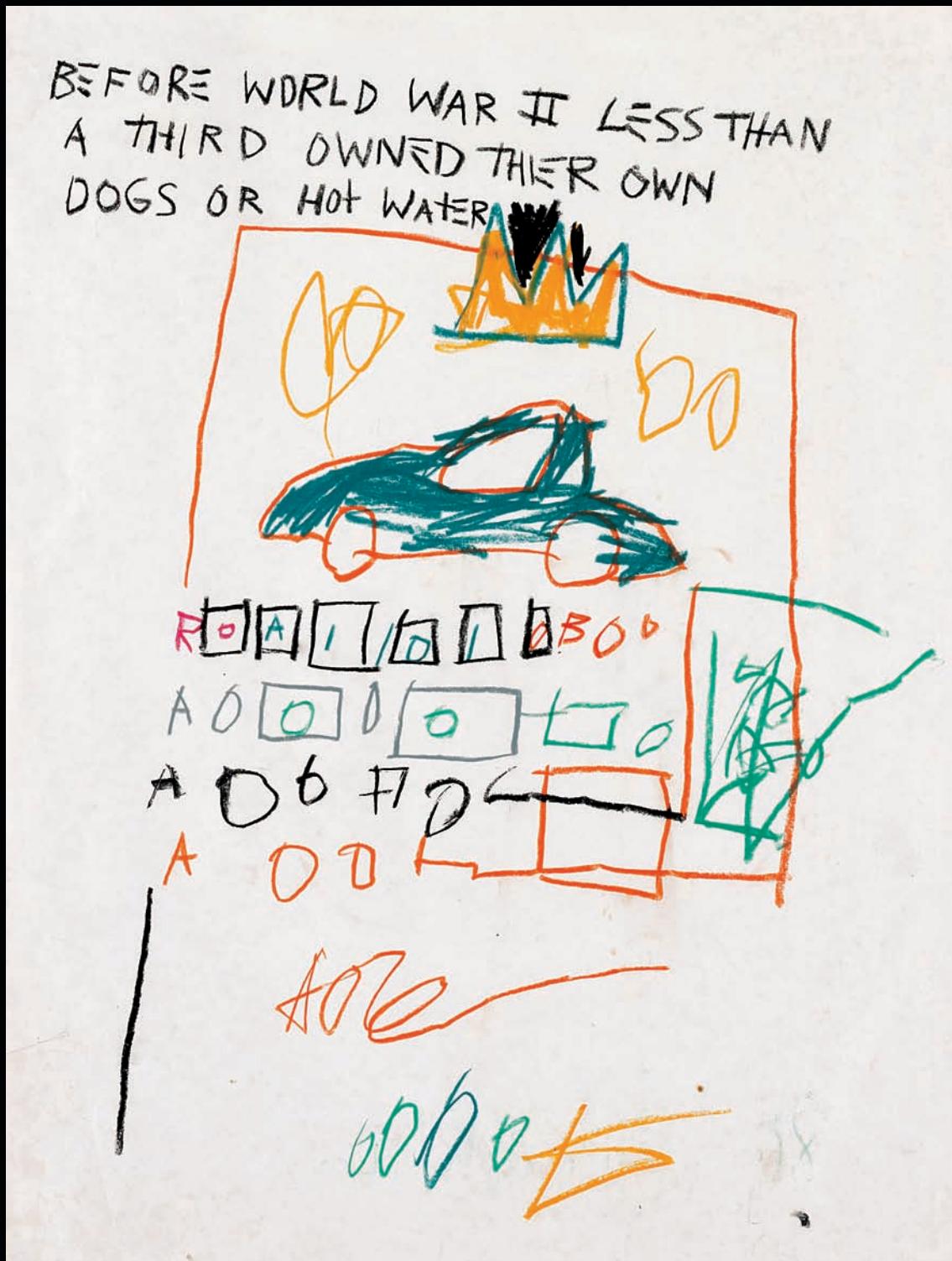


PHILLIPS



CONTEMPORARY ART

LONDON DAY SALE 17 OCTOBER 2013

Let





Go



PHILLIPS

CONTEMPORARY ART

SALE INFORMATION

LONDON DAY SALE 17 OCTOBER 2013

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTION

17 October 2013 at 2pm

VIEWING

5-17 October

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK010713 or
Contemporary Art Day Sale.

ABSENTEE AND TELEPHONE BIDS

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

CONTEMPORARY ART DEPARTMENT

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ADMINISTRATOR

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

Front cover Jean-Michel Basquiat, *Untitled*, 1981, lot 139

Back cover Dan Rees, *Untitled (Triptych)*, 2011, lot 127 (detail)

Inside front cover Barbara Kruger, *Untitled (Let Go)*, 2003, lot 133

Pages 6 & 7 Ahmed Alsoudani, *We Die Out of Hand*, 2007, lot 130 (detail)

Opposite Peter Fischli & David Weiss, *Stewardess*, 1989, lot 138

Page 224 Jenny Holzer, *Arno*, 1996-2002, lot 132

Page 239 Mathias Faldbakken, *Untitled*, 2008, lot 114 (detail)

Inside back cover Ugo Rondinone, *Thank you Silence*, 2005, lot 154 (detail)

PHILLIPS WORLDWIDE CONTEMPORARY ART DEPARTMENT



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An abstract artwork featuring charcoal and pencil marks on a light-colored wooden surface. The drawing consists of several overlapping, gestural forms. A central, somewhat triangular shape is defined by dark charcoal outlines and filled with lighter pencil strokes. To its left, there are dark, textured charcoal smudges and lines. Below the central shape, a large, dark, feathery or hair-like mass is rendered with heavy charcoal strokes. To the right, a more elongated, curved form is sketched with pencil, showing some internal shading. The overall composition is dynamic and expressive, with a mix of dark, saturated charcoal and light, airy pencil lines.

CONTEMPORARY ART

London Day Sale

17 October 2013 at 2 pm

Lots 101-294

101

FREDRIK VAERSLEV b. 1979

Untitled, 2010

spray paint, house paint, fixative, lacquered and white spirit on canvas

44.5 x 33.9 cm. (17½ x 13⅓ in.)

Signed and dated 'F. Vaerslev 2010' on the turnover edge.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ₣ ♠

PROVENANCE

Standard (Oslo), Oslo





102

KLARA LIDÉN b. 1979

Ich brauch Mas, 2009

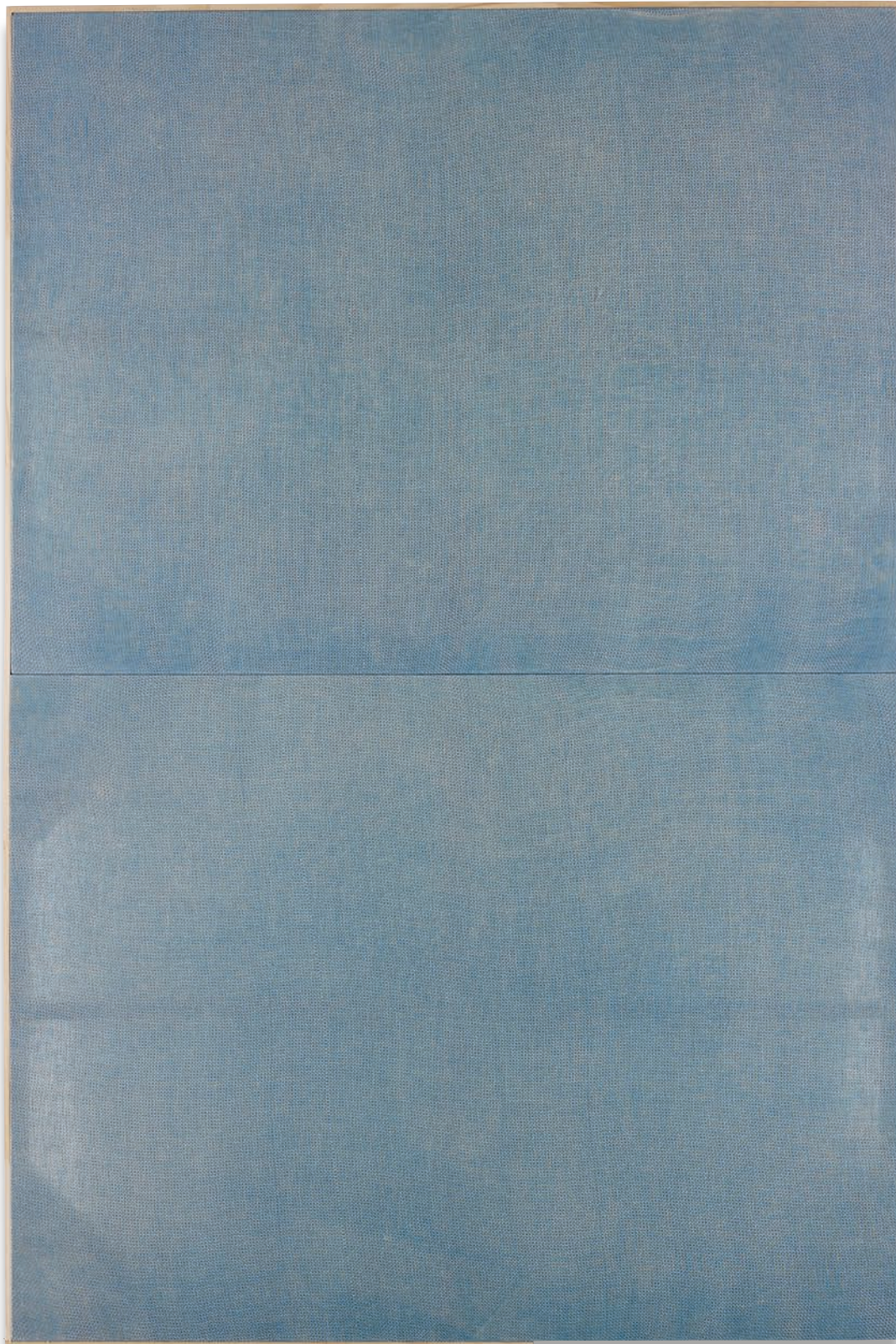
posters, adhesive, CD

overall 32 x 33 x 6 cm. (12 $\frac{5}{8}$ x 12 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.)

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ♠

PROVENANCE

Monopol Magazin



103

HUGH SCOTT-DOUGLAS b. 1988

Untitled, 2011

Cyanotype on linen

152.7 x 101.6 cm. (60 $\frac{1}{8}$ x 40 in.)

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

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♣

PROVENANCE

Private Collection, Italy

104

OSCAR MURILLO b. 1986

Untitled, 2012

oil, acrylic and dirt on canvas

198.5 x 157.5 cm. (78 $\frac{1}{8}$ x 62 in.)

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

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ♠

PROVENANCE

Mihai Nicodim Gallery, Los Angeles

Private Collection, London





105

DAN COLEN b. 1979

Dick for Brains, 2012

flowers on belched Belgian linen

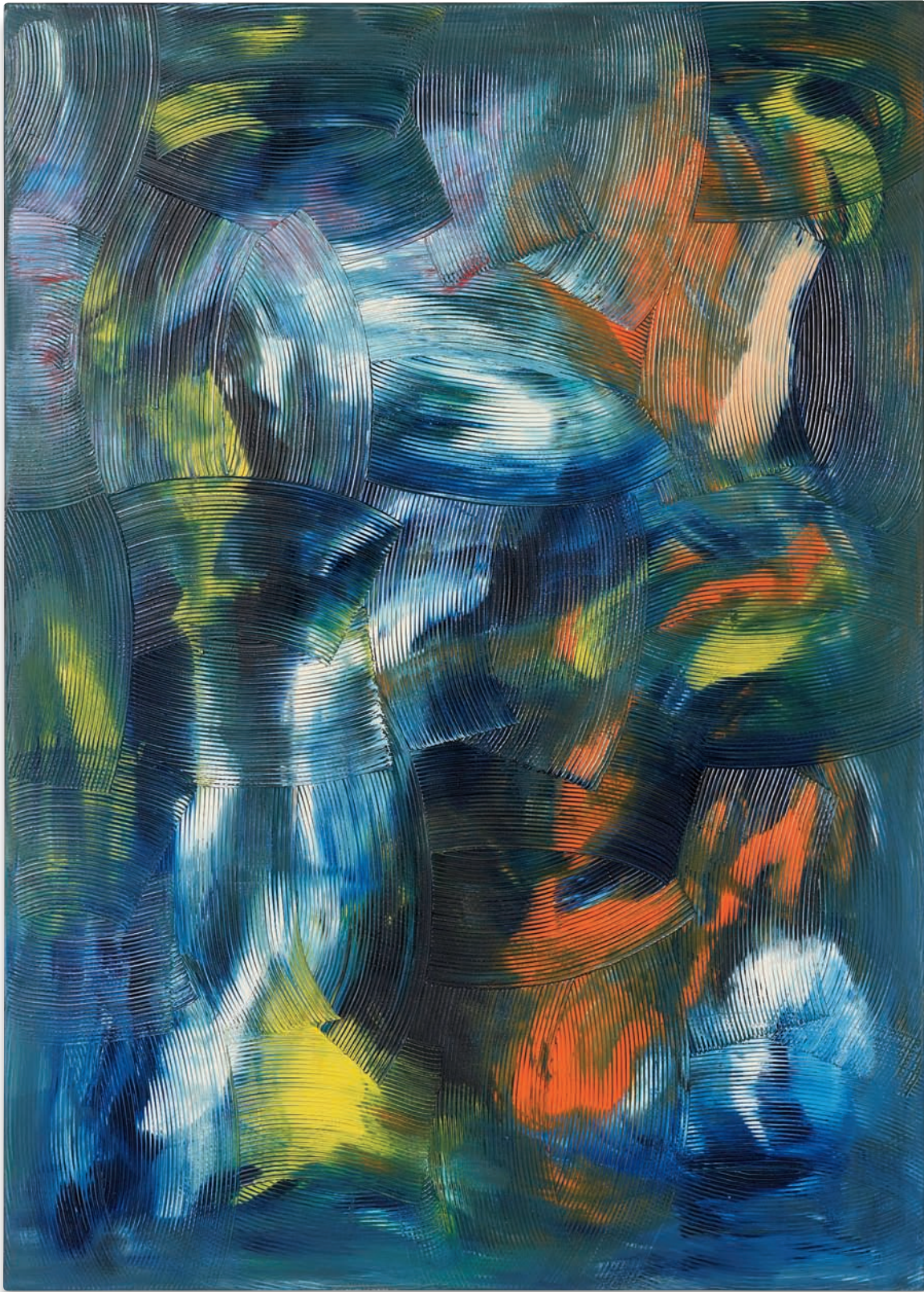
50.8 x 40.6 cm. (20 x 16 in.)

Signed, titled and dated "DICK FOR BRAINS" 2012 Daniel Colen' on the overlap.

Estimate £25,000-35,000 \$39,600-55,400 €29,700-41,600 ±

PROVENANCE

Gagosian Gallery, New York



106

DAN REES b. 1982

Artex Painting, 2011

oil on canvas

140 x 100 cm. (55½ x 39¾ in.)

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

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ♠

PROVENANCE

Tanya Leighton, Berlin



107

ROB PRUITT b. 1964

Bons amis (Eclats de rire / tâches de couleur), 2006

acrylic, oil and glitter on panel in artist's aluminum frame (in 2 parts)
each 122 x 91 cm. (48 x 35 $\frac{7}{8}$ in.)

Estimate £35,000-45,000 \$55,400-71,200 €41,600-53,500

PROVENANCE

Air de Paris, Paris





108

WALEAD BESHTY b. 1976

Combine Print (CMY/Six Magnet/2 of 5: Irvine, California, March 26th 2010, Fujicolor Crystal Archive Super Type C, Em. No.

148-006, 80510), 2011

colour photographic paper

127.5 x 97 x 4.5 cm (50¼ x 38¼ x 1¾ in)

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Regen Projects, Los Angeles



109

WALEAD BESHTY b. 1976

Selected Works (2009-2011 / March 17th - July 6th 2011), 2011

black and white fiber based photographic paper, colour photographic paper,
archival inkjet papers

76.5 x 51.6 x 7 cm. (30 $\frac{1}{8}$ x 20 $\frac{3}{8}$ x 2 $\frac{3}{4}$ in.)

Estimate £25,000-35,000 \$39,600-55,400 €29,700-41,600 ♣

PROVENANCE

Wallspace, New York

OSCAR TUAZON b. 1975*I gave my name to it*, 2010

steel plate, fluorescent lamps

overall 14.4 x 247.7 x 90.2 cm. (5 $\frac{11}{16}$ x 97 $\frac{1}{2}$ x 35 $\frac{1}{2}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 Ω**PROVENANCE**

Maccarone, New York

EXHIBITEDNew York, Maccarone, *My Flesh to Your Bare Bones: A duet with Vito Acconci*,

13 March - 24 April 2010

Museum of Contemporary Art Chicago, *The Language of Less (Then and Now)*,

8 October 2011 - 25 March 2012





Oscar Tuazon has become known for a sculptural vocabulary, applying lyrics to materials to unite the tough and the malleable. His sculptures radically transform the space of which they occupy, challenging and extending our notion of what space is, while the forms themselves realign the boundaries between architecture and sculpture. Comprised of both natural and industrial materials, Tuazon is able to create a physical tension amongst internal and external, voids and boundaries, and stability and volatility. Referencing minimalist sensibilities, as well as a “do-it-yourself” aesthetic, the present lot is a prime example of Tuazon’s commitment to materiality and spatial tension in the creation of his sculptural conceptions.

I gave my name to it, 2010, is restricted to the floor, fleshing out the skeleton of whatever space that contains it, evoking a structure in wreckage that is struggling against the elements. A product of urban detritus, the present lot is reminiscent of a construction site: “My work has always been really physical, manual labour. And, you know, leaving an actual trace of my body, a handprint in the concrete. There’s an aura that attaches to those indexical gestures you could say”, (quoted in ‘Oscar Tuazon & K8 Hardy: Hard Work’, Parkett, no. 89, November 2011). Comprised of a steel plate and fluorescent lamps, the work combines raw industrial materials that assemble a physical space for its existence, an existence that can appear cold, empty, and cathartic. While the materials used to create the work are starkly rigid and concrete, the luminous aura induced by the fluorescent lamps engages the viewer with what seems to be a radiantly hovering steel plate. This interweaving of textures discerns a material movement that confines and stimulates the static space in which the sculpture is contained. Working within the stylistic language of his forebears, such as Sol LeWitt, Richard Serra, Donald Judd, and Carl Andre, Tuazon creates a new content and concern of Minimalism.



111

ADAM MCEWEN b. 1965

Bomber Harris, 2006

diptych: acrylic and chewing gum on canvas

each 35.6 x 27.9 cm. (14 x 11 in.)

Signed 'A. McEwen' on the reverse of panel I and dated '2006' on the reverse of panel II.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ₣ ♠

PROVENANCE

Jack Hanley Gallery, New York



112

VALENTIN CARRON b. 1977

Pendulum Cold, 2010

watercolour on paper, clock, safety pin, L-shaped hanging screw, artist's
painted wooden box

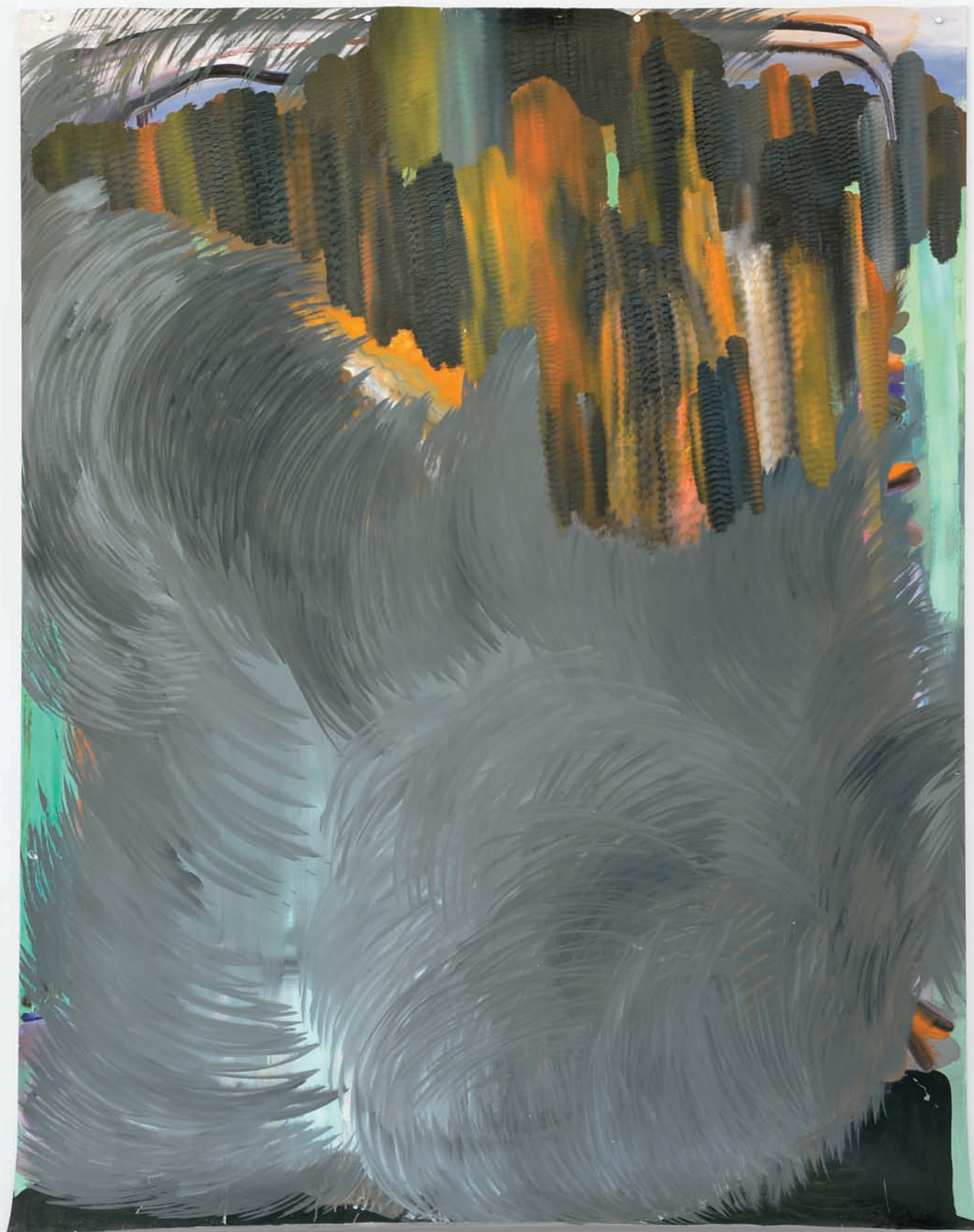
sheet: 40.6 x 33 x 1.6 cm. (16 x 13 x $\frac{5}{8}$ in.)

box: 46.4 x 36.2 x 4.4 cm. (18 $\frac{1}{4}$ x 14 $\frac{1}{4}$ x 1 $\frac{3}{4}$ in.)

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ±

PROVENANCE

303 Gallery, New York



113

KERSTIN BRÄTSCH b. 1979

Untitled (from the Psychics series), 2007

paint on paper

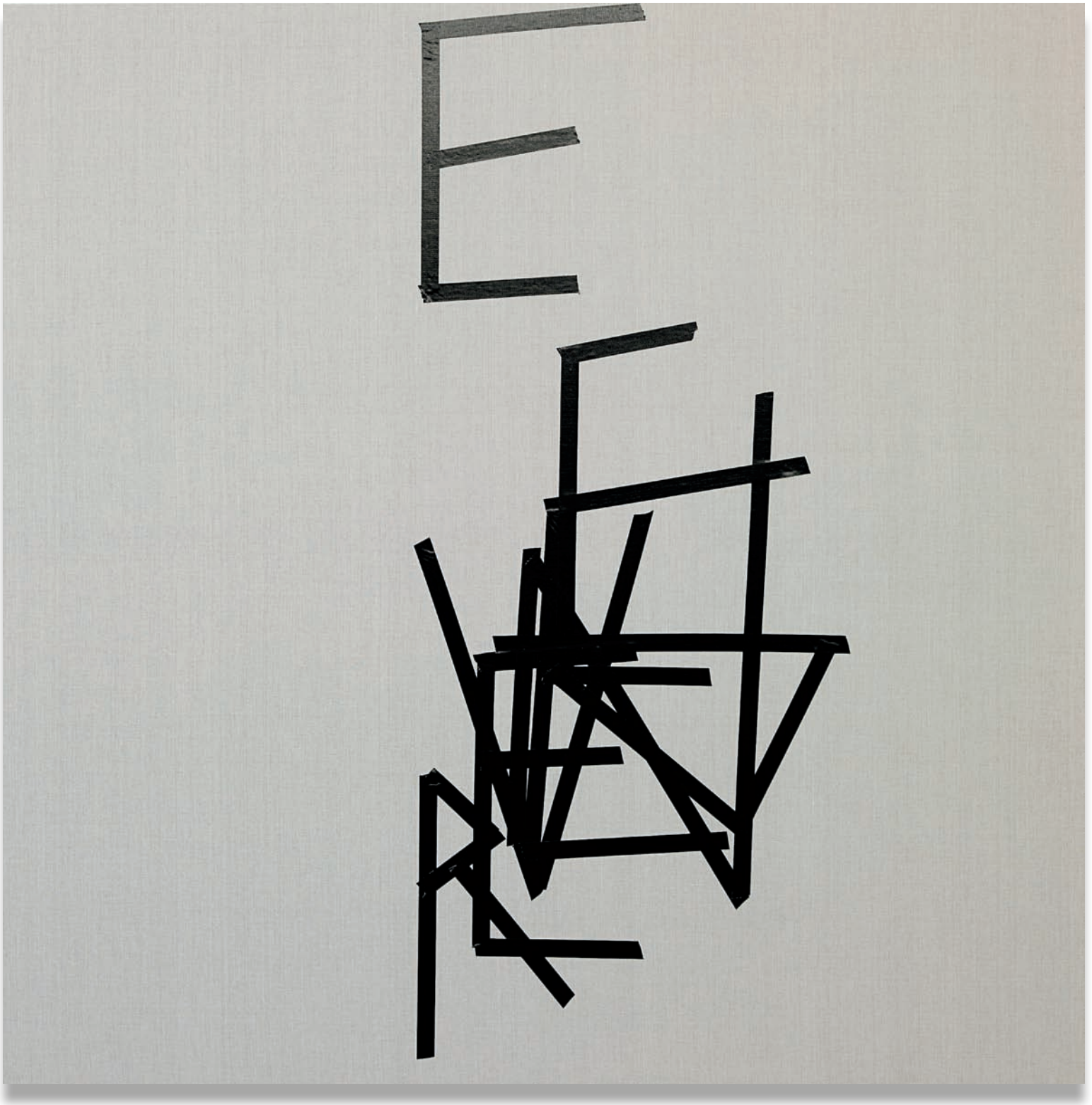
271.5 x 203.5 cm. (106 $\frac{7}{8}$ x 80 $\frac{1}{2}$ in.)

Signed and dated 'Bratsch 2007' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Gavin Brown, New York
Private Collection



114

MATIAS FALDBAKKEN b. 1973

Untitled, 2008

insulation tape on canvas

152.5 x 152.5 x 3 cm. (60 x 60 x 1 1/8 in.)

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ♠

PROVENANCE

Standard (Oslo), Oslo

EXHIBITED

Johann König, Berlin, *Zuordnungsprobleme*, 03 – 27 April 2008



115

ADEL ABDESSEMED b. 1971

Sphere I, 2006

metal razor wire

169.6 x 174.4 cm. (66¾ x 68⅝ in.)

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

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ♠

PROVENANCE

Galerie Kamel Mennour, Paris



116

BARBARA KRUGER b. 1945

Face It! (Yellow), 2007

ink pigment print on Hahnemuhle photo rag

108.5 x 83 cm. (42 $\frac{3}{4}$ x 32 $\frac{5}{8}$ in.)

This work is number 4 from an edition of 10.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700

PROVENANCE

Mary Boone Gallery, New York

Skarstedt Gallery, New York

GUYTON\WALKER b. 1972 & b. 1969

Untitled, 2005

Epson Ultrachrome inkjet print on canvas

122 x 92 cm. (48 x 36¼ in.)

Signed and dated 'Guyton\Walker 05' on the reverse.

Estimate £60,000-80,000 \$94,900-127,000 €71,300-95,100

PROVENANCE

Greene Naftali Gallery, New York

Phillips de Pury & Company London, 'Contemporary Art Day Sale', 18

February 2011, lot 201

Acquired from the above sale by the present owner

EXHIBITED

Bologna, Museo d'Arte Moderna di Bologna, MAMbo, *Guyton\Walker*, 2008

“...really important to us was the act of collaboration - or playing together - disrupting our respective ways of working, and experimenting with ideas and processes that our own bodies of work didn't really allow.”

(K. WALKER AND W. GUYTON, QUOTED IN UNCERTAIN STATES OF AMERICA: AMERICAN ART IN THE 3RD MILLENNIUM, EXH. CAT., ASTRUP FEARNLEY MUSEUM OF MODERN ART, OSLO 2005, P. 52).

