLENN LIGON** b. 1960

Study for Negro Sunshine #54, 2010

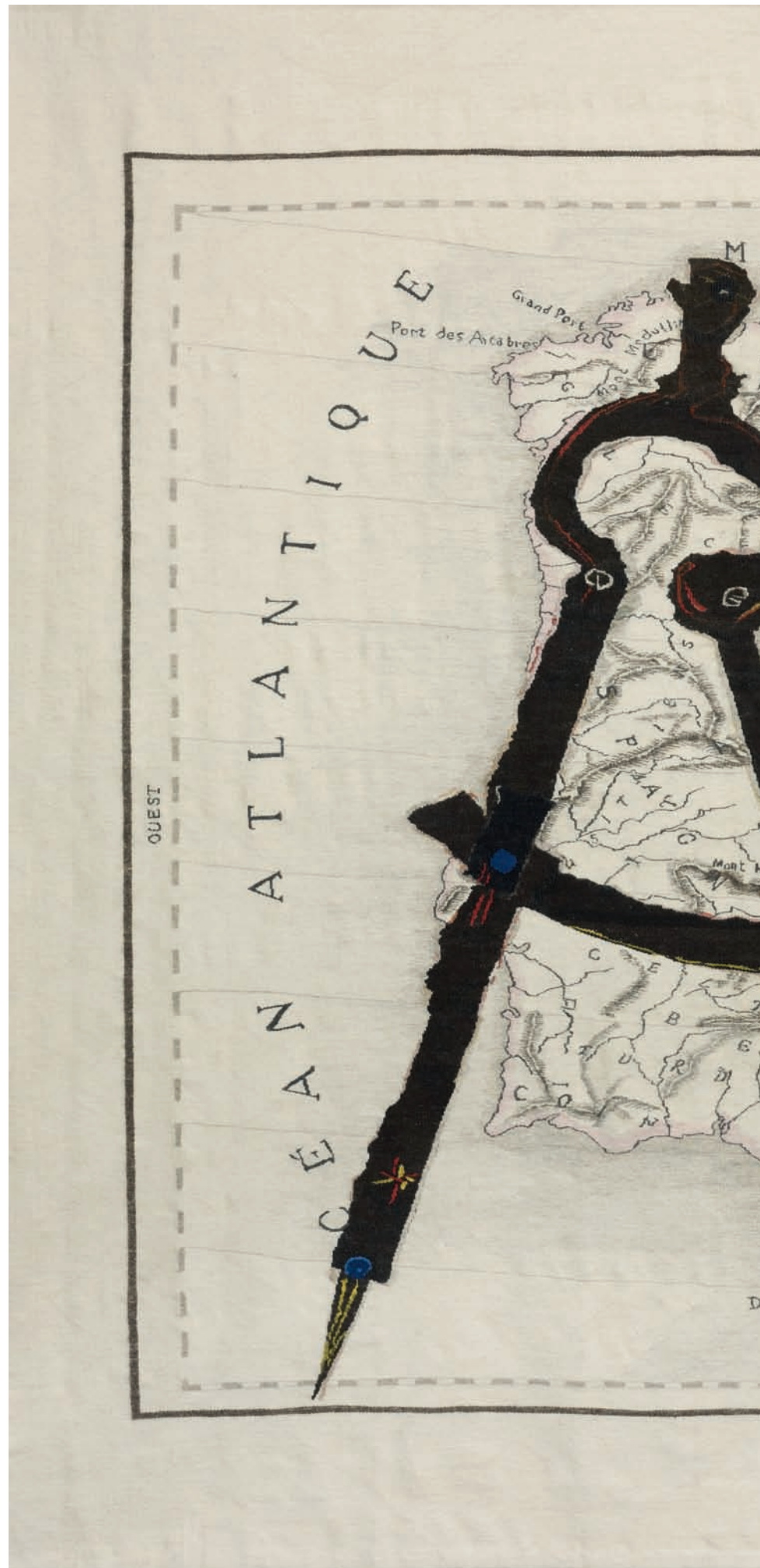
Oilstick, coal dust and gesso on paper. 30.5 × 23 cm (12 × 9 in). Signed, titled and dated 'Study for Negro Sunshine #54, 2010, Glenn Ligon' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ₣

PROVENANCE Regen Projects, Los Angeles

Glenn Ligon has gained international acclaim for his resonant multi-media works that explore issues surrounding race, sexuality, identity and language. Ligon is best known for paintings in black oil stick and coal dust of stencilled, racially charged prose, such as *Negro Sunshine*. The words Ligon uses are not his own. He draws on a range of African-American literary, political and popular culture voices, such as Zora Neale Hurston, Ralph Ellison, James Baldwin and Richard Pryor.

The phrase 'Negro Sunshine' comes directly from Gertrude Stein's 'Melanctha', the second of the stories in *Three Lives*, her first published work. 'Melanctha' is an unconventional and highly charged novella that focuses upon the distinctions and blending of race, sex and gender in a segregated American town.



117 **WILLIAM KENTRIDGE** b. 1955

Untitled (Espagne Ancienne), 2002

Mohair silk and embroidery. 249 x 346 cm (98 x 136 1/4 in). Signed twice and dated 'William Kentridge 2002' and numbered of 3 on a label affixed to the reverse; further signed 'KENTRIDGE' on the reverse. This work is from an edition of 3.

Estimate £70,000–90,000 \$113,000–145,000 €80,100–103,000

PROVENANCE Galleria Lia Rumma, Naples



118 **FARHAD MOSHIRI** b. 1963

14S8, 2004

Oil, acrylic and glue on canvas. 151 × 151 cm (59 1/2 × 59 1/2 in). Signed, titled and dated in English and Farsi "'14S8" Farhad Moshiri 2004' on the reverse.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700

PROVENANCE Acquired directly from the artist



119 **DAMIEN HIRST** b. 1965

Spin Painting (In a spin, the action of the world on things), 2002

Household gloss on fibre board. 103 × 80 cm (40 1/2 × 31 1/2 in). The work is registered in the Damien Hirst archive under number DHS 663123

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500 ♠ †

PROVENANCE Private Collection, London



Damien Hirst

In a spin, the action
of the world on things



120 **WANGECHI MUTU** b. 1972

Untitled (from Tumors), 2004

Ink, acrylic, photocollage and contact paper on Mylar. 106 × 107 cm (41 3/4 × 42 1/8 in). Signed and dated 'Wangechi Mutu 2004' lower right.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100

PROVENANCE Private Collection

EXHIBITED Turin, Vitamin Arte Contemporanea, *Colour Theory*, 23 September–20 November 2004

"There are almost always figures in my work, and they all gravitate towards being quite 'female-ish.' Again, often they have a slightly

deformed or skewed quality, like I believe every single one of us does. In my mind, there's always a disjuncture between who they are and what we see them as, as well as what they think they appear to be. I believe our bodies are only a single part of the many dimensions of our identity and, in some ways, the body becomes a trap in the understanding of the whole. We can invent, transform, re-imagine ourselves through manipulating our outer appearance and, thus, 'conquer' adversity through our physicality; or we can become subjugated ... often there may not be a choice."

(Wangechi Mutu, in David Moos, ed., *Wangechi Mutu: This You Call Civilization?*, Toronto: Art Gallery of Ontario, 2010)



121 **JIM LAMBIE** b. 1964

Split Endz (wig mix), 2005

Wooden wardrobes, mirror, belts, training shoes and household gloss paint.

184.8 × 109.2 × 88.9 cm (72 3/4 × 43 × 35 in).

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ▲

PROVENANCE Sadie Coles HQ, London

EXHIBITED London, Sadie Coles HQ, *Shoulder Pad*, 6 April–7 May 2005; New York, New Exhibition Museum, *Unmonumental: The Object in the 21st Century*, 1 December 2007–30 March 2008

LITERATURE 'What is Art? The Turner Prize', CBBC News, 7 December 2005

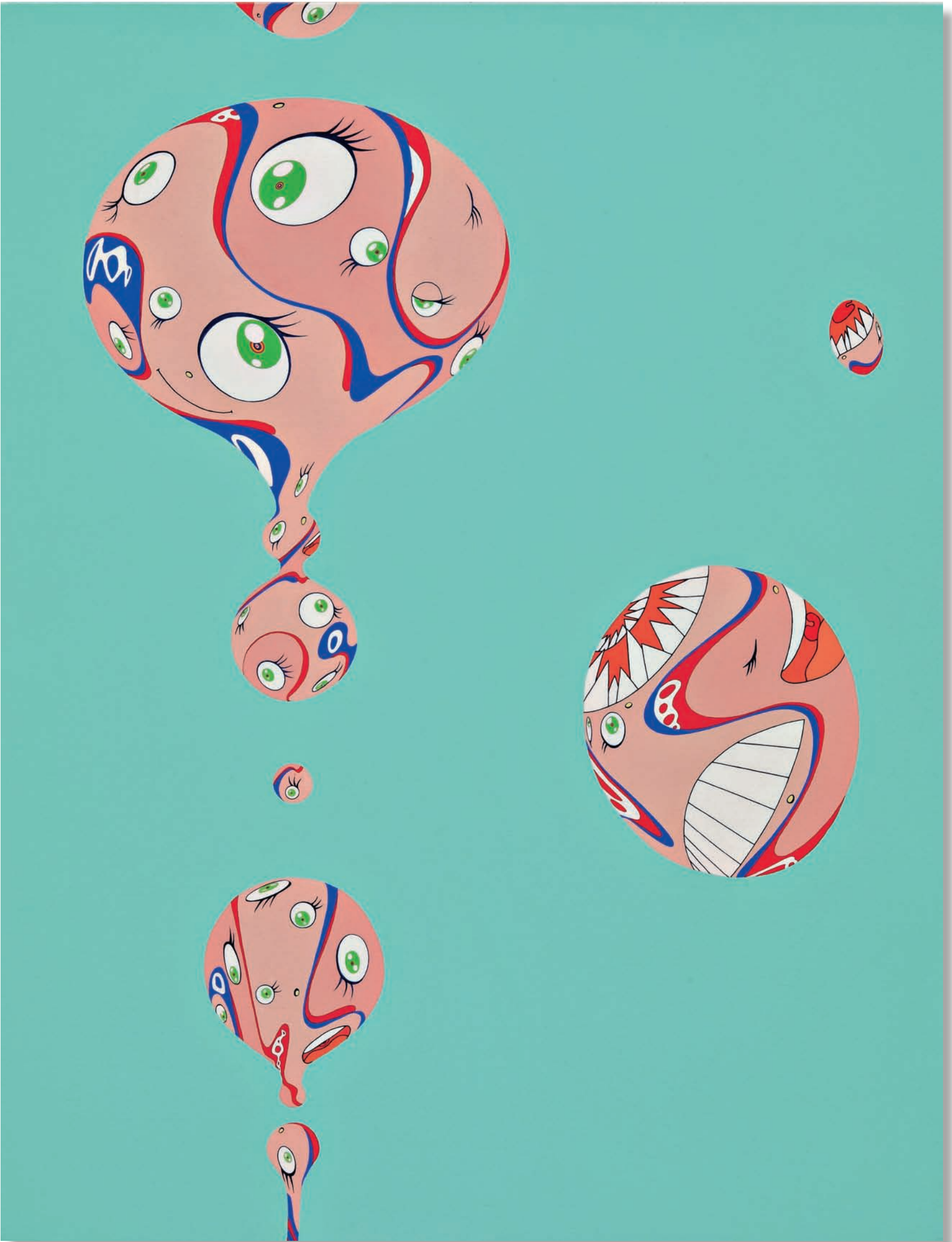
122 **TAKASHI MURAKAMI** b. 1962

Antology, 1998

Acrylic on canvas laid on wooden panel. 65 × 50 cm (25 1/2 × 19 3/4 in). Signed and dated 'TAKASHI '98' on the reverse.

Estimate £90,000–120,000 \$145,000–194,000 €103,000–137,000

PROVENANCE Tomio Koyama Gallery, Tokyo; Marianne Boesky Gallery, New York; Curt Marcus Gallery, New York





123 **JOHN ARMLEDER** b. 1948

Untitled (Roto – Tom Drums), 1989

Two sets of three drums, metal brackets and black vinyl. 100 × 75 cm (39 3/8 × 29 1/2 in).

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

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE John Gibson Gallery, New York

'I guess the *Furniture Sculptures* were first a take on Erik Satie's *Furniture Music*, compositions that were to be heard rather than listened to. It was early ambient music, elevator music, and also early repetitive or minimal music. For Satie, it was sort of a disappointment that people took it as concert work when it was featured as background entertainment at a

vernissage. The entertainment issue is something that I address in my own work. To use a dry, almost academic approach, the object quality of the painting is associated with the piece of furniture. The happy or not-so-happy fate of many paintings is to be integrated into a domestic environment, more often than not close to the odd sofa, armchair, or chest. As Olivier Mosset once observed, I simply anticipate that, and provide the furniture together with the painting."

(John Armleder in conversation with Raphaela Platow, October 2006, in R. Platow and Stefan Berg, eds., *John M. Armleder: Too Much Is Not Enough*, exh. cat., Heidelberg: Kehrer, 2006, p. 99)

124 **MARTIN KIPPENBERGER** 1953–1997

Untitled (Zwerg vor Kanone), 1996

Concrete, plywood, plastic and steel. 53 × 95 × 87 cm (20 7/8 × 37 3/5 × 34 1/4 in). This work is from an edition of 7.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE Galerie Gisela Capitain, Cologne

LITERATURE Martin Kippenberger, *Multiples, Catalogue Raisonné*, Cologne, 2003, pp. 134–35





125 **GEORG HEROLD** b. 1947

Kaviarbild Inamorato, 1989

Acrylic and caviar on canvas. 121.5 × 61 cm (47 7/8 × 24 in).

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Koury Wingate, New York; Collection of Robert J. Shiffler, Greenville Ohio; acquired from the above by the previous owner



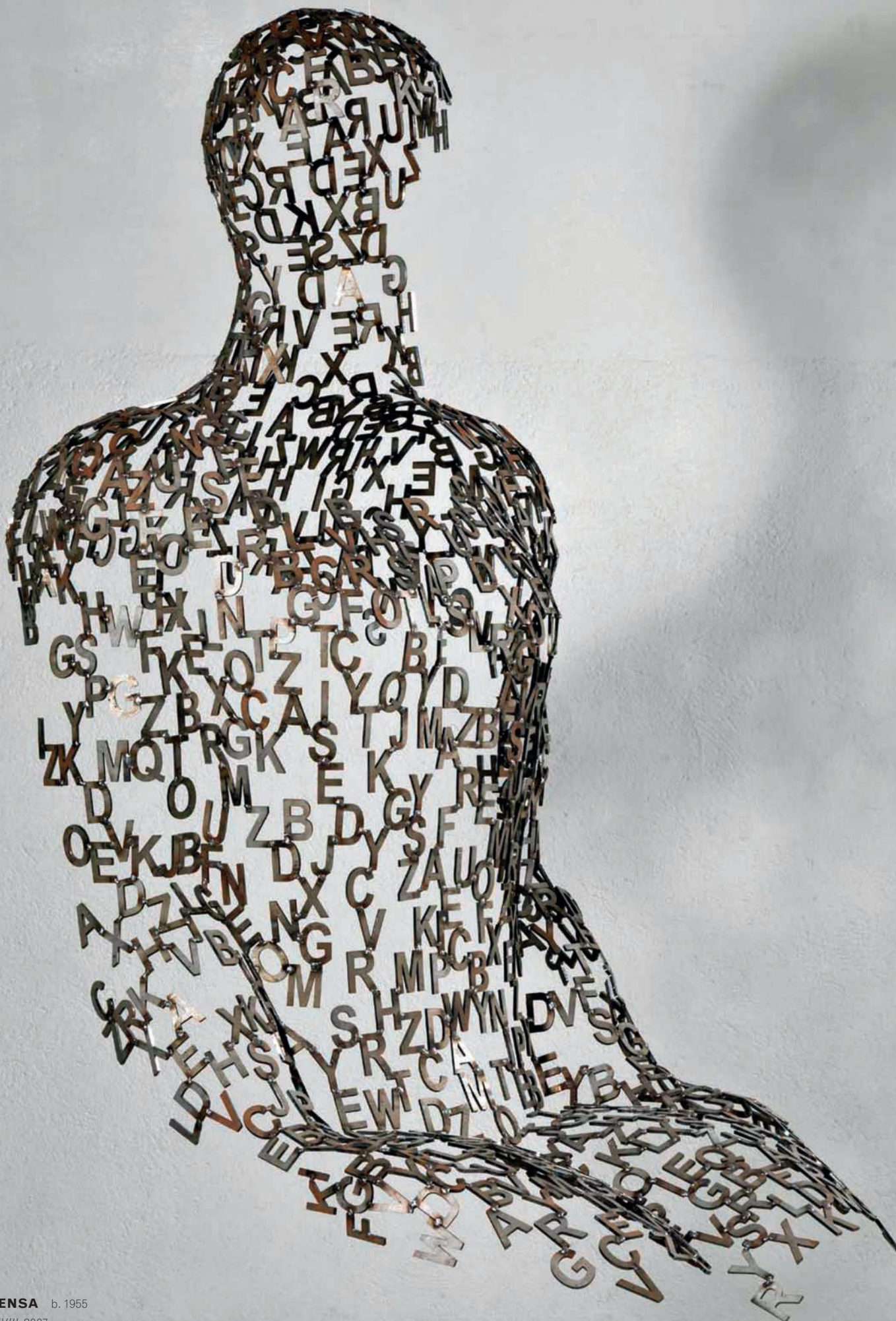
126 **GEORG HEROLD** b. 1947

Untitled (caviar), 1990

Caviar and resin on canvas. 200 × 220 cm (78 3/4 × 86 5/8 in). Signed and dated 'herold 90' on the reverse.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700 

PROVENANCE Galleria Lucio Amelio, Naples



127 **JAUME PLENSA** b. 1955

Tel Aviv man XVIII, 2007

Welded pressed steel. 198 × 92 × 100 cm (77 7/8 × 36 1/4 × 39 3/8 in).

This work is unique.

Estimate £80,000–120,000 \$129,000–194,000 €91,600–137,000 ▲

PROVENANCE Acquired directly from the artist

LIKE
SOMEONE
ALONE

128 **JACK PIERSON** b. 1960

Like Someone Alone, 1994

Found metal and plastic letterforms. Overall: 94 × 132 × 3cm (37 × 52 × 1 1/4 in). Signed, titled and dated 'LIKE SOMEONE alone, 1994 JACK PIERSON' on the reverse of one letter. This work is unique.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100

PROVENANCE Luhring Augustine, New York; Private Collection, Berlin

129 **UGO RONDINONE** b. 1964

In the Sweet Years Remaining, 1998

15 colour coupler prints, painted wood and two Model 6020HC speakers. Overall: 235 × 251 × 8 cm (92 1/2 × 98 7/8 × 3 1/8 in). Signed, titled and dated 'IN THE SWEET YEARS REMAINING Ugo Rondinone 1998' on the reverse of one print.

Estimate £100,000–150,000 \$161,000–242,000 €114,000–172,000

PROVENANCE Art & Public, Geneva; Private Collection

EXHIBITED Lisbon, Galerie João Graça, *In the Sweet Years Remaining*, 1998; Berlin, Galerie Schipper & Krome, *In the Sweet Years Remaining*, 1999; London, Whitechapel Gallery, *Ugo Rondinone – zero built a nest in my navel*, 24 January–26 March 2006

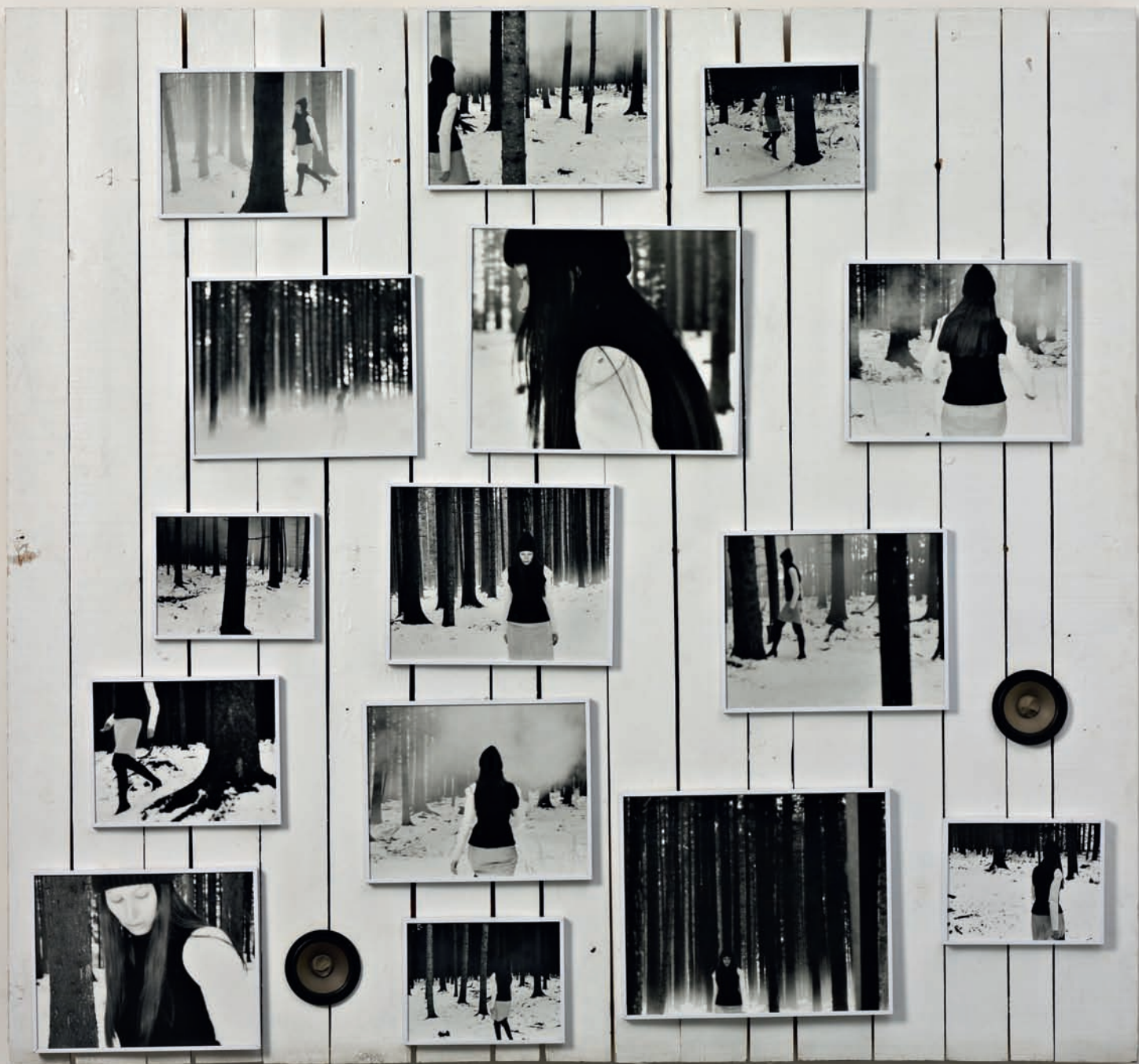
LITERATURE A. Tarsia, ed., *Ugo Rondinone – zero built a nest in my navel*, Zurich: JRP/Ringier, 2006, p. 102

Ugo Rondinone is one of the most celebrated mixed-media artists of our time exploring the nature of existence in both real and fictional spaces. In a time of ever greater virtualization of the world, the quest for authentic experiences seems, as Jan Winkelmann described, “almost like an altruist longing for directness which has coincidentally gone lost in the heat of the moment”. (Jan Winkelmann, *Artist Kunstmagazin*, 2000, no. 3). According to Winkelmann, Rondinone once stated that his work is about the fact that “we cannot differentiate what we remember from what we long for”, alluding to the permeation of reality and dream, of factuality and desire. The examination of this duality, alongside the quest for belonging and identification can be witnessed throughout Rondinone’s work.

The present lot consists of 15 framed prints, mounted on a rough white timber wall reminiscent of an oversized fence. The work in full examines the complex and ambivalent fusion of fiction and reality. The prints depict a woman wandering around a winter forest, which at the same time seems both beautiful and hostile. The depiction of the single lonely figure in the natural landscape is as a metaphor for human psychology and a longing

for spiritual affiliation, with the tree at its core, which has been a recurring theme for Rondinone. The figure looks as if she has no destination, always changing directions, the line of sight turned away, never really disclosing her face. The prints are rendered in daunting black and white, with the black figure and trees stark against the white snow, conveying a ghostly feeling and supporting the protagonist’s detachment and alienation in the landscape. It is unclear if the work represents a dream or reality, which leaves the viewer wondering about different elements of reality and levels of consciousness. The viewer feels detached from this dream-like, almost mystical landscape but at the same time gets drawn into the situation by being able to identify with this generic person.

The work conveys a feeling of melancholy, forlornness and disconnection, addressing life’s existential questions of desire, affiliation and direction but also examining the relation between fiction and reality, the self and community. The viewer is confronted with making immediate associations with the figure depicted, leaving him reflecting upon one’s own reality of life.





130 ELMGREEN & DRAGSET b. 1961 and 1969

Credit Crunch. Everyone is Broke, 2009

Gilded white marble. 134.6 × 119.7 × 2.5 cm (53 × 47 1/8 × 1 in). This work is from an edition of 3.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ♣

PROVENANCE Galleria Massimo de Carlo, Milan


LITERATURE K. Donoghue, 'Wish List – Massimiliano Gioni', *Whitewall Magazine*, 8 March 2009 (illustrated) (www.whitewallmag.com/2009/03/08/wish-list-massimiliano-gioni/); B. Davis, 'The Twitter Esthetic', *Artnet Magazine*, 13 March 2009 (illustrated) (www.artnet.com/magazineus/reviews/davis/davis3-13-09.asp); O. Bennett, 'Jay Jopling: the man who became a pain in the arts', *Sunday Times*, 23 March 2009



131 **WIM DELVOYE** b. 1965

Delft Shovel II, 1992

Enamel on metal and wooden shovel. 150 × 25.5 cm (59 × 10 in). Signed, titled and dated 'Delft Schovel II W Delvoye 1992' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 

PROVENANCE Galerie Lehmann, Lausanne



132 **THOMAS DEMAND** b. 1964

Alpinaweiss, 1994

Digital colour coupler print, Diasc mounted. 165.8 × 182.8 cm (65 1/4 × 72 in).
Signed, titled and dated 'Alpinaweiss Thomas Demand 1994' and numbered
of 5 on reverse. This work is from an edition of 5.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ♣ ‡

PROVENANCE Galerie Blancpain Stepczynski, Geneva



133 **THOMAS DEMAND** b. 1964

Stairwell (Treppenhaus), 1995

Colour coupler print, Diasec mounted. 150 × 117.7 cm (59 × 46 3/8 in). Signed, titled, dated 'Demand 1995 Treppenhaus' and numbered of 5 on the reverse.

This work is from an edition of 5.

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ♣ ‡

PROVENANCE Galerie Blancpain Stepczynski, Geneva



134 **DAN GRAHAM** b. 1942

Pavillon, semi-circular 2-way mirror, 2006

Glass and steel. 65 × 89 × 84 cm (25 1/2 × 35 × 33 in). This work is accompanied by a certificate of authenticity.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ‡

PROVENANCE Massimo Menini Galerie, Brescia



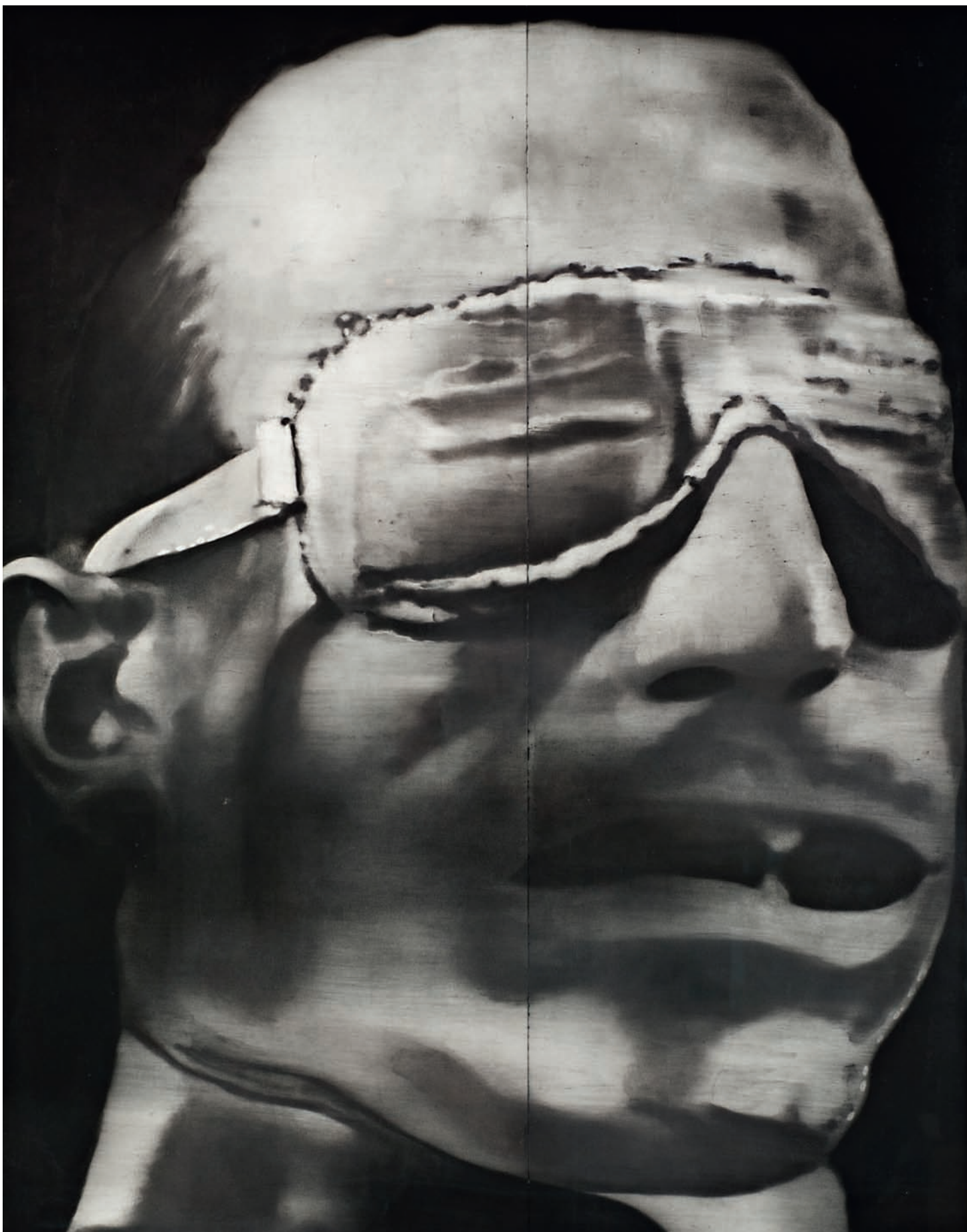
135 **TONY CRAGG** b. 1949

Conical Flask, 2000

Bronze with black patina. 55.9 × 55.9 × 33 cm (22 × 22 × 13 in). Incised with signature, foundry seal and numbered of 6 on the underside. This work is from an edition of 6.

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ♣ ‡

PROVENANCE Buchmann Galerie, Berlin



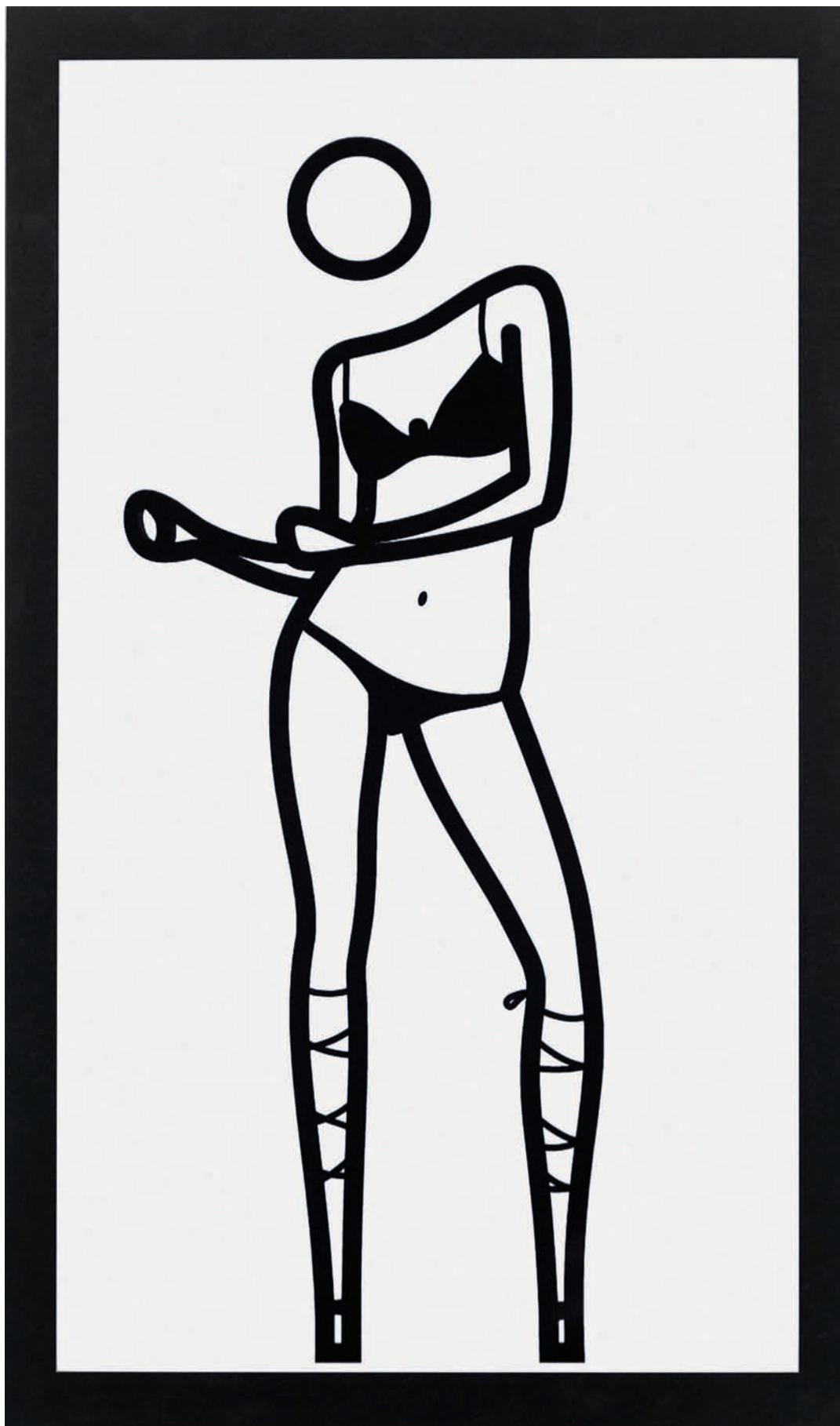
136 **JOHANNES KAHRS** b. 1965

Untitled –Speed Test, c. 2000

Charcoal on paper. 100 × 80 cm (39 3/8 × 31 1/2 in).

