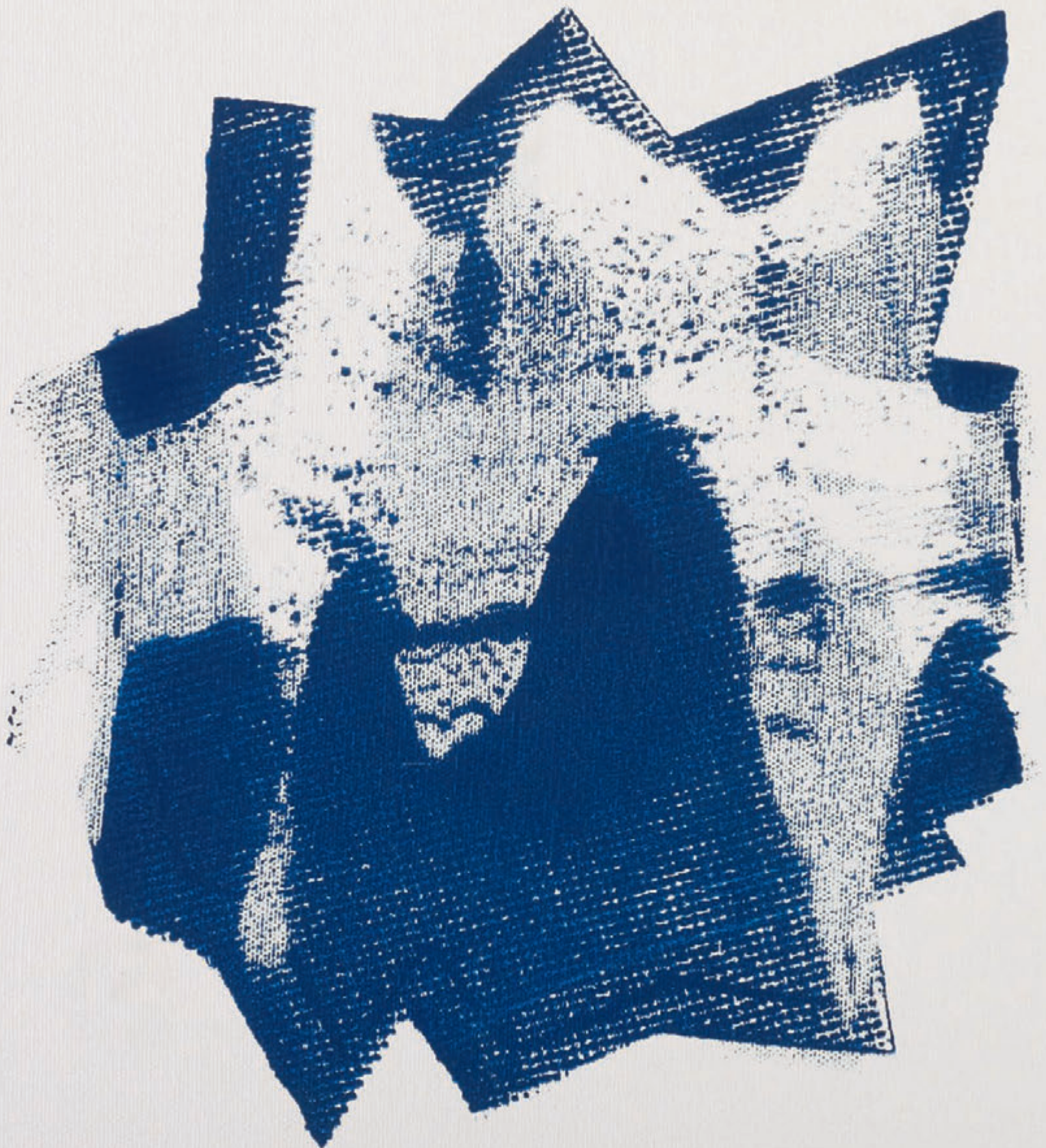


PHILLIPS

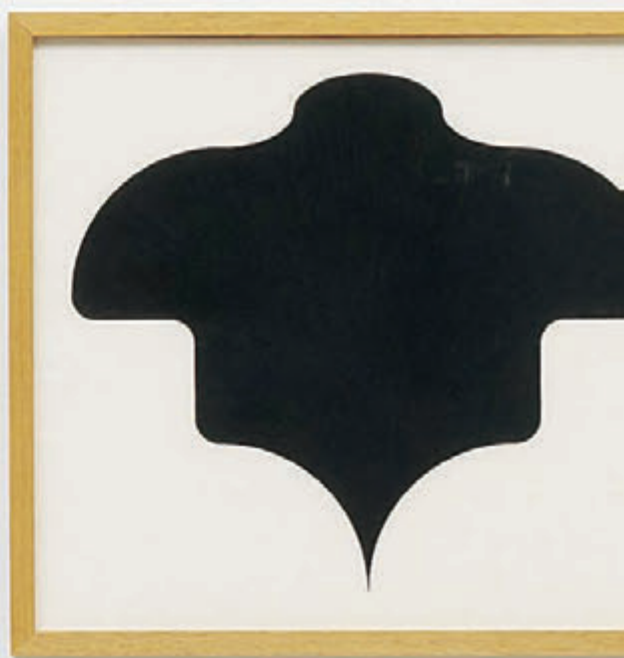
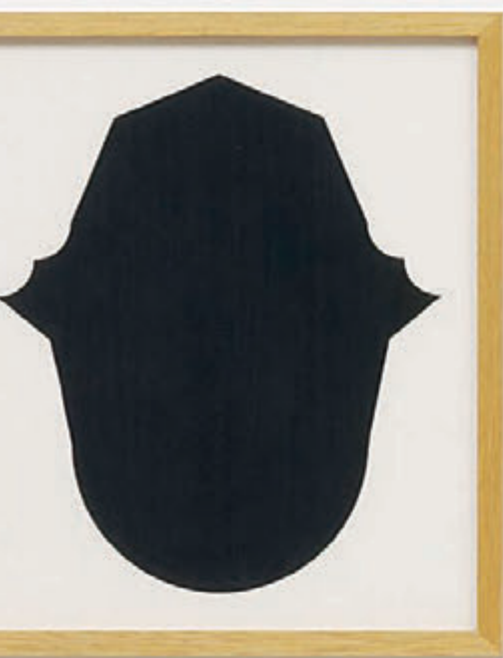
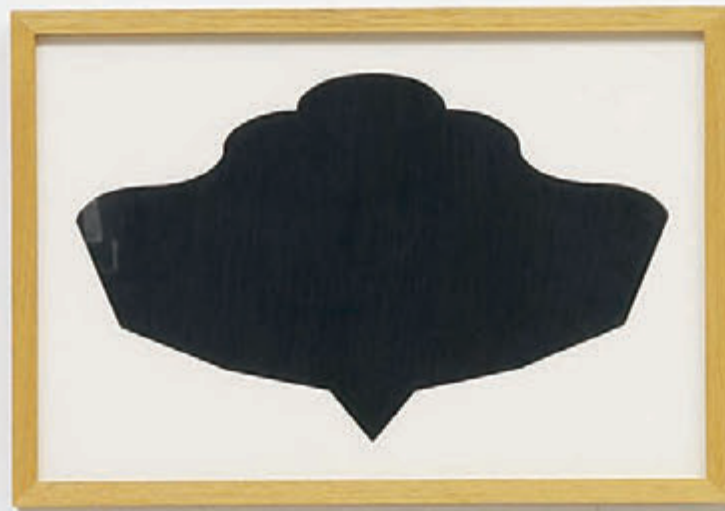


CONTEMPORARY ART

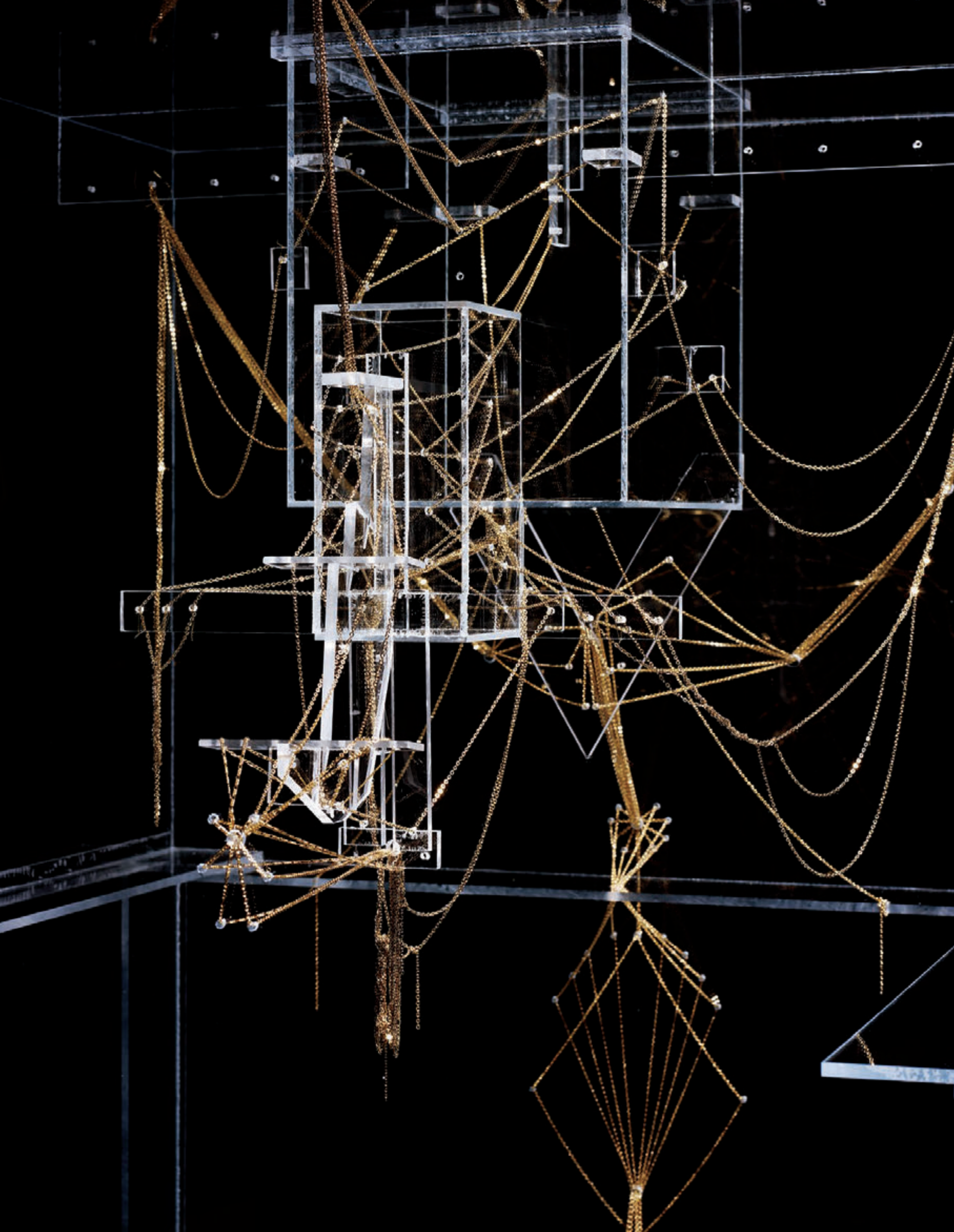
LONDON DAY SALE 28 JUNE 2013

FEEL

NGSS







PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON DAY SALE 28 JUNE 2013 at 2PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

28 June 2013 at 2pm

VIEWING

20-28 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK010513 or
Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035
bidslondon@phillips.com

CONTEMPORARY ART DEPARTMENT

HEAD OF SALE

George O'Dell +44 20 7318 4093
godell@phillips.com

ADMINISTRATOR

Simon Tovey +44 20 7318 4084
stovey@phillips.com

Front cover Nate Lowman, *Untitled (Bullet Holes)*, 2006, lot 119 (detail)

Back cover Piotr Uklanski, *Untitled (Crayons)*, 2001, lot 107 (detail)

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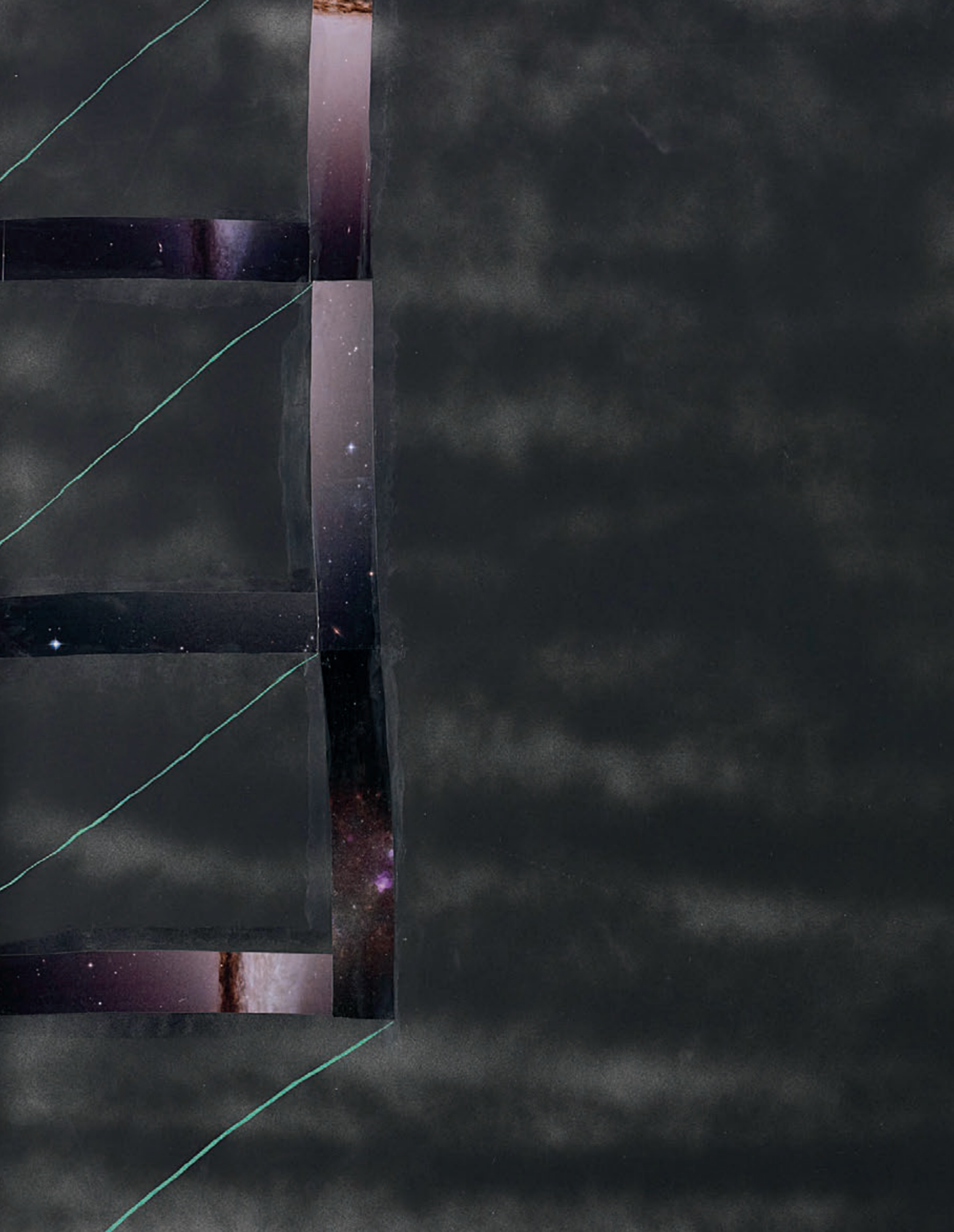
Anna Lin Poulsen
Private Client
Services, New York



Sara Tayeb-Khalifa
Private Client
Services, New York



Caroline Conegliano
Private Client
Services, New York



The background of the entire page is a dark, textured charcoal grey. Overlaid on this are several thin, glowing green lines that intersect to form a grid-like structure. Within the rectangular sections of this grid, there are vibrant, colorful images of nebulae and galaxies, featuring shades of orange, red, blue, and white. The overall effect is a cosmic or abstract artistic composition.

CONTEMPORARY ART

London Day Sale

28 June 2013 at 2 pm

Lots 101-248

101

HUGH SCOTT-DOUGLAS b. 1988

Untitled, 2011

Cyanotype on linen

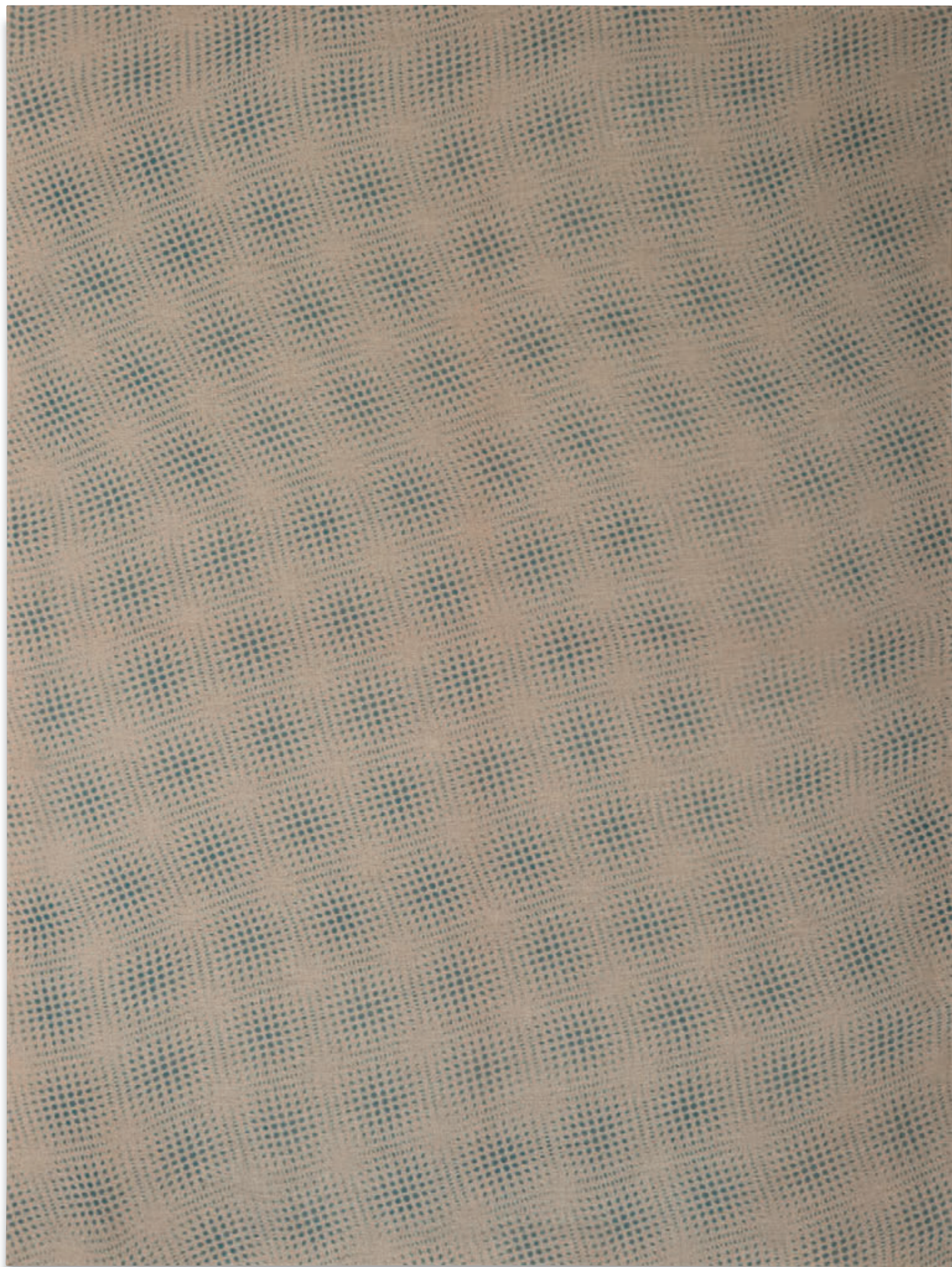
101.6 x 76.2 cm. (40 x 30 in.)

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

Estimate £12,000-15,000 \$18,100-22,700 €14,000-17,500 ₺

PROVENANCE

Private Collection, New York



102

STERLING RUBY b. 1972

Block A, Tier 1 (Spatial), 2008

collage, spray paint and pencil on paper

frame 104.3 x 133.7 cm. (41 $\frac{1}{8}$ x 52 $\frac{5}{8}$ in.)

sheet 97.3 x 126.9 cm. (38 $\frac{1}{4}$ x 49 $\frac{7}{8}$ in.)

Signed and dated 'Sterling Ruby 08' lower right.

This work is accompanied by a certificate of authenticity.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900

PROVENANCE

Galleria Emi Fontana, Milan



103

OSCAR TUAZON b. 1975

Untitled (Smoke 1), 2010

photograph on aluminium

117.3 x 178.3 x 10 cm. (46 $\frac{1}{8}$ x 70 $\frac{1}{4}$ x 3 $\frac{7}{8}$ in.)

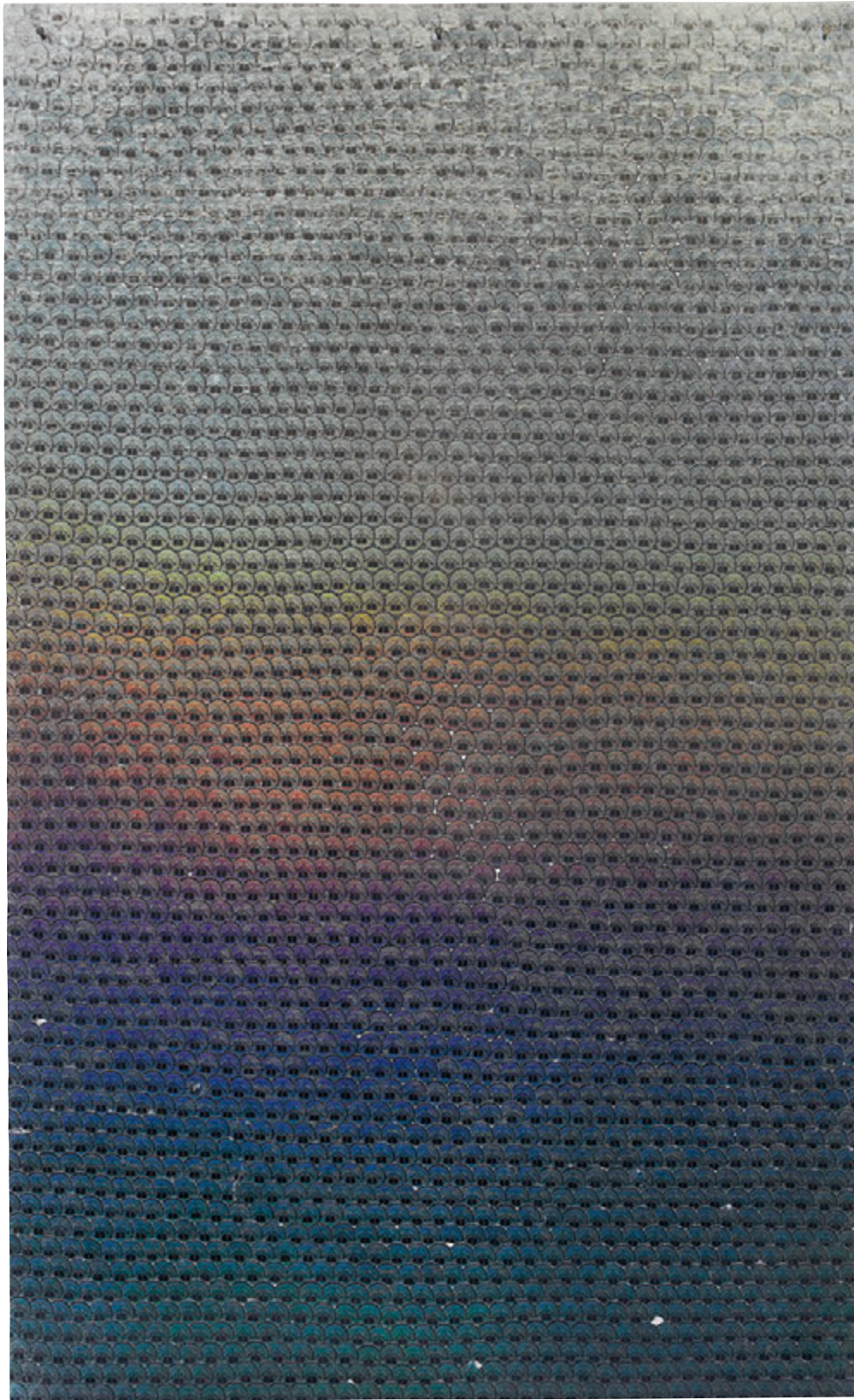
Signed and dated 'O Tuazon 3-10-11' on the reverse.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 †

PROVENANCE

Jonathan Viner Gallery, London





104

OLIVER LARIC b. 1981

Ise Guilloche, 2012

tamper evident security hologram stickers on PET (polyethylene terephthalate) sheet, airbrushed clear coating

205 x 125 cm. (80¾ x 49¼ in.)

This work is unique.

Estimate £8,000-12,000 \$12,100-18,100 €9,300-14,000 ₣ ₣

PROVENANCE

Private Collection



105

NINA BEIER b. 1975

Portrait Mode, 2012

found garments in artist's frame

150.5 x 122.6 cm. (59¼ x 48¼ in.)

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♣ ‡

PROVENANCE

Private Collection, New York



106

ELAD LASSRY b. 1977

Bengal, 2011

C-print in artist's frame

36.8 x 29.2 cm. (14½ x 11½ in.)

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate £7,000-9,000 \$10,600-13,600 €8,200-10,500 ₺

PROVENANCE

Private Collection



107

PIOTR UKLANSKI b. 1968

Untitled (Crayons), 2001

crayon on Perspex in artist's frame

76.2 x 101.6 x 10 cm. (30 x 40 x 3 7/8 in.)

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

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ♠

PROVENANCE

Galleria Massimo De Carlo, Milan

MATTHEW DARBYSHIRE b. 1977*Untitled: Shelves No.5 (and 3 details)*, 2008

glass, acrylic, resin, chipboard, metal, wood

overall 140 x 110 x 30 cm. (55½ x 43¼ x 11¾ in.)

Signed and dated 'M Darbyshire 2008' on the underside of a shelf.

Estimate £8,000-12,000 \$12,100-18,100 €9,300-14,000 ♠ †**PROVENANCE**

Herald St, London

EXHIBITEDLondon, The Saatchi Gallery, *Newspeak: British Art Now*, 30 May - 17 October 2010Ipswich Art School, *Revisitations: Saatchi Gallery returns to Ipswich Art School*, 12 March - 26 August 2012**LITERATURE***Newspeak: British Art Now*, Exh. Cat., The Saatchi Gallery, Booth-Clibborn Editions, 2010, p. 77

Matthew Darbyshire provocatively repackages the homogenisation of contemporary design: the moulded retro-future furnishings and CMYK colour schemes that dominate both public and private space. Democratised from minimalist couture chic to high-street decor to budget home-ware chintz, Darbyshire's assembled objects try to define just what it is that makes candy-coloured plastic so modern, so appealing. Replicating a domestic display, *Untitled: Shelves No. 5* presents a collection of purchased goods: a Verner Panton miniature and a bong, religious icons and cocktail glasses, all fabricated in the same style, the numbing yet infinitely seductive hallmark of lifestyle aspiration.





109

MARTIN CREED b. 1968

Work No. 287 (Feelings), 2003

neon

neon: 16.5 x 100 cm. (6½ x 39¾ in.)

acrylic box: 25 x 110 x 8.5 cm. (9⅞ x 43¼ x 3⅜ in.)

