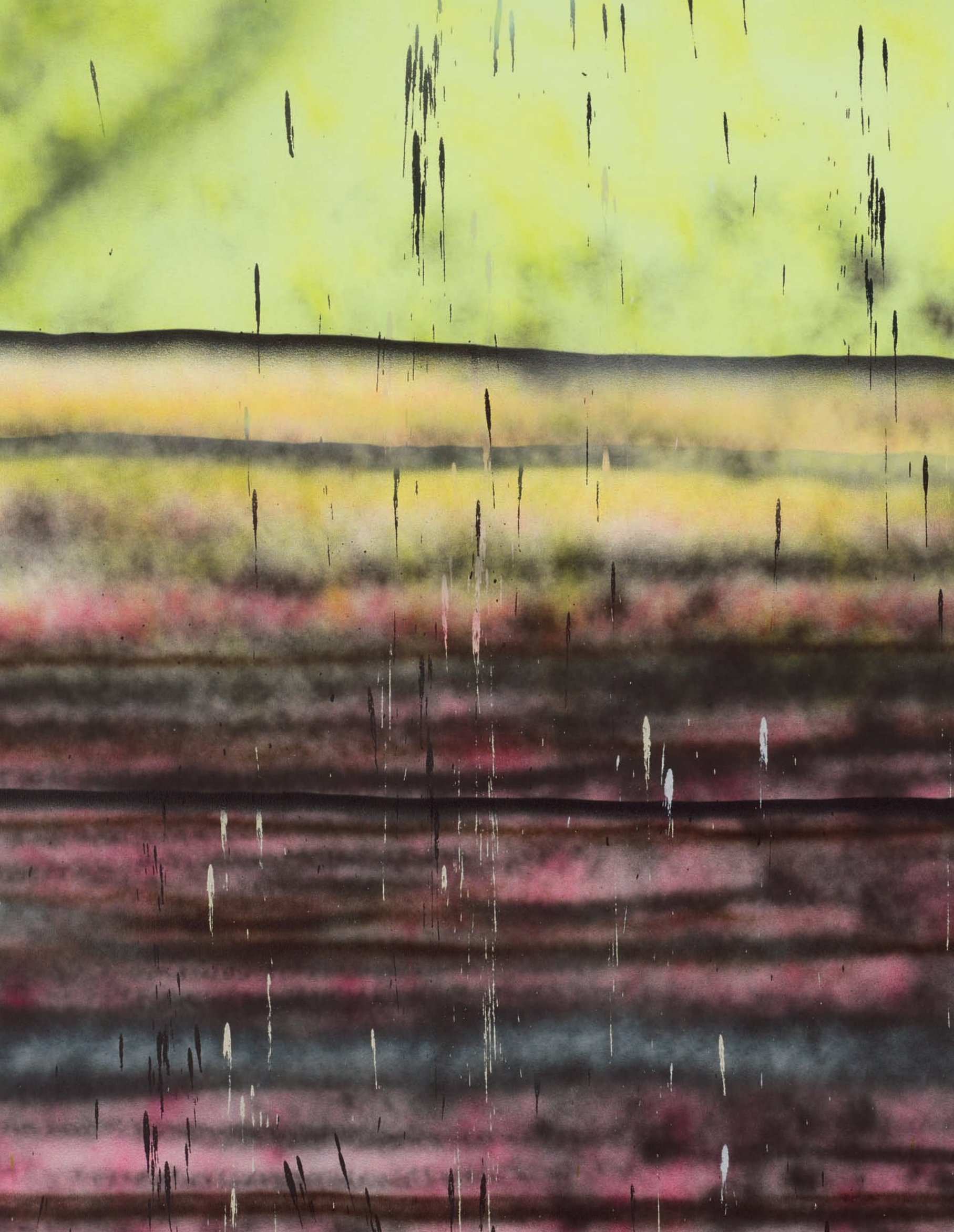


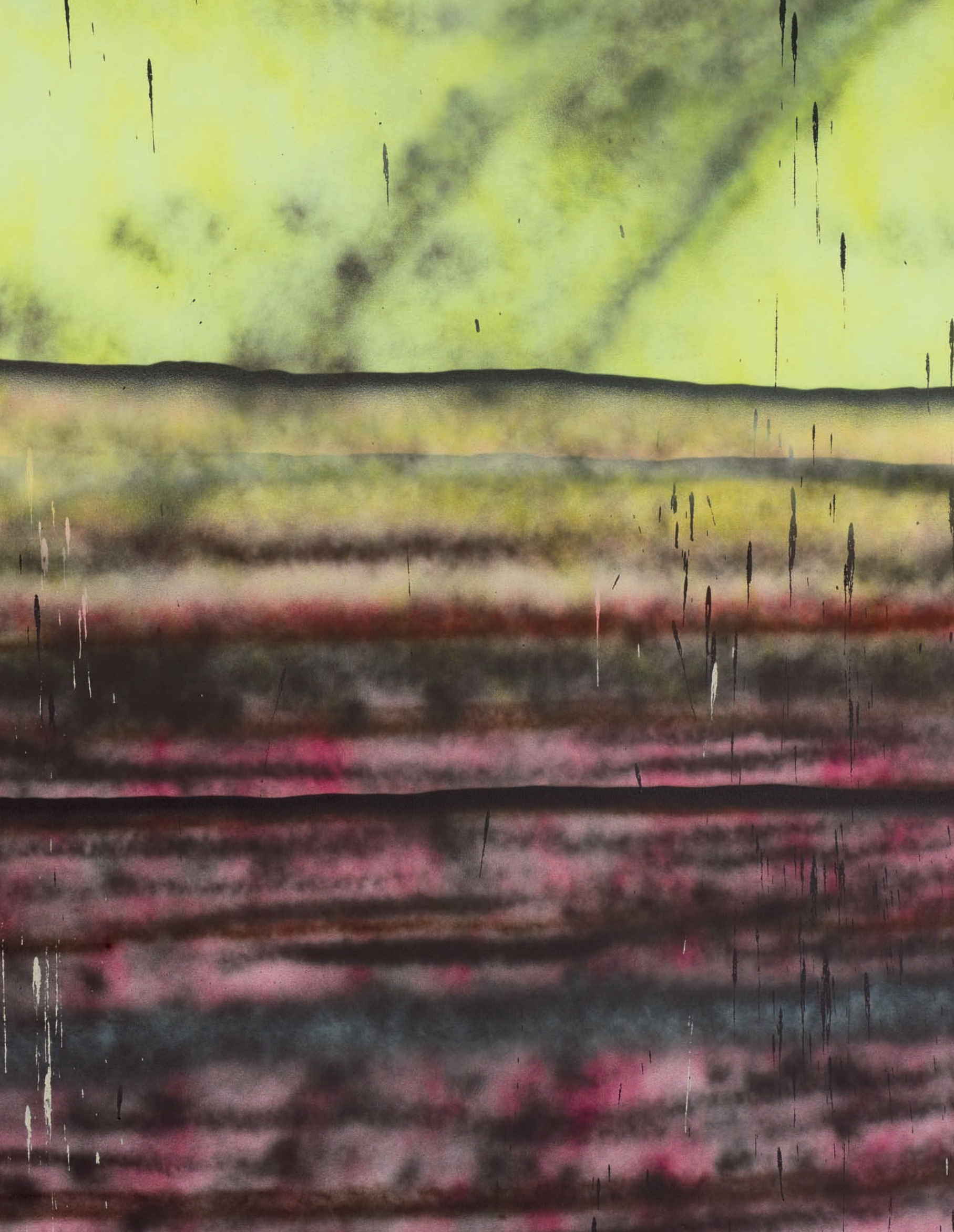
PHILLIPS



CONTEMPORARY ART

LONDON EVENING SALE 16 OCTOBER 2013





















PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON EVENING SALE 16 OCTOBER 2013 at 7PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

16 October 2013 at 7pm

VIEWING

5-16 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK010613 or
Contemporary Art Evening Sale.

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ADMINISTRATOR

Charlotte Salisbury +44 20 7318 4058
csalisbury@phillips.com

Front cover GERHARD RICHTER, *Weiß (White)*, 1988, lot 10

Back cover MARK GROTHJAHN, *Untitled (Orange Butterfly Over Green)*, 2003, lot 5 (detail)

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1

RYAN SULLIVAN b. 1983

February 5th, 2011, 2011

oil, enamel and latex on canvas
150.2 x 114.6 cm. (59½ x 45½ in.)

Estimate £40,000-60,000 \$64,100-96,200 €47,400-71,100 ±

PROVENANCE

Nicole Klagsburn, New York

“Seeing how things change as they dry keeps me coming in every morning. I wouldn’t want to learn how to control that. It’s really important to let a painting take on its own direction.”

RYAN SULLIVAN

Combining natural forces with hermetic studio practice, Ryan Sullivan mitigates gesture and authorship through an entropic apparatus. Characteristically entitled *February 5th, 2011*, the day of its conception, the canvas bears witness to its own creation – emphasizing the dynamic movements and transformations of its raw materials. Positioning his canvases, Sullivan layers latex, oil, and enamel to generate colour-drenched pockets that gradually coalesce into surprising leathery skins. Sullivan then vertically tilts the partially-dry canvas thick with the mixture, creating a subtle interplay between viscous and gravitational forces, driving the alchemical development of each work he produces.

Drying at a variety of different rates, an event beyond Sullivan’s artistic agency, the multi-toned grey strata wrinkle, crack and coagulate, bringing to mind a variety of associations, from the diverse ways tape can be distended and furrowed to the deterioration of paint on a car: “In general my philosophy is to use the physical properties of paint to guide the work. The vast majority of painting follows fairly rigid

technical guidelines...if you don’t follow them, paint does unpredictable things; it cracks, changes colour, wrinkles”, (Ryan Sullivan, J. Mischeff, “West Street Gallery”, *Dossier Journal*, July 2010). This shifting paint strengthens the concept of painting as a temporary entity, reminding us that ‘painting’ symbolizes both a process and a result.

The material movement in the present lot manifests into a nexus of lines, a characteristic reminiscent of a series of textured monochromatic grey paintings by the preeminent painter Gerhard Richter. In *February 5th, 2011*, fractures, mounds, sags, and fissures construct an electric volatility on the painted surface, evoking small-scale and natural phenomena, such as rippling water and undulating sandbanks. His paintings are strikingly physical, referencing topographic and geological elements, such as pyroclastic flows and tectonic shifts. Creating an ambiguous allusion of depth and scale with his open-ended process, Ryan Sullivan collapses form, content, practice, and product to create an industrially produced, yet seductive, singularity.



2

ADAM MCEWEN b. 1965

Basement Doors, 2010

machined graphite on aluminum panel (in 2 parts)

overall 109.2 x 97.2 cm. (43 x 38¼ in.)

Signed and dated 'A. McEwen 2010' on the reverse of left panel.

Estimate £70,000-100,000 \$112,000-160,000 €83,000-119,000 

PROVENANCE

Nicole Klagsburn, New York

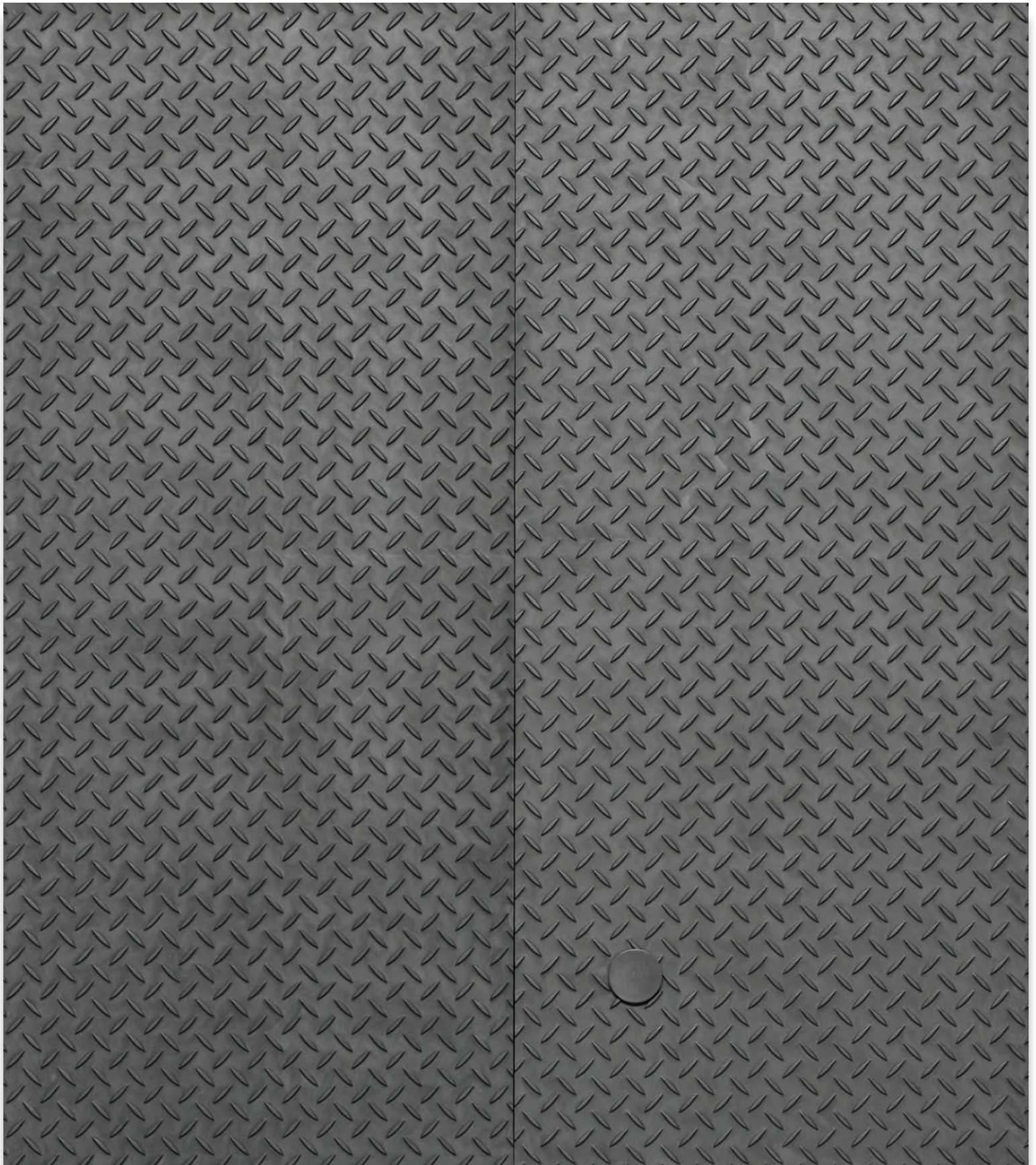
“Everything I choose is some kind of object that is generally rooted and thread into our daily life ... You take something very familiar that we all know and make it yours. It makes you feel alive.”

ADAM MCEWEN

Basement Doors, 2010, is a compelling work by Adam McEwen, a British neo-conceptual artist who has been based in New York for over a decade. Formerly an obituary writer for the Daily Telegraph, McEwen's work has been exhibited in a series of prominent museums, institutions and galleries worldwide, including the Guggenheim museum, the Brant Foundation Art Study Centre and the 2006 Whitney Biennial. Transcending the boundaries of sculpture and painting, the artist has merged the two mediums together with the present lot, producing an outcome that cannot be clearly defined by either one or the other.

A stand-out piece from McEwen's graphite series, *Basement Doors* is composed of large machined graphite fixed on aluminium panels. It is a testament to McEwen's ongoing fascination of inverting the viewer's perception by re-appropriating familiar objects, which have included ATM machines, out-dated Nokia phones, air conditioners,

credit cards and other items relating to mass culture and consumerism, in an unconventional context that adopt a whole new meaning for the viewer. The use of machined graphite is key in conveying the feeling of abundant weight and density, while the silvery highlights reflect the light and generate the viewers' tactile feelings and attention to the physical surface of the material used. By giving a completely different purpose to an object which is conventionally used as a portal leading to somewhere else, the artist challenges the viewer to stop and reconsider its forms, creating a vague juxtaposition of object and representation. As a colour that is representative of a luminal state, grey is essential in expressing a neutral objectivity and enables the artist to explore the viewer's unlimited creative potential of their imagination, without setting boundaries or borders as to what the object may be representative of.



3

TAUBA AUERBACH b. 1981

Untitled (Fold), 2011

acrylic on canvas

121.9 x 91.4 cm. (48 x 36 in.)

Signed and dated 'TAUBA AUERBACH 2011' on the overlap.

Estimate £250,000-350,000 \$401,000-561,000 €296,000-415,000 ₺

PROVENANCE

Jack Hanley Gallery, New York

“The entire point of making art, to me, is newness
and to expand your mind, even in some tiny way.”

TAUBA AUERBACH





Steven Parrino, *Scab Noggin*, 1988, acrylic on canvas.

“For the last two years I have tried to conjure four-dimensional space. The Fold paintings are my effort to construct a portal through which to summon - or at least imagine - this inaccessible hyper-spatial reality.”

TAUBA AUERBACH

Tauba Auerbach's elegant and captivating compositions deconstruct the conformist ways of how visual and abstract information is conveyed. Her oeuvre is a true testament to the dynamic platform abstract art has become within the contemporary art world, shifting from a painting tradition that was once seen as fundamentally reductive to one that can now be perceived as expansive, integrating modern technology and pop culture within its practice.

Alluring and hypnotic, Auerbach's fold paintings investigate what the artist refers to as the '2.5th dimension', one that oscillates between the flat panelled two dimensional they lay on and the three dimensional illusion they construct. The fascinating process used to produce these compositions reaffirms the artist's physical manipulation of the canvas by folding and rolling it. The canvas is subsequently laid on a flat plane, ironed, and its surface painted using an industrial spray gun at different angles to capture the nuance of the folds with the colour. The outcome is a mesmerizing painting with a spectrum of colours that emphasizes a 'modern day' *trompe l'oeil* effect. From afar, the work is characterised

by volume, shadows and an undulating surface of wrinkled fabric; however on closer inspection, the folds wondrously fade away only to reveal a smooth canvas that is rigidly tightened over the stretcher. The present lot is given subtle blue and red celestial shades which, together with the magical three dimensional effect, transport the viewer in an inaccessible hyper-spatial reality where light has serendipitously come into existence.

Her works operate in a space influenced by abstract, conceptual and graphic art, yet they are innovative in their execution and Opt-art effects. Moreover, the artist shows how the development of contemporary art has allowed pure forms to be replaced by hybrid constructions. Influences by artists such as Steven Parrino are also evident as she presents an innovative interpretation of the American artist's twisted monochromatic works. As expressed by the artist herself: "I'm a really big fan of Steven Parrino. Sometimes I think about what I am doing with my fold paintings as sort of a 'reverse Parrino'." (Tauba Auerbach quoted in 'Built Upon an Anagram - Interview with artist Tauba Auerbach', *Dossier Journal*. Online).

Auerbach's works have been a continuous search and fascination to fuse contrary states of order and chaos into a cohesive whole, an idea wholly present in this lot. As with her text pieces, her abstract works



Simon Hantai, *Mariales*, 1962, Oil on canvas, 199 x 206 cm. Private Collection.
© ADAGP, Paris and DACS, London 2013.

are about "merging opposites or conflicting states - and through that, questioning the idea of a logical violation or the idea of logic in general." (Tauba Auerbach quoted in 'Built Upon an Anagram - Interview with artist Tauba Auerbach', *Dossier Journal*. Online). In the present lot, the opposing states that come into play are plentiful: flatness and three dimensionality, order and chaos as well as permeability and solidity. Each of these is fused into a unified state that is aesthetically beautiful, as well as conceptually avant-garde, where the surface itself becomes the subject of the work, thus leaving the narrative entirely up to the viewers' instinctive feelings and reactions to it.



4

DAN COLEN b. 1979

Untitled, 2010

chewing gum on canvas

121.9 x 91.4 cm. (48 x 36 in.)

Signed and dated 'Colen 2010' on the stretcher bar.

Estimate £160,000-220,000 \$257,000-353,000 €190,000-261,000 ₪

PROVENANCE

Gagosian Gallery, New York

Private Collection, New York

“When I first started, the canvases were very sparse...It slowly developed into a more elaborate and involved process. I started adding a lot more gum to each canvas; I would put pieces down, pick them up again, move 'em around, stretch them out, mush 'em together, and mix flavours to create new colours.”

DAN COLEN





The artist in his studio.

Composed of chewed gum on canvas, *Untitled*, 2010, perfectly discerns Dan Colen's clever playfulness with the artist's unusual medium. Transcending an omnipresent object from everyday life into a pulsating shrine of metropolitan modernity, Colen harnesses the gestural vigour of a performance piece to exhibit his clever ability to shock and engage the viewer. Part of the lively young "Bowery School" scene of the early 2000s, Dan Colen, along with artists Dash Snow, Nate Lowman, and Ryan McGinley, emerged from the nihilistic urban detritus of Lower East Side, that came to embody an attitude of punk and a '90s mix of DIY art.

Vivaciously blending the real world with the abstract world, "Gum Painting" distinguishes Colen's fascinatingly obscure, elaborate and dynamic abstract surface by scattering chewed pieces of Orbit, Trident, Juicy Fruit, and Big Red across the vast surface of a traditional canvas with an explosion of primary colour. In a cunning subversion of *trompe l'oeil* that embodies the possibilities created in a post-Pop era of modern art, the composition appears to be made of a series of haphazard gestures, reminiscent of the abstract, methodical genius of Jackson Pollock, as well as paying homage to the New York master of Pop Art, Andy Warhol, his work seemingly conceived as if for mass production.

While the present lot is evocative of the Pop Art masters of years past, instead of embarking on an aesthetic exploration of colour and culture as his subjects, Colen chooses to use gum as his subject matter and medium, challenging the conventional boundaries of painting: "I started using the gum like paint. Certain canvases would have gum stretched from the center outward, creating 'hypnotic' spirals...But most of the pieces are just about playing with the gum and building up layers until they finish themselves. They turn into a mess but remain beautiful (in my eyes)...I fell in love with them immediately." (D. Colen, quoted in A. Kellner, 'Suck On This', in *Vice Magazine*, online.)

Untitled, simulates a hyper-real clip of the extraordinary, a tableau that deploys gum to ignite illusions of what we would discover if we could shatter the partition of reality and gain access to the magical. While Colen's gum paintings do remarkably reference abstract expressionist paintings, signifying the triumph of American modernism, they are "action paintings" that are made from chewing gum fully implying an essence of superficiality, casualness and worthlessness. The present lot calls upon a spectrum of art historical predecessors, mass media, and subcultures, permeating the conventional with a seductive new status and communicating a distinctly contemporary interpretation to the linearity of art history.



Jackson Pollock, *White Light*, 1954, oil, enamel, and aluminum paint on canvas, 48 1/4 x 38 1/4" (122.4 x 96.9 cm). The Sidney and Harriet Janis Collection.
© The Pollock-Krasner Foundation ARS, NY and DACS, London 2013.

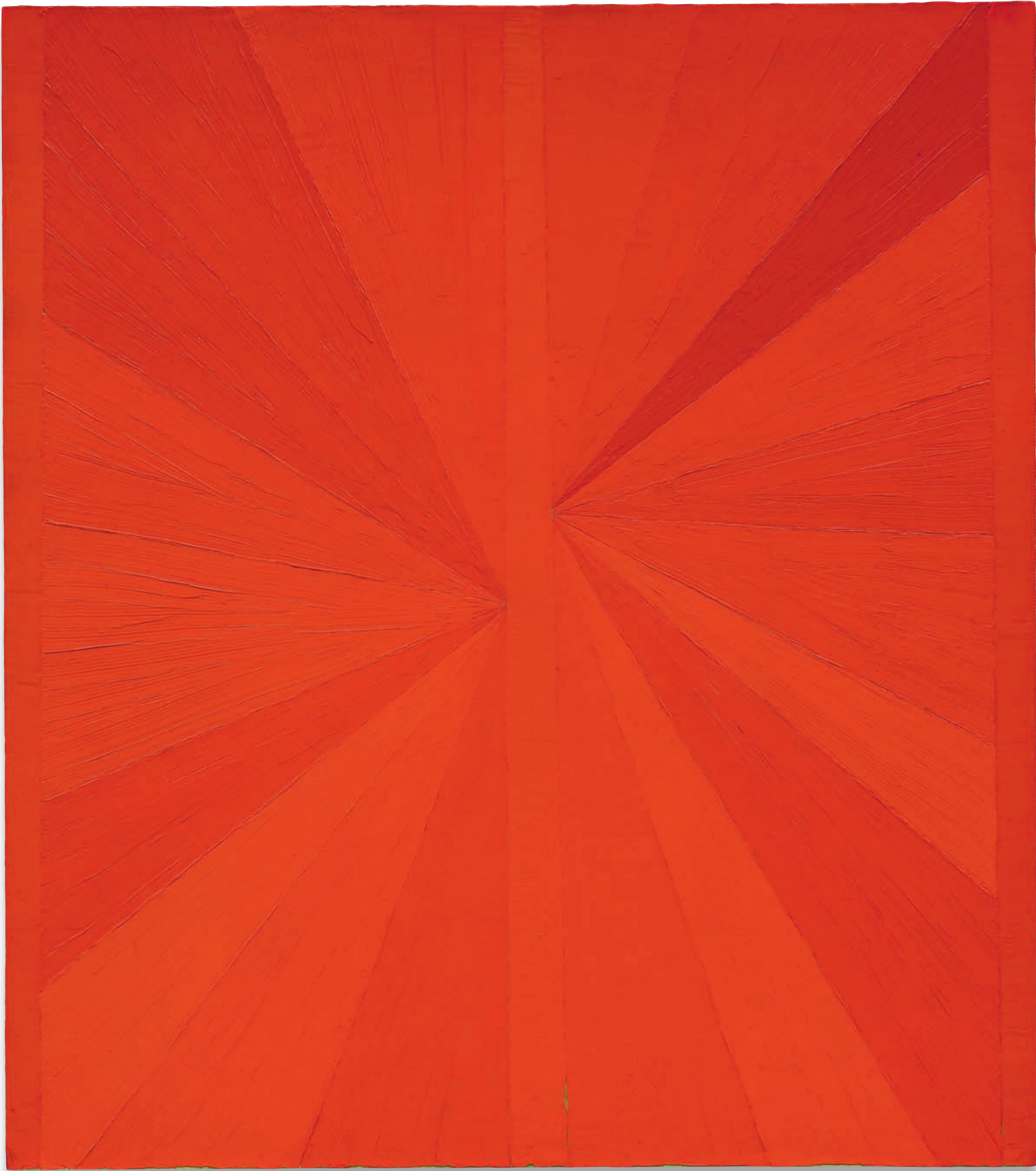


(detail of the present lot)

- 5
MARK GROTJAHN b. 1968
Untitled (Orange Butterfly Over Green), 2003
oil on linen
66 x 58.4 cm. (26 x 23 in.)
Signed twice, titled and dated 'M. Grotjahn Mark Grotjahn ORANGE BUTTERFLY 2003' on the overlap.
Estimate £500,000-700,000 \$800,000-1,122,000 €592,000-830,000 ₺
PROVENANCE
Gagosian Gallery, New York

“Maybe somehow it is important for me to have structures to keep myself interested in making a work.”

MARK GROTJAHN





Frank Stella, *Gran Cairo*, 1962. Alkyd on canvas. 85 1/4 x 85 1/4 in. (216.5 x 216.5 cm). Whitney Museum of American Art, New York. Purchase, with funds from the friends of the Whitney Museum of American Art. © ARS, NY and DACS, London 2013.

Powerful, dynamic and complex, Los Angeles based artist Mark Grotjahn's celebrated butterfly paintings are invigorating works that vibrate with fresh intensity and yet resonate with the irrefutable presence of Pop art and Minimalist predecessors. Derived from the artist's fascination with signs and retro-graphics, the butterfly paintings are focused perspectival investigations into dual and multiple vanishing points, techniques used since the Renaissance to create an illusion of depth and volume on a two dimensional surface. The present lot, *Untitled (Orange Butterfly Over Green)*, 2003, conflates nature and culture into sumptuous amalgamation of polished design and bursts of expression. Characterized by radiating sequences of large parallel lines executed in thick red-orange impasto, the illusion of perspective is elegantly suggested by the butterfly form.

Over the course of nearly two decades, Grotjahn has excited our awareness of perspective, geometry, and spatial color relationships. His bi-winged drawings and paintings, rendered in painstakingly vibrant arrays of color or in luminous monochromatic hues, draws our eyes directly into their centers, where a central vertical line bends and thickens as a result of illusion. The measured proximity of Grotjahn's design pulsates from its two central axes, yielding two infinite and opposite horizons—their vanishing points are elusive. Grotjahn's *Untitled (Orange Butterfly Over Green)*, 2003, is as much a perpetual search for the viewer as it is a wonderful display of dazzling color. He inspires us to both scrutinize and be transfixed by his art.

Grotjahn further pushes boundaries through the transformation of nature into conceptual abstraction- his purposefully asymmetrical

bands stemming from mismatched vanishing points. While his eponymous works convey the marvelous hues of outstretched butterfly wings, here the artist's carefully chosen colors evoke the interior of a succulent blood-orange, dissected in two, enticing the viewer's gaze. Indeed, like nature, Grotjahn's paintings possess an off-kilter quality, demonstrated in the stretching and receding lines and forms, each creating a separate deception of space, convoluting and disorienting the viewer's sense of space. This dramatic perspectival tension, coupled with the intentionally steady accumulation of opaque layers of heavily textured paint is Grotjahn's contemporary interpretation and affirmation of canonical figures such as Barnett Newman Roy Lichtenstein and Frank Stella.