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ▲

PROVENANCE Galerie Almine Rech, Paris



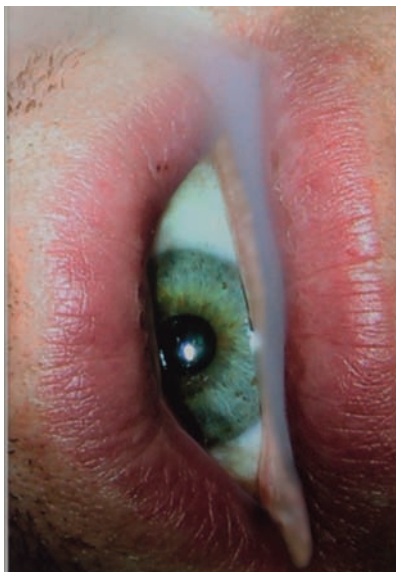
137 **JULIAN OPIE** b. 1958

Shahnoza Dancing in Bra and Pants, 2007

Continuous computer animation on LCD screen. 110.5 × 65.4 cm (43 1/2 × 25 3/4 in). This work is from an edition of 4.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 ♣ Ω

PROVENANCE Galerie Bob Van Orsouw, Zurich



138 **URS FISCHER** b. 1973

Thinking about Störtebeker, 2005

Portfolio with 18 bound screenprints on transparent paper and 18 loose prints on Epson enhanced matte paper. Each: 56 x 41 cm (22 x 16 1/8 in). Signed 'Urs Fischer' and numbered of 25 on the justification page. This work is from an edition of 25 plus 5 artist's proofs.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE Gavin Brown, New York





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

139 **JIM LAMBIE** b. 1964

Wigwambamwamwig, 2007

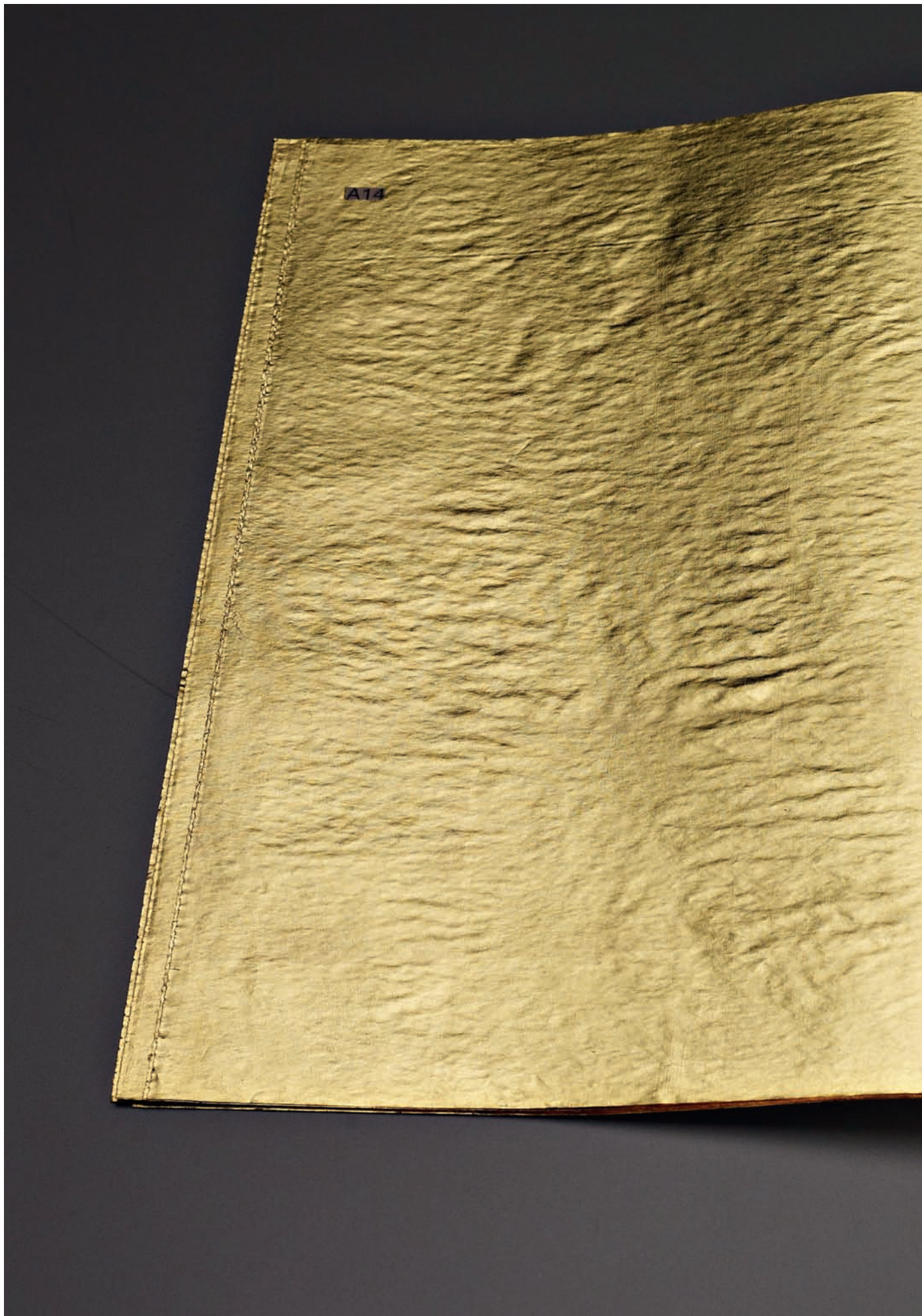
Carpet, aluminium, wood, mirror, oil paint, polyester from women's clothing, vinyl appliqué, wire and women's shoes. 223 × 335 × 40 cm (87 3/4 × 131 7/8 × 15 3/4 in).

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200 ▲

PROVENANCE Anton Kern Gallery, New York

EXHIBITED New York, Anton Kern Gallery, *Jim Lambie: The Prismatics*, 19 April–26 May 2007





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

140 **JIM HODGES** b. 1957

The Good News (The Beijing News), 2007

24-carat gold leaf on newspaper. 39 × 55 cm (15 3/8 × 21 5/8 in).

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE CRG Gallery, New York





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

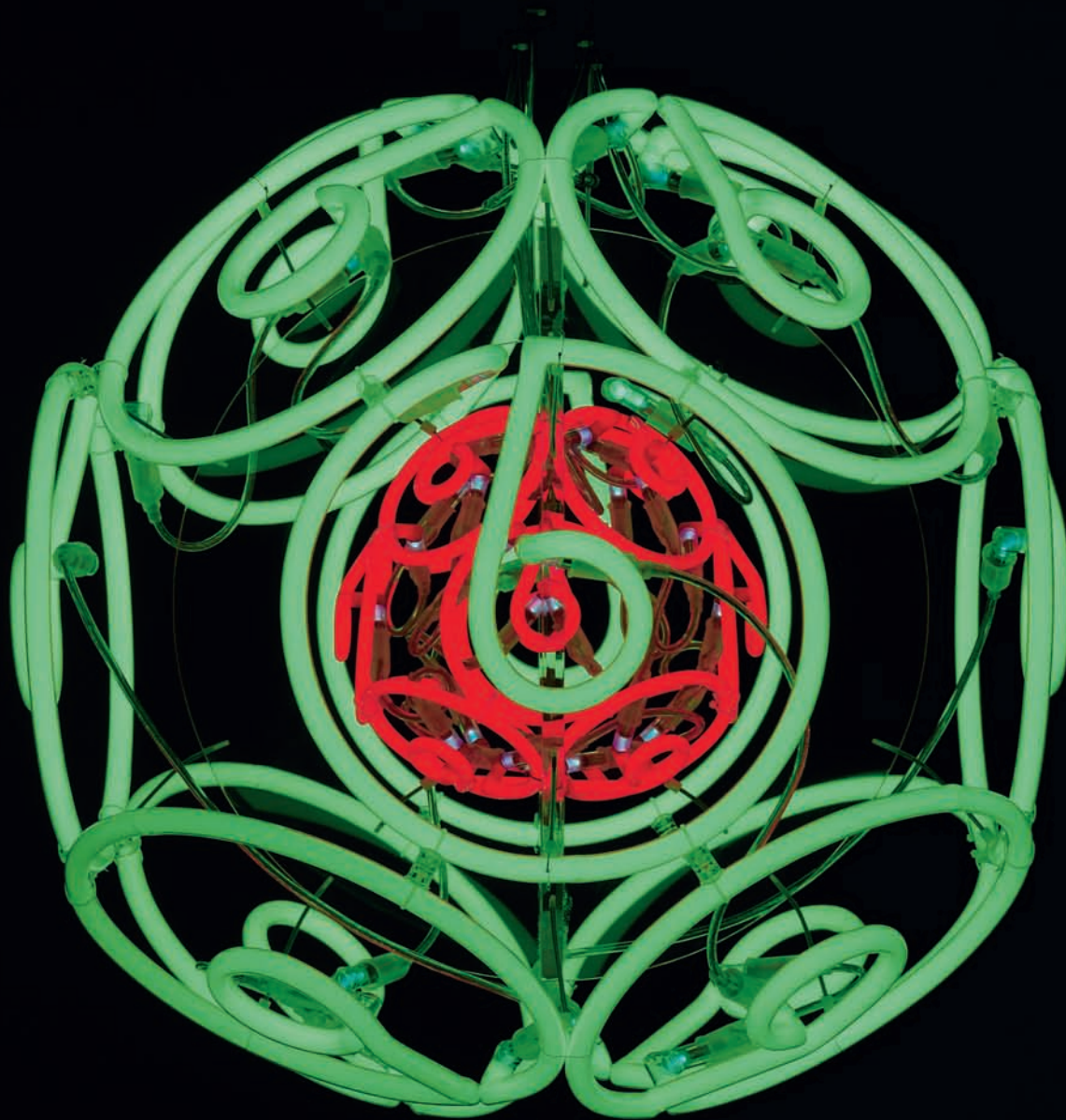
141 **KRIS MARTIN** b. 1972

De Profundis, 2007

Crystal, glass bell jar and painted wooden base. Bell jar: 30 x 18 x 18 cm (11 3/4 x 7 1/8 x 7 1/8 in). Signed, titled and dated 'De Profundis Martin 2007' on the underside.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣

PROVENANCE Victoria Miro Gallery, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

142 **JEPPE HEIN** b. 1974

Double Neon Green, 2006

Neon, Plexiglas, transformer and motion sensors. 73 × 73 × 73 cm (28 3/4 × 28 3/4 × 28 3/4 in).

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ▲

PROVENANCE Johann König Gallery, Berlin



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

143 **NICOLE WERMERS** b. 1971

Untitled (Forcefield), 2007

Mild steel and stainless steel in two parts. (i) 120 × 122.5 × 3 cm (47 1/4 × 48 1/4 × 1 3/8 in); (ii) 111 × 113.5 × 3 cm (43 3/4 × 44 5/8 × 1 3/8 in).

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ▲ ●

PROVENANCE Herald Street Gallery, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

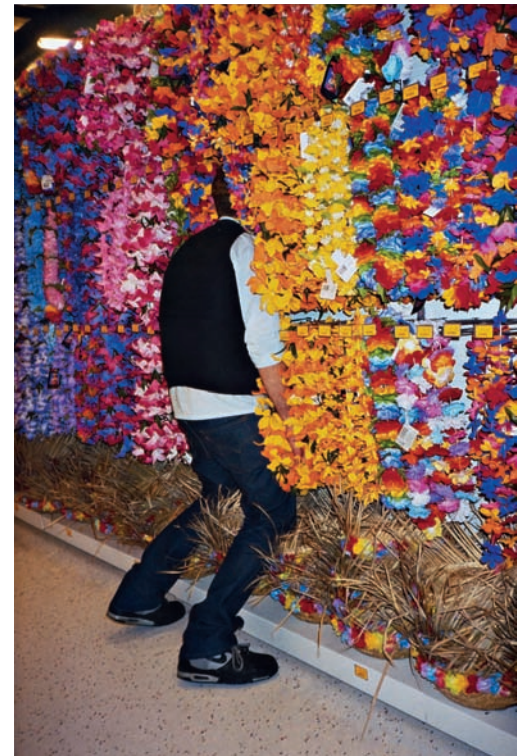
144 **JONATHAN MONK** b. 1969

One in Fifty in One (fishing boats), 2005

Fifty black-and-white photographs in artist's frames. Each: 42.5 × 32.5 cm (16 3/4 × 12 3/4 in). This work is unique.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ▲

PROVENANCE Casey Kaplan, New York



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

145 **WALEAD BESHTY** b. 1976

The Phenomenology of Shopping, 2001–03

Thirteen colour coupler prints. Each: 49.5 × 39.5 cm (19 1/2 × 15 1/2 in). These works are from an edition of 4.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Wallspace, New York





why not commit suicide as an expression of happiness

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

146 **JOHANNES WOHNSEIFER** b. 1967

Why not commit suicide as an expression of happiness, 2007

Acrylic and lacquer on aluminium. 140 × 200 cm (55 1/8 × 78 3/4 in). Signed, titled and dated 'J. Wohnseifer 2007 why not commit suicide as an expression of happiness' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ▲ ●

PROVENANCE Casey Kaplan, New York



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

147 **MATTHEW BRANNON** b. 1971

A Sort of Loss, 2006

Silkscreen and embroidery on canvas. 255 × 164 cm (100 3/8 × 64 5/8 in).

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ●

PROVENANCE Friedrich Petzel Gallery, New York



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

148 **MARCEL DZAMA** b. 1974

Tweedle Dum and Tweedle Do Go Home, 2004

Watercolour and ink on paper in 4 parts. Each: 35.2 × 27.7 cm (13 7/8 × 10 7/8 in). Each initialed 'MD' on the reverse; one panel titled and dated '2004 Tweedle Dum + Tweedle do go home' on the reverse; further signed 'Marcel Dzama' lower right.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE David Zwirner, New York



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

149 **VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV** b. 1964 and 1963

Nobody Knows, 2006

Oil on canvas. 195 × 195 cm (76 3/4 × 76 3/4 in). Signed in Cyrillic, titled in English and dated 'Dubossarsky V Vinogradov A "Nobody Knows" 2006' on the reverse, further signed in Cyrillic and dated 'Vinogradov Dubossarsky 06' lower right.

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200 

PROVENANCE Galerie Krinzinger, Vienna

LITERATURE A. Obukhova, ed., *Vladimir Dubossarsky; Alexander Vinogradov: Work 1994–2008*, Moscow, 2009, p. 98, pl. 319 (illustrated in colour)





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

150 **SLAWOMIR ELSNER** b 1976

Panorama 29, 2006

Oil on canvas. 150 × 120 cm (59 × 47 1/4 in). Signed, titled and dated 'Slawomir Elsner 2006 "PANORAMA" (29)' on the overlap.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ▲ ●

PROVENANCE Sutton Lane, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

151 **HENRY TAYLOR** b. 1958

Chocolate Lover, 2006

Oil and graphite on canvas. 124 × 154.5 cm (48 7/8 × 60 7/8 in). Signed, dated and inscribed 'Henry Taylor 3.31.06' on the reverse.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ●

PROVENANCE Peres Projects, Berlin



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

152 **ANNE COLLIER** b. 1970

Cover (California Girl), 2006

Colour coupler print. 118.5 × 152 cm (46 5/8 × 59 7/8 in). This work is an artist's proof.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ●

PROVENANCE Marc Foxx, Los Angeles



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

153 **JONATHAN MEESE** b. 1970

FRÄULEIN DRACULA (IHRE AUGLEIN AM GESCHLECHTYR), 2005

Oil and photograph collage on canvas. 300 x 200 cm (118 1/8 x 78 3/4 in).

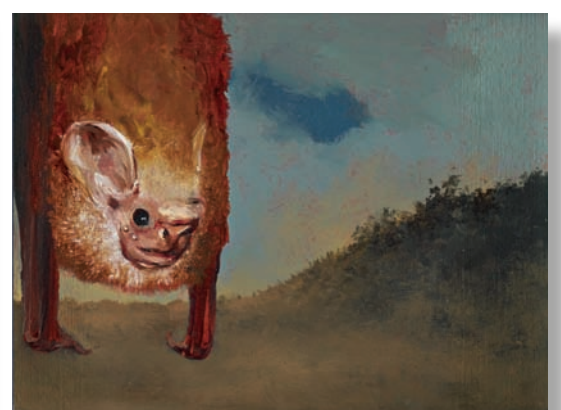
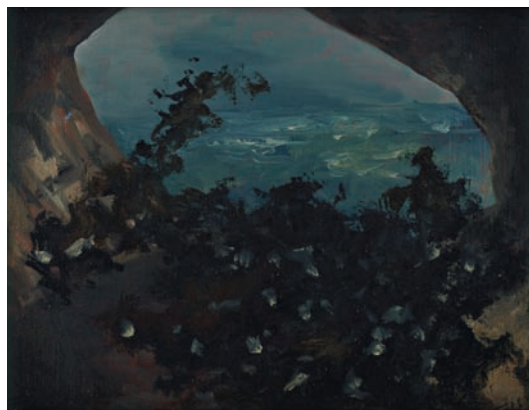
Initialed and dated 'JM 2005' lower right; signed, titled and dated 'J Meese 2005 FRÄULEIN DRACULA (IHRE AUGLEIN AM GESCHLECHTYR)' on the reverse; further signed and dated twice 'J Meese 2005' on the reverse.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣

PROVENANCE Contemporary Fine Arts, Berlin



154



155

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

154 **J. P. MUNRO** b. 1975
Orgy Chamber, 2004–05
Oil on canvas. 40.5 × 61 cm (15 7/8 × 24 in). Signed, titled and dated 'Orgy Chamber JP Munro 2004–05' on the reverse.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400 ●

PROVENANCE Sadie Coles HQ, London

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

155 **LALI CHETWYND** b. 1973
Three works: *Bat Opera*, 2006
Oil on canvas. Each: 16 × 21 cm (6 1/4 × 8 1/4 in).

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ▲ ●

PROVENANCE Herald St, London



157



156

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

156 **VARDA CAIVANO** 1971
Untitled, 2005
Oil on canvas. 35.2 × 45.5 cm (13 7/8 × 17 7/8 in). Signed and dated 'VARDA 2005' on the reverse.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣●

PROVENANCE Victoria Miro, London

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

157 **VARDA CAIVANO** 1971
Untitled, 2005
Oil on canvas. 50.6 × 20.2 cm (19 7/8 × 7 7/8 in).

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣●

PROVENANCE Victoria Miro, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

158 **KIRSTINE ROEPSTORFF** b. 1972

Amnat and Satsit, 2006

Diptych: paper, silver foil, ballpoint pen, fabric, photocopies, tinsel, poster paint, iron-on fabric, coloured vellum, Letraset, adhesive spray, glue on aluminium board, puls paper with text. Each: 132 × 100 cm (51 7/8 × 39 3/8 in).

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ▲●

PROVENANCE Peres Projects, Berlin





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

159 **JOHN KØRNER** b. 1967

Music in the Sun, 2006

Oil on canvas. 260 × 360 cm (102 3/8 × 141 3/4 in). Signed, titled and dated
'MUSIC IN THE SUN KORNER 06' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ▲●

PROVENANCE Victoria Miro, London



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

160 **TALA MADANI** b. 1981

Bowing, 2005

Oil on canvas. 213 x 213 cm (83 7/8 x 83 7/8 in).

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ●

PROVENANCE Lombard-Freid Projects, New York

CONTEMPORARY CHINESE ART

If one were to identify a common thread running through the various works by Chinese artists included within this section of the sale, the human body might be an appropriate starting point. While classical Chinese art, with the notable exception of the Yuan dynasty, largely avoided such crude representations of the human form, the academic order that followed the accession of the Communist Party in 1949 drew heavily on the then emerging style of Soviet Socialist realism. Subsequently, three generations of Chinese artists were to be trained in the rigid pedagogy of the Academies in which tuition started with the painting of plaster casts and models, so making a Chinese copy of a Soviet copy of Western European academies. It is unsurprising, then, that when the reforms of the 1980s began, one of the first subjects young artists came to question was the depiction of the human form.

Within this section of the sale, there are several works from the mid-1990s, a period during which art in China, faced first with the aftermath of the 1989 student movement and then with the hastening of the economic development, matured rapidly. Fang Lijun's *1997.10.1* from 1997 (Lot 164) is a stunning, small-scale example of the artist's signature so-called Cynical Realist style. The work shows a pair of meticulously painted hands emerging from, or sinking into rippling water in a blue hue, an image with which Fang encapsulates the disillusionment of China's youth, a generation defined by the events of Tiananmen Square. It is a work typical of Fang's in which disenchantment, anxiety and rebellion are conveyed through his illustrative style. In a similar symbolic manner, Zhang Huan's 1994 work *12 Square Metres* (lot 161) documents his performance during which he sat on a

village public toilet for two hours, naked and covered in a viscid paste of fish and honey that attracted flies. In such a way, the artist sought the certainty of his own existence by undergoing acts physical and mental pain. Likewise, Zhang Huan's *Family Tree* of 2000 (lot 165) reiterates the artist's commitment to rebellion. Mao once stated "To rebel is justified", and this spirit continues in a subversive form of creativity that now distinguishes many young Chinese artists.

The later works within this section draw on the expressionism of painters ranging from Francis Bacon to Sigmar Polke. Yang Shaobin, Yue Minjun and Li Songsong express a distinctly dystopian vision in the depiction of the individual beyond the bounds of civil society. Yang Shaobin's *Old Brother is already clear that this is no longer an internal matter No. 2* (2005) (Lot 162) works on the logic of positioning the distorted face as a stand-in for a distorted order. The face, lying at an angle, gazes out emphatically beyond the viewer. The artist's talent lies in his use of oil paint, which he applies thinly in the same masterful way as Chinese ink was traditionally used. Yue Minjun's 2009 work on paper, *Untitled (portrait)* (lot 168), follows a different path, choosing instead to use a smiling face to represent untold pain. Most painterly of all, Li Songsong's *Watching a Play* from 2004 (lot 170) transforms a famous photograph of President Nixon and Jiang Qing into a kaleidoscopic patchwork that blurs the line between mark making and figuration. Nixon and Jiang are seated side by side, staring expectantly at each other. This is a prime example of how the human form has occupied such a key place in the art of this period in China. While the historical developments underway during this period have been staggering, they are all ultimately understood in terms of the place of the citizen in larger society.



161 **ZHANG HUAN** b. 1965

12 Square Metres, 1994

Colour coupler print. 165 × 115.5 cm (64 7/8 × 45 1/2 in). Signed in Pinyin and Chinese, titled in English and Chinese, dated '12 Square Metres Zhang Huan 1994' and numbered of 15 on the reverse. This work is from an edition of 15.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE Private Collection, UK



162 **YANG SHAOBIN** b. 1963

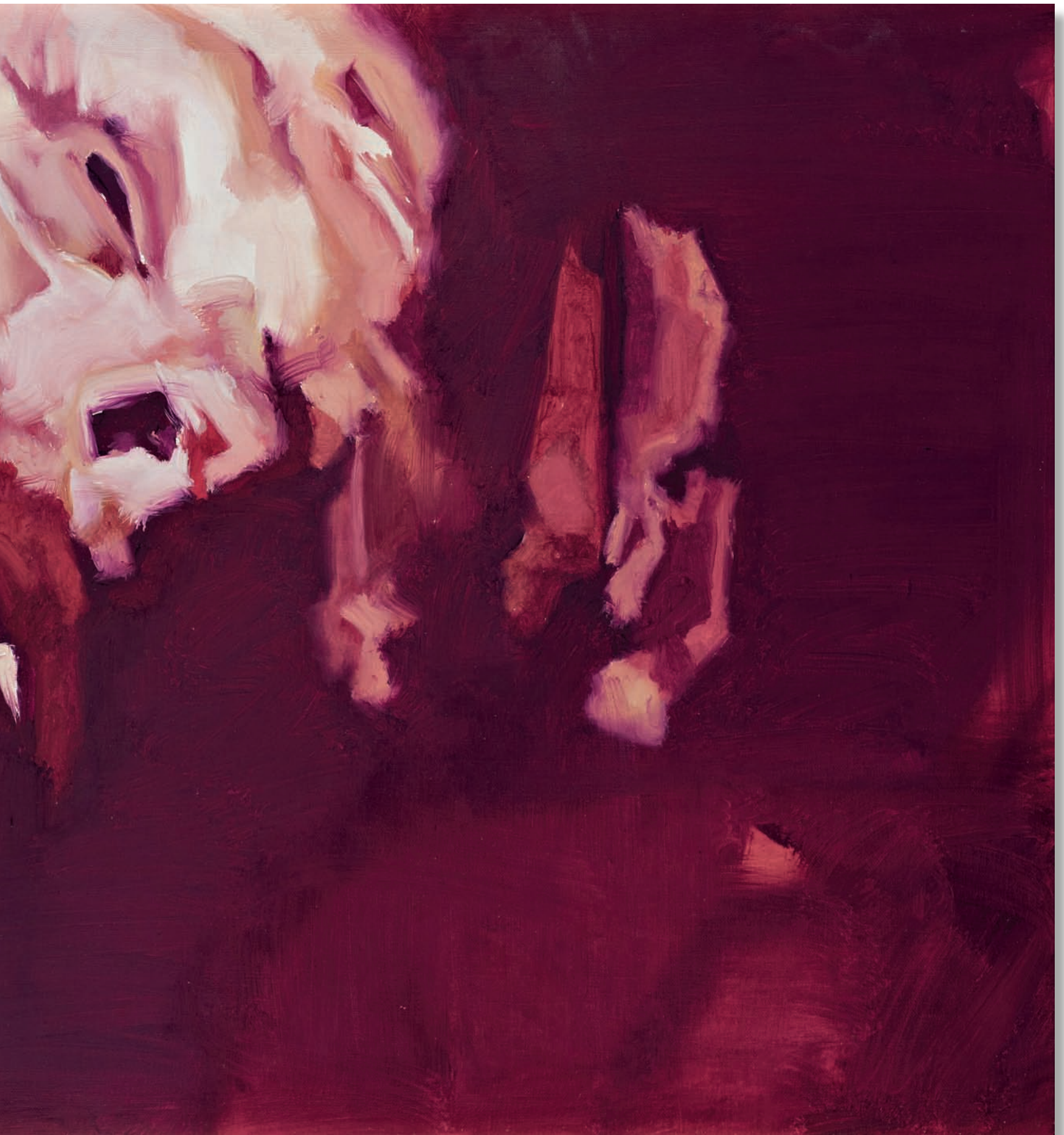
Old Brother is already clear that this is no longer an internal matter No. 2, 2005

Oil on canvas. 63 × 120 cm (24 3/4 × 47 1/4 in). Signed in Chinese and Pinyin, titled in Chinese and dated '2005-11 Old Brother is already clear that this is no longer an internal matter No. 2 YANG SHAOBIN' on the reverse.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700 ±

PROVENANCE Private Collection, Hong Kong

LITERATURE Zhang Qunsheng, ed., *Chinese Artists of Today: Yang Shaobin. Essence of Violence*, Hebei: Hebei Education Press, 2006





163 **ZENG CHUANXING** b. 1974

Red Paper Bride, City at Night, 2010

Oil on canvas. 90 × 150 cm (35 3/8 × 59 in). Signed, titled in Chinese and dated in Chinese and English 'Zeng Chuanxing Red Paper Bride City at Night 2010' on the reverse.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600 ₺

PROVENANCE Private Collection, China

EXHIBITED Beijing, CPPCC Auditorium, *Classical & Immortal*, 2010

LITERATURE *Chinese Oil Painting Magazine*, 2010, vol. 3



曾傳六 2010.2
Zeng Chuan Liu

164 **FANG LIJUN** b. 1963

1997.10.1, 1997

Acrylic on canvas. 46 × 51 cm (18 1/8 × 20 1/8 in). Signed in Chinese and dated 'Fang Lijun 1997.10.1' lower right; further signed in Chinese and dated 'Fang Lijun 1997' on the reverse.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100

PROVENANCE Private Collection, UK

"From soft transitions of ink using shades of gray, wave formations in royal blue and purple, to the lines in a woodcut, scratched into the material, in each work the artist achieves a redefinition of the visual space. There is a similar thematic breadth to the way people are shown responding to the water. Alongside works that show threatening situations, the artist also depicts swimming people with something that is otherwise impossible: flowing movements and relaxed faces. Attention is not focused on the outside, but is rather directed inward. Here, the harsh contours that normally separate people from each other and their surroundings have disappeared, replaced by a symbiotic flowing together. This dissolving effect of the water, liberating from all earthly weight, is fundamentally different from the way Fang Lijun represents the sky. Cloud formations move before a royal blue background. Colourful flowers lend the scenes a strangely fantastic appearance."

(U. Münter, *Kaleidoscopic Reality Paintings, Woodcuts: Sculpture by Fang Lijun*, Berlin and Beijing: Alexander Ochs Galleries, 2006)



165 **ZHANG HUAN** b. 1965

Family Tree, 2000

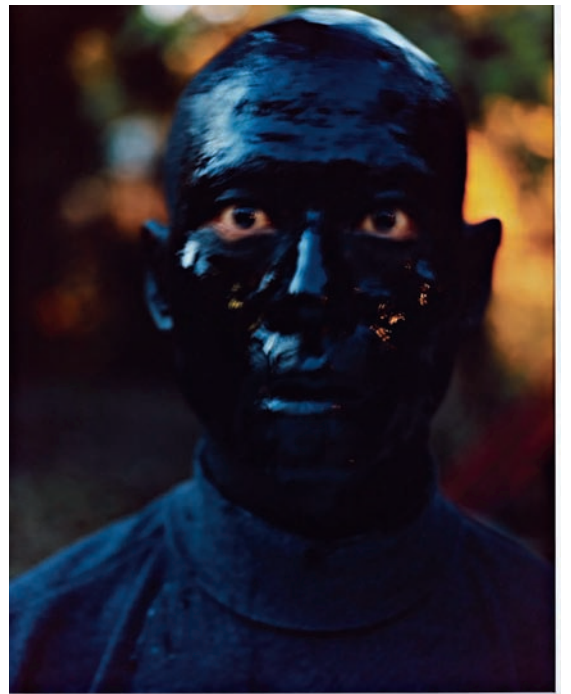
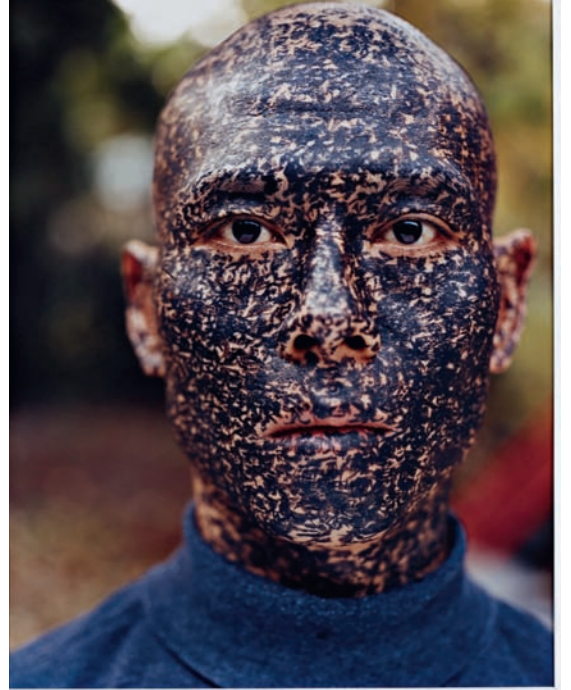
Nine colour coupler prints. Each: 61 × 51 cm (24 × 20 in). Each signed in Chinese and Pinyin, titled in Chinese and dated 'Zhang Huan Family Tree 2000' and numbered of 25 on the reverse. This work is from an edition of 25.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600

PROVENANCE F2 Gallery, Beijing

EXHIBITED New York, Luhring Augustine, *Zhang Huan*, 11 October–2 November 2001 (another example exhibited); , Kunstverein Hamburg, Bochmum Museum, *Zhang Huan*, 2002–03 (another example exhibited); Sydney, Sydney Museum of Contemporary Art, *Witness*, 12 March–16 May 2004 (another example exhibited); *Between Past and Future: New Photography and Video from China*: New York, International Center of Photography, 11 June–5 September 2004; Chicago, Museum of Contemporary Art, 2 October 2004–16 January, 2005; Seattle, Seattle Art Museum, 10 February–1 May 2005; and London, Victoria & Albert Museum, 15 September 2005–15 January 2006 (another example exhibited); New York, Asia Society and Museum, *Zhang Huan: Altered States*, 6 September 2007–20 January 2008 (another example exhibited)

LITERATURE Zhang Huan, *The Body and Identity*, Paris, 2002, pp. 196–97; Zhang Huan, *Me and More*, Lucerne, 2003, pp. 74–81; *Between Past and Future: New Photography and Video from China*, Chicago: Steidl Verlag, 2004, p. 140; Chiu, M. et al., *Zhang Huan: Altered States*, Asia Society, p. 20





166 **YANG SHAOBIN** b. 1963

Fighting No. 3, 2001

Oil on canvas. 90 × 80 cm (35 1/2 × 31 1/2 in). Signed in Pinyin and dated 'Yang Shaobin, 2001-8-20' centre left.

