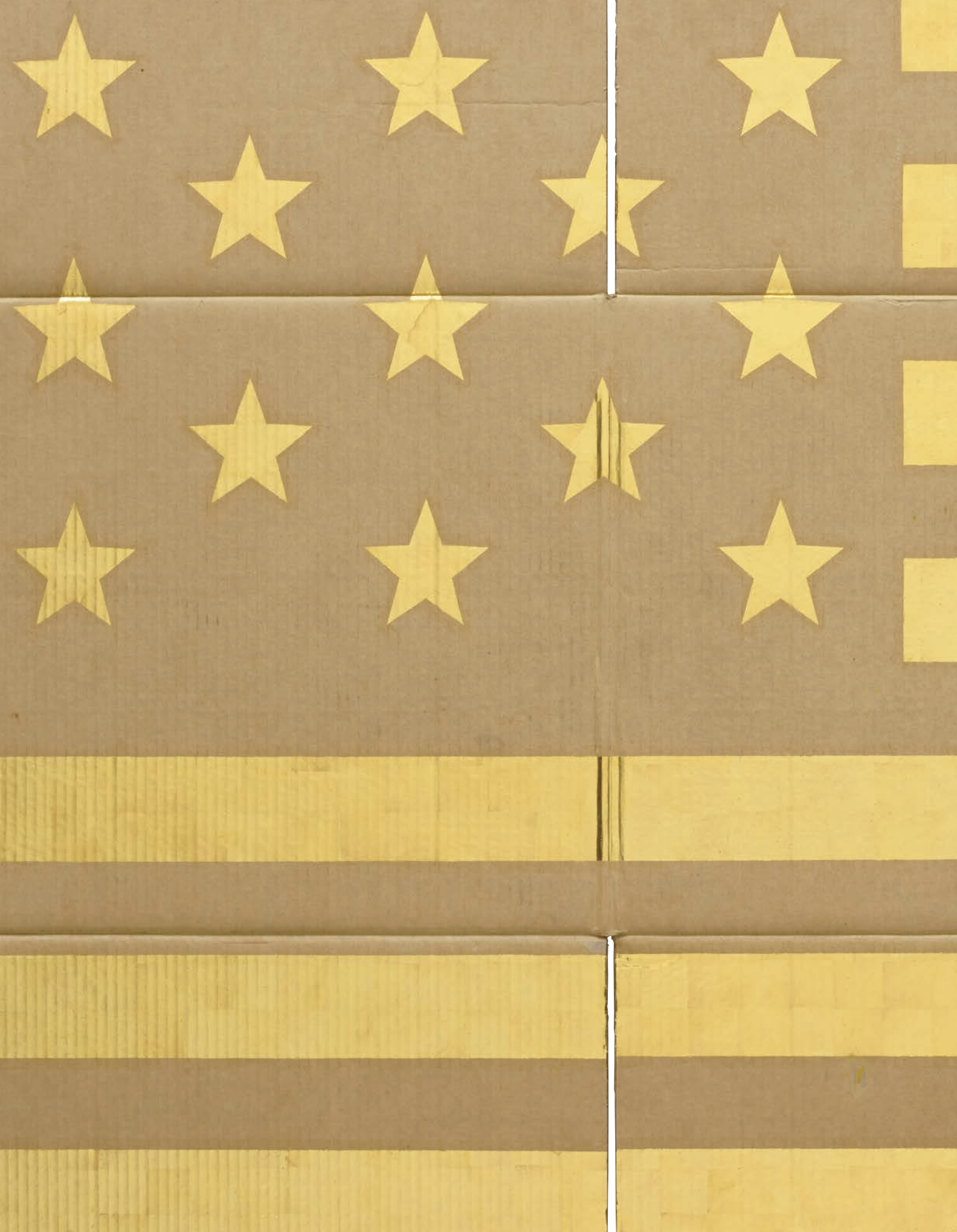


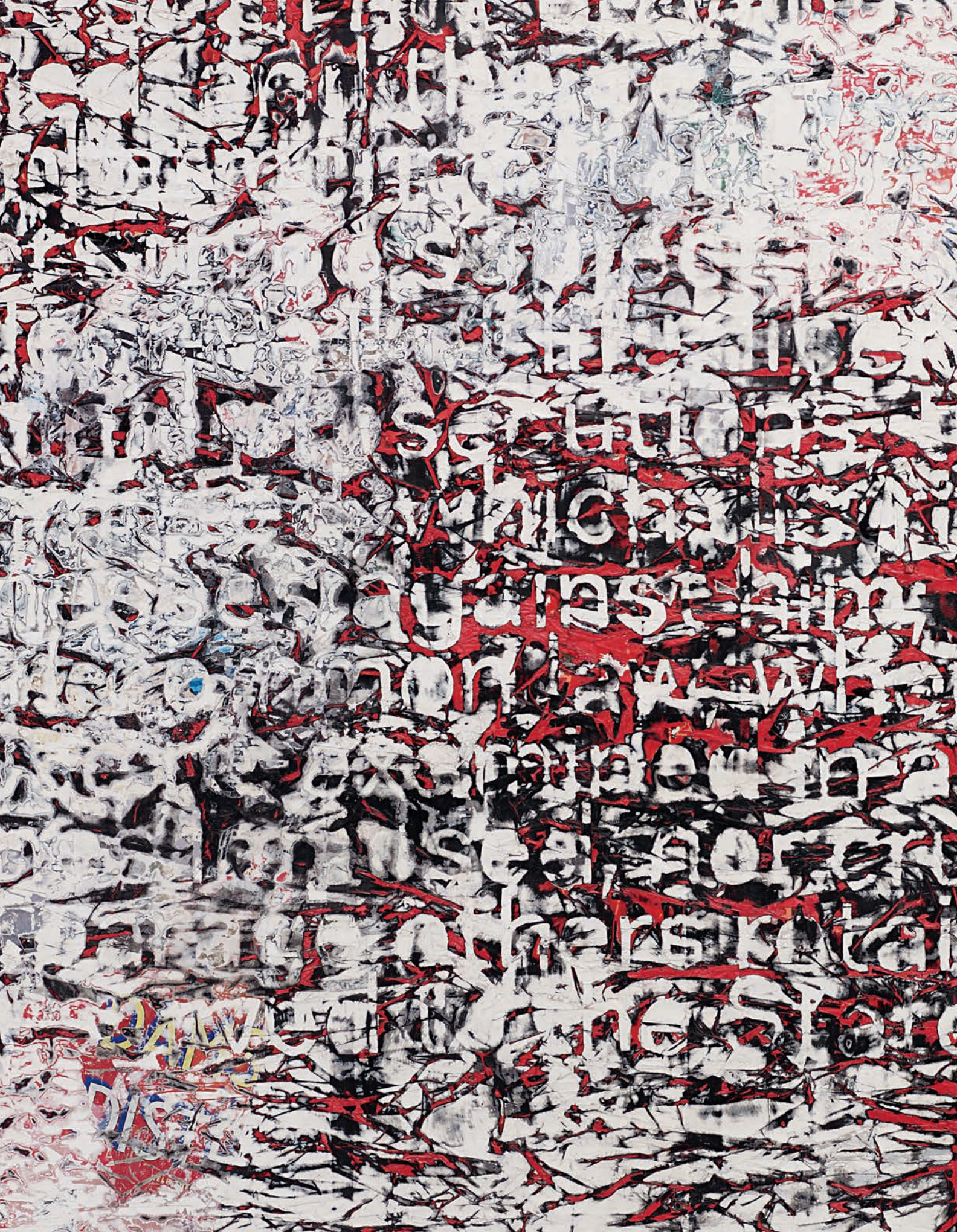


PHILLIPS

Contemporary Art
Evening Sale
London, 14 October 2015











Contemporary Art Evening Sale *London, 14 October 2015, 7pm*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

14 October 2015, 7pm
Lots 1–37

Viewing

9 – 14 October 2015
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010615 or Contemporary Art Evening Sale.

Absentee and Telephone Bids

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Property from the Estate of Dr. Fredric S. Brandt, Miami

0♦ **I. Mark Grotjahn** b. 1968

*Untitled (Blue Eyes Brown Hanging
Perforated Mark M3.d)*, 2010

painted bronze

52 x 34.5 x 17 cm (20½ x 13⅝ x 6¾ in.)

This work is unique.

Estimate

£100,000-150,000 \$153,000-230,000

€136,000-204,000 ₺

Provenance

Gagosian, New York

McCabe Fine Art



‘When you cast them in bronze they become different. In a way, I depersonalized them; they feel less as a diary and are more an armature for a painting’

Mark Grotjahn

Mark Grotjahn’s wide-reaching artistic oeuvre can crudely be divided into two broad categories: the *Faces* and the *Butterflies*. The latter of these is associated with an analytic regularity emphasising strict angularity and colour dissection, while the former negates any order or clarity in favour of texture and spontaneity. *Untitled (Blue Eyes Brown Hanging Perforated Mark M3.d)* as the title suggests, falls into the Faces group. As part of Grotjahn’s more recent chapter of artistic development, these works mark a distinct shift away from painting into sculpture. However, a defining characteristic of these pieces is, conflictingly, their inherently painterly surface made possible through Grotjahn’s elaborate and unique creative process.

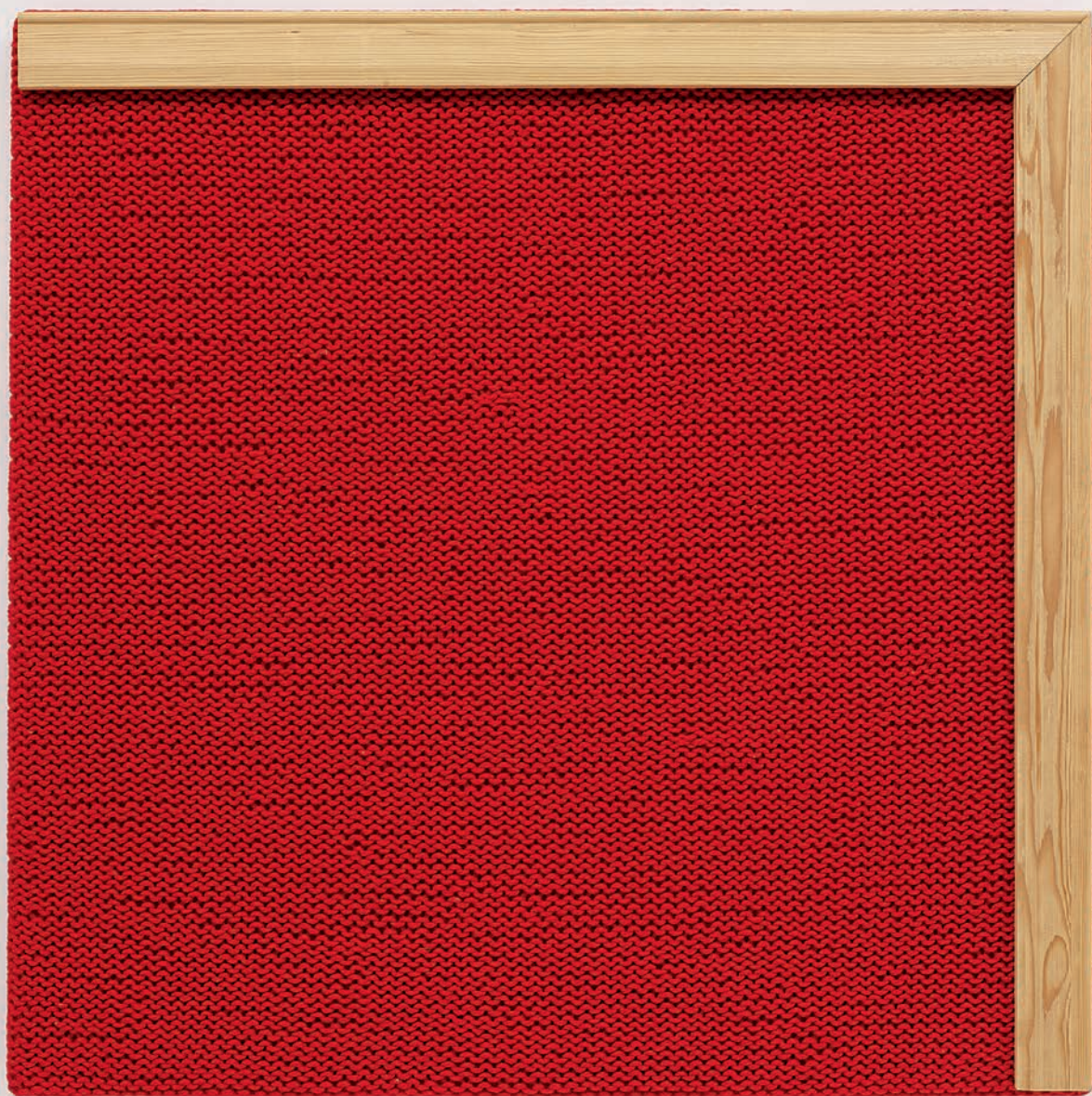
‘[Producing these sculptures] was a way of winding down from how attentive the other work was. I was trying to let go of the intensity that was involved in the other kind of art making. But I did really like these. In my mind, though, I thought of them as an exercise, as something very personal and not for public consumption.’

Originally using cardboard boxes and tubes to mesh together a mask-like form, Grotjahn shrouded his collection of sculptures in secrecy for over a

decade, continuing to add to his sculpted faces, but never exposing them to the public eye. In many interviews he consequently referred to them as diaries, extremely personal and intimate objects that perhaps acted as manifestations of his own personas. It was only after he decided to have them cast in bronze that Grotjahn began to find closure through the process of solidifying these fragile works in such an enduring medium. His technique of painting with his hands and fingers on top of the bronze surface – scraping away and smearing on paint in an almost Action-painting style – helped retain the physical connection between the finished sculptures and the artist.

The technique Grotjahn uses creates a highly encrusted surface texture; the shape of the eyes, the truncated nose and mouth anchors the work in the figurative realm without fully distancing itself from the abstract. The naive manner of rendering these primal free-standing portraits harks back to the paintings and sculptures by Picasso that were strongly influenced by primitive cultures and specifically carved African masks. Meanwhile, the riotous crescendo of colour employed by Grotjahn in these works brings to mind a distinctly Abstract Expressionist lineage.





‘I think of work often as the invisible made visible, and it doesn’t matter so much to me whether I made it or not’

Rosemarie Trockel

Though Rosemarie Trockel’s constant artistic re-evaluation acts in antithesis to any attempt of stylistic categorisation, certain themes transcend much of her artistic production. Of these, arguably the core notions include: the divide between fine art and craft, the role of women in the art world and the alternating importance of the artist’s hand in the process of creating art. All of these strands are inherently present in the work presented here entitled *Study for Old Friend*. Created with a uniform stitch, this rich red wool work is a resonant example of the artist’s ‘knitted paintings’.

Trockel’s following owes a great deal to her knitted works that solidified her status in the 1980s as an influential artist of the twentieth century. Though she explored an eclectic range of techniques and materials by creating collages, objects, installations, ceramics, videos, clothing and furniture, it is this medium that became most emblematic of Trockel’s oeuvre. The context in which Trockel began experimenting with knit paintings influenced her artworks as much as it then influenced the artistic scene she was commenting on. The second half of the twentieth-century marked a period of intense theoretical enquiry and active rebellion with Second Wave Feminism gaining momentum particularly in the 1970s. Until this point, the art scene had been dominated by male protagonists – most notably the action painters of Abstract Expressionism and the giants of Pop Art. It is in this environment that Trockel found her cause. Exposing the rigid structures and boundaries imposed to distinguish the quality between male and female artistic expression, Trockel deliberately employed knitting in a manner that would challenge the status of the object. *Study for Old Friend* in its monochrome nature alludes to Abstract Art. It is only when one steps closer that the tightly knitted rows are made visible as the woollen material is even stretched onto a frame to mimic the appearance of a painting.

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♦ 2. **Rosemarie Trockel** b. 1952

Study for Old Friend, 2006
wool, wood on canvas
100 x 100 cm (39½ x 39½ in.)
Signed ‘R Trockel’ on the reverse.

Estimate

£150,000-250,000 \$230,000-383,000
€204,000-340,000 ±

Provenance

Sprüth Magers, Berlin
Gladstone Gallery, New York
McCabe Fine Art

It is not only by using a medium previously associated with a gentle and typically female craft that Trockel challenges preconceived notions on the hierarchy of objects, reiterating this through her mechanical production. After forming blueprints for her designs, the artist entrusts the production of her knitted works to technicians who use computerised machinery to create the final pieces. The density and regularity of these works emphasises the manufactured effect. Thus, Trockel perhaps aligns herself with Roland Barthes by bringing to light concepts around the ‘death of the author’ that dispel the significance of the maker’s hand in the finished product. This is only heightened by her deliberate attempt to merge the distinction between ‘male’ mechanised processes and ‘female’ craft through her method.

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o♦ 3. **Peter Doig** b. 1959

Bird House, 1996

oil on panel

48 x 35 cm (18⁷/₈ x 13³/₄ in.)

Signed, titled and dated 'Peter Doig "BIRD HOUSE" 96'
on the reverse.

Estimate

£200,000-300,000 \$307,000-460,000

€272,000-408,000 ₣ ♠

Provenance

Sprüth Magers Lee, London

McCabe Fine Art

Exhibited

London, Ridinghouse Editions, *Peter Doig -*

Small Paintings, 11 December 1996-25 January 1997

One element that is perhaps most engrained in the art of Peter Doig is that of wanderlust. An itinerant lifestyle defined Doig's formative years as he moved between Scotland, Trinidad, Canada and England – taking memories from each with him to the next. A sense of nostalgia therefore, permeates many of his paintings as distant landscapes are conjured up in what appears to become a cathartic process of revisiting his past. *Bird House* (1996) contributes to a series of canvases begun in the early 1990s that Doig worked on in London which depict scenes from Canada and exemplify the artist's mastery at capturing the enticing atmosphere of landscapes from his memory.







Right: Edvard Munch
Winter, 1899
 © Nasjonalgalleriet, Oslo,
 Norway / Bridgeman Images



These snow-filled scenes embody Doig's fascination with portraying areas on the periphery of civilization where an unbridled nature comes to the fore but equally where the presence of Man leaves a small but noticeable imprint. In the present lot, the inclusion of a small birdhouse signals this notion, though it is engulfed by the network of tree branches that organically spreads out of the canvas. The spindly lines that dominate the top half of the canvas create an oppressive sense of dominance as the viewer is denied access to the ambiguous, dark background beyond. The shallow picture surface as a result, emphasises the almost abstract effect in this painting as the myriad of lines nod to an Abstract Expressionist lineage.

One is reminded of Claude Monet's snowscapes through Doig's paintings - an influence the artist himself has noted as important. As with the works by the Impressionists, tones of pinks, yellow and blues permeate Doig's representations of snow. However, what defines all of his paintings is a hallucinatory quality akin to dreamscapes that retain recognisable features from the everyday but which morph into something surreal or mesmerising. Doig's works achieve this through his selection of hues. Including a more heightened or saturated combination of colours, Doig creates a lyrical sense of harmony only emphasised by his fluid brush strokes that dispel rigid forms. Instead, all of Doig's structures curve in a manner not dissimilar to the style of Edvard Munch. The juxtaposition of the light tones with the inky blue background only emphasises the surreal qualities of this painting.

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o ♦ **4. Richard Prince** b. 1949

Untitled (Cowboy), 1980-86
Ektacolor photographic print
101.5 x 76.5 cm (39⁷/₈ x 30¹/₈ in.)
Signed, numbered and dated 'R Prince I/II
1980-86' upper left border. This work
number 1 from an edition of 2.

Estimate

£500,000-700,000 \$767,000-1,070,000
€680,000-952,000 ₪

Provenance

Gladstone Gallery, New York
Skarstedt Fine Art, New York
Mitchell-Innes and Nash, New York
Phillips de Pury, New York, *Contemporary Art
Part 1*, 11 May 2006, lot 26
McCabe Fine Art





‘When I first rephotographed 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 wanted a more genuine quality of the image and in order to get that and to return to what the image originally was, I decided to rework the photo the same way as it was first worked on. At that time I did not know anything about photography and this gave me a great deal of freedom. I think this would not occur to the real photographer. I did not consider myself as a photographer, I considered myself an artist.’ (Richard Prince interviewed by Noemi Smolik in *Richard Prince Photographs 1977-1993*, Hannover 1994, p.27)

Extracting images from Marlboro cigarette adverts, Richard Prince began his most renowned series of works in 1980 entitled *Cowboys*. Removing all text and branding from the magazine cuttings he chose to rephotograph, Prince transformed these adverts into large works of art that still retain a grainy printed quality - only adding to their nostalgic charm. A distinct symbol of America, these majestic horse-riders became iconic symbols of patriotism and national pride where the free-spirited, virile cowboy powering through the Wild West became a focal point for traditional artists as well as Hollywood films, advertisements and popular culture. However, Prince became drawn to Marlboro’s adverts only once they had become redundant. The cowboy campaign had ceased to develop after commercials for smoking were restricted as a result of governmental censoring put in place for unhealthy products. Since this image

was inextricably bound to this renowned cigarette brand, the representation of cowboys paradoxically became associated with disease and decay.

Prince therefore, started assimilating images on this theme that would capture his imagination for over three decades. A wistful longing for a bygone age seems to come across in images such as *Untitled (Cowboy)*. The lonesome cowboy with his ‘trusty steed’ already seem to be cast in exile as he is portrayed in a desolate rugged landscape. Prince’s method of rephotographing generates further colour contrasts thus accentuating the warm lighting. In this manner a Hollywood-style glow characterises many of these works. Pinkish tones and golden sunsets contrasted by blue lakes create a slightly saturated version of ‘reality’. Like a pleasant memory, these cowboys are seen through rose-tinted spectacles. On the other hand, this series of works could equally be seen as sardonic appropriations used to shatter a regressive stereotype as well as the deeply ingrained belief in the importance of artistic gesture that Prince almost completely eliminates from his works.

