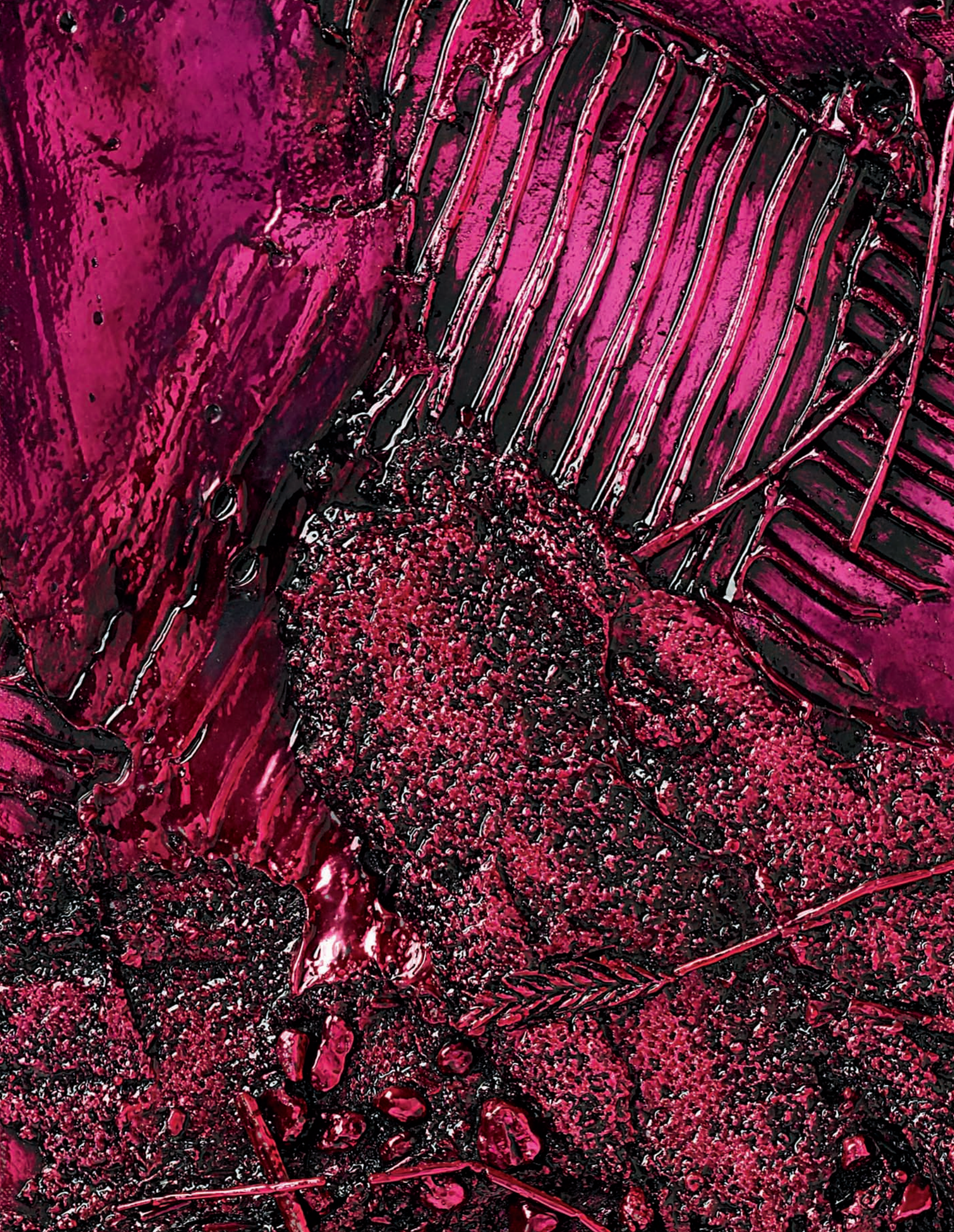
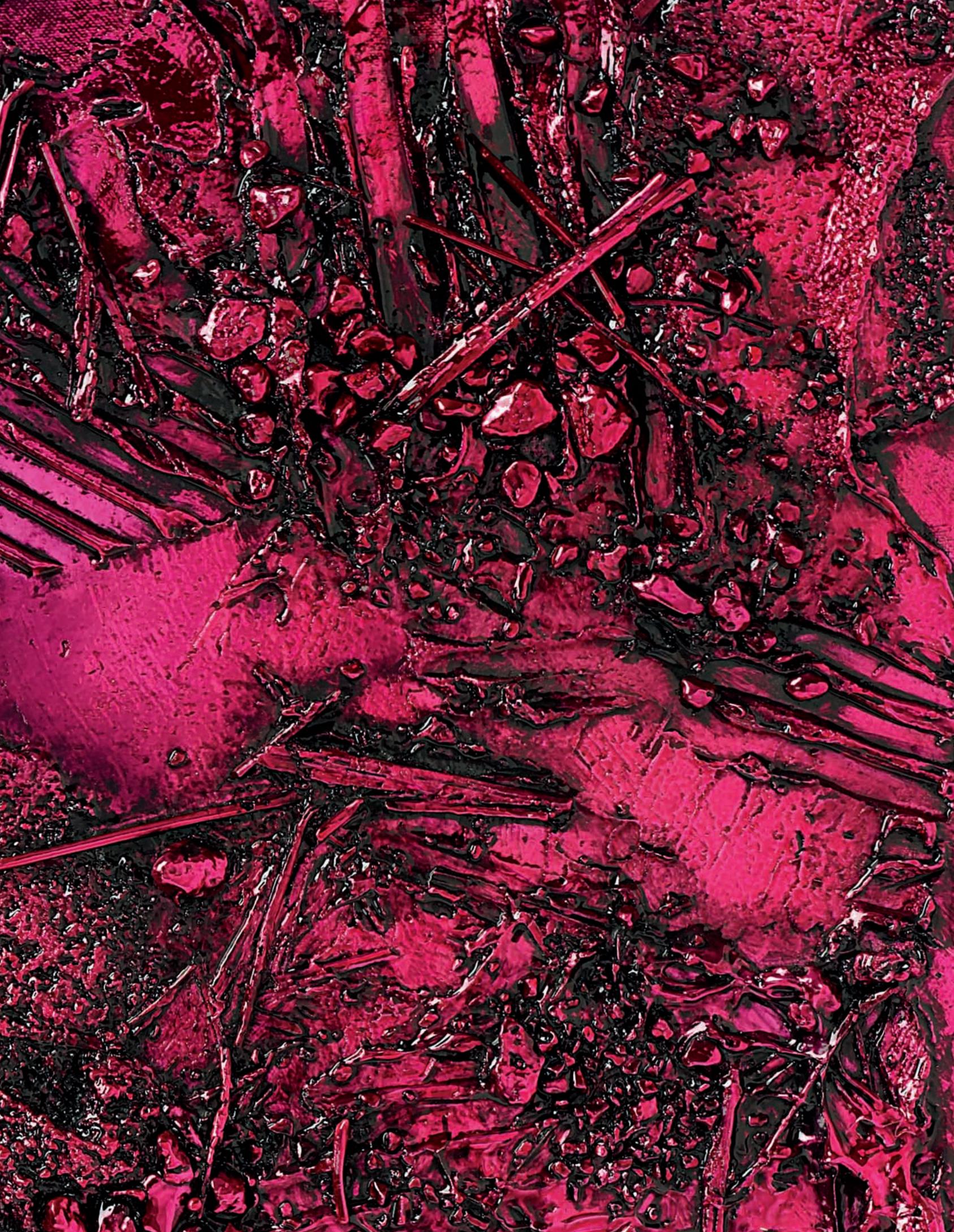
PHILLIPS

UNDER THE INFLUENCE

LONDON 11 DECEMBER 2013





NOISE
OBEY

PHILLIPS

UNDER THE INFLUENCE

SALE INFORMATION

LONDON, 11 DECEMBER 2013 at 2PM

LOCATION
7 Howick Place, London SW1P 1BB

AUCTION
11 December 2013 at 2pm

VIEWING
3-11 December
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION
In sending in written bids or making enquiries please refer to this sale as UK010813 or Under the Influence.

ABSENTEE AND TELEPHONE BIDS
tel +44 20 7318 4045 fax +44 20 7318 4035
bidslondon@phillips.com

CONTEMPORARY ART DEPARTMENT

HEAD OF SALE
Tamila Kerimova +44 20 7318 4065
tkerimova@phillips.com

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

ADMINISTRATOR
Marta De Roia +44 20 7318 4096
mderoia@phillips.com

Front cover Mark Flood, *Brief Nudity*, 2009, lot 1 (detail)
Back cover Gerhard Richter, *War Cut II*, 2004, lot 17 (detail)
Opposite Shepard Fairey, *Fiend Rocker*, 2007, lot 33 (detail)

PHILLIPS WORLDWIDE CONTEMPORARY ART DEPARTMENT

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Chief Executive Officer

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Chief Business Development Officer

Olivier Vrankenne
Head of Contemporary Art, Europe

Finn Schouenborg Dombernowsky
International Head, Private Clients

Joseph D. Carlucci
International Business Director, Contemporary Art

LONDON

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Senior Specialist, London

Henry Highley
Head of Day Sale, Specialist, London

Tamila Kerimova
Head of Under the Influence Sale, Specialist, London

Matt Langton
Specialist, London

Daniela Sánchez
Specialist, London

NEW YORK

Jean-Michel Placent
Senior Specialist, New York

Zach Miner
Head of Evening Sale, Senior Specialist, New York

Sarah Mudge Sapirstein
Senior Specialist, New York

Amanda Stoffel
Head of Day Sale, Specialist, New York

Benjamin Godsill
Head of Under the Influence Sale, Specialist, New York

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Specialist, Los Angeles

Laura González
Head of Latin America Sale, Specialist, New York

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Martin Klosterfelde
Director and International Specialist, Berlin

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Senior International Specialist, Milan

Maura Marvao
International Specialist, Portugal

Edouard de Moussac
International Specialist, Paris

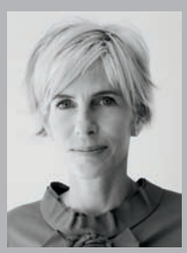
Niklaus Kuenzler
International Specialist, Zurich

Bérénice Chef
International Specialist, Brussels

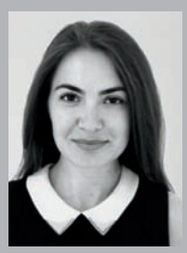
Oksana Katchaluba
Specialist, Geneva

Deniz Atac
Consultant, Istanbul

PRIVATE CLIENT SERVICES



Brooke Metcalfe
International Specialist, London



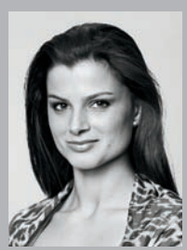
Anna Skigin
Private Client Services, London

Dawn Zhu
Private Client Services, London

Adam Clay
Private Client Services, London

Lily Atherton Hanbury
Private Client Services, London

Philae Knight
Private Client Services, New York



Anna Lin Poulsen
Private Client Services, New York

Sara Tayeb-Khalifa
Private Client Services, New York

Caroline Conegliano
Private Client Services, New York

UNDER THE INFLUENCE

11 December 2013 at 2 pm

Lots 1-203

1

MARK FLOOD b. 1957

Brief Nudity, 2009

acrylic on canvas

122.2 x 74.8 cm. (48⅛ x 29½ in.)

Signed and titled 'Mark Flood "Brief Nudity"' along the overlap.

Estimate £12,000-18,000 $19,200-28,800 €14,400-21,600 †

PROVENANCE

Peres Projects, Berlin

"Everything in the built culture is art or can be treated like art."

MARK FLOOD

2

OSCAR MURILLO b. 1986

Untitled (New Years Resolution series), 2011-12

oil stick, spray paint, acrylic, tape, photocopy on paper collage

204.5 x 177.2 cm. (80½ x 69¾ in.)

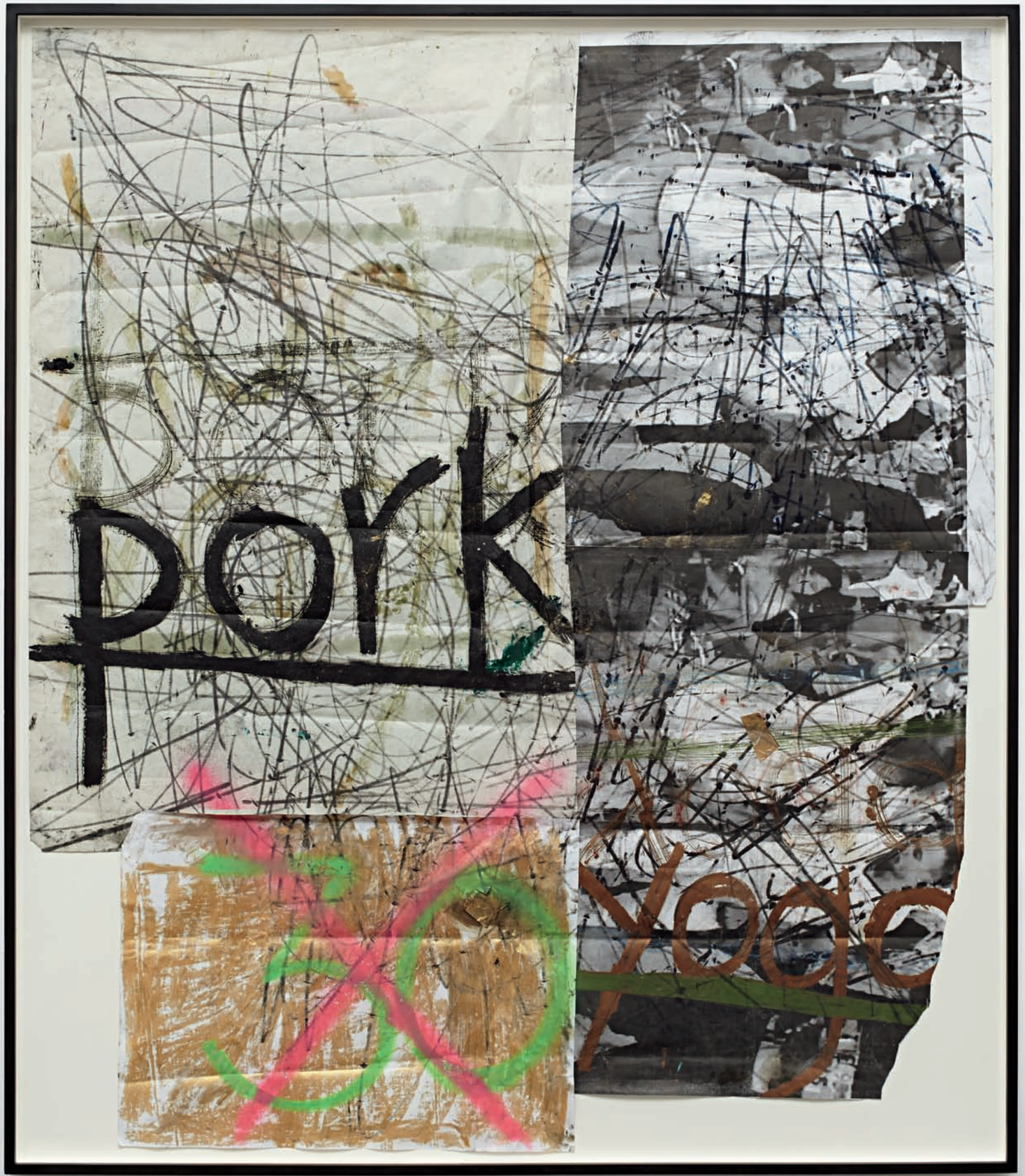
Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000 ‡♠

PROVENANCE

Carlos/Ishikawa, London

"[By] infusing the words into the paintings…they become archives. These paintings give me the opportunity to freeze performances into the work."

OSCAR MURILLO


pork
Yoda

3

JOSH SMITH b. 1976

Untitled, 2006

photographs, paper, card, oil, chalk, beer mats, pins on cork board
119.8 x 89.5 cm. (47⅛ x 35¼ in.)
Signed, inscribed and dated 'JOSH SMITH 2006 For Kunsthalle Zürich' on the reverse.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400

PROVENANCE
Private Collection

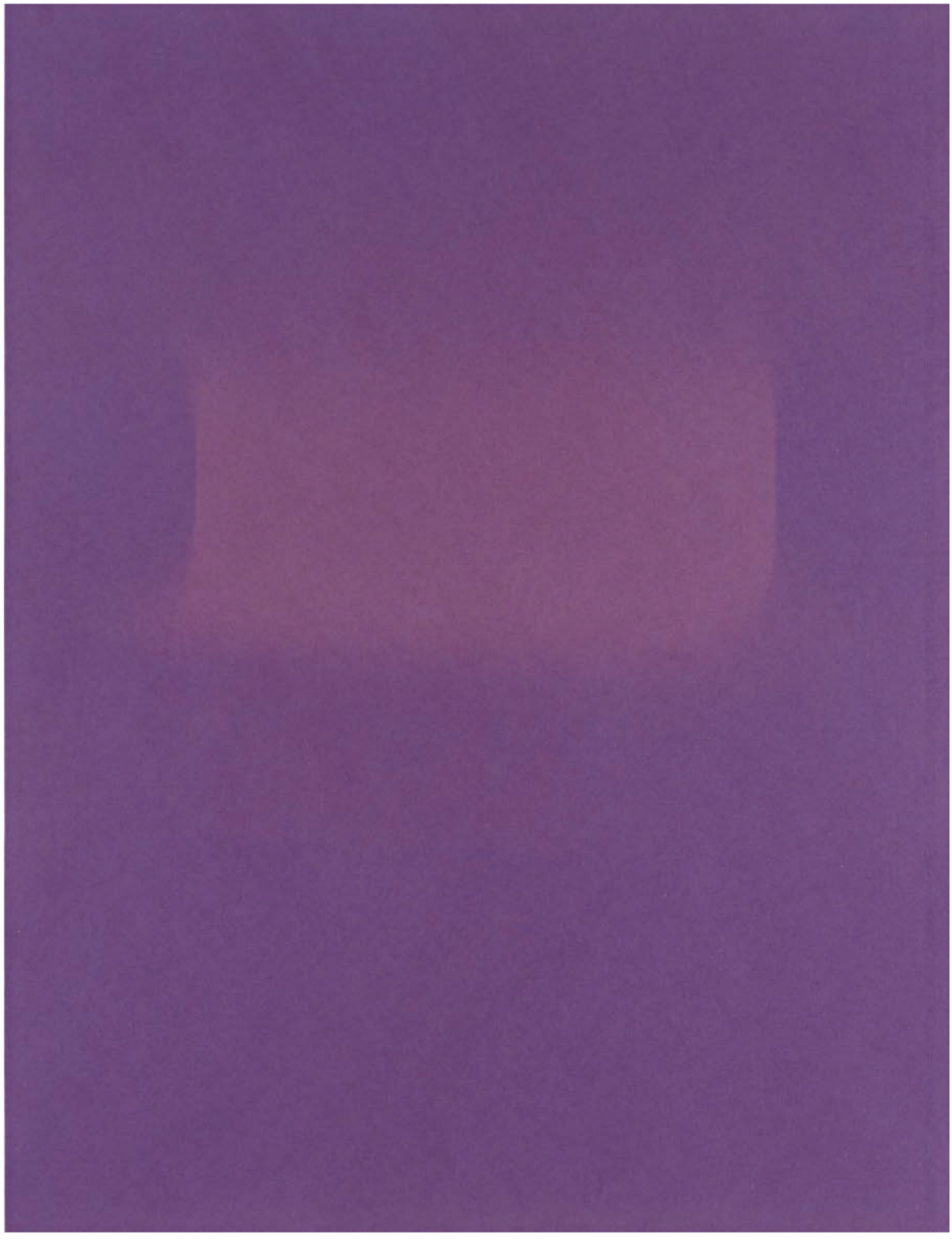
EXHIBITED
Zurich, Kunsthalle, *Wade Guyton, Seth Price, Josh Smith, Kelley Walker*, 8 April - 28 May 2006

4

JACOB KASSAY b. 1984
Untitled, 2010
acrylic and silver deposit on canvas
36.1 x 25.4 cm. (14¼ x 10 in.)
Signed and dated ' Kassay 10' on the reverse.

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000

PROVENANCE
Eleven Rivington, New York



5

SAM FALLS b. 1984
Untitled (Roll Fade), 2011
sun fade on paper
64.5 x 49.5 cm. (25⅜ x 19½ in.)

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE
China Art Objects Galleries, Los Angeles
Private Collection, Houston

6

NIKOLAS GAMBAROFF b. 1979
Untitled, 2011
acrylic and collage on canvas
61.2 x 40.5 cm. (24⅛ x 15⅞ in.)
Signed and dated 'N. Gambaroff 2011' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE
Stuart Shave Modern Art, London

DEALMAKERS 2011
LLOWING NEW YORK
SUCCESSFUL YEAR
Randy Abend
Jones Lang LaSalle
Robert Ageloff
Jones Lang LaSalle
David Badner
Norman Bobrow & Company
Steve Banker
Timothy Gibson
Cushman & Wakefield, Inc.
Brian Given
Service Williams
Goldman
Justin Halpern
CRESA
Dick Hecker
Norman Bobrow
Norman Bobrow & Company
Corey Borg
Newmark Knight Frank
Alyson Bowen
Studley
Ruth Colp-Haber
Wharton Properties Advisor
Andrew Connolly
Grubb & Ellis, Inc.
Steven Corbitt
Glenn Jacson
CBRE
John Johnson
Studley
Greg Kraut
CBRE
Eric LaCoursiere
Augustus
Robin Fisher
Newmark Knight Frank
Shelton Franklin
S. Blair Partners
Jared Freede
FirstService Williams
John Mambrino
Studley
Frederick Kane Marek
The Vortex Group, LLC
Evan Margolin
Studley
Lewis
CBRE
Benjamin Mohn
Byrnam Wood, LLC
Chris Mongeluzo
Newmark Knight Frank
John Moran
Bill Peters
Jones Lang LaSalle
Silvio Petriello
CBRE
Stanley J. Piesh
Prime Manhattan Realty
Clyde Reed
CBRE
Elie Reiss
Tungsten Property
(now Rice & Associates)
Diego Rodino di Miglione
Cushman & Wakefield, Inc.
James S. Saunders
Newmark Knight Frank
Scott Schuster
Scott A. Silverstein
Bradford D. Siderow
The Siderow Organization
Michael Stone
Cushman & Wakefield, Inc.
Andrew Sussman
CBRE
Ed Wartels
CRESA Partners
Richard Warshauer
FirstService Williams
Eyes
American Airlines in Fee Battle With Web Agencies
By JANE L. LEVERE
Said to Be Pursuing Chip Maker
By PETER LATTMAN and ANDREW ROSS SORKIN
Qualcomm, the pioneering wireless technology company, is near an agreement to buy the chip maker Atheros Co
Continued on Page 2
Continued on Page 6
G.O.P. Business Which Rules To Rewrite
A Portfolio's
Buyout Firms at

7

WALEAD BESHTY b. 1976

Untitled, 2007

photographic paper

224.5 x 126.5 cm. (88⅜ x 49¾ in.)

Estimate £25,000-35,000 $40,000-56,000 €30,000-41,900 ♠

PROVENANCE

China Art Objects Galleries, Los Angeles

8

OSCAR MURILLO b. 1986

Let me be, 2011

canvas, dye, oil, aluminium foil, wood

126 x 95 x 10cm. (49⅗ x 37⅖ x 3⁹⁄₁₀ in.)

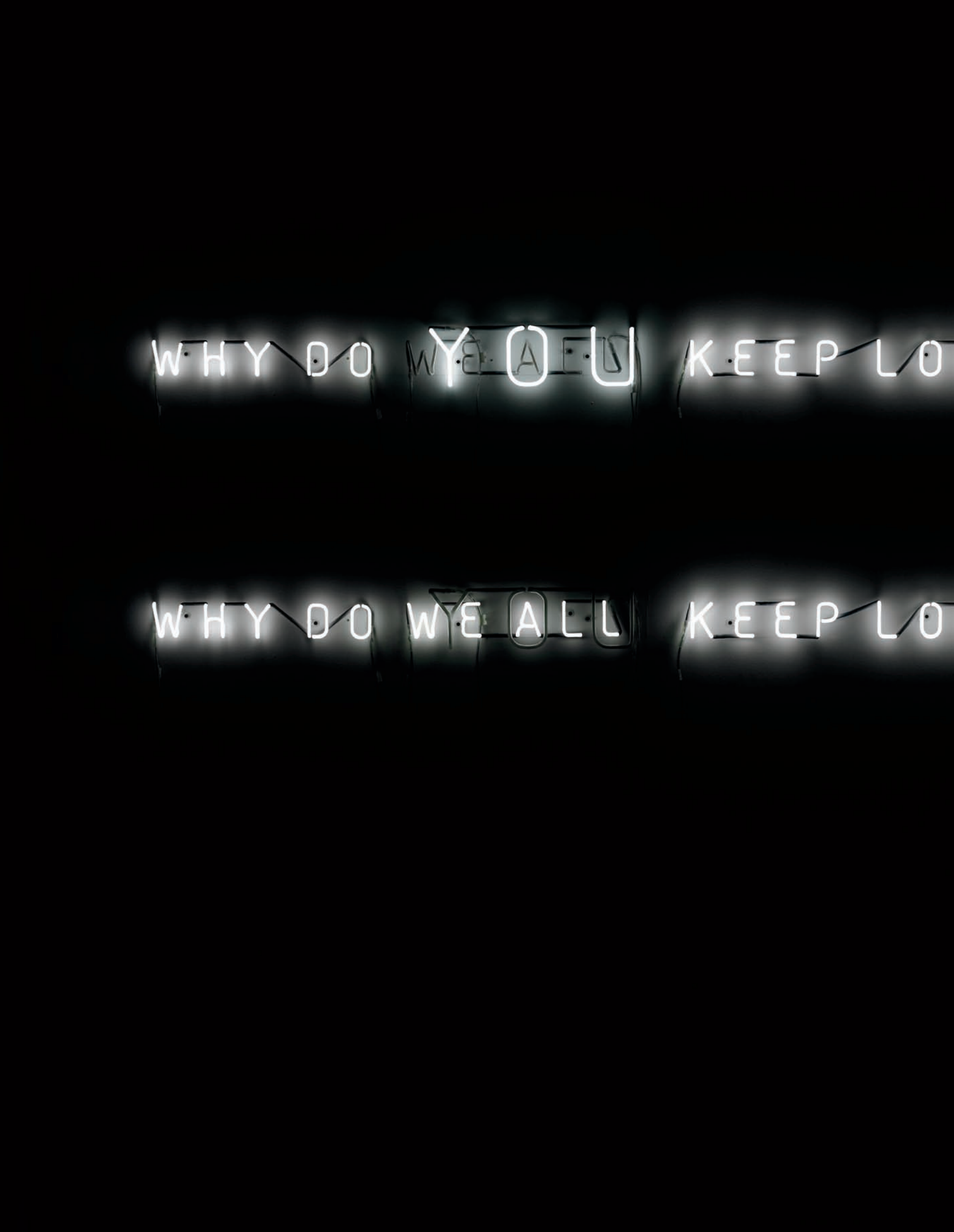
Estimate £30,000-40,000 $48,000-64,000 €36,000-47,900 ♠

PROVENANCE

Carlos/Ishikawa, London

"I don't work on a painting with the goal of finishing it or having a complete and finished painting at the end of a work process. The idea is to get through as much material as possible, and various materials go through various processes."

OSCAR MURILLO


WHY DO YOU KEEP LO
WHY DO WE ALL KEEP LO

9

JEPPE HEIN b. 1974

Why Do we all Keep Looking for Greatness, 2005
neon, transformer
14.5 x 344.5 x 3 cm. (5¾ x 135⅝ x 1⅛ in.)
This work is number 2 from an edition of 5.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE
Johann König, Berlin

EXHIBITED
Berlin, Johann König, *Inaugural Exhibition*, 29 April - 03 June 2006

10

KERSTIN BRÄTSCH b. 1969

Untitled, 2010

spray paint on a New York Times advertisement, Plexiglas, metal
64.1 x 51 x 7.7 cm. (25¼ x 20⅛ x 3 in.)
This work is accompanied by a certificate of authenticity.

Estimate £3,000-4,000 $4,800-6,400 €3,600-4,800 ♠

PROVENANCE
Gio Marconi, Milan

11

AARON CURRY b. 1972

Untitled (Compositional Mask), 2008

ink, gouache, acrylic on paper
76 x 57 cm. (29⅞ x 22½ in.)
Signed and dated 'A Curry '08' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
David Kordansky Gallery, Los Angeles

12

JIM LAMBIE b.1964

Psychedelic Soul Stick, 2001

bamboo cane, wire, colored thread and mixed media

129.5 x 7.6 x 7.6 cm. (51 x 3 x 3 in.)

This work is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ‡♠

PROVENANCE

Jack Hanley Gallery, San Francisco

13

GAVIN TURK b. 1967
The Pedigree of Man, 2010
baked bread on wood in Perspex box frame on plywood
245.2 x 123.3 cm. (95 ¾ x 48 ½ in.)
Signed and dated 'Gavin Turk 2010' lower right.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE
Private Collection, London

14

ZHANG HUAN b. 1965

Memory Door (Miss), 2008

silkscreen mounted on canvas on carved antique door

135.9 x 332.9 x 17.1 cm. (53½ x 131⅛ x 6¾ in.)

Signed and dated 'Zhang Huan 2008' and titled in Chinese on the reverse.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000 ‡

PROVENANCE

The Artist

Private Collection, London

Acquired from the above by present owner

15

JOHN ARMLEDER b. 1948

FS 202, 1988

vinyl and venetian blind

229.5 x 276 x 4.5 cm. (90⅜ x 108⅝ x 1¾ in.)

Signed and dated 'John Armleder 1988' on the overlap.

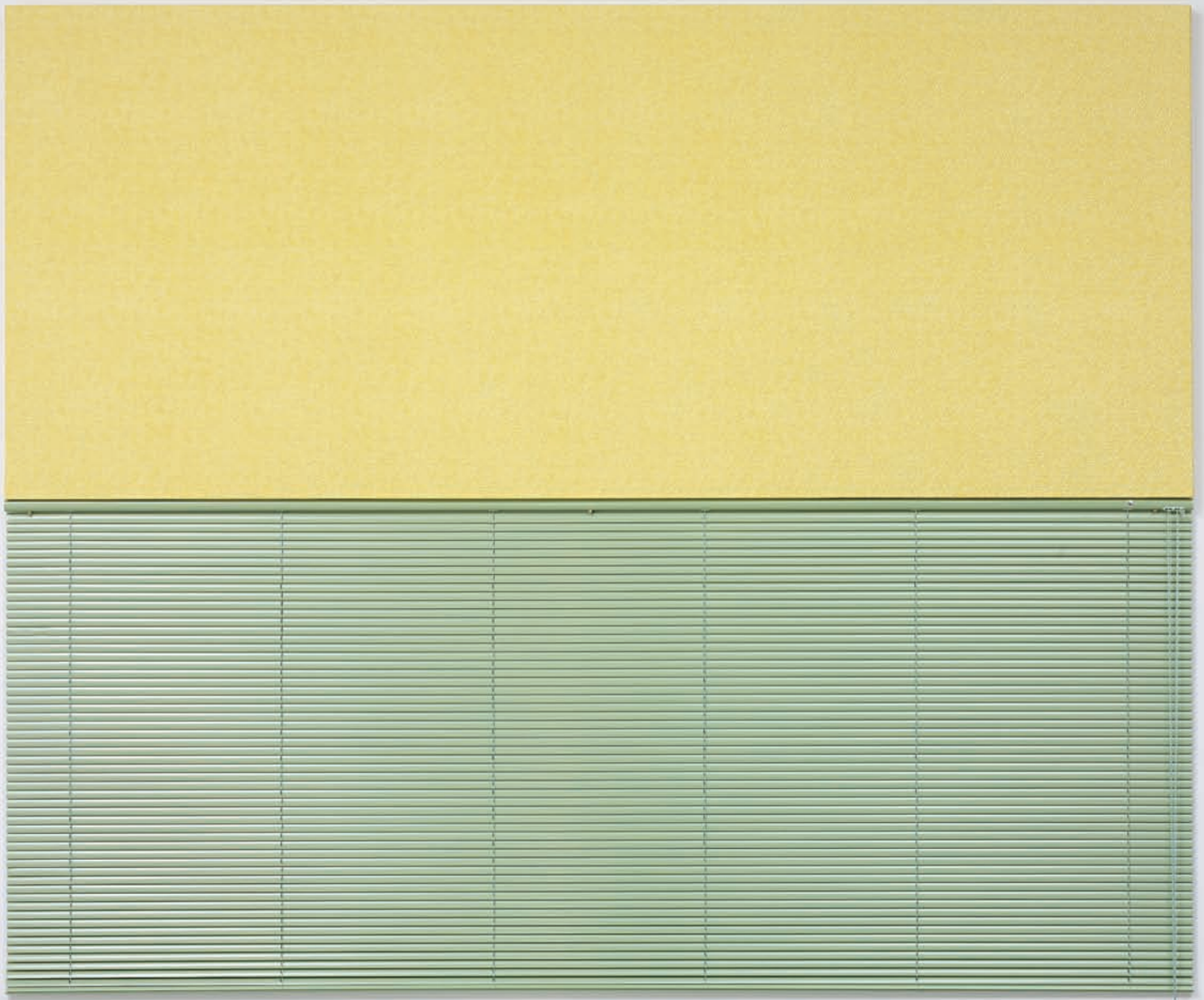
Estimate £35,000-45,000 $56,000-72,000 €41,900-53,900

PROVENANCE

Galerie Andrea Caratsc, Zurich

"When you use a form that is already known for something, you should take advantage of the fact that it's already known."

