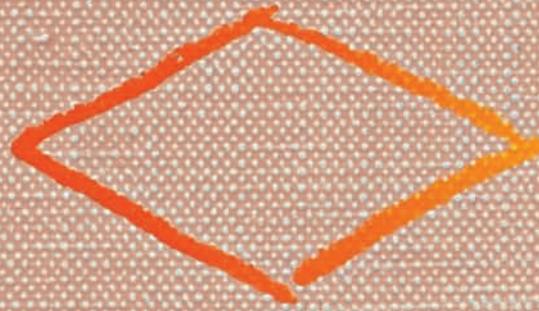


PHILLIPS

UNDER THE INFLUENCE

LONDON 10 DECEMBER 2014

WIND-UP TOY
OVER



A WIND-UP TOY

ROLL



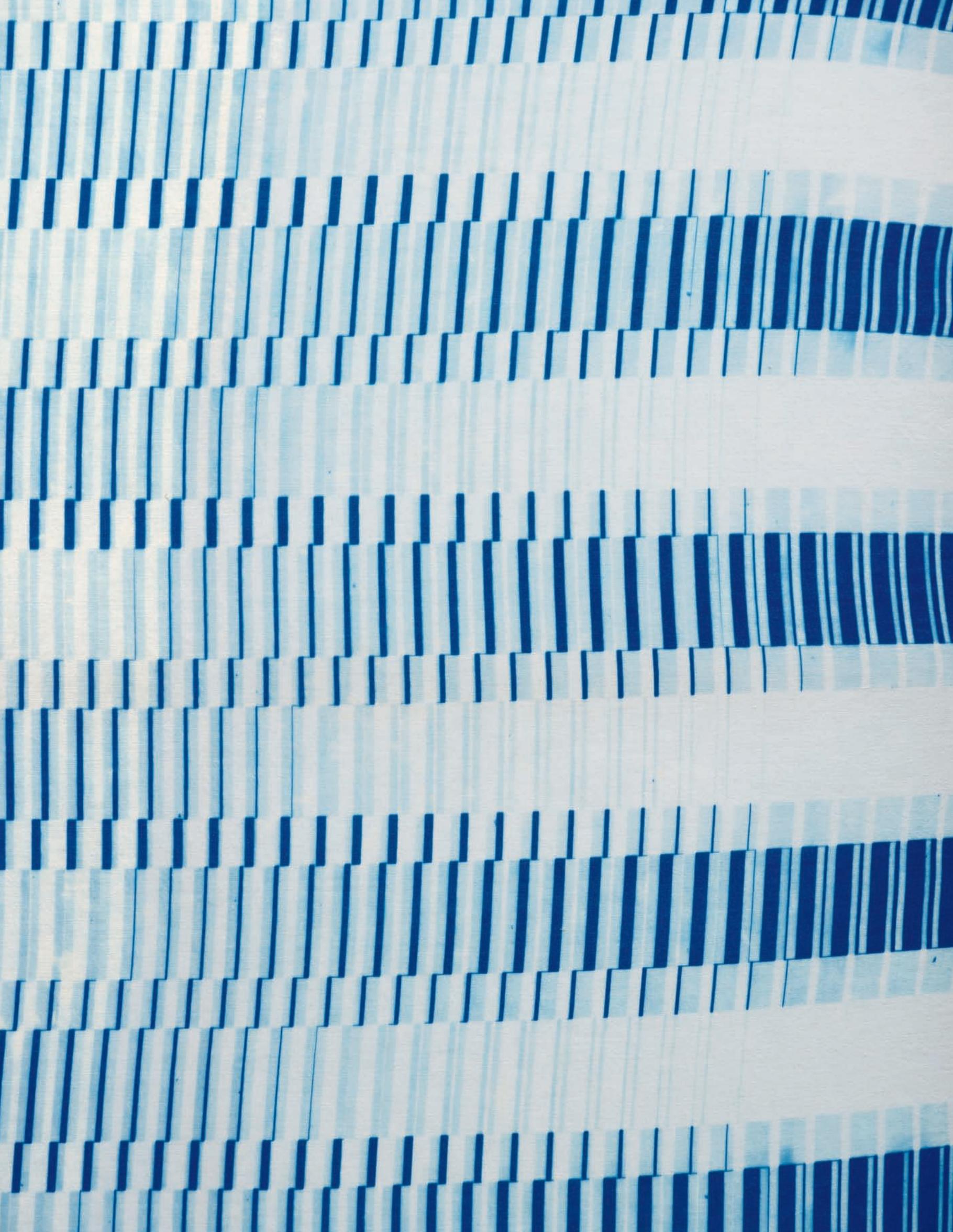


ROY
OVER MOUS









PHILLIPS

UNDER THE INFLUENCE

SALE INFORMATION

LONDON 10 DECEMBER 2014

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTION

10 December 2014 at 2pm

VIEWING

2 - 9 December

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK010814 or Under the Influence.

ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035

bidslondon@phillips.com

HEAD OF SALE

Tamila Kerimova +44 20 7318 4065

tkerimova@phillips.com

RESEARCHER

Simon Tovey +44 20 7318 4084

stovey@phillips.com

ADMINISTRATORS

Hannah Tjaden

htjaden@phillips.com

Chiara Panarello

cpanarello@phillips.com

Front cover Michael Staniak, *SC/IMG_435*, 2013, lot 5 (detail)
Image courtesy of the artist and Steve Turner Contemporary, Los Angeles
Back cover Ugo Rondinone, *25 Mai 2008*, 2008, lot 32 (detail)
Opposite Hugh Scott-Douglas, *Untitled (HSD_Q04)*, 2011, lot 16 (detail)

UNDER THE INFLUENCE

10 December 2014 at 2pm

Lots 1-221



1

RYAN ESTEP b. 1980

No. 1 from the series Re-Stretched Black & White, 2013

acrylic on canvas

142.8 x 101.8 cm (56¼ x 40⅞ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Thierry Goldberg, New York

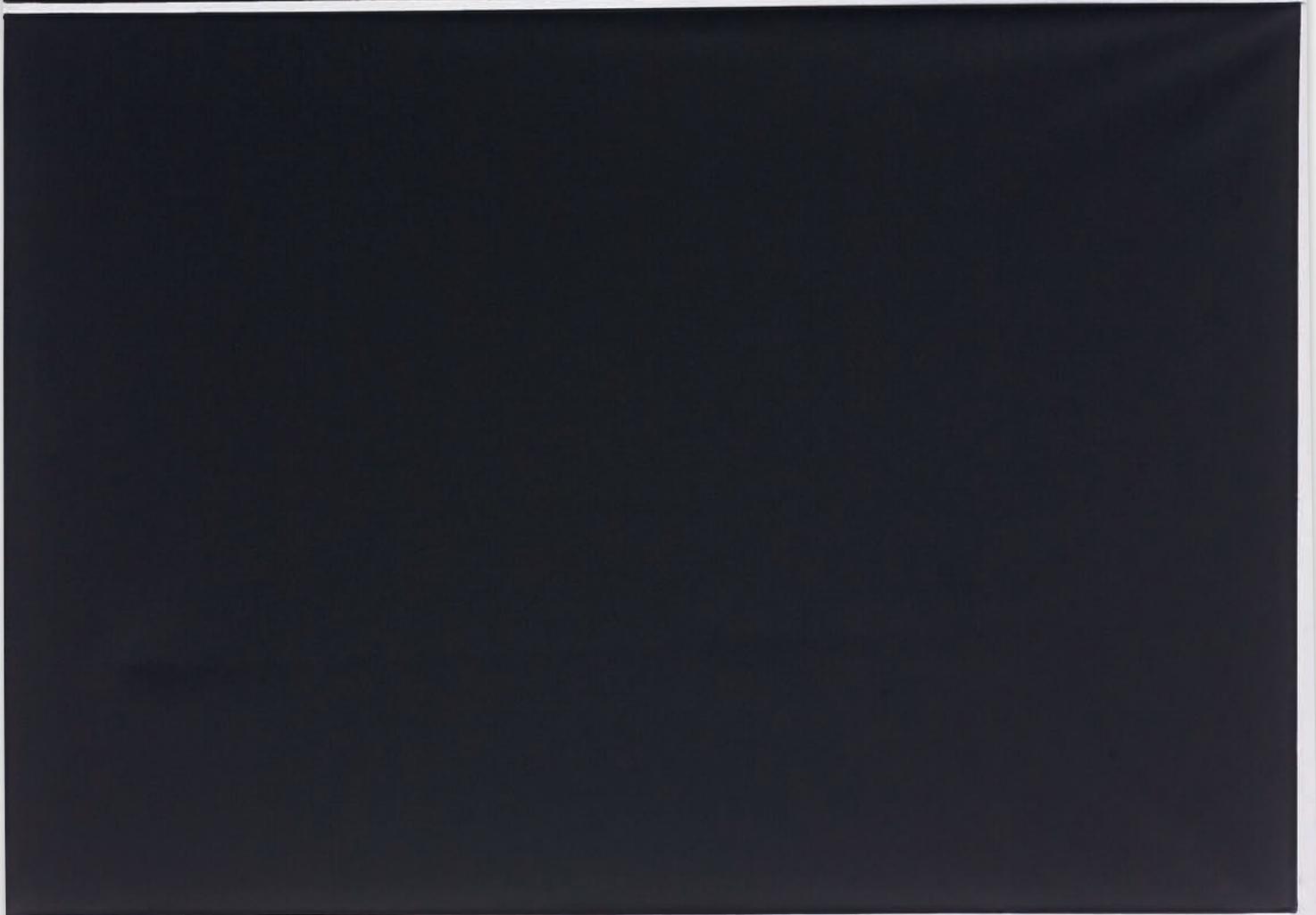
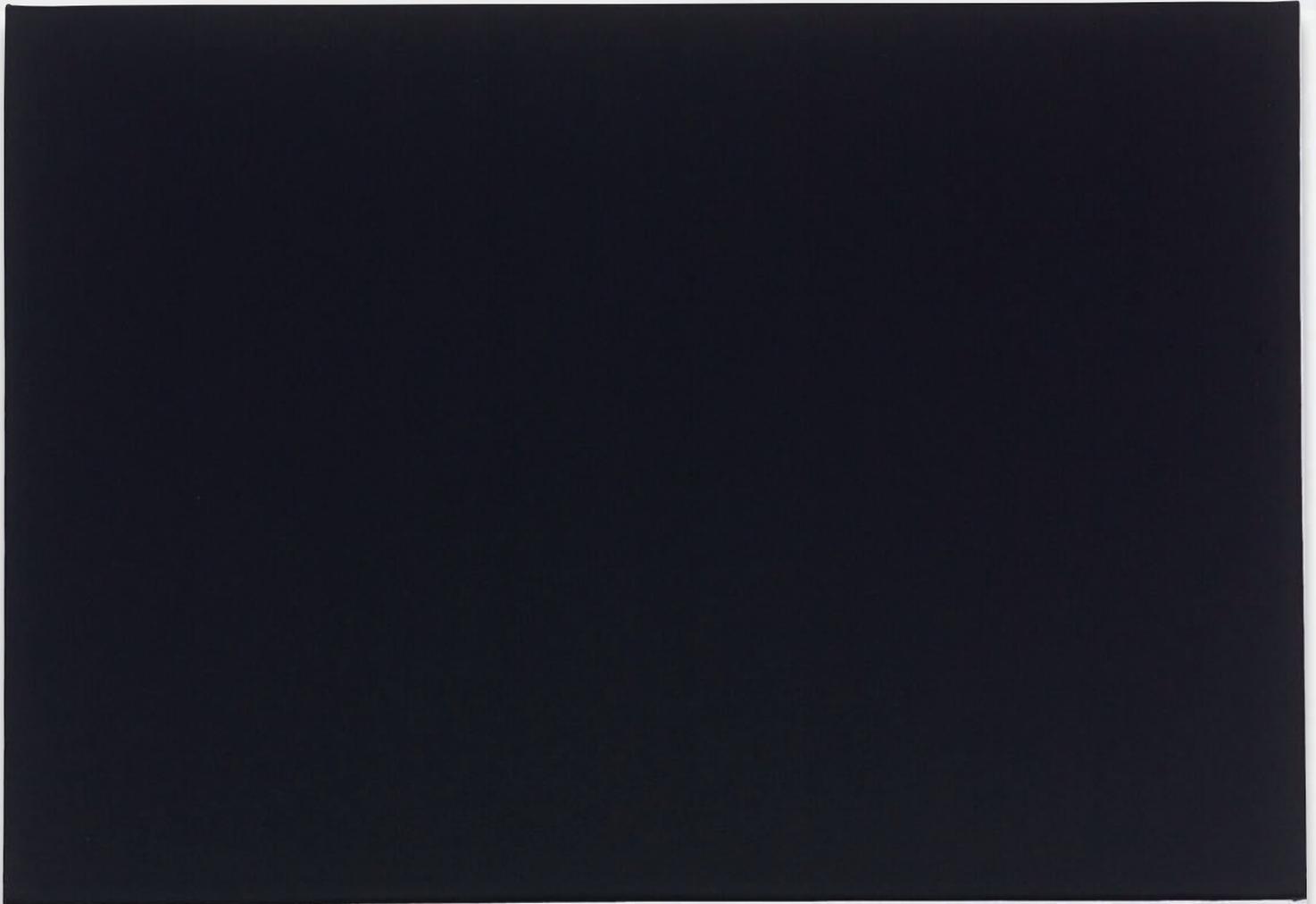
“There is a villainous anxiety that pairs with each idea, it’s a need to purge and calm that sensation which pushes the work outward.”

RYAN ESTEP

Born in 1980, Ryan Estep’s unconventional approach to art began on a whim in his father’s Michigan garage, where he was drawn to the physicality of art production. Here, Estep explored the relationship between manual labour and the notion of “value,” largely relying on materials which recalled the vernacular of the construction site rather than the artist’s studio. After moving to New York after art school Estep worked in the city’s Chelsea district as a construction worker and art handler. Since 2007 the artist has drawn on these early experiences, working with materials ranging from drywall mud and sawdust to lactic acid and dirt. Admittedly obsessed with “examining the phenomenon of touch,” Estep aims to create a sort of “tactile vertigo” for the viewer in which his materials act as mediators (Ryan Estep, *ArtVetting*, 2013). Through

this intense concentration on the capacity of each raw medium, Estep highlights the subtle nuances in his own artistic process.

The artist has been known to establish strict guidelines for each of his series, lending a ritualistic element to his practice. In his “Re-Stretched” series, Estep un-stretches and re-stretches the painted canvas, subtly subverting the rigid geometry into a delicately unbalanced composition. In the re-stretching of *No. 1*, Estep has deliberately loosened sections of the two canvases, creating faint hints of form and shadow in the pure field of black pigment. The artist underscores the subversive potential of touch, physically dismantling the original post-minimalist form and reconstructing it anew to create a conceptually charged totem.



2

MARK FLOOD b. 1957

Diamond Mirror, 2013

acrylic on canvas

182.9 x 121.9 cm (72 x 47⁷/₈ in.)

Signed, titled and dated “Diamond Mirror” Mark Flood’ and “Diamond Mirror” Mark Flood 12-21-13’ on the overlap.

Estimate £20,000-30,000 \$32,000-47,900 €25,600-38,400 †

PROVENANCE

Peres Projects, New York

“I don’t want to control how people think; I want to show them how they are controlled by pictures.”

MARK FLOOD



3

OSCAR MURILLO b. 1986

Untitled, 2012

posters, steel, concrete casts, drawings, found footballs, brackets
250 x 300 x 200 cm (98¾ x 118½ x 78¾ in.)

Estimate £50,000-70,000 \$79,900-112,000 €64,000-89,600 ♣ †

PROVENANCE

Carlos Ishikawa, London

EXHIBITED

London, Saatchi Gallery, *Pangaea: New Art from Africa and Latin America*,
2 April-2 November 2014

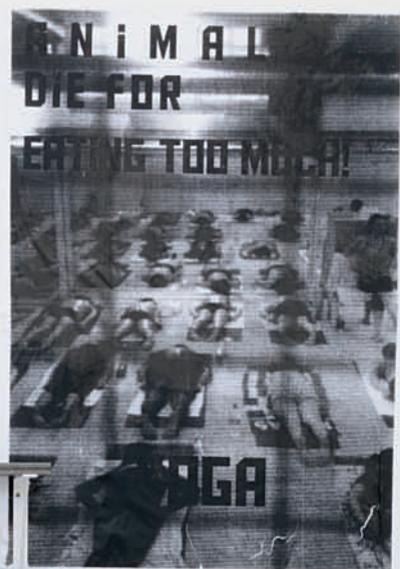
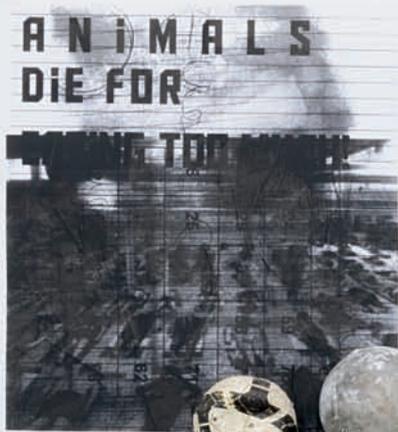
LITERATURE

Pangaea: New Art from Africa and Latin America, Saatchi Gallery,
p. 122-123, published by the Saatchi Gallery, 2014

“My studio is a cradle of dust and dirt, of pollution. I don’t tidy up at the end of each production process. It’s all very much on purpose; it’s continuous process, a machine of which I’m the catalyst”

OSCAR MURILLO

Recycled materials and mediums are gestures of adjustment that Oscar Murillo seems to have acquired from his border experience: born in Colombia and emigrating to London as a child, he had to adopt language, customs and cultural codes, being inescapably transformed by the unending process of migration.



YITGA

YITGA





4

MICHAEL MANNING b. 1985

Microsoft Store Paintings, 2013

acrylic medium, digital print on canvas

37.3 x 71.5 cm (14½ x 28½ in.)

Signed and dated 'Michael Manning 2013' on the overlap.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Private Collection

5

MICHAEL STANIAK b. 1982

SC/IMG_435, 2013

mixed media, acrylic on board, in artist's steel frame

58.4 x 43.2 cm (23 x 17 in.)

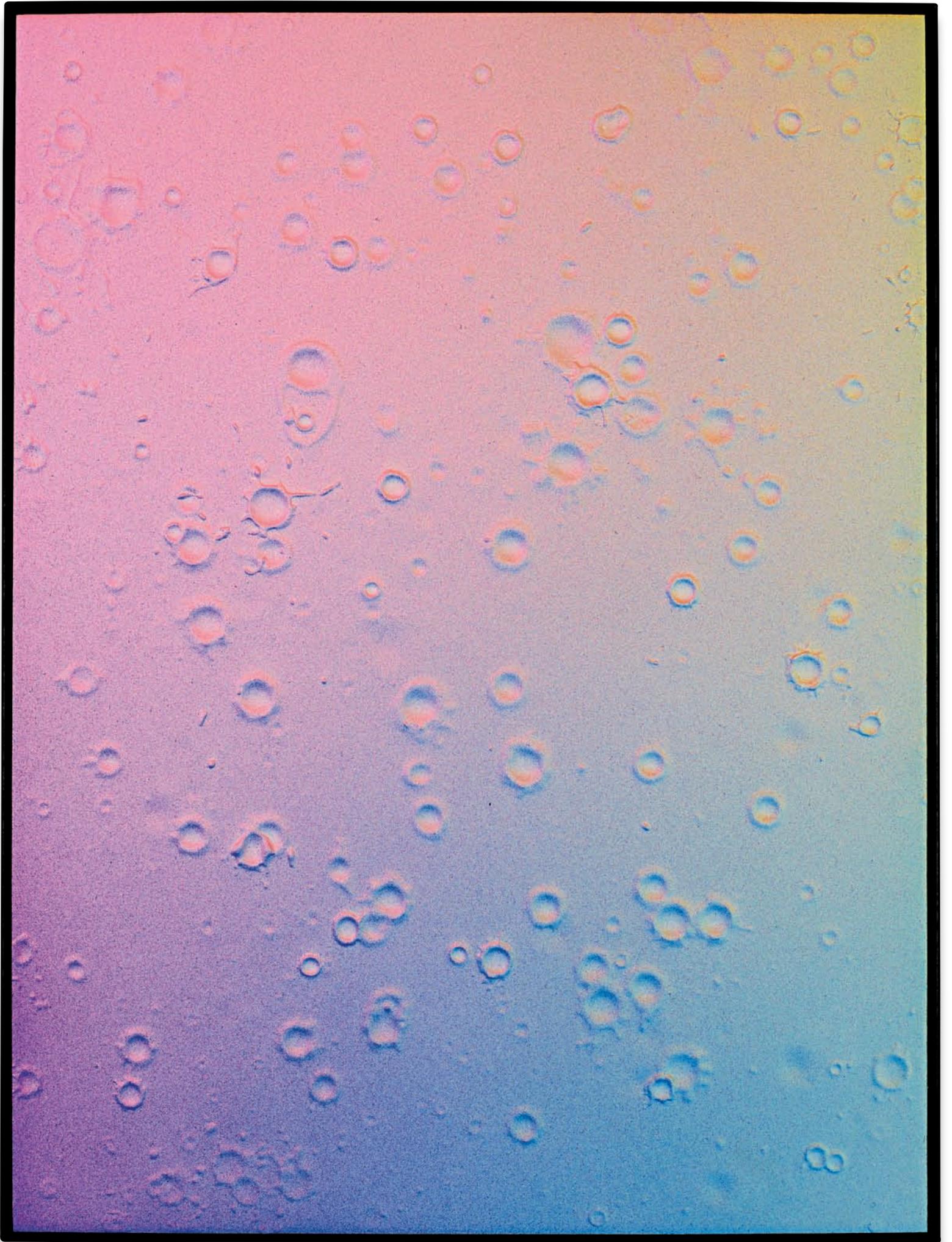
Signed and dated 'Michael Staniak 2013' on the reverse.

This work is accompanied by a certificate of authenticity.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ‡

PROVENANCE

Artereal Gallery, Sydney





6

ERIK LINDMAN b. 1985

Sails, 2011

oil on canvas

100 x 79 cm (39³/₈ x 31¹/₈ in.)

Signed and dated 'Erik Lindman 2011' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Hannah Barry Gallery, London

7

CHRISTIAN ROSA b. 1982

H>N>I>C head..., 2013

oil, oil stick, spray paint, charcoal, graphite, tape,

gesso on unprimed canvas

140 x 110 cm (55¹/₈ x 43¹/₄ in.)

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

Estimate £18,000-22,000 \$28,700-35,200 €23,000-28,100

PROVENANCE

IBID, Los Angeles



8

LEO GABIN since 2000

Early Cuffing Season, 2014

lacquer, spray paint, acrylic and silkscreen on canvas

205 x 150 cm (80¾ x 59 in.)

Signed, titled and dated 'Leo Gabin EARLY CUFFING SEASON 2014'
on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

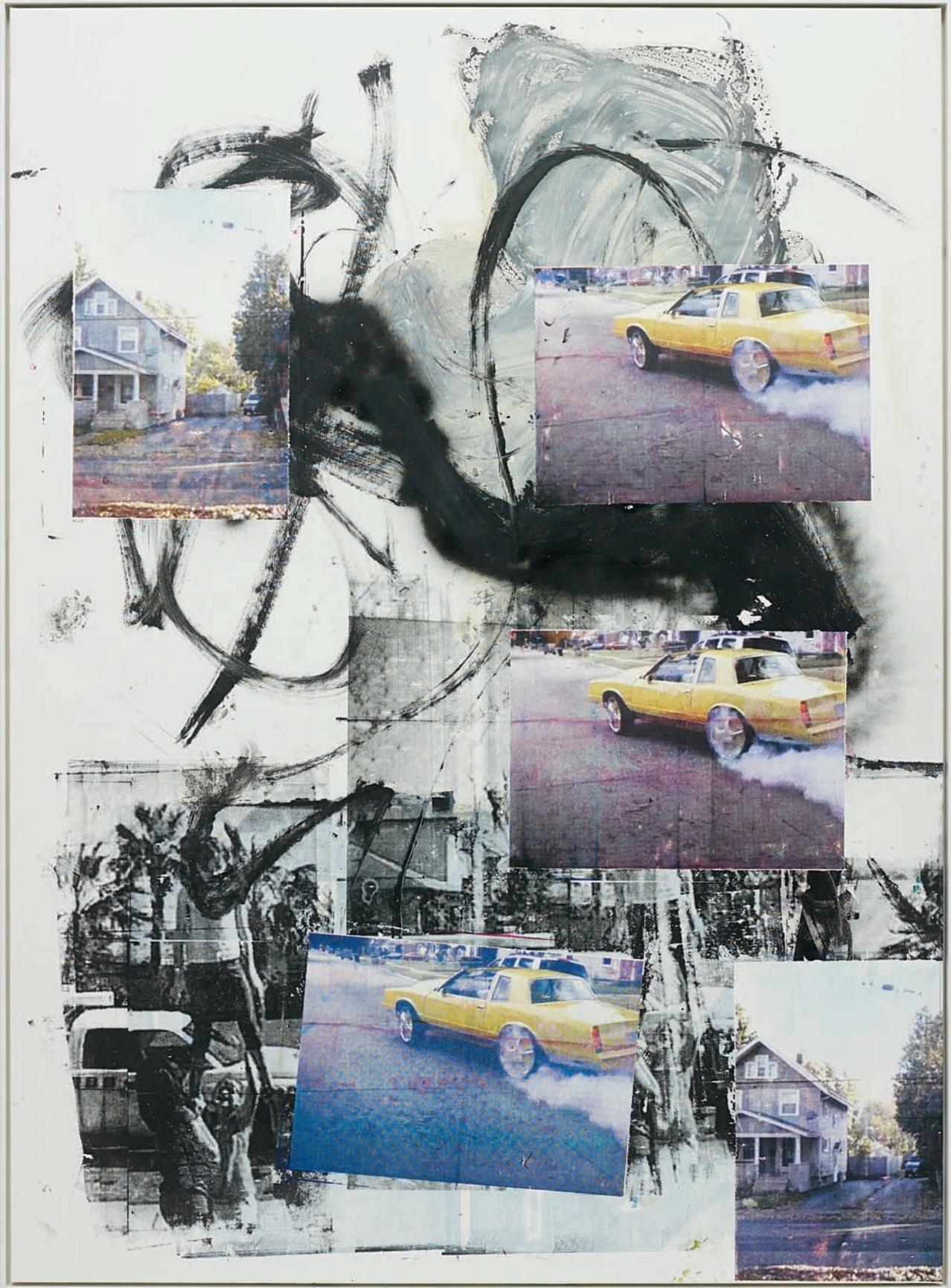
White Cube, London

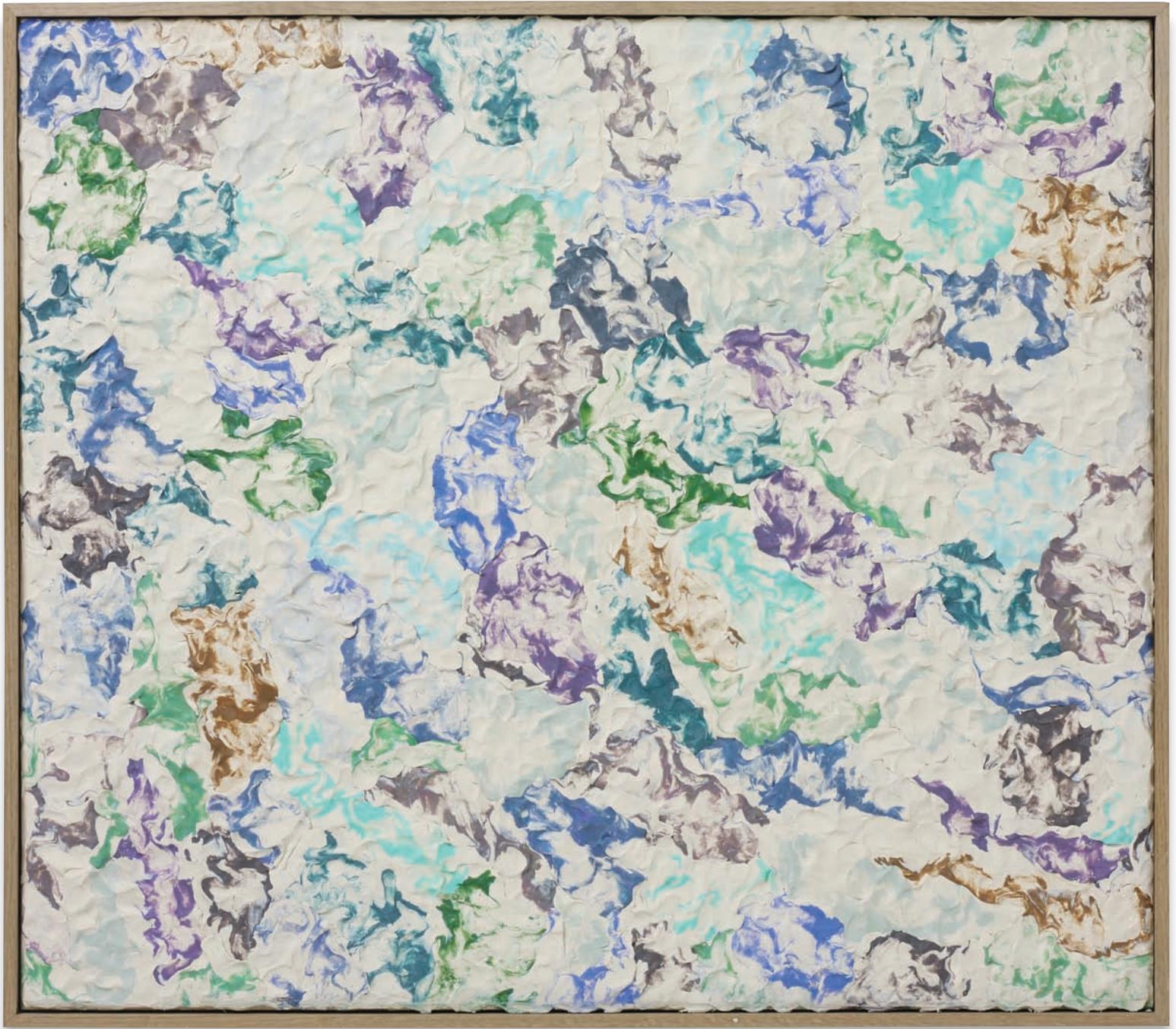
EXHIBITED

London, White Cube, *LEO GABIN, Inside the White Cube, Mason's Yard*,
6 June - 12 July 2014

“It’s all about the context you place it in. That’s the beauty of appropriation art, using elements normally not considered art or having a non-art function to create a new work.”

LEO GABIN





9

DAN REES b. 1982

Untitled, 2011

plasticine on panel, in artist's frame

72.3 x 82 cm (28½ x 32¼ in.)

Signed and dated 'Dan Rees 2011' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

Galleria Andreas Huber, Vienna

10

NINA BEIER b. 1975

Portrait Mode, 2011

found garments, in artist's frame

148 x 120 cm (58¼ x 47¼ in.)

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000 ♣

PROVENANCE

Private Collection



“My work is like concentric crates, which depend on where they are unpacked or who looks inside.”

NINA BEIER



11

JOSH SMITH b. 1976

Untitled, 2005

oil on canvas

50 x 40.5 cm (19 $\frac{5}{8}$ x 15 $\frac{7}{8}$ in.)

Signed and dated 'Josh Smith 2005' on the overlap.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Greene Naftali Gallery, New York
Private Collection

12

IDA EKBLAD b. 1980

Banging, 2010

mixed media

110 x 95 cm (43 $\frac{1}{4}$ x 37 $\frac{3}{8}$ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♠ †

PROVENANCE

Galerie Giti Nourbaksch, Berlin
Acquired from the above by the present owner

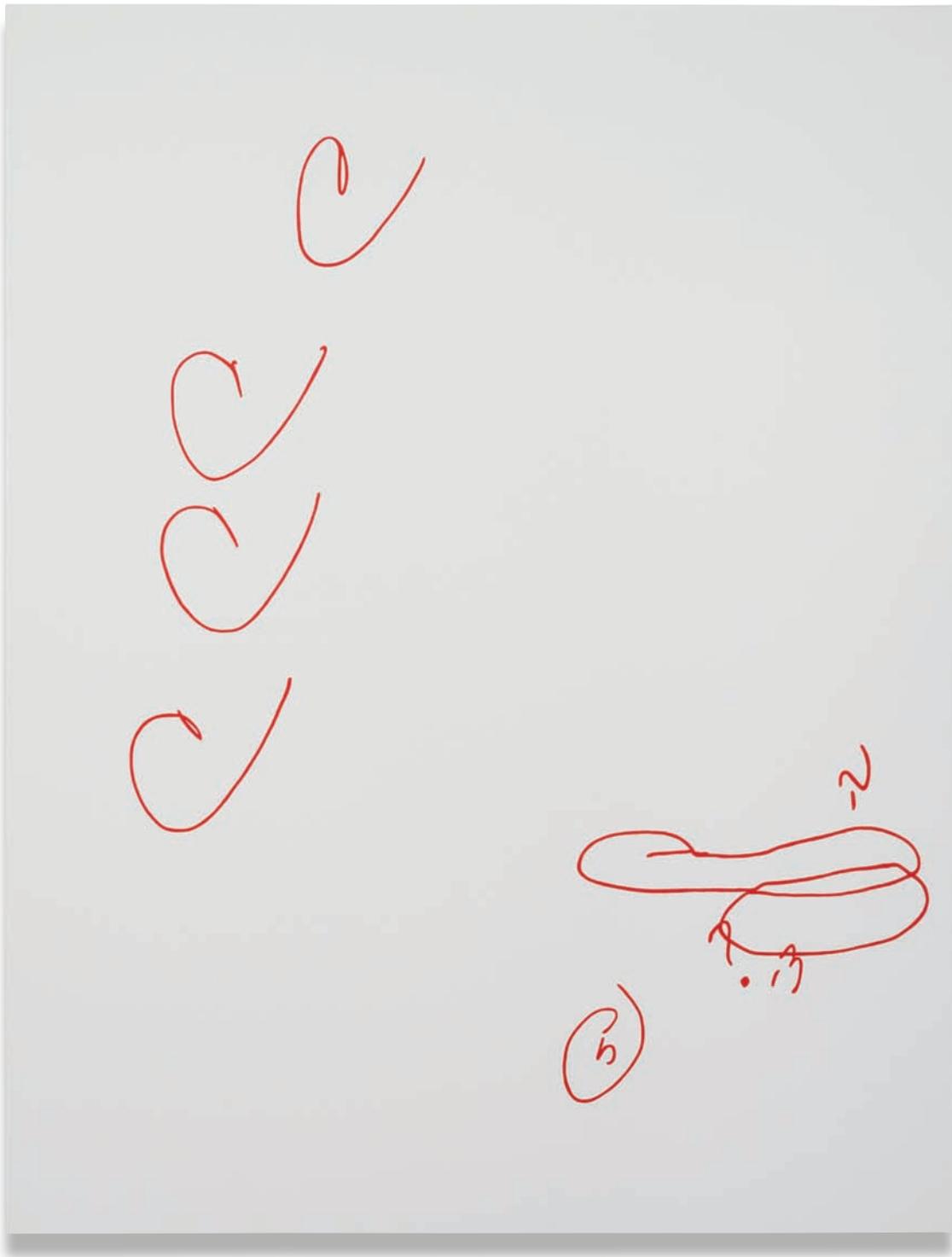
EXHIBITED

London, Saatchi Gallery, *Gesamtkunstwerk: New Art from Germany*,
18 November-30 April 2012

LITERATURE

Gesamtkunstwerk, New Art from Germany at the Saatchi Gallery,
p. 36 & 45/46, published by the Saatchi Gallery, 2011





13

AMANDA ROSS-HO b. 1975

CORRECTION #50 (CCCC), 2009

various red acrylic paints and gesso on canvas

243.8 x 182.8 x 5 cm (95 $\frac{7}{8}$ x 71 $\frac{7}{8}$ x 1 $\frac{7}{8}$ in.)

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 †

PROVENANCE

Cherry and Martin, Los Angeles

14

PARKER ITO b. 1986

Inkjet painting #46 (8 color ink), 2013

inkjet on silk

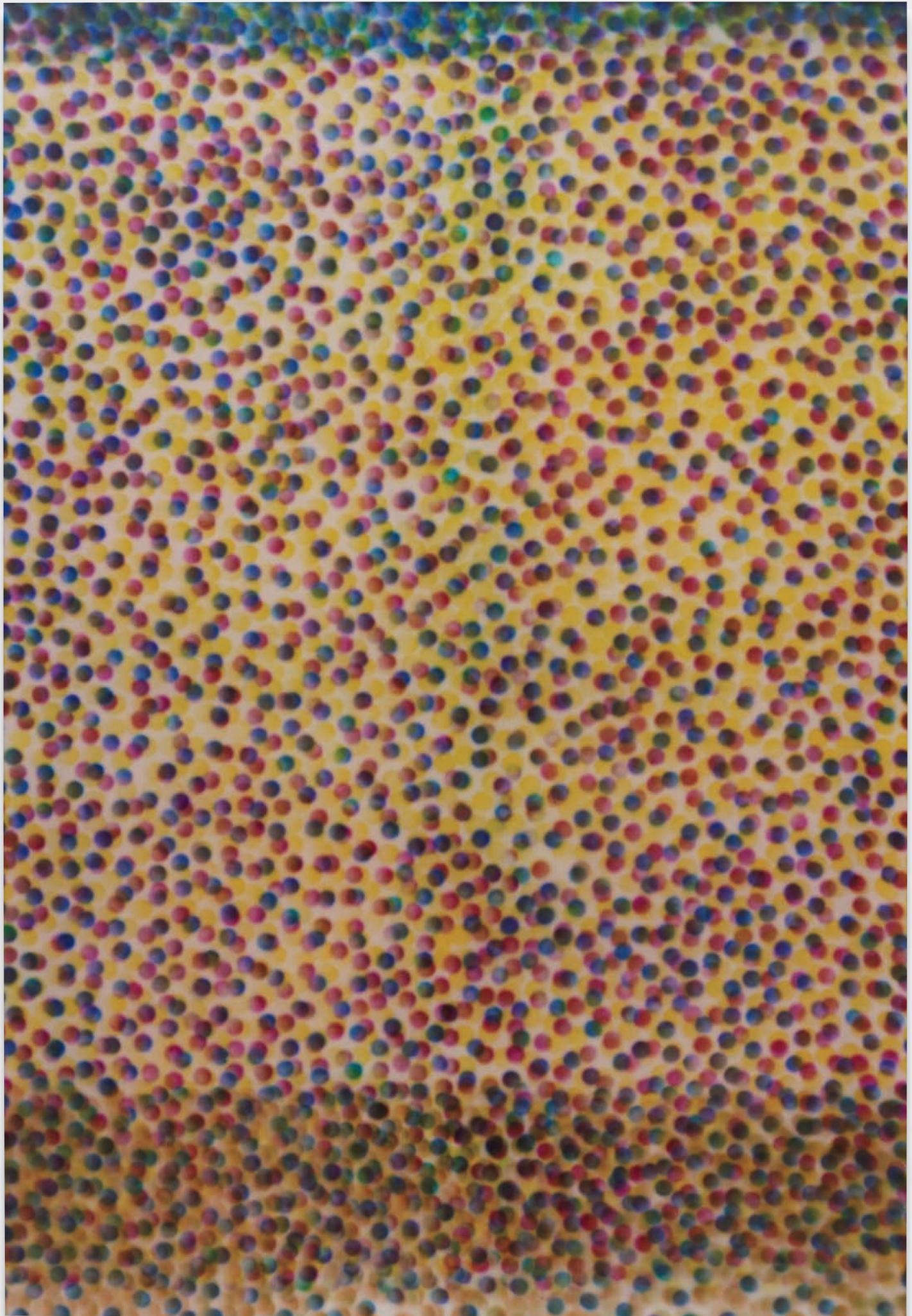
162.5 x 112 cm (63 $\frac{7}{8}$ x 44 $\frac{1}{8}$ in.)

Estimate £18,000-25,000 \$28,800-39,900 €23,000-32,000 †

PROVENANCE

Luce Gallery, Torino

Private Collection, London





15

MARK HAGEN b. 1972

To Be Titled (Additive Painting #1), 2010

acrylic on burlap

110.5 x 156.2 cm (43½ x 61½ in.)

