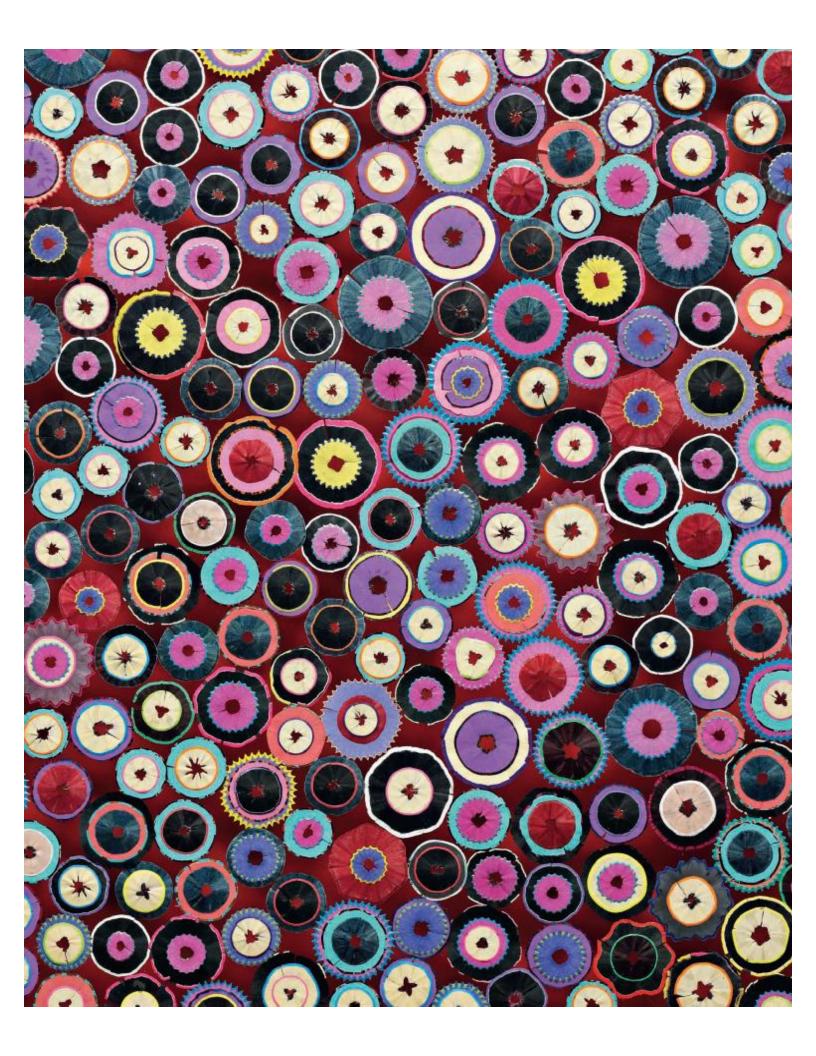
### PHILLIP

# CONTEMPORARY ART



## CONTEMPORARY ART

18 FEBRUARY 2011 4PM LONDON

#### LOTS 201-376

#### Viewing

Saturday 5 February 2011, 10am–6pm
Sunday 6 February 2011, 12pm – 6pm
Monday 7 February 2011, 10am–6pm
Tuesday 8 February 2011, 10am–6pm
Wednesday 9 February 2011, 10am–6pm
Thursday 10 February 2011, 10am–6pm
Friday 11 February 2011, 10am–6pm
Saturday 12 February 2011, 10am–6pm
Sunday 13 February 2011, 10am–6pm
Monday 14 February 2011, 10am–6pm
Tuesday 15 February 2011, 10am–6pm
Wednesday 16 February 2011, 10am–6pm
Thursday 17 February 2011, 10am–6pm

**201 GUYTON\WALKER** b. 1972, b. 1969

Untitled, 2008

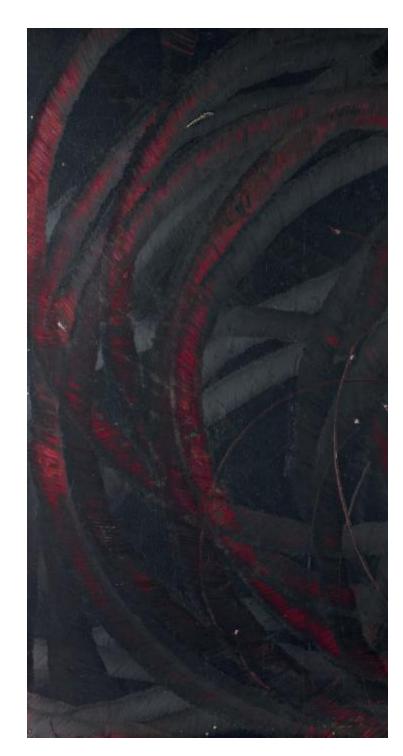
Epsom Ultrachrome inkjet print on linen. 122  $\times$  91 cm (48  $\times$  35 7/8 in).

Estimate £30,000-40,000 \$46,400-61,800 €35,700-47,600

PROVENANCE Greene Naftali Gallery, New York

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







Aaron Young performance in Moscow, 2008

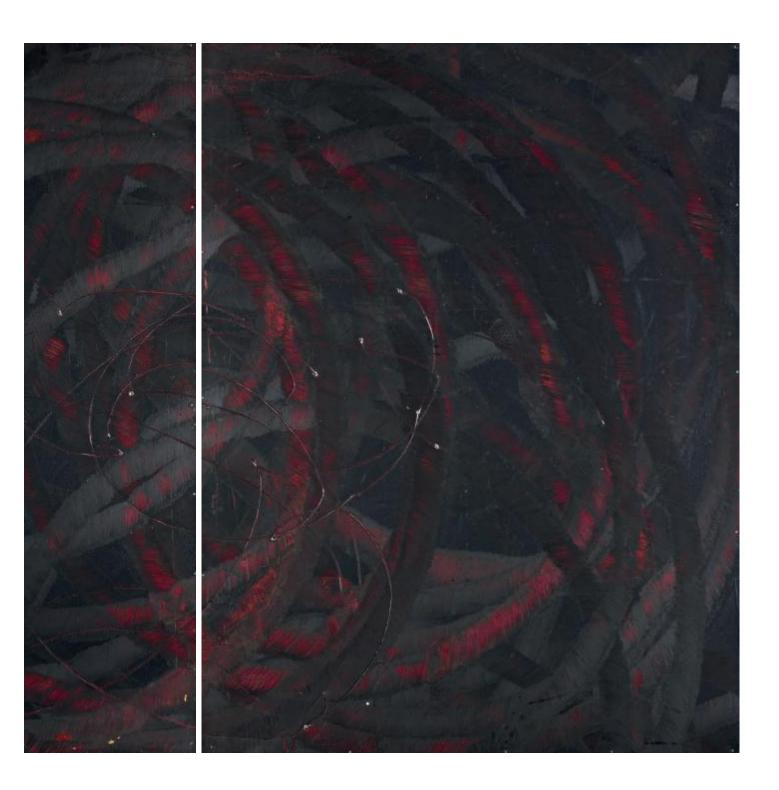
PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

202 AARON YOUNG b. 1972
Arc Light (Moscow), 2008
Oil rubber and scrylic on aluminium in two par

Oil, rubber and acrylic on aluminium in two parts. Each panel: 200  $\times$  150 cm (78  $3/4\times59$  in).

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600

PROVENANCE Bortolami Gallery, New York
EXHIBITED Moscow, Gagosian Gallery, Aaron Young, For what you are about to receive, 2008



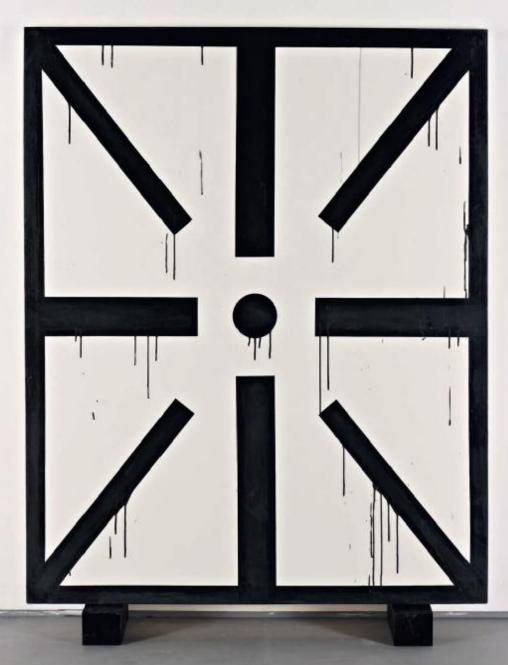
#### 203 GREGOR HILDEBRANDT b. 1974

The Same Deep Water as You [Cure], 2007 Cassette tape laid on canvas. 279  $\times$  174 cm (109 7/8  $\times$  68 1/2 in). Signed, titled and dated 'Gregor Hildebrandt "the same deep water as you [Cure]" 2007' on the reverse.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ♠

PROVENANCE Galerie Jan Wentrup, Berlin





#### 204 GARDAR EIDE EINARSSON b. 1976

Alone Among Friends, 2006

Acrylic on canvas on painted wooden blocks. Overall:  $162 \times 122 \times 26$  cm  $(63\ 3/4 \times 48 \times 10\ 1/4\ in)$ ; canvas:  $152 \times 122$  cm  $(59\ 7/8 \times 48\ in)$ . Signed, titled and dated 'ALONE AMONG FRIENDS Gardar Eide Einarsson 2006' on the stretcher bar.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠ †

PROVENANCE Team Gallery, New York





#### **206 DOUG AITKEN** b. 1968

Collision × 2, 2000

C-print. 186  $\times$  125.5 cm (73 1/4  $\times$  43 3/8 in). This work is from an edition of 6.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Private Collection, UK





#### 208 STERLING RUBY b. 1972

 $\label{eq:market} \textit{Marble Overlay/Forest in Parts}, 2007 \\ \textit{Four digitally collaged prints mounted on Plexiglas. Each: 139.8 × 122 cm} \\ (55 \times 48 \text{ in}). Signed and numbered on a label affixed to the reverse. This work is from an edition of 3.} \\$ 

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700

PROVENANCE Metro Pictures, New York; Private Collection, France





#### **209 DAN WALSH** b. 1960

Cover, 2003

Acrylic on canvas. 139.7  $\times$  215.9 cm (55  $\times$  85 in). Signed and dated 'Dan Walsh 2003' on the reverse. This work is accompanied by a certificate of authenticity.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400

PROVENANCE Paula Cooper Gallery, New York; Paolo Curti & Annamaria Gambuzzi & Co., Milan



#### 210 PIOTR UKLANSKI b. 1968

Untitled (Idra), 2008

Pencil shavings and Plexiglas. 72.4 × 72.4 cm (28 1/2 × 28 1/2 in). Signed, titled and dated ""UNTITLED (IDRA)", 2008 Piotr Uklanski' on the reverse.

Estimate £40,000-60,000 \$61,800-92,700 €47,600-71,400 ♠

PROVENANCE Gagosian Gallery, New York





211 TONY OURSLER b. 1957

Multicoloured MPD (25 Heads), 1999
25 fibreglass spheres, Sanyo projector,
DVD player, 5-point surround sound,
Yamaha AV Receiver, JBL sound system,
DVDs, 1 master video cassette.
Overall: 137.2 × 241.3 × 35.6 cm (54 × 95 × 14 ln).

Estimate £20,000-30,000 \$30,900-46,400

€23,800-35,700 Ω

PROVENANCE Metro Pictures, New York





Video still



Video still

#### 212 DOUGLAS GORDON b. 1966

Site Specific Predictable Incident in Unfamiliar Surroundings, Nos. 1, 2, 3, 4, 5, 1995 Fourteen Budweiser beer cases, video player and video cassette. Installation dimensions variable. This work is from an edition of 5.

Estimate £30,000-50,000 \$46,400-77,200 €35,700-59,500 ♠

PROVENANCE Lisson Gallery & Patrick Painter Editions, Bloom Gallery, Amsterdam

Please note that the video projector and beer cases are not included in this lot



#### 213 TONY CRAGG b. 1949

Vivarium, 1988

Paris Plaster. 110  $\times$  140  $\times$  108 cm (43 1/4  $\times$  55 1/8  $\times$  42 1/2 in). This work is accompanied by a photograph signed by the artist.

Estimate £30,000-50,000 \$46,400-77,200 €35,700-59,500 ♠

PROVENANCE Lisson Gallery, London

EXHIBITED Venice, XLIII Blennale di Venezia, The British Pavillion: *Tony Cragg*, 26 June-25 September 1988

LITERATURE C. Lampert and D. Dawetas, *Tony Cragg XLIII Biennale di Venezia*, London, 1988, pp.60–61 (illustrated)

"A beautiful example of a frightening theme is the sculpture entitled *Vivarium*. One tree divided mid-way, like 'Bermuda Shorts', Cragg says, another is from rough barked pine and the third shaped like an ice-hockey stick. The clinging tyres suggest the perversion it is to manufacture substances that do not rot once they become redundant. In luminous marble plaster, the sculpture is a marvellous spectre."

C. Lampert and D. Dawetas, *Tony Cragg XLIII Biennale di Venezia*, London, 1988, pp. 39–40





#### 214 MARCELLO LO GIUDICE b. 1955

Primavera, 2008

Hand-painted ceramic butterflies, bed springs in Plexiglas case. 200 × 40 × 20 cm (78  $3/4 \times 15$   $3/4 \times 77/8$  in). This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ♠

PROVENANCE Acquired directly from the artist EXHIBITED Montecarlo, Jardins Monaco, *Marcello Lo Giudice: Totem sculptures*, 23 March–29 April 2010



Primavera installed in Monaco, 2010



#### 215 ANSELM REYLE b. 1970

Untitled, 2008 Foll on canvas and coloured Plexiglas box. 71.5  $\times$  60.5  $\times$  13.5 cm (28 1/8  $\times$  23 7/8  $\times$  5 3/8 in).

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600 ♠

PROVENANCE Almine Rech Gallery, Brussels



#### 216 SLAWOMIR ELSNER b. 1976

Panorama, 2006

Acrylic on canvas.  $30 \times 45.5$  cm (11  $3/4 \times 177/8$  in). Signed, titled and dated 'Slawomir Eisner Panorama 2006' on the reverse.

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

PROVENANCE Galerie Johnen + Schöttle, Berlin

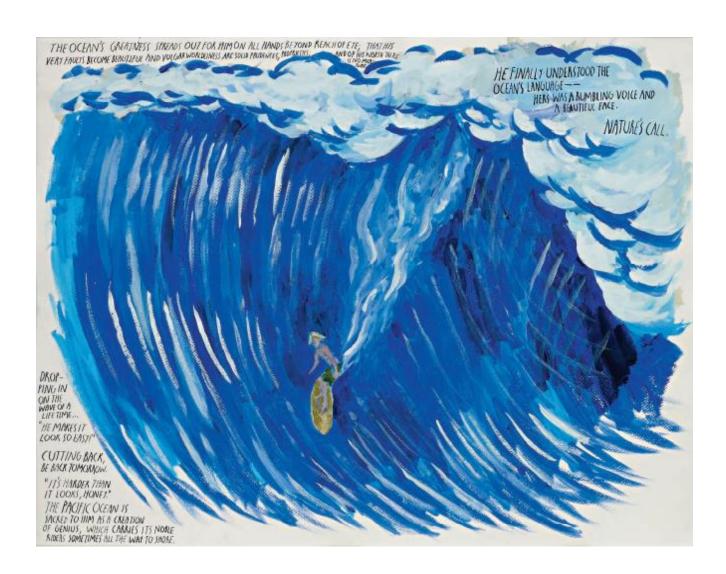


#### 217 JULES DE BALINCOURT b. 1972

Protest Island, 2006 Oil on panel. 74.9 × 95 cm (29 1/2 × 37 3/8 in).

Estimate £35,000-45,000 \$54,100-69,500 €41,600-53,500 •

PROVENANCE Arndt & Partner, Berlin



#### 218 RAYMOND PETTIBON b. 1957

 $\label{lower} \begin{tabular}{ll} $Untitled (The Ocean's Greatness)$, 2001 \\ Ink, acrylic and watercolour on paper. 49.5 \times 64.2 cm (19 1/2 <math display="inline">\times$  25 1/4 in). Signed and dated 'Raymond Pettibon 2001' on the reverse. \\ \end{tabular}

Estimate £40,000-60,000 \$61,800-92,700 €47,600-71,400 ‡

PROVENANCE Private Collection, Europe



#### 219 ROBERT LONGO b. 1958

Study for Ice house, 2005
Charcoal on paper. 38 × 55 cm (15 × 21 3/4 in). Signed, titled and dated 'R. Longo '05 Study for Ice House' lower margin.

Estimate £18,000-25,000 \$27,800-38,600 €21,400-29,700 †

PROVENANCE Private Collection, New York

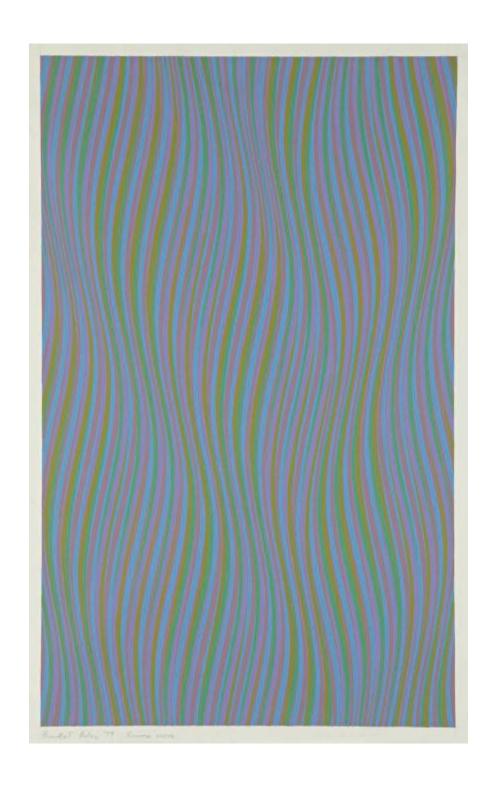


#### 220 SAM FRANCIS 1923-1994

Untitled, 1968–70 Gouache on paper. 104.5  $\times$  70 cm (41  $\times$  27 1/4 in). Signed and dated 'Sam Francis 1970' on the reverse.

Estimate £25,000-30,000 \$38,600-46,400 €29,700-35,700

PROVENANCE Galerie Proarta, Zurich
EXHIBITED Zurich, Galerie Proarta, Sam Francis, 6 May-10 July 2010



#### 221 BRIDGET RILEY b. 1931

Reverse Curve, 1979

Gouache and graphite on paper. 96.8  $\times$  61.6 cm (38 1/8  $\times$  24 1/4 in). Signed, titled and dated "Bridget Riley '79 Reverse Curve' lower left.

Estimate £45,000-55,000 \$69,500-84,700 €53,500-65,400 ♠‡

PROVENANCE Galerie Beyeler, Basel; Private Collection, New York EXHIBITED Basel, Galerie Beyeler, Bridget Riley, May-August 2003



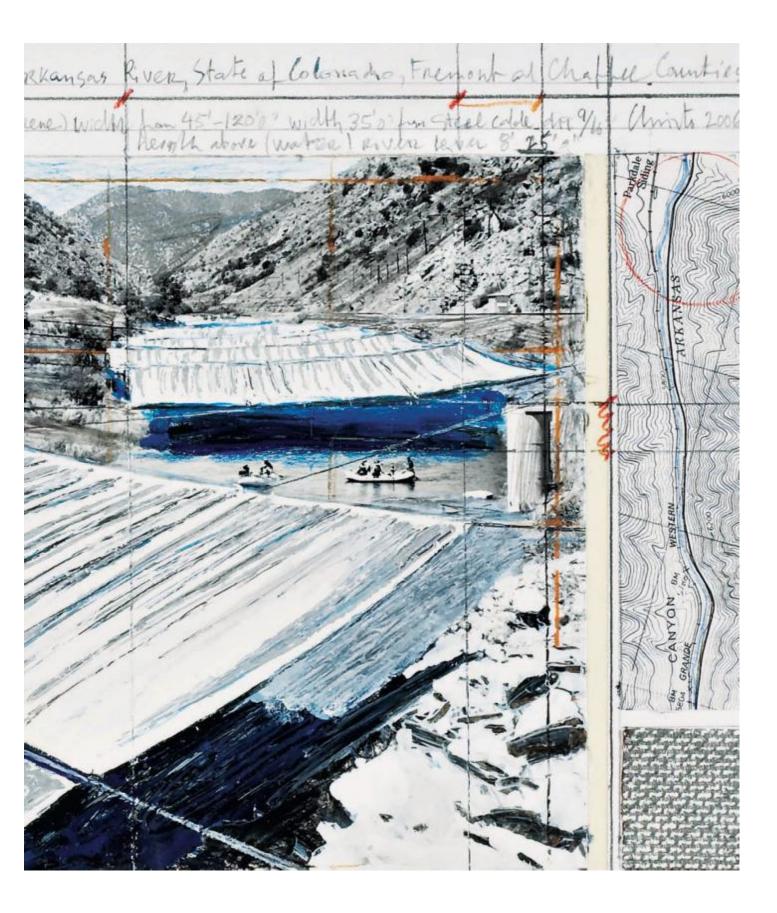
#### **222 CHRISTO** b. 1935

Over the River (Project for Arkansas River, State of Colorado, Fremont and Chaffee Counties), 2006

Pencil, charcoal, wax crayon, pastel, enamel paint, photograph with topographic elevations and steel cable fabric sample. 22.2  $\times$  27.9 cm (8 3/4  $\times$  11 in). Signed and dated 'Christo 2006' upper right and again on the reverse.

Estimate £18,000-22,000 \$27,800-34,000 €21,400-26,200 ♠

PROVENANCE Guy Pieters Galerie, Knokke (Belgium); Private Collection, France





#### 223 MATTHIAS WEISCHER b. 1973

Kleiner Vorhang, 2004

Oil on canvas.  $60.2 \times 90.4$  cm (23 3/4  $\times$  35 1/2 in). Signed and dated 'M. Weischer 2004' on the reverse.

#### Estimate £60,000-80,000 \$92,700-124,000 €71,400-95,000 ♠

**PROVENANCE** Liga Galerie, Berlin; Private Collection, Berlin; Private Collection, Europe

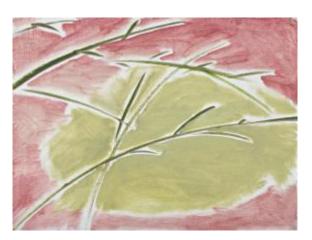
EXHIBITED Bremen, Künstlerhaus, *Matthias Weischer: Simultan*, 11 September–17 October 2004

LITERATURE S.Pfeffer, Matthias Weischer: Simultan, Ostfildern-Ruit, 2004, n.p. (illustrated); Matthias Weischer, exh. cat., Museum zu Allerheiligen, Schaffhausen, 2007, p. 141 (illustrated)











#### 224 DANIEL RICHTER b. 1962

Seven works: Untitled, 2002-06

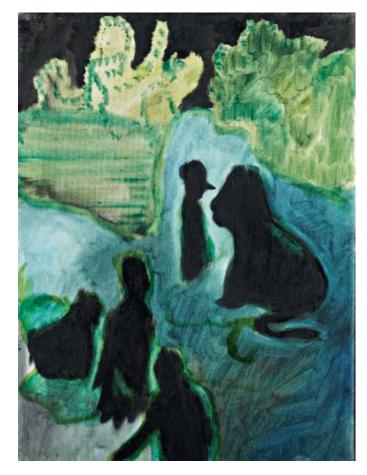
Oil on canvas. Four works: 30  $\times$  40 cm (11 7/8  $\times$  15 3/4 in); three works: 40  $\times$  50 cm (15 3/4  $\times$  19 3/4 in) or the reverse. Five of the works dated '11/05, 10/05, 2/04, 11/02, 4/06' on the reverse.