The contrasting ideas brought to light in Prince’s *Cowboys* define them as some of his most fascinating works. Striking in its visual qualities as well as its thought-provoking seduction, the series is a prominent illustration of one of the most important stages in Prince’s career that not only encapsulates his personal creative developments, but equally the central aspects of the American culture these works were spawned from.

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o♦ 5. **Mark Grotjahn** b. 1968

Untitled (Three-Tiered Perspective), 2000
oil on linen over panel
152.5 x 122 cm (60 x 48 in.)

Estimate

£700,000-1,000,000 \$1,070,000-1,530,000
€952,000-1,360,000 ₣

Provenance

Blum & Poe, New York

Exhibited

Thun, Kunstmuseum, *Mark Grotjahn*,
7 September-18 November 2007
Aspen, Aspen Art Museum, *Mark Grotjahn*,
17 February-29 April 2012

Literature

Mark Grotjahn, exh. cat., Kunstmuseum,
Thun, 2007, p. 38 (illustrated)
Mark Grotjahn, exh. cat., Aspen Art Museum,
Aspen, 2012, p. 73 (illustrated)





Masaccio
The Tribute Money, c. 1425.
 Fresco Brancacci Chapel,
 Santa Maria del Carmine,
 Florence

Linearity, clarity and a scientific fascination with the optical effects of colour placement, define the artistic oeuvre of Mark Grotjahn. His methodical style of constructing his compositions and then applying paint in unadulterated strips, places Grotjahn firmly in the trajectory of American painting; the twentieth-century movements of Pop Art and Op Art specifically, undoubtedly inspired Grotjahn's experimentations. Barnett Newman's vast zip paintings are emulated in the vivid, oscillating hues of works such as *Untitled (3 Tier Perspective)*, but what Grotjahn further harks back to is his inherent place within the Southern California art scene. Moving in 1996 to Los Angeles, Grotjahn was quite literally inspired by the visual language of this exuberant city of lights; his style of painting very much grew out of sign making as he would frequently copy unusual logos and slogans from local storefronts. However, perhaps those works most emphatic of his LA environment, are his three-tier perspective works.

During the 1960s and 1970s LA Pop Art became synonymous with the visualisation of the increasing pace of life, urbanisation and growth during this time in the area. With the construction of many highways and the development of an elaborate freeway system that was to connect all of Southern California, the accessibility of travelling long distances was to become an alluring prospect for many. In this context, artists such as Ed Ruscha began exploring notions of speed, car travel and urbanisation in their works.

Creating a series of photo books Ruscha documented local roads, gas stations and buildings as seen through a car window driving along a motorway. In a similar manner, Dennis Hopper included the interior of his car in photographs that also showed routes in LA. Consequently, looking at Grotjahn's substantial series of works based on the three-tier perspective, one can immediately see an affinity between his works with that of his predecessors.

Powerful movement and intense velocity are captured in the three sections of *Untitled (3 Tier Perspective)* as we feel propelled forward at sheer speed – the expanding lines signalling our direction into the horizon beyond. But, which horizon? It seems almost impossible to look at all three sections as a unanimous whole. Grotjahn in this way, challenges our preconceptions of space and perspective. With the linear arrangement of horizontal lines above those that recede into a vanishing point, the artist evidently emulates landscape compositions. However, by repeating these in three skewed sections, he makes us question what we are, in fact, seeing. In some ways, the composition almost brings to mind a photographic film reel where the separate snapshots are connected in a chain though they do not portray a coherent sequence. The imposing scale of Grotjahn's works further contributes to the sense of overwhelming dislocation that arises in the viewer and, in this manner, the artist cleverly brings to light a key fault in the beholder: 'the eye is always searching for an implicit point of stability that cannot be found' (Aspen Art Museum, *Mark Grotjahn*, Aspen Art Press, 2012, p.62).



**‘It’s all in the eye.
Muhammad Ali said
the hand can’t hit
what the eye can’t see’**

Christopher Wool

Property from the Estate of Dr. Fredric S. Brandt, Miami

◊ 6. **Christopher Wool** b. 1955

Untitled, 1994
alkyd on aluminum
109 x 76.4 cm (42⁷/₈ x 30¹/₈ in.)
Signed, inscribed and dated 'Wool 1994 S130'
on the reverse.

Estimate

£1,500,000-2,500,000 \$2,300,000-3,830,000
€2,040,000-3,400,000 ±

Provenance

Paul Frank McCabe

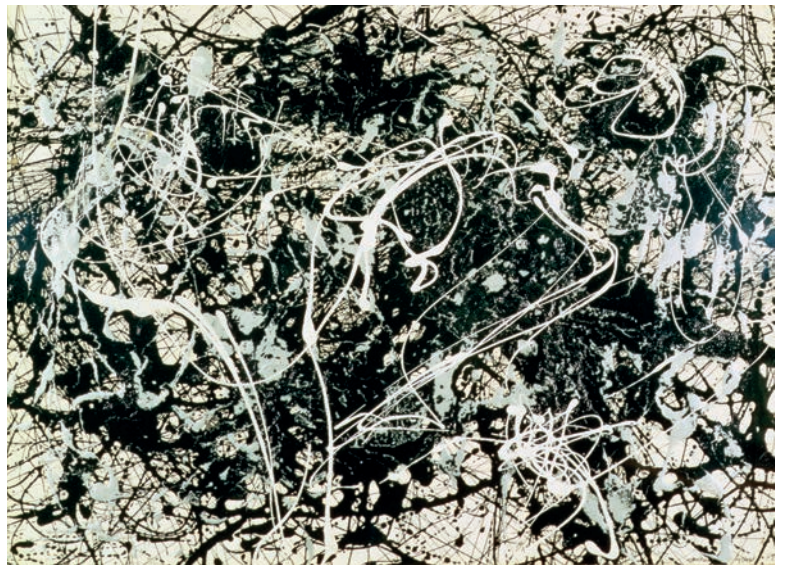
Exhibited

Stockholm, McCabe Fine Art, *Christopher Wool:
Selected Paintings*, 30 January-14 March 2015





Jackson Pollock
Number 33, 1949
© The Pollock-Krasner
Foundation ARS, NY
and DACS, London 2015



‘Wool contrives to pack into his painting energy both abstract and concrete. 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*, Cologne: Taschen, 2012, p. 301).

During the 1970s Christopher Wool embarked on what was to become a prolific career in art in New York - a city that had become an internationally renowned hub for post-war artistic advances where the multiplying cultural influences flowed through its very streets. Pop Art had superseded Abstract Expressionism by the time Wool began his explorations, however, his interest in the formal qualities of painting distinctly shared much common ground with Pollock, de Kooning and Rauschenberg. Nonetheless, his silkscreen wallpaper works bore heavy links to Warhol’s artistic processes for example, and his stencilled canvases, that prominently incorporate legible text, maintain a Pop Art quality. Thus, the eclecticism of Wool’s works display his inherent understanding of modern art’s stylistic developments but equally, his remarkable ability to challenge the boundaries imposed by the prominent artistic movements of the twentieth century.

Painted in 1994, *Untitled* falls under Wool’s most abstract developments and aligns itself with Pollock’s drip paintings and de Kooning’s exuberant mark-making. The manner in which Wool creates his mesh of dark lines that spills across the canvas and out of its borders, places this piece firmly within an action-painting trajectory. Similarly, the lack of depth or recognisable form gives emphasis to the medium itself; the two-dimensional quality of the work is only heightened as our attention is drawn to the spontaneous lines and uncontrolled trickles of alkyd paint. Like Warhol who became intrigued by the inaccuracies arising from the misalignment of his screen-print process, or Pollock who exploited spillages and accidental blotches, so too Wool allowed his paint free reign as external forces have dragged it away from the artist’s initial self-inflicted marks. Heavily influenced by the untameable energy of punk music, many of Wool’s works including *Untitled* are characterised by a similar anarchistic vigour. Compositions such as the present lot embrace a vernacular street culture where graffiti, music, art and fashion merge and culminate in his visual language.

‘Wool offers us access to a world where things are layered to the point of implosion, where iconographic elements are built up only to virtually fall apart. These recent paintings are also his most emphatically ‘painterly’ to date: the more Wool endeavours to blot out, the more complex things get.’ (Joshua Decker, ‘Christopher Wool: Luhring Augustine Gallery’, *Artforum*, No. 34, September 1995, p. 89).

‘The inspiration comes from the process of the work itself. Like music making the work is an emotional experience’

Christopher Wool

Property from the Estate of Dr. Fredric S. Brandt, Miami

o♦ 7. **Christopher Wool** b. 1955

Untitled (Jazz death), 2003
enamel on linen
244 x 183 cm (96 ⅞ x 72 in.)
Signed and numbered ‘Wool 2003 (P421)’
on the reverse. Further signed ‘Wool 2003 (p421)’
along the overlap.

Estimate

£1,200,000–1,800,000 \$1,870,000–2,800,000
€1,637,000–2,455,000 ₣

Provenance

Luhring Augustine, New York
Sprüth Magers Lee, London
McCabe Fine Art

Exhibited

London, Camden Arts Centre, *Christopher Wool*,
31 January–11 April 2004
Stockholm, McCabe Fine Art, *Christopher Wool*:
Selected Paintings, 30 January–14 March 2015

Literature

Christopher Wool, exh. cat., Camden Arts Centre,
London, 2004, unpaginated (illustrated)





Willem De Kooning,
Untitled XXVIII, 1983
Private Collection /
Bridgeman Images
© Willem De Kooning /
VAGA, New York /
DACS, London 2015

‘Each new set of lines is smothered in hazy veils of wiped grey, with further layers sprayed on top, to the point where distinguishing between the various imbrications becomes impossible. The antiheroic notion of mark-unmaking correlates with a conviction lying at the heart of Wool’s oeuvre - that linear progress toward artistic mastery is a modernist relic.’ (K. Brinson, ‘*Trouble is My Business*,’ Christopher Wool, *exh. cat.*, Solomon R. Guggenheim Museum, New York, 2014, p. 47)

Language, music and line form the three main torrents that flow through Christopher Wool’s array of works rendered in a variety of media ranging from works on aluminium to screen prints. In 2008 one of the most explicit proclamations of Wool’s creative interests were brought to the fore through his collaboration with punk icon Richard Hell for an exhibition and publication entitled *PSYCHOPTS*. This show acted as a symphony of ideas embodying the notions that had arisen in works such as *Untitled (Jazz Death)* prior to this moment; Wool’s fascination with alternative channels of expression gained momentum as he found himself captivated by the possibilities of improvisation, sound, rhythm and syntax.

As the title suggests, *Untitled (Jazz Death)* displays the artist’s relationship with music as well as the sound and aesthetic of the city in which he lives, New York. Undulating lines fade in and out of focus as they recede, brake off in mid-flow or repeat just like riffs and melodies in a piece of music. Furthermore, working with a spray gun, Wool’s works emulate the rugged nature of street

art and specifically, graffiti. Reducing the visual language into an assimilation of twisting marks, these paintings place Wool’s experimentations in line with those of the Abstract Expressionists that preceded him. Training in the New York Studio School of Drawing, Painting and Sculpture in the early 1970s, Wool’s exposure to the works of Jackson Pollock and Willem de Kooning inevitably became a defining factor in his own artistic growth. In *Untitled (Jazz Death)*, he creates an ethereal mirage of lines that generates a confusing sense of depth not dissimilar to that of Pollock’s drip paintings. Wool employs a solvent-soaked cloth to smear and wipe away sections of the composition, thus emphasising the formal qualities of the medium -particularly its tonality and texture. ‘I became more interested in “how to paint it” than “what to paint.”’ (C. Wool, interview with A. Goldstein, “What They’re Not: The Paintings of Christopher Wool,” Christopher Wool, San Francisco Museum of Modern Art, 1998, p. 256). His decision to work in enamel further illustrates his commitment to spontaneity as this medium offers less artist control and dries very quickly, highlighting a hierarchy of form over subject matter. ‘The power of Wool’s work is entrenched in its labour-intensive emphasis both on the act of painting and on painting’s constituent elements. In Wool’s pieces we are perpetually returned to an analysis of form, line, colour, frame, and frontal composition. The result of this approach is a sharp emphasis on the surface of the work as a site of formation and interpretation, and a commensurate focus on the practice of image-making.’ (M. Grynsztejn, “Unfinished Business,” Christopher Wool, Los Angeles, 1999, p. 265).





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◊ 8. **Rudolf Stingel** b. 1956

Untitled, 1996-97

oil on canvas

244 x 198.5 cm (96½ x 78½ in.)

Signed and dated 'Stingel 96-97' on the reverse.

Estimate

£700,000-1,000,000 \$1,070,000-1,530,000

€952,000-1,360,000 ± 🍀

Provenance

Paula Cooper Gallery, New York

Paul Frank McCabe

Literature

F. Bonami, ed., *Rudolf Stingel*, New Haven:

Yale University Press, 2007, pp. 113 (illustrated)

Always one to challenge the boundaries of art, Rudolf Stingel strives to dispel the preconceptions based around art's elevated status and actively negates any notions of hierarchy within its production. Using a broad range of mediums and techniques, Stingel explores various means of artistic expression, however, what transcends all of his pieces is an inherently reductionist approach. Peeling away areas, scratching into surfaces, carving out patches in his material, are just some of the ways the artist signals his presence. In this manner, Stingel refuses to conform to notions of the artist's hand bringing clarity and development.

Untitled is a powerful testimony to the core values that lie at the heart of Stingel's paintings. Furthermore, painted in the late 1990s, it is a mature example from a series of paintings that consumed his artistic preoccupations that decade. Working on a painted black canvas, Stingel sprayed brilliant colour through gauzes that he had placed on the surface. Thus, once these were removed, a highly tactile and irregular pattern would emerge. The vivid tones used in this series illuminate the wondrous effects made possible through the stencil technique employed in his earlier strictly silver paintings. By using the gauze in such a manner, Stingel tries to disassociate himself from the final outcome; like Warhol in his Factory, his cruder method of printing brings to the fore wider theories on the artist's role. In this manner, Stingel's paintings lie in discourse with the *Anthropometry* paintings and *FC (Fire Colour)* works by Yves Klein that negate typical notions of painting through their innovative production process. Arguably, the choice of deep blue for this work only heightens the connection with Yves Klein's repertoire.

At the Venice Biennale in 1989, Stingel published an illustrated 'do-it-yourself' manual in English, Italian, German, French, Spanish and Japanese that gave a step-by-step account of how to make one of his paintings. In this forthright way, the artist therefore, further disassociated himself from his works suggesting that anyone can make a 'Stingel'. This controversial ideology runs parallel to Warhol's philosophy, summarised in his *Do it Yourself (Landscape)* from 1962. Consequently, a defining characteristic of Stingel's paintings are their ability to nod to the art of the key artistic figures of the twentieth-century whilst, paradoxically questioning the very possibility of originality and ownership.

'Each painting is an act of rebellion'

Francesco Bonami





‘There was no museum
where I grew up so my
exposure to art came
from the album covers’

Yoshitomo Nara

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o♦ 9. **Yoshitomo Nara** b. 1959

Missing in Action, 2000

acrylic on canvas

164.7 x 149 cm (64 $\frac{7}{8}$ x 58 $\frac{5}{8}$ in.)

Signed, titled, and dated ‘Yoshitomo Nara

“Missing in Action” 2000’ on the reverse.

Estimate

£700,000-1,000,000 \$1,070,000-1,530,000

€952,000-1,360,000 ₣

Provenance

McCabe Fine Art

Literature

Yoshitomo Nara: Lullaby Supermarket, exh. cat.,
Institut für Kunst Nürnberg, Nürnberg, 2001, p. 167
and p. 199 (illustrated)

N. Miyamura, S. Suzuki, eds., *Yoshitomo Nara:
the Complete Works, Volume 1: Paintings,
Sculptures, Editions, Photographs*, San Francisco:
Chronicle Books, 2011, p. 168 (illustrated)



Yoshitomo Nara's iconic depictions of devilish little children have become symbols of Japanese Neo-Pop and it is through their popularity that the artist solidified his reputation as one of the most renowned contemporary painters of our time. Bridging the visual language of Western Modernism with Japanese popular culture, Nara creates a dialogue between *manga*, *anime*, punk rock and Disney, to name a few. The fusion of these wide-reaching strands gives his paintings an immediately recognisable appearance.

Missing in Action is a prominent example of Nara's huge body of works portraying pre-adolescent children often depicted in solitary landscapes or against void-like monochrome backdrops. Dominating the canvas the small girl shown here displays Nara's typically abrasive, yet undeniably delicate approach. With her rounded cheeks and clothed in a dress that appears a size too long on her arms (only adding to the endearing quality), it is difficult to take the child's indignant expression too seriously. What Nara masterfully encapsulates therefore, is *kimo kawaii*, a Japanese genre of art which literally translates to "*disgusting cute*". His disgruntled and often aggressive wide-eyed children confront their audiences and in this way Nara invites viewers to reconnect with their inner child – specifically the defiant spirit most associated with youthful rebellion. Similarly, for Nara himself, returning to this subject matter throughout his oeuvre demonstrates the cathartic effect induced by his painting process. In a way he too, is trying to return to the most honest way of being. Painting to the sound of punk rock at night forms part of this ritual and only highlights the affinity between this music genre's rebellious disassociation from the mainstream, with the temperament of his painted figures.

One of the most enticing aspects of Nara's depictions of children is the way their cutting gazes and nuanced expressions convey a sense of knowing suggesting that despite their youthful appearance and sweet features, these children know what the world has in store. The titles of many of Nara's works bring to light this contradiction and *Missing in Action* is no exception. The term used here is more commonly employed as wartime jargon when a soldier becomes a casualty during a time of fighting but his location and exact state remain unknown. The question this generates immediately is: how does this title relate to the girl standing before us? Is the child therefore, a casualty of war? Or of her future self? Or is her resolute and stubborn expression a sign of her youthful determination to change the world she lives in when her time comes. No obvious explanation is offered; instead, ambiguity returns the viewer to the painting to seek answers.





**‘Sculpture occupies the
same space as your body’**

Anish Kapoor



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♦ 10. **Anish Kapoor** b. 1954

Untitled, 2010
stainless steel, gold plating
100 x 100 x 25 cm (39 $\frac{3}{8}$ x 39 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in.)
Signed and dated 'A Kapoor 2010' on the reverse.

Estimate

£400,000-600,000 \$613,000-920,000
€544,000-816,000 ₹ ५

Provenance

Gladstone Gallery, New York
McCabe Fine Art

Literature

A. Kapoor, *Anish Kapoor: Symphony for a Beloved Sun*, Köln: Walther König, 2013, p. 198
(similar example illustrated)

It is a space that recedes deep into the picture plane. This is the traditional space of the sublime. There is another space which one might call 'object space', which is in front of the picture plane. I have worked with concave mirror space for twenty years now because concave mirror space is in front of the picture plane and it is a new kind of space and a new sublime. A modern sublime, a 'now' sublime, a 'here' sublime.' (A. Kapoor quoted in an interview with Donna de Salvo taken from: D. Anfam, *Anish Kapoor*, London 2012, p.403)

Delving into the spiritual and the metaphysical is one way to describe what lies at the core of Anish Kapoor's artistic experimentations. Dissatisfied with merely creating art that dwells on the material or earthly, his works transcend these subjects and reach further into abstract notions centred on greater moral and intellectual ideas. In his highly polished surfaces, particularly the iridescent mirror works, Kapoor's dedication to striving for perfection becomes inherently clear. In fact, the entire process of producing his sculptures appears to become an almost cathartic and spiritually elevating cycle for the artist, furthermore, Kapoor transfers this feeling to the viewer by incorporating them within his works -quite literally- by reflecting their image.

'I think I am a painter who is a sculptor (...). For me the two things have somehow come together, so that I am making physical things that are all about somewhere else, about illusory space.' (A. Kapoor in an interview by *Art Monthly*, May 1990). For Kapoor the concave mirrored form has inspired and beguiled him for generations, permeating his artistic production in a profound way particularly since the mid-1990s. As such, it has become one of the most recognisable signature motifs in his oeuvre. *Untitled* (2010) is an emphatic example of this subject rendered in stainless steel and gold plating. Enthralled by the possibilities of the curved, circular reflective form, Kapoor creates a window into an alternative world – one that inverts and distorts the space in which the viewer is situated. Thus, a sense of familiarity mingles with the surreal, creating an almost dreamlike confusion within the beholder as everything is further tinted by a gold filter.

Captured by the symbolic weight of certain shapes and colours, many of Kapoor's structures are centred on the hemispherical form. Born in Bombay, Kapoor's exposure to South Asian religious iconography from a young age perhaps influenced his preoccupation with this shape in particular. Its importance in Hinduism for example, can be found in the Bindu which represents unity and creation as well as energy and fertility. Kapoor's decision to employ gold plating in *Untitled* highlights the superior status of the orb-like form. Grandeur and refined elegance characterise this sculpture and as a consequence, give rise to an intrinsic beauty best associated with his mirrored forms. Comparing this work to that of Kapoor's more organic pieces such as *Keriah II*, one can see the sheer range within the artist's eclectic oeuvre. Though the inextricable link between the material and the void, the natural and the manmade, the present and the illusionary come to the fore in all his works, the concaved mirrored sculptures act as one of the most established emblems of Kapoor's artistic endeavours.

'I think the work forms itself both in the room and in the emptiness of the room or in the conjunction between emptiness and fullness'

Anish Kapoor





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o♦ **II. Keith Haring** 1958-1990

Untitled, 1984

acrylic on canvas

60 x 60 cm (23⁵/₈ x 23⁵/₈ in.)

