



EVENING SALE

CONTEMPORARY ART

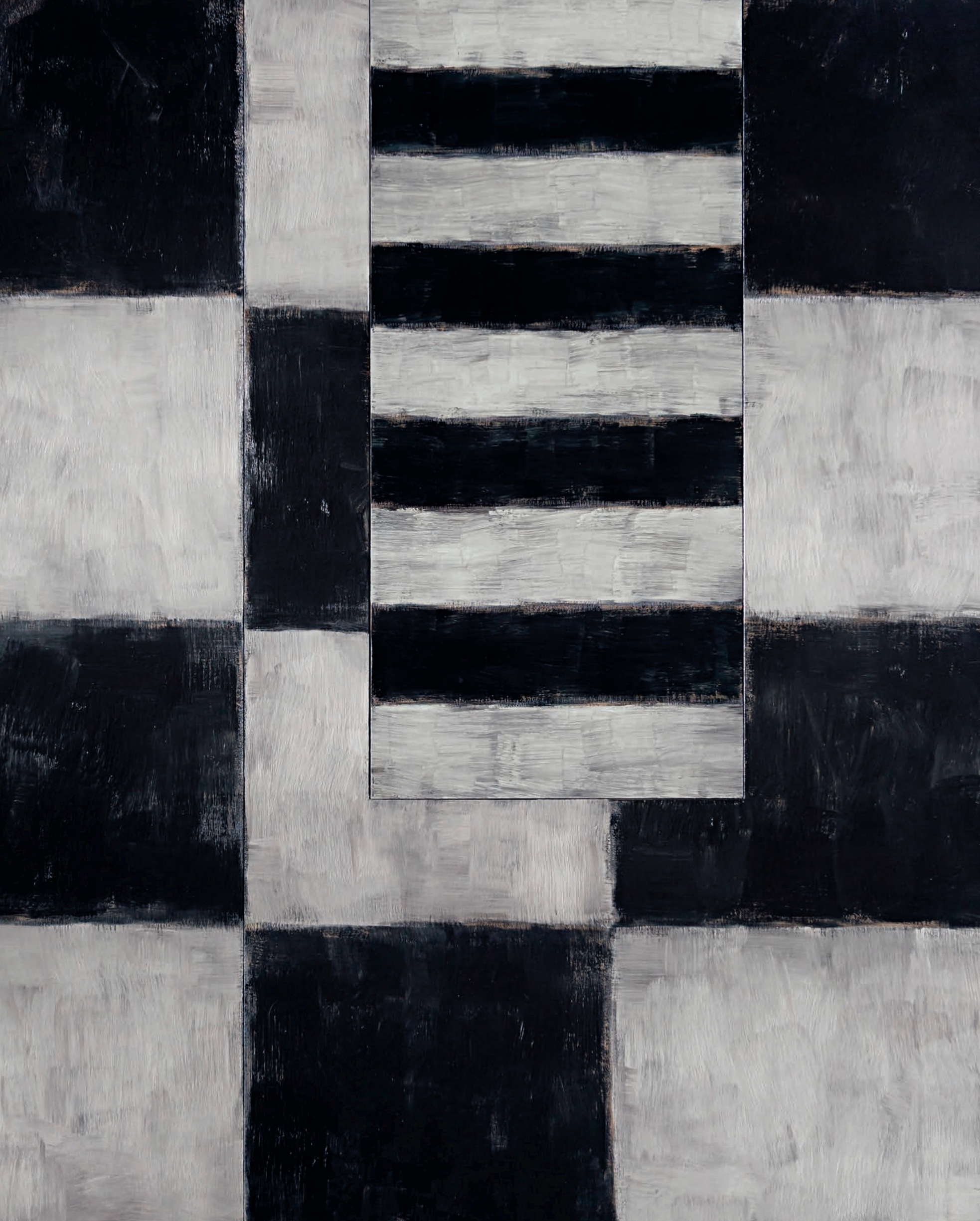
10 OCTOBER 2012 LONDON

PHILLIPS
DE PURY & COMPANY

LINE















EVENING SALE CONTEMPORARY ART

10 OCTOBER 2012 7PM LONDON

LOTS 1–37

Viewing

Thursday 4 October, 10am–6pm
Friday 5 October, 10am–6pm
Saturday 6 October, 10am–6pm
Sunday 7 October, 12pm–6pm
Monday 8 October, 10am–6pm
Tuesday 9 October, 10am–6pm
Wednesday 10 October, 10am–6pm

Front cover Jean-Michel Basquiat, *Big Joy*, 1984, lot 14

Back cover Andreas Gursky, *Rimini*, 2003, lot 20

Inside front cover Andy Warhol and Jean-Michel Basquiat, *GE Short Line & Reading*, circa 1984–85, lot 13 (detail)

Inside back cover Gerhard Richter, *Abstraktes Bild*, 1977, lot 21 (detail)

Previous pages (left) Sean Scully, *Homo Duplex*, 1993, lot 10 (detail)

(right) Louise Bourgeois, *Nature Study*, 1996–2004, lot 11 (detail)

(left) Anselm Kiefer, *Dein Haus ritt die finstere Welle*, 2006, lot 22 (detail)

(right) Christopher Wool, *Untitled*, 1985, lot 7 (detail)

Opposite Richard Prince, *Untitled (Girlfriend)*, 1993, lot 17 (detail)

1 **WOLFGANG TILLMANS** b. 1968

Freischwimmer #84, 2004

colour coupler print

238.1 × 182.9 cm (93 3/4 × 72 in)

Signed 'Wolfgang Tillmans' on a gallery label affixed to the reverse.

This work is unique.

Estimate £30,000–50,000 \$47,600–79,400 €37,900–63,200 ♣ ‡

PROVENANCE

Andrea Rosen Gallery, New York

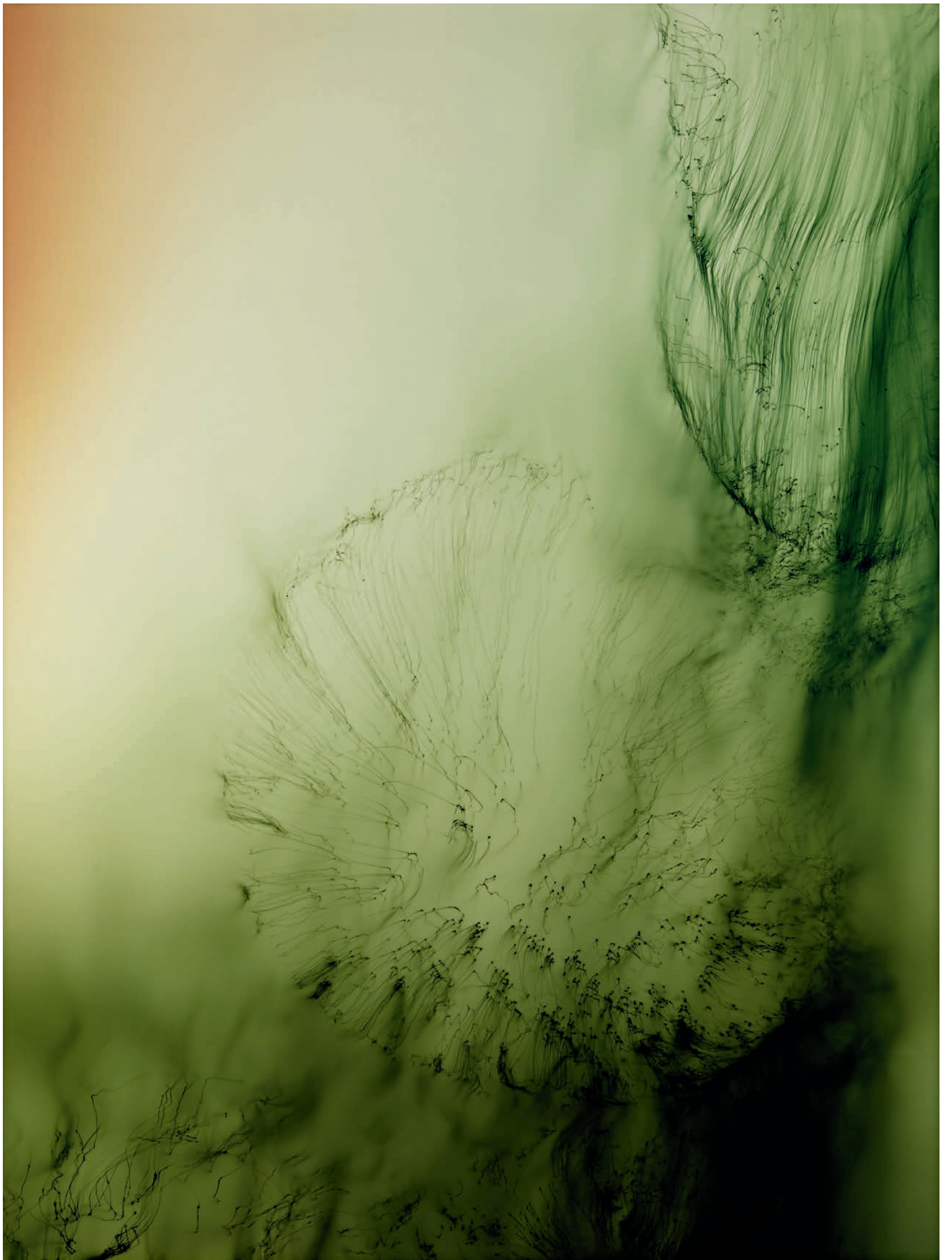
Acquired from the above by the present owner

"I like the idea of the photograph as something that joins me to the world, that connects me to others, that I can share. I can get in touch with somebody when they recognize a feeling: 'Oh, I felt like that before. I remember jeans hanging on the banister, even though I've never seen that exact pair. I've seen my oranges on a windowsill'. It's the sense that 'I'm not alone'. That's the driving force behind sharing these things – that I want to find connections in people. I believe that every thought and idea has to be somehow rendered through personal experience, and then generalized."

(Wolfgang Tillmans, in 'Gil Blank and Wolfgang Tillmans in conversation', *Influence*, issue 2, 2004, p. 119)

“The Freischwimmer series connects intention and wish to the uncontrollable with far more intensity. Ultimately it deals with traces and compositions I actively bring into the picture manually.”

WOLFGANG TILLMANS



2 **DAN COLEN** b. 1979

Happy Accidents, Happy Endings, 2010

chewing gum on canvas

121 × 91 cm (47 5/8 × 35 7/8 in)

Signed, titled and dated "Dan Colen 2010 "Happy Accidents, Happy Endings"" on the overlap. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £80,000–120,000 \$127,000–191,000 €101,000–152,000 ₺

PROVENANCE

Nicole Klagsbrun Gallery, New York

Acquired from the above by the present owner

The work *Happy Accidents Happy Endings* by New York-based artist Dan Colen was executed with used chewing gum in 2010. It demonstrates how clearly, even palpably so, how Colen has learned to work with lowly matter and materials by investigating their individual histories and exposing their latent energy through the process of painting. In doing so, he addresses the gestural approach of the Abstract Expressionists such as Jackson Pollock and Willem de Kooning, undermining their formalism by the application of used chewing gum to the blank canvas, and so reconceptualising the process of painting. Colen thus pursues postmodern strategies by drawing for his material and subject from urban sub-culture, the mass media, personal experience and a mixture of highbrow and lowbrow. In 2006, Dan Colen took a picture of the Bubble Gum alley in Los Angeles, known for its accumulation of used bubble gum on the walls. Titled *In love with Life*, the photograph marks the beginning of Colen's interest in using chewing gum as a medium of expression.





An abstract artwork featuring a white background with various layers of paint and paper. A prominent, dark, textured horizontal band runs across the middle. Above it, there are streaks of bright blue and orange. Below the dark band, there are more layers of blue, orange, and brown paint, some of which are peeling or torn, revealing the underlying white surface. The overall composition is layered and textured, with a sense of depth and movement.

"I like how these materials take some control away from me,
allowing for a more uncertain future and yet a more finished piece."

DAN COLEN

“Everything I choose is some kind of object that is generally rooted and thread into our daily life ... You take something very familiar that we all know and make it yours. It makes you feel alive.”

ADAM McEWEN

3 ADAM McEWEN b. 1965

Dessau, 2008

acrylic and chewing gum on canvas

229 × 165 cm (90 1/8 × 64 7/8 in)

Signed and dated twice 'A. McEwen 2008' on the overlap and on the stretcher bar on the reverse.

Estimate £100,000–150,000 \$159,000–238,000 €126,000–190,000 ♣ ‡

PROVENANCE

Nicole Klagsbrun Gallery, New York

Acquired from the above by the present owner

Dessau, from 2008, is representative of the distinctive body of work by the British neo-Conceptual artist Adam McEwen who has been based in New York since 2000. It belongs to a series of paintings in which McEwen uses blobs of chewed, dirty gum to create abstract compositions on canvases: “I chew the gum. Well, I pay people to chew the gum. Students get 50 cents for each piece. Then we take the gum and make it dirty with street shit. I want it to be both elegant and real” (Adam McEwen in conversation with Christopher Bollen, *Interview Magazine*). The apparent simplicity of these works is deepened by their titles that reveal undercurrents of meaning – they reference the bombings of German cities during the World War II, and in the case of the present lot, *Dessau*, the town in Germany on the confluence of the rivers Mulde and Elbe that was almost completely destroyed by Allied air raids on 7 March 1945.

In the present lot, the differently coloured gum spots are set against the white canvas, evoking dirty city pavements but also referencing the bomb explosions on the ground during the air raids. Through this personal exploration of world's history in his art, the artist creates a bizarre mockery of the idea of death. Interestingly, McEwen was formerly an obituary writer for the *Daily Telegraph*, and as an artist he often plays with the notion of death, and both occupations come together in another body of work where he writes elaborate obituaries about famous people who are still alive, such as Bill Clinton, Kate Moss and Jeff Koons. According to the artist, “these obits are melancholy but not morbid”, and in this way are just like the gum paintings that are melancholic but leavened by irony.





“In the end, art is really just about developing a sensitivity to your environment and making comments about the world you’re living in in a beautiful way.” **ROB PRUITT**

4 **ROB PRUITT** b. 1964

Baby, 2011

acrylic, enamel paint and flocking on canvas

254 × 213.4 cm (100 × 84 in)

Estimate £80,000–120,000 \$127,000–191,000 €101,000–152,000 ₺

PROVENANCE

Gavin Brown's Enterprise, New York

Private Collection

Like Rob Pruitt's glittering paintings of panda bears and sculptural formations of blue jeans, the present lot *Baby* from 2011 is characterized by a subtle humour and an exuberant visual flair. The transition from baby blue to baby pink is disrupted by four quick strokes that denote a happy baby's face.

Since the early 1990s, the work of New York-based artist Rob Pruitt has combined post-modern Pop aesthetics with political satire. Pruitt's artistic mission is to critique the structures of the art world by playfully staging conceptual projects during his exhibitions. For his latest show at Kunstverein Freiburg in Germany, Pruitt put gigantic fibreglass dinosaurs in front of large-scale oil paintings that show apartments of people who suffer from Compulsive Hoarding Syndrome. During the time of the exhibition, a working flea market was installed in the gallery space, selling used goods to the visitors.

1

1

1

1

“I try to make things that seem natural to their environment — that’s why I choose painting anyway.”

JACOB KASSAY

5 JACOB KASSAY b. 1984

Untitled, 2011

acrylic and silver deposit on canvas

213.4 × 152.5 cm (84 × 60 in)

Signed and dated 'Kassay 11' on the overlap.

Estimate £100,000–150,000 \$159,000–238,000 €126,000–190,000 ₺

PROVENANCE

Private Collection

The present lot is one of only five large-scale silver paintings produced by the young American artist Jacob Kassay. As a trained photographer, Kassay has translated many of photography's essential techniques and concepts into his painting practice. In photography, as in the silver paintings, three elements are critical, namely light, colour and movement. As the critic Anthony Huberman states: “With their shimmering silver surfaces, his canvases transform blankness into aura and emptiness into reflection. These paintings have no colour, no paint and no image, but as objects in space they take on all the lights, shadows, colours and images of their surroundings” (A. Huberman, ‘Fields of Light’, in *Mousse*, issue 24, Summer 2010, pp. 72–75).

The silver paintings are primed, composed, painted and prepared on canvas in the studio and then finished by a process similar to mirror / silver plating. The production process and its alchemy being an integral part of the painting, Kassay treats illumination and transformation as primary subjects: “I was just interested in gestures of absolute transformation of surface...” (in A. Walleston, ‘Jacob Kassay: History's Mirror’, *Art in America*, June 2011).

Continuing the dialogue with the traditions of monochrome painting such as Robert Ryman, Kassay uses the application of paint as an essential element in his highly refined examination of the optical and material properties of the painting discipline. Yves Klein's work also comes to mind, with his studies of monochromatic paintings and his study in chemistry in order to achieve the perfect blue. The character of the present work is particularly compelling because it recedes from the current discourse in contemporary art into a timelessness, challenging the linearity of art history.



6 **WADE GUYTON** b. 1955

Untitled, 2009

Epson Ultrachrome inkjet on linen

111.8 × 86.4 cm (44 × 34 in)

Signed and dated 'Wade Guyton 09' on the overlap.

Estimate £100,000–150,000 \$159,000–238,000 €126,000–190,000 †

PROVENANCE

Private Collection, London

“Recently I’ve been using Epson inkjet printers and flatbed scanners as tools to make works that act like drawings, paintings, even sculptures. The resulting images aren’t exactly what the machines are designed for – slick digital photographs. There is often a struggle between the printer and my material – and the traces of this are left on the surface –snags, drips, streaks, mis-registrations, blurs.”
(Wade Guyton, in Teachers’ Resource Portal, ‘Wade Guyton’, Contemporary Museum, Maryland)

For *Untitled*, from 2009, an Epson UltraChrome printer discharged its ink directly onto the linen canvas, the Op-art rhythm of the painting therefore being fabricated purely by digital input. Guyton is an avowed conceptual artist, attracted to forms and structures that, in his words, “contain their own internal logic” (S. Cotter, ‘Double Negative’, *Parkett*, no. 83, 2008). As Guyton has further remarked on this aspect of his work: “I have become interested in when something starts as an accident and then becomes a template for other things, or reproduces itself and generates its own logic until something else intervenes to change it” (in S. Rothkopf, ‘Modern Pictures’, *Wade Guyton: Color, Power & Style*, Cologne, 2006). Abandoning the touch of the artist completely and giving over all intervention to the inkjet printer has caused heated discussions about artistic strategies on formal and conceptual bases.



7 **CHRISTOPHER WOOL** b. 1955

Untitled, 1985

enamel on metal

175 × 122 cm (68 7/8 × 48 in)

Signed and dated 'Wool '85' on the reverse.

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000 ₺

PROVENANCE

Annie Plumb Fine Art, New York

Private Collection, USA

LITERATURE

H. Wener Holzwarth, *Wool*, Cologne, 2008, p. 40 (illustrated in colour)





Gerhard Richter, *Grey*, 1973

Untitled, from 1985, is a pivotal early work by Christopher Wool in which, according to Glenn O'Brien, "something is always being revealed, something is always ending and something is always beginning" (G. O'Brien, 'Apocalypse and Wallpaper', in *Christopher Wool*, New York, 2008, p. 15). Provocative and openly discursive, Wool's widely acclaimed works physically articulate the intricate debate surrounding the content of modern painting (see A. Goldstein *How to Paint*, New York, 2008, p. 183). In Wool's endless exploration of artistic expression, he interrogates all the "possibilities and mechanisms that keep painting alive and valid in the present" (M. Paz, in *Christopher Wool*, exh. cat., IVAM Institut Valencia d'Art Modern, 2006, p. 200).

described by John Caldwell in the catalogue accompanying the 1989 exhibition of Wool's work at San Francisco Museum of Modern Art, as "uniform, deliberate, absolute and masterful" (in Goldstein, *How to Paint*, p. 184). The artist's work as a whole is distinguished as much by its omissions as inclusions. In *Untitled*, this characteristic has resulted in a remarkably direct visual language, an elimination of everything that seems redundant. Variations of colour, defined composition and internal form are discarded, replaced with a persuasive and considered aesthetic. Wool suggests "you take colour out, you take gesture out – and then later you can put them in. But it's easier to define things by what they're not than by what they are" (in Goldstein, *How to Paint*, p. 185).

Untitled provokes an ephemeral, ambivalent encounter with the viewer. The work is realised by fusing minimalist reduction with the overt suggestion of its handmade manufacture. Wool directs his application of paint, in a similar way to that of Pollock's action painting, he 'controls' the accident. This collective process of 'carefully achieved randomness' has resulted in a painting in which every irregularity reverberates. Each spot of paint has individual integrity and provides a point of focus within the general diffusion. Perpetually agitated with kinetic energy, light fluctuates on the work's mottled surface. A paradoxical dialogue is fashioned between viewer and work. With every fresh glance, *Untitled* reflects not only a continuous search for meaning but avoidance of it.

“Christopher Wool is not an art movement. But his art is always moving, transitively and to the extent that it seems to change from viewing to viewing.”

GLENN O'BRIEN

Untitled contains a wide range of visual associations, emerging as it does from a varied cultural legacy of material, mechanisation and mark making. Rather than simply reiterating, Wool reinvents the traditions of Abstract Expressionism and Pop art which it follows. The paint itself, like an integral thread woven throughout Wool's practice, implies a simplicity that contradicts its inner complexity. The artist fundamentally reconsiders painting, using the medium itself as a means to express "critique from within" (Goldstein, *How to Paint*, p. 183). The surface of *Untitled* seems to delight in the process of its creation. It exists simultaneously physical and mechanised, unconscious and considered, layered and reflective. O'Brien draws a comparison between William Wordsworth, who "defined poetry as the spontaneous overflow of powerful feelings... emotion recollected in tranquillity" with Wool's practice which "is a poetic approach to action painting where the action becomes the subject of contemplation" (O'Brien, 'Apocalypse and Wallpaper', p. 10).

The present lot is one of the first examples of Wool's work on metal, making a landmark painting in his output so far. In addition, *Untitled* highlights a pivotal transition between Wool's all over drip paintings of the early 80s to his more mechanical later style. The aluminium that Wool uses as the basis of his painting here imbues it with a monumentality which exudes power and permanence. Wool's paintings have been



Robert Rauschenberg, *Untitled (Glossy Black Painting)*, circa 1951





8 **JOHN BALDESSARI** b. 1931

Strobe Series/Futurist: Dog on Leash (for Balla), 1975

eight black and white photographs

each: 27.9 × 27.9 cm (10 7/8 × 10 7/8 in)

This work is unique.

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000 ‡

PROVENANCE

Acquired directly from the artist

Sonnabend Gallery, New York

Private Collection

Acquired from the above by the present owner

LITERATURE

R. Fuchs, et. al., *John Baldessari: A Different Kind of Order (Arbeiten 1962–1984)*, exh. cat., Vienna: Museum Moderner Kunst Stiftung Ludwig Wien, 2005, p. 223



“It’s all about framing.” **JOHN BALDESSARI**



Giacomo Balla, *Dynamism of a Dog on a Leash*, 1912

“My work comes from trying to see the world differently because I am tired of seeing the world the way it is presented.” **JOHN BALDESSARI**

The work *Strobe Series/Futurist: Dog on a Leash (for Balla)* by John Baldessari consists of a group of eight humorous representations of dynamic movement. It references Giacomo Balla's *Dog on a Leash* from 1912, in which Balla adopted the Futurist style that was interested in investigating the depiction of light, movement and speed.

The art historic reference is not only important for the present lot, it is key to the understanding of Baldessari's position as a 'bricoleur' who – in the tradition of Dada and Surrealism – brings together different media and motifs. By using photography in *Dog on a Leash*, he is also referencing the 19th-century invention of time-lapse photography famously used by Eadweard Muybridge. Similar to the endeavours of Muybridge, *Dog on a Leash* was photographed while a strobe light was being flashed at a poodle on a leash. By tirelessly mining the archives of art history and the mass media, Baldessari has succeeded in dramatizing the ordinary and allowing multiple meanings to proliferate beneath the apparent simplicity of his words and images.

As a master of the montage and choreography of the visual, Baldessari's shift to the historical in *Dog on a Leash* indicates the artist's commitment to the transformations of the visual image. At the time *Dog on a Leash* was created in 1975, photography was not an appropriate medium for art. As Baldessari said: “My mission for my own art was to break the certain 'no-no's' and 'taboos' for galleries. You never saw photographs in art

galleries. So, I wanted to use photography as a tool that an artist can use.” In order to prove the banning of painterly conventions Baldessari incinerated all the paintings he had made between graduation from art school in 1953 and the start of the word paintings in 1966. The ashes were baked into cookies and placed into an urn with a bronze commemorative plaque dating the destroyed paintings' birth and death dates, as well as the recipe for baking the cookies.

Dog on a Leash is a surprising and inventive exploration of photography's history and possibilities in a delightful and poignant way. The individual works of the strobe series are unique. A separate *Dog on a Leash* work, comprising different strobe images of the same poodle, belongs to the Sonnabend Collection in New York. The sequence of the pictures may be arranged in any order, but must be hung horizontally.



(details)

9 **ROBERT LONGO** b. 1953

Untitled (Long Tou), 2008

charcoal on mounted paper

243.8 × 177.8 cm (95 7/8 × 70 in)

Signed and dated 'Robert Longo 08' lower right.

Estimate £150,000–250,000 \$238,000–397,000 €190,000–316,000 ₺

PROVENANCE

Metro Pictures, New York

SAKS, Geneva

Acquired from the above by the present owner

“I don’t want to make art that will pat you on the back and tell you everything is going to be okay. I want to make something that’s much more confronting.”

