

Contemporary Art
Day Sale
London, 15 October 2015



PHILLIPS











Contemporary Art Day Sale *London, 15 October 2015, 2pm*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

15 October, 2pm

Lots 101 - 289

Viewing

9 - 15 October

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

Sale Designation

In sending in written bids or making enquiries please refer to this sale as UK010715 or Contemporary Art Day Sale.

Absentee and Telephone Bids

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Talk to me

o ♦ 101. **Barbara Kruger** b. 1945

Untitled (Talk to Me), 1995
photographic silkscreen on vinyl
235 x 325.8 cm (92½ x 128¼ in.)
Digitally signed, titled and inscribed
'B. KRUGER "TALK" 05729'
along the overlap.

Estimate

£60,000-80,000 \$92,000-123,000
€81,600-109,000 ▲ ±

Provenance

Mary Boone Gallery, New York

Exhibited

New York, Mary Boone Gallery, *Flowers*,
4 March - 24 April 2004



‘I see art-making as a ritual,
a meditation for myself...
The spending time or passing
time is ritualized because
there is no functionality
in the art-making’

Ugo Rondinone

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

o♦ 102. **Ugo Rondinone** b. 1964

The Fascinated, 2013

bluestone, granite, steel

sculpture 137 x 48.3 x 33 cm

(53 $\frac{7}{8}$ x 19 x 12 $\frac{7}{8}$ in.)

base 56 x 61 x 61 cm (22 x 24 x 24 in.)

Signed, titled and dated 'Ugo Rondinone

"The Fascinated" 2013' on the granite base.

Estimate

£40,000-60,000 \$61,300-92,000

€54,400-81,600 ₣

Provenance

Gladstone Gallery, New York

McCabe Fine Art



o♦ 103. **Damien Hirst** b. 1965

Broken Dreams, 2005

-pills, household gloss paint on canvas

diameter 61 cm (24 in.)

Signed 'Damien Hirst' lower center.

Estimate

£40,000-60,000 \$61,300-92,000

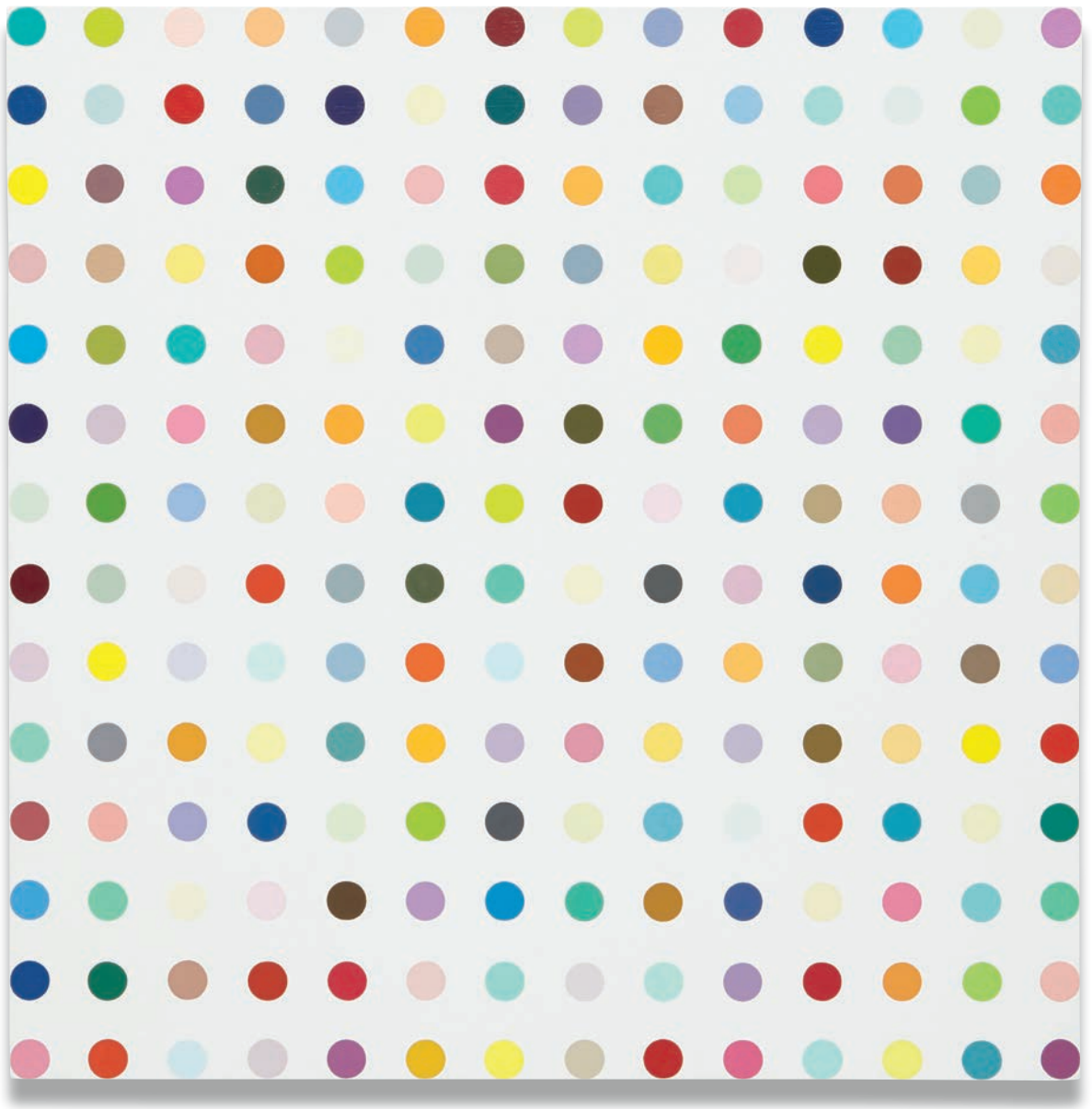
€54,400-81,600 ♠ ‡

Provenance

Gagosian Gallery, New York

McCabe Fine Art





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

♦ 104. **Damien Hirst** b. 1965

Potassium Chloride ACS Reagent, 2004
household gloss on canvas
68.6 x 68.6 cm (27 x 27 in.)
Numbered 'DHS 986' on the overlap.

Estimate

£70,000-90,000 \$107,000-138,000
€95,200-122,000 ♠ ‡

Provenance

McCabe Fine Art

Literature

D. Hirst, *The Complete Spot Paintings 1986 - 2011*,
Other Criteria, 2013, p.843

o♦ 105. **Yoshitomo Nara** b. 1959

I Think, Therefore I Am...A Dog, 2003
fiberglass, wood and metal.
175 x 130.8 x 93 cm (68 $\frac{7}{8}$ x 51 $\frac{1}{2}$ x 36 $\frac{5}{8}$ in.)
This work is number 6 from an edition of 6.

Estimate

£100,000-150,000 \$153,000-230,000
€136,000-204,000 ±

Provenance

McCabe Fine Art

Exhibited

Cleveland, Museum of Contemporary Art, *Yoshitomo Nara: Nothing Ever Happens*, 12 September 2003-4 January 2004 (another example exhibited) then travelled to Philadelphia, Institute of Contemporary Art, University of Pennsylvania (23 January-3 April 2004), San Jose, San Jose Museum of Art (25 July 2004-31 October 2004), St. Louis, Contemporary Art Museum (3 December 2004-27 February 2005), Honolulu, the Contemporary Museum

Literature

Yoshitomo Nara: Nothing Ever Happens, exh. cat., Museum of Contemporary Art, Cleveland, 2003, p. 56 (illustrated)
N. Miyamura, S. Suzuki, eds., *Yoshitomo Nara: the Complete Works, Volume 1: Paintings, Sculptures, Editions, Photographs*, San Francisco: Chronicle Books, 2011, p. 276 (illustrated)

Yoshitomo Nara rose to fame through his iconic depictions of childhood that inextricably brought Japanese Neo-Pop art to a global audience. Merging two inherently different cultures – the East and the West – through the marriage of their visual languages, Nara creates a highly recognisable style that displays multiple influences including *manga* and *anime*, as well as Disney and punk rock, to name a few. Constantly re-evaluating his most popular themes in new mediums, Nara's oeuvre shows distinct reoccurring subjects. The image of the floppy-eared dog can be found in his drawings, prints, sculptures, paintings and even his children's book *The Lonesome Puppy*. For Nara, dogs became symbolic of the loneliness he felt in his childhood. Growing up in the Japanese countryside, Nara frequently speaks of his feelings of abandonment and being left to his own devices from a young age. This led him to find solace in picture book characters that inevitably informed his pictorial style, rendering *I Think Therefore I Am... A Dog* a pertinent work of solitude.

‘There’s a part of me that
likes testing the audience’

Yoshitomo Nara



self-re.flec.tive \-'flek-tiv\ *adj* : INTROSPECTIVE
self-re.flex.ive \-'flek-siv\ *adj* : reflecting itself — **self-re.flex-ive.ness** *n*

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

o♦ 106. **Joseph Kosuth** b. 1945

Self-Reflective, 1968
vinyl on PVC panel
122 x 122 cm (48 x 48 in.)
This work is accompanied by
a certificate of authenticity.

Estimate

£40,000-60,000 \$61,300-92,000
€54,400-81,600 ₣

Provenance

McCabe Fine Art

♦ 107. **Mike Kelley** 1954-2012

Rewrite, 1995

enamel on wood, in two parts

244 x 121.9 cm (96 $\frac{1}{8}$ x 47 $\frac{7}{8}$ in.)

Signed and dated 'M. Kelley 1995'
on the reverse of each panel.

Estimate

£40,000-60,000 \$61,300-92,000

€54,400-81,600 ‡

Provenance

Metro Pictures, New York

Andrew Kreps Gallery, New York

McCabe Fine Art

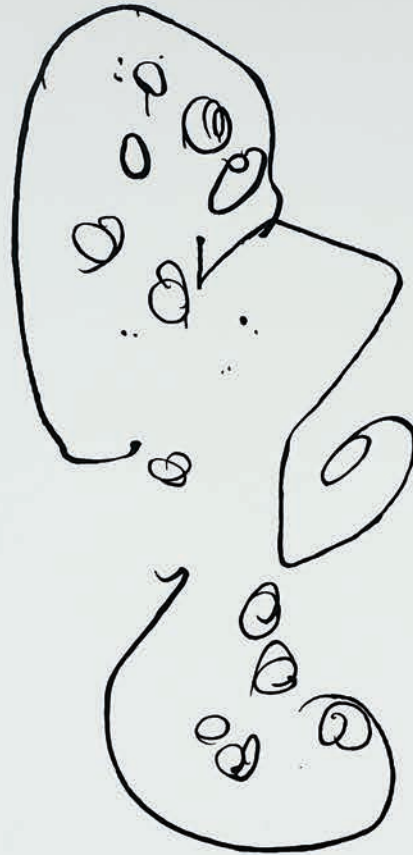
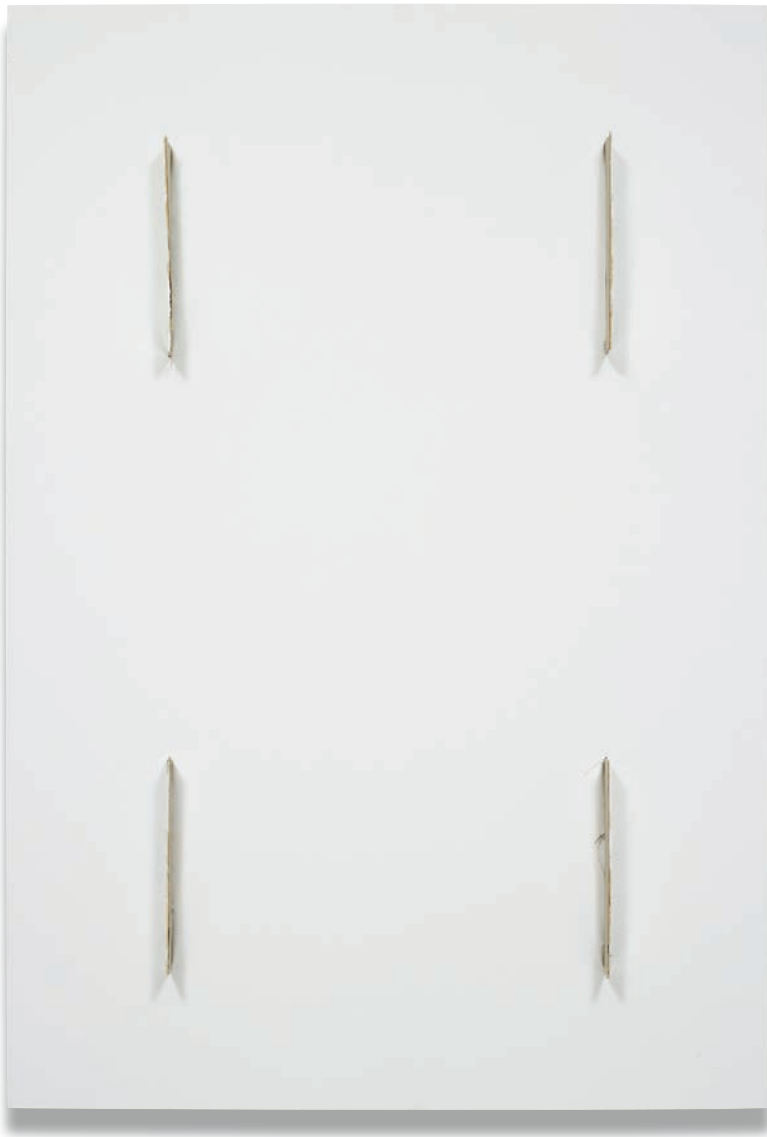


FIGURE 302

Bizarre drawing of DADDY by S.S. age six years 6 months. Communication disorder due to personality disorder. Hearing unimpaired; comprehends speech but tends to ignore it.

FIGURE 302

Bizarre drawing of MOMMY by M.K. age forty-one years old. Resides where time, and thus age, is of no consequence. In this pluriverse, our only concern is the search for the universal sex organ. Our method of exploration: polymorphous perversity.



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

♦ 108. **Richard Aldrich** b. 1975

Untitled, 2009

oil, wax, wood, linen on cut linen
213.4 x 147.3 cm (84 x 58 in.)

Estimate

£25,000-35,000 \$38,300-53,700
€34,000-47,600 ±

Provenance

Bortolami Gallery, New York
McCabe Fine Art

Exhibited

New York, The Museum of Modern Art,
*The Forever Now: Contemporary Painting
in an Atemporal World*, 14 December,
2014 – 5 April, 2015

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

♦ 109. **Daniel Buren** b. 1938

Made in USA - Aluminum, 2012

enamel plating and aluminum
200 x 207 x 3 cm (78¾ x 81½ x 1⅛ in.)

This work is accompanied by a certificate
of authenticity.

Estimate

£25,000-35,000 \$38,300-53,700
€34,000-47,600 ♣ ±

Provenance

Bortolami Gallery, New York
McCabe Fine Art

Exhibited

Stockholm, McCabe Fine Art, *Relocation,
Reallocation, Stockholm*,
21 November 2013 – 4 February 2014





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

o♦ **II. David Salle** b. 1952

History of Christmas, 1996
oil, acrylic, silkscreen, photosensitized
linen on canvas, in 2 parts
each 213.4 x 152.4 cm (84 x 60 in.)
overall 213.4 x 304.8 cm (84 x 120 in.)
Signed, titled and dated 'David Salle
'History of Christmas' 1996' on
the reverse of the left canvas.

Estimate

£50,000-70,000 \$76,700-107,000
€68,000-95,200 ‡

Provenance

McCabe Fine Art



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

o♦ **III. John Baldessari** b. 1931

*Various Figures Dancing
(with Large Black Shape)*, 1995
acrylic, oil stick, and graphite on photographs
and watercolour paper
Framed 188.5 x 123 cm (74¼ x 48¾ in.)
sheet 186.5 x 121 cm (73¾ x 47½ in.)

Estimate

£100,000-150,000 \$153,000-230,000
€136,000-204,000 ‡

Provenance

Margo Leavin Gallery, Los Angeles
Private Collection

Exhibited

Nîmes, Carré d'Art, Musée d'art contemporain
de Nîmes, *John Baldessari: From Life*,
19 October 2005-8 January 2006.

Literature

John Baldessari: From Life, exh. cat., Carré d'Art,
Musée d'art contemporain de Nîmes, Nîmes, 2005,
p. 135 (illustrated)





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

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

o♦ **112. Rashid Johnson** b. 1977

Deliver, 2013
black soap, wax
153.7 x 215.3 cm (60½ x 84¾ in.)
Signed 'Rashid Johnson' on the reverse.

Estimate
£40,000-60,000 \$61,300-92,000
€54,400-81,600 ₣

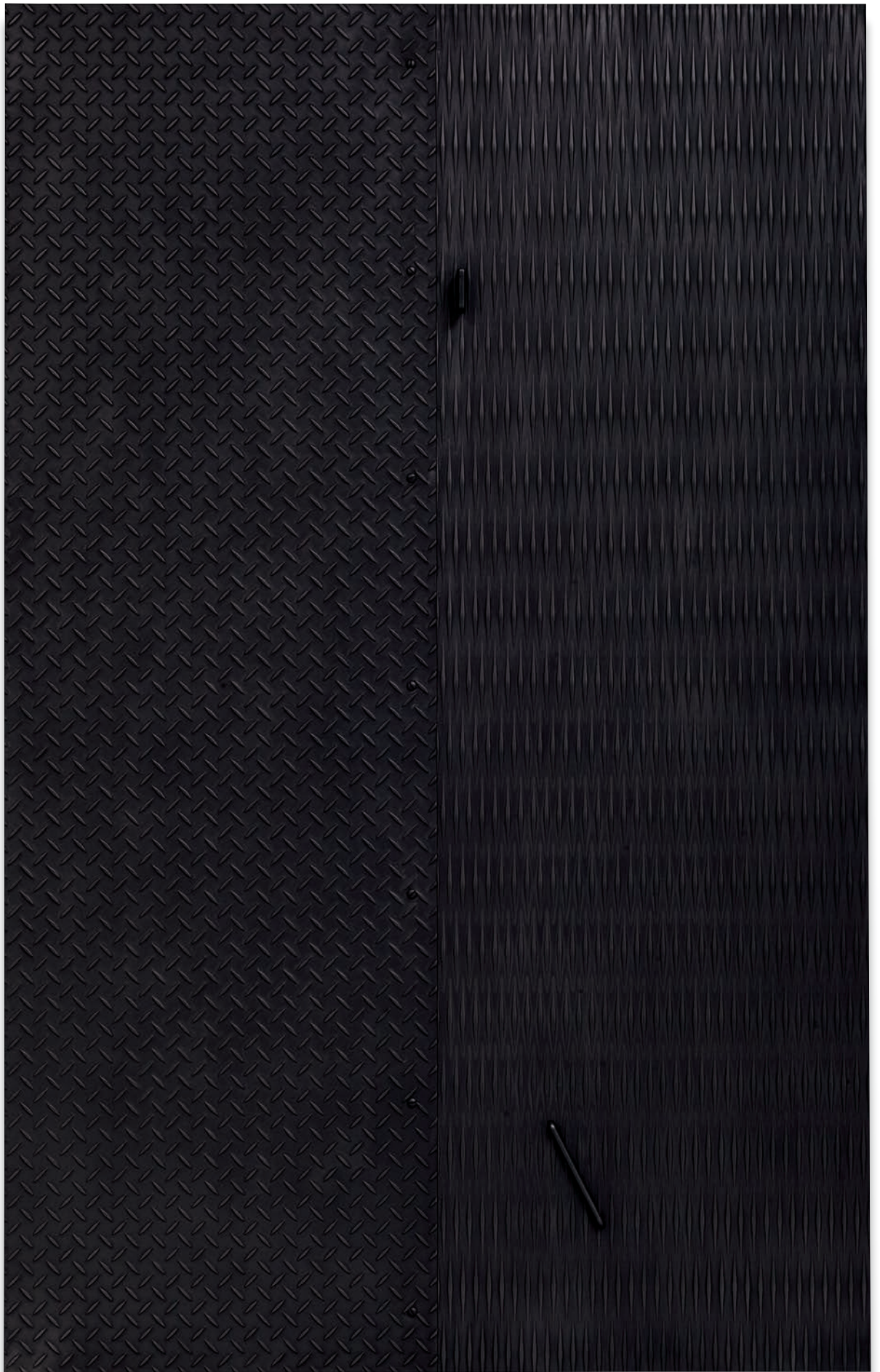
Provenance
McCabe Fine Art

o♦ **113. Adam McEwen** b. 1965

Thomas Pynchon, 2014
graphite on aluminum panel
169 x 106.5 cm (66½ x 41⅞ in.)
Signed and dated 'A McEwen 2014'
on the reverse.

Estimate
£30,000-50,000 \$46,000-76,700
€40,800-68,000 ♠ ₣

Provenance
McCabe Fine Art



♦ II4. **Josh Smith** b. 1976

Untitled, 2007
acrylic on panel with collage
121.9 x 91.4 cm (48 x 36 in.)
Signed and dated 'JOSH SMITH 2007'
on the reverse.

Estimate

£6,000-8,000 \$9,200-12,300
€8,200-10,900 ‡

Provenance

Luhring Augustine, New York
McCabe Fine Art

♦ II5. **Michael Riedel** b. 1972

7, 2011
silkscreen on linen
229.9 x 170.2 cm (90½ x 67 in.)
Signed and dated 'Michael Riedel 2011'
along the overlap.

Estimate

£40,000-60,000 \$61,300-92,000
€54,400-81,600 ♣ ‡

Provenance

David Zwirner, New York
McCabe Fine Art







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

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

♦ 116. **Josh Smith** b. 1976

Untitled, 2003
acrylic on canvas
152.4 x 122.6 cm (60 x 48¼ in.)
Signed, initialled, numbered and dated
twice 'P45 JOSHSMITH 2003 JS0306'
along the overlap.

Estimate
£12,000-18,000 \$18,400-27,600
€16,300-24,500 ₣

Provenance
Luhring Augustine, New York
Harris Lieberman, New York
Galerie Catherine Bastide, Brussels
McCabe Fine Art

♦ 117. **Anselm Reyle** b. 1970

Untitled, 2005
mixed media on canvas, acrylic glass
234.3 x 199.4 x 21 cm (92¼ x 78½ x 8¼ in.)

Estimate
£50,000-70,000 \$76,700-107,000
€68,000-95,200 ♠ ₣

Provenance
Galerie Giti Nourbaksch, Berlin
David Zwirner Gallery, New York
McCabe Fine Art



o♦ **118. Dan Colen** b. 1979

New Owners, 2008
chewing gum on canvas
50.8 x 40.6 cm (20 x 16 in.)
Signed and dated 'Daniel Colen 2007' along the
overlap. Further signed 'Daniel Colen' on a label
affixed to the reverse.

Estimate

£20,000-30,000 \$30,700-46,000

€27,200-40,800 ±

Provenance

Van de Weghe Fine Art, New York
Regen Projects, New York
Peres Projects, Los Angeles
McCabe Fine Art

o♦ **119. Dan Colen** b. 1979

Better Young than Dead, 2012
flowers on linen
223.5 x 168 cm (87⅞ x 66⅞ in.)
Signed, titled, numbered and dated 'D.C 203
"Better Young than Dead" Dan Colen 2010' twice
on the overlap and stretcher. Further inscribed
'flowers on linen' on the stretcher.

Estimate

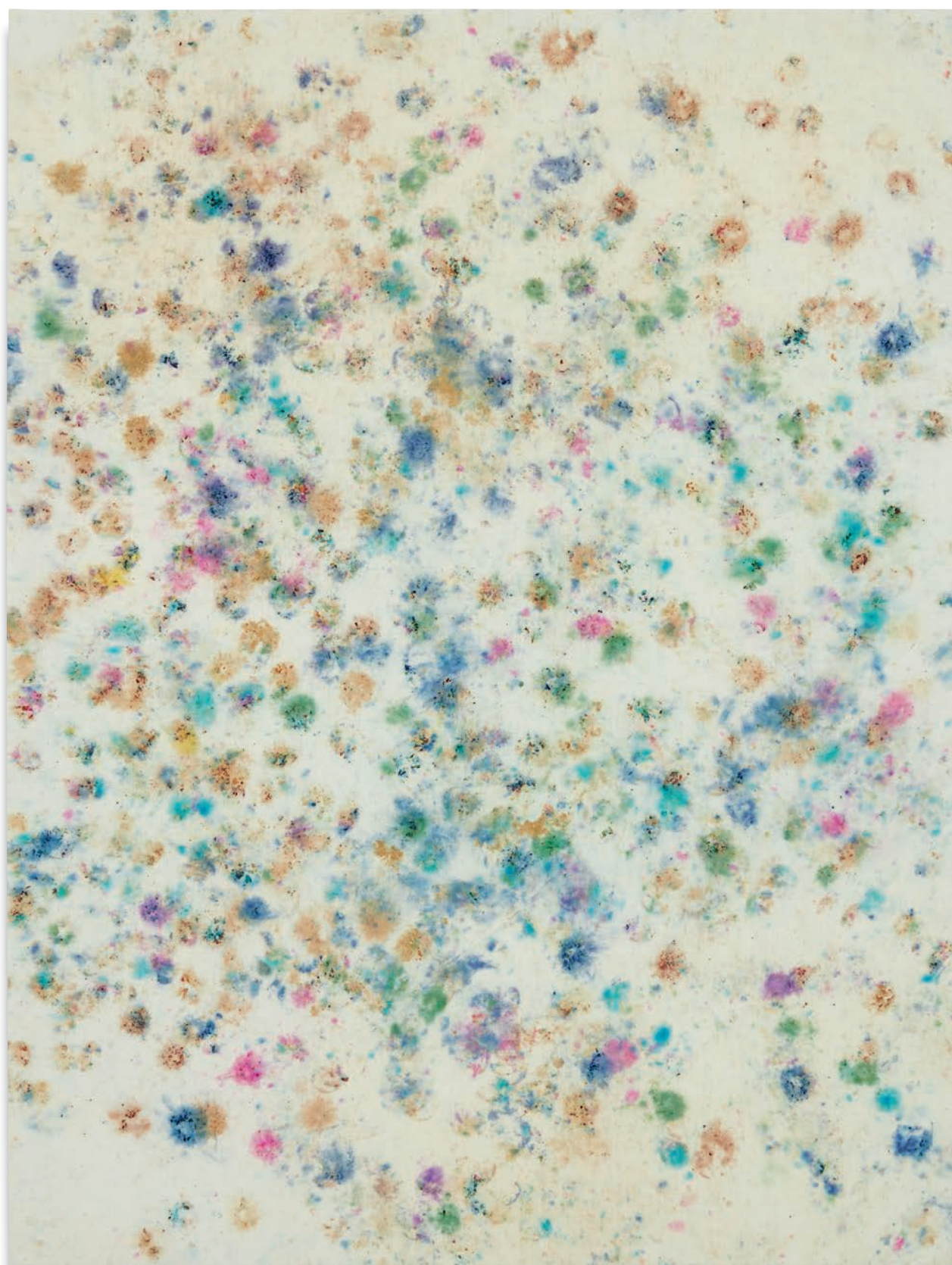
£50,000-70,000 \$76,700-107,000

€68,000-95,200 ±

Provenance

Massimo De Carlo, Milan
McCabe Fine Art







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

o♦ 120. **Walead Beshty** b. 1976

Selected works (2012/July 11th 2012 - September 5th 2012), 2012

colour photographic paper, black and white photographic paper, archival inkjet papers, mirror, in artist's copper frame
77.5 x 52.1 cm (30½ x 20½ in.)

Estimate

£15,000-20,000 \$23,200-31,000 €20,600-27,500 ♠ ‡

Provenance

Regen Projects, Los Angeles
McCabe Fine Art

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

o♦ 121. **Walead Beshty** b. 1976

Copper Surrogate, 2011

polished copper on wood
253 x 61 cm (99⅝ x 24 in.)
198 x 76 cm (77⅞ x 29⅞ in.)

Estimate

£25,000-35,000 \$38,700-54,200
€34,300-48,100 ♠ ‡

Provenance

Regen Projects, Los Angeles
McCabe Fine Art

Exhibited

Los Angeles, Regen Projects,
PROCESSCOLORFIELD,
16 April - 14 May 2011



o♦ 122. **Gilbert & George** b. 1943/1942

Spunk Mooning, 1996

hand coloured gelatin silver prints in artist's frames,
in 24 parts
each 75.5 x 63.5 cm (29¾ x 25 in.)
overall 226 x 508 cm (88¾ x 200 in.)

Estimate

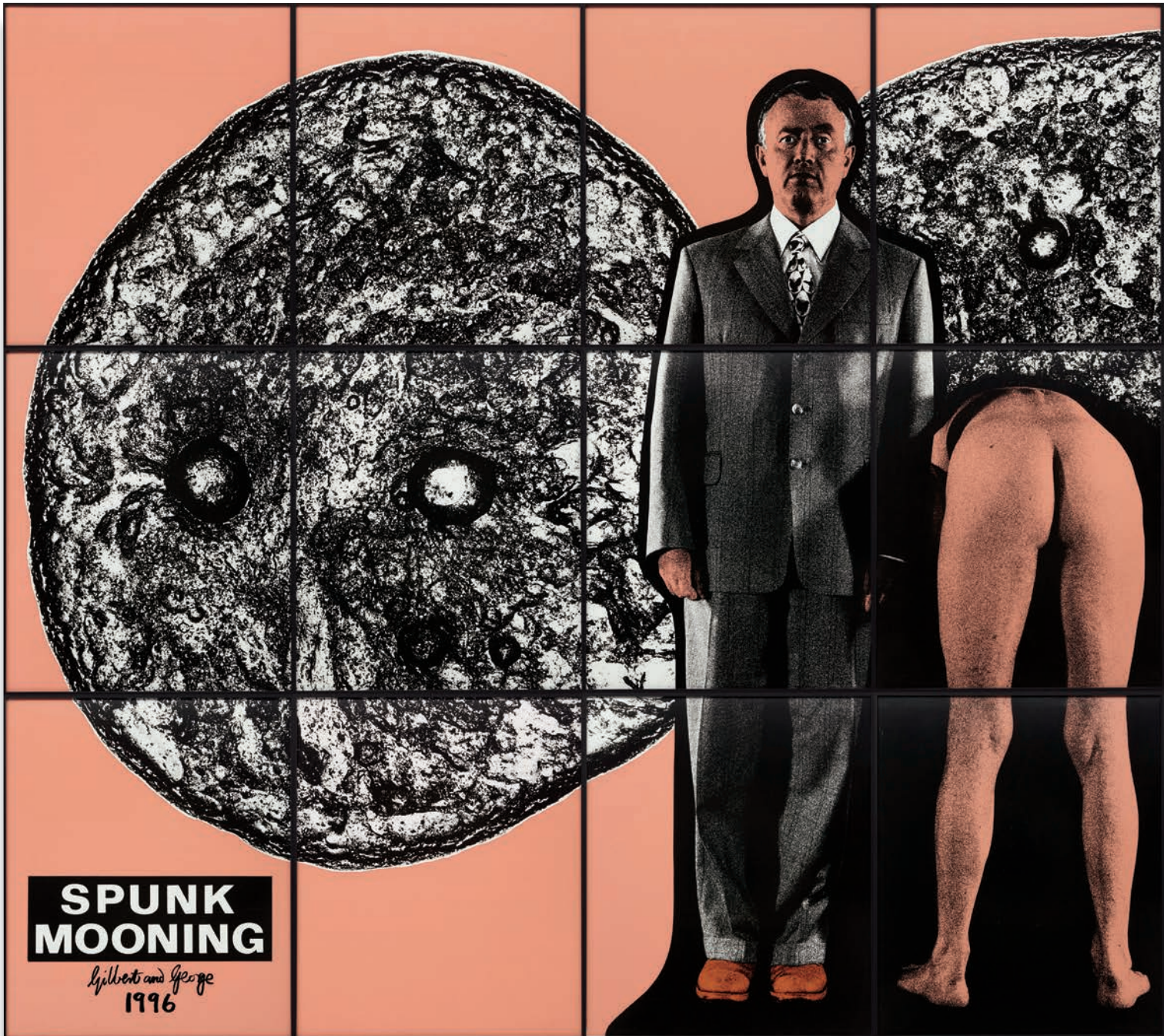
£60,000-80,000 \$92,000-123,000
€81,600-109,000 ♠ ‡

Provenance

Lehmann Maupin Gallery, New York
Sonnabend Gallery, New York
McCabe Fine Art

Literature

R. Fuchs, *Gilbert & George: The Complete Pictures 1971-2005*, vol. 2, London: 2007, p. 880 (illustrated)



**‘One man naked is a male study;
more than one, well... that’s
quite serious – two men naked
are more naked than one’**

Gilbert and George





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

o♦ **123. Rashid Johnson** b. 1977

Cosmic Slop, 2011
black soap, wax on board
124.8 x 121.9 cm (49½ x 48 in.)

Estimate
£25,000-35,000 \$38,700-54,200
€34,300-48,100 ₣

Provenance
McCabe Fine Art

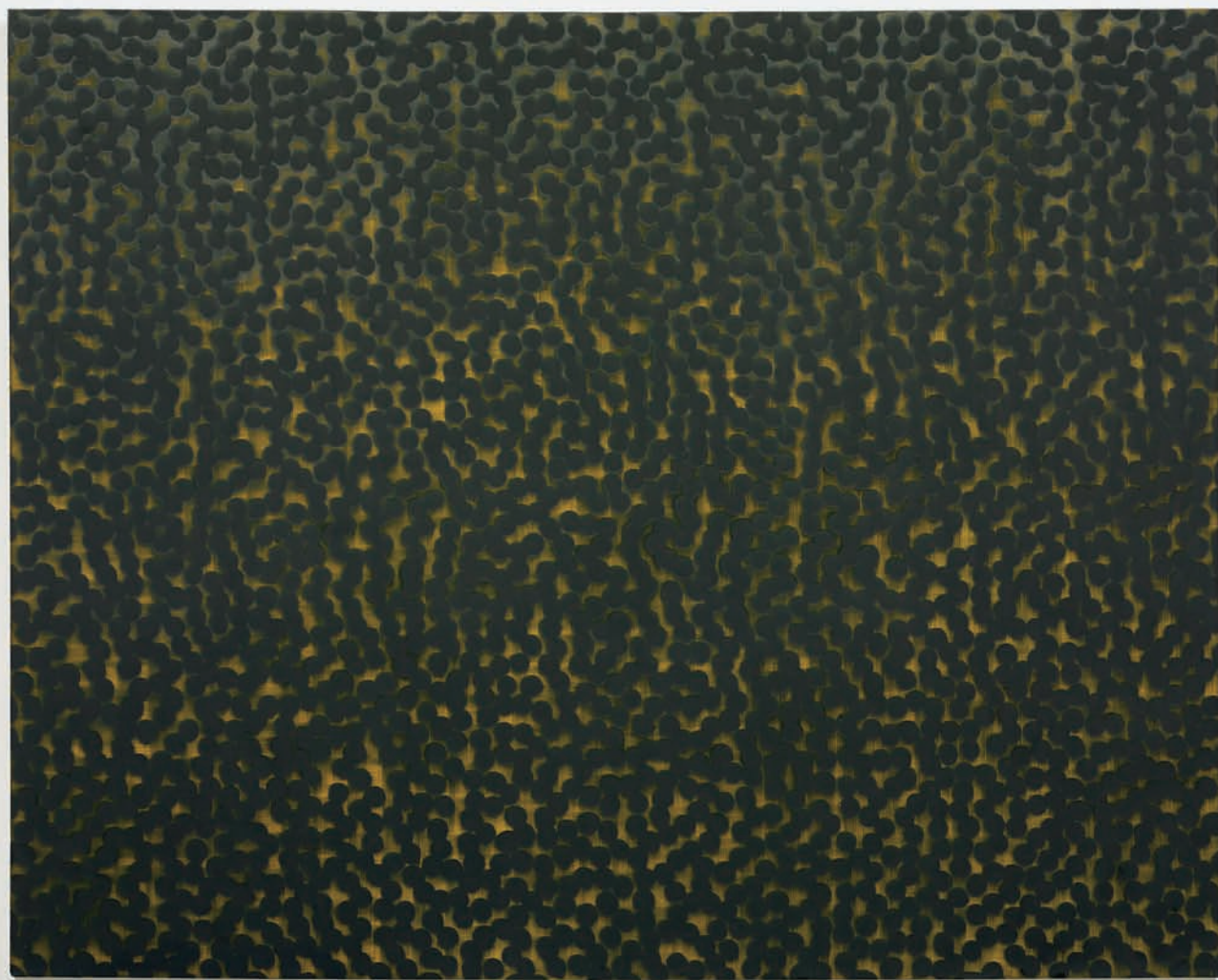
Property from the Estate of Dr. Fredric S. Brandt, Miami

o♦ **124. Mark Francis** b. 1962

Field, 1996
oil on canvas
243.8 x 305.4 cm (96 x 120¼ in.)
Signed, titled, dedicated and dated
'M. Francis 96 c/o Mary Boone Gallery
'FIELD'' on the reverse.

Estimate
£6,000-8,000 \$9,300-12,400 €8,200-11,000 ♠ ₣

Provenance
Mary Boone Gallery, New York





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

o♦ 125. **Anton Henning** b. 1964

Interieur No. 254, 2004
oil on canvas
220.3 x 204.5 cm (86¾ x 80½ in.)
Initialled and dated 'AH 04' lower right. Further
initialled, titled and dated
'AH 2004-150 Interieur No. 254'
on the stretcher.