Guyton\Walker rely heavily on the inkjet printer and scanner as a principle tool within their work, printing designs that range from sliced fruit and check board patterns to polka dots and kitchen knives. The familiar imagery of *Untitled*, most noticeably the vertical knives that divide up the composition seemingly pay homage to Warhol's *Guns* and *Knives* paintings from 1981-82. This mechanical process separates the artist and viewer from reality, much like the urban commercial landscape of America, the landscape Guyton\Walker so dearly represent. Their work indulges the viewer into a collaborative endeavour to interpret and define the meaning of the piece placed in front of them, relating it to their own personal experience and knowledge. This experience challenges the viewer's role in society and whether they will succumb to the pressures of commercial culture.





118

JACOB KASSAY b. 1984

Untitled, 2008

acrylic and silver deposit on canvas

35.6 x 25.4 cm. (14 x 10 in.)

Signed and dated 'Kassay 08' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ₣

PROVENANCE

Eleven Rivington, New York



119

XYLOR JANE b. 1963

Via Crucis XI, 2010

oil on panel

99 x 109 cm. (38 $\frac{7}{8}$ x 42 $\frac{7}{8}$ in.)

Signed, titled and dated 'Xylor Jane VIA CRUCIS XI 2010' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Almine Rech Gallery, Paris

Private Collection, Miami

EXHIBITED

Paris, Almine Rech Gallery, *Xylor Jane. Crisscross*, 11 September - 23 October 2010



120

JOSEPHINE MECKSEPER b. 1964

Das Ende des Panoptikums IV, 2006

mirrored glass on canvas

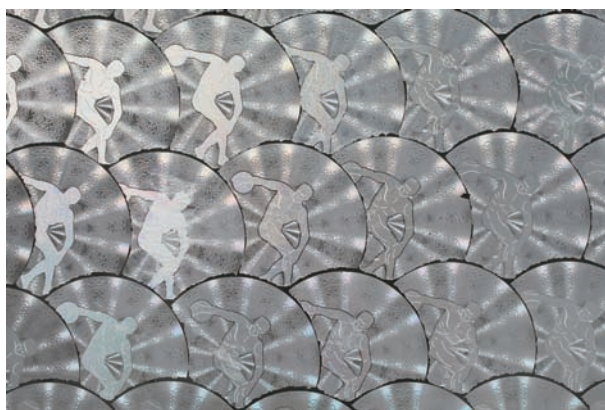
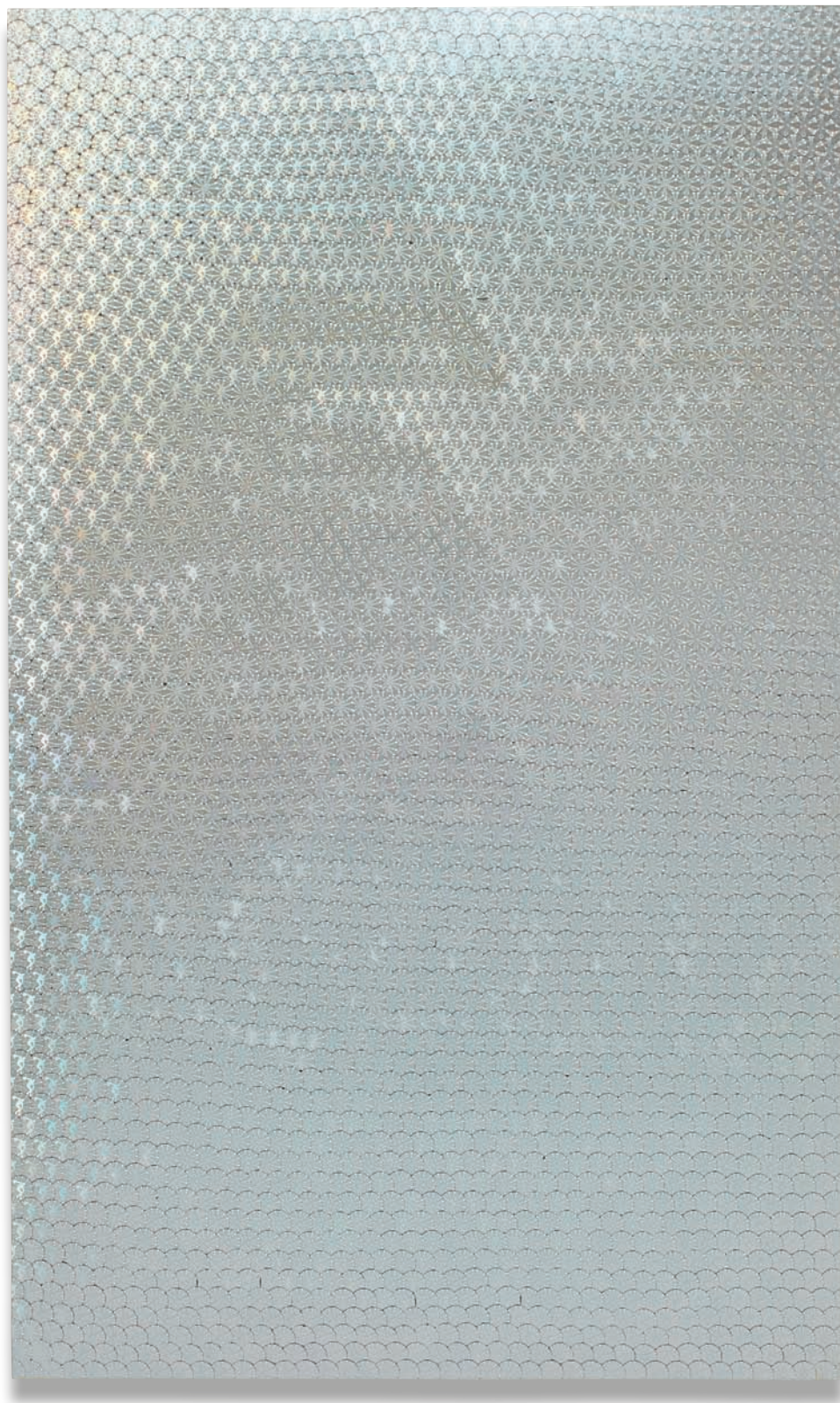
76.5 x 76.5 x 2.5 cm. (30 $\frac{1}{8}$ x 30 $\frac{1}{8}$ x $\frac{7}{8}$ in.)

Signed and dated 'J. Meckseper 2006' on the stretcher bar.

Estimate £5,000 - 7,000 \$7,900-11,100 €5,900-8,300 ♠

PROVENANCE

Galerie Hauff Reinhard, Stuttgart



Detail

121

OLIVER LARIC b. 1981

Discobolus Guilloche, 2012

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

205 x 125 cm. (80¾ x 49¼ in.)

This work is unique.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ♠ ‡

PROVENANCE

Private Collection



122

JOE BRADLEY b. 1975

Untitled, 2011

mixed media on paper

64.8 x 49.8 cm. (25½ x 19¾ in.)

Signed and dated 'Joe Bradley 11' on the reverse.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ±

PROVENANCE

Peres Projects, Los Angeles

Almine Rech, Paris

123

PHYLLIDA BARLOW b. 1944

Anvil, 2009

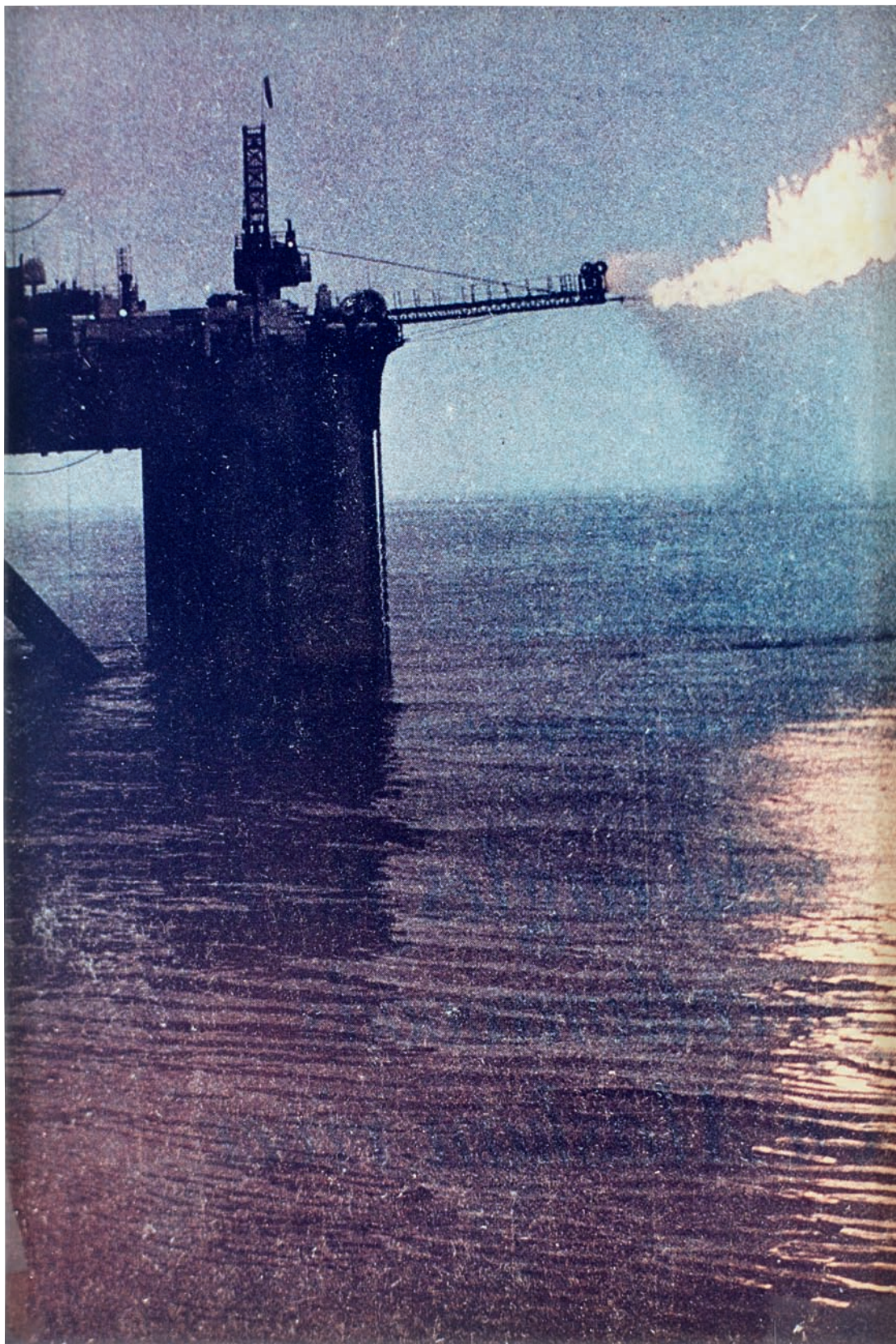
cement, polystyrene, sand, scrim, paint
62 x 69.5 x 39.8 cm. (24 $\frac{3}{8}$ x 27 $\frac{3}{8}$ x 15 $\frac{5}{8}$ in.)

Estimate £7,000-9,000 \$11,100-14,200 €8,300-10,700 ♣

PROVENANCE

Acquired directly from the artist





124

NATE LOWMAN b. 1979

Fallon, 2005

c-print mounted on sintra
180.5 x 132.2 cm. (71 $\frac{1}{6}$ x 52 $\frac{1}{6}$ in.)

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

Estimate £30,000-50,000 \$47,500-79,100 €35,700-59,400

PROVENANCE

Maccarone, New York



125

RASHID JOHNSON b. 1977

Untitled Triangle Shelf, 2009

black wax, spray paint enamel, bronze

90 x 44 x 10 cm. (35 $\frac{3}{8}$ x 17 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in.)

Signed 'Rashid Johnson' on the reverse.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400

PROVENANCE

Monique Meloche Gallery, Chicago

126

JOHN ARMLEDER b. 1948

La Cantina dei Pescatori, 2007

mixed media on canvas

248.9 x 149.9 cm. (98 x 59 in.)

Signed and dated 'John Armleder 2007' on the overlap.

Estimate £40,000-60,000 \$63,300-94,900 €47,600-71,300 ₣

PROVENANCE

Massimo de Carlo, Milan

A vibrantly coloured canvas from 2007, *La Cantina dei Pescatori* is a brilliant example of the 'Pour Paintings' conceived by the Swiss-born John Armleder. Generated in the 1980s, this series of works manages to discern Armleder's diverse spectrum of media: combining the spirit of Fluxus and abstract painting, ready-made and sculpture, and performance and installation pieces. Exhibiting a subtle interplay of dripping paint, the present lot conveys a powerful and unique painterly excellence – culminating in a mesmerising and melodious ocular account of a corporeal and visceral confrontation between the artist, his paints, and his medium.

In the Pour Paintings, Armleder abandons geometrical formalism in its order as well as departing from the traditional fundamentals of painting production. Paint and enamel, and a variety of chemicals are applied on the upper edge of the canvas, resulting in the pouring of paint down

the picture plane. Driven by motives of perception and luminosity, Armleder is interested in the alchemical reaction light induces in his paintings. Reminiscent of Andy Warhol's Oxidation paintings, the present lot forges a painterly amalgam between an opulent surface and a greasy, viscosity on the canvas, oscillating between a minimal composition and an "action painting". The meandering paths of the pouring paint become mixed and slightly unwavering, while the heterogeneous range of the painting media facilitates haphazard chemical reactions. Armleder simultaneously transcends both categorical and unequivocal definitions of painting, exhibiting a concept of natural metamorphosis where everything is constantly changing, flowing naturally from one form into another in his works. A hyper-ornamentation of lavish light and lacquer, the present lot is radiantly comprised of amazing visual effects, flaunting a matrix that is markedly kitsch.





127

DAN REES b. 1982

Untitled (Triptych), 2011

plasticine on wood

each 160 x 100 cm. (62 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)

Signed and dated 'Dan Rees 2011' on the reverse of each panel.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ♠

PROVENANCE

Private Collection, London





128

SOL LEWITT 1928-2007

Continuous forms, 1988

gouache on paper

28 x 76 cm. (11 x 29 $\frac{7}{8}$ in.)

Signed and dated 'S. Lewitt 88' lower right margin.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Galleria Bonomo Bari, Bari

LITERATURE

S. Lewitt, S. E. Singer, *Sol Lewitt: Wall Drawings 1984-1988*, Kunsthalle Bern, 1989

S. Lewitt, S. E. Singer, *Sol Lewitt: Wall Drawings 1984-1992*, Addison Gallery of American Art, Phillips Academy, 3rd Revised and Expanded Edition, 1992, p.85



129

SOL LEWITT 1928-2007

Flat-top pyramid, 1988

gouache on paper

38 x 56 cm. (14 $\frac{7}{8}$ x 22 in.)

Signed and dated 'S. Lewitt 88' lower right margin.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Galleria Studio G7, Bologna

AHMED ALSOUDANI b. 1975*We Die Out of Hand*, 2007

charcoal, pastel, gouache, graphite and acrylic on paper

243.5 x 265.5 cm. (95⅞ x 104½ in.)

Estimate £80,000-120,000 \$127,000-190,000 €95,100-143,000 ±**PROVENANCE**

Acquired directly from the artist

Christie's London, 'Post War and Contemporary Art Evening Auction', 11 October 2012, lot 56

Acquired from the above sale by the present owner

EXHIBITEDLondon, Saatchi Gallery, *Unveiled: New Art from the Middle East*, 2009, no. 14 (illustrated in colour, unpagged)New York, Goff + Rosenthal, *Ahmed Alsoudani*, 2009Lille, Le Tri Postal, *La Route de la Soie: The Silk Road*, Lille 3000, Saatchi Gallery, 2010-2011 (illustrated in colour, pp. 66-67)**LITERATURE**R. Goff and C. Rosenthal, *Ahmed Alsoudani*, London 2009, pp. 66-67

(illustrated in colour)

E. Booth-Clibborn (ed.), *The History of the Saatchi Gallery*, London, 2011, p. 745 (illustrated in colour)



131

LIAM GILLICK b. 1964

Discussion Island Legitimation Platform, 1998

anodised aluminium, coloured Plexiglas

3.8 x 122 x 122 cm. (1½ x 48 x 48 in.)

Signed, titled and dated 'DISCUSSION ISLAND LEGITIMATION PLATFORM
LIAM GILLICK 1998' on aluminium bar inside.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ♣

PROVENANCE

Acquired directly from the artist





132

JENNY HOLZER b. 1950

Arno, 1996-2002

brushed steel electronic LED sign with blue diodes

13.3 x 195.4 x 7.6 cm. (5¼ x 76⅞ x 2⅞ in.)

This work is number 4 from an edition of 5.

Estimate £35,000-55,000 \$55,400-87,000 €41,600-65,400

PROVENANCE

Galerie Yvon Lambert, Paris

Let



133

BARBARA KRUGER b. 1945

Untitled (Let Go), 2003

silkscreen on canvas in artist's frame

154.8 x 230.9 x 4.5 cm. (60⁷/₈ x 90⁷/₈ x 1³/₄ in.)

This work is number 3 from an edition of 5.

Estimate £60,000-80,000 \$94,900-127,000 €71,300-95,100

PROVENANCE

Galerie Thaddaeus Ropac, Paris



Go

134

ERWIN WURM b. 1954

Eiswerk - My Studio, 2005

painted aluminium

27 x 51 x 28.5 cm. (10⁵/₈ x 20¹/₈ x 11¹/₄ in.)

This work is number 7 from an edition of 8.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ₣ ♠

PROVENANCE

Xavier Hufkens, Brussels

LITERATURE

E. Wurm, *Erwin Wurm: The Artist Who Swallowed the World*, Exh. Cat., Ostfildern: Hatje Cantz, 2008, p. 257



135

ERWIN WURM b. 1954

Art Basel f. Documenta, 2006

painted resin

61 x 125 x 77.5 cm. (24 x 49¼ x 30½ in.)

This work is number 6 from an edition of 6 plus 2 artist's proofs.

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600 ₣ ♠

PROVENANCE

Xavier Hufkens, Brussels

EXHIBITED

Aachen, Ludwig Forum für Internationale Kunst, *The Artist who swallowed the world*, 23 September - 26 November 2006; Vienna, Museum Moderner Kunst, 20 October 2006 - 11 February 2007 (another edition exhibited)

LITERATURE

E. Wurm, *Erwin Wurm: The Artist Who Swallowed the World*, Exh. Cat., Ostfildern: Hatje Cantz, 2008, p. 262

E. Wurm, et. al., *Cucumber*, Exh. Cat., Lehnbachhaus, Munich, 2009/2010, p. 256 (double page illustration)





136

RAQIB SHAW b. 1974

Triptych: Untitled (squid, monkey, fish), 2007

rhinestones, enamel and graphite on paper
each 41.8 x 59 cm. (16½ x 23¼ in.) or the reverse
each signed and dated 'Raqib Shaw 2007' lower right.

Estimate £60,000-80,000 \$94,900-127,000 €71,300-95,100

PROVENANCE

Acquired directly from the artist



137

MAURIZIO CATTELAN b. 1960

Untitled (in 30 parts), 1991

ink and pen on paper

29.5 x 21 cm. (11½ x 8¼ in.)

One signed and dated '91' on the reverse; each consecutively numbered on the reverse.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ♠

PROVENANCE

Galerie Perrottin, Paris

Private Collection, Paris

Sotheby's, London, '20th Century Italian Art', 16 October 2009, lot 33

Acquired from the above sale by the present owner

EXHIBITED

Bordeaux, CAPC Musée d'Art Contemporain, *Présumé innocent (L'art contemporain et l'enfance)*, 2000, p. 117, illustration of a detail in colour

LITERATURE

Maurizio Cattelan, Exh. Cat., Espace Jules Verne, Bretigny sur Orge, 1997, n.p., illustrated in colour

Francesco Bonami, et al., *Maurizio Cattelan*, London 2000, pp. 66, 68 and 69, illustration of a detail in colour

Francesco Bonami, et al., *Maurizio Cattelan*, London 2003, p. 66, 68 and 69, illustration of a detail in colour

“What I’m really interest in is the notion of complexity, the idea that there are no fixed roles and definitions. Everyone is forced to change roles every single moment of his life...No one should be able to tell if it’s an artwork or a critical and curatorial statement.”

MAURIZIO CATTELAN

Handwritten manuscript page featuring multiple columns of text in a cursive script, likely a historical record or ledger. The text is written on aged, yellowed paper and includes numerous red ink annotations, possibly indicating corrections or specific entries. The layout is organized into several vertical columns, with some sections separated by red lines or markings. The handwriting is dense and characteristic of 17th or 18th-century European cursive.

138

PETER FISCHLI & DAVID WEISS b. 1952 & 1946-2012

Stewardess, 1989

white plaster

113.7 x 24.8 x 21 cm. (44¾ x 9¾ x 8¼ in.)

Estimate £100,000-150,000 \$159,000-238,000 €119,000-179,000 ±

PROVENANCE

Sprüth Magers Lee, London

“We do take steps to show things in their true light. Which is also what makes it interesting: we don’t want to be rid of it altogether, but we don’t want to leave it as it is either. That’s true of many of our works: we want to take things out of the niche where they belong and transport them somewhere else, but without denying their origins. It is about taking but also about giving back.”

PETER FISCHLI



139

JEAN-MICHEL BASQUIAT

Untitled, 1981

oil and wax crayon on paper

61 x 45.4 cm (24 x 17 $\frac{7}{8}$ in.)

Signed and dated '81 JeanMB' on a label affixed to the reverse.

Estimate £250,000-350,000 \$396,000-554,000 €297,000-416,000 ±

PROVENANCE

The artist

Galerie Bischofberger, Zurich

Akira Ikeda Gallery, Japan

Private Collection, Japan

EXHIBITED

Nagoya, Akira Ikeda Gallery, *Drawings*, March 1988

“Believe it or not, I can actually draw.”

JEAN-MICHEL BASQUIAT.

Executed in 1981, *Untitled*, concisely encapsulates the vivacity and excitement of the early foundation of Jean-Michel Basquiat's oeuvre. While works on paper traditionally insinuate complementary works to the opus of the artist in an art historical context, it can be argued that the present lot on paper matches the visceral, active spirit of his canvas works: “Drawing was an essential element in the art of Jean-Michel Basquiat. The artist made no hierarchical distinction between drawing and painting, and in fact, his paintings and drawings are often indistinguishable, and only differ in their paper or canvas support”, (Richard D. Marshall as quoted in Enrico Navarra, ed., *Jean-Michel Basquiat: Oeuvres sur Papier*, Paris, 1999, p.30).

With a self-assured hand constructing the surface, *Untitled* charismatically exhibits Basquiat's exemplary painterly aesthetic of securing the pictorial tension in his works on paper. In the present lot, Basquiat delimits the picture plane into subtitles and sub-frames. A smaller display of the artist's oeuvre, the work on paper contains iconic,

characteristic emblems associated with Basquiat's early drawings: radiant yellow circles and a yellow crown hover above the scratchily coloured-in car, while the foundation of the drawing is comprised of a combination of the letters 'A' and 'O' that are randomly boxed. The contents are framed by loose, yet concise bold red lines; however, the phrase, “Before World War II less than a third owned their own dogs or hot water”, is exempt from the premeditated pictorial boundaries. The idiom is a fantastic example of Basquiat's experiment in semiotics with his own hermeneutical devices, also known as SAMO, which was comprised of abridged sentences that once adorned the Brooklyn Bridge early in the artist's career. Despite its simple, childlike images of the subject and the conspicuous randomness of the lines and etchiness of the letters, the drawing retains a refined cautiousness with its exquisite symbolic renderings. Fusing the rough urbanism of his street graffiti with his fresh and expressive raw symbolism, the present lot discerns a complex assemblage of spontaneous jargon that helped launch Basquiat's aesthetic vernacular into the language of the 20th century.

BEFORE WORLD WAR II LESS THAN
A THIRD OWNED THEIR OWN
DOGS OR HOT WATER



R A I D I B O O
A O O O O O
A O O F O
A O O O O

A O O O O

O O O O O

140

TAKASHI MURAKAMI b. 1962

Born to kill! - M. Matsubara, 1997

acrylic on canvas on board

64.7 x 50.2 cm. (25½ x 19¾ in.)

Signed, titled, dated 'Takashi 97 Born to Kill! M. Matsubara' on the reverse.

Estimate £80,000-120,000 \$127,000-190,000 €95,100-143,000

PROVENANCE

Pinksummer, Genoa

EXHIBITED

Genoa, Pinksummer and Newsantandrea, *Murakami and Manetas*, 19 February – March 2000

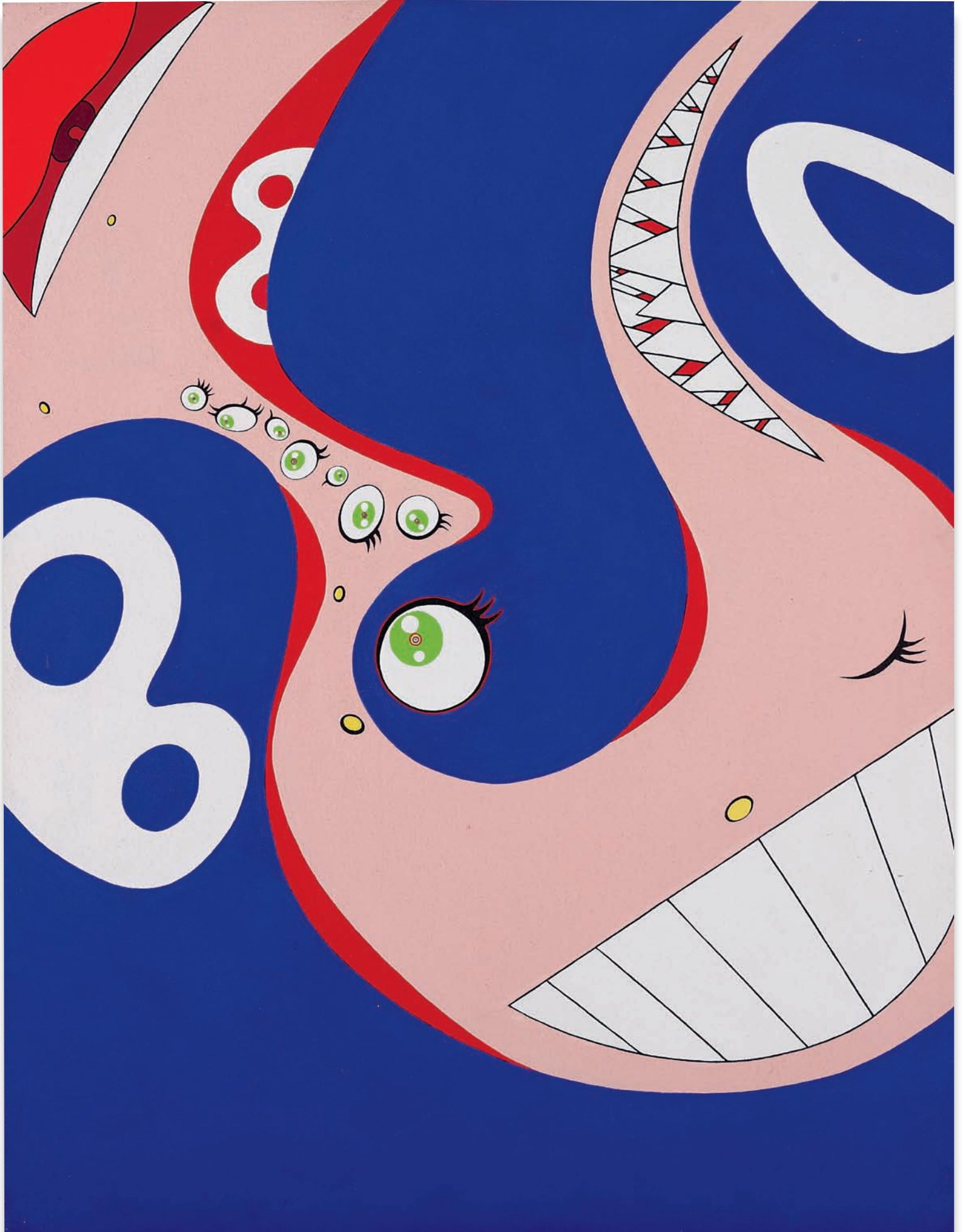
“An artist is a necromancer... an artist is someone who understands the border between this world and that one... Or someone who makes an effort to know it.”

TAKASHI MURAKAMI

Artistic oeuvre of Takashi Murakami delves into the crucial significance of the polished nonsense and meaninglessness of contemporary culture. Reacting to the current consumer's hearty appetite for the next big thing, he elevates his manufactured products to an artistic level, the ultimate indulgence for an eager audience. Thought of as a lightning rod in the contemporary art world, Murakami creates a variety of valences between high and low, ancient and modern, and the orient and the occident. Merging conventional Japanese painting styles with modern Western techniques, Murakami creates work “with no meaning”, which resonates loudly with a Japanese audience that devours similar images in “manga” and “anime”. Murakami created his own registered character, Mr. DOB, in 1993 in an effort to manifest an image that would be quintessentially Japanese. Initially a simple, jovial mouse with a big head on a small body that is seemingly derived from an amalgamation of eastern and western animations, Mr. DOB has since been augmented into countless transformations.