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 †

PROVENANCE

China Art Objects, Los Angeles

16

HUGH SCOTT-DOUGLAS b. 1988

Untitled (HSD_Q04), 2011

cyanotype on linen, wood

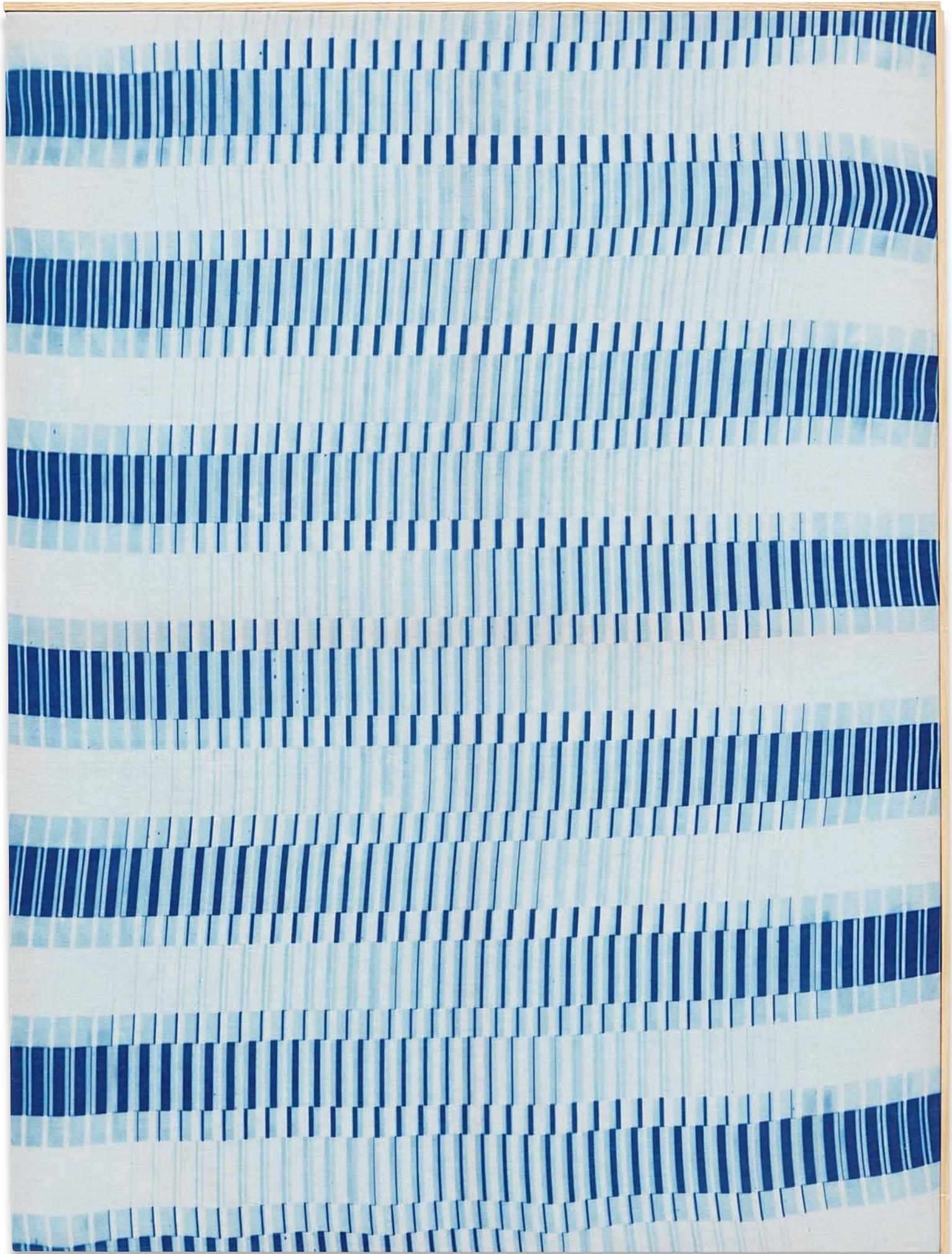
102.9 x 77.5 cm (40½ x 30½ in.)

Signed and dated 'Hugh Scott Douglas 2011' on the stretcher.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 † ♣

PROVENANCE

Jessica Silverman Gallery, San Francisco





17

ZAK PREKOP b. 1979

Untitled, 2011

oil on canvas

42.9 x 45.5 cm (16 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

Signed and dated 'Zak Prekop 2011' on the overlap.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Private Collection, Europe



18

SAM FALLS b. 1984

Untitled, Purple (Val Verde, CA), 2011

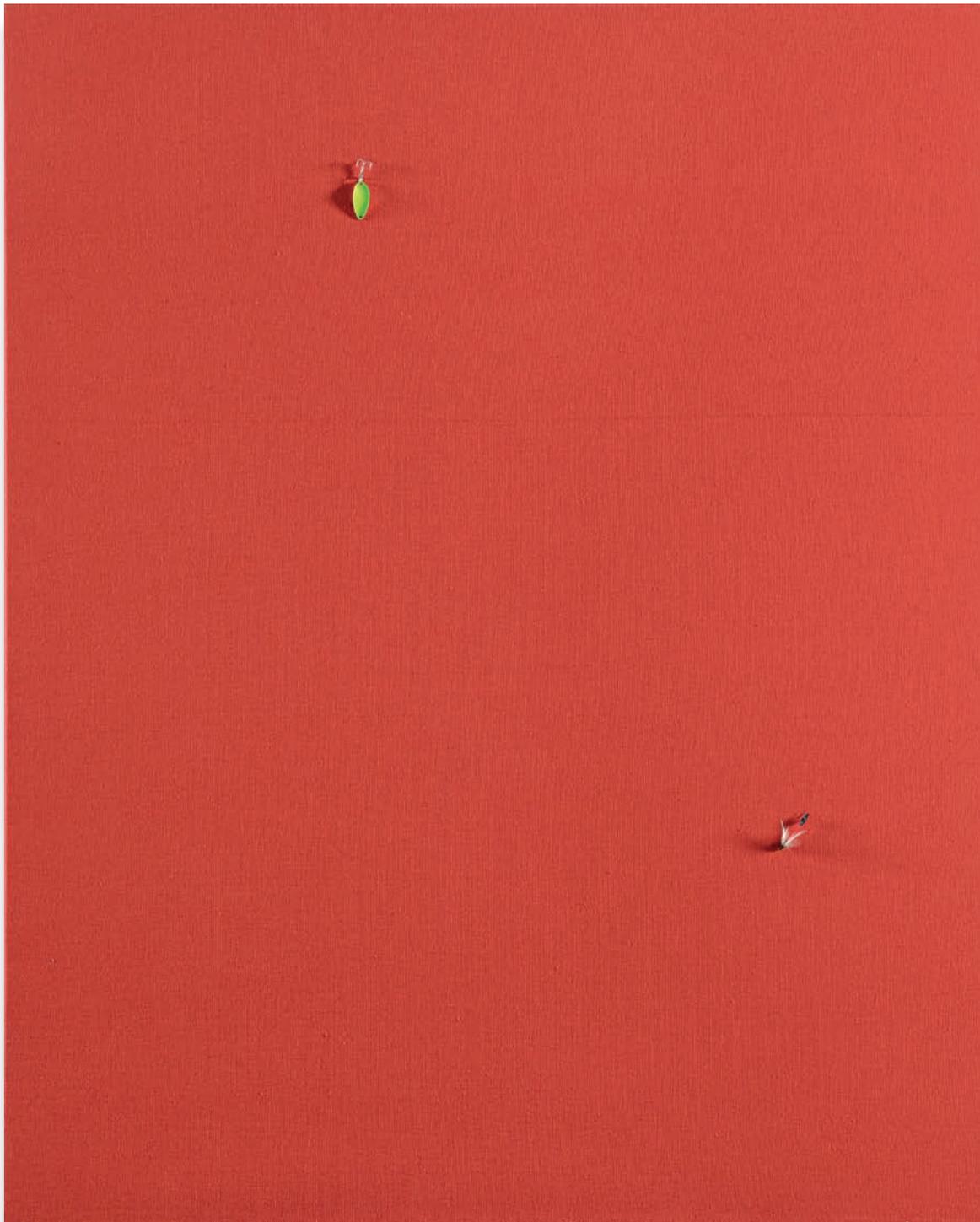
fabric dye, cotton, metal grommets

274.3 x 91.4 cm (107 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ₺

PROVENANCE

Private Collection



19

PAUL COWAN b. 1985

Fish Hooks, 2012

canvas, fishing lures

105 x 83.5 cm (41 $\frac{3}{8}$ x 32 $\frac{7}{8}$ in.)

Signed and dated 'Paul Cowan 2012' on the overlap.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Private Collection

20

KELTIE FERRIS b. 1977

!@#%^&()*, 2010

oil, acrylic, oil pastel, spray paint on canvas

203.2 x 203.2 cm (80 x 80 in.)

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 †

PROVENANCE

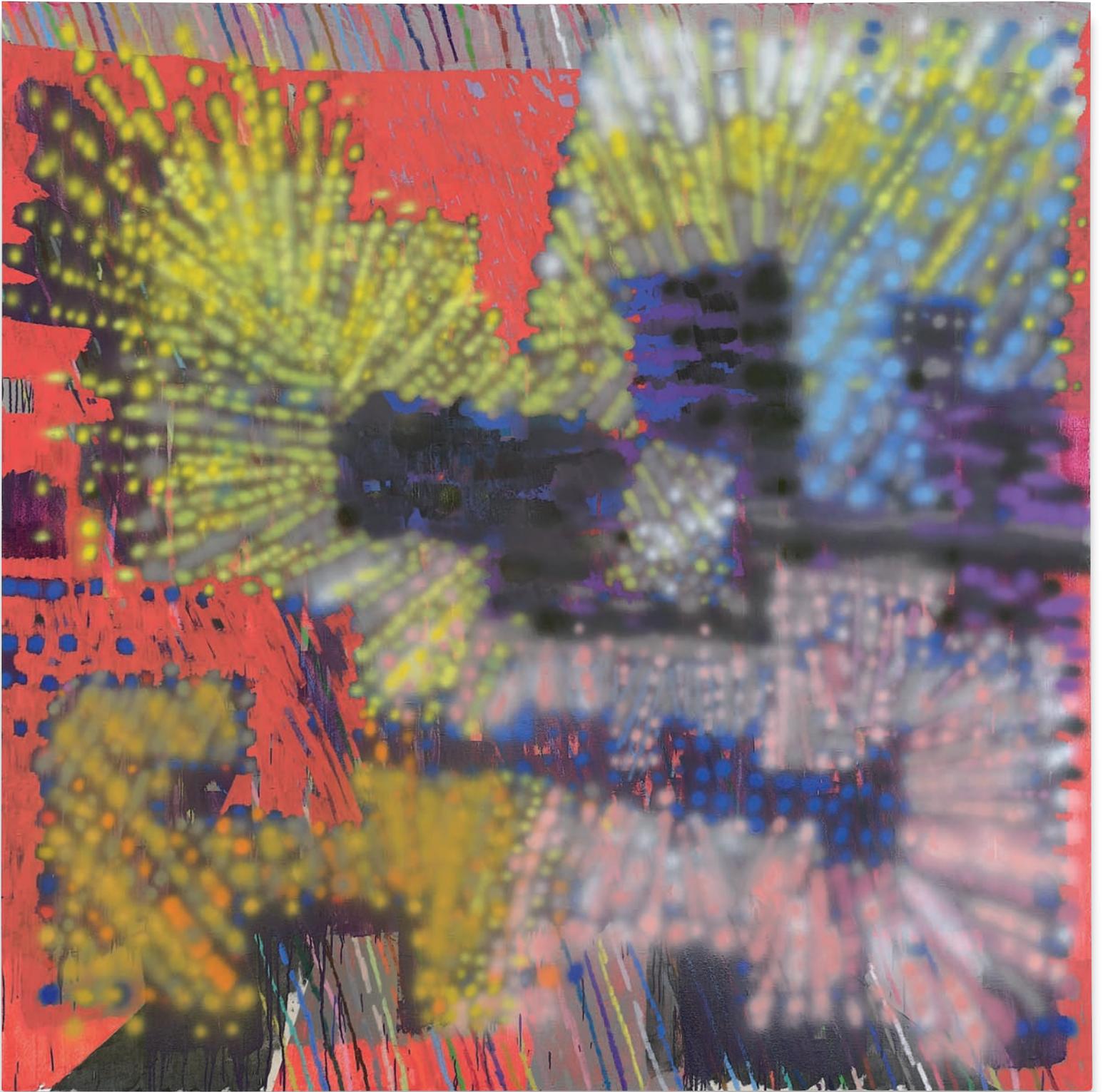
Horton Gallery, New York

EXHIBITED

London, Saatchi Gallery, *Abstract America Today*,

28 May - 9 September 2014

New York, Horton Gallery, *KF + CM 4EVER*, 18 November 2010-
8 January 2011





21

SAM FALLS b. 1984

Untitled (Roll Fade), 2012

sun fade on paper

64.1 x 50.4 cm (25¼ x 19⅞ in.)

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ₺

PROVENANCE

China Art Objects Gallery, Los Angeles

22

PAUL COWAN b. 1985

Sign Painting, 2012

enamel on canvas

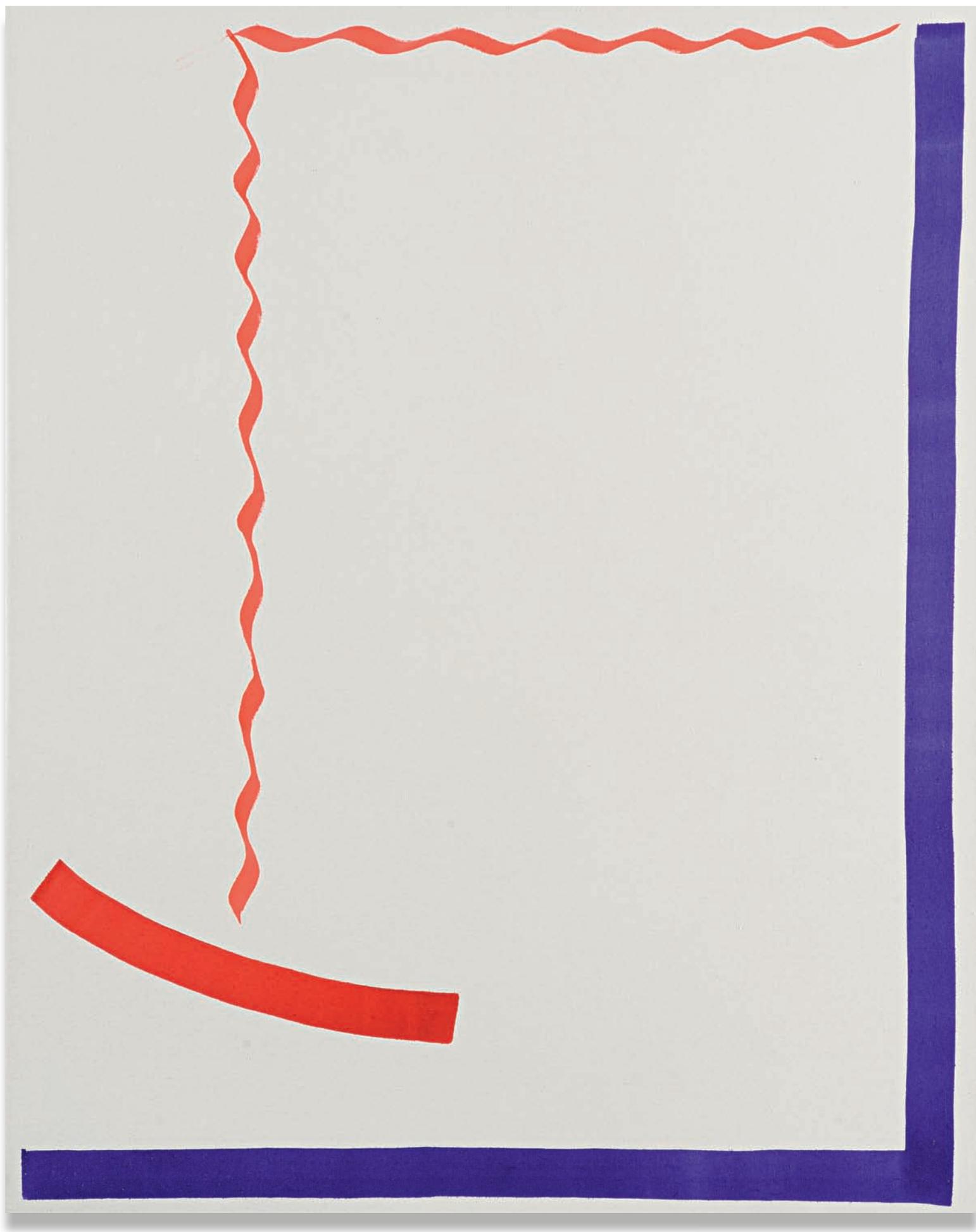
102 x 81.5 cm (40½ x 32½ in.)

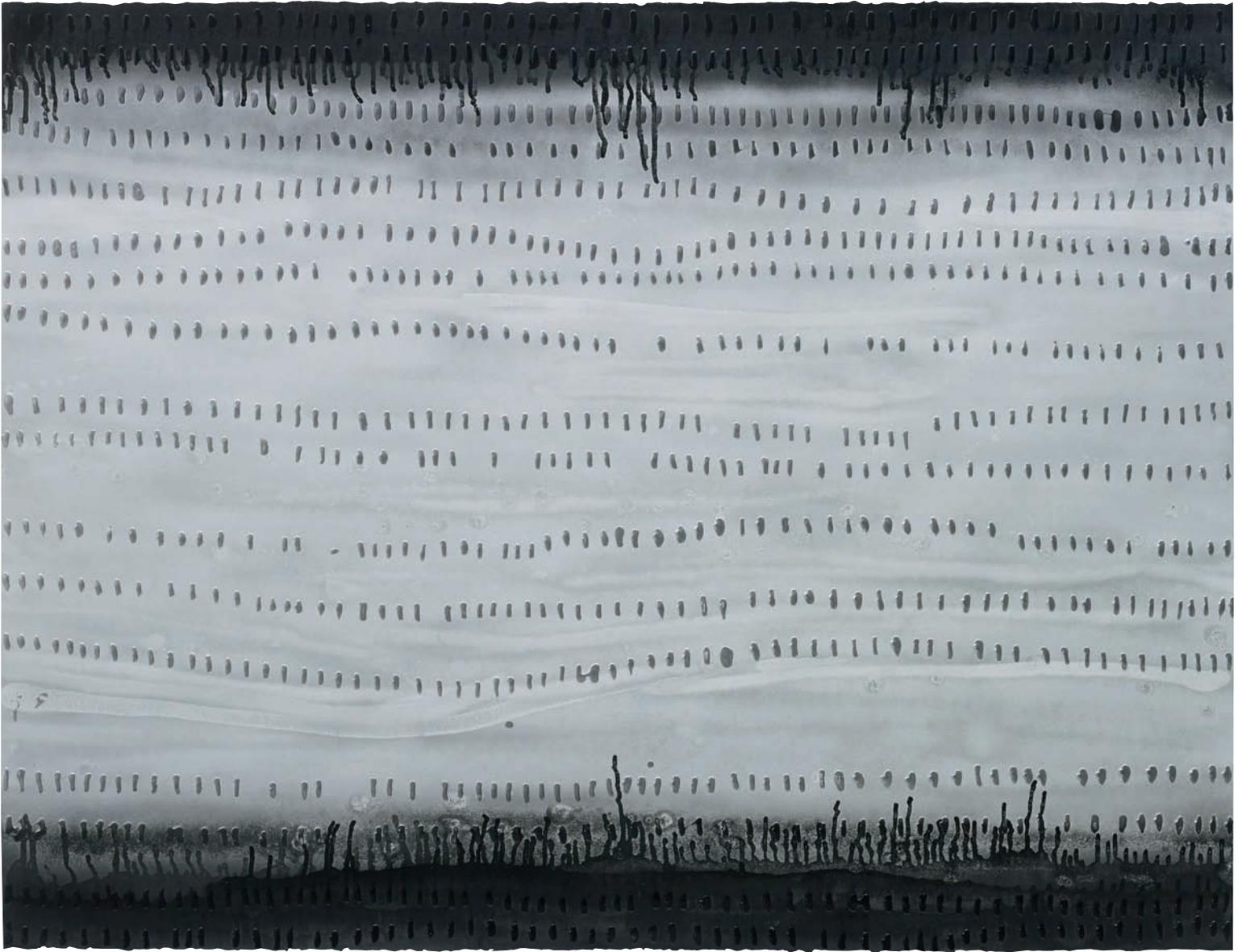
Signed and dated 'Paul Cowan 2012' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Private Collection





23

ANTONIA GURKOVSKA b. 1984

Untitled (Passage II), 2012

acrylic, enamel paint, spray paint on paper

98 x 126.7 cm (38 $\frac{5}{8}$ x 49 $\frac{7}{8}$ in.)

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

PROVENANCE

Kavi Gupta Gallery, Berlin

24

OLIVER LARIC b. 1981

Wholeness and the Implicate Order, 2013

tamper evident security hologram stickers on twin-wall

polycarbonate sheet, airbrushed clear coating

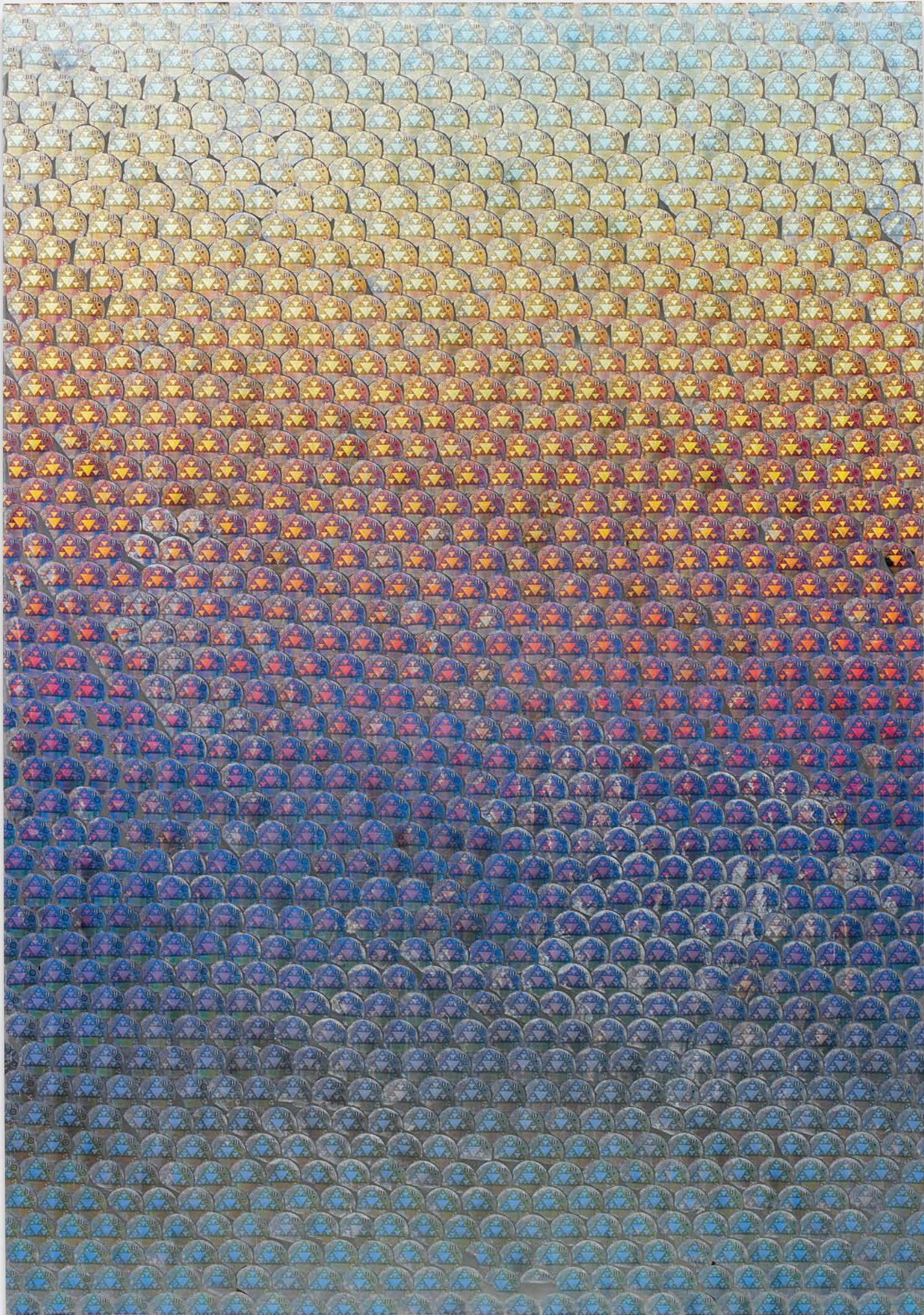
139.8 x 98.2 cm (55 x 38 $\frac{5}{8}$ in.)

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

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 ♣

PROVENANCE

Tanya Leighton Gallery, Berlin



25

DAVID OSTROWSKI b. 1981

F (dann lieber nein), 2012

acrylic, hologram adhesive tape on canvas

46 x 36 cm (18½ x 14½ in.)

Signed and dated 'David Ostrowski 12' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

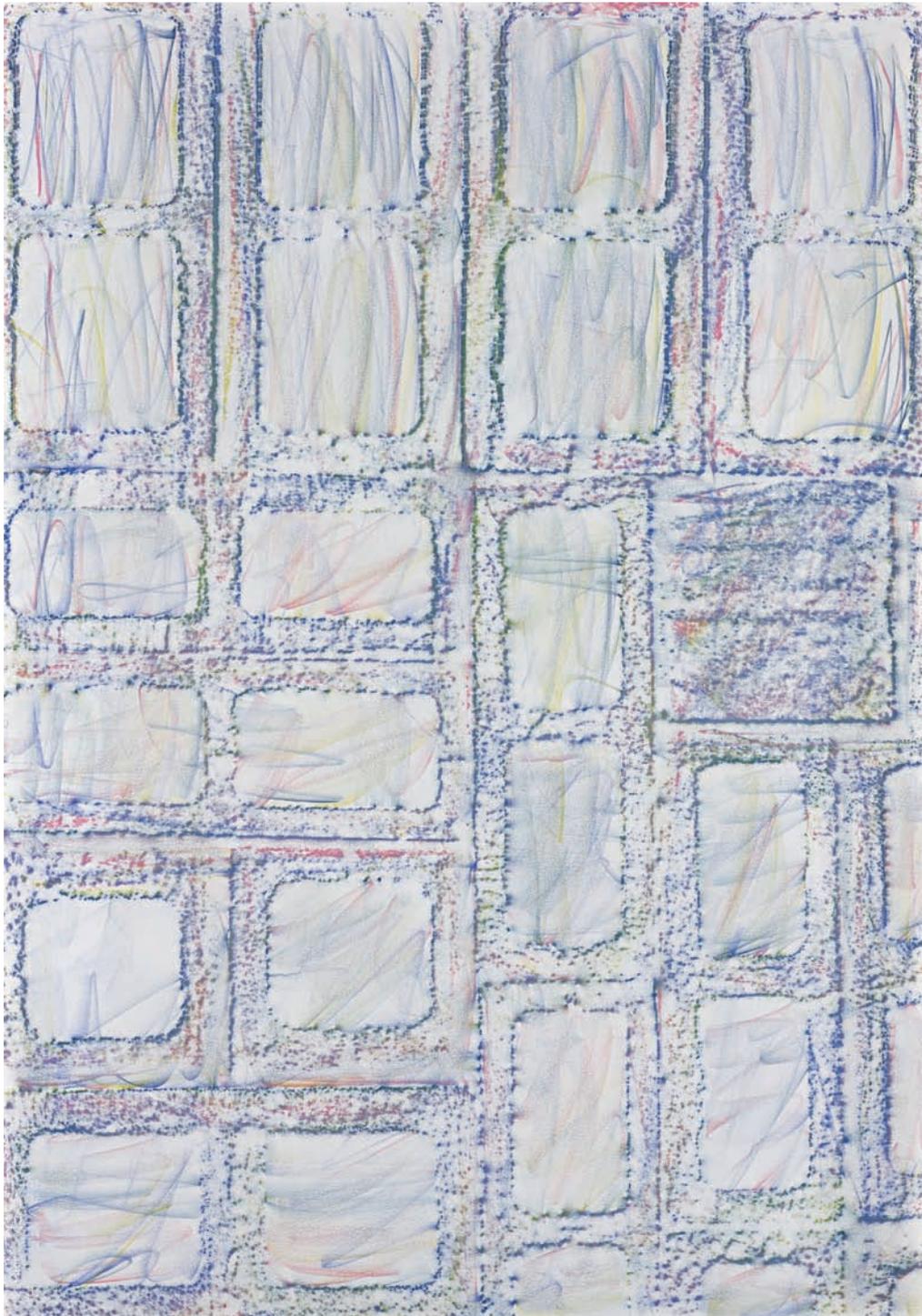
PROVENANCE

Peres Projects, Berlin

“My works are like French film: romantic and seemingly meaningless—
and they always lead to an end.”

DAVID OSTROWSKI





26

SAM FALLS b. 1984

Untitled (Block Rubbing 8), 2012

coloured pencil on paper

107.6 x 74.9 cm (42 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.)

Signed and dated 'Sam Falls 2012' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 †

PROVENANCE

Private Collection

27

DAVID OSTROWSKI b. 1981

F (Terrible Truths), 2012

oil, lacquer, paper, wood on canvas, in artist's frame

51.5 x 41 cm (20 $\frac{1}{4}$ x 16 $\frac{1}{8}$ in.)

Signed and dated 'David Ostrowski 10/12' on the reverse.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ♠ †

PROVENANCE

Peres Projects, Berlin

Private Collection





28

NATE LOWMAN b. 1979

God Bless the Dead, 2006

latex, flashe, bumper sticker on canvas

50.7 x 40.4 cm (19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

Signed and dated '2006 Nate Lowman' on the overlap.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600

PROVENANCE

Peres Projects, Berlin

29

ADAM MCEWEN b. 1965

Untitled (Caster), 2010

chromogenic print, in yellow Plexiglas artist's frame

135 x 95 cm (53 $\frac{1}{8}$ x 37 $\frac{3}{8}$ in.)

This work is number 3 from an edition of 5 plus 2 artist's proofs.

Estimate £30,000-40,000 \$47,900-63,900 €38,400-51,200 ♣

PROVENANCE

Nicole Kalgsbrun, New York

Caster Semenya

World Champion middle distance runner whose gender came under intense public scrutiny

CASTER SEMENYA, who has died aged 19, won the gold medal in the Women's 800m race at the 2009 World Championships; her victory sparked controversy about her true gender and plunged her into a maelstrom of racial, sexual and sporting politics.

Semenya grew up in South Africa's poorest and most remote region, on its northern frontier with Zimbabwe, and was unknown to most South African athletes when she was entered for the 2008 Commonwealth Youth Games, held in India. Her gold medal in the 800m was for most the first sight of her unusually powerful physique and efficient style, more characteristic of a male middle distance runner.

Yet what began to excite and surprise observers in equal measure was her startling improvement over the next six months, culminating in her triumph in the same event at the 2009 African Junior Championships in Mauritius.

Her winning time of 1:56.7 was not only a new national senior record, and the fastest by any woman that year, but it also clipped four seconds off her own best time to date. That year, she had also reduced her time for the 1500m by an extraordinary 25 secs.

Some ascribed her startling progress to the fact that until 18 months earlier she had never run on a track nor trained properly. Indeed, she had only taken up running, among the scrub and thorn of Limpopo Province, to stay fit for soccer, her preferred sport. Her times, said her supporters, were simply the fulfilment of previously unharnessed natural potential.

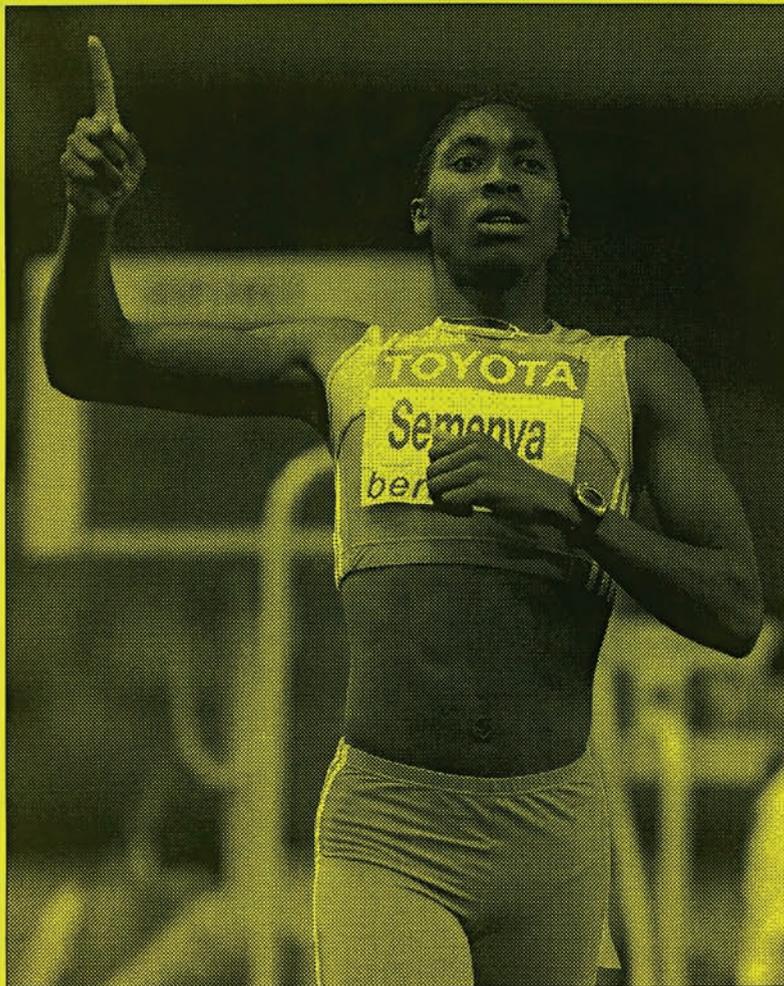
Others, including the International Association of Athletics Federations (IAAF), the worldwide governing body of the sport, felt instead that there might be other explanations, such as doping, and that it was incumbent on them to investigate.

When the 18-year-old Semenya cruised into the final of the 800m at the World Championships in Berlin, the global media spotlight fell on her. Then, three hours before the race on August 19, a leak to the press that the IAAF had forced Semenya to undergo a gender test triggered a media frenzy.

Despite the shock of this, she displayed no sign at the start of feeling any additional pressure, and having taken an early lead on the first lap surged home more than 2.5 secs clear of her rivals. Nevertheless, privately she felt humiliated.

Accordingly, she told the president of Athletics South Africa, Leonard Chuene, that she was considering boycotting the presentation of her gold medal as a protest at her treatment. She had to be persuaded reluctantly to return to the stadium to accept it.

Yet despite an unceasing



Semenya (2009): ran into the headlines of sports, gender and their politics

barrage of insinuating articles about her – attention with which she was visibly uncomfortable – Semenya was greeted as a heroine on her return to South Africa.

It therefore came as even more of a blow when it was revealed in September that Chuene himself had ordered secret gender examinations on Semenya even before she had left for Berlin. He had lied to her about the nature of the tests, telling her that they were standard procedure for detecting steroids. Neither the results of these tests nor those of the IAAF were made public, leading to further rumours.

It was evident that Semenya's exceptionally muscular form far exceeded that of other women athletes, and there was speculation that she was genetically male.

There had been several notable cases of this before in the sport. The winner of the 1932 Olympic Gold in the 100m, Polish athlete Stella Walsh, was revealed after being killed in a street robbery in 1980 to have had male genitalia but both male and female chro-

mosomes, a condition known as mosaicism.

In the 1960s, meanwhile, field events were dominated by a pair of powerfully built Soviet sisters, Tamara and Irina Press, whose careers were abruptly ended by the introduction of chromosome tests. There had also long been suspicions about Olympic champion Jarmila Kratochvilova, the Czechoslovakian runner whose record for the Women's 800m, set in 1983, still stands.

In the case of Semenya, however, it became clear that advances in science had made a simple determination of sex more and not less difficult.

Better understanding of genetics and physiology indicated that transgenering could take many forms, and while it was known that a straightforward check of external organs was no longer a sufficient test of femininity, a determination of sex might depend on many subtle factors, including psychology.

But much of the press seemed determined to define Semenya's sexuality. One Australian newspaper went as far as to claim that

the tests showed conclusively that she was a hermaphrodite.

Whether this was true or not, what the IAAF needed to decide was whether she was benefitting on the track from some unfair physiological advantage.

It was not sufficient to determine simply that she had, for instance, male chromosomes or masculine levels of testosterone in her blood. There are for example medical conditions in which a person can lack the enzymes that enable the body to benefit from these characteristics. Such a state can fluctuate during their lifetime, perhaps being present in childhood but then overwhelmed by a flood of hormones in puberty.

Further adding to the furore surrounding Semenya were accusations – made for instance by the ruling African National Congress party – that she was a victim of racial discrimination.

There were also heightened sensitivities both about the status of women in the country and, given the recent legacy of apartheid, about the classification and potential disgrace of someone on

the basis of their physical characteristics.

Athletics also has a history of controversy in South Africa. For instance, the junior whose record time Semenya surpassed in Mauritius was none other than Zola Budd, who had become a British citizen in order to compete in the Olympics during the era of sanctions against apartheid.

Certainly, the one person for whom it was possible to feel sympathy in all this was Semenya – not least when she was prevailed upon to submit to a 'feminine makeover' for the pages of *You*, a South African glossy magazine.

She appeared wholly surprised and unhappy at what had overtaken her, and few sensed that she had somehow cheated her competitors or deliberately deceived officials. Indeed, while her plight had become something about which everyone had an opinion, and of which many were taking advantage, it was she who had the least control over the situation, and the most to lose.

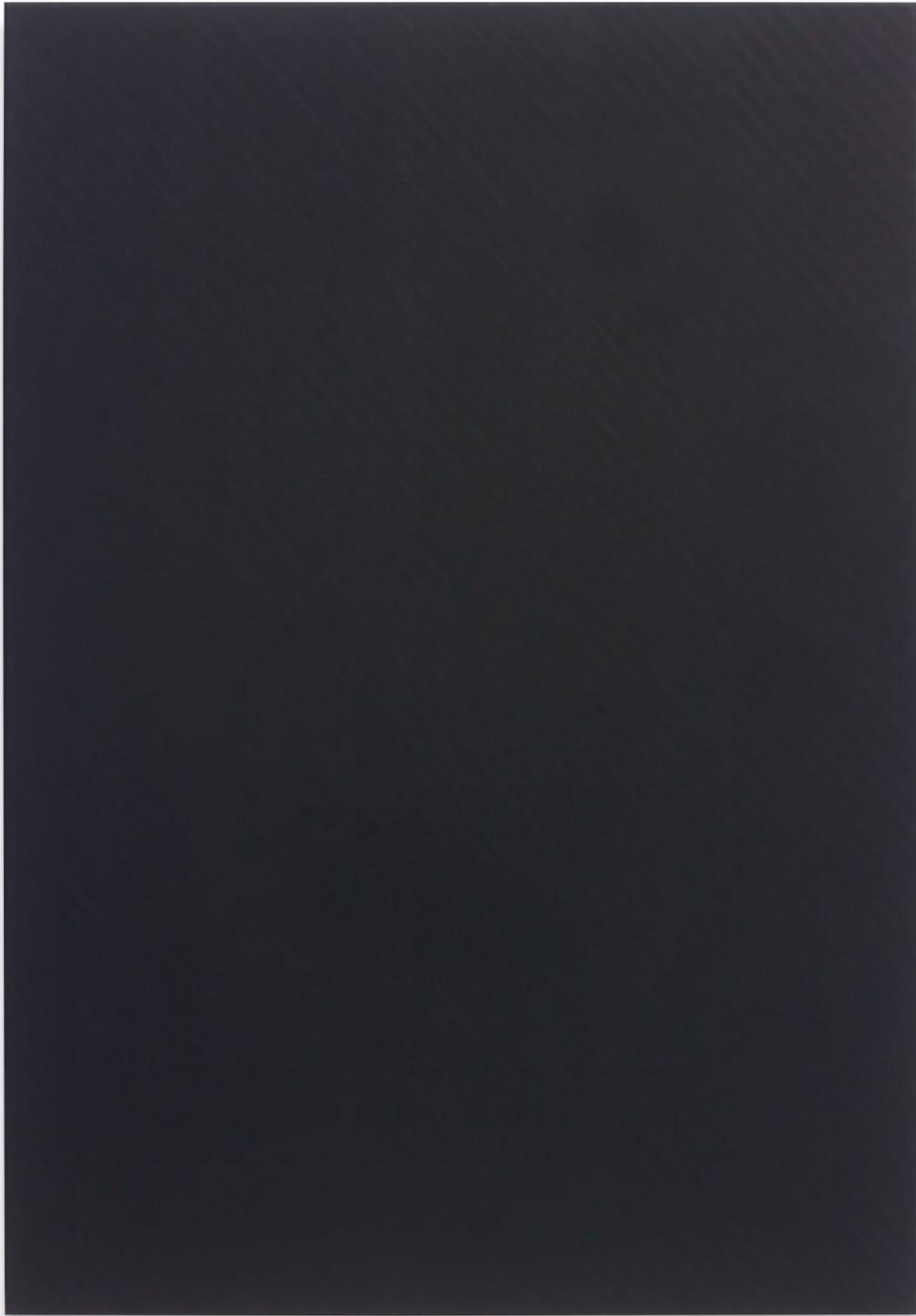
Mokgadi Caster Semenya was born on January 7 1991 at Ga-Masehlong, a remote village near Pietersburg (now Polokwane). Her father was a municipal gardener who was often absent from home, looking for or away at work. She and her three sisters therefore grew up largely in nearby Fairlie, in a house without electricity or running water where her grandmother lived.

Even when young, teachers sometimes thought her a boy because of her liking for their sports and their company. She became used to being taken into lavatories to be inspected because of her strong build, but nothing seemed obviously amiss – although at 14 she was banned from playing soccer with girls because she was too rough. She attended Ntshema Secondary School and at 18, her talent having been discovered, entered Pretoria University as a student of sports science.

The continuing absence of a clear declaration about her gender after her victory in Berlin led many to feel that she was being treated shabbily by the IAAF and by Athletics South Africa, setting the tone for her treatment by the international media in general.

In November 2009, the entire board of Athletics South Africa, including Chuene, was suspended pending an enquiry. Later that month, the IAAF announced that Semenya was to be allowed to keep her gold medal and her prize money, but although she publicly stated her intention of competing in 2010, it was unclear if she would ever have run professionally again.

