



PHILLIPS

20th Century &
Contemporary Art
Day Sale
London, 6 October 2016









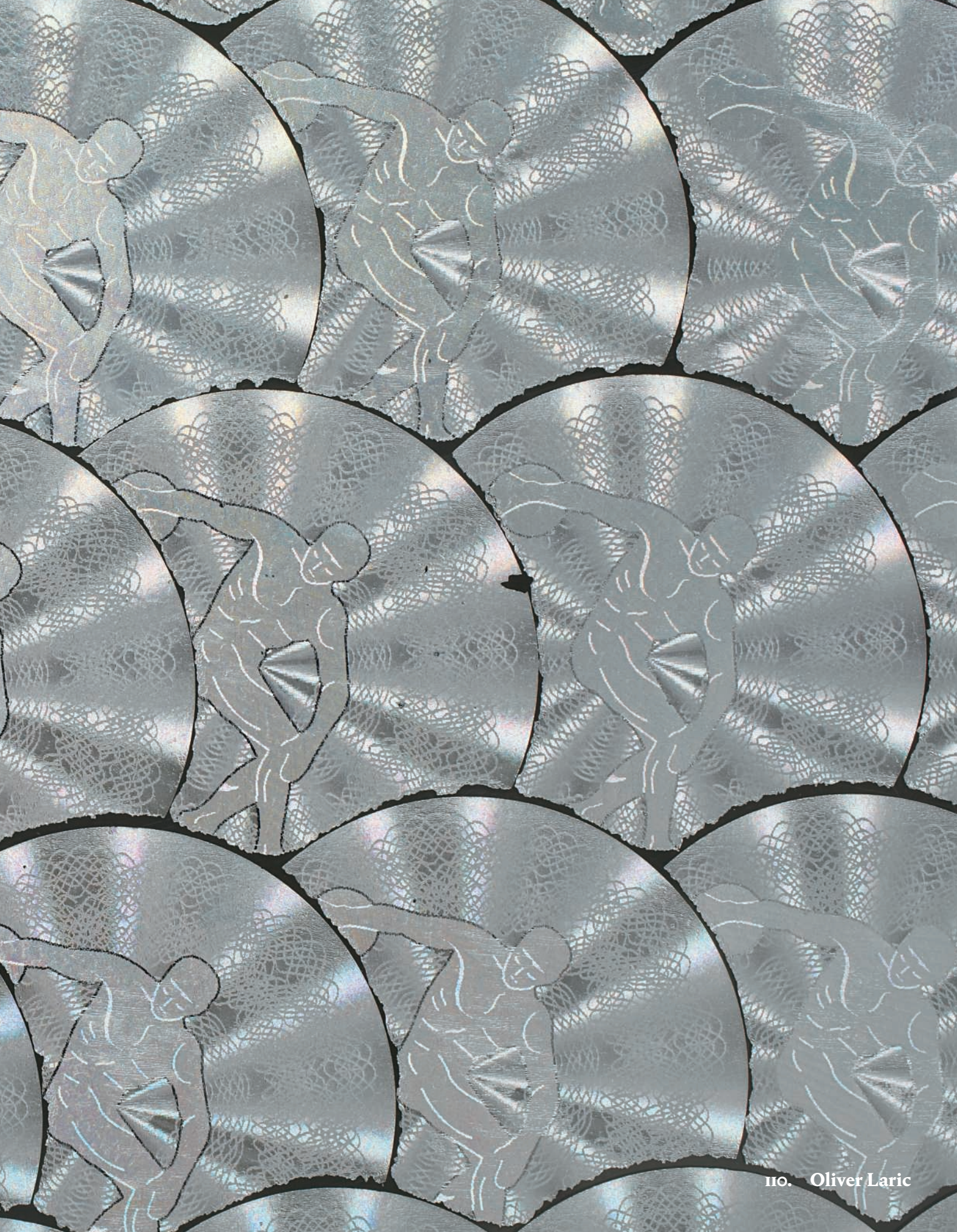












20th Century & Contemporary Art.



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**20th Century & Contemporary Art
Day Sale**
London, 6 October 2016, 2pm

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auction

6 October 2016, 2pm

Viewing

28 September – 6 October 2016

| | |
|------------------------|------------|
| Wednesday 28 September | 10am – 6pm |
| Thursday 29 September | 10am – 6pm |
| Friday 30 September | 10am – 6pm |
| Saturday 1 October | 10am – 6pm |
| Sunday 2 October | 12pm – 6pm |
| Monday 3 October | 10am – 6pm |
| Tuesday 4 October | 10pm – 6pm |
| Wednesday 5 October | 10am – 7pm |
| Thursday 6 October | 10am – 2pm |

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK010716 or 20th Century & Contemporary Art Day Sale

Absentee and Telephone Bids

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101. Wolfgang Tillmans b. 1968

Paper Drop-Haze

signed, titled, dated and numbered
'Wolfgang Tillmans "Paper Drop-Haze"
2011 1/3+1' on the reverse
chromogenic print
50 x 61 cm (19 5/8 x 24 in.)
Executed in 2011, this work is number 1
from an edition of 3, plus 1 artist's proof.

Estimate

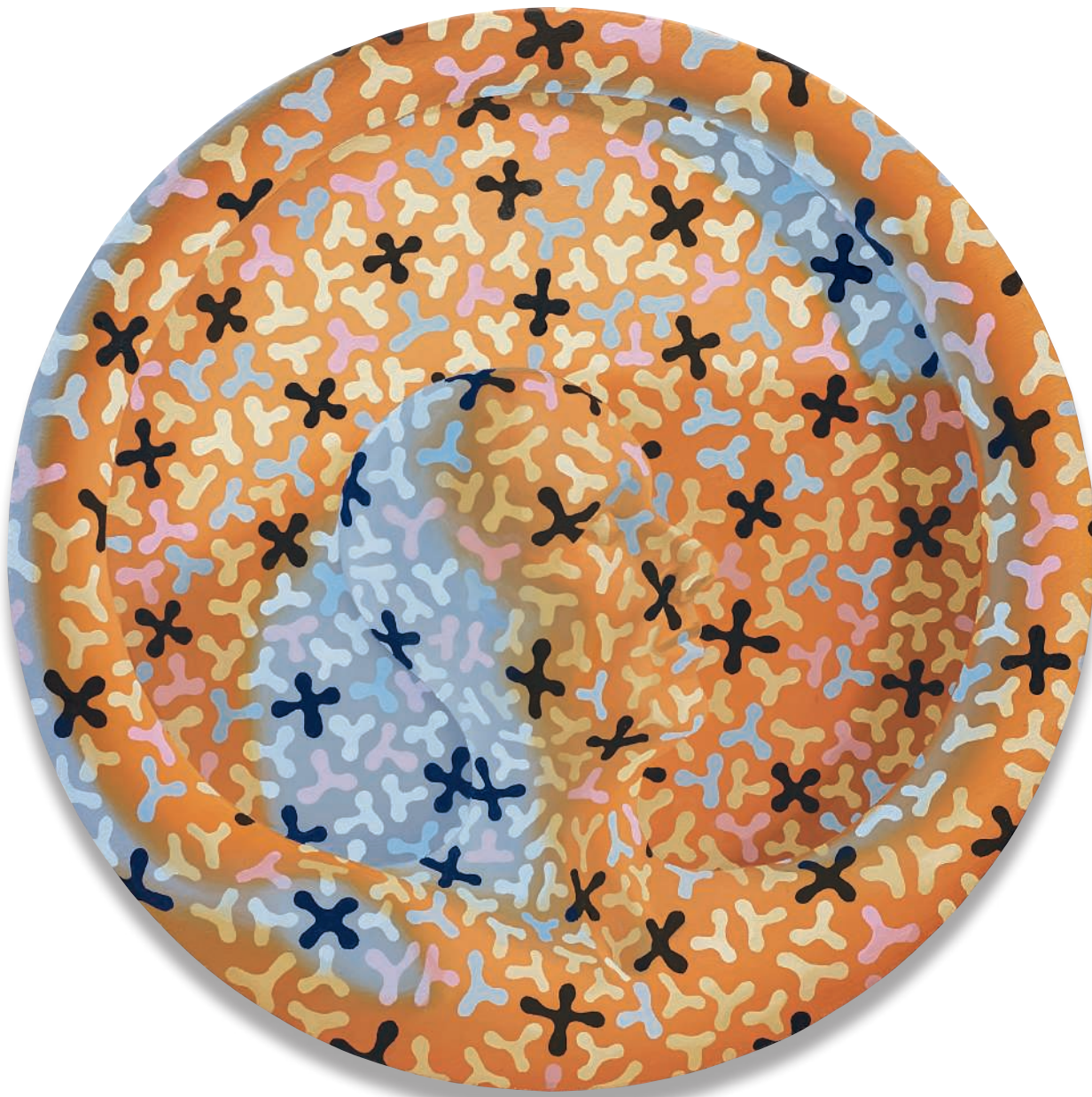
£15,000-20,000 \$19,900-26,500
€17,700-23,600 ₣ ₣

Provenance

Andrea Rosen Gallery, New York
Acquired from the above by the
present owner







102. Sascha Braunig b. 1983

Reef
signed, titled and dated 'Sascha Braunig
"REEF" 2015' on the reverse
oil on linen over panel
diameter: 30.7 cm (12 1/8 in.)
Painted in 2015.

Estimate
£4,000-6,000 \$5,300-8,000 €4,700-7,100

Provenance
Foxy Productions, New York
Acquired from the above by the present owner

103. KAWS b. 1974

Companion Black
incised 'Medicom Toy 2007 Made in China ©
KAWS 07' on the underside
painted cast vinyl
127 x 60.9 x 38.1 cm (50 x 23 7/8 x 15 in.)
Executed in 2007, this work is from an edition of 100.

Estimate
£12,000-18,000 \$15,900-23,900 €14,200-21,300

Provenance
Medicom, Original Fake
Acquired from the above by the present owner





104. Katherine Bernhardt b. 1975

Work

signed, titled and dated 'Katherine Bernhardt
"Work" 2014' on the reverse
acrylic and spray paint on canvas
152.4 x 122.2 cm (60 x 48½ in.)
Executed in 2014.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance

Roberto Paradise, San Juan
Acquired from the above by the present owner

105. Aaron Garber-Maikovska b. 1978

Untitled

ink and chalk pastel on paper
101 x 66.2 cm (39¾ x 26½ in.)
Executed in 2014.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance

Greene Exhibitions, Los Angeles
Acquired from the above by the present owner





106. Margo Wolowiec b. 1985

Time and Time, Again
signed and dated 'Margo Wolowiec 2014'
on the overlap
dye-sublimation ink, fabric dye, handwoven
polyester and cotton on linen
132.4 x 117 cm (52½ x 46½ in.)
Executed in 2014.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance
Jessica Silverman Gallery, San Francisco
Acquired from the above by the present owner

107. Adrian Ghenie b. 1977

Study for Pie Fight Interior
collage and acrylic on paper, mounted on wood
81 x 61 cm (31½ x 24 in.)
Executed in 2012.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♠

Provenance
Galeria Plan-B, Berlin
Acquired from the above by the present owner





108. Kadar Brock b. 1980

Untitled
signed with the artist's initials and dated 'KB 2012'
on the stretcher
oil, acrylic, flashe, spray paint, house paint on canvas
182.9 x 153 cm (72 x 60¼ in.)
Executed in 2012.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance
Private Collection, London

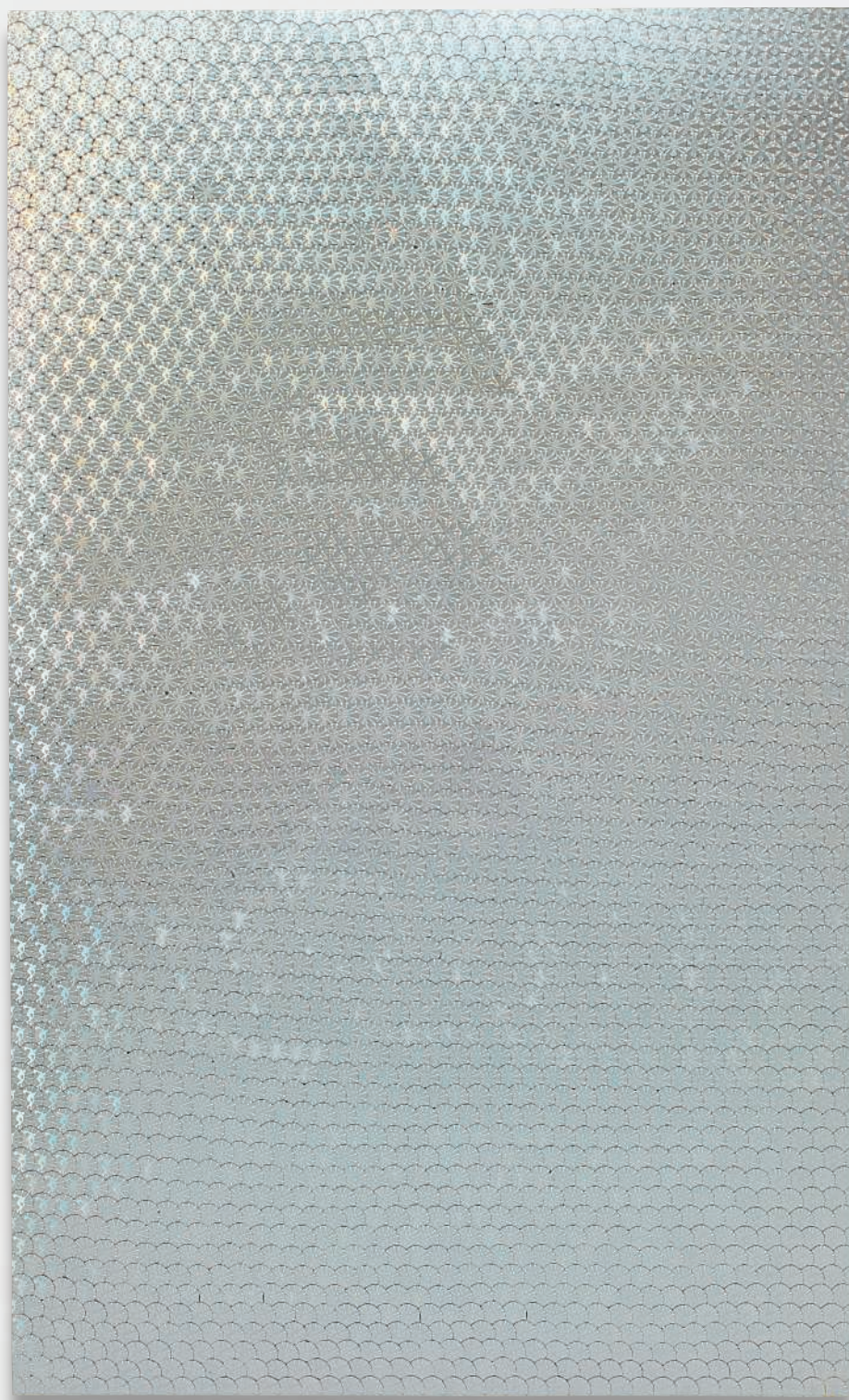
109. Hugh Scott-Douglas b. 1988

Chopped Bill
signed and dated 'Hugh Scott-Douglas 2013'
on the reverse of each part
dye sublimation print on linen, in 2 parts
each 203.5 x 101.9 cm (80½ x 40½ in.)
overall 203.5 x 203.8 cm (80½ x 80¼ in.)
Executed in 2013.

Estimate
£20,000-30,000 \$26,500-39,800 €23,600-35,500

Provenance
Blum & Poe, Los Angeles
Acquired from the above by the present owner





**‘Recurring subjects are
my recurring subjects.
I’m also fascinated by
recursion, repetition,
and reinterpretations’**

Oliver Laric

no. Oliver Laric b. 1981

Discobolus Guilloche

tamper evident security hologram stickers on
PET (polyethylene terephthalate) sheet,
airbrushed clear coating
205 x 125 cm (80¾ x 49¼ in.)
Executed in 2012, this work is unique.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♠

Provenance

Private Collection

Phillips, London, 17 October 2013, lot 121

Acquired at the above sale by the present owner

III. Jacob Kassay b. 1984

Untitled

signed and dated 'Kassay 08' on the reverse

acrylic and silver deposit on canvas

122 x 91.4 cm (48 x 35 7/8 in.)

Executed in 2008.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100

Provenance

Private Collection, United Kingdom

'I tried to think of other ways to resist [absorbing colour] – as Piero Manzoni's achromes do - any sort of fixed or applied quality and so I wanted to make something which reflected its surroundings back onto the space in which it was exhibited'

Jacob Kassay



**‘I paint what I see, what
concerns me in my own life:
my mother’s canopies in Drøbak,
the terrazzo staircase in a
Malmö housing cooperative...
It is quite uncomplicated,
and not tactical at all’**

Frederik Værsløv

112. Fredrik Værsløv b. 1979

Untitled (Terrazzo)

spray paint, house paint, liquid asphalt, corrosion
protective spray and white spirit on canvas
195 x 145 cm (76¾ x 57⅞ in.)
Executed in 2010.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ± ♣

Provenance

Private Collection, United Kingdom



113. Jessica Jackson Hutchins b. 1971

Couch For A Long Time

couch, newspaper and ceramic

overall 73.7 x 193 x 90.2 cm (29 x 75⅞ x 35½ in.)

Executed in 2009.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 +

Provenance

Derek Eller Gallery, New York

Acquired from the above by the present owner in 2010

Exhibited

New York, Whitney Museum of American Art,

Whitney Biennial, 25 February - 30 May 2010,

cat., p. 70 (illustrated)

London, Saatchi Gallery, *Paper*, 18 June - 3 November

2013, cat., p. 78-79 (illustrated)

Literature

New York, Volume 43, New York Magazine Company,

2010, p.67

Couch For A Long Time, perhaps the most important work by Jessica Jackson Hutchins, is a homemade altar. Selected for the Whitney Biennale, it is a celebration of change and transformation, while expressing the sense of national pride. The couch, which was from Hutchins' childhood living room, is covered entirely with newspaper clippings featuring President Obama from the *New York Times*. Jessica Jackson Hutchins questions the relationship between people and objects, exploring how the interactions form and inform each other. The newspapers suggest the temporal idea of the fleeting nature of news stories. The newspaper became obsolete as soon as being read, but would suddenly be relevant the next morning, printed with new information. On the other hand, the resting ceramics,

resembling an idling person, offers vastly different rates of change. Sheltered from weathering by the glaze, the ceramics are eternal, as long as being handled carefully. The contrast is further highlighted by the fact that the information became outdated sometimes even before being read. The title of the work toys with this very notion of time. The physicality of the ceramic sculptures reminds the viewer of the human body, with colours similar to bones or flesh. The ceramic surrogates slouch on the sofa in place of all that had sat there, as if watching the imaginary television in front of it. The newspapers wrapped the sofa up forming a protective layer, as if the room was being painted, preserving it. *Couch For A Long Time* merges public and private moments, creates a monument symbolising how ephemeral news events influence the everyday life.



114. **Mark Bradford** b. 1961

Soccer Ball Bag 1

nylon string and paper on soccer balls
127 x 66 x 66 cm. (50 x 25½ x 25½ in.)
Executed in 2011.

Estimate

£80,000-120,000 \$106,000-159,000
€94,500-142,000 ±

Provenance

Sikkema Jenkins & Co., New York
Acquired from the above by the present owner

Mark Bradford was born and raised in south Los Angeles, in a neighbourhood that experienced a gradual but seismic change in social and cultural demographics. Revered for drawing inspiration from the environment around him, Bradford continually engages with his surroundings. Paper is, perhaps, the most important medium for Bradford. He sees it as a container of information, inseparable with memory, but at the same time, it is an unforgiving material. He scoured the streets of south Los Angeles for fragments of newspaper, magazines, and posters, creating monumental collages and installations.

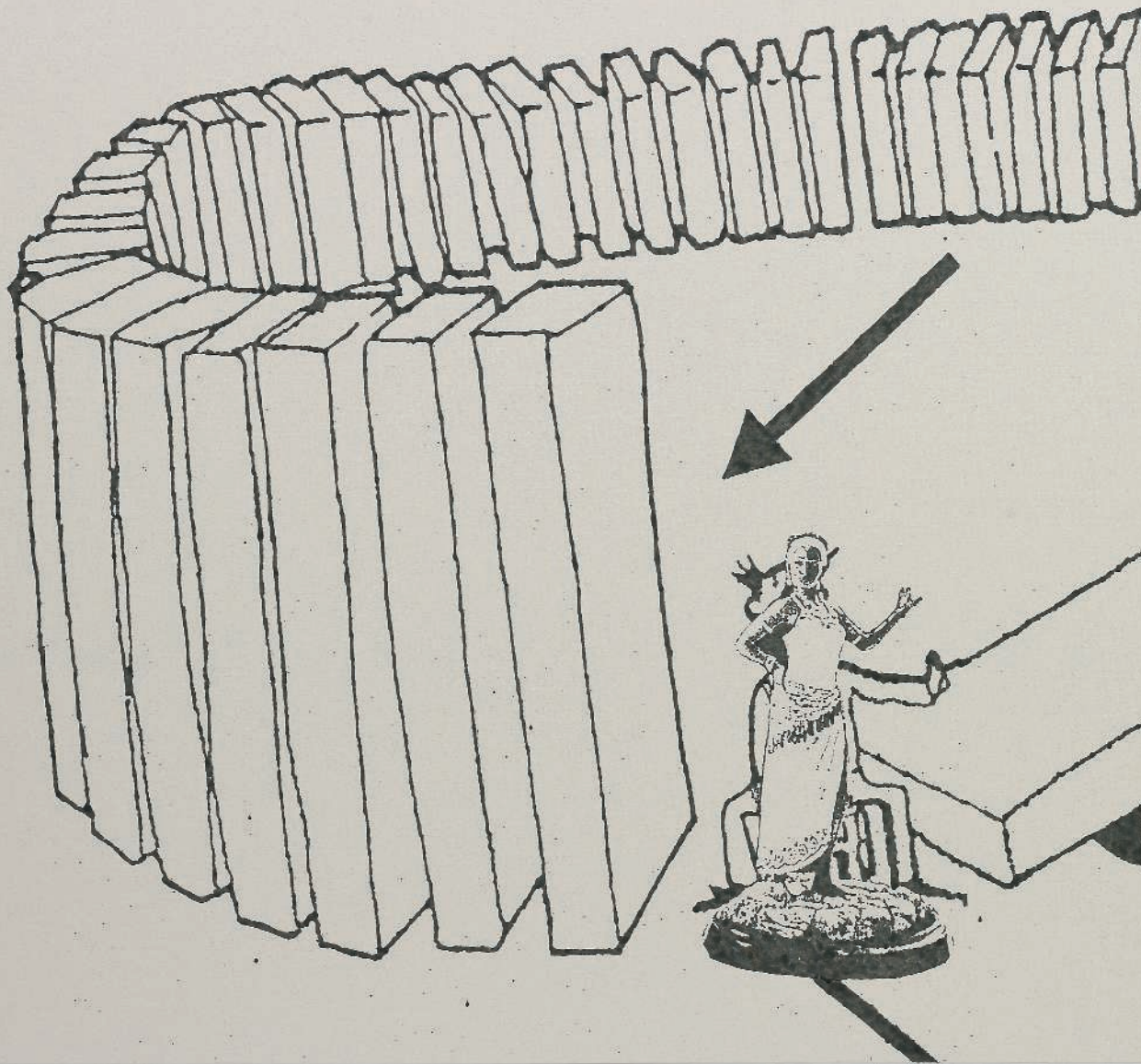
This sculpture, taking the shape of soccer balls, is Bradford's commentary on the social and cultural issues that pervaded his own surroundings. Beyond the superficial appearance and title, *Soccer Ball Bag 1* scrutinises the complex structures of urban culture and highlights the intricate social undercurrents. The soccer balls embody deliberate constructions and deconstructions, the theme transcending Bradford's oeuvre, much like the communities in the neighbourhood. The individual balls, while similar in shape and sizes, were uniquely reassembled with estrange and separate pieces of paper, reuniting to form a cohesive whole. Slightly misshapen and rough, the soccer balls are charmingly flawed - much like the urban streets from which they came from. Finally, the net, mirroring the streets, holds all the balls together in one unifying bundle. The fragments of the past congregate to form the present and, eventually delineate the future.

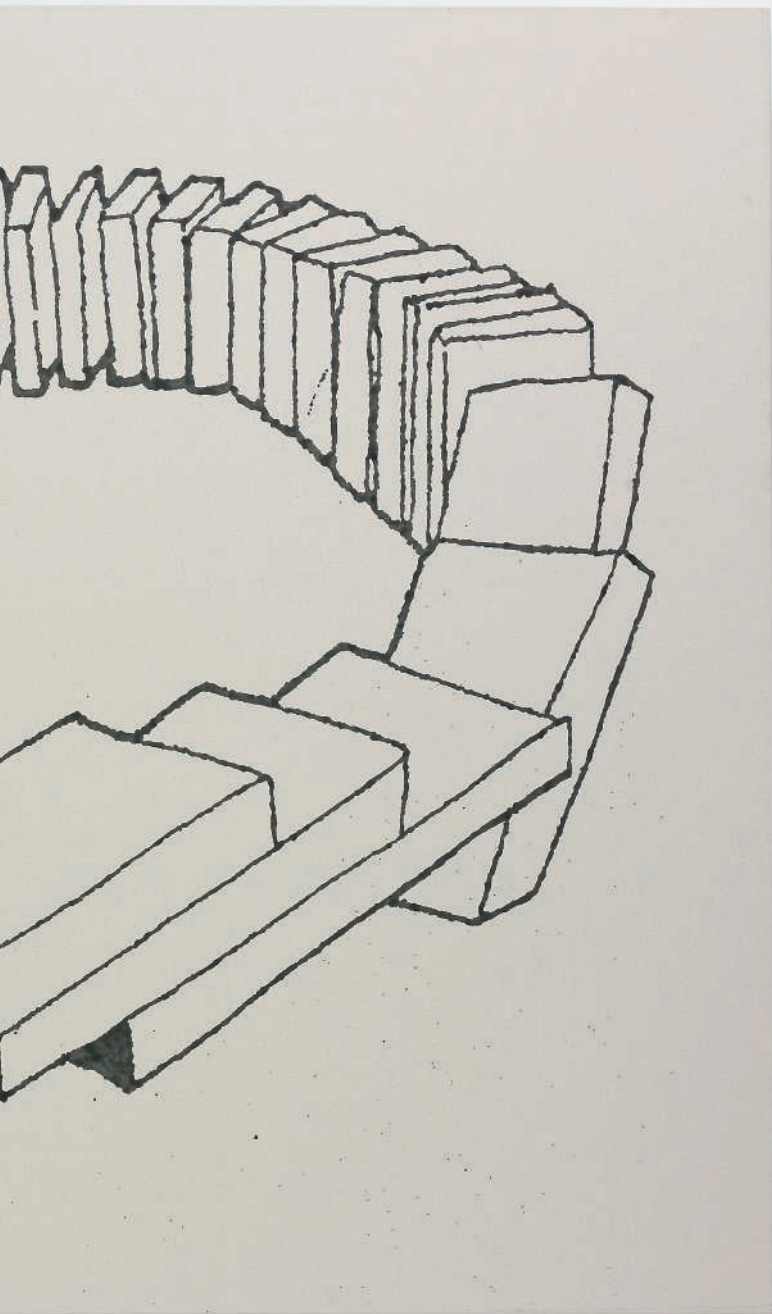
‘The conversations I was interested in were about community, fluidity, about a merchant dynamic, and the details that point to a genus of change’

Mark Bradford



Karma





115. Nate Lowman b. 1979

H8RS GONNA H8

signed and dated 'Nate Lowman 2012' on the overlap
alkyd on canvas

182.8 x 305.2 cm (71 $\frac{7}{8}$ x 120 $\frac{1}{8}$ in.)