Estimate

£7,000-9,000 \$10,700-13,800
€9,500-12,200 ♠ ♢

Provenance

McCabe Fine Art

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

o♦ 126. **Anton Henning** b. 1964

Interieur No. 322, 2006
oil on canvas, wooden frame,
electrical lighting
275.6 x 226.1 x 27.9 cm (108½ x 89 x 10⅞ in.)
Initialled and dated 'AH 06' lower right. Further
initialled, titled and dated
'AH 2006-001 "Interieur No. 322"'
on the stretcher.

Estimate

£10,000-15,000 \$15,300-23,000
€13,600-20,400 ♠ Ω

Provenance

McCabe Fine Art





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

o♦ **127. Thomas Demand** b. 1964

Three Garages, 1995
chromogenic print, Diasac mounted
108 x 224.8 cm (42½ x 88½ in.)
This work is from an edition of 6.

Estimate

£50,000-70,000 \$77,400-108,000
€68,700-96,200 ♠ ‡

Provenance

Mary Boone Gallery, New York

Exhibited

London, Serpentine Gallery, *Thomas Demand*,
6 June 2006-20 August 2006
(another example exhibited)

Literature

Thomas Demand, exh. cat., Serpentine Gallery,
London, 2006, p. 25 (illustrated)

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

o♦ **128. Andro Wekua** b. 1977

Untitled, 2008
ceramic
64.1 x 43.2 x 43.8 cm (25¼ x 17 x 17¼ in.)

Estimate

£6,000-8,000 \$9,300-12,400
€8,200-11,000 ‡

Provenance

Gladstone Gallery, New York
McCabe Fine Art



o♦ 129. **Richard Prince** b. 1949

Fuckin A, 2009
inkjet, acrylic on canvas
56 x 69 cm (22 x 27½ in.)
Signed, titled and dated 'Prince 2009
"Fuckin A"' on the reverse.

Estimate

£50,000-70,000 \$77,400-108,000
€68,700-96,200 ±

Provenance

Gagosian Gallery, New York
McCabe Fine Art

o♦ 130. **Koen van den Broek** b. 1973

Tent #2, 2001
oil on canvas
165 x 110 cm (64⅞ x 43¼ in.)
Signed, titled and dated 'Koen van den Broek
"Tent #2" 2001' on the reverse.

Estimate

£12,000-18,000 \$18,600-27,900
€16,500-24,700 ▲ ±

Provenance

White Cube, London
Lucas Schoormans Gallery, New York







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

♦ 131. **Ross Bleckner** b. 1949

Untitled, 1984

oil on linen

66 x 96.8 cm (26 x 38 $\frac{1}{8}$ in.)

Signed, inscribed and dated

'Ross Bleckner O/L 7/1984'

on the reverse.

Estimate

£7,000-9,000 \$10,800-13,900

€9,600-12,400 ₣

Provenance

Mary Boone Gallery, New York



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

o♦ 132. **Lisa Brice** b. 1968

Lamp Girl, 2007

oil, ink, gesso on canvas

121.9 x 152.4 cm (48 x 60 in.)

Signed, titled and dated

'Lisa Brice 07 "lamp"' on the reverse.

Estimate

£1,200-1,800 \$1,900-2,800

€1,600-2,500 ₣

Provenance

McCabe Fine Art

**‘When I think of art I think of beauty.
Beauty is the mystery of life’**

Agnes Martin



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

o♦ 133. **Katy Moran** b. 1975

Pooch, 2008
acrylic on canvas
45.7 x 38.1 cm (18 x 15 in.)
Signed 'Katy Moran' along the overlap.

Estimate
£10,000-15,000 \$15,500-23,200
€13,700-20,600 ▲ ±

Provenance
McCabe Fine Art

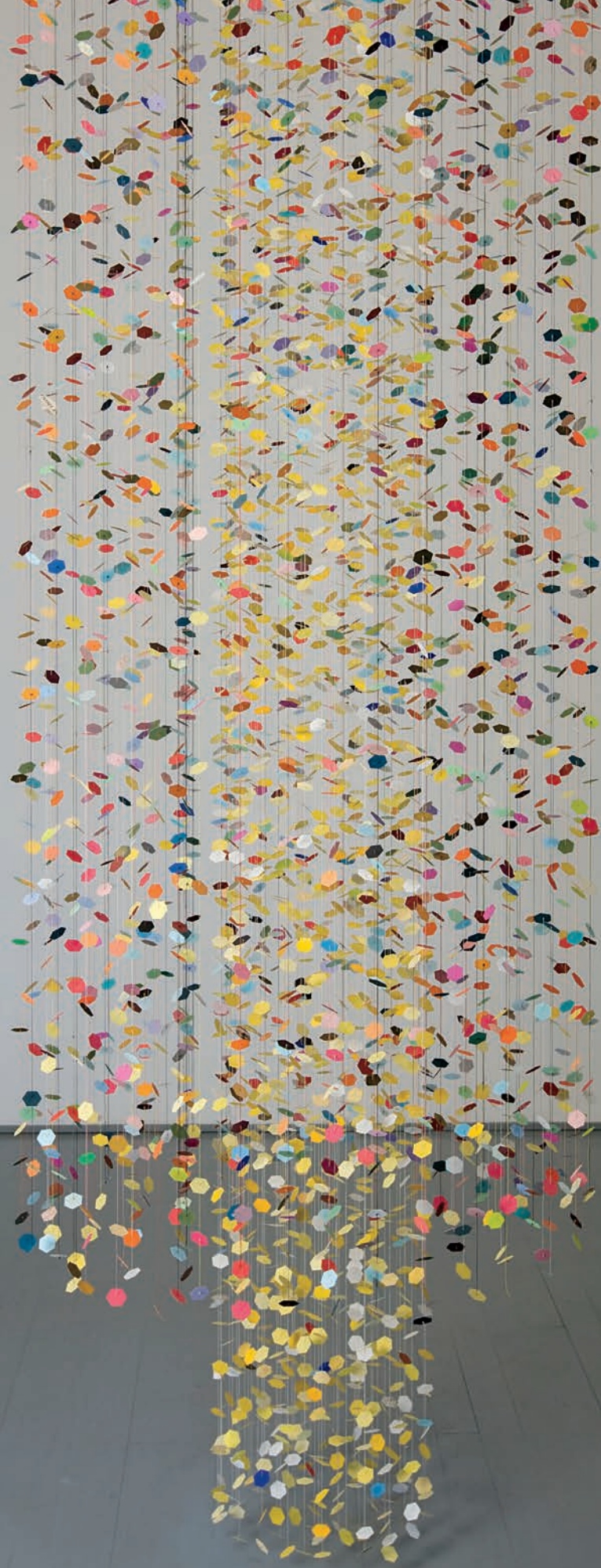
Property from the Estate of Dr. Fredric S. Brandt, Miami

o♦ 134. **Pae White** b. 1963

Baby Sun Cloud, 2008
threads, colour-aid paper
402 x 99.7 x 99.7 cm (158¼ x 39¼ x 39¼ in.)

Estimate
£7,000-9,000 \$10,800-13,900
€9,600-12,400 ±

Provenance
Kaufmann Repetto, Milan
McCabe Fine Art







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

o ♦ **135. Deborah Kass** b. 1952

10 Black Barbras (Jewish Jackie Series), 1992
silkscreen, polymer paint on canvas
50.8 x 152.4 cm (20 x 60 in.)
Signed, titled and dated 'D Kass10
"Black Barbras (Jewish Jackie Series)" 92'
on the reverse.

Estimate

£10,000-15,000 \$15,500-23,200
€13,700-20,600 ±

Provenance

Private Collection

♦ 136. **Steven Klein** b. 1965

Brad Pitt, 2003

gelatin silver print

sheet 50.5 x 60.5 cm (19 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)

Image 40.3 x 51.5 cm (15 $\frac{7}{8}$ x 20 $\frac{1}{4}$ in.)

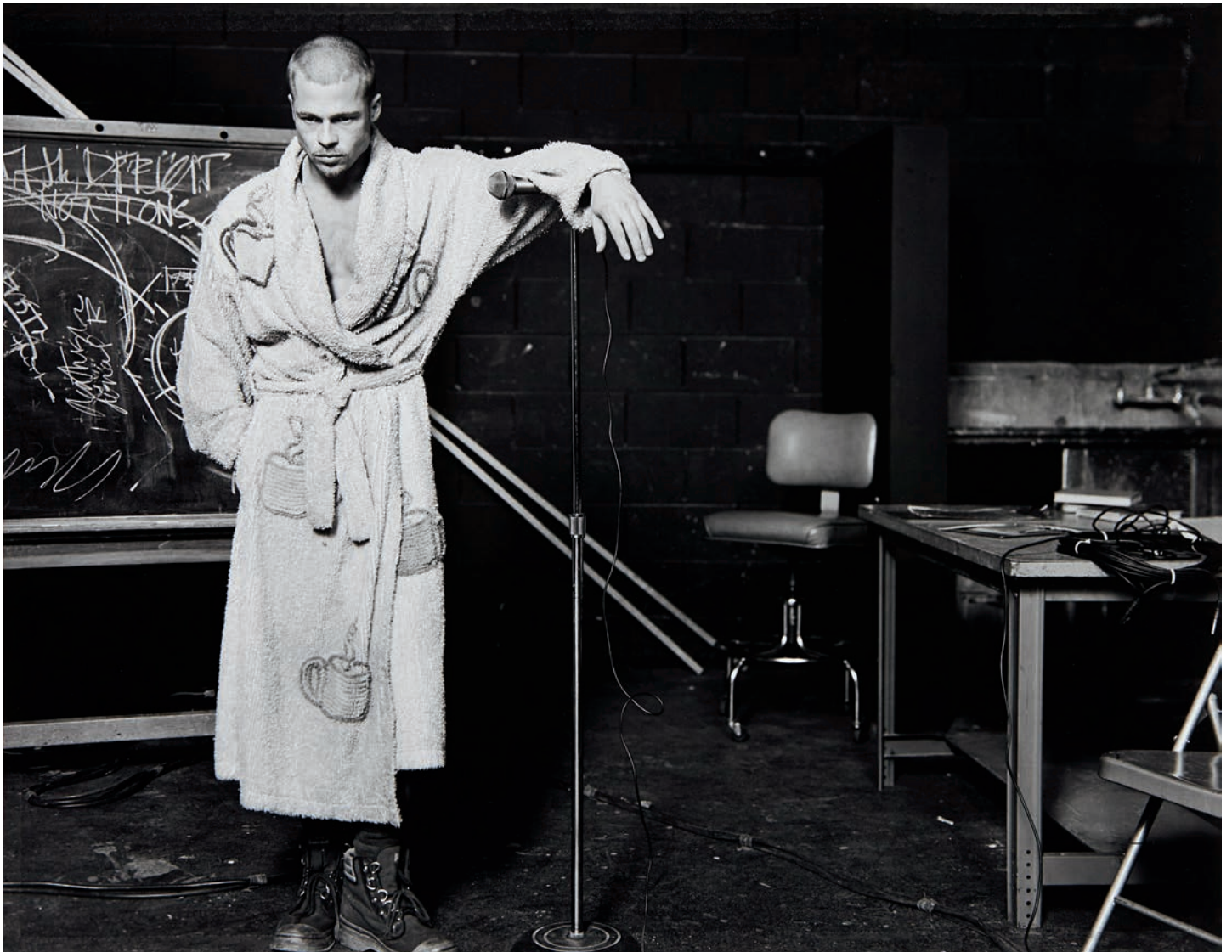
Signed, dedicated and dated 'for Dr. Brandt
Steven Klein 2003' on the lower margin.

Estimate

£2,000-3,000 \$3,100-4,600 €2,700-4,100 ₺

Provenance

Acquired directly from the artist





(i)



(ii)



(iii)



(iv)



(v)

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

♦ 137. **Yasumasa Morimura** b. 1951

Eight works: (i) *Self-Portrait (b&w)/After Ingrid Bergman*, (ii) *Self-Portrait (b&w)/After Greta Garbo 2*, (iii) *Self-Portrait (b&w)/After Marilyn Monroe*, (iv) *Self-Portrait (b&w)/After Brigitte Bardot*, (v) *Self-Portrait (b&w)/After Greta Garbo 1*, (vi) *Self-Portrait (b&w)/After Katherine Hepburn*, (vii) *Self-Portrait (b&w)/After Sylvia Kristel*, (viii) *Self-Portrait (b&w)/After Liza Minnelli*, 1996

gelatin silver prints, in 8 parts

(i-v, vii) image 44.5 x 35.6 cm (17½ x 14 in.)

(vi, viii) image 44.5 x 29.5 cm (17½ x 11½ in.)

each sheet 55 x 45 cm (21½ x 17¾ in.)

Signed, numbered and dated 'Morimura 1996 8/10' on the reverse of each sheet. These works are each numbered 8 from an edition of 10 plus 2 artist's proofs.

Estimate

£6,000-8,000 \$9,200-12,300 €8,200-10,900 ±

Provenance

Luhring Augustine, New York



(vi)



(vii)



(viii)



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

o♦ 138. **Marilyn Minter** b. 1948

Shit Kicker, 2006
chromogenic print
151.1 x 217.2 cm (59½ x 85½ in.)
Signed 'M. Minter' on a label affixed to the reverse of the mount. This work is artist's proof 2 from an edition of 3 plus 2 artist's proofs.

Estimate

£20,000-30,000 \$31,000-46,500
€27,500-41,200 ±

Provenance

Salon 94, New York
McCabe Fine Art, Stockholm

Literature

R. Hirsch, *Light and Lens: Photography in the Digital Age*, Florida: CRC Press, 2012, p. 141 (example from a similar edition)

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

o♦ 139. **Christoph Schmidberger** b. 1974

Untitled, 2006
oil on canvas
201.3 x 142.2 cm (79¼ x 56 in.)
Signed and dated 'CHRISTOPH SCHMIDBERGER FEB. 2006' four times along the overlap.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,900 ♠ ±

Provenance

Goff + Rosenthal, New York



♦ 140. **Christoph Schmidberger** b. 1974

MAN SIEHT NUR DIE IM LICHT SIND
- *DIE ANDERN SIEHT MAN NICHT*, 2005

oil, acrylic on MDF panel

103.1 x 142 cm (40⁵/₈ x 55⁷/₈ in.)

Signed and dated 'Christoph Schmidberger 2005'
on the reverse.

Estimate

£3,000-5,000 \$4,600-7,700

€4,100-6,900 ♠ ‡

Provenance

Goff + Rosenthal, New York





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

o ♦ **141. Marilyn Minter** b. 1948

Sun Spots, 2007
enamel on metal
121.9 x 121.9 cm (48 x 48 in.)
Signed, titled and dated 'M MINTER
'SUN SPOTS' 2007' on the reverse.

Estimate

£50,000-70,000 \$77,400-108,000
€68,700-96,200 ₣

Provenance

Salon 94, New York
McCabe Fine Art

♦ 142. **Josephine Meckseper** b. 1964

The Material for "U.S.A.", 2007
plexiglas cube, newspaper, metal stand, acrylic
hand display, metal plaque, martini glass, mirrored
ornament, necklace, plinth
181.5 x 30.4 x 30.4 cm (71½ x 11⅞ x 11⅞ in.)

Estimate

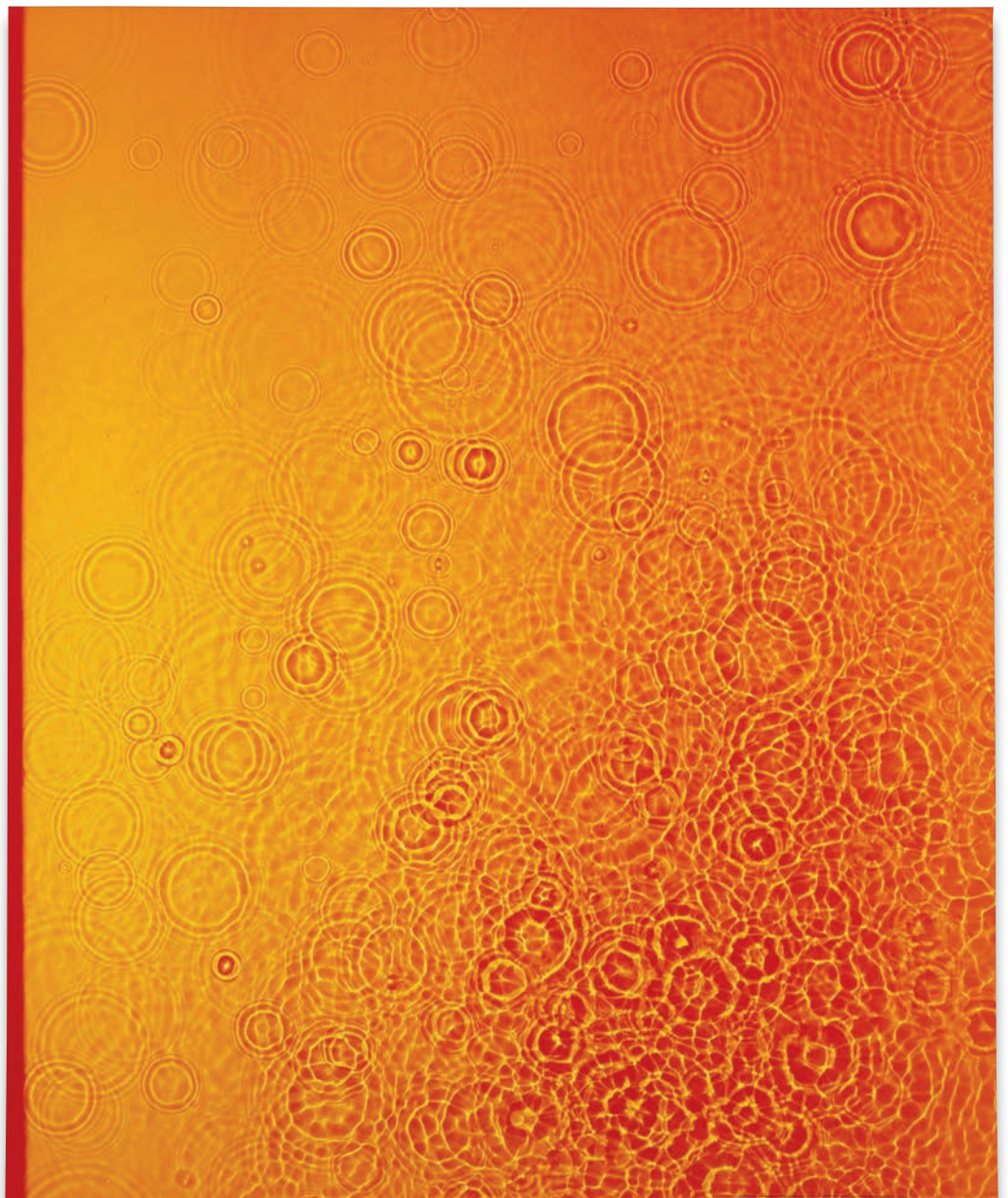
£12,000-18,000 \$18,600-27,900

€16,500-24,700 ₪ ₪

Provenance

McCabe Fine Art





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

o♦ **143. Adam Fuss** b. 1961

Untitled, 1990

Cibachrome photogram, flush-mounted on board
60.3 x 50.2 cm (23¾ x 19¾ in.)

Initialed and dated 'AF 1990' on the reverse
of the board. This work is unique.

Estimate

£10,000-15,000 \$15,500-23,200

€13,700-20,600 ♠ ‡

Provenance

Cheim & Read, New York

Thomas Solomon's Garage, Los Angeles

Private Collection

Christie's, London, *Contemporary Art Day Sale*,
8 February, 2002, lot 141

Acquired at the above sale by the present owner

144. Donald Judd 1928-1994

0♦

Untitled (woodblock, 89-32), 1989

oil on wood

40.6 x 52.7 cm (16 x 20 $\frac{3}{4}$ in.)

Incised on the reverse

'JUDD 89-32 25 R S.F.A. 8.89'.

This work is unique.

Estimate

£30,000-50,000 \$46,500-77,400

€41,200-68,700 ₣

Provenance

Private Collection



you're sixteen,
you're beautiful, and
you're mine.

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

♦ 145. **Ricci Albenda** b. 1966

*You're Sixteen, You're Beautiful and
You're Mine*, 2010

acrylic on canvas panel

182.9 x 293.4 cm (72 x 115½ in.)

Signed, titled and dated 'Ricci Albenda
"you're sixteen, you're beautiful, and
you're mine" 2010' on the reverse.

Estimate

£10,000-15,000 \$15,500-23,200

€13,700-20,600 ₣

Provenance

Andrew Kreps Gallery, New York
McCabe Fine Art

Exhibited

New York, Andrew Kreps Gallery,
Ricci Albenda Paintings,
16 September - 23 October 2010

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

o♦ **146. Olivier Mosset** b. 1944

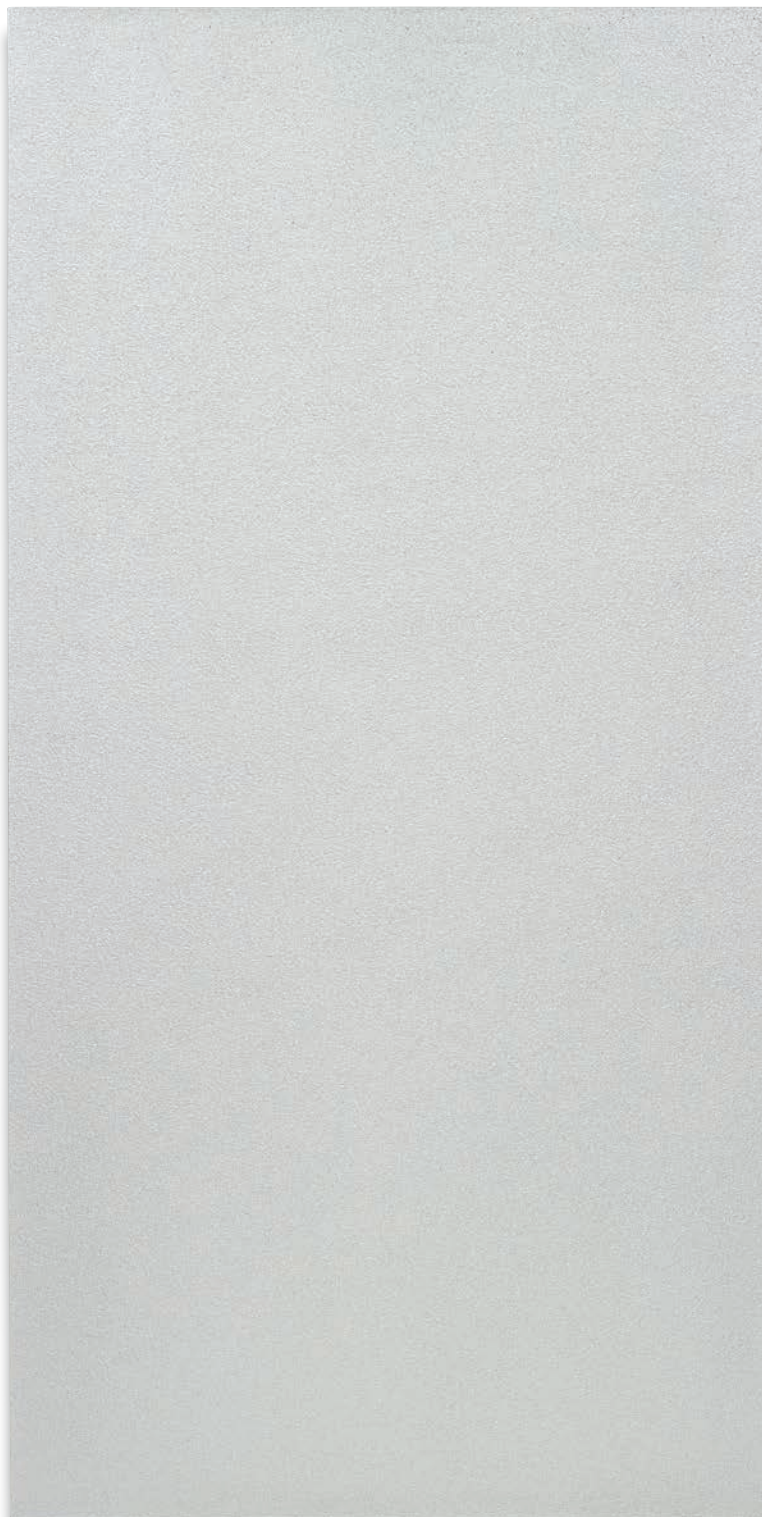
Untitled (silver), 2009
polyurethane on canvas
245 x 123 cm (96½ x 48¾ in.)
Signed and dated 'Mosset 09'
along the overlap.

Estimate

£20,000-30,000 \$31,000-46,500
€27,500-41,200 ₣

Provenance

Spencer Brownstone Gallery, New York
McCabe Fine Art



o♦ **147. Pádraig Timoney** b. 1968

Untitled (Washington / Lincoln Airport), 2013
oil, acrylic, photographic developer on canvas
210.8 x 361.5 cm (82 $\frac{7}{8}$ x 142 $\frac{3}{8}$ in.)
Signed, titled and dated 'P. Timoney
"Untitled (Washington / Lincoln Airport)" 2013'
on the reverse.

Estimate

£10,000-15,000 \$15,500-23,200
€13,700-20,600 ♣ ±

Provenance

Andrew Kreps Gallery, New York
McCabe Fine Art





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

♦ 148. **Alfred Boman** b. 1981

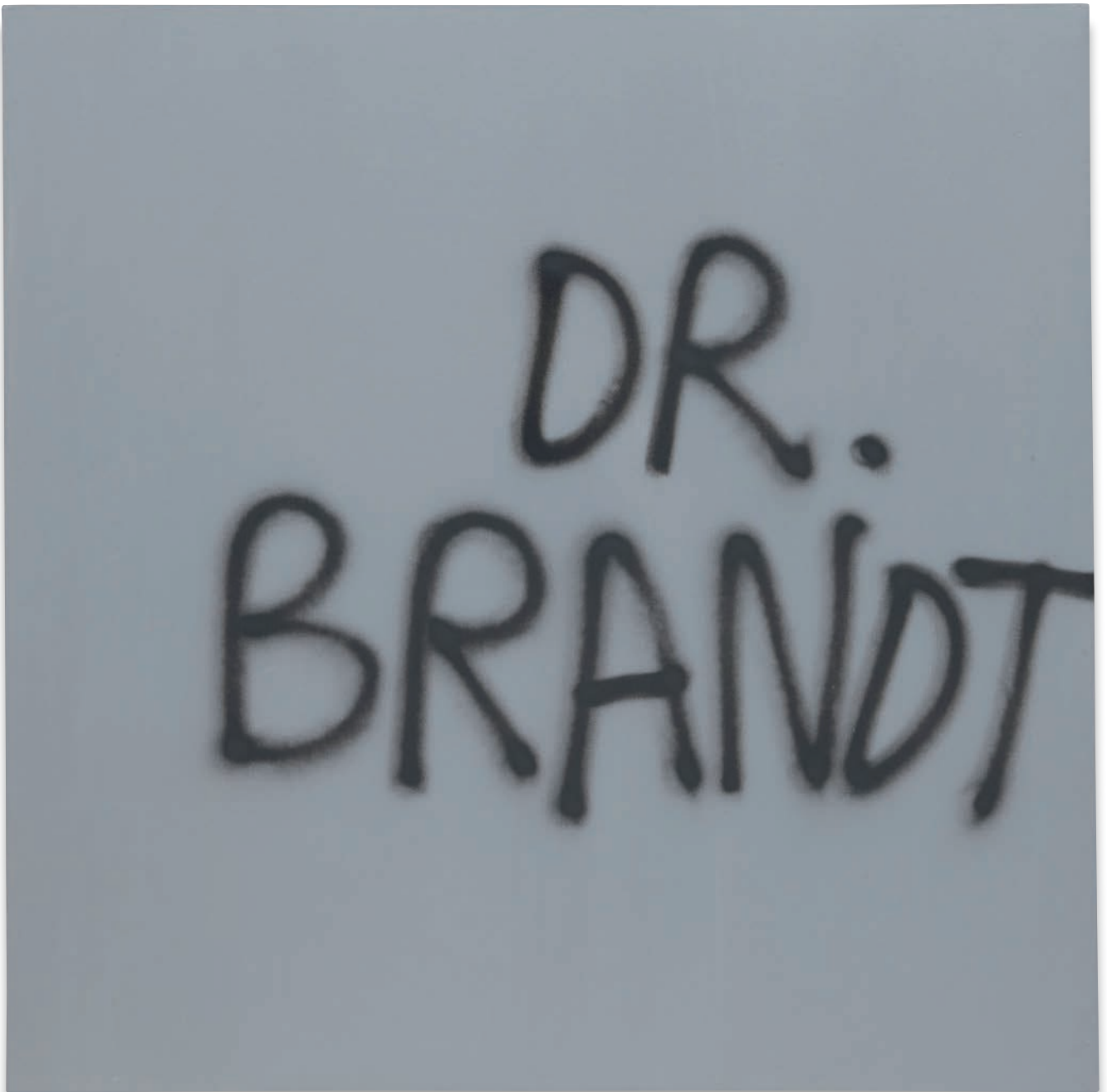
Estrogen Burger, 2013
glue emulsion, acrylic paint, spray paint,
enamel varnish on linen
190.5 x 144.8 cm (75 x 57 in.)
Signed and dated 'ALFRED BOMAN 2013'
on the reverse. Further initialled and
inscribed 'A.B. 8' on the reverse.

Estimate
£2,500-3,000 \$3,900-4,600
€3,400-4,100 ♠ ‡

Provenance
Carl Kostyál, London
McCabe Fine Art

Exhibited
Stockholm, Carl Kostyál,
The Medium of Intensity,
12 December 2013 - 19 January 2014





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

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

o♦ **149. Xavier Veilhan** b. 1963

Jeanroch, 2007
polyurethane
190.5 x 53.3 x 43.2 cm (75 x 21 x 17 in.)

Estimate

£12,000-18,000 \$18,600-27,900
€16,500-24,700 ♠ ‡

Provenance

McCabe Fine Art

o♦ **150. Eneas Capalbo** b. 1976

Dr. Brandt, 2009
sprayed acrylic on canvas
91.4 x 91.4 cm (36 x 36 in.)
Signed, titled and dated
'Eneas Capalbo "fredric brandt" 09'
on the reverse.

Estimate

£3,000-5,000 \$4,600-7,700 €4,100-6,900 ‡

Provenance

Acquired directly from the artist

151. Mike Bouchet b. 1970

Eastern Notion, 2014

oil on canvas

200 x 200 cm (78¾ x 78¾ in.)

Signed, titled and dated 'Mike Bouchet
"Eastern Notion" 2014' on the reverse.

Estimate

£8,000-12,000 \$12,400-18,600

€11,100-16,700 ₺

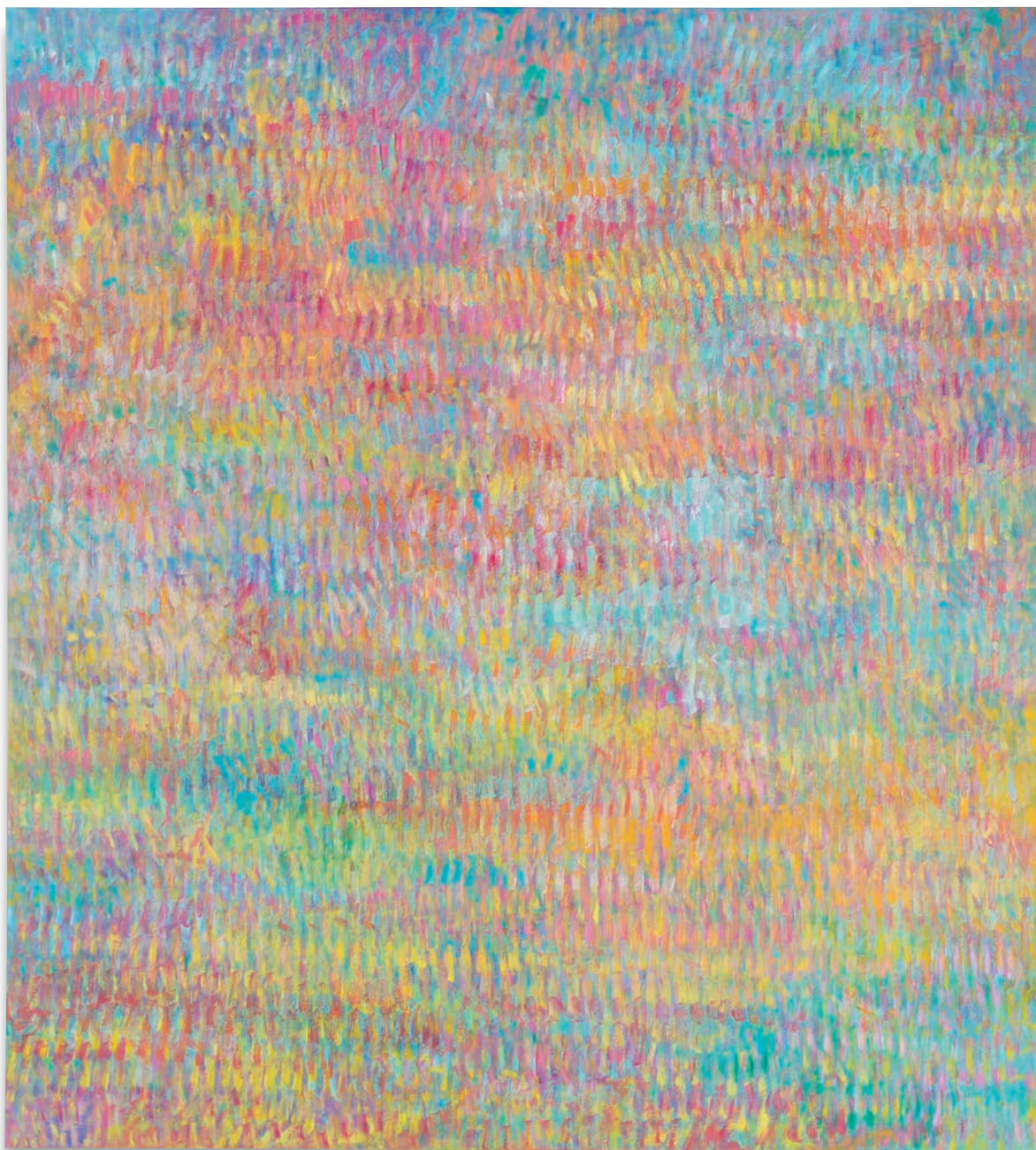
Provenance

Peres Projects, Berlin

Private Collection, Europe







152. Nick Darmstaedter b. 1988

Norma Desmond, 2013
oxidized copper on canvas
213.4 x 152.4 cm (84 x 60 in.)
Signed, titled and dated 'Nick Darmstaedter
"Norma Desmond" 2013' on the overlap.

Estimate
£20,000-30,000 \$31,100-46,600
€27,800-41,600 †

Provenance
Jonathan Viner Gallery, London
Private Collection, London

153. Jean-Baptiste Bernadet b. 1978

Untitled (Fugue XVIII), 2014
oil on canvas
200 x 180 cm (78¾ x 70⅞ in.)

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800 ‡ ♣

Provenance
Rod Barton, London



154. Dexter Dalwood b. 1960

A View from a Window, 2006

oil on canvas

165 x 109 cm (64 $\frac{7}{8}$ x 42 $\frac{7}{8}$ in.)

Signed and dated 'Dexter Dalwood 2006' on the reverse.

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ♣

Provenance

Gagosian, New York

Exhibited

London, Gagosian, *Dexter Dalwood: Recent History*, 14 December 2006-2 February 2007

155. Jonas Wood b. 1977

Untitled (Silver Tris), 2010

acrylic, oil on linen

121.9 x 91.4 cm (48 x 36 in.)

Signed, titled twice and dated 'JBRW "TRIS UNTITLED (SILVER TRIS)" 2010' on the reverse.