Signed, dedicated and dated 'K.HARING FOR ENRICO - JUNE 1984 - Milano, K. Haring' on the overlap.

Estimate

£150,000-250,000 \$230,000-383,000

€204,000-340,000 ±

Provenance

Gladstone Gallery, New York

McCabe Fine Art

‘The importance of movement is intensified when a painting becomes a performance. The performance... becomes as important as the resulting painting’

Keith Haring

Keith Haring’s visual language is one that treads the line between the playful and the solemn or the childish and the serious, in a manner only made possible by his highly individual style. His graphic way of painting emulates cartoons but not all of his works portray naive stories filled with jovial characters. A master of the narrative, Haring subtly inserts references to a more severe and disturbing demi-monde – one that is made palatable through a simplified aesthetic that rejects traditional notions of depth and three-dimensional space. Thus, his googly-eyed monsters and four-legged demons who take part in the most primal of activities, remain at comfortable distance, while their messages linger poignantly. In this way, Haring has created an array of powerful works that act as social commentaries on issues surrounding race, death, sexuality and politics.

Untitled (1984) features a garish skull consuming or regurgitating a ghoulish figure which lashes its arms out in defence, while figures in the foreground attempt to escape a strangely phallic hybrid form that keeps a watchful eye over all their movements. Dismembered bones can be seen spilling out of the canvas emphasising the ominous qualities of the scene unfolding before us. Rendered in 1984, this work was produced during Haring’s period of exploration into hellish motifs not dissimilar to that of Francisco Goya or Hieronymus Bosch. Goya’s renowned series of *Black Paintings* centred on haunting themes displayed his own fear of insanity as well as his depressing view of humanity; from this collection of fourteen works one of the most resoundingly powerful images that arose was that of Saturn devouring his son. Therefore, perhaps Haring’s deathly head in the top left section of *Untitled* harks back to this motif. Similarly, something of Bosch’s surreal visions of hell can be

found in the manner in which Haring morphs animalistic characteristics with cleverly jarring motifs to form his inventive range of monsters that inhabit the works of this period. Specifically, the four-legged creature in the bottom left corner of this composition echoes Bosch’s Prince of Hell with its beaked, bird-like head and large all-seeing eye.

Stylistically Haring’s works however, separate themselves from the more traditional academic styles of Goya and Bosch, using a visual language more akin to hieroglyphics or primitive engravings. In fact, the heavily outlined skull-like forms frequently resemble Mayan carvings and, in other works of this period, this connection is further highlighted through the inclusion of large pierced ears weighed down by hooped earrings, tribal markings and other such references. Despite Haring’s wide-reaching influences his artistic experimentations lay firmly in a modern mindset. Owing a great deal to Pop Art’s fascination with cartoons, prints and signs, Haring’s paintings very much fit into this lineage – using his style of figuration as a means of propagating his ‘brand’ (even selling his own motifs on merchandise such as t-shirts, in a makeshift shop). Furthermore, his knowledge of French artists including, most notably, Jean Dubuffet, allowed Haring to further a graphic style that would utilise childlike motifs with heavy outlines as the basis of his own distinct style.

Conjuring up and at times merging stories from the mythical to the mundane, Haring’s art draws on the heritage of a modernist visual language embedded in popular culture. Thus, *Untitled* (1984) is emblematic of the artist’s ability to bring together these diverse strands into a coherent and thought-provoking narrative that continues to confuse, beguile, humour and attract viewers decades after its creation.





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o♦ **12. Keith Haring** 1958-1990

Untitled (Head Stand), 1987-88
polyurethane enamel on steel
210 x 116 cm (82 $\frac{5}{8}$ x 45 $\frac{5}{8}$ in.)
This work is from an edition of 3.

Estimate

£400,000-600,000 \$613,000-920,000
€544,000-816,000 ±

Provenance

Galeria Quintana, Bogota

Exhibited

New York, Whitney Museum of American Art,
Keith Haring, 25 June-21 September 1997
(another example exhibited)
New York, Tony Shafrazi Gallery, *Keith Haring*
20th Anniversary, 13 February-24 April, 2010
(another example exhibited)

Literature

J. Gruen, *Keith Haring: the Authorized Biography*,
London: Thames and Hudson, 1991, p. 192 (large
scale example illustrated)
E. Sussman, *Keith Haring*, exh. cat., Whitney
Museum of American Art, New York, 1997, p. 221
(another example illustrated)
Keith Haring, exh. cat., Ludwig Forum für
Internationale Kunst, Aachen, 2000, p. 19
(another example illustrated)

‘Everything was a matter of performance,
an activity cherished by American artists since
Kaprow and Pollock. But why was it hip-hop for
Keith and not jazz, the ideal music for Basquiat?
Hip-hop makes you bend your legs, arms and neck
to the folds of amazing patterns. Hip-hop twists
where you least expect it. Forget about elbows
and knees being subservient to a central organism.
The centre is no more. There is disjointed
flexibility, a machine body, electronic-mechanical
individuation, a tube body.’ (Pierre Sterckx in ed.
G. Mercurio, *Keith Haring*, Lyon 2008, p.108-109)

Constantly looking at the world around him for
inspiration, Keith Haring found great interest in
capturing the jiving forms of contemporary dancers
– looking at the break dance and electric boogie
culture taking hold of America’s youth in the late
twentieth century. These dances represented
a new fusion of acrobatics and steps. Frozen in
mid-spin or lift, Haring’s figurative sculptures
frequently show pairs of dancers displaying an
array of gravity-defying moves. Thus, the fleeting
transience of a fast dance move is given an
enduring permanence through sculpture.



Keith Haring, *Untitled (Galerie Hans Mayer poster)*, 1988
 Keith Haring artwork.
 © Keith Haring Foundation.
 Used by permission



In *Untitled (Head Stand)*, Haring presents two figures in a 'totem pole' sequence where the man balancing on top relies on the strength and stability of his counterpart below. The vibrant colours and the typical cartoon-like style contribute to the jovial and naive sensibility of this work. Meanwhile, the iridescent surface and use of interlocking forms imbues the work with a toy-like quality that mirrors Haring's wish to create works that people feel the need to play with. A vocal supporter of Alexander Calder's sculptures, Haring was captivated by their 'simple, clear, poetic quality to which anyone can respond. Kids like him, too, because his work has spirit, comes from the spirit' (K. Haring, quoted in G. Celant (ed.), *Keith Haring*, New York 1997, p. 23). Thus, the vivid hues and simplified forms incorporated in Haring's sculpture emulate the key formal characteristics of his predecessor and, in this way, make Haring's visual language accessible to all.

Dance as a subject matter appealed to Haring for many reasons, not just because of the bold shapes it cast. The social equilibrium enabled through this inclusive activity dispelled any pretensions or judgements, and instead brought a variety of people of all backgrounds together. The spiritual transcendence of dance enchanted Haring and as a result, he returned to the idea in many of his sculptures, paintings and drawings.

Haring produced over fifty public sculptures globally between 1982 and 1989; just looking at this wide array of colossal works in steel one can see the profound influence of dance. Remarkable silhouettes arise out of his explorations into this theme and *Untitled (Head Stand)* is an expressive model of this topic. Rendered in a characteristically large size, it does not however, demand as much space as his prominent public sculptures. Therefore, it wonderfully brings to light one of Haring's purest subject matters in an eye-catching display of colour and movement that inevitably instils a childlike joy in the beholder.



◊ 13. **John Baldessari** b. 1931

Two Dogs and Two Aliens, 2002
digital photo with acrylic on Sintraplate
214.9 x 182.9 cm (84 $\frac{5}{8}$ x 72 in.)

Estimate

£200,000-300,000 \$307,000-460,000
€272,000-408,000 ₪

Provenance

Sprüth Magers Lee, London
Paul Frank McCabe

**‘I go back and forth
between wanting to be
abundantly simple and
maddeningly complex’**

John Baldessari

‘I think it’s true that if we look side by side at a painting and a photograph, we tend to right away see the painting as somebody’s version of the real world, and with a photograph we tend to suspend disbelief and think it refers in a tangible way to the real world.’ (John Baldessari in interview with Christian Boltanski, “What is Erased”, *John Baldessari From Life*, Nîmes, 2005, pp. 72-75).

John Baldessari’s art actively resists all categorisation because, as he frequently protests, the preconceptions surrounding certain mediums or techniques are falsities that need to be re-evaluated. Using his own artistic production as a means to underscore these issues, Baldessari’s oeuvre now consists of paintings, photography, videos, installations and sculptures not to mention the huge array of amalgamations of these that also incorporate a breadth of images both made and found.

Constantly striving to find new ways of merging photography and painting, *Two Dogs and Two Aliens* (2002) is a striking example of Baldessari’s artistic preoccupations. Painting in bright colours on top of a photograph of a seascape with two dogs, Baldessari unites the two mediums. However, the flat voids of colour seem abruptly jarring as they only appear in the top third of the vertical work that then extends and divides into three further sections. Creating parallels through the framing method used in this work, with the pieces from his *Intersection* series, Baldessari similarly juxtaposes two disparate concepts that are outlined in the title: the seascape and aliens. Perhaps influenced by the release of the popular film *Signs* that same year, or the public’s consistent fascination with intergalactic beings in movies in general, Baldessari creates a shadowlike silhouette, sections of which are scattered in the top band of the composition. The recognisably enlarged heads hark back to the cinematic representations of these extra terrestrial beings whose appearances have been the subject of much variation.

Considering Baldessari’s interest in ridiculing the assumption that photography is a more honest medium than painting, it is highly pertinent that the much-contested theme of aliens is incorporated into this work. For generations alien hoaxes have filtered through the media – the seemingly reliable photographic proof put forward by those who claim to have seen UFOs or aliens, often proved to be manipulated or constructed. ‘For most of us photography stands for the truth, but a good artist can make a harder truth by manipulating forms or pushing paint around. It fascinates me how I can manipulate the truth so easily by the way I juxtapose opposites or crop the image or take it out of context.’ (John Baldessari quoted in: Coosje van Bruggen, *John Baldessari*, New York 1990, p. 56).

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o ♦ **14. Ed Ruscha** b. 1937

Pneumatic Muscles Hydraulic Smiles, 2010

acrylic on canvas

66.5 x 81.5 cm (26 $\frac{1}{8}$ x 32 $\frac{1}{8}$ in.)

Signed and dated 'Ed Ruscha 2010' on the reverse.

This work is numbered P.2010. 02 on the studio label on the reverse.

Estimate

£300,000-500,000 \$460,000-767,000

€408,000-680,000 ₣

Provenance

Gagosian Gallery, New York

McCabe Fine Art

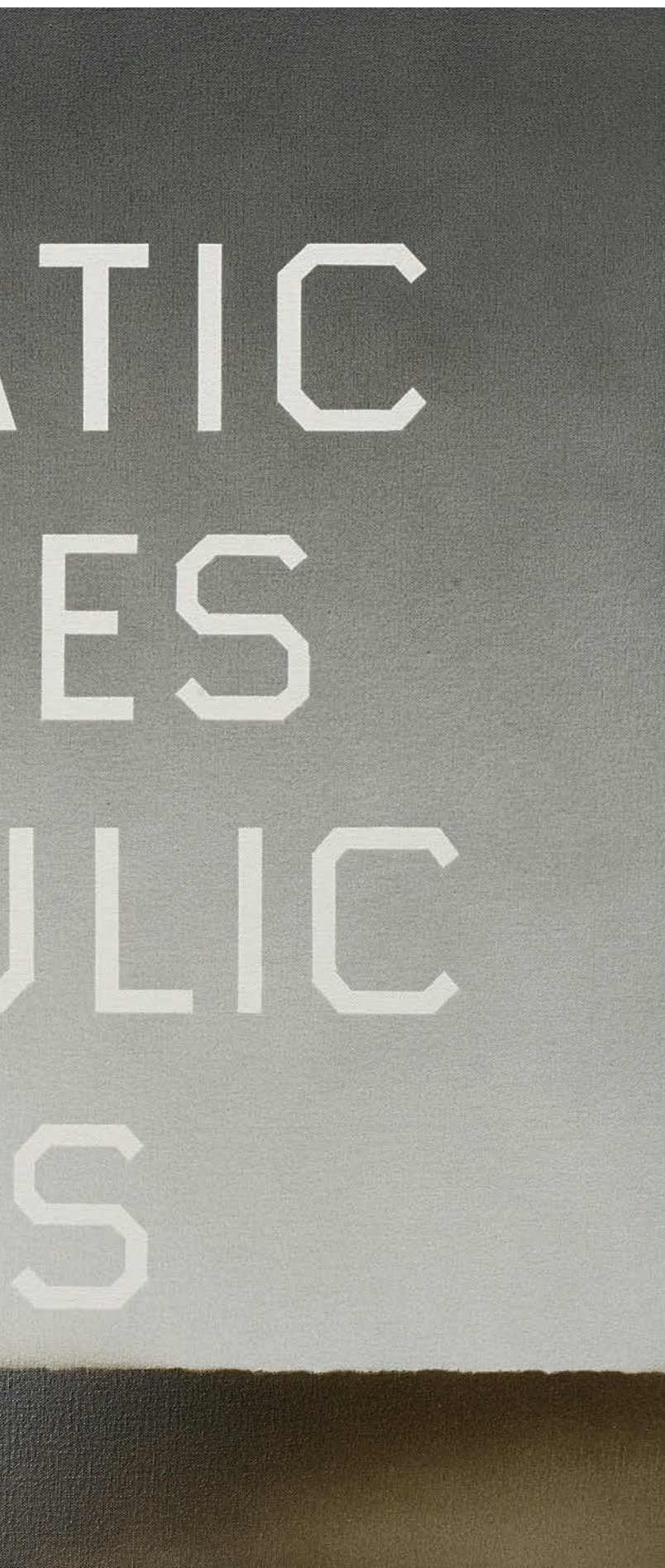
PNEUMATIC
MUSCLES
HYDRAULIC
SMILES

PNEUMA

MUSCL

HYDRAU

SMILE



Ed Ruscha's name has become synonymous with the Southern Californian Pop Art scene. As one of the key proponents of an aesthetic centred on visual signs and textual slogans, Ruscha grew to fame in the late 1950s by aligning himself with the artistic preoccupations of Robert Rauschenberg and Jasper Johns. He had moved to Los Angeles in the mid-1950s, and immediately found his artistic purpose within its streets and culture. Capitalising on the bombardment of images in the fast-paced city celebrated as the nation's centre of the film and television industry, Ruscha built his career by reflecting the very culture he was dwelling in. Cinematic panoramic sunsets and dramatic horizons juxtapose against stencilled tag lines creating paintings that resemble adverts or film posters.

Pneumatic Muscles Hydraulic Smiles (2010) embodies Ruscha's mature style. Seemingly unrelated words dominate the surface of the painting in a manner akin to the credits appearing over a film still at the movies. The cinematic quality is heightened by the imposing characters of the words displayed. *Muscles* and *Smiles* are perhaps a further nod to the Hollywood genre where the macho leading man and beautiful leading lady dominate film roles. However, the inclusion of industrial-specific terms such as *Pneumatic* and *Hydraulic* gives way to intrinsic questions about the work's meaning. How can smiles be hydraulic? *Pneumatic* derives from power supplied through compressed air – could Ruscha be commenting on the superficiality of Hollywood with its muscular protagonists or even how fake the entire genre is? Alternatively, perhaps this is a remark on California in general with its burgeoning cosmetic surgery propagating the idea that the image one projects is more important than the truth. As times change, the meaning of this painting develops and evolves. *Pneumatic Muscles Hydraulic Smiles* lies open to interpretation; in fact, it solely relies on the viewer to formulate a coherent meaning from the puzzle of words and images supplied by the artist and it is precisely this that continues to add to its appeal.

Majestic concepts are juxtaposed with banal slogans just as beautiful landscapes are intersected by rude taglines in many of Ruscha's works. Through playful palindromes the artist gives voice to the ideas that preoccupy him but equally offers a means for viewers to express their own thoughts. As is typical of Ruscha's most eloquent works, the power of *Pneumatic Muscles Hydraulic Smiles* lies in its ability to capture the beholder on both an aesthetic and intellectual level.



‘The only way for me
to feel the difference
between every other
artist and me is to
use every artist to
become me’

George Condo

Property from the Estate of Dr. Fredric S. Brandt, Miami

0♦ 15. **George Condo** b. 1957

Stranger on a Plane, 2010

oil on canvas

122 x 102.5 cm (48 x 40³/₈ in.)

Signed, titled and dated ‘George Condo 2010
“Stranger on a Plane”’ on the reverse.

Estimate

£150,000-250,000 \$230,000-383,000

€204,000-340,000 ±

Provenance

Skarstedt Gallery, New York

McCabe Fine Art

Regarded as one of the most influential contemporary artists in the field of portraiture, George Condo's immediately recognisable paintings render raw human characteristics and emotions in a manner that gives equal precedence to the beautiful as it does to the grotesque. *Stranger on a Plane* (2010) is emblematic of Condo's imaginative technique of portraying a seemingly everyday subject but transforming it into something otherworldly. If it were not for the humorous twists in his works, they could seem threatening or terrifying in their warped and disfigured appearance. Jeering faces, jutting jaws, sharp protruding teeth and garish grimaces loom out of typically monochrome abysses – made all the more disturbing by their apparent composure and calmness.

Stranger on a Plane (2010) presents a voluptuous seated woman in a yellow dress clutching a drink as a lit cigarette casts a waft of smoke, not from her lips, but her oddly enlarged right ear. Her enraged eyes seem to challenge the viewer for rudely staring at her, meanwhile her typically 'Condoesque' upturned jaw expresses exaggerated indignation. An eerie sense of quiet prevails as we feel compelled to look further into the painting as much as we are simultaneously repelled. Thus, Condo manages to emulate the paradoxical appeal which gruesome or unnatural oddities contain through his highly original style.

By focusing on a theme steeped in history and tradition, his portraits simultaneously present 'an artificial simulated American view of what European painting looked like' (G. Condo, quoted in *George Condo: Mental States*, exh. cat., New Museum, New York, 2011, p. 12). Though instantly distinguishable as his own, Condo's paintings display traces of a wide-reaching range of sources including, but not limited to, Francis Bacon, Pablo Picasso, Georges Braque and Diego Velazquez. The way in which Condo externalises the internal manifests itself most vigorously in the faces of his figures, thus linking his method of visualisation to that of Francis Bacon whose tortured subjects reveal their internal struggles. As Condo himself commented, 'Picasso painted a violin from four different perspectives at one moment. I do the same with psychological states. Four of them can occur simultaneously. Like glimpsing a bus with one passenger howling over a joke they're hearing down the phone, someone else asleep, someone else crying – I'll put them all in one face.' (G. Condo quoted in S. Jeffries, 'George Condo: "I was delirious. Nearly Died"', in *The Guardian*, 10 February 2014).

Summarised by Condo as psychological cubism or artificial realism, this style of painting combines a refined brushstroke and slightly saturated but lifelike palette, with a fragmented sense of three-dimensionality. Thus, the visual effect of the overall composition is one of unexpected harmony; his multifaceted figures generate an equally multifaceted response from the viewer. We remain transfixed in awe of the intricately constructed alien form before us and yet, as we delve further and scrutinize their features more closely, we begin to see shadows of ourselves in their intimidating faces.





♦ 16. **Albert Oehlen** b. 1954

Omegasachen-35, 2002
oil on canvas
224 x 225.5 cm (88¼ x 88¾ in.)

Estimate

£250,000-350,000 \$383,000-537,000
€340,000-476,000 ± ♠

Provenance

Patrick Painter Inc., Los Angeles
McCabe Fine Art

Rebellion, destruction and frantic expression form the basis of much of Albert Oehlen's style, mirroring the Punk sentiments that dominated the 1970s just as he was completing his artistic training. However, working in Germany and studying with the likes of Sigmar Polke, left an equally profound effect on his style which continues to display his profound awareness of painterly European traditions. At a time when cultural trends started to become a shared international phenomenon with the exportation of American popular culture to Europe during the second half of the 20th century, Oehlen was not short of inspiration. The 1980s paved the way for more resistance to conformity in the form of 'appropriation', particularly prevalent in New York's burgeoning Hip Hop scene and the artistic experimentations of Richard Prince and his contemporaries. Remaining firmly in the European school of artists, Oehlen amalgamated these wide-reaching sources of inspiration when forming his own very distinctive style that inevitably equally underwent considerable changes – and continues to do so.

Omegasachen-35 painted in 2002, superbly encapsulates the core values that give strength to Oehlen's works. Marrying recognisable three-dimensional motifs such as a table and pillar on the left, with wildly energetic splashes of vibrant hues and smeared paint, Oehlen in his typical manner juxtaposes the abstract and the figurative in a crescendo of colour and texture. By doing so the barriers of each binary group are broken up as they cannot, in their very nature, work in conjunction. The allusion of depth created by what appears to be a large landscape in the background is fragmented and negated by the array of symbols and painted marks that erupt onto the surface of the picture plane.

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◊ 17. **Damien Hirst** b. 1965

Aminobenzoyl Hydrazide, 2008

household gloss on canvas

158 x 218.5 cm (62¼ x 86 in.)

Signed, titled and dated 'Damien Hirst "Aminobenzoyl Hydrazide" 2003' on the reverse. Further signed along the stretcher and stamped and labelled by Science.