Estimate £100,000-150,000 \$155,000-232,000 €119,000-178,000 ♠

PROVENANCE Contemporary Fine Arts, Berlin; Private Collection, Germany

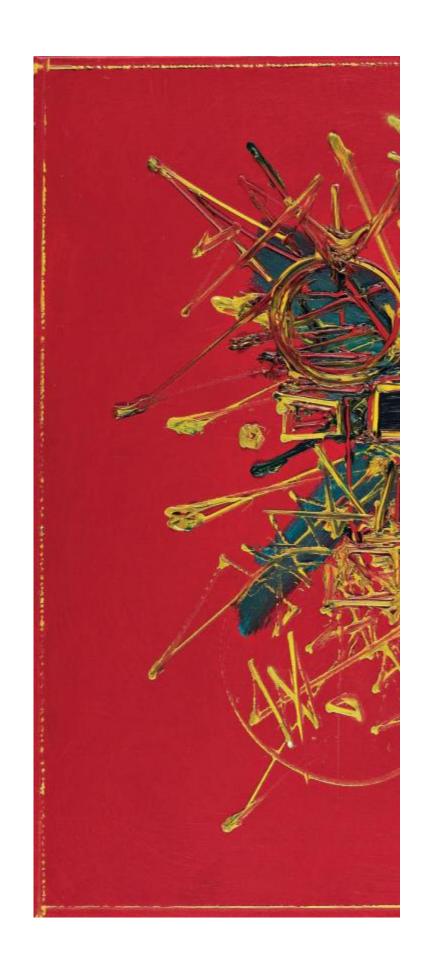
"...I didn't want to paint fresh or solid bodies... The figures in my paintings arise from a disembodied view and from my interest in infrared heat, CCTV, night vision devices, paranoid visions that you have when you're on drugs or alcohol. I am interested in the nocturnal light, when you are out and about in the dark and see far-away neon lights, petrol pumps, people standing around; that type of dissolution into something that is non-spatial. This is where my figures come from ..."

(Daniel Richter, in conversation with Mela Maresch and Andreas Hoffer in June 2009, published in *Daniel Richter*, exh. cat., Essl Museum – Contemporary Art, Vienna, 2009, p. 14)





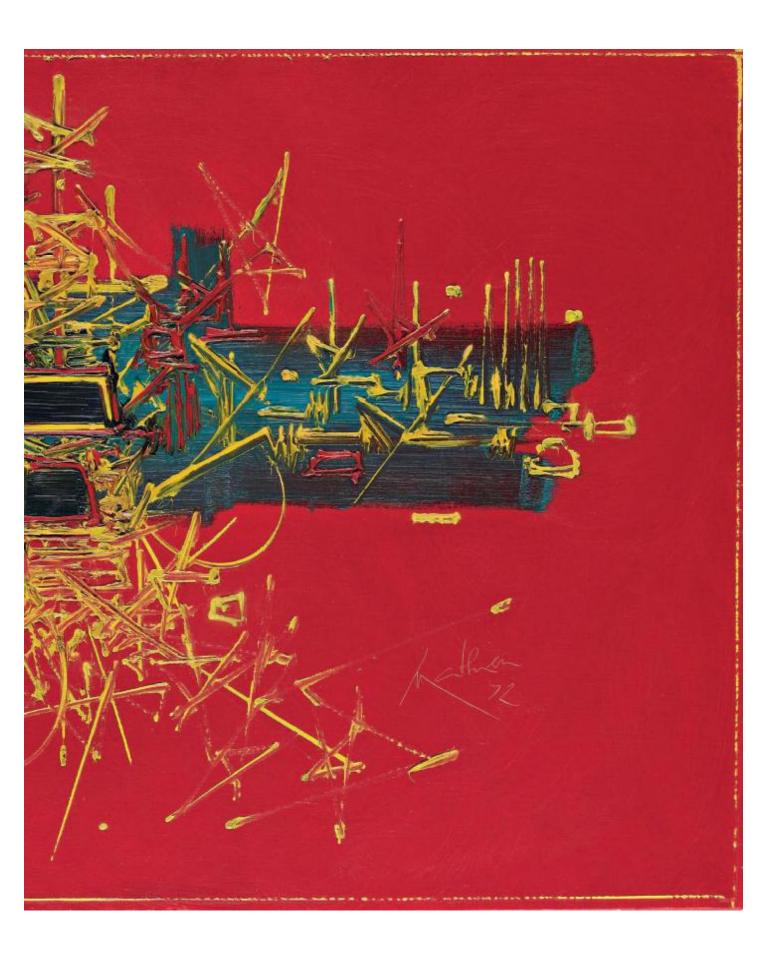




### 225 GEORGES MATHIEU b. 1921

Petit Homage à Etienne 1er, 1972 Oll on canvas. 72 × 93 cm (28 3/8 × 36 5/8 in). Signed and dated 'Mathieu 72'

Estimate £40,000-60,000 \$61,800-92,700 €47,600-71,400 ♠



# 226 YINKA SHONIBARE MBE b. 1962

Toy Painting 12, 2005

Emulsion, acrylic, textile, wire and plastic toys mounted on board.  $85\times65\times6$  cm (33 1/2  $\times25$  1/2  $\times2$  3/8 in).

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ♠

PROVENANCE Stephen Friedman Gallery, London





## **227 ROSSON CROW** b. 1982

Untitled, 2004

Triptych: oil enamel and spray paint on canvas. Each: 243 × 114 cm (95 1/2 × 44 7/8 in); overall: 243 × 342 cm (95 1/2 × 134 5/8 in).

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600

PROVENANCE Canada Gallery, New York; Serge Ziegler Galerie, Zurich

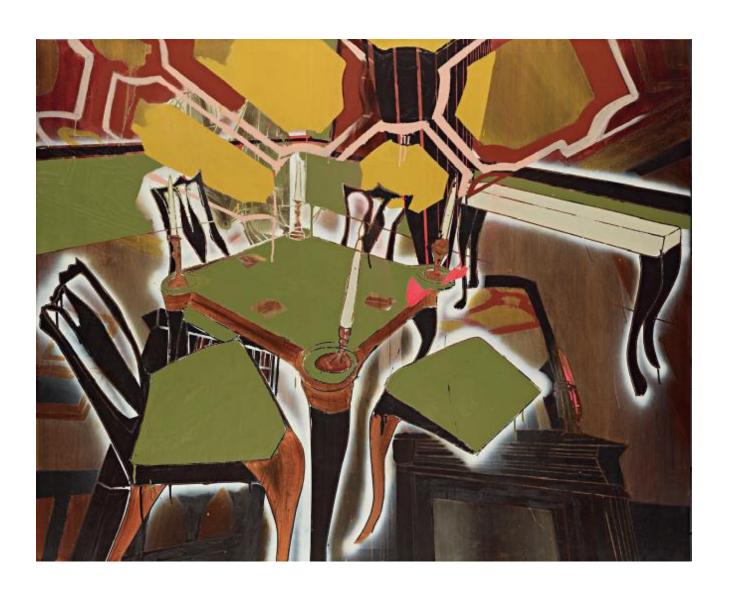


## **228 ROSSON CROW** b. 1982

For a Dark Hour or Twain, 2004
Oil enamel and spray paint on canvas. 122 × 151.5 cm (48 × 59 5/8 in).
Signed, titled and dated 'FOR A DARK HOUR OR TWAIN 2004 Rosson Crow' on the reverse.

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700

PROVENANCE Canada Gallery, New York; Private Collection, New York EXHIBITED New York, Canada Gallery, Rosson Crow, Estate Between, 18 September–17 October 2004

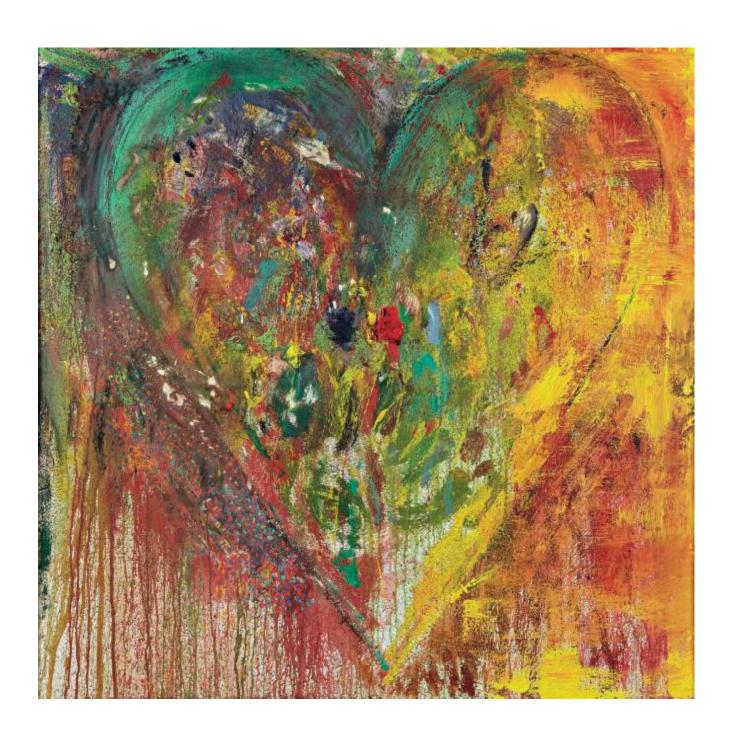


The Primary Hand, 2007

Oil, acrylic, sand and charcoal on wood. 153  $\times$  153 cm (60 1/4  $\times$  60 1/4 in). Signed, titled and dated 'The Primary Hand Jim Dine 2007' on the reverse.

Estimate £120,000-180,000 \$185,000-278,000 €143,000-214,000 ‡

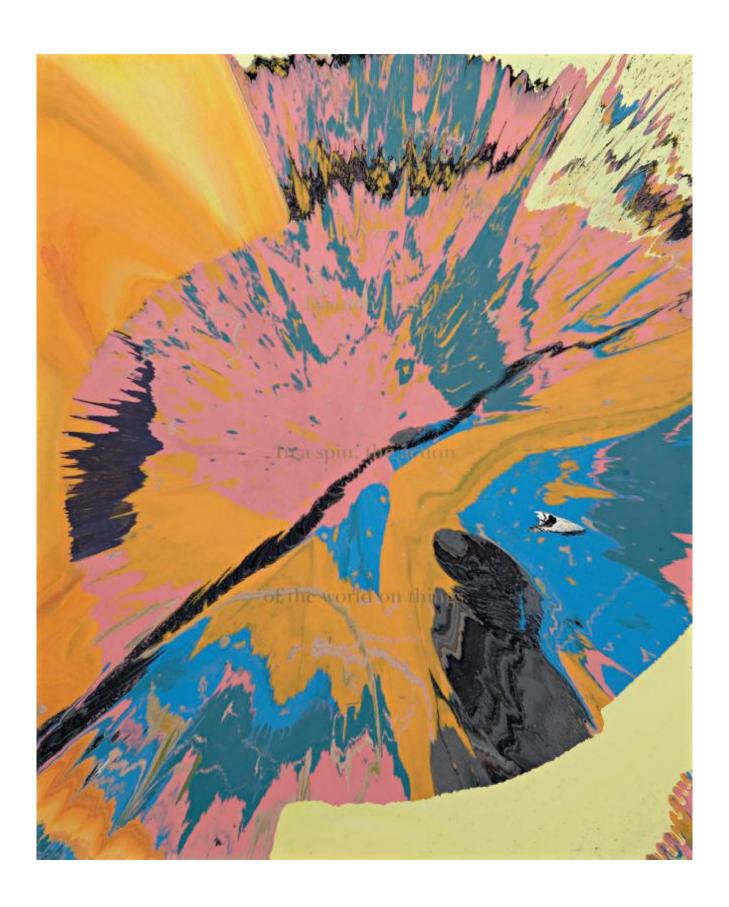
PROVENANCE Acquired directly from the artist; Private Collection, New York



In a spin, the action of the world on things, 2002 Household gloss paint on canvas laid on fibreboard with screenprinted text. 117.5  $\times$  95.5 cm (46 1/4  $\times$  37 3/4 in).

Estimate £40,000-60,000 \$61,800-92,700 €47,600-71,400 ♠ ‡

PROVENANCE Private Collection, Australia







Four works: (i) Soul I; (ii) Soul II; (iii) Soul III; (iv) Soul IV, 2010
Foil block prints on paper. 71 × 49.5 cm (28 × 19 1/2 in). Each signed 'Damien Hirst' and identically numbered of 15 in the lower margin. Each work is from an edition of 15.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 ♠ †

PROVENANCE Paul Stolper Gallery, London







Exaudi, Domine, 2009

Screenprint with diamond dust. 109  $\times$  107 cm (42 7/8  $\times$  42 1/8 in). Signed 'Damlen Hirst' and numbered of 50 in lower margin. This work is from an edition of 50.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠

PROVENANCE Private Collection, Milan



Minaret (Sanctum), 2009

Colour photogravure etching on Velin Arches paper. 118.5 × 115.5 cm (46 5/8 × 45 1/2 in). Signed 'Damlen Hirst' in the lower right margin. This print is from an edition of 59.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ †

PROVENANCE Private Collection, Dusseldorf



Hand-coloured etching

Memento Portfolio, 2008

Thirteen photogravure etchings: 6 etchings of butterflies, 6 etchings of skulls and 1 diamond skull etching with hand-colouring in gouche printed on 400gsm Velin Arches paper contained in the artist's box. Each sheet: 120 × 108 cm (47 1/4 × 42 1/2 in); box: 126 × 112 × 4 cm (49 1/2 × 44 1/8 × 11/2 in). Each sipped 'Damien Hirst' and numbered in Roman numerals out of 30 in the margin. This set of 13 prints is from an overall edition of 30 and published by Paragon Press, London. This set is accompanied by a colophon and a box with a design by the artist.

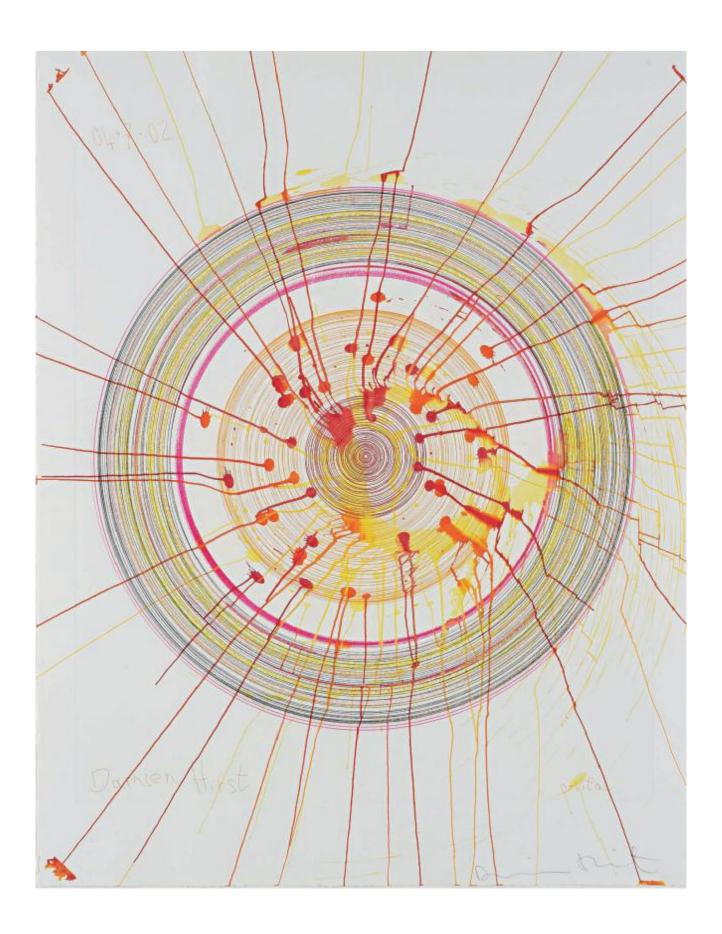
Estimate £80,000-120,000 \$124,000-185,000 €95,000-143,000 ♠ †



Orbital, 2002

Pastel and watercolour on etched ground. 91 × 71 cm (35 3/4 × 28 in). Signed 'Damien Hirst' lower right. This work is registered in the Damien Hirst Archive under number DHS6918.

Estimate £18,000-25,000 \$27,800-38,600 €21,400-29,700 ♠ †

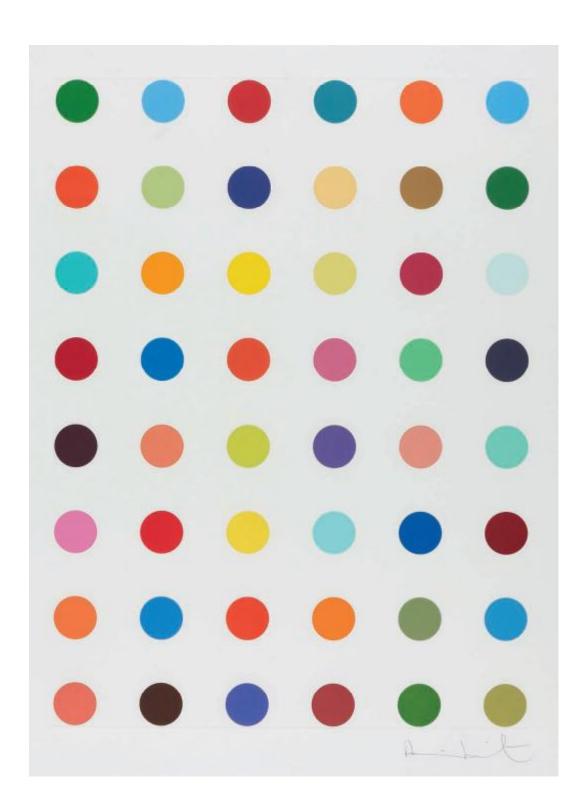




Fun, 2008

Collage of syringe, butterflies, pills, resin and household gloss paint on canvas. 27.2  $\times$  15.4 cm (10 3/4  $\times$  6 in). Signed 'Damlen Hirst' lower left. This work is unique from a varied series of 75.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠



Unique Spot Print,

Unique two-inch spot etching with 48 different coloured spots on 350gsm Hahnemühle paper. 85 × 62.5 cm (33 1/2 × 24 5/8 in). Signed 'Damien Hirst' lower right margin. This work is unique and registered in the Damien Hirst Archive under number UP11133.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠

PROVENANCE Private Collection, UK











### 238 GARY HUME b. 1962

Sister Troop, 2009

Portfolio of 10 collaged colour screenprints on brushed aluminium card in wooden box. Prints: each 82 × 65 cm (32 1/4 × 25 1/2 in); box: 85 × 73 × 5 cm (33 1/2 × 28 3/4 × 2 in). Signed and dated 'hume 09' in the lower margin and numbered of 60 on the reverse. This work is from an edition of 60.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ †

PROVENANCE Paragon Press, London



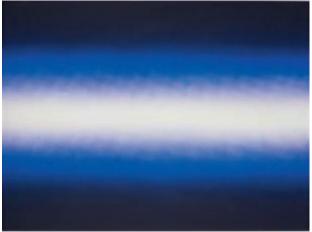














## 239 ANISH KAPOOR b. 1954

Shadow III portfolio, 2007

A portfolio of nine colour etchings on Somerset Textured Soft White paper. Each:  $72.5 \times 96.5$  cm (28 1/2  $\times$  40 in). Each signed 'Anish Kapoor' and numbered of 39 on the reverse. This work is from an edition of 39 plus six artist's proofs and one printer's proof.

Estimate £22,000-28,000 \$34,000-43,300 €26,200-33,300 ♠ †





#### 240 TRACEYEMIN b. 1963

Sleeping with You, 2007
Light pink neon. 40.6 × 149.9 × 5.1 cm (16 × 59 × 2 in). This work is from an edition of 3 plus 2 artist's proofs and is accompanied by a certificate of authenticity.

Estimate £45,000-55,000 \$69,500-84,700 €53,500-65,400 ♠ Ω

PROVENANCE Lehmann Maupin, New York

una Ma



241



242

### 241 ROBERT INDIANA b. 1928

Classic Love, c. 1995

Skein dyed, hand-carved and hand-tufted archival New Zealand wool on stretched canvas with natural latex backing. 175  $\times$  175 cm (69  $\times$  69 in). Signed 'Robert Indiana' and numbered of 150 on label attached to the reverse. This work is from an edition of 150.

Estimate £3,000-4,000 \$4,600-6,200 €3,600-4,800 †

PROVENANCE Private Collection, Dusselfdorf

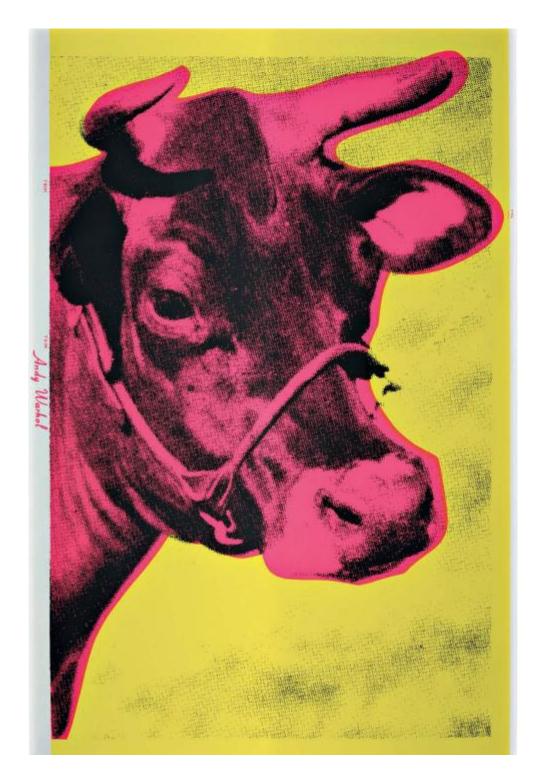
### 242 ALEXANDER CALDER 1898-1976

*Mobilé*, c. 1960

Woven tapestry. 149  $\times$  200 cm (58 1/2  $\times$  78 3/4 in). Artist's name 'Calder ©' woven on the reverse. This work is from an edition of 20.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 †

PROVENANCE Modern Master Tapestries, New York



## 243 ANDY WARHOL 1928–1987

Cow, 1966

Screenprint on wallpaper. 115.6  $\times$  75.6 cm (45 1/2  $\times$  29 3/4 in). This work is from an unlimited edition aside from a numbered edition of 100.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000

PROVENANCE Private Collection, London
LITERATURE F. Feldman and J. Schellmann, Andy Warhol Prints: A Catalogue
Raisonné 1962–1987, New York, 2003, p. 62 (Illustrated)



## **244 ANDY WARHOL** 1928–1987

Skulls (II.157), 1976

Screenprint on Strathmore Bristol paper, 76.2  $\times$  101.6 cm (30  $\times$  40 in). Signed 'Andy Warhol' and numbered of 50 lower left. This work is from an edition of 50 plus 10 artist's proofs.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300

PROVENANCE Private Collection, London
LITERATURE F. Feldman and J. Schellmann, Andy Warhol Prints: A Catalogue
Raisonné 1962–1987, New York, 2003, p. 97 (Illustrated)



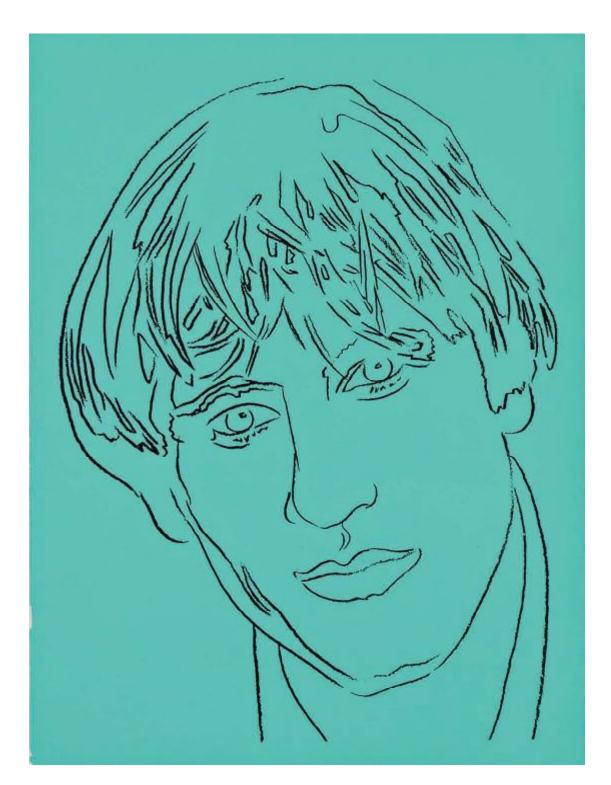
## **245 ANDY WARHOL** 1928–1987

New Coke, 1985

Screenprint on paper collage.  $80\times 59.7$  cm (31 1/2  $\times$  23 1/2 in). Stamped by Andy Warhol Estate and The Andy Warhol Foundation, numbered 15.003 on the reverse.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE The Estate of Andy Warhol, New York



## **246 ANDY WARHOL** 1928-1987

Gerard Depardieu, 1986

Screenprint on coloured graphic art paper, 38.7 × 29.2 cm (15 1/4 × 11 1/2 in). Stamped with the Andy Warhol Estate and Foundation seals and numbered UP42.07 on the reverse.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000

PROVENANCE The Estate of Andy Warhol, New York
LITERATURE F. Feldman and J. Schellmann, Andy Warhol Prints: A Catalogue
Raisonné 1962–1987, New York, 2003, p. 277 (illustrated)



# **247 ANDY WARHOL** 1928–1987

Shoes, 1948

Ink and acrylic on cardboard. 29  $\times$  38 cm (11 3/8  $\times$  15 in). Signed 'Warhol' upper right.