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

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ▲

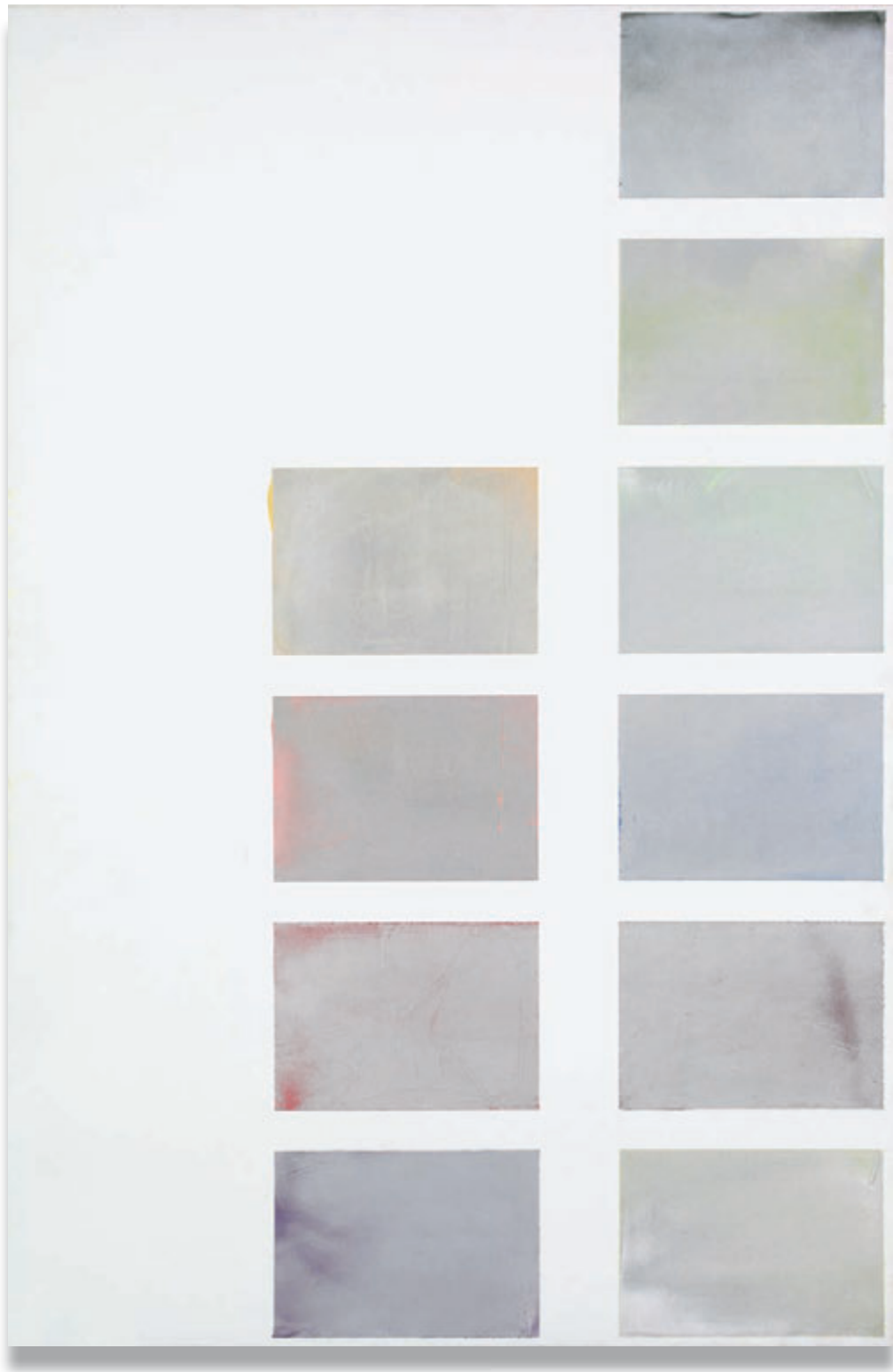
PROVENANCE

Galerie Johnen & Schöttle, Cologne

LITERATURE

Creed, Martin, Gioni, Massimiliano, *Martin Creed: Works*, London: Thames and Hudson, 2010, p. 287





110

RUDOLF STINGEL b. 1956

Untitled, 1990

oil and enamel on linen

167.7 x 111.7 cm. (66 x 44 in.)

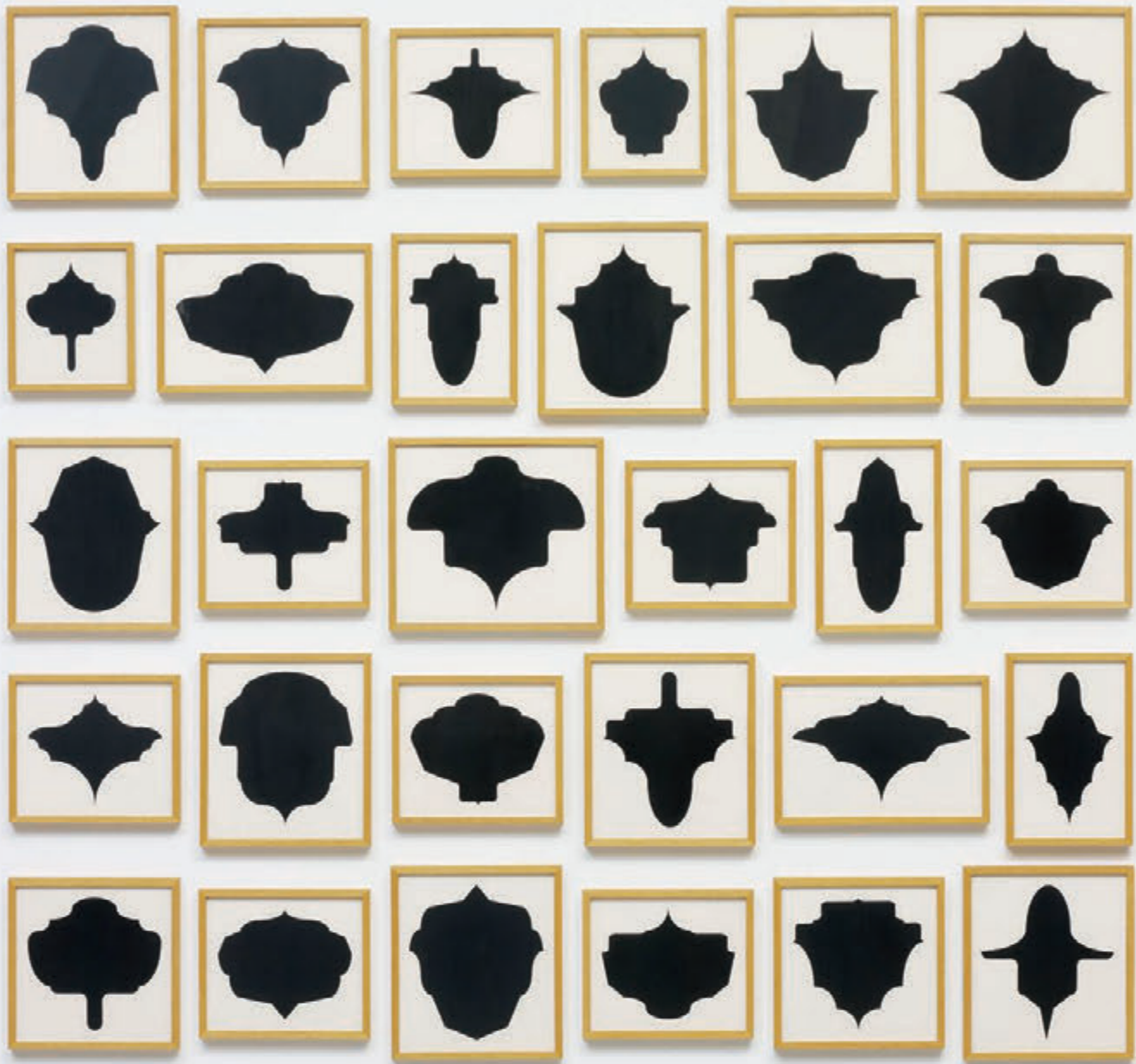
Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800 ₣ ♠

PROVENANCE

Andrea Rosen Gallery, New York

Christie's, New York, 'Post - War and Contemporary Art Afternoon Session',
10 May 2006, Lot 535

Acquired from the above sale by the present owner



111

ALLAN MCCOLLUM b. 1944

Collection of Thirty Drawings, 1988-1991

pencil on museum board in blonde wood frames

approximate installation dimension 181 x 193 cm. (71¼ x 75⅞ in.)

largest frame 33 x 37 cm. (12⅞ x 14⅝ in.)

smallest frame 26 x 22 cm. (10¼ x 8⅝ in.)

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Friedrich Petzel Gallery, New York



112

WALEAD BESHTY b. 1976

Fedex® Kraft Box© 2005 FEDEX 330504 REV 10/05 SSCC, Standard Overnight, Los Angeles-Beverly Hills, trk# 8726 7182 8553, date February 13-14 2012; Standard Overnight, San Francisco-Beverly Hills, trk# 8759 1171 4523, date January 29-30 2013; International Priority, Torrance-Mitcham, trk# 5552 4015 0268, date May 08-10 2013, 2005
polished copper box, and accrued FedEx tracking and shipping labels
40.5 x 41 x 40.4 cm. (15 $\frac{7}{8}$ x 16 $\frac{1}{8}$ x 15 $\frac{7}{8}$ in.)

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ₺ ₣

PROVENANCE

Regen Projects, Los Angeles

EXHIBITED

San Francisco, CCA Wattis Institute for Contemporary Arts, *When Attitudes Became Form Become Attitudes*, 13 September - 1 December 2012

This work must travel via FedEx.



113

AARON CURRY b. 1972

Untitled, 2009

painted wood, steel base

overall 186 x 61 x 61 cm. (73¼ x 24 x 24 in.)

plinth 61 x 61 x 61 cm. (24 x 24 x 24 in.)

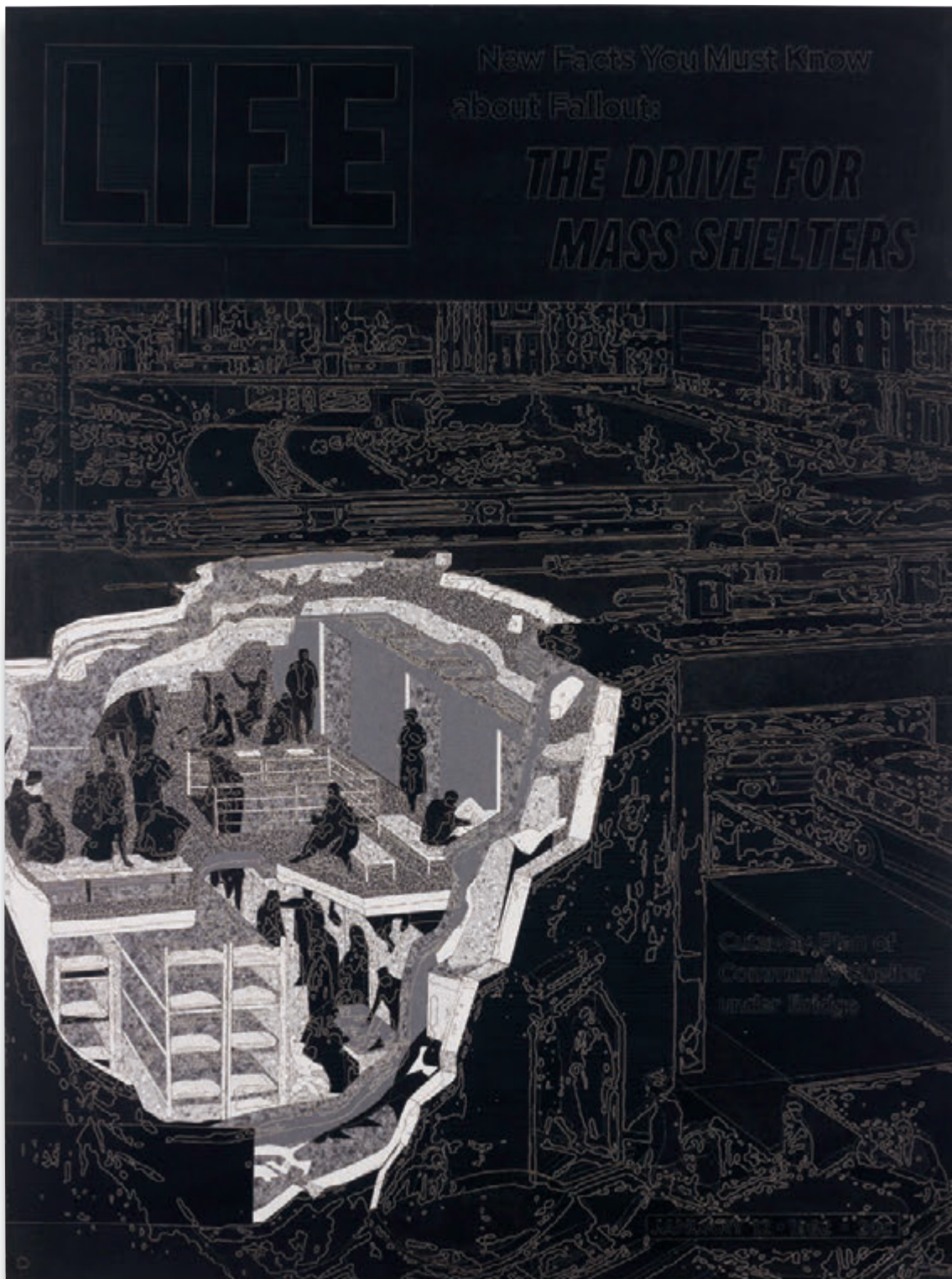
Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400

PROVENANCE

Michael Werner Gallery, New York and Berlin

EXHIBITED

Bergamo, GAMEC, *Bad Dimension*, 1 October 2009 - 17 January 2010, then travelled to Hannover, Kestnergesellschaft (26 February - 24 May 2010)



114

MATTHEW DAY JACKSON b. 1974

Gimme Shelter #1, 2009

laser cut formica on wood

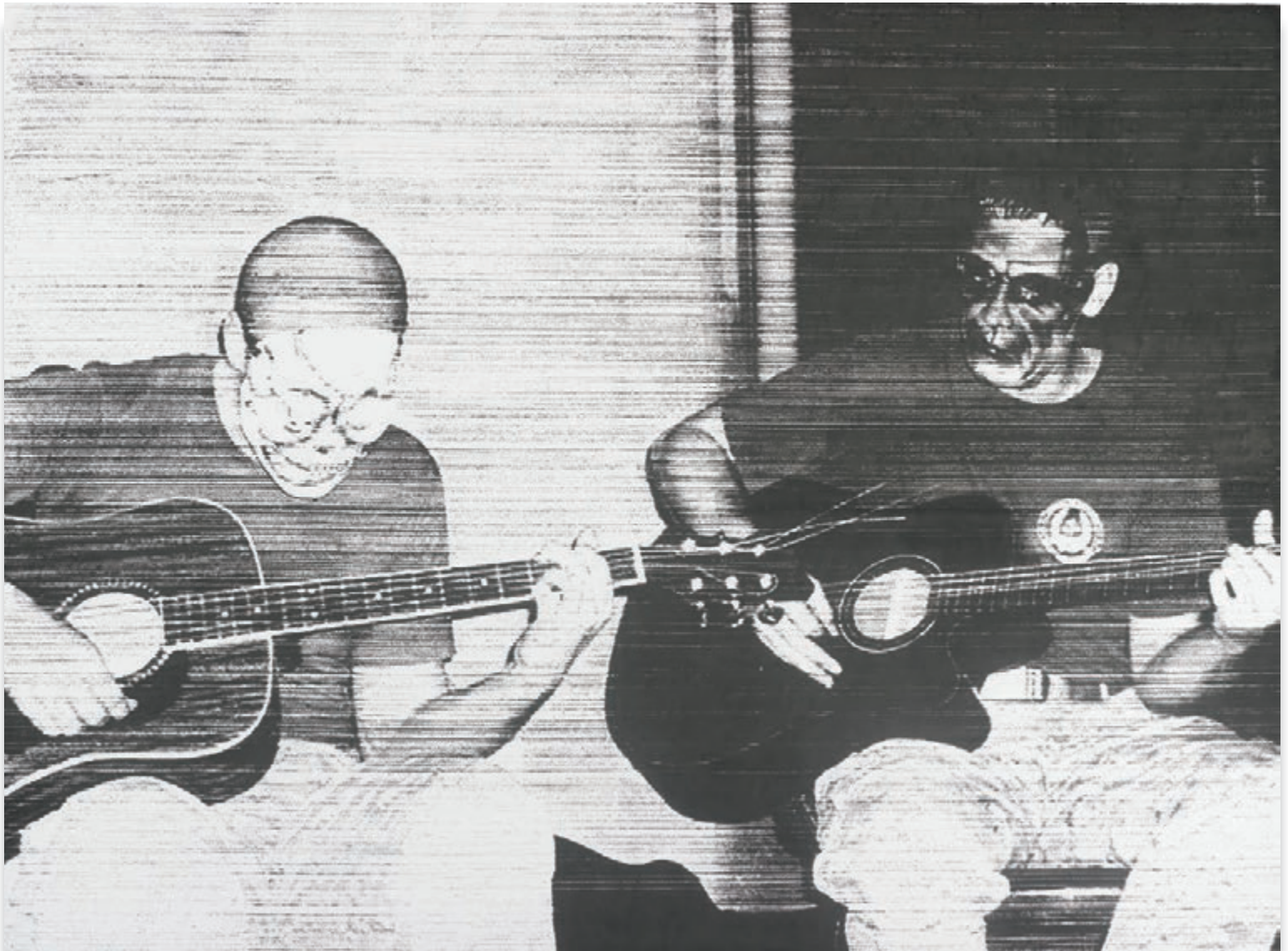
122 x 91.5 cm. (48 x 36 in.)

Signed, titled, numbered and dated 'MATTHEW DAY JACKSON 2009 #1 "GIMME SHELTER"' on the reverse. This work is unique (there are 4 variations).

Estimate £40,000-60,000 \$60,400-90,600 €46,700-70,100

PROVENANCE

Grimm Gallery, Amsterdam



115

ALLORA & CALZADILLA b. 1974 & b. 1971

Intermission (Halloween Iraq III), 2010

woodcut print on muslin

72 x 95 inches (182.9 x 241.3 cm)

Edition 3 of 3 AC015

Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800 ₣

PROVENANCE

Gladstone Gallery, New York

116

URS FISCHER b. 1973

Untitled (Table), 2003

wood and enamel

71.1 x 180 x 109.9 cm. (28 x 70 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in.)

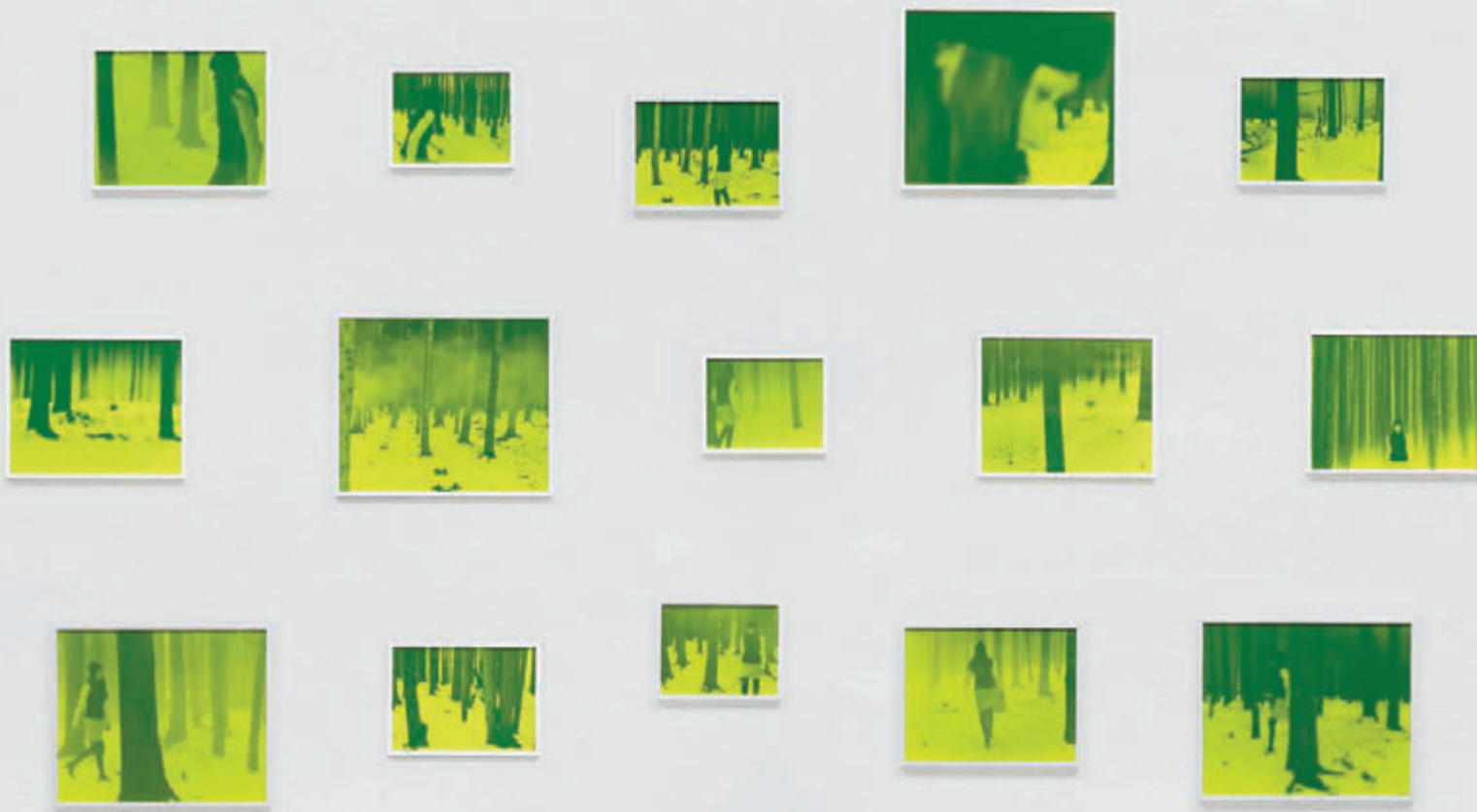
Signed 'U Fischer' on the underside. This work is unique.

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600 ₣

PROVENANCE

Galerie Eva Presenhuber, Zurich





117

UGO RONDINONE b. 1964

FUNFZEHNTERNOVEMBERNEUNZEHNHUNDERTNEUNUNDNEUNZIG (No. 166), 2000

15 photos, white wooden frames, fluorescent yellow Plexiglas

installation approximately 280 x 225 cm. (110¼ x 88⅝ in.)

largest print 50.5 x 61.5cm. (20 x 23⅞ in.)

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900

PROVENANCE

Sadie Coles, London

118

BARBARA KRUGER b. 1945

Face It (Red), 2007

ink pigment print on Hahnemuhle photo rag

108.5 x 83 cm. (42³/₄ x 32⁵/₈ in.)

This work is number 4 from an edition of 10.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Mary Boone Gallery, New York

Skarstedt Gallery, New York



Face

This stunning
ensemble says
you're not who
you think you are.

It!

NATE LOWMAN b. 1979*Untitled (Bullet Holes)*, 2006

paint and inkjet on canvas

76.5 x 76.5 cm. (30 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in.)

Signed and dated 'Nate Lowman 2006' on the overlap.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900**PROVENANCE**

Acquired directly from the artist by the present owner

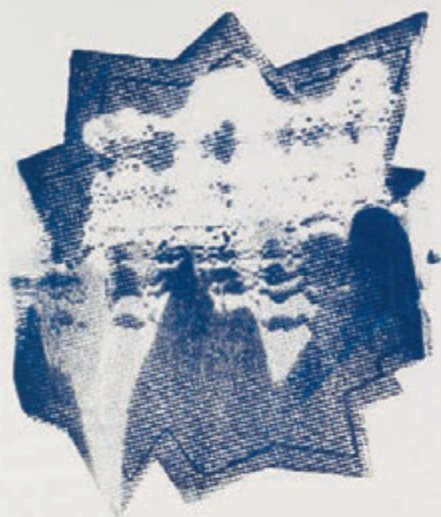
EXHIBITED

Hydra School Projects

Post-ER, 2006 (Catalogue)

LITERATURE*Dark Victory*, Ileana Tounta Contemporary Art center, Athens, 2007

10+1 Hydra School Projects



120

NATE LOWMAN b. 1979

Try me/Cry me, 2005

silkscreen on canvas

61 x 50.6 cm. (24 x 19⁷/₈ in.)

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 †

PROVENANCE

Emily Tsingou Fine Art, London





121

JOSH SMITH b. 1976

Untitled (#3), 2006

silkscreen and oil on canvas

152 x 122 cm. (59 $\frac{7}{8}$ x 48 in.)

Signed and dated 'Josh Smith 2006' on the reverse.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400

PROVENANCE

STANDARD (OSLO), Oslo

EXHIBITED

Oslo, STANDARD (OSLO), *Standard Norwegian Show*, 04 May - 04 June 2006



122

JOSH SMITH b. 1976

Untitled, 2006

acrylic and paper on wood

152.4 x 122 cm. (60 x 48 in.)

Signed, dated and numbered 'JOSH SMITH 2006 JS06219' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Luhning Augustine, New York

123

ANNA BARRIBALL b. 1972

Door, 2004

pencil on paper

208.4 x 87.9 x 6 cm. (82 x 34⁵/₈ x 2³/₈ in.)

Estimate £7,000-9,000 \$10,600-13,600 €8,200-10,500 ♠ †

PROVENANCE

Frith Street Gallery, London

EXHIBITED

Netherlands, De Hallen Haarlem, *Lunar Distance*, 12 September - 29 November 2009

Milton Keynes, MK Gallery, *Anna Barriball*, 30 September - 27 November 2011

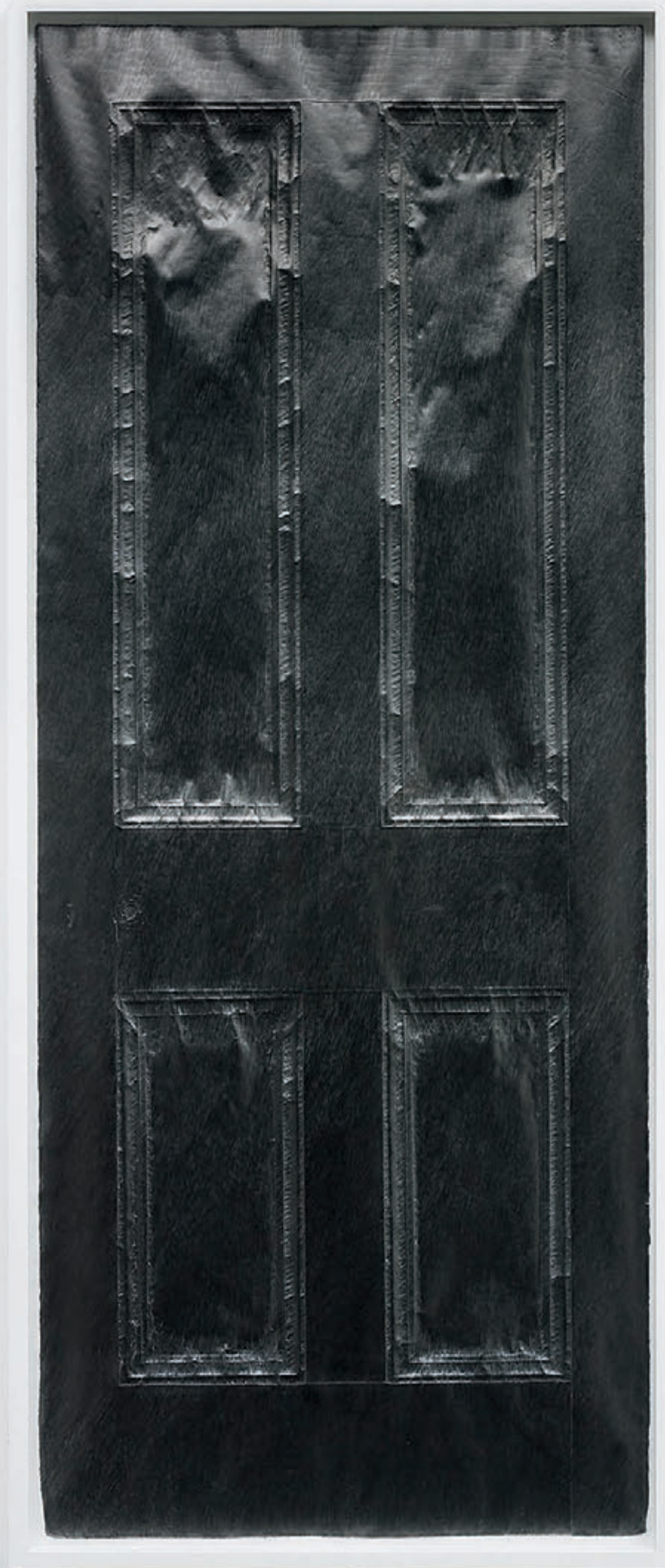
London, The Saatchi Gallery, *Newspeak: British Art Now II*, 27 October - 30 April 2011

Edinburgh, The Fruitmarket Gallery, *Anna Barriball*, 20 January - 01 April 2012

LITERATURE

Newspeak: British Art Now, Exh. Cat., The Saatchi Gallery, 2010, p. 23

Anna Barriball's works convey an intimacy with the overly familiar. She smothers the surfaces of everyday objects so they become seductively sinister husks of their former selves. Made by placing a large piece of paper over a door, and rubbing it with a pencil, *Door* is a drawing that assumes the qualities of a sculpture. Its burnished graphite surface captures every subtle detail of the original object, while the paper warps and fluxes through repetitive handling to gain a solidity of its own. Central to Barriball's practice is the time and effort involved in the making; her process formulates as poetic meditation, finding a delicate fascination in the mundane and overlooked.