Estimate

£50,000-70,000 \$77,700-109,000

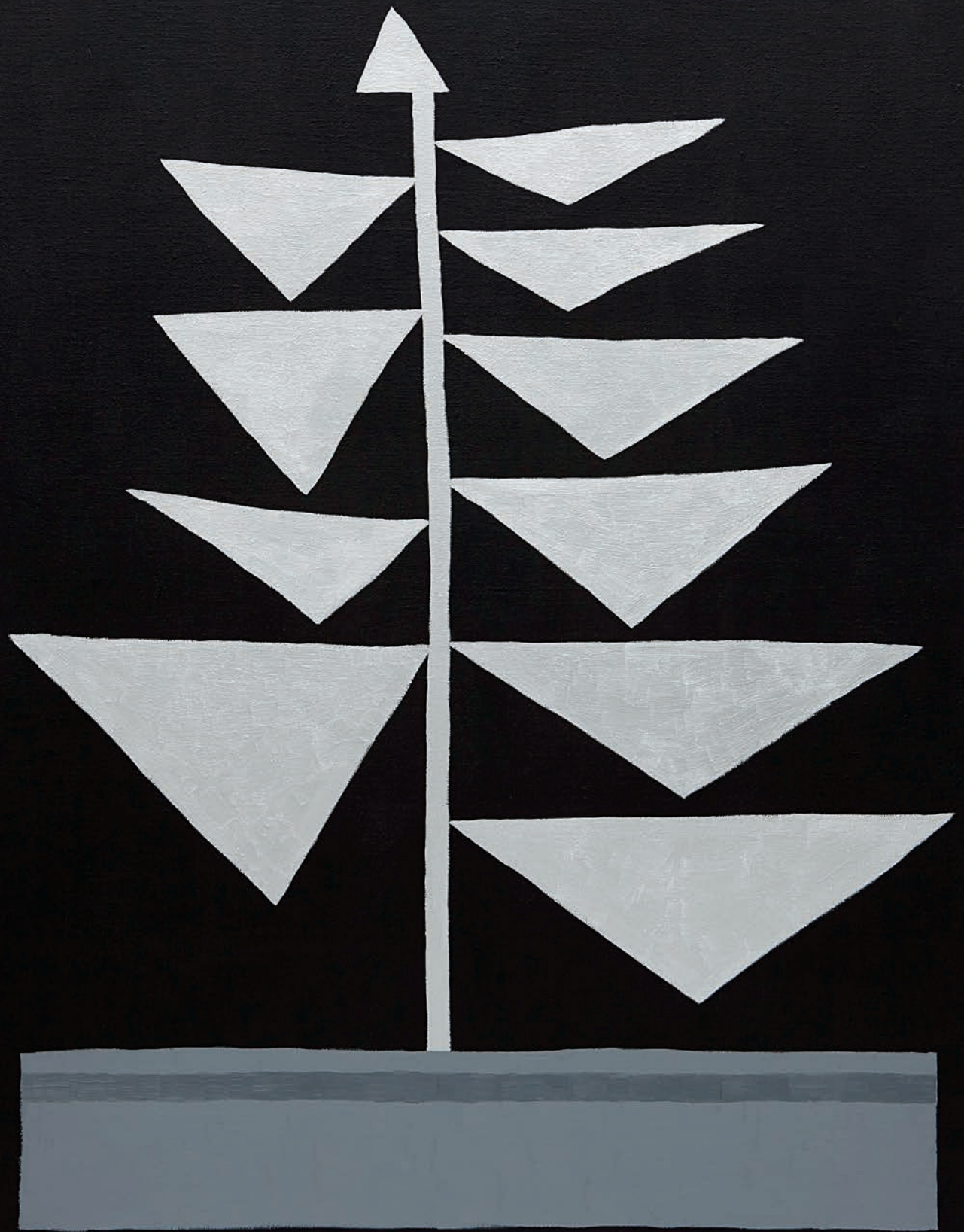
€69,400-97,100 ±

Provenance

Anton Kern Gallery, New York

Exhibited

New York, Clifton Benevento, *Not Extractions, But Abstractions (Part 2)*, 27 June-14 August, 2010



156. Tracey Emin b. 1963

I Promise to Love You, 2010

neon

142 x 146.5 cm (55 $\frac{7}{8}$ x 57 $\frac{3}{8}$ in.)

This work is number 1 from an edition of 3 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity signed by the artist and issued by the Tracey Emin studio.

Estimate

£50,000-70,000 \$77,700-109,000

€69,400-97,100 Ω ♣

Provenance

White Cube, London

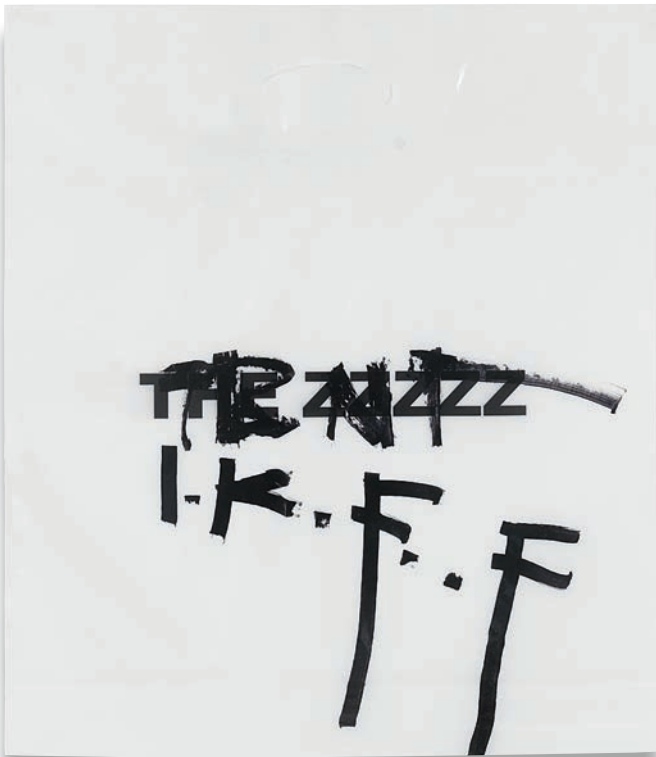


I promise
to love
Ya

THE BZZZZZ



THE ZZZZZZ



157. Matias Faldbakken b. 1973

3 works in 1 lot: (i) *Untitled (Plastic Bag)* C4804; (ii) *Untitled (Plastic Bag)* C4896; (iii) *Untitled (Plastic Bag)* C4802, 2010
plastic bag, print, black marker
each: 45 x 50 cm (17¾ x 19⅝ in.)

Estimate

£10,000-15,000 \$15,500-23,300
€13,900-20,800 ♣

Provenance

Simon Lee Gallery, London



(i)



(ii)



(iii)



(iv)

158. Robert Longo b. 1953

Eight works: (i) *Procession*; (ii) *Mark & Wayne*; (iii) *Explosion*; (iv) *Patrol*; (v) *Betty*; (vi) *Train*; (vii) *Mickey*; (viii) *Jewish Star*; from the series *Magellan*, 1996

charcoal, graphite, ink and chalk on vellum

(i) 50.2 x 49.2 cm (19¾ x 19¾ in.)

(ii) 59.9 x 47.1 cm (23¾ x 18½ in.)

(iii) 58.7 x 47.1 cm (23¼ x 18½ in.)

(iv) 48 x 57 cm (18¾ x 22½ in.)

(v) 48.9 x 54.8 cm (19¼ x 21½ in.)

(vi) 49.2 x 57.5 cm (19¾ x 22¾ in.)

(vii) 60.4 x 48 cm (23¾ x 18¾ in.)

(viii) 54 x 49.3 cm (21¼ x 19¾ in.)

Estimate

£80,000-120,000 \$124,000-186,000

€111,000-167,000

Provenance

Metro Pictures, New York

Exhibited

New York, Metro Pictures,

Robert Longo: Magellan,

18 November 1997-10 January 1998.

In the leap year of 1996 Robert Longo produced 366 drawings, one each day, that formed his renowned *Magellan* series. In this eclectic collection of monochrome works, Longo's masterful handling of his preferred medium is truly brought to the fore. Imbuing these pieces with his distinctive photographic clarity as well as striking chiaroscuro, the artist raises the status of drawing from something typically used by artists in the preparatory sketching phase, to a medium just as capable of subtleties and power as painting or sculpture. By treating his subject matter in a sculptural manner where light, texture and detail forms the foundation of his works, Longo creates a beautifully captivating series where each drawing gains harmonious unity through a shared chromatic range and medium.

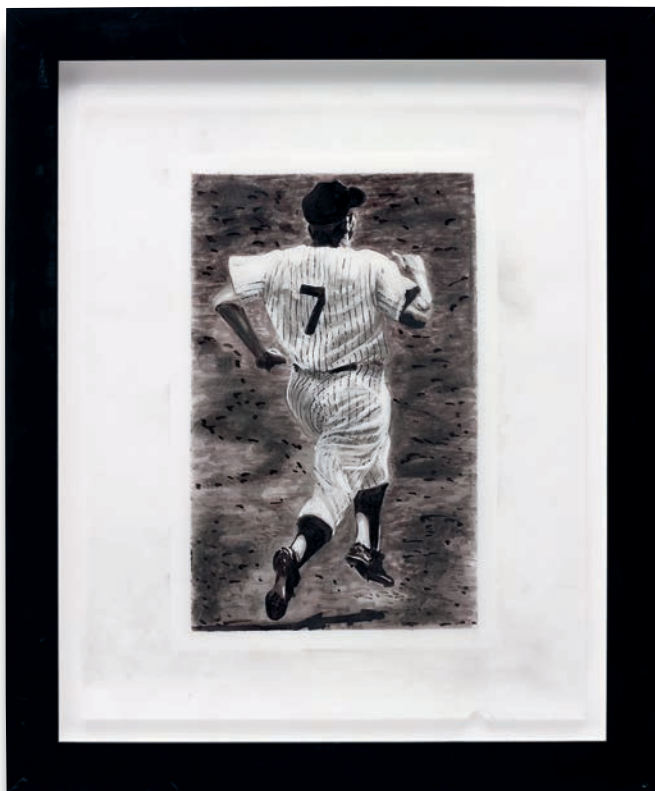
Capturing images from the everyday, Longo produces an archive of eye-catching moments from a year in his life. The sheer array of subject matters on display in these works, ranging from sportsmen to bomb explosions, illustrates the variety of influences Longo found inspiration in. Captivated by images from the media, advertising, television and the streets around him, Longo formed a visual dialogue in this series where snapshots of the seemingly banal were able to mingle with images of important events, and in this way he emphatically bridged the cultural collective memory with his own very personal one.



(v)



(vi)



(vii)



(viii)





159. Ed Ruscha b. 1937

Someone Home, 2003

acrylic on paper

61 x 72.2 cm (24 x 28³/₈ in.)

Signed and dated 'Ed Ruscha 2003'
lower right.

Estimate

£80,000-120,000 \$124,000-186,000

€111,000-167,000 ₣

Provenance

Collection of the artist

The Mark & Hilane Moore Collection, Los Angeles

Private Collection



Blurring the lines between comedy and tragedy, the grotesque and the beautiful, the critical and the empathetic, Condo has developed a provocative and adventurously imaginative pictorial language, which has helped make him one of the most innovative artists of his generation. Since gaining attention in the early 1980s with his 'Fake Old Master' paintings, Condo's oeuvre has encompassed an incredible diversity of styles and media; his works have been informed by an art historical trajectory spanning from the Renaissance and the Baroque through to Cubism, Surrealism, Abstract Expressionism and Pop. Employing these traditional influences as a compositional vehicle for the exploration of his subjects 'interior'; Condo's works take on a familiarity which is laced with a deeply psychological study of his muse. The mapping of personhood is this intimate manner, complete with its visually arresting results, has the lead the artist to use terms such as 'psychological cubism' and 'artificial realism' when describing his own work.

160. George Condo b. 1957

Symphony I, 2005
oil on canvas
165.5 x 152.5 cm (65½ x 60 in.)
Signed 'Condo 05' upper left. Further signed, titled and dated 'Condo 05 Symphony I No. 1' on the reverse.

Estimate

£150,000-200,000 \$233,000-311,000
€208,000-278,000

Provenance

Luhring Augustine, New York
Caratsch, de Pury & Luxembourg, Zürich

Exhibited

New York, Luhring Augustine,
George Condo; Existential Portraits,
4 May-2 June 2006
Paris, Fondation Dina Vierny - Musée
Maillol, *George Condo: The Lost
Civilization*, 17 April-17 August 2009

161. Damien Hirst b. 1965

Clamy Love, 2007

butterflies and household gloss on canvas

121.9 x 76.2 cm (47⅞ x 30 in.)

Signed, titled and dated 'Damien Hirst

"Clamy Love" 2007' on the reverse. Further

signed 'Damien Hirst' along the stretcher.

Estimate

£120,000-180,000 \$186,000-280,000

€167,000-250,000 ₣ ♠

Provenance

Haunch of Venison, London

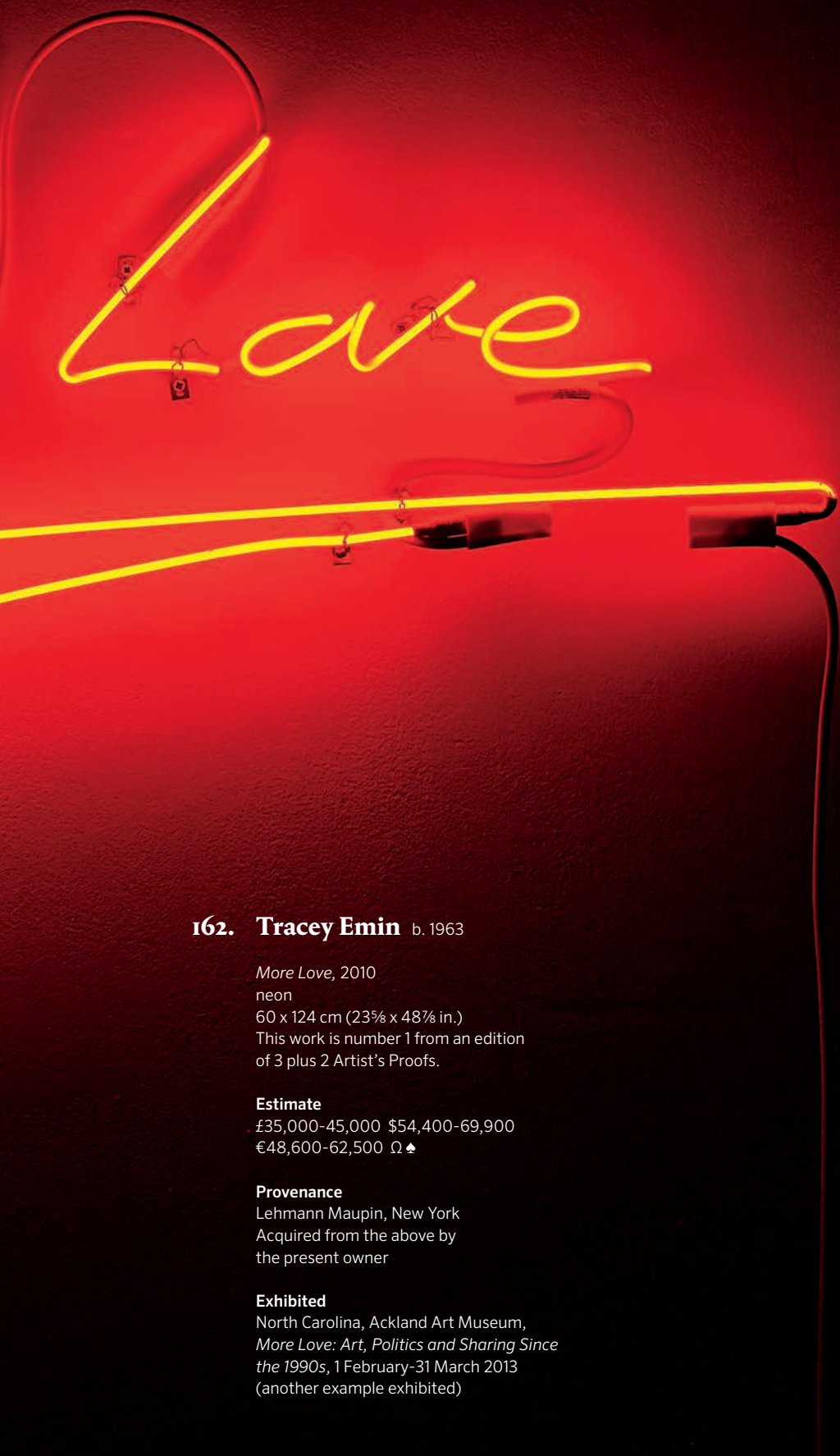
Private Collection

**‘Immortality is really
desirable I guess’**

Damien Hirst







162. Tracey Emin b. 1963

More Love, 2010

neon

60 x 124 cm (23⁵/₈ x 48⁷/₈ in.)

This work is number 1 from an edition of 3 plus 2 Artist's Proofs.

Estimate

£35,000-45,000 \$54,400-69,900

€48,600-62,500 Ω ▲

Provenance

Lehmann Maupin, New York

Acquired from the above by
the present owner

Exhibited

North Carolina, Ackland Art Museum,
*More Love: Art, Politics and Sharing Since
the 1990s*, 1 February-31 March 2013
(another example exhibited)

Please Keep Loving
me -

Tracy Emu 2011

I kept crying for days
I dissapent inside
my self -

I kept Crying

Tracy Emu 2011

163. Tracey Emin b. 1963

Two works: (i) *Please Keep Loving Me*;
(ii) *I Kept Crying*, 2011
embroidered cotton
(i) 13.5 x 18 cm (5 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in.)
(ii) 14.5 x 29.8 cm (5 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)
(i) Signed and dated 'Tracey Emin 2011'
on lower right.
(ii) Signed, titled and dated 'Tracey
Emin "I Kept Crying" 2011' lower edge.

Estimate

£5,000-7,000 \$7,800-10,900
€6,900-9,700 ± ▲

Provenance

Lehmann Maupin, New York
Acquired from the above by
the present owner

164. Tracey Emin b. 1963

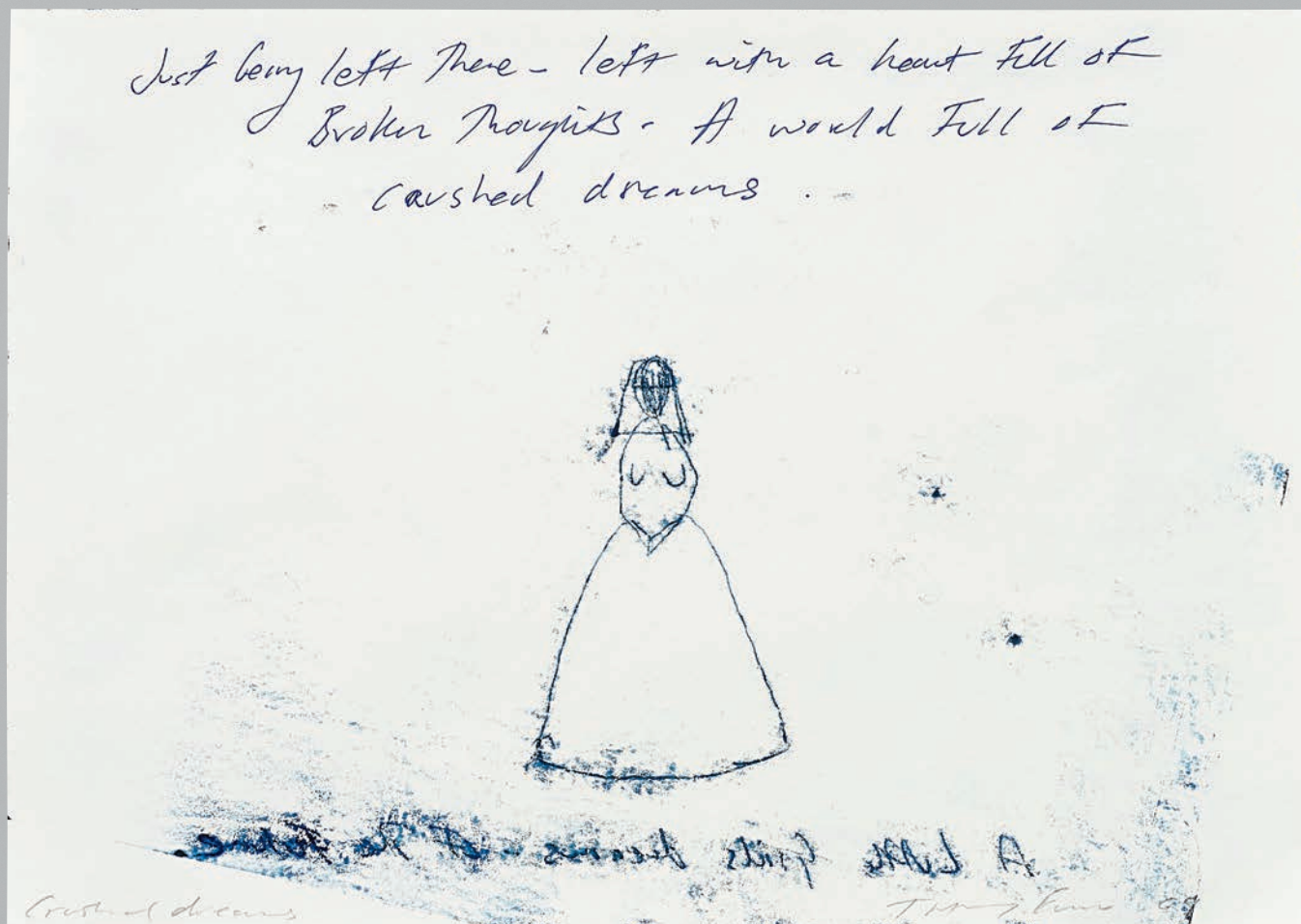
Crushed Dreams, 2009
monoprint on paper
sheet: 21 x 29.6 cm (8 $\frac{1}{4}$ x 11 $\frac{5}{8}$ in.)
framed: 45.7 x 53.8 x 3.8 cm
(17 $\frac{7}{8}$ x 21 $\frac{1}{8}$ x 1 $\frac{1}{2}$ in.)
Signed, titled and dated
'Tracey Emin "Crushed Dreams" 09'
along the bottom.

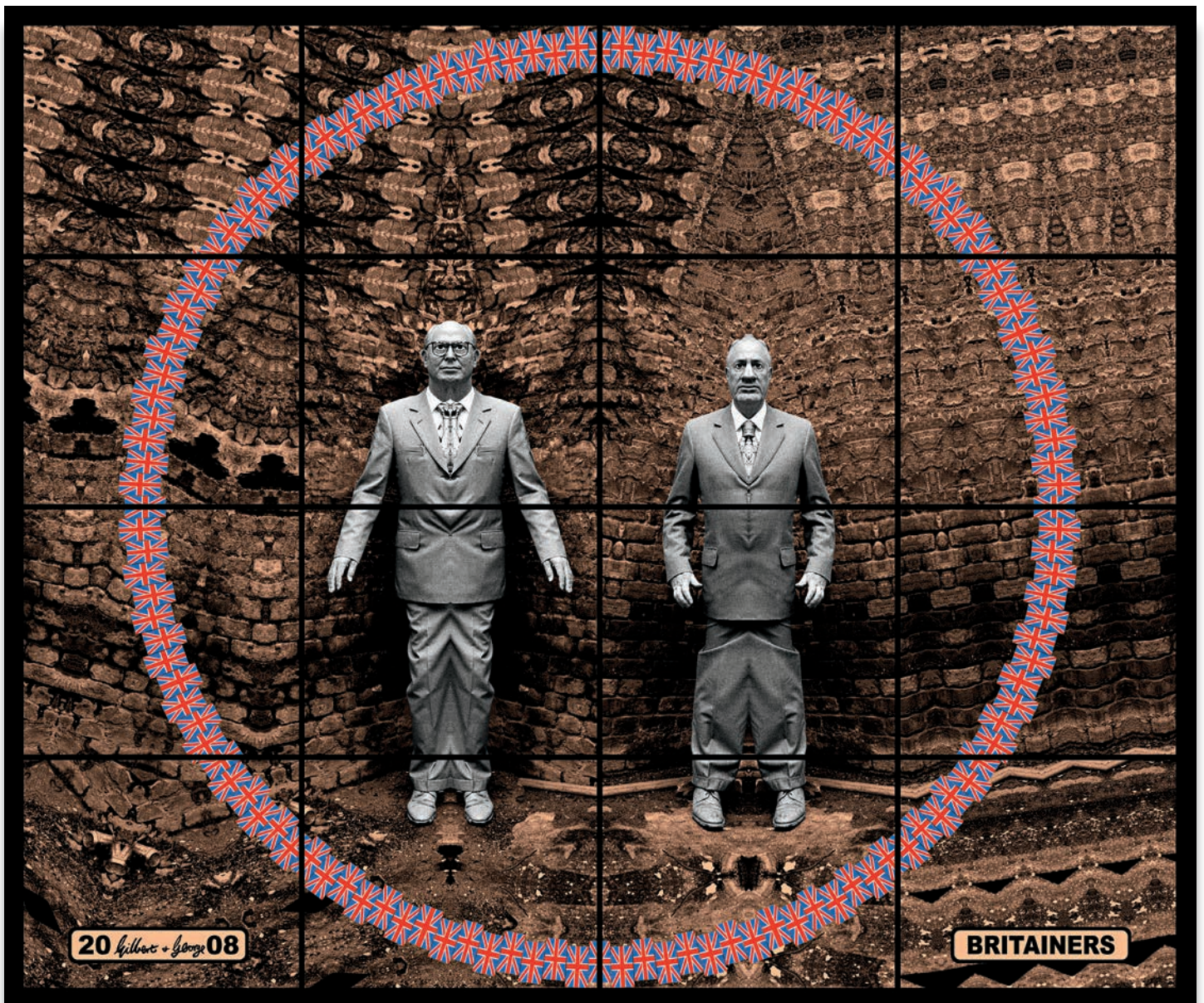
Estimate

£6,000-8,000 \$9,300-12,400
€8,300-11,100 ± ▲

Provenance

Lehmann Maupin, New York
Acquired from the above by
the present owner





165. Gilbert & George b. 1943/1942

Britainers, 2008
mixed media
254 x 302 cm (100 x 118 7/8 in.)

Estimate

£40,000-60,000 \$62,100-93,200
€55,500-83,300 ▲ †

Provenance

White Cube, London
Private Collection

Exhibited

London, White Cube, *Gilbert & George: Jack
Freak Pictures*, 10 July-22 August 2009
Hamburg, Deichtorhallen, *Gilbert & George:
Jack Freak Pictures* 25 February-22 May 2011

166. Harland Miller b. 1964

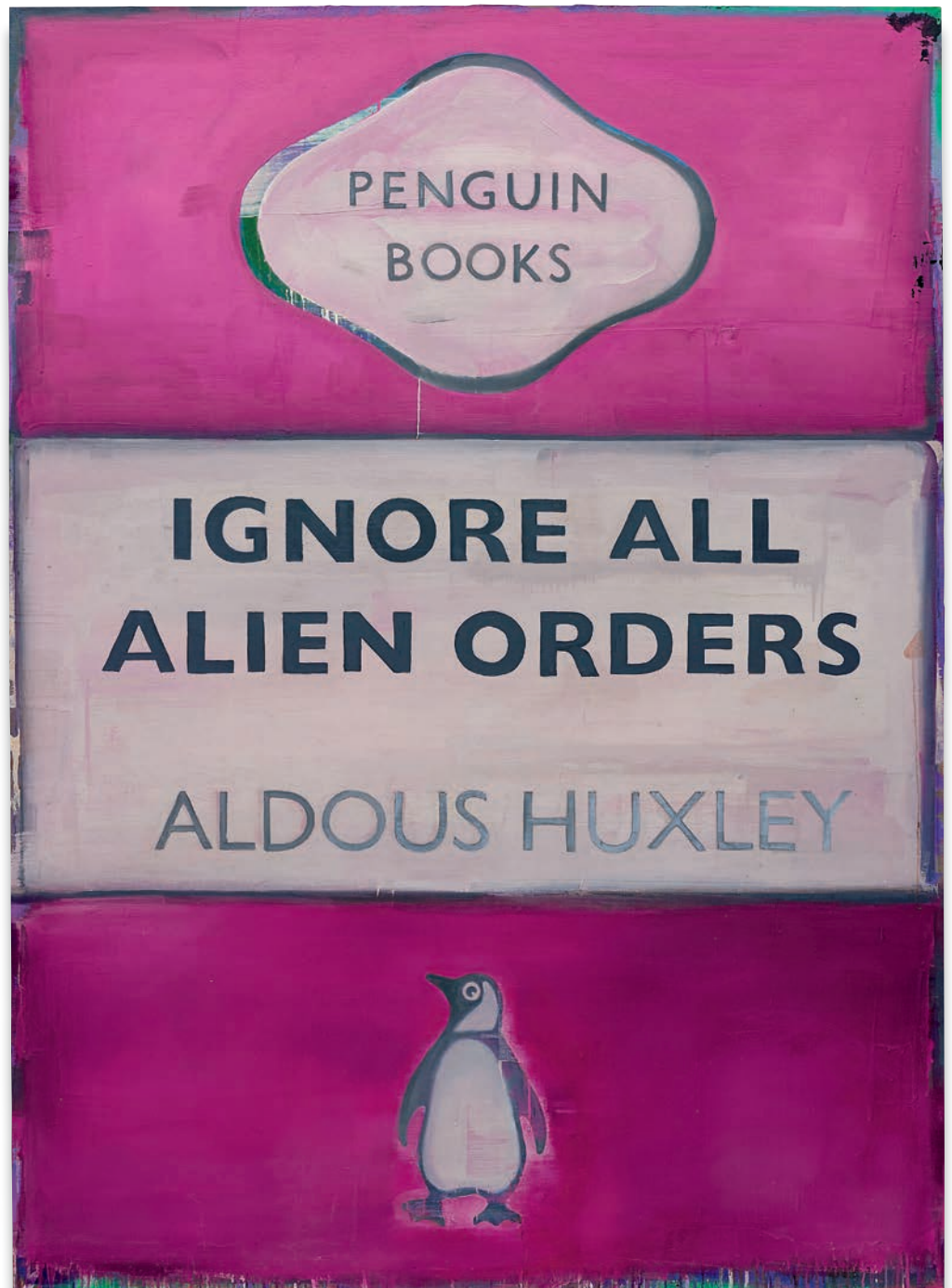
Ignore All Alien Orders - Aldous Huxley, 2007
oil on canvas
213 x 155 cm (83⁷/₈ x 61 in.)
Signed and dated 'Harland Miller 6/03/07'
on the reverse.

Estimate

£25,000-35,000 \$38,800-54,400
€34,700-48,600 ♣

Provenance

Acquired directly from the artist



167. Gary Hume b. 1962

The Pendulum, 2006
marble and slate
246 x 245 cm (96⁷/₈ x 96¹/₂ in.)

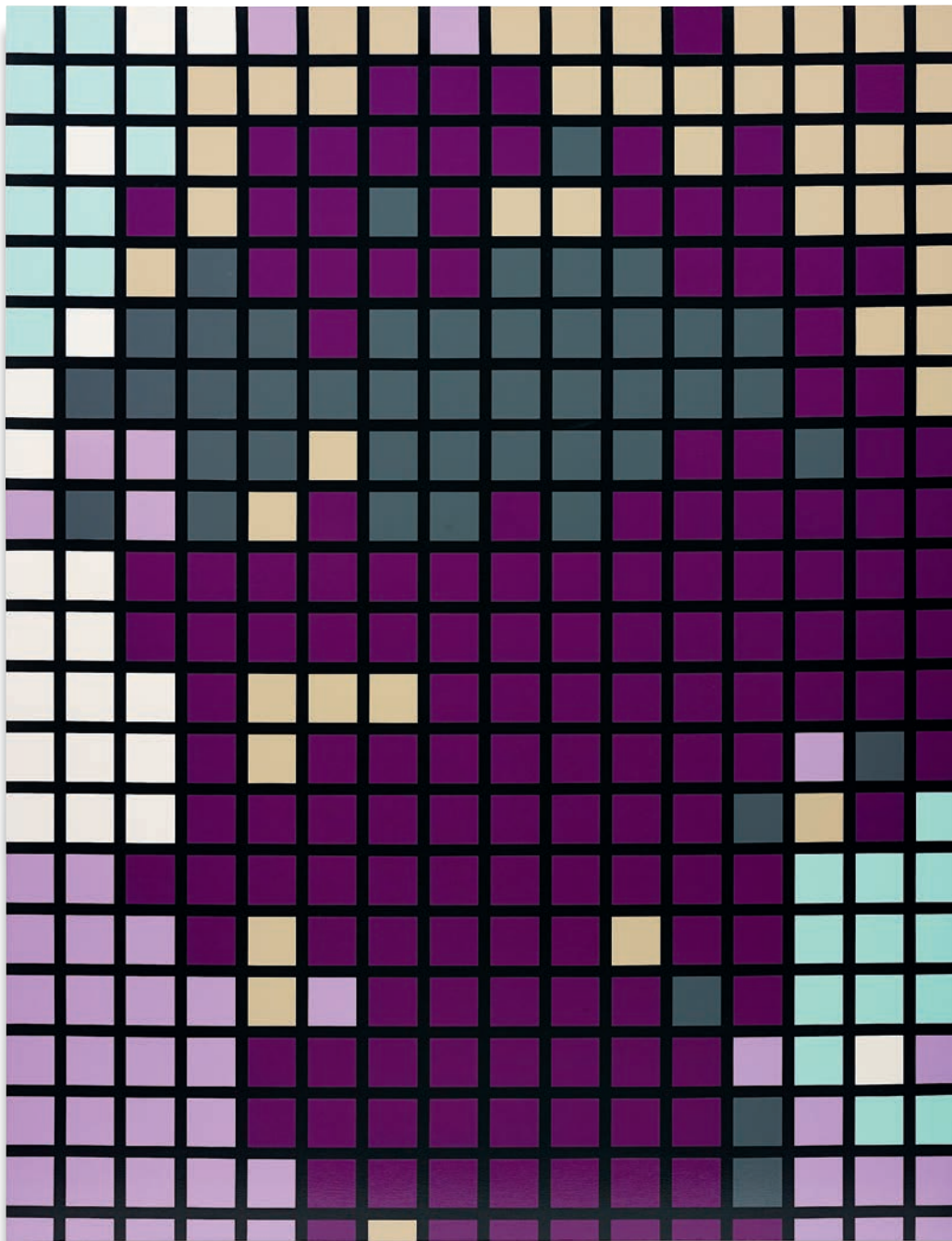
Estimate

£70,000-90,000 \$109,000-140,000
€97,100-125,000 ₣ ♠

Provenance

Private Collection, Europe





168. Sarah Morris b. 1967

LLDNBR, 1998
household gloss on canvas
256.5 x 197.5 cm (100 $\frac{7}{8}$ x 77 $\frac{3}{4}$ in.)
Signed, titled and dated 'S. Morris
"LLDNBR" 98' on the reverse.

Estimate
£15,000-20,000 \$23,300-31,100
€20,800-27,800 ₣ ♣

Provenance
Jay Jopling, London

169. Gary Hume b. 1962

In the Home (Twice) I, 2005
gloss paint on wood panel
each panel: 210 x 90 cm (82 $\frac{5}{8}$ x 35 $\frac{3}{8}$ in.)
Signed and dated 'Gary Hume 05'
on each panel.

Estimate
£30,000-50,000 \$46,600-77,700
€41,600-69,400 ₣ ♣

Provenance
White Cube, London



170. Julian Opie b. 1958

Gary Popstar, 1998

vinyl

192 x 163.4 cm (75 $\frac{5}{8}$ x 64 $\frac{3}{8}$ in.)

Signed, titled and dated 'Julian Opie
"Gary Popstar" 1998' on the overlap.

Estimate

£15,000-20,000 \$23,300-31,100

€20,800-27,800 ♣

Provenance

Private Collection

171. Julian Opie b. 1958

Sara Gets Undressed. I, 2004

vinyl

241.6 x 136.8 cm (95 $\frac{1}{8}$ x 53 $\frac{7}{8}$ in.)

Signed 'Julian Opie' on the overlap.

Estimate

£25,000-35,000 \$38,800-54,400

€34,700-48,600 ♣

Provenance

Lisson Gallery, London







172. Marc Quinn b. 1964

Myrdalsjokull Glacier Thaw, 2010
oil on canvas
169 x 250 cm (66½ x 98¾ in.)
Signed, titled and dated
'Marc Quinn "Myrdalsjokull Glacier Thaw"
2010' on the reverse.

Estimate

£80,000-120,000 \$124,000-186,000
€111,000-167,000 ₣ ♣

Provenance

Private Collection

173. Grayson Perry b. 1960

Nostalgia For The Bad Times, 1999
glazed earthenware
43 x 30 x 30 cm (16⅞ x 11¾ x 11¾ in.)

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ♣

Provenance

Laurent Delaye Gallery, London



174. Andy Warhol 1928-1987

Doda Vordis, 1977

silkscreen inks on canvas

102 x 102 cm (40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in.)

Signed and dated 'Andy Warhol 1977' on the overlap. Stamped by the Estate of Andy Warhol and the Andy Warhol Foundation for the Visual Arts, Inc. twice and numbered twice 'P050.456' on the overlap.

Estimate

£60,000-80,000 \$93,200-124,000

€83,300-111,000

Provenance

Stellan Holm Gallery, New York





175. Andy Warhol 1928-1987

Mark Leibowitz, 1977
silkscreen inks on canvas
102 x 102 cm (40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in.)
Signed and dated 'Andy Warhol 1977'
on the overlap. Stamped by the Estate
of Andy Warhol and the Andy Warhol
Foundation for the Visual Arts, Inc.
twice and numbered twice 'P050.373'
on the overlap and stretcher.

Estimate

£60,000-80,000 \$93,200-124,000
€83,300-111,000

Provenance

The Andy Warhol Foundation, New York
Acquired directly from the above by the
present owner

176. Carroll Dunham b. 1949

Personal Distance (A), 2001-03
acrylic on canvas
96.5 x 124.5 cm (37 $\frac{7}{8}$ x 49 in.)
Signed and dated 'C Dunham Nov 2001'
upper left. Further dated 'April May 2003'
upper right. Signed, titled and dated
'C. Dunham NYC "Personal Distance(A)"
2001-2003' on the reverse.

Estimate

£50,000-70,000 \$77,700-109,000
€69,400-97,100 ±

Provenance

David Nolan Gallery. New York

177. Andy Warhol 1928-1987

*Helen/Harry Morales for "Ladies and
Gentlemen"*, 1975
acrylic and screen print on canvas
36 x 27.4 cm (14 $\frac{1}{8}$ x 10 $\frac{3}{4}$ in.)
Stamped by The Estate of Andy Warhol
and The Andy Warhol Foundation on the
overlap. Further numbered '62-36-2354'
on the stretcher.

Estimate

£60,000-80,000 \$93,200-124,000
€83,300-111,000

Provenance

Coskun Fine Art, London

Exhibited

London, Coskun Fine Art, *Celebrity Portraits*,
25 June-22 July 2008





178. Jean Dubuffet 1901-1985

Site aux Promeneurs, 1982
acrylic on paper mounted on canvas
67 x 100 cm (26³/₈ x 39³/₈ in.)
Initialed and dated 'J. D. 82'
on the lower edge.