Estimate £40,000-60,000 \$61,800-92,700 €47,600-71,400

PROVENANCE Galeria Nasoni, Porto



#### 248 TOM WESSELMANN 1931-2004

Smoking Cigarette, 1998

Liquitex and paper collage on paper mounted on canvas. 15.2  $\times$  14 cm (6  $\times$  5 1/2 in). Signed and dated 'Wesselmann 98' lower centre.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300

PROVENANCE Acquired directly from the artist; Private Collection, Florida

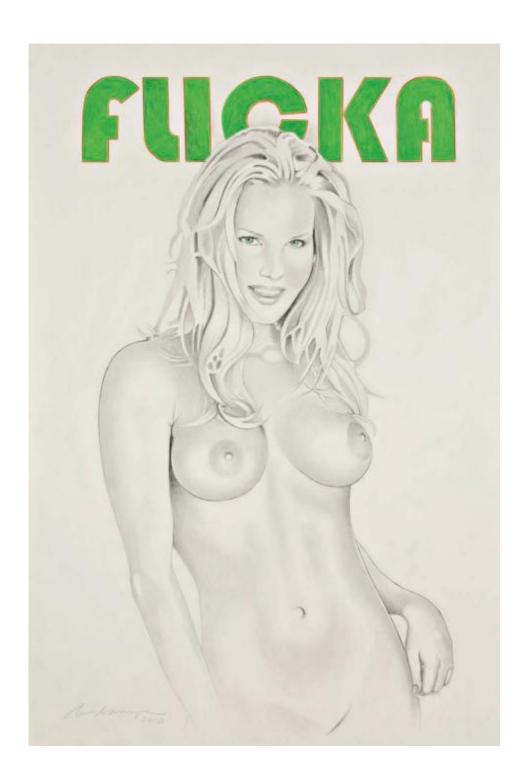


# **249 KEITH HARING** 1958–1990

Untitled (Smile Boy), 1981 Ink on paper.  $55.9 \times 76.2$  cm ( $22 \times 30$  in). Signed and dated 'K.Haring Sept 27-81' on the reverse.

Estimate £30,000-50,000 \$46,400-77,200 €35,700-59,500

PROVENANCE André Emmerich Gallery Inc., New York; Private Collection, Portugal
EXHIBITED New York, André Emmerich Gallery Inc., Keith Haring: Sculpture and Drawings, 1997
LITERATURE R. Pincus-Witten, J. Deitch & D.Shapiro, Keith Haring, New York, 1982, p. 105
(illustrated)



### 250 MEL RAMOS b. 1935

Flicka, 2009

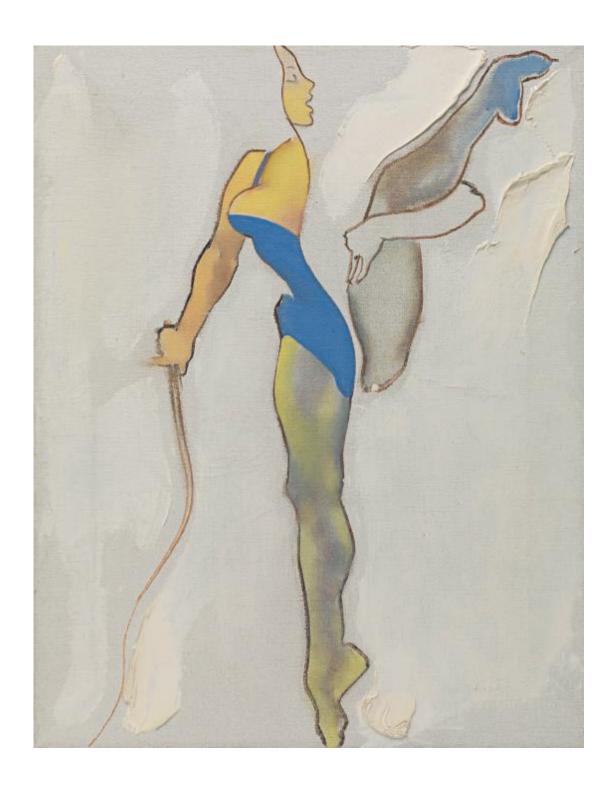
Graphite and coloured pencil on paper. 56  $\times$  38 cm (22  $\times$  15 in). Signed and dated 'Mel Ramos' lower left.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800

PROVENANCE Private Collection, Germany

EXHIBITED Hamburg, Thomas Levy Galerie, *Mel Ramos Drawings*, 30 August— 15 October 2010; Nuremberg, Galerie Jens Hafenrichter, *Mel Ramos Works on Paper*, 11 November 2010–7 January 2011

LITERATURE Mel Ramos, 100 Drawings, Bielefeld, 2010, p. 117 (illustrated)



### **251 ALLEN JONES** b. 1937

Dance to Her Tune, 1991 Oil on canvas. 45.7  $\times$  35.6 cm (18  $\times$  14 in). Signed, dated and titled 'Allen Jones '91 Dance to Her Tune' on the reverse.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

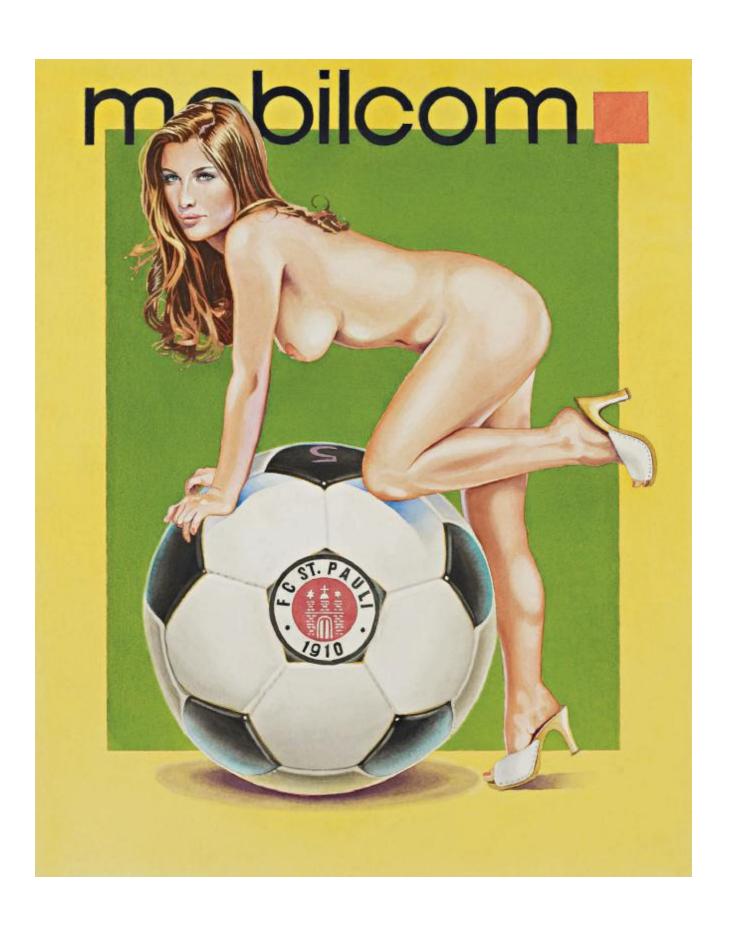
**PROVENANCE** Waddington Galleries, London; Gallery Levy, Madrid; Private Collection, Europe

Mobilcom St Pauli II, 2003

Watercolour on paper, 71.5  $\times$  57.2 cm (28  $\times$  22 1/2 in). Signed and dated 'Mel Ramos 2003' lower right.

Estimate £50,000-70,000 \$77,200-108,000 €59,500-83,200

PROVENANCE Thomas Levy Galerie, Hamburg





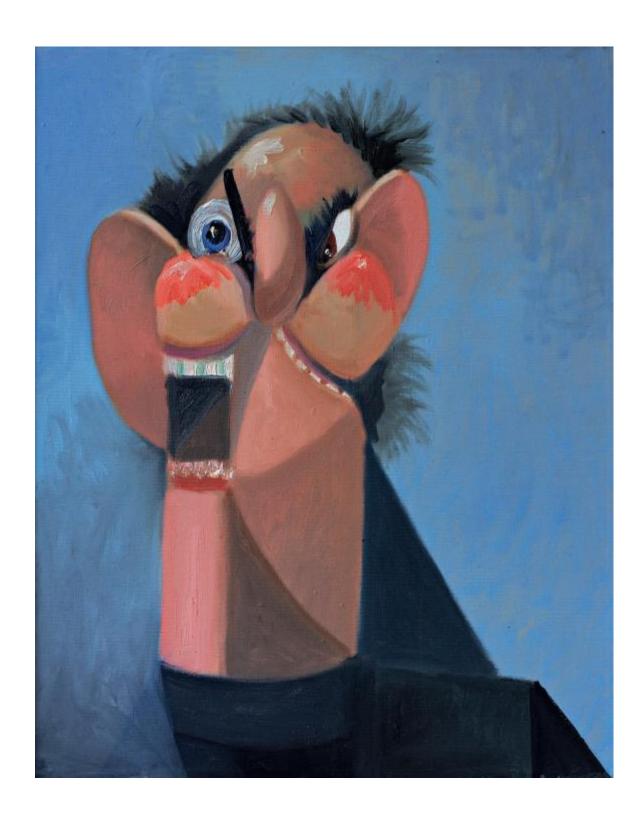
# 253 GEORGE CONDO b.1957

Panic Room, 2009

Mixed media and collage on paper. 120  $\times$  88.9 cm (47 1/4  $\times$  35 in). Signed and dated 'Condo 09' upper left.

Estimate £30,000-40,000 \$46,400-61,800 €35,700-47,600

PROVENANCE Simon Lee Gallery, London; Private Collection, France

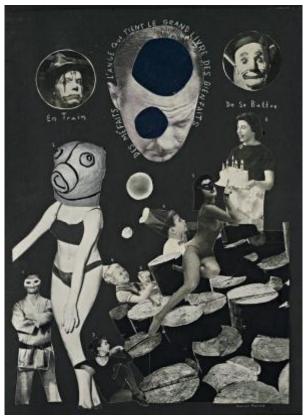


# 254 GEORGE CONDO b. 1957

Trash man, 2006 Oil on canvas.  $50.8 \times 40.6$  cm (20  $\times$  16 in).

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Luhring Augustine Gallery, New York; Per Skarstedt Gallery, New York



255



256

#### 255 MARCEL DZAMA b. 1974

Recording Angle, 2007

Photo collage and crayon on paper. 30  $\times$  22.5 cm (12  $\times$  8 7/8 in). Signed 'Marcel Dzama' lower right.

Estimate £2,000-3,000 \$3,100-4,600 €2,400-3,600

PROVENANCE David Zwirner Gallery, New York

# 256 MARCEL DZAMA b. 1974

Humbled by Traitors, 2007

Watercolour on paper, 34.9  $\times$  54 cm (13 3/4  $\times$  21 1/4 in). Signed 'Marcel Dzama' on the reverse.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300

PROVENANCE Galleri Magnus Karlsson, Stockholm EXHIBITED Stockholm, Galleri Magnus Karlsson, *Marcel Dzama Cellulold Ceremony*, May-July 2007



#### 258 OS GÊMEOS b.1974

Untitled (O Pai, O Mae, o filho, a empregada, a filha de empregada, o cachorro, o ouelhinha o gato e o passarinho), 2008

Spray paint, acrylic, beads and incision on board. 200 × 200 cm (78 3/4 × 78 3/4 in).

Estimate £30,000-40,000 \$46,400-61,800 €35,700-47,600 • ‡

PROVENANCE Parra & Romero, Madrid
EXHIBITED Madrid, Parra & Romero, Os Gémeos: Souhel Que Tinha Souhado,
12 February—31 March 2008



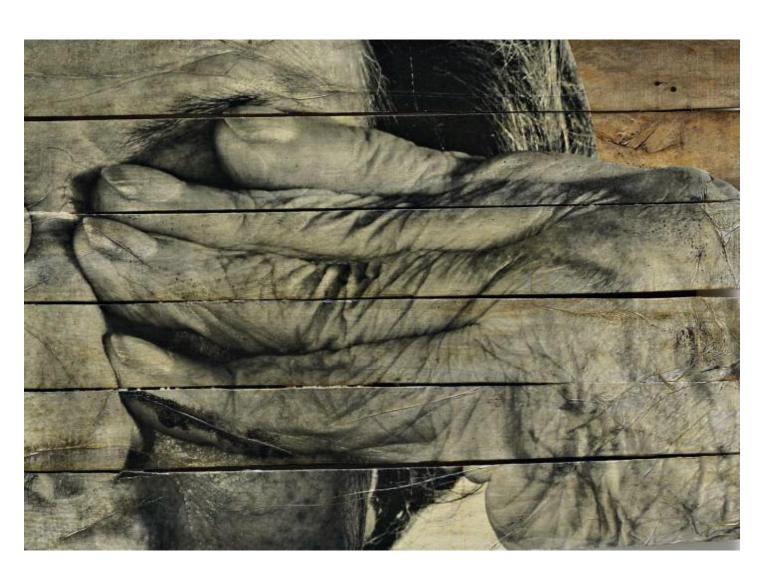


# **259 JR** b. 1984

Milagros Valejo Herrero, Cartegena, 2008
Photographic black and white print on paper laid on found wooden panel, adhesive. 67 × 189.4 × 4.5 cm (26 3/8 × 74 1/2 × 1 3/4 in). Signed with artist monogram and dated 08 on a label adhered to the reverse.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ ‡

PROVENANCE Lazarides Gallery, London





260 JAUME PLENSA b. 1955

Untitled (Hands), 2007

Cast bronze and oil wick. 9.5 × 21.5 × 19 cm (3 3/4 × 8 1/2 × 7 1/2 in). Incised with artist's monogram and numbered of 7 on the underside. This work is from an edition of 7.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠

PROVENANCE Acquired directly from the artist



261 FRANCIS ALŸS b. 1959

Silence, 1995–2004

Coloured rubber doormat. 40 × 62.5 cm (15 3/4 × 24 5/8 in). This work is unique from a series consisting of four doormats in different colour variations. This work is accompanied by a certificate of authenticity signed by the artist.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠



# **262 FRANCIS ALŸS** b. 1959

Study, 2000

Mixed media on paper, graphite and oil on vellum. 29.8 × 21 cm (11 3/4 × 8 1/4 in). Signed and dated 'Francis Alys 2008' lower edge. Inscribed 'Toento' lower right.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ♠ ‡

PROVENANCE Zwirner & Wirth Gallery, New York

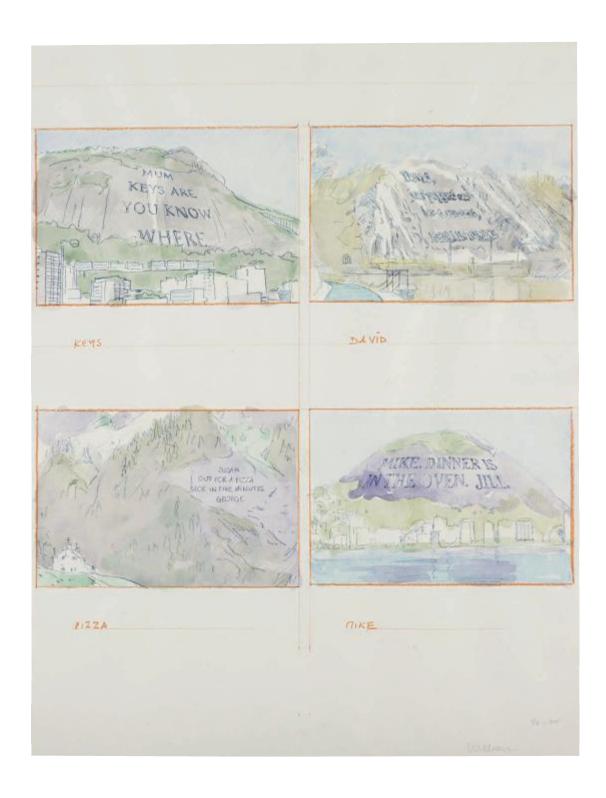


# **263 FRANCIS ALŸS** b. 1959

Untitled (three dogs), 1994
Graphite, coloured pencil and collage on mylar. 28 × 33.5 cm (11 × 13 1/4 in).
Signed and dated 'F. Alys 1994' on the reverse.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Galerie Peter Kilchmann, Zurich; Private Collection, Europe



#### **264 WIM DELVOYE** b. 1965

 $\label{lower} Untitled (\textit{Keys, David, Pizza, Mike), } 1996-2000$  Coloured pencil and watercolour on paper.  $64.8 \times 49.8$  cm (25 1/2  $\times$  19 5/8 in). Signed and dated 'Wim Delvoye 96-00' lower right.

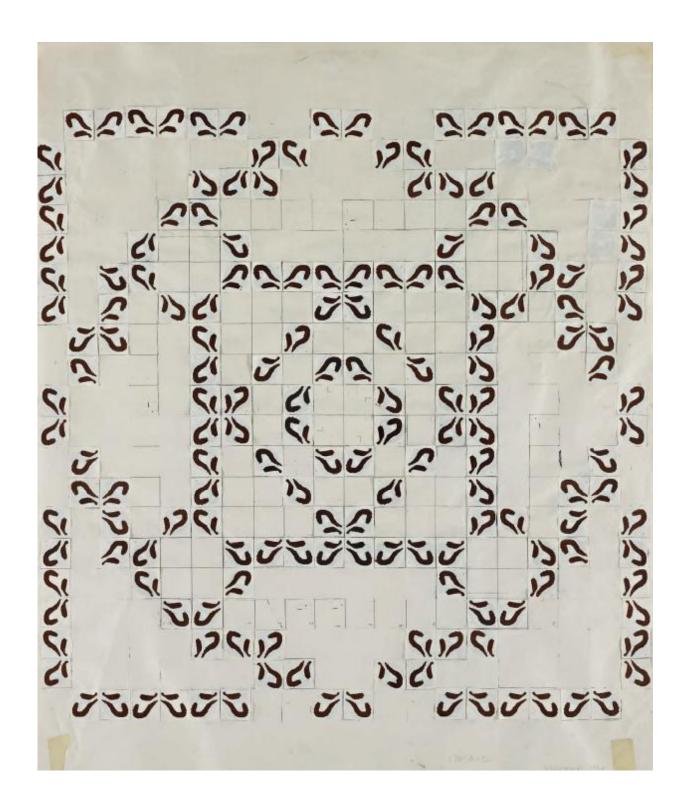
Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠



#### 265 WIM DELVOYE b. 1965

Study for Rose des Vents Kimpo, 1997 Coloured pencil and watercolour on paper. 65.2  $\times$  49.5 cm (25 5/8  $\times$  19 1/2 in). Signed 'Wim Delvoye' lower right.

Estimate £7,000-9,000 \$10,800-13,900 €8,300-10,700 ♠



# 266 WIM DELVOYE b. 1965

Mosaic, 1990

Collage, gouache and ink on paper.  $83\times69.5$  cm (32 5/8  $\times$  27 3/8 in). Signed, titled and dated 'MOSAIC Wim Delvoye 1990' lower right.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠



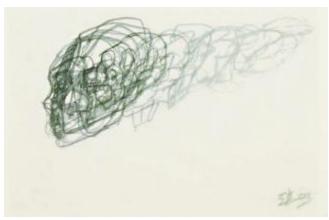
#### 267 RAYMOND PETTIBON b. 1957

 $\label{localization} Untitled (It's all virgin soil), 2004 \\ Ink and watercolour on paper. 56.5 \times 40 cm (22 1/4 \times 15 3/4 in). Signed and dated 'Raymond Pettibon 4.04' on the reverse.$ 

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700 ‡



268



269

#### 268 VIOLET HOPKINS b. 1973

Octopus on pink pebbles, 2006

Ink on paper. 76.2  $\times$  57.2 cm (30  $\times$  22 1/2 in). Signed 'Hopkins 2006' on the reverse.

Estimate £1,000-1,500 \$1,500-2,300 €1,200-1,800

PROVENANCE Vamiali Gallery, Athens
EXHIBITED Athens, Vamiali Gallery, Sunset in Atgens II, 19 December 2006–3 February 2007



# **269 DO-HO SUH** b. 1962

Two works: (i) Self Portrait, 2003; (ii) Self Portrait, 2004

(i) Watercolour on paper; (ii) ink on paper. (i) 21.7  $\times$  26.9 cm (8 1/2  $\times$  10 1/2 in); (ii) 8.9  $\times$  12.7 cm (3 1/2  $\times$  5 in). Artist's name and signed in Korean and dated '03

and '04 lower right and lower centre respectively.

Estimate £3,000-4,000 \$4,600-6,200 €3,600-4,800

PROVENANCE Lehmann Maupin, New York



# 270 JULIE MEHRETU b. 1970

Untitled, 2006

Watercolour on paper.  $54 \times 75$  cm (21 1/4  $\times$  29 1/2 in).