In *Born to Kill!*, 1997, Mr. DOB seems to have melted, morphed, and multiplied. It is as if one of Murakami's Mr. DOB inflatables has been deformed and pushed against a window, its features now restructured into an enigmatic tangle. Murakami's idiosyncratic character is still easily recognizable, despite the changes in form and personality. Characteristic of Murakami's pop-infused “superflat” style, the present lot displays a schizophrenic realization of space. The letters “D” and “B” in white flank the face that is shaped like an “O”, spelling out “DOB” upside-down amongst the corporal remains of the animated figure. Whimsical smiles are met with devious grins, while bright eyes have abandoned their anatomical function on the face to participate in a fluid medley of line and color. Rendered in bright on a flat surface, *Born to Kill* is vibrant and inviting, fantastically exhibiting how Murakami has generated a universal infatuation with the buoyant and lighthearted Mr. DOB.

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141

MEL RAMOS b. 1935

The Pause that Refreshes, 2007

polychrome resin

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

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

Estimate £70,000-110,000 \$111,000-174,000 €83,200-131,000

PROVENANCE

Galerie Patrice Trigano, Paris

“I got interested using the brand names ... The object also has to be an icon, something you don't even think about. When you see a Coca-Cola sign you don't even read it anymore, you just know what it says in your mind.”

MEL RAMOS

Integral to Pop Art of the 1960's, Mel Ramos' work epitomizes the lavish abundance of California in his series of female pop pin-ups staged together with consumer products. In repurposing visuals from mass media he has made the separation between fine art and ordinary culture ambiguous, developing a unique blend of artificiality and surreal precision, natural and synthetic colouring, depth and flatness. *The Pause that Refreshes*, executed in 2007, features a provocative female figure against a Coca-Cola sign backdrop. The figure, like a hybrid creature, oscillates between a movie star and the girl next door, thus embodying the common theme of popular projections. Much like Andy Warhol, Ramos' heroines become icons in the practical world, perceived through the power of media.





142

ZHANG HUAN b. 1965

Memory Door (War Age), 2007

silkscreen mounted on canvas on carved antique door

139 x 335 x 12.4 cm. (54¾ x 131⅞ x 4⅞ in.)

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

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ‡

PROVENANCE

Acquired directly from the artist

Private Collection, London



143

ANSELM KIEFER b. 1945

Aaron's rod turning into a snake, 1984

oil paint, varnish, photographic print and paper collage laid on board
65.5 x 84 cm. (25¾ x 33⅛ in.)

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ♠

PROVENANCE

Marian Goodman Gallery, New York

Private Collection, New York

Sotheby's New York, 'Contemporary Art Part II', 16 November 1995, lot 134

James Cohan Gallery, New York

Christie's New York, 'Post -War and Contemporary Art Afternoon Session',
17 May 2007, lot 541

Acquired from the above sale by the previous owner

LITERATURE

L. Saltzman, *Anselm Kiefer and Art After Auschwitz*, Cambridge, 1990, fig.
2, p. 24 (illustrated)

144

YAN PEI-MING b. 1960

Double (Artist's Father), 2007

watercolour on paper

152.4 x 275.9 cm. (60 x 108 $\frac{5}{8}$ in.)

Signed, titled and dated 'Double (Artist's Father), 27 Mars 2007, Yan Pei-Ming' on the reverse.

Estimate £30,000-50,000 \$47,500-79,100 €35,700-59,400 ₣ ♠

PROVENANCE

David Zwirner, New York

EXHIBITED

New York, David Zwirner, *Yan Pei-Ming: You maintain a sense of balance in the midst of great success*, 14 May - 16 June 2007

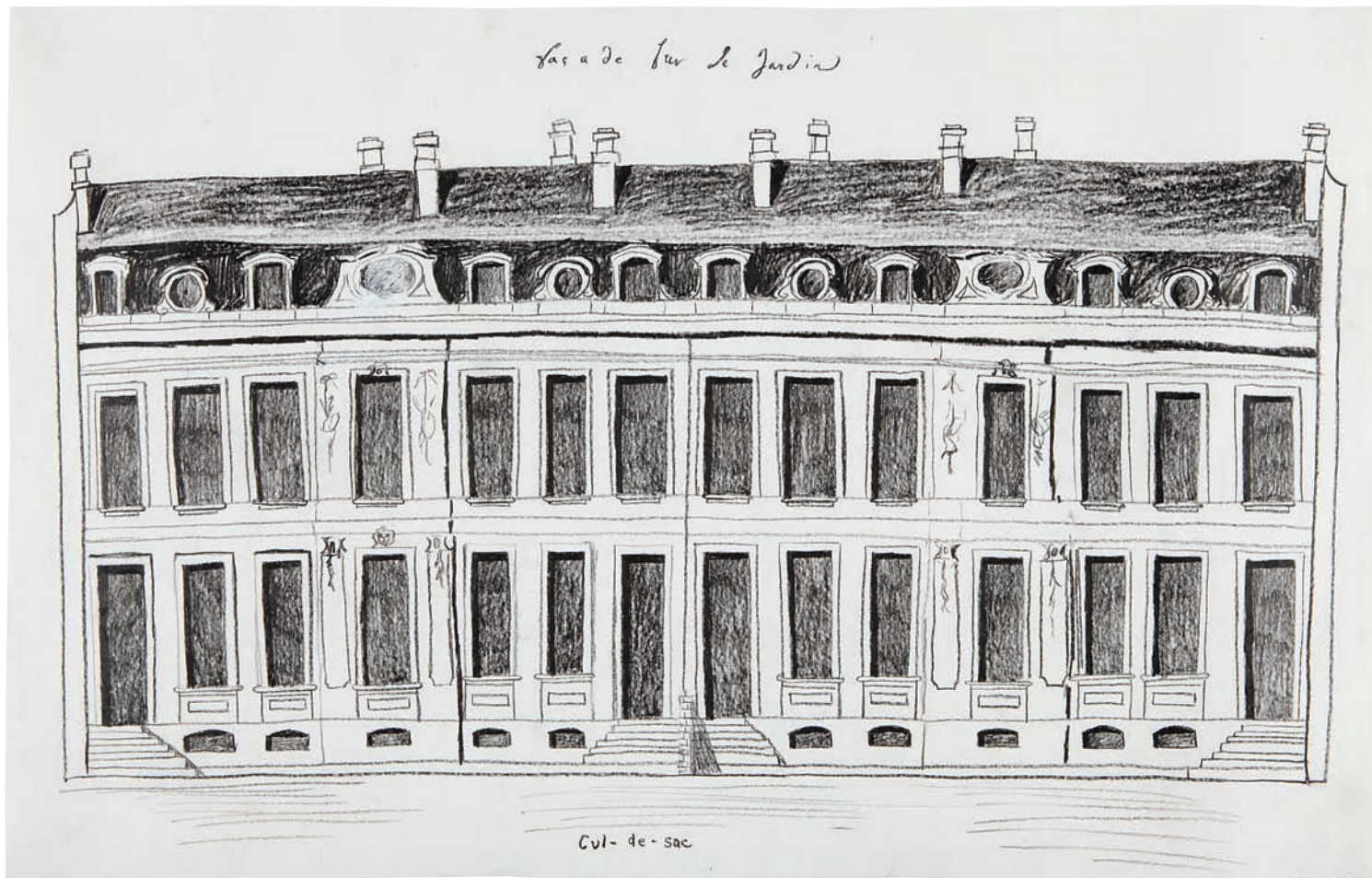
“Man performs as both the subject and observer so looking at my art should be like looking in a mirror.”

YAN PEI-MING

Symbolizing a unique bridge between orient and occident, Yan Pei-Ming has become a leading figure in the contemporary art world, producing paintings that have a commanding physicality and an equally powerful emotional feeling. His expressive style is characteristically Western, while his blurred technique and controlled colour palette is more indicative of Eastern aesthetics. Working almost exclusively between hues of black, white and red, each colour holds a particular meaning within the artist's Chinese background. White is the colour that is associated with death and mourning, red symbolizes purity and joy, while black celebrates life and innocence. Rendered in black, the depiction of his father perfectly discerns Yan's amiable demeanour towards his father with his graceful application of brushwork. *Double (Artist's Father)*, can be interpreted as the journey Yan Pei-Ming's father never managed to make to New York in his own lifetime. This symbolism is further enhanced by the inclusion of the present lot in Yan Pei-Ming's first exhibition in New York (*New York, David Zwirner, Yan Pei-Ming: You maintain a sense of balance in the midst of great Success*, 2007).

Drawing primarily from memory and photographic sources, Yan's subject matters are comprised of important figures that each individually impacted the artist during his lifetime, from iconic figures of popular culture such as Mao and Buddha, to intimate ones of his father. His career-long curiosity in memory and human emotions is evident in *Double (Artist's Father)*, 2007, where the figure of the father is repeated twice on the large and imposing scale, which adds to the image's impact when being viewed. Portraits of his father have become a celebrated recurrence within the artist's oeuvre, each honouring his life in different ways. By getting rid of any form of background, the artist draws all attention to the subject, preserving an intimacy within his work that is essential in his practice. The present lot encompasses the quintessential characteristics that have facilitated Yan's successful artistic career, leading critics and scholars to refer to the artist as the 'master of brushwork'.





(ii)



(i)

145

KAREN KILIMNIK b. 1955

Two works: (i) *Miss Iceland*, 1993; (ii) *Untitled (Chateau)*, 1994

(i) pastel and crayon on paper; (ii) charcoal on paper

(i) 58.4 x 88.9 cm. (23 x 35 in.); (ii) 56.8 x 88.9 cm. (22³/₈ x 35 in.)

(i) Dated '93' lower right; (ii) dated '94' lower right.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ±

PROVENANCE

Jack Hanley Gallery, New York



146

ELIZABETH PEYTON b. 1965

Princess Elizabeth, 1994

charcoal on paper

30.2 x 22.5 cm. (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in.)

Titled 'Princess Elizabeth 1938 The year of her father's ascension to the throne' on the reverse.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ‡

PROVENANCE

Jack Hanley Gallery, New York

147

ANDY WARHOL 1928-1987

American Man (Portrait of Watson Powell), 1964

silkscreen ink and synthetic polymer on canvas

41 x 41 cm. (16 $\frac{1}{8}$ x 16 $\frac{1}{8}$ in.)

Signed and dated 'Andy Warhol 64' on the upper overlap.

Estimate £40,000-60,000 \$63,300-94,900 €47,600-71,300 ₺

PROVENANCE

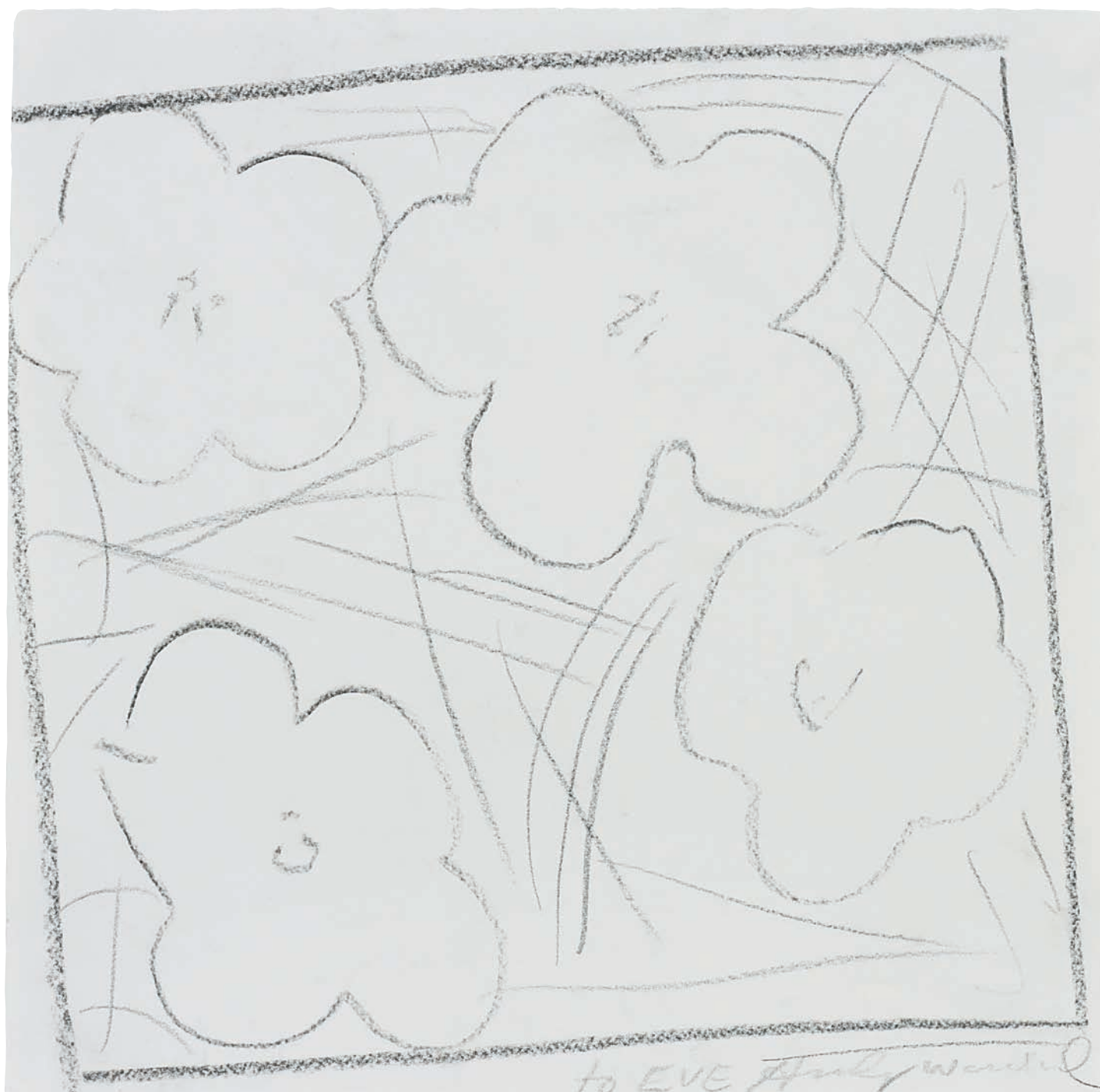
A gift from the artist to Watson Powell, Jr, 1964

The Watson Powell Estate, Des Moines, Iowa

Bonhams & Butterfields, San Francisco, 'Modern and Contemporary Art',
19 November 2007, lot 1122

Acquired from the above sale by the present owner





148

ANDY WARHOL 1928-1987

Small Flower

charcoal on paper

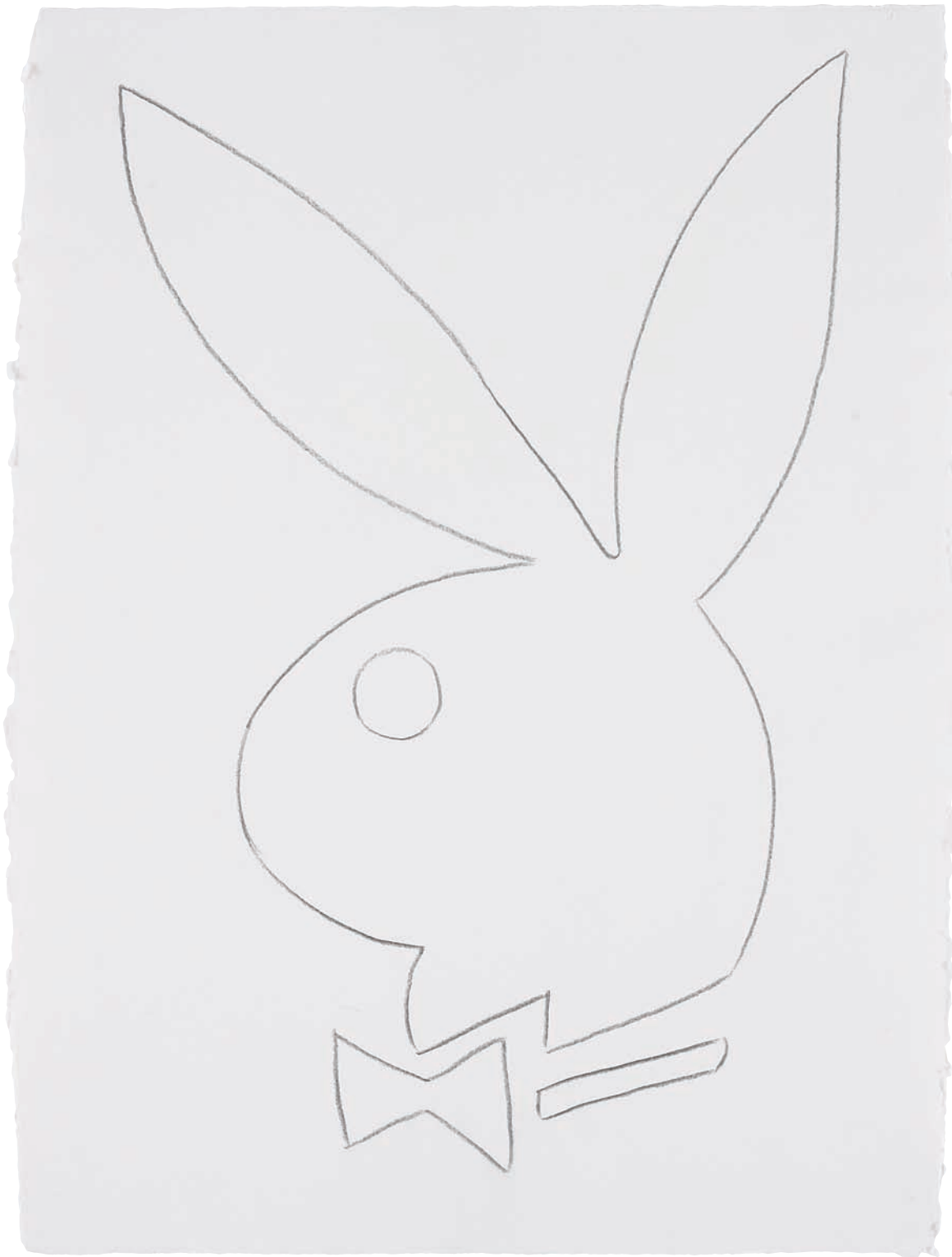
29.5 x 30 cm. (11 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)

Signed and dedicated 'to EVE Andy Warhol' lower right.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Private Collection



149

ANDY WARHOL 1928-1987

Playboy Bunny, 1985

graphite on paper

80 x 60 cm. (31½ x 23⅞ in.)

Stamped by The Andy Warhol Art Authentication Board and The Andy Warhol Foundation and numbered '98.064' and 'D1080' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

The Estate of Andy Warhol and The Andy Warhol Foundation for Visual Arts, Inc

Christie's Hong Kong

Acquired from the above by the present owner

EXHIBITED

Andy Warhol at Christie's, A Private Selling Exhibition, Hong Kong, 23-26 May 2013

WORKS FROM THE
DORON SEBBAG ART
COLLECTION, ORS LTD.
TO BENEFIT THE TEL
AVIV MUSEUM OF ART



Over the past two decades, Doron Sebbag has thoughtfully and precisely acquired an extensive collection of international and Israeli contemporary art. Doron Sebbag is a passionate art connoisseur apart from his work as the Chairman of ORS Ltd. (Overseas Representation Services), one of Israel's top human resource recruitment and management companies. As a student at Tel Aviv University, Sebbag earned a B.A. in Mechanical Engineering and a M.A. in Art History, with a specialized concentration in contemporary and Israeli art. Since then, Sebbag has supported numerous projects, publications and exhibitions of artists in Israel and abroad. He currently serves on the Board of Governors, Board of Directors and Exhibition and Acquisitions of the *Tel Aviv Museum of Art* (TAMA). Sebbag also serves as a Chairman of the *Committee of the Ministry of Education, Culture and Sport prize in art and design*.

The Doron Sebbag Art Collection, ORS Ltd. aims to place Israeli and International art on the world stage through loans, exhibitions (lately in collaboration with *Daimler-Benz* art space in Berlin), and incorporation of the collection in public spaces, such as in *ARTPLUS* boutique art hotel, owned by Sebbag family. The Collection expresses Sebbag's attempt to comprehend, identify, and decode—from a large selection of contemporary artworks—those that reflect the zeitgeist and a constantly evolving culture. Hence, the collection functions as an active organism in a never-ending process of becoming. An infinite pursuit of an object of desire by someone who enjoys the search and research, who vigorously follows new, dynamic approaches in art, always attentive, trying to pinpoint, in advance, the cultural heroes of the future. By virtue of this attempt to secure a foothold on the temporal axis, the collection has assumed form over the years. The exhibitions held from the collection, five thus far (two of them were held at the Tel Aviv Museum of Art), presented thematic clusters from various points in time, reflecting—each in its own way—a critical gaze at our society and culture, not only in the west but also in the east through the art of Israel. The key to the product of the collection is Doron's drive not to stem from a calculated attempt to construct a thematic consistent or sequential body of works, but rather from a sense of awe vis-à-vis originality and the ability to create and renew.

This Benefit Sale is dedicated to raising funds for the *Tel Aviv Museum of Art*, in collaboration with ORS Ltd. philanthropic activities and encompasses Sebbag's genuine support for the museum. The fertile connection between museums and private collectors is essential in the current economic climate and contributes to the museum's public duty and the collector's aspiration to express public involvement. The proceeds from the sale of these works, supported by Phillips, will provide the Tel Aviv Museum of Art with the necessary funding to enable the innovative exhibitions program, acquisitions and educational programs.

The *Tel Aviv Museum of Art* is Israel's leading cultural institution and home to an extraordinary collection of modern and contemporary art by Israeli and international artists. The new, awe-inspiring, five-story *Herta and Paul Amir Building* has doubled the Museum's previous exhibition space. The building, hailed by distinguished critics as an artistic masterpiece, was designed by Harvard University's Department of Architecture Chairman Preston Scott Cohen. TAMA was founded in 1932 by the first Mayor of Tel Aviv, Meir Dizengoff,

in his private home on Rothschild Boulevard. Since then TAMA's collection, which originally comprised only a few dozen items, has grown substantially. A large part of the Museum's permanent collections has been generously donated by artists, art patrons and benefactors. The holdings are also complemented and enriched by numerous works and collections entrusted to the Museum, which serve as a testimony to the extraordinary international support this institution receives from dedicated collectors and friends around the world.

In addition to TAMA's extensive program of permanent and changing exhibitions, the Museum offers a rich selection of cultural activities including classical and jazz music performances, a lecture series, dance performances and art film screenings. The Museum's Education Department provides a wide range of guided tours, workshops and lectures for children and adults, including special programs for underprivileged children who are gifted in the arts. The Museum also boasts the Meir Arison Art Library, Israel's major academic resource for scholars and art lovers, and the largest Art Library in the Middle East.



Doron Sebbag, Chairman of ORS Ltd

Doron Sebbag, is an active member of the Museum's Board of Directors and has generously supported a variety of projects and initiatives at TAMA, and is the donor of the *Doron Sebbag- ORS Ltd. Photography Gallery* in the new Herta and Paul Amir Building. The selection of international contemporary art represents some of the more recently acquired works in Doron Sebbag's collection, and it showcases significant works by leading contemporary artists, including Vanessa Beecroft, Marlene Dumas, George Condo and Ugo Rondinone, among others. One of the most influential highlights of the collection is the sculpture *House* by Takashi Murakami. Murakami pushes the boundaries of contemporary art, revolutionizing its state within Japan by incorporating his home culture within a bounded relationship with western contemporary art. His presence and statement expresses the essence of the selection, promoting it as a set of works at the forefront of international contemporary art.

The comprehensive and profound selection of works to be offered for auction in the London Headquarters of Phillips is a group of works which reflect the curiosity, sensitivity and erudition of Doron Sebbag.

150

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

MATTHEW MONAHAN b. 1972

Mixed Messenger, 2007

foam, wax, pigment, wood, charcoal, paper, drywall

161.1 x 104.7 x 72 cm. (63³/₈ x 41¹/₄ x 28³/₈ in.)

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ₺

PROVENANCE

Anton Kern Gallery, New York

EXHIBITED

Gwangju, The 7th Gwangju Biennale, *Annual Report: A year in Exhibitions*,
September - November 2008, p. 172-173 (illustrated)



151

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

XAVIER VEILHAN b. 1963

Sophie no. 1, 2007

aluminium, steel

197 x 51 x 42.5 cm. (77½ x 20⅛ x 16¾ in.)

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

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600 ₣ ₣

PROVENANCE

Galerie Perrotin, Paris



PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

TAKASHI MURAKAMI b. 1962

House, 1996

vinyl chloride, balloon, rope, air pumps, voltage converter, plastic tubing
250.2 x 280 cm. (98½ x 110¼ in.)

This work is accompanied by a *Maquette of "House"*, 1996, acrylic on paper on styrofoam, 15.9 x 15.9 x 15.9 cm. (6 1/4 x 6 1/4 x 6 1/4 in.) and two certificates of authenticity signed by the artist.

Estimate £70,000-90,000 \$111,000-142,000 €83,200-107,000 Ω

PROVENANCE

Marianne Boesky Gallery, New York

EXHIBITED

Tel Aviv Museum of Art, *Takashi Murakami - Special Exhibition from the Doron Sebbag Art Collection*, ORS Ltd., March - September 2003

Since creating Mr. DOB in 1992, Takashi Murakami has transcended his character into an animated celebrity connoting Japanese contemporary culture and symbol of the full verisimilitude of Murakami's oeuvre. Playing with the strong socio-political significance of *nihon-ga* within Japanese traditions, Murakami's work retains the traditions he was formally trained in, together with the reclusive status of Japan in the world of contemporary art. Mr. DOB has appeared in an ongoing series of works, from paintings to balloons to plush toys and watches. In the present lot, Murakami has morphed, multiplied, and distorted Mr. DOB from its more conventional, two-dimensional depiction into an inflatable, multi-eyed, teeth-baring monstrosity, possibly in homage to Jeff Koons' famous balloon rabbit. *House* is comprised of a magnificent air and helium balloon, exhibiting the now ubiquitous Mr. DOB. Concurrent and reproduced strands of DNA coalesce, while bubble-like disks float against a field of colour. The most recognizable motif in the present lot, and in most works of the artist, is the "eye". The presence of the eyes references the literary character Hyakume, a ghost in a "manga" series, whose name when translated reads, "One Hundred Eyes". The curved lines in which the eyes are contained are reminiscent of Japanese woodblock prints, while the disfigured character brings to mind the extraordinary creatures that recurrently appeared in ancient Japanese painting. Inspired by Barbara Kruger and Jenny Holzer's use of text, Murakami has decided to paint the ears of his animated "self-portrait" with the letters "D" and "B", while the circular physical properties of the character and object represent the "O". *House* is a quintessential representation of Murakami's aesthetic and the concept of Mr. DOB as a detached signifier: a character constantly undergoing a series of metamorphoses and a symbol of all the other artificially assembled characters that retail merchandise. As expressed by the artist himself, Mr. DOB is "walking by himself...the character is very strong" and his significance to Murakami is based on his ability to communicate to his viewers: "(the) audience (doesn't) need the artist, only the character" (quoted in *Takashi Murakami: the meaning of the nonsense of the meaning*. New York: Center for Curatorial Studies Museum, Bard College, 1999, p. 17).

"We want to see the newest things. That is because we want to see the future, even if only momentarily. It is the moment in which, even if we don't completely understand what we have glimpsed, we are nonetheless touched by it. This is what we have come to call art."

TAKASHI MURAKAMI



Maquette of "House", 1996



153

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

MARLENE DUMAS b. 1953

Fingers, 1999

watercolour on paper

99.5 x 55.5 cm. (39½ x 21⅞ in.)

Estimate £70,000-90,000 \$111,000-142,000 €83,200-107,000 ₣ ♠

PROVENANCE

Sprueth Magers Lee, London

Phillips de Pury & Company New York, 'Contemporary Art Part II', 11

November 2005, lot 278

Acquired from the above sale by the present owner

EXHIBITED

Tel Aviv Museum of Art, *Depletion: Works from the Doron Sebbag Art Collection*, ORS Ltd., March - June 2008

Tel Aviv, Givon Art Forum, *Accelerating Toward Apocalypse*, March - May 2012

Berlin, Daimler Art Collection, *Private/Corporate VII*, *The Doron Sebbag Art Collection*, ORS Ltd., *Tel Aviv and the Daimler Art Collection*, Stuttgart/Berlin, 12 October 2012 - 1 April 2013

LITERATURE

Depletion: Works from the Doron Sebbag Art Collection, ORS Ltd., Tel Aviv Museum of Art, 2008, p. 95, no. 2 (illustrated)

T. Yahas, *Accelerating Toward Apocalypse: The Contemporary Art Collection in Present Continuous*, Tel Aviv, 2012, p. 48 (illustrated)

Private/Corporate VII, *The Doron Sebbag Art Collection*, ORS Ltd., *Tel Aviv and the Daimler Art Collection*, Daimler Art Collection, Stuttgart/Berlin, 2012 p. 31 (illustrated)

Born in South Africa in 1953 and currently based in Amsterdam, Marlene Dumas has become one of Holland's most internationally acclaimed artists, with an oeuvre that is mostly characterised by a profound exploration of sexuality as a constituent of the human condition. Her distinctively fluid strokes of watercolours that blur the lines between painting and drawing, perfectly compliment her peculiar subject matters which have altogether led scholars to describe her style as a form of 'intellectual expressionism', aligning her body of work with other significant artists such as Edvard Munch and Francis Bacon. Rather than conventionally feeding off of real life moments, the artist deals "with second-hand images and first hand experiences" (*Marlene Dumas, Sweet Nothings*, ed. Mariska van den Berg, Marlene Dumas/Galerie Paul Andriess/Uitgeverij De Balie, Amsterdam, 1998, p. 24). Working almost exclusively with photographic sources, often polaroids, that the artist has either taken herself or acquired from outside sources like newspapers, enables Dumas to capture accurate moments that reveal a raw truth.