JOHN ARMLEDER



16

OLAFUR ELIASSON b. 1967

The Chinese Series (set of 8), 1997

digital c-print, series of 8

each 28 x 28 cm. (11 x 11 in.)

Each signed and dated 'Olafur EL 1997' on the reverse. This set of 8 works is from an edition of 9.

Estimate £18,000-25,000 $28,800-40,000 €21,600-30,000 ♠

PROVENANCE

Stalke Galleri, Copenhagen

EXHIBITED

Stalke Galleri, Copenhagen, 1997

17

GERHARD RICHTER b. 1932

War Cut II, 2004

oil on linen on book

26 x 22 x 2.5 cm. (10¼ x 8⅝ x 0⅞ in.)

Signed, numbered and dated '25/50 Richter, 2004' on the front free end paper of the book. This book is number 25 from an edition of 50.

Estimate £30,000-40,000 $48,000-64,000 €36,000-47,900 ♠

PROVENANCE

Van Ham Kunstauktionen: 2 December 2010, lot 443

Acquired from the above sale by the present owner

LITERATURE

B. Butin, S. Gronert, eds., *Gerhard Richter - Editionen 1965-2004*, Catalogue Raisonné, Ostfildern-Ruit 2004, CR No. 125, pp. 276

"I like everything that has no style: dictionaries, photographs, nature, myself and my paintings."

GERHARD RICHTER

18

ANSELM REYLE b. 1970

Untitled (Pink), 2007

aluminium, chrome optics and patina

66 x 55 cm (25⅞ x 21⅝ in.)

Signed and dated ‘Anselm Reyle 2007’ on the reverse.

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000 ♠

PROVENANCE

COMA Gallery, Berlin

Private Collection, Europe

19

VIK MUNIZ b. 1961

Woman with fan, after Picasso (Pictures of Pigment), 2007

digital c-print

152.5 x 102 cm. (60 x 40⅛ in.)

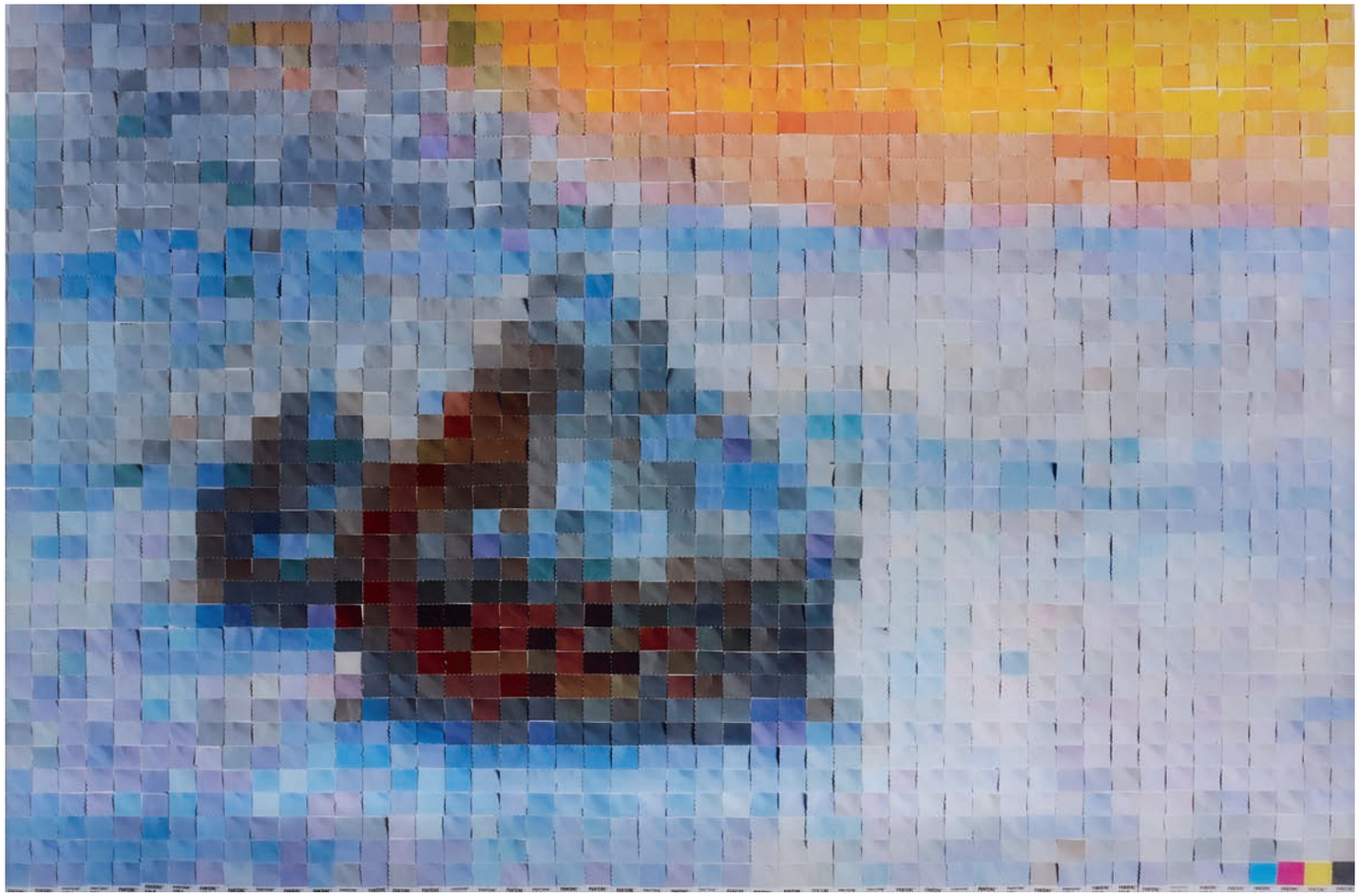
Signed and dated 'Vik Muniz 2007' on a gallery label affixed to the reverse.

This work is number 2 from an edition of 6.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000 ‡

PROVENANCE

Galerie Xippas, Paris



20

VIK MUNIZ b. 1961

Haystacks #5, after Claude Monet (Pictures of Colours), 2001

digital c-print

181 x 272 cm. (71¼ x 107⅛ in.)

Signed, titled, numbered and dated 'Pictures of Colors after Claude Monet AP 1/3 Vik Muniz 2001' on an artist's label affixed to the reverse. This work is number 1 from an edition of 3.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000 ‡

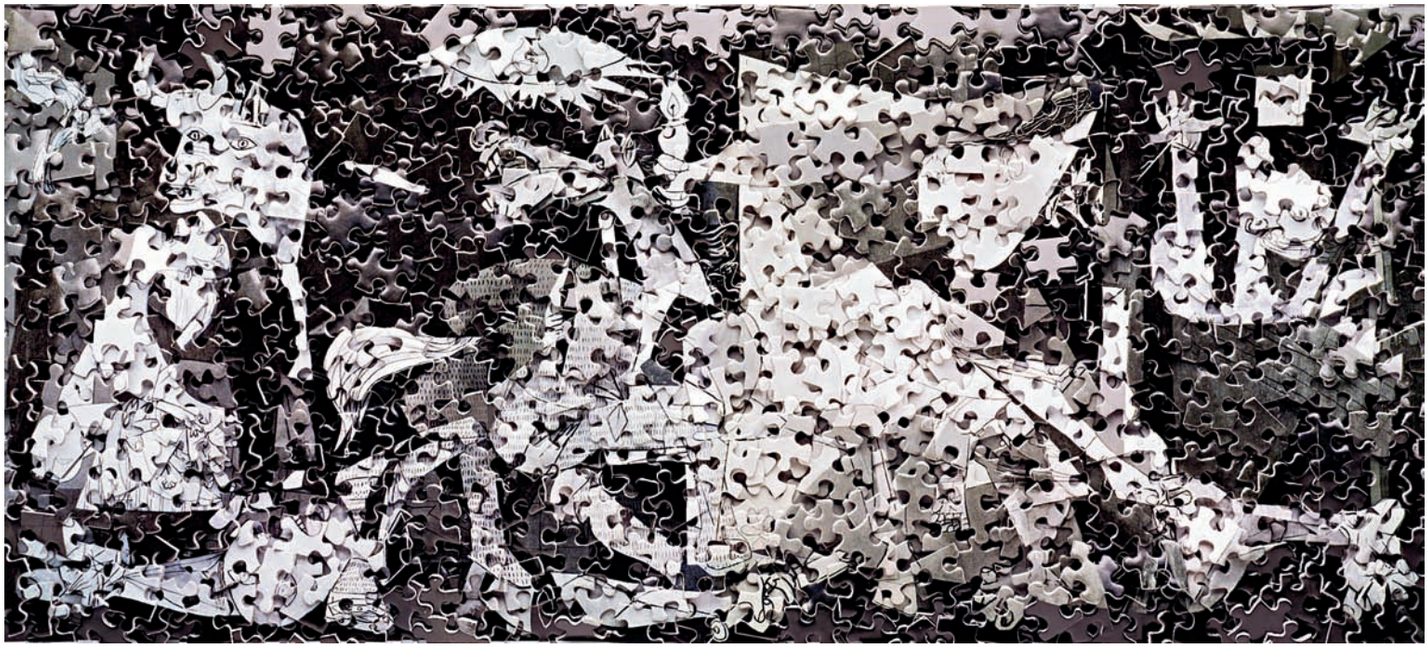
PROVENANCE

Vik Muniz Studio, New York

LITERATURE

Exh. Cat., Rome, Museo d'Arte Contemporanea, *Vik Muniz*, 2003, p. 165, illustrated in colour

James Elkins, Moacir Dos Anjos, Shelley Rice, *Obra Incompleta: Vik Muniz*, Rio de Janeiro, 2004, p. 208, illustrated in colour



21

VIK MUNIZ b. 1961

Guernica, after Picasso (Gordian Puzzles), 2009

chromogenic print

89 x 197.7 cm. (35 x 77⅞ in.)

Signed on the reverse. This work is number 1 from an edition of 6.

Estimate £25,000-35,000 $40,000-56,000 €30,000-41,900

PROVENANCE

Galerie Xippas, Paris

EXHIBITED

Paris, Galerie Xippas, *Vik Muniz – Xippas*, 12 December 2009 – 02 January 2010

22

ELMGREEN & DRAGSET b. 1961 / 1969

Top and Bottom, 2007

stainless steel taps, black rubber hose

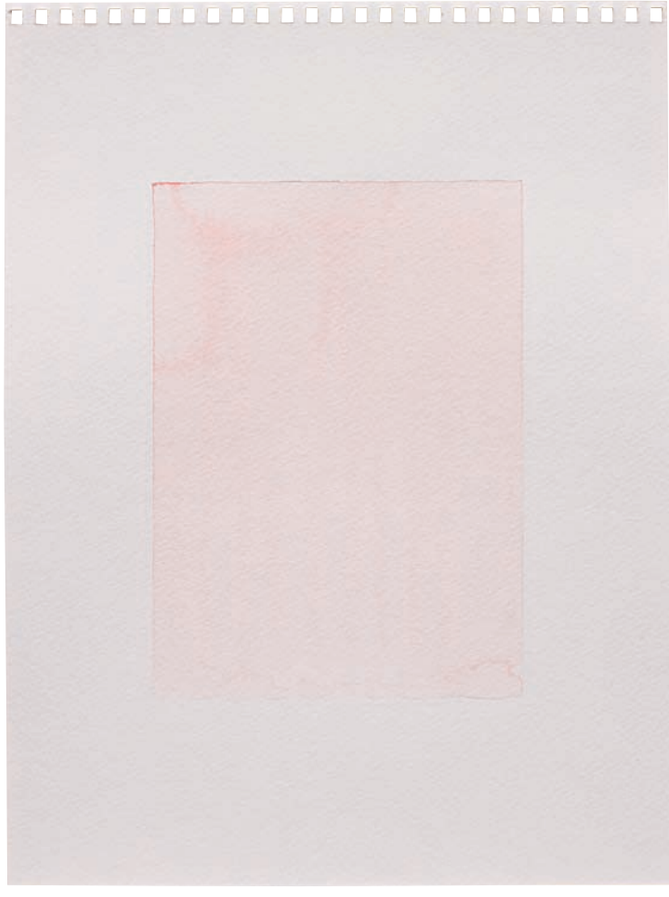
90 x 100 x 85 cm. (35⅜ x 39⅜ x 33½ in.)

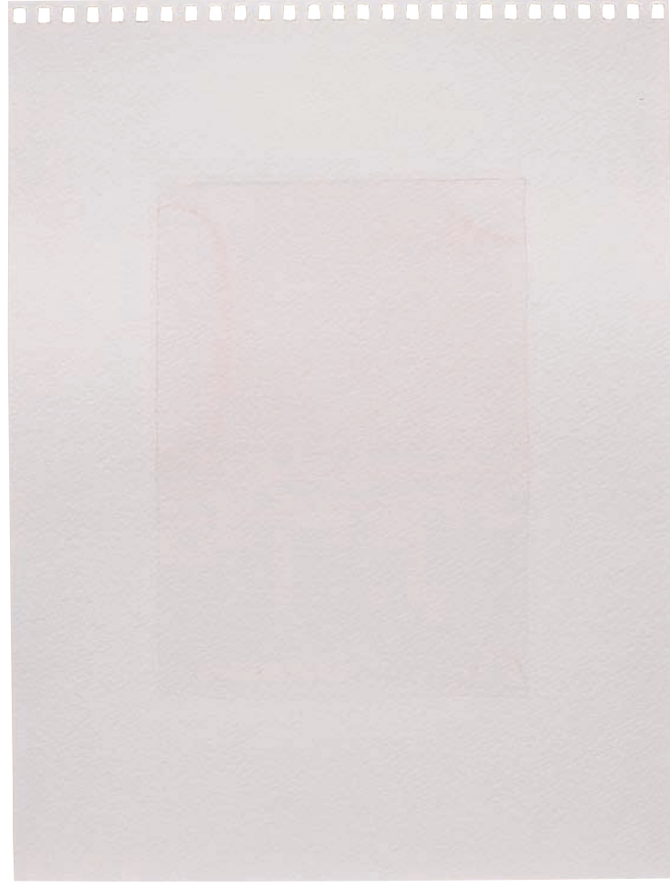
This work is number 8 from an edition of 10 plus 2 artists' proofs and is accompanied by a certificate of authenticity signed by the artists.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ♠

PROVENANCE

Kunstverein, Hamburg





23

JACOB KASSAY b. 1984

Two works: *Untitled*, 2011

watercolour and pencil on paper

each sheet 30.4 x 22.8 cm. (11⅞ x 8⅞ in.)

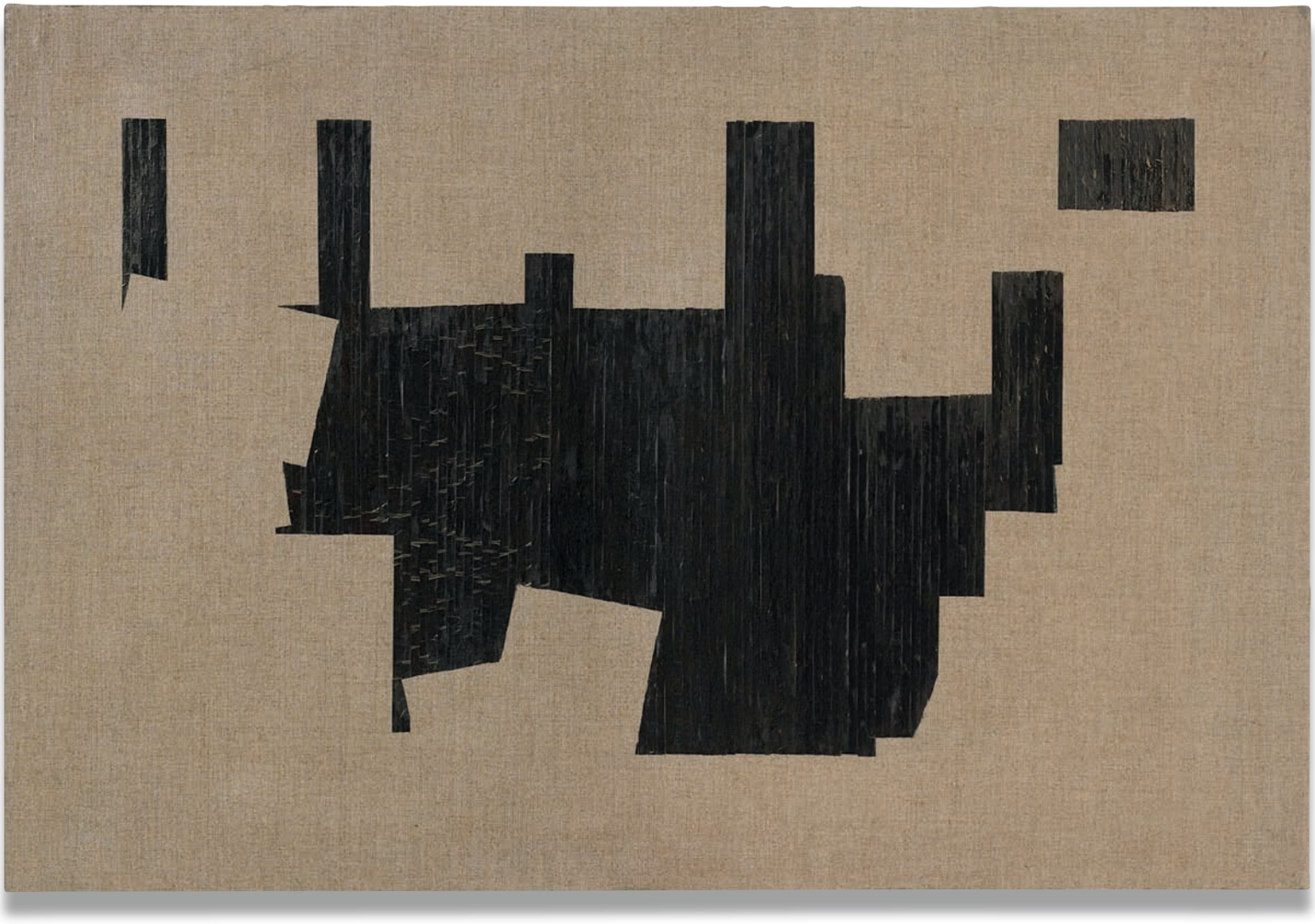
Each signed and dated 'Kassay 11' on the backboard.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE

ICA, London

Private Collection, London



24

GREGOR HILDEBRANDT b. 1974

Die Karten der Freunde im Spiegel, 2005
cassette tape and varnish on canvas
63 x 92.8 cm. (24¾ x 36½ in.)
Signed, titled and dated '2005 Gregor Hildebrandt "Die Karten der Freunde im Spiegel"' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE
Wentrup Gallery, Berlin

25

DASH SNOW 1981-2009

Society for Cutting Up Men, 2006-07
collage on paper
39 x 22.6 cm. (15⅜ x 8⅞ in.)
Signed 'Dash Snow' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE
Contemporary Fine Arts, Berlin

the

S

Skull caved in

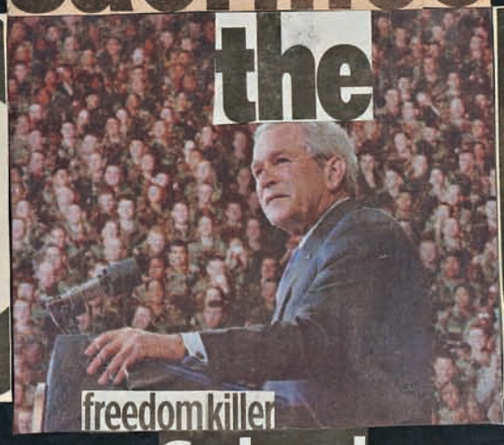
Problems

sacrifice

the

horror

C



U

face

freedom killer

Solved

by gang

M

JO

26

MARK FRANCIS b. 1962

Vertical Forms (2), 1997

oil on canvas

214 x 213 cm. (84¼ x 83⅞ in.)

Signed, dated and titled 'MARK FRANCIS 1997 VERTICAL FORMS (2)' on the reverse.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE

Kerlin Gallery, Dublin

Interim Art, London

Acquired from the above by the present owner

EXHIBITED

John Moores Liverpool, *Exhibition 20*, 1997

27

MICHAEL DELUCIA b. 1978

Cube (Projection 5), 2012

shellac on plywood

243.8 x 121.9 cm. (95⅞ x 47⅞ in.)

Initialled and dated 'MD'12' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE

Eleven Rivington, New York

28

JOSH SMITH b. 1976
Untitled, 2006
acrylic and paper on wood
152.4 x 122 cm. (60 x 48 in.)
Signed, numbered and dated 'JOSH SMITH 2006 JS06219' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
Luhring Augustine, New York

29

JOSH SMITH b. 1976

Untitled, 2007

oil on canvas

51 x 40.6 cm. (20⅛ x 15⅞ in.)

Signed, numbered and dated 'JOSH SMITH 2007 JSO7133' on the overlap.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE

Luhring Augustine, New York

EXHIBITED

Gagosian Gallery, New York

30

PHILIP TAAFFE b. 1955

Bahia Bagdad, 1989

mixed media on linen

101 x 66 cm. (39¾ x 25⅞ in.)

Signed and dated 'Philip Taaffe 1989' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE

Alain Noirhomme Gallerie, Belgium

31

DR. LAKRA b. 1972

Untitled, 2006

ink on found magazine page

25.1 x 20 cm (9⅞ x 7⅞ in.)

Signed “Dr Lakra” lower centre.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ‡

PROVENANCE

Kurimanzutto Gallery, Mexico

Jack Hanley Gallery, San Francisco

32

SHEPARD FAIREY b. 1970
Jasper Johns Red, 2010
silkscreen ink on brushed aluminium
24 x 17⅞ in. (61 x 45.4 cm.)
Signed and dated 'Shepard Fairey 10' lower right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ‡

PROVENANCE
Subliminal Projects, Los Angeles

33

SHEPARD FAIREY b. 1970

Fiend Rocker, 2007

spray painted stencil and mixed media on canvas

112 x 76 cm. (44⅛ x 29⅞ in.)

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000

PROVENANCE

Bonhams London, 'Urban Art', 24 February 2009, lot 37

Acquired from the above sale by the present owner

SAVAGE WORLD
GRIPPING TAI
HEARTBREAK
BROOKLYN
VE IN
HER SILE
SHARP AN
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G SI
13¢
ND- MAT BRA
THA HEAR
A FINAL X

34

FAILE b. 1975 / 1976

Sharp Hearts, 2009

acrylic, silkscreen on wood, in artist's steel frame
91.4 x 61 cm. (36 x 24 in.)
Signed and dated 'faile 2009' on the reverse of the frame. Further inscribed 'FAILE 1986' on the reverse of the frame.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ‡

PROVENANCE
Perry Rubenstein Gallery, New York

35

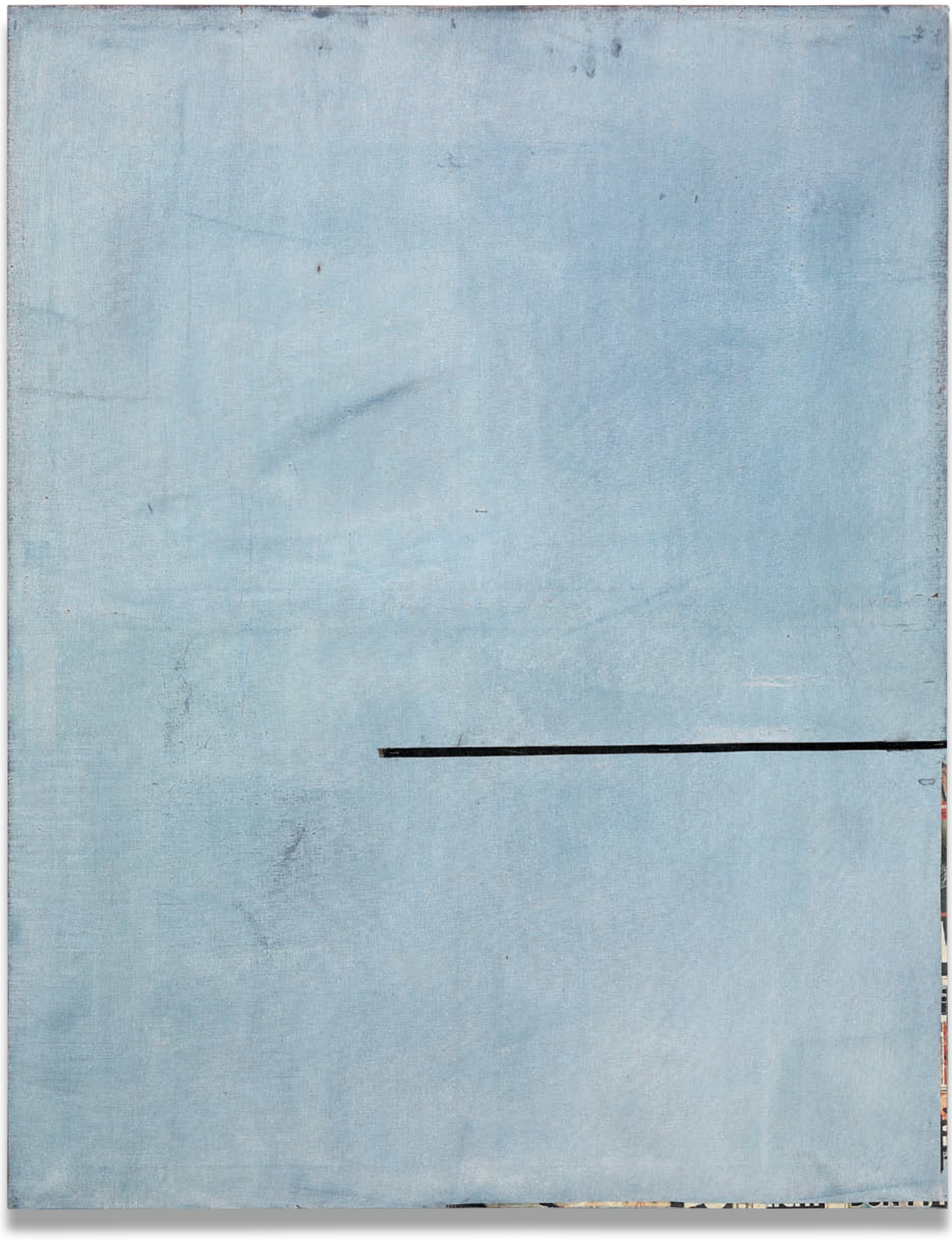
ANTONY MICALLEF b. 1975

Girl in Shibuya, 2005

oil and charcoal on canvas
110 x 85 cm. (43⅓ x 33⅖ in.)
Signed and dated 'Antony Micallef 2005' on the reverse.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ♠

PROVENANCE
Eyestorm Gallery, London
Private Collection



36

MARKUS AMM b. 1969

Untitled, 2005

oil, ink, graphite, staples, paper on linen
142 x 106 cm. (55⅞ x 41¾ in.)
Signed and dated 'A 2005 O.T' along the overlap and further initialled and dated 'A 2005' on the wooden stretcher.

Estimate £2,000-4,000 $3,200-6,400 €2,400-4,800 ♠

PROVENANCE
The Breeder Gallery, Athens

37

DONALD BAECHLER b. 1956

Globe, 2010

acrylic, screenprint and fabric collage on canvas
153 x 152.7 cm. (60¼ x 60⅛ in.)
Signed, titled, numbered and dated 'DB 2010 "GLOBE" Donald Baechler DB. 4568' on the reverse. Further signed 'BAECHLER' on the overlap.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000

PROVENANCE
Private Collection, Switzerland

38

CHRIS OFILI b. 1968
Lazarus 3, 2006
oil on canvas
40.8 x 30.6 cm. (16⅛ x 12 in.)
Titled 'LAZARUS 3' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ‡ ♠

PROVENANCE
David Zwirner Gallery, New York

39

BILLY CHILDISH b. 1959

The Vines, 2002

wire, oil on wood

73.6 x 49.4 cm. (28⅞ x 19½ in.)