ROBERT LONGO





Installation view of the exhibition *The Sickness of Reason*, at Metro Pictures, New York, 2004

Untitled (Long Tou) is a work from the series of monumental charcoal drawings called *The Sickness of Reason* by Robert Longo. Each work in the series depicts a nuclear test explosion, the imagery derived from grainy black and white newspaper photographs of the Cold War era. The billowing mushroom clouds, rendered with an intense richness of texture, lift the images out of mere reportage and render them as visions of the world's end, spectacles after which "no further images can come" (Robert Longo, *Werner Spies The Glass Message*, New York, 2010, p. 13). The artist simultaneously engages with the catastrophic and the sublime – as Longo says, the bombs "exist at the moment of their being ... they are at the moment of their fulfilment" (Robert Longo, *Caroline Smulders, An Hour with Robert Longo*, New York, 2010, p. 33). The bombs also reflect the contemporary dichotomy between the deep fears they generate and the technological and political aspirations of contemporary civilization they represent. Of Longo's work in general, the critic Éric Troncy has written, "Longo is a painter of catastrophes, a tragedian of the absolute whose every image aims at the outset to tap into the dark energy of the world" (Eric Troncy Robert Longo, *Hard Drive*, New York, 2010).

Untitled (Long Tou) is a supreme example of Longo's charcoal drawing technique. It clearly demonstrates not only the sheer physicality but also the extreme subtleties of Longo's mark making. In the words of Hal Foster, it shows "not only the labour involved in the process but the vision that deepens during it" (Hal Foster, 'The American Friend', in Robert Longo, *Charcoal*, Osfildern-Ruit, 2012, p. 24). In *The Sickness of Reason* series, each of Longo's drawings emerge out of a photographic snapshot, revealing that the "world has become photogenic", not simply informed by photography, but invariably adjusting to it (ibid.). This is also

"I think I make art for brave eyes."

ROBERT LONGO

the difference between the immediate and mediated, and here Longo's aesthetic is similar to that of Gerhard Richter's early paintings, fashioned and directed by the photographs which are their subject.

In Longo's drawings, a heavy layer of charcoal is rubbed into white paper by hand, generating a velvety, tactile surface. A dense, rich and impenetrable darkness envelopes the drawing. Longo uses an assortment of charcoals ranging in density and tone to realise the intense *chiaroscuro* and various types of erasers to manipulate and sculpt the drawing's surface to expose "just enough light to make the dark seem darker still" (ibid.).

Longo's nuclear blasts in *Untitled (Long Tou)* and in *The Sickness of Reason* depicts a "man-made sublime", and present a powerful vision of a world unhinged (ibid.). Not only does the title of the series recall Francisco Goya's series of etchings called *The Sleep of Reason Produces Monsters* (circa 1797), it also echoes the struggle between light and dark forces. Like Goya's prints, Longo's drawings can be viewed as meditations on Enlightenment and its pitfalls. *Untitled (Long Tou)* scrutinizes a humanity gone bad, on the brink of self-obliteration, "the gift of reason put perversely to the goal of utter destruction" (ibid.).



○ 10 **SEAN SCULLY** b. 1945

Homo Duplex, 1993
oil on linen
254 × 228.6 cm (100 × 90 in)

Estimate £500,000–700,000 \$794,000–1,110,000 €632,000–885,000 ♣ ‡

PROVENANCE
Mary Boone Gallery, New York

LITERATURE
David Carrier, *Sean Scully*, London: Thames & Hudson, 2004, p. 151 (illustrated in colour)

EXHIBITED
New York, Mary Boone Gallery, *Sean Scully*, 1 May–26 June 1993

“To paint abstractly is to paint pure feeling and to try and set the spirit free in a totally direct way.”

SEAN SCULLY





Sean Scully in his studio, 1994

“I think of my work as really quite autobiographical. I allow my situation to affect the temperature of my work.”

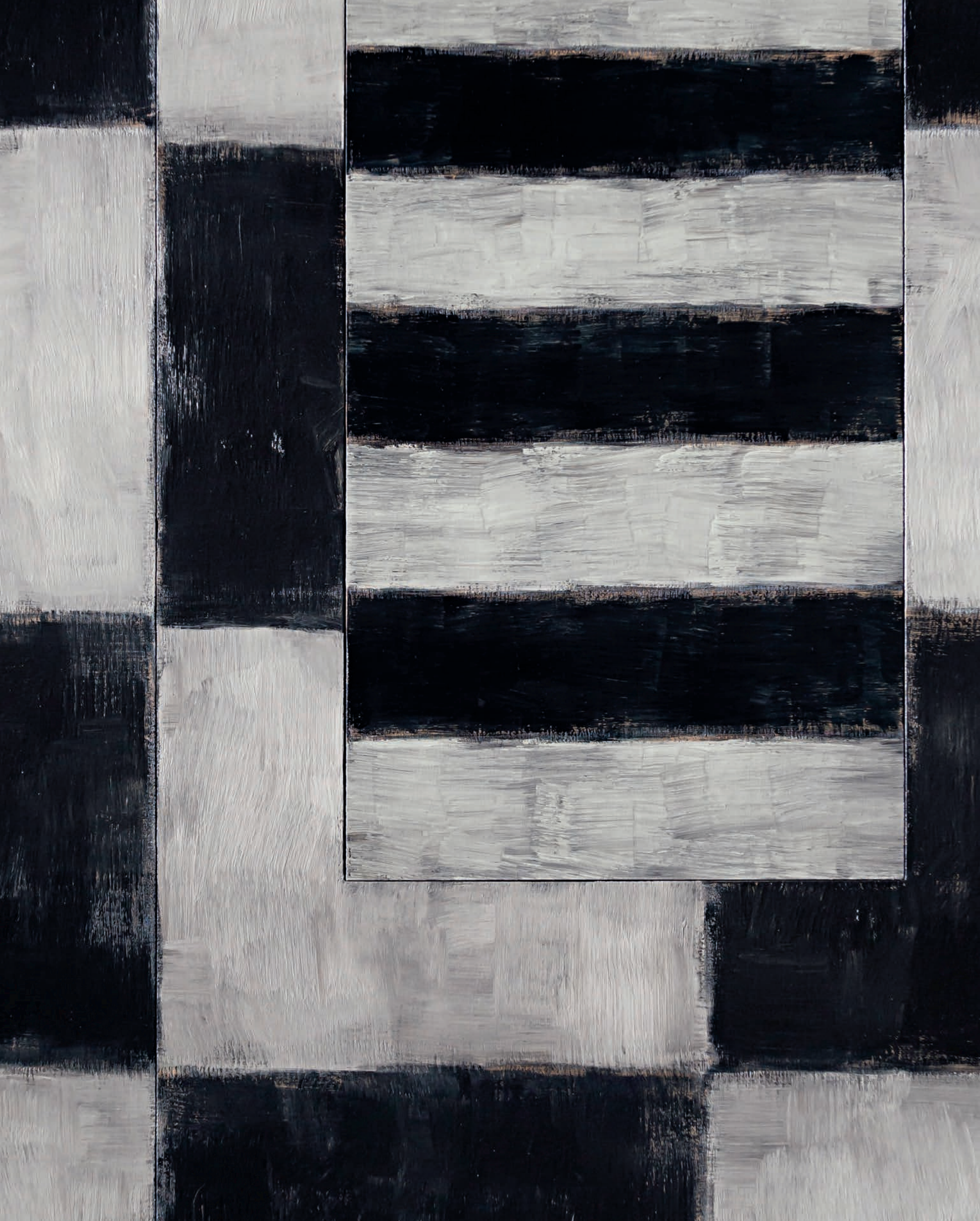
SEAN SCULLY

The Irish born painter Sean Scully has come to international prominence as one of the most admired artists working in the abstract tradition today. Using the plainest of motifs – the stripe – Scully has developed and refined his compositions over the years. *Homo Duplex* from 1993 marks the period in the early 90s when Scully augmented his trademark stripes with a mode of compositional patterning more reminiscent of a checkerboard. Considering his own heritage, Scully has stated that Ireland has moved towards a more 'chequered' society: “I remember growing up in Ireland and everything being chequered, even the fields and the people.” This statement reflects how highly personal his paintings are. As he says: “Painting will always reflect your nature without mercy.”

Decisively influenced by Rothko's abstractions, Scully wanted to move to America after having studied in London. Arriving in New York, he became increasingly interested in abstract painting when abstraction was a beleaguered form; painting itself and the idea of 'style' were marginalized at the time. According to the highly influential critic Clement Greenberg,

abstraction had an intrinsic value in its elimination of unnecessary references to the appearance of things. The individualist painter used this difficult situation for his advantage as Scully saw his work in a much larger scale questioning the status of painting over an extensive period.

As David Carrier, the critic and friend of Sean Scully, points out, the title for *Homo Duplex* comes from how the Polish-British novelist Joseph Conrad referred to himself, as a *Homo Duplex*, or 'double man'. Conrad's novels, often with a nautical setting, depict trials of the human spirit in the face of an often cruel or indifferent universe. Visually, *Homo Duplex* offers a double composition, with a window set against the chequered background, as Scully has explained: “We've invented the window as a way of being in one situation and experiencing another situation, which is a fantastic human invention.” According to Scully, it is part of the artistic human brilliance that we are able to create a work architecturally that allows us to witness a dual experience.



○ 11 **LOUISE BOURGEOIS** 1911–2010

Nature Study, 1996, cast 2004

biscuit porcelain

73 × 36 × 43 cm (28 3/4 × 14 1/8 × 16 7/8 in)

Stamped with initials, Sèvres mark, stamp-moulder initials, date and letter 'LB 2004 A' on the reverse of the base. This work is from an edition of six plus two artist's proofs and was produced by Manufacture Nationale de Sèvres, Paris.

Estimate £600,000–800,000 \$953,000–1,270,000 €759,000–1,010,000

PROVENANCE

Acquired directly from the artist by the previous owner

Private Collection, Europe

EXHIBITED

Paris, Musée du Louvre, *Contrepoint 2: De l'objet d'art à la sculpture – Porcelaines contemporaines*,

1 December 2005–20 February 2006 (another example exhibited)

Kunstmuseum Liechtenstein, on long term loan from a private collector as of January 2007

(another example exhibited)

Permanent Collection of the Musée du Louvre, Paris (another example exhibited)

LITERATURE

'Louise Bourgeois: Porcelain Contemporaines', *Connaissance des Arts* (Paris), H.S. no. 269, December 2005, pp. 10–11, p. 10 (illustrated)

M-L. Bernadac and J. Storves et al, *Louise Bourgeois*, exh. cat., Paris: Éditions du Centre Pompidou, 2008, p. 30 (illustrated)

C. Claudel, *Sculpture au Féminin*, exh. cat., Limoge: Contrario Galerie, 2009, p. 57 (illustrated, there incorrectly dated 1998–99)





(front view)



(reverse view)

Nature Study, from 2004, is a powerful work by the internationally revered artist Louise Bourgeois. Throughout her long and influential career, Bourgeois was known for her transformations of her own intensely emotional psychological states into extraordinary physical forms. Simultaneously vehicles of sensation and autonomous flesh, her sculptures radiate energy within their three-dimensional space. The artist's sculptures sit on a fluctuating boundary between personal psychological exploration and the universally symbolic language of the body. They are objects in turmoil, both deeply internal and yet inescapably external. Bourgeois's highly sensual sculptures embody a provocative fusion of technical sensibility and psychoanalytical tension. Sculptures such as *Nature Study*, exist as material "literalizations of dreams and nightmares, the beautiful and erotic and the horrendous and neurotic" (C. Leigh, 'The Earrings of Madame B...: Louise Bourgeois and the Reciprocal Terrain of the Uncanny', in J. Ekman, *Louise Bourgeois, The Locus of Memory, Works 1982–1993*, New York, 1994, p. 58).

The present lot is one of Bourgeois's most highly acclaimed sculptural forms. *Nature Study* exists as part of an edition of six in porcelain. The sculpture is exquisitely finished and was a technical challenge for the Sèvres porcelain factory (who have worked with a number of contemporary artists). The work is also part of a large and renowned series created in a variety of materials such as marble, bronze, wax and rubber. Examples of the *Nature Study* have been exhibited in major public collections, for instance at the Whitney Museum of American Art in New York. Despite the multiple variations in form, material and scale that this sculpture has undertaken, in each version, Bourgeois consistently suggested that this sensuous, provocative sculpture was fundamentally a portrait of herself.



Installation view of 'Louise Bourgeois: Recent Work' in the American Pavilion of the Venice Biennale in 1993

“We are all vulnerable in some way,
and we are all male and female.”

LOUISE BOURGEOIS

This sculpture is characterised by its ambiguities. *Nature Study* simultaneously embodies various states of being. Both fragmented and whole, fiercely animal and yet instinctively human, male and female; this is an enigmatic work. Employing what Bourgeois has termed 'polarisation', *Nature Study* illustrates an inherently unstable relationship between being and form. The form's protruding breasts contradict the phallus between its spread haunches. The sculpture is deliberately set at eye level so its overt and multiple sexuality meets the viewer's gaze. The ambiguities in *Nature Study* deepen as the bestial form, with its claws outstretched, also reveals a human vulnerability. Bourgeois's desire for formal perfection, as with all her work, is driven by .

The headless figure of *Nature Study* suggests another theme that is an important motif woven throughout Bourgeois's work, namely blindness. This state was deeply embedded in childhood memories that lie at the root of Bourgeois's art. The artist herself described the origin of this theme: "blindness came from the blush I experienced at the side of the people around me, everybody ... my father was promiscuous. I had to be blind to the mistress who lived with us. I had to be blind to the pain of my mother. I had to be blind to the fact I was a little bit sadistic with my brother. I was blind to the fact that my sister slept with the man across the street. I had an absolute revulsion of everybody – everything and everybody. Mostly for erotic reasons, sexual reasons" (*Louise Bourgeois: Destruction of the Father/Reconstruction of the Father*, London, 2000, p. 179).

Nature Study is an outstanding example of Louise Bourgeois's ability to bind form to content with both discipline and an extraordinary freedom and imagination. This is how her work can be both intensely private and public at the same time, and can be admired for its sheer beauty while remaining mysterious, even disquieting.



Louise Bourgeois in her Brooklyn studio in 1993 with the plaster cast of her sculpture *Nature Study* (1984)

12 **ANDY WARHOL** 1928-1987

Watches, 1961
water-based paint on cotton duck
180.3 × 122.6 cm (70 7/8 × 48 1/4 in)

Estimate £1,000,000–2,000,000 \$1,590,000–3,180,000 €1,260,000–2,530,000 ₪

PROVENANCE

Acquired directly from the artist
Frederick W. Hughes, New York
Bruno Bischofberger, Zurich
Matthew Marks Gallery, New York
Sotheby's, New York, 'Contemporary Art, Evening', 10 May 2005, lot 65
Acquired from the above sale by the present owner

EXHIBITED

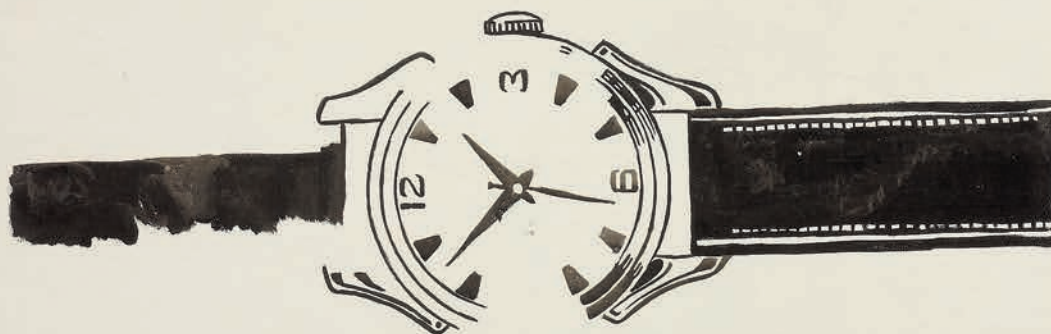
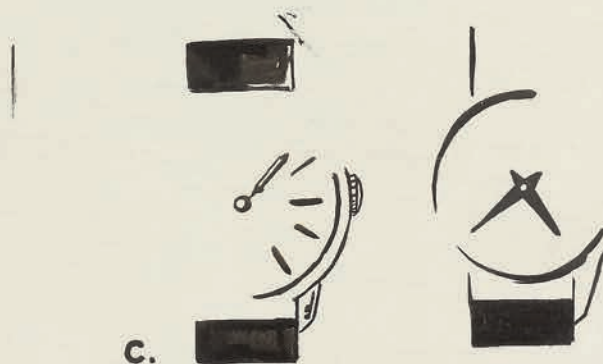
New York, Gagosian Gallery, *Andy Warhol: Drawings & Related Works 1951–1986*, 13 February–22 March 2003

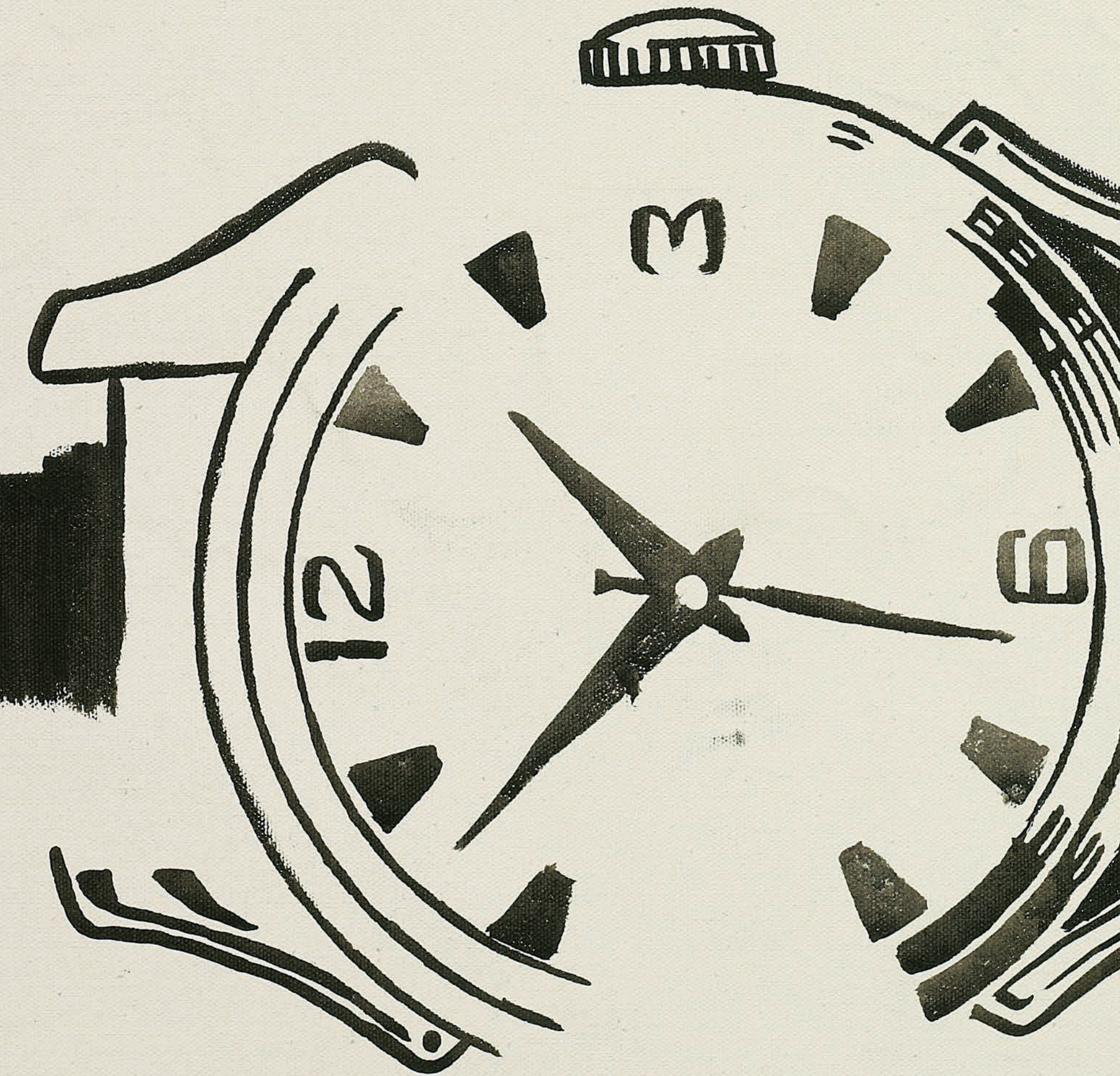
LITERATURE

Georg Frei and Neil Printz, eds., *The Andy Warhol Catalogue Raisonné: Paintings and Sculptures Volume 1: 1961–1963*, New York, 2002, cat. no. 26, p. 42 (illustrated in colour)
Andy Warhol: Drawings & Related Works 1951–1986, exh. cat., Gagosian Gallery, New York, 2003, p. 88 (illustrated in colour)

OF VALU

WATC S







“Buying is more American than thinking, and I’m as American as they come.”

ANDY WARHOL



Andy Warhol with back issues of *Interview Magazine* in the *Interview* offices at 860 Broadway, New York

The Spring of 1961, the year in which *Watches* was made, was a significant moment in Andy Warhol's career and in the history of 20th-century art. This was when Andy Warhol left his successful job as a commercial illustrator for various magazines in New York and took his first steps towards being an independent artist. *Watches* symbolises this pivotal moment in Warhol's career as an artist. While his subjects remain in the world of consumption and mass production, we can see the artist moving away in this painting from his own pictorial language towards the mass visual language of American society. Suddenly Americans saw everyday objects such as watches, vacuum cleaners, TVs and, later, Campbell's soup cans, as if for the first time. These objects, as enlarged, two-dimensional and repeated images, were totally familiar yet visually arresting. A startlingly fresh way of seeing the world was established.



Advertisement from the *New York Daily News*, 26 March 1961



Andy Warhol, *Icebox*, 1961

"Once you 'got' pop, you could never see a sign the same way again. And once you thought pop, you could never see America the same way again." (Andy Warhol from *Popism: The Warhol '60s*)

Warhol used an opaque projector to enlarge the *Watches* advertisement clipping, published just once in the *Sunday Daily News* on 26 March 1961, onto the canvas. Working freehand, he reproduced the projection on the canvas without the help of a pencil under drawing. A fragmented part of the advertisement's general heading is placed on the top of the painting, with the words "OF VALUE", as well as the incomplete word "WATCHES", which appeared over the right-hand side of a two-page spread. Compared with other works of the series, *Watches* stands out for its clean layout and minimal graphic intervention.

In January of 1958, Warhol had seen Jasper Johns's first show at the Leo Castelli Gallery in New York. Johns appropriated popular American iconography such as the flag, target and numbers as the imagery of his paintings, which in turn Warhol appropriated for his own early works. Benjamin Buchloh has written that "Warhol's dialogue with Rauschenberg's work finds parallel in his critical revisions of the legacy of Jasper Johns. By contrast, his own new mass-cultural iconography of consumption and the portraits of collective scopic prostitution looked just suddenly more specific,

more concretely American than the American flag itself." (Benjamin H.D. Buchloh, 'Andy Warhol's one-dimensional art: 1956–1966', in Kynaston McShine, ed., *Andy Warhol, A Retrospective*, New York: Museum of Modern Art, 1989, p. 51)

Watches marked a time of great significance in Warhol's working methods. This unique work was made shortly before Warhol started using his trademark silkscreens. The strong pictorial emphasis of both *Watches* and the rest of the *Newspaper Advertisements* series, prefigure the graphic sensibility of the silkscreen technique that would eventually lift images of consumer products from the trivial to the exceptional and beautiful. Only a year after *Watches*, Warhol exhibited the now iconic paintings of Campbell's soup cans at the Ferus Gallery in Los Angeles in July 1962. These small canvas works of everyday objects created a sensation in the art world, bringing both Warhol and Pop art into the national spotlight.

Andy Warhol, who always wanted to be punctual, regularly wore a Cartier Tank wristwatch. His choice was not necessarily because it was a classic, elegant watch, but rather because it was worn by celebrities such as Jackie Onassis, Truman Capote, Greta Garbo and Clark Gable. Warhol was a professional artist and knew that time was money, and that for an artist's career, timing was everything. *Watches* is the perfect metaphor for Warhol at this point in his career.

opposite Andy Warhol in his studio



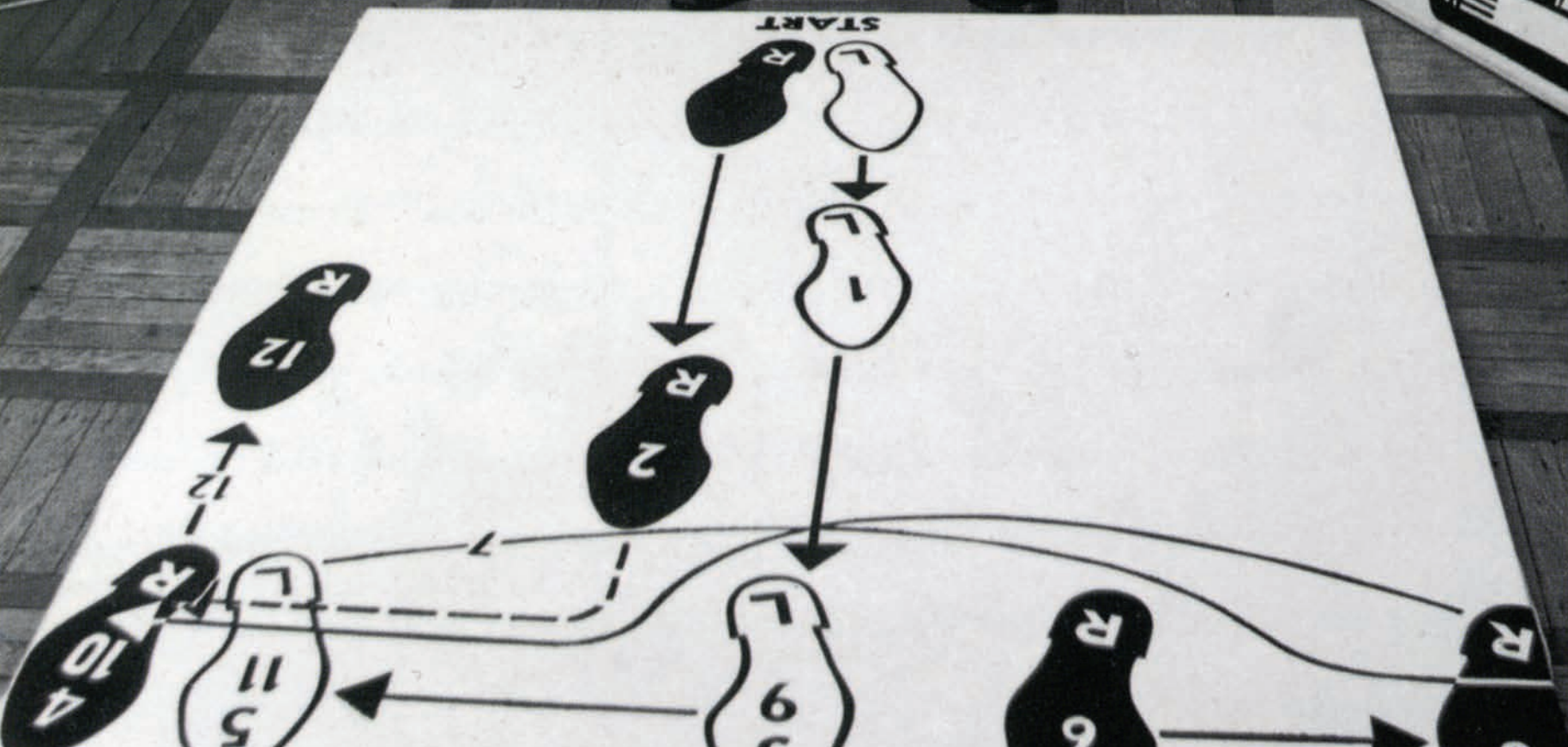
Sinatra AND HIS
TODAY: The L

New Yo
NEW YORK, FRIDAY,

See Page 3

Coca-Cola
TRADE MARK

START



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

GE Short Line & Reading, circa 1984–85

synthetic polymer paint, oilstick and silkscreen ink on canvas

193 × 223.5 cm (76 × 88 in)

Stamped by The Estate of Andy Warhol and numbered PA99.046 on the overlap.