"It seems that it was not the nude I was looking for, nor the posing figure, but the erotic conditions of life that I was after."

MARLENE DUMAS

As in the present lot, it is clear that Dumas' works have an undeniable erotic aspect, which is only enhanced by an intense frontal perspective and somewhat confusing ambiguity that reveals its intimacy. Usually depicting women in her compositions, Dumas chooses to exhibit a male figure in *Fingers*, 1999, transferring her focus from the typical male gaze of a woman to the atypical female gaze of a man. The artist takes this concept a step further by presenting an extremely intimate moment that while relatively descriptive, maintains her signature, hazy atmosphere, with a significant emphasis placed upon the man's hands, genitals and face with deep black brushstrokes. Immediately, the viewer is thrown directly into the sensual scene, making him or her complicit in this man's act. Although aware of his surroundings, the man is caught in what appears to be a state of transience that directly involves whoever is looking at him. By making the viewer indispensable for the painting's purpose, the artist directly questions the way in which art is viewed and our active roles as components of it.



154

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

UGO RONDINONE b. 1964

Thank you Silence, 2005

wood, paper, metal grille, motor activity, sound

wooden box: 31.7 x 202.2 x 45.5 cm. (12½ x 79⅝ x 17⅞ in.)

Signed 'Ugo Rondinone' on a sticker attached to the inside of the wooden box. This work is number 1 from an edition of 3 plus 1 artist's proof and is accompanied by a certificate of authenticity signed by the artist.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 Ω

PROVENANCE

Sommer Gallery, Tel Aviv

EXHIBITED

Tel Aviv Museum of Art, *Depletion: Works from the Doron Sebbag Art Collection*, ORS Ltd., March - June 2008

Leon, Museo de Arte Contemporaneo de Castilla y Leon, *Ugo Rondinone- The Night of Lead at MUSAC*, July - January 2010; then travelled to Aarau, The Aargauer Kunsthhaus, May - August 2010 (another edition exhibited)
London, Whitechapel Gallery, *Ugo Rondinone - Zero Built a Nest in My Navel*, January - March 2006 (another edition exhibited)

LITERATURE

Depletion: Works from the Doron Sebbag Art Collection, ORS Ltd., Exh. Cat., Tel Aviv Museum of Art, 2008, p. 49 (illustrated)

Ugo Rondinone- The Night of Lead at MUSAC, Zurich, 2010, p. 316 - 317 (illustrated)

Ugo Rondinone - Zero Built a Nest in My Navel, Whitechapel Gallery, JRP|Ringier, Zurich, 2005, p. 233 (illustrated)





155

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

GEORGE CONDO b. 1957

Untitled, 1996

charcoal on paper

71.1 x 49.8 cm. (27 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in.)

Signed and dated 'Condo 96' lower left.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ₺

PROVENANCE

Acquired directly from the artist

Phillips de Pury & Company, New York, 'Princess Gloria von Thurn und Taxis Collection', 08 November 2005, lot 85

Acquired from the above sale by the present owner



156

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

GEORGE CONDO b. 1957

Playboy Bunny, 2006

silkscreen on paper, float mounted on canvas

127.4 x 112.1 cm. (50½ x 44½ in.)

Signed and dated 'Condo '06' lower right.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ±

PROVENANCE

Luhring Augustine, New York

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

JONATHAN MEESE b. 1970

Napoleon, 2006

cast, patinated bronze

194.1 x 99.7 x 90 cm. (76³/₈ x 39¹/₄ x 35³/₈ in.)

Incised twice 'JM '06' on right foot and above left shoulder. This work is number 2 from an edition of 3 plus 1 artist's proof.

Estimate £70,000-90,000 \$111,000-142,000 €83,200-107,000 ₣ ♠

PROVENANCE

Contemporary Fine Art, Berlin

EXHIBITED

Munich, Galerie Daniel Blau, *Jonathan Meese: Napoleon*, 21 April - 2 June 2007 (another example exhibited)

Tel Aviv Museum of Art, *Depletion: Works from the Doron Sebbag Art Collection*, ORS Ltd., March - June 2008

LITERATURE

B. Clearwater, *Jonathan Meese: Sculpture, Knight Exhibition Series*, Museum of Contemporary Art, North Miami, 2010, p. 22

Depletion: Works from the Doron Sebbag Art Collection, ORS Ltd., Exh. Cat., Tel Aviv Museum of Art, 2008, p. 88

Ever since his first show in 1998, Jonathan Meese has been known for his loose-cannon reputation stemming directly from his self-proclaimed status as a cultural exorcist and an artist-prophet. Over the last decade, his works have encompassed a number of mediums, from his impressive large scale paintings, to his life size bronze sculptures as well as his highly physical performances. While different in their execution, many of his works are characterised by an abundance of signs and symbols reflecting his wild imagination, together with a common purpose in making nonsense of historical figures and events, seeking to "make a fresh sense of these actions". (Stuart Shave/Modern Art press release, 2009). Imposing and cathartic, the present lot is part of a series of works where Meese confronts the viewer with a rendition of the leader Napoleon. This adds to the vast personalities his oeuvre has included, from historical figures such as Hitler, to Hollywood actresses such as Scarlett Johansson.

Napoleon, from 2006, exudes a powerful energy that is seducing and provoking, intriguing the viewer in the physicality of the artist's creative process which is marked across all of the work. As explained in the artist's words; "We have always had kings and leaders. We should give power to an abstract entity, it will change everything, because then our ego will vanish. We have too much faith in human power. There are some who believe in religious power, but that is nostalgic." (Jonathan Meese, interview in catalogue accompanying his solo exhibition at Galerie Mirchandani + Steinruecke, Conversations, Online.)

"Art itself is the dictatorship. Art is so strong, it is above everything. I think it will take over power, real power. The next revolution will not come from the street, but from art itself. I believe we are in a very important situation now. The only alternative is art. Art will be the power of the future, even in parliament. Not as decoration but as a principle."

JONATHAN MEESE







158

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

HERMANN NITSCH b. 1938

Das letzte Abendmahl (The Last Supper), 1976-79

colour silkscreen on canvas

161.6 x 384.7 cm. (63 5/8 x 151 1/2 in.)

Signed and dated 'Hermann Nitsch 1979' upper right; further signed, numbered and dated 'Hermann Nitsch 11/80 1983' lower right. This work is number 11 from an edition of 80.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ± ♣

PROVENANCE

Mike Weiss Gallery, New York

EXHIBITED

Berlin, Nationalgalerie im Martin-Gropius-Bau, *Herman Nitsch: Orgien Mysterien Theater Retrospektive (Theater of Orgies and Mysteries Retrospective)*, November 2006 - January 2007 (another edition exhibited)

LITERATURE

Herman Nitsch: Orgien Mysterien Theater Retrospektive (Theater of Orgies and Mysteries Retrospective), Exc. Cat., Nationalgalerie im Martin-Gropius-Bau, Berlin, 2006, p. 99 (illustrated)

W. Denk, *My Roads to Nitsch*, Museum Hermann Nitsch, Hatje Cantz Verlag, 2007, pp. 29, 132-33 (illustration, detail)



159

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

HERMANN NITSCH b. 1938

Relic of the 50th Action, 1975

blood on canvas

225.3 x 205.3 cm. (88¾ x 80⅞ in.)

Signed and dated 'Hermann Nitsch 1975' on reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ± ♣

PROVENANCE

Mike Weiss Gallery, New York

EXHIBITED

Tel Aviv, Givon Art Forum, *Accelerating Toward Apocalypse*, March - May 2012

Berlin, Daimler Art Collection, *Private/Corporate VII*, *The Doron Sebbag Art Collection*, ORS Ltd., Tel Aviv and the Daimler Art Collection, Stuttgart/Berlin, 12 October 2012 - 1 April 2013

LITERATURE

Accelerating Toward Apocalypse: The Contemporary Art Collection in Present Continuous, Tel Aviv, 2012, p. 31 (illustrated)

Private/Corporate VII, *The Doron Sebbag Art Collection*, ORS Ltd., Tel Aviv and the Daimler Art Collection, Stuttgart/Berlin, Exh. Cat., Daimler Art Collection, Berlin, 2012, p. 72 (illustrated)



160

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

GELITIN established 1978

Untitled, 2008

plasticine, wood

207.5 x 250.3 x 14 cm. (81¼ x 98½ x 5½ in.)

Signed, numbered and dated 'Gelatin 2008 INV 965' on reverse of each panel.

Estimate £25,000-35,000 \$39,600-55,400 €29,700-41,600 ± ♣

PROVENANCE

Galerie Perrotin, Paris

LITERATURE

Gelitin, la Livre- Paris, Galerie Perrotin, Köln, 2011, p. 16 (illustrated)



161

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

RINEKE DIJKSTRA b. 1959

Dobrovnik, Kroatien 13 July 1996, 1996

colour coupler print

sheet 144 x 120 cm. (56¾ x 47¼ in.), image 127.4 x 94.2 cm. (50½ x 37½ in.)

This work is from an edition of 6.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ± ♣

PROVENANCE

Green Naftali Gallery, New York

Philips New York, 'Contemporary Art Part 2', 12 May 2006, lot 434

Acquired from the above sale by present owner

162

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

WOLFGANG TILLMANS b. 1968

Kate Sitting, 1996

inkjet print

sheet 200.3 x 136.5 cm. (78⅞ x 53¾ in.)

This work is number 1 from an edition of 1 plus 1 artist's proof and is accompanied by a certificate of authenticity signed by the artist. This work is accompanied by the original master photograph titled, dated and inscribed 'Kate Sitting, 1996, inkjet master print, enlarge to 175x120 cm' on the reverse.

Estimate £25,000-35,000 \$39,600-55,400 €29,700-41,600 ± ♣

PROVENANCE

Maureen Paley/ Interim Art, London

Christie's London, 'Contemporary Art One', 08 December 1999, lot 35

Acquired from the above sale by the present owner

EXHIBITED

London, Chisenhale Gallery, *Wolfgang Tillmans – I Didn't Inhale*, June - August 1997

LITERATURE

W. Tillmans, 'Burg', Cologne 1998 (illustrated in colour, Chisenhale Gallery West Wall installation view illustrated in colour, unpagged.)





163

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

VANESSA BEECROFT b. 1969

US Navy Seals, Museum of Contemporary Art, San Diego -
vb39.290.te, 2000

digital cibachrome print (in 3 parts)

239.3 x 304.5 cm. (94¼ x 119⅞ in.)

Signed and dated 'VB01' on artist's label on reverse. This work is number 2 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ₪ ₪

PROVENANCE

Deitch Projects, New York

EXHIBITED

Tel Aviv Museum of Art, *Exposure: Recent Acquisitions, The Doron Sebbag Art Collection, O.R.S Ltd.*, November 2000 - February 2001

Florence, Stazione Leopolda, *Uniform Order and Disorder*, January - February 2001; then travelled to Long Island City, New York, P.S.1 Contemporary Art Center, May - September 2001

LITERATURE

Exposure: Recent Acquisitions, The Doron Sebbag Art Collection, O.R.S Ltd., Exh. Cat., Tel Aviv Museum of Art, 2000, p. 34, pl. 05

Uniform Order and Disorder, Exh. Cat., Edizioni Charta, Milano, 2000, p. 24 (illustrated)



164

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

VANESSA BEECROFT b. 1969

The Silent Service, Intrepid, New York, NY - vb42.090.te, 2000
digital cibachrome print (in 3 parts)

224 x 304.8 cm. (88¼ x 120 in.)

Signed and dated 'VB01' on the artist's label on the reverse. This work is number 1 from an edition of 3 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ± ♠

PROVENANCE

Deitch Projects, New York

EXHIBITED

Tel Aviv Museum of Art, *Exposure: Recent Acquisitions, The Doron Sebbag Art Collection, O.R.S Ltd.*, November 2000 - February 2001

Florence, Stazione Leopolda, *Uniform Order and Disorder*, January - February 2001; then travelled to Long Island City, New York, P.S.1 Contemporary Art Center, May - September 2001

LITERATURE

Exposure: Recent Acquisitions, The Doron Sebbag Art Collection, O.R.S Ltd., Exh. Cat., Tel Aviv Museum of Art, 2000, p. 35, pl. 06

Uniform Order and Disorder, Exh. Cat., Edizioni Charta, Milano, 2000, p. 25 (illustrated)



165

PROPERTY FROM THE DORON SEBBAG ART COLLECTION, ORS LTD

RINEKE DIJKSTRA b. 1959

Amit, Golani Brigade, Elyacim, Israel, May 26, 1999 (C), 1999-2001

colour coupler print

173.2 x 146.7 cm. (68¼ x 57¾ in.)

Signed and dated 'Rineke Dijkstra March 30, 2001' on the certificate of authenticity adhered to the backboard. This work is number 2 from an edition of 10.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ± ♣

PROVENANCE

Sommer Gallery, Tel Aviv

EXHIBITED

Herzliya Museum of Art, *Israel Portraits - Rineke Dijkstra*, May - July 2001

LITERATURE

Israel Portraits - Rineke Dijkstra, Exh. Cat., Herzliya Museum of Art, 2001, p. 13 (illustrated)

166

PROPERTY FROM THE DORON SEBBAG ART
COLLECTION, ORS LTD

WIM WENDERS b. 1945

Jerusalem Seen from the Mount of Olives,
2000

colour coupler print

290 x 115.5 cm. (114½ x 45½ in.)

Signed 'Wim Wenders' on the gallery label
affixed to the reverse. This work is number 1
from an edition of 6 and is accompanied by a
certificate of authenticity signed by the artist.

Estimate £6,000-8,000 \$9,500-12,700

€7,100-9,500 ± ♣

PROVENANCE

Haunch of Venison, London

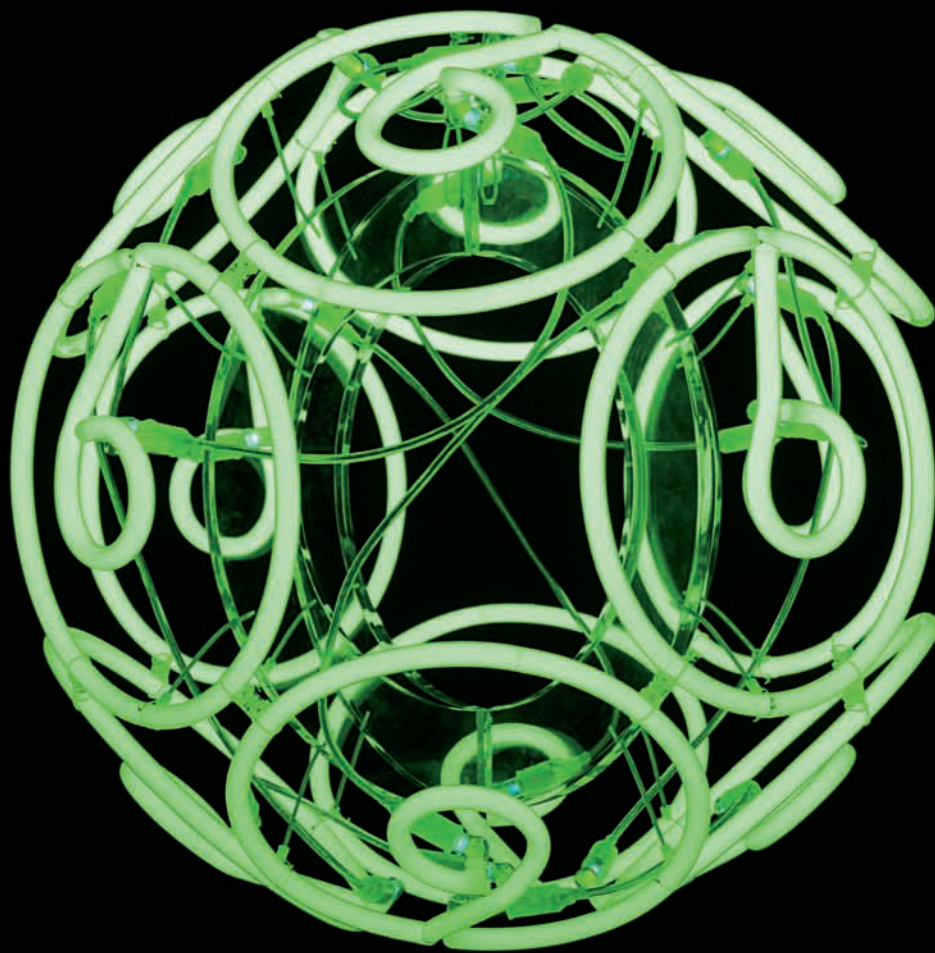
EXHIBITED

London, Haunch of Venison, *Pictures from the
Surface of the Earth*, March - April 2003
Berlin, Jewish Museum, *Dateline: Israel. New
Photography and Video Art*, 14 December 2007
- 24 February 2008 (another edition exhibited)
Tel Aviv Museum of Art, *Depletion: Works from
the Doron Sebbag Art Collection*, ORS Ltd.,
March - June 2008

LITERATURE

P.-K. Schuster, N. Hartje, *Pictures from the
Surface of the Earth: Photographs by Wim
Wenders*, Schirmer Art Books, London, 2003,
no. 39 (illustrated)
*Depletion: Works from the Doron Sebbag Art
Collection*, ORS Ltd., Exh. Cat., Tel Aviv Museum
of Art, 2008, p. 69 (illustrated)





167

JEPPE HEIN b. 1974

No Presence Green, 2003

neon tubes, sensor, transformer

diameter 75 cm. (29½ in.)

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

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ♠

PROVENANCE

Johann König, Berlin



168

KERSTIN BRÄTSCH b. 1969

Untitled, 2009

spray paint on paper, Plexiglas, metal
63.5 x 54 x 5.5 cm. (25 x 21¼ x 2⅛ in.)

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

Estimate £4,000-6,000 \$6,300-9,500 €4,800-7,100 ♠

PROVENANCE

Gavin Brown's Enterprise, New York
Private Collection



169

BANKS VIOLETTE b. 1973

Motorhead (Inverted), 2003

graphite on paper

102.9 x 151.1 cm. (40½ x 59½ in.)

Signed, titled and dated 'Banks Violette 2003 Motorhead (Inverted)' on the reverse.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ±

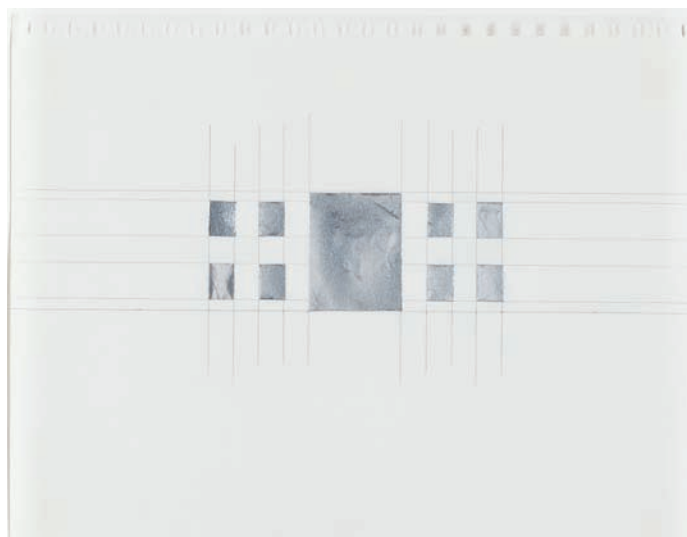
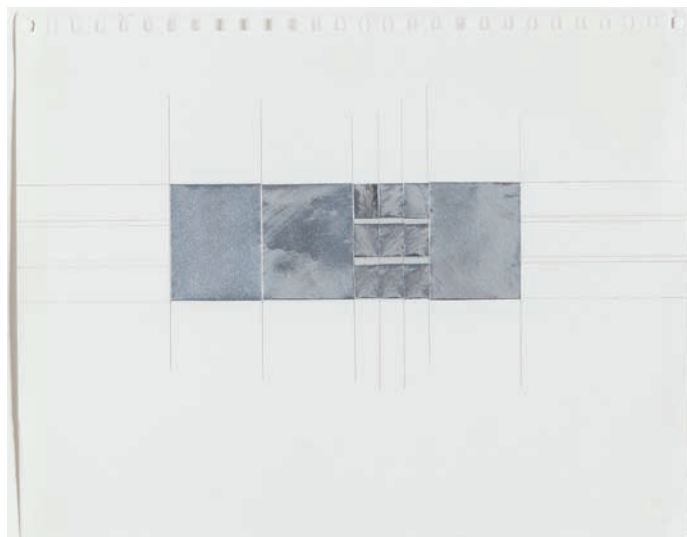
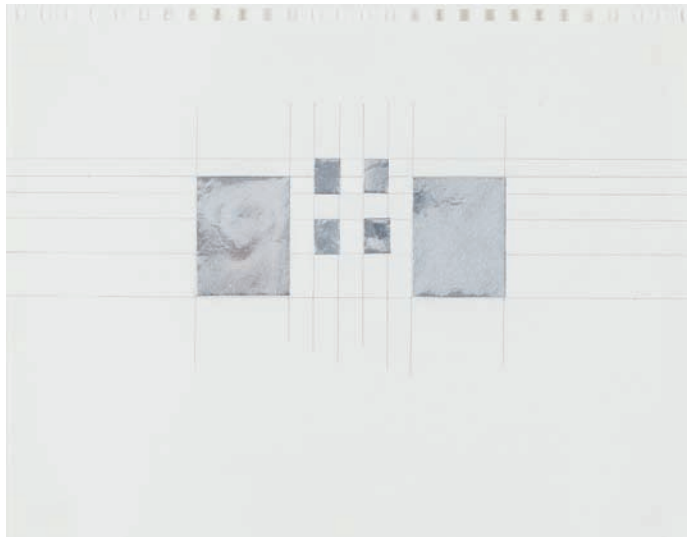
PROVENANCE

Acquired directly from the artist

Private Collection, New York

Christie's, New York, 'Post-War and Contemporary Afternoon Sale', 13 November 2008, lot 385

Acquired from the above sale by the present owner



170

JACOB KASSAY b. 1984

Untitled (triptych), 2010

pencil and silver tape on paper
each 33.7 x 41.3 cm. (16¼ x 13¼ in.)

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500

PROVENANCE

Eleven Rivington, New York

171

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

FRANCESCO CLEMENTE b. 1952

Head, 1990-1991

pigment on canvas

38.2 x 41 cm. (15 x 16½ in.)

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ₣ ♠

PROVENANCE

Gagosian Gallery, New York
Horoshi Teshigahara, Tokyo
Sougetsu Art Museum, Tokyo
Yoshii Gallery, New York
Private Collection, Europe

EXHIBITED

New York, Gagosian Gallery, *Francesco Clemente: Testa Coda*, 28
September - 16 November 1991

LITERATURE

Francesco Clemente: Testa Coda, Exh. Cat., Gagosian Gallery, New York,
1991, pl. 15 (illustrated in colour)





172

SARA VANDERBEEK b. 1976

Four Photographers, 2008

digital C-print (in 6 parts)

largest 46 x 50.5 cm. (18 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in.); smallest 46 x 46 cm. (18 $\frac{1}{8}$ x 18 $\frac{1}{8}$ in.)

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

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 †

PROVENANCE

The Approach, London

EXHIBITED

London, The Approach, *Sara VanDerBeek. The Principle of Superimposition*,
23 May - 29 June 2008





(i)



(ii)

173

ELAD LASSRY b. 1977

Two works: i) *Black Man*, 2007; ii) *Mother, Son and Daughter Less Discount*, 2006
 colour coupler print

(i) 35.56 x 27.94 cm. (14 x 11 in.) (ii) 27.94 x 35.56 cm. (11 x 14 in.)

Each signed 'Elad Lassry' on a label affixed to the reverse. Each work is number 2 from an edition 5 plus 2 artist's proofs.

Estimate £10,000-15,000 \$15,800-23,700
 €11,900-17,800 ₪

PROVENANCE

Cherry and Martin, Los Angeles
 Private Collection, Boston

174



174

CYPRIEN GAILLARD b. 1980

Two works: *Field of Rest*, 2011

Polaroid, silkscreen in aluminum artist's frame
 each 72 x 102 cm. (28³/₈ x 40¹/₈ in.)

This work is unique.

Estimate £8,000-12,000 \$12,700-19,000
 €9,500-14,300 ♠

PROVENANCE

Bugada & Cargnel, Paris





175

MATTHEW BARNEY b. 1967

Cremaster 3: Level, 2002

colour coupler print in artist's acrylic frame

85.5 x 70 x 3.5 cm. (33½ x 27½ x 1¾ in.)

Signed and dated 'Matthew Barney 02' on the reverse. This work is number 1 from an edition of 6 plus 1 artist's proof.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700

PROVENANCE

Barbara Gladstone Gallery, New York

Sotheby's London, *Heaven: Silent Auction for Artangel's International Fund*, 07 June 2003, lot 04

Acquired from the above sale by the present owner



176

PAOLA PIVI b. 1971

One Love, 2007

colour coupler print, flush-mounted to Dibond

140 x 180 cm. (55½ x 70¾ in.)

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

Estimate £18,000-25,000 \$28,500-39,600 €21,400-29,700 ♠

PROVENANCE

Galerie Perrotin, Paris

Phillips de Pury & Company London, 'Contemporary Art Day Sale', 28 June 2011, lot 284

Acquired from the above sale by the present owner

EXHIBITED

Grenoble, Le Magazin, *Sindrome Italiana*, 10 October 2010 - 2 January 2011
(another example exhibited)



177

PAOLA PIVI b. 1971

Untitled (zebras), 2003

photographic print

140 x 174 cm. (55½ x 68½ in.)

This work is from an edition of 5.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ♣

PROVENANCE

Private Collection, Europe



178

OLAFUR ELIASSON b. 1967

Spring puddle series (set of 12), 2004

cibachrome print

each 22 x 33 cm. (8 $\frac{5}{8}$ x 12 $\frac{7}{8}$ in.)

This work is number 10 from an edition of 12.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ♠

PROVENANCE

Acquired directly from the artist



179

OLAFUR ELIASSON b. 1967

Shadow Lamp, 2005

stainless steel tripod, black back projection foil, motor, transformer,
halogen bulb, cable

200 x 80 x 80 cm. (78¾ x 31½ x 31½ in.)

This work is number 2 from the edition of 14 and is accompanied by a
certificate of authenticity.

Estimate £30,000-50,000 \$47,500-79,100 €35,700-59,400 ♠

PROVENANCE

neugerriemschneider, Berlin



180

RONI HORN b. 1955

Clowd Cloun (Blue) Group 5, 2000-01

colour coupler prints (in 6 parts)

3 clouds, each 68.6 x 88.9 cm. (27 x 35 in.);

3 clowns, each 68.6 x 68.6 cm. (27 x 27 in.)

This work is number 1 from an edition of 4 and is accompanied by a certificate of authenticity affixed to the reverse of the first image.

Estimate £40,000-60,000 \$63,300-94,900 €47,600-71,300 ±

PROVENANCE

Matthew Marks, New York





181

BILLY CHILDISH b. 1959

Man in a landscape - North Beach San Francisco, 2007

oil on linen

182.5 x 121.8 cm. (71 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)

Monogrammed and dated '07' lower right, titled 'North Beach CA' on the reverse.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ♠

PROVENANCE

Private Collection, UK



View of the reverse

182

FRANCIS ALYS b. 1959

AMZ Presidente Figueiredo, 1995

paint and pastel on wood

14.6 x 20.6 cm. (5¾ x 8⅛ in.)

Titled and dated 'AMZ PRESIDENTE FIGUEIREDO AUG15 1995' along lower edge; dedicated 'FOR KURT FRANCIS, BAROA AMIZADE' on the reverse.

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600 ± ♣

PROVENANCE

Acquired directly from the artist



183

HARLAND MILLER b. 1964

Dresden, 2006

oil on linen

217 x 156.5 cm. (85 $\frac{3}{8}$ x 61 $\frac{1}{8}$ in.)

Estimate £20,000-25,000 \$31,600-39,600 €23,800-29,700 ♠

PROVENANCE

Acquired directly from the artist



184

WIM DELVOYE b. 1965

Five Delft Shovels, 1992

enamel paint on metal shovel with wooden handle

largest shovel: 158 x 31 x 22 cm. (62¼ x 12¼ x 8⅝ in.)

Signed, titled and dated "Five Delft Shovels" W Delvoye 1992' on the reverse of shovel number 5.