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE

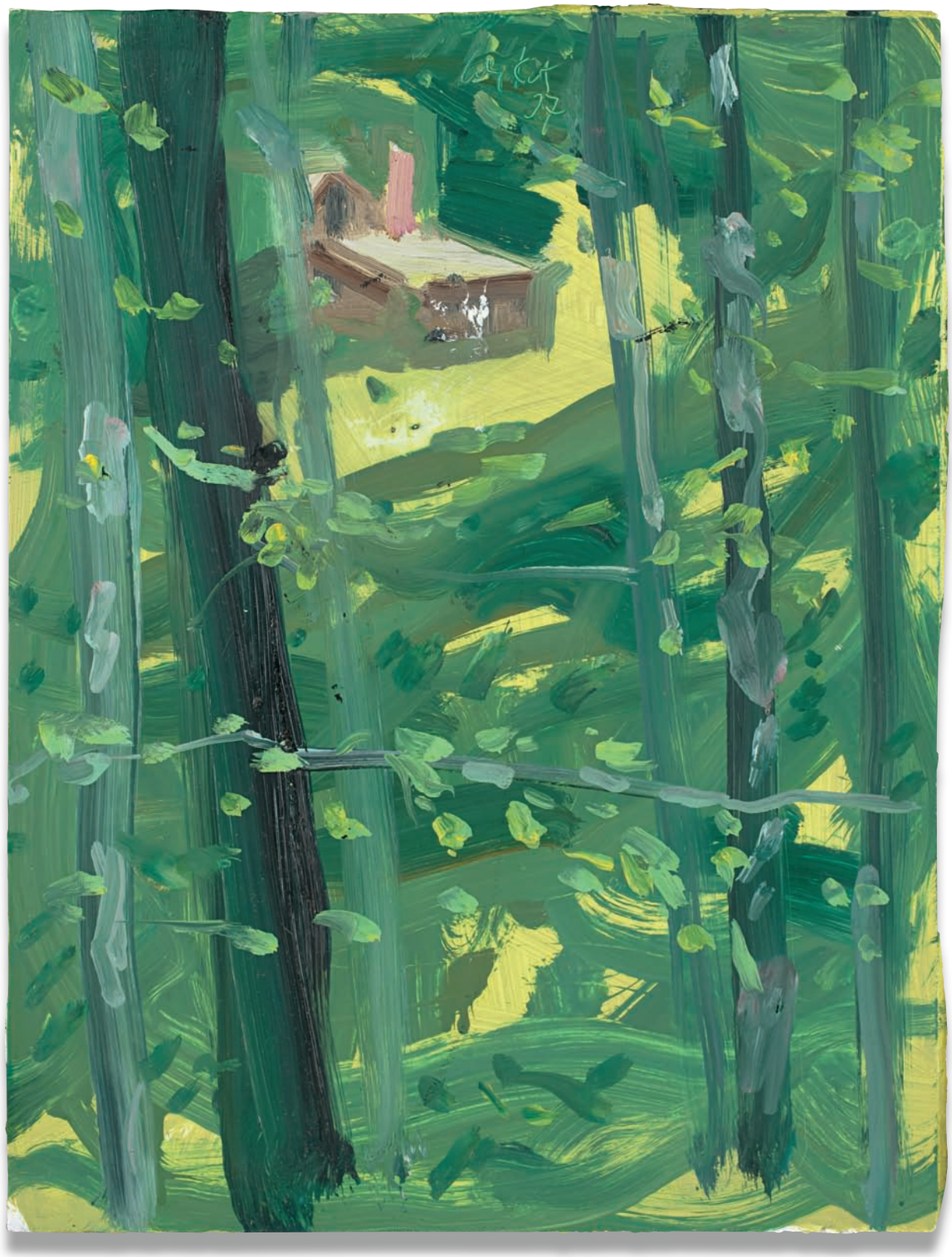
Acquired directly from the artist

40

ALEX KATZ b. 1927
Raft, 2004
oil on board
23 x 30 cm. (9 x 11¾ in.)
Signed and dated 'Alex Katz 04' upper right.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE
De Primi Fine Art SA, Lugano



41

ALEX KATZ b. 1927
Reflection, 2007
oil on board
30.5 x 23 cm. (12 x 9 in.)
Signed and dated 'alex katz 07' upper centre.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE
De Primi Fine Art SA, Lugano

42

KEITH HARING 1958-1990
Untitled, 1987
ink on paper
20.8 x 29.5 cm. (8¼ x 11⅝ in.)
Signed and dated '87 K. Haring' lower edge.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 †

PROVENANCE
Private Collection

43

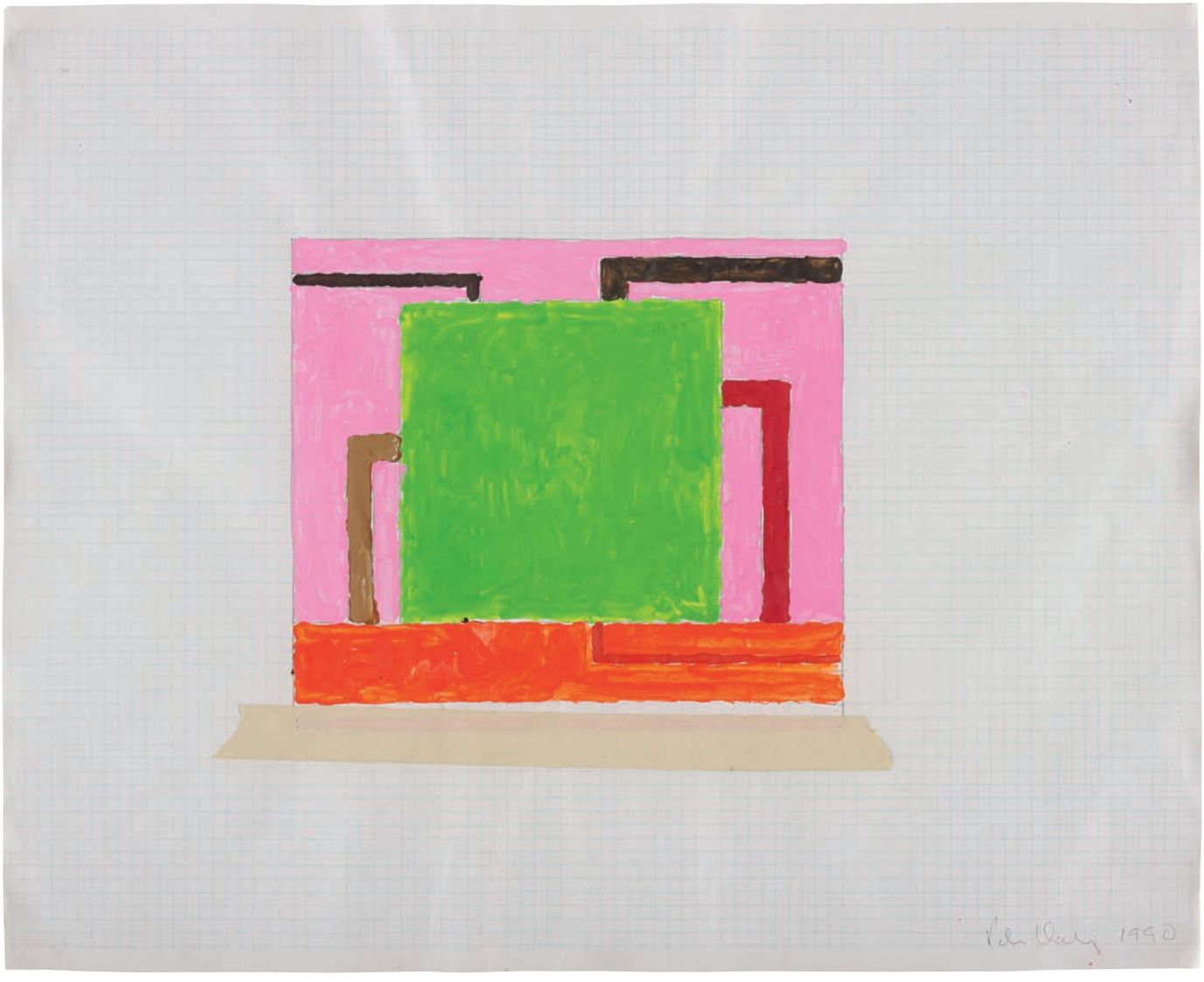
KEITH HARING 1958-1990

Untitled, 1988

marker pen on paper, artist's frame
framed 41.4 x 34.8 cm. (16¼ x 13¾ in.)
sheet 21 x 14.6 cm. (8¼ x 5¾ in.)
Signed and dated 'K. Haring 88' along the right edge.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
DVC Auction House, Antwerp



44

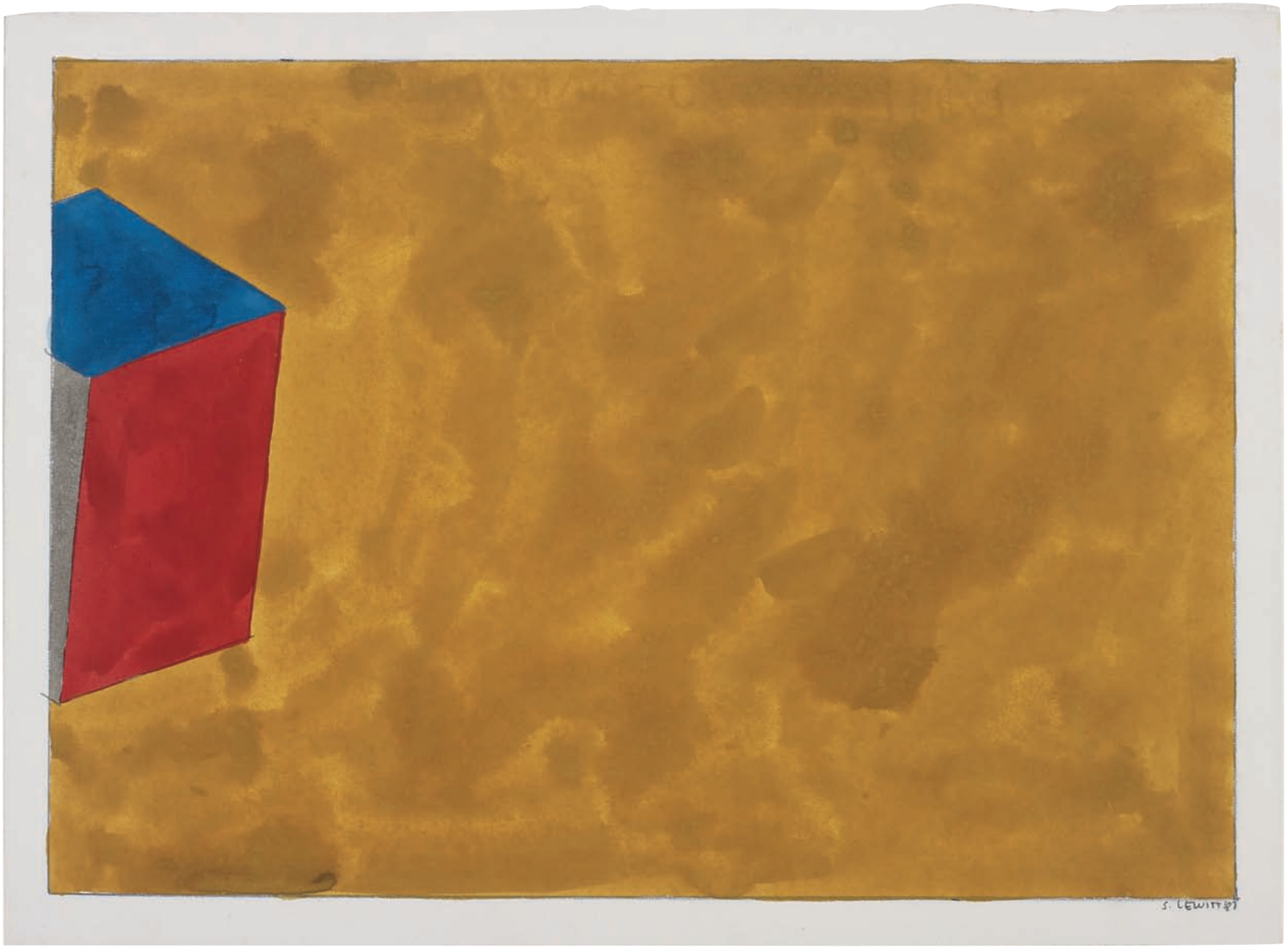
PETER HALLEY b. 1953

Untitled, 1990

goucahe, paper and masking tape on paper
45.8 x 56.6 cm. (18 x 22¼ in.)
Signed and dated 'Peter Halley 1990' lower left.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE
Acquired directly from the artist
Private Collection, Germany



45

SOL LEWITT 1928-2007

Untitled, 1987

gouache on paper

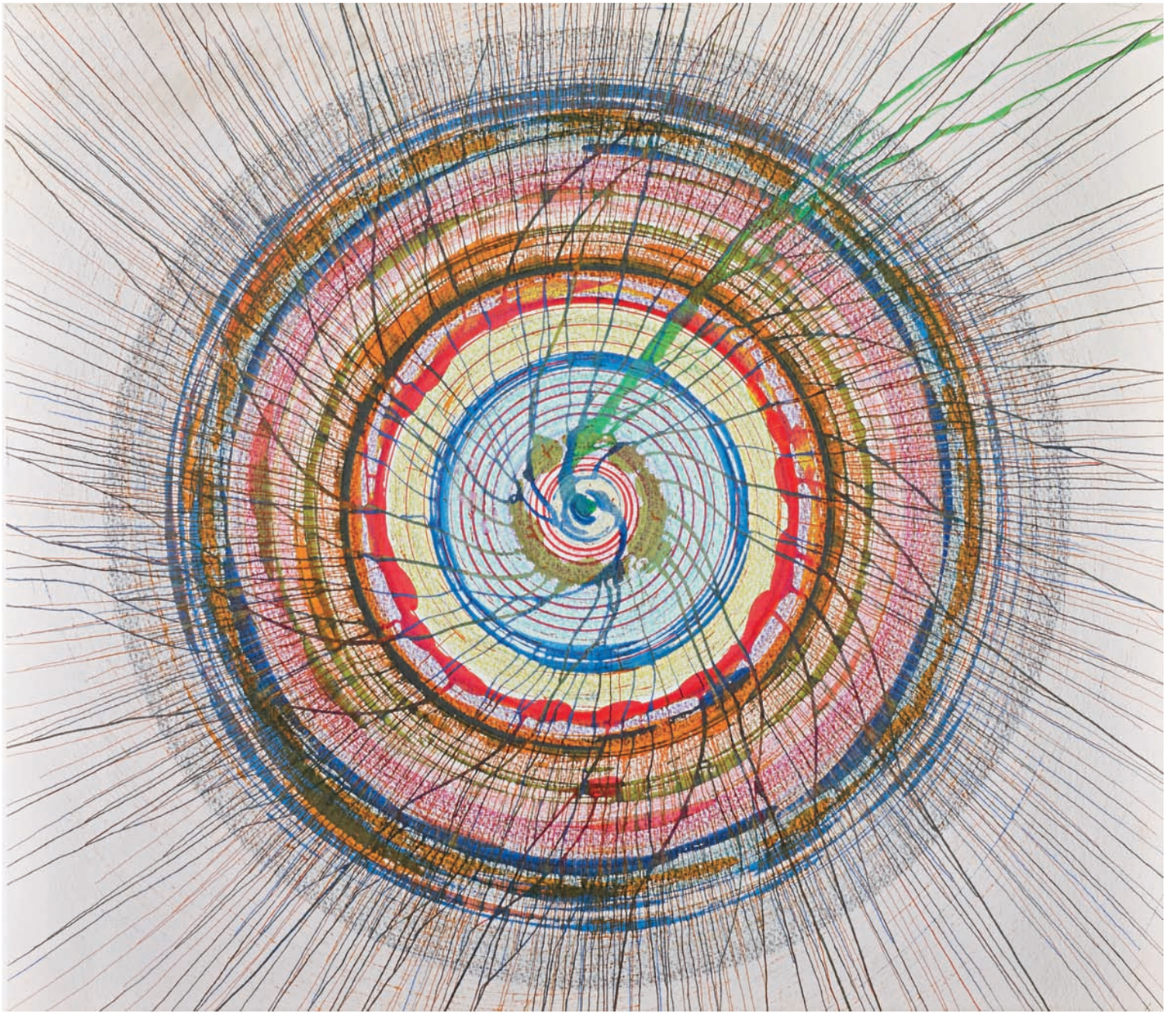
28 x 38.2 cm. (11 x 15 in.)

Signed and dated 'S. LeWitt 87' lower right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Studio G7, Bologna



46

DAMIEN HIRST b. 1966

Untitled, 2001

watercolour on paper

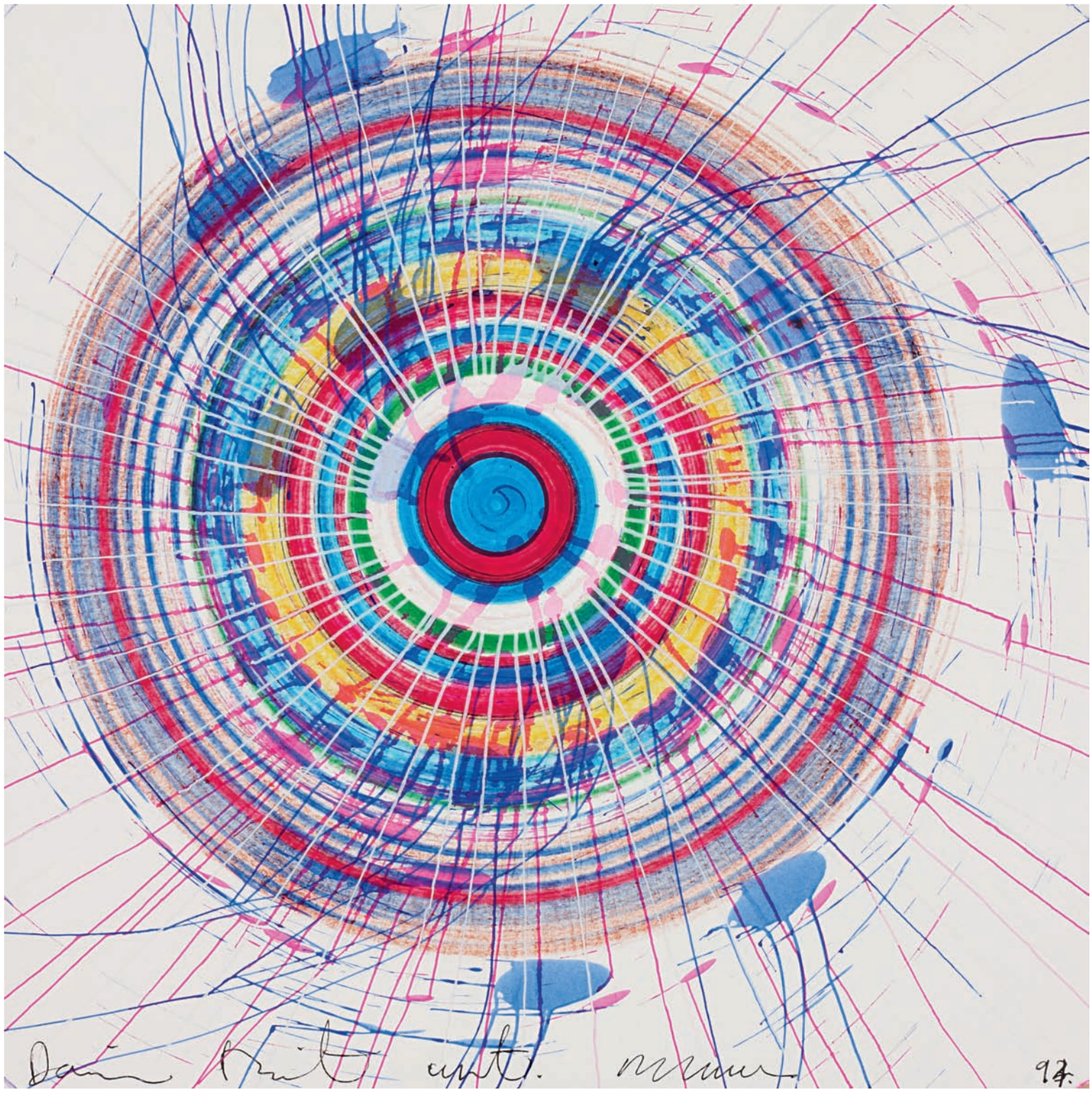
42 x 48 cm. (16½ x 18⅞ in.)

Signed, stamped and dated 'Damien Hirst 2001' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE

Private Collection



47

DAMIEN HIRST b. 1966

Untitled, 1994

pen and ink on paper

29.8 x 29.9 cm. (11¾ x 11¾ in.)

Signed, titled and dated 'Damien Hirst unt. Mmmm 94.' along the lower edge.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Acquired directly from the artist

Private Collection, Germany

48

GARY HUME b. 1962

Spring Angels, 2000

eight screenprints on 410gsm Somerset paper (in 8 parts)
each 127 x 101.5 cm. (50 x 39⅞ in.)
Signed, titled, dated and lettered sequentially 'Angel A (A-G, C#) Gary Hume .00'
This work is number 6 from an edition of 45 sets published in 2000.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠ †

PROVENANCE
Private Collection, London

49

MARC QUINN b. 1964

Hands, 1st - 3rd January 1994, 1994

bread, wire, artist's wooden frame

69.9 x 69.9 x 11 cm. (27½ x 27½ x 4⅜ in.)

Signed, titled and dated 'Hands 1-3 Jan 94 Mark' on the reverse.

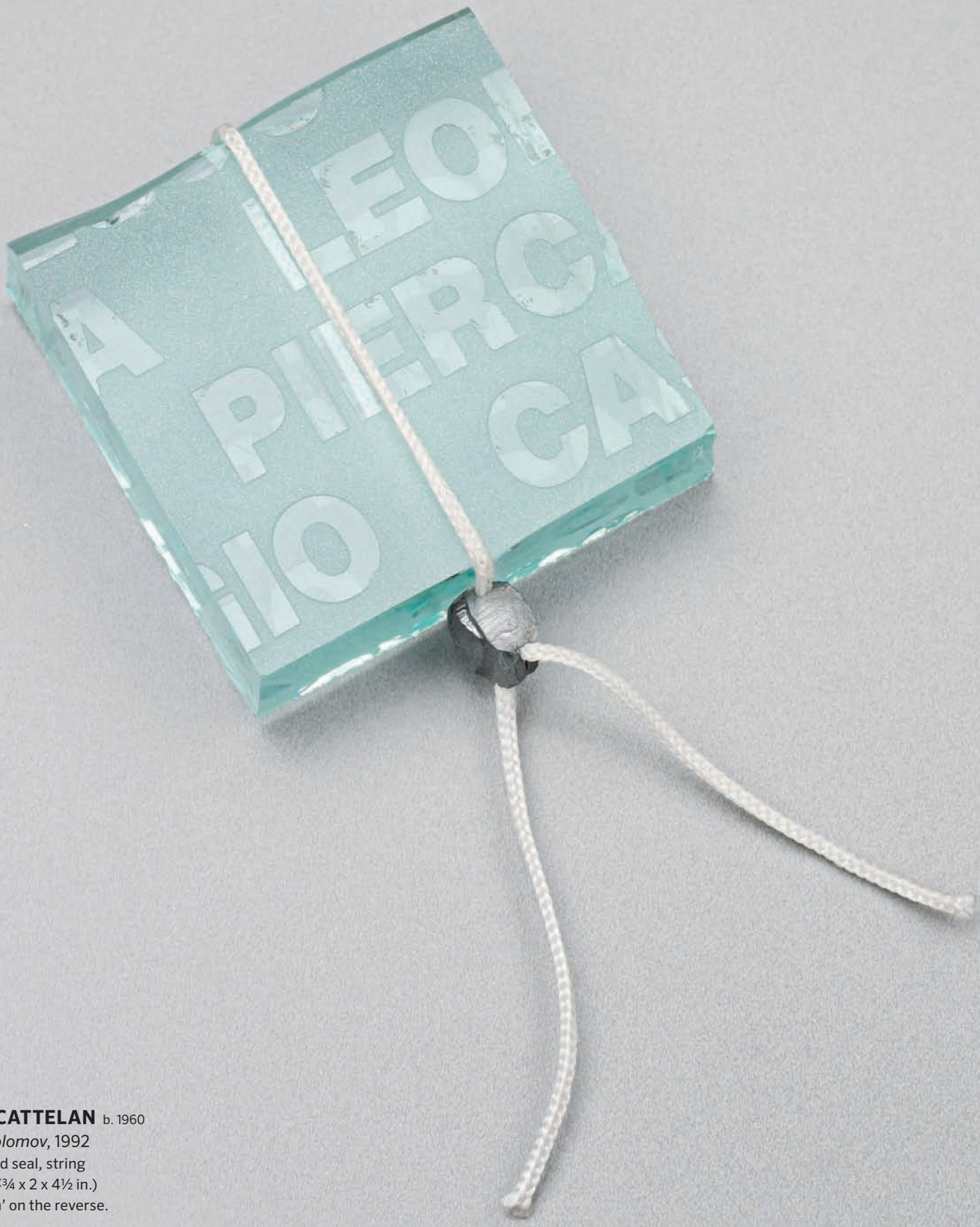
Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠ †

PROVENANCE

Jay Jopling Fine Art, London

Private Collection, Illinois

Private Collection, London

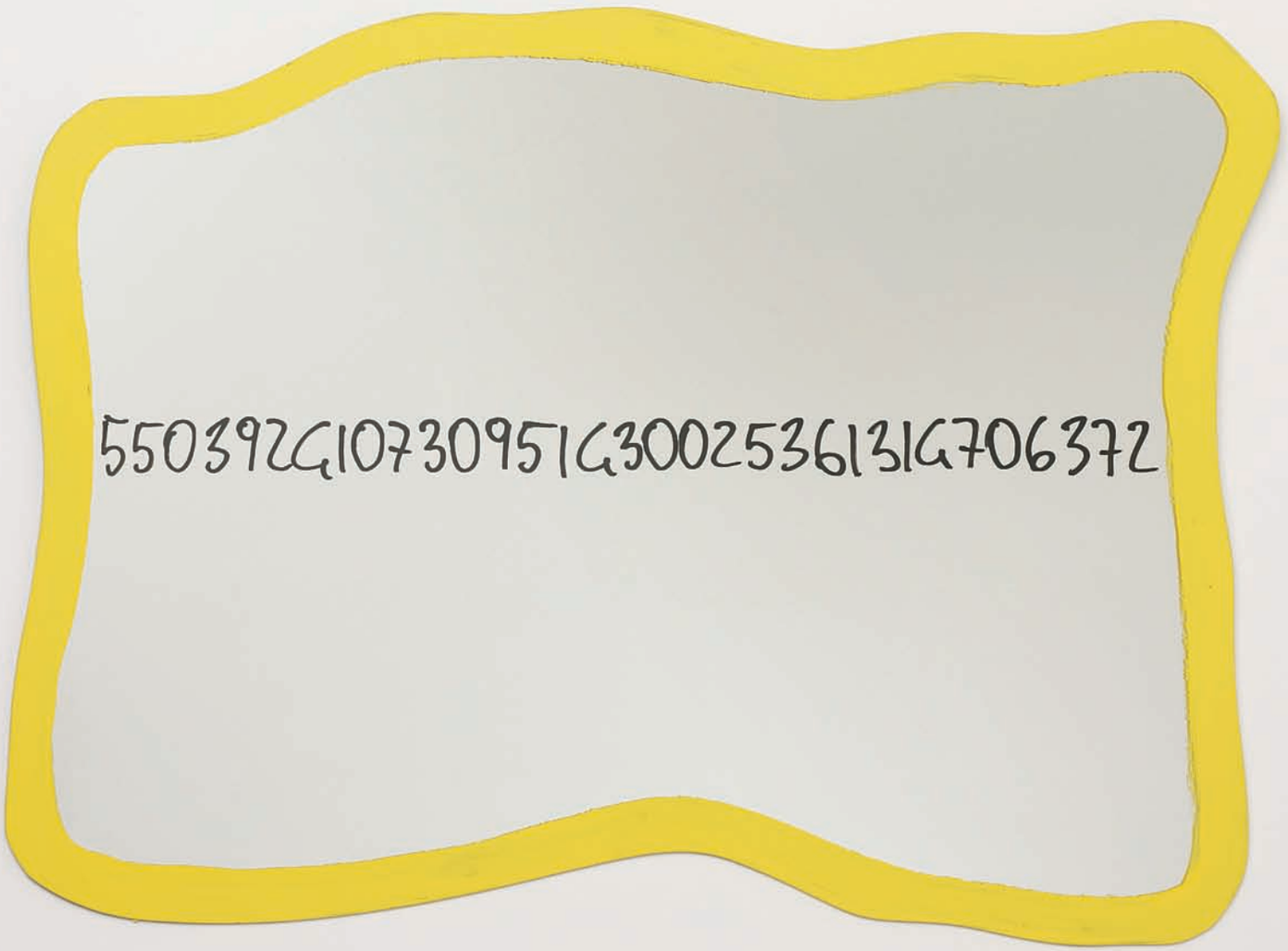


50

MAURIZIO CATTELAN b. 1960
Fondazione Oblomov, 1992
etched glass, lead seal, string
2 x 5.2 x 11.5 cm. (¾ x 2 x 4½ in.)
Etched 'Qattelan' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE
Acquired directly from the Artist



51

MICHELANGELO PISTOLETTO b. 1933
Frattali, 1999-2000
acrylic on mirror
57 x 76.7 cm. (22½ x 30¼ in.)
Signed, titled and dated 'Pistoletto, 1999/2000, Frattali' on the reverse.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE
Spazio d'arte Fuoricentro, Pescara
Private Collection, Milan

52

ROBERTO CODA ZABETTA b. 1975

Nuvole Sacre, 2009

industrial enamel on canvas

70 x 70 cm. (27½ x 27½ in.)

Signed and dated 'ROBERTO CODA ZABETTA 2009 -2010' on the reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE

Acquired directly from the artist

53

MARCELLO LO GIUDICE b. 1955

Rosso / Rouge, 2010

oil, pigment on canvas

60 x 50 cm. (23⅝ x 19⅝ in.)

Signed, titled and dated 'Lo Giudice 2010' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE

Acquired directly from the artist

54

54

NAN GOLDIN b. 1953

The sky on the day of Philippine's death, Winterthur, 1997, 1997
cibachrome print
69.5 x 101.7 cm. (27⅜ x 40 in.)
Signed, titled, numbered and dated 'The Sky on the day of Phillipine's death, Winterthur, 1997 nan goldin 2/15' on the reverse. This work is number 2 from an edition of 15.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
Phillips de Pury, New York, Contemporary Art Part II, 11 November 2005, lot 226
Acquired from the above sale by the present owner

55

55

NAN GOLDIN b. 1953

Jimmy Paulette undressing with w. Tabboo, 1991
cibachrome print
60.9 x 50.7 cm (23⅞ x 19⅞ in.)
Signed, titled, numbered and dated 'Jimmy Paulette undressing w. Tabboo NYC 1991 nan goldin 1:25' on reverse. This work is number 1 from an edition of 25.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE
Phillips de Pury, New York, Contemporary Art Part II, 11 November 2005, lot 110
Acquired from the above sale by the present owner

EXHIBITED
Musée d'Art Moderne de la Ville de Paris, *Passion Privées*, 18 December 1995 - 24 March 1996

56

ERWIN WURM b. 1954

Artist Begging for Mercy, 2002

c-print

179.1 x 125.7 cm. (70½ x 49½ in.)