Estimate

£120,000-180,000 \$186,000-280,000
€167,000-250,000 ♠

Provenance

Galerie Thomas, Munich
Sotheby's, New York,
Contemporary Art Part II,
14 November, 1991, lot 315
Acquired at the above sale by
the present owner

Literature

Max Loreau, ed., *Catalogue des travaux
de Jean Dubuffet, Fascicule XXXV:
Sites aleatoires*, Paris 1986, p.65, no.122
(illustrated in colour)





The visceral surface of *Abstraktes Bild, 753-7*, emerging through layers of dragged paint in varying hues of indigo, jade and slate gray, contributes to the work's distinct palimpsest-like quality. Depth is both insinuated and eradicated as the vibrant surface of the picture plane displays the artist's energetic movements. However, one can be deceived by its seemingly impulsive appearance as Richter himself commented: 'the whole thing looks very spontaneous. But in between [the layers] there are usually long intervals of time, and those destroy a mood. It is a highly planned kind of spontaneity'. (Hans-Ulrich Obrist, Gerhard Richter, *Gerhard Richter: The Daily Practice of Painting. Writings and Interviews 1962-1993*, Cambridge MA: MIT Press, London/UK Anthony d'Offay, 1995, p. 112)

Thus, in *Abstraktes Bild, 753-7* Richter highlights one of the central paradoxes that lies at the core of his abstract experimentation; the marriage between an Abstract Expressionistic spontaneity and a planned rhythmical structure. The resulting array of colour, texture and movement creates an arresting visual display that is so typical of the artist's later endeavours.

179. **Gerhard Richter** b. 1932

Abstraktes Bild (753-7), 1991
oil on canvas
51 x 41 cm (20½ x 16½ in.)
Signed, numbered and dated
'753-7 Richter 1991' on the reverse.

Estimate

£100,000-150,000 \$155,000-233,000
€139,000-208,000 ₣ ♣

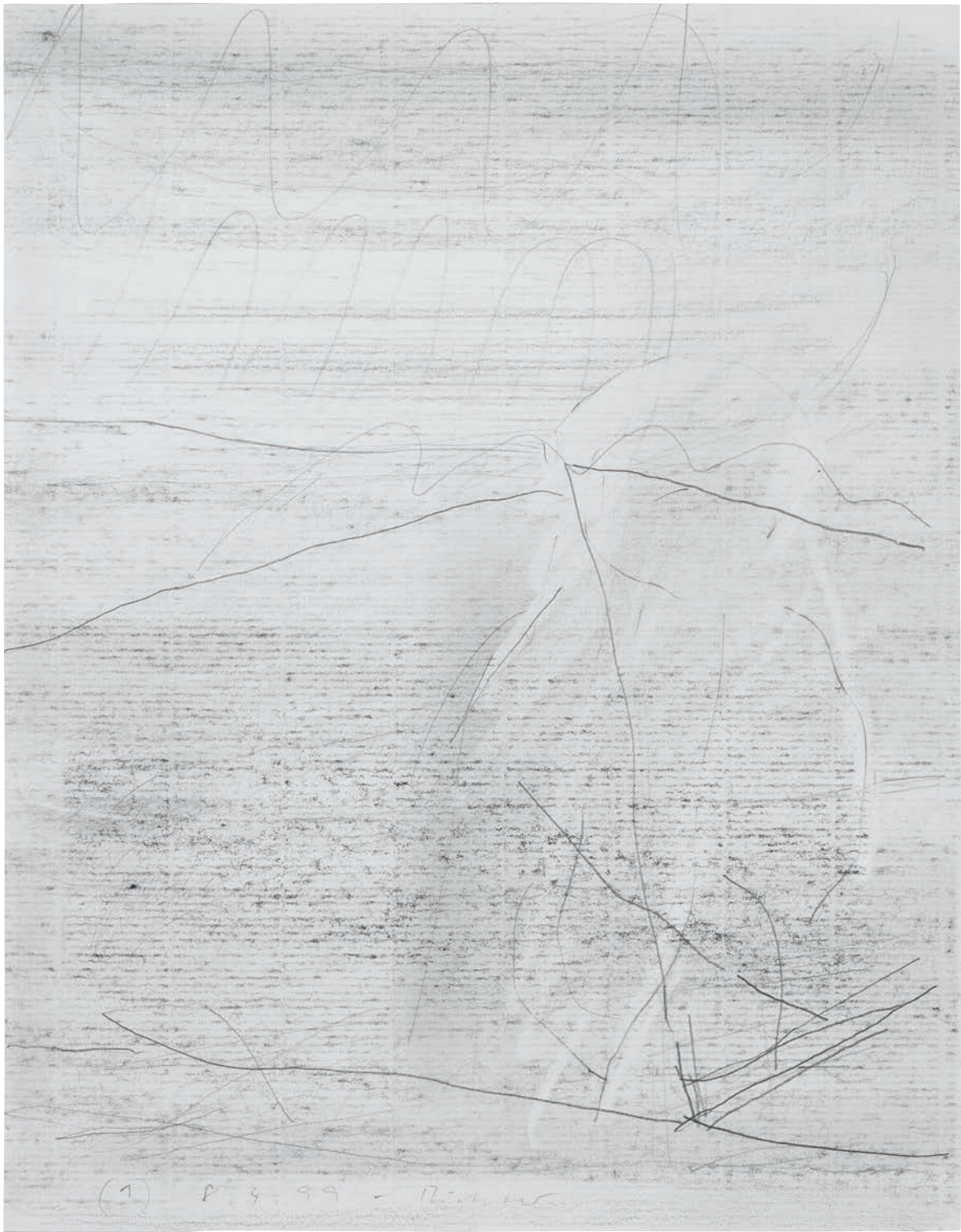
Provenance

Anthony d'Offay Gallery, London
Private Collection, Switzerland
Galerie Hauser & Wirth, Zürich
Private Collection, Switzerland

Literature

Gerhard Richter Werkübersicht:
Catalogue Raisonné 1962-1993. Vol. III,
Ostfildern: Edition Cantz, 1993,
cat. no. 753-7 (illustrated)





(1) P. 4. 99 - 12. 11. 1955

180. Gerhard Richter b. 1932

Two works: (i) 8.4.1999 (1);

(ii) 8.4.1999 (2), 1999

graphite on paper

(i) image 30.2 x 23.5 cm (11 $\frac{7}{8}$ x 9 $\frac{1}{4}$ in.)

sheet 40 x 34.9 cm (15 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.)

(ii) image 30.2 x 20 cm (11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

sheet 40 x 34.9 cm (15 $\frac{3}{4}$ x 13 $\frac{3}{4}$ in.)

(i) Signed, titled and dated

"(1) 8.4. 99" Richter' lower left.

(ii) Signed, titled and dated

"(2) 8.4. 99" Richter' lower left.

Estimate

£25,000-35,000 \$38,800-54,400

€34,700-48,600 ± ♣

Provenance

Marian Goodman, New York

Private Collection

Exhibited

Winterthur, Kunstmuseum,

Gerhard Richter: Zeichnungen und Aquarelle,

4 September–21 November, 1999, then

travelled to Dresden, Kupferstich-Kabinett

(15 January 2000–19 March 2000),

Krefeld, Kaiser Wilhelm Museum

(9 April 2000–18 June 2000),

Tilburg, Collection De Pont museum

(1 July 2000–8 October 2000)

Literature

G. Tosatto, J-P. Criqui, J. Storsve,

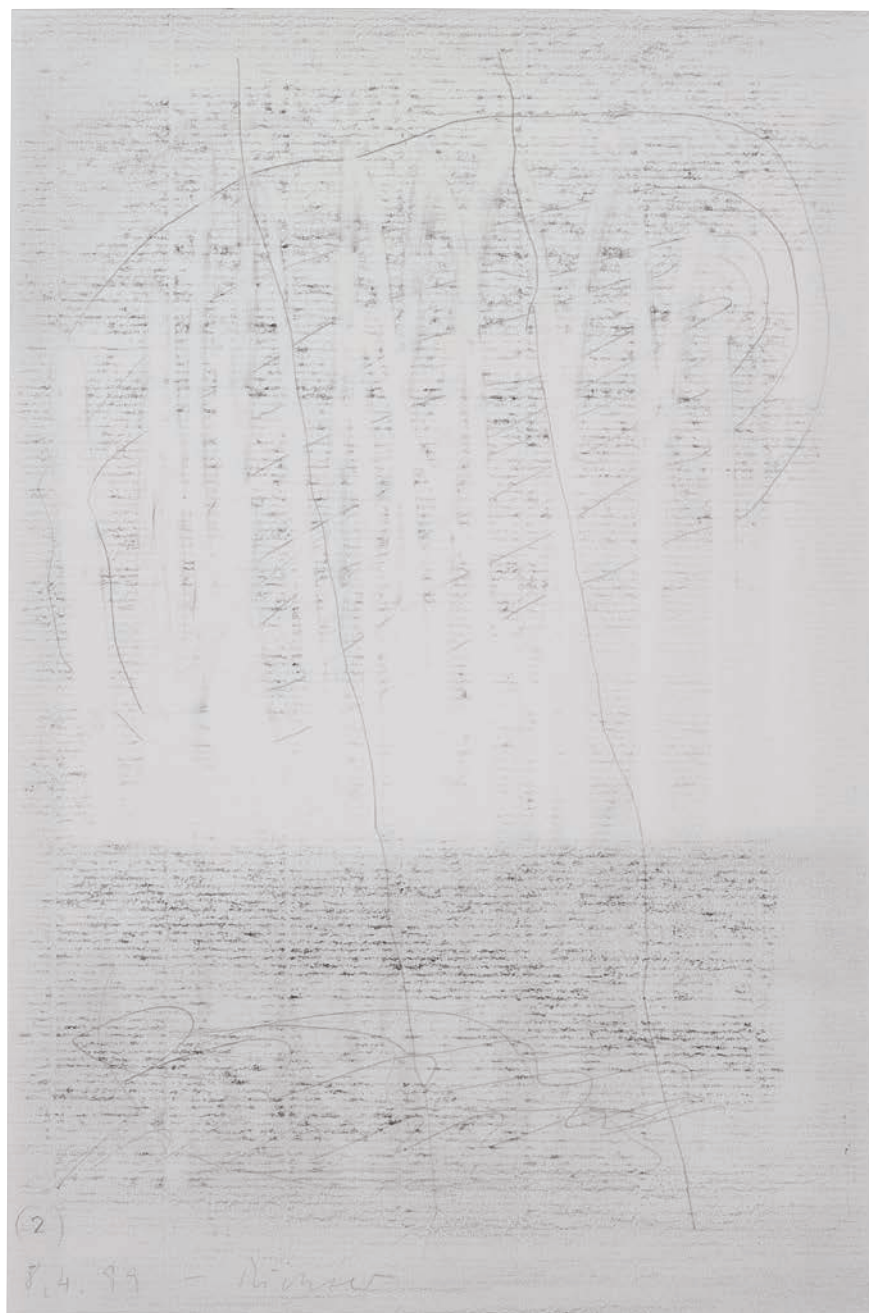
Richter en France, Paris: Actes Sud,

Arles, pp. 33, 36, 54, 56 (mentioned)

D. Schwarz, B. Pelzer, *Gerhard Richter:*

Drawings 1964-1999, Catalogue Raisonné,

Düsseldorf: Richter Verlag, p. 319 (illustrated)





Aktion: 2 Stunden bei Rotlicht
bei grünlicht

Körper auf Tisch aufgestellt Ellenbogen,
Hände, & Füße ~~gestützt~~ mit Plastikbänchen, eigene
Herztöne über Lautsprecher. Sonnenbille



181. Sigmar Polke 1941-2010

*Aktion: 2 Stunden bei Rotlicht,
bei Grünlicht*, 1968/69
ink on printed paper
21 x 14.8 cm (8¼ x 5⅞ in.)

Estimate

£12,000-18,000 \$18,600-28,000
€16,700-25,000 ♠

Provenance

Sammlung Carl Vogel, Hamburg
Hauswedell & Nolte, Hamburg,
Auktion 440 - Moderne Kunst,
7 December 2012, lot 85
Acquired at the above sale
by the present owner

182. Georg Herold b. 1947

Untitled, 1988
canvas on wooden frame
170 x 270 x 24 cm (66⅞ x 106¼ x 9½ in.)
Signed and dated 'Herold 88'
on the stretcher.

Estimate

£12,000-18,000 \$18,600-28,000
€16,700-25,000 ± ♠

Provenance

Koury Wingate Gallery, New York
Thomas Ammann Fine Art, Zurich



183. Anselm Reyle b. 1970

Untitled, 2007
mixed media on canvas
135 x 114 cm (53½ x 44⅞ in.)
Signed 'Anselm Reyle 2007'
on the overlap.

Estimate
£20,000-30,000 \$31,100-46,600
€27,800-41,600 ♣

Provenance
Private Collection

184. Anselm Reyle b. 1970

Life Enigma, 2006
bronze, chrome optics,
plinth with macassar wood veneer
89 x 46 x 39 cm (35 x 18½ x 15⅜ in.)
plinth 40 x 50 x 50 cm (15¾ x 19⅝ x 19⅝ in.)

Estimate
£50,000-70,000 \$77,700-109,000
€69,400-97,100 ♣

Provenance
Giti Nourbakhsh, Berlin



185. Hanne Darboven 1941-2009

Dostajewski, Monat Januar, 1990
ink and gelatin silver print collage on paper,
in 16 parts
each: 22.5 x 29.5 cm (8⅞ x 11⅞ in.)
overall: 90 x 118 cm (35⅜ x 46½ in.)

Estimate

£12,000-18,000 \$18,600-28,000
€16,700-25,000 ♠

Provenance

Acquired directly from the artist

186. Thomas Schütte b. 1954

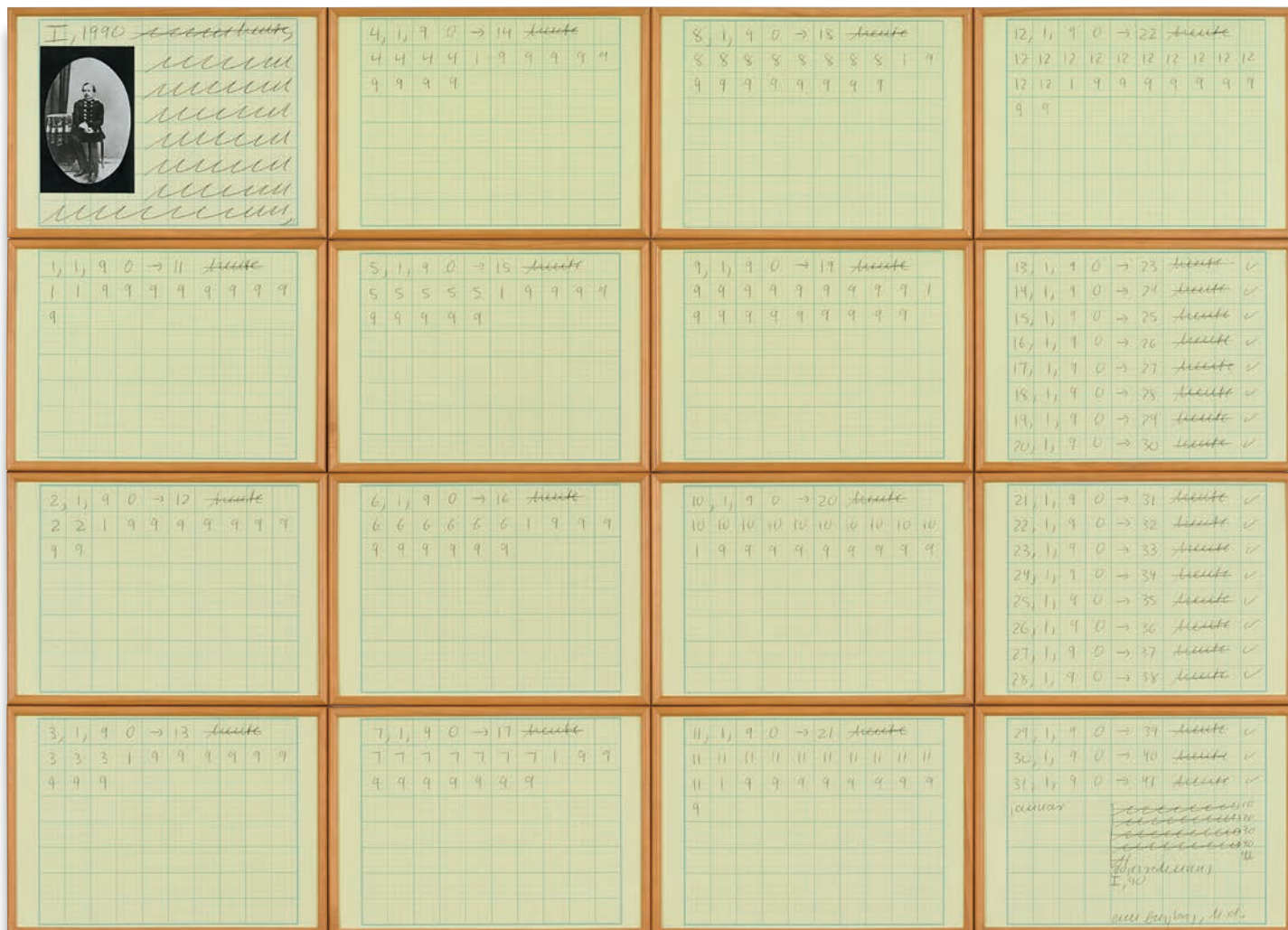
United Enemies, 1997
bronze
each 35 x 5 x 6 cm (13¾ x 1⅞ x 2⅜ in.)
Numbered '8/12' on the base of each
component. This work is number 8 from
an edition of 12.

Estimate

£50,000-70,000 \$77,700-109,000
€69,400-97,100 ♠

Provenance

Kunstverein für die Rheinlande und Westfalen,
Düsseldorf







187. André Butzer b. 1973

Untitled, 2007
oil on canvas
202 x 150.1 cm (79½ x 59½ in.)
Signed lower right 'A. Butzer'.
Further signed 'A. Butzer '07'
on the reverse.

Estimate
£15,000-20,000 \$23,300-31,100
€20,800-27,800 ▲

Provenance
Galerie Max Hetzler, Berlin

Exhibited
Berlin, Max Hetzler Gallery, *Zimmerstraße*
90/91, 1 May - 13 June, 2009

188. Georg Herold b. 1947

Caviar, 1989
gesso, caviar and resin on linen
260 x 170 cm (102¾ x 66¾ in.)
Signed 'Herold 89' on the overlap.
Further signed on the stretcher.

Estimate
£30,000-50,000 \$46,600-77,700
€41,600-69,400 ▲

Provenance
Galerie Max Hetzler, Cologne
Christine and Isy Brachot, Brussels

Exhibited
Brussels, Galerie Christine & Isy Brachot,
FORG / HEROLD / OEHLER, 1989





189. Eberhard Havekost b. 1967

Untitled (Kühlbox), 1997
oil on canvas
35 x 50 cm (13¾ x 19½ in.)

Estimate

£10,000-15,000 \$15,500-23,300
€13,900-20,800 ♠

Provenance

Galerie Gebrüder Lehmann, Dresden

190. Ernst Wilhelm Nay 1902-1968

Untitled, 1955
watercolour on paper
41.5 x 60.5 cm (16³/₈ x 23⁷/₈ in.)

Estimate

£12,000-18,000 \$18,600-28,000
€16,700-25,000 ♣

Provenance

Private Collection



191. André Butzer b. 1973

Untitled, 2006
oil on canvas
159.7 x 120 cm (62⅞ x 47¼ in.)
Signed 'A. Butzer' lower right further
signed 'A. Butzer 06' on the reverse.

Estimate

£15,000-20,000 \$23,300-31,100
€20,800-27,800 ♣

Provenance

Galerie Guido W. Baudach, Berlin

192. Albert Oehlen b. 1954

Untitled, 2000
inkjet print on paper
275 x 135 cm (108¼ x 53½ in.)
This work is unique.

Estimate

£15,000-20,000 \$23,300-31,100
€20,800-27,800 ♣

Provenance

Galerie Max Hetzler, Berlin







193. Cosima von Bonin b. 1962

Pilz (Tarnfarben), 2004
textile
255 x 120 cm (100³/₈ x 47¹/₄ in.)

Estimate
£12,000-18,000 \$18,600-28,000
€16,700-25,000 ♣

Provenance
Acquired directly from the artist

194. Cosima von Bonin b. 1962

Bundschuh #4, 2003
wood, wool, felt, cushions
114 x 305 x 45 cm (44⁷/₈ x 120¹/₈ x 17³/₄ in.)

Estimate
£20,000-30,000 \$31,100-46,600
€27,800-41,600 ♣

Provenance
Acquired directly from the artist





195. Douglas Gordon b. 1966

Self Portrait of You + Me (Spencer Tracy), 2006
 burnt photograph, mirrored glass,
 in artist's frame
 framed: 81 x 70.5 cm (31 $\frac{7}{8}$ x 27 $\frac{3}{4}$ in.
 sheet: 47.6 x 38 cm (18 $\frac{3}{4}$ x 14 $\frac{7}{8}$ in.)
 Signed 'Douglas Gordon' on a gallery label
 affixed to the reverse.

Estimate

£10,000-15,000 \$15,500-23,300 €13,900-20,800 ♠

Provenance

Yvon Lambert, Paris

196. Carol Bove b. 1971

Strawberries Need Rain
(After Dark Photo Collage), 2003
photograph collage
sheet 30 x 24 cm (11¾ x 9½ in.)
framed 33.5 x 26.6 x 4 cm (13¼ x 10½ x 1⅝ in.)
This work is from an edition of 10.

Estimate

£4,000-6,000 \$6,200-9,300 €5,600-8,300

Provenance

Dennis Kimmerich, Düsseldorf



197. Yan Pei-Ming b. 1960

Timonier 009, 1998

oil on canvas

130 x 97 cm (51½ x 38¼ in.)

Signed, titled and dated 'Yan Pei-Ming
[in Chinese and Pinyin] "Timonier 009" 98'
on the reverse.

Estimate

£80,000-120,000 \$124,000-186,000

€111,000-167,000 ♠

Provenance

Galerie Liliane et Michel Durand-Dessert, Paris

Private Collection, Paris

**‘[Mao] was the most copied and most
widespread image in China. That left a
mark on me.’**

Yan Pei-Ming



198. Zhang Huan b. 1965

Skull No. 22, 2007

ash, charcoal on linen

100 x 150 cm (39 $\frac{3}{8}$ x 59 in.)

Signed, titled and dated in English and Mandarin
'Zhang Huan "Skull" 2007' on the reverse.

Estimate

£30,000-50,000 \$46,600-77,700

€41,600-69,400

Provenance

Acquired directly from the artist
by the present owner in 2007

Exhibited

Milan, Padiglione d'Arte Contemporanea,

Zhang Huan: Ashman,

7 July - 15 September 2010

Literature

Zhang Huan: Ashman, 'exh. cat',

Padiglione d'Arte Contemporanea,

Milan, 2010, p. 47 (illustrated)

'I think concepts and languages really matter to art creation. Ash painting is my invention. To me, ash is not simply a medium for painting. It is the collective memory, collective soul and collective blessings of the people in China'

"Interview with Zhang Huan Studio" by Oversize: The Mega Art & Installations



Courtesy of the artist



199. Ai Weiwei b. 1957

Rebar 38, 2008-2010
reinforcement steel, in three parts
53.3 x 95.3 x 335.3 cm (21 x 37.5 x 132 in.)

Estimate

£60,000-80,000 \$93,200-124,000
€83,300-111,000 ¥

Provenance

Mary Boone Gallery, New York
Private Collection, New York







200. Ai Weiwei b. 1957

Oil Spills, 2006
porcelain, in 10 parts
dimensions variable

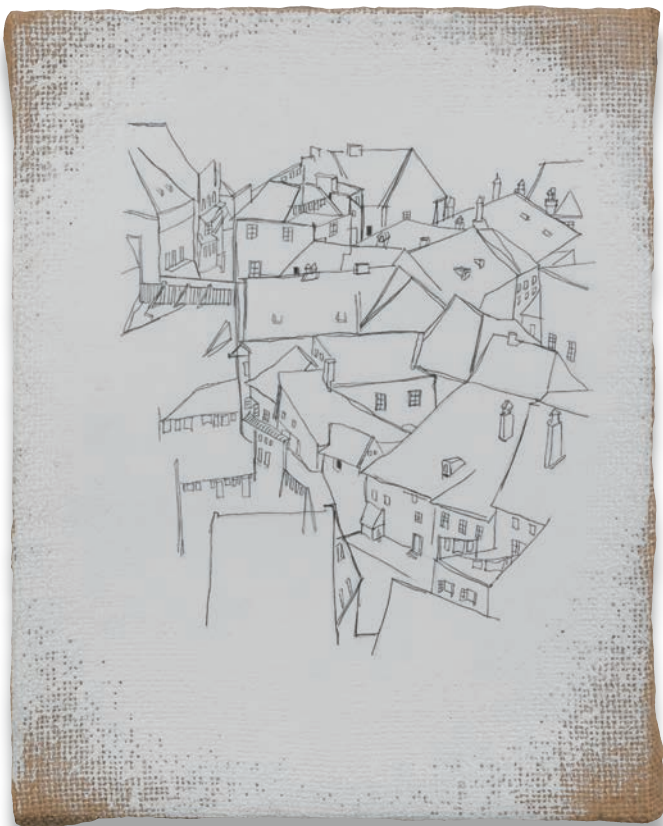
Estimate

£70,000-90,000 \$109,000-140,000
€97,100-125,000 ₺

Provenance

Ivorypress, Madrid
Private Collection



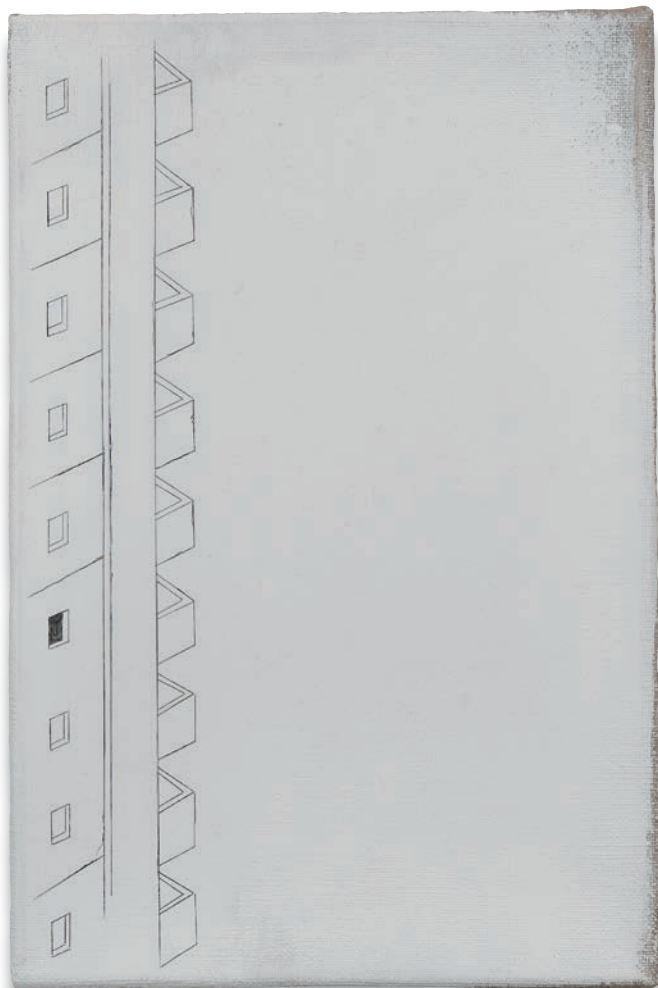


201. Ugo Rondinone b. 1964

25. Maerz 2006, 2006
 gesso, collage and graphite on linen
 25.4 x 20.3 cm (10 x 7 7/8 in.)

Estimate
 £6,000-8,000 \$9,300-12,400
 €8,300-11,100

Provenance
 Private Collection



202. Ugo Rondinone b. 1964

8. Maerz 2006, 2006
 gesso, collage and graphite on linen
 30 x 20 cm (11 3/4 x 7 7/8 in.)

Estimate
 £6,000-8,000 \$9,300-12,400
 €8,300-11,100

Provenance
 Private Collection



203. Ugo Rondinone b. 1964

*When the water went south for the winter it
carried us down like storm driven gulls, 2003*
cast resin

300 x 240 x 240 cm (118½ x 94½ x 94½ in.)

This work is from an edition of 3 plus 1 artist proofs.

Estimate

£50,000-70,000 \$77,700-109,000

€69,400-97,100 ₣

Provenance

Esther Schipper, Berlin

204. Barnaby Furnas b. 1973

The Opening, 2011

dye, water dispersed pigment and acrylic
on linen

224.7 x 177.8 cm (88½ x 70 in.)

Signed, titled and dated 'Barnaby Furnas
"The Opening" 2011' on the reverse.

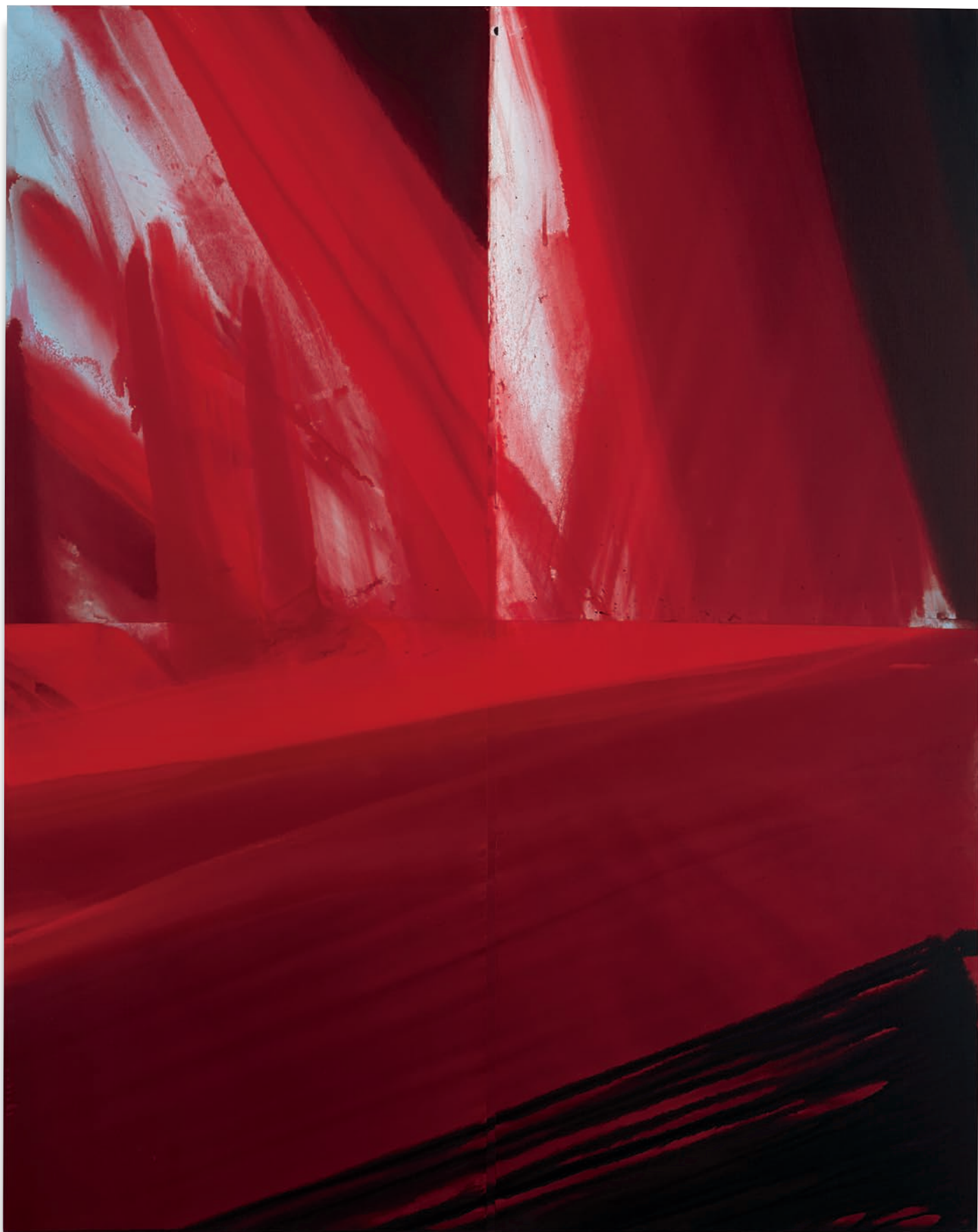
Estimate

£30,000-50,000 \$46,600-77,700

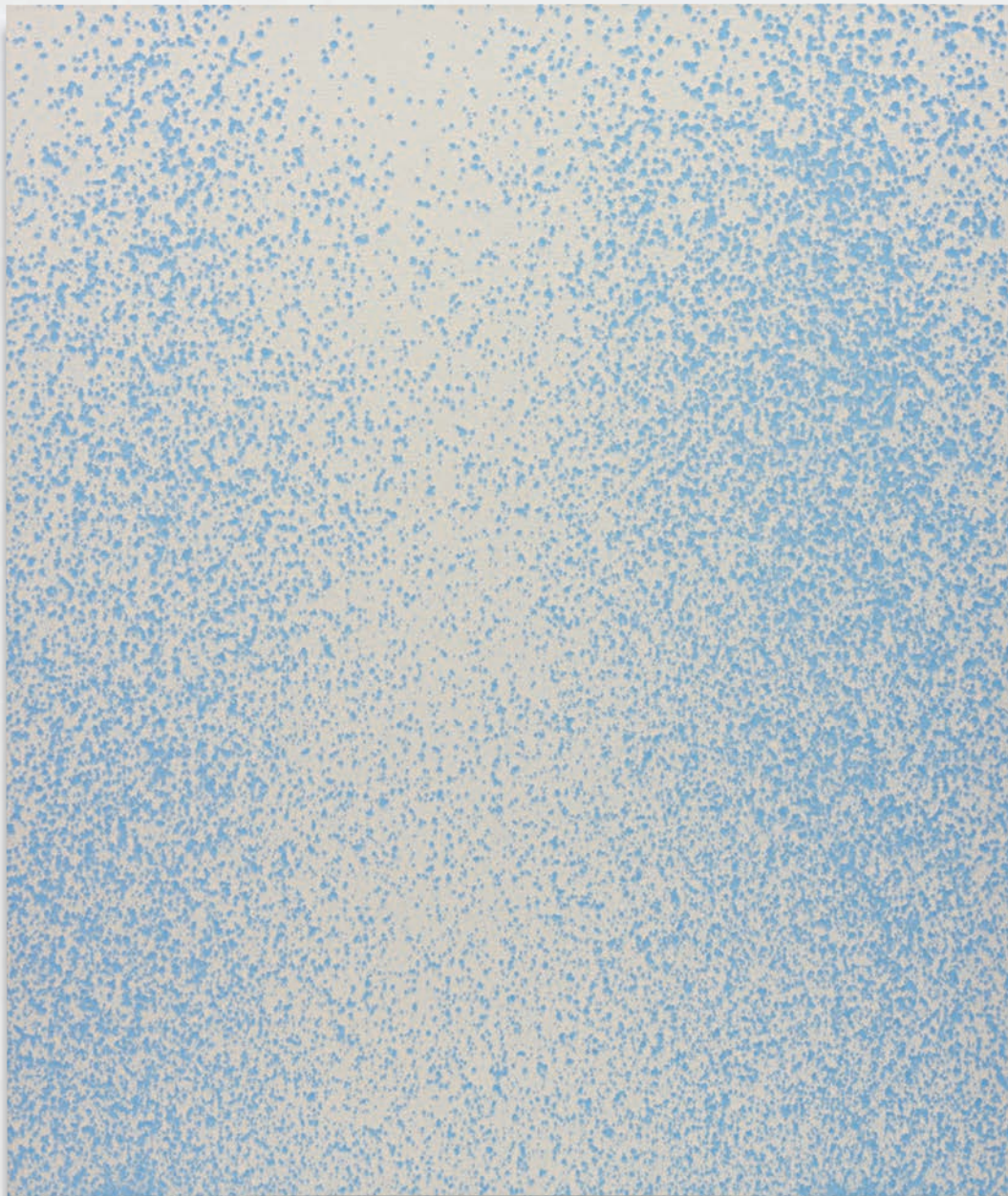
€41,600-69,400 ±

Provenance

Marianne Boesky, New York







205. Grear Patterson b. 1988

Lost the Battle but Won the War, 2014
suede, tarpaulin and MDF, in 3 parts
205.7 x 205.7 cm (81 x 81 in.)
Each part initialled 'GP' on the reverse.
Initialled and titled 'GP "lost the battle
but won the war"' on the reverse of 1 part.