She is survived by her parents, three sisters and a brother.



30

NATHAN HYLDEN b. 1978

Untitled, 2007

acrylic on canvas

171.7 x 119.5 cm (67 $\frac{5}{8}$ x 47 in.)

Signed and dated 'Nathan Hylden '07' on the reverse.

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000

PROVENANCE

Richard Telles Fine Art, Los Angeles
Johann König, Berlin

31

JEAN-BAPTISTE BERNADET b. 1978

Lucky Strike, 2010

oil and enamel on canvas, in artist's frame

100.6 x 80.6 cm (39 $\frac{5}{8}$ x 31 $\frac{3}{4}$ in.)

Signed, titled and dated 'Jean Baptiste BERNADET
'Lucky Strike' 2010' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Galerie Torri, Paris



32

UGO RONDINONE b. 1964

25 Mai 2008, 2008

acrylic on canvas

100 x 70 cm (39 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

Titled '25 Mai 2008' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £30,000-40,000 \$47,900-63,900 €38,400-51,200

PROVENANCE

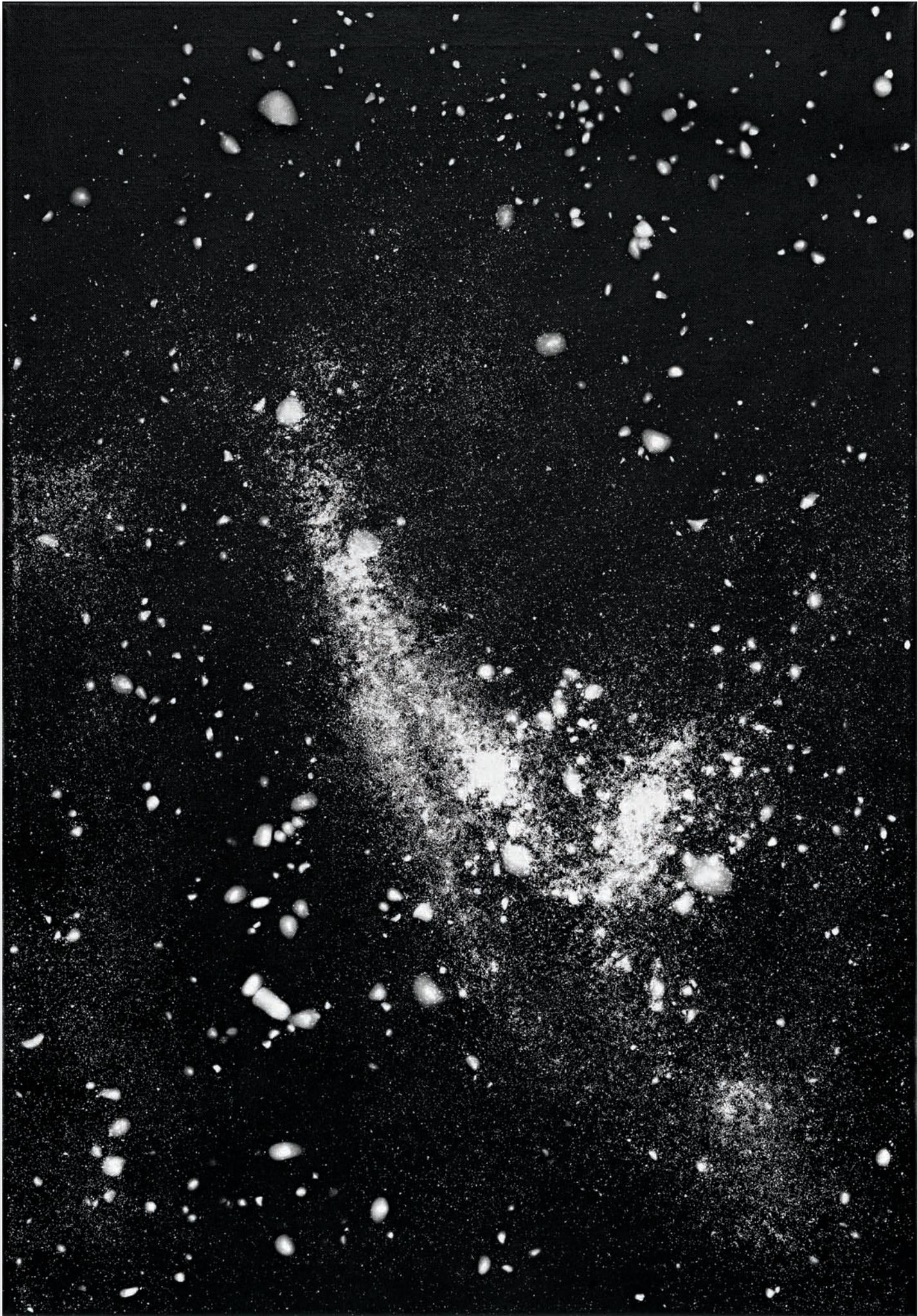
Galerie Eva Presenhuber, Zurich

Rauci e Santamaria, Napoli

Private Collection

“I believe the power of art is in its ‘slowness’ in the sense that I am not in competition with technology; I am not in the competition of making art.”

UGO RONDINONE





33

JOSH SMITH b. 1976

Untitled, 2008

oil, varnish, crayon, collage on panel

121.9 x 91.5 cm (47 $\frac{3}{4}$ x 36 in.)

Signed, numbered and dated 'JSC08072 Josh Smith 2008' on the reverse.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400

PROVENANCE

Luhring Augustine, New York

34

ROB PRUITT b. 1964

Cherry Coke, 2007

acrylic, oil, glitter on insulation panel

121.3 x 91 cm (47 $\frac{3}{4}$ x 35 $\frac{7}{8}$ in.)

Signed, titled and dated "Cherry Coke" 2007 Robert Pruitt' on the reverse.

Estimate £18,000-25,000 \$28,800-39,900 €23,000-32,000

PROVENANCE

Air de Paris, Paris

Private Collection

Christie's, London, *Post-War and Contemporary Art Day Sale*,
14 December 2013, Lot 233

Acquired from the above sale by the present owner





35

ADAM MCEWEN b. 1965

Jerrycan (Water), 2007

pressed steel Jerrycan, 20 litres Marfa water

47 x 36.1 x 17.3 cm (18½ x 14¼ x 6¾ in.)

Signed, dated and numbered 'A. McEwen 2007 A.P. 7/14' on the underside. Stamped 0000082 CHINATI/AMCEWEN07' on a plastic tag attached to the handle. This work is artist's proof number 7 from an edition of 75 plus 14 artist's proofs.

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

PROVENANCE

Nicole Klagsbrun, New York

36

MICHAEL DELUCIA b. 1978

Log, 2011

acrylic on plywood

61 x 114.5 x 61 cm (24 x 45½ x 24 in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Galerie Nathalie Obadia, Paris





37

NED VENA b. 1982

Untitled (2), 2011

Rustoleum flat white enamel on linen over plywood

31 x 243.8 cm (12¼ x 95⅞ in.)

Signed and dated 'VENA 2011' on the reverse.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600

PROVENANCE

Michael Benevento, Los Angeles

“These kinks replicate an idea of gesture for me. They are strikes or marks across the surface of a pattern, similar to a brushstroke, but arrived at in a pattern that invokes digital files, industrial processes, and ultimately a failure in application.”

NED VENA



Ned Vena's signature white paintings are sophisticated explorations into technique and surface that build upon the legacy of American modernism. The present lot, *Untitled (2)*, pays homage to this tradition while subtly revealing the artist's own disillusionment in its idealistic dogmatism. At first glance, the work seems to be a near facsimile of Frank Stella's trademark parallel stripes, replicating the minimalist's perfectionist inclinations. However, upon closer inspection, the viewer encounters a complex network of bleeds, kinks, and imperfections, which create a rich topography on the surface of *Untitled (2)*.

The Brooklyn-based artist works in the vein of fellow New York contemporaries like Wade Guyton, emphasising the failures in our digital age. Taking a novel approach through medium and technique, Vena takes a critical view towards the contemporary fetishisation of technology.

His characteristic additive and subtractive technique begins with an application of laser cut vinyl, a material often used in commercial signage production. As the vinyl begins to adhere to the canvas, Vena applies a thick layer of enamel and carefully manipulates the vinyl, creating bleeds and puckers in the paint. The artist then removes the vinyl, leaving behind the lingering gesture of the artist's touch. This involved and well-conceived technique is the result of the Vena's early experience working for a sign maker in New York City. The exactitude of Stella's lines is transformed into a wavering arrangement of light and shadow. This texture, combined with the purity of the painting's white surface, evokes the fragility of a crumbling Classical temple. In this way, *Untitled (2)* becomes more than a field of painterly abstraction; it is a prophetic monument to the failures of our modern aspirations.



38

ELAD LASSRY b. 1977

Sterling Silver Cup, 2012

chromogenic print

29.2 x 36.8 cm (11½ x 14½ in.)

Signed 'Elad Lassry' on a gallery label on the reverse.

This work is number 2 from an edition of 5.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Private Collection

39

WALEAD BESHTY b. 1976

X-Ray Amethyst *(photographic transparency, LAX/JFK/JFK/LAX, 240 0.7rp 6.0 6.9 #BB6C8A) *Alternate Names: *Crocus, Cuban Orchid, Eupatorium Purple, First Lady, Laelia Pink, Lilacinus, Livido-Purpureus, Wild Orchid*, 2008

colour photographic print

66 x 42.5 cm (25¾ x 16¾ in.)

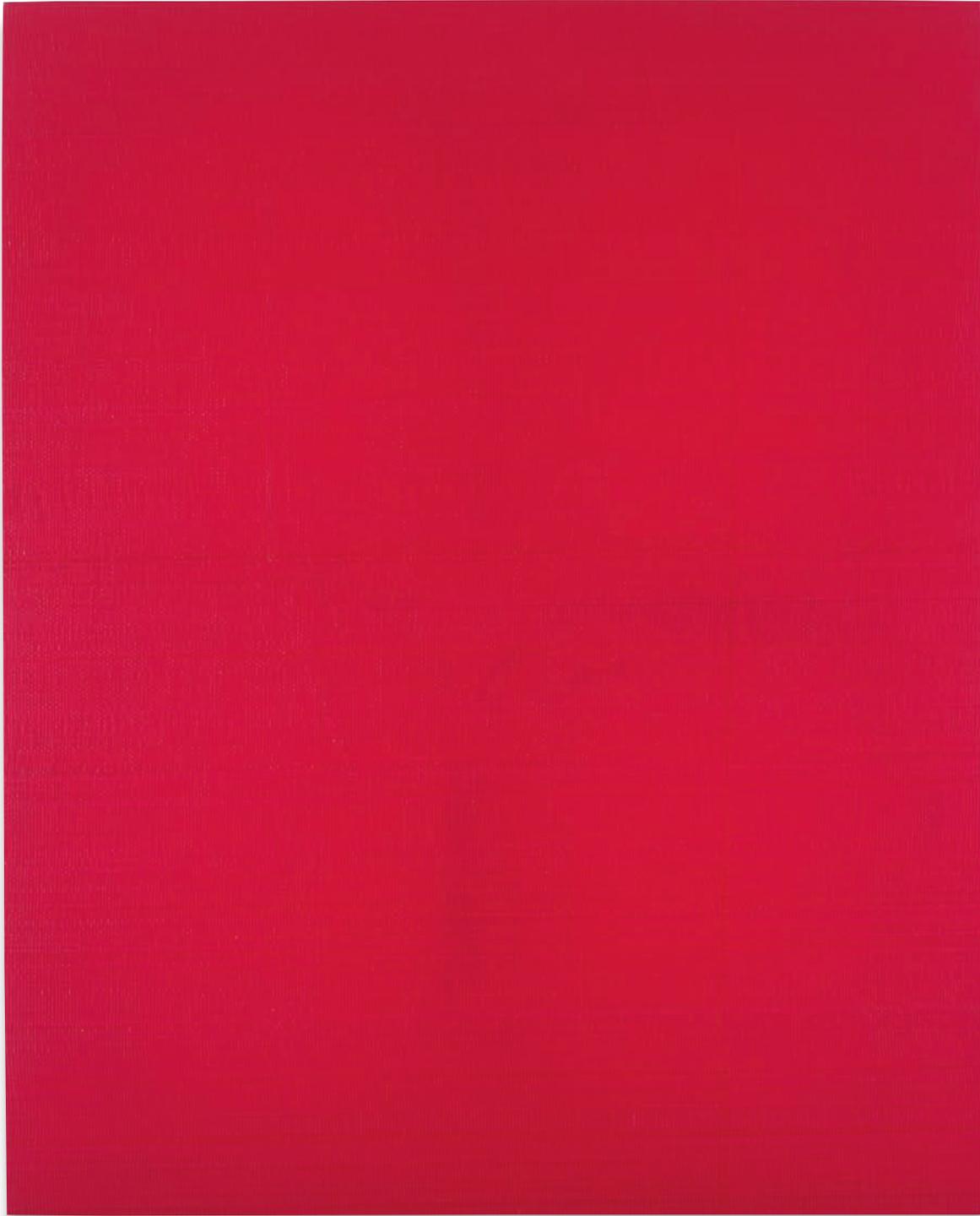
This work is unique.

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000 ♣

PROVENANCE

China Art Objects Galleries, Los Angeles





40

AARON BOBROW b. 1985

Brick and Mortar, 2011

tarpaulin over wooden stretcher

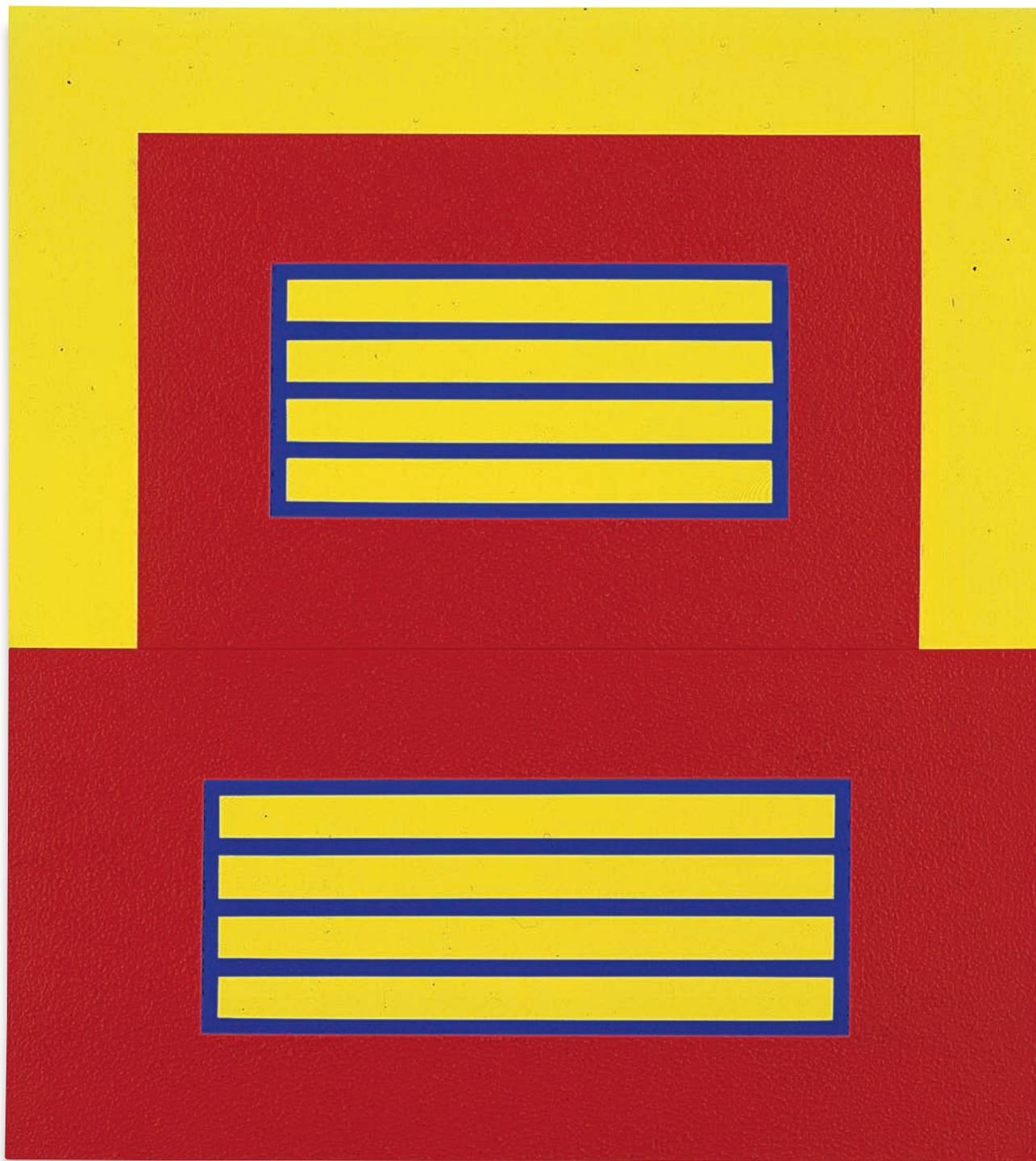
91.5 x 73.7 cm (36 x 29 in.)

Signed, titled and dated "Brick and Mortar" Aaron Bobrow 2011'
on the stretcher.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Andrea Rosen Gallery, New York



41

PETER HALLEY b. 1953

Two Horizontals Prisons, 2005

acrylic Day-Glo paint and Roll-a-Tex on canvas

137 x 122 cm (53⁷/₈ x 48 in.)

Estimate £25,000-35,000 \$39,900-55,900 €32,000-44,800

PROVENANCE

Galería Javier López, Madrid

Private Collection, Barcelona



42

ANSELM REYLE b. 1970

Untitled, 2007

mixed media on canvas, acrylic glass

71 x 60 x 12 cm (27 $\frac{7}{8}$ x 23 $\frac{5}{8}$ x 4 $\frac{3}{4}$ in.)

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

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ♣

PROVENANCE
Private Collection

43

ANSELM REYLE b. 1970

Untitled, 2006

mixed media on canvas, acrylic glass

142 x 121.2 x 18.5 cm (55 $\frac{7}{8}$ x 47 $\frac{3}{4}$ x 7 $\frac{1}{4}$ in.)

Estimate £40,000-60,000 \$63,900-95,900 €51,200-76,800 ♣

PROVENANCE

Gavin Brown's Enterprise, New York

Christie's, New York, *Post-War and Contemporary Art Session I*,
9 November 2011, Lot 389

Acquired from the above sale by the present owner





44

URS FISCHER b. 1973

Sigh, Sigh, Sherlock!, 2004

plaster, fibre-glass

28.5 x 33 x 32.4 cm (11¼ x 12⅞ x 12¾ in.)

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200

PROVENANCE

Private Collection

45

NINA BEIER b. 1975

Trauerspiel, 2010

clay, metal stand

120 x 35 x 35 cm (47¼ x 13¾ x 13¾ in.)

This work is unique.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE

Private Collection

EXHIBITED

Art Basel Statement 2010

Dublin, Projects Arts Centre, Exhibitions, 16 September -
13 November 2010

Turin, Castello die Rivoli, Exhibition, Exhibition,
21 September 2010 - 9 January 2011





46

KAWS b. 1974

Untitled, 1997

acrylic on canvas

41 x 41 cm (16½ x 16½ in.)

Signed and dated 'KAWS 97' on the reverse.

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000

PROVENANCE

Acquired directly from the artist



47

MR b. 1969

Shippin-Chin, 2005

fibre-reinforced plastic, acrylic

107 x 96 x 88 cm (42½ x 37¾ x 34½ in.)

Initialed and dated 'Mr 2005', numbered and inscribed 'ED 3/3 Staff list Tomoko Sugimoto Kaori Kawauchi Chika Ogura Jagaichiro' on the reverse. This work is number 3 from an edition of 3.

Estimate £20,000-30,000 \$32,000-47,900

€25,600-38,400 ₺

PROVENANCE

Tomio Koyama Gallery, Tokyo



48

MARC QUINN b. 1964

Sleeping Beauty, 2005

spray paint, bronze

25 x 15.5 x 25.4 cm (9 $\frac{7}{8}$ x 6 $\frac{1}{8}$ x 10 in.)

Incised 'MARC QUINN 2006 4/25' on the underside.

This work is number 4 from an edition of 25.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE

Private Collection

49

XAVIER VEILHAN b. 1963

Blind Sculpture (Jordan), 2006

steel, aluminium, epoxy paint

190 x 65 x 37 cm (74¾ x 25⅝ x 14⅝ in.)

Stamped with the fabricators mark 'Enzyme Design' on the underside.

Estimate £25,000-35,000 \$39,900-55,900 €32,000-44,800 ♣

PROVENANCE

Galerie Perrotin, Paris



50

ANDY WARHOL 1928-1987

Toy Series, 1983

acrylic and silkscreen on canvas

28 x 35.5 cm (11 x 13⁷/₈ in.)

Signed and dated 'Andy Warhol 83' on the overlap.

Estimate £60,000-80,000 \$95,900-128,000 €76,800-102,000

PROVENANCE

Art Now, Gothenburg

Private Collection, Sweden

“I always like to work on leftovers, doing the leftover things. Things that were discarded, that everybody knew were no good, I always thought had a great potential to be funny.”

ANDY WARHOL

The present lot forms part of Warhol's "Paintings for Children," a body of work commissioned by Swiss dealer Bruno Bischofberger in 1982. This work, which depicts a flattened toy box illustrated in a pulsating rainbow of colours, was a stark contrast to the artist's *Guns and Knives* series from the previous year. The painting was displayed in Bischofberger's Zurich gallery space, where it was hung according to Warhol's precise specifications: rather than being installed at the usual viewing height, each work was hung at the eye level of a five year old child. This unusual arrangement forced adult visitors to the exhibition to crouch or bend to view the artworks. This physical manipulation of the viewer mirrored Warhol's own artistic practice, in which our perceptions of ordinary objects are transformed through the artist's hallmark silkscreen technique. This technique, which mimics mass production, inevitably produces infinite variations of the familiar image.

Like much of Warhol's work, which is at once detached yet intimate, *Toy Series* draws upon this duality: all of the toys used for the "Paintings for Children" series came from the artist's own personal collection of tin toys. The wavering lines of the hand-drawn contour manifest Warhol's connection to his subject, reinvigorating the serialised image with the artist's own touch. And yet, the present lot reminds us of our own superficial and temporal enchantment as consumers; we will inevitably forget the image that first drew us in to purchase. Immediately discarded in the child's rapt pleasure, Warhol memorialises the cardboard packaging. Like his iconic Brillo boxes and Campbell's soup cans, *Toy Series* is a symbolic nod to the artist's roots in advertising. The painting transports us into a world of whimsical play of subject and colour, subtly reminding us of the fleeting nature of childhood.

A WIND-UP TOY
ROLL OVER

A WIND-UP TOY
ROLL OVER MOUSE



A WIND-UP TOY
ROLL OVER MOUS





51

WILLIAM COPLEY 1919-1996

Untitled, 1958

acrylic on linen

58.1 x 45.3 cm (22 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

Signed and dated 'cply 58' lower right.

Estimate £20,000-30,000 \$32,000-47,900 €25,600-38,400

PROVENANCE

Galerie Beaux-Arts, Paris
Henri Adam Braun Collection
Private Collection, United Kingdom

EXHIBITED

Paris, Galerie Beaux-Arts, *Exposition-Vente de Tableaux Modernes*,
23-24 May 1962 (cat.)

52

ALBERT OEHLÉN b. 1954

Abstrakte Malerier Skal Dø Nu, 1998

inkjet print

182.5 x 138 cm (71 $\frac{1}{8}$ x 54 $\frac{3}{8}$ in.)

Signed and dated 'A. Oehlen 98' lower right.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♠

PROVENANCE

Galerie Mikael Andersen, Copenhagen

Abstrakte Malerier Skal Dø Nu

THE TRUTH - KRISHNAMURTI
I HAVE PAINTED MY PICTURE ON THE
AND I WANT YOU TO EXAMINE IT CRITICALLY
NOT BLINDLY. I WANT YOU TO CRITICISE ME
BECAUSE OF THAT PICTURE. A NEW
OF YOURSELF. I WANT YOU TO FALL
WITH THE PICTURE, NOT WITH THE
TO FALL IN LOVE WITH THE TRUTH
WITH HIM WHO SPEAKS THE TRUTH
IN LOVE WITH YOURSELF AND THEN YOU
FALL IN LOVE WITH EVERYONE.



Galerie Mikael Andersen
København - 06 - 03 - 1998



53

RICHARD PETTIBONE b. 1938

Andy Warhol Mao, 1975

acrylic, silkscreen ink on canvas

9.2 x 9.2 cm (3 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in.)

Signed, initialled, dedicated and dated 'To David RP 75 R Pettibone 1975' on the overlap.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ‡

PROVENANCE

Gift from the artist to the previous owner

Christie's, New York, *First Open Sale 2824*, 6 March 2014, Lot 46

Acquired from the above sale by the present owner

54

JULIAN OPIE b. 1958

Suzanne walking in green dress, 2007

vinyl over wooden stretcher

218.6 x 116 cm (86 $\frac{1}{8}$ x 45 $\frac{5}{8}$ in.)

Signed 'Julian Opie' on the overlap.

Estimate £25,000-35,000 \$39,900-55,900 €32,000-44,800 ♣

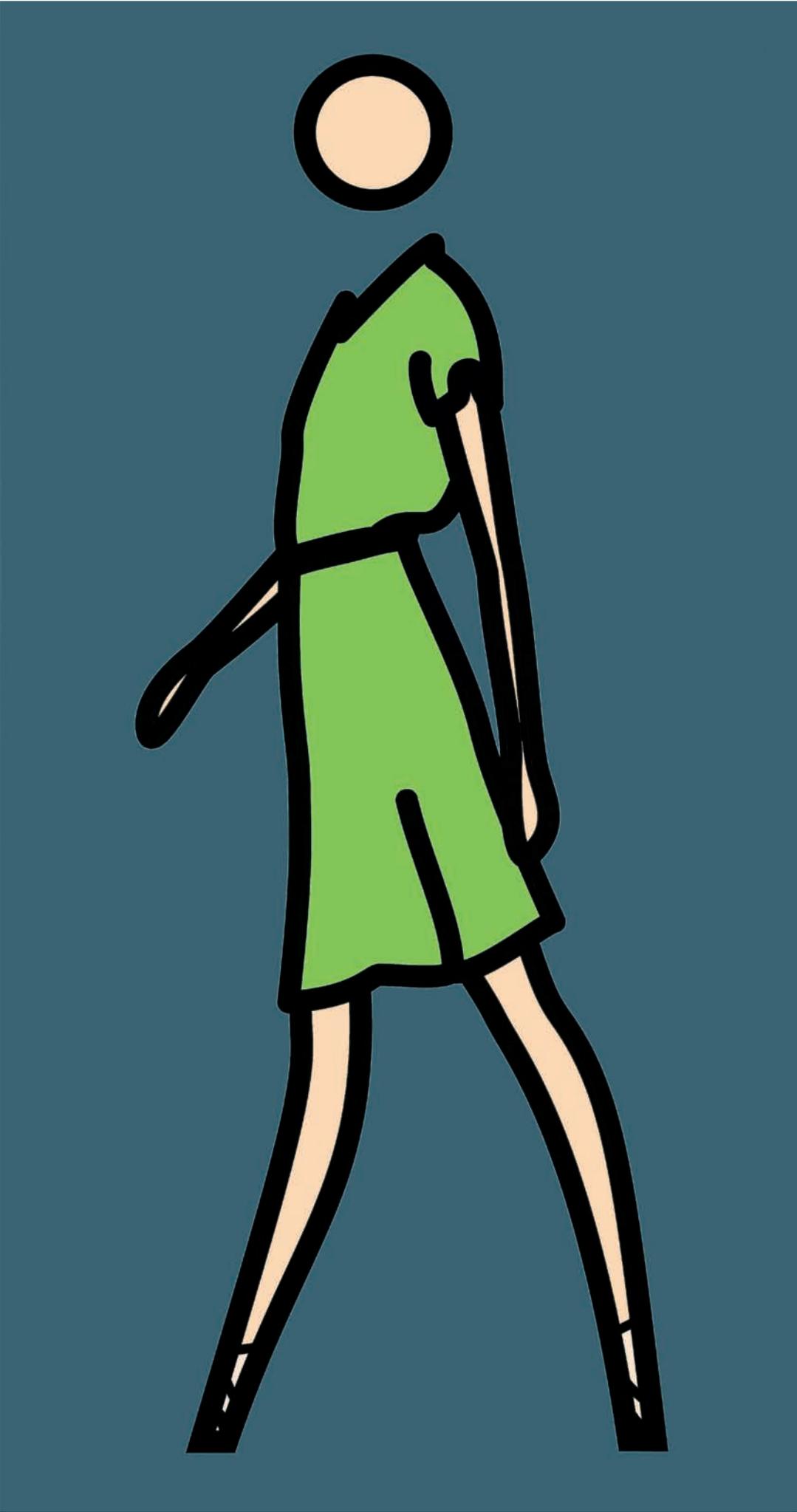
PROVENANCE

Galerie Bob Van Orsouw, Zürich

Acquired from the above by the previous owner

Sotheby's, London, *Contemporary Art Day Auction*, 16 October 2010, Lot 215

Acquired from the above sale by the present owner





55

AARON YOUNG b. 1972

Burnout (Black Angel III, Triptych), 2008

rubber, glass, acrylic on aluminium, on three panels

overall 366 x 183 cm (144½ x 72 in.)

each panel 122 x 183 cm (48 x 72 in.)

Estimate £20,000-30,000 \$32,000-47,900 €25,600-38,400

PROVENANCE

Bortolami, New York

Deitch Projects, New York

56

ASHLEY BICKERTON b. 1959

Cousteau Totem (Jacques and his Pudenda), 1993
wood, nylon, webbing, rope, rubber pouches, rubber
tubing, coloured water, coconuts, gaffa tape
installation height variable 290 x 75 x 35 cm
(114½ x 29½ x 13¾ in.)

Estimate £30,000-50,000 \$47,900-79,900
€38,400-64,000

PROVENANCE

Lehmann Maupin, New York



57

GAVIN TURK b. 1967

Silent Candle, 2007

painted wood

10 x 2.4 x 2.4 cm (3 $\frac{7}{8}$ x 0 $\frac{7}{8}$ x 0 $\frac{7}{8}$ in.)

This work is accompanied by a proof of purchase document,
issued by the artist's studio.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♠

PROVENANCE

Private Collection



58

ANTONY GORMLEY b. 1950

Crystal, 2006

stainless steel

23.6 x 19.2 x 17.1 cm (9¼ x 7½ x 6¾ in.)

This work is from an edition of 25.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE

Whitechapel Gallery, London





59

JULIAN SCHNABEL b. 1951

Bel-Air, 2008

Polaroid, ink, resin on paper

87.5 x 55.7 cm (34½ x 21⅞ in.)

Signed and dated 'J Schnabel 08' lower right. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £7,000-9,000 \$11,200-14,400 €9,000-11,500

PROVENANCE

Private Collection

60

JULIAN SCHNABEL b. 1951

Untitled, 1995

oil, polymer resin on canvas

30.5 x 27.9 cm (12 x 11 in.)

Initialed and dated 'JCS 95' on the reverse.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 †

PROVENANCE

Tony Shafrazi Gallery, New York
Private Collection, New York

EXHIBITED

New York, Tony Shafrazi Gallery, *200 Paintings for Cria*,
6 June - 15 July, 1995





61

GREGOR HILDEBRANDT b. 1974

o. T., 2007

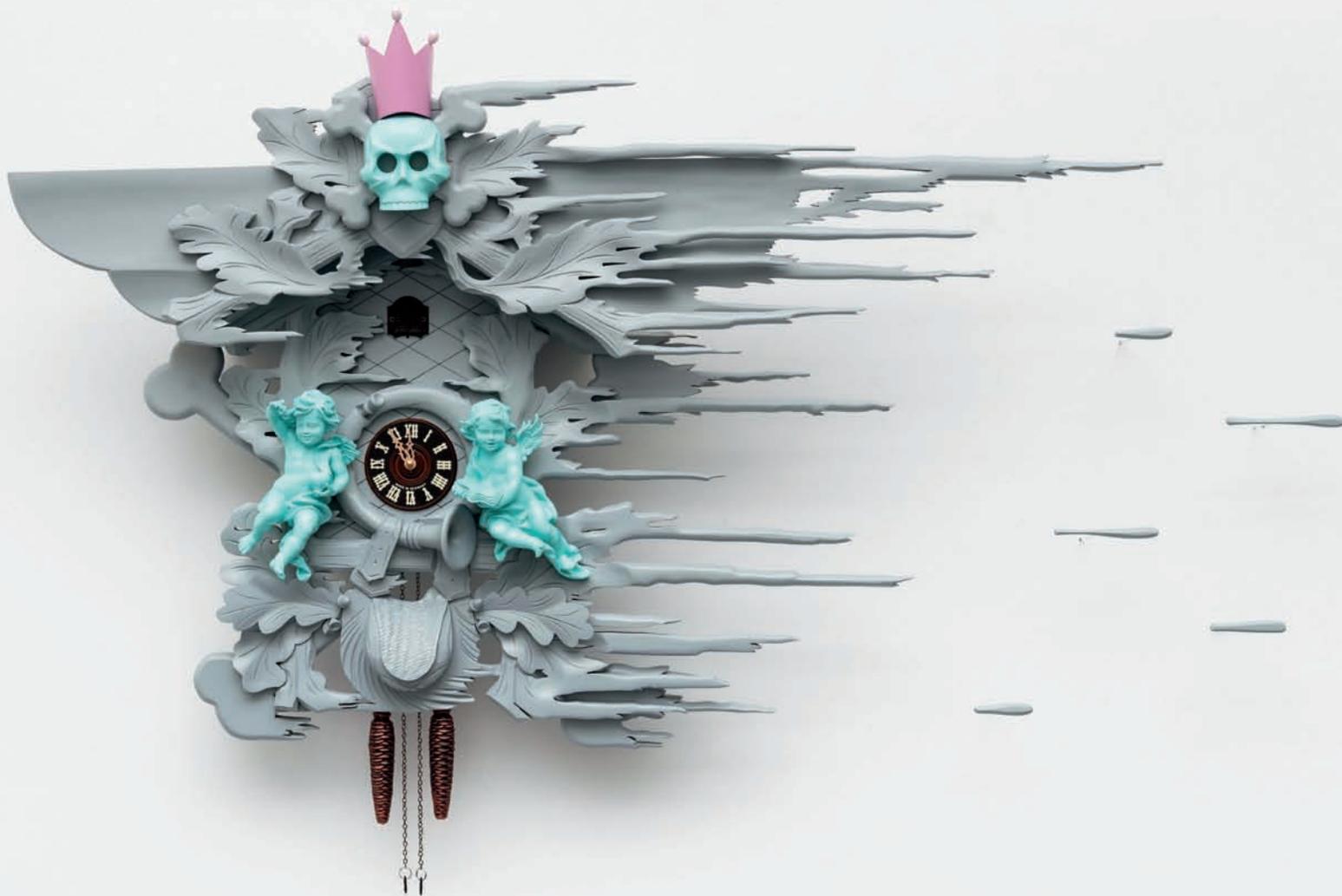
cassette tape, coin on inkjet print

100.8 x 87.7 cm (39 $\frac{5}{8}$ x 34 $\frac{1}{2}$ in.)

Estimate £7,000-9,000 \$11,200-14,400 €9,000-11,500 ♠

PROVENANCE

Galerie Jan Wentrup, Berlin



62

STEFAN STRUMBEL b. 1979

Frischer Wind Asphalt, 2014

spray paint, acrylic on hand-carved timber sculpture

72 x 120 x 25 cm (28 $\frac{3}{8}$ x 47 $\frac{1}{4}$ x 9 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 ♣

PROVENANCE

Circle Culture Gallery, Berlin

Private Collection, Germany



63

JACK PIERSON b. 1960

Untitled (25 Cent), 1997

neon

30.6 x 39.8 cm (12 x 15½ in.)

This work is number 4 from an edition of 7 and is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 +

PROVENANCE

Aurel Scheibler, Berlin

Phillips de Pury London, *Contemporary Art Day*, 28 June 2013, Lot 247

Acquired from the above sale by the present owner



64

MARKUS AMM b. 1969
Untitled (Amm M 373), 2006
wall painting on paper on canvas
180 x 135 cm (70 $\frac{7}{8}$ x 53 $\frac{1}{8}$ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE
Private Collection

65

PIOTR UKLAŃSKI b. 1968
Untitled (Friendly Tumor), 2009
resin on canvas
237.5 x 178 cm (93 $\frac{1}{2}$ x 70 $\frac{1}{8}$ in.)

Initialed, titled and dated "'UNTITLED (FRIENDLY TUMOR)" 2009 P.U.'
on the reverse. Further initialed 'P.U.' on the stretcher.

Estimate £10,000-20,000 \$16,000-32,000 €12,800-25,600 ♣

PROVENANCE
Massimo De Carlo, Milan



66

CHARLES MAYTON b. 1974

La Traversee difficile....looter's follies, 2012
inkjet print on sandpaper, staples, oil on canvas
182.8 x 152.4 cm (71 $\frac{7}{8}$ x 60 in.)

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Galerie Balice Hertling, Paris

66



67

DAVID REED b. 1946

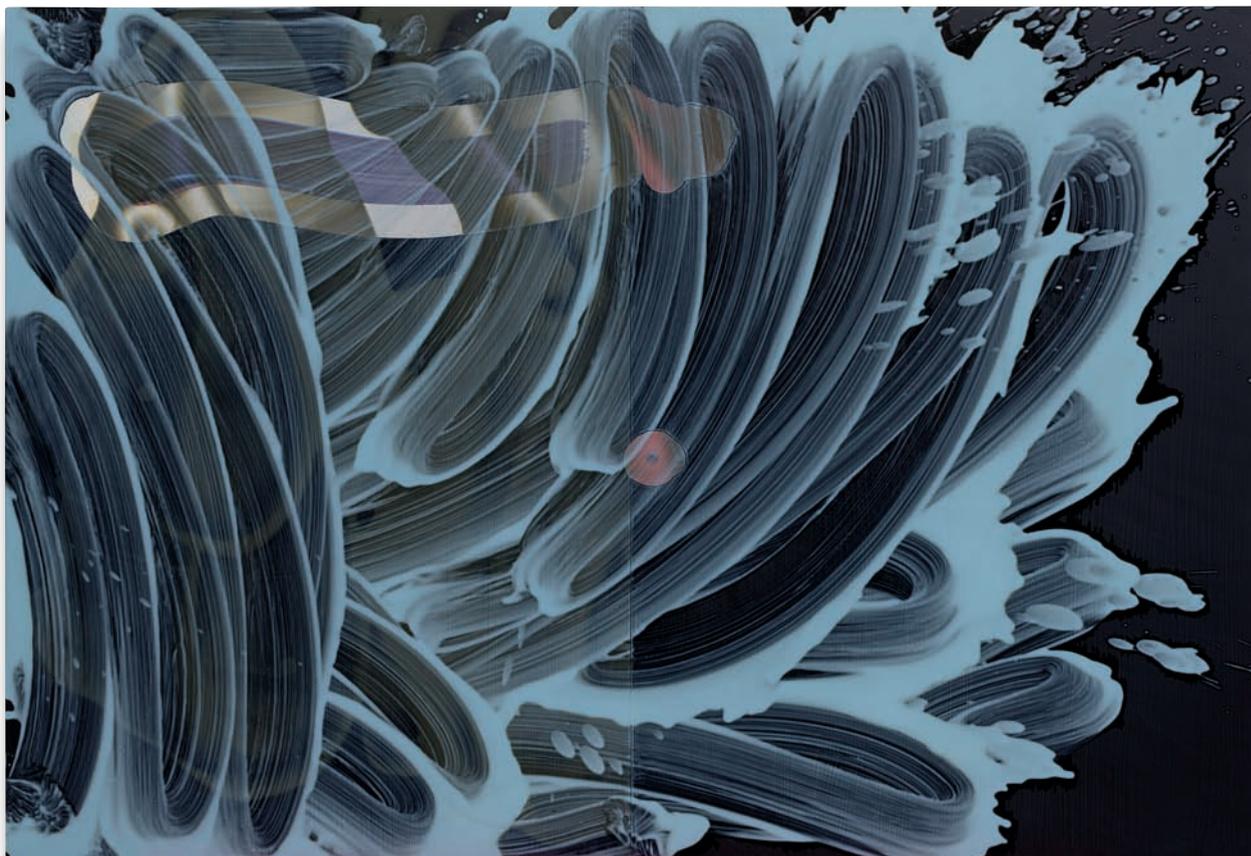
#364/2, 1997-2000
oil and alkyd on hardboard
80 x 110 cm (31 $\frac{1}{2}$ x 43 $\frac{1}{4}$ in.)
Signed on the reverse.

