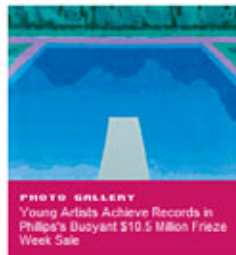


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Young Artists Achieve Records in Phillips's Buoyant \$10.5 Million Frieze Week Sale

By [Judd Tully](#)

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LONDON— [Phillips de Pury & Company](#) led off London's contemporary art auction season with a compact but spirited sale that brought £6.6 million (\$10.5 million), comfortably ahead of the £5.6 million (\$9 million) low estimate. Thirty-five of the 51 lots offered found buyers for a 31 percent buy-in rate by lot and 14 percent by value. Three artist records were set, putting a cherry on the sale.

Only one work hit the million pound mark, and that was the gorgeous cover lot, [David Hockney's](#) six-foot-high "Autumn Pool (Paper Pool 29)" from 1978, in colored and pressed paper pulp that sold to a telephone bidder for £1.32 million (\$2.1 million) on a £700,000-1 million estimate. [Abigail Asher](#) of the New York and Los Angeles art advisory firm [Guggenheim Asher](#) was the underbidder. Two works by [Andy Warhol](#) also drew spirited bidding as the artist's 1984 "The Scream (After [Edvard Munch](#))" (est. £500-700,000), reprising the famed Munch painting of the screaming woman on a bridge, sold to a telephone bidder for £657,250 (\$1 million), and "Mao," a complete set of ten 1978 screen prints from an edition of 250, sold to another telephone bidder for £469,250 (\$749,927) against an estimate of £250-350,000.

The Warhol "Scream" was underbid by New York dealer [Christophe van de Weghe](#), and the "Mao" by New York dealer [David Benrimon](#). Phillips's Howick Place headquarters was uncharacteristically packed with spectators, no doubt a result of

[Charles Saatchi](#) — were withdrawn before the sale.

Several of the pulled works had been shown in [Saatchi Gallery's](#) "Made in the USA" show at the [Royal Academy of Arts](#) in 2006, including a sculpture by [Banks Violette](#) that Phillips had estimated at £200-300,000 before it was withdrawn. Asked about the disappearances, [Michael McGinnis](#), Phillips' contemporary head said that "each has its own isolated circumstances" but declined to elaborate. Of the top Saatchi performers, [Mark Grotjahn's](#) 2005 abstraction "Untitled (Black Butterfly Dioxide Purple MPG 05)" (est. £250-350,000) made £361,250 (\$577,259), and [Sterling Ruby's](#) "SP58" from 2008, in acrylic and spray paint on canvas (est. 150-250,000), sold to an unidentified woman standing in the back of the salesroom for an artist record £193,250 (\$308,840). Another Saatchi offering was [Aaron Young's](#) stained-plywood-and-burnt-rubber "Greeting Card 10a" from 2007 (est. £80-120,000) that sold for an artist record of £121,250 (\$193,774).

Both the Ruby and the Young lots were on exhibit earlier this year at Saatchi Gallery's "Abstract America: New Painting and Sculpture." Saatchi, of course, has always been renowned for his tough-love approach to pruning his vast and ever-changing collection. It certainly was a good day and evening for Ruby, commercially speaking, whose sculptures and paintings sold out at [Xavier Hufkens'](#) stand at Frieze. Another group of works comprised of young German artists and offered by American collector [Adam Lindemann](#) didn't fare as well, however, as eight of the 13 lots found buyers for a combined tally of £351,150 against a low estimate of £465,000. Of the Lindemann brood, [Anselm Reyle's](#) curvy untitled bronze-and-chrome-enamel sculpture from 2006 (est. £100-150,000), set on an exotic wood plinth, sold to a telephone bidder for £115,250 (\$184,214), and [Jonathan Meese's](#) messy, mixed-media 2005 triptych "Kampf dem Spiel (letzte Runde)" (est. £50-70,000) sold for £51,650 (\$82,555). Two other Meese works failed to sell.

Asked about the sub-par performance of the German works, McGinnis noted, "I'm a big fan of these artists and they deserve to make big prices, but unfortunately, they didn't tonight." Still, that Phillips managed to glean some strong prices for other younger artists attested to its hold on that sector, as giants [Christie's](#) and [Sotheby's](#) bank on the blue-chip masters. In that regard, [Dana Schutz's](#) painterly figurative "Frank in the Desert" from 2002 (est. £150-250,000) sold for an artist-record £181,250 (\$289,673). Another rising star ran into trouble, though, as [Matthew Day Jackson's](#) wall-sized "Dance of Destruction (featuring 'Lady Liberty' as Shiva, Wovako, Eleanor, and [Jim Jones](#))" from 2005, comprised of posters, stickers, photographs, and push pins (est. £250-350,000), failed to draw any bids. It was also a veteran of the 2006 "USA Today" exhibition at the Saatchi Gallery.

Further gauging the auction climate after the sale, McGinnis said, "It's just a matter of how much the market can absorb, and that's what we're seeing." The action resumes Thursday evening at Christie's postwar and contemporary art sale that carries a presale estimate of £15.9-22.7 million (\$25.2-336 million).

The Phillips sale follows the boutique house's photography auction in New York last week, where it pulled in an impressive \$3,987,800, beating its estimate and delivering a less impressive 38 percent buy-in rate by lot and 22 percent by value. Classic 1950s images topped the list, led by [Irving Penn's](#) "Pablo Picasso at La Californie, Cannes," which made \$182,500, and [Richard Avedon's](#) "Brigitte Bardot, Hair by Alexandre, Paris Studio," which fetched \$170,500. [Robert Frank's](#) "Trolley-New Orleans," meanwhile, sold for \$158,500.