Estimate

£300,000-500,000 \$460,000-767,000

€408,000-680,000 ± ♠

Provenance

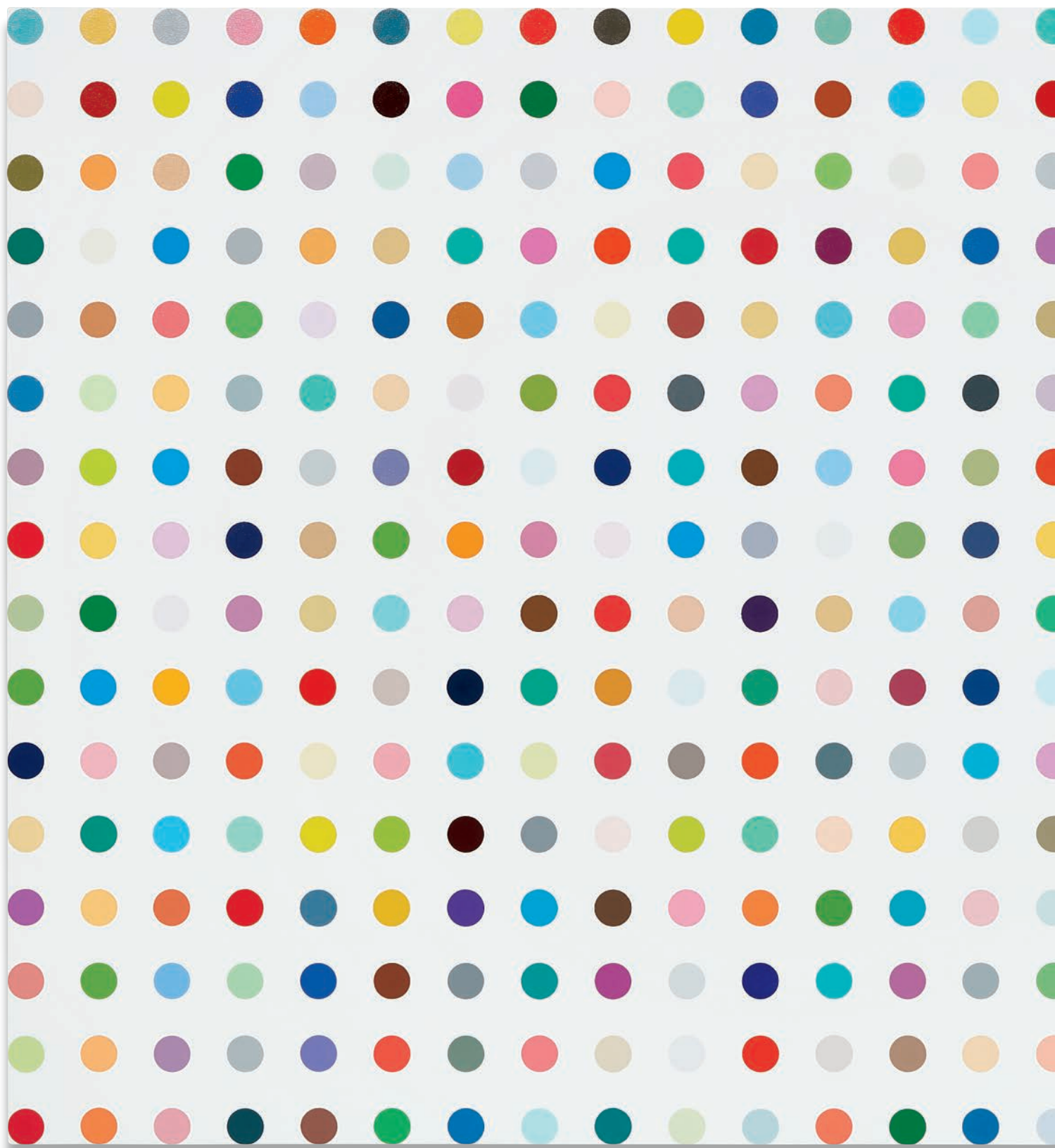
McCabe Fine Art

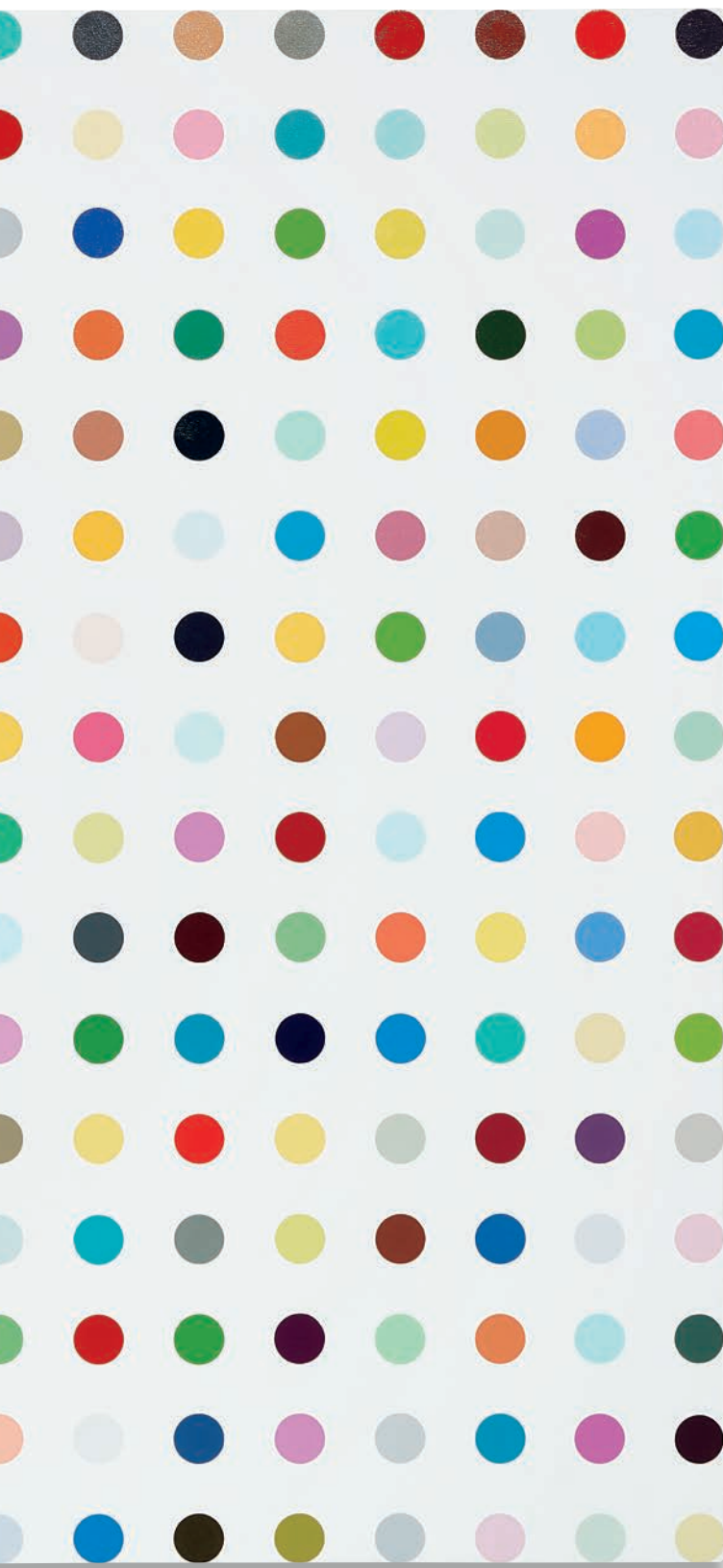
Literature

D. Hirst, *The Complete Spot Paintings 1986-2011*,
Other Criteria, 2011, p. 854

**‘To create that structure,
to do those colours, and
do nothing. I suddenly
got what I wanted.
It was just a way of
pinning down the joy
of colour’**

Damien Hirst





Begun in 1986, Hirst's *Spot Paintings* have become an iconic symbol of contemporary art. 'I started them as an endless series, a scientific approach to painting in a similar way to the drug companies' scientific approach to life. Art doesn't purport to have all the answers; the drug companies do. Hence the title of the series, the *Pharmaceutical Paintings*, and the individual titles of the paintings themselves' (D. Hirst, quoted in D. Hirst, *I want to spend the rest of my life everywhere, with everyone, one to one, always, forever, now*, London 1997, p. 246). In fact, works such as *Aminobenzoyl Hydrazide* are named after the pharmaceutical stimulants and narcotics listed in the book *Biochemicals Organic Compounds for Research and Diagnostic Reagents* published by the chemical company Sigma-Aldrich which Hirst came across in the 1990s. The very nature of this ever-growing project echoes the abundance of scientific research whose constant expansion is needed to further our knowledge on medicine. Furthermore, the orderly manner in which paint is applied in perfectly even circles suggests scientific taxonomy as well as a regulated sanitisation process where any colour contamination is prevented through careful separation.

Hirst's minimalist and mechanical approach to separating colours on the canvas can be perceived as working in antithesis to the exuberant spontaneity of Abstract Expressionism that preceded his artistic training. Nonetheless, his style brings to the fore shared concerns about the materiality of paintings - where the flatness of the picture plane and presence of the medium is emphasised through the negation of illusionary depth or legible subject matters. In another way however, Hirst creates parallels with Pop Art through his appropriation of the spot that is heavily associated with Roy Lichtenstein's paintings. Hirst even mirrored the artist's sentiments saying his aim was to make the series appear as though it was made by '...a person trying to paint like a machine' (D. Hirst, R. Violette, "On Painting Dumb," Damien Hirst: *I Want to Spend the Rest of My Life Everywhere, with Everyone, One to One, Always, Forever, Now*, London, 2005, p. 251). Nonetheless, what distinguishes the two artists most obviously is that for Lichtenstein the spot became a means to translate the cartoon format onto a canvas, whereas for Hirst the spot became a means to contain colour and by doing so, forms the basis of an abstract exploration into opticality and colour amalgamation.

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♦ 18. **Alighiero Boetti** 1940-1994

Alternandosi e Dividendosi, 1989
embroidery
104 x 105 cm (40⁷/₈ x 41³/₈ in.)
Signed 'Alighiero Boetti' on the overlap.
Further stamped with gallery label along
the overlap. Registered with the Archivio
Alighiero Boetti, Rome, under number 1713,
dated 20 December 2002. This work is
accompanied by a certificate authenticity.

Estimate

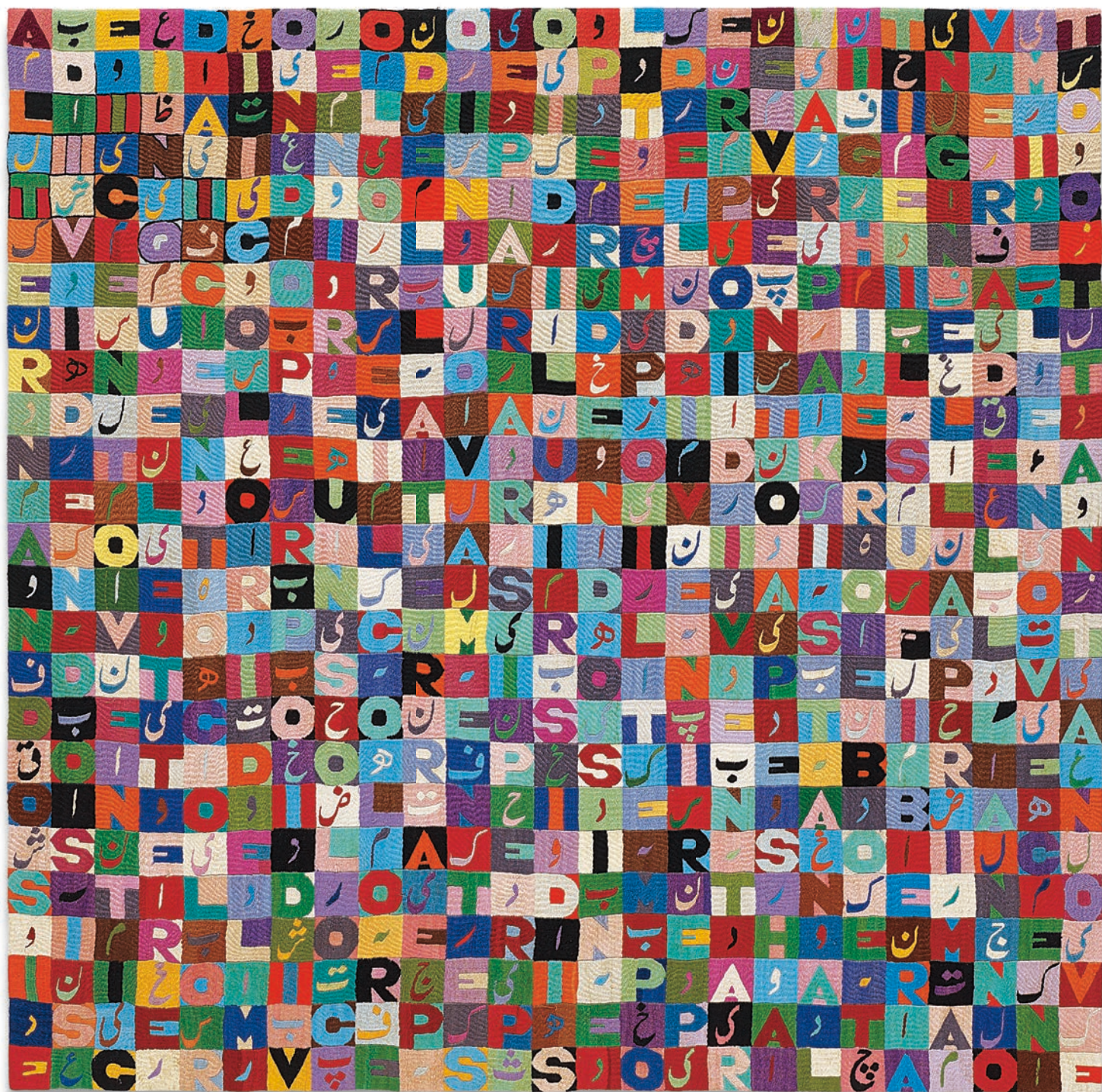
£250,000-350,000 \$383,000-537,000
€340,000-476,000 ₣ ♠

Provenance

Galleria Santo Ficara Arte, Florence
Sprüth Magers, Berlin
Private Collection, Milan
Private Collection, Switzerland
McCabe Fine Art

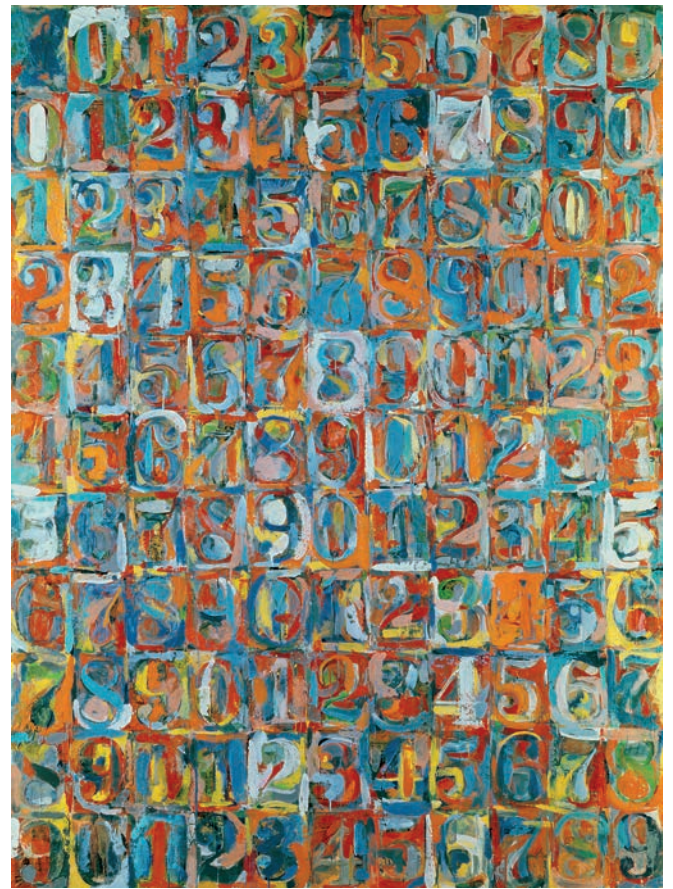
Exhibited

Stockholm, McCabe Fine Art, *Alighiero Boetti:
Selected Works*, 3 April-21 May 2014





Jasper Johns
Numbers in Color, 1958-59
 Albright Knox Art Gallery, Buffalo,
 New York, USA / Bridgeman Images
 © Jasper Johns / VAGA, New York /
 DACS, London 2015.



Division, duplicity and fragmentation lie at the core of Alighiero Boetti's art as much as it characterises the artist himself. Famously inserting an 'e' (and) between his surname and first name, Boetti embodied the notions that consumed him. Portraying his own split personality in this way, he furthered these notions in many of his works. Most famously his *Mappa* series (1971-92) brought to fore the nationalistic divides that define and split people across the globe. *Alternandosi e Dividendosi* draws distinct parallels with that project. As the title suggests, this embroidered tapestry finds structure in an alternating pattern between Western lettering and Arabic characters. Consequently, the compartmentalised boxes divide the two quite jarringly, using vibrant colour contrasts to emphasise their differences.

Alighiero Boetti became one of the most renowned Italian artists of the twentieth century whose role as a key proponent of the *Arte Povera* movement was to provide the basis of his successful artistic career. However, the works that brought him most recognition were those that he produced upon leaving the group and travelling from Italy to Afghanistan.

In 1971, Boetti made his first voyage to Afghanistan which was to finally allow him to dwell on his enduring fascination with non-Western cultures. It was here that he began to develop his cross-cultural dialogue that was to define his mature works. Working closely with local

craftswomen to create embroidery works, Boetti found great inspiration in their craft as well as their traditions and language. In this context, *Alternandosi e Dividendosi* is the ultimate summation of this cultural exchange. Seen either as a commemoration of the coming together of two disparate cultures united in jovial colourful celebration, or as a fragmented manifestation of the divides that fracture multicultural relations, *Alternandosi e Dividendosi* remains open to interpretation. The political history of Afghanistan perhaps makes it more difficult to assume the latter reading as the country has succumbed to many military campaigns. In this way, Boetti uses his art to create a platform for discourse.

Alternandosi e Dividendosi, like most of Boetti's mature works, searches for the inherent patterns and systems that give structure to everything around us. Here, two languages are broken up into their lowest common denominators. Just like the American Neo-Dada artist Jasper Johns who painted Alphabet works and number sequences, Boetti too by extracting individual letters takes them out of a context and in this manner denies them their ability to convey meaning or information. Thus, he imbues them with a new importance, demonstrating what they represent more broadly or exposing their inherent graphic forms for aesthetic scrutiny. For these reasons, *Alternandosi e Dividendosi* is fundamentally a visually striking and beautiful work of art whose powerful presence is only heightened through its scale and vivacity.

**‘...After this we are free
to do what we like’**

Lucio Fontana

19. Lucio Fontana 1899-1968

Concetto Spaziale, Attese, 1964-65

waterpaint on canvas

46.5 x 55.5 cm (18¼ x 21⅞ in.)

Signed and titled 'Lucio Fontana "Concetto Spaziale, Attese"'. Further inscribed 'Sono stanco...' on the reverse. This work is accompanied by a letter from the Fondazione Lucio Fontana and registered under archive no. 3309/4.