Signed, dated, and numbered 'E Wurm 2002 2/5' on reverse label. This work is numbered 2 from an edition of 5.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ‡♠

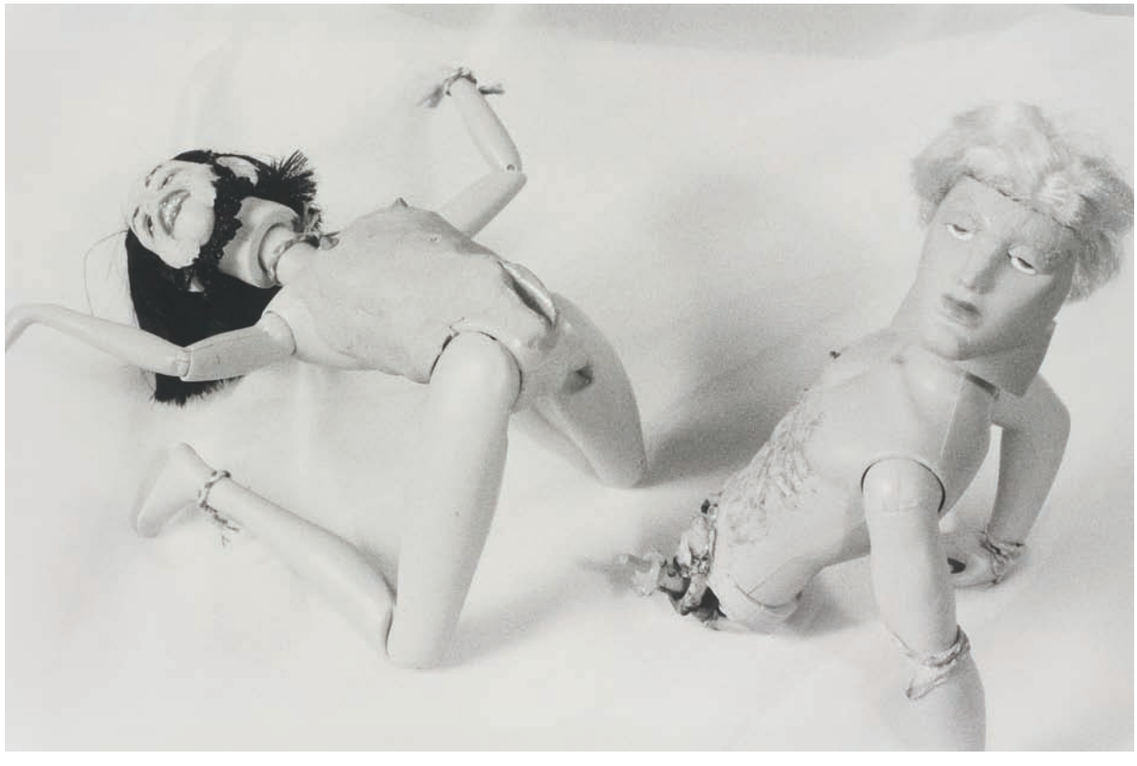
PROVENANCE

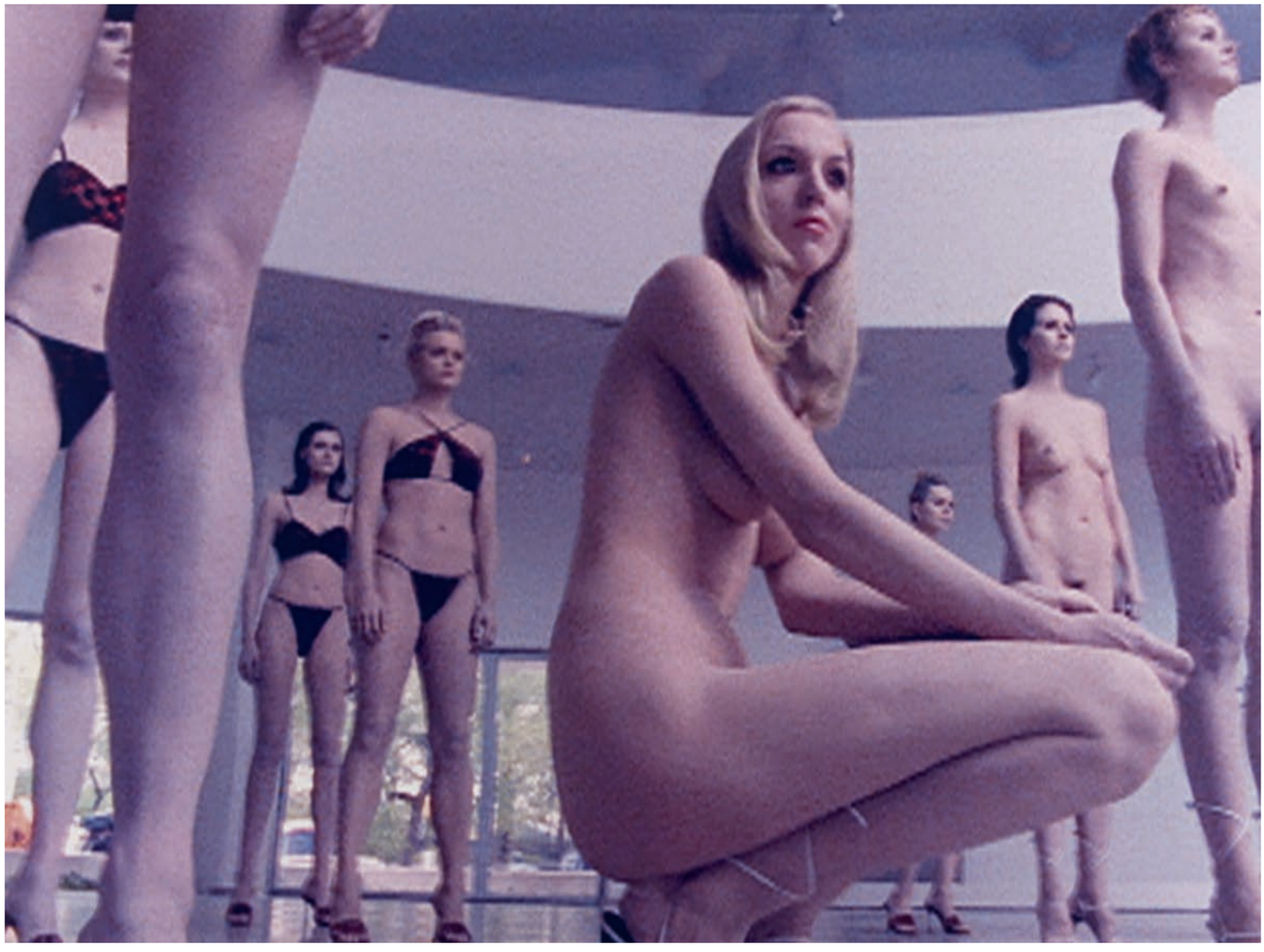
Galerie Krinzinger, Vienna

EXHIBITED

Graz, Eugen Lendl Gallery, *Erwin Wurm: Hilfe, Graz!,* December 2003 - January 2004, another example exhibited

Montreal, Galerie de l'UQAM, *Erwin Wurm: Honouring the Actionist Gods*, September - October 2008, another example exhibited





57

CINDY SHERMAN b. 1954

Two Works: *Untitled*, 1999
gelatin silver print
(i) 126 x 86.9 cm. (49⅗ x 34⅕ in.)
(ii) 70 x 103.2 cm. (27½ x 40⅜ in.)
(i) Signed, dated and numbered 'Cindy Sherman 9/10 1999' on the reverse. This work is number 9 from an edititon of 10.
(ii) Signed, dated and numbered 'Cindy Sherman 10/10 1999' on the reverse. This work is number 10 from an edition of 10.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800

PROVENANCE
Private Collection

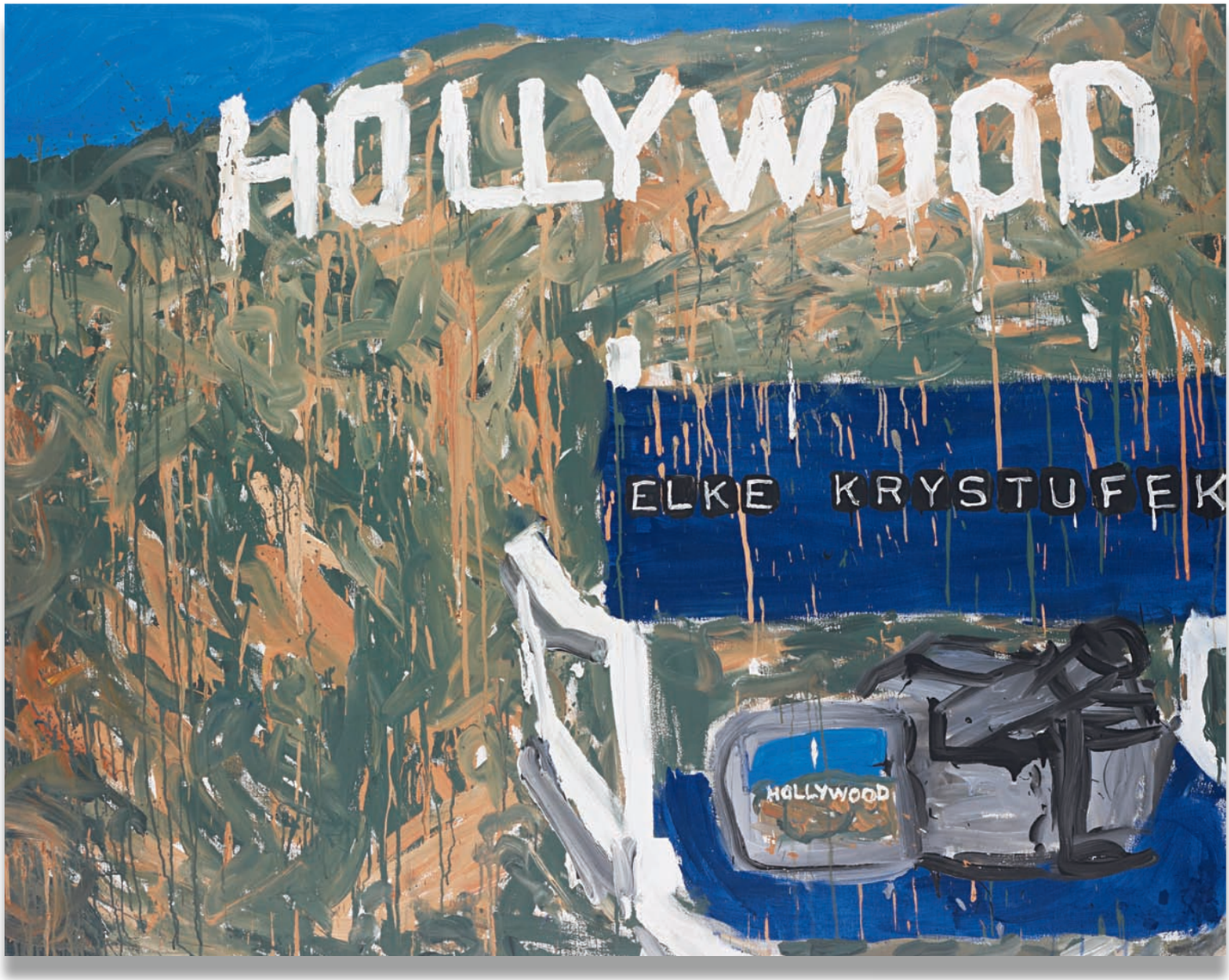
58

VANESSA BEECROFT b. 1969

Untitled (performance detail, 1998, Solomon R. Guggenheim Museum, NY), 1998
c-print
127.1 x 161.6 cm. (50 x 63⅝ in.)

Estimate £8,000-12,000 $12,800-19,200 €9,500-14,300 ‡♠

PROVENANCE
Deitch Projects, New York



59

ELKE KRYSTUFEK b. 1970

Director Krystufek, 1999

acrylic on canvas

139.8 x 180 cm. (55 x 70⅞ in.)

Signed, titled and dated '3/31/99 - 4/1/99 Elke Krystufek 'Director Krystufek' on the overlap.

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000 ♠

PROVENANCE

Galerie Drantmann, Bruxelles

60

ROSS BLECKNER b. 1949

Falling Bird, 2002

oil on canvas

25.5 x 20.8 cm. (10 x 8¼ in.)

Signed, titled, numbered and dated 'RB 3178 Ross Bleckner 2002' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Private Collection, Belgium

60

61

ROSSON CROW b. 1982

Haves and Haves Not (Ciccones), 2009

oil, acrylic and enamel on canvas

213.9 x 228.8 cm. (84¼ x 90⅛ in.)

Signed and dated 'Rosson Crow 2009' on the reverse.

Estimate £12,000-18,000 $19,200-28,800 €14,400-21,600

PROVENANCE

Nathalie Obadia, Paris

62

ASHLEY BICKERTON b. 1959

Antroposphere, 1990

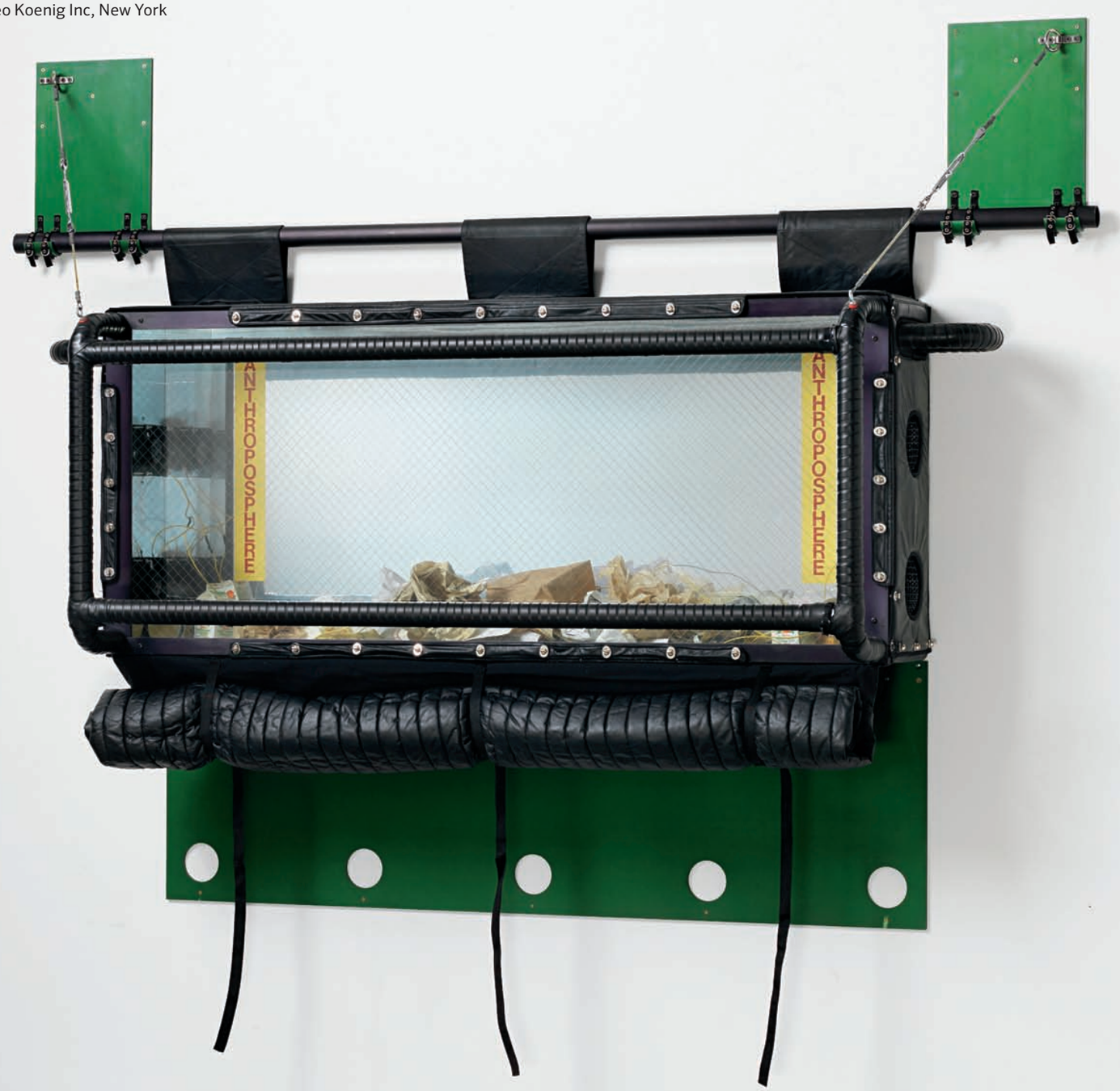
anodized aluminium, wood, rubber, leather, glass and studio garbage

235 x 260.5 x 51.5 cm. (92½ x 102½ x 20¼ in.)

Estimate £30,000-40,000 $48,000-64,000 €36,000-47,900

PROVENANCE

Leo Koenig Inc, New York



63

BANKS VIOLETTE b. 1973

Not Yet Titled (Bench), 2006

cast patinated bronze

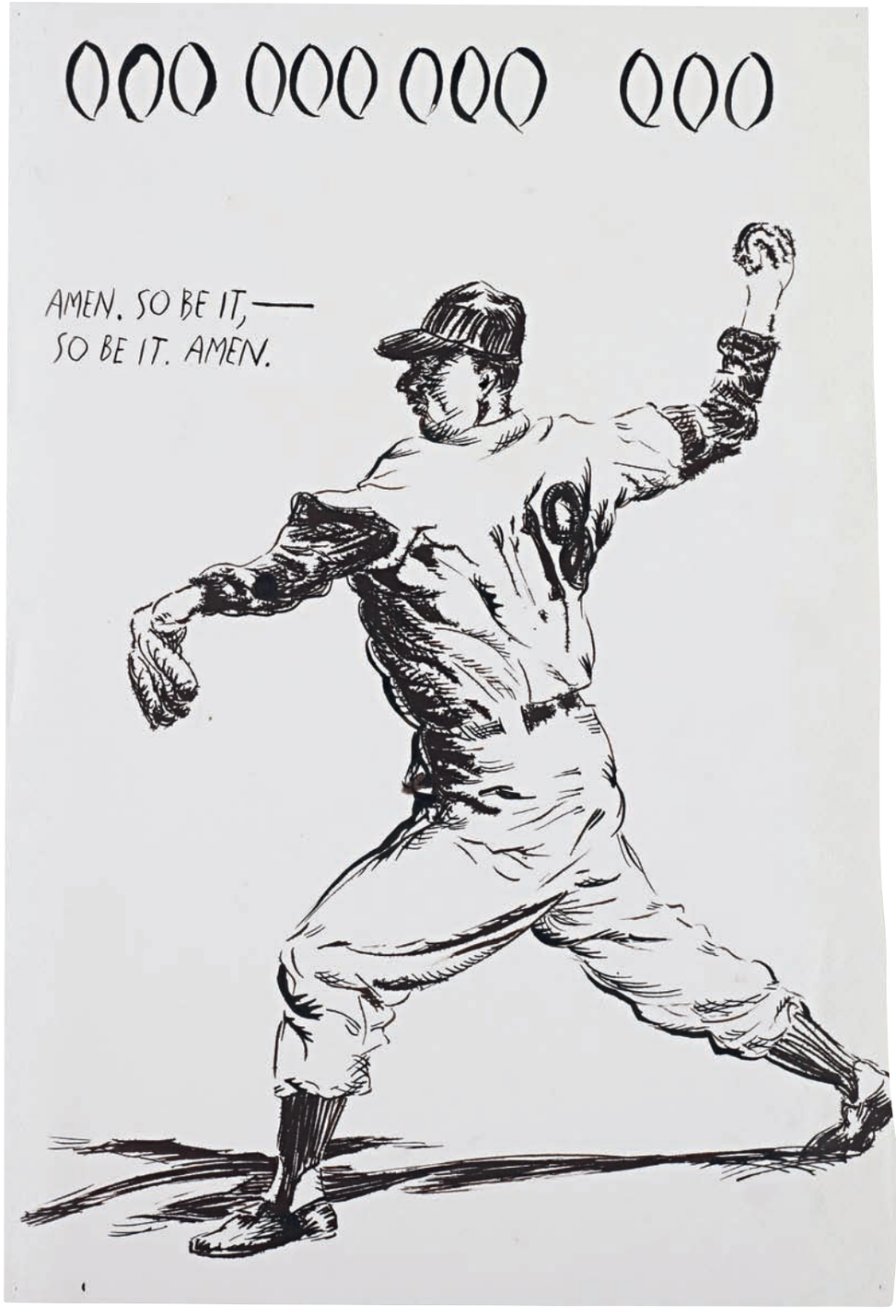
30 x 89.7 x 42.4 cm. (11¾ x 35⅜ x 16¾ in.)

Incised with the artist's monogram and dated on the underside. This work is from an edition of 9.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE

Private Collection, Brussels



(i)

64

RAYMOND PETTIBON b. 1957

Two works: (i) *Untitled (Amen. So be it...), 1997;* (ii) *Untitled (But Between Brothers...)*, 1991

ink on paper

(i) 56.2 x 39.2 cm. (22⅛ x 15⅜ in.)

(ii) 49.7 x 34.4 cm. (19⅝ x 13½ in.)

(i) Signed and dated 'Raymond Pettibon 97' on the reverse.

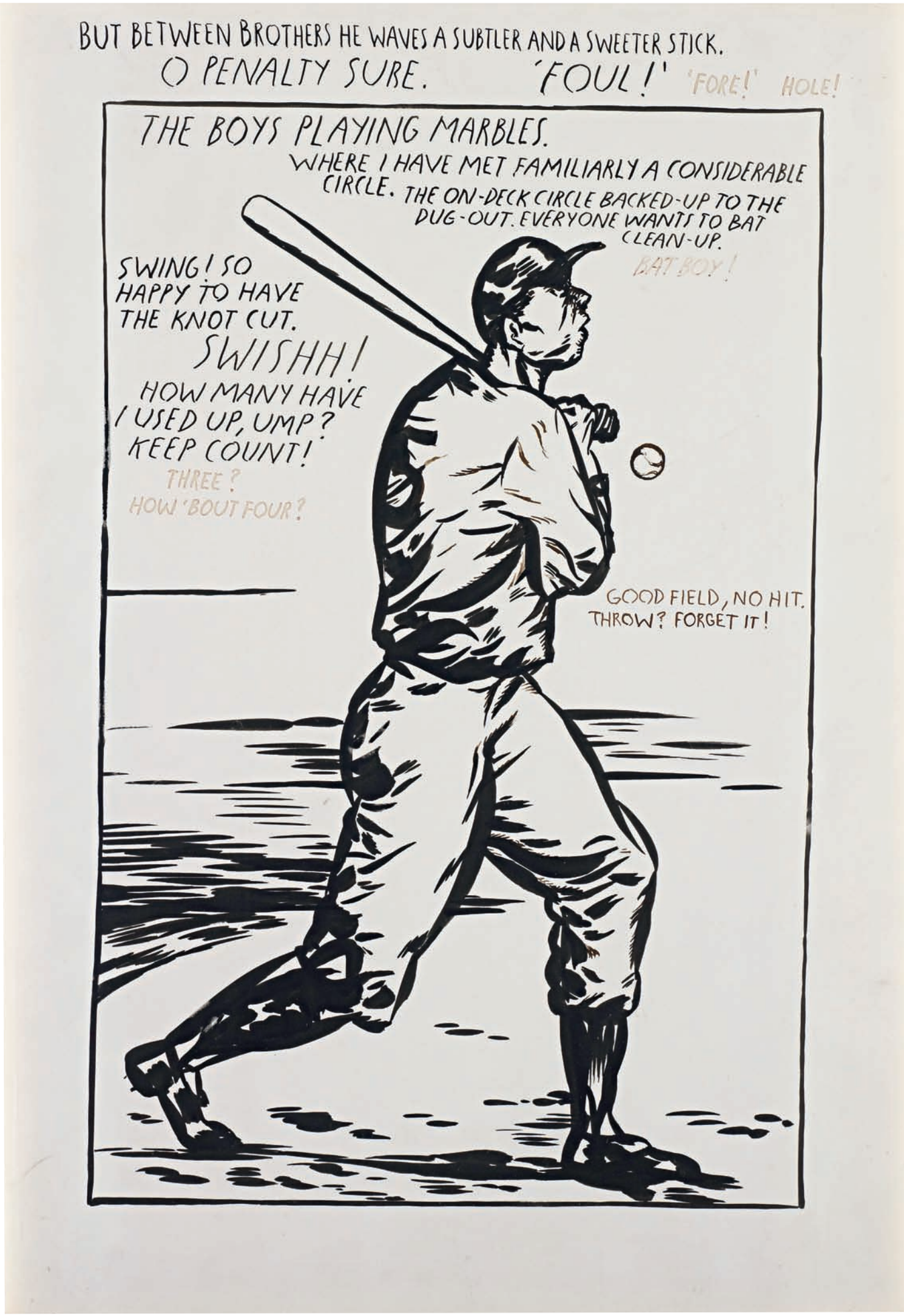
(ii) Signed and dated 'Raymond Pettibon 91' on the reverse.

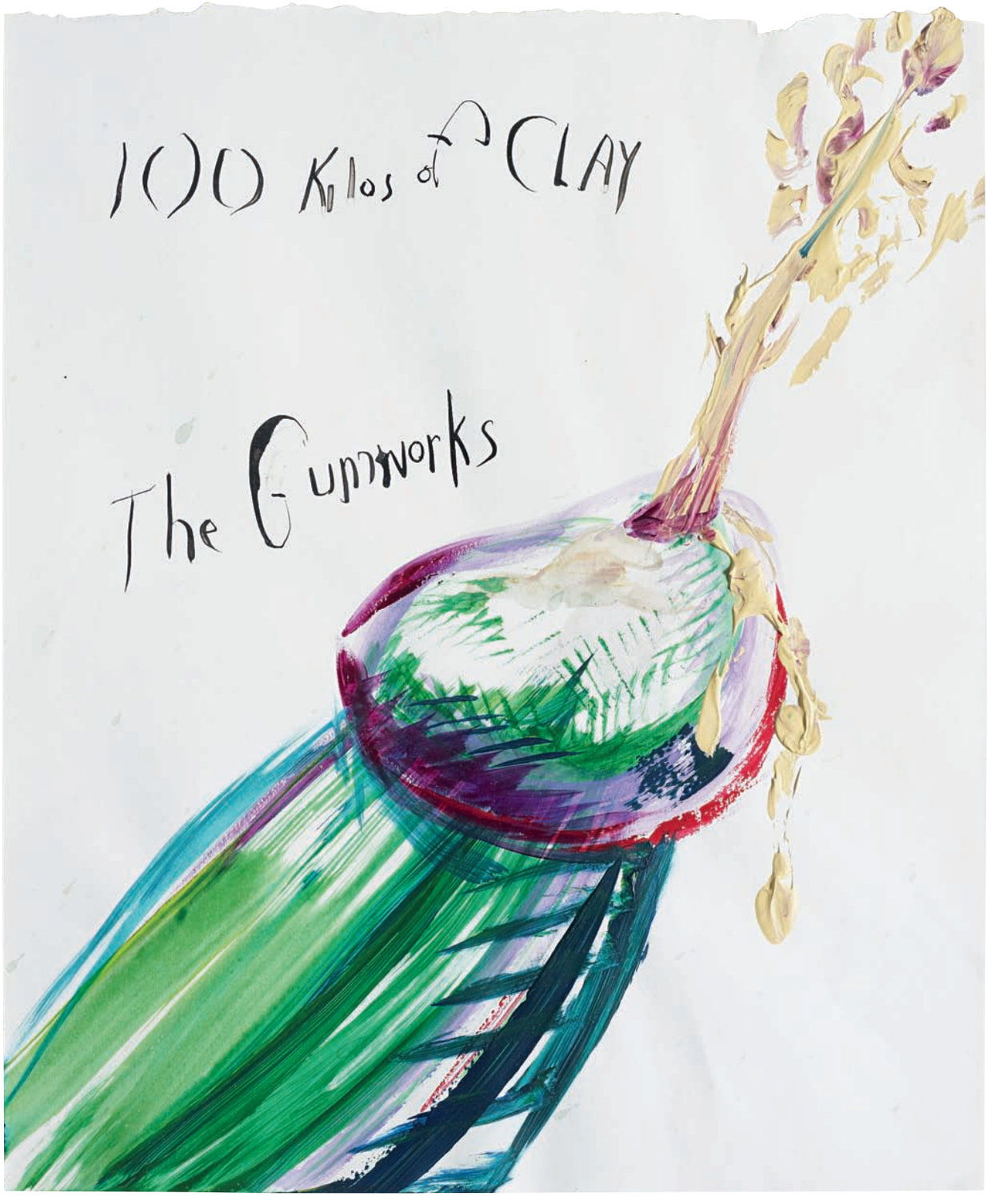
Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400

PROVENANCE

(i) Phillips de Pury & Company New York: 15 November, 2005, lot 287
Acquired from the above sale by the present owner

(ii) Ikon ltd, Los Angeles


BUT BETWEEN BROTHERS HE WAVES A SUBTLER AND A SWEETER STICK.
O PENALTY SURE.
'FOUL!'
'FORE!'
HOLE!
THE BOYS PLAYING MARBLES.
WHERE I HAVE MET FAMILIARLY A CONSIDERABLE CIRCLE. THE ON-DECK CIRCLE BACKED-UP TO THE DUG-OUT. EVERYONE WANTS TO BAT CLEAN-UP.
BAT BOY!
SWING! SO HAPPY TO HAVE THE KNOT CUT.
SWISHH!
HOW MANY HAVE I USED UP, UMP? KEEP COUNT!
THREE? HOW 'BOUT FOUR?
GOOD FIELD, NO HIT. THROW? FORGET IT!



(i)

65

RAYMOND PETTIBON b. 1957

Two works: (i) *Untitled (The Gumworks. 100 Kilos of Clay);*
(ii) *Untitled (The Empress Penguin...)*, 2006

acrylic and ink on paper
(i) 44.7 x 36.6 cm. (17⅝ x 14⅜ in.)
(ii) 44.7 x 36.8 cm. (17⅝ x 14½ in.)
(i) Signed and dated 'Raymond Pettibon 2006' on the reverse.
(ii) Signed and dated 'Designated this day April 2006 Raymond Pettibon' lower left.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800

PROVENANCE
Acquired directly from the artist

The Empress Penguin is, apparently, the most attractive of the Penguins
Species
designated this day 2
April 2006!
Raymond Pettibon

66

JACK PIERSON b. 1960
Lie Cheat and Steal, 1991
pencil on wove paper
35.2 x 27.6 cm. (13⅞ x 10⅞ in.)
Signed, dated, and annotated 'JACK PIERSON 91 signed 92 01188' on the reverse.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 ‡

PROVENANCE
Jack Hanley Gallery, San Francisco

67

GHADA AMER b. 1963

Blanc/Noir I, 1999

acrylic and embroidery on canvas

127 x 117 cm. (50 x 46⅛ in.)

Signed, titled and dated 'Ghada amer 99. blanc/-Noir' on the overlap. Further signed, titled and dated 'Ghada amer 1999- blanc/Noir I' on the bottom overlap and signed and dated 'Ghada amer 99' on the right edge.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000

PROVENANCE

Galerie Meteo, Paris

68

DAVID CLAERBOUT b. 1969

The Algiers' Section of a Happy Moment, 2008

single channel black and white video projection
duration 37'12'' loop
Signed and numbered 'David Claerbout ED. 1/5 ONE/FIVE' on the master storage hard drive, certificate, agreement and installation instructions. This work is number 1 from an edition of 5 and is accompanied by a signed certificate of authenticity.

Estimate £25,000-35,000 $40,000-56,000 €30,000-41,900 ♠

PROVENANCE
Galerie Micheline Szwajcer, Antwerp

69

NATE LOWMAN, HANNA LIDEN,
JESSICA CRAIG-MARTIN b. 1979 / b. 1976 / b. 1963
Untitled (Exquisite Corpse), 2010
latex and silkscreen, ink jet print and c-print on paper
75.5 x 41 cm. (29¾ x 16⅛ in.)

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠ †

PROVENANCE
Gasser Grunert, New York

70

BARRY MCGEE b. 1966

Moving sculpture from the Smash the State installation

wood, paint, electrical components, motor, metal

129 x 62.6 x 30.6 cm. (50¾ x 24⅝ x 12 in.)

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Modern Art, London

EXHIBITED

Newcastle, Baltic Centre for Contemporary Art, *BARRY MCGEE: They Don't Make This Anymore*, 21 January - 27 April 2008

LOTS 71-113
SOLD WITH NO RESERVE

71

71

THIS LOT IS SOLD WITH NO RESERVE

PAUL PFEIFFER b. 1966

Four Horsemen of the Apocalypse (13), 2000
cibachrome
sheet 151.5 x 122 cm. (59⅝ x 48 in.)
This work is number 5 from an edition of 6.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • †

PROVENANCE
The Project, New York
Private Collection, London
Acquired from the above by present owner

72

72

THIS LOT IS SOLD WITH NO RESERVE

RICHARD WATHEN b. 1971

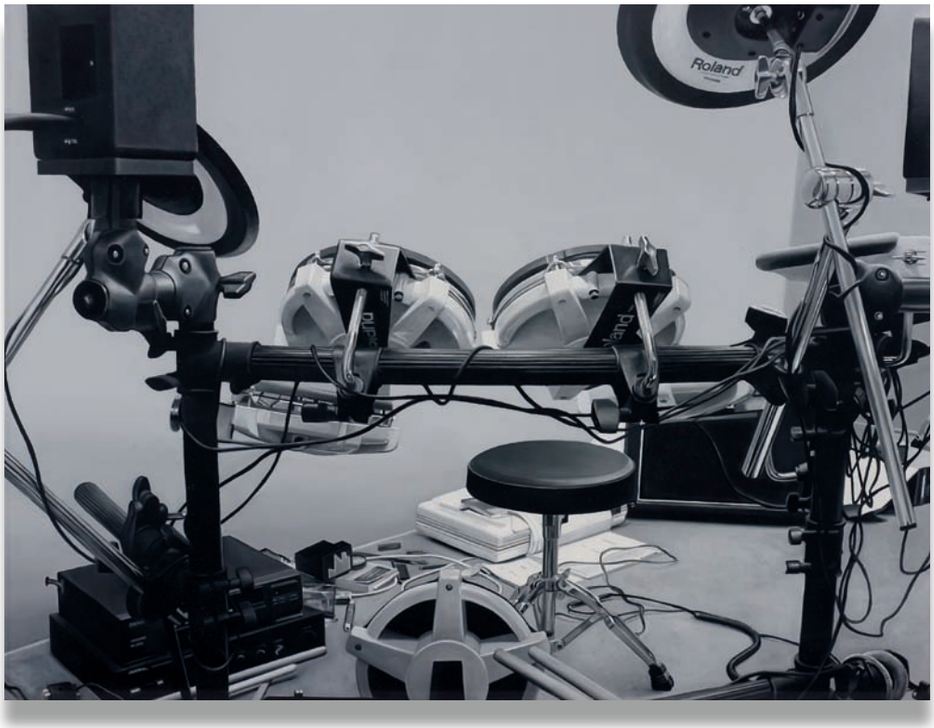
Mary, 2004
oil on linen on board
90 x 65 cm. (35⅜ x 25⅝ in.)
Signed, titled and dated 'R Wathen "Mary" 2004' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 • ♠ †

PROVENANCE
Max Wigram, London
Private Collection, London
Private Collection, London

73

74



73

THIS LOT IS SOLD WITH NO RESERVE

GARDAR EIDE EINARSSON b. 1976

Burned Black Flag (Danish), 2006

burnt cotton and grommets.
134.6 x 193 cm. (53 x 76 in.)