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500

PROVENANCE Private Collection, Europe



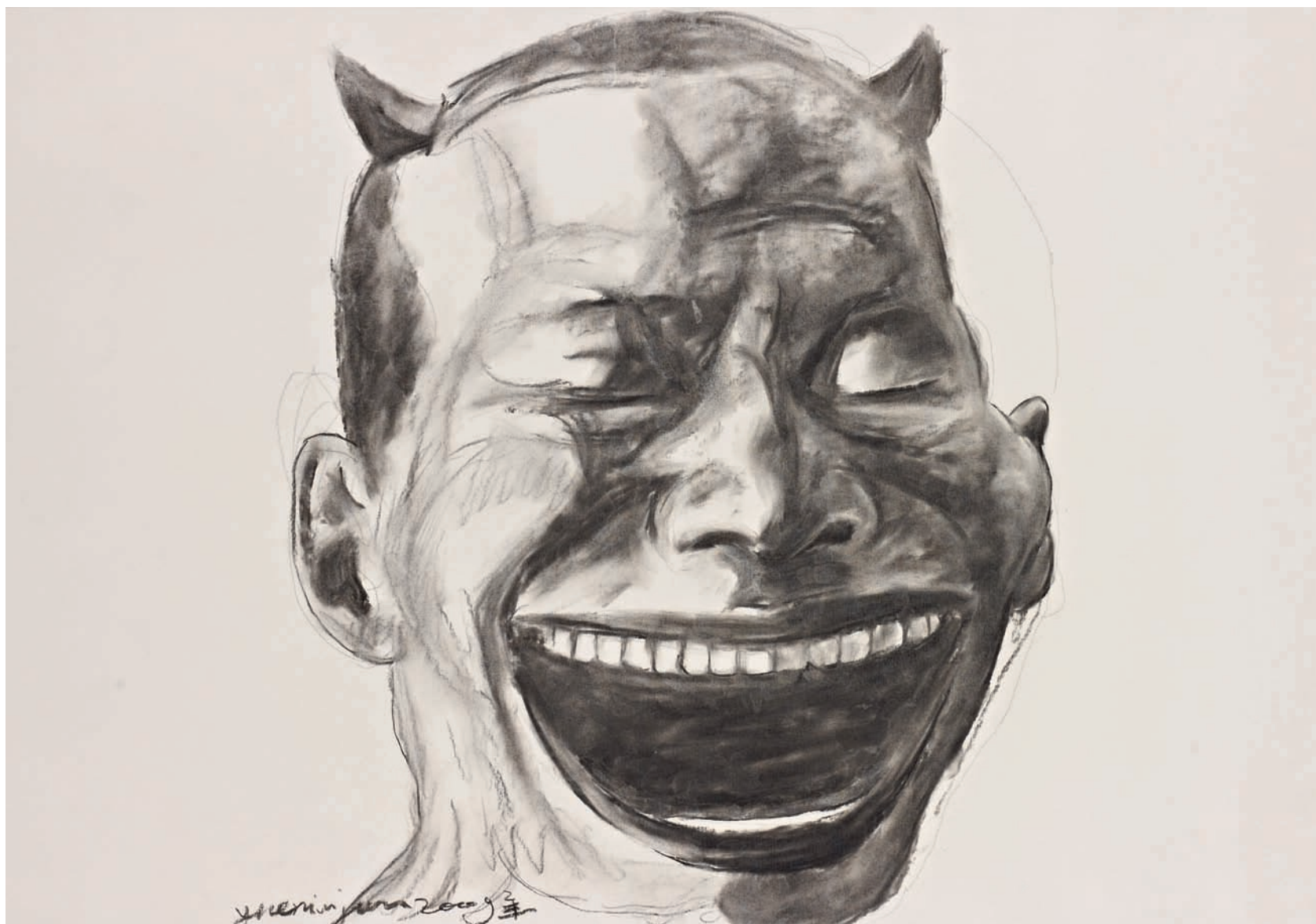
167 **YAN PEI-MING** b. 1960

Tête de M.T. Matricule 922335, 2003

Charcoal on paper. 200 × 123.8 cm. (78 3/4 × 48 3/4 in). Signed, titled and dated 'Tête de M.T. Matricule 922335, 2003 Yan Pei-Ming' lower right.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 

PROVENANCE Acquired directly from the artist



168 **YUE MINJUN** b. 1962

Untitled (Portrait), 2009

Charcoal and graphite on paper. 54 × 77 cm (21 1/4 × 30 3/8 in). Signed in Pinyin and dated 'Yue Minjun 2009' lower edge.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ₺

PROVENANCE F2 Gallery, Beijing



169 **HE SEN** b. 1968
My White Rabbit, 2003
 Oil on canvas. 150 × 100 cm (59 × 39 3/8 in). Signed in Pinyin and Chinese and dated 'He Sen. 2003' lower right.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE Acquired directly from the artist; Private Collection, USA



170 **LI SONGSONG** b. 1973

Watching a Play, 2004

Oil on canvas. 130 × 190 cm (51 1/8 × 74 3/4 in). Signed in Chinese and Pinyin and dated 'Li Songsong 2004' on the reverse.

Estimate £100,000–150,000 \$161,000–242,000 €114,000–172,000 ±

PROVENANCE CAAW, Beijing





171 **CANG XIN** b. 1967

Harmony of Nature and Human Series, 2004

Digital photograph, Diasac mounted. 226.7 × 202.6 cm (89 1/4 × 79 3/4 in).

Signed in Chinese and English, titled in Chinese and dated 'Harmony of Nature and Human Series 2004 Cang Xin' and numbered of 10 lower edge.

This work is from an edition of 10.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Marella Gallery, Milan

EXHIBITED Milan, La Triennale Bovisa, *Timer: Intimacy Contemporary Art After Nine Eleven*, 30 March–10 June 2007 (another example exhibited)

LITERATURE G. Mercurio and D. Paparoni, eds., *Timer: Intimacy Contemporary Art After Nine Eleven*, Milan, 2007, pp.312–13 (illustrated)



172 **PAN DEHAI** b. 1956

Troops from the series *Laborer*, 2005–06

Oil on canvas. 170 x 200 cm (66 7/8 x 78 3/4 in). Signed in Chinese and dated '2006 Pan Dehai' lower left; further signed in Chinese and dated 'Pan Dehai 2005' on the reverse.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 ₺

PROVENANCE Private Collection, China

LITERATURE *Pan Dehai*, Beijing: People's Fine Arts Publishing House, 2007, pp. 152–55; *Pan Dehai*, Seoul: Watergate Gallery, 2008, p. 57



173 **LUO BROTHERS** b. 1963, 1964 and 1972
 Two works: *Welcome to the World's Most Famous Brands*, 2008
 Lacquer on wooden panel. Each: 65 × 55 cm (25 1/2 × 21 1/2 in). Each signed in
 Chinese and dated 'Luo Brothers 2008.1' on the reverse.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Private Collection, France



174



175

Δ 174 **GAO QIANG** b. 1962

Mao, 2008

Oil on canvas. 140 × 200 cm (55 1/8 × 78 3/4 in). Signed in Chinese and Pinyin and dated '2008 Gao Qiang' lower right and further on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Acquired directly from the artist

175 **ZHENG LU** b. 1978

Mao Never Down, 2007

Resin. 75 × 45 × 40 cm (29 1/2 × 17 3/4 × 16 in). Signed in Chinese, dated "Zheng Lu 2007" and numbered of 8 on the reverse. This work is from an edition of 8.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE F2 Gallery, Beijing



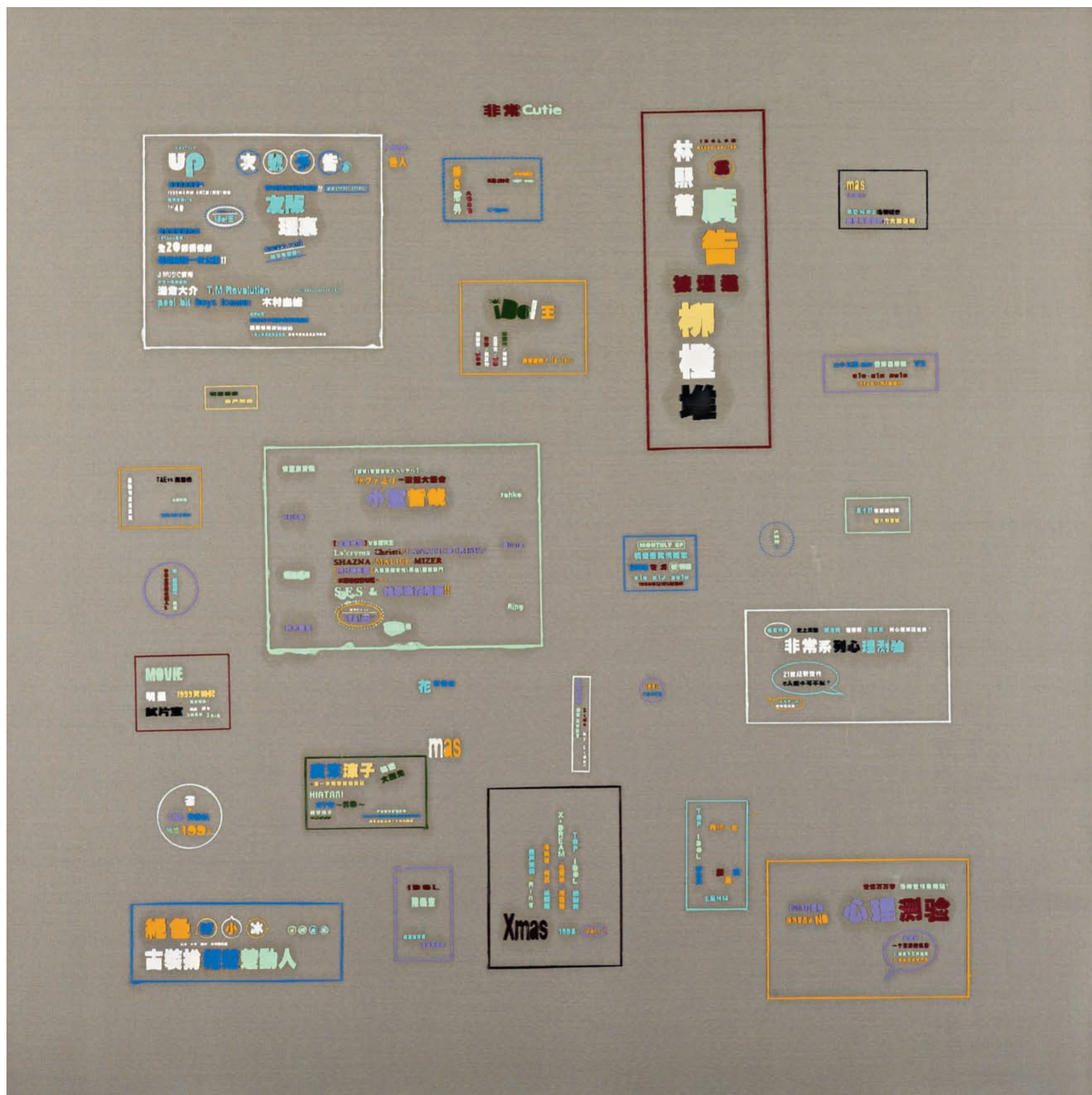
176 **WANG JIN** b. 1962

Chinese Dream, 2006

Hanging sculpture: Transparent polyvinyl (PVC) and embroidery with fishing thread. 172 × 207 × 27 cm (67 3/4 × 81 1/2 × 10 5/8 in). Burnt with signature and date 'WANG JIN 2006' lower edge.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ₺

PROVENANCE Acquired directly from the artist



177 **ZHENG GUOGU** b. 1970

Computer Controlled by Pig's Brain #73, 2006

Oil on canvas. 91.5 x 91.5 cm (36 x 36 in). Signed in Pinyin and Chinese, titled in Chinese and dated 'Computer Controlled by Pig's Brain 73 Zheng Guogu 2006' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₺

PROVENANCE F2 Gallery, Beijing



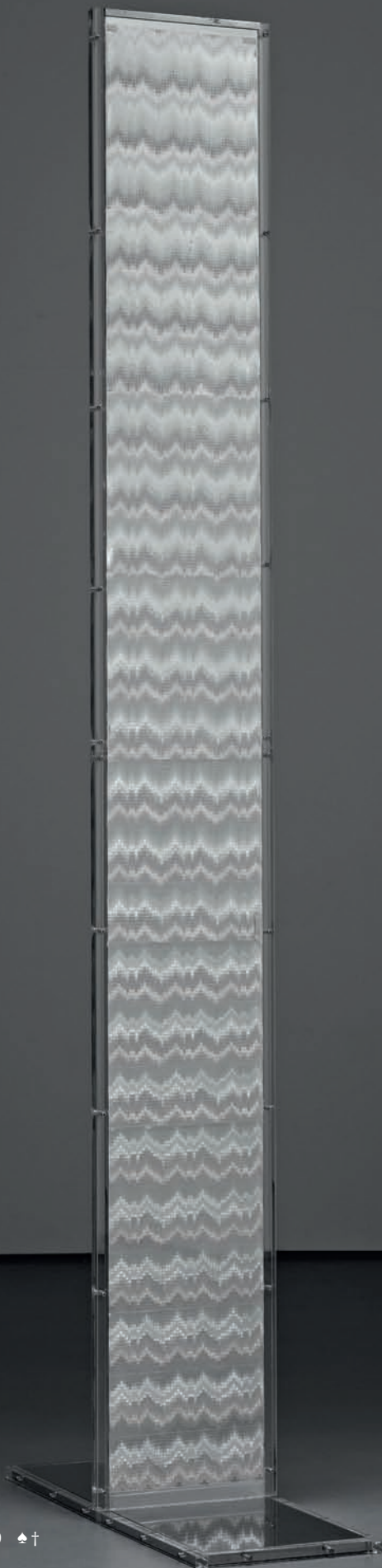
178 **CARL ANDRE** b. 1935

16 Brass Channel Line, 1977

Brass in 16 pieces. 56 × 2 × 2 cm (22 × 3/4 × 3/4 in).

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ₺

PROVENANCE Studio La Città; Private Collection, Spain



179 **HEINZ MACK** b. 1931

Lichtstele, 1965

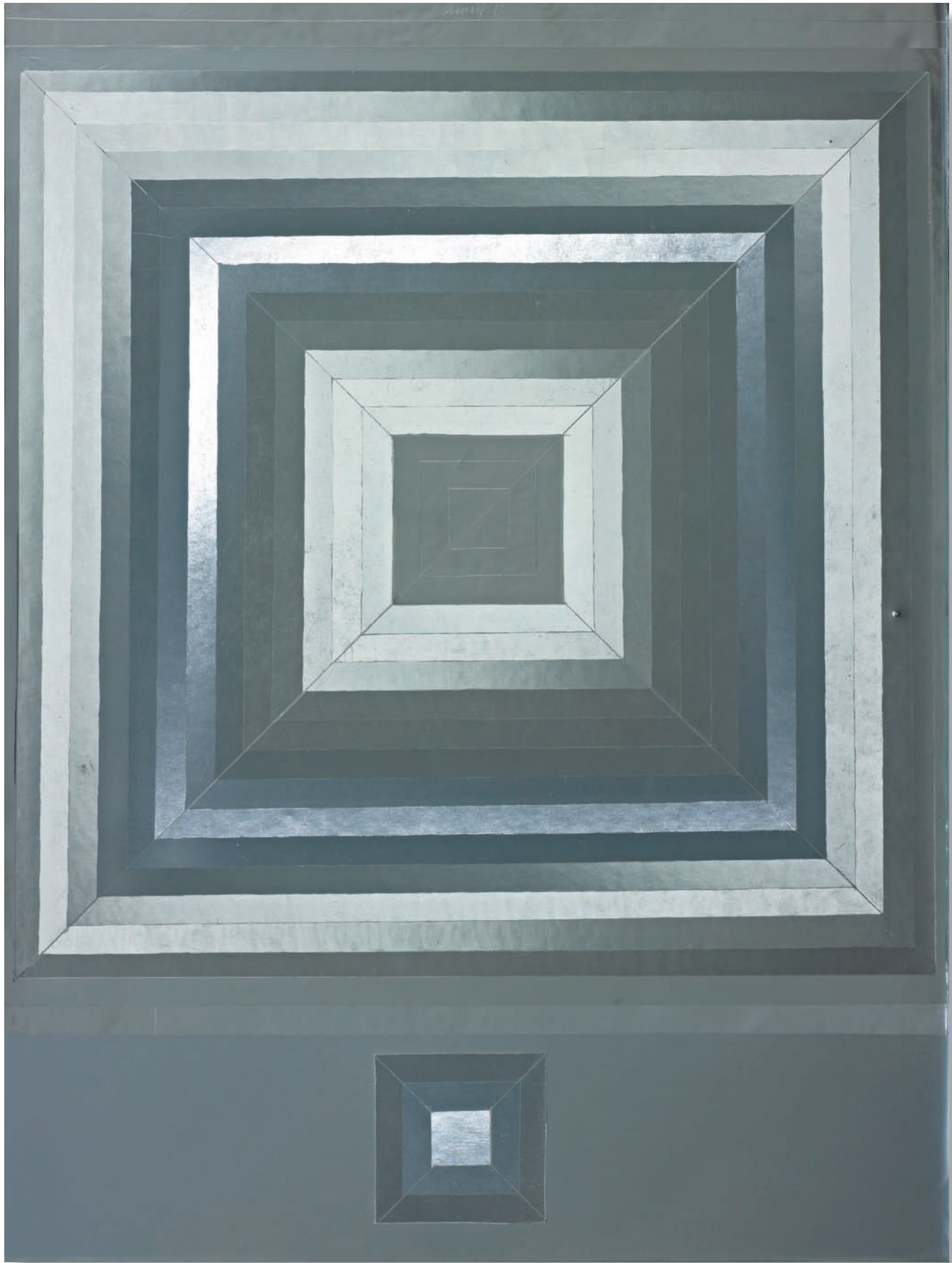
Metal foil, mirror, aluminium and Plexiglas. 245 × 23 × 3 cm
(96 1/2 × 9 × 1 1/8 in); stand: 81 × 38 cm (31 7/8 × 14 7/8 in).

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500  

PROVENANCE Onnasch Collection

LITERATURE Dieter Honisch, *Mack Skulpturen 1953–1986*, Düsseldorf, 1986, 39A

This work was conceived by Mack during the famous Sahara Project.



180 **HEINZ MACK** b. 1931

Lichtfenster (Hommage à Albers), 1976

Aluminium foil on mirror, mounted on wood in metal frame. 68.1 × 50.5 × 5 cm
(26 3/4 × 19 7/8 × 2 in). Incised 'Mack 76' centre top; further signed and titled
'Mack Lichtfenster (Hommage à Albers)' on the reverse. This work is unique.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣ †

PROVENANCE Private Collection, Düsseldorf



181 **ADOLF LUTHER** 1912–1990

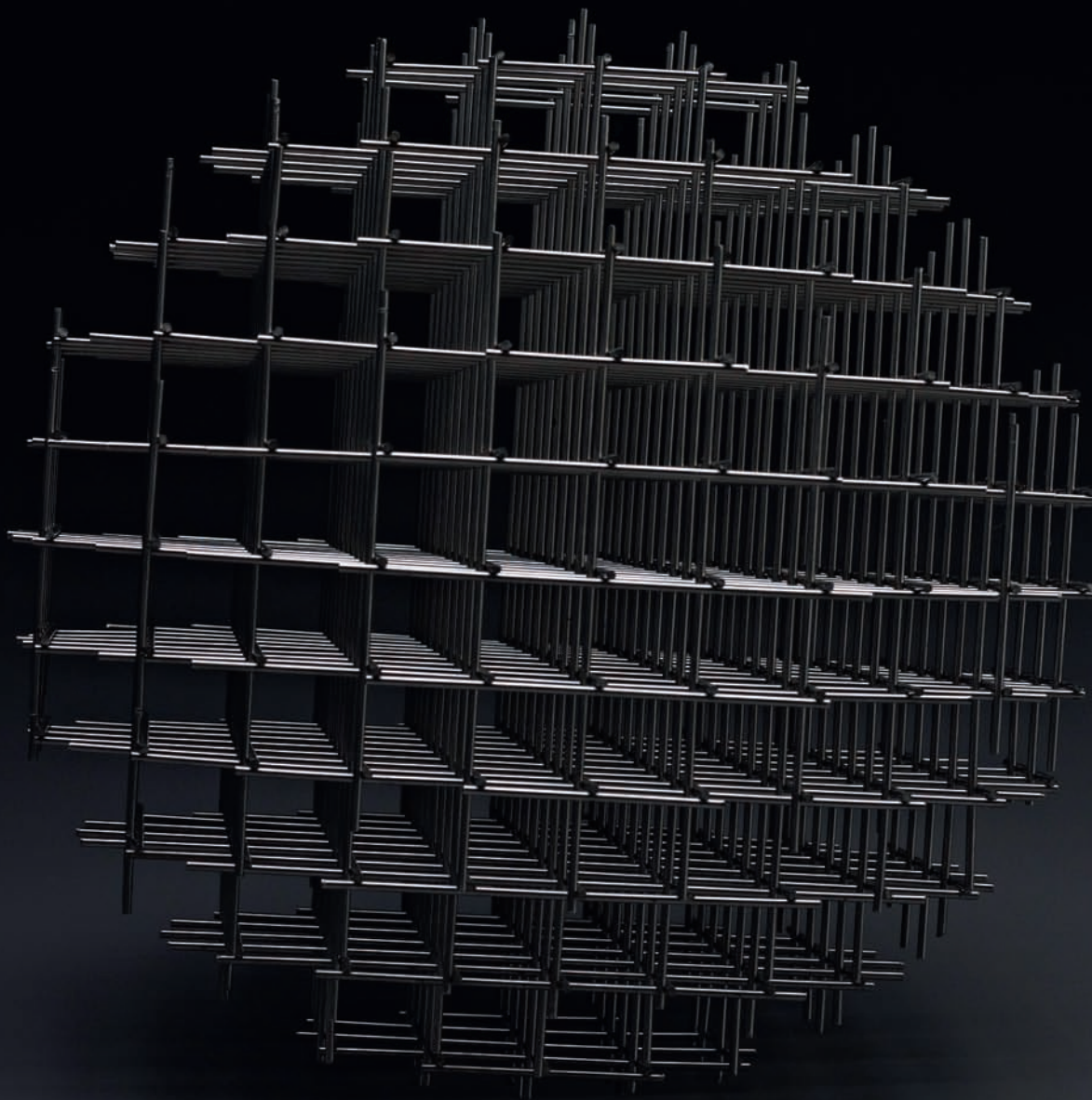
Hohlspiegelobjekt (Kreis im Quadrat), 1978

121 square mirrors (convex and concave) mounted as one large mirror on Plexiglas, mounted on wood and framed by the artist under a Plexiglas box. 71.5 × 71.5 × 12.5 cm (28 1/8 × 28 1/8 × 4 7/8 in). Signed and dated 'Luther 78' and stamped twice 'Sehen ist schön' and 'Luther-Licht und Materie' on the reverse. This work is unique and accompanied by a photo certificate of the Adolf-Luther-Foundation, dated March 10, 2010.

Estimate £18,000–25,000 \$29,000–40,300 €20,600–28,600 †

PROVENANCE Collection Heinrich Kronenberger, Düsseldorf

EXHIBITED Essen, Museum Folkwang, 1971



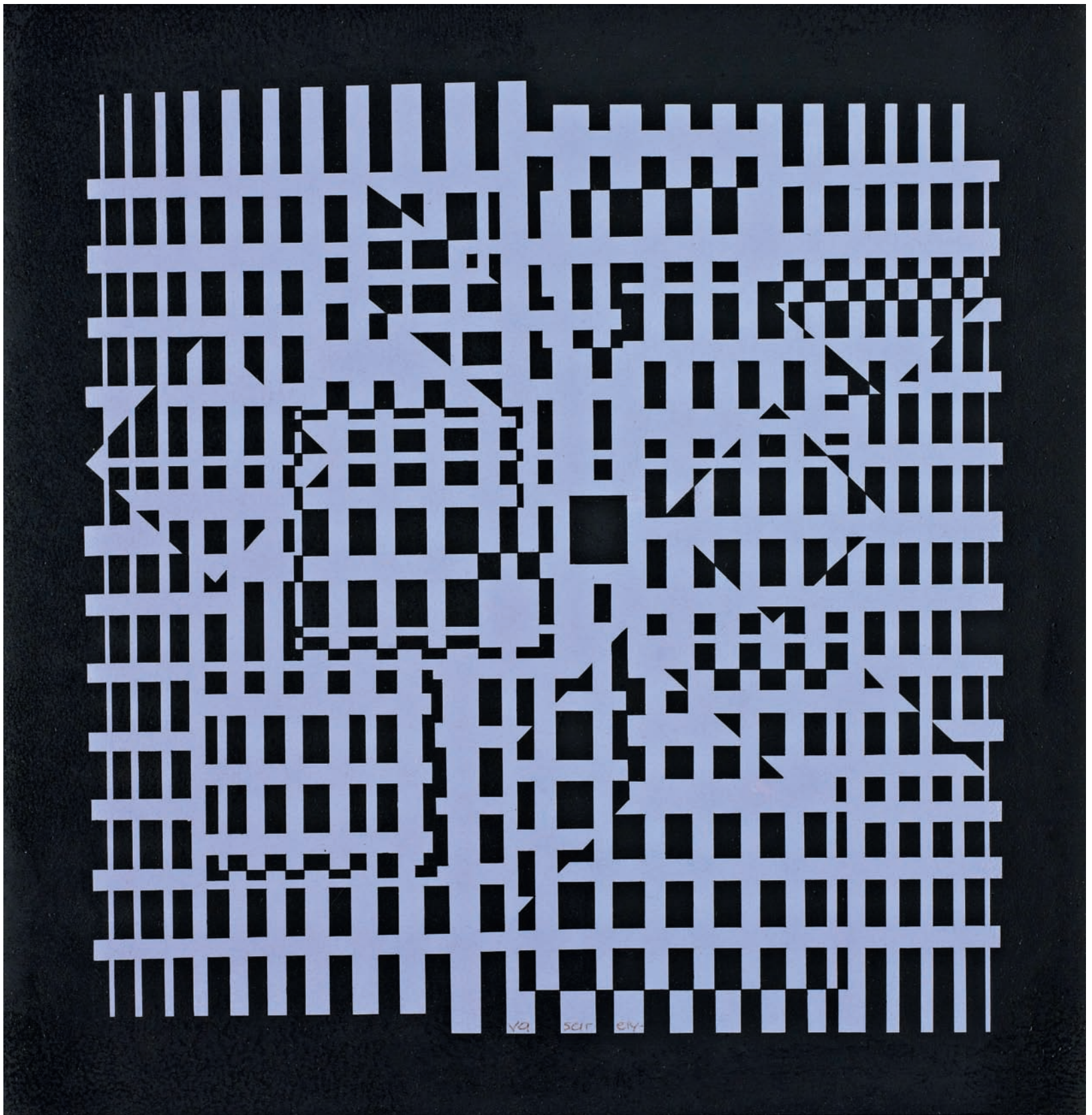
182 **FRANÇOIS MORELLET** b. 1926

Sphère-trame, 1962

Welded steel rods, stainless steel. 35 × 35 × 35 cm (13 3/4 × 13 3/4 × 13 3/4 in). This work is from an edition of 100 (the edition was not fully executed).

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣ †

PROVENANCE Galerie Denise René, Paris; acquired directly from the above by the previous owner



183 **VICTOR VASARÉLY** 1906–1997

BOUG-I, 1955

Acrylic on panel. 39 × 38 cm (15 3/8 × 14 7/8 in). Signed, titled and dated 'BOUG-I 1955 Victor Vasarely' on the reverse; further signed 'Vasarely' lower edge.

Estimate £22,000–28,000 \$35,500–45,200 €25,200–32,000 †

PROVENANCE Private Collection, Vienna



184 **JEAN ARP** 1886–1966

Lingam, 1939, cast in 1956

Bronze. Height: 16.5 cm (6 1/2 in). This work is from an edition of 5 and cast by Georges Rudier, Paris.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ₹

PROVENANCE Collection François Arp



185 **ARMAN** 1928–2005

Violin brisé, 1974

Violin cast in a polyester resin cube on metal stand. Resin cube: 24.8 × 24.8 × 24.8 cm (9 3/4 × 9 3/4 × 9 3/4 in); metal stand: 50 × 25 × 25 cm (19 5/8 × 9 7/8 × 9 7/8 in). This work is unique and registered in the archive of Denise-Durand-Ruel under number 424.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 †

PROVENANCE Private Collection, Paris

186 **JOSEPH KOSUTH** b. 1945

Cathexis, 1981

Photostat. 187.5 × 123 cm (73 7/8 × 48 3/8 in). Signed and dated 'Joseph Kosuth 1981' on the reverse.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE Galleria Lia Rumma, Naples



XXXX An order and location is provided, here, which presents a construction of itself (a meaning, a 'picture') through that cancellation which its own limits finds unrecognizable.



187 **ANTONI TÀPIES** b. 1923

Espuma con escuadra, 1986

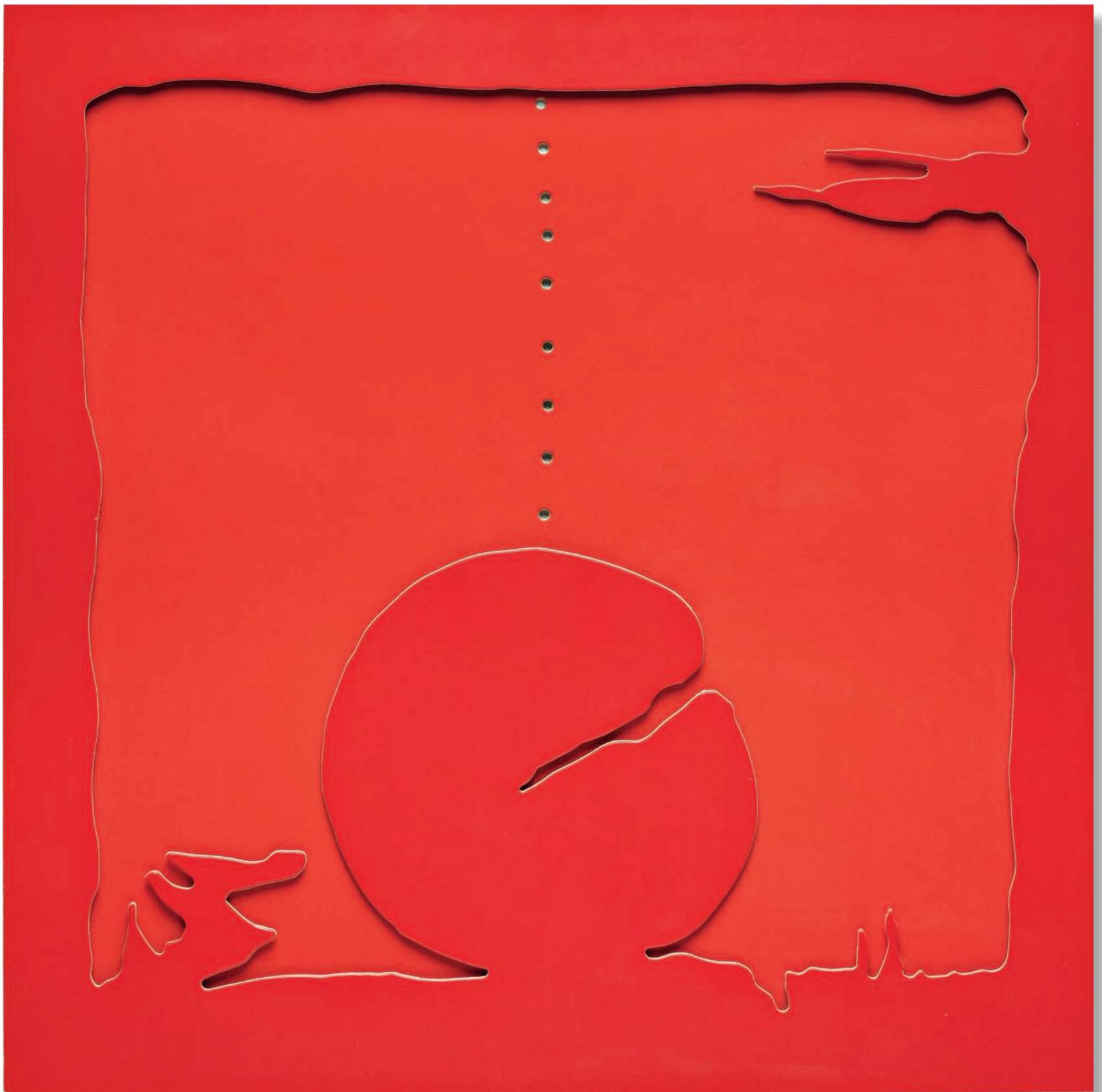
Household paint on foam. 42 × 62 cm (16 1/2 × 24 3/8 in). Signed 'Tàpies' on the reverse.

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200 ♣

PROVENANCE Galeria Joan Prats, Barcelona; Galerie Maeght Lelong, Paris; acquired from the above by Johan H. Stenersen, Oslo

EXHIBITED Barcelona, Galeria Joan Prats, *Tàpies* 1985–1986

LITERATURE A. Augusti, *Tàpies. The Complete Works 1986–90, vol. VI*, Barcelona, 2000, no. 5312, p.88 (illustrated)



188 **LUCIO FONTANA** 1899–1968

Teatrino rosso, 1968

Cardboard relief with silkscreen. 69.5 × 69.5 cm (27 3/8 × 27 3/8 in). Signed 'L. Fontana' and numbered of 75 in ink on the reverse. This work is from an edition of 75.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 †

PROVENANCE Private Collection, Munich



189 **NIKI DE SAINT PHALLE** 1930–2002

Tantric Couple, 1982

Painted polyester. 16 × 19 × 12.5 cm (6 1/4 × 7 1/2 × 5 in). Published by Gérard Haligon with blindstamp. This work is from an edition of 7.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ‡

PROVENANCE Galerie Bonnier, Geneva



190 **YVES KLEIN** 1928–1962

La Vénus d'Alexandrie, Vénus bleue, 1962, published in 1982

Dry blue pigment in synthetic resin plaster. 68 × 30 × 20 cm (26 3/4 × 11 3/4 × 7 7/8 in).

Edition stamped and numbered of 300 on the reverse. This work is from an edition of 300 plus 50 H.C., published by Galerie Bonnier, Geneva and accompanied by a certificate of authenticity.