Estimate £40,000-60,000 \$63,300-94,900 €47,600-71,300 ♣

PROVENANCE

Mulier Mulier Gallery, Knokke



185

CHRIS JOHANSON b. 1968*Untitled*, 2007-08

acrylic and latex on wood

32.4 x 52.1 cm. (12¾ x 20½ in.)

Signed and dated '2007-8 C. Johanson' on the reverse.

Estimate £4,000-6,000 \$6,300-9,500
 €4,800-7,100

PROVENANCE

Altman Siegel Gallery, San Francisco

186

186

DAVID HOCKNEY b. 1937

Mountain, Tree, Palace and Seashore from Le Rossignol, 1981

acrylic on paper

51.4 x 63.2 cm. (20¼ x 24⅞ in.)

Initialed and dated 'D.H '81' lower right.

Estimate £20,000-30,000 \$31,600-47,500
 €23,800-35,700 ₣ ♠

PROVENANCE

Private Collection, Goteborg

Christie's London, 'Post-War and Contemporary Art Day Sale,' 01 July 2009, lot 125

Matrix Japan SA Base Gallery, Tokyo





187

OS GEMEOS b. 1974

Boy with Dog, 2012

spray paint on canvas

76.6 x 61.1 cm. (30 $\frac{1}{8}$ x 24 in.)

Estimate £40,000-60,000 \$63,300-94,900 €47,600-71,300

PROVENANCE

New Image Art, West Hollywood

188

WIM DELVOYE b. 1965

Armoire, 1990

22 Delft saw blades and 1 gas canister in wood and glass cabinet

221 x 109 x 52 cm. (87 x 42 $\frac{7}{8}$ x 20 $\frac{1}{2}$ in.)

Signed and inscribed “‘INSTALLATION OF 22 SAW-BLADES + 1 GASCAN” W

Delvoye’ on the reverse of the cabinet.

Estimate £70,000-90,000 \$111,000-142,000 €83,200-107,000 ♠

PROVENANCE

Galerie Guy Bärtschi, Geneva





189

JIM LAMBIE b. 1964

Psychedelic Soul Stick, 1999

bamboo, thread, paper and wire
100 x 7 x 4 cm. (39 $\frac{3}{8}$ x 2 $\frac{3}{4}$ x 1 $\frac{5}{8}$ in.)

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ♠ †

PROVENANCE

Anton Kern Gallery, New York
Private Collection, London

190

JIM LAMBIE

Dubmental, 2002

bamboo sticks, leather glove, gaffer tape, paint, signed photograph
122 x 40 x 40 cm (48 x 15¾ x 15¾ in.)

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ♠

PROVENANCE

The Breeder, Athens





191

ELMGREEN AND DRAGSET b.1961 and b.1969

Powerless Structures, Fig 80, 1999

wood, rope, metal safe

234.5 x 163.5 x 148 cm. (92 $\frac{3}{8}$ x 64 $\frac{3}{8}$ x 58 $\frac{1}{4}$ in.)

This work is unique.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Klosterfelde, Berlin

EXHIBITED

Monodromos, 3rd Athens Biennale, 22 October - 11 December 2011

192

DAVID NOONAN b. 1969*Untitled, 2007*

silkscreen on linen in artist's wooden frame

100 x 100 cm. (39³/₈ x 39³/₈ in.)

Signed, monogrammed and dated 'David Noonan 07' on the reverse.

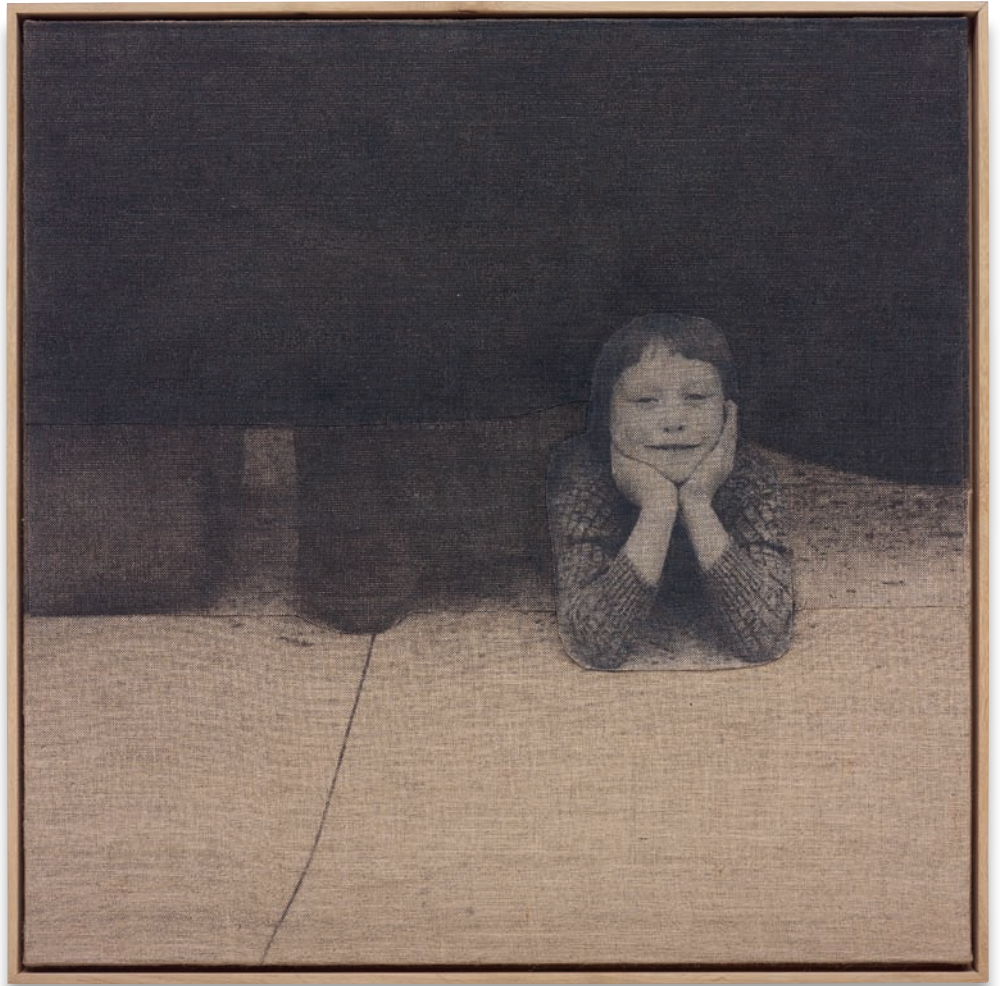
Estimate £8,000-12,000 \$12,700-19,000

€9,500-14,300 ♠

PROVENANCE

Art: Concept, Paris

192



193



193

THOMAS SCHÜTTE b. 1954*Pot de Feu, 1989*

charcoal and watercolour on paper

49.8 x 65.1 cm. (19⁵/₈ x 25⁵/₈ in.)

Signed and dated 'Th Schutte 1989' in pencil lower left. Titled 'POT DE FEU' in pencil lower right.

Estimate £7,000-9,000 \$11,100-14,200

€8,300-10,700 ♠

PROVENANCE

Galerie Patrick Seguin, Paris



194

RICHARD DEACON b. 1949

Band of Gold, 1990

fibreglass, bronze

77 x 109 x 86 cm. (30³/₈ x 42⁷/₈ x 33⁷/₈ in.)

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

Estimate £18,000-25,000 \$28,500-39,600 €21,400-29,700 ♠

PROVENANCE

Galleria Locus Solus, Genoa

LITERATURE

New Museology, Academy Ground Limited, London, 1991

J. Thompson, P. L. Tazzi, P. Schjeldahl, *Richard Deacon*, Phaidon Press, London, 2000, p. 84



195

ALLAN MCCOLLUM b. 1944

Perfect Vehicles, 1988

acrylic, hydrostone (in 5 parts)

each 50 x 22 x 20 cm. (19 $\frac{5}{8}$ x 8 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)

Each signed, dated and sequentially numbered 'Allan McCollum 1988' on the underside.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Galleria Trisorio, Naples



196

VIK MUNIZ b. 1961

Untitled Blue, after Yves Klein (Pictures of Pigment), 2006

colour coupler print

236.8 x 182.1 cm. (93¼ x 71¾ in.)

Signed and dated 'Vik Muniz 2006' on a gallery label affixed to the reverse.

This work is number 2 from an edition of 6.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ₺

PROVENANCE

Galerie Xippas, Paris



197

VIK MUNIZ b. 1961

No 46 (Red, Ochre, Black on Red), after Rothko (Pictures of Pigment), 2006

colour coupler print

221.1 x 182.8 cm. (87 x 71 $\frac{7}{8}$ in.)

Signed and dated 'Vik Muniz 2006' on a gallery label affixed to the reverse.

This work is number 3 from an edition of 6.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ±

PROVENANCE

Galerie Xippas, Paris



198

OLAFUR ELIASSON b. 1967

Waterfall, 1996

cibachrome print (in 3 parts)
each 35.1 x 24.1 cm. (13 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in.)

Each signed and dated 'Olafur Eliasson 1996' on the reverse. This work is an artist's proof from an edition of 3 plus 1 artist's proof.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Acquired directly from the artist

EXHIBITED

San Francisco Museum of Modern Art, *Take Your Time*, Olafur Eliasson, 08 September 2007 - 24 February 2008; then travelled to: New York, The Museum of Modern Art (20 April - 30 June 2008), Dallas Museum of Art (09 November 2008 - 15 March 2009)

LITERATURE

Madeleine Grynsztejn, *Take your time: Olafur Eliasson*, Exh. Cat., San Francisco Museum of Modern Art, London: Thames & Hudson, 2007 (another from the edition illustrated, p. 43)



199

THOMAS RUFF b. 1958

jpeg vs01, 2004

digital chromogenic print, Diasac mounted

Overall 185 x 242 cm. (72 $\frac{7}{8}$ x 95 $\frac{1}{4}$ in.)

Signed, titled, dated and numbered '1/3' in pencil on the verso and on the reverse of the backing board. This work is number 1 from an edition of 3 plus 1 artist's proof.

Estimate £35,000-45,000 \$55,400-71,200 €41,600-53,500 ♣

PROVENANCE

Galerie Rüdiger Schöttle, Munich

LITERATURE

Thomas Ruff: jpegs, New York: Aperture, 2009, n.p.



200

GREGORY CREWDSON b. 1962

Untitled (Worthington Street), (from *Beneath the Roses* series), 2006

archival pigment print

144.8 x 223.5 cm. (57 x 87 $\frac{7}{8}$ in.)

Signed 'Gregory Crewdson' on a label affixed to the reverse.

This work is number 4 from an edition of 6.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ₣

PROVENANCE

White Cube, London

Private Collection, London



201

GREGORY CREWDSON b. 1962

Untitled, Summer 2003 (Clover Street), (from *Beneath the Roses* series), 2003

digital c-print

145.2 x 224.1 cm. (57½ x 88¼ in.)

Signed 'Gregory Crewdson' on gallery label affixed to the reverse. This work is number 6 from an edition of 6.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 †

PROVENANCE

White Cube, London

Private Collection, London

Luhning Augustine, New York



(i)



(ii)

202

CINDY SHERMAN b. 1954

Two works: (i) *Untitled (#342)*; (ii) *Untitled (#349)*, 1999
each gelatin silver print

(i) 85 x 118 cm. (33½ x 46½ in.) (ii) 119 x 86 cm. (46⅞ x 33⅞ in.)

(i) Signed, numbered and dated 'Cindy Sherman 4/10 1999' on the reverse.
This work is number 4 from an edition of 10.

(ii) Signed, numbered and dated 'Cindy Sherman 2/10 1999' on the reverse.
This work is number 2 from an edition of 10.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 †

PROVENANCE

Galerie Ghislaine Hussenot, Paris
Christie's, London, 'Post-War & Contemporary Sale', 14 September 2011,
lots 214 & 215
Private Collection, London

EXHIBITED

(i & ii) Cologne, Monika Sprüth Gallery, *Cindy Sherman*, November 2000
(another example exhibited)

LITERATURE

(i) F. Bonami, *Cindy Sherman*, Milan, 2007, p. 85 (illustrated)



203

UGO RONDINONE b. 1964

I don't live here anymore, 1999

five colour coupler prints

each 70 x 50 cm. (27½ x 19⅞ in.)

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

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500

PROVENANCE

Hauser & Wirth & Presenhuber, Zurich
Krobath Wimmer Gallery, Vienna

LITERATURE

Andrea Tarsia (ed.), *Ugo Rondinone: Zero built a nest on my navel*,
Whitechapel Gallery, London, JRP Ringier, Zurich, 2005, p. 62,63



204

CANDIDA HOFER b. 1944

Kaiserliches Hofmobiliendepot Wien II, 2002

chromogenic print in artist's wooden frame

sheet 67.5 x 60 cm. (26 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Signed 'Candida Hofer' on a label affixed to the reverse. This work is number 2 from an edition of 6.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ♠

PROVENANCE

Galerie Grita Insam, Vienna



205

THOMAS RUFF b. 1958

Porträt (Bettina Ebert), 1984

chromogenic colour print, in artist's wooden frame

205.1 x 165.1 cm. (80¾ x 65 in.)

Signed, dated and numbered 'Th Ruff 1984' on the reverse. This work is from an edition of 4.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♣

PROVENANCE

303 Gallery, New York

EXHIBITED

Velbert, Germany, Museum Schlob Hardenberg, *Thomas Ruff: Portraits*, 1988, p.20 (illustrated)
Tel Aviv Museum, *On the Edge, New Art from Private Collections in France*, November 1998 - January 1999, pp. 70-71 (illustrated)

LITERATURE

M. Winzen, ed., *Thomas Ruff: 1979 to the present*, 2001, p. 180 (illustrated)



206

RYAN MCGINLEY b. 1977

Untitled (Nude Tube), 2006

colour coupler print

66.1 x 101.3 cm. (26 x 39⁷/₈ in.)

Signed 'Ryan McGinley' on a gallery label affixed to the reverse. This work is number 1 from an edition of 3 plus 2 artist's proofs.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500

PROVENANCE

Ratio 3, San Francisco



207

MARILYN MINTER b. 1948

Blue Shower, 2004

colour coupler print

127 x 91.4 cm. (50 x 35 $\frac{7}{8}$ in.)

Signed 'M. MINTER' on a label affixed to the reverse of the backing. This work is number 5 from an edition of 5.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ±

PROVENANCE

Salon 94, New York



208

DAVID LACHAPELLE b. 1963

Deluge, 2006

digital C-print, mounted on aluminum

each: 180 x 234.5 cm. (70 $\frac{7}{8}$ x 92 $\frac{3}{8}$ in.)

overall: 180 x 703.5 cm. (70 $\frac{7}{8}$ x 276 in.)

Signed 'David LaChapelle' on a studio label accompanying the work.

This work is number 4 from an edition of 5 plus 2 artist's proofs.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200

PROVENANCE

Private Collection

EXHIBITED

Milan, Palazzo Reale, *David LaChapelle*, September 2007–January 2008

Tel Aviv Museum of Art, *David LaChapelle: Postmodern Pop Photography*,
23 July – 20 November 2010

Bratislava, Galeria Mesta, *Lost and Found*, 14 September–31 October 2011

San Juan, Museo Arte Contemporaneo de Puerto Rico, *Nosotros La
Humanidad Al Borde*, 23 October 2011– 25 March 2012

Seoul, Hangaram Design Museum, November 2011 – March 2012

Prague, Galerie Rudolfinum, *Thus Spoke LaChapelle*, 07 December 2011
– 26 February 2012

(each another example exhibited)

LITERATURE

Gianni Mercurio and Fred Torres, *David LaChapelle*, Milan 2007, pp. 12-13,
p. 106 and pp. 122-123, no.1, illustration of another example in colour





209

MARILYN MINTER b. 1948

Swell, 2010

c-print on cintra

78.7 x 104.1 cm. (31 x 41 in.)

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ₪

PROVENANCE

Private Collection, New York



210

VIK MUNIZ b. 1961

Catherine Deneuve (Diamond Divas), 2004

chromogenic print

100.2 x 80 cm. (39½ x 31½ in.)

Signed and dated 'Vik Muniz 2004' on a label affixed to the reverse.

This work is number 4 from an edition of 10.

Estimate £45,000-65,000 \$71,200-103,000 €53,500-77,300

PROVENANCE

Galerie Xippas, Paris



211

MARILYN MINTER b. 1948

Porn Grid #Eight (Sepia Singer), 1992

enamel on metal

91.1 x 35.6 cm. (35 7/8 x 14 in.)

Signed, titled and dated "PORN GRID #EIGHT (SEPIA SINGER)" M. Minter
1992' on the reverse.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ₺

PROVENANCE

Private Collection, New York



212

GHADA AMER b. 1963

Untitled, 1996

embroidery and gel medium on canvas

177.2 x 152.2 cm. (69¾ x 59⅞ in.)

Signed and dated 'Ghada Amer 96' on left turnover edge.

Estimate £35,000-45,000 \$55,400-71,200 €41,600-53,500

PROVENANCE

Annina Nosei Gallery, New York



213

BJARNE MELGAARD b. 1967

Untitled, 1997

oil paint, stapled canvas sections, charcoal, coloured pencil, graphite, cd cover and booklet on canvas

200 x 200 cm. (78¾ x 78¾ in.)

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ♠

PROVENANCE

Tanya Rumpff Gallery, Haarlem, Netherlands

214

RIRKRIT TIRAVANIJA b. 1961*Ava*, 2000

screenprint on canvas

107.5 x 154.5 cm. (42 $\frac{3}{8}$ x 60 $\frac{7}{8}$ in.)

Signed, titled, numbered and dated 'Rirkrit Tiravanija AVA 2000%2o' on the reverse. This work is numbered 8 from an edition of 20.

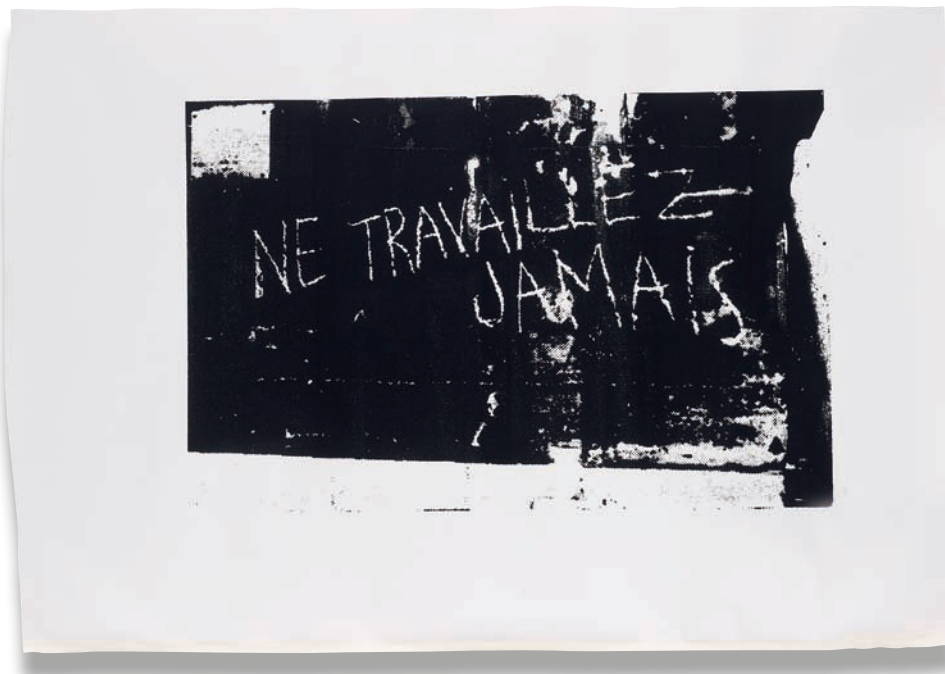
Estimate £7,000-9,000 \$11,100-14,200

€8,300-10,700

PROVENANCE

Koch und Kesslau, Berlin

214



215



215

JOHANNES WAHNSEIFER b. 1967*Ich bin unangreifbar*, 2002

acrylic on aluminium

140 x 100 cm. (55 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

Signed and dated 'J.Wahnseifer 2002' on the reverse.

Estimate £3,000-4,000 \$4,700-6,300

€3,600-4,800 ♠

PROVENANCE

Johann König, Berlin

EXHIBITEDBerlin, Johann König, *Elimination of dialogue*, 27 June–02 August 2002



Resonating with formal features of Cezanne and cubism and the bold color practice of Pop Art, Tistol uses free and sensual painterly gestures to create food plates that emit an optimistic and constructive spirit. The vivacious plates each exhibit a vibrant array of food, perfectly exhibiting quintessential, daily meals of the artist himself. The fork is actively placed in a different position in each canvas, reminiscent of the paintbrush used to create these enticing, yet artificial, feasts. Exhibited in Tistol's "The Mythology of Heaven" show, the polyptych of food discerns the artist's endeavor to create an everyday "heaven", based on his personal historical and cultural traditions, while simultaneously challenging the viewer to create his or her own personal perception of bliss.



216

OLEG TISTOL b. 1960

Polyptych (from the Food series), 2011

acrylic on canvas

each 40 x 40 cm. (15¾ x 15¾ in.)

Each signed [in Cyrillic] and dated 'O. Tistol 2011' and respectively titled [in Cyrillic] on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800

PROVENANCE

Private Collection, London

EXHIBITED

London, Salon Vert, *The Mythology of Happiness*, 03 November – 03 December 2011

LITERATURE

Oleg Tistol, The Mythology of Happiness, Exh. Cat., Salon Vert, London, 2011, p. 44



217

MARC QUINN b. 1964

Character Head II, 1990

made in bread, cast in lead, on steel support

70 x 31.5 x 32 cm. (27½ x 12¾ x 12½ in.)

Signed, numbered and dated '1990 MQ 1/4' on reverse.

This work is number 1 from an edition of 4.

Estimate £7,000-9,000 \$11,100-14,200 €8,300-10,700 ♠ †

PROVENANCE

The Saatchi Collection, London

Private Collection, London

YOU PUT YOUR HAND ACROSS MY
MOUTH BUT STILL THE NOISE
CONTINUES EVERY PART OF
MY BODY IS SCREAMING
IM LOST ABOUT TO BE SHOT
INTO A THOUSAND
DIFFERENT PIECES
EACH PART BELONGING
TO YOU FOR EVER

218

TRACEY EMIN b. 1963

Love Poem, 1993

photocopy on paper

320 x 526 cm. (125 $\frac{7}{8}$ x 207 $\frac{1}{8}$ in.)

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

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ♠

PROVENANCE

Analix Forever, Geneva

EXHIBITED

Geneva, Analix Forever, *Sarah Lucas & Tracey Emin*, 2 August - 11 September 1993

LITERATURE

Rien a signaler, Analix Forever, Geneva, 1994, pp. 44-46



219

DAMIEN HIRST b. 1963

Happiness, 2008

syringes, butterflies, pills, resin and household gloss paint on canvas

36 x 43 cm (14½ x 16⅞ in).

Signed 'D Hirst' lower edge. This work is unique within a series of 35 different works and registered in the Damien Hirst Archive under number DHS11662.

Estimate £35,000-45,000 \$55,400-71,200 €41,600-53,500 ▲†

PROVENANCE

Private Collection, Geneva



220

ANDY WARHOL 1928-1987

Flowers in Hand, 1957

ink and watercolour on paper

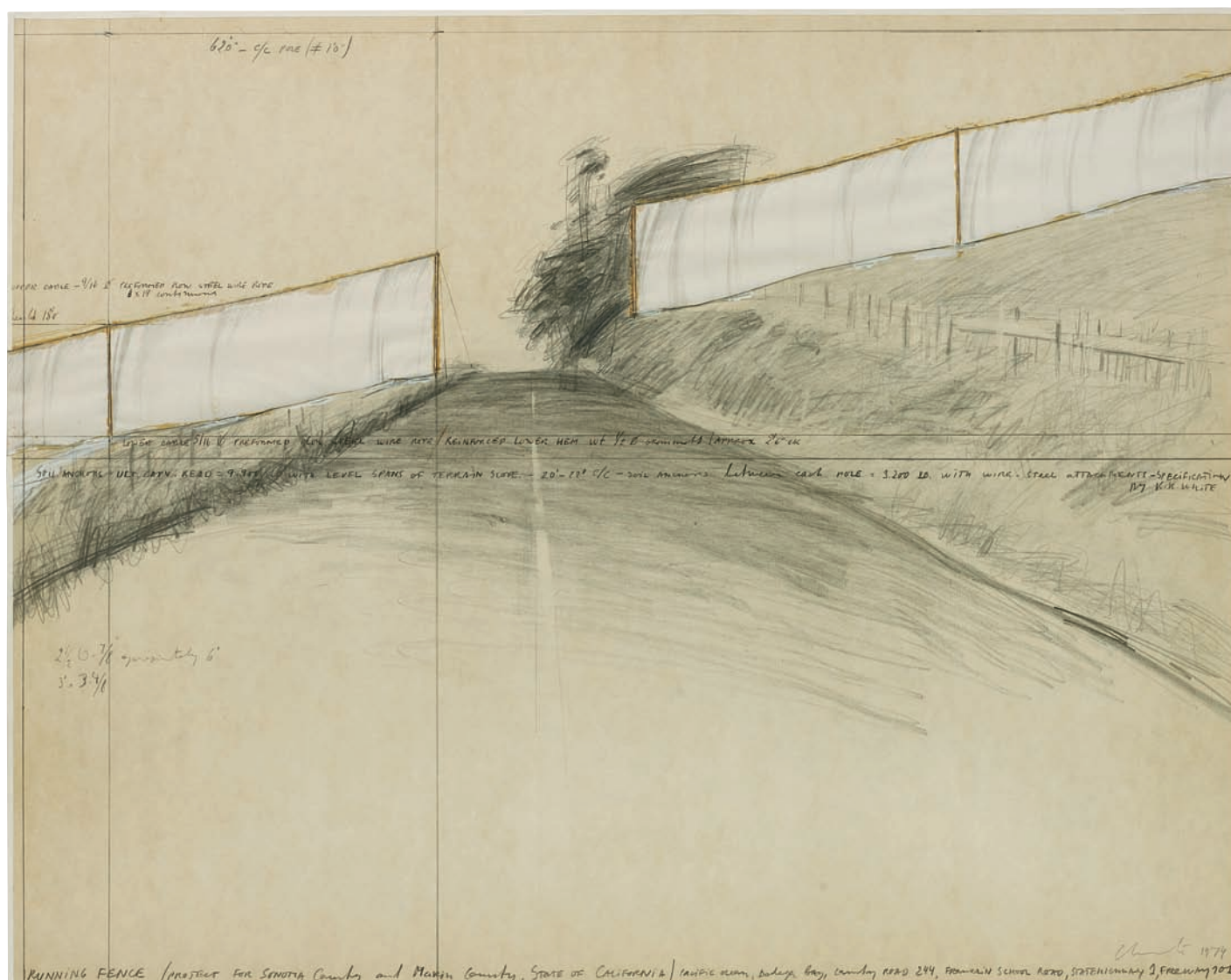
36 x 25.3 cm. (14 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)

Signed 'Andy Warhol' lower right.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 +

PROVENANCE

Private Collection, New York



221

CHRISTO b. 1935

Running fence (Project for Sonoma County and Marin County, State of California), 1974

pencil, pen, fabric, card, gouache and staples on paper laid on board
55.7 x 70.8 cm. (21 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in.)

Signed, titled and dated 'Christo 1974 RUNNING FENCE (PROJECT FOR SONOMA County and Marin County, STATE OF CALIFORNIA)' and further annotated for location along the lower edge. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600

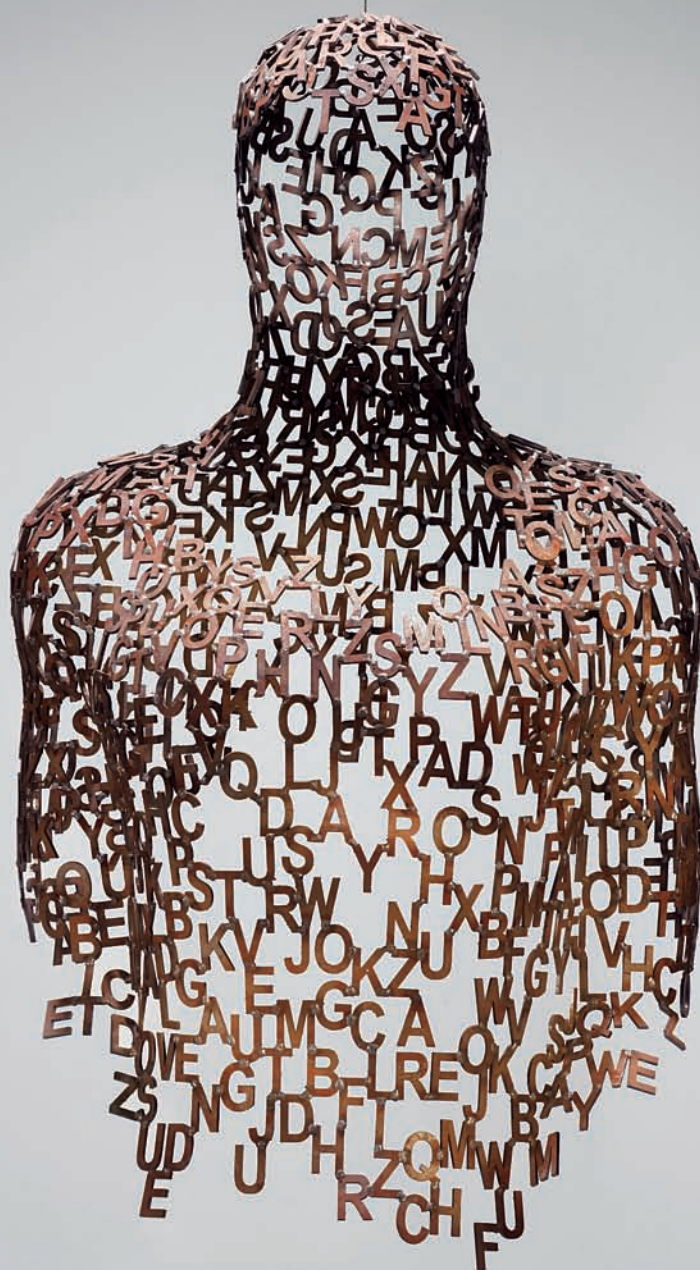
PROVENANCE

Galerie Daniel Varenne, Geneva

Private Collection, Germany

Christie's London, 'Post-War and Contemporary Art Day Sale (Morning Session)', 07 February 2008, lot 214

Acquired from the above sale by the present owner



222

JAUME PLENSA b. 1955

Tel Aviv Man XIV, 2006

welded pressed steel

163 x 94.2 x 58.5 cm. (64½ x 37½ x 23 in.)