Estimate £3,000-4,000 $4,800-6,400 €3,600-4,800 • ‡ ♠

PROVENANCE
Nils Stærk, Copenhagen
Private Collection, USA

74

THIS WORK IS SOLD WITH NO RESERVE

JAMES WHITE b. 1967

Kit, 2004

oil and varnish on birch plywood
44.8 x 59.8 cm. (17⅝ x 23½ in.)
Signed, titled and dated 'KIT James White 2004' on reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠ †

PROVENANCE
Max Wigram, London
Private Collection, London
Acquired from the above by present owner

75

THIS WORK IS SOLD WITH NO RESERVE

PHILLIP ALLEN b. 1967

Third Medium, 2004

oil on board

76 x 101.4 x 6.7 cm. (29⅞ x 39⅞ x 2⅝ in.)

Signed, titled and dated 'PHIL ALLEN 2004 "THIRD MEDIUM"' on the reverse.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠ †

PROVENANCE

Kerlin Gallery, Dublin

Private Collection, London

Acquired from the above by present owner

76

THIS WORK IS SOLD WITH NO RESERVE

PHILLIP ALLEN b. 1967

Interzonal Level Sequence (Ruffer Tuffer Version), 2006

oil on board

188 x 214 x 10 cm. (74 x 84¼ x 3⅞ in.)

Signed, titled and dated 'PHIL ALLEN 2006 INTERZONAL SEQUENCE (RUFFER TUFFER VERSION)' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • ♠ †

PROVENANCE

Kerlin Gallery, Dublin

Private Collection, London

Acquired from the above by present owner

77

THIS LOT IS SOLD WITH NO RESERVE

SARAH JONES b. 1959

Colony (studio) (1), 2008

lambda print mounted to aluminium

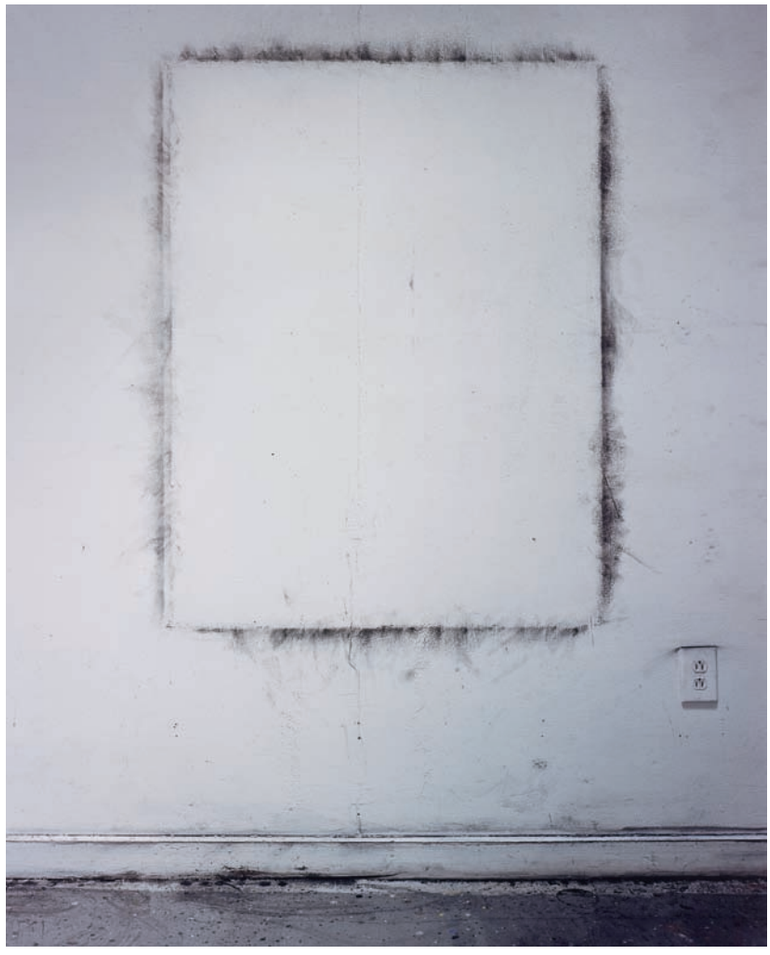
152 x 122 cm. (59⅞ x 48 in.)

Signed and dated 'S Jones '08' on a gallery label affixed to the reverse. This work is number 1 from an edition of 5 plus 1 artist's proof.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Maureen Paley, London



78

THIS WORK IS SOLD WITH NO RESERVE

GILLIAN CARNEGIE b. 1971

Untitled, 2003

oil on paper

69.8 x 69.8 cm. (27½ x 27½ in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠ †

PROVENANCE

Andrea Rosen Gallery, New York

79

79

THIS WORK IS SOLD WITH NO RESERVE

PETER ROSTOVSKY b. 1970

Large Blind Landscape, 2005

oil on canvas

157.3 x 234 x 3.5 cm. (61⅞ x 92⅛ x 1⅜ in.)

Signed and dated 'P. Rostovsky 2005' on the reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • †

PROVENANCE

The Project, New York

Acquired from the above by present owner

80

80

THIS WORK IS SOLD WITH NO RESERVE

GARY HUME b. 1962

London Plane Leaf (10 works), 1999

indian ink on paper

Each 19.8 x 12.4 cm. (7¾ x 4⅞ in.)

Each work is signed and dated 'hume 99' in the lower right.

Estimate £1,500-2,500 $2,400-4,000 €1,800-3,000 • ♠ †

PROVENANCE

Whitechapel Gallery, London

Private Collection, London

Acquired from the above by present owner

81

THIS LOT IS SOLD WITH NO RESERVE

KRISTINA SOLOMOUKHA b. 1971

Discobaba, 2008

mirrored disco balls and plastic

133 x 78 x 78 cm. (52⅜ x 30¾ x 30¾ in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Acquired directly from the artist

82

82

THIS LOT IS SOLD WITH NO RESERVE

BECKY BEASLEY b. 1975

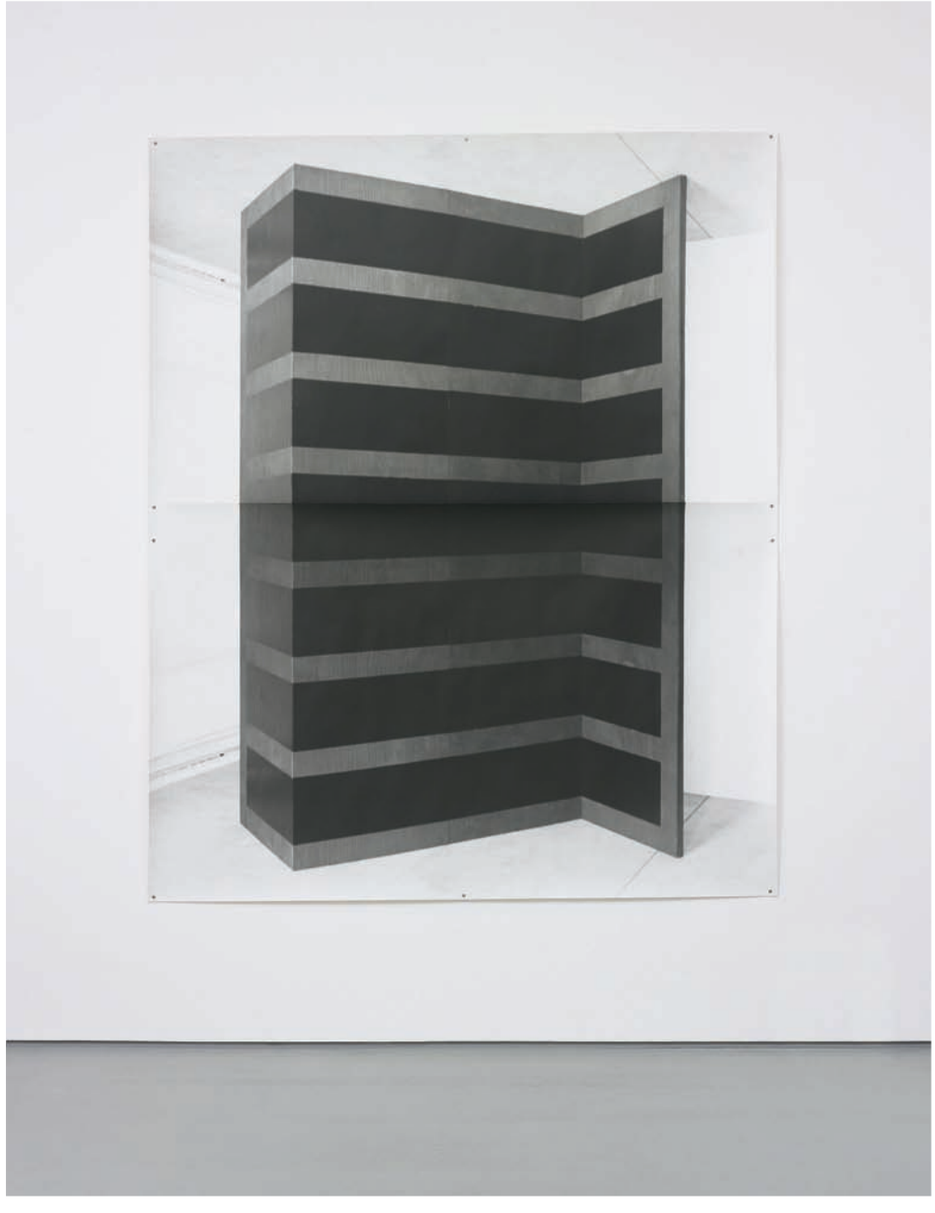
Figure (Part 3), 2008

selenium toned gelatin silver print, brown acrylic glass, wooden artist's frame
(i) framed 117 x 164.3 cm. (46⅛ x 64⅝ in.), sheet 102.5 x 154.5 cm. (40⅜ x 60⅞ in.)
(ii) framed 117 x 178.8 cm. (46⅛ x 70⅜ in.), sheet 102 x 169 cm. (40⅛ x 66½ in.)
Each part signed, titled, numbered and dated 'FIGURE (PART 3) 2008 Ed. 2/2 R Beasley' on a label affixed to the reverse. This work is number 2 from an edition of 2.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠

PROVENANCE
Office Baroque Gallery, Brussels

83



83

THIS LOT IS SOLD WITH NO RESERVE

BECKY BEASLEY b. 1975

Malcontenta, 2007

gelatin silver print, dry mounted on canvas
221.6 x 183.7 cm. (87¼ x 72⅜ in.)
Signed, titled, numbered and dated 'MALCONTENTA R Beasley 2007 Ed 2/2' on the reverse. This work is number 2 from an edition of 2.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠

PROVENANCE
Office Baroque Gallery, Brussels

84

84

THIS WORK IS SOLD WITH NO RESERVE

THORALF KNOBLOCH b. 1962

Boote, Kieloben, 2006

oil on canvas

72 x 120 x 2.5 cm. (28⅜ x 47¼ x 0⅞ in.)

Signed, titled and dated 'Boote, Kieloben Knobloch 2006' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • ♠ †

PROVENANCE

Private Collection, Europe

85

85

THIS WORK IS SOLD WITH NO RESERVE

AXEL GEIS b. 1970

Mann und Frau in Mänteln, 2005

oil on linen

204 x 160 cm. (80⅜ x 62⅞ in.)

Signed, titled and dated 'Mann und Frau in Mänteln Axel Geis 2005' on the reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠ †

PROVENANCE

The Artist

Private Collection, Germany

Private Collection, Europe

Acquired from the above by present owner

86

86

THIS WORK IS SOLD WITH NO RESERVE

ANNA GASKELL b. 1969

Untitled #31 (hide), 1998

c-type colour print

172.9 x 143 cm. (68⅛ x 56¼ in.)

This work is from an edition of 3.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • †

PROVENANCE

White Cube, London

87

THIS WORK IS SOLD WITH NO RESERVE

HIDEAKI KAWASHIMA b. 1969

Vacancy, 2002

acrylic on canvas

91 x 72.7 cm. (35⅞ x 28⅝ in.)

Signed, titled and dated 'Vacancy 2002' on the reverse.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • †

PROVENANCE

Tomio Koyama Gallery, Singapore

Private Collection, London

Acquired from the above by present owner

87

88

THIS WORK IS SOLD WITH NO RESERVE

JIN MEYERSON b. 1972

Untitled, 2006

oil on panel

53.4 x 64.6 cm. (21 x 25⅜ in.)

Signed and dated 'Jin Meyerson 06' on the reverse.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 •

PROVENANCE

Galerie Perrotin, Paris

Private Collection

88

89

89

THIS WORK IS SOLD WITH NO RESERVE

NORIKO FURUNISHI b. 1966

Ice Park (D), 2007

c-print, flush-mounted to aluminium

226.7 x 152.4 cm. (89¼ x 60 in.)

This work is number 2 from an edition of 5.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • †

PROVENANCE

Private Collection, Europe

90

90

THIS LOT IS SOLD WITH NO RESERVE

FLORIAN SLOTAWA b. 1972

Untitled, 2007

washing machine, fridge, three red wooden and metal stools, blue Ikea Lack table, brown wood kitchen table, metal and wood bench, two flat pack Ikea Pax wardrobes without doors, red Ikea Lack shelf, side panel from a porch roof, two fluorescent strip lights

600 x 400 x 150 cm. (236¼ x 157½ x 59 in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Sies + Hoke Gallery, Düsseldorf

91

THIS LOT IS SOLD WITH NO RESERVE

FLORIAN SLOTAWA b. 1972

Museums-Sprints, 2000-2001

DVD

duration: 13 min 40 sec

Signed and numbered '3/6 Slotawa' on the DVD. This work is number 3 from an edition of 6 plus 2 artist's proof. This work is accompanied by a certificate of authenticity.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Sies + Hoke Gallery, Düsseldorf

91

92

THIS WORK IS SOLD WITH NO RESERVE

ERNESTO CAIVANO b. 1972

Two works: (i) *E-4;* (ii) *CT-19,* 2008

ink, graphite, watercolour and gouache on paper

Each 56.5 x 95.5 cm. (22¼ x 37⅝ in.)

(i) Signed and dated 'EC08' lower right.

(ii) Signed and dated 'EC08' lower left. Each further signed and dated 'Ernesto Caivano © 2008' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • ♠ †

PROVENANCE

The Artist

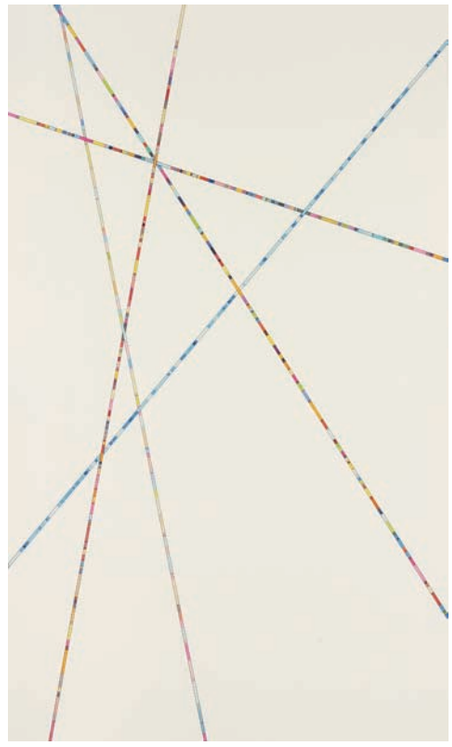
White Cube, London

Private Collection, London

Acquired from the above by present owner

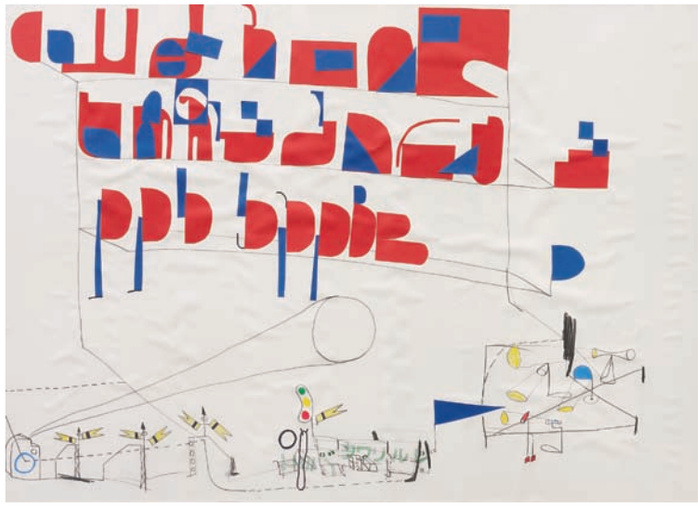
92

(i)

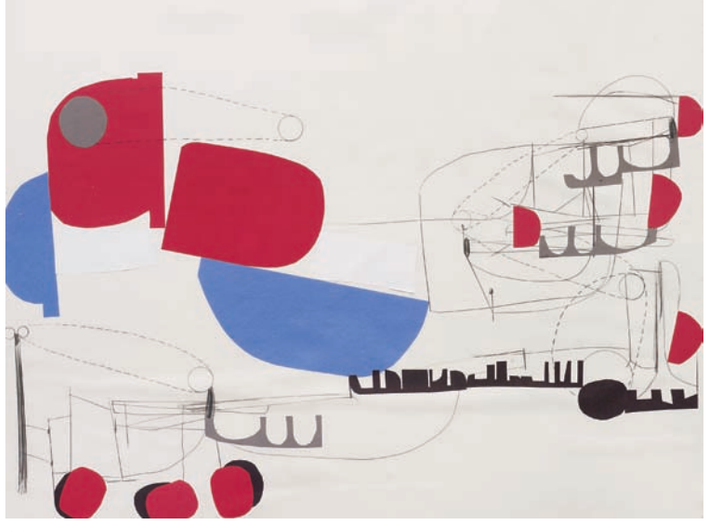


(ii)

93



(i)



(ii)

93

THIS WORK IS SOLD WITH NO RESERVE

NATHAN CARTER b. 1970

Two works: (i) *It was a complete class when Bernard and Ms. Bianca, Professor Griff and Simon O'Donovan ran as fast as their legs could carry them through the offices;* (ii) *The Signal Specialist Rabbits and the flashy tri-color triangle Selector squirrels offered no apology for not having fancy shoes as they sniffed...,* 2000-01

(i) cut paper, graphite on paper; on painted board with Plexiglas facing

(ii) cut paper, crayon, graphite on paper; on painted board with Plexiglas facing

(i) 107 x 139.8 x 3 cm. (42⅛ x 55 x 1⅛ in.)

(ii) 108.8 x 147.5 x 2.3 cm. (42⅞ x 58⅛ x 0⅞ in.)

(i) Signed and dated 'NATHAN CARTER 2000' on the reverse.

(ii) Signed and dated 'NATHAN CARTER 2001' on the reverse.

Estimate £1,000-1,500 $1,600-2,400 €1,200-1,800 • ♠ †

PROVENANCE

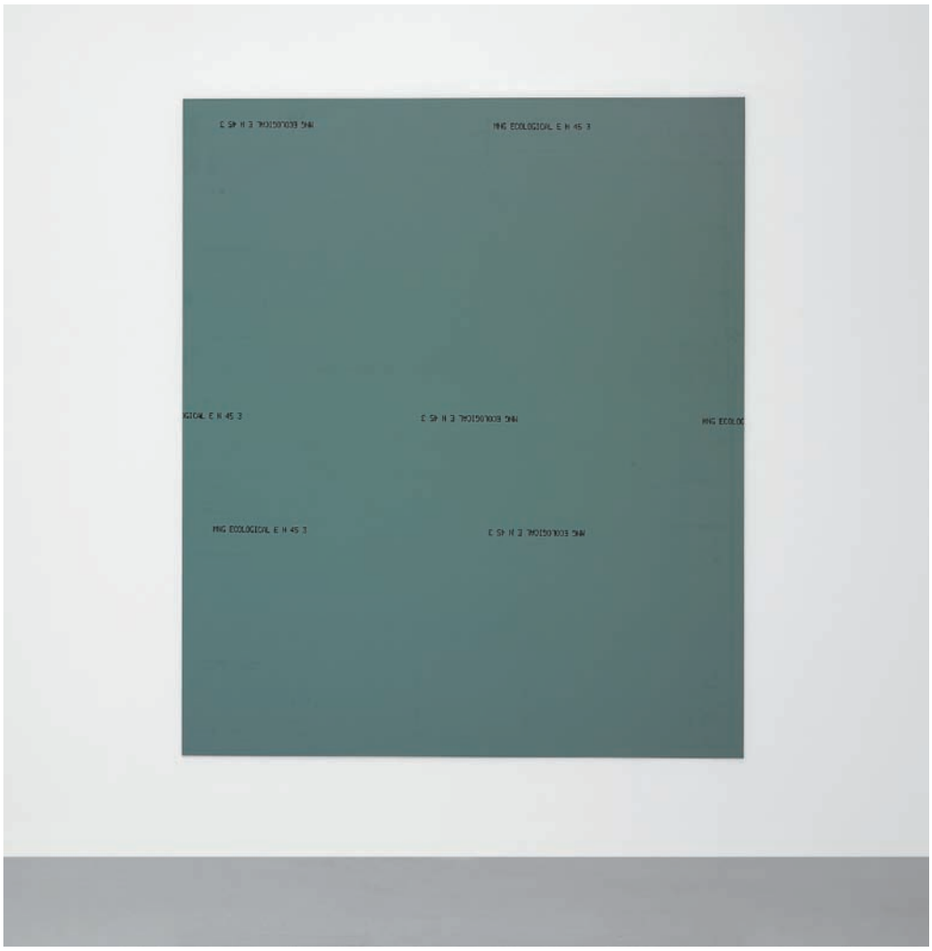
The Artist

Casey Kaplan Gallery, New York

Private Collection, London

Acquired from the above by present owner

94



94

THIS LOT IS SOLD WITH NO RESERVE

STEFAN BRÜGGEMAN b. 1975

REVERSED MIRROR #1, 2008

mirror, permanent glue

255 x 217 cm. (100⅜ x 85⅜ in.)

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 •

PROVENANCE

Sies+Hoke, Düsseldorf

95

THIS WORK IS SOLD WITH NO RESERVE

TIAGO CARNEIRO DA CUNHA b. 1973

Spinx (red and blue), 2004

polyester resin

27.5 x 27 x 58.5 cm. (10⅞ x 10⅝ x 23 in.)

Signed, titled and dated 'ESFINGE AZUL E ROSA, 2004 ticjuca' on the underside.

Estimate £1,000-1,500 $1,600-2,400 €1,200-1,800 • †

PROVENANCE

The Artist

Private Collection, San Paulo

Private Collection, London

Acquired from the above by present owner

95

96

THIS LOT IS SOLD WITH NO RESERVE

DORA GARCIA b. 1965

Fahrenheit 451, 2004

plywood table, books

101.5 x 210 x 85 cm. (39⅞ x 82⅝ x 33½ in.)

This work is accompanied by a certificate of authenticity

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Projecte SD, Barcelona

96

97

97

THIS WORK IS SOLD WITH NO RESERVE

CHRIS GILMOUR b. 1973

Wheel Chair, 2003

cardboard

94.5 x 62 x 98.5 cm. (37¼ x 24⅜ x 38¾ in.)

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠ †

PROVENANCE

Perugi Artecontemporanea, Padova

Private Collection, London

Acquired from the above by present owner

98

98

THIS LOT IS SOLD WITH NO RESERVE

WILLIAM HUNT b. 1977

Untitled, 2009

cast plaster, reel-to-reel tape recorders, microphones, microphone stands and headphones

dimensions variable

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

IBID Projects, London

99

THIS WORK IS SOLD WITH NO RESERVE

LOTHAR HEMPEL b. 1966

Planet der einsamen Steine, 2007

three umbrellas, MDF, c-print, wood, paint, metal, wine glass, champagne bottle, light bulb, electrical components

250 x 170 x 110 cm. (98⅜ x 66⅞ x 43¼ in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ‡ ♠

PROVENANCE

Gerhardsen Gerne, Berlin

EXHIBITED

Art Basel Miami Beach, 2007

99

100

THIS LOT IS SOLD WITH NO RESERVE

JOS DE GRUYTER & HARALD THYS b. 1965 / 1966

De Geel van Ghent: video and c-print, 2005

video, c-print
(i) 3 x 7.2 x 7.1 cm. (1⅛ x 2⅞ x 2¾ in.)
(ii) 12.5 x 12.5 cm. (4⅞ x 4⅞ in.)
(iii) 81 x 61.3 cm. (31⅞ x 24⅛ in.)
Signed 'J De Gruyter H Thys' on the reverse of the print.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE
Galerie Micheline Szwajcer, Antwerp

100

101

THIS LOT IS SOLD WITH NO RESERVE

JOS DE GRUYTER & HARALD THYS b. 1965 / 1966

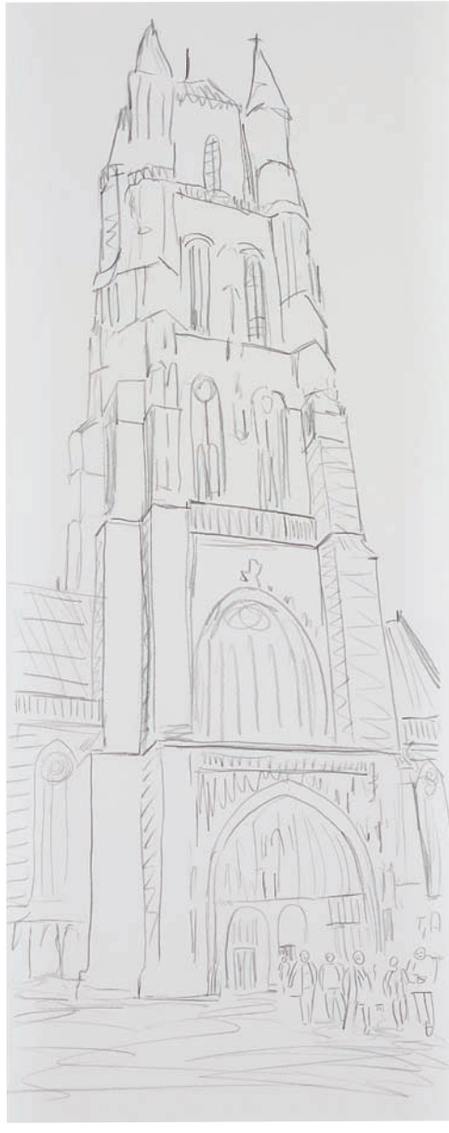
Sint-Baafskathedraal Ghent, 2011

graphite on paper
110 x 50 cm. (43⅓ x 19⅗ in.)
This work is accompanied by a certificate of authenticity.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • ♠

PROVENANCE
Galerie Micheline Szwajcer, Antwerp

101



102

102

THIS WORK IS SOLD WITH NO RESERVE

TAMAR HALPERN b. 1979

Two works: (i) *Dark Unto Themselves;* (ii) *St. James Infirmary*, 2010

(i) Ultra-chrome ink and silkscreen ink on paper
(ii) Ultra-chrome ink on paper
(i) 183 x 130 cm. (72 x 51⅛ in.)
(ii) 185 x 129.5 cm. (72⅞ x 50⅞ in.)
(i) Signed and dated 'TAMAR HALPERN 2010' on the reverse. (ii) Signed, titled and dated 'TAMAR HALPERN 2010 ST JAMES INFIRMARY' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • †

PROVENANCE
Acquired directly from the artist
D'amelio Gallery, New York
Private Collection, London
Private Collection, Europe

103

103

THIS WORK IS SOLD WITH NO RESERVE

PIERO PIZZI CANNELLA b. 1955

Veduta, 1988

mixed media on paper
34.5 x 24.1 cm. (13⅝ x 9½ in.)

Estimate £1,000-1,500 $1,600-2,400 €1,200-1,800 • ♠ †

PROVENANCE
The Artist
Private Collection, London

104

104

THIS WORK IS SOLD WITH NO RESERVE

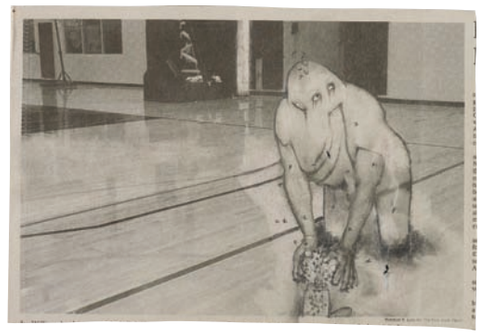
SHARA HUGHES b. 1981

Two Works: (i) *Half Pipe (Colorado), 2006;*
(ii) *That's a Wall of Plants (New York)*, 2007
(i) oil, enamel and pencil on canvas
(ii) oil, enamel, acrylic, paint pen and
spray paint on canvas
(i) 132.2 x 137.5 x 4.5 cm. (52 x 54⅛ x 1¾ in.)
(ii) 132.3 x 127.6 x 4.5 cm. (52⅛ x 50¼ x 1¾ in.)
(i) Signed and dated 'S.HUGHES '06' lower right.
Signed 'SHARA HUGHES 2006 Colorado' on the reverse.
(ii) Signed, titled and dated 'Shara Hughes NEW YORK
2007 SHARA HUGHES' on the reverse.

Estimate £3,000-5,000 $4,800-8,000
€3,600-6,000 • †

PROVENANCE
The Artist
Private Collection, London
Private Collection, London

105



105

THIS WORK IS SOLD WITH NO RESERVE

CHRISTIAN HOLSTAD b. 1972

Four works: (i) *Our Daily Bread (Parts 1);* (ii) *Our Daily Bread (Parts 2);* (iii) *Our Daily Bread (Parts 3);* (iiii) *Our Daily Bread (Parts 4)*, 2005-06
graphite on newsprint
(i) 15.3 x 22.5 cm. (6 x 8⅞ in.)
(ii) 14.3 x 22.5 cm. (5⅝ x 8⅞ in.)
(iii) 14.8 x 12.1 cm. (5⅞ x 4¾ in.)
(iv) 15.4 x 22.5 cm. (6⅛ x 8⅞ in.)

Estimate £3,000-5,000 $4,800-8,000
€3,600-6,000 • †

PROVENANCE
Private Collection, Europe

106

106

THIS LOT IS SOLD WITH NO RESERVE

PIERPAOLO CAMPANINI b. 1964

Untitled, 2004

gouache and oil on canvas

65 x 60.5 cm. (25⅝ x 23⅞ in.)