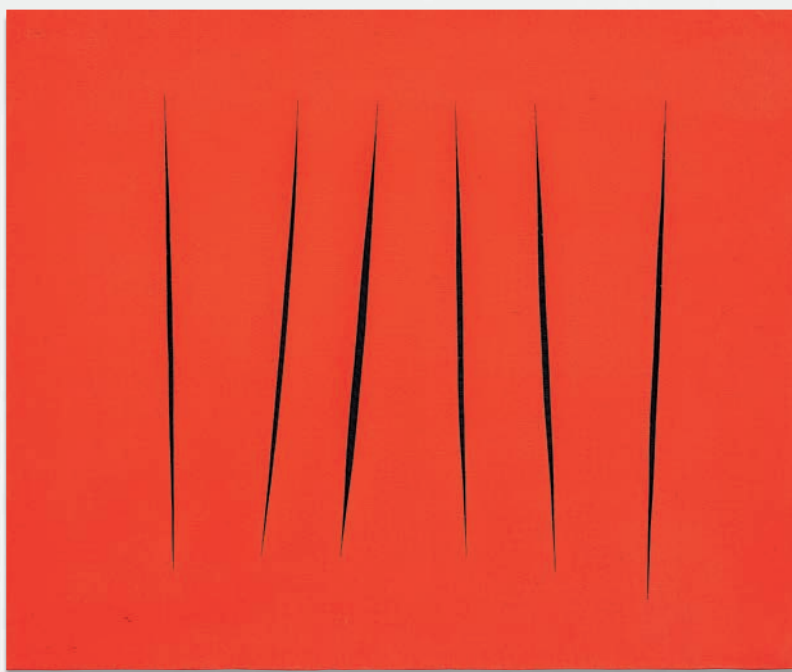
Estimate

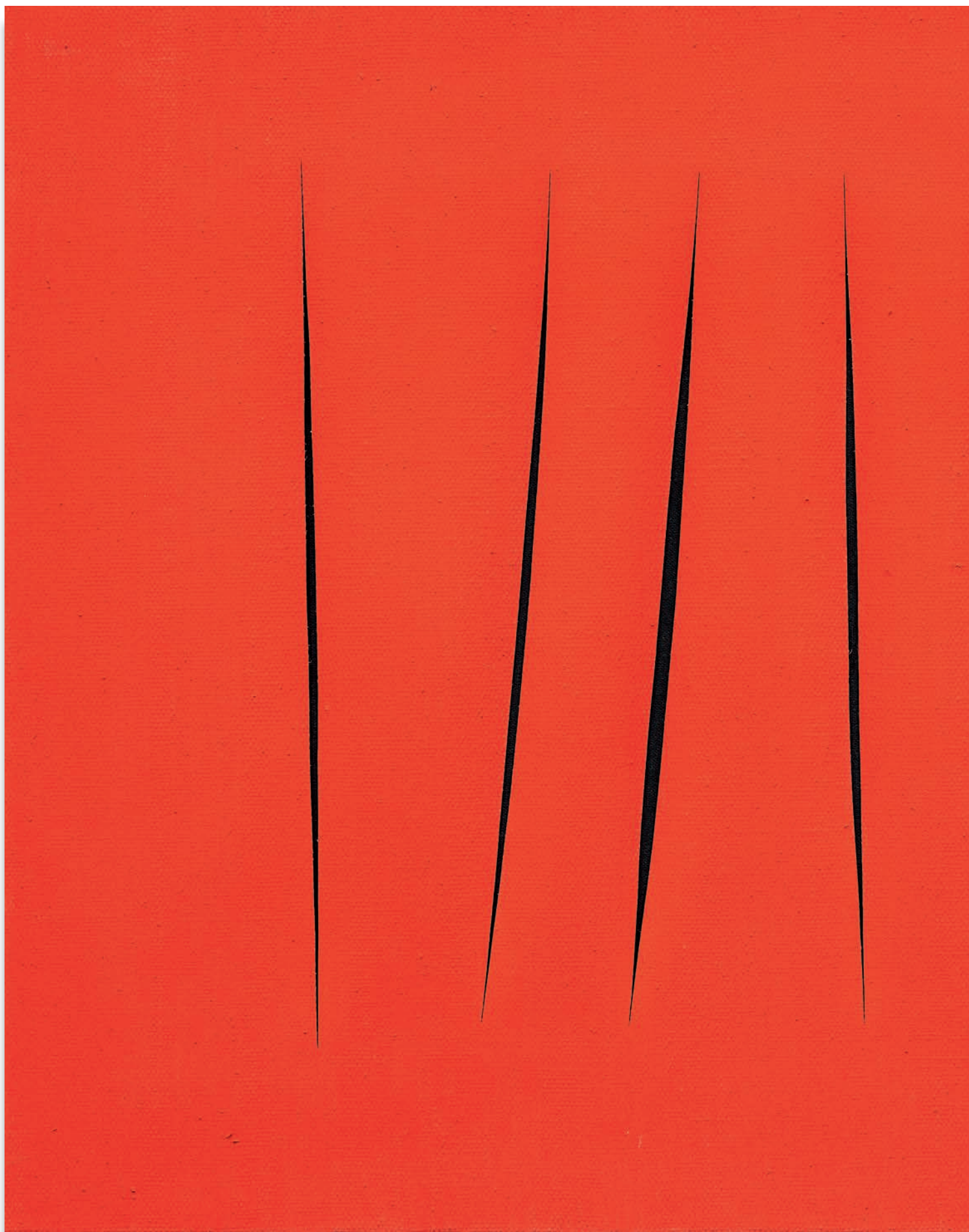
£1,200,000-1,800,000 \$1,870,000-2,800,000

€1,637,000-2,455,000 ♠

Provenance

Galerie Pierre, Stockholm







‘I have created an infinite dimension’

Lucio Fontana

‘What we want to do is to unchain art from matter...’

Lucio Fontana

‘Painted canvas no longer makes sense... What is needed... is a change in both essence and form. It is necessary to go beyond the painting, sculpture and poetry... In the praise of this transformation in the nature of man, we abandon the use of known forms of art and move towards the development of an art upon the unity of space and time.’ (Lucio Fontana in M. Gooding, *Abstract Art*, London 2001, p. 88).

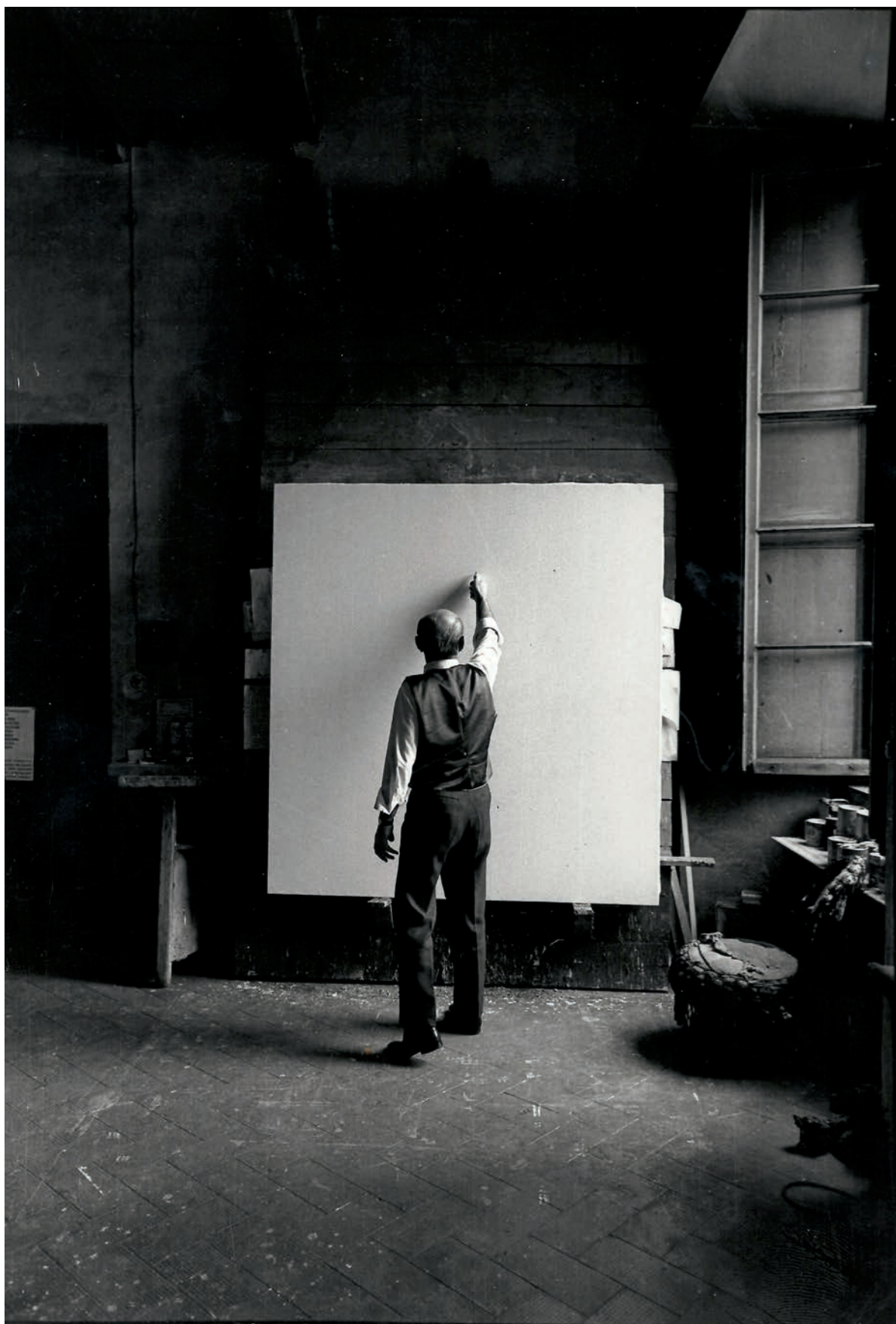
Concetto Spaziale, Attese, executed in 1960 is an outstanding example of the *Spazialismo* (Spatialism) movement found by Lucio Fontana in 1947. The present lot is an image that has become synonymous with Fontana and twentieth century art. Considered the father-figure of the ZERO group (with members such as Yves Klein, Günther Uecker and Piero Manzoni) Fontana embarked on a journey to reinvent what painting was. For Fontana, it meant starting from the beginning. Primarily, it was reinvestigating the formal qualities of painting - canvas, colour, scale, and dimensionality - to define a new vocabulary.

For Fontana, the *tagli* (cut) is arguably a gesture ten years in the making. In 1948, Fontana signed the guestbook of Milanese designer Germana Marucelli, with a single vertical line the length of the page. A decade later, it returns on the surface of the canvas as a powerful gesture, central to the idea of *Spazialismo* and minimalism of post-war Europe. The six slashes in the present canvas allow the artist to play with viewers gauge of negative space; in turn this creates a new depth to the work elevating the canvas from a two dimensional plain, to a three-dimensional interaction.

Just the *tagli* became the central means to define new painting, polychromaticism was overcome through precise unification of a single colour. Like Yves Klein Blue or Piero Manzoni’s choice of white, Fontana’s monochromatic canvases are also representative of the ZERO manifesto expressing the idea of all colours through the use of a single one. In the present lot, a buzzingly vibrant red, though monochrome, is electrifyingly infinite across the surface of the canvas.

The *Concetto Spaziale, Attese* also become of a record of Fontana’s life from anecdotes of the day scrawled on the reverse. Varied inscriptions from ‘I Beatles conquistano Milano’ (The Beatles Conquered Milan) to emotive ‘Oggi piove che tristezza’ (Today it rains, how sad) are an insight into Fontana’s mood upon completing each piece. The present lot is emphatically inscribed, ‘Sono stanco...’ (I’m tired...) – making us emotionally sensitive to the artist’s state of mind.

By negating the fundamentals of what painting was and redefining the entire process by which art made, Fontana was able to distil the purest essence of painting into his *Concetto Spaziale*. The transformation that Fontana championed was to take the conventional, flat surface of the canvas and transform it into a new dimension.



Lucio Fontana

Milan, 1964

Photo © Estate Ugo Mulas

Artwork © Lucio Fontana /
SIAE / DACS, London 2015



20. Cy Twombly 1928-2011

Untitled, 2006
acrylic on canvas
215 x 167.8 cm (84 $\frac{5}{8}$ x 66 $\frac{1}{8}$ in.)
Initialed 'CT' upper left.

Estimate

£8,000,000-12,000,000 \$12,490,000-18,730,000
€10,960,000-16,440,000 ₣

Provenance

Thomas Ammann Fine Art, Zurich
Phillips de Pury, New York, *Contemporary Art, Part I*,
7 November 2011, lot 20
Acquired at the above sale by the present owner

Exhibited

Zurich, Thomas Ammann Fine Art AG, *Cy Twombly*,
1 June-28 September, 2007

Literature

G. Frei, *Cy Twombly*, Thomas Ammann Fine Art AG,
Zurich, 2007, p.IV (illustrated)
H. Bastian, *Cy Twombly: Catalogue Raisonné of
the Paintings, Volume V, 1996-2007*, Munich 2009,
p.149-150 (illustrated)

‘It does not illustrate – it is the sensation of its own realisation’

Cy Twombly

Untitled, 2006 is from a series of paintings which were all completed in the autumn of 2006 in Cy Twombly's hometown of Lexington, Virginia. These works mark the final stage of the artist's prolific painterly career, and as such act as emphatic illustrations of the artist's mature style. Moreover, the eloquent marriage of several key styles that defined parts of his artistic development imbues the work with further importance. The monochrome background, the single line, the overlapping loops and the raw red pigment all represent an element from his many series' of works but here they are presented in symbiotic harmony. Thus, the series of works produced in the final years of Twombly's life contain a gravitas most reminiscent of a conscious final ode and one that gives a sense of closure through its all-encompassing yet simple nature.

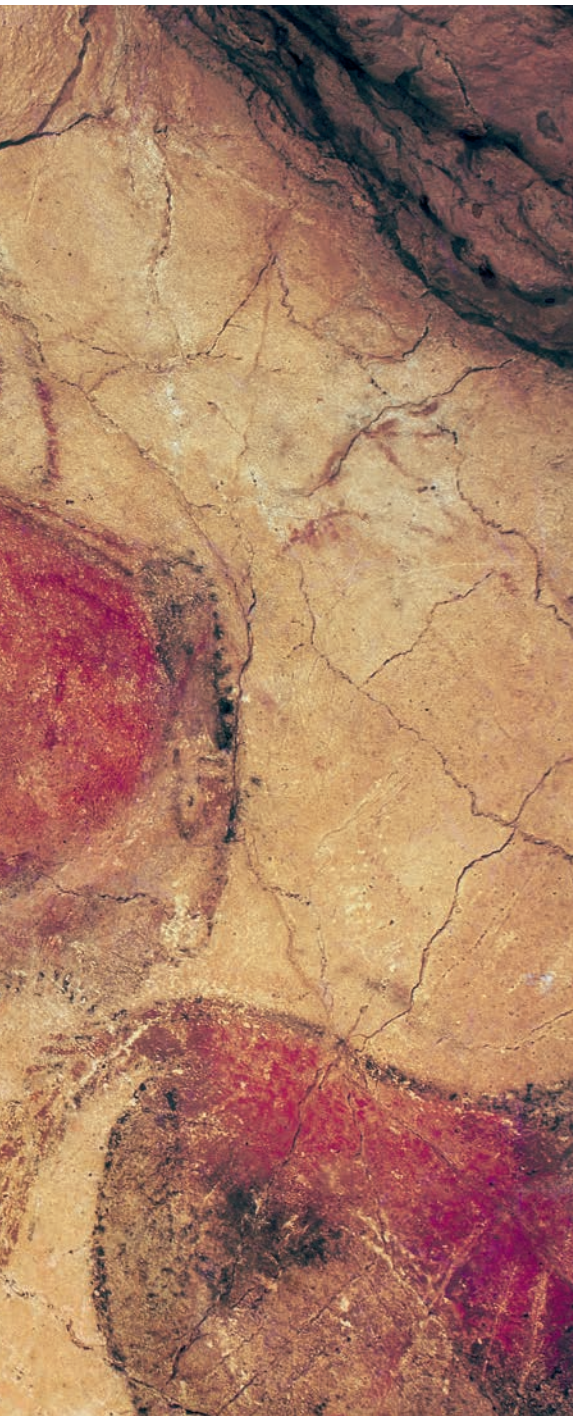
Each work from this series, whilst unique in character, shares a vertical format and similar height, with slight variations in width. Similarly every painting is untitled and depicts crimson red lines flowing in circular motions reminiscent of handwriting. The densely layered lines swell and break off, and even come to a halt as they move across the picture plane in what seems like an ecstatic dance. It is through the sinuously curving forms that *Untitled* gains its paradoxical appearance characterised by its constrained rhythmical fluidity as much as its expressive calligraphy.







Bisons, from the Caves at Altamira,
c.15000 BC (cave painting)
Prehistoric, Altamira, Spain
© Bridgeman Images



With its grounding in the tradition of European expressionism Twombly's canvas evokes an impression of lightness, untainted by the skeins of paint and chaos of the looped shapes. Divided into clear sections, the running calligraphic scrawls emerge as an exercise in repetition, as if a schoolchild were learning to write. Twombly employs a linear continuity that had specifically been excluded in earlier works from the 1960s. On the other hand, the artist's frequent use of the 'O' shape is once again employed in this composition, thus harking back to pieces such as *Olympia*, 1957. It is this association to his earlier works which prompts us to reflect on the development of Twombly's symbolic language in the present lot. His forms have developed into abstract signs which, despite their illegibility, create a mode of communication, concealing the artist's narrative therein.

Untitled is separated into four main horizontal bands: it begins at the top left with the initials 'C.T.' followed by a garland of paint. Three horizontal rows follow below, each increasing in magnitude as the lines approach the bottom of the canvas and becoming more loosely connected as they do. The overlapping and billowing handwriting is tour-de-force in its nuances of tone, brightness, and saturation. The vertical format of the painting, its light coloured background, and the organization of the cursive lines invite us to 'read' the present lot like the page of a book. Twombly introduces himself at the top of his text with his initials and then, withdrawing from any legible writing and coherent language, begins a non-verbal narrative. His brush produces shapes that recall cursive handwriting, and tells the story of sloping lines and dripping rivulets. The vitality of the signs promotes a desire to read and interpret them; however, existing in their own realm of symbolism, they are destined to remain obscure. The challenge of deciphering the text is as much part of the painting as the visual drama of its mystery. At the end of his seven-decade career, Twombly unites all the contradictory elements of his oeuvre.



◊ 21. **Mark Bradford** b. 1961

Constitution IV, 2013
mixed media on canvas
335.3 x 304.8 cm (132 x 120 in.)
Signed 'Mark Bradford' on the reverse.

Estimate

£2,000,000-3,000,000 \$3,120,000-4,680,000
€2,740,000-4,110,000 ₣

Provenance

White Cube, London
Private Collection

Exhibited

London, White Cube, *Mark Bradford*
Through Darkest America by Truck and Tank
16 October 2013-12 January 2014
New York, Brooklyn Museum, 27 July 2014-8 March
2015 (on loan)

Literature

Mark Bradford: Through Darkest America by Truck and Tank (exh. cat), White Cube, London, 2013, p.49
(illustrated)

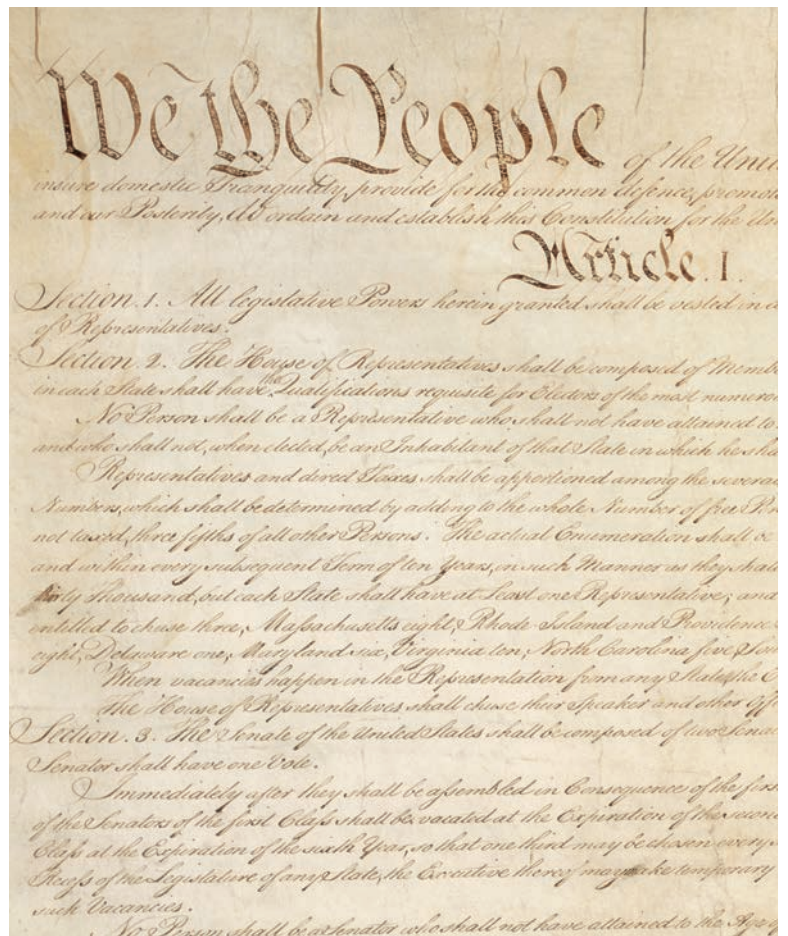
**‘An artist has a choice
to be as political or
apolitical as anyone else
who’s making choices’**

Mark Bradford









Mark Bradford's vast tactile works characterised by their décollaged surfaces, evoke a sense of transience and instability. In compositions such as *Constitution IV* however, these ideas transcend material objects and infiltrate less physical subjects consequently, indicating the fragility of seemingly solid notions, morals or in this case, laws.

Constitution IV immerses the viewer completely. Like a hubbub of voices speaking over each other, words and meanings are disjointed, fragmented and obscured in the layered and shredded nature of Bradford's composition. Using printed text through his collage and décollage technique the canvas becomes a palimpsest-like surface offering insights into further meanings and depths, whilst remaining ambiguous and indecipherable. Thus, the viewer is drawn into Bradford's works in order to try and draw meaning from the myriad of letters flickering in and out of focus. The effect is only heightened by the artist's gestural use of paper. In fact, despite his works' painterly appearance they are often comprised purely of paper thus, are predominantly an amalgamation of the inked printed sources Bradford uses and his physical manipulation of their surfaces. In turn, the texture is constantly reworked, with the artist sanding back and overlaying the surface of the work until he feels the work is complete. This approach allows the artist to capitalise on the spontaneous

and random nature of these erasures - creating a new possibilities and directions with which to take the work.

Through Bradford's vibrant and enticing visual displays the artist bridges high and low art, frequently incorporating found materials from his urban environment such as billboard sheets, posters and written texts from media outputs. In this manner, his canvases reflect the New York City culture they arise from, whilst mirroring the physical layering of posters and advertisements on bridge walls or even in the subway stations. Hence, Bradford brings to light what he refers to as 'social abstraction' occurring all around us every day - traces of which are found on the streets of the cities we inhabit. However, *Constitution IV* draws further inspiration from another integral facet of American culture; Bradford cites entire sections of the US constitution over four canvases that form his *Constitution* series from 2013. By physically shredding and scraping strips of this important text, Bradford in one way arguably reduces its historical and political significance. On the other hand, the vibrant flickering surface evokes the Constitution's status as a living document, constantly open to modification. The striations of text on display in this work therefore, seem to portray the evolution of the Constitution, exposing all of its additions and changes like the layers of a sedimentary rock uncovered through a cross-section of the earth.

**‘In nature, light creates
the colour. In the picture,
colour creates the light’**

Hans Hofmann

o♦ **22. Tauba Auerbach** b. 1981

Untitled (Fold), 2011

acrylic on canvas

153.5 x 114.4 cm (60³/₈ x 45 in.)

Signed and dated 'Tauba Auerbach 2011' on the overlap.

