

PHILLIPS



CONTEMPORARY ART

LONDON DAY SALE 30 JUNE 2015





A photograph of three large, full black plastic bags of trash piled on a light-colored stone sidewalk. The bags are shiny and crinkled. In the background, a window with a dark frame is set into a light-colored stone wall. The window reflects the street scene. Text is overlaid on the upper part of the image.

PHILLIPS

CONTEMPORARY ART

AUCTIONS 29 & 30 JUNE

**BERKELEY
SQUARE W1**

CITY OF WESTMINSTER



PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON DAY SALE 30 JUNE 2015 2PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

30 June at 2pm

VIEWING

22 - 29 June

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010515 or Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS

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Front cover Andy Warhol, *Campbell's Soup Can (Tomato Soup)*, 1985, lot 140

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

Back cover Kelley Walker, *Untitled*, 2007, lot 105 (detail) © 2015 Kelley Walker

Opposite Yves Klein, *La Victoire de Samothrace, (S 9)*, 1962, lot 148





CONTEMPORARY ART

London Day Sale

30 June 2015 at 2pm

Lots 101-264

101

AARON GARBER-MAIKOVSKA b. 1978

Untitled, 2014

ink, chalk pastel on archival gator board, in artist's frame

243.8 x 121.9 cm (96 x 48 in.)

framed 246.4 x 124.5 cm (97 x 49 in.)

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ±

PROVENANCE

Standard Oslo, Oslo

“I start from a particular mood, and then I’ll let my hand do it all...
it’s about escaping—putting something down then escaping out of it.”

AARON GARBER-MAIKOVSKA



102

SECUNDINO HERNÁNDEZ b. 1975

Untitled, 2013

gouache, acrylic, alkyd, oil on canvas

235 x 204.7 cm (92½ x 80⅝ in.)

Initialed 'S.H.' lower right.

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 ₣ ₣

PROVENANCE

Galerie Krinzinger, Vienna

“I want to force everything that’s happening
in the studio onto the canvas.”

SECUNDINO HERNÁNDEZ





103

JONAS WOOD b. 1977

Untitled (Blue Pot), 2008

oil on linen

73.7 x 45.7 cm (29 x 18 in.)

Signed, titled and dated 'UNTITLED (BLUE POT) JBRW 2008' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700

PROVENANCE

Anton Kern Gallery, New York

104

TONY LEWIS b. 1986

F told o, 2013

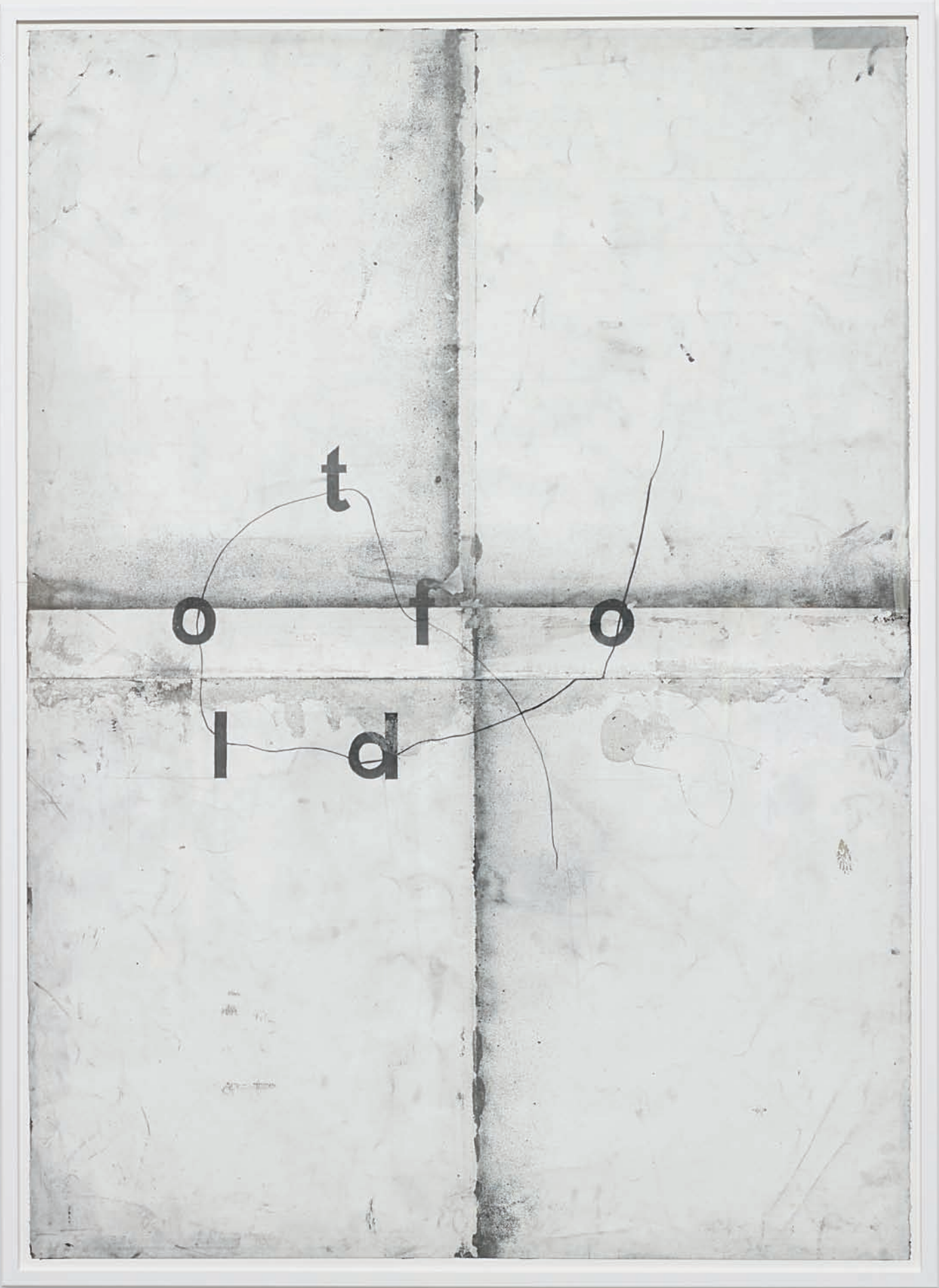
pencil and graphite powder on paper

213.4 x 152.4 cm (84 x 60 in.)

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500 ₺

PROVENANCE

Shane Campbell Gallery, Chicago



105

KELLEY WALKER b. 1969

Untitled, 2007

four-colour process silkscreen on canvas

71.1 x 147.3 cm (28 x 58 in.)

Estimate £80,000-120,000 \$122,000-182,000 €111,000-167,000 ₪

PROVENANCE

Me.di.um Gallery, St. Barts

Private Collection, Israel

Simon Lee Gallery, London

EXHIBITED

St. Barts, Me.di.um Gallery, *Kelley Walker*, 5 January - 2 February 2007

“I think of the canvas as having a mimetic relationship not only to the wall the painting might be displayed on, but also to the structure of the bricks and cinder blocks in the urban cityscape of New York. Outside my studio window, I see various ways these building materials are used-structurally as well as decoratively, stacked both horizontally and vertically.”

KELLEY WALKER







106

RASHID JOHNSON b. 1977

New Lines, 2012

mirrored tiles, black soap, wax on panel

184 x 126 cm (72½ x 49⅝ in.)

Signed 'Rashid Johnson' on the reverse.

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300

PROVENANCE

Massimo de Carlo, London

“The generation I grew up with always had this feeling of authorship, of authoring a space, and that included materials that you can call your own and no one else can use without referencing you.”

RASHID JOHNSON

Born in the late 1970s into a Chicago-based family, Rashid Johnson's early upbringing provided a rich source of experience through which to explore the constructs of identity. The family's Afrocentric cultural outlook informed much of his childhood; then, when Johnson was thirteen, his parents began to actively withdraw themselves from Afrocentric ideology, choosing to slip into a more conventional middle-class American existence. By his own admission, Johnson found this sudden shift in family values difficult to understand. 'I was trapped in this space that my parents had created that was no longer relevant. For me, it became the catalyst to investigate – seriously and with humour – an African identity within an American culture.' Herein lies the genesis of Johnson's creative output; interspersing his exploration of identity with culturally significant artefacts from his past, the artist's work forms a dialogue which deliberates notions of race, stereotype and selfhood, animating his work with a continuing narrative associated with the 'post-black' movement.

The present lot, comprised of black soap and wax on panel, appropriates a west African dermatological agent for sensitive skin as a monochromatic surface for the artist's gestural mark marking. The fluid drips of soap and wax set against the rigid geometric panel background retain a street graffiti-like quality. The purposeful punches of black on the panel wall feel defiant – almost in protest of the inflexible line underneath. Both subversive and enigmatic, *New Lines* pulls the viewer into the artist's conversation, conjuring questions of layered meanings within the raw materiality of this striking work.





107

IBRAHIM MAHAMA b. 1987

Untitled, 2014

jute coal sacks

122.3 x 245 cm (48½ x 96½ in.)

Signed and dated 'Ibrahim 2014' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 +

PROVENANCE

Acquired directly from the artist
Johnathan Ellis King, London
Stefan Simchowitz, Los Angeles
Inigo Philbrick, London

108

HAROLD ANCART b. 1980

Untitled, 2012

oil stick, crayon on paper

169.2 x 114.6 cm (66½ x 45½ in.)

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

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ♠ †

PROVENANCE

Private Collection, Italy
Acquired from the above by present owner



109

GREAR PATTERSON b. 1988

Kissing On A First Date, 2014

acrylic on canvas

152.4 x 243.8 cm (60 x 96 in.)

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ±

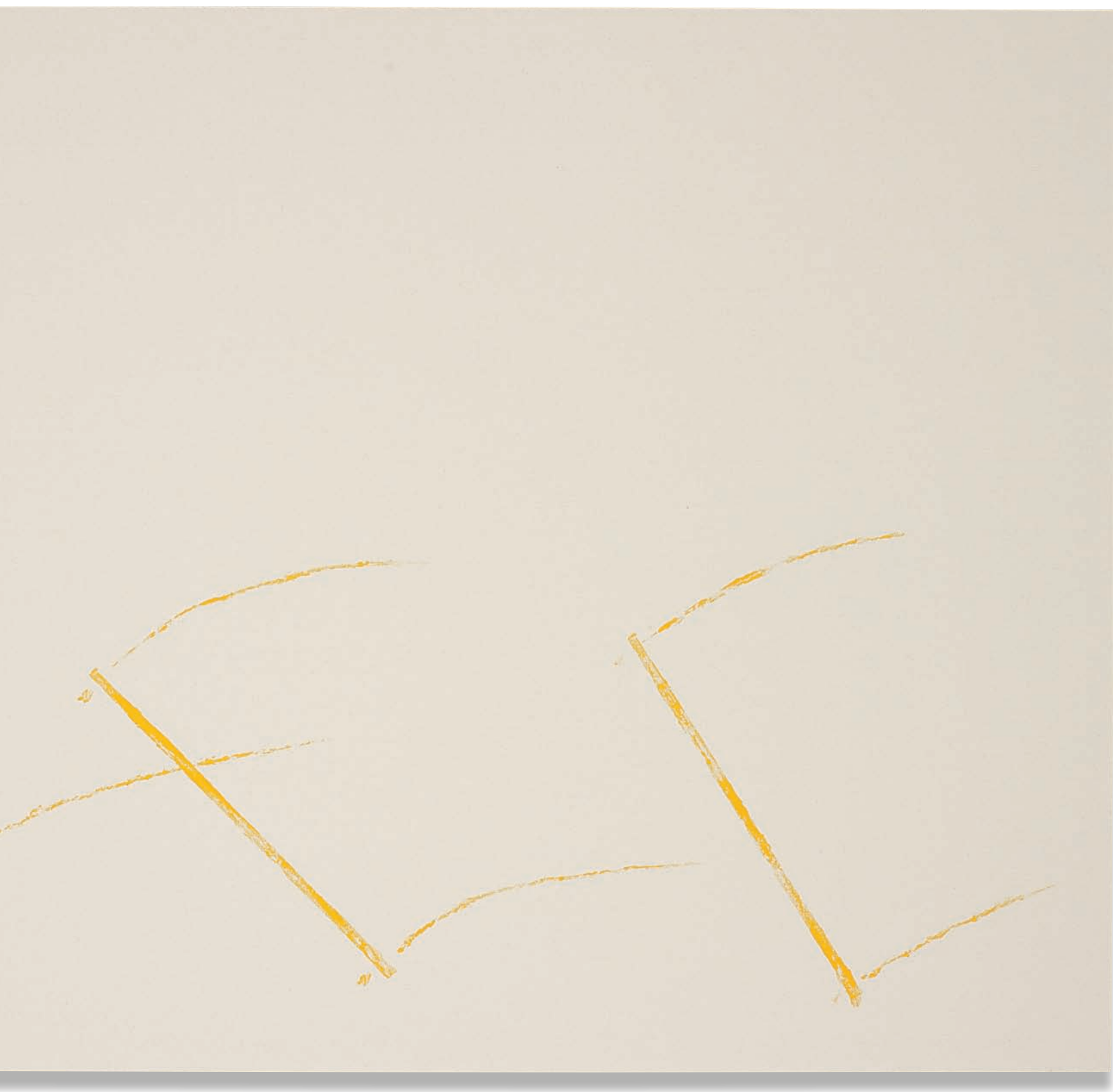
PROVENANCE

Bill Brady Gallery, Kansas City

EXHIBITED

Kansas City, Bill Brady Gallery, *Swinging Forever*, 2-26 May 2014





TOPPS



DENNIS JOHNSON
SUNS



110

JONAS WOOD b. 1977

D.J., 2009

gouache, coloured pencil on paper
45.7 x 33 cm (17 7/8 x 12 7/8 in.)

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000

PROVENANCE

Anton Kern Gallery, New York

111

NICK DARMSTAEDTER b. 1988

R Kelly Chath XVI, 2013

acrylic and silkscreen on canvas, in 2 parts
overall 182.9 x 243.8 cm (72 x 95 7/8 in.)

Signed, titled and dated 'Nick 2013 'r Kelly Chath XVI' on the overlap of each part.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ±

PROVENANCE

The Still House Group, Brooklyn

R.H. QUAYTMAN b. 1961

Chapter 12 iamb (Checkers), 2008

oil, silkscreen, gesso on wood

50.8 x 50.8 cm (20 x 20 in.)

Signed, titled and dated 'R. H. Quaytman, Chapter 12. 2008' on the reverse.

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 †

PROVENANCE

Vilma Gold, London

EXHIBITED

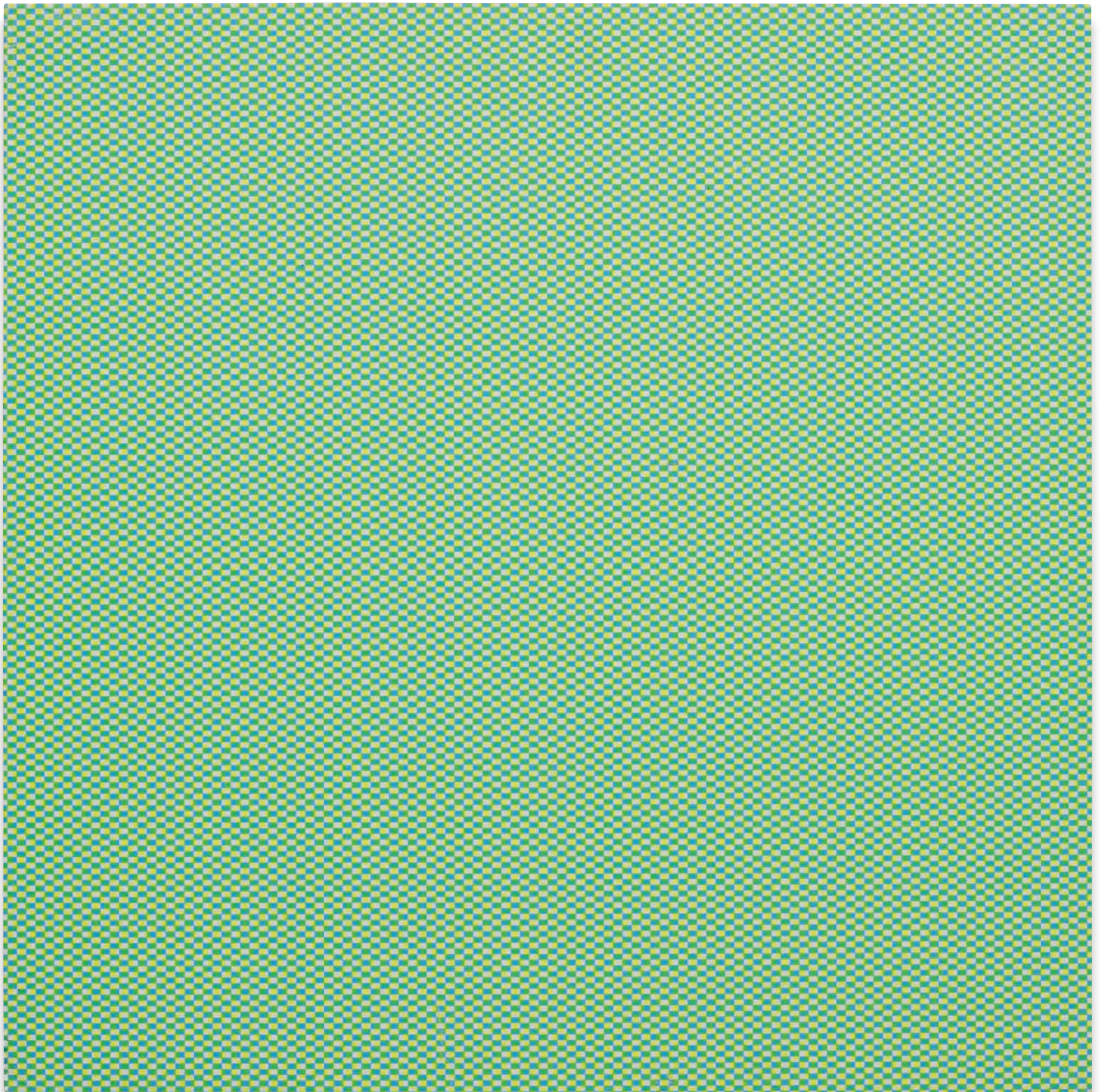
London, Vilma Gold, *Joseph Stau and R. H. Quaytman*, 11 December 2007-25 January 2008

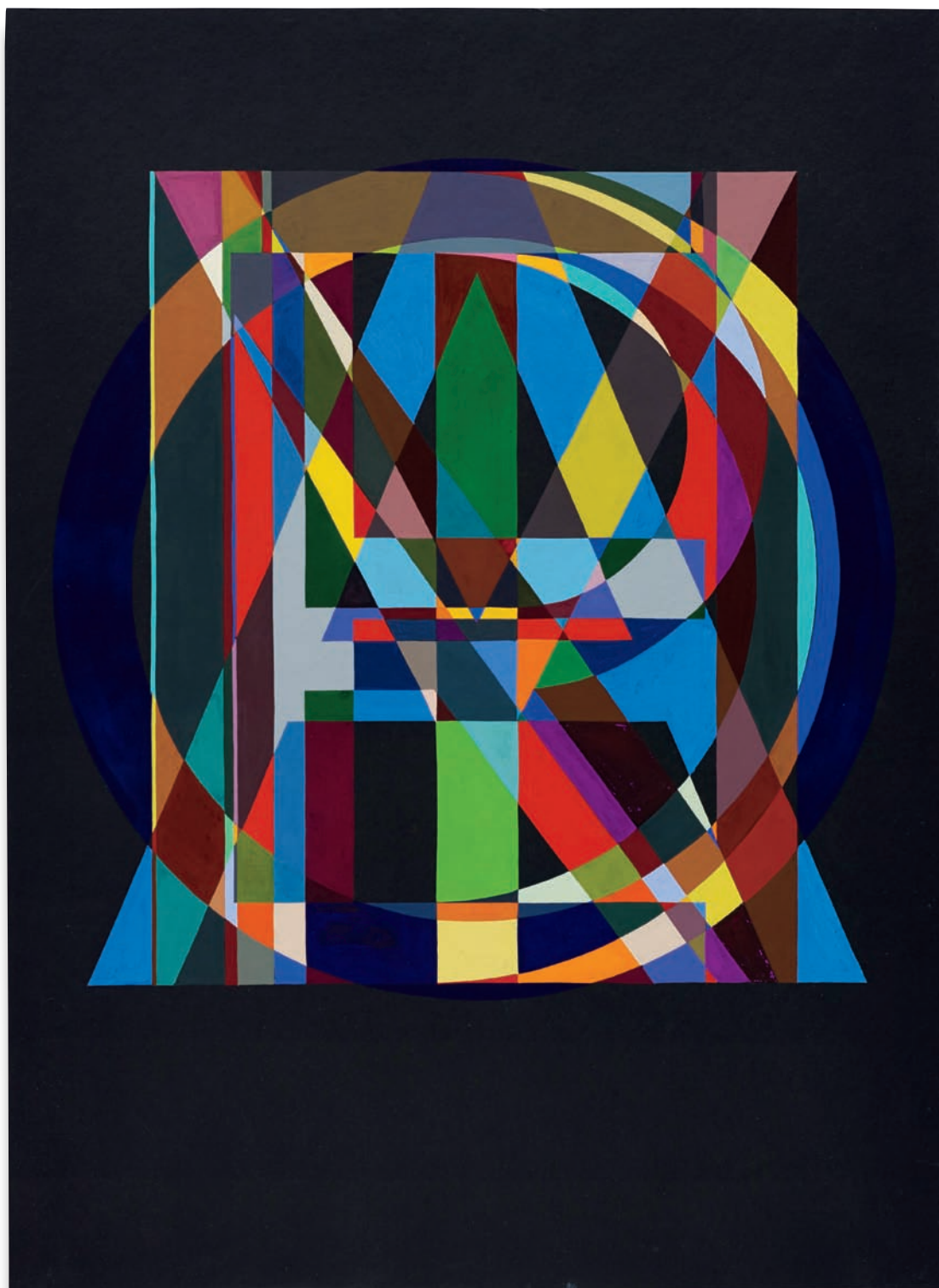
“I want to make paintings that can be read on their own terms, without footnotes. But if, as a viewer, you persist in asking questions, you’ll find answers.”

R.H. QUAYTMAN

The paintings of American artist R.H. Quaytman are cohesive narratives, which she describes as ‘systems.’ The formal ‘sentences’ which the artist constructs are referenced in the titles of the work. For *Chapter 12 iamb (Checkers)*, Quaytman was inspired by the iambic pentameter of John Milton’s 1667 epic poem *Paradise Lost*. Quaytman comments that she ‘realized that the sound of the word iamb made it seem right for the title. I love words that have more than one meaning or association.’ (R.H. Quaytman interviewed by S. Stillman, *Art in America*, 1 June 2010).

The present lot creates a hypnotising graphic arena, making reference to the geometric, illusionary Op-Art of the 1960s. Quaytman situates the optical play in her work as reflective of the way in which artworks at large are viewed: ‘I began to think of paintings as objects that you passed by—as things that you saw not just head-on and isolated, but from the side, with your peripheral vision, and in the context of other paintings.’ (Ibid.) The image’s mesmeric visual rhythm mimics the metrical power of its poetic referent, and forms a confounding surface that hints at the unknowable or sublime.





113

TAUBA AUERBACH b. 1981

Ready or Not or Ready and Not, 2007

gouache on paper laid on panel

76.2 x 55.8 cm (30 x 21 $\frac{7}{8}$ in.)

Signed, titled and dated 'TAUBA AUERBACH 2007 "READY OR NOT OR READY AND NOT" on the reverse.

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600 +

PROVENANCE

Zach Feuer Gallery, New York

Dietch Projects, New York

Acquired from the above by the present owner

114

DAN REES b. 1982

Artex Painting, 2013

oil on canvas, in artist's frame

canvas 200 x 150 cm (78 $\frac{3}{4}$ x 59 in.)

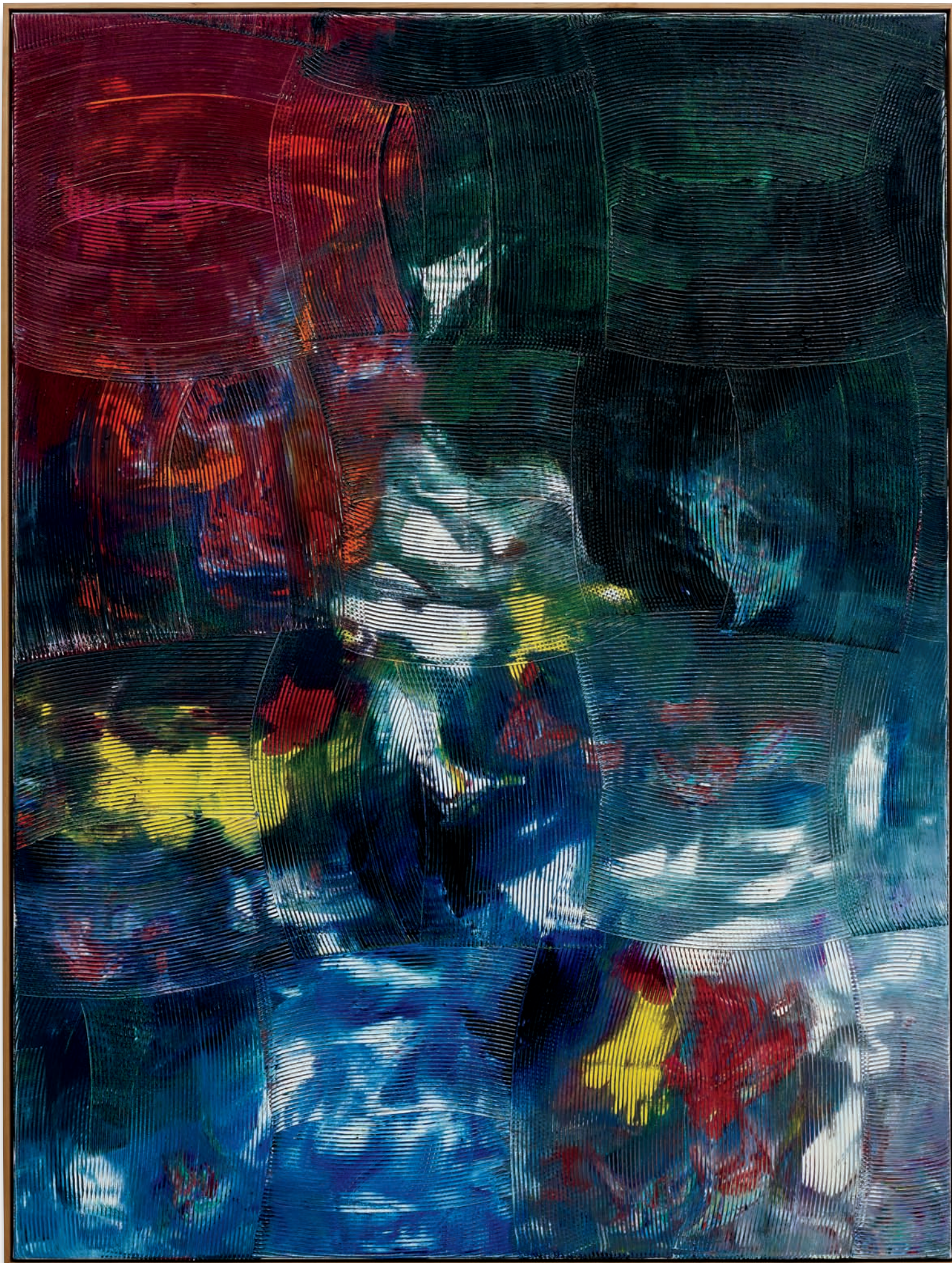
framed 203.4 x 153.6 cm (80 $\frac{1}{8}$ x 60 $\frac{1}{2}$ in.)

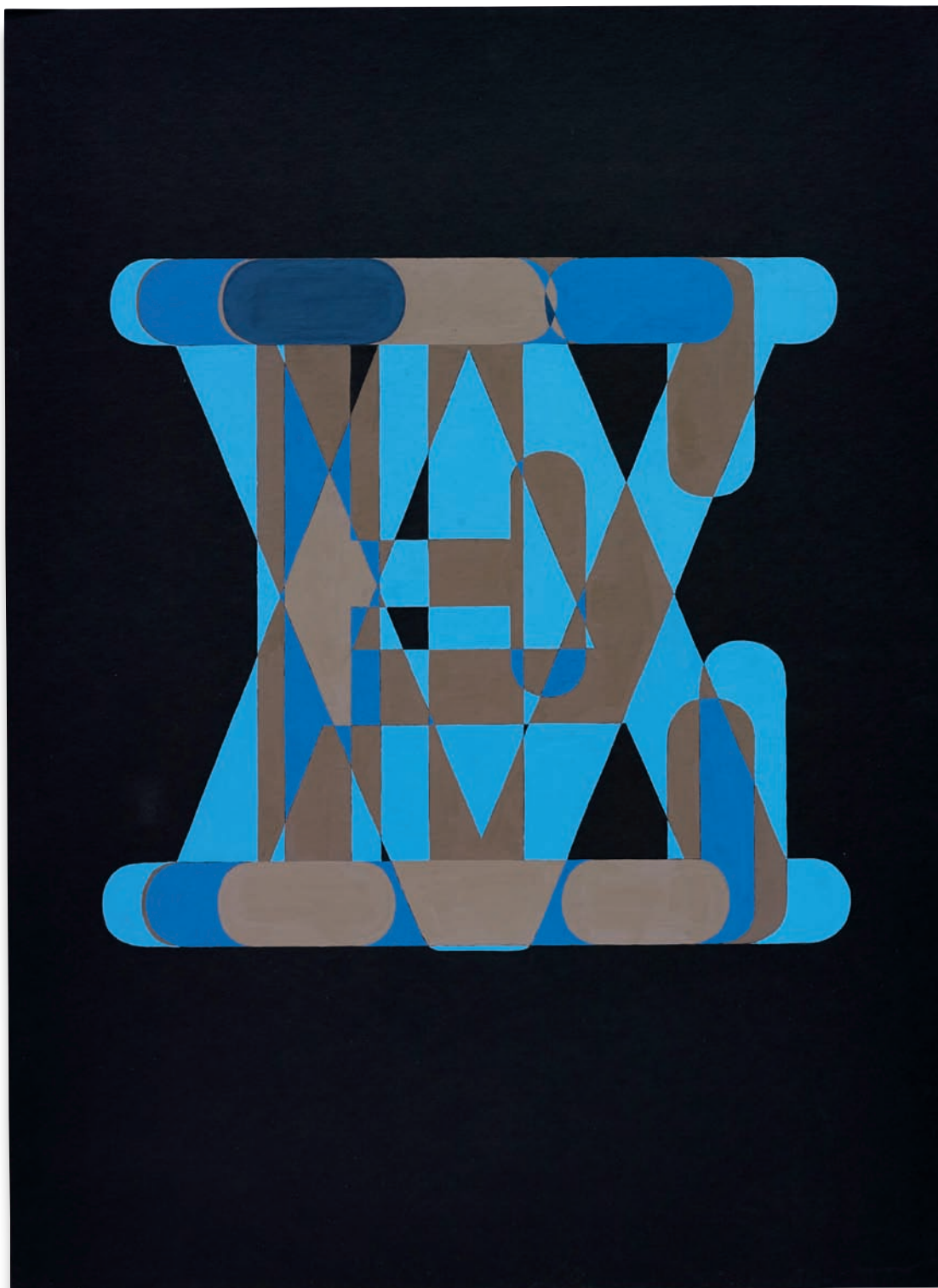
Signed and dated 'Dan Rees 2013' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ± ♠

PROVENANCE

Prism, Los Angeles





115

TAUBA AUERBACH b. 1981

Alive, 2007

gouache on paper laid on panel

76.2 x 55.8 cm (30 x 21 $\frac{7}{8}$ in.)

Signed, titled and dated 'TAUBA AUERBACH 2007 "ALIVE"' on the reverse.

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600 †

PROVENANCE

Zach Feuer Gallery, New York

Private Collection, London

Acquired from the above by the present owner

116

JUSTIN ADIAN b. 1976

Triangle, 2014

oil, enamel, spray paint on canvas over ester foam

190.5 x 185.4 x 12.7 cm (75 x 73 x 5 in.)