Estimate £1,000-1,500 $1,600-2,400 €1,200-1,800 • ♠ †

PROVENANCE

Kaufmann Repetto, Milan

Private Collection, London

107

THIS LOT IS SOLD WITH NO RESERVE

DAMIAN LOEB b. 1970

D-EYAYF-NO, 2001

oil on linen

50.8 x 51.3 x 5.5 cm. (20 x 20¼ x 2⅛ in.)

Signed, titled and dated '"D-EYAYE-NO 2/01" Damien Loeb' on the reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 • †

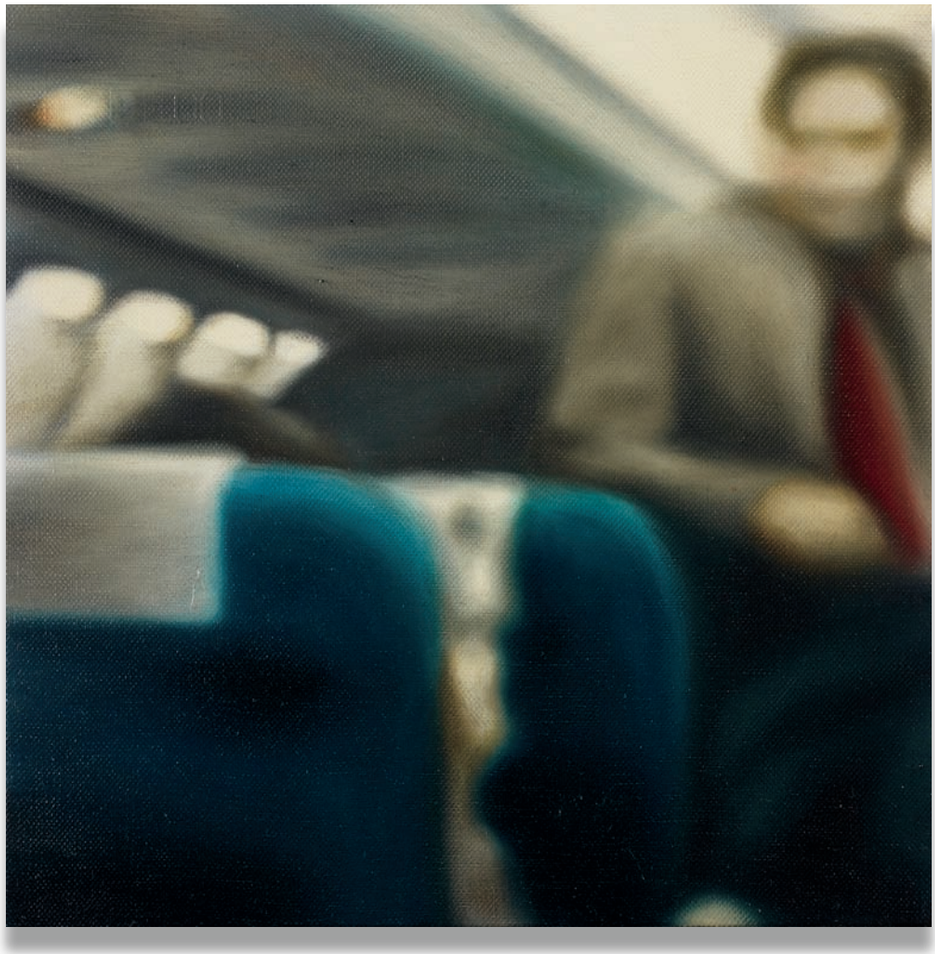
PROVENANCE

The Artist

Private Collection, London

Acquired from the above by the present owner

107



108

THIS WORK IS SOLD WITH NO RESERVE

PAUL FRYER b. 1963

Scientia Gratia Scientis, 2004

perspex, electronics

23.3 x 20.5 x 32 cm. (9⅛ x 8⅛ x 12⅝ in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠ †

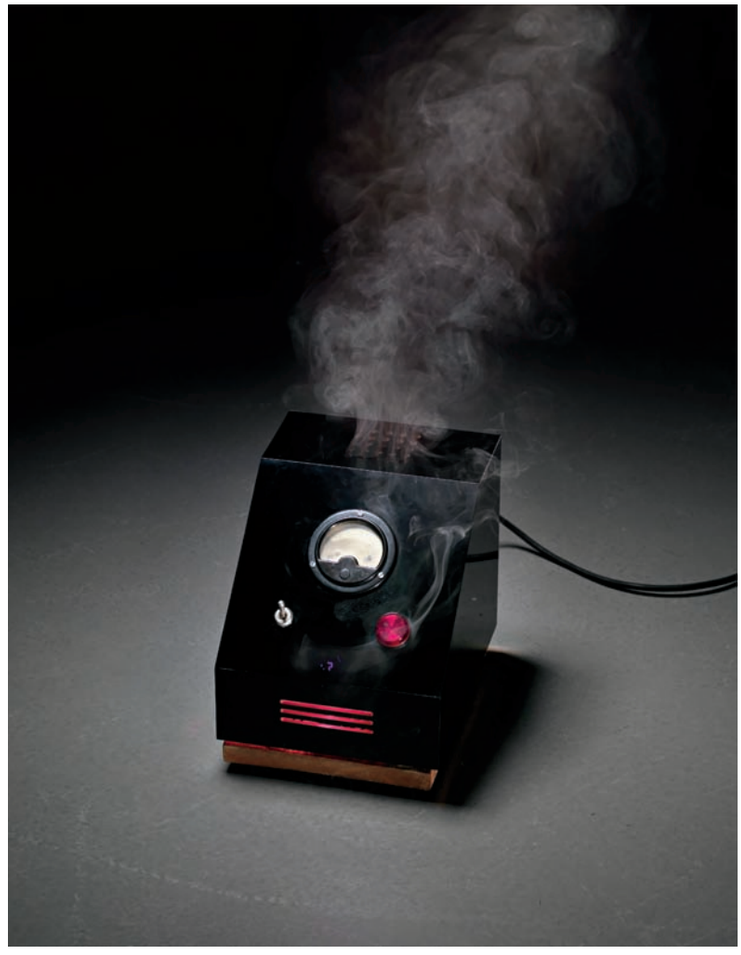
PROVENANCE

The Artist

Private Collection, London

Private Collection, London

108



109

THIS LOT IS SOLD WITH NO RESERVE

HIRSCH PERLMAN b. 1960

Shoving, 1994

silver gelatin print, DVD projection

138.8 x 121.8 cm. (54⅝ x 47⅞ in.)

This work is from an edition of 3.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 •

PROVENANCE

Blum & Poe, Los Angeles

109

110

110

THIS LOT IS SOLD WITH NO RESERVE

RIK MOENS b. 1969

Untitled, 2005

acrylic and vinyl on canvas

191.7 x 148 x 14.2 cm. (75½ x 58¼ x 5⅝ in.)

Signed 'Rik Moens' lower right and dated '2005' on the reverse.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Almine Rech Gallery, Brussels

111

THIS LOT IS SOLD WITH NO RESERVE

GUY MEES 1935-2003

Verloren Ruimte, 1991

pantone paper

85 x 260 cm. (33½ x 102⅜ in.)

This work is accompanied by a certificate of authenticity.

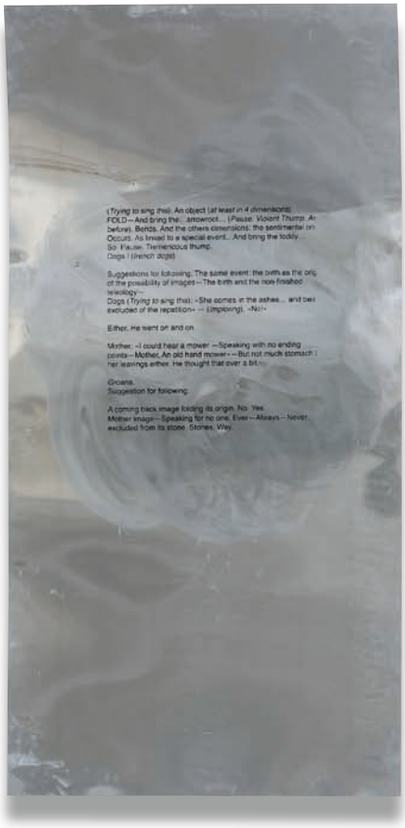
Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Galerie Micheline Szwajcer, Antwerp

111

112



113

112

THIS WORK IS SOLD WITH NO RESERVE

BENOIT MAIRE b. 1978

Prolègomènes à toute image pliée, 2008

silkscreen on zinc panel

each panel 200 x 100.2 cm. (78¾ x 39½ in.)

Signed, titled and dated 'Prolègomènes à toute image pliée Benoit Maire 2008' on the reverse of each panel.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 • ♠

PROVENANCE

Cortex Athletico, Bordeaux

113

THIS WORK IS SOLD WITH NO RESERVE

CHRISTOPH SCHMIDBERGER b. 1974

Vanilla Sky, 2003

Acrylic, oil and graphite on fibreboard

65.1 x 50.8 cm. (25⅝ x 20 in.)

Signed and dated 'Christoph Schmidberger Dec 2003' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 • ♠

PROVENANCE

Mark Moore Gallery, Santa Monica

114

MASSIMO VITALI b. 1944

Riccione Diptych in Four (#0058, #0059), 1997

colour coupler print, mounted to Plexiglas (in 4 parts)
each part 288.1 x 178.8 x 5.2 cm. (113⅜ x 70⅜ x 2 in.)
This work is number 3 from an edition of 3 and is accompanied by a certificate of authenticity.

Estimate £20,000-30,000 $32,000-48,000 €24,000-36,000 ♠

PROVENANCE
Brancolini Grimaldi, London
Private Collection, Japan

115

RINEKE DIJKSTRA b. 1959

Jalta, Oekraïne, 30 July 1993, 1993

c-print

40.5 x 30.5 cm. (15⅞ x 12 in.)

Signed, titled, numbered and dated 'Rineke Dijkstra, Jalta, Oekraïne, 30 July 1993, 1/15' on the reverse. This work is number 1 from an edition of 15.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ♠

PROVENANCE

Galerie Paul Andriesse, Amsterdam

116

LORETTA LUX b. 1969

Lois 1, 2000

Ilfochrome print, flush-mounted
image 38 x 38 cm. (14⅞ x 14⅞ in.)
paper 50 x 50 cm. (19⅝ x 19⅝ in.)
Signed, titled, numbered and dated 'Loretta Lux 2000 Lois 1 Ed. 4/7' on an artist label affixed to the reverse. This work is number 4 from an edition of 7 plus 3 artist's proofs.
This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE
Galerie F5,6, Munich

117

MASSIMO VITALI b. 1944

Papeete Beach 2, 2004

chromogenic print, Diasec mounted

89.1 x 109.1 cm. (35⅛ x 42⅞ in.)

Signed, titled, numbered and dated 'PAPEETE BEACH 2 2004 #1937 27/35 MV' on an artist's label affixed to the reverse. This work is number 27 from an edition of 35.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE

Acquired directly from the artist

118

DAN HOLDSWORTH b. 1974

A Machine for Living 02, 2000
digital c-print
92.5 x 114.5 x 3.5 cm. (36⅜ x 45⅛ x 1⅜ in.)
Signed, numbered and dated 'Dan Holdsworth 2/5 2000' on the reverse. This work is number 2 from an edition of 5.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ♠

PROVENANCE
Entwhistle Gallery, London

118

119

119

JEREMY DELLER b. 1966

Untitled, 2002
colour photograph
55.5 x 41 cm. (21⅞ x 16⅛ in.)
Signed 'Jeremy Deller' on a label affixed to the reverse. This work is number 2 from an edition of 5.

Estimate £1,500-2,500 $2,400-4,000 €1,800-3,000 ♠

PROVENANCE
Art Concept, Paris
Private Collection, Europe

120

CATHERINE YASS b. 1963

Portrait Sculpture, 1995

photographic transparency, light box (in 2 parts)
each 43.3 x 56.4 x 9.8 cm. (17 x 22¼ x 3⅞ in.)

Estimate £3,000-4,000 $4,800-6,400 €3,600-4,800 ♠

PROVENANCE
Laure Genillard, London

121

ROMAN SIGNER b. 1938

Tisch mit Raketen, 1993

colour photograph (a set of 4)
each 24 x 36 cm. (9½ x 14⅛ in.)

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE
Art:Concept, Paris

122

ELGER ESSER b. 1967

La Côte d'Etretat Frankreich, 2000

colour coupler print

129.5 x 181.3 cm (51 x 71⅜ in.)

Signed 'Elger Esser' on a label adhered to the reverse.

This work is from an edition of 7.

Estimate £12,000-18,000 $19,200-28,800 €14,400-21,600 ♠

PROVENANCE

Sonnabend Gallery, New York

LITERATURE

P.Foos, *Elger Esser: Cap d'Antifet - Etretat*, Munich, 2002, n.p. and cover

123

GABRIEL OROZCO b. 1962

Perro en Silla, 1995

cibachrome

40.5 x 50.5 cm. (15⅞ x 19⅞ in.)

Signed, numbered and dated '4/5 PERRO EN SILLA GABRIEL OROZCO 1995' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE

Marian Goodman Gallery, New York

124

STEVE MCQUEEN b. 1969

Barrage #22, 1999

Fuji colour photo, face-mounted to Plexiglas
45.7 x 68.6 cm. (17⅞ x 27 in.)
Titled and numbered 'Barrage 22', 'edition 1/2' on a gallery label affixed to the reverse. This work is number 1 from an edition of 2.
This work is accompanied by a certificate of authenticity.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE
Marian Goodman Gallery, New York

125

SLATER BRADLEY b. 1975

Gold Ian 03, 2007

gold marker on c-print

27.9 x 36.8 cm. (11 x 14 in.)

This work is unique.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Provided directly from the artist to the Guggenheim Foundation, *Young Collectors Council Artist's Ball*, 13 December, 2007, New York

Acquired from the above by the present owner

126

CANDIDA HÖFER b. 1944

Kunsthalle Karlsruhe VII, 1999

color coupler print

117.8 x 117.8 cm. (46⅖ x 46⅖ in.)

Signed, titled, numbered and dated 'Kunsthalle Karlsruhe VII 1999 1/6 Candida Höfer' on a label affixed to the reverse. This work is number 1 from and edition of 6.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ♠

PROVENANCE

Meisner Gallery, New York

127

DAVID LACHAPELLE b. 1963

Uma Thurman: Gossip, 1997

digital c-print on Fujicolor Crystal Archive paper

102.2 x 76.1 cm. (40¼ x 29⅞ in.)

Signed, titled, numbered and dated 'David LaChapelle, Uma Thurman with Lipstick, 1997' on a label affixed to the reverse. This work is number 6 from an edition of 7 plus 4 artist's proofs.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400

PROVENANCE

Acquired directly from the artist

128

128

SANTE D'ORAZIO b. 1956

Pamela Anderson Horizontal Dollar Bill #2, 2000

c-print, flush mounted
127.1 x 153.7 cm. (50 x 60½ in.)
Initialled, titled and numbered 'Sante Dorazio "Pamela Anderson Horizontal Dollar Bill #2" ED/2/5' on labels affixed to the reverse. This work is number 2 from an edition of 5.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400

PROVENANCE
Acquired directly from the artist

129

HIRAKAWA NORITOSHI b. 1960

A flower and the root, 1993

Gelatin silver print
105.1 x 70.9 cm. (41⅜ x 27⅞ in.)
Signed, titled, numbered and dated 'A flower and the root Maki Nakamura 3/3 Noritoshi Hirakawa' on a label affixed to the reverse. This work is number 3 from an edition of 3 plus 1 artist's proof.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600

PROVENANCE
Galerie Emmanuel Perrotin, Paris

129

130

130

TARYN SIMON b. 1975

Infectious Medical Waste Center, Sanitec Industries Inc. Sun Valley, California, 2006-07

chromogenic colour print and metal plaque
(i) 91.5 x 110.6 cm. (36 x 43½ in.)
(ii) 16.4 x 11.4 cm (6½ x 4½ in.)
This work is number 5 from an edition of 7.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE
Almine Rech Gallery, Paris
Gagosian Gallery, New York

131

131

MICHAEL DWECK b. 1957

Danielle II, 2007

gelatin silver print
103.2 x 80.8 cm. (40⅝ x 31¾ in.)
Signed, titled, dated and numbered 'DANIELLE II, New York 2007 Michael Dweck 1/5' on an artist's label affixed to the reverse. This work is number 1 from an edition of 5.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE
Acquired directly from the artist

132

132

STAN DOUGLAS b. 1960

14th floor of the Michigan Central Station, 1997-98

c-print

50.7 x 60.9 cm. (19⅞ x 23⅞ in.)

Signed, numbered and dated '3/7 Stan Douglas. 98' on the reverse. This work is number 3 from an edition of 7.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600

PROVENANCE

David Zwirner, New York

Sotheby's New York, Contemporary Art, Part 2, 16 May 2002, lot 266

Acquired from the above sale by the present owner

133

ZHANG HUAN b. 1965

Pilgrimage-wind and water NY n.1 (no people), 1998

c-print

50.1 x 102.4 cm. (19¾ x 40⅜ in.)

Signed, titled, numbered and dated '6/15' on the reverse. This work is number 6 from an edition of 15.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE

Max Protetch Gallery, Washington

133

134

HIROSHI SUGIMOTO b. 1948

Golden Eagle, 1994

gelatin silver print

50.7 x 61 cm. (19⅞ x 24 in.)

Blindstamp titled and dated 'GOLDEN EAGLE 1994, 4/26 188'in the margin.

This work is number 4 from an edition of 25.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800

PROVENANCE

Emily Tsingou Gallery, London

135

WANG QINGSONG b. 1966

Romantique, 2003

c-print

56 x 308 cm. (22 x 121¼ in.)

Signed, numbered and dated '2003 Wang Qingsong' lower right. This work is from an edition of 25.

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000

PROVENANCE

Albion Gallery, London

LITERATURE

ArtForum, New York, May 2004, p. 4 (detail illustration); NY Arts Magazine, Volume 9, Number 7/8, New York, 2004, p.22 (illustrated); Arte, June/July, Milan, 2004, pp. 52-53 (illustrated); T. Whisnand, "Wang Qingsong: The Viewer and the Viewed", Eyemazing, Issue 5, The Netherlands, 2004, pp. 36-37 (illustrated); E. Battiston, "Wang Qingsong", PC Photo, 2004, Milan, pp.12-13 (illustrated); "Glorious Life: Wang Qingsong", NextLevel, Edition 01, Volume 03, London, 2004, pp. 74-75 (illustrated); Match en Chine n°6, Paris, November-December, 2004, p. 18 (illustrated); Exit 21: Remakes, Madrid, 2005, pp. 22-23 (illustrated); "Chinese Photography 360 Degrees, Satirizing the Times", Photo Pictorial, Issue 465, pp. 1-10 (illustrated); A. Kotzan, "Reich der Mittel", Photo Technik International, Germany, 2005, pp. 42-43, (illustrated); C International Photo Magazine, Number 1; London, 2005, pp. 84-89 (illustrated); Pol Oxygen – Design Art Architecture, Issue 13, Sydney, 2005, pp. 80-81 (illustrated); Ballettanz Europe's leading dance magazine, pp. 30-31 (illustrated); Photonet, photo + culture. Korea 2005 05, pp. 42-43 (illustrated); Digitalis Foto Magazin, Budapest, 2006, pp. 92-93 (illustrated); N. Garcia, "Wang Qingsong", H Magazine, Number 76, 2006, 73 (illustrated); M. Field, "Naked capitalism westem-style consumerism is sweeping China", The Sunday Review. The Independent on Sunday, September 2006, pp. 30-31 (illustrated); M. Field, "Naked capitalism westem-style consumerism is sweeping China", Courier Japon Volume 027, 2007, pp. 71-72 (illustrated); "Portfolio: Qingsong", Photograph Magazine, Greece 2007, pp. 42-43 (illustrated); Young Artists from Korea, China and Japan 2004, National Museum of Contemporary Art, Korea, pp.152-153 (illustrated); A. Albertini and P. Marella, eds., Out of the Red: La Nuova Generazione Emergente dei Fotografi Cinesi, Bologna, 2004, p. 180-181 (illustrated); S. Bright, Art Photography Now, London, p. 101 (illustrated); B. Pollack, "The Venus de China", The New York Times, New York, 2004, 28 (illustrated)

136

YANG MAOYUAN b. 1966
Athena (Goddess of the Parthenon) from the Look Inside series, 2007
cast bronze
54 x 28 x 33 cm. (21¼ x 11 x 12⅞ in.)
Incised 'LOOK INSIDE PARTHENON 6/8 2007 YANG MAOYUAN' and also in Chinese on the reverse. This work is number 6 from an edition of 8 and is accompanied by a certificate of authenticity.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
Acquired directly from the artist

EXHIBITED
Berlin, Alexander Ochs Gallery, *The Archetype, the Horse & the Qi*, 2008
Florence, Palazzo Medici Riccardi, *Look Inside*, 2009
Genoa, ABC-ARTE, *A Loulan Citizen*, 2011

137

LAWRENCE CARROLL b. 1954
1969, 1990
oil, wax, canvas, staples, plywood
210.5 x 95.5 x 32 cm. (82⅞ x 37⅝ x 12⅝ in.)
Signed, titled and dated 'Lawrence Carroll 1990 "1969"' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE
Stux Gallery, New York

138

LOUISE LAWLER b. 1947

Prominence Given: Authority Taken

6 glass beakers with screenprinted text, glass shelf, metal brackets and fixings

21 x 56.8 x 13.4 cm. (8¼ x 22⅜ x 5¼ in.)

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE

Galerie Antoine Candau, Paris

139

SEAN HENRY b. 1965

Man Lying on His Side, 2000

bronze, exterior 2-pac paint, veneered wood and Plexiglas
141.5 x 150.1 x 70.2 cm. (55¾ x 59⅛ x 27⅝ in.)
This work is from an edition of 5.

Estimate £12,000-18,000 $19,200-28,800 €14,400-21,600 ♠ †

PROVENANCE
Acquired directly from the artist

140

HERMANN NITSCH b. 1938

Untitled, 1990

oil on canvas

110.3 x 90.4 cm. (43⅜ x 35⅝ in.)

Signed and dated 'Hermann Nitsch 1990' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE

Dorotheum, Vienna, *Zeitgenössische Kunst*, 30 May 2007, lot 317

Acquired from the above sale by the present owner

141

DASH SNOW 1981-2009

Hitch-Hike to Happiness, 2007

collage on paper

29.3 x 45.2 cm. (11½ x 17¾ in.)

Signed 'Dash Snow' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Contemporary Fine Arts, Berlin

142

TONY CRAGG b. 1949

Untitled, 2000

gouache on paper

56.1 x 75.4 cm. (22⅛ x 29⅝ in.)

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE

Buchmann Galerie, Cologne

Galerie Karsten Greve, Paris

143

WILLIAM ANASTASI b. 1933

Subway Drawing, 1993

pencil on paper

28.3 x 29.2 cm. (11⅛ x 11½ in.)

Signed 'William Anastasi' lower right.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800

PROVENANCE

Acquired directly from the artist

144

DAN COLEN b. 1979
To be titled, 2011
mixed media and collage on paper
21.4 x 27.7 cm. (8⅜ x 10⅞ in.)

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE
Gagosian Gallery, New York

145

TOMMA ABTS b. 1967

Untitled, 1997

pencil and coloured pencil on paper

29.6 x 20.9 cm. (11⅝ x 8¼ in.)

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 ♠

PROVENANCE

Greengrassi, London

146

146

RACHEL WHITEREAD b. 1963

Untitled, 2001

painted photograph and pen on paper
37.8 x 27.8 cm. (14⅞ x 10⅞ in.)
Initialled and dated 'RW 2001' lower right.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠ †

PROVENANCE
Karsen Schubert, London
Aurel Scheibler, Cologne
Private Collection, London
Acquired from the above by present owner

147

SARAH LUCAS b. 1962

Fat, Forty and Fabulous, 1991

black and white photography
51.5 x 74.6 cm. (20⅓ x 29⅖ in.)
This work is number 4 from an edition of 6 plus 1 artist's proof.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ♠

PROVENANCE
Contemporary Fine Arts, Berlin

147

148

TAL R b. 1967

B nam nam, 1998

collage, acrylic, felt-tip-pen, cord on paper

paper 60.2 x 43.2 cm. (23¾ x 17 in.)

Signed, titled and dated 'Tal R "B nam nam" 1998' lower right.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE

Contemporary Fine Arts, Berlin

149

MARC QUINN b. 1964

Untitled, 2010

pigment print on water-colour paper embellished by hand
82.7 x 121.7 cm. (32½ x 47⅞ in.)
This work is a unique variation aside from an edition of 59.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE
Private Collection

150

MARC QUINN b. 1964

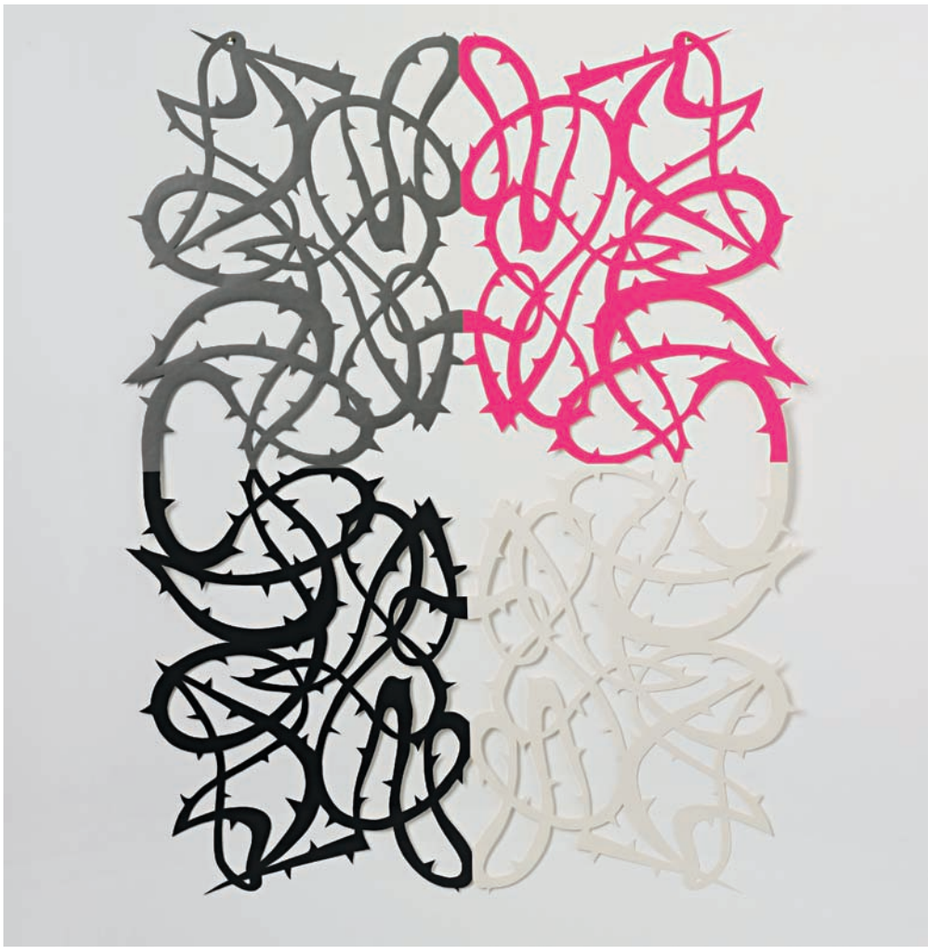
Kate Moss, 2006

watercolour, graphite and pencil crayon on paper
75.5 x 57.5 cm. (29¾ x 22⅝ in.)
Signed and dated 'Marc Quinn 2006' lower right.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE
Acquired directly from the artist

151



151

SIMON PERITON b. 1964

Prick tears 1, 2000

cut paper

106 x 83.7 cm. (41¾ x 32⅞ in.)

Signed and dated 'Simon Periton 2000' on the reverse.

Estimate £1,000-1,500 $1,600-2,400 €1,200-1,800 ♠

PROVENANCE

Art:Concept, Paris

152

ROSEMARIE TROCKEL b. 1952

Untitled, 1988

gouache on paper

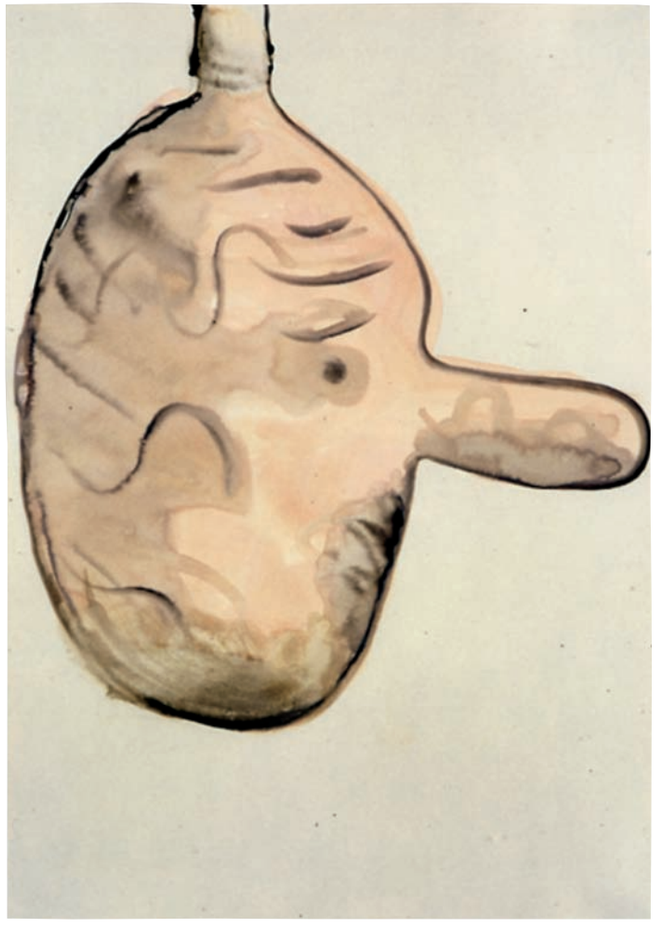
29.7 x 21 cm. (11¾ x 8¼ in.)

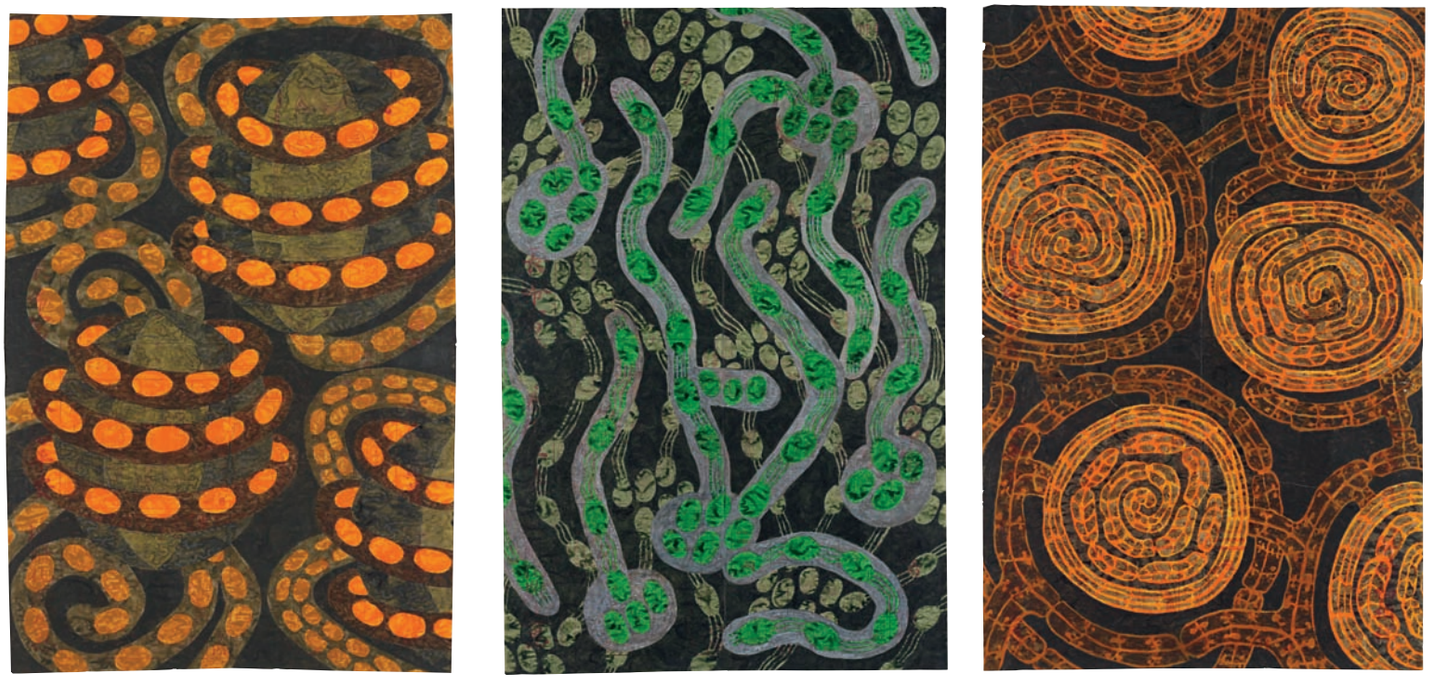
Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Spruth Magers, Berlin

152





153

ALBERTO DI FABIO b. 1966

Untitled

watercolour on printed paper
each 73.7 x 49 cm. (29 x 19¼ in.)