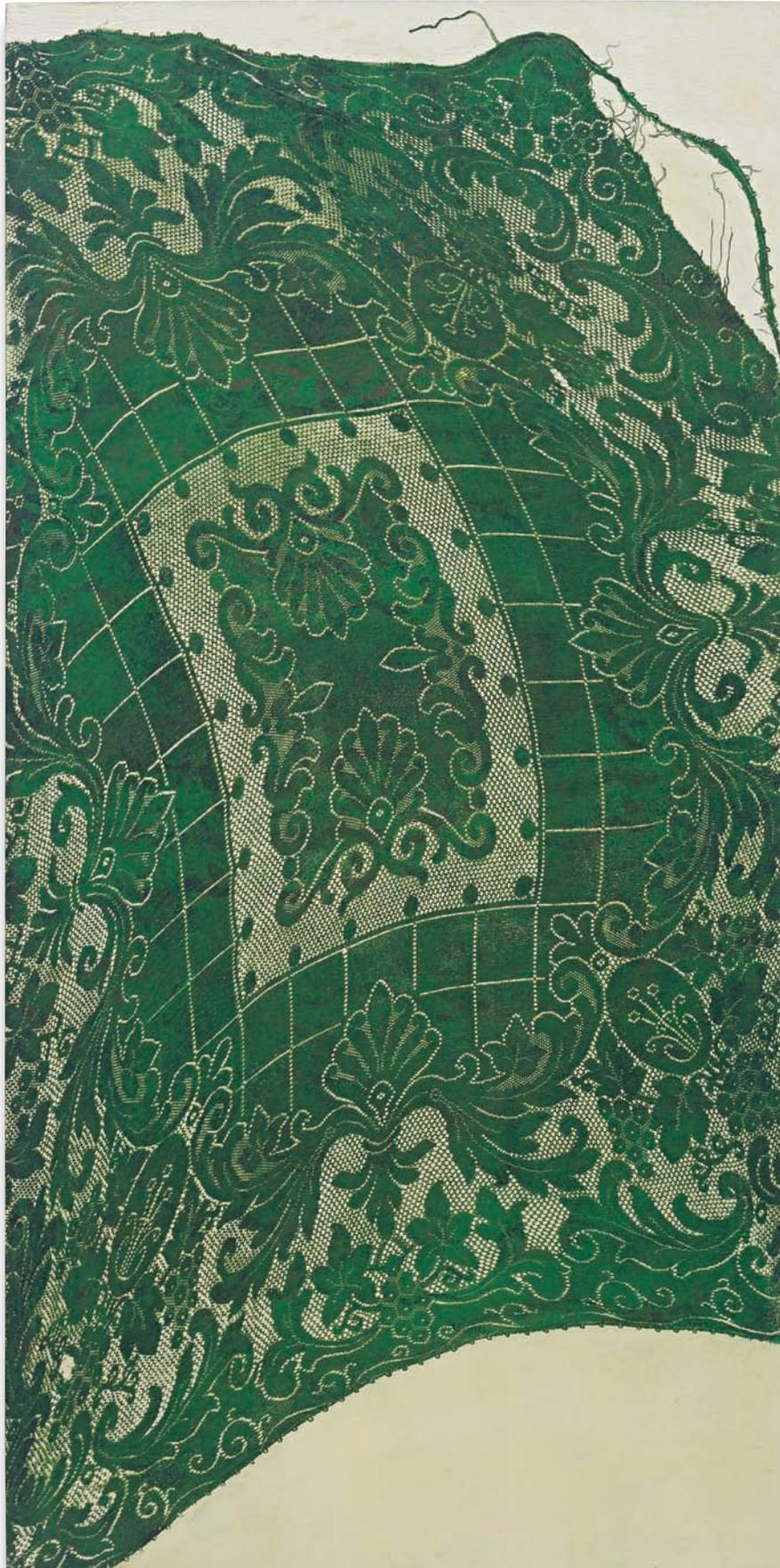
Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600

PROVENANCE

Galerie Bob van Orsouw, Zurich
Private Collection

67





68

MARK FLOOD b. 1957

Men's Club, 2006

acrylic on canvas

214 x 106.5 cm (84¼ x 41⅞ in.)

Signed and titled "MEN'S CLUB" Mark Flood' on the overlap.

Estimate £30,000-50,000 \$47,900-79,900 €38,400-64,000

PROVENANCE

Leo Koenig Inc., New York

Marty Walker Gallery, Dallas

Leslie Hindman Auctioneers, Chicago, 25 September 2013, Lot 1079

Acquired from the above sale by the present owner



69

TAUBA AUERBACH b. 1981

Fold Slice Topo I & II, 2011

colour aquatint etching on paper
each 113.6 x 88.6 cm (44¾ x 34⅞ in.)

Each signed and dated 'TAUBA AUERBACH 2011' lower right and numbered '19/35' lower left. Blindstamped with the fabricators mark lower right. These works are each numbered 19 from an edition of 35.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Private Collection, San Francisco

70

RAYMOND PETTIBON b. 1957

Untitled (Is It Real? You Ask...), 2001

ink on paper

42.2 x 63.5 cm (16 $\frac{5}{8}$ x 25 in.)

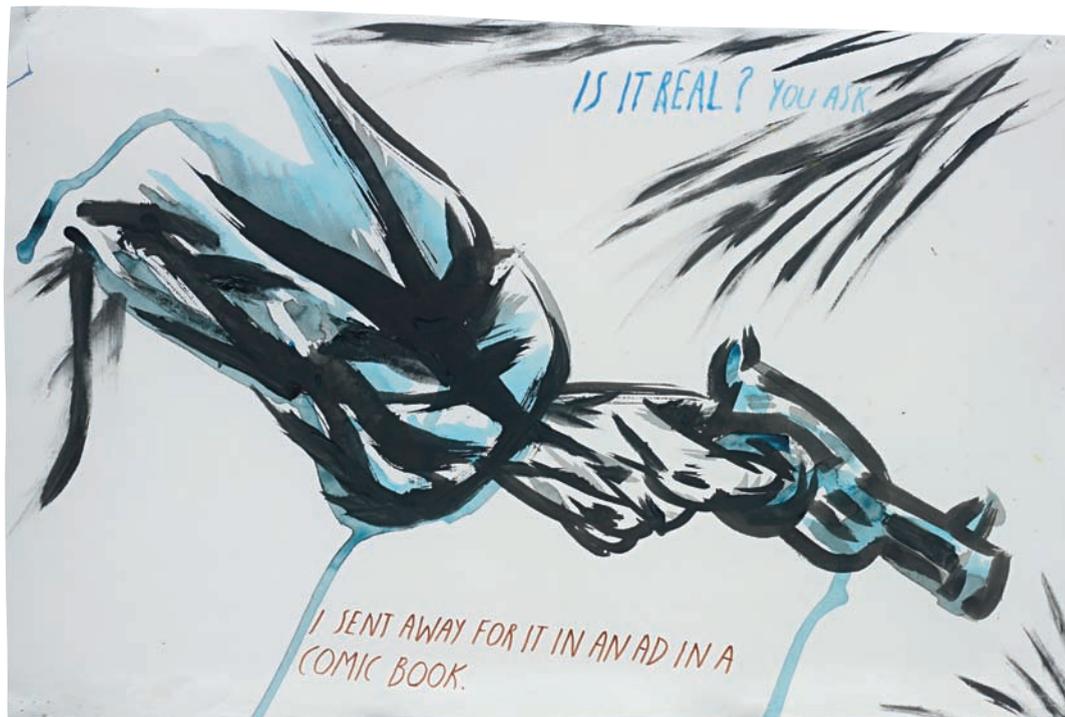
Signed and dated 'Raymond Pettibon 2001' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200

€6,400-9,000

PROVENANCE

David Zwirner, New York



71

SERGEJ JENSEN b. 1973

L.Y.J., 2005

dye on fabric

42.5 x 33.5 cm (16 $\frac{3}{4}$ x 13 $\frac{1}{4}$ in.)

Signed, titled, numbered and dated 'L.Y.J. 33/50 Sergej Jensen 2005' lower right. This work is number 33 from a series of 50 unique works.

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

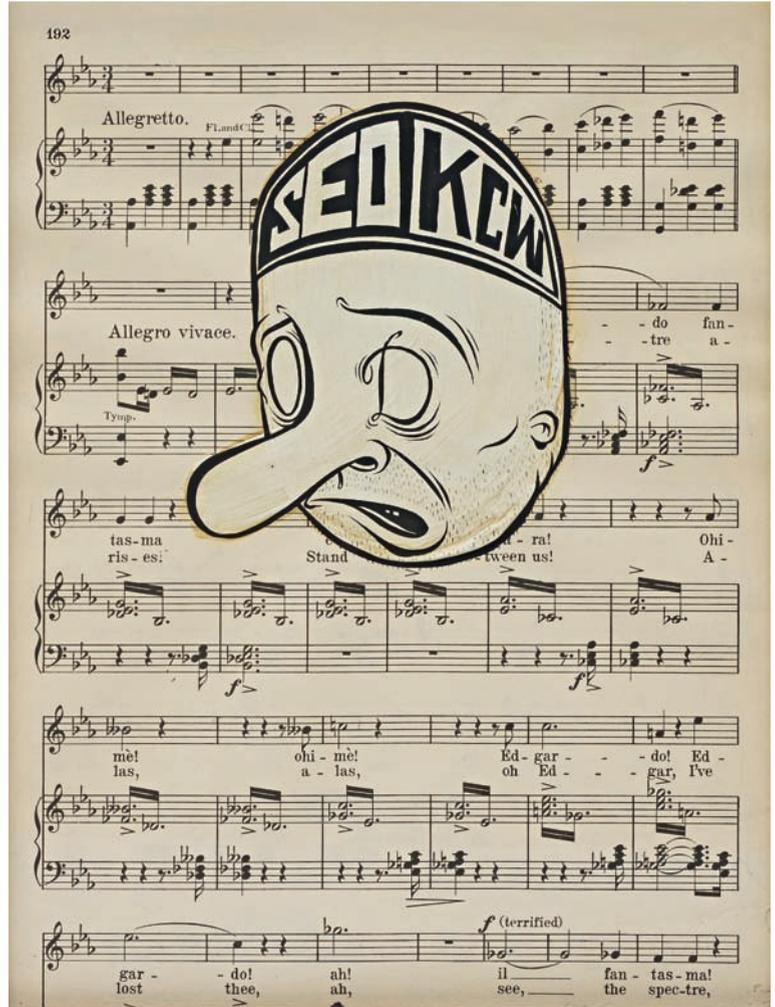
PROVENANCE

Private Collection

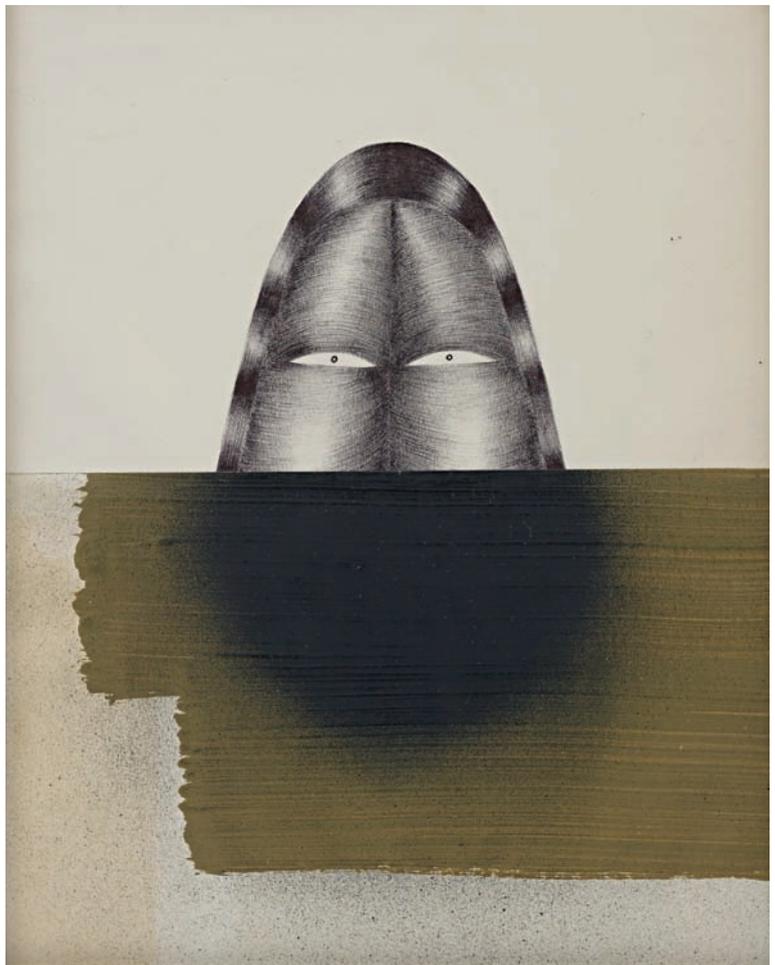




(iii)



(i)



(ii)

72

BARRY MCGEE b. 1966

Three works: (i) *Untitled*, 1998; (ii) *Untitled*, circa 1993; (iii) *Untitled*, circa 1993

- (i) ink, graphite, oil on printed sheet music paper, in artist's frame
- (ii) ballpoint pen on paper, acrylic on textured paper, in artist's frame
- (iii) felt-tip pen on paper, in artist's frame
- (i) 24.9 x 19.8 cm (9¾ x 7¾ in.)
- (ii) 27.2 x 22.3 cm (10¾ x 8¾ in.)
- (iii) 34.1 x 23.5 cm (13¾ x 9¼ in.)
- (ii) Initialled 'B' on the reverse.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 †

PROVENANCE

- (i) Paul Morris Gallery, New York
- (ii, iii) Private Collection



73

SHEPARD FAIREY b. 1970

Mandala Ornament 02, 2012

silkscreen on collaged posters

framed 139 x 106 cm (54¾ x 41¾ in.)

sheet 131.5 x 98.5 cm (51¾ x 38¾ in.)

Signed and dated 'Shepard Fairey 12' lower right. Numbered '3/5 HPM' lower left. This work is number 3 from an edition of 5 unique works.

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000 ±

PROVENANCE

The Public Trust, Dallas

EXHIBITED

Dallas, The Public Trust, *Printed Matters at the Public Trust*,
15 September 2012 - 20 October 2012



74

SHEPARD FAIREY b. 1970*Chinese Democracy*, 2004

silkscreen on wood, in artist's frame

62.6 x 47.7 cm (24 $\frac{5}{8}$ x 18 $\frac{3}{4}$ in.)

Signed and dated 'Shepard Fairey 04' lower right, numbered '2/2' lower left and again '2/2' on the reverse. This work is number 2 from an edition of 2.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 †

PROVENANCE

White Walls, San Francisco

75

SHEPARD FAIREY b. 1970*Angela Davis*, 2003

silkscreen on plywood, in artist's frame

62.7 x 47.1 cm (24 $\frac{5}{8}$ x 18 $\frac{1}{2}$ in.)

Signed and dated 'Shepard Fairey 03' lower right, inscribed 'AP' lower left. Signed and dated 'Shepard Fairey 03' and inscribed 'AP' twice on the reverse. This work is the artist's proof from an edition of 2 plus 1 artist's proof.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 †

PROVENANCE

White Walls, San Francisco

75





76

76

REVOK b. 1977

Triumph and Tragedy, 2011

acrylic, enamel and found objects on panel

86.5 x 86 cm (34 x 33 3/4 in.)

Signed, dated and numbered 'REVOK DETROIT 2011 15/20' on the reverse. This work is number 15 from a series of 20 unique works and is accompanied by a certificate of authenticity.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Vicious Gallery, Hamburg

EXHIBITED

Hamburg, Vicious Gallery, *Triumph and Tragedy*, 3 December 2011

77

BILLY CHILDISH b. 1959

Bank Pub Crucifix, 1989

oil on canvas

50.8 x 101.6 cm (20 x 40 in.)

Initialed and dated 'BH89' lower right.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE

Private Collection

77





78

RERO b. 1983

Sans Titre (Image Not Available), 2010

acrylic, spray paint on canvas

100.2 x 99.8 cm (39½ x 39¼ in.)

Signed, titled and dated "Sans Titre (Image Not Available...)"

A Rero 2010 11' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣

PROVENANCE

Backslash Gallery, Paris



79

RETNA b. 1979

Untitled, circa 2012

acrylic on canvas

152.4 x 152.4 cm (60 x 60 in.)

Signed on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200

PROVENANCE

Prism, Los Angeles

(ii)



(iii)



(i)



80

DON ED HARDY & DR. LAKRA b. 1945 & b. 1972

Three works: (i) *Untitled*, 2004; (ii) *Untitled*, 2004;

(iii) *Untitled (Born to Raise Hell)*, 2004

watercolour on paper

(i) 38.6 x 56.8 cm (15¼ x 22¾ in.)

(ii) 30.8 x 22.7 cm (12½ x 8¾ in.)

(iii) 31 x 22.7 cm (12¼ x 8¾ in.)

(i) Signed and dated 'DR Lakra DEH 2004' lower right.

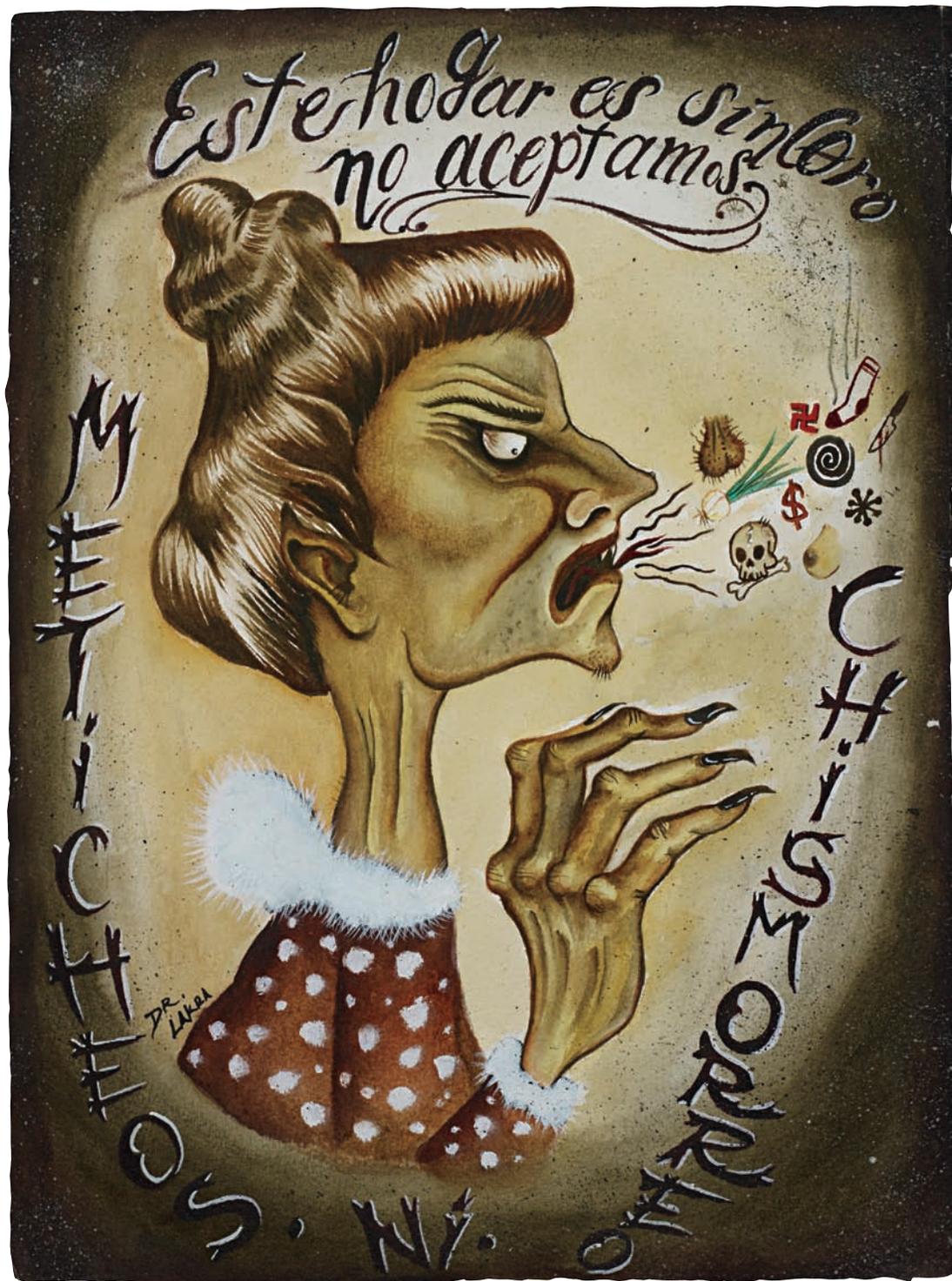
(ii) Signed and dated 'DR. LAKRA DEH 04' lower right.

(iii) Signed and dated 'DEH 2004 DR. Lakra' lower right and titled 'Born to Raise Hell' upper centre.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ±

PROVENANCE

Acquired directly from the artists



81

DR. LAKRA b. 1972

Untitled, 1998

watercolour, gouache on paper

38.2 x 28.5 cm (15 x 11¼ in.)

Signed 'DR. LAKRA' lower left. Annotated 'Este Hogar es sin Ø no aceptamos chismes ni meticheos de ninguna especie' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ₣

PROVENANCE

Acquired directly from the artist



82

UGO RONDINONE b. 1964

10 Kinderzeichnungen (10 Children Drawings), 1988

graphite on paper, in ten parts

each 42 x 30 cm (16½ x 11¾ in.)

Each signed and dated 'Ugo Rondinone 1988' on the reverse.

Estimate £6,000-10,000 \$9,600-16,000 €7,700-12,800 ±

PROVENANCE

The artist

Matthew Marks Gallery, New York





83

LUCIO FONTANA 1899-1968

Concetto Spaziale (rosso), 1968

vacuum-formed plastic, with accompanying publication and card slipcase

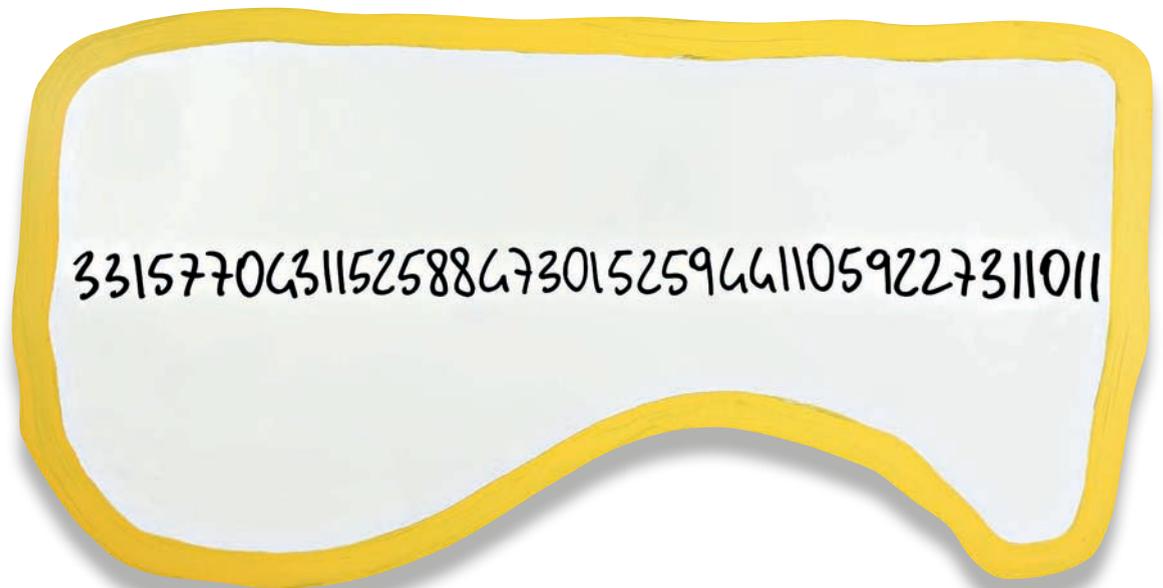
29.7 x 29.7 cm (11¾ x 11¾ in.)

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 £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Galería René Métras, Barcelona



84

MICHELANGELO PISTOLETTO b. 1933

Frattali, 1999-2000

acrylic on shaped mirror

41 x 79 cm (16½ x 31½ in.)

Signed, titled and dated "Pistoletto 1999/2000 Frattali" on the reverse. This work is unique and accompanied by a photo certificate of authenticity, signed by the artist and stamped by the Associazione Culturale Arte Nova, Pescara.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Associazione Culturale Arte Nova, Pescara



85

ENRICO CASTELLANI b. 1930

Estroflessione, 1968

thermoformed plastic

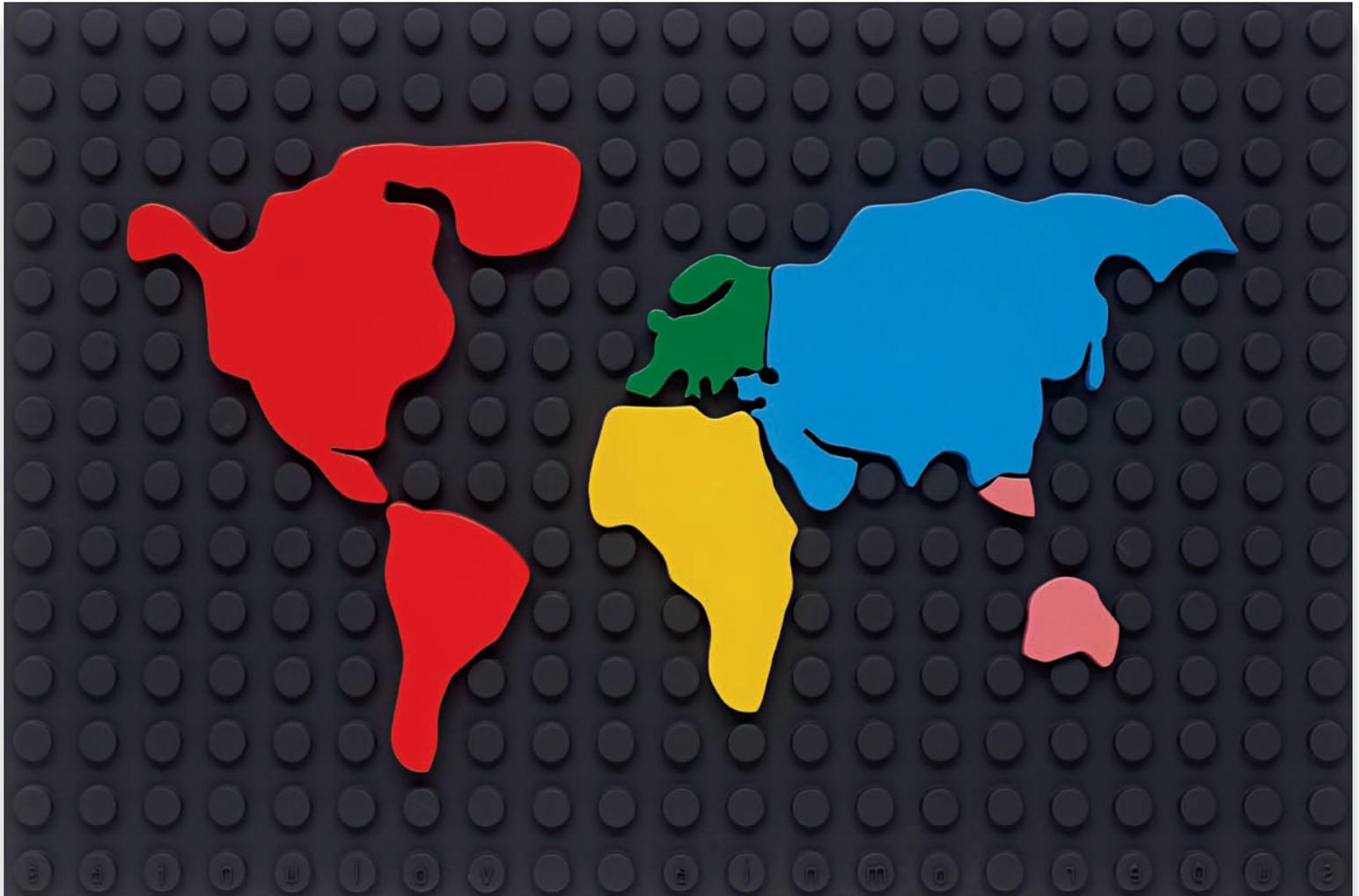
30 x 30 cm (11 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)

This work is published by Achille Mauri Editore, Milan, Italy and is accompanied by the book, *Enrico Castellani Pittore*, published by Achille Mauri Editore, Milan, Italy.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Private Collection, Milan



86

MATTEO NEGRI b. 1982

Mappa (Diptych), 2014

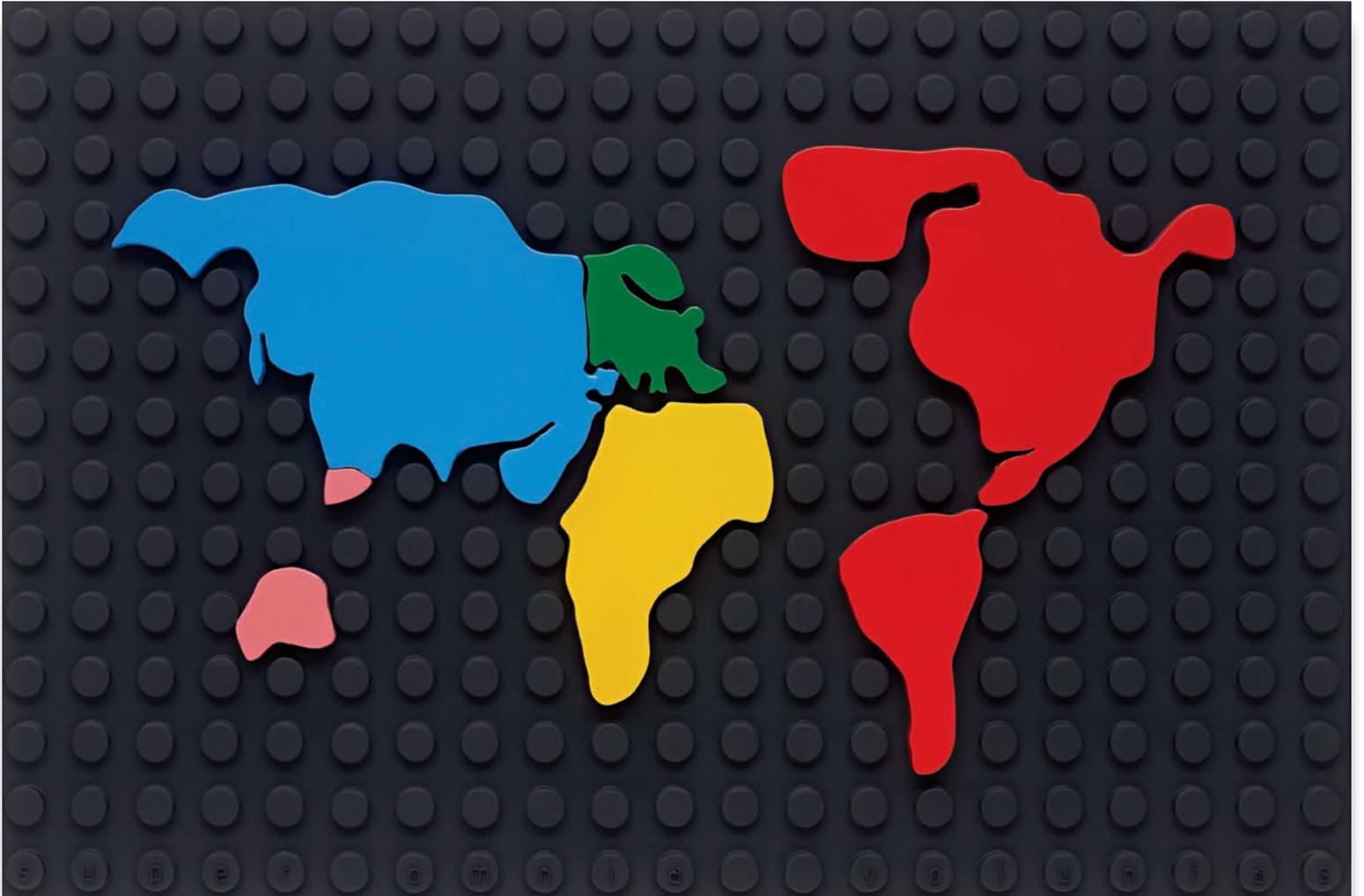
enamel on cast iron, in two parts
each 80 x 119.8 cm (31½ x 47½ in.)

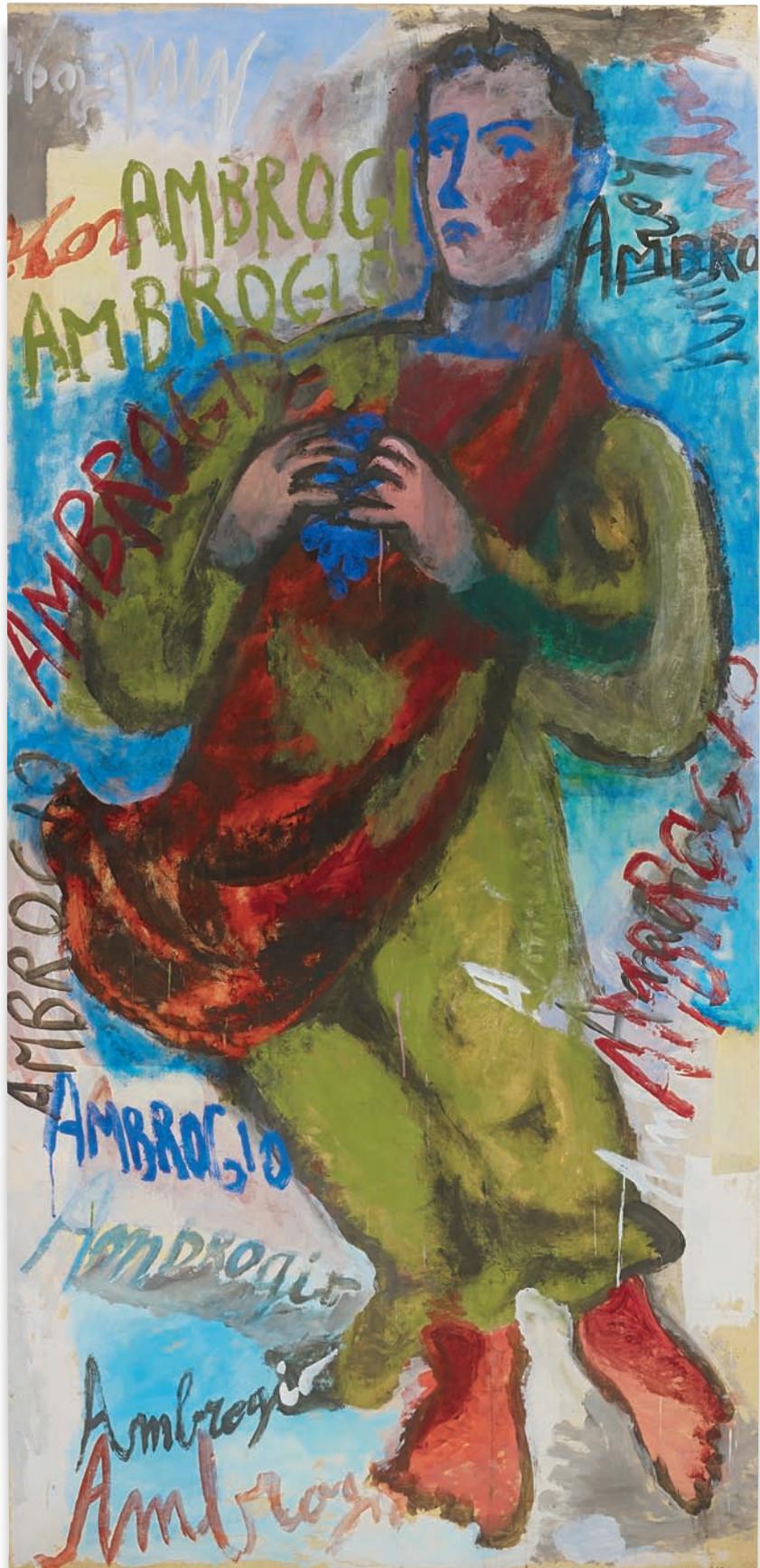
Each stencilled 'Negri MATTEO NEGRI 2014' and signed 'Negri' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

Private Collection, France





87

SANDRO CHIA b. 1946

Sant' Ambrogio, 1995

oil on paper laid on linen

236.3 x 114 cm (93 x 44 $\frac{7}{8}$ in.)

Signed, annotated and dated 'SChia 1995 Ambrogio SANTO' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000

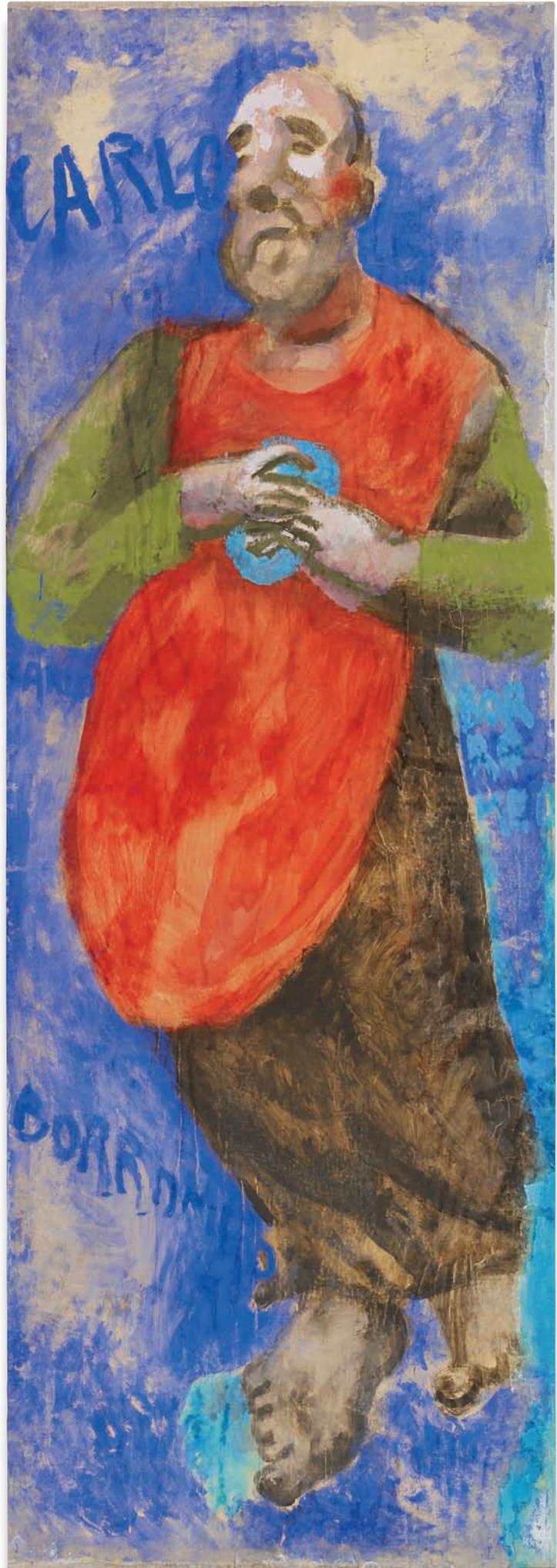
€12,800-19,200 ♣

PROVENANCE

Collezione Grassi, Italy

EXHIBITED

Milan, Fondazione Stelline, *Pittura Europea Dagli Anni '80 AD Oggi; Opere dalla Collezione Alessandro Grassi*, 12 January 2011 - 12 January 2014



88

SANDRO CHIA b. 1946

San Carlo Borromeo, 1995

oil on paper laid on linen

252.3 x 89 cm (99 $\frac{3}{8}$ x 35 in.)

Signed, annotated and dated 'SChia CARLO SANTO 1995'
on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

Collezione Grassi, Italy

EXHIBITED

Milan, Fondazione Stelline, Pittura Europea Dagli Anni '80 AD Oggi;
Opere dalla Collezione Alessandro Grassi, 12 January 2011 -
12 January 2014

89

ANGELA DE LA CRUZ b. 1965

Minimum XIX, 2005

wood, metal, oil on canvas

42.8 x 15 x 10.6 cm (16 $\frac{7}{8}$ x 5 $\frac{7}{8}$ x 4 $\frac{1}{8}$ in.)

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Nicolas Krupp, Basel



90

MAURIZIO CATTELAN b. 1960

Fondazione Oblomov, 1992

etched glass, lead seal, string

2.3 x 6.2 x 5.7 cm (0 $\frac{7}{8}$ x 2 $\frac{1}{2}$ x 2 $\frac{1}{4}$ in.)

Etched 'Qattelan' on the reverse.

Estimate £2,500-3,500 \$4,000-5,600 €3,200-4,500 ‡ ♣

PROVENANCE

Acquired directly from the artist





91

ANGELO FILOMENO b. 1963

Bearded Carrion (diptych), 2008

left panel: embroidery on recycled black olive burlap bags laid on linen;
right panel: embroidery on silk shantung with crystals laid on linen
installed 234 x 271.8 cm. (92½ x 107 in.)