Estimate £1,200,000–1,800,000 \$1,910,000–2,860,000 €1,520,000–2,280,000 ₪

PROVENANCE

The Estate of Andy Warhol, New York

Wooster Projects, New York

Private Collection, New York

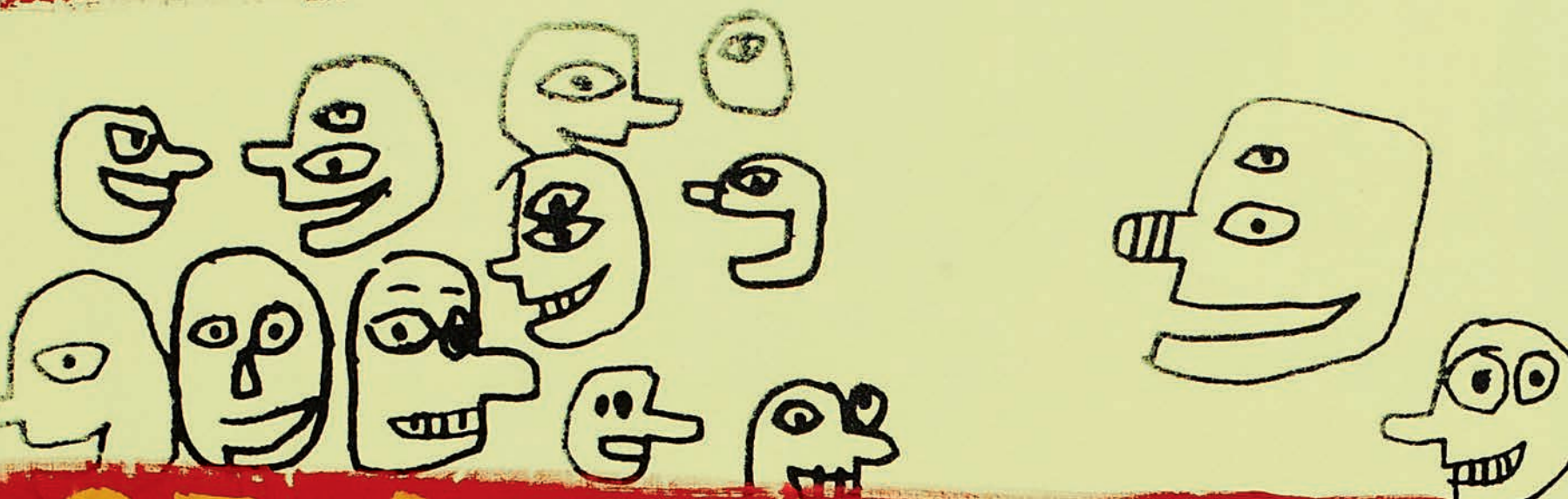
EXHIBITION

Beverly Hills, Gagosian Gallery, *Jean-Michel Basquiat & Andy Warhol: Collaboration Paintings*,
23 May–22 June 2002

“He would put something very concrete or recognizable ... then I would sort of deface it, and then would try to get him to work some more on it, and then I would work more on it.”

JEAN-MICHEL BASQUIAT

SHORT LINE



READING



SHORT LINE



READING







Jean-Michel Basquiat, *Self-portrait (Plaid)*, 1983

GE Short Line & Reading, executed in 1984–85, is a superb example of how two artists of contrasting social backgrounds and generations can work together successfully. Jean-Michel Basquiat and Andy Warhol had radically different painting styles and equally different aesthetics; they were at different stages of their careers and personal development when they started to work together. To a degree, both artists were outsiders – Warhol, whose celebrity and standing as an artist was beginning to look tired and who preferred to lapse into the guise of an enigmatic voyeur, and Basquiat, a young African-American *enfant terrible* with no formal training but with a growing reputation.

The collaboration paintings were conceived in December 1983 when the Swiss art dealer Bruno Bischofberger convinced three of his artists – the third being the Italian artist Francesco Clemente – to begin short-term collaborations. The initial three-way collaboration was neither critically or commercially successful and through a type of Darwinian selection, by the spring of 1984, Warhol and Basquiat found themselves working together without Clemente. By the mid 1980s, Warhol was at a creative low ebb and many felt that he had struggled since the attempt on his life in 1968. Although hesitant at first, he saw the potential in Basquiat. Basquiat, on the other hand, was fascinated by Warhol, and his desire to be accepted as a black artist in the white art world and his ambitious nature made him realise the social and professional benefits of being associated with Warhol.

GE Short Line & Reading combines Warhol's mechanically reproducible flat images, appropriated from mass media, with Basquiat's hand-painted physicality and purposeful primitivism. Warhol, inspired by Basquiat's energy, returned to his own beginnings as a painter, and in turn Basquiat began to sample his earlier visual collages by way of the silkscreen technique introduced by Warhol. In *GE Short Line & Reading*, Basquiat created a visual backdrop for Warhol by silkscreening in his own sketches. He laid the foundations with naïve, child-like images of heads, all looking in various directions. Basquiat spent his teenage years honing his skills as a cartoonist and later took to the streets under the pseudonym SAMO ©, spray painting the streets of downtown Manhattan. Warhol, as if in conversation, replied by painting the bright blue company logo of General Electric that dominates the lower right of the canvas, carving through several of Basquiat's cartoon figures. This is a reoccurring motif in many of the collaboration paintings, archetypal of Warhol's flat graphics appropriated from mass media. Basquiat then responds, once again, by painting a black head and cap with piercing white eyes that transcends over Warhol's General Electric motif. Basquiat further adds the text "SHORT LINE READING" in typically unrestrained urban lettering, clearly a play on words that Basquiat continuously revisits throughout his oeuvre.



Andy Warhol and Jean-Michel Basquiat at Tony Shafrazi Gallery, New York, 1985





Andy Warhol's atelier (private room) in the Factory, New York, 1994

The studio chemistry is recalled by Keith Haring: "The collaborations were seemingly effortless. It was a physical conversation happening in paint instead of words. The sense of humour, the snide remarks, the profound realization, the simple chit-chat all happened with paint and brush" (K. Haring, 'Painting the Third Mind', in *Ménage à trois: Warhol, Basquiat, Clemente*, exh. cat., 10 February–20 May 2012, Art and Exhibition Hall of Federal Republic of Germany, Bonn).

"Warhol's most recognizable contributions to the collaborations are flat graphic motifs from advertisements and newspaper headlines. He often painted them big enough to be oppressive, but his loose, consciously imperfect technique gave them a worn-out, almost bogus aura... In contrast, Basquiat's contributions are frenetic and forceful; often they seem to glow at the viewer. While he mimicked the rawness of pictures by children and naives, Basquiat made his marks with eloquence and assurance, and endowed them with a fierce presence." (T. Fairbrother, 'Double Feature', *Art in America*, September 1996, p. 81).



Jean-Michel Basquiat, *Dos Cabezas*, 1982

“For me, the paintings resulting from this collaboration are the perfect testimony to the depth and importance of their friendship.” **KEITH HARING**



14 **JEAN-MICHEL BASQUIAT** 1960–1988

Big Joy, 1984

acrylic, oilstick and Xerox collage on canvas

218.5 × 172.5 cm (86 × 68 in)

Signed, titled and dated "'BIG.JOY" Jean-Michel Basquiat SEPT: 1984' on the reverse.

Estimate £2,500,000–3,500,000 \$3,970,000–5,560,000 €3,160,000–4,420,000 ₺

PROVENANCE

Mary Boone Gallery, New York

Private Collection, Europe

EXHIBITED

New York, Mary Boone Michael Werner Gallery, *Jean-Michel Basquiat*, 2 March–23 March 1985

Paris, Musée d'Art Moderne de la Ville de Paris, *Passions privées: Collections particulières d'art moderne et contemporain en France*, 18 December 1995–24 March 1996

Milan, Fondazione La Triennale di Milano, *The Jean Michel-Basquiat Show*, September 2006–January 2007

LITERATURE

Passions privées: Collections particulières d'art moderne et contemporain en France, exh. cat., Paris, Musée d'Art Moderne de la Ville de Paris, December 1995–March 1996

T. Shafrazi, J. Deitch and R. D. Marshall, *Jean-Michel Basquiat*, New York, 1999, p. 228 (illustrated)

R. D. Marshal, and J. L. Prat, *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 2000, 3rd ed., pp. 274–75 (illustrated)

The Jean Michel-Basquiat Show, exh. cat., Milan, Fondazione La Triennale di Milano, September 2006–January 2007

Big Joy, executed in 1984, shows Jean-Michel Basquiat at the height of his powers and the pinnacle of his artistic career. Basquiat's short-lived career was notoriously troubled and tormented. The artist had ascended spectacularly through the ranks of New York's high-society art world in the early 1980s, only to succumb to exploitative social and professional pressures, leading to his untimely death at the age of 27. *Big Joy* expounds upon the most important themes in the artist's oeuvre, issues which underline his artistic *raison d'être*: race and identity. Basquiat was the first black artist to break into the white dominated art world and his work reflects the struggles and hardships of a deprived African-American in the face of this ostensible dominance. As a result, Basquiat continually questioned his identity and place in the world, living a life of contradictions and contrasts.

Big Joy, as with much of Basquiat's work, concentrates on the human figure. The focal point is the immense and overwhelming central figure of a black lady – Joy. Standing at roughly seven feet tall, the female figure dwarfs the viewer. The dark tones of the face, hair, arms and legs jump out against the vibrant aurulent backdrop. The figure is thick set, strong and relaxed; she dominates the composition and exudes confidence. *Big Joy* is a panorama of the artist's stream of consciousness, depicting an associative attempt on African-American culture. Not only is Basquiat constructing a social commentary on racial inequality and integration, but he also becomes more personal – he's painting a complex and existential portrait.





Mwana Po mask, Chowke people, East Angola, stained wood, date unknown

"Basquiat's work documents the progressive construction of the artist's discordant identity, of a man grappling with the reality that he could make little use of the patterns available to him – either of his father's existence as an accountant who adopted the ideals of the white middle class, or the ghetto kid attitude of the graffiti sprayer. Basquiat's numerous self-portraits may well be ideal blueprints of the artist as an enraged hero; but they are also terrifyingly bleak documents of inner turmoil and great loneliness." (L. Emmerling, *Basquiat*, Cologne, 2006, p. 88)

This figure derives aesthetically and subjectively from Basquiat's earlier paintings. The face itself is characteristically crude with a primitive mask-like rendering with jewel eyes that bore into the viewer. This is reminiscent of the African mask influence in Picasso's *Les Femmes d'Alger* of 1907 where he departs from traditional European painting. Further, the gridded grid-like mouth offers a disturbing glimpse into the anxious mind of the young artist. It's the female subject, with her life-like body shape, proportionate limbs and human demeanour that makes *Big Joy* so singular. Basquiat's early portraits pay homage to his black American heroes, predominantly male athletes and musicians such as Charlie Parker, Miles Davis, Joe Louis, and Cassius Clay. His portraits of the early 1980s marry the gritty urbanism of his street graffiti with his raw and primitive symbolism. The present lot can be conceived as a triumph, a celebration of Basquiat's new found success, wealth, critical acclaim and acceptance into high society. Several coins visible in the upper left corner rain down onto the figure. The subject is engulfed by a sea of spectacular gold and stands on a patch of fresh green grass, all alluding to Basquiat's new found fame and wealth. Even the very title of the work, *Big Joy*, is indicative of this personal self-fulfillment. In February 1985, shortly after the execution of *Big Joy*, Basquiat featured on the cover of the *New York Times Magazine* with the headline 'New Art, New Money – The Marketing of An American Artist'. Given that five years previously, Basquiat had been living on the streets tagging subways, many would see this as the ultimate rise to success.

Installation view of the Jean-Michel Basquiat exhibition at Mary Boone Michael Werner Gallery, New York, 2–23 March 1985, with *Big Joy* on the left

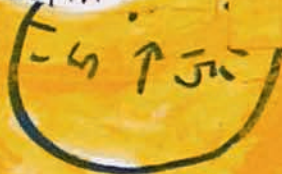




15
AUG

PLUTO.

SOUP
MGI



Q: THEY HAW HV. GMBY
IN TRINIDAD?



ENGLISH
MEANING
SKYBLUE
LAVENDER
CORNFLOWER



HEEL
DE COWS
RES
OF WATER

TRATION)™





Jean-Michel Basquait at Galerie Bruno Bishofberger, Zurich, 1982



Jean-Michel Basquiat in front of Mary Boone Michael Werner Gallery, New York

Big Joy was given pride of place in the seminal exhibition *Jean-Michel Basquiat* at Mary Boone Michael Werner Gallery, New York, in 1985. The work was purchased from the exhibition and has remained in the same private collection since (although it has been on long-term loan from the mid-1990s to the Musée d'art moderne et contemporain in Geneva and then from the early 2000s to the Museum der Moderne, Salzburg, being frequently on public display). The figure reportedly had dark shoes when the painting was purchased (Basquiat painted over the shoes with a turquoise block of paint during the exhibition). Basquiat's first solo gallery show was with Galleria Emilio Mazzoli, Moderna in 1981. Shortly after, he started to work directly with the New York Gallerist Anina Nosei. Nosei provided Basquiat with a stable studio space in the basement of her gallery and an endless supply of materials enabling him to paint as he wished. Mary Boone in New York and Bruno Bischofberger in Zurich would become Basquiat's principal gallerists and both played a key role in the artist's career.

Many of Basquiat's recurring motifs are present in *Big Joy*. A skeleton is evident in the middle right of the canvas, the words "PARASIT", "FLESH" and "SKIN" are visible in the lower right corner. The recurrent portrayal of anatomical components in his work stems from a chance encounter and early fascination with human anatomy. When he was seven, Basquiat was hit by a car whilst playing in the street. During a traumatic hospitalization that resulted in the removal of his spleen, Basquiat's mother gave him a copy of *Gray's Anatomy* which had a profound effect on him. Basquiat recalls, "I remember it just being very dreamlike, and seeing the car sort of coming at me and then just seeing everything through sort of a red filter" (B. Johnson and T. Davis, interview with Jean-Michel Basquiat, Beverly Hills, California, 1985). Furthermore, in typical chaotic fashion, Basquiat has written "TPYA©" in the lower left corner, suggestive of his earlier days, as SAMO©, the rebellious graffiti poet of lower Manhattan in the late 1970s. Basquiat continually paid tribute to the culture of graffiti: "I remember when I first moved to New York, half the walls of downtown were covered with SAMO© graffiti. It was cryptic. It was political. It was poetic. It was funny" (B. Johnson and T. Davis, interview with Jean-Michel Basquiat, 1985).

"I just felt really right. I felt like I was glad that I stuck it out and I was glad that I'd had these hard times."

JEAN-MICHEL BASQUIAT, 1985



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1907

15 **ANDY WARHOL** 1928–1987

Mao, 1973

graphite on paper

101.6 × 76.2 cm (40 × 30 in)

Signed and dated 'Warhol '73' on the reverse.

Estimate £120,000–180,000 \$191,000–286,000 €152,000–228,000 ₺

PROVENANCE

Acquired directly from the artist

Private Collection

Matthew Marks Gallery, New York

Private Collection, San Francisco

In 1972 and 1973, Warhol produced five series of paintings, a portfolio of prints and a series of drawings all based on the same image of Mao Zedong. Warhol's Swiss gallerist Bruno Bischofberger suggested that Warhol should paint the most important figure of the 20th century, Albert Einstein. "Oh," said Andy, "that's a good idea. But I was reading in *Life Magazine* that the most famous person in the world today is Chairman Mao. Shouldn't it be the most *famous* Person, Bruno?" For Warhol, fame was the greatest achievement one could ever make. And as he said about his art, the appearance was more important than the idea. As with the Marilyn or Jacky portrait series, the Mao portraits are widely regarded as among Warhol's most iconic work.

“The Chinese are so nutty.
They don't believe in creativity.
The only picture they ever have
is of Mao Zedong. It's great.
It looks like a silkscreen.”

ANDY WARHOL



Andy Warhol holding 12-by-10 inch *Mao* paintings,
Musée Galliera, Paris, 1974



16 **ANDY WARHOL** 1928–1987

Mao Portfolio (set of 10), 1972

the complete set of ten screenprints in colours, on Beckett High White paper

each: 91.4 × 91.4 cm (36 × 36 in.)

Each signed in ball-point pen and stamp numbered on the reverse. This work is number one from the edition of 250 plus 50 artist's proofs and is co-published by Castelli Graphics and Multiples, Inc., New York.

Estimate £500,000–700,000 \$794,000–1,110,000 €632,000–885,000 ₪

PROVENANCE

Alan Brown Gallery, Hartsdale, New York

Acquired from the above by the present owner

EXHIBITED

Warhol in Colorado, Myhren Gallery, University of Denver, 2011 (another example exhibited)

LITERATURE

Frayda Feldman and Jörg Schellmann, *Andy Warhol Prints: A Catalogue Raisonné 1962–1987*, New York, 2003, pp. 82–83

1972 marked the year President Richard Nixon travelled to China for the state visit to meet Chairman Mao Zedong with the goal of improving relations between the two countries. This event was widely covered by the media, making the portrait of Mao a potent image of political and cultural power. Having a keen eye for celebrity and popular imagery, Andy Warhol completed a series of ten colour screenprints that were based on Mao's portrait. The optical effects of colour, the marks of the brush and the gestural drawings around the face used in this series manifest the new direction of Warhol's style turning away from the mechanical-looking modality of his earlier screenprints.

“I don't think art should be only for the select few, I think it should be for the mass of American people and they usually accept art anyway ... I'm not the High Priest of Pop Art ... I'm just one of the workers in it.” **ANDY WARHOL**







“It wasn’t my reality, but it can become your reality when you start to possess it.”

RICHARD PRINCE

17 **RICHARD PRINCE** b. 1949

Untitled (Girlfriend), 1993

Ektacolour print

152.4 × 101.6 cm (60 × 40 in)

Signed, dated, and numbered 'Prince 1993 ap' on the reverse. This work is the artist's proof aside from the edition of two.

Estimate £220,000–280,000 \$349,000–445,000 €278,000–354000 ₺

PROVENANCE

Private Collection, New York

LITERATURE

N. Spector, *Richard Prince*, Germany, 2007, p. 158 (illustrated)

H. Cantz, *Richard Prince Photographs*, Ostfildern-Ruit, 2002, p. 137 (illustrated), p. 159 (illustrated)

Untitled (Girlfriend), from 1993, is a provocative work by the artist Richard Prince. A true portraitist, Prince is revered as one of the most challenging, prolific contemporary artists of his generation. In his *Girlfriends* series, Prince astutely dissects reality, his shrewd vision transforms, vitally repositioning images and instilling in them forceful identity. The artist powerfully revitalises his subject, giving prominence to the overlooked. Prince's fragmented portraits of women scrutinize issues of gender and the manifestations of culture. Prince's 'girlfriends' have been selected, re-photographed and cropped by the artist. The process of being cut from their original crowded magazine pages and placed in the sphere of art raises a fascinating discussion. *Untitled (Girlfriend)* is derived from the once popular imagery in American biker magazines such as *Easy-riders* and *Iron Horse*. As the artist himself suggests, "I like the idea of trying to present work that's factual, that's based in reality, even though it's still somewhat unbelievable. I don't particularly like to make things up and I don't particularly like to get too creative" (in N. Skukur, 'Interview with Richard Prince', *Russh Magazine*, 2010).

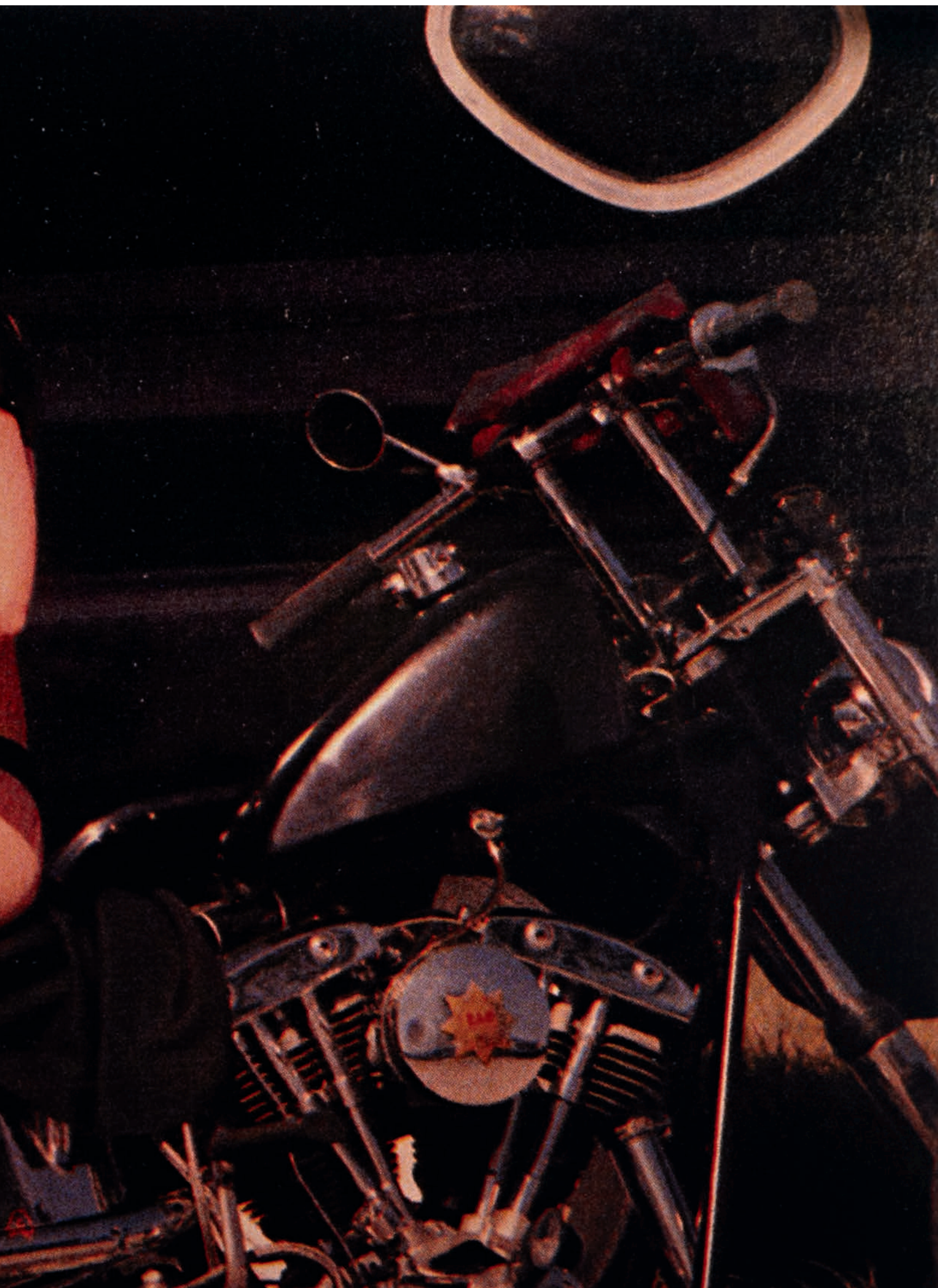
The present lot depicts a young, semi-nude woman posing on the back of a motorcycle. The powerful comment which the image construes would certainly have been overlooked in its original context. In Prince's work, the marginalised is upheld and in transcending its background, the artist irreversibly alters the image's relevance. By placing *Untitled (Girlfriend)* within the context of art, Prince lends resonance and meaning to a once anonymous portrait. Consequently, in the *Girlfriends* series, every photographic fault, such as a grainy lack of focus or saturated

light, becomes a vital element contributing to the work. Prince's constructions artfully emphasize their bad colour, bad lighting and stiff poses. Fundamentally the subjects, the 'girlfriends', have advanced from their amateur posing as objectified possessions alongside the men's motorbikes. Just as the *Cowboys* series produced by Prince a decade earlier embodies an iconic representation of American masculinity, *Untitled (Girlfriend)* marks a reversal of this message. Whereas the 'cowboys' were costumed, choreographed and photographed by advertising professionals, the 'girlfriends' were set up by their boyfriends.

Richard Prince suggested of his work, "I think many of these pictures have their own egos and they have an imagination of their own. That's my own particular reaction. I also think the biker chick is perhaps a more realistic representation than the Grace Kelly girl-next-door. I mean, the biker chicks are the girls next door" (quoted in B. Wallis, 'A Conversation with Richard Prince', *Art in America* 81, November 1993).







18 **GEORGE CONDO** b. 1957

Daphnée, 2006

oil on canvas

152.4 × 132.1 cm (60 × 52 in)

Signed and dated 'Condo 06' on the reverse.