Executed in 2012.

Estimate

£50,000-70,000 \$66,300-92,900 €59,100-82,700

Provenance

Massimo De Carlo, Milan

Acquired from the above by the present owner

Exhibited

Milan, Massimo De Carlo, *Nate Lowman: Swiss Cheese
and the Doors: A One Night Stand*, 11 April - 12 May 2012

116. Adam McEwen b. 1965

Untitled

signed and dated 'A. McEwen 2013' on the reverse
graphite mounted on aluminium
diameter: 121.9 cm (47 $\frac{7}{8}$ in.)
Executed in 2013.

Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900 ♠

Provenance

Art : Concept, Paris
Acquired from the above by the present owner

A notable work from Adam McEwen's illustrious graphite series, *Untitled* visually blurs the boundaries between object and representation and reveals the artist's wide interest in producing outcomes that cannot be plainly defined as either sculpture or painting.

For the extensive use of graphite, a medium traditionally adopted for writing and drawing, *Untitled* calls to mind McEwen's former career as an obituary writer for the *Daily Telegraph* and addresses the banality of both material and substance. In his constant endeavour of re-appropriating familiar objects and re-interpreting them with new multi-faceted meanings, the present lot McEwen invites the viewer to re-evaluate the aesthetic and functional properties of this industrial by-product of carbon. Herein the attention is drawn to the physical surface: while the mineral arouses by its own nature feelings of weight and density,

the reflective hues subtly emerging from the silver intersections enrich the visual dimension and make *Untitled* achieve a tactile and evocative sense of lightness. In like manner the monochrome grey and machine finish are fundamental in conveying a touch of neutral objectivity. Creating an impartial base for the viewer to unchain the unlimited potential of his imagination and thus attain a richer comprehension of the work and its articulated forms.

As for other vestiges of the mass consumerism culture, such as ATM machines or credit cards, employed by the British artist in the graphite series, undermining their functionality consequently implies highlighting the qualities and texture of the graphite, a very unlikely material to encounter on such a grand scale. By this means any trace of banality is removed and the seemingly ordinary medium of graphite finally accesses the art sphere.



Δ **117. Yoshitomo Nara** b. 1959

I Think, Therefore I Am... A Dog

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.)

Executed in 2003. This work is number 6
from an edition of 6.

Estimate

£80,000-120,000 \$106,000-159,000

€94,500-142,000 ₺

Provenance

McCabe Fine Art, Stockholm

The Brandt Collection, Miami

Phillips, London, 15 October 2015, lot 105

Acquired at the above sale by the present owner

Exhibited

Cleveland, Museum of Contemporary Art;

Philadelphia, Institute of Contemporary Art,

University of Pennsylvania; San Jose, San Jose

Museum of Art; St. Louis, Contemporary Art

Museum, *Yoshitomo Nara: Nothing Ever Happens*,

12 September 2003 - 27 February 2005, cat., p. 56

(another example exhibited and illustrated)

Literature

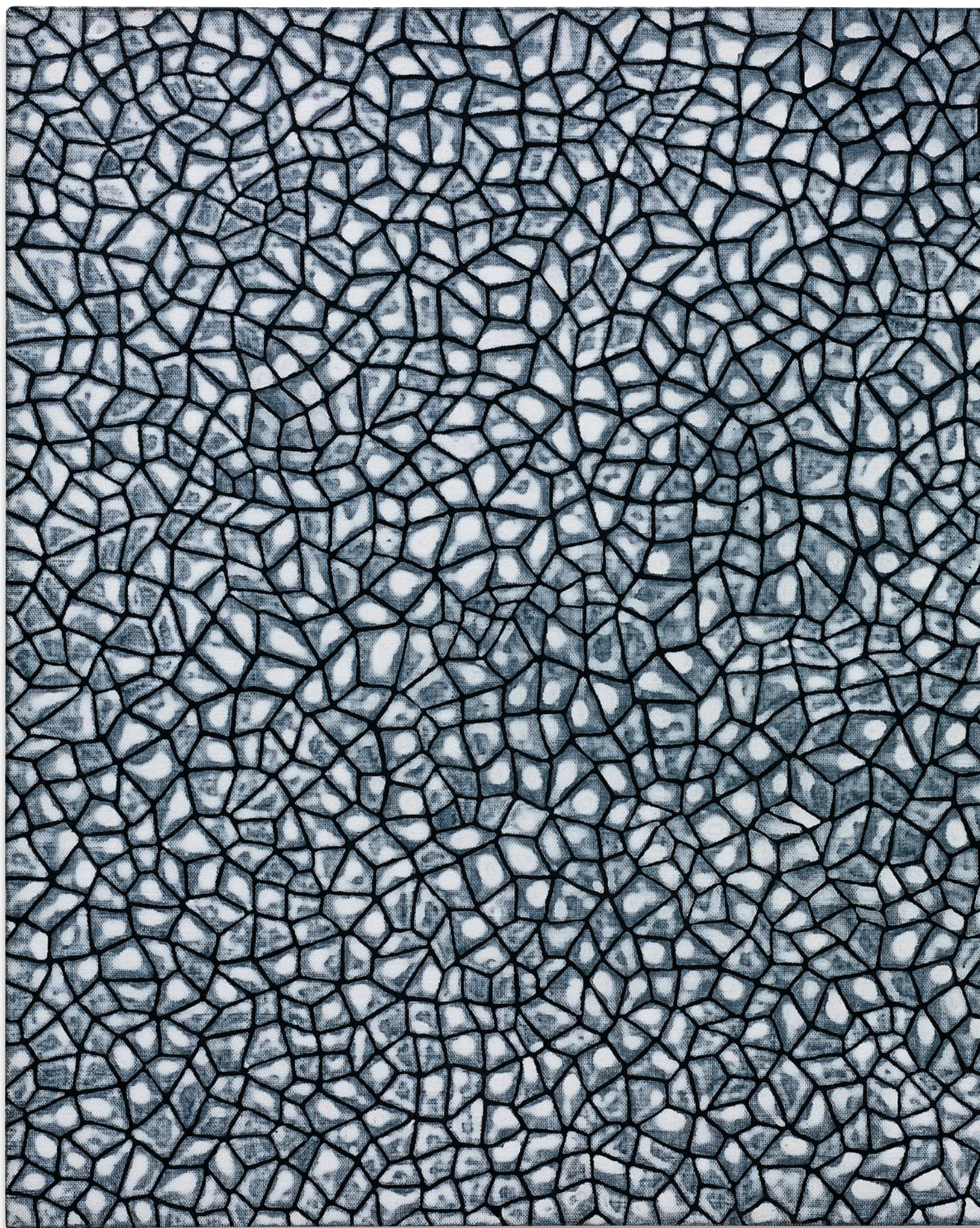
N. Miyamura, S. Suzuki, eds., *Yoshitomo Nara:*

the Complete Works, Volume 1: Paintings,

Sculptures, Editions, Photographs, San Francisco,

2011, p. 276 (another example illustrated)







118. Yayoi Kusama b. 1929

Infinity Nets (OHWNT)

signed, titled and dated 'Yayoi Kusama "Infinity Nets
OHWNT" 2006' on the reverse

acrylic on canvas

60.6 x 72.7 cm (23⁷/₈ x 28⁵/₈ in.)

Painted in 2006, this work is accompanied by a
Registration Card issued by the Yayoi Kusama studio.

Estimate

£100,000-150,000 \$133,000-199,000 €118,000-177,000 ₺

Provenance

Gallery Deco, São Paulo

Acquired from the above by the present owner

119. Yayoi Kusama b. 1929

The Ripple

signed and dated 'Yayoi Kusama 1985' and titled in Japanese 'The Ripple' on the reverse

acrylic on canvas

53 x 45.8 cm (20⁷/₈ x 18 in.)

Executed in 1985, this work is accompanied by a Registration Card issued by the Yayoi Kusama studio.

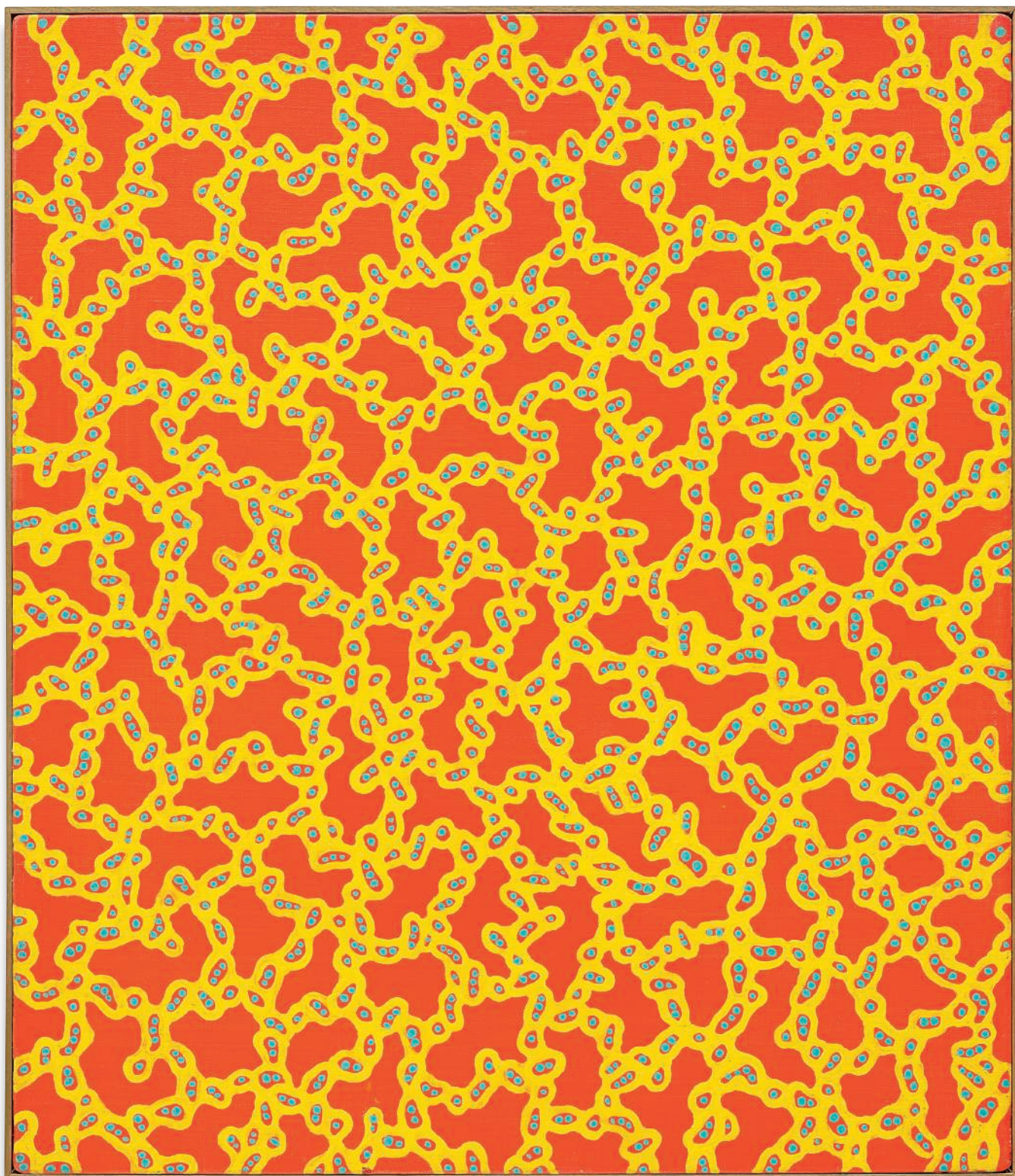
Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900

Provenance

Galerie Fleury, Paris

Acquired from the above by the present owner



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

Δ 120. **Joseph Kosuth** b. 1945

Self-Reflective

vinyl on PVC panel

122 x 122 cm (48 x 48 in.)

Executed in 1968, this work is accompanied by a certificate of authenticity.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ±

Provenance

McCabe Fine Art, Stockholm

The Brandt Collection, Miami

Phillips, London, 15 October 2015, lot 106

Acquired at the above sale by the present owner

Δ 121. **Mike Kelley** 1954-2012

Rewrite

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

enamel on wood, in 2 parts

overall 244 x 121.9 cm (96½ x 47⅞ in.)

Executed in 1995.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ±

Provenance

Metro Pictures, New York

Andrew Kreps Gallery, New York

McCabe Fine Art, Stockholm

The Brandt Collection, Miami

Phillips, London, 15 October 2015, lot 107

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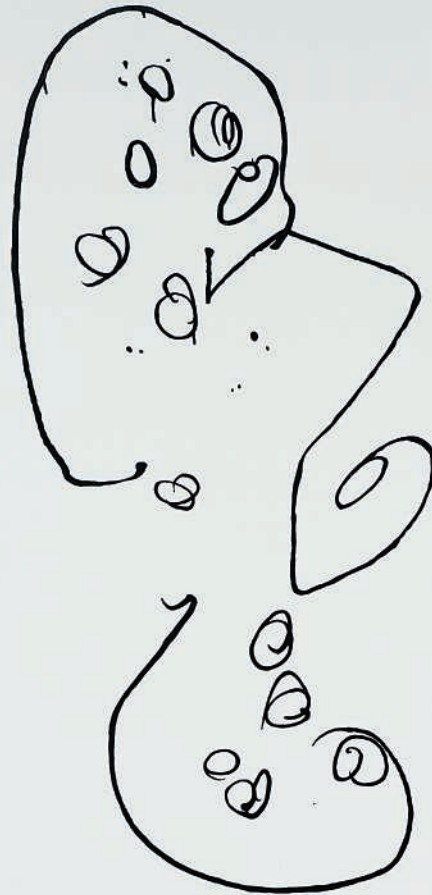


FIGURE 302

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.

"In the late Spring of 1985, I regularly used the subway at 33rd and Park. *It's Not a Laptop* and *Totem* were located at this stop. Upon first viewing, I did not attempt to peel them from the surface. Part of me wanted the public to enjoy them; for one day. Returning the following late evening with a mat knife, I was thrilled to find that they were both still there. I quickly cut them from the wall and put them under my coat.

Still bright, fresh and crisp as a potato chip, they are as clean as the moment Keith Haring drew them back in 1985.

It was in the year of 1985 that he would boast in his subway drawings writing: *Still Alive In '85.*"

122. Keith Haring 1958-1990

It's Not a Laptop
chalk on paper
76.2 x 105.4 cm (30 x 41½ in.)
Executed in 1985.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 +

Provenance

Acquired directly from the subway by the present owner in 1985



123. Keith Haring 1958-1990

Totem

chalk on paper

106.7 x 76.2 cm. (42 x 30 in.)

Executed in 1985.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ±

Provenance

Acquired directly from the subway by the present owner in 1985



**‘[Jackie O is] so grand
she doesn’t even owe
it to the public to have
another great marriage
to somebody big’**

Andy Warhol

124. Andy Warhol 1928-1987

Jackie

silkscreen ink on paper

47.5 x 37.5 cm (18¾ x 14¾ in.)

Executed in 1964, this work is unique. Registered in the Andy Warhol Foundation Archives in 1998.

Estimate

£60,000-80,000 \$79,600-106,000 €70,900-94,500

Provenance

Acquired directly from the artist by the present owner in 1967







125. Marlene Dumas b. 1953

Couple

signed, titled and dated 'Marlene Dumas
"Couple" 1996' on the lower right of the
male figure
mixed media on paper, in 2 parts
each: 100 x 62.5 cm (39 $\frac{3}{8}$ x 24 $\frac{5}{8}$ in.)
Executed in 1996.

Estimate

£120,000-180,000 \$159,000-239,000
€142,000-213,000 ₣ ♠

Provenance

Private Collection, Tokyo



older woman

m. D. 1976

126. Marlene Dumas b. 1953

Older Woman

signed, titled and dated 'M. Dumas

"Older Woman" 1996' lower right

mixed media on paper

62.5 x 50 cm (24⁵/₈ x 19⁵/₈ in.)

Executed in 1996.

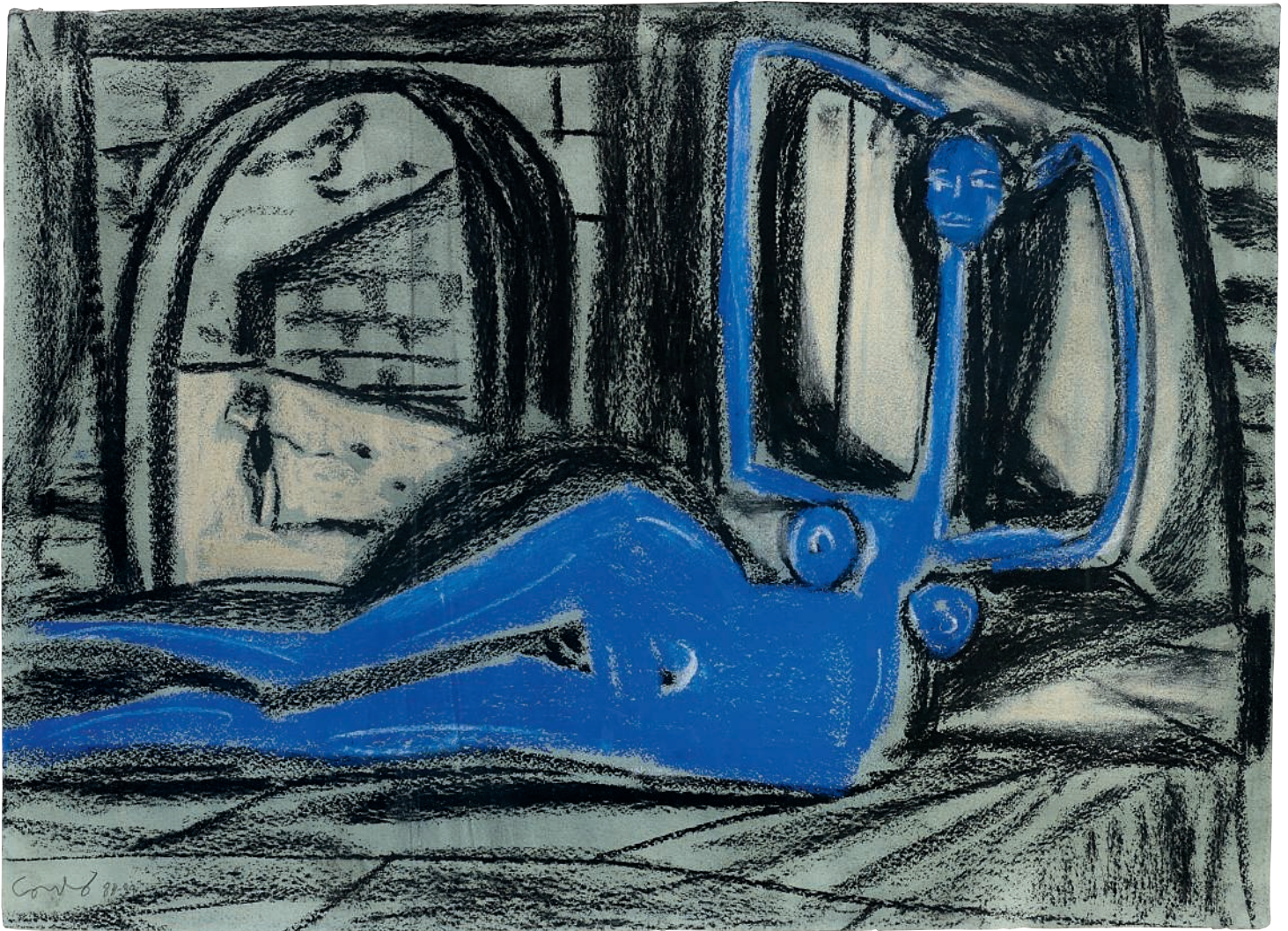
Estimate

£15,000-20,000 \$19,900-26,500

€17,700-23,600 ₣ ♠

Provenance

Private Collection, Tokyo



127. George Condo b. 1957

Untitled

signed and dated 'Condo 88-89' lower left
charcoal, acrylic and pastel on paper
57.5 x 75 cm (22½ x 29½ in.)
Executed in 1988-1989.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500

Provenance

Private Collection
Phillips, New York, 14 November 2008, lot 347
Acquired at the above sale by the present owner

128. Christo and Jeanne-Claude

b. 1935 and 1935-2009

Running Fence

signed and dated 'Christo 1975' upper right;
further signed, titled and dated 'Christo "Running Fence"
1975' on a gallery label affixed to the reverse
gouache, collage on board under Plexiglas
72 x 57 cm (28¾ x 22½ in.)
Executed in 1975.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100

Provenance

Galerie Aronowitsch, Stockholm
Acquired from the above by the present owner

RUNNING FENCE / PROJECT FOR Sonoma County and Marin County, STATE OF CALIFORNIA / 022-310-01, 022-310-02

INITIAL SAG = 1' 6"
 3 1/2" diameter steel pole
 SPK LENGTH 24' 6"

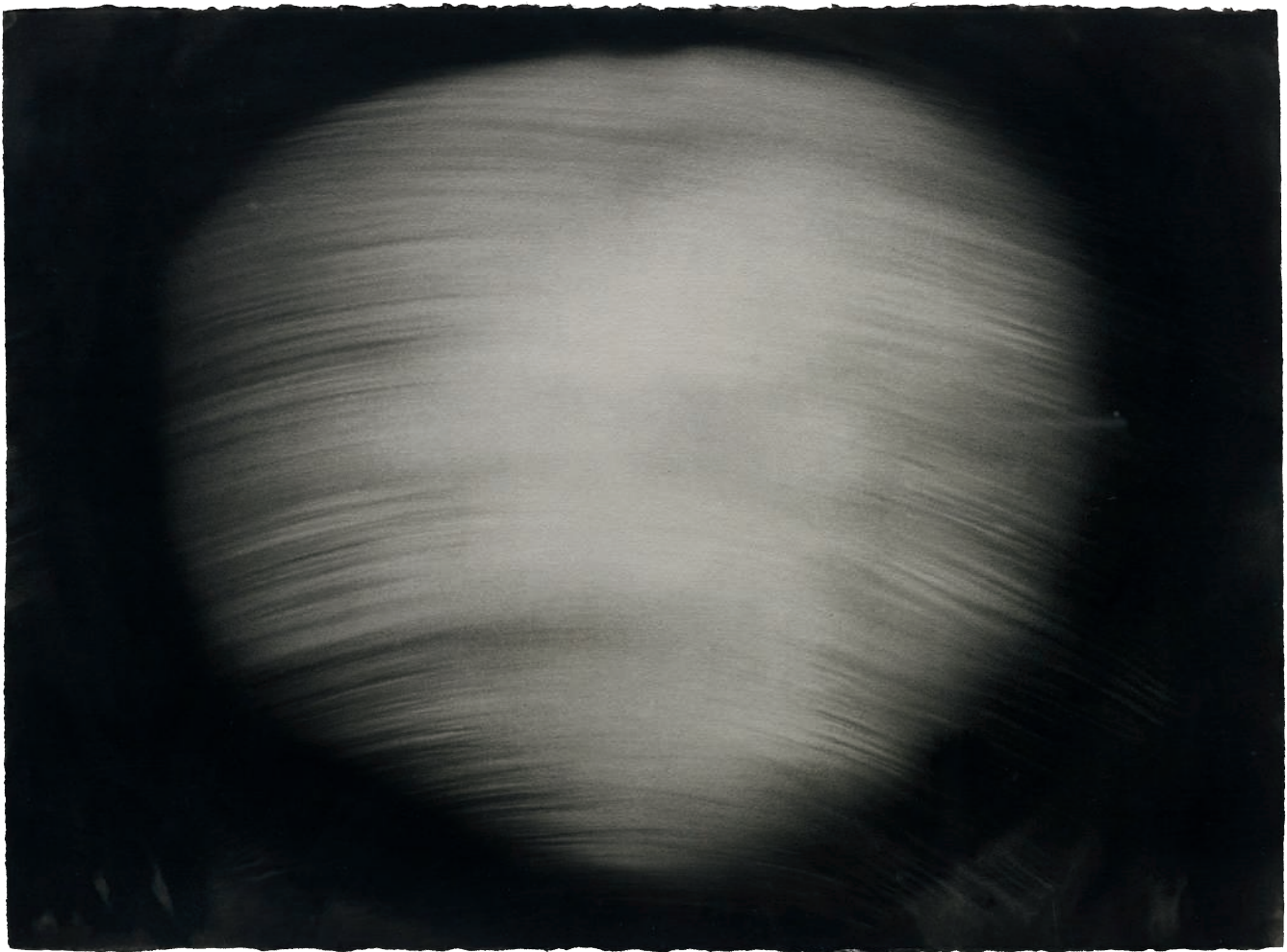
62' 6" 9/16" POLES

support cable 9 1/16" diameter, PREFORMED FLOW STEEL WIRE ROPE 6 X 19 - continuous
 1975



high 180'

50% ANCHOR - UTE CAPT. REQ'D = 9,900 LB WITH LEVEL SPANS - ADD OR DEDUCT FOR EFFECT OF TERRAIN SLOPE



129. Anish Kapoor b. 1954

Untitled

signed and dated 'Anish Kapoor 2000' on the reverse

gouache on paper

55.5 x 76.6 cm (21 $\frac{7}{8}$ x 30 $\frac{1}{8}$ in.)

Executed in 2000.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♠

Provenance

Galleria Continua, San Gimignano

Acquired from the above by the present owner

Exhibited

Beijing, Galleria Continua, *One Colour*, 10 February -
5 April 2009



130. Anish Kapoor b. 1954

Untitled

signed, dated and inscribed 'Anish Kapoor 2001

N. V. Sevine' on the reverse

gouache on paper

49.5 x 66 cm (19½ x 25¾ in.)