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ‡

PROVENANCE Carlier|Gebauer, Berlin



# **271 NIGEL COOKE** b. 1973

Predecessors 3, 2007

Oil and pastel on paper. 84  $\times$  59 cm (33  $\times$  23 1/4 in). Signed, titled and dated 'PREDECESSORS 3 N.Cooke 2007' on the reverse.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠

PROVENANCE Acquired directly from the artist



272



273

#### 272 NIGEL COOKE b. 1973

Casting, 2005

Watercolour on paper, 28  $\times$  38 cm (11  $\times$  15 in). Signed, titled and dated 'Casting 2005 N. Cooke' on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Private Collection, Europe

#### 273 NIGEL COOKE b. 1973

Thinker Dejecta Reflection, 2008

Oil on paper. 76  $\times$  57 cm (29 7/8  $\times$  22 1/2 in). Signed, titled and dated 'Thinker Dejecta – reflection 2008 N. Cooke' on the reverse.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠

PROVENANCE Modern Art Inc., London



## **274 MATT GREENE** b. 1971

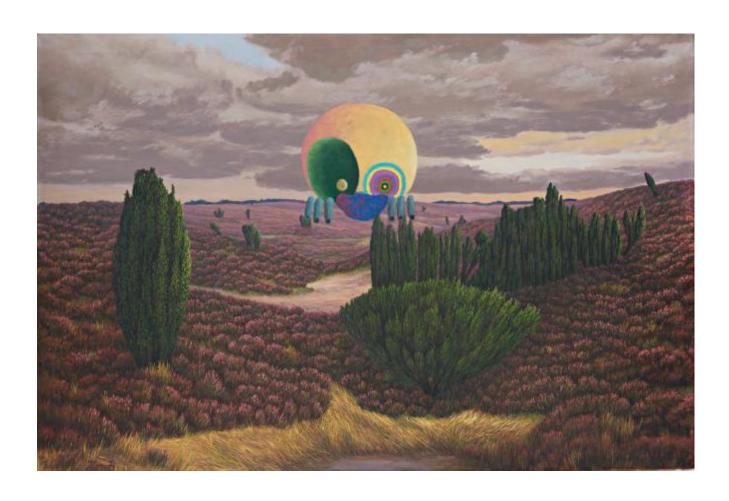
Lair of the Hessians, 2003

Acrylic and mixed media on canvas. 152 × 228.5 cm (59 7/8 × 90 in). Signed, titled and dated ""LAIR OF THE HESSIANS" M.GREENE 03" on the reverse.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ †

PROVENANCE Peres Projects, Los Angeles
EXHIBITED Los Angeles, Peres Projects, Matt Greene, Banks Violette, Lovesongs for Assholes/
The Sixty-Edged Sword of the Androgyne, 21 February – 27 March 2004





#### 275 UWE HENNEKEN b. 1974

Vanguard # 151, 2007

Oil on canvas.  $85 \times 125$  cm (33  $1/2 \times 49$  1/4 in). Signed, titled and dated 'Vanguard # 151 Uwe Henneken 2007' on the reverse.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠ ‡

PROVENANCE The Breeder, Athens, Greece





#### 276 SARAH PICKSTONE b. 1965

Park-Fountain, 2005

Acrylic on canvas. 230  $\times$  200 cm (90 1/2  $\times$  78 3/4 in). Signed, titled and dated 'Sarah Pickstone, Park-Fountain 2005' on the reverse.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠

PROVENANCE ARTfutures 2005, Bloomberg Space, London

#### **277 JÖRGIMMENDORF** 1945–2007

Deutschland in Ordung Bringen, 1983

Oil on canvas. 80  $\times$  100 cm (31 1/2  $\times$  39 3/8 in). Titled and dated 'Deutschland in Ordung Bringen 1983' lower edge.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Michael Werner Gallery, Cologne; Private Collection, Düsseldorf



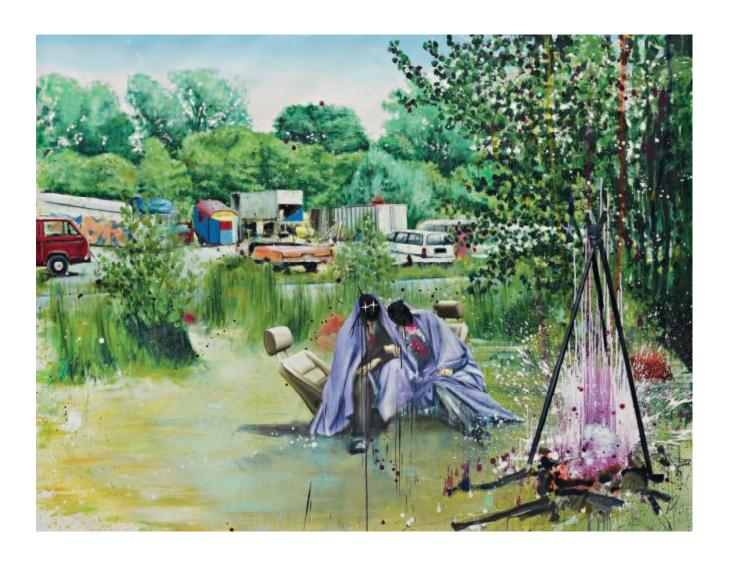
# 278 MARKUS VATER b. 1970

Family, 1999

Acrylic on canvas, 200 × 300 cm (78 3/4 × 118 1/8 in). Signed and dated 'MARKUS VATER 1999' on the stretcher bar; further signed and dated 'Vater 1999' on the reverse.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠

PROVENANCE Timothy Taylor Gallery, London; Private Collection, UK



# **279 TILL GERHARD** b. 1971

Weg durchs Feuer, 2007

Acrylic on canvas. 230 × 299.8 cm (90 1/2 × 118 in). Initialled, titled and dated 'TG 2007 WEG DURCHS FEUER' on the reverse.

Estimate £9,000-12,000 \$13,900-18,500 €10,700-14,300 ♠ †

PROVENANCE Acquired directly from the artist



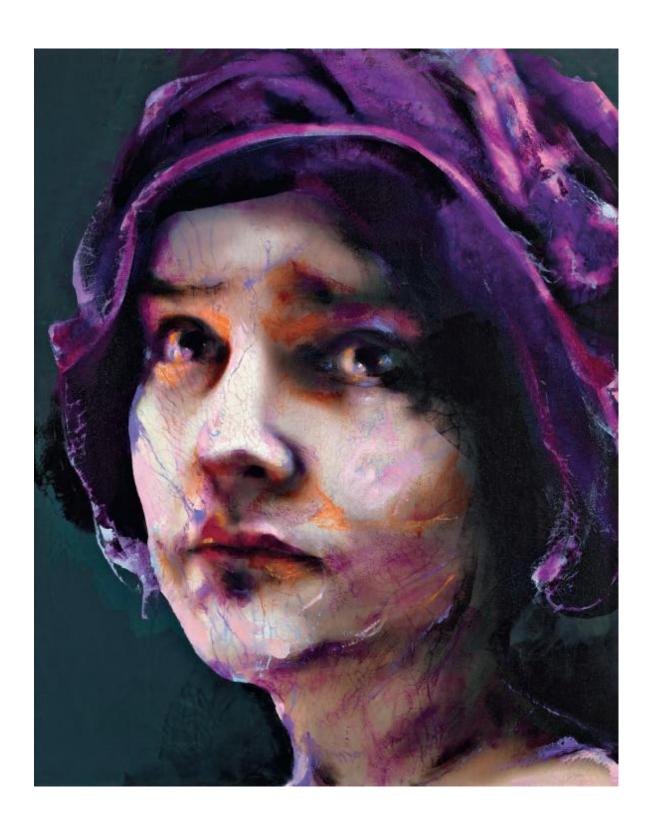
### THIS LOT IS SOLD WITH NO RESERVE

# 280 ANDREA LEHMANN b. 1975

 $\label{eq:unitiled} Untitled, 2006$  Oil and mixed media on canvas. 90 × 60 cm (35 1/2 × 23 5/8 in). Signed and dated 'Andrea Lehmann 2006' on the reverse.

Estimate £2,000-3,000 \$3,100-4,600 €2,400-3,600 ♠ ●

PROVENANCE Anna Klinkhammer Galerie, Düsseldorf



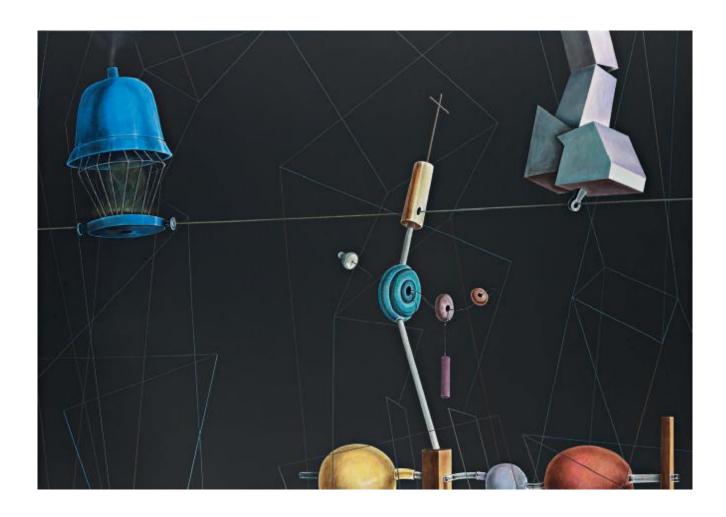
281 LITA CABELLUT b.1961

Dulcinea, 2010

Mixed media on canvas. 250 × 200 cm (98 1/2 × 78 3/4 in).

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Acquired directly from the artist; Private collection, Paris



# 282 NADER AHRIMAN b.1964

Amat Intellectualis etga Deum, 2000
Acrylic on canvas. 140 × 200 cm (55 1/8 × 78 3/4 in). Signed with artist's monogram, titled and dated 'Amat intellectualis etga Deum, 2000' on the reverse.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 ♠

PROVENANCE Private Collection, UK



# 283 STANLEY DONWOOD b.1968

Run, 2007

Acrylic and spraypaint on canvas. 86.5  $\times$  86.5 cm (34  $\times$  34 in). Signed and dated 'Stanley Donwood 07' on the lower right turnover edge.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Lazarides Gallery, London



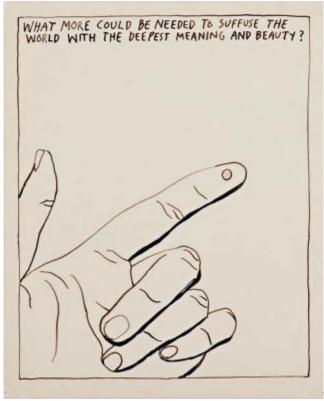
#### 284 GARDAR EIDE EINARSSON b.1976

The Black Flag (Some Things | Like Different), 2006

Acrylic on canvas on two painted wooden blocks. Installation: 163 × 122 × 45.4 cm (64 1/8 × 48 × 17 7/8 in); canvas: 153 × 122 cm (60 1/4 × 48 in). Signed, titled and dated 'THE BLACK FLAG (SOME THINGS | LIKE DIFFERENT) EINARSSON 2006' on the stretcher bar.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Marc Jancou Fine Art, New York



285

#### 285 RAYMOND PETTIBON b.1957

Untitled (What more could be needed...), 1987 Ink on paper,  $33.5 \times 28$  cm (13 1/8  $\times$  11 in). Signed and dated 'Raymond Pettibon '87' on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100

PROVENANCE Acquired directly from the artist; Private Collection, New York

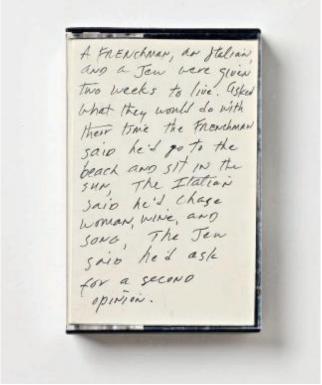
#### 286 RICHARD PRINCE b.1949

Untitled (joke), 1986

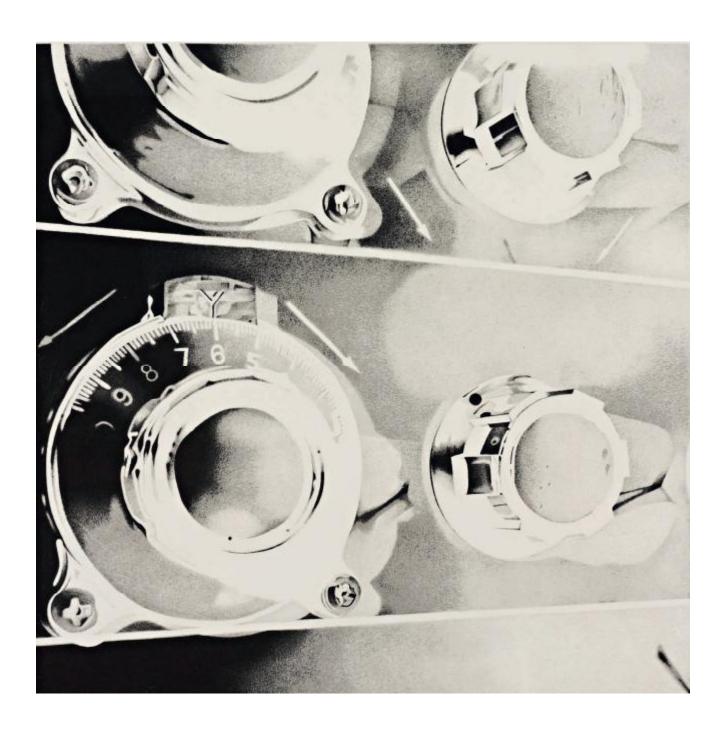
Ink on paper and cassette case. 11  $\times$  7  $\times$  2.5 cm (4 3/8  $\times$  2 3/4  $\times$  7/8 in). Signed and dated 'Richard Prince 51186' on the spine of the liner notes.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300

PROVENANCE Private Collection, London



286



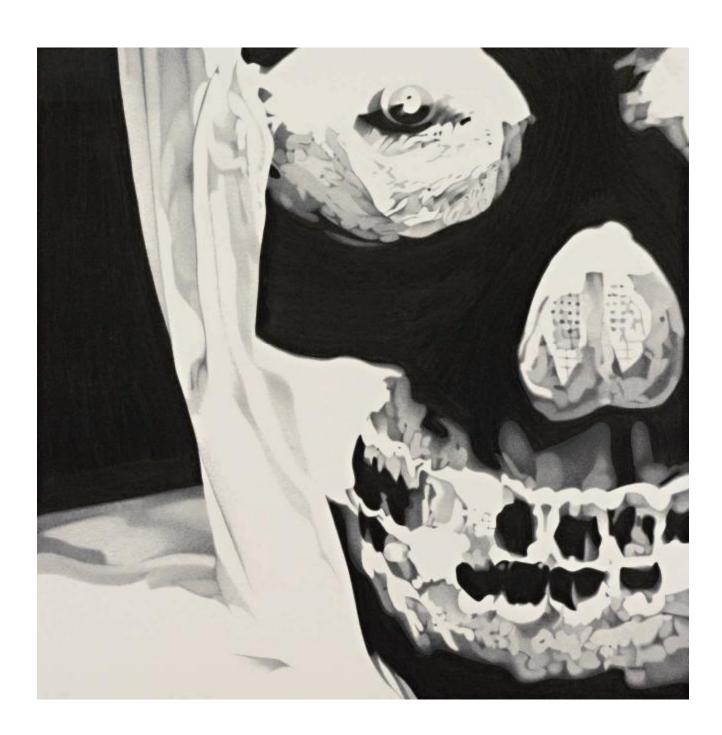
### 287 BANKS VIOLETTE b.1973

Untitled, 2005

Diptych: Screenprints on wove paper. Each: 50.8 × 50.8 cm (20 × 20 in).
Signed dated 'Banks Violette 05' and numbered of 50 in the lower margin of the right sheet. This work is from an edition of 50.

Estimate £2,000-3,000 \$3,100-4,600 €2,400-3,600

PROVENANCE Team Gallery, New York



Cory Arcangel
HITACHI P42H01U Plasma Burn, 2007
HITACHI P42H01U and DVD player
76 x 107 x 20 cm
30 x 42 x 8 in
(MW2821)

#### 288 CORY ARCANGEL b.1978

Plasma Burn, 2007

Plasma screen monitor.  $76.5 \times 106.5 \times 31$  cm (30 1/8  $\times$  42  $\times$  12 1/2 in). This work is unique.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300

PROVENANCE Private Collection, London
EXHIBITED London, Max Wigram Gallery, Request for Comments, October-December 2007





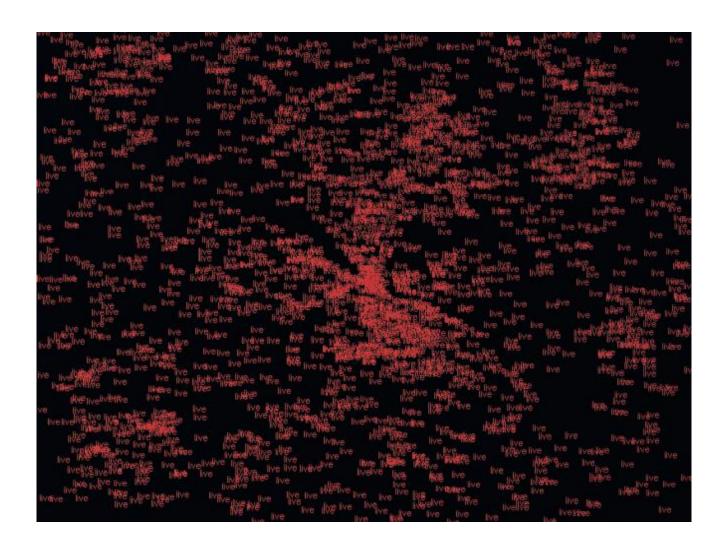
### 290 PIERREBISMUTH b.1963

Untitled, 2007

Acrylic on canvas. 175  $\times$  141 cm (68 7/8  $\times$  55 1/2 in). Signed and dated 'Pierre Bismuth June 07' on the reverse.

Estimate £7,000-9,000 \$10,800-13,900 €8,300-10,700 ♠

PROVENANCE Lisson Gallery, London



### 291 CHARLES SANDISON b.1969

Live, 2003

Windows-formatted DVD. Signed 'C. Sand' and numbered of 5 on DVD. This work is from an edition of 5 plus 1 artist's proof and is accompanied by a certificate of authenticity and installation instructions.

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

PROVENANCE Private Collection, Europe

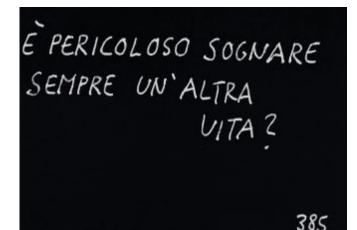


Alternative screen shot









CONDUCO UNA VITA MODERNA
34

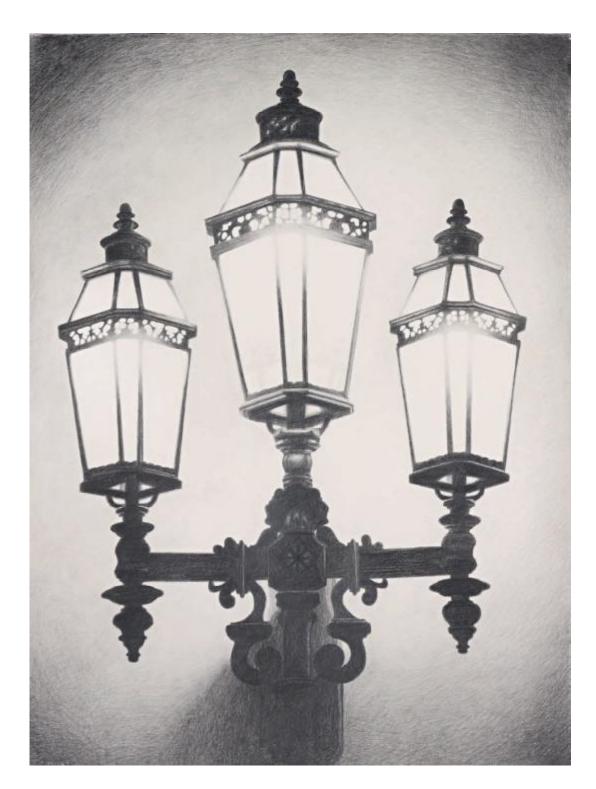
E LA VITA FORSE UN STRANO SISTEMA DI SOTTERRANEI Z

#### 294 FISCHLI and WEISS b. 1952, b. 1946

Three works: E' pericoloso sognare un'altra vita?; Conduco una vita moderna; E' la vita forse un strano sistema di sotterranei?, 2004 Laser prints. Each:  $30 \times 40$  cm (11  $3/4 \times 15$  3/4 in). These works are from an edition of 100.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 ♠

PROVENANCE Le Case d'Arte, Milan
EXHIBITED Milan, Le Case D'Arte, Fischli & Weiss, 24 June–30 September 2004
LITERATURE Mi trova la fortuna? Cologne, 2003



# 295 KARL HAENDEL b. 1976

Lamp, 2003 Graphite on paper. 76.2  $\times$  56.8 cm (30  $\times$  22 3/8 in). Signed and dated 'Haendel 2003' on the reverse.

Estimate £3,000-4,000 \$4,600-6,200 €3,600-4,800 †

PROVENANCE Anna Helwing Gallery, Los Angeles

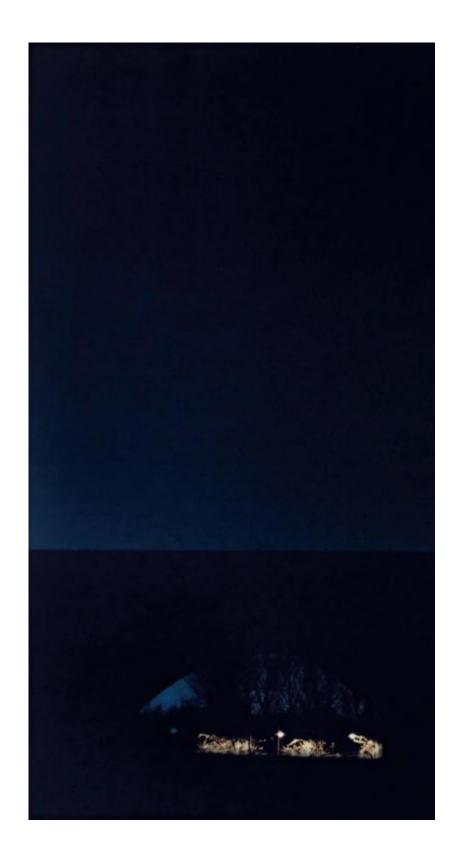


### 296 BERND and HILLA BECHER 1931–2007, b. 1934

Rensdorfstr. 5 Salchendorf, 1959, printed c.2002
Gelatin silver print. 61.3 × 48.9 cm (24 1/8 × 19 1/4 in). Signed, titled and dated and numbered of five 'Bernd Becher Hilla Becher Rensdorfstr. 5 Salchendorf PH 1959' on the reverse. This work is from an edition of five.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠ ‡

PROVENANCE Sonnabend Gallery, New York



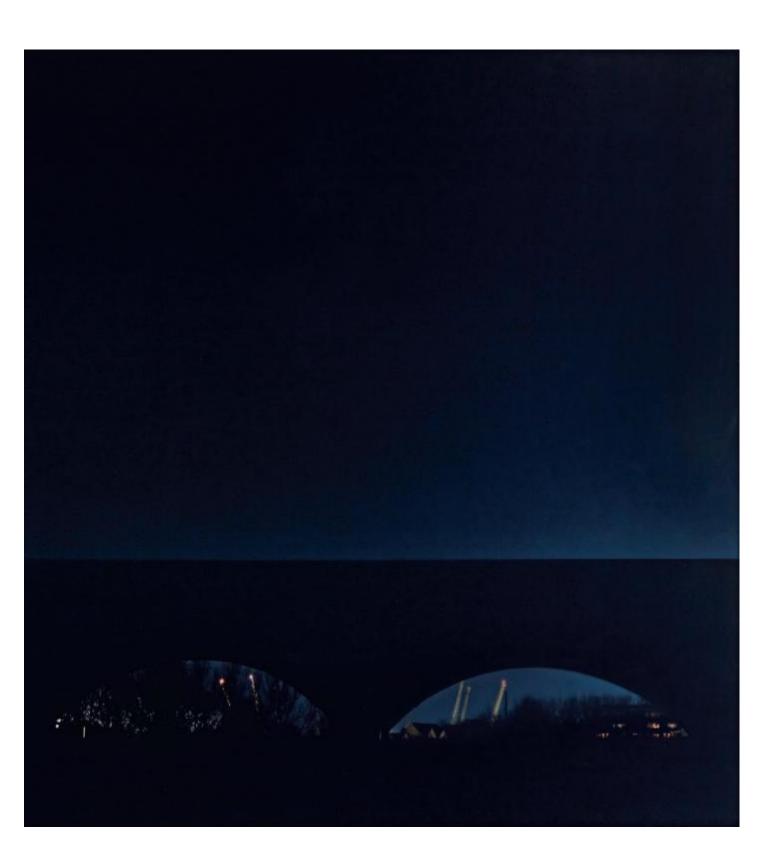
#### 297 AXEL HÜTTE b. 1951

London, Mudchute I, 2001

Duratrans print. 157  $\times$  206.7 cm (61 3/4  $\times$  81 3/8 in). This work is from an edition of four.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 ♠ ‡

PROVENANCE Galleri K, Oslo; Private Collection, Norway



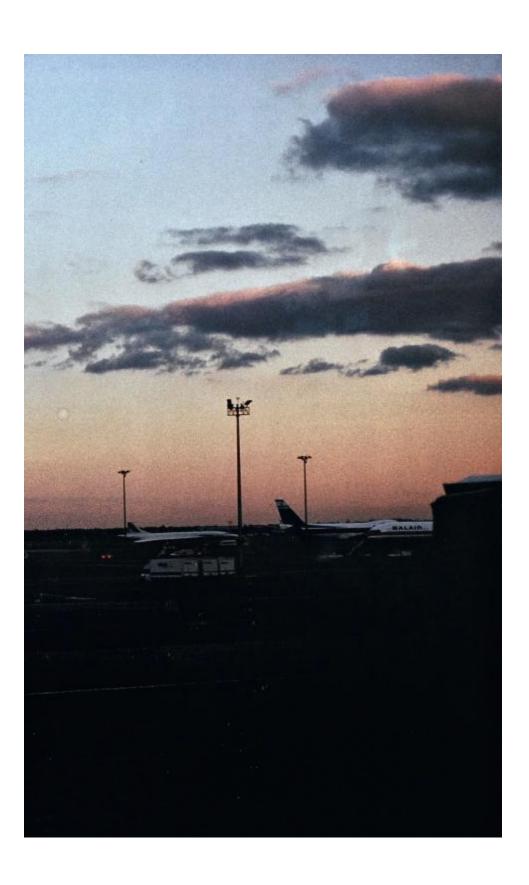


298 FISCHLI and WEISS b. 1952, b. 1946 *Untitled (SAS and Concorde, NY)*, 1988/89

Cibachrome. 120 × 180 cm (47 1/2 × 70 7/8 in). This work is from an edition of 6.