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

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♠

PROVENANCE

Galerie Lelong, New York

Private Collection, Japan

Acquired from the above by the present owner



92

UMBERTO MARIANI b. 1936*Taghelmoust: il Velo*, 2013

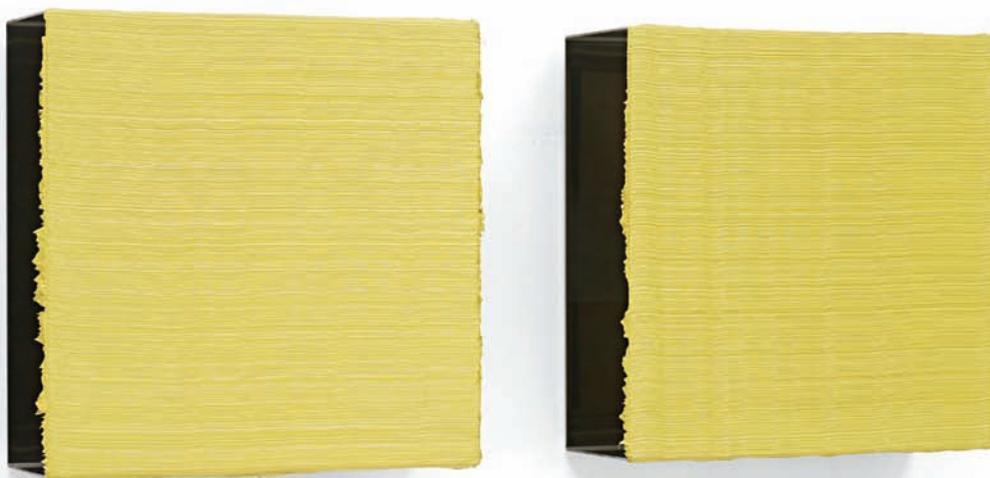
vinyl, sand on lead sheet

40.5 x 65 cm (15 $\frac{7}{8}$ x 25 $\frac{5}{8}$ in.)

Signed, titled and dated 'U. Mariani 6/2013 "Taghelmoust: il Velo"' on the backing board.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣**PROVENANCE**Acquired directly from the artist
Private Collection, Monaco

93



93

JASON MARTIN b. 1970*Lime Loop Painting No. 1*, 1997oil on polished stainless steel, in two parts
each 31 x 31.2 x 11.1 cm (12 $\frac{1}{4}$ x 12 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in.)**Estimate** £6,000-8,000 \$9,600-12,800 €7,700-10,200 † ♣**PROVENANCE**Koji Ogura, Japan
Private Collection, Japan

94

DAVIS RHODES b. 1983

Untitled (Blue reflective Diamond), 2008

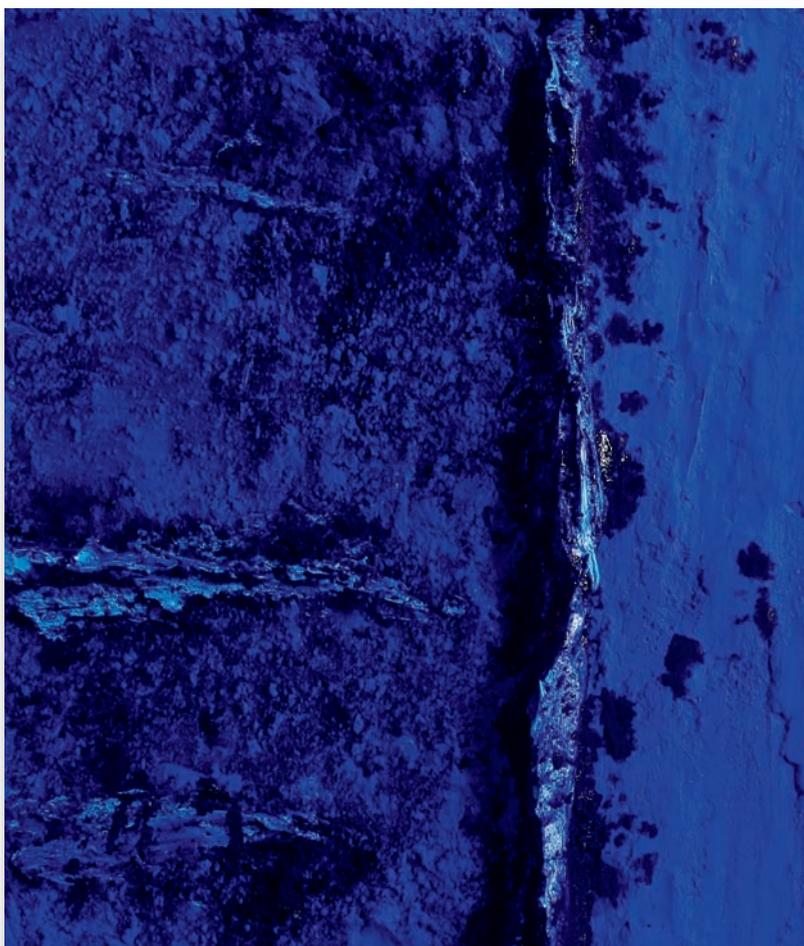
mirrored acrylic panel

152.4 x 121.9 cm (60 x 47 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 †

PROVENANCE

Acme, Los Angeles



95

MARCELLO LO GIUDICE b. 1957

Eden Blu, 2013

oil, pigment on canvas

50 x 60 cm (19 $\frac{5}{8}$ x 23 $\frac{5}{8}$ in.)

Signed, titled and dated 'Eden Blu, Lo Giudice, 2013'
on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♠

PROVENANCE

Private Collection



96

DONALD BAECHLER b. 1956*Pink Rose*, 2009

gesso, flashe, collaged paper on paper

131.5 x 100.8 cm (51¾ x 39¾ in.)

Initialed and dated 'DB 2009' lower right. This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$19,200-28,800 €15,400-23,000

PROVENANCE

Galerie Forsblom, Helsinki

97

NIKOLAS GAMBAROFF b. 1979*Untitled*, 2011

newsprint on aluminium

243.5 x 121.8 cm (95¾ x 47¾ in.)

Signed and dated 'N. Gambaroff 2011' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE

Private Collection, New York

97





98

SPARTACUS CHETWYND b. 1973

The Fairy Feller, 2003

paper, paint, papier-mâché, glue and Dutch metal
200 x 150 x 20 cm (78¾ x 59 x 7⅞ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♠ †

PROVENANCE

Herald St, London

EXHIBITED

London, Saatchi Gallery, *Newspeak: British Art Now*, 30 May - 17 Oct 2010
Adelaide, Saatchi Gallery in Adelaide, *Newspeak: British Art Now*, 30 July-23 October 2011
Bournemouth, Russell-Cotes, *Angels, Faeries & Femmes Fatales: Dadd to Discworld*, 11 October 2013- 9 March 2014

LITERATURE

Newspeak, British Art Now: Saatchi Gallery, pg 61, published by Booth - Clibborn Editions, 2010
Saatchi Gallery in Adelaide, *British Art Now*, pg 83, published by art Gallery of South Australia, 2011

The Fairy Feller is an enlarged hand-tinted and gold-leafed photocopy of Richard Dadd's most famous painting. Epitomising the Victorian fervour for the supernatural and occult, Dadd's canvas shows a fantastical narrative that draws from mythology and literature. Its obsessive detail is often attributed to Dadd's psychopathy: the painting, made during his long incarceration at Bethlem Hospital, took 9 years to complete. Spartacus Chetwynd appropriated this image to use as a prop in a performance that celebrated radical British visionaries such as William Blake and Mary Wollstonecraft. In the performance, nymphs burst from the painting and danced to music from *The Seventh Seal*, an Ingmar Bergman film which takes its name from the biblical prophecy of The Final Judgement.



99

JOHN KØRNER b. 1967

The Guide, 2006

acrylic on canvas

260.5 x 360.5 cm (102½ x 141¾ in.)

Signed, titled and dated 'The GUIDE Kørner 06' on the reverse.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 ♠ †

PROVENANCE

Victoria Miro, London

EXHIBITED

London, Victoria Miro Gallery, 2006 *Problems: John Korner*,
25 November- 22 December 2006

LITERATURE

Exh. cat., 2006 *Problems: John Korner*, published by Victoria
Miro Gallery, 2006

100

IAN WALLACE b. 1943

When will we be free?, 2007

photo-laminate, acrylic on canvas

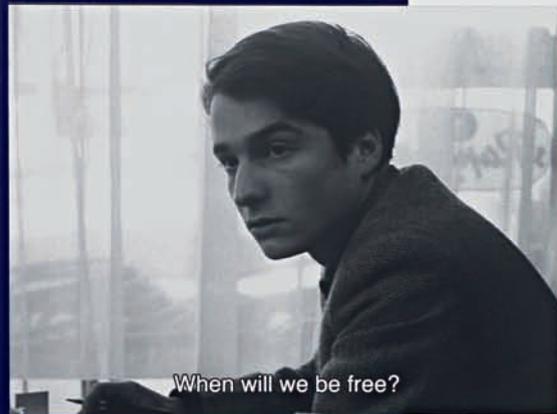
244 x 182.5 cm. (96½ x 71¾ in.)

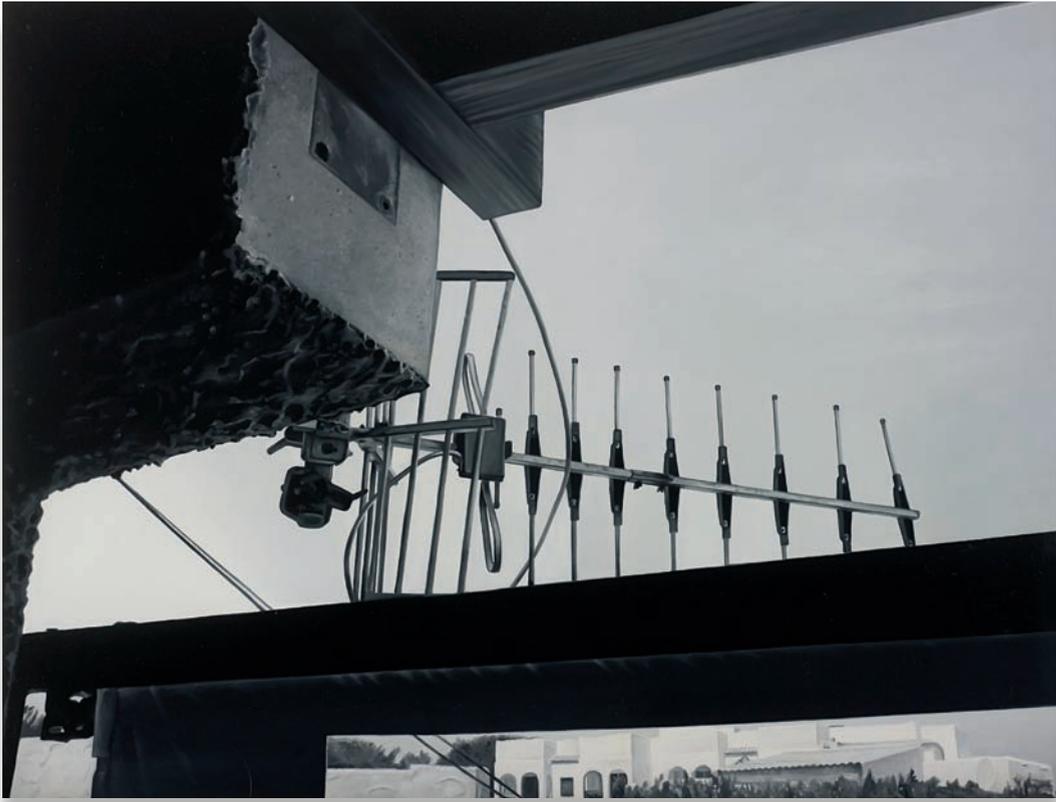
Signed, titled and dated 'Ian Wallace 2007 When will we be free?'
and stamped 'By My Hand Ian Wallace' on the reverse.

Estimate £7,000-9,000 \$11,200-14,400 €9,000-11,500 ♠

PROVENANCE

Yvon Lambert, New York





101

JAMES WHITE b. 1967

Aerial, 2005

oil on plywood panel, in acrylic glass box frame

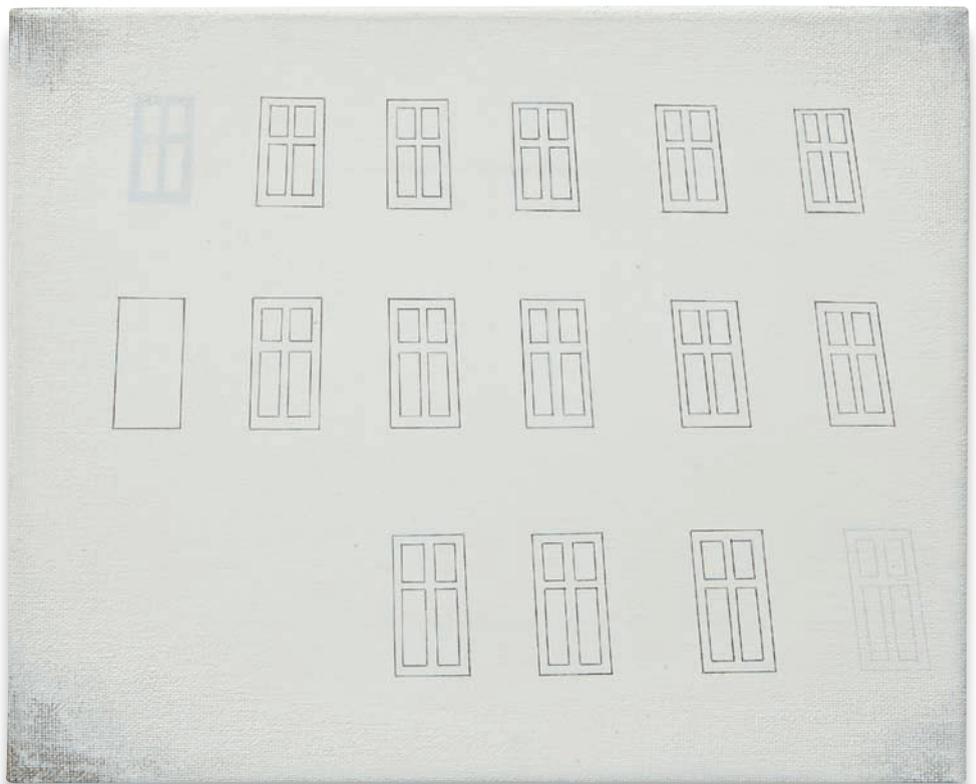
panel 52.3 x 70 cm (20 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in.)

framed 54.5 x 72 cm (21 $\frac{1}{2}$ x 28 $\frac{3}{8}$ in.)

Signed, titled and dated 'AERIAL 2005 James White' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♠

PROVENANCE
Private Collection



102

UGO RONDINONE b. 1964

Thursday 2 March, 2006, 2006

gesso, paper collage, graphite on linen

22.9 x 28 cm (9 x 11 in.)

Signed 'Ugo Rondinone' and titled 'Giovedì 2 Marzo 2006' on the reverse.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ‡

PROVENANCE
Galerie Esther Schipper, Berlin



103

DAVIS RHODES b. 1983

Untitled (Black), 2007

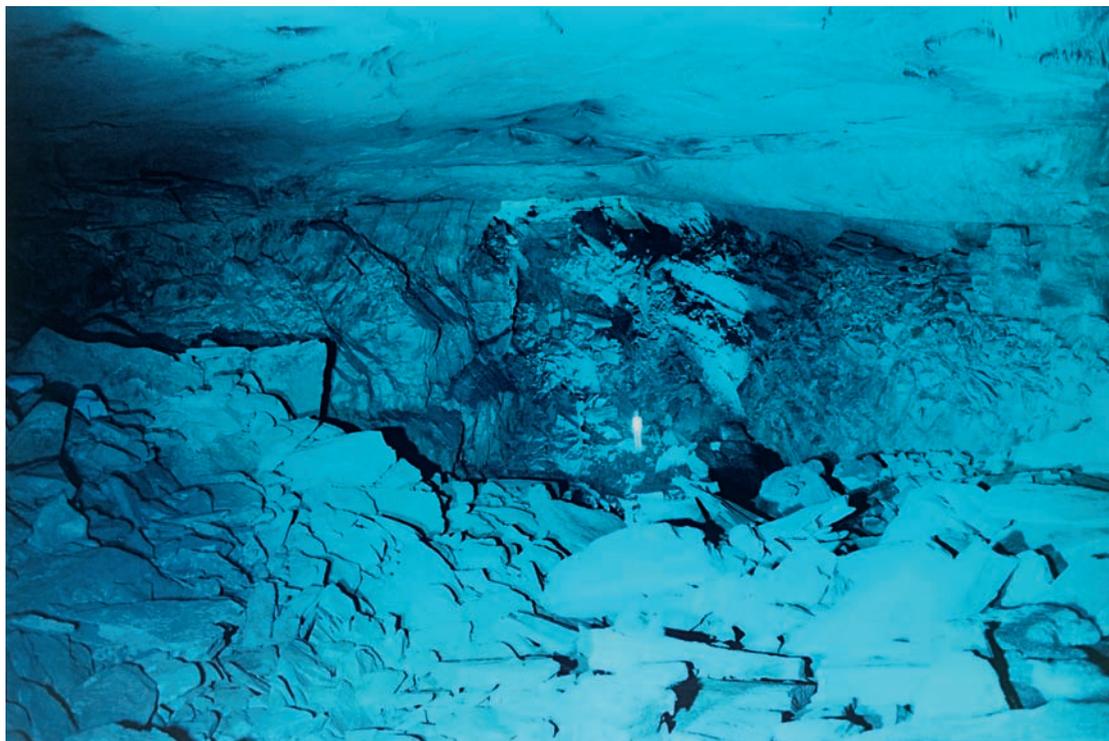
spray paint on foamcore

243.8 x 111.8 x 16.5 cm (95 $\frac{7}{8}$ x 44 x 6 $\frac{1}{2}$ in.)

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ₣

PROVENANCE

Office Baroque Gallery, Antwerp



104

RYAN MCGINLEY b. 1977*Raina (Falling, Bridge)*, 2005

chromogenic print

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

Signed and dated 'Ryan McGinley 08-03-06' on a gallery label affixed to the reverse. This work is number 1 from an edition of 3.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400

PROVENANCE

Galerie du Jour Agnes B., Paris

105

RYAN MCGINLEY b. 1977*Blue Breakdown*, 2009

chromogenic print, face-mounted and flush-mounted to Perspex

181.5 x 274.2 cm (71 $\frac{1}{2}$ x 107 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200

PROVENANCE

Team Gallery, New York



106

NAN GOLDIN b. 1953*Nan one month after being battered*, 1984

cibachrome print

39.7 x 59 cm (15 $\frac{5}{8}$ x 23 $\frac{1}{4}$ in.)

This work is artist's proof number 2 from an edition of 25 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Private Collection

107

ZHANG HUAN b. 1965*Pilgrimage-wind and water NY n.1 (no people)*, 1998

chromagenic print

50.1 x 102.4 cm (19 $\frac{3}{4}$ x 40 $\frac{3}{8}$ in.)

Signed, titled, numbered and dated '6/15' on the reverse.

This work is number 6 from an edition of 15.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Max Protetch Gallery, Washington



108

SANTIAGO SIERRA b. 1966

24 Blocks of Concrete Constantly Moved During a Day's Work by Paid Workers, 1999

three framed black and white photographs with text framed 45 x 85 cm (17¾ x 33½ in.)

This work is number 3 from an edition of 10 plus 1 artist's proof and 1 exhibition copy.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ♣

PROVENANCE

Galerie Peter Kilchmann, Zurich

109

LUISA LAMBRI b. 1969

Two works: (i) *Untitled (Darwin D. Martin House, #03)*, 2007; (ii) *Untitled (Darwin D. Martin House, #05)*, 2007

Laserchrome prints, flush-mounted to acrylic

each sheet 65.5 x 81 cm (25¾ x 31⅞ in.)

each image 58 x 74 cm (22⅞ x 29⅞ in.)

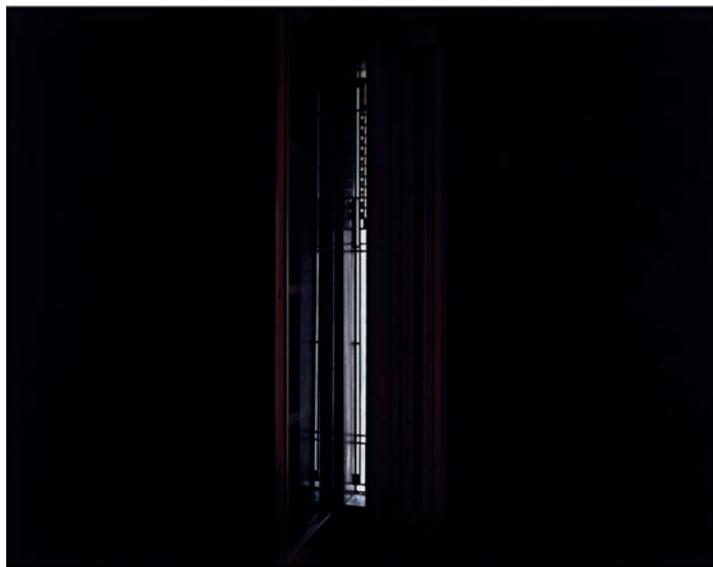
These works are from an edition of 5 plus 1 artist's proof.

Estimate £3,000-4,000 \$4,800-6,400 €3,800-5,100 ♣

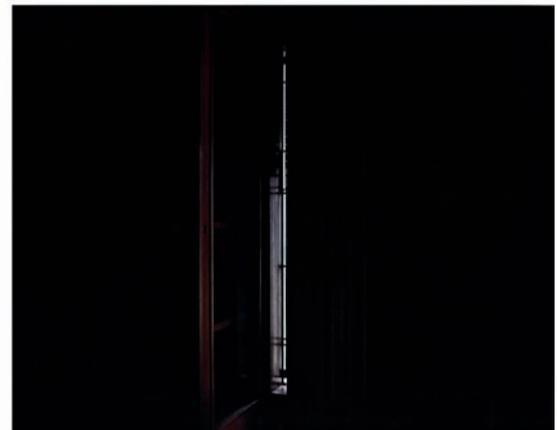
PROVENANCE

Luhring Augustine, New York

Acquired from the above by the present owner



109





110

JEREMY DELLER b. 1966

War on Terror (Cycles chained, noir et blanc), 2008

five chromogenic prints

each 26.1 x 39.1 cm (10¼ x 15⅝ in.)

This work is number 2 from an edition of 2.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Art:Concept, Paris

111

ERWIN WURM b. 1954

Roturua, NZ (Hotel Rooms series), 2001
chromogenic print, flush-mounted to aluminium
100 x 80.2 cm (39 $\frac{3}{8}$ x 31 $\frac{1}{2}$ in.)

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE
Private Collection



112

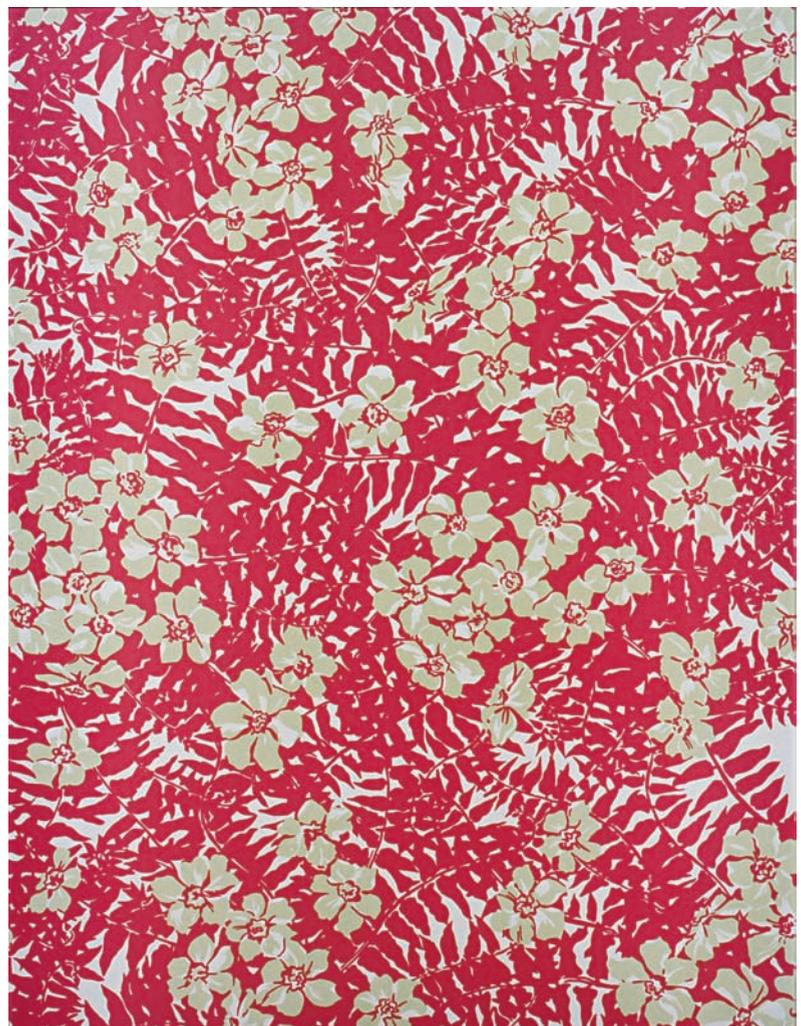
ANNETTE KELM b. 1975

Big print #2 (Maui Fern - Cotton "Mainsail Cloth" Fall 1949
Design Dorothy Draper, Courtesy Schumacher & Co), 2007
chromogenic print
130.7 x 101.7 cm (51 $\frac{1}{2}$ x 40 in.)

Signed 'Anette Kelm' on a gallery label affixed to the reverse. This work is number 3 from an edition of 5 plus 2 artist's proofs. This work is accompanied by a certificate of authenticity.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣

PROVENANCE
Johann König, Berlin



113



114



113

JAMES WELLING b. 1951

Hollywood, 2003

toned gelatin silver print

50.7 x 61.1 cm (19 $\frac{7}{8}$ x 24 in.)

Initialed, titled, numbered and dated 'JW Hollywood, 2003 1/10' on the reverse. This work is number 1 from an edition of 10.

Estimate £3,000-4,000 \$4,800-6,400
€3,800-5,100

PROVENANCE

David Zwirner, New York

114

ROE ETHRIDGE b. 1969

Gas Station, 2005

chromogenic print taken from scanned

4 x 5 in. polaroid

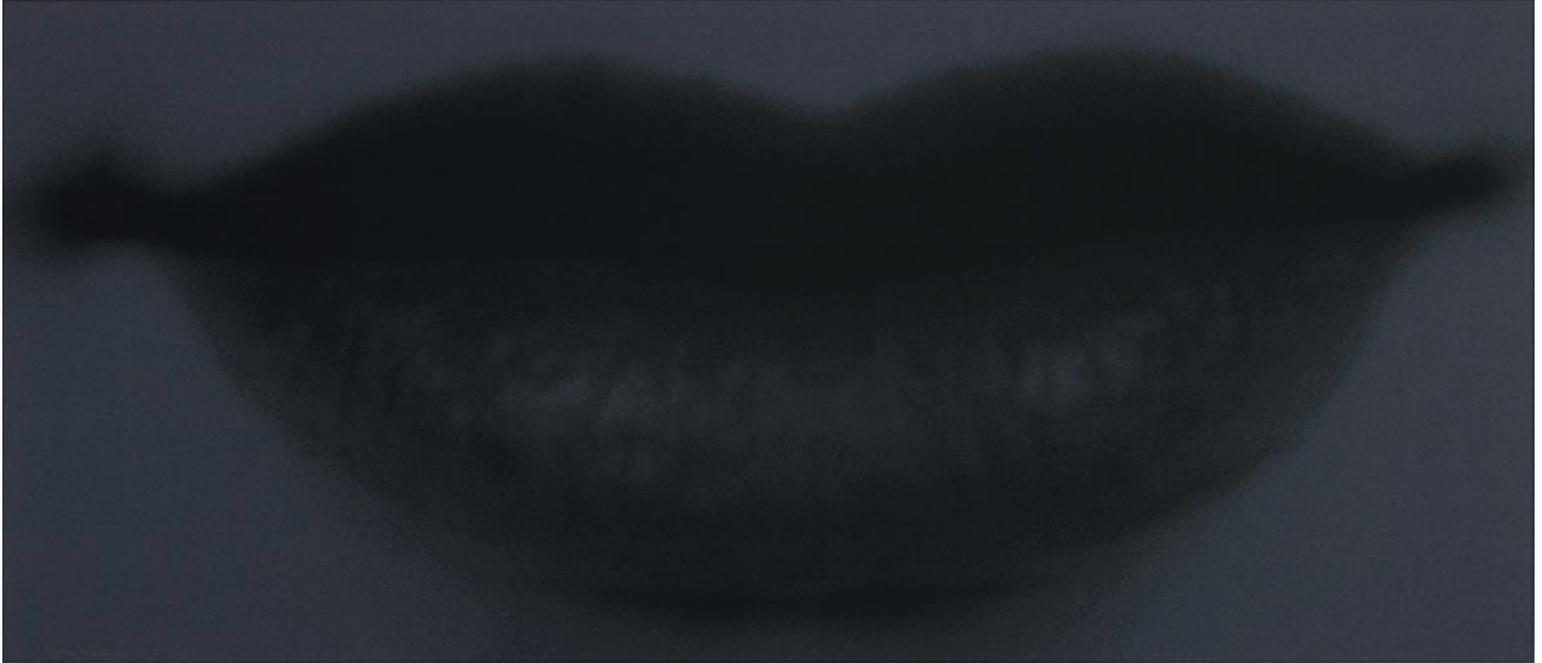
55 x 71.3 cm (21 $\frac{5}{8}$ x 28 $\frac{1}{2}$ in.)

Signed, titled, numbered and dated 'Gas Station 2005 3/5 Roe Ethridge' on the backboard. This work is number 3 from an edition of 5.

Estimate £4,000-6,000 \$6,400-9,600
€5,100-7,700 ‡

PROVENANCE

Andrew Kreps Gallery, New York



115

SAM SAMORE b. 1963

Life/Death (#124), 2001

digital inkjet print

sheet 61.9 x 103.5 cm (24³/₈ x 40³/₄ in.)

image 33 x 66 cm (12⁷/₈ x 25⁷/₈ in.)

Signed, numbered and dated 'Sam Samore 1/2 2001' lower left.

This work is number 1 from an edition of 2.

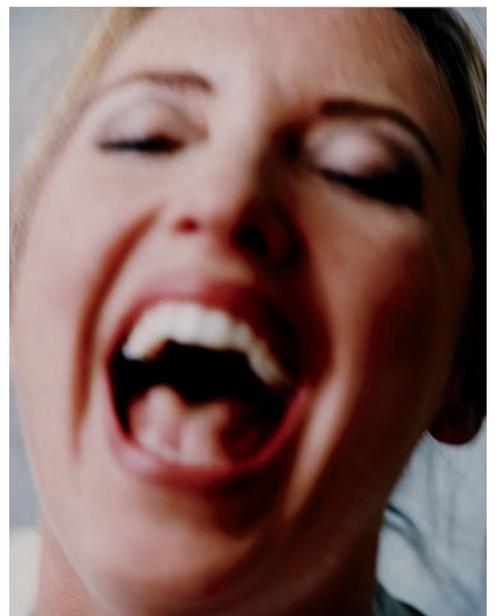
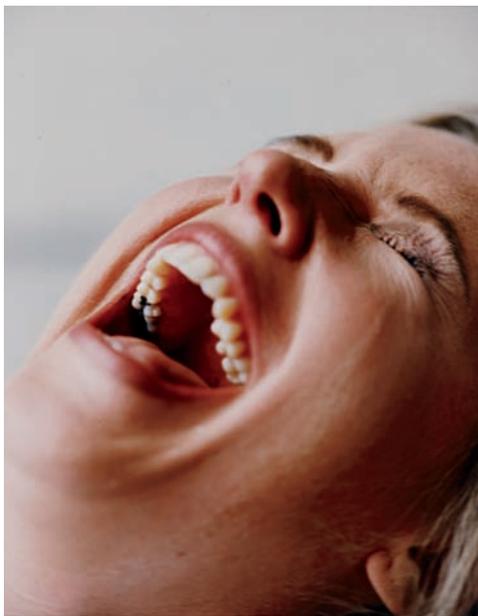
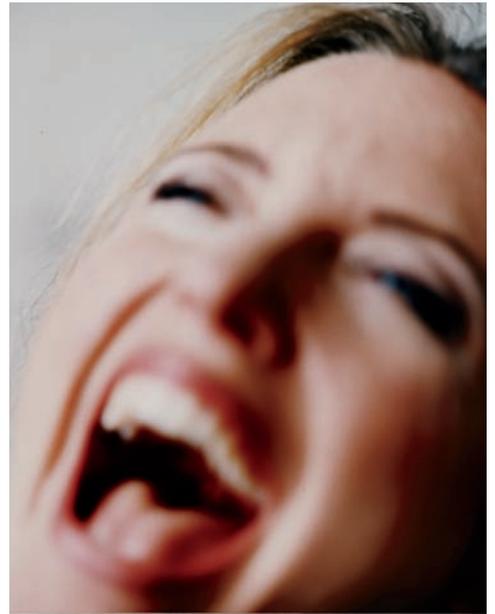
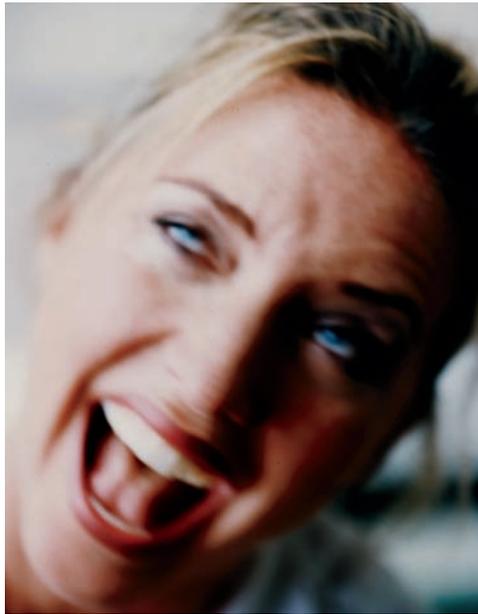
Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 †

PROVENANCE

Galiere Anne de Villapoix, Paris

Phillips de Pury, New York, *Kunne Collection*, 13 October 2004

Acquired from the above sale by the present owner



116

SAM TAYLOR-WOOD b. 1967

Cry Laughing, 1997

chromogenic print on aluminium, in eight parts
each 40.6 x 30.5 cm (15 $\frac{7}{8}$ x 12 in.)

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

Estimate £10,000-15,000 \$16,000-24,000
€12,800-19,200 † ♣

PROVENANCE

The artist
White Cube, London
Matthew Marks Gallery, New York

EXHIBITED

Milan, Fondazione Prada, *Sam Taylor-Wood*,
19 November 1998 - 6 January 1999 (another
example exhibited)

LITERATURE

Celant, Germano, ed. *Sam Taylor-Wood*.
Milan: Fondazione Prada, 1998, pp. 179-183,
ill. in colour.



117

ANNETTE KELM b. 1975*Untitled*, 2009

chromogenic print, flush-mounted to Alu-Dibond

61.2 x 92 cm (24½ x 36¼ in.)

Signed 'Annette Kelm' on a gallery label affixed to the reverse.

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

Estimate £3,000-4,000 \$4,800-6,400 €3,800-5,100 ♠**PROVENANCE**

Johann König, Berlin

118

RYAN MCGINLEY b. 1977*Untitled (Nude Tube)*, 2006

chromogenic print

66.1 x 101.3 cm (26 x 39¾ in.)

Signed 'Ryan McGinley' on a gallery label affixed to the reverse.

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

Estimate £2,000-3,000 \$3,200-4,800 €2,600-3,800**PROVENANCE**Team Gallery, New York
Ratio 3, San Francisco

119

ROE ETHRIDGE b. 1969

The Neutral Territory, 1997

cibachrome print

97 x 76.5 cm (38¼ x 30½ in.)

Signed, titled, numbered and dated 'The Neutral Territory 1/5 2007 Roe Ethridge' on the reverse.

This work is number 1 from an edition of 5.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ₺

PROVENANCE

Christie's, New York, *Post War and Contemporary Art*,
14 January 2008, Lot 150

Acquired from the above sale by the present owner



120

DARREN ALMOND b. 1971

Fullmoon@Orkney, 2007

chromogenic print, flush-mounted to aluminium
90 x 90 cm (35¾ x 35¾ in.)

Signed 'Darren Almond' on the reverse. This work is
number 2 from an edition of 25.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ₺

PROVENANCE

White Cube, London



121

ERWIN WURM b. 1954

Untitled (One Minute Sculpture), 1997

chromogenic print

45 x 30.1 cm (17³/₄ x 11⁷/₈ in.)

Signed, numbered and dated '1/V Erwin Wurm 1997' on the reverse.

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

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

PROVENANCE

Galerie Krinzinger, Vienna

Galerie Art Concept, Paris

LITERATURE

Hatje Cantz, *Erwin Wurm: I Love My time, I Don't Like My Time*, 2004, p.111



122

NORMAN PARKINSON 1913-1990

Hat fashions, the New York skyline from the roof of the Condé Nast building on Lexington Avenue, 1949, printed 2004

chromogenic print, flush-mounted to Plexiglas

97.9 x 122.1 cm (38½ x 48½ in.)

Stamped and annotated NORMAN PARKINSON TRUST, POSTHUMOUS PRINT MADE AFTER 14-2-90, REF Hat Fashion 1949 New York New Yrk, DATE Dec 1, 2004, PURPOSE Stanley Wise Exhibition INITIAL AFB, C NORMAN PARKINSON LTD 2004, Edition 1 of 5. Printed by Lamont Editions from Norman Parkinson's negative. This is number 1 from an edition of 5.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ± ♣

PROVENANCE

Collection of Romeo Martinez, Paris
Sotheby's, New York, 10-11 May 1983, Sale 5043, Lot 121
Private Collection
Sotheby's, New York, *Photographs*, 15 October 2008, Lot 183
Acquired from the above sale by the present owner

EXHIBITED

Arles, Recontres Internationales de la Photographie, *Josef Sudek: The Pigment Prints, 1947-1954*, July - August 1994, and travelling to: Cologne, August Sander Archive, November - December 1995
New York, International Center of Photography, April - June 1996

LITERATURE

Romeo E. Martinez, *William Klein: Camera (Lucerne)*, March 1957, vol. 36, no. 3, pp. 95-108 (this print)
Another print of this image:
William Klein, *William Klein: New York 1954.55*, (Manchester, 1995), p. 196
Norman Parkinson Lifework, pp. 52-53;
Portraits in Fashion, pp. 68-69



123

DAVID LACHAPELLE b. 1963

Madonna in Bombay, 1998

colour coupler print

sheet 60.7 x 50.7 cm (23⁷/₈ x 19⁷/₈ in.)

image 59.1 x 41.6 cm (23¹/₄ x 16³/₈ in.)

Signed, titled, dated and numbered 'MADONNA IN BOMBAY, 1998 David LaChapelle 6/30'. This work is number 6 from an edition of 30.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Private Collection

124

DAVID LACHAPELLE b. 1963

Paris Hilton: Hi Bitch, Bye Bitch, Los Angeles, 2004

digital chromogenic print, face-mounted to Plexiglas, flush-mounted to aluminium

101.4 x 75.2 cm (39⁷/₈ x 29⁵/₈ in.)

Signed 'David LaChapelle' on a studio label affixed to the reverse. This work is number 1 from an edition of 7 and is accompanied by a certificate of authenticity.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400

PROVENANCE

Private Collection





125

SHIRIN NESHAT b. 1957

Untitled from the series Rapture, 1999

gelatin silver print

sheet 50.4 x 60.7 cm (19 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)

image 35 x 56.8 cm (13 $\frac{3}{4}$ x 22 $\frac{3}{8}$ in.)

Signed, titled and dated "Rapture" series, 1999 "Unique Copy" Shirin Neshat' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £8,000-10,000 \$12,800-16,000
€10,200-12,800

PROVENANCE

Private Collection

126

SHIRIN NESHAT b. 1957

Untitled from the series Tooba, 2002

chromogenic print

sheet 31.5 x 45.6 cm (12 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in.)

image 29 x 35.7 cm (11 $\frac{3}{8}$ x 14 in.)

Signed, titled and dated "Tooba" series, 2002 Unique Copy Shirin Neshat' on the reverse. This work is unique and is accompanied by a certificate of authenticity signed by the artist.

Estimate £5,000-7,000 \$8,000-11,200
€6,400-9,000

PROVENANCE

Private Collection





127

UGO RONDINONE b. 1964

Moonlighting, 1999-2000

chromogenic print mounted on aluminium

164.2 x 120 cm (64 $\frac{5}{8}$ x 47 $\frac{1}{4}$ in.)

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

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Galerie Almine Rech, Paris

Private Collection

128

HIROSHI SUGIMOTO b. 1948

Palace, M.J.; 1978, 1978

gelatin silver print

41.9 x 53.7 cm (16 $\frac{1}{2}$ x 21 $\frac{1}{8}$ in.)

This work is number 10 from an edition of 25.

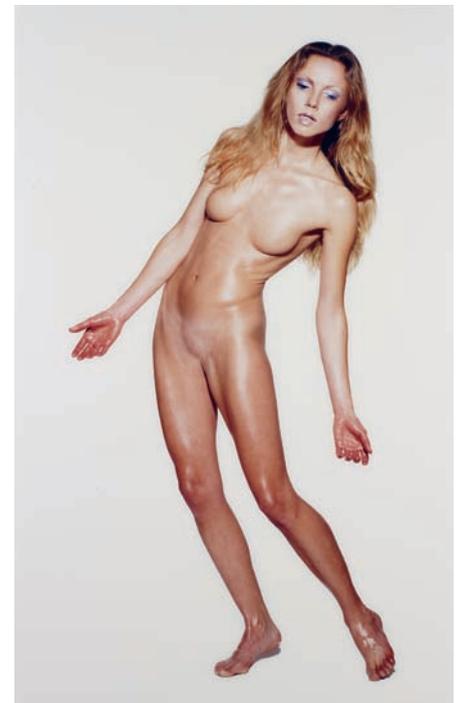
Estimate £12,000-18,000

\$19,200-28,800 €15,400-23,000 ‡

PROVENANCE

Private Collection





129

INEZ VAN LAMSWEERDE b. 1963

Thank You Thighmaster: Kim, Pam, Joan, Britt, 1993
chromogenic print, face-mounted to perspex,
flush-mounted to Dibond, in four parts
each 74 x 47 cm (29½ x 18½ in.)