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000 ₺

PROVENANCE

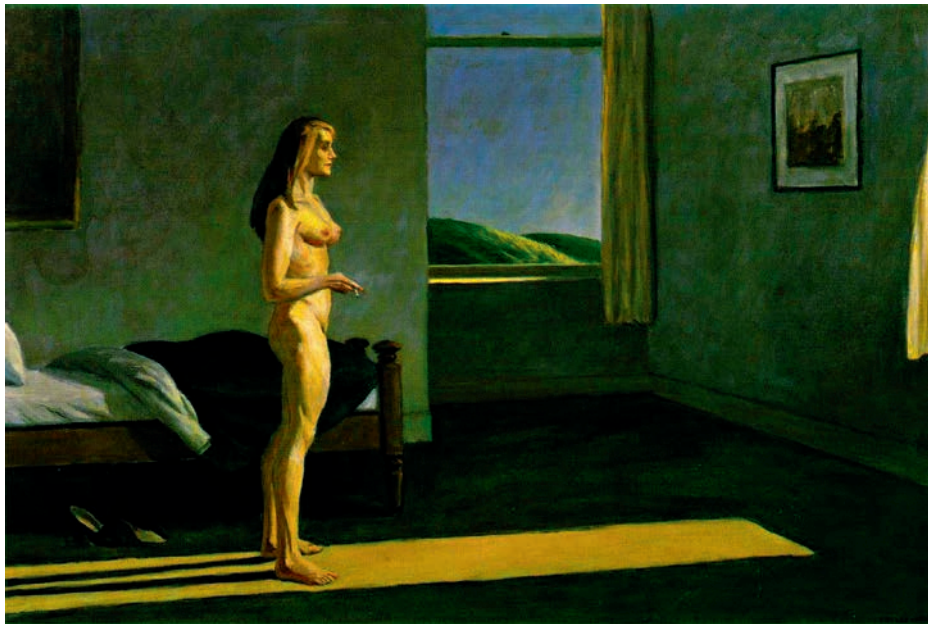
Galerie Andrea Caratsch, Zurich

Private Collection

“I thought a little about Hopper capturing the despair of loneliness, Hopper always uses a surprising colour here and there in his painting, and the sorrow is suspended with a touch of light.”

GEORGE CONDO





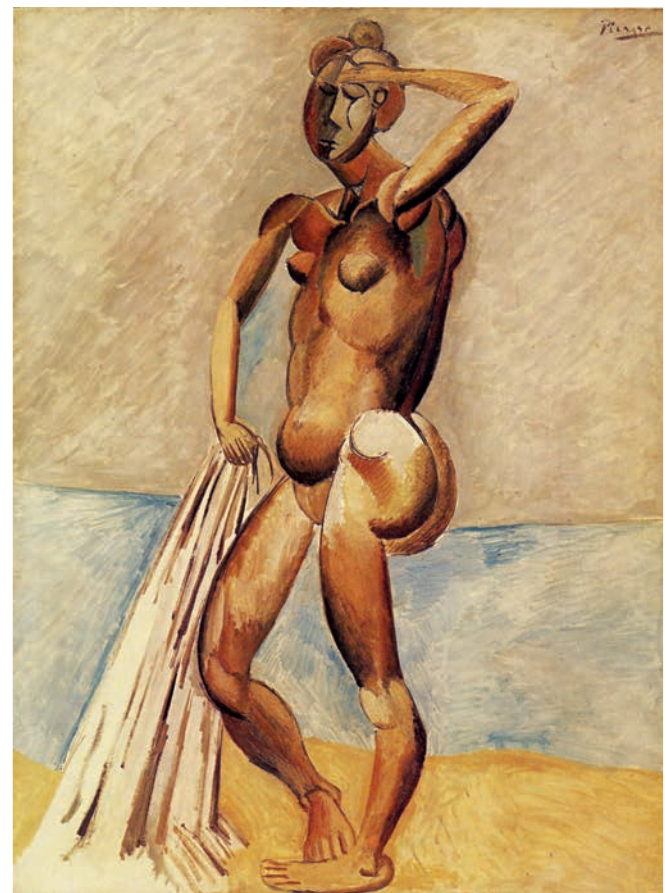
Edward Hopper, *A Woman in the Sun*, 1961, The Whitney Museum of American Art, New York

Anchored by a lump of stone and a wooden lower limb, George Condo's *Daphnée* is poised, quite literally, between a rock and a hard place. Condo has posed his muse in a vulnerable position, naked with her legs apart, yet contrasting her awkward posture with the casual ease of a cigarette in hand. The smoke drifts up from the same hand which holds her midriff with a maternal gesture, giving the viewer the sense that there may be a wry irony within the work. It is this ambivalence to Condo's work which has come to epitomise his manner and ultimately to test "the outer suburbs of our acceptability". (Mental states)

George Condo's career took root in the thriving New York art scene over thirty years ago. While his fellow artists and friends such as Keith Haring and Jean-Michel Basquiat were developing their signature street art styles, Condo took on "the burden of painting". His extensive career has seen him take on this tradition with gusto, navigating through the riches of art history, utilising both traditional techniques and subject matter as means to harnessing his vivid imagination. Primarily working in oil paint and adopting the traditions of portraiture, he dismantles the reality of his subjects and reconstructs them in morphed caricatures, often with disturbing yet fascinating results. The artist describes his style of work as Artificial Realism, defining it as being "about dismantling one reality and constructing another from the same parts".

Within these playful works, the viewer can see a distinct lineage which descends from the brush strokes of Pablo Picasso and Francis Bacon, but perhaps most interestingly, *Daphnée* pays homage to another great artist from the 20th century, and a fellow countryman, Edward Hopper. Hopper, whose work explored the modern American life with scenes depicting isolation, despair and contemplation. Through his masterful use of light, Hopper intended for us, the voyeurs, to be struck by the air of expectation in his scenes – reinforcing this through the blank stares of his subjects. Condo has taken this exploration one step further, by facing his characters towards the viewer; he makes us not so much a voyeur but rather a participant within his work. This revisiting of Hopper's work led Ralph Rugoff, Director of the Hayward Gallery in London, to describe Condo's output as "a kind of delirious translation and updating of Edward Hopper's melancholy images of alienated urbanities".

Condo's standing today as one of America's leading painters is due not only to his sheer ability as an artist but must also be due in part to his often witty and knowing takes on the portraiture of the past. In this oscillating between the past and the present, between high and low art, between the scream and the smile, Condo's work is by turns eclectic and entertaining. With this in mind, it is little wonder that he has often been described as an artist's artist.



Pablo Picasso, *Bather*, 1908–09



- 19

DAMIEN HIRST

b. 1965

Sad Steps – Life Fulfilled, 2006

butterflies and household gloss on canvas

227.6 × 121.9 cm (89 5/8 × 47 7/8 in)

Signed, titled and dated 'Damien Hirst "Life Fulfilled" 2006' on the reverse.

Estimate

£500,000–700,000

\$794,000–1,110,000

€632,000–885,000

♣

‡
- PROVENANCE

Gagosian Gallery, Los Angeles
- EXHIBITED

Los Angeles, Gagosian Gallery, *Damien Hirst: Superstition*, 22 February–5 April 2007
- LITERATURE

M. Wilner, *Damien Hirst: Superstition*, London, 2007, p. 101 (illustrated)



The nature of existence is a preoccupation woven through Damien Hirst's extraordinary body of work. Drawing on the natural world, most famously in works such as *The Physical Impossibility of Death in the Mind of Someone Living* (1991), it is a preoccupation that he explores with wit, bravura and an inventive symbolism. His so-called butterfly paintings, of which *Sad Steps – Life Fulfilled* is a spectacular example, demonstrate well how Hirst's art cleverly combines natural phenomena and the works and ambitions of man in the service of his themes religion, science and death, all the while subverting our expectations.

Sad Steps – Life Fulfilled was included in the internationally renowned exhibition 'Superstition' at Gagosian Gallery in Beverly Hills in 2007. The exhibition consisted of a substantial collection of Hirst's butterfly paintings, and marked an extension of the artist's so-called *Kaleidoscope* series which had begun in 2003 (Hirst's first butterfly painting was exhibited at the Woodstock Street Gallery's 'In & Out of Love' exhibition in 1991).

Hirst's creation is not intended to simply remind us of the harsh reality of our eventual demise, but rather it is a subtle reference to the transience of existence. The 'Sad Steps' of the title is derived from a poem of that name by Philip Larkin in his 1974 collection *High Windows*. Larkin's poetry is characterised by a certain fatality and despair in the face of life

"I think I've got an obsession with death, but I think it's like a celebration of life rather than something morbid. You can't have one without the other."

DAMIEN HIRST

punctuated by the occasional moment of transcendence and hope (the 'high windows' of the collection's title). As with much of Hirst's work, *Sad Steps – Life Fulfilled* is intended as a visual metaphor for our own lives and for reflection: "I want to make artwork that makes people question their own lives, rather than give them any answers. Because answers always turn out to be wrong further down the line, but questions are exciting forever" (Damien Hirst, 'Interview with Robert Ayers', *ARTINFO*, 14 March 2007).

The present lot consists of thousands of meticulously organised butterfly wings, arranged in vibrant layers. The viewer, as the artist no doubt intends, is seduced by the splendour and symbolic power of the painting. Each wing makes an individual contribution to the pulsating, symmetrical patterns which dance across the work's intricate surface. The rich diversity in shape, colour and size demonstrates the vast range of butterfly species used by Hirst when creating this monumental work. Yet the alarming nature of the work's construction – thousands of dead butterflies glued to the surface – undermines the scale and beauty of the piece. Hirst's insects are trapped forever in their geometric structure, simultaneously rendering both the beauty and cruelty of the natural world. The exquisite colours of the wings distracts us from the unsettling truth of the work's making.

Sad Steps – Life Fulfilled mimics the shape, colour and design of stained glass windows. There is common ground too in the immense amount of detail and specialisation required of the craftsmanship to make Hirst's butterfly paintings and stained glass windows. There was no doubt a spiritual aspect to the making of the medieval windows which were designed to be didactic as well as uplifting and it is evident that Hirst intended this reference to reverberate in his own modern secular work. Experiencing the visual impact of *Sad Steps – Life Fulfilled*, especially in the way that it was installed in the 'Superstition' exhibition, is intended by the artist to evoke the feeling of reverence and awe as when seeing the windows of Gothic cathedrals such as Chartres, Canterbury or Notre-Dame de Paris. Yet, of course, Hirst's butterfly paintings are viewed on a gallery wall with artificial light, subverting the very response that the works evoke.

Sad Steps – Life Fulfilled is a highly complex work both in its construction and in its symbolism. Its beauty is in many ways a very modern one. It is breathtaking but it is also ironical, and it is easy to see how such works have made Hirst one of today's most successful and important artists.



Damien Hirst, *Sad Steps – Life Fulfilled*, 2006 (detail)



Installation view with the present lot on the right, *Damien Hirst: Superstition*, Gagosian Gallery, Beverly Hills, 2007

○ 20 **ANDREAS GURSKY** b. 1955

Rimini, 2003

colour coupler print mounted on Plexiglas in artist's frame

297 × 207 cm (117 × 81 1/2 in)

Signed 'Andreas Gursky' on a label affixed to the reverse. This work is number two from an edition of six.

Estimate £400,000–600,000 \$635,000–953,000 €506,000–759,000 ♣ ‡

PROVENANCE

Matthew Marks Gallery, New York

Acquired from the above by the present owner

EXHIBITED

New York, Matthew Marks Gallery, *Andreas Gursky*, 8 May–24 June 2004 (edition unknown)

LITERATURE

Andreas Gursky, exh. cat., Istanbul Museum of Modern Art, Istanbul, 2007, p. 97 (another example illustrated in colour)

Andreas Gursky. Werke – Works 80–08, exh. cat., Krefeld, Kunstmuseum Krefeld, Haus Lange und Haus Esters, 2008, p. 205 (another example illustrated in colour)





Andreas Gursky, *Montparnasse*, 1993

Rimini, from 2003, is a work by Andreas Gursky, one of the world's most significant artists working in the photographic medium. He has helped to elevate photography to reach its rightful place in the world of contemporary art. Gursky's photographs depict the images of colossal architecture and landscapes, rural and urban – they embody today's globalised world. Be it stock exchanges, window displays, libraries, facades of buildings, town landscapes – through these images the artist recreates the map of the post-modern civilized world.

Rimini shows the Italian shoreline from a very high vantage point, typically for Gursky who photographs from a bird's-eye view. The tension between micro and macro that is so characteristic of Gursky's body of work is evident in the present lot, where the grandeur of the scale of the image of the shoreline is juxtaposed to the elaborate details of the umbrellas and sun beds spread across the sand in an extremely organised manner – nothing in this, what could be thought at first, overcrowded image seems out of place, but rather flows together dynamically to create a harmonic composition. Gursky takes the natural environment of the beach but alters it, making it much organised, repetitive, with deepened colours in

order to highlight the sublime in the image. The repetition of umbrellas of the same colour, most probably manipulated by the artist, fills the image with artificial infinity and allows it to develop its own dizzying dynamic. The idea of manipulating landscape could also be seen in the work of Christo and Jean-Claude, who were famous for creating temporary but overwhelming environmental works of art. Gursky's works are highly detailed but detached, conveying no personal emotions, digitally manipulated to distance them from the imperfections of reality. Rather acting as a 'façade', a carefully orchestrated spectacle, these images illustrate the alienation of today's globalized world.

Gursky experiments with photography through his constant digital manipulation, so that the viewer is left puzzled questioning what has been changed with the help of technology and what has been left untouched, still representing the reality. Like in *Montparnasse*, from 1993, where one wonders if the artist has manipulated the photograph to make the apartment building look longer than it is in real life, in *Rimini*, one wonders if the artist perfectly situated the umbrellas along the shore, and deliberately arranged them by colour, in order to create the artificial infinity at the grand scale in his constant strive for the sublime.



Christo and Jeanne-Claude, *The Umbrellas, Japan-USA*, California, USA site, 1984–91



21 **GERHARD RICHTER** b. 1932

Abstraktes Bild, 1977

oil on canvas

200 × 300 cm (78 3/4 × 118 1/8 in)

Signed and dated 'Richter 1977' on the reverse.

Estimate £2,500,000–3,500,000 \$3,970,000–5,560,000 €3,160,000–4,420,000 ♣ ‡

PROVENANCE

Acquired directly from the artist

Private Collection, Germany

Greenberg Van Doren Gallery, New York

Private Collection

EXHIBITED

Berlin, Haus am Waldsee, *On the Trail: Stober Collection*, 12 September – 1 November 1987

London, Whitechapel Art Gallery, *Gerhard Richter: Abstract Paintings*, 14 March – 22 April 1979

Eindhoven, Stedelijk van Abbemuseum, *Gerhard Richter: Schilderijen / Paintings*, 8 October – 05 November 1978

Düsseldorf, Konrad Fischer Galerie, *Gerhard Richter*, 22 October – 22 November 1977

LITERATURE

J. Harten, K.-H. Hering, et.al., *Gerhard Richter. Bilder = Paintings 1962 – 1985*, Cologne, 1986, p. 388 (mentioned), p. 209 (illustrated in colour)

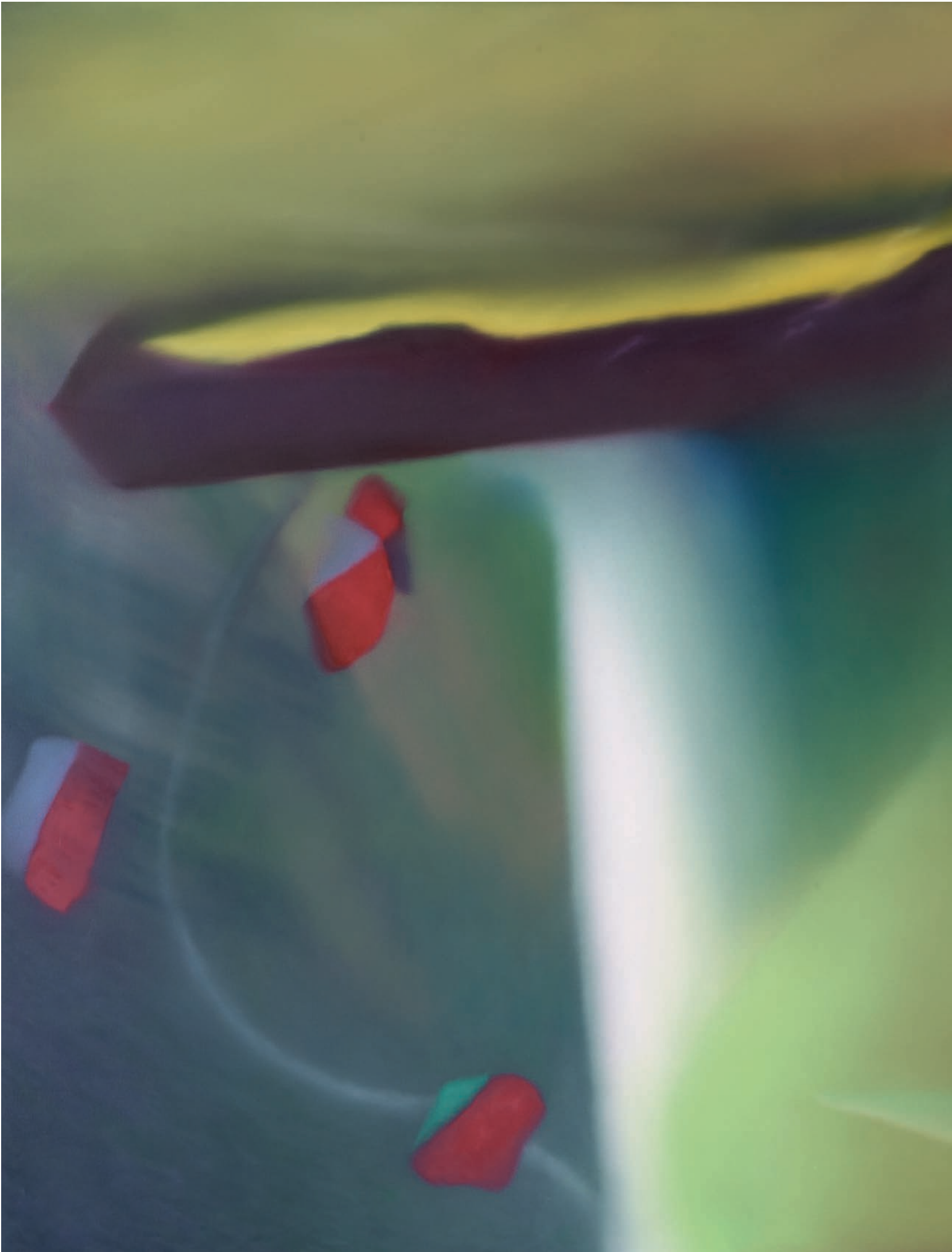
A. Rorimer, D. Zacharopoulos, *Gerhard Richter. Paintings*, Marian Goodman Gallery/Sperone Westwater, New York, 1987, p. 6 (mentioned)

B. Buchloh, ed., *Gerhard Richter Werkübersicht/Catalogue Raisonné 1962–1993, vol. III*, Ostfildern-Ruit, 1993, no. 429 (illustrated in colour)

D. Elger, *Gerhard Richter. Maler*, Cologne, 2002, pp. 295, 296, 451 (mentioned)

E. Kiffel, R. Buschmann, et.al., *Inside the Studio. Erika Kiffel fotografiert Gerhard Richter*, Cologne, 2008, p. 9 (mentioned), pp. 64, 66 (illustrated)

H. Friedel, R. Storr, *Gerhard Richter. Rot-Gelb-Blau. Die Gemälde für BMW*, Munich, 2011, p. 102 (illustrated in colour)







Gerhard Richter, *Detail (Red-Blue)*, 1970, (oil on canvas, 200 × 300 cm)

“Art is the highest form of hope.”

GERHARD RICHTER

“A lot of people find other mediums more attractive – put a screen in a museum and nobody wants to look at paintings any more. But painting is my profession, because it has always been the thing that interested me most. And now I'm of a certain age, I come from a different tradition and, in any case, I can't do anything else. I'm still very sure that painting is one of the most basic human capacities, like dancing and singing, that makes sense, that stays with us, as something human.”

(Gerhard Richter in conversation with Nicolas Serota, Sprint 2011, quoted in M. Godfrey and N. Serota, eds., *Gerhard Richter | Panorama*, London, 2011, p. 15)

Abstraktes Bild, painted in 1977, belongs to a body of work by Gerhard Richter known as Soft Abstracts in which the artist explores the idea of a 'blown-up', the enlarged, zoomed-in image that is familiar from examining a painting up close or inspecting the surface through a magnifying glass. The artist projected enlarged photographs of variously coloured brushstrokes and copied the images onto the canvases creating abstract images as a result. The Soft Abstracts series was a continuation of Details, an earlier series of works made in 1970, in which Richter painted details of thick oil paint, extrapolating them in size to fill the large canvases.

The effect of the blown-up image in *Abstraktes Bild* is not simply the increase in size, but the transformation of the identity of the initial reference image and the subsequent impact on the viewer. Richter explains the objective of the enlargement in a letter to Benjamin Buchloh in the same year the present lot was created: “The outsize Blown-Up, which allows you to cheat, is for the time being the only form that can make real and comprehensible the ‘message’ that I want to present as fascinatingly as possible” (M. Godfrey, N. Serota, ed., *Gerhard Richter | Panorama*, p. 126). The Soft Abstracts were a bridge towards his later ‘free’ abstract paintings at which point the artist had ceased to use photographs as a starting point and began to employ a squeegee to drag the paint across the surface creating giant brushstrokes.

In *Abstraktes Bild*, Richter uses pastel blues and yellows to create soft geometrical shapes that flow in and out of each other resulting in a fluid composition of immense atmospheric quality, half way between a



Gerhard Richter, *Seascape (Cloudy)*, 1969 (oil on canvas, 200 × 200 cm)



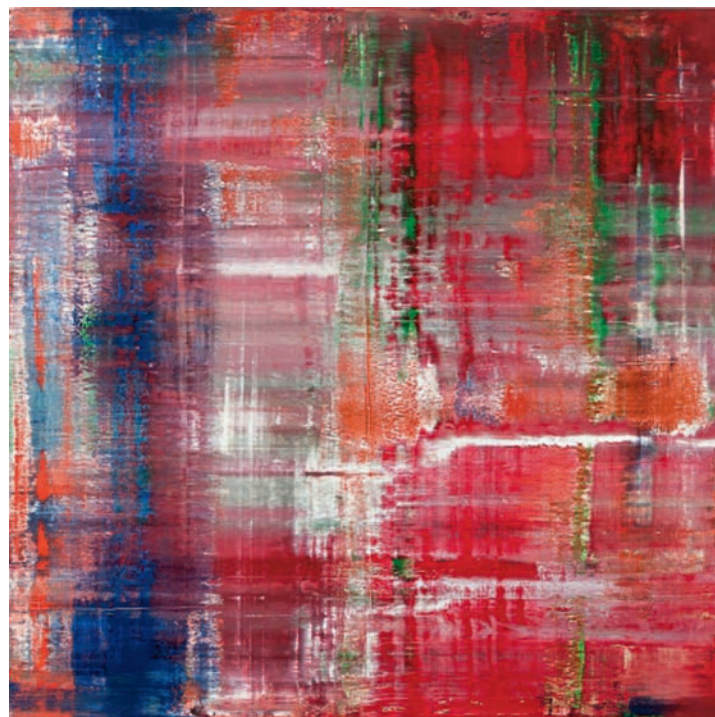
Gerhard Richter in his studio, Bismarckstrasse, Cologne, 1980s

“It’s not that I’m always thinking about how to make something timeless, it’s more of a desire to maintain a certain artistic quality that moves us, that goes beyond what we are, and that is, in that sense, timeless.”

GERHARD RICHTER



Gerhard Richter's studio, Fürstenwall, Düsseldorf, 1965



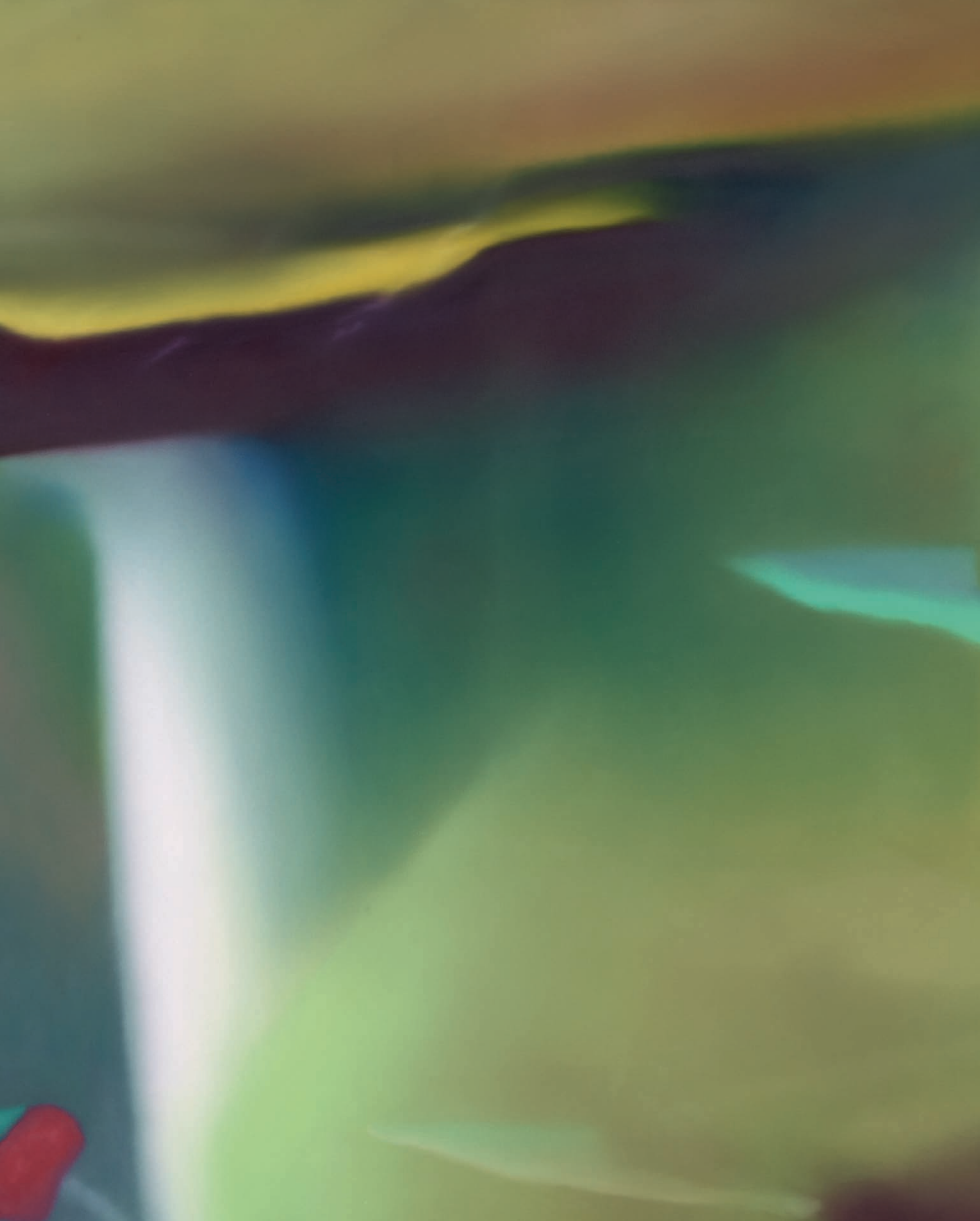
Gerhard Richter, *Abstraktes Bild* (Abstract Painting), 1993
(oil on canvas, 240 × 240 cm)

a landscape painting and an abstraction. The present lot evokes Richter's cloud and seascape paintings from the late 1960s and early 1970s (which predated the Detail paintings), yet it still remains highly abstract. There is an interesting ambiguity apparent here, too, between this abstraction and the mechanical enlargement of the 'figurative' source image from which the final image is derived. In fact, the abstract and the figurative have lived alongside each other throughout Richter's oeuvre, and have done so since his first photo-realist works of the early 1960s.