This work is unique.

Estimate £70,000-90,000 \$111,000-142,000 €83,200-107,000 ♣

PROVENANCE

Private Collection



223

FRANCESCO VEZZOLI b. 1971

Study for the November 2011 Art Issue Cover of W Magazine featuring a Rococo Portrait of Nicki Minaj as Jeanne Bécu Comtesse du Barry crying the eye of Virginia Oldoini Contessa di Castiglione, 2011

laser print on canvas, metallic embroidery, watercolors and paper, in artist's frame

17.9 x 14.5 cm. (7 x 5¾ in.)

This work is unique.

PROVENANCE

Acquired directly from the artist
Phillips de Pury, New York, 'Guggenheim Benefit Auction',
7 November 2011, lot 10
Acquired from the above sale by the present owner

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ♠



224

ARMAN 1928-2005

Barracudas, 1981

saws on steel armature

207 x 160 x 12 cm. (81½ x 62⅞ x 4¾ in.)

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700 ▲

PROVENANCE

Galeria Graça Brandão, Lisbon

225

MARC QUINN b. 1964

Maquette for a Siren, 2008

gold leaf, bronze

34 x 23 x 19 cm. (13³/₈ x 9 x 7¹/₂ in.)

This work is number 9 from an edition of 12.

Estimate £50,000-70,000 \$79,100-111,000 €59,400-83,200 ♠

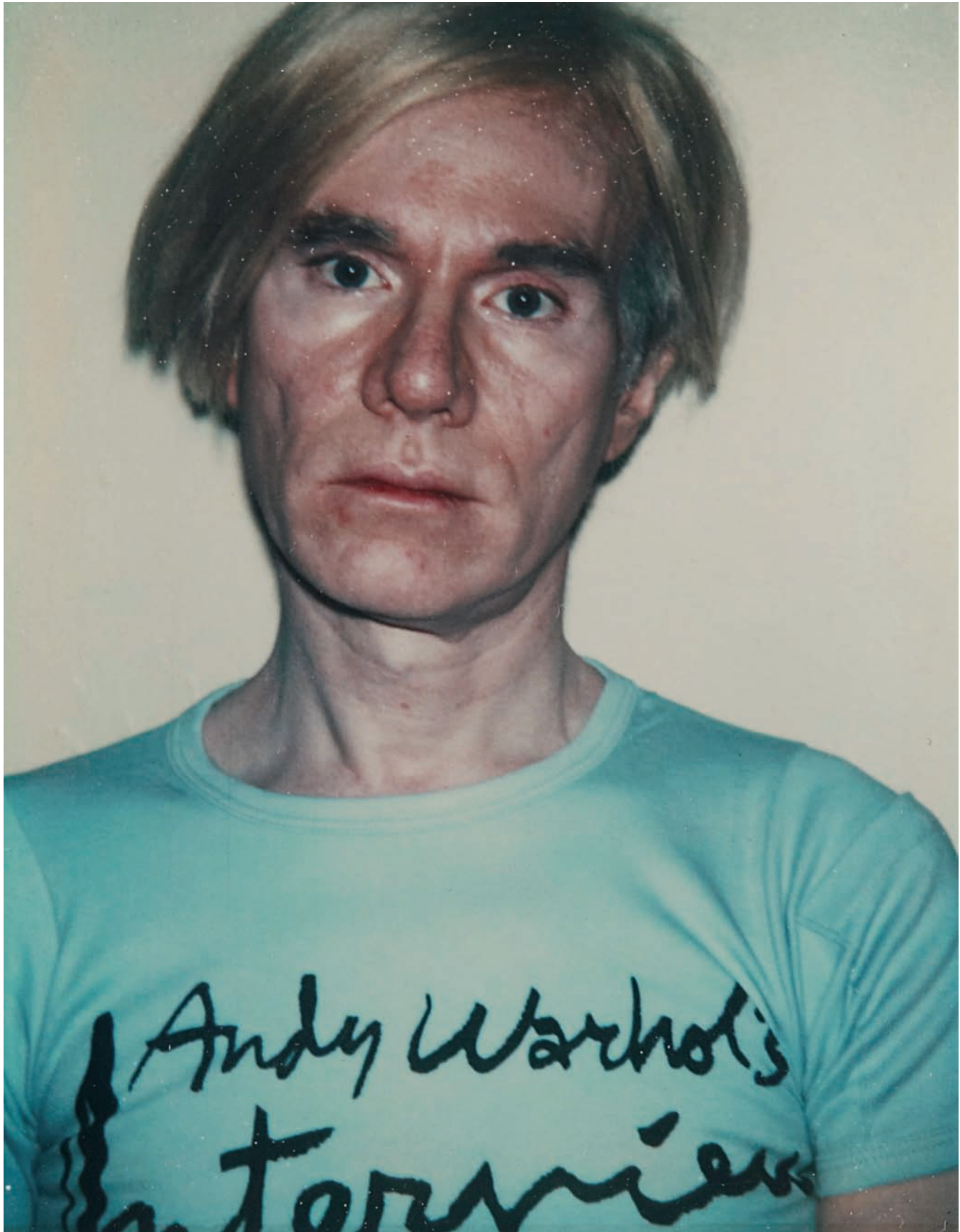
PROVENANCE

Project B, Milan

“It’s called Siren, because in a sense it represents everything that lures people to wreck themselves on the rocks: money, perfection, unattainable images – all these things.”

MARC QUINN





226

ANDY WARHOL 1928-1987

Self Portrait, 1977

Polaroid print

10.8 x 8.2 cm. (4¼ x 3¼ in.)

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400

PROVENANCE

Van De Weghe Fine Art, New York



227

RICHARD PRINCE b. 1949

Two works: *Untitled (from Adult, Comedy Action Drama)*, 1995
colour photograph

each image 32.4 x 48.7 cm. (12¾ x 19½ in.),

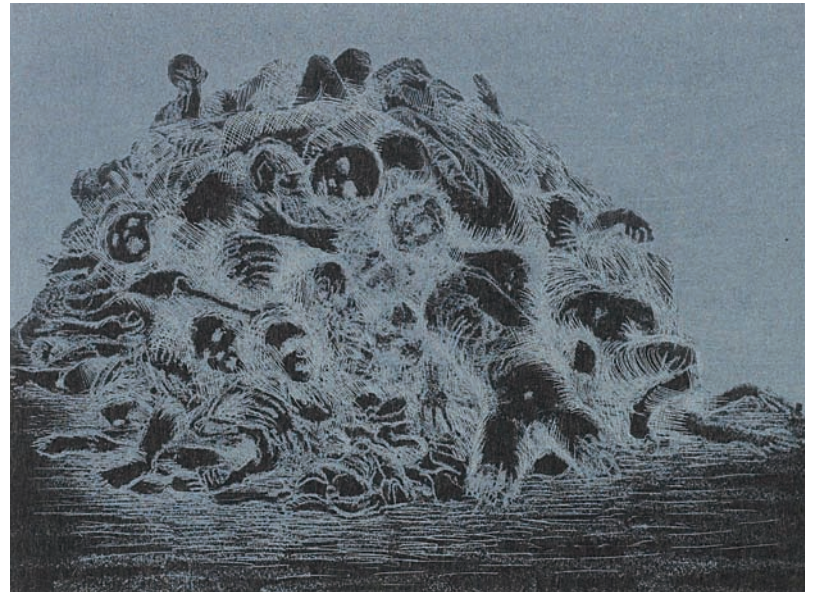
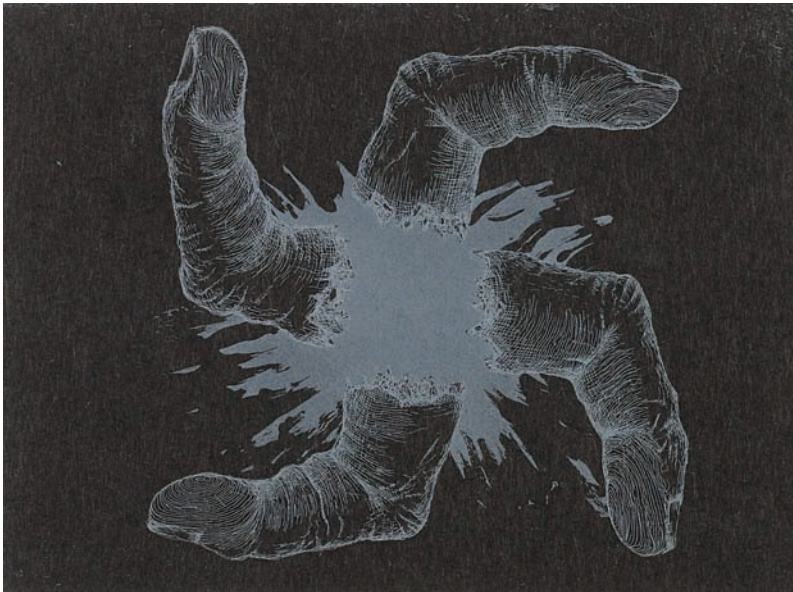
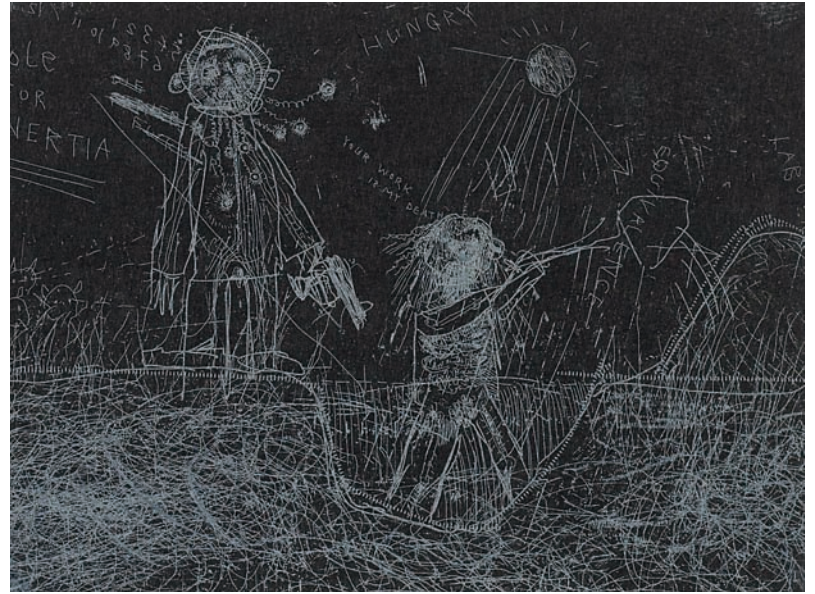
each sheet 40.5 x 50.5 cm. (15⅞ x 19⅞ in.)

Each signed, dated and numbered 'R Prince AP/26 1995' lower right margin. Each work is in artist's proof from the overall edition of 26.

Estimate £7,000-9,000 \$11,100-14,200 €8,300-10,700

PROVENANCE

Acquired directly from the artist



228

JAKE and DINOS CHAPMAN b. 1966 and b.1962

Disasters of War, 1999

83 etchings with aquatint

sheet 28 x 34.5 cm. (9½ x 13⅝ in.)

Each signed 'J and D Chapman' on the reverse.

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600 ♠

PROVENANCE

Private Collection, UK





229

DASH SNOW 1981-2009

Untitled (Gotcha), 2008

newspaper, artist's semen and glitter

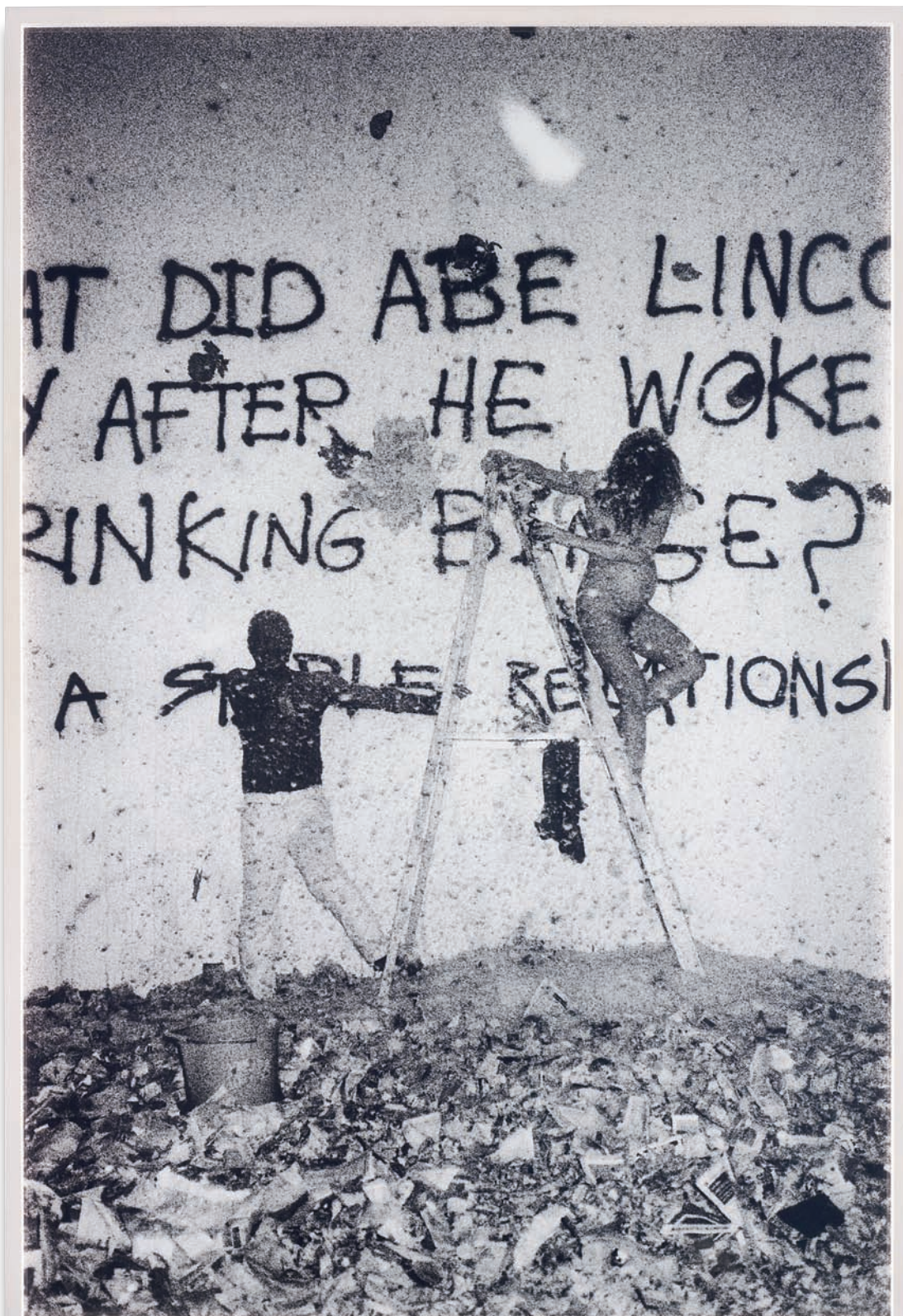
35 x 29 cm. (13¾ x 11½ in.)

Signed 'Dash Snow' on a gallery label affixed to the reverse.

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300

PROVENANCE

Peres Projects, Berlin



230

DASH SNOW 1981-2009

Untitled, 2007

digital colour coupler print on fugiflex

152.3 x 102.7 cm. (59 $\frac{7}{8}$ x 40 $\frac{3}{8}$ in.)

This work is an artist's proof from an edition of 3 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Peres Projects, Berlin



231

TERENCE KOH b. 1977

Untitled, 2006

bronze, wax, paint, powder, wire
27 x 25 x 14 cm. (10⁵/₈ x 9⁷/₈ x 5¹/₂ in.)
This work is from an edition of 3.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500

PROVENANCE

Peres Projects, Los Angeles

EXHIBITED

Kunsthalle Zürich, *Terence Koh*, 26 August – 29 October 2006



232

TERENCE KOH b. 1977

The Voyage of Lady Midnight Snowdrops through Double Death Star (the Comet I Destroyed Again and Again, ii), 2005

acrylic, porcelain, mirror, lacquered mdf and black acrylic base, clear acrylic vitrine

48.9 x 119 x 49 cm. (19¼ x 46⅞ x 19¼ in.)

Signed and dated 'KOH '05' on the underside.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Peres Projects, Los Angeles

EXHIBITED

Los Angeles, Peres Projects, *Terence Koh: The Voyage of Lady Midnight Snowdrops through Double Death Star*, March 26, 2005

LITERATURE

M. N. Holte, "The Voyage of Lady Midnight Snowdrops through Double Death Star," *Frieze*, Issue 92, June - August 2005



233

STERLING RUBY b. 1972

Red, White, Blue, 2005

Lambda print, mounted to Plexiglas

164 x 121.5 cm. (64 $\frac{5}{8}$ x 47 $\frac{7}{8}$ in.)

This work is from an edition of 3.

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300

PROVENANCE

Galerie Christian Nagel, Cologne



234

AARON YOUNG b. 1972

Skid Mark (24kt gold), 2010

motor oil, burnt rubber and 24kt gold on brass panel

49.5 x 121.9 cm. (19½ x 48 in.)

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ₺

PROVENANCE

Bortolami, New York



(i)



(ii)

235

RYAN MCGINLEY b. 1977

Two works: (i) *Untitled (Nude, Grass)*, (ii) *Untitled (Nude, Sand)*, 2005
colour coupler print

each 38.2 x 52.2 cm. (15 x 20½ in.)

Each signed and dated 'Ryan McGinley 08-03-06' on a label affixed to the
reverse of the backing. (i) This work is number 2 from an edition of 3.

(ii) This work is number 3 from an edition of 3.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Galerie du Jour Agnès B., Paris

EXHIBITED

Amsterdam, FOAM, *Ryan McGinley: Celebrating Life*, 02 November 2007 –
06 January 2008, (i) another edition exhibited, (ii) present edition exhibited



236

JIM SHAW b. 1952

Untitled, 2005

acrylic and ink on mylar

90.4 x 106.9 cm. (35½ x 42½ in.)

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

Estimate £7,000-9,000 \$11,100-14,200 €8,300-10,700

PROVENANCE

Art & Public, Geneva



237

SAM FRANCIS 1923-1994

Triangle, 1966

acrylic on paper

33.2 x 56 cm. (13 1/8 x 22 in.)

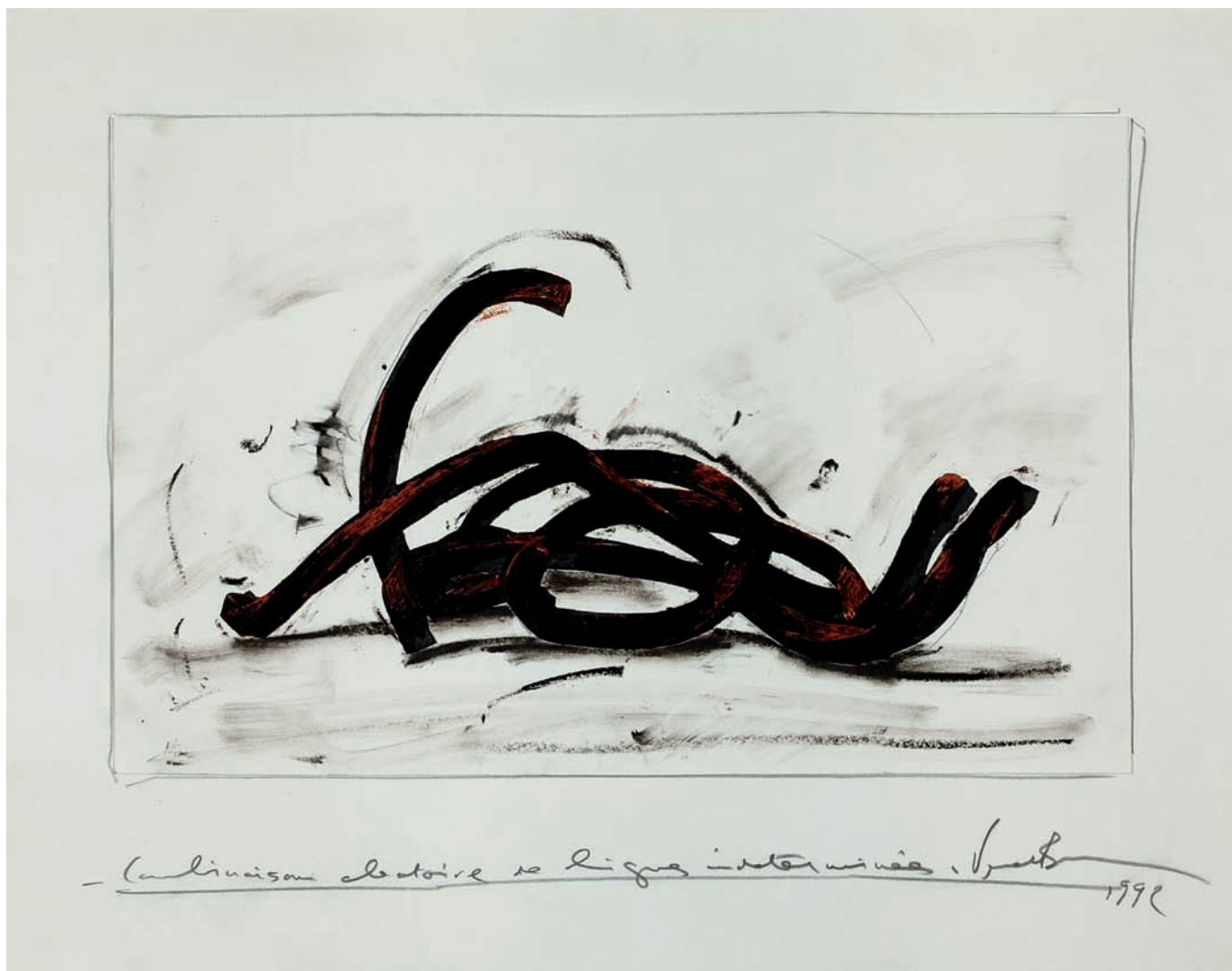
Signed, dated and numbered 'Sam Francis 1966 66-048' on the reverse.

This work has been authenticated by the Sam Francis estate and is registered in the Sam Francis Archive under number SF-66-048.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 +

PROVENANCE

Private Collection, Zurich



238

BERNAR VENET b. 1941

Combinaison aléatoire de lignes indéterminées, 1992

charcoal, oilstick and paper collage on paper

42 x 53 cm. (16½ x 20⅞ in.)

Signed, titled and dated 'Combinaison aléatoire de lignes indéterminées
Bernar Venet 1992' along lower edge.

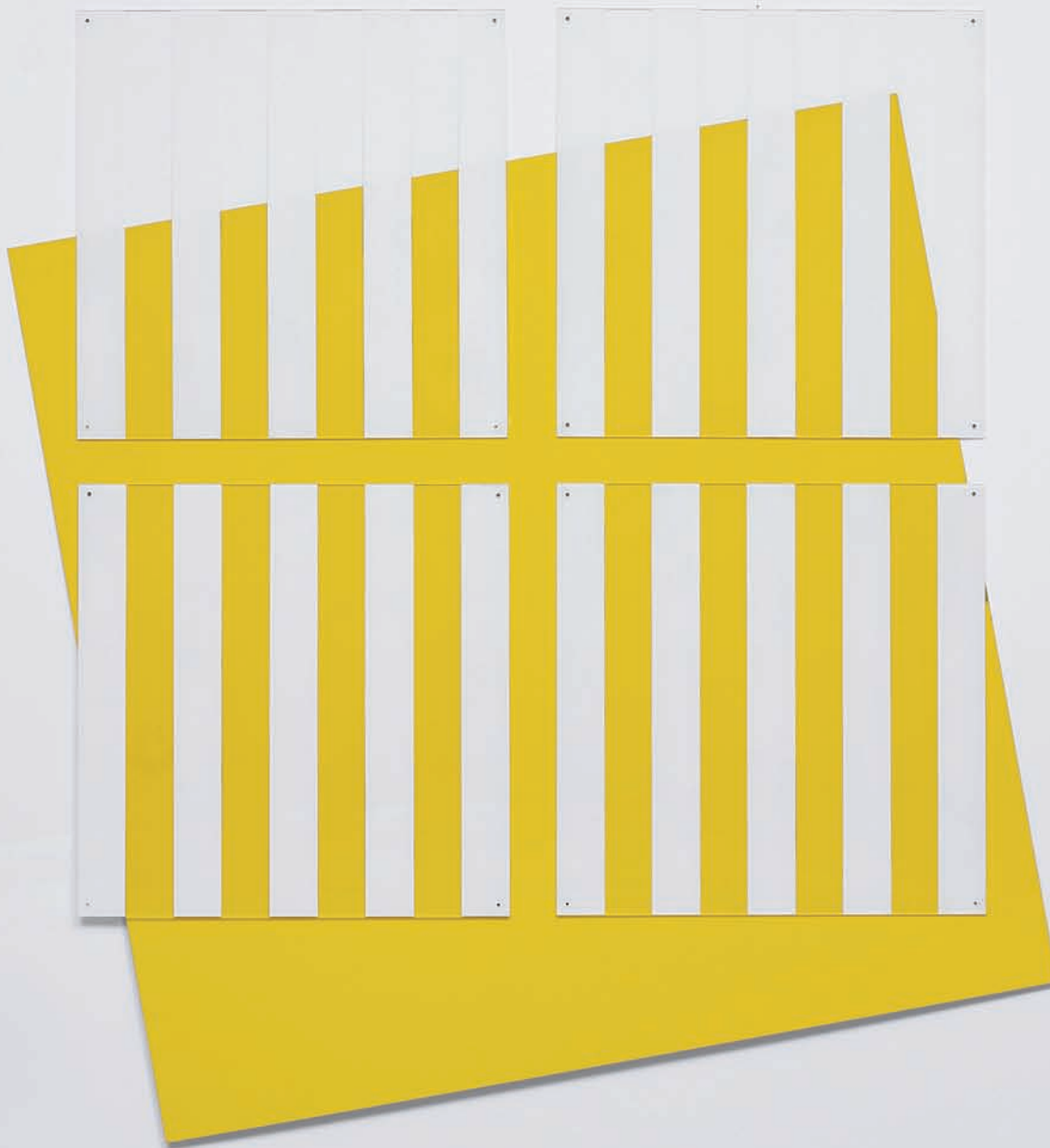
Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ± ♣

PROVENANCE

Galeria Tovar & Tovar, Bogota

EXHIBITED

Bogota, Galeria Tovar & Tovar, *Bernard Venet*, March - April 1994



239

DANIEL BUREN b. 1938

Die Farbe Gesetz/ersetzt B2 Gelb, 1992

painted aluminum, vinyl on Plexiglass

206 x 178.5 cm. (81½ x 70¼ in.)

Estimate £30,000-40,000 \$47,500-63,300 €35,700-47,600 ♠

PROVENANCE

Nikolaus Sonne, Berlin

Xavier Hufkens, Brussels



240

LEONID SOKOV b. 1941

Marilyn Monroe and the Russian Bear, 1990

string and mixed media screenprint on card

78.7 x 57.5 cm. (30 $\frac{7}{8}$ x 22 $\frac{5}{8}$ in.)

Signed and dated 'Leonid Sokov 1990' lower right. Numbered 'VIII / XXX' lower left. This work is numbered 8 from an edition of 30.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700

PROVENANCE

Acquired directly from the artist



241

ALEXANDER NEY b. 1939

Future, 1999

terracotta

19 x 19 x 19 cm. (7½ x 7½ x 7½ in.)

Signed and dated '1999 ALNEY' on the underside.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Acquired directly from the artist



242

PAVEL PEPPERSTEIN b. 1966

Talking Clouds at 2999, 2006

acrylic on canvas

39.8 x 99.6 cm. (15½ x 39¼ in.)