Estimate

£6,000-8,000 \$9,300-12,400 €8,300-11,100

Provenance

Ellis King, Dublin

206. Lucien Smith b. 1989

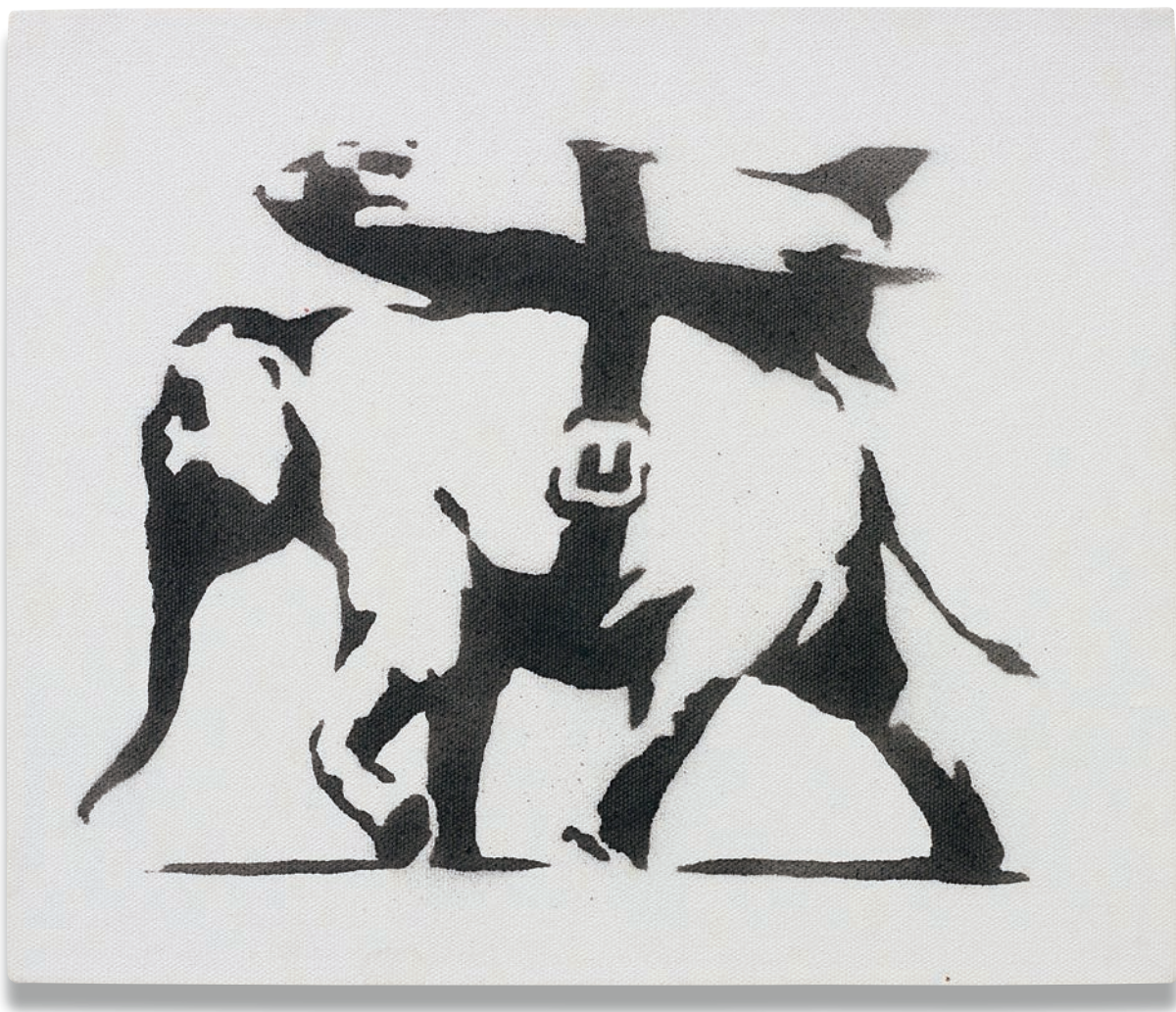
Make it Rain, 2012
acrylic on unprimed canvas
181 x 152.5 cm (71¼ x 60 in.)
Signed 'Lucien Smith' on the overlap.

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600

Provenance

Acquired directly from the artist.



207. Banksy b. 1975

Heavy Weaponry, 2003
 spray paint on canvas
 25.5 x 30.5 x 4 cm (10 x 12 x 1½ in.)
 Tagged on the right overlap.
 Signed 'Banksy' on the reverse.
 This work is from an un-numbered series.
 This work is accompanied by a certificate
 of authenticity issued by Pest Control.

Estimate
 £30,000-50,000 \$46,600-77,700
 €41,600-69,400 ♣

Provenance
 Private Collection

208. Rashid Johnson b. 1977

Run, 2010
 mirror, spray paint, shea butter, carpet, plants
 160 x 90 x 45 cm (63 x 35¾ x 17¾ in.)
 Titled 'RUN' on the face.

Estimate
 £15,000-20,000 \$23,300-31,100
 €20,800-27,800 ‡

Provenance
 Galerie Guido W. Baudach, Berlin

Exhibited
 Berlin, Galerie Guido W. Baudach,
There are Stranger Villages,
 7 September - 23 December, 2010



209. Walead Beshty b. 1976

Fedex 25 kg Box, 2006 FedEx 149802 REV

9/06 MP, 2006

laminated Mirrorpane and FedEx shipping box
65.5 x 56 x 44 cm (25¾ x 22 x 17¾ in.)

Estimate

£10,000-15,000 \$15,500-23,300

€13,900-20,800 ♠

Provenance

Thomas Dane Gallery, London



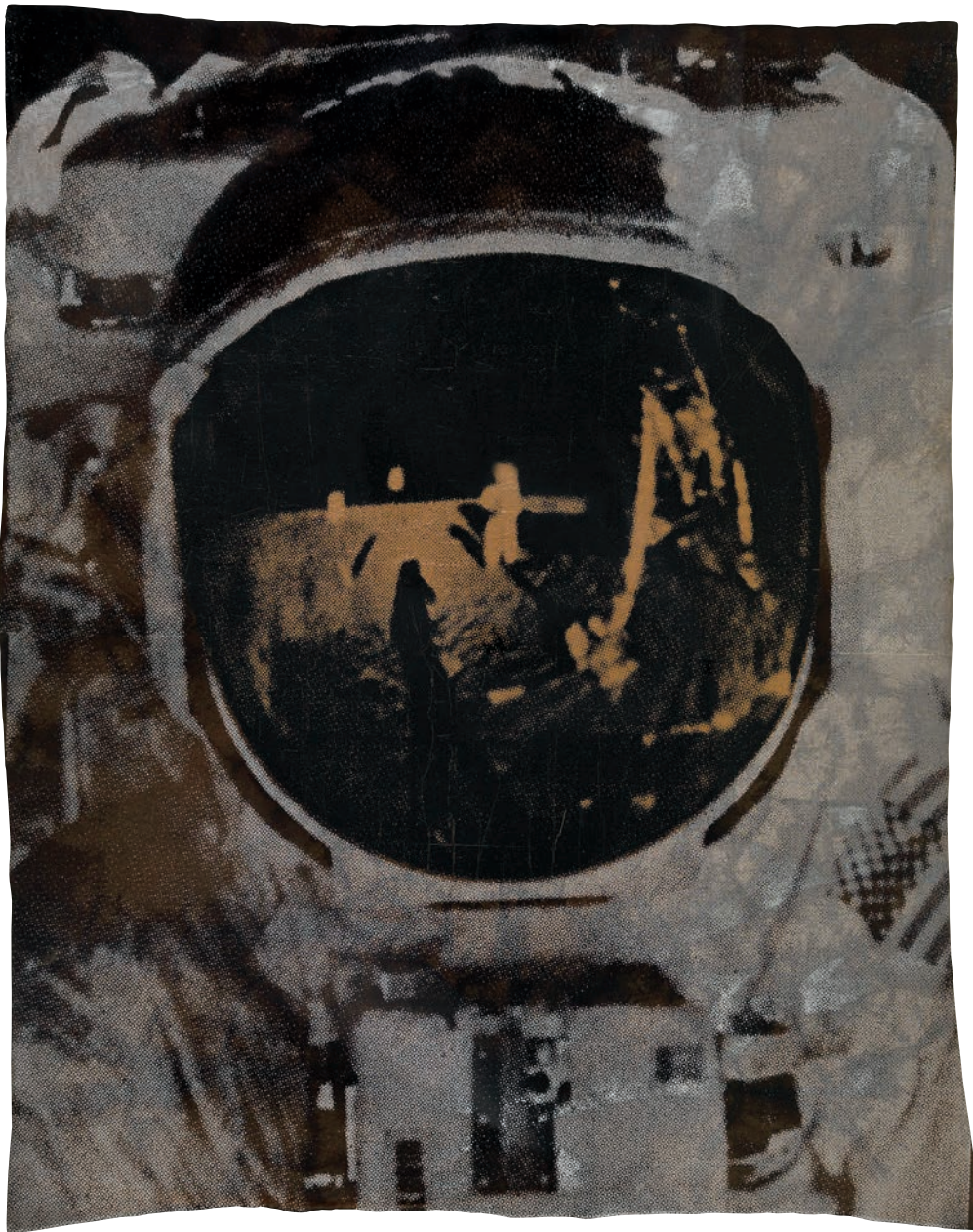


210. Oscar Tuazon b. 1975

Black Slab, 2010
steel, charred plywood, cardboard, perspex,
asphalt paste, asphalt felt, glue, silicone,
spray enamel, epoxy resin
184 x 132 x 26 cm (72½ x 51⅞ x 10¼ in.)
This work is unique.

Estimate
£7,000-9,000 \$10,900-14,000
€9,700-12,500 ₺

Provenance
Galerie Balice Hertling, Paris
Private Collection



211. Matthew Day Jackson b. 1974

Neil Armstrong's self-portrait in Buzz Aldrin's helmet visor, 2009
screenprint on NASA emergency blanket,
tie-dyed Vietnam era US military blanket
210 x 170 cm (82 $\frac{5}{8}$ x 66 $\frac{7}{8}$ in.)

Estimate

£40,000-60,000 \$62,100-93,200
€55,500-83,300

Provenance

Grimm Fine Art, Amsterdam

212. Theaster Gates b. 1973

The Apostle III, 2010
composite gold on plaster
106 x 49 x 49 cm (41 ¾ x 19 ¼ x 19 ¼ in.)

Estimate

£25,000-35,000 \$38,800-54,400
€34,700-48,600 ±

Provenance

Kavi Gupta, Chicago

Exhibited

Milwaukee, Milwaukee Art Museum,
To Speculate Darkly:
Theaster Gates and Dave the Potter,
16 April - 1 August 2010



213. Oscar Tuazon b. 1975

Untitled, 2012
rust, engine oil, charcoal, cement on canvas
250.1 x 165.1 cm (98½ x 65 in.)
Signed 'OSCAR TUAZON 2012'
on the overlap.

Estimate

£35,000-55,000 \$54,400-85,400
€48,600-76,300

Provenance

Jonathan Viner Gallery, London





214. Sterling Ruby b. 1972

EXHM (3697), 2012
collage and urethane on cardboard
123.2 x 243.8 cm (48½ x 95⅞ in.)

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ₣

Provenance

Xavier Hufkens, Brussels

**‘When I moved to LA
I was really taken
with the plant life
(succulents mostly)
and started painting
plants more and more’**

Jonas Wood



215. Josh Smith b. 1976

Untitled, 2008
oil on canvas
152 x 122 cm (59 $\frac{7}{8}$ x 48 in.)
Initialed and numbered 'JS 07502'
on the overlap.

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800

Provenance
Private Collection

216. Jonas Wood b. 1977

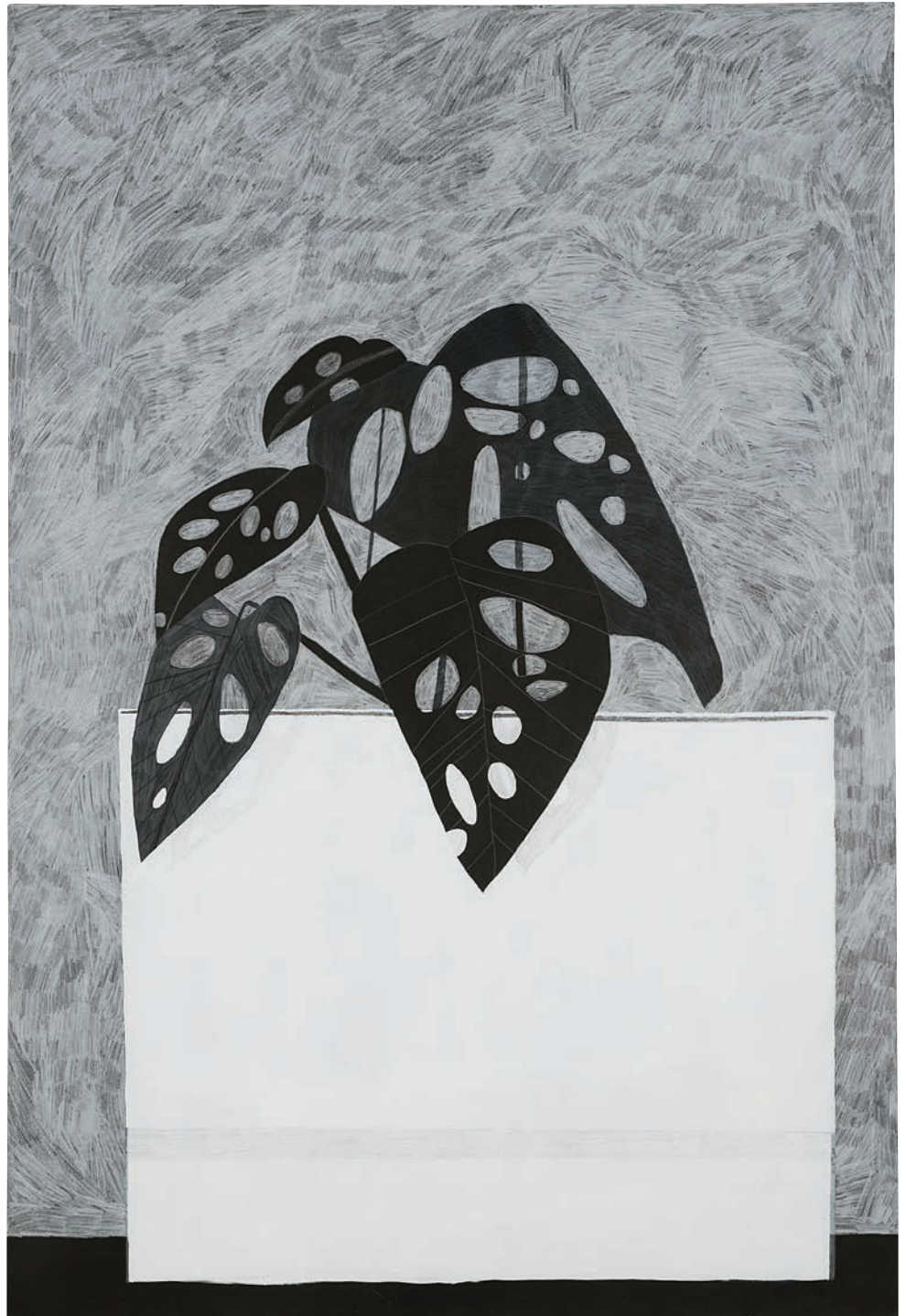
Big BW 2, 2009
ink and coloured pencil on paper
152.4 x 101.6 cm (60 x 40 in.)
Initialed and dated 'JBRW 2009'
on the reverse.

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ¥

Provenance

GALLERY MINMIN, Tokyo



217. Kaz Oshiro b. 1967

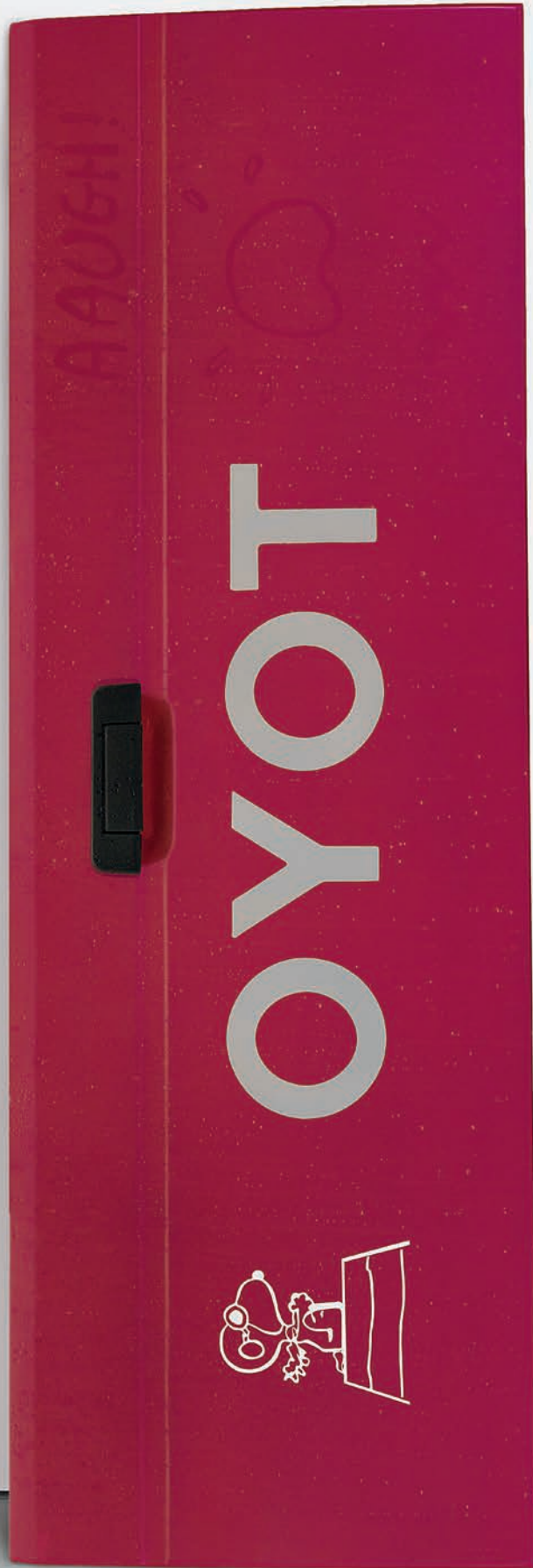
Tailgate (OYOT) Red, 2007
acrylic and bondo on canvas
45.1 x 134.6 x 5.1 cm (17¾ x 52⅞ x 2 in.)
Signed, titled and dated 'Kaz Oshiro
'07 "TAILGATE (OYOT) RED". 2007'
on the reverse.

Estimate

£15,000-20,000 \$23,300-31,100
€20,800-27,800

Provenance

Galerie Frank Elbaz, Paris



AAUGH!



218. Theaster Gates b. 1973

Stand-Ins for a Period of Wreckage 2 & 21, 2011

white concrete and porcelain

(i) 105.8 x 30.2 x 30.2 cm (41 $\frac{5}{8}$ x 11 $\frac{7}{8}$ x 11 $\frac{7}{8}$ in.)

(ii) 121.9 x 30.5 x 30.5 cm (47 $\frac{7}{8}$ x 12 x 12 in.)

Estimate

£20,000-30,000 \$31,100-46,600

€27,800-41,600 ₹

Provenance

Kavi Gupta, Chicago





219. Mark Hagen b. 1972

To Be Titled (Additive Painting 1), 2010
acrylic on burlap laid on panel, in an artist's frame
156.2 x 110.5 cm (61½ x 43½ in.)

Estimate

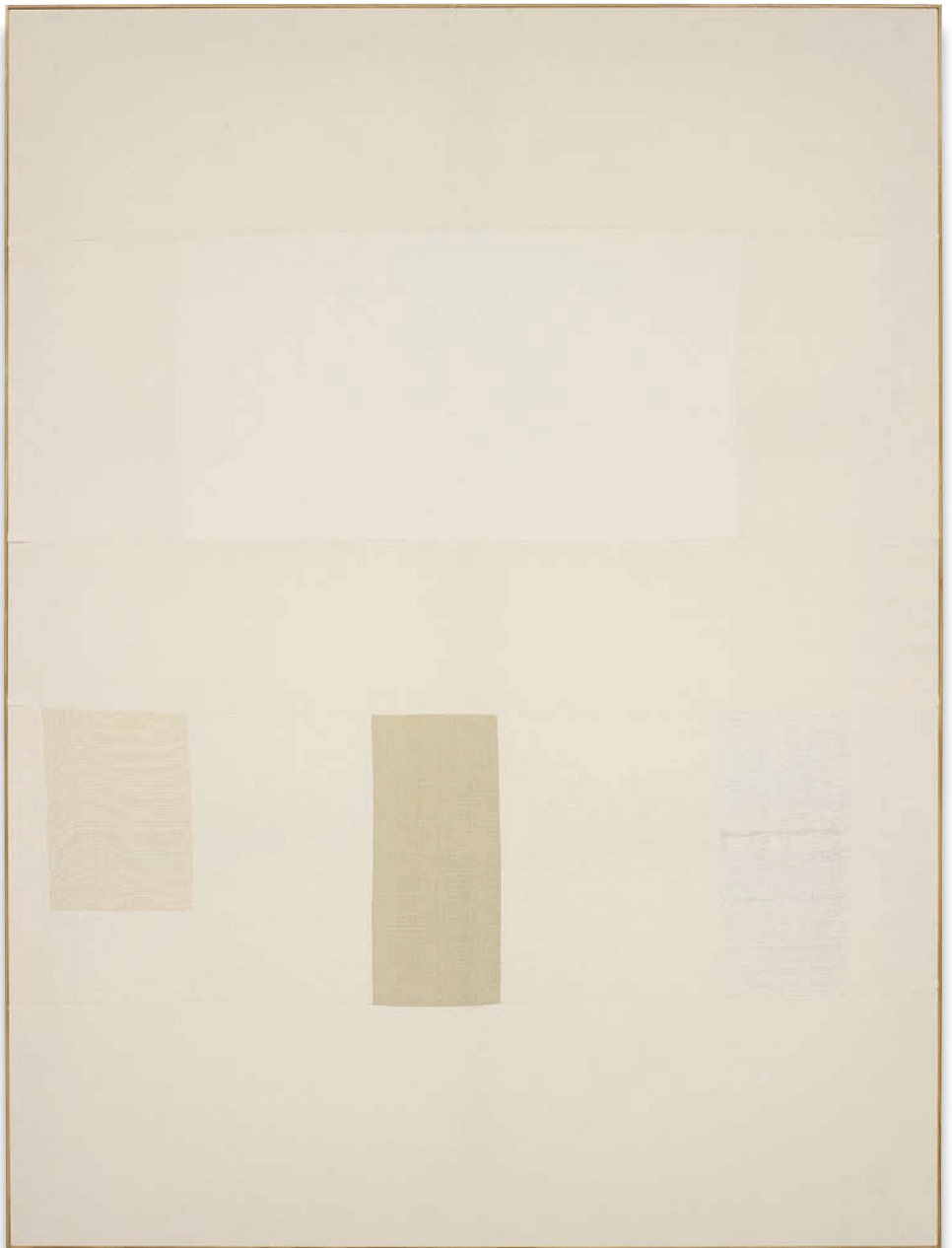
£6,000-8,000 \$9,300-12,400 €8,300-11,100

Provenance

China Art Objects Galleries, Los Angeles

Exhibited

Los Angeles, China Art Objects Galleries, *Mark Hagen: Succession & Simultaneity*, 10 April-15 May 2010



220. Ethan Cook b. 1983

Untitled, 2013

hand woven cotton canvas, in artist's frame

204.5 x 153.7 cm (80½ x 60½ in.)

Initialed and dated 'EFC 2013' along
the overlap.

Estimate

£6,000-8,000 \$9,300-12,400

€8,300-11,100 ₣

Provenance

Private Collection, Los Angeles



221. Ned Vena b. 1982

Untitled, 2010
 rubber on linen, over panel
 152 x 121.4 cm (59 $\frac{7}{8}$ x 47 $\frac{3}{4}$ in.)
 Signed and dated 'Vena 2010' on the overlap.

Estimate

£10,000-15,000 \$15,500-23,300
 €13,900-20,800 †

Provenance

Clifton Benevento, New York
 Private Collection
 Sotheby's, New York, *Contemporary Art*,
 25 September 2013, lot 23
 Acquired at the above sale
 by the present owner

222. Sam Moyer b. 1983

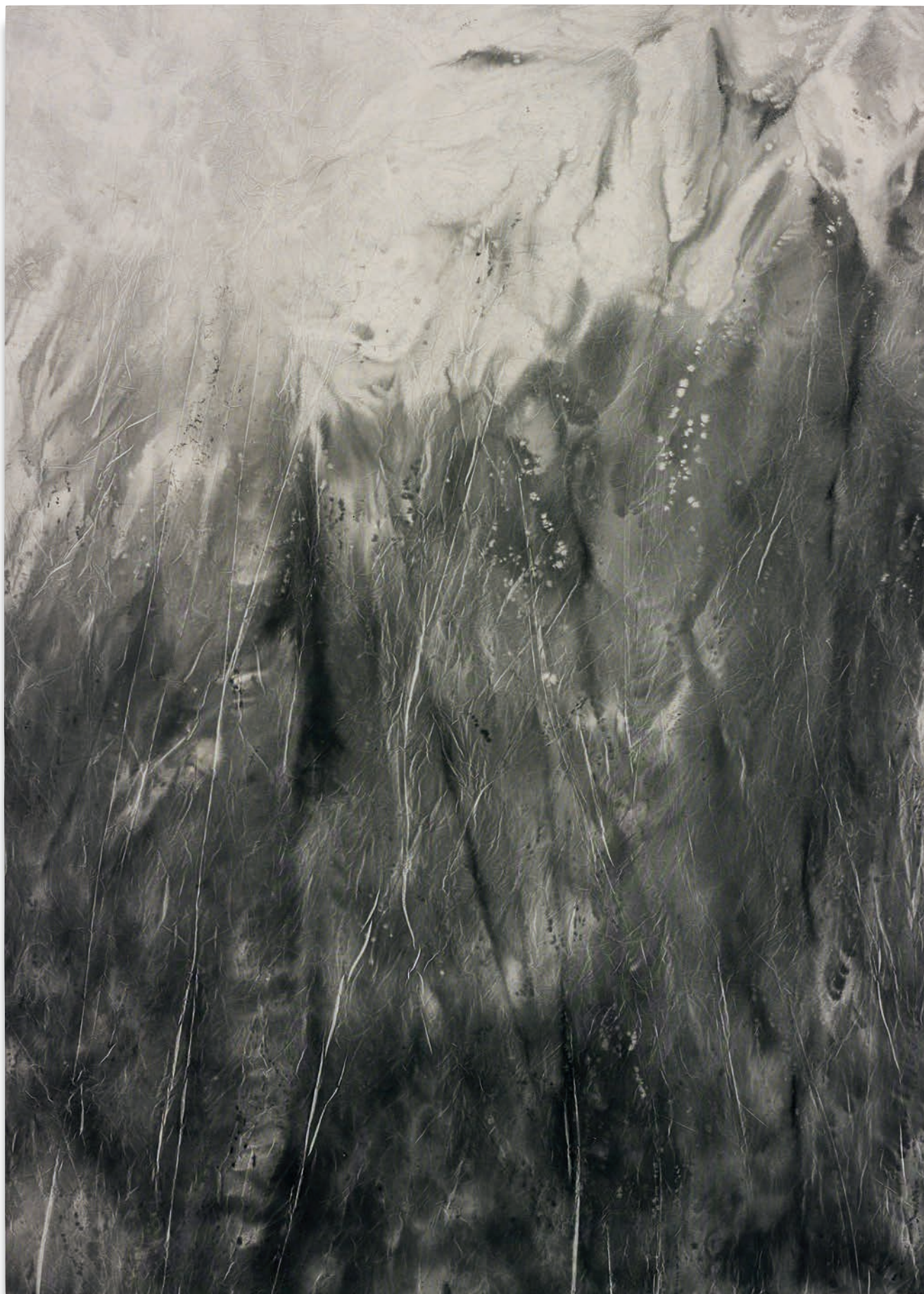
Untitled, 2012
 ink on canvas mounted on wood panel
 213 x 152 x 8 cm (83 $\frac{7}{8}$ x 59 $\frac{7}{8}$ x 3 $\frac{1}{8}$ in.)
 Signed and dated 'Sam Moyer.2012'
 on the reverse.

Estimate

£15,000-20,000 \$23,300-31,100
 €20,800-27,800

Provenance

Société Berlin, Berlin







223. Secundino Hernández b. 1975

Untitled, 2010
gouache, acrylic, alkyd, oil on canvas,
in artist's frame
196 x 181 cm (77½ x 71¼ in.)
Signed 'SH' on the reverse.

Estimate
£25,000-35,000 \$38,800-54,400
€34,700-48,600 ♣

Provenance
Private Collection

224. Lucien Smith b. 1989

*Those whose love burns, dare not; the
love of those who dare, burns not*, 2012
acrylic on unprimed canvas
61 x 45.7 cm (24 x 18 in.)

Estimate
£5,000-7,000 \$7,800-10,900
€6,900-9,700 ‡

Provenance
OHWO Gallery, Los Angeles



225. Eddie Peake b. 1981

Queen 3, 2012
spraypaint on canvas
200 x 200 cm (78¾ x 78¾ in.)
Signed, dated and annotated
'Eddie Peake, Burlington Gardens,
March 2012' on the overlap.

Estimate

£10,000-15,000 \$15,500-23,300
€13,900-20,800 ♣

Provenance

Private Collection

226. Nick Darmstaedter b. 1988

Paleo Porwige (Pink Panther Green), 2013
oil, acrylic, silkscreen on canvas
182.9 x 121.9 cm (72 x 47⅞ in.)
Signed, titled and dated 'Nick Darmstaedter
'Paleo Porwige' 2013' on the overlap.

Estimate

£8,000-12,000 \$12,400-18,600
€11,100-16,700 †

Provenance

Jonathan Viner Gallery, London
Private Collection, London



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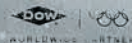
R-10
2 inch Thickness
2 pulg. de espesor

A3110610B



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Commercial Insulation



Insulation Board Thickness	1"	1 1/2"	2"
R-VALUE	6.5	9.8	13.0

An additional R-2.77 (2.8) may be added to the system R-value, when a minimum 3/4" clear space and horizontal heat flow are present in accordance with the ASHRAE Fundamentals Handbook and FCC, 16CFR Part 460.

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8116-020000



227. Matthew Day Jackson b. 1974

Community Hall featuring Harvard Five and Guests, 2005 / 2010

15 digital c-Prints from hand-coloured, colour negatives

each 43.7 x 55.1 cm (17¼ x 21¾ in.)

overall 218.5 x 165.1 cm (86 x 65 in.)

This work is number 1 from an edition of 5 plus 2 artist's proofs.

Estimate

£10,000-15,000 \$15,500-23,300

€13,900-20,800 ₣

Provenance

Peter Blum Gallery, New York

228. Allora & Calzadilla b. 1974 and b. 1971

Solar Catastrophe, 2011

broken solar panel fragments, collage on linen

244 x 183 cm (96½ x 72 in.)

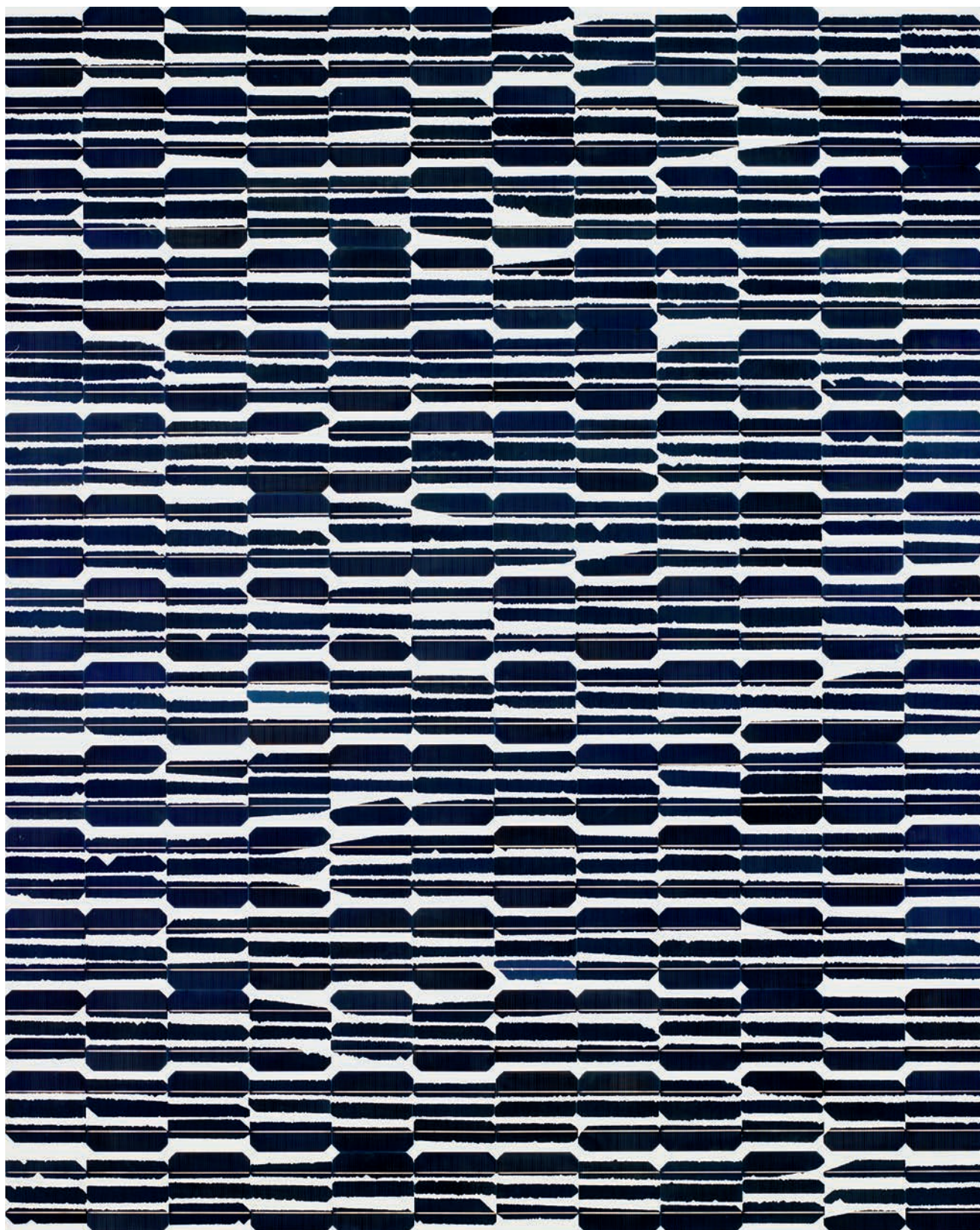
Estimate

£30,000-50,000 \$46,600-77,700

€41,600-69,400

Provenance

Walter Otero, Puerto Rico



**‘I understand viewing work as a constant
form of conversation or communication’**

Dan Rees



229. Dan Rees b. 1982

Untitled (Plasticine I), 2011
plasticine on board, in an artist's frame
210 x 170 cm (82 $\frac{5}{8}$ x 66 $\frac{7}{8}$ in.)
framed: 212 x 172 cm (83 $\frac{1}{2}$ x 67 $\frac{3}{4}$ in.)

Estimate

£20,000-30,000 \$31,100-46,600 €27,800-41,600 ♠

Provenance

Private Collection

230. Jeff Elrod b. 1966

Before Science, 1999
acrylic on canvas
91.4 x 91.4 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate

£30,000-50,000 \$46,600-77,700
€41,600-69,400

Provenance

Acquired directly from the artist
Private Collection Thaddaeus Ropac





231. Michael Manning b. 1985

*Everything you Want (Sheryl Crow
Pandora Painting)*, 2013
acrylic, digital print on canvas
182.9 x 121.9 cm (72 x 48 in.)

Estimate

£4,000-6,000 \$6,200-9,300
€5,600-8,300 • ₣

Provenance

Private Collection, Los Angeles

232. Parker Ito b. 1986

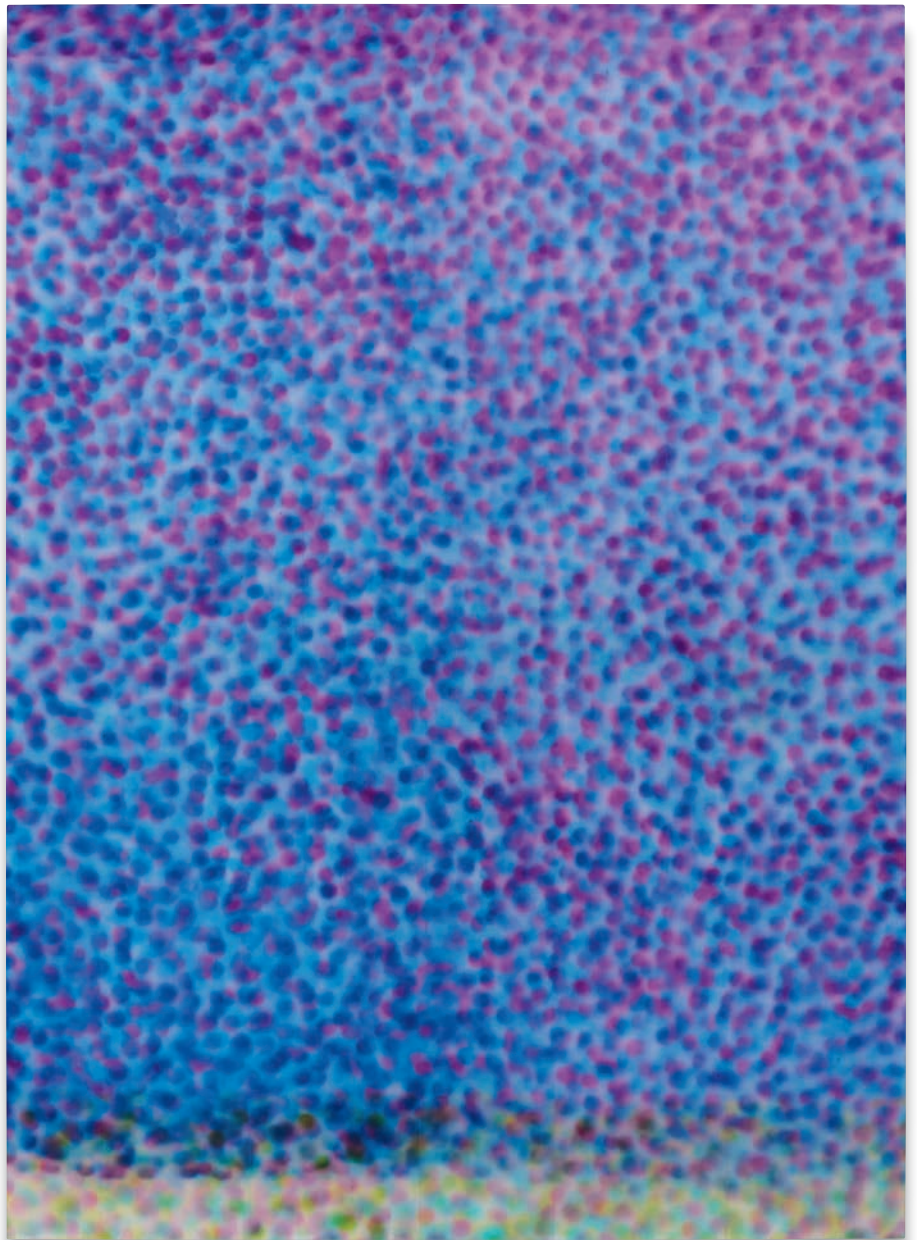
Inkjet Painting #16, 2013
inkjet ink on silk
162.4 x 111.8 cm (63 $\frac{7}{8}$ x 44 in.)