124

CALLUM INNES b. 1962

Exposed Painting Paynes Grey/Violet on White, 1998

oil on canvas

102.6 x 97.6 cm. (40³/₈ x 38³/₈ in.)

Signed and dated twice 'Callum Innes 98' on the overlap and stretcher bar.

Estimate £8,000-12,000 \$12,100-18,100 €9,300-14,000 ♠

PROVENANCE

Frith Street Gallery, London



125

BERNAR VENET b. 1941

233.5° Arc x 4, 1998

rolled steel with patina

60 × 58 × 12.5 cm. (23⁵/₈ × 22⁷/₈ × 5 in.)

Engraved '233.5° Arc x 4' on the side.

This work is registered in the artist's archives under the inventory n° bv98ss14 and is eligible for a certificate of authenticity from the artist's studio.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900 ♣

PROVENANCE

Galerie Karsten Greve, Cologne



126

PIOTR UKLANSKI b. 1968

Untitled (Jessica Lynch's P.O.V.), 2004

acrylic on 640g aquarelle paper mounted on wood

280.5 x 194 cm. (110³/₈ x 76³/₈ in.)

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

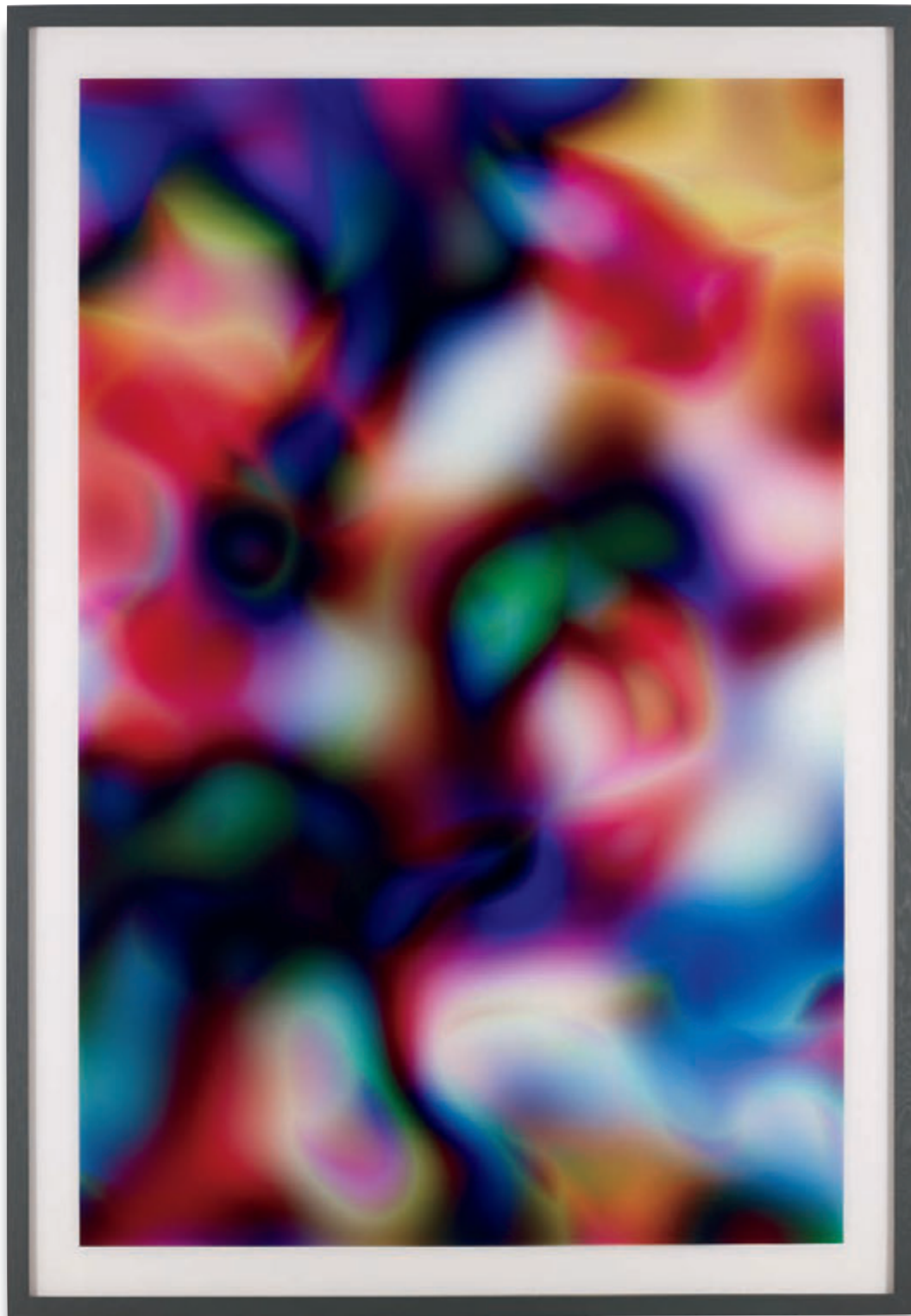
Estimate £60,000-80,000 \$90,600-121,000 €70,100-93,400 ♣

PROVENANCE

Galleria Massimo de Carlo, Milan

EXHIBITED

Milan, Galleria Massimo de Carlo, *Zimna Wojna*, 2004



127

THOMAS RUFF b. 1958

Substrat 20 II, 2003

chromogenic print, mounted to Plexiglas

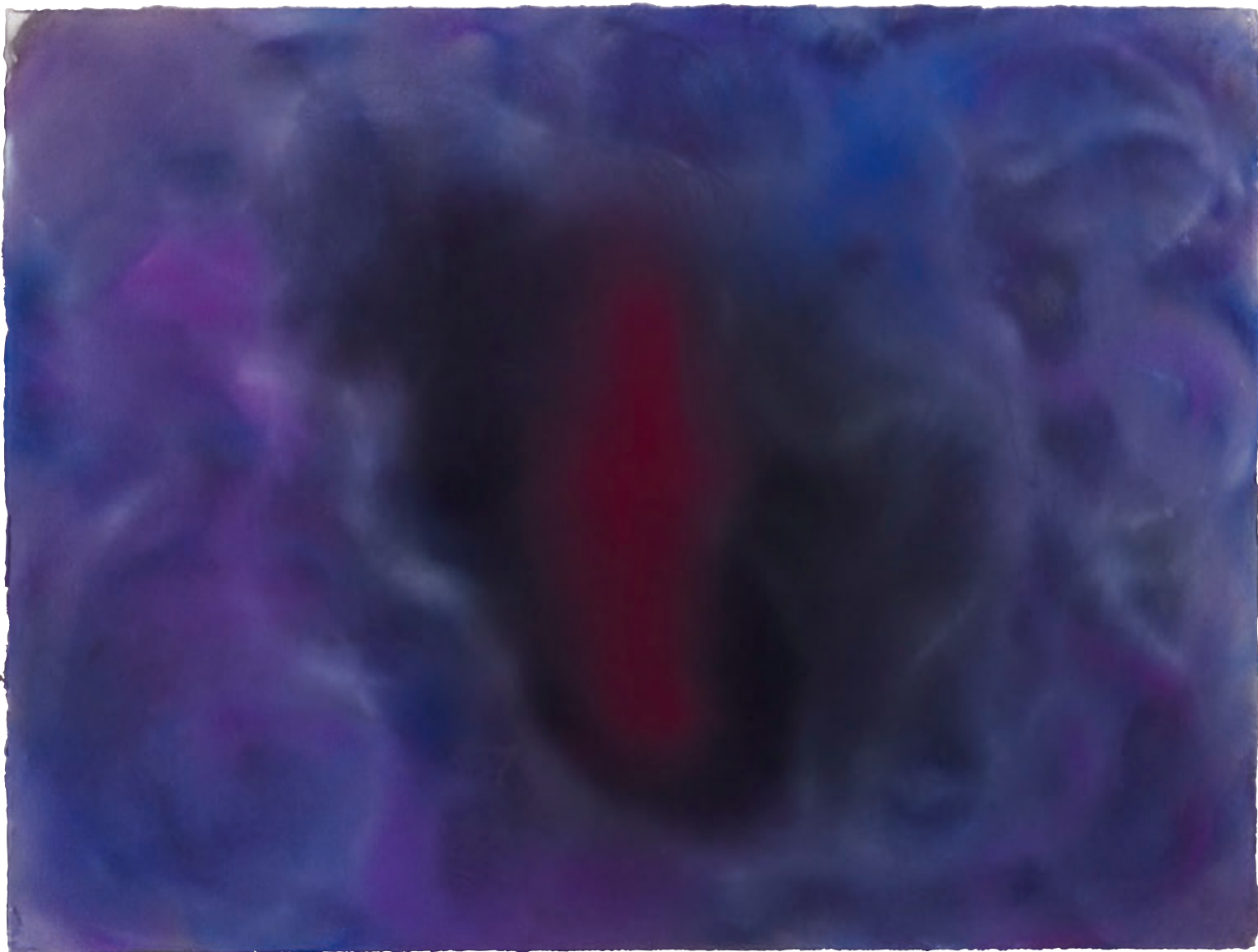
186 x 128.5 cm. (73¼ x 50½ in.)

Signed, titled and dated 'sub 20II Thomas Ruff 2003' and numbered of 5 on the reverse and backing board. This work is from an edition of 5.

Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800 ♠

PROVENANCE

Contemporary Fine Arts, Berlin



128

ANISH KAPOOR b. 1954

Untitled, 2001

mixed media on paper

sheet 50.5 x 66.7 cm. (19 $\frac{7}{8}$ x 26 $\frac{1}{4}$ in.)

Titled and dated 'Untitled 2001' on the reverse.

Estimate £40,000-60,000 \$60,400-90,600 €46,700-70,100 ♠

PROVENANCE

Lisson Gallery, London

129

JOSEPHINE MECKSEPER b. 1964*Untitled (Denim Rainbow II)*, 2003

acrylic, gouache and cloth on denim

121.7 x 152.4 cm. (47 $\frac{7}{8}$ x 60 in.)

Initialed and dated 'J.M. 2003' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700

€11,700-17,500 ♠ †

PROVENANCE

Elizabeth Dee Gallery, New York

129



130



130

DAVE MCDERMOTT b. 1974*"Femme" - A Rake's Progress*, 2011Yarn, tolex, nitrocellulose lacquer, oil/canvas,
digital prints on panel198.2 x 154.6 cm. (78 x 60 $\frac{7}{8}$ in.)Initialed, titled and dated 'DM 2011 "FEMME" -
A RAKE'S PROGRESS' on the reverse.**Estimate** £7,000-9,000 \$10,600-13,600

€8,200-10,500

PROVENANCE

Grimm Gallery, Amsterdam

ROGER HIORNS b. 1975*Untitled*, 2010

polyurethane, polyester, brain matter (in 2 parts)
 (i) 176 x 105 x 26.8 cm. (69 1/4 x 41 3/8 x 10 1/2 in.)
 (ii) 147 x 156 x 27.3 cm. (57 7/8 x 61 3/8 x 10 3/4 in.)

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♠ †

PROVENANCE

Acquired directly from the artist

EXHIBITED

London, The Saatchi Gallery, *The Shape of Things to Come: New Sculpture*,
 27 May - 16 October 2011

LITERATURE

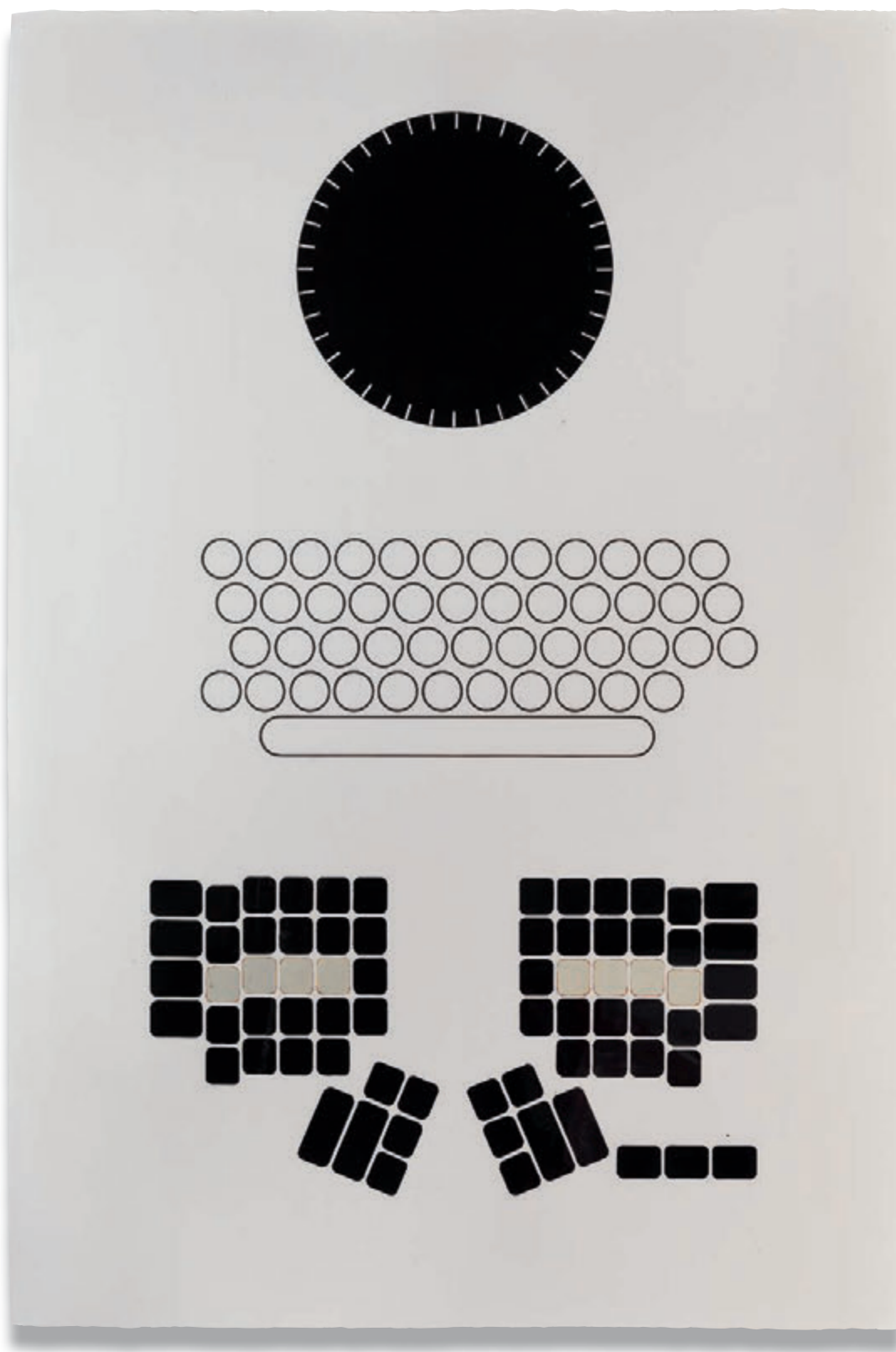
The Shape of Things to Come: New Sculpture, Exh. Cat., The Saatchi Gallery,
 2011, pp. 52, 53

Many of Hiorns' three-dimensional projects yield to the autonomous generative properties of his chosen substance (crystallising fluid, detergent foam, fire) to 'isolate' objects, to make us conscious of their origins and their contexts. His diptych *Untitled* (2010) combines ordinary and esoteric materials – polyurethane, polyester and brain matter – to explore transparency as a sculptural property.

"We're surrounded by codified practices consistently imposed on us by dominant objects. We're under a narrow coercion from the objects that we design for ourselves. Of course, this question is strikingly obvious: Are we a balanced society? Can we retool our objects, perhaps? What would that involve, and is it possible to transgress the continuous production of next-generation objects, to insert transgressive stimulus, the cross of semen and the light bulb, for example? To retool, simply to ask: Do we live in a society where we make objects towards the darker side of our psyche? Is it useful to continue this procedure even further, with more necessity and speed?"







132

TAUBA AUERBACH b. 1981

Edland 1892 Indexing, JVCRAK & QWERTY, 2006

ink and gouache on paper

sheet 113 x 76 cm (44½ x 29¾ in)

frame 119.5 x 92 cm (47 x 36¼ in)

Estimate £25,000-35,000 \$37,900-53,000 €29,400-41,100

PROVENANCE

Deitch Projects, New York

LITERATURE

Tauba Auerbach, *How to Spell the Alphabet*, 2007 (illustrated)



133

DAVID ALTMEJD b. 1974

Untitled, 2005

wood, plywood, perspex, gold chain, Plexiglas, glue

overall 198.7 x 75.8 x 76 cm. (78¼ x 29⅞ x 29⅞ in.)

sculpture 180.7 x 62 x 60.8 cm. (71⅞ x 24⅜ x 23⅞ in.)

plinth 18 x 75.8 x 76 cm. (7⅞ x 29⅞ x 29⅞ in.)

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

Estimate £40,000-50,000 \$60,400-75,500 €46,700-58,400 ±

PROVENANCE

Andrea Rosen Gallery, New York



134

KARIN KNEFFEL b. 1957

Untitled (Dog), 2003

oil on canvas

140.3 x 140.3 cm. (55¼ x 55¼ in.)

Signed and dated 'Karin Kneffel 2003' on the reverse.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ₣ ♠

PROVENANCE

Christine Koenig Gallery, Vienna



135

BILLY CHILDISH b. 1959

Medway Swimming Club, 2007

oil on linen

182.5 x 122 cm. (71 $\frac{7}{8}$ x 48 in.)

Dated '07' and marked with artist's motif lower right, titled 'Medwy swimng club' on the reverse.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

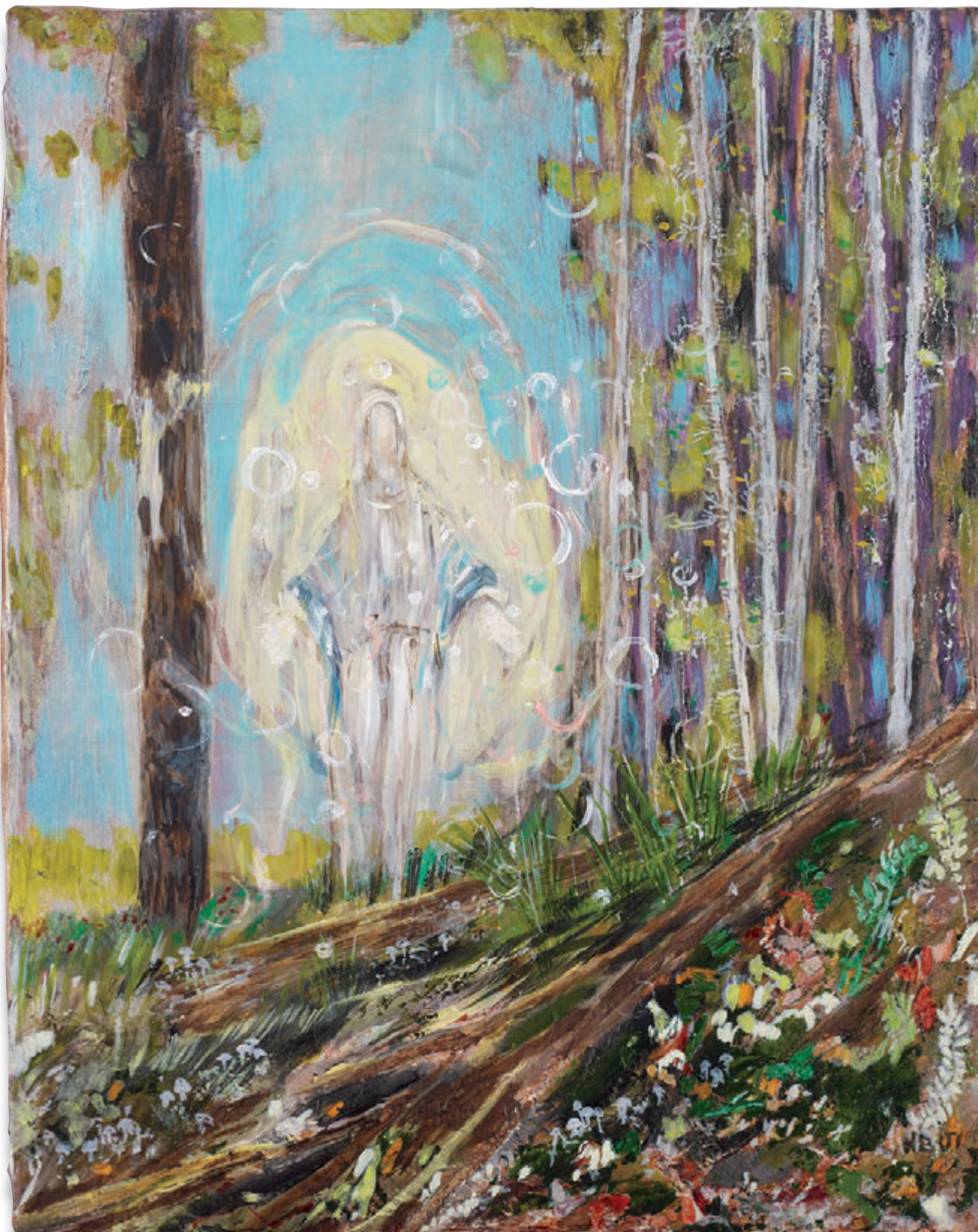
PROVENANCE

The Aquarium L-13, London

EXHIBITED

The Aquarium L-13, London, 2008

London, ICA, *Unknowable but Certain*, 17 February - 2 May 2010



136

HERNAN BAS b. 1978

Saint appearing without witness's, 2007

mixed media on linen

51.2 x 41.1 cm. (20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)

Initialed and dated 'HB 07' lower right; further initialed, titled and dated
'Saint appearing without witness's HB 07' on the stretcher bar.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Victoria Miro, London



137

HERNAN BAS b. 1978

Underwater world, 2003

graphite, watercolour on wove paper

sheet 76.2 x 57.2 cm. (30 x 22½ in.)

frame 99.1 x 81.3 cm. (39 x 32 in.)

Initialed and dated 'HB 10/15/03' lower right.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ₣

PROVENANCE

Deitch Projects, New York

Christie's New York, 'Post War and Contemporary Art Afternoon Session',
16 November 2006, lot 315

Victoria Miro, London

Private Collection, New York

EXHIBITED

New York, Whitney Museum of American Art, Biennial 2004, 3 March -
30 May 2004, p. 225



138

MICHAEL RAEDECKER b. 1963

Untitled (from the series “do you love me?”), 1995-1996

acrylic, wool on canvas

145 x 120 cm. (57½ x 47¼ in.)

Signed ‘MICHAEL RAEDECKER’ on the stretcher bar, titled
‘zonder titel (uit de “do you love me?” serie)’ on the overlap.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♠

PROVENANCE

Galerie Nouvelles Images, The Hague



139

CERITH WYN EVANS b. 1958

Untitled („Portrait of Greatness“ after Y. Karsh), 2006

6 cut-outs on book page in artist's frame

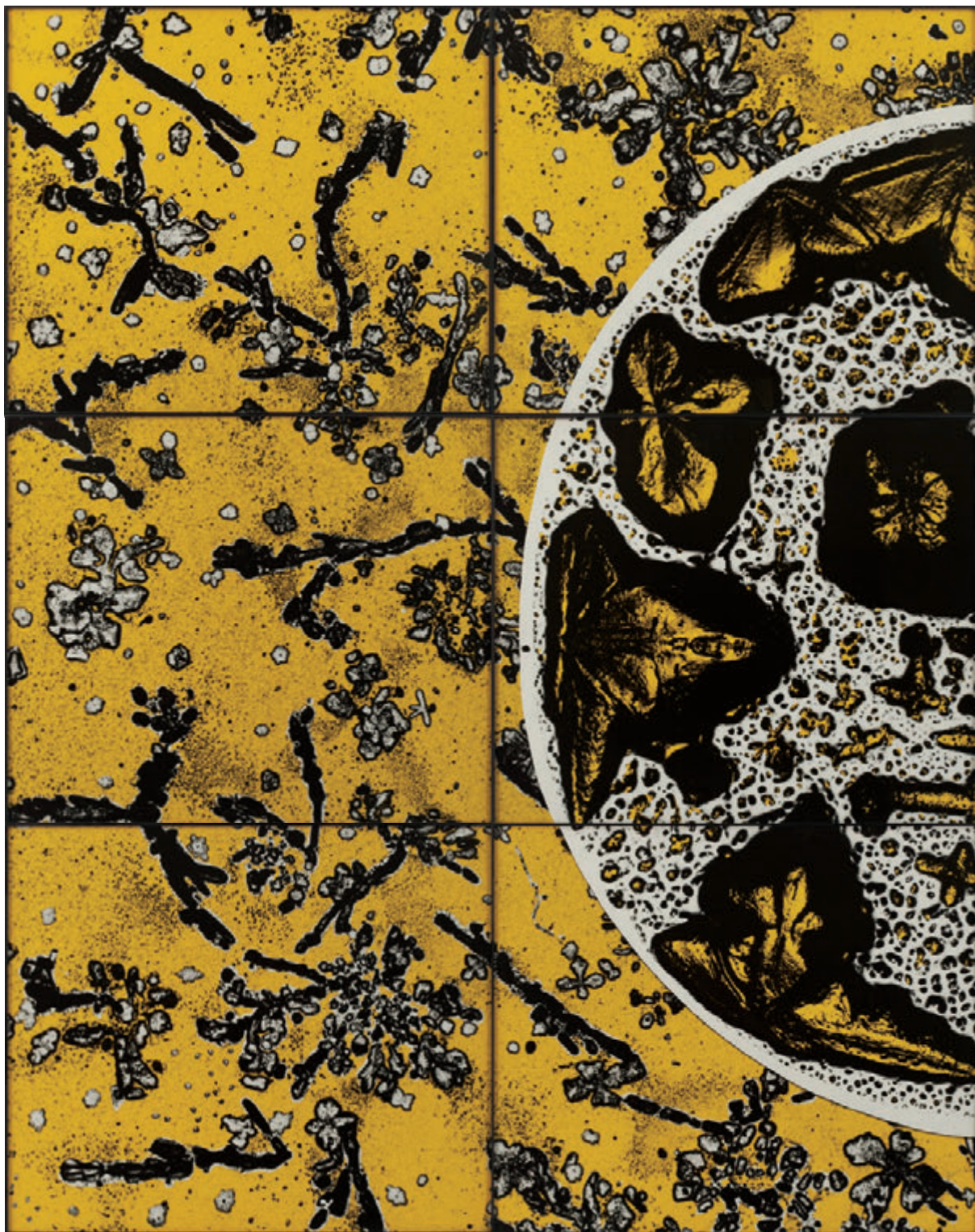
each frame approximately 48.6 x 41.7 cm. (19½ x 16¾ in.); each sheet approximately 30.5 x 23.6 cm. (12 x 9¼ in.)

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

Estimate £10,000-12,000 \$15,100-18,100 €11,700-14,000 ♠

PROVENANCE

Galerie Neu, Berlin



140

GILBERT AND GEORGE b. 1943 & b. 1942

Piss on Piss, 1996

12 hand-dyed photographs in artist's metal frames
overall 213.3 x 340.4 cm. (84 x 134 in.)

Signed, titled and dated 'Piss on Piss 1996 Gilbert & George' lower right.

Estimate £100,000-150,000 \$151,000-227,000 €117,000-175,000

PROVENANCE

Sonnabend Gallery, New York
Phillips de Pury & Company London, 'The Marino Golinelli Collection',
13 October 2007, lot 6
Acquired from the above sale by the present owner

EXHIBITED

New York, Sonnabend Gallery and Lehmann Maupin, *Gilbert & George The Fundamental Pictures*, 3 May-29 June 1997; Stockholm, Magasin 3
Stockholm Konsthall, *Gilbert & George*, 6 September 1997-25 January 1998;
Athens School of Fine Arts, "The Factory", *The Art of Gilbert and George*, 5
October-25 November 2001

LITERATURE

Gilbert & George and A. Roussos, *Gilbert & George: The Fundamental Pictures 1996*, London, 1997 (illustrated); R. Fuchs and Gilbert & George, *Gilbert & George: The Complete Pictures 1971-2005*, Volume Two, London, 2007, p. 866 (illustrated)



GERT & UWE TOBIAS b. 1973*Untitled*, 2005

coloured woodcut on paper

205.3 x 170.7 cm. (80 $\frac{7}{8}$ x 67 $\frac{1}{4}$ in.)