Executed in 2001.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♣

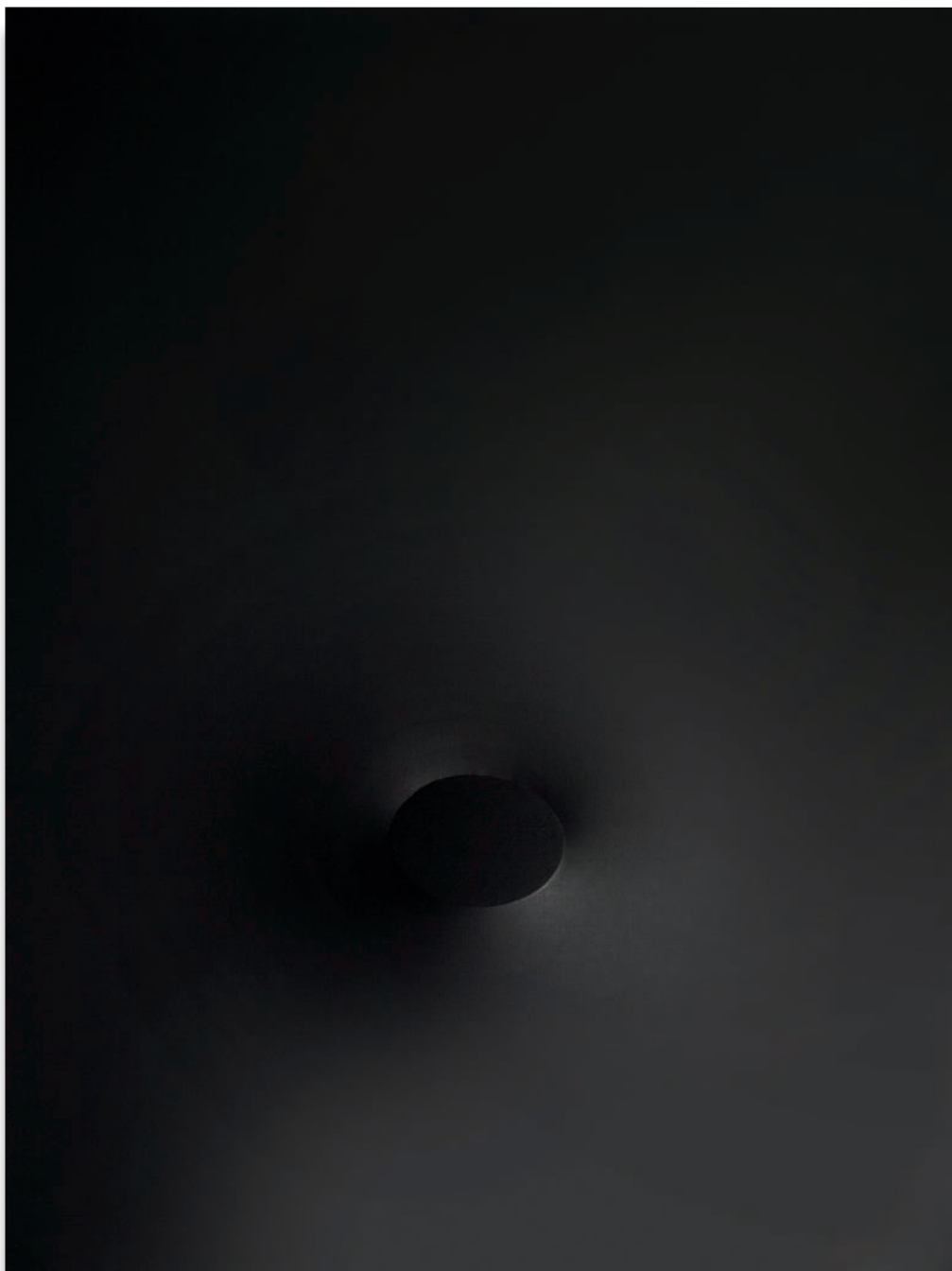
Provenance

Galleria Continua, San Gimignano

Acquired from the above by the present owner

Exhibited

Beijing, Galleria Continua, *One Colour*, 10 February -
5 April 2009



131. Turi Simeti b. 1929

Un Ovale Nero (A Black Oval)
signed and dated 'Simeti 86' on the stretcher
acrylic on shaped canvas
160 x 115 cm (62 $\frac{7}{8}$ x 45 $\frac{1}{4}$ in.)
Executed in 1986.

Estimate

£45,000-55,000 \$59,700-73,000 €53,200-65,000 ♠

Provenance

Private Collection, Milan

Exhibited

Rio de Janeiro, Paço Imperial, 1994
London, Alon Zakaim Fine Art, *Stop at Nothing*,
1 - 31 October 2015

Literature

L. Caramel, F. Gualdoni, M. Meneguzzo and
E. Pontiggia, *Turi Simeti, Catalogo Generale*,
Faciano, 2007, vol.I, p. 98 (illustrated)



132. Agostino Bonalumi 1935-2013

Bianco

signed and dated 'Bonalumi 76' on the reverse
vinyl tempera on shaped canvas
70.1 x 70.1 cm (27⁵/₈ x 27⁵/₈ in.)

Executed in 1976, this work is accompanied by a
certificate of authenticity provided by the Bonalumi
Archive and is registered under archive number 76-058.

Estimate

£50,000-70,000 \$66,300-92,900 €59,100-82,700 ♣

Provenance

Galleria d'arte Studio 22, Palazzolo
Acquired from the above by the present owner





Verso

133. Francesco Vezzoli b. 1971

La Regina di Rio (Dancin' Days vs Amália Traidá)
 colour laserprint on canvas with metallic embroidery
 in artist's frame
 73 x 62 cm (28¾ x 24¾ in.)
 Executed in 2004.

Estimate
 £40,000-60,000 \$53,100-79,600 €47,300-70,900 ♣

Provenance
 Galerie Peter Kilchmann, Zurich
 Private Collection
 Christie's, London, 14 October 2011, lot 101
 Acquired at the above sale by the present owner

Exhibited
 Rome, Galleria Vezzoli, MAXXI, 29 May - 24 November 2013



134. Luca Pignatelli b. 1962

Afrodite
signed, titled and dated 'Luca Pignatelli "Afrodite"
2001' on the reverse
spraypaint on found canvas
194 x 194 cm (76¾ x 76¾ in.)
Executed in 2001.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♣

Provenance

Acquired directly from the artist by the present owner

135. Giosetta Fioroni b. 1932

Gli Occhiali (The Glasses)
graphite and aluminium enamel on canvas
130 x 85 cm (51¼ x 33½ in.)
Executed in 1968.

Estimate

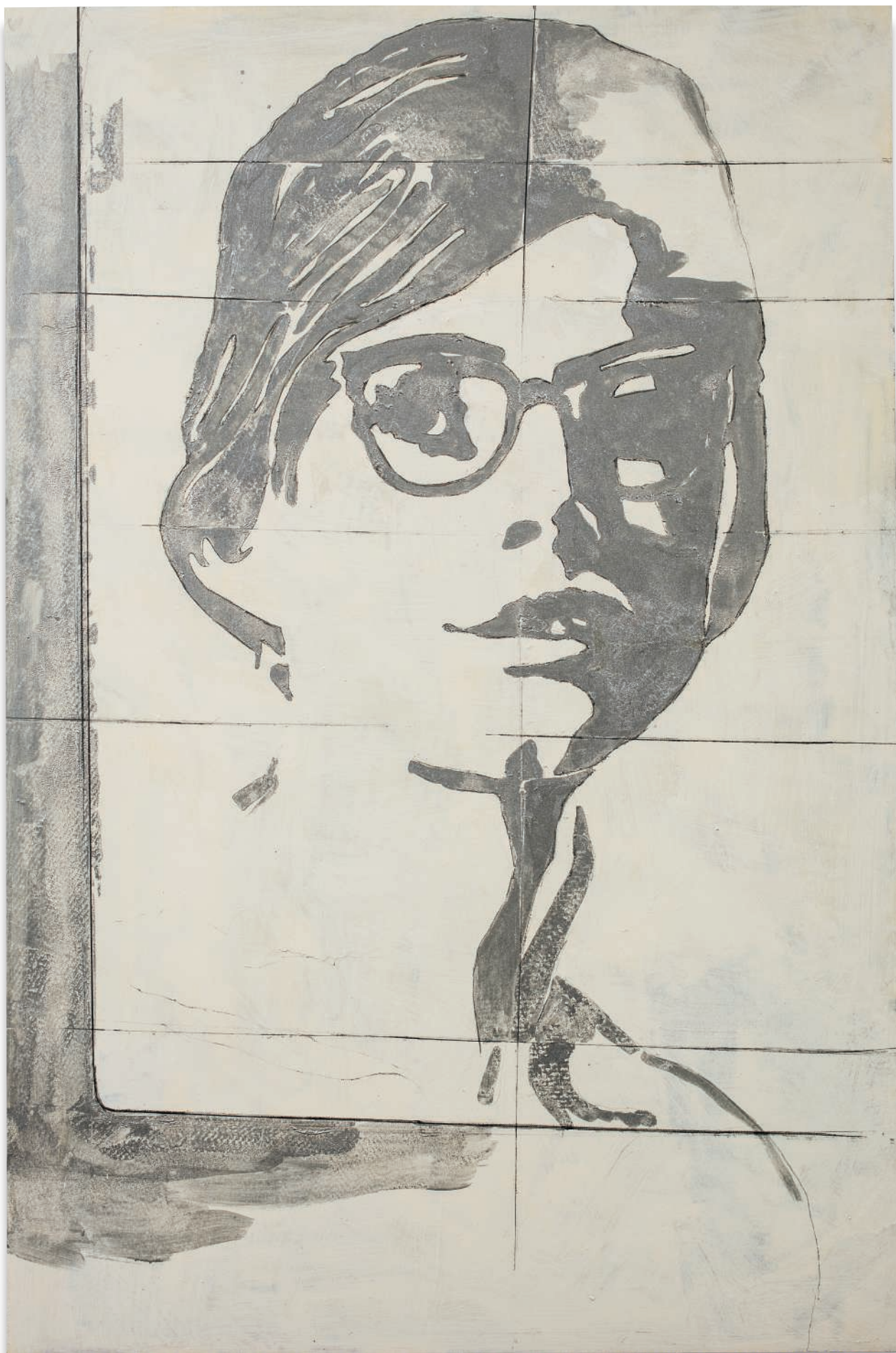
£50,000-70,000 \$66,300-92,900 €59,100-82,700 ♣

Provenance

Private Collection, Italy

Exhibited

Catanzaro, Museo Marca, *Giosetta Fioroni. Roma anni 60*,
5 June - 31 August 2016, exh cat., (illustrated)



136. Lucio Fontana 1899-1968

Battaglia

signed, dated and inscribed 'L. Fontana 50 CE. AS.' on the reverse

enamelled ceramic

48.5 x 59 x 8 cm (19½ x 23¼ x 3⅛ in.)

Executed in 1950. This work is registered at the Fondazione Lucio Fontana, Milan, under n. 1160/3.

Estimate

£35,000-45,000 \$46,400-59,700 €41,400-53,200 ± ▲

Provenance

Private Collection, Milan

Christie's, Milan, 22 April 2013, lot 79

Acquired at the above sale by the present owner

Δ **137. Valerio Adami** b. 1935

Invito al Crash!

titled, inscribed and dated "'invito al crash' 21.4.63

PARIS' upper right corner; further signed, titled,

inscribed and dated 'AdAMi INVITO AL CRASH!

21.4.63 PARIS' on the reverse

oil on canvas

180 x 138 cm (70⅞ x 54⅜ in.)

Painted in 1963.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ± ▲

Provenance

Galleria L'Attico, Rome

Studio Marconi, Milan

Private Collection, Milan

Phillips, New York, 13 May 2015, lot 35

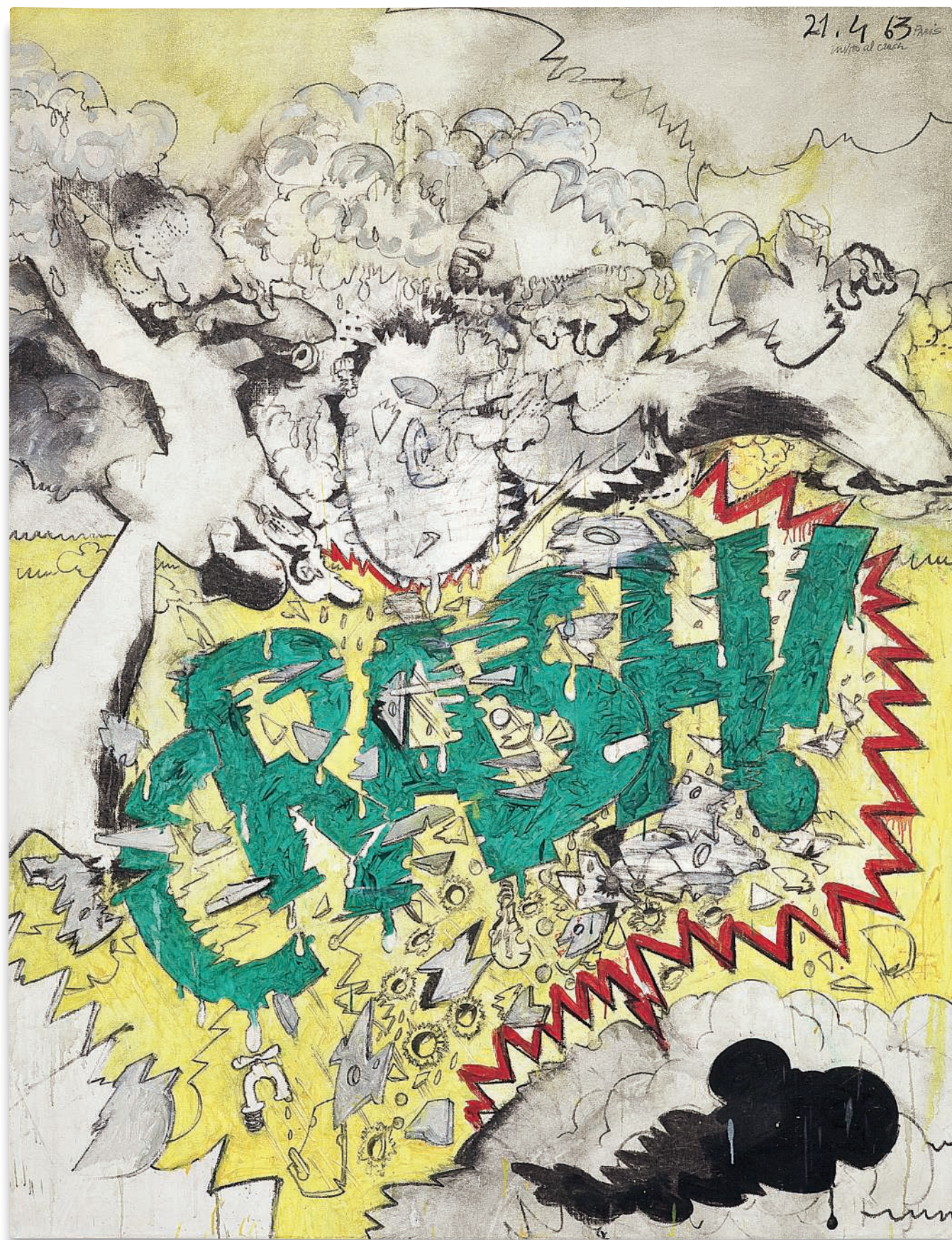
Acquired at the above sale by the present owner

Literature

Amelia Valtolina, *Valerio Adami 1956-1963 Gli anni a Milano (The Years in Milan)*, Milan, 2015, p. 165 (illustrated)



21.4.63 Paris
with a crash



‘My work is never preplanned. It grows organically as an accumulation of improvised gestures, mistakes and solutions to these mistakes. When I later look at it, there are a lot of surprises – things I did not expect’

David Altmejd

138. David Altmejd b. 1974

Untitled 3 (The Watchers)

incised '3' on the base

plaster, wood, paint and burlap on artist's plinth

figure 190 x 71.1 x 71.1 cm (74¾ x 27⅞ x 27⅞ in.)

overall 236.2 x 81.3 x 81.3 cm (92⅞ x 32 x 32 in.)

Executed in 2009.

Estimate

£60,000-80,000 \$79,600-106,000 €70,900-94,500 ₣

Provenance

Andrea Rosen Gallery, New York

Acquired from the above by the present owner



139. Wim Delvoye b. 1965

Bin Laden

tattooed pig skin

145 x 108 cm (57⅞ x 42½ in.)

Executed in 2002.

Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900 ▲

Provenance

Nathalie Obadia, Paris

Acquired from the above by the present owner

The present lot is of unusual nature – an image of Bin Laden, largely in dark blue ink, almost resembling a biro, spreads over the skin of the back and legs of a pig. It shocks the viewer on many levels – the pink colouring of the skin together with its fair hairs creates the first impression of a human skin being displayed; another shock comes from the insult of connecting Bin Laden and a pig. In his art Delvoye confronts cultural taboos we all face, at the same time embracing and exploiting commodity culture to reveal the true nature of the art world: ‘The plebeian likes me. He takes me for a Robin Hood who takes his side because I reveal what the art world is: a machine that produces shit.’ (Wim Delvoye in conversation with Ward Daenen, *De Morgen*, 2003). In this piece, as well as in the entirety of his oeuvre, Delvoye satirises the contemporary art world in his ever enthusiastic attempt to push the boundaries of art beyond the accepted norm.



It's Late

More Than





140. Tracey Emin b. 1963

I Loved You More Than I Can Love
neon

76.2 x 191.7 cm (30 x 75½ in.)

Executed in 2009, this work is number 2 from an edition of 3.

Estimate

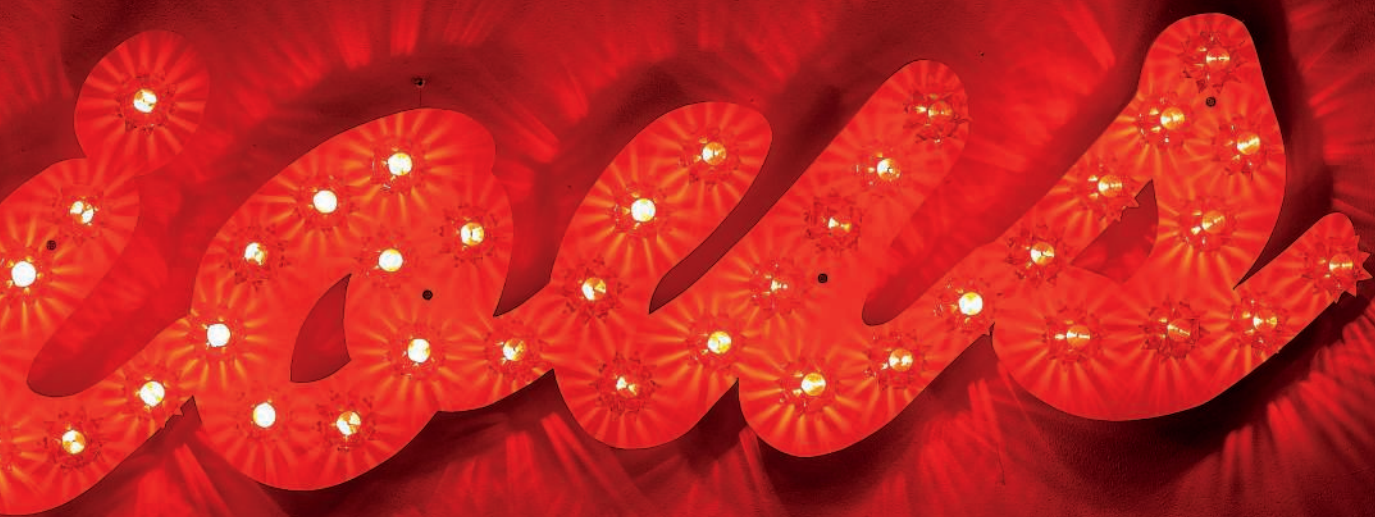
£50,000-70,000 \$66,300-92,900 €59,100-82,700 ▲

Provenance

White Cube, London

Acquired from the above by the present owner

Wes



141. Tim Noble and Sue Webster

b. 1966/1967

Vicious

98 fuchsia SIRIO type reflector caps, lamps with holders, foamex and electronic sequencer
79.2 x 238.8 x 10.2 cm (31½ x 94 x 4 in.)

Executed in 1999, this work is number 5 from an edition of 5.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ▲

Provenance

Modern Art Inc., London

Acquired from the above by the present owner





142. Gary Hume b. 1962

The Pendulum
marble, lead and slate
246 x 245 cm (96 $\frac{7}{8}$ x 96 $\frac{1}{2}$ in.)
Executed in 2006.

Estimate

£50,000-70,000 \$66,300-92,900 €59,100-82,700 ± ♣

Provenance

White Cube, London
Private Collection, Europe

Exhibited

London, White Cube Hoxton Square, *Gary Hume:*
Cave Paintings, 26 May - 1 July 2006

143. Damien Hirst b. 1965

17 Sausages
acrylic, silicone, monofilament, sausages and
formaldehyde solution
61 x 45.7 x 5.1 cm (24 x 17 $\frac{7}{8}$ x 2 in.)
Executed in 1993.

Estimate

£60,000-80,000 \$79,600-106,000
€70,900-94,500 ± ♣

Provenance

Jay Jopling, London
Acquired from the above by the present owner

144. Damien Hirst b. 1965

Second Series Biopsy: M122/105-Breast_cancer_cells,_immunofluorescent_light_micrograph-SPL.jpg

signed and titled 'Biopsy Series 2 Damien Hirst

"M122/105" on the reverse; further signed

'Damien Hirst' and stamped by the Hirst studio

on the stretcher

UV inks and household gloss on canvas with glass,

scalpel blades, flocking and religious medals

160 x 121.9 cm (62 $\frac{7}{8}$ x 47 $\frac{7}{8}$ in.)

Executed in 2008

Estimate

£100,000-150,000 \$133,000-199,000

€118,000-177,000 ₪ ₪

Provenance

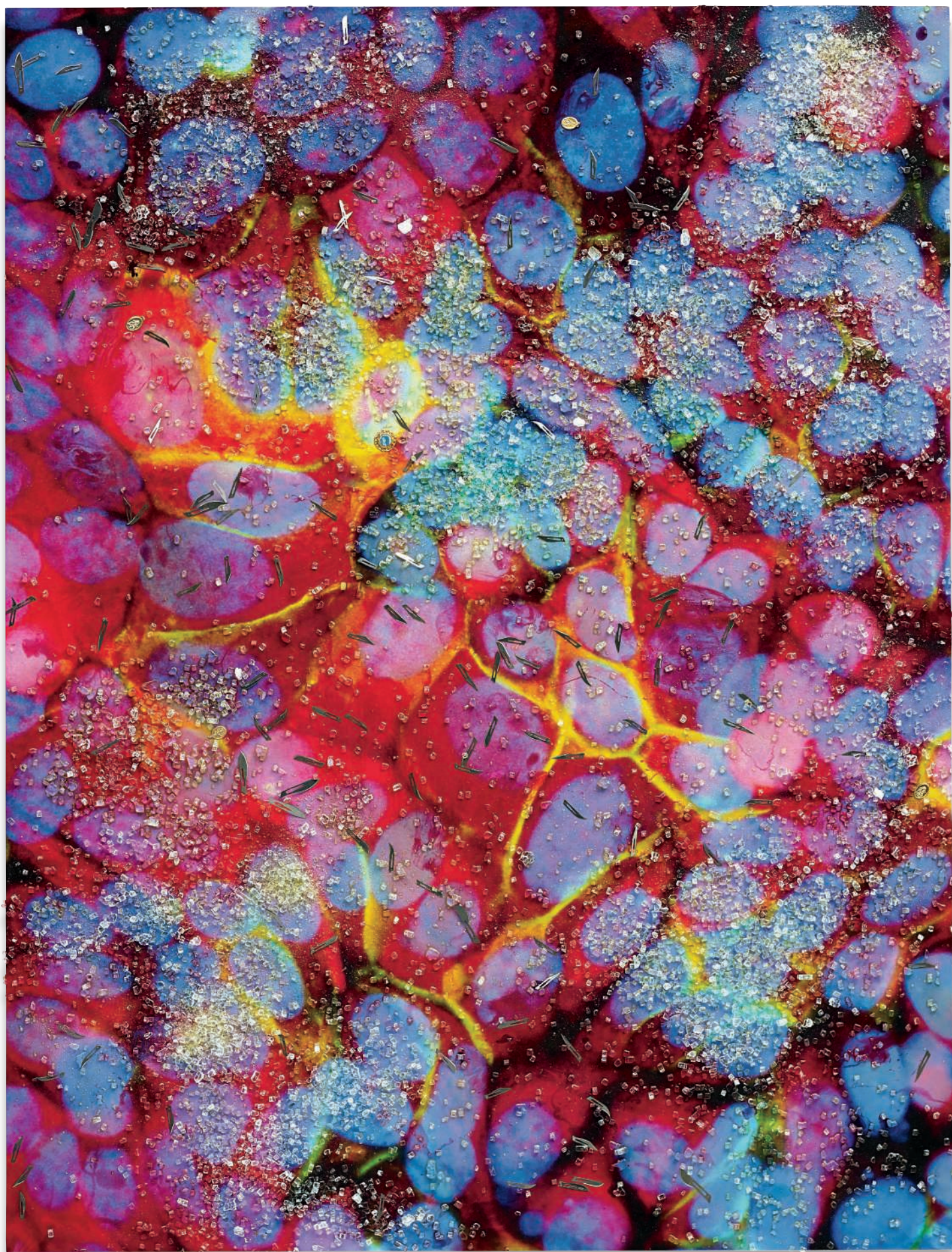
The Artist

Sotheby's, London, 16 September 2008, lot 254

Private Collection

Blain Southern, London

Acquired from the above by the present owner





145. Harland Miller b. 1964

Blonde But Not Forgotten
signed and dated 'Harland Miller 2012' lower right
oil on paper
151 x 120 cm (59½ x 47¼ in.)
Painted in 2012.

Estimate

£12,000-18,000 \$15,900-23,900 €14,200-21,300 ♣

Provenance

Private Collection, Europe

146. Julian Opie b. 1958

This Is Shannoza 37
signed and dated 'Julian Opie' on the overlap
vinyl
209.6 x 125.8 cm (82½ x 49½ in.)
Executed in 2007.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ♣

Provenance

Private Collection



147. Elisabeth Frink 1930-1993

Small Bird II

incised with the artist's signature and numbered
'Frink 1/7' on the base

bronze

35.6 x 15 x 22 cm (14 x 5⅞ x 8⅞ in.)

Executed in 1964, this work is number 1 from an
edition of 7.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ▲

Provenance

Acquired directly from the Artist

Private Collection, United Kingdom

Bonham's, London, 18 November 2015, lot 60

Acquired at the above sale by the present owner

Literature

Jill Wilder, *Elisabeth Frink, Sculpture Catalogue
Raisonné*, Salisbury, 1984, cat. no. 109, p. 160-161
(another cast illustrated)

Annette Ratuszniak, *Elisabeth Frink, Catalogue
Raisonné of Sculpture 1947-93*, London, 2013,
cat. no. FCR133, p. 90-91 (another cast illustrated)



148. Barry Flanagan 1941-2009

Horse on Anvil

incised with the artists monogram and stamped
by the foundry on the base

bronze

55.2 x 50.8 x 21 cm (21¾ x 20 x 8¼ in.)