It is by processes such as this that Richter has consistently challenged traditional approaches to painting and that have made him one of the most important painters of the past 50 years. From his early series of photo-realist black-and-white paintings, where he uses just shades of grey, through his Colour Charts to his Abstract Paintings, of which the present lot is such a beautiful example, Richter has redefined painting for the present age.

“Abstract paintings are fictitious models because they visualize a reality, which we can neither see nor describe, but which we may nevertheless conclude exists. We attach negative names to this reality; the un-known, the un-graspable, the infinite, and for thousands of years we have depicted it in terms of substitute images live heaven and hell, gods and devils. With abstract painting we create a better means of approaching what can be neither seen nor understood.”

(Gerhard Richter, in *Gerhard Richter: Paintings*, exh. cat., Museum of Contemporary Art, Chicago, 1988, p. 107)



22 **ANSELM KIEFER** b. 1945
Dein Haus ritt die finstere Welle, 2006
oil, emulsion, acrylic, charcoal, lead boat, branches, chair and plaster on canvas
291 × 331 × 81 cm (114 1/2 × 130 3/8 × 32 in)

Estimate £500,000–700,000 \$794,000–1,110,000 €632,000–885,000 ♣

PROVENANCE
Galerie Thaddeaus Ropac, Salzburg
Acquired from the above by the present owner

“I believe above all that I wanted to build the palace of my memory,
because my memory is my only homeland.”

ANSELM KEIFER









above and opposite Anselm Kiefer's studio

'The Only Light' by Paul Celan

The lamps of fear are bright, even in the storm.
Cool on the keel of the leafy boats, they approach your brow:
You wish they would break against you, for are they not glass?
You hear the milk dripping now, as you drink from the splinters
the juice that when sleeping you sipped from the mirrors of winter:
your heart was filled with snowflakes and your eyes were heavy with ice,
your hair was soaked with sea-foam, and they pleated you with birds...
Your house rode the dark waves, but it sheltered a line of roses;
as an ark it left the road, thus saving you in disaster:
O the white gables of death – their village as at Christmas!
O sleigh ride through the air – and yet you did return,
and climbed the tree like a boy, from where you now keep watch:
that ark is floating near, and yet it's brim-full of roses,
the boat are racing up with the flashing lamps of fear:
perhaps your temples are bursting as their crew leaps onto the shore,
and then puts up the tents, as your skull arches to heavens –
your hair is soaked with sea-foam, and your heart is heavy with flakes

(translated from the German by David H. Wilson and reprinted in
Anselm Kiefer / Paul Celan, 2007, p. 219)

Dein Haus ritt die finstere Welle (Your House Rode the Dark Wave), by the German artist Anselm Kiefer, is part of a large body of work dedicated to the Jewish poet Paul Celan (1920–1970). Celan's poetry, inextricably linked with the memory of the Holocaust, has influenced Kiefer's work for more than twenty-five years.

The present lot, executed in 2006, is based on a series of photographs taken by Kiefer of Salzburg's hinterland. Looking more like battlegrounds than harvested fields, the scenes and their perspectives became a *leitmotif* of this series. Referring to the Salzburg photographs, Kiefer says "And suddenly, these stumps made me think of runes. It was then that I remembered that Paul Celan had written a poem containing the words autumn's runic weave. The result was an exhibition on Celan" (Kiefer, in an interview by Horst Christoph and Nina Schedlmaer, *Profil*, 6 August 2005, pp. 109–10).

The content of the work alludes to an early poem of Celan titled 'The Only Light'. The poem references three historical periods: Genesis 7–8 with the biblical story of the Flood, the departure of Jews that evaded Nazi concentration camps on overcrowded boats to Palestine, and third, a reference to Celan's series *Gegenlicht* (see Andrea Lauterwein, *Anselm Kiefer, Paul Celan: Myth Mourning and Memory*, London: Thames & Hudson, 2007, p. 219).

The title of the painting cites the eighth line of the poem and is inscribed in the top left-hand corner of Kiefer's work. Other lines from the poem are inscribed along the furrows in the field, encouraging us to decipher the furrows as trenches and the stumps as runic inscriptions. These lines read: "As an ark it left the road, thus saving you in disaster", "The lamps of fear", "You hear the milk dripping now" and "Milk that you drink from the splinters".

From the content to the use of symbolic materials such as sand, straw, hair, and ashes, we can observe Kiefer's re-envisioning the poet's imagery. By adding found materials to the painted surface of his immense tableaux, Kiefer invents a compelling third space between painting and sculpture. The thick paint evokes the texture of snow combined with the powerful presence of the lead boat and the branches placed on a wooden chair.

"One always wants to be someone else. I myself
would like to be a poet, and use nothing but a pen."

ANSELM KIEFER



23 **MIQUEL BARCELÓ** b. 1957

Sinonimies, 2004

mixed media on canvas

122.5 × 177 cm (48 1/4 × 69 5/8 in)

Signed, titled and dated 'Barceló, Sinonimies, 3.VII.04' on the reverse.

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000 ♣

PROVENANCE

Galerie Bruno Bischofberger, Zurich

Acquired from the above by the present owner

EXHIBITED

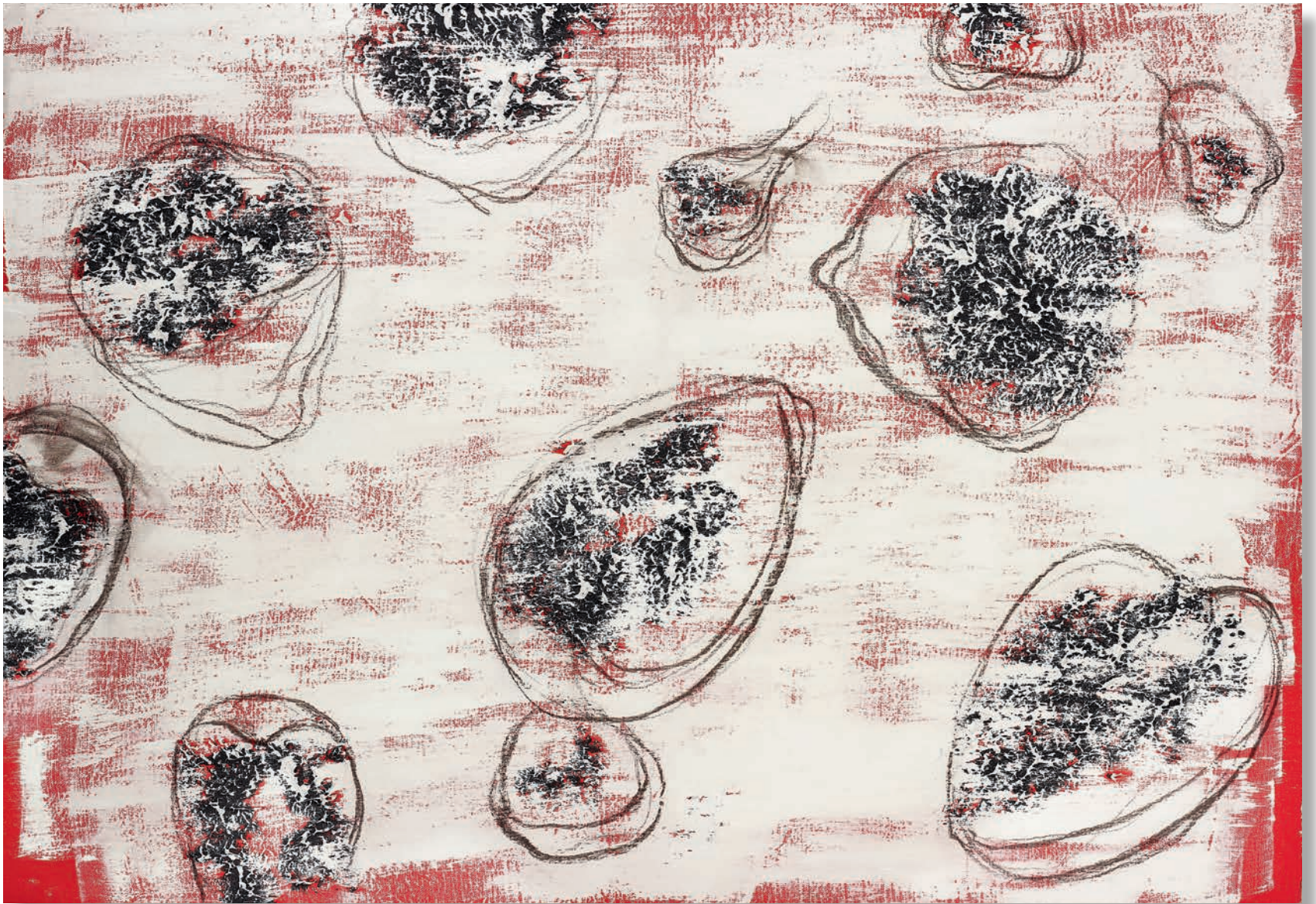
San Sebastian, Kubo Kutxaespacio Del Arte, *Miquel Barceló*, 3 May–17 July 2005

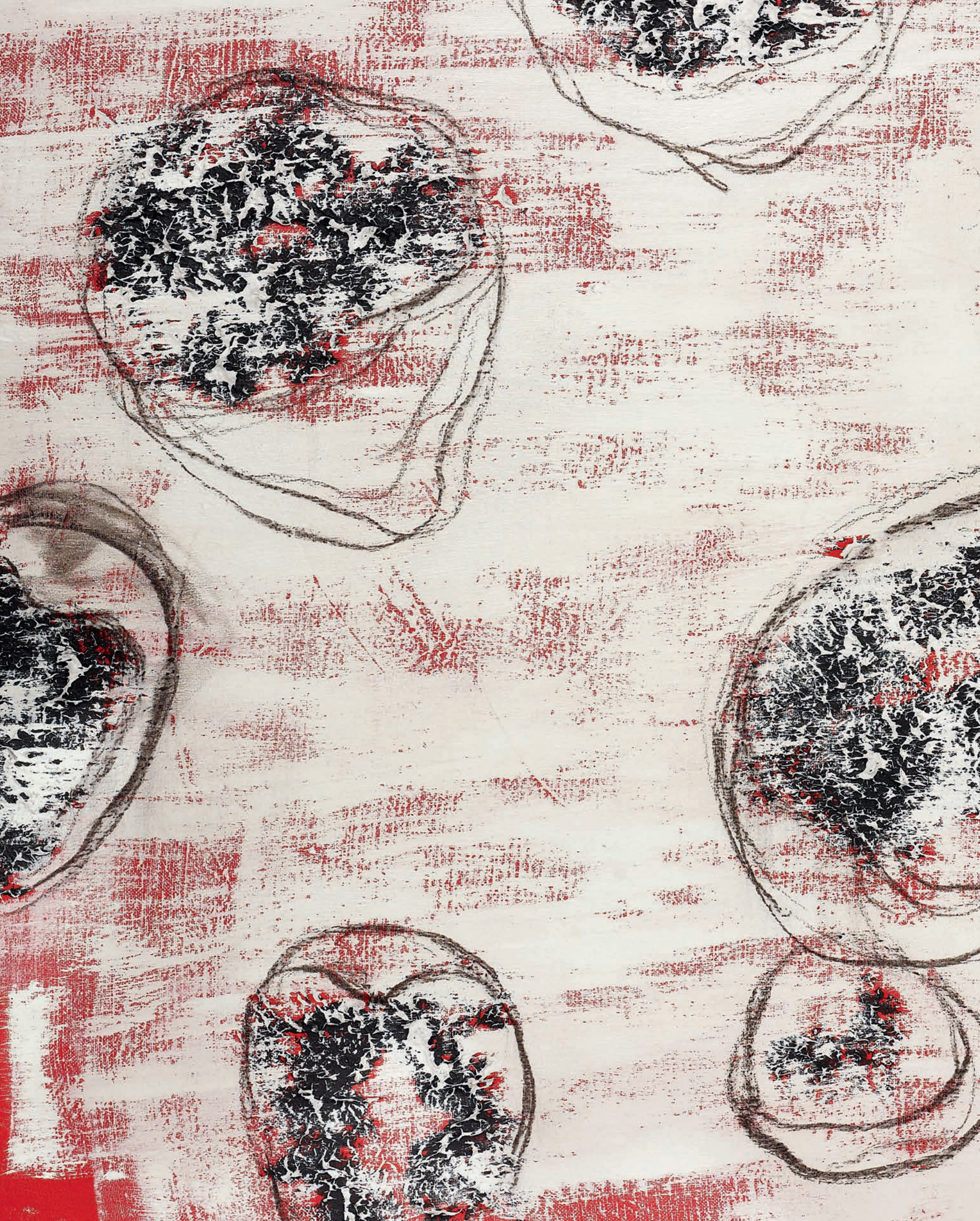
LITERATURE

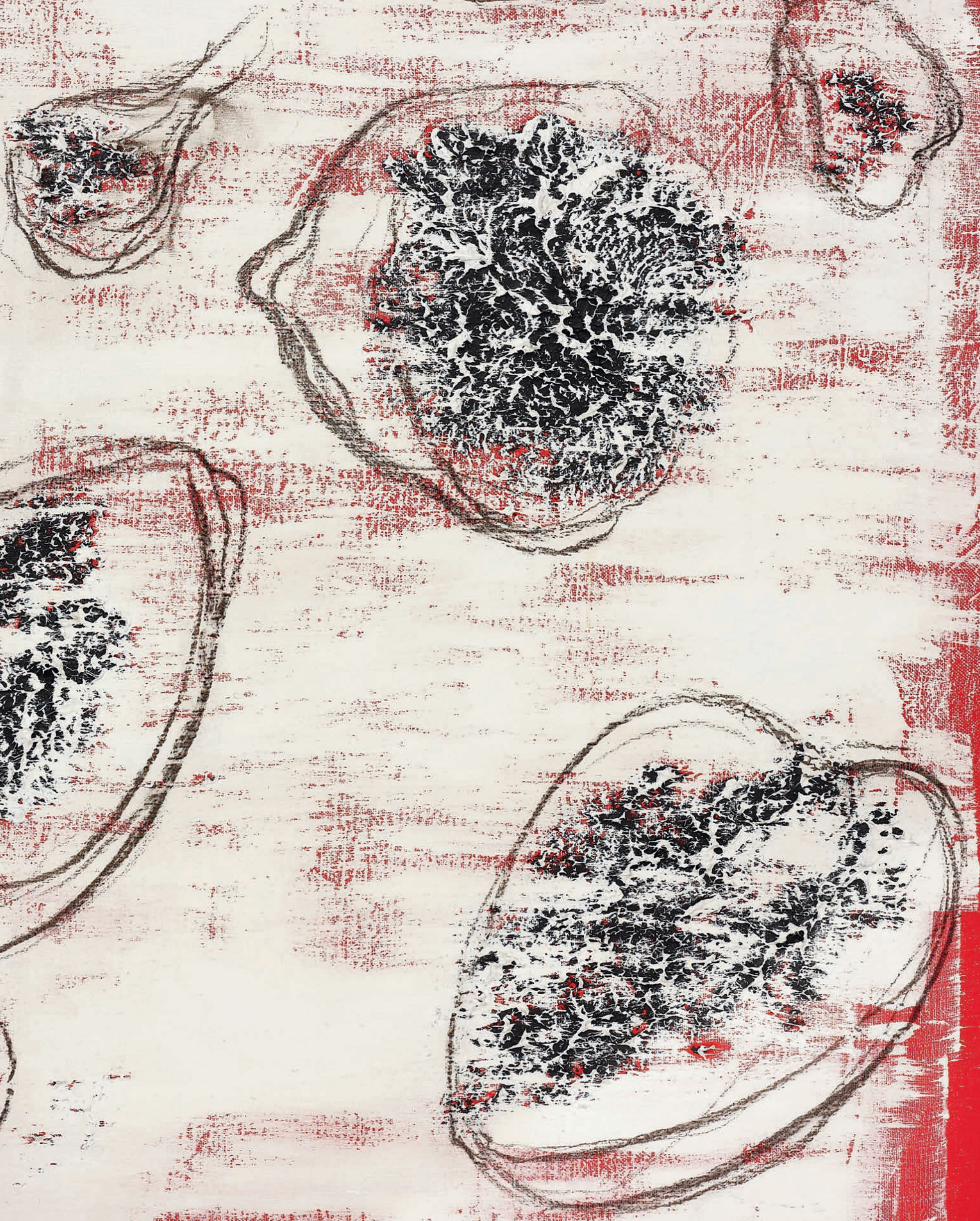
C. Etxepare Zugasti, R. Argullol, D. Ashton, *Miquel Barceló – Las formas del mundo / Obra reciente*, exh. cat., Kubo-Artearen Kutxagunea, San Sebastian, 2005, p. 69 (illustrated in colour)

“Painting is something that stains: in adolescence
I realised that it was something inevitably dirty.”

MIQUEL BARCELÓ







“I like the phenomenology of painting to look like nature.”

MIQUEL BARCELÓ



Antoni Tàpies, *Great Painting (Gran pintura)*, 1958. Oil with sand on canvas, 199.3 × 261.6 cm (78 1/2 × 103 in).
Solomon R. Guggenheim Museum, New York. 59.1551

Miquel Barceló's work is about materials, about 'matter', and *Sinonimies*, painted in 2004, is a spectacular example of the Mallorcan artist's technique. The thick impasto and layering of paint are typical of his work and form his key subject. It has been a presence for him since childhood: "The backpack I would take to school was always full of bird dung, of shit collected from everywhere," he has recalled, "I realized right away that I couldn't even use a pen without making a mess and getting stains all over me. Real painting is something that stains: in adolescence I realised that it was something inevitably dirty" (Miquel Barceló in an interview with Ramón F. Reboiras, *El Independiente*, 26 January 1990). Influenced by fellow Catalan artists such as Antoni Tàpies and Joan Miró, Barceló continues to paint in the tradition of Catalan art while making it his own. In his work, Barceló continues the tradition of gestural painting of Art Informel and, like Tàpies in his *Great Painting* from 1958, uses abundant texture to create a vibrant, contemplative composition that references the reality and acts as an object of meditation.

The physicality of painting allows the viewer to step into the landscape in front of them. The painterly and richly textured *Sinonimies* depicts fruits abstracted against a white and red background. Such images of the land

and the nature and culture of the artist's homeland have been common in his work since his first trip to Africa in 1988. He found his trip inspirational and the African landscape became a key element and motivation in his work: "[Africa represents] a kind of overall cleansing. The first reaction I always have when I arrive in Mali is to realise the uselessness of things. One paints out of pure necessity there. In Paris or here [in Mallorca], by always painting in the same studio, you come to forget the essence of the affair. In Mali I get back in touch with the essence of the act of painting" (Miquel Barceló, interview with M. F. Sánchez, *La Esfera*, no. 10, March 1992, in *Miquel Barceló: 1987–1997*, exh. cat., Museu d'Art Contemporani de Barcelona, 1998, p. 19).

Barceló employs a physical, impulsive process of painting that involves vigorous brushwork, and the pouring and dripping of paint: "It is the materials that give an image and not the reverse" (Miquel Barceló quoted in Eric Mezil ed., *Terramare: Miquel Barceló, Collection Lambert en Avignon*, 2010, p. 221). *Sinonimies* is a superb example of this process and of how materials are the very substance and inspiration of Barceló's work – and how matter is key to creating spiritually profound images.



Artist's studio, Paris

24 **RICHARD PRINCE** b. 1949

Untitled (Mumbai After Dark), 2009

inkjet and acrylic on canvas

150 × 188 cm (59 × 74 in)

Signed and dated 'Prince 2009' on the overlap.

Estimate £300,000–500,000 \$476,000–794,000 €379,000–632,000 ₺

PROVENANCE

Gagosian Gallery, New York


Acquired from the above by the present owner

मुम्बई

अर्प
दार्क

panama books

BY
FUSION
RYDER



Untitled (Mumbai After Dark), from 2009, marks the beginning of the collaboration between the artist Richard Prince and the fashion brand Louis Vuitton. The design brand's creative director Marc Jacobs stated in an interview that after he had asked Prince to collaborate with him, Prince started to look for cheap paperbacks that were set in exotic cities with 'after dark' in the title. As Jacobs put it, "[Prince] asked me, what about Louis Vuitton after dark?" (this and the following quotations are from N. Skukur, 'Interview with Richard Prince', *Russh Magazine*, 2010).

"The *After Dark* series is another subject matter that's just starting for me. It started when I met with Marc Jacobs a couple of years ago. I started to come up with some ideas for a campaign and one of the ideas was Louis Vuitton after dark. I also just remembered I had all these 'After Dark' books in my library and what I liked about them was, aside from the suggestion of what that actually means, the books had been written in all these different cities that I would find. I tried to hunt them down and every country seemed to have an 'After Dark' book. I liked the little text that went with it and I liked the font."

Not only did the Louis Vuitton Spring collection in 2008 spark the *After Dark* series, it also was inspired quite directly by Prince's *Nurse Paintings*. One year later, Prince covered the entire exterior of the Hong Kong Museum with printed fabrics featuring bright colours and animated graphics in close collaboration with Louis Vuitton. Each panel illustrates after-midnight stories in different cities around the world, with every other panel representing 'Hong Kong After Dark'. Prince remarked: "It was sort of like a performance that evening [at the opening of the Hong Kong Museum of Art]. They had nurses coming out with the handbags. It was quite exciting. I had never been to a fashion show and my daughter was very excited – the music and the cameras, the paparazzi and the celebrities."

Including the well-known paintings such as *London After Dark*, *Berlin After Dark*, *Moscow After Dark* and *Mumbai After Dark*, Prince found 17 books of the series that were published in the late 1960s and 70s. After the main body that stands out through a Turner-like makeover, Prince decided to prolong the series and produce his own 'after dark' books: "What you can do now with technology is you can publish your own book very quickly so we're making our own After Dark books in the studio and the copy we're putting on the books really has nothing to do with the image or the city, the copy comes out of a series of sentences that I've written over the years called Bird Talk."

ARTER
DÅPK

25 **ENOC PÉREZ** b. 1967

Darlington Hotel, Rio Piedras, Puerto Rico, 2005

oil on canvas

188 × 203.2 cm (74 × 80 in)

Signed, titled and dated 'Enoc Pérez, Darlington Hotel, Rio Piedras, Puerto Rico, March 2005 on the reverse.

Estimate £140,000–180,000 \$222,000–286,000 €177,000–228,000 ₺

PROVENANCE

Faggionato Fine Arts, London

Private Collection





Le Corbusier, Unité d'Habitation in Marseille, 1952

“In a way, these architects really believed in the idea of utopia ... I love painting, and I believe in painting, and I share that with these architects who believed in utopia.” **ENOC PÉREZ**

When Puerto Rican artist Enoc Pérez arrived to live and work in New York in 1986, he was very aware that he had to embrace the artistic heritage of the city, and to his mind that meant Andy Warhol. He paid tribute to this icon of the 20th century by inventing a brushless working process which both mimicked Warhol's legendary print-making technique and created his very own and unique visual language. Pérez explained his motivation in an interview: “The reason I came up with this unique process is, when I moved to New York in 1986, I thought, if I'm making paintings in this city I would like the work to have a relationship with the masters of this city-somehow it has to make sense within the tradition of the city. For my money, the work of Andy Warhol is hard to ignore, and he used the process of silkscreening in his paintings. I thought that my work should have a relationship to printmaking, and so through trial and error I found a way that suits my needs” (Pérez interviewed by David Coggins, *Interview*, n.d.).

Pérez starts his process by copying photographs or found images on sheets of paper, while producing a separate drawing for each colour that he wishes to appear in the final work. After applying oil paint to the back of these multiple identical drawings he presses the paper sheets with the oil paint against the canvas, transferring the various colours one after the other by redoing the drawings on the canvas. The results are rich and vivid works which seem both alive and dazzling through colour

and ductus and which are testimony to Pérez's love for painting. Pérez became most famous for his depiction of modernist architecture although also painting nudes and still lifes. He says that he perceives buildings as Duchampian ready-mades, as metaphors, and that the decision to portray one is instant.