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200 Ω

PROVENANCE Galerie Bonnier, Geneva

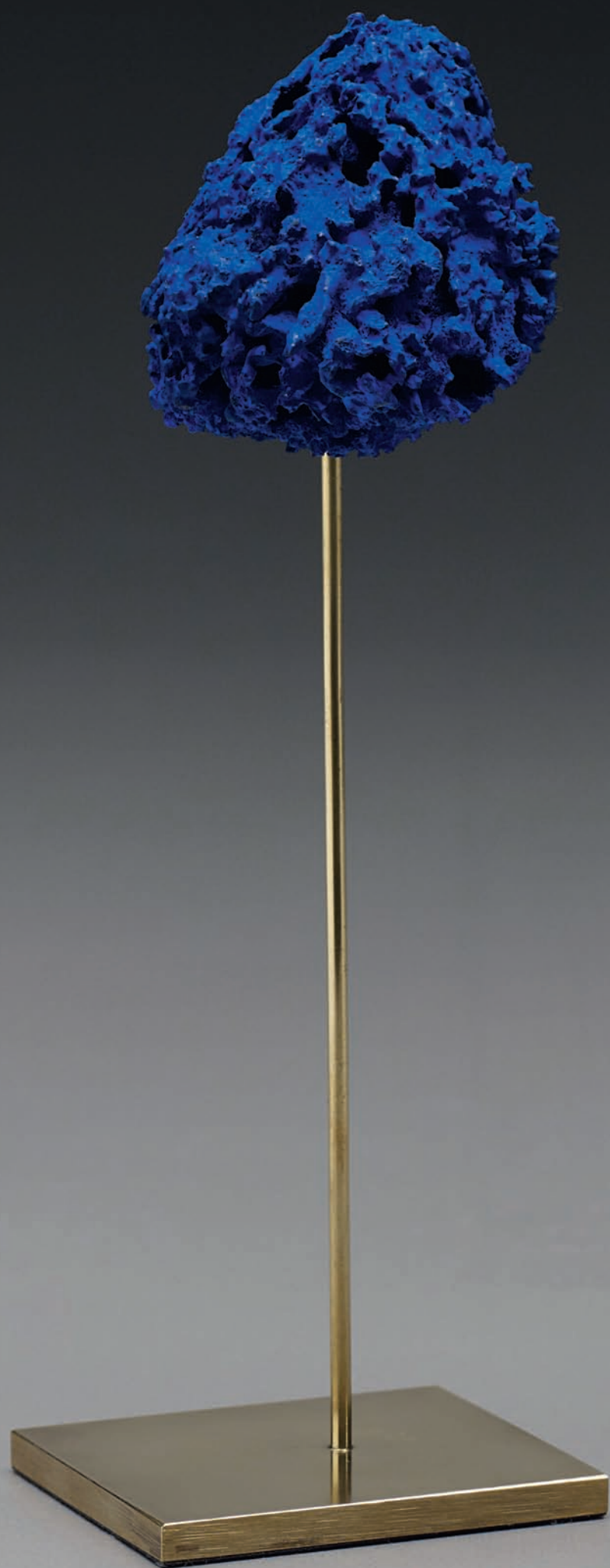
191 **YVES KLEIN** 1928–1962

Eponge Bleue SE296, 1961

Dry pigment in synthetic resin and natural sponge mounted on metal rod.
Overall: 20 × 7 × 6 cm (7 7/8 × 2 3/4 × 2 3/8 in). This work is unique. This work is registered in the Yves Klein Archives under number SE 296 and is accompanied by a certificate from Rotraud Klein-Mocquay.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700 †

PROVENANCE Acquired directly from the artist; Private Collection, Wuppertal, Germany





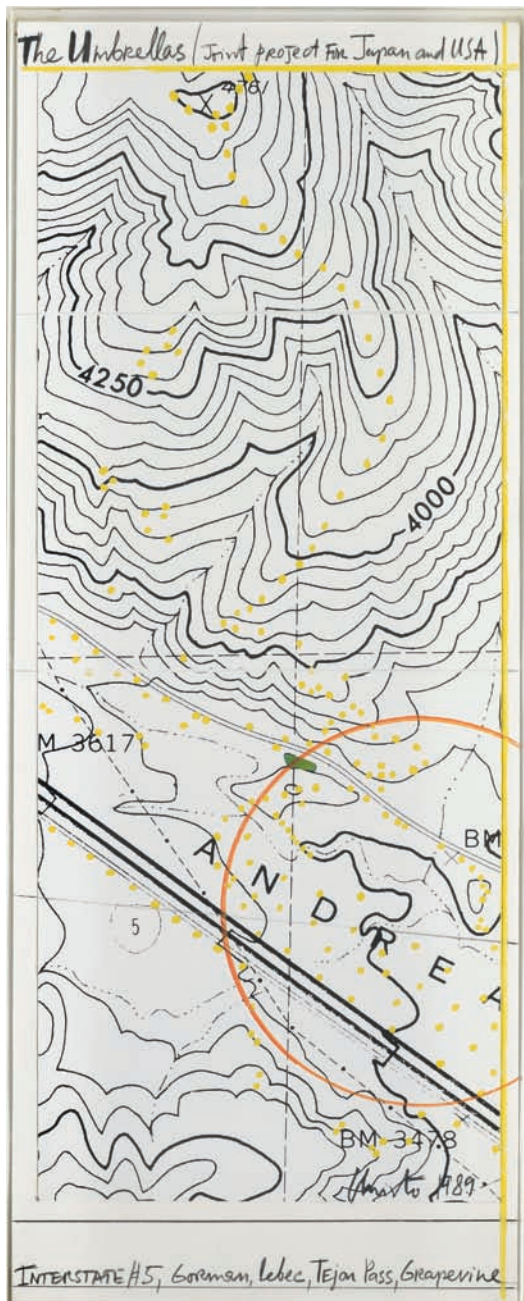
192 **CHRISTO** b. 1935

The Umbrellas (Joint Project for Japan and USA), 1990

Mixed media collage with pencil, pastel, charcoal, crayon, aerial topographic map, photograph, enamel paint and fabric under perspex. Left panel: 78 × 67.5 × 4.3 cm (30 3/4 × 26 5/8 × 1 3/4 in); right panel: 78 × 31.2 × 4.3 cm (30 3/4 × 12 1/4 × 1 3/4 in). Signed and dated 'CHRISTO 1990' with copyright on the reverse of both panels; further signed 'Christo 1990' lower left of right panel and titled 'The Umbrellas (Joint project For Japan and USA)' top edge.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600 ▲

PROVENANCE Galerie Daniel Varenne, Geneva



193 **CHRISTO** b. 1935

The Umbrellas (Joint project for Japan and USA), 1989

Mixed media collage with crayon, pastel, charcoal, enamel paint, fabric and topographic map on card under perspex. Left panel: 78 × 31.2 × 4.3 cm (30 3/4 × 12 1/4 × 1 3/4 in); right panel: 78 × 67.5 × 4.3 cm (30 3/4 × 26 5/8 × 1 3/4 in). Left panel: Signed and dated 'CHRISTO 1989' with copyright on the reverse; right panel: signed 'CHRISTO' with copyright on the reverse. Further signed and dated 'Christo 1989 lower right of left panel and titled 'The Umbrellas (Joint project For Japan and USA)' top edge.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600 ♣

PROVENANCE Galerie Daniel Varenne, Geneva



194 **ROY LICHTENSTEIN** 1923–1997

Sweet Dreams Baby!, 1965

Colour screenprint on heavy, smooth, white wove paper. 95.6 × 70 cm (37 5/8 × 27 1/2 in). Signed 'Roy Lichtenstein' in pencil lower right and numbered of 200 lower left. This work is from an edition of 200 plus 50 proofs numbered in roman numerals plus 5 artist's proofs. From the *11 Pop Artists* portfolio, volume III.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100

PROVENANCE Coskun Fine Art, London



195 **ANDY WARHOL** 1928–1987

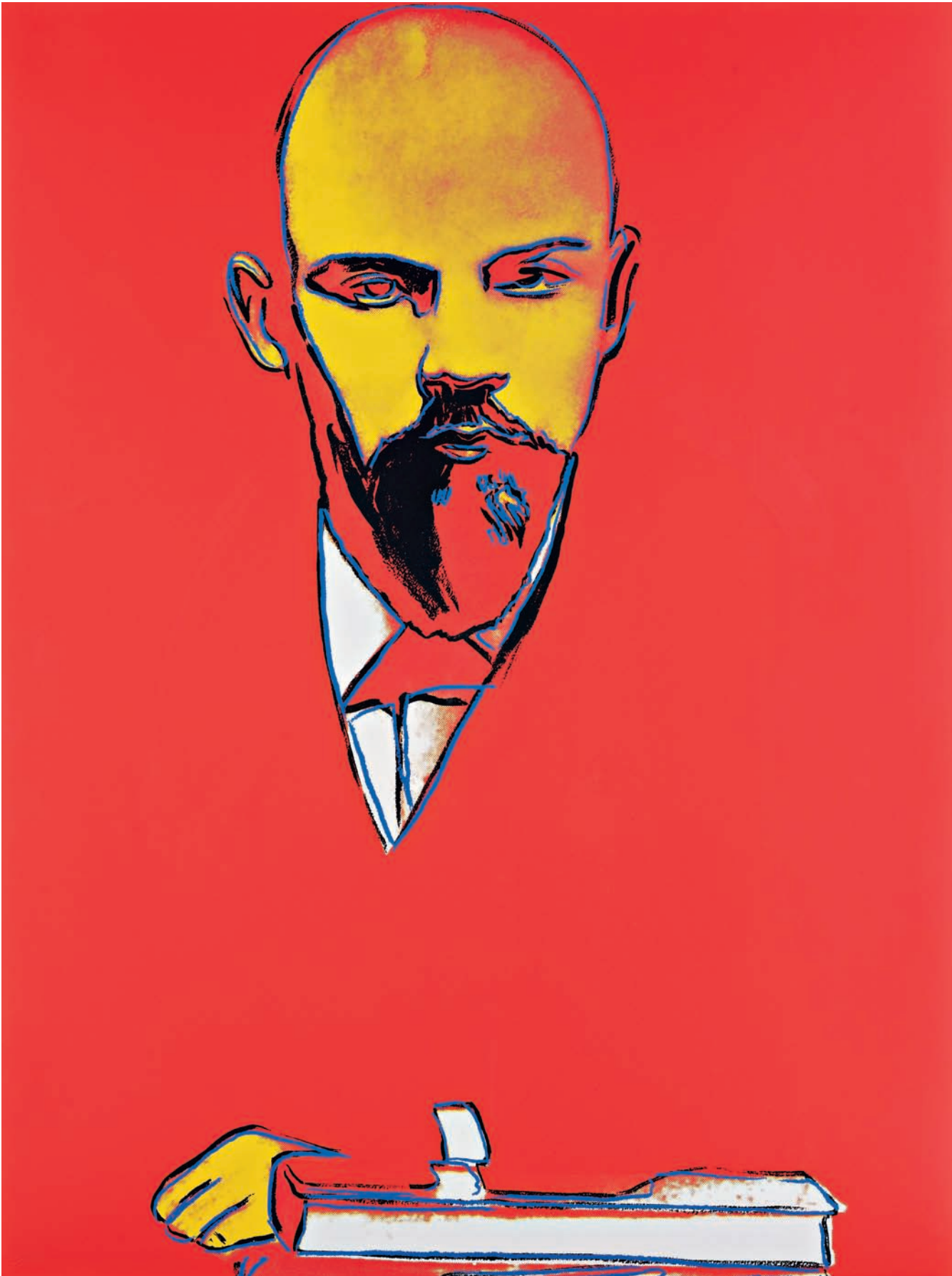
Mao, 1972

Colour screenprint on Beckett High White paper. 91 × 91 cm (35 7/8 × 35 7/8 in). Signed 'Andy Warhol', numbered of an artist's proof and stamped with the artist's copyright on the reverse. This work is an artist's proof from an overall edition of 250 plus 50 artist's proofs.

Estimate £18,000–22,000 \$29,000–35,500 €20,600–25,200

PROVENANCE Private Collection, Europe

LITERATURE C. Defendi, F. Feldman, J. Schellmann, et. al., *Andy Warhol Prints: A Catalogue Raisonné*, 2003, p. 313 (illustrated), II. 98



196 **ANDY WARHOL** 1928–1987

Red Lenin, 1987

Serigraph on Arches 88 paper. 100 × 74.6 cm (39 3/8 × 29 3/8 in). Signed and numbered of 120 in pencil by the Executor of The Estate of Andy Warhol on a stamped certificate of authenticity attached to the reverse. This work is from an overall edition of 120 plus 24 artist's proofs.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 403



197 **ANDY WARHOL** 1928–1987

The Star from the Myths Portfolio, 1981

Screenprint on Lenox Museum Board with diamond dust. 96.5 × 96.5 cm (37 7/8 × 37 7/8 in). Signed 'Andy Warhol' and numbered of 200 in pencil on the reverse, published by Ronald Feldman Fine Arts, New York. This work is from an edition of 200 plus 30 artist's proofs.

Estimate £30,000–50,000 \$48,400–80,600 €34,300–57,200

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II, 258



198

198 ANDY WARHOL 1928–1987

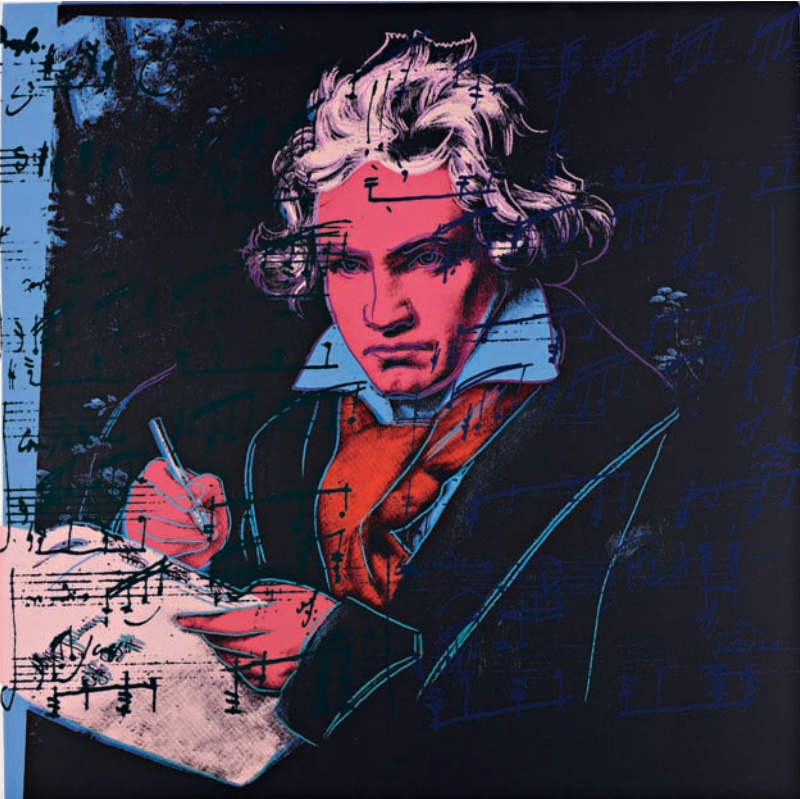
Beethoven, 1987

Screenprint on Lenox Museum Board. 101.6 × 101.6 cm (40 × 40 in). Signed by the executor of the Estate of Andy Warhol, the publisher and the printer on a stamped certificate of authenticity attached to the reverse; further numbered of 60 on the reverse. This work is from an overall edition of 60 plus 15 artist's proofs.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 393



199

199 ANDY WARHOL 1928–1987

Beethoven, 1987

Screenprint on Lenox Museum Board. 101.6 × 101.6 cm (40 × 40 in). Signed by the executor of the Estate of Andy Warhol, the publisher and the printer on a stamped certificate of authenticity attached to the reverse; further numbered of 60 on the reverse. This work is from an overall edition of 60 plus 15 artist's proofs.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 393

200 **ANDY WARHOL** 1928–1987

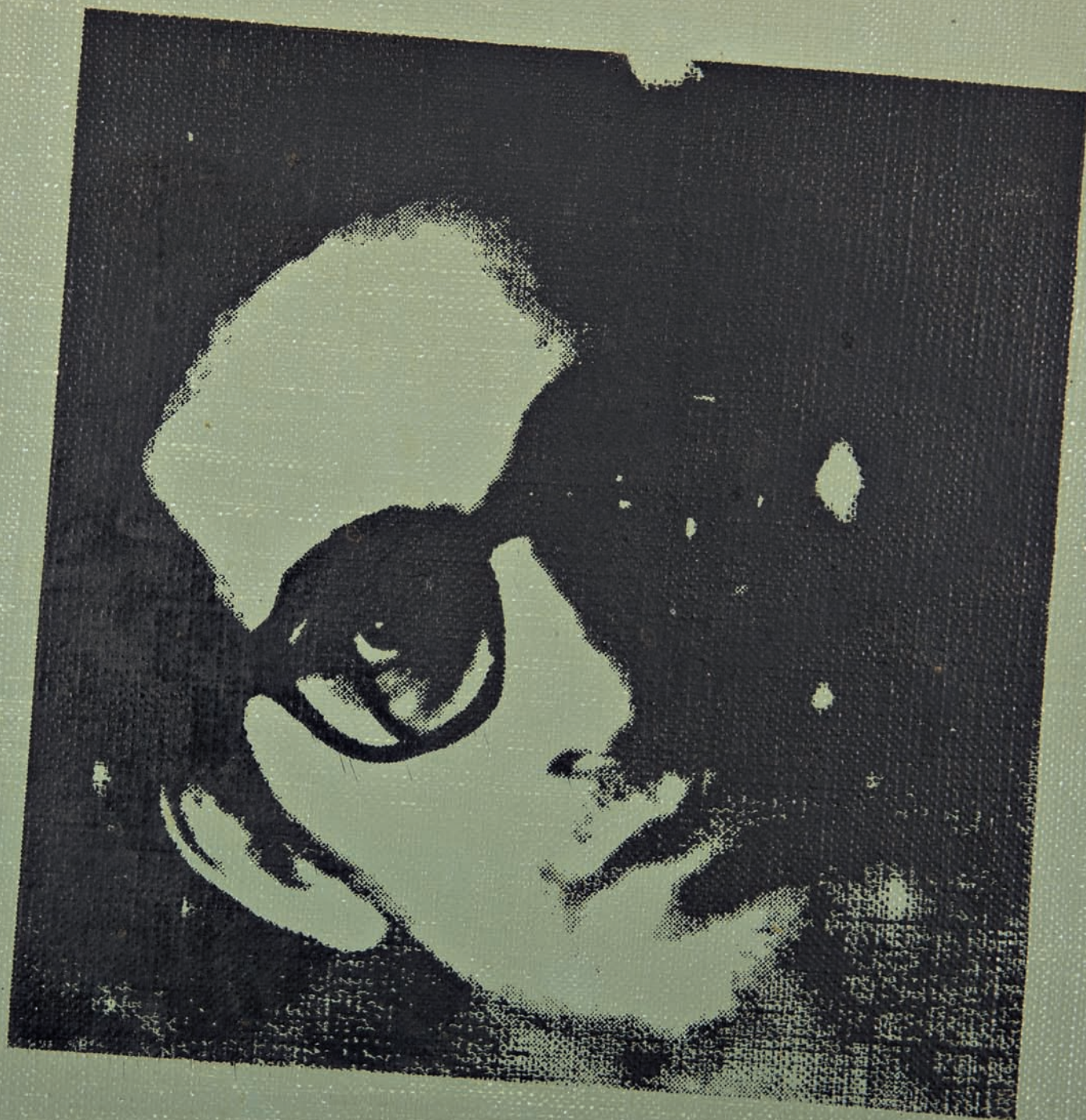
Portrait of Frank Stella, 1967

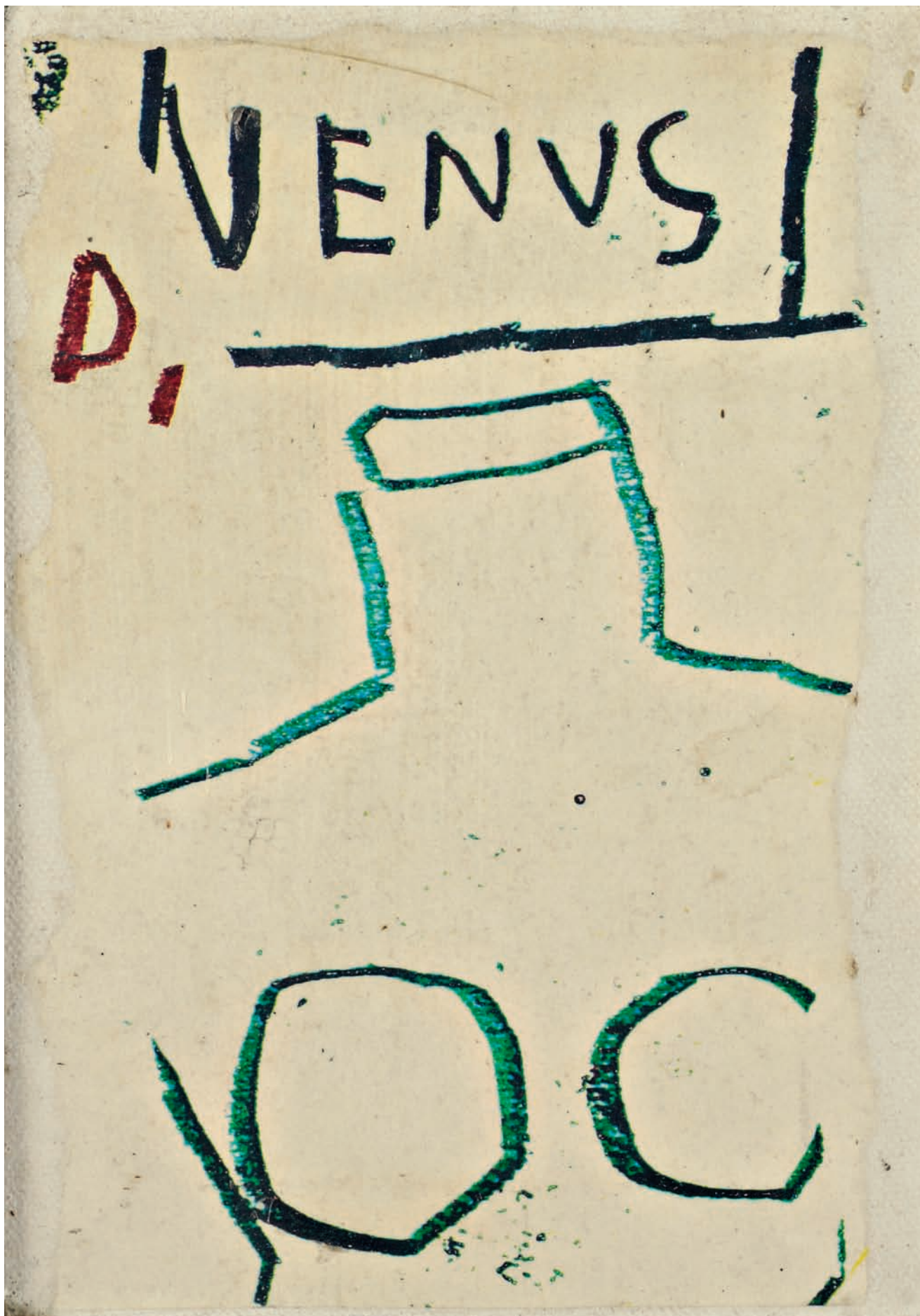
Acrylic and silkscreen ink on canvas. 20.3 × 20.6 cm (7 7/8 × 8 1/8 in). Signed and dated 'Andy Warhol 1967' on the reverse. Stamped by The Andy Warhol Art Authentication Board and numbered A103.076 on the reverse.

Estimate £70,000–90,000 \$113,000–145,000 €80,100–103,000 ₺

PROVENANCE Loretta Howard Gallery, New York

Portrait of Frank Stella is a silkscreened image of the American abstract painter's face, half in shadow, on a monochrome canvas. Stella was an instrumental member of the Post-Painterly Abstraction and Colour Field movements which coincided with the Pop movement, and like Warhol, Stella emphasised that the meaning of his work could be found on the surface of each painting. This displacement of meaning from subject to surface was something Warhol strived to achieve in his own work, often explaining that in order to understand him, one had to look no further than the surface of his work.





201 **JEAN-MICHEL BASQUIAT** 1960–1988

Venus, 1982

Colour Xerox laid on canvas. 17.5 × 12.7 cm (6 7/8 × 5 in). Signed, dated and annotated 'JEAN MICHEL 82 FOR LIZ X' on the stretcher.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Private Collection, UK



202 **ANDY WARHOL** 1928–1987

December Shoe, c. 1955

Offset lithograph and watercolour on paper. 25.5 × 35.5 cm (10 × 13 7/8 in).
Stamped with The Estate of Andy Warhol and Andy Warhol Foundation for
Visual Arts, initialled 'TJH' and numbered 'PM 29.0031' on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Coskun Fine Art, London



203 **ANDY WARHOL** 1928–1987

Love, 1983

Screenprint on Rives BFK paper. 66 × 50 cm (25 7/8 × 19 5/8 in). Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts Inc., and numbered '121c 07.006'; further initialled 'TJH' on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700

PROVENANCE Coskun Fine Art, London



204 **ANDY WARHOL** 1928–1987

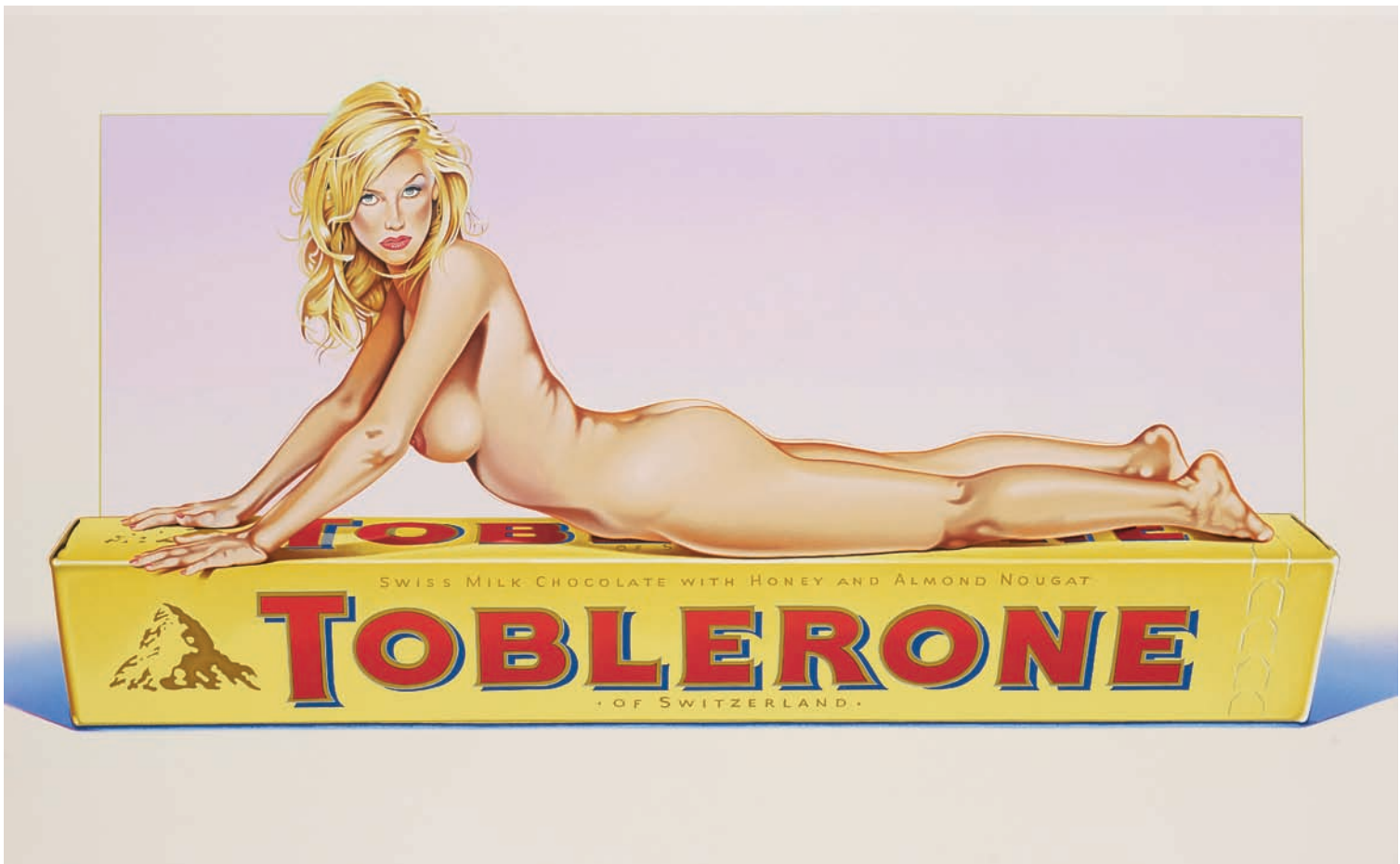
Ladies and Gentlemen, 1975

Screenprint on paper. 95 × 65 cm (37 3/8 × 25 5/8 in). Signed 'Andy Warhol' and numbered of an artist's proof on the reverse. This work is from an overall edition of 250 plus 50 artist's proofs.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 127



205 **MEL RAMOS** b. 1935

Two works: (i) *Hav-a-Havana #7*, 2008; (ii) *Toblerone Tess*, 2007

Colour lithographs. Each: 57 × 94 cm (22 3/8 × 37 in). Each signed in pencil

'Mel Ramos' numbered of 199 with blindstamp in the margin. These works are from an edition of 199.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Coskun Fine Art, London



(i)



(ii)

206 **RICHARD PRINCE** b. 1949

Two works: (i) *Girlfriend #7*; (ii) *Girlfriend #9*, from the series *Cowboys and Girlfriends*, 1992

Ektacolour photographs. Each: 61 × 50.8 cm (24 × 20 in). Each initialled 'RP' on the reverse. These works are each a printer's proof from an edition of 26 plus 3 printer's proofs.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700

PROVENANCE Coskun Fine Art, London



207 **ANDY WARHOL** 1928–1987

After the Party, 1979

Screenprint on Arches 88 paper. 54 × 76 cm (21 1/4 × 29 7/8 in). Numbered of 1000 in pencil lower right, published by Grosset and Dunlap, Inc., New York. This work is from an edition of 1000 plus 30 artist's proofs.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II, 183



208 **ANDY WARHOL** 1928–1987

Mick Jagger, 1975

Screenprint on Arches Acquarelle paper. 110.5 × 73.3 cm (43 1/2 × 28 7/8 in).
Signed 'Andy Warhol' in pencil lower right and numbered of 50 artist's proofs
in pencil lower left; further signed in pen 'Mick Jagger' lower left. Stamped
and published by Seabird Editions, London. This work is an artist's proof from
an overall edition of 250 plus 50 artist's proofs.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue
Raisonné: 1962–1987*, New York, 2003, II.145

209 **ROBERT INDIANA** b. 1928

One, 1996

Enamel on steel. 44.5 × 45.5 × 25.5 cm (17 1/2 × 17 7/8 × 10 in). Stamped
'© 1996 R INDIANA' on the base. This work is an artist's proof from an edition
of 8 plus 2 artist's proofs.

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500

PROVENANCE Paul Kasmin Gallery, New York; Coskun Fine Art, London





210 **ROBERT INDIANA** b. 1928

The Book of Love: Love, 1996

Set of four oil-based silkscreens on A.N.W. Crestwood Museum Edition paper.

Each: 46 × 45.2 cm (18 1/8 × 17 3/4 in). Three works signed and dated 'Robert

Indiana 96' and numbered of 200 in the margin; one work signed and dated

'Robert Indiana 96' and numbered of 10 printer's proofs in the margin. These

works are from an edition of 200 plus 10 printer's proofs.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Coskun Fine Art, London



211 **TOM WESSELMANN** 1931–2004

Nude with Bouquet and Blue Stockings, 1990

Screenprint on heavy paper. 112 × 202 cm (44 1/8 × 79 1/2 in). Signed 'Wesselmann' lower right and numbered of 12 Hors Commerce Proofs lower right. This work is from an edition of 100 plus 12 Hors Commerce proofs.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 †

PROVENANCE Private Collection, Munich



212 **JEAN-MICHEL BASQUIAT** 1960–1988

Jean-Michel Basquiat Editions, 1982–83/2001

Four colour screenprints on Saunders 410 Hot Press watercolour paper. Each: 101.6 × 101.6 cm (40 × 40 in). Each numbered of 85 in pencil, with the estate stamp, and signed and dated by the executor Gerard Basquiat on the reverse. Published by Desanctis Carr Fine Art, 2001. These works are from an edition of 85 plus 15 artist's proofs.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100

PROVENANCE David DeSanctis Gallery, Los Angeles





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

L.A. Rock, 1984

Spray paint on wooden panel. 194 × 86 cm (76 3/8 × 33 7/8 in). The work is accompanied by a photo certificate by the Keith Haring Estate issued on 12 June 2008. The work is included in the archive of the works by Keith Haring under the number 0612 08A7.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 †

PROVENANCE Collection Fiorucci, Milan; Weng Fine Art AG, Krefeld; Private Collection, Düsseldorf



214 **KEITH HARING** 1958–1990

Statue of Liberty, 1986

Colour screenprint. 95.6 × 69.8 cm (37 5/8 × 27 1/2 in). Signed and dated 'K. Haring 86' and numbered of 100 lower right. This work is from an edition of 100.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700

PROVENANCE Coskun Fine Art, London



215 **ANDY WARHOL** 1928–1987

Brooklyn Bridge, 1983

Screenprint on Lenox Museum Board. 99 × 99 cm (38 7/8 × 38 7/8 in). Signed in pencil 'Andy Warhol' and numbered of 200 lower left, stamped with the artist's copyright and published by the 1983 Brooklyn Bridge Centennial Commission, Inc., New York. This work is from an edition of 200 plus 20 artist's proofs

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 290



216 **RICHARD HAMILTON** b. 1922

Guggenheim Museum (Chrome), 1970

Vacuum-formed Plexiglas multiple. 59 × 59 cm (23 1/4 × 23 1/4 in). Signed 'R Hamilton' and numbered of 750 on the reverse, published by X Art Collection, Zurich. This work is from an edition of 750.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♣

PROVENANCE Coskun Fine Art, London



217 **ROY LICHTENSTEIN** 1923–1997

Wallpaper with Blue Floor Interior, 1992

Screenprint on Paper Technologies, Inc., Waterleaf paper in 5 parts.

Each approximately: 276 × 101.5 cm (108 5/8 × 40 in). Signed, dated 'Roy Lichtenstein '92' and numbered of 300 with blindstamp lower edge of one panel. This work is from an edition of 300 plus 50 artist's proofs.