With his monumental stripes, Grotjahn successfully links the appearance of playfulness in his practice to the blissful intensity of Roy Lichtenstein's sun series. While Lichtenstein produced scenic and glorious sunsets and sunrises, framed by white clouds and bright skies, Grotjahn, brings the viewer to the centre most of the sunburst, synergizing a Pop explosion. Of course, one can equally interpret the presence of color field painting in the vertical bands that dissect the center and frame each side of *Untitled (Orange Butterfly Over Green)*. The stoic gravity of Barnett Newman's *Who's Afraid of Red, Yellow and Blue II*, 1967, transfixes the viewer's gaze, commanding our attention with its monumental beams red, lined with sparks of yellow and simultaneously divided and grounded with blue. Both Grotjahn and Newman he movement places less emphasis on gesture, brushstrokes and action in favour of an overall emphasis on consistency of form and process rather than gesture and brushstroke. Here action does not come from the gesture of painting but the performative action of the colored surface. In color field painting, as in Frank Stella's geometrically compartmentalized painterliness, color becomes context and the result yields nothing short of elegant abstraction on a fundamentally human scale.

Grotjahn's butterfly paintings represent an organically evolving motif in the artist's oeuvre, highly formalized experimentations in the possibilities afforded by the almost monochromatic two dimensional picture plane highlighted by exercises in frontality versus linear perspective. Here, a composition of intricate, skewed angles and radiant, yet subtle, gradations of color allude to the multiple narratives coursing through the history of modernist painting, from the utopian vision of Russian Constructivism to the hallucinatory images of Op Art. It is precisely for this reason that the artist's signature imagery, sublimely sensory, resonates so powerfully. In Grotjahn's paintings, particularly the present lot, we find our perception transformed by pure optical sensation into motive power, quiet seductiveness, and highly emotional energy.

Carefully articulates his own iconography—i juxtaposing red, orange and hints of green peeking along the lower edge of the canvas, *Untitled (Orange Butterfly Over Green)* is beautifully orchestrated; revealing the rich details of the artist's hand, evidenced in the heavy lines of lustrous oil paint. The result is a mesmerizing starburst that that radiates from two independent centers "emanate[ing] an otherworldly light... his use of the butterfly form turns them into a cruciform structure, suggesting, in a literal versus metaphoric way, that God is present in the details." (B. Goodbody. "Art in Review; Mark Grotjahn—Blue Paintings, Light to Dark, One through Ten", *New York Times*, February 16, 2007.

° 6

STERLING RUBY b. 1972

SP83, 2009

acrylic spray paint on canvas

317.5 x 469.9 cm. (125 x 185 in.)

Initialed, titled and dated 'SR09 'SP83' on the reverse.

Estimate £500,000-700,000 \$800,000-1,122,000 €592,000-830,000 ₪

PROVENANCE

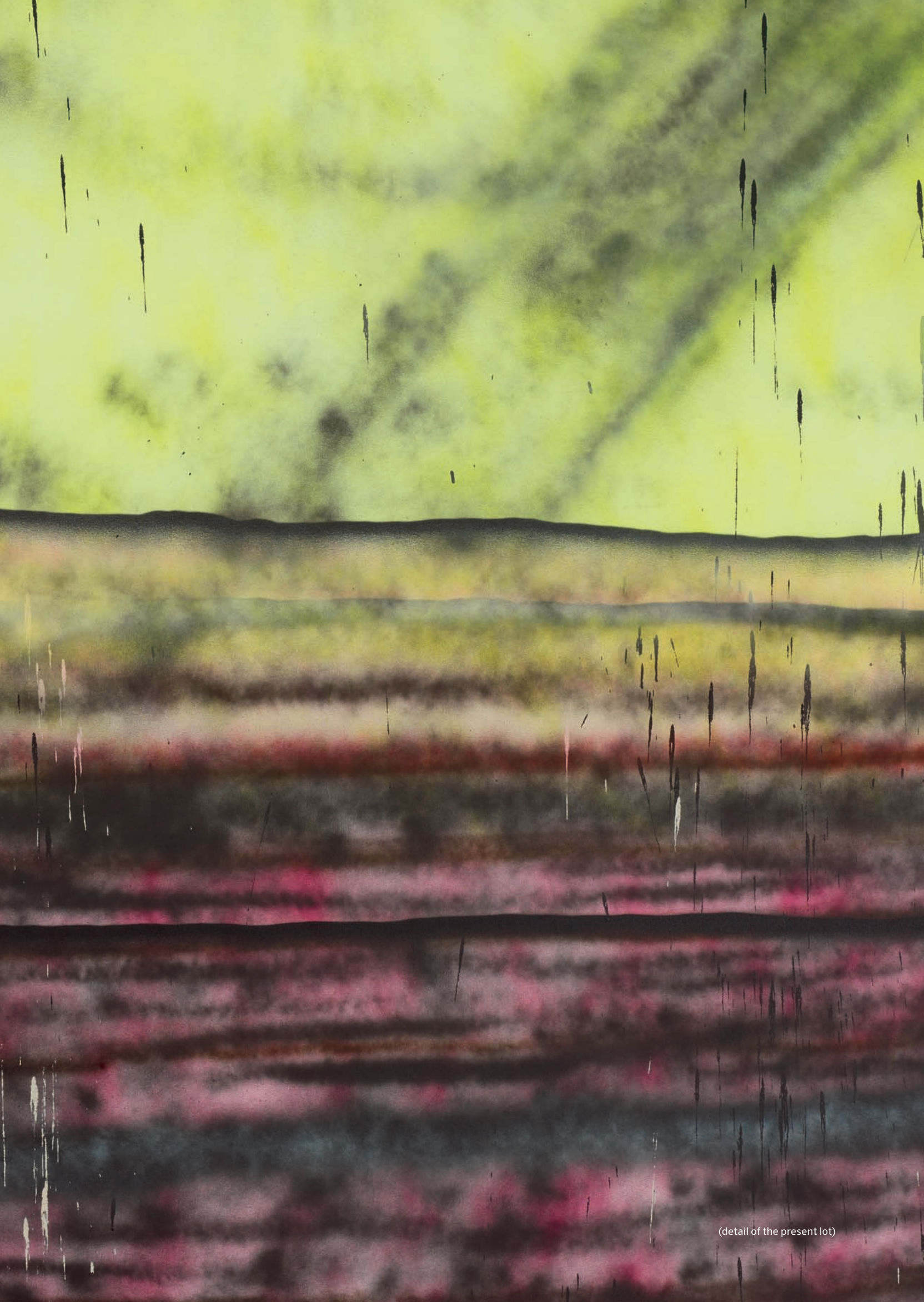
The Pace Gallery, New York

Private Collection, Switzerland

Private Collection, USA

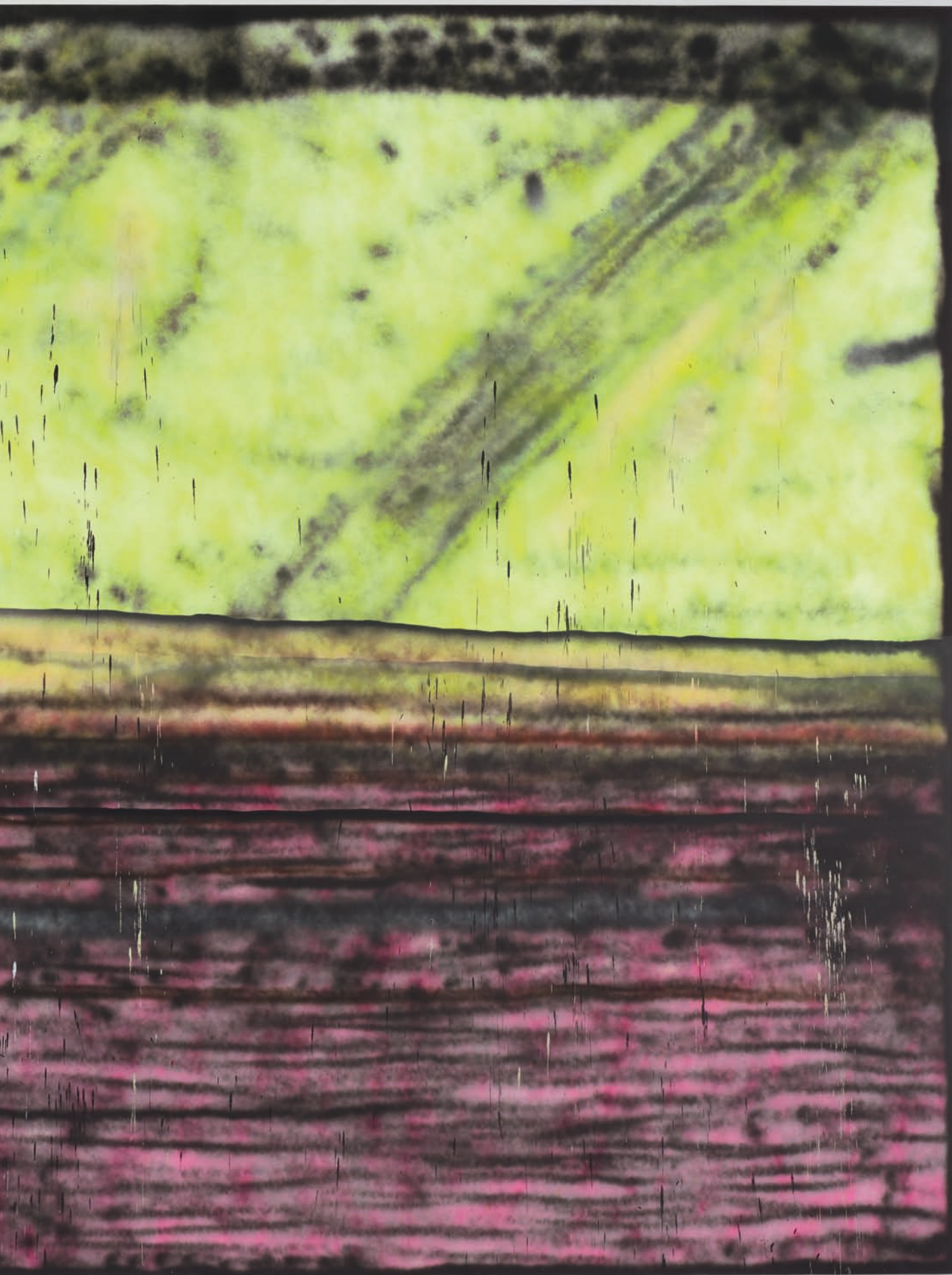
“I like to think about art as being similar to poetry: it can’t be proven.”

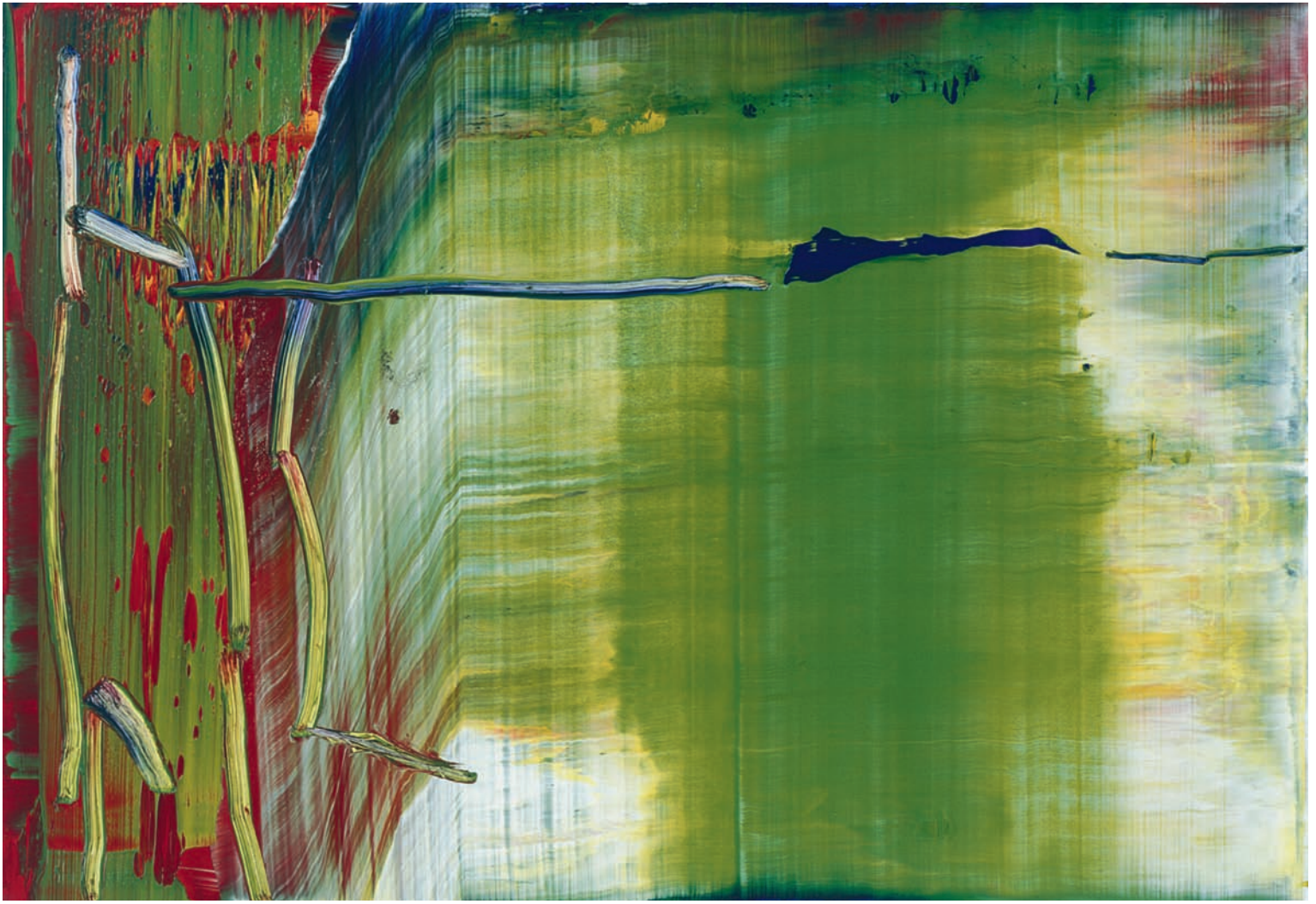
STERLING RUBY



(detail of the present lot)







Gerhard Richter, *Abstraktes Bild*, 1999, oil on alluminium panel, 50 cm x 72 cm (19 11/16 x 28 1/4 inches) , Catalogue Raisonne: 858-1 © Gerhard Richter, 2013

“Contemporary art has a lot of baggage. It has a lot of history. A lot of movements. A lot of perceived failures and perceived successes. So the idea of expressionism now is... it might be perceived as a failed movement, and I think in a weird way that’s actually kind of beautiful.”

STERLING RUBY

Sterling Ruby is a multidisciplinary artist based in Los Angeles. He is known to work with a large range of mediums from his richly glazed biomorphic ceramics, poured urethane sculptures, collages, videos and as exemplified by the present lot, large spray-painted canvases. Having studied at the Pennsylvania School of Art & Design, his artistic background was focused on the more conventional medium of painting, something that to him became, ‘an outmoded genre with too much historical baggage’(J. Deitch, *The Painting Factory, abstraction after Warhol*, 2012, Skira Rizzoli Publications Inc. pg 190). Upon moving to Los Angeles, he found himself immersed within gang culture. He became infatuated with the art of tagging, which to him became a vision of abstraction: ‘All territorial clashes, aggressive cryptograms, and death threats were nullified into a mass of spray-painted gestures that had become nothing more than atmosphere, their violent disputes

transposed into an immense, outdoor, nonrepresentational mural’, (J. Deitch, *The Painting Factory, abstraction after Warhol*, 2012, Skira Rizzoli Publications Inc. pg 190).

Ruby began to explore a violation on materials and social structures, accrediting subjects such as marginalized societies, modernist architecture, artifacts, graffiti, cults and urban gangs. In his large industrially-spray painted canvases, such as *SP83*, Ruby explores the gritty urban aesthetic of these materials with the minimalist form of the actual composition. The calignment of contemporary street graffiti and medium of art allows Ruby to question the canonical position and alleged lack of substance of American minimalist art, a theme also explored by Donald Judd.

“I want it to be transient, even if I don’t know if that’s a quality. My work is not goal driven. It’s not to get to an end point.”

STERLING RUBY

Of monumental scale and the largest painting of its series, *SP83* is a result of Ruby’s radically gestural work that is richly abundant in layers and colour. The work is also characterized by an illusionistic abstraction, as the canvases from this series are actually never touched by a brush. The splatters and drips that sometimes appear across the canvas offer a sort of visible white noise, discerning an authenticity of a canvas that has not been tidied or fixed of any ‘mistakes’. The painting’s numerous layers of aerosol characterize a procedure of immersion and submersion: the canvas is first tagged with bright shades of paint and then, like a blanket, a somber coating of black paint laminates parts of the surface. *SP83* indeed draws visual references to the colour masses of Mark Rothko’s paintings, and while both artists convey emotions through the turbulent colour fields, Ruby’s works have a raw quality to them that differ from Rothko’s profound and tempestuous emotion-ridden paintings.

Ruby transforms and re-associates the use of acrylic spray paint, a material usually associated with vandalism and rebellion, with the eminent of colour-field abstraction. These graffiti-based artworks are sublimely transversal, as they simultaneously embrace the elitism of abstract paintings whilst opposing it through the use of a cutting-edge, unconventional medium



Mark Rothko, *White Center (Yellow, pink and lavender on rose)*, 1950, oil on canvas.
© 2013 Kate Rothko Prizel & Christopher Rothko ARS, NY and DACS, London.



Claude Monet, *Water-Lilies (Nymphéas)*, after 1916, oil paint on canvas, dimensions unconfirmed: 2007 x 4267 mm, frame: 2060 x 4320 x 75 mm, Collection Lent by the National Gallery 1997, on long term loan ©Tate, London 2013

7

PROPERTY FROM A DISTINGUISHED SWISS COLLECTION

CHRISTOPHER WOOL b. 1955

Untitled (P430), 2003

enamel on canvas laid on board

228.6 x 152.4 cm. (90 x 60 in.)

Signed, titled and dated 'WOOL 2003 (P430)' on the overlap; further signed twice, titled and dated 'WOOL 2003 (P430)' on the stretcher bar and reverse.

Estimate £1,000,000-1,500,000 \$1,600,000-2,400,000 €1,190,000-1,780,000

PROVENANCE

Luhring Augustine, New York

“He smears black and white to arrive at a gray that, depending on your mood and the way the light hits the work, is either more black than white or more white than black.”

G.O'BRIEN





Jackson Pollock, *One: Number 31*, 1950 © The Pollock-Krasner Foundation ARS, NY and DACS, London 2013

“Every painting is a history, and Wool’s overpainting, his blotting and scumbling, is a multi-purpose strategy that gives the work areas of discourse, areas of revelation, areas of concealment or metaphorical occultism.”

G.O'BRIEN

Christopher Wool came to prominence in the 1980s, at a time when painting was being called into question as a viable medium. Heavily influenced by Jackson Pollock and works associated with post minimalism, he began to explore a process-based practice, one that focused heavily on the physical properties of paint and less on the imagery and subject matter. Wool’s first body of work to attract widespread acclaim was his highly recognisable text paintings. These consisted of words and sections of text that refused to entirely convey a clear message to the viewer. His output gradually moved away from these text paintings becoming increasingly abstract and seemingly disorganized in nature to the point where he began using a spray gun to apply the surface pigment.

The present lot, *Untitled (P430)*, executed in 2003 falls into a specific group of works that are characterised by their large format, the use of a spray gun to apply the surface pigment, and a stark monochrome palette. *Untitled (P430)* is archetypal of Wool’s paintings on canvas, first initiated by the artist in 2003. This series marked a decisive break from Wool’s earlier works painted directly onto industrial aluminium. Wool’s transition from the use of aluminium to canvas as a support marked a subtle yet significant shift in his oeuvre. Though his earlier use of aluminium did not in itself signify a rejection of painting traditions, his use of canvas provided him with an opportunity to re-engage the traditions of painting.



Gerhard Richter, *Weiß (White)*, 1988, oil on canvas. lot 10

“Wool has absorbed the whole esthetic enchilada of 20th century and he refries it afresh each time.”

G. O'BRIEN

It was also in the early 2000's when Photoshop was added to his photographic and serigraphic processes, these structures gave way to formlessness; colour became even rarer and black and white shifted towards gray. The large, opaque vertical traces crossing out his more gestural passages were replaced by erasures made with a rag. The lines are drawn using a spray gun and then, directly after, he wipes and distorts the marks using a rag saturated in solvent. Thanks to his recycling processes, Wool has been able to keep his basic formal vocabulary – splashes and large spray-painted loops – unchanged since the late 1990's.

Untitled (P430) is comprised of several layers and contrasting aesthetics. The smudged, cloudy plane of paint serves both as a ground and cover to accommodate the energetic graffiti-like spray-painted line that loops and weaves itself throughout the composition. The multitude of layers, each challenge the definitions of mark marking and medium, colour and purity, application and erasure. A ghostly presence is exuded from the areas of enamel wash, reminiscent of an Andy Warhol Shadow painting from the late 1970's. Wool's technique of enamel application and then erasure conveys a fluidity that flows energetically over the canvas. In turn, his use of a limited palette in *Untitled (P430)* invites the viewer to absorb the supremacy of gesture, form and space.

Wool, throughout his career, has continually challenged the nature or art and the positioning of painting as a medium. He moved to New York in 1973 but it wasn't until the early 1980's that he emerged as an artist. This was a period of artistic disorder within the art world; many were questioning the status of painting. It was into these surroundings that Wool began his examination of the painterly process and the different techniques that could be used to develop its properties. He has successfully re-established its positioning and ensured its relevance for future generation of artist's, an achievement that ranks Wool as one of the greatest painters of his generation.

‘Wool contrives to pack into his painting energy both abstract and concrete. This in turn references the reality that he photographs without ever having to represent it. By his reliance on the limits of the painting process, Wool makes impulsiveness and control, doubt, and certainty, presence and absence come together in a single space. He captures a moment of oscillation, which is a priori imperceptible and inexpressible. In that moment, nothing and everything, the expert and the outsider, being and non-being all coexist. Here, where the meaning of system, value, and form are temporarily suspended, Wool has found a way to paint.’

(A. Pontégnie, “At the Limits of Painting,” in *Wool* Taschen, 2012, Cologne p. 301)



Andy Warhol, *Shadow*, 1978, synthetic polymer paint and silkscreen ink on canvas, 198 x 125 cm. (79 x 49 1/4 in).
© 2013 The Andy Warhol Foundation for the Visual Arts, Inc., Artists Rights Society (ARS), New York.

“...these paintings refuse to behave like paintings. Each possesses all the clarity of a photograph and looks in on sense like a picture of a painting.”

E. BANKS

8

NATE LOWMAN b. 1979

Marilyn Will Be Dead Soon, 2011

alkyd on canvas

152.4 x 121.9 cm. (60 x 48 in.)

Signed and dated '2011 Nate Lowman' on the overlap.

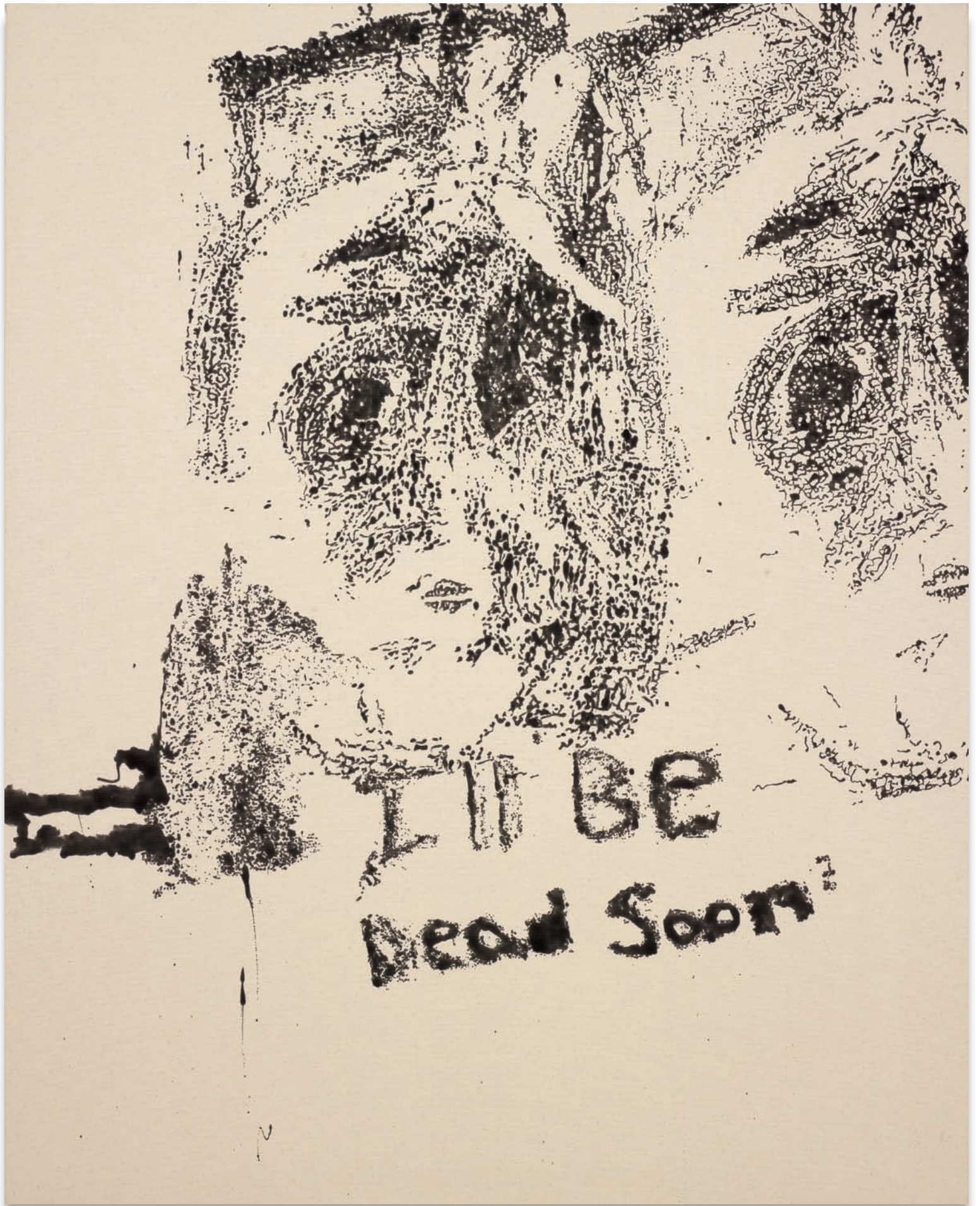
Estimate £100,000-150,000 \$160,000-240,000 €119,000-178,000 ±

PROVENANCE

Private Collection

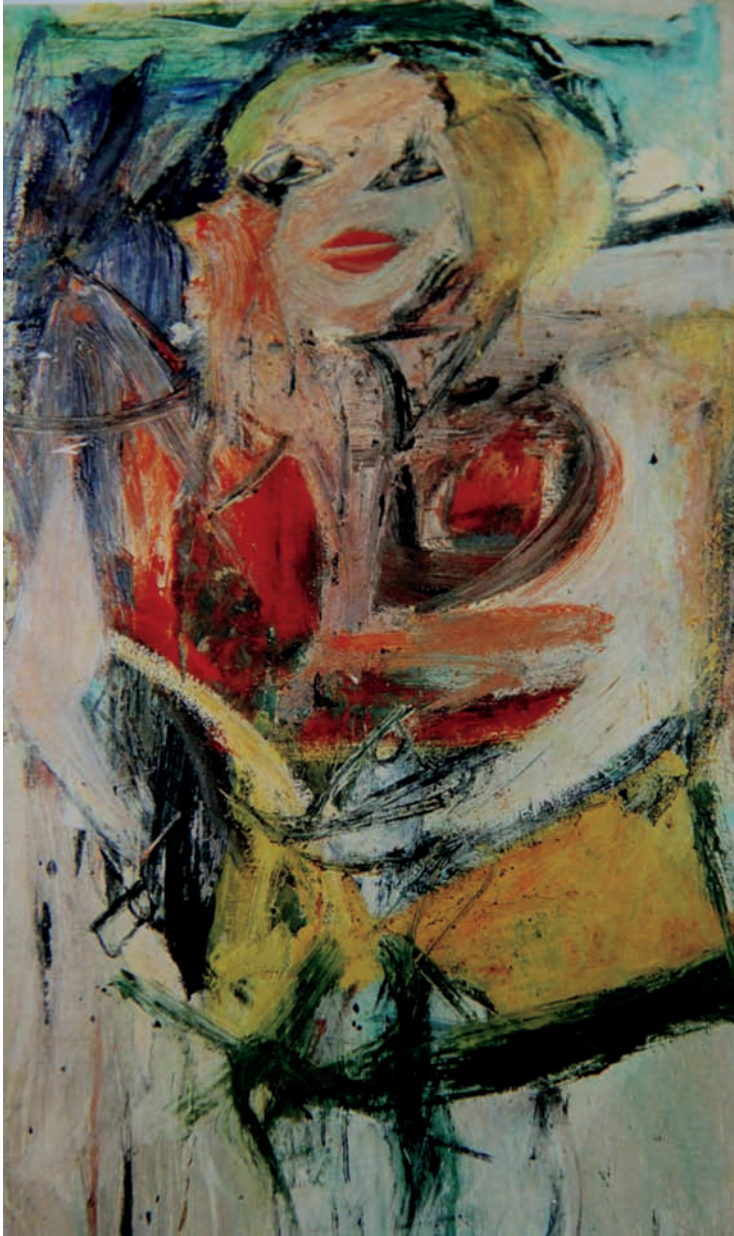
“Good ideas should be engaged with until exhaustion.”