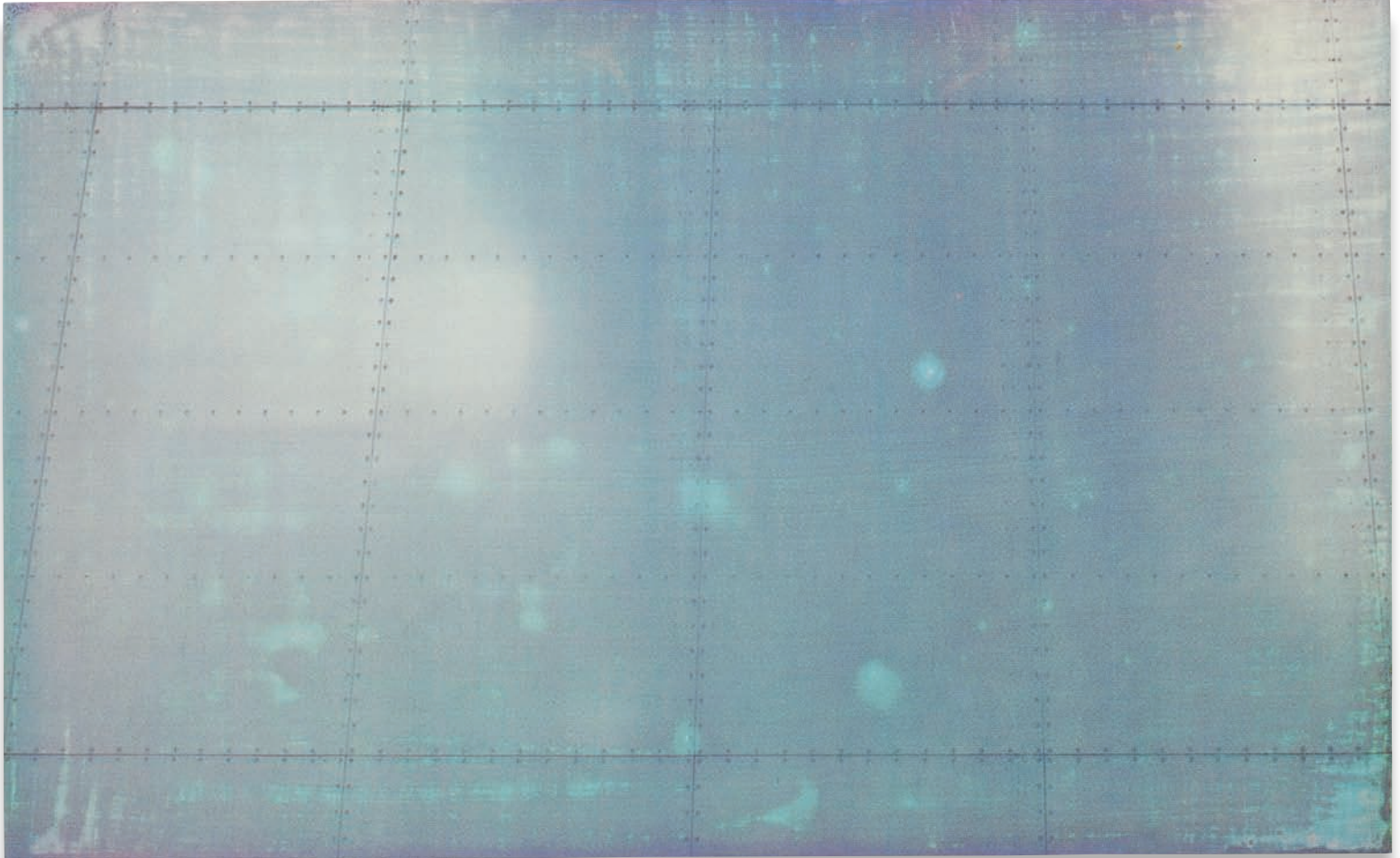
Signed, titled and dated 'Justin ADIAN "TRIANGLE" 2014' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ‡

PROVENANCE

The National Exemplar Gallery, New York





117

R.H. QUAYTMAN b. 1961

Exhibition Guide, Chapter 15 (DvS6), 2009

silkscreen, gesso on wood

31.5 x 50.9 cm (12³/₈ x 20 in.)

Signed, titled and dated 'R.H. Quaytman, Exhibition Guide, Chapter 15, 2009' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 +

PROVENANCE

Miguel Abreu Gallery, New York

118

DAVID OSTROWSKI b. 1981

F (dann lieber nein), 2011

oil, lacquer, paper on canvas

180 x 130 cm (70⁷/₈ x 51¹/₈ in.)

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300 ♠

PROVENANCE

Private Collection



“Finding meaning in both Paris Hilton
panda bears, he finds romance and
in the banal or the shopworn image
might call cute.”

CHIVAS CLEM, 2010

on and the
d glamour
ges one



Courtesy of Andrea Blanch

SELECTED WORKS BY ROB PRUITT

119

PROPERTY OF A PRESTIGIOUS SCANDINAVIAN COLLECTION

ROB PRUITT b. 1964

White Pandas, 2003

enamel paint, glitter on linen (in 6 parts)

framed 203.7 x 109.5 cm (80¼ x 43½ in.)

each 60.8 x 45.8 cm (23⅞ x 18 in.)

Estimate £60,000-80,000 \$91,200-122,000 €83,400-111,000 ₺

PROVENANCE

Private Collection

LITERATURE

E. Magnus, *For All*, Vestfossen: Vestfossen Kunslaboratorium, 2003, p. 195 (illustrated)

As Jerry Saltz warns, 'Rob Pruitt is living proof that the first axiom of the art world is: Never Count Anyone Out' (as quoted in Rob Pruitt, *Pop Touched Me: the Art of Rob Pruitt*, New York: Harry N. Abrams, 2010, p.3). Having risen to prominence as part of the neo-pop duo Pruitt-Early, the young artist's career stalled after the pair's collaborative exhibition *Red, Black, Green, Red, White and Blue* ended in a slew of controversy. With galleries unwilling to exhibit his work, he all but disappeared, only to return in the late 1990s with works that were by turns redemptive and provocative. Constructing a fountain from Evian cartons, Pruitt was 'thinking about the idea of baptism, of washing away one's sins.' (Rob Pruitt as quoted in Mia Fineman, 'Art/Architecture; Back in the Arms of the Art World', *New York Times*, 17 June 2001) Trailing a line of cocaine across a gallery floor, his intent was rather more subversive.

It is the panda however that looms largest in Pruitt's oeuvre. Since 2000 the endangered animal has become his signature motif, often figured in postures of nurture and play before making its final appearance in 2013's *The Last Panda*. Discussing the creature's significance, the artist relates 'I see it as a kind of corporate damage control...I was a reviled figure, but everybody loves a panda' (as quoted in Mia Fineman, 'Art/Architecture; Back in the Arms of the Art World', *New York Times*, 17 June 2001). The remark's apparent flippancy belies a strange sincerity. Lovability is indeed a central concern in Lot 119. Languishing in poses of rapture and entreaty, the panda makes a disarming appeal to emotion. Covering the surface of the work in glitter, as is typical of this series of paintings, Pruitt creates a paradisiacal space full of wonder and mythic potential. This is a work that boldly invites the suspension of cynicism. Yet the affective appeal is so stark that Pruitt seems equally interested in the difficulty that we may have in doing so.



SELECTED WORKS BY ROB PRUITT

120

PROPERTY OF A PRESTIGIOUS SCANDINAVIAN COLLECTION

ROB PRUITT b. 1964

Paris Hilton, 2002

oil on vinyl

182.8 x 91.5 cm (71 7/8 x 36 in.)

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500 ±

PROVENANCE

Private Collection

In the twenty first century Pruitt continues to create his own idiosyncratic space within both popular culture and the world of fine art. There is an obsessive quality to much of his practice which finds him regularly revisiting particular subjects. In 2004 for instance he created a series of paintings of Paris Hilton in both public and private scenes. Liz Welch remarks that in these pieces the mythologized star 'became fragile too, held captive by a celebrity-obsessed, brand-driven world that loves to pick apart and destroy the young women it once built and idolized' (as quoted in Rob Pruitt, *Pop Touched Me: the Art of Rob Pruitt*, New York: Harry N. Abrams, 2010, p.149). Lot 120 which dates from 2002 anticipates this later series. Paris Hilton stands on the red carpet in a pose that belongs to the pages of a celebrity magazine; her head tilted, hands on her hips. Yet the scene is possessed of a peculiar quietude. Pruitt drains the painting of the noise of the premiere; absent are the flashing cameras and thronging journalists. Using a minimal palette and delicate, almost hesitant lines he allows for a more personal encounter with the icon.



Paris Hilton during Cannes 2001 - amfAR's A Diamond is Forever: Cinema Against AIDS Benefit at the Cannes Film Festival at Le Moulin de Mougins in Cannes, France. (Photo by Tony Barson Archive/WireImage)



SELECTED WORKS BY ROB PRUITT

121

PROPERTY OF A PRESTIGIOUS SCANDINAVIAN COLLECTION

ROB PRUITT b. 1964

Black Bamboo, 2002

enamel paint, glitter on linen

244 x 182.6 cm (96½ x 71⅞ in.)

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300 ±

PROVENANCE

Private Collection

LITERATURE

E. Magnus, *For All*, Vestfossen: Vestfossen Kunstlaboratorium, 2003, p. 125 (illustrated)

Lot 121 shares in Pruitt's near-monomaniacal preoccupation. Rather than the panda itself, the painting depicts the animal's main food source. The bamboo shoots spindle in febrile silhouette against the unprimed linen: an isolated yet complex fragment of the habitat which Pruitt's beloved animal inhabits. Attentive to the minutiae of the panda's environment, the painting represents a deepening of his fixation. Here too, glitter is scattered atop the piece to enchanting effect, transforming and elevating the panda's habitat. Like *White Pandas*, *Black Bamboo* reveals the influence of Andy Warhol at the level of composition and materiality; both monochromatic background and sprinkled glitter recall the work of the pop art forebear. Yet Pruitt's most important inheritances from Warhol are notions of recurrence and variation. Like his predecessor, Pruitt fixates on certain subjects, examining and celebrating through repetition. In the present lots, as elsewhere, Pruitt is engaged in the creation of his own mythology, bodying forth a world of recurrent motifs and obsessive recursion that is both distinctive and enthralling.



“One of the most defining aspects of my work is the element of interaction; this enables a variety of dialogues and allows the works to accommodate different meanings.”

JOANA VASCONCELOS





122

JOANA VASCONCELOS b. 1971

Tarantula, 2013

handmade wool crochet over Rafael Bordalo Pinheiro faience painted with ceramic glaze

31 x 100.5 x 76.5 cm (12¼ x 39½ x 30½ in.)

Signed, titled and dated 'Tarantula 2013 Joana Vasconcelos' on the underside. Stamped with the manufacturer's mark on the underside. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500 ♠ †

PROVENANCE

Acquired directly from the artist

123

BANKSY b. 1975

Love is in the Air (AKA Flower Thrower), 2010

spray paint on canvas

84.5 x 84.5 cm (33¼ x 33¼ in.)

Signed and dated 'BANKSY 2010' on the reverse. This work is accompanied by a certificate of authenticity issued by Pest Control.

Estimate £150,000-200,000 \$228,000-304,000 €208,000-278,000 ± ♣

PROVENANCE

Pest Control, London

“People look at an oil painting and admire the use of brushstrokes to convey meaning. People look at a graffiti painting and admire the use of a drainpipe to gain access”

BANKSY

This iconic Banksy work on canvas is an expression of the themes and motifs that have defined his career. A politically motivated graffiti artist plying his trade on the streets of Bristol, Banksy made a name for himself with a strong anti-establishment message delivered through dark and humorous imagery. Increasingly popular and increasingly serious, Banksy has brought street art into the gallery space, delivering the art form to a new audience.

Soon after his first solo exhibition at the Los Angeles based 33 1/3 Gallery in 2002, Banksy created the ‘*Love is in the Air*’ stencil; it has since become one of his most recognisable icons. Originally spray painted on a wall off London’s Rivington Street, circa 2003, Banksy has reworked the stencil on a regular basis throughout his career. The image of a masked figure throwing a bouquet of flowers is thought to symbolise the action needed to bring about change; as Banksy has remarked, “If you want to say something and have people listen then you have to wear a mask”.

This rare appropriation of the original subject matter sees the stencil overlaid on a green-daubed canvas, and complimented by the running paint of the love heart in the background. It is an excellent example of one of Banksy’s most famed motifs, and an articulation of his impetuous political vision.



124

NIGEL COOKE b. 1973

In Da Club - Me Time, 2010

oil on linen

220 x 195.3 cm (86 $\frac{5}{8}$ x 76 $\frac{7}{8}$ in.)

Titled 'ME TIME' lower right. Signed, titled, numbered and dated 'NIGEL COOKE N. Cooke NCA 68 'IN DA CLUB - ME TIME' 2010' on the overlap.

Estimate £80,000-120,000 \$122,000-182,000 €111,000-167,000 ♠

PROVENANCE

Stuart Shave / Modern Art, London

EXHIBITED

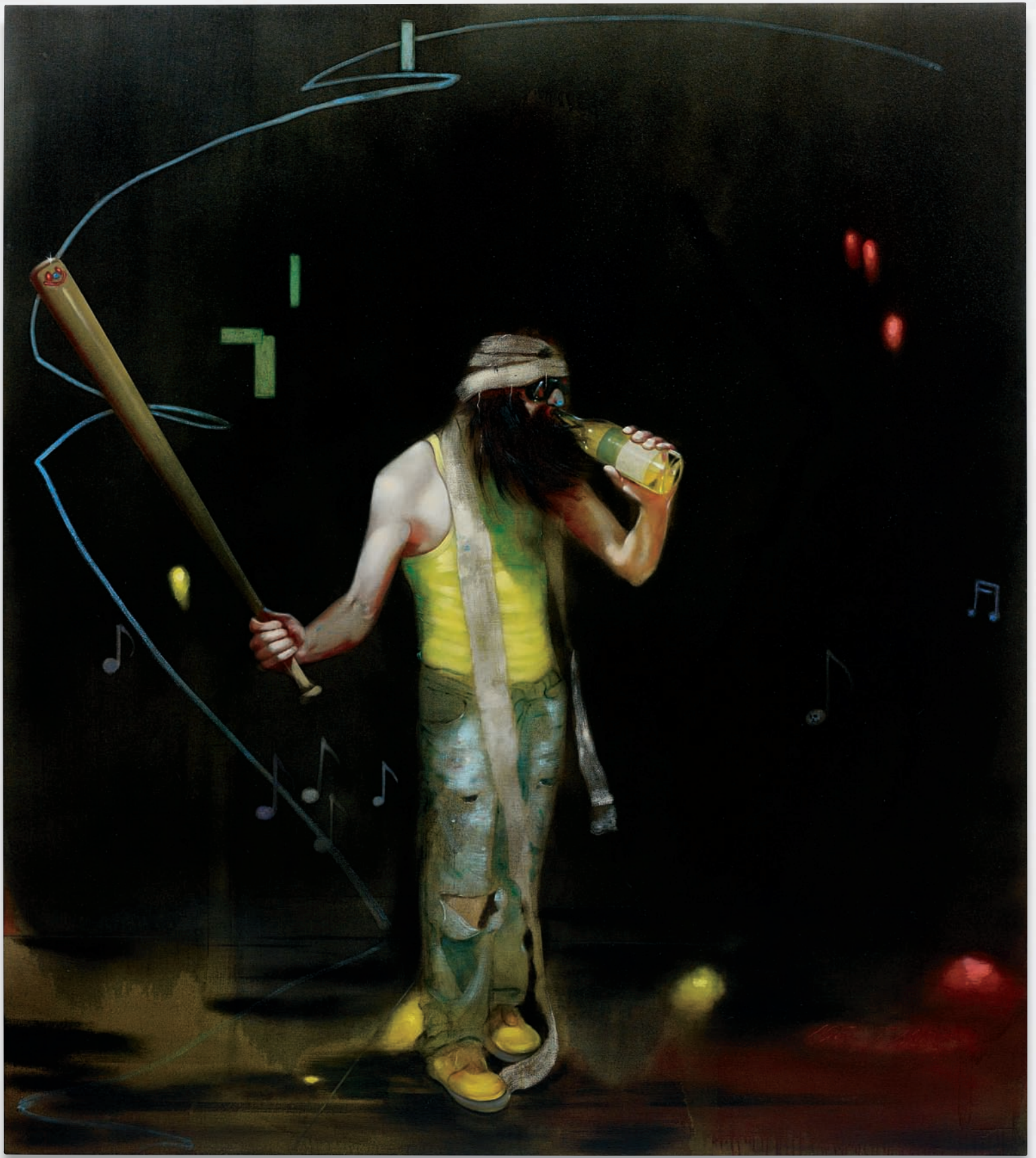
London, Royal Academy of Arts, *Summer Exhibition*, June-August 2010

“When does meaning get into the picture and convert the struggle into a second picture, outside of the mere paint, drawing the mind into a story, a setting, a drama?”

NIGEL COOKE

Nigel Cooke takes a keen interest in the theory and practice of painting. He is well known for his quasi-surreal landscapes, scrawled with graffiti and populated by bizarre images from a fractured world of signifiers – disembodied heads, traumatised, chain-smoking vegetables, and eerie humanoid wanderers – which form complex dialogues with the process of representation. The present lot, like many of Cooke's works, features a vagrant figure who may reflect the artist's own persona: the wastelands of dereliction and decay that these characters inhabit are often littered with the detritus of his studio. The image presented is unsettling and wryly amusing in monumental scale. Talking of his cartoon vegetable motifs, Cooke has said 'I sort of feel that combination of simplicity and

worldweariness has a certain "flavour;" it has a moronic and rather hysterical flavour that I want to increase.' (Nigel Cooke in conversation with Ingvild and Stephan Goetz, 2013, nigelcooke.net). The hirsute and isolated denizen of *Me Time*, who features throughout the *In Da Club* series, has a similar dark absurdity; he stands drunkenly lopsided amid twee musical notes, brandishing an oversized baseball bat in a darkly neon-lit world of his own. Far from gleeful abandon, he seems to configure a diseased or addled internal state. Both confusing and compelling, this strange icon of comical abjection is realised in intense detail, inviting both mockery and sympathy.



125

ÓLAFUR ELÍASSON b. 1967

Untitled, 2002

3 aluminium reflectors, cacti, terracotta pots, foil and soil

installed dimensions variable

each part approximately 146 x 150.2 x 87 cm (57½ x 59½ x 34¼ in.)

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

Estimate £150,000-250,000 \$228,000-380,000 €208,000-347,000 ± ♠

PROVENANCE

Neugerriemschneider, Berlin

Private Collection, Florida

Private Collection, New York

EXHIBITED

Madrid, Palacio de Cristal, *Funcionamiento Silencioso*, 30 January - 19 May 2003





126

EVA ROTHSCHILD b. 1972

Soldier of Fortune, 2006

leather, steel

approximately 195 x 164 x 97 cm (76¾ x 64⅝ x 38¼ in.)

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ± ♠

PROVENANCE

The Modern Institute, Glasgow

127

STERLING RUBY b. 1972

Monument Stalagmite / Icolagnia, 2008

PVC pipe, formica, urethane, spray paint and wood

465 x 199.5 x 185.5 cm (183⅛ x 78½ x 73 in.)

Estimate £60,000-80,000 \$91,200-122,000 €83,400-111,000 †

PROVENANCE

Metro Pictures, New York

EXHIBITED

London, Museum of Mankind, *Generation Y – A celebration of the new generation of collectors*, 16 – 27 January 2012







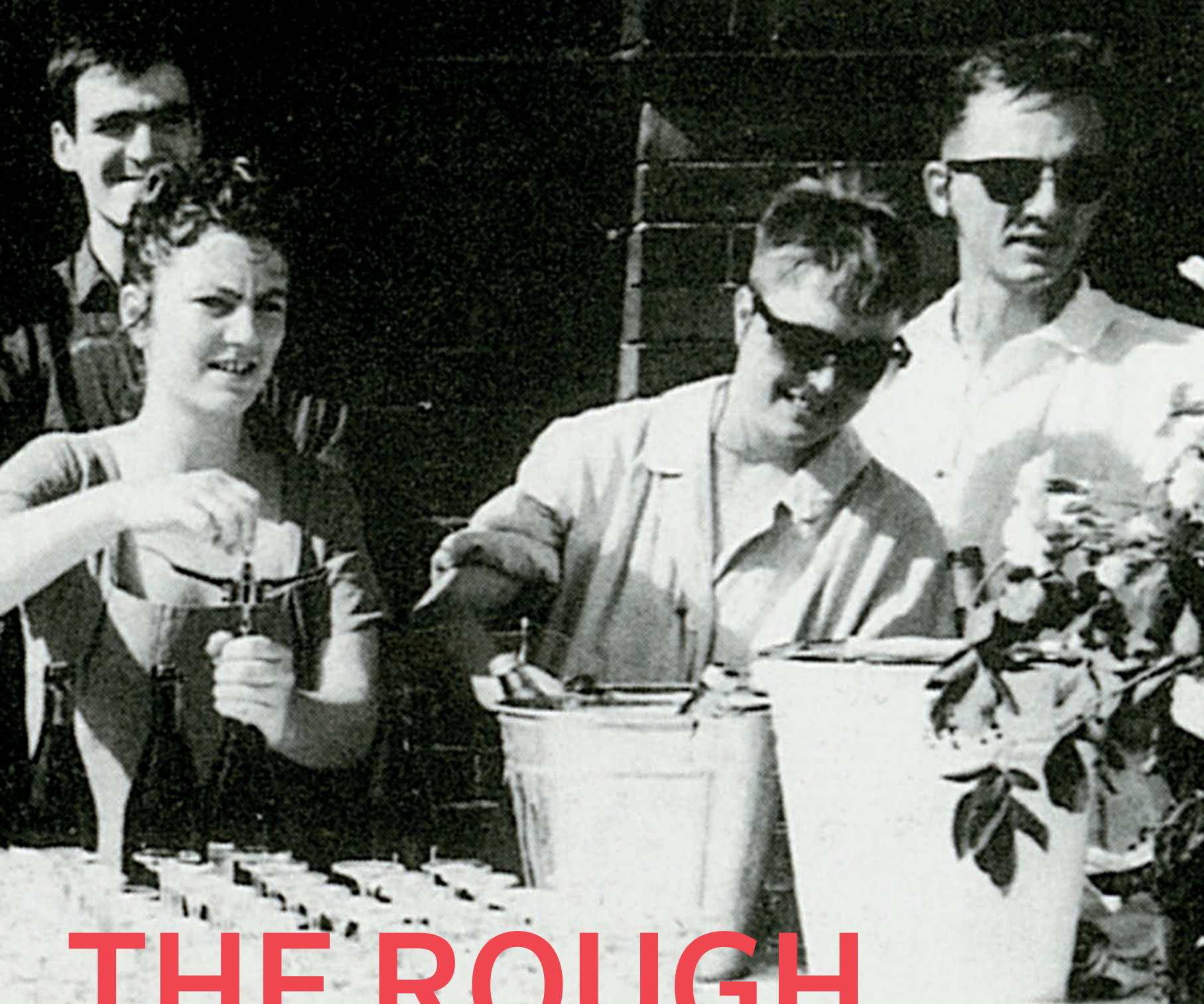
DIAMONDS IN

A SELECTION OF WORKS BY THE YBAs
LOTS 128-136

Coming of age in the 1990s, the artists of the YBA generation emerged from a haze of hard-living and urban dereliction to become the crown jewels of contemporary British art.

The 1988 Freeze exhibition marked a watershed moment in British art. The story is oft-repeated; what started as an exhibition of work by students at Goldsmith's College went on to launch one of the most important European art movements of the late twentieth century. Conceptually informed and materially diverse, the work of these Young British Artists emerged from the progressive atmosphere at the South London art school where the principal Jon Thompson had 'abolished traditional divisions between departments – painting, sculpture, photography, etc. – and allowed students to move between them according to choice' (Richard Shone, 'From 'Freeze' to House: 1988-94', *Sensations*, London: Thames & Hudson Ltd., 2006, p.18).

Over the ensuing years, the movement gathered momentum and the network of artists expanded beyond the original exhibitors.



THE ROUGH

Artistic innovation flourished within a web of personal and intellectual relationships. Long characterised by plurality, the YBAs exist today as a diffuse grouping, often pursuing radically different aesthetics. Running the gamut from photorealist painting to avant-garde sculpture, the lots on offer in this section of the sale testify to their heterogeneity, even as they reveal unifying tendencies.

Chief among these likenesses is a flexible approach to form and materiality. From neon signs to kitsch statuary in resin and metal, the movement's artists work with an array of media. Often this open-minded approach to material is linked to a specific conceptual interest; in Gavin Turk's *Pile* (2004), for instance, garbage bags are used to reinvigorate debate about definitional parameters. This tendency to subvert and challenge expectations is similarly a recurrent feature of YBA practice, not least in the work of Jake and Dinos Chapman. On the crude battlefield of *Don't Look Now* (2014), for instance, the two brothers continue their exploration of abjection and the limits of acceptability.

Other artists from the movement favour the sleek over the abrasive. In Marc Quinn's glossy oil painting *Bahia Mangroves Brazil* (2009), as in other of his flower paintings, the organic and the artificial collide with seductive power. In other instances, as Liam Gillick's *Relinquished Production* (2008) or Gary Hume's *Four Subtle Doors* (1991), minimalist form offers itself as a way of exploring experience.

Trading in candour and disarming honesty, Tracey Emin has produced some of the grouping's most confessional work. In *I Loved You More Than I Can Love* (2009), she offsets suggestions of intimacy against the gleaming impersonality of the form. Damien Hirst has experimented similarly with the shine of commerciality, most famously the lustre of crystals. The pieces on offer in this sale find him pursuing his most enduring interests: the spectre of mortality, and its relation to beauty.

A wellspring of collective energy, the movement offered fertile ground for the pursuit of individual visions. Many of the most compelling of these are gathered here in this selection.

DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs
LOTS 128-136



**BERKELEY
SQUARE W1**

CITY OF WESTMINSTER

128

GAVIN TURK b. 1967

Pile, 2004

painted bronze

65.5 x 161 x 142 cm (25¾ x 63¾ x 55½ in.)

Each bag signed, titled, numbered and dated 'Gavin Turk 2004 PILE 6/6 BAG 1(-6)/6' on the underside. This work is number 6 from an edition of 6.

Estimate £60,000-80,000 \$91,200-122,000 €83,400-111,000 ₣ ▲

PROVENANCE

White Cube, London

EXHIBITED

London, White Cube, *the Golden Thread*, 23 January-28 February 2004 (another example exhibited)

Grenoble, Magasin - Centre National d'Art Contemporain de Grenoble, *Gavin Turk: Negotiation of Purpose*, 3 June-2 September 2007 (another example exhibited)

Graz, Schloss Eggenberg, *Last Year in Eggenberg (The Paradise Show)*, 22 June-17 September 2006 (another example exhibited)

New York, Sean Kelly Gallery, *Gavin Turk: White Elephant*, 4 February-5 March 2005 (another example exhibited)

Norwich, Norwich Castle, *Art Out of Place*, 2 July-25 September 2005 (another example exhibited)

DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136

129

DAMIEN HIRST b. 1965

Lost Skull and Spine 2, 2007-2008

oil on newspaper laid on canvas

67 x 57.4 cm (26³/₈ x 22⁵/₈ in.)

Signed and dedicated 'For Louise ♥ Damien Thanks xxx' lower right.

DH Science Archive no. 9782

Estimate £80,000-120,000 \$122,000-182,000 €111,000-167,000 ♠

PROVENANCE

A gift from the artist to the previous owner

Private Collection, UK, acquired from the above, 2010

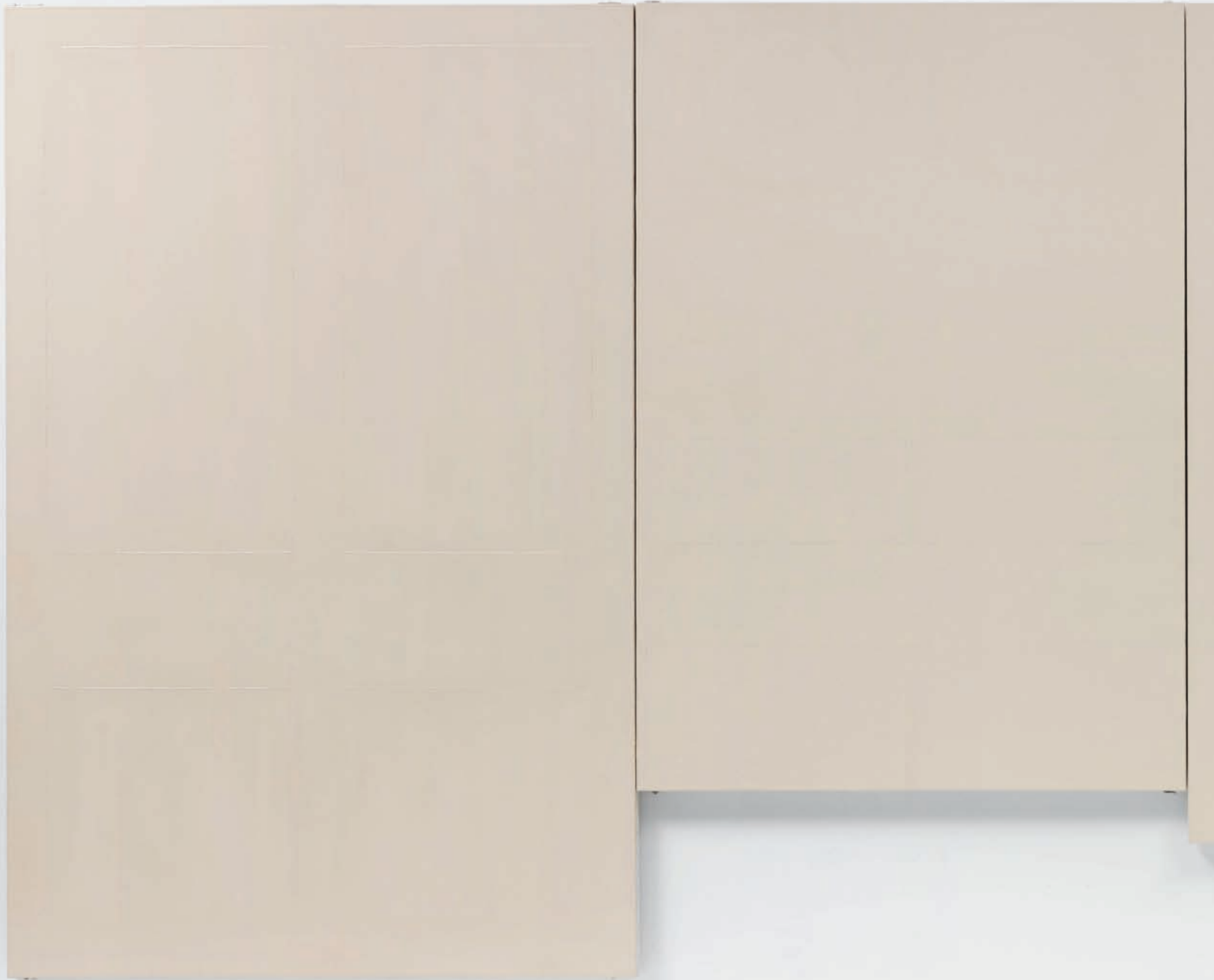
Between 2006 and 2008 we see a rare foray by Damien Hirst into the traditional form, resulting in a remarkable series of works on paper. The ominous sequence shows white imagery against a strong blue-black canvas. Having spent most of his career using other methods to express himself, Hirst is not best known for his representational painting. However, clearly influenced by the style of Francis Bacon and Picasso's *Blue Period*, the series portrays the iconic motifs synonymous with Hirst's work, most prominent the use of butterflies and the skeletal form. They often appear in still life arrangements, recalling the memento mori obsessions of the Renaissance. Referring to Bacon's influence, Hirst stated that 'Bacon is grasping for something in the shadows:' this sensibility is visible throughout his works on paper, but truly stands out in the present lot. *Lost Skull and Spine 2* depicts a profile of the recurring skull fading into darkness, regimented by the white dots that co-ordinate the painting. This distinctive period in Hirst's career exhibits vulnerability in his art, commenting 'the paintings are about my mortality, whereas all the other stuff was about more immortality.' Unique to the other works during this period, the painting is composed on newspaper, set and framed, rather than laid on canvas; the use of this more ephemeral medium compounds a ghostly sense of melancholy that haunts Hirst's icons of death and decay.



DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136



130

GARY HUME b. 1962

Four Subtle Doors, 1991

household gloss paint on canvas, in four parts

(i) 221.7 x 168 cm (87¼ x 66⅞ in.)

(ii) 206.2 x 137.4 cm (81⅞ x 54⅞ in.)

(iii) 193.5 x 134.8 cm (76⅞ x 53⅞ in.)

(iv) 239.2 x 155.2 cm (94⅞ x 61⅞ in.)

overall 239.2 x 595.4 cm (94⅞ x 234⅜ in.)

Each signed, titled and dated 'FOUR SUBTLE DOORS 1991 HUME' on the stretcher.

Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000 ₣ ₣

PROVENANCE

Christie's, London, *Post-War and Contemporary Art Day Sale*, 9 February, 2006, Lot 267

Sotheby's, New York, *Contemporary Art, Part I*, 6 May 1997, Lot 6

Karsten Schubert Ltd, London

Acquired from the above by the Boston Children's Heart Foundation, Boston in 1990



DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136





131

TRACEY EMIN b. 1963

I Loved You More Than I Can Love, 2009

neon

76.2 x 191.7 cm (30 x 75½ in.)

This work is number 1 from an edition of 3.

Estimate £50,000-80,000 \$76,000-122,000 €69,500-111,000 Ω ♣

PROVENANCE

White Cube, Hong Kong

DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136



132

MARC QUINN b. 1964

Bahia Mangroves Brazil, 2009

oil on canvas

168.5 x 281 cm (66³/₈ x 110⁵/₈ in.)

Signed, titled and dated on the reverse.

Estimate £80,000-120,000 \$122,000-182,000 €111,000-167,000 ₣ ♣

PROVENANCE

Private Collection, Switzerland

133

DAMIEN HIRST b. 1965

M122/105 from Biopsy Series 2, 2008

inkjet, UV ink, household gloss, glass, scalpel blades, flocking, religious trinkets on canvas

160 x 121.9 cm (62⁷/₈ x 47⁷/₈ in.)

Signed and titled 'Biopsy Series 2 Damien Hirst "M122/105"' on the reverse. Further signed 'Damien Hirst' and stamped by the Hirst studio on the stretcher.

Estimate £150,000-200,000 \$228,000-304,000 €208,000-278,000 ₣ ♣

PROVENANCE

Blain Southern, London
Private Collection



DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136

134

DAMIEN HIRST b. 1965

Beautiful, beautiful, charity childrens, spin painting (with butterflies), 2007

butterflies on household gloss on canvas, in artist's acrylic glass frame

diameter 182.9 cm (72 in.)

Signed and dated '2007 Damien Hirst' on the reverse. Further signed

'Damien Hirst' on the stretcher.

Estimate £250,000-350,000 \$380,000-532,000 €347,000-486,000 ₣ ♠

PROVENANCE

Private Collection

“When you see a finished art work, it is like the art work sort of presents what it is trying to do. You can see the rules of construction. Sometimes it is very difficult as an artist to see it, because you can't help lying to yourself, but it is very easy for the viewer to see what the artist is trying to do and notice whether they achieved it or not.”

DAMIEN HIRST



DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136

135

JAKE and DINOS CHAPMAN b. 1966/1962

Don't Look Now, 2014

mixed media (resin, metal, wood, enamel, oil paint)

21 x 29.5 x 29.5 cm (8¼ x 11½ x 11½ in.)

This work is unique.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠ †

PROVENANCE

Private Collection

EXHIBITED

London, David Risley Gallery, *Jake & Dinos Chapman, Come, Hell or High Water*, 7 November - 20 December, 2014





DIAMONDS IN THE ROUGH

A SELECTION OF WORKS BY THE YBAs

LOTS 128-136

136

LIAM GILLICK b. 1964

Relinquished Production, 2008

powder-coated aluminium, Plexiglas

100.1 x 100.1 x 20.1 cm (39.4 x 39.4 x 7.9 in.)

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ♠

PROVENANCE

Private Collection, Ireland

“I remain interested in the potential of art, except
I’ve always been more struck by *applied* modernism
than *high* modernism.”

LIAM GILLICK





137

GILBERT & GEORGE b. 1943/1942

Toy Wine, 1972

10 gelatin silver prints, in artist's frames
installed 88.3 x 36.8 cm (34¾ x 14½ in.)

Titled 'Toy Wine' on the reverse of image #1 and numbered sequentially on the reverse of each.

Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000 ♠

PROVENANCE

Private Collection, Belgium
Galerie Ileana Sonnabend, Paris
Private Collection, Italy
Anthony d'Offay Gallery, London
Marc Jancou Fine Art, New York

EXHIBITED

Paris, Galerie Ileana Sonnabend, *Any Port in a Storm*, 1973
Bordeaux, CAPC Musée d'Art Contemporain, *Gilbert & George - The Complete Pictures 1971-1985*, 9 May-7 September 1986, then travelled to Basel, Kunsthalle (28 September-9 November 1986), Brussels, Palais des Beaux Arts (21 November 1986-11 January 1987), Madrid, Palacio de Velazquez, Parque del Retiro (4 February-29 March 1987), Munich, Stadtische Galerie im Lenbachhaus (15 April-14 June 1987) and London, Hayward Gallery, (9 July-26 September 1987)

LITERATURE

Gilbert & George 1968 to 1980, Van Abbemuseum, Eindhoven, 1980, p. 42 (illustrated)
Schirmer & Mosel, *Gilbert & George: The Complete Pictures 1971-1985*, Stuttgart: 1986, p. 42 (illustrated);
W. Jahn, *The Art of Gilbert & George*, Stuttgart: 1989, p. 120 (illustrated)
R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005*, vol. 1, London: 2007, p. 119 (illustrated)

138

ANTONY GORMLEY b. 1950

MEME CXXXII, 2011

cast iron

36.8 x 9.1 x 6.3 cm (14½ x 3⅝ x 2½ in.)

Impressed with the artist's initials, number and date 'AMDG 1199 2011' on the underside of the feet.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500 ± ♠

PROVENANCE

Anna Schwartz Gallery, Melbourne

EXHIBITED

Melbourne, Anna Schwartz Gallery, *Antony Gormley: MEMES*, 17 March-23 April 2011

LITERATURE

Renata Saleci, exh. cat., *Antony Gormley: MEMES*, Melbourne: Anna Schwartz Gallery, 2011

A MEME is a cultural analogue to a gene: forms that are transmitted in thought or behaviour from one body to another, responding to conditional environments, self-replicating and capable of mutation.

Using the miniature or model to allow the totality of a body to be seen at once, the MEMES replace anatomy with the formal language of architecture and construct volumes that articulate a range of 33 body postures. These small solid iron works use a geometric formal language of 27 blocks to articulate a range of 33 body postures. The ambition is to make intelligible forms that form an abstract lexicon of body-posture but which nevertheless carry the invitation of empathy and the transmission of states of mind.



139

PROPERTY FROM AN IMPORTANT WEST COAST COLLECTION

GILBERT & GEORGE b. 1943/1942

Food from The Believing World Series, 1983

15 chromogenic prints, in artist's frames

181.5 x 252.5 cm (71½ x 99¾ in.)

Signed and dated 'Gilbert + George 1983' lower right.

Titled 'Food' on the backboard of each part.

Estimate £65,000-100,000 \$98,800-152,000 €90,300-139,000 ± ♠

PROVENANCE

Private Collection

EXHIBITED

London, Anthony d'Offay Gallery, *Gilbert and George: The Believing World*, 1984

LITERATURE

R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005*, vol. 1, London: 2007, p. 456 (illustrated)





140

ANDY WARHOL 1928-1987

Campbell's Soup Can (Tomato Soup), 1985

synthetic polymer paint, silkscreen ink on canvas

50.6 x 40.7 cm (19⅞ x 16 in.)

Signed and dated 'Andy Warhol 85' twice on the overlap.

Estimate £300,000-500,000 \$456,000-760,000 €417,000-695,000

PROVENANCE

Acquired directly from the artist

Private Collection

Sotheby's, New York, *Contemporary Art*, 24 September, 2009, Lot 34

Acquired at the above sale by the present owner

“Do you know that the Campbell’s Soup Company has not sent me a single can of soup?”

ANDY WARHOL



The iconic *Campbell's Soup Can* is the image that truly launched Andy Warhol on the road to becoming one of the most significant artists of the twentieth century. It heralded the beginning of the commentary on popular culture that defined his career. Warhol himself was keenly aware of the importance of this image in the development of his work. As he said in an interview with Benjamin H.D. Buchloh in 1985 “I should have done the *Campbell's Soups* and kept doing them... because everybody only does one painting anyway”.

According to folklore, the artist was having dinner with friends Ted Carey and Muriel Latow when the idea was first suggested. In need of some inspiration, he asked Latow for her input. She told him to paint “You should paint something that everybody sees every day, that everybody recognizes...like a can of soup” (M. Latow, quoted in V. Bockris, *The Life and Death of Andy Warhol*, London, 1998, p. 143). The next morning Warhol went out and bought one of every flavour of Campbell's soup and started to create one of the most iconic images of American art. This led to his first exhibition in 1962 at the Ferus Gallery in Los Angeles where he sold all 32 canvases as a set for \$1,000. Warhol moved away from painting the image later that year. He believed he could not produce these images fast enough so went in search of another medium that would speed up



Andy Warhol and Irving Blum. Blum ran the Ferus Gallery in Los Angeles where Warhol had his first West Coast shows, 1966. © Steve Schapiro/Corbis

“I used to drink it [Campbell's Soup]. I used to have the same lunch every day, for twenty years, I guess, the same thing over and over again.”

ANDY WARHOL



Andy Warhol, *Campbell's Soup Cans*, 1962. Synthetic polymer paint on thirty-two canvases. Digital image: The Museum of Modern Art, New York/Scala, Florence © 2015 The Andy Warhol Foundation for the Visual Arts, Inc./Artists Rights Society (ARS), New York and DACS, London



Andy Warhol looking at Campbell's soup cans in Gristede's supermarket near his 47th street studio, The Factory, in New York, 1965. © Bob Adelman/Corbis

his process. The photo-mechanical silkscreen we see used to produce this piece was the end result, allowing him to repeat motifs on a large scale and so mimic the commercial methods of mass production.

1985 was the final year Warhol revisited this subject matter. The piece is a fantastic example of how his style had developed between the seminal works he created in the early 60s, and this monochrome appropriation. Resorting back to his original subject matter, we see Warhol portraying the famous soup can in a way that acts as a homage to his own career. Warhol does this by creating a silkscreen version rather than just a reprint,

referring back to the techniques that defined his later works. He pairs this with a monochrome colour scheme as a reference his early career as a commercial illustrator, when black and white imagery was fashionable in advertising. The use of his original subject matter with techniques that defined his art, allows the piece to become a comment on how he himself has become a form of popular culture, as a result of his rise to fame.

Warhol's silkscreen prints have proved enormously popular with Art collectors for example the work *Triple Elvis*, a 1963 silkscreen of Elvis Presley, sold for \$81.9 million at auction in November of last year.

141

MEL RAMOS b. 1935

The Pause that Refreshes, 2007

polychrome resin

74.7 x 75 x 20.5 cm (29 $\frac{3}{8}$ x 29 $\frac{1}{2}$ x 8 $\frac{1}{8}$ in.)

Signed and numbered 'Mel Ramos 4/8' right of figure. This work is number 4 from an edition of 8.

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300

PROVENANCE

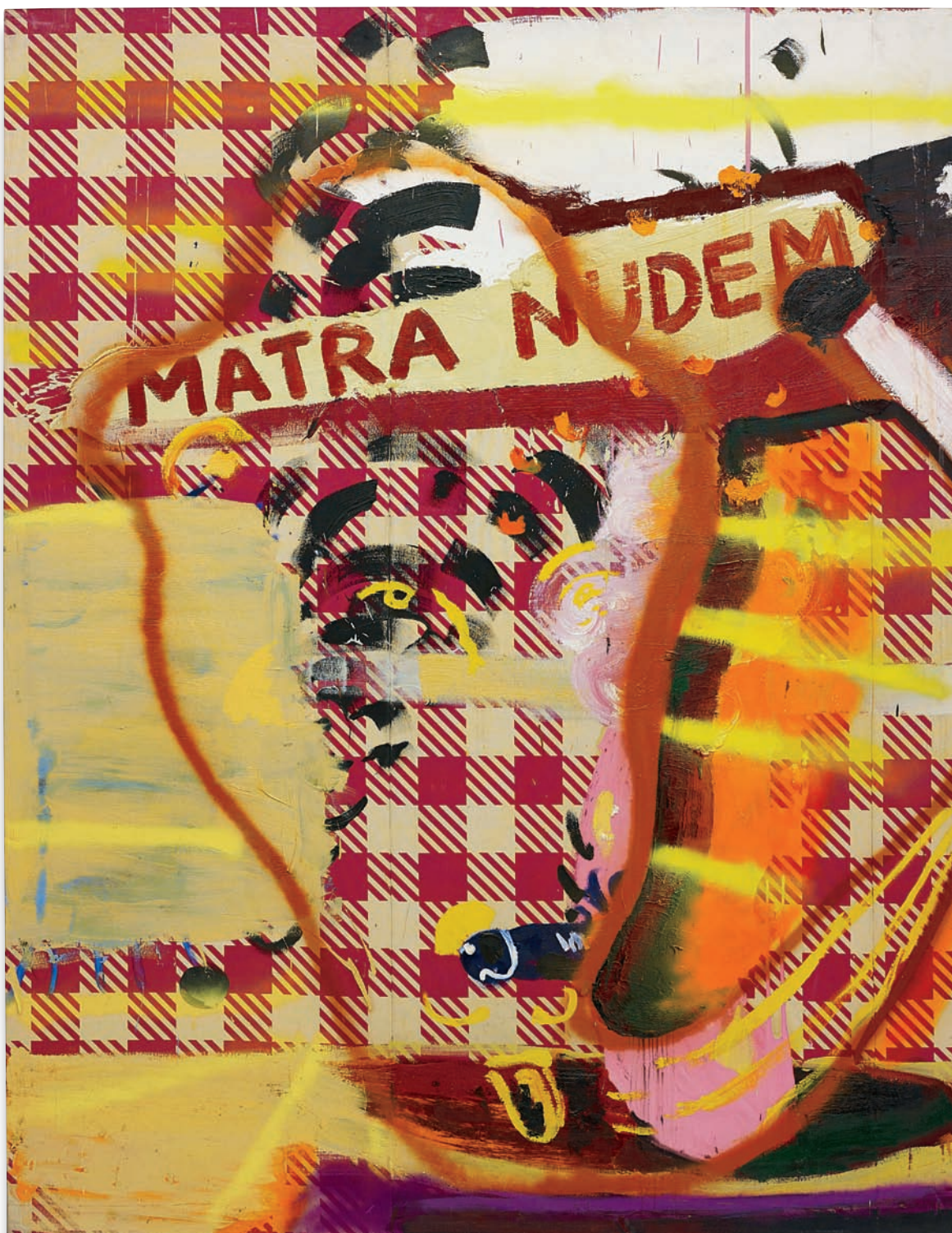
Galerie Patrice Trigano, Paris

Mel Ramos is a Pop Artist in the truest sense. Using the visual language of his native California, he critiques advertising and other forms of media, passing ironic comment on their clichés. *The Pause That Refreshes* is a vibrant expression of this aesthetic, redolent of the artist's west coast milieu.

The recurring motif of the female form is Ramos' true focus. Seeing his work as a cultural observation on the ever-changing view of the female nude, Ramos, after visiting an exhibition at the Louvre commented "I remember a room that was full of nude paintings. They all had such a sheen of understanding, which impressed me enormously. It was an affirmation of my own work... I think that my real roots lie in the wonderful history of nude painting."

In *The Pause that Refreshes* we see a fantastic example of this cultural observation. The work uses the motif Ramos has become famous for; the hyper-stylised female nude and a Coca-Cola sign backdrop to reference popular culture in sixties America. However, the model is in a far more relaxed pose compared to the rigid, forcefully expressive poses of the adverts of 1960s media. Looking over her shoulder and away from the gaze of the viewer there is something more sensual about the work, suggesting the influence of the great form artists, not least Titian and Veronese, on the Californian.





142

JULIAN SCHNABEL b. 1951

Tati Painting (Matra Nudem), 1989

oil, gesso, enamel on Tati fabric

274.3 x 213.5 cm (107 $\frac{7}{8}$ x 84 in.)

Signed and dated '1989 Julian Schnabel' on the overlap.

Estimate £80,000-120,000 \$122,000-182,000 €111,000-167,000

PROVENANCE

Yvon Lambert, Paris

EXHIBITED

Paris, Yvon Lambert, *Julian Schnabel: Tati Paintings*, 21 April-16 May 1990

LITERATURE

Julian Schnabel: Tati Paintings, exh. cat., Yvon Lambert, Paris, 1990, p. 7 (illustrated)

J. Schnabel, *Draw a Family*, New York: Karma, 2014, n.p. (illustrated)

143

NAM JUNE PAIK 1932-2006

Life is Drama, 1990

wooden television cabinet, television aerials, metal, oil paint, laquer, wood,

DVD player, two DVDs: 26m 36s loop

188 x 119 x 65 cm (74 x 46 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in.)

Signed and dated 'PAIK 90' centrally on the television cabinet. Further signed 'PAIK' on the left hand television screen edge.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500

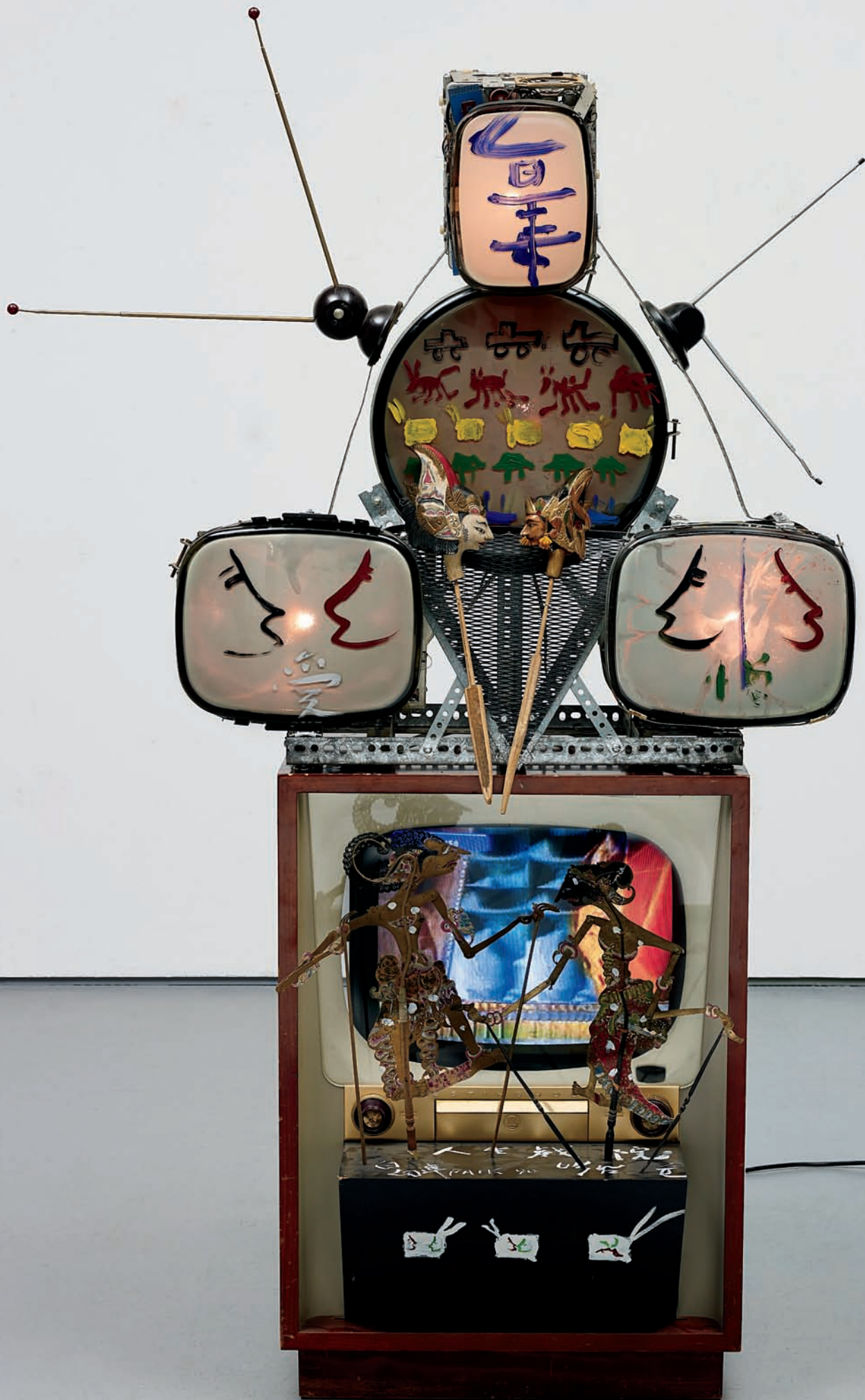
PROVENANCE

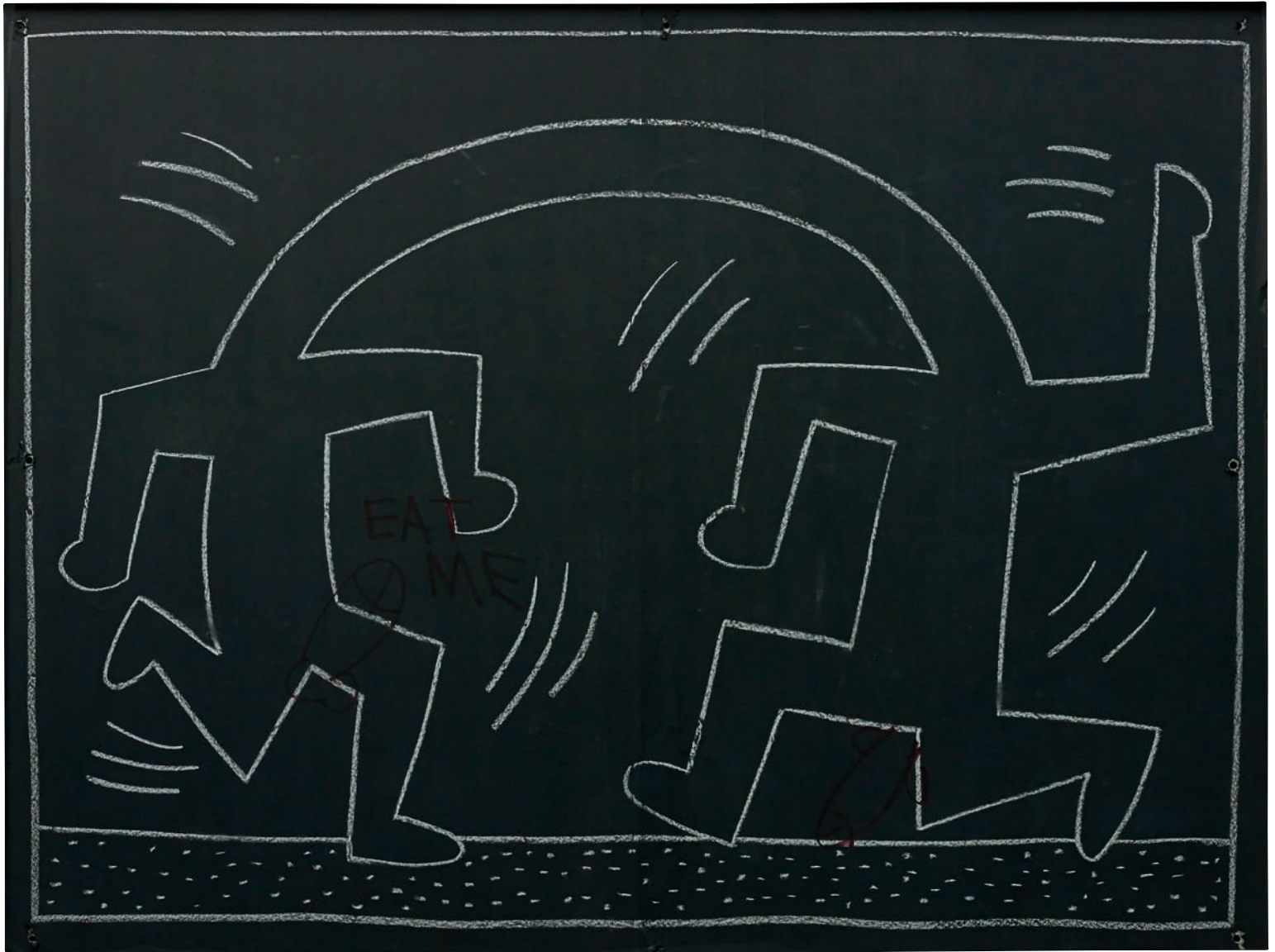
Galerie Franck + Schulte, Berlin

Carl Solway Gallery, Cincinnati

Christie's, London, *Post War and Contemporary Art Day Sale*, 1 July, 2010, Lot 365

Acquired at the above sale by the present owner





144

KEITH HARING 1958-1990

Subway Drawing, 1982-1984

chalk on black paper, on New York Metro advertisement board

139 x 187 cm (54¾ x 73⅝ in.)

Estimate £30,000-40,000 \$45,600-60,800 €41,700-55,600

PROVENANCE

Galerie Nikolaus Sonne, Berlin

LITERATURE

Keith Haring: Subway Drawings, Galerie Nikolaus Sonne & Edition Achenbach, Berlin, 1990, p. 65 (illustrated)

145

KEITH HARING 1958-1990

Untitled, 1989

ink on terracotta vessel

23.5 x 72.4 x 72.4 cm (9¼ x 28½ x 28½ in.)

Signed, numbered and dated '4/5 A.P. K. Haring 1989' on the underside.

This work is number 4 from 5 artist's proofs and from an overall edition of 25.

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000

PROVENANCE

Private Collection, Belgium





146

RICHARD PHILLIPS b. 1962

Lois Wahl, 2005

oil on linen

213.4 x 161.9 cm (84 x 63¾ in.)

Signed and titled 'Lois Wahl (London) Phillips R.' on the reverse.

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600 ±

PROVENANCE

White Cube, London

Private Collection, London

Acquired from the above by the present owner

EXHIBITED

London, White Cube, *Richard Phillips: Michael Fried*, 9 December 2005-January 14 2006

LITERATURE

M. Bracewell, *Richard Phillips*, exh. cat., London: Jay Jopling/White Cube; New York: Friedrich Petzel Gallery, 2005, p.5 (illustrated cover and interior)

147

MEL RAMOS b. 1935

Fat□, 2011

oil on linen

92 x 73.3 cm (36¼ x 28⅞ in.)

Titled 'FAT□' upper centre. Signed and dated 'Mel Ramos 11' on the reverse.

Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000

PROVENANCE

Galerie Fluegel-Roncak, Nuremberg

Private Collection

EXHIBITED

Nuremberg, Galerie Fluegel-Roncak, *Mel Ramos: Pin up Queens*, 21 September-27 October 2012

FĂTĂ



YVES KLEIN 1928-1962

La Victoire de Samothrace, (S 9), 1962

dry pigment, synthetic resin on plaster, metal, stone base

52 x 24.5 x 24 cm (20½ x 9⅝ x 9½ in.)

Incised 'YK 62' on one wing. Numbered '93/175' on the figure's reverse and again on the underside of the base.

Estimate £100,000-150,000 \$152,000-228,000 €139,000-208,000 ♠

PROVENANCE

Private Collection

EXHIBITED

Kaarst-Düsseldorf, Gallery 44, Yves Klein und seine Freunde, October 1986 - January 1987 (another example exhibited)

Parma, Galleria d'Arte Niccoli, Une probabile umore dell'idea, April - May 1989, p. 33, illustrated in colour (another example exhibited)

London, Galerie Gimpel, Yves Klein, June - September 1994 (another example exhibited)

Cologne, Museum Ludwig, Yves Klein, November 1994 - January 1995, cat. no. 112, p. 247, illustrated in colour (another example exhibited)

Rome, Palazzo delle Esposizioni, Citta natura, Mostra internazionale di arte contemporanea, April 1997 (another example exhibited)

Vienna, Kunsthalle, Engel, Engel, Legenden der Gegenwart, June - September 1997, p. 221, illustrated in colour (another example exhibited)

Le Bourget, Musée de l'air et de l'espace, L'art, l'air et l'espace, October 1999 (another example exhibited)

Hong Kong Museum of Art, Nice Movements - Contemporary French Art, April - June 2000, p. 64, illustrated in colour (another example exhibited)

Musée d'art moderne et d'art contemporain de Nice; Prato, Centro per l'arte contemporanea Luigi Pecci, Yves Klein, La Vie, la vie elle-même qui est l'art absolu, April 2000 - January 2001, p. 182, illustrated in colour (another example exhibited)

Museu de arte de Macau, Du Nouveau Réalisme à Supports Surfaces, July - August 2000, p. 89, illustrated in colour (another example exhibited)

Pietrasanta, Italy, Flora Bigai, Nel blu dipinto di blu Yves Klein, July - September 2004, n.p., illustrated in colour (another example exhibited)

Angers, Musée des Beaux Arts; Roanne, Musée Joseph Dechelette; Carcassonne, Musée des Beaux-Arts; Coblence, Museum Ludwig; LAAC Dunkerque, Marie Raymond - Yves Klein, November 2004 - June 2007, p. 175, illustrated in colour (another example exhibited)

Bilbao, Guggenheim Museum, Yves Klein, January - May 2005 (another example exhibited)

Paris, Galerie Rive Gauche, Yves Klein et Niki de Saint Phalle, February - March 2005 (another example exhibited)

Paris, Galeries Nationales du Grand Palais; Hannover, Sprengel Museum, Nouveau Réalisme: Revolution des Alltäglichen, March 2007 - January 2008 (another example exhibited)

Lugano, Museo d'Arte & Sculture in Città, Yves Klein & Rotraut, May - September 2009, pp. 178-179, illustrated in colour (another example exhibited)

Madrid, Circulo de Bellas Arte, Marie Raymond - Yves Klein Herencias, October 2009 - January 2010, p. 160, illustrated in colour (another example exhibited)

Venice, Ca' Corner della Regina, *The Small Utopia, Ars Multiplicata*, Summer 2012 (another example exhibited)

Isle-sur-la-Sorgue, Villa Datris, Sculpture du Sud, May-November 2014 (another example exhibited)

Zurich, Hotel Baur au Lac, *Art in the Park*, June-July 2014 (another example exhibited)

LITERATURE

Yves Klein, exh. cat., Jewish Museum, New York: 1967, p. 51, (illustrated)

P. Wember, *Yves Klein*, Cologne: 1969, cat. no. S9

Yves Klein, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris: 1983, n.p., (illustrated)

Artcurial, Hommage au Président Georges Pompidou un homme de culture, exh. cat., Paris: 1987, p. 28 (illustrated)

C. Fournet, *Musées de Nice - Musée d'Art Moderne et Contemporain*, Paris: 1990, p. 31 (illustrated)

S. Stich, *Yves Klein*, Ostfildern-Ruit, 1994, p. 247 (illustrated)

P. Restany, *Yves Klein*, Paris, 1982, p. 235 (another example illustrated)

Yves Klein 1928-1962: A Retrospective, exh. cat., Houston, Rice University, Institute for the Arts, 1982, cat. no. 92 (illustrated)

J-P. Ledeur, *Yves Klein: Catalogue raisonné des éditions, et sculptures éditées*, Knokke-Le-Zoute: 2000, cat. no. S9

N. Charlet, *Yves Klein*, Paris: 2000, p. 231 (illustrated)

M. Livingstone, *Pop Art*, Paris: 2000, p. 54 (illustrated)

H. Weitermeier, *Yves Klein 1928-1962: International Klein Blue*, London: 2001, p. 2 (illustrated)

V. Prat, *La Collection de Georges et Claude Pompidou*, Paris: 2004, p. 81 (illustrated)

L. Pajon, *La Victoire de Samothrace*, Paris: 2005, p. 118 (illustrated)

S. Andrews, *Yves Klein à la conquête de l'espace*, Paris: 2006, p. 26 (illustrated)

Le Nouveau Réalisme, exh. cat., Musée National d'Art Moderne, Centre Georges Pompidou, Paris, 2007, p. 199 (illustrated)

Yves Klein - The Venus Project, exh. cat., Galerie Gmurzynska, Zurich: 2014, p. 34 (illustrated)



149

VICTOR VASARELY 1906-1997

Gest-Fond, 1970-1973

acrylic on linen

144.5 x 127.6 cm (56⅞ x 50¼ in.)