Signed, numbered and dated 'Gert & Uwe Tobias 1/2 2005' on the reverse.

This work is number 1 from an edition of 2.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♠ †**PROVENANCE**

Sprueth Magers Lee, London

Phillips de Pury & Company London, 'Contemporary Art Day Sale', 13

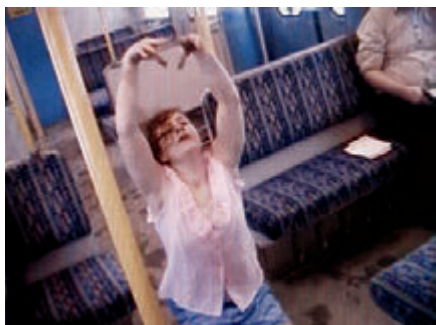
February 2010, lot 108

Acquired from the above sale by the present owner

EXHIBITEDLondon, The Saatchi Gallery, *Gesamtkunstwerk: New Art from Germany*, 18 November - 15 April 2012**LITERATURE***Gesamtkunstwerk: New Art From Germany*, Exh. Cat., The Saatchi Gallery, 2011, p. 141

Gert and Uwe Tobias manage to fuse the monochrome backgrounds of Yves Tanguy's surrealist landscapes and the macabre faces of traditional apotropaic amulets with the lightness of cartoons, worn down graffiti and schoolyard murals. There is something flayed about their figures – as if they have been peeled of their individuality, made into universal puppets or still lives.





142

KLARA LIDEN b. 1979

Paralyzed, 2003

DVD video

duration 3 min.

This work is from an edition of 10.

Estimate £6,000-8,000 \$9,100-12,100 €7,000-9,300 ♠ †

PROVENANCE

Emily Sunbland Gallery, New York

Private Collection, London



143

NATE LOWMAN and DAN COLEN b. 1979 and b. 1979

An Academic Study in Hair Products, 2008

acrylic on canvas

213.4 x 182.9 cm. (84 x 72 in.)

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

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600

PROVENANCE

Maccarone, Los Angeles

A Palazzo Gallery, Brescia

Private collection, Europe



144

BRUCE HIGH QUALITY FOUNDATION established 2001

Public Sculpture Tackle (Love), 2007

C-print

92 x 92 cm. (36¼ x 36¼ in.)

This work is number 2 from an edition of 5.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Private Collection, Germany

145

145

RAYMOND PETTIBON b. 1957*Untitled (Saying farewell for the first time),*
2002

ink on paper

45.8 x 47 cm. (18 x 18½ in.)

Signed and dated 'Raymond Pettibon 7-02'
on the reverse.**Estimate** £10,000-15,000 \$15,100-22,700

€11,700-17,500

PROVENANCE

Acquired directly from the artist



146

146

RAYMOND PETTIBON b. 1957*Untitled (I had rather believe),* c. 2000

ink and watercolour on paper

43.1 x 33 cm. (16½ x 12½ in.)

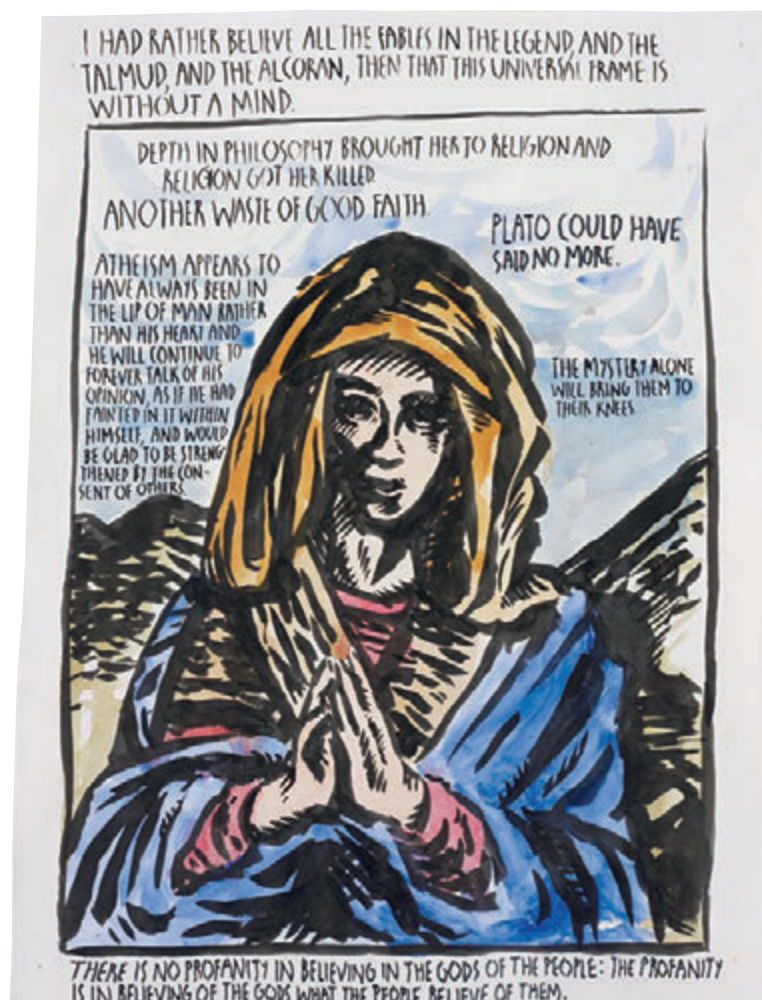
Signed 'Raymond Pettibon' on the reverse.

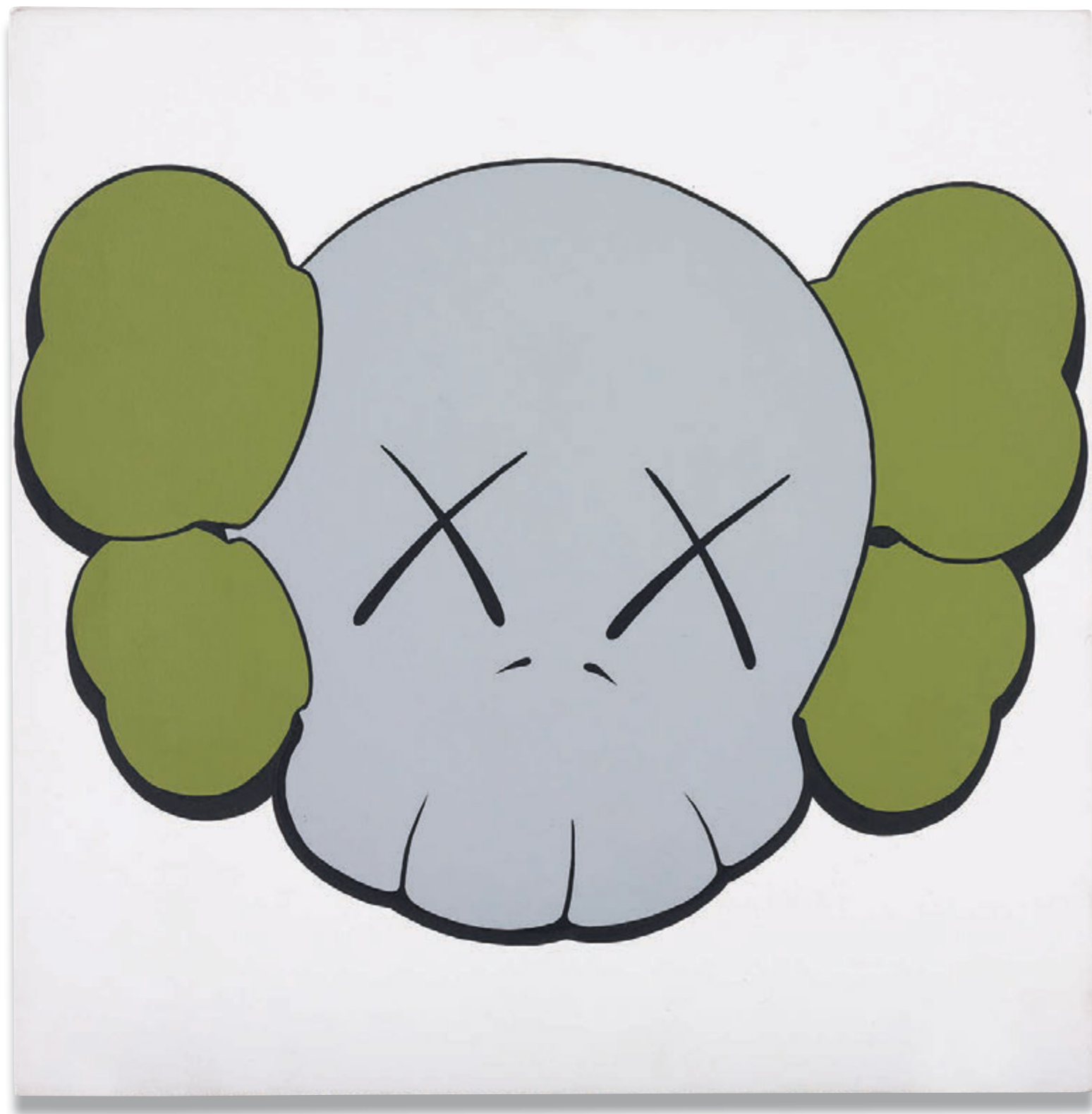
Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000

PROVENANCE

Acquired directly from the artist





147

KAWS b. 1974

Untitled, 2000

acrylic on canvas

41 x 41 cm. (16½ x 16½ in.)

Signed and dated 'KAWS 2000' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Acquired directly from the artist



148

YOSHITOMO NARA b. 1959

Untitled, 2007

colour pencil on envelope

29 x 25.3 cm. (11 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in.)

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

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Galerie Zink, Munich and Berlin



149

BARRY MCGEE b. 1966

Untitled (in 267 parts), 2005

acrylic and household paint on board

dimensions variable; approximate installation

dimensions 460 x 770 x 520 cm. (181½ x 303¾ x 204¾ in.)

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

Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800 ₺

PROVENANCE

Modern Art, London

EXHIBITED

Museum Het Domein, Sittard, Barry McGee, *Things are really getting better*, 22 January - 28 March 2005

LITERATURE

Barry McGee, Stijn Huijts, *Barry McGee: Things are really getting better*, Museum Het Domein, Sittard, 2005, pp. 83, 84, 133, 134





150

CINDY SHERMAN b. 1954

Untitled # 298 (Comme des garçons, Wizard with Stars), 1994

colour coupler print

182 x 120 cm. (71 $\frac{5}{8}$ x 47 $\frac{1}{4}$ in.)

Signed, numbered and dated 'Cindy Sherman 5/6 1994' on the backing board. This work is number 5 from an edition of 6.

Estimate £80,000-120,000 \$121,000-181,000 €93,400-140,000

PROVENANCE

Private Collection, Belgium



151

GEORGE CONDO b. 1957

Untitled, 1984

oil on canvas

96 x 78 cm. (37¾ x 30¾ in.)

Signed and dated 'Condo 84' lower right. This work is accompanied by a certificate of authenticity.

Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800

PROVENANCE

Galleria Salvatore Ala, Milan

Collection Carlo Tivioli, Milan

Collection Giuliana Romani Adami, Milan

Galleria Proposte d'Arte, Legnano, Milan



152

JIM LAMBIE b. 1964

Salon Unisex, 2002

mirror, paint, tape, glove, bamboo, bangles, wood

126 x 73.5 x 58.5 cm. (49⁵/₈ x 28⁷/₈ x 23 in.)

This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

The Modern Institute, Glasgow

Sadie Coles HQ, London

EXHIBITED

London, Sadie Coles HQ, *Salon Unisex*, 25 April - 01 June 2002

153

JIM LAMBIE b. 1964

Motorhead, 2001

wood, record sleeves, straws, tape, motor

installation 50 x 158.5 x 158.5 cm. (19 $\frac{1}{8}$ x 62 $\frac{3}{8}$ x 62 $\frac{3}{8}$ in.)

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ♠

PROVENANCE

Anton Kern Gallery, New York





154

WIM DELVOYE b. 1965

Butagaz 52 Shell No. 764805, c. 1987

painted steel

55 x 31 x 31 cm. (21 $\frac{5}{8}$ x 12 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in.)

Signed and titled 'W Delvoye, SHELL c65 SHELL N° 764805' on the underside.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ♠

PROVENANCE

Galleria La Giarina, Verona

EXHIBITED

Carrara, Palazzo Binelli, *Wim Delvoye: Viaggio in Italia*, 19 September - 26 October 2003

LITERATURE

Maurizio Sciacaluga, *Wim Delvoye: Viaggio in Italia*, Carrara, Palazzo Binelli, 2003



155

WIM DELVOYE b. 1965

Happy and sad, 2002

tattooed pig skin

103 x 85.5 cm. (40½ x 33⅝ in.)

Estimate £40,000-60,000 \$60,400-90,600 €46,700-70,100 ♣

PROVENANCE

Galerie Micheline Szwajcer, Antwerp



155A

JOANA VASCONCELOS b. 1971

Ginger & Fred, 2008

faience "Bordalo Pinheiro" painted with ceramic glaze, handmade cotton
crochet (in two parts)

each 13 x 39 x 34 cm. (5 $\frac{1}{8}$ x 15 $\frac{3}{8}$ x 13 $\frac{3}{8}$ in.)

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

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♠





156

ANSELM REYLE b. 1970

Untitled, 2005

mixed media on canvas, acrylic glass

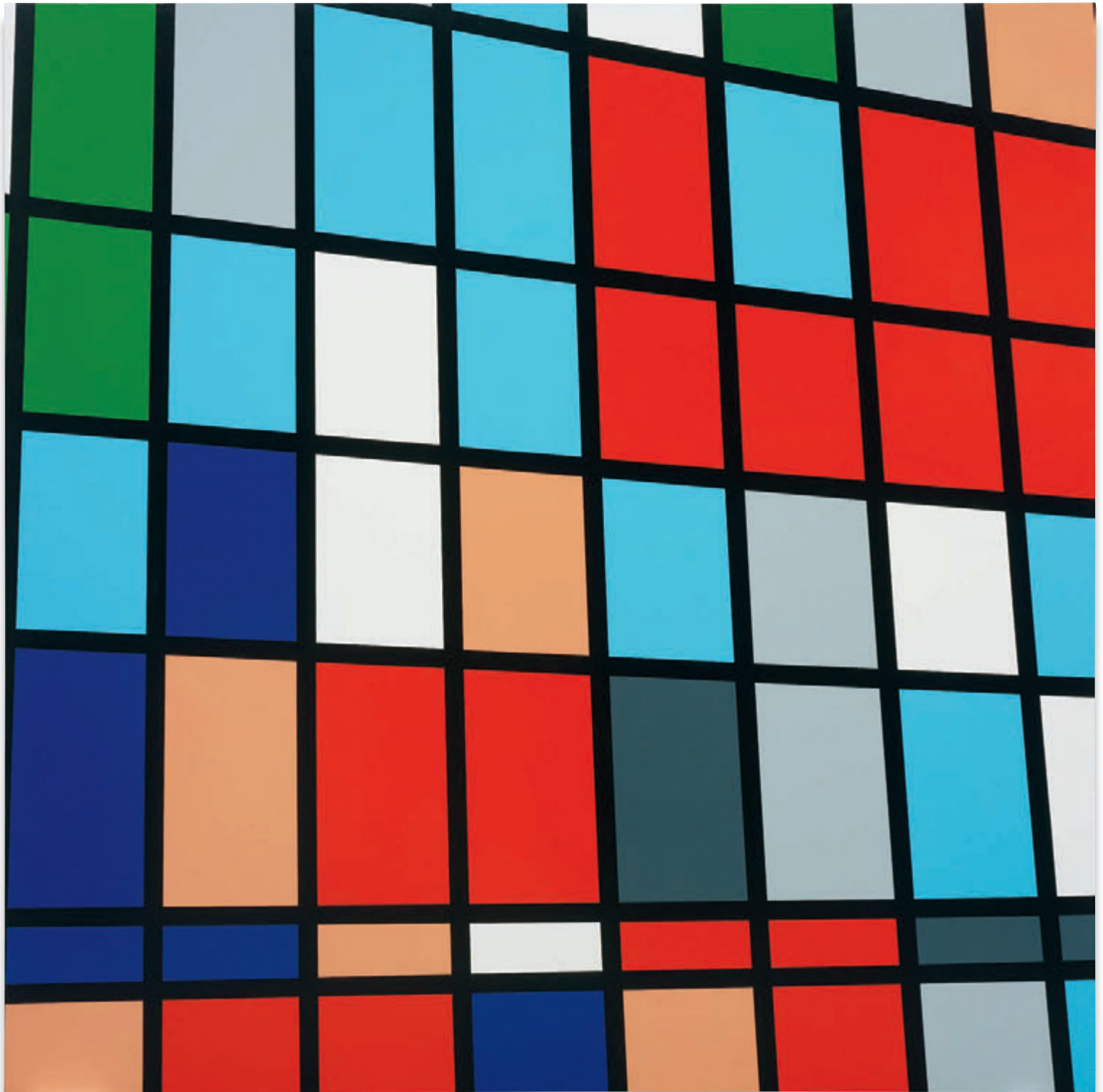
142.2 x 121.3 cm. (55 $\frac{7}{8}$ x 47 $\frac{3}{4}$ in.)

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

Estimate £30,000-50,000 \$45,300-75,500 €35,000-58,400 ± ♣

PROVENANCE

Galerie Giti Nourbakhsh, Berlin



157

SARAH MORRIS b. 1967

Midtown - Warner Bros. (1 Times Square), 1999

household gloss on canvas

213.5 x 213.5 cm. (84 x 84 in.)

Signed, titled and dated "MIDTOWN - WARNER BROS. (1 TIMES SQUARE)"

S Morris '99' on the overlap.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900 ♣

PROVENANCE

Galerie Taché-Levy, Brussels



158

JOHN ARMLEDER b. 1948

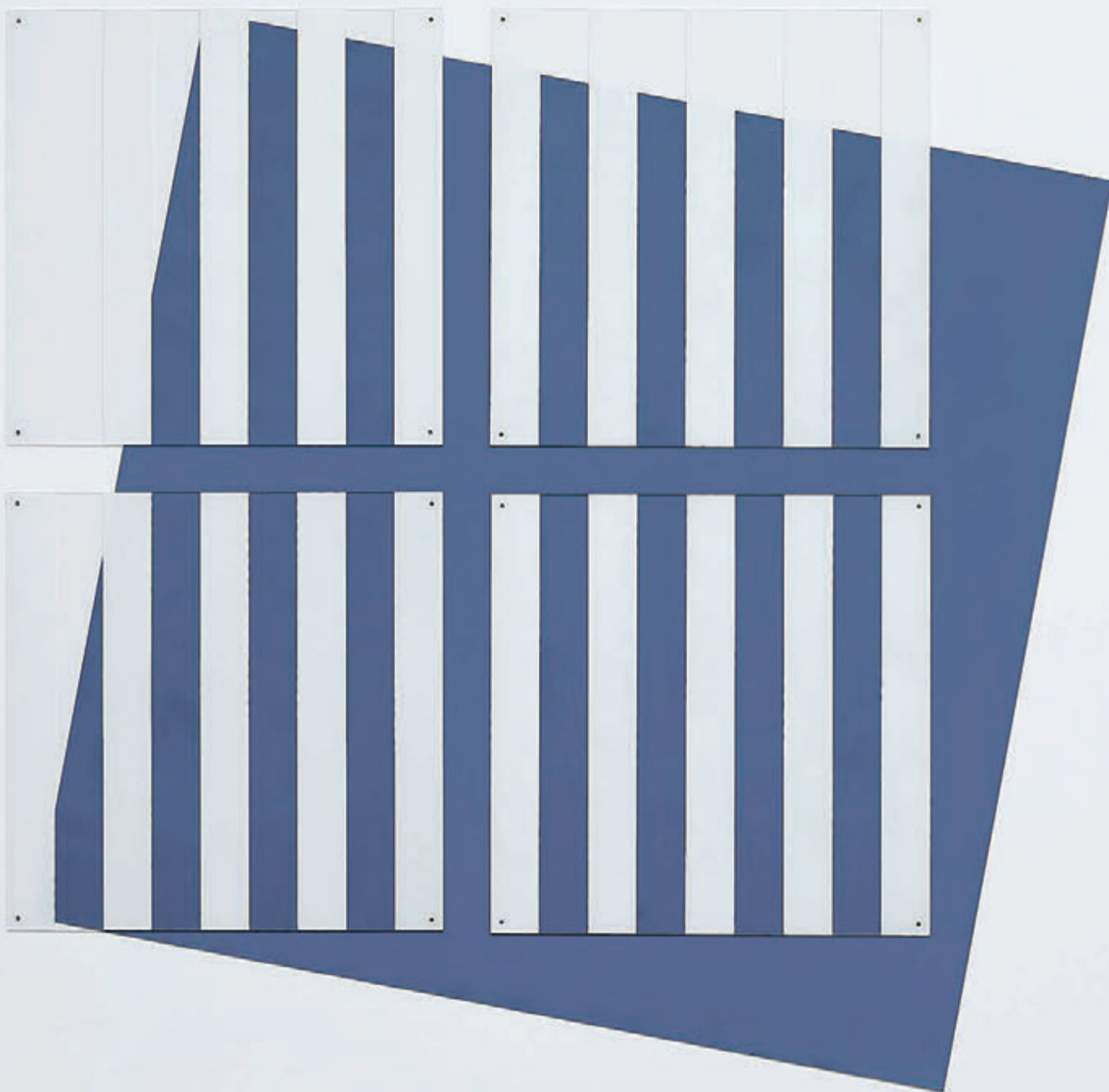
Untitled, 1998

wood, leather chest and acrylic on canvas (in 3 parts)
overall 320 x 120 x 62 cm. (125⁷/₈ x 47¹/₄ x 24³/₈ in.)

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Galerie Mehdi Chouakri, Berlin



159

DANIEL BUREN b. 1938

Die Farbe Gesetz/Ersetzt I9 Ultramarin blau, 1992

painted aluminium, acrylic, Plexiglas

overall 198 x 200 cm. (77 $\frac{7}{8}$ x 78 $\frac{3}{4}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ♠

PROVENANCE

Galerie Nikolaus Sonne, Berlin

Xavier Hufkens, Brussels

160

GEDI SIBONY 1973

Side Show, Side Show, 2008

plywood

overall 242 x 151 x 20 cm. (95¼ x 59½ x 7⅞ in.)

Estimate £7,000-9,000 \$10,600-13,600 €8,200-10,500 †

PROVENANCE

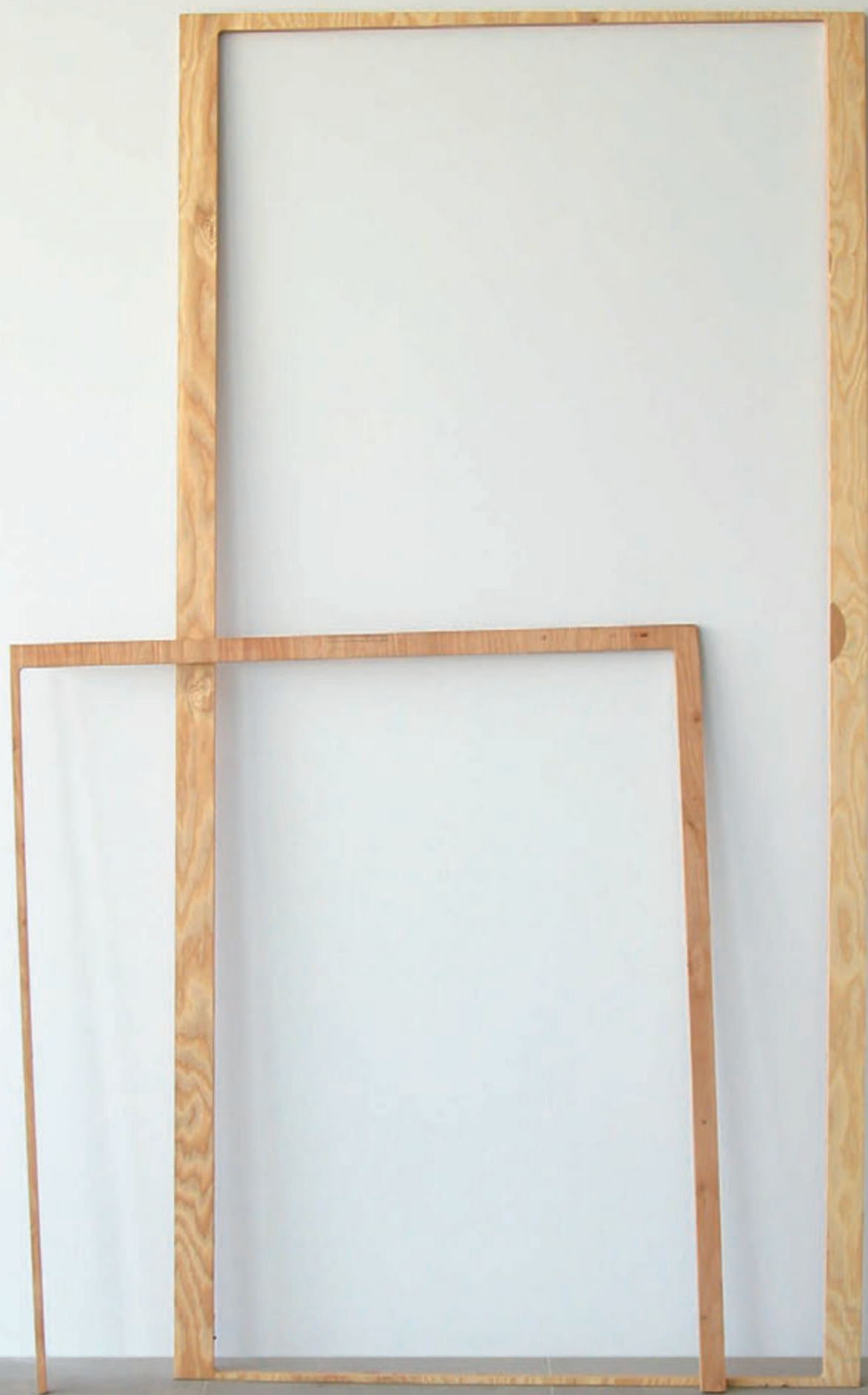
Green Naftali Gallery, New York

EXHIBITED

London, The Saatchi Gallery, *Abstract America: New Painting and Sculpture*, 29 May - 17 January 2010

LITERATURE

The Shape of Things to Come: New Sculpture, Exh. Cat., The Saatchi Gallery, London, 2009



ONE LEG CROOKED, HER ARSE SWAYING OUT TO THE LEFT SO THE SKIN FOLDS WHERE HER RIBS MEET HER HIP. FACE SOAKED IN SHADOW, HALF INDIVISIBLE FROM THE BACKGROUND. LIGHTLY SWAYING FROM LEFT TO RIGHT SHADOW SHIFTING LIGHT COMING DOWN FROM THE CROWN OF HER HEAD, AND FOREHEAD, HAIR FALLING DOWN OVER HER SHOULDER AS IF SPILLED, SO THAT ONE EYES COVERED, THE OTHER EYE BISECTED, JUST BLINKING FLASHING WET EYE, SMEARED SHADOW SHINING UNDERNEATH. FRINGED WITH DARK LASHES. SKIN AT THE EDGE SHATTERING INTO A ZILLION CREASES, AN EXPLOSION OF TINY BLACK LINES. HER EYES FLASH CLOSED, LIDS PALEST VEIN BLUE. SKIN SO THIN. LIPS JUST TOUCHING SEPARATED BY A PUCE SEAM, NOT SMILING BUT ALMOST. HER NECK MAUVE AND BONY. HER CHEST LIFTING AND FALLING AS THE AIR PASSES THROUGH IT. NIPPLES THE SAME COLOR AS HER LIPS, RISING FALLING UNEVENLY. HEAD TO TOE SHE'S HALF CLOAKED IN SHADOW SO IT'S HARD TO TELL HER FROM THE SHADOWS BEHIND. BLUE GRAY BROWN ALL COLORS ROLLED INTO ONE, BRIGHT COLORLESS HIGHLIGHT SLIPS DOWN THE OTHER SIDE, MAKING HER SHINE - SILVER. LIGHT CRACKING BETWEEN HER LEGS, WIDENING TO A TRIANGLE ENDING AT THE FLOOR. FEET APART, SUCKED TO THE FLOOR, TOES TURNING OUT, JUST SLIGHTLY, SHADOW ARCHING UP THE INSTEP, VEIN SNAKING UP ONTOP OF THE FOOT BURSTING THROUGH THE SKIN, APPEARING THEN DISAPPEARING AGAIN THE BONY ANKLE, CALF CURLING UP INTO HER THIGH AND HER PUBES, DENSEST SQUIGGLE OF CURLING HAIR STRAGGLING OUT ONTO HER SMOKY GRAY THIGH. PINK SKIN BEHIND. DARK RED, PURPLE, BROWN, WHATEVER SHADOW RUNNING DOWN HER INNER THIGH TAPERING AS IT GETS TO HER KNEE THEN BLOOMING OUT TO HER CALF AND RUDDY ANKLE UNTIL IT MERGES WITH A POOL OF SKUFFED BLACK ON THE FLOOR. SHE'S LEANING BACK ONTO THE HEEL OF HER FOOT SO THAT THE WEIGHT RUNS ALONG HER LEG AND UP HER SPINE LEAVING THE LEFT SIDE OF HER BODY TO HANG LOOSE. ARM DANGLING SLACK AT HER SIDE. THE AIR DARK BETWEEN HER HAND AND HER THIGH, FINGERS SO BONY AND SO RUDDY COMPARED TO THE RUDDY WHITE THIGH. VEINS POPPING THROUGH THE SKIN LIKE FLUORESCENT ROOTS. THE OTHER HAND'S RESTING ON HER HIPS FINGERS SPLAYED WIDE ON THE WHITE FLESH. EVERYTHING - EVEN THE SHADOW MOVING WITH HER AS SHE STRETCHES THEN CONTRACTS WITH EVERY BREATH.