Estimate

£6,000-8,000 \$9,300-12,400
€8,300-11,100 • ₣

Provenance

PRISM, Los Angeles



233. Leo Gabin since 2000

For Errbody, 2013
mixed media
270 x 198 cm (106¼ x 77⅞ in.)
Signed, titled and dated 'Leo Gabin
'For Errbody' 2013' on the reverse.

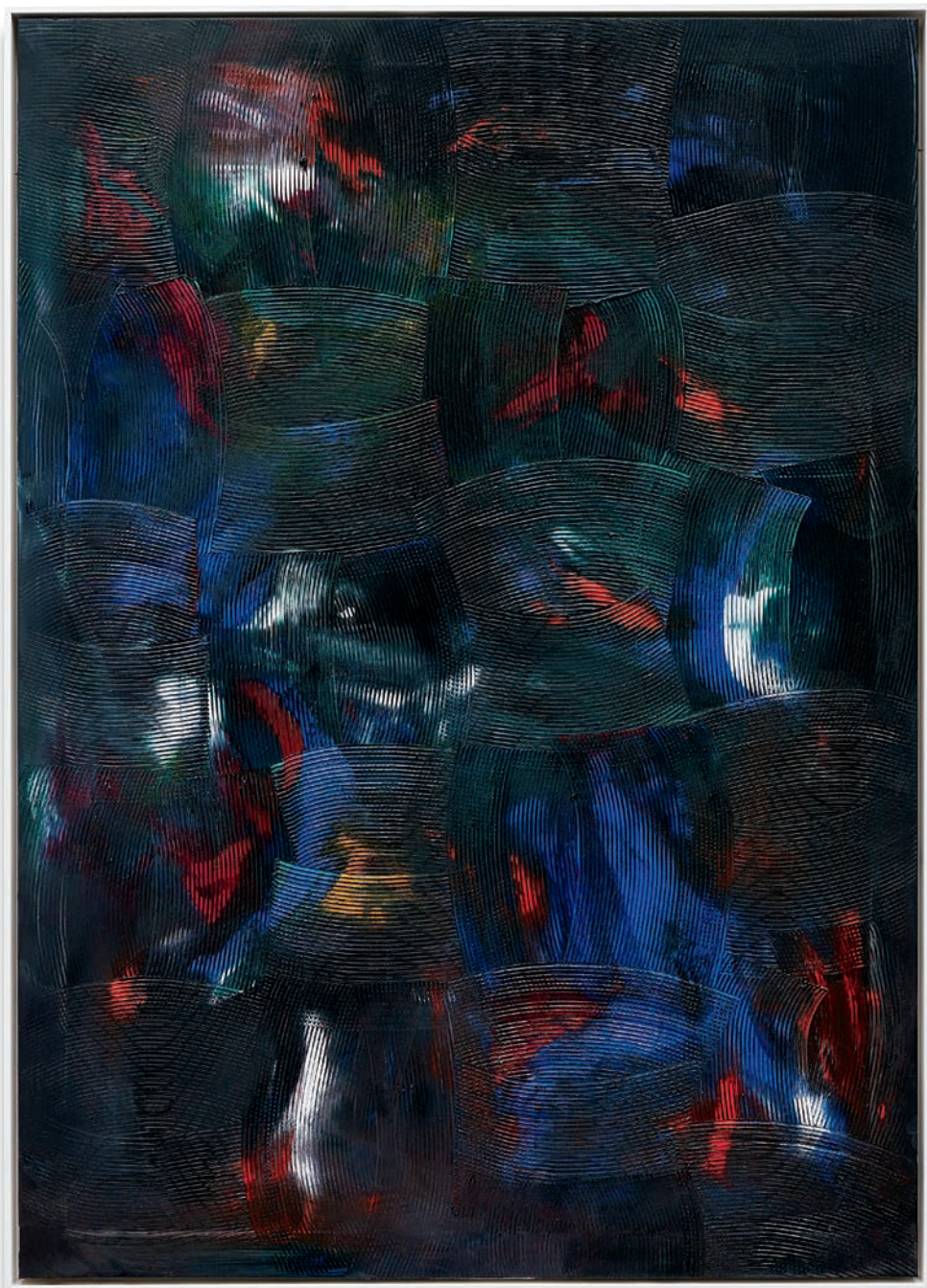
Estimate

£10,000-15,000 \$15,500-23,300
€13,900-20,800 ± ♠

Provenance

Peres Projects, Berlin





234. Dan Rees b. 1982

Artex Painting, 2012
oil on canvas, in an artist's frame
140.4 x 100.2 cm (55¼ x 39½ in.)
Signed and dated 'Dan Rees 2012'
on the stretcher.

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800 ♣

Provenance
Galeria Múrias Centeno, Porto

Exhibited
Porto, Galeria Múrias Centeno, *Civic Pride*,
2 March-11 April 2013

235. Sergej Jensen b. 1973

Untitled (Dreieck), 2003
oil on linen
54 x 70 cm (21¼ x 27½ in.)

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ♣

Provenance

Kunstverein Braunschweig, Braunschweig

236. Ethan Cook b. 1983

Untitled, 2013
canvas and hand woven cotton canvas,
in an artist's frame
205 x 153.5 cm (80¾ x 60⅝ in.)
Signed 'E.COOK 2013' on the overlap.

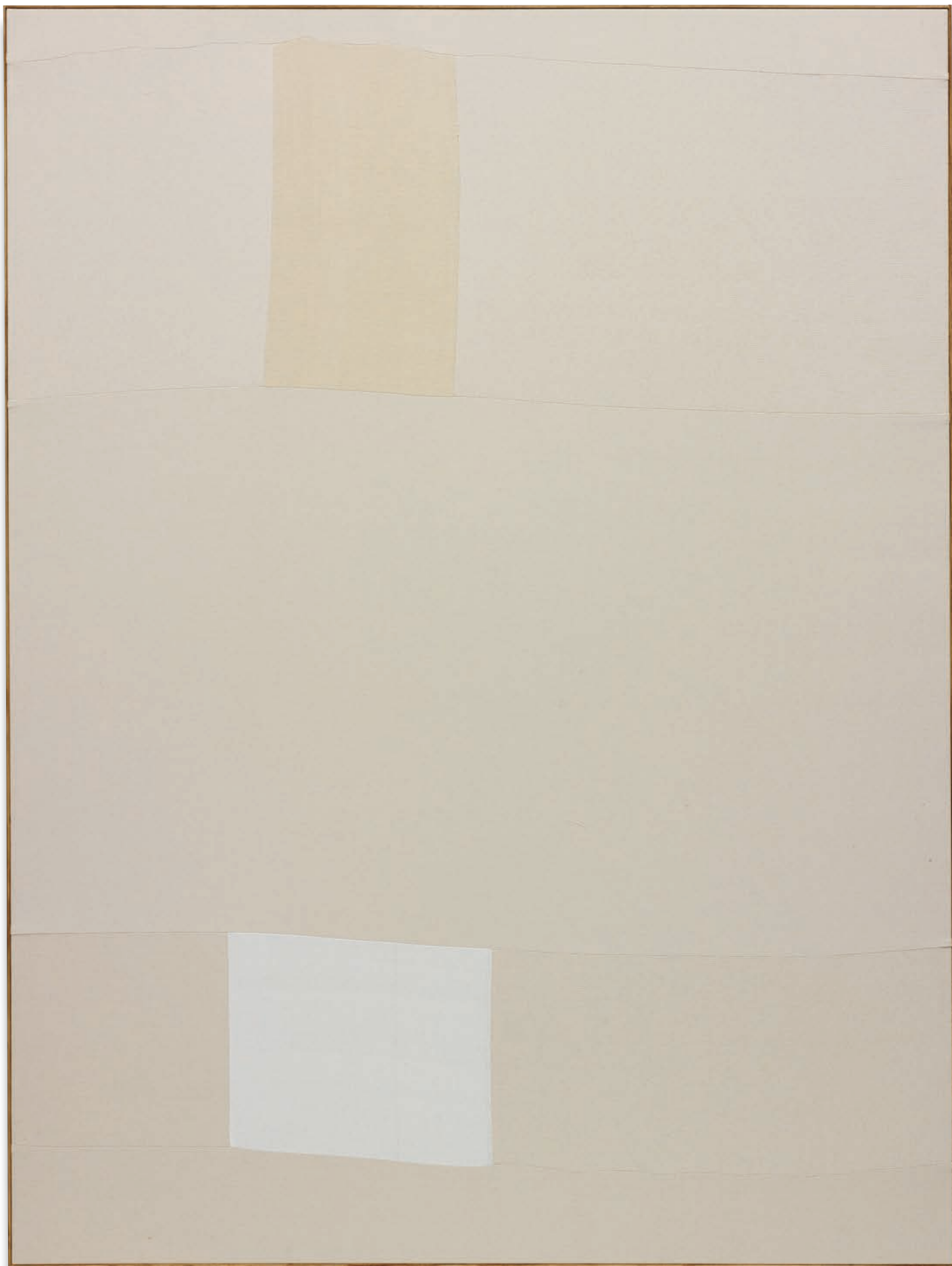
Estimate

£8,000-12,000 \$12,400-18,600
€11,100-16,700

Provenance

Acquired directly from the artist









237. Anna Betbeze b. 1980

Tower, 2012
acid dyes, watercolor, on wool
396 x 244 x 116 cm (155 $\frac{7}{8}$ x 96 $\frac{1}{8}$ x 45 $\frac{5}{8}$ in.)
Signed and dated 'Anna Betbeze 2012'
on the reverse.

Estimate
£8,000-12,000 \$12,400-18,600
€11,100-16,700

Provenance
François Ghebaly Gallery, Los Angeles

238. Nate Lowman b. 1979

Monkey in the Middle, 2010
acrylic on unprimed canvas, in three parts
Each: 35.5 x 35.5 cm (13 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)
Each signed 'Nate Lowman' on the overlap.

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800

Provenance
New York Foundation for the Arts,
New York

Exhibited
New York, Lehmann Maupin,
*Painting & Sculpture: Foundation for
Contemporary Arts Benefit Exhibition*,
9 December 2010 – 9 January, 2011



239. Anthony Pearson b. 1969

Untitled (Chisel Arrangement)

AP-2427, 2008

bronze sculpture, bismuth patina

with two silver gelatin photographs

146 x 126.2 x 44.7 cm (57½ x 49⅝ x 17⅝ in.)

Initialled and dated 'AP/08' on the reverse.

Estimate

£6,000-8,000 \$9,300-12,400

€8,300-11,100

Provenance

Marianne Boesky, New York

240. Nathan Mabry b. 1978

Three-Toed Love, 2003
bronze, aluminium, plastic and paint
150.8 x 61.3 x 62.5 cm
(59 $\frac{3}{8}$ x 24 $\frac{1}{8}$ x 24 $\frac{5}{8}$ in.)

Estimate
£15,000-20,000 \$23,300-31,100
€20,800-27,800

Provenance
Cherry and Martin, Los Angeles





241. Nick Darmstaedter b. 1988

Holiday in the Sun Card, 2013

oil on canvas in three parts

61 x 285.1 cm (24 x 112¼ in.)

Signed, titled and dated 'Nick Darmstaedter
"Holiday in the Sun Card" 2013' on the overlap.

Estimate

£6,000-8,000 \$9,300-12,400

€8,300-11,100 †

Provenance

Jonathan Viner Gallery, London

Private Collection, London

 **OVER**



242. Elad Lassry b. 1977

Two Works: (i) Woman, Espresso Machine; (ii) Girl, 2011
c-print

each: 36.8 x 29.2 x 3.8 cm (14 ½ x 11 ½ x 1 ½ in.)

(i) This work is number 1 from an edition
of 5 plus 2 artist's proofs.

(ii) Signed 'Elad Lassry' on the gallery label
affixed to the reverse. This work is number
3 from an edition of 5.

Estimate £8,000 - 12,000 \$12,400-18,600
€11,100-16,700 ₺

PROVENANCE

(i) David Kordansky, Los Angeles

(ii) White Cube, London

243. Mark Handforth b. 1969

Untitled, 2004

steel and coloured wax candles

184.7 x 151.5 x 106 cm (72¾ x 59½ x 41¾ in.)

Estimate

£25,000-35,000 \$38,800-54,400

€34,700-48,600

Provenance

Galleria Franco Noero, Torino



244. Anthony Caro 1924-2013

Small Bronze 'n' (b.1602), 1983

cast bronze

16.5 x 14.6 x 10.8 cm (6½ x 5¾ x 4¼ in.)

This work is unique.

Estimate

£6,000-8,000 \$9,300-12,400

€8,300-11,100 ♣

Provenance

Fabian Carlsson Gallery, London





245. Ugo Rondinone b. 1964

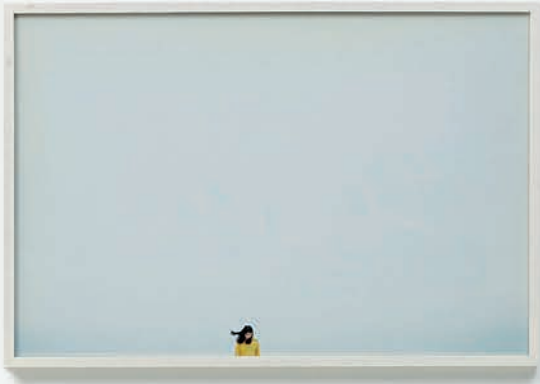
Zweiteraprilzweitausendundnull no. 181, 2000
 15 photographs in artist's frames
 Installed: 152 x 384 cm (59 $\frac{7}{8}$ x 151 $\frac{1}{8}$ in.)

Estimate

£30,000-50,000 \$46,600-77,700
 €41,600-69,400

Provenance

Galerie Hauser & Wirth & Presenhuber, Zürich

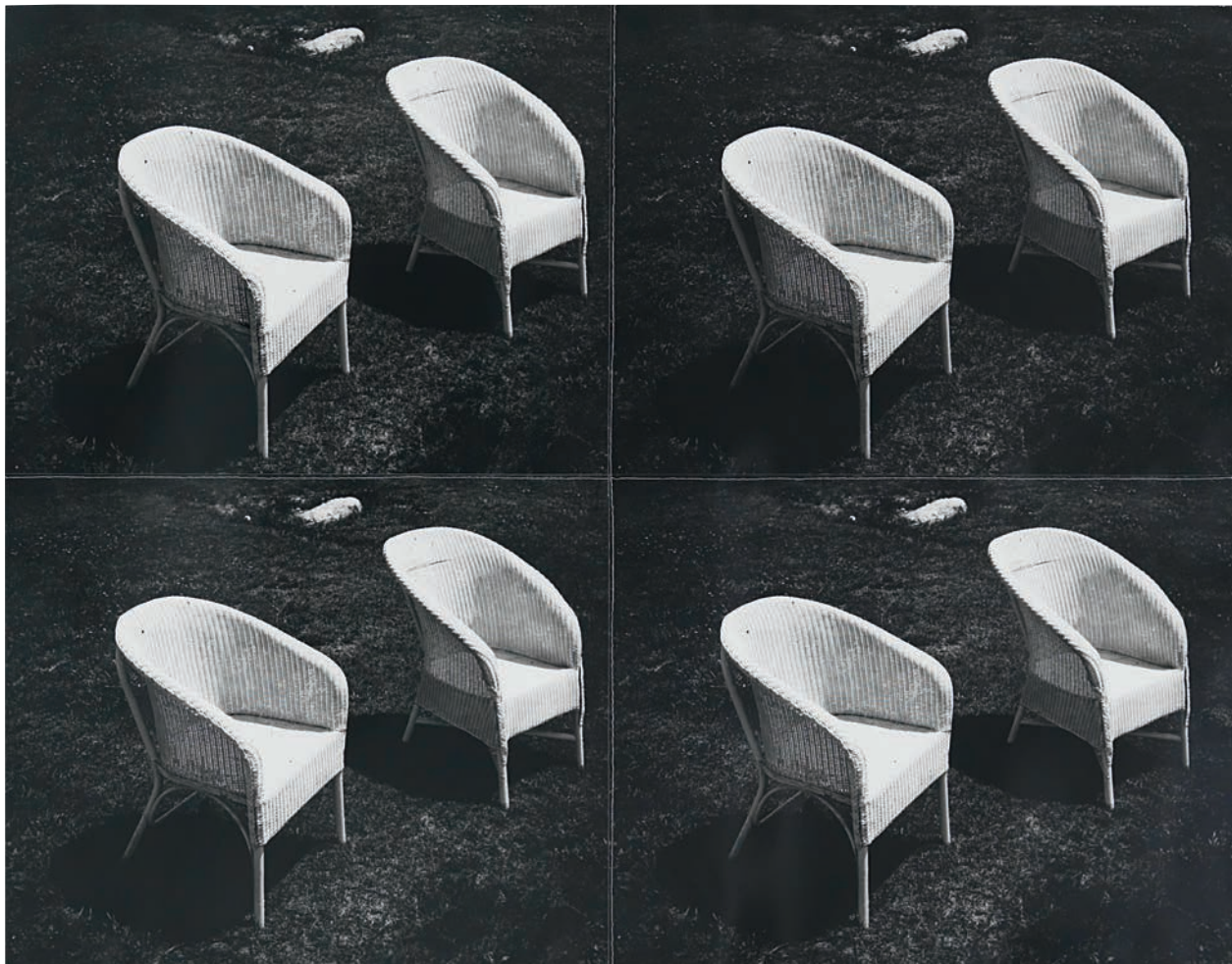


246. Andy Warhol 1928-1987

Wicker Chair, 1986
four stitched gelatine silver photographs
54 x 70 cm (21¼ x 27½ in.)

Estimate
£15,000-20,000 \$23,300-31,100
€20,800-27,800

Provenance
Private Collection



247. Andy Warhol 1928-1987

Sausage Tree, 1986

four stitched gelatine silver photographs

54 x 70 cm (21¼ x 27½ in.)

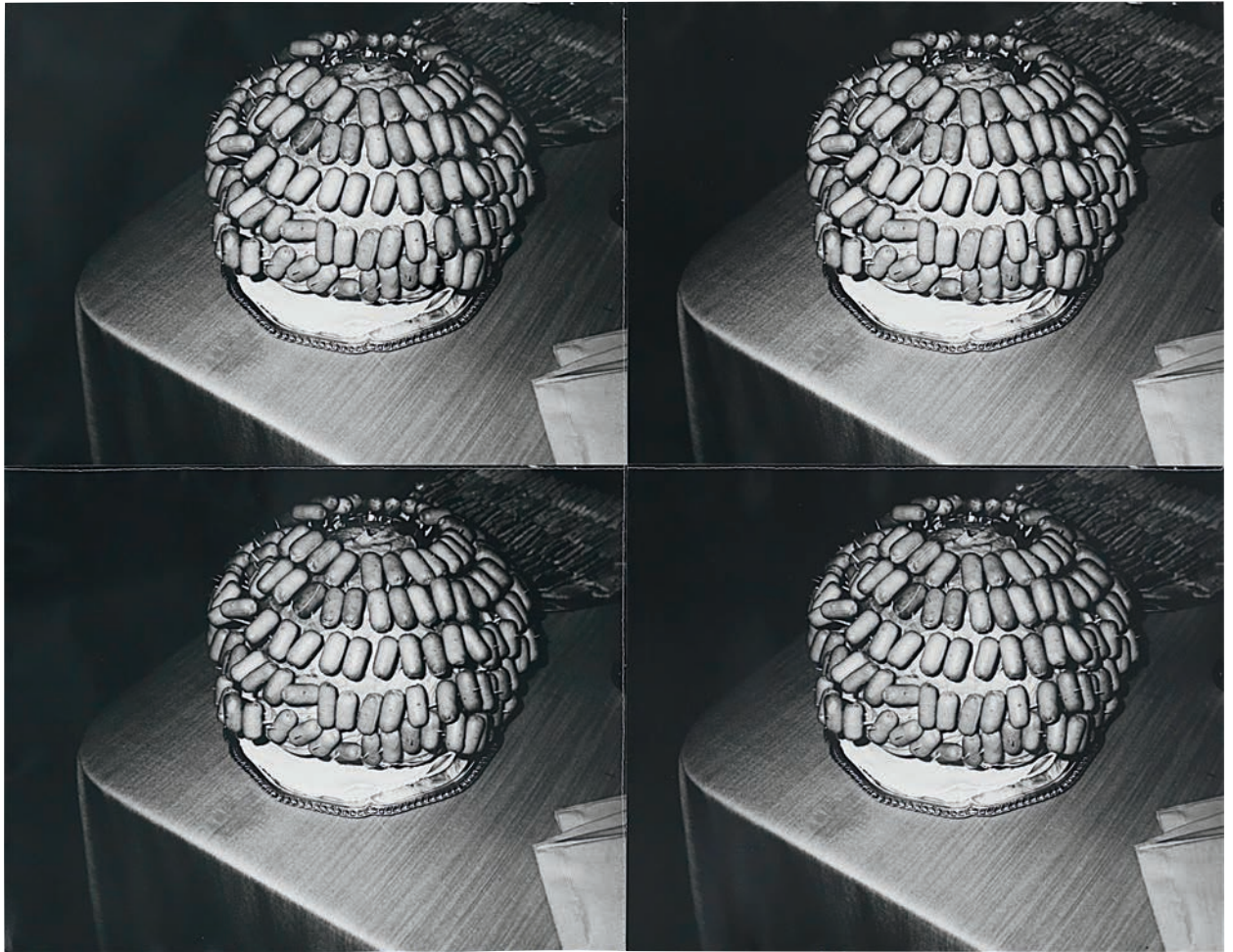
Estimate

£15,000-20,000 \$23,300-31,100

€20,800-27,800

Provenance

Private Collection





248. Hiroshi Sugimoto b. 1948

Rialto, Pasadena, 1993

gelatin silver print under UV glass

image 42.3 x 54.4 cm (16 $\frac{5}{8}$ x 21 $\frac{3}{8}$ in.)

backing sheet 48.3 x 58.4 cm (19 x 22 $\frac{7}{8}$ in.)

Signed 'Hiroshi Sugimoto' on the lower right

edge of the backing sheet. Blindstamped

"Rialto Pasadena" 1993 15/25 252' in the margin.

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ₣

Provenance

Galerie Rodolphe Janssen, Brussels

249. Shirin Neshat b. 1957

Mystified, 1997

gelatin silver print and ink

101.5 x 146.8 cm (39⁷/₈ x 57³/₄ in.)

Signed, titled, numbered and dated

'Shirin Neshat AP "Mystified" 1997'

on the reverse. This work is an artist's proof
from an edition of 3 plus 2 artist's proofs.

Estimate

£20,000-30,000 \$31,100-46,600

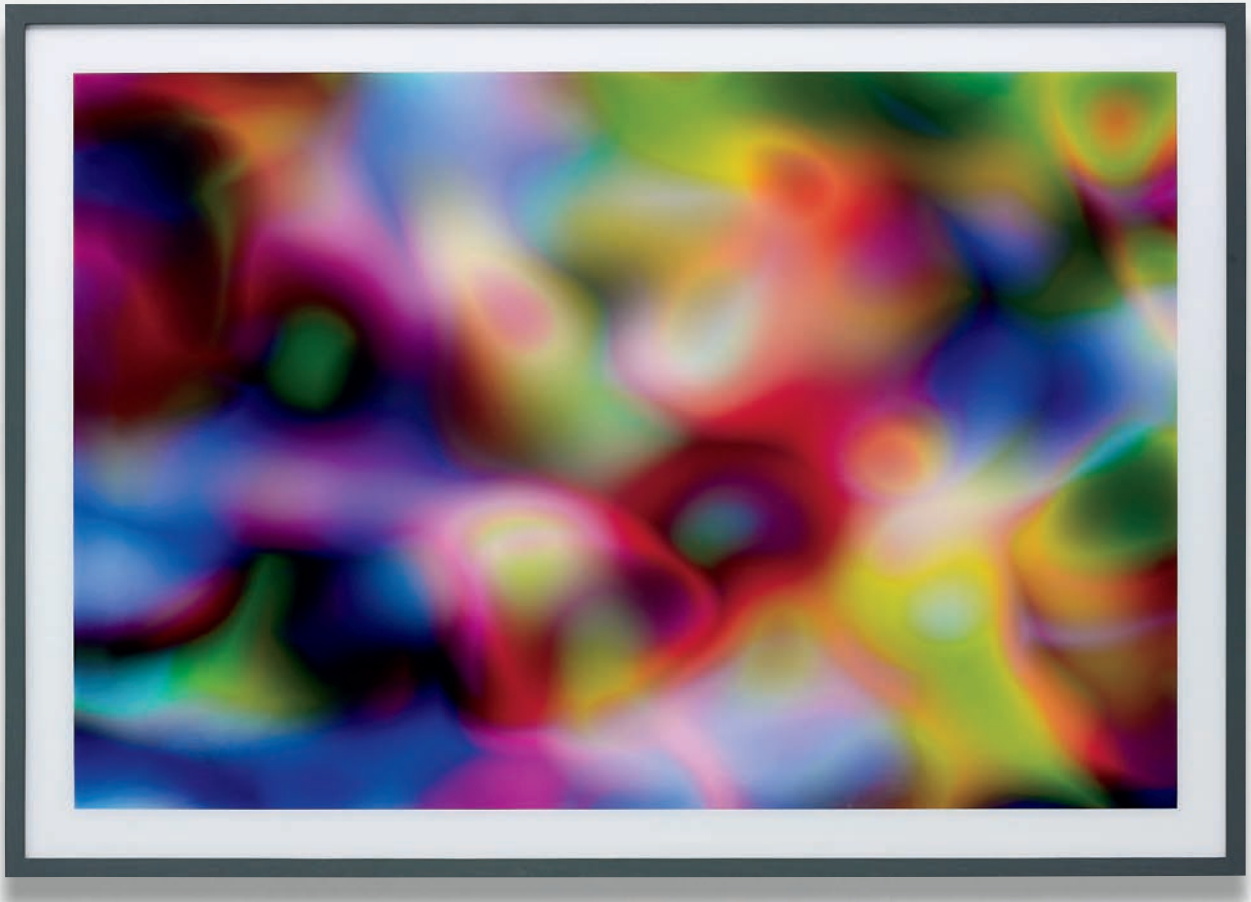
€27,800-41,600

Provenance

Christie's, London, *Post-War and Contemporary
Day Sale*, 5 February, 2004, lot 207

Acquired at the above sale by the present owner





250. Thomas Ruff b. 1958

Substrat 29 I, 2006

c-print mounted to Plexiglas in an artist's frame

128.5 x 182.5 cm (50⁵/₈ x 71⁷/₈ in.)

This work is signed, titled, dated 'T Ruff "sub 29 I" 2006' and numbered 'Ed. 2/5' on the reverse and backing board. This work is number 2 from an edition of 5.

Estimate

£20,000-30,000 \$31,100-46,600

€27,800-41,600 ♣

Provenance

Acquired directly from the artist
Private Collection

251. Thomas Ruff b. 1958

jpeg ca04, 2004

diasc mounted digital chromogenic print
in artist's wooden frame

275.2 x 185.1 x 6 cm (108³/₈ x 72⁷/₈ x 2³/₈ in.)

Signed, titled, numbered and dated 'ca 04 T L Ruff 2/3 2004' on the backing board. This work is number 2 from an edition of 3 and 1 artist's proof.

Estimate

£10,000-15,000 \$15,500-23,300

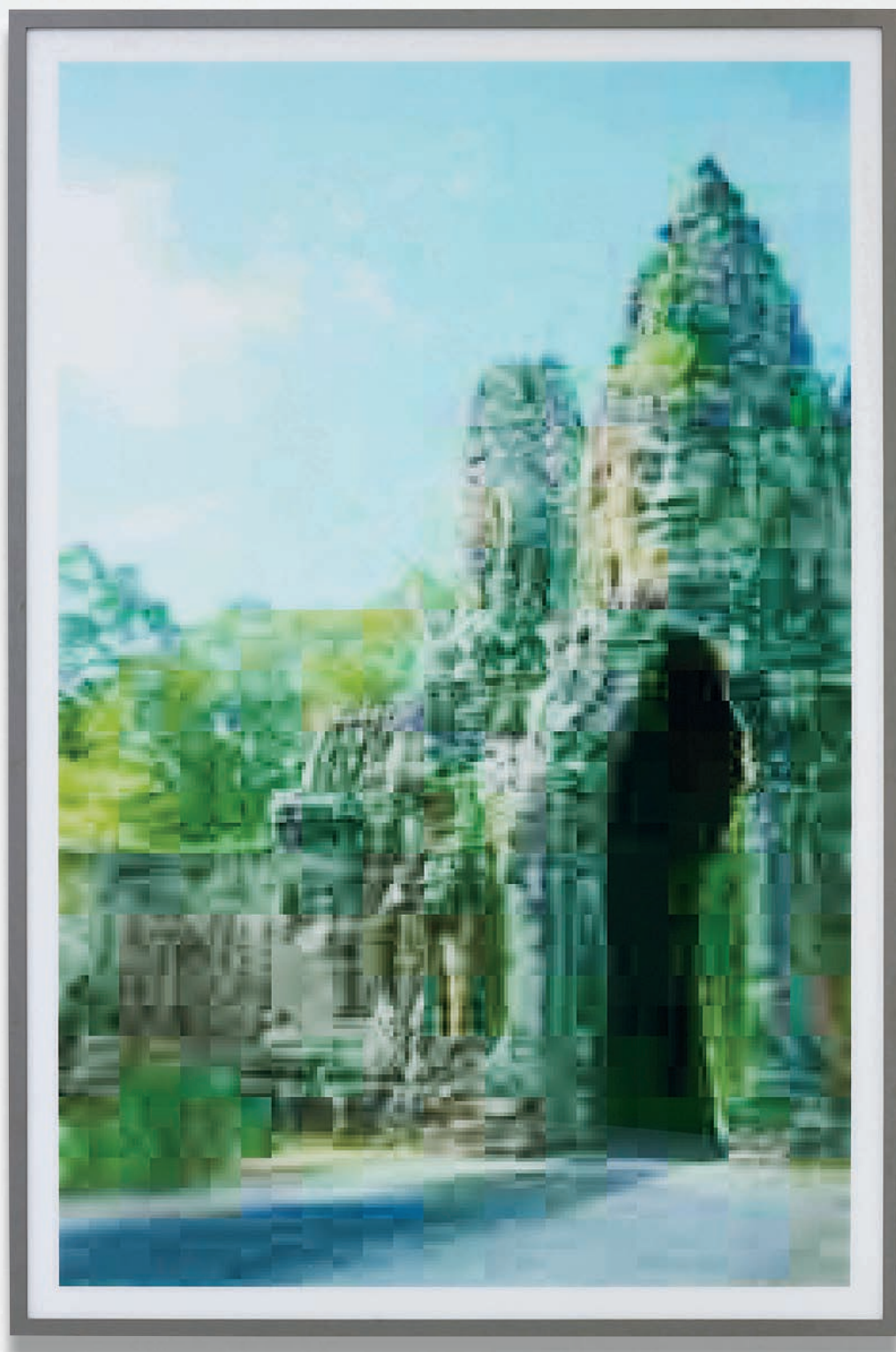
€13,900-20,800 ♣

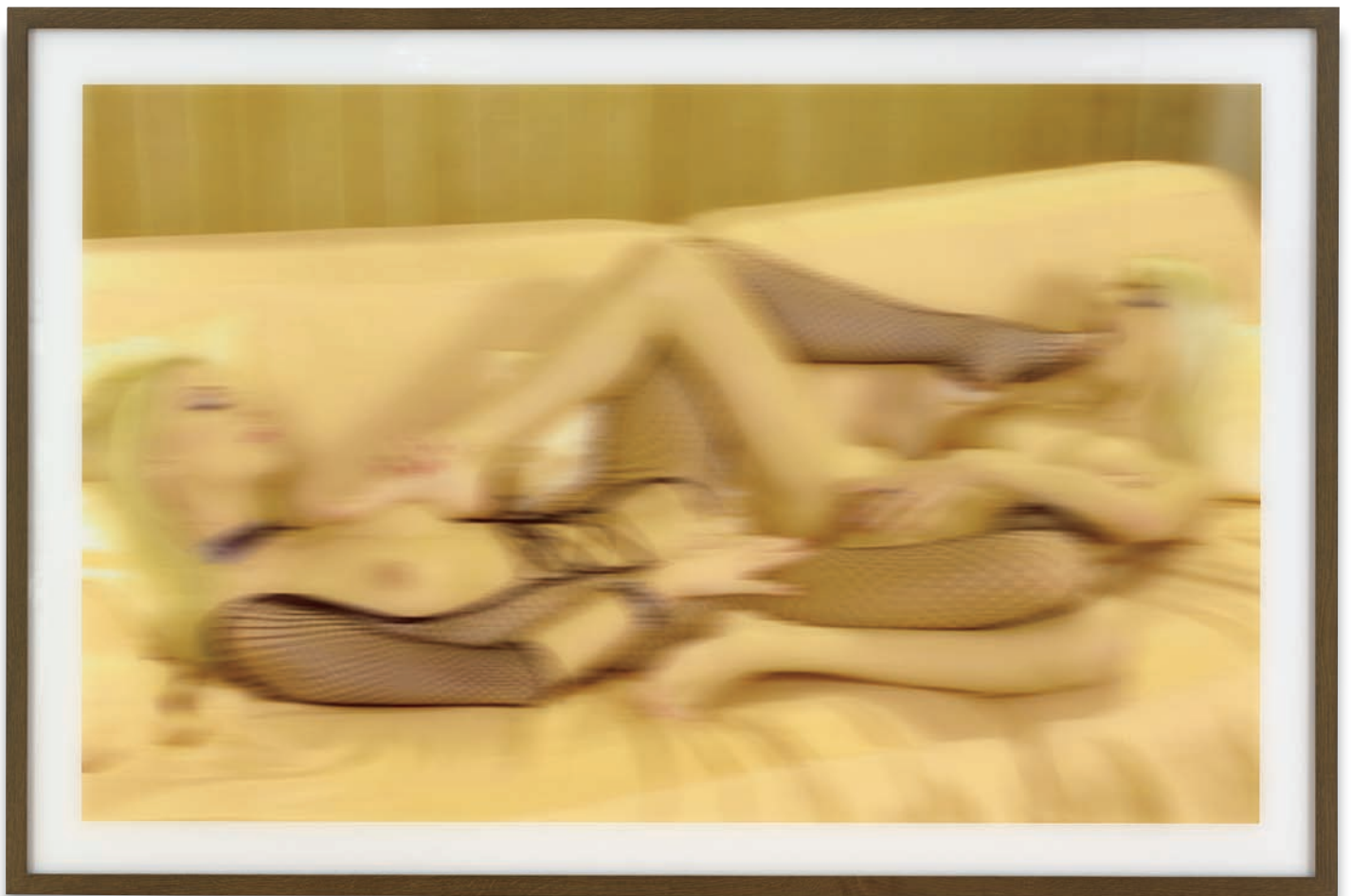
Provenance

Private Collection, Japan
Acquired from the above by
the present owner

Literature

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





252. Thomas Ruff b. 1958

Nude pi 11, 2009
chromogenic colour print
121 x 81 cm (47 5/8 x 31 7/8 in.)
This work is number 2 from an edition of 5

Estimate
£25,000-35,000 \$38,800-54,400
€34,700-48,600 ♠

Provenance
Private Collection

253. Paul McCarthy b. 1945

Bow Bridges I & II (from Sailor's Meat), 1975-92
Cibachrome print, in two parts
each: 162.5 x 109.3 cm (63 $\frac{7}{8}$ x 43 in.)

