

PHILLIPS

20th Century &  
Contemporary Art  
Day Sale  
London, 28 June 2016





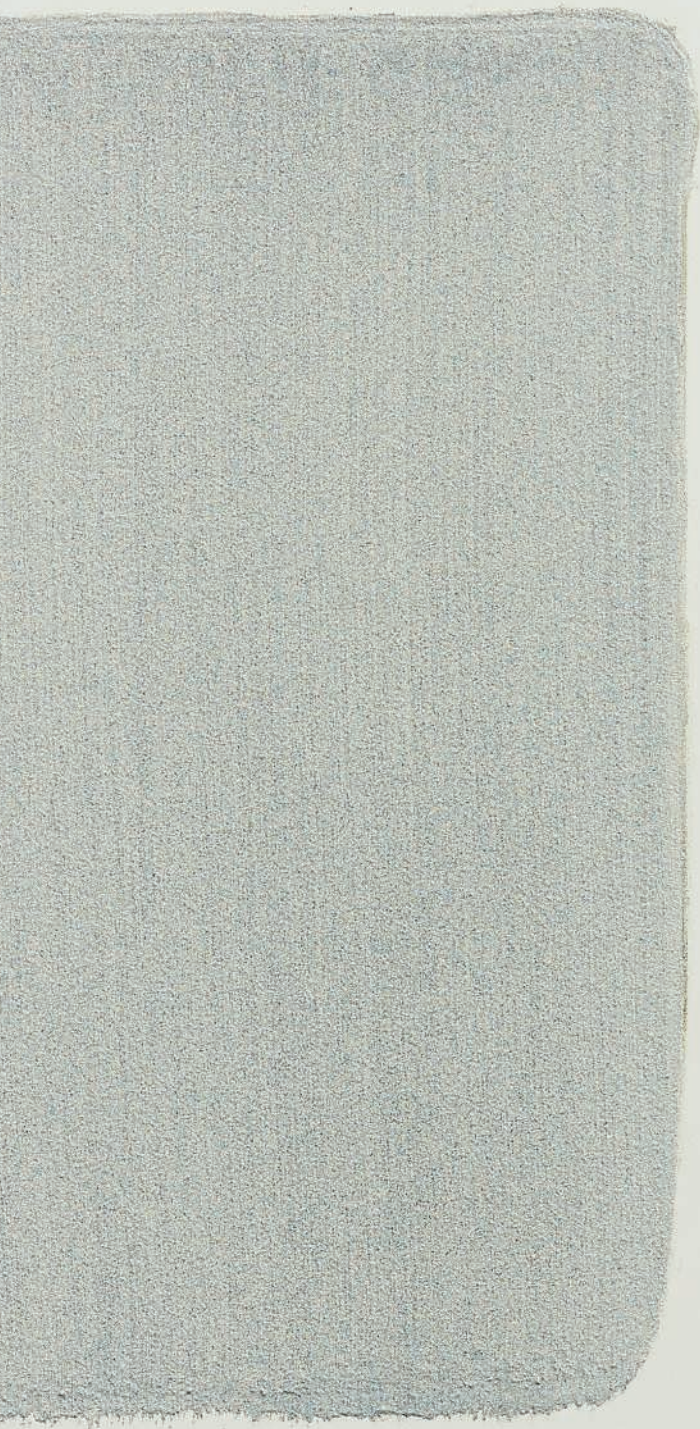














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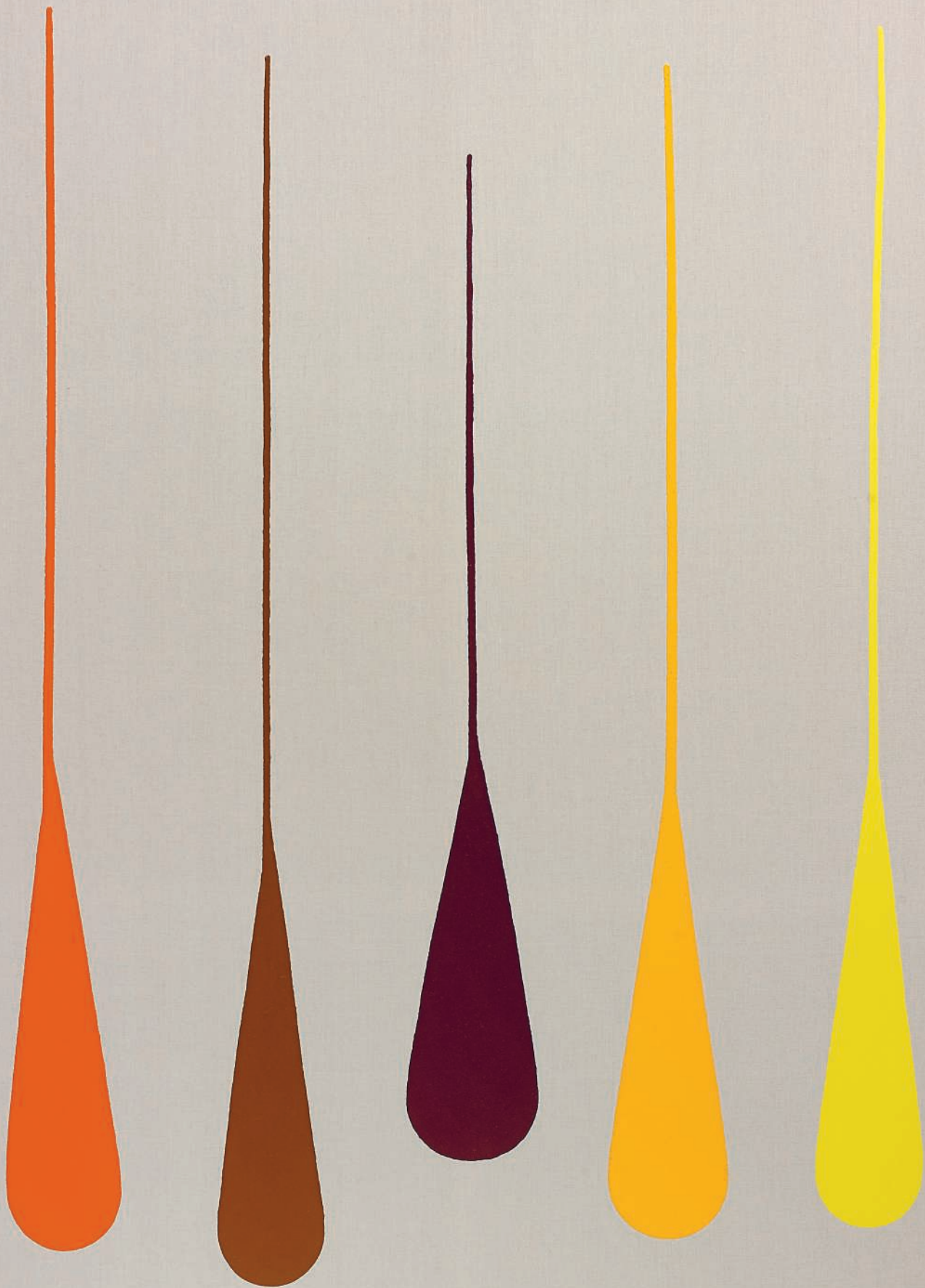
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### New York.







**20th Century & Contemporary Art  
Day Sale**  
*London, 28 June 2016, 2pm*

**Auction and Viewing Location**

30 Berkeley Square, London W1J 6EX

**Auction**

28 June 2016, 2pm

**Viewing**

20 – 28 June 2016

Monday 20 June	10am – 6pm
Tuesday 21 June	10am – 6pm
Wednesday 22 June	10am – 6pm
Thursday 23 June	10am – 6pm
Friday 24 June	10am – 6pm
Saturday 25 June	10am – 6pm
Sunday 26 June	12pm – 6pm
Monday 27 June	10am – 6pm
Tuesday 28 June	10am – 6pm

**Sale Designation**

When sending in written bids or making enquiries please refer to this sale as UK010516 or 20th Century & Contemporary Art Day Sale.

**Absentee and Telephone Bids**

tel +44 20 7318 4045  
fax +44 20 7318 4035  
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**‘I started to work with Yves Klein as a model for the mythologization of the artist’s subjectivity, to examine that figure – which so closely resembles the features of the contemporary individualist’**

Pamela Rosenkranz

**101. Pamela Rosenkranz** b. 1979

*Because they try to bore holes in my greatest and most beautiful work*, 2012  
adhesive foil, acrylic glass and inkjet print  
203.8 x 143.5 cm (80¼ x 56½ in.)

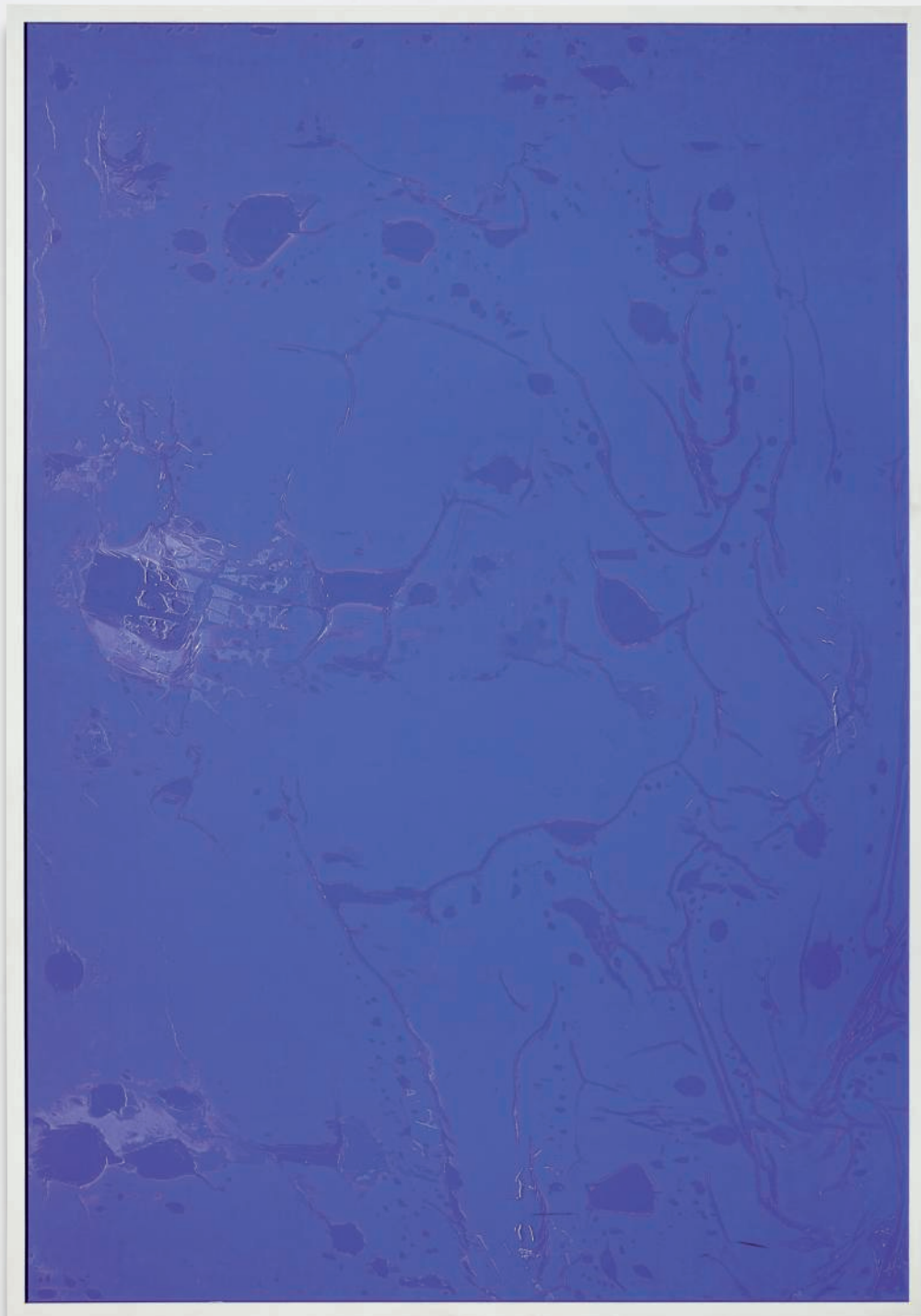
**Estimate**

£15,000-20,000 \$21,600-28,800  
€19,300-25,800 ₣

**Provenance**

Karma International, Zurich  
Private Collection, New York









**102. Torey Thornton** b. 1990

*Don't Lose Your Dome Shader,  
Isn't It A Collectible?*, 2014  
acrylic, chalk pastel, oil pastel, ink, nail polish,  
and collage on paper  
55.9 x 71.1 cm (22 x 28 in.)

**Estimate**  
£6,000-8,000 \$8,600-11,500 €7,700-10,300

**Provenance**  
Private Collection





**103. Ella Kruglyanskaya** b. 1978

*Untitled (Bather with Sunglasses)*, 2014  
 acrylic and ink on paper  
 56.5 x 76 cm (22¼ x 29⅞ in.)  
 Signed 'Ella Kruglyanskaya' lower left.

**Estimate**

£10,000-15,000 \$14,500-21,700  
 €13,000-19,500 ₣ ♣

**Provenance**

Pace, London  
 Acquired from the above by the present owner





**‘With painting, I always  
get the impression that  
you’re sort of entering  
into a shared space.  
There’s everyone who  
has painted in the past,  
and everyone who is  
painting in the present’**

Joe Bradley

**104. Joe Bradley** b. 1975

*Tonga*, 2007  
acrylic on canvas  
diameter: 110 cm (43¼ in.)

**Estimate**

£50,000-70,000 \$72,000-101,000 €64,400-90,100 ±

**Provenance**

CANADA, New York  
Acquired from the above by the present owner

**Exhibited**

New York, CANADA, *Joe Bradley: Schmagoo Paintings*,  
25 October-30 November 2008  
American Academy in Rome, *Anamericana*,  
3 October-14 November 2013

**Literature**

*Anamericana*, exh. cat., American Academy in Rome,  
2013 (illustrated)



**105. John Gerrard** b. 1974

*Sow Farm (Near Libbey, Oklahoma)*, 2009  
realtime 3D software, custom made monitor  
screen: 45.5 x 68.5 x 9 cm (17 $\frac{7}{8}$  x 26 $\frac{7}{8}$  x 3 $\frac{1}{2}$  in.)  
overall: 152 x 117 x 54 cm (59 $\frac{7}{8}$  x 46 $\frac{1}{8}$  x 21 $\frac{1}{4}$  in.)  
This work is number 3 from an edition of 6. This work  
is accompanied by a certificate of authenticity signed  
by the artist and installation guide.

**Estimate**

£30,000-50,000 \$43,200-72,000 €38,600-64,400 ♠

**Provenance**

Thomas Dane Gallery, London  
Acquired from the above by the present owner

**Exhibited**

London, Thomas Dane Gallery, *John Gerrard:*  
*Farm*, 2 February-25 March 2010  
Berlin, Junge Akademie, *John Gerrard:*  
*Sow Farm*, 25 April-28 May 2012







**106. Thilo Heinzmann** b. 1969

*O.T.*, 2010  
oil and pigment on canvas  
135 x 155 x 10 cm (53½ x 61 x 3¾ in.)  
Signed and dated 'Thilo 1/2010' on the reverse.

**Estimate**

£8,000-12,000 \$11,500-17,300 €10,300-15,500 ▲

**Provenance**

Bortolami Gallery, New York  
Acquired from the above by the present  
owner in 2010

**107. Seth Price** b. 1973

*Untitled*, 2010  
UV-cured inkjet on polyethylene  
vacuum-formed over knotted rope  
243.8 x 121.9 cm (96 x 48 in.)

**Estimate**

£60,000-80,000 \$86,400-115,000  
€77,300-103,000 ‡

**Provenance**

Petzel Gallery, New York  
Viana Art, New York  
Acquired from the above by the present owner

**Exhibited**

New York, Viana Art, *Delay*, 5 May-3 June 2016





**108. Rodney Graham** b. 1949

*Inverted Drip Painting #34*, 2008

acrylic on linen

274 x 213.4 cm (107 $\frac{7}{8}$  x 84 in.)

**Estimate**

£100,000-150,000 \$145,000-217,000

€130,000-195,000 ±

**Provenance**

303 Gallery, New York

Acquired from the above by the present owner

Rodney Graham's work includes cinematic installations, music, conceptual art work and staged photography, many possessing cyclical narratives with embedded references to cultural and intellectual history. Since 2003, he has delved into painting as yet another medium for his dynamic creativity. *Inverted Drip Painting* carries on where Graham's previous work left off, filled with Abstract painting tropes and subtle satirical tones.

Hung upside down, against the gravitational flow of the paint, there is an implication of Graham's lack of control over the canvas. Yet when compared to the drip paintings of Morris Louis, whose Colour Field explorations were defined by free-flowing and overlapping streams of acrylic, Graham's drips seem remarkably restrained. This illusionary tone is repeated again and again, as the viewer is forced to question the literal perspective of the work, in addition to whether it is an attempt to master a historical art form or simply an original artistic exploration. Is this a derivative work of the drip paintings created by Jackson Pollock, Morris Louis or even Max Ernst? By borrowing from these existing models and concepts, Graham has produced his own artistic operating system, encapsulated in this disorientating work, which defies questions to conceal any definitive interpretation.





**109. Luc Tuymans** b. 1958

*Mirror*, 1990  
oil on canvas  
56.5 x 82.5 cm (22¼ x 32½ in.)

**Estimate**

£70,000-90,000 \$101,000-130,000  
€90,100-116,000 ₣ ♣

**Provenance**

Zeno X Gallery, Antwerp  
Hauser & Wirth  
Acquired from the above  
by the present owner







no. **Lee Ufan** b. 1936

*Correspondance*, 2009

oil on canvas

218 x 291 cm (85 $\frac{7}{8}$  x 114 $\frac{5}{8}$  in.)

Signed and dated 'L. UFAN '03' on the overlap.

Further signed, titled and dated 'Lee Ufan

"Correspondance" 2003' on the reverse.

**Estimate**

£120,000-180,000 \$173,000-259,000

€155,000-232,000

**Provenance**

Lisson Gallery, London

Acquired from the above by the present owner

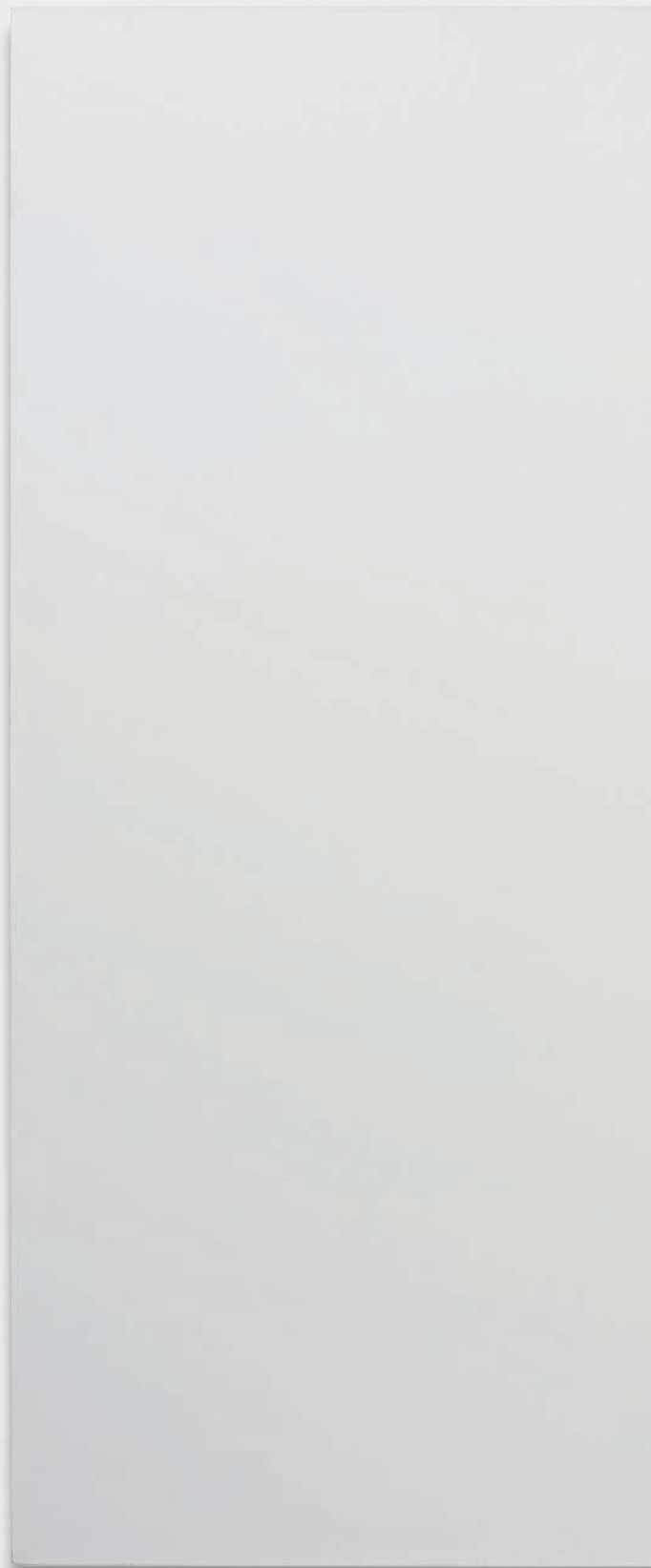
**Exhibited**

London, Lisson Gallery, *Lee Ufan*,

21 January-28 February 2004

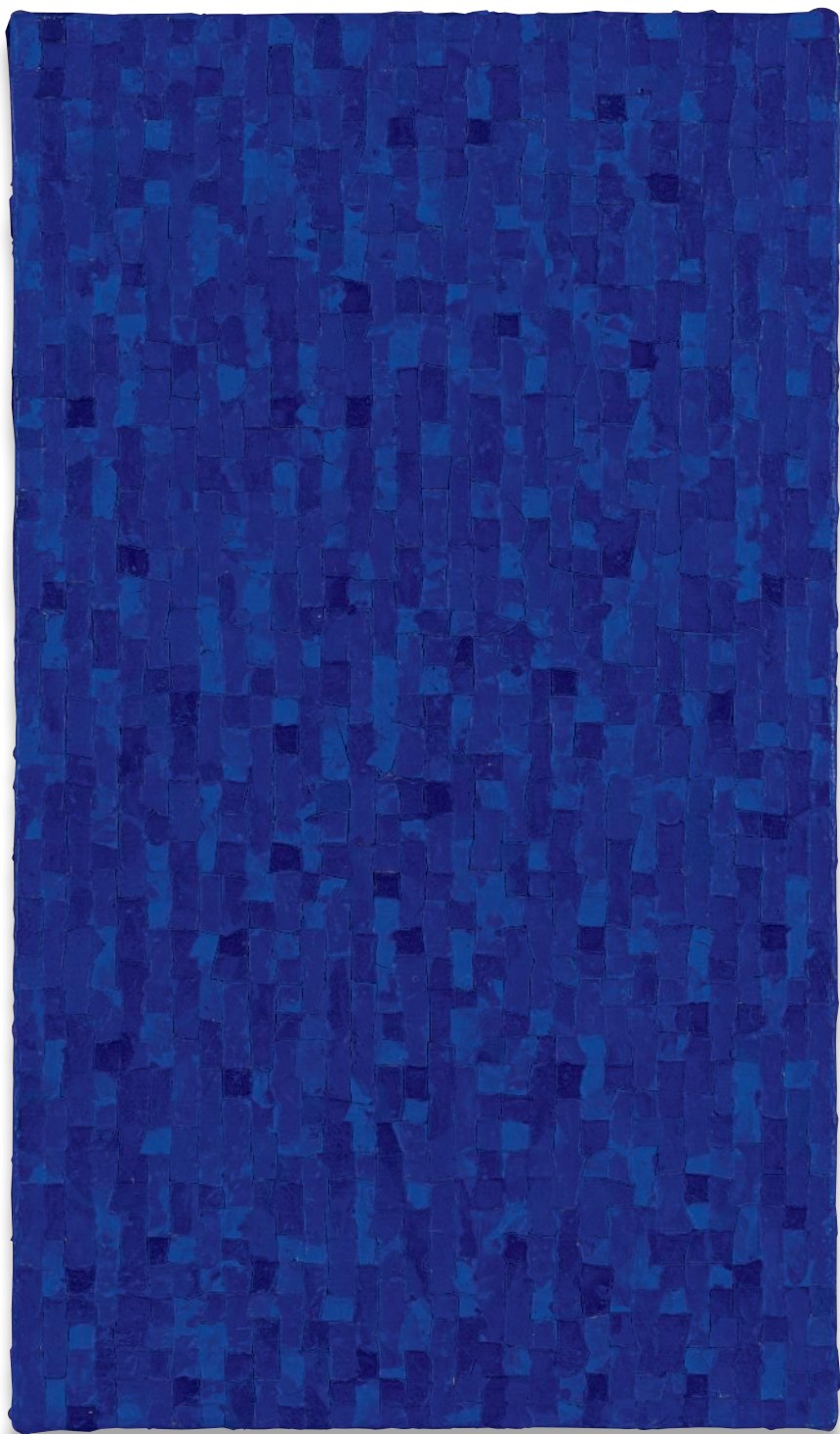
*Correspondance* is a visual essay on the inter-relationships between objects, space, matter, and viewer. Employing a minimalistic aesthetic combined with techniques reminiscent of East Asian calligraphy, this work was developed through the careful application of oil paint and metallic pigment through singular brushstrokes in layers over an extended period of time. The silver square of fading brushstrokes floats freely over a background painted in a creamy white which is representative of the artist's traditional colour palette.

There is a philosophical approach to making art, which is best displayed in this series, where the symbolism and meaning of the work is developed through the process of making the work rather than the overall completed appearance. At the heart of Ufan's philosophy is the notion of the meaning behind interactions between art object, the natural world, and humanity, as the artist explained 'the highest level of expression is not to create something from nothing, but rather to nudge something that already exists so that the world shows up more vividly.'









**III. Chung Sang-Hwa** b. 1932

*Untitled 90-12-5, 1990*  
acrylic on canvas  
41 x 24 cm (16 $\frac{1}{8}$  x 9 $\frac{1}{2}$  in.)  
Signed, titled and dated 'Chung Sang-Hwa  
'90-12-5' 1990' on the reverse.

**Estimate**  
£30,000-40,000 \$43,400-57,900  
€39,000-52,000 ₮

**Provenance**  
Private Collection, Asia



**112. Chung Sang-Hwa** b. 1932

*Untitled 87-10-4, 1987*

acrylic on canvas

41 x 24 cm (16½ x 9½ in.)

Signed, titled and dated 'Chung Sang-Hwa  
"87-10-4" 1987' on the reverse.

**Estimate**

£30,000-40,000 \$43,400-57,900

€39,000-52,000 ₪

**Provenance**

Private Collection, Asia



**113. Yeesookyung** b. 1963

*Translated Vase*, 2010  
ceramic trash, epoxy, 24 karat gold leaf  
158 x 90 x 90 cm (62¼ x 35¾ x 35¾ in.)

**Estimate**

£15,000-20,000 \$21,600-28,800

€19,300-25,800 †

**Provenance**

Almine Rech Gallery, Brussels

Acquired from the above

by the present owner

**Exhibited**

Brussels, Almine Rech Gallery, *Yeesookyung*,  
14 January-8 February 2011



**'Each broken piece operates as a self forming into an infinite proliferation toward as unexpected fabrication – fictitious loquacity and stuttering discards from standard conventional masterpieces'**

Yeesookyung



**114. Yeesookyung** b. 1963

*Translated Vase*, 2010  
ceramic trash, epoxy, 24 karat gold leaf  
135 x 85 x 85 cm (53½ x 33½ x 33½ in.)

**Estimate**

£15,000-20,000 \$21,600-28,800

€19,300-25,800 †

**Provenance**

Almine Rech, Brussels

Acquired from the above by the present owner

**Exhibited**

Brussels, Almine Rech Gallery,  
*Yeesookyung*, 14 January-8 February 2011



American-Korean artist, Nam June Paik has had an immensely successful career spanning over fifty years and is considered one of the founders of video art. Paik has demonstrated a life-long interest in cyborgs and technological hybrids. In 1964, Paik began constructing his own robots out of diverse materials and since then has worked to evolve his techniques. Since the 1980s, the hybrids have taken the form animal-man-machines.

*Watchdog II*, assembled out of several televisions and other items, is one of these hybrids. The title is as such because of the surveillance camera at the end of its tail and its loudspeaker ears. Video surveillance has been a common theme in Paik's work and is repeated throughout his oeuvre. *Black Torero*, made from wood and metal, has at its base a space for a VHS cassette, but instead holds a DVD player. This piece and *Watchdog II* were created in the same year and can be considered as a reflection of the effects caused by the technological boom that occurred in the late 1990s. Moreover, these two pieces reflect the modern fear of government surveillance on the public; it is as if what is recorded through the dog's tail could be reproduced in *Black Torero*. Video art by nature is temporal and this is a modality that the artist has centred his practice around. By creating cyborgs and hybrids, Paik blurs the lines between reality and fantasy; in the process thrusting the audience before artefacts that question and challenge our visual culture's relationship with technology and its future.



Video artist Nam June Paik in front of his V-Yramid, circa 1982. (Photo by Ted Thai/The LIFE Picture Collection/Getty Images)

115. **Nam June Paik** 1932-2006

*Black Torero, 1997*

wood and metal, video installation

146 x 123 cm (57½ x 48¾ in.)

Signed and dated 'Paik 97'.

**Estimate**

£70,000-90,000 \$101,000-130,000

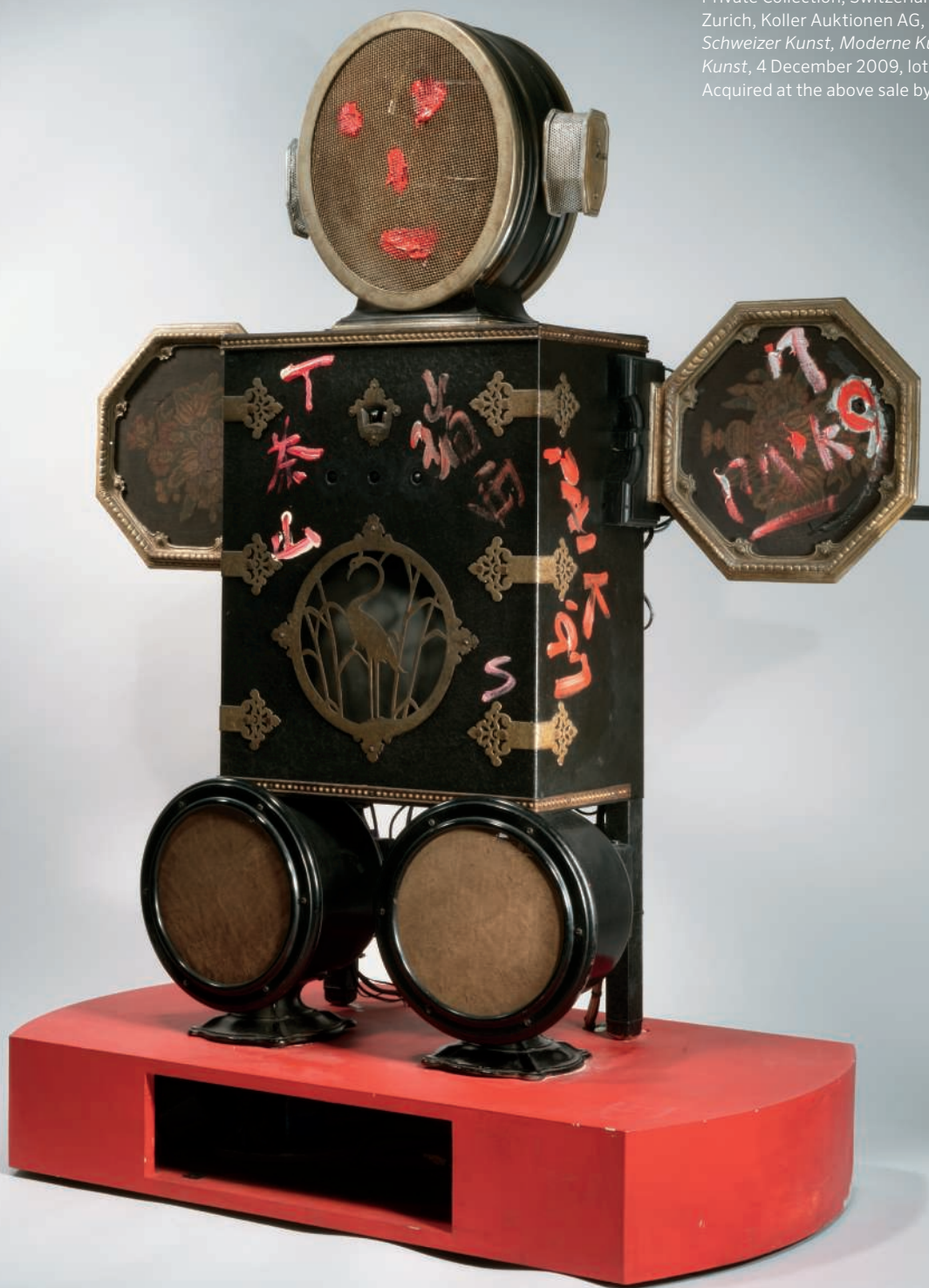
€90,100-116,000 Ω

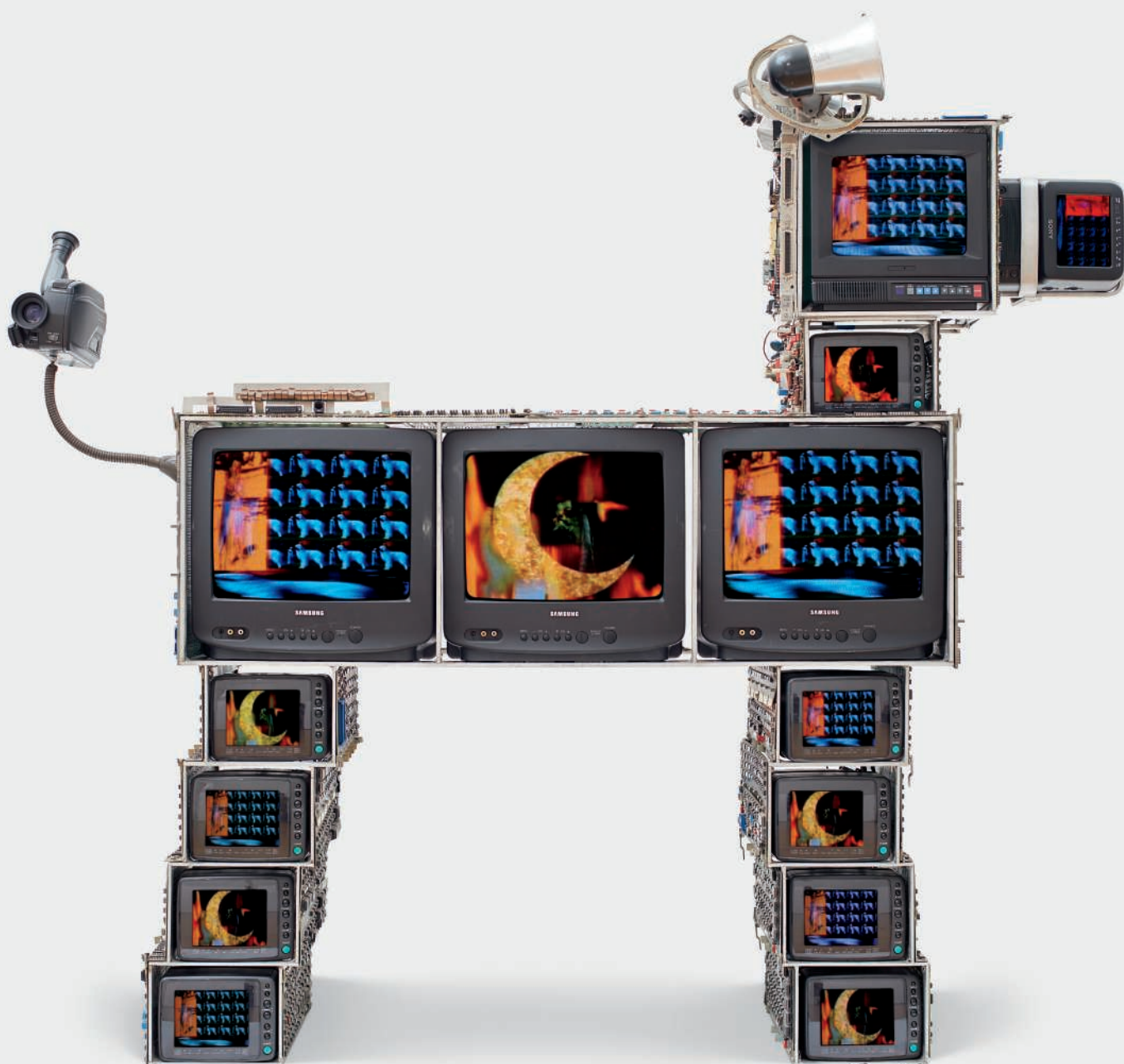
**Provenance**

Private Collection, Switzerland

Zurich, Koller Auktionen AG, *Moderne Graphik, Schweizer Kunst, Moderne Kunst, Zeitgenössische Kunst*, 4 December 2009, lot 3467

Acquired at the above sale by the present owner







**116. Nam June Paik** 1932-2006

*Watchdog II*, 1997

aluminium framework, Panasonic video camera,  
2 audio speakers, circuit boards, three 13 in. color TVs,  
one 9 in. colour TV, nine 5 in. colour TVs, 2 channel  
original Paik video

138.4 x 156.4 x 42.8 cm (54½ x 61⅝ x 16⅞ in.)