NATE LOWMAN



I'll BE

Dead Soon



Willem de Kooning, *Marilyn Monroe*, 1954, Oil on canvas (50 x 30 inches). © The Willem de Kooning Foundation, New York/ARS, NY and DACS, London 2013.

A leading figure in the young contemporary art scene, Nate Lowman's oeuvre comprises deep explorations and commentaries of American culture that stem directly from the artist's own curiosity in mass media, art history and popular culture. Along with Dan Colen, Ryan McGinley and the late Dash Snow, Lowman and his contemporaries became renowned for bringing downtown nonconformity to the international art scene, an aspect of his practice that to this day has remained intact.

Marilyn Will Be Dead Soon is part of a series of remarkable paintings Lowman exhibited at Gavin Brown's Enterprise and Maccarone in 2011, offering his personal reinterpretation of Willem De Kooning's *Marilyn Monroe* from 1954. The inspiration behind these paintings was the violence that is often associated with America's fixation around the beautiful female blonde, an image epitomised by Marilyn Monroe. This leading theme presented in a number of Lowman's works originates

from his childhood in California, where he witnessed the obsession around O.J Simpson's murder case, one that eventually became the most publicized criminal trials in American history. Embedded into the consciousness of a generation, the artist draws reference to this violent event and turbulent trial, along with De Kooning's macho and aggressive brushstrokes, combining histories to cultivate in his own interpretation of the female subject.

Lowman declares he doesn't have any specific connoisseurship or particular interest in the people he portrays or includes within his works, what intrigues him is the popular fascination with them. The present lot is a quintessential rendition to this idea, as Marilyn Monroe has become the ultimate iconic celebrity figure of the last century, with collectors attempting to acquire any object linked to the star. Everything from Monroe's chest X-rays, signed cheques, bank statements to the couch from her psychiatrist's office has been sold at auction, testaments to a cultural obsession with the superstar- or rather an obsession with the idea of her.

“I make paintings of certain images because I want people to remember them.”

NATE LOWMAN



Nate Lowman next to a Marilyn painting in his studio © Terry Richardson



Andy Warhol, *Two Marilyns*, 1962, Silkscreen ink, acrylic, and pencil on linen, 19x 24 inches (48.3 x 61 cm). © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York

“As artists, we feel this freedom to re-interpret things whenever we want from art history.”

NATE LOWMAN

Lowman’s fascination with Marilyn’s image could also be seen as a way to express his loss of a dear friend Dash Snow, who passed away from a drug overdose at the age of 27: “I think about Dash everyday. I go through periods of anger and periods of confusion. But dead people don’t really die. They live on within you.” (the artist quoted in J. Bernstein, “Why Isn’t This Man Smiling”, *The New York Times*, 26 December 2012, online). The tragic figure of Marilyn has acted as a leading subject in exploring the theme of the transience of life for many artists, most notably Warhol, whose oeuvre unquestionably acted as a profound influence on Lowman’s work.

Overlapping one another and positioned upside down, the two Marilyn’s offered in the present lot are somewhat overshadowed by text, a familiar characteristic within Lowman’s work. “I’ll be dead soon” is a combination of words presented in other works by the artist, emphasizing the subject’s transience and ephemerality. Displaying these words on one of the most recognizable figures of the last century is an evocative gesture, one that consequentially leads the viewer to contemplate on the value given to celebrities and the cult status that surrounds them. Lowman confronts us with an unseen side of Marilyn that is not concerned with her immortal beauty and glamour—words she is now synonymous with— but a personal side that call into question her actual identity, relevance and longevity.

9

THOMAS SCHÜTTE b. 1954

Sechs Geister (Schwartz), 1995

bronze (in 6 parts)

largest 50.8 x 21.6 x 16.5 cm. (20 x 8½ x 6½ in.); smallest 43.2 x 20.3 x 17.8 cm. (17 x 8 x 7 in.)

Each incised 'T.S. 3/6' on the reverse of right foot and 'KAVSER D'DORF' on the reverse of left foot. This work is number 3 from an edition of 6.

Estimate £350,000-450,000 \$561,000-721,000 €415,000-533,000 

PROVENANCE

Acquired directly from the artist
Donald Young Gallery, Chicago

EXHIBITED

Chicago, Donald Young Gallery, *Kleine Geister*, 21 May - 9 July 2010
(another edition exhibited)

LITERATURE

Thomas Schutte: Big Buildings Models and Views 1980-2010, Exh. Cat.,
Cologne, 2010, p. 187 (illustrated)



(detail of the present lot)







Willem de Kooning, *Clam Digger*, 1972, Bronze. 59 1/2 x 29 5/8 x 23 3/4 in. (151.1 x 75.2 x 60.3 cm). © The Willem de Kooning Foundation, New York/ ARS, NY and DACS, London 2013.

With his dynamic and virtuosic handling of a multifarious range of media, German artist Thomas Schütte has established himself as one of the most prominent sculptors of his generation. As student of celebrated painter Gerhard Richter at the Düsseldorf Kunstakademie, Schütte learned to experiment with painting and has since then exhibited a wide range of works in different media at various select institutions, such as the New Museum, the Venice Biennale, the Museum of Contemporary Art in Chicago, the National Gallery in London, the Los Angeles County Museum of Art, and the Hirshhorn Museum and Sculpture Garden. *Sechs Geister*, executed in 1995, demonstrates the creative materiality that characterises much of the artist's oeuvre and is paradigmatic of the sculptures that form his definitive series of Geister works. Ghostly, fluid, and strikingly evocative, they are at once humorous and sinister, serving as an impenetrable reflection on the human condition.

“Art can change the view. It can change the mind. Potentially it is enlightenment, not entertainment.”

THOMAS SCHÜTTE

Comprised of a group of six, the small figures are positioned in a sequence of movements that, though distinctly human, simultaneously allude to a whimsical and mechanised quality. In fact, it is this toy-like aspect of the figures that make them enticing and playful yet slightly menacing. *Sechs Geister* taps directly into “the uncanny,” a psychological concept theorized by eminent psychologist Sigmund Freud at the turn of the twentieth century. Derived from the German term for “home,” the uncanny is anything that is at once familiar but simultaneously strange or threatening. In fact, it is precisely this familiarity that makes uncanny things so unnerving. Freud explicates that we fear figures of the uncanny because these, by virtue of resembling us, ultimately have the power to replace us, that is, to become our usurpers. This is why Freud lists dolls, ghosts, and the doppelgänger as paragons of the uncanny. By extension, the uncanny is anything that blurs the distinction between the original and the copy, the live being and the inanimate object. Schütte's art clearly seeks to straddle the line between the animate and inanimate and thus develops an uncanny aura. Through its multiplications of figures and even its title, *Sechs Geister* further channels the power of the uncanny and, in this fashion, aligns itself, conceptually if not formally, with a long history of avant-garde art. Surrealism, the art movement of the uncanny par excellence, produced a string of artworks that mobilized the uncanny. Recall, for example, surrealist artist Hans Bellmer's eerie photographic images of doubled doll limbs or Frida Kahlo's famous self-portraits of two versions of herself. Schütte's concern with the profoundly human reveals itself in this work's ability to activate the psychological side of its viewers.



Alberto Giacometti, *Three Men Walking*, 1948 (C20th), Bronze, 72 x 32.7 x 34.1 cm. © The Estate of Alberto Giacometti (Fondation Giacometti, Paris and ADAGP, Paris), licensed in the UK by ACS and DACS, London 2013 / The Bridgeman Art Library.



Umberto Boccioni, *Unique Forms of Continuity in Space*, 1913 © De Agostini Picture Library / G. Cigolini / The Bridgeman Art Library.

Overall, the sextet represents a synthesis of the otherworldly, the fantastical, and the altogether ambiguous, possessing an irrefutable wit, captivating mysteriousness, and aesthetic charm that stem from Schütte's masterful manipulation of scale and material. Their physicality and sense of movement also directly communicate the artist's long-standing concern with humanity and the manner in which it can be represented through art. The carefully composed, almost balletic, gestures of the *Sechs Geister* reveal his significant preoccupation with figuration, and in particular, the body's ability to express itself through movement and pose.

As with all of the artist's work, *Sechs Geister* reflects Schütte's formal ingenuity and artistic independence, his joy of materiality and his passion of working with his hands in an age of all things digital. Schütte's unwavering adherence to the honesty and authenticity of both manual labor and palpable mediums has its historical antecedents in Renaissance masters, such as Michelangelo, whose conception of the artist was precisely based in this bodily encounter with raw materials. Describing the love of craftsmanship that drives his practice, Schütte states: "You've got to just make it, with your hands and body. Your body will tell you when it's good. Just three seconds of little video images, a

"I would rather talk with my hands and through forms and let these creatures live their own lives and tell their own stories. Avoiding certain fixed positions is important to me, avoiding being too classical or too predictable. I always hope that in the end the work will be physically present. That the works lead to essential questions is important."

THOMAS SCHÜTTE

darkened room, and the smell of musty carpet and I have to get out... I just get up and go because the virtual does not interest me at all. A scratch in a copperplate, a fingerprint in clay, or burnt polystyrene: that's what I like. Precisely the kind of things that were forbidden in our college days: the artist's mark, finger, body, something individual." (Thomas Schütte in U. Loock, *Frieze*, d/e no. 8, February/March 2013)

Indeed, solid in medium, yet seemingly fluid in their shape-shifting intensity, the figures convey the impossibility of human communication, and the complexities and contradictions of human behaviour. The very way in which they were constructed is paramount to this: created from long strands of wax that Schütte twisted together in the form of spirals, the figures were immersed in a liquid wax before being cast in bronze and painted black. The malleable wire allows for a true variety of posture, while the wax—a material known for its ability to mimic skin—enables the bronze to approach the supple, life-like quality of flesh. With the sense of mutability and elusiveness infused into their physical state, *Sechs Geister* is exemplary of the theme of experimentation that pervades the artist's body of work. It evokes, in the firm and enduring form of sculpture, impermanence and the continuous motion of the body.



° 10

GERHARD RICHTER b. 1932

Weiß (White), 1988

oil on canvas

112 x 102 cm. (44½ x 40½ in.)

Signed and dated 'Richter 1988' on the reverse.

Estimate £2,500,000-3,500,000 \$4,010,000-5,610,000

€2,960,000-4,150,000 ♣‡

PROVENANCE

Marian Goodman Gallery, New York

EXHIBITED

Rotterdam, Museum Boymans-van Beuningen, *Gerhard Richter 1988/89*,
15 October – 03 December 1989

LITERATURE

K. Schampers, A. Tilroe, B. Buchloh, *Gerhard Richter 1988/89*, Exh. Cat.,
Museum Boymans-van Beuningen, 1989, p. 161 (mentioned), p. 105
(illustrated)

B. Buchloh, ed., *Gerhard Richter Werkübersicht/Catalogue Raisonné*
1962-1993, vol. III, Ostfildern-Ruit, 1993, no.685-1 (illustrated)

“In the case of the abstractions, I get vague notions of pictures that are just asking to be painted. That’s how it starts, but nearly always the result is not at all what I imagined.”

GERHARD RICHTER









Richter's studio, 1965 © Gerhard Richter 2013.

“If I paint an abstract picture I neither know in advance what it is supposed to look like, nor where I intend to go when I am painting, what could be done, to what end. For this reason the painting is a quasi blind, desperate effort [...] the urgent desire to build something meaningful and useful.”

GERHARD RICHTER

Devoting his illustrious career to the exploration and mastery of oil paint, Gerhard Richter's legacy is one unparalleled in contemporary art. First conceiving of his series of *Abstraktes Bild* by 1976, the artist had already proven himself as an accomplished painter of real life subjects and historical subject matter. Since the inception of this body of work, his resignation to discover, rather than forge, has continued to yield limitless artistic rewards with his visually stunning *Abstraktes Bild* series. Richter's artistic process is one of seeking rather than finding, building his canvas through sumptuous layers and gestures of paint. The present lot, *Weiß*, 1988, is an exemplary offering from this canonical series, in which each painting is “a model or metaphor about a possibility of social coexistence [...] bring[ing] together the most disparate and mutually contradictory elements, alive and viable, in the greatest possible freedom.” (Gerhard Richter in M. Hetschel and H. Friedel, eds., *Gerhard Richter*, 1998, London, 1998, p. 11). Here, the artist achieves this freedom through a rigorous and meticulous technique involving the removal and reapplication of separate layers of paint. With the variance of each layer, chance delivers an unpredictable configuration of colors. The final result is nothing short of sublime; the painting, though undulating with colors below a quiet surface, achieves a holistic iridescence. It ebbs and flows through darker and lighter scales of grey, its chromatic lifeblood. In *Weiß*, translating to White, the relationship between light and darkness and the absence and presence of colors becomes symbiotic.

Indeed, Richter's oeuvre, which includes his early color chart paintings as well as his later portraits, is characterized by bold organizations of color. In this manner, his work equates to a complex intellectual study in both mathematics and optical experience. Distinguished in such work as *Drei Grau übereinander* (*Three greys one upon the other*), 1966/84, and other color charts, these particular works— while responses to Pop art and Minimalism— also chronicle his career as a scientific artist, one who finds experimental uses for the conventional palette. It is in these paintings that we see Richter's most vigorous rational pursuits and a crossroads of artistry and intellect. His abstract series, represented here in *Weiß*, 1988, comes from a visceral and unrestrained process of creation— it could not present a more dramatic stylistic departure from these other series. The artist's calculated measures are replaced by a sense of chance, arising through the possibility of destruction and renewal: “If, while I'm painting, I distort or destroy a motif, it is not a planned or conscious act, but rather it has a different justification: I see the motif, the way I painted it, is somehow ugly or unbearable. Then I try to follow my feelings and make it attractive. And that means a process of painting, changing or destroying— for however long it takes— until I think it has improved. And I don't demand an explanation from myself as to why this is so.” (Gerhard Richter in G. Richter, *Text: Writings, Interviews and Letters 1961-2007*, London: Thames & Hudson, 2009, p. 365)



The artist in his studio. © Gerhard Richter 2013.

“With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control. Not all control, but some control.”

GERHARD RICHTER



Gerhard Richter, *Wei, (white)*, 2006, oil on Aludibond, 30 x 44 cm, Catalogue Raisonn : 895-4   Gerhard Richter, 2013.

With this insight into his methodical way of thinking, we further understand the fundamentals of his processes as well appreciate the drastic evolution of his work. In his personal notes, written in 1974, Richter explains, "In order to represent all shades of color that occur in one picture I developed a system that—starting on the basis of the three primary colors and grey—proceed in stages that were always equal and made possible an ever-increasing degree in differentiation." ("Gerhard Richter: Notes 1966-1990", Gerhard Richter, London 1991, p. 111) Though Gerhard Richter achieves each abstract picture through a unique and unrestrained process, the present lot has a distinct and soothing harmony; hints of yellow, chartreuse green, red and russet brown trickle just below the surface of slate grey, black and white. Here, the intimation of a prism peaks through a layered cloak of greys, reclining across the surface of the canvas with mesmerizing abandon. Richter's rhythm of painting gives way to an inherent movement in the picture, one that suggests a gentle undulation of the watery surface. One is inclined to think of Goethe's color theory, maintaining the correlation between colors, shade and light, in fact, that colors are the interplay between darkness and light. In this way, *Wei* pronounces itself as the great unifier of all Richter's paintings, refracting all color and perception.

Richter's genius is his inadvertent wealth of visual associations—not those that he aims to find, but those for which he searches. In the ocean of his body of work, the present lot perfectly encompasses the miracle of the *Abstraktes Bild*s: a treasure trove of discovery from a simple desire to paint. "If a painting is 'good', it affects us, in a way that exists beyond ideologies. It affects us through its innate 'quality'—a phenomena which communicates itself in such a direct and immediate way that it is able to convey a wider understanding of reality without the need to be framed or bracketed by such conventions as ideologies

or beliefs. It is, paradoxically perhaps, something that one can always trust or believe in, without the danger of forming an ideology or lapsing into an illusory and artificial belief. And it is in this way that art becomes what Richter has described as 'the highest form of hope' and Richter himself the 'heir to a vast, grand, rich culture of painting...which we have lost, but which still imposes obligations on us.' " (Gerhard Richter in conversation with Benjamin H.D. Buchloch reproduced in *Gerhard Richter: Paintings*, London, 1988, p. 21)



Franz Kline, *Painting Number 2*, 1954, Oil on canvas, 6'8 1/2 x 8'9 (204.3 x 271.6cm), The Museum of Modern Art,   Digital image, The Museum of Modern Art, New York/Scala, Florence



(detail of the present lot)

11

ANSELM KIEFER b. 1945

Samson and Delilah, 2011

oil, emulsion, acrylic, collage on canvas
190 x 380 cm. (74¾ x 149⅝ in.)

Estimate £600,000-800,000 \$962,000-1,280,000 €711,000-948,000 ♣

PROVENANCE

Acquired directly from the artist
Private Collection, Germany

EXHIBITED

Koblenz, Ludwig Museum, *Anselm Kiefer: Memorabilia*, 19 August - 28 October 2012
Cologne, Galerie Klaus Benden, *Anselm Kiefer: Alchemie*, 2 March - 24 April 2013
Hagen, Germany, Osthaus Museum, *Anselm Kiefer - Barren Landscapes*, 5 May - 14 July 2013

LITERATURE

Dr. B. Reifenscheid, ed., K. Honnef, D. Ronte, *Anselm Kiefer: Memorabilia*, Milan, 2012

“I’m interested in reconstructing symbols. It’s about connecting with an older knowledge and trying to discover continuities in why we search for heaven.”

ANSELM KIEFER







“What interests me is the transformation, not the monument. I don’t construct ruins, but I feel ruins are moments when things show themselves. A ruin is not a catastrophe. It is the moment when things can start again.”

ANSELM KIEFER

Revered for his multifaceted investigation of myth, memory and guilt, Anselm Kiefer has generated a body of work that confronts legacies as much as it invites collective healing. Stemming from a generation of artists who endeavored to negotiate the national identity of post-World War II Germany and the irreparable destruction of the Holocaust, Kiefer’s monumental oeuvre, spanning painting, sculpture and photography, responds to historical narratives that have been appropriated and propagated for political gain. By reclaiming and even recontextualizing loaded narratives, the artist creates a dialogue between meta-narratives, civilizations throughout history and his cultural past.

Materializing in intimately sized paintings, large-scale canvases and sculpture, the artist’s most recent series, titled *Alkahest*, delves into the process of alchemy and its symbolic association with spiritual transformation. *Alkahest*, a term used for a universal solvent that can dissolve any substance was also associated with the philosopher’s stone, which was believed to be the elixir of life, a symbol of perfection and enlightenment. Water is the closest known element to signify *Alkahest*, an element that carries great significance in Kiefer’s practice; “I often lay pictures on the floor and pour water over them, or pour on water that has paint dissolved in it. So I’m exposing them to dilution.



Robert Rauschenberg, *Canyon*, 1959, Oil, pencil, paper, metal, photograph, fabric, wood, canvas, buttons, mirror, taxidermied eagle, cardboard, pillow, paint tube and other materials, 81 3/4 x 70 x 24" (207.6 x 177.8 x 61 cm). © Estate of Robert Rauschenberg. DACS, London/VAGA, New York 2013.

[...] Water has to do with erosion. Whole mountains, and sediments that have accumulated over millions of years, are carried down to the sea by water. Water contributes to the cycle. Rock that looks as though it will last forever is dissolved, crushed to sand and mud.” (A. Kiefer, 2009, in *Anselm Kiefer: Alkahest*, Galerie Thaddaeus Ropac, Salzburg 2011.)

During the time this series was created, Kiefer was honored in Germany and the United States, awarded with the Berliner Bär B.Z.-Kulturpreis as well as the Leo Baeck Medal in recognition of his contributions to German and Jewish reconciliation. Certainly, *Alkahest* is a culmination of the artist’s formidable use of imagery and critical exploration, an epic in scope and complexity. Pervaded by powerful notions of metamorphosis, Kiefer’s series is based on narratives inspired by the philosophical writing of Martin Heidegger, the poems of Friedrich Hölderlin and Johann Wolfgang von Goethe, as well as Nordic mythology and biblical stories taken from the Old Testament. The present lot, *Samson and Delilah*, 2011, is an exemplary work from the *Alkahest* series, at once majestic and loaded, the viewer is presented with an awe-inspiring perspective as we gaze over a great expanse of mountain range looming over a quiet village. Affixed directly onto the canvas by two hanging wires is a large rifle incised with the name SAMSON. Floating directly above the rifle, another inscription appears



Joseph Beuys, photograph from *I Like America and America Likes Me*, 1974 © DACS 2013

hovering in the sky, Hebron, a term roughly translated to mean friend or alliance. Of course, the appearance of this word could also denote the proper name of an actual place, Mount Hebron, located in the southern West Bank and extending into Israel. This region was known for its Israelite and Hasmonean kingdoms during classical antiquity and also the geographical location of the city of Hebron.

The biblical story of Samson and Delilah is well known in Western mythology, depicting the heroic Samson, a Nazirite bestowed with herculean strength and chosen by God to liberate the Israelites from the Philistines. While the powerful Samson was chosen to do God's bidding he was nonetheless a complex and seemingly volatile character who led a path of destruction and self-destruction. His demise was attributed to Delilah, a Philistine woman with whom he fell in love and who ultimately betrayed him. In trusting Delilah with the secret source to his strength, which lay in his hair, Samson finds himself deceived by his love, sheared of his mane and subsequently abandoned by God. Taken prisoner and blinded by the Philistines, Samson manages one last act of super human strength, using his power to collapse a large temple, killing thousands of Philistines and himself. Kiefer alludes to this narrative not only through the more literal use of names but through the symbolism and imagery informed by a long history of

romanticism and landscape painting. The story of Samson and Delilah is one that permeates the annals of art history, inspiring canonical figures such as Albrecht Dürer, Rubens, Max Lieberman and Sigmar Polke to name a few. Certainly, in this vein, Anselm Kiefer can be positioned as a history and landscape artist.

Contemplating the present lot, the viewer takes on an omniscient perspective, taking in the breathtaking expanse of snowy mountains and the quiet village below, a seemingly peaceful scene. However, the exaggerated proportion of the rusted rifle in comparison to the sleepy village presents us with an unsettling scenario. Here, the weapon is at once threatening and yet, due to its dematerialized state, in a state of decline, it is almost rendered powerless. Thus, Kiefer's metaphor of water diluting mountains comes to mind. The chimneys of each rustic home fill the cool air with smoke stacks, evidence of a bustling life within an otherwise still scene, blissfully unaware of intimidation. Suddenly, the rifle appears archaic, like a relic placed on top of a mantle. In this way, Kiefer's *Samson and Delilah* reveals a complex psychological portrait of a power struggle. Furthermore, it demonstrates the larger issues of intercultural conflict and a collective psyche in the wake of a terrifying event or terrorist act.

“The making of a painting is a reflection of your thought process but it also has a process of its own. Always, it is about somewhere I am trying to get to that I can never get to.”

ANSELM KIEFER

Reflecting on the notion of canvas as landscape and the implication of objects, Kiefer's practice can be placed in direct dialogue with Rauschenberg's *Combines*, specifically the present lot in conversation with Rauschenberg's seminal *Canyon* of 1959. While Rauschenberg used found materials to undermine illusion and unitary meanings, *Canyon* manages to draw from the everyday as much as it draws from the art canon. *Canyon*, while defying delineated boundaries between art and sculpture, offers several interpretations, one which is that it references Greek mythology, specifically the abduction of Ganymede. A subject of countless historical paintings, Ganymede, was a beautiful young mortal of Troy abducted by Zeus, who had taken the form of an eagle, and immortalized as the cupbearer for the gods of Olympus. When observing *Canyon*, one notes the collaged image of a young child extending his hand upwards juxtaposed with the dominant presence of a taxidermied eagle. Wings spread, Rauschenberg's eagle is captured in a moment of action, its elegant form appears to lift the entire painting. Although known as a cunning predator, the cultural symbolism of the eagle in the American psyche represents the flight of freedom, a dominant presence over a vast landscape and the strength of a people. A regal icon amongst the materials that compose *Canyon*, here seemingly unrelated objects reveal fragments of civilization and myth as well as the fragmentation of the post-World War II era.

Both drawing on antiquity and narratives of betrayal, the rifle and eagle, like trophies of yore, manage to evoke a sense of mysticism and frontier romanticism in Kiefer and Rauschenberg's work. This narrative is central to another prominent German artist's practice; Joseph Beuys. Viewing performance as a vehicle for transformation and self-healing, Beuys utilized talismans such as fat and felt to reference traumatic events and his experience of war. Taping into a shamanistic or messianic persona, Beuys' most recognizable performances or actions, *I Like America and America Likes Me*, 1974, found the artist traveling by plane to the United States where he was transported directly to the René Block Gallery in New York where he was wrapped in a felt blanket, used a shepherd's staff and received daily copies of the Wall Street

Journal. Beuys spent several days inside the gallery, sharing the space with a live coyote. As with Rauschenberg's *Canyon* and Kiefer's *Samson and Delilah*, here, the inclusion of wildlife at once juxtaposes notions of authority, the natural world and the unknown as much as it evokes spiritualism, shamanism, mythology and the great expanse. For Beuys, performing as a healer carries references to paganism just as Kiefer's work references alchemy.

The desire to transmute, to transform the ailments of the physical world both distinguishes these artists from previous art practices and links them to the primordial. Kiefer's paintings act not only as “figurative images according to a disciplinary logic, but as ‘environmental’ articulations, or rather as a reference to life and to society: a set of historical values, of current conditions and future hypotheses,” (G. Celant. “Ut picture poesis,” *Anselm Kiefer*, Bilbao, 2007, p. 37). As an artist, Kiefer's talent lies in his ability to move between these referential spaces, manipulating the philosophical and political myths that occupy Western mythology. These myths are crucial allegories for expression within Kiefer's visual language, as they represent an artistic effort to reconcile a rupture within the icons, myths, and themes of German culture.

Samson and Delilah represents Kiefer's ability to construct highly complex metaphors rich with layers of collective memory. The present lot, which is a modern adaptation of the eponymously titled biblical story, relocates the physical, emotional and spiritual relations between civilizations – it is a masterpiece and certainly a museum worthy piece. Here, quotation becomes Kiefer's strategy for resurrection “a means of inversion, a kind of hologram, something spanning the space between past and future. We can therefore regard Kiefer's referential method as a model of memory itself, in which a phantom presence of the past suddenly breaks into and immobilizes the present.” (A. Lauterwein, *Anselm Kiefer, Paul Celan: Myth, Mourning and Memory*, New York, 2007, p. 15)



FRANCE, Paris. Le Marais. German painter & sculptor Anselm KIEFER in his studio. 2008.
Photographer: Martine Franck / Magnum. © Martine Franck / Magnum Photos





12

RICHARD PRINCE b. 1949

Untitled (Cowboy), 1980-84

chromogenic print

73.7 x 101.6 cm. (29 x 40 in.)

Signed, numbered and dated "R. Prince 1980-84 ap" lower right. This work is the artist's proof from an edition of 2 plus 1 artist's proof.

Estimate £300,000-500,000 \$481,000-802,000 €356,000-593,000 ‡

PROVENANCE

Gagosian Gallery, Los Angeles

"For a while I never spoke or continued to deny that the "cowboy" images were from the Marlboro campaign. I've never thought about the commodification subtext in these works. It's never been an issue for me. These images came out every week, a different one, and it almost seemed like they were being made by me. Every week I would "claim" one."