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE
Gagosian Gallery, Los Angeles
Private Collection, Europe

154

JOCKUM NORDSTRÖM b. 1963

Serious Talking, 1999

pencil on paper

31.8 x 23.8 cm. (12½ x 9⅜ in.)

Signed and dated 'JOCKUM 99' upper right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ‡ ♠

PROVENANCE

Jack Hanley Gallery, San Francisco

Magnus Karlsson Galerie, Stockholm

155

PHILIPPE PERROT b. 1967

Untitled, 2002

water soluble pencil on paper

65 x 49.8 cm. (25⅝ x 19⅝ in.)

Initialled, numbered and dated '#3730 P.P. 2002' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Art:Concept, Paris

Private Collection, Europe

156

RICHARD ARTSCHWAGER 1923-2013

Untitled (Pastoral IV), 1998

charcoal on paper

72.5 x 63.2 cm. (28½ x 24⅞ in.)

Signed and dated 'Artschwager '98' lower right and numbered 'ST 106' lower left.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE

Galerie Franck + Schulte, Berlin

157

GHADA AMER b. 1963

Two works: (i) *Odalisque;* (ii) *Feet*, 1999-2000
embroidery and acrylic on paper
each 22.8 x 33 cm. (8⅞ x 12⅞ in.)
Each signed and dated 'Ghada Amer 99-00' lower right.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE
Deitch Projects, New York

(i)

(ii)

158

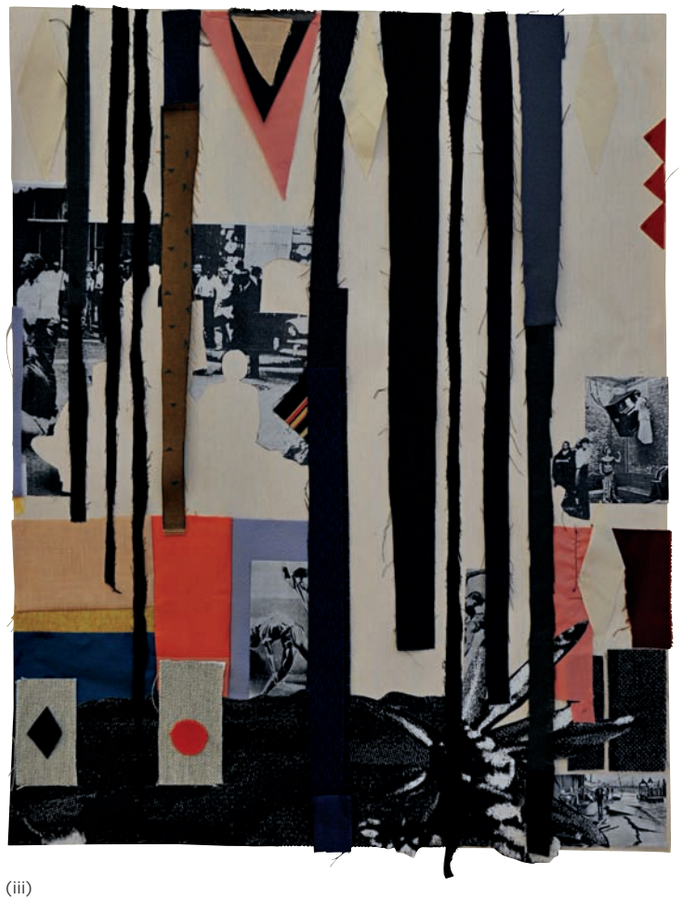
KIRSTINE ROEPSTORFF b. 1972

Three works: (i) *Time Notes #6;* (ii) *Time Notes #5;*
(iii) *Time Notes #3*, 2010

collage with fabric, photocopies on wallpaper (in 3 parts)
(i) 117.2 x 81.2 cm. (46⅛ x 31⅞ in.), (ii) 121 x 81 cm. (47⅝ x 31⅞ in.),
(iii) 104.9 x 79.5 cm. (41¼ x 31¼ in.)
Each numbered (i) 'NR. 3', (ii) 'NR.5' (iii) 'NR.6' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ♠ †

PROVENANCE
Peres Projects, Berlin



(iii)

159

TRENTON DOYLE HANCOCK b. 1974

Cult of color salad, 2006

oil, acrylic, ink, graphite and mixed media collage on canvas
154.5 x 154.4 cm. (60⅞ x 60⅞ in.)

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ‡

PROVENANCE

James Cohan Gallery, New York
Phillips de Pury London, Contemporary Art Day Sale, 13 February 2010, lot 205
Acquired from the above sale by the present owner

EXHIBITED

Benevento, Italy, ARCOS - Museo di Arte Contemporanea del Sannio, *C'era una volta un re. La Fiaba Contemporanea*, October 2006 - February 2007

160

PETER ZIMMERMANN b. 1956

Untitled, 2006

epoxy resin on canvas

90 x 70.4 cm. (35⅜ x 27¾ in.)

Signed an dated 'P. Zimmerman 2006' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Galerie Rodolphe Janssen, Brussels

161

KATHARINA GROSSE b. 1961

Untitled, 2005

acrylic on canvas

204.5 x 123 cm. (80½ x 48⅜ in.)

Signed and dated 'Katharina Grosse 2005' on the reverse. Further numbered and dated '2005/1056M' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE

Galerie Mark Müller, Zurich

162

MICHAEL SAILSTORFER b. 1979

Schlagzeug, 2007

painted steel

127 x 188 x 140 cm. (50 x 74 x 55⅛ in.)

This work is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE

Galerie Johann König, Berlin

163

JONATHAN MEESE b. 1970

Soldier of Fortune 'Jean' (Honey), 2003

bronze on artist's wooden plinth with marble
sculpture: 40 x 33 x 24 cm. (15¾ x 12⅞ x 9½ in.)
plinth: 100 x 30.5 x 23 cm. (39⅜ x 12 x 9 in.)
Incised 'JM 2003' and numbered of 3 lower left of figure.
This work is from an edition of 3.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ♠

PROVENANCE
Contemporary Fine Arts, Berlin

EXHIBITED
Hamburg, Deichtorhallen Hamburg, *Jonathan Meese: Mama Johnny*, April–September 2006
Grenoble, Centre National d'Art Contemporain de Grenoble, *Jonathan Meese: Mama Johnny*, 22 October 2006 – 7 January 2007 (another example exhibited)

164

164

JIMMIE DURHAM b. 1940

Colorado 83, 2002

mixed media on board

68.5 x 65.7 cm. (26⅞ x 25⅞ in.)

Signed and dated 'Jimmie Durham 02' lower right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Acquired directly from the artist by the present owner

165

DARREN ALMOND b. 1971

Clock, 1997

perspex, infrared, sound stores and electric motor

31 x 41 x 20 cm. (12¼ x 16⅛ x 7⅞ in.)

Inscribed signature and date 'D Almond 97' on reverse. This work is number 4 from an edition of 10.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE

Jay Jopling Gallery, London

EXHIBITED

London, White Cube, *Fan*, 1997

London, White Cube, *Eclipse, Towards the Edge of the Visible*, 2004 (illustrated, p. 5)

LITERATURE

Darren Almond, exh. cat., Kunsthalle Zürich, Zürich, 2001, p. 10 (illustrated)

165

166

MARK EVANS b. 1975

Skin Deep, 2010

leather, wood, string

250 x 250 cm. (98⅜ x 98⅜ in.)

Initialled and dated 'M E 2010' lower right.

Estimate £12,000-18,000 $19,200-28,800 €14,400-21,600 ♠ †

PROVENANCE

Private Collection

167

167

CHRIS HEADS b. 1963

Untitled 11, 2011

digital c-print on paper

50.7 x 76.2 cm. (19⅞ x 30 in.)

Signed 'Chris Heads' on a gallery label affixed to the reverse. This work is 1 from an edition of 10 and is accompanied by by a certificate of authenticity.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ‡♠

PROVENANCE

Guy Hepner Contemporary, Los Angeles

168

PROPERTY FROM THE KIT FINANCE COLLECTION

HANS OP DE BEECK b. 1969

Eric, 2008

Laser-hardened 3-D resin print, metal plinth, Perspex case, plastic and wood.

Overall: 195 x 70 x 70 cm (76¾ x 27½ x 27½ in); figure: 70.5 x 25 x 36 cm (27¾ x 9⅞ x 14⅛ in).

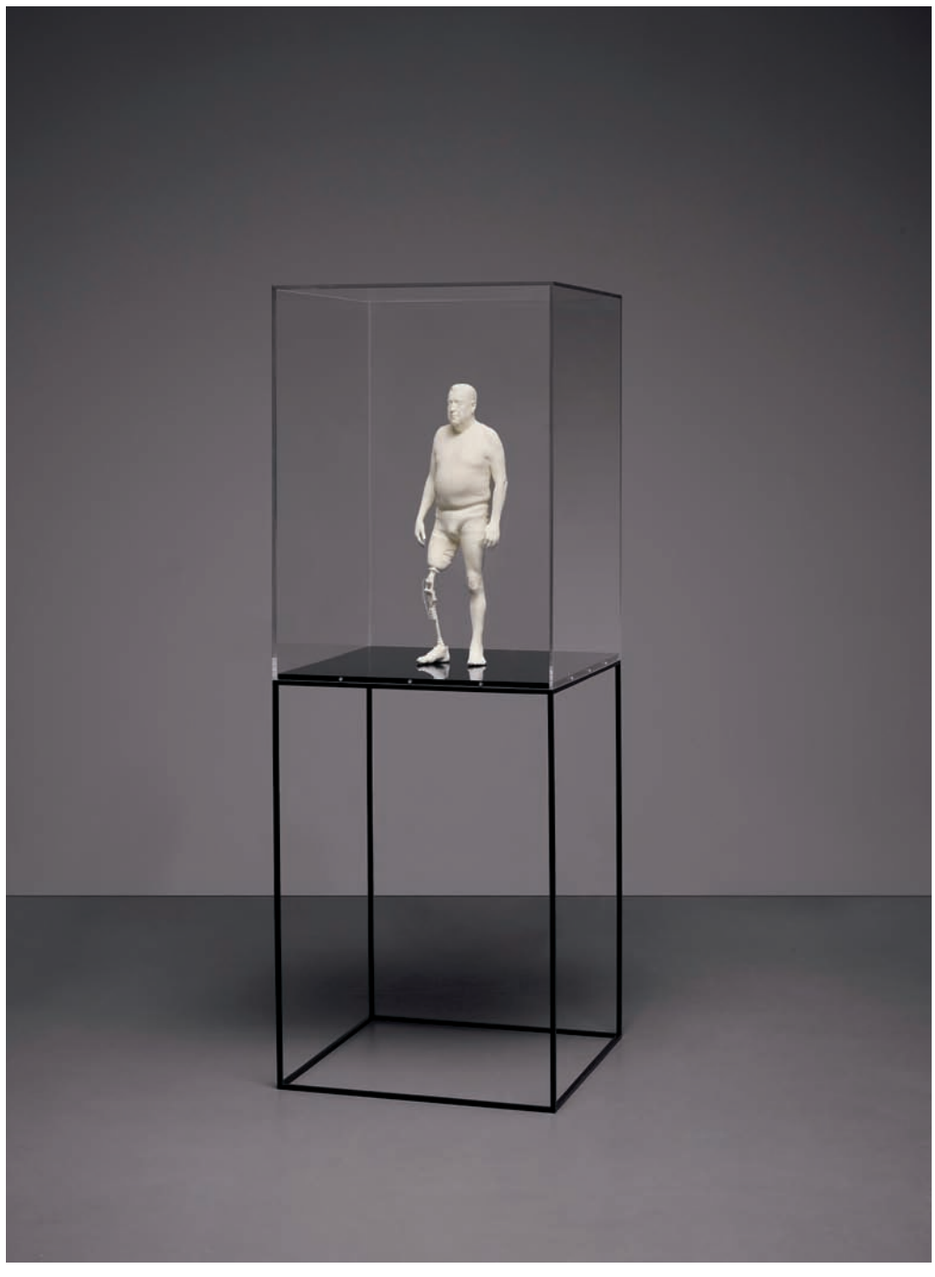
This work is from an edition of 3.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ♠

PROVENANCE

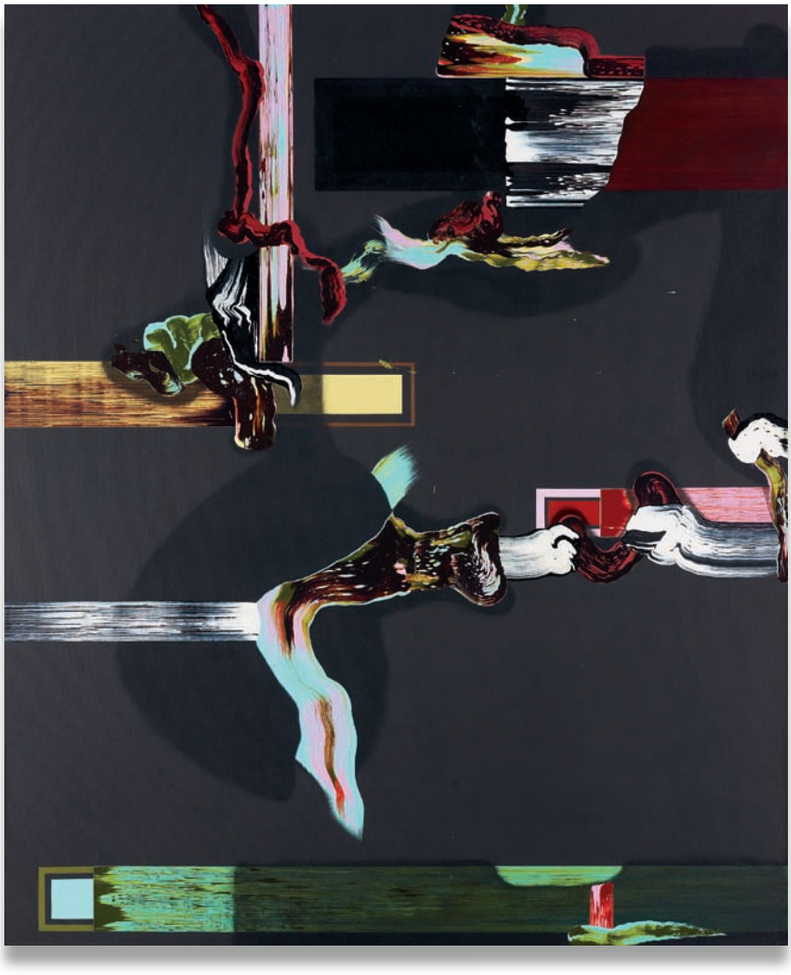
Xavier Hufkens, Brussels

168



169

170



169

SAM DURANT b. 1961
Soyons Cruel, 2008
spray enamel on mirrored glass mounted to plywood
122 x 244 cm. (48 x 96⅛ in.)
Signed, titled and dated 'Soyons Cruel S Durant 2008' on the reverse.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400

PROVENANCE
Paula Cooper Gallery, New York

170

FIONA RAE b. 1963
Predator, 1998
oil and acrylic on canvas
152.5 x 127.2 cm (60 x 50⅛ in)
Signed, titled and dated 'Fiona Rae Predator 1998' on the overlap.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ‡ ♠

PROVENANCE
Private Collection

171

BHARTI KHER b. 1969

The XIth Hour, 2009

bindis on painted board

33 x 33 x 5.5 cm. (12⅞ x 12⅞ x 2⅛ in.)

Signed, titled, numbered and dated 'The XIth Hour, 2009 Bharti Kher 15/25' on the reverse. This work is number 15 from an edition of 25.

Estimate £1,500-2,500 $2,400-4,000 €1,800-3,000 ♠

PROVENANCE

Private Collection, London

172

LUCIO FONTANA 1899 – 1968

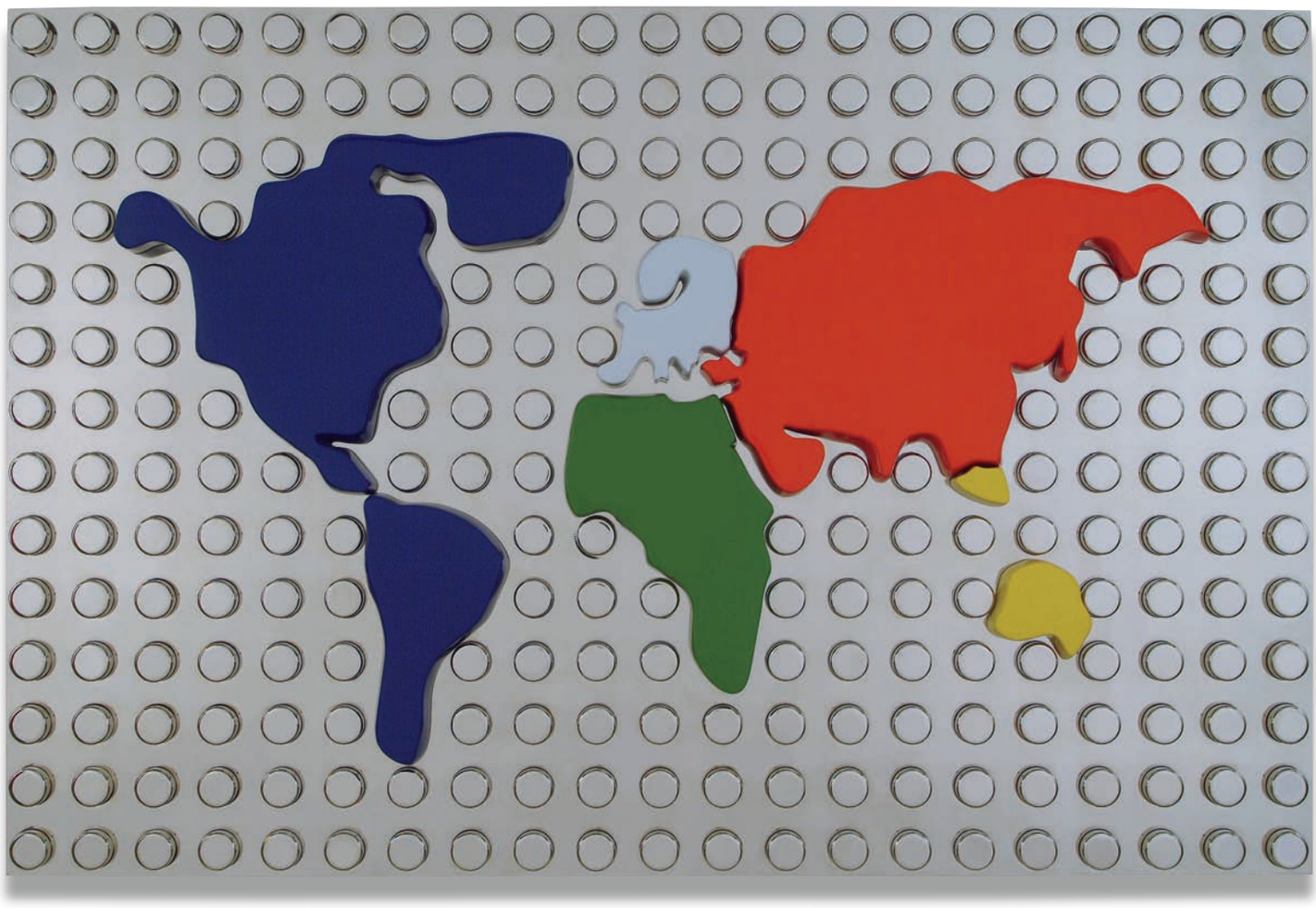
Concetto Spaziale (Rosso), 1968

vacuum-formed plastic object in red, with accompanying publication
29.5 x 29.5 cm. (11⅝ x 11⅝ in.)
Published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona. This work is from an unknown edition size and is accompanied by its original corrugated cardboard slipcase.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE
Private Collection, Europe

LITERATURE
Harry Ruhé and Camillo Rigo, M-15, *Lucio Fontana*



173

MATTEO NEGRI b. 1982

L'Ego Mappa, 2011

chromed iron, lacquered and resin

80 x 130 x 6 cm. (31½ x 51⅛ x 2⅜ in.)

This work is accompanied by a certificate of authenticity.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600 ♠

PROVENANCE

Acquired directly from the artist

174

JONATHAN MONK b. 1969
Lego Memphis table, 2008
painted wood
74.4 x 191.8 x 96 cm. (29¼ x 75½ x 37¾ in.)

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE
Private Collection

175

ZEVS b. 1977

USSR Liquidated, 2010

liquitex and varnish on canvas

100 x 81 cm. (39⅜ x 31⅞ in.)

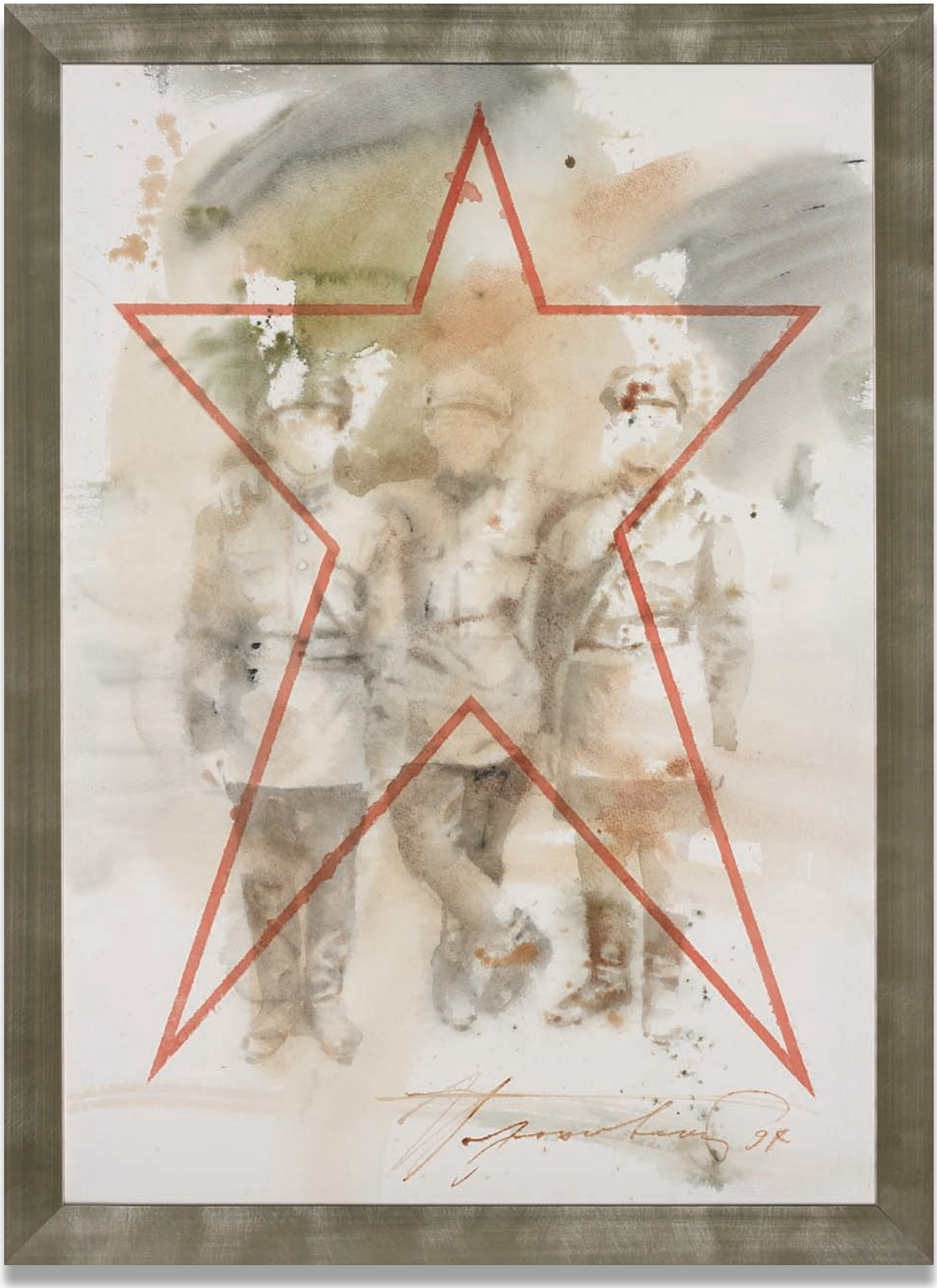
Signed, titled and dated 'LIQUIDATED VRSS ZEVS 2010 PARIS' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Acquired directly from the artist

The present lot is a preparatory study for a work which the artist presented at the Moscow Biennale, 2010.



176

EDUARD GOROKHOVSKY 1929-2004

Untitled, 1994

watercolour on cartridge paper laid on canvas

68.2 x 48.9 cm. (26⅞ x 19¼ in.)

Signed and dated 'E Gorokhovsky 94' lower right.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE

Acquired directly from the artist

177

NAZAR BILYK b. 1979

Appearance, 2011
glass (in 7 parts)
each 14 cm. (5½ in.)
This work is number 2 from an edition of 10.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE
Acquired directly from the artist

178

MIKHAILO DEYAK b. 1984

Doctor iron fist

(from the Klichko series), 2012-13

oil, acrylic on canvas

150 x 120 cm. (59 x 47¼ in.)

Signed in cyrillic, titled and dated 'Mikhailo Deyak (from the Klichko series) 2013 "Doctor Iron Fist"' on the reverse.

Estimate £6,000-8,000 $9,600-12,800 €7,200-9,600

PROVENANCE

Acquired directly from the artist

EXHIBITED

Kiev National Museum of Russian Art, *Colour visions of Mikhailo Deyak*, 25 March - 20 April 2013

LITERATURE

Mikhailo Deyak, Mystetska Zbirka Art Gallery, Kiev, 2013, p. 46

178

179

179

VLADIMIR YAKOVLEV 1934-1998

Fish, 1968

gouache on paper

29.1 x 40 cm. (11½ x 15¾ in.)

Signed and dated in Cyrilic '68 Yakovlev' lower right.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE

Acquired directly from the artist

180

GOGI TOBIDAZE b. 1967

Internal War, 2013

ink on paper

56.2 x 76.8 cm. (22⅛ x 30¼ in.)

Signed in Georgian 'Gogi Totibadze' lower right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Private Collection, France

181

ALEXANDER BERIDZE b. 1975

"Lignes de Couleur" Opus No 115, 2012-13

acrylic on canvas

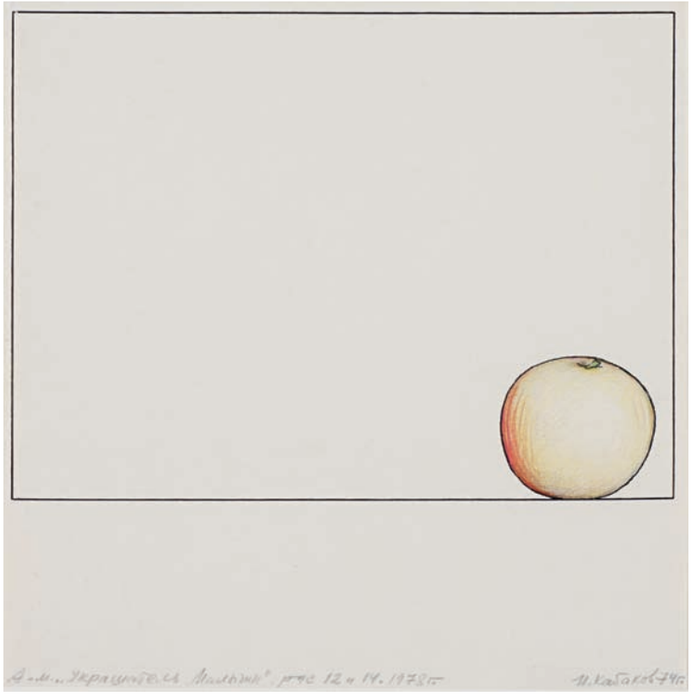
114.5 x 146.2 cm. (45⅛ x 57½ in.)

Signed, titled and dated '"LIGNES DE COULEUR" Opus No 115 Happy New Year 2013 SAINTES 2012-2013 Alexandre Richelieu Beridze ARBeridze 2012-13' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ♠

PROVENANCE

Acquired directly from the artist



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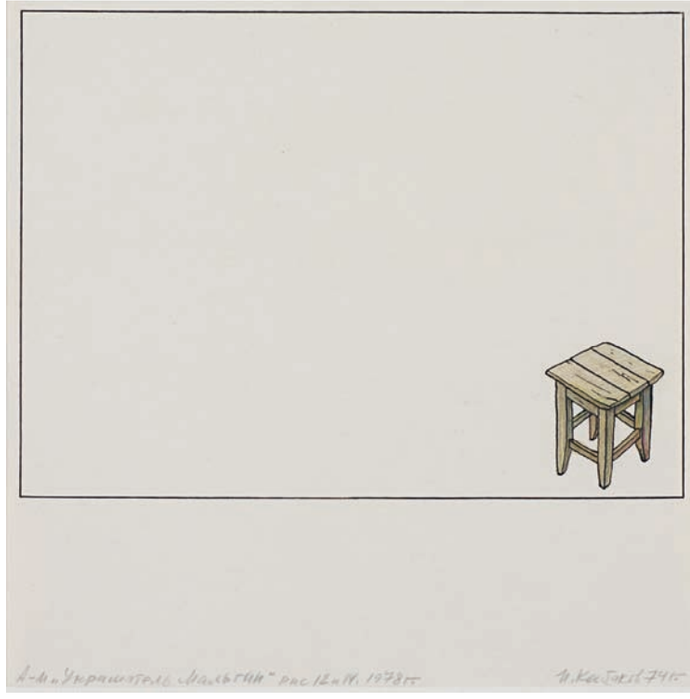


(ii)

182

ILYA KABAKOV b. 1933

Two Works: (i) *A.M. "Kolorierender Junge" (Apfel);* (ii) *A.M. "Kolorierender Junge" (Stuhl)*, 1978

ink, pencil on paper

each 20 x 20 cm. (7⅞ x 7⅞ in.)

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE

Acquired directly from the artist

Private Collection, Germany

183

PAVEL PEPPERSTEIN b. 1966

Communication with forefathers in 2608, 2009

watercolour, ink on cartridge paper

70 x 100 cm. (27½ x 39⅜ in.)