**Estimate**

£140,000-180,000 \$202,000-259,000

€180,000-232,000 Ω

**Provenance**

Carl Solway Gallery, Cincinnati

Galeria Ramis Barquet, New York

Private Collection, Mexico

Christie's, Hong Kong, *Asian Contemporary Art  
and Chinese 20th Century Art Evening Sale*,

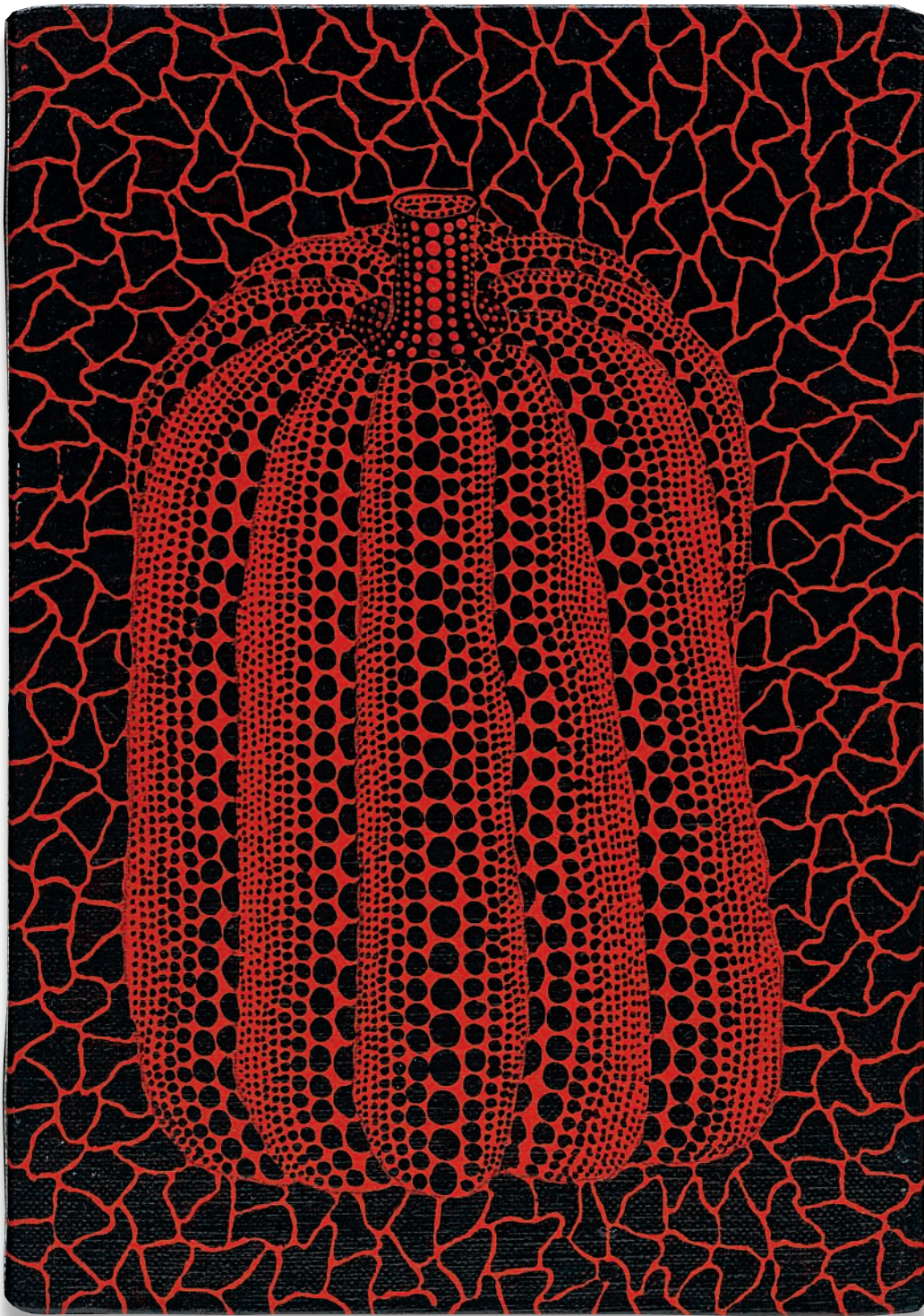
29 May 2010, lot 1029

Acquired at the above by the present owner

**Literature**

*Nam June Paik*, exh. cat., Galeria Ramis Barquet,  
Monterrey, Mexico, 1997 (illustrated, unpagged)





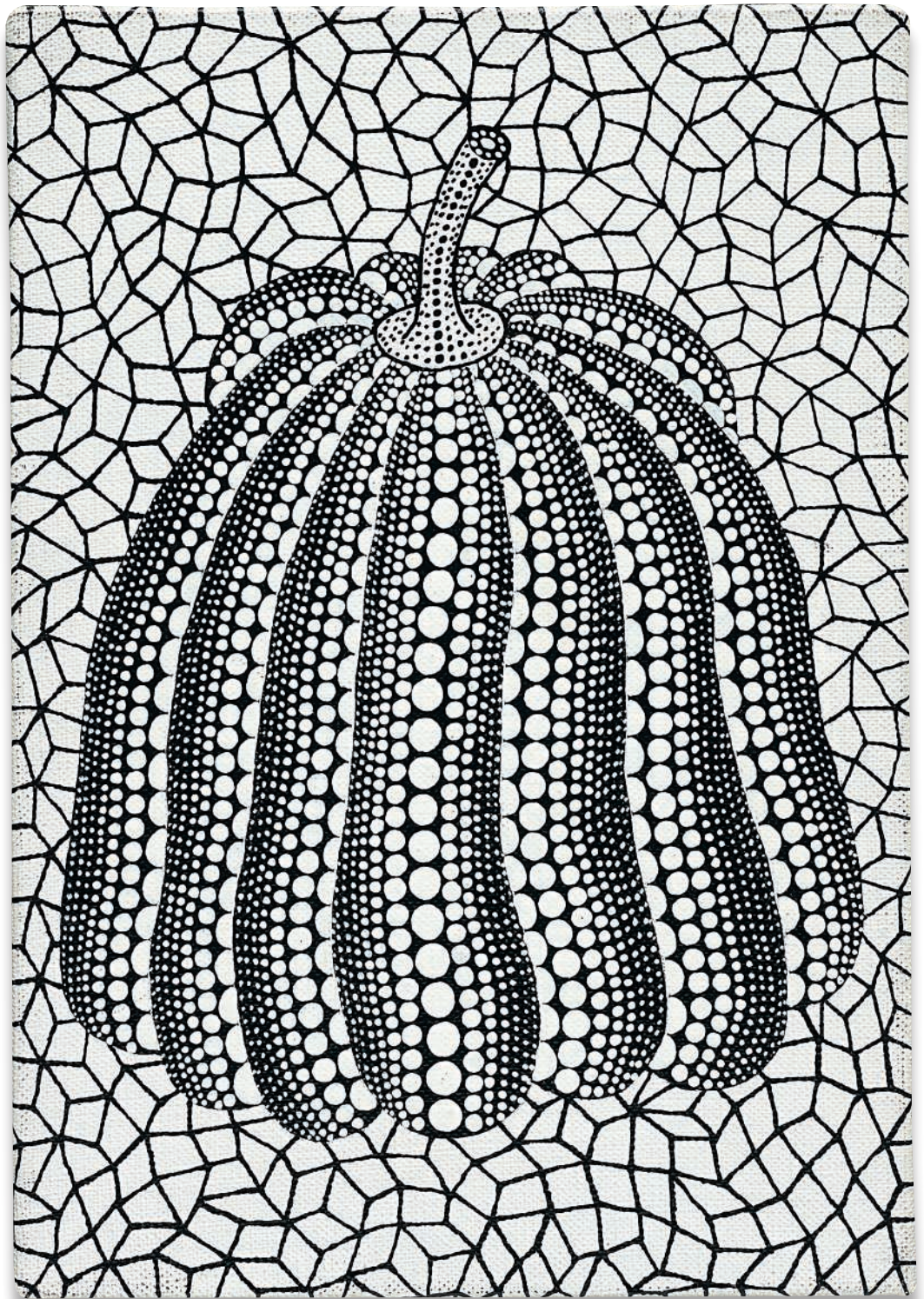
**117. Yayoi Kusama** b. 1929

*Pumpkin*, 1991  
acrylic on canvas  
22.6 x 15.9 cm (8<sup>7</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>4</sub> in.)  
Signed and dated 'Yayoi Kusama 1991' on the reverse.

**Estimate**  
£40,000-60,000 \$57,600-86,400 €51,500-77,300 ₺

**Provenance**  
Acquired directly from the artist by the present owner





**118. Yayoi Kusama** b. 1929

*Pumpkin*, 1993  
acrylic on canvas  
22.9 x 16 cm (9 x 6¼ in.)

**Estimate**

£40,000-60,000 \$57,600-86,400 €51,500-77,300 ₣

**Provenance**

Acquired directly from the artist by the present owner



# China Now: A Prism of the Past

Contemporary Chinese art is like a prism. It reflects the viewpoints of diverse individuals exploring the identity of a peoples and their nation after decades of conflict, political turmoil, and absolute cultural isolation are over. Contemporary Chinese artists were born into a very different China; a vast land where freedom of expression and being critical of authority were not permitted. The Central Cultural Revolution Group, led by Mao Zedong's wife, adopted a Socialist visual program and pitted young people against older generations and ancient traditions in favour of a new artistic aesthetic that strictly served the party line and protected the state from criticism. However, as political tensions and restrictions decreased in the late twentieth century, contact with periodical exhibitions, biennales, and fairs increased. Art schools were reopened and a surge of art incorporating traditional Chinese methods mixed with Western art, impressionism, expressionism, post-modernism and contemporary advertising began to flourish.

A quintessential aspect of Contemporary Chinese art is the dominance of figural subject matter over abstraction. The figure was reclaimed as a tool for self-expression and as a symbol for the new order within China rather than a fountainhead for the politicized ideologies of Mao and the Socialist agenda. Yue Minjun's self-portrait, *Untitled (Magritte Stone)*, is a prime example of the use of the figure frozen in laughter, which has developed as a trope in the Chinese avant-garde to oppose the sobriety of Socialist iconography. Also evident in this work is the influence of Western artists such as René Magritte and their imagery, as seen for example in *The Castle of the Pyrenees* (1959). At the time of the Cultural Revolution, technological advances reduced the effects of distance as a hindrance for communication yet political extremism still blocked the proliferation of ideas, identities, and media leaving no room for artistic autonomy. Zhang Huan in *My Rome* uses figural language, self-portraiture, and the medium of photography, which was not explored by the old regime's artistic agenda, to recapture his own figure and comment on the limitations of socio-

political isolation. Zhang Huan's *Zhan xiao Mei* is another excellent example of an artwork using the self as a method for expression and exploration of a new cultural identity for China as this anonymous figure literally emerges from the ashes.

This newfound use for the figure was first developed in Beijing with a strong tendency towards social critique where Socialist Realism and its legendary iconography were interlaced seamlessly with contemporary art and Western advertising. Wang Guangyi in *Great Criticism: Art Race* combines the visual language of propaganda posters with social commentary to express avant-garde notions about the political history of the country. At its core, this new conceptualization of the figure and its prevalence over abstraction focuses on social, political, and psychological changes, notions of identity, personal voice, and collective consciousness.



Other artists choose to explore the political history and tumultuous background of the regime by combining propaganda materials with westernized modes of expression. Yan Pei Ming's *Soleil Rouge III (Mao)*, incorporates rapid and thick brushstrokes combined with the iconic red of the Chinese Revolution to depict the father of Chinese Communism, Mao Zedong. The artist achieves the expression of strength and power by using a simple colour palette and only the essential materials in order to demonstrate the audience his unique brand of painting merged with performance art. The hybridity of Chinese art is a common aspect amongst artists and demonstrates the massive cultural changes experienced by the nation. Thus, criticism of the old political system, socialist imagery, and ideology combined with a newfound need to nourish individual identities and notions of the self has created a unique and compelling Chinese artistic climate.



Above: Gerhard Richter  
*Mao*, 1968  
 Collotype on lightweight card.  
 Museum of Modern Art, New York  
 © Gerhard Richter 2016

Left: Propaganda poster from  
 the Chinese Cultural Revolution with  
 Red Guards of the Capital "Bloody  
 Bayonet" Editorial Committee, 1968  
 Colour lithograph. Private Collection  
 © The Chambers Gallery, London / Bridgeman Images

Opposite page: Diego Velazquez  
*Portrait of Pope Innocent X*, 1650  
 Oil on canvas  
 Galleria Doria Pamphilj, Rome



**119. Yan Pei-Ming** b. 1960

*Soleil Rouge III (Mao)*, 1993  
oil on canvas  
91.5 x 72.5 cm (36 x 28½ in.)  
Signed and dated 'Yan Pei-Ming 93' on the reverse.

**Estimate**

£60,000-80,000 \$86,400-115,000 €77,300-103,000 ♠

**Provenance**

Liliane and Michel Durand-Dessert, Paris.  
Private Collection, Europe  
Christie's, London, *Post-War and Contemporary Art Day Sale*, 23 June 2007, lot 2006  
Acquired at the above sale by the present owner







**120. Yan Pei-Ming** b. 1960

*Pope Innocent X no. 4, 2013*  
oil on canvas  
80 x 80 cm (31½ x 31½ in.)  
Signed, titled and dated 'Yan Pei-Ming  
'Pope Innocent no. 4' 2013' on the reverse.

**Estimate**

£80,000-120,000 \$115,000-173,000  
€103,000-155,000 ₣ ♣

**Provenance**

Massimo De Carlo, London  
Acquired from the above by the present owner

**Exhibited**

London, Massimo De Carlo, *Innocent*,  
11 February-29 March 2014

**121. Wang Guangyi** b. 1957

*Great Criticism: Art Race, 2007*  
oil on canvas  
150 x 120 cm (59 x 47¼ in.)  
Signed and dated 'Wang Guangyi 2007'  
in Chinese and English on the reverse.

**Estimate**

£40,000-60,000 \$57,600-86,400  
€51,500-77,300 ₣

**Provenance**

Private Collection, London







**122. Yue Minjun** b. 1962

*Untitled (Magritte Stone)*, 2006

oil on canvas

170 x 140 cm (66⅞ x 55½ in.)

Signed and dated 'Yue Minjun 2006' lower right.

Further signed and dated 'Yue Minjun 2006'  
in Pinyin on the reverse.

**Estimate**

£100,000-150,000 \$144,000-216,000

€129,000-193,000 ₪

**Provenance**

Private Collection, London



**René Magritte**

***The Castle of the Pyrenees*, 1959.**

Oil on canvas

The Israel Museum, Jerusalem,

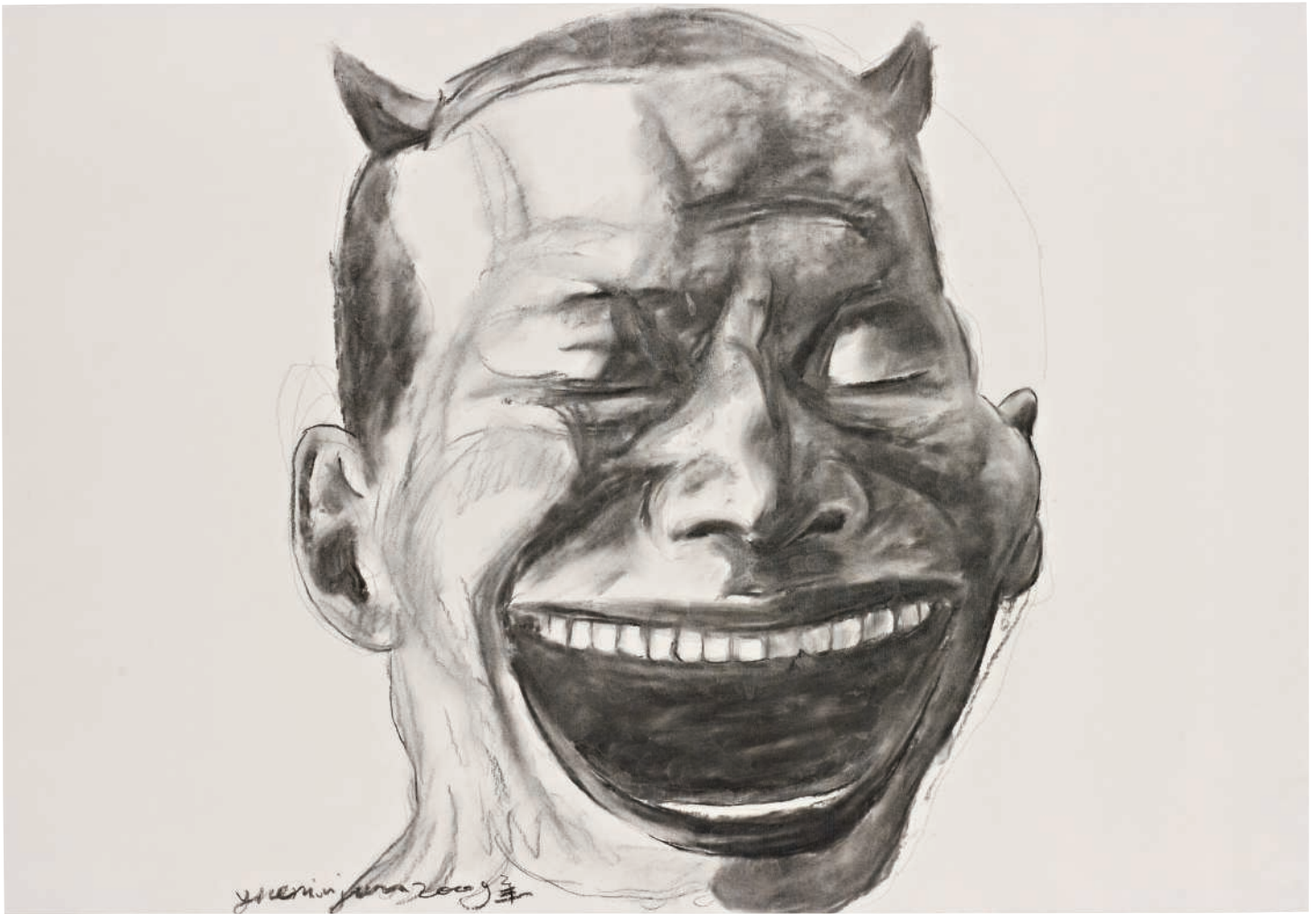
Gift of Harry Torczyner, New York

© ADAGP, Paris and DACS, London 2016.

Image: Bridgeman Images







**123. Yue Minjun** b. 1962

*Untitled (Portrait)*, 2009  
charcoal and graphite on paper  
54 x 77 cm (21¼ x 30¾ in.)  
Signed in Pinyin and dated 'Yue Minjun 2009' lower edge.

**Estimate**  
£20,000-30,000 \$28,800-43,200 €25,800-38,600

**Provenance**  
F2 Gallery, Beijing  
Private Collection  
Phillips, London, *Contemporary Art Day Sale*,  
28 June 2011, lot 168  
Acquired at the above sale by the present owner



**124. Zhang Huan** b. 1965

*Zhang Xiao Mei*, 2007

incense ash, charcoal and resin on canvas

286 x 360 cm (112<sup>5</sup>/<sub>8</sub> x 141<sup>3</sup>/<sub>4</sub> in.)

Signed and dated 'Zhang Huan 2007' on the reverse.

**Estimate**

£40,000-60,000 \$57,600-86,400 €51,500-77,300 ±

**Provenance**

Haunch of Venison, London

Acquired from the above by the present owner







**125. Zhang Huan** b. 1965

*My Rome*, 2005  
chromogenic print, flush mounted to aluminium  
124 x 174.4 cm (48 7/8 x 68 5/8 in.)  
Signed, titled and numbered 'Zhang Huan "My Rome"  
7/8' in Chinese on a label attached to the backing  
board. This work is number 7 from an edition of 8.

**Estimate**  
£10,000-15,000 \$14,400-21,600 €12,900-19,300

**Provenance**  
Private Collection, London

**126. Ai Weiwei** b. 1957

*Fairytale - 1001 Chairs*, 2007  
two wooden chairs, Qing Dynasty  
120 x 57 x 44 cm (47¼ x 22½ x 17¾ in.)

This work is accompanied by a gallery  
certificate of authenticity.

**Estimate**

£12,000-18,000 \$17,400-26,000 €15,600-23,400

**Provenance**

Galerie Urs Meile, Lucerne  
Acquired from the above by the present owner

**Exhibited**

Kassel, Documenta 12, *Fairytale*, 2007  
Wakefield, Yorkshire Sculpture Park, *Ai Weiwei In  
The Chapel*, 2014

**Literature**

C. Merewether, *Ai Weiwei: Under Construction*, Sydney,  
2008, p. 124 (another example illustrated)  
K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*, London,  
2009, pp. 39-41 (another example illustrated)  
M. Siemons and A. Weiwei, *Ai Weiwei*, New York, 2009,  
pp. 46 and 115 (another example illustrated)  
*Ai Weiwei*, exh. cat., Royal Academy of Arts, London,  
2015, pp. 80-81 (another example illustrated)







**127. Franz West** 1947-2012

*Privat-Lampe des Künstlers II*, circa 1989  
welded iron, electrical fittings  
201 x 38 x 33 cm (79 $\frac{1}{8}$  x 14 $\frac{7}{8}$  x 12 $\frac{7}{8}$  in.)  
Incised 'Franz West METAMEMPHIS No. 423  
1989' on the bottom. These works are from an  
open edition published by Metamemphis, Milan,  
beginning in 1989. Each work is unique.

**Estimate**

£4,000-6,000 \$5,800-8,600 €5,200-7,700 ♣

**Provenance**

Published by Metamemphis, Milan  
Acquired from the above by the present owner

**128. Franz West** 1947-2012

*Divan (Prototype)*, 1997  
steel, wood, foam and linen  
94 x 172.1 x 83.8 cm (37 x 67¾ x 33 in.)

**Estimate**  
£40,000-60,000 \$57,600-86,400  
€51,500-77,300 ± ▲

**Provenance**  
ARNDT, Berlin  
Acquired from the above  
by the present owner







Property From a Private European Collection

**129. Gerhard Richter** b. 1932

*Untitled*, 1994  
oil on paper  
21 x 29.5 cm (8¼ x 11½ in.)  
Signed and dated 'Richter 3.3.94' lower right  
of the window mount. Further signed and  
dated 'Richter 3.3.94' on the reverse.

**Estimate**  
£60,000-80,000 \$86,400-115,000  
€77,300-103,000 ♣

**Provenance**  
Private Collection

**130. Georg Baselitz** b. 1938

*Junge Susanne*, 2010  
pen, watercolour and ink on paper  
65.5 x 50.2 cm (25¾ x 19¾ in.)  
Initialed 'GB' lower edge.

**Estimate**  
£20,000-30,000 \$28,800-43,200  
€25,800-38,600 ♣†

**Provenance**  
Private Collection, Europe







Property From an Important Parisian Collection

**131. Sigmar Polke** 1941-2010

*Untitled*, 1973

ink, acrylic, and watercolour on paper

99.5 x 69 cm (39½ x 27½ in.)

Signed and dated 'S. Polke 73' lower right.

**Estimate**

£100,000-150,000 \$145,000-217,000

€130,000-195,000 ♣

**Provenance**

Galerie Urbi et Orbi, Paris

Acquired from the above by the present owner

'What exactly does it mean to be vulgar?  
Sticking your fingers up your nose? Farting?  
Doing something improper? Being poorly  
dressed or groomed? Not brushing your teeth?  
Words like "vulgar" don't get us anywhere...  
There are many other miseries beside vulgarity.'  
(S. Polke, Interview of Sigmar Polke by Bice  
Curiger, 'La peinture est une ignominie',  
*Artpress*, No. 91, April 1985, p. 8)

Set within the artistically fertile context of the  
sixties and seventies Germany, Sigmar Polke  
invites the viewer into his psychedelic world.  
The sixties marked the artist's education at  
The Academy in Dusseldorf where Joseph Beuys  
instructed a re-evaluation of German art and the  
Fluxus movement was in full force.

The 1970s, of which the present lot is a part  
of was a decade of experimentation. Travel  
and hallucinogenics marked this decade, as  
Polke fed his desire to achieve varied states  
of consciousness. The *Untitled* work on paper  
of 1973 is symbolic of this time. It manifests in  
an enigmatic balance of both figuration and  
abstraction. Swathes of light colour, layered  
with the strong line of the sole female figure  
in an act of self-pleasure, is indicative of the  
sexually charged works on paper of the early  
1970s. Further still, the piece is covered in  
the prints of a rubber office stamp, a rather  
spontaneous and gratuitous fashion. Here,  
as ever, Polke puts to paper social conditions  
with a cryptic irony that is wholeheartedly  
independent from his German contemporaries.  
'What I'm interested in knowing is whether  
we're situation over or under, whether  
it's what's on top that counts or the  
superimposition of layers.' (S. Polke, *Ibid*, p. 6)







**132. Karin Kneffel** b. 1957

*Untitled*, 2013  
oil on canvas  
80 x 120 cm (31½ x 47¼ in.)  
Signed and dated 'Karin Kneffel 2013'  
on the reverse.

**Estimate**  
£40,000-60,000 \$57,900-86,800  
€52,000-78,000 ₣ ♠

**Provenance**  
Private Collection

Property From a Private European Collection

**133. Gerhard Richter** b. 1932

*Inpainting Brown*, 1972  
oil on canvas  
27 x 40 cm (10 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in.)  
Signed and dated 'Richter 72' on the reverse.

**Estimate**

£40,000-60,000 \$57,900-86,800  
€52,000-78,000 ♣

**Provenance**

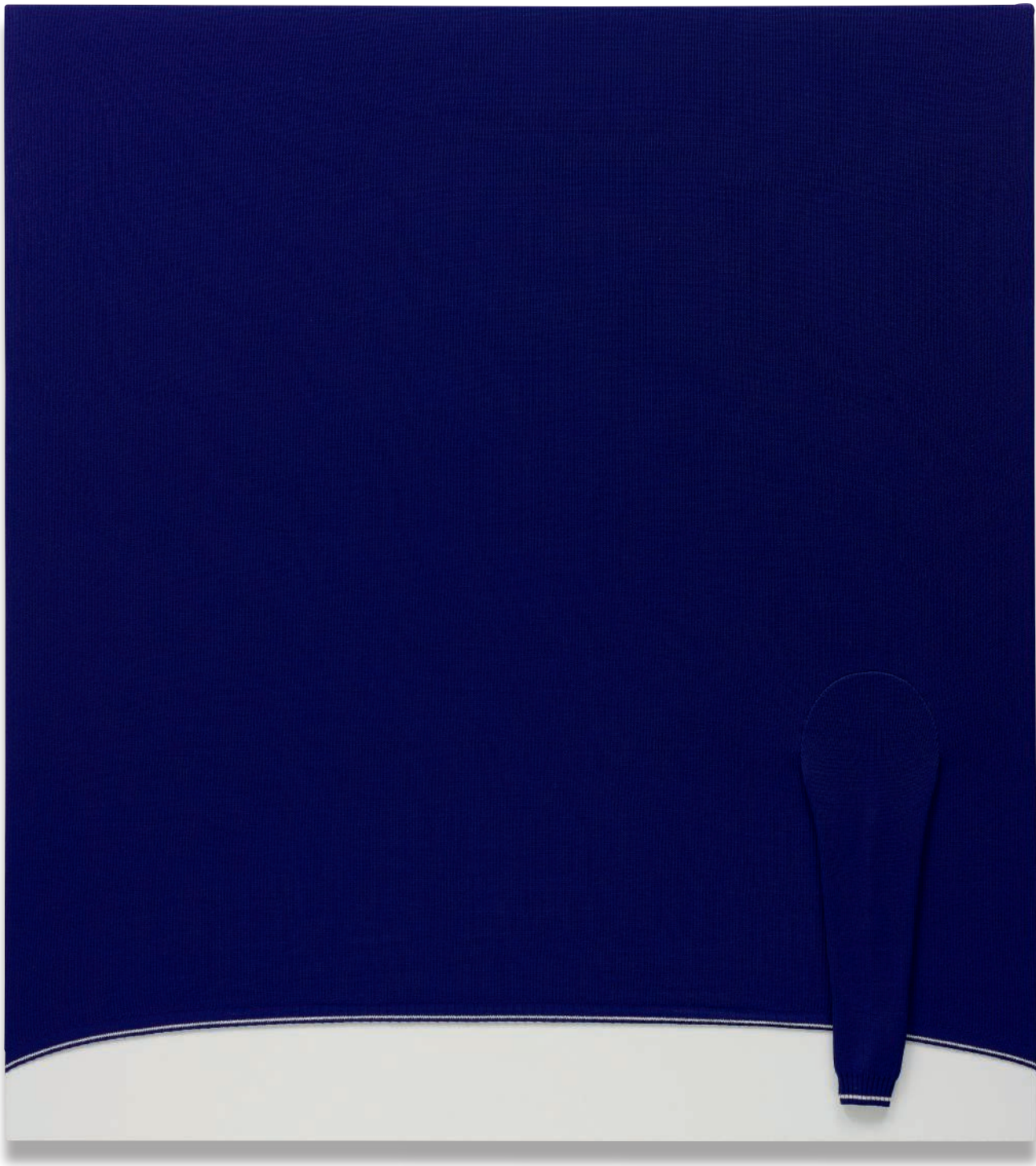
Gallery HAM, Nagoya  
Christie's, New York, *First Open*,  
23 September 2014, lot 104  
Acquired at the above sale by  
the present owner

**Literature**

J. Harten and D. Elger, eds., *Gerhard Richter. Bilder / paintings 1962-1985*, Cologne:1986, no. 325/99, pp. 148 and 380 (illustrated)  
B. Buchloh, ed., *Gerhard Richter: Wekübersicht/ Catalogue Raisonné 1962-1993*, vol. III, no. 325/99, p. 163 (illustrated)







**134. Erwin Wurm** b. 1954

*Untitled*, 2007  
 wool on canvas  
 210 x 190 cm (82 $\frac{5}{8}$  x 74 $\frac{3}{4}$  in.)  
 Signed and dated 'Erwin Wurm 2007' on the reverse.  
 This work is accompanied by a certificate of authenticity  
 signed by the artist.

**Estimate**

£12,000-18,000 \$17,400-26,000 €15,600-23,400 ♣

**Provenance**

Xavier Hufkens, Brussels  
 Acquired from the above by the present owner in 2010

**135. Hermann Nitsch** b. 1938

*Untitled*, 2006  
 acrylic on jute  
 200 x 300 cm (78 $\frac{3}{4}$  x 118 $\frac{1}{8}$  in.)  
 Signed and dated 'Hermann Nitsch 2006'  
 on the reverse.