Each signed 'Inez van Lamsweerde' on a gallery label affixed
to the reverse. This work is number 2 from an edition of 3.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ₣ ♣

PROVENANCE

The artist
TORCH Gallery, Amsterdam
Matthew Marks Gallery, New York

EXHIBITED

Florence, Pitti Immagine Discovery, Stazione Leopolda, *Inez van Lamsweerde & Vinoodh Matadin*:
Photographs, 21 June - 21 July 2001 (another example exhibited) (Kim, Joan)
Zürich, Kunsthaus Zürich, Graphisches Kabinett, *Inez van Lamsweerde*, 7
June - 18 July 1996 (another
example exhibited) (Pam, Britt)
Hamburg, Deichtorhallen Hamburg, *Inez van Lamsweerde: Photographs*,
19 November 1999 - 28 February
2000 (another example exhibited) (Pam, Britt)

LITERATURE

Bonami, Francesco. *Inez van Lamsweerde & Vinoodh Matadin*:
Photographs, Munich: Schirmer/Mosel,
2001, n.p., ill. in colour (Kim, Joan)
O'Brien, Glenn. *Inez van Lamsweerde/Vinoodh Matadin: Pretty Much
Everything*, Cologne: Taschen,
2013, p. 310, ill. in colour (Kim, Joan)
Fibicher, Bernhard and Collier Schorr, *Inez van Lamsweerde*, Zürich:
Kunsthaus Zürich, 1996, p. 25, ill. in
colour (Pam, Britt)
Zdenek, Felix. *Inez van Lamsweerde: Photographs*. Munich: Schirmer
Mosel, 1999, n.p. ill. in colour. (Pam, Britt)
O'Brien, Glenn. *Inez van Lamsweerde/Vinoodh Matadin: Pretty Much
Everything*. Cologne: Taschen,
2013, p. 6, ill. in colour (Pam, Britt)



130

YULIA LEBEDEVA b. 1989

Pepsi or Coke III, 2014

digital chromogenic print

80 x 120 cm (31½ x 47¼ in.)

Signed, titled, dated and numbered 3/5 in ink on a label affixed to the reverse of the flush-mount. This work is number 3 from an edition of 5.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Acquired directly from the artist by the present owner

131

ANATOLIY KRYVOLAP b. 1946

Untitled, 2013

oil on canvas

100.5 x 150.5 cm (39 $\frac{5}{8}$ x 59 $\frac{1}{4}$ in.)

Signed and dated 'Anatoliy Kryvolap 2013' on the reverse.

Estimate £25,000-35,000 \$39,900-55,900 €32,000-44,800

PROVENANCE

Sothebys, London, *Contemporary East*, 25 November 2013, Lot 187

Private Collection of Arts Trend Company, Latvia

LITERATURE

Anatoly Kryvolap: Pure Colour Metaphysics, Kiev, 2013, ill. in colour p. 534

After years spent creating abstract works in the wake of the Soviet State in the early 1990s, Ukrainian artist Anatoliy Kryvolap chose to return to figurative depictions of the Ukrainian landscape. The present lot forms part of the artist's "Ukrainian Motive" series, in which he reflects on the inherent symbolism in the barren, yet meditative, desert landscape of his homeland. *Untitled* balances a painterly spontaneity with a sophisticated minimalist touch, all the while conveying the lyricism of the Ukrainian landscape. This winter scene is both a personal exploration of the country's newfound freedom as well as a probing look into memory and loss.

In the spirit of other contemporary Ukrainian artists today, Kryvolap draws from Ukraine's own rich traditions, while appropriating the elegantly sparse visual language of minimalism. The artist marries these legacies with a nuanced understanding of colour and form. *Untitled* is a quiet, yet exuberant work, melding an emotional nostalgia with an acutely analytical approach to abstraction.





132

OLEKSANDR ZHYVOTKOV b. 1964

North East (Work No. 3 from Road Cycle Destination) from the Roads North-East direction series, 2013

ink on varnished wood

59.4 x 182.1 x 10 cm (23 $\frac{3}{8}$ x 71 $\frac{3}{4}$ x 3 $\frac{7}{8}$ in.)

Signed, titled and dated 'Oleksandr Zhyvotkov 2013' on the turnover edge.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 ₺

PROVENANCE

Stedley Art Foundation, Ukraine

EXHIBITED

Kiev, White Space of Stedley Art Foundation, *The Roads. Direction to North-East*, 21 September 2013 - 21 March 2014

LITERATURE

Oleksandr Zhyvotkov. Canvas, wood, cardboard. Work with materials. 1984-2014, limited edition of 1000 copies, 2014., Family publishing house HUSS, pp.10-11

133

VICTOR SYDORENKO b. 1953

Guard of Changes, 2003-14

oil on linen

200 x 150.4 cm (78 $\frac{3}{4}$ x 59 $\frac{1}{4}$ in.)

Signed and dated 'Victor 03-14' lower right. Further signed, titled and dated 'Sydorenko Victor "Guard of changes" 2003-14' on the reverse.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ₺

PROVENANCE

Private Collection, Europe

EXHIBITED

Vienna, Künstlerhaus Wien, *I Am A Drop In The Ocean - Art of the Ukrainian Revolution*, 11 April - 25 May 2014
Kracow, MOCAK, *I Am A Drop In The Ocean - Art of the Ukrainian Revolution*, 1 August - 19 October 2014





134

ANDREI MOLODKIN b. 1966

Fuck Off, 2009

acrylic resin, crude oil

dimensions variable

acrylic resin block 22 x 81.7 x 7.2 cm (8 $\frac{5}{8}$ x 32 $\frac{1}{8}$ x 2 $\frac{7}{8}$ in.)

tube 2.4 x 454 x 2.4 cm (0 $\frac{7}{8}$ x 178 $\frac{3}{4}$ x 0 $\frac{7}{8}$ in.)

Signed, numbered and dated '1/5 2009' on the reverse.

This work is number 1 from an edition of 5.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Acquired directly from the artist



135

ROMAN MININ b. 1981

Over-compensation Complex, 2014

UF print, Foamcore relief

panel diameter 118 cm (46½ in.)

framed diameter 125 cm (49¼ in.)

Signed, titled, annotated and dated "Over-compensation complex"
1 from a series of 5 pictures, drawing 3/3' on the reverse.

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

PROVENANCE

Private Collection of Arts Trend Company, Latvia

EXHIBITED

Kiev, Mystetskyi Arsenal, *A New Ukrainian Dream*, 11 July - 3 Aug 2014

LITERATURE

Exh. cat., *A New Ukrainian Dream*, Mystetskyi Arsenal, Kiev, Ukraine, 2014, illustrated, p. 40-41



136

MIKHAILO DEYAK b. 1984
Klitschko Brothers Emotions, 2014
 oil, acrylic on canvas
 150 x 250 cm (59 x 98 $\frac{3}{8}$ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE
 Mystetska Zbirka Art Gallery, Kiev

EXHIBITED
 Kiev Museum, *Spiritual Treasures of Ukraine*, Dialogues with the subconscious mind, 25 May - 14 June 2014

137

PAVLO KERESTEY b. 1962

Group Dynamics, 2013
 oil on canvas
 300.5 x 200 cm (118 $\frac{1}{4}$ x 78 $\frac{3}{4}$ in.)

Signed and dated 'Kerestey 13' lower left. Further signed, titled and dated in Cyrillic and English 'KERESTEY "GROUP DYNAMICS" 2013' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200

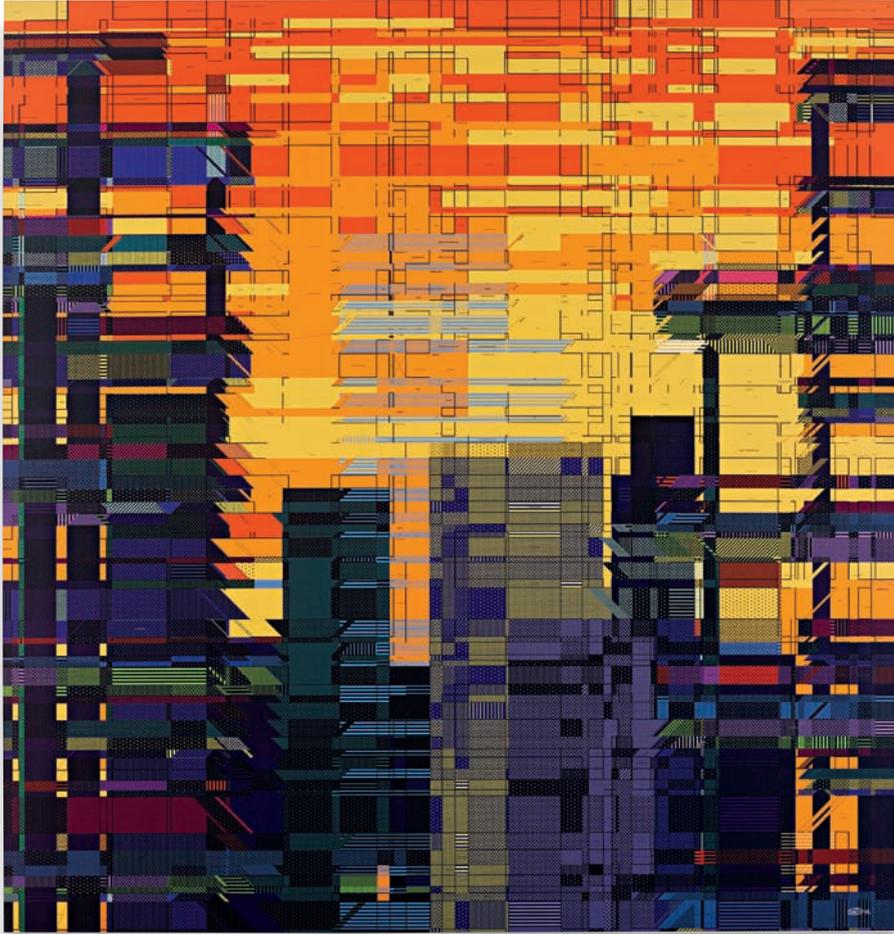
PROVENANCE
 Acquired directly from the artist

EXHIBITED
 Künstlerhaus Wien, *I Am A Drop In The Ocean - Art of the Ukrainian Revolution*, 11 April - 25 May 2014
 Cracow, MOCAK, *I Am A Drop In The Ocean - Art of the Ukrainian Revolution*, 1 August - October 2014
 Saatchi Gallery, London, *Premonition Ukrainian Art Now*, 8 October - 3 November 2014

LITERATURE
 Exh. Cat., *Premonition Ukrainian Art Now*, Booth-Clibborn Editions, London, UK, illustrated, p. 44-45

137





138

OLEKSIY SAY b. 1975

Untitled, from the series The New Landscape, 2012

digital print on Dibond

125 x 119.9 cm (49¼ x 47¼ in.)

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

PROVENANCE

Acquired directly from the artist

139

ALEXANDRE RICHELIEU-BERIDZE b. 1975

Lignes de Couleur Opus 115, 2013

acrylic on canvas

114 x 146.5 cm (44⅞ x 57⅝ in.)

Signed and dated 'ARBeridze 2013' lower right. Signed,

titled, dated 'LIGNES De Couleur LDC Opus 115 MIXTES

SAINTES 2013 ARBERIDZE Alexandre Richelieu

Beridze' on the reverse.

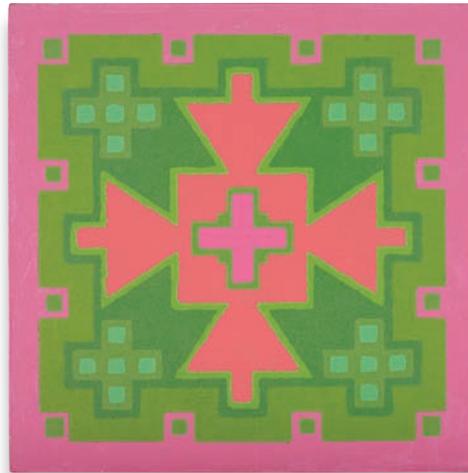
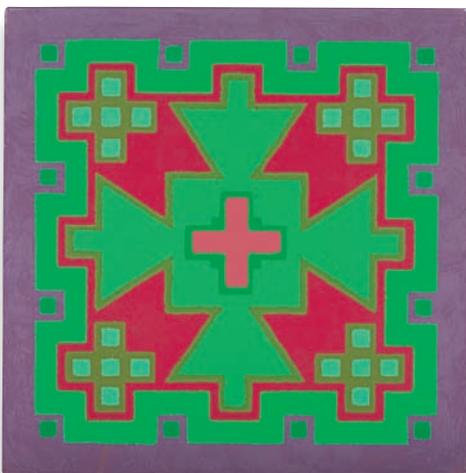
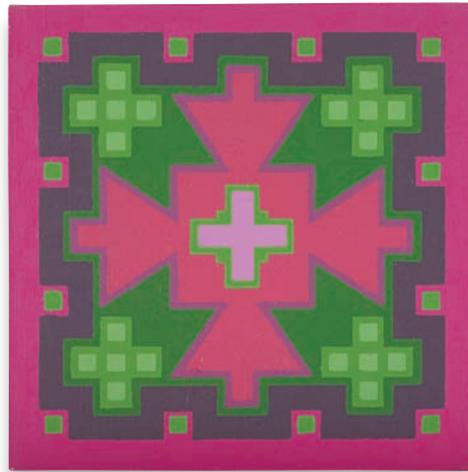
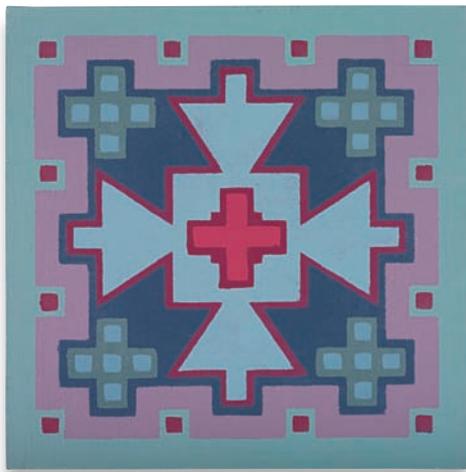
Estimate £10,000-15,000 \$16,000-24,000

€12,800-19,200 ♠

PROVENANCE

Acquired directly from the artist





140

MYKOLA MATSENKO b. 1960

NeoFolk 11, 2011

oil on canvas, in six parts

each 40 x 40 cm (15¾ x 15¾ in.)

Each signed, titled and dated in Cyrillic 'M. Matsenko 2011 Neo-folk-11' and numbered '79, 130, 137, 149, 169, 202' respectively on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Acquired directly from the artist

EXHIBITED

Paris, Docks en Seine, *Prochez*, 18 November - 28 November 2011

Kiev, PinchukArtCentre, *Neofolk*, 4 February - 1 April 2012

Kharkov, YermilovCentre, *Contemporary Ukrainian Artists*, 2 June - 24 August 2012

Kiev, Mystetskyi Arsenal, *Grand and Great*, 27 June - 29 September 2013

LITERATURE

Exh. Cat., *Art-Kyiv Contemporary 2011*, Mystetskyi Arsenal, Kyiv, 2011, illustrated, p. 15

Exh. Cat., *20 Years of Presence. Contemporary Ukrainian Artists*, Modern Art Research Institute, Kiev, 2011, illustrated, p. 51-53

Newspaper PinchukArtCentre, Feb-Apr 2012 issue, PinchukArtCentre, Kiev, illustrated, p. 14

Exh. Cat., *Grand and Great*, Mystetskyi Arsenal, Kiev, 2013, illustrated, p. 252-253



141

BLUE NOSES GROUP b. 1962 & b. 1965

Icons of revolution. Stalin, 2006

lightbox

131.5 x 106 x 15 cm (51 $\frac{3}{4}$ x 41 $\frac{3}{4}$ x 5 $\frac{7}{8}$ in.)

This work is number 4 from an edition of 5.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

BND Tomaso Renoldi Bracco Contemporary Art Vision, Milan



142

VIKTOR DEYSUN b. 1962

From the Depths 4, 2012

oil on canvas

120.2 x 90.6 cm (47 $\frac{3}{8}$ x 35 $\frac{5}{8}$ in.)

Signed 'Deysun' lower right. Further signed, titled and dated 'Deysun Viktor "From the Depths 4" 2012' on the reverse.

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

PROVENANCE

Mystetska Zbirka Art Gallery, Kiev

EXHIBITED

Museum of Modern Art of Ukraine, *Fragmentation*,
28 February - 31 March 2013

143

OKSANA MAS b. 1969

Drive, 2010

oil, lacquer on canvas

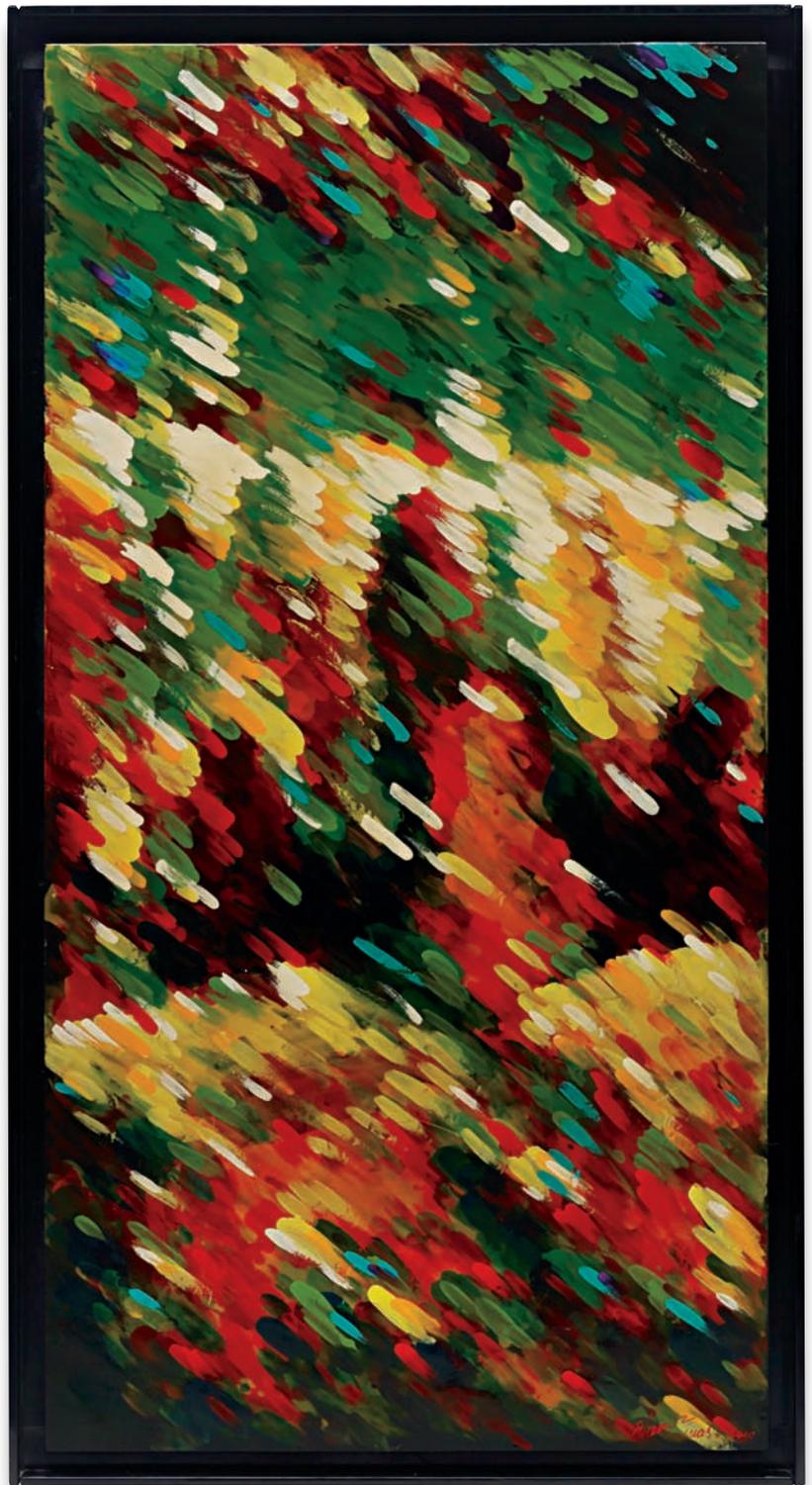
195 x 100.2 cm (76 $\frac{3}{4}$ x 39 $\frac{1}{2}$ in.)

Signed, titled and dated 'Oksana Mas 2010' lower right.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200

PROVENANCE

Private Collection





144

VITALIY VASILIEVA and

ELENA VASILIEVA b. 1966 and b. 1975

Untitled (Centre Georges-Pompidou) from Apokolipsis in Art, 2012-13

chromogenic print, Diasec mounted

100 x 200 cm (39³/₈ x 78³/₄ in.)

This work is number 2 from an edition of 3. This work is accompanied by a certificate of authenticity.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Private collection of Arts Trend Company, Latvia

145

OLEG TISTOL b. 1960

Kavkaz No. 31, 2002

oil on canvas

100 x 100 cm (39³/₈ x 39³/₈ in.)

Signed, titled in Cyrillic and dated 'O. Tistol 2002 Kavkaz 31' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Sotheby's, London, *Russian Paintings Day Sale*, 9 June 2010, Lot 375

Private Collection of Arts Trend Company, Latvia

EXHIBITED

Kiev, Karas Gallery, *Kavkaz*, 1 April - 24 April 2004

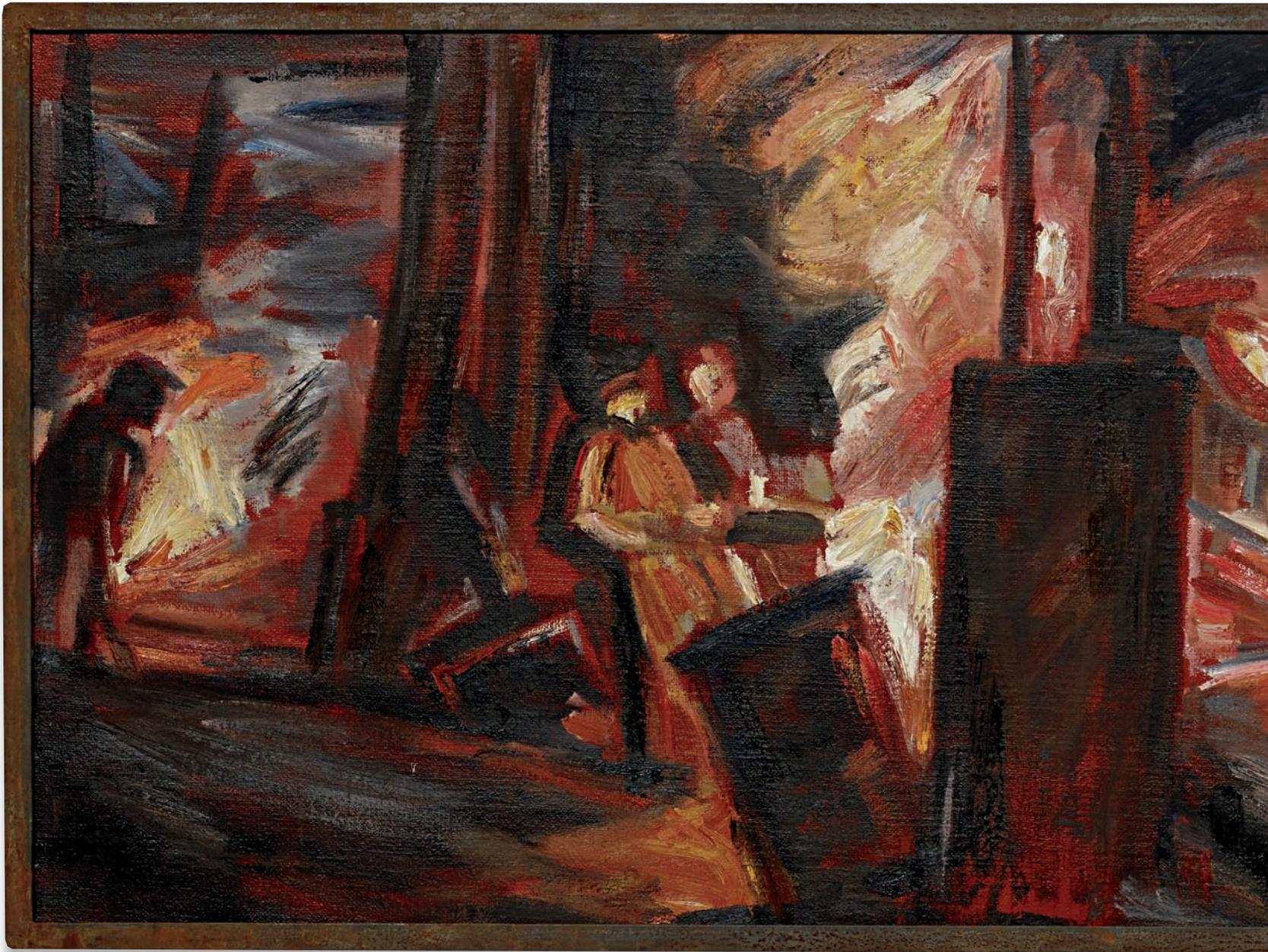
Moscow, Moscow Museum of Modern Art, *Khudfond*, 6 November - 6 December 2009

London, Salon Vert, *The Mythology of Happiness*, 3 November - 3 December 2011

LITERATURE

A. Klimenko; T. Li, *Ukrainian Art Today. Kyiv-Paris. Yearning for the Infinite*, Kiev, 2008, p.136





146

KOMAR and MELAMID b. 1943 and b. 1945

Brass foundry, 1988

oil on canvas on wood panel, in artist's steel frame

63.5 x 168.9 cm (25 x 66½ in.)

Signed and dated 'Komar & Melamid 88' lower right.

Estimate £25,000-35,000 \$39,900-55,900 €32,000-44,800 †

PROVENANCE

Ronald Feldman Gallery, New York

EXHIBITED

New York, Ronald Feldman Fine Arts, *Bergen Point Brass Foundry*,
Bayonne, 31 March - 29 April 1989





147

OLEG TISTOL b. 1960

Gurzuf, 2007

acrylic, marker, lacquer on canvas

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

Signed and dated 'O. Tistol 07' lower right. Further signed, titled and dated 'O. Tistol 2007 Gurzuf' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ₺

PROVENANCE

Acquired directly from the artist by the present owner

148

OLEG TISTOL b. 1960

Yalta, 2007

acrylic, marker, lacquer on canvas

44.5 x 29.2 cm (17 $\frac{1}{2}$ x 11 $\frac{1}{2}$ in.)

Signed and dated 'O. Tistol 07' lower edge. Further signed, titled and dated 'O. Tistol "Yalta" 2007' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ₺

PROVENANCE

Acquired directly from the artist by the present owner





149

KONSTANTIN KHUDYAKOV b. 1945
"Unexpected Return", after Ilya Repin, 2009

UltraChrome print on canvas

110 x 160.1 cm (43¼ x 63 in.)

Signed, titled, inscribed and dated

'Konstantin Khudyakov "Unexpected Return", from the project "Masterpieces of the World", 2009' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000

€12,800-19,200 ₺

PROVENANCE

Private Collection

150

GEORGE PUSENKOFF b. 1953

Big Blured Grid 1, 2013

acrylic on canvas

239.7 x 240.8 cm (94¾ x 94¾ in.)

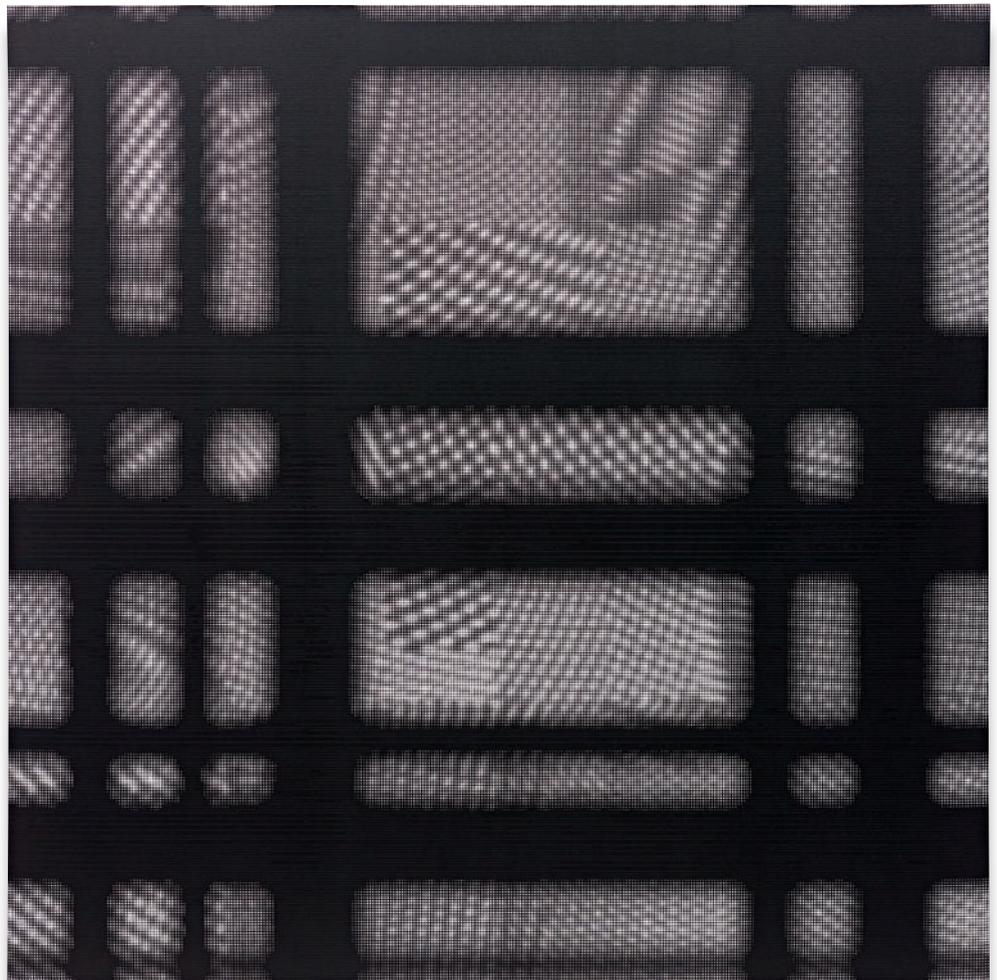
Signed, titled and dated 'George Pusenkovff "Big BluRed GRiD 1" 2013 George Pusenkovff George Pusenkovff' on the reverse.

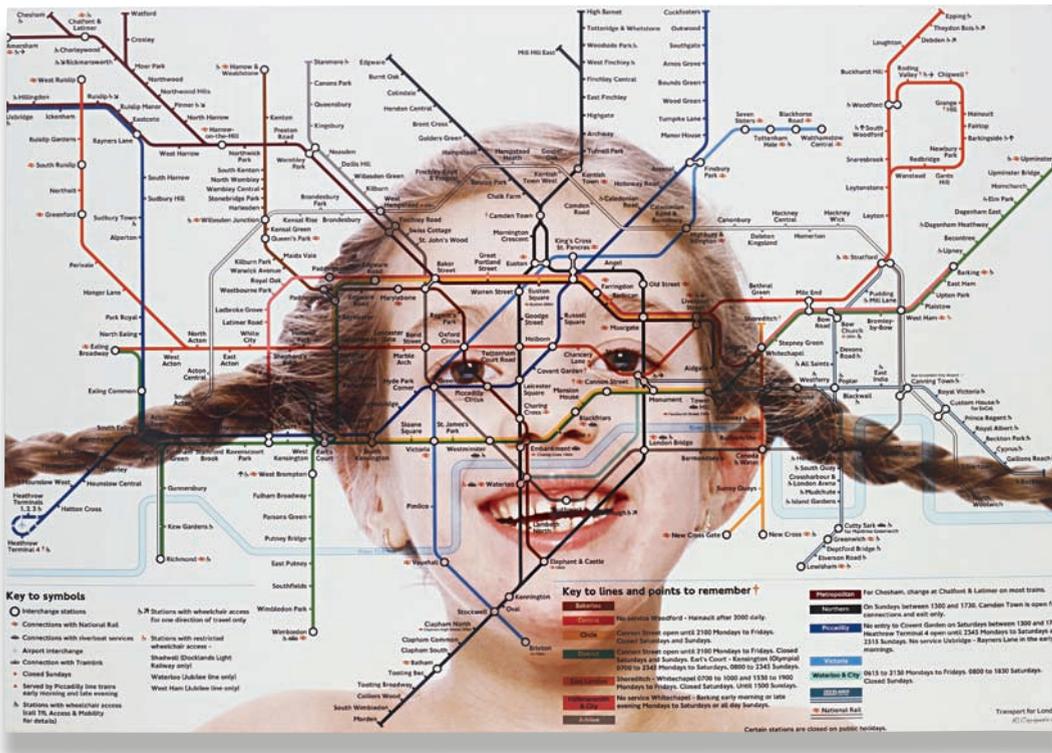
Estimate £10,000-15,000 \$16,000-24,000

€12,800-19,200

PROVENANCE

Private Collection





151

YURI SOLOMKO b. 1962

London G8, 2008

digital print on canvas

130.4 x 189.7 cm (51 3/8 x 74 5/8 in.)

Signed in Cyrillic and dated 'Y. Solomko 08' lower right. Further signed, titled and dated 'Yuri SoLomko "London, G8", 2008' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Art-Agent Ukr. Gallery, Kiev
Phillips, London, *Contemporary Art Day*, 13 February 2010, Lot 181
Private Collection, United Kingdom

EXHIBITED

Zeh Gallery, Kiev, *G8*, 27 April - 8 May 2008
Art Moscow Fair, Moscow, 14 May - 18 May 2008

LITERATURE

Exh. Cat., *G8*, Zeh Gallery, Kiev, Ukraine, illustrated, p.102, 2008
Elena Shiroyan, *Rossiyskaya Gazeta* (Russian Newspaper), # 4661, 16.05.2008 (illustrated)
Larisa Danilenko, *Artist formed a government*, News Paper 24, Ukraine, 5.05.08. (illustrated)



152

MAXIM MAMSIKOV b. 1968

Call, 2013-14

oil on canvas

109.8 x 159.8 cm (43 1/4 x 62 7/8 in.)

Signed, titled and dated in Cyrillic 'Maxim Mamsikov
"Call" 2013-2014' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ±

PROVENANCE

Private Collection, United Kingdom



153

AMANITA b. 1972

Three works: *Untitled from the series Chiefs*, 2014

India ink, pen on paper

each sheet 60 x 80 cm (23½ x 31½ in.)

- i. Signed and dated in Cyrillic 'A. Muhomor Erashov 2014' lower left.
- ii. Signed and dated in Cyrillic 'A. Muhomor Erashov 2014' lower right.
- iii. Signed and dated in Cyrillic 'A. Muhomor Erashov 2014' centrally.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Private Collection, London

154



155



154

ANDREI SHAROV b. 1966

Green Pedicure, 2013

oil on canvas

90 x 150 cm (35 $\frac{3}{8}$ x 59 in.)

Estimate £12,000-15,000 \$19,200-24,000 €15,400-19,200 ‡

PROVENANCE

Acquired directly from the artist by present owner

155

NASSER AZAM b. 1963

Ice Lake, 2010

oil on canvas

180 x 120 cm (70 $\frac{7}{8}$ x 47 $\frac{1}{4}$ in.)

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ♣

PROVENANCE

Acquired directly from the artist



156

YOSHITOMO NARA b. 1959

Bambi, 1995

pencil, coloured pencil on paper

29.6 x 21 cm (11 $\frac{5}{8}$ x 8 $\frac{3}{4}$ in.)

Signed and titled in Japanese centre and lower right respectively. Dated '95' lower right.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 †

PROVENANCE

Hakutosha Gallery, Nagoya

157

ELIZABETH PEYTON b. 1965

Untitled (male nude), circa 1990

pencil on paper

28 x 21.5 cm (11 x 8 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 †

PROVENANCE

Private Collection





158

ERNESTO CAIVANO b. 1972

Solitary Philipore in Shadows II, 2004

ink on paper

230 x 46.5 cm (90½ x 18¼ in.)

Initialed and dated 'EC04' lower left.

Estimate £3,000-4,000 \$4,800-6,400 €3,800-5,100 ♣

PROVENANCE

Sutton Lane, London

159

ANTONY GORMLEY b. 1950

Insider XXIV, 1999

mixed media on paper

76.4 x 56.6 cm (30¼ x 22¼ in.)

Signed, titled and dated 'Insider. XXIV Anthony Gormley '99' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE

Private Collection





front



back

160

JACEK TYLICKI b. 1951

11 Days in the Rushes of the River + Rain, Hoje River, S.W. Of Lund, Sweden, 1978

watercolour paper with natural deposit

47.7 x 35.5 cm (18¾ x 13⅞ in.)

Blind stamped 'CATALOGUE RAISONNE JACEK TYLICKI' and numbered '100' lower right. Further numbered '100' and Ink stamped 'TYLICKI' on the reverse. This work is accompanied by a certificate of authenticity signed by the artist.

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

PROVENANCE

Acquired directly from the artist

161

MATT MULLICAN b. 1951

Two works: (i) *Water (Objects Weigh Less in Water)* from the series *Fictional Reality, Experiments*; (ii) *Man Himself Became Man 700,000 Years Ago, 1974*

pencil on paper

each 57.5 x 72.5 cm (22½ x 28½ in.)

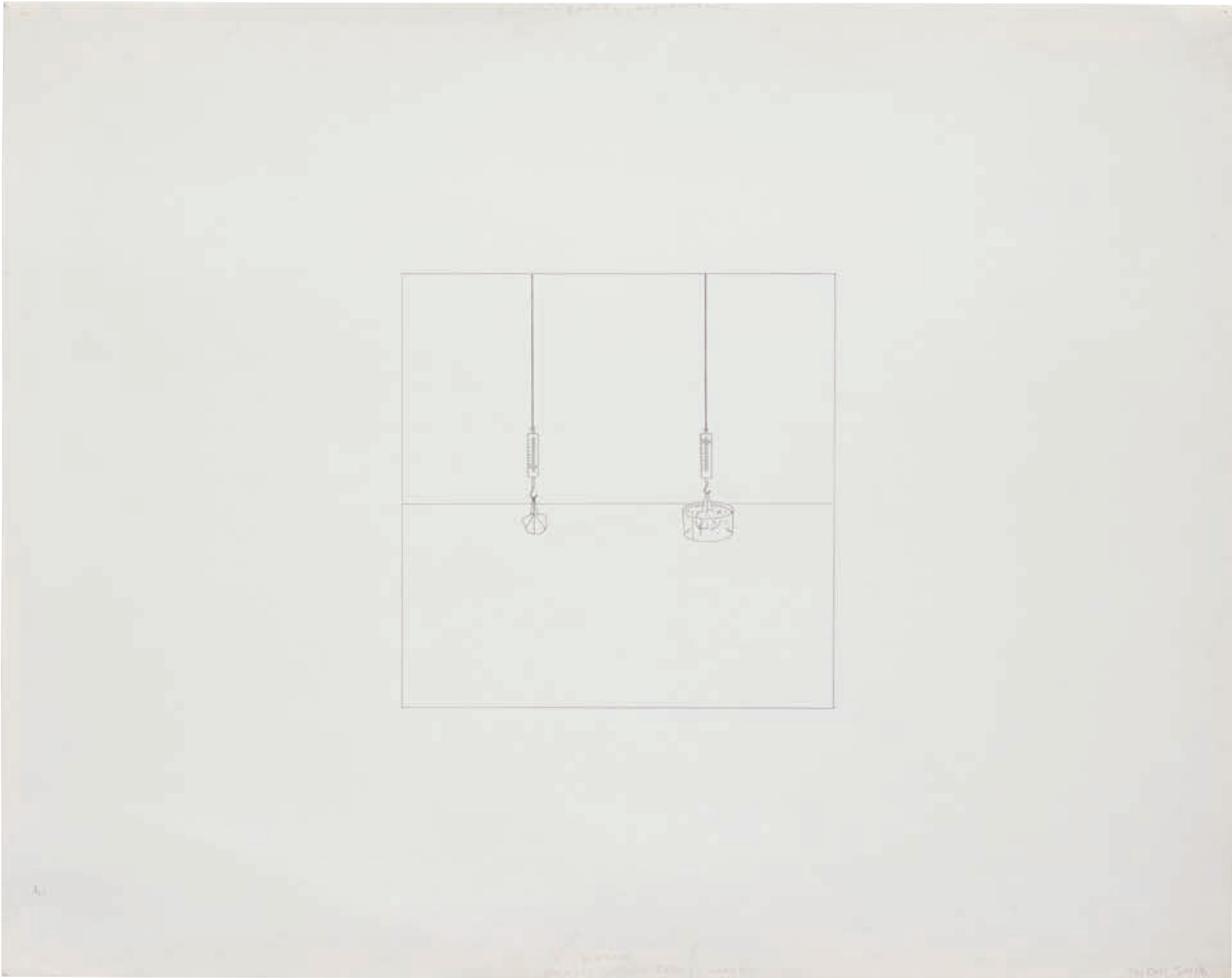
(i) Signed and dated 'WATER Objects weigh less in water by Ceri Smith' along the bottom edge and annotated 'Fictional Reality, experiments' upper centre.