Estimate £22,000–28,000 \$35,500–45,200 €25,200–32,000

PROVENANCE Coskun Fine Art, London

LITERATURE M. L. Corlett, *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948–1997*, Manchester, VT: Hudson Hills Press, 260



218 **KEITH HARING** 1958–1990

Mickey Mouse, 1981

Sumi ink on paper. 30 × 38.4 cm (11 3/4 × 15 1/8 in). Signed and dated
'K Haring – 1981 N.Y.C' on the reverse.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Patrick Verelst, Antwerp



219 **KEITH HARING** 1958–1990

Untitled (Scissors), 1989

Ink on paper. 62 × 74 cm (24 3/8 × 29 1/8 in). Signed and dated 'K. Haring MAY 13–89 # 22' and copyright on the reverse.

Estimate £60,000–80,000 \$96,800–129,000 €68,700–91,600

PROVENANCE Lillian Heidenberg Fine Art, New York





220 **ANDY WARHOL** 1928–1987

Sitting Bull, 1986

Colour screenprint on Lenox Museum Board. 91 × 91 cm (35 7/8 × 35 7/8 in).

Stamped by the Estate of Andy Warhol, Andy Warhol Foundation for the Visual Arts and numbered UP 100.140 on the reverse; printed by Rupert Jensen Smith, New York.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Andy Warhol Foundation, New York; Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, IIIA. 70



221 **ANDY WARHOL** 1928–1987

The Witch from Myths Portfolio, 1981

Colour screenprint on Lenox Museum Board. 96 × 96 cm (37 3/4 × 37 3/4 in).

Signed 'Andy Warhol' and numbered of 200 on the reverse, published by Ronald Feldman Fine Arts Inc., New York. This work is from an edition of 200 plus 30 artist's proofs.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, II. 261



222 **ANDY WARHOL** 1928–1987

Orangutan from the *Endangered Species Portfolio*, 1983

Colour screenprint on Lenox Museum Board. 96 × 96 cm (37 3/4 × 37 3/4 in).

Signed in pencil 'Andy Warhol' and numbered of 30 trial proofs lower right, and published by Ronald Feldman Fine Arts, Inc., New York. This work is unique from an edition of 150 plus 30 artist's proofs plus 30 trial proofs.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Coskun Fine Art, London

LITERATURE F. Feldmann & J. Schellmann, eds., *Andy Warhol Prints: A Catalogue Raisonné: 1962–1987*, New York, 2003, IIB. 299



223 **JEFF KOONS** b. 1955

Puppy, 1998

Porcelain. 43 × 28.4 × 41 cm (16 7/8 × 11 1/8 × 16 1/8 in). Signed and dated 'Jeff Koons '98' on the underside. This work is from an edition of 3000 and is accompanied by its original box.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Private Collection, Milan



224 **ANDY WARHOL** 1928–1987

Flowers, 1980

Woven tapestry. 187 × 180 cm (73 5/8 × 70 7/8 in). 'ANDY WARHOL' woven into the tapisserie lower right. The Warhol copyright is woven on the reverse. The tapestry was published by Modern Master Tapestries, New York, in an edition of 20.

Estimate £7,000–10,000 \$11,300–16,100 €8,000–11,500 †

PROVENANCE Private Collection, Munich



225 **KEITH HARING** 1958–1990

Blue Men, 1985

Woven tapestry. 150 × 150 cm (59 × 59 in). This tapestry was published by Axis Editions, Paris in an edition of 50.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 †

PROVENANCE Private Collection, Paris



226 **DAMIEN HIRST** b. 1965

Big Love, 2010

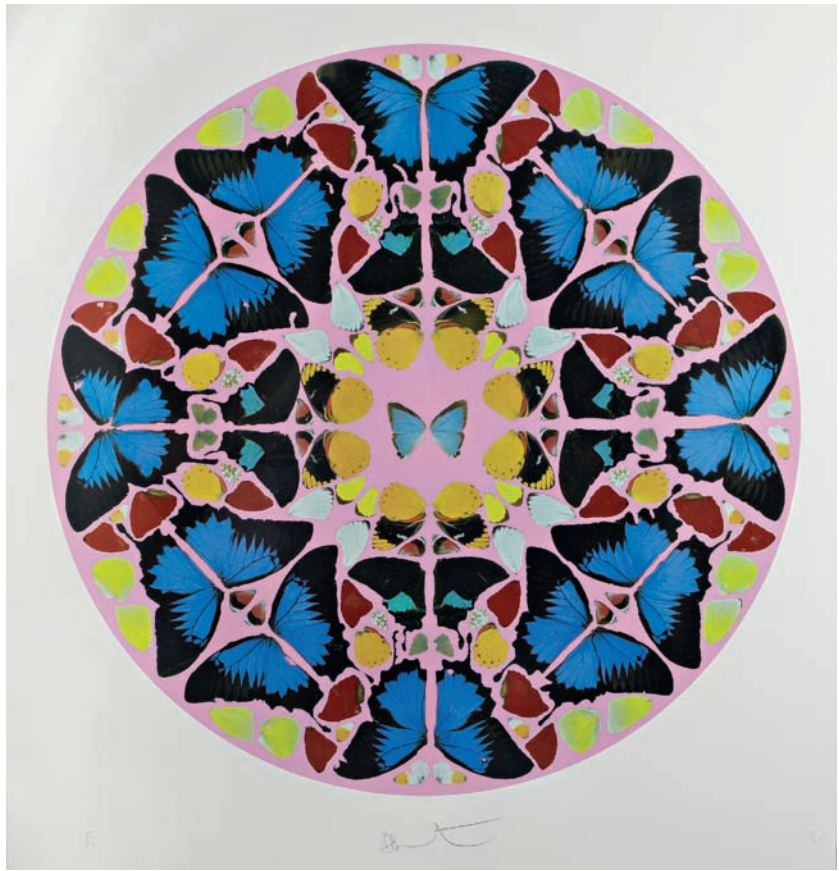
Silkscreen print in colour on paper. 152.4 × 152.4 cm (60 × 60 in). Signed 'Damien Hirst' and numbered of 50 lower edge. This work is from an edition of 50.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣ †

PROVENANCE Private Collection, London



227



228

227 **DAMIEN HIRST** b. 1965
Psalm Print: Benedictus Dominus (with diamond dust), 2009
 Silkscreen print with glaze and diamond dust. 108 × 107 cm (42 1/2 × 42 1/8 in).
 Signed 'Damien Hirst' and numbered of 50 lower margin. This work is from an edition of 50.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣†

PROVENANCE Private Collection, London

228 **DAMIEN HIRST**
Coeli Enarrant, 2010
 Silkscreen print with glaze. 74 × 71.5 cm (29 1/8 × 28 1/8 in). Signed 'Damien Hirst' lower edge and numbered of 25. This work is from an edition of 25.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣

PROVENANCE Private Collection, London



229 **DAMIEN HIRST** b. 1965

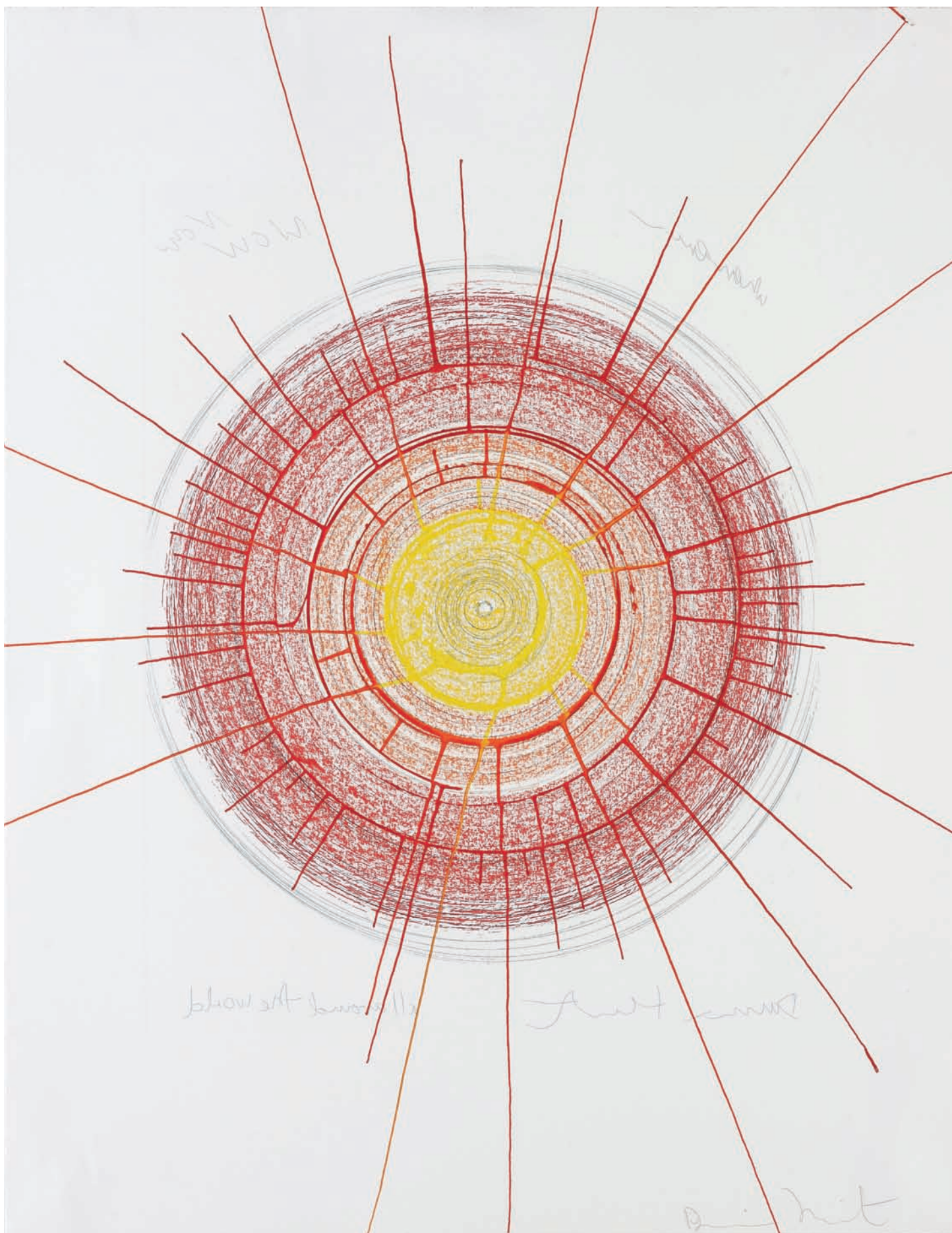
Souls I-IV, 2010

Four foil block prints in colour on Arches 88 Archival paper. Each: 72 × 51 cm (28 3/8 × 20 1/8 in). Each signed in pencil 'Damien Hirst' lower right and numbered of 15 lower left.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣ †

PROVENANCE Private Collection, Munich





230 **DAMIEN HIRST** b. 1965

All around the world, 2002

Pastel, crayon and watercolour over etched ground. 91 × 71 cm (35 3/4 × 28 in).

Signed 'Damien Hirst' lower right. This work is unique and registered in the Damien Hirst Archive under number DHS 6918.

Estimate £16,000–18,000 \$25,800–29,000 €18,300–20,600 ♣ †

PROVENANCE Private Collection, London



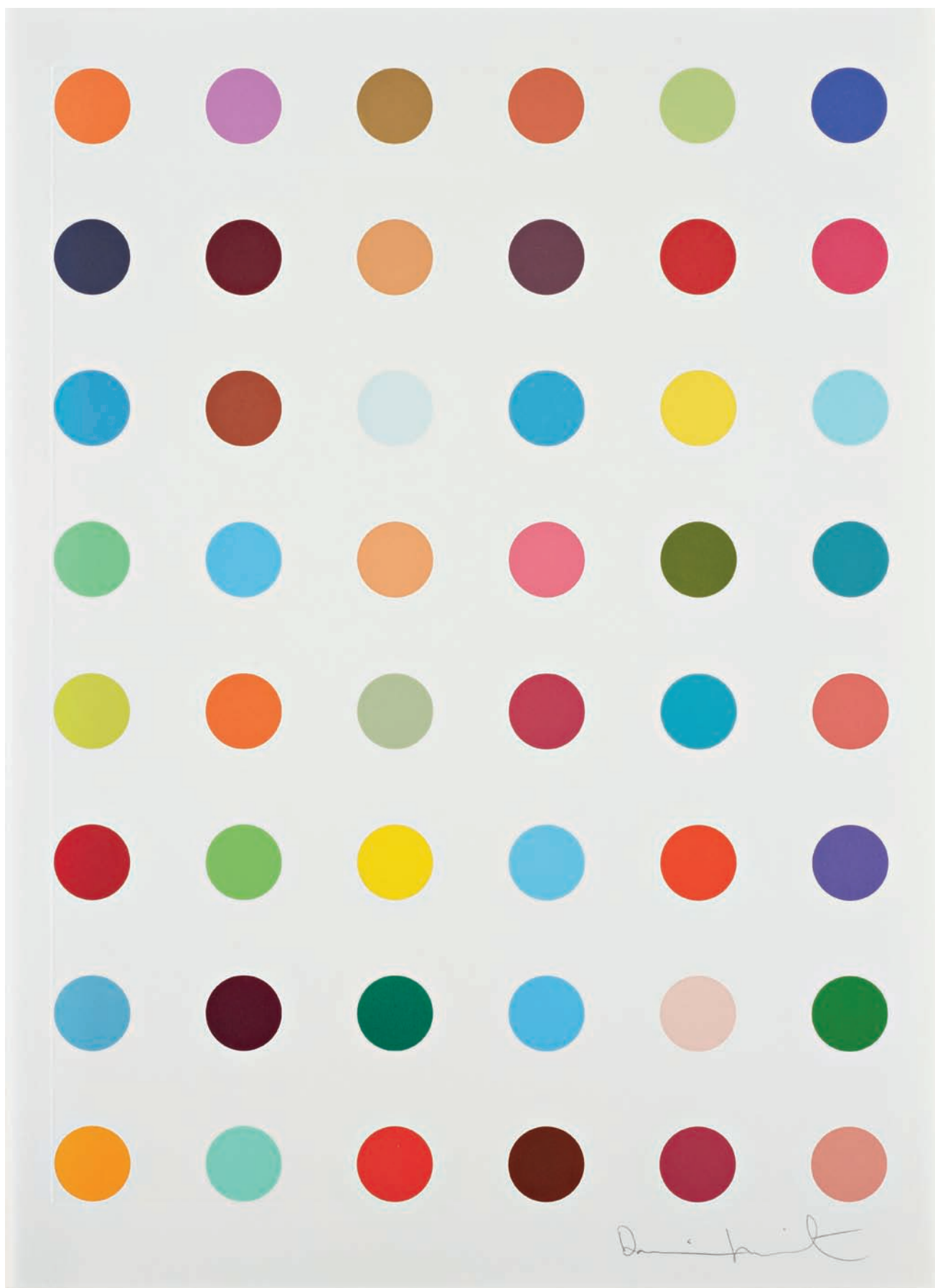
231 **DAMIEN HIRST** b. 1965

The Hours Spin Skull, 2009

Household gloss paint, clock dials on resin skull. 18 × 14 × 20 cm (7 1/8 × 5 1/2 × 7 7/8 in). This work is accompanied by the CD of the Hours 'See the Light'. This work is unique within a series of 210 differently painted skulls.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ♣ †

PROVENANCE Private Collection, Paris



232 **DAMIEN HIRST** b. 1965

Oleoylsarcosine, 2008

Unique two-inch spot etching with 48 different coloured spots on 350 gsm Hahnemühle paper. 85 × 62.5 cm (33 1/2 × 24 5/8 in). Signed 'Damien Hirst' lower right margin. This work is unique and it is registered in the Damien Hirst Archive under number UP11136.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣†

PROVENANCE Private Collection, London



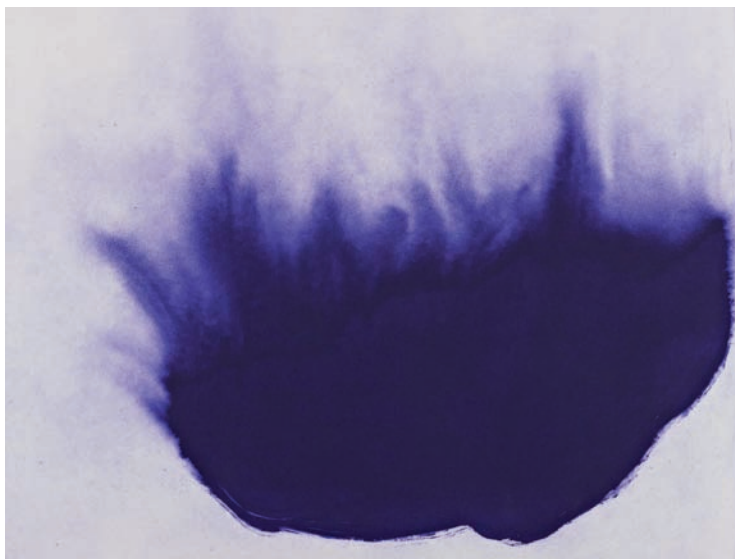
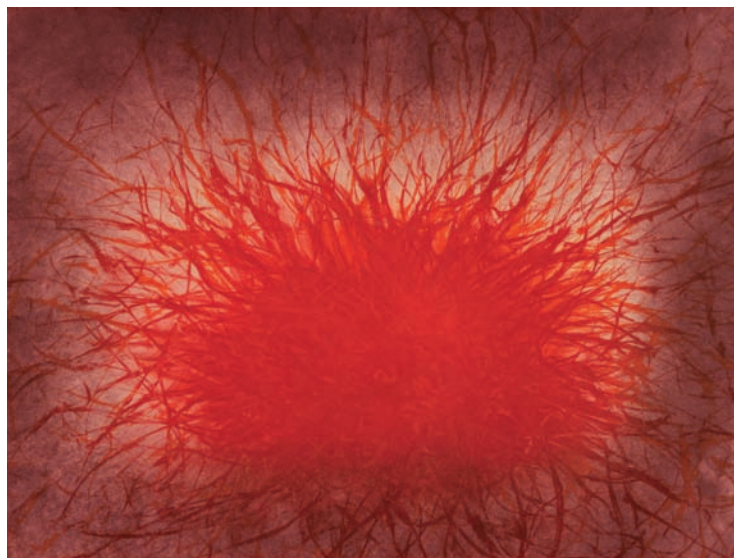
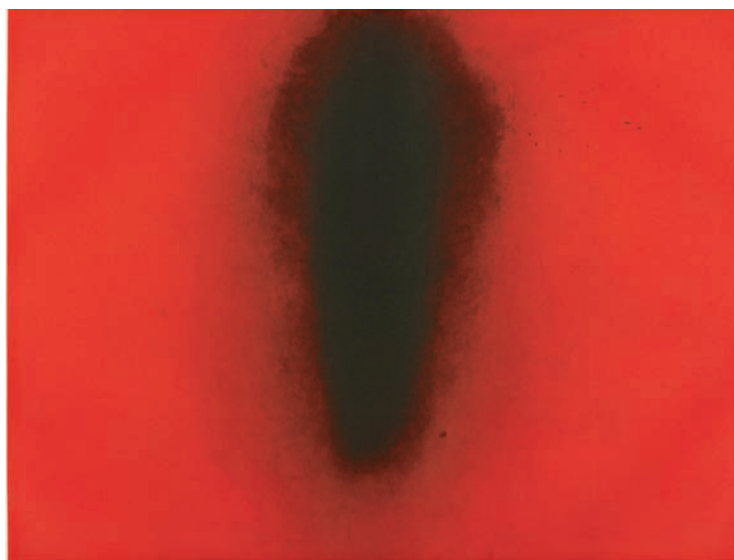
233 **DAMIEN HIRST** b. 1965

Love Will Tear Us Apart, 1995

Plexiglas cabinet containing wrapped medical syringes and needles. 35.5 × 50.7 × 22.5 cm (13 3/4 × 20 × 8 7/8 in). Signed and dated 'D Hirst 30/5/95' on a label attached to the reverse. This work is from an edition of 30.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Private Collection, UK



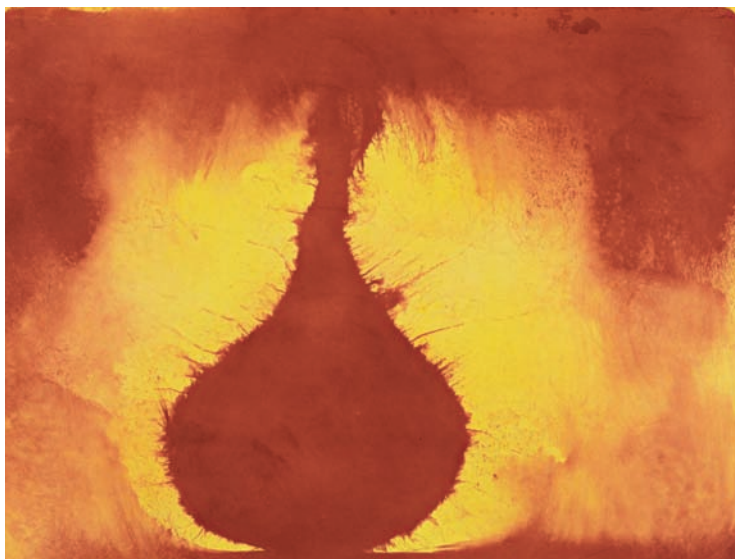
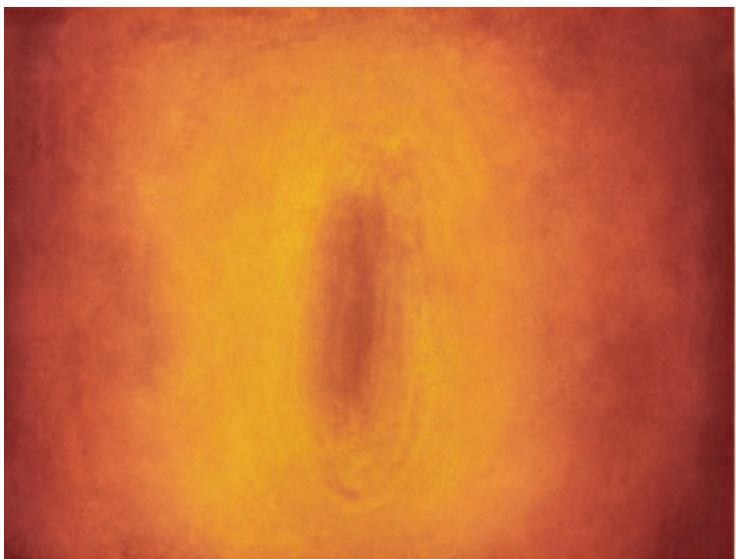
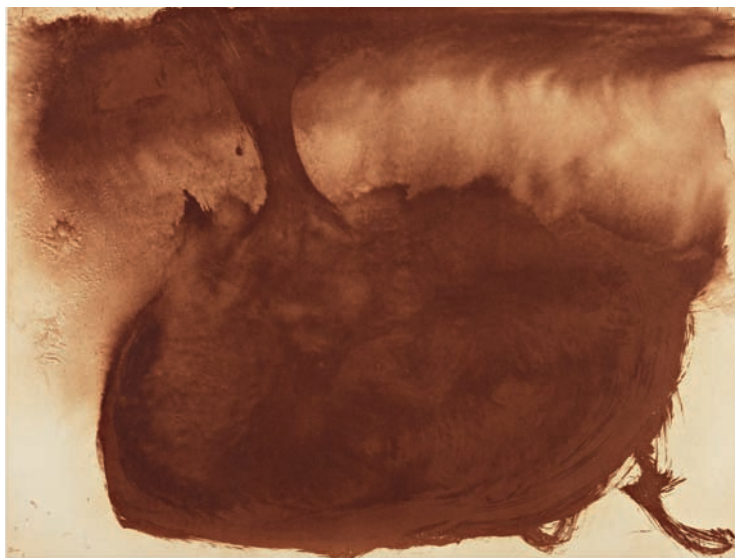
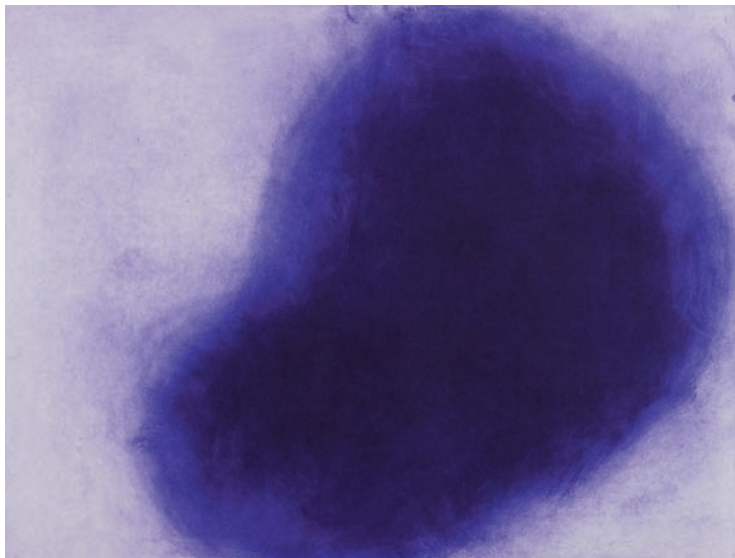
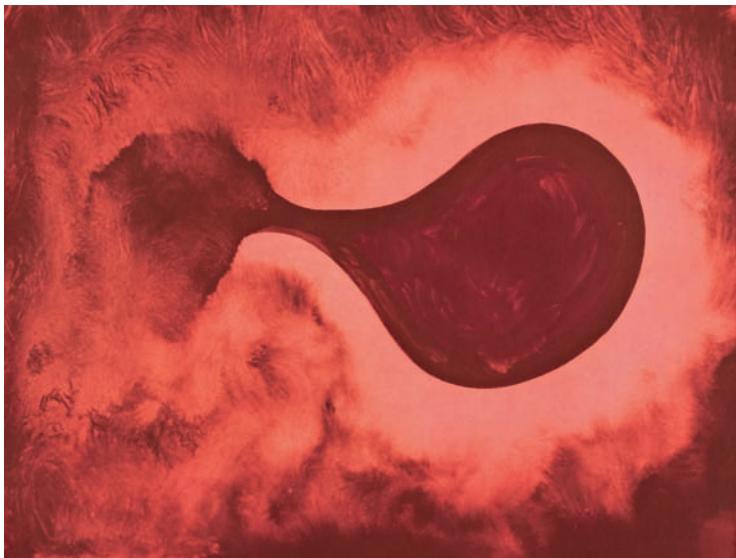
234 **ANISH KAPOOR** b. 1954

Twelve Etchings Portfolio, 2007

Twelve colour etchings printed on 300 gsm Somerset Textured Soft White paper presented together with a numbered colophon page in a buckram-covered wooden solander box. Each: 78 × 90 cm (30 3/4 × 35 1/2 in). Each signed 'Anish Kapoor' in the margin and numbered of 40 on the reverse. This work is from an edition of 40 plus 6 artist's proofs and 1 printer's proof and published by Paragon Press, London.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 ♣ †

PROVENANCE Private Collection, London





235 **MARC QUINN** b. 1964
Six Moments of Sunrise, 2008
 Set of six colour etchings on Magnami wove paper. Each: 37.5 × 56 cm
 (14 3/4 × 22 in). Each signed and dated 'Marc Quinn 2008' lower right,
 numbered of 59 on the reverse and published by The Paragon Press, London.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣ †

PROVENANCE Private Collection, London



236 **MARC QUINN** b. 1964

Italian Landscape 8, 2000

Pigment print on canvas. 110 × 166 cm (43 1/4 × 65 3/8 in). Signed, titled, dated 'Marc Quinn 2000 Italian Landscape 8' and numbered of 3 on the reverse. This work is from an edition of 3.

Estimate £12,000–15,000 \$19,400–24,200 €13,700–17,200 

PROVENANCE White Cube Gallery, London; Private Collection, Paris



237 **GARY HUME** b. 1962

Spring Angels, 2000

Eight colour screenprints. Each: 124.5 × 101.6 cm (49 × 40 in). Each signed, variously titled and dated 'Gary Hume. 00 Angel A-H' lower margin. These works are from an edition of 45 and published by Paragon Press, London.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣ †

PROVENANCE Private Collection, London



238

TRACEY EMIN

b. 1963

Tracey – Fine Artist, 1998

Colour coupler print. 80 × 80 cm (31 1/2 × 31 1/2 in). This work is from an edition of 3.

Estimate

£10,000–15,000

\$16,100–24,200

€11,500–17,200

📈

PROVENANCE

Carlier Gebauer, Berlin

LITERATURE

P. Elliot and J. Schnabel, *Tracey Emin: 20 Years*, exh. cat., Edinburgh: National Galleries of Scotland, 2008, p. 23





239



240

239 **CHIHO AOSHIMA** b. 1974

Forest, 1999

Colour print, mounted to aluminium. 92 × 122 cm (36 1/4 × 48 in). This work is from an edition of 8 plus 2 artist's proofs.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Galerie Perrotin, Paris; Private Collection, London; Private Collection, Europe

240 **CHIHO AOSHIMA** b. 1974

Piercing a Heart, 2002

Colour print, mounted to aluminium. 108 × 100 cm (42 1/2 × 39 3/8 in). This work is from an edition of 8.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Galerie Perrotin, Paris; Private Collection, London; Private Collection, Europe



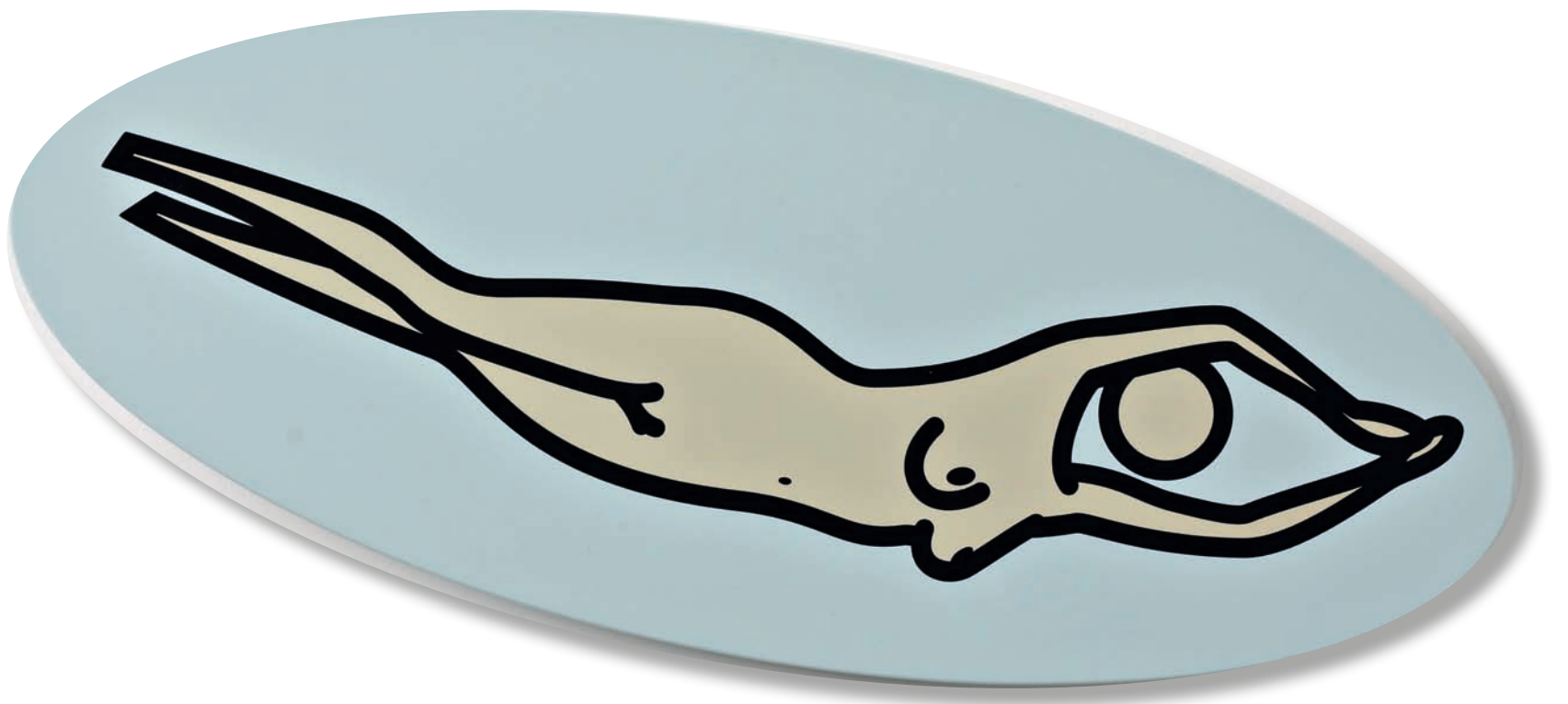
241 **AYA TAKANO** b. 1976

We get out for walking, 2002

Acrylic on canvas. 65 × 53 cm (25 5/8 × 20 7/8 in). Signed and dated twice
'Takano Aya 2002' on the stretcher.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Galerie Perrotin, Paris



242 **JULIAN OPIE** b. 1958

Christina Swimming 05, 2008

Silkscreen on painted wooden board. 21 × 51.5 × 2.5 cm (8 1/4 × 20 1/4 × 7/8 in).

Signed 'Julian Opie' on the reverse.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♣

PROVENANCE Private Collection, Berlin



243 **JULIAN OPIE** b. 1958

Male nude lounging arms on knee, 2000

Vinyl on wooden stretcher. 122 × 227 cm (48 × 89 3/8 in). Signed 'Julian Opie' on the overlap edge.

Estimate £35,000–45,000 \$56,500–72,600 €40,100–51,500 ♣

PROVENANCE Private Collection, UK

244

JULIAN OPIE

b. 1958

Steve Playing Guitar, 2006

Aluminium, steel, polycarbonate and vinyl with interior lights. 356 × 206 × 55 cm (140 1/8 × 81 1/8 × 21 5/8 in). This work is unique.