Signed and dated 'P.P. 2006' lower right.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Galerie Kamm, Berlin

EXHIBITED

Venice Biennale, Russian Pavilion, 2009



243

EDOUARD STEINBERG b. 1937

Composition, 1999

acrylic on canvas

70.5 x 70.4 cm. (27¾ x 27¾ in.)

Initialed [in Cyrillic] and dated 'ES.1999' lower right; further signed, titled [in Cyrillic] and dated 'Composition, E. Steinberg 1999 Paris' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800

PROVENANCE

Acquired directly from the artist

244

MIKHAIL ROGINSKY 1931-2004

Moscow, 1985

oil on canvas

88.3 x 116.2 cm. (34¾ x 45¾ in.)

Signed 'Roginsky' lower right.

Estimate £20,000-30,000 \$31,600-47,500 €23,800-35,700

PROVENANCE

Acquired directly from the artist

The painters in the Russian nonconformist movement, mainly established in Moscow and Leningrad, are characterized by their criticism and rejection of the orders of those in power, embodied by Stalin, Khrushchev and Brezhnev. Their artistic dissent has led them to seek refuge in a basement to express themselves freely. The movement thus also took the name "Ap'Art" (Apartment Art). Some of these artists have also fled the Soviet Union to settle in Europe or the United States. It is mainly in the subjects treated that non-conformist artists differ from the art of Russian propaganda imposed at the time. They do not hesitate to depict everyday life with realism (Michel Roginsky) or subtly criticize the ideology in place via a pop imagery (Leonid Sokov). Edward Steinberg (student of Kazimir Malevich) and Alexander Ney classify them in a more abstract formal register.





245

WILLIAM ANASTASI b. 1933

Blind Drawing, 1993

pencil on Chinese silk paper

41.5 x 92 cm. (16³/₈ x 36¹/₄ in.)

Signed and dated 'W. Anastasi 1993' on the reverse.

Estimate £30,000-35,000 \$47,500-55,400 €35,700-41,600

PROVENANCE

Acquired directly from the artist



246

MARKUS OEHLLEN b. 1956

Coral Mix, 2000

oil on canvas

200 x 160 cm. (78¾ x 62⅞ in.)

Signed and dated 'M. Oehlen 00' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ♣

PROVENANCE

CCA Andratx, Mallorca



247

DANIEL SPOERRI b. 1930

Br3 Flüssig feucht (Liquid moisture) (from the *Trompe l'oeil* series), 1961

condoms, packet, metal, elastic band and oil on canvas

24 x 16 x 2.7 cm (9½ x 6¼ x 1⅛ in.)

Signed, titled and dated 'Daniel Spoerri Dec 61 "BR3 Flussig Feucht"

Dé trompe l'oeil' on the overlap.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Stalke Galleri, Copenhagen



248

RAYMOND HAINS 1926-2005

Daddy Daddy avec Nikki, 1974

torn posters on canvas

128.4 x 112.9 cm (50½ x 44½ in.)

Signed, titled and dated 'DADDY DADDY avec NIKKI Raymond Hains 1974' on the reverse.

Estimate £18,000-22,000 \$28,500-34,800 €21,400-26,200 ♠

PROVENANCE

Galerie Lara Vincy, Paris



249

ANDREAS SŁOMINSKI b. 1959

Mausefalle, 2002

painted wood, string and mousetrap

53 x 40 x 44 cm (20⁷/₈ x 15³/₄ x 17³/₈ in.)

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ♠

PROVENANCE

Galerie Neu, Berlin



250

ROXY PAINE b. 1966

Amanita Muscaria #16, 2005

polymer, oil paint, glass, wood

32 x 24.5 x 24.5 cm (12 $\frac{5}{8}$ x 9 $\frac{5}{8}$ x 9 $\frac{5}{8}$ in.)

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500

PROVENANCE

James Cohan Gallery, New York



251

KLARA KRISTALOVA b. 1967

A little sculpture about falling in love, 2002

stone, wood, motor

119.1 x 37.2 x 34.3 cm (46 $\frac{7}{8}$ x 14 $\frac{5}{8}$ x 13 $\frac{1}{2}$ in.)

Signed 'K Kristalova' on the underside of the lid. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300 ♠

PROVENANCE

Galleri Magnus Karlsson, Stockholm



252

RICKY SWALLOW b. 1974

Picture a Screaming Sculpture, 2003
piezo pigment print on hahnemuhle rag paper
framed 79 x 56 x 3.6 cm (31½ x 22 x 1¾ in.),
sheet 70 x 48 cm (27½ x 18¾ in.)

Estimate £4,000-6,000 \$6,300-9,500
€4,800-7,100

PROVENANCE

Karyn Lovegrove, Los Angeles

253

MONA HATOUM b. 1952

Lugh, 2000

Polaroid

71.5 x 55.8 cm (28½ x 21¾ in.)

Signed 'Mona Hatoum' on the reverse of the
backboard.

Estimate £5,000-7,000 \$7,900-11,100
€5,900-8,300 ♠

PROVENANCE

White Cube, London





(i)



(ii)

254

KENDELL GEERS b. 1968

Two works: (i) *Demon est Deus Inversus* 24, 2011; (ii) *La Sainte Vierge*, 2004

(i) indian ink on Plexiglass mirror;
(ii) watercolour on paper

(i) 90.6 x 66.2 cm (35 $\frac{5}{8}$ x 26 $\frac{1}{8}$ in.);

(ii) 101.5 x 66.4 cm (39 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in.)

(i) This work is accompanied by a certificate of authenticity signed by the artist (ii) Signed 'Kendell' lower centre.

Estimate £5,000-7,000 \$7,900-11,100
€5,900-8,300 ♠

PROVENANCE

(i) ADN Galeria, Barcelona

(ii) Galleria Continua, San Gimignano

255

RASHID JOHNSON b. 1977

Crosshair Brand, 2011

painted steel, red oak

57 x 39.5 x 64.6 cm (22 $\frac{1}{2}$ x 15 $\frac{1}{2}$ x 25 $\frac{3}{8}$ in)

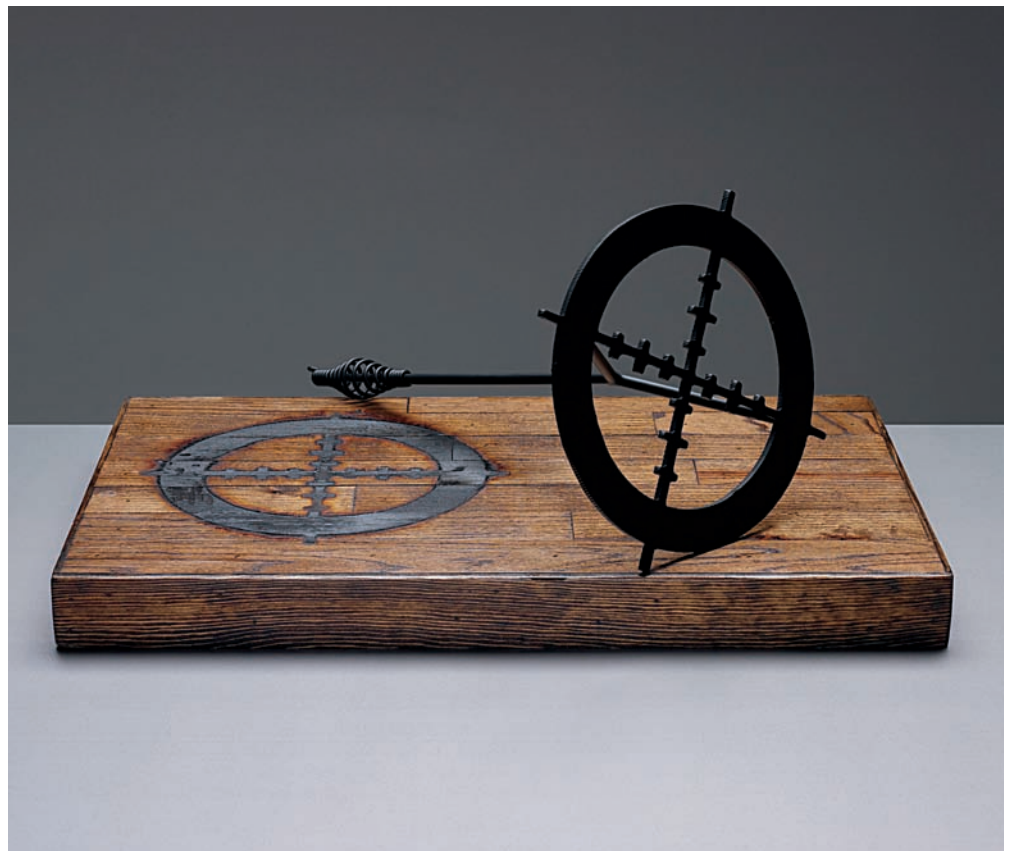
Signed 'Rashid Johnson' on underside.

This work is number 17 from an edition of 20 plus three artist's proofs. This work is accompanied by a certificate of authenticity.

Estimate £6,000-8,000 \$9,500-12,700
€7,100-9,500

PROVENANCE

Private Collection, London





256

GABRIEL KURI

Untitled (and thanks in advance), 2006

retail shelving unit, rocks

186 x 293 x 108 cm (73¼ x 115¾ x 42½ in.)

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Galleria Franco Noero, Turin



257

JULIAN OPIE b. 1958

Roadscape 19, 2000

c-type print, mounted on wood

25.2 x 39.6 cm (9 $\frac{7}{8}$ x 15 $\frac{5}{8}$ in.)

Signed 'Julian Opie' on the overlap.

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ♠

PROVENANCE

Lisson Gallery, London

258

DONALD BAECHLER b. 1956

FLOWERS #13, 1997

acrylic and canvas collage on canvas

152.3 x 122 cm (59 7/8 x 48 in.)

Initialed, titled and dated 'DB 97 Flowers' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$23,700-31,600

€17,800-23,800

PROVENANCE

Locks Gallery, Philadelphia

Private Collection, Lenzerheide, Switzerland

Tony Shafrazi Gallery, New York

EXHIBITED

New York, Tony Shafrazi, *Donald Baechler: New Paintings*, January - June 1997

258



259



259

DONALD BAECHLER b. 1956

Flower, 1998

acrylic, collage on canvas

35.4 x 28.1 cm (13 7/8 x 11 1/8 in.)

Initialed, titled and dated 'DB 98 FLOWER' on the reverse.

Estimate £5,000-7,000 \$7,900-11,100

€5,900-8,300

PROVENANCE

Palácio do Correio Velho, Lisbon



260

MUNTEAN/ROSENBLUM b. 1962 and b. 1962

Untitled (Nothing can be beautiful...), 2000

acrylic on canvas

110 x 75.3 cm (43¼ x 29⅝ in.)

Signed and dated 'MUN/ROS, 03' on reverse.

Estimate £7,000-9,000 \$11,100-14,200 €8,300-10,700 ♠

PROVENANCE

Maureen Paley Interim Art, London



EVERYTHING HIGH ABOVE PASSES ON, JUST LIKE EVERYTHING DOWN BELOW, WITH NO CLOUD LEAVING BEHIND MORE THAN RAIN, NO TRUTH LEAVING BEHIND MORE THAN SORROW.

261

MUNTEAN/ROSENBLUM b. 1962 & 1962

Untitled (Everything high above passes on...), 2003

acrylic on canvas

230.7 x 280 cm (90 $\frac{7}{8}$ x 110 $\frac{1}{4}$ in.)

Signed and dated 'MUN/ROS, 03' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Maureen Paley Interim Art, London



VANESSA BEECROFT b. 1969*Vb48 591 dr, performance Palazzo Ducale, Genoa, 2001*

digital c-print

126.5 x 152.6 cm (49¾ x 60⅞ in.)

This work is number 5 from an edition of 6 and is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

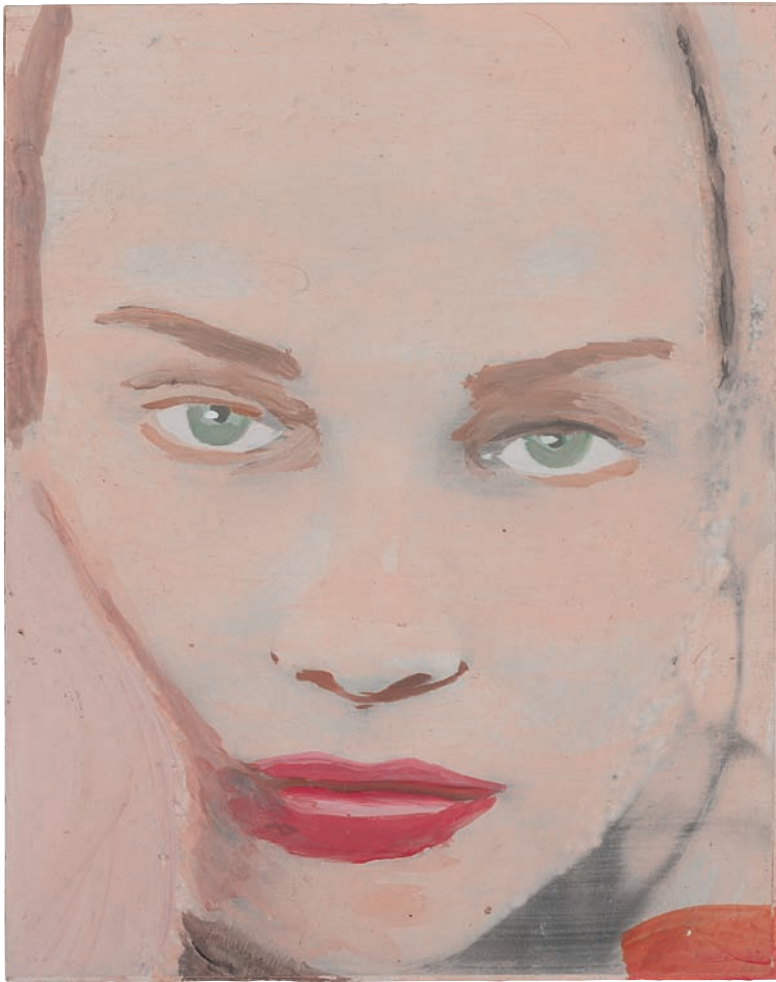
PROVENANCE

Lia Rumma, Milan

LITERATURE

Vanessa Beecroft, Performances 1993-2003, Exh Cat., Castello di Rivoli, Turin, 2003, p 374





263

EBERHARD HAVEKOST b. 1967*Untitled*, 1997

gouache and watercolour on paper mounted on cardboard

20.4 x 16.4 cm (8 x 6½ in.)

Estimate £6,000-8,000 \$9,500-12,700
€7,100-9,500 ♠**PROVENANCE**

Private Collection, Germany

Private Collection, London

264

RICHARD WATHEN b. 1971*Hebe*, 2007

oil on linen on aluminium

122.9 x 97.6 cm (48¾ x 38¾ in.)

Signed, titled and dated 'Richard Wathen Hebe 2007' on the reverse.

Estimate £8,000-12,000 \$12,700-19,000
€9,500-14,300 ♠ †**PROVENANCE**

Max Wigram Gallery, London

Private Collection, London

264



265

DAVID LACHAPELLE b. 1963*Gisele: Snake Charmer*, 2000

c-print

75.7 x 101.5 cm (29¾ x 39⅞ in.)

Signed, titled and dated 'GISELE: SNAKE
CHARMER, NEW YORK 2000 David LaChapelle'
on the reverse. This work is from an edition of 10
plus 3 artist's proofs.

Estimate £6,000-8,000 \$9,500-12,700

€7,100-9,500

PROVENANCE

Fabien Fryns Fine Art, Marbella

265



266



266

SARAH MORRIS b. 1967*High Heels (Pink)*, 1996

household gloss on canvas

121.9 x 121.9 cm (47⅞ x 47⅞ in.)

Signed, titled and dated "'HIGH HEELS (PINK)'"
S Morris '96' on the overlap.

Estimate £8,000-12,000 \$12,700-19,000

€9,500-14,300 ♠

PROVENANCE

Galerie Philippe Rizzo, Paris



267

CHIHIO AOSHIMA b. 1974*Gushing Zombies*, 2005

chromogenic print mounted on Diasac

170.2 x 142.9 cm (67 x 56¼ in.)

Signed on a gallery label accompanying the work. This work is from an edition of 6.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500**PROVENANCE**

Blum & Poe, Los Angeles

EXHIBITEDGateshead, BALTIC Centre for Contemporary Art, *Chiho Aoshima*, October 2006 - January 2007 (another example exhibited)

268

THUKRAL & TAGRA b. 1976 & b. 1979*Dominus Aeris, Mirage XX*, 2010

oil on canvas

244 x 99.2 cm (96⅞ x 39 in.)

Signed and dated 'Thukral & Tagra 2010' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800**PROVENANCE**

Galleria Nature Morte, New Delhi

EXHIBITEDTurin, Palazzo Saluzzo di Paesana, *Inside India*, 04 - 30 November 2010





269

KOEN VAN DEN BROEK b. 1973

Cohesion, 2000

oil on canvas

150.9 x 99.9 cm (59 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

Signed, titled and dated 'Koen van den Broek "Cohesion" 2000' on the reverse.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ♠

PROVENANCE

Acquired directly from the artist

Private Collection, Europe



271

MIKE KELLEY & PAUL MCCARTHY 1954-2012 & b. 1945

Heidi, 1992-93

photograph on foamboard

40.2 x 50.5 cm (15 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

Signed, numbered and dated 'M Kelley Paul McCarthy 7/10 1992-93' on reverse. This work is number 7 from an edition of 10 and is accompanied by a certificate of authenticity.

Estimate £10,000-15,000 \$15,800-23,700
€11,900-17,800

PROVENANCE

Galerie Krinzinger, Vienna

Jerome Zodo Contemporary, Milan

272

PAUL MCCARTHY b. 1945

Pinocchio Twingo Service Stop, 1994

black and white photograph

sheet 61.2 x 50.9 cm (24 $\frac{1}{8}$ x 20 in.)

Signed, numbered and dated '2/3 Paul McCarthy 1994 4' on reverse. This work is number 2 from an edition of 3.

Estimate £4,000-6,000 \$6,300-9,500
€4,800-7,100

PROVENANCE

Air de Paris, Paris

272



273

ANSELM REYLE b. 1970*Untitled*, 1999

acrylic and spray enamel on canvas

83.2 x 71.8 cm (32³/₄ x 28¹/₄ in).

Signed and dated 'Anselm Reyle 99' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700

€11,900-17,800 ♠

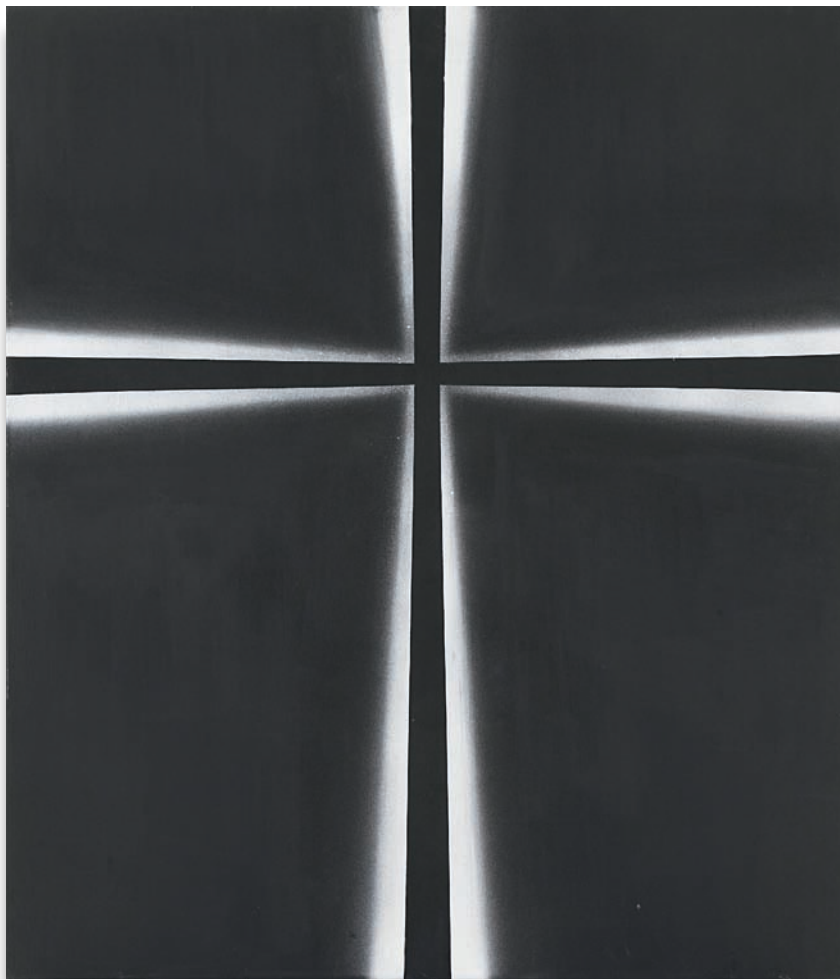
PROVENANCE

Acquired directly from the artist

Phillips de Pury London, 'Contemporary Art Day', 13 February 2009, lot 137

Acquired from the above sale by the present owner

273



247



274

JONATHAN MEESE b. 1970*Nietzsche, Hallo*, 2006

oil and mixed media on canvas

80.5 x 60 cm (31³/₄ x 23⁵/₈ in.)

Initialed and dated 'JM 06' lower right; further signed, titled and dated 'JMeeSe 06, NIETZSCHE, HALLO' on the reverse.

Estimate £7,000-9,000 \$11,100-14,200

€8,300-10,700 ♠

PROVENANCE

Contemporary Fine Arts, Berlin



275

MYKOLA MATSENKO b. 1960

Love to a coffin (Polyptych), 2012

acrylic, marker on canvas

each 53.2 x 53.2 cm (20 7/8 x 20 7/8 in.)

Each signed [in Cyrillic] and dated 'M Matsenko 2012' lower centre; each further signed, titled [in Cyrillic] and dated 'M Matsenko, 2012, "Love to a coffin"' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800

PROVENANCE

Private Collection, Germany



276

VINNY REUNOV b. 1963

This cultural novelty will change the way high-exclusive art is presented to mass audience, 2012

oil and print on canvas

210.5 x 150.5 cm (82⁷/₈ x 59¹/₄ in.)

Signed, titled and dated 'Vinny 2011' lower right; further signed, titled and dated 'This cultural novelty will change the way high-exclusive art is presented to mass audience, 2012, Vinny Reunov' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800

PROVENANCE

Acquired directly from the artist

MADE IN UKRAINE

ARTnews

FESTIVAL DE CANNES

written and directed by
Martin Scorsese



www.facebook.com/profile.php?id=1333265728



277

MAX VITYK b. 1964

The Guardian, 2013

acrylic, enamel, spray paint, oil bar

200 x 150.5 cm (78¾ x 59¼ in.)

Signed "Vityk" lower left; further signed, titled and dated "Max Vityk, 2013, The Guardian" on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800

PROVENANCE

Acquired directly from the artist

EXHIBITED

The Hague, Shell headquarters, *Max Vityk: Retrospective exhibition*
2000-2013, 22 July - 12 September 2013



278

PAVLO KERESTEY b. 1962

Gruppendynamik, 2011

acrylic, oil on canvas

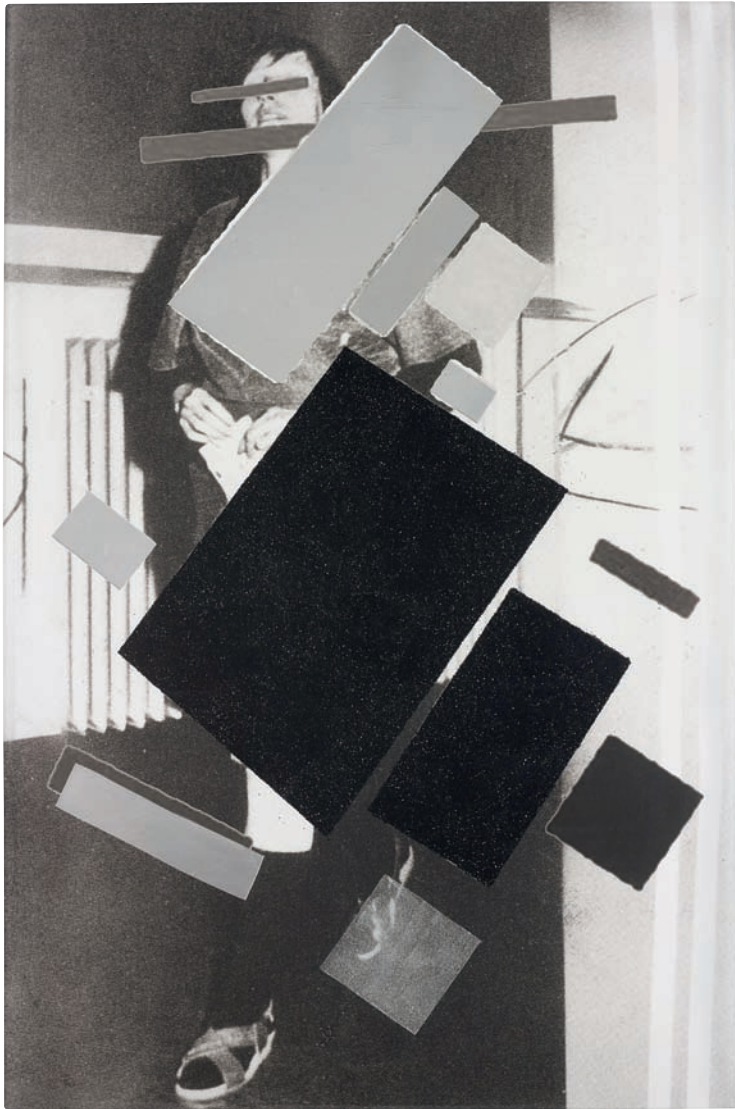
200.5 x 140 cm (78 $\frac{7}{8}$ x 55 $\frac{1}{2}$ in.)

Signed, titled and dated "GRUPPEN DYNAMIK?", "GROUP DYNAMICS?", 2011, P Kerestey' on the reverse.

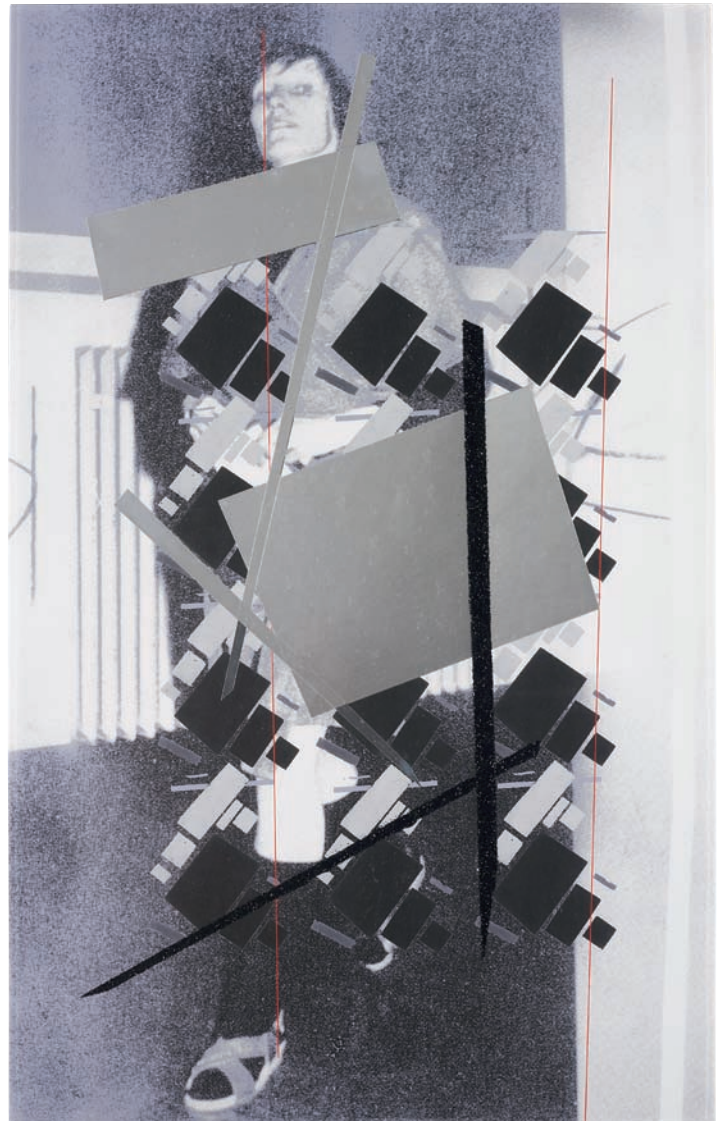
Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800

PROVENANCE

Acquired directly from the artist



(i)



(ii)

279

MEREDYTH SPARKS b. 1972

Two works: (i) *Untitled (Gudrun with Painting)*; (ii) *Untitled (Gudrun with Red Lines)*, 2007

(i) digital scan, aluminium foil, glitter with digital print and mylar; (ii) digital scan, aluminium foil, glitter with digital print

(i) 151.4 x 101.2 cm (59½ x 39¾ in.)