Executed in 2001, this work is number 3 from an edition
of 8 plus 4 artist's proofs.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ▲

Provenance

Solomon Gallery, Dublin

Acquired from the above by the present owner

Exhibited

Recklinghausen, Kunsthalle Recklinghausen, *Barry
Flanagan Sculpture and Drawing*, 4 May - 14 July 2002,
cat., (another example exhibited and illustrated)

Dublin, Irish Museum of Modern Art, *Barry Flanagan:
Sculpture 1965-2005*, 28 June - 24 September 2006,
cat., (another example exhibited and illustrated)

Dublin, Solomon Gallery, *The Secret Garden*,
15 May - 26 May 2008 (another example exhibited)

Paris, Galerie Lelong, *Barry Flanagan: Chevaux et
Compagnie*, 7 April - 14 May 2011, cat., (another example
exhibited and illustrated on the front cover)



The present lot is an enlightening example of Antony Gormley's early work – as a sculpture executed in 1982-3, only a year after the sculptor's first solo exhibition, it exemplifies the beginnings of Gormley's fascination with the human form, and his drive to express the human conditions in his sculpture. In this work the artist traces the outline of a human form onto a stone in one continuous line, just deep enough for the image to be on the cusp between a drawing and the arising of a self-determined form from the stone itself. The artist describes this series of works as a reaction to the traditional

relationship between sculpture and the human form: 'I wanted to reverse Michelangelo's slaves, where a quarried square rock had to conform to the represented body. In *PLANETS* and *MAN ROCK*, the outline of the body conforms to the stone, suggesting a dependency.' (Antony Gormley, *Man Rock and Planets*, 1982-2002, online resource). As the process of making this sculpture consisted of physically tracing a living body on an inert material, this piece is an early example of the artist's exploration of the contact between material and body – a relationship that underscores the whole of his oeuvre.



149. Antony Gormley b. 1950

Man Rock

Portland limestone

54 x 46 x 44 cm (21¼ x 18⅝ x 17⅜ in.)

Executed in 1982-1983.

Estimate

£70,000-90,000 \$92,300-119,000

€82,400-106,000 ₣ ₣

Provenance

Coracle Gallery, London

Sotheby's, London, July 3, 1998, lot 410

Acquired at the above sale by the present owner





Property From A Private Collection, Los Angeles

150. Antony Gormley b. 1950

A Mask for Feeling the Earth

signed with the artist's initials, titled and dated

'A.G. "A Mask for Feeling the Earth" 1992'

on the reverse

plaster, pigment and fabric

27.9 x 47 x 11.4 cm (10 $\frac{7}{8}$ x 18 $\frac{1}{2}$ x 4 $\frac{1}{2}$ in.)

Executed in 1992.

Estimate

£25,000-35,000 \$33,200-46,400 €29,500-41,400 ± ♣

Provenance

The Artist

Benefit Auction, Masquerade, Los Angeles County

Museum of Art, 1992

Acquired at the above sale by the present owner

Literature

Maurice Tuchman, *Masquerade, The Mask as Art*,
San Francisco, 1993 pp. 68-69 (illustrated)

151. Yayoi Kusama b. 1929

Silver Shoe

signed and dated 'Y. KUSAMA 1976' along the lower edge

sewn stuffed fabric, shoe and silver paint
16.5 x 23.6 x 7.3 cm (6½ x 9¼ x 2⅞ in.)

Executed in 1976.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500 ‡

Provenance

Ota Fine Arts, Tokyo

Acquired from the above by the present owner

Exhibited

Tokyo, Ota Fine Arts, *Yayoi Kusama: Kusama's Kusama*, 8 July - 7 August 1997





152. Subodh Gupta b. 1964

Black Thing

armature, painted stainless steel pincers,
plastic ties

230 x 220 x 60 cm (90½ x 86⅝ x 23⅞ in.)

Executed in 2007, this work is number 1 from an edition of 3 and is accompanied by a certificate of authenticity

Estimate

£130,000-200,000 \$172,000-265,000

€154,000-236,000

Literature

C. Mooney, 'Subodh Gupta: The Idol Thief', *Art Review*, issue 17, 2007, pp. 55-56 (another example illustrated)

D. Nath, 'How Do You Speak for the Other?', *ART India*, volume XII, 2007, pp. 108 (another example illustrated)

J. Neutres, *New Delhi New Wave*, Bologna, 2007, pp. 54-55 (another example illustrated)

M. Girard-Geslan, 'Sources - Hybridities - Wild Liberties: Some Thoughts about Indian Contemporary Art',

Made by Indians, 2007, pp. 75 (another example illustrated)

Subodh Gupta: Gandhi's Three Monkeys, exh. cat.,

Jack Shainman Gallery, New York, 2008, pp. 122-124

(another example illustrated)

Provenance

Acquired directly from the artist by the present owner

153. Ai Weiwei b. 1957

Fairytale - 1001 Chairs

wooden chairs, Qing Dynasty

(i) 106.5 x 55.5 x 44 cm (41 $\frac{1}{8}$ x 21 $\frac{1}{8}$ x 17 $\frac{3}{8}$ in.)

(ii) 101.5 x 57.5 x 43 cm (39 $\frac{7}{8}$ x 22 $\frac{5}{8}$ x 16 $\frac{7}{8}$ in.)

Executed in 2007.

Estimate

£12,000-18,000 \$15,900-23,900 €14,200-21,300

Provenance

Galerie Urs Meile, Lucerne

Acquired from the above by the present owner

Exhibited

Kassel, Documenta 12, *Fairytale*, 2007

Wakefield, Yorkshire Sculpture Park, *Ai Weiwei In*

The Chapel, 2014

Literature

C. Merewether, *Ai Weiwei: Under Construction*,
Sydney, 2008, p. 124 (another example illustrated)

K. Smith, H.U. Obrist and B. Fibicher, *Ai Weiwei*,
London, 2009, pp. 39-41 (another example illustrated)

M. Siemons and A. Weiwei, *Ai Weiwei*, New York,
2009, pp. 46 and 115 (another example illustrated)

Ai Weiwei, exh. cat., Royal Academy of Arts,
London, 2015, pp. 80-81 (another example illustrated)



154. Isa Genzken b. 1948

Schwules Baby

steel and aluminium

109 x 41 x 35 cm (42 $\frac{1}{8}$ x 16 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in.)

Executed in 1997, this work is unique.

Estimate

£30,000-50,000 \$39,600-65,900 €35,300-58,800 ♠

Provenance

Magnani Gallery, London

Acquired from the above by the present owner

Literature

Kunsthalle Zurich, ed., *Isa Genzken: Catalogue
Raisonné 1992-2003*, Cologne, 2003, pp. 101 and 153,
pl. 69 (illustrated)





155. Franz West 1947-2012

Large Lamp

metal, fibreglass and fluorescent bulb

301 x 79.6 x 78 cm (118½ x 31¾ x 30¾ in.)

Executed in 2009.

Estimate

£18,000-25,000 \$23,900-33,200 €21,300-29,500 ▲

Provenance

Galerie Meyer Kainer, Vienna

Acquired from the above by the present owner

156. Franz West 1947-2012

Two works: *Onkel Stuhl* (Uncle Chair)

(i) incised 'P754' on rear left leg

(ii) incised 'P694' on rear left leg

woven synthetic textile over steel tubular frame
each 84 x 64 x 56 cm (33½ x 25¼ x 22 in.)

Executed in 2003.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ♠

Provenance

Gagosian Gallery, New York

Acquired from the above by the present owner





157. Albert Oehlen b. 1954

Untitled

signed and dated 'A. Oehlen 89' lower right
oil and resin on canvas
60.4 x 73.5 cm (23¾ x 28⅞ in.)
Executed in 1989.

Estimate

£40,000-60,000 \$53,100-79,600
€47,300-70,900 ± ♣

Provenance

Galería Juana de Aizpuru, Madrid
Private Collection
Sotheby's, London, 18 October 2013, lot 169
Acquired at the above sale by the present owner

158. Günther Förg 1952-2013

Untitled

acrylic on canvas
150.5 x 130.5 cm (59¼ x 51⅜ in.)
Painted in 2006.

Estimate

£80,000-120,000 \$106,000-159,000
€94,500-142,000 ♣

Provenance

Galerie Elisabeth & Klaus Thoman, Innsbruck
Acquired from the above by the present owner

Exhibited

Innsbruck, Galerie Elisabeth & Klaus Thoman,
Günther Förg, *Bilder/Paintings 1974 - 2007*,
2007, cat., p 17 (illustrated)
Vienna, Galerie Elisabeth & Klaus Thoman,
Eine Art Salon, 2013







159. Georg Baselitz b. 1938

Eintausend Nachtigallen (One Thousand Nightingales)
titled and dated "Eintausend Nachtigallen" VII.07'
on the reverse
oil on canvas
diameter: 200 cm (78¾ in.)
Painted in 2001.

Estimate

£150,000-200,000 \$199,000-265,000
€177,000-236,000 ± ♣

Provenance

NY Projects, New York
Acquired from the above by the present owner in 2008

Exhibited

Saint-Étienne, Musée d'Art Moderne; Seoul,
National Museum of Contemporary Art;
Deichtorhallen, Hamburg, *Georg Baselitz:*
Russenbilder, 9 February 2007 - 3 February 2008





160. Julian Schnabel b. 1951

Misericordia Painting

signed and dated 'Julian Schnabel 2002' on the overlap
oil, wax and resin on canvas, in artist's frame
207 x 174 cm (81½ x 68½ in.)
Executed in 2002.

Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900

Provenance

Cardi Gallery, Milan
Acquired from the above by the present owner

161. Imi Knoebel b. 1940

Sunday Ed.

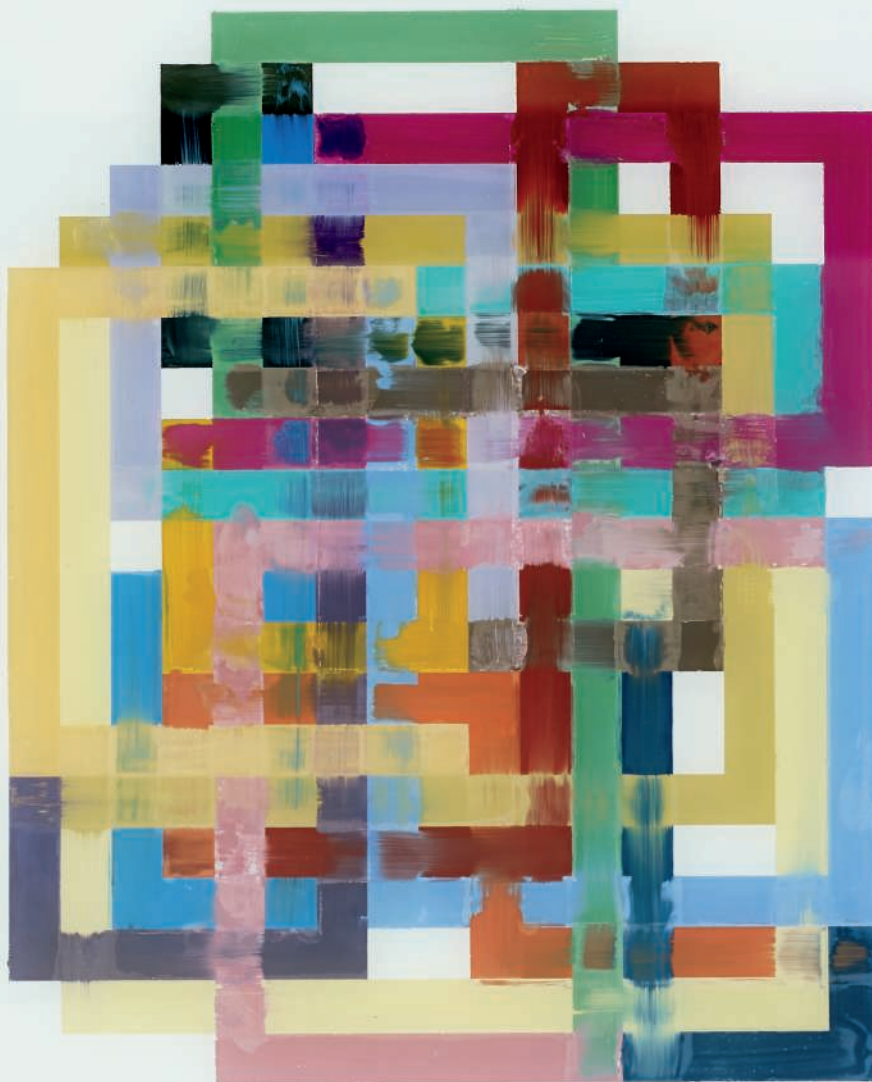
signed, numbered and dated 'Imi Knoebel 4/5
2003/2012' on the reverse
acrylic on plastic
51 x 75.9 cm (20⅞ x 29⅞ in.)
Executed in 2003-2012, this work is number 4
from an edition of 5.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ▲

Provenance

Private Collection, Germany



162. Bernard Frize b. 1954

Juillet 15

signed, titled and dated 'Bernard Frize "Juillet 15" 2008' on the reverse
tempera and lacquer on glass
39.5 x 34.4 cm (15½ x 13½ in.)
Executed in 2008.

Estimate

£5,000-7,000 \$6,600-9,300 €5,900-8,300 ± ▲

Provenance

Simon Lee, London
Acquired from the above by the present owner

163. Anselm Reyle b. 1970

Untitled

signed and dated 'Anselm Reyle 2007' on the reverse
acrylic, PVC foil and mirrored Plexiglas on canvas,
in artist's frame
256 x 205 cm (100¾ x 80¾ in.)
Executed in 2007.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ▲

Provenance

Private Collection, Europe



164. Paloma Varga Weisz b. 1966

Dreigesichtfrau

glazed plaster

44 x 33 x 25 cm (17 $\frac{3}{8}$ x 12 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)

Executed in 2005.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ▲

Provenance

Sadie Coles, London

Acquired from the above by the present owner in 2006

Exhibited

Chichester, Pallant House Gallery, *Contemporary Eye: Crossovers*, 2 October 2010 - 6 March 2011





165. Anselm Reyle b. 1970

Untitled
mixed media on canvas, acrylic glass
143 x 122 x 22 cm (56¼ x 48 x 8⅝ in.)
Executed in 2008.

Estimate
£25,000-35,000 \$33,200-46,400 €29,500-41,400 ♠

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



This lot is sold to benefit the Andrea Bocelli Foundation

166. Anselm Reyle b. 1970

Untitled
mixed media on canvas, acrylic glass
71 x 60.6 x 19 cm (27 $\frac{7}{8}$ x 23 $\frac{3}{8}$ x 7 $\frac{1}{2}$ in.)
Executed in 2013.

Estimate
£20,000-30,000 \$26,500-39,800 €23,600-35,500 ♣

Provenance
Acquired directly from the artist by the present owner

Proceeds raised from the sale of Lot 167 will directly benefit The Andrea Bocelli Foundation. Phillips is proud to partner with ABF in the UK and support them in their goal of empowering people and communities in situations of poverty, illiteracy, distress due to illness and social exclusion.

Founded in 2011, ABF currently runs two major programs globally: Challenges and Break the Barriers.

The 'CHALLENGES' program operates in the field of scientific and technological research and social innovation. This program brings together the best minds with the aim to find innovative solutions to help people cope with and overcome limitations imposed by their disability/discomfort.

The 'BREAK THE BARRIERS' program operates to support and promote projects that help the weakest classes of the population in Italy and in Developing Countries where conditions of poverty, illness, malnutrition and complex social situations reduce their life expectation. Currently, the Foundation has focused its efforts mainly on Haiti, a country in particular state of need.

www.andreabocellifoundation.org





167. Hermann Nitsch b. 1938

Makulatur

signed and dated 'Hermann Nitsch 2002' lower right

acrylic on paper laid on canvas

94.4 x 187 cm (37 $\frac{1}{8}$ x 73 $\frac{5}{8}$ in.)

Executed in 2002.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♣

Provenance

Galerie Heike Curtze, Salzburg

Acquired from the above by the present owner in 2003



168. André Butzer b. 1973

Untitled

signed A. Butzer lower right; further signed and dated
'A. Butzer 07' on the reverse

oil on canvas

199.6 x 259.8 cm (78 $\frac{5}{8}$ x 102 $\frac{1}{4}$ in.)

Painted in 2007.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ± ▲

Provenance

Gary Tatintsian Gallery, Moscow

Acquired from the above by the present owner



169. Gottfried Helnwein b. 1948

Danae Waiting for the Rain II
signed and dated 'G. Helnwein 2003' on the reverse
acrylic on canvas
101 x 152.5 cm (39¾ x 60 in.)
Painted in 2003.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ₣ ♠

Provenance

Modernism, San Francisco
Acquired from the above by the present owner

Exhibited

San Francisco, Modernism, *Gottfried Helnwein:*
The American Paintings III, September - November 2003

170. Albert Oehlen b. 1954

Untitled
collage on paper
45 x 47 cm (17¾ x 18½ in.)
Executed in 2004.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♠

Provenance

Nathalie Obadia, Paris
Acquired from the above by the present owner



171. Günther Förg 1952-2013

14 works: *Untitled*

- (i) signed and dated 'Förg 1984' lower right
- (ii) signed and dated 'Förg 84' lower left
- (iii) signed and dated 'Förg 1983' lower left; further signed and dated 'Förg 1983' on the reverse
- (iv) signed, titled and dated 'FÖRG "ENTWURF AUSSTELLUNG NOVEMBER 83" 1983' lower right
- (v) signed and dated 'Förg 78' lower right
- (vi) signed and dated 'Förg 81' lower right
- (vii) annotated 'röhrenzeichnung Versuch I' lower right
- (viii) signed, titled and dated 'FÖRG "TRINGEL" 79' lower right
- (ix) signed and dated 'Förg 79' lower right
- (x) signed and dated 'Förg 78' lower right on each
- (xi) signed and dated 'Förg 1978' lower right
- (xii) signed, titled and dated 'Förg "Treppe" 1978' lower right
- (xiii) signed, dated and annotated 'Förg 75 Salzburg'
- (xiv) signed and dated 'Förg 1976'
- (i) collage and felt-tip pen on paper mounted on cardboard
- (ii) acrylic and collage on cardboard
- (iii) black and white photograph and collage on cardboard
- (iv) collage and felt-tip pen on cardboard
- (v) watercolour on paper
- (vi) pencil, pen and coloured pencil on paper mounted on cardboard
- (vii) mixed media and pencil on paper mounted on cardboard
- (viii) watercolour and pencil on velin mounted on cardboard
- (ix) collage, acrylic and mixed media on paper mounted on cardboard
- (x) monotype, in 2 parts
- (xi) acrylic on paper
- (xii) acrylic and pencil on cardboard
- (xiii) mixed media and tempera on paper mounted on cardboard
- (i) 65 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (ii) 60 x 50 cm (23 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (iii) 64.5 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (iv) 64.5 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (v) 64.9 x 49.8 cm (25 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in.)
- (vi), (xiii), (xiv) 65 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (vii), (viii) 64.5 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (ix) 64.8 x 49.8 cm (25 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in.)
- (x), (xi) 50 x 65 cm (19 $\frac{5}{8}$ x 25 $\frac{3}{8}$ in.)
- (xii) 64.5 x 49.9 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)
- (i), (ii) Executed in 1984.
- (iii), (iv) Executed in 1983.
- (v), (x), (xi), (xii) Executed in 1978.
- (vi) Executed in 1981.
- (vii) Executed circa 1975-1984.
- (viii), (ix) Executed in 1979.
- (xiii) Executed 1975.
- (xiv) Executed in 1976.

Estimate

£20,000-30,000 \$26,500-39,800

€23,600-35,500 ♠

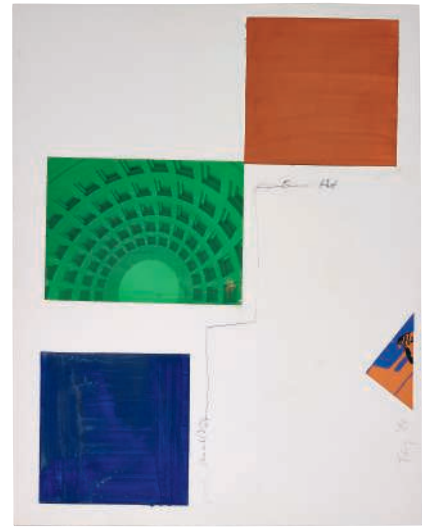
Provenance

Wim van Krimpen Collection (acquired directly from the artist)

Private Collection



(i)



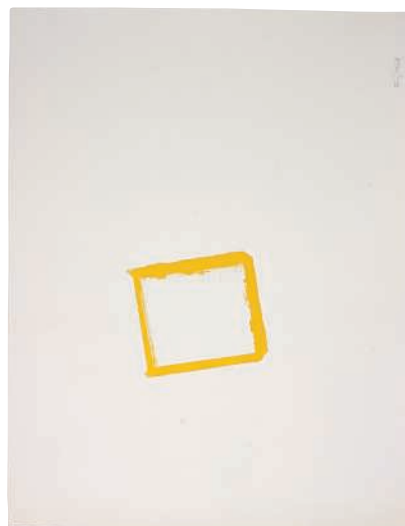
(ii)



(vi)



(vii)



(xi)



(xii)



(iii)



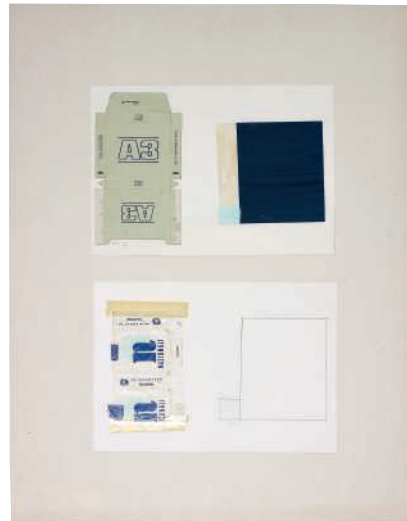
(iv)



(v)



(viii)



(ix)



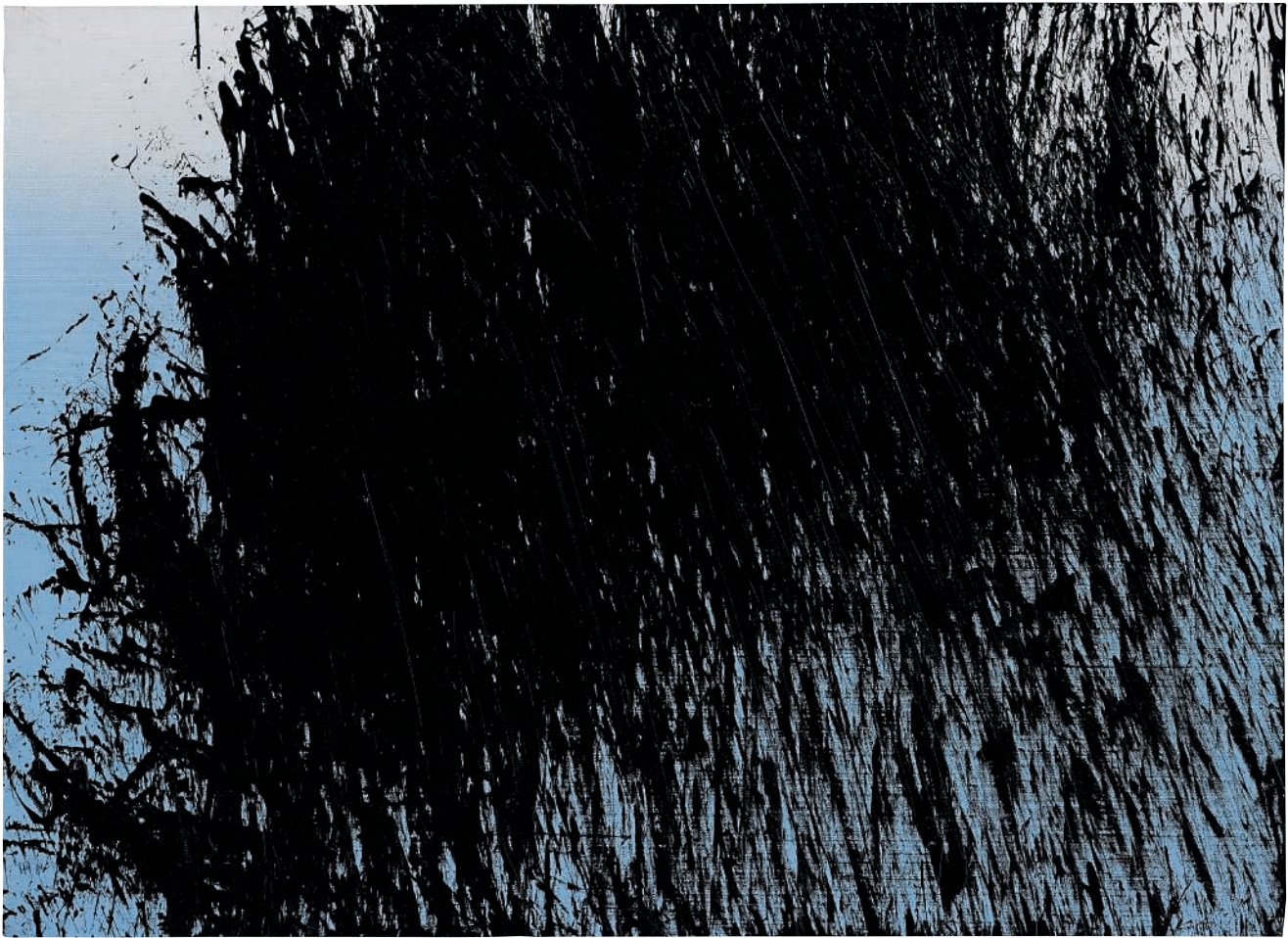
(x)



(xiii)



(xiv)



172. Hans Hartung 1904-1989

Composition

signed and dated 'Hans Hartung 1953' lower left
oil, gouache and pastel on paper

47.4 x 64.8 cm (18⁵/₈ x 25¹/₂ in.)

Executed in 1953, this work is registered in the Hartung
Bergman Foundation archives and it will be included
in the forthcoming Hans Hartung Catalogue Raisonné.

Estimate

£30,000-40,000 \$39,800-53,100 €35,500-47,300 ± ♠

Provenance

Galerie Beyeler, Basel (acquired in 1961)

Galerie Benador, Geneva

Acquired from the above by the present owner

Exhibited

Geneva, Musée Rath et Cabinet des Estampes, *Art du XXE
Siècle - Collections Genevoises*, 28 June - 23 September 1973,
no. 190



173. Hans Hartung 1904-1989

T 1981 K3

signed 'Hans Hartung' lower left; further signed, titled and dated 'Hartung "T 1981 K3"' on the stretcher

oil on canvas

72.6 x 100 cm (28 $\frac{5}{8}$ x 39 $\frac{3}{8}$ in.)