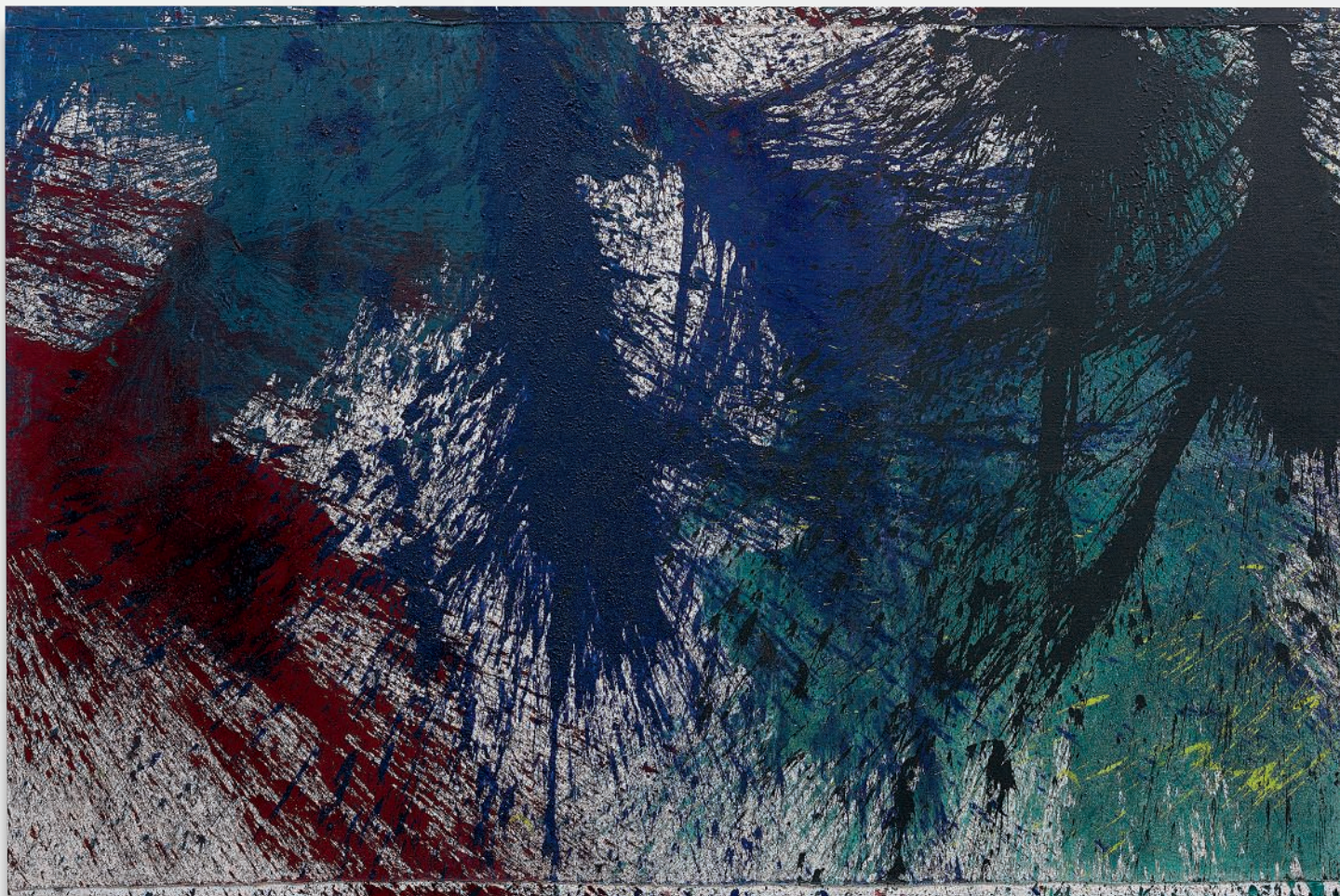
**Estimate**

£30,000-50,000 \$43,400-72,400  
 €39,000-65,000 ‡ ♣

**Provenance**

Private Collection

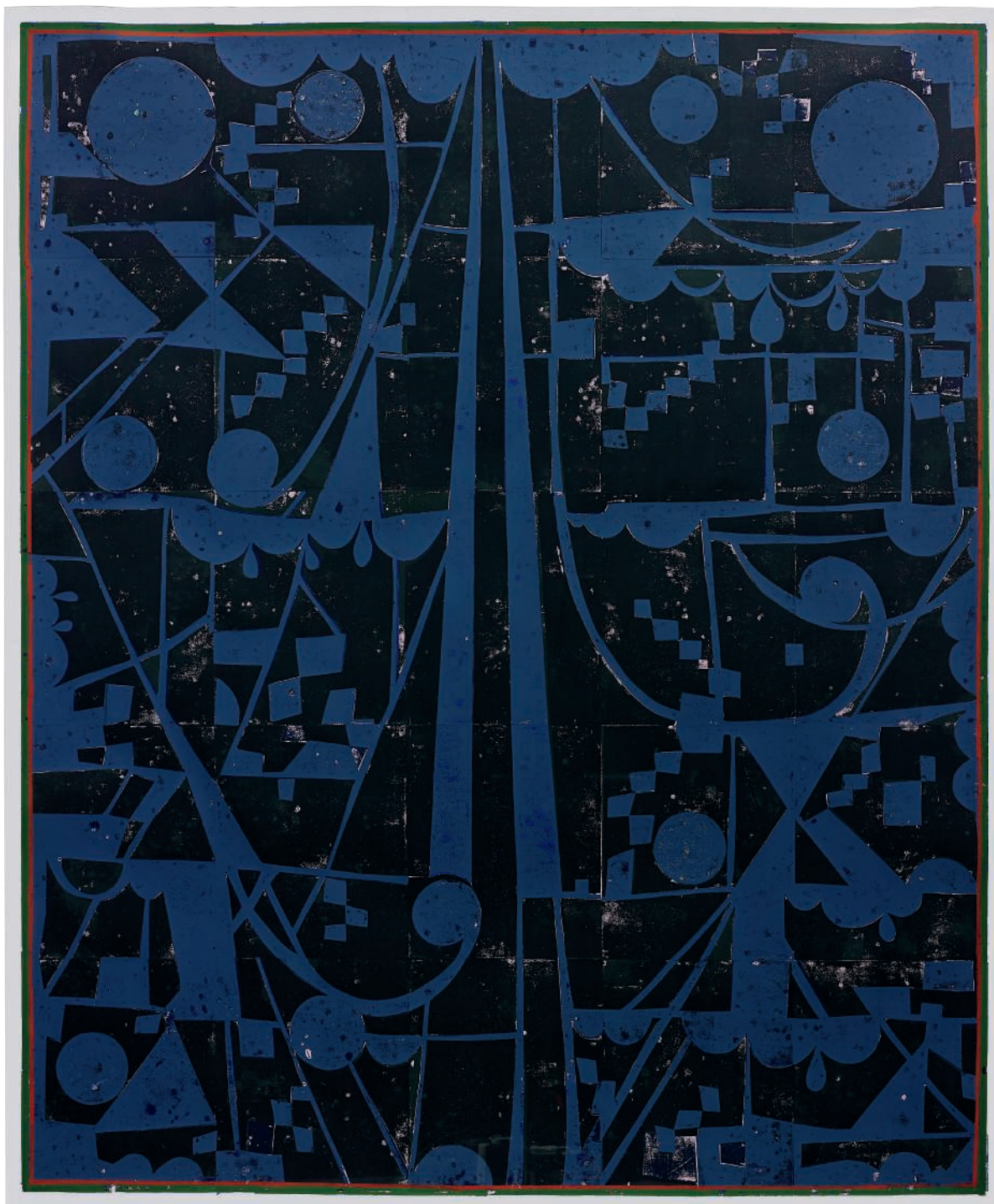












**136. André Butzer** b. 1973

*Untitled (Viele Tote Durch Hermann Giesler!), 2007*  
oil on canvas  
200.5 x 260 cm (78 $\frac{7}{8}$  x 102 $\frac{3}{4}$  in.)  
Signed "A. Butzer" lower right. Further signed and dated  
'A. Butzer 07' on the reverse. Titled "VIELE TOTE DURCH  
HERMANN GIESLER!" on the turnover edge.

**Estimate**  
£20,000-30,000 \$28,800-43,200 €25,800-38,600 ₣ ▲

**Provenance**  
Private Collection

**137. Gert and Uwe Tobias** b. 1973/1973

*Untitled, 2005*  
coloured woodcut on paper  
215 x 179 cm (84 $\frac{3}{4}$  x 70 $\frac{1}{2}$  in.)

**Estimate**  
£10,000-15,000 \$14,400-21,600 €12,900-19,300 ▲

**Provenance**  
Galerie Rodolphe Janssen, Brussels  
Acquired from the above by the present owner



**138. Andreas Gursky** b. 1955

*Bangkok VII*, 2011

inkjet print, in artist's frame

307 x 227 cm (120 $\frac{7}{8}$  x 89 $\frac{3}{8}$  in.)

Signed 'Andreas Gursky' on a label affixed to the reverse of the backing board. This work is number 3 from an edition of 6.

**Estimate**

£150,000-200,000 \$217,000-289,000

€195,000-260,000 ₣ ₣

**Provenance**

Private Collection

In *Bangkok VII*, Gursky produces a highly expressionistic 'painting' via photoshop manipulation, by adding the illusion of oil spills onto the surface of the fast-flowing urban water of Chao Phraya river in central Bangkok. It is a footprint of the major concerns that surround Gursky's oeuvre: it inhabits the middle ground between abstraction and figuration, it explores photographic techniques vis-à-vis painterly devices, and it studies the effects of globalisation on the earth and human psyche. From the surface, the river's extreme pollution is captured to reflect the condition of modern city life. In this work, Gursky turns an everyday mundane place into an index of the human experience: 'I am working on an encyclopaedia of life,' explained Gursky. This work is a perfect example of his talent for assimilating the common belief that photography is the most accurate mode to represent reality with the truth-claim of abstract painting; thus, demonstrating the potential application of abstraction beyond the medium of painting.

The present lot is of the same ilk as these earlier works by Gursky, although part of its power consists in what it doesn't say. If the environmental issues plaguing Bangkok (and which caused terrible floods not long after the creation of the works) are evoked by the piece, then so is a kind of *anti*-civilised, pre- and post-historic state. Both the short- and the long-term consequences of human excess are suggested in the cosmic forms in the work's colours.







**139. Wolfgang Tillmans** b. 1968

*Lighter, Green-Red I, 2008*

c-print

54.8 x 65 x 10 cm (21 $\frac{5}{8}$  x 25 $\frac{5}{8}$  x 3 $\frac{7}{8}$  in.)

Signed, titled and dated 'Wolfgang Tillmans  
"Lighter, Green/red I" 2008' on the reverse.

This work is unique.

**Estimate**

£20,000-30,000 \$28,800-43,200

€25,800-38,600 ♣

**Provenance**

Galería Juana de Aizpuru, Madrid  
Private Collection, Europe

**140. Anselm Reyle** b. 1970

*Untitled, 2007*

mixed media on canvas, acrylic glass

142 x 121.3 x 19.8 cm (55 $\frac{7}{8}$  x 47 $\frac{3}{4}$  x 7 $\frac{3}{4}$  in.)

**Estimate**

£30,000-50,000 \$43,400-72,400

€39,000-65,000 ♣

**Provenance**

Galerie Giti Nourbakhsh, Berlin

Acquired from the above by the present owner







**141. Ólafur Eliasson** b. 1967

*Football Lamps, 2005*

metal, wire, mirror and light bulbs (in 2 parts)  
diameter (each): 75 cm (29½ in.)  
installation dimensions variable  
This work is unique.

The work is accompanied by a certificate  
of authenticity.

**Estimate**

£80,000-120,000 \$116,000-174,000

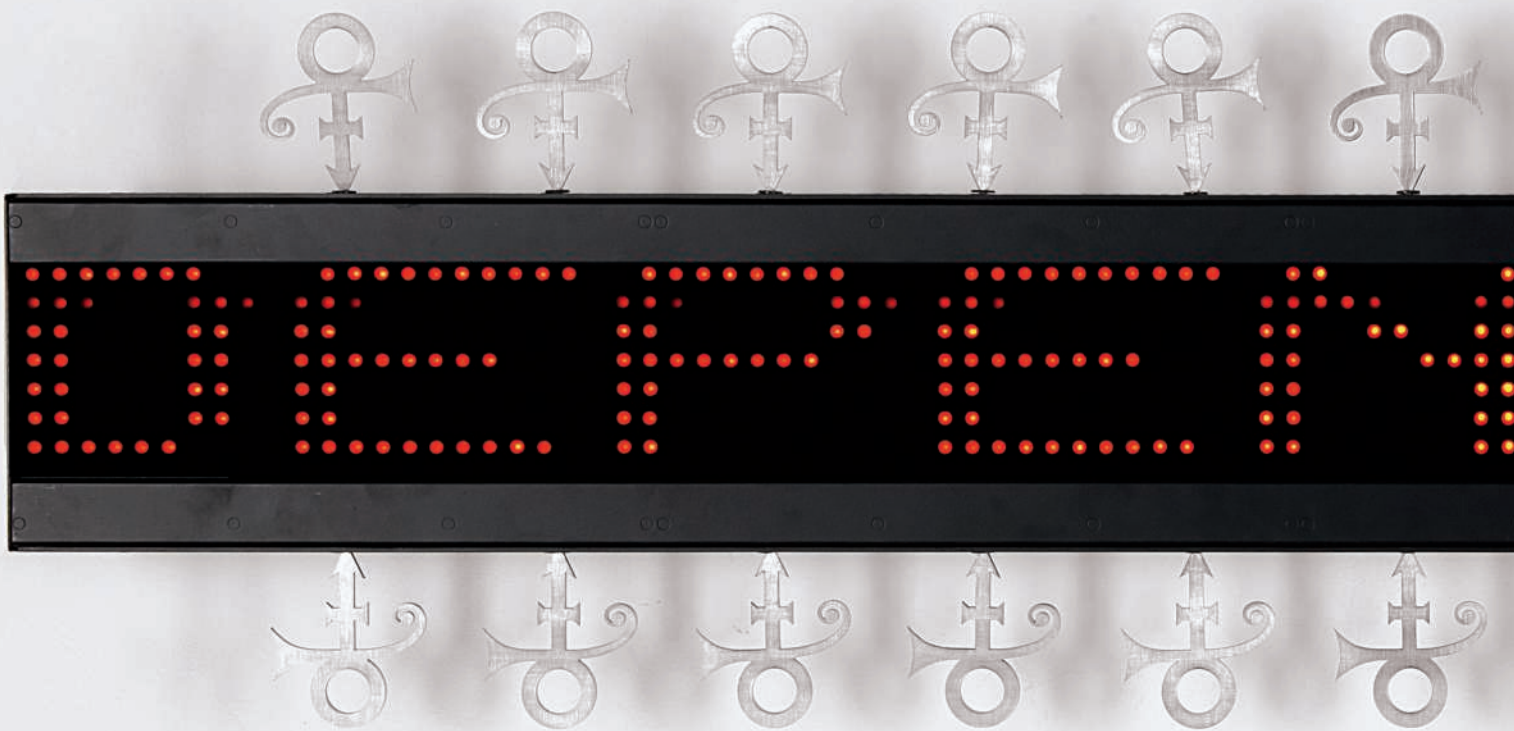
€104,000-156,000 ▲

**Provenance**

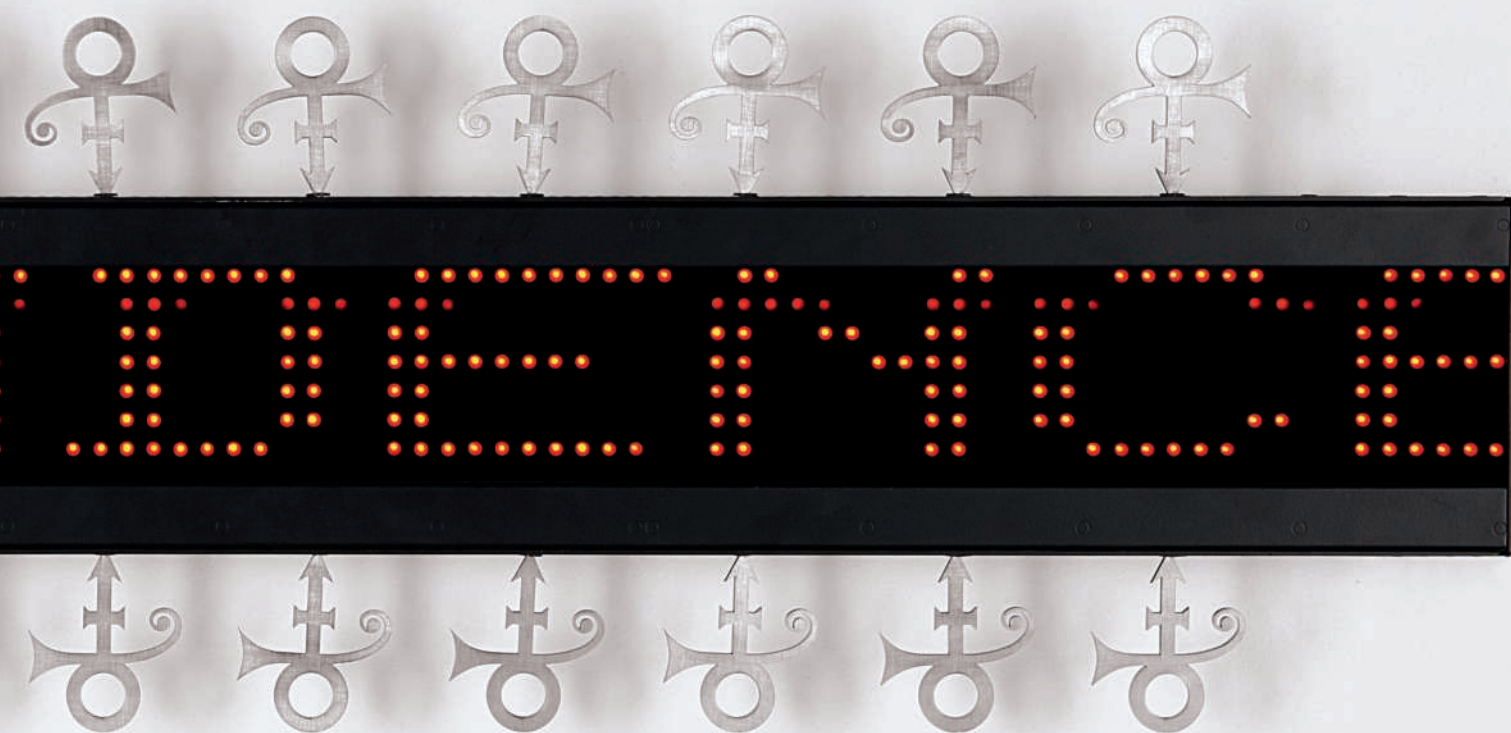
Andersen's Contemporary Art, Copenhagen  
Acquired from the above by the present owner







*Decency is a relative thing  
Dependence can be a meal ticket  
Description is more valuable than metaphor  
Deviants are sacrificed to increase group solidarity  
Disgust is the appropriate response to most situations  
Don't place too much trust in experts  
Drama often obscures the real issues  
Dreaming whilst awake is a frightening contradiction  
Dying and coming back gives you considerable perspective  
Dying should be as easy as falling off a log  
You are trapped on the earth so you will explode  
What urge will save us now that sex won't  
Savour kindness because cruelty is always possible later  
The beginning of the war will be secret  
Use what is dominant in a culture to change it quickly*



A portion of the proceeds to be donated  
to City of Hope, California

**142. Jenny Holzer** b. 1950

*Selections from Truisms (1977-1979)*  
*and Survival (1983-1985)*, 1997  
electronic LED sign, diodes and metal ornamentation  
14 x 119.1 x 10 cm (5½ x 46⅞ x 3⅞ in.)  
This work is unique and was created for the Artist  
Formerly Known as Prince and EMI Records Benefit.

**Estimate**  
£60,000-80,000 \$86,400-115,000 €77,300-103,000 Ω

**Provenance**  
Private Collection, New York



**Ai. Amer. Aoshima. Attia. Baselitz. Bernadet. Beshty. Bickerton. Bove. Bradley. Bronstein. Brüggemann. Butzer. Carron. Casselman. Cave. Chadwick. Chapman. Chung. Colen. Combas. Condo. Cook. Cooke. Cortright. Cragg.**

Crowdson. Day Jackson. de Bruyckere. Delvoye. Denny. Denzler. Donwood. Dorazio. Dubuffet. Eliasson. Emin. Everett. Foujita. Francis. Fridriks. Gerrard. Giacometti. Gilbert & George. Goldin. Gomez. Gordon. Gormley.





**143. Tracey Emin** b. 1963

*Is Legal Sex Anal?*, 1998

pink neon

34 x 148 cm (13<sup>3</sup>/<sub>8</sub> x 58<sup>1</sup>/<sub>4</sub> in.)

This work is from an edition of 3.

Another work from this edition is in the Tate Modern, London permanent collection.

**Estimate**

£45,000-65,000 \$64,800-93,600 €58,000-83,700 Ω ♣

**Provenance**

Jay Jopling, London

Christie's, London, *Post War and Contemporary Art Day Auction*, 1 July 2010, lot 133

Acquired at the above sale by the present owner

**Literature**

*Ten Years: Tracey Emin*, exh. cat., Stedelijk Museum, Amsterdam, 2002, p. 38 (illustrated)

*Tracey Emin BP*, exh. cat., Tate Britain, London, 2004 (illustrated)

*Seduced: Art & Sex from Antiquity to Now*, exh. cat., Barbican Centre, London 2006 (illustrated)

H. Luard and P. Miles, eds., *Tracey Emin: Works 1963-2006*, New York: Rizzoli, 2006, p. 363 (illustrated)

ext Anal?



**‘We consist of the stuff  
– it is our nourishment,  
it belongs to us, we’re  
part of it, and we show  
this in a positive light’**

Gilbert & George

**144. Gilbert & George** b. 1943 and 1942

*Shit and Piss*, 1996  
hand dyed photographs in artist’s metal  
frames, in 21 parts  
226 x 444 cm (88 $\frac{7}{8}$  x 174 $\frac{3}{4}$  in.)

**Estimate**

£80,000-120,000 \$116,000-174,000

€104,000-156,000 ♣

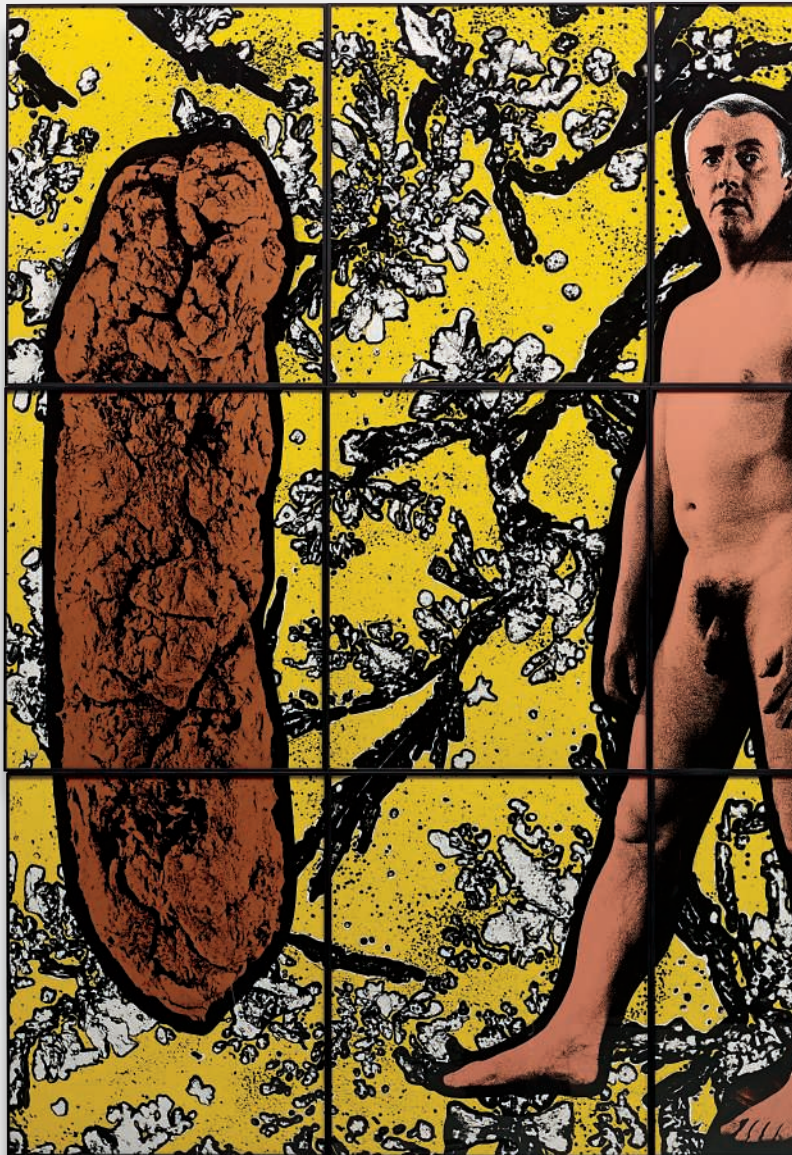
**Provenance**

Sonnabend Gallery, New York  
Acquired from the above by the present owner

**Literature**

*Gilbert & George: The Fundamental Pictures*,  
exh. cat., Sonnabend/Lehmann Maupin,  
New York, 1997, n.p. (illustrated)

*Gilbert & George: The Complete Pictures*,  
Volume Two, Tate Publishing, 2007,  
p. 872 (illustrated)









**145. Marc Quinn** b. 1964

*Endless Column (Micro Cosmos)*, 2008  
painted bronze  
170 x 50 x 49 cm (66⅞ x 19⅝ x 19¼ in.)

**Estimate**

£200,000-300,000 \$289,000-434,000  
€260,000-390,000 ♠

**Provenance**

Acquired directly from the artist  
by the present owner

**Exhibited**

Seoul, Gana Art Centre, *Marc Quinn*,  
11 July-3 August 2008

*Endless Column (Micro Cosmos)* from 2008 has been executed by Young British Artist and provocateur Marc Quinn. Cast in painted bronze, the sculpture immediately strikes the viewer as strange and somewhat surreal. The body of Kate Moss has been contorted into a difficult yoga pose and supports a duplication of her own body with her feet. Yet a kind of inverted bathetic shift takes place, as, over the course of experiencing the art, the viewer comes to realise Quinn's meditation on the nature of the human condition and on its contemporary manifestation.

The 'true nature' of the model - if there is one at all - is unknown to us, and Quinn emphasises this mystery through his work: 'She is the reflection of ourselves, a knotted Venus for our age, a mirror, a mystery, a sphinx' (Marc Quinn, *Recent Sculptures Catalogue*, Groninger Museum, 2006). Just as our own particular drives and anxieties distort our personal image of Moss, Quinn's sculpture is of a body at once twisted, deified, and - like all Gods - mute.





**146. Gavin Turk** b. 1967

*Dump*, 2004  
painted bronze  
45.7 x 53.3 x 47 cm (17<sup>7</sup>/<sub>8</sub> x 20<sup>7</sup>/<sub>8</sub> x 18<sup>1</sup>/<sub>2</sub> in.)  
Signed, titled, numbered and dated 'Gavin Turk  
"Dump" on the underside. This work is number  
2 from an edition of 8.

**Estimate**

£25,000-35,000 \$36,200-50,600

€32,500-45,500 ± ▲

**Provenance**

Private Collection, Connecticut



**147. Jake and Dinos Chapman** b. 1966/1962

*Two-faced Cunt*, 1996  
fiberglass, resin, paint, wigs and shoes  
133 x 45 x 53.5 cm (52 $\frac{3}{8}$  x 17 $\frac{3}{4}$  x 21 $\frac{1}{8}$  in.)

**Estimate**

£15,000-20,000 \$21,700-28,900 €19,500-26,000 ▲

**Provenance**

Pollock Fine Art, London  
Acquired from the above by the present owner

**Literature**

*A Love Story*, exh. cat., Evora, Portugal, p. 32 (illustrated)





## 148. Damien Hirst b. 1965

*Beautiful Catequil Negativism Painting for Nick  
(with Diamonds)*, 2011  
cubic zirconia and household gloss on canvas  
diameter: 121.9 cm (48 in.)

### Estimate

£120,000-180,000 \$174,000-260,000

€156,000-234,000 ♠

### Provenance

Private Collection, United Kingdom

Initially one might perceive Hirst's spin paintings to be the antithesis to his infamously geometric spot paintings or grid based butterfly windows. The chance and spontaneity involved in pouring paint over a rotating canvas, feels far removed from regimented spots of paint. However, the mechanics of the spin series are characterised by a process based approach, which alleviates the artist's hand from the final outcome. Thus, these works are embedded with Hirst's formulaic way of working and maintain continuity in relation to these aforementioned bodies of work. Having experimented with this technique in the early eighties, while based in Brixton, Hirst's spins have become a consistent fragment the artist's production.

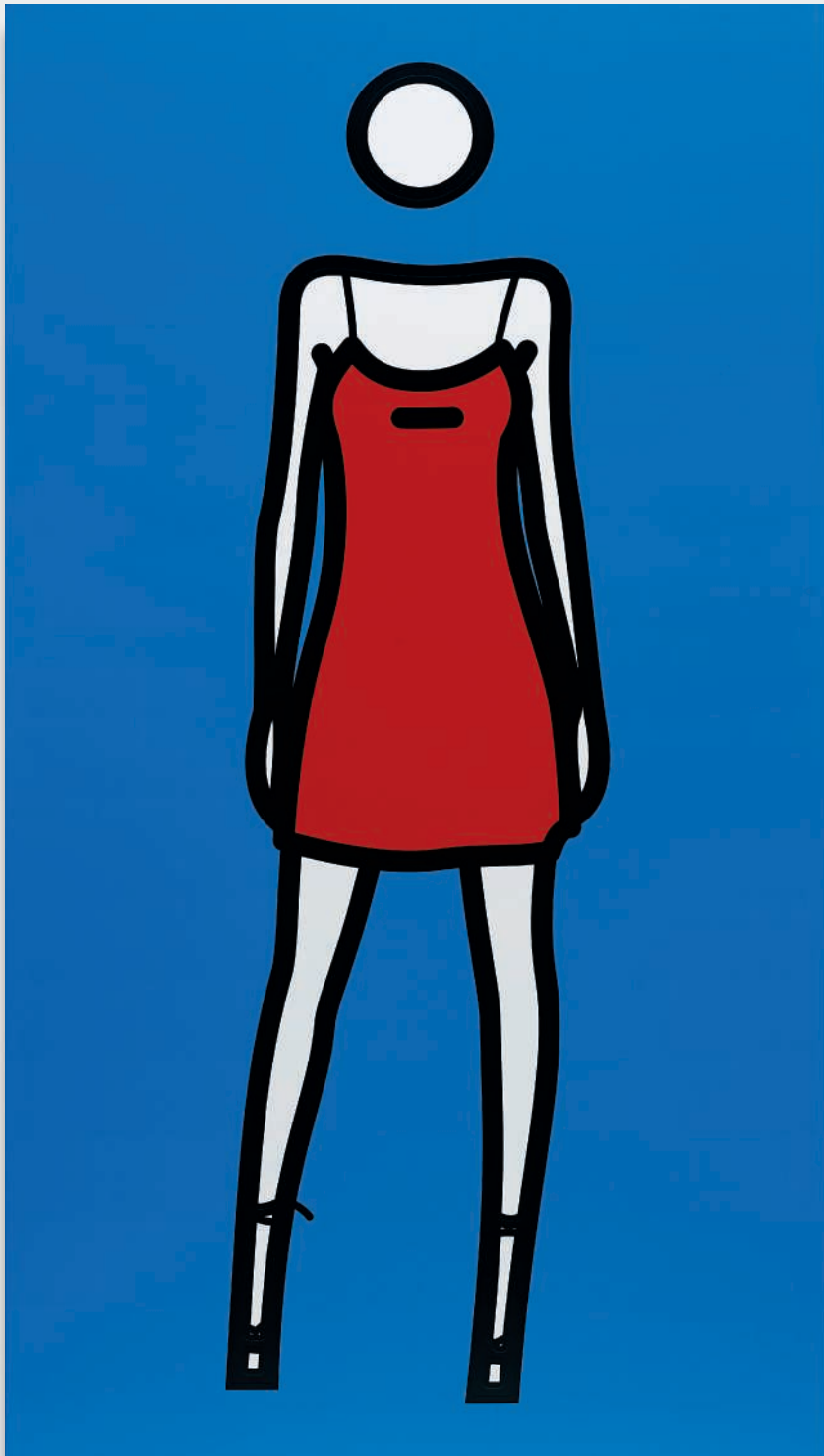
From the observers perspective, the creation of the Hirst spins are an interesting consideration of a personal routine or ritual; each work carries the spontaneity of colour, dependant on the artist's impulse, lending it a unique conveyance from canvas back to the instantaneous moment of creation. In this sense, the present lot forms part of an evolving series of biography.

**'I really like making them.  
And I really like the machine,  
and I really like the movement'**

Damien Hirst







**149. Julian Opie** b. 1958

*Woman posing in summer dress. 1.*, 2003  
vinyl on wooden stretcher  
229 x 137 cm (90 $\frac{1}{8}$  x 53 $\frac{7}{8}$  in.)  
Signed 'Julian Opie' on the overlap.

**Estimate**

£20,000-30,000 \$28,900-43,400  
€26,000-39,000 ± ♣

**Provenance**

Private Collection, Japan  
Acquired from the above by present owner

**150. Harland Miller** b. 1964

*Grimsby*, 2002  
oil on canvas  
221.2 x 157.1 cm (87 $\frac{1}{8}$  x 61 $\frac{7}{8}$  in.)  
Signed and dated 'Harland Miller 2002'  
on the reverse.

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

**Estimate**

£20,000-30,000 \$28,900-43,400  
€26,000-39,000 ♣

**Provenance**

Acquired directly from the artist  
by the present owner

PELICAN  
BOOKS

# GRIMSBY

TEN YEARS  
IN  
OPEN CROTCH KNICKERS









**151. Chantal Joffe** b. 1969

*Untitled*, 1995  
oil and gesso on board  
29.2 x 21.6 cm (11½ x 8½ in.)

**Estimate**  
£3,000-5,000 \$4,300-7,200 €3,900-6,400 ♠ +

**Provenance**  
Acquired directly from the artist  
by the present owner in 1996

**Exhibited**  
London, Saatchi Gallery, *The New  
Neurotic Realism*, 1999,  
London, Saatchi Gallery, *Body Language*,  
20 November 2013-23 March 2014

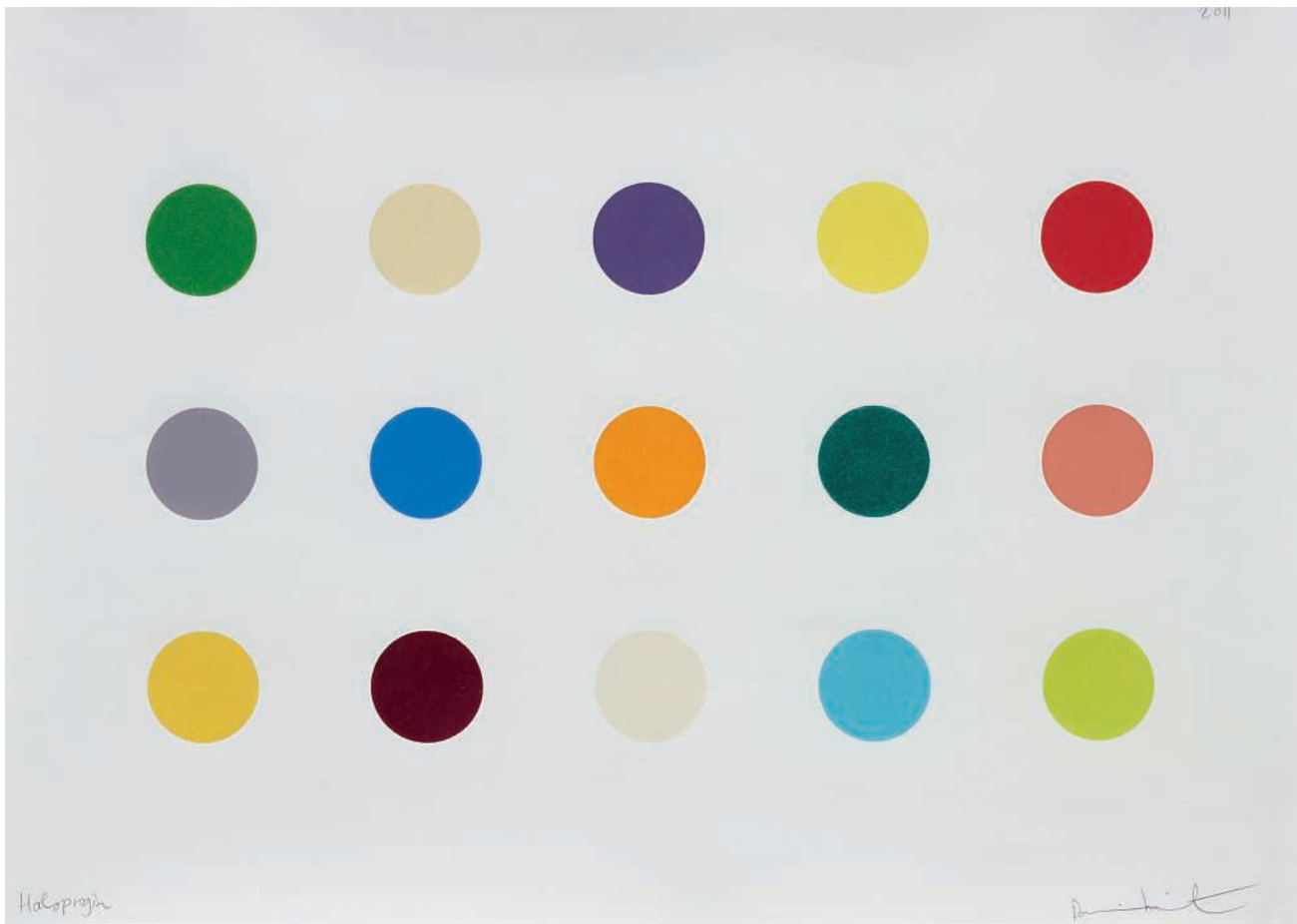
**152. Tracey Emin** b. 1963

*Untitled (Porchester Baths)*, 1988  
oil on board  
28 x 26 cm (11 x 10¼ in.)

**Estimate**  
£5,000-7,000 \$7,200-10,100 €6,400-9,000 ♠ +

**Provenance**  
Private Collection  
Acquired from the above  
by the present owner in 2002





**153. Damien Hirst** b. 1965

*Haloprogin*, 2011  
coloured pencil on paper  
41.9 x 59.4 cm (16½ x 23¾ in.)  
Signed, titled and dated 'Damien Hirst  
'Haloprogin' 2011' in three of the corners.

**Estimate**

£30,000-50,000 \$43,400-72,400  
€39,000-65,000 ♣

**Provenance**

Gagosian Gallery, London  
Private Collection, Denmark  
Private Collection, Sweden

**154. Julian Opie** b. 1958

*Vera, Dancer. 2*, 2007  
silkscreen on painted wooden board  
36.1 x 29.2 cm (14¼ x 11½ in.)  
Signed 'Julian Opie' on the reverse.