RICHARD PRINCE



(detail of the present lot)





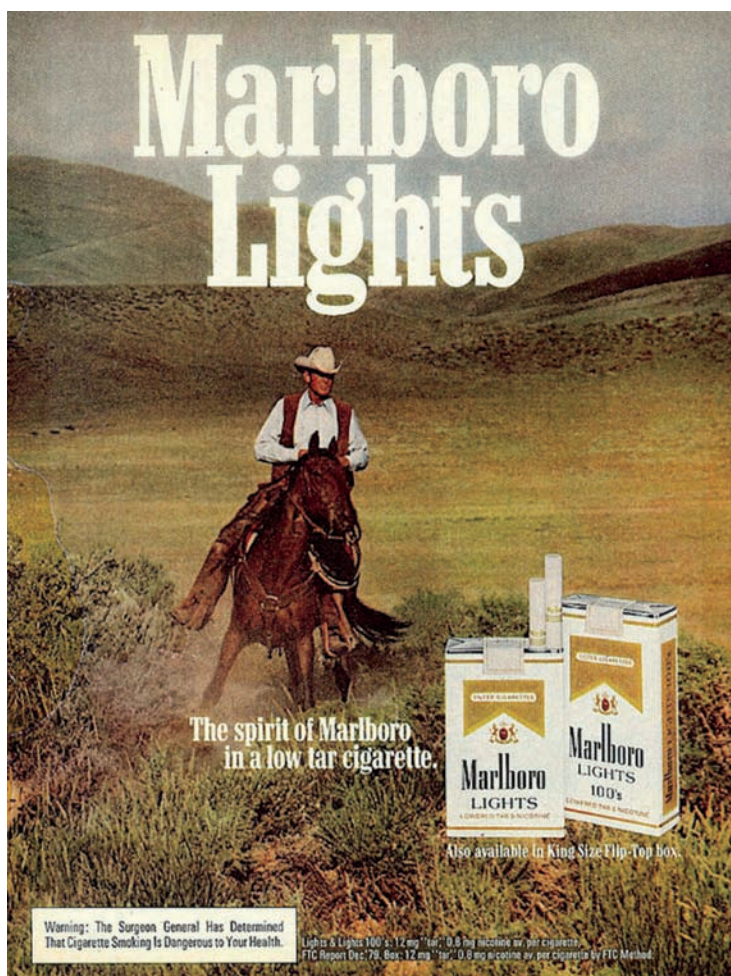
Untitled (Cowboy), 1980-1984, is among Richard Prince's most iconic works as well as one of his most emblematic images. For his *Cowboys* series, conceived in the early 1980s, Prince appropriated images directly from the glossy Marlboro cigarette advertisements, then re-photographed, cropped and eliminated the text, which once summoned "Come to Marlboro Country." Through this process, Prince undermines the supposed naturalness of the image, revealing the meanings engrained therein. Further intensifying their own artifice, this subtle act of re-photographing advertising images and presenting them as his own, initiates a new, critical approach to the production of art. As a response to American consumerism and identity, Prince's *Cowboys* question notions of originality, authorship and the privileged status of the unique art object. "It is now widely accepted that Richard Prince was slightly in advance of several other artists in his use of this radical method of appropriation known as re-photography, and that he played a significant role in the development of a new, oppositional type of photographic practice, critically described as postmodernist. He was part of a generation that ... used photographic procedures to simultaneously redefine photography and art." (L. Phillips, *Richard Prince*, New York, 1992, p. 28).

The photographic practice—certainly since revolutionaries like Man Ray and John Baldessari—has become one of the most critical mediums in contemporary American culture. With its ever-changing technical parameters, the medium transcends any limitations once imposed by its two-dimensionality. Through this dual process of rephotographing, Prince not only revitalizes a populist image, but also resurrects the American cowboy from the prosaic to the extraordinary. Removed from his original advertising campaign, the lonely cowboy becomes

a symbol of the American dream, one full of freedoms and pleasures. "The American cowboy of the mind is a romantic, monumental pulp-fiction figure... He is Alexander the Great in chaps and boots. He is colorful, masculine to the point of caricature, a license-plate emblem, a billboard, a restaurant chain, a figure of speech indicating rough fun or brash aggressiveness. Abroad he is the representation of America, so deeply is he embedded in our national character and ethos." (A. Proulx, *Richard Prince: Spiritual America*, New York, 2007, p. 284).

Functioning in the public imagination as a symbol of power, strength and masculinity, the cowboy is an icon of American sovereignty. The Marlboro men exemplify this archetype, amplified by backdrops that draw from the traditions of American landscape painting and the spectacle of Hollywood's Spaghetti Westerns. The present lot, *Untitled (Cowboy)*, 1980-84, frames a scene comprised of ochre, burnt sienna, black and orange; warm hues that situate Prince's subject matter at the cusp of dusk. Streaming down from the upper half of the composition, a small herd of galloping horses are pursued by two cowboys. Glints of the sun's reflection permeate the center of the photograph, leading our gaze to an extended lasso, held up like a golden ring. Indeed, lassos in hand and poised for action, the cowboys appear to be both chasing and guiding the majestic horses through a wide body of water, an allegory of the American dream.

Prince offers varied perspectives of the cowboy in this renowned series and through these varied pictures, a storyboard of the cowboy's mysterious existence and thrilling narrative is perpetuated. There are no details of the cowboys' identities in the present lot; they are backlit by the sun, faces obscured by the brims of their hats. In this way, they represent America's "most undeniable image of itself, and as such, pass thorough culture with no friction. They are dismissible generic signifiers, and at the point when Prince chose them, they had ceased even to be employed as ubiquitous ads for Marlboro cigarettes; they had been cut loose and were resting somewhere in the sediment of culture." (R. Brooks, "A Prince of Light or Darkness?," *Richard Prince*, London: Phaidon, 2003, p. 56) Indeed, undaunted by the unpredictable environment and impending nightfall, our cowboys, like mythical America, press onward.



Marlboro Lights Cigarettes Ad from 1981

"When I first photographed an image I was simply trying to put something out there that was more natural looking than it was when I saw it as a photograph... I did not consider myself as a photographer, I considered myself as an artist."

RICHARD PRINCE



(detail of the present lot)

13

JEAN-MICHEL BASQUIAT 1960-1988

Untitled, 1981

acrylic, spray paint, oilstick and Xerox collage on canvas

122.5 x 152.5 cm. (48¼ x 60 in.)

Signed and dated '81' on the right overlap. This work is accompanied by a certificate of authenticity from the Estate of Jean-Michel Basquiat.

Estimate £3,000,000-4,000,000 \$4,810,000-6,410,000

€3,550,000-4,730,000 ₺

PROVENANCE

Gracie Mansion Gallery, New York

Private Collection, New York

Anon. sale, Drouot - C. Charbonneaux, 15 June 1988, lot 39

Private Collection, Europe

Christie's London, 'Post-War and Contemporary', 09 February 2005, lot 006

EXHIBITED

New York, Tony Shafrazi Gallery, *Four Friends*, 25 October 2007 - 12 January 2008 (exhibition extended to 29 February 2008)

LITERATURE

R. D. Marshall, J.-L. Prat, *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 1996, vol. II, p. 62, No. 10 (illustrated)

R. D. Marshall, J.-L. Prat, *Jean-Michel Basquiat*, Galerie Enrico Navarra, Paris, 2000, 3rd ed., p. 86-87, No. 10 (illustrated)

“His early paintings manifest the same immediacy and speed with which Basquiat executed his graffiti on buildings.”

JEAN-MICHELE BASQUIAT







“The thing is that graffiti has a lot of rules in it as to what you can do and what you can’t do and I think it’s hard to make art under those conditions.”

JEAN-MICHELE BASQUIAT

The human figure is a central and reoccurring theme throughout Basquiat’s oeuvre; it provided the perfect vehicle for merging autobiography with references to popular culture and African-American history. The present lot, *Untitled*, executed in 1981, depicts the upper torso of an anonymous figure. Painted in Basquiat’s archetypal naïve style, the figure disproportionate in nature and loosely representing the true human form dominates the centre of the composition. Basquiat’s unmistakable style is visible throughout, particularly his bravura handling of the scarlet red, gun metal grey and fluorescent yellow colour-fields, making him an obvious advocate of Abstract Expressionism. Further, the use of spray paint resulting in energetic and urban infused lines, most visibly to the hand and halo area, expands upon Cy Twombly’s style, which Basquiat directly cited as being a great influence. Additionally, the viewer receives an insight into Basquiat’s prior years as a graffiti artist in downtown Manhattan under the pseudonym, SAMO. The face itself is typically crude, void of distinct features, a primitive mask-like rendering with an uncomfortably large circular mouth and sharp eyes offering a disconcerting glimpse into the troubled mind of the young artist. Yet, the figure is somewhat heroic, regal and commanding, indentifying with Basquiat’s powerful artistic talent, going up against the predominantly white world of the art establishment.

1981, the year the present lot was executed, is widely regarded as Basquiat’s greatest year of output. This was the year he made the transition from the streets to the studio. At the beginning of his ephemeral career, he was uncorrupted by art world politics, personal fame and addiction; these early works married the gritty urbanism of his street graffiti with his raw guttural symbolism. Basquiat grew up as part of a middle-class family in Brooklyn to Haitian and Puerto Rican parents. In the late 1970’s he left home and took to the streets of Manhattan, making his mark as a graffiti artist. He soon began to attract attention and in September 1981 he was invited to join Annina Nosei Gallery and occupy her basement as his studio. It was this period, in Annina Nosei’s basement, that he produced *Untitled*, and many of his greatest masterpieces. In December 1981, Basquiat was brought to international attention when *Artforum* published Rene Richard’s ‘The Radiant Child’ article. He has gone from an unknown graffiti artist to receiving international recognition in one year, an unparalleled rise through the art world echelons.

Basquiat declared that ‘The black person is the protagonist in most of my paintings’ (Quoted in H. Geldzahler, ‘Art: From the Subways to Soho, Jean-Michel Basquiat,’ Interview, January 1983). Although the figure in the present lot is anonymous, he stands as a celebration of



Jean-Michel Basquiat, *Profit I*, 1982 © The Estate of Jean-Michel Basquiat / ADAGP, Paris and DACS, London 2013



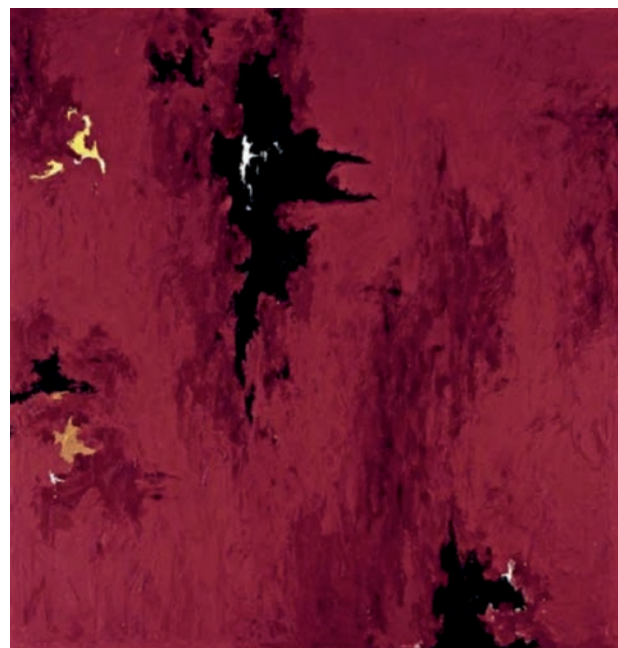
Jean-Michel Basquiat, SAMO © graffiti, New York, 1980. Photo by Vijja Antoinette Kern Huber vijja.kern@bluewin.ch

“I don’t think about art when I’m working. I try to think about life.”

JEAN-MICHELE BASQUIAT

African-American achievements in a white dominated society. Basquiat celebrated many African-American luminaries in his work, particularly musicians and athletes such as, Charlie Parker, Joe Louis and Sugar Ray Leonard; the few professions African-American’s were able to excel in. In *Untitled*, the figure has an elongated right arm; the hand is open revealing the palm and oversized fingers, perhaps alluding to crucifixion or an act of surrender. Further, it symbolises protest and power, referencing the African-American civil rights movement and political activists such as Martin Luther King, Jr., and Malcolm X. The black power salute came to represent the African-American civil rights movement of the 1960’s, the apex of which was the defiant salute of the runners Tommie Smith and John Carlos at the medal ceremony in the 1968 summer Olympics in Mexico City.

Alongside enshrining his idols he also drew upon autobiographical references, he identified with their personal struggle. Basquiat achieved great success critically and financially throughout his career, but he always remained acutely aware of the imbalance in the art world, where white dealers and collectors held court. It was these pressures and struggles with identity that ultimately led to his dependents on



Clyfford Still, 1947-R-No.1 (PH-137), 1947. Oil on canvas, 69 x 65in. (175.3 x 165.1cm) © Clyfford Still Estate



Extending gloved hands skyward in racial protest, U.S. athletes Tommie Smith, center, and John Carlos stare downward during the playing of the Star Spangled Banner after Smith received the gold and Carlos the bronze for the 200 meter run at the Summer Olympic Games in Mexico City on Oct. 16, 1968. ©PA

Untitled, incorporates significant iconography from Basquiat's repertoire. A crown or halo, freely painted in spray paint, floats over the figure's head, adverting to the process of canonisation and further religious connotations. The Xerox paper collage elements adhered to the canvas throughout the composition contain familiar motifs, the crown and baseball all illustrated in childlike manner. *Untitled*, successfully documents his stylistic range from expressive painting to conceptual collage and colour-field painting. In turn, it follows the progressive construction of the artist's discordant identity, of a man grappling with the reality that he could make little use of the patterns available to him. He fluctuated between his father's middle class ideals, the homeless graffiti sprayer, and the celebrity artist. Although, however unstable the artist's personal life and standing, his work remained groundbreaking. His oeuvre was among the most powerful and intense to be produced during the 1980's. *Untitled*, captures a seminal year of output of an artist who has redirected the course of art history.

“Looking past his childlike means of depicting the big city and to the actual image of human beings in his work, Basquiat's is clearly an art of rage and rebellion.”

L. EMMERLING

drugs and premature death at the age of 27. Charlie Parker, one of the most influential figures in jazz suffered from alcohol and drug addictions that led to his early death. Joe Lewis ended up in a state of personal and financial distress, suffering from drug addiction and bankruptcy. They all excelled through raw talent and in Basquiat's eyes died martyrs.

‘Of course for somebody of color like Jean-Michel, New York had another dimension. New York cops were mostly white, as were the taxi drivers, and if you were black, it didn't matter how much money you had in your pocket or how good you looked, you weren't getting a cab. I remember hailing a taxi for Bethann Hardison, a black woman and ex-model who owned a model agency, because she couldn't get one to stop for her. And Jean-Michel – in designer clothes, pockets stuffed with hundred-dollar bills- wasn't able to get a taxi either.’ (G. O'Brien, *Basquiat and the New York Scene 1978-82*, in *Basquiat*, exh. cat., Fondation Beyeler, 9 May - 5 September, 2010, p. 39).



Andy Warhol, Jean-Michel Basquiat and Jennifer Goode, c. 1985 © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



Martin Luther King, Jr., lecture at the University of Oslo the day after receiving the Nobel Peace Prize, December 11th, 1964

14

ANDY WARHOL 1928-1987

Untitled (Cars), 1962

screenprint on paper

60.9 x 45.7 cm. (23⁷/₈ x 17⁷/₈ in.)

Estimate £100,000-150,000 \$160,000-240,000 €119,000-178,000 ₺

PROVENANCE

The Estate of Andy Warhol, New York

The Andy Warhol Foundation for the Visual Arts, Inc., New York

Gagosian Gallery, New York

EXHIBITED

New York, Gagosian Gallery, *Andy Warhol Drawings and Related Works*

1951-1986, 13 February - 22 March 2003

Executed in 1962 *Untitled (Cars)* is a perfect example of Andy Warhol's studies into America's growing consumerism in the mid 20th century. At a time when the American people collectively took strides towards their individual slice of the American dream, Warhol's commercial imagery explored this phenomenon along with its trappings of desire and the 'pop culture' which it ensued. The subject choice of the present lot is the absolute definition of America's aspiration at this time, through the artist's decision to use his nation's most famous development, the motor car. The revolution of motorised transport not only changed the modern world but had also become the American symbol for ambition through its connotations of wealth and status. Drawing a parallel with this transitional and productive time for America, Warhol, as a successful artist, had also made a similar

journey with his early foray into commercial illustration providing the foundations for his meteoric rise as an independent artist in his own right. This early commercial grounding played a significant role in his adopted artistic processes, such as the screen printing technique found in this present lot, which often mirrored the mass production of the subject he sort to depict. Warhol's oeuvre encapsulates arguably some of the most famous images of the 20th century- perhaps most notable are his works of Campbell's soup cans and those of the celebrities which became symbolic of the 1960's such as Marilyn Monroe. *Untitled (Cars)* comes from the same year as these iconic images; being equally seminal in subject, this lot is truly characteristic of Warhol and his legacy as the most celebrated American artist of the 20th century.

“Everybody has their own America...”

ANDY WARHOL



15

MAURIZIO CATTELAN b. 1960

Turisti, 1997

taxidermied pigeons (in 12 parts, life-size)

largest 28 x 24 x 9 cm. (11 x 9½ x 3½ in.)

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

Estimate £300,000-500,000 \$481,000-802,000 €356,000-593,000 ♣

PROVENANCE

Massimo de Carlo, Milan

EXHIBITED

XLVII Venice Biennale, Italian Pavillion, 1997

“Where there are pigeons, there is pigeon shit.”

MAURIZIO CATTELAN









Maurizio Cattelan, *Turisti*, 1997, taxidermied pigeons, environmental dimensions. Photo, Attilio Maranzano. Courtesy, Maurizio Cattelan's Archive.

“I’m only trying to find a degree of freedom...I just think that you can create new margins for freedom in every context.”

MAURIZIO CATTELAN

“I am not really sure satire is the key to my work. Comedians manipulate and make fun of reality, whereas I actually think that reality is more provocative than my art. You should walk on the street and see real beggars not my fake ones. You should witness a real skinhead rally. I just take it; I’m always borrowing pieces – crumbs really – of everyday reality. If you think my work is very provocative, it means that reality is extremely provocative, and we just don’t react to it. Maybe we no longer pay attention to the way we live in the world. We are increasingly ... how do you say, ‘don’t feel any pain’... we are anaesthetized.” (The artist, in conversation with Nancy Spector, in F. Bonami, N. Spector and B. Vanderlinden, eds., *Maurizio Cattelan*, London: Phaidon, 2003, p. 17)

Humorous yet provoking, *Turisti* was executed in 1997 by the Italian artist Maurizio Cattelan, whose works have continuously challenged the nature of the contemporary art world since the late 1980s. Notorious for his controversial sculptures such as one depicting Pope John Paul II felled by a large meteorite or another one where a young Hitler is kneeling in prayer, Cattelan’s oeuvre is a satirical commentary on the contradictions and absurdities of not only the art world, but of Western civilization in general.

The present lot was first exhibited in the Italian pavilion of the 1997 Venice Biennale, curated by Germano Celant, which adopted as its



Maurizio Cattelan, *Turisti*, 1997, taxidermied pigeons, environmental dimensions. Installation view: Venice Biennale: Future Present Past, Italian Pavilion, June 15–Nov. 9. Photo, Attilio Maranzano. Courtesy, Maurizio Cattelan's Archive.

theme, the mixing of generations in Post-War Italian art. Cattelan explained that on his earliest visit to the pavilion one month prior to the opening of the exhibition, he had found the inside in shambles and crammed with pigeons. When confronted with the large, vacant space to fill, Cattelan responded by leaving it exactly how it was when he first saw it. 200 taxidermied pigeons were installed perched on rafters and the edges of dividing walls throughout the pavilion with fictitious excrements positioned on the floor, leading the visitors to look above and notice the pigeons. Cattelan stays true the Biennale's theme by producing a work that compliments – or some might say ridicules – the Arte Povera movement, an important Italian post-war artistic movement in which artists realized their works by using unconventional or “poor” materials with a common interest of merging art with life.

The title itself *Turisti* (*Tourists*) is an ironic reference to the exhibition's visitors, who, like the pigeons, curiously observe the room of the pavilion. *Turisti* is part of a series of works where Cattelan questions the entire concept of the exhibition space and the exhibition itself. For his first appearance at the Venice Biennale in 1993 Cattelan leased his space to a perfume company who installed a billboard across the wall and sarcastically titled it *Lavorare è un brutto mestiere* (*Working Is a Tiring Job*). Further exhibiting the oeuvre of the artist is his *Untitled* work created in 2001, which features a life-size model of the artist peeking through a hole in the floor of the gallery space, directly interacting with the surrounding art in a completely innovative way.



Jannis Kounellis, *Untitled*, 1969. Galleria L'Attico, Rome. © DACS 2013

“No one should be able to tell if it's an artwork or a critical and curatorial statement.”

MAURIZIO CATTELAN



Maurizio Cattelan, *Novecento*, 1997, Taxidermied horse, leather saddlery, rope, and pulley. 201 cm. x 271 cm. x 68 cm. Installation view: Maurizio Cattelan. Tre installazione per il Castello, Castello di Rivoli – Museo d'arte contemporanea, Turin, October 21, 2006–June 18, 1997. Photo, Paolo Pellion di Persano. Courtesy, Maurizio Cattelan's Archive.

Cattelan's unorthodox approach to art, which is complemented by his post-Duchampian humour, has led critics to refer to him as an heir to the Italian 'anti-artist', Piero Manzoni. His oeuvre draws strong references to the Arte Povera movement, as well as a wide range of post-war art and culture. In *Novecento* 1997, a taxidermied horse was hung from the ceiling of a Venetian palazzo, *discerning an indirect link* with Jannis Kounellis' *Senza Titolo* (*12 Horses*), where the Arte Povera artist tethered a stable of twelve horses to the gallery walls throughout the duration of the whole show. Moreover, in his 1986 *Untitled*, Cattelan showed his provocative humour as he slashed a canvas three times similarly to Lucio Fontana, creating the “Z” of Zorro, a concept he often adopted for the following years within his works.

The present lot touches on the theme of time, presenting the birds as an invariable presence in the Venice biennale, which, to Cattelan, are tiresomely familiar: “Time doesn't affect this place; basically all the Biennales look the same. I installed the birds and the birdshit to prove that everything stands still in that place, that time goes by so slowly” (Interview with Nancy Spector F. Bonami, N. Spector, B. Vanderlinden, *Maurizio Cattelan*, London, 2000, pp. 18-22). To emphasize this idea even more, Cattelan subsequently decided to repeat and expand this artwork for the 2011 Venice Biennale to include as many as 2000 pigeons, renaming it *The Others*.

16

RICHARD PRINCE b. 1949

Untitled (Rome After Dark), 2007-08

inkjet and acrylic on canvas

137.5 x 172.9 cm. (54½ x 68½ in.)

Signed and dated 'Prince 2007-08' on the reverse.

Estimate £200,000-300,000 \$321,000-481,000 €237,000-356,000

PROVENANCE

Gagosian Gallery, New York

Private Collection, Rome

EXHIBITED

Rome, Gagosian Gallery, *Made in Italy*, 27 May - 29 July 2011

LITERATURE

Gagosian Gallery, *Made in Italy*, Rome, 2011, p.111 (illustrated)

“I had all these ‘After Dark’ books in my library and what I liked about them was, aside from the suggestion of what that actually means, the books had been written in all these different cities that I would find. I tried to hunt them down and every country seemed to have an ‘After Dark’ book. I liked the little text that went with it and I liked the font.”

RICHARD PRINCE

ROME
AFTER
DARK

YOU KNOW
I GET FEELINGS
I CAN'T CONTROL

A BLIND DATE
A LESBIAN

WHEN
A GIRL DIES ON
SIZE 35

A TEEN AGE
A BORED WOMAN

They're all there
They're all ready
Waiting and very close
available in
AFTER DARK



ROME AFTER DARK

THE LIFE OF

THE CITY OF ROME

IN THE NIGHT

BY

THE AUTHOR

OF THE

Richard Prince has long been hailed as the preeminent appropriator of mass-media, subverting norms and preconceived notions into more complex narrative structures. Renowned for his series *Cowboys*, *Nurses* and *Jokes*, Prince's explorations of American pop culture are meditations on themes and concepts that stretch the boundaries of original subject matter. Stemming from mid-Twentieth Century covers of pulp fiction paperbacks, the artist created his series of *After Dark* paintings by plucking titles from the dusty shelves of vintage and second-hand bookstores, resuscitating the kitschy nature of cover art with unabashed fervor.

The present lot, *Untitled (Rome After Dark)*, 2003, is based on the original cover from a novel by Roberto Orsi, published by MacFadden Books in 1962. It is with this carefully selected title in mind that Prince continues his observation of Western pop culture. Fusing pulp fiction with the romanticism of Rome, the promise of exoticism and La Dolce Vita, Prince obscures everything from the book cover except the text, effacing the female figure that would otherwise confidently meet our gaze. In this way, the artist proposes the idea of a woman instead of a specific character; one provocatively drawn from the sixties at the dawn of the sexual revolution, one whose confidence transcends the pages of a paperback novel.

As with his *Nurse* paintings, Richard Prince evokes freshly retro and shockingly wanton portraits of femme fatales. Subjects become liberated and energized through Prince's famed practice; appropriating images from pop-cultural ephemera. A bibliophile and avid collector of first-edition 1950s and 1960s medical pulp fiction, Prince first scans the evocative and kitschy book jackets and then transfers the enlarged inkjet print to canvas. Once the imagery has been properly oriented and cropped, the artist applies sweeping layers of paint, veiling his surface in a colour field of lush and vivid pigments. Indeed, with such an obscured background, we are left with very little evidence of Prince's source material. Below the title, almost completely concealed by expressive strokes of warm pink, yellow and orange is the tag-line for Orsi's story; "‘La Dolce Vita’ showed what it could but here are the facts it dared not reveal...." To the left of the canvas, beneath the transparencies of layered paint, we detect further promise of the narrative ahead: "They're all there, They're all ready, willing and very much available in ROME AFTER DARK." Prince reveals and obscures his subject, imbuing the canvas with aura of anticipation, promiscuity and sensuality.

Untitled (Rome After Dark), like Prince's rugged and roaming cowboys, evokes a sense of exploration and inhibition unveiled through nightlife. Basing his *After Dark* series on travel books, the artist inspires the great tradition of traveling abroad, stemming from the Grand Tours of the eighteenth and nineteenth centuries. Taking on this subject is a means of participating in a right of passage, engaging with a lineage of artists from Albrecht Dürer to Andy Warhol. Inspiring some of his most acclaimed paintings and drawings, Cy Twombly's love affair with Rome resonates with particular vigor, echoed in Prince's spontaneous painterly gestures vibrant use of colour, Twombly had travelled extensively throughout Italy; evidenced in the titles of his series inspired by cities like Rome and Bolsena. It is perhaps for these reasons that the present lot was included in Gagosian Gallery's 2011 exhibition *Made in Italy*, boasting a roster of seminal artists as much as "the Italian experience—from its unrivaled art-historical wealth to the kaleidoscopic quality of daily life." (Gagosian Gallery Rome, Press Release, *Made in Italy*, 2001)



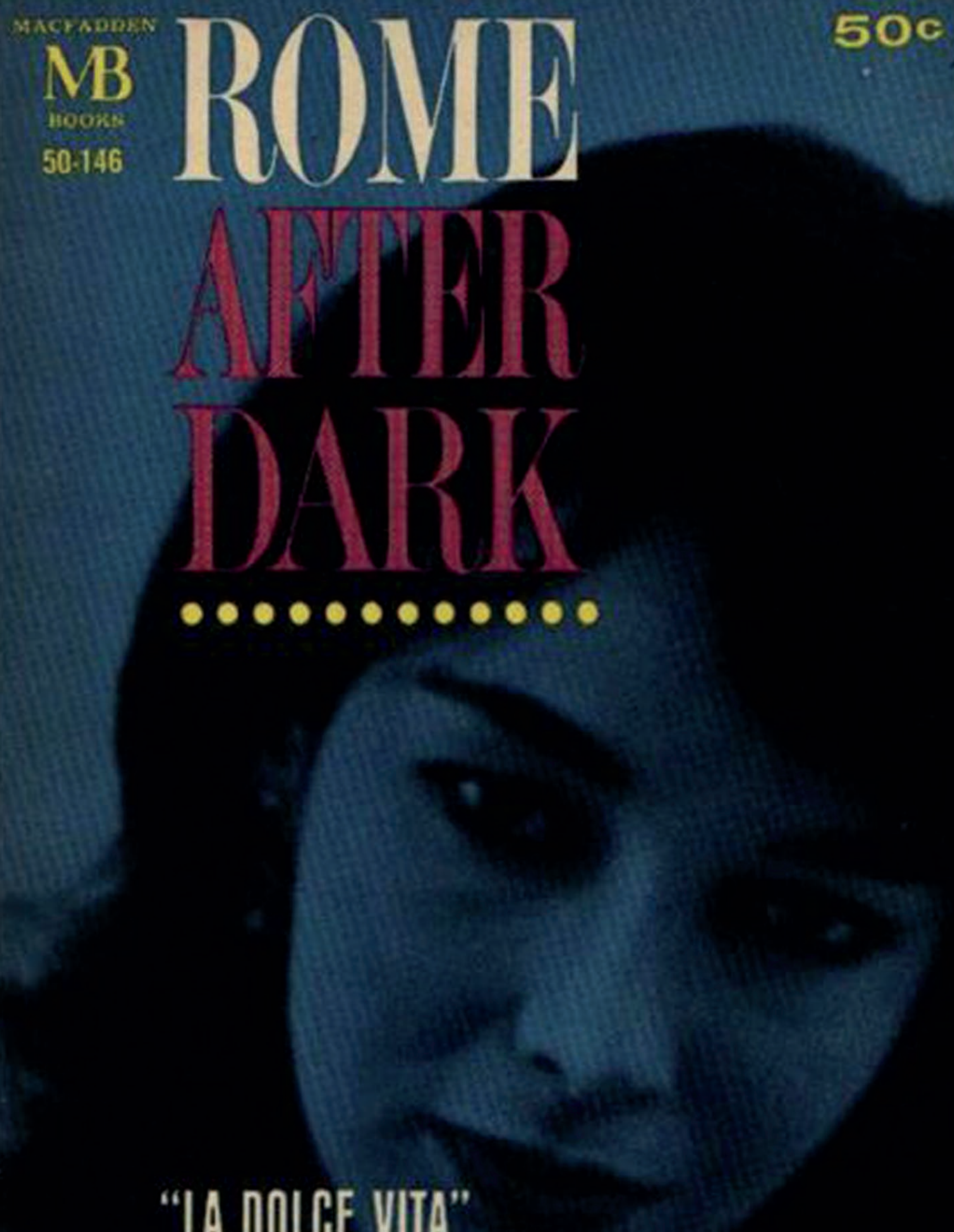
Joseph Mallord William Turner, *Rain, Steam and Speed – The Great Western Railway*, 1844, oil on canvas, 91 cm x 121.8 cm (36 in x 48 in) © The National Gallery, London. Turner Bequest, 1856.