The current lot *Darlington Hotel, Rio Piedras, Puerto Rico* from 2005 is a significant example of such a modern building built in the city of Rio Piedras. Almost filling the canvas, the simple and symmetrical design of the architecture dominates the tropical landscape, largely obscuring the view of the sky resulting in an overall feeling of constriction. The hotel and its surrounding landscape appear to be deserted which, together with the haziness of Pérez's brushless technique, infuses the work with a sense of abandonment and otherness.

Pérez sees his paintings of buildings as portraits of a different era, evoking Modernism's heroic, utopian aspirations, and architects such as Le Corbusier, Gerrit Rietveld and Ludwig Mies van der Rohe. Pérez's works are an attempt to commemorate or even preserve these architectural structures as well as their time and place, by which he transforms them into eternal symbols of a time that was infused with a sense of optimism and possibility.



DARLINGTON



26 ANDREAS GURSKY b. 1955

Hong Kong Stock Exchange (diptych), 1994

two colour coupler prints

each: 180 × 250 cm (70 7/8 × 98 3/8 in)

Each signed, titled, numbered and dated 'Hong Kong Stock Exchange '94

A. Gursky A.P.' on the reverse. This work is an artist's proof from the edition of six.

Estimate £400,000–600,000 \$635,000–953,000 €506,000–759,000 ♠‡

PROVENANCE

Saatchi Collection, London

11 Duke Street, London

Phillips de Pury & Company, New York, 'Contemporary Art I', 12 May 2005, lot 53

Acquired from the above sale by the present owner

EXHIBITED

Malmö, Rooseum-Center for Contemporary Art, *Andreas Gursky*, 25 March–14 May 1995, n.p. (another example exhibited; illustrated)

Tate Gallery Liverpool, *Andreas Gursky: Images*, July 1–27 August 1995 (another example exhibited; illustrated on exhibition flyer), Kunstmuseum Wolfsburg, Winterthur Fotomuseum, London, Serpentine Gallery, Edinburgh, Scottish National Gallery of Modern Art, Turin, Castello di Rivoli Museo d'Arte Contemporanea and Lisbon, Centro Cultural de Belém, *Andreas Gursky: Fotografien 1994–1998*, May 1998–December 1998, pp. 58, 59 no. 56 (another example exhibited; illustrated) Kunsthalle Düsseldorf, *Andreas Gursky: Photographs from 1984 to the present*, August 29–October 18, 1998, pp. 58–59, no. 56 (another example exhibited, illustrated)

New York, Metropolitan Museum of Art, *Andreas Gursky*, March 4–May 15, 2001, pp. 132–33 (another example; illustrated)

Donaueschingen, Fürstenberg Sammlungen, *Ahead of the 21st Century: the Pisces Collection*, June 2002–October 2004, pp. 92–93, no. 66 (illustrated)

LITERATURE

P. Amsellem and L. Nittve, eds., *Andreas Gursky*, Malmö, 1995, n.p. (illustrated)

C. Hagen, 'Art in Review, Andreas Gursky', *New York Times*, 13 February 1995

U. Grosenick, ed., *Andreas Gursky-Fotografien 1994–1998*, Wolfsburg, 1998–2000, pp. 10–11 (illustrated)

M.L. Syring, ed., *Andreas Gursky: Photographs from 1984 to the present*, Munich, 1998, pp. 58–59, no 56 (illustrated)

L. Cooke, R. Pfab and M. L. Syring, *Andreas Gursky: Fotografien 1984 bis heute*, Munich, 1998, pp. 56–57 (illustrated)

D. Galloway, 'The Cool Conceptualist', *Artnews*, vol 100, no. 2, February 2001, p. 139 (illustrated)

U. Grosenick, ed., *Ahead of the 21st Century: the pisces collection*, Ostfildern-Ruit, 2002, pp. 92–93, no. 66 (illustrated)

D. Aaronson, ed., *Photography transformed; the Metropolitan Bank & Trust Collection*, New York, 2002, pp. 102–03 (illustrated)

M. Hentschel, ed, *Andreas Gursky Arbeiten – Works 80-08*, Ostfildern, 2008, pp. 126–27 (illustrated)





Andreas Gursky, *Chicago Board of Trade II*, 1999

"Andreas Gursky's best pictures of the past decade knock your socks off and they're meant to. They're big, bold, full of colour and full of surprise. As each delivers its punch, the viewer is already wondering where it came from – and will continue to enjoy the seduction of surprise long after scrutinizing the picture in detail."

(Peter Galassi, *Andreas Gursky*, New York, 2001, p. 9)

Hong Kong Stock Exchange, from 1994 is a monumental photographic diptych by the internationally renowned artist Andreas Gursky. Striking, thought-provoking and artfully constructed; the artist's iconic photographs astutely render the nature of contemporary globalization. Gursky portrays the post-modern structures of a civilized world. It is through this process that he questions the properties of our contemporary existence. Inevitably, Gursky's poetic photographic depiction of the Hong Kong Stock Exchange is preoccupied with capitalist society and the systems of exchange that form it. The work subtly scrutinizes the manifestations of the growing global economy. In Gursky's work, it is no longer modernity that is the powerful force instilling its presence within society. Instead, this pivotal photograph reveals the nature of a humanity trapped by the perpetually shifting economic structures of the world.

The present lot is an important work in Gursky's career. It is impossible to absorb Gursky's epic photographs in a single glance and time needs to be spent examining all of the exquisite details that Gursky captures. The fragments, which make up an overwhelming whole, reveal a fundamental tension between the minute and the monumental, the microcosmic and macrocosm. This dichotomy induces a continuous shift in focus and these powerful compositional elements are a forceful visual metaphor. Gursky both comments on the individual and on our anonymity in the modern world. The distance that Gursky creates between viewer and subject is deeply unsettling. Essentially, the observer and the observed are one and when appraising Gursky's work, we are inevitably scrutinizing an element of ourselves. *Hong Kong Stock Exchange* is densely packed with finite details; individual facial expressions, actions, communications. Yet, when observed from Gursky's transcendent vantage point, these individual facets fuse. The people are powerfully frozen in a moment of becoming, intertwined into an undeniably intriguing whole.

"Vision is an intelligent form of thought."

ANDREAS GURSKY

Gursky does not simply document but also construct his subjects. Consequently, it is consciously that the artist directs our attention. Gursky is not simply a recorder of reality. His digital techniques, such as colour enhancements, repetitions and reductions, act as his palette while the original image, is his canvas. *Hong Kong Stock Exchange* is created as if Gursky was as much a painter as a photographer. Perhaps, Gursky's altered photography is "a post-modern tool for presenting the post-modern world" (Alix Ohnlin, 'Gursky and the Contemporary Sublime', *Art Journal*, vol. 61, no. 4, 2002). Peter Galassi astutely summarizes this process: "documentary realism versus digital manipulation, modernist idealism versus postmodern skepticism, high art versus commerce, conceptual rigor versus spontaneous observation, photography versus painting: these and other antagonisms have engendered some fierce battles, but for Gursky they are all givens – not opponents but companions" (Galassi, 2001, p. 41).

Fascinatingly, the implicit suggestions present within *Hong Kong Stock Exchange* are profoundly current. Arguably, the implications of this work suggest the flaws of capitalism. Recently financial institutions have been the centre of searching criticism. In this work, Gursky places them, and the people within them, under a microscope. The monetary transactions undertaken within the stock exchange, the millions in flux are frozen. The world is stopped for a second and we are allowed to take a step back and observe. In this manner, Gursky uncovers the fragility of the minute figures who occupy the restrictive space of the trading floor. Today, more than ever, Gursky's subjects seem to be paused on the brink of the disaster. In this sense, this photo is as current now as it was when it was taken – Gursky made this photograph in the same year that the Tokyo Stock Exchange began its descent and the bubble of the Japanese economy burst.



27 **ROBERT INDIANA** b. 1928

LOVE (Red faces Blue sides), 1966–2000

Polychrome aluminium

182.9 × 182.9 × 91.4 cm (72 × 72 × 35 7/8 in)

Incised 'R Indiana 6/6' lower side. This work is number six from an edition of six plus four artist's proofs.

Estimate £600,000–800,000 \$953,000–1,270,000 €759,000–1,010,000 ₪

PROVENANCE

Acquired directly from the artist
Morgan Art Foundation
Private Collection, Switzerland





Robert Indiana installing *LOVE*

"I am very much impressed and I have always been impressed how with a little concentration and a little mental exercise, if one concentrates long enough on a word or figure, it's very easy to lose the conscious grasp of what that is, and one can look at a word, after concentrating on it for a while, one has almost forgotten what that word is. And I should like in a way this to be a part of my work too."

(Robert Indiana, in *Robert Indiana: Paintings and Sculpture 1961-2003*, London, 2004, p. 12)

LOVE is a pivotal sculpture by the internationally acclaimed artist Robert Indiana and is the most potent of all Indiana's imagery. Its bold aesthetic and direct message has achieved global appeal. Indiana is a self-pronounced "painter of signs" (Joachim Pissaro, *Signs into Art*, New York, 2006, p. 55). However, *LOVE* transcends this definition – it is a sculptural poem with undeniable presence. The construction was first created as a painting to be used on a Museum of Modern Art Christmas card in 1964, and since then, its distinguished design and immediate message has come to symbolize the ideals of an era. *LOVE* was first produced in sculptural form in 1966.

LOVE profoundly resonated with the youth culture of the sixties. *LOVE* was a declaration which embodied the moral issues that preoccupied the generation. *LOVE* physically embodied the aspirations of social and political movement of the time and took its place among the many slogans which promoted the word 'love', such as 'Make Love Not War'.

In the present lot, the word love is pared back, reduced to the simple structure of its letters. It consists of the (now iconic) typographic placement of four stacked letters with a tilted letter O, perpetually trembling on the edge of movement. Consequently, the ingenious composition of *LOVE* simultaneously represents strength and precariousness. It possesses a powerful simplicity of colour fused with monumental three-dimensionality. This work stands at almost two metres and employs a bold and attractive combination of red faces and blue sides. Despite the work's modular clarity and simplicity of form, the symbolic overtures of the word 'love' resonate beyond the sculpture's abstract qualities. As Indiana has suggested, "In a sense, I got down to the subject matter of my work ... the subject is defined by its expression in the word itself ... *LOVE* is purely a skeleton of all that word has meant in all the erotic and religious aspects of the theme, and to bring it down to the actual structure of the calligraphy (is to reduce it) to the bare bones" (T. Brakeley, ed., *Robert Indiana*, New York, 1990, p. 166).

Robert Indiana with the 12-foot *LOVE*, 1970





28 **UGO RONDINONE** b. 1963

DRITTERAPRILZWEITAUSENDUNDSIEBEN, 2007

diptych: acrylic on linen

each: diameter 220 cm (86 5/8 in)

Signed 'Ugo Rondinone' on a label affixed to the reverse of the left part.

Estimate £250,000–350,000 \$397,000–556,000 €316,000–442,000 ₣

PROVENANCE

Galerie Eva Presenhuber, Zurich

Phillips de Pury & Company, London, 'Contemporary Art', 12 February 2010, Lot 4

Acquired from the above sale by the present owner



Ugo Rondinone's *Dritteraprilzweitausendundsieben*, which translates as the date of the work's execution, the 3rd of April 2007, is one of the Swiss artist's ongoing series of such works begun in the 1990s. The artist's intention is to enthrall the viewer at first sight by simultaneously questioning our engagement with art in a very pure way. The monumental pictorial quality of the diptych accelerates our desire towards the mystical work of art and invites us to dive into its sphere of new reality. The magical sphere is romantic in a naive way, allowing the idea of a dream to take over the everyday.

Rondinone's artistic strategy is based on a strict and precise vocabulary that he shares with fellow Swiss artists such as Peter Fischli & David Weiss and Urs Fischer. Together with other key works such as the clowns, the mask sculptures or the cast trees, Rondinone reuses the target paintings for many exhibitions, reassembling them in repeated arrangements. In this sense, the artist is building up a poetic monologue of a personal artistic reality.

"It's a monologue... The viewer has the symbols from which they can create their own story, but it's not required that you decode my motivation. It's a bit like Duchamp. He had his own monologue."
(M. Falconer, 'Masquerade: Ugo Rondinone Uncovered', *Modern Painters*, March 2006)

"My belief in the spiritual and magical power of an artwork.
I don't have to understand an artwork... I only have to feel it."

UGO RONDINONE



Kenneth Nolan, *Draught*, 1962

Duration is a key component to Rondinone's practice. As if it were a private diary, his landscape paintings, target paintings and mask sculptures all share the enigmatic title merely indicating the date of making. This is a strategy also used most by the artist On Kawara whose series of Date Paintings illustrate just the date of the painting's creation.

Ugo Rondinone is a master in staging by using direct formal and thematic illusion in order to build his empire of mystical environments. As art always references its own system, the target paintings make clear references to the works of colour field painter Kenneth Nolan, as well as the *Targets* by Jasper Johns from the 1950s. By appropriating these key works of his predecessors, Rondinone's work contains a subtle irony directed at modernism. Although the target is closely linked with the acts of looking and aiming, the concentric circles of his version are blurred, annihilating the essence of a target.

29 **RAQIB SHAW** b. 1974

Death, Beauty & Justice, 2007

acrylic, glitter, enamel and rhinestones on canvas laid on aluminium

diameter: 74 cm (29 1/8 in)

Signed, titled and dated "'Death, Beauty & Justice" Raqib Shaw 2007' on the reverse.

Estimate £150,000–250,000 \$238,000–397,000 €190,000–316,000 ₪

PROVENANCE

Regen Projects, Los Angeles

Acquired from the above by the present owner

EXHIBITED

London, Thomas Gibson Fine Art, *Raqib Shaw & Rina Banerjee*, 7–28 October 2009

LITERATURE

Raqib Shaw & Rina Banerjee, exh. cat., Thomas Gibson Fine Art, London, 2009, p. 7







"I have always been obsessed with the idea of making industrial paints and decorative materials into something beyond decorative. I want the paintings to question people's notions of aesthetics."

RAQUIB SHAW

“You have to live art. Art is not a product; it is not something that you make. It is a consequence of your way of painting your life.”

RAQIB SHAW

“I have always been obsessed with the idea of making industrial paints and decorative materials into something beyond decorative. I want the paintings to question people’s notions of aesthetics.”

(Raqib Shaw, quoted in *The Garden of Earthly Delights*, exh. cat., Victoria Miro Gallery, London, 2003)

Death, Beauty and Justice is a work from 2007 by London-based artist Raqib Shaw. Even though this work depicts a battle scene, it is cast in a hallucinogenic scarlet suffused of flowers and feathers. A peacock-like beast has just stabbed a human-panther hybrid by using his elongated tongues to swing two swords. The painting contains Shaw’s trademark mythological animal-human creatures, not dissimilar to that which can be found in religion, fairy tales and Manga cartoons. *Death, Beauty and Justice*, in its exuberant and highly worked surface, recalls the delirious Baroque paintings of Peter Paul Rubens. Contrary to Ruben’s epic *St. George and the Dragon*, Shaw’s piece inverts the myth, by letting the ferocious beast stab the humanlike.

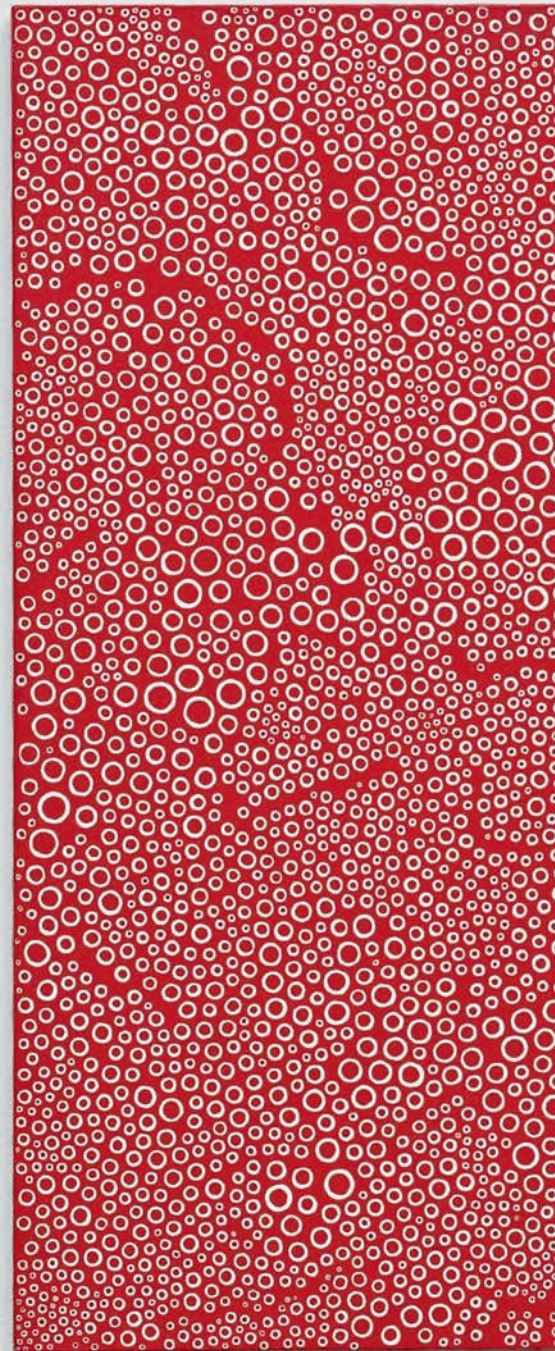
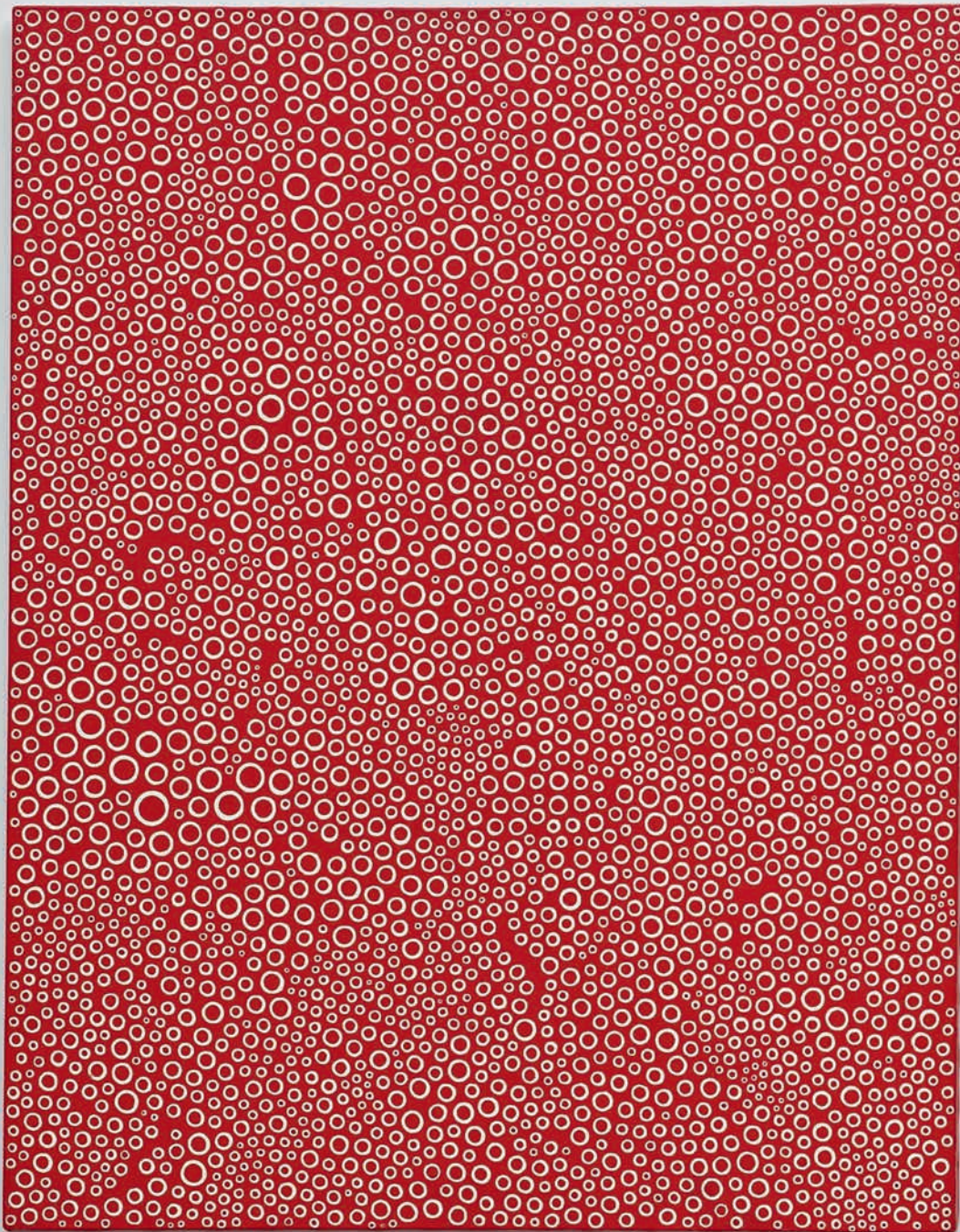
Shaw’s artistic style is a highly ornate and decorative one, yet he uses this abundance of ornamental splendour while juxtaposing it with extreme violence. The ornamental extravaganza camouflages the atrocities committed by the creatures to each other.

Raqib Shaw donated the fifth painting of the series, *Death, Beauty and Justice V*, to the Metropolitan Museum of Art, New York in 2010.

“Looking at this work of Raqib Shaw, one understands the tremendous force of paradox: here, the dragon does justice and the animal-human hybrid strays. The eye is then seduced by a monstrous beauty and attracted by this splendid violence. Between Heaven and Earth, Raqib Shaw’s work does not reveal Hell but offers a magical world that shrinks, as it rises.”

(Prof. Dr. Monia Abdallah, expert in contemporary art of the Middle East)





30 **YAYOI KUSAMA** b. 1929

Galaxy (Red) A,B,C, 1991

triptych: oil on canvas

each: 117 × 91 cm (46 1/8 × 35 7/8 in)

Each signed [in English and Japanese], lettered 'A', 'B' and 'C', and dated 'Yayoi Kusama 1991' on the reverse.

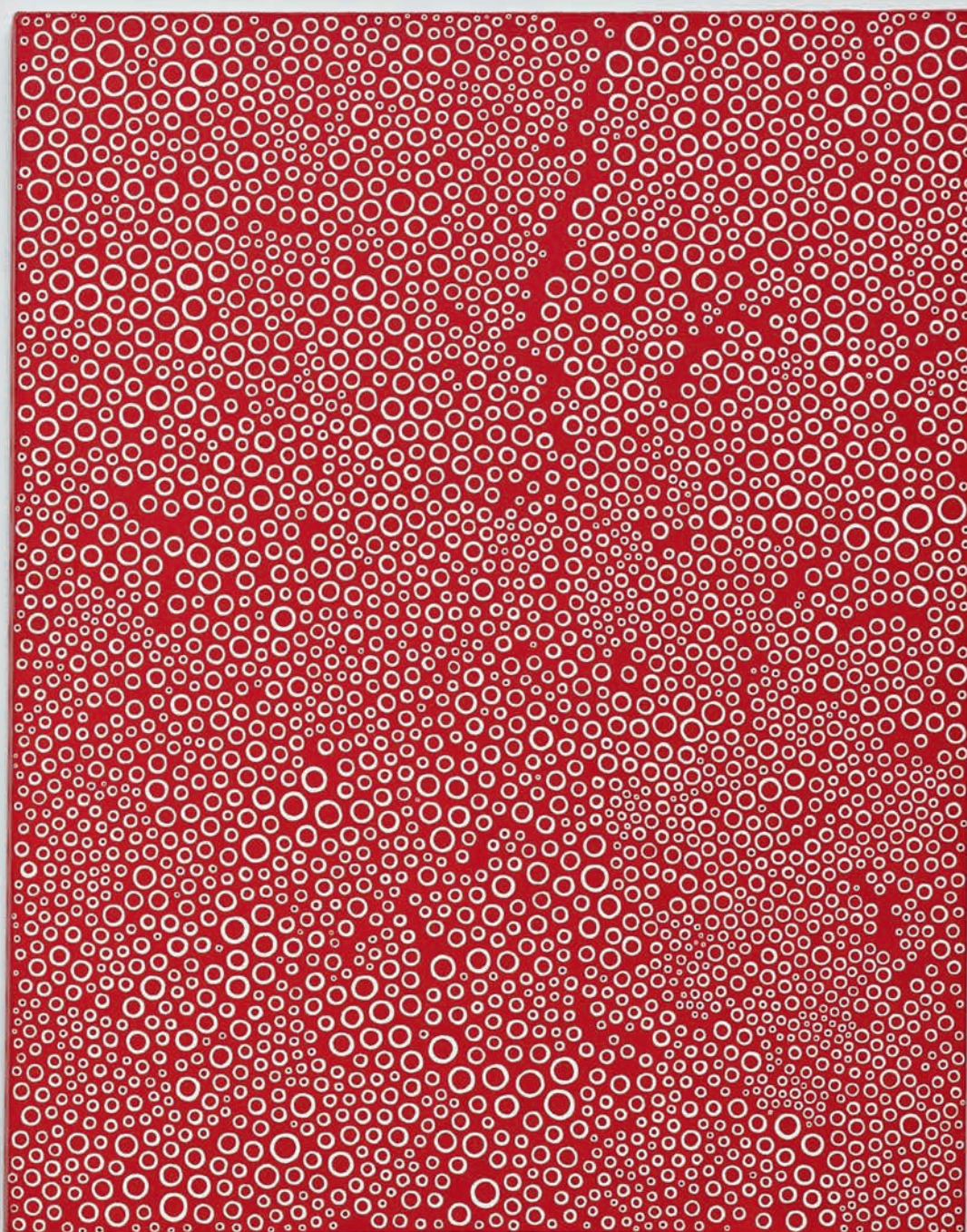
Estimate £250,000–350,000 \$397,000–556,000 €316,000–442,000

PROVENANCE

OTA Fine Arts, Tokyo

Phillips de Pury & Company, London, 'Contemporary Art', 13 October 2007, lot 320

Acquired from the above sale by the present owner



“We must lose ourselves in the ever advancing stream of eternity.”