**Estimate**

£7,000-9,000 \$10,100-13,000  
€9,100-11,700 ♣

**Provenance**

Galleria Valentina Bonomo, Rome  
Acquired from the above by  
the present owner





**155. Antony Gormley** b. 1950

*MEME CCXCVIII*, 2013

cast iron

14 x 9.2 x 14 cm (5½ x 3⅝ x 5½ in.)

**Estimate**

£30,000-50,000 \$43,200-72,000

€38,600-64,400 ♣

**Provenance**

Private Collection

**156. Antony Gormley** b. 1950

*Slump Model*, 2012

American oak

31.1 x 15.2 x 12.1 cm (12¼ x 6 x 4¾ in.)

Incised "M2012\_027" on the underside.

**Estimate**

£30,000-50,000 \$43,200-72,000

€38,600-64,400 ‡ ♣

**Provenance**

Private Collection







**157. Tony Cragg** b. 1949

*Points of View*, 2007

bronze

108 x 60 x 63.5 cm (42½ x 23⅝ x 25 in.)

Incised 'Tony Cragg' on the base.

This work is from an edition of 5.

**Estimate**

£150,000-200,000 \$216,000-288,000

€193,000-258,000 ₣ ₣

**Provenance**

Private Collection

A winding monument to figure and form, *Points of View*, is mesmerising example of Tony Cragg's work. This bronze sculpture uses its base as the central point from which three columns rise; curving and fracturing in an upwards spiral, they impose a grand sense of scale upon the audience. As the viewer engages and walks around the sculpture, faces emerge from the columns and then just as quickly fade back into the core of the sculpture. In doing so, the artist intended to symbolize human nature and the multiplicity of thought. The energetic quality of his work is created through the carving of the sculpture in wood and then cast in bronze that is highly polished.

Tony Cragg explained that in contemporary sculpture, 'we have gone beyond the stage where we can represent things in sculpture. We have to find new means of expression, a new visual language' (T. Cragg, quoted in R. Conway Morris, 'Inventing a 'New Visual Language'', The New York Times, 13 October 2010). In this manner, Cragg regards his practice with an absolute dedication; this is in tandem with the free and adventurous spirit of his creative mind. Thus, *Points of View*, is a synergetic balance of form, perspective, materials and ideas that blend together in a totemic yet ephemeral masterpiece.





Graham. Gursky. Haring. Hein. Heinzmann. Henderson. Hildebrandt. Hirst. Höller. Holzer. Ikemura. Indiana. Innes. Invader. Joffe. Johnson. JPW3. Kami. Kentridge. Kneffel. Koons. Kruglyanskaya. Kusama. LaChapelle.

Lappas. Lassry. Lee. Lobo. Lowman. Lyall. Mabry. Maciejowski. Mathieu. McCloud. Miller. Moyer. Muniz. Murillo. Navarro. Nitsch. Oehlen. Oehlen and Meese. Olowska. Opie. Orozco. Ostrowski. Paik. Pavlos. Peake.



**'It seems to me that art must be the manifestation of some vital force from the dark, caught by the imagination and translated by the artist's ability and skill'**

Lynn Chadwick



**158. Lynn Chadwick** 1914-2003

*Walking Cloaked Figure VI*, 1980

bronze (in 2 parts)

26 x 23 x 19 cm (10¼ x 9 x 7½ in.)

Stamped with an initial, numbered and dated  
'C 80 793 3/9' on each part. This work is  
number 3 from an edition of 9.

**Estimate**

£50,000-70,000 \$72,000-101,000

€64,400-90,100 ♣

**Provenance**

Galeria Freites, Caracas

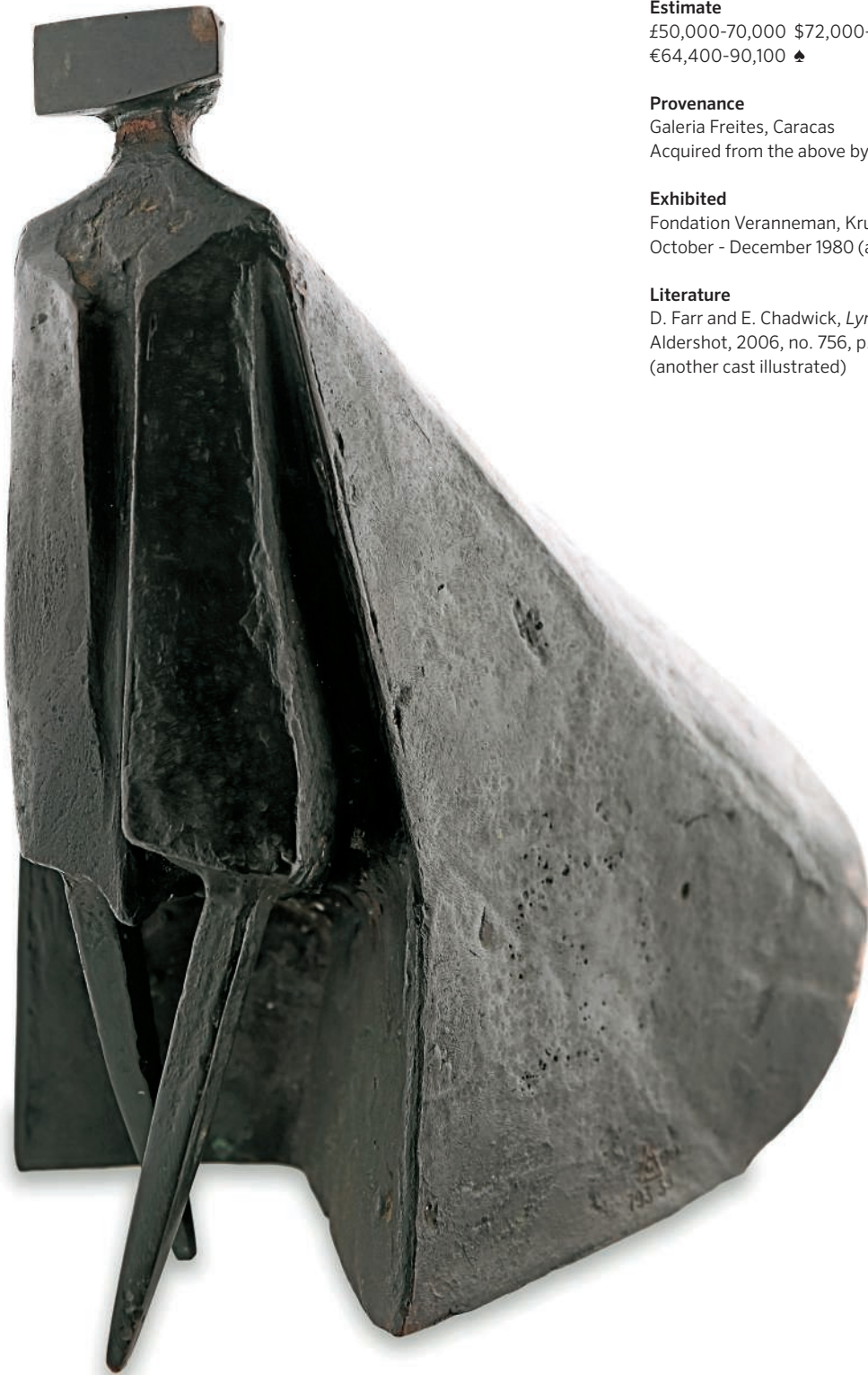
Acquired from the above by the present owner

**Exhibited**

Fondation Veranneman, Kruishoutem, Belgium,  
October - December 1980 (another example)

**Literature**

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*,  
Aldershot, 2006, no. 756, p. 342  
(another cast illustrated)





**159. Lynn Chadwick** 1914-2003

*Maquette for Watchers Version II*, 1964, cast 1968  
bronze (in 3 parts)  
each: 32.5 x 8 x 9 cm (12¾ x 3⅛ x 3½ in.)  
Each stamped with initials and numbered 'LC 423 4/4'.  
This work is number 4 from an edition of 4, cast by Brotal.  
Authenticated by The Estate of Lynn Chadwick, 2016.

**Estimate**

£20,000-30,000 \$28,800-43,200 €25,800-38,600 ▲

**Provenance**

Galerie d'Eendt, Amsterdam  
Private Collection, The Hague

**Literature**

N. Koster and P. Levine, *Lynn Chadwick: The Sculptor and His World*, Leyden, 1988, p.84

D. Farr and E. Chadwick, *Lynn Chadwick Sculptor*,  
Aldershot, 2006, no. 756, p. 217 (another cast illustrated)



**160. William Kentridge** b. 1955

*South African Shadow Quartet*, 2003

bronze

height: 34 cm (13 $\frac{3}{8}$  in.)

Initialed and numbered 'WJK 6.8' on the base.

This work is number 6 from an edition of 8

**Estimate**

£12,000-18,000 \$17,300-25,900 €15,500-23,200

**Provenance**

Annandale Galleries, Sydney

The Austcorp Group Limited Art Collection

Sotheby's, Melbourne, *Important Australian Art*,  
24 August 2009, lot 246

Acquired at the above sale by the present owner





**161. Baltasar Lobo** 1910-1993

*Sentada Manos Cruzadas*, n.d.

bronze

30 x 16.5 x 12.5 cm (11¾ x 6½ x 4⅞ in.)

Stamped and incised 'LOBO 8/8' on the underside of the leg. This work is number 8 from an edition of 8.

**Estimate**

£40,000-60,000 \$57,600-86,400 €51,500-77,300 ♠

**Provenance**

Galeria Freites, Caracas

Acquired from the above by the present owner



**162. Diego Giacometti** 1902-1985

*Le Couple (Equilibristes)*, conceived in 1957  
bronze with green and brown patina  
height: 24.9 cm (9¾ in.)  
Signed and monogrammed on the base. This work  
is accompanied by a certificate of authenticity  
provided by Gilles Perrault.

**Estimate**

£40,000-60,000 \$57,600-86,400 €51,500-77,300 ₣

**Provenance**

Lucien Thinot Collection (1983)  
Private Collection, Europe  
Acquired from the above by the present owner

**Literature**

D. Marchesseu, *Diego Giacometti*, Paris, 1986, p. 113  
(another cast illustrated)





**163. Georges Mathieu** b. 1921

*Redorte*, 1965

oil on canvas

81 x 130 cm (31 $\frac{7}{8}$  x 51 $\frac{1}{8}$  in.)

Signed and dated 'Mathieu 65' lower right.

Further titled 'Redorte' on the stretcher.

This work is accompanied by a certificate of authenticity provided by Jean-Marie Cusinberche.

**Estimate**

£50,000-70,000 \$72,000-101,000

€64,400-90,100 ₣ ₣

**Provenance**

Galerie Schmela, Dusseldorf

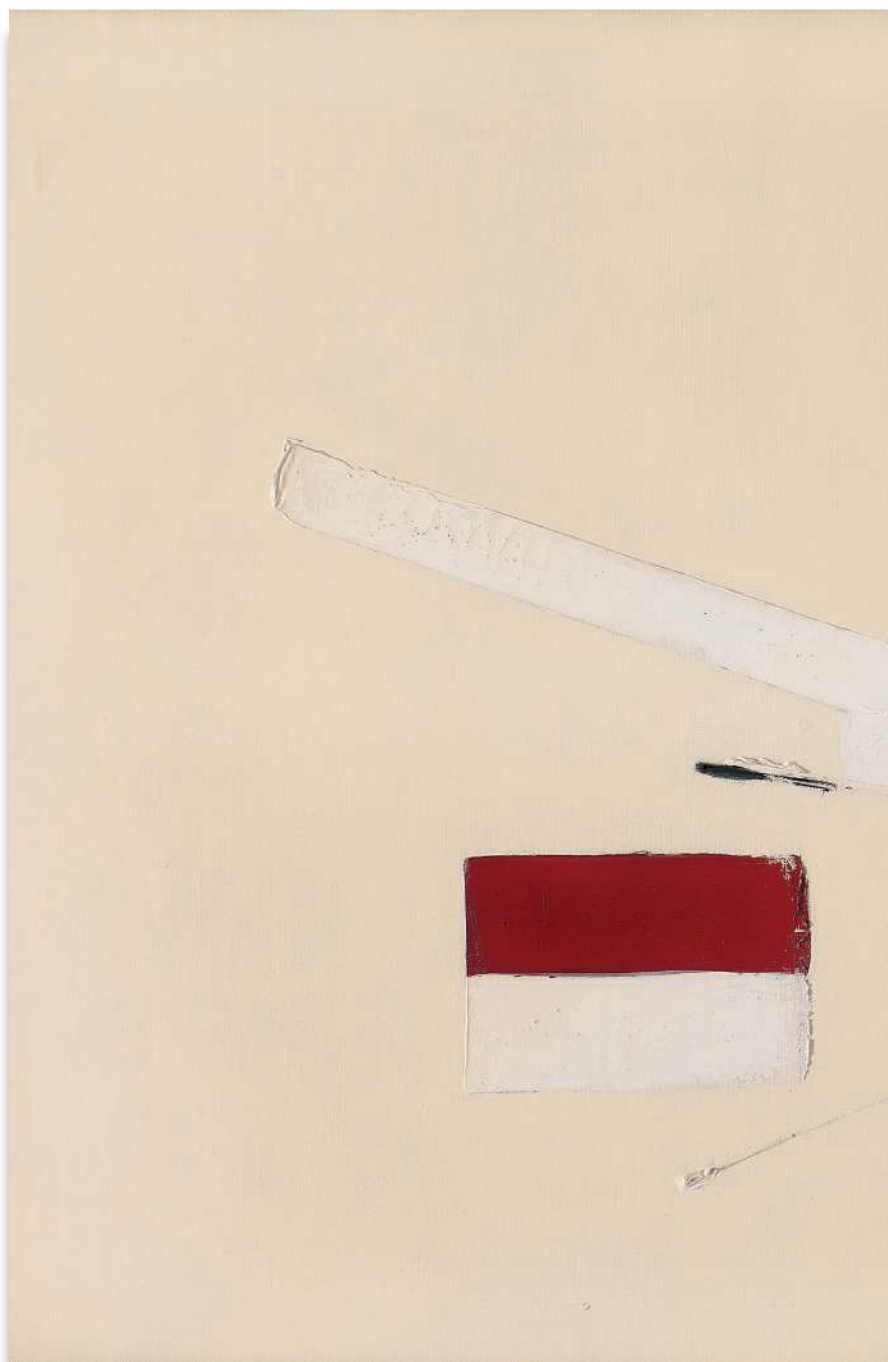
Private Collection, North Rhine-Westphalia

Lempertz, Cologne, *Modern Art*, 29 November 2014

Acquired at the above sale by the present owner

**Exhibited**

Dusseldorf, Galerie Schmela, *Georges Mathieu*,  
4 June 1965, no 7





Mathieu 65









## 164. Mimmo Rotella 1918-2006

*Untitled, circa 1958*

décollage on canvas

73 x 92 cm (28¾ x 36¼ in.)

Signed 'Rotella' lower left. This work is registered with the Fondazione Mimmo Rotella under the archive number '1938 dc 958 CA/000'.

### Estimate

£60,000-80,000 \$86,800-116,000 €78,000-104,000 ♣

### Provenance

Acquired directly from the artist by Constantin Tacou

Inherited by descent to the present owner

Constantin Tacou emigrated from Romania to France in 1948. There, he became an important and charismatic figure in Bohemian post-war Paris where he worked as the editor of the Cahiers de L'Herne. Tacou not only published Rotella's biography, *Une Vie D'artiste*, but he was also an avid collector with an acutely discerning eye, acquiring some outstanding works by Fontana, Calder, Christo, Klein, Tinguely and Rotella.

The artist in 1974  
with Pierre Restany  
and Constantin Tacou





**165. Piero Dorazio** 1927-2005

*I Tatti*, 1960

oil on canvas

81.5 x 65 cm (32 $\frac{1}{8}$  x 25 $\frac{5}{8}$  in.)

Signed, titled and dated 'Piero Dorazio "I TATTI"  
1960' on the reverse.

**Estimate**

£80,000-120,000 \$115,000-173,000

€103,000-155,000 ♣

**Provenance**

Galleria d'Arte Moderna Sangallo, Florence

Galerie Suzanne Bollag, Zurich

Galleria Dello Scudo, Verona

Christie's, Milan, *Post-War and Contemporary  
Art*, 27 November 2007, lot 358

Dominique Levy, London

Galleria d'Arte Moderna, Milan

Acquired from the above by the present owner







**166. Jean Dubuffet** 1901-1985

*Paysage (jardin public) avec  
2 personnages, 1980*  
ink and collage on paper  
51 x 35 cm (20 $\frac{1}{8}$  x 13 $\frac{3}{4}$  in.)  
Initialed and dated 'J.B. 80' lower right.

**Estimate**

£30,000-40,000 \$43,400-57,900  
€39,000-52,000 ± ♣

**Provenance**

Pace, New York  
Private Collection, Vienna  
Acquired from the above by  
the present owner

**Literature**

M. Loreau, *Catalogue des travaux de  
Jean Dubuffet*, vol. XXXIII, *Site aux  
Figurines, Partitions*, Paris, 1972, no. 123,  
p. 49 (illustrated)

**167. Jean Dubuffet** 1901-1985

*Idéoplasme I, 1984*  
acrylic on paper mounted on canvas  
100 x 67 cm (39 $\frac{3}{8}$  x 26 $\frac{3}{8}$  in.)  
Initialed and dated 'J.D. 84' lower right.

**Estimate**

£100,000-150,000 \$145,000-217,000  
€130,000-195,000 ± ♣

**Provenance**

James Goodman Gallery, New York  
Collection of Daniel Varenne, Geneva  
Solomon & Co. Fine Art, New York  
James Goodman Gallery, New York  
Private Collection, New York Acquired  
from the above

**Exhibited**

New York, James Goodman Gallery,  
*Dubuffet: Form and Texture*,  
21 October-15 December 2015

**Literature**

M. Loreau, *Catalogue des travaux de  
Jean Dubuffet- Non Lieux, Fascicule  
XXXVII*, Paris, Les Editions de Minuit,  
1989, no. 144, p. 61 (illustrated)







A Vincent

Van Gogh

Le Musée  
de  
Tignes





Property from a Private European Collection

**168. Antoni Tàpies** 1923-2012

*A Vincent van Gogh*, 1989-1990  
red lacquer and pencil on vellum  
64.7 x 49.5 cm (25½ x 19½ in.)  
Signed 'Tàpies' lower right.

**Estimate**

£7,000-9,000 \$10,100-13,000 €9,100-11,700 ♣

**Provenance**

The Artist  
Private Collection, Netherlands  
Berlin, Grisebach, *Kunst nach 1945*, 1 June 2012, lot 665  
Acquired at the above sale by the present owner

**169. Antoni Tàpies** 1923-2012

*Terra i Palla*, 2005  
mixed media on board  
55 x 46 cm (21½ x 18½ in.)  
Signed, numbered and dated 'Tàpies T880/2005'  
on the reverse.

**Estimate**

£60,000-80,000 \$86,400-115,000 €77,300-103,000 ♣

**Provenance**

Galeria Soledad Lorenzo, Madrid  
Acquired from the above by the present owner



170. **Egon Schiele** 1890-1918

*Liegendes Kind (Reclining Child)*, Drawn in 1910  
(incorrectly dated 1908 according to Jane Kallir)  
pencil on paper  
45.4 x 30.1 cm (17⅞ x 11⅞ in.)  
Signed and dated 'Egon Schiele 08' towards  
the lower right. Possibly by another hand.

**Estimate**

£40,000-60,000 \$57,900-86,800 €52,000-78,000

**Provenance**

Heinrich Benesch, Vienna  
Eric Estorik, London  
Chalk & Vermilion Fine Arts, Greenwich  
Sotheby's, New York, 11 November 1999, lot 332A  
Sotheby's, London, *Impressionist & Modern Art Day Sale*,  
6 February 2014, lot 434  
Acquired at the above sale by the present owner

**Literature**

J. Kallir, *Egon Schiele: The Complete Works*,  
New York, 1998, no. 421a, p. 665 (illustrated)

Together with his close friend and mentor Gustav Klimt, Egon Schiele helped shape the art scene of Vienna in the early 20th Century. Showing an enormous talent for portraiture, and the ability to portray movement and form in a unique and gripping way, Schiele himself looked to Gustav Klimt and his two-dimensional style to help development his own penmanship.

His fascination with Klimt and the group that was known as the Vienna Secessionists was born out of his early development at the Wiener Academy. During these yearly years of study he was pressed to portray scenes of historical importance through a much more traditional method of painting, one much more focused on realism. His frustration with the academy heightened his interest in the Vienna Secessionists who looked to break out of the traditional academic style and instead become more expressive in both their art and their lives.

These two portraits were both draw at critical moments in Schiele's oeuvre. In 1908 he had left the Wiener academy and since enrolled in the Vienna academy. Given the freedom of expression and the influence Gustav Klimt over the two years leading to this point, it is here that he first started to draw his portraits with clear, distinct outlines and accentuated features, such as the hair, or in the case of *Portrat einer Dame*,

1908, her eyebrows. This was a seminal time in Schiele's life where his unique style was developed, resulting in his first exhibition held in Klosterneuburg, Austria.

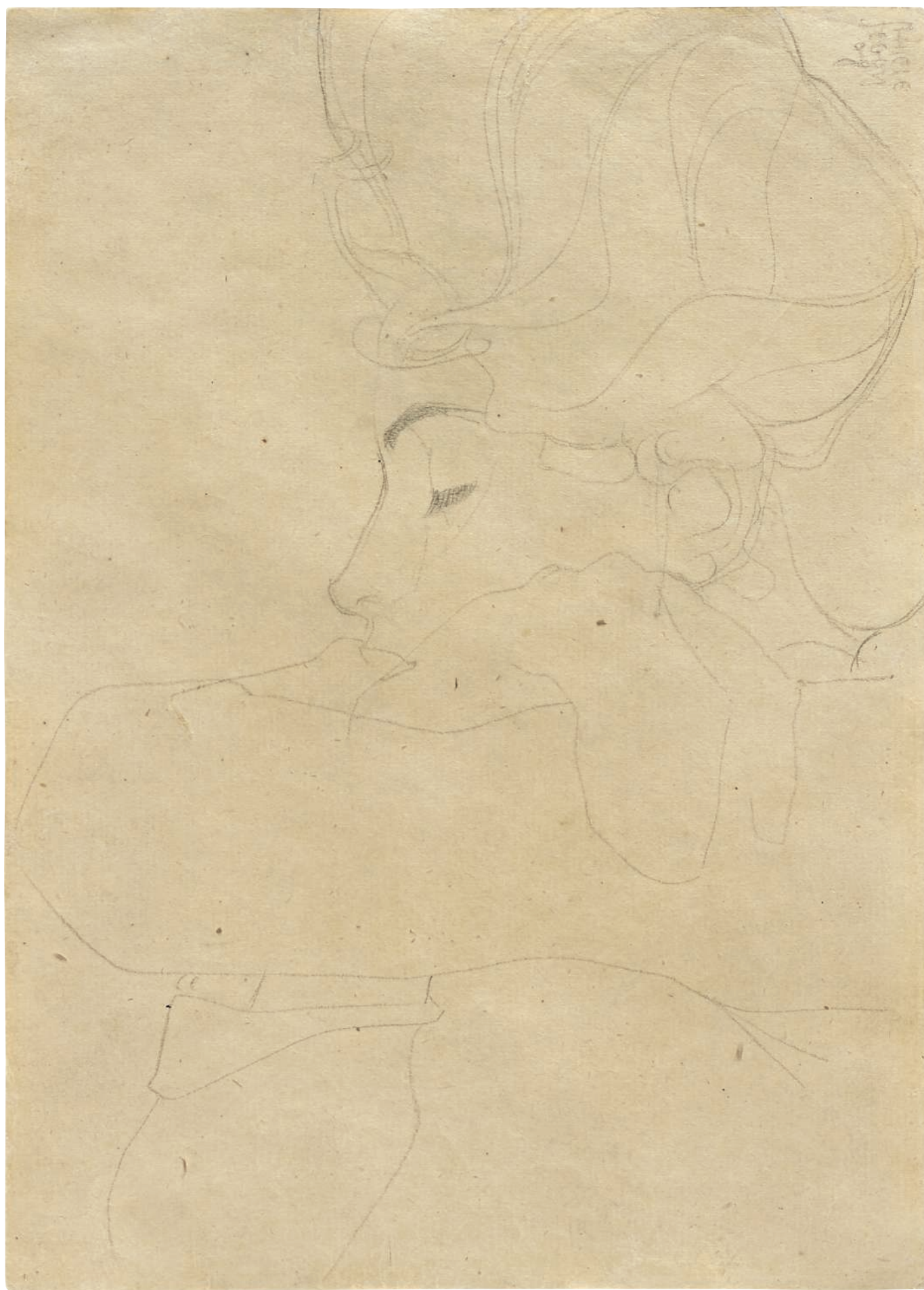
In the case of *Liegendes Kind*, 1910 Schiele had left the Academy and had begun to experiment not only with the image itself but also with the subject matter of his portraits. While he was increasingly interested in sexuality and was starting to portray more explicit scenes, we see an image that harks back to his early years at the Vienna Academy. *Liegendes Kind*, 1910 is an experimentation with depth and line, and has the distinctive accentuated eyes and eyelashes, that was common in Schiele's early portraiture. Drawn in 1910 Egon Schiele was starting to exhibit more regularly and was producing an ever increasing number of works, honing his style and allowing for this experimentation, while still being able to look back and produce works that would easily fit in the earlier years of his oeuvre.

These works, one an investigation with depth, the other a classic portrait of eccentricity, where drawn at pivotal moments in the artist's career. Allowing the viewer to see Schiele's developed style and his iconic portraiture already apparent in these early years.



WHELE  
ECON  
08.





**171. Egon Schiele** 1890-1918

*Portrat einer Dame (Portrait of a Woman)*, 1908  
pencil on paper  
29.5 x 21.3 cm (11 $\frac{5}{8}$  x 8 $\frac{3}{8}$  in.)  
Signed and dated 'Egon Schiele 08' upper right.

**Estimate**

£30,000-50,000 \$43,400-72,400 €39,000-65,000

**Provenance**

Private Collection  
Ketterer Kunst, Munich, *Modern Art*,  
8 December 2014, lot 4  
Acquired at the above sale by the present owner

**Literature**

This work will be registered in the forthcoming  
Egon Schiele catalogue raisonné, currently being  
compiled by Ms. Jane Kallir.

**172. Léonard-Tsuguharu Foujita** 1886-1968

*Jeune fille a la robe bustier*, n.d.  
pencil on transparent Johannot - Annonay paper  
40.7 x 27 cm (16 x 10 $\frac{5}{8}$  in.)  
Signed 'Foujita' lower right.

**Estimate**

£4,000-6,000 \$5,800-8,700 €5,200-7,800 ♦

**Provenance**

Van Ham Kunstauktionen, Cologne, *Auktion  
Moderne Kunst*, 28 May 2014, lot 31  
Acquired at the above sale by the present owner







**173. Tom Wesselmann** 1931-2004

*Final study for Kate nude, 1977*

oil on canvas

37.5 x 47.3 cm (14¾ x 18½ in.)

Signed, titled and dated twice 'Wesselmann "Final study for Kate nude" 1977' on the reverse. This work is accompanied by a certificate of authenticity produced by the artist in 2003.

**Estimate**

£100,000-150,000 \$144,000-216,000

€129,000-193,000 ±

**Provenance**

Artist's studio

Private Collection, New York

Galerie Boulakia, Paris

Acquired from the above by the present owner

**174. Robert Indiana** b. 1928

*Four, 1978-2003*

stainless steel

45.7 x 45.7 x 25.4 cm (17⅞ x 17⅞ x 10 in.)

Incised with date, artist's name, copy number and fabricator '© 1978-2003 R INDIANA 3/8 MILGO BROKLYN NY.' This work is number 3 from an edition of 8.

**Estimate**

£30,000-50,000 \$43,400-72,400 €39,000-65,000 ±

**Provenance**

Paul Kasmin Gallery, New York

Waddington Custot Galleries, London

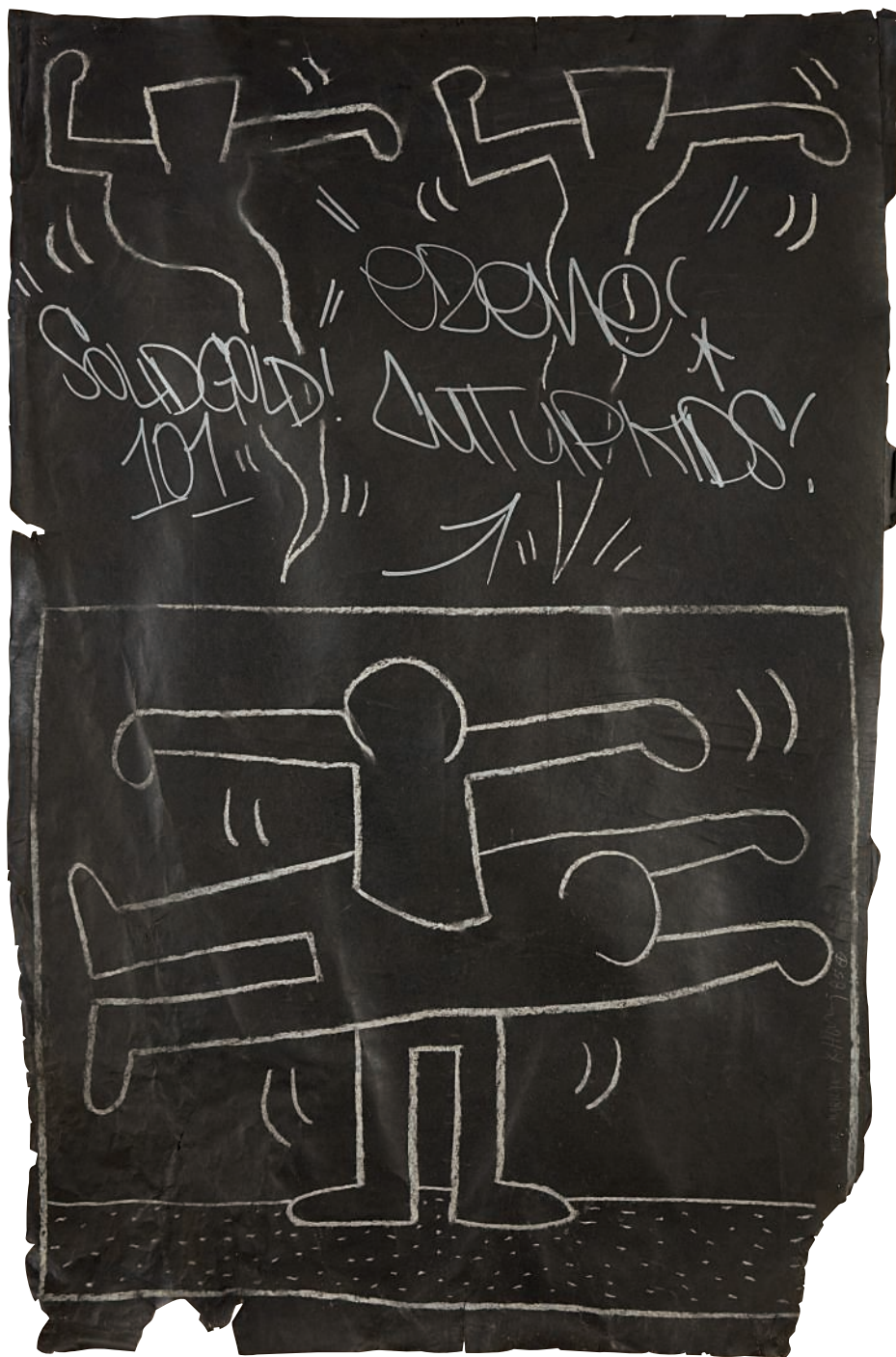
Acquired from the above by the present owner

**Literature**

*Robert Indiana: A Living Legend*, exh cat., Seoul Museum of Art, 2006, cat no. 46







**175. Keith Haring** 1958-1990

*Subway Drawing*, 1982-83  
chalk and silver marker on paper  
113.7 x 74.9 cm (44¾ x 29½ in.)  
Signed, dedicated and dated 'FOR  
MARILYN - K. HARING 85' along  
the lower right edge.

**Estimate**

£15,000-20,000 \$21,600-28,800  
€19,300-25,800 ±

**Provenance**

Private Collection, New York  
(acquired directly from the artist)  
Acquired from the above by  
the present owner

**Exhibited**

New York, Woodward Gallery,  
*Keith Haring New York*,  
12 September-30 October, 2009  
New York, Leila Heller Gallery,  
*Calligraffiti 1984/2013*,  
5 September-5 October, 2012

The present lot, *Subway Drawing*, 1982-84, was originally installed at the 23rd Street subway station in New York City in the early 1980's. In 1985 Keith Haring visited his friend Steve Rubell, co-owner of the New York's infamous nightclub, Studio 54, at his Punk rock club Palladium. Rubell asked Haring to dedicate the present lot owned by his secretary Marilyn, resulting in the inscription along the lower edge of the composition which reads 'FOR MARILYN - K. HARING 85.'



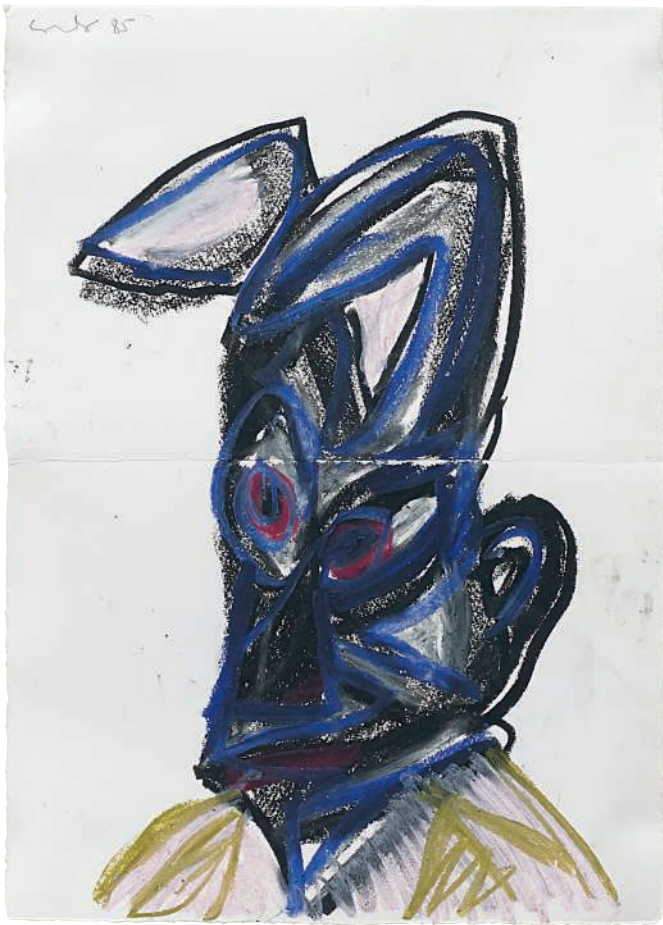
**176. Andy Warhol** 1928-1987

*Jackie*, 1964  
silkscreen on paper  
48 x 37.5 cm (18 $\frac{7}{8}$  x 14 $\frac{3}{4}$  in.)  
This work is unique.  
Registered in the Andy Warhol  
Foundation Archives in 1998.