Estimate

£30,000–50,000

\$48,400–80,600

€34,300–57,200

♣

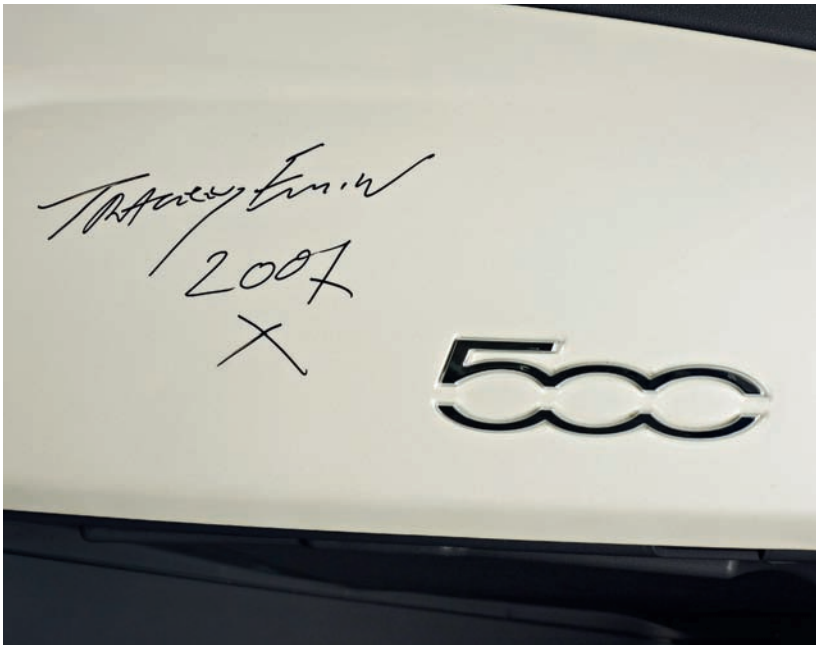
PROVENANCE

Private Collection, France





Photo © Charlie Gray/Artwise Curators 2007



245 TRACEY EMIN b. 1963

I Told You Not To (Fiat 500), 2007

Vinyl-wrapped new Fiat 500, left-hand-drive vehicle. 149 x 140 x 355 cm (58 5/8 x 55 1/8 x 139 3/4 in), approximately 380 kg. Signed and dated 'Tracey Emin 2007 X' in the interior. This work is unique and the first of the four Fiat 500 Collectors' Cars. This work is accompanied by an original drawing by Tracey Emin.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Commissioned for Fiat by Artwise; Phillips de Pury & Company, Contemporary Art sale, sold for charity benefitting PEAS, 13 October 2007
EXHIBITED London, Frieze Art Fair 2007, mobile exhibition *Drawings in Motion*, 10–14 October 2007

Please note this lot is offered as an art work, not a car. It can however be registered as a car by the successful bidder after collection.



"I really enjoyed working on the Fiat 500, which I refer to as the 'mouse car'. It was tempting to make them even more super-cute, but instead decided to give them an edge." (Tracey Emin)

A fleet of four brand-new and previously unseen Fiat 500 cars could be viewed travelling around London during Frieze Art Fair in October 2007. The unique cars have been specially commissioned for Fiat, curated by Artwise (www.artwise-curators.com), and have been illustrated and signed by the internationally acclaimed British artist and Royal Academician Tracey

Emin. The four 'Collectors' Cars' by Emin were part of her mobile exhibition 'Drawings in Motion' coinciding with Frieze Art Fair. The pop-up exhibition project was conceived to preview the new car in the UK prior to its official launch in 2008 when the vehicle celebrated its 50th anniversary. Since then the Fiat 500 has won several prizes amongst others European Car of the Year in 2007 and 2008, and Design Car of the Year in 2009. The Fiat 500 was "hailed as being the must-have design object" (*The Independent*, 6 October 2007). The current lot, *I Told You Not To*, was the first of the four new Fiat 500 Collectors' Cars illustrated with a unique drawing by Tracey Emin.

246 **KAZ OSHIRO** b. 1967

Washer/Dryer #3, 2005

Acrylic and bondo on stretched canvas over panel and wood construction. Dryer: 109.2 × 68.6 × 71.1 cm (42 7/8 × 27 × 27 7/8 in), Washer: 109.2 × 68.6 × 71.1 cm (42 7/8 × 27 × 27 7/8 in). Signed, titled and dated 'Kaz Oshiro '05 Washer #3' and 'Kaz Oshiro '05 Dryer #3' respectively on bottom panel of each machine.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

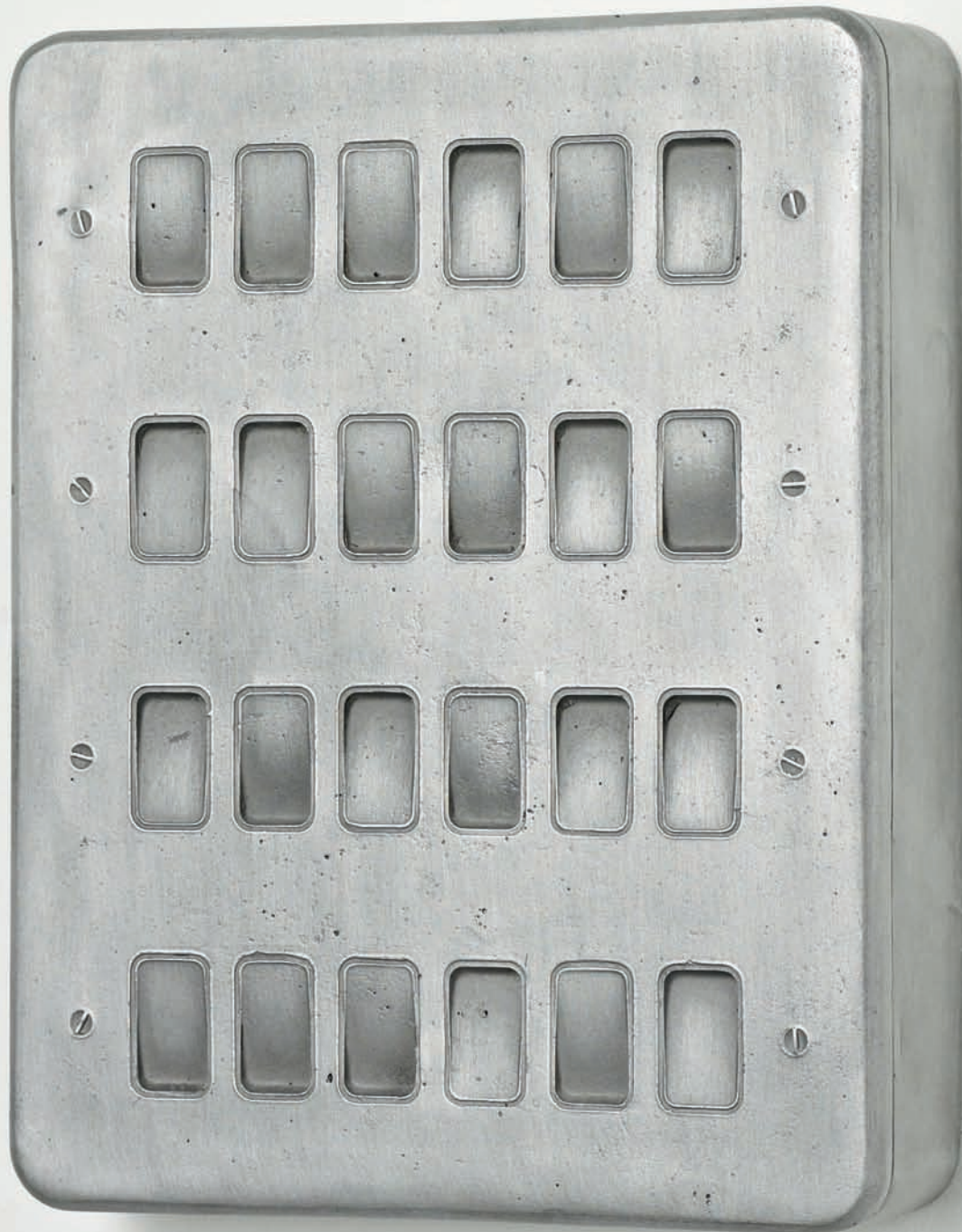
PROVENANCE Rosamund Felsen Gallery, Santa Monica

EXHIBITED Santa Monica, Rosamund Felsen Gallery, *Kaz Oshiro: Drone*, 15 October–12 November 2005

LITERATURE *Shape of Things to Come: New Sculpture*, exh. cat., London: Jonathan Cape, 2009, p. 635








247 **RACHEL WHITEREAD** b. 1963

Untitled (Twenty Four Switches), 1998

Cast aluminium. 26.5 × 21 × 6 cm (10 3/8 × 8 1/4 × 2 3/8 in). Incised 'RW 98' and numbered of 24 on the reverse. This work is from an edition of 24.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 


PROVENANCE Acquired directly from the artist; Anthony d'Offay Gallery, London; Private Collection, London

248 **FRANZ WEST** b. 1947

Woody at Home, 2003–04

Metal, cable, polyester, fibreglass and plastic chair on wooden base.

Overall: 193 × 206 × 156 cm (76 × 81 1/8 in). Printed '© Franz West, KUB 2003' and numbered of 60 on a metal plate attached to the underside of the chair. This work is from an edition of 60.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 

PROVENANCE Bernier/Eliades Gallery, Athens





249 **TONY CRAGG** b. 1949

Untitled, 1999

Gouache on paper. 51 × 64.5 cm (20 1/8 × 25 3/8 in).

Signed 'Tony Cragg' lower right.

Estimate £2,500–3,500 \$4,000–5,600 €2,900–4,000 ♣ ‡

PROVENANCE Galerie Karsten Greve, Paris



250 **TONY CRAGG** b. 1949

Schattenfigur (Shadow Figure), 1986

Plastic and metal found objects. Overall: 192 × 124 cm (75 1/2 × 48 3/4 in). This work is accompanied by a certificate of authenticity.

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ♣ ‡

PROVENANCE Artist's studio; Art + Public, Geneva



251 **JONATHAN MONK** b. 1969

Artists Who Make Music, 2005

Acrylic on canvas. 190 × 175 cm (74 3/4 × 68 7/8 in). Signed and dated
'Jonathan Monk 2005' on the overlap edge.

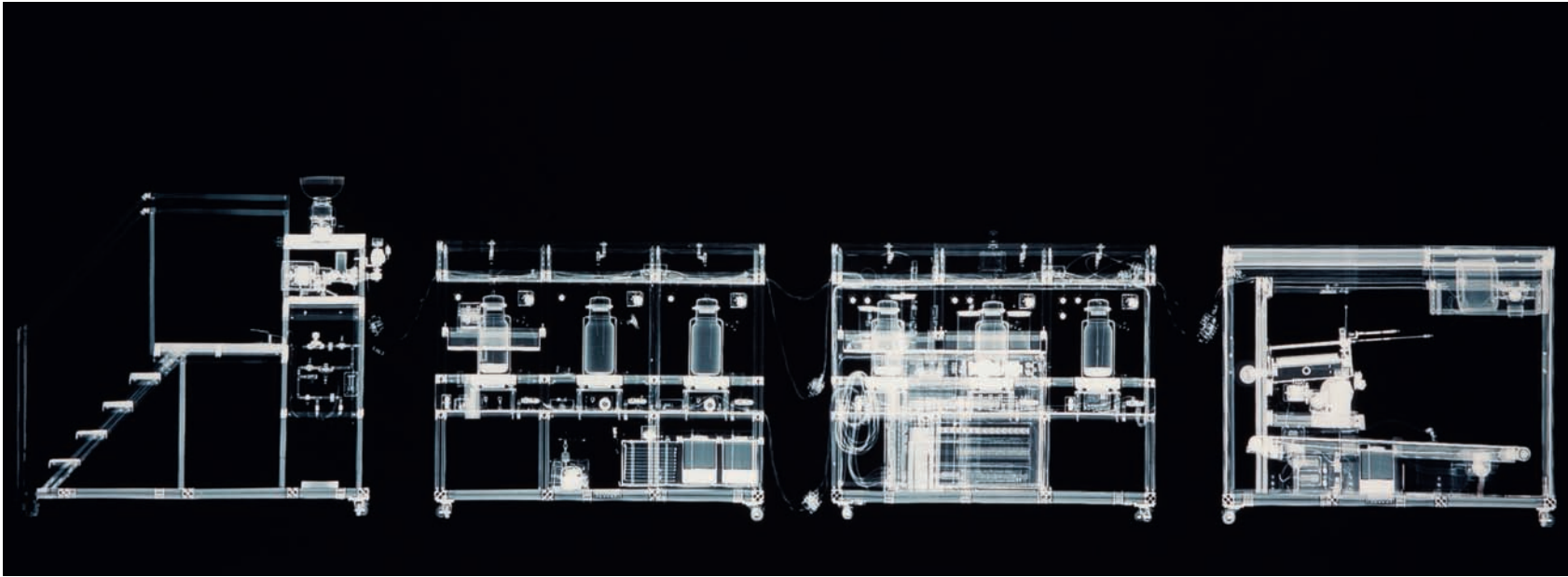
Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣



252



254



253

252 JOHN BALDESSARI b. 1931
Two sets (one with bench), 1989–90
 Photogravure with aquatint in colours on wove paper. 121 × 76 cm (47 5/8 × 29 7/8 in). Signed 'BALDESSARI' and numbered of 45 in pencil lower edge. This work is from an edition of 45.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ±

PROVENANCE Alexander Gallery, New York

253 WIM DELVOYE b. 1965
Cloaca X-rayed, 2003
 Colour coupler print flush-mounted to aluminium. 50 × 125 cm (19 3/4 × 49 1/4 in). Signed 'Wim Delvoye' on a label attached to the reverse. This work is from an edition of 6.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣±

PROVENANCE Galerie Guy Bärtschi, Geneva

254 DAN GRAHAM b. 1942
Court Buildings, Steps, New York, NY, 1967; *Suburban Housing Project, Jersey City, NJ*, 1966
 Two colour photographs. Overall: 100 × 70 cm (39 3/8 × 27 1/2 in). Signed, titled and dated lower centre.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ±

PROVENANCE Massimo Menini Galerie, Brescia



255 **RITA ACKERMANN** b. 1968

The Ours, 2002

Oil on canvas. 107.3 × 172.5 cm (42 1/4 × 67 7/8 in). Signed, titled and dated
'Rita Ackermann "the Ours" 2002' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ▲

PROVENANCE Galerie Almine Rech, Paris; Private Collection, London





256



257

256 NAN GOLDIN b. 1953

Joana with Valerie and Reine in the Mirror, L'Hotel. Paris, 1999

Dye destruction print. 69.7 × 116 cm (27 1/2 × 45 5/8 in). Signed, titled 'Joana with Valerie and Reine in the mirror, L'Hotel. Paris. Nan Goldin' and numbered of 15 on the reverse. This work is from an edition of 15.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE White Cube, London

257 NAN GOLDIN b. 1953

Joana Laughing, L'Hotel. Paris, 1999

Dye destruction print. 69.7 × 116 cm (27 1/2 × 45 5/8 in). Signed, titled, dated 'Joana laughing, L'Hotel. Paris. 1999 Nan Goldin' and numbered of 15 on the reverse. This work is from an edition of 15.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE White Cube, London



258

258 DASH SNOW 1981–2009

Untitled, 2007

Newspaper collage. 9.5 × 10.2 cm (3 3/4 × 4 in). Signed 'DASH SNOW' on the reverse of the backing.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Peres Projects, Berlin

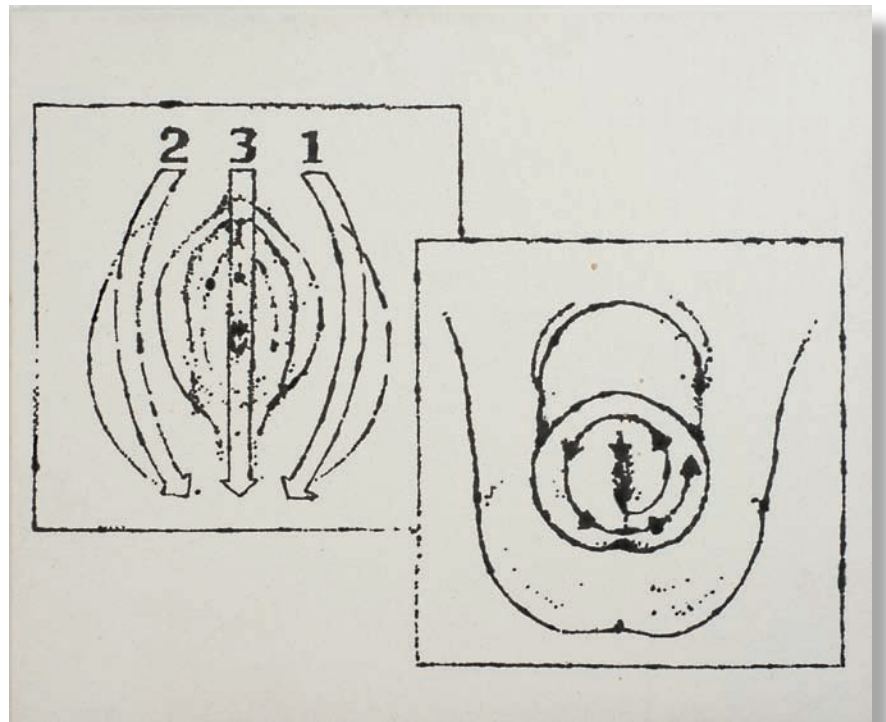
259 NATE LOWMAN and DAN COLEN 1981–2009

Wet Wipes, 2008

Alkyd on canvas. 50.8 × 61 cm (20 × 24 in).

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Maccarone Inc., New York



259

260 AGATHE SNOW b. 1976

To Have, 2008

Fabric, foam and cable ties mounted on wooden palette. 130 × 104 × 67 cm (51 1/8 × 40 7/8 × 26 3/8 in).

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE James Fuentes Gallery, New York



260



261

261 **RYAN MCGINLEY** b. 1977

Aki in the Hot Springs, Iceland, 2001

Colour coupler print. 101 × 76 cm (39 3/4 × 29 7/8 in). Signed 'RYAN MCGINLEY' on the reverse. This work is from an edition of 6 and is accompanied by a certificate of authenticity.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Galerie Giti Nourbaksch, Berlin

262 **RYAN MCGINLEY** b. 1977

Untitled (Elevator), New York, 1999

Colour coupler print. 101 × 75.5 cm (39 3/4 × 29 3/4 in). Signed 'RYAN MCGINLEY' on the reverse. This work is from an edition of 6 and is accompanied by a certificate of authenticity.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Galerie Giti Nourbaksch, Berlin

262





263 **RYAN MCGINLEY** b. 1977

BMX, New York, 2001

Colour coupler print. 75.5 × 101 cm (29 3/4 × 39 3/4 in). Signed 'RYAN MCGINLEY' on the reverse. This work is from an edition of 6 and is accompanied by a certificate of authenticity.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Galerie Giti Nourbakhsh, Berlin

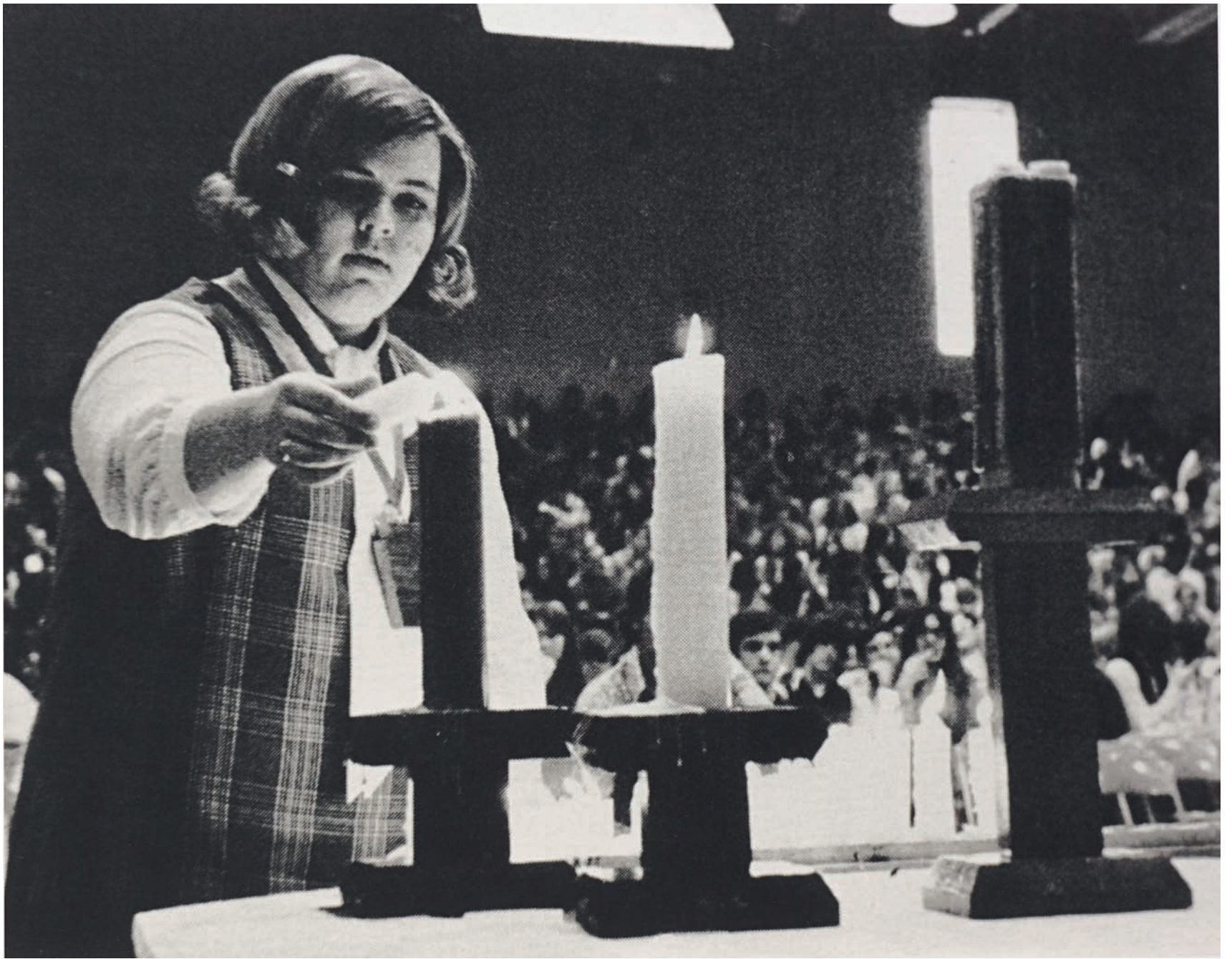


264 **MIKE KELLEY** b. 1954

Extracurricular Activity Projective Reconstruction # 11 (Catholic Girl), 2004–05
Piezo print on rag paper and Chromogenic print. Each: 61.5 × 77 cm (24 1/4 × 30 1/4 in). Signed 'M. Kelley' on a gallery label affixed to the reverse. This work is from an edition of 5.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 †

PROVENANCE Gagosian Gallery, New York



265 **PAUL McCARTHY** b. 1945

Rocky, 1976/2004

DVD and Beta master in accompanying red plastic case with unique sketch in marker on the cover. Duration approximately 21 minutes, 30 seconds. Case measures 41.3 × 33.7 × 6.9 cm (16 1/4 × 13 1/4 × 2 3/4 in). Signed, titled and dated "'ROCKY'" 1976 Paul McCarthy' on case; signed titled and dated again 'ROCKY / 1976 / Paul McCarthy' on binder edge of case; signed and dated 'Paul McCarthy 2004' and numbered of ten on inside front cover of case. This work is from an edition of 10. Each work from this edition is accompanied by a Beta master copy, DVD, and a unique drawing by the artist on the cover of the plastic case.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100 ₺

PROVENANCE Acquired directly from the artist

EXHIBITED *Paul McCarthy: Videos 1970–1997*: Hamburg Kunstverein, 11 November 2001–17 January 2002; Haarlem, De Hallen (Frans Hals Museum), 7 September–27 October 2002, and Oslo, Museet for Samtidskunst, 23 March–25 May 2003 (another example exhibited; still images illustrated); New York, Luhring Augustine Gallery, *Continuous Play*, 5–28 September, 2008; Stockholm, Moderna Museet, *Paul McCarthy: Head Shop / Shop Head. Works 1966–2006*, 17 June–3 September 2006, pp.238–39 (another example exhibited; still images illustrated)
LITERATURE Y. Dziewior, ed., *Paul McCarthy: Videos 1970–1997*, exh. cat., Cologne, 2003, pp. 105–06 (still images illustrated); M. af Petersens and I. Blazwick, *Paul McCarthy Head Shop / Shop Head. Works 1966–2006*, Cologne: Steidl, 2006, pp.238–39 (still images illustrated)



266 **DAVID LACHAPELLE** b. 1964

After Sugar Shack, 2006

Colour coupler print. 157.8 × 117.8 cm (62 1/8 × 46 1/2 in). Signed 'David LaChapelle' on a label affixed to the reverse. This work is from an edition of 3.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300

PROVENANCE Jablonka Galerie, Berlin

LITERATURE *David LaChapelle: Heaven to Hell*, Cologne: Taschen, 2006, p. 157 (illustrated)





267 **NOBUYOSHI ARAKI** b. 1940

Untitled, 2000

Gelatin silver print. 84.5 × 100.5 cm (33 1/4 × 39 1/2 in). Signed 'Nobuyoshi Araki' on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Acquired directly from the artist



268 **ARSEN SAVADOV** b. 1962

Collective Red, 1998

Colour photograph, Diasec mounted, flush-mounted on aluminium. 123 × 153.5 cm (48 3/8 × 60 3/8 in). Signed, titled and dated 'COLLECTIVE RED 98 ARSEN SAVADOV' and numbered of 7 on the reverse. This work is from an edition of 7.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE OREL ART, Paris



269 **JASON RHOADES** 1965–2006

Red Haired Lass; Munch Box, 2003

Neon lights mounted on light green translucent Plexiglas with wire, string, lace and transformer. Approximately 45.7 × 119.4 × 7.6 cm (24 × 47 × 3 in). This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE David Zwirner, New York

Box

Red Hat





270 **MARILYN MINTER** b. 1948

Bluest Tears, 2004

Colour coupler print. 127 × 91.4 cm (50 × 36 in). This work is from an edition of 5.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Salon 94, New York



271 **MARILYN MINTER** b. 1948

Streak, 2010

Colour coupler print. 101.9 × 72.7 cm (40 1/8 × 28 5/8 in). This work is from an edition of 5 plus 2 artist's proofs.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ₺

PROVENANCE Salon 94, New York



272 **PIERRE ET GILLES** b. 1950 and 1953

Cain et Abel, 2001

Hand-painted colour coupler print in artist's frame. 129 × 191 cm (50 3/4 × 75 1/4 in). Signed, titled and dated 'CAÏN ET ABEL 2001 pierre gilles' on the reverse. This work is unique.

Estimate £50,000–70,000 \$80,600–113,000 €57,200–80,100 ♣ ‡

PROVENANCE Galerie Jérôme de Noirmont, Paris; Thierry Sarrade Art Gallery





273 **JONATHAN MEESE** b. 1970

EZ, 2002

Triptych: oil on canvas. Overall: 210 × 420 cm (82 5/8 × 165 3/8 in). Signed and dated 'J Meese 2002' on the reverse of each panel; further titled 'EZ' on the reverse of the middle panel; further signed and dated 'J Meese 2002' lower left of the left panel.

Estimate £40,000–60,000 \$64,500–96,800 €45,800–68,700 ▲

PROVENANCE Private Collection, Europe





274 **JONATHAN MEESE** b. 1970

Die Staatsdrüse 'Helioz' (es brüllt am SPIESS), 2007

Oil on canvas. 170.1 × 130.4 cm (66 7/8 × 51 3/8 in). Initialled and dated 'JM 07'

lower left; further signed, titled and dated 'J Meese 07 Die Staatsdrüse

"Helioz" (es brüllt am SPIESS)' on the reverse.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣

PROVENANCE Galerie Daniel Blau, Munich; Contemporary Fine Arts, Berlin



275 **JONATHAN MEESE** b. 1970

Der Gegengott, 2003

Oil on canvas. 60 × 50 cm (23 5/8 × 19 5/8 in). Signed, titled and dated 'Der Gegengott J Meese 2003' on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ▲

PROVENANCE Private Collection, Berlin



276 **CALLUM INNES**

Exposed Painting: White, 2000

Oil on canvas. 177.5 × 172 cm (69 7/8 × 67 3/4 in). Signed and dated 'CALLUM INNES 2000' on the stretcher; further signed and dated 'Innes 00' on the overlap.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Kerlin Gallery, Dublin



277 **THOMAS ZIPP** b. 1966

Polymorphin, 2006

Two parts: acrylic and oil on muslin; graphite on paper. Canvas: 80 × 70 cm (31 1/2 × 27 1/2 in); sheet: 30 × 23 cm (11 3/4 × 9 in). Titled 'polymorphin' on the reverse of the canvas; further signed, titled and dated 'polymorphin Thomas Zipp 06' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Patrick Painter Inc., Santa Monica



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

Sidewalk, 2000

Oil on canvas. 120 × 90 cm (47 1/4 × 35 3/8 in). Signed, titled and dated
"Sidewalk" Koen van den Broek 2000' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Acquired directly from the artist; Private Collection, London;
Private Collection, Europe



279 **MICHAEL VAN OFEN** b. 1956

Untitled (Landscape), 2002

Oil on canvas. 91 × 120 cm (35 7/8 × 47 1/4 in). Signed and dated 'M. van Offen 2002' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 

PROVENANCE Sies + Höke Galerie, Düsseldorf; Private Collection, Europe;
Private Collection, London



280

280 **ROSS BLECKNER** b. 1949
Untitled, 1989
 Watercolour on paper. 72 × 57 cm (28 3/8 × 22 1/2 in).
Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700
PROVENANCE Mary Boone Gallery, New York

281 **ELIZABETH PEYTON** b. 1965
Seated Figure, 1990
 Pencil on paper. 27.6 × 21.5 cm (10 7/8 × 8 1/2 in). Initials accompanied by an additional drawing of a figure's head on the reverse.
Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 †
PROVENANCE Gift of the artist to the sitter and former owner; Private Collection, Buenos Aires

281





282 **DOUG AITKEN** b. 1968

Conspiracy, 1998

Dye destruction print. 122 × 122 cm (48 × 48 in). Signed 'Doug Aitken' and numbered of 10 on the reverse. This work is from an edition of 10.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₺

PROVENANCE Private Collection, Japan



283 **PIOTR UKLANSKI** b. 1968

Untitled (Tea Glasses), 1994

Colour photograph. 50.8 × 50.8 cm (20 × 20 in).

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Galeria Foksal, Warsaw

LITERATURE Piotr Uklanski, *Earth, Wind and Fire*, Ostfildern-Ruit: Hatje Cantz, 2004, p. 211 (illustrated)



284 **PAOLA PIVI** b. 1971

One Love, 2007

Colour coupler print, flush-mounted to Dibond. 140 × 180 cm (55 1/8 × 70 7/8 in). This work is from an edition of 5 plus 2 artist's proofs.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣

PROVENANCE Galerie Perrotin, Paris

EXHIBITED Grenoble, Le Magazin, *Sindrome Italiana*, 10 October 2010–2 January 2011 (another example exhibited)



285 **VIK MUNIZ** b. 1961

Karl Marx from the series *Pictures of Caviar*, 2004

Colour coupler print flush-mounted to aluminium. 95.5 × 76 cm (37 5/8 × 29 7/8 in). This work is from an edition of 10 and accompanied by a certificate of authenticity.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣

PROVENANCE Galeria Fortes Vilaça, São Paulo



286 **ANDRES SERRANO** b. 1950

Black Baby Jesus, 1990

Dye destruction print. 152 × 102 cm (59 7/8 × 40 1/8 in). Initialed, titled 'A S Black Baby Jesus' and numbered of 4 on the reverse. This work is from an edition of 4.

Estimate £18,000–22,000 \$29,000–35,500 €20,600–25,200

PROVENANCE Acquired directly from the artist



287



288

287 **THOMAS RUFF** b. 1958
W.H.S. 07, 2001
 Colour coupler print, Diasac mounted in artist's frame. 130 × 170 cm (51 1/8 × 67 in). Signed, titled, dated 'W.h.s. 07 Thomas Ruff 2001' and numbered of 5 on the reverse. This work is from an edition of 5.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE David Zwirner, New York; Private Collection, Berlin

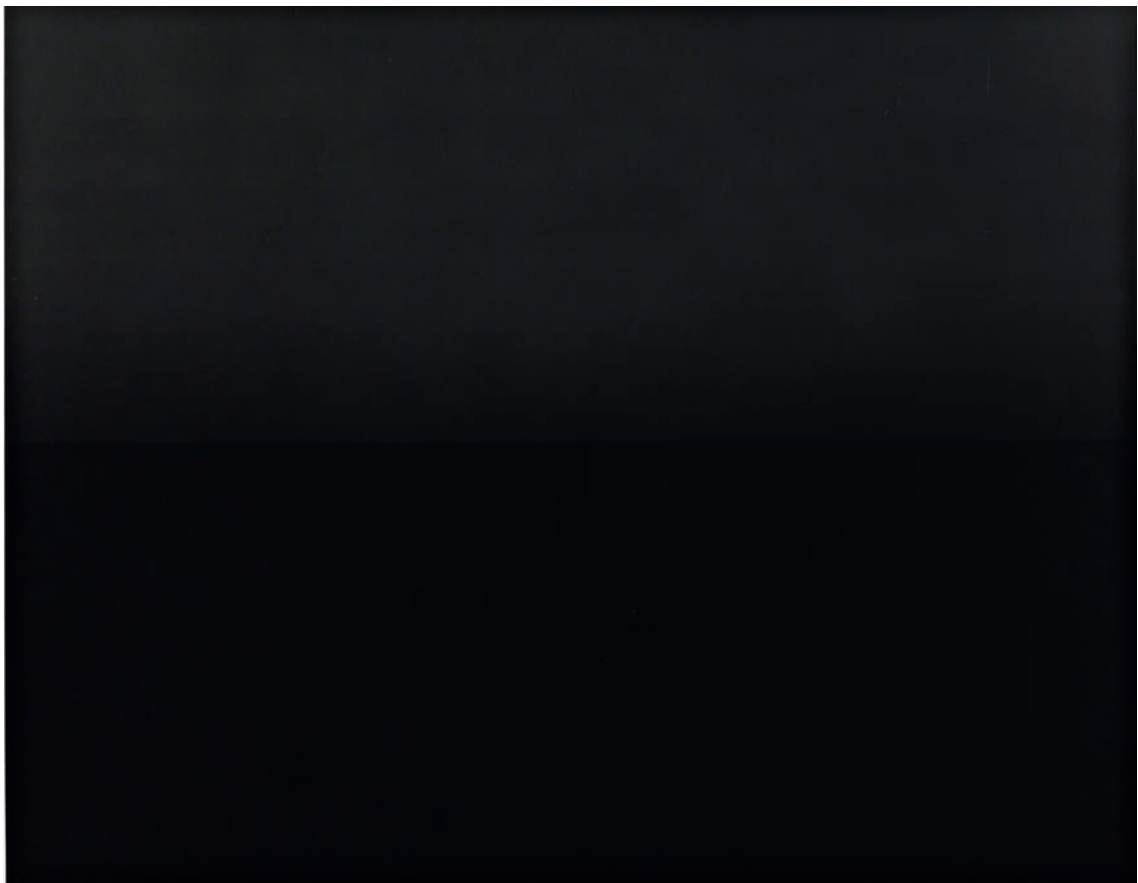
288 **CANDIDA HÖFER** b. 1944
Universität Amsterdam I, 1991
 Colour coupler print. 65 × 80 cm (25 1/2 × 31 1/2 in). This work is from an edition of 3.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣‡

PROVENANCE Galerie Lehmann, Lausanne



289



290

289 **DOUG AITKEN** b. 1968
Glass Barrier, 2000
Colour coupler print, mounted to Plexiglas. 121.5 × 157 cm (47 7/8 × 61 3/4 in).
Signed 'Doug Aitken' and numbered of 5 on the reverse. This work is from an
edition of 5.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ₺

PROVENANCE Private Collection, Japan

290 **HIROSHI SUGIMOTO** b. 1948
Red Sea, Safaga, 1992
Gelatin silver print. 41.5 × 53.5 cm (16 3/8 × 21 1/8 in). Signed in pencil on the
backing; further blindstamped with title, date and numbered of 25 in the
margin. This work is from an edition of 25.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Private Collection, Switzerland



291 **PHILIP-LORCA DICORCIA** b. 1951

W, March 2000, #13, 2000

Fujicolor Crystal Archive print mounted to Plexiglas. 122 × 152.5 cm (48 × 60 in).
Signed 'Philip-Lorca diCorcia' in ink on the reverse of the backing. This work is
from an edition of 15.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Almine Rech Gallery, Paris



292 **FRANK THIEL** b. 1966

Stadt 9/09 (Berlin), 2000, printed 2003

Colour coupler print, mounted. 100 × 142 cm (39 3/8 × 55 7/8 in). Signed, titled, dated 'Stadt 9/09 (Berlin) 2000 Frank Thiel 2003' and numbered of 4 on the reverse. This work is from an edition of 4.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣ ‡

PROVENANCE Art + Public, Geneva



293 **ELGER ESSER** b. 1967

Ameland Pier IX, 2000

Colour coupler print, Diasc mounted. 101 × 144 cm (39 3/4 × 56 3/4 in). This work is from an edition of 7.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ♣

PROVENANCE Galerie Rodolphe Janssen, Belgium; Private Collection, Belgium



Jennifer Allora and Guillermo Calzadilla are representing the United States at the 54th Venice Biennale in 2011

294 **JENNIFER ALLORA and GUILLERMO CALZADILLA** b. 1974 and 1971

Under Discussion, 2004–05

Colour coupler print. 48 × 34 cm (18 7/8 × 13 3/8 in). This work is from an edition of 25.