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600 ♠

PROVENANCE Galerie Susan Wyss, Zurich; Studio Trisorio, Naples; Galleria Marilena Bonomo, Bari





299



300

### 299 MARC QUINN b.1964

Garden Twice, 2000

Colour coupler print in lightbox. 118  $\times$  168  $\times$  15 cm (46 1/2  $\times$  66 1/8  $\times$  5 7/8 in). This work is unique.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ Ω

PROVENANCE White Cube, London
LITERATURE Marc Quinn, exh. cat., Milan, Fondazione Prada, 2000, p. 334–35
(illustrated)

### 300 PHILIP-LORCA DICORCIA b.1951

W, September 1999, #13, 1999

Fujicolor crystal archive print. 122.5  $\times$  152.5 cm (48 1/4  $\times$  60 in). This work is from an edition of 15.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Galerie Almine Rech, Paris; Private Collection, Paris
EXHIBITED Paris, Galerie Almine Rech, *Philip-Lorca DiCorcia, W.* 27 October—22 December
2001; Stockholm Moderna Museet, *Fashination*. 25 September 2004—23 January 2005
LITERATURE Fashination. exh. cat.. Moderna Museet, Stockholm, 2004. p. 102 (Illustrated)



### 301 GÜNTHER FÖRG b. 1952

Città universitaria Roma, circa 1986 Hand-tinted C-print in artist's frame. 185.4  $\times$  124.7 cm (73  $\times$  49 1/8 in). This works is unique.

Estimate £7,000-9,000 \$10,800-13,900 €8,300-10,700 ♠

PROVENANCE Acquired directly from the artist; Private Collection, Europe LITERATURE A. Preiss, Günther Förg: Fotografien 1982–1992; Stuttgart, 1993, p. 44 (Illustrated)





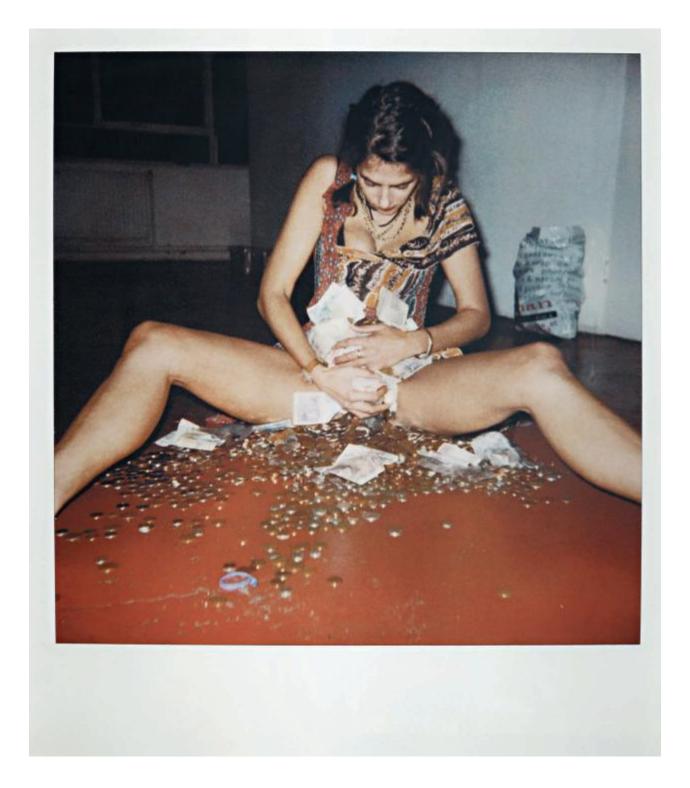
### 302 JANAINA TSCHÄPE b.1973

Two works: (i) Long Island; (ii) Bat Woman, 2001 (i) Vibachrome mounted on aluminium; (ii) Diasec-mounted Vibachrome print. (i)  $114.5 \times 76$  cm ( $45 \times 30$  in); (ii)  $65.6 \times 100.5$  cm ( $253/4 \times 391/2$  in). These works are from an edition of 5.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Fortes Vilaça, Sao Paolo

EXHIBITED Madrid, Museo Nacional de Arte Reina Sofia, Sala de Espera, 2001



#### 303 TRACEYEMIN b.1963

I've Got It All, 2000

Digital print. 97.8  $\times$  96.52 cm (38 1/2  $\times$  38 in). This work is from an edition of 6.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠ ‡

PROVENANCE White Cube, London
LITERATURE C. Townsend & M. Merck, *The Art of Tracey Emin*, London, 2002, p. 43
(Illustrated); C. Freedman and T. Emin, *Tracey Emin Works 1963–2006*. New York, 2006, p. 235 (Illustrated)



304



#### 305

#### 304 MARILYN MINTER b.1948

 $\label{eq:Bubble Gum, 2004} Bubble Gum, 2004 \\ \mbox{Colour coupler print. } 125.5 \times 91.5 \mbox{ cm (49 3/8} \times 36 \mbox{ in)}. \mbox{Signed 'M. Minter' on a gallery label affixed to the backing. This work is from an edition of 5.}$ 

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Baldwin Gallery, Aspen

#### PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

#### 305 MARILYN MINTER b.1948

Gimmie, 2008

Colour coupler print, 74.5  $\times$  100.5 cm (29 1/4  $\times$  39 1/2 in). This work is from an edition of 5.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800

PROVENANCE Galerie Laurent Godin, Paris



# 306 MARILYN MINTER b.1948

Runs, 2005

Colour coupler print. 127.5 × 91 cm (50 1/4 × 35 3/4 in), Signed 'M. Minter' on a label adhered to the reverse. This work is an artist's proof aside from a numbered edition of five.

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600

PROVENANCE Baldwin Gallery, Aspen



### 307 MARINA ABRAMOVIĆ b.1946

Image of Happiness, 1997

C-print. 81.3  $\times$  59.1 cm (32  $\times$  23 1/4 in). Signed dated and numbered 'Maria Abramović'97 AP' in the lower right margin. This work is an AP aside from a numbered edition of three.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 ♠

PROVENANCE Exit Art, New York; Sean Kelly Gallery, New York





#### THIS LOT IS SOLD WITH NO RESERVE

#### 308 THOMAS RUFF b.1958

Nudes lu 10, 1999

C-print. 134.9  $\times$  94 cm (53 1/8  $\times$  37 in). Signed, numbered of five and dated 'TH 1999' on the reverse of the mount.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠ ●

PROVENANCE Private Collection, Europe LITERATURE M. Houellebecq, *Thomas Ruff Nudes, A Short Story*, Munich, 2003, p. 145 (illustrated)

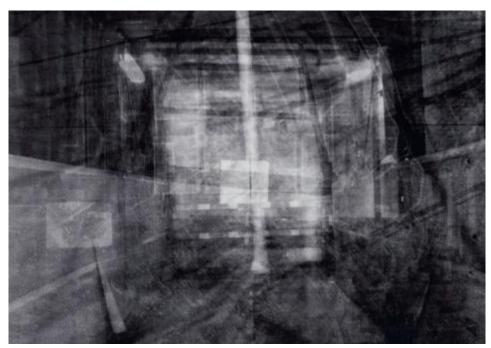
#### 308A IZUMI KATO b.1969

M645, 2003

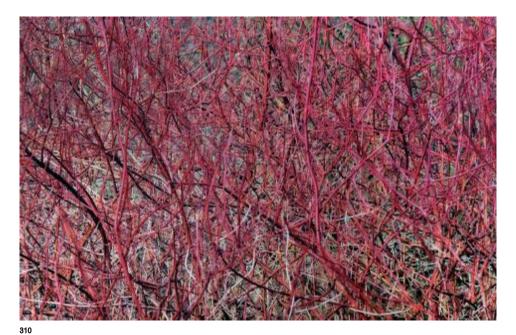
Oil on canvas. 91  $\times$  65.2 cm (35 7/8  $\times$  25 5/8 in). Signed with artist's monogram, titled in Japanese and dated '2003' on the reverse.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300

PROVENANCE Murata & Friends Gallery, Berlin; Galleria Enrico Astuni, Bologna/Pietrasanta EXHIBITED Berlin, Murata & Friends Gallery, Izumi Kato, 12 November 2004—8 January 2005; Pietrasanta, Galleria Enrico Astuni, Izumi Kato, 17 December 2005–18 February 2006
LITERATURE E. Astuni and G. Romano, Izumi Kato, Bologna/Pietrasanta, 2005, p. 63 (illustrated)



309



### THIS LOT IS SOLD WITH NO RESERVE

# **309 IDRIS KHAN** b.1978

A Memory of New York, 2007

C-print. 29.5 × 41.5 cm (11 5/8 × 16 3/8 in). Numbered of ten on the reverse. This work is from an edition of 10 and is accompanied by a certificate of authenticity.

Estimate £2,000-3,000 \$3,100-4,600 €2,400-3,600 ♠ ●

PROVENANCE ICA, London

# **310 JÖRG SASSE** b. 1962

*2075*, 2003

C-print. 130  $\times$  200 cm (51 1/8  $\times$  78 3/4 in). Signed, titled numbered of 6 and dated '2075 2003 J Sasse' on the reverse. This work is from an edition of six.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100

PROVENANCE Galerie Nächst St. Stephan Rosemarie Schwarzwälder, Vienna





### 311 ALEX HARTLEY b.1963

Two works: (i) Transept; (ii) Threshold, 2007 Satin acid etch glass and lightjet photograph framed. Each:  $50\times68\times12$  cm (19 3/4 × 26 3/4 × 47/8 in), (i) Signed, titled, dated 'TRANSEPT 2007 Alex Hartley' and numbered of 5 plus 2 artist's proofs on the reverse; (ii) signed, titled, dated 'THRESHOLD 2007 Alex Hartley' and numbered of 5 plus 2 artist's proofs on the reverse. These works are from an edition of 5 plus 2 artist's proofs.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠ ‡

PROVENANCE Victoria Miro, London



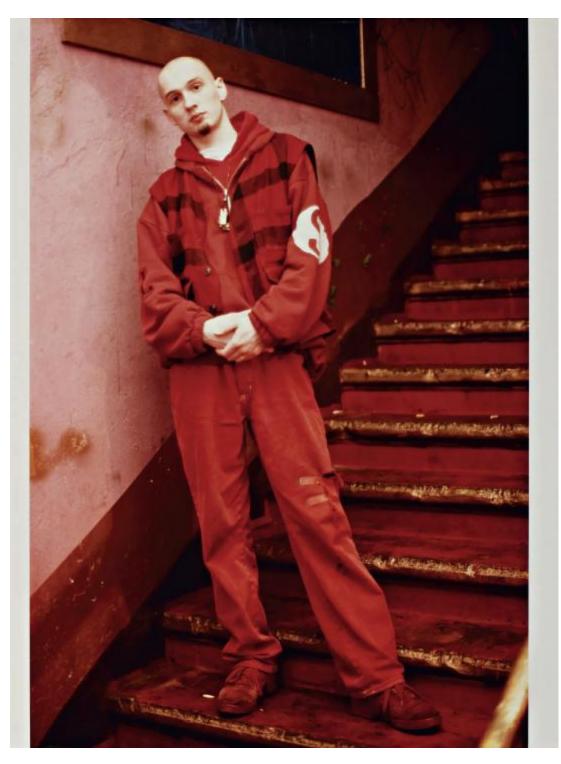
### **312 MIKE KELLEY** b.1954

Extracurricular Activity Projective Reconstruction # 13 (Jewess), 2004–05 Piezo print and chromogenic print. Each:  $78 \times 68$  cm (30 3/4  $\times$  26 3/4 in). Signed 'M. Kelley' on a gallery label affixed to the reverse. This work is from an edition of 5.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 †

PROVENANCE Gagosian Gallery, New York





### THIS LOT IS SOLD WITH NO RESERVE

#### 313 WOLFGANG TILLMANS b.1968

(i) Cle, 1991; (ii) Smokin Jo, window, 1995

Two colour coupler prints. Each:  $40.6 \times 30.5$  cm ( $16 \times 12$  in). Each signed, titled, numbered

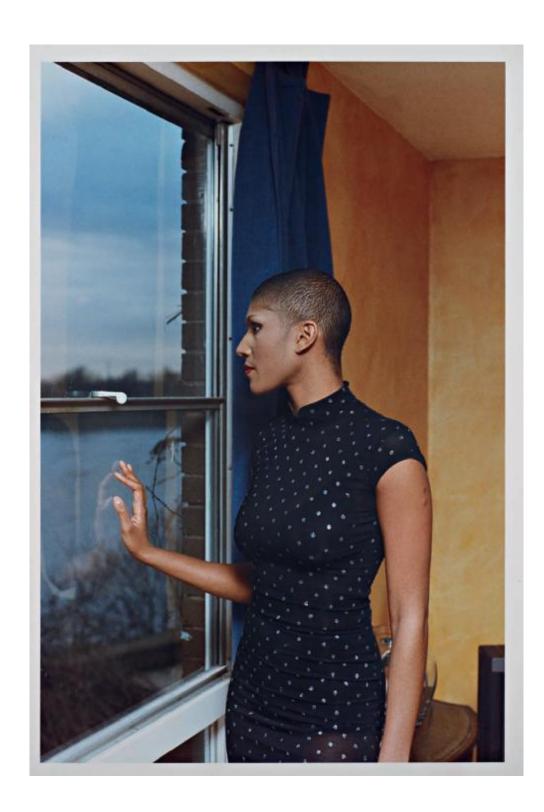
of 10, annotated and dated 'Wolfgang Tillmans Cle ph 12 91, pr WT April 4 93' and 'Wolfgang Tillmans Smokin' Jo, window, ph 1 95, pr WT 7 95'. These works are from an edition of 10 plus 1 artist's proof.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠ ‡ ●

PROVENANCE Gallery Daniel Buchholz, Cologne

EXHIBITED Bordeaux, CAPC Musée d'Art Contemporain de Bordeaux, Nan Goldin, Noritoshi Hirakawa, Jack Pierson, Wolfgang Tillmans, Andrea Zittel. 26 January—24 March 1996 (another example (I) from the edition exhibited)

LITERATURE Nan Goldin, Noritoshi Hirakawa, Jack Pierson, Wolfgang Tillmans, Andrea Zittel, exh. cat., Bordeaux, 1996, p. 48 ([i] illustrated); M. Horlock, Wolfgang Tillmans: if one thing matters, everything matters, Ostfildern-Ruit, 2003, p. 95 ([ii] illustrated)







# **314 DASH SNOW** 1981–2009

Untitled (table drugs, toilet, gun|money), 2007

Triptych: digital C-prints. Each: 62.5 × 43.5 cm (24 1/2 × 17 1/8 in). This work is from an edition of 3 plus 1 artist's proof and is accompanied by a certificate of authenticity.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800

PROVENANCE Peres Projects, Los Angeles

EXHIBITED Los Angeles, Peres Projects, God Spoiled a Perfect Asshole When He
Put Teeth in Yer Mouth, 22 September–10 November 2007





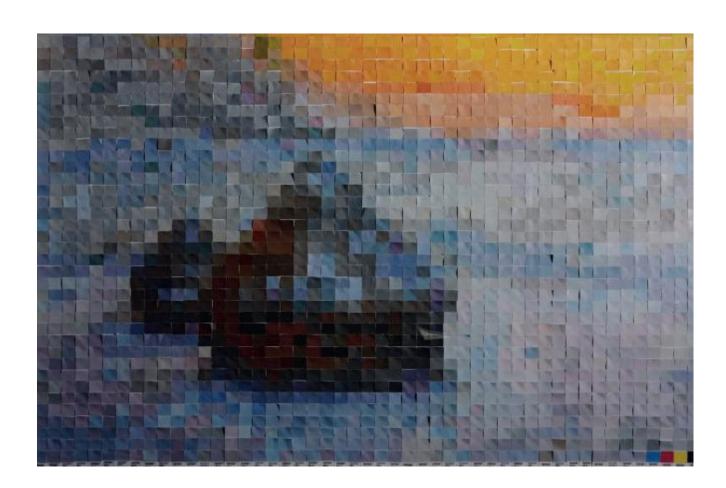
#### 315 ANDY WARHOL 1928-1987

Dollar Bills, c. 1962 Gelatin silver print, 25.3  $\times$  18.7 cm (10  $\times$  7 3/8 in). Signed 'Andy Warhol' lower right.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800

PROVENANCE Sonnabend Collection, Paris; Private Collection, London



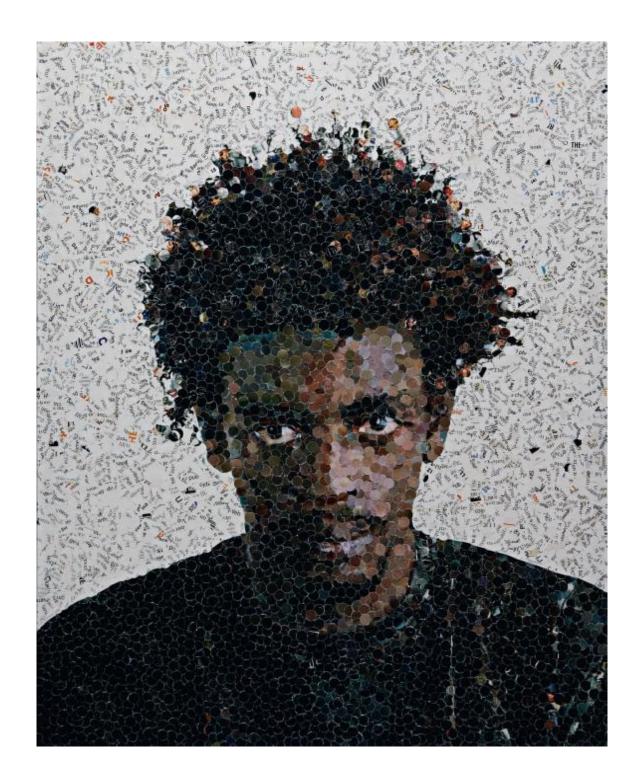


#### 316 VIKMUNIZ b.1961

After Claude Monet from Pictures of Colour, 2001 C-print. 179.1  $\times$  269.9 cm (70 1/2  $\times$  106 1/4 in). Signed and dated 'Vik Muniz 2001' on a label adhered to the reverse. This work is from an edition of 3.

Estimate £25,000-30,000 \$38,600-54,100 €29,700-41,600 ‡

PROVENANCE Galerie Xippas, Paris; Private Collection, Houston
LITERATURE G. Celant, Brazil in Venice: XLIV Blennial of Brazil Connects Venice,
Sao Paolo, Associação Brasil + 500, 2001, n.p. (Illustrated); Vik Muniz, exh. cat.
Rome, Museo d'Arte Contemporanea, 2003, p. 165, (Illustrated); J. Elkins, M. Dos
Anjos, S. Rice, Obra Incompleta: Vik Muniz, Rio de Janeiro, 2004, p. 208 (Illustrated)

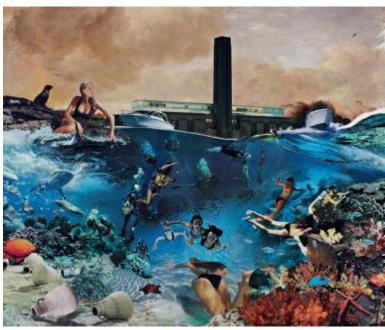


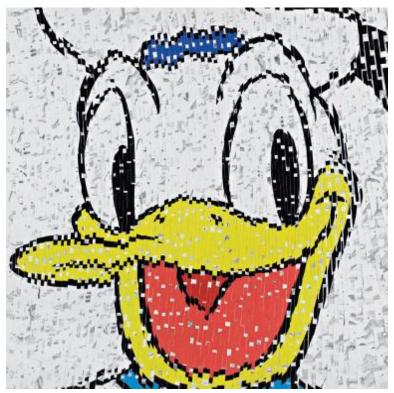
#### 317 VIK MUNIZ b.1961

Jorge from Pictures of Magazines, 2009
Chromogenic print. 127 × 101.6 cm (50 × 40 in). Signed and dated 'Vik Muniz 2009' on a label adhered to the reverse. This work is from an edition of 6.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ‡

PROVENANCE Galeria Fortes Vilaça, Sao Paolo





# 319

# 318 DAVID MACH b.1956

Bankside – Deep, 2000

Magazine collage, oil pastel and ballpoint pen. 101  $\times$  121 cm (39 1/4  $\times$  47 1/2 in). Collage signature 'Mach' lower right.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Jill George Gallery, London

# 319 DAVID MACH b.1956

Donald Duck, 2010

Mixed media postcards on wooden panel.  $154.4 \times 152.4$  cm ( $60 \times 60$  in).

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Acquired directly from the artist; Private Collection, London

## 320 DAVID MACH b.1956

Mickey Head, 2010

Coat hangers. 50  $\times$  65  $\times$  80 cm (19 5/8  $\times$  25 5/8  $\times$  31 1/2 in). This work is from an edition of 4.

Estimate £8,000-12,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Acquired directly from the artist; Private Collection, Geneva





#### **321 JIM SHAW** b.1952

Dream Object (from a New Yorker spot illustration of a dock in a surrealist fog with antiers),1999–2000

Oil on canvas.  $56.5 \times 91.4$  cm (22 1/4  $\times$  36 in).