Signed 'vasarely' lower centre. Signed, titled and dated 'VASARELY GEST-FOND 1970-73 Vasarely' on the reverse. This work is accompanied by a certificate of authenticity signed by Pierre Vasarely.

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300 ♠

PROVENANCE

Private Collection Lyon

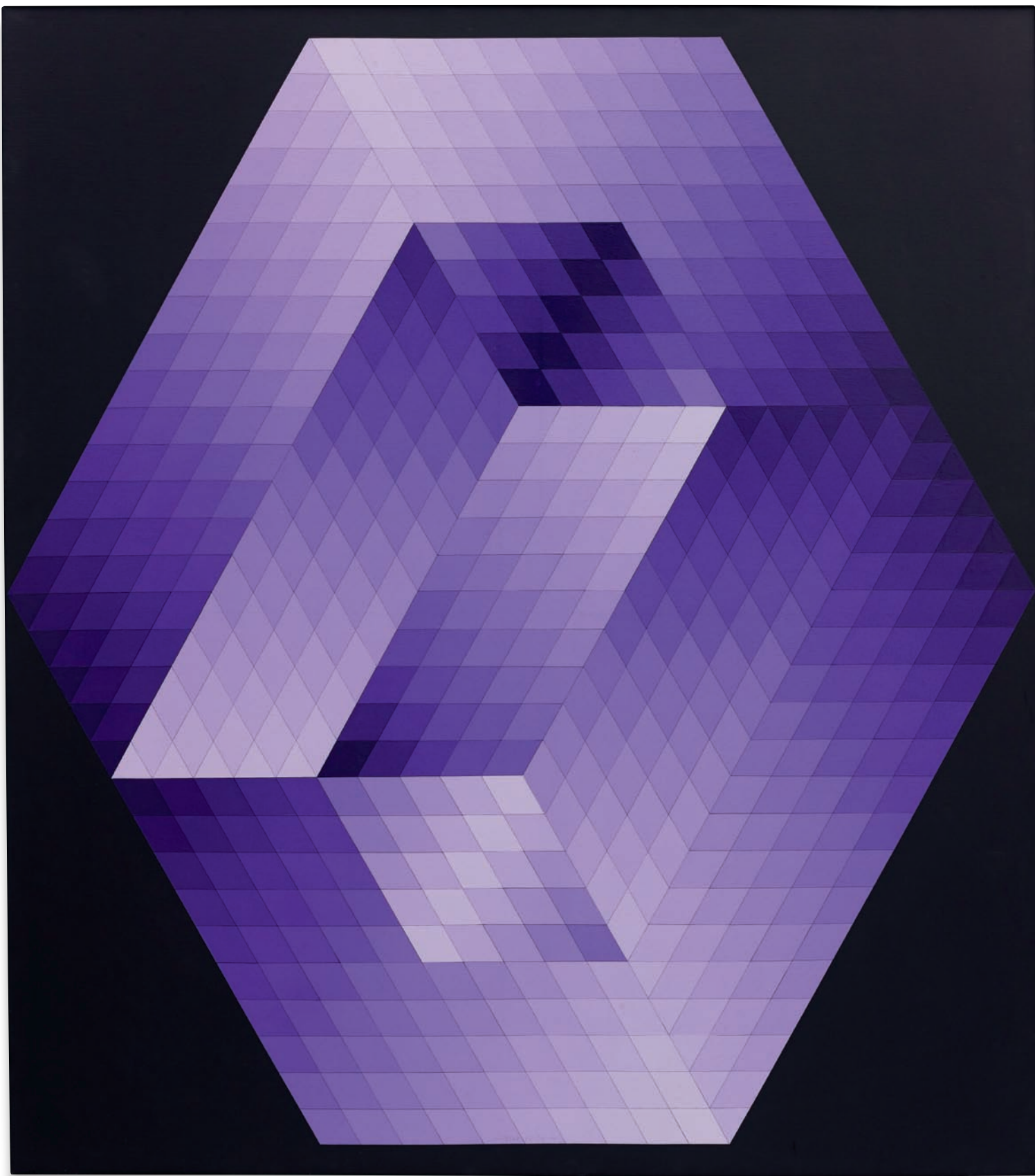
Lempertz, Cologne, *Zeitgenössische Kunst*, 5 December, 2001, Lot 1123

Galerie Wilbrand, Cologne

Private Collection, Cologne

“Every form is a base for colour, every colour is the attribute of a form.”

VICTOR VASARELY



150

MARTIN KIPPENBERGER 1953-1997

Aufblasbarer Minimüllcontainer, 1987

rubber, pump

90 x 50 x 70 cm (35 $\frac{3}{8}$ x 19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000 ♠

PROVENANCE

Private Collection

EXHIBITED

Graz, Galerie Bleich-Rossi, *Die Reise nach Jerusalem*, 19 November-20 December 1987

Vienna, Galerie Bleich-Rossi, *Martin Kippenberger: 25 Years*, 1 December 2007-10 January 2008

LITERATURE

Die Reise nach Jerusalem, exh. cat., Galerie Bleich Rossi, Graz: 1987 (illustrated)

Martin Kippenberger, exh. cat., Galerie Bleich Rossi, Vienna: 2007, pp. 49-50 (illustrated)







151

JOSEPH BEUYS 1921-1986

Show Your Wound, 1977

six photographic negatives, in artist's steel and glass frame, with artist's wooden box

107 x 79 cm (42½ x 31½ in.)

This work is from an edition of 28 plus 3 artist's proofs.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ♣

PROVENANCE

Private Collection, Belgium

EXHIBITED

Kunsthalle Krems, *Joseph Beuys: Schamane*, 28 September 2008-1 March 2009 then traveled to Ravensburg, Städtische Galerie (1 October 2010-30 January 2011)

LITERATURE

J. Schellmann, *Joseph Beuys: The Multiples 1965-1986*, Edition Schellmann and Schirmer/Mosel: 1997, p. 218 (illustrated)

152

GÜNTHER FÖRG 1952-2013

Untitled, 1998

acrylic and lead on wood

40 x 30 cm (15¾ x 11¾ in.)

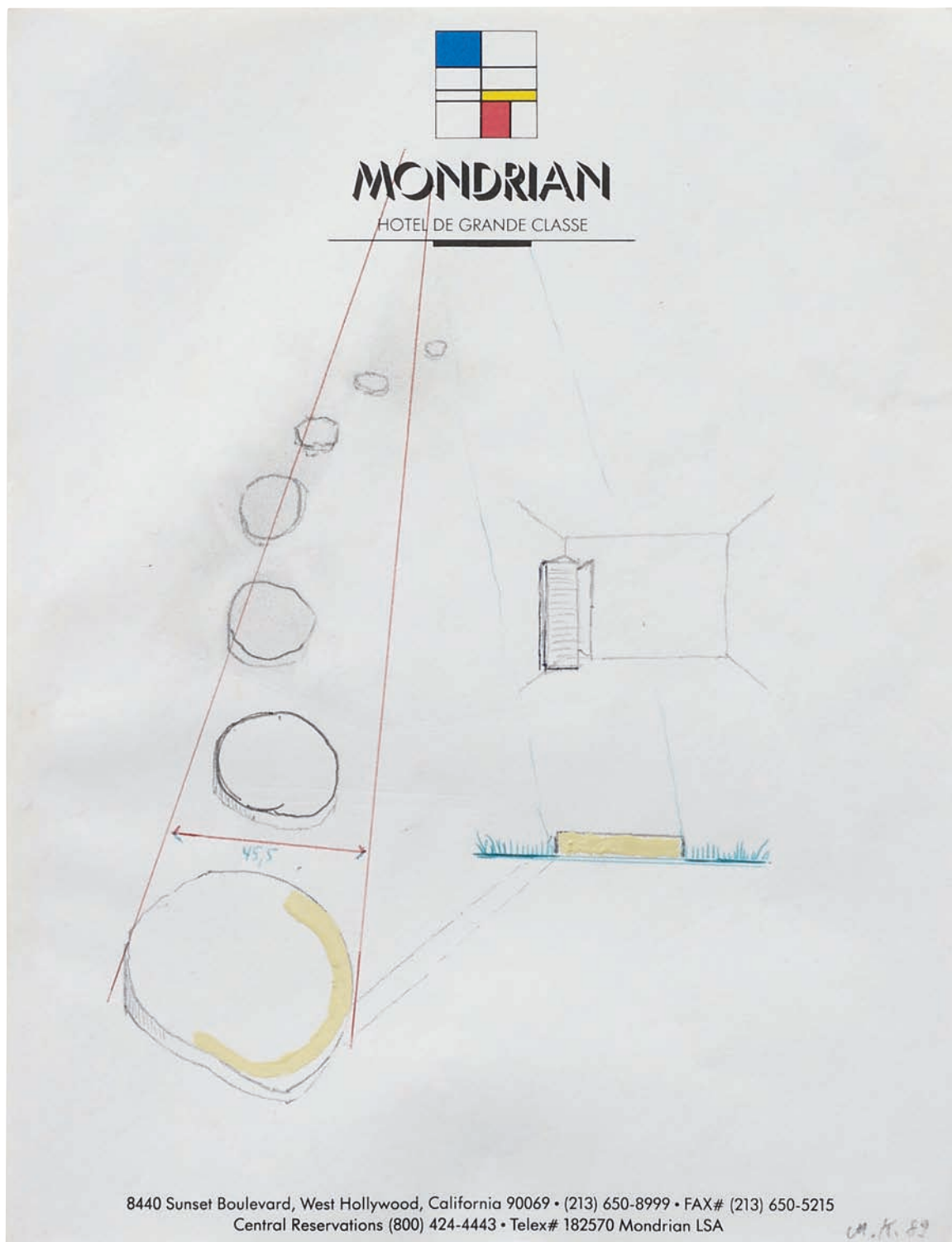
Signed and dated on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♣

PROVENANCE

Private Collection





153

MARTIN KIPPENBERGER 1953-1997

Untitled (Mondrian), 1989

pencil, ballpoint pen and Tipp-Ex on hotel stationery

27.9 x 21.6 cm (10 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)

Initialed and dated 'M.K.89' lower right.

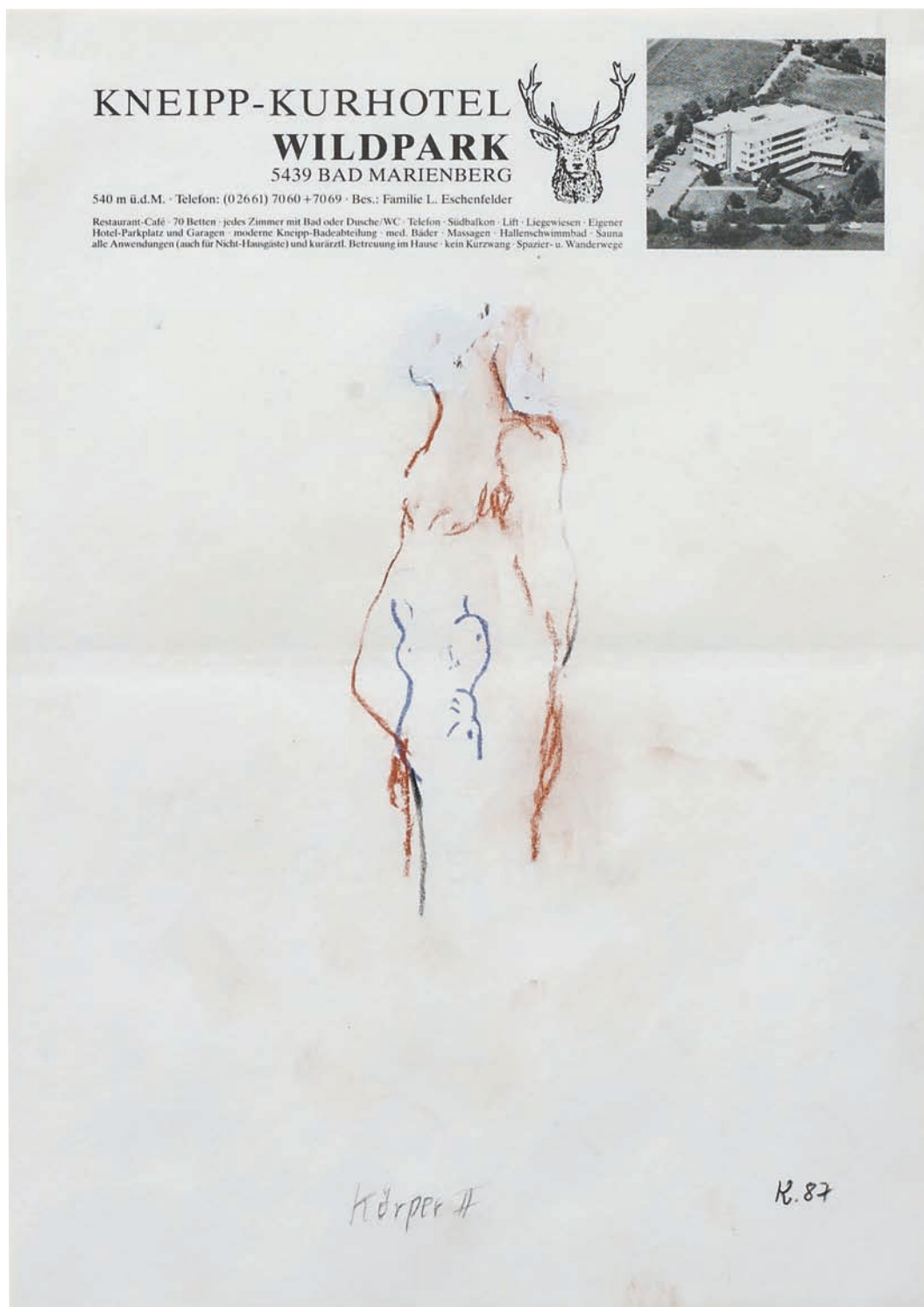
Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♠

PROVENANCE

Private Collection

EXHIBITED

Graz, Galerie Bleich-Rossi, *Schwarz, Brot, Gold*, 1990



154

MARTIN KIPPENBERGER 1953-1997

Körper II, 1987

pastel, crayon, pencil, Tipp-Ex on hotel stationery

29.6 x 21 cm (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)

Titled 'Körper II' lower centre. Initialed and dated 'K.87' lower right.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♠

PROVENANCE

Private Collection

EXHIBITED

Graz, Galerie Bleich-Rossi, *Die Reise nach Jerusalem*, 1987



155

THILO HEINZMANN b. 1969

Untitled, 2011

oil, pigment on linen, in artist's acrylic box frame

canvas 199 x 297.5 cm (78³/₈ x 117¹/₈ in.)

framed 200.6 x 300.5 cm (78⁷/₈ x 118¹/₄ in.)

Signed and dated 'Thilo 2/11' on the backboard.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ♠ †

PROVENANCE

Galerie Guido W. Baudach, Berlin

156

IMI KNOEBEL b. 1940

Kinderstern, 2012

acrylic on wood

39.5 x 43.5 x 9 cm (15¹/₂ x 17¹/₈ in. x 3¹/₂ in.)

Signed and dated 'IMI 2012' on the reverse.

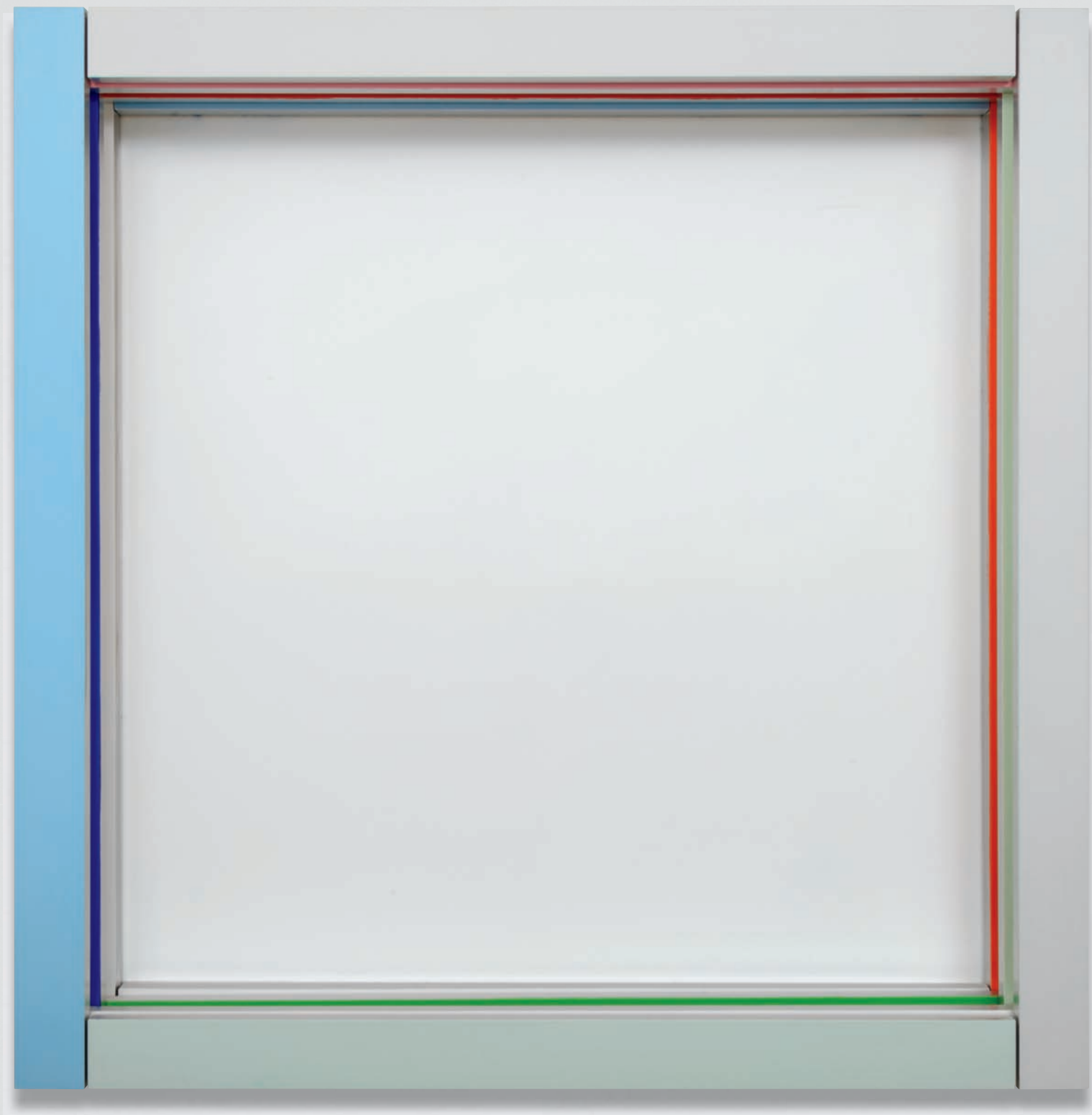
Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000 ♠

PROVENANCE

Galerie Vera Munro, Hamburg

Acquired from the above by the present owner





157

IMI KNOEBEL b. 1940

Under the Moon of Love, 1993

acrylic on aluminium

124.8 x 124.5 x 14 cm (49 $\frac{1}{8}$ x 49 x 5 $\frac{1}{2}$ in.)

Initialed and dated 'IM 93' on the reverse.

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600 ₣ ♠

PROVENANCE

Acquired directly from the artist

158

FRANZ WEST 1947-2012

Nacktstuhl, 1996

metal and wood chair, with plaster on Masonite

83.3 x 45.7 x 45.7 cm (32 $\frac{3}{4}$ x 17 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

This work is number 1 from an edition of 10 and is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ♠

PROVENANCE

Galerie Baerbel Graesslin, Frankfurt

Wollen Sie diesem Exemplar
1/10 seinen Sinn geben, so
setzen Sie sich nackt auf den
Stuhl.

+ west





159

GERHARD RICHTER b. 1932

Abstractes Bild, 1990, CR 724-4, 2014

chromogenic print, Diasac mounted on aluminium

92 x 126 cm (36¼ x 49½ in.)

Numbered '415/500' on the reverse. Produced by Heni Productions under the catalogue number 'P1'. This work is number 415 from an edition of 500.

Estimate £4,000-6,000 \$6,100-9,100 €5,600-8,300 ♣

PROVENANCE

Private Collection, London

160

FRANZ WEST 1947-2012

Onkel Stuhl, 2007

woven synthetic textile over steel tubular frame

84 x 52.2 x 57 cm (33⅛ x 20½ x 22½ in.)

Numbered 'P592' on rear left leg.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ‡ ♣

PROVENANCE

Private Collection





161

JOHANNES KAHR b. 1965

Untitled, 2007

oil on canvas, in artist's frame

89.1 x 166.5 cm (35½ x 65½ in.)

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 ♠

PROVENANCE

Zeno X Gallery, Antwerp

EXHIBITED

R. Rugoff, *Johannes Kahrs*, Ostfildern: Hatje Cantz Verlag, 2009, pp. 114-115 (illustrated)



162

JOHANNES KAHRS b. 1965

Eifersucht (Jealousy), 1995

oil on linen, in artist's metal frame

144 x 175 cm (56¾ x 68⅞ in.)

Signed, titled and dated "Eifersucht" 1995 J. Kahrs' on the reverse.

Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000 ♠

PROVENANCE

Galerie Franck + Schulte, Berlin

Private Collection, Germany

163

ANDRÉ BUTZER b. 1973

Untitled (Monochrome Skull), 2007

oil on linen

260.5 x 340.5 cm (102½ x 134 in.)

Signed and dated "07 A. Butzer" on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠ †

PROVENANCE

Patricia Low Contemporary, Gstaad

EXHIBITED

London, *Gesamtkunstwerk: New Art from Germany*, Saatchi Gallery, 18th November 2011-15 April 2012

LITERATURE

Germania, London: Jonathan Cape, pp. 236-7

Gesamtkunstwerk: New Art from Germany, exh. cat., Saatchi Gallery, 2011, pp. 24-5 (illustrated)





164

ANDRÉ BUTZER b. 1973

Untitled (F.S.-Kinder), 2007

oil on canvas

140.7 x 95.3 cm (55³/₈ x 37¹/₂ in.)

Signed 'A. Butzer' lower right. Signed and dated 'A. Butzer '07' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ₣ ♣

PROVENANCE

Alison Jacques Gallery, London

EXHIBITED

London, Alison Jacques Gallery, *André Butzer*, July 13 - August 11, 2007





165

MARKUS OEHLLEN b. 1956

Sohn von Zwielficht, 2001

acrylic, spray paint on canvas

269.6 x 249.7 cm (106½ x 98¼ in.)

Signed and dated 'M. Oehlen 2007' on the reverse.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ♣

PROVENANCE

Galerie Hans Mayer, Dusseldorf

166

ANSELM REYLE b. 1970

Untitled, 2007

mixed media on canvas, in artist's frame

242 x 191 cm (95¼ x 75¼ in.)

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

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ± ♣

PROVENANCE

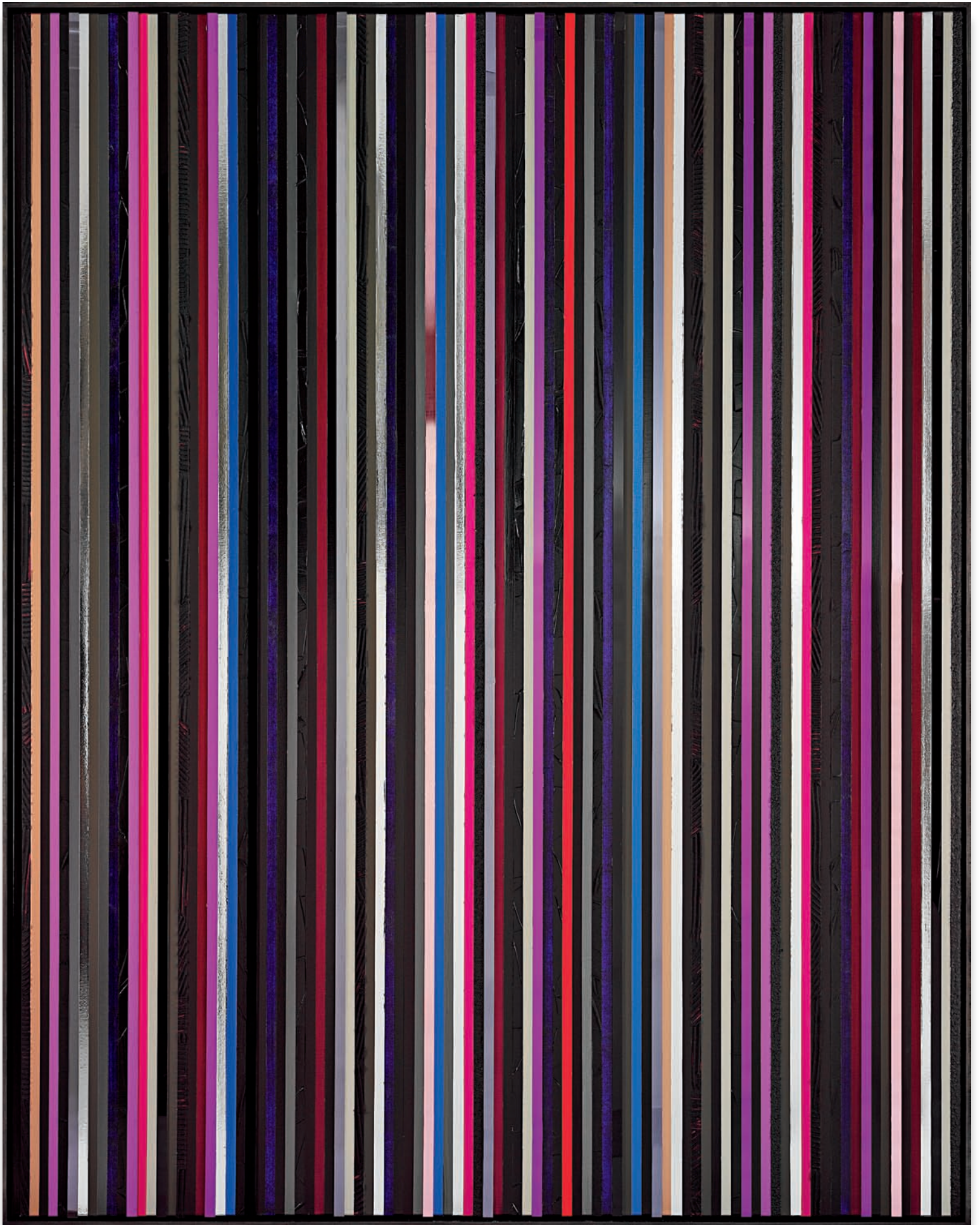
Galerie Almine Rech, Paris

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

Acquired from the above sale by the present owner

LITERATURE

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





167

FRANZ ACKERMANN b. 1963

Transall delivering a piece of my hometown, 2001

oil on canvas

277.8 x 348.5 cm (109³/₈ x 137¹/₄ in.)

Signed, titled and dated "Franz Ackermann" "01 Transall" on the stretcher. Dated 'Franz Ackermann 01' three times on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠ †

PROVENANCE

Neugerriemschneider, Berlin
Private Collection

168

DIRK SKREBER b. 1961

Untitled (Black Abstract), 2001

oil, resin, duct tape on canvas

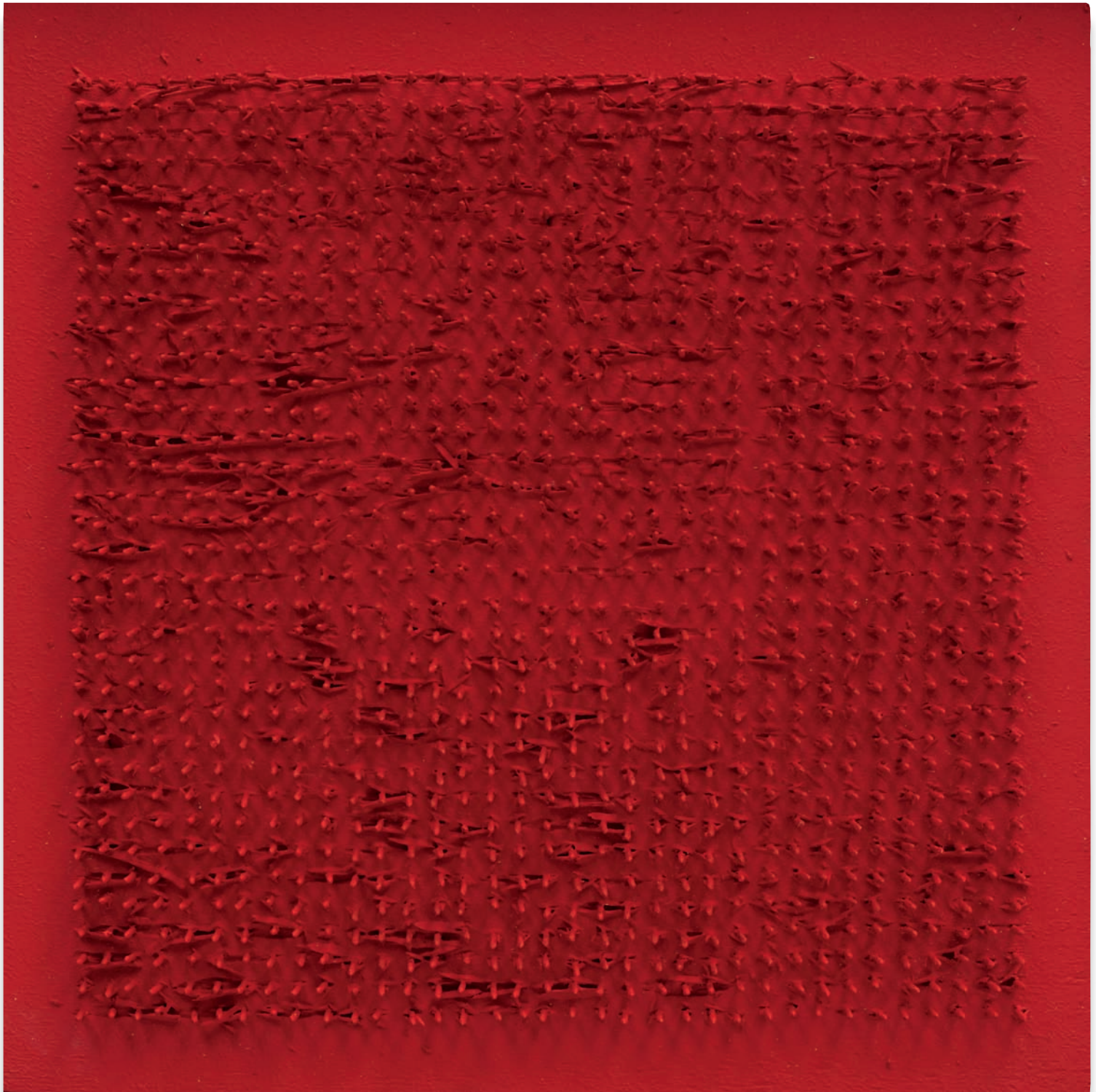
270 x 160 cm (106¹/₄ x 62⁷/₈ in.)

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠ †

PROVENANCE

Kantor Gallery, Los Angeles





169

BERNARD AUBERTIN b. 1934

Tableau Clous, 1970

acrylic, nails on wood

40 x 40 cm (15¾ x 15¾ in.)