Presenting us with a renewed sense of explorative desire and the reaffirmation of one's own potential of self-discovery, *Untitled (Rome After Dark)* expresses verve as much as it suggests fantasy. Thus, the collaboration between Louis Vuitton and Richard Prince, a pairing of expectation and reinvention. *Untitled (Rome After Dark)*, marks the beginning of the collaboration between the artist and the legendary fashion house. Emphasizing a fantasy and journey, the design brand's creative director Marc Jacobs stated in an interview that after he had asked Prince to collaborate with him, Prince started to look for cheap paperbacks that were set in exotic cities with 'after dark' in the title. As Jacobs put it, "[Prince] asked me, what about Louis Vuitton after dark?" (N.Skukur, "Interview with Richard Prince," *Russh Magazine*, 2010).

Heralding art, fashion and exoticism, Richard Prince was invited once more by Louis Vuitton to create one of Hong Kong's first public art installations, essentially packaging the exterior of a landmark, the Hong Kong Museum of Art in celebration of the city's annual French May Arts Festival and the 2009 exhibition *Louis Vuitton: A Passion for Creation*. The museum was wrapped with a monumental patchwork of replicas of the pulp-fiction novels that inspired the artist's series, the cover of *Rome After Dark* being one of them. Prince's involvement the ubiquitous brand reveals a continuum of the artist's investigation of spectacle, conflating hi and low artforms. However, underlying this conflation that drapes museums, models and canvas is a narrative of deviant flirtation. Prince summons the fetishization and commodification of corruption and rebellion in a seemingly calculated plunge into the depths of our collective psyche.

“[Prince] asked me, what about Louis Vuitton after dark?”

MARC JACOBS



MACFADDEN

MB

BOOKS

50-146

50c

ROME

AFTER

DARK



"LA DOLCE VITA"

17

KOMAR & MELAMID b. 1943 & b. 1945

Girl in Front of a Mirror, 1981-82

oil on canvas

182.2 x 126.4 cm. (71¾ x 49¾ in.)

Signed and dated 'Komar/Melamid 1981-82' lower right.

Estimate £200,000-300,000 \$321,000-481,000 €237,000-356,000 ±

PROVENANCE

Ronald Feldman Gallery, New York

EXHIBITED

New York, White Columns, *Dirty Pictures*, December 1982 - February 1983; Edinborough, The Fruitmarket Gallery, *Komar and Melamid*, August 10 - September 21, 1985; travelled to Museum of Modern Art, Oxford, October 6 - December 1, 1985; Musee des Arts Decoratifs, Paris, December 10, 1985 - January 19, 1986; Arts Council Gallery, Belfast, February 1 - March 2, 1986, ill. in catalogue, p. 16;

After Perestroika: Kitchenmaids or Stateswomen, Centre International d'Art Contemporain de Montreal, August 1 - October 10, 1993; The Picker Art Gallery, Colgate University, Hamilton, NY, November 6 - December 31, 1993; DePree Art Center and Gallery, Hope College, Holland, MI, February 12 - March 27, 1994; Western Gallery, Western Washington University, Bellingham, WA, April 18 - June 11, 1994; Iris and B. Gerald Cantor Art Gallery, College of the Holy Cross, Worcester, MA, September 15 - October 23, 1994; Cranbrook Academy of Art Museum, Cranbrook Academy of Art, Bloomfield, Michigan, February 7 - April 2, 1995; Art Gallery, Mount Saint Vincent's University, Halifax, Nova Scotia, Canada, November 12, 1995 - January 7, 1996; Atlanta College of Art Gallery, Atlanta College of Art, Woodruff Center, Atlanta, Georgia, January 26 - March 6, 1996; repro. in b/w in catalogue, p. 40

“Maybe time is the most important thing in contemporary art.
The most mysterious. It carries us to death. Time is our big boat.”

ALEXANDER MELAMID





Walter Richard Sickert, *La Hollandaise* c.1906, Oil paint on canvas, 511 x 406 mm
© Tate, London 2013.

Girl in Front of a Mirror, 1981-82, is an alluring piece by the Russian-born American duo comprised of Vitaly Komar and Alexander Melamid. Exemplifying a key feature recurrently presented in their works, the present lot depicts how the most extremely personal memories are juxtaposed with the broadest historical contexts they live in. The girl portrayed here is caught in a deep, dramatic and very private moment of sexual discovery and awakening, with the audience clearly represented only as observers without any form of interaction. Observing from behind the mirror and with the tall red curtains that separate the setting from the audience, Komar and Melamid create an ambience characterised by a profound intimacy and extreme quietude. The context of the Communist Soviet regime is immediately outlined by the girl's bright red scarf, together with the darker variations of the colour she is submersed in. At a time when the Western art world was fully immersed in the Pop-art scene that attempted to blur the line between mass culture and high art, the two artists produced a number of works unified by a goal of crossing the border between private and public.

Komar and Melamid's thirty year collaboration began when the pair first met at the Stroganov School of Art, where they mutually began producing works appropriated by a satiric perspective, influenced by the conscious fusion of Western Pop Art and Soviet Socialist Realism. This collaboration consequentially led to the emergence of the pioneering Sots Art movement, one that spurred loud controversies through its mimicking of ideological aesthetics that had been massively produced by the propaganda machine of the official Communist ideology. The pair was unsurprisingly expelled from the Union of Artists in 1973, charged with 'distortion of Soviet Reality', and their works were repeatedly destroyed by Soviet officials in the following years. This immediately led to an international scandal that allowed them to form contacts with a New York gallery owner Ronald Feldman, a central figure in their career development, who helped organise the secret

"This is our greatest discovery...
the individual is the history of the
world, the history of art."

ALEXANDER MELAMID

smuggling of their work to be exhibited in the US. When captivated by this image, links to The Camden Town group inevitably surface. Both seem to make art that investigates scenes of visual as well psychological urban life, dragging the viewer into an exaggerated past reality, vividly depicted by the artist. While clearly a product of the Komar and Melamid's imagination, the red colours that cover most of the surroundings; from the walls, to the curtain as well as the furniture, are crucial in emphasizing the suppressing historical context that the girl is a product of. Through the combination of subject matter and scenery depicted, references are also established with the works of the controversial Polish-French modern artist Balthus Klossowski de Rola, known as Balthus, esteemed for his series of adolescent girls caught in pensive and pondering moments. The viewer is also confronted with a number of contrasts such as a personal moment juxtaposed with the broad historical context, as well as the sexual exploration against the strict anti-sexual conformist society she is part of.

Based in New York since 1978, the pair produced an incredible oeuvre that is characterised by a mutual fascination with the theme of time, often explored in references to memory and history, two themes that are immediately translated to the viewer in *Girl in Front of a Mirror*. The present lot is a true testament to the idea that "art is a conception and form linked to our perception of time" (Natalia Kolodze, *Komar and Melamid: Dreaming of a Trend*, Artchronika 6, 2001, p. 92).



Communist youth propaganda poster reading "Be ready to fight for Lenin-Stalin cause", 1951, Moscow.



(detail of the present lot)

ED RUSCHA b. 1937*Idea*, 1976

pastel on paper

57.7 x 73 cm. (22¾ x 28¾ in.)

Signed and dated 'Edward Ruscha 1976' on the reverse.

Estimate £150,000-250,000 \$240,000-401,000 €178,000-296,000**PROVENANCE**

The artist

Anthony d'Offay Gallery, London

Private Collection, Rome

LITERATUREEd Ruscha, *They called her Styrene*, 2000, Phaidon, n.p., illustrated in colourThis drawing will be included in a forthcoming volume of *Edward Ruscha:**Catalogue Raisonné of the Works on Paper*

“I’m observing that these words, which sometimes represent objects and meanings, are made up of these squiggly little forms we call an alphabet. It’s another way of looking at things, that’s all.”

ED RUSCHA

IDEA

IDE

A



WHAT IS PAINTING

DO YOU SENSE HOW ALL THE PARTS OF A GOOD PICTURE ARE INVOLVED WITH EACH OTHER, NOT JUST PLACED SIDE BY SIDE? ART IS A CREATION FOR THE EYE AND CAN ONLY BE HINTED AT WITH WORDS.

John Baldessari, *What Is Painting*, 1966–68, synthetic polymer paint on canvas, 172.1 x 144.1 cm. (67 3/4 x 56 3/4 in.). Museum of Modern Art, New York, Gift of Donald L. Bryant Jr. © 2013. Digital image, The Museum of Modern Art, New York/Scala, Florence

If you spend enough time with Ed Ruscha's work, you will undoubtedly find yourself viewing words as images, and reading images as words. It is the artist's ability to blur these distinctions between the pictorial and the vernacular that has rendered his practice unparalleled. Like the sentiment behind a small nudge of words stuck against the very tip of your tongue, Ruscha's artwork has the ability to reveal these thoughts without constraint, stating: "I like the idea of bringing up a subject and then just kind of letting that be your subject. In some certain way, I'm kind of treating my art as though every painting is a lab animal trying to push me on to something else. And, finally, it's just realizing that I'm having this dialogue with myself that I have to continue on with it." (Ed Ruscha, audio program excerpt in *Contemporary Voices: Works from The UBS Art Collection*, MoMA, New York, 2005)

At the tender age of 18, the aspiring young artist stepped into his 1950 black Ford sedan, turned onto Route 66, and drove from his home in Omaha, Nebraska to Los Angeles, California; rolling over 1,500 miles towards the western horizon, filled with ambition and hope. But was it really the West that Ruscha was driving towards, or was it the idea of the West; the *idea* of the person who he could become? Furthermore, was it possible for this perception to actually become more real than the physical location itself? Ruscha explains his pursuit of this new frontier: "It was all so attractive to me: the vegetation, the sunsets, the lifestyle, the jazz. I'd read about Los Angeles and this fact stuck in my mind: that the city gained 1,000 new people every day. In 1956! A thousand people every day! I felt: I want to be part of that." (Ed Ruscha in R. Cooke, "Ed Ruscha: There's room for saying things in bright shiny colours," *The Observer*, September 11, 2010)

In the present lot, *Idea*, 1976, Ruscha invites viewers to grapple with such dichotomy, challenging them to find the reality of their own horizons. Through a smoky, monochromatic atmosphere of pastels on paper, Ruscha provides a visual projection for the work's central subject matter: the word, "IDEA," levitating at the heart of the piece. Each letter appears neat, closely spaced and in uppercase typeface, causing the viewer to confront the word head-on. Angled on a slight axis, as if a planet orbiting space, "IDEA" is anthropomorphized, granted a life of its own. The viewer is no longer deriving meaning from what they know the word to mean, but begins to treat this word as a very real subject. It lives and breathes as its own object in Ruscha's landscape. The word appears to swirl in a display of agency.

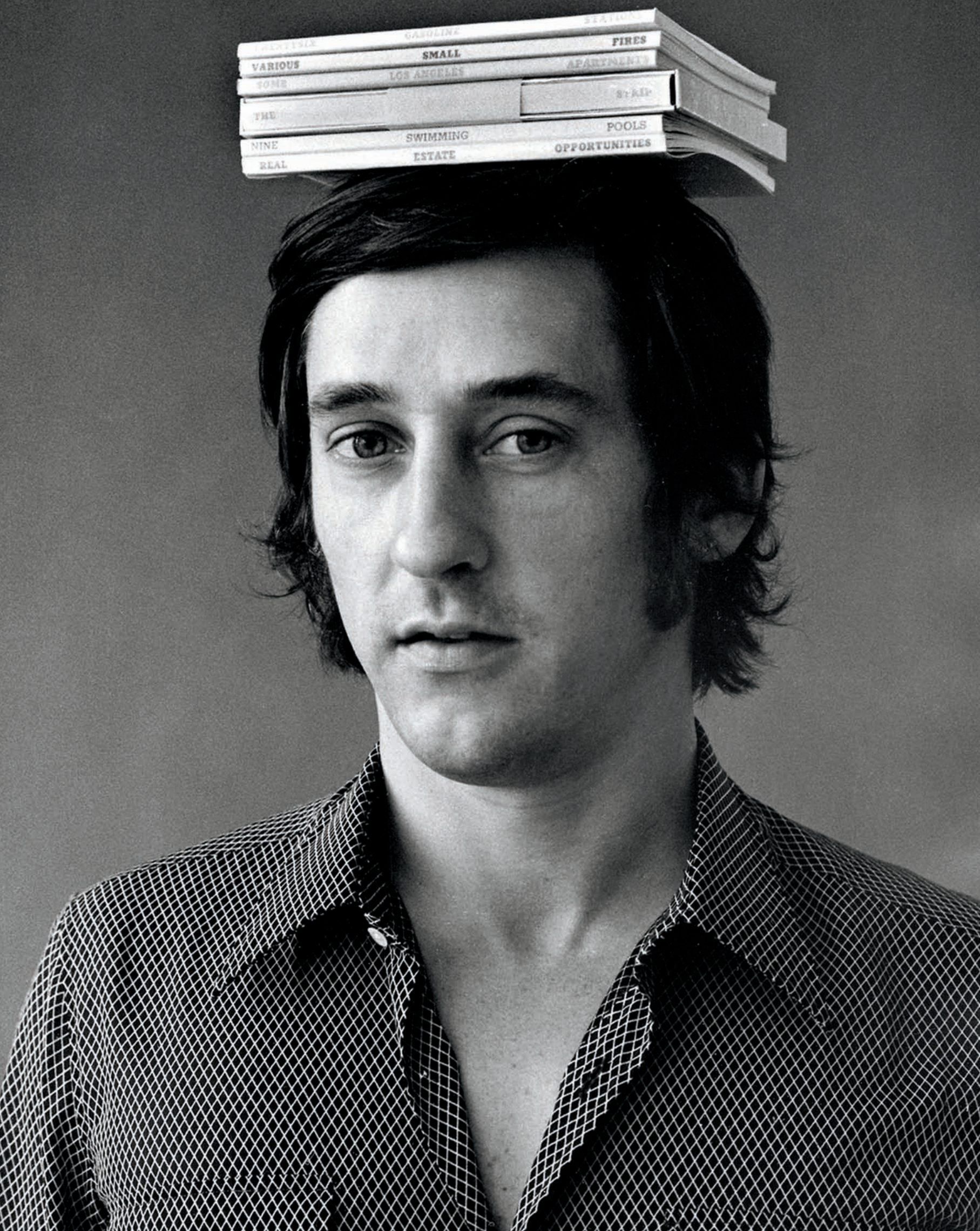
As the eye drifts through this atmospheric frontier, punchy shots of varying grays gradually become darker and heavier, producing an almost hypnotic smoke and mirrors effect. While murky hues devour much of the piece, the letters of "IDEA" act like an illuminating light source, baring the untouched skin of the paper's natural white tone. By way of process, these letters were executed through pencil markings, followed by acetate stencils. A chalky pastel was then embedded into the paper by hand and rag, providing the work with its sky-like panorama. Finally, the stencil was peeled back, thereby releasing the word from its abstract confines, into a very definitive and substantial existence.

The chronological voice that Ruscha gives to *Idea*, 1976 is one that echoes throughout his vast carrier. As displayed in his acrylic on paper, *CROSSOVER DREAMS*, 1991 Ruscha continues to provide the viewer with something concrete, yet nebulous; both of mind and of matter. Through a punctuated, muted acrylic smog, the viewer is reminded of the inexactitude of dreams and the desire to cross over into something more, a material state. At first glance, the crisp white letters against the ultra light gray background appear to be in perfect symbiosis. Such as to say that these dream-like words have literally crossed over. However, with further glance, the differentiating hues become more apparent, bringing these failed aspirations to a somewhat uneasy forefront. As in *Idea*, 1976, it goes without saying, seeing, or thinking that this conceptual work is truly a language of its own. What the small-scale text of *Idea*, 1976 may lack in size, it makes up for in stern legibility and authority. The glowing white outlines of each letter radiates against the background grays. Every corner and curve of them shine brighter, deeper and heavier with every moment the viewer continues to stare. Like cars illuminating a highway billboard in the night, the viewer drives the solubility of this word, bringing both the word and its meaning to a very real and physical light, "I guess that's what poets want to do: put ideas on stage. I settle for a single word." (Ed Ruscha in R. Cooke, "Ed Ruscha: There's room for saying things in bright shiny colours," *The Observer*, September 11, 2010)

"I began to see the highway as kind of a source, as source material, and I liked what I saw in the almost like nothingness, the quietude of traveling."

ED RUSCHA

Ed Ruscha with six of his books balanced on his head, 1970. © Jerry McMillan, Courtesy of Craig Krull Gallery, Santa Monica, California.



19

YAN PEI-MING b. 1960

Golden Buddha, 2005

oil on canvas

149.9 x 149.9 cm. (59 x 59 in.)

Signed, titled and dated 'Yan Pei-Ming "Golden Buddha" 09.2005' on the reverse.

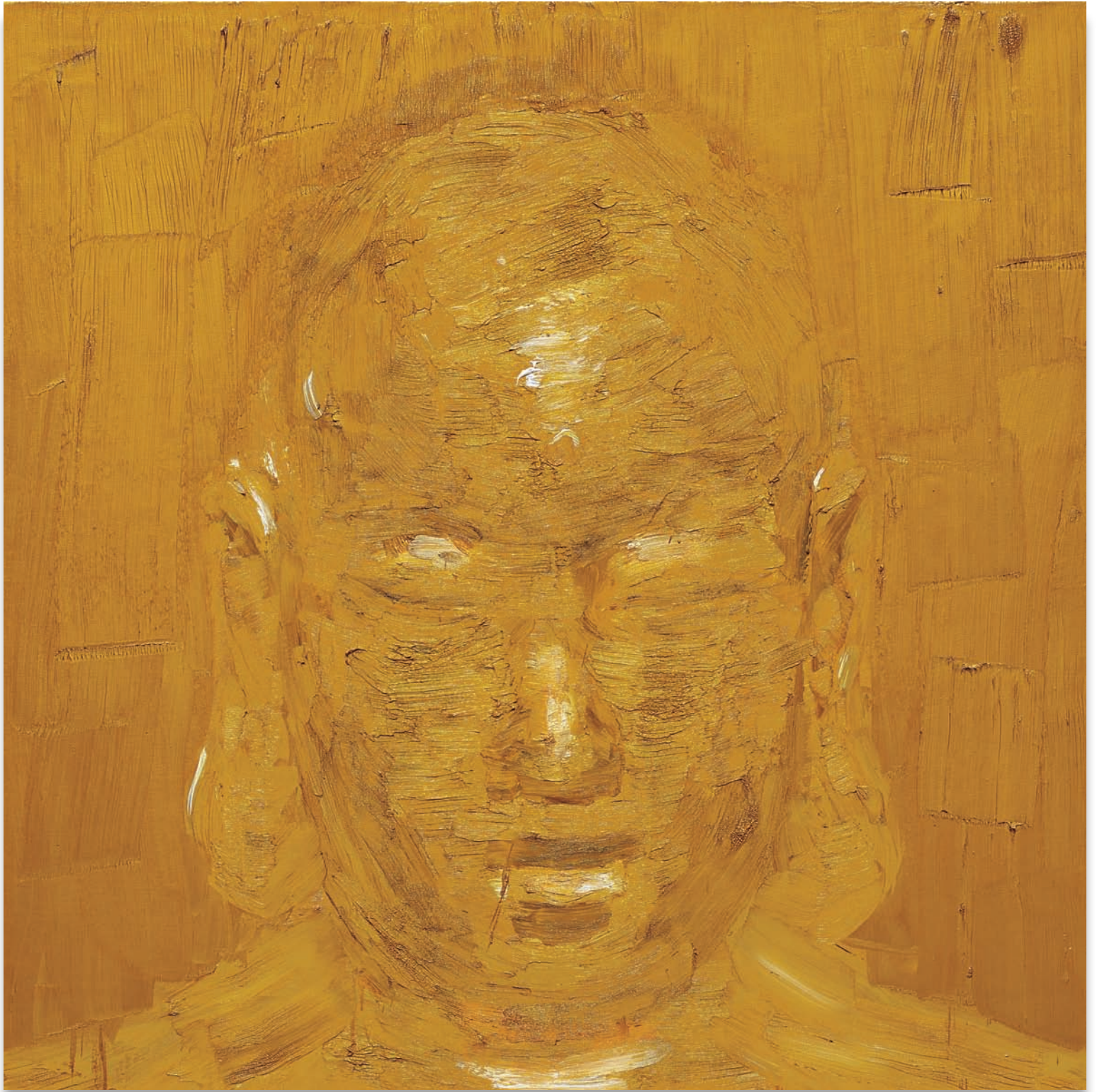
Estimate £130,000-200,000 \$208,000-321,000 €154,000-237,000 ♣‡

PROVENANCE

Massimo de Carlo, Milan

“I don’t want my paintings to speak in Chinese. My work is not “made in China” and I don’t want it to speak that language. My paintings don’t need explanation. They just communicate; there is universality to them.”

YAN PEI-MING



A modern day ‘master of brushwork’, Yan Pei-Ming has become one of China’s leading painters, creating signature works that are instantly recognizable for their dramatic strokes and monochromatic tones. The artist represents a unique bridge between Eastern and Western cultures by producing a body of work that aligns in a classically ‘Western’ genre of portraiture yet doing so within a Chinese aesthetic. This truly parallels with his path as an artist. Growing up in Shanghai during China’s Cultural Revolution, Yan moved to France in 1980 at the age of 19 to pursue his artistic interests, a career that could not have been viable in China due to the vast limitations posed by his family’s status. Much in the same vein as his Western predecessor, Andy Warhol, Yan Pei-Ming is notably celebrated for electrifying large-scale renditions of iconic figures such as Mao Zedong and Buddha, rendered in expressive bursts of rapid brushstrokes.

Indeed, the artist’s distinctive methodology in painting takes on a gestural approach which is reminiscent of Western Abstract Expressionist artists such as De Kooning and Pollock, where they confront the canvas and attack it aggressively with paint. The artist adopts abnormally large brushes, ranging from 20 to 50 inches in width, using them to create powerful yet fluid brushstrokes, a technique that aligns with traditional Zen Buddhist painters and calligraphers, who deliberately use large tools to liberate themselves creatively and let go of their conscious impulses.



Andy Warhol, *Mao*, 1973, Silkscreen ink and synthetic polymer paint on canvas 50 x 42 in. (127 x 106.7 cm) © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

“Portrait is like a mirror, it reflects to us who we are, what we are.”

YAN PEI-MING



Rudolf Stingel, *Untitled*, 1994, Cast urethane rubber, 18 x 21 x 9 in. (45.7 x 53.3 x 22.9 cm). © Rudolf Stingel. Courtesy Paula Cooper Gallery, New York.

In the present lot, *Golden Buddha*, 2005, Yan’s subject matter takes on a photographic quality, demonstrating his ability to juxtapose realism and the transcendent through a modestly descriptive use of paint. The figure within the canvas is emphasized by the monochromatic background and the variation of brushstrokes. As expressed by the artist: “I have never felt it necessary to put some things around the persons; I just want to draw portraits.” (Yan Pei Ming, in the synopsis for his 2009 exhibition at the Ullens Centre for Contemporary Art, *Landscape of Childhood*). Distinguished by an extremely restricted palette, usually ranging between variations of black, Yan utilizes minimalism to express emotions in a personal and direct manner. The present lot however, is an exciting and mesmerizing departure from his usual palette, radiating with tones of gold and accents of white that illuminate Buddha in all his splendour.

Golden Buddha is a quintessential work by Yan which expresses his capabilities of fusing two worlds by turning a classic Buddhist icon into a Western art practice, executing it in a way that abstracts the subject matter into something even more symbolic. As with his portraits of Mao Zedong, viewed at close proximity *Golden Buddha* may appear to have abstract characteristics, yet from afar the subject becomes especially clear. It is precisely this notion of perception that drives the artist’s practice, noting universality in his oeuvre where man performs as a subject and viewer.



(detail of the present lot)

20

CHRIS OFILI b. 1968

Pramnian Odyssey 2, 2003 - 2011

distressed dyed leather, sueded leather and gold leaf collage on board

183.1 x 121.5 x 5.2 cm. (72 $\frac{1}{8}$ x 47 $\frac{7}{8}$ x 2 in.)

Stamped with the artist's monogram lower right.

Estimate £150,000-250,000 \$240,000-401,000 €178,000-296,000  

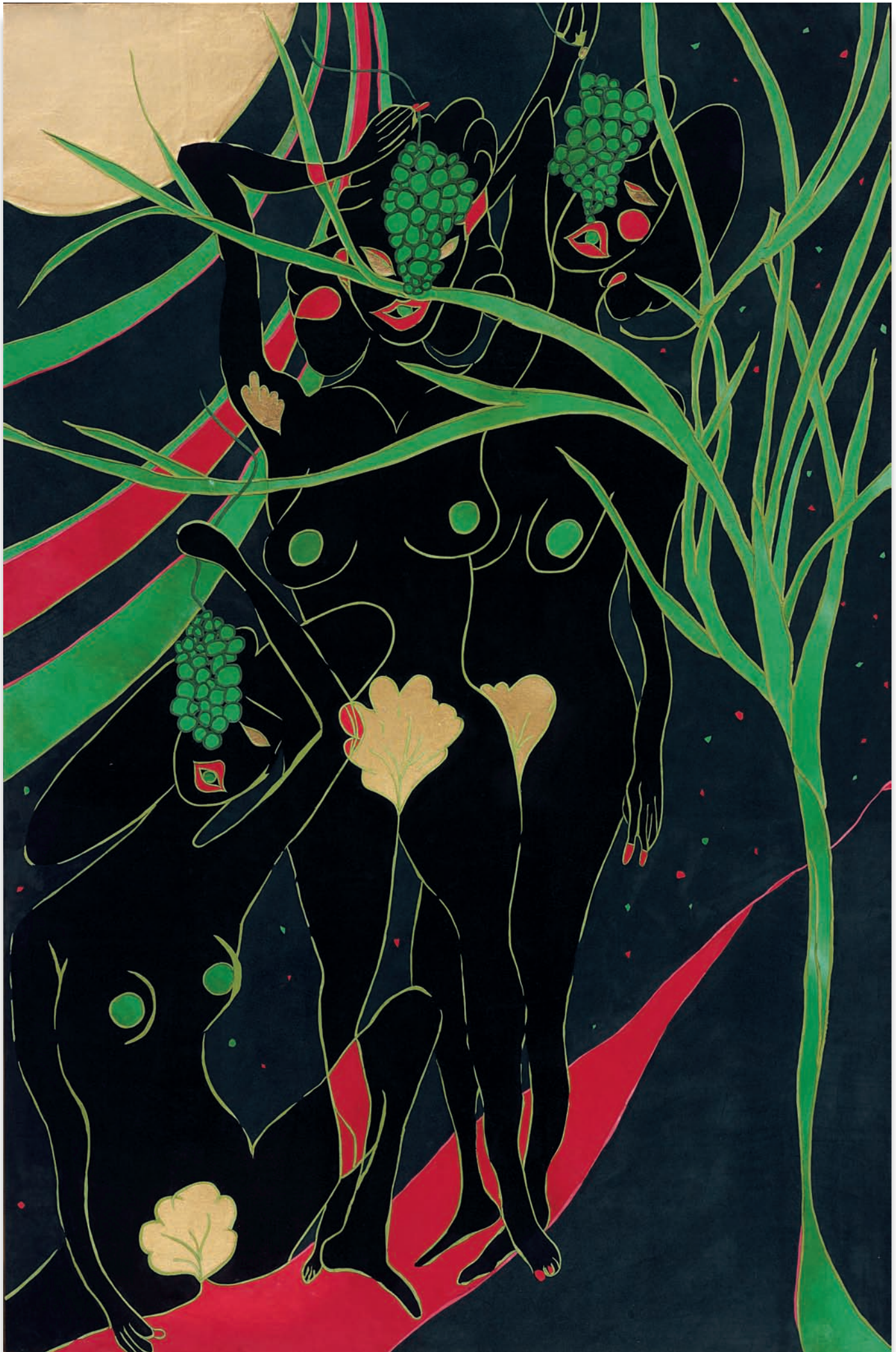
PROVENANCE

Contemporary Fine Arts, Berlin

Private Collection, London

“I’m communicating something to do with the way I look at the world. It’s exciting for me that things can have an apparent narrative with many potential narratives within it. I have my working title, my reading, but then there are many options for how to interpret something.”

CHRIS OFILI



Sensual, evocative and alluring, *Pramnian Odyssey 2*, 2003-11, is exemplary of the rhythmic patterning of painterly and cultural facets that is inherent in Chris Ofili's oeuvre. Executed in 2003, it demonstrates the artist's exploration and desire to fuse the binary oppositions that constitute these elements – the sacred and profane, the personal and political, and features from high culture and low culture. Artfully incorporating this into his work, the resulting piece is a dynamic reflection on notions of beauty, whilst simultaneously hinting at aspects of black history, culture and exoticism.

Successfully displaying the artist's linear grace, the present lot is textured, radiant, rich and absorbing, emblazoned with a near-total environment of red, black, and green. These precise colours act as political signifiers for Ofili, and are rooted in the cultural symbolism associated with the Black Nationalist movements, which extended from the pre-World War II era through to the Black Power group of the sixties. Alluding to Marcus Garvey's United Negro Improvement Association (U.N.I.A.) – a return-to-Africa political movement of the 1920's – the colours are linked with Garvey's attempt to posit a radical and alternative historical memory for African American and African Caribbean communities based on a racial connection to Africa. The movement investigated the myth of national origin and the foundation of nationalism – concepts that serve as a recurring, underlying concern in Ofili's artwork. Marcus Garvey's explorations undoubtedly goes hand



Pablo Picasso, *Les Femmes d'Alger (O Version O)*, 1935. Oil on canvas, 299.5 x 491.3 cms. © Succession Picasso/DACS, London 2013.