Painted in 1981, this work is registered in the Hartung Bergman Foundation archives and it will be included in the forthcoming Hans Hartung Catalogue Raisonné.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ± ♣

Provenance

Galerie Jacques Benador, Geneva

Acquired from the above by the present owner

174. Karel Appel 1921-2006

Black Figures Against White
signed and dated 'appel 75' lower right
acrylic on paper laid on canvas
68 x 83 cm (26¾ x 32½ in.)
Executed in 1975.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♠ †

Provenance

Guy Pieters Gallery, Belgium
Acquired from the above by the present owner

175. Bram van Velde 1895-1981

Composition
initialled 'VV' on the reverse
gouache on paper laid on linen
109 x 76 cm (42¾ x 29¾ in.)
Executed in 1967.

Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900 ± ♠

Provenance

Galerie Jacques Benador, Geneva
Acquired from the above by the present owner in 1974







176. Manolo Valdés b. 1942

A Menage a Picasso

signed and dated 'Valdés 2011' on the reverse
mixed media on burlap

175 x 119 cm (68 $\frac{7}{8}$ x 46 $\frac{7}{8}$ in.)

Executed in 2011.

Estimate

£120,000-180,000 \$159,000-239,000

€142,000-213,000 ± ♣

Provenance

Galería Freites, Caracas

Acquired from the above by the present owner

Throughout his career, Manolo Valdés has incorporated his many influences, from both the art and the political world, to express his own personal interpretations of the ideas of art and its role in commentary on political realities and on the history of art itself. As founder of Equipo Crónica, Valdés employed the tools of Pop Art to question the Spanish dictatorship of Franco for two decades, and when the group dissolved in 1981, he reinvented his work to centre on art historical motifs, reinterpreting famous images of his predecessors in his own expressive style – this present lot is an excellent example of this.

Inspired by such artists as Robert Rauschenberg, Valdés employs various materials to create his pieces – in the present work he turns to various media on burlap to create a striking image of a woman in profile, at once rough as the material used and elegant. Valdés contrasts the composed pale face of the woman with a dynamic and bright headdress and a solid dark background, adopting the traditions of Picasso's cubist portraiture to create this work. The artist reinterprets images he finds inspiring to produce an autonomous work: 'I only interpret or comment on paintings and works that I love. It's a matter of how to take a work by somebody that you like, which is why you pick it in the first place, and, from that, creating another painting.' (Manolo Valdés in conversation with Anna McNay, *Studio International*, June 21 2016). Indeed, in reformulating the familiar imagery from the history of art, Valdés underlines its significance in our conception of art as an evolving body. 'Paintings and art and creation never come from nothing; they come from other artists and bits and pieces of other works. Everything that comes out new is always a reading of something else that's already been done.' (Ibid)





177. Federico Herrero b. 1978

Ghost
signed with the artist's initials, titled and dated
'H "Ghost" 2008' on the reverse
mixed media on canvas
90 x 75.2 cm (35 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)
Executed in 2008.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200 ‡

Provenance
Private Collection, Tokyo

178. Federico Herrero b. 1978

Blue Landscape with 15 Circles
titled and dated "'Blue Landscape with 15 Circles"
2008' on the reverse
acrylic on canvas
102 x 100.5 cm (40 $\frac{1}{8}$ x 39 $\frac{5}{8}$ in.)
Painted in 2008.

Estimate
£10,000-15,000 \$13,300-19,900 €11,800-17,700 ‡

Provenance
Private Collection, Tokyo

179. Joana Vasconcelos b. 1971

La Monegasque

cement, acrylic, faience

176 x 65 x 70 cm (69¼ x 25½ x 27½ in.)

Executed in 2011, this work is accompanied by a certificate of authenticity signed by the artist.

Estimate

£30,000-50,000 \$39,800-66,300

€35,500-59,100 ▲

Provenance

Galerie Nathalie Obadia, Paris

Acquired from the above by the present owner



180. David Salle b. 1952

Freighter

signed, titled and dated 'David Salle "Freighter" 2007'
on the reverse
oil on linen and wood collage
165 x 122 cm (64 7/8 x 48 in.)
Executed in 2007.

Estimate

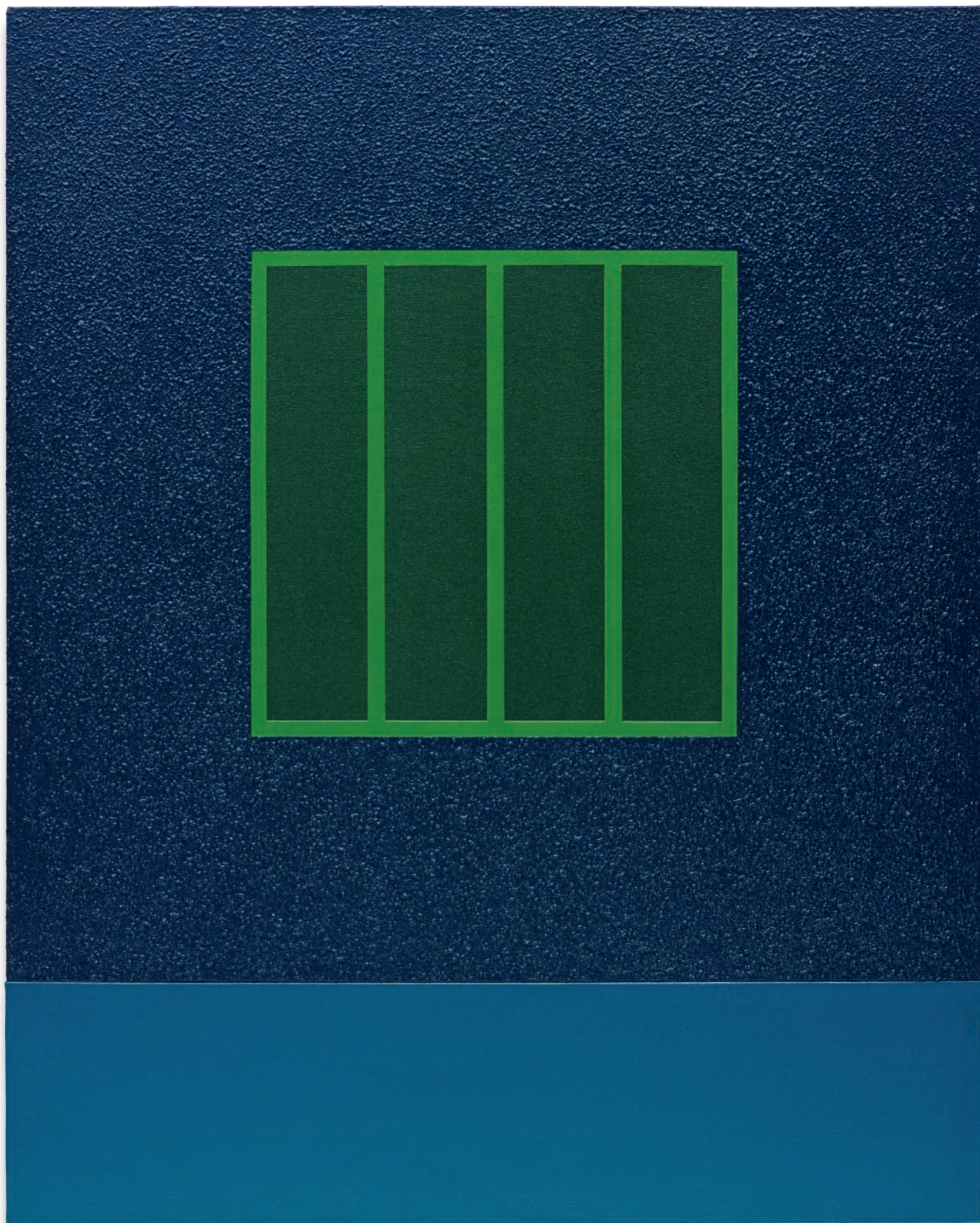
£20,000-30,000 \$26,500-39,800 €23,600-35,500

Provenance

Cardi Gallery, Milan

Acquired from the above by the present owner









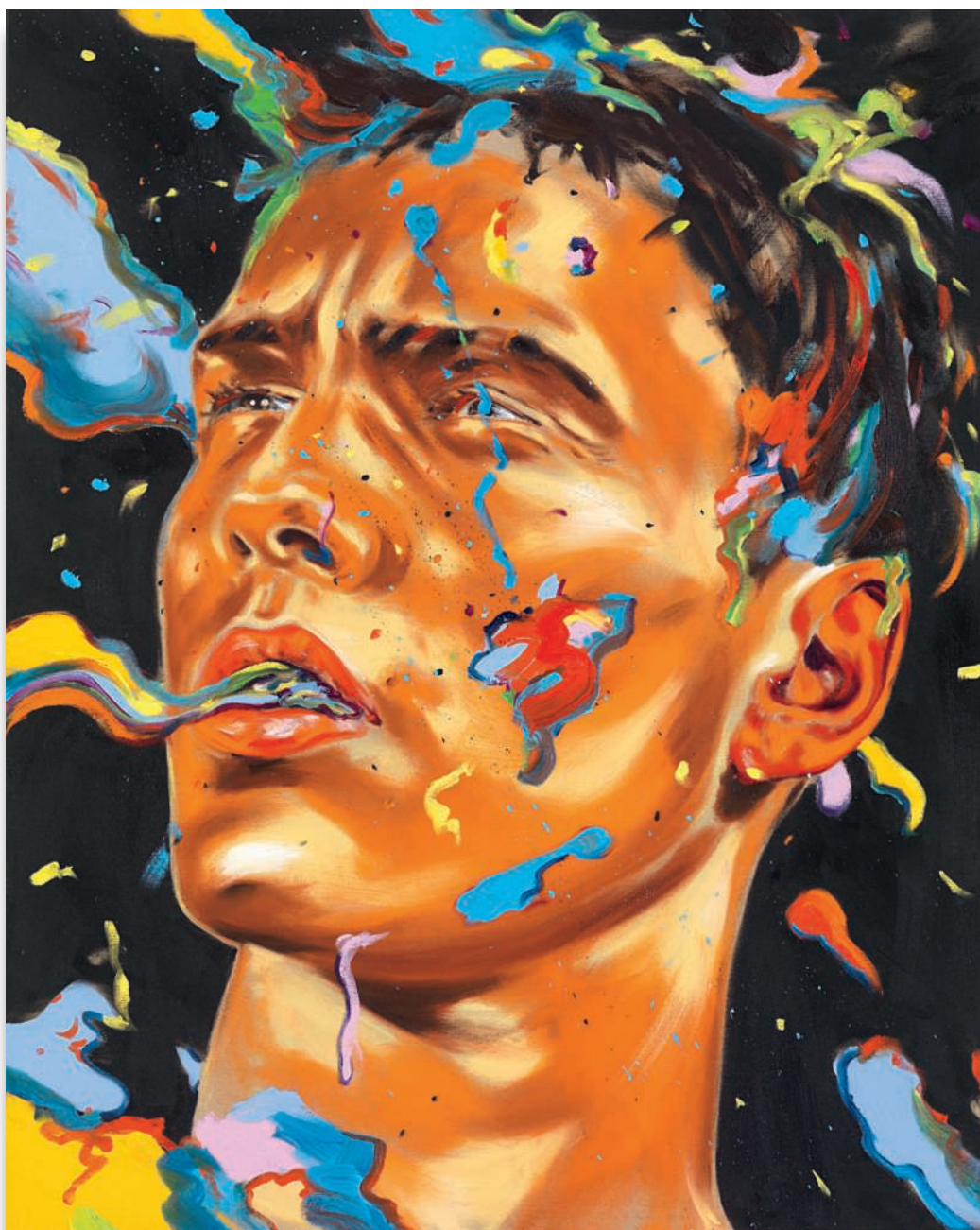
183. Malcolm Morley b. 1931

Buzkashi
signed 'MALCOLM MORLEY' lower right
oil on linen
145 x 229 cm (57½ x 90½ in.)
Painted in 2002.

Estimate
£60,000-80,000 \$79,600-106,000 €70,900-94,500 ♠

Provenance
Sperone Westwater, New York
Cardi Gallery, Milan
Acquired from the above by the present owner





184. Marcin Maciejowski b. 1974

Pijąca Piwo
signed, titled and dated 'Marcin Maciejowski
"PIJĄCA PIWO Girl Drinking Beer" 09' on the reverse
oil on canvas
160 x 120 cm (62 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)
Painted in 2009.

Estimate
£10,000-15,000 \$13,300-19,900 €11,800-17,700 ♣

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

Exhibited
Vienna, Galerie Meyer Kainer, *Marcin Maciejowski*,
19 June - 31 July 2009

185. Norbert Bisky b. 1970

Alibuster
signed, titled and dated 'Bisky "Alibuster" 2009'
on the reverse
oil on canvas
100 x 80 cm (39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)
Painted in 2009.

Estimate
£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♣

Provenance
Cokkie Snoei, Rotterdam
Acquired from the above by the present owner





186. Mariko Mori b. 1967

Link

4 channel DVD installation comprised of 4 DVDs,
4 video projectors, 4 playback units, 5:1 surround sound,
Plexiglas circle and metal ring structure
300 x 500.4 cm (118½ x 197 in.)
Conceived in 1995 and executed in 2000.

Estimate

£50,000-70,000 \$66,300-92,900 €59,100-82,700

Provenance

Galerie Emmanuel Perrotin, Paris
Private Collection

Exhibited

Paris, Musée National d'Art Moderne, *Link*,
29 March – 22 May 2000
Sydney, Art Gallery of New South Wales,
Space Odysseys: Sensation and Immersion,
18 August 2001 – 14 October 2004, cat., pp. 45-47
Melbourne, Australian Center for Moving Images,
Deep Space, 28 February – 28 April 2002
Gent, Stedelijk Museum voor Actuele Kunst,
Dream Extension, 17 January – 21 March 2004,
cat., p. 68





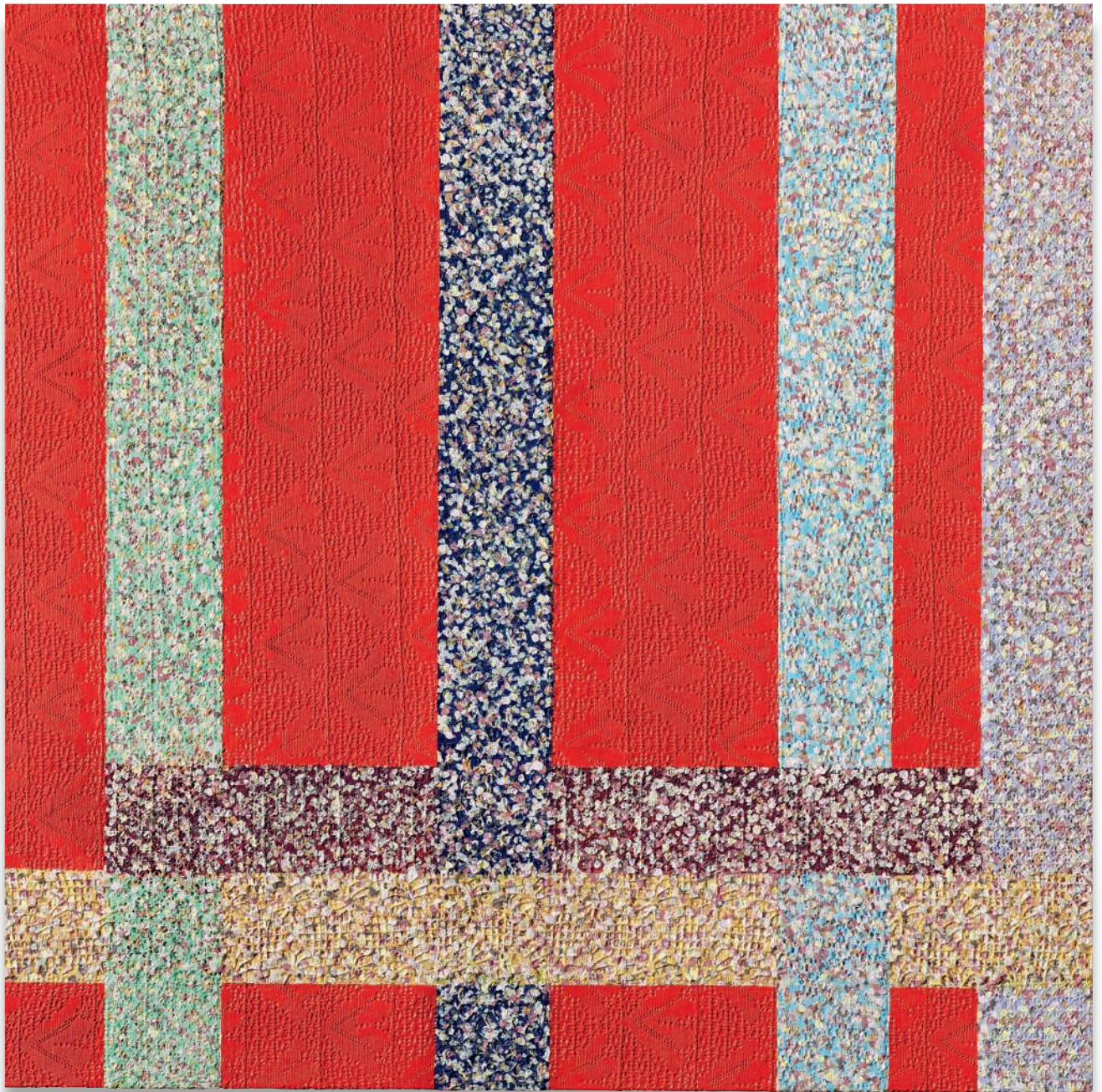
187. T.V. Santhosh b. 1968

Accounts Payable II
signed, titled and dated 'TV Santhosh
"Accounts Payable II" 2010' on the reverse of
each part
oil on canvas, in 2 parts
overall 183.2 x 244 cm (72½ x 96½ in.)
Painted in 2010.

Estimate
£30,000-50,000 \$39,800-66,300
€35,500-59,100

Provenance
Gallery Nature Morte, Berlin
Acquired from the above by the present owner





188. Félix Anaut b. 1944

Blue Line Harmony
signed, titled and dated 'Félix Anaut "Blue Line Harmony" 2012'
on the stretcher
oil, charcoal, conte and pencil on canvas
120 x 100 cm (47¼ x 39¾ in.)
Executed in 2012.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100 ♣

Provenance

Private Collection, France

189. Samuel Havadtoy b. 1952

God
signed and dated 'Samuel Havadtoy 2011'
on the reverse
mixed media, lace and acrylic on panel,
in artist's frame
101.7 x 101.7 cm (40 x 40 in.)
Executed in 2011.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♣

Provenance

Acquired directly from the artist by the
present owner



190. Stanley Casselman b. 1963

Luminor - 6-52

signed, titled and dated 'Stanley Casselman

"Luminor - 6-52" 2015' on the reverse

acrylic on canvas

135 x 135 cm (53½ x 53½ in.)

Painted in 2015.

Estimate

£18,000-25,000 \$23,900-33,200 €21,300-29,500

Provenance

Untitled Art Ltd, London

Private Collection, London

191. Marcello Lo Giudice b. 1957

Eden Blu

signed, titled and dated 'Lo Giudice "Eden Blu" 2010'
on the reverse

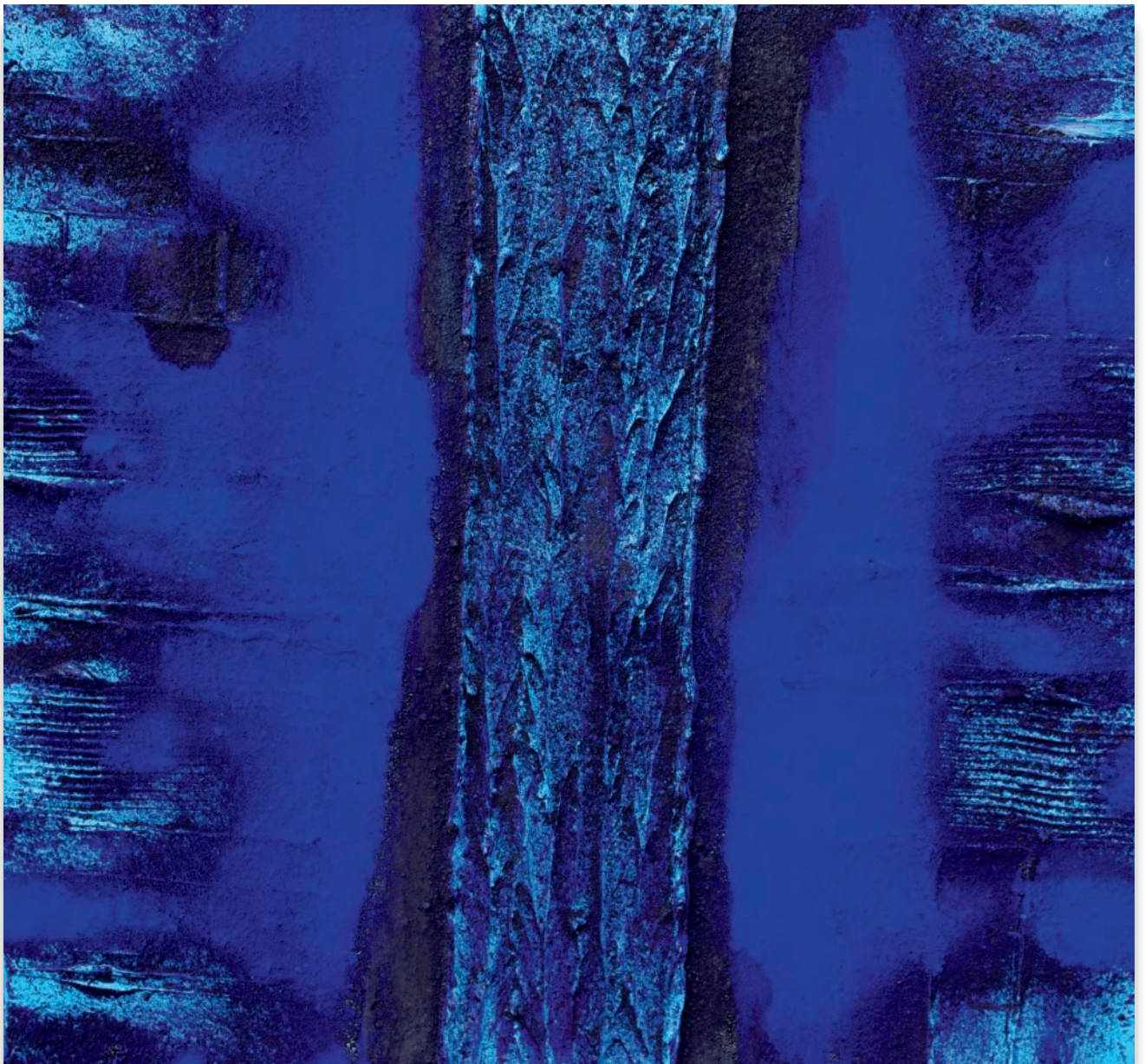
oil and pigment on canvas

106 x 106 x 8.5 cm (41¾ x 41¾ x 3⅜ in.)

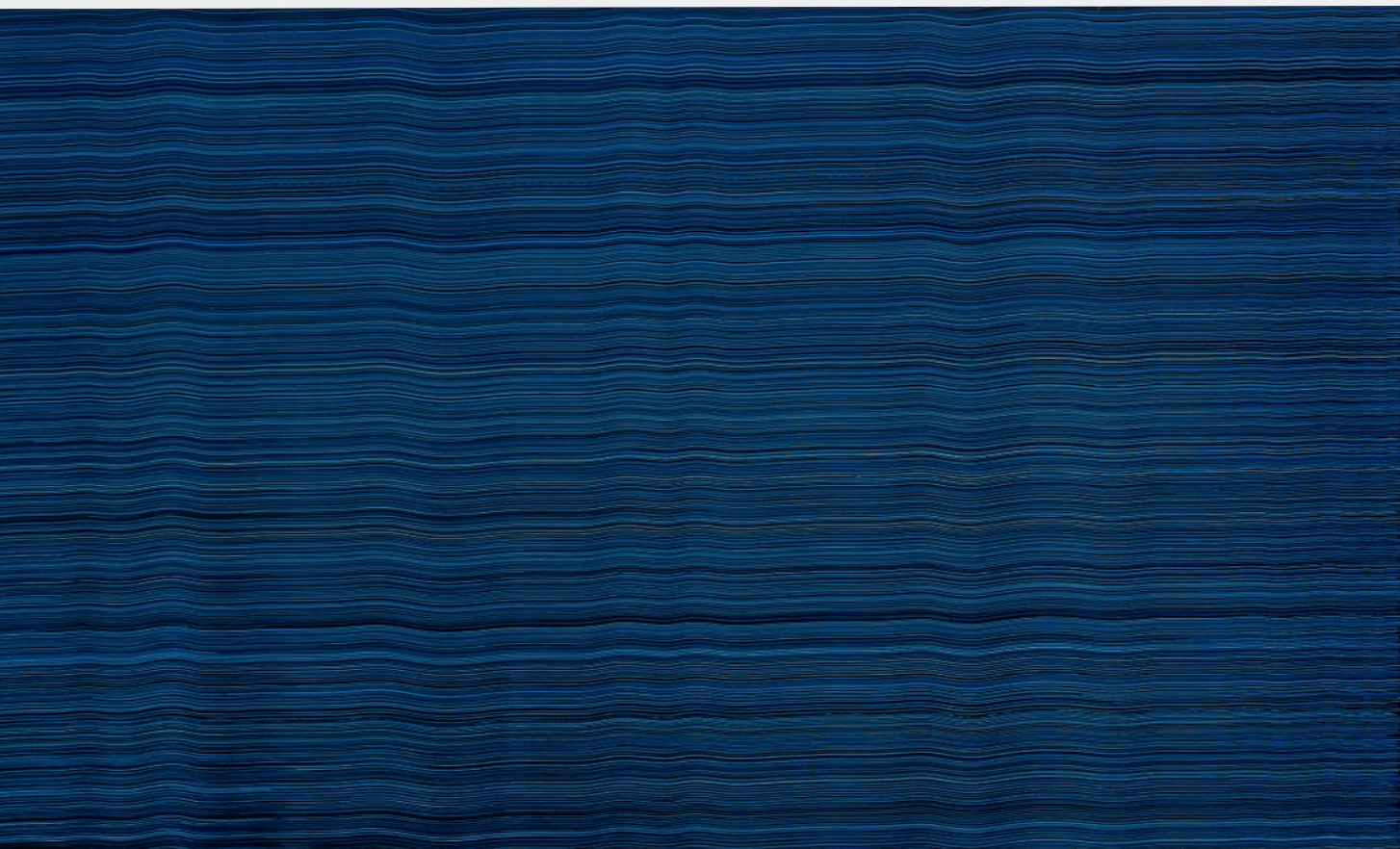
Executed in 2010.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 ♠







192. Jason Martin b. 1970

Untitled Aerolam #7

signed, titled and dated 'Jason Martin "Untitled Aerolam #7" 1997' on the reverse

oil on aluminium melamine and aluminium m-board

60 x 200 cm (23⁵/₈ x 78³/₄ in.)