**Estimate**  
£60,000-80,000 \$86,800-116,000  
€78,000-104,000

**Provenance**  
Private Collection, United Kingdom  
(acquired directly from the artist circa 1967)



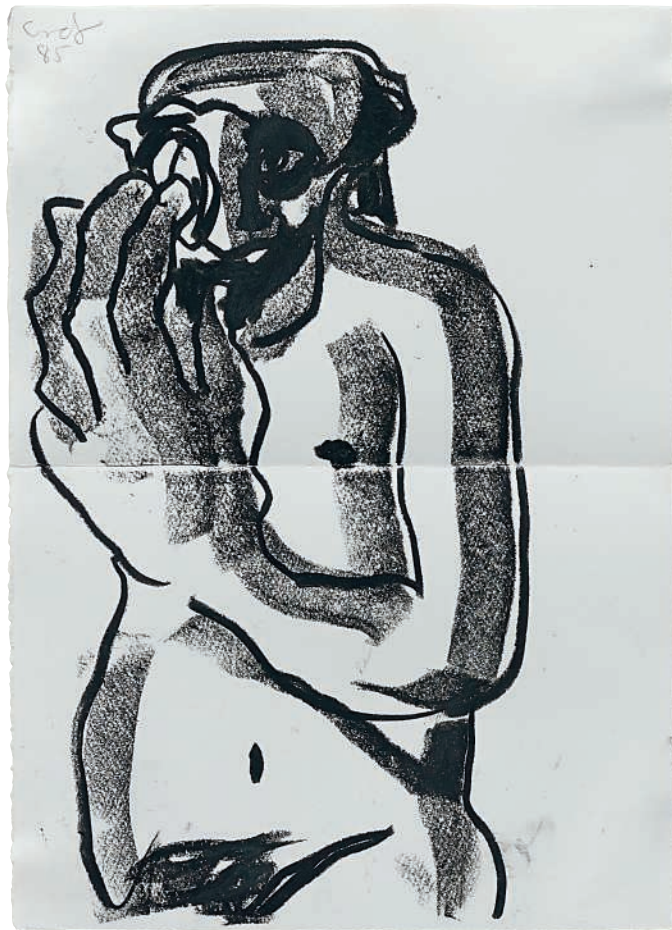


**177. George Condo** b. 1957

*Untitled*, 1985  
pastel on paper  
29.5 x 21.2 cm (11 $\frac{5}{8}$  x 8 $\frac{3}{8}$  in.)  
Signed and dated 'Condo 85' upper left.

**Estimate**  
£4,000-6,000 \$5,800-8,700 €5,200-7,800

**Provenance**  
Acquired directly from the artist by the present owner



**178. George Condo** b. 1957

*Untitled*, 1985  
pastel on paper  
29.5 x 21.2 cm (11 $\frac{5}{8}$  x 8 $\frac{3}{8}$  in.)  
Signed and dated 'Condo 85' upper left.

**Estimate**  
£3,000-5,000 \$4,300-7,200 €3,900-6,500

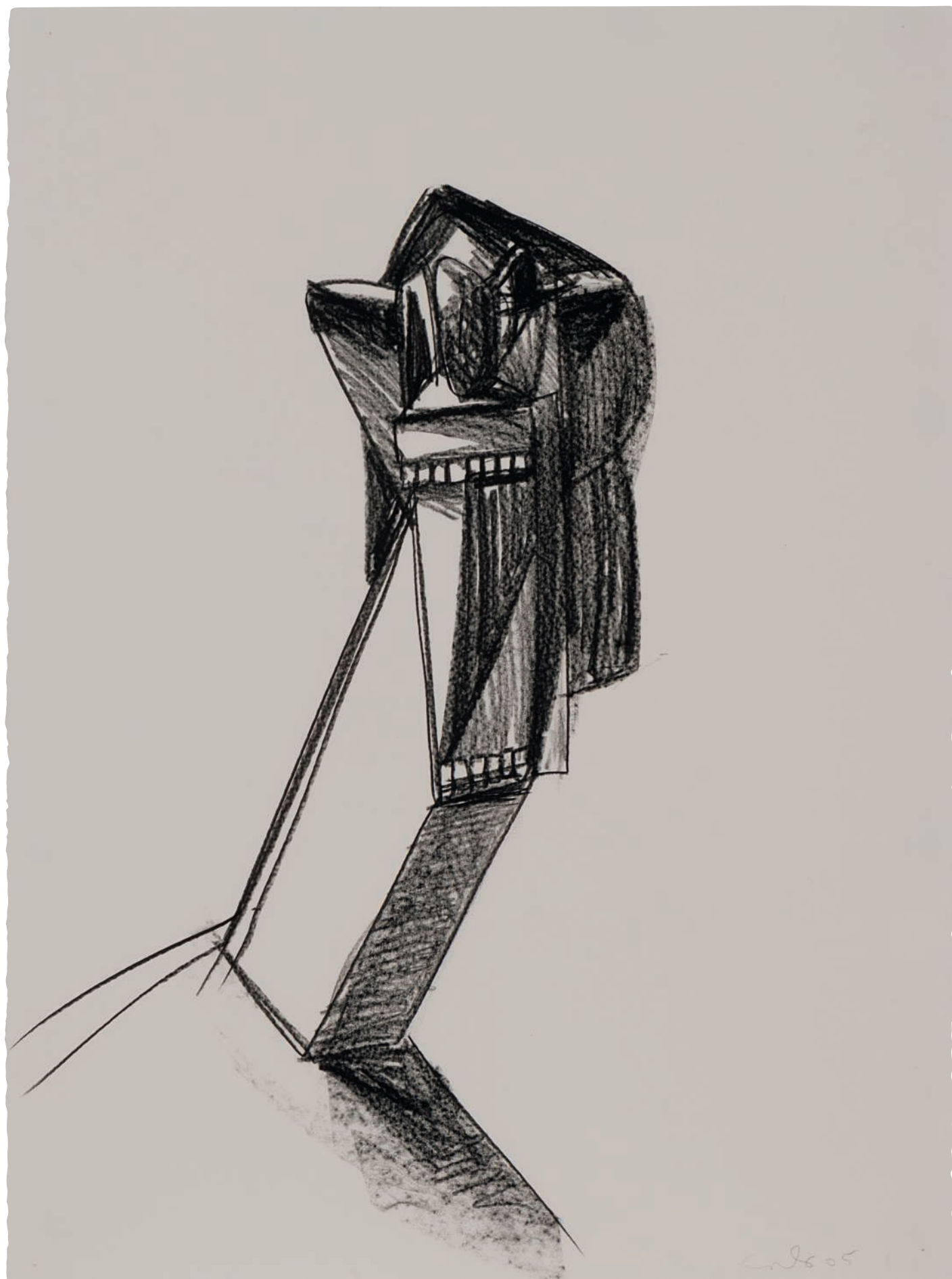
**Provenance**  
Acquired directly from the artist by the present owner

**179. George Condo** b. 1957

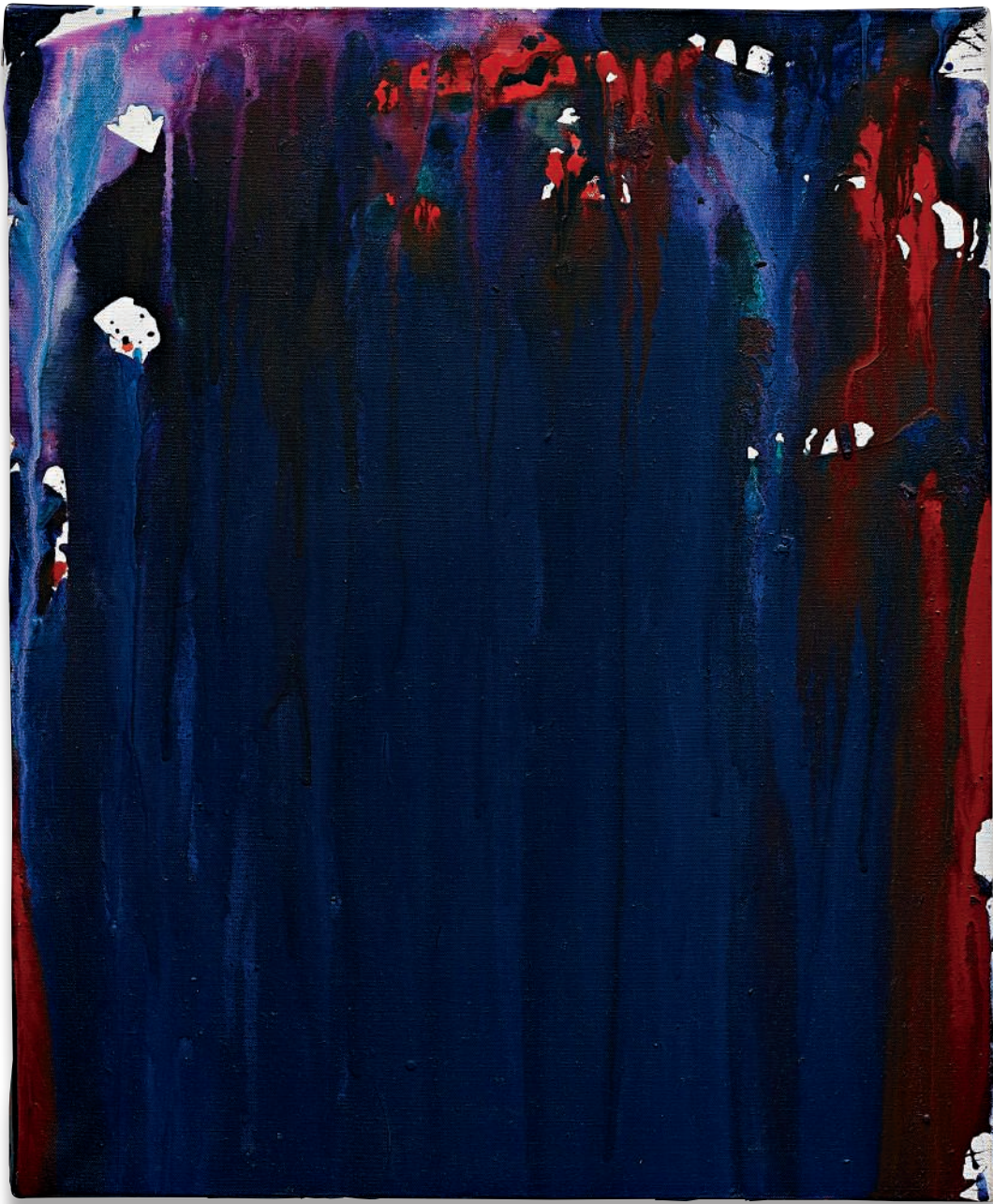
*Angular Head Sculpture with Turning Smile*, 2005  
conté crayon on paper  
76.2 x 56.5 cm (30 x 22 $\frac{1}{4}$  in.)  
Signed and dated 'Condo 05' lower right. Further signed, titled and dated 'Condo "Angular head sculpture with turning smile" 05' on the reverse.

**Estimate**  
£15,000-20,000 \$21,700-28,900 €19,500-26,000 +

**Provenance**  
Galerie Andrea Caratsch, Zurich  
Private Collection  
Phillips, New York, *Under the Influence*,  
19 September 2013, lot 63  
Acquired at the above sale by  
the present owner







**180. Sam Francis** 1923-1994

*Untitled, c. 1983*

acrylic on canvas

46 x 38 cm (18 1/8 x 14 7/8 in.)

Signed 'Sam Francis' on the reverse. Stamped by the Sam Francis Estate on the reverse.

This work is included in the *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings*, published by the University of California Berkeley Press (UC Press: 2011) under the No. SFF.924 and is also registered in the archives of the Sam Francis Foundation with the No. SFP83-257. This information is subject to change as scholarship continues by the Sam Francis Foundation.

**Estimate**

£20,000-30,000 \$28,900-43,400

€26,000-39,000

**Provenance**

The Estate of Sam Francis, Glendale

Galerie Delaive, Amsterdam

Christie's, Milan, *Modern and Contemporary Art*, 21 May 2007, Lot 457

Private Collection

Christie's, London, *Post-War and Contemporary Art*, 21 October 2008, Lot 272

Acquired at the above sale by the present owner

**Literature**

D. Burchett-Lere, *Sam Francis: Catalogue Raisonné of Canvas and Panel Paintings 1946-1994*, California: University of California Press, 2011, no. SFF.924 (illustrated)



**181. Sam Francis** 1923-1994

*Untitled*, 1989  
acrylic on canvas  
diameter: 45 cm (17¾ in.)  
Signed 'Sam Francis' twice on the reverse.

This work is registered with the Sam Francis  
Foundation under inventory number SFP89-92.

**Estimate**  
£25,000-35,000 \$36,200-50,600  
€32,500-45,500 ‡

**Provenance**  
Gallery Delaive, Amsterdam (1997)  
Private Collection, Paris  
Acquired from the above by the  
present owner

**Exhibited**  
Zurich, Galerie Proarta, *Sam Francis*,  
21 April-19 June 1994

**Literature**  
*Sam Francis*, exh. cat., Galerie Proart,  
Zurich, 1994, p 57 (illustrated)







**182. Petra Cortright** b. 1986

*Miss nud wold miss nude miss nude miss nude  
world miss rodeo north dakota Miss Smith and Miss  
Jones miss uk competition miss venezuela miss  
venezuela 1997 miss world missing children missing  
persons mission control netscape, 2014*  
digital painting on aluminium  
122 x 162.5 cm (48 x 63 7/8 in.)

**Estimate**

£15,000-20,000 \$21,600-28,800 €19,300-25,800

**Provenance**

Valentin, Paris

Acquired from the above by the present owner

**Exhibited**

Paris, Valentin, *Petra Cortright & Ed Fornieles:*  
*Family State of Mind*, 23 May-28 June 2014

**183. Sterling Ruby** b. 1972

*Jaw Artist/RWB*, 2009

ceramic

40.6 x 61 x 35.6 cm (15 7/8 x 24 x 14 in.)

Initialed and dated 'SR 09' on the underside.

**Estimate**

£20,000-30,000 \$28,900-43,400 €26,000-39,000 +

**Provenance**

The Pace Gallery, New York

Private Collection (2010)

Phillips, New York, *Contemporary Art Day Sale*,

12 November 2013, lot 270

Acquired at the above sale by the present owner









**184. Dan Colen** b. 1979

*Untitled (Birdshit)*, 2007  
oil on canvas  
30 x 23 cm (11¾ x 9 in.)  
Signed and dated 'Dan Colen 2007' on the overlap.

**Estimate**  
£10,000-15,000 \$14,400-21,600 €12,900-19,300

**Provenance**  
Peres Projects, Los Angeles  
Acquired from the above by the present owner

**185. Lucien Smith** b. 1989

*TBT*, 2012  
acrylic on unprimed canvas  
243.8 x 182.9 cm (95⅞ x 72 in.)  
Signed 'Lucien Smith' on the overlap.

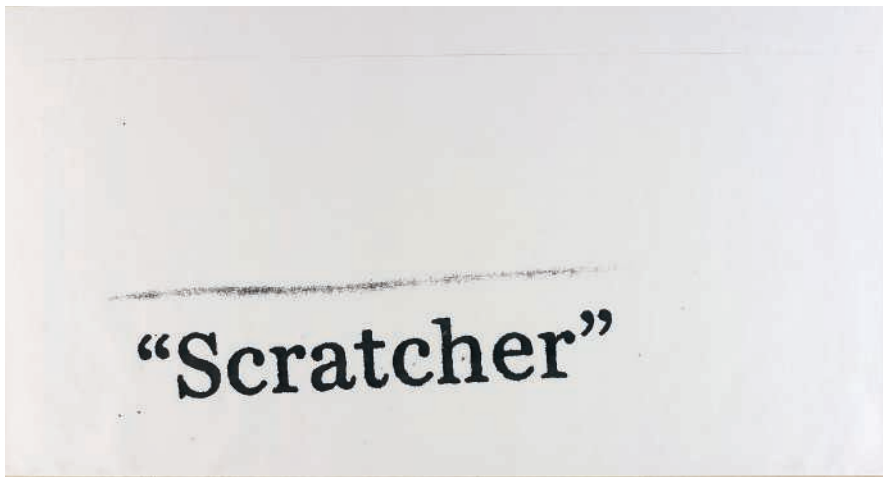
**Estimate**  
£30,000-50,000 \$43,400-72,400 €39,000-65,000

**Provenance**  
OHWO Gallery, Los Angeles  
Acquired from the above by the present owner

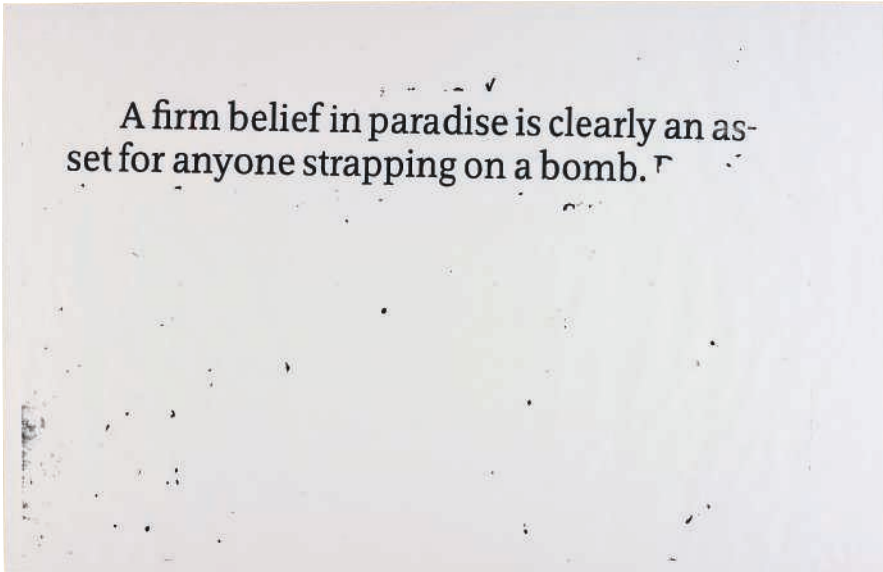




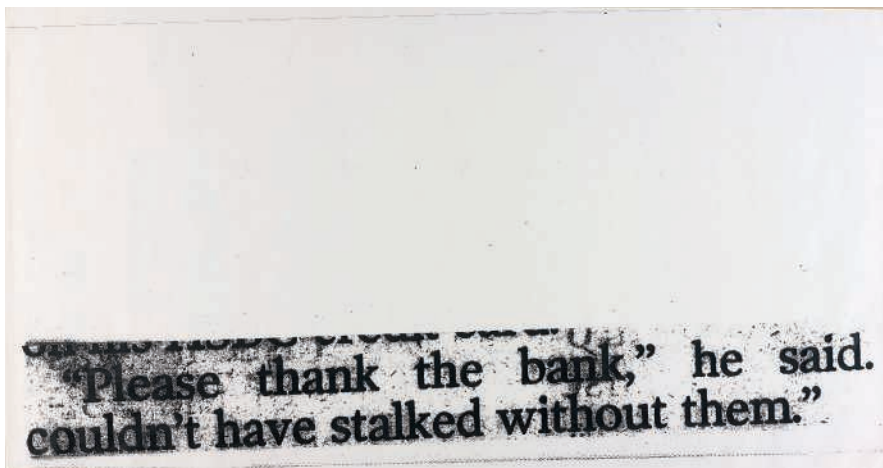




(i)



(ii)



(iii)

**186. Nate Lowman** b. 1979

Three Works: (i) *Scratcher*; (ii) *Strapping on*;  
(iii) *Thank the Bank*, 2004  
xerox transfer on paper  
(i) 91.3 x 173.7 cm (35 $\frac{7}{8}$  x 68 $\frac{3}{8}$  in.)  
(ii) 91.3 x 142.3 cm (35 $\frac{7}{8}$  x 56 in.)  
(iii) 91.3 x 175 cm (35 $\frac{7}{8}$  x 68 $\frac{7}{8}$  in.)

**Estimate**

£7,000-9,000 \$10,100-13,000 €9,100-11,700

**Provenance**

Ritter/Zamet, London  
Acquired from the above by the present owner

**Exhibited**

London, Ritter/Zamet, *Re: Re: Re: Produce*,  
6 November-18 December 2004

**187. Nate Lowman** b. 1979

Three Works: (i) *Sharon Stone*;  
(ii) *We Don't Need Another Hero*;  
(iii) *Twin Boy Suicide Bomb*, 2004  
xerox transfer on paper  
(i) 145 x 91.3 cm (57½ x 35¾ in.)  
(ii) 91.3 x 111.1 cm (35¾ x 43¾ in.)  
(iii) 112 x 91.3 cm (44½ x 35¾ in.)

**Estimate**

£7,000-9,000 \$10,100-13,000 €9,100-11,700

**Provenance**

Ritter/Zamet, London

Acquired at the above sale by the present owner

**Exhibited**

London, Ritter/Zamet, *Re: Re: Re: Produce*,  
6 November-18 December 2004



(ii)



(iii)



(i)





**188. Josh Smith** b. 1976

*Untitled*, 2006  
oil on canvas  
61 x 45.7 cm (24 x 17 7/8 in.)  
Signed, numbered and dated 'Josh Smith  
"JS06101" 2006' on the reverse.

**Estimate**  
£3,000-5,000 \$4,300-7,200 €3,900-6,500 ±

**Provenance**  
Standard (Oslo), Oslo  
Galerie Catherine Bastide, Brussels  
Private Collection, Geneva

**189. Michael Riedel** b. 1972

*47*, 2011  
silkscreen on linen  
230 x 170.2 cm (90 1/2 x 67 in.)  
Signed and dated 'Michael Riedel 2011' along the overlap.

**Estimate**  
£30,000-50,000 \$43,200-72,000 €38,600-64,400 ± ♣

**Provenance**  
Gabriele Senn Galerie, Vienna  
Private Collection, New York

**Exhibited**  
Vienna, Gabriele Senn Galerie, *The Quick Brown Fox Jumps Over The Lazy Dog*, 15 Nov 2011-11 Feb 2012







**190. David Ostrowski** b. 1981

*F (Gee Vaucher)*, 2013  
oil, laquer and cardboard on canvas, wood  
231 x 181 cm (90<sup>7</sup>/<sub>8</sub> x 71<sup>1</sup>/<sub>4</sub> in.)

**Estimate**

£20,000-30,000 \$28,900-43,400  
€26,000-39,000 ‡ ♠

**Provenance**

Peres Projects, Berlin  
Private Collection, New York

**191. Christian Rosa** b. 1982

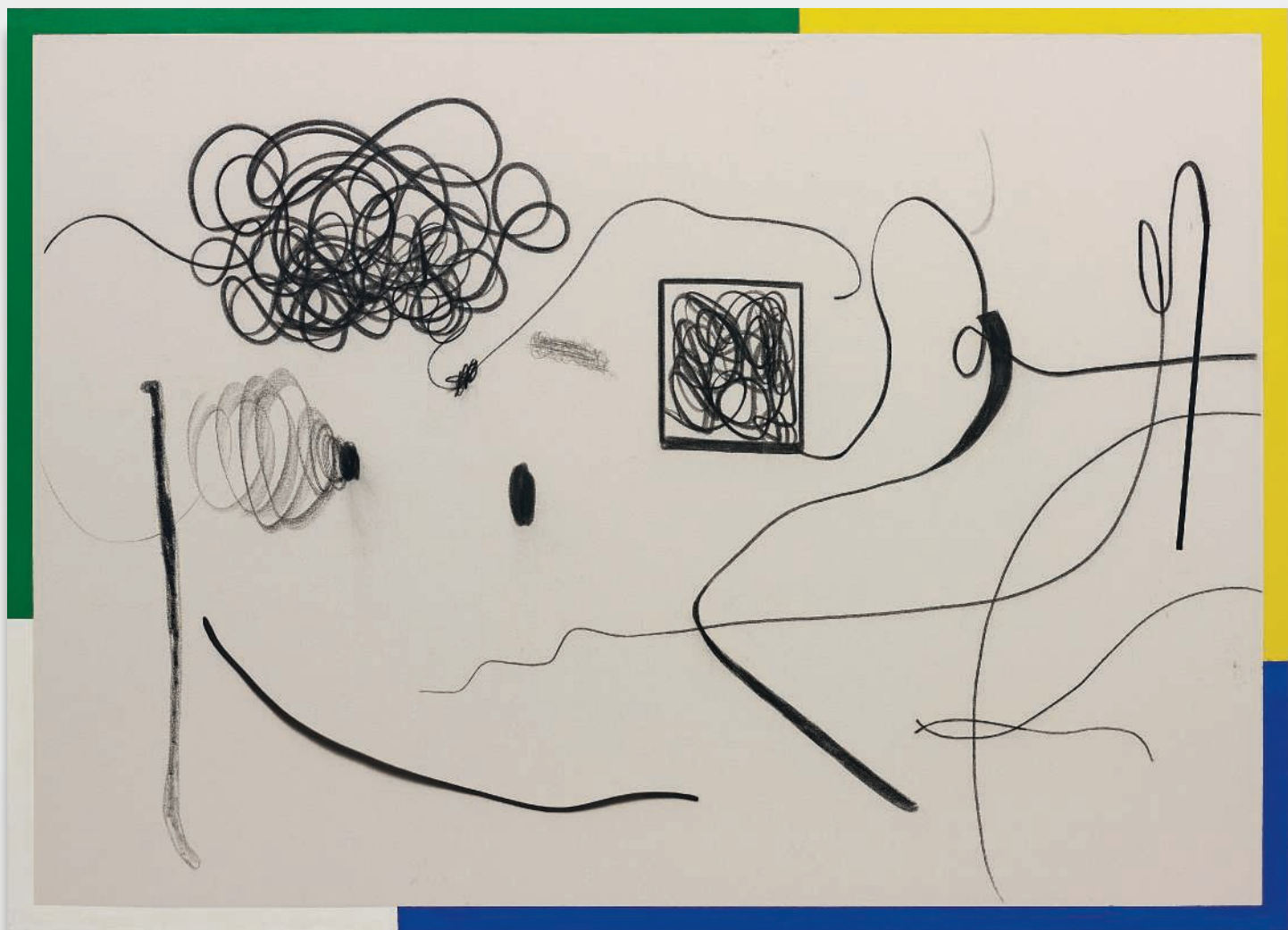
*Alptraum nr1*, 2014  
oil on paint, charcoal, pencil, resin  
and rabbit skin on canvas  
179.7 x 249.8 cm (70<sup>3</sup>/<sub>4</sub> x 98<sup>3</sup>/<sub>8</sub> in.)  
Signed and dated 'Christian Roas 2014'  
on the overlap.

**Estimate**

£12,000-18,000 \$17,400-26,000  
€15,600-23,400 †

**Provenance**

Private Collection, Europe







**192. Walead Beshty** b. 1976

*Three-Sided Picture (CMY)*, March 25th 2010, 2010  
colour photographic paper  
101.6 x 76.2 cm (40 x 30 in.)

**Estimate**  
£6,000-8,000 \$8,700-11,600 €7,800-10,400 ♣

**Provenance**  
Regen Projects, Los Angeles  
Acquired from the above by the present owner



**193. David Ostrowski** b. 1981

*F (A thing is a thing in a whole which it's not)*, 2013  
acrylic, lacquer and paper on canvas  
240 x 190 cm (94½ x 74¾ in.)

**Estimate**

£30,000-50,000 \$43,400-72,400  
€39,000-65,000 ₣ ₣

**Provenance**

Peres Projects, Berlin  
Private Collection, New York







**194. Rashid Johnson** b. 1977

*Love Souls*, 2010

mirror, wood, MDF, wax, LP, two-way radio CB, books,  
shea butter, space rock  
185 x 300 x 30 cm (72 $\frac{7}{8}$  x 118 $\frac{1}{8}$  x 11 $\frac{3}{4}$  in.)

**Estimate**

£40,000-60,000 \$57,900-86,800 €52,000-78,000

**Provenance**

Massimo De Carlo, Milan

Acquired from the above by the present owner in 2011

**Exhibited**

Milan, Massimo De Carlo, *25 Days After October - Rashid Johnson*, 25 November 2010-29 January 2011



**195. Carol Bove** b. 1971

*Untitled*, 2009

brass, stone, illustrator board, tape and bandage

8.3 x 23.2 x 8.3 cm (3¼ x 9½ x 3¼ in.)

This work is unique from a varied edition of 35.

**Estimate**

£10,000-15,000 \$14,400-21,600 €12,900-19,300 ±

**Provenance**

Parkett Editions, New York

Acquired from the above by the present owner

**196. Walead Beshty** b. 1976

*FedEx Large Kraft Box 2004 FEDEX 155143,  
#875468976062*, 2011

laminated mirropane, FedEx shipping box, silicone,  
metal, tape, accrued FedEx labels

60 x 46 x 46 cm (23½ x 18½ x 18½ in.)

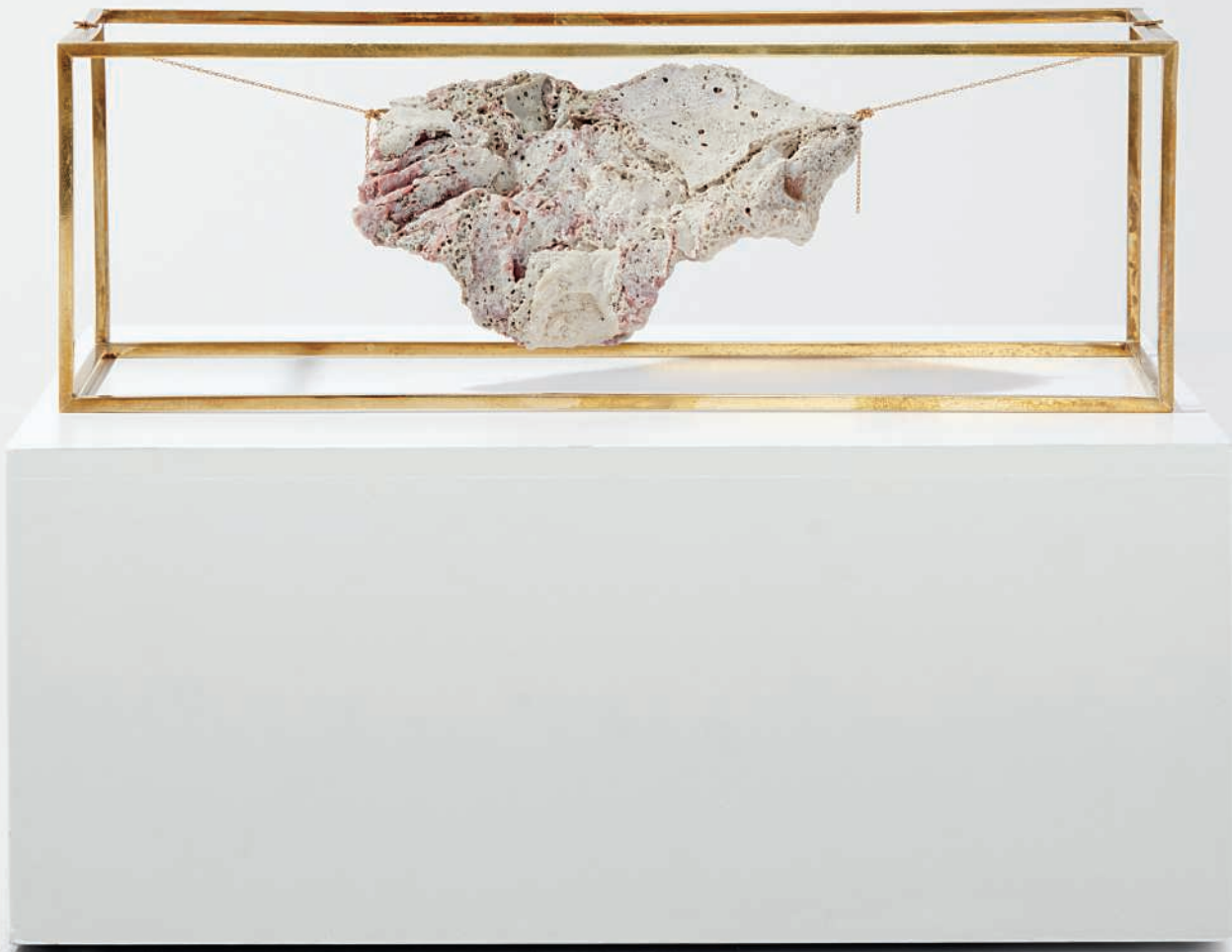
**Estimate**

£12,000-18,000 \$17,400-26,000 €15,600-23,400 ± ♣

**Provenance**

Regen Projects, Los Angeles

Acquired from the above by the present owner









**‘[My generation] wound  
up coming out of art  
school with this desire to  
make something sincere,  
this need to make work  
with meaning, yet with  
the theory still guiltily  
echoing in our heads’**

Sterling Ruby



**197. Sterling Ruby** b. 1972

*Alabaster SR11-52*, 2011  
acrylic, in artist's frame  
128.9 x 247.7 cm (50¾ x 97½ in.)

**Estimate**

£70,000-100,000 \$101,000-145,000  
€91,000-130,000 †

**Provenance**

White Cube, London  
Acquired from the above by the present owner





**198. Sterling Ruby** b. 1972

*Cry Later*, 2009

formica, wood, spray paint

182.8 x 325 x 243.8 cm (71 $\frac{7}{8}$  x 127 $\frac{7}{8}$  x 95 $\frac{7}{8}$  in.)

**Estimate**

£20,000-30,000 \$28,900-43,400 €26,000-39,000

**Provenance**

Xavier Hufkens, Brussels

Private Collection

**Exhibited**

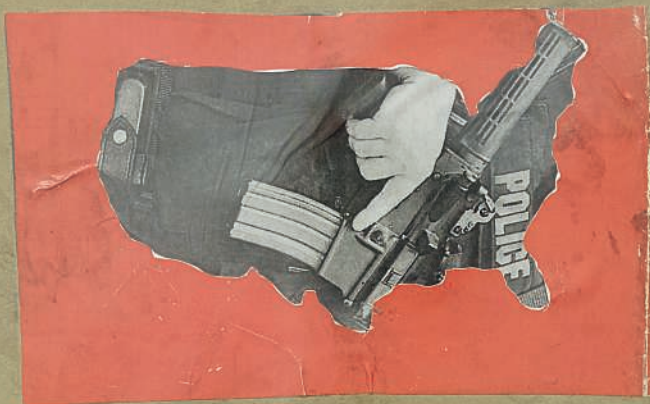
Brussels, Xavier Hufkens, *Sterling Ruby & Robert Mapplethorpe*, 10 December 2009-14 January 2010

**Literature**

*Sterling Ruby & Robert Mapplethorpe*, exh. cat.,  
Xavier Hufkens, Brussels, 2010 (illustrated)











**199. Dash Snow** 1981-2009

Two Works: (i) *Untitled*; (ii) *Untitled*, 2006  
collage on book cover  
each: 20.3 x 27.9 cm (7 $\frac{7}{8}$  x 10 $\frac{7}{8}$  in.)

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,400-9,000

**Provenance**

Rivington Arms, New York  
Acquired from the above by the present owner

**200. Oscar Murillo** b. 1986

*Number 11*, 2012  
spray paint, paper, pencil oil, lead, dust on canvas  
82.4 x 80 cm (32 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in.)  
Signed, titled and dated 'Oscar Murillo "Number 11" 2012'  
on the overlap.

**Estimate**

£20,000-30,000 \$28,900-43,400 €26,000-39,000 ♣

**Provenance**

Valentin, Paris  
Acquired from the above by the present owner

**Exhibited**

Paris, Valentin, *Glaze*, 8 June-28 July 2012









**201. Matthew Day Jackson** b. 1974

*Community Hall (Aerial View)*, 2008  
plywood, screenprinted enamel, aniline dye,  
poly finish, Plexiglas mirror  
244 x 244 cm (96½ x 96½ in.)

**Estimate**

£40,000-60,000 \$57,900-86,800 €52,000-78,000

**Provenance**

Nicole Klagsbrun Gallery, New York  
Acquired from the above by the present owner

**202. Stanley Donwood** b. 1968

*Poor End*, 2013  
acrylic on canvas  
120 x 120 cm (47¼ x 47¼ in.)  
Initialed 'SD' lower left.

**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500 ♣ †

**Provenance**

The Outsiders, London  
Acquired from the above by the present owner

**Exhibited**

London, The Outsiders, *Stanley Donwood:  
Far Away Is Close at Hand In Images of Elsewhere*,  
September-26 October 2013



Pearson. Pettibon. Piacentino. Pistoletto. Polke. Price. Prince. Quinn. Rehberger. Reyle. Rhode. Richter. Riedel. Rosa. Rosenkranz. Rotella. Ruby. Scharf. Schiele. Serrano. Shaw. Sherman. Shrigley. Silver. Skoglund. Smith.