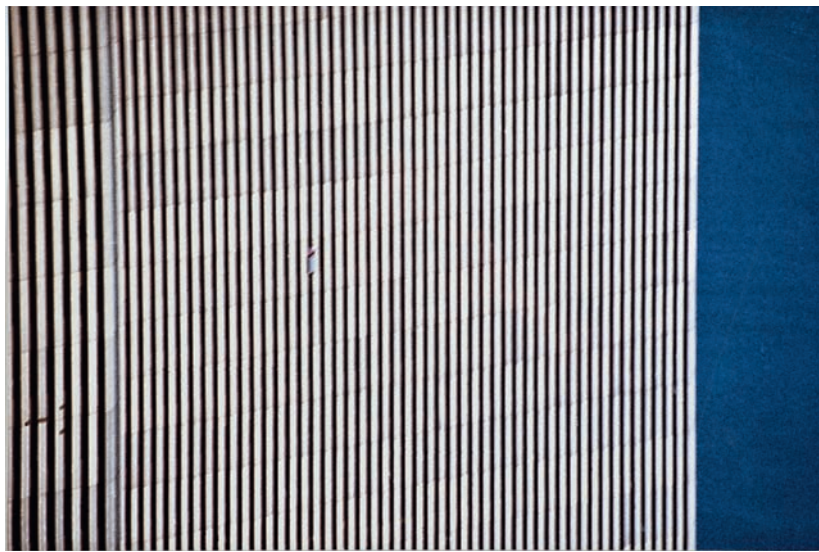
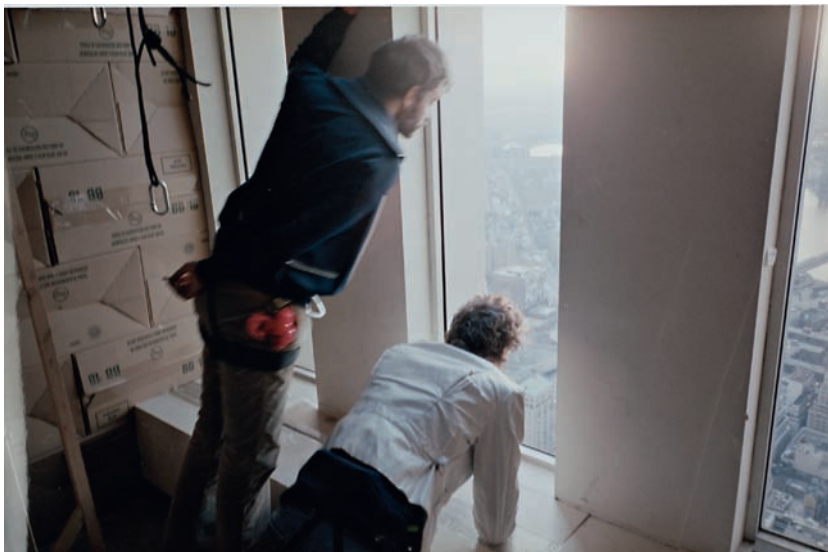
Estimate £2,000–4,000 \$3,200–6,500 €2,300–4,600

PROVENANCE Private Collection, London

"The notion of pushing the limits is heard over and over from Ms. Allora, who, with Guillermo Calzadilla, her partner in life and work, make up Allora & Calzadilla, an artist team in Puerto Rico. The two were frantically putting the finishing touches on *Gloria*, an exhibition that will occupy the American pavilion at this summer's Venice Biennale. The artists, who are hardly household names, will represent the United States in a prestigious international arena, like Jasper Johns, Robert Rauschenberg and Ed Ruscha before them."

(C. Vogel, 'War Machines (with Gymnasts)', *New York Times*, 12 May 2011)





295 **GELITIN** established 1978

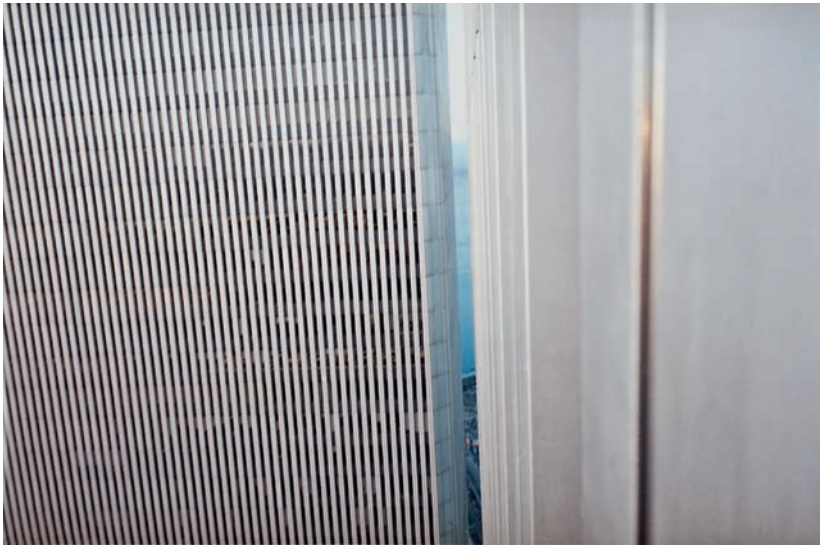
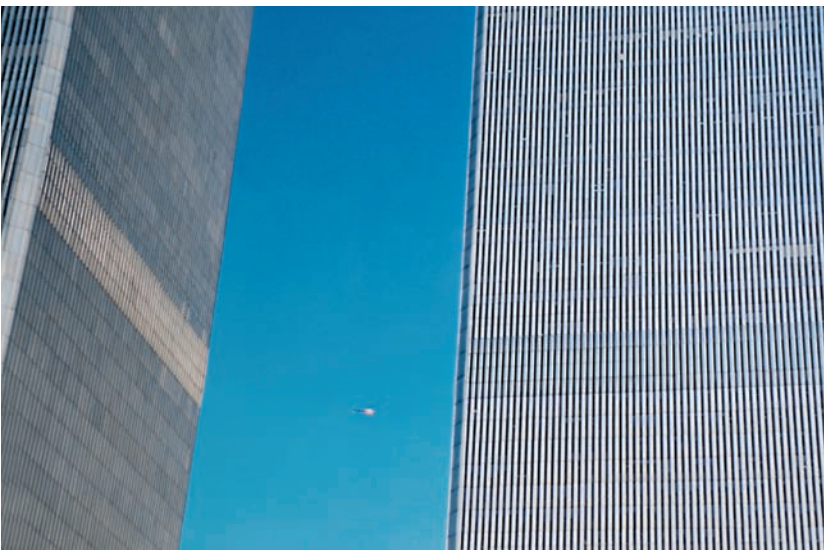
The B-Thing, 2001

Seven colour photographs. Each: 48 × 68.1 cm (18 7/8 × 26 1/3 in).

Each signed, titled, dated 'B-Thing 2001 gelitin' and numbered of 20 on the reverse. These works are from an edition of 20.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ♣

PROVENANCE Leo Koenig Inc., New York





296



297

296 **GORDON MATTA-CLARK** 1943–1978
Splitting, 1974
 Black and white photograph 40 × 50 cm (15 3/4 × 19 3/4 in). Stamped with the estate stamp of Gordon Matta-Clark, signed and numbered '702' by Jane Crawford Matta-Clark on the reverse.
Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ₺
PROVENANCE Estate of Gordon Matta-Clark

297 **GORDON MATTA-CLARK** 1943–1978
Conical Intersect, 1975
 Four colour photographs. Each: 32.5 × 49.5 cm (12 3/4 × 19 1/2 in).
Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 ₺
PROVENANCE Lance Fung Gallery, New York



298 **LAURIE SIMMONS** b. 1949

Walking Hourglass, 1989

Black and white photograph. 211.5 × 120.5 cm (83 1/8 × 47 1/2 in). Signed and dated 'Laurie Simmons 1989' and numbered of 5 on reverse. This work is from an edition of 5.

Estimate £18,000–25,000 \$29,000–40,300 €20,600–28,600 ₣

PROVENANCE Metro Pictures, New York

J'ai eu trois chats. Félix mourut, enfermé par inadvertance dans le frigidaire. Zoé me fut enlevée à la naissance d'un petit frère, que j'ai hait pour cela. Nina fut étranglée par un homme jaloux, qui plusieurs mois auparavant, m'avait imposé l'alternative suivante : dormir avec le chat ou avec lui. J'avais choisi le chat.



299 **SOPHIE CALLE** b. 1953

Les Chats, 1994

Gelatin silver print, flush-mounted and text. Photograph: 160 × 90 cm (63 × 35 1/2 in); text: 43 × 43 cm (17 × 17 in). This work is from an edition of 5.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Sollertis Gallery, Toulouse

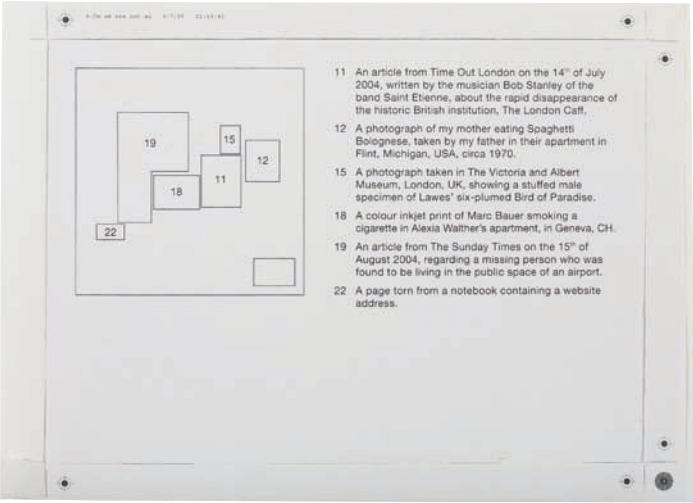
EXHIBITED Toulouse, Sollertis Gallery, *De l'obéissance*, 1999

I had three cats. Felix died after having been accidentally locked in the refrigerator. Zoe was taken from me when my younger brother was born ; I hated him from that moment on. Nina was strangled by a jealous man who had, some time before, given me the following ultimatum: to sleep, either with the cat or with him. I opted for the cat.

(Translation of text)



300



301

300 RYAN GANDER b. 1976
One we are not, 2004
 Colour coupler print. 121 × 121 cm (47 5/8 × 47 5/8 in) This work is from an edition of 2 plus 2 artist's proofs and is accompanied by a certificate of ownership signed by the artist.
Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣
PROVENANCE Store Gallery, London

301 KADER ATTIA b. 1970
Los lamentos, 2005
 Colour coupler print framed in a lightbox. 65 × 80 × 12 cm (25 5/8 × 31 1/2 × 4 3/4 in). This work is from an edition of 3.
Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣
PROVENANCE Galerie Kamel Mennour, Paris



302 **FRANCIS BACON** 1909–1992

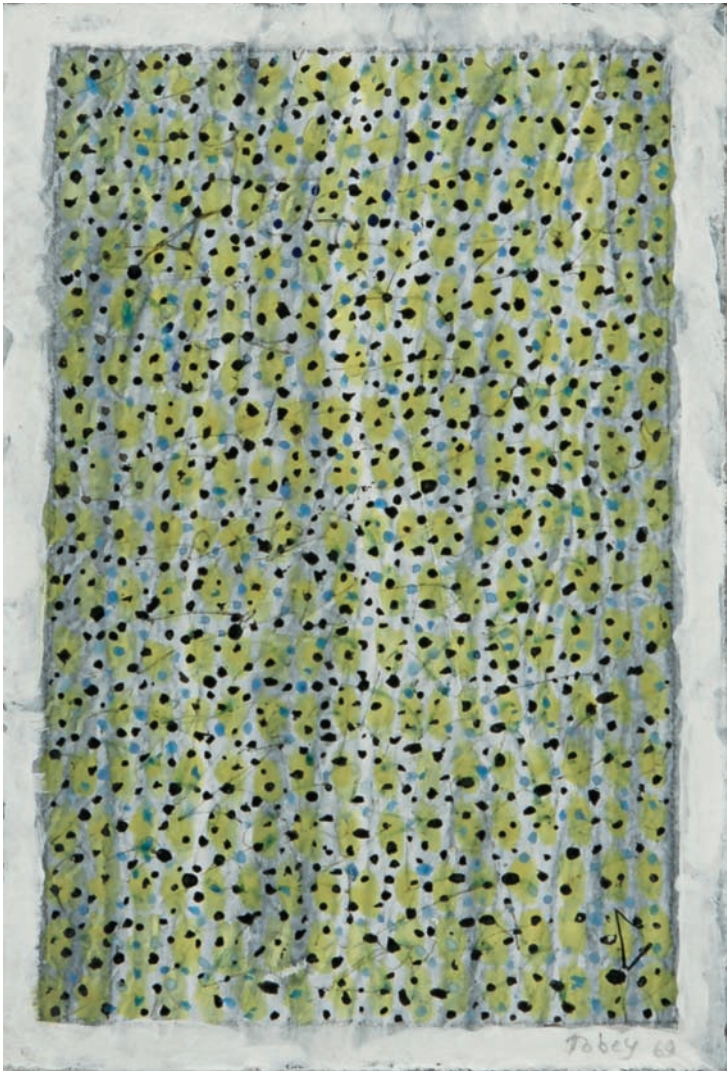
Triptych August 1972, printed 1989

Set of three colour lithographs on Arches paper. Each: 65.5 × 48.5 cm (25 3/4 × 19 in). Each signed in pencil 'Francis Bacon' and numbered of 180 in the margin, published by Galerie Lelong, Paris. This work is from an edition of 180.

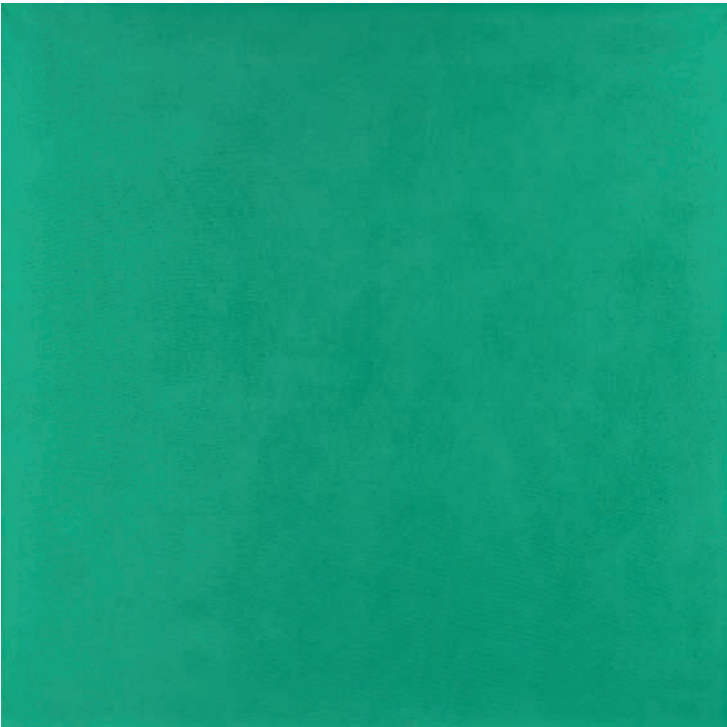
Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE Galerie Lelong, Paris; Coskun Fine Art, London





303



304

303 **MARK TOBEY** 1890–1976
Composition, 1969
Gouache on card. 13 × 9 cm (5 1/8 × 3 1/2 in). Signed and dated 'Tobey 69' lower right.
Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ‡
PROVENANCE Galerie Baudoin LeBon, Paris

304 **GERHARD MERZ** b. 1947
Untitled, 2003
Green pigment on canvas. 260 × 260 cm (102 1/3 × 102 1/3 in).
Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♣
PROVENANCE Galleria Alfonso Artiaco, Naples



305 **GRAHAM SUTHERLAND** 1903–1980

Untitled, 1946

Ink and watercolour on paper laid on canvas. 23 × 17.5 cm (9 × 6 7/8 in). Signed and dated 'Sutherland 1946' lower right.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, Switzerland



306

306 YVES KLEIN 1928–1962
Petite Vénus Bleue, 1956
 IKB bronze sculpture in Perspex box lined with gold leaf. 12 × 8.5 × 7.6 cm (4 3/4 × 3 3/8 × 2 7/8 in). This work is from an edition of 500 and is accompanied by a certificate of authenticity.
Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900
PROVENANCE Private Collection, Milan

307 PABLO PICASSO 1881–1973
Chouetton, 1952
 Painted glazed ceramic vase. 24 × 9.4 cm (9 1/2 × 3 3/4 in). Marked 'Edition Picasso Madoura' on the underside. This work is from an edition of 500.
Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900
PROVENANCE Private Collection, Paris

307





308 **ALEXANDER CALDER** 1898–1976

Sea Life, 1972

Woven tapestry, 154 × 203 cm (60 5/8 × 79 7/8 in). Artist's name 'CALDER ©' woven on the reverse, published by Modern Master Tapestries, New York.

This work is from an edition of 8.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Private Collection, London



309 **PHILIPPE PASQUA** b. 1965

Isabelle, 2003

Oil on canvas. 250 × 200 cm (98 3/8 × 78 3/4 in). Signed, titled and dated 'Philippe Pasqua 2003 "Isabelle"' on the reverse.

Estimate £25,000–35,000 \$40,300–56,500 €28,600–40,100 ♣

PROVENANCE Galerie RX, Paris; Private Collection, France

LITERATURE 'Philippe Pasqua', *Hors série Beaux-Art magazine*, 2004, p.43;

M. Waldberg, *Philippe Pasqua*, Paris: Éditions La Différence, 2005, p.183



310 **LUCIANO CASTELLI** b. 1951

Schrottplatz (Junkyard), 1988

Oil on canvas. 204 × 254 cm (80 1/4 × 100 in). Signed and dated 'Luciano Castelli 88' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE BCA Gallery, London



311 **RUSSELL YOUNG** b. 1960

Marilyn, 2011

Screenprint and diamond dust on canvas. 160 × 120 cm (62 7/8 × 47 1/4 in).

Signed, titled and dated 'Russell Young 2011 Marilyn portrait' in pencil on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Acquired directly from the artist



312 **CHRIS BRACEY** b. 1954

Love Lust Sex, 2010

Powder-coated aluminium, neon, reflector caps and electrical sequencer.

121 × 134.3 × 18.5 cm (47 5/8 × 52 7/8 × 7 1/4 in). Signed, titled and dated 'Chris Bracey Love Lust Sex 2010' and numbered of 2 on a metal plate accompanying the work. This work is from an edition of 2.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣

PROVENANCE Acquired directly from the artist; Private Collection, London



313



314

313 JOSEPH BEUYS 1921–1986
Collage, 1964
 Watercolour and collage on paper, 42 × 33 cm (16 1/2 × 12 7/8 in). Signed and dated 'Joseph Beuys – 64' lower edge.
Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200
PROVENANCE Private Collection, Europe

314 HENRI MICHAUX 1899–1984
Untitled, 1961
 Ink on paper 75.5 × 108 cm (29 3/4 × 42 1/2 in). Signed 'Michaux' lower right.
Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ₺
PROVENANCE Galerie Di Meo, Paris



315 **MARTIN KIPPENBERGER** 1953–1997

Untitled, 1990

Oil pastel on paper. 29.7 × 21 cm (11 3/4 × 8 1/4 in). Initialed and dated 'M.K. 90' lower left.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Galleri Nordanstad-Skarstedt, Stockholm



316 **WOLFGANG LAIB** b. 1950

Rice House, 1993

Sealing wax, wood and rice. 24 × 108 × 19.5 cm (9 1/2 × 42 1/2 × 7 3/4 in).

Signed and dated 'Laib 93' on the underside.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♣ ‡

PROVENANCE Buchmann Galerie, Berlin





317 **ERWIN WURM** b. 1954

Two Ways of Carrying a Bomb, 2003

Colour coupler print. 126 × 183 cm (49 1/2 × 72 in). This work is from an edition of 5.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300 ♣

PROVENANCE Galerie Krinzinger, Vienna



318 **SIGMAR POLKE** 1941–2010

Zeremonie, c. 1981

Gelatin silver print. 60 × 50 cm (23 5/8 × 19 5/8 in). Signed 'Sigmar Polke' lower right.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Private Collection, Berlin



319 **BERTRAND LAVIER** b. 1949

Alba, 1994

Acrylic on wood and glass. 88 × 61 cm (34 1/2 × 24 in). Signed, titled and dated
"ALBA" Bertrand Lavier 1994' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣ ‡

PROVENANCE Galerie Liliane & Michel Durand-Dessert, Paris; Art+Public, Geneva



320 **MARCIN MACIEJOWSKI** b. 1974

When you were eighteen, 2003

Oil on canvas. 93 × 120 cm (36 5/8 × 47 1/4 in). Signed, titled in Polish and dated 'When you were eighteen M. Maciejowski 03.' on the reverse.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 

PROVENANCE Galerie Meyer Kainer, Vienna; Private Collection, UK

321 **MICHAEL BAUER** b. 1973

L.O.R.D.S. 4000, 2006

Oil on canvas. 190 × 210 cm (74 3/4 × 82 5/8 in). Signed, titled and dated 'M. BAUER 2006 L.O.R.D.S. 4000' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣

PROVENANCE HOTEL, London

EXHIBITED London, HOTEL, *Michael Bauer: The Winnipeg Whore*, 26 February–2 April 2006

LITERATURE *Germania*, exh. cat., London: Jonathan Cape, 2008, p. 95 (illustrated)





322 **ANJ SMITH** b. 1978

Untitled, 2004

Watercolour, pencil and etching on paper. 31.4 × 26 cm (12 3/8 × 10 1/4 in).

This work is unique.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣ ‡

PROVENANCE Ibid Projects, London



323 **FRANCIS ALÿS** b. 1959

Untitled (Dogs), 1995

Collage, oil, pencil and tape on tracing paper. 45.5 × 33.3 cm (17 7/8 × 13 in). Signed and dated '95 F. Alÿs' lower right.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900 ♦

PROVENANCE Peter Kilchmann, Zurich



324 **AXEL GEIS** 1970

Kleiner Soldat, 2006

Oil on canvas. 90 × 75 cm (35 3/8 × 29 1/2 in). Signed, titled and dated 'Axel Geis 2006 Kleiner Soldat' on the reverse.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣

PROVENANCE Private Collection, Europe



325 **DANA SCHUTZ** b. 1976

Shoe, 2002

Oil on canvas. 40.6 × 50.8 cm (16 × 20 in).

Estimate £18,000–22,000 \$29,000–35,500 €20,600–25,200

PROVENANCE Private Collection, USA

EXHIBITED Munich, Galerie Tanit, *On the Road: A Summer Exhibition*, 18 July–
13 September 2008



326 **JIM SHAW** b. 1952

Untitled, 2005

Acrylic and ink on Mylar. 97 × 117.8 cm (38 1/4 × 46 3/8 in). Signed and dated 'Jim Shaw 2005' on the reverse.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600

PROVENANCE Art & Public, Geneva



327 **DONALD BAECHLER** b. 1956

Onion Eater, 1989

Acrylic, oil and collage on canvas. 190 x 190 cm (74 3/4 x 74 3/4 in). Initialled and dated 'DB 89' on the reverse.

Estimate £15,000–20,000 \$24,200–32,300 €17,200–22,900

PROVENANCE Galleria Lucio Amelio, Naples

328 **CRIS BRODAHL** b. 1963

Wax Altar, 2005

Oil on canvas. 220 × 170 cm (86 5/8 × 66 7/8 in). Signed 'CRISTEL BRODAHL'
lower right and artist monogram lower left.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 

PROVENANCE The Approach, London





329 **CHANTAL JOFFE** b. 1969

Untitled, 2006

Oil on board. 50.8 × 40.6 cm (20 × 15 7/8 in). Signed and dated 'Chantal Joffe 2006' on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ♣

PROVENANCE Victoria Miro, London; Private Collection, Boston



330

330 MARCEL DZAMA b. 1974

This powdery puff, 2004

Mixed media on canvas. 28 × 35 cm (11 × 13 3/4 in). Signed 'MARCEL DZAMA' centre left; further signed, titled and dated 'Marcel Dzama 2004 This Powdery Puff' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Galleri Magnus Karlsson, Stockholm

331 UWE HENNEKEN b. 1974

Das Erwachen, 2006

Bronze, candles and vintage wooden trunk. 62 × 48 × 40 cm (24 3/8 × 18 7/8 × 15 3/4 in); box: 26 × 70 × 49.5 (10 1/4 × 27 1/2 × 19 1/2 in). Incised 'U. Henneken 2006' and numbered of 3 lower edge of bronze.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ♣

PROVENANCE Private Collection

331





332 **BARRY MCGEE** b. 1966

Untitled (beige face with D eyes), 2000

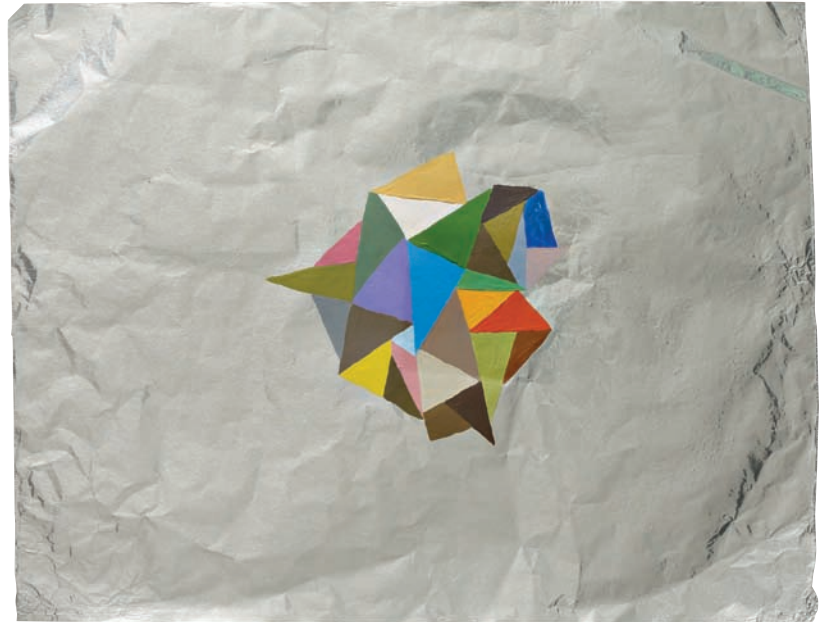
Mixed media on found envelope. 16.5 × 24 cm (6 1/2 × 9 1/2 in).

Estimate £2,500–3,500 \$4,000–5,600 €2,900–4,000

PROVENANCE Acquired directly from the artist



(i)



(ii)

(iii)



333 **CHRIS JOHANSON** b. 1968

Three works: (i) *I am Human*, 2006; (ii) *Abstract Foil*, 2004; (iii) *No Humans IV*, 2005
 (i) Acrylic on paper; (ii) acrylic on foil; (iii) acrylic on wood. (i) 35 × 28.5 cm
 (13 3/4 × 11 1/4 in); (ii) 30 × 39 cm (11 3/4 × 15 3/8 in); (iii) 38 × 34 cm (14 7/8 ×
 13 3/8 in). (iii) Signed and dated 'C. Johanson' on the stretcher bar.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE (i) Kavi Gupta Gallery, Chicago; (ii) Dack Hanley Gallery,
 San Francisco; (iii) Baronian Francey, Brussels

334 **TILL GERHARD** b. 1971

The Void, 2006

Acrylic on canvas. 229 × 299 cm (90 1/8 × 117 3/4 in). Initialled, titled and dated 'TG 2006 THE VOID' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣ †

PROVENANCE Acquired directly from the artist







335 **PHIL FROST** b. 1973

Folor Cuda Malsorals, 2006

Mixed media on barn door. Approximately 200 × 63 × 36 cm
(78 3/4 × 24 3/4 × 14 1/8 in). Signed, titled and dated
'© FROST 2006 Folor Cuda Malsorals' on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700

PROVENANCE Elm Lester Gallery, London



336 **JAMES BROWN** b. 1951

King of the Horseshoes, 1983

Oil on canvas. 208.5 × 143 cm (82 1/8 × 56 1/4 in). Signed, titled and dated "'KING OF THE HORSESHOES" James Brown 1983' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE Galleria Lucio Amelio, Naples

EXHIBITED Naples, Museo di Castelnuovo, *American Graffiti*, 14 July–6 September 1997

LITERATURE *American Graffiti*, exh. cat., Museo di Castelnuovo, Naples, 1997, p. 73



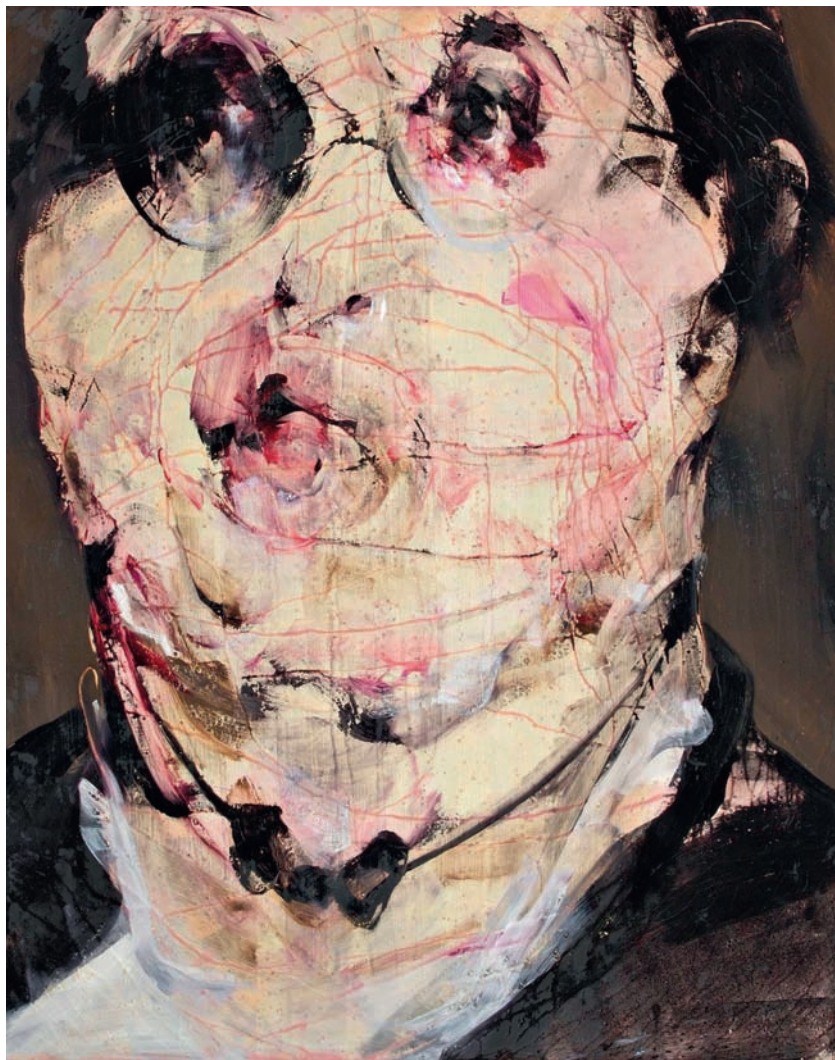
337 **CLAYTON BROTHERS** b. 1963 and 1967

Always to Comfort, 2007

Mixed media on canvas. 177.7 × 147.4 cm (69 7/8 × 58 in). Signed 'C. Clayton R. Clayton' and further signed, titled and dated 'ALWAYS TO COMFORT 2007 CLAYTON BROTHERS' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200

PROVENANCE F2 Gallery, Beijing



338



339

338 LITA CABELLUT b. 1961

A la Mesa 3, 2008

Mixed media on canvas. 200 × 160 cm (78 3/4 × 62 7/8 in). Signed, titled and dated 'A la Mesa / 3 Lita Cabellut 2008' on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900 ♣