Signed and dated 'P. Pepperstein 2009.' lower right. This work is accompanied by a certificate of authenticity.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200

PROVENANCE

Kewenig Galerie, Cologne

184

PAVEL PEPPERSTEIN b. 1966

Sun (19 works), 1996

ink on paper

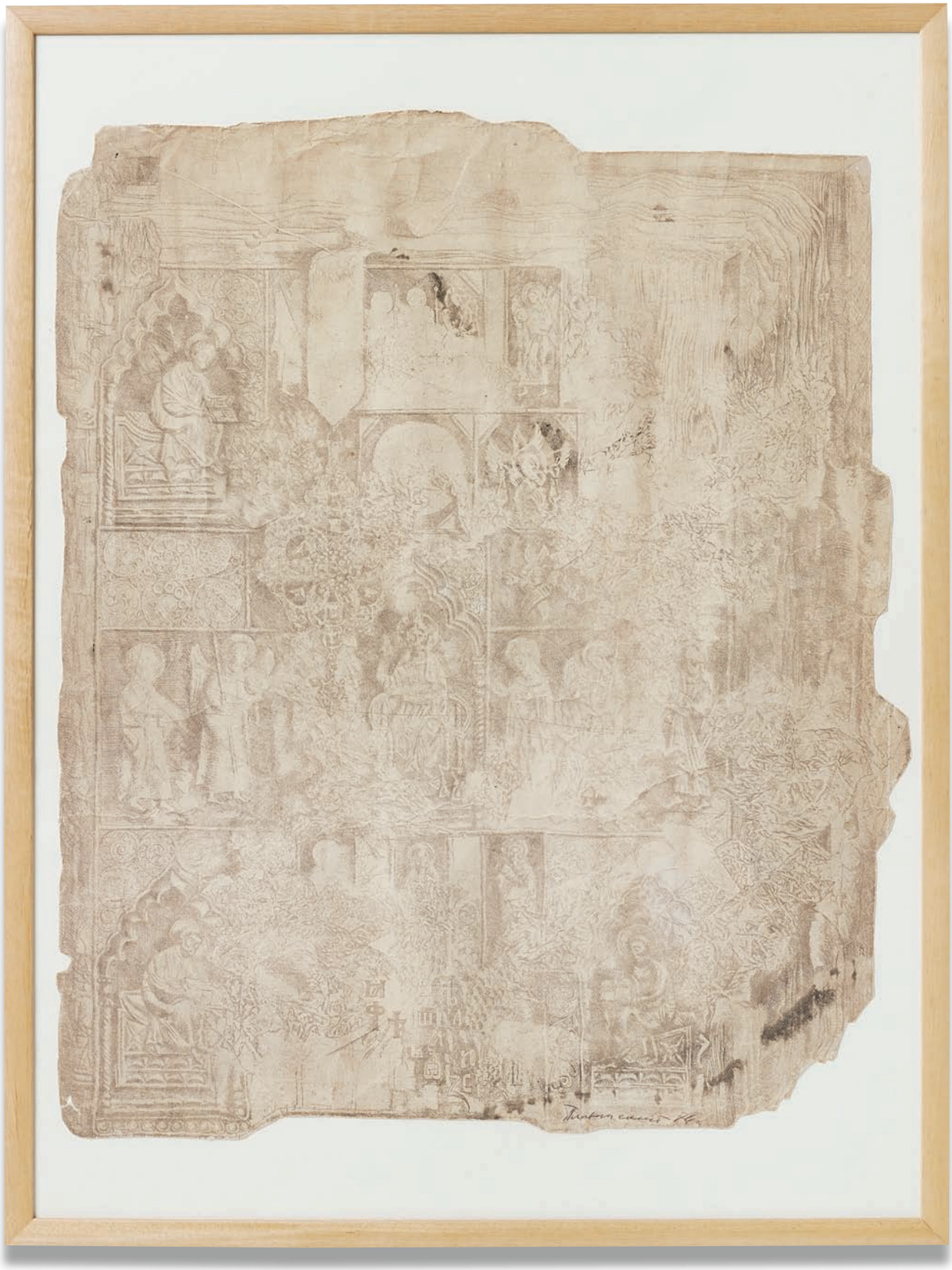
each 19.8 x 26 cm (7¾ x 10¼ in.)

Signed and dated in Cyrillic 'P. P. 96' lower right.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Private Collection



185

DMITRY PLAVINSKY 1937-2012

Untitled, 1974

etching on paper

68.7 x 56.8 cm. (27 x 22⅜ in.)

Signed and dated 'Plavinsky 74' lower right.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE

Acquired directly from the artist

186

186

ALESSANDRO TWOMBLY b. 1959

Untitled, 2003

oil on canvas

80.2 x 120.2 cm. (31⅝ x 47⅜ in.)

Signed and dated 'A Twombly 03' on the reverse.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000 ♠

PROVENANCE

Private Collection, Belgium

187

LLUÍS LLEÓ b. 1961

Pocket, 2003

fresco technique on canvas with steel, styrofoam, concrete and paint

92.2 x 107.9 x 9.5 cm. (36¼ x 42½ x 3¾ in.)

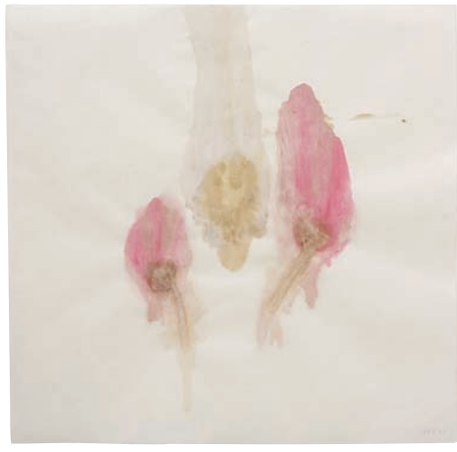
Signed, titled and dated 'LLUÍS LLEÓ "POCKET" NEW YORK VI-2003' on the reverse.

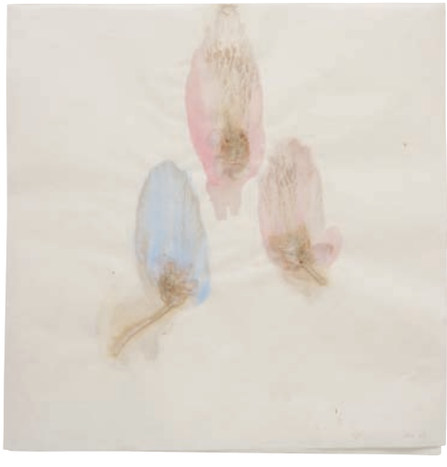
Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 ♠

PROVENANCE

Private Collection, Belgium

187





188

JOSÉ MARIA SICILIA b. 1954

Seven works: *Untitled*, 2001

watercolour on paper

59.5 x 60 cm. (23⅜ x 23⅝ in.)

Initialled and dated 'JMS 01' on the reverse.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ♠

PROVENANCE

Acquired directly from the artist

189

189

LOTHAR HEMPEL b. 1966

Plakat (Signale Aus dem Mull), 2008

c-print with paper, plastic, drawing pin

173.3 x 173.3 x 4.5 cm. (68¼ x 68¼ x 1¾ in.)

Signed and dated 'Lothar 2008' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ‡♠

PROVENANCE

Alte Gerhardsen, Berlin

190

LOTHAR HEMPEL b. 1966

PLAKAT (Schlüssel), 2008

c-print with drawing pin, metal keys

173.3 x 173.3 x 4.5 cm. (68¼ x 68¼ x 1¾ in.)

Signed and dated 'Lothar 2008' on the reverse.

Estimate £4,000-6,000 $6,400-9,600 €4,800-7,200 ‡♠

PROVENANCE

Alte Gehardsen, Berlin

190

191

191

RONI HORN b. 1955

Still Water (The River Thames, for Example) - Image L, 1999
lithograph on paper
77.3 x 105.4 cm. (30⅜ x 41½ in.)
Signed, titled and dated 'Still Water (The Thames, for Example) 1999 PP Image L Roni Horn' on the reverse. This work is from an edition of 7.

Estimate £3,000-5,000 $4,800-8,000 €3,600-6,000

PROVENANCE
Roni Horn, New York
Private Collection, Germany

LITERATURE
Roni Horn aka Roni Horn, Exh. Cat., Tate Modern, London 2009, pp. 124–33 (illustrated)

192

DAVID REED b. 1946

333, 1993-94
oil and alkyd on canvas
66.5 x 274.5 cm. (26⅛ x 108⅛ in.)
Signed, titled and dated 'DAVID REED 333 1993-94' on the reverse.

Estimate £15,000-20,000 $24,000-32,000 €18,000-24,000

PROVENANCE
Max Protetch, New York

192

193

IAN KIAER b. 1971

Instanbul Endless House project: Anali, 2007

aluminium, glass, plastic, paper and comic strip

dimensions variable

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

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000 ‡ ♠

PROVENANCE

Alison Jaques Gallery, London

194

GLENN KAINO b. 1972

Untitled 1, 2009

gold, plastic, steel pins, wood, glue and white paint

120.7 x 90.5 cm. (47½ x 35⅝ in.)

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800 ‡

PROVENANCE

Private Collection

(i)

(ii)

(iii)

(iv)

195

WHITNEY BEDFORD b. 1976

Four works: (i) *Sunset Sinking;* (ii) *L'Olonais;* (iii) *Crush;*
(iv) *The Fancy*, 2003-04

(i) ink, spray paint and oil on panel
(ii), (iii), (iv) ink and spray paint on panel
(i) 50.9 x 60.8 cm. (20 x 23⅞ in.)
(ii), (iii), (iv) 45.8 x 38.1 cm. (18 x 15 in.)
(i) Signed, titled and dated 'BEDFORD 03 SUNSET SINKING' on the reverse.
(ii) Signed, titled and dated 'BEDFORD 04 L'OLONAIS' on reverse.
(iii) Signed, titled and dated 'BEDFORD 04 CRUSH' on the reverse.
(iv) Signed, titled and dated 'BEDFORD 04 THE FANCY' on the reverse.

Estimate £10,000-15,000 $16,000-24,000 €12,000-18,000

PROVENANCE
Art:Concept, Paris

196

ZHOU JINHUA b. 1978

Golden Times, 2008

oil on canvas

145 x 110 cm. (57⅛ x 43¼ in.)

Signed and dated ‘Zhouling 2008’ lower left. Further signed, titled, numbered and dated ‘”Golden Time” No.11 2008’ on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE

Beijing Hanhai Auction Co. Ltd, *Autumn Auction: Chinese Modern and Contemporary Art*, 20 May 2011, lot 2011

Acquired from the above sale by the present owner

197

197

KATRIN FRIDRIKS b. 1974

Mothernature Silver No 4, 2011

acrylic on canvas

99.5 x 99.5 cm. (39⅛ x 39⅛ in.)

Signed, titled and dated 'Silver effect No 4 Mother nature Fridriks 2011' on the reverse.

This work is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE

The Future Tense, London

198

ADAM ADACH b. 1962

F.K.K. Alliance, 2004

oil on wood

170 x 150 cm. (66⅞ x 59 in.)

Signed, titled and dated 'Adam ADACH Paris 2004 "F.K.K. Alliance"' on the reverse.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400 ♠

PROVENANCE

Arndt & Partner, Berlin

198

199

DON BROWN b. 1962

Yoko III, 2000

acrylic composite, gesso
90.5 x 29.5 cm. (35⅝ x 11⅝ in.)
Signed, titled and dated 'DON BROWN YOKO III 2000' in pencil on the base.

Estimate £8,000-12,000 $12,800-19,200 €9,600-14,400 ♠

PROVENANCE
Sadie Coles HQ, London

200

SAINT CLAIR CEMIN b. 1951

Aphrodite, 2006

copper on a white-painted metal base

286.5 x 60 x 60 cm. (112¾ x 23⅝ x 23⅝ in.)

This work is from an edition of 3 plus 1 artist's proof.

Estimate £7,000-9,000 $11,200-14,400 €8,400-10,800

PROVENANCE

Private Collection, Belgium

201

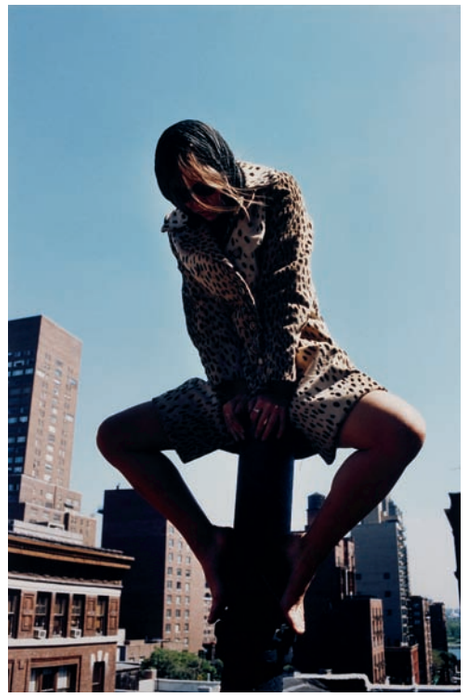
BRYAN HUNT b. 1947
Study for Double Lake Falls, 1991
bronze on granite plinth
66.6 x 26.5 x 32.5 cm. (26¼ x 10⅜ x 12¾ in.)
Incised 'Bryan Hunt 91 1/3' on the underside of the bronze.
This work is number 1 from an edition of 3.

Estimate £5,000-7,000 $8,000-11,200 €6,000-8,400

PROVENANCE
Private Collection, Belgium

(i)

(ii)



(iii)

202

FIORENZA MENINI b. 1970

Three works: (i) *Roof S 94 NY (#7);* (ii) *Roof S 94 NY (#8);* (iii) *Roof S 94 NY (#3)*, 1994

c-print, flush-mounted to pvc

Each 74.5 x 49.5 cm (29⅜ x 19½ in.)

Each titled and numbered on the reverse. (i) This work is number 3 from an edition of 13. (ii) This work is number 2 from an edition of 13. (iii) This work is number 8 from an edition of 13.

Estimate £2,000-3,000 $3,200-4,800 €2,400-3,600 ♠

PROVENANCE

Yvon Lambert, Paris

203

CHRISTIAN WARD b. 1977

Black Hut, 2005

oil on canvas

203.5 x 263.5 cm. (80¼ x 103¾ in).

Signed, titled, and dated 'Black Hut 2005 C. Ward' on the reverse.

Estimate £3,000-4,000 $4,800-6,400 €3,600-4,800 ♠

PROVENANCE

Max Wigram Gallery, London

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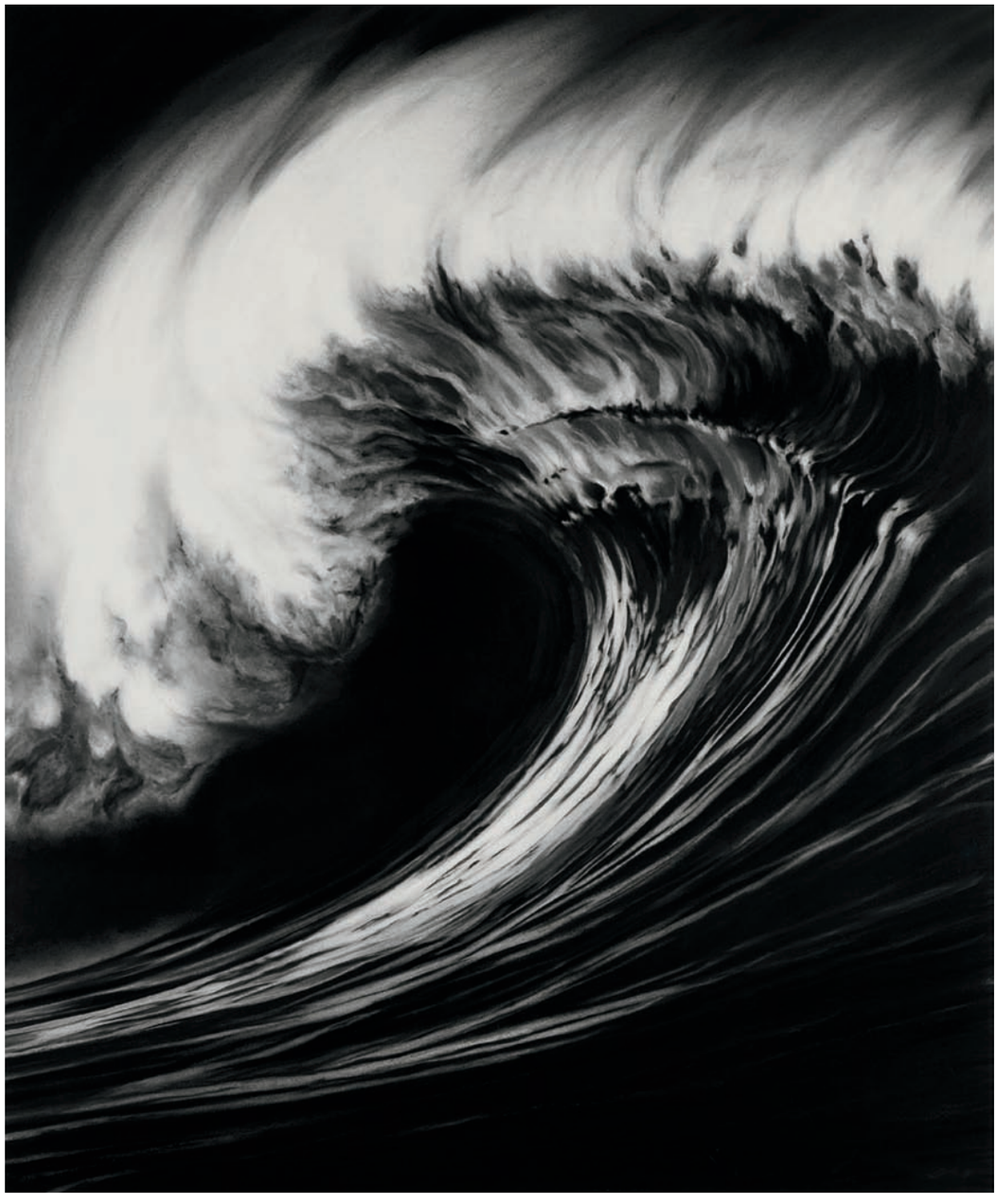
PHILLIPS



CONTEMPORARY ART
DAY SALE

AUCTION FEBRUARY 2014 LONDON
NOW ACCEPTING CONSIGNMENTS
ENQUIRIES Henry Highley +44 20 7318 4061 hhighley@phillips.com

ROBERT LONGO *Spanish Blood, 2007*
Estimate £100,000 - 150,000
To be offered for sale February 2014, London

PHILLIPS.COM

GUIDE FOR PROSPECTIVE BUYERS

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

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

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

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

1 PRIOR TO AUCTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

3 THE AUCTION

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

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

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

4 AFTER THE AUCTION

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

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

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

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

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

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

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

IMPORTANT NOTICES

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

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A § SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

12 DATA PROTECTION

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

PHILLIPS

CHIEF EXECUTIVE OFFICER
Michael McGinnis

CHIEF OPERATING OFFICER
Sean Cleary

CHIEF BUSINESS DEVELOPMENT OFFICER
Patricia G. Hambrecht

CHIEF FINANCIAL OFFICER
Annette Schwaer

CHIEF INFORMATION OFFICER
Ben Carey

SENIOR DIRECTORS

Olivier Vrankenne
Finn Schouenborg Dombernowsky
Vanessa Kramer Hallett
Alexander Payne
Rodman Primack

DIRECTORS

Henry Allsopp
Joseph D. Carlucci
Alex Heminway
Nazgol Jahan
Martin Klosterfelde
Cary Leibowitz
Svetlana Marich
Jean-Michel Placent
Peter Sumner
Kelly Troester
Ben Williams

INTERNATIONAL SPECIALISTS

Berlin	Martin Klosterfelde, Director and International Specialist, Contemporary Art +49 177 628 4110
Brussels	Olivier Vrankenne, Head of Contemporary Art, Europe +32 486 43 43 44 Bérénice Chef, Specialist, Contemporary Art +32 473 12 27 06
Geneva	Oksana Katchaluba, Specialist, Contemporary Art +41 22 906 80 00
Istanbul	Deniz Atac, Consultant +90 533 374 1198
Los Angeles	Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771
Milan	Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671
Moscow	Svetlana Marich, Director and Senior International Specialist, Contemporary Art +7 495 225 88 22
New York	Rodman Primack, Senior Director and International Specialist, Contemporary Art +1 212 940 1260
Paris	Edouard de Moussac, Specialist, Contemporary Art +33 1 42 78 67 77
Portugal	Maura Marvão, Consultant, Contemporary Art +351 917 564 427
Zurich	Niklaus Kuenzler, Specialist, Contemporary Art +41 79 533 90 00

WORLDWIDE OFFICES

NEW YORK
450 Park Avenue, New York, NY 10022, USA
tel +1 212 940 1200 fax +1 212 940 1378

BRUSSELS
rue Jean Baptiste Colyns 72, 1050 Brussels, Belgium
tel +32 486 43 43 44

GENEVA
23 quai des Bergues, 1201 Geneva, Switzerland
tel +41 22 906 80 00 fax +41 22 906 80 01

ISTANBUL
Meclisi Mebusan Caddesi, Deniz Apartmani No. 79/8
Beyoglu 34427, Istanbul, Turkey
tel +90 533 374 1198

LOS ANGELES
7285 Woodrow Wilson, Los Angeles, CA 90068, USA
tel +1 323 791 1771

LONDON
Howick Place, London SW1P 1BB, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

MILAN
via Vincenzo Monti 26, 20123 Milan, Italy
tel +39 339 478 9671

MOSCOW
Nikolskaya Str 19–21, 5th floor, 109012 Moscow, Russia
tel +7 495 225 88 22 fax +7 495 225 88 87

PARIS
46 Rue du Bac, 75007 Paris, France
tel +33 1 42 78 67 77 fax +33 1 42 78 23 07

ZURICH
Restelbergstrasse 89, 8044 Zurich, Switzerland
tel +41 79 533 90 00

SPECIALISTS AND DEPARTMENTS

CONTEMPORARY ART

Michael McGinnis, Chief Executive Officer +1 212 940 1254
Joseph D. Carlucci, International Business Director +1 212 940 1366

LONDON

Peter Sumner, Head of Contemporary Art, London +44 20 7318 4063
Henry Highley, Head of Day Sale +44 20 7318 4061
Tamila Kerimova, Head of Under the Influence Sale +44 20 7318 4065

Henry Allsopp +44 20 7318 4060
Matt Langton +44 20 7318 4074
Daniela Sánchez +44 20 7318 4090

Charlotte Salisbury +44 20 7318 4058
Simon Tovey +44 20 7318 4084
Hannah Tjaden +44 20 7318 4093
Marta De Roia +44 20 7318 4096

NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256
Amanda Stoffel, Head of Day Sale +1 212 940 1261
Benjamin Godsill, Head of Under the Influence Sale +1 212 940 1333
Laura González, Head of Latin America Sale +1 212 940 1216

Jean-Michel Placent +1 212 940 1263
Sarah Mudge Sapirstein +1 212 940 1259

Katherine Lukacher +1 212 940 1215
Samuel Mansour +1 212 940 1219
Chloë Waddington +1 212 940 1288
Joshua Friedman +1 212 940 1392
Jed Moch +1 212 940 1301

MODERN AND CONTEMPORARY EDITIONS

Cary Leibowitz, Worldwide Co-Director +1 212 940 1222
Kelly Troester, Worldwide Co-Director +1 212 940 1221

LONDON

Robert Kennan, Head of Sale +44 20 7318 4075
Rebecca Tooby-Desmond +44 20 7318 4079

NEW YORK

Jannah Greenblatt +1 212 940 1332
Mark Ferkul +1 212 940 1238

EXHIBITIONS

Arianna Jacobs +44 20 7318 4054

PRIVATE SALES

Susanna Brockman +44 20 7318 4041

DESIGN

Alexander Payne, Senior Director and Worldwide Head, Design +44 20 7318 4052

LONDON

Ben Williams, Head of Sale +44 20 7318 4027

Domenico Raimondo +44 20 7318 4016
Marine Hartogs +44 20 7318 4021
Marcus McDonald +44 20 7318 4095

Annabelle Wills +44 20 7318 4019
Sofia Sayn-Wittgenstein +44 20 7318 4023

NEW YORK

Alex Heminway, New York Director +1 212 940 1268
Meaghan Roddy, Head of Sale +1 212 940 1266

Marcus Tremonto +1 212 940 1268
Cordelia Lembo +1 212 940 1265

Lauren Sohn +1 212 940 1268

PHOTOGRAPHS

Vanessa Kramer Hallett, Senior Director and Worldwide Head, Photographs +1 212 940 1243

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Alexandra Bibby +44 20 7318 4087

Laetitia Morenz +44 20 7318 4092

NEW YORK

Shlomi Rabi +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1225

Kelly Van Ingen +1 212 940 1245

PARIS

Jonas Tebib +33 1 42 78 67 77

CHICAGO

Carol Ehlers +1 212 940 1245

JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Joanna Bengoa +1 212 940 1302
Christina Alford +1 212 940 1365

PRIVATE CLIENT SERVICES

Finn Schouenborg Dombernowsky, International Head, Private Clients +44 20 7318 4010

LONDON

Brooke Metcalfe +44 20 7318 2929
Anna Skigin +44 20 7318 4042
Dawn Zhu +44 20 7318 4017
Adam Clay +44 20 7318 4048
Lily Atherton Hanbury +44 20 7318 4040

NEW YORK

Philae Knight +1 212 940 1313
Caroline Conegliano +1 212 940 1297
Anna Lin Poulson +1 212 940 1361
Sara Tayeb-Khalifa +1 212 940 1383

CLIENT DEVELOPMENT

LONDON
Isadora Tharin
Linda Pyke

NEW YORK
Carolyn Bachman
Amy Sheldon

BUSINESS DIRECTOR EUROPE

Paul de Bono +44 20 7318 4070

MUSEUM SERVICES DEPARTMENT

NEW YORK

Lauren Shadford +1 212 940 1257
Cecilia Wolfson +1 212 940 1258

OFFICE OF THE CHIEF EXECUTIVE OFFICER

LONDON

Fiona McGovern +44 20 7318 4099

NEW YORK

Elizabeth Anne Wallace +1 212 940 1303

ART AND PRODUCTION

Andrea Koronkiewicz, Director of Creative Services
Orlann Capazorio, Director of Production
Fernando Dias de Souza, Graphic Designer
Jen Cogan, Graphic Designer
Jeff Velazquez, Production Artist

COMMUNICATIONS AND MARKETING

LONDON
Alex Godwin-Brown,
Head of Press and Events, Europe
NEW YORK
Trish Walsh, Marketing Manager
Tiana Webb-Evans, Director of Communications

SALE INFORMATION

AUCTION
Wednesday 11 December 2013, 2pm

VIEWING
Tuesday 3 December – Wednesday 11 December
Monday – Saturday, 10am – 6pm
Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION
Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION
110–112 Morden Road, Mitcham, Surrey CR4 4XB

SALE DESIGNATION
In sending in written bids or making enquiries please refer to this sale as UK010813 or Under the Influence.

HEAD OF SALE
Tamila Kerimova +44 20 7318 4065
tkerimova@phillips.com

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

SALE ADMINISTRATOR
Marta De Roia +44 20 7318 4096
mderoia@phillips.com

REGISTRAR
Ross Martin +44 20 7318 4788
rmartin@phillips.com

CATALOGUES
Emma Miller +44 20 7318 4010 +1 212 940 1291
catalogues@phillips.com
Catalogues $35/€25/£22 at the Gallery

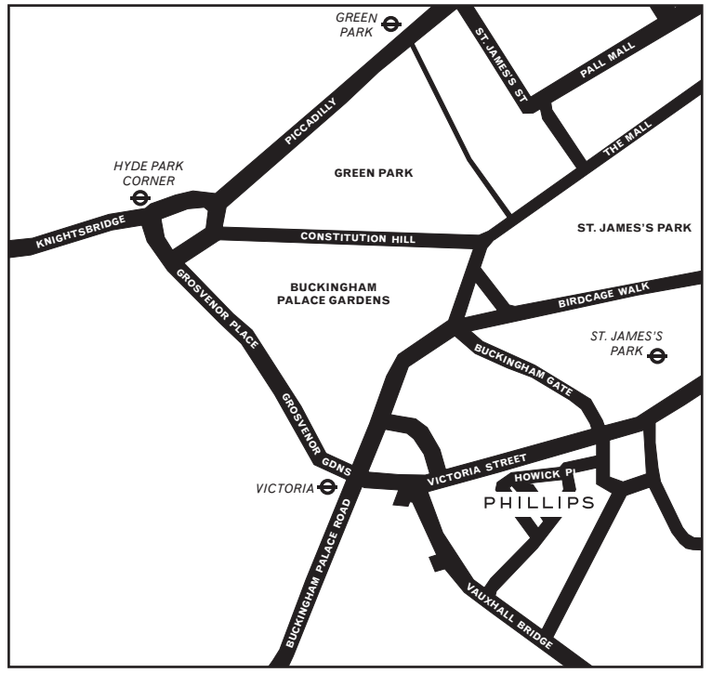
ABSENTEE & TELEPHONE BIDS
tel +44 20 7318 4045 fax +44 20 7318 4035
Anna Ho +44 20 7318 4044
Susanna Brockman +44 20 7318 4041
bidslondon@phillips.com

CLIENT ACCOUNTS
Jason King, Director +44 20 7318 4086
Buyer Accounts:
Carolyn Whitehead +44 20 7318 4020
Seller Accounts:
Surbjit Dass +44 20 7318 4072

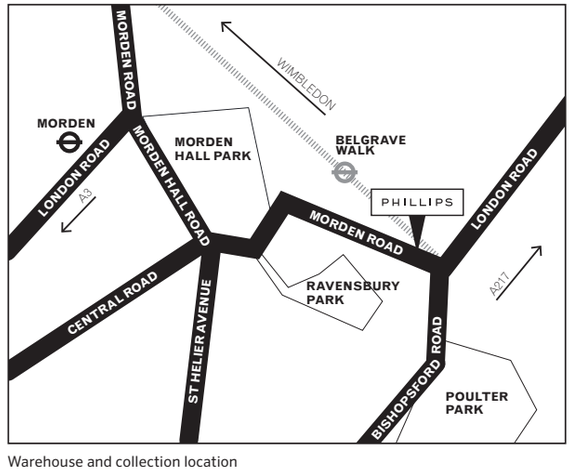
CLIENT SERVICES
Madalena Horta e Costa, Lucinda Newman, Natasha Pryce, Milda Steinboka
+44 20 7318 4010

SHIPPING
Lydia Stewart +44 20 7318 4050
Jan Navratil +44 20 7318 4081
Ameeta Lodhia +44 20 7318 4026
Florencia Moscova +44 20 7318 4082

PHOTOGRAPHY
Hayley Giles
Matt Kroening



Viewing and Auction location



Warehouse and collection location

Front cover Mark Flood, *Brief Nudity*, 2009, lot 1 (detail)
Inside front cover Walead Beshty, *Untitled*, 2007, lot 7 (detail)
Page 2-3 Anselm Reyle, *Untitled (Pink)*, 2007, lot 18 (detail)
Page 5 Shepard Fairey, *Fiend Rocker*, 2007, lot 33 (detail)
Page 8-9 Oscar Murillo, *Untitled (New Years Resolution series)*, 2011-12, lot 2 (detail)
Page 92-93 Gardar Eide Einarsson, *Burned Black Flag (Danish)*, 2006, lot 73 (detail)
Inside back cover Jacob Kassay, *Untitled*, 2010, lot 4 (detail)
Back cover Gerhard Richter, *War Cut II*, 2004, lot 17 (detail)

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Sale Title **Sale Number** **Sale Date**

Title First Name Surname

Company (if applicable) Account Number

VAT number (if applicable)

Address

City State/Country

Post Code

Phone Mobile

Email Fax

Phone (for Phone Bidding only)

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

* Excluding Buyer's Premium and VAT

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Paddle Number

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Sale Title **Sale number** **Sale date**

Account Number (if known)

Title First name Surname

Company name (complete this only if you are bidding on behalf of a company)

VAT number (if applicable)

Address

City State / County

Postcode / zip code Country

Phone Mobile Fax

Email

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