FB 2006

161

FIONA BANNER b. 1966

Nude: One Leg Crooked, 2006

graphite on paper

frame 147.5 x 108.2 cm. (58½ x 42½ in.); sheet 138 x 99.2 cm. (54½ x 39 in.)

Initialed and dated 'FB 2006' lower right; signed, titled and dated 'FIONA BANNER "NUDE: ONE LEG CROOKED" 2006' on the reverse of the frame.

Estimate £5,000-7,000 \$7,600-10,600 €5,800-8,200 ♠

PROVENANCE

1301PE Gallery, Los Angeles



162

TERENCE KOH b. 1977

Two works: *My Path to Heaven. Are You Blind Bastard God?*, 2007
wax, styrofoam, plaster, paint, incense and mineral oil, Eau d'Orange Verte
by Hermès

(i) 193.5 x 48 x 40 cm. (76½ x 18⅞ x 15¾ in.)

(ii) 193.5 x 44 x 45 cm. (76½ x 17⅜ x 17¾ in.)

These works are from an edition of 6 (6 sets comprising 12 individual arms).

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400

PROVENANCE

de Pury & Luxembourg, Zurich



163

CARSTEN HÖLLER b. 1961

A-Rad, 1997

steel, lightbulbs, motor

180 x 180 x 72 cm. (70 $\frac{7}{8}$ x 70 $\frac{7}{8}$ x 28 $\frac{3}{8}$ in.)

This work is number 2 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ▲

PROVENANCE

Galleria Massimo De Carlo, Milan



164

XAVIER VEILHAN b. 1963

Untitled (Naked Woman), 2010

polyurethane resin, painted wood base

190 x 35 x 35 cm. (74¾ x 13¾ x 13¾ in.)

Estimate £20,000-30,000 \$30,200-45,300

€23,400-35,000 ♠

PROVENANCE

Sale: Aspen, Aspen Art Museum, 'artCRUSH
Summer Benefit Gala', 9 August 2010

Acquired directly from the above sale by the
present owner



165

DOUGLAS GORDON b. 1966

Monster Reborn, 1996-2002

transmounted colour photograph

image 70 x 113 cm. (27½ x 44½ in.)

This work is number 11 from an edition of 11.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ₣ ♣

PROVENANCE

Patrick Painter Editions, Hong Kong



166

MARINA ABRAMOVIC b. 1946

The Hero, 2001

colour coupler print

sheet 119.8 x 119.8 cm. (47½ x 47½ in.)

image 99.6 x 99.8 cm. (39¼ x 39¼ in.)

This work is number 7 from an edition of 12 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

Private Collection, Italy

167

HIROSHI SUGIMOTO b. 1948

Vladimir Ilyich Lenin, 1999

gelatin silver print

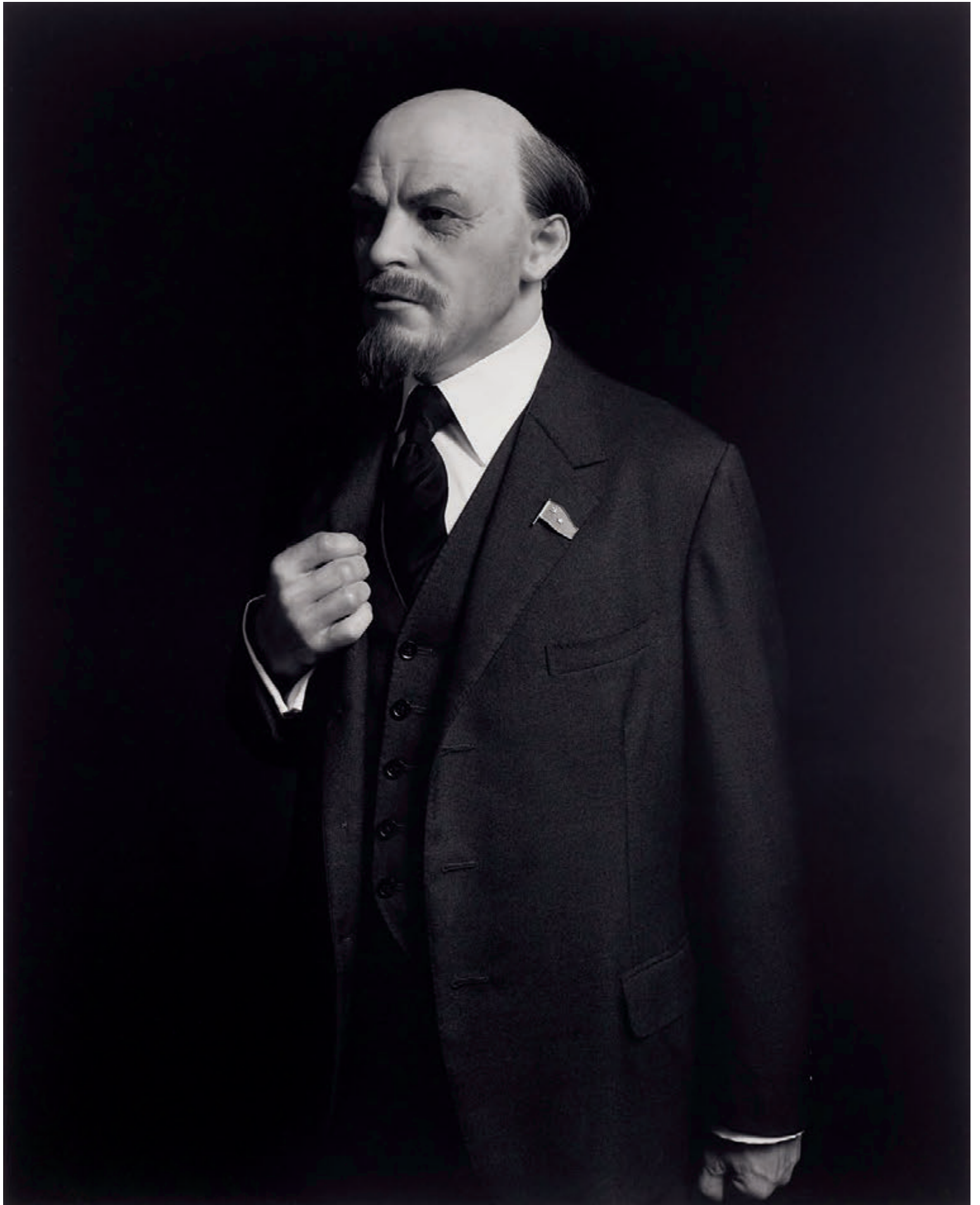
149 x 119 cm. (58 $\frac{5}{8}$ x 46 $\frac{7}{8}$ in.)

Signed 'H Sugimoto' on a studio label affixed to the reverse. This work is number 5 from an edition of 5.

Estimate £120,000-180,000 \$181,000-272,000 €140,000-210,000

PROVENANCE

Sotheby's London, 'Contemporary Art, Evening Sale', 07 February 2007, lot 64
Acquired from the above sale by the present owner





168

THOMAS RUFF b. 1958

Portrait (V. Lieberman), 1998

C-Print

210 x 165 cm. (82 $\frac{5}{8}$ x 64 $\frac{7}{8}$ in.)

Signed, numbered and dated 'Thomas Ruff 2/4 1998' on the backing board.

This work is number 2 from an edition of 4.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

Private Collection, Belgium



169

WOLFGANG TILLMANS b. 1968

Sheet One, 2001

C-print in artist's frame

202.3 x 134.6 cm. (79 $\frac{5}{8}$ x 52 $\frac{7}{8}$ in.)

Signed 'Wolfgang Tillmans' on a label accompanying the work. This work is number 1 from an edition of 1 plus one artist's proof.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ± ♣

PROVENANCE

Andrea Rosen Gallery, New York

170

ANDREAS GURSKY b. 1955

Giordano Bruno, 1989

C-print

frame 144.6 x 171.6 cm. (56⅞ x 67½ in.)

sheet 140.6 x 167.5 cm. (55⅜ x 65⅞ in.)

Signed, titled, dated and numbered 'Giordano Bruno 1989 1/4 Andreas Gursky' on the reverse. This work is number 1 from an edition of 4.

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600 ₣♠

PROVENANCE

Sotheby's New York, 'Contemporary Art Part 2', 18 May 2000, lot 106

Acquired from the above sale by the present owner

EXHIBITED

New York, The Museum of Modern Art, *Andreas Gursky*, 4 March - 15 May 2001

LITERATURE

Galass Peter, *Andreas Gursky*, 2001, pl. 41 (text p. 31)

Giordano Bruno, from 1989, marks a touchstone of Andreas Gursky's early work while at the same time, predates motifs that Gursky has carried through to the present. From the 1980s to the 1990s, contemporary artists using the medium of photography such as Cindy Sherman and Jeff Wall were gaining vital momentum, broadening the scope of photography within contemporary art. Wall, whose work was shown early in Germany, proved to be a key influence for Gursky at this time. Gursky, having recently graduated from Kunstakademie Düsseldorf under the tutelage of Bernd and Hilla Becher, was working in colour and experimenting with a more fluid approach – momentarily abandoning the Becher's typological method. The freedom of the lens is evident in *Giordano Bruno* as the image hints at a quiet, unfolding narrative.

The title of the work refers to the sixteenth-century mathematician and philosopher, Giordano Bruno, which Gursky uses to abstractly contextualize the scene. The artist photographed the two men as they were – one elder, one younger – seated on a bench within a sand dune in the Netherlands, engaged in a deep conversation about mathematics. Gursky directly cites Wall as inspiration for this work, remarking: "without knowing Jeff Wall, I would not have noticed this situation." (Interview, A. Gursky and N. Tousley, "Andreas Gursky: Interview with Insight", *Canadian Art Magazine*, 2009, online). Marked by an early process, Gursky, in his own words, describes his early work being "based on visual experience." (Interview, A. Gursky and G. Lane, 2009, online). Deviating momentarily from the premeditated image which he would later return to, Gursky transcends the snapshot in these early works.

Curator Kaspar König had suggested that these new photographs should be called *Sonntagsbilder*, or "Sunday pictures." Gursky, from the beginning, was interested in the sociocultural aspect of human existence. From images of leisure in these Sunday pictures of the 1980s to the chaos of the 1990s stock exchange to Pyongyang, North Korea in the millennium, Gursky's timeless focus remains on human existence. Here, the result is an image of Gursky's invested interest in isolated narratives while embracing an early metaphor of leisure in our society.







171

DOUG AITKEN b. 1968

The Longest Sleep: Pacific Ocean - Atlantic Ocean, Swimming the Panama Canal Asleep, 1999

chromogenic print laminated on Plexiglas

sheet 99 x 128.4 cm. (38 7/8 x 50 1/2 in.)

Signed and numbered 'Doug Aitken 1/5' on the reverse.

This work is number 1 from an edition of 5.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

303 Gallery, New York

Victoria Miro, London

LITERATURE

D. Birnbaum, A. Sharp and J. Heiser, *Doug Aitken*, New York/London, 2001, pp. 22-23 (illustrated)

Louisiana Museum of Modern Art, ed., *Doug Aitken: RISE*, Humlebæk, 2003, pp. 20 (detail illustrated), 38-39 (illustrated)



172

RINEKE DIJKSTRA b. 1959

Amit, Golani Brigade, Elyacim, Israel, May 26, 1999, 1999-2001

C-print

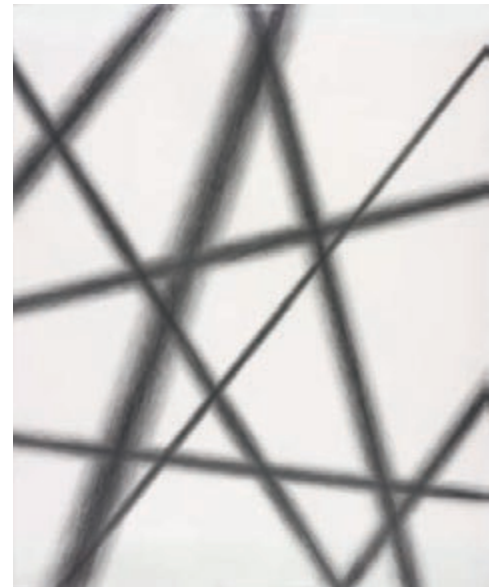
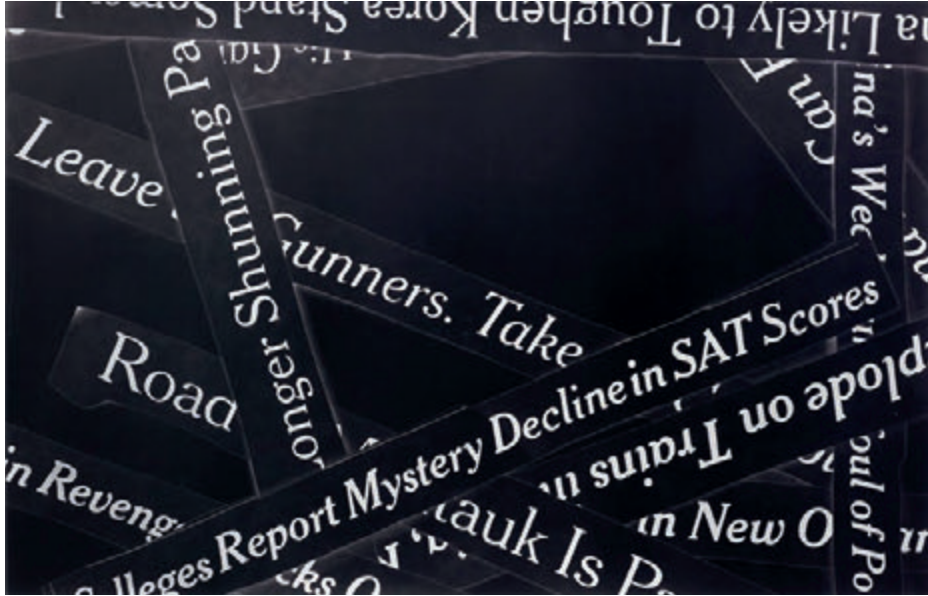
180 x 150 cm. (70 7/8 x 59 in.)

Signed and numbered 'Rineke Dijkstra 3/10' on a label affixed to the backing board; further signed and dated 'Rineke Dijkstra May 16 2001' on a certificate of authenticity affixed to the backing board. This work is number 3 from an edition of 10.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♣

PROVENANCE

Anthony d'Offay Gallery, London



173

KARL HAENDEL b. 1976

Leica Group ((i) Headlines #7 [negative]; (ii) Trapeze #3;

(iii) Abstract (fuzzy diagonals #3), 2007

(i) unique C-print; (ii), (iii) pencil on paper

(i) 116.5 x 180 cm. (45⁷/₈ x 70⁷/₈ in.)

(ii) 77 x 57.5 cm. (30³/₈ x 22⁵/₈ in.)

(iii) 95 x 116 cm. (37³/₈ x 45⁵/₈ in.)

(i) Signed, titled and dated 'Headlines #7 [negative] Haendel 2007' on the reverse; (ii) Signed, titled and dated 'Haendel 07 trapeze #3' on the reverse; (iii) Signed, titled and dated 'Haendel 2007 fuzzy diagonals #3, 07' on the reverse.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ₪

PROVENANCE

Sommer Contemporary Art, Tel Aviv
Private Collection



174

ZHANG HUAN b. 1965

Skin (20 Self Portraits), 1997

silver gelatin print

each 40.4 x 50.7 cm. (15 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

This work is number 6 from an edition of 25 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

F2 Gallery, Beijing



175

MARILYN MINTER b. 1948

Deluge, 2011

C-print

101.5 x 71 cm. (39 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in.)

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ₺

PROVENANCE

Salon 94, New York



176

VIK MUNIZ b. 1961

Don Quixote in his Study, after William Lake Price c. 1890 (from Rebus), 2004

dye destruction print

123.5 x 102.5 cm. (48 $\frac{5}{8}$ x 40 $\frac{3}{8}$ in.)

Signed and dated 'Vik Muniz 2004' on the reverse. This work is number 3 from an edition of 6 plus 4 artist's proofs.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400

PROVENANCE

Galeria Elba Benítez, Madrid

177

VIK MUNIZ b. 1961

A Sunday On La Grande Jatte, After Georges Seurat (Gordian Puzzles), 2009

chromogenic print

174 x 255.3 cm. (68.5 x 100.5 in.)

Signed and dated 'Vik Muniz 2009' on a gallery label affixed to the reverse.
This work is number 2 from an edition of 6.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ₺

PROVENANCE

Galerie Xippas, Paris

LITERATURE

Pedro Corrêa do Lago, *Vik Muniz: Obra completa, 1987-2009, catálogo raisonné*, Rio de Janeiro, 2009, p. 679 (illustrated)







178

DAVID LACHAPELLE b. 1963

Uma Thurman 'Gossip', 1997

digital C-print, mounted to aluminium

152.4 x 127 cm. (60 x 50 in.)

Signed in ink, printed title, date and numbered on an artist's label accompanying the work. This work is number 3 from an edition of 3.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Guy Hepner, Los Angeles



179

DAVID LACHAPELLE b. 1963

Cathedral, 2007

digital C-print, mounted to aluminium

123.2 x 167 cm. (48½ x 65¾ in.)

Signed in ink, printed title, date and numbered on an artist's label accompanying the work. This work is number 4 from an edition of 7.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Acquired directly from the artist





180

MASSIMO VITALI b. 1944

Riccione Diptych in Four (#0058, #0059), 1997

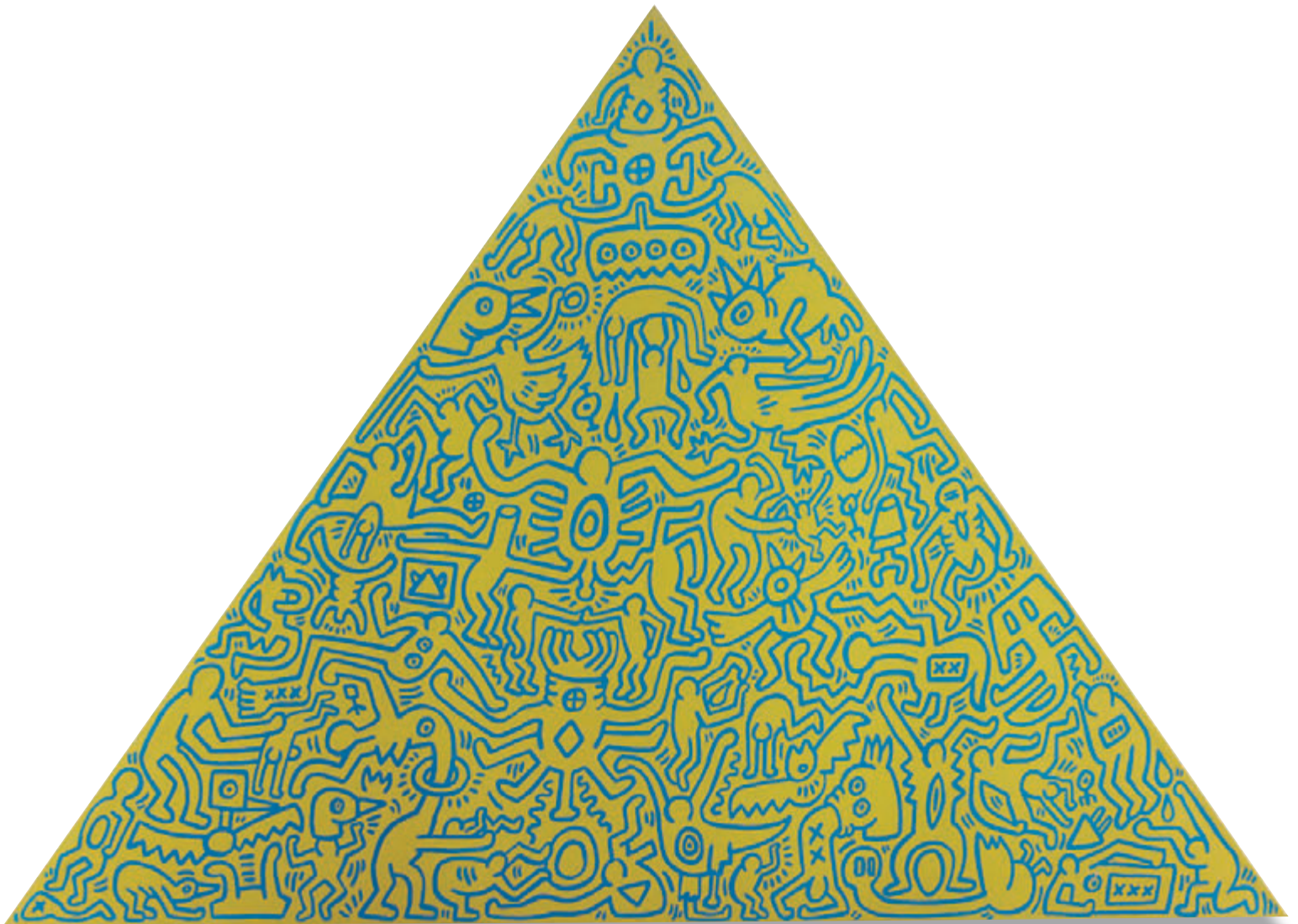
colour coupler print, mounted to Plexiglas (in 4 parts)
each part 288.1 x 178.8 x 5.2 cm. (113 $\frac{3}{8}$ x 70 $\frac{3}{8}$ x 2 in.)

This work is number 3 from an edition of 3 and is accompanied by a certificate of authenticity.

Estimate £40,000-50,000 \$60,400-75,500 €46,700-58,400 ♠

PROVENANCE

Brancolini Grimaldi, London
Private Collection, Japan



181

KEITH HARING 1958-1990

Pyramid, 1989

silkscreen on anodized aluminum

sheet 103.3 x 144.8 cm. (40 $\frac{5}{8}$ x 57 in.)

frame 111 x 153 x 5.3 cm. (43 $\frac{3}{4}$ x 60 $\frac{1}{4}$ x 2 $\frac{1}{8}$ in.)

Signed and dated 'K. Haring 89' on the reverse. This work is number 6 from an edition of 30 and published by Editions Schellmann.

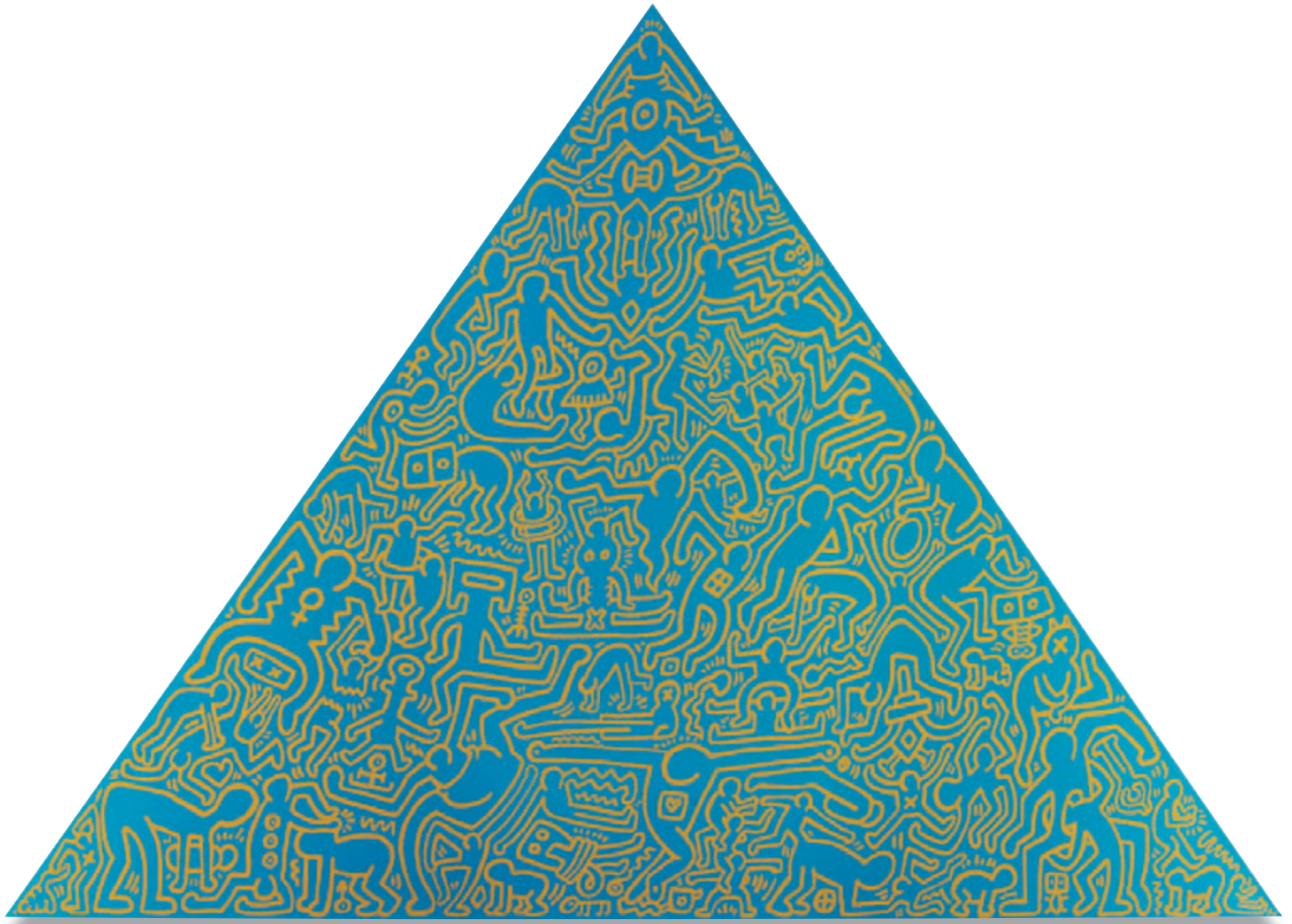
Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Editions Schellmann, Munich/New York

Phillips de Pury & Company, New York, 'Contemporary Art Part II', 14 May 2010, lot 434

Acquired from the above sale by the present owner



182

KEITH HARING 1958-1990

Pyramid, 1989

silkscreen on anodized aluminum

sheet 103.2 x 145.3 cm. (40⁵/₈ x 57¹/₄ in.)

frame 111 x 152.9 x 5.1 cm. (43³/₄ x 60¹/₄ x 2 in.)

Signed and dated 'K. Haring 89' on the reverse. This work is number 6 from an edition of 30 and published by Editions Schellmann.