Executed in 1997.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500 ± ♠

Provenance

Koji Ogura Gallery, Nagoya

Acquired from the above by the present owner





193. The Connor Brothers b. 1963

Saints & Sinners
giclée, screen print acrylic and oil on paper,
in artist's frame
167.5 x 100.4 cm (65 $\frac{7}{8}$ x 39 $\frac{1}{2}$ in.)
Executed in 2016.

Estimate

£5,000-7,000 \$6,600-9,300 €5,900-8,300

Provenance

Hang Up Gallery, London
Acquired from the above by the present owner



194. Charles Avery b. 1973

Three works: *Untitled*
(i)-(iii) signed and dated 'C. Avery 1998' lower right
crayon and pencil on paper
(i) 41.5 x 59 cm (16 $\frac{3}{8}$ x 23 $\frac{1}{4}$ in.)
(ii) (iii) 58.5 x 41.2 cm (23 x 16 $\frac{1}{4}$ in.)
Executed in 1998.

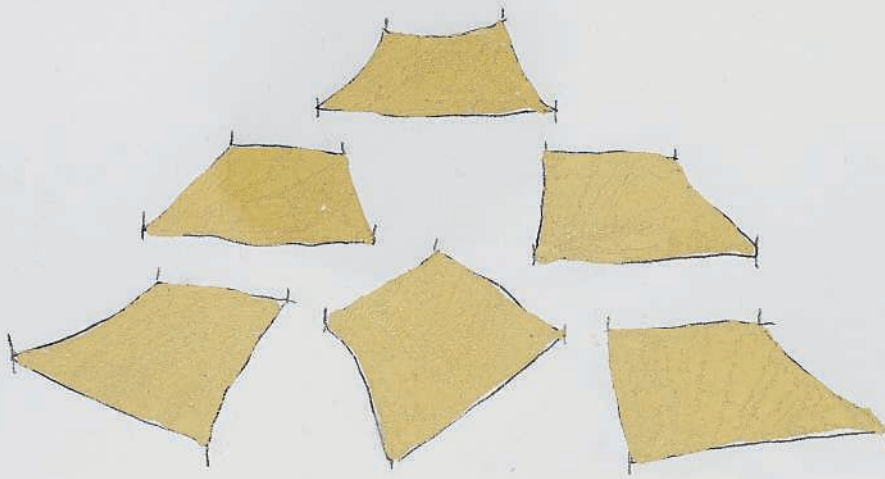
Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♣

Provenance

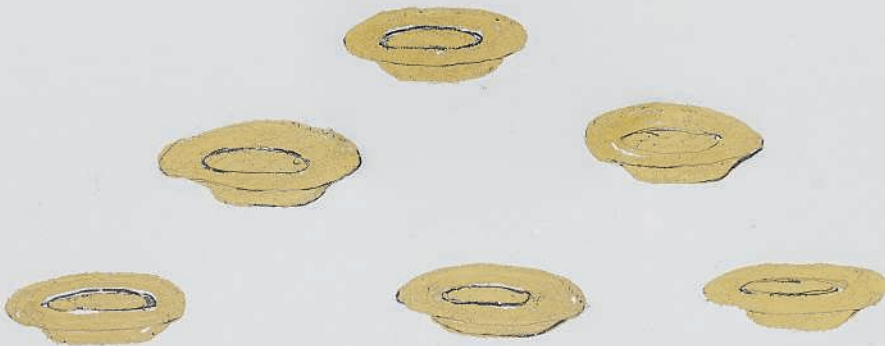
Nylon Gallery, London
Acquired from the above by the present owner
circa 1999

Earth \rightarrow Heaven

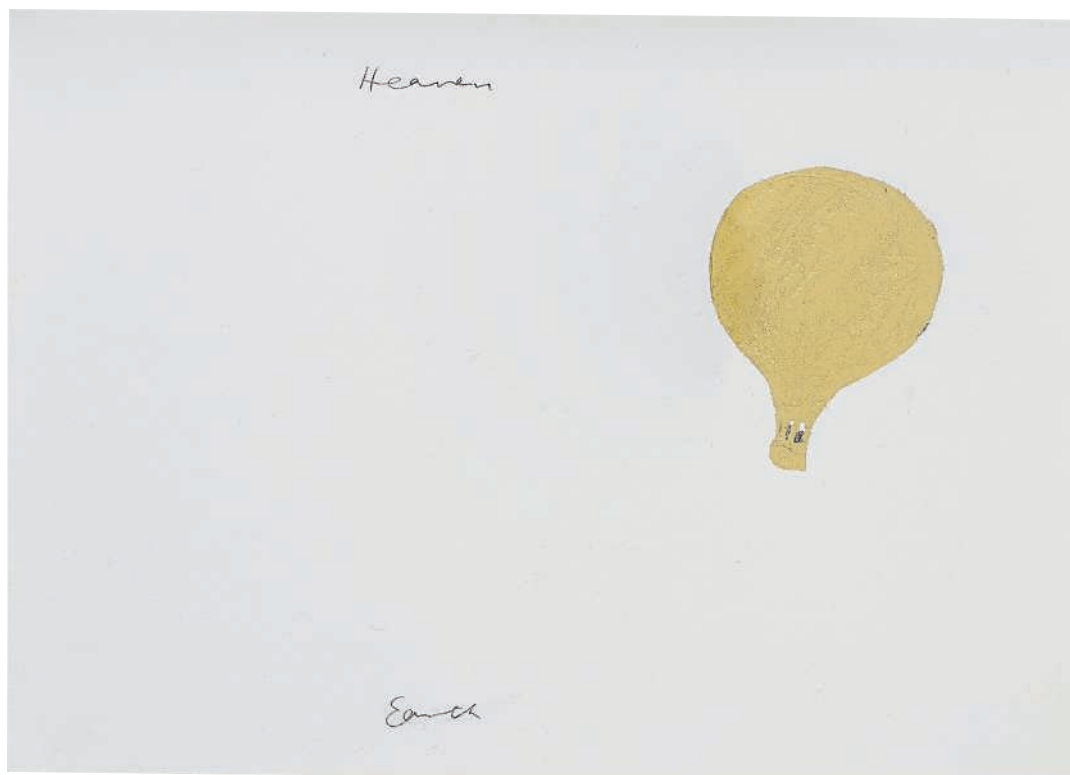


(i)

Heaven \rightarrow Earth



(ii)



(iii)

195. Tacita Dean b. 1965

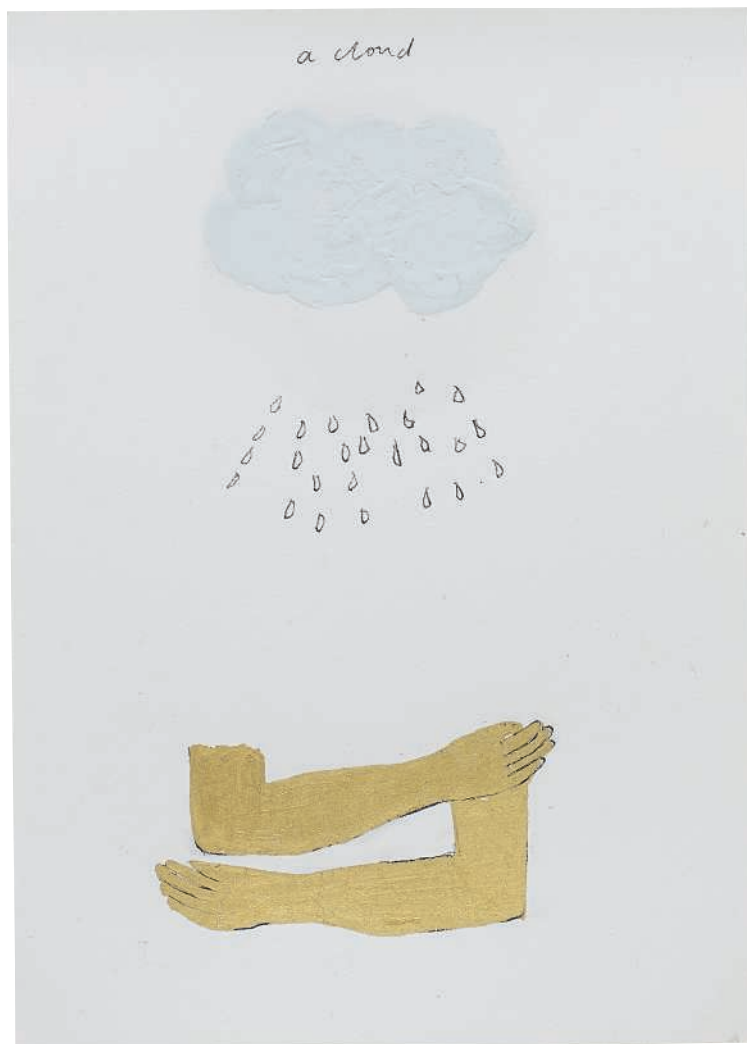
Four works: *Heaven and Earth*; *A Cloud*
 (i-iii) each titled "Heaven and Earth" upper right;
 (iv) titled 'A Cloud' upper centre
 gold leaf and graphite on paper
 (i-iii) 12.5 x 18 cm (4 $\frac{7}{8}$ x 7 $\frac{1}{8}$ in.)
 (iv) 18 x 12.5 cm (7 $\frac{1}{8}$ x 4 $\frac{7}{8}$ in.)
 Executed in 1995.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ♣

Provenance

Frith Street Gallery, London
 Contemporary Art Society Market, London
 Acquired from the above by the present owner



(iv)

196. Zao Wou-Ki b. 1921

Untitled

signed and dated 'Zao Wou-Ki 1985' lower right
ink on paper

image: 53.3 x 51.5 cm (20⁷/₈ x 20¹/₄ in.)

sheet: 94.5 x 80.5 cm (37¹/₄ x 31³/₄ in.)

Executed in 1985.

Estimate

£30,000-40,000 \$39,800-53,100 €35,500-47,300 ₣ ◆

Provenance

Marcel Brient, France (acquired directly from the
artist in 1987)

Sotheby's, Paris, 24 September 2012, lot 46

Acquired at the above sale by the present owner

This work will be included in the artist's catalogue
raisonné currently being prepared by Françoise
Marquet and Yann Hendgen.





197. Yayoi Kusama b. 1929

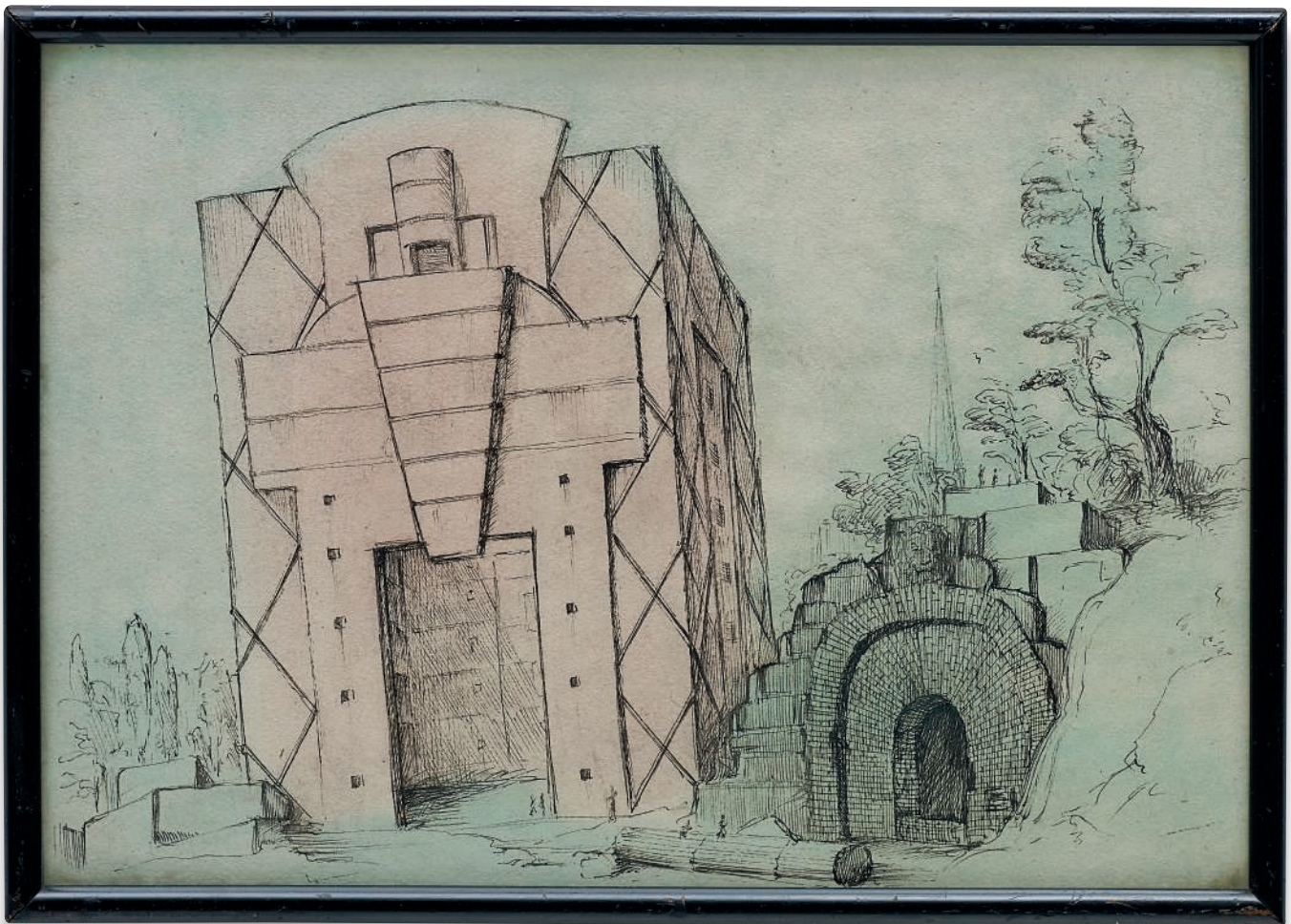
Where the Illusion Hides
 signed and dated 'Yayoi Kusama 1978' upper left;
 further signed, titled and dated in Japanese
 'Yayoi Kusama "Where the Illusion Hides" 1978'
 on the reverse
 spraypaint and ink on paperboard
 27 x 24 cm (10 $\frac{5}{8}$ x 9 $\frac{1}{2}$ in.)
 Executed in 1978, this work is accompanied by a
 Registration Card issued by the Yayoi Kusama studio.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

Private Collection
 Paris, Tajan, 26 October 2009, lot 361
 Acquired at the above sale by the present owner



198. Pablo Bronstein b. 1977

Monument In The Style Of Michael Graves On The Debris Of The Bastille

ink and gouache on paper, in artist's frame

21.8 x 30.7 cm (8 $\frac{5}{8}$ x 12 $\frac{1}{8}$ in.)

Executed in 2006.

Estimate

£3,000-5,000 \$4,000-6,600 €3,500-5,900 ♣ †

Provenance

Herald Street, London

Acquired from the above by the present owner in 2006

Exhibited

London, Saatchi Gallery, *Newspeak: British Art Now*, 30 May - 17 October 2010 and 27 October - 30 April 2011, cat., p. 43 (illustrated)

199. Andy Warhol 1928-1987

Flower Drawing

graphite on paper

101.5 x 68.5 cm (39 $\frac{7}{8}$ x 26 $\frac{7}{8}$ in.)

Executed in 1974. This work is stamped on the reverse by the Andy Warhol Foundation for the Visual Arts, Inc.

Estimate

£15,000-20,000 \$19,900-26,500 €17,700-23,600 †

Provenance

Susan Sheehan Gallery, New York

Gagosian Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Gagosian Gallery, *Andy Warhol Drawings and Related Works 1951 - 1986*, 13 February - 22 March, 2003



200. Erin Shirreff b. 1975

Monograph

archival pigment prints, in artist's frames in 6 parts
each 86.4 x 116.8 cm (34 x 45 7/8 in.)

Executed in 2011, this work is number 2 from an edition
of 4 plus 2 artist's proofs.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance

Lisa Cooley, New York

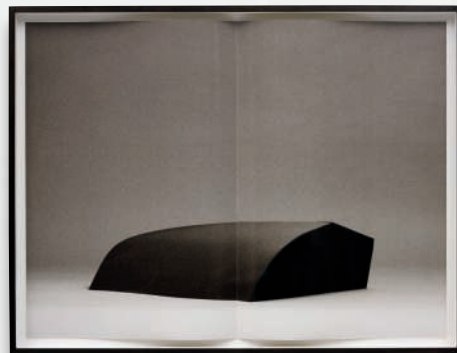
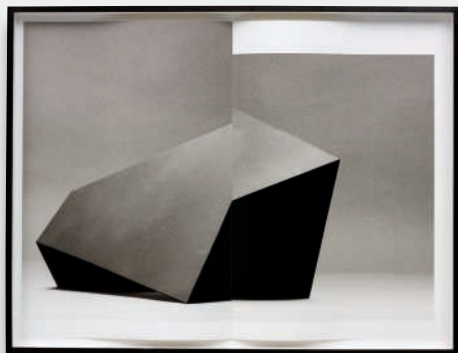
Acquired from the above by the present owner

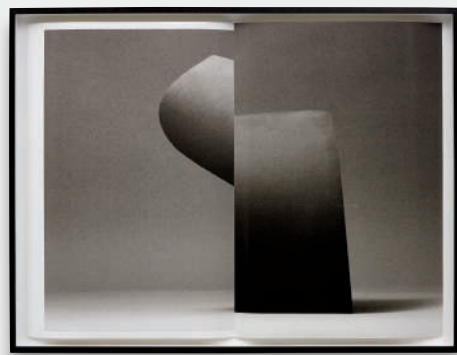
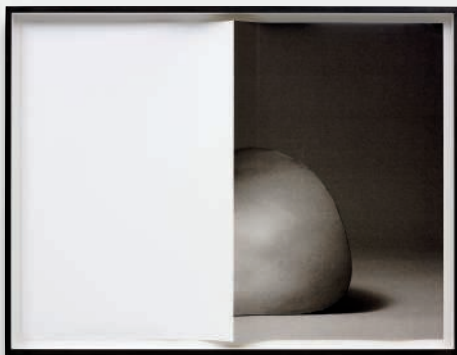
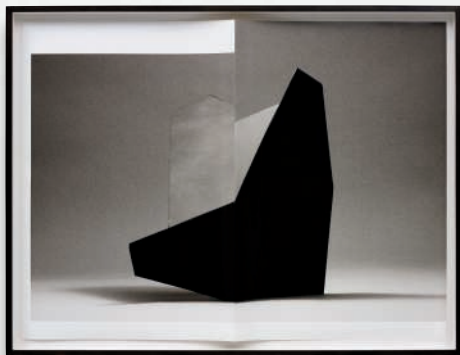
Exhibited

Ottawa, Carleton University Gallery; Kingston,

Agnes Etherington Art Centre, *Erin Shirreff*:

Available Light, 13 February 2012 -27 January 2013





201. Emilio Prini 1943-2016

Untitled

signed and dated 'Emilio Prini 67' on the reverse
gelatin silver print
29 x 39.9 cm (11 $\frac{3}{8}$ x 15 $\frac{3}{4}$ in.)
Executed in 1967.

Estimate

£8,000-10,000 \$10,600-13,300 €9,500-11,800 ♣

Provenance

Galleria Toselli, Milan
Private Collection, Bologna
Acquired from the above by the present owner

202. Idris Khan b. 1978

Hearing Voices Violin Concerto

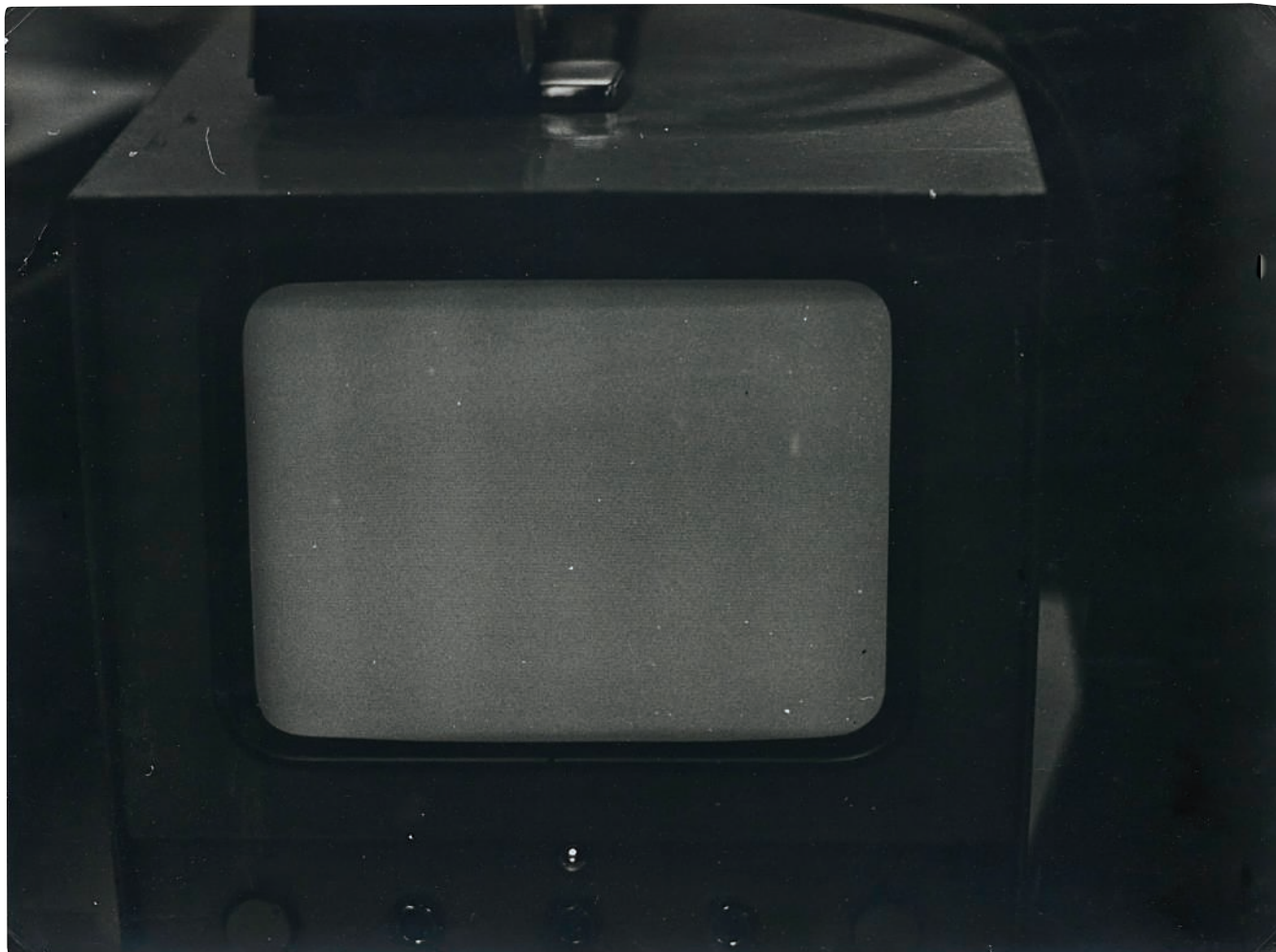
digital c-type mount on aluminium
264.2 x 188 cm (104 x 74 in.)
Executed in 2007, this work is number 3
from an edition of 6.

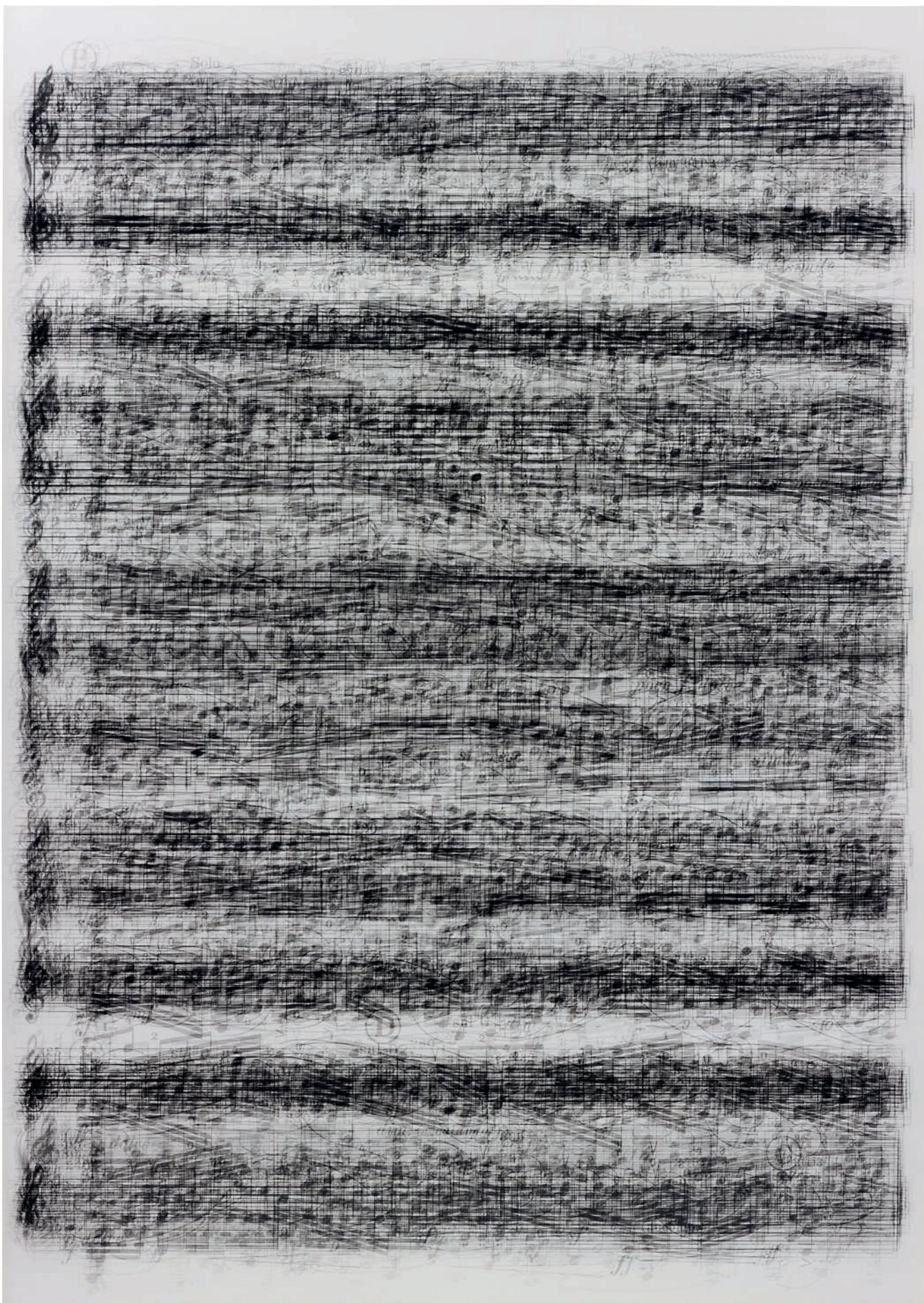
Estimate

£25,000-35,000 \$33,200-46,400 €29,500-41,400 ♣

Provenance

Private Collection







203. Andres Serrano b. 1950

Ejaculation in Trajectory XIV
 signed, titled and numbered 'Andres Serrano
 "Ejaculation in Trajectory XIV" 6/10' on the reverse
 Cibachrome print
 81 x 100 cm (31 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)
 Executed in 1989, this work is number 6 from an
 edition of 10.