Signed and dated 'Bernard Aubertin 1970' on the reverse. This work is accompanied by a certificate of authenticity issued by the Archivio Opere Bernard Aubertin under the number TCLB05-100049537 CL32.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♣

PROVENANCE

Private Collection

170

SALVATORE EMBLEMA 1929-2006

Untitled, 1979

volcanic soil on de-threaded burlap

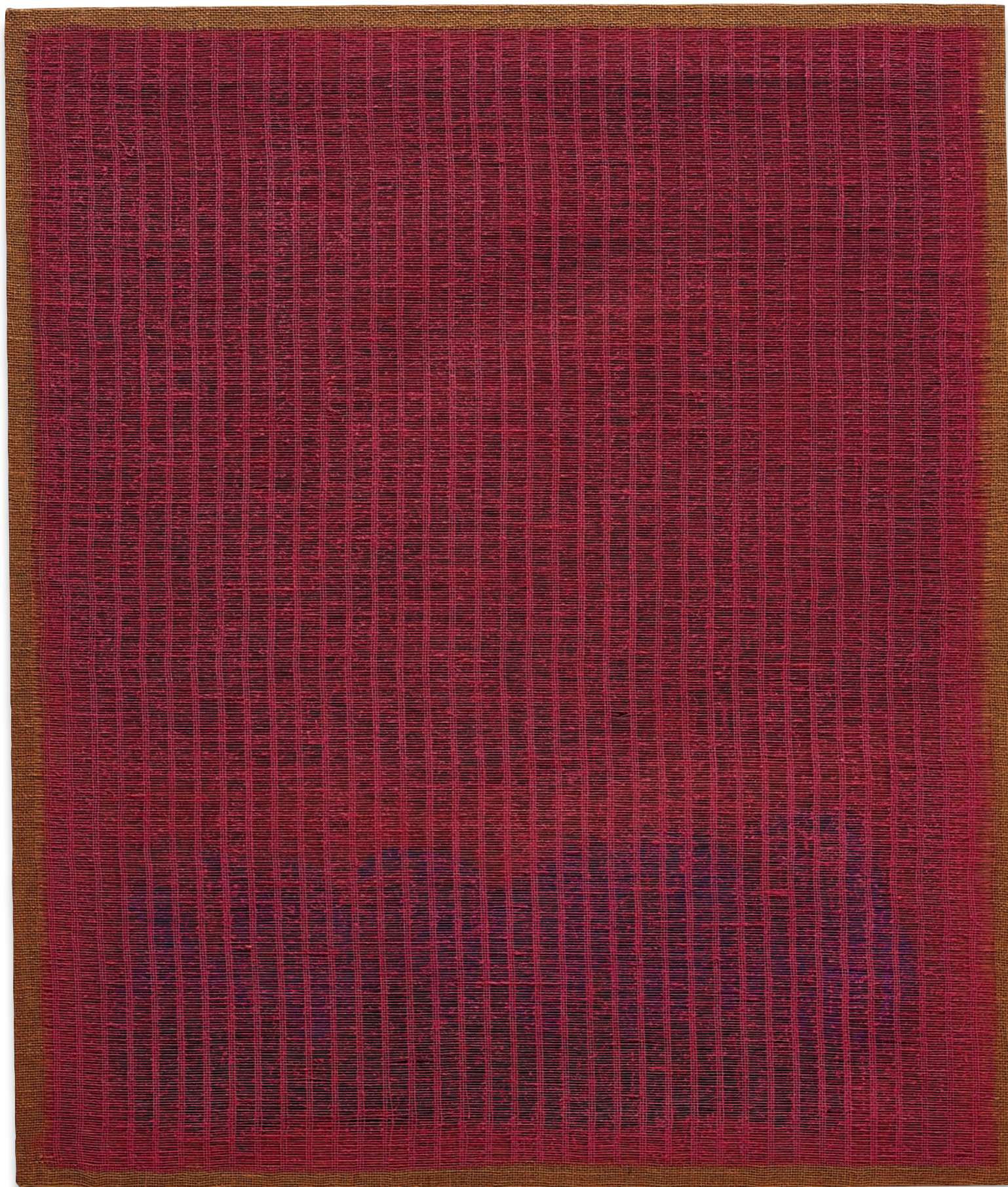
131 x 110 cm (51½ x 43¼ in.)

Signed and dated 'Emblema 1979' on the reverse. This work is accompanied by a certificate of authenticity and registered in the Museo Emblema Archives under no. 2399.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♣

PROVENANCE

Private Collection, Milan



171

MIMMO PALADINO b. 1948

Untitled, 1995

bronze

248.5 x 98 x 47.5 cm (97⁷/₈ x 38⁵/₈ x 18³/₄ in.)

Signed, editioned and stamped 'M. Paladino, A.P I/II' and 'FONDERIA VENTURI ARTE BOLOGNA' on the base. This work is number 1 of 2 artist's proofs.

Estimate £60,000-80,000 \$91,200-122,000 €83,400-111,000 ♠

PROVENANCE

Sperone Westwater Gallery, New York
Jan Eric Löwenadler Gallery, Stockholm
Galerie Beaubourg, Venice
Private Collection

EXHIBITED

San Giulio, *Open Air Art Exhibition at Lake Orta*, 2009 (similar example exhibited)

LITERATURE

exh. cat., *Paladino a Napoli Exhibition*, December 1995 - March 1996, Milan, p.275

“I looked, especially at Giotto.
He was anonymous, not yet an artist.”

MIMMO PALADINO



172

FARHAD MOSHIRI b. 1963

Johnny 3D, 2009

beads, acrylic, resin, casting compound, on canvas laid on panel

160.5 x 137 cm (63¼ x 53⅞ in.)

Signed, titled and dated “Johnny 3D” 2009 Farhad Moshiri’ on the reverse.

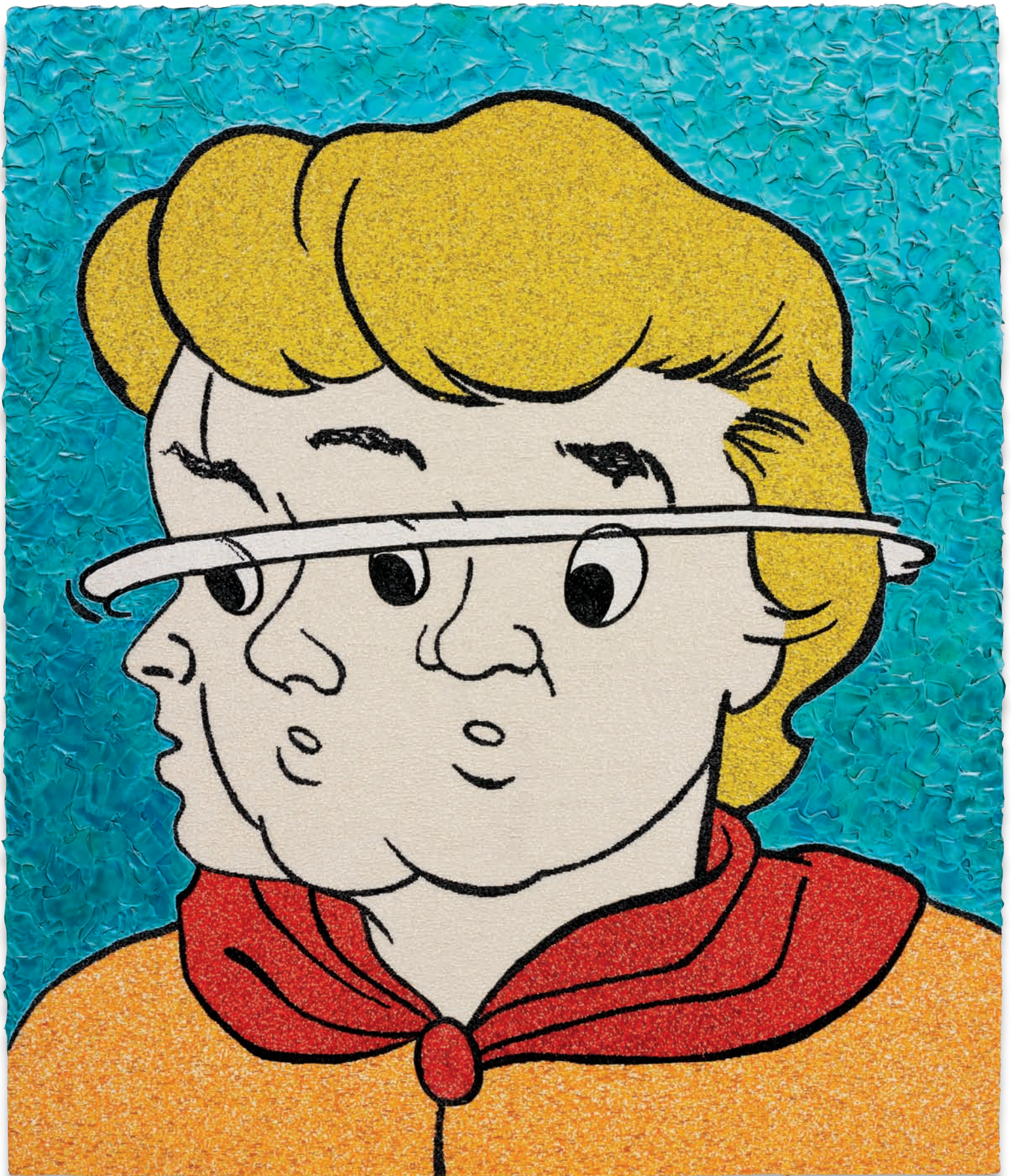
Estimate £70,000-90,000 \$106,000-137,000 €97,300-125,000 †

PROVENANCE

Galerie Emmanuel Perrotin, Paris

“Irony allows you to be playful without being too militant about your opinions.”

FARHAD MOSHIRI



173

AI WEIWEI b. 1957

Dress with Flowers (No.5), 2007

painted porcelain, with artist's carved Huanghuali wooden box

dress 76 x 56 x 5 cm (29 $\frac{7}{8}$ x 22 x 1 $\frac{7}{8}$ in.)

box 81.9 x 67.3 x 14 cm (32 $\frac{1}{4}$ x 26 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in.)

Estimate £50,000-80,000 \$76,000-122,000 €69,500-111,000 ±

PROVENANCE

Private Collection

LITERATURE

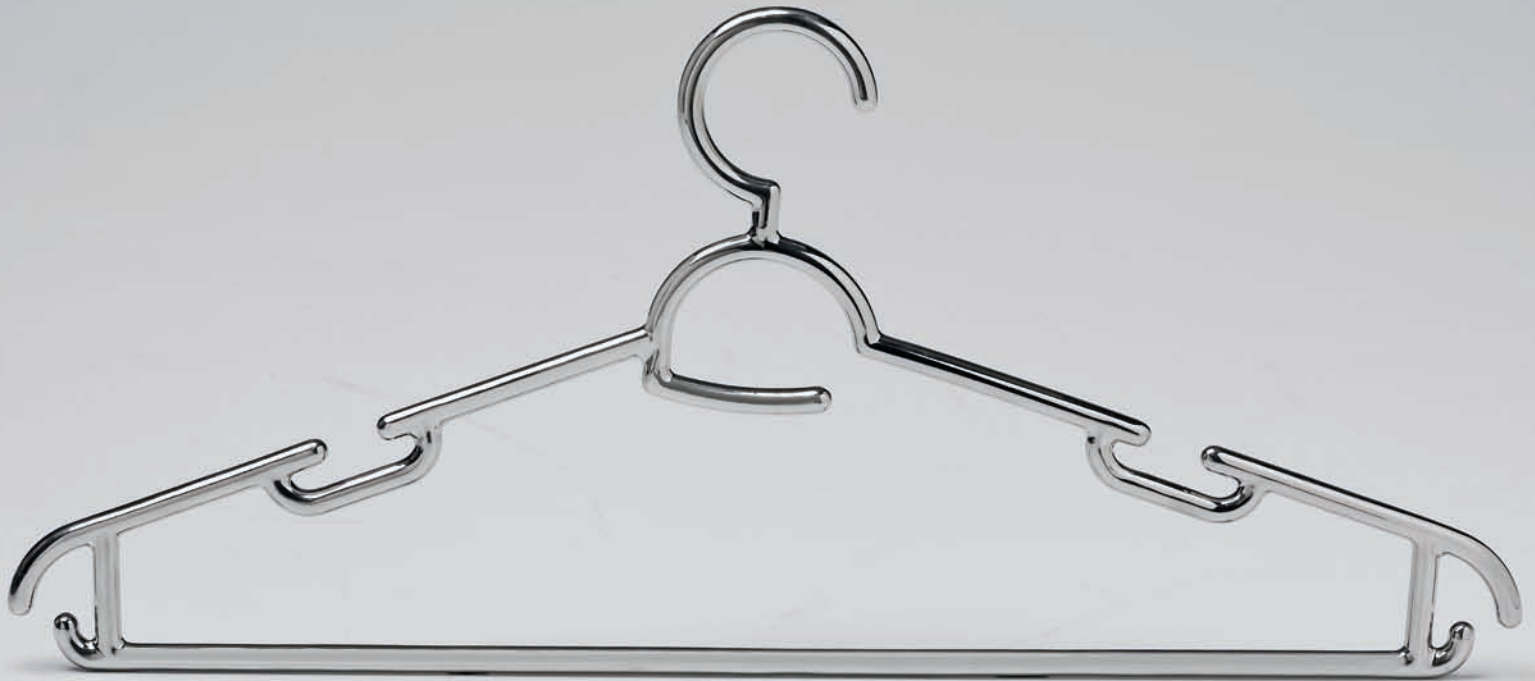
Galerie Urs Meile, *Ai Weiwei Works 2004-2007*, Lucerne, 2007, pp. 66-67 (illustrated)

“Useless or useful: it all relates to value judgement and aesthetic judgement.”

AI WEIWEI







174

AI WEIWEI b. 1957

Hanger, 2013

stainless steel

21.7 x 48.6 x .8 cm (8½ x 19½ x 0¾ in.)

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700

PROVENANCE

Private Collection

175

YAYOI KUSAMA b. 1929

Lemon Squash, 1991

acrylic on canvas

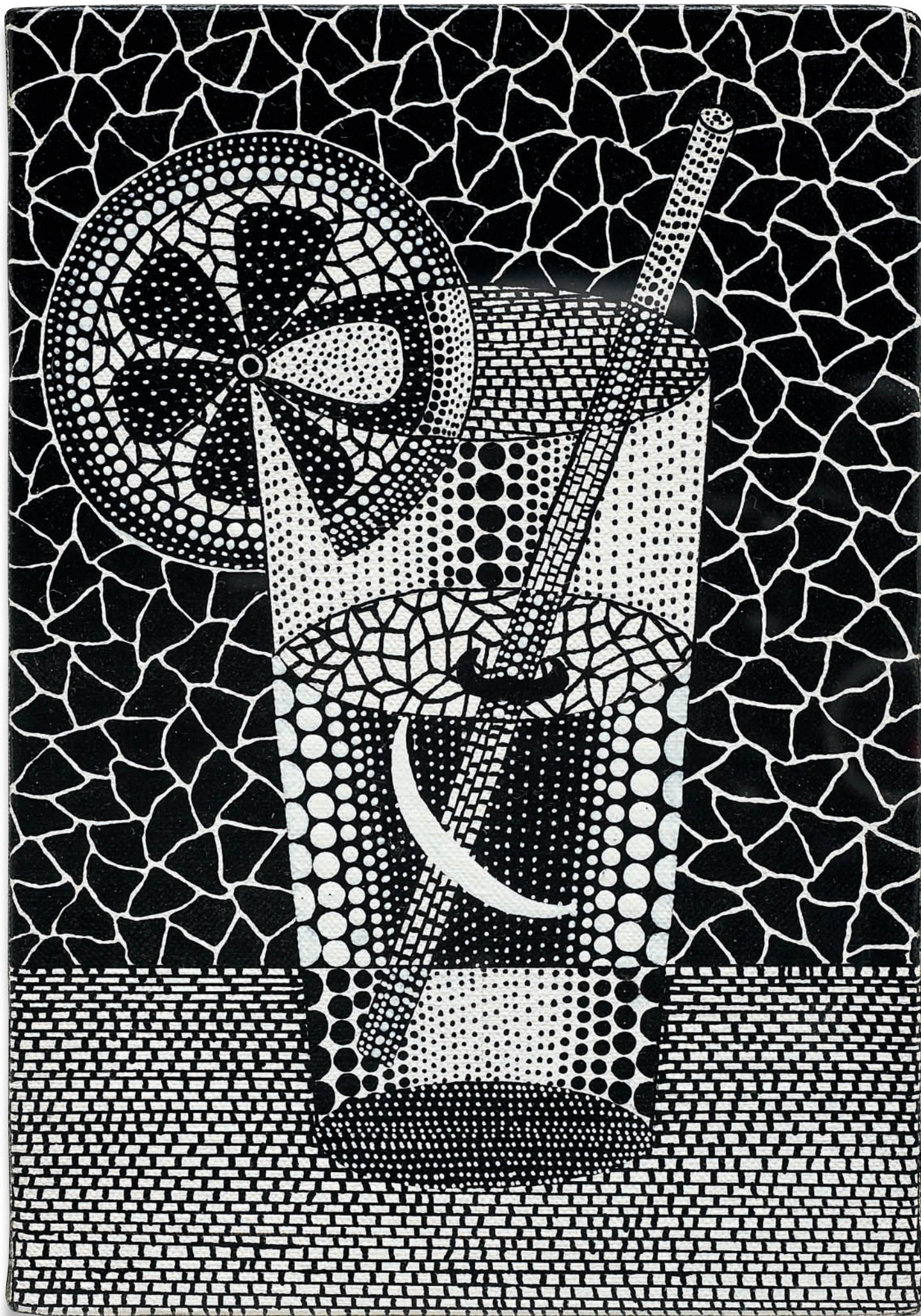
22.8 x 16 cm (8⅞ x 6¼ in.)

Signed and dated in English and Japanese 'YAYOI KUSAMA 1991' on the reverse. This work is accompanied by a registration card and registered with the artist's studio under number 2105.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500

PROVENANCE

Private Collection, London



176

TOMÁS SARACENO b. 1973

Flying Garden/Air-Port-City/12SW, 2007

12 inflatable PVC pillows, net, elastic rope

dimensions variable

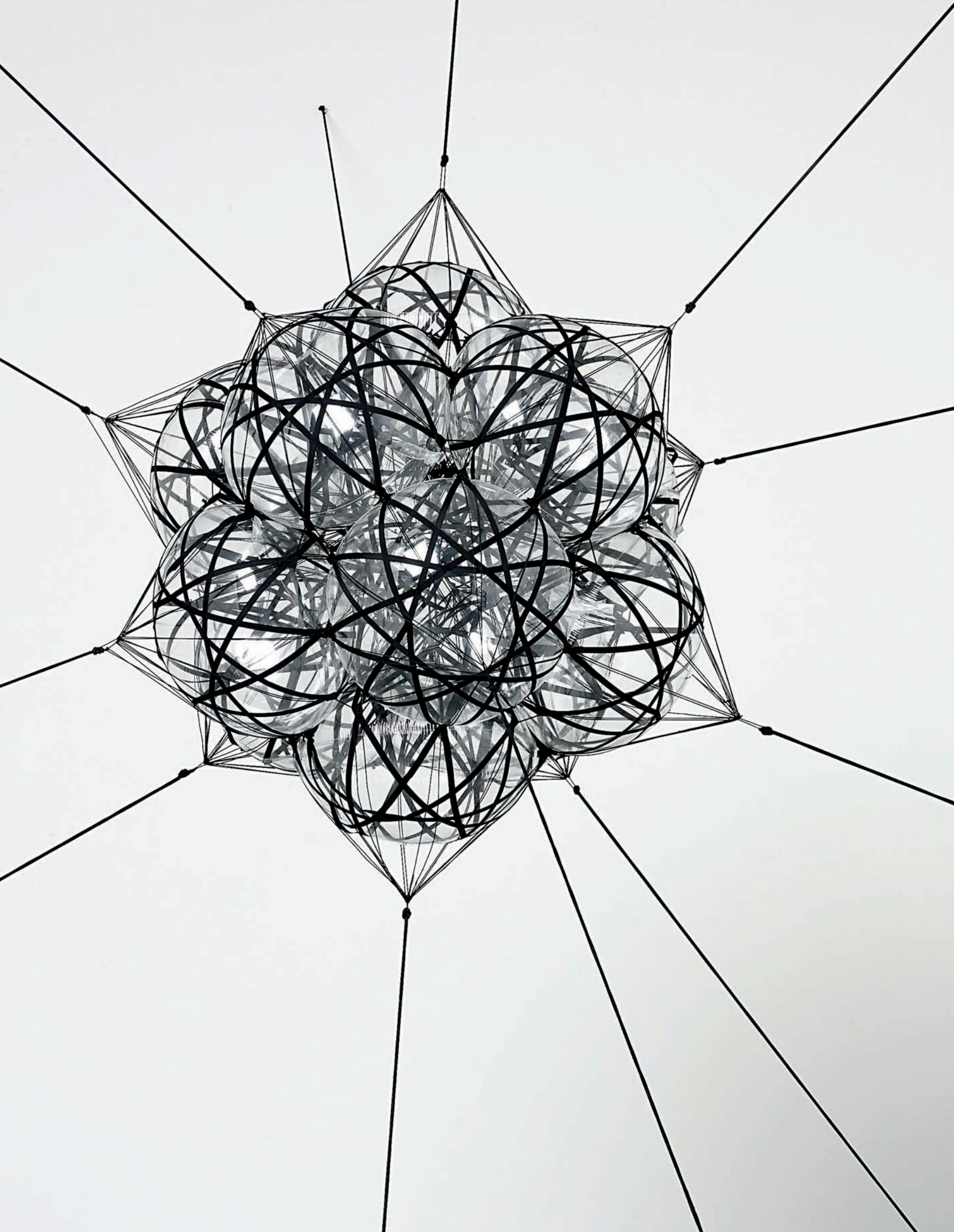
net diameter 120 cm (47¼ in.)

This work is number 3 from an edition of 3 and 1 artist's proof.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 †

PROVENANCE

Andersen's Contemporary, Copenhagen





177

FRANCIS ALÿS b. 1959

Untitled, 2002

oil on canvas fragment, in painted wooden frame part

15 x 39.5 cm (5 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in.)

Signed 'Francis Alÿs' on the reverse. This work is accompanied by a certificate of authenticity issued by Galerie Ramis Barquet, New York.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠

PROVENANCE

Galeria Ramis Barquet, New York

Farsettiarte, Antwerp, *Modern Art II*, 3 December, 2011, Lot 784

Acquired at the above sale by the present owner

178

EMILIO PEREZ b. 1972

Blow The Horn One More Time, 2008

acrylic, latex on panel

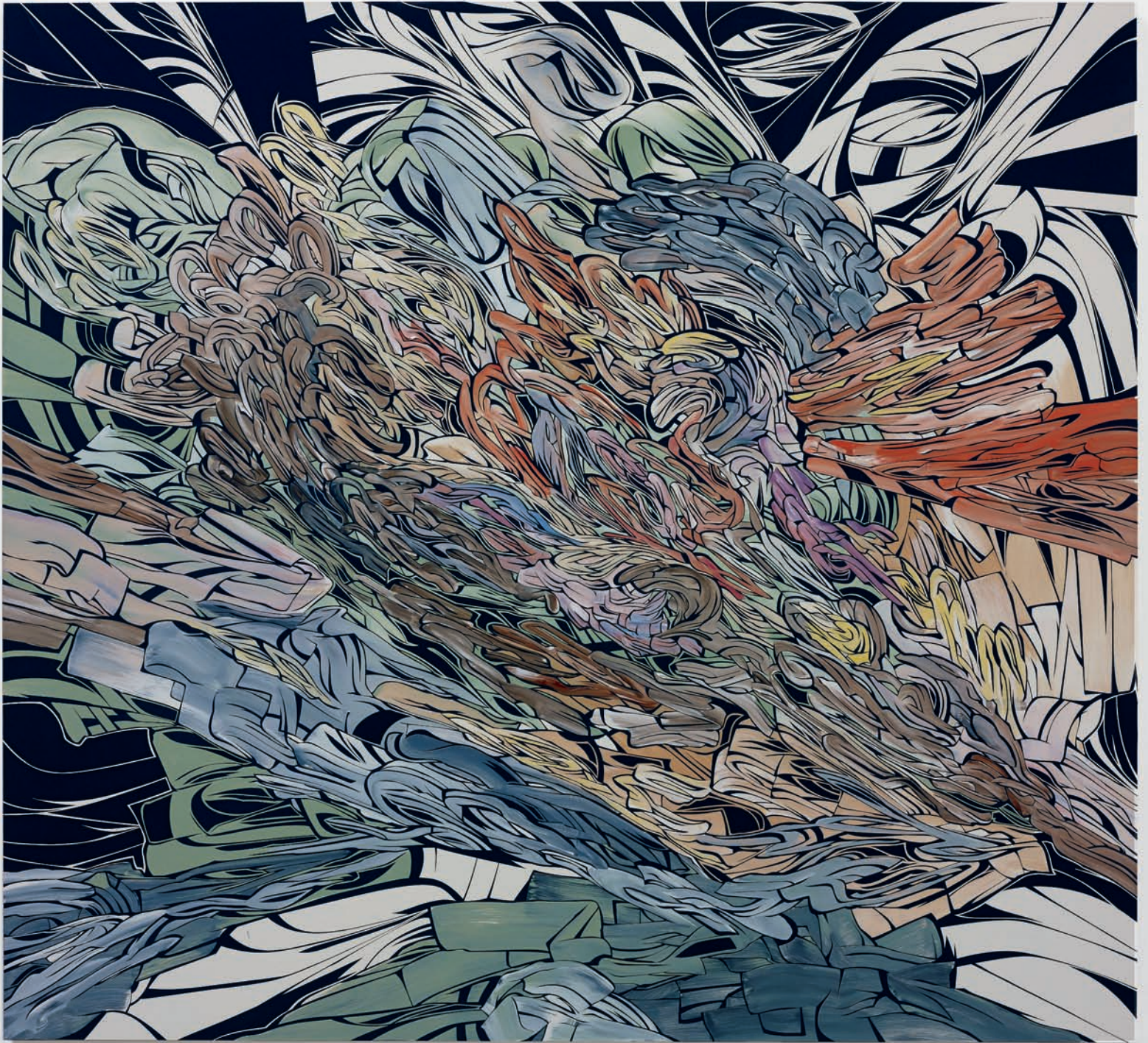
167.7 x 183 cm (66 x 72 in.)

Signed, titled and dated 'Emilio Perez BLOW THE HORN ONE MORE TIME, 2008' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800

PROVENANCE

Galerie Conrads, Düsseldorf





179

TATIANA TROUVÉ b. 1968

Prise N°G, 2009

rubber, metal, plastic

226.5 x 53.5 x 43.6 cm (89½ x 21½ x 17½ in.)

This work is unique.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♠

PROVENANCE

Gallery Johann König, Berlin



180

IDA EKBLAD b. 1980

Loops, 2010

concrete, steel, aluminium, nylon

126.5 x 70 x 64 cm (49¾ x 27½ x 25¼ in.)

Initialed 'I.E' on the base.

Estimate £5,000-7,000 \$7,600-10,600 €6,900-9,700 ♣ +

PROVENANCE

Karma International, Zürich

EXHIBITED

London, *Gesamtkunstwerk: New Art from Germany*, Saatchi Gallery, 18th November 2011-15 April 2012

LITERATURE

Gesamtkunstwerk: New Art from Germany, exh. cat., Saatchi Gallery, 2011, pp. 24-5 (illustrated)



181

UGO RONDINONE b. 1964

MOONRISE, north. May, 2003

black polyurethane

32 x 18 x 18 cm (12 $\frac{5}{8}$ x 7 $\frac{1}{8}$ x 7 $\frac{1}{8}$ in.)

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

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600

PROVENANCE

Galerie Presenhuber, Zurich

EXHIBITED

Zurich, Galerie Hauser & Wirth & Presenhuber, *Ugo Rondinone: moonrise*, 23 August-23 October 2003



182

THOMAS HOUSEAGO b. 1972

Yet to be Titled (Teardrop Mask), 2012

patinated bronze

111.2 x 92.9 x 31.8 cm (43¾ x 36⅝ x 12½ in.)

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

Estimate £50,000-70,000 \$76,000-106,000 €69,500-97,300 ♠

PROVENANCE

Gagosian Gallery, New York

EXHIBITED

Dubai, Downtown Dubai, *Design Days*, 17 - 21 March 2014



183

RICHARD PRINCE b. 1949

Untitled (Publicity), 2001

four photographs, in artist's steel frame

84 x 104.6 cm (33 $\frac{1}{8}$ x 41 $\frac{1}{8}$ in.)

Signed, titled and dated 'R Prince 2001 untitled (publicity)' on the backboard.

Estimate £18,000-22,000 \$27,400-33,500 €25,000-30,600

PROVENANCE

Gladstone Gallery, New York
Private Collection

184

CINDY SHERMAN b. 1954

Untitled #306, 1994

cibachrome print

sheet 190 x 126.5 cm (74 $\frac{3}{4}$ x 49 $\frac{3}{4}$ in.)

frame 193 x 129.6 cm (75 $\frac{7}{8}$ x 51 in.)

Signed, numbered and dated 'Cindy Sherman 1/6 1994' on the backboard.

This work is number 1 from an edition of 6.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 †

PROVENANCE

Metro Pictures, New York
Private Collection, Germany

EXHIBITED

New York, Metro Pictures, *Cindy Sherman*, 17 January-18 February 1995

LITERATURE

M. de Corral and J. R. Lane, eds. *Fast Forward: Contemporary Collections for the Dallas Museum of Art*, Dallas: Dallas Museum of Art, 2007, p. 280 (another example illustrated)





185

THOMAS RUFF b. 1958

Nudes fe16, 2000

laserchrome print, Diasec mounted, in artist's frame

sheet 151.5 x 106 cm (59 $\frac{5}{8}$ x 41 $\frac{3}{4}$ in.)

framed 155.5 x 110.4 cm (61 $\frac{1}{4}$ x 43 $\frac{1}{2}$ in.)

Signed, numbered and dated 'Thomas Ruff 1/5 2000' on the reverse and again on the backboard. This work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate £25,000-35,000 \$38,000-53,200 €34,700-48,600 ♣

PROVENANCE

Contemporary Fine Arts, Berlin

LITERATURE

M. Houellebecq, *Thomas Ruff Nudes*, New York: Harry N. Abrams, Inc., 2003, p. 116 (another from the edition illustrated)

M. Winzen (ed.), *Thomas Ruff 1979 to the Present*, Cologne: Verlag der Buchhandlung Walter König, 2001, p. 238 (another from the edition illustrated)

186

VIK MUNIZ b. 1961

After Gerhard Richter (from Pictures of Colour), 2001

cibachrome print

185.4 x 124.5 cm (73 x 49 in.)

Signed and dated 'Vik Muniz 2001' on a gallery label affixed to the reverse.

This work is number 10 from an edition of 10.