Paul Gauguin, *Maternity*, c.1892, Oil on canvas. © Private Collection / The Bridgeman Art Library.

in hand with Ofili's preoccupation with the idea of 'looking black', which is something the artist claims "has to do with the work taking things from black culture and repositioning, re-presenting and reshaping them." The artist explains that, "[t]hrough this process, the origin of the idea can disappear – for example, with the red, black and green paintings, the specific choice of colours were linked to Marcus Garvey's expression of the need to return to Africa." (Chris Ofili, in conversation with Thelma Golden, p.246, Chris Ofili, Rizzoli International Publications, Inc., USA, 2009.)

Large and imposing, *Pramnian Odyssey 2*, dominates the space of the viewer, confronting us with the very paradigms that seek to confront the most dogmatic preconceptions of black culture, or the construction of 'blackness'. Whilst comprising of more simplified forms than in his previous works, the black nude female figures are nonetheless just as dramatic, expansive and romantic, standing as clear references to sensuality and sexuality. Ofili places an astute emphasis on the beauty of the female body, attempting to describe it with an exploration of line, form and shape – a focus which recalls that seen in Gauguin's Polynesian paintings, and Picasso in his depiction of five female nudes in his 1907 painting, *Les Femmes d'Alger*. Ofili, however, places particular prominence on the significance of a black subject: an aspect which speaks to the artist's endeavour "to make paintings that would look like they were black paintings – 'Afro' paintings" (ibid. p. 248). Looking at the way the (black) female form has been dealt with in the past, the artist essentially works to insert something into a historic lineage of imagery, hinging on several historical and conceptual issues, such as rendering visible that which is invisible, and the seeking of social redress. In this way, the present lot – vibrant, technically complex, and meticulously executed – is testament to the legacies of Jean-Michel Basquiat and David Hammons, deftly playing with the idea of the black aesthetic.



21

DAVID HOCKNEY b. 1937

The Twenty First Very New Painting, 1992

oil on canvas

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

Signed, titled and dated 'The twenty first very new painting David Hockney 1992' on the reverse.

Estimate £250,000-350,000 \$401,000-561,000 €296,000-415,000 ♣‡

PROVENANCE

Richard Gray Gallery, Chicago

Christie's New York, Post War and Contemporary Art Morning Session, 14 November 2007, lot 206

EXHIBITED

New York, André Emmerich Gallery, *David Hockney, Some Very New Paintings*, 7 January - 13 February 1993; then travelled to Glasgow, William Hardie Gallery and Saltaire, 1853 Gallery, no. 19 (illustrated)
Tokyo, Nishimura Gallery, *David Hockney: New Works*, 8 November - 10 December 1994, pl. 15, no. 6 (illustrated)

LITERATURE

D. Hockney, *That's the Way I See It*, London, 1993, p. 230, pl. 334 (illustrated in colour)

“I paint what I like when I like and where I like.”

DAVID HOCKNEY



One of the most celebrated British artists of the Twentieth century, David Hockney is renowned for his satirical paintings, his masterly prints and drawings, and his penetrating portraits of contemporary personalities. The present lot, executed in 1992, stands as a quintessential example of the artist's extreme versatility, forming part of a series of twenty-six pieces entitled *The Very New Paintings*. Completed during Hockney's intense involvement with opera design, this series successfully exemplifies the profound influence this five year period of theatre-work would impress upon his painting.

The Twenty First Very New Painting is particularly reminiscent of the artist's opera designs. Highly stylised, it is composed of enveloping spaces that are depicted in an exaggerated intensity of colours which he intricately combines within a single frame. Indeed, the bold, primary colours pulse on the page, and are composed with a dynamism that is reminiscent of the brightness and intensity that characterises much of André Derain's early Fauvist paintings. Moving close to abstraction, the present lot equally demonstrates Hockney's progression into a mode of art that uses a more synthetic language of form, space and colour— a feature that recalls Gauguin's Tahitian artworks, in which he had also developed a new synthetic style, albeit one that combined decorative abstract painting with figuration. They suitably recall, too, the precision of his stage lighting in productions such as Puccini's *Turandot* in 1992. Indeed, the discourse between the artist's studio and the theatre seems to have culminated with this concentrated investigation into the concept of landscape as being the result of both visual observation and visceral experience – a notion which is visually manifested here in Hockney's attempt to convey space in an even more abstracted idiom than in his preceding works, *Pacific Coast Highway* and *Santa Monica*, 1990, and *Under and Out of the Arch*, 1989.

Similar to these earlier works, the present lot is an impressive ode to the sensations of the mountain and coastal landscapes in California, comprising of planes and patterns that unfurl to create a cubist-like spatial composition, suggesting an array of differing perspectives. The influence of the stylistic principles of Cubism, and of Picasso's work in particular, has served as a vast source of inspiration for Hockney, who has long-made use of motifs evoked in the artist's oeuvre. This is especially evident in the dramatic use of space and colour in *The Twenty First V.N. Painting*, manifested most patently in



André Derain, *Effect of Sun on the Water*, London, 1906, Oil on canvas, 80 x 99 cm. © ADAGP, Paris and DACS, London 2013.



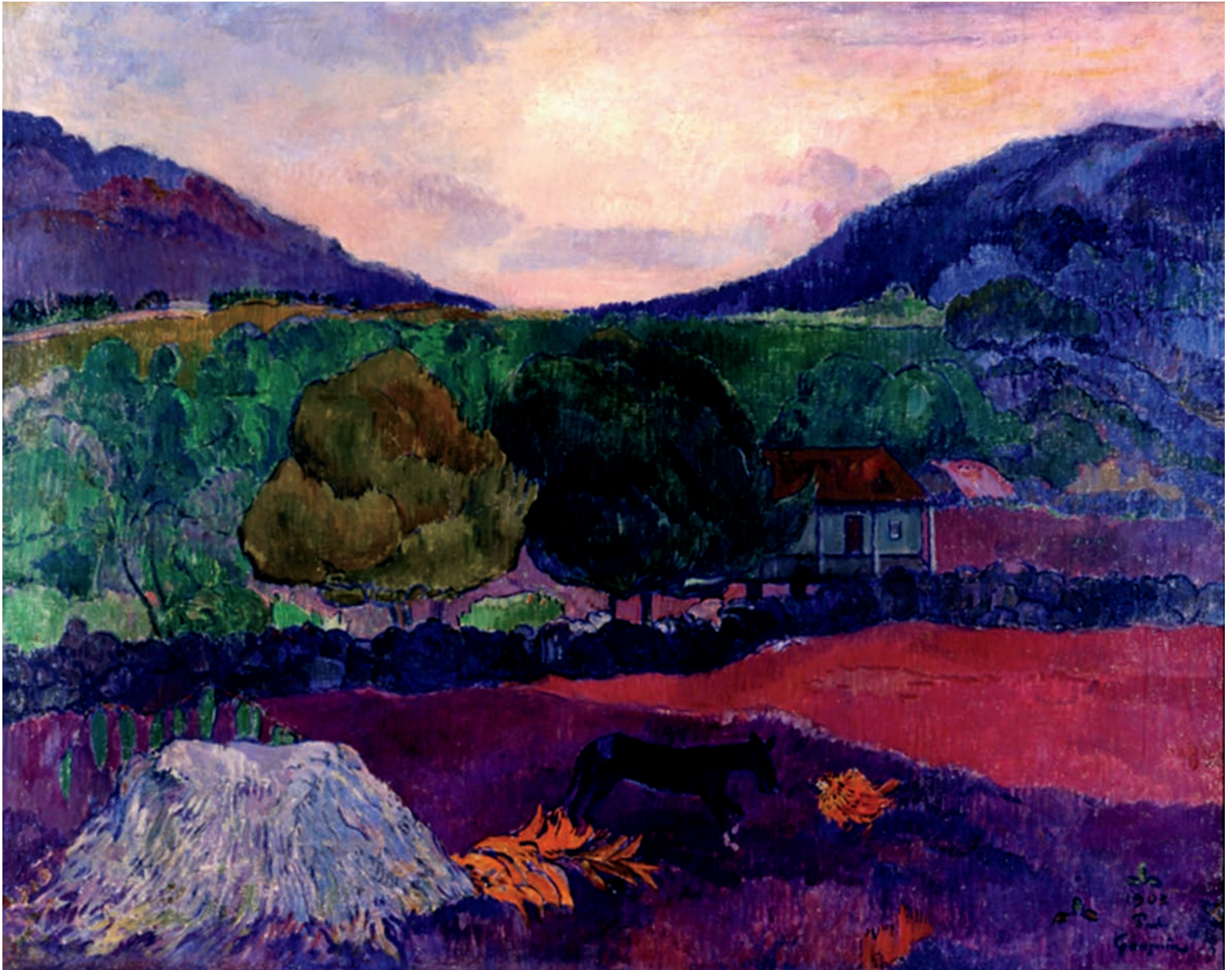
Pablo Picasso, *Bust of a Woman*, 1944, Oil paint on canvas, 81x 65 cm. © Succession Picasso/DACS, London 2013.

“I started the group called *Some Very New Paintings* in 1992 after I had finished my set designs for *Die Frau Ohne Schatten*.”

DAVID HOCKNEY

the surging perspectives, which seek to draw the viewer both mentally and emotionally into the picture— just as Hockney had done with the sweeping vistas that formed the background of his operatic stage designs. The artist himself explains it thus: “I started the group called *Some Very New Paintings* in 1992 after I had finished my set designs for *Die Frau Ohne Schatten*. These started simply and grew more and more complex. I soon realized that what I was doing was making internal landscapes, using different marks and textures to create space, so that the viewer wanders around.” (Thames & Hudson, *Hockney's Pictures*, London, 2004, p.57)

Encapsulating the essence of Southern California, the piece brims with a variety of style, texture and multi-faceted viewpoints which entice us fully into the space. The stage-like appearance of the present lot, enriched by the extensive experience Hockney had gained while designing for opera, is evident in the lyrical and undulating shapes and planes. Together, these elements contribute to the vibrant atmosphere of the painting— one which appears to assert the freedom of being able to perceive the world in a seemingly infinite number of ways.



Paul Gauguin, French (1848-1903). *Landscape with Dog*, 1903 Oil on canvas, 72 X 90 cm The Israel Museum, Jerusalem
Bequest of Robert and Marguerite Kahn-Sriber, Paris, in memory of Amnon Ben Natan, who fell in the Yom Kippur War
LB01.001 Photo © The Israel Museum, Jerusalem by Avshalom Avital.

“I believe that the problem of how you depict something is a formal problem. It’s an interesting one and it’s a permanent one; there’s no solution to it. There are a thousand and one ways you can go about it. There’s no set rule.”

DAVID HOCKNEY

ANDY WARHOL 1928-1987*Flower*, 1985

synthetic polymer and silkscreen ink on canvas

51 x 40.8 cm. (20 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)

Signed and dated 'Andy Warhol 85' on the overlap. Stamped by the Andy Warhol Art Authentication Board, Inc. and numbered 'A103.009' on the overlap.

Estimate £100,000-150,000 \$160,000-240,000 €119,000-178,000**PROVENANCE**

Acquired directly from the artist

The Collection of Frederick W. Hughes

Private Collection, Rome

“Even when the subject is different, people always paint the same painting... the more you look at the same exact thing, the more the meaning goes away, and the better and emptier you feel.”

ANDY WARHOL

This late work from Andy Warhol depicts one of his late flower paintings in a two-toned canvas. Simplistic in its approach, it is both a symbol of life as well as a memento for its transience. Turning to flower inspiration throughout his career, Warhol's floral imagery can be traced back to the 1960s. His most memorable floral show was in Leo Catelli's prestigious gallery in 1964 where the focus were the flower paintings made from appropriations of a photograph of flowers by Patricia Caufield for *Modern Photographers* magazine, a show that marked his ascension into the art world. The immediate success of this show that quickly sold out reflects the attractive motif that stands beautiful at the peak of its existence but is a constant reminder of what will eventually wither and die.

Warhol's *Untitled (Flower for Tacoma Dome)* from 1982, became another popular flower which was made into a painting by a commission proposal for the City of Tacoma's Dome, a convention center in Tacoma, Washington. This work also had a decorative allure that reflected Warhol's experience in graphic design, as did all of his flower paintings, but carried behind it a lurking reminder of death.

The present lot captivates Warhol's obsession with repetition and the pop aesthetic that he came to symbolize. His flowers functioned as a metaphor for *vanitas* and a *memento mori* representing the brevity of life. As with the other images, they held the iconographic consistency that would be an obsession for one of the masters of 20th century art and whose icons would influence contemporary artists such as Jeff Koons, Takashi Murakami and Richard Prince.



23

KEITH HARING 1958-1990

Untitled, 1984

Sumi ink on paper

101.3 x 81.8 cm. (39 $\frac{7}{8}$ x 32 $\frac{1}{4}$ in.)

Signed, dated, and dedicated 'K. Haring Nov. 21 1984 for Sam with lots of love Keith' on the reverse.

Estimate £150,000-250,000 \$240,000-401,000 €178,000-296,000

PROVENANCE

Tony Shafrazi Gallery, New York

Private Collection

Sotheby's New York, Contemporary Art Day, 15 November 2007, lot 480

Private Collection, Rome

“He is one of those special artists who expand the definition of what artist is, of what an artist can do – of what art is.”

JEFFREY DEITCH





Keith Haring in the Subway, New York. © Chantal Regnault.

The present lot is a beautiful example of Keith Haring's genius and dexterity as an artist. The early 1980s are the most sought after years of Keith Haring's tragically short and intense career. Starting at an early age when his father made him sketches of characters from comic strips through his graffiti days in the New York subway, Haring invented his own alphabet of contemporary artistic language. Under the influence of Andy Warhol and contemporary to Jean-Michel Basquiat, Haring believed that art was a product of the individual and the ultimate expression of individuality. He chose the public realm for his art out of curiosity and an embrace of his temperament as well as his generosity. Enjoying success at a very young age, his philosophy was an idea of universal art strongly influenced by the aesthetics of decoration and eighties post modernism.

As with the present lot, his works are deliberately untitled as to deconstruct objectivity and to allow the viewer to interact and participate in the meaning of the piece. Thus, Haring elevates the viewer to become an artist in his own interpretation of the work. He divulged this language in the New York subway and by the time Tony Shafrazi held his first solo show in 1982, people were already familiar with his work. This was the year Keith Haring exploded into the New York art scene four years after arriving in the city from his native Pennsylvania, in Shafrazi's words, "at the time, no one was doing anything vaguely resembling his work" ('Keith Haring: A Great Artist, A Great Friend,' *Keith Haring*, Milan: Skira Editore, 2008,

"I had a real obsession with paper... I didn't want to do things on canvas. I wanted to work on paper, partly because paper was inexpensive, but partly because it was interesting."

KEITH HARING

p. 68.). His debut was monumental in his career as he had been building momentum through his subway graffiti paintings. These collective images and themes were developed through repetition, which he learned from Andy Warhol.

This practice of repeatedly drawing in public scenarios where he had to hide from the police gave Haring the experience to become a quick draughtsman. Inspired by Egyptian hieroglyphics, Haring worked toward a reduction of form to the simplest primary elements, in this case a black silhouetted line. Haring had a predilection of the line over colour, but he never sacrificed colour. The stylized characters are vibrant with movement through his use of strokes that surround the flat characters. He never used preparatory drawings and was constantly moving and inventing a language of his own based on a rapid flow, a stream of consciousness that blasted his creativity which continued to evolve retaining a certain element of continuity. Haring had a graphic style and endless creativity and the symbol-like characters in this drawing are a continuation of his work, a train of thought that runs along his entire oeuvre along different media and always in perfect execution. Some of the most common symbols are barking dogs, spaceships, dolphins and characters with an x-shape on them as with the present lot. He sometimes referred to his drawings as automatic, gestural abstractions that flowed from him to the paper with no previous design.



(detail of the present lot)

24

ALEXANDER CALDER 1898-1976

The Lion (Maquette), 1976

sheet metal, stabile

66 x 44.5 x 63.5 cm. (25 $\frac{7}{8}$ x 17 $\frac{1}{2}$ x 25 in.)

This work is registered in the archives of the Calder Foundation, New York, under application number A15971.

Estimate £180,000-220,000 \$289,000-353,000 €213,000-261,000 ₺

PROVENANCE

Estate of the artist until c. 1977

Andre Emmerich Collection

Christie's New York, 'Post-War and Contemporary Art Morning Session', 17 May 2007, lot 180

Acquired from the above sale by the present owner

EXHIBITED

New York, Ameringer Yohe Fine Art, *Calder: Four Maquettes, Two Stables & A Little Bird Too*, 19 September - 12 October 2002

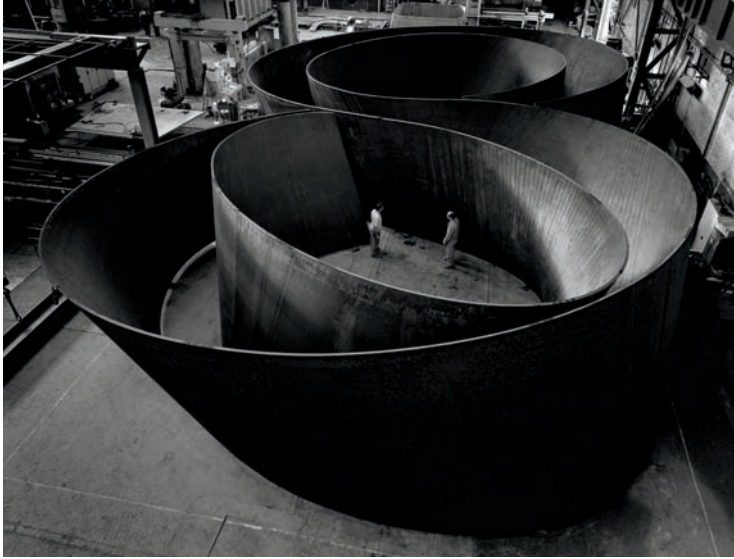
LITERATURE

Calder: Four Maquettes, Two Stables & A Little Bird Too, Exh. Cat., Ameringer Yohe Fine Art, New York, 2002, pp. 19-21 (illustrated in colour)

“When I have used spheres and discs, I have intended that they should represent more than what they just are.”

ALEXANDER CALDER





Richard Serra, *Sequence*, 2006, contoured steel, Stanford's Cantor Arts Center.
© ARS, NY and DACS, London 2013.

The Lion executed in 1976 by Alexander Calder excellently attests to the artist's reputation as the world's utmost abstract sculptor that has given him unique prestige in Twentieth Century Art. Rather than focusing on two-dimensional renderings of his subjects, Calder chooses to inundate himself with the nature of structure, integrating colour and movement to such an extent that his sculptures challenge the conventional label of three-dimensional art. The present lot moves gracefully in an everlasting balance of predestined elegance and poise, reaffirming the artist's renowned technique. Calder's maquettes are a stroke of genius, continuing to fascinate the audience with their incredulous achievements of engineering, wittiness, and playfulness, culminating in an abstract beauty and dynamism. The *Lion Maquette* is a product of Calder's of the final year of his career before his death a year later in 1977, exhibiting not only his enchantment with majestic conceptions, but also the performative allure and charming stasis that grant his maquettes a coveted place in art history.

While Calder can be considered one of the most prominent artists of his time, his artwork is contemporaneous with barely accessible artists, including the Surrealists and the titans of unadulterated abstraction, such as Robert Delaunay, Theo van Doesburg, and Kurt Schwitters, all of which made up the Abstract-Création group. Calder has been recognized as one of the prominent forerunners of modernist sculpture; however, his involvement in the development of abstract modern sculpture is incredibly palpable. The artist was considered a member of the European avant-garde, brushing shoulders with André Breton, Marcel Duchamp, Joan Miró, and Piet Mondrian. His radical inventions oscillate easily between seeming opposites, adding to the constant, anarchic subversion of the sculptural paradigm.

In 1960, the artist declared the importance of his monumental stabiles: "There has been an aggrandisement in my work. It's true that I've more or less retired from the mobiles. I regard them as just fiddling. The engineering on the big objects is important" (A. Calder, quoted in M. Prather, *Alexander Calder 1898-1976*, exh. cat., Washington, D.C., 1998, p. 279). Using smaller sculptures as guides, such as the present lot, he was able to fluently complete his elevated, steel monuments; thus, while at a height of 17.5 inches, the maquette will forever insinuate its conversion to an immense scale. Calder develops the structure's formal dualism by manifesting delicate forms with hard, industrial sheet metal. Though Calder predominantly rendered his maquettes in aluminium, here he

chooses to use steel to create a durable, long-term structure: "Calder's characteristic material is metal...He has always avoided modeling in favor of direct handling - cutting, shaping with a hammer, or assembling piece by piece. Such an approach has fostered a simplicity of form and clarity of contour in his work. It allies him with Brancusi, Arp, Moore and Giacometti in their repudiation of virtuosity" (J.J. Sweeney, *Alexander Calder*, exh. cat., New York 1951, reproduced in C. Giménez & A.S.C. Rower (eds.), *Calder: Gravity and Grace*, London, 2004, p. 72).

The significance of Calder's art was not only in its nature of movement, but also in its complete absence of pretension. Crafting the present lot from simple sheet metal, Calder chooses to emphasize the medium rather than the content as the main subject of his work. Calder's choice of material, fused with his valiant steps into uncharted regions of sculpture, exhibited him to be the most progressive sculptor and artist of the 20th Century, who's work had worldwide appeal without any arcane or elitist elements. As one can see in *The Lion Maquette*, Calder remained loyal to the spirit of artistic progression until the year before he died. Witnessing the gracious, humorous, and often sophisticated and surprising movement of the modern and minimalist lines of the present lot, we recollect that perceptiveness is not always entangled in absolute complexity; for reality or representation can exist in the most humble of sculptures infused with the most simple vivacity. Calder's maquettes, configurations that precede the artist's conversion to monumental scale, possess the same emphatic character as is large-scale reiterations; however, its intimate size emphasizes its personal significance to the artist.



Lion, Piazza San Marco, Venice.

"I feel an artist should go about his work simply with great respect for his materials..."

ALEXANDER CALDER



Alexander Calder, *The Lion*, 1976, red painted steel. © 2013 Calder Foundation, New York/DACS London.

25

SIGMAR POLKE 1941-2010

Untitled, 1993

acrylic, dispersion on fabric

90 x 70 cm. (35³/₈ x 27¹/₂ in.)

Signed and dated 'Sigmar Polke 1993' on the reverse.

Estimate £200,000-300,000 \$321,000-481,000 €237,000-356,000 

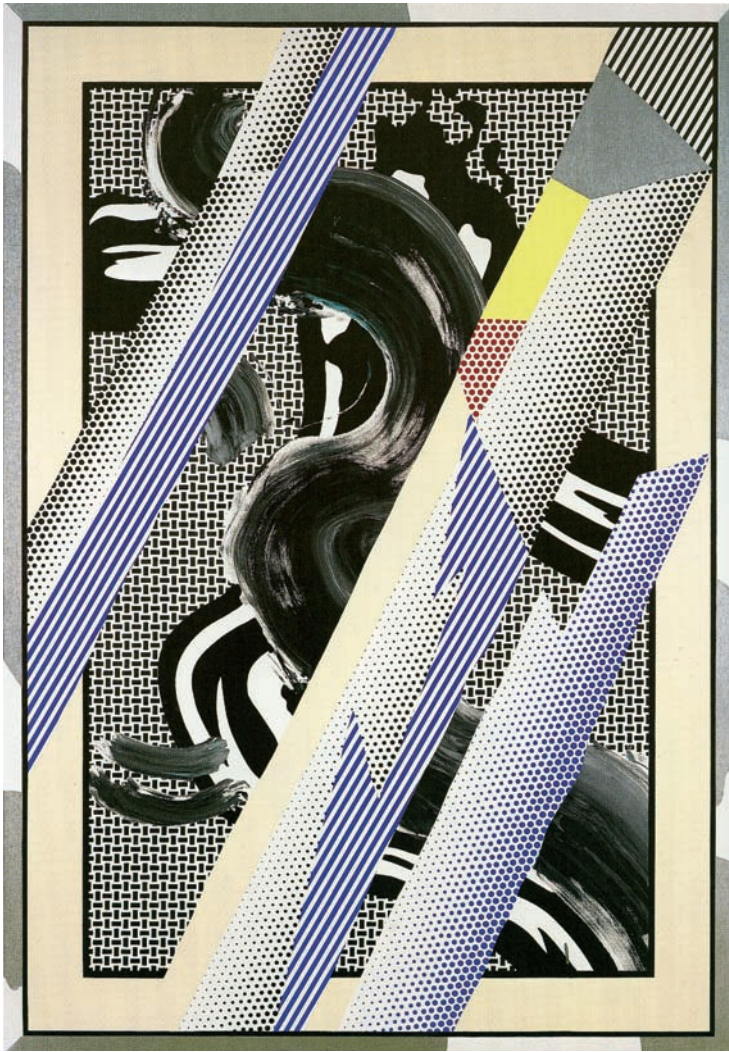
PROVENANCE

Private Collection, Europe

“I love all dots. With many dots I am married. I want all dots to be happy. The dots are my brothers. I am also a dot.”

SIGMAR POLKE





Roy Lichtenstein, *Reflections on Brushstroke*, 1990, oil and magna on canvas, 221 x 152.4 cm (87 x 60 in), Private Collection. © Estate of Roy Lichtenstein/DACS 2013.

Untitled, 1993, by Sigmar Polke exhibits a vaguely discernable image that lingers on the perimeter of readability, with its subject lost in a vibrant sea of black-and-white raster-dots and a white cloud of painterly gestures, resulting in a dynamic and energetic work that powerfully evokes multiple senses of reality. Applying his trademark Rasterbild technique and light-sensitive luminescent paint, the present lot is an intentionally ambiguous, playful and open fusion of abstract, allegorical, and modern mechanical means of depiction.

Polke's *Rasterbilder* works form one of the keystones of his exceptionally diverse and eclectic art among his earlier creations. Polke's fascination with the raster-dot style as a means of representation was inspired by his collective interest in the hermeneutical devices by which knowledge and information, predominantly pictorial imagery, is prepared and conveyed. In his first experimentations in the 1960s, Polke exploited the apparent duplicity of the raster-dot process of printing as a way of superseding the explicit accuracy and intention of the, then typically media-based, images that the *Rasterbilder* meant to convey. Like molecules making up the evident cosmos of the pictorial matter of the picture-plane, the overblown dots can each be discerned, a single dot assuming an exceptional and autonomous character. These "Polke-dots", a term coined by the artist, not only established the palpable falsity of the image they composed, but they also developed into painterly implications of an alternate, abstract reality of their own mischievous creation.

Polke subsequently began to consciously manoeuvre and broaden the raster technique, amplifying the dots and distorting them, creating a manifestation of matrix-like arrangements that produced a vibrant, active, yet abstract, sense of surface. It is this satirical and painterly subjugation of pattern and an omnipresent ambiguity, similar to that of his peer and "Capitalist Realist" partner Gerhard Richter's blurring process, which deliberately disturbed the cohesiveness and visibility of the original image, expanding it to novel and broader ways of being interpreted. By applying this method to his aesthetic technique, Polke has been compared to Roy Lichtenstein; however, while Lichtenstein celebrated the external beauty of an image with its impermeable harmony of form, colour, and design, Polke chose to literally and metaphorically dissect and deliquesce images with his half-tone procedure. Much like Lichtenstein's "Reflection" works, Polke has re-appropriated his use of fabric into a contemporary form with the present lot, discerning the artist's scouring of cultural, social, and political milieus with his use of omnipresent images.