(ii) 152.5 x 96.7 cm (60 x 38¾ in.)

Each signed and dated 'M Sparks 2007' on the reverse.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 †

PROVENANCE

Galerie Frank Elbaz, Paris
Private Collection, London



280

JOHN BAUER b. 1971

Poltergeist, 2008

oil and enamel on linen

198.2 x 162.7 cm (78 x 64 in.)

Signed, titled and dated 'John Bauer, 2008, POLTERGEIST' on the overlap.

Estimate £8,000-12,000 \$12,700-19,000 €9,500-14,300

PROVENANCE

Patricia Low Contemporary, Gstaad

EXHIBITED

Gstaad, Patricia Low Contemporary, *John Bauer. White Out*,
28 December 2007 – 30 January 2008



281

THORALF KNOBLOCH b. 1962

Strandgut, 2003-04

oil on canvas

160 x 110 cm (62 $\frac{7}{8}$ x 43 $\frac{1}{4}$ in.)

Signed, titled and dated 'Strandgut Knobloch 2003-2004' on the reverse.

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 ♠ †

PROVENANCE

Private Collection, London

Galerie Gebr Lehmann, Dresden



282

FRANK NITSCHKE b. 1964

MBC 14-2000, 2000

oil on canvas

230.1 x 194.9 cm (90 $\frac{5}{8}$ x 76 $\frac{3}{4}$ in.)

Signed and dated 'Nitsche 2000' on the reverse.

Estimate £6,000-8,000 \$9,500-12,700 €7,100-9,500 ♠ †

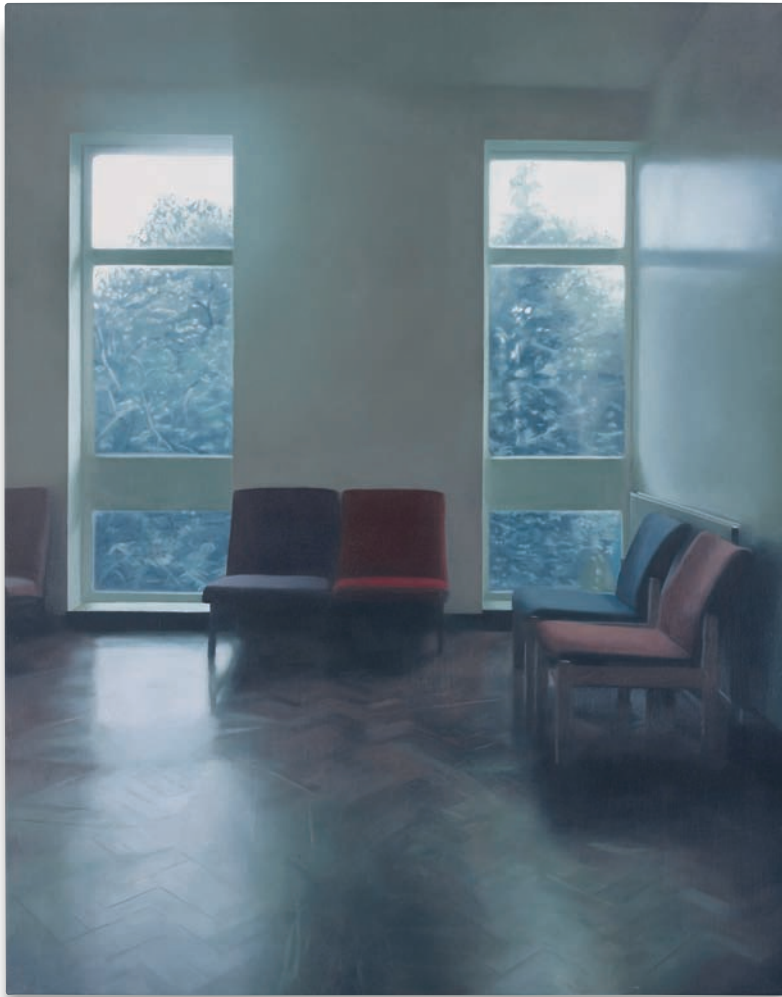
PROVENANCE

Acquired directly from the artist

Private Collection, London

Christies, 'Post-war and Contemporary Art Day Auction', 15 October 2010,

Lot 260



283

PAUL WINSTANLEY b. 1954

Interior 5, 2004

oil on linen

90 x 71 cm (35 $\frac{3}{8}$ x 27 $\frac{7}{8}$ in.)

Signed, titled and dated 'WINSTANLEY 'Interior 5' 2004' on the reverse.

Estimate £5,000-7,000 \$7,900-11,100

€5,900-8,300 ♠

PROVENANCE

Maureen Paley Interim Art, London



284

JONATHAN MONK b. 1969

7 attempts at monoblue using my father old water colors, 2000

7 watercolours, postcard

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

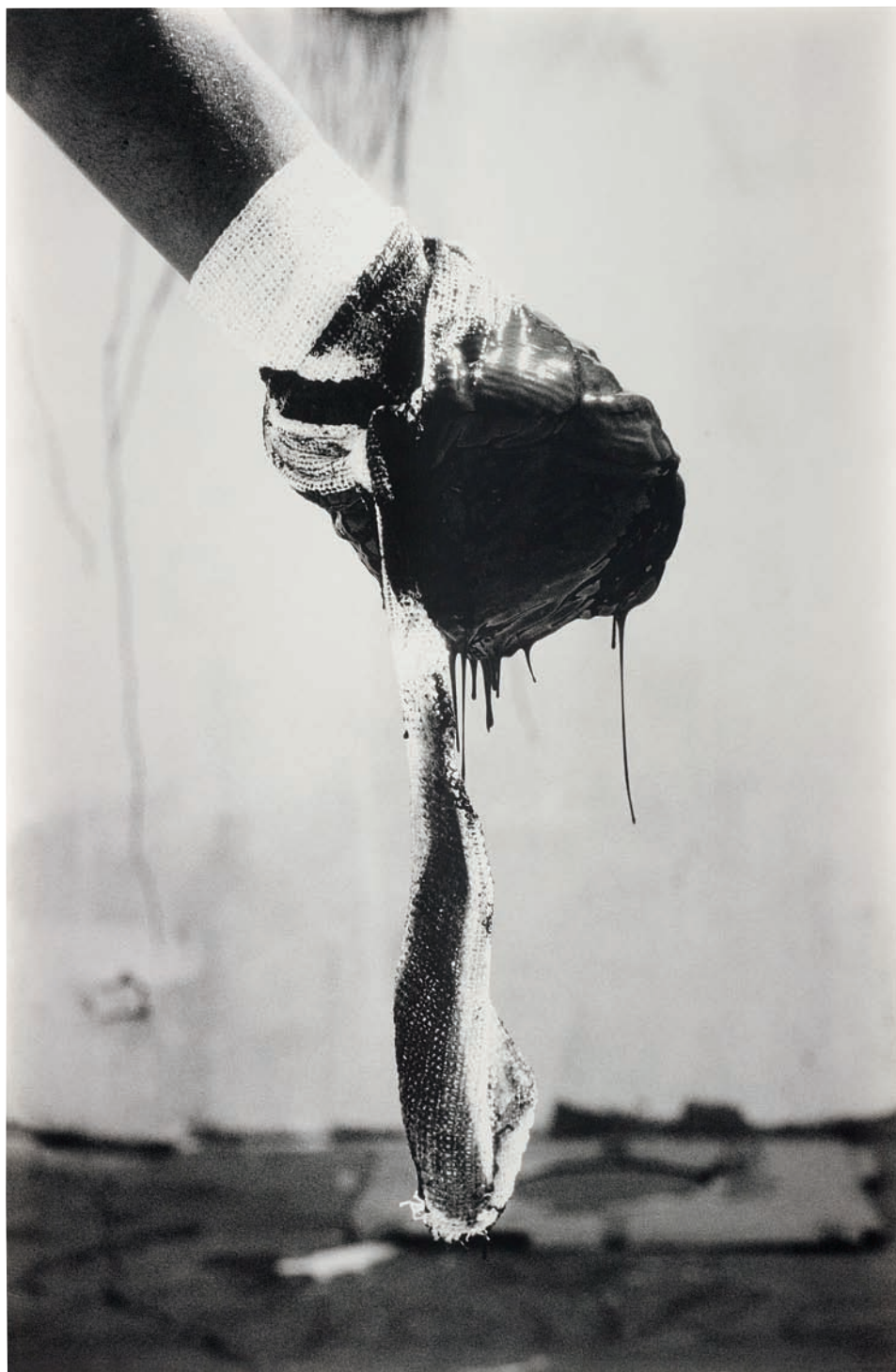
This work is unique.

Estimate £6,000-8,000 \$9,500-12,700

€7,100-9,500 ♠

PROVENANCE

Yvon Lambert, Paris



285

ROBIN RHODE b. 1976

Black Fist, 2007

black and white fiber print

114.5 x 75.5 cm (45 $\frac{1}{8}$ x 29 $\frac{3}{4}$ in.)

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

Estimate £5,000-7,000 \$7,900-11,100 €5,900-8,300 †

PROVENANCE

Perry Rubenstein Gallery, New York

Private Collection, London

EXHIBITED

London, Hayward Gallery, *Robin Rhode: Who Saw Who*,
7 October - 7 December 2008



286

DAWN MELLOR b. 1970*The Wake Up Call (Judy Garland)*, 2003

oil and acrylic on canvas

182 x 121.5 cm (71 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)

Signed, titled and dated 'D Mellor 2003 The Wake Up Call (Judy Garland)' on the overlap and central stretcher.

Estimate £5,000-7,000 \$7,900-11,100

€5,900-8,300 ♠

PROVENANCE

Galerie Drantmann, Brussels

287

CRAIGIE HORSFIELD b. 1949*Well Street, East London, August 1986*, 1988

photograph on aluminium

160.2 x 150.5 cm (63 $\frac{1}{8}$ x 59 $\frac{1}{4}$ in.)**Estimate** £5,000-7,000 \$7,900-11,100

€5,900-8,300 ♠

PROVENANCE

Acquired directly from the artist

287



288

PHILIPPE PERROT b. 1967*La Chute*, 2002oil and acrylic on canvas
150 x 150 cm (59 x 59 in.)Signed, titled and dated 'La Chute P.P. 2002'
on the reverse.**Estimate** £10,000-15,000 \$15,800-23,700
€11,900-17,800 ♠**PROVENANCE**

Art: Concept, Paris

288



289



289

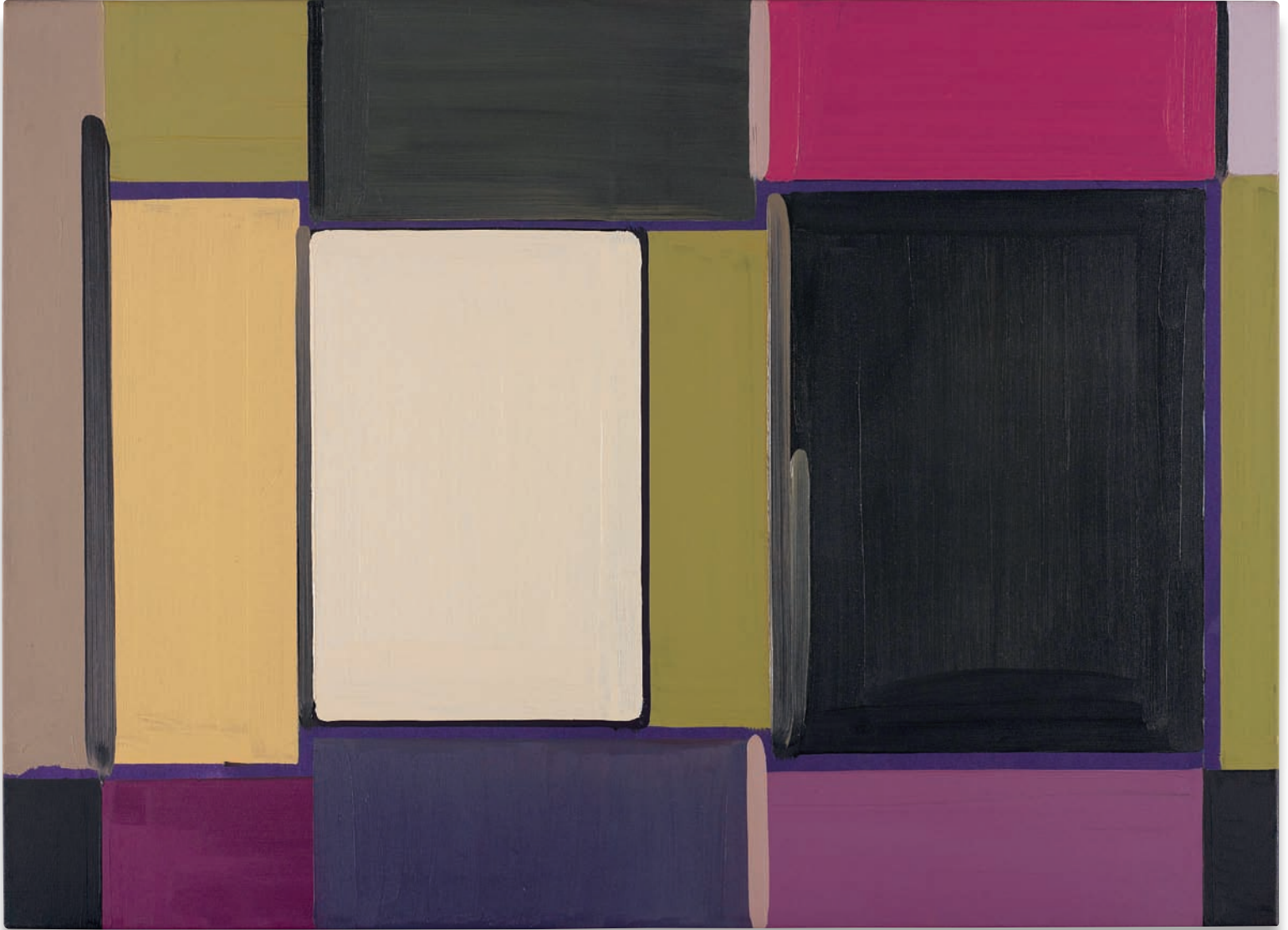
ELKE KRYSTUFEK b. 1970*The Best Sex I Ever Had*, 1998

acrylic on canvas

140 x 130.1 cm (55½ x 51¼ in.)

Signed, titled and dated "The Best Sex I Ever
Had" 1/10/98 Elke Krystufek' on the overlap.**Estimate** £12,000-18,000 \$19,000-28,500
€14,300-21,400 ♠**PROVENANCE**

Galerie Drantmann, Brussels



290

THOMAS SCHEIBITZ b. 1968

Untitled, 1998

oil on canvas

80 x 110 cm. (31½ x 43¼ in.)

Signed and dated 'Scheibitz 98' on the reverse.

Estimate £15,000-20,000 \$23,700-31,600 €17,800-23,800 ♠

PROVENANCE

Galleria Aurel Scheibler, Colonia

Christie's London, 'Post War and Contemporary Art Day Auction', 01 July 2010, lot 348

Acquired from the above sale by the present owner



291

ANGELO FILOMENO b. 1963

Bearded Carrion (diptych), 2008

left panel: embroidery on recycled burlap black olive bags laid on linen;

right panel: embroidery on silk shantung with crystals laid on linen

installation dimensions 234 x 271.8 cm (92½ x 107 in.)

Each signed, titled and dated 'Bearded Carrion Angela Filomeno 2008' on the overlap.

Estimate £12,000-18,000 \$19,000-28,500 €14,300-21,400 ♣

PROVENANCE

Galerie Lelong, New York



292

LARA FAVARETTO b. 1973*Twistle*, 2003air compressor, pressure regulator, electrovalve, pipe,
plastic cable

installation dimensions variable

This work is number 2 from an edition of 5 and is accompanied
by a certificate of authenticity.**Estimate** £6,000-8,000 \$9,500-12,700 €7,100-9,500 ♠**PROVENANCE**

Franco Noero, Turin

EXHIBITEDTurin, Galeria Franco Noero, *Lara Favaretto*, 27 May - 23 July
2004 (another edition exhibited)Paris, Palais de Tokyo, *Cinq Milliards D'Années / Une seconde
une année*, 14 September 2006 - 14 January 2007; Rome,
Complesso del Vittoriano, 7 February - 2 March 2008; Genoa,
Palazzo Ducale, 19 March - 11 May 2008; Ferrara, Casa
dell'Ariosto, 27 September - 12 October 2008; Turin, Palazzo
della Regione, 1 - 18 November 2008; Florence, Museo Marino
Marini, 11 December 2008 - 5 January 2009 (another edition
exhibited)**LITERATURE**Swiss Institute and Grey Art Gallery, *OK/OKAY*, New York, 2005,
p.p 34-37 (another edition illustrated)Palais de Tokyo ed., Palais de Tokyo ed. Palais magazine, *Cinq
Milliards d'Années/Une seconde une années*, Paris, Fall - Winter
2006, p 48-54 (another edition illustrated)

293

293

RUSSELL YOUNG b. 1960*Marilyn Portrait "Reach out and touch Faith"*, 2010

acrylic, screenprint and diamond dust on canvas

157.6 x 120 cm (62 x 47¼ in.)

Signed, titled, numbered and dated 'Russell Young 2010 Marilyn Portrait
"Reach out and touch faith" F VII 2010 white and pink' on the reverse.**Estimate** £10,000-15,000 \$15,800-23,700 €11,900-17,800 ♠**PROVENANCE**

Private Collection





294

MARCELLO LO GIUDICE b. 1955

Sun/Sole, 2009

oil and pigments on canvas

100 x 100 cm (39³/₈ x 39³/₈ in.)

Signed, titled and dated 'SUN/SOLE Lo Giudice 2010' on the reverse.

Estimate £10,000-15,000 \$15,800-23,700 €11,900-17,800 ♣

PROVENANCE

Acquired directly from the artist



INDEX

- Abdessemed, A 115
Alsoudani, A 130
Alys, F 182
Amer, G 212
Anastasi, W 245
Aoshima, C 267
Arman 224
Armleder, J 126
- Baechler, D 258, 259
Barlow, P 123
Barney, M 175
Basquiat, J-M 139
Bauer, J 280
Beecroft, V 163, 164, 262
Beshty, W 108, 109
Bradley, J 122
Brätsch, K 113, 168
Buren, D 239
- Carron, V 112
Cattelan, M 137
Chapman, J & D 228
Childish, B 181
Christo 221
Clemente, F 171
Colen, D 105
Condo, G 155, 156
Crewdson, G 200, 201
- Deacon, R 194
Delvoye, W 184, 188
Dijkstra, R 161, 165
Dumas, M 153
- Eliasson, O 178, 179, 198
Elmgreen & Dragset 191
Emin, T 218
- Faldbakken, M 114
Favaretto, L 292
Filomeno, A 291
Fischli, P & Weiss, D 138
Francis, S 237
- Gaillard, C 174
Geers, K 254
Gelitin, 160
Gemeos, O 187
Gillick, L 131
Guyton\Walker 117
- Hains, R 248
Hatoum, M 253
Havekost, E 263
Hein, J 167
Hirst, D 219
Hockney, D 186
Hofer, C 204
Holzer, J 132
Horn, R 180
Horsfield, C 287
- Jane, X 119
Johanson, C 185
Johnson, R 125, 255
- Kassay, J 118, 170
Kelley, M & Mccarthy, P 271
Kerestey, P 278
Kiefer, A 143
Kilimnik, K 145
Knobloch, T 281
Koh, T 231, 232
Kristalova, K 251
Kruger, B 116, 133
Krystufek, E 289
Kuri, G 256
- Lachapelle, D 208, 265
Lambie, J 189, 190
Laric, O 121
Lassry, E 173
Lewitt, S 128, 129
Lidén, K 102
Lo Giudice, M 294
Lowman, N 124
- Matsenko, M 275
Mccarthy, P 272
Mccollum, A 195
Mcewen, A 111
Mcginley, R 206, 235
Meckseper, J 120
Meese, J 157, 274
Melgaard, B 213
Mellor, D 286
Miller, H 183
Minter, M 207, 209, 211
Monahan, M 150
Monk, J 284
Morris, S 266
Muniz, V 196, 197, 210
Muntean/Rosenblum 260, 261
Murakami, T 140, 152
Murillo, O 104
- Ney, A 241
Nitsch, H 158, 159
Nitsche, F 282
Noonan, D 192
- Oehlen, M 246
Opie, J 257
- Paine, R 250
Pepperstein, P 242
Perrot, P 288
Peyton, E 146
Pivi, P 176, 177
Plensa, J 222
Prince, R 227
Pruitt, R 107
- Quinn, M 217, 225
- Ramos, M 141
Rees, D 106, 127
Reunov, V 276
Reyle, A 273
Rhode, R 285
Roginsky, M 244
Rondinone, U 154, 203
Ruby, S 233
Ruff, T 199, 205
- Scheibitz, T 290
Schütte, T 193
Scott-Douglas, H 103
Shaw, J 236
Shaw, R 136
Sherman, C 202
Slominski, A 249
Snow, D 229, 230
Sokov, L 240
Sparks, M 279
Spoerri, D 247
Steinberg, E 243
Swallow, R 252
- Thukral & Tagra 268
Tillmans, W 162
Tiravanija, R 214
Tistol, O 216
Tuazon, O 110
- Vaerslev, F 101
Van Den Broek, K 269
Vanderbeek, S 172
Veilhan, X 151
Venet, B 238
Vezzoli, F 223
Violette, B 169
Vityk, M 277
- Wang, D 270
Warhol, A 147, 148, 149, 220, 226
Wathen, R 264
Wenders, W 166
Winstanley, P 283
Wohnseifer, J 215
Wurm, E 134 135
- Yan, P-M 144
Young, A 234
Young, R 293
- Zhang, H 142

GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

Value added tax (VAT) may be payable on the hammer price and/or the buyer's premium. The buyer's premium may attract a charge in lieu of VAT. Please read carefully the VAT AND OTHER TAX INFORMATION FOR BUYERS section in this catalogue.

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

△ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

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

Please refer to the section entitled 'VAT AND OTHER TAX INFORMATION FOR BUYERS' in this catalogue for additional information.

2 BIDDING IN THE SALE

Bidding at Auction

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

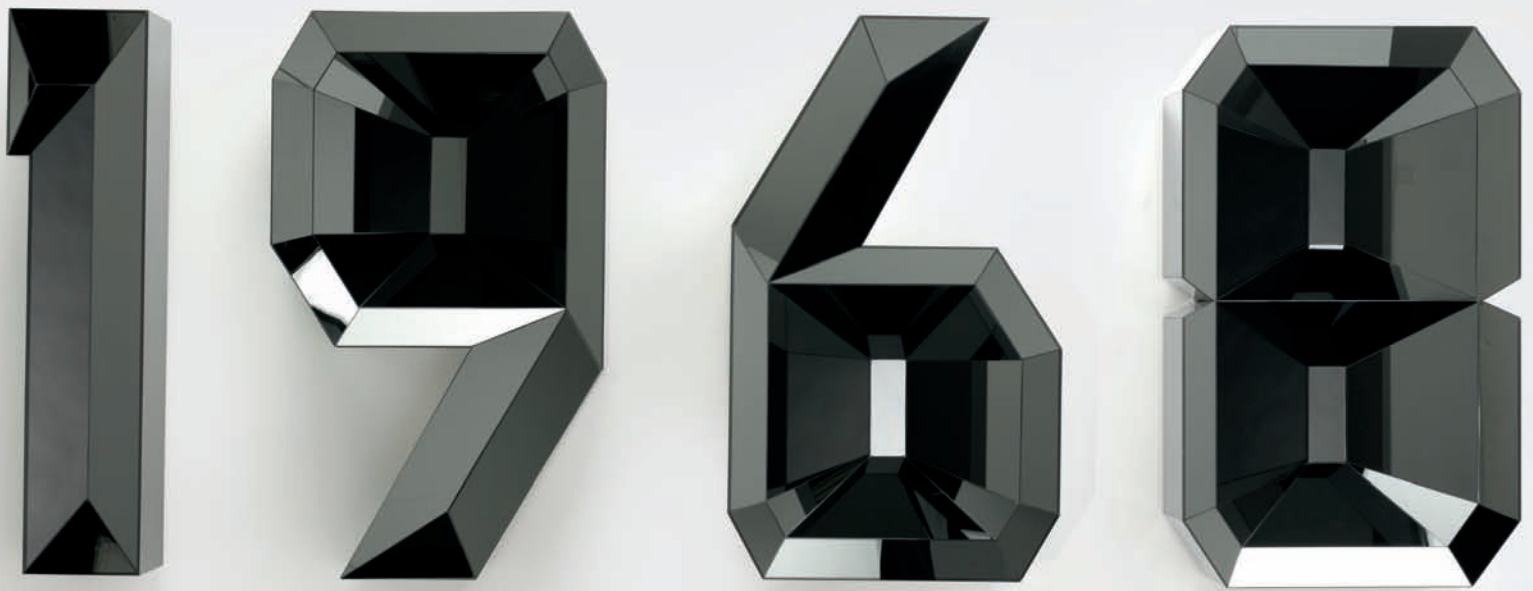
Bidding in Person

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

Bidding by Telephone

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

PHILLIPS



CONTEMPORARY ART DAY SALE

AUCTION 15 NOVEMBER 2013 NEW YORK

VIEWING 2 - 15 NOVEMBER

ENQUIRIES Amanda Stoffel +1 212 940 1261 astoffel@phillips.com

DOUG AITKEN 1968 (*black*), 2011
Estimate \$180,000-250,000

PHILLIPS.COM

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

Five unique neon works by Tracey Emin have been generously donated by the artist to be auctioned for the benefit of the Museum of Contemporary Art, North Miami.

To make a bid in the silent auction for *Loving* (clear blue), *Loving* (white), *Loving* (seacrest) and *Loving* (cobalt), visit www.mocanomi.org. Bidding will close on November 6, 2013.

Loving (pink) will be auctioned live at Phillips in the Contemporary Art Day Sale on November 15, 2013.

Tracey Emin: Angel without You
Knight Exhibition Series

December 4, 2013 - March 9, 2014



MUSEUM OF
CONTEMPORARY ART
NORTH MIAMI mocanomi.org

Loving

Loving

Loving

Loving

Loving

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion.

The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

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

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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Alex Godwin-Brown,
Communications and Marketing Manager

NEW YORK

Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

SALE INFORMATION

AUCTION

17 October 2013 at 2pm

VIEWING

5-17 October

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK010713 or Contemporary Art Day Sale.

CONTEMPORARY ART DEPARTMENT

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Catalogues \$35/€25/£22 at the Gallery

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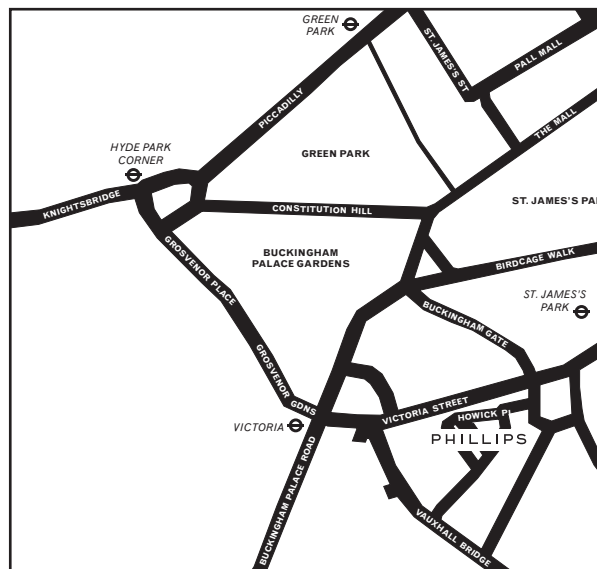
Jan Navratil +44 20 7318 4081

PHOTOGRAPHY

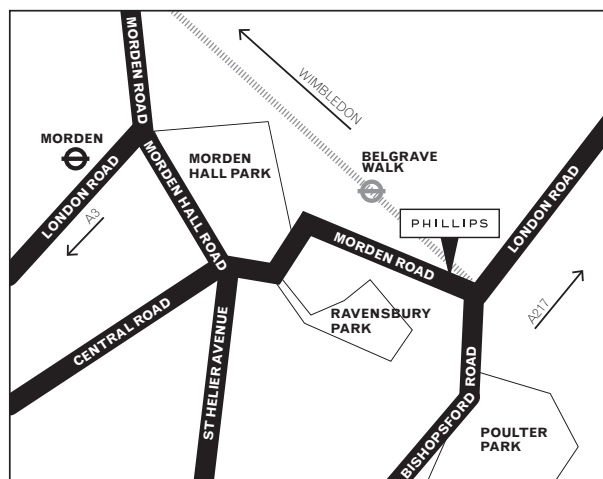
Hayley Giles

Kent Pell

Peter Heppelwhite



Viewing and Auction location



Warehouse and collection location

TELEPHONE AND ABSENTEE BID FORM

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

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

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

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

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

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

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

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

Credit card type	Expiration date
Credit card number	

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

Bank name	Contact
Telephone / fax	Account number

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

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

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

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

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

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

FINANCIAL INFORMATION

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Telephone / fax	Account number

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

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

Signature	Date
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Paddle Number

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- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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