Estimate £30,000-40,000 \$45,600-60,800 €41,700-55,600 ‡

PROVENANCE

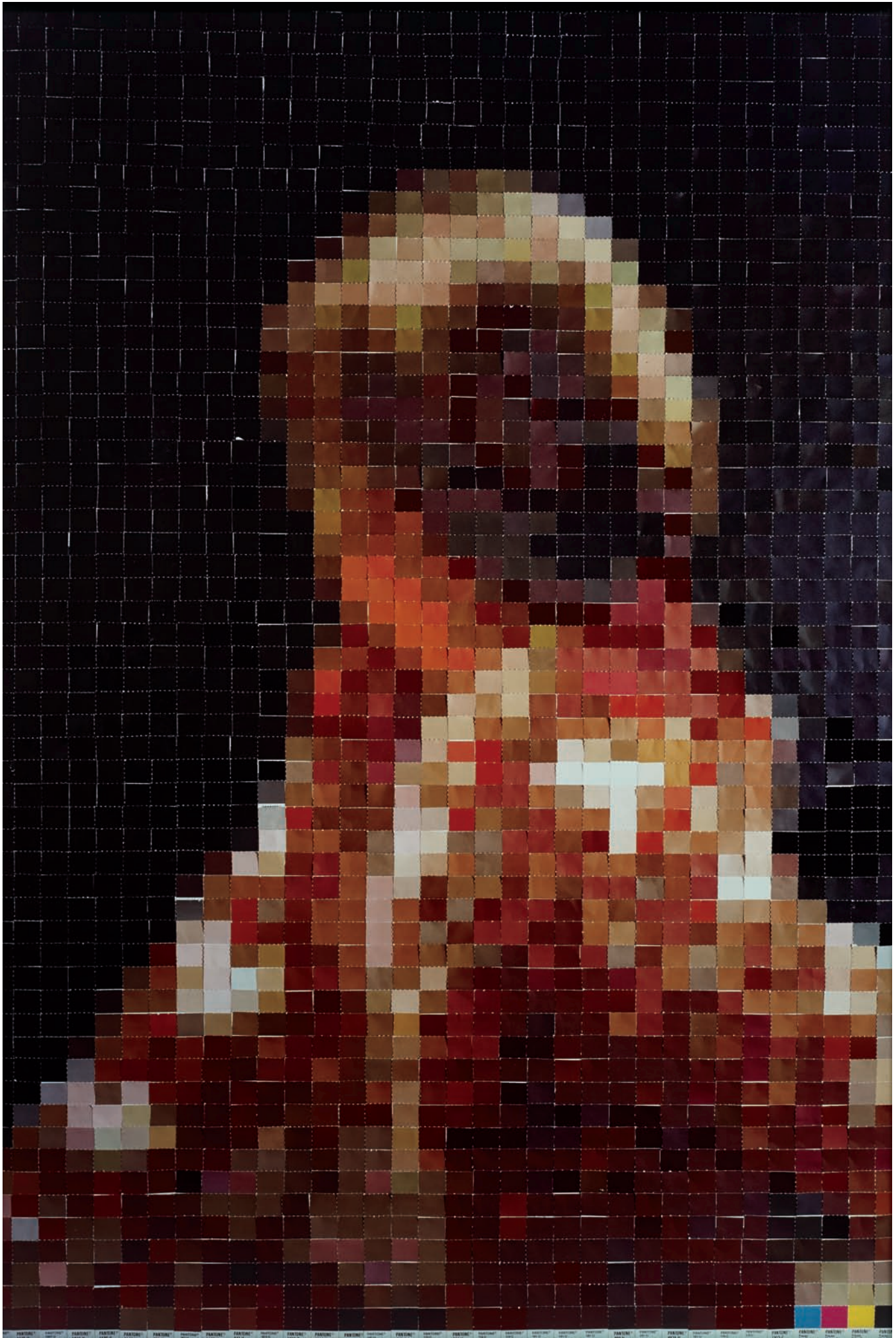
Galerie Xippas, Paris

EXHIBITED

Rome, Museo d'Arte Contemporanea Roma, *Vik Muniz*, 27 September 2003-6 January 2004 (another example exhibited)

LITERATURE

J. Elkins, M. dos Anjos & S. Rice, eds., *Vik Muniz, Incomplete Works*, Rio de Janeiro: 2004, p. 211 (illustrated)





187

LALLA ESSAYDI b. 1956

Les Femmes du Maroc #35, 2006

chromogenic print

122 x 148 cm (48 x 58¼ in.)

Signed 'Lalla Essaydi' on a gallery label affixed to the reverse. This work is number 3 from an edition of 10.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700

PROVENANCE

Edwynn Houk Gallery, New York

LITERATURE

Lalla Essaydi: Crossing Boundaries, Bridging Cultures ACR Edition; Slipcase edition, Paris, 2015

188

WIM DELVOYE b. 1965

Love Letter Dear Caroline, 2000

18 cibachrome prints

installed dimensions variable

each panel 40 x 70 cm (15¾ x 27½ in.)

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠

PROVENANCE

Private Collection, Belgium

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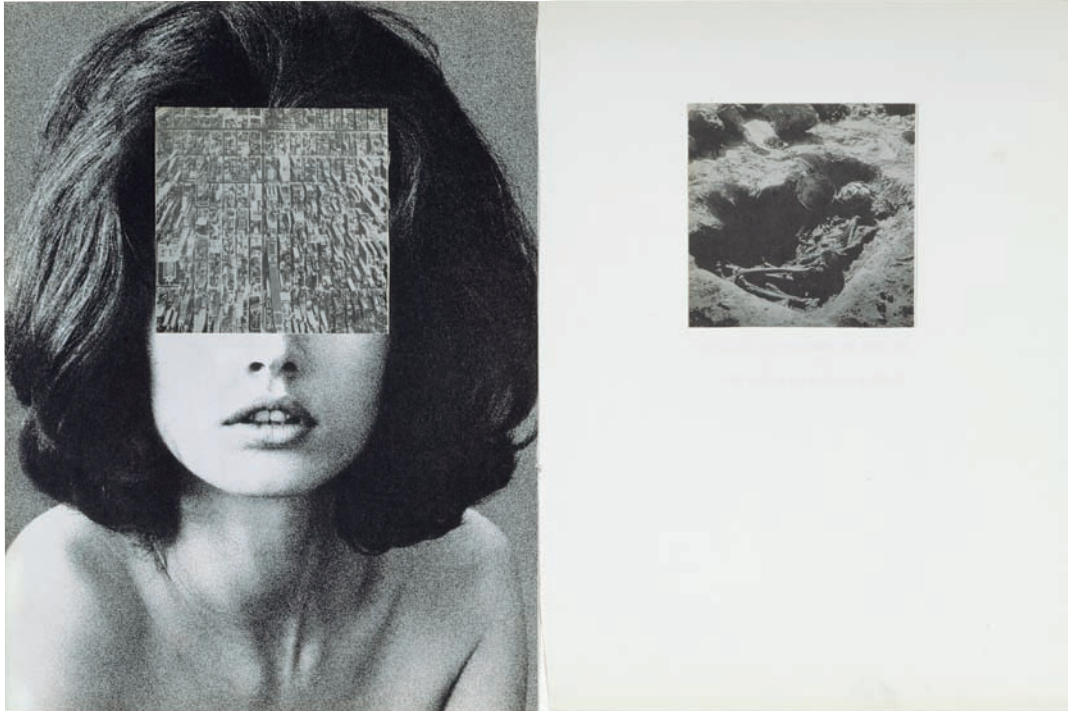
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189

CAROL BOVE b. 1971

Seeds, 2007

collage

30.5 x 45.8 cm (12 x 18 in.)

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100

PROVENANCE

Galerie Dennis Kimmerich, Düsseldorf

190

DANH VO b. 1975

Untitled (Christmas), 2007

photograph

60 x 45 cm (23 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in.)

This work is number 18 from an edition of 24 and is accompanied by a certificate of authenticity.

Estimate £4,000-6,000 \$6,100-9,100 €5,600-8,300 ♠

PROVENANCE

Isabella Bortolozzi Galerie, Berlin



Merry Christmas and a Happy New Year
Refugee camp, Singapore, 1979

18/24



191

ELAD LASSRY b. 1977

Dog, 2010

six chromogenic prints, in artist's frames

each sheet 20.3 x 25.4 cm (7⁷/₈ x 10 in.)

each framed 21.2 x 26.1 cm (8³/₈ x 10¹/₄ in.)

Each signed 'Elad Lassry' on a gallery label attached to the reverse. This work is from an edition of 3.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800

PROVENANCE

Galerie Francesca Pia, Zurich



192

JEAN-BAPTISTE BERNADET b. 1978

Untitled (Fugue - Screen I), 2013

oil on canvas, in artist's wooden framing

each canvas 200 x 113 cm (78¾ x 44½ in.)

each panel 201.3 x 113.8 cm (79¼ x 44¾ in.)

overall 201.5 x 491 x 92 cm (79¾ x 193¼ x 36¼ in.)

Estimate £30,000-40,000 \$45,600-60,800 €41,700-55,600 ₣ ♠

PROVENANCE

Rod Barton, London





193

KYLE THURMAN b. 1986

Untitled, 2012

flower pigment on canvas

122 x 91.8 cm (48 x 36½ in.)

Signed and dated 'K Thurman 2012' on the overlap.

Estimate £5,000-7,000 \$7,600-10,600 €6,900-9,700

PROVENANCE

Private Collection, London

194

CHRIS SUCCO b. 1979

Pretty Girls Friends #2, 2014

oil, lacquer on canvas, in artist's frame

199.8 x 148.8 cm (78¾ x 58¾ in.)

Signed and dated 'Chris Succo 2014' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♠

PROVENANCE

Acquired directly from the artist
Private Collection



195

LUCIEN SMITH b. 1989

When you pass through the waters, I will be with you; and through the rivers, they shall not overwhelm you; when you walk through fire you shall not be burned, and the flame shall not consume you, 2013

enamel on canvas

243.8 x 332.7 cm (95⁷/₈ x 130⁷/₈ in.)

Signed 'Lucien Smith' on the overlap.

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 ₺

PROVENANCE

Bill Brady, Kansas City

EXHIBITED

Kansas City, Bill Brady Gallery, *Lucien Smith: Scrap Metal*, 28 June - 20 August, 2013







196

EDDIE PEAKE b. 1981

Shemale VIII, 2012

spray paint on linen

200 x 200 cm (78¾ x 78¾ in.)

Signed, titled and dated 'Eddie Peake Feb 2012 Roma' on the overlap.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ± ♣

PROVENANCE

Galleria Lorcan O'Neill, Rome

197

NICK DARMSTAEDTER b. 1988

Muff, 2013

magnets on steel panel

152.4 x 121.9 cm (60 x 48 in.)

Signed, titled and dated 'Nick Darmstaedter 2013 "muff"' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ±

PROVENANCE

The Still House Group, Brooklyn





198

OSCAR TUAZON b. 1975

Two works: (i) *I Can't See (Papercrete Edition 18)*; (ii) *I Can't See (Papercrete Edition 16)*, 2011

paper, cement, in artist's frames

(i) 33.9 x 26 cm (13³/₈ x 10¹/₄ in.)

(ii) 33.9 x 26 cm (13³/₈ x 10¹/₄ in.)

(i) This work is unique.

(ii) This work is unique.

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000

PROVENANCE

Private Collection



199

DAN REES b. 1982

Untitled, 2011-2

plasticine on wood, in artist's frame

180 x 147 cm (70⁷/₈ x 57⁷/₈ in.)

Signed and dated 'Dan Rees 2011' and 'Dan Rees 2012' on the reverse.

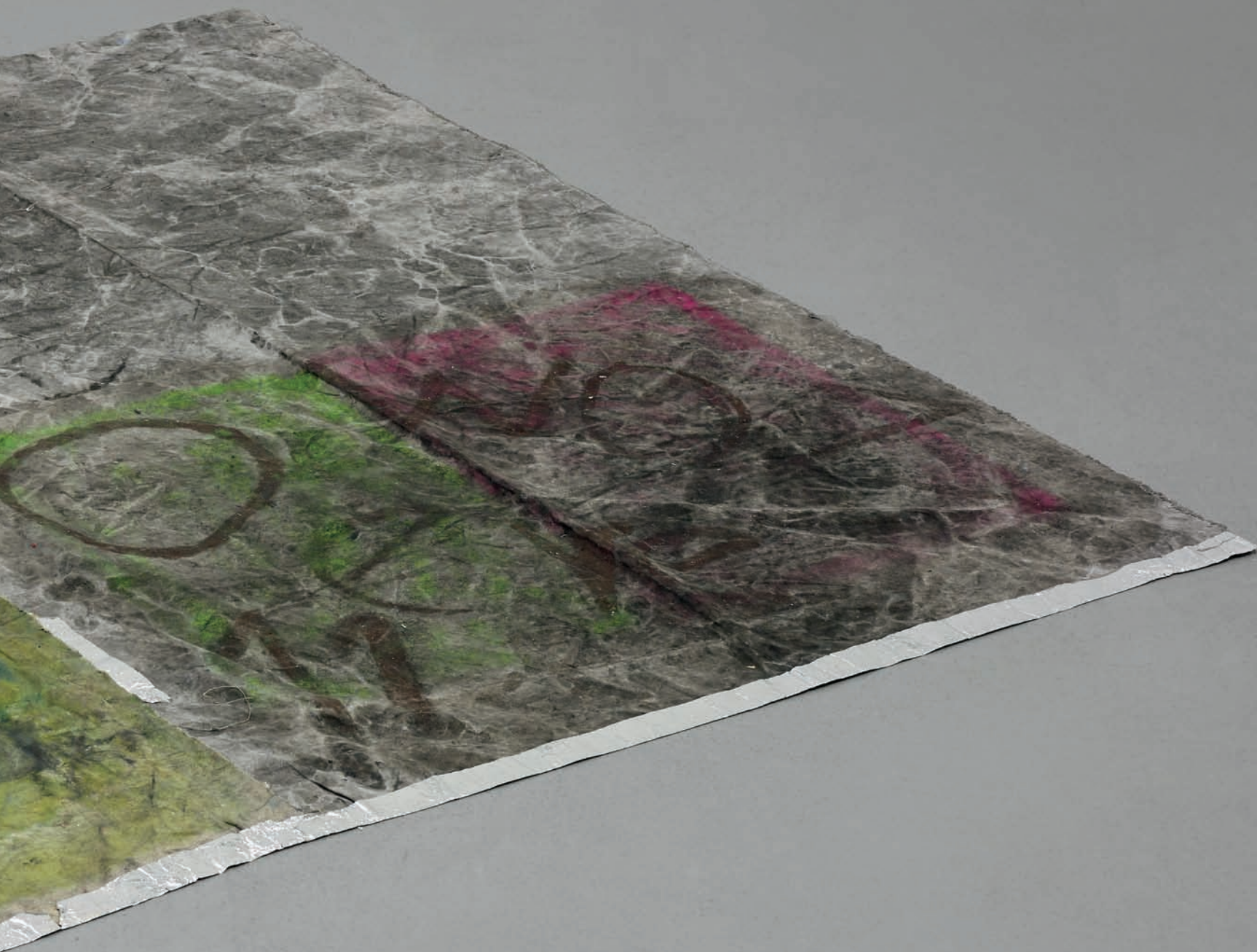
Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500 ₹ ♠

PROVENANCE

Private Collection







200

OSCAR MURILLO b. 1986

Untitled, 2011

canvas, oil stick, aluminium tape, spray paint, magazine, photocopy, paper,
oil paint, dirt on canvas

194 x 176 cm (76³/₈ x 69¹/₄ in.)

Signed and dated 'o woz ere 11' toward one edge.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♣ †

PROVENANCE

Carlos Ishikawa, London

EXHIBITED

London, *Pangaea: New Art from Africa and Latin America*, Saatchi Gallery,
2 April-2 November 2014

201

LEO GABIN since 2000

Choke Hold Stack, 2011

lacquer, spray paint, acrylic and silkscreen on canvas

200 x 300 cm (78¾ x 118⅞ in.)

Signed, titled and dated 'Leo Gabin "CHOKE HOLD STACK" 2011' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♣

PROVENANCE

Peres Projects, Berlin







(i)



(ii)

202

MICHAEL MANNING b. 1985

Two Works: (i) *Breakdown*, 2014; (ii) *Undertow*, 2014,
acrylic over digital painting on canvas
each 182.5 x 122.3 cm (71½ x 48½ in.)

Each signed and dated 'Michael Manning 2014' on the overlap.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ± ♣

PROVENANCE

Acquired directly from the artist

203

PARKER ITO b. 1986

Inkjet Painting #49 (8 color ink), 2013
inkjet on silk
162.6 x 111.8 cm (64 x 44 in.)

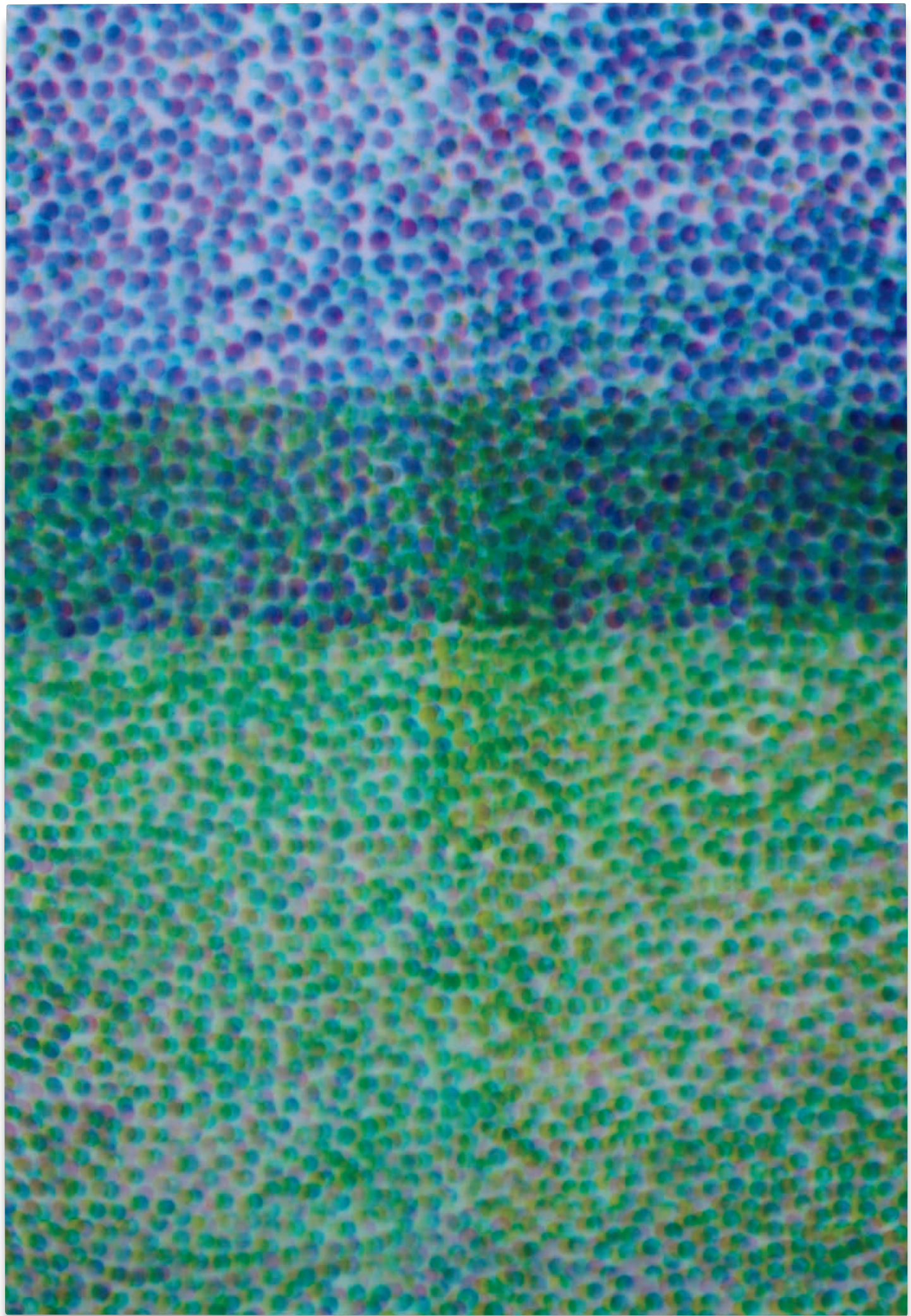
Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700

PROVENANCE

Luce Gallery, Turin

EXHIBITED

Turin, Luce Gallery, *Parker Ito*, 9 November-7 December 2013





204

PETRA CORTRIGHT b. 1986

Partition Ghost, 2013

digital painting on aluminum

91.4 x 121.9 cm (36 x 48 in.)

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ±

PROVENANCE

Steve Turner Contemporary, Los Angeles

205

MICHAEL STANIAK b. 1982

IMG-023, 2013

acrylic on casting compound on MDF, in artist's steel frame
framed 121.2 x 91.3 cm (47¾ x 35⅞ in.)

Signed and dated 'MICHAEL STANIAK 2013' on the reverse.

Estimate £7,000-9,000 \$10,600-13,700 €9,700-12,500 ±

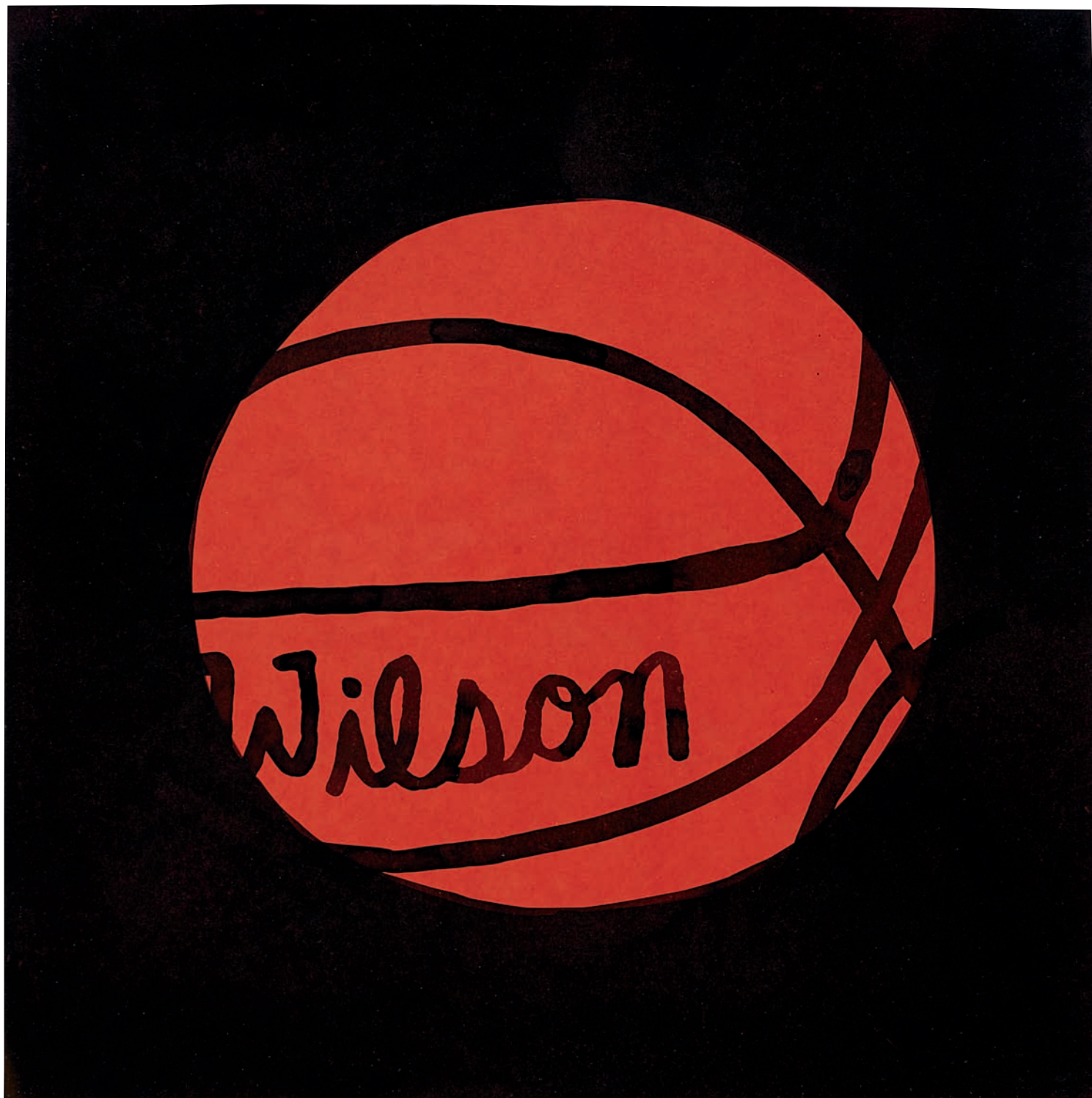
PROVENANCE

Paradise Hills, Melbourne

EXHIBITED

Melbourne, Paradise Hills, *Instapaint*, 17 May-25 May 2013





206

JONAS WOOD b. 1977

B-Ball 14, 2008

acrylic, ink on paper

36.6 x 36.6 cm (14³/₈ x 14³/₈ in.)

Signed, titled and dated 'JONAS WOOD 2008 B_BALL 14' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800

PROVENANCE

Anton Kern Gallery, New York

207

N. DASH b. 1980

Untitled, 2014

Adobe on jute, pigment, oil on linen

245 x 142 cm (96¹/₂ x 55⁷/₈ in.)

Signed and dated 'N. DASH 2014' on the reverse of the lower Adobe panel.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ₺

PROVENANCE

Mehdi Chouakri, Berlin

EXHIBITED

Berlin, Mehdi Chouakri, *Attitudes: Now and Here*, 3-31 July 2014





208

DANIEL TURNER b. 1983

Untitled 5150, 2013

bitumen emulsion, vinyl and wood

41.9 x 35.6 x 7.6 cm (16½ x 14 x 3 in.)

Signed, titled and dated 'DANIEL TURNER 5150 4-21-13', 'Turner 4.21.13', 'TURNER', 'Turner' and '4-21-13' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ±

PROVENANCE

Journal Gallery, Brooklyn

209

KAARI UPSON b. 1972

Untitled, 2011

charcoal dust, wax and metal

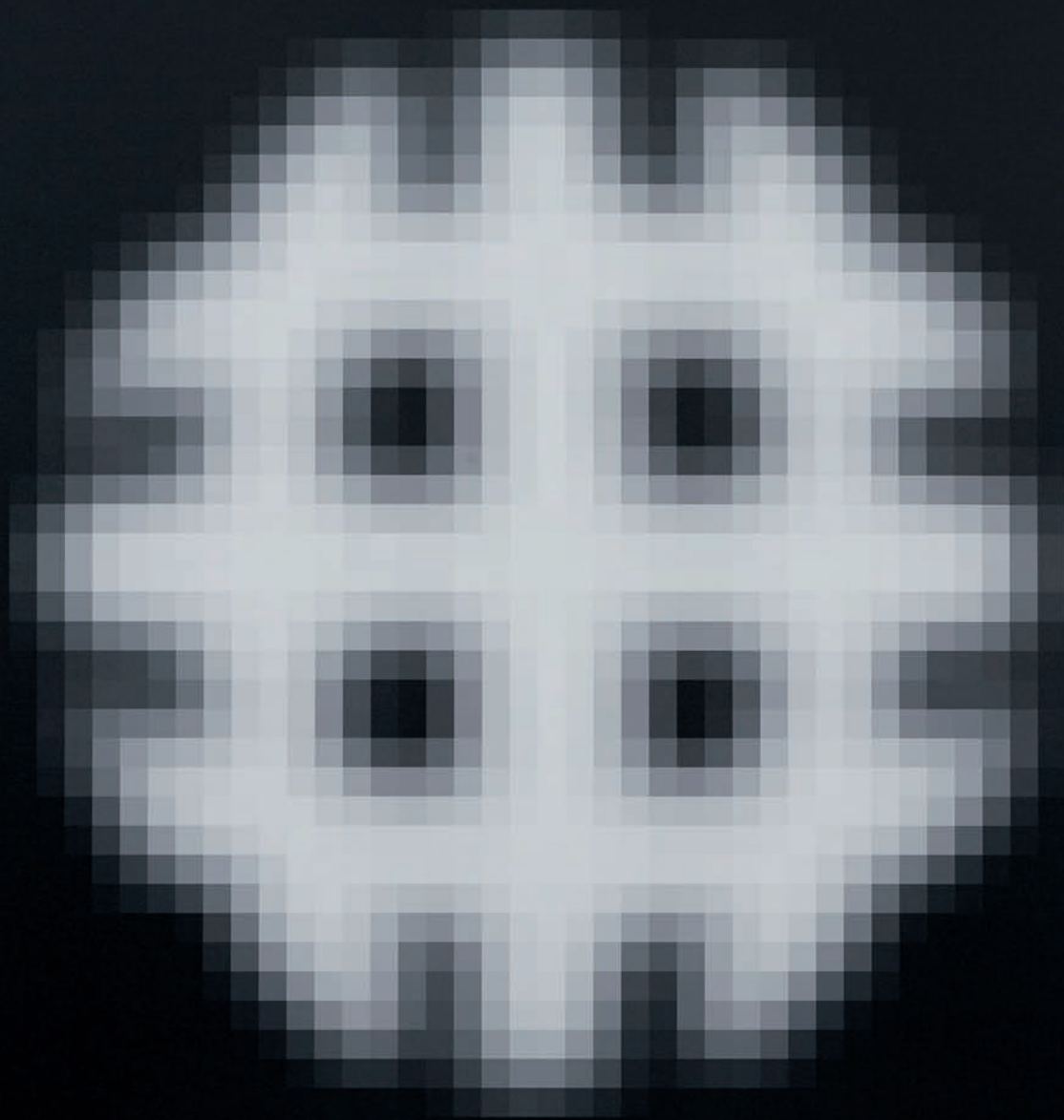
113.6 x 62.3 cm (44¾ x 24½ in.)

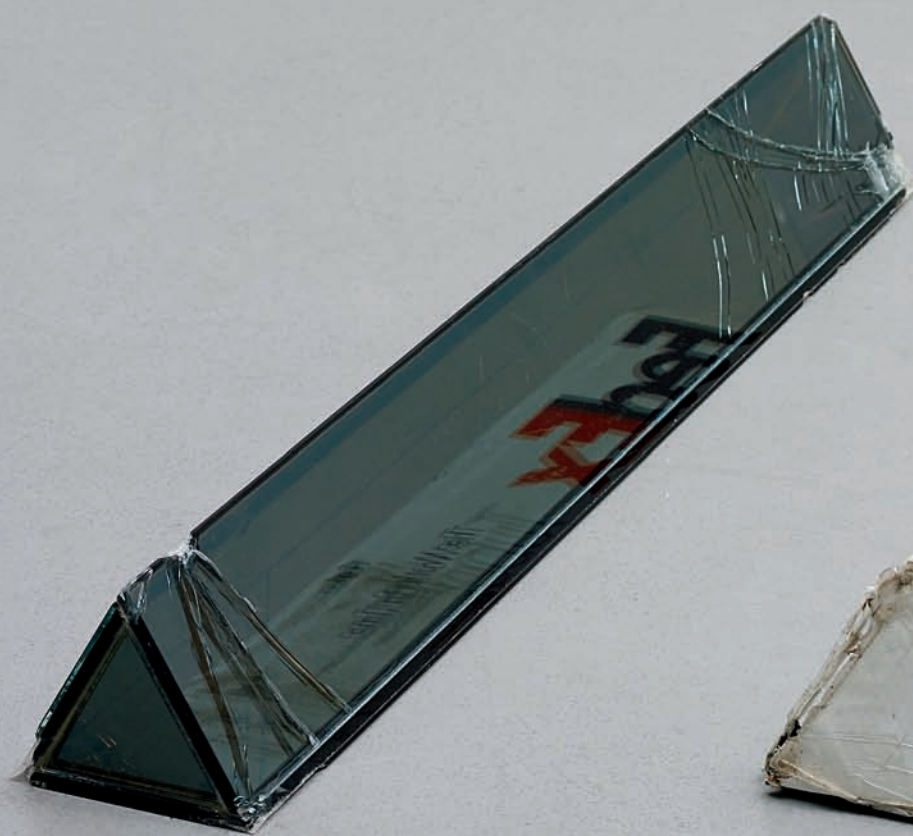
Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700

PROVENANCE

Overduin and Kite, Los Angeles







210

MARK FLOOD b. 1957

News Corp. 6, 2013

archival inkjet on canvas

278 x 216 cm (109½ x 85 in.)

Signed and dated 'Mark Flood 2013' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ±

PROVENANCE

Peres Projects, Berlin



211

WALEAD BESHTY b. 1976

FedEx® Tube ©2005 FEDEX 139752 REV 10/05

SSCC, International Priority, Los Angeles-Colchester

trk#794429615973, February 15-17, 2011', 2011

safety glass

each 14 x 97.5 x 15.5 cm (5½ x 38¾ x 6¼ in.)

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ♠

PROVENANCE

Thomas Dane Gallery, London

Private Collection



212

AYAN FARAH b. 1978

Raada, 2013

ash, alcohol, vinegar, ink, binder on cotton silk

85 x 62 cm (33½ x 24¾ in.)

Signed, titled and dated 'Raada Ayan Farah 2013' on the stretcher.