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000

Provenance

Luhring Augustine, New York

Air de Paris, Paris

Private Collection (acquired from
the above in 1977)

Sotheby's, London, *Contemporary*

Art - Including Property from the Collection
of Wolfgang Hahn, 25 October 2005, lot 134

Acquired at the above sale by the present owner

Exhibited

Munich, Haus der Kunst, *LaLa Land, Parody*

Paradise: Paul McCarthy, 12 June-28 August

2005 (video exhibited), then travelled to

London, Whitechapel Art Gallery

(22 October 2005-1 January 2006)

Stockholm, Moderna Museet, *Paul McCarthy:*

Head Shop / Shop Head, 17 June-3 September

2006 (video exhibited), then travelled to

Aarhus, ARoS (3 January-6 May 2007),

Ghent, Stedelijk Museum voor Actuele Kunst

(12 November 2007-17 January 2008)

Literature

R. Rugoff, K. Stiles & G. Di Pietrantonio eds.,

Paul McCarthy, London, 1996, pp. 48-49,

(other stills from the video illustrated)

LaLa Land, Parody Paradise: Paul McCarthy,

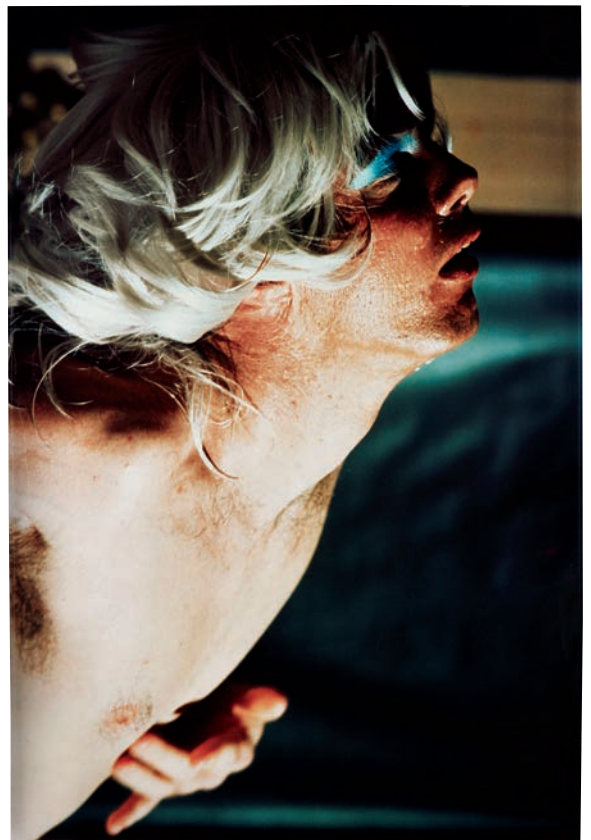
exh. cat., Haus der Kunst, Munich, 2005,

p. 204 (other stills from the video illustrated)

Paul McCarthy: Head Shop / Shop Head, exh.

cat., Moderna Museet, Stockholm, 2006,

p. 186-88 (other stills from the video illustrated)





254. Vik Muniz b. 1961

Erotica 9 (Pictures of Silly Putty Series), 2001

Cibachrome

160 x 125 cm (62 $\frac{7}{8}$ x 49 $\frac{1}{4}$ in.)

Signed, dated and numbered 'Vik Muniz 2001 2/3' on the gallery label affixed to the reverse of the flush-mount. This work is number 2 from an edition of 3.

Estimate

£8,000-12,000 \$12,400-18,600

€11,100-16,700

Provenance

Galerie Xippas, Paris

Exhibited

Paris, Galerie Xippas, *Erotica*,
27 October-12 December 2001

255. Vik Muniz b. 1961

Medusa after Bernini (Picture of Chocolate), 2003
dye destruction print
120 x 120 cm (47¼ x 47¼ in.)
Signed and dated 'Vik Muniz 2003'
on the studio label affixed to the reverse.

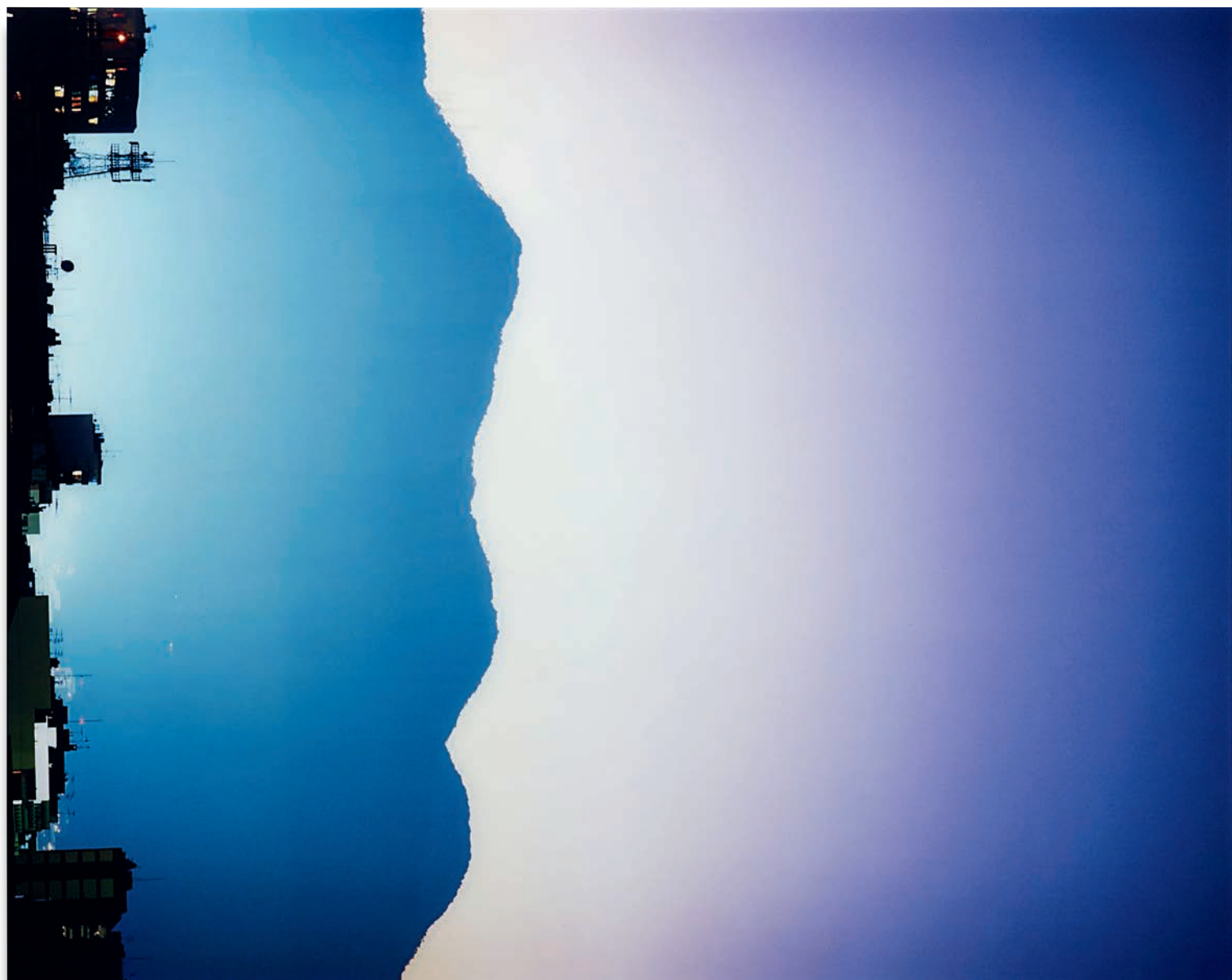
Estimate

£15,000-20,000 \$23,300-31,100
€20,800-27,800

Provenance

Cardi Gallery, Milan







256. Piotr Uklański b. 1968

Untitled (Favela), 2005

colour coupler print mounted on aluminium
100 x 250 cm (39 $\frac{3}{8}$ x 98 $\frac{3}{8}$ in.)

This work is number 2 from an edition
of 5 plus 1 artist's proof.

Estimate

£15,000-20,000 \$23,300-31,100

€20,800-27,800 ♣

Provenance

Galerie Emmanuel Perrotin, Paris

257. Bernar Venet b. 1941

Indeterminant Line, 1991

rolled steel with patina

38 x 50 x 42 cm (14 $\frac{7}{8}$ x 19 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in.)

Stamped 'VENET, 03 91' on the underside.

This work is numbered bv91ss3.

Estimate

£25,000-35,000 \$38,800-54,400

€34,700-48,600 ₣ ₣

Provenance

Ressle AB Gallery, Stockholm



258. Philippe Hiquily 1925-2013

La Marathonienne, 1981

steel

210.5 x 140 x 85 cm (82 $\frac{7}{8}$ x 55 $\frac{1}{8}$ x 33 $\frac{1}{2}$ in.)

Impressed 'HIQUILY 5/8' on the reverse.

This work is numbered 5 from an edition of 8.

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ▲

Provenance

Acquired directly from the artist
by the present owner

Literature

M. Vinot, *Philippe Hiquily - Catalogue*

Raisonné 1948-2011, Volume 1,

Editions Loft, Paris, 2012, p. 269

(another example illustrated in colour)



**‘... all the beauty of life
is made up of light and shadow’**

Leo Tolstoy, Anna Karenina

259. Ólafur Eliasson b. 1967

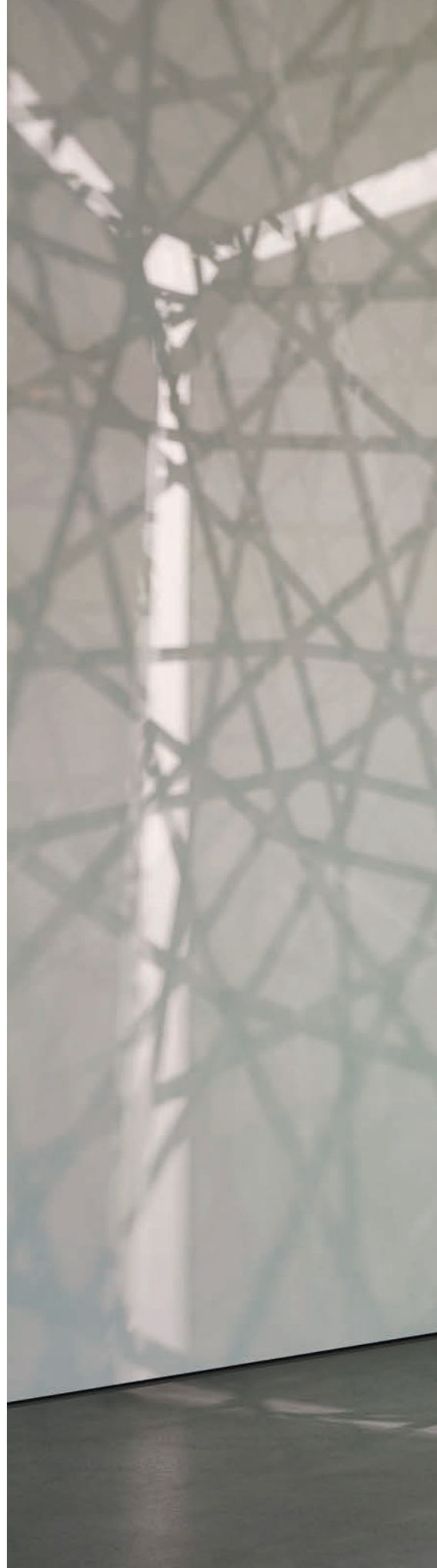
Fivefold Dodecahedron Lamp, 2006
copper and mirrored glass on tripod
83 x 57 x 57 cm (32½ x 22½ x 22½ in.)
adjustable tripod

Estimate

£30,000-50,000 \$46,600-77,700
€41,600-69,400 ♣

Provenance

i8 Gallery, Reykjavik







260. Lucio Fontana 1899-1968

Concetto Spaziale, circa 1960-1963

ceramic

diameter 17.3 cm (6 $\frac{3}{4}$ in.)

This work is registered under archive no. 800/2
by the Archivio Lucio Fontana Milan.

Estimate

£35,000-45,000 \$54,400-69,900

€48,600-62,500 ₣ ♣

Provenance

Private Collection

261. Sean Henry b. 1965

Sic Transit Gloria Mundi, 1999
bronze, oil and concrete resin base
overall 188 x 38 x 38 cm (74 x 14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.)
figure 81 x 31 x 20 cm (31 $\frac{1}{8}$ x 12 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in.)
plinth 107 x 38 x 38 cm (42 $\frac{1}{8}$ x 14 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in.)
This work is the artist's proof from an edition of 5.

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ▲†

Provenance

Private Collection

Exhibited

Salisbury, Salisbury Cathedral, *Conflux:*
A Union of the Sacred and the Anonymous,
23 July-31 October 2011

Literature

Sean Henry: Conflux at Salisbury Cathedral, exh.
cat., Salisbury Cathedral, 2011, n.p. (illustrated)



262. Miquel Barceló b. 1957

Untitled, 1984

oil on canvas

50 x 70 cm (19⁵/₈ x 27¹/₂ in.)

Signed and dated 'M. BARCELO June 1984'
on the reverse.

Estimate

£30,000-50,000 \$46,600-77,700

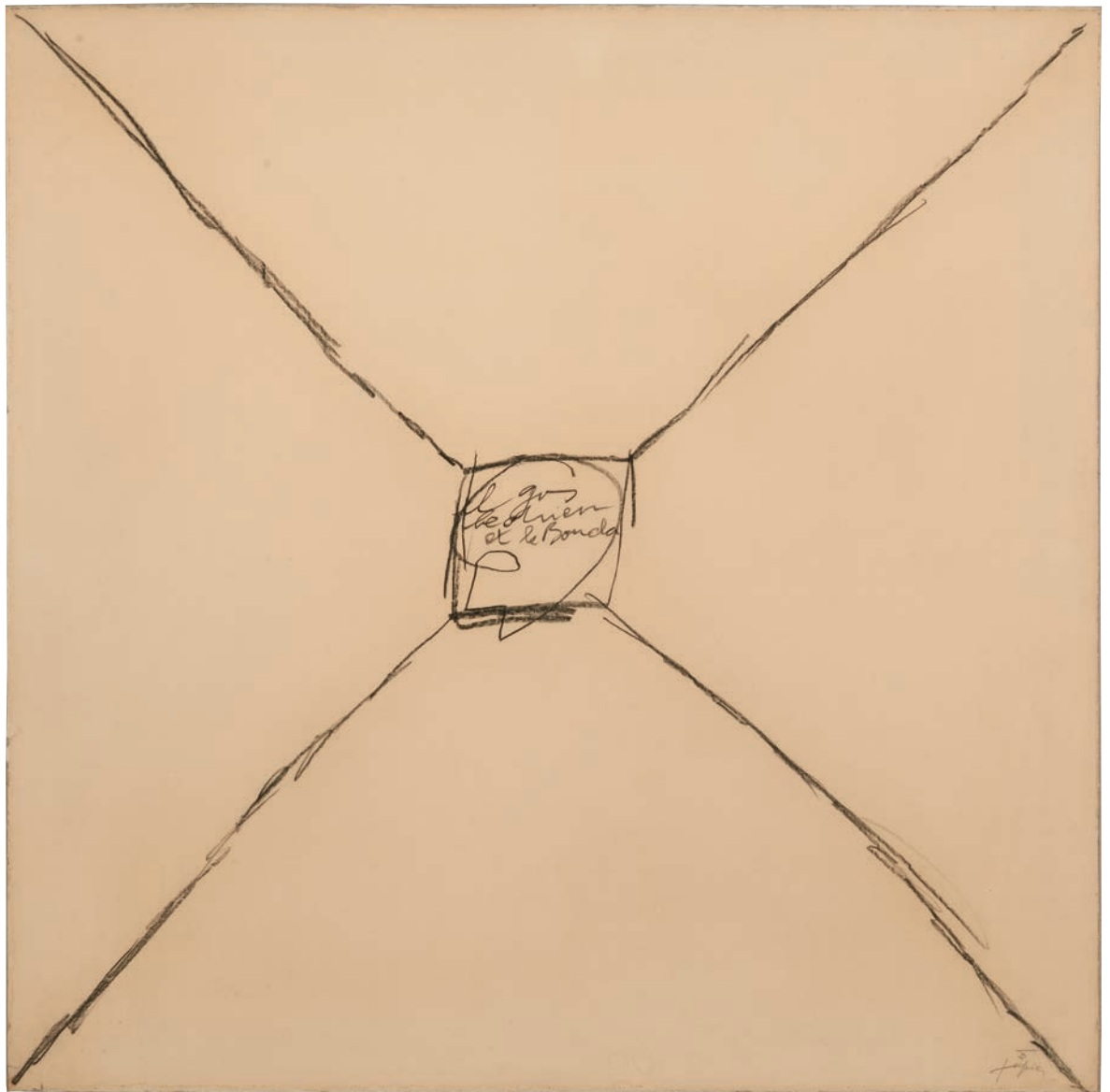
€41,600-69,400 ♣

Provenance

Galeria Nasoni, Porto

Private Collection





263. Antoni Tàpies 1923-2012

The Dog and the Buddha Large Drawing, 1973

paint on paper

105 x 105 cm (41 $\frac{3}{8}$ x 41 $\frac{3}{8}$ in.)

Signed 'Antoni Tàpies' lower right

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ♠

Provenance

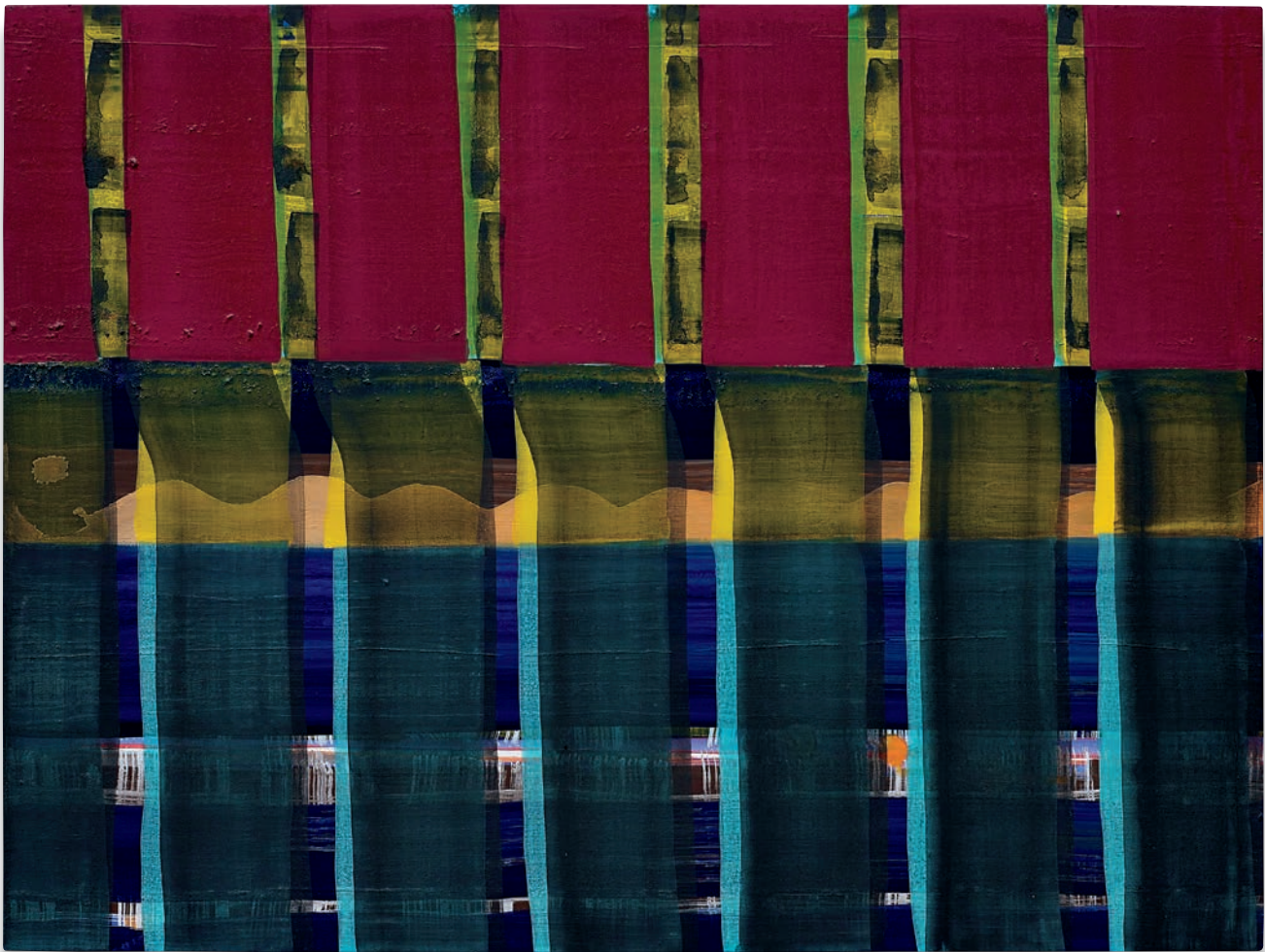
Martha Jackson Gallery, New York

Galeria Nasoni, Porto

Private Collection

Exhibited

New York, Martha Jackson Gallery,
After Picasso, Tàpies, Gordillo, Guerrero,
 8 November - 15 December 1973



264. Juan Uslé b. 1954

Lip-esquivo, 1997
vinyl and dispersion on canvas
45.9 x 61.4 x 5.4 cm (18 $\frac{1}{8}$ x 24 $\frac{1}{8}$ x 2 $\frac{1}{8}$ in.)
Signed, titled and dated 'Uslé Lip-esquivo 97'
on the reverse. Further stamped with
an artist's stamp.

Estimate

£10,000-15,000 \$15,500-23,300

€13,900-20,800 ♣

Provenance

Buchmann Galerie, Berlin

265. Bernard Aubertin b. 1934

Tableau Clous, 1969
acrylic, nails on wood
40 x 40 cm (15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)
Signed and dated 'Bernard Aubertin 1969'
on the reverse. This work is accompanied
by a certificate of authenticity issued by the
Archivio Generale Opere Bernard Aubertin
under the number TCL-13400000962015-RSN.

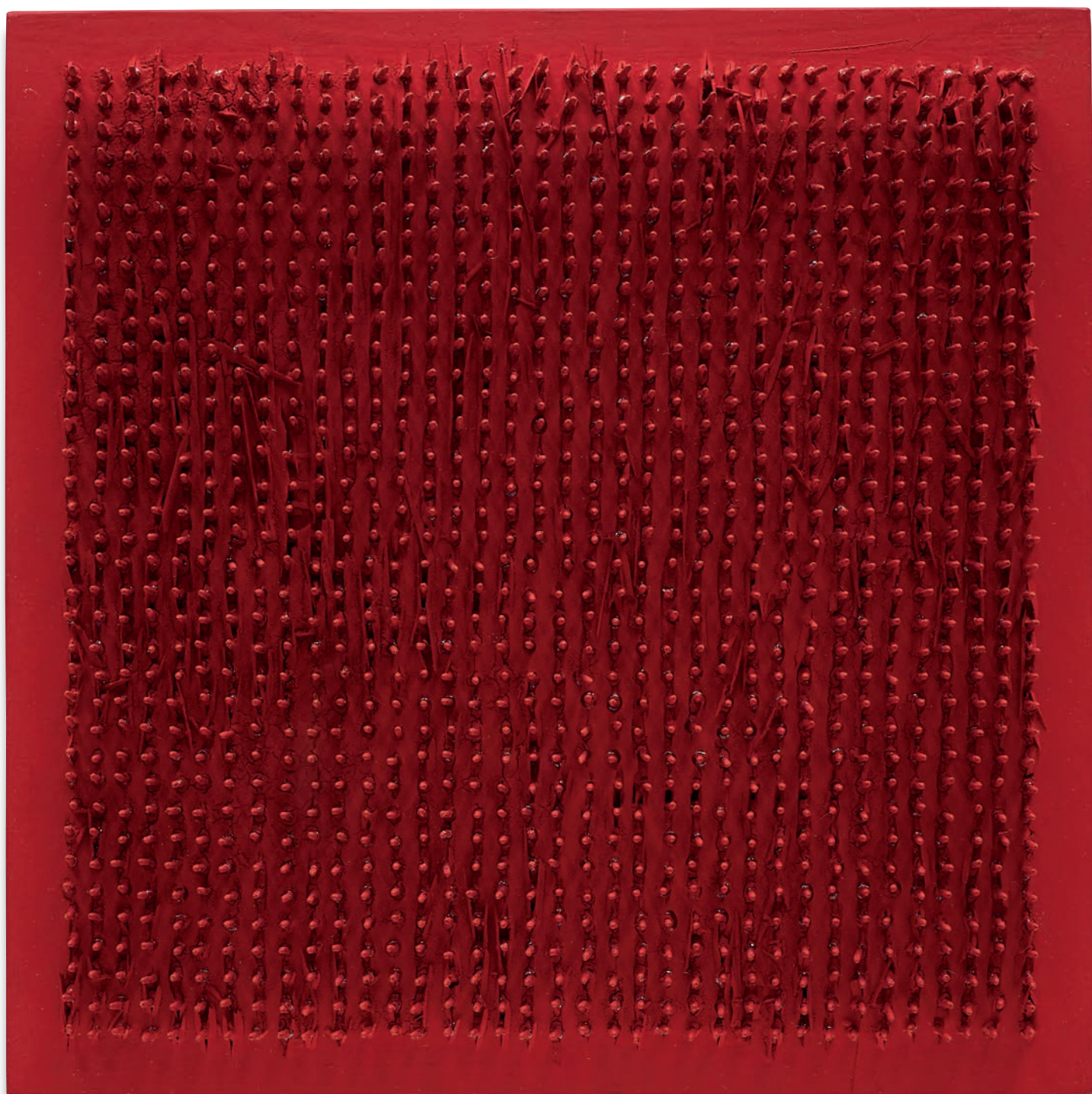
Estimate

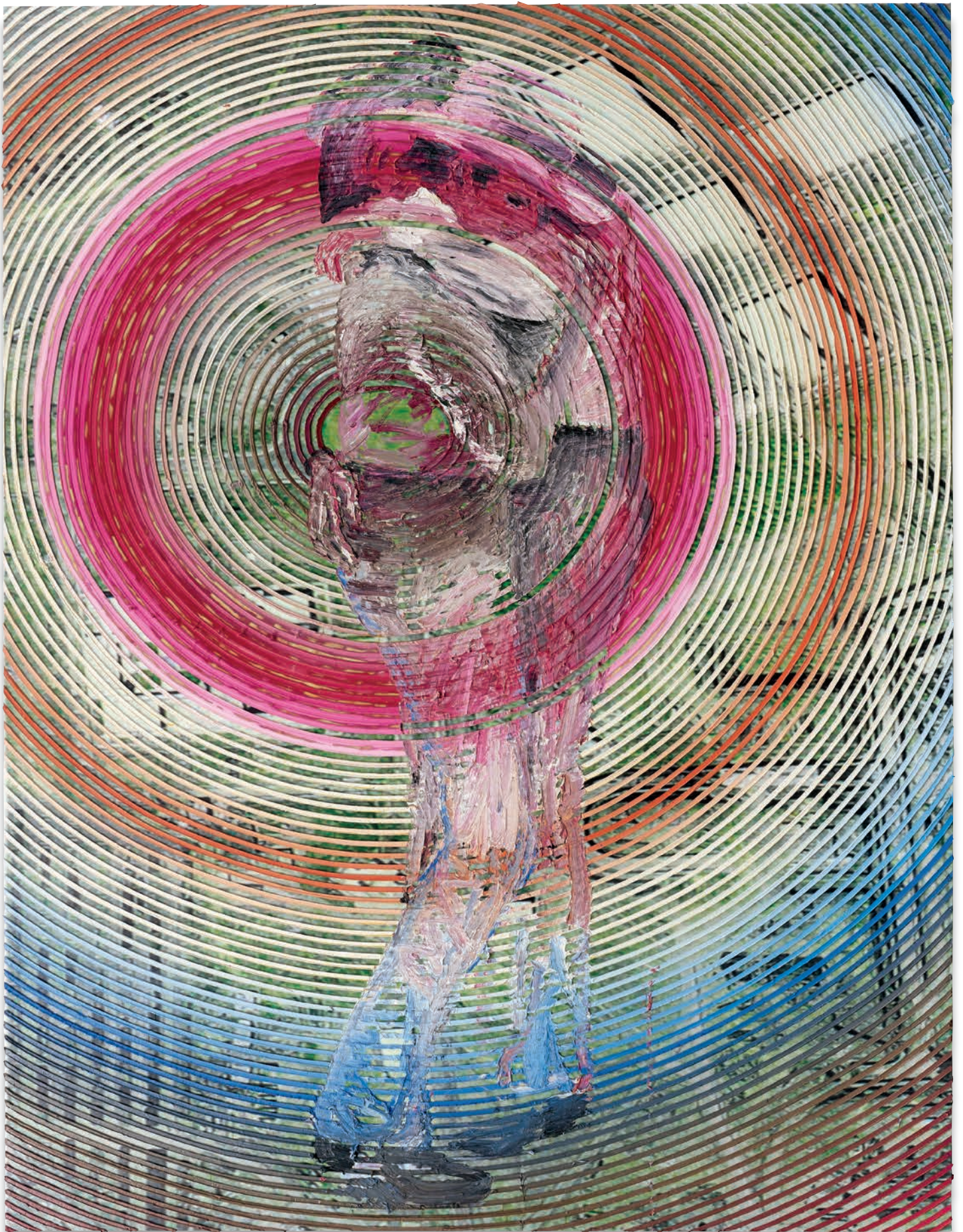
£10,000-15,000 \$15,500-23,300

€13,900-20,800 ♣

Provenance

Private Collection





266. Dirk Skreber b. 1961

Untitled (Concentric), 2004
oil and screen print on vinyl
351 x 271 cm (138¼ x 106¾ in.)

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ♠ †

Provenance

Gallery Luis Campana, Berlin

267. Gert and Uwe Tobias b.1973/1973

Untitled, 2011
coloured woodcut on canvas
200.5 x 301 cm (78⁷/₈ x 118¹/₂ in.)

Estimate

£15,000-20,000 \$23,300-31,100
€20,800-27,800 ♠

Provenance

Maureen Paley, London



268. David Reed b. 1946

#530, 2004-2005
oil and alkyd on linen
66.7 x 132 cm (26¼ x 51⅞ in.)
Signed, titled and dated
'David Reed "530" 2004 2005'
on the reverse.

Estimate

£20,000-30,000 \$31,100-46,600
€27,800-41,600 ₺

Provenance

Galerie Bob van Orsouw, Zürich





269. Emilio Perez b. 1972

Naked Eye, 2010
acrylic and latex on wood panel
50.8 x 40.6 x 5.5 cm (20 x 16 x 2 1/8 in.)
Signed, titled and dated 'Emilio Perez
"Naked Eye" 2010' on the reverse

Estimate
£4,000-6,000 \$6,200-9,300 €5,600-8,300

Provenance
Galerie Lelong, New York

270. Ghada Amer b. 1963

I Do Not Love You, 2005

acrylic, embroidery and gel on canvas

162.6 x 182.9 cm (64 x 72 in.)

Signed, titled and dated 'Ghada Amer

"I DO NOT LOVE YOU" 05' on the overlap.

Estimate

£20,000-30,000 \$31,100-46,600

€27,800-41,600 ±

Provenance

Gagosian, New York

Exhibited

New York, Gagosian, *Breathe Into Me*,

21 January-25 February 2006

Literature

Breathe Into Me, exh. cat., Gagosian,
New York, 2006, p. 36-37 and 62 (illustrated)



271. Sergej Jensen b. 1973

End of Society, 2008
stickers on polyester
210.2 x 129.5 cm (82¾ x 50⅞ in.)

Estimate

£30,000-50,000 \$46,600-77,700
€41,600-69,400 ₣ ₣

Provenance

Regen Projects, Los Angeles

Exhibited

Los Angeles, Regen Projects,
Sergej Jensen, 29 June-3 August 2013



272. Agnes Martin 1912-2004

Untitled, 1965
ink on paper
30.4 x 29 cm (11 $\frac{7}{8}$ x 11 $\frac{3}{8}$ in.)
Signed and dated 'A. Martin 65'
on the reverse

Estimate

£40,000-60,000 \$62,100-93,200
€55,500-83,300 ₣

Provenance

Robert Elkon Gallery, New York
Locksley Shea Gallery, Minneapolis
John Berggruen Gallery, San Francisco
Pace Gallery, New York

273. Sol LeWitt 1928-2007

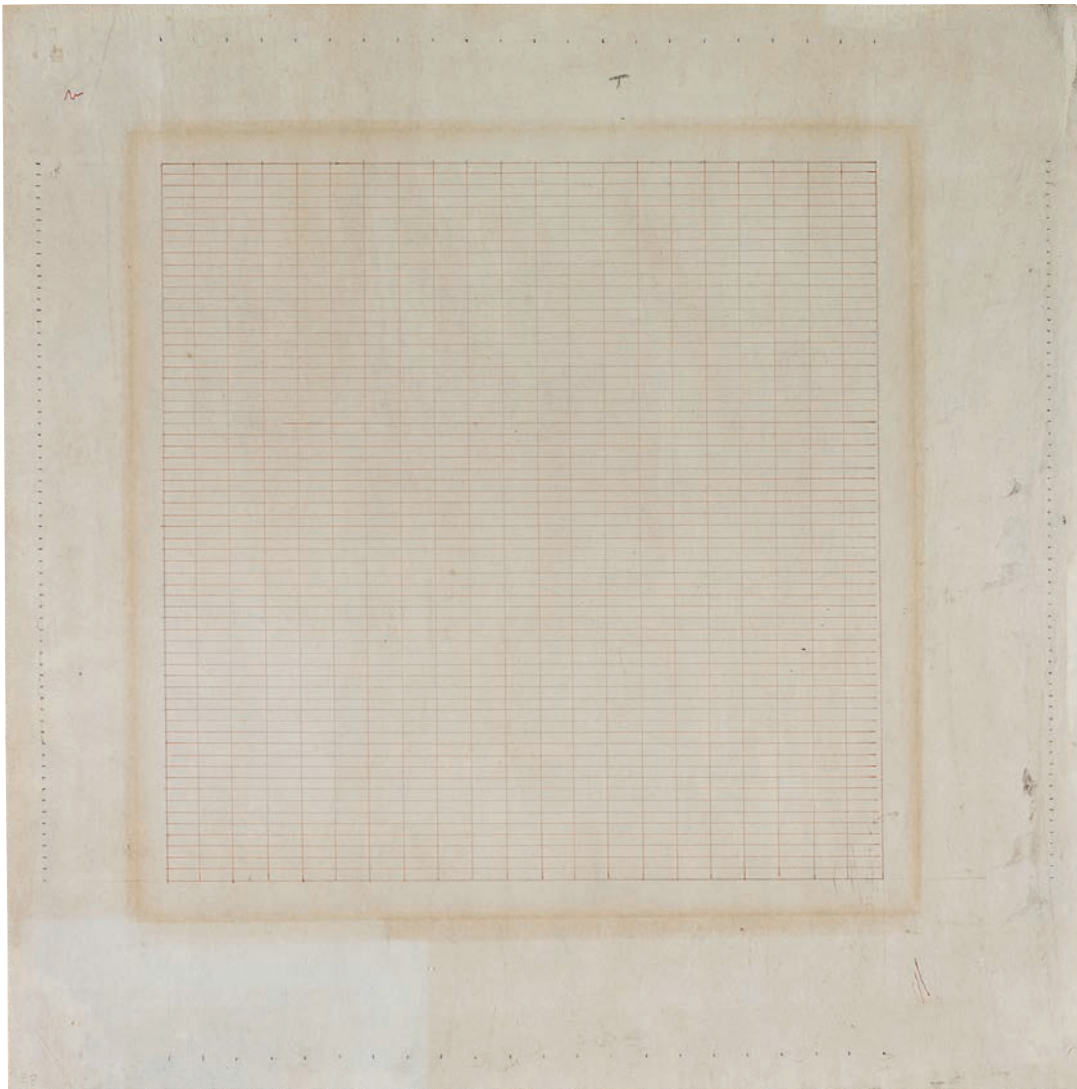
Brushstrokes In All Directions, 1992
gouache on paper, laid on canvas
38 x 28.5 cm (14 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.)
Signed and dated 'Lewitt 92' lower right.
Dedicated 'for John' lower left. This work
is accompanied by a certificate of authenticity
from the Sol LeWitt Estate.