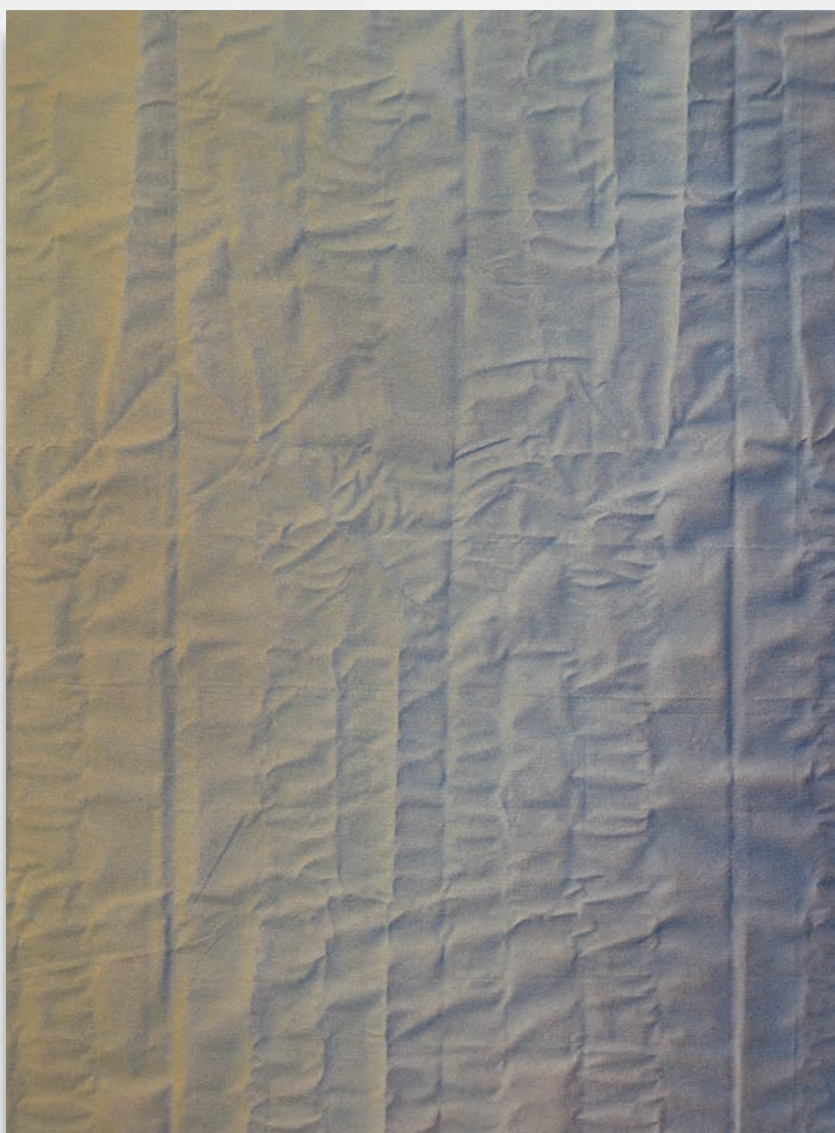
Estimate

£1,200,000-1,800,000 \$1,870,000-2,800,000

€1,637,000-2,455,000 ₪

Provenance

Paula Cooper, New York







'To create these works I contort and fold the canvas, ironing it or letting it sit under weights to set the creases. After a few days I loosely spread the creased fabric on the floor and spray it directionally with acrylic paint put through an industrial house paint sprayer-a process in which pigment acts like raking light. When the paint is dry I stretch the canvas taught. The resulting flat surface carries a near-perfect imprint of the canvas' previous three-dimensional self; the surface still appears wrinkled or folded. This is my take on tromp-l'oeil or traditional realist painting, one that relies on strategy rather than virtuosity' (T. Auerbach, quoted in S. Ovstebo, *Folds*, exh. cat., Bergen Kunsthall, 2012, p. 105).

Exploring and illustrating a new dimension, one that visually bridges the two-dimensional with the three-dimensional, lies at the core of Tauba Auerbach's series of fold paintings first exhibited in 2009. Describing this point of cross-section as the '2.5th dimension', Auerbach forms a three-dimensional illusion on a flat surface. Through the tactile method of rendering her works, the artist creates a visually arresting display of lines and angles by manipulating her canvas in such a variety of ways. The subtle differences in tone that are achieved by spraying the canvas, rather than employing a paintbrush, imbues the work with radiance that changes like a psychedelic mirage as one draws closer to the picture surface. This sense of light and shadow, both emanating from the work and seemingly casting shadows onto it, is brought to the fore in *Untitled (Fold)* (2011) because of the binary colours selected by Auerbach in this work. The warm ochre contrasted by the cold indigo gives rise to an array of juxtaposed planes of colour henceforth, allowing the creases and folds within the canvas to emerge.

Though Auerbach's diverse portfolio ranges of mediums and techniques, her *Fold* paintings embody the key notions that permeate all her artistic production. Thus, the artist not only draws our attention to a dialogue between the different dimensions, but also to a visual contest between ideas of a mechanised geometric accuracy and a spontaneity most associated with the hand of the artist. Despite the fact that the lines in *Untitled (Fold)* appear mathematical and precise, they are produced through a random process of folding and creasing. Meanwhile, the colour that emphasises their forms is dusted onto the work through a spray can, thus limiting the range of texture or marks produced by the artist herself. The subtle nuances of folds accentuated through colour give her works a wondrous quality, one that embraces a weightless tactility so typical of this series of works where ghosts of sculpted landscapes linger just out of reach; the viewer can simply glimpse their presence but never touch them.

Δ **23. Danh Vo** b. 1975

VJ Star, 2010
gold leaf on cardboard
90 x 155 cm (35³/₈ x 59¹/₂ in.)

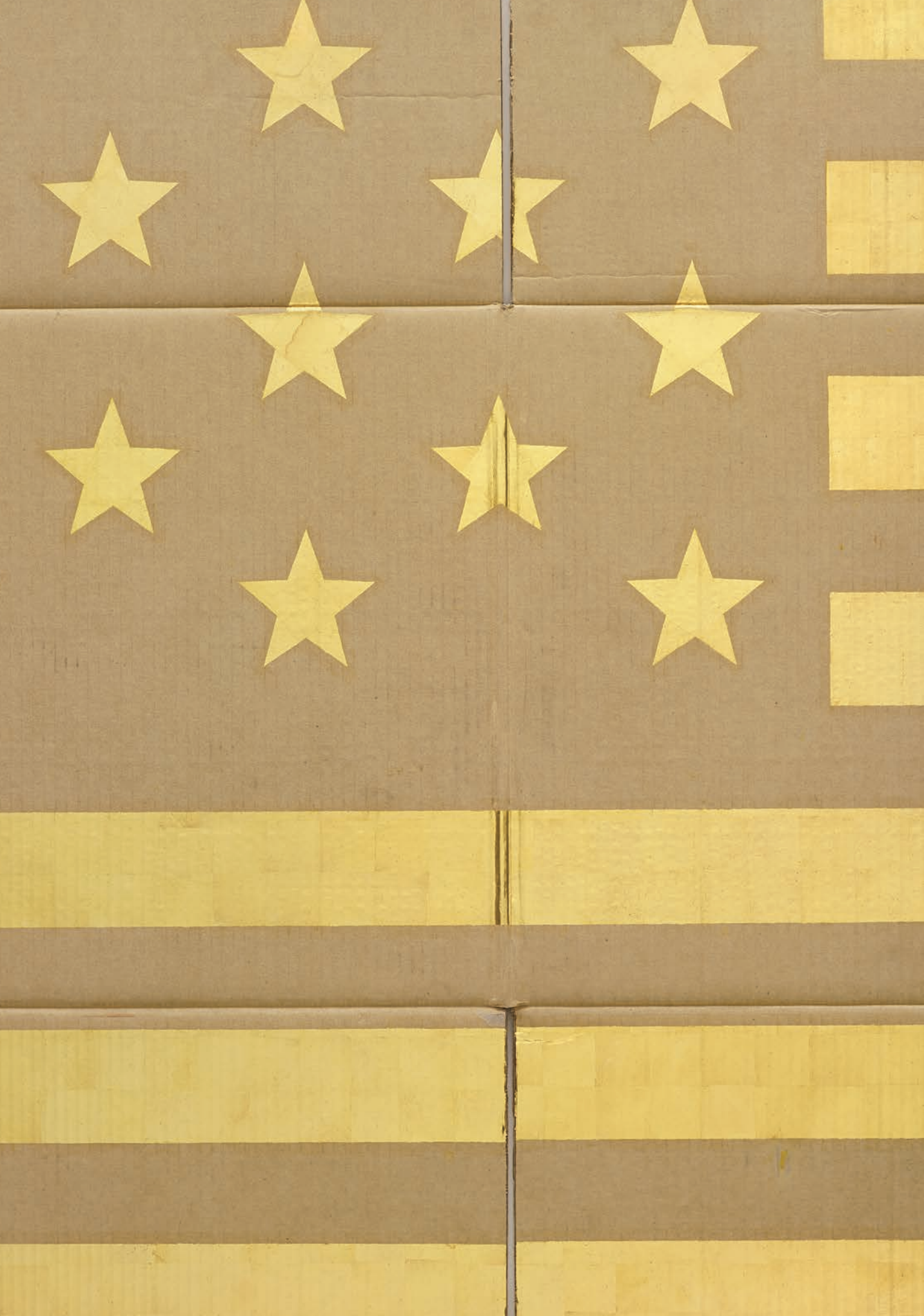
Estimate

£500,000-700,000 \$780,000-1,090,000

€685,000-959,000 ₣ ♠

Provenance

Isabella Bortolozzi, Berlin





‘I see myself, like any other person, as a container that has inherited these infinite traces of history without inheriting any direction’

Danh Vo

Danh Vo’s art powerfully bridges his own very personal experiences of migration and cultural displacement, with universal issues concerning colonialism, politics and the effects of global exportation and importation not just of commodities but of ideas and popular culture.

Danh Vo’s art powerfully bridges his own very personal experiences of migration and cultural displacement, with universal issues concerning colonialism, politics and the effects of global exportation and importation not just of commodities but of ideas and popular culture.

Born on the evacuee island of Phu Quoc in 1975, Vo’s early life was shaped by his parents’ failed attempt to emigrate to the United States, their consequent relocation to Denmark and his own decisive move to Frankfurt, Berlin, Basel and later, Los Angeles in pursue of his artistic career. What captured Vo throughout his travels, was the ability to connect with people on a cultural



basis – exploring their preconceptions or knowledge on cultures geographically far from their own. Just as his parents had perceived America to be the land of promise and fortune, many people he came across had formed views of Vietnam or Asian cultures through their exposure to media, information, products, and other channels of communication. Thus, in Vo's works certain prominent symbols or iconic images constantly reappear.

The subtle manner in which Vo juxtaposes these elevated symbols with common disposable materials, creates an interesting dialogue that challenges the hierarchy deemed between 'low culture' and 'high culture'. In this context, *Flag* is an unequivocal illustration of Vo's group of works on this subject. Using consumer packaging from Vietnam to form the basis of this work, Vo applies gold leaf to the surface to create his pictures, thus the disparity between the disposable manufactured cardboard and

the precious material is vigorously exposed. It is through this contradiction that Vo visualises the conflict between the idealisation of the money-making and commoditised life of the West, with the reality of its manufacture and reliance on the exploitation of resources in distant countries. Alternatively, what Vo does in this work by using gold leaf, is bring to light the transformation of South Asia's traditions and industries where gold leaf was originally used to imbue certain objects with a sacred sanctity. Now, their trade has become reliant on the cheap production of disposable goods – providing to supply the needs of a consumer-orientated West.

Inverting values as he does, Vo decisively broadens the Eurocentric gaze. Therefore, the power of Vo's artistic oeuvre, of which *Flag* is a prominent example, arises out of his ability to synthesise pertinent contemporary issues whilst maintaining a simplicity and clarity in vision that saturates all his works with visual appeal.



♦ 24. **Richard Prince** b. 1949

Untitled (Couples), 1977

Ektacolor photographs

each: 50.8 x 61 cm (20 x 24 in.)

This work is numbered 1 from an edition 10 and 2 artist's proofs.

Estimate

£80,000-120,000 \$125,000-187,000 €110,000-164,000 ₺

Provenance

Regen Projects, L.A.

Private Collection, Oslo

Peder Lund, Oslo

Exhibited

Basel, Museum für Gegenwartskunst, *Richard Prince:*

Photographs, 8 December 2001-24 February 2002

Wolfsburg, Kunstmuseum Wolfsburg, *Richard Prince: Principal.*

Gemälde und Fotografien 1977-2001, 27 April-28 July 2002



Richard Prince is a master of appropriation, best known for his 're-photography' technique. Taking pictures of found photographs and subsequently recontextualising them, he asks what it means to author a work. As he repurposes these societal artefacts, he inscribes them with renewed meaning, rejoicing in the surface qualities of the contemporary image from adverts to amateur photographs.

Prince started to use this technique in the late 1970s, soon after he arrived in New York City. The artist's work during this period articulates the confidence he had with the technique and the compositions

he was producing. *Untitled (Couples)* is a re-appropriation of two images, likely lifted from advertisements at the time of conception, inspiring the American dream. Consisting of two well dressed, middle class couples, seemingly happy and in love, evident through the close contact between the figures, the work brings the desire to be in a similar situation to the forefront of the viewer's mind.

The use of such a traditional image, alluding to the American dream is a recurring theme to Prince's early re-appropriation works. The present lot being an excellent example of this seminal period in the artist's career.

25. Urs Fischer b. 1973

Horse Fraud, 2010

silkscreen print on mirror-polished stainless steel sheets, polyurethane foam sheets, two-component polyurethane adhesive, stainless steel beams, aluminium L sections, screws

Marlboro: 127.5 x 60.4 x 75 cm (50¼ x 23¾ x 29½ in.)

Office Chair: 135 x 81 x 88 cm (53⅛ x 31⅞ x 34⅝ in.)

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

Estimate

£400,000-600,000 \$624,000-937,000

€548,000-822,000 ‡

Provenance

Sadie Coles HQ, London

Private Collection, New York

Gagosian Gallery, New York

Private Collection

Christie's, New York, *Post-War and Contemporary*

Evening Sale, 12 November, 2013, lot 9

Acquired at the above sale by the present owner

Exhibited

London, Sadie Coles HQ, *Douglas Sirk*, 6 October-11 December 2010 (another example exhibited)

Literature

Urs Fischer, exh. cat., Los Angeles, Museum of Contemporary Art, 2013, p. 145 (another example illustrated)

**‘You have to trap the
spirit of our times
without getting
trapped yourself’**

Urs Fischer





‘In most cases, I don’t even think about the object, I think about a situation...’
(Urs Fischer, quoted in *Urs Fischer: Shovel in a Hole*, New York, 2009, p. 63).

All of the objects Urs Fischer illustrates in his works of art are recognisable as being facets of the everyday, the mundane, and often the disposable and the inexpensive. They are items that litter our streets, populate supermarket shelves, inhabit office buildings and infiltrate our peripheral vision without leaving a resounding impression. Fischer, however, brings our attention to the dialogue created from their presence.

Horse Fraud (2010) is formed of four large rectangular boxes whose sides are printed with photographs of objects seen from various angles therefore each face of a box corresponds with the alternating view of the object portrayed. Thus, a chair is seen from the front, back and sides on one of these boxes. In a manner that nods towards a Cubist visual language, Fischer’s technique allows several angles to be visible at the same time. Facing the corner of one of these sculptures, two view-points are accessible and, as a consequence, the everyday objects portrayed here are imbued with a surreal quality, only heightened by the warped scale of the assemblage. A giant cigarette packet sits beside an equally large office chair. Through their grouping we are made aware of their unrealistic sizes. Concurrently, the iridescent polished surfaces of the chair and torn cigarette packet appear too lustrous given their purpose. The sheen, emphasised through saturated colours, contributes to the appeal and detaches these objects from their transient roles as insignificant items to be used and discarded.

In this manner Fischer aligns himself artistically with the creative experimentations of Pop Art, Dadaism and Surrealism alike. Ideas explored by Claes Oldenburg’s soft sculptures from the 1960s can also be found in Fischer’s three-dimensional works that similarly bring to mind Jasper Johns’ bronze reproductions of mundane objects such as beer cans. Infusing his subjects with the status of ‘high art’ through the use of techniques that hark back to Andy Warhol’s silkscreens and Donald Judd’s mirrored boxes, Fischer creates an environment where the viewer is forced to re-evaluate familiar snapshots from the world around them in a playful yet thought-provoking manner.

26. Cory Arcangel b. 1978

Photoshop CS: 110 by 72 inches, 300 DPI, RGB, square pixels, default gradient "Russell's Rainbow" (turn transparency off), mousedown y=25300 x=17600, mouse up y=4300 x=17600, 2009
c-print face mounted to acrylic, in artist's frame
sheet 278.2 x 182 cm (109½ x 71⅝ in.)
framed 287 x 190.5 cm (112⅞ x 75 in.)

Estimate

£120,000-180,000 \$187,000-281,000
€164,000-247,000

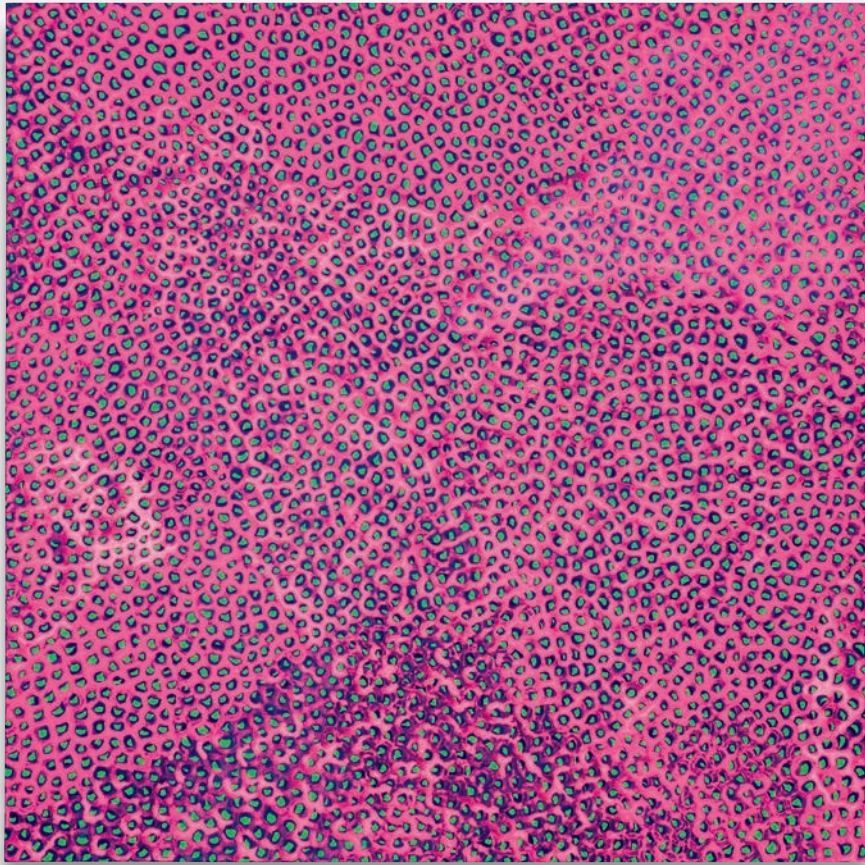
Provenance

Team Gallery, New York

'Is it a painting or is it a photograph? Technically it's a photograph. It's a photograph because it's photographic paper. But obviously I think about them as paintings, because they refer to the history of painting right? I also have to think about them as sculptures, because every part of the process is part of the project. They're sculptures because they play on the idea of what should be hanging in a gallery. In that sense they're also kind of ready-mades.' (Cory Arcangel quoted in an interview by Mary Heilmann, www.interviewmagazine.com/art/cory-arcangel/ accessed 09/09/2015)

Cory Arcangel's computer-generated works explore the infiltration of digital technology in popular culture and challenge the viewer's preconceptions on its position within the hierarchy spectrum where art dominates the highest status. Creating his *Photoshop Gradient Demonstrations* series using Photoshop, Arcangel prints his iridescent colour-field works on a scale that emulates Abstract Expressionist paintings by Barnett Newman or Mark Rothko. With canonical art history in mind, Arcangel plays upon nostalgia in an age of perpetual technological regeneration. Though each work Arcangel creates is unique, by offering the Photoshop specifications and mouse positions necessary to create the work as the title, the *Gradients* become a digital ready-made.





27. Yayoi Kusama b. 1929

Infinity-Nets (OPARHJ), 2012

acrylic on canvas

130.5 x 130.5 cm (51 $\frac{3}{8}$ x 51 $\frac{3}{8}$ in.)

Signed, titled and dated 'YAYOI KUSAMA

"OPARHJ INFINITY-NETS" 2012' on the reverse.

Estimate

£250,000-350,000 \$390,000-546,000

€343,000-480,000 ¥

Provenance

Ota Fine Arts, Tokyo

In 1958 Yayoi Kusama arrived to New York from Japan and produced her first large *Infinity Nets* work. Since then, her name has become firmly associated with the polka dot as Kusama has consistently reverted back to the notion of capturing infinity in art through this form of mark-making.