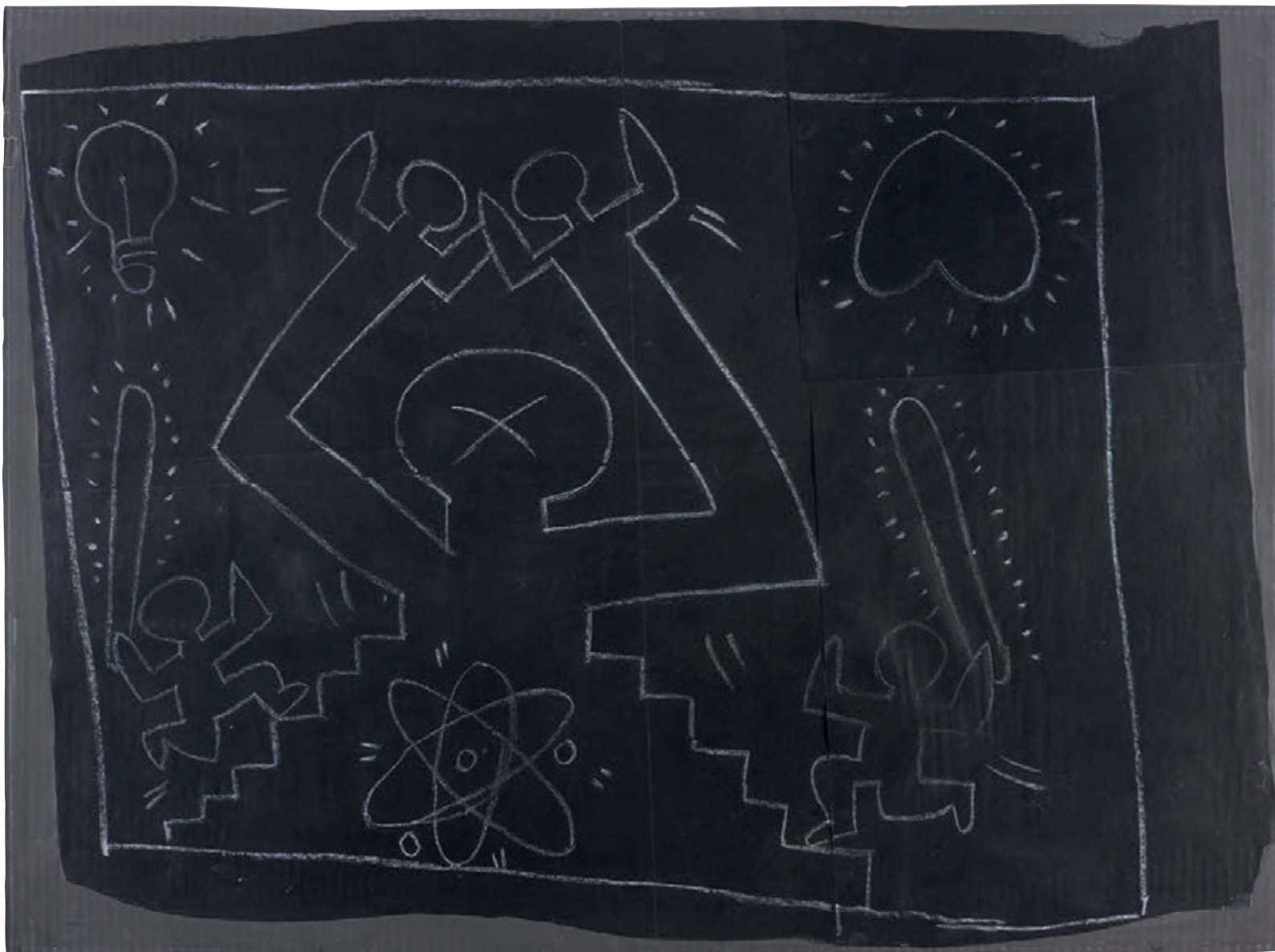
Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000

PROVENANCE

Editions Schellmann, Munich/New York

Phillips de Pury & Company, New York, 'Contemporary Art Part II', 14 May 2010, lot 433

Acquired from the above sale by the present owner



183

KEITH HARING 1958-1990

Untitled, 1982

chalk on paper

79.5 x 107.7 cm. (31¼ x 42¾ in.)

Inscribed and dated 'From Lexton 23... '82' lower right. This work is accompanied by a certificate of authenticity from the Estate of Keith Haring.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900

PROVENANCE

Private Collection



184

JEAN-MICHEL BASQUIAT 1960-1988

Untitled, 1986

pencil, ink and coloured pencil on paper

47 x 44 cm. (18½ x 17¾ in.)

Signed and dated 'Jean-Michel 1986' on the reverse.

This work is accompanied by a certificate of authenticity from the Estate of Jean-Michel Basquiat.

Estimate £90,000-120,000 \$136,000-181,000 €105,000-140,000 ₣

PROVENANCE

Fay Gold Gallery, Atlanta

Modernism, Inc., San Francisco

Private Collection, San Francisco



185

ANDY WARHOL 1928-1987

Apple Macintosh, 1985

graphite drawing on HMP paper

65 x 58.5 cm. (25 7/8 x 23 in.)

Signed and dated 'Andy Warhol 85' lower right. This work is unique.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 †

PROVENANCE

A gift from the Artist to Frederick Hughes, New York

Private Collection, New York

Bengtsson Fine Art, Landskrona, Sweden

Mr Kenneth Witt, Malmö, Sweden



186

ANDY WARHOL 1928-1987

Four Works: (i), (ii) *Saturn and Moons*; (iii), (iv) *Sun and Moon (Eclipse)*, c. 1984

screenprint on acetate with coloured graphic art paper collage
each sheet 40.6 x 35.6 cm. (15 $\frac{7}{8}$ x 14 in.)

image (i) 30.8 x 24.3 cm. (12 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in.); (ii) 32.8 x 25.6 cm. (12 $\frac{7}{8}$ x 10 $\frac{1}{8}$ in.);
(iii) 33 x 29.5 cm. (12 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.); (iv) 34.3 x 27.3 cm. (13 $\frac{1}{2}$ x 10 $\frac{3}{4}$ in.)

Each work is respectively numbered '101.009, 101.010, 101.018, 101.031' on the reverse. These works are accompanied by certificates of authenticity from The Andy Warhol Foundation for the Visual Arts.

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600

PROVENANCE

The Andy Warhol Foundation for the Visual Arts, New York

EXHIBITED

Cologne, Jablonka Galerie, *Andy Warhol: Cosmos*, 25 April 2003
Moscow, Stella Art Gallery, *Andy Warhol, Jean-Michel Basquiat, Tom Wesselmann*, 28 November 2003 - 31 January 2004

LITERATURE

Andy Warhol: Cosmos, Exh. Cat., Jablonka Galerie, Cologne, 2003, pp. 7, 21
Andy Warhol, Jean-Michel Basquiat, Tom Wesselmann, Exh. Cat., Stella Art Gallery, Moscow, 2004, pp. 50, 51

187

ANDY WARHOL 1928-1987

Antoine Grunn, 1981

oil on canvas

101.4 x 101.4 cm. (39⁷/₈ x 39⁷/₈ in.)

Signed 'Andy Warhol' on the upper overlap. Stamped by the Andy Warhol authentication board and inscribed 'A109.091' on the left overlap.

Estimate £100,000-150,000 \$151,000-227,000 €117,000-175,000 ₺





188

RICHARD PRINCE b. 1949

Upstate, 1998

6 Ektacolor prints

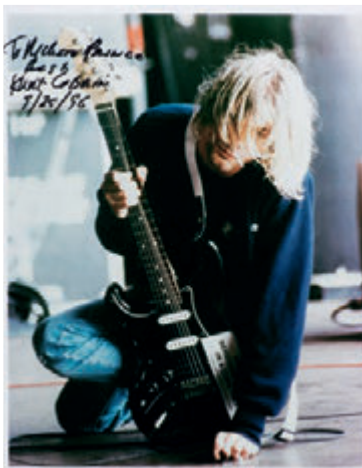
each 41 x 51 cm. (16½ x 20½ in.)

Signed, numbered and dated 'Richard Prince Broken AP 1998' on the reverse. This work is an artist's proof.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000

PROVENANCE

Acquired directly from the artist



189

RICHARD PRINCE b. 1949

All the Best (portfolio of 12), 2000

12 colour coupler prints

each 25.5 x 20.1 cm. (10¼ x 8 in.)

This portfolio is letter E from an A to Z edition of 26 plus 4 artist's proofs.

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

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600

PROVENANCE

Acquired directly from the artist

190

KEITH HARING 1958-1990

Untitled, 1984

ink on terracotta vase

54.5 x 45 cm. (21½ x 17¾ in.)

Signed and dated 'K.Haring MAY 26 1984' and bares the artist's symbol on the underside.

Estimate £30,000-50,000 \$45,300-75,500 €35,000-58,400

PROVENANCE

Galleria Salvatore ALA, Milan

EXHIBITED

France, Musée départemental d'art contemporain de Rochechouart, *Désir d'objets : une collection de vases contemporains*, 13 September - 15 December 2003; then travelled to Belgium, Grand-Hornu (15 February - 4 July 2004)

Belgium, Le Musée des Beaux-Arts Mons, *Keith Haring All over*, 9 May - 13 September 2009

LITERATURE

Autour de La Bd, Exh. Cat., Palais des Beaux-Arts, Charleroi, 1985

Désir d'objets : une collection de vases contemporains, Exh. Cat., Musée départemental d'art contemporain de Rochechouart, France, 2004

Keith Haring All over, Exh. Cat., Le Musée des Beaux-Arts Mons, Belgium, 2009, N. 80

'Present day aesthetics are an eclectic hybrid of the primitive and civilised, the old and the new.'

KEITH HARING

"The confrontation between the history of vase paintings and the contemporary approach of drawing with marker and the mixture of contemporary and ancient symbols produces an ironic mixture of opposites." (Keith Haring quoted on The Keith Haring Foundation website, Online.) The irony of opposites as Keith Haring describes, is unquestionably resolved in the present lot. Evolving from his early graffiti work in New York streets and subways, Haring's vases challenge his traditional two-dimensional plane, creating a rich, textural, maze-like surface that commands the work to be rotated and viewed in the round, allowing the full complexity of composition to unfold. The terracotta vases themselves were sourced by Haring on a trip to a terracotta workshop in the outskirts of Milan, early in the 1980s. By covering the surface of the vase with his iconic characters in black marking ink, Haring plays upon the affinity to Greek black-figure pottery of 5th century BCE.

Honing in on scale and pattern, there is a distinct rhythm within the formal characteristics of Haring's imagery. The figures below the lip of the vase, for example, reflect this pulsating pattern, conjuring up not only a sense of dance-like movement, but from that, also a sense of sound. Haring, deeply influenced by hip-hop culture, aimed to create visual art that encompassed music and movement in addition to concept. *Untitled* from 1984 is highly developed in this regard. From an interview in 1985, Haring states: "[Art] should be something that liberates the soul, provokes the imagination and encourages people to go further. It

celebrates humanity instead of manipulating it." (Keith Haring quoted in an interview with Sylvie Couderc, "The Ten Commandments, An Interview", Bordeaux, 16 December 1985, Online.)

This liberating and imaginative quality is inherent to Haring's entire oeuvre, but is especially astute within his vase works, due to the three-dimensionality of the medium. Working in three dimensions, allowed Haring to mimic the literal movement of the figures, intertwined as bands around the surface of the vase. In *Untitled*, by negating the gravitas of the physical vase and its allusions to the highly venerated art of the ancient world, the present lot becomes a contemporary homage to Haring's New York City of the 1980s.

For Haring, the figures, "in different combinations, were about the difference between human power and the power of animal instinct. It all came back to the ideas I learned from semiotics from [William S.] Burroughs - different juxtapositions would make different meanings." (K. Haring and D. Sheff, "Keith Haring, An Intimate Conversation", *Rolling Stone*, August 1989, Online.) Haring, whose motifs appear comical on the surface, relied on a myriad of sources to influence and educate his work from contemporary literature to music and the underground culture and social issues that infiltrated his daily life. Thus, *Untitled*, through its inimitable form, is an idiosyncratic piece that reveals an infinite reading of Haring's most prized motifs.





191

JULIAN OPIE b. 1958

Carlos, Company Director, 2007

silkscreen on painted wooden board

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

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

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

Lisson Gallery, London

192

GREYSON PERRY b. 1960

Sex Object, 1995

glazed earthenware

42 x 23 x 23 cm. (16½ x 9 x 9 in.)

Titled 'SEX OBJECT' on the work.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♣

PROVENANCE

Galerie Philippe Rizzo, Paris



193



193

LISA YUSKAVAGE b. 1962

Boy, 2006

watercolour and ink on paper

sheet 26 x 18 cm. (10¼ x 7⅞ in.)

frame 44.5 x 36.2 cm. (17½ x 14¼ in.)

Initialed and dated 'LY 2006' on the reverse.

Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000 ₺

PROVENANCE

David Zwirner, New York

Private Collection

194

CECILY BROWN b. 1969

Untitled, 1999

monotype

sheet 74.6 x 97.9 cm. (29⅜ x 38½ in.)

Signed and dated 'Cecily Brown 99' lower right;

numbered '5' lower left.

Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000 ₺

PROVENANCE

Contemporary Fine Arts, Berlin

194





195

CHRIS OFILI b. 1968

Searchers, 2005

pastel on paper

48.5 x 32 cm. (19½ x 12½ in.)

Signed, titled and dated 'CHRIS OFILI "SEARCHERS" 2005' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♣ †

PROVENANCE

Contemporary Fine Arts, Berlin
Private Collection, London



196

FRANZ KLINE 1910-1962

Composizione astratta, 1958

tempera on cardboard

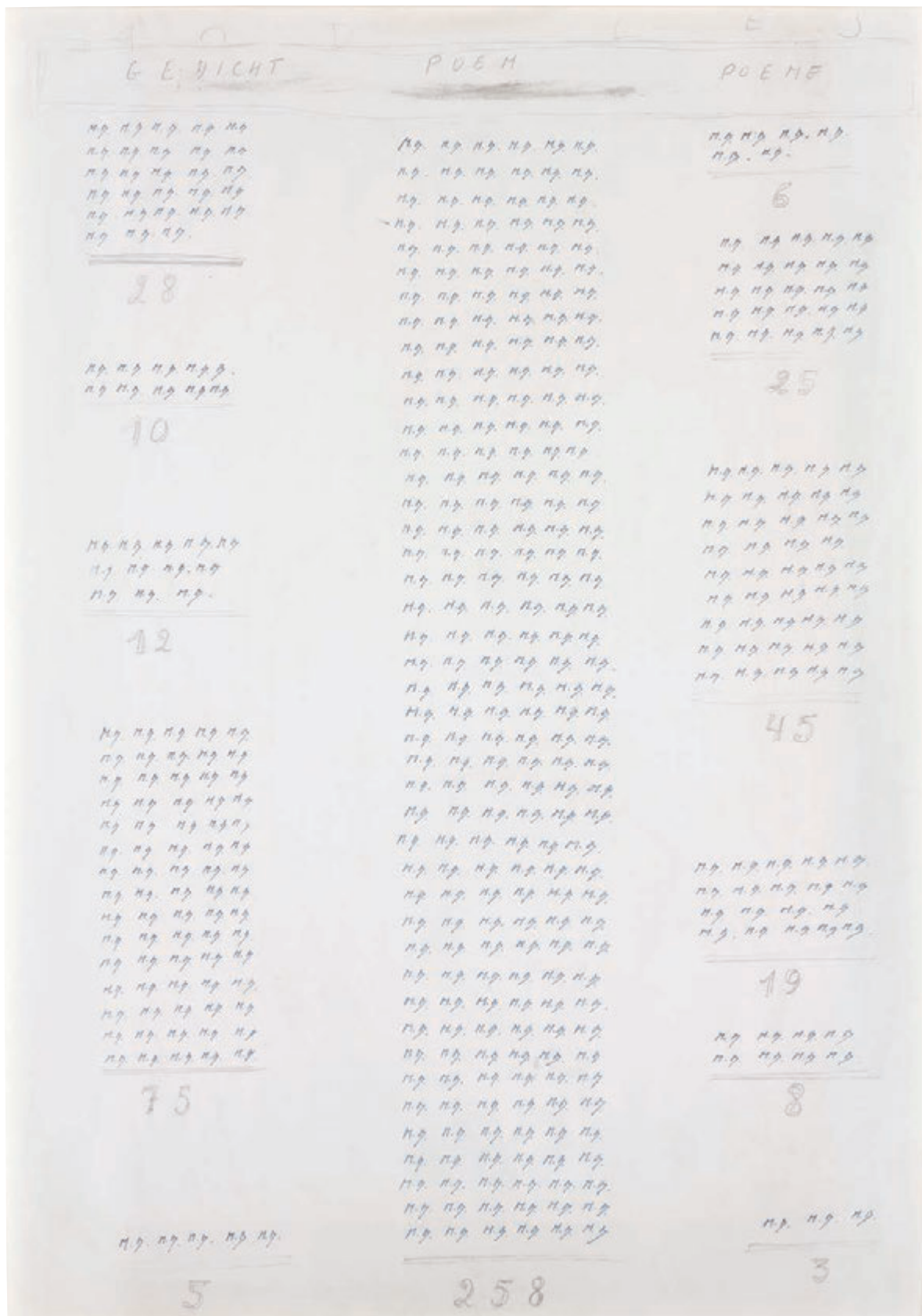
62 x 48 cm. (24 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in.)

Signed 'Kline' lower right.

Estimate £80,000-120,000 \$121,000-181,000 €93,400-140,000

PROVENANCE

Marlborough Gallery, Rome



197

MARCEL BROODTHAERS 1924-1976

Autour de la Signature (Poeme-Poeme), 1973

pencil and pen on paper

frame 93.3 x 66.6 cm. (36¾ x 26¼ in.)

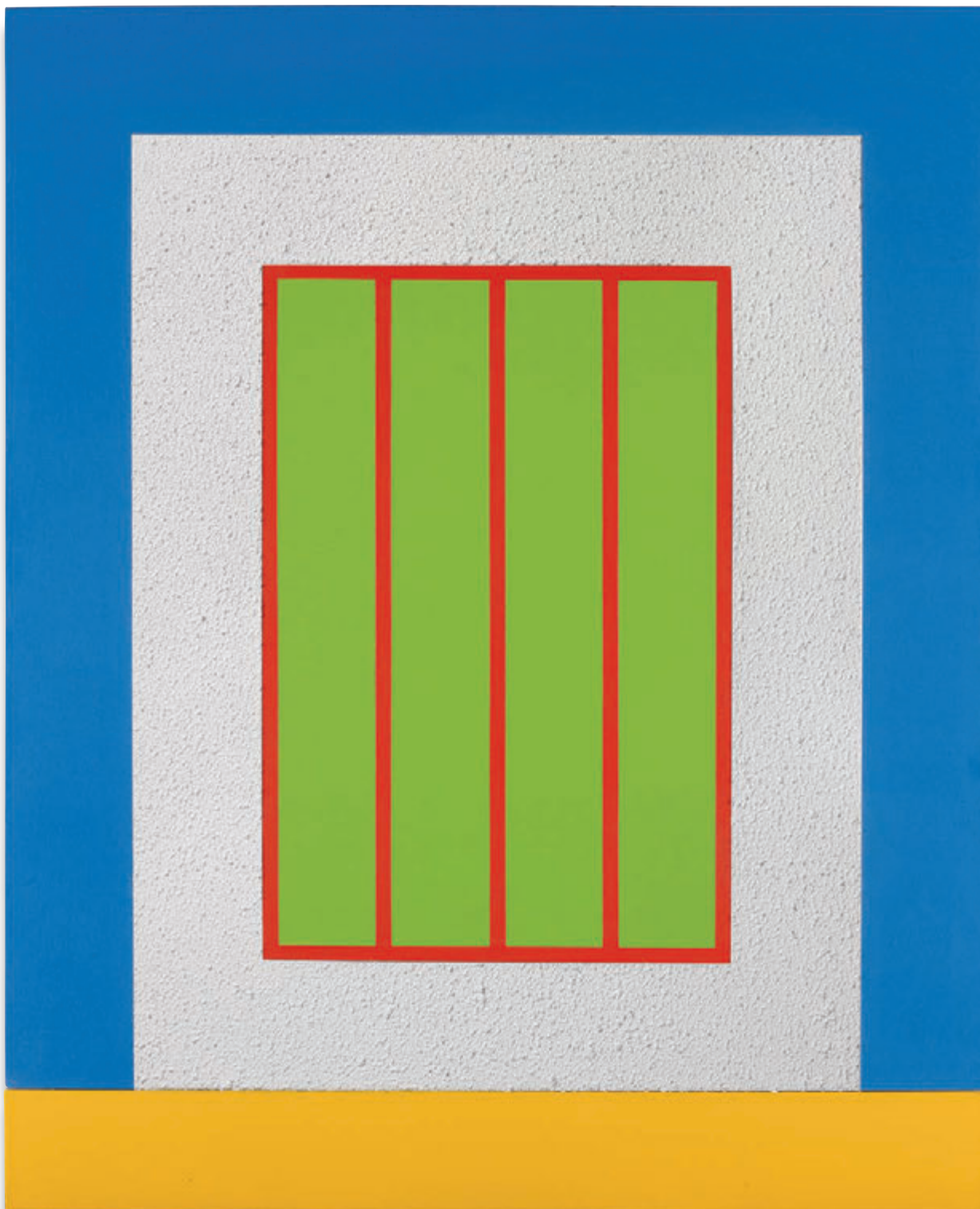
sheet 91.5 x 64.8 cm. (36 x 25½ in.)

Estimate £40,000-60,000 \$60,400-90,600 €46,700-70,100 ♣

PROVENANCE

Willy dHuyseer Gallery, Brussels

Ronny van de Velde, Antwerp



198

PETER HALLEY b. 1953

White Prison, 2002

acrylic and Roll-A-Tex on canvas

125 x 102 cm. (49¼ x 40⅞ in.)

Signed and dated 'Peter Halley 2002' on the reverse.

Estimate £18,000-25,000 \$27,200-37,800 €21,000-29,200

PROVENANCE

Galeria Senda, Barcelona



199

SAM FRANCIS 1923-1994

John Bennett, 1966

acrylic on wove paper
56 x 58.5 cm. (22 x 23 in.)

Signed, dated and numbered 'Sam Francis 1966 SF#66-039' on the reverse and bears The Sam Francis Estate stamp. This work is accompanied by a certificate of authenticity from The Sam Francis Estate.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ₣

PROVENANCE

Collection of the artist
Private Collection, California

EXHIBITED

Los Angeles, Felix Landau Gallery, *Paintings and Gouaches: Sam Francis*, December 1969 - January 1970

Santa Monica, CA, Bobbie Greenfield Gallery, *Relationship of Drawings & Prints from the Edge & Fresh Air Period*, October - November 1998

LITERATURE

Paintings and Gouaches : Sam Francis, Exh. Cat., Felix Landau Gallery, Los Angeles, 1969, #24

200



200

A. R. PENCK b. 1939

The right point, 1993

acrylic on canvas

framed 101.2 x 83.2 cm. (39 $\frac{7}{8}$ x 32 $\frac{3}{4}$ in.)

canvas 96.2 x 78.3 cm. (37 $\frac{7}{8}$ x 30 $\frac{7}{8}$ in.)

Signed 'ar. penck' lower left; signed, titled and dated '1993 The right point ar.penck' on the upper overlap.

Estimate £15,000-20,000 \$22,700-30,200

€17,500-23,400 † ♣

PROVENANCE

Acquired directly from the artist

201

A.R. PENCK b. 1939

Venlon 3, 1991

acrylic on canvas

160 x 130.3 cm. (62 $\frac{7}{8}$ x 51 $\frac{1}{4}$ in.)

Signed 'ar penck' upper right; signed and titled 'Venlon 3 ar.penck' on the stretcher bar.

Estimate £12,000-18,000 \$18,100-27,200

€14,000-21,000 † ♣

PROVENANCE

Private Collection, Düsseldorf

201





202

MICHEL MAJERUS 1967-2002

Untitled, 1999

pencil, acrylic on canvas (in 9 parts)
each 60 x 60 cm. (23 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Signed and dated 'Majerus 99' on the reverse; respectively numbered
(i) 522, (ii) 523, (iii) 519, (iv) 427, (v) 521, (vi) 517, (vii) 422, (viii) 524, (ix) 520,
on the reverse.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ♣

PROVENANCE

Neuger Riemschneider, Berlin



203

HELMUT MIDDENDORF b. 1953*Aldi*, 1992

oil on canvas

161.8 x 129.8 cm. (63¾ x 51½ in.)

Signed, titled, dated and inscribed "ALDI"
Middendorf 1992 Athens' on the reverse.**Estimate** £10,000-15,000 \$15,100-22,700
€11,700-17,500 ♠**PROVENANCE**

Eleni Koroneou Gallery, Athens

204

MIMMO ROTELLA 1918-2006*Nuovo futurismo: uomo che corre*, 1988

acrylic, paper on metal panel

75.1 x 100.4 cm. (29½ x 39½ in.)

Signed 'Rotella' lower right. Titled 'Nuovo
Futurismo (uomo che corre)' on the reverse.**Estimate** £10,000-15,000 \$15,100-22,700
€11,700-17,500 ♠**PROVENANCE**

Galleria Biasutti, Turin

204





205

RAYMOND HAINS 1926-2005

Untitled, 1962

torn posters

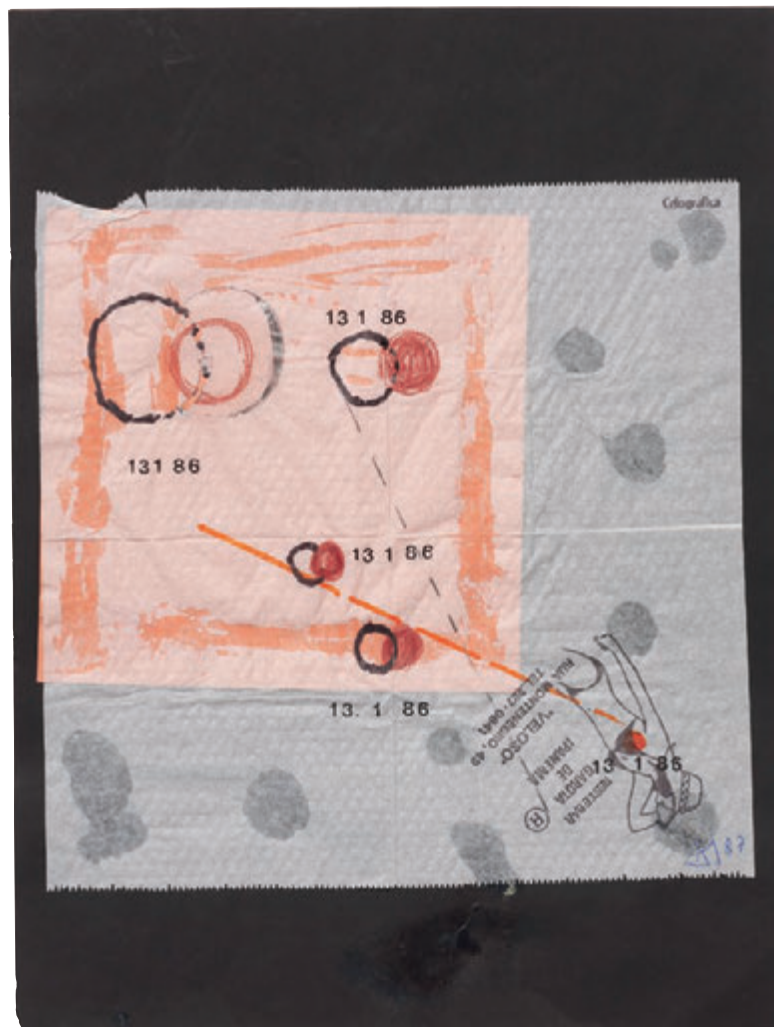
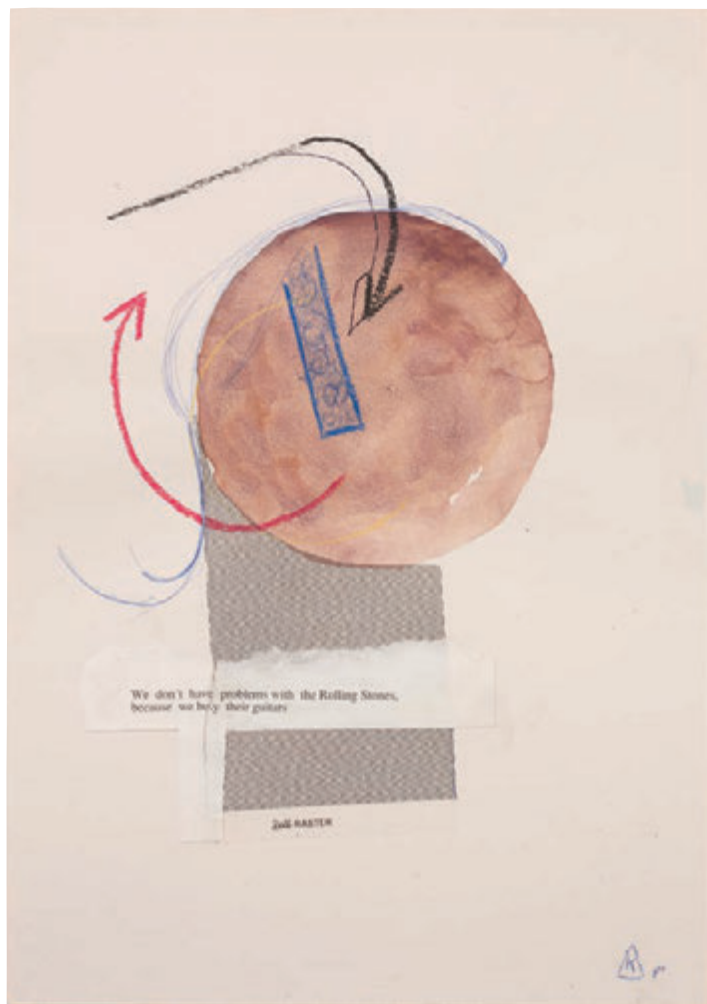
142.4 x 110.5 cm. (56½ x 43½ in.)