Snow. Soth. Steinkamp. Succo. Sugimoto. Tápies. Thornton. Tillmans. Tobias. Turk. Tuymans. Upson. van Heyl. Vena. Vitale. Wang. Warhol. Wesselmann. West. Wurm. Yan. Yeessookyung. Yiadom-Boakye. Yue. Zhang.



(i)



**203. Elad Lassry** b. 1977

Two Works: (i) *Cat and Duck (Red)*;  
(ii) *Sterling Silver Vases*, 2011  
c-print, in artist's frame  
(i) 36.6 x 29 cm (14 $\frac{3}{8}$  x 11 $\frac{3}{8}$  in.)  
(ii) 29 x 36.6 cm (11 $\frac{3}{8}$  x 14 $\frac{3}{8}$  in.)  
Each work is number 2 from an edition of 5.  
Each work is signed 'Elad Lassry' on a label  
affixed to the reverse of the frame.

**Estimate**

£8,000-12,000 \$11,600-17,400  
€10,400-15,600

**Provenance**

Xavier Hufkens, Brussels  
Acquired from the above  
by the present owner

(ii)





Property From an Important Parisian Collection

**204. Andres Serrano** b. 1950

*Piss Light*, 1987

cibachrome, in artist's frame

101.5 x 69.5 cm (39<sup>7</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>8</sub> in.)

Signed and numbered 'Andres Serano 4/10'  
on the reverse. This work is number 4  
from an edition of 10.

**Estimate**

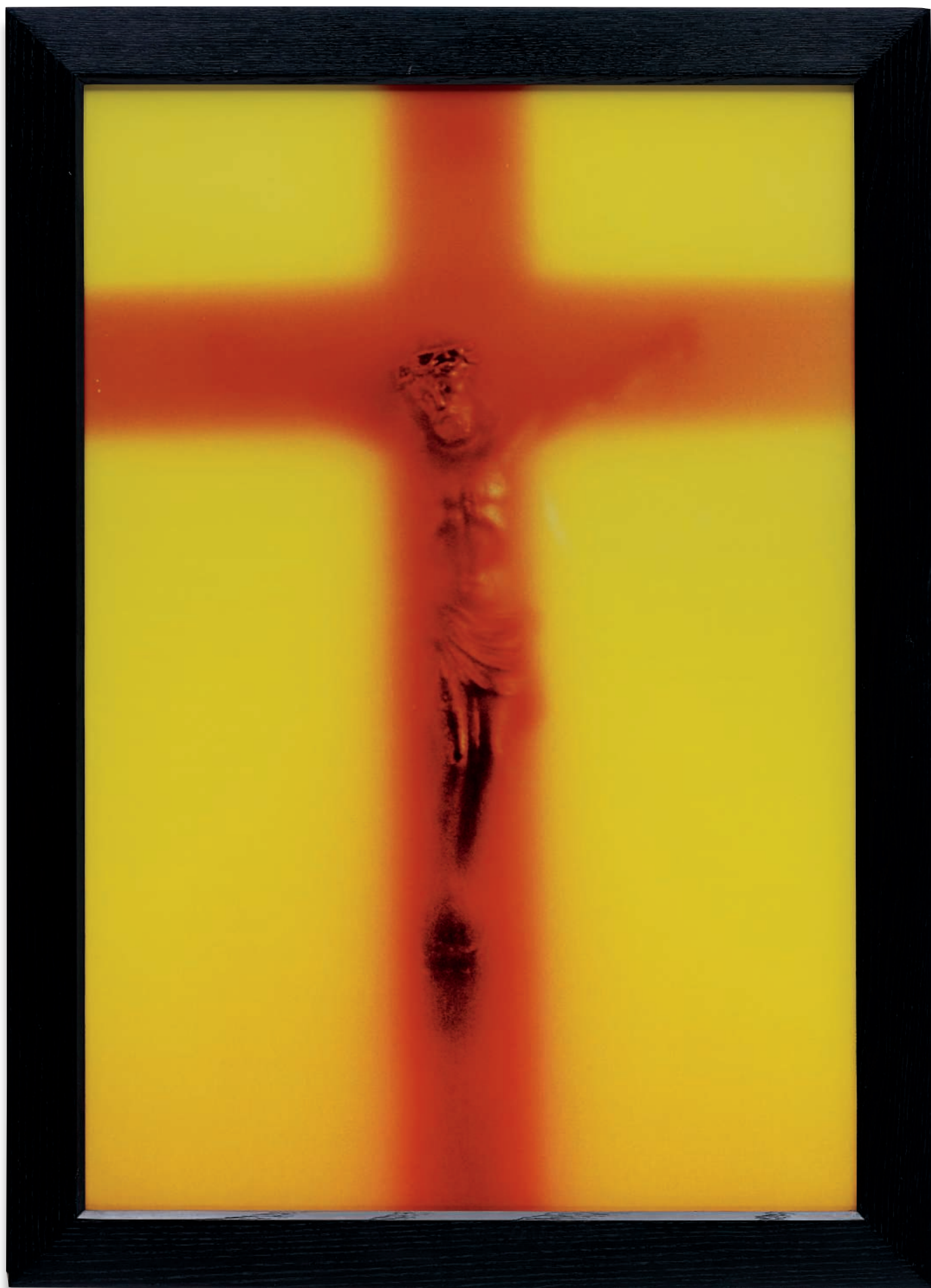
£70,000-90,000 \$101,000-130,000

€90,100-116,000

**Provenance**

Yvon Lambert, Paris

Private Collection, Paris





**205. Vik Muniz** b. 1961

Four Works: (i) *Monica Vitti*;  
(ii) *Romy Schneider*; (iii) *Maria Callas*;  
(iv) *Catherine Deneuve*; (from *Pictures  
of Diamond Dust*), 2004

chromogenic print

each: 100 x 80 cm (39<sup>3</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub> in.)

Signed and dated 'Vik Muniz 2004'  
on a gallery label affixed to the reverse  
of each part. Three parts are number 8,  
and one part (Maria Callas) is number  
6 from an edition of 10.

**Estimate**

£100,000-150,000 \$144,000-216,000

€129,000-193,000

**Provenance**

Galleria Cardi, Milan

Private Collection, Switzerland



(i)



(ii)



(iii)



(iv)





## 206. Richard Prince b. 1949

*Untitled (Cowboys)*, 1992

Ektacolor photograph

59.7 x 49.5 cm (23½ x 19½ in.)

Initialed 'RP' on the reverse. This work is from an edition of 26.

### Estimate

£6,000-8,000 \$8,700-11,600 €7,800-10,400

### Provenance

Patrick Painter Editions, Hong Kong

Private Collection

Acquired from the above by the present owner

### Literature

R. Prince, *Richard Prince Adult Comedy Action Drama*, Scalo: Berlin, 1995, p. 231 (illustrated)

## 207. Cindy Sherman b. 1954

*Untitled (#130A)*, 1983

c-print

101.2 x 75.8 cm (39⅞ x 29⅞ in.)

This work is from an edition of 18.

### Estimate

£12,000-18,000 \$17,300-25,900

€15,500-23,200 ±

### Provenance

Private Collection

New York, *Christie's, Contemporary*

*Art (Part II)*, 4 May 1995, lot 306

Acquired at the above by present owner





**208. Gregory Crewdson** b. 1962

*Untitled (pregnant woman)*, 2001

digital chromogenic print

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

Signed 'Gregory Crewdson' on a gallery label affixed to the reverse. This work is number 9 from an edition of 10.

**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**

Luhning Augustine, New York

White Cube, London

Acquired from the above by the present owner in 2002

**Exhibited**

London, White Cube, *Gregory Crewdson Twilight*,

April-May 2002

London, Victoria and Albert Museum, *Twilight:*

*Photography in the Magic Hour*, October-December 2008

Emden, Kunsthalle Museum, *The Garden of Eden*,

December 2007-March 2008

**Literature**

R. Moody, *Twilight: Photographs by Gregory Crewdson*,

New York 2002 (illustrated)





**209. Gregory Crewdson** b. 1962

*Untitled (Dylan on the Floor)*, 2001

digital c-print

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

Signed 'Gregory Crewdson' on a gallery label  
affixed to the backing board. This work is number  
5 from an edition of 10.

**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**

Luhring Augustine, New York

Acquired from the above by the present owner





**210. Nan Goldin** b. 1953

*Yogo in the Mirror, Bangkok, Second Tip bar, 1992*

cibachrome print

68.6 x 100.3 cm (27 x 39½ in.)

Signed, titled, dated and numbered 'Nan Goldin, "Yogo in the mirror, Bangkok. 1992" #21/25' on a label affixed to the backing board. This work is number 21 from an edition of 25.

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,400-9,000

**Provenance**

Matthew Marks Gallery, New York

Acquired from the above by the present owner

**Literature**

*Nan Goldin: 1972-1992*, exh. cat., Daadgalerie, Berlin, 1992, p. 103 (illustrated)

*Nan Goldin: I'll be Your Mirror*, exh. cat., Whitney Museum of American Art, New York, 1996-97, p. 343 (illustrated)



**211. David LaChapelle** b. 1963

*Amanda as Andy Warhol's Liz (Orange), 2007*

c-print

140 x 132 cm (55½ x 51½ in.)

Signed 'David LaChapelle' on a studio label affixed to the reverse. This work is number 1 from an edition of 3.

**Estimate**

£20,000-30,000 \$28,800-43,200 €25,800-38,600

**Provenance**

Private Collection, Berlin





**212. Gabriel Orozco** b. 1962

*Quatro Parques*, 1997  
iris print  
58 x 87 cm (22 $\frac{7}{8}$  x 34 $\frac{1}{4}$  in.)  
This work is number 5 from  
an edition of 5.

**Estimate**  
£8,000-10,000 \$11,600-14,500  
€10,400-13,000

**Provenance**  
Chantal Crousel, Paris  
Acquired from the above  
by the present owner

**213. Douglas Gordon** b. 1966

*Minnie, New York*, 2002  
inkjet print and tape, in artist's frame  
112.6 x 162.5 cm (44 $\frac{3}{8}$  x 63 $\frac{7}{8}$  in.)  
Signed 'Douglas Gordon' on a studio  
label affixed to the backing board.  
This work is unique.

**Estimate**  
£10,000-15,000 \$14,500-21,700  
€13,000-19,500 ♣

**Provenance**  
Yvon Lambert, Paris  
Acquired from the above  
by the present owner



**214. Alec Soth** b. 1969

*Patrick, Palm Sunday, Baton Rouge, LA*, 2005

chromogenic print

127 x 101.6 cm (50 x 40 in.)

Signed, titled, numbered and dated 'Alec Soth

"Patrick, Palm Sunday, Baton Rouge, LA" 3/5 2005' on a label affixed to the reverse. This work is number 3 from an edition of 5.

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,500-9,100

**Provenance**

Gagosian Gallery, New York

Acquired from the above by the present owner

**Literature**

A. Soth, *Sleeping by the Mississippi*, Steidl, 2004, pl. 41 (illustrated)

D. Klochko and A. Bannon, *Picturing Eden*, 2006, Steidl, p. 77 (illustrated)

Other works in this edition are in the permanent collections of: Museum of Contemporary Photography, Chicago  
The North Carolina Museum of Art, Raleigh







**215. Sandy Skoglund** b. 1946

*Raining Pop Corn*, 2001  
cibachrome on aluminium  
99.6 x 126.8 cm (39¼ x 49⅞ in.)  
Signed, titled and dated 'Sandy Skoglund "Raining  
Pop Corn" 2001' on the aluminium.

**Estimate**

£8,000-12,000 \$11,600-17,400 €10,400-15,600 ±

**Provenance**

Private Collection, Geneva

**216. Vik Muniz** b. 1961

*Edson (Pele) from Pictures of Magazines*, 2003  
chromogenic print  
124.5 x 99.1 cm (49 x 39 in.)

This work is number 5 from an edition of 6.

**Estimate**

£20,000-30,000 \$28,900-43,400 €26,000-39,000

**Provenance**

Private Collection  
Phillips de Pury & Company, New York, *Photographs*,  
7 June 2007, lot 264  
Acquired at the above sale by the present owner







**217. Robin Rhode** b. 1976

*Motorbike*, 2001

colour coupler print on aluminium, in 28 parts  
each: 21 x 28 cm (8¼ x 11 in.)

This work is number 3 from an edition of 3 plus two  
artist's proofs. This work is accompanied by a gallery  
certificate of authenticity.

**Estimate**

£15,000-20,000 \$21,700-28,900 €19,500-26,000

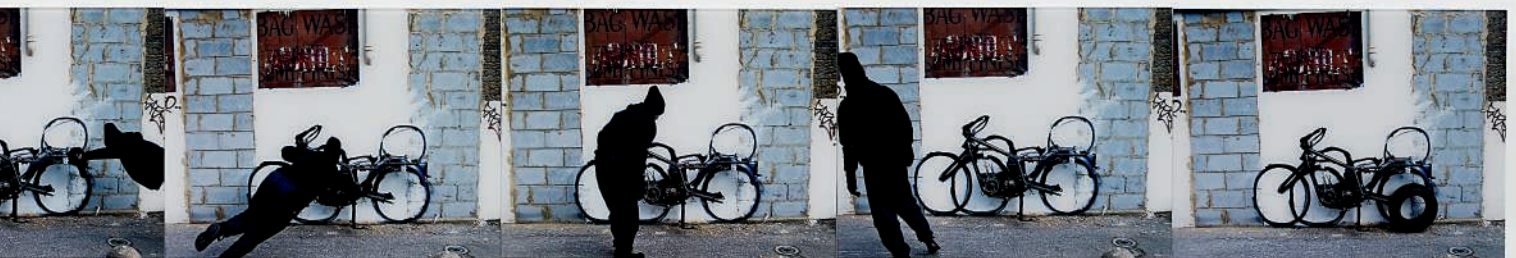
**Provenance**

Carlier/Gebauer, Berlin

Acquired from the above by the present owner in 2010











Δ **218. Douglas Gordon** b. 1966

Two Works: (i) *Tattoo I*; (ii) *Tattoo II*, 1994  
 silver gelatin print  
 each sheet: 89 x 53.3 cm (35 x 20<sup>7</sup>/<sub>8</sub> in.)  
 This work is from an edition of 5.

**Estimate**

£8,000-12,000 \$11,600-17,400 €10,400-15,600 ♠

**Provenance**

Lisson Gallery, London  
 Acquired from the above by the present owner

**219. Hiroshi Sugimoto** b. 1948

*Colors of Shadow c1028*, 2006  
 pigment print  
 image: 134.9 x 106 cm (53<sup>1</sup>/<sub>8</sub> x 41<sup>3</sup>/<sub>4</sub> in.)  
 frame: 166.1 x 136.5 cm (65<sup>5</sup>/<sub>8</sub> x 53<sup>3</sup>/<sub>4</sub> in.)  
 Signed "Sugimoto" on a studio label affixed to the reverse.  
 This work is number 2 from an edition of 5.

**Estimate**

£20,000-30,000 \$28,900-43,400 €26,000-39,000 ‡

**Provenance**

Private Collection  
 Phillips, New York, *Under the Influence*,  
 7 March 2014, lot 211  
 Acquired at the above sale by the present owner







**220. Eddie Peake** b. 1981

Flash up your lighter, 2013  
powder coating and spray paint  
on polished stainless steel  
102 x 140 cm (40½ x 55½ in.)  
Signed and dated 'Eddie Peake 2013'  
on the reverse.

**Estimate**

£8,000-12,000 \$11,600-17,400  
€10,400-15,600 ♣ †

**PROVENANCE**

White Cube, London  
Private Collection, London

**221. Stefan Brüggemann** b. 1975

Mirror 20, 2010  
wood, mirror, spraypaint  
161.3 x 125.7 cm (63½ x 49½ in.)

**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**

Yvon Lambert, New York  
Acquired from the above by the present owner

**Exhibited**

New York, Yvon Lambert, *Headlines & Last Lines  
in the Movies*, 27 February-10 April 2010

I LOVE

ty DOESN'T  
PARADOX WILL.  
OFF MY PROPERTY  
HANDS WITH YOU.  
ONE, DARLING...  
ONE...



**‘Control and complicity  
are important aspects in  
interactive installations...  
Making people believe  
they can take the reins  
is a form of control’**

Jeppe Hein

**222. Jeppe Hein** b. 1974

*Rotating Pyramid I*, 2007

mirror, technical apparatus

100 x 100 x 50 cm (39<sup>3</sup>/<sub>8</sub> x 39<sup>3</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub> in.)

**Estimate**

£15,000-20,000 \$21,700-28,900 €19,500-26,000 ♠

**Provenance**

Private Collection

**Exhibited**

Berlin, König Galerie, *Jeppe Hein*, 2 June-6 July 2007

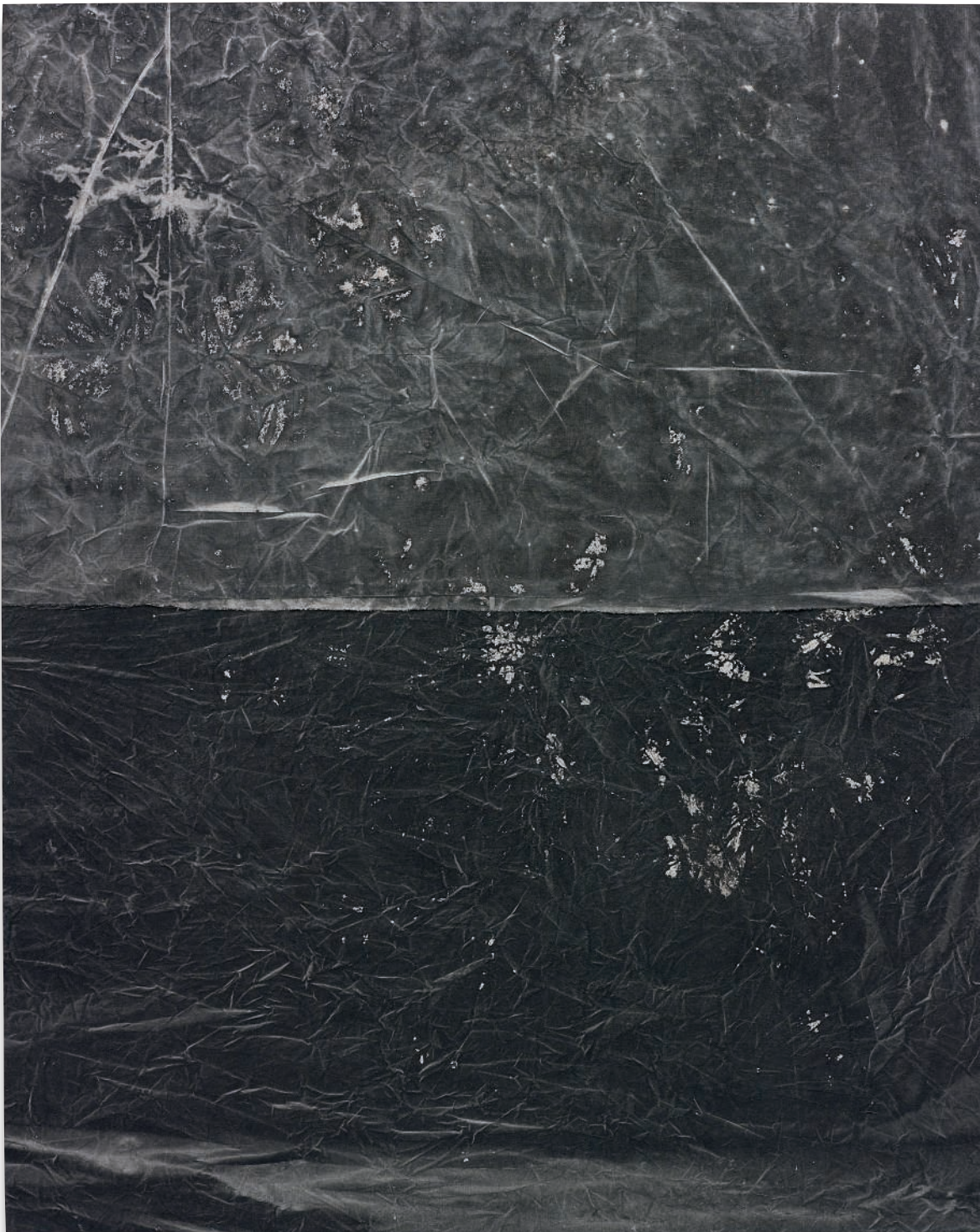
Nîmes, Carré d'Art - Musée d'art contemporain de

Nîmes, *Jeppe Hein: Objects in the mirror are closer  
than they appear*, 26 October-20 January 2007

Kanazawa, 21st Century Museum of Contemporary  
Art, *Jeppe Hein, 360°*, 29 April-31 August 2011







**223. Sam Moyer** b. 1983

*Untitled*, 2012  
ink on canvas, mounted on panel  
152.1 x 121.4 cm (59 $\frac{7}{8}$  x 47 $\frac{3}{4}$  in.)

**Estimate**  
£6,000-8,000 \$8,700-11,600 €7,800-10,400 +

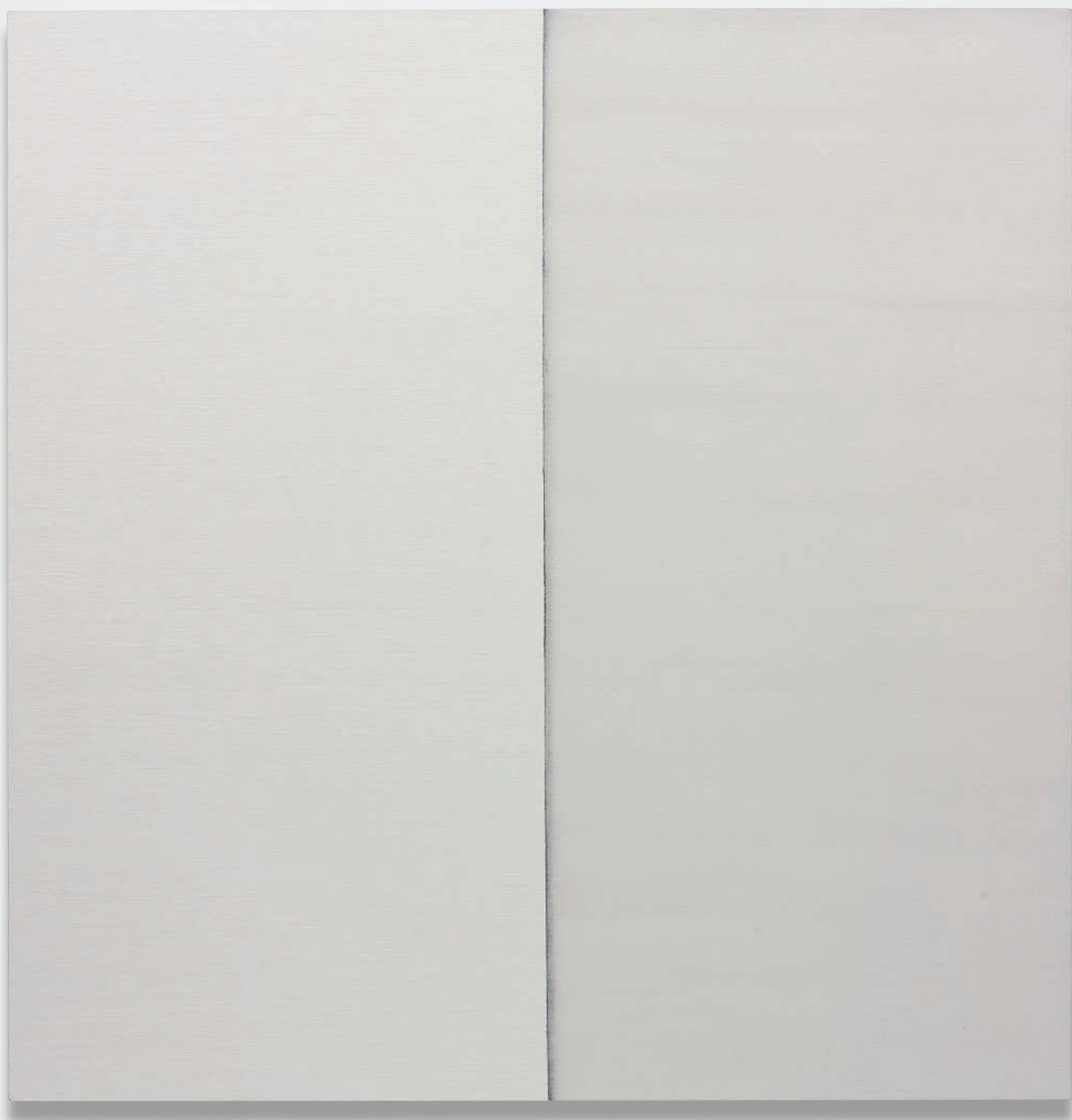
**Provenance**  
Private Collection, Europe

**224. Callum Innes** b. 1962

*Untitled No. 90*, 2009  
oil on canvas  
160 x 156 cm (62 $\frac{7}{8}$  x 61 $\frac{3}{8}$  in.)  
Signed and dated 'Callum Innes 09' twice on the overlap.

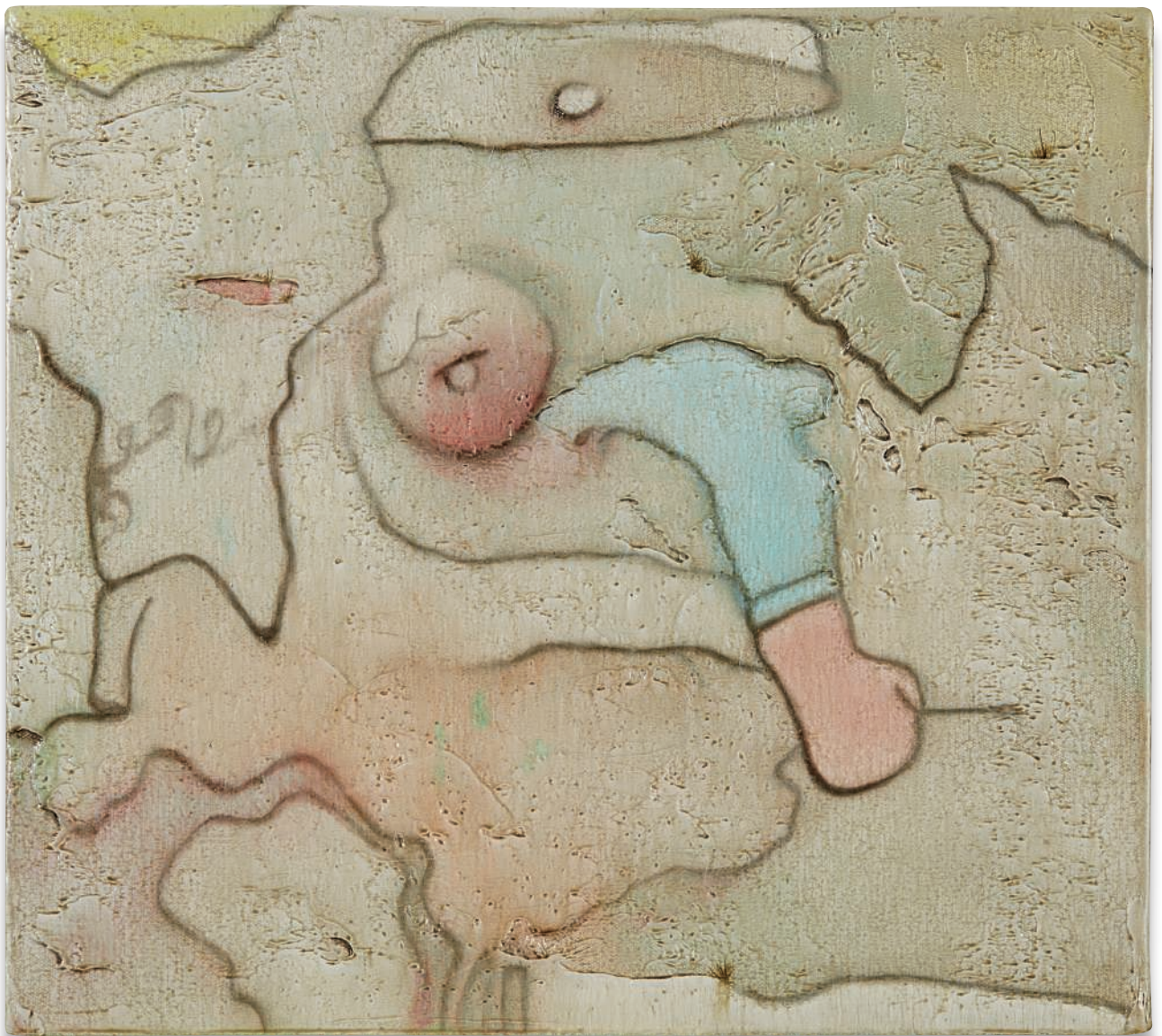
**Estimate**  
£18,000-25,000 \$26,000-36,200 €23,400-32,500 ♣

**Provenance**  
Ingleby Gallery, Edinburgh  
Acquired from the above by the present owner









**225. Scott Lyall** b. 1964

*Untitled 3*, 2011  
 grayscale, white, color ink dispersion, UV radiation  
 on cotton, acrylic latex and MDF panel  
 228.6 x 167.6 cm (90 x 65 7/8 in.)

**Estimate**  
 £6,000-8,000 \$8,700-11,600 €7,800-10,400 ±

**Provenance**  
 Campoli Presti, London  
 Viana Art, New York  
 Private Collection, New York

**226. Nigel Cooke** b. 1973

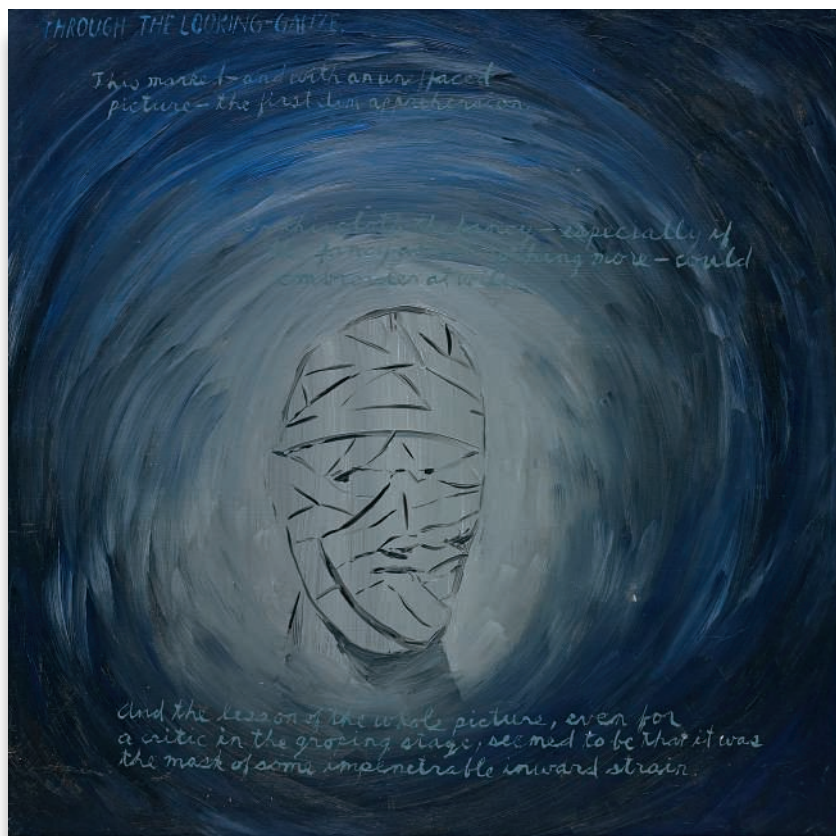
*Painter's Head 2*, 2006  
 oil on canvas  
 35.6 x 40.6 cm (14 x 16 in.)  
 Signed, titled and dated 'Nigel Cooke "Painter's Head 2"  
 06' on the overlap.

**Estimate**  
 £10,000-15,000 \$14,500-21,700 €13,000-19,500 ± ♣

**Provenance**  
 Stuart Shave/Modern Art, London  
 Acquired from the above by the present owner

**Exhibited**  
 New York, Andrea Rosen Gallery, *Nigel Cooke: Dead  
 Painter*, 10 November-9 December 2006





**227. Raymond Pettibon** b. 1957

*Untitled, 1991*

oil on board

61.6 x 61.2 cm (24¼ x 24½ in.)

Signed and dated 'Raymond Pettibon 1991' on the reverse.

**Estimate**

£10,000-15,000 \$14,500-21,700

€13,000-19,500

**Provenance**

Gallery Leo Koenig, New York

Private Collection, Germany







**228. Kenny Scharf** b. 1958

*Blob Guy*, 1995  
acrylic on panel, in artist's frame  
53.4 x 63.7 cm (21 x 25½ in.)  
Signed, titled and dated 'Kenny Scharf "Blob Guy"  
1995' on a label affixed to the reverse.

**Estimate**  
£10,000-13,000 \$14,500-18,800 €13,000-16,900

**Provenance**  
Private Collection

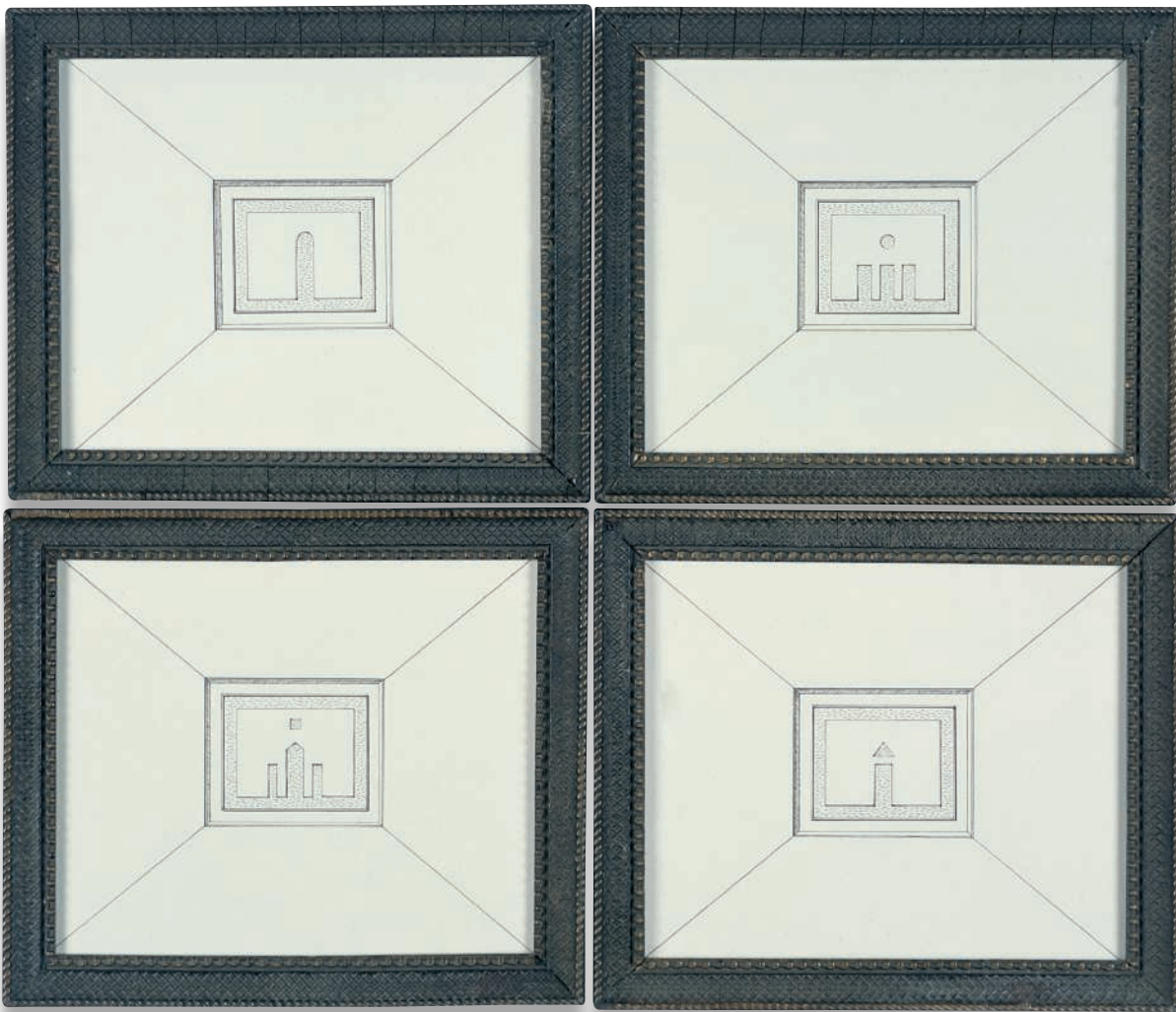
**229. Kenny Scharf** b. 1958

*OMG, WTF!*, 2010  
acrylic on linen  
76.2 x 101.6 cm (30 x 40 in.)