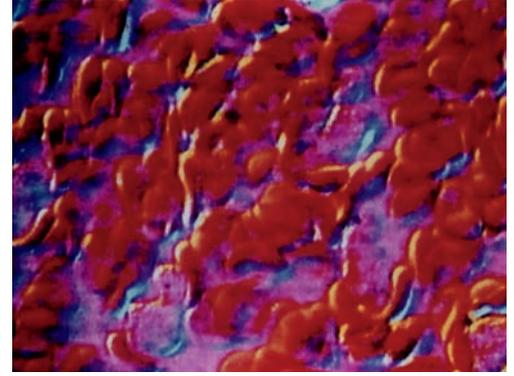
(ii) Titled 'MAN Himself became MAN 7000,000 Years AGO' along the bottom edge.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400

PROVENANCE

Private Collection





162

PIPILOTTI RIST b. 1962

Remake of the Weekend / Still Stills, 1998

videostills on Ilfochrome paper

50 x 66 cm (19⁵/₈ x 25⁷/₈ in.)

Signed, titled, numbered and dated 'Remake of the Weekend, 28/30, Still Stills, Pipilotti Rist 1998' on the reverse. This work is number 28 from an edition of 30.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

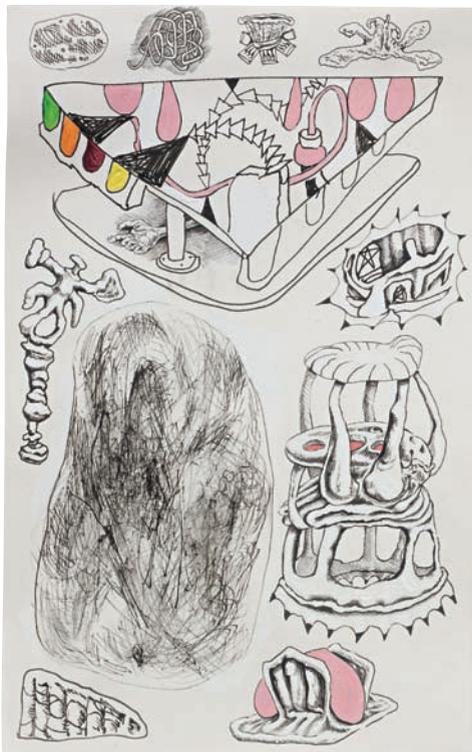
PROVENANCE

Private Collection

(i)



(iii)



(ii)

163

TRENTON DOYLE HANCOCK b. 1974

Three works: (i) *Darkness Baby with Dead Hands*, 2007; (ii) *FEEEEET*, 2007; (iii) *Various Ossi-Units and Good Vegan Detritus #2*, 2007
 acrylic, ink, pencil, collaged paper and canvas on paper
 (i) 57 x 60.3 cm (22½ x 23¾ in.)
 (ii) 20.3 x 28.5 cm (7¾ x 11¼ in.)
 (iii) 25.3 x 15.7 cm (9¾ x 6¼ in.)

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Galleria Marabini, Bologna
 James Cohan Gallery, New York



164

ANDRO WEKUA b. 1977

Zungenkuss, 2004

monotype on paper

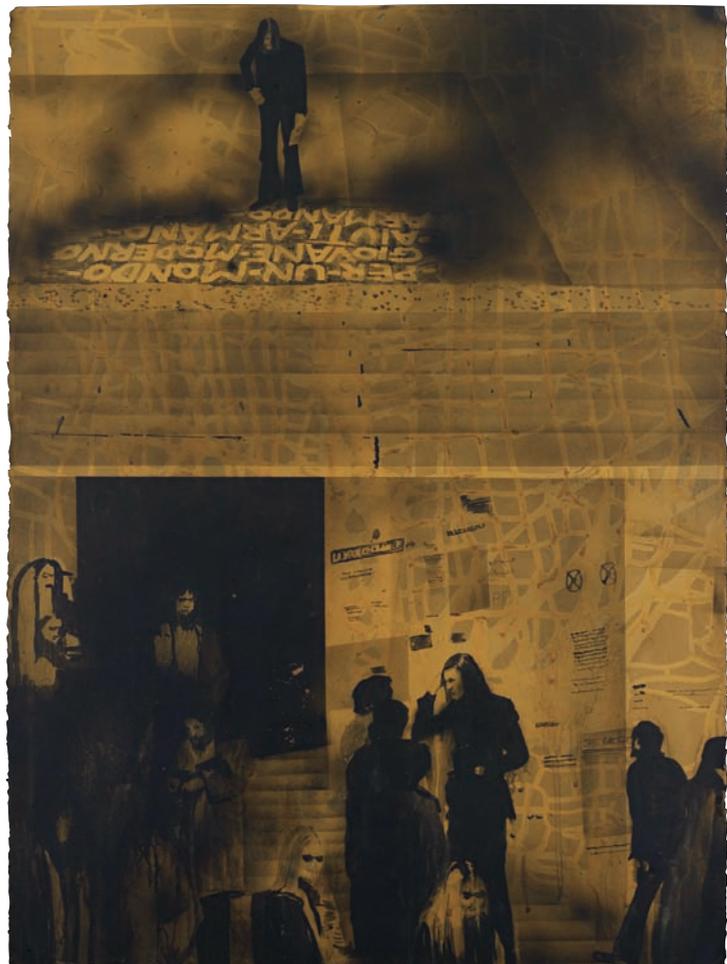
64.2 x 50.3 cm (25¼ x 19¾ in.)

Signed, initialled, inscribed and dated 'ANDRO WEKUA 2004 AW 12/04' on the reverse.

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

PROVENANCE

Peter Kilchmann Gallery, Zurich



165

DAVID NOONAN b. 1969

Untitled, 2005

gouache on paper

75.8 x 56.5 cm (29⅞ x 22¼ in.)

Signed and dated 'David Noonan 2005' on the reverse.

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

PROVENANCE

Foxy Productions, New York

166

JAMES WELLING b. 1951

VI, 1987-2008

chromogenic print, flush-mounted to Dibond

sheet 61.5 x 49.5 cm (24¼ x 19½ in.)

framed 72 x 60.5 cm (28¾ x 23¾ in.)

This work is number 1 from an edition of 5.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

David Zwirner, New York



167

FRANCESCO CLEMENTE b. 1952

Yes, 1989

pastel on paper

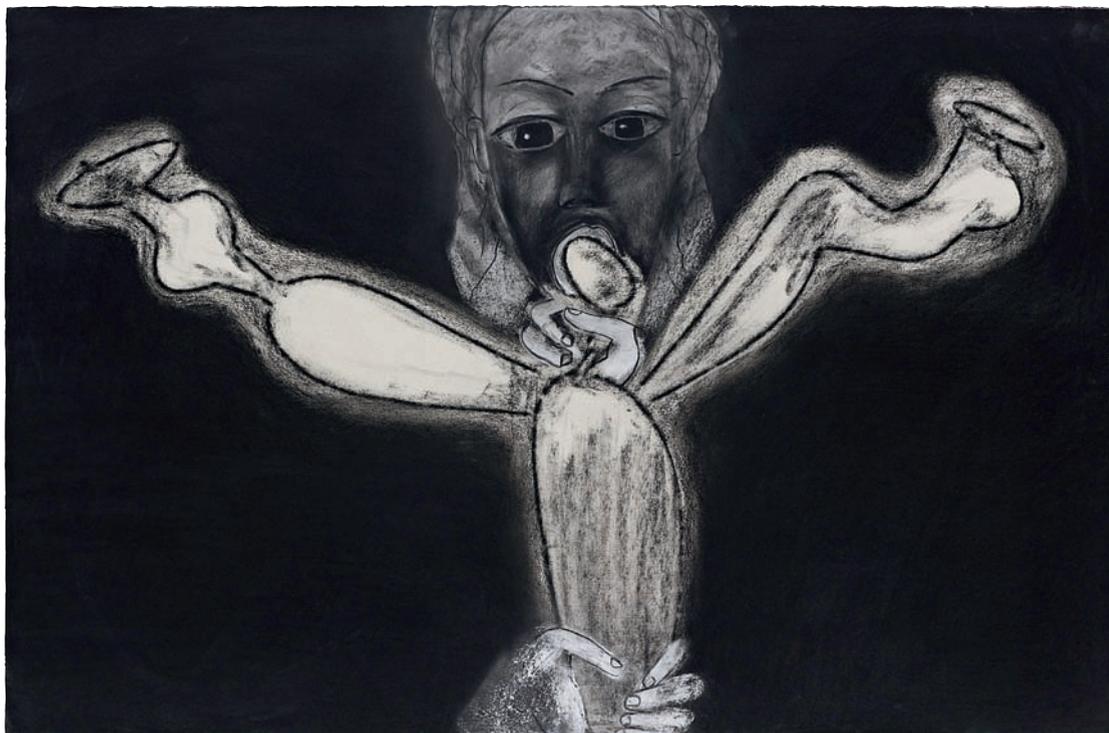
66.7 x 101.7 cm (26¼ x 40 in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 † ♠

PROVENANCE

Anthony d'Offay Gallery, London

Private Collection, Switzerland





168

YUKEN TERUYA b. 1973

LVMH (Christina Dior, Hennessy, Pucci, Givenchy, Sephora, Le Bonmarche, Berlutti, Marc Jaconbs, Louis Vuitton, Chandon Nappa Valley), 2005

paper shopping bags, adhesive

smallest 9 x 15.5 x 32 cm (3½ x 6¼ x 12½ in.)

largest 15 x 42 x 45.5 cm (5¾ x 16½ x 17¾ in.)

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200 †

PROVENANCE

Josée Bienvenu Gallery, New York
Irena Hochman Fine Art Ltd, New York

EXHIBITED

London, Saatchi Gallery, *Paper*, 18 June- 3 November 2013

LITERATURE

Paper, Saatchi Gallery, London, pg 173-177, published by the Saatchi Gallery, 2013

169

LAURENCE JENKELL b. 1965

Bonbon Bronze Patine Bleue (No. 1834), 2012

blue patinated bronze

85.8 x 30.1 x 25 cm (33 $\frac{3}{4}$ x 11 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in.)

Inscribed '1/8 Jenkell 2012 - 1834' on the reverse. This work is number 1 from an edition of 8. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$16,000-24,000

€12,800-19,200 ♣

PROVENANCE

Private Collection





170

BRYAN HUNT b. 1947

Cairn #IV, 1998

bronze on granite base, granite plinth

overall 123.8 x 77.5 x 94 cm (48¾ x 30½ x 37 in.)

plinth 85.4 x 27.9 x 27.9 cm (33½ x 10⅞ x 10⅞ in.)

Signed and dated 'Bryan Hunt 98' on the base of the sculpture.

This work is number 2 from an edition of 4.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 †

PROVENANCE

Private Collection

171

MICHAEL SAILSTORFER b. 1979

Untitled (trio), 2008

hairdryers, speakers, stands, cables

dimensions variable

each speaker installed 188.5 x 109.5 x 101 cm (74¼ x 43½ x 39¾ in.)

each hairdryer microphone installed 135.4 x 61.5 x 79.5 cm (53¼ x 24¼ x 31¼ in.)

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

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 ♣

PROVENANCE

Johann König, Berlin





172

RASHID JOHNSON b. 1977

I Love Music, 2012

bronze

24.6 x 19.5 cm (9 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in.)

This work is number 21 from an edition of 35 and is fabricated by Bedi Makky Art Foundry, New York.

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

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

PROVENANCE

Private Collection, London

173

ZILVINAS KEMPINAS b. 1969

O2, 2006

stainless steel fan, magnetic cassette tape

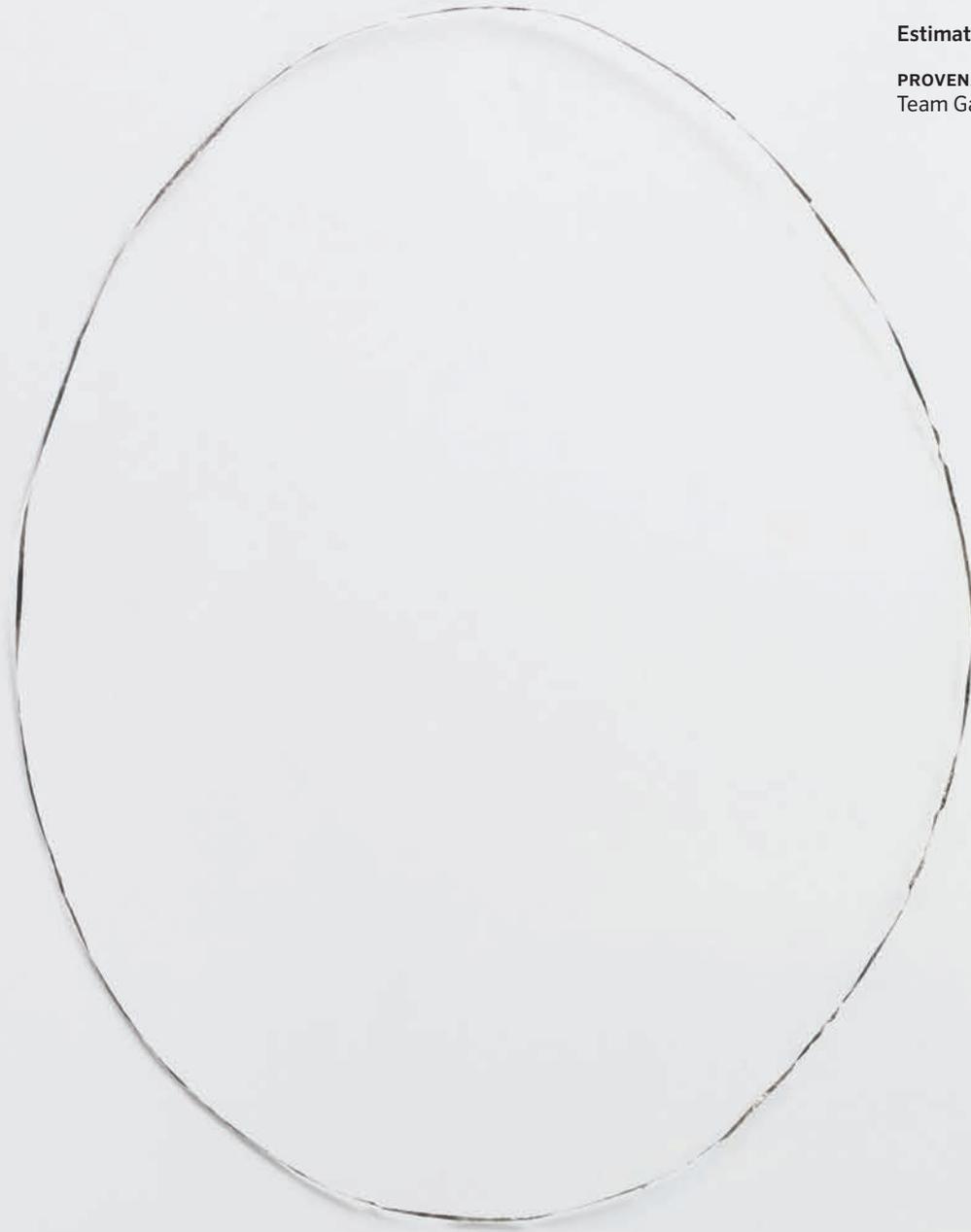
dimensions variable

fan 139 x 37 x 34 cm (54¾ x 14⅝ x 13⅜ in.)

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 Ω ♣

PROVENANCE

Team Gallery, New York



174

YANG MAOYUAN b. 1966

Gaius Julius Caesar, 2009

marble

42 x 18 x 20.5 cm (16½ x 7½ x 8½ in.)

Incised in Chinese, numbered and dated '1/6 Yang Maoyuan 2009' on the underside. This work is number 1 from an edition of 6, plus 2 artist's proofs.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Private Collection, Germany





175

AI WEIWEI b. 1957

Ai Wei Wei, Art Edition, 2014

marble book stand: Chinese marble from the Fangshan District

book: hardcover volume wrapped in a Habetai silk scarf with hand rolled edges, with original slip case

marble 18 x 76.2 x 52 cm (7½ x 30 x 20½ in.)

silk wrapped book 45 x 35.5 x 11 cm (17¾ x 13¾ x 4¾ in.)

installed 21.5 x 76.2 x 52 cm (8½ x 30 x 20½ in.)

Signed by the artist. Numbered '0064' on the slipcase spine and again on the original, branded packaging. This work is number 64 from an edition of 1100 plus 220 artist's proofs.

Estimate £7,000-9,000 \$11,200-14,400 €9,000-11,500

PROVENANCE

Private Collection



176

BECKY BEASLEY b. 1975

Night Music, 2007

steel, HDF, acrylic sheets, blackboard paint

125.5 x 147 x 58.5 cm (49 $\frac{3}{8}$ x 57 $\frac{7}{8}$ x 23 in.)

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

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♣

PROVENANCE

Office Baroque Gallery, Brussels



177

TERENCE KOH b. 1977

These Decades that We Never Sleep, 2004

drum kit, paint, ropes from a ship found after midnight, black wax, plaster, vegetable matter, crushed insect parts, artist's blood and semen
stool 50 x 30 cm (19 $\frac{5}{8}$ x 11 $\frac{3}{4}$ in.)

100 x 163 x 100 cm (39 $\frac{3}{8}$ x 64 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 †

PROVENANCE

Maureen Paley, London

EXHIBITED

London, Royal Academy of Art, *USA Today: New American Art from the Saatchi Gallery*, 6 October to 4 November 2006

St. Petersburg, State Hermitage Museum, *USA Today: New American Art from the Saatchi Gallery*, 24 October 2007 - 13 January 2008

LITERATURE

Exh. cat., *USA Today: New American Art from the Saatchi Gallery*, p. 200-201, published by the Royal Academy, 2006

Exh. cat., *USA Today: New American Art from the Saatchi Gallery*, State Hermitage, p. 78-79, published by State Hermitage/Royal Academy of Arts



178

PAUL LEE b. 1974

Untitled (Podium with Yellow Sack), circa 2005

plywood plinth, towel, glass, light bulb

106 x 30 x 24 cm (41¾ x 11¾ x 9½ in.)

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

PROVENANCE

Peres Projects, Berlin

179

KEN LUM b. 1956

Round Table Pizza, 2007

giclée print on canvas

153 x 160 cm (60¼ x 62⅞ in.)

Signed 'Kenneth R Lum' on a label affixed to the overlap. This work is from an edition of 3.

Estimate £1,000-2,000 \$1,600-3,200 €1,300-2,600

PROVENANCE

Grita Insam Galerie, Vienna





180

LES LEVINE b. 1935

See Your Mind, 1995

acrylic, silkscreen on three canvases, fifty printed card boxes
installed 206 x 509 x 54 cm (81½ x 200¾ x 21¼ in.)

each box 33.7 x 25.6 x 7.8 cm (13¼ x 10½ x 3½ in.)

each canvas 112 x 166.5 cm (44½ x 65½ in.)

Each canvas respectively signed, numbered and dated '1 of 3 1/3 Les Levine 95', '2 of 3 Les Levine 95' and '3 of 3 Les Levine 95.' on the reverse. Each box printed 'LES LEVINE MEDIA PROJECT © Museum of Mott Art, Inc. '95, Stadt Langenhagen, Langenhagen, Germany' on one side.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣

PROVENANCE

Lempertz, Cologne, *Contemporary Art Auction 942*, 28 May 2009, Lot 438
Acquired from the above sale by the present owner



181

LORIS GREAUD b. 1979

Underworks - Black Edit, 2008-2010
moulded resin on foil-backed canvas, in artist's frames, in
three parts

overall 189.5 x 195 cm (74 $\frac{5}{8}$ x 76 $\frac{3}{4}$ in.)

each 189.5 x 65 cm (74 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in.)

This work is accompanied by a certificate of authenticity.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣

PROVENANCE

Christie's, Zurich, *Swiss Art*, 7 June 2010, Lot 22
Acquired from the above sale by the present owner

182

RYAN GANDER b. 1976

Cork Association K 'And the room was in a huge mess',
2006

sun bleached cork panels laid on MDF, with accompanying
data CD and printed label

120.5 x 120.5 x 3 cm (47 $\frac{1}{2}$ x 47 $\frac{1}{2}$ x 1 $\frac{1}{8}$ in.)

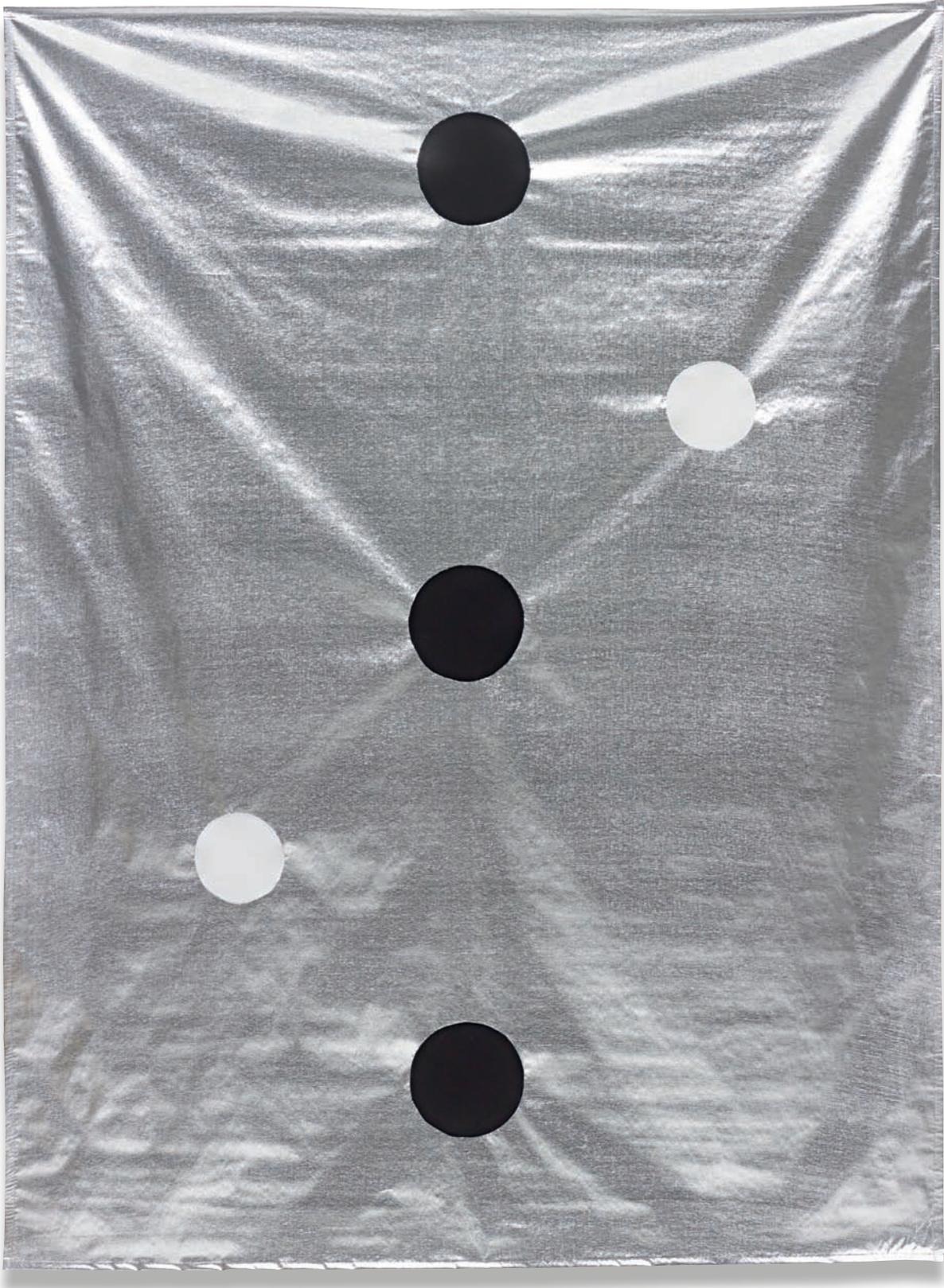
Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE

Christie's, London, *Post-War & Contemporary Art*,
16 September 2010, Lot 39

Acquired from the above sale by the present owner





183

MAI-THU PERRET b. 1976

Frozen Waves, 2010

cotton on synthetic textile

195.7 x 154.7 cm (77 x 60 $\frac{7}{8}$ in.)

Signed and dated 'MThu 2010' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £3,000-4,000 \$4,800-6,400 €3,800-5,100

PROVENANCE

Private Collection



184

JOACHIM KOESTER b. 1962

Occupied Plots, Abandoned Futures - Twelve (Former) Real Estate Opportunities, 2007

twelve gelatin silver prints

each print 60.8 x 50.4 cm (23⁷/₈ x 19⁷/₈ in.)

each framed 62 x 51.7 cm (24³/₈ x 20³/₈ in.)

This work is number 1 from an edition of 6 plus 2 artist's proofs.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE

Jan Mot, Brussels



185

FLORIAN SLOTAWA b. 1972

SG.02, 2006

four metal ironing boards, four metal and rubber step ladders,
four metal and plastic tables
dimensions variable

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

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

PROVENANCE

Sies + Hoke Galerie, Düsseldorf



186

JONATHAN MONK b. 1969

Eye Pictures IV, 2007

oil on wood

250 x 125.1 cm (98 $\frac{3}{8}$ x 49 $\frac{1}{4}$ in.)

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

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣

PROVENANCE

Yvon Lambert, Paris



187

JONATHAN MONK b. 1969

Andy Warhol's Chairman Maos, 2008

oil on canvas, in ten parts

smallest 202 x 173.1 cm (79½ x 68⅞ in.)

largest 206.5 x 169.8 cm (81¼ x 66⅞ in.)

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

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

Galleri Nicolai Wallner, Copenhagen



188

SPEEDY GRAPHITO b. 1961*Kibour*, 1986

acrylic on canvas

60 x 150 cm (23½ x 59 in.)

Signed and dated 'SPEEDY GRAPHITO 86' lower left.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣**PROVENANCE**

Private Collection

189

JOSEPH KLIBANSKY b. 1984*New Fusion*, 2011

photograph, archival cotton paper, acrylic paint and resin, mounted on dibond

130 x 240 cm (51½ x 94½ in.)

Signed and numbered 'Joseph Klibansky 7/7' on the reverse. This work is number 7 from an edition of 7 monotypes. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣**PROVENANCE**

Rize Gallery, Amsterdam

Acquired from the above by the present owner



190

SEEN (RICHARD MIRANDO) b. 1961

Nobody Can Stop the Silver Surfer, 2014

stencilled acrylic and spray paint on canvas

209.4 x 313 cm (82½ x 123¼ in.)

Signed and dated 'Seen 2014' on the reverse.

Estimate £15,000-20,000 \$24,000-32,000 €19,200-25,600 ‡

PROVENANCE

Opera Gallery, London

Private Collection, London

191

MICHAEL BAUER b. 1973

Bad Harvest, 2008

oil on canvas

160 x 130 cm (62 $\frac{7}{8}$ x 51 $\frac{1}{8}$ in.)

Signed and dated 'Michael Bauer 2007/8' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♣ †

PROVENANCE

Hotel, London

LITERATURE

Germania, Saatchi Gallery, p. 99, published by Jonathan Cape, 2008

Michael Bauer offers deformity as a platform for unequivocal beauty by using the qualities of abstract painting as a deviation of representational portraiture. Traces of recognisable features, such as eyes and hands give uneasy relation to smears, scabby encrustations, and fluid brush marks, each rendered with a pristine delicacy. Offset by harlequin ornamentation and elegant touches of primavera colour, Bauer's reductive palette creates an antiquarian reverence, setting his absurd conception as an icon of protracted contemplation.





192

AXEL GEIS b. 1970

Mädchen, 2008

oil on linen

94 x 81 cm (37 x 31½ in.)

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

PROVENANCE

Galerie Jan Wentrup, Berlin

193

JEAN-LUC MOERMAN b. 1967

Kate Moss Mariee, 2007

ink on found magazine paper

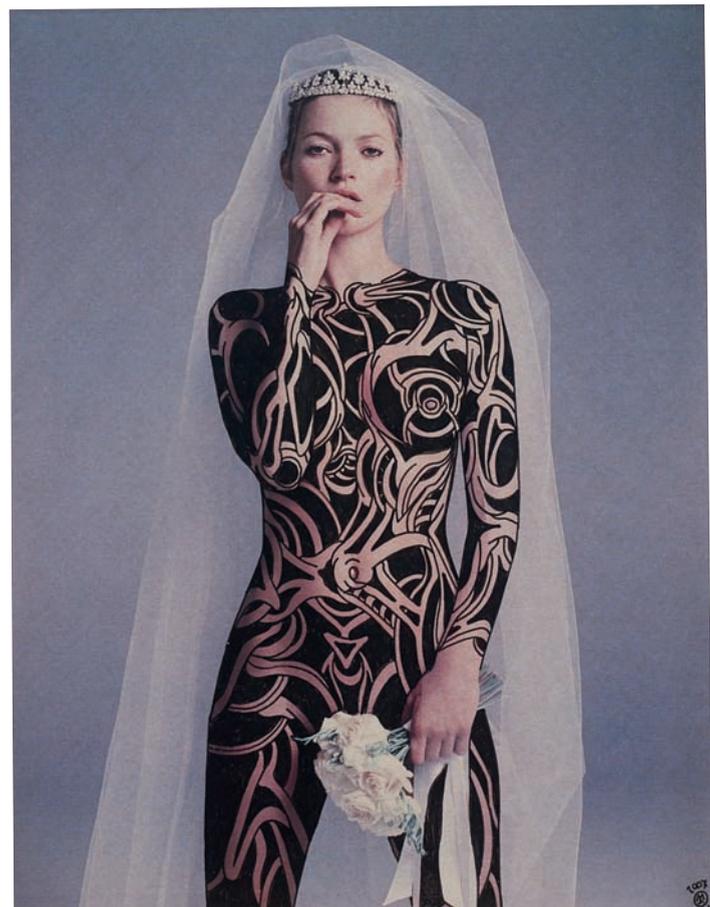
30.5 x 24.1 cm (12 x 9½ in.)

Signed with the artist's monogram and dated '2007' lower right.

Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 ± ♣

PROVENANCE

Galerie Suzanne Tarasieve, Paris





194

LITA CABELLUT b. 1961

Coco, 2011

oil, mixed media on linen

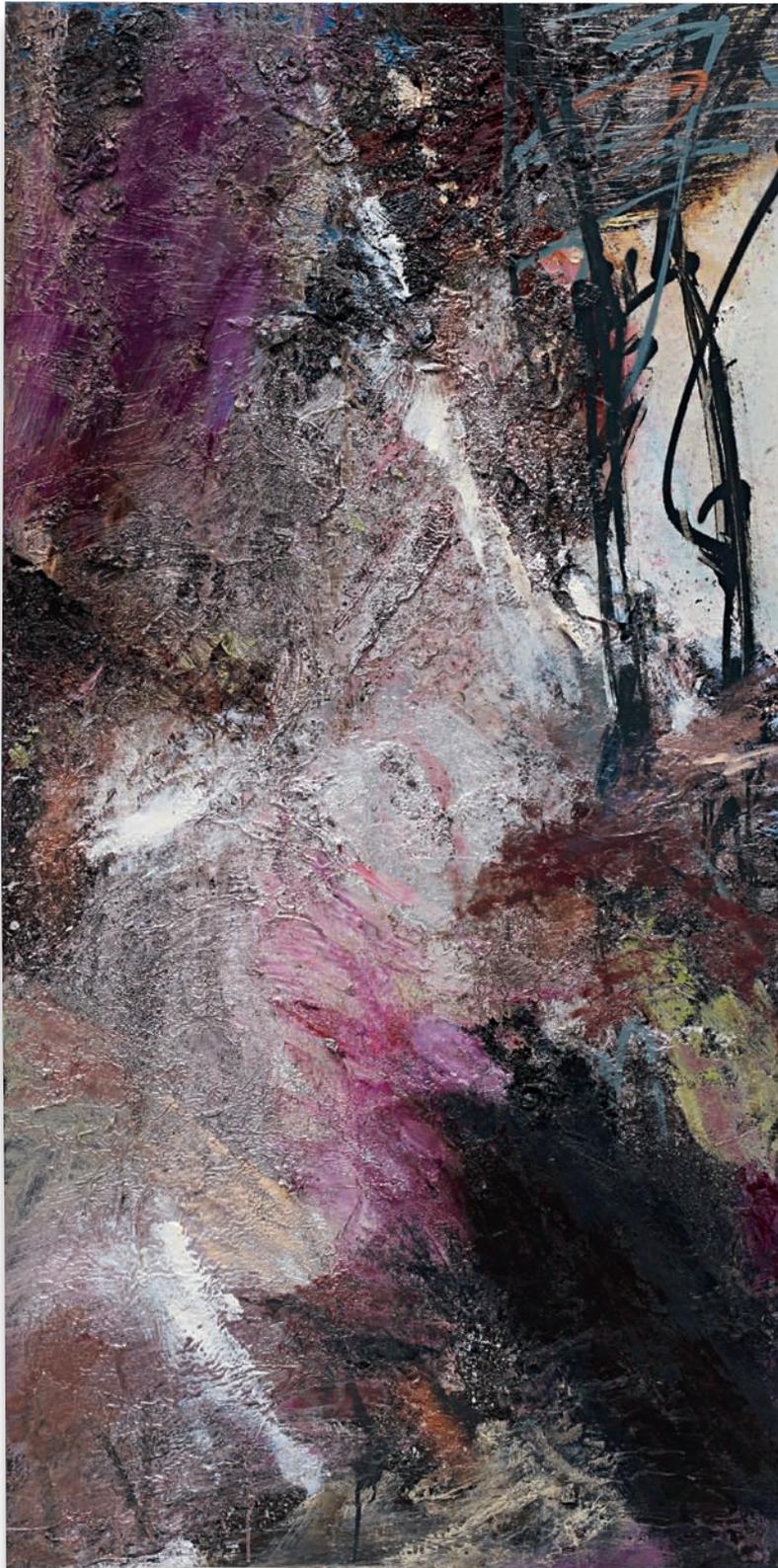
200 x 180 cm (78¾ x 70⅞ in.)

Signed, titled and dated 'COCO 2011 Lita Cabellut' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000 €12,800-19,200 ♣

PROVENANCE

Opera Gallery, London



195

DIMITRI KOSIRÉ b. 1968

Black Sea, 2013

oil on canvas

159.7 x 80.1 cm (62 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in.)

Signed, titled and dated in Cyrillic and English '2013 "BLACK SEA"

Dimitri Kosiré Dimitri Kosiré' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000 ♣

PROVENANCE

Private Collection



196

PROPERTY FROM THE COLLECTION OF
BILLY STRITCH, NEW YORK

ROSS BLECKNER b. 1949

Court, 1975

acrylic on canvas

165.7 x 170.7 cm (65¼ x 67¼ in.)

Signed, titled and dated 'Ross Bleckner
"COURT" 11/1975' on the overlap.

Estimate £5,000-7,000 \$8,000-11,200
€6,400-9,000

PROVENANCE

Cunningham Ward, New York
Collection of Charles Alexander, Dallas, 1976
Acquired from the above by the present
owner, 1992

EXHIBITED

Featured in the documentary: *Ross Bleckner:
Remember Me*, 2000. Directed by Alice
Shure and Barbara Wolf. Checkerboard
Film Foundation.

197

TORBEN GIEHLER b. 1973

From Dusk Till Dawn, 2003

acrylic on canvas

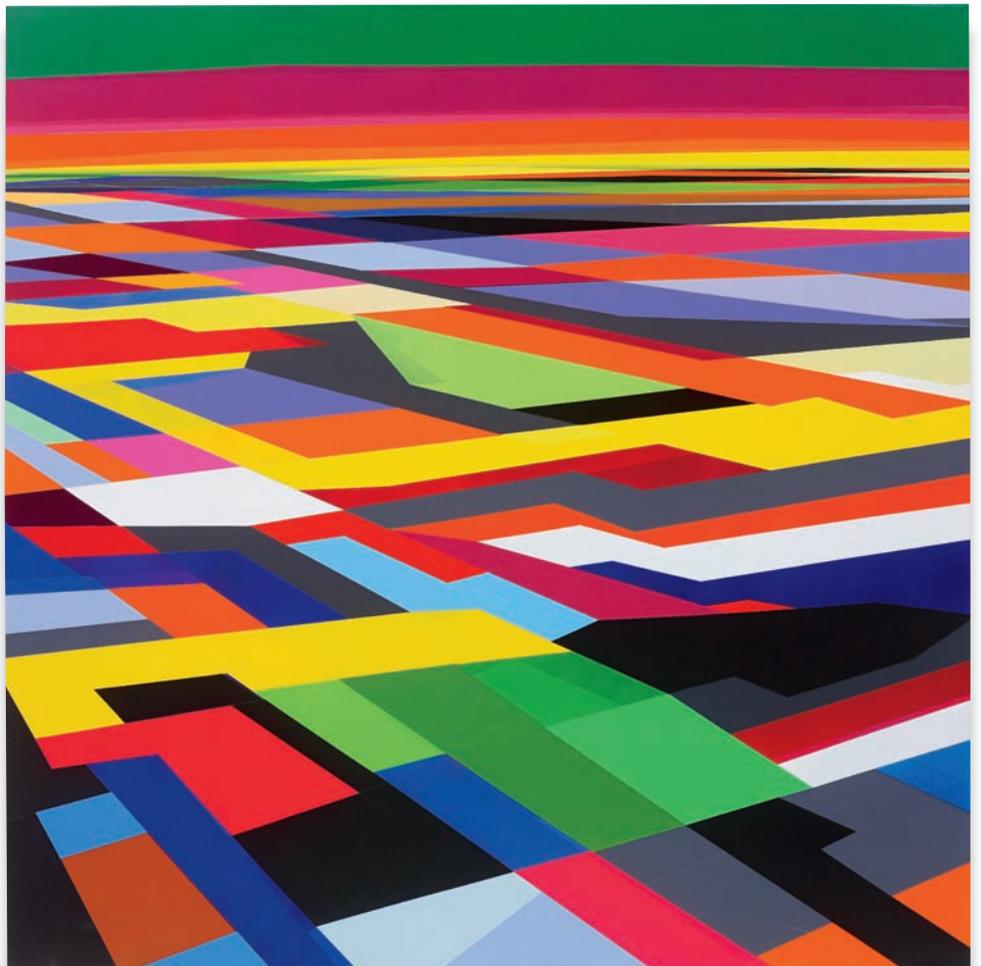
213.5 x 213.5 cm (84 x 84 in.)

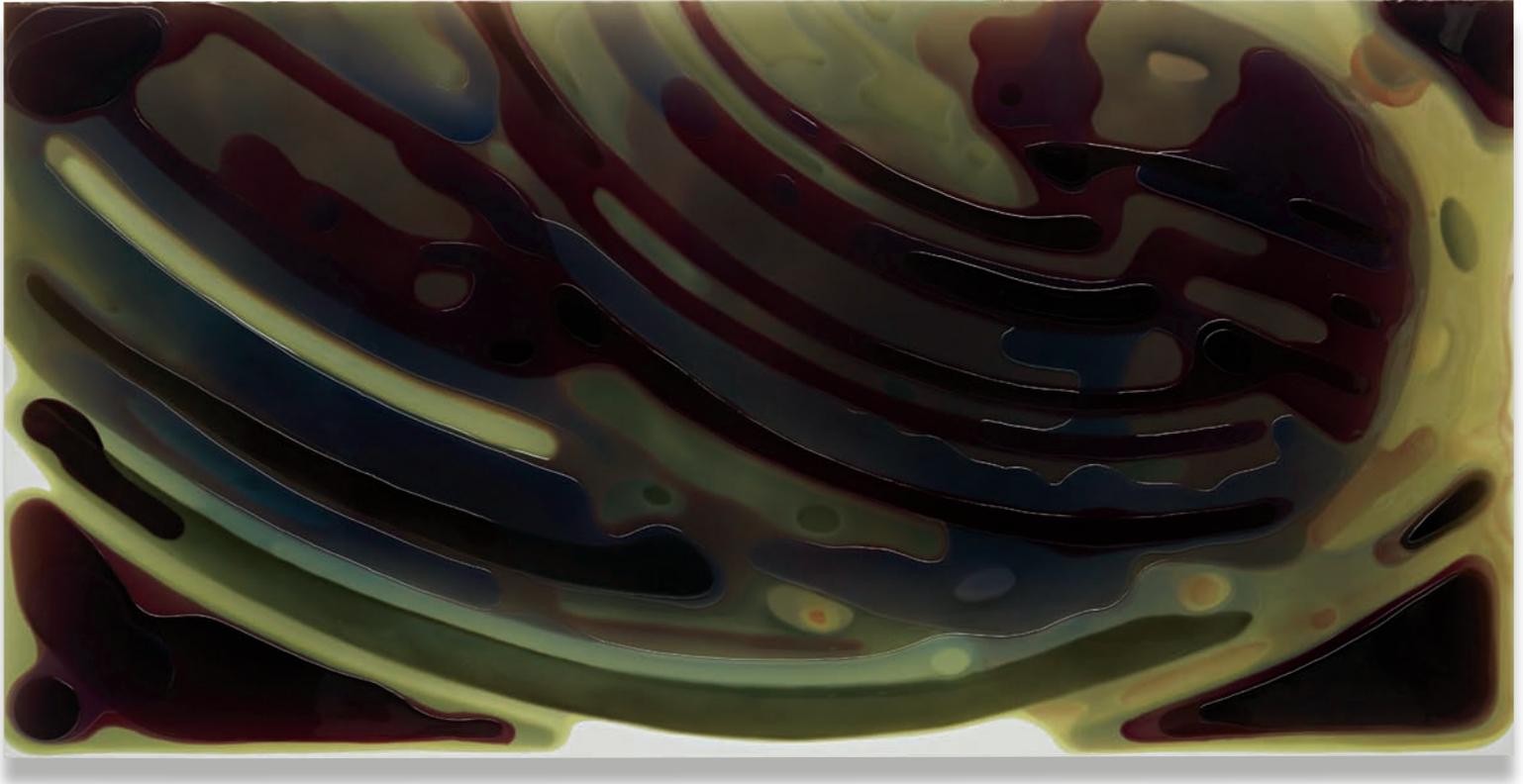
Signed and dated 'T. Giehler 2003' on the
reverse. Further signed, titled and dated
"FROM DUSK TILL DAWN" 2003 T. Giehler'
on the overlap.