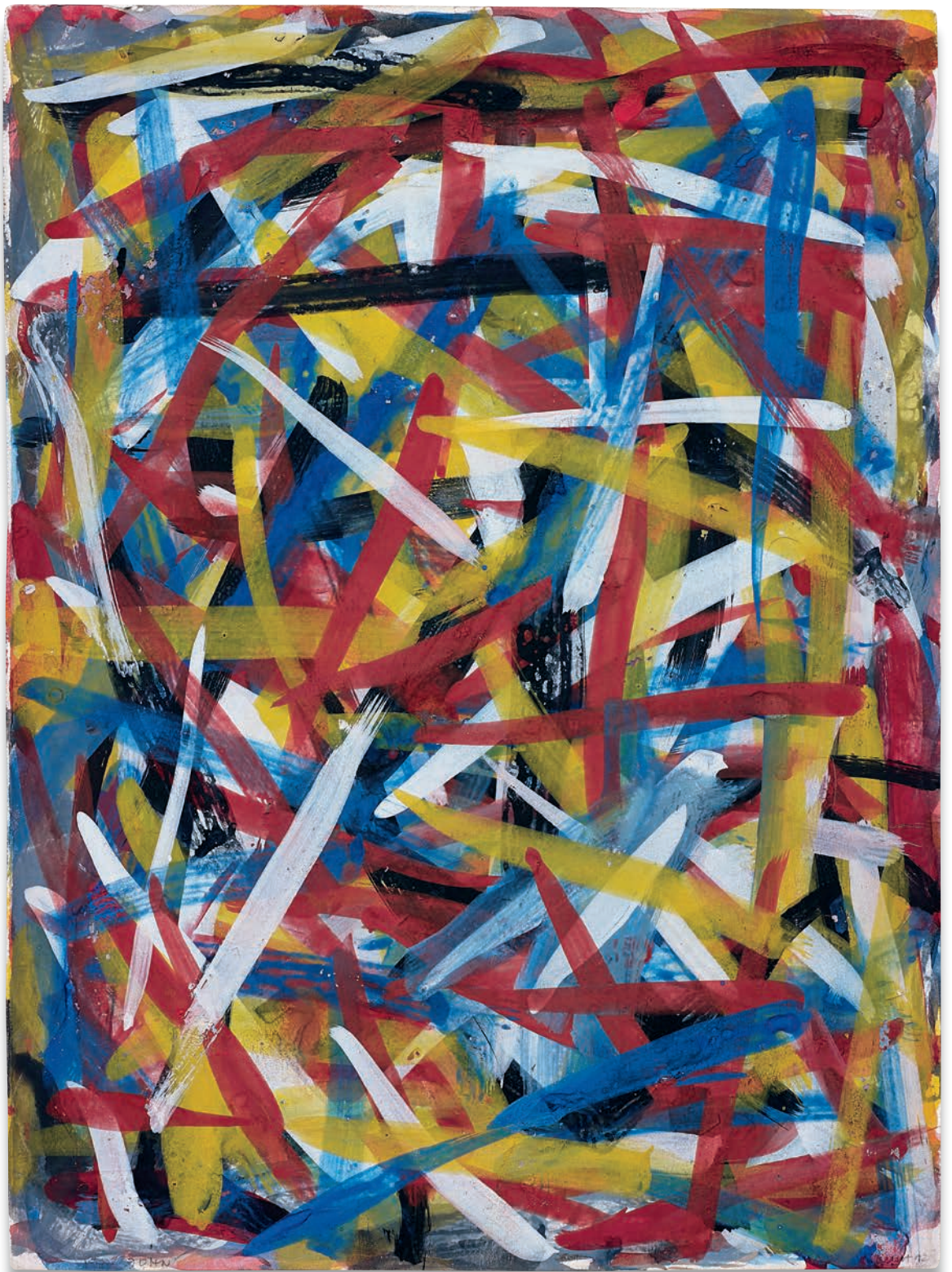
Estimate

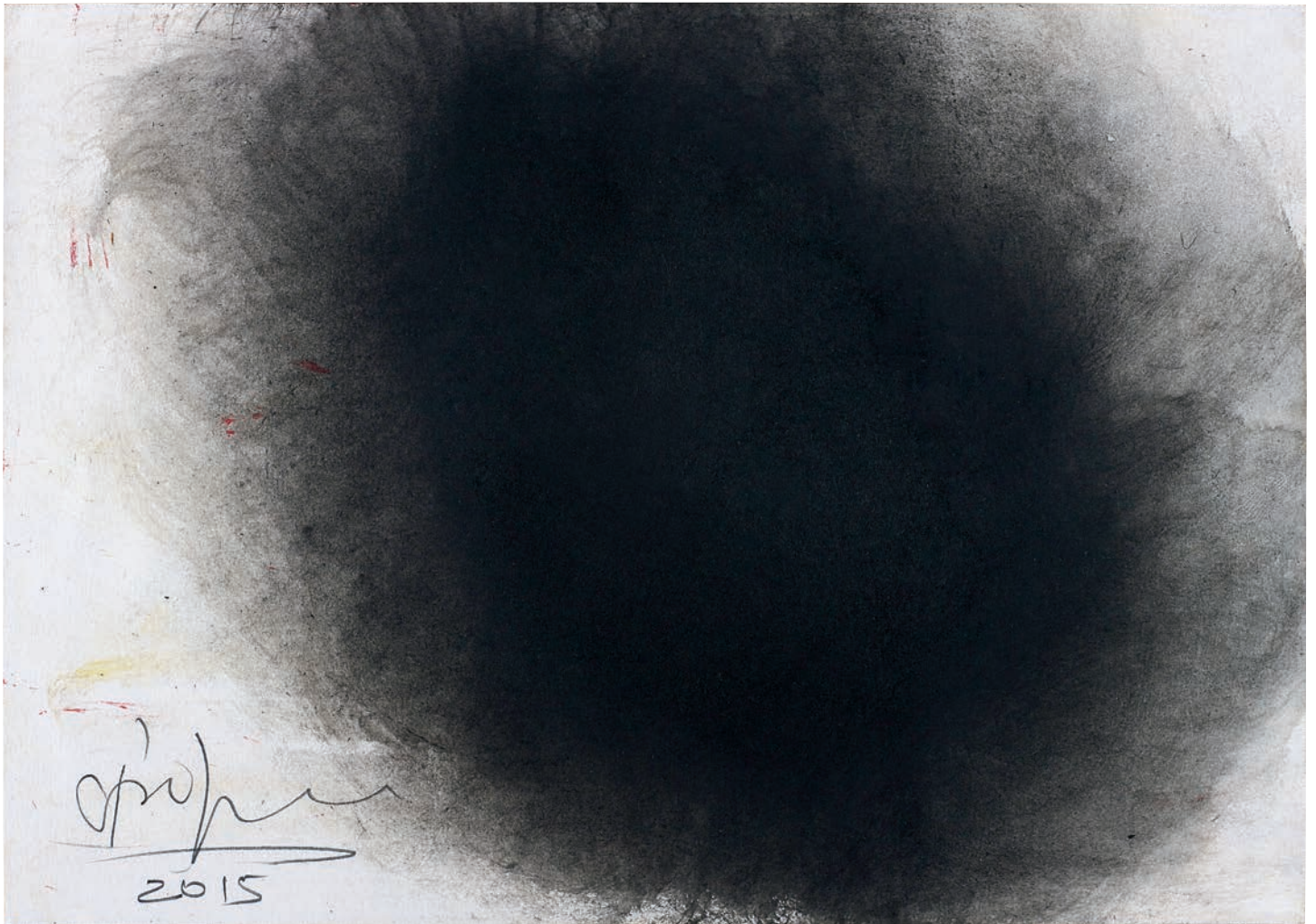
£12,000-18,000 \$18,600-28,000
€16,700-25,000

Provenance

Studio Gariboldi, Milan
Kornelia Tamm Fine Arts, New York







274. Anish Kapoor b. 1954

Untitled, 2015
ink and gouache on paper
21 x 29.5 cm (8¼ x 11½ in.)
Signed and dated 'Anish Kapoor 2015'
on lower left.

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800 ♠

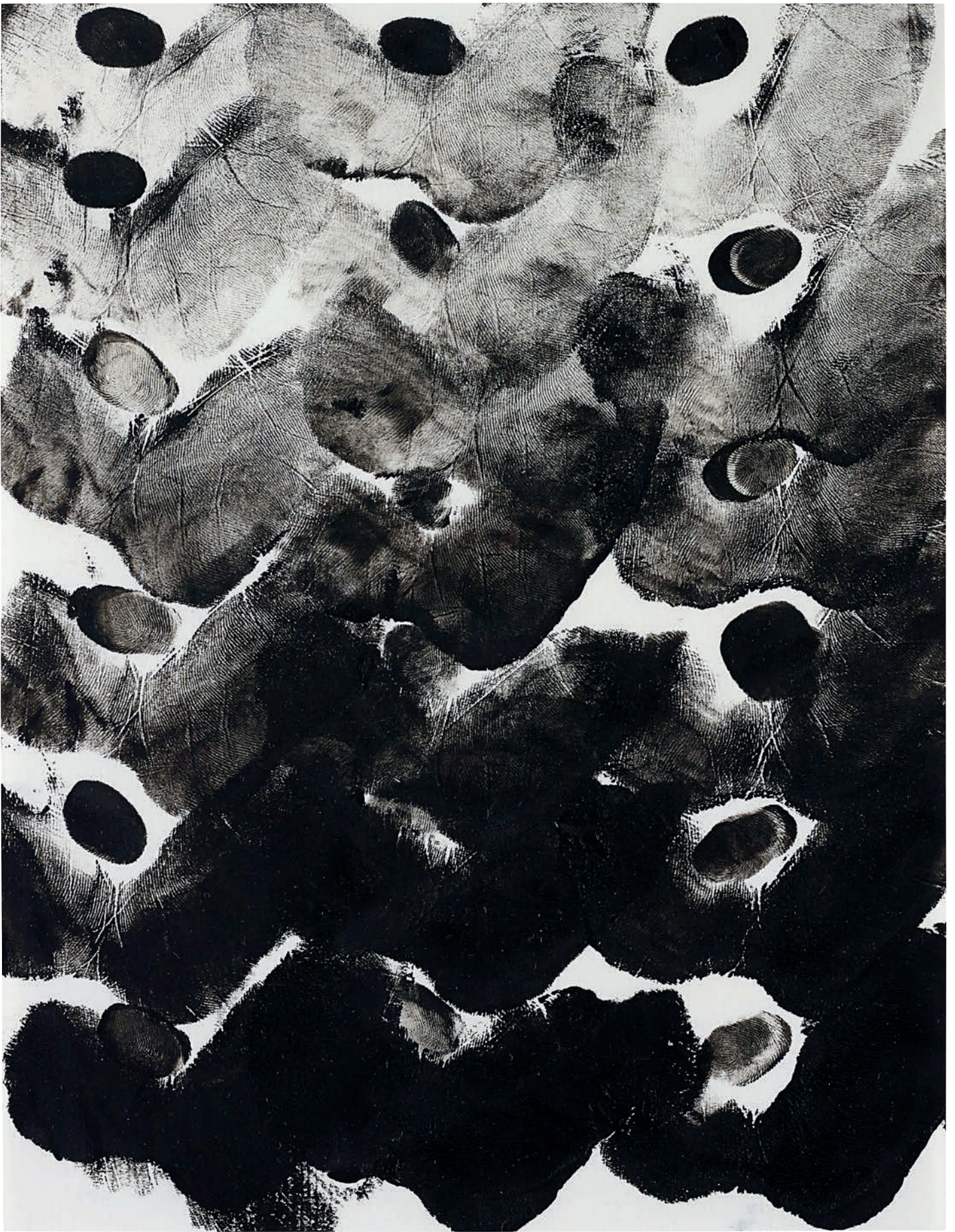
Provenance
Private Collection

275. Gabriel Orozco b. 1962

Rhythm (6), 2001
acrylic on paper
27.9 x 21.6 cm (11 x 8½ in.)

Estimate
£10,000-15,000 \$15,500-23,300
€13,900-20,800

Provenance
Marian Goodman, New York



276. Paul Noble b. 1963

Nobsend, 1997-98
graphite on paper
150 x 200 cm (59 x 78¾ in.)

Estimate

£7,000-9,000 \$10,900-14,000
€9,700-12,500 ± ♣

Provenance

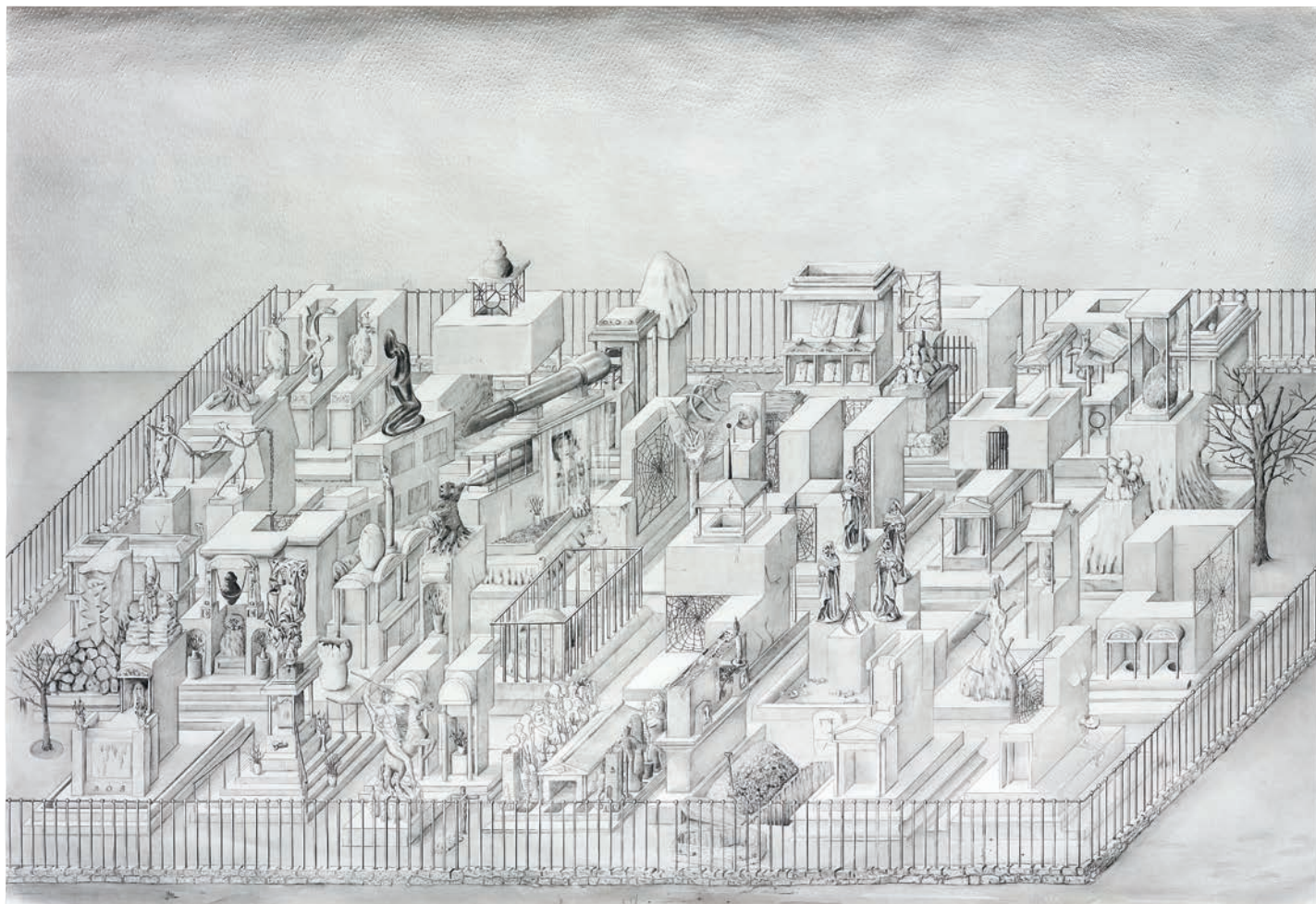
Maureen Paley, London
London, Phillips de Pury,
Contemporary Art Evening Sale,
13 October 2007, lot 221
Acquired at the above sale by
the present owner

Exhibited

New York, Gorney Bravin + Lee, Nobson
New Town, 12 February-11 March, 2000
Rotterdam, Museum Boijmans Van
Beuningen, *Paul Noble: No accidents,
only mistakes*, 2 April-19 June, 2005

Literature

A. Searle, 'Sin Cities', *The Guardian*, London,
14 September, 2004
C. Darwent, 'The Rebirth of Drawing',
The Independent on Sunday, London,
26 September, 2004
R. Cork, 'An Irrepressible Obsession', *New
Statesman*, London, 27 September, 2004





277. Jake and Dinos Chapman b. 1966/1962

Dinos and Jake's Progress Plate 1, 2007

ink and gouache on found etching
 49.3 x 66.4 cm (19 $\frac{3}{8}$ x 26 $\frac{1}{8}$ in.)

Estimate

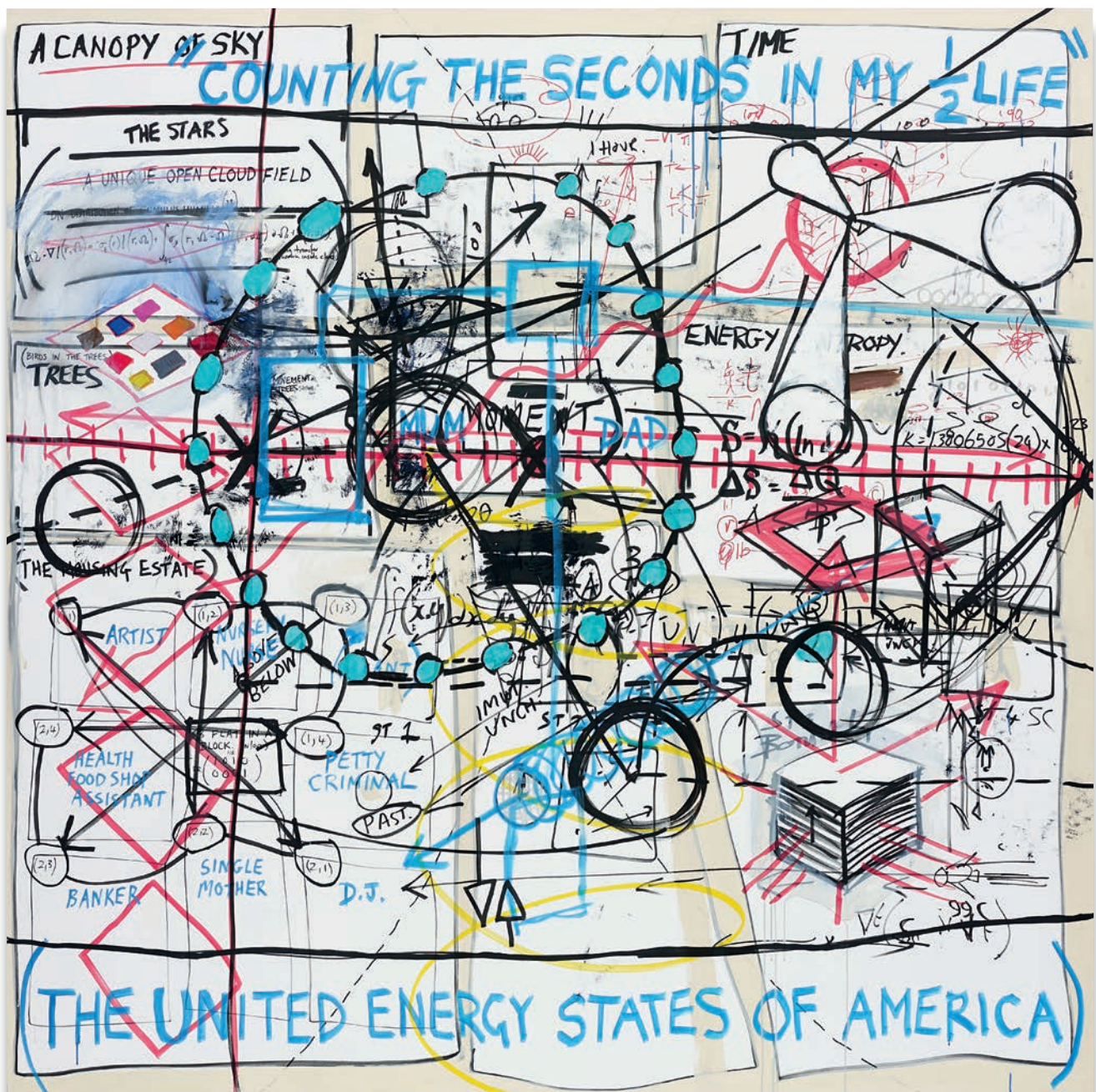
£8,000-12,000 \$12,400-18,600 €11,100-16,700 ±

Provenance

White Cube, London

Exhibited

London, Hayward Gallery, *Laughing in a Foreign Language*,
 25 January-13 April 2008



278. Keith Tyson b. 1969

Lecture Painting, 2006

acrylic on aluminium

198 x 198 cm (77 7/8 x 77 7/8 in.)

Signed, titled and dated 'K. Tyson

"Lecture Painting (United Energy States of America / Counting the seconds in my nuclear half life)" 2006' on the reverse.

Estimate

£10,000-15,000 \$15,500-23,300

€13,900-20,800 ± ♣

Provenance

Timothy Taylor Gallery, London

Haunch of Venison, London

279. Geli Korzhev 1925-2012

Irons Red Fabric, Study for "New Slogan", 1994
graphite, pencil and watercolour on paper
24.5 x 18.5 cm (9 $\frac{5}{8}$ x 7 $\frac{1}{4}$ in.)

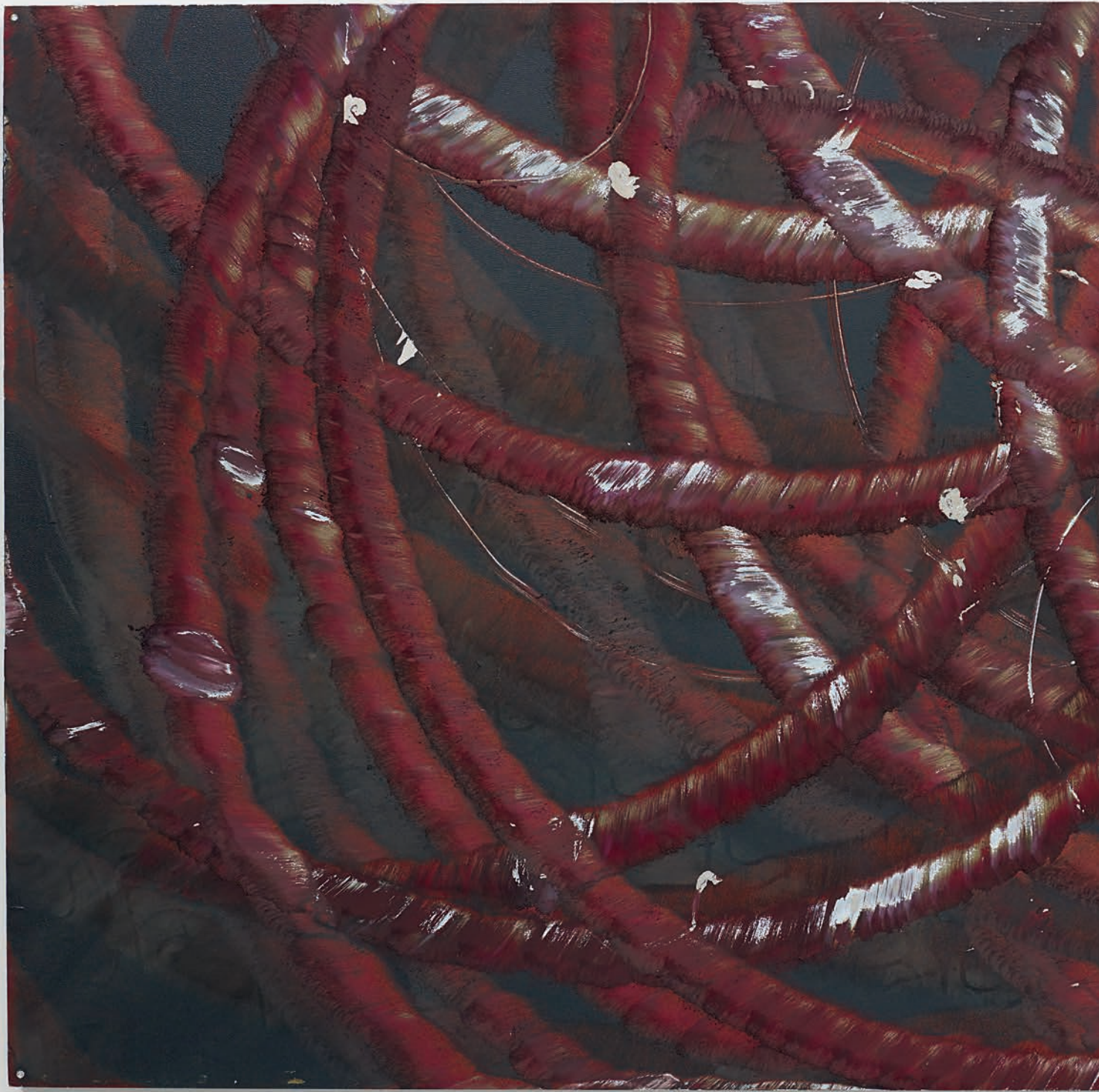
Estimate

£5,000-7,000 \$7,800-10,900 €6,900-9,700 ₺

Provenance

Acquired directly from the artist's successors
Private Collection, Moscow







280. Aaron Young b. 1972

Untitled (magenta) Triptych, 2007
antique gold, antique copper,
red copper, magenta mix, black pearl,
aluminium, in 3 parts
each: 121.9 x 243.8 cm (48 x 96 in.)
overall 365.8 x 243.8 cm (144 x 96 in.)

Estimate
£18,000-25,000 \$28,000-38,800
€25,000-34,700 ‡

Provenance
Bortolami Gallery, New York



281. Tal R b. 1967

Twin Ventura, 2008
oil on canvas in artist's frame
200 x 200 cm (78¾ x 78¾ in.)
Signed, titled and dated 'T.R. 23.03.08
'TWIN VENTURA' along the lower edge.

Estimate
£20,000-30,000 \$31,100-46,600
€27,800-41,600

Provenance
Private Collection

282. Retna b. 1979

Song, 2011
acrylic on canvas
243.8 x 162.2 cm. (95⅞ x 63⅞ in.)
Signed 'Retna' on the right hand turnover.

Estimate
£15,000-20,000 \$23,300-31,100
€20,800-27,800 ±

Provenance
Private Collection

Exhibited
London, The Old Dairy, *The Hallelujah World*
Tour: RETNA's first solo UK exhibition,
9 June - 27 June 2011



283. Franz West 1947-2012

Onkel Stuhl (Uncle Chair), 2007
woven synthetic textile over steel
tubular frame
84.7 x 51 x 51 cm (33³/₈ x 20¹/₈ x 20¹/₈ in.)
Numbered 'P550' on rear left leg.

Estimate

£8,000-12,000 \$12,400-18,600
€11,100-16,700 ♣

Provenance

Private Collection

284. Franz West 1947-2012

Privat-Lampe des Künstlers II, circa 1989
welded iron, electrical fittings
201 x 38 x 33 cm (79¹/₈ x 14⁷/₈ x 12⁷/₈ in.)

Estimate

£4,000-6,000 \$6,200-9,300
€5,600-8,300 ♣

Provenance

Published by Metamemphis, Milan







285. Bosco Sodi b. 1970

Organic Blue, 2010
mixed media on canvas
diameter: 250 cm (98 $\frac{3}{8}$ in.)
depth: 15 cm (5 $\frac{7}{8}$ in.)

Estimate

£30,000-50,000 \$46,600-77,700
€41,600-69,400

Provenance

Private Collection

286. Yves Klein 1928-1962

Table Bleue, designed 1961

IKB pigment, glass, Plexiglas, steel, wood
37.8 x 125 x 100.3 cm (14 $\frac{7}{8}$ x 49 $\frac{1}{4}$ x 39 $\frac{1}{2}$ in.)

This work is from an edition begun in 1963,
under the supervision of Rotraut Klein-Moquay
based on a model by Yves Klein. Signed R.
Klein Moquay and serial number KJ-RECF
and with Rotraut Klein-Moquay's facsimile
signature on underside label.

Estimate

£12,000-18,000 \$18,600-28,000

€16,700-25,000 ♠

Provenance

Galerie Omagh, Paris

Literature

B. Bloemink and J. Cunningham, *Design ≠
Art: Functional Objects from Donald Judd to
Rachel Whiteread*, exh. cat., Cooper-Hewitt
Design Museum, New York, 2004, p. 27, fig. 14
(another example illustrated)





287. Jeff Koons b. 1955

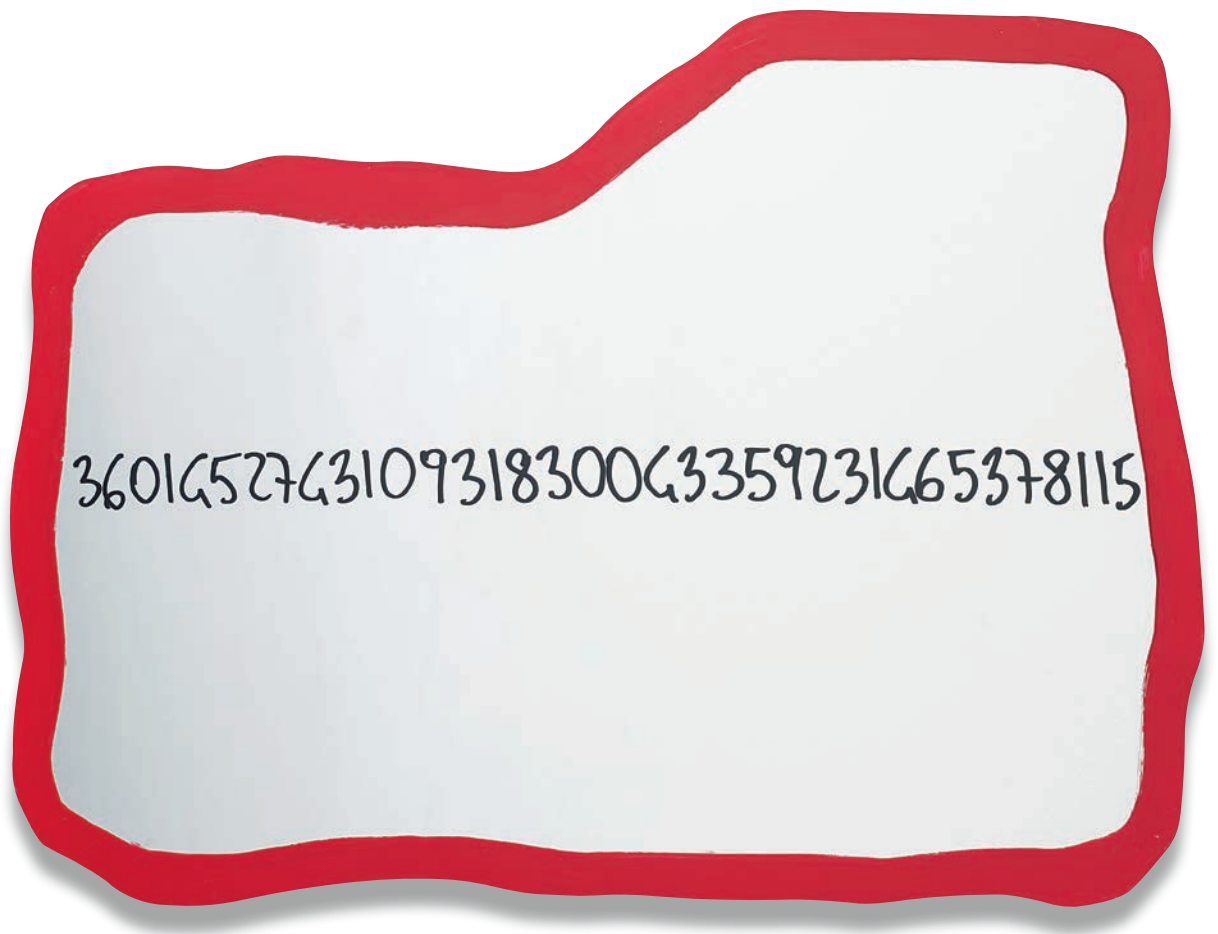
Dom Pérignon Balloon Venus, 2013
lacquered polyurethane resin,
maintenance kit, original custom flight case
49.3 x 34.7 x 48.5 cm (19³/₈ x 13⁵/₈ x 19¹/₈ in.)
Impressed 'Dom Pérignon BALLOON VENUS
BY Jeff Koons' on the suede interior lining
of the lower part. This work is from an edition
of 650 plus 40 artist's proofs.

Estimate

£30,000-50,000 \$46,600-77,700
€41,600-69,400 ‡

Provenance

Private Collection



288. Michelangelo Pistoletto b. 1933

Frattali, 1999-2000

acrylic on shaped mirror

57.5 x 76 cm (22⁵/₈ x 29⁷/₈ in.)

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

1999/2000' on the reverse.

This work is unique. Accompanied by a certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

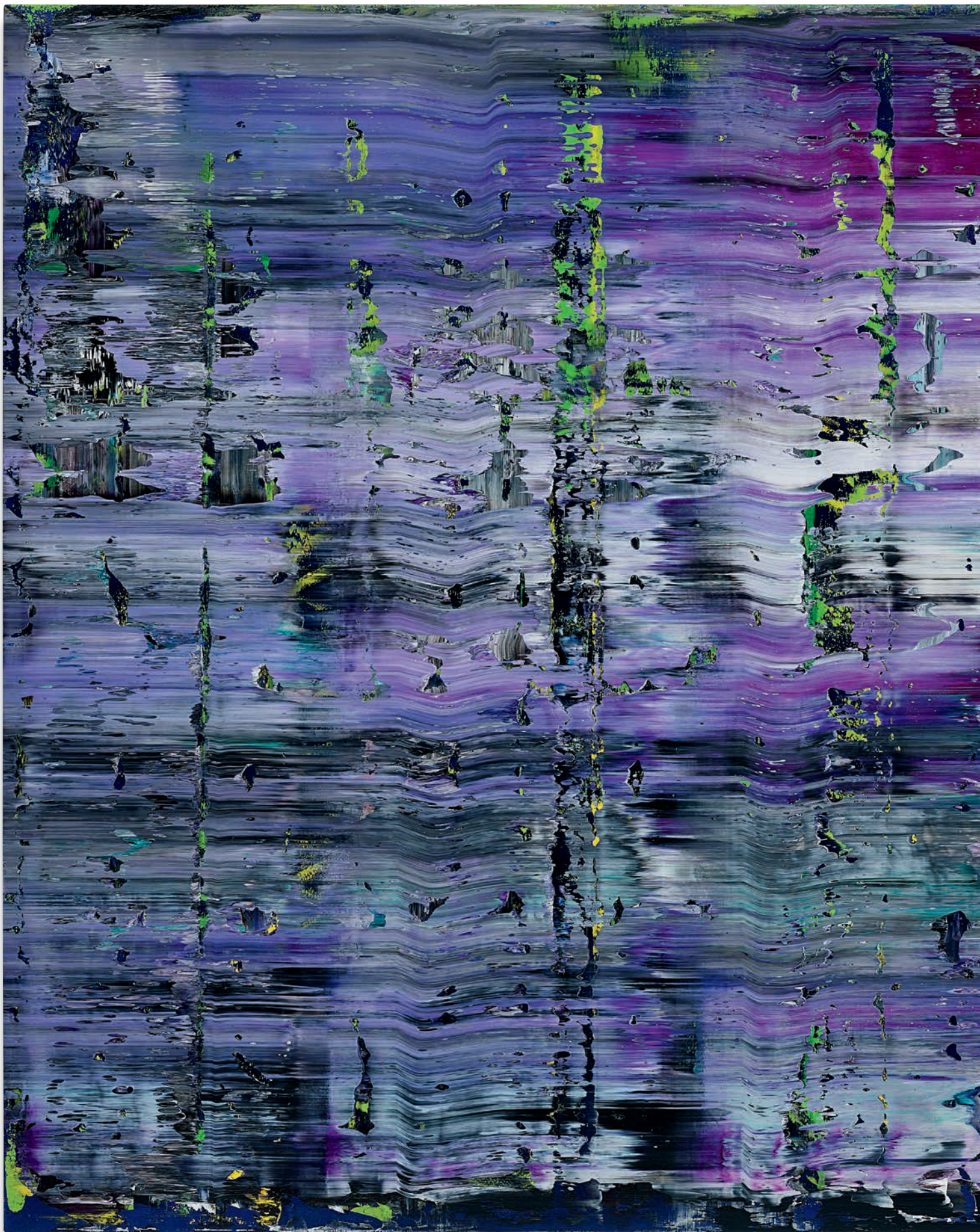
Estimate

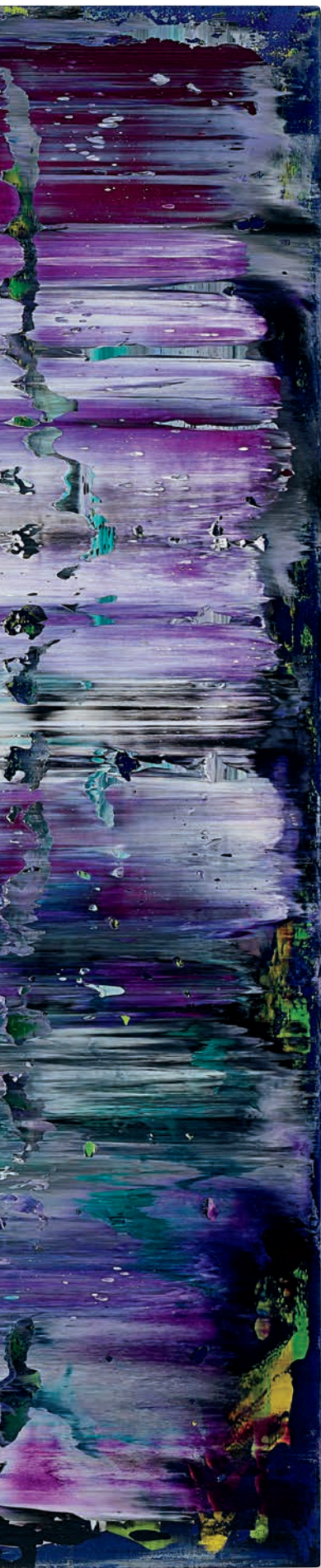
£6,000-8,000 \$9,300-12,400 €8,300-11,100 ♣

Provenance

Centro D'Arte Fuoricentro, Pescara

Private Collection, London





289. Stanley Casselman b. 1963

IR-41-2, 2013
acrylic on canvas
198 x 198 cm (77 $\frac{7}{8}$ x 77 $\frac{7}{8}$ in.)
Signed, titled and dated 'STANLEY
CASSELMAN "IR-41-2" 2013' on the reverse.

Estimate
£18,000-25,000 \$28,000-38,800
€25,000-34,700

Provenance
Private Collection





Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 Bidding in the Sale

Bidding at Auction

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

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Bidding in Person

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

Bidding by Telephone

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

Online Bidding

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

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

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

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

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

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

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

2 Property with a † Symbol

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

3 Property with a \$ Symbol

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

4 Property Sold with a ₣ or Ω Symbol

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

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

5 Exports from the European Union

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

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

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

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

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

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

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

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

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

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

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

7 Sales and Use Taxes

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

Conditions of Sale

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

1 Introduction

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

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

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

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

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

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

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

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

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

5 Conduct of the Auction

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

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

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

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

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

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

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

6 Purchase Price and Payment

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

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

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

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

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

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

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

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

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

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

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

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

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

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

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

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

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

14 Copyright

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

15 General

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

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

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

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Auction

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