Estimate £3,000-5,000 \$4,600-7,600 €4,200-6,900

PROVENANCE

Vigo Gallery, London

213

PARKER ITO b. 1986

Untitled #20, 2012

vinyl over enamel on 3M Scotchlite

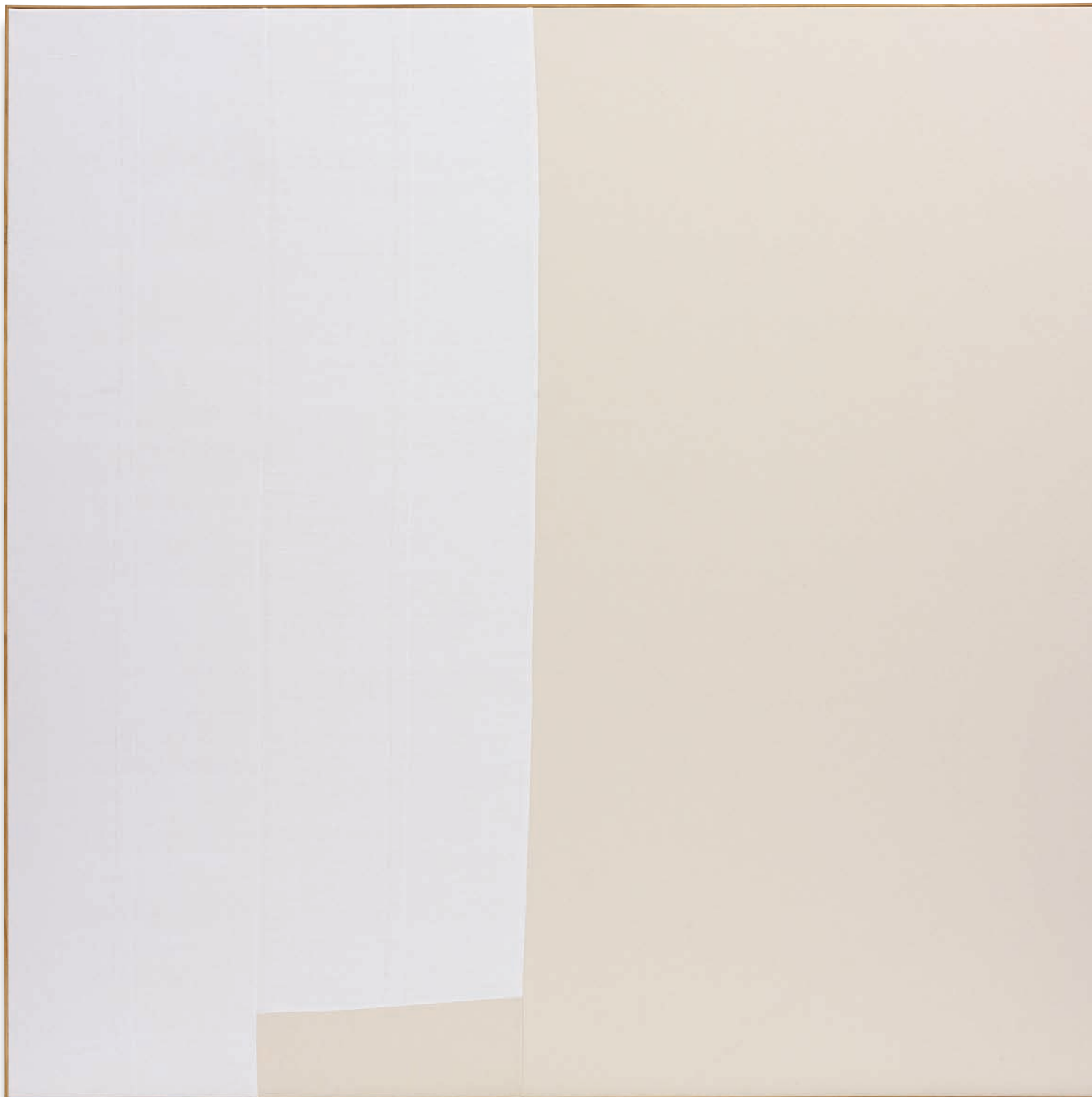
122.5 x 91.5 cm (48¼ x 36 in.)

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100 ₺

PROVENANCE

Prism Gallery, West Hollywood





214

ETHAN COOK b. 1983

Untitled (Square, begin at one corner until complete), 2014

hand woven cotton canvas, in artist's frame

194.5 x 194.5 cm (76⁵/₈ x 76⁵/₈ in.)

Signed and dated 'Ethan Cook 2014' four times on the overlap.

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000 ±

PROVENANCE

Private Collection

EXHIBITED

London, Sadie Coles HQ, *T293-in-residence*, 1 May-31 May 2014

215

THIS LOT IS SOLD WITH NO RESERVE

FREDRIK VÆRSLEV b. 1979

Untitled (L C Garden Painting No. 8), 2014

house paint, furniture oil on pine wood, steel support

150.2 x 80.7 x 21.2 cm (59¹/₈ x 31³/₄ x 8³/₈ in.)

Estimate £4,000-6,000 \$6,100-9,100 €5,600-8,300 • ♠ †

PROVENANCE

Standard, Oslo

Private Collection, New York

Acquired from the above by present owner





216

CHRISTIAN ROSA b. 1982

Untitled, 2014

charcoal, oil stick, oil, graphite on canvas
200 x 240 cm (78¾ x 94½ in.)

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ±

PROVENANCE

Private Collection

217

LUCIEN SMITH b. 1989

Reality Bites 2, 2012

acrylic on unprimed canvas
61 x 41 cm (24 x 16½ in.)

Signed 'Lucien Smith' on the overlap. This work is accompanied by a gallery certificate of authenticity.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ±

PROVENANCE

OHWO Gallery, Los Angeles

LITERATURE

Lucien Smith: Small Rain Paintings, exh. cat., OHWO, Los Angeles, 2012, pp. 14-15 (illustrated)





218

KIKA KARADI b. 1975

Untitled (OPM No. 10), 2014

oil on primed Belgian portrait linen

213.4 x 121.9 cm (84 x 48 in.)

Signed, titled and dated 'Kika KARADI 2014 (OPM no. 10)' on the reverse.

Estimate £7,000-9,000 \$10,600-13,700 €9,700-12,500 ± ♠

PROVENANCE

Jonathan Viner, London

219

NED VENA b. 1982

Untitled, 2011

spray-rubber on canvas

244 x 122 cm (96½ x 48 in.)

Signed and dated 'VENA 2011' on the overlap.

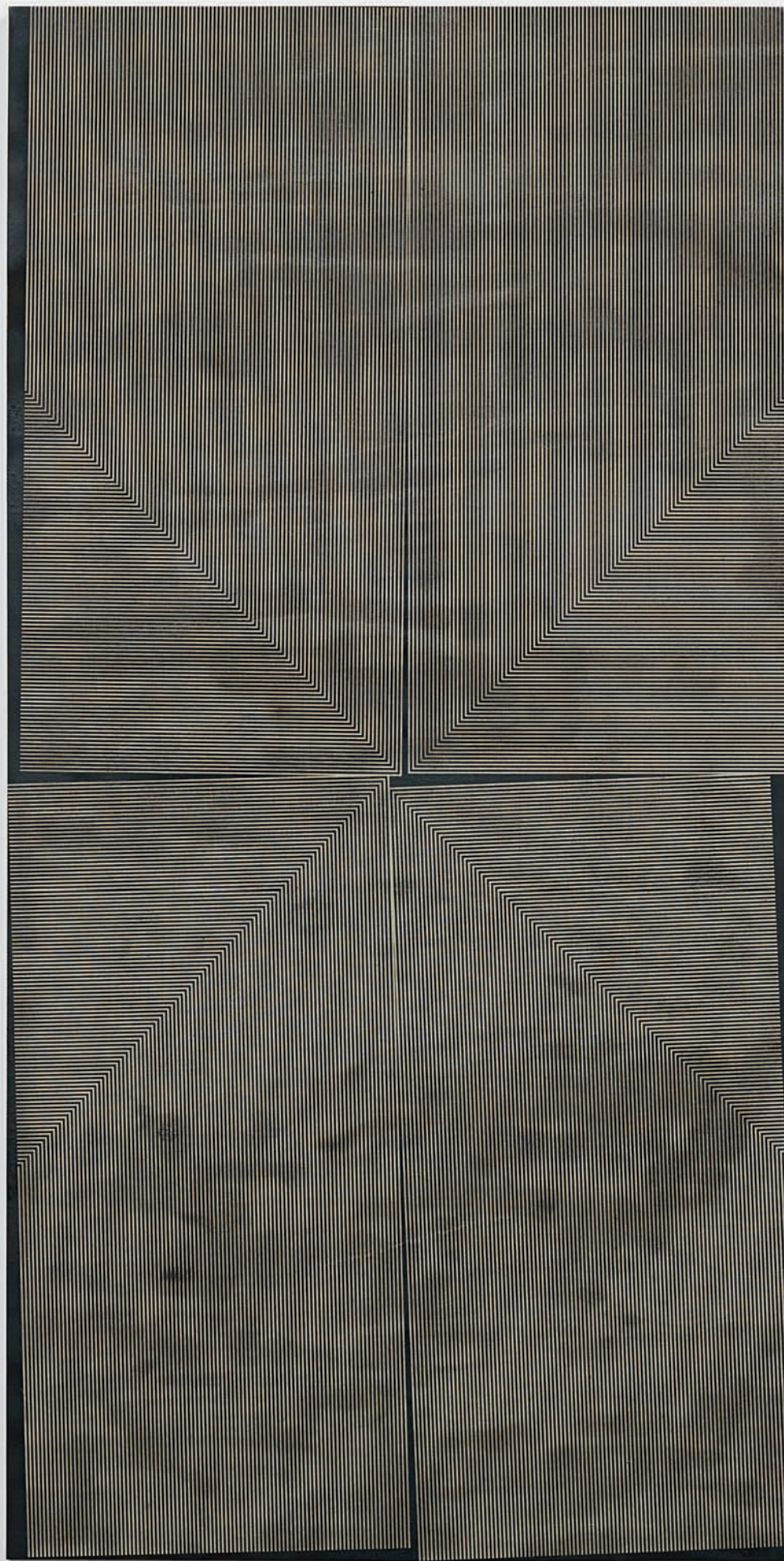
Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ±

PROVENANCE

Société, Berlin

Private Collection, New York

Acquired from the above by present owner





220

EDDIE MARTINEZ b. 1977

Blockhead Blues, 2006

acrylic, spray paint on panel

152.7 x 213.5 cm (60½ x 84 in.)

Signed and dated 'E. MARTINEZ 2006' lower right.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ±

PROVENANCE

Loyal Gallery, Stockholm



221

JULES de BALINCOURT b. 1972

Third Eyed Optimists, 2006

oil on panel

35.3 x 45.6 cm (13⁷/₈ x 17⁷/₈ in.)

Signed, titled and dated 'Jules de Balincourt "Third eyed optimists" 2006'
on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♠

PROVENANCE

Loyal Gallery, Stockholm

EXHIBITED

Stockholm, Loyal Gallery, *Five Painters*, 19 January-3 March 2007



222

MAGNUS VON PLESSEN b. 1965

Garten 1, 2007

tape, oil on canvas

203.7 x 173 cm (80¼ x 68½ in.)

Signed, titled and dated "Garten 1" Plessen, 2007' on the overlap.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♣

PROVENANCE

Barbara Gladstone Gallery, New York

EXHIBITED

New York, Barbara Gladstone Gallery, *Magnus Plessen*, 1 December 2007-12 January 2008

LITERATURE

E. Meyer-Hermann & R. Fuchs, *Magnus Plessen, Die Augen in der Hand*, Cologne: 2009, p. 64 (illustrated)

223

ELLIOTT HUNDLEY b. 1975

O Dika, 2007

wood, sound board, Styrofoam, plastic, wax, paper, string, glitter, wire, silk, acrylic paint, canvas, tin, pins, feathers, animal claws, metal brackets, wheel

277 x 188 x 55 cm (109 x 74 x 21½ in.)

Titled and dated 'O DIKA 07' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ‡

PROVENANCE

Andrea Rosen Gallery, New York





“I think we’re moving into a world where, as everything gets captured and recorded, we’re gaining a new sense of time.”

RYAN TRECARTIN

224

RYAN TRECARTIN b. 1981

Abraham with the Long Arm, 2006

acrylic, papier maché, synthetic hair

166.2 x 165.8 x 103 cm (65³/₈ x 65¹/₄ x 40¹/₂ in.)

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 †

PROVENANCE

QED Gallery, Los Angeles

EXHIBITED

Los Angeles, *I Smell Pregnant*, QED. Gallery, 22 February-11 March 2006

London, *USA Today*, Royal Academy of Arts in association with the Saatchi Gallery, 6 October-4 November 2006

LITERATURE

USA Today, exh. cat., Royal Academy of Arts in association with Saatchi Gallery, 2006, p. 362 (illustrated)

The Shape of Things to Come, exh. cat., Saatchi Gallery, London: Jonathan Cape, 2009, pp. 92-3 (illustrated)

225

MATTHEW MONAHAN b. 1972

Lesser Known Son, 1994

charcoal on paper, wood, drywall

311 x 73 x 53 cm (122½ x 28¾ x 20⅞ in.)

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 †

PROVENANCE

Anton Kern Gallery, New York

EXHIBITED

New York, *Matthew Monahan*, Anton Kern Gallery, 24 June-29 July 2005

London, *USA Today*, Royal Academy of Arts in association with the Saatchi Gallery, 6 October-4 November 2006

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

LITERATURE

USA Today, exh. cat., Royal Academy of Arts in association with Saatchi Gallery, 2006, p. 282 (illustrated)

The Shape of Things to Come, exh. cat., Saatchi Gallery, London: Jonathan Cape, 2009, pp. 402-3 (illustrated)

History of the Saatchi Gallery, London: Booth-Clibborn Editions, 2011, p. 672 (illustrated)





226

LYNETTE YIADOM-BOAKYE b. 1977

Feeding the Anthropologist, 2004

oil on linen

80.5 x 100.3 cm (31¾ x 39½ in.)

Signed, titled and dated 'Lynette Yiadom-Boakye Feeding the Anthropologist 2004' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ♣

PROVENANCE

Private Collection

227

WANGECHI MUTU b. 1972

Untitled (Leopard Woman Reclining), 2002

ink, acrylic, watercolour, glitter, sequins, contact paper, collage on paper

76.2 x 55.7 cm (30 x 21⅞ in.)

Signed and dated 'Wangechi 2002' lower right.

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 ‡

PROVENANCE

Private Collection, Toronto

Acquired by the present owner from the above, 2011



228

CHANTAL JOFFE b. 1969

Snowy Car, 2004

oil on plywood

304.5 x 122 cm (119⁷/₈ x 48 in.)

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000 ♠ †

PROVENANCE

Victoria Miro, London

EXHIBITED

London, Saatchi Gallery, *Body Language*, 20 November 2013-23 March 2014

LITERATURE

Body Language, exh. cat., Saatchi Gallery, London, 2013, p. 36 (illustrated)





(i)

229

KATHERINE BERNHARDT b. 1975

Two works: (i) *My Adidas, LL Cool J.*, 2006;

(ii) *Silver Swimsuit, Kate Moss*, 2006

acrylic on canvas

(i) 122.2 x 152.5 cm (48 $\frac{1}{8}$ x 60 in.)

(ii) 152.3 x 121.7 cm (59 $\frac{7}{8}$ x 47 $\frac{7}{8}$ in.)

(i) Signed, titled and dated "MY ADIDAS" L.L.COOL J. 2006 Kate Moss
GOLD ADIDAS SHOE Katherine Bernhardt' on the reverse.

(ii) Signed, titled and dated 'Kate Moss Silver Swimsuit Katherine
Bernhardt 2006' on the reverse.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ±

PROVENANCE

Loyal Gallery, Stockholm

EXHIBITED

Stockholm, Loyal Gallery, *Kiss Me Kate*, 9 March-22 April 2007



(ii)



230

YAYOI KUSAMA b. 1929

Butterfly, 1980

watercolour on paper board

24.3 x 27.2 cm (9⁵/₈ x 10³/₄ in.)

Signed and dated '1980 YAYOI KUSAMA' across the artist's stamp lower right.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800

PROVENANCE

Private Collection, Singapore

231

ELIZABETH PEYTON b. 1965

Craig, 1996

watercolour on paper

31 x 23 cm (12¹/₄ x 9 in.)

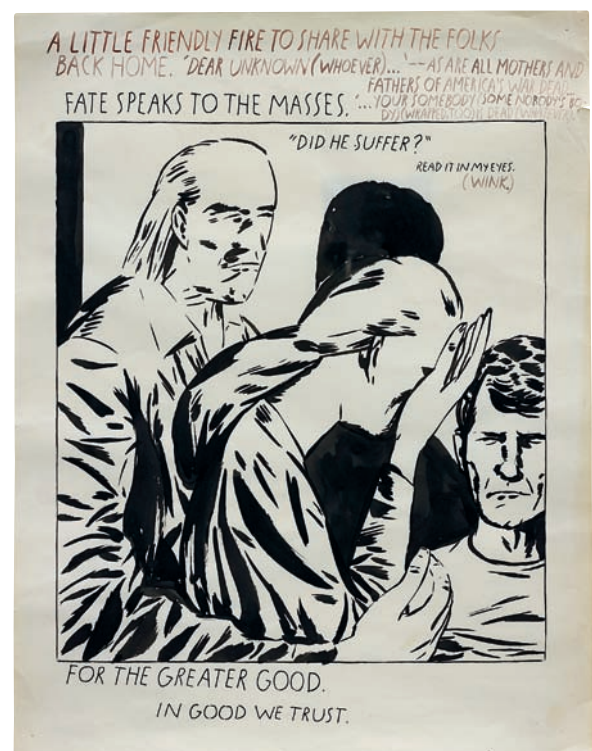
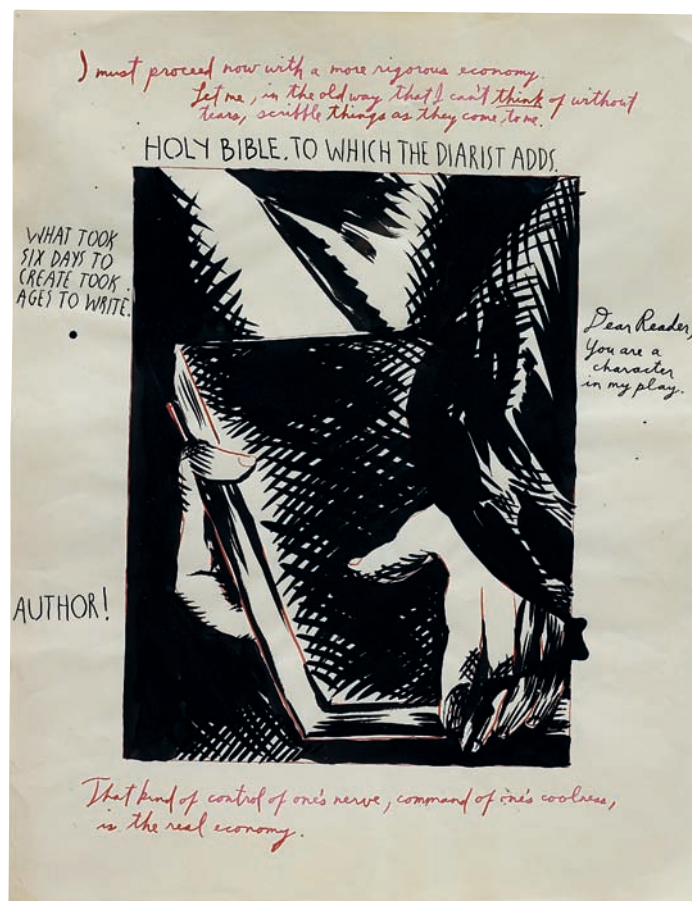
Signed, titled and dated 'Craig 1996 Elizabeth Peyton' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700

PROVENANCE

Private Collection





232

RAYMOND PETTIBON b. 1957

Four works: (i) *I Didn't Kill Her...*, 1984; (ii) *Is It Asking Too Much?*, 1987; (iii) *Holy Bible, To Which The Diarist Adds*, 1991; (iv) *A Little Friendly Fire To Share With The Folks Back Home*, 1991

ink on paper

(i) 26.2 x 36.5 cm (10³/₈ x 14³/₈ in.)

(ii) 45.7 x 30.1 cm (17⁷/₈ x 11⁷/₈ in.)

(iii) 55.8 x 43 cm (21⁷/₈ x 16⁷/₈ in.)

(iv) 56 x 43 cm (22 x 16⁷/₈ in.)

(i) Signed and dated 'Raymond Pettibon 11-84' on the reverse.

(ii) Signed and dated 'Raymond Pettibon 87' on the reverse.

(iii), (iv) Signed and dated 'Raymond Pettibon 91' on the reverse.

Estimate £22,000-28,000 \$33,500-42,600 €30,600-38,900

PROVENANCE

Private Collection

233

KENNY SCHARF b. 1958

Yellogro, 1994

acrylic on canvas

218 x 58.5 cm (85⁷/₈ x 23 in.)

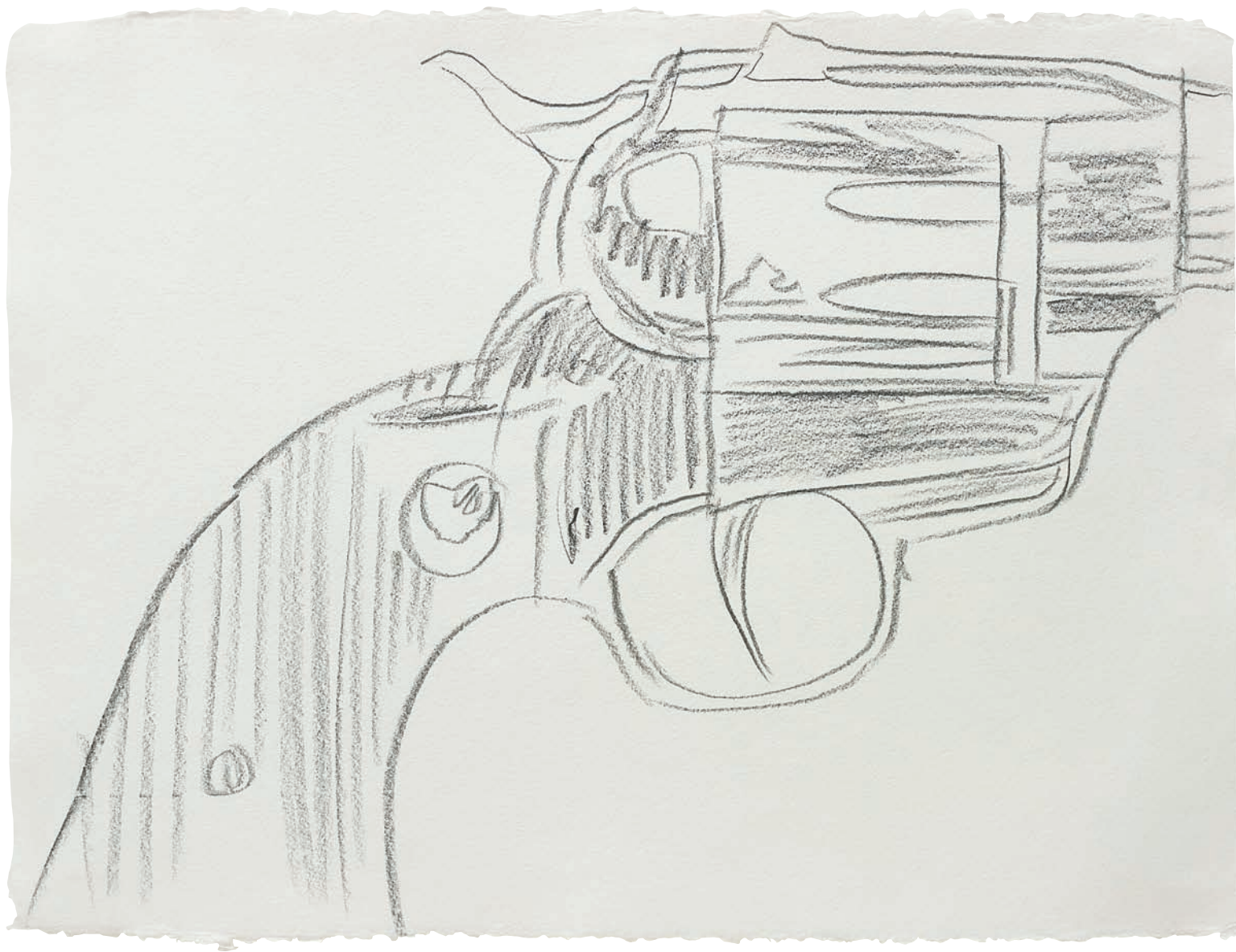
Signed, titled and dated 'Kenny Scharf Yellogro 94' on the reverse.

Estimate £12,000-18,000 \$18,200-27,400 €16,700-25,000

PROVENANCE

Galerie Hans Mayer, Düsseldorf





234

ANDY WARHOL 1928-1987

Gun, 1981-2

graphite on paper

61.2 x 80.2 cm (24½ x 31½ in.)

Stamped by The Andy Warhol Foundation and The Estate of Andy Warhol and numbered '30.002' on the reverse.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500

PROVENANCE

Stellan Holm Gallery, New York

235

ANDY WARHOL 1928-1987

Self Portrait, 1967

screenprint on paper

50.5 x 32.7 cm (19⅞ x 12⅞ in.)

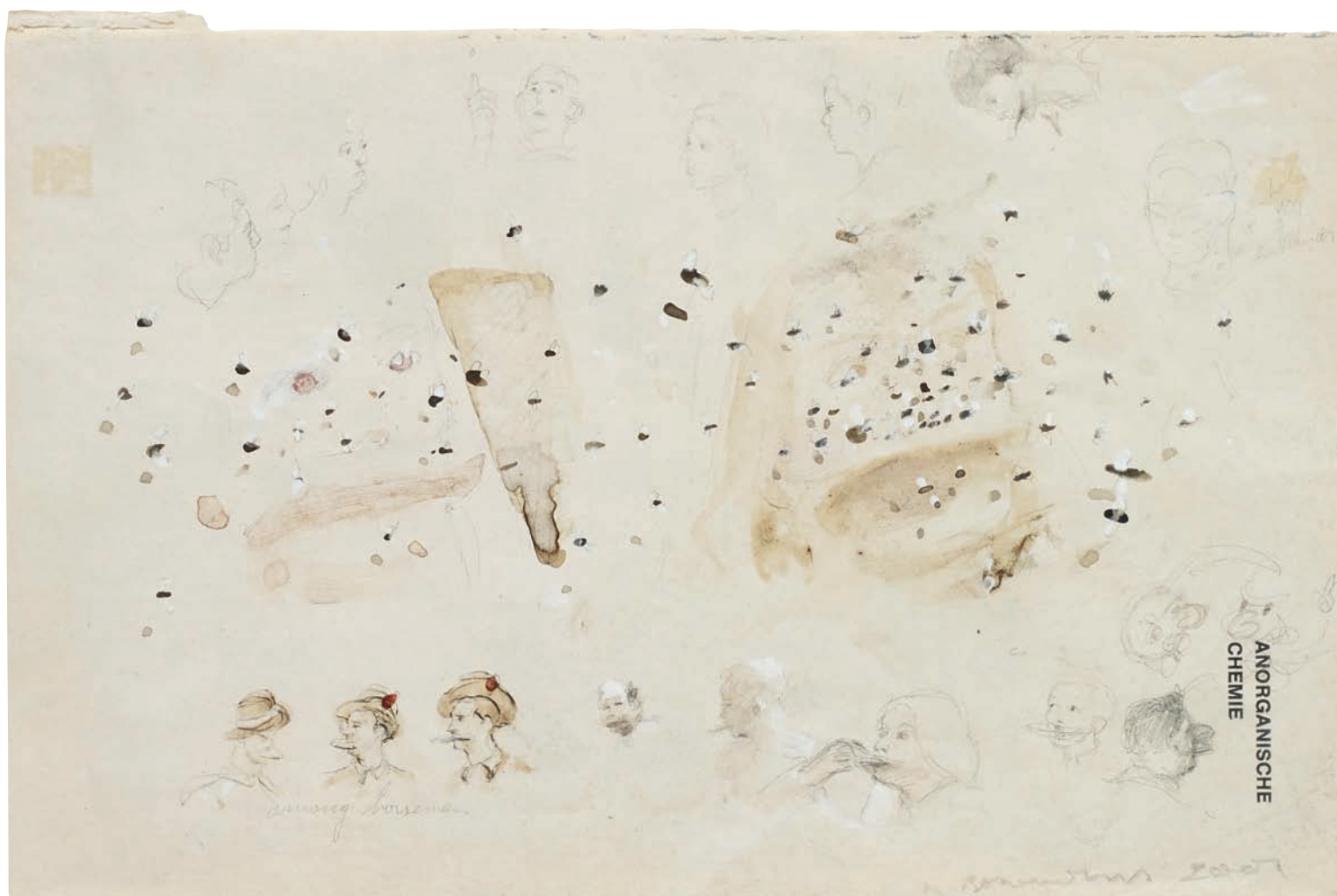
Stamped by The Estate of Andy Warhol and The Andy Warhol Foundation and numbered 'VF 134.009' on the reverse.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500

PROVENANCE

Stellan Holm Gallery, New York





236

MICHAËL BORREMANS b. 1963

Among Horsemen, 2001

pencil, watercolour on book page

21.5 x 14.4 cm (8½ x 5½ in.)

Titled 'among horsemen' lower left. Signed and dated 'M Borremans 2001' lower right.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ♣

PROVENANCE

Private Collection

237

BERNAR VENET b. 1941

Straight Bars / Obliques, 1998

oilstick on paper, in artist's steel frame

sheet 191 x 153.5 cm (75¼ x 60¾ in.)

frame 210.3 x 149.6 cm (82¾ x 58⅞ in.)

Signed, titled and dated '- Straight bars / Obliques - B. Venet 1998 -' lower right. Annotated 'DESSIN 5' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ± ♣

PROVENANCE

The artist

Private Collection





238

JAN FABRE b. 1958

Chapter XIV, 2010

bronze, stone base

106 x 115 x 49 cm (41¾ x 45¼ x 19¼ in.)

Incised 'Jan Fabre 7/8' and stamped by the foundry on the underside.

This work is number 7 from an edition of 8 plus 4 artist's proofs.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

Otterlo, Kröller-Müller Museum, *Jan Fabre: Hortus/Corpus*, 10 April- 4 September 2011 (another example exhibited)

Brussels, Royal Museums of Fine Arts of Belgium, *Jan Fabre: Chapters I-XVIII. Waxes & Bronzes*, 12 October 2012-15 September 2013 (another example exhibited)

Namur, Musée provincial Felicien Rops, *Facing Time, Rops/Fabre*, 14 March-30 August 2015 (another example exhibited)

LITERATURE

A. Kreutzträger, *Jan Fabre: Hoofdstukken I-XVIII*, Paris: Galerie Guy Pieters, 2010 pp. 96-105 (illustrated)

V. Carpiaux, *Facing Time, Rops/Fabre*, Somogy Editions d'art, 2015 (illustrated)

239

UGO RONDINONE b. 1964

28. Mai: 2008, 2008

acrylic on canvas

100 x 70 cm (39¾ x 27½ in.)