Estimate £10,000-15,000 \$16,000-24,000
€12,800-19,200 ‡ ♠

PROVENANCE

Koenig & Clinton, New York





198

PETER ZIMMERMANN b. 1956*Lines 8*, 2002

epoxy resin on canvas

124.5 x 248.9 cm (49 x 97 $\frac{7}{8}$ in.)

Signed, titled and dated 'Lines 8, P. Zimmerman, 2003' on the reverse.

Estimate £10,000-15,000 \$16,000-24,000

€12,800-19,200 † ♠

PROVENANCE

Galerie Emmanuel Perrotin, Paris

199

THOMAS ZIPP b. 1966*Greno17ble*, 1997

oil on canvas

100.3 x 90.3 x 2 cm (39 $\frac{1}{2}$ x 35 $\frac{1}{2}$ x 0 $\frac{3}{4}$ in.)

Signed, titled and dated 'Greno17ble, 1997-03, Thomas Zipp' on the reverse.

Estimate £6,000-8,000 \$9,600-12,800

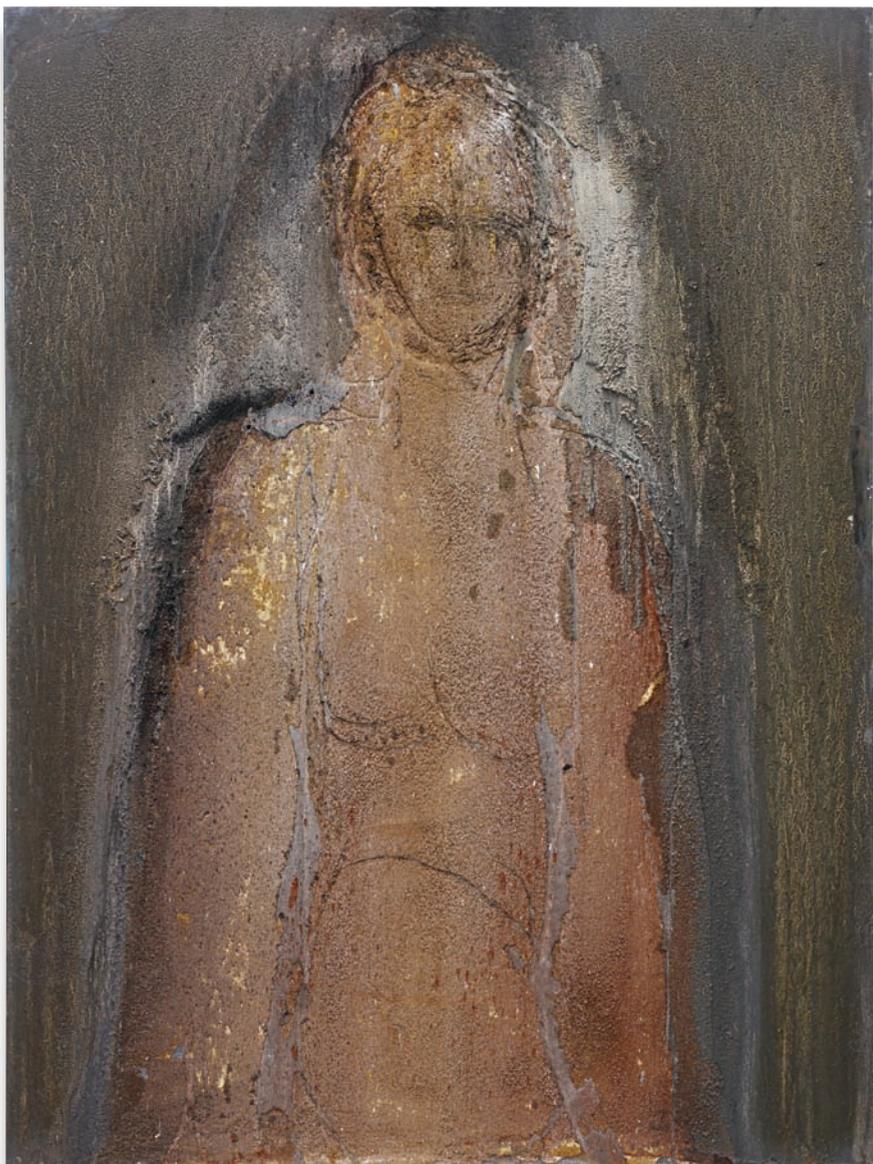
€7,700-10,200 ♠

PROVENANCE

Private Collection

199





200

ANNIE MORRIS b. 1978*Untitled, 2007*

pigment on canvas

122 x 91.5 cm (48 x 36 in.)

Signed and dated 'Annie Morris 2007' on the reverse.

Estimate £3,000-5,000 \$4,800-8,000 €3,800-6,400 ♠

PROVENANCE

Private Collection

201

JAROSLAW MODZELEWSKI b. 1955*Caritas, 1998*

egg tempera on linen

140.3 x 199.8 cm (55¼ x 78⅝ in.)

Signed, titled and dated 'Jaroslaw Modzelewski "Caritas" - dziewczynki 1998' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 ♠

PROVENANCE

Galeria Zderzak, Krakau





202

ENA SWANSEA b. 1966

Supermodel, 2005

oil, graphite on linen

234.8 x 182.9 cm (92½ x 72 in.)

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700

PROVENANCE

Klemens Grasser & Tanja Grunert, Inc., New York

203

WHITNEY BEDFORD b. 1976

Starry Night, 2004

ink, oil on panel

37.8 x 45.5 cm (14⅞ x 17⅞ in.)

Signed, titled and dated 'BEDFORD 04
STARRY NIGHT' on the reverse.

Estimate £4,000-6,000 \$6,400-9,600
€5,100-7,700

PROVENANCE

Art; Concept, Paris





204

HIROSHI SUGITO b. 1970*The Wave 1*, 2003

acrylic on canvas

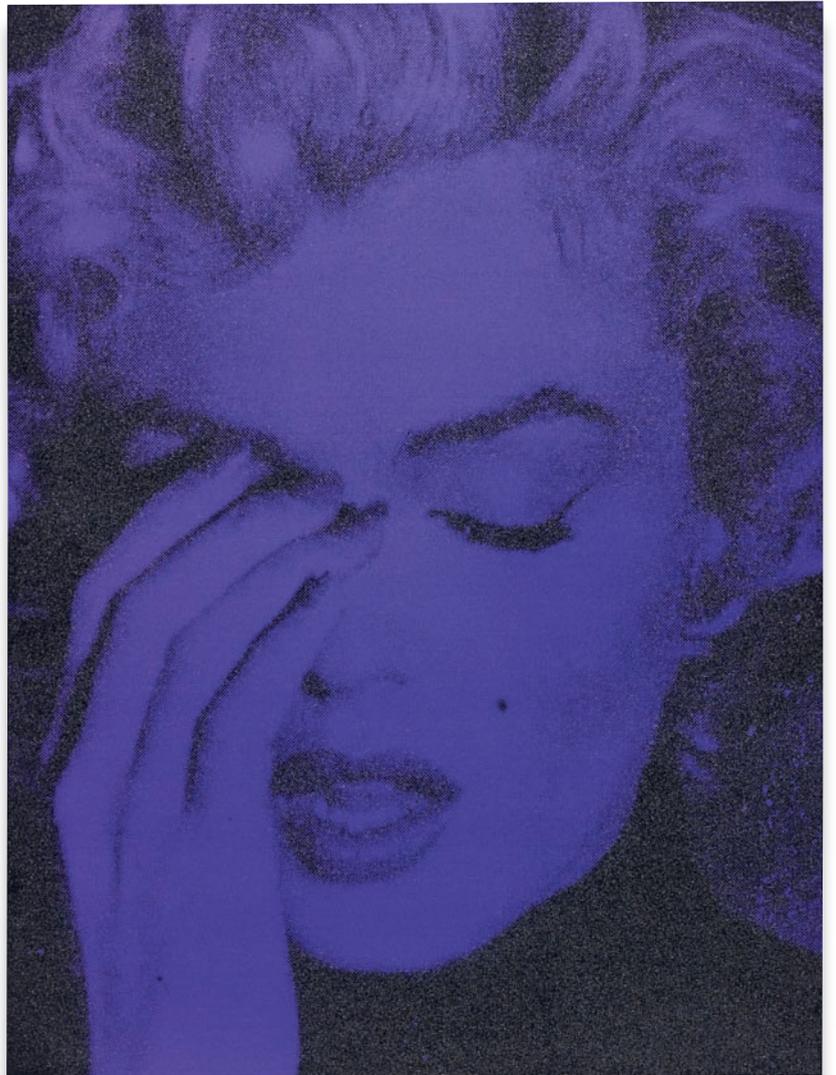
130 x 193.8 cm (51½ x 76¼ in.)

Signed, titled and dated '2003 HIROSHI SUGITO "The Wave 1"' on the reverse.

Estimate £6,000-8,000 \$9,600-12,800 €7,700-10,200

PROVENANCE

Galerie Michael Zink, Munich



205

RUSSELL YOUNG b. 1959*Marilyn Crying*, 2013

silkscreen, diamond dust on canvas

158 x 120 cm (62¼ x 47¼ in.)

Signed, titled and dated 'Russell Young 2013 NY Marilyn crying' on the reverse.

Estimate £8,000-12,000 \$12,800-19,200 €10,200-15,400 ♣

PROVENANCE

Private Collection

206

THIS LOT IS SOLD WITH NO RESERVE

LUISA LAMBRI b. 1969

Untitled (Canoas House, #02), 2003

Laserchrome print

99.1 x 114.5 cm (39 x 45½ in.)

Signed 'Luisa Lambri' on a label affixed to the reverse. This work is number 3 from an edition of 5.

Estimate £1,500-2,500 \$2,400-4,000

€1,900-3,200 • ♣

PROVENANCE

Galeria Luisa Strina, São Paulo



207

THIS LOT IS SOLD WITH NO RESERVE

LUISA LAMBRI b. 1969

Untitled (Kaufmann Desert House, b), 2002

Laserchrome print

36.7 x 43.8 cm (14½ x 17¼ in.)

Signed 'Luisa Lambri' on a label affixed to the frame reverse. This work is number 1 from an edition of 5.

Estimate £1,500-2,500 \$2,400-4,000

€1,900-3,200 • ♣

PROVENANCE

Galeria Luisa Strina, São Paulo



208

THIS LOT IS SOLD WITH NO RESERVE

SAM TAYLOR-WOOD b. 1967

Third Party - Ray and Pauline, 1999-2000

chromogenic print

sheet 139.7 x 87.6 cm (54 7/8 x 34 1/2 in.)

frame 144.8 x 92.7 cm (57 x 36 1/2 in.)

This work is number 1 from an edition of 35.

Estimate £2,500-3,500 \$4,000-5,600 €3,200-4,500 • † ♣

PROVENANCE

The artist

Matthew Marks Gallery, New York

EXHIBITED

New York, Matthew Marks Gallery, *Sam Taylor-Wood: Third Party*, 22 January - 26 February 2000

LITERATURE

Hentschel, Martin, *Sam Taylor-Wood: Third Party*.

Ostfildern-Ruit, Hatje Cantz; Stuttgart:

Württembergischer Kunstverein, 2000



209

THIS LOT IS SOLD WITH NO RESERVE

GRETTA SARFATY MARCHANT b. 1954

Transformations V, 1976, printed 2009

inkjet print

sheet 23.3 x 31.1 cm (9 1/8 x 12 1/4 in.)

framed 43.2 x 58.5 cm (17 x 23 in.)

Signed, titled, numbered and dated 'Ed. 2/5

Transformations V Gretta Sarfaty 1976' in the lower margin. This work is number 2 from an edition of 5 plus 1 artist's proof.

Estimate £1,000-2,000 \$1,600-3,200 €1,300-2,600 • ♣

PROVENANCE

Private Collection



210

THIS LOT IS SOLD WITH NO RESERVE

GOSHA OSTRETSOV b. 1967

Pretzels, 2008

acrylic on canvas

200 x 150 cm (78¾ x 59 in)

Signed, titled and dated "'Pretzels" GOSHA OSTRETSOV 2008'
on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 •

PROVENANCE

Private Collection, Europe



211

THIS LOT IS SOLD WITH NO RESERVE

CLAYTON BROTHERS b. 1963 and b. 1967

On Point, 2008

acrylic, paper collage on canvas

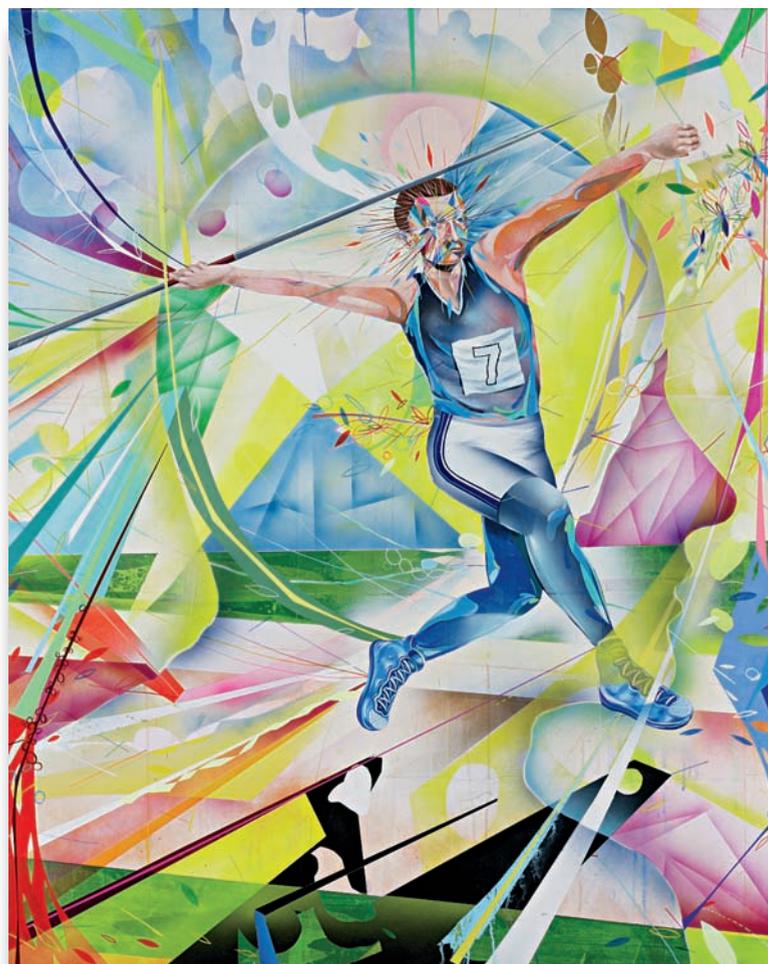
137.2 x 111 cm (54 x 43¾ in.)

Signed, titled and dated 'CLAYTON BROTHERS ON POINT 2008'
on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 •

PROVENANCE

Private Collection, Europe





212

PROPERTY FROM THE KIT FINANCE COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

PHILIPP DONTSOV b. 1972

3D2R from the series *Birth Certificate*, 2008

acrylic glass, fluorescent light

161.5 x 64.5 x 45.5 cm (63³/₈ x 25³/₈ x 17⁷/₈ in.)

Signed in Cyrillic, titled and dated '3D2R Philipp Dontsov 2008'
on the reverse. This work is unique.

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

PROVENANCE

Aidan Gallery, Moscow



213

PROPERTY FROM THE KIT FINANCE COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

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 (76³/₄ x 27¹/₂ x 27¹/₂ in.)

figure: 70.5 x 25 x 36 cm (27³/₄ x 9⁷/₈ x 14¹/₈ in.)

This work is from an edition of 3.

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

PROVENANCE

Xavier Hufkens, Brussels

214

THIS LOT IS SOLD WITH NO RESERVE

KEEGAN MCHARGUE b. 1982
The Color and Shape of Water, 2004
graphite on paper
181.6 x 221 cm (71½ x 87 in.)
Signed 'K. McHargue' lower left.

Estimate £1,500-2,500 \$2,400-4,000
€1,900-3,200 • †

PROVENANCE

The artist
Jack Hanley Gallery, New York
Matthew Marks Gallery, New York

EXHIBITED

New York, Matthew Marks Gallery, *Deliver Us From Evil*, 8 July - 20 August 2004



215

PROPERTY FROM THE KIT
FINANCE COLLECTION
THIS LOT IS SOLD WITH NO RESERVE

THOMAS HIRSCHHORN b. 1957
Dancing Philosophy: (i) *How to Dance Bataille*; (ii) *How to Dance Deleuze*; (iii) *How to Dance Spinoza*; (iv) *How to Dance Gramsci*, 2007

four Digital Betacam PAL videotapes
duration: (i) 4' 05"; (ii) 5' 25"; (iii) 4' 23";
(iv) 3' 37".

installation dimensions variable

Estimate £3,000-5,000 \$4,800-8,000
€3,800-6,400 •

PROVENANCE

Galerie Chantal Crousel, Paris



216



217



216

THIS LOT IS SOLD WITH NO RESERVE

TONY TASSET b. 1960

Sculpture Bench (Banco escultura), 1986-87

painted wood, acrylic glass, leather

59.8 x 140.8 x 49.5 cm (23½ x 55½ x 19½ in.)

This work is accompanied by a certificate of authenticity.

Estimate £1,000-2,000 \$1,600-3,200 €1,300-2,600 •

PROVENANCE

Kavi Gupta, Berlin

217

THIS LOT IS SOLD WITH NO RESERVE

DR. LAKRA b. 1972

Untitled (Bote), 2004

tattooed plastic bucket

22 x 22 x 20 cm (8½ x 8½ x 7¾ in.)

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

PROVENANCE

The artist

kurimanzutto, Mexico City

Matthew Marks Gallery, New York

EXHIBITED

New York, Matthew Marks Gallery, *Deliver Us From Evil*,
8 July - 20 August 2004



218

THIS WORK IS BEING SOLD ON BEHALF
OF THE EVE APPEAL

KATE BRINKWORTH b. 1977

A Window, 2013

oil on MDF panel

54.1 x 81.8 cm (21¼ x 32¼ in.)

Signed, titled and dated 'Kate Brinkworth
'A Window' November 2013' on the reverse.

Estimate £1,000-2,000 \$1,600-3,200

€1,300-2,600 ♣

PROVENANCE

Donated by the artist

219

THIS WORK IS BEING SOLD ON BEHALF
OF THE EVE APPEAL

SUSANNE KÜHN b. 1969

April, 2013

ink, watercolour on paper

80.3 x 106 cm (31½ x 41¾ in.)

Signed, titled and dated 'S. Kühn 13 April'
lower right.

Estimate £1,000-2,000 \$1,600-3,200

€1,300-2,600 ♣

PROVENANCE

Donated by the artist





220

THIS WORK IS BEING SOLD ON BEHALF OF THE EVE APPEAL

MARIANNA GARTNER b. 1963

Unicorn in Jar, 2013

oil on panel

91.3 x 60.7 cm (35 $\frac{3}{8}$ x 23 $\frac{7}{8}$ in.)

Signed, titled and dated 'M. GARTNER 2013 "UNICORN IN JAR"' on the reverse.

Estimate £5,000-7,000 \$8,000-11,200 €6,400-9,000

PROVENANCE

Donated by the artist

221

THIS WORK IS BEING SOLD ON BEHALF OF STREET IS CULTURE

THIS LOT IS SOLD WITH NO RESERVE

ROGER SELDEN b. 1945

Untitled, 2008

acrylic, mixed media on canvas

100 x 81 cm (39 $\frac{3}{8}$ x 31 $\frac{7}{8}$ in.)

Signed on the reverse.

Estimate £4,000-6,000 \$6,400-9,600 €5,100-7,700 •

PROVENANCE

Private Collection

EXHIBITED

Palm Springs Ca., Michael H. Lord Gallery, 2009

Art Hamptons, 2011



PHILLIPS EXECUTIVE TEAM



Edward Dolman
Chairman and Chief
Executive Officer



Michael McGinnis
President



Patricia G. Hambrecht
Deputy Chairman

WORLDWIDE CONTEMPORARY ART DEPARTMENT



David Georgiades
Senior Director,
Worldwide Co-Head
Contemporary Art



August O. Uribe
Senior Director,
Worldwide Co-Head
Contemporary Art



Svetlana Marich
Deputy Chairman,
Co-Head Contemporary
Art, Europe



Olivier Vrankenne
Senior Director,
Co-Head Contemporary
Art, Europe

LONDON



Peter Sumner
Director, Head of
Contemporary Art



Henry Allsopp
Director, Senior
Specialist



Henry Highley
Head of Day Sale,
Specialist



Tamila Kerimova
Head of Under the
Influence Sale,
Specialist



Matt Langton
Specialist

NEW YORK



Jean-Michel Placent
Director,
Senior Specialist



Zach Miner
Senior Specialist



Amanda Stoffel
Head of Evening
Sale, Specialist



Benjamin Godsill
Head of Under the
Influence Sale,
Specialist



Kate Bryan
Head of Day Sale,
Specialist



Laura González
Director of Latin
America Sale,
Specialist



Kaeli Deane
Specialist,
Latin America

INTERNATIONAL



Martin Klosterfelde
Director,
International
Specialist, Berlin



Laura Garbarino
Senior International
Specialist, Milan



Maya McLaughlin
Specialist, Los Angeles



Niklaus Kuenzler
International
Specialist, Zurich



**Maria Cifuentes
Caruncho**
Specialist, Paris



Oksana Katchaluba
Specialist, Geneva



Deniz Atac
Consultant, Istanbul



Maura Marvao
International
Specialist, Portugal

PRIVATE CLIENT SERVICES

LONDON



**Finn Schouenborg
Dombrowsky**
Senior Director,
International Head,
Private Clients



Dawn Zhu
Private Client
Services



Adam Clay
Private Client
Services



Lily Atherton Hanbury
Private Client
Services

NEW YORK



Philae Knight
Private Client
Services



Anna Lin Poulsen
Private Client
Services



Sara Tayeb-Khalifa
Private Client
Services



Caroline Conegliano
Private Client
Services

INDEX

- Ai W. 175
Almond, D. 120
Amanita 153
Amm, M. 64
Auerbach, T. 69
Azam, N. 155
- Baechler, D. 96
Bauer, M. 191
Beasley, B. 176
Bedford, W. 203
Beier, N. 10, 45
Bernadet, J-B. 31
Beshty, W. 39
Bickerton, A. 56
Bleckner, R. 196
Blue Noses Group 141
Bobrow, A. 40
Brinkworth, K. 218
- Cabellut, L. 194
Caivano, E. 158
Castellani, E. 85
Cattelan, M. 90
Chetwynd, S. 98
Chia, S. 87, 88
Childish, B. 77
Clayton Brothers 211
Clemente, F. 167
Copley, W. 51
Cowan, P. 19, 22
- de la Cruz, A. 89
Deller, J. 110
Delucia, M. 36
Deyak, M. 136
Deysun, V. 142
Dontsov, P. 212
Dr. Lakra 81, 217
Dr. Lakra & Hardy, D. E. 80
- Ekblad, I. 12
Estep, R. 1
Ethridge, R. 114, 119
- Fairey, S. 73, 74, 75
Falls, S. 18, 21, 26
Ferris, K. 20
Filomeno, A. 91
Fischer, U. 44
Flood, M. 2, 68
Fontana, L. 83
- Gabin, L. 8
Gambaroff, N. 97
Gander, R. 182
- Gartner, M. 220
Geis, A. 192
Giehler, T. 197
Goldin, N. 106
Gormley, A. 58, 159
Greaud, L. 181
Gurkovska, A. 23
- Hagen, M. 15
Halley, P. 41
Hancock, T. D. 163
Hardy, D. E. & Dr. Lakra 80
Hildebrandt, G. 61
Hirschhorn, T. 215
Hunt, B. 170
Hylden, N. 30
- Ito, P. 14
- Jenkell, L. 169
Jensen, S. 71
Johnson, R. 172
- KAWS 46
Kelm, A. 112, 117
Kempinas, Z. 173
Kerestey, P. 137
Khudyakov, K. 149
Klibansky, J. 189
Koester, J. 184
Koh, T. 177
Komar and Melamid 146
Kørner, J. 99
Kosiré, D. 195
Kryvolap, A. 131
Kühn, S. 219
- LaChapelle, D. 123, 124
Lambri, L. 109, 206, 207
Laric, O. 24
Lassry, E. 38
Lebedeva, Y. 130
Lee, P. 178
Levine, L. 180
Lindman, E. 6
Lo Giudice, M. 95
Lowman, N. 28
Lum, K. 179
- Mamsikov, M. 152
Manning, M. 4
Mariani, U. 92
Martin, J. 93
Mas, O. 143
Matsenko, M. 140
Mayton, C. 66
- McEwen, A. 29, 35
McGee, B. 72
McGinley, R. 104, 105, 118
McHargue, K. 214
Minin, R. 135
Modzelewski, J. 201
Moerman, J-L. 193
Molodkin, A. 134
Monk, J. 186, 187
Morris, A. 200
Mr 47
Mullican, M. 161
Murillo, O. 3
- Nara, Y. 156
Negri, M. 86
Neshat, S. 125, 126
Noonan, D. 165
- Oehlen, A. 52
Op de Beeck, H. 213
Opie, J. 54
Ostretsov, G. 210
Ostrowski, D. 25, 27
- Parkinson, N. 122
Perret, M-T. 183
Pettibon, R. 70
Pettibone, R. 53
Peyton, E. 157
Pierson, J. 63
Pistoletto, M. 84
Prekop, Z. 17
Pruitt, R. 34
Pusenkoff, G. 150
- Quinn, M. 48
- Reed, D. 67
Rees, D. 9
Rero 78
Retna 79
REVOK 76
Reyle, A. 42, 43
Rhodes, D. 94, 103
Richelieu-Beridze, A. 139
Rist, P. 162
Rondinone, U. 32, 82, 102, 127
Rosa, C. 7
Ross-Ho, A. 13
- Sailstorfer, M. 171
Samore, S. 115
Sarfaty Marchant, G. 209
Say, O. 138
Schnabel, J. 59, 60
- Scott-Douglas, H. 16
Seen 190
Selden, R. 221
Sharov, A. 154
Sierra, S. 108
Slotawa, F. 185
Smith, J. 11, 33
Solomko, Y. 151
Speedy Graphito 188
Staniak, M. 5
Strumbel, S. 62
Sugimoto, H. 128
Sugito, H. 204
Swansea, E. 202
Sydorenko, V. 133
- Tasset, T. 216
Taylor-Wood, S. 116, 208
Teruya, Y. 168
Tistol, O. 145, 147, 148
Turk, G. 57
Tylicki, J. 160
- Ukłański, P. 65
- van Lamsweerde, I. 129
Vasilieva, V. & E. 144
Veilhan, X. 49
Vena, N. 37
Wallace, I. 100
Warhol, A. 50
Wekua, A. 164
Welling, J. 113, 166
White, J. 101
Wurm, E. 111, 121
- Yang M. 174
Young, A. 55
Young, R. 205
- Zhang H. 107
Zhyvotkov, O. 132
Zimmermann, P. 198
Zipp, T. 199



GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER'S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

○ Guaranteed Property

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

△ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on the Home Page, then click on 'pre-register' under 'ONLINE LIVE BIDDING.' You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips has received full and

cleared payment and we are not owed any other amount by the buyer. After the auction, we will transfer all lots to our fine art storage facility located near Wimbledon and will so advise all buyers. If you are in doubt about the location of your purchase, please contact the Shipping Department prior to arranging collection. We will levy removal, interest, storage and handling charges on uncollected lots.

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, 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. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with a qualified independent appraiser prior to placing bids on the lot. 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 business's VAT registration number.

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

If you are located outside the EU you should apply for a refund of UK VAT directly to HMRC (the rules for those located outside of the EU have not changed). Claim forms are only available from the HMRC website. Go to hmrc.gov.uk, select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Dunceggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto: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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may

be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide.

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will

promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with a qualified independent appraiser prior to placing bids on the lot. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. Phillips may take and retain a copy of government-issued identification such as a passport or driving licence. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at www.phillips.com (the 'Privacy Policy') and available on request by emailing dataprotection@phillips.com. By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you 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

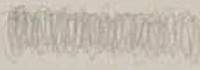
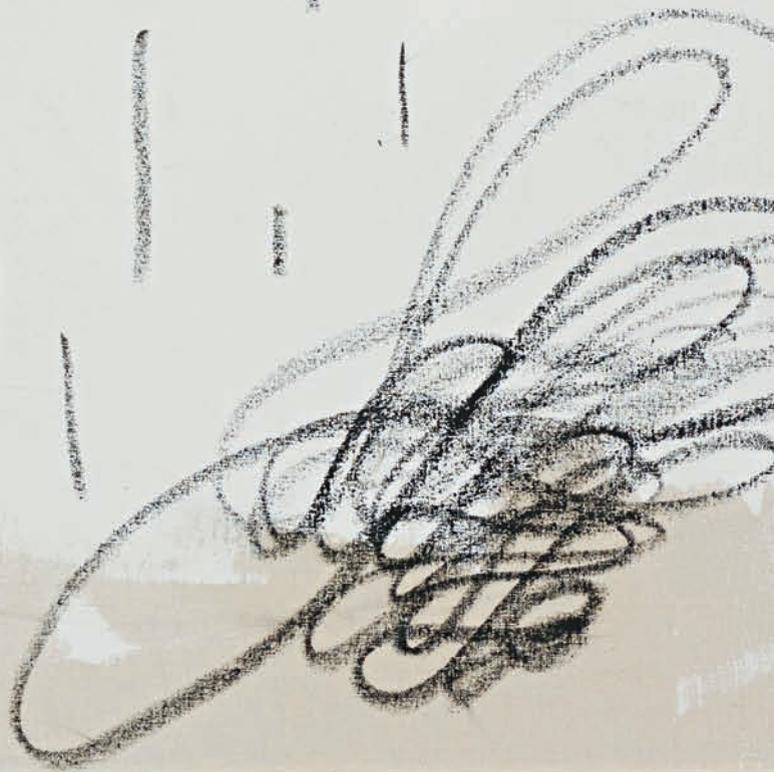
Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(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

CHAIRMAN and CHIEF EXECUTIVE OFFICER

Edward Dolman

PRESIDENT

Michael McGinnis

CHIEF OPERATING OFFICER

Sean Cleary

CHIEF FINANCIAL OFFICER

Annette Schwaer

CHIEF INFORMATION OFFICER

Ben Carey

DEPUTY CHAIRMAN

Patricia G. Hambrecht

DEPUTY CHAIRMAN

Svetlana Marich

SENIOR DIRECTORS

Finn Schouenborg Dombernowsky

David Georgiades

Vanessa Hallett

Alexander Payne

August O. Uribe

Olivier Vrankenne

Henry Allsopp

Alex Heminway

Nazgol Jahan

DIRECTORS

Martin Klosterfelde

Cary Leibowitz

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, Co-Head Contemporary Art, Europe +32 486 43 43 44

Geneva Oksana Katchaluba, Specialist, Contemporary Art +41 22 906 80 00

Istanbul Deniz Atac, Consultant +90 533 374 1198

London Svetlana Marich, Co-Head Contemporary Art, Europe +44 20 7318 4010

Los Angeles Maya McLaughlin, Specialist, Contemporary Art +1 323 791 1771

Milan Laura Garbarino, Senior International Specialist, Contemporary Art +39 339 478 9671

Moscow Ludmila Bazeva, Chief Operating Officer, Russia +7 495 225 88 22

Paris Maria Cifuentes Caruncho, Specialist +33 142 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

BERLIN

Kurfürstendamm 193, 10707 Berlin, Germany
tel +49 30 887 297 44

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

LONDON

30 Berkeley Square, London W1J 6EX, United Kingdom
tel +44 20 7318 4010 fax +44 20 7318 4011

LOS ANGELES

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

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

David Georgiades, Worldwide Co-Head Contemporary Art +1 212 940 1280
August O. Uribe, Worldwide Co-Head Contemporary Art +1 212 940 1208

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
Matt Langton +44 20 7318 4074
Charlotte Salisbury +44 20 7318 4058
Simon Tovey +44 20 7318 4084
Hannah Tjaden +44 20 7318 4093
Chiara Panarello +44 20 7318 4073

NEW YORK

Jean-Michel Placent +1 212 940 1263
Zach Miner +1 212 940 1256
Amanda Stoffel, Head of Evening Sale +1 212 940 1261
Kate Bryan, Head of Day Sale +1 212 940 1267
Benjamin Godsill, Head of Under the Influence Sale +1 212 940 1333
Katherine Lukacher +1 212 940 1215
Samuel Mansour +1 212 940 1219
Chloë Waddington +1 212 940 1288
Courtney Raterman +1 212 940 1392
Kyla Sullivan +1 212 940 1204

LATIN AMERICAN ART

Henry Allsopp, Worldwide Head +44 20 7318 4060
Laura González, Director, New York +1 212 940 1216
Kaeli Deane +1 212 940 1401
Paula Campolieto +1 212 940 1255

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
Anne Schneider-Wilson +44 20 7318 4042
Ross Thomas +44 20 7318 4077
Rebecca Tooby-Desmond +44 20 7318 4079

NEW YORK

Jannah Greenblatt +1 212 940 1332
Jeffrey Kang +1 212 940 1238

EXHIBITIONS

Brittany Lopez Slater +1 212 940 1299
Fiona M McGovern +44 207 901 7901
Milda Steinboka +44 207 901 7901

DESIGN

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

LONDON

Ben Williams, Head of Sale +44 20 7318 4027
Domenico Raimondo +44 20 7318 4016
Marcus McDonald +44 20 7318 4095
Marta De Roia +44 20 7318 4096
Sofia Sayn-Wittgenstein +44 20 7318 4023
Madalena Horta e Costa +44 20 7318 4019

NEW YORK

Alex Heminway, New York Director +1 212 940 1268
Meaghan Roddy, Head of Sale +1 212 940 1266
Cordelia Lembo +1 212 940 1265

PHOTOGRAPHS

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

LONDON

Lou Proud, Head of Photographs, London +44 20 7318 4018
Yuka Yamaji +44 20 7318 4098
Alexandra Bibby +44 20 7318 4087
Sophie Busby +44 20 7318 4092

NEW YORK

Shlomi Rabi, Head of Sale +1 212 940 1246
Caroline Deck +1 212 940 1247
Sarah Krueger +1 212 940 1225
Kelly Van Ingen +1 212 940 1245

CHICAGO

Carol Ehlers +1 773 230 9192

JEWELS

Nazgol Jahan, Worldwide Director +1 212 940 1283

LONDON

Lane Clements McLean +44 20 7318 4010

NEW YORK

Kristen Dowling +1 212 940 1302
Christina Alford +1 212 940 1365

PRIVATE SALES

Susanna Brockman +44 20 7318 4041

PROPOSALS

Amy Davis, New York +1 212 940 1271

CLIENT DEVELOPMENT

LONDON NEW YORK
Isadora Tharin Amy Sheldon
Linda Pyke

MUSEUM SERVICES DEPARTMENT

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

BUSINESS DIRECTOR EUROPE

LONDON
Paul de Bono +44 20 7318 4070

PRIVATE CLIENT SERVICES

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

LONDON

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

COMMUNICATIONS AND MARKETING

NEW YORK
Trish Walsh, Marketing Manager
LONDON
Alex Godwin-Brown, Head of Press and Events, Europe
Georgia Trotter, Press and Events Officer

ART AND PRODUCTION

Andrea Koronkiewicz, Director of Creative Services
Orlann Capazorio, Director of Production
Jeff Velazquez, Production Designer
Christine Knorr, Graphic Designer
James Reeder, Graphic Designer
Darren Tuozzoli, Graphic Designer

OFFICE OF THE CHAIRMAN AND CHIEF EXECUTIVE OFFICER

Mariangela Renshaw
LONDON +44 20 7318 4029
NEW YORK +1 212 940 1455

OFFICE OF THE PRESIDENT

LONDON
Lucinda Newman +44 207 318 4099
NEW YORK
Elizabeth Anne Wallace +1 212 940 1303

SALE INFORMATION

AUCTION

Wednesday 10 December 2014, 2pm

VIEWING

2 – 9 December

Monday – Saturday, 10am – 6pm

Sunday, 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

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 UK010814 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 ADMINISTRATORS

Hannah Tjaden

htjaden@phillips.com

Chiara Panarello

cpanarello@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

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

Lucinda Newman, Natasha Pryce, Amy Laiker, Justine Do Espirito

+44 20 7318 4010

SHIPPING

Jan Navratil +44 20 7318 4081

Phillipa Shubrook +44 20 7318 4026

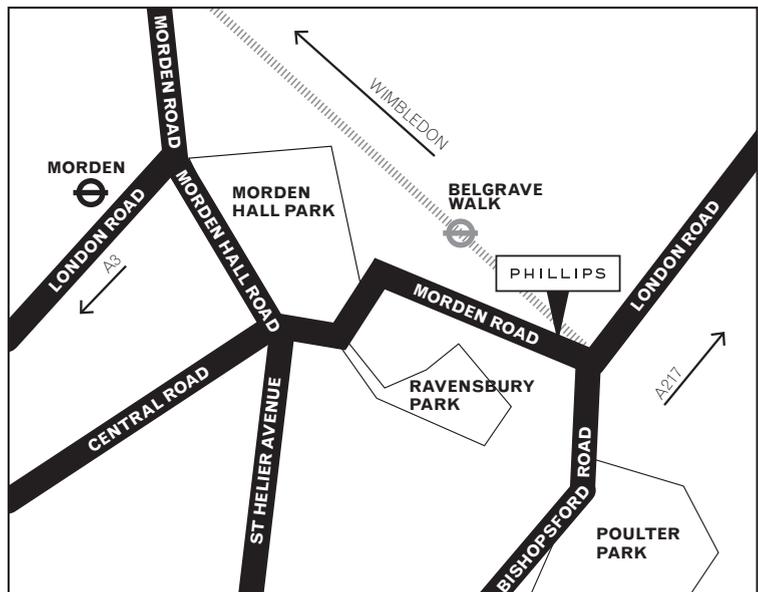
Florencia Moscova +44 20 7318 4082

Charlotte Turner +44 20 7318 4047

PHOTOGRAPHY

Hayley Giles

Jean Bourbon



Warehouse and collection location

Front cover Michael Staniak, *SC/IMG_435*, 2013, lot 5 (detail)

Image courtesy of the artist and Steve Turner Contemporary, Los Angeles

Inside front cover Andy Warhol, *Toy Series*, 1983, lot 50 (detail)

Mark Flood, *Diamond Mirror*, 2013, lot 2 (detail)

Title page Hugh Scott-Douglas, *Untitled (HSD_Q04)*, 2011, lot 16 (detail)

Introduction Erik Lindman, *Sails*, 2011, lot 6 (detail)

Opposite Index Parker Ito, *Inkjet painting #46 (8 color ink)*, 2013, lot 14 (detail)

Opposite Authorship Warranty Christian Rosa, *H>N>I>C head...*, 2013, lot 7 (detail)

Opposite Registration Form Leo Gabin, *Early Cuffing Season*, 2014, lot 8 (detail)

Inside back cover Nina Beier, *Portrait Mode*, 2011, lot 10 (detail)

Back cover Ugo Rondinone, *25 Mai 2008*, 2008, lot 32 (detail)

PHILLIPS

30 Berkeley Square, London, W1J 6EX
PHILLIPS.COM +44 20 7318 4010
bidslondon@phillips.com

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +44 20 7318 4035 OR EMAIL IT TO [BIDSLONDON@PHILLIPS.COM](mailto:bidslondon@phillips.com) AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ABSENTEE BID FORM**
 TELEPHONE BID FORM

Please indicate in what capacity you will be bidding (please select one):

- AS A PRIVATE INDIVIDUAL**
 ON BEHALF OF A COMPANY

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Account Number	
VAT number (if applicable)		
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone (for Phone Bidding only)		

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

I hereby authorise the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
-----------	------

- I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

PHILLIPS

30 Berkeley Square, London, W1J 6EX
PHILLIPS.COM +44 20 7318 4010
bidslondon@phillips.com

IN-PERSON REGISTRATION FORM

TO PRE-REGISTER, PLEASE SUBMIT THIS FORM BY FAX TO +44 20 7318 4035 OR BY EMAIL TO BIDS@PHILLIPS.COM, OR BRING IT WITH YOU TO 7 HOWICK PLACE, LONDON SW1P 1BB TO REGISTER ON THE DAY OF THE AUCTION.

Please indicate in what capacity you will be bidding (please select one):

- AS A PRIVATE INDIVIDUAL**
 ON BEHALF OF A COMPANY

Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
-----------	------

I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE.

Paddle Number

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- 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.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
- Phillips's premises may be subject to video surveillance and recording. Telephone calls (e.g., telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.









PHILLIPS.COM