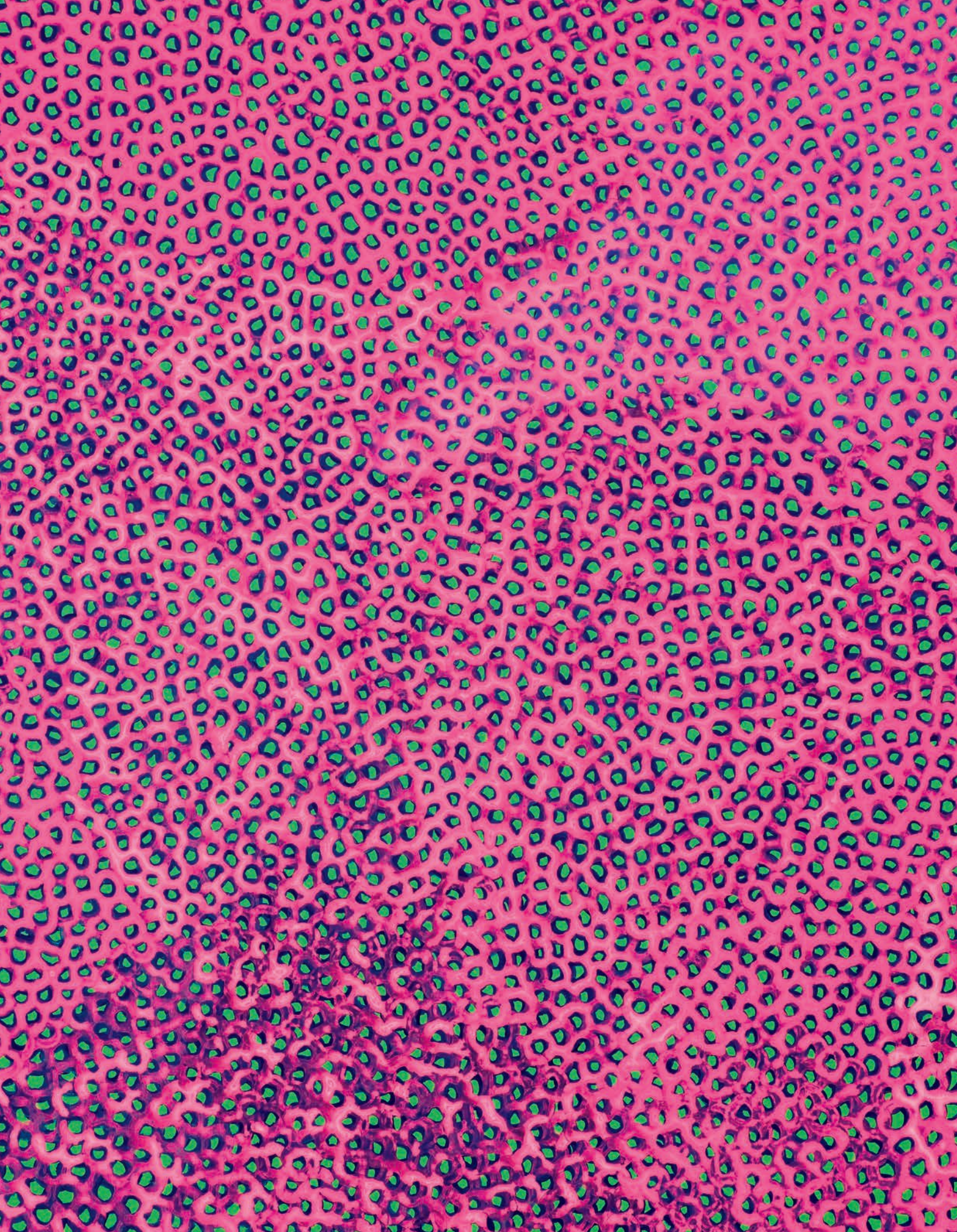
What distinctly characterises all of Kusama's *Infinity Nets*, is their inherent kinetic quality. The manner in which the artist varies the concentration of dots allowing them to spread away from each other or mingle closely, creates an almost hypnotic instability in her pieces. Consequently, her canvases embody an obsessive neatness and clarity, whilst also displaying an unsystematic aesthetic that seems to permit free movement within its components as the dots appear to rearrange themselves before the viewer's eyes.

Infinity-Nets OPARHJ painted in 2012 is a mature example of Kusama's preoccupation with this subject matter. The typically large scale has an overwhelming effect and the sensation of vertigo is induced as the swirling dots seem to open up into an alternative universe – one we feel compelled to enter through this unlocked gateway. The title of this ever-growing series, hints at something altogether more ominous. *Infinity Nets* could suggest a form of entrapment or, alternatively, a safety net to fall back on. Perhaps this ambiguousness mirrors the artist's creative process; Kusama is unable to detach herself from the *Infinity Nets* that permeate her creativity, but at the same time maybe she has found comfort in reassessing their familiar form in endless versions of the subject matter.

The *Infinity Nets* are Yayoi Kusama's most enduring legacy and it is through this inexhaustible series of works that Kusama announced her status as one of the most important Japanese artists of the twentieth century.

‘I am just another dot in the world’

Yayoi Kusama



28. Sterling Ruby b. 1972

SP60, 2008

spray paint on canvas

318 x 470 cm (125¼ x 185 in.)

Signed, titled and dated 'SR.08 "SP60"'
on the reverse.

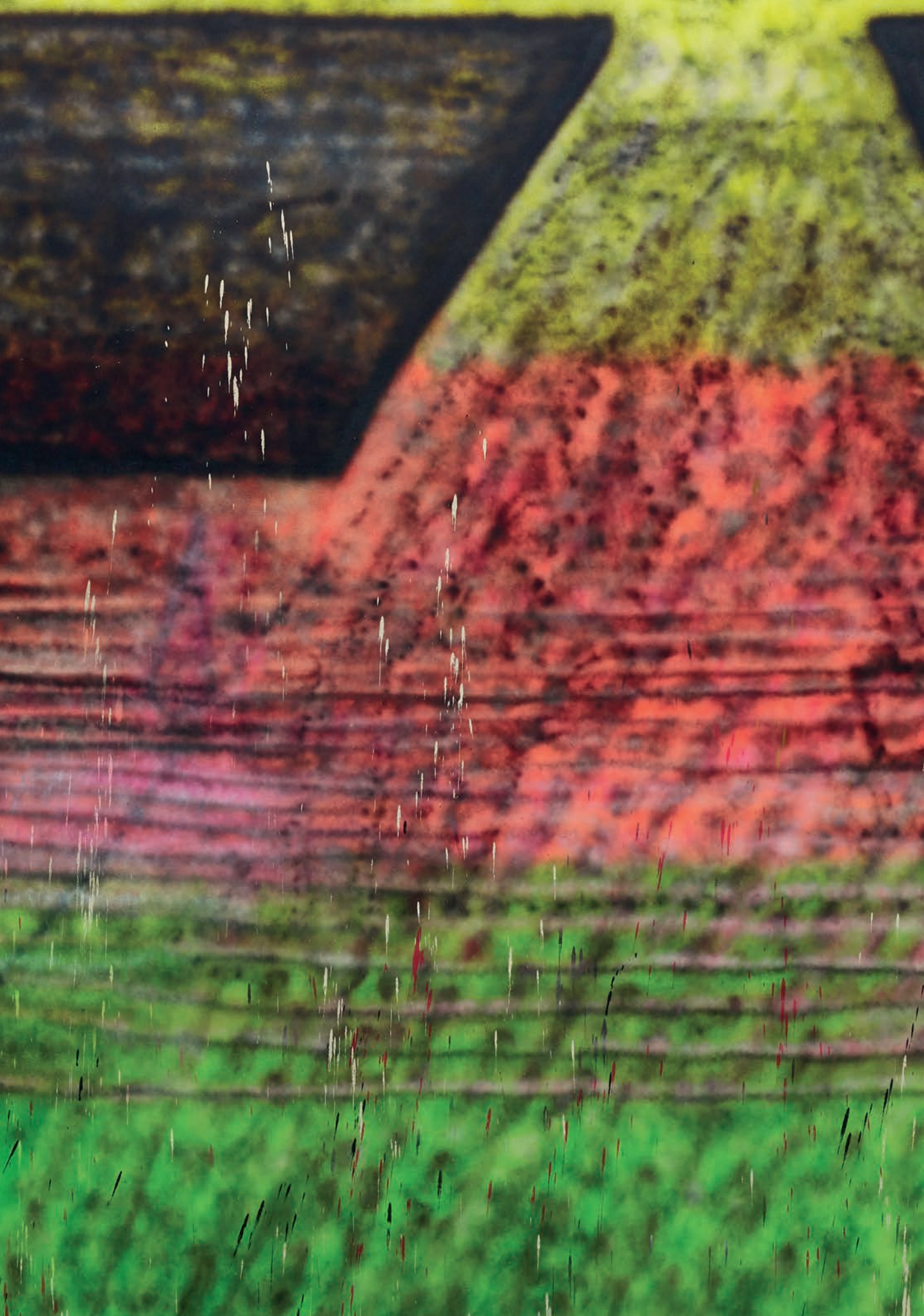
Estimate

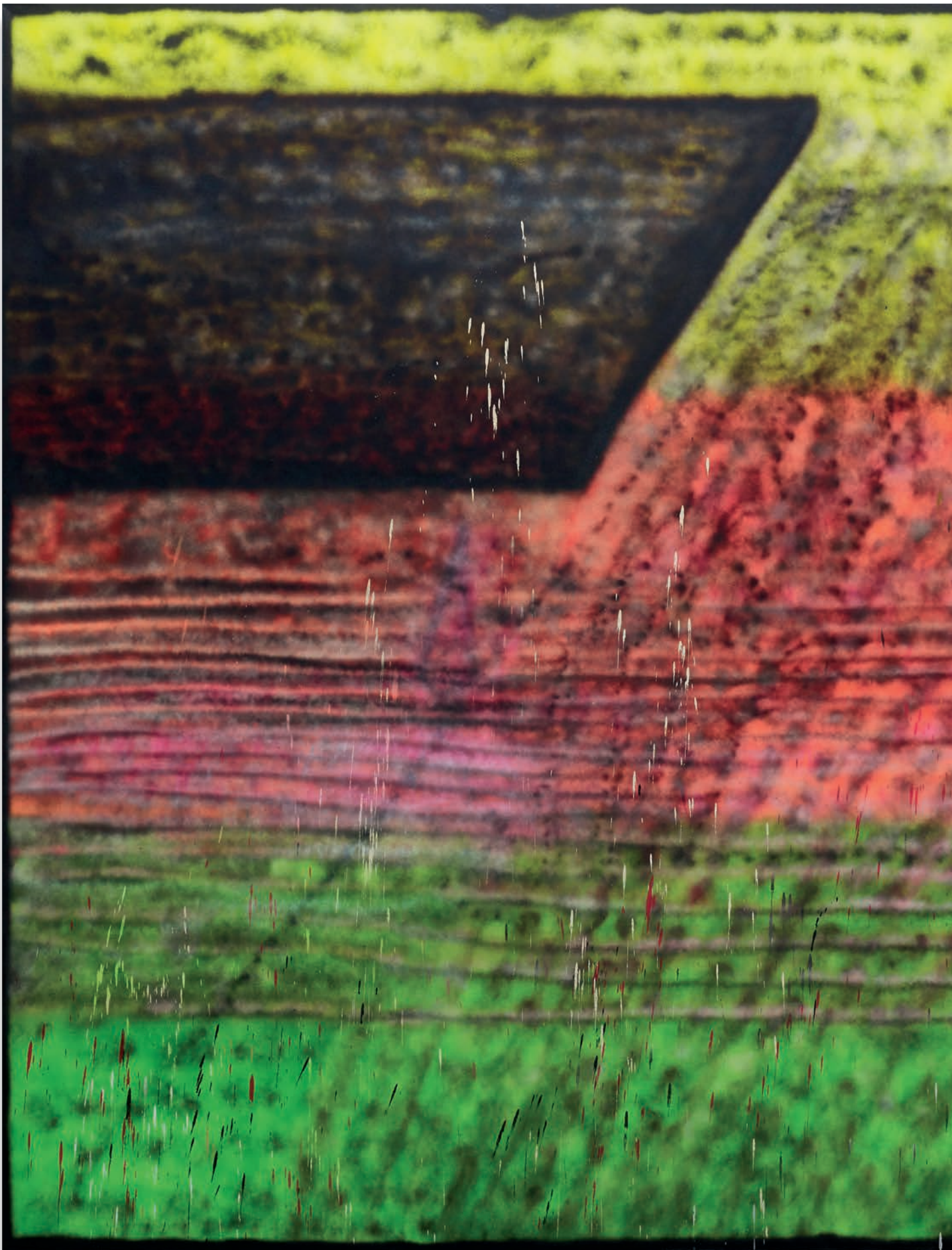
£400,000-600,000 \$624,000-937,000

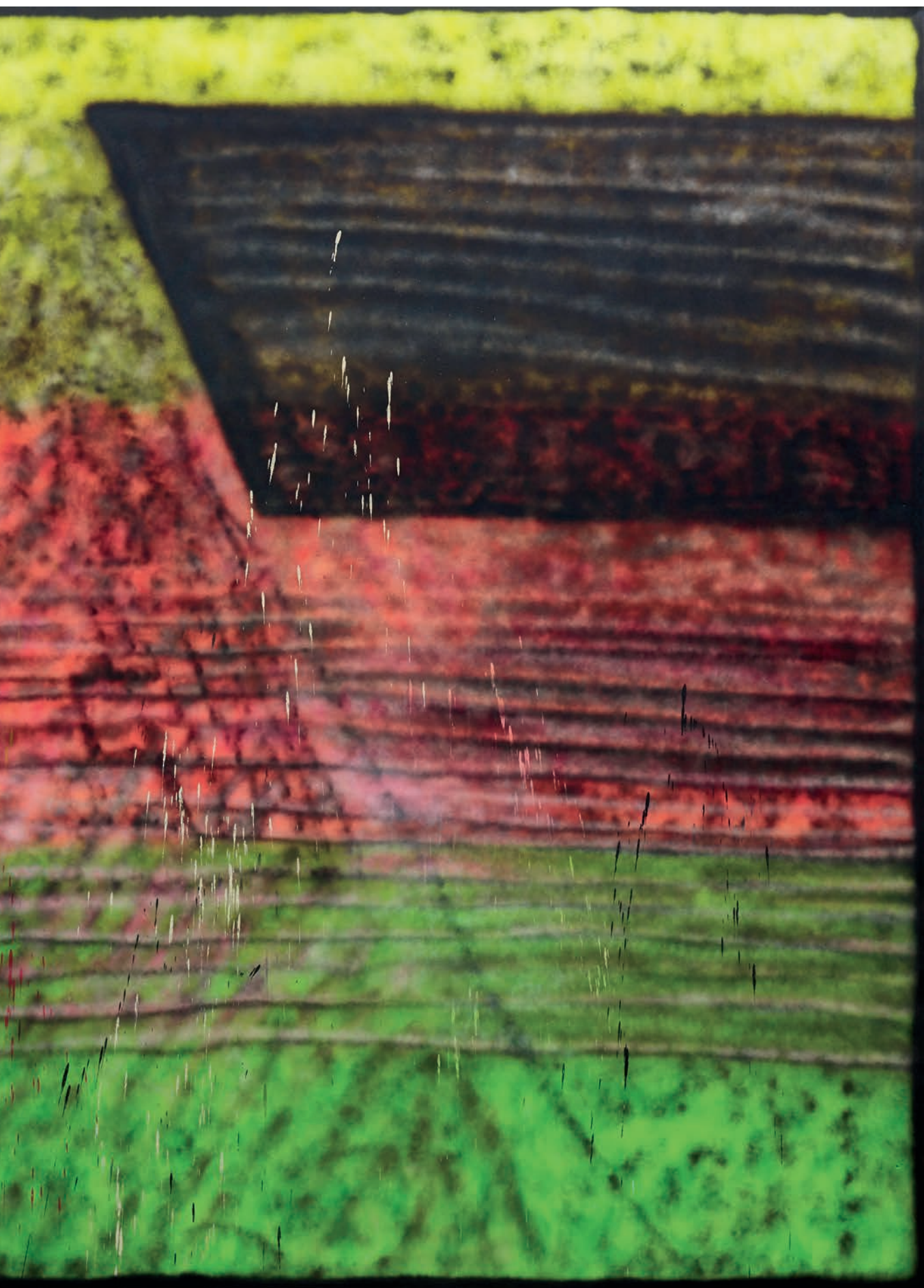
€548,000-822,000

Provenance

Marc Foxx Gallery, Los Angeles







**‘I like the fact that
art can’t be proven’**

Sterling Ruby

'My studio [in Los Angeles] was in Hazard Park, where the Avenues and MS13 gangs were fighting over drugs and territory. Their disputes were visually apparent through massive amounts of tagging. The city responded by sending out their anti-graffiti teams during the night. Power paint sprayers were used to cover up the day's graffiti in a muted wash of either beige or gray. The city did this under the cover of darkness, while the gangs seemed to prefer the vulnerability of the day. One wall in particular seemed to be the primary site for these territorial disputes. By early morning, there would already be four to five rival tags, the markings were still decipherable. By nightfall the individual traces were impossible to break down. The tagging had become abstract. 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. The city teams would then continue the cycle with a clean slate that evening, and it would start all over the next morning. I started painting again when I saw this' (S. Ruby, quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 190).

Amongst Sterling Ruby's most recognisable works lie his vast kaleidoscopic spray-paintings that mark the artist's furthest experimentations away from the formal and into abstraction. *SP60* rendered in 2008, is an exemplar of this series of works, all of which are characterised by a hallucinogenic palette and multi-layered striations that indicate the energetic trail of the artist's spray can. The overall gritty nature of Ruby's paintings, generated through his graffiti-style method and strong use of dark tones, conveys an atmosphere evocative of the metropolis. In the present lot, vibrant striations of acrylic spray paint span the length of this horizontal work in a multifaceted ocean of colour only intersected by a pyramidal form that mimics the tonal pattern from the background. Acid greens supersede toxic yellows and clash with dark black bands of paint - the effect of which has been described as containing 'the sublime refinement of Mark Rothko crossed with the anarchic gestures of spray-can graffiti'. (J. Deitch, quoted in *The Painting Factory: Abstraction after Warhol*, exh. cat., Museum of Contemporary Art, Los Angeles, 2012, p. 6).

29. Josef Albers 1888-1976

Homage to the Square: Wide Sight (study), 1963

oil on masonite, in artist's frame

76.2 x 76.2 cm (30 x 30 in.)

Initialled and dated 'A63' lower right. Signed, titled and dated 'Albers study for "Homage to the Square: Wide Sight" 1963' on the reverse. Further inscribed, initialled and dated 'For Chester Kerr July 1963 A' on the reverse.

Estimate

£250,000-350,000 \$390,000-546,000

€343,000-480,000 ₪

Provenance

Chester Kerr, New Haven, gift from the artist, 1963

Sotheby's, New York, *Contemporary Art, Part II*,

1 May, 1991, lot 246

Barbara Mathes Gallery, New York

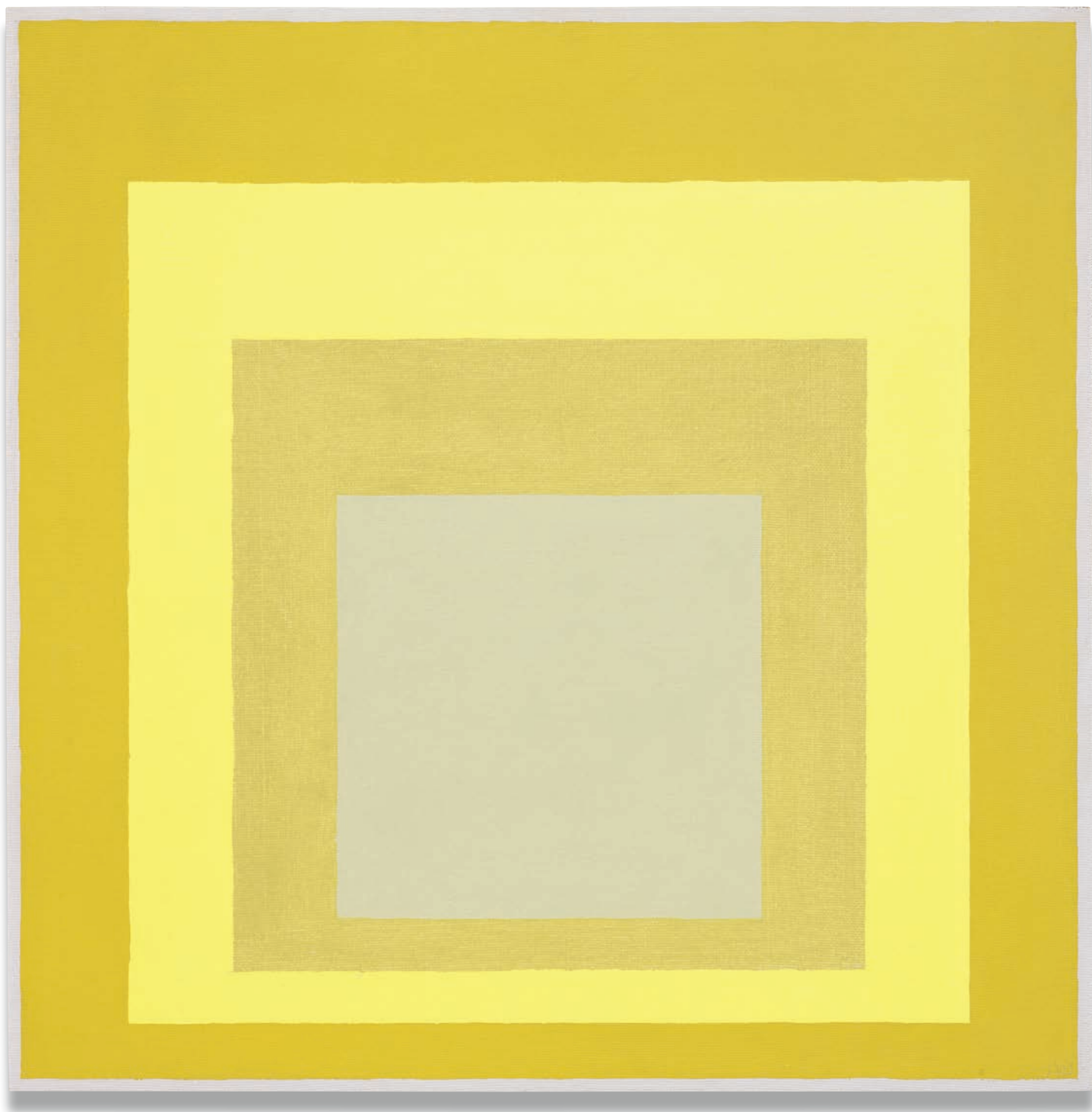
Private Collection

Sotheby's, London, *Contemporary Art Day*,

30 June 2011, lot 144

Richard Green Gallery, London

Private Collection, 2012



‘I was for years in the yellow period, you know’

Josef Albers

‘Our concern is the interaction of colour; that is, seeing what happens between colours. We are able to hear a single tone. But we almost never (that is, without special devices) see a single colour unconnected and unrelated to other colours. Colours present themselves in continuous flux, constantly related to changing neighbours and changing conditions.’ Josef Albers taken from *Interaction of Colour*, New London: Yale University Press, 1963, p. 5.