Estimate
 £4,000-6,000 \$5,300-8,000 €4,700-7,100 ±

Provenance
 Yvon Lambert, Paris
 Maruani & Noirhomme, Knokke
 Acquired from the above by the present owner

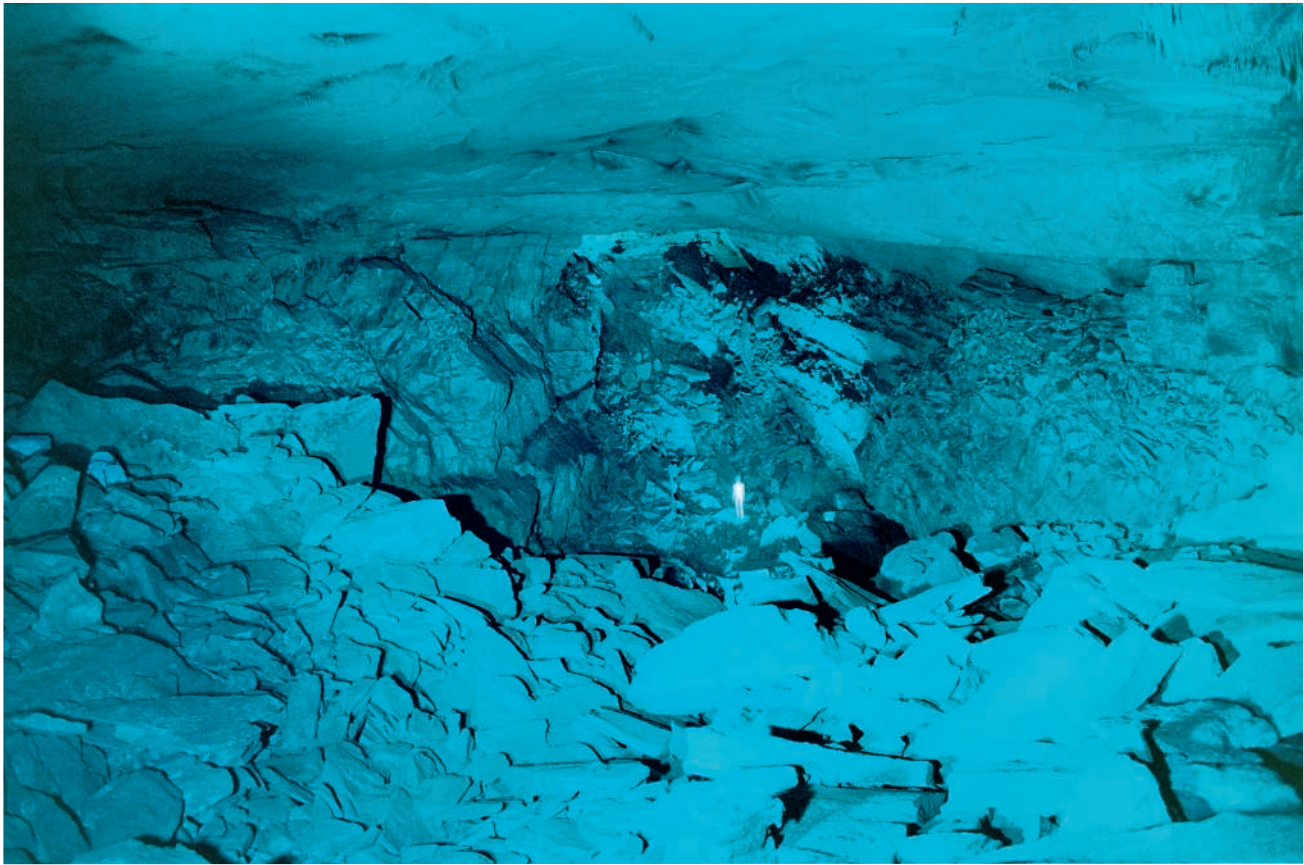
204. Vik Muniz b. 1961

Maiakowskij, after Rodchenko (Pictures of Caviar)
 chromogenic print
 151.5 x 101.5 cm (59 $\frac{5}{8}$ x 39 $\frac{7}{8}$ in.)
 Executed in 2004, this work is from an edition of 10
 plus 4 artist's proofs

Estimate
 £10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance
 Cardi Gallery, Milan
 Acquired from the above by the present owner





205. Ryan McGinley b. 1977

Blue Breakdown
signed 'Ryan McGinley' on a gallery label affixed
to the reverse
chromogenic print
181.5 x 274.2 cm (71½ x 107⅞ in.)
Executed in 2009, this work is number 1 from an
edition of 3 plus 2 artist's proofs.

Estimate
£7,000-9,000 \$9,300-11,900 €8,300-10,600 +

Provenance
Alison Jacques Gallery, London
Acquired from the above by the present owner

206. Richard Long b. 1945

Snow Line (A Six Day Walk in the Swiss Alps)
titled and dated "'Snow Line A Six Day Walk in
the Swiss Alps" 2002' lower centre
photograph with text
111.7 x 81.3 cm (43⅞ x 32 in.)
Executed in 2002.

Estimate
£5,000-7,000 \$6,600-9,300 €5,900-8,300 ♣

Provenance
Anthony d'Offay Gallery, London
Acquired from the above by the present owner



SNOW LINE

A SIX-DAY WALK IN THE SWISS ALPS

2002





207. Matthew Barney b. 1967

Cremaster 4: Triple Option (Triptych)
signed and dated 'Matthew Barney '94' on the
reverse of the centre element
color coupler prints, in artist's self-lubricating
plastic frames, triptych
each 69.8 x 85 cm (27 1/2 x 33 1/2 in.)
Executed in 1994, this work is from an edition of 3
plus 1 artist's proof.

Estimate

£30,000-50,000 \$39,800-66,300 €35,500-59,100 ±

Provenance

Marian Goodman Gallery, New York
Acquired from the above by the present owner

Exhibited

Cologne, Museum Ludwig; Musée d'Art Moderne
de la Ville de Paris; New York, Solomon R.
Guggenheim Museum, *Matthew Barney:*
The Cremaster Cycle, June 2002 - June 2003, pp. 367
and 474 (another example exhibited and illustrated)



208. Rashid Rana b. 1968

This Picture is Not A Rest
 digital print
 51.8 x 219.3 cm (20¾ x 86¾ in.)
 Executed in 2003, this work is from an edition of 5.

Estimate
 £10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance
 Private Collection

Literature
Rashid Rana: Identical Views, exh. cat., Mumbai,
 2004-2005, pp. 39-40 (another example illustrated)





209. David LaChapelle b. 1963

Rape of Africa
signed 'D. LaChapelle' on a gallery label
accompanying the work
chromogenic print
60 x 138 cm (23 $\frac{5}{8}$ x 54 $\frac{3}{8}$ in.)
Executed in 2008, this work is number 8 from an
edition of 10.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance

Private Collection, Europe

210. Andres Serrano b. 1950

Milk Cross
signed, titled and numbered 'Andres Serrano
"Milk Cross" 2/10' on the reverse
Cibachrome print, in artist's frame
68.5 x 100 cm (26 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)
Executed in 1987, this work is number 2 from an
edition of 10.

Estimate

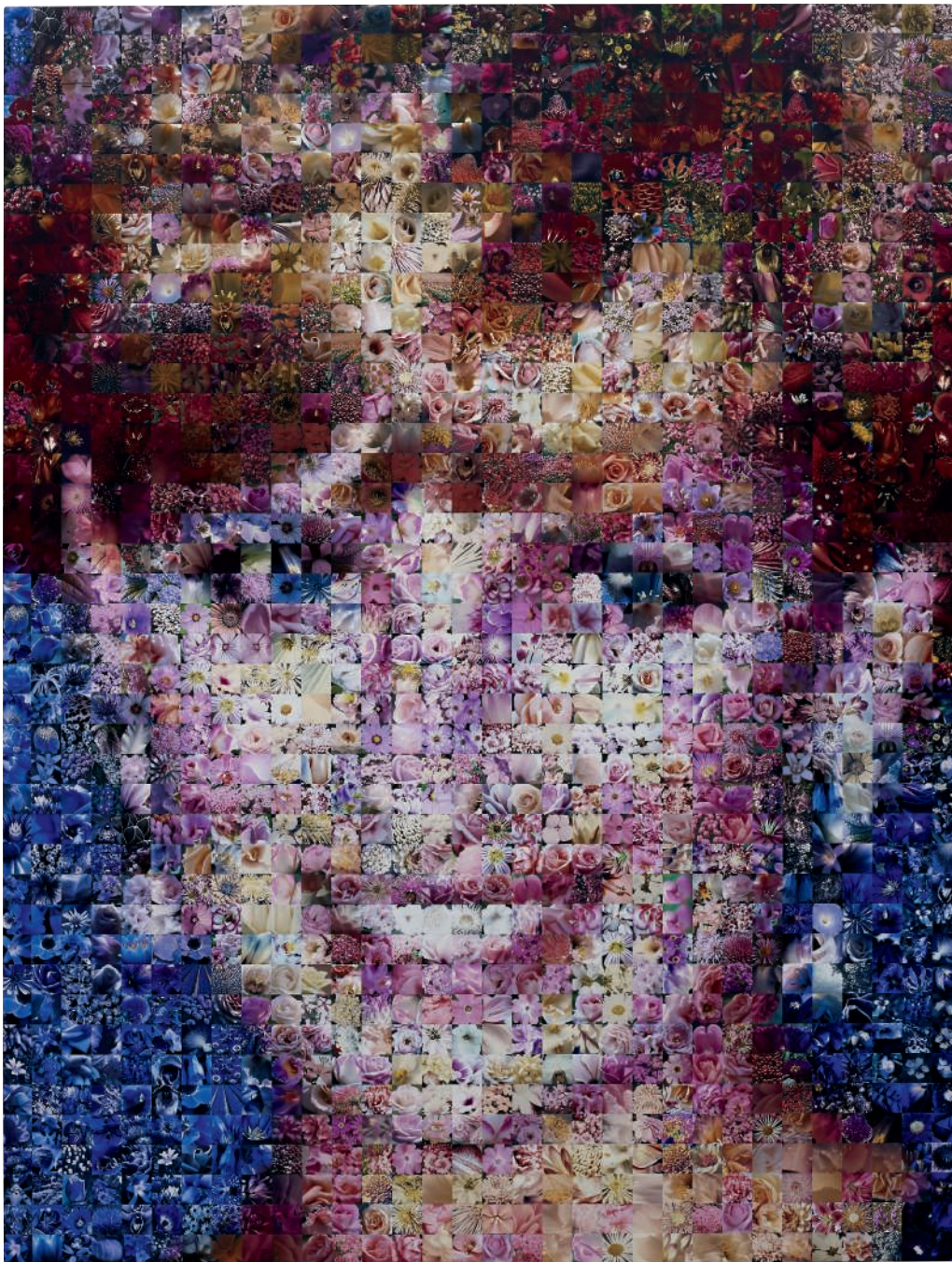
£10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance

Private Collection
Sotheby's, London, 21 October 2003, lot 323
Acquired at the above sale by the present owner

Exhibited

Philadelphia, Institute of Contemporary Art; New
York, The New Museum of Contemporary Art; Miami,
Center for the Fine Arts; Houston Contemporary Art
Museum; Chicago, Museum of Contemporary Art,
Andres Serrano Works 1983 - 1993, 1994 - 1996, cat.,
p.26 and p.53 (another example illustrated)



211. Robert Silvers b. 1968

Diana

signed 'Robert Silvers' on a label affixed to the reverse.

Cibachrome mounted on aluminium

160.5 x 121.5 cm, (63¼ x 47⅞ in.)

Executed in 1998, this work is number 4 from an edition of 6.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100 ±

Provenance

Private Collection



212. David LaChapelle b. 1963

Amanda - Warhol's Marilyn
signed 'D. LaChapelle' on a studio label
accompanying the work
colour coupler print
79.2 x 75 cm, (31½ x 29½ in.)
Executed in 2003, this work is number 5 from an
edition of 7.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance
Private Collection, Europe



Δ **213. Marilyn Minter** b. 1948

Sun Spots

signed, titled and dated 'M MINTER "SUN SPOTS"
2007' on the reverse

enamel on metal

121.9 x 121.9 cm (47⁷/₈ x 47⁷/₈ in.)

Executed in 2007.

Estimate

£40,000-60,000 \$53,100-79,600 €47,300-70,900 ±

Provenance

Salon 94, New York

McCabe Fine Art, Stockholm

The Brandt Collection, Miami

Phillips, London, 15 October 2015, lot 141

Acquired at the above sale by the present owner

214. Elad Lassry b. 1977

Man, Two Woman (Puzzle)
signed 'Elad Lassry' on a gallery label affixed to
the reverse
chromogenic print, in artist's frame
36.5 x 29 cm (14 $\frac{3}{8}$ x 11 $\frac{3}{8}$ in.)
Executed in 2011, this work is number 2 from an
edition of 5.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100

Provenance

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







**‘The connection to a
canine is much deeper
and more psychological.
I’m a bit attracted to
Great Danes. Is that sick?’**

Elad Lassry

215. Elad Lassry b. 1977

Collie (Silver 44)

foil on silver gelatin print, in artist's frame

21.1 x 26.1 cm (8¼ x 10¼ in.)

Executed in 2011, this work is unique and accompanied by a certificate of authenticity signed by the artist.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100

Provenance

David Kordansky Gallery, Los Angeles

Acquired from the above by the present owner in 2011



(i)



(ii)

216. Josh Smith b. 1976

Two works: *Untitled (Palette Painting)*
each signed and dated 'Josh Smith 2007'
on the reverse
oil on canvas
each 50.8 x 40.6 cm (20 x 15 $\frac{7}{8}$ in.)
Painted in 2007.

Estimate

£7,000-9,000 \$9,300-11,900 €8,300-10,600

Provenance

Standard (Oslo), Oslo

Acquired from the above by the present owner

217. Thilo Heinzmann b. 1969

Untitled

signed and dated 'Thilo 2000' on the reverse
mixed media on polystyrene
150.3 x 200 cm (59½ x 78¾ in.)
Executed in 2000.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♠

Provenance

Michael Neff, Frankfurt

Acquired from the above by the present owner





218. Ida Ekblad b. 1980

An Alien Among Ruins
acrylic and puff-paste medium on linen
180.6 x 140.5 cm (71 $\frac{1}{8}$ x 55 $\frac{3}{8}$ in.)
Executed in 2014.

Estimate

£10,000-15,000 \$13,200-19,800 €11,800-17,600 ♠†

Provenance

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

Exhibited

London, Herald St, *Ida Ekblad: A Day of Toil Among its Ruins*, 11 October - 16 November 2014

219. Ryan Sullivan b. 1983

June 2, 2012 - June 11, 2012
oil, latex, enamel and acrylic on canvas
149.9 x 114.3 cm (59 x 45 in.)
Executed in 2012.

Estimate

£20,000-30,000 \$26,400-39,600 €23,500-35,300 †

Provenance

Sotheby's, Los Angeles, *The Boundaries of Seeing: a Selling Exhibition Curated by KCM in Collaboration with Lauri Firstenberg and LAXART*, 2012
Acquired from the above by the present owner



220. Scott Lyall b. 1964

nude 30

signed and dated 'Scott Lyall 2011' on the overlap
grayscale, white, color ink dispersion, UV radiation
on cotton, acrylic latex and MDF panel
168.2 x 118.9 cm (66¼ x 46¾ in.)
Executed in 2011.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500 ±

Provenance

Campoli Presti, London

Acquired from the above by the present owner



221. Joe Reihsen b. 1979

I Would For You
signed and dated 'Joe Reihsen 2014' on the reverse
acrylic on panel, in artist's frame
153.2 x 120 cm (60³/₈ x 47¹/₄ in.)
Executed in 2014.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100

Provenance

Anat Ebgi, Los Angeles
Acquired from the above by the present owner in 2014





222. Brendan Lynch b. 1985

Love Your Work
posters, aluminium leaf paint on panel
152.5 x 145 cm (60 x 57½ in.)
Executed in 2013.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

Bugada & Cargnel, Paris
Acquired from the above by the present owner

223. Petra Cortright b. 1986

Fromage Frais
digital painting on aluminium
162.5 x 122 cm (63¾ x 48 in.)
Executed in 2014.

Estimate

£15,000-20,000 \$19,900-26,500
€17,700-23,600 ‡

Provenance

Private Collection, London





224. Eddie Peake b. 1981

Holding her Hand in the Air in the Shape of a Gun 17
 spraypaint on canvas
 200 x 200 cm (78¾ x 78¾ in.)
 Executed in 2012.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ♣

Provenance

Galleria Lorcan O'Neill, Rome
 Acquired from the above by the present owner

225. Grear Patterson b. 1988

Lightning Bottle Rockets With Cigarettes
 signed with the artist's initials, titled and dated
 'GP "lightning bottle rockets with cigarettes"
 2014' on the reverse of the lower panel; further signed
 with the artist's initials 'GP' on secondary panels
 tarpaulin on panel, in 3 parts
 overall 205.7 x 205.7 cm (80⅞ x 80⅞ in.)
 Executed in 2014.

Estimate

£7,000-9,000 \$9,300-11,900 €8,300-10,600

Provenance

Ellis King, Dublin
 Acquired from the above by the present owner





226. Jeff Koons b. 1955

Dom Pérignon Balloon Venus (Magenta)
lacquered polyurethane resin in two parts,
maintenance kit, original custom flight case
48.8 x 35.8 x 50.3 cm (19¼ x 14½ x 19¾ in.)
Executed in 2013, this work is from an edition
of 650 plus 40 artist's proofs.

Estimate

£25,000-35,000 \$33,000-46,200 €29,400-41,200

Provenance

Private Collection, Paris

227. Sam Falls b. 1984

Untitled (Topanga 14)
fabric dye on terrycloth
153 x 88.3 cm (60¼ x 34¾ in.)
Executed in 2012.

Estimate

£3,000-5,000 \$4,000-6,600 €3,500-5,900

Provenance

American Contemporary, New York
Acquired from the above by the present owner





228. Kyle Thurman b. 1986

Untitled (120 West 28th Street, New York NY 10001)

flower pigment on canvas

244 x 183 cm (96½ x 72 in.)

Executed in 2013.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

Office Baroque, Brussels

Private Collection, Europe



229. Chris Succo b. 1979

Human Desire (NYP)
signed and dated 'Chris Succo 2014' on the reverse
oil and lacquer on canvas, in artist's frame
200 x 149.5 cm (78¾ x 58⅞ in.)
Executed in 2014.

Estimate
£10,000-15,000 \$13,300-19,900 €11,800-17,700 ▲

Provenance
Rod Barton, London
Acquired from the above by the present owner



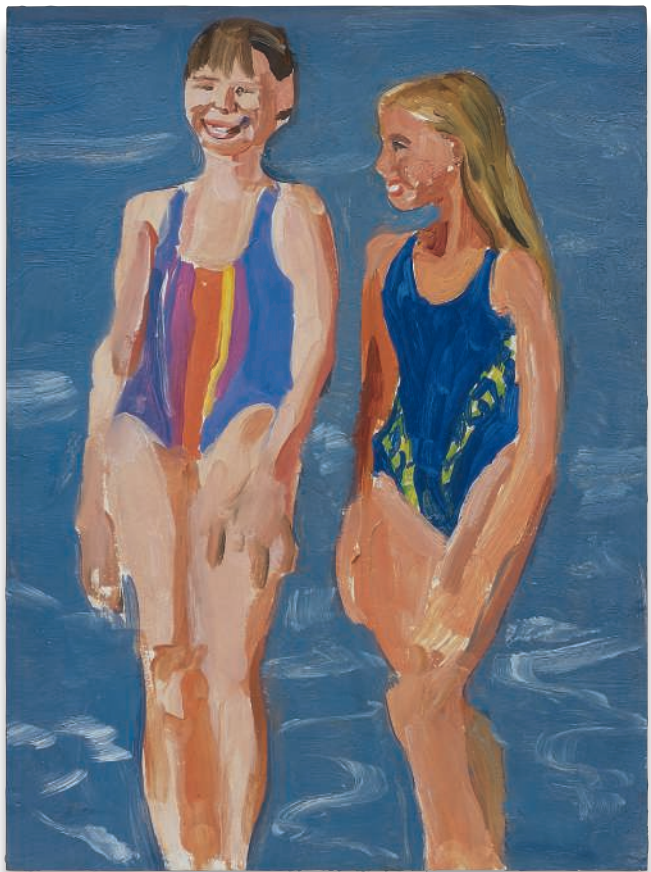
(i)



(ii)



(iv)



(v)



(iii)



(vi)

230. Chantal Joffe b. 1969

Six works: *Untitled*
each signed 'Chantal Joffe' on a label affixed to
the reverse
oil and gesso on board
each 29.2 x 21.6 cm (11½ x 8½ in.)
Executed in 1995.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ▲†

Provenance

Acquired directly from the artist by the present
owner in 1996

Exhibited

London, Saatchi Gallery, *Body Language*,
20 November 2013 - 23 March 2014, cat.,
p. 40 (illustrated)

Literature

Saatchi Gallery, *The New Neurotic Realism*,
London, 1998 n.p.

231. Daniel Silver b. 1972

Untitled

black marble, textiles and reclaimed wood

178 x 45 x 45 cm (70 $\frac{1}{8}$ x 17 $\frac{3}{4}$ x 17 $\frac{3}{4}$ in.)

Executed in 2010.

Estimate

£5,000-7,000 \$6,600-9,300 €5,900-8,300 ▲ +

Provenance

Ibid Projects, London

Acquired from the above by the present owner
in 2010

Exhibited

London, Saatchi Gallery, *Newspeak: British Art Now*,
30 May - 17 October 2010



232. David Noonan b. 1969

Untitled (figure)

screen printed jute, plywood and steel stand

203 x 55 x 35 cm (79 $\frac{7}{8}$ x 21 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in.)

Executed in 2008, this work is number 2
from an edition of 2 plus 1 artist's proof.

Estimate

£3,000-5,000 \$4,000-6,600 €3,500-5,900 ♠

Provenance

Roslyn Oxley9 Gallery, London

Private Collection, London

Exhibited

London, Chisenhale Gallery, *David Noonan*,

12 September - 26 October 2008

Tableaux, Magasin (Centre National d'Art

Contemporain), 29 May - 4 September 2011

London, Saatchi Gallery, *Out Of Focus:*

Photography, 27 September - 4 November 2012

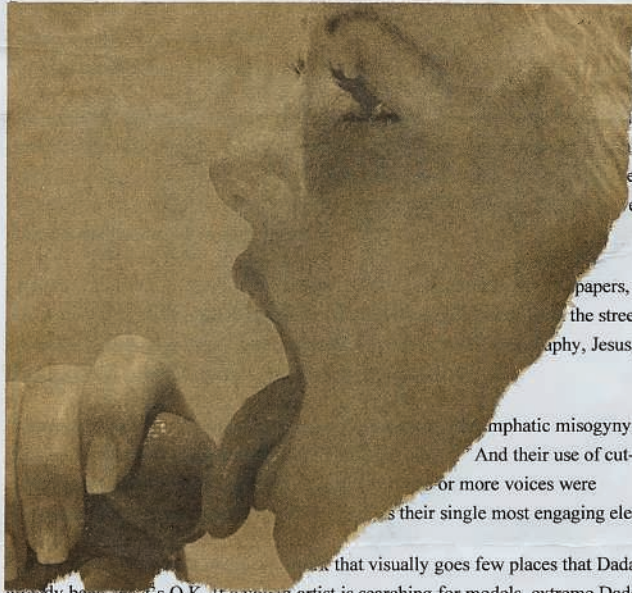
(another example exhibited)



The New York Times

Friday, October 13, 2006

DASH SNOW



ic case of
e gave us
es us

papers, the
the street. The
aphy, Jesus, [Osama](#)

mpathic misogyny, the
And their use of cut-and-
or more voices were
s their single most engaging element.

that visually goes few places that Dada hasn't
already been. That's O.K. If a young artist is searching for models, extreme Dada is an
excellent choice. What's encouraging is how far Mr. Snow, who is in his 20's, has moved
in such a short time, focusing and shaping a chafed, loose-cannon energy without
reducing it. HOLLAND COTTER

233. Dash Snow 1981-2009

The New York Times
collage on paper
27 x 21 cm (10 5/8 x 8 1/4 in.)
Executed in 2006-2007.