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Metro Pictures, New York



# 322 CRISTIANO PINTALDI b. 1970

Untitled, 200

Acrylic on canvas. 140  $\times$  210 cm (55 1/8  $\times$  82 3/4 in). Signed with artist's monogram and dated '01' on the reverse.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠

PROVENANCE Galeria Mário Sequeira, Braga









326 (i)

# 325 JOSÉ MARIA SICILIA b. 1954

 $\label{lower} \begin{tabular}{ll} $Untitled (Cat drawing, 1001 Nights series), 1998 \\ Watercolour on paper. 50 × 50 cm (19 5/8 × 19 5/8 in). Initialled and dated $$JMS '98' lower right. \\ \end{tabular}$ 

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Albion Gallery, London



326 (ii)

# 326 MARTINEDER b.1968

Two works: (i) Untitled; (ii) Untitled, 2005 Watercolour and graphite on paper. Each:  $28.5 \times 22.5$  cm (11 1/4  $\times$  8 7/8 in). (i) Signed and dated 'Martin Eder 11/05' lower right; (ii) signed and dated 'Martin Eder 16/05' lower left.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠ ‡

PROVENANCE Galerie Eigen + Art, Berlin



# 327 DIETMAR LUTZ b. 1968

Mathematics, 2002

Acrylic on canvas. 195  $\times$  162 cm (77 3/4  $\times$  63 3/4 in). Signed, titled and dated 'Dietmar Lutz mathematics 2002' on the reverse.

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

PROVENANCE Emily Tsingou Gallery, London



#### 328 STEPHAN BALKENHOL b.1973

Two works: Untitled, c. 1990 Oil on carved wawa wood. Woman:  $67\times51\times4.5$  cm ( $26\,3/8\times20\times1\,3/4$  in); Man:  $68.5\times55\times5$  cm ( $27\times21\,1/2\times2$  in).

Estimate £18,000-22,000 \$27,800-34,000 €21,400-26,200 ♠

PROVENANCE Galerie Rüdiger Schöttle, Munich







330

# 329 A.R. PENCK b.1939

Untitled

Watercolour and acrylic on paper. 41.5  $\times$  21.3 cm (16 3/8  $\times$  8 3/8 in). Signed 'ar penck' lower right.

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

PROVENANCE Contemporary Fine Arts, Berlin

# 330 JOHN BOCK b. 1965

Untitled (250505.3), 2005

Mix media collage on magazine paper. 26.5  $\times$  35 cm (10 1/2  $\times$  13 1/4 in). Inscribed '250505.3' lower right.

Estimate £1,000-1,500 \$1,500-2,300 €1,200-1,800 ♠

PROVENANCE Klosterfelde, Berlin



# 331 JONATHAN MEESE b.1970

Untitled, 2007

Gelatin silver print mounted on Plexiglas in wooden frame, 180.5  $\times$  130 cm (70.7/8  $\times$  51.1/8 in). Signed and dated 'J Meese 07' twice on the reverse. This work is unique

Estimate £7,000-9,000 \$10,800-13,900 €8,300-10,700 ♠

PROVENANCE Contemporary Fine Arts, Berlin



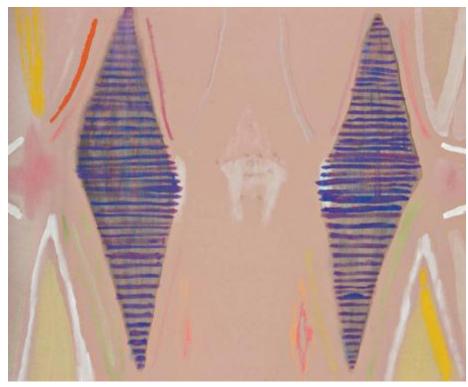
# **332 TALR** b.1967

Snake Style, 1998

Xerox, paper and wood collage, ink, felt tip pen, coloured pencil, graphite and watercolour on paper.  $65.5\times42$  cm ( $253/4\times161/2$  in). Signed with artist's monogram and dated '98' lower right. Signed, titled and dated 'Snake Style 1998 Tal R' on the reverse.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 ♠

PROVENANCE Contemporary Fine Arts, Berlin; Private Collection, Europe





334

## THIS LOT IS SOLD WITH NO RESERVE

# 333 HIROSHI SUGITO b. 1970

For the Spider Song, 2004

Acrylic on canvas. 53  $\times$  65.5 cm (20 7/8  $\times$  25 3/4 in). Signed, titled and dated 'HIROSHI SUGITO 2004 "for the spider song" on the reverse.

Estimate £3,000-4,000 \$4,600-6,200 €3,600-4,800 ●

PROVENANCE Galeria Fortes Vilaça, Sao Paolo; Private Collection, Europe

## 334 PHILLIP ALLEN b.1967

The Works (Single Dream Version), 2004

Oil on board. 61  $\times$  76  $\times$  8 cm (24  $\times$  30  $\times$  3 1/8 in). Signed, titled and dated 'PHIL ALLEN "The Works (Single Dream Version)" 2004' on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Xavier Hufkins, Brussels

#### 335 DAVID BREUER-WEIL b.1965

Descendent, 2010

Cast bronze with brown patina.  $84 \times 51 \times 20$  cm ( $33 \times 20 \times 8$  in). This work is from an edition of 6 plus 1 artist's proof and is accompanied by a certificate of authenticity signed by the artist.

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700 ♠

PROVENANCE Acquired directly from the artist

"This bronze is a three-dimensional representation of the passing of time. The human figure is composed of countless heads signifying the genetic presence of ancestors in each human being. It is a profound and innovative icon of the human condition, bringing into visual form the biological fact that every living being contains the encoded traces of figures stretching back millennia. It relates closely to a series of paintings of a similar motif, most notably *Headman*, 1999."

John Russell Taylor, Breuer-Weil, The Project, London, 2001, p. 25







337

# 336 WIFREDO LAM 1902-1982

L'Oiseau de feu (A & B), 1970

Polished brass and chrome-plated metal in two parts. Each:  $26 \times 14 \times 9$  cm (10 1/4 × 5 1/2 × 3 1/2 in). Each incised with signature 'WLam' and edition number. This work is from an **edition of 500.** 

#### Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300

PROVENANCE International sculpture exhibition, Ca' Zenobia di Sommacampagna, Verona EXHIBITED Verona, Ca' Zenobia di Sommacampagna, Mostra Internazionale di scultura Ca' Zenobia, August-September 1978

LITERATURE A. Rudi, 70 scultori contemporanel: Mostra Internazionale di scultura Ca' Zenobia exh. cat., Verona, 1978, n.p. (Illustrated); Wifredo Lam: The Messenger. exh. cat., Tresart, Miami, 2006, pp. 28–29, no. 12 (another from the edition illustrated)

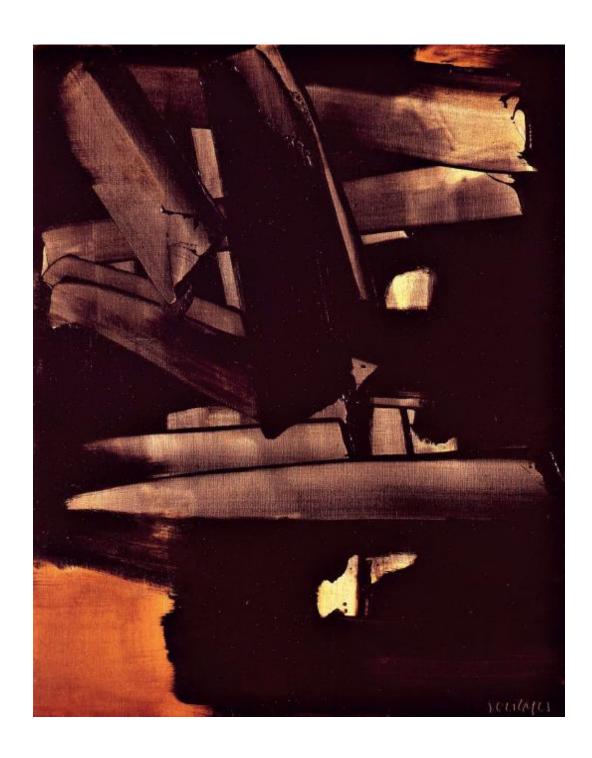
# 337 GILBERTO ZORIO b. 1944

Untitled, 1992

Watercolour and acrylic on paper.  $55.3 \times 75.3$  cm (21  $3/4 \times 29$  5/8 in). Signed and dated 'Gilberto Zorio, '92' lower right.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 ♠

PROVENANCE Lisson Gallery, London



## 338 PIERRE SOULAGES b. 1919

Untitled, 2007

Screenprint on stainless steel.  $100 \times 79 \, \mathrm{cm}$  (39 3/8  $\times$  31 1/8 in). Signed 'Soulages' and numbered of 8 lower right. This work is from an edition of 8 plus 2 artist's proofs and is accompanied by a certificate of authenticity signed by the artist.

Estimate £25,000-35,000 \$38,600-54,100 €29,700-41,600 ♠

PROVENANCE Private Collection, France



# 339 LUCIAN FREUD b. 1922

Untitled (Bird), 1947 Ink on paper. 20.3 × 33 cm (8 × 13 in).

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700 ♠

PROVENANCE Acquired directly from the artist

This work has been verified by the artist.



# 340 LUCIAN FREUD b.1922

Untitled (Horse), 1947

Ink on paper.  $33 \times 20.3$  cm ( $13 \times 8$  in).

Estimate £30,000-40,000 \$46,400-61,800 €35,700-47,600 •

PROVENANCE Acquired directly from the artist

This work has been verified by the artist.



# **341 NALBI** b.1965

 $\label{lower_control_control_control} Composition 25.03.10, 2010 \\ \mbox{Oil on canvas.} 160 \times 140 \mbox{ cm} (63 \times 55\,1/8 \mbox{ in)}. \\ \mbox{Signed, titled in Cyrillic and dated 'NALBI Composition 25.03.10 2010' on the reverse.}$ 

Estimate £10,000-12,000 \$15,500-18,500 €11,900-14,300 ‡

PROVENANCE Private Collection, Moscow



## **342 NALBI** b.1965

Composition 17.02.09, 2009

Oil on canvas. 120 × 100 cm (47 1/4 × 39 3/8 in). Signed, titled in Cyrillic and dated 'NALBI Composition 17.02.09 2009' on the reverse.

Estimate £8,000-10,000 \$12,400-15,500 €9,500-11,900 ‡

PROVENANCE Private Collection, Moscow



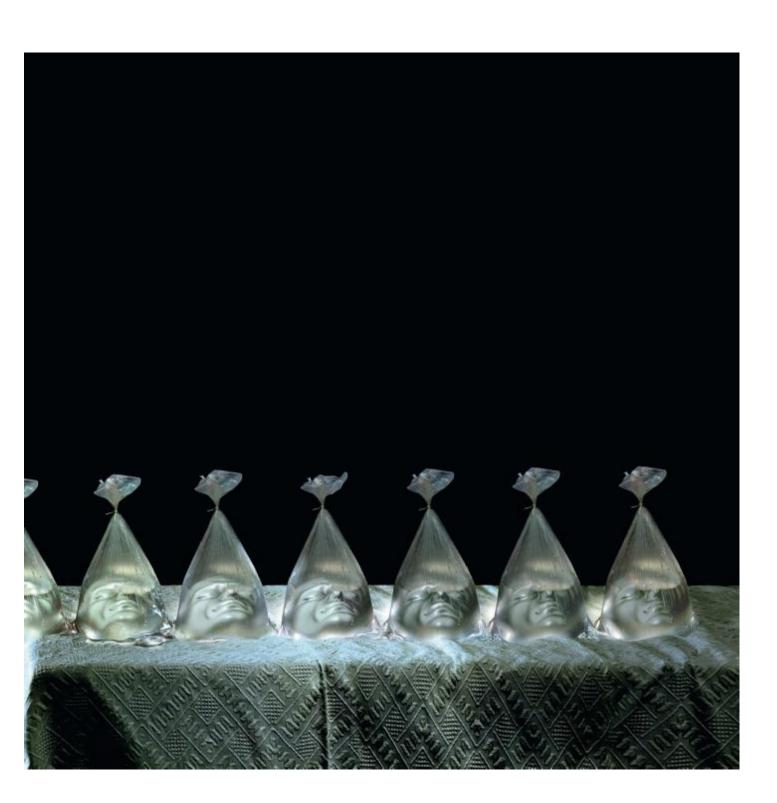
# 343 KONSTANTIN KHUDYAKOV b. 1945

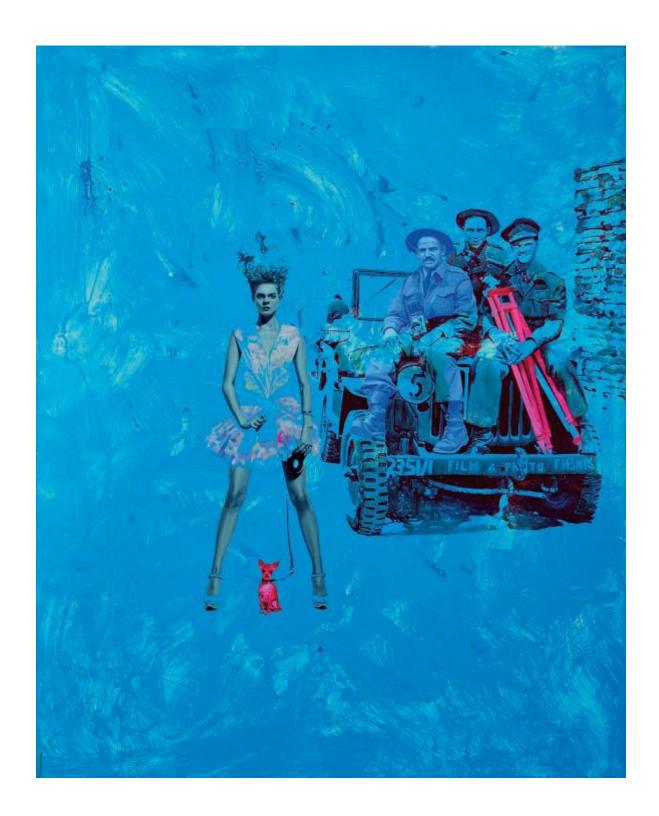
The Last Supper, 2007

Ultrachrome print on canvas. 110 × 220 cm (43 1/4 × 86 5/8 in). Signed, titled in Cyrillic and dated 'Konstantin Khudyakov The Last Supper 2007' on the reverse. This work is unique.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ♠ ‡

PROVENANCE Private Collection, Moscow





# 344 ANDRIY HALASHYN b.1979 Best Friend, 2010

Oil on canvas. 148  $\times$  119 cm (58 1/4  $\times$  46 7/8 in). Signed, titled and dated 'Andriy Halashyn Best Friend 2010' on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠ ‡

PROVENANCE Collection Gallery, Kiev



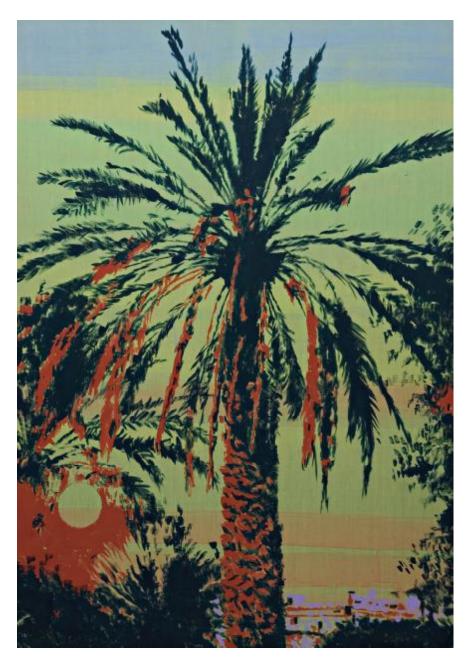
#### 345 VINNY REUNOV b.1963

Broadcast Recycle, 2009

Oil on canvas. 200  $\times$  150 cm (78  $3/4\times$  59 in). Signed, titled and dated 'Vinny Reunov "BROADCAST Recycle", 2009' on the reverse.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠ ‡

PROVENANCE Art-Agent Ukr Gallery, Kiev



#### **346 OLEG TISTOL** b.1960

Lamp, 2010

Acrylic on canvas.  $200 \times 140$  cm (78 3/4  $\times$  55 1/8 in). Signed in Cyrillic and dated 'O.Tistol 2010' lower edge. Signed in Cyrillic and English,titled and dated in Cyrillic 'Oleg Tistol 2010 lamp' on the reverse.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 ♠ ‡

PROVENANCE Art-Agent Ukr Gallery, Kiev

"Tistol's latest project *UBK* (the abbreviation for Southern Coast of Crimea), on which he had been working since 2006, features a new stereotype as well. Tistol says: 'Palm trees for me, just as for all other people, are the symbols of paradise. Moreover, in our tradition, the fir tree is a substitute for the palm. Therefore, I always perceived the palm as our 'national tree'. One can also add here the summer, the Yalta seafront, and the holiday-like feeling of light-heartedness...' In contrast to his earlier works, here the irony changes into gentle humour, the grotesque – into lyricism, and the depicted object's

interpretation – into rather exquisite aestheticism. In this series, one can find neither complex design nor intricate historical-cultural reflections nor that collision of meanings, images, and spaces that were characteristic of his earlier works. Here, the artist comes to the peculiar 'trivialization of the exotic' and poeticizing of the everyday life, where the banal turns into the festive and the unusual... It is not accidental that the project includes several series of prints made against the background of the pages from school notebooks. In

his 'Palms', Tistol again enters the territory of pop art surprisingly demonstrating the closeness of contemporary perception to 'the acceptance of life in all its fullness' formulated by Tom Wesselmann in the 60s. However, the impossibility for the artist to transcend stereotypes in the media epoch enables him/her to create new works through their mutual collision in artistic context and through their assumption of unexpected meanings."

G. Sklyarenko, Oleg Tistol's 'Khudfond': Something About the Beauty of Stereotype, Moscow: Khudfond, Museum of Modern Art, 2009



# 347 ANATOLIY KRIVOLAP b.1946

Moon above the river, 2008

Oil on canvas. 150  $\times$  150 cm (59  $\times$  59 in). Signed, titled in Cyrillic and dated 'Anatoliy Krivolap Moon above the river 19/IX - 2008' on the reverse.

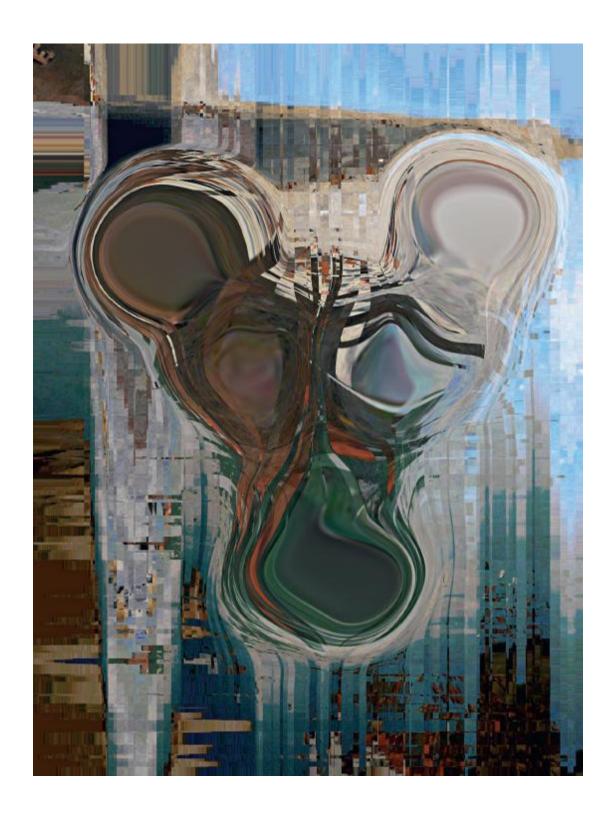
Estimate £20,000-25,000 \$30,900-38,600 €23,800-35,700 ♠ ‡

PROVENANCE Art-Agent Ukr Gallery, Kiev
EXHIBITED Kiev, Ukrainian National Art Museum, Structures, 27 March9 April 2009

"Anatoliy Krivolap is one of the members of a 'Pictorial Reserve' art group, which in the early 1990s became concerned with liberation of an artwork's surface from any indications of real life as its main objective. Kryvolap continued to explore the means of colour and its effect on our perception; he decomposes painting

into colours and puts it back together, like a construction set. He prefers horizontal composition and explosive manner of painting. His vivid and sappy, captivating with saturation landscapes set an example of so-called 'new Ukrainian landscape art', based on a contemporary perception of signs and symbols and preservation of a remaining spirit of traditional landscape art."

Mariya Khrushchak, 'Hero of Labour', *Afisha Magazine*, December 2008, p. 62



## **348 REY GOST** b.1966

Mickey the Rat (the morning after), 2010 Inkjet print laid on canvas. 150  $\times$  100 cm (59  $\times$  39 3/8 in). Signed and dated 'Rey Gost 2010' on the reverse. This work is unique.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠ ‡

PROVENANCE Acquired directly from the artist



# 349 YURIY NAGULKO b.1954

Inscriptions, 2008

Oil on canvas. 70  $\times$  80 cm (27 1/2  $\times$  31 1/2 in). Signed, titled in Cyrillic and dated "Yuriy Nagulko "Inscriptions" 2008' on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠ ‡

PROVENANCE Art Centre Maecenas, Klev LITERATURE Y. Nagulko, Abstraction of Reality, Kiev, 2009, p. 154 (illustrated)





351

350 **ENZO CUCCHI** b. 1949 *La Stanza del Fiato*, 1985

Ink on paper. 16 × 11 cm (6 1/4 × 4 3/8 in).

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Galeri Mustad, Sweden
EXHIBITED Paris, Centre Georges Pompidou, Enzo Cucchi, 3 June–24 August 1986

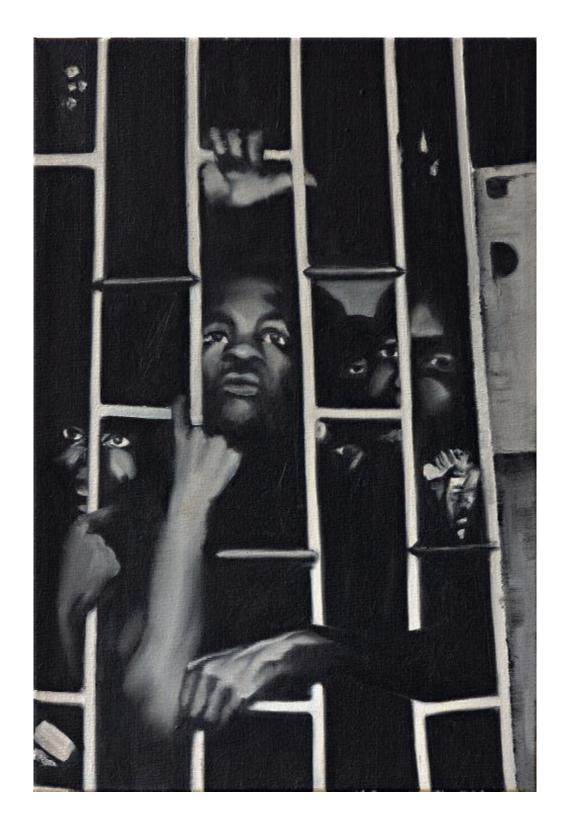
351 **TIM EITEL** b.1971

Feuerstelle, 2005

Oil on canvas. 24 × 24 cm (9 1/2 × 9 1/2 in).

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Eigen + Art, Berlin



## 352 SLAWOMIR ELSNER b. 1976

Lichterscheinung I, 2003 Acrylic on canvas.  $85 \times 130$  cm (33 1/2 × 51 1/8 in).