Homage to the Square was to become one of the most seminal art series produced in the twentieth century, eventually comprising of over a thousand works in an eclectic range of mediums including paintings, prints, tapestries and drawings. Albers began this ambitious project in the early 1950s and continued to develop it over a twenty-five year period, treating each work with the same scientific precision. *Homage to the Square: Wide sight (study)* rendered in 1963, as a gift to Chester Kerr who helped Albers publish his book on colour theory entitled *Interaction of Colour*, epitomises his mature artistic and theoretical preoccupations.

As one of the key pioneers of modernism, Albers greatly influenced the course of art both during his time as a teacher in Bauhaus, as well as after the 1930s when he immigrated to the United States. There, he built on his successful reputation as a theorist and artist, joining Yale after teaching many artists including Robert Rauschenberg, Cy Twombly and Susan Weil in North Carolina. Unlike the Abstract Expressionists of his time, Albers became consumed by the notions of optical experiments – charting through his art, the effects of certain colour combinations. The manner in which he recorded the pigments used for his *Homage to the Square* series on the back of many of the individual works, only displays his inquisitive nature all the more.

Every piece from this group is defined by a highly wrought and methodical style of construction, composed of three or four squares of pure colour nested within one another. As is characteristic of this series, *Homage to the Square: Wide sight (study)* gravitates to the bottom edge and is painted on Masonite. Utilising a palette knife to apply the oil paint, Albers was able to retain the unadulterated quality of the hues he was incorporating. No mixing or blending was to taint his clarity of vision. In this work, shades of yellow ranging from warm ochre to a near white give unity to these dissected planes of colour that seem to fade in and out of focus. By selecting adjacent hues very particularly, Albers experimented with the way in which he could make certain pigments recede while others rise out from the picture plane. Consequently, his abstract works create a disjointed sense of depth that engulfs and disorients the viewer through their sheer expansiveness.

**‘Whereas the beautiful
is limited, the sublime
is limitless...’**

Immanuel Kant

o **30. Neo Rauch** b. 1960

Die Lage, 2006

oil on canvas

305 x 425 x 6 cm (120 $\frac{1}{8}$ x 167 $\frac{3}{8}$ x 2 $\frac{3}{8}$ in.)

Signed and dated 'Rauch 06' lower right.

Estimate

£600,000-800,000 \$926,000 - 1,235,000

€830,000 - 1,107,000 ₣ ♠

Provenance

Galerie EIGEN + ART, Leipzig

Exhibited

Leipzig, Galerie EIGEN + ART, *Neo Rauch: Zeitraum*,

9 September-22 December 2006

Literature

Neo Rauch: Der Zeitraum, exh. cat., Galerie EIGEN + ART, Leipzig, 2006, unpaginated (illustrated)







**‘For me, painting means
the continuation of
dreaming by other means’**

Neo Rauch

Eugène Delacroix
La Mort de Sardanapale, 1827
Oil on canvas



‘All the world’s a stage’ when it comes to the work of Neo Rauch. Rauch encapsulates the daily endurances of people operating in a climate of social uncertainty and political change with his individual quest for resolve since infancy. His lack of scale and intentional use of fadedness contributes to the idea that his paintings operate beyond what is merely seen, but what is felt and thought. Industry, military, destitution, and the banal are all morphed into aesthetic commentaries through Rauch’s imagination.

Rauch’s painting *Die Lage* follows in his tradition that clothing is representational of social status, which in the present lot consists of armour, middle-class and labour attire, even a female skirt is seen at closer glance as one of the three layers of dress from the waist down on one of the figures, in addition to a man without any clothes at all in the background. This painting signifies the evolution of the artist’s body of work. There are

clear distinctions within the artist’s portfolio as his style develops, many of which are apparent in the present lot, especially Rauch’s use of colour and his exaggeration of dreamlike elements. Monochrome colour combinations are substituted for bright and contrasting blasts of paint, giving the works more presence in the ‘now’ oppose to the effect of dated artefacts, acting as anachronisms when presented in modern galleries. This painting contains both the artist’s mood and sensations at the time of production, but perhaps more sentimentally, the journey Neo Rauch has undergone both stylistically and emotionally over the course of his on-going, successful career.

Die Lage is a contemporary painting on canvas with signs of past, present and future. It is the dedication to self through the striking regurgitation of how Rauch perceives the destruction of one paradigm and the rise of another that cements his status as a staple in the world of contemporary art.

31. Anselm Kiefer b. 1945

The Secret Life of Plants, 2001-2002
branches, plaster, wire and lead on canvas
193 x 332 cm (75⁷/₈ x 130³/₄ in.)

Estimate

£300,000-500,000 \$468,000-780,000
€411,000-685,000 ‡ ♣

Provenance

Private Collection









‘I grew up in a forest.
It’s like a room.
It’s protected. Like
a cathedral... it is a
place between heaven
and earth’

Anselm Kiefer

Vija Celmins
Night Sky #14, 1996-1997
Oil on linen mounted on panel
© 2015 Vija Celmins



‘I would dig tunnels in the garden, put drawings in them and bury them... I would build little houses with bricks from bombed buildings. People think of ruins as the end of something, but for me they were the beginning. When you have ruins you can start again.’ (Anselm Kiefer in *The Telegraph*, 27 September 2014)

Throughout his career Kiefer uses art, and an ever evolving choice of medium, to critique the myths and chauvinism which eventually propelled the German Third Reich to power. His paintings depict his generation’s ambivalence toward the grandiose impulse of German nationalism and its impact on history, balancing the dual purposes of visually powerful imagery and intellectually critical analysis.

In his muscular artistic language, physical materiality and visual complexity enliven his themes and content with a rich, vibrant tactility. His subject-matter ranges from sources as diverse as Teutonic Mythology and history,

alchemy and the nature of belief, all depicted in a bewildering variety of materials, including oil paint, dirt, lead, photography, woodcuts, sand, straw and all manner of organic material. By adding found materials to the painted surface of his immense tableaux, he invents a compelling third space between painting and sculpture.

This is evident in the present lot. The artist has used lead, oil based paints and dead branches from a plant to create a canvas that alludes to the fragility of life, and density of everything that encompasses it. The dead branches reaching out from the painting, not only creates a three dimensional aspect, allowing the viewer to be engulfed by the work, but also gives this sense of fragility, as each leaf looks like it may fall from the canvas at any given moment. This coupled with the sheer scale of the work, covered in lead, gives this sense of imposing doom, heightening the fragility of the piece and what it represents, life.



32. Anselm Kiefer b. 1945

Paete non Dolet, 2007

resin, emulsion, shellac and barbed wire
210 x 120 x 120 cm (82 $\frac{5}{8}$ x 47 $\frac{1}{4}$ x 47 $\frac{1}{4}$ in.)

Estimate

£200,000-300,000 \$312,000-468,000
€274,000-411,000 ₣ ♣

Provenance

Galerie Thaddaeus Ropac
Private Collection

Exhibited

Bilbao, Guggenheim, *Anselm Kiefer*,
28 March-9 September 2007 (exhibited)

Literature

Anselm Kiefer, exh. cat., Guggenheim, Bilbao,
2007, pl. 138 (illustrated)



‘I believe in empty spaces; they’re the most wonderful thing’

Anselm Kiefer

Anselm Kiefer’s extensive portfolio of works brings to the fore his inherent ability to integrate a vast array of mediums and subject matters to create a diverse and ever-evolving range of paintings, sculptures and installations which have consequently secured his place as one of the most significant European artists of the past forty years.

Mythology, history, alchemy, nature, pagan allusions and modern cultural references are just some of the facets that arise in Kiefer’s oeuvre. *Paete non Dolet* from 2007 bridges some of these themes through the merger of antique references with materials more typical of machine manufacture or industrial techniques. This large sculpture was born out of Kiefer’s experimentations in his Barjac studio and as such, draws on symbols most akin to this intriguing setting. Kiefer has frequently described his studios as laboratories, not dissimilar to refineries or mines and the latter reference certainly brings to mind his Barjac works most profoundly. The rugged texture of the tangled barbed-wire mass that gives shape to the top half of *Paete non Dolet* seems earthy and organic like the metal from which it is formed. Simultaneously, the draped female body beneath, harks back to excavated Greek caryatids – their flowing white dresses now mirrored in this plaster cast rather than marble. Through the amalgamation of man-made and raw materials, Kiefer has created works that appear timeless or, more specifically, works that cannot be placed within a definite time. *Paete non Dolet* harks back to an antique style but at the same time transcends its boundaries by merging contemporary methods and abstract assimilations with the ancient. The sinuously curving mesh included in this work signals a departure from the figurative and disrupts the viewer’s initial connotations of a more legible subject matter. Though perhaps emblematic of a Medusa-like head, its disproportionately large scale and surreal nature define it as a bewildering addition to the sculpture. In fact, Kiefer has returned to the female form frequently in his sculpted works – often omitting the head entirely or replacing it with an altogether disparate object like an open book.

Thus, it is the ambiguous and abstract qualities offered by Kiefer’s works that make them so compelling and consequently, firmly situates them within the trajectory of contemporary conceptualism, never failing to intrigue viewers and collectors alike.

**‘Sculpture is the art
of intelligence’**

Pablo Picasso

‘I wanted to escape
from the boundary
of the skin and to
acknowledge the
body as a place of
transformation’

Antony Gormley

33. Antony Gormley b. 1950

Domain XV, 2000

4.76 mm square section stainless steel bar
190 x 63 x 45 cm (74¾ x 24¾ x 17¾ in.)

Estimate

£250,000-350,000 \$388,000-544,000
€344,000-482,000 ± ♣

Provenance

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

Literature

M. Mack (ed.), *Antony Gormley*, Göttingen,
2007 (illustrated)



‘Each Domain is an attempt to separate the subtle body from the material body; to abstract an attitude and expose it to light and space’

Antony Gormley

‘Making sculpture stems from a need to leave a trace of existence, but there is an even greater need to challenge existence itself with mute objects that look back at us and question our materiality with their own.’ (Antony Gormley cited in: Michael Mack, (ed.), *Antony Gormley*, Göttingen 2007, p. 9)

The renowned sculptor Antony Gormley is known for his exploration into the intricate interaction between space and the human form. His works challenge the relationship between the individual space we feel within our own bodies and the exterior space around us. The present lot forms part of Gormley’s *Domain* series, carried out between 1999 and 2009, in which the artist seeks to reveal these concealed elements of the human figure through form. Gormley defines the series as an emblem of the ability to surpass the limitations of the skin and purpose of the body as ‘a place of transformation’. He describes the role of the sculptor as dealing with ‘matter’; ‘they deal with objects, they deal with bodies, but I think, really, what I care about most is making space’. (Sculpted Space: *Within and Without*,

Tedglobal, June 2012, www.ted.com/talks).

Gormley’s *Domain* series represents the paradox intrinsic to the quality of sculptural figuration: the creation of material propositions alongside and in relation to the limitless, dimensionless quality of space itself. This is reiterated through the open quality of the steel construction, which allows the viewer to see both the form and the interior of the work. Comprised through various lengths of welded steel rods, the interplay between structure and transparency plays on the value of visibility compared with imagination. The resulting work appears as if it’s floating, providing the shape of the human body with the sense of weightlessness.

‘The *Domains*, as Gormley says, are a kind of drawing in space. Although they are clearly three-dimensional...a body has been built up using lines as its constituents, hatched just as in the practice of drawing, creating and dispersing volumes with nothing more than the steel rods that always point to their own density as lines.’ (D. Leader, *Drawing in Space: Antony Gormley*, From *Making Space* published by BALTIC, 2004, www.whitecube.com)



Installation view, BALTIC
Centre for Contemporary Art,
Gateshead, UK, 2003
Photograph by Jerry
Hardman-Jones

34. Damien Hirst b. 1965

Missing the Love, 2008

butterflies and household gloss on canvas

215 x 215 cm (84⁵/₈ x 84⁵/₈ in.)

Signed, titled and dated 'Damien Hirst

"Missing the Love" 2008'

Estimate

£300,000-500,000 \$468,000-780,000

€411,000-685,000 ♠ †

Provenance

Private Collection



'I wanted this to look like it was alive at one time. I want it to look like an artist's studio where he had coloured canvases wet and the butterflies had landed in them... This idea of... it being fucked up by flies landing in the paint'. (Damien Hirst, quoted in *Damien Hirst*, exh. cat., Naples, 2004, p. 83)

Damien Hirst's career examines the poignant statement embodied in the co-existence of life and death. The transition from life to form is central to Hirst's poetics, exemplified in his presentation of tragic beauty as an agent of death. This ever apparent theme is clearly evident in the present lot.

Missing the Love is a vivid example of one of the most definitive themes in Hirst's artistic production: a dialogue between birth and death, beauty and cruelty; decisive identities that lie at the very core of existence and irrefutable poles in the artist's theatrical style. Hirst's appeal for butterflies is shaped by the seemingly life-like appearance in death. Regarding his source of inspiration for the exhibition '*In and Out of Love*' in 1991 Hirst explained: 'I worked out many possible trajectories for these things, like the way the real butterfly can destroy the ideal kind of love; the symbol exists apart from the real thing. Or the butterflies still being beautiful even when dead.' (*Damien Hirst & Sophie Calle: Internal Affairs* (Jay Jopling/ICA, 1991)).

The butterfly as a symbol of love and life is undermined in these works as the viewer is brutally confronted with the inescapable reality of death. The tragic beauty embodied in the butterfly emblem captures the seemingly physical presence of life retained in his sumptuous dead forms. Loaded with bipolar symbols of life and death, splendour and decay, beauty and horror, fragility and preservation, *Missing the Love* constitutes Hirst's tribute to the eternal circle of life and death.

Damien Hirst
***In & Out of Love (White Paintings & Live Butterflies)*, 1991**
Installed at Tate Modern, 2012
© Damien Hirst and Science Ltd.
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Photo: Prudence Cumming Associates Ltd





**‘People don’t like contemporary art,
but all art starts life as contemporary –
I can’t really see a difference’**

Damien Hirst



‘Really the whole sports theme is just a vehicle for practicing portraiture’

Jonas Wood

Dennis Johnson (1954-2007), most commonly known as DJ, made his name known in professional basketball in the late 1970s and 1980s whilst playing for several renowned American teams. In this painting, Jonas Wood depicts DJ representing the Phoenix Suns where he solidified his status as a powerful main scorer between 1980 and 1983. This large work on linen is Wood’s most finalised version of this particular motif which derived from a collectable trading card and can be traced to one of his drawing from the same year. Often stylistically linked to the artistic oeuvre of American Pop artists, Wood’s method of reduction to obtain refined clarity is particularly obvious when comparing these two related works. In his final painted work, the artist eradicates frivolous details such as lettering and more subtle areas of varied tonality to bring to the fore the defined contours of DJ’s features. The stark contrast between areas of light and shadow is employed in such a way that further emphasises the graphic stylisation of his subject matter perhaps most akin to that of his predecessor, David Hockney. Similarly, the choice of subject matter places Wood firmly in the trajectory of American Pop as he absorbs the format of this particular type of memorabilia, enlarging it and imbuing it with renewed permanence through his painting. Pop Art notions of materiality and iconography are thus, brought to the fore in Wood’s decision to raise the status of his chosen image, from a cheap and mass produced card to a resounding and permanent ode to the basketball player. As a result, this painting acts as a pertinent contribution to the discourse around notions of image hierarchy - a topic so central to post-modern theory.

35. Jonas Wood b. 1977

D.J., 2009
oil on linen
102 x 81.5 cm (40½ x 32½ in.)
Signed, titled and dated ‘JBRW “DJ” 2009’
on the reverse.

Estimate
£50,000-70,000 \$78,000-109,000
€68,500-95,900

Provenance
Shane Campbell Gallery, Chicago

Exhibited
Chicago, *Jonas Wood*, Shane Campbell Gallery,
19 September-31 October 2009

Wood’s fascination with sports icons particularly in their collectable state can be found in many of his works that feature not just a plethora of basketball players, but also baseball players and boxing champions. Their highly recognisable faces dominate his portraits. Wood himself has admitted however, that above the cultural connotations associated with these personalities, what drew him to this subject matter was the nature in which their images were captured in sports-related merchandise. Typically depicted in mid-motion or with emotive expressions, their representations create dynamic and iconic portraits – the perfect focus for Wood’s stylistic experimentations.

36. **Richard Prince** b. 1949

Untitled (portrait), 2014

Inkjet on canvas

167 x 123.8 cm (65¾ x 48¾ in.)

Signed and dated 'Richard Prince 2014' along the overlap.

Estimate

£80,000-120,000 \$125,000-187,000 €110,000-164,000 ±

Provenance

Acquired directly from the artist by the present owner

The way in which we curate our personal online presence via social media has become second nature; with instantaneous taps of a button we can shoot, edit and upload our image online, for all to see. Perhaps the most interesting part of this process is what we choose to share. Furthermore, how these projections are perceived by our fellow internet following. In a modern context, the phenomenon of creating our own online sphere has, in reality, become the art of painting a self-portrait.

Thirty years ago, a young Richard Prince embarked on a project to reconfigure the confines of the traditional portrait. The artist asked friends to submit their favourite photos of themselves, from which Prince made a selection and re-photographed the original. Prince saw the concept as intriguing, stating;

'They didn't have to sit for their portrait... They didn't have to show up at all. And they wouldn't be disappointed with the result. How could they? It wasn't like they were giving me photos of themselves that were embarrassing.' (R. Prince quoted in *"Richard Prince: New Portraits"*, Press Release: Gagosian Gallery, 9 June 2015).

Prince's unique method saw the collaboration between artist and subject curate the perfect portrait. The process was as definite as the results it produced. This foray became the platform for Prince's most recent body of work, which includes the present lot. Under the username RichardPrince4, the artist becomes an online voyeur to his subject. These Instagram screen shots, which are taken from the profiles of people Prince found engaging in one way or another, once again redefines the confines of portraiture. Whether viewed as a simple appropriation or a complex comment on human perception, the experience of Prince's *New Portraits* series is fascinating.



luffkrisbenton

🕒 3w



♥ 34 likes

💬 **luffkrisbenton** Then the devil is 6. 🐼🐼🐼

@theycallmephilkbriggs

richardprince4 🍷 Pixies 🖤 Devil?sol
gooooood 🐼



37. KAWS b. 1974

Snoopy: Red Baron, 2014
acrylic on canvas, laid on panel
123.8 x 111.8 cm (48¾ x 44 in.)
Signed and dated 'KAWS 14' on the reverse.

Estimate

£80,000-120,000 \$125,000-187,000
€110,000-164,000 ₹

Provenance

Galerie Perrotin, Paris
Private Collection

Drawing on recognisable sources from cartoons, television and books, KAWS' artworks are universally understood. In this way the artist's fascination with exploring a visual language, that surpasses geographical locations or cultural barriers, is brought to the fore. *Snoopy: Red Baron* in its large scale and graphic treatment serves as a resounding example of KAWS' artistic style. Previously using imagery from Mickey Mouse, the Smurfs and SpongeBob SquarePants, KAWS dedicates this particular piece to another icon associated with childhood – Charlie Brown's pet dog Snoopy from the comic strip *Peanuts* by Charles M. Schulz. *Peanuts* featured in over 2,600 newspapers, with a readership of 355 million in 75 countries, and was translated into 21 languages, therefore it is unsurprising that the immediately recognisable beagle is portrayed in many of KAWS' works as it perfectly embodies the notions so central to the artist's explorations.

**‘Art is a marriage of
the conscious and
the unconscious’**

Jean Cocteau

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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


†, §, ‡, or Ω Property Subject to VAT

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

2 Bidding in the Sale

Bidding at Auction

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



Danh Võ
We The People (Armpit)
2011-13
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Photo: RBA Köln / Britta Schlier

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Bidding in Person

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

Bidding by Telephone

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

Online Bidding

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

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

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

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

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

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

2 Property with a † Symbol

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

3 Property with a \$ Symbol

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

4 Property Sold with a ₣ or Ω Symbol

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

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

5 Exports from the European Union

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

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

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

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

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

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

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

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, 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_eng_oru.ni@hmrc.gsi.gov.uk.

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

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

7 Sales and Use Taxes

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

Conditions of Sale

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

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to: (a) the Conditions of Sale and Authorship Warranty; (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and (c) supplements to this catalogue or other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

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

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 Conduct of the Auction

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

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

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

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

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

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

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

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

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

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

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

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

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts

or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 Copyright

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

15 General

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

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

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

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

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

16 Law and Jurisdiction

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

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

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

Authorship Warranty

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

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

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

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

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

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Sale Information

Contemporary Art Evening Sale

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

14 October, 7pm

Viewing

9 - 14 October

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

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Front and Back Cover

Cy Twombly, *Untitled*, 2006, Lot 20 (detail)

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Andrew Moore
The Rouge, Detroit (detail), 2008
Estimate £20,000-30,000

**'Detroit's transfiguration
has led it beyond decay
into a surreal landscape'**

Andrew Moore

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* Excluding Buyer's Premium and VAT

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