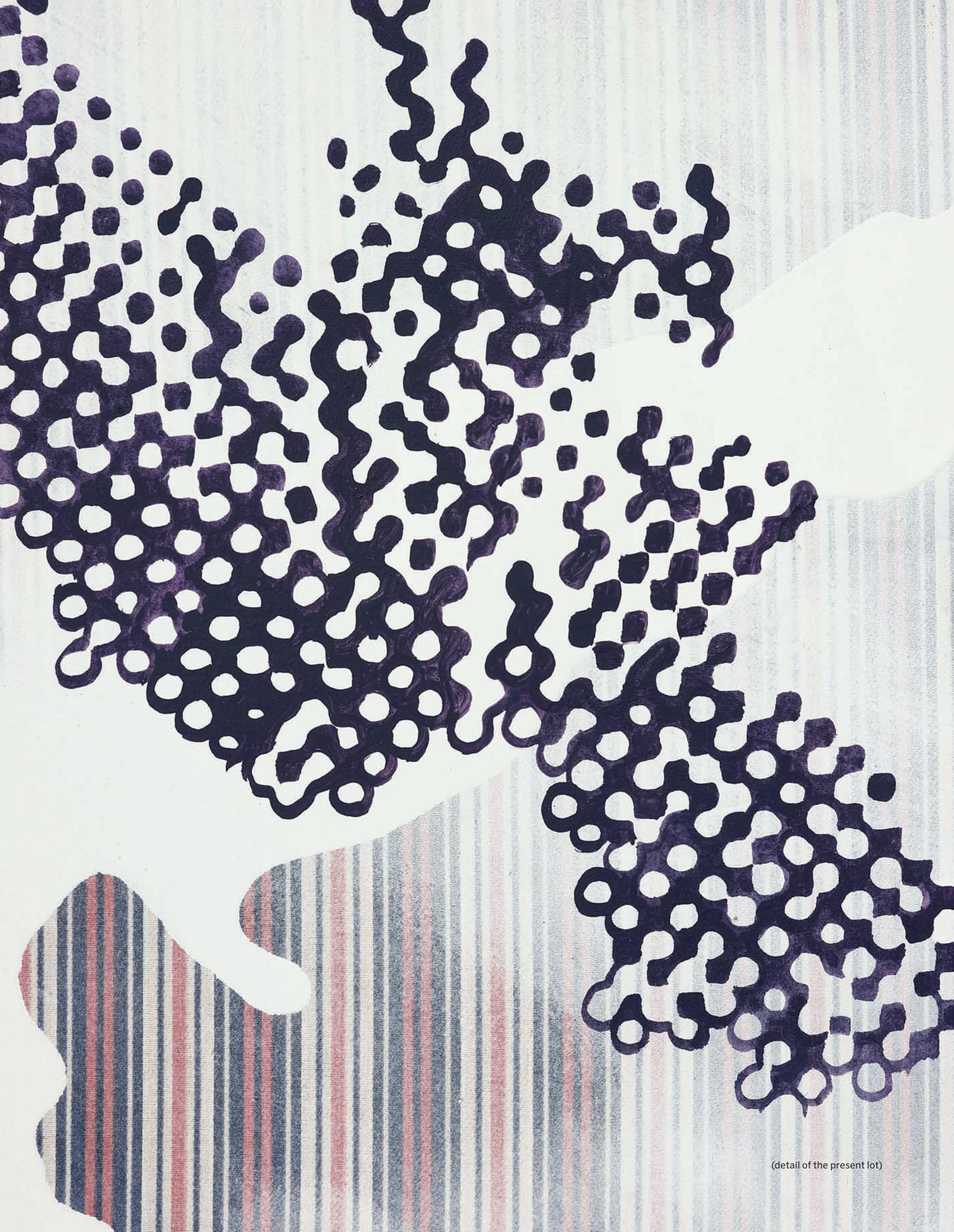
In *Untitled*, one can see a fusion of all of these elements within the abstract format of a single canvas. Painted on top of what looks like Blinky Palermo fabric painting, Polke's raster-dot technique has been layered over a white mass of painterly gestures, each echoing the other in shape and form. With its imagery made ambiguous through Polke's deliberate magnification of the raster-dot design, the present lot is reminiscent of a geographical location, resembling a land mass that would be seen in a map, or one of Baselitz's eagles hovering over a mountaintop; however, as the image saturates in the minds of the audience members, the apprehension of the subject matter changes. What one can derive from the raster-dot imagery is that it is evocative of past media coverage that included engravings or photographs, recalling a pastime of the grandiose visions of the world by such media.

"I like the way that the dots in a magnified picture swim and move about. The way that motifs change from recognisable to unrecognisable, the undecided, ambiguous nature of the situation, the way it remains open ... Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind" (S. Polke quoted in D. Hülsmanns, *Kultur des Rasters. Ateliergespräch mit dem Maler Sigmar Polke*, in *Rheinische Post*, 10 May 1966).

The present lot is a work that both invokes and is reflective of a perspective of the world as a capricious reality that simultaneously displays itself in many different ways, which can be observed and experienced through multiple layers of consciousness. Polke's art from the late 1980s and early 1990s is reminiscent of present philosophies of multiple realities. Evoking Werner Heisenberg's uncertainty principle and the multiverse, the artist dances with concepts of constraining and confining the nature of traditional imagery, exhibiting the ways in which painting can provide solace from such ensnarement.

"Lots of dots vibrating, resonating, blurring, re-emerging, thoughts of radio signals, radio pictures and television come to mind."

SIGMAR POLKE



(detail of the present lot)

26

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

PETER FISCHLI AND DAVID WEISS b. 1952, 1946-2012

Floß, 1982-83

painted polyurethane foam (in 72 parts)

installation dimension approximately 500 x 400 x 350 cm. (196 $\frac{7}{8}$ x 157 $\frac{1}{2}$ x 137 $\frac{3}{4}$ in.)

Signed and dated 'PF, DW 1983' on the book component's cover.

Estimate £600,000-800,000 \$962,000-1,280,000 €711,000-948,000

PROVENANCE

Acquired directly from the artists

EXHIBITED

Cologne, European Kunsthalle, *Mai 98 – Positionen zeitgenössischer Kunst seit den sechziger Jahren*, 21 May – 19 July 1998

Deichtorhallen Hamburg, *Peter Fischli & David Weiss. Fragen & Blumen. Eine Retrospektive*, 16 November 2007 – 03 February 2008

Milan, Fondazione Nicola Trussardi, *Peter Fischli & David Weiss. Altri fiori e altre domande*, 30 January – 16 March 2008

LITERATURE

Sascha Anderson, *Tiefe Blicke: Kunst der achtziger Jahre aus der Bundesrepublik Deutschland, der DDR, Österreich und der Schweiz*, Cologne, 1985, fig. 163 (illustrated)



(detail of the present lot)





“It was about the world of garages and cars and workshops, and on the other hand the farm; or to be more precise, about how these two worlds flow into one another. And the raft is a situation where the person loading this raft must make certain decisions. It’s a context that creates a hierarchy.”

PETER FISCHLI

A detailed sculpture by Peter Fischli titled 'Raft'. The artwork is a dense arrangement of various everyday objects, including a small television set, a green plastic fuel can, a rusty metal engine block, a knife, a green fuel can, a brown ceramic vase, a small colorful bird figurine, and a black plastic container. The objects are arranged on a wooden platform, creating a sense of a collection of items being loaded onto a raft. The background is a plain, light-colored wall.

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(detail of the present lot)



Gerhard Richter, *Skull*, 1983, oil on canvas, 80 x 60 cm, Catalogue Raisonné: 547-1, © Gerhard Richter, 2013

“We want to take things out of the niche where they belong and transport them somewhere else, but without denying their origins.

PETER FISCHLI

One of the most extraordinary sustaining collaborators of the late twentieth century, Peter Fischli and David Weiss have devoted their lauded practice to the “poetics of banality” since 1979. Exploring the context of quotidian objects, the duo have employed mediums such as video art, slides, sculpture, installation and photography in their investigations. With humour and wit, the enigmatic duo embrace their lineage with Dada, Surrealism, Minimalism and Pop, while refusing the allure of artistic affectation. Banality and absurdity abound in Fischli/Weiss’ *Floß*, 1982. Constructed entirely of polyurethane foam, the present lot exemplifies the artists’ ongoing fascination with the representation of commoditized objects, imbuing their works with an anthropomorphic quality. Literally translating into the term raft, *Floß* or *Floss* depicts a makeshift raft comprised of fake wooden planks loaded with seemingly random artifacts; skulls, traditional wood carvings, a sixteenth-century chair, rifle, anvil and perhaps most surprisingly, the large sculpted body of a pig and eight suckling piglets. These objects, among others placed on the raft, appear to harken back to fragmented pasts and fading ways of life – a small colony set adrift with few sustaining parts. This is Noah’s Ark gone awry.

Challenging the boundaries of objecthood, the artists have seemingly plucked artifacts from their respective roles transforming them into a chaotic mess. Adding to this the negotiation between the real object and their facsimiles the objects that comprise the raft mingle with each other in an implausible, humorous scenario and yet they are all comprised of the same material. With objects carved out of polyurethane, Fischli/Weiss confront and confound the viewer with the awareness of their surroundings – be it museum or gallery, “[i]n this lofty ceremonial context, their imitations of everyday objects take on the appearance of ‘reverse readymades.’ They are perfect imitations built upon painstakingly mimetic manual labour, of the kind we are familiar with from the annals of art history.” (Press Release, Kunsthaus Zurich, *Peter Fischli and David Weiss*, 2007) While crediting Duchamp for the readymade object, one need not look further than Jasper Johns’ beer cans, *Painted Bronze (Ballantine Ale)*, 1960, or Claes Oldenburg’s *The Store* and his soft sculptures to understand the intrigue in the unspectacular.



(detail of the present lot)

“We do take steps to show things in their true light. Which is also what makes it interesting: we don’t want to be rid of it altogether, but we don’t want to leave it as it is either.”

PETER FISCHLI



Isa Genzken, Bouquet, 2004, plastic, wood, laquer, mirror foil, glass, 260 x 115 x 130 cm.

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Fischli/Weiss’ 1981 series *Plötzlich diese Übersicht* (*Suddenly this Overview*) sought to ignite a discourse between Modernist sculpture and the kitschy nature of the Christmas crèche. Further inspired by this series, which consisted of small unfired roughly rendered clay objects and figures, the duo began to consider making life-sized everyday objects dubbed replicas: “‘Suddenly This Overview’ made us realize



Jasper Johns, *Painted Bronze* (*Ballantine Ale*), 1960, painted bronze, 14 x 20.3 x 12.1 cm. (5 1/2 x 8 x 4 3/4 in.). Kunstmuseum Basel. © Jasper Johns/VAGA, New York/DACS, London 2013.



Claes Oldenburg, *Pastry Case I*, (1961-1962), Museum of Modern Art, © Digital image, The Museum of Modern Art, New York/Scala, Florence

that, besides anecdotal sculptures, we are also interested in objects: we'd already made models of a rifle, bread, a rucksack. We saw the potential, but with clay we couldn't get beyond a certain size. This is where polyurethane suggested itself as a material – the kind used by movie set decorators because it is very easy to work with. Easy to cut and paint, very fast. First we made a huge pig with little piglets, and a car engine. They then landed on the raft.”

Freely carved, the early replicas created for the raft were not intentional attempts at simulacra, instead referring once more to the idea of merging and creating dialogue: “[i]t was about the world of garages and cars and workshops, and on the other hand the farm; or to be more precise, about how these two worlds flow into one another. And the raft is a situation where the person loading this raft must make certain decisions. It's a context that creates a hierarchy. It's also about indecision: what to take, what to leave behind.” (Peter Fischli and David Weiss interviewed by Jörg Heiser in “The Odd Couple,” *Frieze*, October 2006)

The dialogue around hierarchy was later reintroduced with the artists’

epynomously titled installation *Untitled* (Tate), 1990-2000, revealing the negotiation of representations and context within a constructed environment. At once artist's studio and artwork, the installation might misconstrue the viewer should they happen through it, perhaps misinterpreting the work as an installation in-process. Here, brushes, paint cans, tires and other convincing objects made of polyurethane foam sit on work tables next to wooden planks under direct lighting. Thus, a false sense of reality and objecthood is created, subverting expectations and meaning. The referent is simultaneously absent and present. Such actions are best elucidated by the artists: “We do take steps to show things in their true light. Which is also what makes it interesting: we don't want to be rid of it altogether, but we don't want to leave it as it is either. That's true of many of our works: we want to take things out of the niche where they belong and transport them somewhere else, but without denying their origins. It is about taking but also about giving back.” (Peter Fischli interviewed by Jörg Heiser in “The Odd Couple,” *Frieze*, October 2006)

Appealing in its banal bounty, rife with discovery, *Floß*, like *Untitled* (Tate), invites the viewer's gaze to sift through and identify each element, weighing their contextual meanings. The conceptual nature of *Floß* encapsulates an attitude towards everyday objects and even rubbish that has manifested itself through Pop Art and more recently, in a sculptural movement that has been described as Unmonumental.

27

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ALBERT OEHLER b. 1954

Muschel 2, 1982

acrylic and metallic spray paint on linen

255.4 x 190.5 cm. (100½ x 75 in.)

Estimate £200,000-300,000 \$321,000-481,000 €237,000-356,000 ▲

PROVENANCE

Max-Ulrich Hetzler GmbH, Stuttgart

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Schlachtpunk. Malerei der Achtziger Jahre*.

LITERATURE

Sascha Anderson, *Tiefe Blicke: Kunst der achtziger Jahre aus der Bundesrepublik Deutschland, der DDR, Österreich und der Schweiz*, Cologne, 1985, fig. 43 (illustrated)

“If it’s good, it’s beautiful—everything that’s good will be at the end called beautiful. But I like very much if you do things that seem to be forbidden and seem to be impossible, like a test of courage.”

ALBERT OEHLER



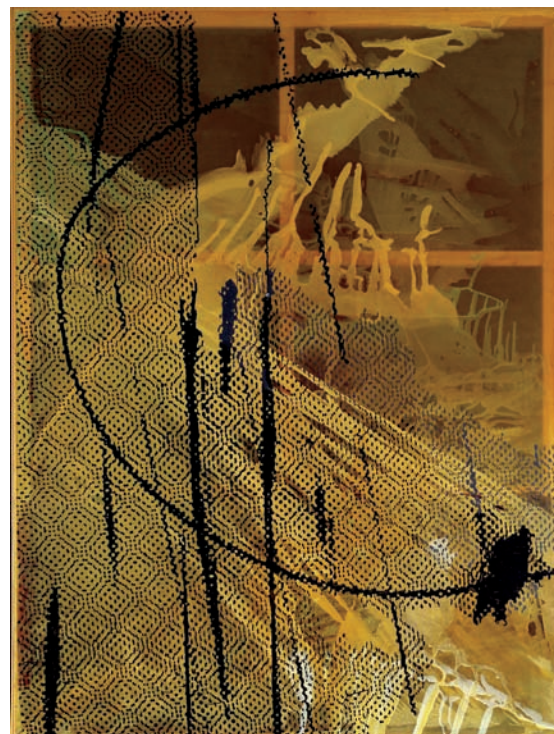


Albert Oehlen and Martin Kippenberger in his studio at Friesenplatz, Cologne, 1983. Fotos: Bernhard Schaub. ©Photo Bernhard Schaub/Cologne.

It is immediately apparent that *Muschel 2* basks in its deliberate abjectness. This work by German painter Albert Oehlen is characterized by a muddled, lackadaisical application of paint, self-cancelling subject matter, inharmonious combination of drab colours, and overall crude, unfinished air. Yet the painting's brilliance rests precisely in this intentionally slapdash look, which functions as a clever, ironical attack on the classical tradition of painting, a medium that has perhaps too often been invested with grand notions of permanence, beauty, and truth. A bold assault on good taste and formalism, this painting can also be seen as a brazen rejection of the art market, which has historically coveted works of art demonstrating artistic virtuosity, a refined sensibility, emotional depth, mesmerizing surfaces, and profoundly meaningful or "smart" content.

Modernism, of course, has always had artists who deployed strategies of negation. Recall poet and thinker Antonin Artaud's cry for "no more masterpieces," or artist Marcel Duchamp great offense to institutionalized bourgeois notions of "true" art through his inverted urinal, *Fountain* (1917). Even fashion has endured such critiques through, for instance, the ever-irreverent punk movement's embrace of all things low and in the spirit of an anti-establishment ideology. *Muschel 2* can therefore be seen as the artist's critique of the conservative, humanist values represented by the long history of painting. Oehlen's overturning of painting's conventions is also the artist's way of testing the medium's resilience and limits—a courageous questioning of painting that reflects its indefinite position vis-a-vis the growing dominance of other art forms, such as video, performance, and even internet art.

Oehlen attended the Hochschule für Bildende Künste in Hamburg, where he studied art under notable painter Sigmar Polke until 1981. His work has been exhibited at major institutions, such as Musée Cantonal Des Beaux Arts in Lausanne, the Renaissance Society in Chicago, the Kunsthalle in Basel, MOCA Miami, the Musée d' Art Moderne de la Ville de Paris, and the Museum of Modern Art in New York.



Sigmar Polke, *Untitled (Triptych)*, 2002, polyester resin and acrylic paint on fabric, Tate Collection, Purchased with assistance from Tate Members, Noam and Geraldine Gottesman, Harvey Shipley-Miller and private donors courtesy of the American Patrons of Tate 2004, © The estate of Sigmar Polke/ DACS 2010



28

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

ALBERT OEHLEN b. 1954

Ameisen, 1982

acrylic on linen

190.5 x 160.3 cm. (75 x 63½ in.)

Estimate £100,000-150,000 \$160,000-240,000 €119,000-178,000 ♠

PROVENANCE

Max-Ulrich Hetzler GmbH, Stuttgart

EXHIBITED

Darmstadt, Hessisches Landesmuseum, *Schlachtpunk. Malerei der Achtziger Jahre*.

LITERATURE

Sascha Anderson, *Tiefe Blicke: Kunst der achtziger Jahre aus der Bundesrepublik Deutschland, der DDR, Österreich und der Schweiz*, Cologne, 1985, fig. 44 (illustrated)

“[Painting] is sort of finding the beautiful out of things that would ordinarily be a component of what’s regarded as ugly—like making something off-key.”

ALBERT OEHLEN





Louise Bourgeois, *Spider II*, 1995, bronze, 50.8 x 132.1 x 170.2 cm. (20 x 52 x 67 in.). Collection of the Artist, courtesy Cheim & Read, New York. Photo: Christopher Burke. © The Estate of Louise Bourgeois.

An important German painter, who studied under Sigmar Polke and has been a fixture of the contemporary art world since the 1980s, Albert Oehlen has exhibited extensively at select art institutions throughout the United States and Europe (the Museum of Modern Art, Museum of Contemporary Art, Miami, Whitechapel Gallery in London, Musée d'Art Moderne de la Ville de Paris, etc.). Part of the Cologne art scene and a close friend of renowned German artist Martin Kippenberger, Oehlen was originally associated with the *Neue Wilde*, a group of predominantly German painters and *enfants terribles*, whose irreverent attitudes but serious concerns with the potential of painting are latent in Oehlen's work. Indeed, Oehlen's distinctive and heterogeneous artistic output, which includes a wide range of techniques and subjects, such as abstraction, collage, figuration, and even digitally-generated designs, is marked by a disregard, even a disdain, for traditional painting techniques and motifs.

Systematically undermining bourgeois notions of beauty, "good form" and virtuosity, *Ameisan* can be seen as a reaction to the pressures that Oehlen, like many other painters of the 80s, felt as he attempted to reimagine the possibilities of a medium that had already been repeatedly reinvented throughout the 19th and 20th century. The painting's slightly off-kilter but close framing, combined with a monumentalizing scale, forces the viewer to contemplate a subject matter that never materializes into anything more than what the painting's title flatly announces: ants, just ants. The subject's

repellent nature is only surpassed by its triviality. The effect is at first disconcerting, then humorous—the target of the joke being none other than the stifling conventions of "high art" that Oehlen always deftly undermines through his carefully calculated compositional choices. The work thus positions itself in a long-existing undercurrent of modern art, one constituted of dissident avant-garde artists, such as the Dadaists, who rejected all things fine in the fine arts for the purposes of a powerful critique of accepted notions of art



Maurizio Cattelan, *Untitled*, 1995, metal, paint, plastic, lightbulb, 2.1 x 1.4 x 1 cm. (3/4 x 1/2 x 3/8 in). Courtesy, Maurizio Cattelan's Archive.



(detail of the present lot)

29

MARY HEILMANN b. 1940

It's Raining Today, 2009

oil on canvas

101.6 x 81 cm. (40 x 31⅞ in.)

Estimate £40,000-60,000 \$64,100-96,200 €47,400-71,100 ₺

PROVENANCE

303 Gallery, New York

“Each of my paintings can be seen as an autobiographical marker.”

MARY HEILMANN

New-York based artist Mary Heilmann has persistently pushed the boundaries of the abstract art movement since the 1970s by creating signature geometric paintings which are beautifully constructed and playful renditions of her daily inspirations. Her work ethos is inspired by the Japanese attitude of wabi-sabi, one that values imperfections as a constituent of beauty. Heilmann herself believes that this aesthetic has encouraged her paintings to be executed in the simplest way in order to let nature be part of the creation.

It's Raining Today exemplifies Heilmann's unique approach of including weighty brushstrokes and splashes of paint together with geometric forms. This technique adds layer to the painting and aptly demonstrates Heilmann's ability to combine methods of Abstract Expressionism with a lively pop sensibility. Nevertheless, the painting maintains a particular intimacy that is achieved by the artist's unfussy approach, a key characteristic within her oeuvre.

The majority of Heilmann's paintings are accompanied by titles that serve as narrative markers, which inform the artwork. These relate to all aspects of her life, whether being personal feelings, everyday occurrences or references to popular culture, each creating an autobiographical marker for the artist. The dark paint dripping down the geometric shapes on the canvas evokes subtle yet powerful associations with the movement of rain cascading down a window, an image that is further enforced by the title *It's Raining Today*.

It is the interplay of these elements that demonstrated just how much her works sensually engage with the world that surrounds them, really transmitting an emotion to the viewer which is indispensable in the artist's work. As Heilmann herself explains: “Behind my choices of colour, surface, and scale, there is always a memory of a place or event- and through concentrating upon the sense and mood of that memory; I try to let the painting have the feeling that the memory has for me.” (*Mary Heilmann: Good Vibrations*, Dominic van den Boogerd, Walther König, Köln, 2013. P. 16)



30

ANSELM REYLE b. 1970

Untitled, 2007

aluminum and chromed enamel varnish
241.9 x 191.1 cm. (95¼ x 75¼ in.)

Estimate £40,000-60,000 \$64,100-96,200 €47,400-71,100 ♠‡

PROVENANCE

Gavin Brown's enterprise, New York

EXHIBITED

New York, Gavin Brown's enterprise, *The 7th Dream*, 18 May - 23 June 2007

“I like the idea that kids as well as people who have nothing to do with art can also find their own access to my work. It’s as simple as standing and waiting to cross the road, when a truck drives by and you’re fascinated by the appearance of the hood. It is easy.”

ANSELM REYLE



31

LIZA LOU b. 1969

Security Fence, 2005

steel, razor wire, glass beads

270 x 327.9 x 327.9 cm. (106¼ x 129⅞ x 129⅞ in.)

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

Estimate £250,000-350,000 \$401,000-561,000 €296,000-415,000 ±

PROVENANCE

White Cube, London

EXHIBITED

London, White Cube, *Liza Lou*, 03 March – 07 April 2006

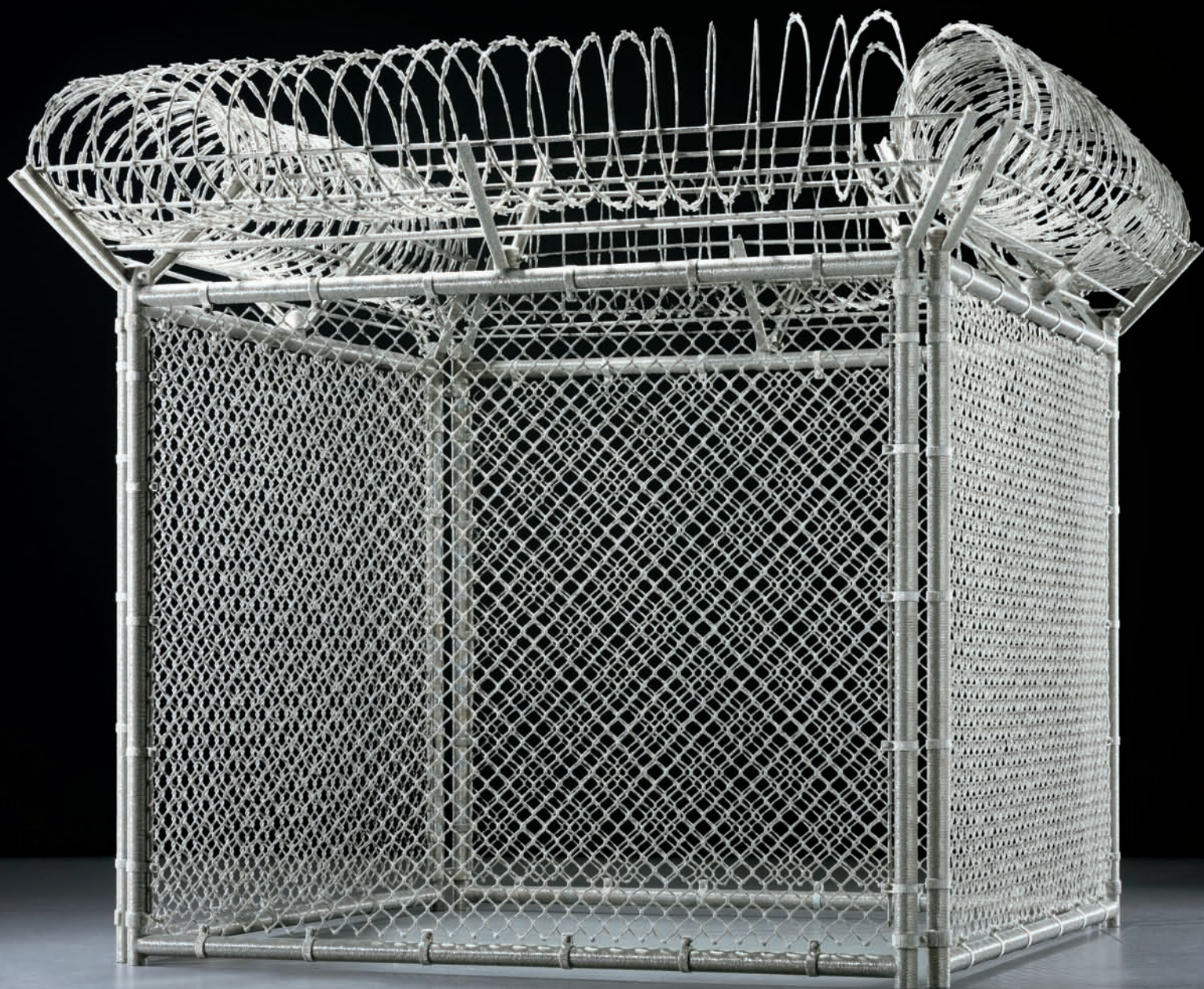
New York, Dominique Lévy, *Liza Lou*, 24 September-13 December 2008 (another edition exhibited)

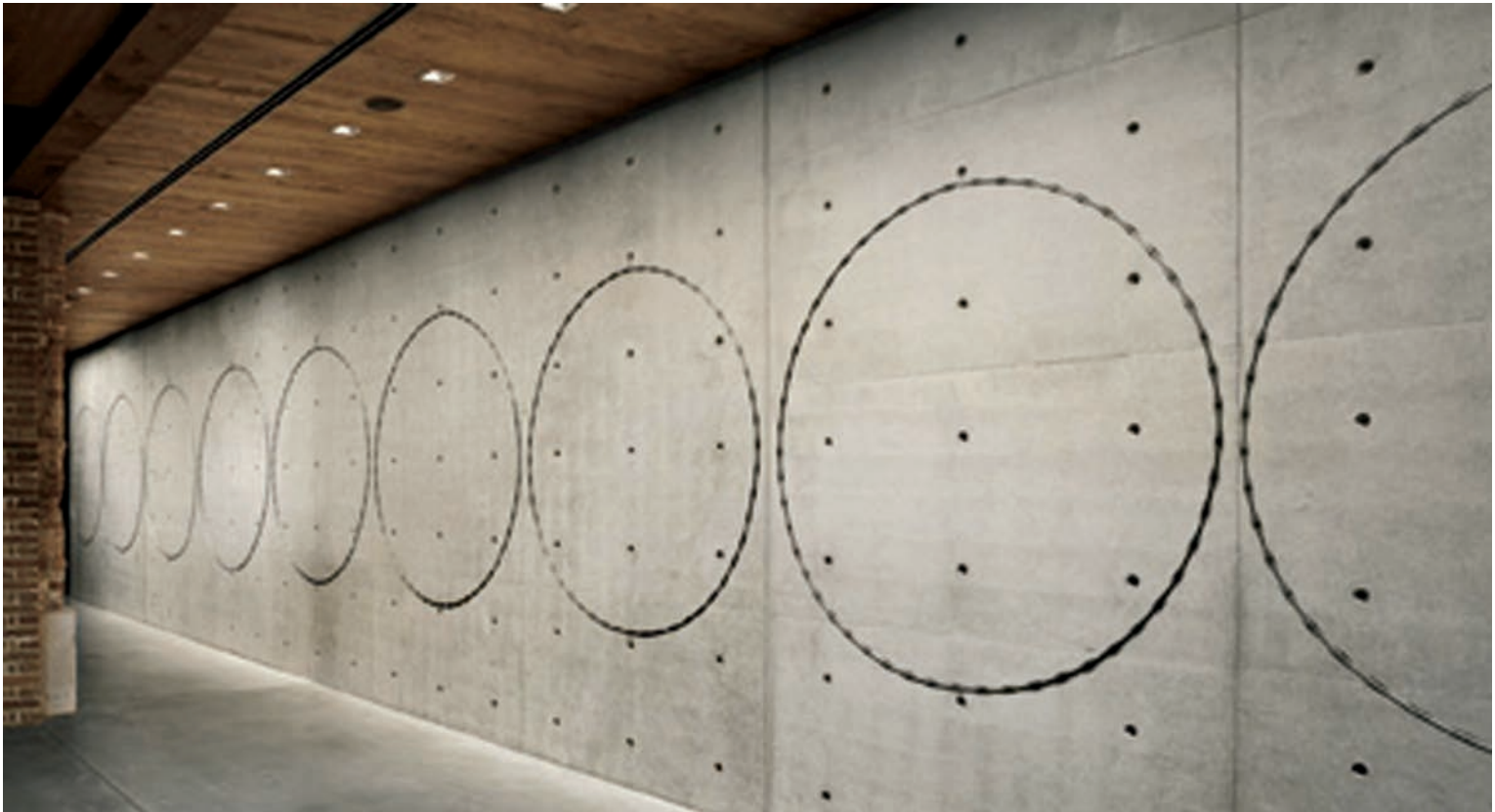
LITERATURE

E. Heartney, et. al, *Liza Lou*, New York, 2011, pp. 164-169

“Art is a way of seeing the world; it’s a way of reinventing the world.”