Signed and dated 'Hains 1962' lower right.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ♣

PROVENANCE

Galerie Martin Malburet, Paris



206

MARTIN KIPPENBERGER 1953-1997

Two works: *Untitled*, 1986-87

(i) pencil, pen, wax and crayon on paper and napkin collage

(ii) watercolour on paper and cardboard collage

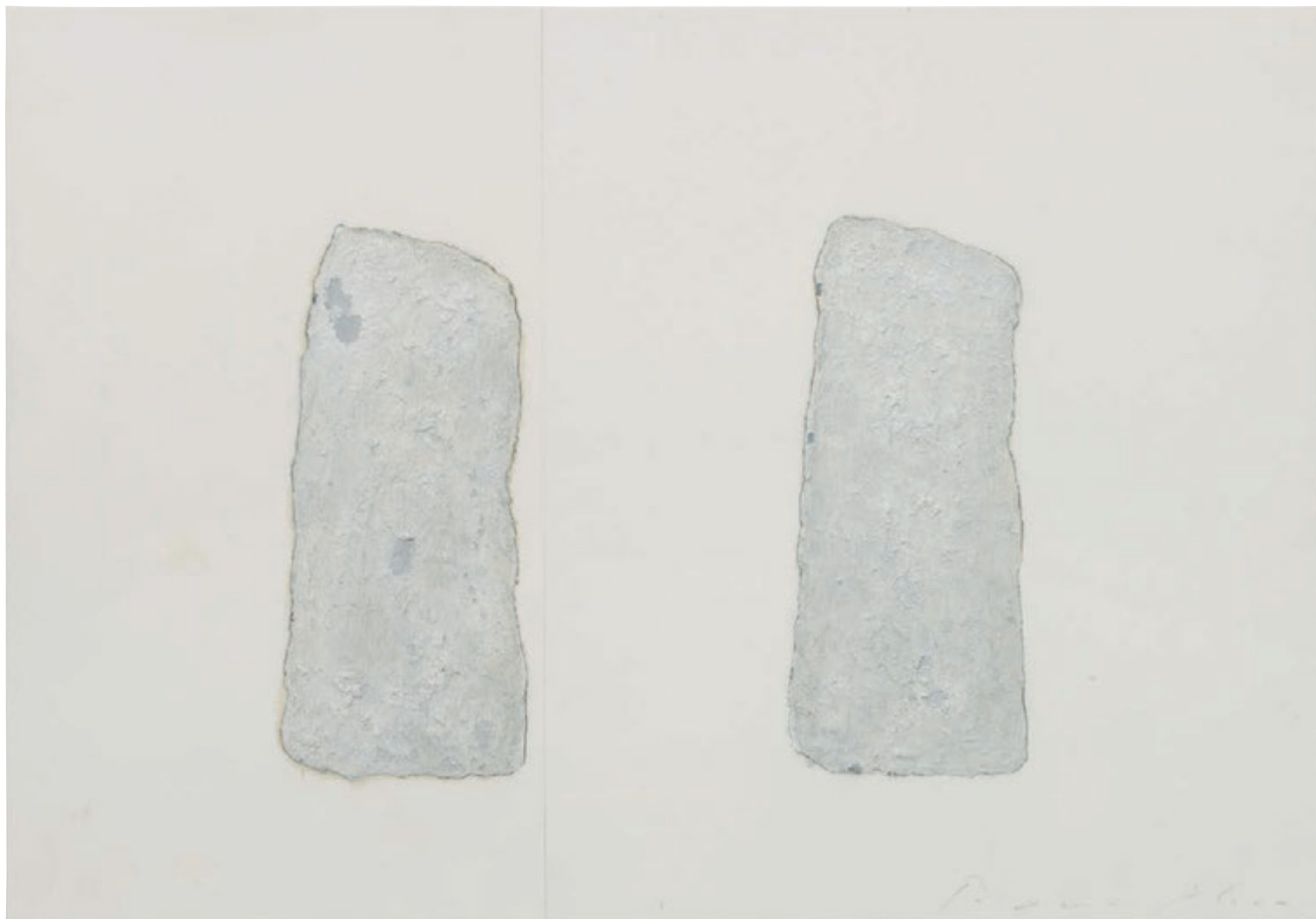
each 36.8 x 29.9 cm. (14½ x 11¾ in.)

(i) Initialled and dated 'K 86' lower right; (ii) Initialled and dated 'K 87' lower right.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

Private Collection



207

RONI HORN b. 1955

Untitled, 1984

pigment on paper

19 x 27.3 cm. (7½ x 10¾ in.)

Signed 'Roni Horn' lower right.

Estimate £8,000-12,000 \$12,100-18,100 €9,300-14,000

PROVENANCE

Acquired directly from the artist



208

MIMMO PALADINO b. 1948

Untitled, 1990

oil, pencil and crayon on board

103.2 x 72.9 cm. (40 5/8 x 28 3/4 in.)

Signed and dated 'Mimmo Paladino 1990' lower right.

This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 ♠

PROVENANCE

Galleria Dante Vecchiato, Padova

Piramide Arte Contemporanea di G. Becherini, Florence



209

SIGMAR POLKE 1941-2010

Kartoffelmaschine, Apparat, mit dem eine Kartoffel eine Andere Umkreisen kann, 1969

wood, battery operated motor, elastic fan belt, wire, and potato
81.3 x 40.6 x 40.6 cm. (32 x 15 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

Signed and dated 'S. Polke 69' on the top. This work is number 11 from an edition of 30.

Estimate £60,000-80,000 \$90,600-121,000 €70,100-93,400 ♠

PROVENANCE

Marc Jancou Contemporary, Berlin

LITERATURE

Sigmar Polke: Join the Dots, Exh. Cat., Tate Liverpool, 1995 (another edition illustrated, p. 49)

Art in Our Time: 1950 to the Present, Exh. Cat., Walker Art Center, Minneapolis, 1999-2001 (another edition illustrated, unpagged)

Sigmar Polke: Alchemist, Exh. Cat., Louisiana Museum of Modern Art, Humlebaek, 2001 (another edition illustrated, p. 38)

Sigmar Polke Editionen, Exh. Cat., Museum Ludwig, Cologne, 2009 (another edition illustrated, unpagged)



210

KAREL APPEL 1921-2006

Untitled, 1971

acrylic and paper on canvas

65.2 x 50.3 cm. (25⁵/₈ x 19³/₄ in.)

Signed 'appel' lower right. This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♠

PROVENANCE

Galleria d'arte, Bergamo

Galerie Ariel, Paris

Galleria Michelangelo, Bergamo



211

HERMANN NITSCH b. 1938

Schuttbild, 1983

dispersion and whitting on jute

199.5 x 298.5 cm. (78½ x 117½ in.)

Signed and dated 'Hermann Nitsch 1983' on the reverse.

Estimate £30,000-40,000 \$45,300-60,400 €35,000-46,700 ₣ ♠

PROVENANCE

Mike Weiss Gallery, New York



212

FRANCESCO CLEMENTE b. 1952

Yes, 1989

pastel on paper

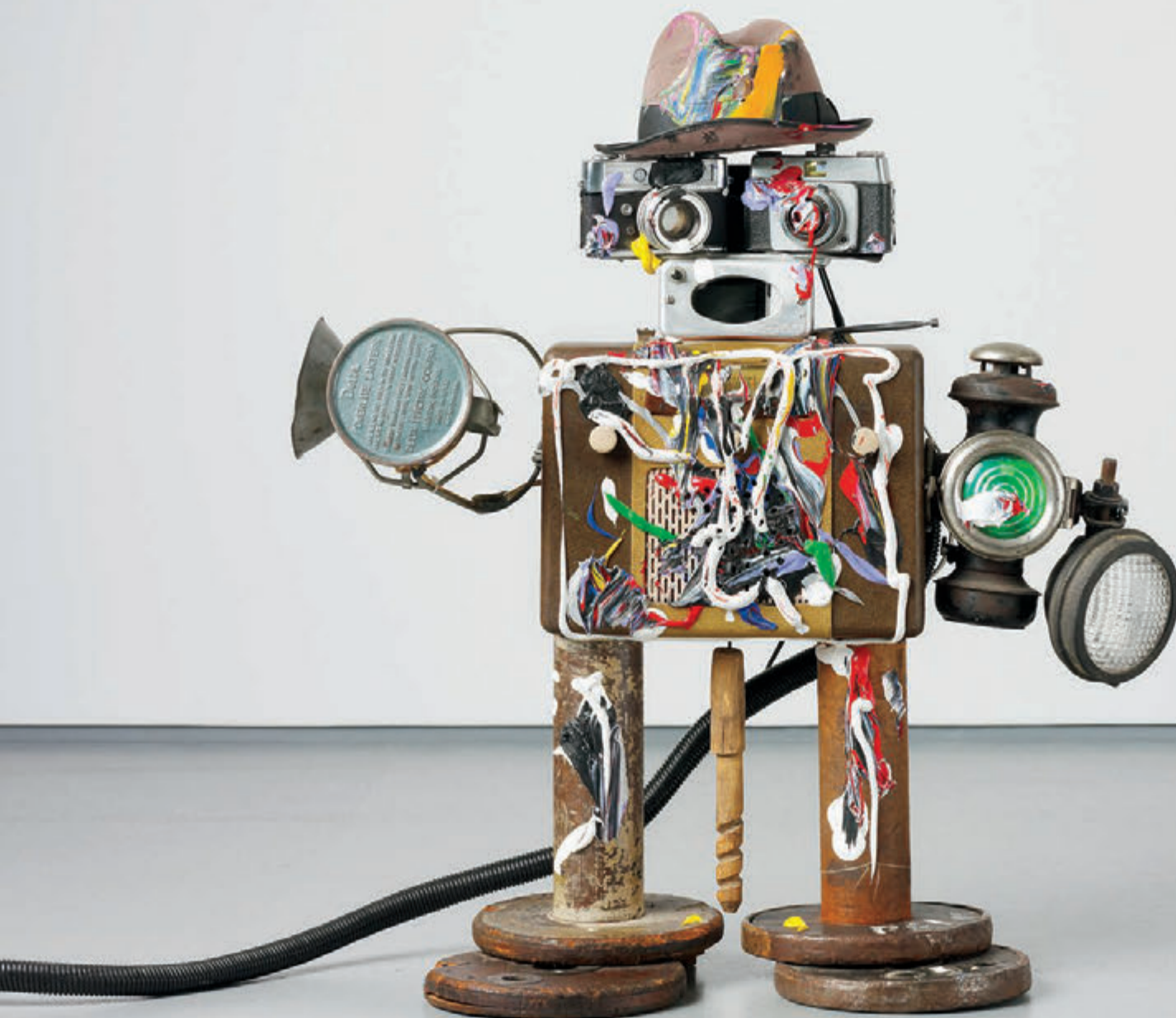
66.7 x 101.7 cm. (26¼ x 40 in.)

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ₣ ₣

PROVENANCE

Anthony d'Offay Gallery, London

Private Collection, Switzerland



213

NAM JUNE PAIK 1932-2006

Robot, 1993

trilby hat, two antique cameras, antique radio body, lanterns, lights, Sony Watchman, Sony tv/radio, wood, acrylic, metal

81.2 x 73.8 x 48 cm. (32 x 29 x 19 in.)

Signed and dated 'PAIK 93' on right foot.

Estimate £15,000-20,000 \$22,700-30,200 €17,500-23,400 Ω

PROVENANCE

Holly Solomon Gallery, New York

214

ANATOLIY KRYVOLAP b. 1946

Horse, Evening, 2012

oil on canvas

160.1 x 200.3 cm. (63 x 78½ in.)

Signed, titled, dated and inscribed [in English/Cyrillic] 'Anatoly Kryvolap
'Horse, Evening' 2012 Zasupoevka, Ukraine' on the reverse.

Estimate £50,000-70,000 \$75,500-106,000 €58,400-81,800

PROVENANCE

Private Collection, Europe

EXHIBITED

Kiev, Ukraine, Mystetskyi Arsenal, *Art Kyiv Contemporary VII, The 7th
International Forum of Contemporary Art*, 01 - 18 November 2012

LITERATURE

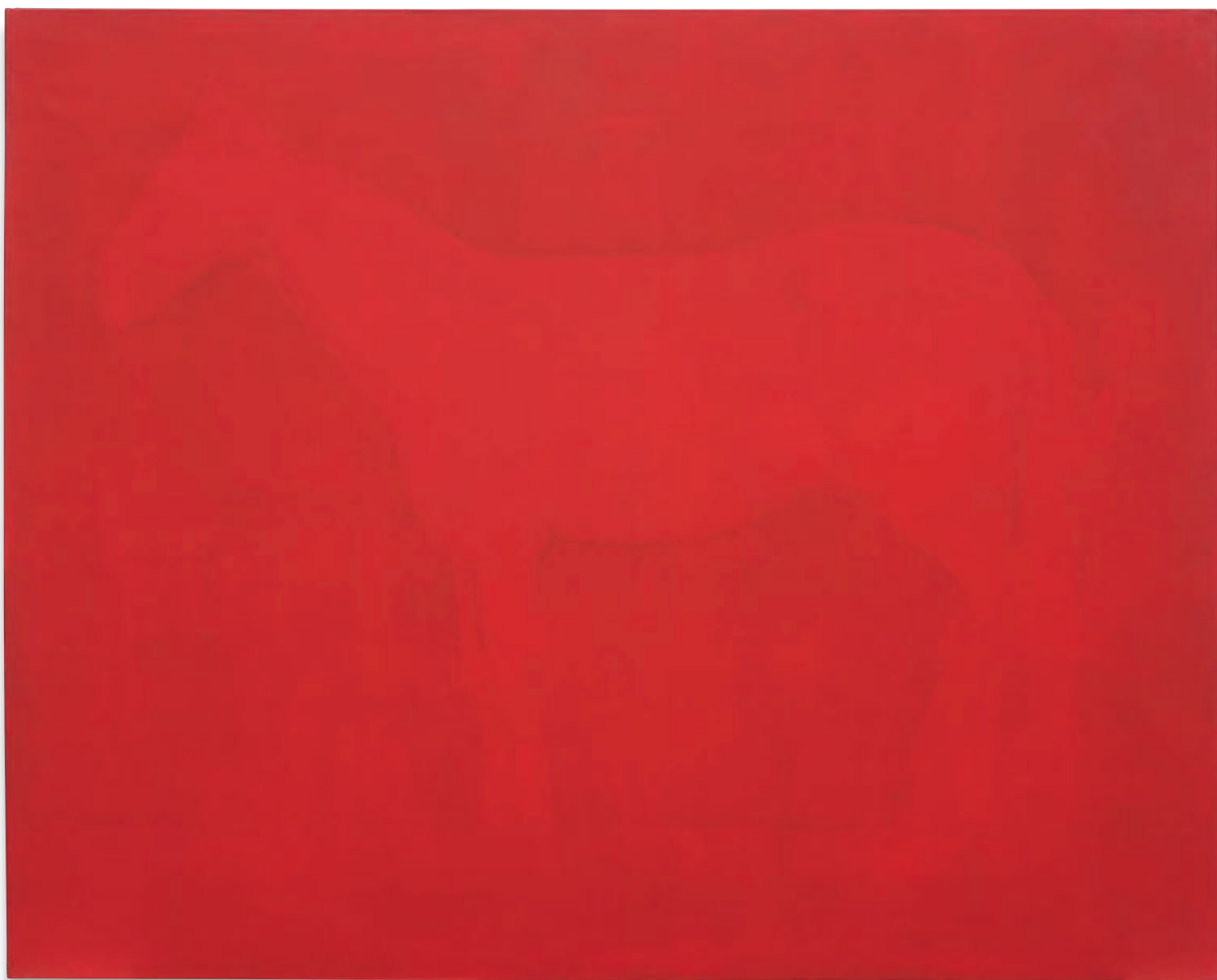
Art Kyiv Contemporary VII, Exh. cat., Mystetskyi Arsenal, Kiev, Ukraine,
2012, p. 52

“I always knew that the creative process is like flying,
but I couldn’t fly until I found my own way.”

ANATOLIY KRYVOLAP, 2011

After working for more than a decade with strict abstraction, painter Anatoliy Kryvolap finally found what he sought to convey in his art; it was just outside his studio window in the Ukrainian countryside. His current series, *Horse*, plays on the contrast of a bucolic agricultural landscape set against the neon colors of contemporary life. There is something both soothing and energizing in these large canvases that speaks to the balance humans struggle to achieve in life. As the artist says, “I want...to live and actually paint what surrounds me in a particular place. It is important for me to preserve the Ukrainian spirit...” (A. Kryvolap quoted in G. Skliarenko, *Anatoliy Kryvolap: the magic of the disappearing landscape*, Anatoliy Kryvolap: Landscape, ADEF-Ukraine, Kiev 2012, p. 6).

An academy-trained painter steeped in the rigors of Soviet realism (he graduated in 1976 from the National Art Institute, Kiev), Kryvolap quickly rejected officially accepted artistic styles in favor of geometric abstraction. Developing an acute sense of color over the years, the artist has become internationally known for his latest, highly current yet nostalgic reveries on the “bread basket of Europe.” Kryvolap is, not surprisingly, the most successful artist among his Ukrainian contemporaries, in large part due to the path he has taken, finding a home among the abstractionists of the West, but with a uniquely Ukrainian twist.





215

GHADA AMER b. 1963

Untitled, 1994

coloured pencil, cotton on canvas

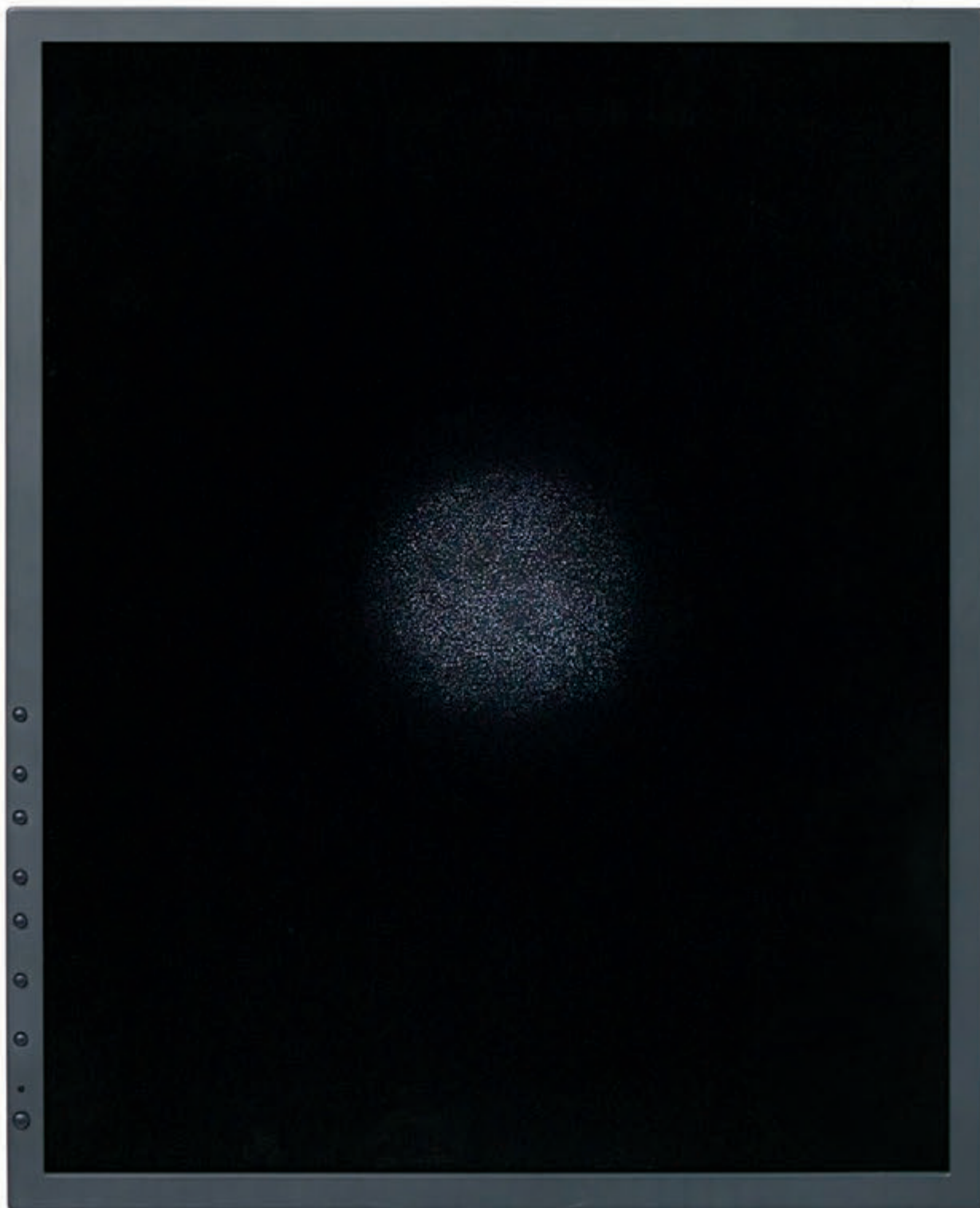
180 x 150.3 cm. (70 $\frac{7}{8}$ x 59 $\frac{1}{2}$ in.)

Signed and dated 'Ghada Amer '94' on the left overlap; stamped with artist's stamp on the right overlap.

Estimate £35,000-45,000 \$52,900-68,000 €40,900-52,600

PROVENANCE

Galerie Meteo, Poitiers



216

SHIRAZEH HOUSHIARY b. 1955

Breath 1, 2003

digital animation

3:51 min loop

screen 38.7 x 31.4 x 11.1 cm. (15¼ x 12¾ x 4⅜ in.)

This work is number 1 from an edition of 10 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♠ Ω

PROVENANCE

Lehmann Maupin, New York

217



217

KATHARINA FRITSCH b. 1956*Rotes Bied*, 1990/91

plastic foil and lacquer on wood

140.3 x 103 cm. (55¼ x 40½ in.)

This work is from an edition of 2 plus 1 artistic proof and is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$15,100-22,700

€11,700-17,500 ♠

PROVENANCE

Galerie Hussenot, Paris

218

GENERAL IDEA established 1969*Zigourat*, 1986

acrylic on canvas

160 x 160 cm. (62¾ x 62¾ in.)

Signed and dated 'general idea 1986' on the reverse.

Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000

PROVENANCE

Galerie Montenay-Delsol, Paris

218





219

GAVIN TURK b. 1967

Bronze Roller, 1998

cast bronze, glass vitrine

overall 149.3 x 60.8 x 47.9 cm. (58¾ x 23⅞ x 18⅞ in.)

roller 7.3 x 24.2 x 34 cm. (2⅞ x 9½ x 13⅜ in.)

Signed, dated and numbered 'Gavin Turk '98 3/3' on the underside of the roller.

This work is number 3 from an edition of 3, each edition is unique.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♣

EXHIBITED

London, South London Gallery, *The Stuff Show*, 10 September - 18 October 1998

Dorset, Sherborn House, *Gavin Turk In The House*, 15 March - 13 April 2003

Grenoble, Magasin, *Negotiation of Purpose*, 3 June - 2 September 2007

The Hague, GEM, *The Negotiation of Purpose*, 3 February - 20 May 2007



220

DAMIEN HIRST b. 1965*Unique Red Butterfly*, c. 2008

monoprint, executed as colour aquatint

119 x 107.5 cm. (46 $\frac{7}{8}$ x 42 $\frac{3}{8}$ in.)

Signed 'Damien Hirst' lower right, numbered 'UP' lower left and inscribed 'DHP 11875' on the reverse. This work is unique and registered in the Damien Hirst archive under number DHS 11875.

Estimate £22,000-30,000 \$33,400-45,300
 €25,740-35,000 † ♠

PROVENANCE

Private Collection, London

221

YVES KLEIN 1928-1962*Table d'Or*, 1963

22 carat gold leaf, Perspex, stainless steel, glass

38 x 125 x 100 cm. (14 $\frac{7}{8}$ x 49 $\frac{1}{4}$ x 39 $\frac{3}{8}$ in.)

This work is authenticated with a label affixed to the work and registered 'FI-NISD'.

Estimate £12,000-18,000 \$18,100-27,200
 €14,000-21,000 † ♠

PROVENANCE

Private Collection, Paris

221



222

222

DAMIEN HIRST b. 1965*Happy*, 2008

collage of syringe, butterflies, pills, resin, pencil
and household gloss paint on canvas
frame 52.3 x 47.4 cm. (20 $\frac{5}{8}$ x 18 $\frac{5}{8}$ in.)
canvas 29.7 x 25.3 cm. (11 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)

Signed 'D Hirst' lower edge. This work is unique
and registered in the Damien Hirst Archive under
number DHS11712.

Estimate £28,000-38,000 \$42,520-57,700
€32,760-44,460 † ♠

PROVENANCE

Private Collection, London



223



223

ALEXANDER CALDER 1898-1976*Brooch ("CQ")*, 1929

brass wire in Perspex case

work 6 x 5.5 x .3 cm. (2 $\frac{3}{8}$ x 2 $\frac{1}{8}$ x 0 $\frac{1}{8}$ in.)

box 9 x 13 x 13 cm. (3 $\frac{1}{2}$ x 5 $\frac{1}{8}$ x 5 $\frac{1}{8}$ in.)

The work is registered in the archive of the
Calder Foundation under no. A23943.

Estimate £20,000-30,000 \$30,200-45,300
€23,400-35,000 †

PROVENANCE

Collection Chantal Quenneville, Paris



224

ANGELA DE LA CRUZ b. 1965

Untitled (Hung I), 2008

oil on canvas

61 x 39.5 x 8 cm. (24 x 15½ x 3⅛ in.)

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500♣

EXHIBITED

London Camden Arts Centre, *Angela de la Cruz, After*, April - May 2010

London, Tate Britain, *Turner Prize 2010*, 5 October 2010 - 3 January 2011

225

RICHARD JACKSON b. 1939

Two Heads (white version), 2002

resin

51 x 90 x 50 cm. (20 $\frac{1}{8}$ x 35 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

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

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000

PROVENANCE

Galerie Georges-Philippe & Nathalie Vallois, Paris



226

FRANZ ACKERMANN b. 1963

Busy Harbour, 2006

oil on canvas

135.5 x 175.5 cm. (53½ x 69½ in.)

Signed and dated 'Franz Ackermann '06' on the reverse.