PROVENANCE Acquired directly from the artist

339 FEDERICO HERRERO b. 1978

Hecho en casa de Uci Canal Grande (Made for the home of Uci Grand Canal), 2005

Oil on canvas. 89.5 × 200 cm (35 1/4 × 78 3/4 in). Initialled, titled and dated "H 2005 Hecho en casa de uci Canal Grande" on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ♣

PROVENANCE Galeria Juana de Aizpuru, Madrid



340 **JIN MEYERSON** b. 1972

Friendly Fire, 2004

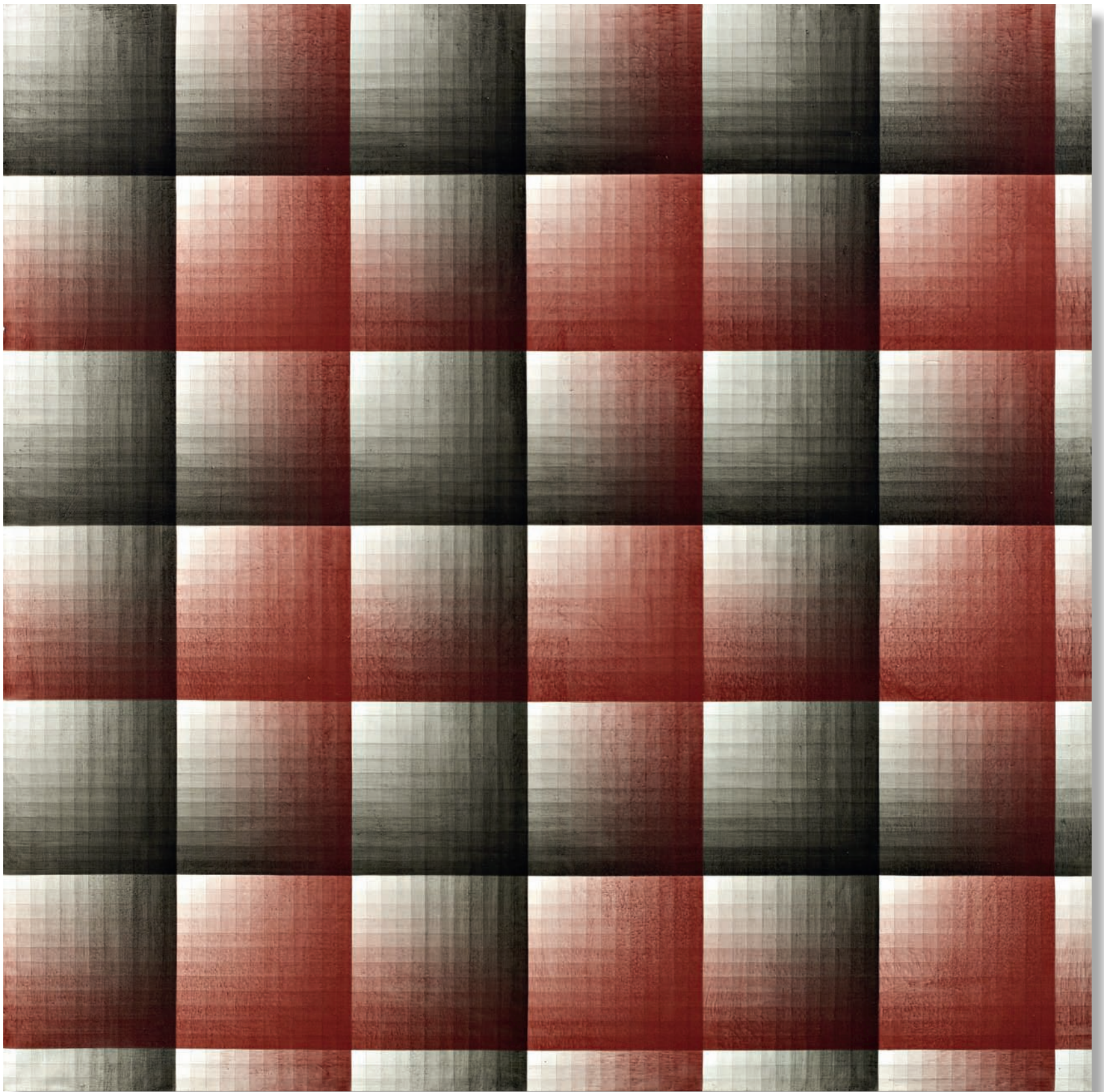
Oil and acrylic on panel. 122 × 188 cm (48 × 74 in). Signed, titled and dated 'J. Meyerson Friendly Fire 2004' on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700 ±

PROVENANCE Zach Feuer Gallery (LFL), New York

LITERATURE *The Triumph of Painting*, exh. cat., London: Jonathan Cape, 2005, p. 285 (illustrated)





341 **PETER SCHUYFF** b. 1958

Untitled, 1987

Acrylic on linen. 190.5 × 190.5 cm (75 × 75 in). Signed and dated 'Schuyff 87' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ♣

PROVENANCE Pat Hearn Gallery, New York; Galleria Lucio Amelio, Naples



342

342 **GÜNTER UMBERG** b. 1942

Untitled, 2004

Pigment and dammar on wooden panel. 38 × 36 cm (15 × 14 1/5 in). Titled and dated 'Untitled 2004' on the reverse.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♣

PROVENANCE Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna



343

343 **ERIK BULATOV** b. 1933

Untitled (Night), 2000

Graphite on paper. 29.5 × 28 cm (11 3/4 × 11 in). Signed and dated 'Bulatov 2000' lower left in pencil.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♣‡

PROVENANCE Galerie Skopia, Geneva





THIS LOT IS SOLD WITH NO RESERVE

344 **VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV** b. 1964 and 1963

Diptych: Under Water Orange, 2005

Oil on canvas. Overall: 195 × 290 cm (76 3/4 × 114 1/8 in). Signed in Cyrillic and dated 'Dubossarsky Vinogradov 2005' lower right of right panel.

Estimate £30,000–40,000 \$48,400–64,500 €34,300–45,800 ♣ ●

PROVENANCE XL Gallery, Moscow



345 **VLADIMIR DUBOSSARSKY & ALEXANDER VINOGRADOV** b. 1964 and 1963

Untitled, 2001

Acrylic on textured paper. 70.5 × 96 cm (27 3/4 × 37 3/4 in). Signed and dated 'Dubossarsky Vinogradov 2001' lower right.

Estimate £12,000–18,000 \$19,400–29,000 €13,700–20,600 ♣

PROVENANCE Claudio Poleschi Arte Contemporanea, Lucca

EXHIBITED Lucca, Claudio Poleschi Arte Contemporanea, *How Are You, Ladies and Gentlemen?*, 2001



346 **REY GOST** b. 1966

Louise Forever, 2010

Inkjet print on canvas. 205 × 140 cm (80 3/4 × 55 1/8 in). Signed, dated 'Rey Gost 2010' and numbered of 3 on the reverse.

Estimate £7,000–9,000 \$11,300–14,500 €8,000–10,300

PROVENANCE Ilan Engel Gallery, Paris

347 **ALEXANDER KLYMENKO** b. 1963

India. Goa. The Fullness of Being and the Wanders of Destiny in Search of Truthfulness in Oneself (Solar Hedonism from the series *Goa*), 2009

Acrylic on canvas. 150 × 160 cm (59 × 62 7/8 in). Signed, titled in Cyrillic and dated 'Alexander Klymenko, project "Solar Hedonism" "India. Goa. The Fullness of Being and the Wanders of Destiny in Search of Truthfulness in Oneself" 2009' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ₺

PROVENANCE Art-Agent Ukr Gallery, Kiev
EXHIBITED Kiev, Modern Art Research Institute, *GOA*, 16 June–1 August 2009





348 **NATALIA CHERNEGA** b. 1970

Not allowed for three!, 2010

Inkjet print and oil on canvas. 80 x 120 cm. (31 1/2 x 47 1/4 in.) Signed, titled in Cyrillic and dated 'N. Chernega "Not allowed for three!" 2010' on the reverse.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ₹


PROVENANCE Art-Agent Ukr Gallery, Kiev



349 **KIRILL CHELUSHKIN** b. 1968

Upside Down City 2, 2010

Graphite on canvas. 200 × 300 cm (78 3/4 × 118 1/8 in). Signed and dated 'Chelushkin K. 2010' lower left.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 

PROVENANCE ART & SPACE Gallery, Munich

EXHIBITED Munich, ART & SPACE Gallery, *Zurück*, 7 October–10 November 2010



350 **REY GOST** b. 1966

Two works: *Human Being*, 2011

Inkjet print on canvas. Each: 177 × 140 cm (69 5/8 × 55 1/8 in). Each signed, titled, dated 'REY GOST HUMAN BEING 2011' and numbered of 3 on the reverse.

Estimate £9,000–11,000 \$14,500–17,700 €10,300–12,600

PROVENANCE Ilan Engel Gallery, Paris

Title
 Author Name
 Address
 Postcode



This way up



**Handle
with care**



Fragile



Keep dry

Human Being®

originals

CONCLUSIONS

REFERENCES

Oxygen (26%), Carbon (18%),
Hydrogen (10%), Nitrogen (9%),
Calcium (1.9%), Phosphorus
(1.9%), Potassium (0.36%),
Sulfur (0.25%), Sodium
(0.16%), Magnesium (0.05%),
Copper (0.70%), Zinc (0.70%),
Selenium (0.70%), Manganese
(0.70%), Fluorine (0.70%), Chlo-
rine (0.70%), Iodine (0.70%),
Manganese (0.70%), Cobalt
(0.70%), Iron (0.70%), Lithium
(trace), Strontium (trace), Alumi-
num (trace), Silicon (trace), Lead
(trace), Vanadium (trace), Arse-
nic (trace), Barium (trace)

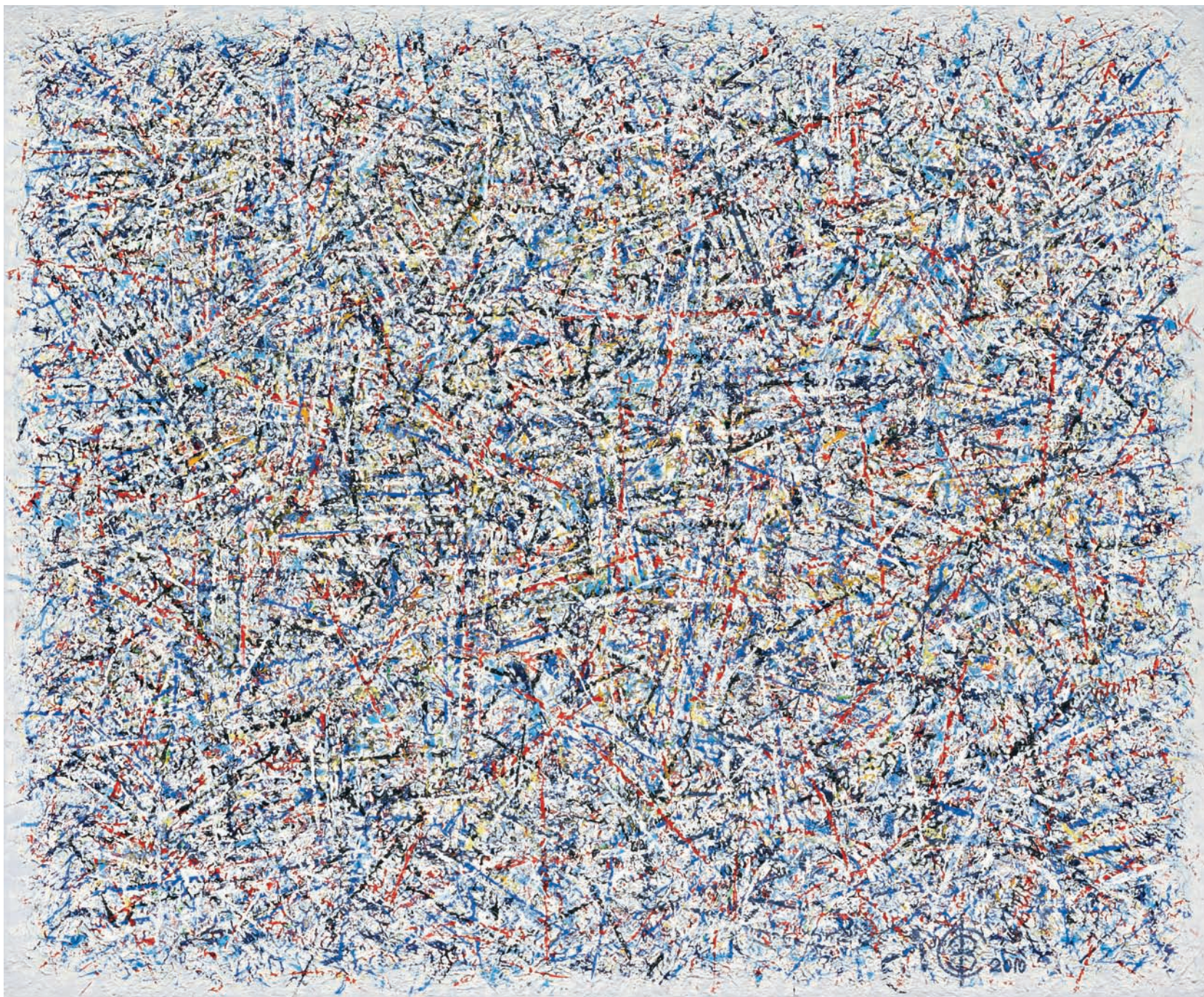
68kg e

**100%
ORGANIC**

**Contents
may vary
in colour**



**100% Biodegradable
Plastic Recycle**



351 **VASILY SAD** b. 1948

Untitled, 2010

Acrylic on canvas. 92 × 101 cm (36 1/4 × 39 3/4 in). Signed with artist's motif and dated '2010' lower right.

Estimate £8,000–10,000 \$12,900–16,100 €9,200–11,500

PROVENANCE Artelia Gallery, London



352

352 **ART & LANGUAGE**

Study for Background, Incident, Foreground II, 1995
 Acrylic on paper. 128 × 92 cm (50 3/8 × 36 1/4 in). Signed, dated '1995' and stamped 'ART & LANGUAGE' lower right; further titled 'STUDY FOR BACKGROUND, INCIDENT, FOREGROUND II' on the reverse.

Estimate £3,000–4,000 \$4,800–6,500 €3,400–4,600

PROVENANCE Acquired directly from the artist



353

353 **ART & LANGUAGE**

Exit (Now They Are) 2, 1992
 Oil pastel on tracing paper and paper. 136 × 100.5 cm (53 1/2 × 39 5/8 in). Titled 'EXIT (NOW THEY ARE) 2' upper left.

Estimate £3,000–4,000 \$4,800–6,500 €3,400–4,600

PROVENANCE Acquired directly from the artist



(i)



(ii)

354 **THOMAS HIRSCHHORN** b. 1957
 Three works: (i) *Powerpack, Utopia*; (ii) *Powerpack, Nomad Vigil*; (iii) *Powerpack, Bevel Edge*, 2003
 Magazine collage, marker pen and ballpoint pen on paper. Each: 48 x 59 cm (18 7/8 x 23 1/4 in). (i) Signed, titled and dated 'UTOPIA 2003 Thomas Hirschhorn' on the reverse; (ii) signed, titled and dated 'NOMAD VIGIL 2003 Thomas Hirschhorn' on the reverse; (iii) signed, titled and dated 'BEVEL EDGE 2003 Thomas Hirschhorn' on the reverse.

Estimate £4,000–6,000 \$6,500–9,700 €4,600–6,900

PROVENANCE Private Collection, France





355 **GERRY JUDAH** b. 1951

Motherlands 3, 2007

Foamboard and acrylic gesso on canvas. 180 × 220 × 45 cm (70 7/8 × 86 5/8 × 17 3/4 in). Signed, titled and dated 'Motherlands 3 Judah 2007' on the reverse.

Estimate £10,000–15,000 \$16,100–24,200 €11,500–17,200 ▲

PROVENANCE Acquired directly from the artist

356



357

356 **IVAN MORLEY** b. 1966*El Monte*, 2001

Oil, gold and aluminium leaf on glass. 83.8 × 63.5 cm (32 7/8 × 25 in). Signed, titled and dated 'EL MONTE IVAN MORLEY 2001' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000

PROVENANCE Galerie Tanit, Munich

357 **ENZO CUCCHI** b. 1949*Untitled*, 1984

Black crayon on paper. 23.6 × 31.8 cm (9 1/4 × 12 1/2 in).

Estimate £3,000–4,000 \$4,800–6,500 €3,400–4,600 ♣ ‡

PROVENANCE Anthony d'Offay Gallery, London; Private Collection, Switzerland



358 **CHÉRI SAMBA** b. 1956

Tokima Masumu, 1981

Oil on canvas. 98.5 × 96 cm (38 3/4 × 37 3/4 in). Signed and dated 'Chéri SAMBA 1981' on the reverse.

Estimate £6,000–8,000 \$9,700–12,900 €6,900–9,200 ♣

PROVENANCE Acquired directly from the artist



359



360

359 **DOMENICO GNOLI** 1933–1970

Giochi (Games) II, 1956

Oil on canvas. 30 × 20 cm (11 3/4 × 7 7/8 in). Signed and dated 'D.Gnoli 56' on the reverse.

Estimate £5,000–7,000 \$8,100–11,300 €5,700–8,000 ₺

PROVENANCE Arthur Jeffries Gallery, London; Lucy Contemporary Art SPB; Galerie Jan Krugier, Geneva

360 **ERRÓ** b 1932

Gliding Through, 1990

Acrylic on canvas. 72.8 × 99.5 cm (28 5/8 × 39 1/8 in). Signed and dated 'ERRÓ 1990' on the reverse.

Estimate £8,000–£12,000 \$12,900–19,400 €9,200–13,700 ₪

PROVENANCE Private Collection



361

361 **RYAN McLAUGHLIN** b. 1980

Young Man, 2007

Oil on panel. 30 × 25.2 cm (11 3/4 × 9 7/8 in). Signed, titled and dated 'Young Man 2007 Ryan McLaughlin' on the reverse.

Estimate £2,000–4,000 \$3,200–6,500 €2,300–4,600

PROVENANCE Private Collection

362 **RYAN McLAUGHLIN** b. 1980

Collage 2007 by L. Neely, 2007

Oil on linen laid on wooden panel. 60 × 69 cm (23 5/8 × 27 1/8 in). Signed, titled and dated '2007 Ryan McLaughlin collage by L. Neely' on the reverse.

Estimate £2,000–4,000 \$3,200–6,500 €2,300–4,600

PROVENANCE Private Collection



362



363 **KHOSROW HASSANZADEH** b. 1963

Untitled, 2005

Acrylic, wallpaper, screenprint on paper. 203.5 × 107 cm (80 1/8 × 42 1/8 in). Signed and dated in Farsi lower left.

Estimate £6,000–£8,000 \$9,700–12,900 €6,900–9,200

PROVENANCE Private Collection, Paris



364 **SEEN** b. 1961

Hulk, 2008

Spray aerosol on canvas. 208 × 72 cm (81 7/8 × 28 2/5 in). Signed and dated 'Seen 2008' twice on the reverse.

Estimate £8,000–12,000 \$12,900–19,400 €9,200–13,700

PROVENANCE Acquired directly from the artist



365 **STÉPHANE CIPRE** b. 1968

Art Sanglé Monumental, 2010

Cast aluminium and hemp rope. 120 × 100 × 80 cm (47 1/4 × 39 3/8 × 31 1/2 in).

Incised 'Cipre' and numbered of 8. This work is from an edition of 8 plus 4 artist's proofs.

Estimate £20,000–30,000 \$32,300–48,400 €22,900–34,300 ♣

PROVENANCE Acquired directly from the artist



366 **TAKIS** b. 1925

Untitled, c. 1975

Steel. 100 × 10.5 × 10.5 cm (39 3/5 × 4 1/8 × 4 1/8 in). Incised 'Takis' and numbered of 25 on the base. This work is from an edition of 25.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700 ♠ Ω

PROVENANCE Zabriskie Gallery, New York



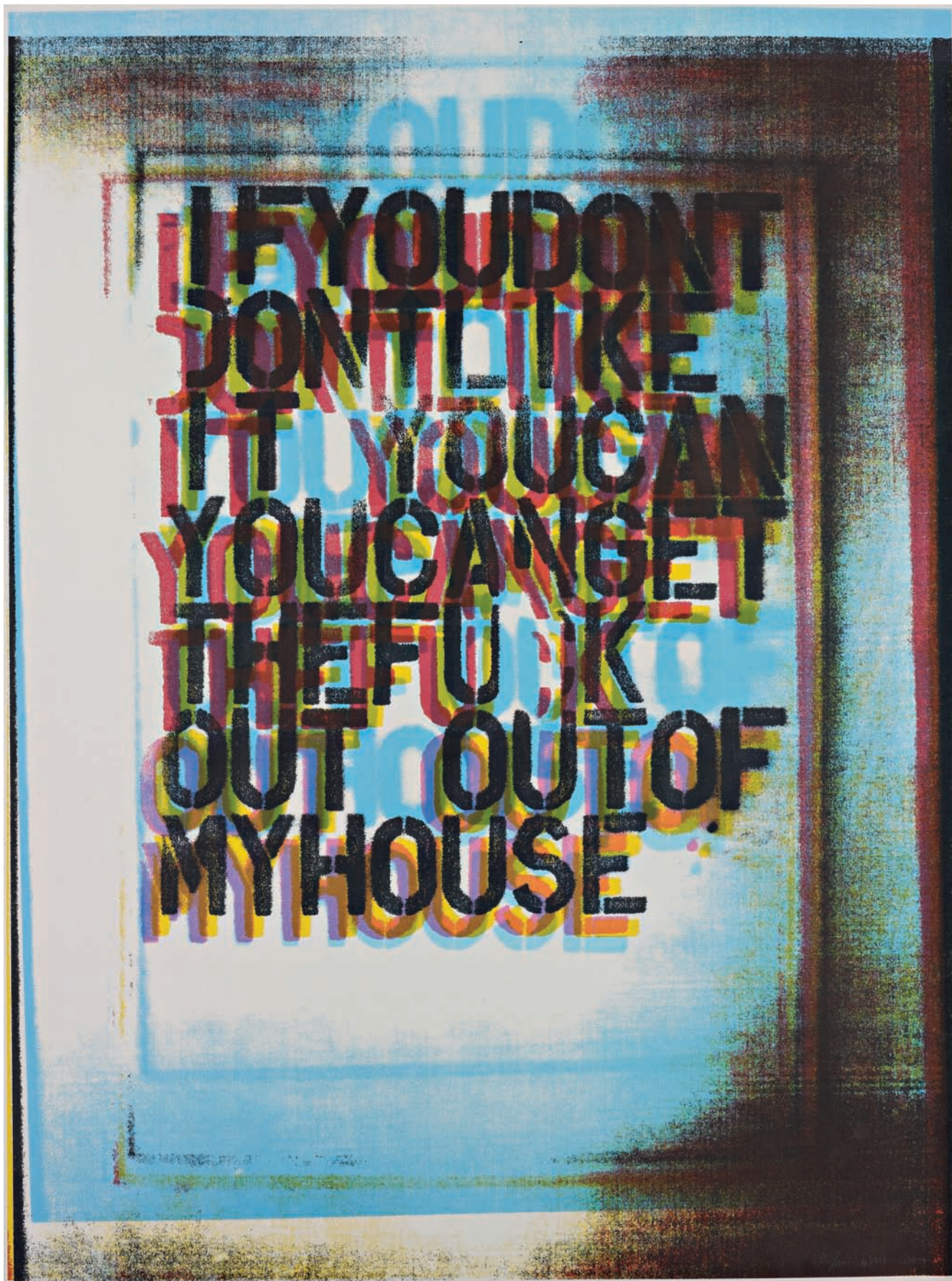
367 **ABBAS KIAROSTAMI** b. 1940

Untitled

Two works: digital photoprint on card. Each print: 18 × 29 cm (7 1/8 × 11 3/8 in). Signed in pencil lower left.

Estimate £3,000–£5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Silk Road Gallery, Tehran



368 **CHRISTOPHER WOOL** b. 1955

My House II, 2000

Silkscreen in 7 colours printed on 335 gsm mass custom art paper. 101.5 × 76.2 cm (39 7/8 × 30 in). Signed, dated 'WOOL 2000' and numbered of 100 in pencil lower right.

Estimate £2,000–3,000 \$3,200–4,800 €2,300–3,400

PROVENANCE Private Collection, London



369 **JACK PIERSON** b. 1960

Applause, 1997

Aluminium and Plexiglas lightbox. 27.6 × 64.5 × 16.8 cm (10 7/8 × 25 3/8 × 6 5/8 in). This work is from an edition of 35.

Estimate £3,000–5,000 \$4,800–8,100 €3,400–5,700

PROVENANCE Printed Matter, New York

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

In this catalogue, if property has ◊◊ next to the lot number, the guarantee of minimum price has been fully financed by third parties.

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

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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.

†, §, ‡, 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.

Σ Endangered Species

This property may require an export, import or endangered species license or permit. Please refer to Paragraph 4 of the Guide for Prospective Buyers and Paragraph 11 of the Conditions of Sale.

❖ Gemstones Originating in Burma (Myanmar)

Jadeite and rubies of Burmese origin and articles of jewellery less than 100 years old containing such gemstones may not be imported into the United States or the United Kingdom. Lots marked with ❖ contain rubies or jadeite of Burmese or unknown origin that may be subject to these restrictions. Buyers wishing to import rubies or jadeite into the United States or the United Kingdom must obtain certification of non-Burmese origin from a gemmological laboratory. There may be costs and delays associated with this process.

With respect to items containing any other types of gemstones originating in Burma (eg. sapphires), such items may be imported into the United States or the United Kingdom provided that the gemstones were mounted or incorporated into articles of jewellery outside of Burma as long as the setting is not of a temporary nature. Loose gemstones of any type originating in Burma may not be imported into the United States or the United Kingdom.

The purchaser's inability to import any item into the United States or the United Kingdom or any other country as a result of these or other restrictions shall not justify cancellation or rescission of the sale or any delay in payment. Please check with the specialist department

if you are uncertain as to whether a lot is subject to these import restrictions, or any other restrictions on importation or exportation.

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

In situations where a person allowed to bid on a lot has a direct or indirect interest in such

lot, such as the beneficiary or executor of an estate selling the lot, a joint owner of the lot or a party providing or participating in a guarantee on the lot, Phillips de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

Consecutive and Responsive Bidding

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.

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

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 European Union 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 see the 'VAT and Other Tax Information for Buyers' section below.

Identification of business or trade buyers

As of January 2010 in the UK, HMRC have 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, we require 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, we require the above as well as the business's VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT number.

These details can be scanned and emailed to us, or alternatively they can be faxed or mailed.

If these requirements are not met, we will be unable to cancel or refund any applicable VAT.

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

Please note that the time limits by which you must make a claim have been extended. When making a claim for VAT incurred in another EU member state any claim will still be made on a **calendar year basis** but must now be made no later than **30 September** following that calendar year. This effectively extends the time by which claims should be made by three months (e.g. for VAT incurred in the year 1 January to 31 December 2010 you should make a claim to your local tax authority no later than 30 September 2011). Once you have submitted the electronic form to your local tax authority it is their responsibility to ensure that payment is obtained from the relevant member states. This should be completed within four

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

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100
(fax) +44 2871 305101

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

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

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

2 PHILLIPS de PURY & COMPANY AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

(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.

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including

£25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000.

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

(b) The buyer must arrange for collection of a purchased lot within five days of the date of the auction. After the auction, we will transfer all lots to our premises at Howick Place, London SW1P 1BB, 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) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot.

12 DATA PROTECTION

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

PHILLIPS
de PURY & COMPANY



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AUCTION OCTOBER 2011 450 PARK AVENUE

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IRVING PENN *Black and White Vogue Cover (Jean Patchett), New York, 1950. Platinum palladium print. Estimate \$200,000–300,000*

AUTHORSHIP WARRANTY

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

(a) Phillips de Pury & Company gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) 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.

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

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

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

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AUCTION SEPTEMBER 2011 LONDON

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HANS COPER *Swinton School Wall, 1962* **Estimate** £50,000–70,000

SALE INFORMATION

AUCTION

Tuesday 28 June 2011, 2pm

VIEWING

Monday 20 June, 10am – 6pm
Tuesday 21 June, 10am – 6pm
Wednesday 22 June, 10am – 6pm
Thursday 23 June, closed for private event
Friday 24 June, 10am – 6pm
Saturday 25 June, 10am – 6pm
Sunday 26 June, 12pm – 6pm
Monday 27 June, 10am – 6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

When sending in written bids or making enquiries,
please refer to this sale as UK010511

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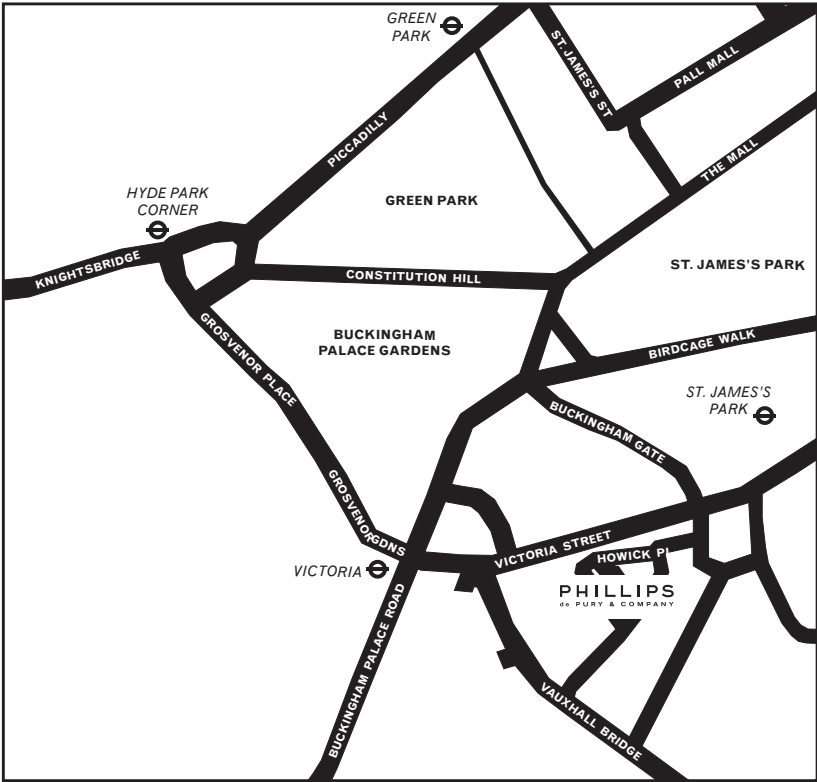
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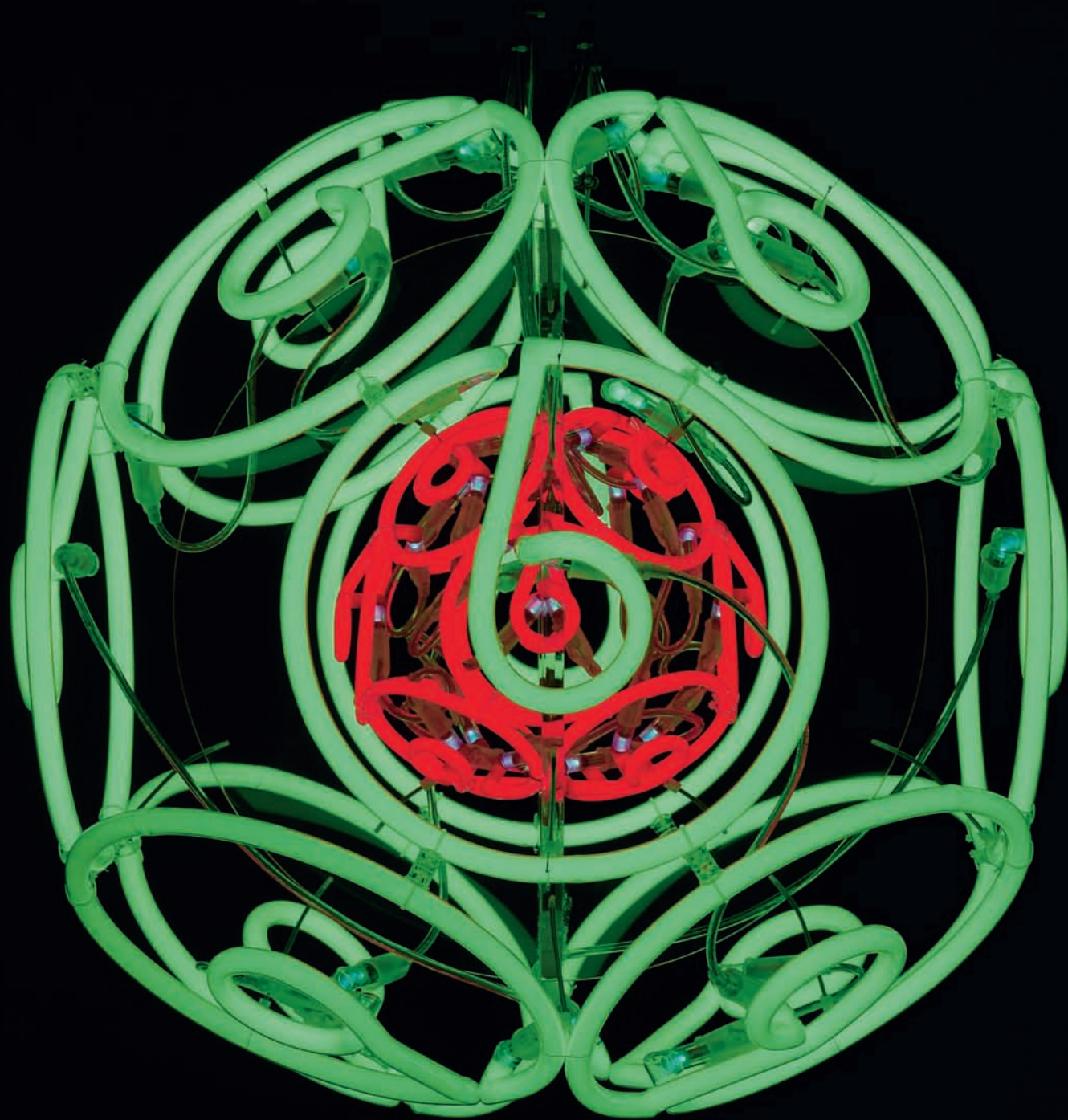
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