LIZA LOU





Adel Abdessemed, *Wall Drawing*, 2006, Razor Wire, 9 circles, Each diameter: 67 3/4 x 66 1/2 inches (172 x 169 cm.). © ADAGP, Paris and DACS, London 2013.

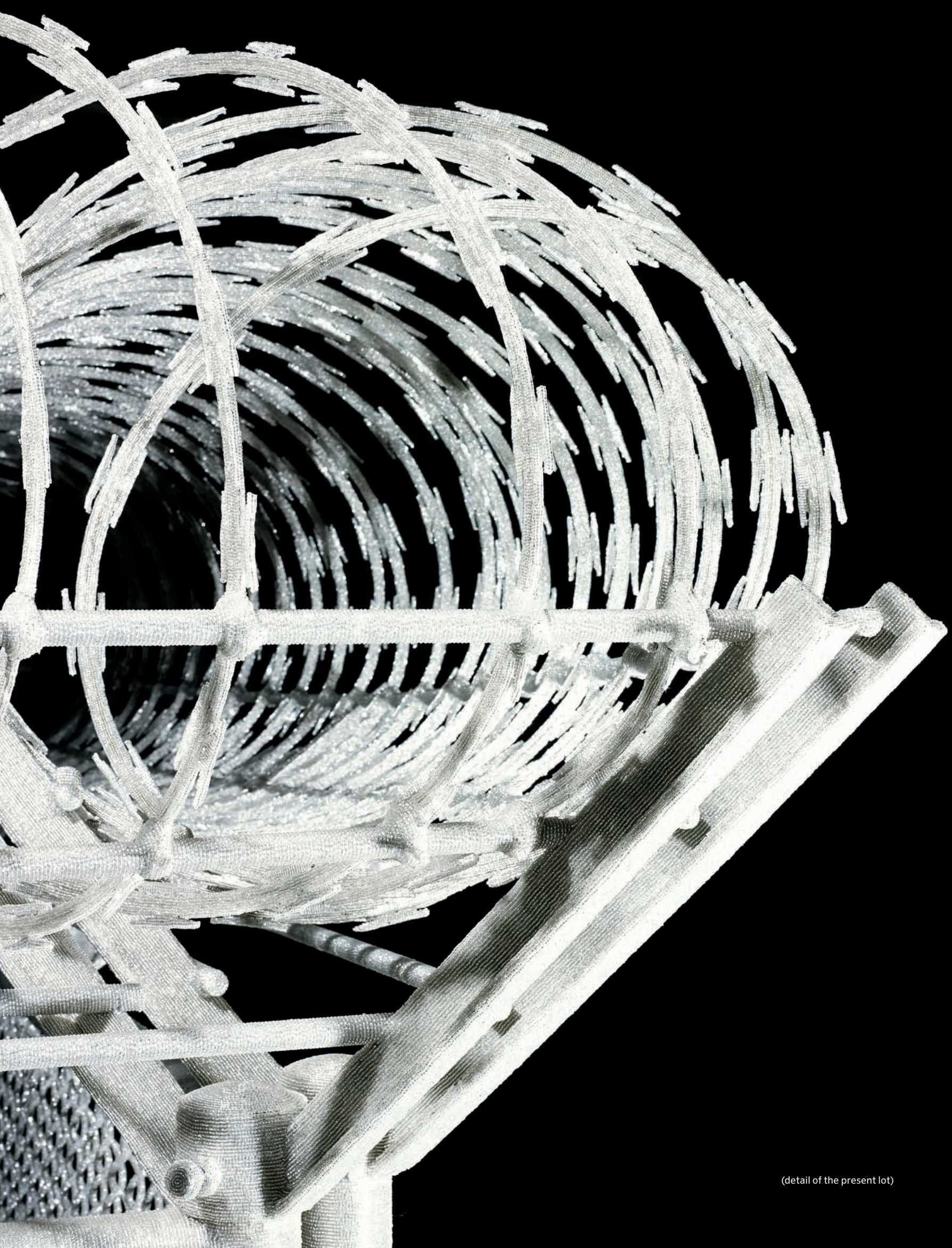
Completed in 2005, Liza Lou's *Security Fence* is a quintessential example of the artist's attempt to concurrently apply a visionary, conceptual and craft-like approach to her work. Achieved in a similar technique to her earlier installations, *Kitchen* (1991-1995) and *Backyard* (1995-1999), the present lot is a laboriously detailed full-scale square structure of chain-link and razor wire— one which successfully investigates political and social themes through a menacingly beautiful space.

Security Fence marks the artist's recent development of a body of work that explores dark psychological spaces of violence and confinement. Tiny glass beads cover the entire structure, creating a surface which challenges the viewer's perceptions of physical barriers and confined spaces, for what should appear as bare and harsh instead shimmers with an extraordinary sleek coating. The structure is characteristic of Lou's work, in which a particular form is constructed and subsequently covered with miniscule beads that are meticulously applied, each individually, with a pair of tweezers. The resulting piece dazzles with silvery beads, brimming with a surreal quality which is somewhat incongruous to the seriousness of the artist's subject matter and themes.

Similar to the American artist Cady Noland, whose *Metal Fence* installation in 1990 also explored violence through a structure of social exclusion, Lou's oeuvre is socio-political by nature. The present lot is exemplary of this, as it confronts the vulnerability of the human body through a sculpture that alludes to the architecture of confinement. Moreover, like Lou's earlier full-scale installations of the 1990s, *Security Fence* is characterized by the absence of a human subject. As the artist herself explains, the structure is a "claustrophobic enclosure [...] with its layers and layers of chain link— a moiré effect, as if the pleasure and pain could go on forever." (Liza Lou, in an interview with Jan Garden Castro for *Sculpture Magazine*, Vol. 28 No. 3, April 2009) The binary opposition of pleasure and pain forms a principle leitmotif in Lou's work, one that is woven into her examination of lighter themes— such as the pleasure of looking— and darker ones that explore human endurance, and the division of labour between the sexes, races, and classes.

Executed with a group of Zulu beaders living in and around Durban, South Africa (where American-born Lou is currently based), the chain-like fence enclosure simultaneously alludes to the artist's concern with issues around security and fragility. As she explains, "I was initially responding to the images of torture and abuse happening in places like Abu Ghraib and Guantánamo Bay. But as an American living and working in South Africa with all of the associations of danger, race issues and post-apartheid, and the incredible amount of barbed wire that's everywhere, I felt like I was working on a project in exactly the right place and time. All of this was further emphasized by the fact that I made this work with 20 Zulu women, all of whom knew very well the darker meaning of barbed wire fences. During apartheid, the whites surrounded the townships with barbed wire fencing so that they couldn't get out. We talked often about what it meant, what we were doing— one of my workers, Buhle, said, 'We are covering it with love'." (Liza Lou, in T. Marlow, *Liza Lou*, exh. cat., Great Britain: White Cube, 2006)

Constructed of beads of the smallest variety, with all their holes placed face-upwards, the labour-intensive process of *Security Fence* serves as a physical manifestation of the artist's desire to not only "use time as part of the material," but to delve into social themes. It is a practice akin to that of the artist Adel Abdessemed, who also draws upon a myriad of sources— political, social, or historical— in order to transform well-known materials and imagery into unexpected and charged artistic declarations, such as in his 2006 installation *Wall drawing*. Indeed, Lou's art "does not simply expose violence and hypocrisy, [but] overcomes it by offering an alternative." (Jeanette Winterson on Lou's exhibition in the White Cube in London) Here, the artist's 'alternative' rests on her ability to embellish the world around her by metamorphosing her symbolically chosen object into a glistening sculpture. The painstaking labour process undergone by Lou to beautify the original construction, and transform an object synonymous with violence and cruelty, perhaps acts as a further analogy and reminder to the viewer of the enduring pain and suffering in the world.



(detail of the present lot)

JACOB KASSAY b. 1984*Untitled*, 2009

acrylic and silver deposit on canvas

121.9 x 91.4 cm. (48 x 36 in.)

Signed and dated 'Kassay 09' on the reverse.

Estimate £70,000-90,000 \$112,000-144,000 €83,000-107,000 ±**PROVENANCE**

Eleven Rivington, New York

“I think because the surface quality of a lot of paintings of mine, or paintings I enjoy, are so uniform, they enter the sculptural category. I often just talk of them as objects.”

JACOB KASSAY

With its shimmering silver surface, Jacob Kassay's *Untitled*, 2009 transforms blankness into aura and emptiness into reflection. A quintessential example from his series of silver paintings, the composition oscillates between absence and presence: devoid of any painted colour or illustrated image, it acts as an object in space, absorbing all the lights, shadows, colours and images of its environment. In order to capture these effects on canvas, Kassay makes use of the photographic process of development, essentially dipping, bathing and 'fixing' his paintings (just as the light projected from a camera 'fixes' its image into place). By layering the canvas with a thin layer of gesso— an acrylic primer that renders the surface impermeable— it is able to hold the metallic deposit that results after being electroplated. The outcome is a reflective, iridescent surface, which is at times framed by a black border, a by-product that occurs when any part of the canvas is left unprimed and exposed to the chemical solutions in the electro-plating tank.

Conceived as a response to space, *Untitled*, 2009 interrelates with its surrounding architecture and audience, possessing a glimmering surface that depicts the ever-changing presence of its setting. It conveys both the movement of colours and changes in light, which subtly and continually vary the painting's appearance. This experimental and unpredictable method of creation reveals the mental and physical actions that generate art, and is crucial to Kassay's practice, effectively demonstrating his self-proclaimed interest in “gestures of absolute transformation of surface.” (Jacob Kassay, in an interview with A. Wallestone, *Art in America*, 6 October 2011.) Indeed, rather than trying to represent or convey a real object, the drama of the content rests upon the canvas' ability to collapse its environment into the entropic materiality of its surface. The chromed painting thus comes to evoke a mirror— reflecting the world around it, the piece slows the viewer's process of observing, closing the distance between what is seen and how we see it. In doing so, *Untitled*, 2009, comes to represent a reflection of the act of looking itself, relying upon the very nature of its opacity as a condition of visibility.



33

THOMAS STRUTH b. 1954

Museo del Prado 5, Madrid, 2005, printed 2006

chromogenic print

image 158.2 x 200 cm. (62¼ x 78¾ in.); frame 167.6 x 235 cm. (66 x 92½ in.)

Signed, titled, numbered and dated 'Museo del Prado 5 Madrid 2005 1/10

Thomas Struth Print: 2006' on the reverse. This work is number 1 from an edition of 10.

Estimate £150,000-250,000 \$240,000-401,000 €178,000-296,000 ♣‡

PROVENANCE

Galerie Max Hetzler, Cologne

Nasher Museum of Art, Duke University, North Carolina

“The idea behind the museum photographs was to relieve masterpieces from the fate of fame, to recover them from their status as iconic paintings, to remind us that these were works which were created in a contemporary moment, by artists who have everyday lives. They can be admired but revering the artist and their work can also be an impediment. In essence, I wanted to bring together the time of the picture and the time of the viewer.”

THOMAS STRUTH



(detail of the present lot)





34

GED QUINN b. 1963

The Ghost of a Mountain, 2005

oil on linen

267 x 183 cm. (105½ x 72 in.)

Signed, titled and dated 'Ged Quinn 2005 The Ghost of a Mountain' on central stretcher bar.

Estimate £60,000-80,000 \$96,200-128,000 €71,000-94,600 ♠ †

PROVENANCE

Wilkinson Gallery, London

EXHIBITED

London, Wilkinson Gallery, *Ged Quinn*, 19 October - 20 November 2005
St Petersburg, The State Hermitage Museum, *Newspeak: British Art Now*,
25 October 2009 - 17 January 2010
London, Saatchi Gallery, *Newspeak: British Art Now, Part I*, 30 May - 17
October 2010

LITERATURE

Newspeak: British Art Now, Part I, Exh. Cat., Saatchi Gallery, London,
Booth-Clibborn Editions, 2010, p. 233, illustrated in colour
Newspeak: British Art Now, Exh. Cat., The State Hermitage Museum, St
Petersburg, Booth-Clibborn Editions, 2009, p. 28, illustrated in colour

At first glance, *The Ghost of a Mountain* appears to be nothing more than a placid forest scene punctuated by the solitary presence of a quaint cottage. Its subdued light and somber colour palette of green and brown hues contribute to the work's tranquility and reveals British artist Ged Quinn's mastery of the style and techniques typical of German romantic landscape painters, such as Caspar David Friederich. Yet the more one looks, the more the serenity of the scenery metamorphoses into a dystopian arcadia, an enigmatic, sinister place marked by violence. The vicious destruction of the forest becomes apparent in the stumps and debris of the foreground, while the trees in the background acquire a menacing, sentinel-like presence. These hint at the horror subtly symbolized by the uncanny Lilliputian house that is none other than the Berghorf, Adolf Hitler's favorite mountain retreat in the Bavarian Alps and the place where he spent most of his time during World War II. Sitting atop Dante's Mount Purgatory, the dictator's abode is defaced by brightly coloured graffiti tags, naming personages from William Blake's unfinished poem, *The Four Zoas*.

Quinn thus constructs a complex game of historical, theological, mythical and literary allusions that gives this seemingly traditional landscape a powerful criticality and undeniable relevance to contemporary culture. The painting speaks to themes—the limitless barbarity of human beings, the shouldering of loss and collective trauma, the power of repression, the desire for salvation—that are as timeless as they are poignantly pertinent to a post-9/11 Lebenswelt. In fact, the work of Ged Quinn is indubitably representative of what art historian Craig Owens has identified as the "allegorical impulse" of some of the most important postmodern contemporary art since the 1980s.

Thoroughly educated at Ruskin in Oxford, the Slade School of Art in London, the Kunstakademie in Dusseldorf, and the Rijksakademie in Amsterdam, Quinn has created throughout his three-decade-long career rich and often polemical allegorical paintings with as much intellectual weight as emotional depth. Currently painting out of Cornwall, England, Quinn has had numerous solo exhibitions and group shows at prestigious galleries all over Europe.



35

MARC QUINN b. 1964

The Antarctic Nurseries of El Dorado (True North), 2011

painted bronze

103 x 65 x 30 cm. (40½ x 25½ x 11¾ in.)

This work is unique.

Estimate £100,000-150,000 \$160,000-240,000 €119,000-178,000 

PROVENANCE

Acquired directly from the artist

“It’s like a transgenic plant; real flowers cast into bronze then reassembled by me to make an impossible plant. I developed a process to cast the actual flower. It was deemed impossible before I got it to work.”

MARC QUINN

The Antarctic Nurseries of El Dorado (True North), executed in 2011, is a prime example of Marc Quinn’s vast oeuvre, mainly concerned with exploring matters of idealistic beauty through an investigation of our distanced relationship of our bodies with nature. With works that are often considered controversial, the British artist has assumed a distinct interest in using flowers as his subject since 2000, incorporating the floral theme in a vast array of media, including sculpture, painting and drawing. In the present lot, one can see Quinn investigating the concept of ideal beauty, the flowers of which have been naturally and genetically modified to question notions of female sexuality: ‘Orchids are like perfectly evolved little sculptures in themselves, they’re full of colour, interesting shapes and beauty. Even though they are a plant’s reproductive organs, they pun on human ones too. They make you realise it is colour, life and sexuality that keeps the world turning. They are a celebration of life. I like all kinds of flowers...but none are quite as good as orchids.’ (M. Quinn, quoted in ‘Marc Quinn on Orchids’, *AnOther Magazine*, 14 November 2011)

The present lot exhibits Quinn’s quintessential technique: “You get a living flower, lower it into a tank of frozen silicone where it immediately freezes solid and dies but keeps its fresh, living appearance. So from a living flower you suddenly have a sculpture of a flower made from the same atoms as the living flower but now somehow reconfigured to be

an image of that flower. In a sense it is a deconstruction of the creation of any work of art from a living model.” (M. Quinn, and Danilo Eccher. *Marc Quinn: Myth*. Milano: Charta, 2009, p. 73). Though cast in heavy bronze, *The Antarctic Nurseries of El Dorado (True North)* has been painted in white, discerning an ethereal quality that emits a delicate and fresh ethos. The present lot is reminiscent of porcelain, discerning a brittle eminence that resonates with the soft vulnerability of real petals. The flowers represent a real continuum, bearing fruit from its floral loins and further facilitating the illusions of incarnate existence through sexual connotations.

The Antarctic Nurseries of El Dorado (True North) is an excellently refined example of Quinn’s flower series, where the artist explores the fake and plastic-coated reality, as well as the transience of life, through a partly natural, yet artificially contrived sculpture: “Casting each flower and part separately, I was then able to put together totally realistic, unreal plants. This also links back to my interest in DNA and genetic manipulation. In the case of these painted sculptures, the colour is what I would call shifting. It is disembodied from specific parts of the plants and lies on the surface like a sort of ectoplasm. It is disembodied from specific parts of the plants and lies on the surface like a sort of ectoplasm. It is almost as if we were witnessing the moment of transformation of something moving from the real into the realm of art”, (ibid).



FARHAD MOSHIRI b. 1963*Natural*, 2012

embroidery on canvas on panel

188.5 x 149 cm. (74¼ x 58⅝ in.)

Signed, titled and dated “Natural” Farhad Moshiri 2012’ on the reverse.

Estimate £150,000-200,000 \$240,000-321,000 €177,000-237,000 ₪**PROVENANCE**

Galerie Perrotin, Paris

“I like to uncover things that have no artistic pretention, that have been created by others and strive to recondition them in the form of works of art.”

FARHAD MOSHIRI

Executed in 2012, *Natural* resonates with Farhad Moshiri’s interest in Pop Art, discerning an extraordinary, as well as hybrid, pictorial language that draws simultaneously from both popular Iranian and Western cultures. In the present lot, the artist applies his conventionally feminine technique of bead embroidery to create an ornamental quality to his work. Pairing pop culture with Iranian craftsmanship, Moshiri creates an ironic duality: “The Iranians are searching for their identity. Depending on their mood, they lean towards the East or the West. Iran is undergoing an inevitable phenomenon that complicates, confounds and diversifies traditions. This is why I am just as inspired by the mall or the bazaar as I am by the ornamentation aesthetic that belongs to Iranian culture”, (F. Moshiri, quoted in ‘Farhad Moshiri “Picnic”’, press release, Galerie Perrotin: Hong Kong, 26 February – 20 March 2013, p. 1).

Comprised of beautiful, intricate sequinned embroidery, the present lot depicts the cool appearance of a female disco-maven. The vibrant and vivacious beads discern an exuberant and playful lifestyle: “My move towards using feminine materials was very intentional. There is a happiness in pastel coloured pastries, candies and colourful decorative materials. Suddenly I thought happiness is a more effective vehicle

when talking about sadness and violence. Also the atmosphere I work in has pushed me to find a new vocabulary. I didn’t want to be too straight forward so it suited me perfectly.” (F. Moshiri, and Michele Robecchi. *Farhad Moshiri: fire of joy*. Paris: Galerie Perrotin, 2012, p. 19)

This “candy style” came to embody one of Moshiri’s prominent visual strategies that are reminiscent of cheerful children’s patterns: “There are many ways to approach the emptiness of the material, the superficial element of it, the pure ornamentation. These are all themes which had a certain echo in our society. The art of ornamentation in Iranian culture is an art form that has been nurtured in order not to say anything. There is a lot of talk about the idea that in Islam you’re not supposed to do figurative art. Therefore ornamentation was promoted and nurtured. Abstract art is a safe art, as far as Islam is concerned. It is easy on the eye and it’s harmless. It is neither social, nor political, it’s just sheer meaninglessness. Trying to say something using ornamentation as a medium on my palette was an interesting challenge for me. I wanted to take it a step further”, (F. Moshiri, and Michele Robecchi. *Farhad Moshiri: fire of joy*. Paris: Galerie Perrotin, 2012, p. 19-20).



RASHID JOHNSON b. 1977*Sun Goddess*, 2009black soap, wax, gold paint, rocks, VHS cassettes, shea butter, LP sleeve
246.4 x 309.9 x 17.8 cm. (97 x 122 x 7 in.)

Signed 'Rashid Johnson' on the reverse of panels 1 and 3.

Estimate £60,000-80,000 \$96,200-128,000 €71,100-94,800 †**PROVENANCE**

David Kordansky Gallery, Los Angeles

EXHIBITEDLos Angeles, David Kordansky Gallery, *Other Aspects*, 30 October 2009 — 16 January 2010London, Modern Collections, *AMERICAS*, 11 September – 8 November 2012

“Some people have this expectation that black artists have an obligation to speak to more of the negative aspects of our history. I don’t want to live someone else’s history, necessarily; I can only live and suggest my own experiences, and a lot of what my work deals with are my own experiences.”

RASHID JOHNSON

Skilfully incorporating commonplace objects from his childhood, *Sun Goddess*, 2009, is testament to Rashid Johnson’s desire to both confront ingrained ways of thinking about black experience, and accentuate its plurality. He transforms ordinary materials such as Shea butter, wax, and record albums into conceptually and visually stimulating works of art, exploiting these resources precisely for their myriad of cultural signifiers and metaphorical representations. The present lot is characteristic of this practice— a process which the artist describes as “hijacking the domestic”— as it successfully epitomises Johnson’s exploration of the physicality of his materials in order to investigate the complexities and contradictions that comprise black identity. Though drawn upon from the artist’s own individual experience, the piece simultaneously evokes shared references that are significant to the mass of African-American culture – the use of Shea butter, for example, derived from the African Shea tree, hints at the lapsed Afro-centrism of his parents, which in doing so, humorously questions the concept of applying “Africanism” to one’s body.

Exemplifying Johnson’s deep interest in redefining intricate notions of blackness, *Sun Goddess* is a complicated visual composition of the beliefs and motifs that shape the artist’s personal relationship to a larger collective memory. He combines images of alchemy and divination that are synonymous with African American history, employing these materials in a way that suggests an indefinite form of mysticism and a role as devotional objects. Assuming a role akin to that of an Afro-futurist storyteller, Johnson envisions the future of blackness by reimagining its history – an approach which informs the entire creative process of his oeuvre, and establishes his work as central to the “post-black” movement. As a post-black artist, Johnson attempts to both undermine the importance of race and represent the black experience in pieces such as *Sun Goddess*, making use of references to black culture as a way to explore how social norms are created and deconstructed. Indeed, despite the largely conceptual nature of Johnson’s aesthetic, the authentic autobiographical perspective that he asserts in the present lot is provocative, urging the viewer to join the artist on his metaphysical journey as he contemplates the creation of the universe, art, and the self.



(detail of the present lot)





OSCAR MURILLO b. 1986*Untitled*, 2012

debris, oil, acrylic, charcoal on canvas

195.5 x 160 cm. (76 $\frac{7}{8}$ x 62 $\frac{7}{8}$ in.)

Signed and dated 'Oscar Murillo '12' on the upper overlap.

Estimate £40,000-60,000 \$64,100-96,200 €47,400-71,100 ♠**PROVENANCE**

Carlos/Ishikawa, London

“Yeah, I use rice in Spanish. There’s also yoga, for example. Yoga is one I’m using quite often at the moment.”

OSCAR MURILLO

Channeling the likes of Cy Twombly and Jean-Michel Basquait, Colombian-born, London raised artist Oscar Murillo produces beautifully expressive paintings using oil sticks, spray paint and dust from his studio, what he refers to as the DNA of his creations. The artist describes his practice as stemming from a desire to inhabit an environment where the multiple realities of that space, say, its materiality, its potential usages, its history, are all simultaneously active.” (Oscar Murillo in C. Wood, “Dirty Painting,” *Mousse* no. 35 (October-November 2012) Indeed, Murillo’s works are fundamentally tied to his studio environment; they are the culmination of a process of sedimentation, accumulating in a productive stasis. Working directly on his studio floor, the mere act of walking into this environment constitutes as the work itself. The work lays in a state of permanence in a studio which is never cleaned nor tidied, elements are merely shifted and time is erased; “It’s all very much on purpose; it’s continuous process, a machine of which I’m catalyst. Things get moved around, I step on them, and they get contaminated. It’s not about leaving traces; it’s about letting things mature on their own-like aging cheese or letting a stew cook, they get more flavorful. That’s kind of how these paintings are made” (Oscar Murillo in L. Russell, “Oscar Murillo” *BOMB* magazine, Winter 2013).

Exploring various concepts in his practice, Murillo’s canvases are manifestations of a body in transit, an artist’s inquisition into the geographies of space, within the studio and out into the world beyond. The most telling of his works are those that contain text, apparent in the present lot, *yoga*, 2012 used for their social implications and associations. Murillo’s use of text in his paintings illustrate the limits and the possibilities presented by language; ‘words are part of histories that are not always our own, but that we cling to’. Marking the paintings with words, as well as his social activities which become important context to his paintings, aims to suggest or become fragments of, past activities. His work essentially turns into a documented performance; therefore being read as an articulate adaptation of Murillo’s artistic intentions.

Unlike his earlier work full of stains that almost look like the studio’s floor, his 2012 series of paintings have graffiti-esque marks that bring to mind dirt and dust, as well as liquid elements, like water stains. In *Untitled*, 2012, Murillo has appeared to have folded the canvas so that the word, *yoga*, appears as if mirrored in the paint’s absorption onto the other side of the fold. The word has gained a duality of meaning in the work; it is not only visually representative but holds a formal composition. For Murillo performance and painting are inextricably allied, exploring the functionality of displaced words, like cultural displacement with performance, in painting its material displacement, resulting in a greater poetic sensibility to his work.



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2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ₣ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to "Phillips". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection 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, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and

operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com. Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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Tiana Webb-Evans, Director of Communications

SALE INFORMATION

AUCTION

16 October 2013 at 7pm

VIEWING

5-16 October

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK010613 or Contemporary Art Evening Sale.

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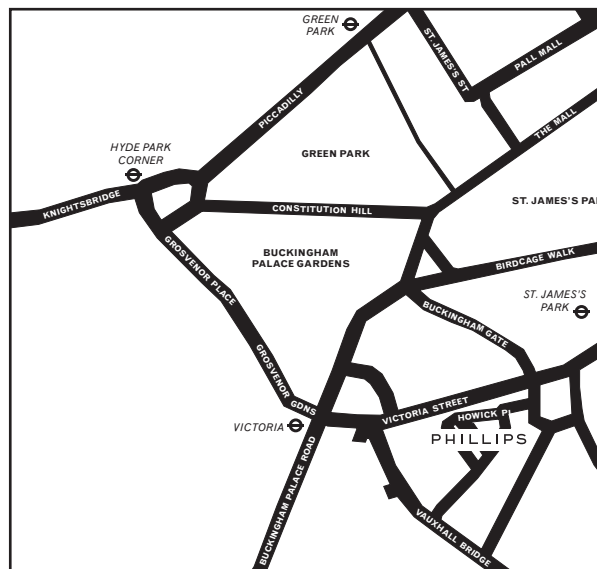
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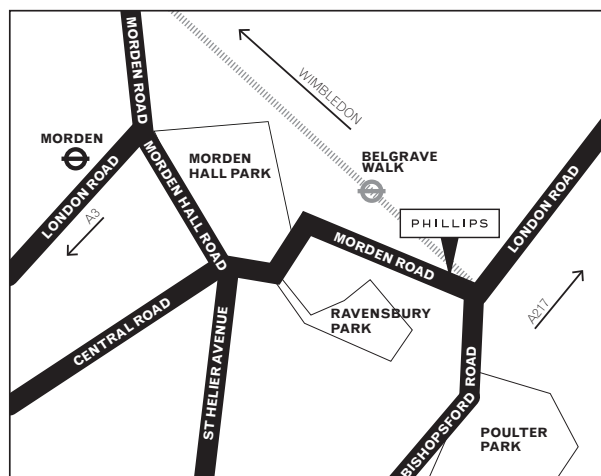
Byron Slater

Kent Pell

Peter Hepplewhite



Viewing and Auction location



Warehouse and collection location

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +44 20 7318 4035 OR EMAIL IT TO [BIDSLONDON@PHILLIPS.COM](mailto:bidslondon@phillips.com) AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

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

- ☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

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

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

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

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

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

Credit card type	Expiration date
Credit card number	

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

Bank name	Contact
Telephone / fax	Account number

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

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

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

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

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

Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.

Please note that you may be contacted to provide a bank reference:

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Credit card number	

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Bank name	Contact
Telephone / fax	Account number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature _____ Date _____

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

Paddle Number

• **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.

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

• Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.

• Lots cannot be collected until payment has cleared and all charges have been paid.

• By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.

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

Inside front cover Sterling Ruby, *SP83*, 2009, lot 6 (detail)

Page 2-3 Thomas Schütte, *Sechs Geister (Schwartz)*, 1995, lot 9

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Page 6-7 Jean-Michel Basquiat, *Untitled*, 1981, lot 13 (detail)

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Inside back cover Anselm Kiefer, *Samson and Delilah*, 2011, lot 11

PHILLIPS



CONTEMPORARY ART EVENING SALE

AUCTION 14 NOVEMBER 2013 NEW YORK

VIEWING 2 - 14 NOVEMBER

ENQUIRIES Zach Miner, Head of Evening Sale

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JEFF KOONS *Buster Keaton*, 1988

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