Estimate £40,000-50,000 \$60,400-75,500 €46,700-58,400 ±▲

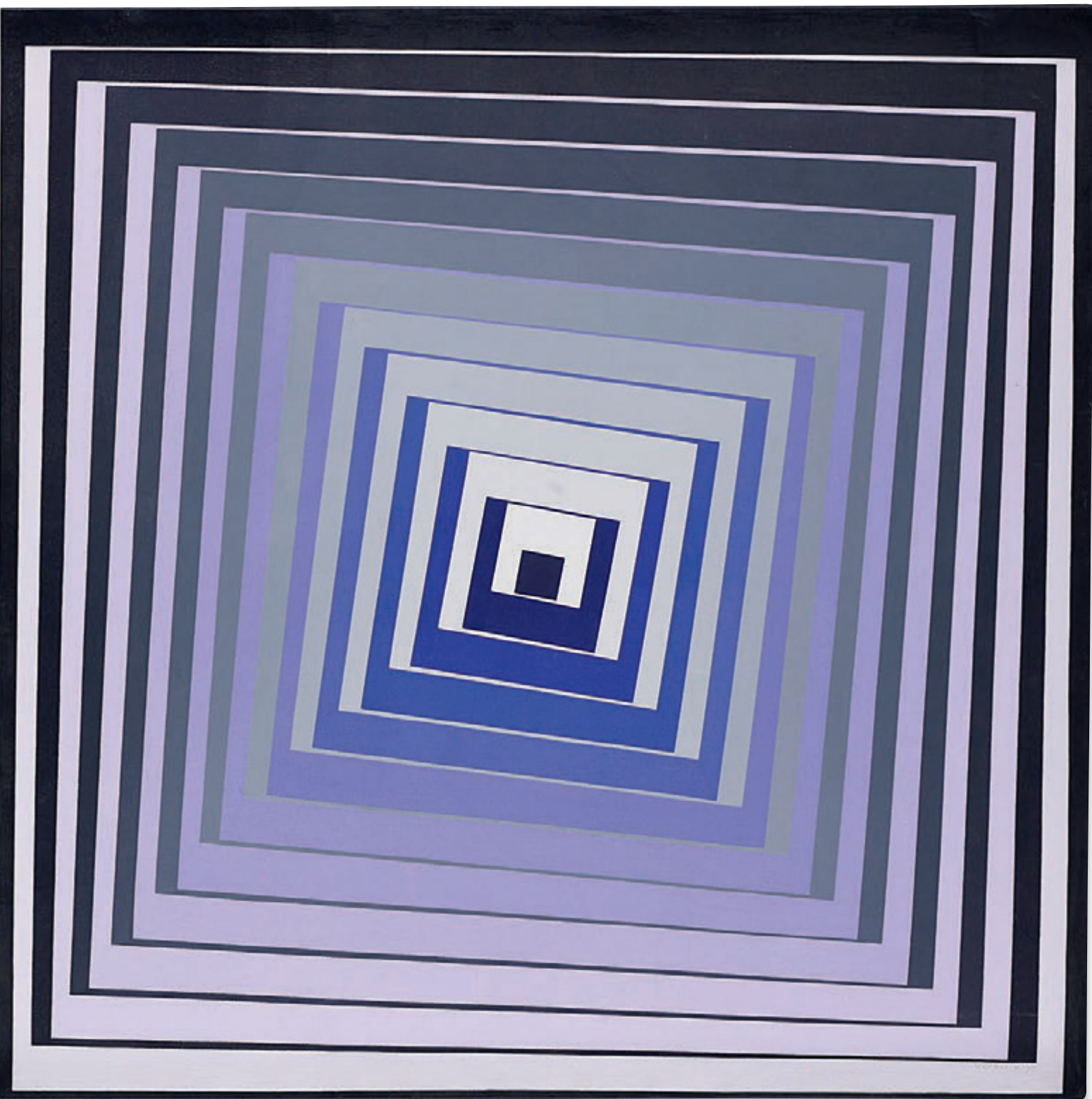
PROVENANCE

White Cube, London









227

VICTOR VASARELY 1906-1997

Inogue, 1975-80

acrylic on canvas

120.5 x 241 cm. (47½ x 94⅞ in.)

Signed 'vasarely' lower right; signed, titled and dated 'P.1050 VASARELY "INOQUE" 1975/1980 vasarely' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £80,000-120,000 \$121,000-181,000 €93,400-140,000 🏠

PROVENANCE

The Seibu Museum of Art, Tokyo



228

KOEN VAN DEN BROEK b. 1973

Twin Towers, 1999

oil on canvas

90.4 x 135.5 cm. (35⁵/₈ x 53³/₈ in.)

Signed, titled and dated 'Koen van den Broek "Twin Towers" 1999' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♠ †

PROVENANCE

Acquired directly from the artist

229

229

KATY MORAN b. 1975*Marmite Moment*, 2005

acrylic on board

30.1 x 31.7 cm. (11 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in.)

Signed and dated 'Katy Moran 2005' on the reverse.

Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000 ♠

PROVENANCE

Acquired directly from the artist

Private Collection, Italy

EXHIBITED

San Marino, Galleria d'Arte Moderna e

Contemporanea of San Marino, *Morpho**Eugenia* curated by Rita Selvaggio, August-October 2005**LITERATURE***Morpho Eugenia*, exh. cat., Galleria d'Arte Moderna e Contemporanea of San Marino, August - October 2005, p. 43 (illustrated)

230

230

JIM SHAW b. 1952*From the Monster series*, 2005

watercolour on paper

frame 109.6 x 87.2 cm. (43 $\frac{1}{8}$ x 34 $\frac{3}{8}$ in.)sheet 94 x 77 cm. (37 x 30 $\frac{3}{8}$ in.)

Signed and dated 'Jim Shaw 2005' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700

€11,700-17,500

PROVENANCE

Galerie Edward Mitterand, Geneva





231

DAVID ROBILLIARD 1952-1988

AN ACORN ON THE TREE IS DESPERATE TO BE, 1987

acrylic on canvas

100.2 x 150.2 cm. (39½ x 59½ in.)

Signed and dated 'DAVID ROBILLIARD 1987' lower right; titled 'AN ACORN ON THE TREE IS DESPERATE TO BE' upper and lower centre.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♠

PROVENANCE

Hirschl + Adler Modern, New York
Friedman Guinness Gallery, Frankfurt



232

FIONA RAE b. 1963

Nunnery, 1996

acrylic on canvas

244 x 213.5 cm. (96½ x 84 in.)

Signed, titled and dated 'Fiona Rae Nunnery 1996' on the overlap.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ± ♣

PROVENANCE

Waddington Galleries, London



233

PAVLO KERESTEY b. 1962*Kids on Trees, Sit-in*, 2012

acrylic and oil on canvas

189.8 x 139.9 cm. (74¾ x 55½ in.)

Signed, titled and dated 'P Kerestey Kids on Trees, "Sit-in" 2012' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700
€11,700-17,500**PROVENANCE**

Acquired directly from the artist

EXHIBITEDPerm, Russia, Contemporary Art Museum,
Ballet Granite, 5 September – 15 November 2012

234

VINNY REUNOV b. 1963*Flash Art*, Written and Directed by Quentin Tarantino, 2012

dion print, oil on canvas

208.8 x 149.7 cm. (82¼ x 58⅞ in.)

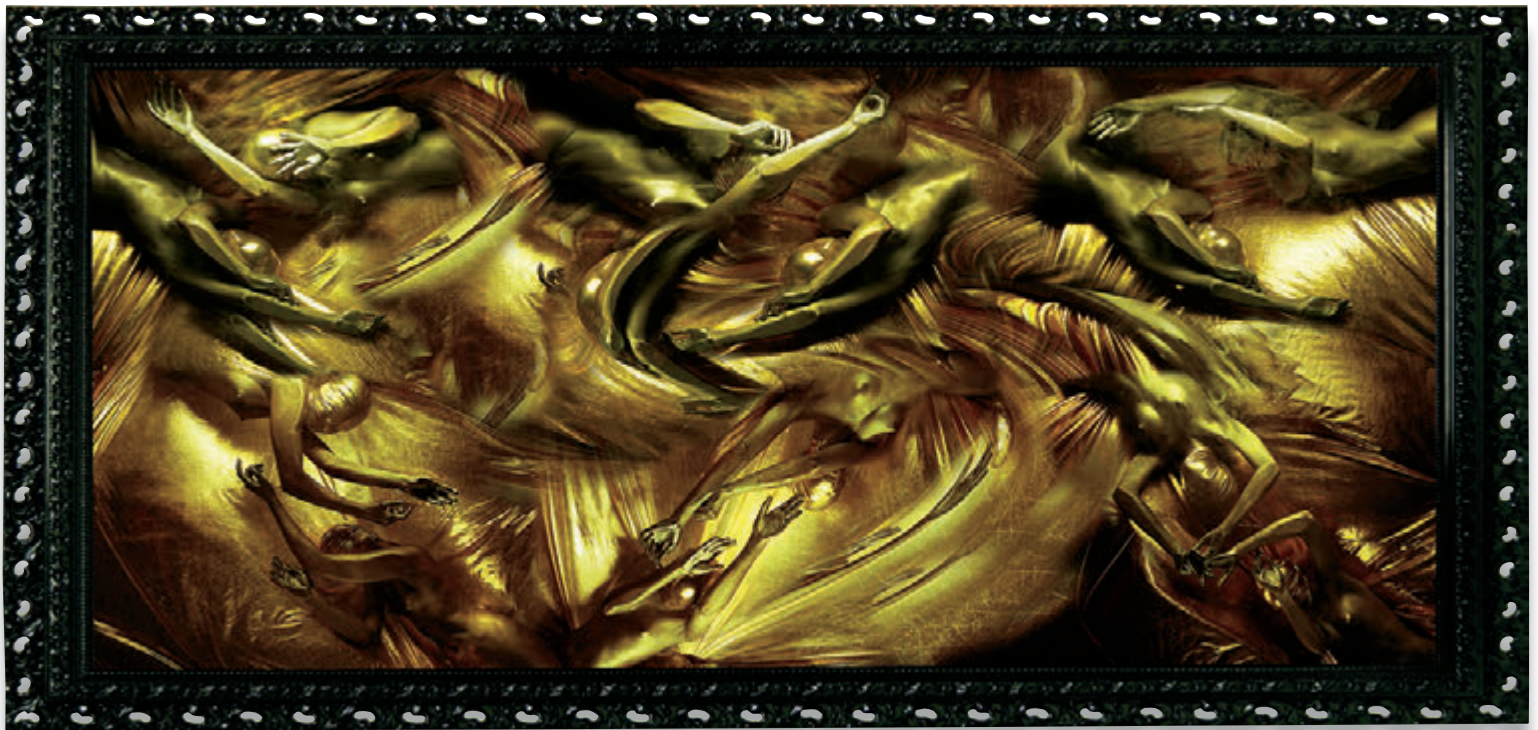
Signed, titled, dated and numbered 'Flash Art written and directed by Quentin Tarantino Vinny print 1/5 2012 Vinny 2012' on the reverse. This work is number 1 from an edition of 5.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500**PROVENANCE**

Acquired directly from the artist

234





235

VITALIY and ELENA VASILIEVA b. 1966 and 1975

NEO-4, 2012

C-print Duratrans, aluminium profile debex on acrylic panel
100 x 200 cm. (39³/₈ x 78³/₄ in.)

This work is number 2 from an edition of 5 and is accompanied by a certificate of authenticity signed by the artists.

Estimate £25,000-35,000 \$37,800-52,900 €29,200-40,900

PROVENANCE

Galerie Ricardo Fernandes, Paris

LITERATURE

Exclusive book of the Project NEO (limited edition of 40 copies), Munich, Germany, 2012

Focus Fine Art Photography Magazine (NY, USA), special winter 2013 issue, pp 23-24

Lumen magazine (UK), February 2013 issue, pp 16-17



236

RICKY SWALLOW b. 1974*Last of the Unnatural Acts*, 2007

bronze, wood

each overall 154 x 30.5 x 30.5 cm. (60 $\frac{5}{8}$ x 12 x 12 in.)figure (i) 45 x 15 x 12 cm. (17 $\frac{3}{4}$ x 5 $\frac{7}{8}$ x 4 $\frac{3}{4}$ in.)figure (ii) 45 x 13 x 9 cm. (17 $\frac{3}{4}$ x 5 $\frac{1}{8}$ x 3 $\frac{1}{2}$ in.)

initials, number and date 'RS 07 3/5' on the reverse of each base.

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate £8,000-12,000 \$12,100-18,100

€9,300-14,000

PROVENANCE

Modern Art, London



(detail of the present lot)

237

PHILIPPE PERROT b. 1967*Sens Mon Intimité*, 1997

oil on canvas

146 x 114 cm. (57 $\frac{1}{2}$ x 44 $\frac{7}{8}$ in.)

Titled 'SENS MON INTIMITÉ' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700

€11,700-17,500 ♠

PROVENANCE

Art Concept, Paris

237





238

KADER ATTIA b. 1970

La machine à rêve #1, 2002-2003

distributor, mannequin dressed and various objects (in 2 parts)

distributor 182.2 x 94 x 75.2 cm. (71¾ x 37 x 29½ in.)

figure 186 x 57 x 62 cm. (73¼ x 22½ x 24¾ in.)

This work is number 3 from an edition of 3.

Estimate £20,000-30,000 \$30,200-45,300 €23,400-35,000 ♠

PROVENANCE

Galerie Kamel Mennour, Paris

Christie's Paris, 'Art d'Après-Guerre et Contemporain', 08 December 2009, lot 61

Acquired from the above sale by the present owner

EXHIBITED

Galerie Kamel Mennour, *Kader Attia Alter Ego*, Paris, 2002

Venice, *50th Biennale*, 2003 (another edition exhibited)

Israel, Herzliya Museum of Art, *Shadow 2003*, 2003-2005 (another edition exhibited)

LITERATURE

Kader Attia Alter Ego, Exh. Cat., Galerie Kamel Mennour, Paris, 2002

Dreaming now, Rose Art Museum, Boston, 2005

Kader Attia, Musée d'art contemporain de Lyon, Magasin Centre d'art contemporain de Grenoble, Zurich, 2007, p. 9 (illustrated)



239

JONATHAN MEESE b. 1970

Der Peitschen-Knabe "Knab Knabson", 2005

oil, leather on canvas

210 x 140 cm. (82½ x 55½ in.)

Installed and dated 'JM 2005' lower left and lower right; signed, titled and dated 'Der Peitschen-Knabe "Knab Knabson" J Meese 2005' on the reverse.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000 ♠

PROVENANCE

Galerie Krinzinger, Vienna

240

JONATHAN MEESE b. 1970

Jean, 2003

bronze, granite, wooden plinth

overall 150.5 x 25 x 32 cm. (59¼ x 9⅞ x 12⅝ in.)

sculpture 40 x 24 x 31 cm. (15¾ x 9½ x 12¼ in.)

Inscribed 'JM 2003' on the sculpture. Titled 'Jean' and numbered of 3 on the underside of the plinth. This work is from an edition of 3.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♣

PROVENANCE

Galerie Daniel Templon, Paris





241

FRANCESCA DIMATTIO b. 1981

Knot, 2006

oil on canvas

275 x 188 cm. (108¼ x 74 in.)

Signed, titled and dated 'Francesca DiMattio 2006 "Knot"' on the reverse.

Estimate £12,000-18,000 \$18,100-27,200 €14,000-21,000

PROVENANCE

Salon 94, New York



242

FUTURA b. 1955

Untitled, c. 1990

spray paint on canvas

182.8 x 180.8 cm. (71 $\frac{7}{8}$ x 71 $\frac{1}{8}$ in.)

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Acquired directly from the artist



243

CRAIGIE HORSFIELD b. 1949

E. HORSFIELD, 1990

silver gelatin print

frame 153.5 x 149.4 cm. (60³/₈ x 58⁷/₈ in.)

image 142.8 x 139 cm. (56¹/₄ x 54³/₄ in.)

Estimate £5,000-7,000 \$7,600-10,600 €5,800-8,200 ♠

PROVENANCE

Acquired directly from the artist

Musée d'Art Moderne de la Ville de Paris, Paris



244

KIKI SMITH b. 1954

Untitled, 2001

ink and pencil on Nepalese collage paper

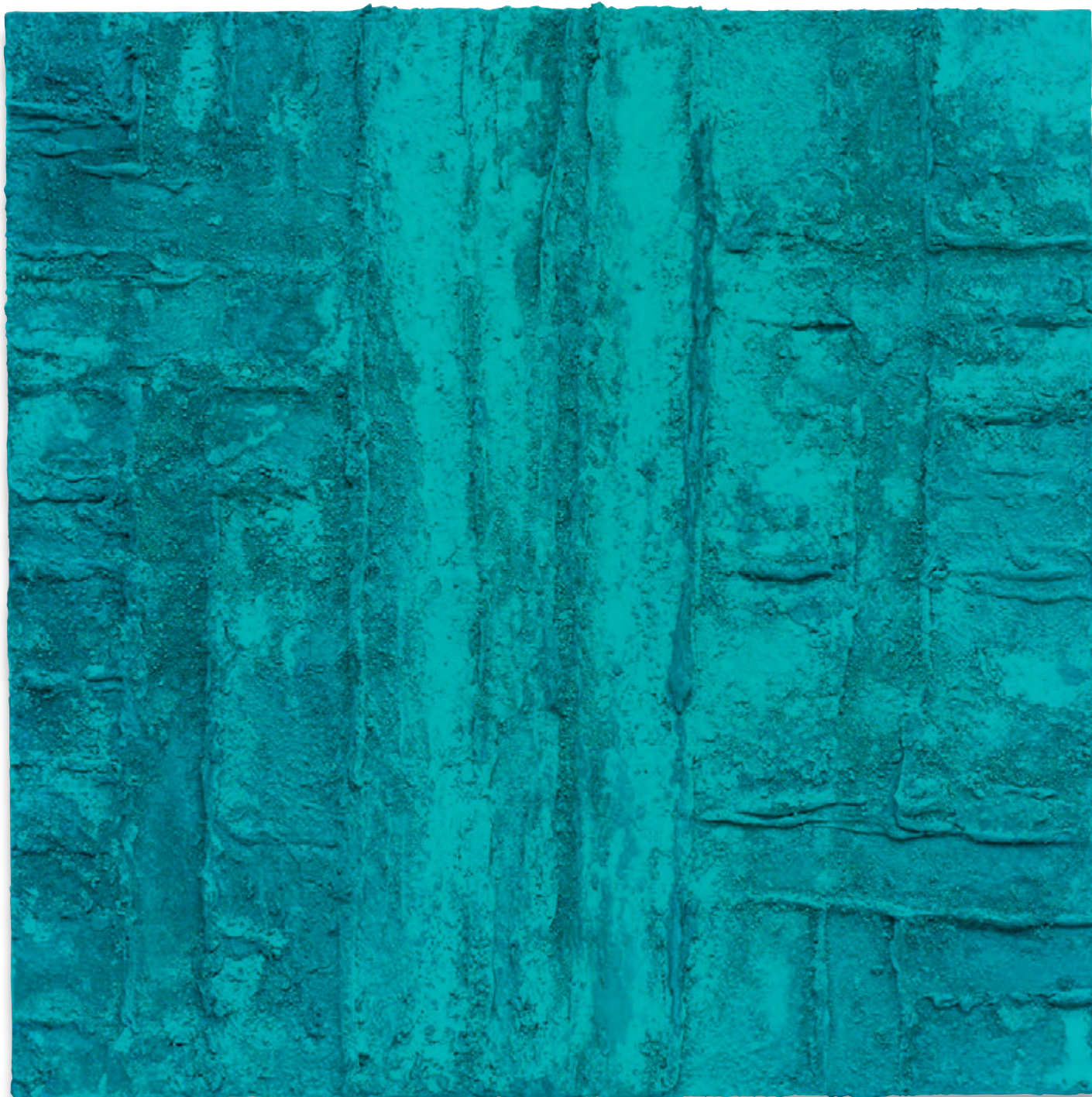
235.4 x 157.4 cm. (92⁵/₈ x 61⁷/₈ in.)

Signed and dated 'Kiki Smith 2001' lower right.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500

PROVENANCE

Private Collection



245

MARCELLO LO GIUDICE b. 1957

Eden Ocean, 2010

oil and pigments on canvas

100 x 100 cm. (39³/₈ x 39³/₈ in.)

Signed, titled and dated 'EDEN OCEAN Lo Giudice 2010' on the reverse.

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

Genoa, ABC-ARTE, *Colors on Stage*, 25 June – 21 September 2012



246

WILHELM SASNAL b. 1972

Untitled, 2002

oil on canvas

55.5 x 55.5 cm. (21 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in.)

Signed and dated 'WILHELM SASNAL 2002' on the overlap.

Estimate £7,000-9,000 \$10,600-13,600 €8,200-10,500 ♠

PROVENANCE

Galleria Massimo De Carlo, Milan



247

JACK PIERSON b. 1960

25-cents, 1997

neon

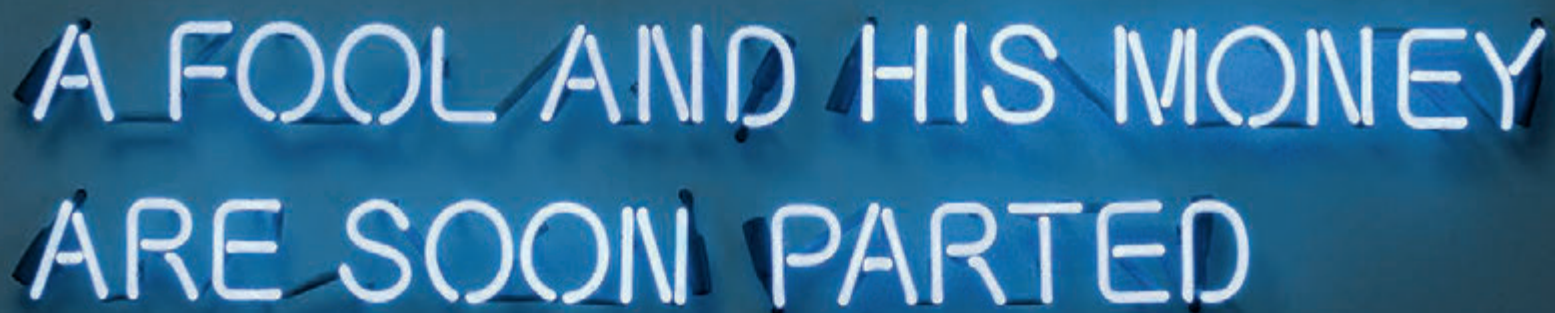
31 x 40 cm. (12¼ x 15¾ in.)

This work is from an edition of 7 and is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$12,100-18,100 €9,300-14,000

PROVENANCE

Aurel Scheibler, Berlin



A FOOL AND HIS MONEY
ARE SOON PARTED

248

JONATHAN MONK b. 1969

Untitled (A fool and his money are soon parted), 2004

blue neon mounted on white acrylic

40 x 150 cm. (15¾ x 59 in.)

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

Estimate £10,000-15,000 \$15,100-22,700 €11,700-17,500 ♣

PROVENANCE

Galleri Nicolai Wallner, Copenhagen

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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 staff member immediately. At the end of the auction, please return your paddle to the registration desk.

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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 does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. 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 will charge the VAT amount due as a deposit and refund it **if the lot has been exported within the timelines specified below** and either of the following conditions are met:

- For lots sold under the Auctioneer's Margin Scheme or the normal VAT rules, Phillips is provided with appropriate documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips is provided with 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 will not be able to issue any refunds where the export documents do not exactly comply with governmental regulations. Property subject to temporary admission must be transferred to another customs procedure immediately if any restoration or repair work is to be carried out.

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

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 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 in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

(d) 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 before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips and that we will only look to the principal for such payment.

(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 to prospective buyers. While we undertake to exercise reasonable care in undertaking such activity, we cannot accept liability for failure to execute such bids except where such failure is caused by our willful misconduct.

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips". 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. Bank transfer details will be provided on the Invoice for purchased lots.

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or

private sale, with estimates and a reserve set at Phillips's reasonable discretion. The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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 has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction related services and other products and services, or as required by law, Phillips may ask clients to provide personal information about themselves or in certain other cases (such as to conduct credit checks, verify

identity or prevent fraud) obtain information about clients from third parties. Phillips may also occasionally use personal details provided by clients to send them marketing communications about our products, services or events. By agreeing to these Conditions of Sale and providing Phillips with personal details, clients agree that Phillips and our affiliated companies may use those details for the above purposes. If clients would like further information about our privacy policy or how to correct their data or opt-out from receiving further marketing communications, please contact us at +44 20 7318 4010.

(b) In order to fulfill the services clients have requested, Phillips may disclose clients' personal information to third parties such as transport providers. Such third parties may not be located within the European Economic Area (EEA). By agreeing to these Conditions of Sale, clients agree to such disclosure outside the EEA. Some of these countries may not offer legal protection of personal information equivalent to that offered within the EEA. It is Phillips's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and adequately safeguard client information to standards that are comparable to the EEA. However, Phillips cannot guarantee that these third parties will do so.

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) 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 reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

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

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

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SALE INFORMATION

AUCTION

Friday 28 June 2013, 2pm

VIEWING

20 – 28 June

Monday – Saturday, 10am – 6pm

Sunday 12pm – 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 UK010513 or Contemporary Art Day Sale

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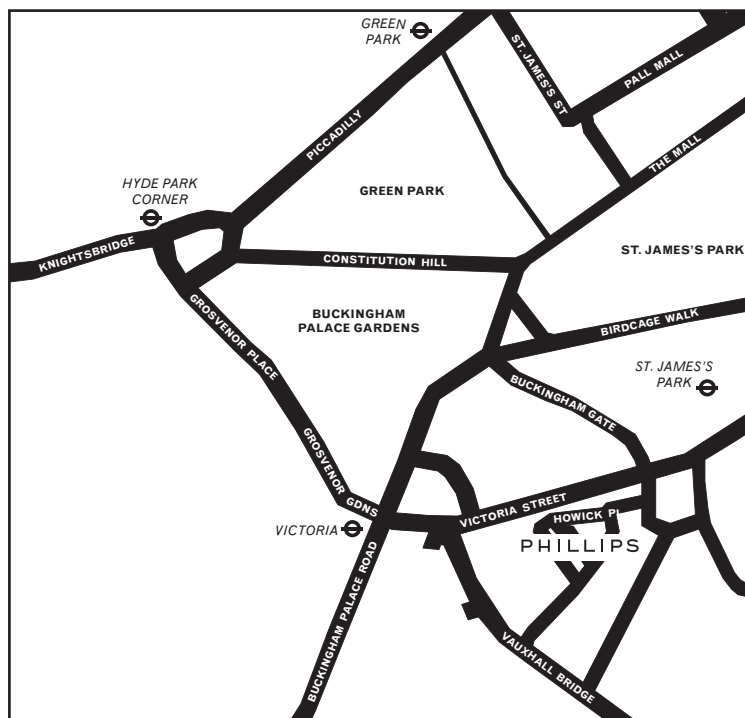
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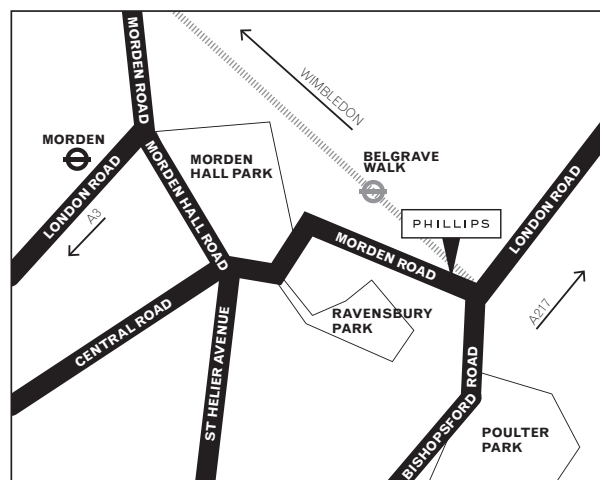
Hayley Giles

Peter Heppelwhite

Catherine Losing



Viewing and Auction location



Warehouse and collection location

Front cover Nate Lowman, *Untitled (Bullet Holes)*, 2006, lot 119 (detail)

Back cover Piotr Uklanski, *Untitled (Crayons)*, 2001, lot 107 (detail)

Inside front cover Martin Creed, *Work No. 287 (Feelings)*, 2003, lot 109

Page 2–3 Allan McCollum, *Collection of Thirty Drawings*, 1988–1991, lot 111 (detail)

Page 4 David Altmejd, *Untitled*, 2005, lot 133 (detail)

Page 8–9 Sterling Ruby, *Block A, Tier 1 (Spatial)*, 2008, lot 102 (detail)

Following page Barbara Kruger, *Face it (Red)*, 2007, lot 118 (detail)

Inside back cover Barry McGee, *Untitled (in 267 parts)*, 2005, lot 149

PHILLIPS

ABSENTEE/TELEPHONE BID FORM

Please use this form to register for absentee bids or telephone bids. Please read the advice and conditions included here, and note that it is important that you indicate whether you are applying as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form, and for which sale:

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

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

Are you applying as an individual ☐ or on behalf of a company ☐? (Please select one)

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)

Lot number In numerical order	Brief description	Maximum pound sterling price* Absentee bids only

* Excluding Buyer's Premium and VAT

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	Expiration date
------------------	-----------------

Credit card number

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. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, 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

☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE

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

7 Howick Place London SW1P 1BB

+44 20 7318 4010

phillips.com

bidslondon@phillips.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.

• All bids made on your behalf by us will be done so confidentially.

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

• "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.

• For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.

• Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

• If we receive identical bids, the first bid received will take precedence.

• Telephone bidding is available for lots whose low pre-sale estimate is at least £500.

• Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.

• Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.

• 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 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.

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IN-PERSON REGISTRATION FORM

Please use this form to bid in person.

To pre-register, please submit this form by fax to +44 20 7318 4035 or by email to bidslondon@phillips.com, or bring it with you to Howick Place, London SW1P 1BB to register on the day of the auction.

Sale Title	Sale number	Sale date
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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	Expiration date
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Credit card number

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
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Telephone / fax	Account number
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I hereby authorise the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, 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
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☐ I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE

• **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 £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000 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 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

Face



**This stunning
ensemble says
you're not who
you think you are.**

It!







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