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠

PROVENANCE Galerie Johnen & Schöttle, Berlin



# 353 SOPHIE VON HELLERMANN b.1975

Having no desire to be entertained, 2001

Acrylic on canvas. 160 × 200 cm (63 × 78 3/4 in). Signed and dated 'Sophie von Hellermann 2001' on the stretcher.

Estimate £3,500-4,500 \$5,400-7,000 €4,200-5,400 ♠

PROVENANCE Vilma Gold, London





# 354 KIKI SMITH b. 1954

Two works: Untitled (Life Flower II); Untitled (Life Flower V), 2005

Pencil on Mulberry paper with artist's blood in artist's frame. Each: 51 × 43 cm (20 1/8 × 17 in). Each signed and dated 'Kiki Smith 2005' lower right. These works are accompanied by certificates of authenticity signed by the artist.

Estimate £8,000-12,000 \$12,400-18,500 €9,500-14,300 ♠

PROVENANCE Galleria Lorcan O'Neil, Rome LITERATURE V.Katz & V. Bittencourt, *KIKI SMITH – The Venice Story*, Milan, 2006, p.69 (illustrated)



Stick SMITH b. 1954

Eve, 2001

Resin, marble dust and graphite on stone plinth. Statue: 49 × 13 × 12 cm

(19 3/8 × 5 1/8 × 4 3/4 in); base: 3.8 × 15.1 × 17.2 cm (1 1/2 × 6 × 6 3/4 in). Signed and dated 'K. K. Smith 2001' and numbered of 5 on the base of the plinth. This work is from an edition of 5.

Estimate £60,000-80,000 \$92,700-124,000 €71,400-95,000 ♠

PROVENANCE Galleria Raffaella Cortese, Milan









# 356 THOMASHIRSCHORN b.1957

Dancing Philosophy: (i) How to Dance Bataille?; (ii) How to Dance Deleuz; (iii) How to Dance Spinoza; (iv) How to Dance Gramsci, 2007
Four digital Betacam PAL videotapes. Duration lengths: (i) 4'05"; (ii) 5'25"; (iii) 4'23"; (iv) 3'37". Installation dimensions variable.

Estimate £15,000-20,000 \$23,200-30,900 €17,800-23,800 ‡

PROVENANCE Galerie Chantal Crousel, Paris



Capital Claw, 2002

Perspex, plastic moulded rock, polished steel, glass, rubber matting and strobe lights. 196 × 131 × 131 cm (77 1/4 × 51 1/2 × 51 1/2 in). This work is unique.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE The Approach, London

EXHIBITED London, The Royal Academy of Arts, *The Galleries Show*, September 2002



358



359

# 358 STEFAN HIRSIG b.1966

Monteverdi, 1999

Acrylic on canvas, 250  $\times$  250 cm (98 1/2  $\times$  98 1/2 in). Signed and dated 'S.HIRSIG 99' on the reverse.

Estimate £1,500-2,000 \$2,300-3,100 €1,800-2,400 ♠

PROVENANCE Private Collection, UK

# 359 DAVID BAXTER

Harecroft Towed Mower Office Set. No 4, 2001 Acrylic on canvas.  $213.3 \times 183$  cm ( $84 \times 72$  in).

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

PROVENANCE Acquired directly from the artist



360



# 360 CHANTAL JOFFE b.1969

Untitled, 2006

Oil on board, 91.5  $\times$  905  $\times$  6.5 cm (36  $\times$  120  $\times$  2 1/2 in). Signed and dated 'Chantal Joffe 2006' on the reverse.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Victoria Miro, London

# **361 STELLA VINE** b.1969

Otis, c.2004

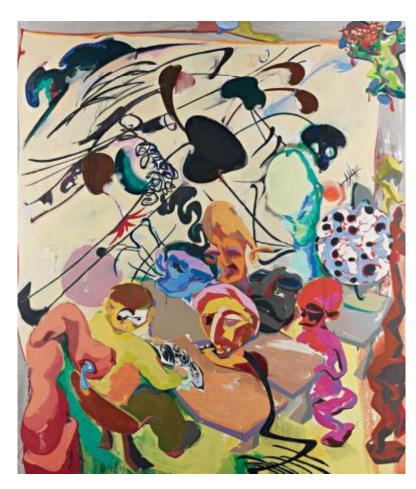
Oil on board. Diameter: 112 cm (44 in).

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300 ♠

PROVENANCE The Fine Art Society, London

EXHIBITED Oxford, Modern Art Oxford, Stella Vine, 17 July-23 September 2007 LITERATURE Stella Vine, exh. cat., Modern Art Oxford, Oxford 2007, p. 31 (illustrated); R. Dorment, 'Stella Vine: Well blow me down, she's good after all', Telegraph, 28 August 2007 (illustrated)





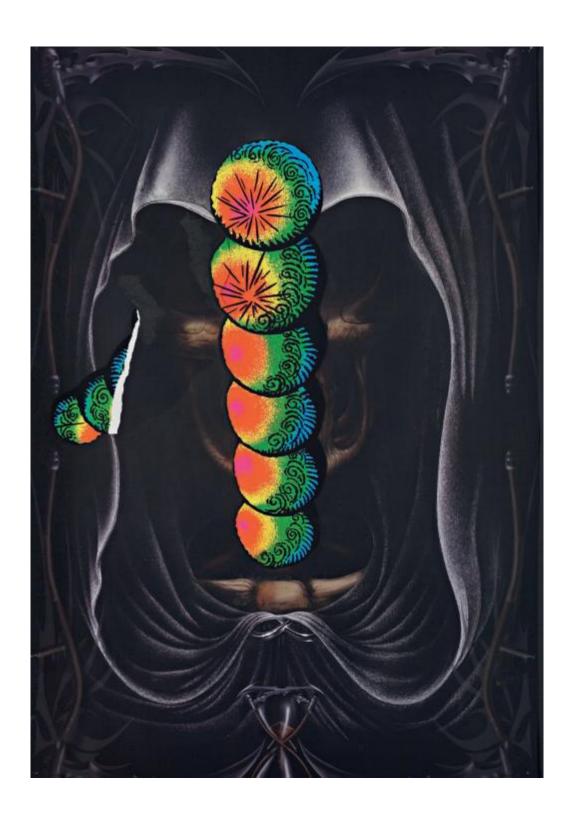
# 362 PETER STAUSS b.1966

Missionschule, 1999

Oil on canvas. 210  $\times$  180 cm (82 3/4  $\times$  70 7/8 in), Signed, titled and dated 'Stauss 99 Missionschule' on the reverse.

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

PROVENANCE Acquired directly from the artist



# 363 STERLING RUBY b.1972

Spatial Facia/Globous Stack, 2007 Collage on poster. 88  $\times$  60 cm (34 1/2  $\times$  23 1/2 in). Signed and dated 'Sterling Ruby 07' in the lower right corner. This work is unique.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500 ♠

PROVENANCE Bernier/Eliades, Athens



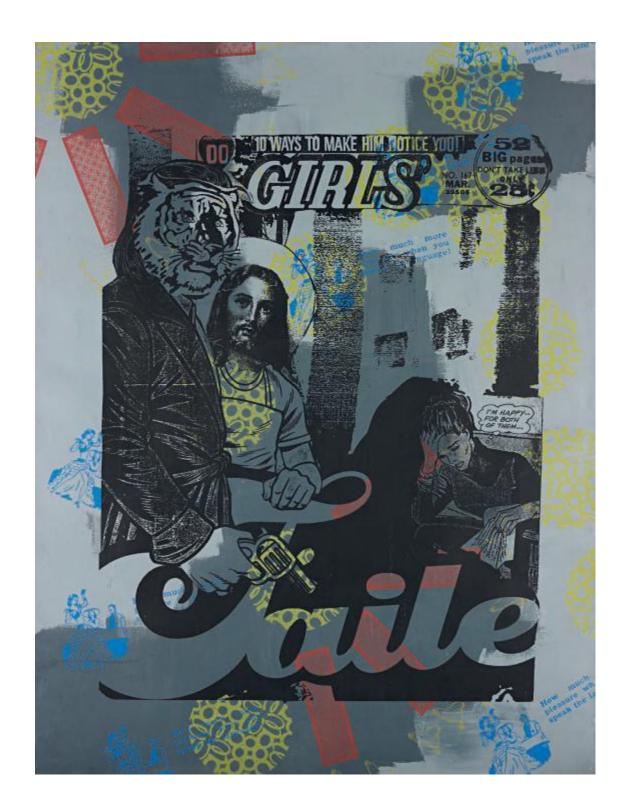
# 364 JIN MEYERSON b.1972

Untitled, 2006

Oil on wood. 54  $\times$  65 cm (21 1/4  $\times$  25 1/2 in), Signed with artist's monogram and dated '06 on the reverse.

Estimate £5,000-7,000 \$7,700-10,800 €6,000-8,300

PROVENANCE Galerie Emmanuel Perrotin, Paris



THIS LOT IS SOLD WITH NO RESERVE

# 365 FAILE

10 ways, 2004 Screenprint and acrylic on paper. 127 × 97 cm (50 × 38 1/8 in).

Estimate £3,000-4,000 \$4,600-6,200 €3,600-4,800 ●

PROVENANCE V1 Gallery, Copenhagen; Private Collection, Europe



# 366 THOMAS RUFF b. 1958

Plakat VIII, 1998

Chromogenic print. 258.1  $\times$  184.5 cm (101 5/8  $\times$  72 5/8 in). Signed, dated and numbered of 6 'Thomas Ruff 1998' on the reverse. This work is from an edition of 6.

Estimate £7,000-9,000 \$10,800-13,900 €8,300-10,700 ♠‡

PROVENANCE Galerie Philip Nelson, Paris



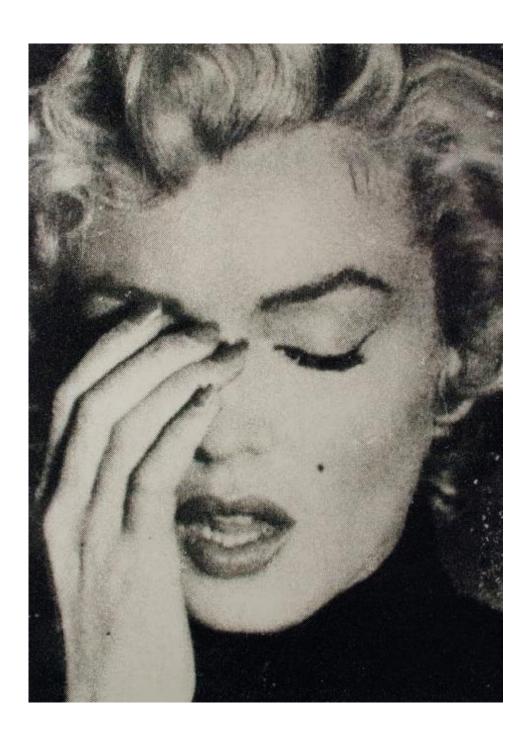
# **367 CHARLES LUTZ** b.1982

Silver Liz, 2006-07

Silkscreen on canvas.  $101.6 \times 101.6 \text{ cm}$  ( $40 \times 40 \text{ in}$ ). Signed, dated, titled and inscribed 'Charles Lutz 2006-2007 Perfect Silver Liz an Outstanding Example' on the reverse. Stamped twice by the artist's studio and stamped 'denied' by the Andy Warhol Foundation on the reverse.

Estimate £4,000-6,000 \$6,200-9,300 €4,800-7,100 ♠

PROVENANCE Acquired directly from the artist



# 368 RUSSELL YOUNG b.1960

Marilyn Crying, 2008

Screenprint and diamond dust on canvas.  $160.3 \times 121 \text{ cm} (475/8 \times 631/8 \text{ in}).$ 

Signed 'Russell Young' on the reverse.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800 ♠

PROVENANCE Bankrobber Gallery, London



# **369 KAWS** b.1974

Homer and Liz, 2002

Pastel on paper. 75.5  $\times$  56.2 cm (29 3/4  $\times$  22 1/8 in). Signed and dated 'KAWS '02' lower right.

Estimate £10,000-15,000 \$15,500-23,200 €11,900-17,800

PROVENANCE Private Collection, London



# 370 DAVID LACHAPELLE b.1963

Amanda Lepore as Andy Warhol's Marilyn (Red), 2007
Digital C-print, diasec mounted. 133.8 × 121.7 cm (52 5/8 × 47 7/8 in). Signed 'David Lachapelle' on a label accompanying the work. This work is from an edition of 3 plus 3 artist's proofs.

Estimate £20,000-30,000 \$30,900-46,400 €23,800-35,700

PROVENANCE Private Collection, London



# 371 YOSHITAKA AMANO b.1952

Untitled (girl, black/red), 2008

Automobile lacquer on aluminium panel. 50  $\times$  50  $\times$  10.5 cm (19 3/4  $\times$  19 3/4  $\times$  4 1/8 in). Signed 'Y.Amano' on the lower turnover edge.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500

PROVENANCE Galerie Michael Janssen, Cologne



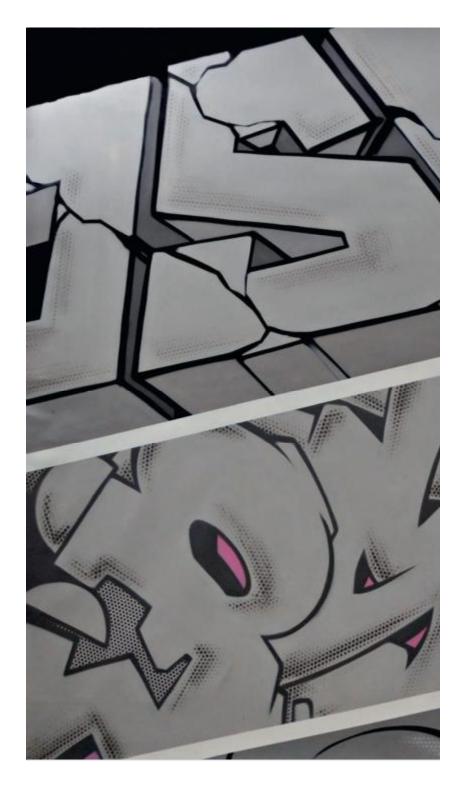
# 372 YOSHITAKA AMANO b. 1952

Untitled (boy with helmet), 2008

Automobile lacquer on aluminium panel. 50  $\times$  50  $\times$  10.5 cm (19 3/4  $\times$  19 3/4  $\times$  4 1/8 in). Signed 'Y. Amano' on the lower turnover edge.

Estimate £6,000-8,000 \$9,300-12,400 €7,100-9,500

PROVENANCE Galerie Michael Janssen, Cologne



373 **SEEN** b.1961 *Batman*, 2006

Acrylic on canvas. 200  $\times$  300 cm (78 3/4  $\times$  118 1/8 in).

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400

PROVENANCE Acquired directly from the artist; Private Collection, Paris

Richard Mirando, known as SEEN, born 1961 in Bronx, New York, is one of the most famous American graffiti artists. SEEN first started to paint on New York's subway in 1973. For the next 16 years his work would spread across the city. Where others tagged on the subway and ran, Seen and his crew — United Artists — painted whole cars, which have since become iconic images of the time. His influence on graffiti is without precedent. Referred to as the 'Godfather of Graffiti', SEEN is recognized as a leader of the school of graffiti art and has become an icon of what was once considered an underground trend but now has become an international art movement. In 1981, SEEN's works were exhibited along with the works by Andy Warhol, Keith Haring and Basquiat in the *New York New Wave* exhibition at P.S.1 in New York, an exhibition which marked a turning point for the street art genre.





374



375

# **374 KATE BRINKWORTH** b.1977

Tennessee Gold, 2010

Oil on canvas. 120  $\times$  80 cm (47 1/4  $\times$  31 1/2 in). Signed, titled and dated 'K. Brinkworth, Tennessee Gold July 2010' on the reverse.

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 ♠

PROVENANCE Acquired directly from the artist

# 375 MARK TITCHNER b.1973

If I Can, c.2005

Archival print in lightbox.  $125 \times 184.9 \times 20.1$  cm (49 1/5 × 72 7/8 × 7 7/8 in).

Estimate £3,000-5,000 \$4,600-7,700 €3,600-6,000 \(\phi\)

PROVENANCE Private Collection, London



# 376 CHRIS BRACEY b.1954

God Save the Queen

Neon, incandescent bulbs with reflector caps, foamex and electronics. 159  $\times$  159  $\times$  14.5 cm (62 1/2  $\times$  62 1/2  $\times$  5 7/8 in). Signed, titled and numbered 'Chris Bracey, God Save the Queen' on the reverse. This work is from an edition of 2.

Estimate £12,000-18,000 \$18,500-27,800 €14,300-21,400 ♠ Ω

PROVENANCE Acquired directly from the artist; Private Collection, London

### **INDEX**

Abramović, M. 307 Ahriman, N. 282 Altken, D. 206 Allen, P. 334 Alys, F. 261, 262, 263 Amano, Y. 371, 372 Appel, K. 23 Arcangel, C. 288, 289

Balkenhol, S. 328
Basquiat, J. 11
Baxter, D. 359
Becher, B & H. 296
Bismuth, P. 290
Bock, J. 330
Bracey, C. 376
Breuer-Well, D.335
Brinkworth, K. 374

Cabellut, L. 281
Calder, A. 242
Christo. 222
Colen, D. 28
Condo, G. 253, 254
Cooke, N. 271, 272, 273
Cragg, T. 213
Creed, M. 29
Crow, R. 227, 228
Cucchi, E. 350

Delvoye, W. 264, 265, 266
D. Ho Suh 269
de Balincourt, J. 217
Dine, J. 229
Donwood, S. 283
Dumas, M. 27
Dzama, M. 255, 256, 257

Eder, M. 326 Eide Einarsson, G. 284, 204 Eitel, T. 351 Eisner, S. 216, 352 Emin, T. 240, 303

Faile 365
Fischil, P. & Weiss, D. 9, 294, 298
Fontana, L. 4
Forg, G. 301
Francis, S. 220
Frieud, L. 339, 340
Fritsch, K. 324

Gémeos, O. 258
Gerhard, T. 279
Gordon, D. 212
Gost, R. 348
Greene, M. 274
Gupta, S. 15
Guyton, W. 1, 201

Haendel, K. 295 Halashyn, A. 344 Haring, K. 249 Hartley, A. 311 Heilmann, M. 2 Hein, J. 292, 293 Henneken, U. 275 Herold, G. 7 Hildebrandt, G. 203 Hirschorn, T. 356 Hirsia, S. 358 Hirst, D. 230, 231, 232, 233, 234, 235, 236, 237 Hopkins, V. 268 Hume, G. 238 Hutte, A. 297

Immendorf, J. 277 Indiana, R. 241

Joffe, C. 360 Jones, A. 251 JR 259 Judd, D. 16

Kabakov, I. & E. 17 Kapoor, A. 239 Kato, I. 308A KAWS 369 Kelley, M. 312 Khan, I. 309 Khudyakov, K. 343 Kippenberger, M. 19, 21 Krivolap, A. 347

Lachapelle, D. 370 Lam, W. 336 Lambie, J. 3 Lehman, A. 280 Lo Giudice, M. 214 Longo, R. 219 Lorca diCorcia, P. 300 Lutz, C. 367 Lutz, D. 327

Mach, D. 318, 319, 320 Mathleu, G. 225 Meese, J. 331 Mehretu, J. 270 Meyerson, J. 364 Minter, M. 304, 305, 306 Morris, R. 6 Muniz, V. 316, 317

Nagulko, Y. 349 NALBI 341, 342

Oehlen, A. 22 Oursler, T. 211 Pedro, M. & Rosado, M. 323
Penck, A.R. 329
Pettibon, R. 218, 267, 285
Pickstone, S. 276
Pintaldi, C. 322
Pistoletto, M. 18
Plensa, J. 280
Pomodoro, A. 25
Prince, R. 286

Quinn, M. 299

Ramos, M. 250, 252
Rauschenberg, R. 20
Reunov, V. 345
Reyle, A. 13, 14, 215
Richter, D. 224
Ruby, S. 201, 363
Ruff, T. 308, 366

Sandison, C. 291
Sasse, J. 310
Seen 373
Shaw, J. 321
Shaw, R. 12
Shonibare, Y. 226
Sicilla, J. M. 325
Smith , K. 355, 354
Snow, D. 314
Soulages, P. 338
Stauss, P. 362
Sterling, R. 208
Stingel, R. 8, 10
Suglto, H. 333

Tal R. 332 Tillmans, W. 313 Tistol, O. 346 Titchner, M. 375 Tschape, J. 302

Uklanski, P. 210 Uecker, G. 5

Vasarely, V. 24 Vater, M. 278 Vine, S. 361 Viola, B. 26 Violette, B. 287 Von Hellermann, S. 353

Walker, K. 205 Walsh, D. 209 Warhol, A. 243, 244, 245, 246, 247, 315 Webb, G. 357 Welscher, M. 223 Wesselmann, T. 248

Young, A. 202 Young, R. 368

Zorio, G. 337

PHILLIPS
de PURY & COMPANY

# MURSE **CONTEMPORARY ART AUCTIONS** MAY 2011 PART I 9 May PART II 10 May

Phillips de Pury & Company

450 Park Avenue New York 10022 Enquiries +1 212 940 1260

Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

RICHARD PRINCE Crashed "Wayward Nurse," 2006-10 (detail) Estimate \$4,000,000-6,000,000

#### **GUIDE FOR PROSPECTIVE BUYERS**

#### **BUYING AT AUCTION**

The following pages are designed to offer you information on how to buy at auction at Phillips de Pury & Company. 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 between Phillips de Pury & Company, the seller and the buyer and describe the terms upon which property is bought at auction. Please be advised that Phillips de Pury & Company generally acts as agent for the seller.

#### **BUYER'S PREMIUM**

Phillips de Pury & Company 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 £25,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000, and 12% of the portion of the hammer price above £500,000.

#### 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

#### **Pre-Auction Viewing**

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

#### **Electrical and Mechanical Lots**

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

#### Symbol Key

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

#### O Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips de Pury & Company, by a third party or jointly by us and a third party. Phillips de Pury & Company 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 guaranter 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.

In this catalogue, if property has 0 \( \frac{0}{2} \) next to the lot number, the guarantee of minimum price has been fully financed by third parties.

Δ Property in which Phillips de Pury & Company has an Ownership Interest Lots with this symbol indicate that Phillips de Pury & Company 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 de Pury & Company 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.

# †, §, ‡, or $\Omega$ Property Subject to VAT

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

# 2 BIDDING IN THE SALE

#### **Bidding at Auction**

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

#### Bidding in Person

To bid in person, you will need to register for and collect a paddle before the auction begins. New clients are encouraged to register at least 48 hours in advance of a sale to allow sufficient time for us to process your information. All lots sold will be invoiced to the name and address to which the paddle has been registered and invoices cannot be transferred to other names and addresses. Please do not misplace your paddle. In the event you lose it, inform a Phillips de Pury & Company 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 multillingual staff members. This service must be arranged at least 24 hours in advance of the sale and is available for lots whose low pre-sale estimate is at least £500. Telephone bids may be recorded. By bidding on the telephone, you consent to the recording of your conversation. We suggest that you leave a maximum bid, excluding the buyer's premium and VAT, which we can execute on your behalf in the event we are unable to reach you by telephone.

#### Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips de Pury & Company 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 de Pury & Company 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 (i.e., 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 de Pury & Company will make an announcement in the saleroom that interested parties may bid on the lot.

# Consecutive and Responsive Bidding

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.

#### 4 AFTER THE AUCTION

#### Payment

Buyers are required to pay for purchases immediately following the auction unless other arrangements have been agreed with Phillips de Pury & Company in writing in advance of the sale. Payments 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 de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.

#### Collection

It is our policy to request proof of identity on collection of a lot. A lot will be released to the buyer or the buyer's authorized representative when Phillips de Pury & Company 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 de Pury & Company accepts liability for loss or damage to lots for a maximum of five days following the auction.