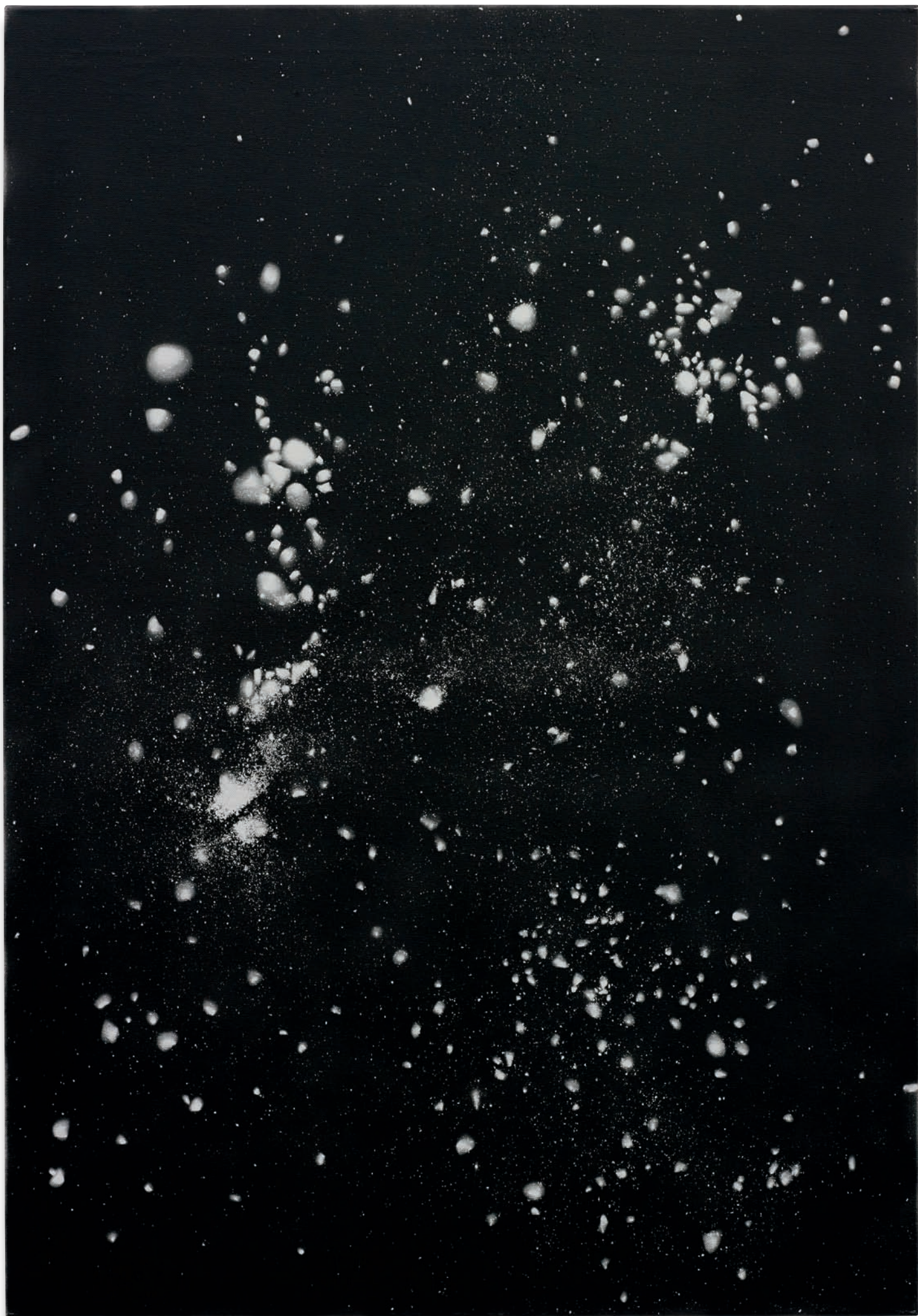
Signed, titled and dated 'Rondinone Ugo 28. Mai 2008' on the stretcher.

This work is accompanied by a certificate of authenticity.

Estimate £35,000-55,000 \$53,200-83,600 €48,600-76,400

PROVENANCE

Raucci / Santamaria Gallery, Naples





240

ANDRO WEKUA b. 1977

Taras Schewcenko, 2004

oil on canvas, in two parts

each 220 x 180 cm (86⁵/₈ x 70⁷/₈ in.)

overall 220 x 359.9 cm (86⁵/₈ x 141³/₄ in.)

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100 ₣

PROVENANCE

Peter Kilchmann, Zürich

241

VALENTIN CARRON b. 1977

Gefoltert, 2009

styrofoam, fibreglass, resin and acrylic

177 x 47 x 56 cm (69⁵/₈ x 18¹/₂ x 22 in.)

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ₣ †

PROVENANCE

Galerie Eva Presenhuber, Zürich





242

RAFAL BUJNOWSKI b. 1974

Six works (i) Eriksson 1; (ii) Eriksson 2; (iii) Eriksson 3; (iv) Philips; (v) Panosonic; (vi) Nokia 1, 1998

oil on canvas

each 30 x 17.8 cm (11¾ x 7 in.)

- (i) Signed, titled and dated 'Eriksson 1. Bujnowski/98' on the reverse.
- (ii) Signed, titled and dated 'Bujnowski 98 Eriksson 2' on the reverse.
- (iii) Signed, titled and dated 'Eriksson 3 Bujnowski/98' on the reverse.
- (iv) Signed, titled and dated 'Philips Bujnowski/98' on the reverse.
- (v) Signed, titled and dated 'Panosonic Bujnowski/98' on the reverse.
- (vi) Signed, titled and dated 'Nokia 1 Bujnowski/98' on the reverse.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700 ♠

PROVENANCE

Acquired directly from the artist by the present owner



243

DAVE MULLER b. 1964

Blopp (Baby I'm A Mess), 2005

acrylic on paper, in eight artist's frames

installed 274 x 576 cm (107 $\frac{7}{8}$ x 226 $\frac{3}{4}$ in.)

Each signed 'Dave Muller 2005' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 †

PROVENANCE

Blum & Poe, New York



244

CALLUM INNES b. 1962

Exposed Painting, Bluish Grey, 2000

oil on linen

80 x 76 cm (31½ x 29⅞ in.)

Signed 'Callum Innes' on the the overlap.

Estimate £7,000-9,000 \$10,600-13,700 €9,700-12,500 ± ♠

PROVENANCE

Private Collection

245

MONA HATOUM b. 1952

Mano a Mano, 2001

nylon stitched leather gloves

diameter 190 cm (74¾ in.)

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ± ♠

PROVENANCE

Alexander and Bonin, New York

EXHIBITED

London, *Mona Hatoum: 'Present Tense'*, Parasol Unit, 13 June-8 August 2008





246

JOHAN CRETEN b. 1963

Perle Noire XII - with the Promise of Rest, 2012

enamel, platinum and gold luster

38 x 21 x 20 cm (14 $\frac{7}{8}$ x 8 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in.)

Incised 'J CRETEN 2012' on the reverse.

This work is number 1 from an edition of 1.

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100 ♠

PROVENANCE

Galerie Perrotin, Paris

247

HARLAND MILLER b. 1964

Blackpool - 101 Nights in a Cubit Zirconia, 2002

oil on canvas

213.5 x 155 cm (84 x 61 in.)

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ♠ †

PROVENANCE

White Cube, London

EXHIBITED

London, White Cube, *Harland Miller: To Jean, A Small Memento of a Great Effort, Love Alan*, 23 January-2 March 2002

London, Riflemaker, *Summer Exhibition: Group Show*, Summer 2010



BLACKPOOL

**101 NIGHTS IN A
CUBIT ZIRCONIA**



248

WIM DELVOYE b. 1965

For 5 shovels, 1991

enamel paint on five metal shovels with wooden handles

smallest 156 x 36.5 x 4.5 cm (61 $\frac{3}{8}$ x 14 $\frac{3}{8}$ x 1 $\frac{3}{4}$ in.)

largest 176 x 36.5 x 5.5 cm (69 $\frac{1}{4}$ x 14 $\frac{3}{8}$ x 2 $\frac{1}{8}$ in.)

Signed, titled and dated 'FOR 5 SHOVELS: WDelvoye 1991' on the reverse of shovel number 2. Each shovel annotated "'[...] of 5 shovels'" on the reverse.

Estimate £40,000-60,000 \$60,800-91,200 €55,600-83,400 ♠

PROVENANCE

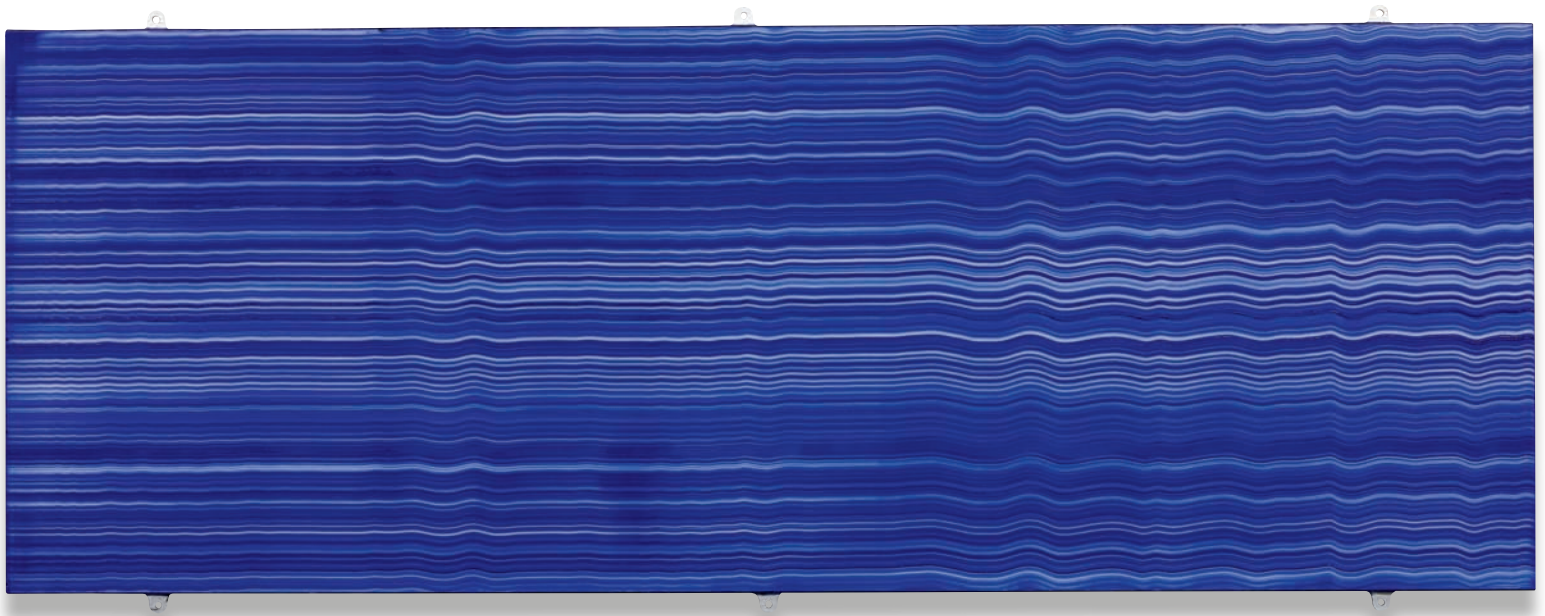
Private Collection, Belgium

EXHIBITED

Saint Paul de Vence, Guy Pieters Gallery *Wim Delvoye*, 15 March-5 May 2014







249

JASON MARTIN b. 1970

Freestyle, 1997

oil on Perspex

75.5 x 203.7 cm (29¾ x 80¼ in.)

Signed, titled and dated 'Jason Martin 1997 "freestyle"' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700 ± ♣

PROVENANCE

Koji Ogura Gallery, Nagoya

250

ARMAN 1928-2005

Untitled, 2002

acrylic, paint tubes, musical instruments on canvas laid on board

89.9 x 70.5 cm (35⅜ x 27¾ in.)

Signed 'Arman' upper right turnover edge. This work is accompanied by a certificate of authenticity issued by Dorotheum and is registered in Archives Denyse Durand-Ruel under number 7678.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ± ♣

PROVENANCE

Dorotheum, New York, *Contemporary Art*, 19 May, 2010, Lot 548

Acquired at the above sale by the present owner





251

ROSSON CROW b. 1982

Cash from Chaos at CBGB, 2007

acrylic, enamel, spray paint, oil on canvas

228.8 x 335.5 cm (90 $\frac{1}{8}$ x 132 $\frac{1}{8}$ in.)

Signed and dated 'Rosson Crow 2007' on the reverse.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800 ±

PROVENANCE

Honour Fraser Gallery, Los Angeles

EXHIBITED

Los Angeles, Honour Fraser Gallery, *Rosson Crow: Night at the Palomino*, 26 January-29 March 2008

LITERATURE

Rosson Crow: Night at the Palomino, exh. cat., Los Angeles: Honour Fraser, 2007

252

ASHLEY BICKERTON b. 1959

Snake Head Painting, 2008

acrylic, oil, mother of pearl, coconut, metal, digital print on plywood

92 x 82.4 cm (36 $\frac{1}{4}$ x 32 $\frac{1}{2}$ in.)

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800

PROVENANCE

Lehmann Maupin Gallery, New York





253

EVAN PENNY b. 1953

No One - In Particular #7 from Series 1, 2002

silicone, pigment, fabric, hair, plaster, wood

76.2 x 56.2 x 25 cm (30 x 22 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)

Signed, titled, dated '© E. PENNY 2002 "NO ONE - IN PARTICULAR 7"' on the reverse.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700

PROVENANCE

Artcore Gallery, Toronto

EXHIBITED

Heilbronn, Stadtische Museen, *Die Obere Halfte-Die Buste seit August Rodin*, 2005 then traveled to Emden, Kunsthalle, Appenzell, Museum Liner Appenzell.

254

RICHARD DUPONT b. 1968

Two works: (i) *One (# 2)*, 2005; (ii) *One (# 3)*, 2005

cast pigmented UV stable polyurethane resin

(i) 60 x 25.7 x 12.7 cm (23 $\frac{5}{8}$ x 10 $\frac{1}{8}$ x 5 in.)

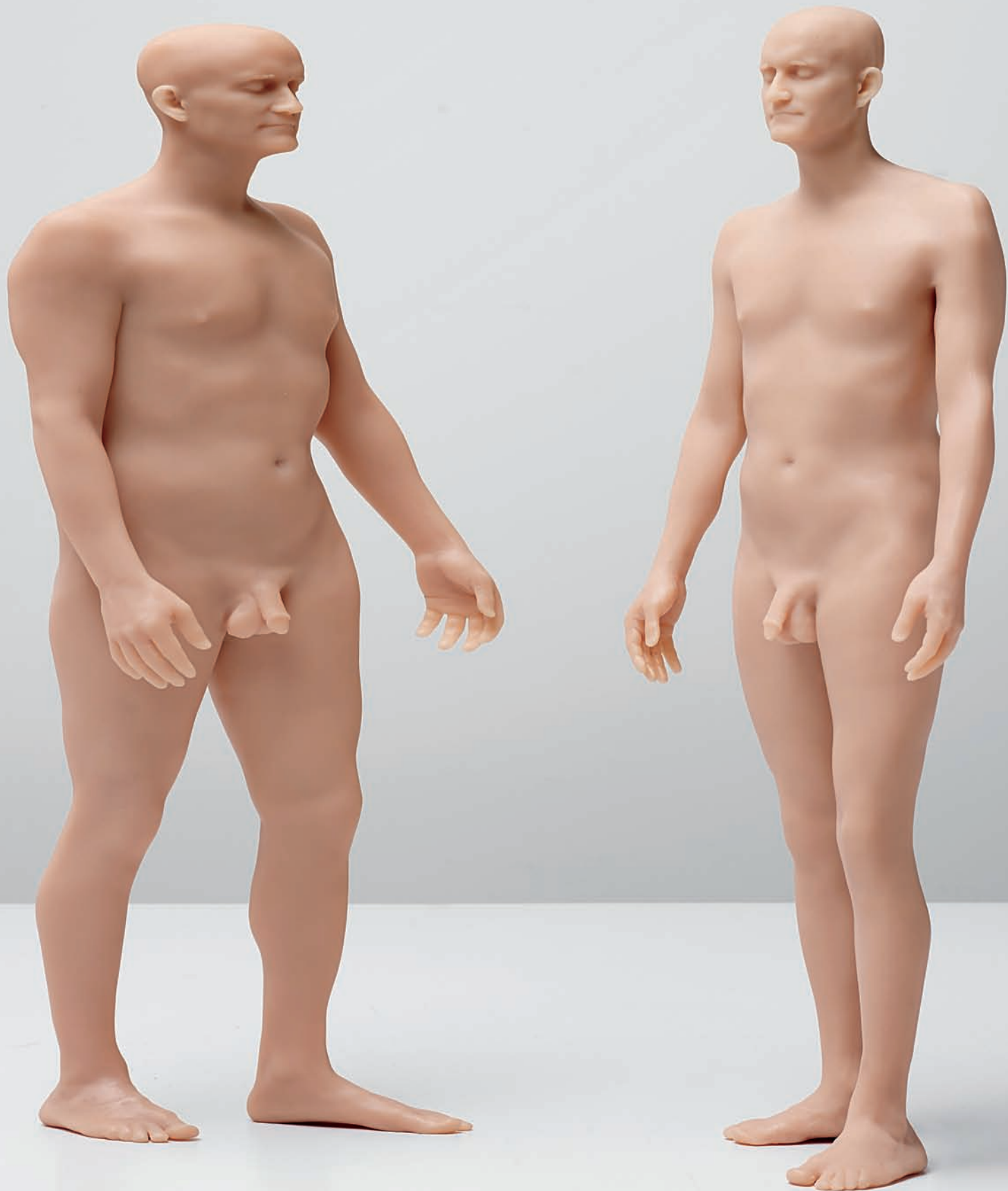
(ii) 60.4 x 26.4 x 10.5 cm (23 $\frac{3}{4}$ x 10 $\frac{3}{8}$ x 4 $\frac{1}{8}$ in.)

Each work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800

PROVENANCE

Tracy Williams Ltd., New York





255

SANTE D'ORAZIO b. 1956

Pam Anderson, Pink Raincoat #1, Hollywood, 2000

chromogenic print, in artist's frame

sheet 180.5 x 152 cm (71 $\frac{1}{8}$ x 59 $\frac{7}{8}$ in.)

framed 184 x 156.1 cm (72 $\frac{1}{2}$ x 61 $\frac{1}{2}$ in.)

Signed 'Sante D'Orazio' on a label affixed to the reverse. This work is number 4 from an edition of 5.

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100

PROVENANCE

Stellan Holm Gallery, New York



256

DAVID LACHAPELLE b. 1963

Deluge, 2007

chromogenic print, in two parts.

each 101 x 194.6 cm (39¾ x 76⅝ in.)

overall 101 x 389.2 cm (39¾ x 153¼ in.)

This work is number 6 from an edition of 8. Signed 'David LaChapelle' on a studio label accompanying the work.

Estimate £30,000-50,000 \$45,600-76,000 €41,700-69,500

PROVENANCE

Jablonka Galerie, Koln

EXHIBITED

Milan, Palazzo Reale, *David LaChapelle*, September 2007-January 2008 (another example exhibited)

Tel Aviv Museum of Art, *David LaChapelle: Postmodern Pop Photography*, 23 July-20 November 2010 (another example exhibited)

Bratislava, Galeria Mesta, *Lost and Found*, 14 September-31 October 2011 (another example exhibited)

San Juan, Museo Arte Contemporaneo de Puerto Rico, *Nosotros La Humanidad Al Borde*, 23 October 2011-25 March 2012 (another example exhibited)

Seoul, Hangaram Design Museum, November 2011-March 2012 (another example exhibited)

Prague, Galerie Rudolfinum, *Thus Spoke LaChapelle*, 7 December 2011-26 February 2012 (another example exhibited)

LITERATURE

David LaChapelle, Florence: Giunti, 2007, pp. 12-13 (detail), p. 106 (detail), pl. 1 (another example illustrated)

257

LING JIAN b. 1963

Untitled, 2008

oil on linen

180.5 x 150.3 cm (71½ x 59½ in.)

Signed and dated 'LING JIAN Ling Jian 2008' in English and Pinyin on the reverse.

Estimate £8,000-12,000 \$12,200-18,200 €11,100-16,700

PROVENANCE

Galerie Volker Diehl, Berlin



258

NED VENA b. 1982

Untitled (Triptych), 2011

vinyl on aluminum, in three parts

installation dimensions variable

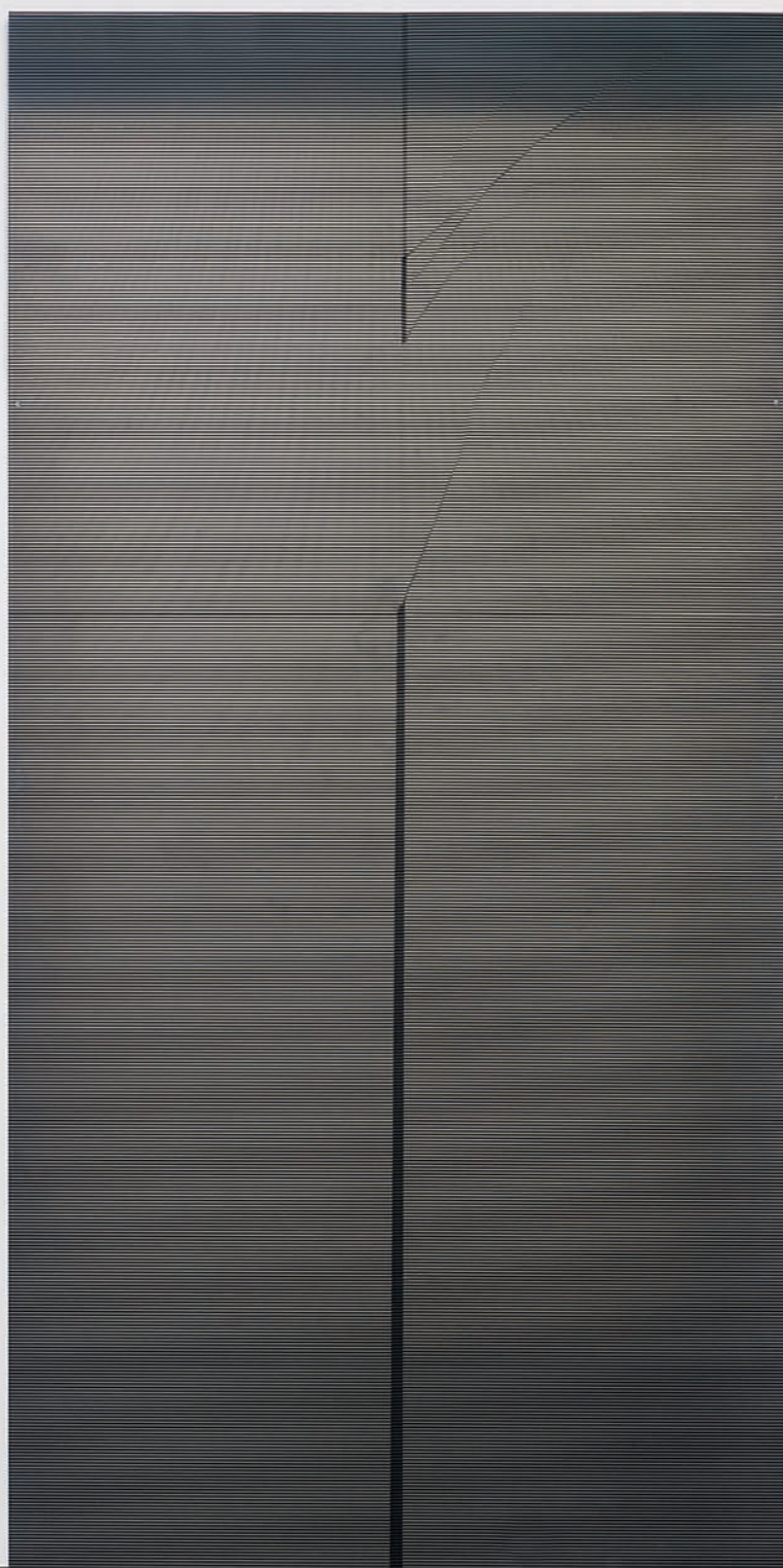
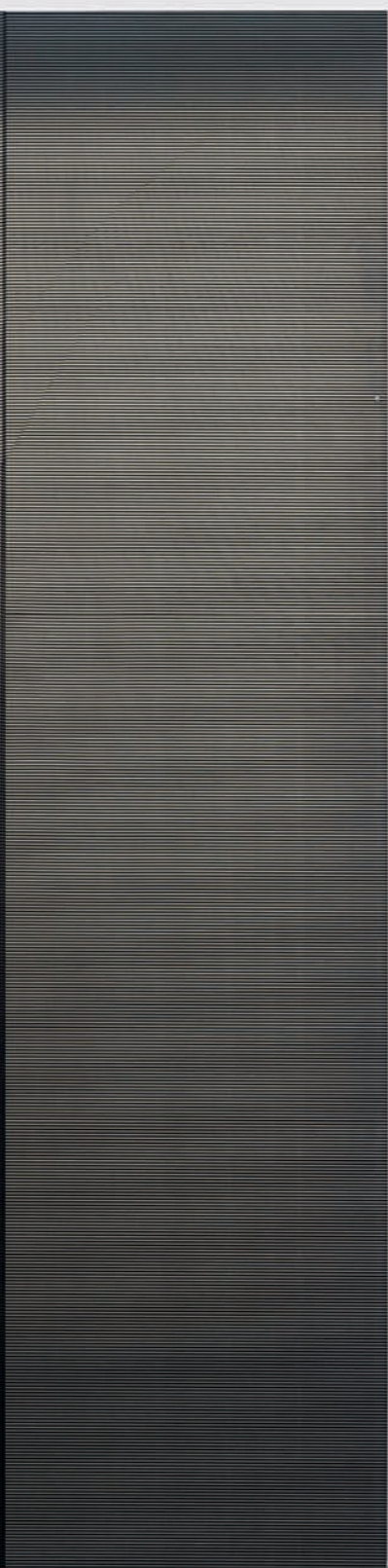
each panel 300 x 150 cm (118½ x 59 in.)

Estimate £10,000-15,000 \$15,200-22,800 €13,900-20,800

PROVENANCE

Private Collection





259

AARON YOUNG b. 1972

Untitled, 2009

oil, rubber, acrylic on aluminium, in three parts

overall 244.4 x 371.3 x 3.7 cm (96¼ x 146⅞ x 1½ in

This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 Δ

PROVENANCE

Almine Rech Gallery, Paris







260

MICHELANGELO PISTOLETTO b. 1933

Frattali, 1999-2000

acrylic on shaped mirror

56.5 x 77.5 cm (22¼ x 30½ in.)

Signed, titled and dated 'Pistoletto 1999/2000 >Frattali<' on the reverse.

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

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100 ♠

PROVENANCE

Centro D'Arte Fuoricentro, Pescara
Private Collection, Milan

261

KOEN VANMECHELEN b. 1965

Cosmopolitan Fossil, 2014

marble, taxidermied chicken

78.5 x 74 x 56.5 cm (30⅞ x 29⅞ x 22¼ in.)

Signed and dated 'Koen Vanmechelen 2014' on the reverse.

Estimate £6,000-8,000 \$9,100-12,200 €8,300-11,100 ♠

PROVENANCE

Acquired directly from the artist





262

MARC QUINN b. 1964

Yellow Chrome Hallucination, 2008

acrylic, gold leaf, glitter, gilt bronze flower on panel, in Perspex box case
40 x 30.4 x 4.7 cm (15¾ x 11⅞ x 1⅞ in.)

Signed, titled and dated 'Marc Quinn 2008 Yellow Chrome Hallucination.' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800 ♣

PROVENANCE
Private Collection

263

JEFF KOONS b. 1955

Dom Pérignon Balloon Venus, 2013

lacquered polyurethane resin, Dom Pérignon Rosé Vintage 2003, maintenance kit, original custom flight case
49.3 x 34.7 x 48.5 cm (19⅜ x 13⅝ x 19⅞ in.)

Impressed 'Dom Pérignon ♡ VENUS BY Jeff Koons JEFF KOONS' on the suede interior lining of the lower part. This work is from an edition of 650 plus 40 artist's proofs.

Estimate £20,000-30,000 \$30,400-45,600 €27,800-41,700

PROVENANCE
Private Collection, London





264

STANLEY CASSELMAN b. 1963

IR-40-16, 2013

acrylic on canvas

152.7 x 152.7 cm (60½ x 60½ in.)

Signed, titled and dated 'STANLEY CASSELMAN "IR-40-16" 2013' on the reverse.

Estimate £15,000-20,000 \$22,800-30,400 €20,800-27,800

PROVENANCE

Untitled Art Ltd.

Private Collection, London

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GUIDE FOR PROSPECTIVE BUYERS

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

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The Conditions of Sale and Authorship Warranty which appear later in this catalogue govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship among Phillips, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips generally acts as agent for the seller. Bidders should also read the Important Notices and VAT information immediately following this Guide for Prospective Buyers.

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Value added tax (VAT) may be payable on the hammer price and/or the buyer’s premium. The buyer’s premium may attract a charge in lieu of VAT. Please read carefully the VAT and Other Tax Information for Buyers section in this catalogue.

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

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†, \$, ₣, or Ω Property Subject to VAT

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Bidding at Auction

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

In each of the above examples, where the appropriate conditions are satisfied, no VAT will be charged if, at or before the time of invoicing, the buyer instructs Phillips to export the property from the EU. This will require acceptance of an export quotation provided by Phillips. If such instruction is received after payment, a refund of the VAT amount will be made.

CONDITIONS OF SALE

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 INTRODUCTION

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction. By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty. These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor', 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 30 Berkeley Square, London, W1J6EX and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details:

Bank of Scotland
Gordon Street, Glasgow G1 3RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

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

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing

conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you promotional and marketing materials about us and our services. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

(b) In order to provide our services, we may disclose your personal data to third parties, including professional advisors, shippers and credit agencies. We will disclose, share with and transfer your personal data to Phillips's affiliated persons (natural or legal) for administration, sale and auction related purposes, including to persons outside the European Economic Area (EEA), where national laws may not provide an equivalent level of protection to personal data as that provided within the EEA. You expressly consent to such transfer of your personal data, including sensitive personal data, outside the EEA. We will not sell, rent or otherwise transfer any of your personal data to third parties except as otherwise expressly provided in this Paragraph 12.

(c) Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,

in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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JOANA VASCONCELOS

MATERIAL WORLD

SELLING EXHIBITION 14 JULY - 28 AUGUST 2015

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SALE INFORMATION

AUCTION

Tuesday 30 June at 2pm

VIEWING

22 – 29 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

WAREHOUSE & COLLECTION LOCATION

110–112 Morden Road, Mitcham, Surrey CR4 4XB

SALE DESIGNATION

When sending in written bids or making enquiries please refer to this sale as UK010515 or Contemporary Art Day Sale.

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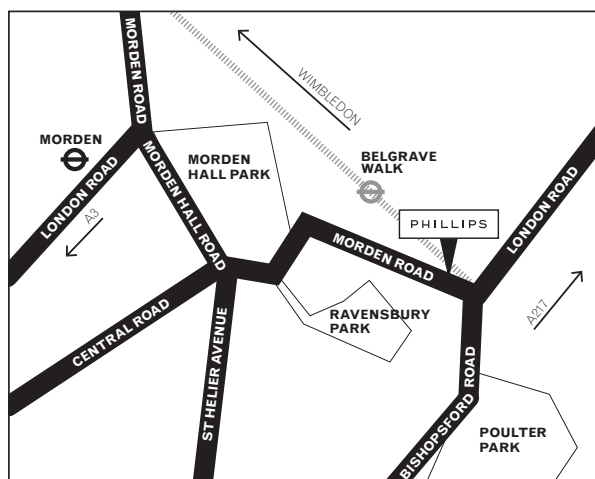
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Marta Zagodzón
Jean Bourbon



Warehouse and collection location

Front cover Andy Warhol, *Campbell's Soup Can (Tomato Soup)*, 1985, lot 140

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Inside Front Cover Damien Hirst, *Beautiful, beautiful, charity childrens, spin painting (with butterflies)*, 2007, lot 134 (detail)

Gavin Turk, *Pile*, 2004, lot 128 (detail)

Title Page Yves Klein, *La Victoire de Samothrace, (S 9)*, 1962, lot 148

Introduction Page Joana Vasconcelos, *Tarantula*, 2013, lot 122

Inside Back Cover Tracey Emin, *I Loved You More Than I Can Love*, 2009, lot 131

Back cover Kelley Walker, *Untitled*, 2007, lot 105 (detail) © 2015 Kelley Walker

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Please select the type of bid you wish to make with this form (please select one):

- ☐ **IN-PERSON**
☐ **ABSENTEE BIDDING**
☐ **TELEPHONE BIDDING**

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

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

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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Signature	Date
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BY SIGNING THIS FORM, YOU ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **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.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- 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.
- 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.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions 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.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.



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My

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