**Estimate**  
£20,000-30,000 \$28,900-43,400 €26,000-39,000 ±

**Provenance**  
Paul Kasmin Gallery, New York  
Acquired from the above by the present owner





**230. Pablo Bronstein** b. 1977

*4 Facades*, 2006  
ink on paper in artist's frames, in four parts  
each: 22 x 26.3 cm (8 $\frac{7}{8}$  x 10 $\frac{3}{8}$  in.)

**Estimate**

£6,000-8,000 \$8,600-11,500  
€7,700-10,300 ♣ †

**Provenance**

Herald St, London  
Acquired from the above  
by the present owner in 2006

**231. Jim Shaw** b. 1952

*Untitled (Tamara with Straw)*, 2006  
ink on paper  
198 x 137 cm (77 $\frac{7}{8}$  x 53 $\frac{7}{8}$  in.)

**Estimate**

£20,000-30,000 \$28,800-43,200  
€25,800-38,600

**Provenance**

Private Collection

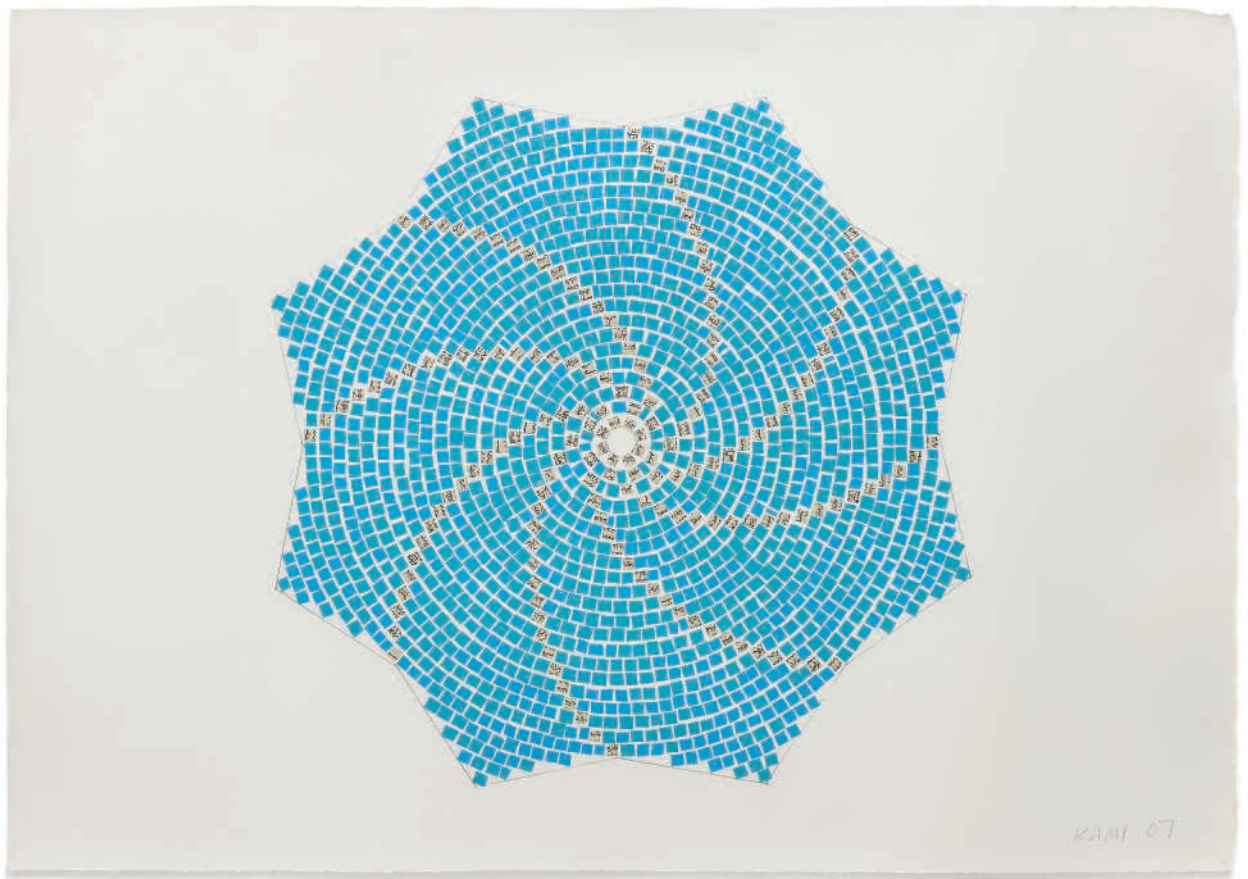








A. O. 90



**232. Albert Oehlen** b. 1954

*Ohne Titel (Self-Portrait)*, 1990  
monoprint  
110 x 81 cm (43¼ x 31⅞ in.)  
Initialed and dated 'A. Oehlen 90'  
lower right. This work is unique.

**Estimate**

£8,000-12,000 \$11,500-17,300  
€10,300-15,500 ♣

**Provenance**

Sammlung Friedrichshof, Austria  
Acquired from the above by  
the present owner in 1990

**233. Y. Z. Kami** b. 1966

*Endless Prayers*, 2007  
collage and pencil on paper  
76.2 x 106.7 cm (30 x 42 in.)  
Signed and dated 'KAMI 07' lower right.

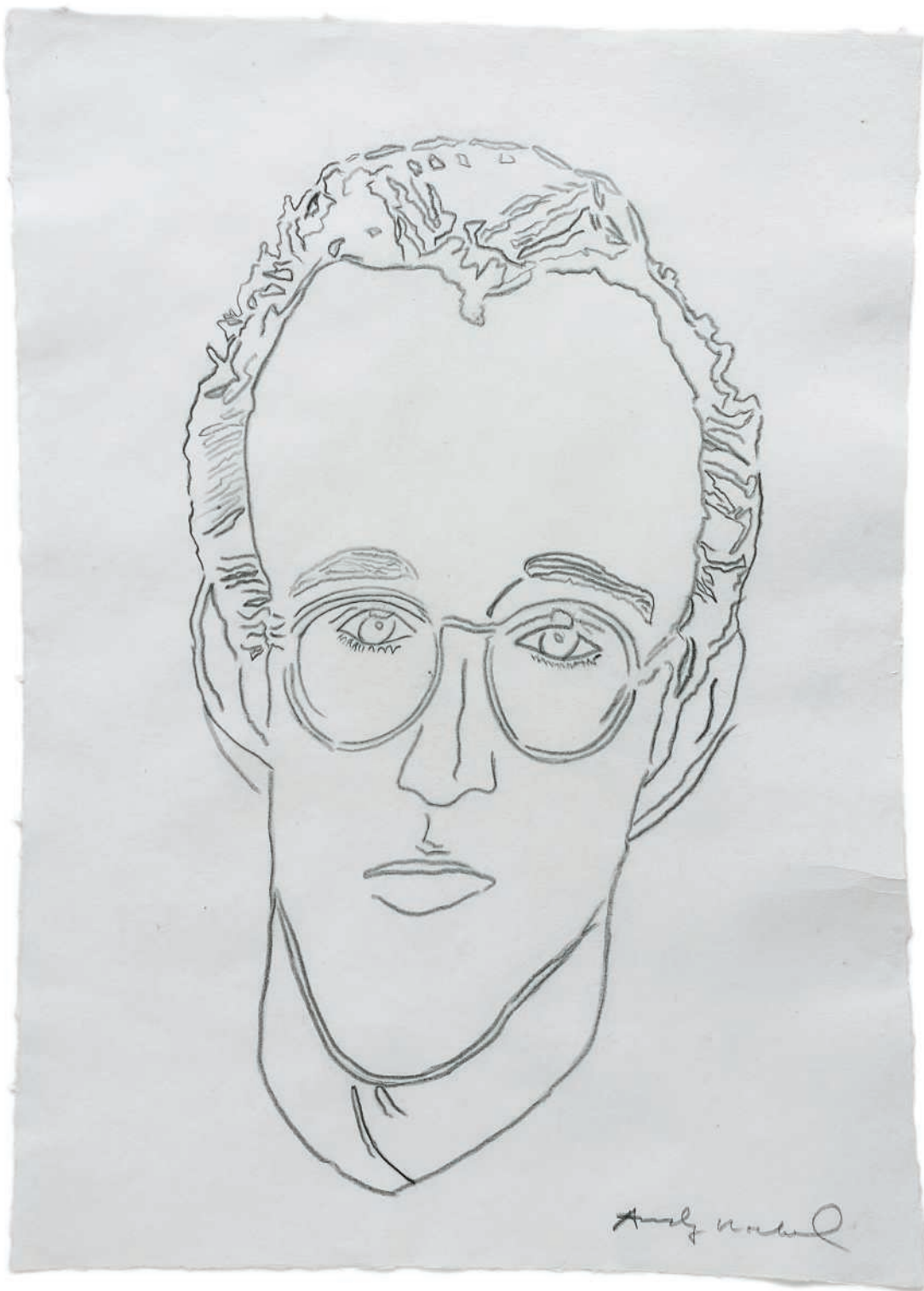
**Estimate**

£8,000-12,000 \$11,500-17,300  
€10,300-15,500

**Provenance**

Marc Jancou Contemporary, New York  
Acquired by from the above by the  
present owner





**234. Andy Warhol** 1928-1987

*Untitled (Keith Haring)*, n.d.  
graphite on paper  
89 x 64.7 cm (35 x 25½ in.)  
Signed 'Andy Warhol' lower right.

**Estimate**

£20,000-30,000 \$28,800-43,200  
€25,800-38,600

**Provenance**

Private Collection

**235. Andy Warhol** 1928-1987

*You're In*, 1964

found coca-cola bottle

20.3 x 6.4 x 6.4 cm (7⅞ x 2½ x 2½ in.)

Initialed 'A.W.' on the cap.

**Estimate**

£25,000-35,000 \$36,000-50,400

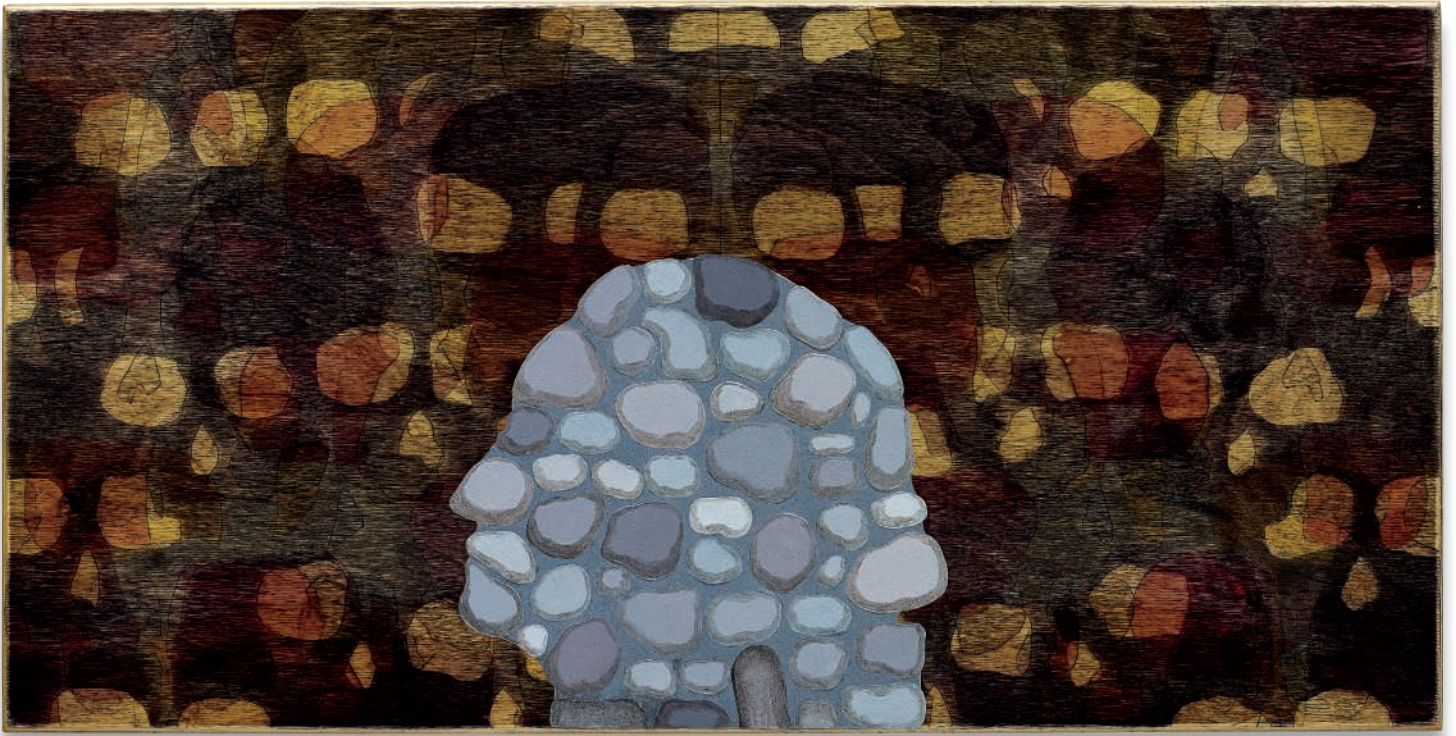
€32,200-45,100

**Provenance**

Private Collection







**236. Matthew Day Jackson** b. 1974

GW, 2003  
acrylic on stained wooden panel  
38.7 x 75.6 cm (15¼ x 29¾ in.)  
Signed and dated 'Matthew Day Jackson 2003'  
on the reverse.

**Estimate**  
£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**  
Peter Blum Gallery, New York  
Acquired from the above by the present owner



**237. Kader Attia** b. 1970

*Untitled*, n.d.  
wood on panel  
200 x 200 cm (78¾ x 78¾ in.)

**Estimate**  
£20,000-30,000 \$28,900-43,400 €26,000-39,000 ♠

**Provenance**  
Albion Gallery, London  
Acquired from the above by the present owner



**238. Ethan Cook** b. 1983

*Untitled*, 2013

hand woven cotton canvas and cotton canvas,  
in artist's frame

128.1 x 102.6 cm (50<sup>3</sup>/<sub>8</sub> x 40<sup>3</sup>/<sub>8</sub> in.)

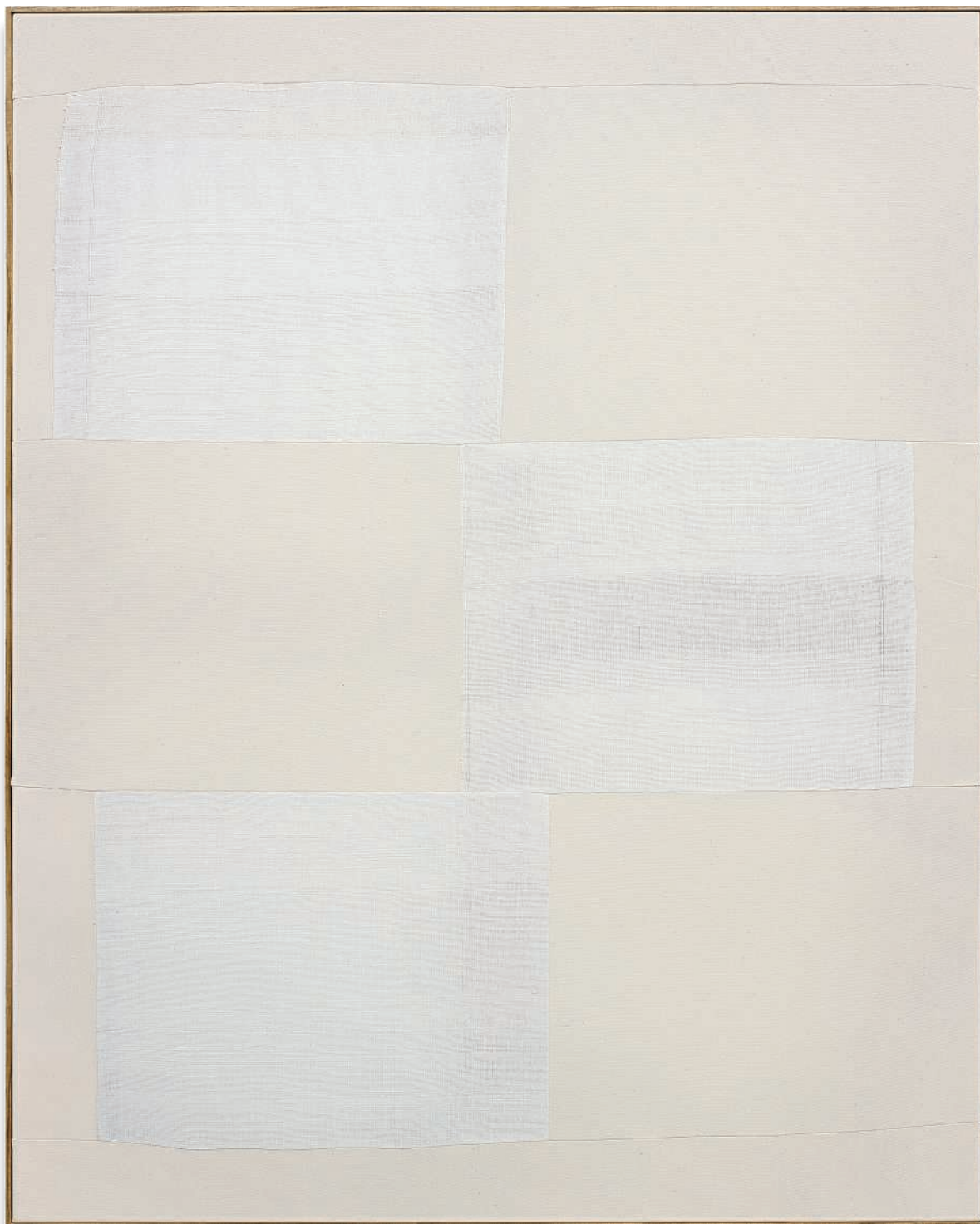
Signed and dated 'E. Cook 2013' on the overlap.

**Estimate**

£7,000-9,000 \$10,100-13,000 €9,100-11,700

**Provenance**

Private Collection, London





**239. Ghada Amer** b. 1963

*A Kiss From Alison*, 2002  
 needlework, acrylic and mixed media on canvas  
 127 x 132 cm (50 x 51 7/8 in.)  
 Signed, titled and dated 'Ghada Amer "A KISS FROM ALISON" 2002' on the overlap. Further signed and dated 'Ghada Amer 02' on the turnover edge.

**Estimate**  
 £25,000-35,000 \$36,200-50,600  
 €32,500-45,500 ±

**Provenance**

Gagosian Gallery, London  
 Private Collection  
 London, Christie's, *Post-War and Contemporary Art Day Auction*, 2 July 2014, lot 270  
 Acquired at the above by the present owner

**Exhibited**

London, Gagosian Gallery, *Ghada Amer*, 2002 (illustrated in colour, p. 41)  
 Valencia, IVAM Institut Valencià d'Art Modern, *Ghada Amer*, 2004 (illustrated in colour, p. 83)  
 Rome, MACRO Museo d'Arte Contemporaneo Roma, *Ghada Amer*, 2007 (illustrated in colour pp. 100-101).



**240. Berlinde de Bruyckere** b. 1964

*Untitled*, 1992  
wooden stool and blankets  
160 x 60 x 70 cm (62 $\frac{7}{8}$  x 23 $\frac{3}{8}$  x 27 $\frac{1}{2}$  in.)

**Estimate**  
£40,000-60,000 \$57,600-86,400  
€51,500-77,300 ▲

**Provenance**  
Acquired from the artist by the present  
owner in 1992

**Exhibited**  
Ghent, VMHK, *Synergie*, 1992  
Breda, Museum Beyerd, *Gent Te Gast*, 1993  
Ghent, Stedelijk Museum voor Actuele Kunst,  
*Gelijk Het Leven*, 2003

**Literature**  
B. De Bruyckere, *Provincie Oost-  
Vlaanderen*, 2012, p. 26  
A. Mengoni, A. Murat & G. Carrion-Murayari  
*Berlinde De Bruyckere (Mercatorfonds)*,  
London, 2014, no. 73 p. 99



**241. Nick Cave** b. 1959

*Soundsuit\_NC09.073*, 2009  
textile, mixed media, on artist's stand  
223 x 76 x 48.5 cm (87¾ x 29⅞ x 19⅛ in.)

**Estimate**

£60,000-80,000 \$86,800-116,000

€78,000-104,000

**Provenance**

Studio La Citta, Verona

Acquired from the above by the  
present owner







**242. Ashley Bickerton** b. 1959

ANWWLB 2, 2011  
acrylic, digital print, insect pins on paper  
119 x 129 x 13 cm (46<sup>7</sup>/<sub>8</sub> x 50<sup>3</sup>/<sub>4</sub> x 5<sup>1</sup>/<sub>8</sub> in.)

**Estimate**

£10,000-15,000 \$14,400-21,600 €12,900-19,300 +

**Provenance**

Lehmann Maupin, New York  
Private Collection, Switzerland

**243. Wim Delvoye** b. 1965

Untitled, 2007  
tattooed pigskin  
140 x 88 cm (55<sup>1</sup>/<sub>8</sub> x 34<sup>5</sup>/<sub>8</sub> in.)

**Estimate**

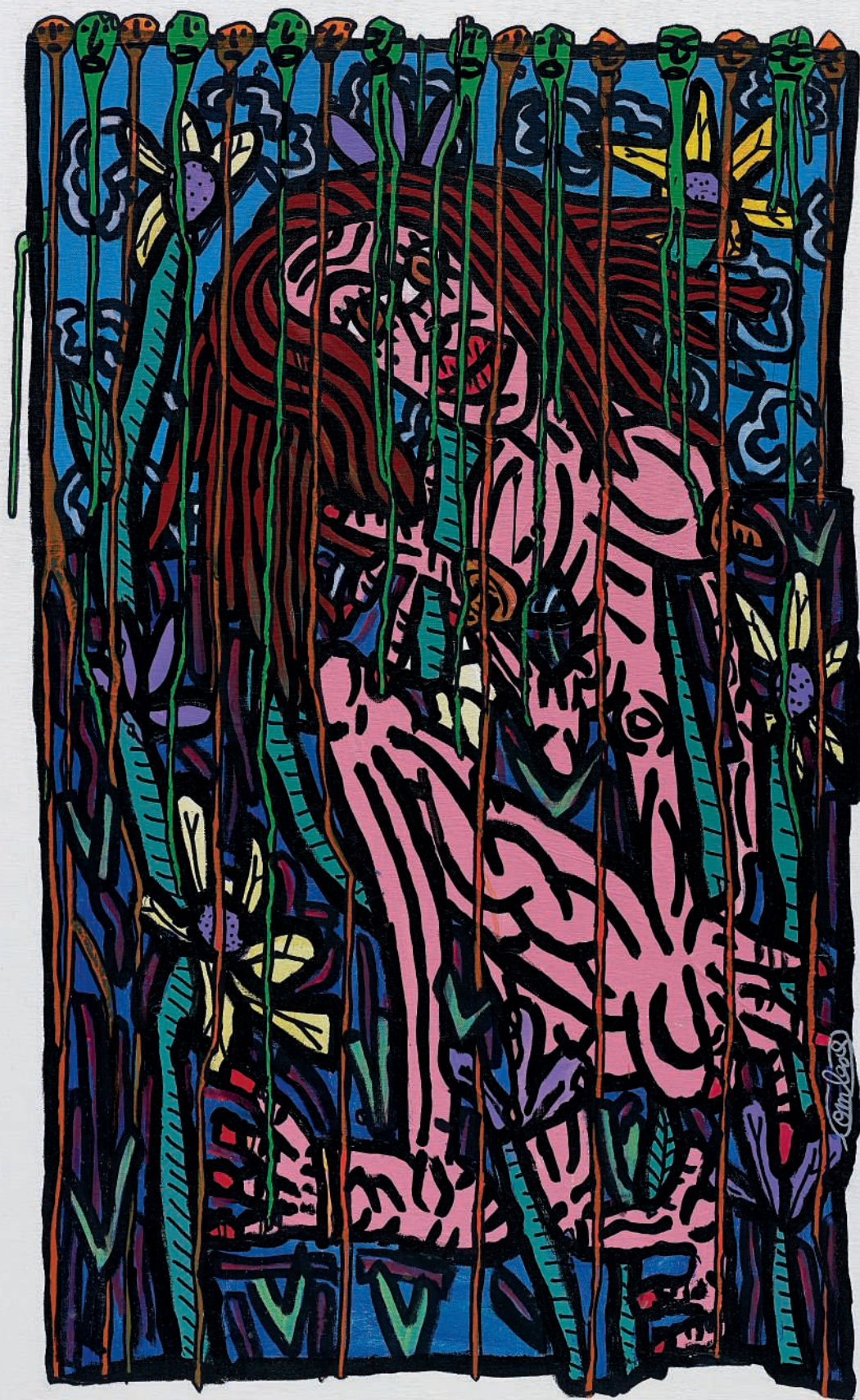
£50,000-70,000 \$72,000-101,000  
€64,400-90,100 + ♣

**Provenance**

Private Collection











**244. Robert Combas** b. 1957

*Femme Fleur*, n.d.  
acrylic on canvas  
128.5 x 86 cm (50 $\frac{5}{8}$  x 33 $\frac{7}{8}$  in.)  
Signed 'Combas' lower right

**Estimate**  
£8,000-12,000 \$11,600-17,400  
€10,400-15,600 ♣

**Provenance**  
Private Collection

**245. Charlene van Heyl** b. 1960

*Untitled*, 2004  
acrylic and oil on paper  
111 x 77 cm (43 $\frac{3}{4}$  x 30 $\frac{3}{8}$  in.)  
Signed and dated 'Charlene van Heyl 2004' to a  
label affixed to the reverse of the backing board.

**Estimate**  
£4,000-6,000 \$5,800-8,700 €5,200-7,800 ♣

**Provenance**  
Petzel Gallery, New York  
Acquired from the above by the present owner



**246. Valentin Carron** b. 1977

*Jacky*, 2010  
diachronic glass  
34.3 x 26 x 10.8 cm (13½ x 10¼ x 4¼ in.)  
This work is number 1 from a unique variation of 6.

**Estimate**

£4,000-6,000 \$5,800-8,700 €5,200-7,800 ± ♣

**Provenance**

303 Gallery, New York  
Private Collection, New York

**247. Daniel Silver** b. 1972

*Untitled*, 2010  
waxed steel, zebra wood, wool and marble  
157 x 37 x 41 cm (61¾ x 14⅝ x 16⅞ in.)

**Estimate**

£3,000-5,000 \$4,300-7,200  
€3,900-6,500 ± ♣

**Provenance**

Arequebuse Galerie, Geneva  
Acquired from the above by the present owner













**248. Lynette Yiadom-Boakye** b. 1977

*Cave*, 2007  
oil on canvas  
50 x 45 cm (19 $\frac{5}{8}$  x 17 $\frac{3}{4}$  in.)  
Signed, titled and dated 'Lynette Yiadom-Boakye  
'Cave' 2007' on the reverse.

**Estimate**  
£8,000-12,000 \$11,500-17,300  
€10,300-15,500 ♣

**Provenance**  
Arequebuse Galerie, Geneva  
Acquired from the above  
by the present owner

**249. Kaari Upson** b. 1972

*Untitled*, 2009  
pastel and charcoal on paper  
112.1 x 145.4 cm (44 $\frac{1}{8}$  x 57 $\frac{1}{4}$  in.)

**Estimate**  
£5,000-7,000 \$7,200-10,100 €6,400-9,000 ‡

**Provenance**  
Overduin and Kite, Los Angeles  
Private Collection, New York

**Exhibited**  
Santa Fe, SITE Santa Fe, *One On One*,  
6 Feb-9 May 2010









**250. JPW3** b. 1981

*R Charm*, 2014  
wax and ink on canvas  
121.9 x 182.9 cm (47 7/8 x 72 in.)  
Signed and dated 'JPW3 2104' on the overlap.

**Estimate**

£6,000-8,000 \$8,600-11,500 €7,700-10,300

**Provenance**

Night Gallery, Los Angeles  
Acquired from the above by the present owner

Property From a Private European Collection

**251. Pavlos (Pavlos Dionyssopoulos)** b. 1930

*Socks*, 1968-74  
paper and plastic, in an artist's frame  
90.7 x 81.8 cm (35 3/4 x 32 1/4 in.)  
Signed and dated 'Pavlos 1968-74' lower right.

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,400-9,000 ♣

**Provenance**

Private Collection





**252. David Shrigley** b. 1968

*Untitled*, 2005

ink on photograph, in 19 parts  
each: 40.6 x 30.5 cm (16 x 12 in.)

Each work signed with initials 'DS' and dated on the reverse.

**Estimate**

£25,000-35,000 \$36,000-50,400 €32,200-45,100 ₣ ₣

**Provenance**

Anton Kern Gallery, New York

Acquired from the above by the present owner

**Exhibited**

New York, Anton Kern Gallery, *David Shrigley*,  
3 March-2 April 2005



**253. Ned Vena** b. 1982

*Untitled*, 2009  
acrylic on canvas  
152.5 x 122.1 cm (60 x 48½ in.)  
Initialed and dated 'NV 09' on the overlap.

**Estimate**  
£15,000-20,000 \$21,700-28,900 €19,500-26,000

**Provenance**  
Galerie Gebr. Lehmann, Berlin  
Acquired from the above by the present owner





**254. Andy Denzler** b. 1965

*Waterfall Crossing*, 2010

oil on canvas

70 x 100 cm (27½ x 39¾ in.)

Signed, titled and dated 'Andy Denzler "Waterfall Crossing" 2010' on the reverse.

**Estimate**

£6,000-8,000 \$8,700-11,600 €7,800-10,400

**Provenance**

Claire Oliver, New York

Acquired from the above by the present owner in 2011

**Exhibited**

Seoul, Michael Schultz Gallery, *Andy Denzler: The Human Nature Project*, 27 January-27 February 2011, then travelled to Fabian & Claude Walter Galerie, Zurich (26 March-21 April 2011), Claire Oliver Gallery, New York (2011), Galerie con Braunbehrens, Munich (2011), Multimedia Art Museum, Moscow (2012)

**Literature**

N. Brüggebors, *Andy Denzler: The Human Nature Project*, Berlin: Hatje Cantz, 2011 (illustrated on the front cover)

**255. Chris Succo** b. 1979

*Shameless is a Talent n°3*, 2014

acrylic on canvas, in artist's frame

111.3 x 81.4 cm (43¾ x 32 in.)

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

**Estimate**

£8,000-12,000 \$11,600-17,400 €10,400-15,600 ♣

**Provenance**

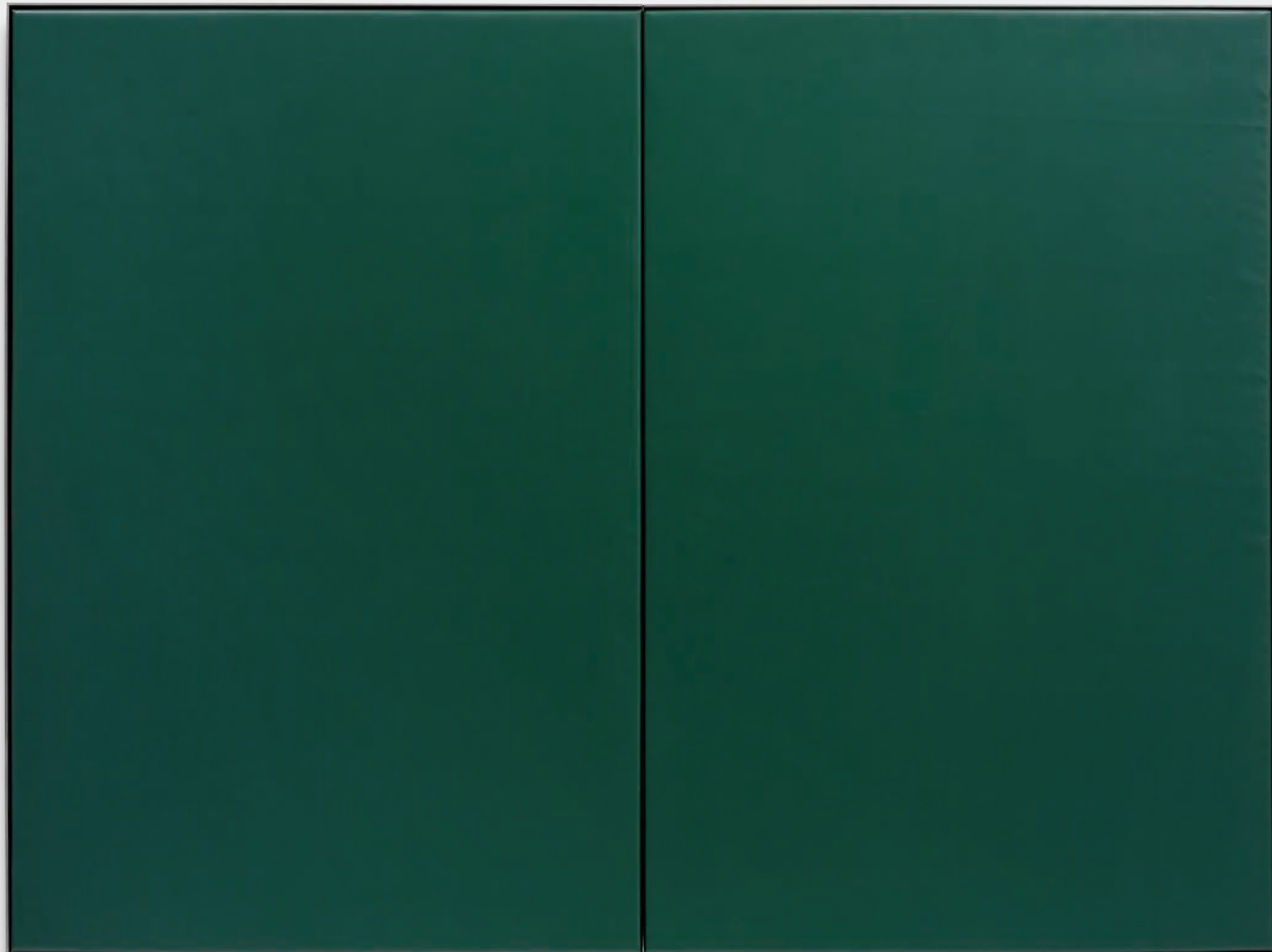
DUVE, Berlin

Acquired from the above by the present owner











**256. Lucien Smith** b. 1989

*Double Dribble*, 2011  
vinyl, foam and plywood in an artist's frame, in 2 parts  
185.5 x 246.6 cm (73 x 97½ in.)  
Signed 'Lucien Smith' on the overlap.

**Estimate**  
£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**  
OHWOW Gallery, Los Angeles  
Private Collection, Europe

**257. Ned Vena** b. 1982

*Untitled (Target)*, 2011  
rubber on linen  
diameter: 182.8 cm (71½ in.)

**Estimate**  
£8,000-12,000 \$11,500-17,300 €10,300-15,500 †

**Provenance**  
Clifton Benevento, New York  
Private Collection, New York  
Acquired from the above by the present owner





**258. Marianne Vitale** b. 1973

*Shingle Painting 8, 2013*  
tar shingles and liquid nails on canvas  
210.5 x 170 cm (82 $\frac{7}{8}$  x 66 $\frac{7}{8}$  in.)