Estimate

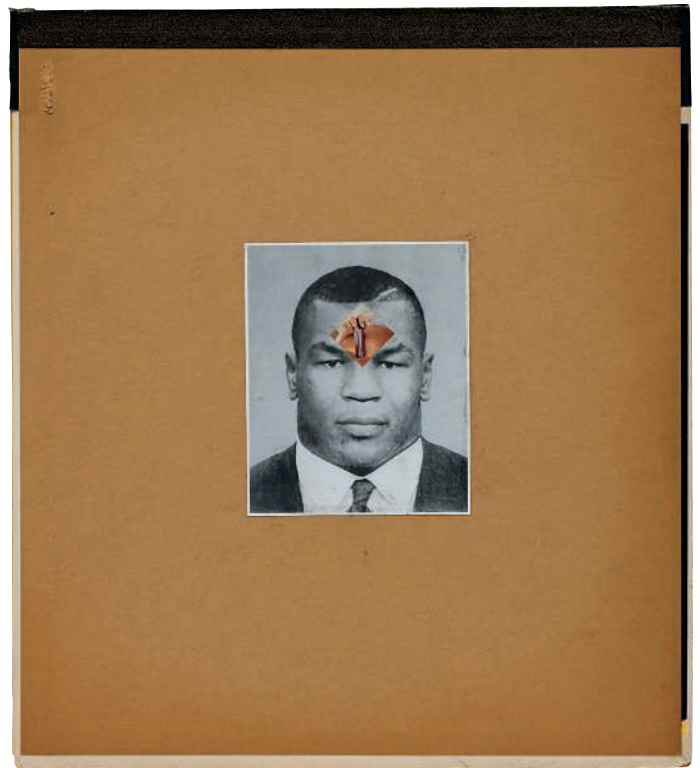
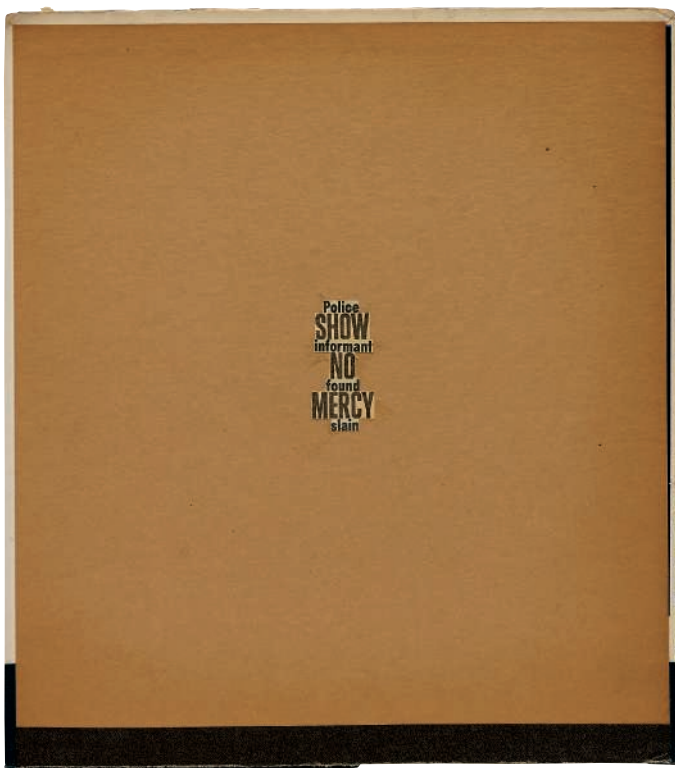
£3,000-5,000 \$4,000-6,600 €3,500-5,900 ±

Provenance

Contemporary Fine Arts, Berlin
Galerie Bassenge, Berlin, 30 May 2015, lot 8307
Acquired at the above sale by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Dash Snow:
the End of Living, the Beginning of Survival*,
28 April - 23 June 2007, p. 91 (illustrated)



234. Dash Snow 1981-2009

Show No Mercy
each signed 'Dash Snow' on the reverse
collage on board, in 2 parts
each 35.5 x 31.7 cm (13⅞ x 12½ in.)
Executed in 2006.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100 ‡

Provenance

Contemporary Fine Arts, Berlin
Sotheby's, New York, 24 September 2014, lot 296
Acquired at the above sale by the present owner

Exhibited

Berlin, Contemporary Fine Arts, *Dash Snow: the End of Living, the Beginning of Survival*, 28 April - 23 June 2007, p. 136 (illustrated)



235. Simon Denny b.1982

*Corporate Video Decisions Double Canvas
(Trade Show Overkill)*

inkjet print on canvas

68 x 112 x 8.3 cm (26 3/4 x 44 1/8 x 3 1/4 in.)

Executed in 2011.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance

Petzel Gallery, New York

Acquired from the above by the present owner

Exhibited

New York, Petzel Gallery, *Simon Denny*,
10 November-22 December 2011

236. Michael Rey b. 1979

ZAM

signed, titled and dated 'M. REY "ZAM" 2013'
on the reverse

oil and plasticine on panel

86.1 x 48.2 cm (33 7/8 x 18 7/8 in.)

Executed in 2013.

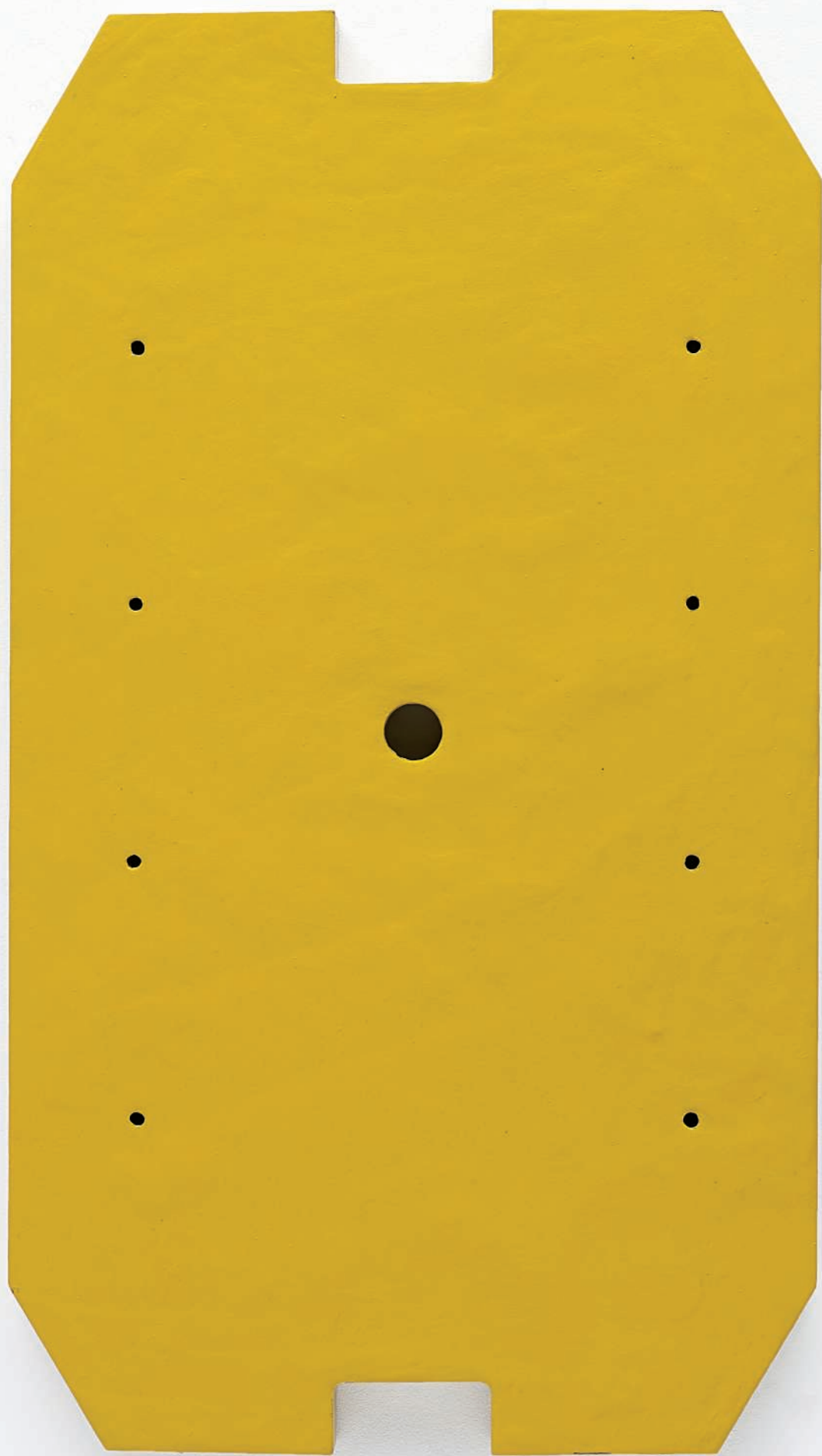
Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

Office Baroque, Brussels

Acquired from the above by the present owner





237. Sayre Gomez b. 1982

Untitled
signed and dated 'Sayre Gomez 2014' on the reverse
acrylic on canvas
152.6 x 127.2 cm (60 $\frac{1}{8}$ x 50 $\frac{1}{8}$ in.)
Painted in 2014.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

Galerie Parisa Kind, Frankfurt
Acquired from the above by the present owner

238. Armen Eloyan b. 1966

Comic Figures (099)
signed and dated 'Armen Eloyan 07' on the reverse
oil on canvas
73 x 60.5 cm (28 $\frac{3}{4}$ x 23 $\frac{7}{8}$ in.)
Painted in 2007.

Estimate

£2,000-3,000 \$2,700-4,000 €2,400-3,500

Provenance

Office Baroque, Brussels
Acquired from the above by the present owner

Exhibited

Brussels, Office Baroque, *On The Marriage Broker Joke*,
31 May - 15 July, 2007





239. JR b. 1984

Adama, Montfermeil, Portrait d'une Generation
signed, titled and dated 'JR "Adama, Montfermeil,
Portrait d'une Generation" 2006' on the reverse
photographic wheatpaste on found panel
70 x 65 cm (27½ x 25⅝ in.)
Executed in 2006.

Estimate

£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♠

Provenance

Alice Gallery, Brussels
Private Collection
Dreweatts, Oxford, 10 October 2011, lot 57
Acquired at the above sale by the present owner

240. JPW3 b. 1981

BLC

signed and dated 'JPW3 2014' on the overlap
wax, ink, paper and mixed media on canvas
213.5 x 152.5 cm (84 x 60 in.)
Executed in 2014.

Estimate

£6,000-8,000 \$8,000-10,600 €7,100-9,500

Provenance

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







241. Daniel Turner b. 1983

Untitled 5150 (5/29/12)
 signed, titled and dated 'Daniel Turner
 "Untitled 5150" 2012' on the stretcher
 Bitumen emulsion, vinyl and wood
 40.6 x 36.8 x 3.8 in. (103.1 x 93.5 x 9.7 cm)
 Executed in 2012.

Estimate
 £5,000-7,000 \$6,600-9,300 €5,900-8,300

Provenance
 The Journal, New York
 Acquired from the above by the present owner

242. Ned Vena b. 1982

Untitled
 acrylic and rubber on linen mounted on board
 140 x 223.6 cm (55½ x 88 in.)
 Executed in 2008.

Estimate
 £10,000-15,000 \$13,300-19,900 €11,800-17,700

Provenance
 Société, Berlin
 Acquired from the above by the present owner



243. David Ostrowski b. 1981

F (The Receptionist)
acrylic on canvas
241 x 191 cm (94 $\frac{7}{8}$ x 75 $\frac{1}{4}$ in.)
Painted in 2014.

Estimate

£20,000-30,000 \$26,400-39,600 €23,500-35,300 ♠ †

Provenance

Almine Rech, Paris
Acquired from the above by the present owner

244. Oscar Tuazon b. 1975

Las Vegas
chromogenic print and aluminium
178.9 x 114.6 x 30.5 cm (70 $\frac{3}{8}$ x 45 $\frac{1}{8}$ x 12 in.)
Executed in 2011.

Estimate

£6,000-8,000 \$7,900-10,600 €7,100-9,400 †

Provenance

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



245. Andy Warhol 1928-1987

You're In

initialled 'A.W.' on the cap, accompanied by partial adhesive with title

spray paint on Coca-Cola bottle

20.3 x 6.4 x 6.4 cm (7 7/8 x 2 1/2 x 2 1/2 in.)

Executed in 1967.

Estimate

£20,000-30,000 \$26,500-39,800 €23,600-35,500

Provenance

Private Collection, Sweden

Exhibited

Long Beach, University Art Museum, California State University, *The Great American Pop Store:*

Multiples of the Sixties, 26 August - 27 October 1997,

then traveled to Zimmerli Art Museum (22 November

1997 - 28 February 1998), Baltimore Museum of Art

(25 March - 31 May 1998), Montgomery Museum of

Art (27 June - 23 August 1998), Weisman Art Museum

(18 September - 13 December 1998), McNay Art Museum

(18 January - 14 March 1999) Joslyn Museum of Art

(23 October - 9 January 2000), Lowe Art Museum

(3 February - 26 March 2000), Toldeo Museum of Art

(4 June - 13 August 2000) (another example exhibited)

Melbourne, National Gallery of Victoria, *Andy Warhol*

/ Ai Weiwei, 11 December 2015 - 24 April 2016 (another example exhibited)

Literature

J. O'Connor and B. Liu, *Unseen Warhol*, Cologne:

Taschen, 1996, p. 120 (another example illustrated)

G. Frei and N. Printz, eds., *The Andy Warhol Catalogue Raisonné of Paintings and Sculptures 1964-1969*,

vol. 2B, London: Phaidon, 2004, cat no. 1937.12, p. 287

(another example illustrated)

D. Hickey, *Andy Warhol "Giant" Size*, London: Phaidon,

2006, p. 135 (another example illustrated)



246. Walead Beshty b. 1976

*FedEx Large Kraft Box 2004 FEDEX 155143,
#875468976073*
laminated Mirrorpane, FedEx shipping box, silicone,
metal, tape and FedEx labels
43.6 x 58.2 x 44.5 cm (17 $\frac{1}{8}$ x 22 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in.)
Executed in 2011.

Estimate

£12,000-18,000 \$15,900-23,900 €14,200-21,300 ± ▲

Provenance

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



247. Walead Beshty b. 1976

*FedEx Large Kraft Box 2004 FEDEX 155143,
#875468976062; Delray Beach FL-London
(Tracking No. 79818859 0045)*
polished copper box, accrued FedEx tracking
and shipping labels
33.2 x 59 x 47 cm (13¼ x 23¼ x 18½ in.)
Executed in 2011.

Estimate

£20,000-30,000 \$26,500-39,800

€23,600-35,500 ₣ ₣

Provenance

Regen Projects, Los Angeles

Acquired from the above by the present owner



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

Petrified Petrol Pump

fossil-filled limestone

178 x 198 x 233 cm (70 $\frac{1}{8}$ x 77 $\frac{7}{8}$ x 91 $\frac{3}{4}$ in.)

Executed in 2010, this work is number 1 from a variable edition of 3.

Estimate

£35,000-55,000 \$46,400-73,000 €41,400-65,000

Provenance

Chantal Crousel, Paris

Acquired from the above by the present owner





249. Gelitin est. 1978

Guernica
 plasticine and wax on panel, in 2 parts
 overall 207 x 250 cm (81½ x 98¾ in.)
 Executed in 2006.

Estimate
 £12,000-18,000 \$15,900-23,900 €14,200-21,300 ▲

Provenance
 Private Collection, Italy

250. Marianne Vitale b. 1973

Shingle Painting 4
 tar shingles and liquid nails on canvas
 210.8 x 170.2 cm (82¾ x 67 in.)
 Executed in 2013.

Estimate
 £6,000-8,000 \$8,000-10,600 €7,100-9,500

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





251. Ethan Cook b. 1983

Untitled

signed and dated 'Ethan Cook 2014' on the overlap
hand woven cotton canvas and canvas, in artist's frame
241.3 x 193 cm. (95 x 76 in.)
Executed in 2014.

Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ±

Provenance

American Contemporary, New York
Acquired from the above by the present owner

252. Christian Rosa b. 1982

Ruff Neck

signed, titled and dated 'Christian Rosa "Ruff neck"
2013' on the overlap
resin, spray paint, oil stick, oil on canvas
200.6 x 221.5 cm (78 $\frac{7}{8}$ x 87 $\frac{1}{4}$ in.)
Executed in 2013.

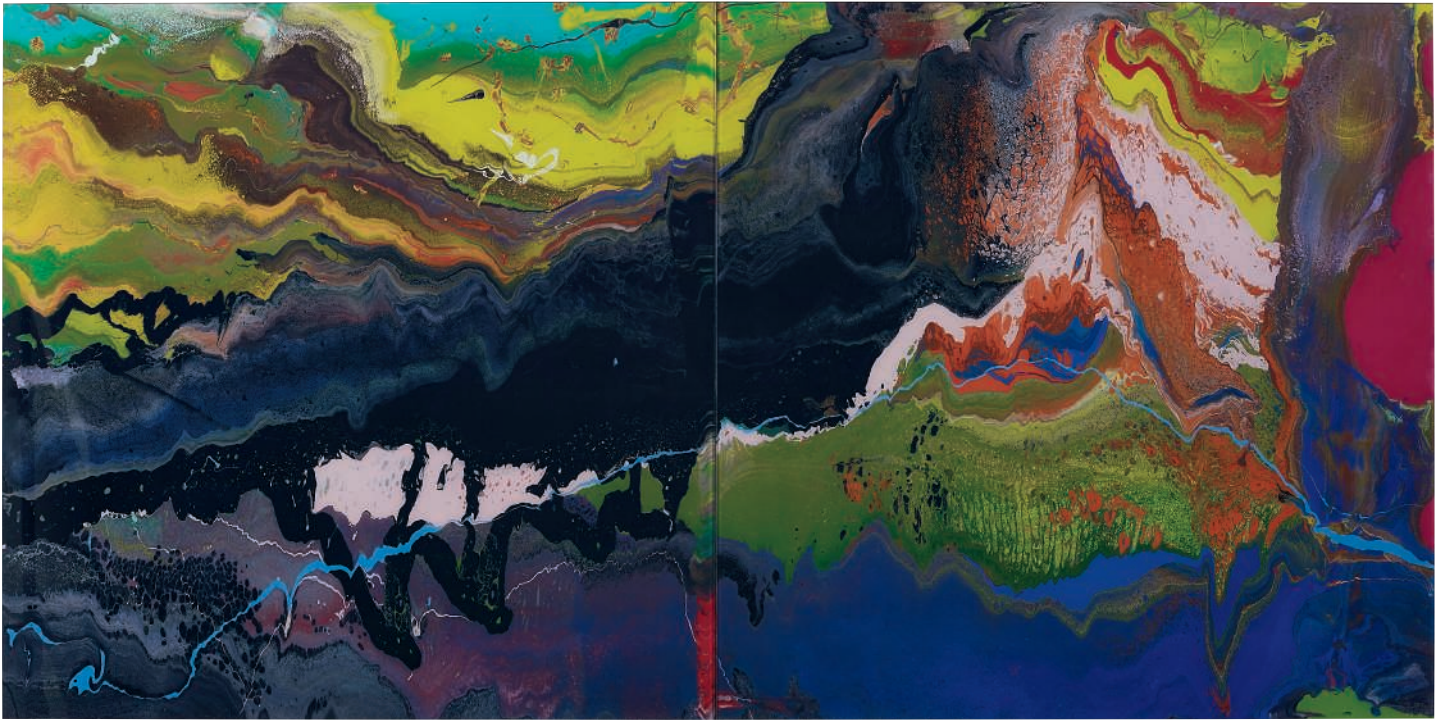
Estimate

£10,000-15,000 \$13,300-19,900 €11,800-17,700 ±

Provenance

Private Collection, USA
Phillips, London, 3 July 2014, lot 101
Acquired at the above sale by the present owner





253. Gerhard Richter b. 1932

P16 Flow
 diasec mounted chromogenic print on aluminium
 100 x 200 cm (39¾ x 78¾ in.)
 Executed in 2016, this work is from an edition of
 500 plus 2 artist's proofs.

Estimate
 £8,000-12,000 \$10,600-15,900 €9,500-14,200 ♣

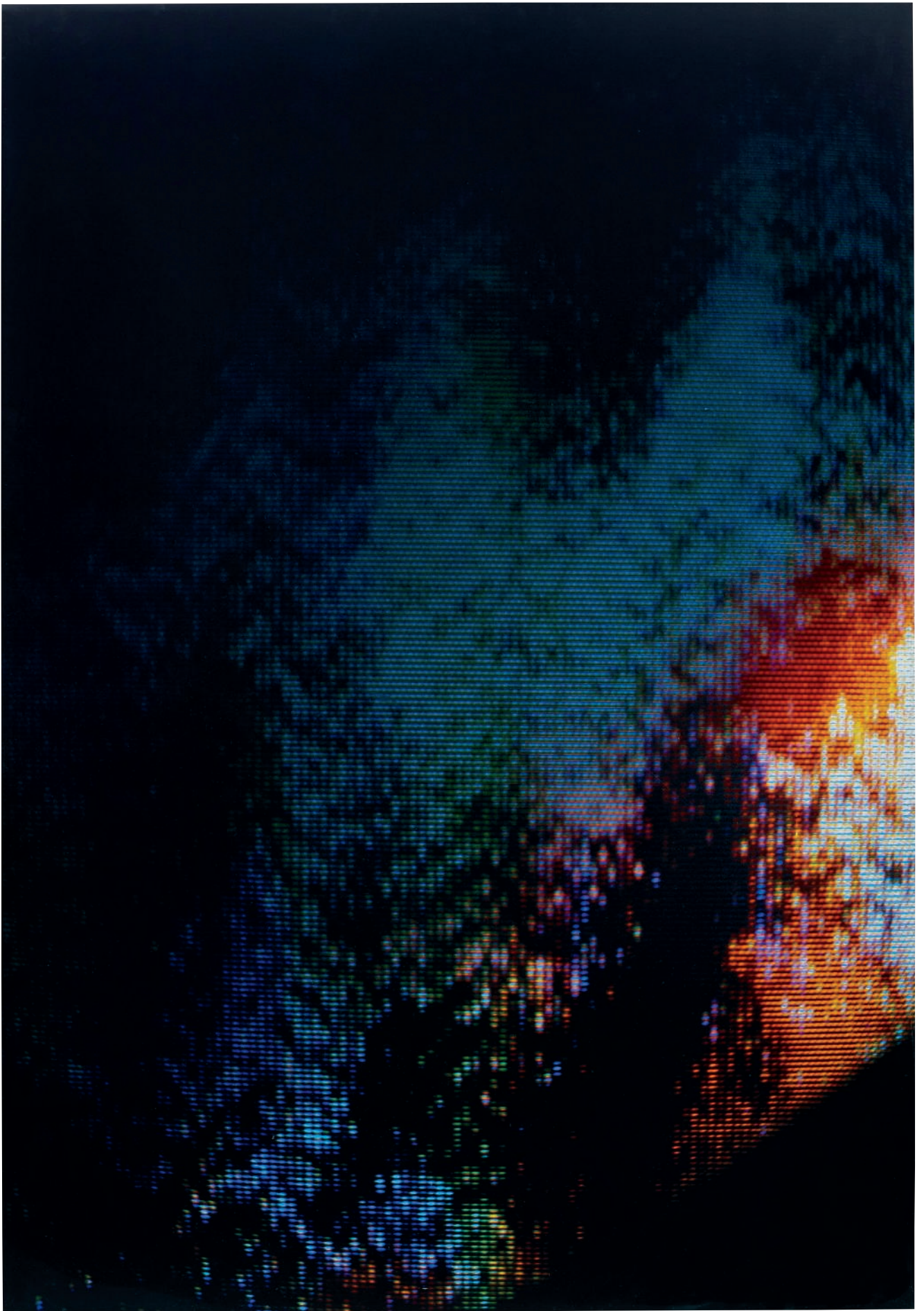
Provenance
 Heni Productions, London
 Acquired from the above by the present owner

254. Tauba Auerbach b. 1981

Static 7
 chromogenic print
 150.8 x 104.7 cm (59¾ x 41¼ in.)
 Executed in 2009, this work is number 1 from an
 edition of 3, plus 1 artist's proof.

Estimate
 £8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance
 Jack Hanley Gallery, New York
 Acquired from the above by the present owner





255. Gerhard Richter b. 1932

Abstraktes Bild (P1)
diasc mounted chromogenic print on aluminium
91.8 x 125.4 cm (36 $\frac{1}{8}$ x 49 $\frac{3}{8}$ in.)
Executed in 2014. This work is from an edition of
500, published by Fondation Beyeler, Basel, 2013.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200 ♣

Provenance
Heni Productions, London
Acquired directly from the above by the
present owner

256. Terence Koh b. 1977

Zhang zyi Buddha fly earth (Anedote/Penedote)
cymbals, antlers, real human hair, enamel paint,
beeswax, artists blood, lipstick and dvd
overall: 18.6 x 95 x 98 cm (7 $\frac{3}{8}$ x 37 $\frac{3}{8}$ x 38 $\frac{5}{8}$ in.)
Executed in 2006, this work is accompanied by a
DVD that documents Terence Koh's performance for
Buddha Fly Earth, 27 June 2006, Asia Song Society,
New York City Installation.

Estimate
£8,000-12,000 \$10,600-15,900 €9,500-14,200

Provenance
Peres Projects, New York
Private Collection
Phillips de Pury & Company, London,
18 October 2008, lot 85
Acquired at the above sale by the present owner

Exhibited
New York, Peres Projects, *Terence Koh: Buddha Fly
Earth*, June - September 2006





257. Michelangelo Pistoletto b. 1933

Frattali

signed, titled and dated 'Pistoletto ">Frattali<"
1999/2000' on the reverse
acrylic on shaped mirror
58 x 79 cm (22 $\frac{7}{8}$ x 31 $\frac{1}{8}$ in.)
Executed in 1999-2000, this work is
accompanied by a certificate of authenticity,
signed by the artist and stamped by the
Associazione Culturale Arte Nova, Pescara.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100 ♣

Provenance

Cultural Association Arte Nova, Pescara
Acquired from the above by the present owner

258. Franz West 1947-2012

Privat-Lampe des Künstlers II

welded iron, electrical fittings
201 x 38 x 33 cm (79 $\frac{1}{8}$ x 14 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in.)
Designed in 1989, these works, each unique, are from
an open edition published by Metamemphis, Milan,
beginning in 1989. Each work is unique.

Estimate

£4,000-6,000 \$5,300-8,000 €4,700-7,100 ♣

Provenance

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



**Object.
Image.
Focus.**

Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

VAT

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

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

• No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

| 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.



Art. Dance. Now.

Rambert Event

Saturday 19 November, 2pm & 5pm
Phillips, 30 Berkeley Square, W1J 6EX

Phillips and Rambert present two public performances of **Rambert Event**, a new staging of Merce Cunningham's legendary Events, featuring designs based on Gerhard Richter's *Cage (1)-(6)* paintings and live music by Philip Selway, Chris Vatalaro and Quinta.

Tickets available for a limited time.

For more information or to get your tickets, visit:
www.phillips.com/feature/rambert or
www.rambert.org.uk/performances/rambert-event

Image: © Tony Nandi

RAMBERT

PHILLIPS

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 ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 The Auction

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 After the Auction

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

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

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

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

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

Important Notices

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT and Other Tax Information for Buyers

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

1 Property with No VAT Symbol

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

2 Property with a † Symbol

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

3 Property with a \$ Symbol

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

4 Property Sold with a ₣ or Ω Symbol

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

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

5 Exports from the European Union

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

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

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

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

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

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

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

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

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

6 VAT Refunds from HM Revenue & Customs

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

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

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

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

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

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

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

7 Sales and Use Taxes

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

Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, 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 £100,000, 20% of the portion of the hammer price above £100,000 up to and including £1,800,000 and 12% of the portion of the hammer price above £1,800,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

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

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

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

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

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

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

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

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

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

12 Data Protection

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

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

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

13 Limitation of Liability

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

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

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

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

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

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

14 Copyright

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

15 General

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

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

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

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

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

16 Law and Jurisdiction

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

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

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

Authorship Warranty

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

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

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

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

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Queen Elizabeth II of the United Kingdom,
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