#### **Transport and Shipping**

As a free service for buyers, Phillips de Pury & Company 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 de Pury & Company. Please refer to Paragraph 7 of the Conditions of Sale for more information.

#### **Export and Import Licences**

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

#### Endangered Species

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

# **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 European Union 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 see the 'VAT and Other Tax Information for Buyers' section below.

#### Identification of business or trade buyers

As of January 2010 in the UK, Her Majesty's Revenue & Customs have 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, we require 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, we require the above as well
  as the business's VAT registration number in the form of a government-issued
  document or paperwork from the local EU tax/VAT office showing the VAT number.

 $\label{thm:canbe} \textbf{These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. }$ 

If these requirements are not met, we will be unable to cancel or 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 de Pury & Company. 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 de Pury & Company is not usually treated as agent and most property is sold as if it is the property of Phillips de Pury & Company. 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 de Pury & Company is able to use the Auctioneer's Margin Scheme, and VAT will not normally be charged on the hammer price.

Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 $\Omega$ 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  $\Omega$  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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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  $\ddag$  or a  $\Omega$  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 de Pury & Company to export the property from the EU. If such instruction is received after payment, a refund of the VAT amount will be made.

Where the buyer carries purchases from the EU personally or uses the services of a third party, Phillips de Pury & Company 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 de Pury & Company is provided with appropriate documentary proof of export from the EU within three months of the date of sale. Buyers carrying their own property should obtain hand-carry papers from the Shipping Department to facilitate this process.
- For lots sold under temporary admission, Phillips de Pury & Company is provided with a copy of the correct paperwork duly completed and stamped by HM Revenue & Customs 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. HM Revenue & Customs insist that the correct customs procedures are followed and Phillips de Pury & Company 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 de Pury & Company. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company, it may be possible to seek repayment from HM Revenue & Customs ('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 http://www.hmrc.gov.uk/index.htm, and follow



# **PHOTOGRAPHS**

**AUCTION 19 MAY 2011 LONDON** 

Phillips de Pury & Company Howick Place London SW1P 1BB Enquiries +44 20 7318 4092 | photographslondon@phillipsdepury.com Catalogues +44 20 7318 4039 | +1 212 940 1240

PHILLIPSDEPURY.COM

CANDIDA HÖFER Rijksmuseum Amsterdam III, 2004 Estimate £25,000 – 35,000

Quick Links, then Find a Form. The relevant form is VAT65A. Completed forms should be returned to:

HM Revenue & Customs
VAT Overseas Repayment Directive
Foyle House
Duncreggan Road
Londonderry
Northern Ireland
BT48 7AE

(tel) +44 2871 305100 (fax) +44 2871 305101

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 2009 to 30 June 2010 should be made no later than 31 December 2010).

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 de Pury & Company 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 de Pury & Company 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 de Pury & Company and the seller contract with the buyer.

#### 2 PHILLIPS de PURY & COMPANY AS AGENT

Phillips de Pury & Company acts as an agent for the seller, unless otherwise indicated in this catalogue or at the time of auction. On occasion, Phillips de Pury & Company may own a lot, in which case we will act in a principal capacity as a consignor, or 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 de Pury & Company in relation to each lot is partially dependent on information provided to us by the seller, and Phillips de Pury & Company 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 de Pury & Company is available for inspection by prospective buyers prior to the auction. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company. 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 de Pury & Company at our absolute discretion. Neither Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company.
- (b) As a convenience to bidders who cannot attend the auction in person, Phillips de Pury &

Company 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 de Pury & Company. 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 de Pury & Company. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips de Pury & Company reserves the right to require written confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.
- (d) When making a bid, whether in person, by absentee bid or on the telephone, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges unless it has been explicitly agreed in writing with Phillips de Pury & Company before the commencement of the auction that the bidder is acting as agent on behalf of an identified third party acceptable to Phillips de Pury & Company and that we will only look to the principal for such payment.
- (e) Arranging absentee and telephone bids is a free service provided by Phillips de Pury & Company 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 wilful misconduct.
- (f) Employees of Phillips de Pury & Company 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 de Pury & Company 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.
- (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.
- (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 £500,000, 20% of the portion of the hammer price above £25,000 up to and including £500,000 and 12% of the portion of the hammer price above £500,000.
- (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 alpha 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 licence 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 de Pury & Company 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 "PDEPL LTD". If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.
- (iii) Payment by wire transfer may be sent directly to Phillips de Pury & Company. Bank transfer details will be provided on the invoice for purchased lots.
- (e) As a courtesy to clients, Phillips de Pury & Company will accept Visa, MasterCard and UK-issued debit cards to pay for invoices of £50,000 or less. A processing fee will apply.
- (f) Title in a purchased lot will not pass until Phillips de Pury & Company has received the Purchase Price for that lot in cleared funds. Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 five 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) five days after the auction, whichever is the earlier. Until risk passes, Phillips de Pury & Company 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 de Pury & Company 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 de Pury & Company, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips de Pury & Company. 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 de Pury & Company 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 falls to collect a purchased lot within 30 days of the auction, the buyer will incur a late collection fee of £50, storage charges of £10 per day and pro rated insurance charges of 0.1% of the Purchase Price per month on each uncollected lot. Additional charges may apply to oversized lots.
- (b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips de Pury & Company, upon notice, to arrange a resale of the item by

auction or private sale, with estimates and a reserve set at Phillips de Pury & Company'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 de Pury & Company 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 five days of the auction, Phillips de Pury & Company may in our sole discretion exercise one or more of the following remedies: (i) store the lot at Phillips de Pury & Company'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 de Pury & Company 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 de Pury & Company 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 de Pury & Company'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; or (viii) 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.

(b) The buyer irrevocably authorizes Phillips de Pury & Company 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 de Pury & Company will notify the buyer of any such lien. The buyer also irrevocably authorizes Phillips de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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 de PURY & COMPANY

Phillips de Pury & Company 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 de Pury & Company's election to rescind the sale, the buyer will promptly return the lot to Phillips de Pury & Company, 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 de Pury & Company and the seller with respect to such rescinded sale.

#### 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

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

#### 12 DATA PROTECTION

(a) In connection with the management and operation of our business and the marketing and supply of auction related services, or as required by law, we may ask clients to provide personal information about themselves or obtain information about clients from third parties (e.g., credit information). If clients provide us with information that is defined by law as 'sensitive', they agree that Phillips de Pury & Company and our affiliated companies may use it for the above purposes. Phillips de Pury & Company and our affiliated companies will not use or process sensitive information for any other purpose without the client's express consent. If you would like further information on our policies on personal data or wish to make corrections to your information, please contact us at +44 20 7318 4010. If you would prefer not to receive details of future events please call the above number.

(b) In order to fulfil the services clients have requested, Phillips de Pury & Company may disclose information to third parties such as shippers. Some countries do not offer equivalent legal protection of personal information to that offered within the European Union (EU). It is Phillips de Pury & Company's policy to require that any such third parties respect the privacy and confidentiality of our clients' information and provide the same level of protection for client information as provided within the EU, whether or not they are located in a country that offers equivalent legal protection of personal information. By agreeing to these Conditions of Sale, clients agree to such disclosure.

#### 13 LIMITATION OF LIABILITY

(a) Subject to sub-paragraph (e) below, the total liability of Phillips de Pury & Company, 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 de Pury & Company, 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips de Pury & Company, 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 de Pury & Company 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 de Pury & Company relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips de Pury & Company 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 de Pury & Company and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

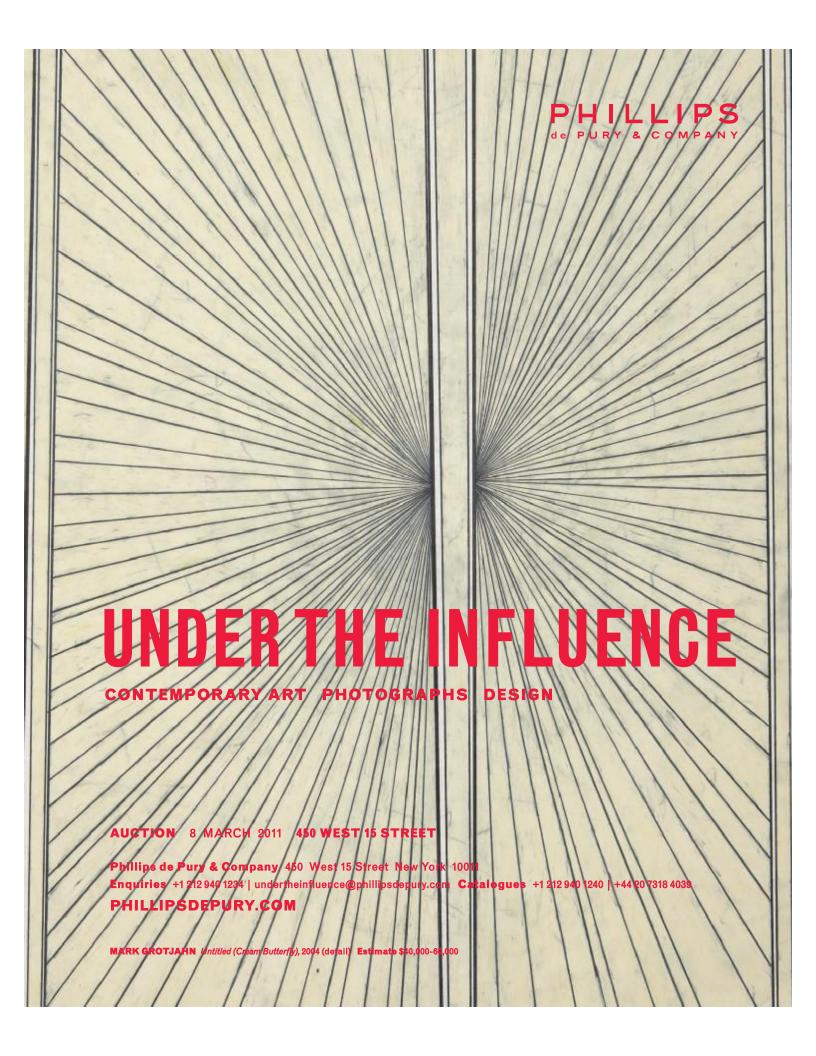
#### **15 GENERAL**

(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 de Pury & Company 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 de Pury & Company.

(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  ${\bf r}$ 



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 de Pury & Company, 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 de Pury & Company 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 de Pury & Company.

### **AUTHORSHIP WARRANTY**

Phillips de Pury & Company warrants the authorship of property in this auction catalogue for a period of five years from date of sale by Phillips de Pury & Company, subject to the exclusions and limitations set forth below.

- (a) Phillips de Pury & Company 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 created prior to 1870, unless the property is determined to be counterfeit (defined as a forgery made less than 50 years ago with an intent to deceive) and has a value at the date of the claim under this warranty which is materially less than the Purchase Price paid; (iii) property where the description in the catalogue states that there is a conflict of opinion on the authorship of the property; (iv) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; or (v) 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.
- (b) In any claim for breach of the Authorship Warranty, Phillips de Pury & Company 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 de Pury & Company. 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 de Pury & Company 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 de Pury & Company 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 de Pury & Company 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.
- (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 de Pury & Company, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law. This means that none of Phillips de Pury & Company, 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.





# DESIGN VIENNA AND THE WIENER WERKSTÄTTE

AUCTION 3 MARCH 2011 6PM 450 PARK AVENUE
VIEWING 22 February – 3 March 2010

Phillips de Pury & Company 450 Park Avenue New York 10022

Enquiries +1 212 940 1268 Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPS DEPURY.COM

KOLOMAN MOSER Unique and important pendant, ca. 1905 Estimate \$350,000-400,000

### PHILLIPS de PURY & COMPANY

Chairman

Simon de Pury

**Chief Executive Officer** 

Bernd Runge

Senior Directors

Michael McGinnis

Dr. Michaela de Pury

Directors

Sean Cleary Finn Dombernowsky Patricia G. Hambrecht Alexander Payne Olivier Vrankenne **Advisory Board** 

Maria Bell Janna Bullock Lisa Eisner Lapo Eikann Ben Elliot Lady Elena Foster

H.I.H. Francesca von Habsburg

Marc Jacobs Ernest Mourmans Aby Rosen Christiane zu Salm Juergen Teller

Princess Gioria von Thurn und Taxis

Jean Michel Wilmotte Anita Zabludowicz

#### INTERNATIONAL SPECIALISTS

Berlin Shirin Kranz, Specialist, Contemporary Art +49 30 880 018 42

Brussels Olivier Vrankenne, International Senior Specialist +32 486 43 43 44

Katherine van Thillo, Consultant +32 475 687 011

Buenos Aires & London Brooke de Ocampo, International Specialist, Contemporary Art +44 777 551 7060

Geneva Katie Kennedy Perez, Specialist, Contemporary Art +41 22 906 8000

London Dr. Michaela de Pury, International Senior Director, Contemporary Art +49 17 289 73611

Los Angeles Maya McLaughlin, Contemporary Art +1 323 791 1771

Milan Laura Garbarino, International Senior Specialist, Contemporary Art +39 339 478 9671

Moscow Svetlana Marich, Specialist, Contemporary Art +7 495 225 88 22

**GENERAL COUNSEL** 

MANAGING DIRECTORS

Patricia G. Hambrecht

Finn Dombernowsky, London/Europe Sean Cleary, New York (Interim)

# WORLDWIDE OFFICES

NEW YORK 450 Park Avenue, New York, NY 10022, USA tel +1 212 940 1300 fax +1 212 940 1227

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

NEW YORK

450 West 15 Street, New York, NY 10011, USA tel +1 212 940 1200 fax +1 212 924 5403

PARIS

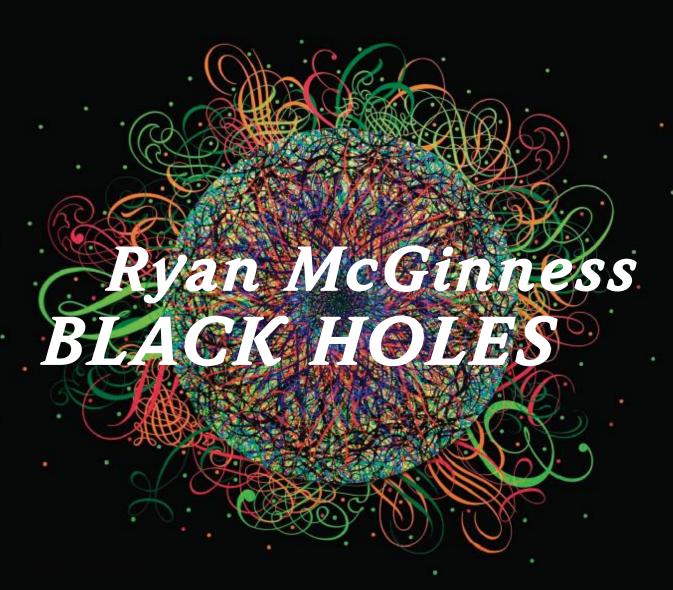
6 avenue Franklin D. Roosevelt, 75008 Paris, France tel +33 1 42 78 67 77 fax +33 1 42 78 23 07 BERLIN

Auguststrasse 19, 10117 Berlin, Germany tel +49 30 8800 1842 fax +49 30 8800 1843

GENEVA

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





**EXHIBITION** Viewing through 8 March 2011 Monday – Friday 10am – 6pm

Phillips de Pury & Company 450 West 15 Street New York 10011 Sales & Enquiries +1 212 940 1313 exhibitions@phillipsdepury.com PHILLIPSDEPURY.COM

#### SPECIALISTS AND DEPARTMENTS

#### CONTEMPORARY ART

Michael McGinnis, Senior Director +1 212 940 1254 and Worldwide Head, Contemporary Art

#### LONDON

Peter Sumner, Head of Sales, London +44 20 7318 4063

Judith Hess +44 20 7318 4075 Matt Langton +44 20 7318 4074 Ivgenia Naiman +44 20 7318 4071 George O'Dell +44 20 7318 4093

Sarah Buchwald +44 20 7318 4085 Paul de Bono +44 20 7318 4070 Catherine Higgs +44 20 7318 4089 Raphael Lepine +44 20 7318 4078 Tanya Tikhnenko +44 20 7318 4065

#### NEW YORK

Zach Miner, Head of Evening Sale +1 212 940 1256 Sarah Mudge, Head of Day Sale +1 212 940 1259

> Roxana Bruno +1 212 940 1229 Jeremy Goldsmith +1 212 940 1253 Timothy Malyk +1 212 940 1258 Jean-Michel Placent +1 212 940 1263

Peter Flores +1 212 940 1223 Alexandra Leive +1 212 940 1252 Winnie Scheuer +1 212 940 1226 Sarah Stein-Sapir +1 212 940 1303 Amanda Stoffel +1 212 940 1261 Roxanne Tahbaz +1 212 940 1292

**PARIS** 

Edouard de Moussac + 33 1 42 78 67 77

#### DESIGN

Alexander Payne, Worldwide Director +44 20 7318 4052

#### LONDON

Domenico Raimondo +44 20 7318 4016 Ben Williams +44 20 7318 4027 Marcus McDonald +44 20 7318 4014 Marine Hartogs +44 20 7318 4021

**NEW YORK** 

Alex Heminway, New York Director +1 212 940 1269

Marcus Tremonto +1 212 940 1268 Meaghan Roddy +1 212 940 1266 Alexandra Gilbert +1 212 940 1268

PARIS Johanna Frydman +33 1 42 78 67 77

BERLIN

Christina Scheublein +49 30 886 250 57

# **MODERN AND CONTEMPORARY EDITIONS**

NEW YORK

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

> Joy Deibert +1 212 940 1333 Jannah Greenblatt +1 212 940 1332

#### **PHOTOGRAPHS**

Vanessa Kramer +1 212 940 1243 Worldwide Head, Photographs

#### LONDON

Lou Proud, Head of Photographs +44 20 7318 4018 Sebastien Montabonel +44 20 7318 4025 Alexandra Bibby +44 20 7318 4087

Rita Almeida Freitas +44 20 7318 4087 Emma Lewis +44 20 7318 4092

#### NEW YORK

Shlomi Rabi +1 212 940 1246 Caroline Shea +1 212 940 1247 Deniz Atac +1 212 940 1245

Carol Ehlers, Consultant +1 212 940 1245 Sarah Krueger +1 212 940 1245

#### **BERLIN**

Christina Scheublein +49 30 886 250 57

#### **JEWELRY**

Nazgol Jahan, Worldwide Director +1 212 940 1283

NEW YORK

Carmela Manoli +1 212 940 1302

Emily Bangert +1 212 940 1365

#### LONDON

Ardavan Ghavami, Head of Jewelry, Europe +44 20 7318 4064

Lane McLean +44 20 7318 4032

#### THEME SALES

Henry Allsopp, International Head +44 20 7318 4060

#### LONDON

Arianna Jacobs +44 20 7318 4054 Lisa de Simone +44 20 7318 4090 Henry Highley +44 20 7318 4061 Siobhan O'Connor +44 20 7318 4040

#### **NEW YORK**

Corey Barr +1 212 940 1234 Steve Agin, Consultant +1 908 475 1796 Stephanie Max +1 212 940 1301

# PRIVATE SALES

LONDON Anna Ho +44 20 7318 4044

# OFFICE OF THE CHAIRMAN

Helen Rohwedder, International +44 20 7318 4042 Anna Furney, New York +1 212 940 1238

Harmony Johnston, London +44 20 7318 4099

# **ART AND PRODUCTION**

Mike McClafferty, Art Director

# LONDON

Mark Hudson, Senior Designer Andrew Lindesay, Sub-Editor Tom Radcliffe, Production Director

#### NEW YORK

Andrea Koronkiewicz, Studio Manager Kelly Sohngen, Graphic Designer Orlann Capazorio, US Production Manager

# **MARKETING & COMMUNICATIONS**

LONDON

Giulia Costantini, Head of Communications Fiona McGovern, Communications Assistant

# **NEW YORK**

Trish Walsh, Marketing Manager Anne Huntington, Communications Manager

PHILLIPS
de PURY & COMPANY

# **PHOTOGRAPHS**

AUCTION 9 APRIL 2011 NEW YORK

Phillips de Pury & Company 450 West 15 Street New York 10011 Enquiries +1 212 940 1245 | photographs@phillipsdepury.com
Catalogues +1 212 940 1240 | +44 20 7318 4039

PHILLIPSDEPURY.COM

**DÉSIRÉE DOLRON** Xteriors VI, 2005 (detail) **Estimate** \$40,000-60,000

#### **SALE INFORMATION**

### AUCTION

Evening Sale: Thursday 17 February 2011, 7pm Valencia Contemporary Art Day Sale: Friday 18 February 2011, 2pm Day Sale: Friday 18 February 2011, 4pm

#### VIEWING

Saturday 5 February 2011, 10am—6pm
Sunday 6 February 2011, 12pm—6pm
Monday 7 February 2011, 10am—6pm
Tuesday 8 February 2011, 10am—6pm
Wednesday 9 February 2011, 10am—6pm
Thursday 10 February 2011, 10am—6pm
Friday 11 February 2011, 10am—6pm
Saturday 12 February 2011, 10am—6pm
Sunday 13 February 2011, 10am—6pm
Monday 14 February 2011, 10am—6pm
Tuesday 15 February 2011, 10am—6pm
Wednesday 16 February 2011, 10am—6pm
Thursday 17 February 2011, 10am—6pm

#### **VIEWING & AUCTION LOCATION**

Howick Place, London SW1P 1BB

#### **WAREHOUSE & COLLECTION LOCATION**

110-112 Morden Road, Mitcham, Surrey CR4 4XB

#### **SALE DESIGNATION**

When sending in written bids or making enquiries, please refer to these sales as UK010111 or Contemporary Art Evening Sale and UK010211 or Contemporary Art Day Sale

### SALE ADMINISTRATORS

Evening Sale: Sarah Buchwald +44 207 318 4085 Day Sale: Paul de Bono +44 207 318 4070

### PROPERTY MANAGER

Jon Stonton +44 207 318 4098

# **VALUATIONS**

Catherine Higgs +44 20 7318 4089

#### **CATALOGUES**

Leslie Pitts +44 20 7318 4039 +1 212 940 1240 catalogues@phillipsdepury.com
Catalogues \$35/625/£22 at the Gallery

# **ABSENTEE AND TELEPHONE BIDS**

tel +44 20 7318 4045 fax +44 20 7318 4035 bids@phillipsdepury.com

#### **CLIENT ACCOUNTS**

Buyer and seller account enquiries +44 20 7318 4010

#### **CLIENT SERVICES**

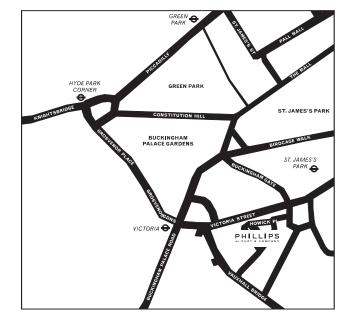
Charlotte Salisbury +44 20 7318 4010 Natalie McFarlane +44 20 7318 4010

#### **WAREHOUSE & SHIPPING**

Cláudia Gonçaives + 44 20 7318 4026 Kristian Hitchinson +44 20 7318 4082 Jan Navritil +44 20 7318 4081

# **PHOTOGRAPHY**

Hayley Giles Peter Hepplewhite Ivan Ingletto Byron Slater



Back cover Peter Fischii & David Weiss, 4 Hostessen (4 Stewardesses), 1988, Lot 9 (detail)
Inside back cover Günther Uecker, Mutation, 2006, Lot 5 (detail)
Opposite Anselm Reyle, Untitled, 2005, Lot 14 (detail)

Printed in the United Kingdom, Phillips de Pury & Company