**Estimate**

£7,000-9,000 \$10,100-13,000 €9,100-11,700

**Provenance**

Zach Feuer Gallery, New York  
Acquired from the above by the present



**259. Walead Beshty** b. 1976

*SSCC 139751 REV 10/05 "FedEx Large Box",  
Priority Overnight", 2007*

glass, silicone, metal, FedEx shipping box,  
packing tape, and accrued FedEx tracking labels  
45.5 x 32 x 7.6 cm (17 $\frac{7}{8}$  x 12 $\frac{5}{8}$  x 2 $\frac{7}{8}$  in.)

**Estimate**

£8,000-12,000 \$11,600-17,400 €10,400-15,600 ▲

**Provenance**

Galerie Rodolphe Janssen, Brussels  
Private Collection, Paris







**260. Simon Denny** b.1982

*Multimedia Aquarium 4: Stupor*, 2009  
inkjet photographic print on canvas,  
bolts, aluminium tubing  
50.1 x 62.1 x 20.2 cm (19¾ x 24½ x 7⅞ in.)

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,500-9,100

**Provenance**

T293 Gallery, Rome

Acquired from the above by the present owner





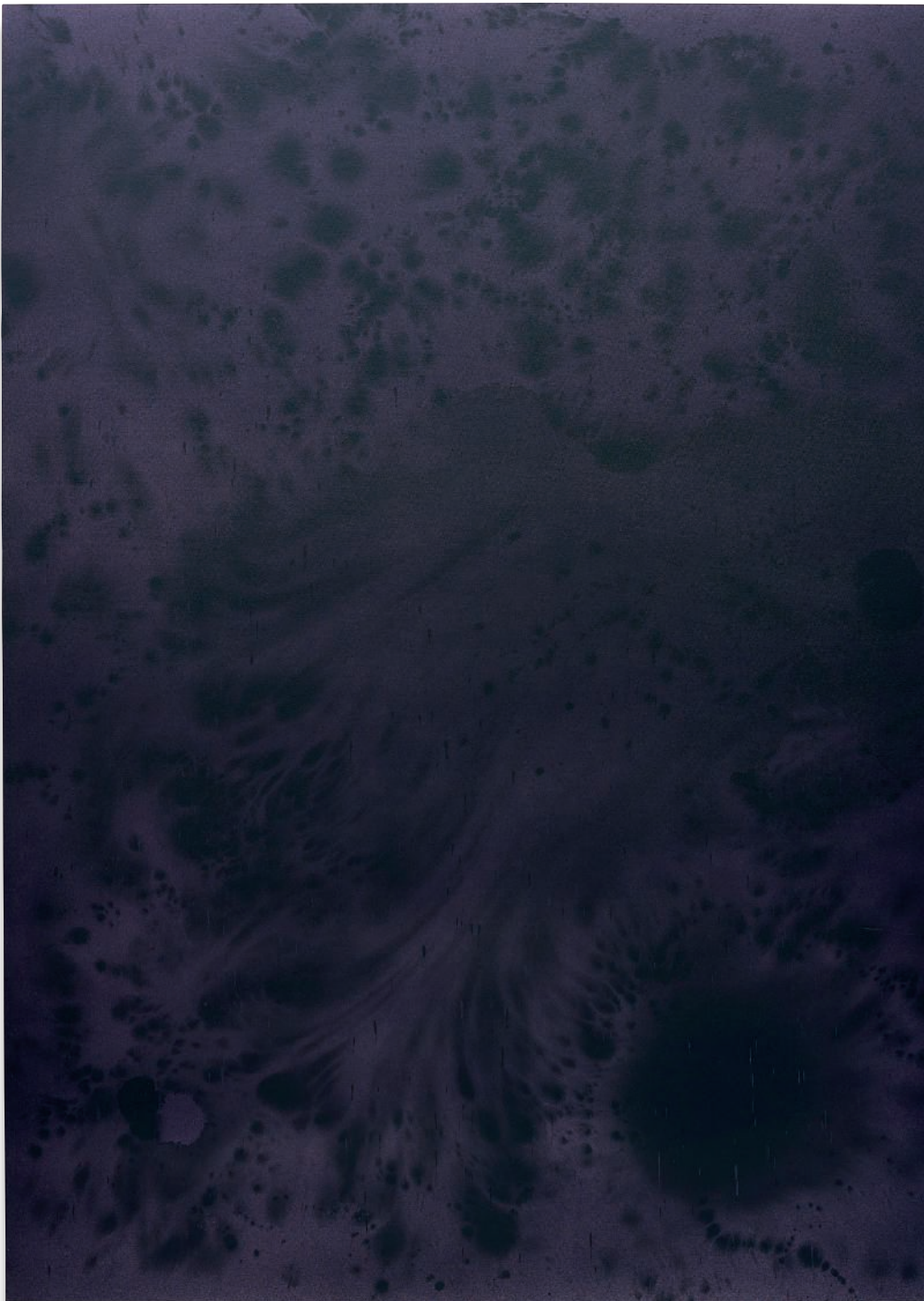
**261. John Henderson** b. 1984

*Cast (hybrid). JH/CA 2631/U, 2013*  
cast brass and bronze  
121.9 x 152.4 cm (47 $\frac{7}{8}$  x 60 in.)

**Estimate**  
£6,000-8,000 \$8,600-11,500 €7,700-10,300 ±

**Provenance**  
Private Collection





**262. Sayre Gomez** b. 1982

*Untitled Painting in Purple on Purple*, 2014  
acrylic on canvas, mounted on board  
152.4 x 127 cm (60 x 50 in.)  
Signed and dated 'Sayre Gomez 2014' on the overlap.

**Estimate**  
£8,000-12,000 \$11,500-17,300 €10,300-15,500

**Provenance**  
Ghebaly Gallery, Los Angeles  
Acquired from the above by the present owner



**263. Liam Everett** b. 1973

*Untitled, 2013*

ink, acrylic, alcohol, discharger and salt on silk  
158.7 x 102.8 cm (62½ x 40½ in.)

Signed 'Liam Everett' on a gallery label affixed  
to the stretcher.

**Estimate**

£6,000-8,000 \$8,600-11,500 €7,700-10,300 ±

**Provenance**

Altman Siegel Gallery, San Francisco

Acquired from the above by the present owner





**264. Marcin Maciejowski** b. 1974

*Cezar*, 2010  
oil on canvas  
120.5 x 160 cm (47½ x 62⅞ in.)  
Signed, titled and dated 'M. Maciejowski "Cezar"  
2010' on the reverse.

**Estimate**

£10,000-15,000 \$14,400-21,600 €12,900-19,300 ▲

**Provenance**

Galerie Meyer Kainer, Vienna  
Acquired from the above by the present owner

**Exhibited**

Krakow, National Museum, *That's How it is: Marcin Maciejowski*, 26 March-23 May 2010

**Literature**

*That's How it is: Marcin Maciejowski*, exh. cat., Krakow, National Museum, p. 87 (illustrated)

**265. Paulina Olowska** b. 1976

*Hollywood Movie*, 1999  
oil on canvas  
5 x 37.7 cm (1⅞ x 14⅞ in.)  
Signed and titled 'Paulina Olowska "Hollywood Movie"  
on the reverse.

**Estimate**

£6,000-8,000 \$8,700-11,600 €7,800-10,400 ▲

**Provenance**

Private Collection







**266. Iván Navarro** b. 1972

*Echo*, 2008

neon, plywood, mirror

60 x 120 x 120 cm (23<sup>5</sup>/<sub>8</sub> x 47<sup>1</sup>/<sub>4</sub> x 47<sup>1</sup>/<sub>4</sub> in.)

This work is number 2 from an edition of 3,  
plus 1 artist's proof.

**Estimate**

£25,000-35,000 \$36,200-50,600

€32,500-45,500 Ω

**Provenance**

Private Collection, Japan

Acquired from the above by present owner



Alternative view







**267. Gregor Hildebrandt** b. 1974

*Three Shadows - Part II, Bauhaus*, 2010  
cassette tape on inkjet print  
152.4 x 95.5 cm (60 x 37<sup>5</sup>/<sub>8</sub> in.)

**Estimate**

£6,000-8,000 \$8,700-11,600 €7,800-10,400 ♣

**Provenance**

Almine Rech Gallery, Brussels  
Acquired from the above by the present owner

**268. Albert Oehlen and Jonathan Meese**

b. 1954 and b. 1970

*Silver Inc.*, 2003  
collage, spray paint, inkjet on paper laid on board  
164.5 x 120 cm (64<sup>3</sup>/<sub>4</sub> x 47<sup>1</sup>/<sub>4</sub> in.)  
Signed and dated 'Jonathan Meese 2003 Albert Oehlen 2003' on the reverse.

**Estimate**

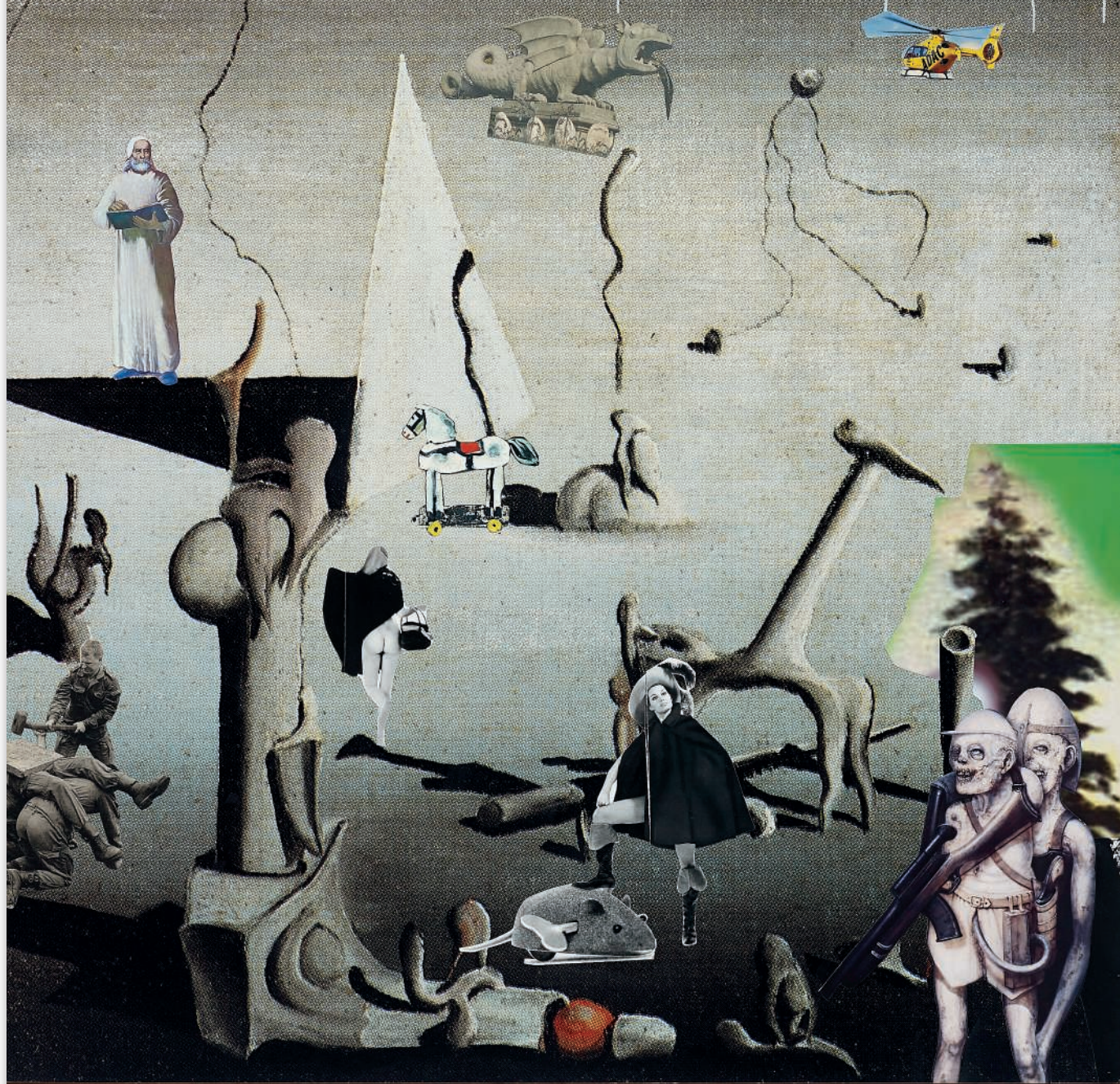
£8,000-12,000 \$11,600-17,400 €10,400-15,600 ♣

**Provenance**

Contemporary Fine Arts, Berlin  
Acquired from the above by the present owner



# Silver Inc.









**269. Chiho Aoshima** b. 1974

*Rinko-Chan on the Building*, 2005  
FRP, resin, acrylic, fabric, LED lights  
203 x 135 x 135 cm (79 $\frac{7}{8}$  x 53 $\frac{1}{8}$  x 53 $\frac{1}{8}$  in.)  
This work is artist's proof number 2 from  
an edition of 3 plus 2 artist's proofs.

**Estimate**

£80,000-120,000 \$115,000-173,000  
€103,000-155,000 Ω

**Provenance**

Galerie Perrotin, Paris  
Acquired from the above by the present owner

**Exhibited**

Los Angeles, Blum & Poe, *Chiho Aoshima:*  
*Asleep, dreaming of reptilian glory*,  
28 May-2 July 2005

**270. Leiko Ikemura** b. 1951

*Head*, 2008  
oil on canvas  
60 x 70 cm (23 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in.)  
Signed, titled and dated 'Leiko Ikemura  
'Head' 08' on the overlap.

**Estimate**

£15,000-20,000 \$21,600-28,800  
€19,300-25,800 ‡

**Provenance**

Acquired directly from the artist  
by the present owner.





**271. Gianni Piacentino** b. 1945

*White pearl dynamic wing- chrome flames (MS1)*, 2003  
 nitro-acrylic enamel on resin, chrome-plated brass  
 9.8 x 126 x 3.1 cm (3 $\frac{7}{8}$  x 49 $\frac{5}{8}$  x 1 $\frac{1}{4}$  in.)  
 Signed 'Gianni Piacentino' on a label affixed to the reverse.  
 This work is number 3 from an edition of 8.

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

**Estimate**  
 £8,000-12,000 \$11,600-17,400 €10,400-15,600 ♣

**Provenance**  
 Private Collection, Italy

**272. Anselm Reyle** b. 1970

*Untitled*, 2003  
 mirror and acrylic on canvas  
 67.3 x 55.9 cm (26 $\frac{1}{2}$  x 22 in.)  
 Signed and dated "A Reyle 2003" along the overlap.

**Estimate**  
 £10,000-15,000 \$14,500-21,700 €13,000-19,500 ‡ ♣

**Provenance**  
 Gavin Brown's Enterprise, New York  
 Acquired from the above by the present owner





**273. Nathan Mabry** b. 1978

*Process Art (Eat Your Heart Out)*, 2007  
bronze, marble and wood  
213.6 x 91.4 x 61 cm (84½ x 36 x 24 in.)  
Incised 'N.M.' on the base.

**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**

Cherry and Martin, Los Angeles  
Acquired from the above by the present owner



**274. Anthony Pearson** b. 1969

*Untitled (Chisel Arrangement) AP-2424*, 2008  
bronze, base, pedestal  
200.7 x 144.8 x 50.8 cm (79 x 57 x 20 in.)

**Estimate**

£5,000-7,000 \$7,200-10,100 €6,500-9,100

**Provenance**

Marianne Boesky Gallery, New York  
Acquired from the above by the present owner





**275. Anselm Reyle** b. 1970

*Pflug*, 2002  
painted iron  
83.5 x 221 x 67.2 cm (32 $\frac{7}{8}$  x 87 x 26 $\frac{1}{2}$  in.)

**Estimate**  
£15,000-20,000 \$21,700-28,900 €19,500-26,000 ± ▲

**Provenance**  
Gavin Brown's Enterprise, New York  
Acquired from the above by the present owner

**Exhibited**  
New York, Gavin Brown's Enterprise, *Anselm Reyle*,  
19 May-23 June 2007  
New York, New Museum, *Unmonumental: The Object  
in the 21st Century*, 1 December 2007-30 March 2008

**Literature**  
*Unmonumental: The Object in the 21st Century*,  
exh. cat., New Museum, New York

**276. George Lappas** b. 1950

*Red Man*, n.d.  
mixed media  
186.2 x 88.5 x 50 cm (73 $\frac{1}{4}$  x 34 $\frac{7}{8}$  x 19 $\frac{5}{8}$  in.)

**Estimate**  
£10,000-15,000 \$14,500-21,700  
€13,000-19,500 ▲

**Provenance**  
Private Collection







**277. Tobias Rehberger** b. 1966

*Small Mother of Unsuccessful Suicide*, 2003  
wood, acrylic paint, adhesive, plexiglass, neon  
200 x 200 x 90 cm (78¾ x 78¾ x 35⅜ in.)

**Estimate**

£8,000-10,000 \$11,500-14,400 €10,300-12,900 ♣

**Provenance**

Eric Hussenot, Paris  
Private Collection, Paris

**278. Anselm Reyle** b. 1970

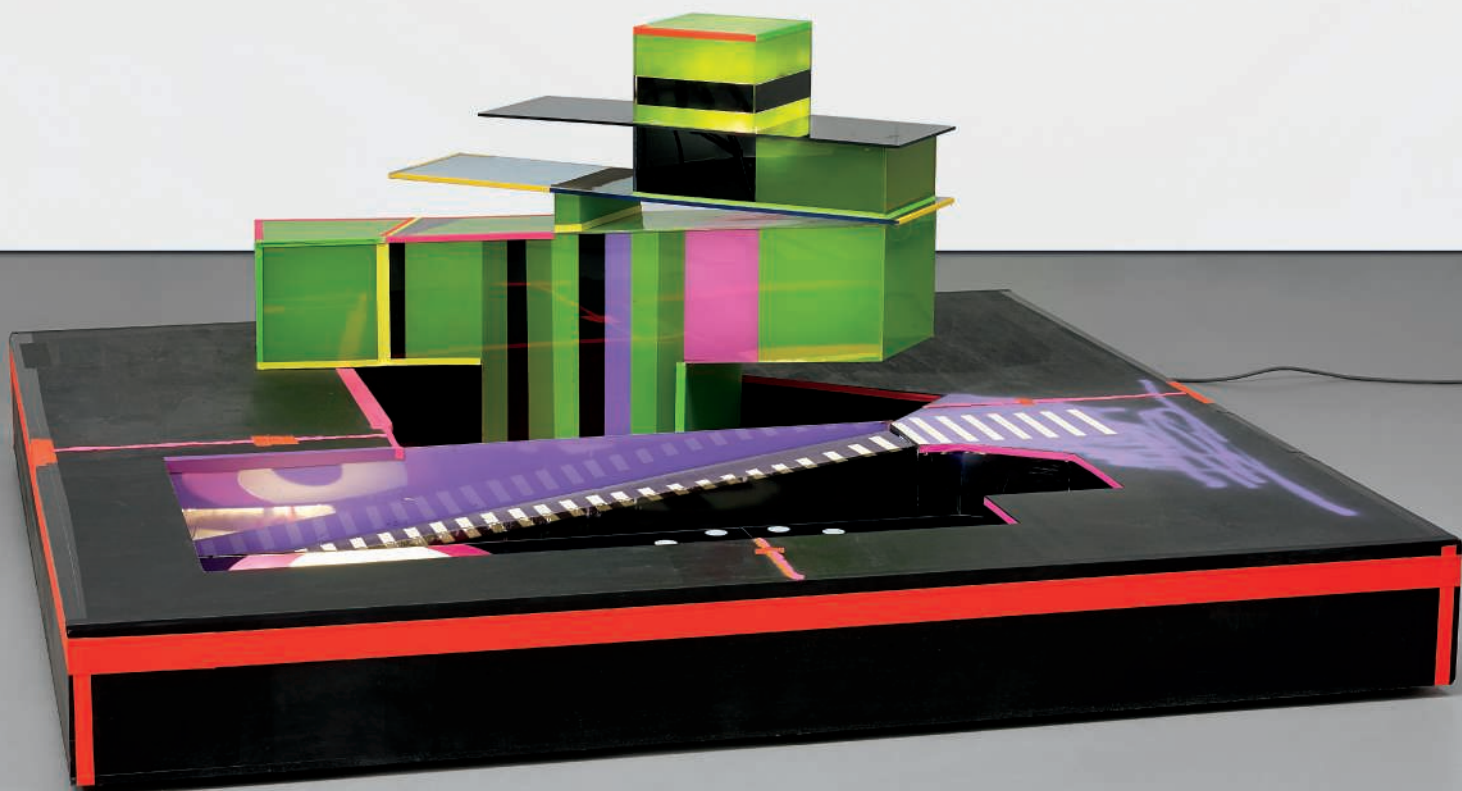
*Untitled*, 2002  
acrylic on canvas  
135.2 x 114.5 cm (53¼ x 45⅞ in.)  
Signed and dated 'Anselm Reyle 2002' on the overlap.

**Estimate**

£15,000-20,000 \$21,600-28,800 €19,300-25,800 ± ♣

**Provenance**

Gavin Brown's Enterprise, New York  
Acquired from the above by the present owner









**279. Jennifer Steinkamp** b. 1958

*Ronnie Reagan 1, 2009*

video installation  
dimensions variable

Signed and dated "Jennifer Steinkamp 16" on installation disk. This work is number 4 from an edition of 6 plus 1 artist's proof. This work is accompanied by a certificate of authenticity.

**Estimate**

£5,000-10,000 \$7,200-14,500

€6,500-13,000 Ω

**Provenance**

Lehmann Maupin, New York

Acquired from the above by the present owner



**280. Katrin Fridriks** b. 1974

*Mothernature N56, 2011*

acrylic on canvas  
100 x 100 cm (39 3/8 x 39 3/8 in.)

Signed, titled and dated 'Katrin Fridriks "Mothernature N56" 2011' on the reverse. This work is accompanied by a certificate of authenticity.

**Estimate**

£8,000-12,000 \$11,600-17,400

€10,400-15,600 ♣

**Provenance**

Private Collection, North Germany

**281. Carsten Höller** b. 1961

*Doppelpilzvitrine (10 Doppelpilze), 2009*

cast polyurethane, acrylic, glass discs, metal pins,  
powdercoated metal framework, in 10 parts  
dimensions variable

smallest: 6.4 x 2.9 x 2.9 cm (2 1/2 x 1 1/8 x 1 1/8 in.)

largest: 18.7 x 15 x 8.9 cm (7 3/8 x 5 7/8 x 3 1/2 in.)

vitrine: 146.4 x 98.2 x 25.7 cm (57 3/8 x 38 5/8 x 10 1/8 in.)

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

**Estimate**

£20,000-30,000 \$28,800-43,200

€25,800-38,600 ♣

**Provenance**

Private Collection

**Exhibited**

Esther Schipper, Berlin

Acquired from the above by the present owner in 2010





**282. Michelangelo Pistoletto** b. 1933

*Frattali*, 1999-2000

acrylic on shaped mirror

57.5 x 76 cm (22<sup>5</sup>/<sub>8</sub> x 29<sup>7</sup>/<sub>8</sub> in.)

Signed, titled and dated 'Pistoletto ">Frattali<"

1999/2000' on the reverse. This work is unique.

Accompanied by a certificate of authenticity, signed

by the artist and stamped by the Associazione

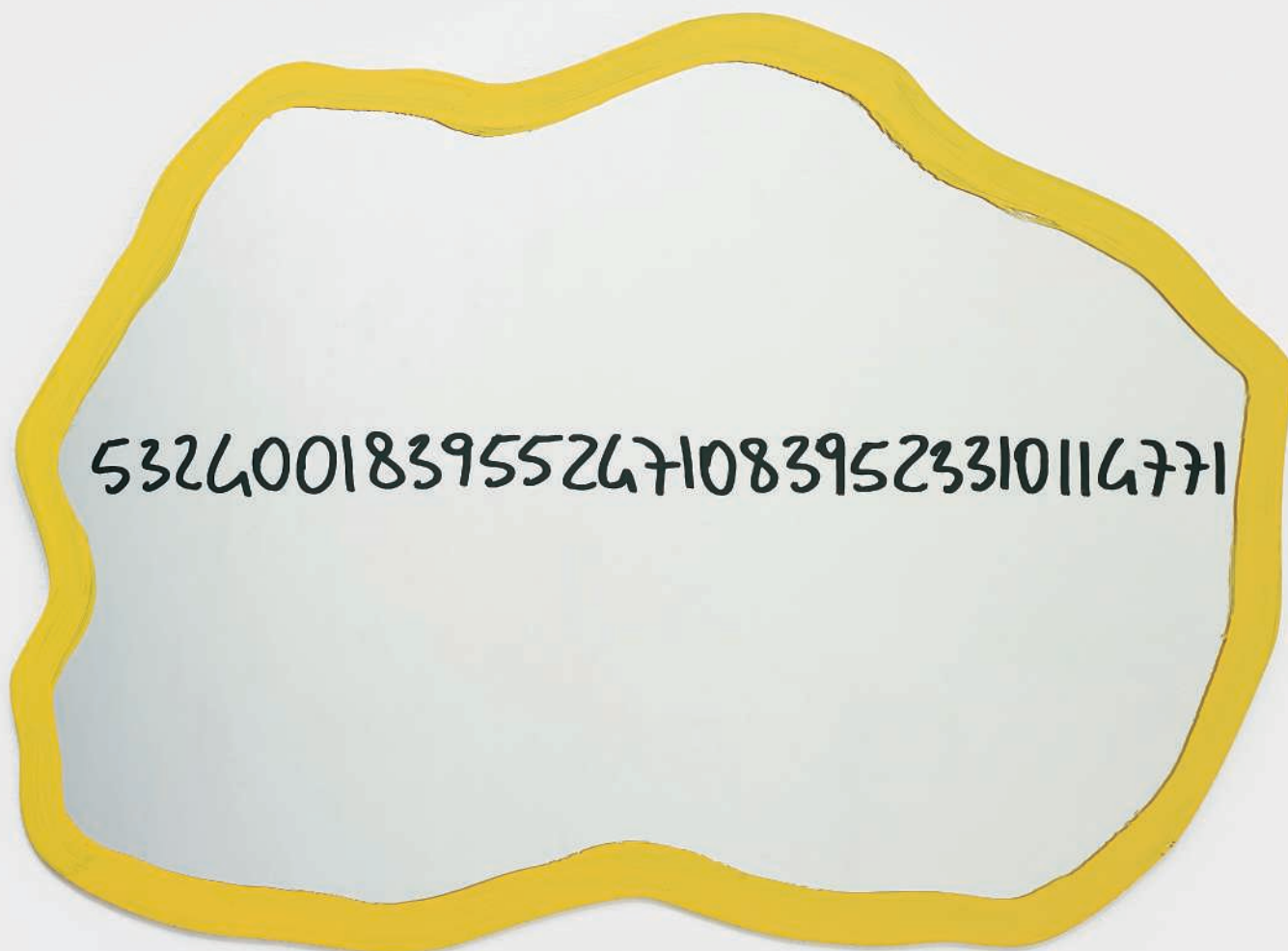
Culturale Arte Nova, Pescara.

**Estimate**

£6,000-8,000 \$8,700-11,600 €7,800-10,400 ♣

**Provenance**

Private Collection



**283. Jeff Koons** b. 1955

*Dom Pérignon Balloon Venus (Magenta)*, 2013  
lacquered polyurethane resin in two parts, maintenance  
kit, original custom flight case  
48.8 x 35.8 x 50.3 cm (19¼ x 14½ x 19¾ in.)  
Impressed 'Dom Perignon BALLOON VENUS by 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**

£25,000-35,000 \$36,200-50,600 €32,500-45,500

**Provenance**

Serpentine Gallery, London

Acquired from the above by the present owner





**284. Ai Weiwei** b. 1957

*Stool*, 2012

Hand-sculpted, painted, and fired porcelain  
made using tradition methods in Jingdezhe, China  
50 x 45.5 x 45.5 cm (19<sup>5</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> in.)  
Stamped 'HDM AWW 2012' on the underside.  
This work is number 5 from an edition of 20.

This work is accompanied by a gallery  
certificate of authenticity.

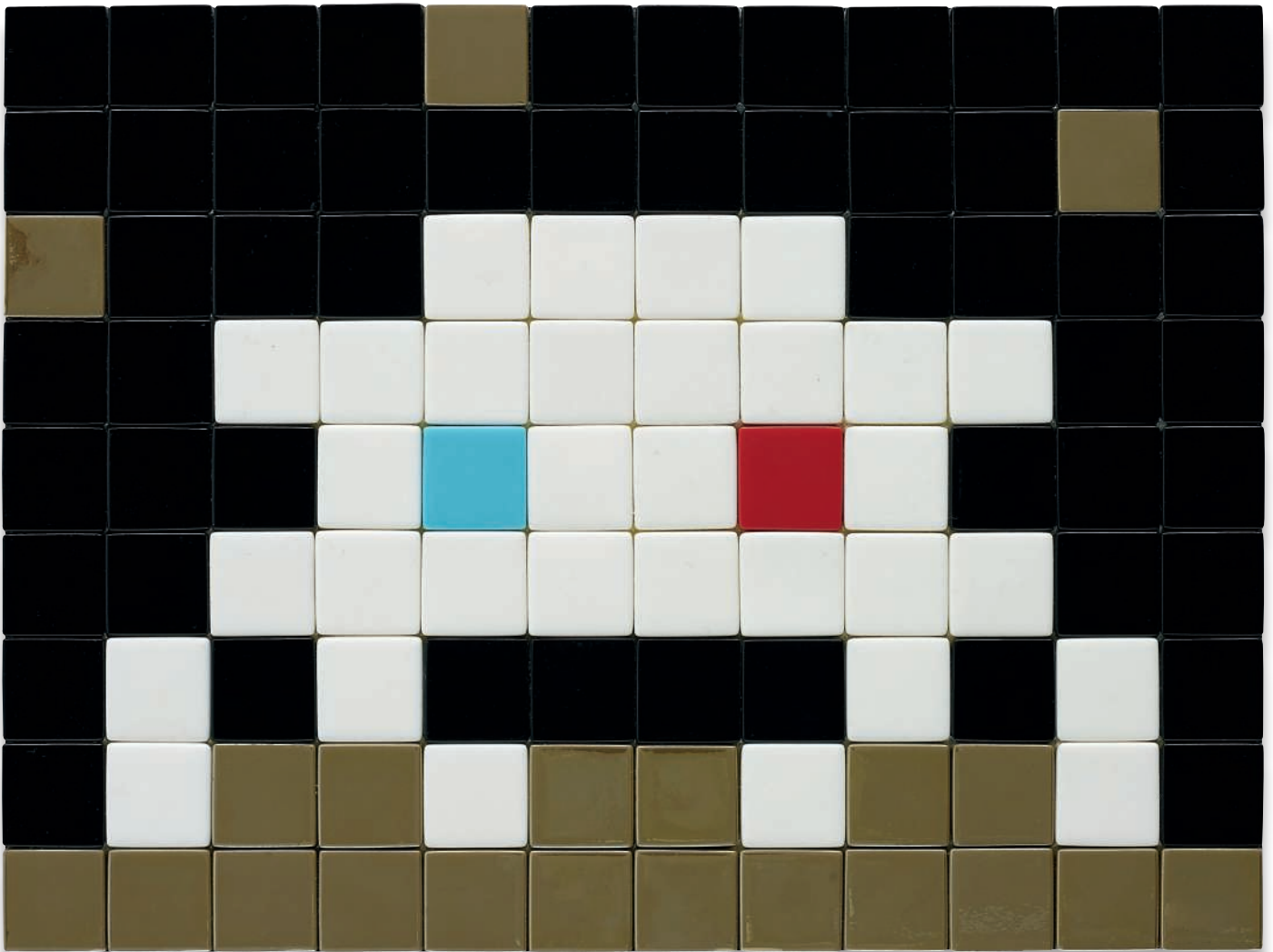
**Estimate**

£10,000-15,000 \$14,500-21,700 €13,000-19,500

**Provenance**

Serpentine Gallery, London  
Acquired from the above by the present owner





**285. Invader** b. 1969

*ALIAS MIA\_53*, 2012  
 ceramic tiles on plastic  
 21.5 x 28.5 cm (8½ x 11¼ in.)  
 Etch-tagged, titled and dated "MIA 53" 2012' on the reverse of the mount. This work is accompanied by a photo-certificate of authenticity tagged and dated by the artist.

**Estimate**  
 £6,000-8,000 \$8,700-11,600 €7,800-10,400 ₣ ₣

**Provenance**  
 Jonathan LeVine Gallery, New York  
 Acquired from the above by the present owner





**286. Gerhard Richter** b. 1932

*Abstraktes Bild (P1)*, 2014

Chromogenic print, flush-mounted to aluminum with metal strainer on the reverse (as issued), the full sheet, 91.8 x 125.4 cm (36 $\frac{1}{8}$  x 49 $\frac{3}{8}$  in.)

This facsimile object is unsigned and numbered 402/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013.

**Estimate**

£8,000-12,000 \$11,600-17,400 €10,400-15,600 ♣

**Provenance**

Private Collection, London

**287. Jean-Baptiste Bernadet** b. 1978

*Untitled (Fugue L)*, 2014

oil on canvas  
200 x 180 cm (78 $\frac{3}{4}$  x 70 $\frac{7}{8}$  in.)

Signed, titled and dated 'Jean-Baptiste Bernadet  
"Untitled (Fugue L)" 2014' on the overlap. Further  
signed 'JB Bernadet' on the reverse.

**Estimate**

£15,000-20,000 \$21,700-28,900 €19,500-26,000 ♣

**Provenance**

Patricia Low Contemporary, Gstaad  
Acquired from the above by the present owner







**288. Stanley Casselman** b. 1963

*IR-40-7*, 2013  
acrylic on canvas  
165.5 x 165.5 cm (65½ x 65½ in.)  
Signed, titled and dated 'Stanley Casselman  
'IR-40-7' 2013' on the reverse.

**Estimate**

£20,000-30,000 \$28,900-43,400  
€26,000-39,000

**Provenance**

Untitled Art Ltd, London  
Private Collection, London

**289. Hugo McCloud** b. 1980

*Untitled*, 2014  
aluminium foil, aluminium coating and oil on  
tar mounted on wood  
213.3 x 162.5 cm (83¾ x 63¾ in.)

**Estimate**

£6,000-8,000 \$8,700-11,600 €7,800-10,400

**Provenance**

Luce Gallery, Turin  
Acquired from the above by the present owner









# Guide for Prospective Buyers

## Buying at Auction

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

## Conditions of Sale

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

## Buyer's Premium

Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000.

## VAT

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

## 1 Prior to Auction

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in US Dollars and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

## Pre-Auction Viewing

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

## Electrical and Mechanical Lots

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

## Symbol Key

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

### O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

### Δ Property in which Phillips has an Ownership Interest

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

### • No Reserve

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

### ♠ Property Subject to the Artist's Resale Right

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

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

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

### Σ Endangered Species

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

### †, §, ‡, or Ω Property Subject to VAT

Please refer to the section entitled 'VAT and Other Tax Information for Buyers' in this catalogue for additional information.

## 2 Bidding in the Sale

### Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

**Bidding in Person**

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

**Bidding by Telephone**

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

**Online Bidding**

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at [www.phillips.com](http://www.phillips.com). The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

**Absentee Bids**

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

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 The Auction**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 After the Auction**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence



or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

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

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

## Important Notices

### Items Sold under Temporary Admission

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

### Identification of Business or Trade Buyers

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

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

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

## VAT and Other Tax Information for Buyers

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

### 1 Property with No VAT Symbol

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

### 2 Property with a † Symbol

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

### 3 Property with a \$ Symbol

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

### 4 Property Sold with a ₣ or Ω Symbol

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

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

## 5 Exports from the European Union

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

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

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

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

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

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](http://hmrc.gov.uk), select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, email [enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

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

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

## 7 Sales and Use Taxes

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



## Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, 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](http://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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. 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](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto: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](mailto: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.

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