YAYOI KUSAMA

“Kusama has described her obsession with the use of this pattern as a means of self-annihilation, however, her unceasing ability to create sublime beauty is a re-affirmation of her persona. It has been said of many artists that they are inseparable from their work, but never has that been more literally and visually true than with Kusama.”

(L. Hoptman, *Yayoi Kusama*, London, 2000, p. 34)

Galaxy (Red) A,B,C, from 1991, is a triptych by the internationally renowned artist Yayoi Kusama. The present lot, whilst powerful and revealing in its own right, provides a fundamental insight into Kusama's (six decades long) obsession with the visual. It also marks Kusama's return to prominence in the 1990s. The work was created just before her highly acclaimed representation of Japan at the Venice Biennale in 1993 and her major retrospective exhibition at the Museum of Modern Art in New York in 1998.

At the core of Kusama's art are the themes of identity, interactivity and infinity. During her career, Kusama has travelled back and forth between Japan and New York where she has been involved in the avant-garde art scene. Her work simultaneously participates in and yet surpasses categories such as Pop art, Abstract Expressionism, Surrealism and Minimalism. Kusama challenges the varying contexts in which she is observed. Just as her works are organically varying, based on the context in which they are seen, Kusama's identity is also a fundamentally shifting motif. She forcefully realigns the boundaries between self and environment allowing the viewer an insight into her unique hallucinatory experiences. As a young woman, Kusama was diagnosed with an obsessive-compulsive disorder. She has suffered years of powerful hallucinations in which she sees the world covered in a series of vivid net-like patterns. She has described these hallucinations: “My room, my body, the entire universe was filled with [patterns], my self was eliminated, and I had returned and been reduced to the infinity of eternal time and the absolute of space. This was not an allusion but reality” (*Yayoi Kusama*, New York, 2000, p. 36). In this regard, paintings such as the *Galaxy (Red)* triptych exist as physical and mental imprints of Kusama's being.

Here, individuality is fused with multiplicity, proliferation with fragmentation. Simultaneously arbitrary and orchestrated, the painting's boundaries blur. Consequently, normal perception of depth, space and perspective are disrupted. These all-over paintings render dots in unsystematic colonies, circular and cell like. The painting's kinetic surfaces collide and collapse and their biomorphic forms pulsate. Kusama's painted white dots seemingly spiral beyond the confines of the composition. In each of the *Galaxy (Red)* paintings, Kusama has skillfully rendered the infinite, limitless and unrestricted, within the constructed boundaries of the ready-made canvas. As she has explained, “by obliterating one's individual self, one returns to the infinite universe” (G. Turner, ‘Yayoi Kusama’, *Bomb*, v. 66, Winter 1999). Kusama's innovation is to create an environment that requires the viewer's immersion – her work she diminishes the distinction between art and life. By repetition of the dot motif, Kusama seems to extend her paintings beyond the canvas – after viewing such works, the pattern of dots appears to continue beyond their frames.

In the present lot, the colour red is a important component, intrinsic to the power and intensity of the work. Red has a particular significance for Kusama because, according to Japanese folk tradition, it is the colour used to expel demons and illness. Kusama has executed her paintings in a variety of colours, yet it is her red versions that resonate with particular intensity. Her use of this colour recalls her mother's red table cloth which Kusama claims was the catalyst for her hallucinations. The deep crimson utilized in this work enhances Kusama's blurring of the boundaries between illusion and reality.



31 **ROBERT RAUSCHENBERG** 1925–2008

Night Falls (Urban Bourbon), 1988

enamel and acrylic on anodized steel

216 × 185 cm (85 × 72 7/8 in)

Signed and dated 'Rauschenberg 88' lower right.

Estimate £150,000–250,000 \$238,000–397,000 €190,000–316,000 ₣

PROVENANCE

Acquired directly from the artist

Private Collection, Switzerland

As one of the greatest American artists of the 20th century, Robert Rauschenberg radically reinvented the status of an artwork, audaciously rebelling against the predominant artistic movements of the time. In an age defined by sampling and appropriation, Rauschenberg's *Night Falls* stands out as a work, which powerfully examines two of his signature techniques, silkscreened photography and gestural painting. Executed in 1988, it is one of the earliest and most abstract works from the *Urban Bourbon* series, which spans the decade roughly between the mid-80s and mid-90s.

The *Urban Bourbon* series is distinguished by the use of bold primary and secondary colours on enamelled and mirrored aluminium. Many of the various metals that Rauschenberg used were the result of his experiences abroad. Having first painted and screenprinted photographic images onto copper and stainless steel in Chile, and onto other metallic surfaces in Cuba, Malaysia and the United States, Rauschenberg embarked on an extensive exploration of the reflective textural, sculptural and thematic possibilities of the medium. As Rauschenberg stated: "You begin with the possibilities of the material." The anodizing of steel used in the present lot increases resistance of corrosion and improves the adhesion of paint. This anodic coating has a cosmetic effect to the metal giving *Night Falls* a shimmering surface that makes the painting come alive when viewed from different angles with light striking various sections of the reflective surface.

“Painting relates to both art and life. Neither can be made.
I try to act in that gap between the two.” **ROBERT RAUSCHENBERG**





Robert Rauschenberg working on an Urban Bourbon in his studio in Captiva, Florida, 1980s

The artist divided the multi-panelled surface geometrically in order to create an effect of flatness against reflectivity. He then covered these areas with screen-printed photographic images that abut and overlap one another. Finally he activated the images with broad swipes of the brush and splashes of paint, revealing certain areas of under painting while obliterating others. The artist laid *Night Falls* out on a long table, onto which he could step, pour, or sweep the paints onto the large piece of metal. This resulted in a dramatic and explosive process, which is similar to the brushstroke in his works of the early 60s.

The picture plane of *Night Falls* could suggest a symbol of New York with minimalist skyscrapers towering on the left and right side of the painting. The bottom plane is dominated by a gestural inflow of urban stimulus and impediment. These powerful brushstrokes might represent the reactivation of the metropolis by night, making the city come to life at nightfall. During a Symposium at the Museum of Modern Art in New York in 1961, Rauschenberg claimed that "every minute everything is different everywhere. It is all flowing... the duty or beauty of a painting is that there is no reason to do it nor any reason not to."

Rauschenberg's work remains contemporary in its thinking and has served as a stimulus and impetus to the subsequent generation of artists. *Night Falls* is extraordinary in the sense that the painting is redolent of Abstract Expressionist gesture and Pop art silk-screen imagery, all within a Minimalist structure, thus merging the prevailing artistic movements of an entire century into one painting.

Studio: Photo Darryl Pottorf, © Estate of Robert Rauschenberg, DACS, London/VAGA, New York 2012



An abstract painting featuring large, expressive brushstrokes in shades of blue and black. The composition is dynamic, with thick applications of paint creating a sense of movement and texture. The background is a mix of these colors, with some areas appearing more saturated than others. The overall effect is one of raw, gestural energy.

“There is no reason not to consider
the world as one gigantic painting.”

ROBERT RAUSCHENBERG

32 **MARTIN KIPPENBERGER** 1953–1997

S.Q.36/I.B.B.D. (Ich bin Besonders Doof), 1982

oil and spray paint on burlap

120 × 100.5 cm (47 1/4 × 39 5/8 in)

Estimate £150,000–250,000 \$238,000–397,000 €190,000–316,000 ♣

PROVENANCE

Thomas Ammann Fine Art, Zurich

Zwirner & Wirth, New York

Art & Public, Geneva

Acquired from the above by the present owner

EXHIBITED

New York, Zwirner & Wirth, *Martin Kippenberger: Selected Works*, 19 February–27 April 2002

“I am the ultimate embodiment of the art of the 1980s.”

MARTIN KIPPENBERGER





Martin Kippenberger, *Untitled*, 1988

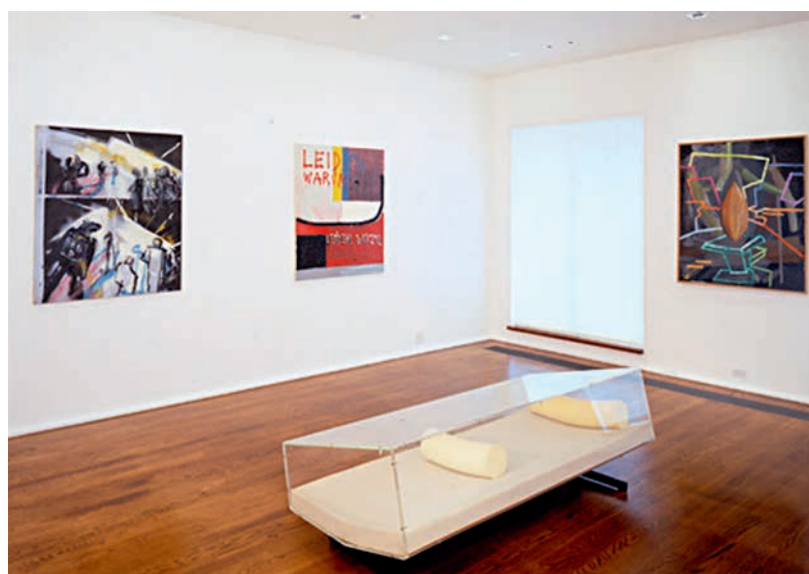
The painting *S.O.36 / I.B.B.D (Ich bin besonders Doof)* by the iconoclastic German painter Martin Kippenberger marks the crucial first years in which he had decided to become an artist. The title of the work stems from the club S.O.36, which takes its name from the abbreviation of Kreuzberg district's postal code in Berlin. Kippenberger had arrived in West Berlin in 1978 and, with the gallerist Gisela Capitain, founded the collaborative space Kippenberger's Büro. At the same time, he became manager of S.O.36, where he showed performances, films and live music.

Kippenberger was prolific in every sense. In addition to painting and sculpture, he produced posters, catalogues, artist books, multiples, happenings, the mock worldwide metro system METRO-Net as well as his own Museum of Modern Art Syros in Greece. Fuelled by his loudly performative self, at the very heart of the *enfant terrible's* practice was a self-contained act of decadence, which formed an integral part of the myth "Kippenberger". Always ready to confront the limits of taste and behaviour, Kippenberger's work appropriated graffiti techniques that belonged to the underground aesthetic of West Germany in the 80s. Drawing on punk, New Wave, and Abstract Expressionism, Kippenberger was a master of historically and ideologically subverting traditions by means of cynical appropriation.

In the present painting we can see Martin Kippenberger dancing in the lower left corner with all kinds of different creatures of the night. The abbreviation I.B.B.D. (I am especially stupid) heralds the back of Kippenberger's jacket just like the emblem of a motorcycle gang. Sharp-witted self-irony was a large part of Kippenberger's artistic strategy and this painting in particular conveys the artist's experimental and extreme lifestyle that would become emblematic of his oeuvre and that would lead to an early death in 1997.

“Every artist is a human being.”

MARTIN KIPPENBERGER



Installation view with the present lot, *Martin Kippenberger Selected Works*, Zwirner & Wirth, New York 2002



33 **BILL VIOLA** b. 1951

Ablutions, 2005

colour video diptych on plasma display mounted vertically on wall

101.5 × 122 × 10.8 cm (39 7/8 × 48 × 4 1/4 in)

This work is number three from the edition of seven plus one artist's proof and is accompanied by a certificate of authenticity signed by the artist.

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000

PROVENANCE

James Cohan Gallery, New York

EXHIBITED

New York, James Cohan Gallery, *Bill Viola*, 5 November–22 December 2005

Varese, Villa di Panza, *Bill Viola: Reflections*, 12 May – 28 October 2012 (another example exhibited)

“I’m interested in what’s inside the self
and how that manifests.” **BILL VIOLA**

Ablutions, 2005, is a work by Bill Viola, who is now widely regarded as one of the world's leading contemporary artists. Through his realisation of evocative moving images, Viola has placed himself at the forefront of video art. This prolific artist has not simply distinguished himself, but also given the genre vital prominence within the contemporary art world.

Viola creates visually dynamic videos which generate an insistent and self-reflective dialogue with the viewer. Technical virtuosity and potent introspection are forceful entities which shape Viola's practice. His videos engage with critical, existential questions and explore the individual and their situation within the world. For the artist, art is not simply psychological, but fundamentally visceral. Consequently, Viola draws upon basic elements of the human condition such as birth, death and the unfolding of consciousness. The dichotomy between mind and body is a central concern within Western culture, and Viola treats the body and mind as equal, unequivocally joined: “I want someone to have an experience that is engaging for their mind, but I also want something that is engaging and involving for their body”.

The present lot, *Ablutions*, forms one of the seven parts of Viola's *Purification* series. The series records the ritual preparations undertaken by a man and woman before their symbolic rebirth. Purification consists of seven adjoining image sequences across

a time span of fifty minutes. The individual sections are: 'The Approach', 'The Arrival', 'The Disrobing', 'Ablutions', 'Basin of Tears', 'The Dowsing', and 'Dissolution'. *Ablutions*, records the couple simultaneously washing their hands in two streams of clear water. The ritual repetitiveness of the couple's actions creates a fascinating double viewpoint – we are transfixed by the movements of the individuals in the present moment and by the suggestion of larger shifts reflecting the stages of human life. The measured pace of the video, the large yet intimate size and the removal of sound all create for the viewer a transcendental space. We are made acutely aware of the movement of time.

Viola's work does not simply draw on conventions within Western art, but also extends them, as he explains: “In terms of video, it's interesting to note that when you look at Old Master pictures...there are two natural elements that are conspicuously under-represented – water, up close and flowing, and fire. There are reasons for that–those elements represent the fundamental dynamism of nature, and that's impossible to embody in a static form.” An even more relevant association is Viola's involvement with the spiritual traditions of Zen Buddhism as well as his studies of Christian mysticism and Islamic Sufism. This influence manifests itself in his considered observation of physical and mental experiences. Fundamentally, in *Ablutions*, Viola explores states of being. The nature of our existence is revealed in the minutest details which in turn reflect the great existential questions.



34 **MARGHERITA MANZELLI** b. 1968

Mr. Grigio, 2003

oil on canvas

300 × 201 cm (118 1/8 × 79 1/8 in)

Signed, titled and dated 'Margherita Manzelli "Mr. Grigio" 2003' on the reverse.

Estimate £100,000–150,000 \$159,000–238,000 €126,000–190,000 ♣

PROVENANCE

Greengrassi Gallery, London

Private Collection, UK

LITERATURE

C. Mullins, *Painting People: Figure Painting Today*, Distributed Art Publishers, 2008, p. 30

M. Manzelli, *Margherita Manzelli*, Edizioni Charta Srl, 2004, p. 217 (illustrated in colour)

Margherita Manzelli's paintings represent archetypal female characters often positioned in strained postures and with the intent of returning the figure to a set of formal pictorial values. The backgrounds of the works have equal importance for the whole and create a dynamic tension of visual refusal and acceptance between the female character and her surroundings.

"Eyes are the vanishing point of a canvas by Manzelli – they offer perspective and psychological depth. If our eyes wander over the rest of their bodies we will find the typical movements of a concave woman – contractions, retractions, wrists and feet turned inwards, arms folded backwards, chest slumped, indifference to nudity, and we will pay attention to the accessories or to the unusual colour of the background. All these elements conspire to distract the spectator's mind while holding his or her gaze. No pain is shown by these women, no rebellion; only an infinite consumption drawn from their eternal solipsism and from a mental space that annuls time, experience, and the external world."
(Text by Angela Maria Piga, Thessaloniki Biennale Greece, 18 September–18 December 2011, Thessaloniki)

“You should know that I am very slow at painting, slow at doing everything. The word that characterizes my work is in fact, slowness.”

MARGHERITA MANZELLI



35 **NIGEL COOKE** b. 1973

Drift, 2005

oil on canvas

221 × 371 cm (87 × 146 1/8 in)

Signed, titled and dated 'Nigel Cooke Drift 2005' on the overlap.

Estimate £150,000–250,000 \$238,000–397,000 €190,000–316,000 ♣ ‡

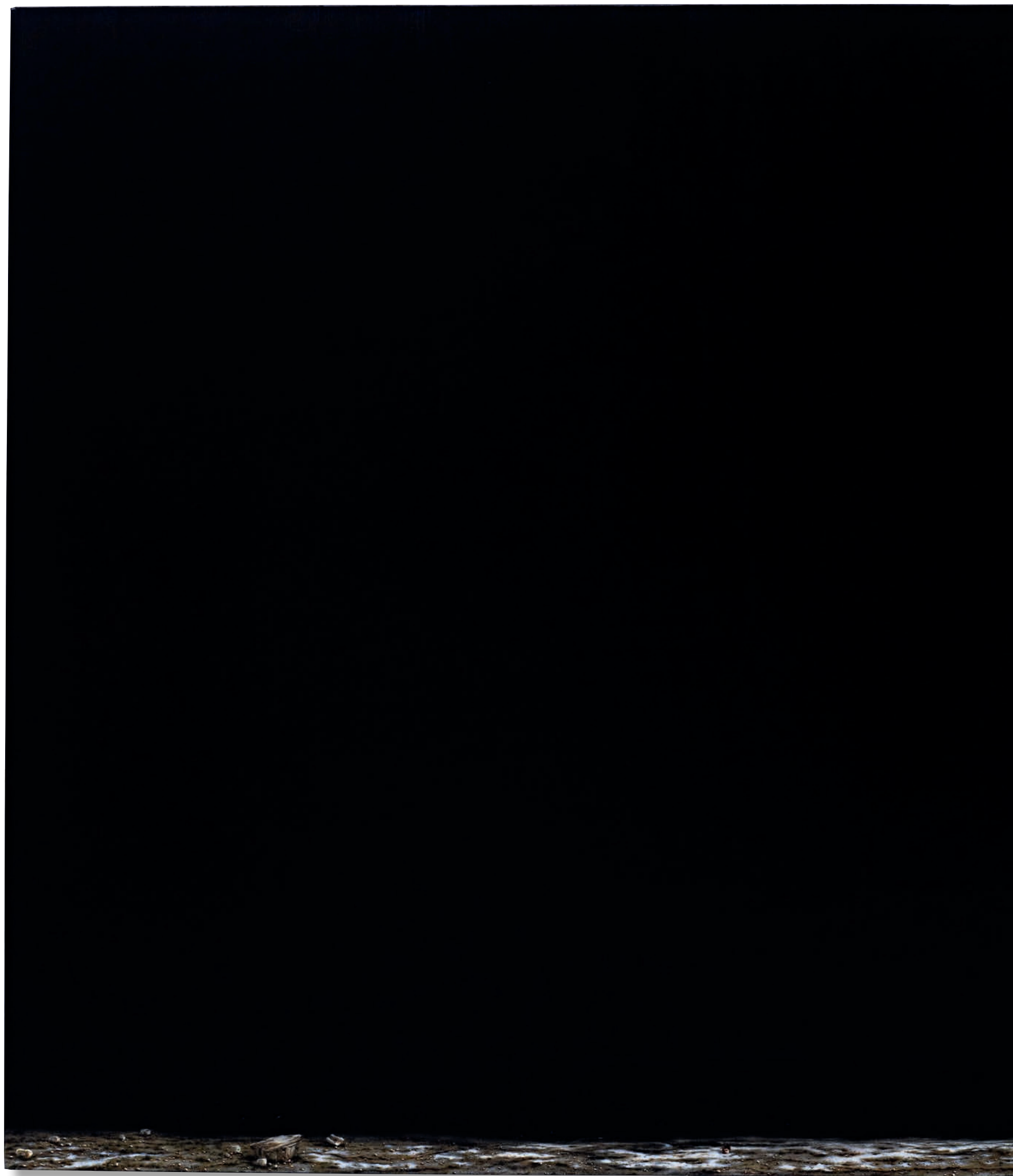
PROVENANCE

Stuart Shave Modern Art, London

EXHIBITED

Los Angeles, Blum & Poe, *Black Sculptures and Black Paintings* (with George Condo),
15 October–3 December 2005









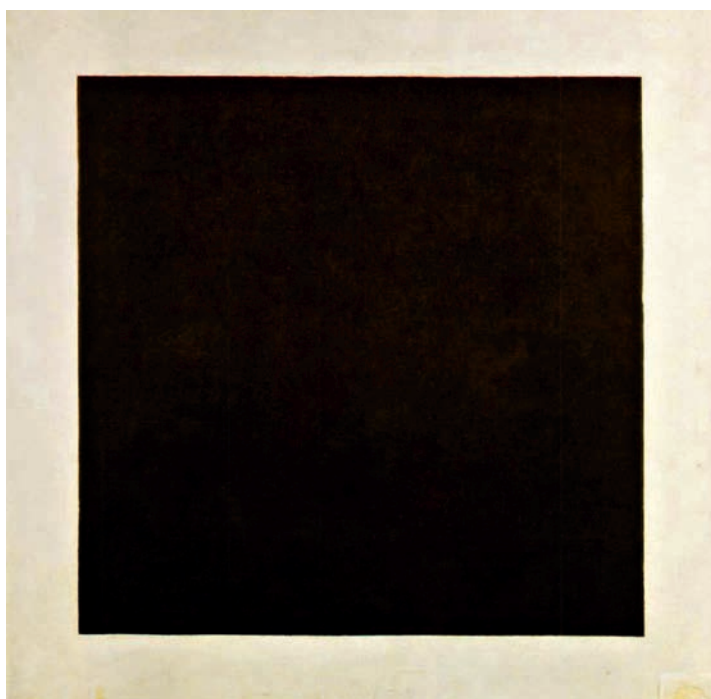
Installation view of Nigel Cooke's black paintings in the exhibition 'Black Sculptures and Black Paintings' (with George Condo) at Blum & Poe, Los Angeles, 2005.

Manchester-born artist Nigel Cooke is best known for his large-scale paintings of dark landscapes. At first glance, Cooke's *Drift* from 2005 comes across as an epic black monochrome but on closer inspection, the painting reveals the suggestions of landscape.

The dark wasteland in *Drift* recalls the story of creation in Genesis: "the earth was without form and void, and darkness was upon the face of the deep; and the spirit of God was moving over the face of the waters." Cooke's black paintings investigate the contemporary exterior and how our culture redefines the way we experience the world. As abstract as Kasimir Malevitch's *Black Square* (1915) and as gestural as Van Gogh's *Starry Night over the Rhône* (1888), Cooke's works encapsulate the history of painting from the European masters to present-day graffiti art, of which the artist is highly aware: "The job you have when you pick up a paintbrush is to reinvent something that is as old as civilization, and that is the addiction, the challenge" (F. Shaw, 'Nigel Cooke's Night Crossing', *Dazed & Confused*, May 2010).

"But also, there is something about that isolation and complete commitment to the visual image [in van Gogh's paintings] that is attractive and true, so it is about the idea of a rather compromising stereotype having a great truth. I am always attracted to images which are negative and positive in one go." (Nigel Cooke)

With his meticulous technique and conscientious attention to detail, Cooke documents every layer of the painting's production and stores it in an archive. A canvas is usually reworked several times before it comes to rest. In Cooke's words, it is his desire to create "paintings with memories", and claims that his works "pretend at being total paintings, or painting extreme-overloaded, high octane, all the painting you'll ever need" (L. Turvey, 'Nigel Cooke, Andrea Rosen Gallery', *Artforum*, January 2007).



Kasimir Malevitch, *Black Square*, 1915, The State Russian Museum, St Petersburg

“I am trying to make images that stick in the mind, in a good way, something that you can't get rid of, that actually affect the way you see things.”

NIGEL COOKE



Vincent van Gogh, *Starry Night over the Rhône*, 1888



36 **RUDOLF STINGEL** b. 1956

Untitled, 1984

acrylic on paper laid on canvas

206 × 298 cm (81 1/8 × 117 3/8 in)

Estimate £200,000–300,000 \$318,000–476,000 €253,000–379,000 ♣ ‡

PROVENANCE

Private Collection, Italy











Jackson Pollock, *Number 1, 1950 (Lavender Mist)*, 1950, National Gallery of Art, Washington, D.C.

“Each abstraction is a collapsing of an image. There is the disappearance of an image, its death, and finally the image’s sublimation.”

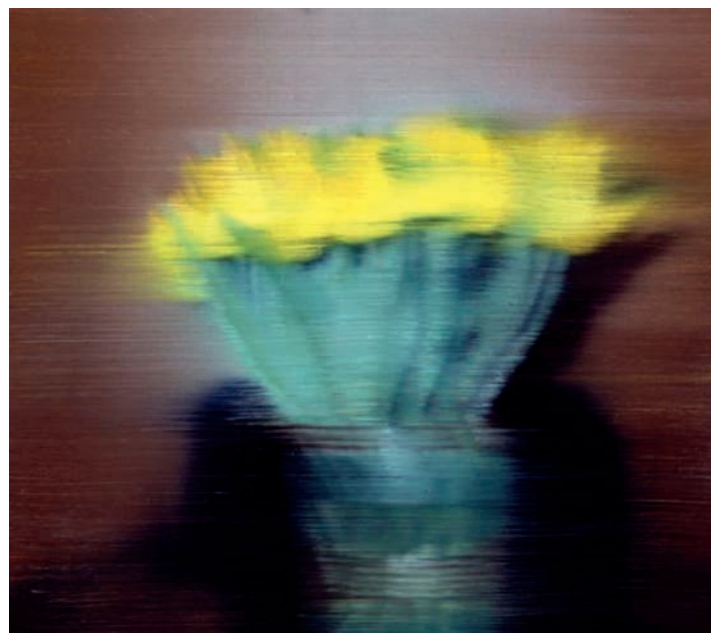
FRANCESCO BONAMI

Rudolf Stingel's abstract works have often been described as an attempt to close the gap between figuration and abstraction that Gerhard Richter left. “Richter's abstractions are figurative paintings that have exceeded their time. While the blur that goes across and through them appears to make them abstract, the blur works to overcome the limits of history, swiping across it, across reality and banality, exhausting all of the painting's narrative time to become a part of memory or dreams. From his figurative painting we can see a way toward abstraction, but the other way around appears impossible [...] Each abstraction is a collapsing of an image. There is the disappearance of an image, its death, and finally the image's sublimation” (F. Bonami, ‘Paintings of Paintings for Paintings – The Kaiology and Kronology of Rudolf Stingel’, in *Rudolf Stingel*, exh. cat., London, 2007, pp. 13–14).

According to Bonomi, it is the concept of time that defines abstraction and figuration and it is Stingel who attempts to overcome these temporal limitations in order to grasp the space between the two. This has been described as a balancing act between the specific moment in which everything is contained, which the viewer perceives as the present and which leads to figuration and the eternal time which gives way to abstraction, in which temporal development has been frozen and mortality is superfluous in an endless cycle of nonexistence. Figuration is defined by images and the deferral of mortality as otherwise there would be no existence. It is based on the consumption of time while that same

concept poses the biggest threat to abstraction. “His abstractions and portraits look into each other, forward and backward. Stingel creates a transitive way to recede from abstraction into the subject and to push the subject into a different kind of time. While Richter's blur is an anticipation of a forthcoming, more radical disappearance of the subject, Stingel's impression left by the pattern of the fabric [...] are the same as the impression left by the subject on the canvas” (ibid.).

The current lot is a beautiful and rare example of an early work on paper laid on canvas from 1984. The vivid, expressive and powerful brushstrokes and beautiful hues of blues and greens remind the viewer of the voluptuous intensity, energy and drama of the Baroque that Stingel was exposed to during his childhood in Austria and the Tyrol, but also reference the limitlessness and boundlessness of the ‘all-over’ paintings of artists such as Jackson Pollock. Stingel's genius lies in the exploration of the limits of painting, of ownership and hierarchy which are at the very core of his oeuvre and in the dedication of abundant attention to colour and surface, freeing painting from the confining concept of mere representation. And *Untitled* from 1984 is an important early testimony to that.



Gerhard Richter, *Tulpen (Tulips)*, 1995

“You have a sense that you understand it at some point but I’m not sure whether it’s conscious or not.”

GED QUINN

37 **GED QUINN** b. 1963

Things are Exactly as they Seem, 2007

oil on canvas

183 × 233 cm (72 × 91 3/4 in)

Estimate £60,000–80,000 \$95,300–127,000 €75,900–101,000 ▲ ‡

PROVENANCE

Wilkinson Gallery, London

Things are Exactly as they Seem, from 2007, is a work by Cornwall-based artist Ged Quinn. Quinn has rapidly come to prominence in the international art scene through the aesthetic and imaginative potency of his practice.

Quinn's paintings are rendered with astonishing skill as they interweave provocative contemporary themes through a classically derived landscape. Initially Quinn's meticulous painting suggests an idyllic pastoral scene in the European classical style of Claude Lorrain, but closer scrutiny reveals Quinn's mock classical landscape subverted by unsettling visions and contemporary allegorical symbols. The dark lingering forms of recent history encroach upon the idealised and idyllic landscape.

In *Things are Exactly as they Seem*, as with Claude's own classical visions, the viewer's eye is drawn to the crumbling architectural structures of antiquity and on to the distant hills and valleys saturated in a golden haze. Yet the murky decay enveloping the dilapidated ambience in the foreground punctures this idyllic scene. With such incongruities, Quinn shrewdly interrogates not only our preconceived cultural identity but our notions of historical truth. His landscapes successfully combine a startling vision of both the fallen contemporary world and the stylized escapism of the classical and he ironically invites the viewer to question which scene his spectator is appraising. What in Claude's work might be a shepherd seated under a tree is transformed by Quinn into a painter, a voyeur, a commentator on the past and the present – this unsettling dialogue between past and present is intrinsic to all of Quinn's work and source of not just wit but serious considerations.

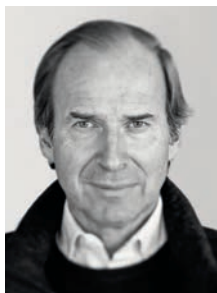




“Claude Lorrain is ideal, his paintings
are idealised versions of an idea that
did not really exist.” **GED QUINN**



PHILLIPS de PURY & COMPANY



Simon de Pury
Chairman



Michael McGinnis
Senior Director and Worldwide Head



Dr. Michaela de Pury
Senior International Director



Olivier Vrankenne
Senior International Specialist

CONTEMPORARY ART, LONDON



Peter Sumner
Head of Evening Sale, London



George O'Dell
Head of Day Sale, London



Henry Allsopp
Senior Specialist, London



Matt Langton
Specialist, London



Henry Highley
Junior Specialist, London



Karen Levy
Junior Specialist, London



Helen Rohwedder
Junior Specialist London

CONTEMPORARY ART, NEW YORK



Zach Miner
Head of Evening Sale, New York



Sarah Mudge
Head of Day Sale, New York



Jean-Michel Placent
Senior Specialist, New York



Corey Barr
Specialist, New York



Benjamin Godsill
Specialist, New York

CONTEMPORARY ART, WORLDWIDE



Laura Garbarino
Senior International Specialist, Milan



Thomas Dryll
Senior Specialist, Paris



Edouard de Moussac
Specialist, Paris



Shirin Kranz
Specialist, Berlin



Katie Kennedy Perez
Specialist, Geneva



Niklaus Kuenzler
Specialist, Zurich



Bérénice Chef
Specialist, Brussels



Svetlana Marich
Specialist, Moscow



Maya McLaughlin
Specialist, Los Angeles

PRIVATE CLIENT SERVICES



Michael Berger-Sandhofer
Private Client Services



Philae Knight
Private Client Services

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O Guaranteed Property

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

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

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle 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



PHILLIPS
de PURY & COMPANY

moss

DIALOGUES BETWEEN ART & DESIGN

AUCTION 16 OCTOBER 2012 NEW YORK

Viewing 6 – 15 October

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 Catalogues +1 212 940 1240

PHILLIPSDEPURY.COM

GEORGE CONDO *Girl with Purple Dress*, 1986 (detail)

Estimate \$200,000–300,000

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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



PHILLIPS
de PURY & COMPANY



EVENING & DAY EDITIONS

AUCTIONS 29 OCTOBER 2012 NEW YORK

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1220 Catalogues +1 212 940 1240

PHILLIPSDEPURY.COM

JASPER JOHNS *Target (ULAE 147)*, 1974 **Estimate** \$180,000–250,000 **ANDY WARHOL** *Marilyn Monroe (Marilyn)*, 1967 **Estimate** \$60,000–80,000 © 2012 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York **CY TWOMBLY** *Natural History Part I Mushrooms portfolio*, 1974 **Estimate** \$80,000–120,000 **PABLO PICASSO** *Minotaur aveugle guide fillette dans la nuit*, from *La suite Vollard*, 1934 **Estimate** \$70,000–90,000 © 2012 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

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

2 PROPERTY WITH A † SYMBOL

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

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

3 PROPERTY WITH A § SYMBOL

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

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

PHILLIPS
de PURY & COMPANY



EVENING SALE
CONTEMPORARY ART

AUCTION 15 NOVEMBER 2012 **NEW YORK**

PHILLIPSDEPURY.COM

CHRISTOPHER WOOL *Untitled (P 492)*, 2005 **Estimate** \$1,000,000 – 1,500,000

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 directly, in which case we will act in a principal capacity as a consignor, or a company affiliated with Phillips de Pury & Company may own a lot, in which case we will act as agent for that company, or Phillips de Pury & Company or an affiliated company may have a legal, beneficial or financial interest in a lot as a secured creditor or otherwise.

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

(a) The knowledge of Phillips 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.

PHILLIPS
de PURY & COMPANY



DAY SALE
CONTEMPORARY ART

AUCTION 16 NOVEMBER 2012 **NEW YORK**

PHILLIPSDEPURY.COM

TOM WESSELMANN *Study for Bedroom Painting #69, 1983* **Estimate** \$150,000 – 200,000

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

(e) Subject to the auctioneer's reasonable discretion, the highest bidder accepted by the auctioneer will be the buyer and the striking of the hammer marks the acceptance of the highest bid and the conclusion of a contract for sale between the seller and the buyer. Risk

and responsibility for the lot passes to the buyer as set forth in Paragraph 7 below.

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

- (i) Phillips de Pury & Company will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed the local currency equivalent of US\$10,000.
- (ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips de Pury & Company Limited". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.
- (iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

7 COLLECTION OF PROPERTY

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

(b) The buyer must arrange for collection of a purchased lot within seven days of the date of the auction. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. Purchased lots are at the buyer's risk,

PHILLIPS
de PURY & COMPANY

NEW

ANNOUNCING
EDITIONS
LONDON

INAUGURAL AUCTION 2013
OPEN FOR CONSIGNMENTS

LONDON

Robert Kennan

Old Master to Contemporary Editions

+44 207 318 4010

rkennan@phillipsdeputy.com

NEW YORK

Kelly Troester

Old Master to Modern Editions

+1 212 940 1221

ktroester@phillipsdeputy.com

NEW YORK

Cary Leibowitz

Contemporary Editions

+1 212 940 1222

cleibowitz@phillipsdeputy.com

PHILLIPSDEPURY.COM

including the responsibility for insurance, from (i) the date of collection or (ii) seven days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company will compensate the buyer for any loss or damage to a purchased lot up to a maximum of the Purchase Price paid, subject to our usual exclusions for loss or damage to property.

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips de Pury & Company to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips de Pury & Company to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration

as can reasonably be obtained on a forced sale basis and to apply the proceeds to any amount owed to Phillips de Pury & Company or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 RESCISSION BY PHILLIPS de PURY & COMPANY

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

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

12 DATA PROTECTION

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

PHILLIPS de PURY & COMPANY

CHAIRMAN

Simon de Pury

CHIEF EXECUTIVE OFFICER

Bernd Runge

SENIOR DIRECTORS

Michael McGinnis
Dr. Michaela de Pury

DIRECTORS

Sean Cleary
Finn Schouenborg Dombernowsky
Patricia G. Hambrecht
Vanessa Kramer
Alexander Payne
Olivier Vrankenne

ADVISORY BOARD

Maria Bell
Janna Bullock
Lisa Eisner
Lapo Elkann
Ben Elliot
Lady Elena Foster
H.I.H. Francesca von Habsburg
Marc Jacobs
Ernest Mourmans
Aby Rosen
Christiane zu Salm
Juergen Teller
Princess Gloria von Thurn und Taxis
Jean Michel Wilmotte
Anita Zabłudowicz

WORLDWIDE HEAD OF BUSINESS DEVELOPMENT and GENERAL COUNSEL

Patricia G. Hambrecht

MANAGING DIRECTORS

Finn Schouenborg Dombernowsky, Europe
Sean Cleary, New York

OFFICE OF THE CHAIRMAN

Harmony Hambly-Smith, London +44 20 7318 4099

OFFICE OF THE CHIEF EXECUTIVE OFFICER

Eloise Ashcroft +44 20 7318 4047

INTERNATIONAL SPECIALISTS

Berlin	Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42
Brussels	Olivier Vrankenne, International Senior Specialist +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
Buenos Aires & London	Brooke Metcalfe, International Specialist, Contemporary Art +44 777 551 7060
Geneva	Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000
Istanbul	Deniz Atac, Consultant +90 533 374 1198
London	Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 736 11
Los Angeles	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Head of Representative Office +7 495 225 88 22
Paris	Thomas Dryll, Senior Specialist, Contemporary Art +33 1 42 78 67 77 Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77
Zurich	Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE OFFICES

NEW YORK

450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1300 fax +1 212 940 1378

NEW YORK

450 West 15 Street, New York, NY 10011, USA
tel +1 212 940 1200 fax +1 212 924 3185

LONDON

Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

BERLIN

Auguststrasse 19, 10117 Berlin, Germany
tel +49 30 8800 1842 fax +49 30 8800 1843

ISTANBUL

Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 3741198

MOSCOW

TSUM, Petrovskaya str., 2, office 524, 125009 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

BRUSSELS

rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

LOS ANGELES

7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

PARIS

6 avenue Franklin D. Roosevelt, 75008 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

GENEVA

23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

MILAN

via Vincenzo Monti 26, 20123 Milan, Italy
tel +39 339 478 9671

ZURICH

Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

SPECIALISTS and DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Senior Director +1 212 940 1254
and Worldwide Head, Contemporary Art
Joseph Carlucci, Business Director +1 212 940 1366

LONDON

Peter Sumner, Head of Evening Sale +44 20 7318 4063
George O'Dell, Head of Day Sale +44 20 7318 4093

Paul de Bono, Business Director +44 20 7318 4070

Henry Allsopp +44 20 7318 4060
Henry Highley +44 20 7318 4061
Matt Langton +44 20 7318 4074
Karen Levy +44 20 7318 4082
Helen Rohwedder +44 20 7318 4042

Larkin Erdmann +44 20 7901 2909
Tamila Kerimova +44 20 7318 4065
Charlotte Salisbury +44 20 7318 4058
Simon Tovey +44 20 7318 4084

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Sarah Mudge, Head of Day Sale +1 212 940 1259

Corey Barr +1 212 940 1234
Benjamin Godsill +1 212 940 1333
Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223
Joshua Friedman +1 212 940 1392
Laura González +1 212 940 1216
Jed Moch +1 212 940 1301
Alexandra Raponi +1 212 940 1292
Alyse Serrell +1 212 940 1303
Amanda Stoffel +1 212 940 1261
Jonathan Winter +1 212 940 1252

MODERN and CONTEMPORARY EDITIONS

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

NEW YORK

Audrey Lindsey +1 212 940 1285
Jannah Greenblatt +1 212 940 1332

LONDON

Robert Kennan, Head of Sales +44 20 7318 4010

JEWELS

NEW YORK

Nazgol Jahan, Worldwide Director +1 212 940 1283

Joanna Bengoa +1 212 940 1302
Brittany Gersh +1 212 940 1365

DESIGN

Alexander Payne, Director +44 20 7318 4052
and Worldwide Head, Design

LONDON

Domenico Raimondo +44 20 7318 4016
Ben Williams +44 20 7318 4027
Marine Hartogs +44 20 7318 4021

Marcus McDonald +44 20 7318 4095
Annabelle Wills +44 20 7318 4019

NEW YORK

Alex Heminway, New York Director +1 212 940 1268

Marcus Tremonto +1 212 940 1268
Meaghan Roddy +1 212 940 1266

Alexandra Gilbert +1 212 940 1265
Lauren Sohn +1 212 940 1268

PHOTOGRAPHS

Vanessa Kramer, Director +1 212 940 1243
and Worldwide Head, Photographs

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Sebastien Montabonel +44 20 7318 4025
Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4062
Emma Lewis +44 20 7318 4092

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1225

David Rimoch +1 212 940 1245
Carol Ehlers, Consultant +1 212 940 1245

PARIS

Jonas Tebib, Consultant Specialist +33 1 42 78 67 77

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

PRIVATE SALES

Susanna Brockman +44 20 7318 4041

PRIVATE CLIENT SERVICES

Michael Berger-Sandhofer +44 20 7318 4048
Carina Brun +44 20 7318 4066
Philae Knight, New York +1 212 940 1313
SaraTayeb-Khalifa, New York +1 212 940 1383

CLIENT DEVELOPMENT

Marya Oja, Worldwide Head

LONDON

Isadora Tharin
Linda Pyke

NEW YORK

Carolyn Bachman
Holly Bawden
Carly Murphy

MUSEUM SERVICES DEPARTMENT

NEW YORK

Lauren Shadford +1 212 940 1257
Cecilia Wolfson +1 212 940 1258

ART and PRODUCTION

Mike McClafferty, Art Director

LONDON

Mark Hudson, Deputy Art Director
Andrew Lindesay, Sub-Editor
Tom Radcliffe, Production Director

NEW YORK

Andrea Koronkiewicz, Studio Manager
Orlann Capazorio, US Production Manager
Steven Mosier, Graphic Designer
Fernando Dias de Souza, Graphic Designer
Jeff Velazquez, Production Artist

COMMUNICATIONS and MARKETING

LONDON

Fiona McGovern,
Communications and Marketing
Alex Godwin-Brown,
Communications and Marketing Manager

NEW YORK

Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

SALE INFORMATION

AUCTION

Evening Sale, Wednesday 10 October 2012, 7pm

VIEWING

Thursday 4 October, 10am – 6pm
Friday 5 October, 10am – 6pm
Saturday 6 October, 10am – 6pm
Sunday 7 October, 12pm – 6pm
Monday 8 October, 10am – 6pm
Tuesday 9 October, 10am – 6pm
Wednesday 10 October, 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 UK010512 or Contemporary Art Evening Sale

SALE ADMINISTRATOR

Charlotte Salisbury +44 20 7318 4058

PROPERTY MANAGER

Jon Stonton +44 207 318 4098

CATALOGUES

Emma Miller +44 20 7318 4039 +1 212 940 1291
catalogues@phillipsdepury.com
Catalogues \$35/€25/£22 at the Gallery

ABSENTEE & TELEPHONE BIDS

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

CLIENT ACCOUNTS

Jason King, Director +44 20 7318 4086
Buyer Accounts: Carolyn Whitehead +44 20 7318 4020
Seller Accounts: Surbjit Dass +44 20 7318 4072

CLIENT SERVICES

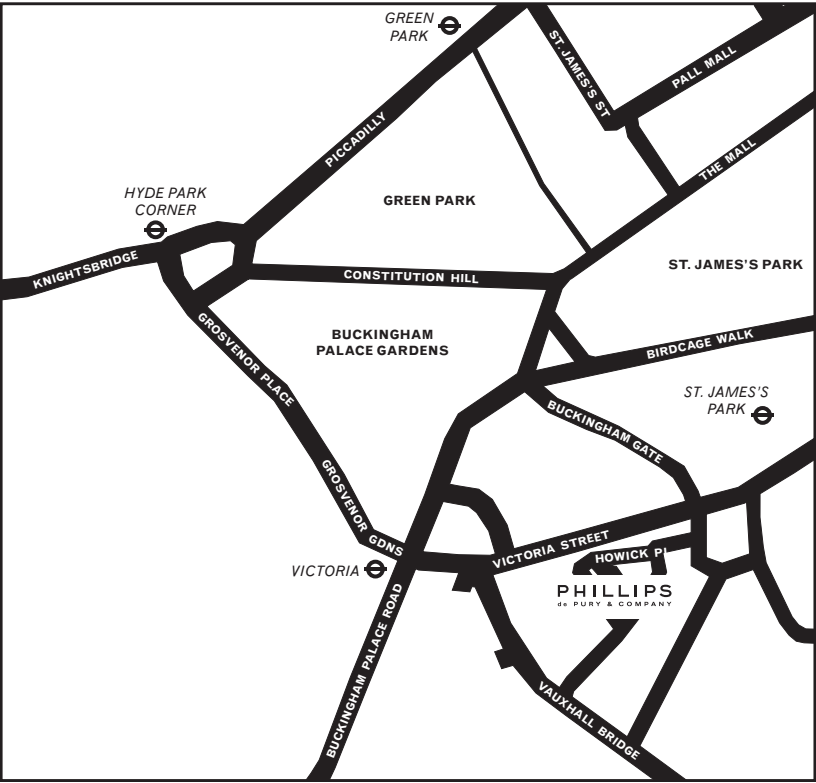
Lucinda Newman, Natasha Pryce, Rebecca Tooby-Desmond
+44 20 7318 4010

WAREHOUSE & SHIPPING

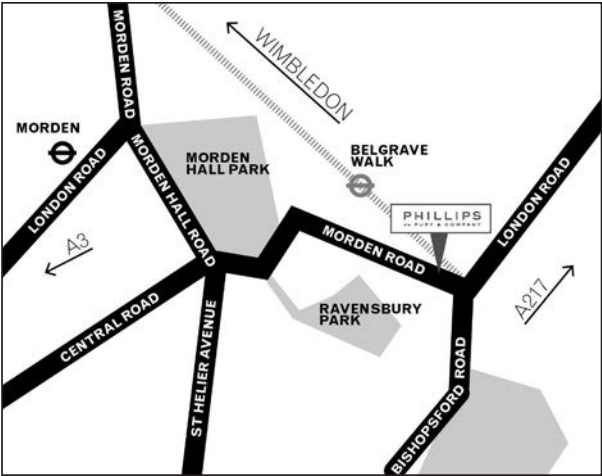
Lydia Stewart +44 207 318 4050
Tess Contla +44 207 318 4026
Jan Navratil +44 207 318 4081
Elisa Sciandro +44 207 318 4077

PHOTOGRAPHY

Hayley Giles
Kent Pell



Viewing and Auction location



Warehouse and collection location

BID FORM

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

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

[illegible]

FINANCIAL INFORMATION

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

- By signing this Bid Form, you agree to the processing of your personal information and also to the disclosure and transfer of such information to any associated company of PHILLIPS de PURY & COMPANY and to third parties involved in the auction anywhere in the world, including in countries which may not offer equivalent protection of personal information to that offered in the UK.

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

Sale Title	Sale number	Sale date
------------	-------------	-----------

Please indicate in what capacity you will be bidding (please select one):

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

Client number (if known)

Title	First name	Surname
-------	------------	---------

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

VAT number (if applicable)

Address

City	State/County
------	--------------

Postcode/zip code	Country
-------------------	---------

Phone	Mobile	Fax
-------	--------	-----

Email

Phone (for phone bidding only)

FINANCIAL INFORMATION

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

Credit card type	Credit card number
------------------	--------------------

Expiration date

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

Bank name	Contact
-----------	---------

Telephone/fax	Account number
---------------	----------------

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

Signature	Date
-----------	------

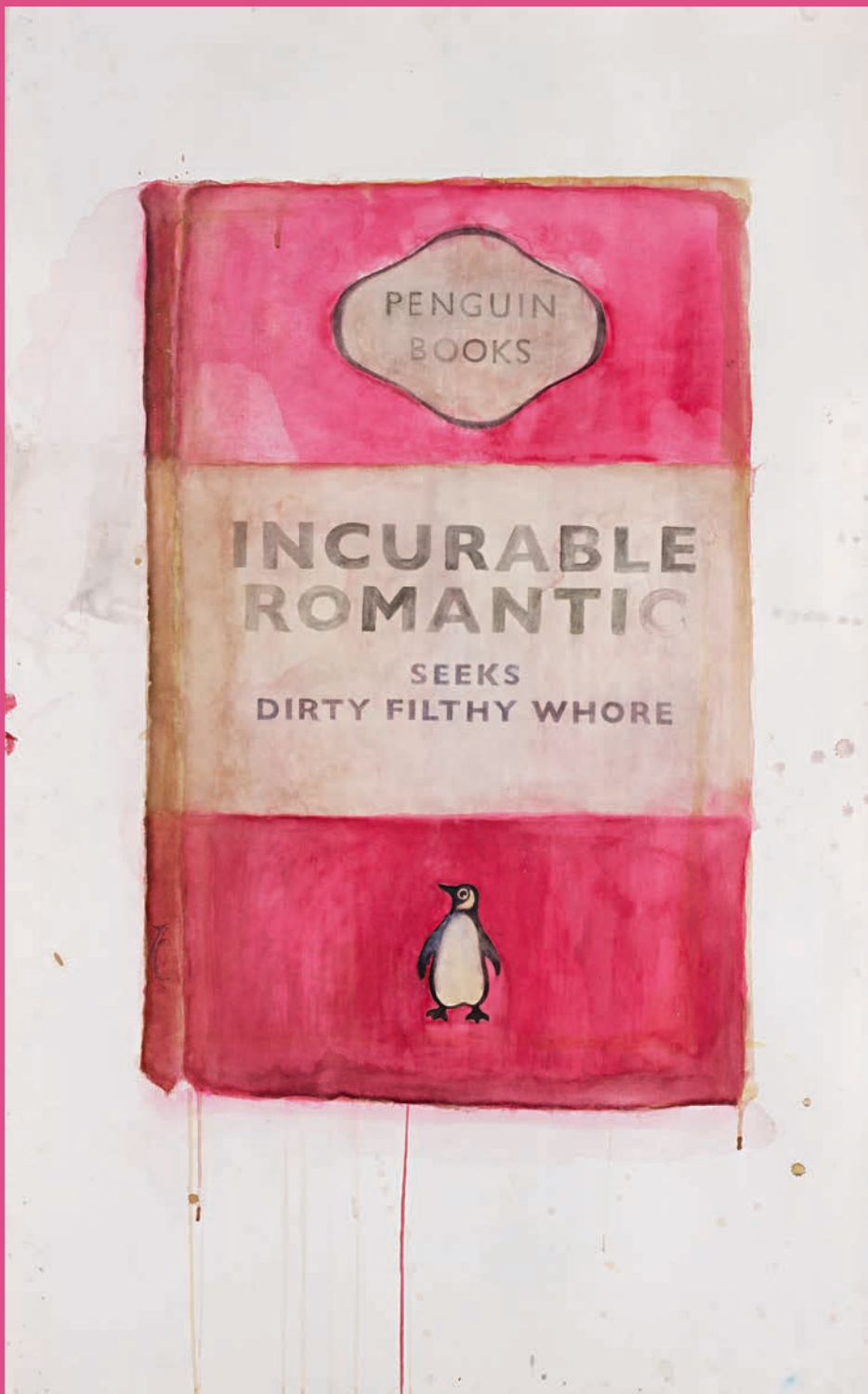
PHILLIPS
de PURY & COMPANY

Howick Place London SW1P 1BB
+44 20 7318 4010
www.phillipsdepury.com
bidslondon@phillipsdepury.com

- **COMPANY PURCHASES:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE:** All bids are placed and executed, and all lots are sold and purchased subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- Please note that our buyer's premium is 25% of the hammer price up to and including £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000 on each lot sold. Any purchaser of a lot to which Artist's Resale Right applies will be charged an amount equal to the applicable resale royalty, which will be added to the purchase price, together with all applicable VAT charges.
- Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you agree to the processing of your personal information and also to the disclosure and transfer of such information to any associated company of PHILLIPS de PURY & COMPANY and to third parties involved in the auction anywhere in the world, including in countries which may not offer equivalent protection of personal information to that offered in the UK.

Paddle Number

PHILLIPS
de PURY & COMPANY



CONTEMPORARY ART

UNDER THE INFLUENCE

AUCTION 13 DECEMBER 2012 **LONDON**

Phillips de Pury & Company

Howick Place London SW1P 1BB
+44 20 7381 4010 | godell@phillipsdepury.com

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

HARLAND MILLER *Incurable Romantic* **Estimate** £5,000–7,000







PHILLIPSDEPURY.COM