

PHILLIPS



EVENING & DAY EDITIONS

LONDON 12 JUNE 2014







PHILLIPS

EVENING & DAY EDITIONS

SALE INFORMATION

LONDON 12 JUNE 2014 at 2PM & 6PM

AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

AUCTIONS

Day sale 12 June 2014, 2pm, lots 68-179

Evening sale 12 June 2014, 6pm, lots 1-67

VIEWING

3-12 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK030114 or
Evening & Day Editions.

ABSENTEE AND TELEPHONE BIDS

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MODERN & CONTEMPORARY EDITIONS

HEAD OF SALE

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RESEARCHER

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Front cover Keith Haring, *Totem*, 1988, lot 19

©Keith Haring Foundation/Courtesy of Edition Schellmann Munich and New York

Back cover After Jean-Michel Basquiat, *Rome Pays off*, from *Portfolio II*, 1982-84/2005, lot 18 (detail)

©The Estate of Jean-Michel Basquiat/ADAGP, Paris and DACS, London 2014

Opposite Jean Dubuffet, *Le noctambule (The Night Owl)*, 1961, lot 15 (detail)

1

JULIAN OPIE b. 1958

Dino Crawling, 2012

Lenticular acrylic panel, comprising a colour inkjet print, back mounted and contained in a brushed aluminium frame specified by the artist, signed in black ink and stamp numbered 21/50 on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London.

40.6 x 70.9 x 3.8 cm (15 $\frac{7}{8}$ x 27 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 ₺ ₣

“Each drawing is a challenge and a new direction. Each drawing looks like it’s going to fail at a certain point and requires a rewriting of the rules to save it.”

JULIAN OPIE, INTERVIEWED FOR *TENDENCIAS DEL MERCADO DEL ARTE*, 2012



2

RICHARD HAMILTON 1922-2011

Carafe, 1978

Glass opalex carafe with enamel paint in colours, incised signature and numbered 16/36 (there were also 4 artist's proofs), published by Galerie Cadaqués, Cadaqués, Spain. 19.7 x 9 x 6.4 cm (7¾ x 3½ x 2½ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Etienne Lullin M10

Richard Hamilton, exhibition catalogue, Tate Modern, London, 2014, p. 147 (another example illustrated)

Mimicking the visual puns of Marcel Duchamp, Hamilton hijacks one of the most prominent French brands, Pernod Ricard liquor, and adds the letter 'H' to the name on the bottle. The carafes were then exhibited alongside his distinctive 'Richard' ashtrays and aluminium signs at the gallery of his friend Lanfranco Bombelli Tiravanti in Cadaqués, Spain.



RICHARD

R. Hamilton 16/36

3

RICHARD HAMILTON 1922-2011

Release, 1972

Screenprint in colours with silver foil collage, on Hodgkinson mould-made paper, with full margins, signed and numbered 8/150 in pencil (there were also 15 artist's proofs), published by Petersburg Press S.A. and London, for the National Council for Civil Liberties (NCCL) and Release, framed.

I. 68.5 x 86 cm (26⅞ x 33⅞ in.)

S. 70 x 94.5 cm (27½ x 37¼ in.)

Estimate £35,000-45,000 \$59,000-75,900 €42,500-54,700 ♠

LITERATURE

Etienne Lullin 83



Unknown photographer, *Mick Jagger*, c.1967





4

RICHARD HAMILTON 1922-2011

A Mirrorical Return, 1998

Iris print in colours, on Somerset paper, with full margins, signed and numbered 38/50 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, framed.

I. 53 x 66 cm (20 $\frac{7}{8}$ x 25 $\frac{7}{8}$ in.)

S. 73.5 x 89 cm (28 $\frac{7}{8}$ x 35 in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ± ♠

LITERATURE

Etienne Lullin 189



5

RICHARD HAMILTON 1922-2011

Chiara And Chair, 2004

Iris print in colours, on wove paper, with full margins, signed and numbered 26/60 in pencil (there were also 6 artist's proofs), published by Alan Cristea Gallery, London, framed.

I. 60 x 89.5 cm (23 $\frac{5}{8}$ x 35 $\frac{1}{4}$ in.)

S. 73.3 x 107 cm (28 $\frac{7}{8}$ x 42 $\frac{1}{8}$ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ± ♠

LITERATURE

Richard Hamilton, exhibition catalogue, Tate Modern, London, 2014, p. 298 (another example illustrated)



6

RICHARD HAMILTON 1922-2011

Untitled (Self-Portrait), 1986

Colour copy of a polaroid self portrait, with hand-colouring in blue, white and yellow acrylic paint, on wove paper, with full margins, signed and numbered 38/100 in pencil, published by Galerie Cadaqués, Cadaqués, framed.

I. 10.7 x 9 cm (4¼ x 3½ in.)

S. 22.6 x 16.9 cm (8¾ x 6⅝ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♣

LITERATURE

Etienne Lullin p. 266

Whilst the edition size was set at 100, it has been suggested that the majority were retained by the artist, and possibly destroyed.



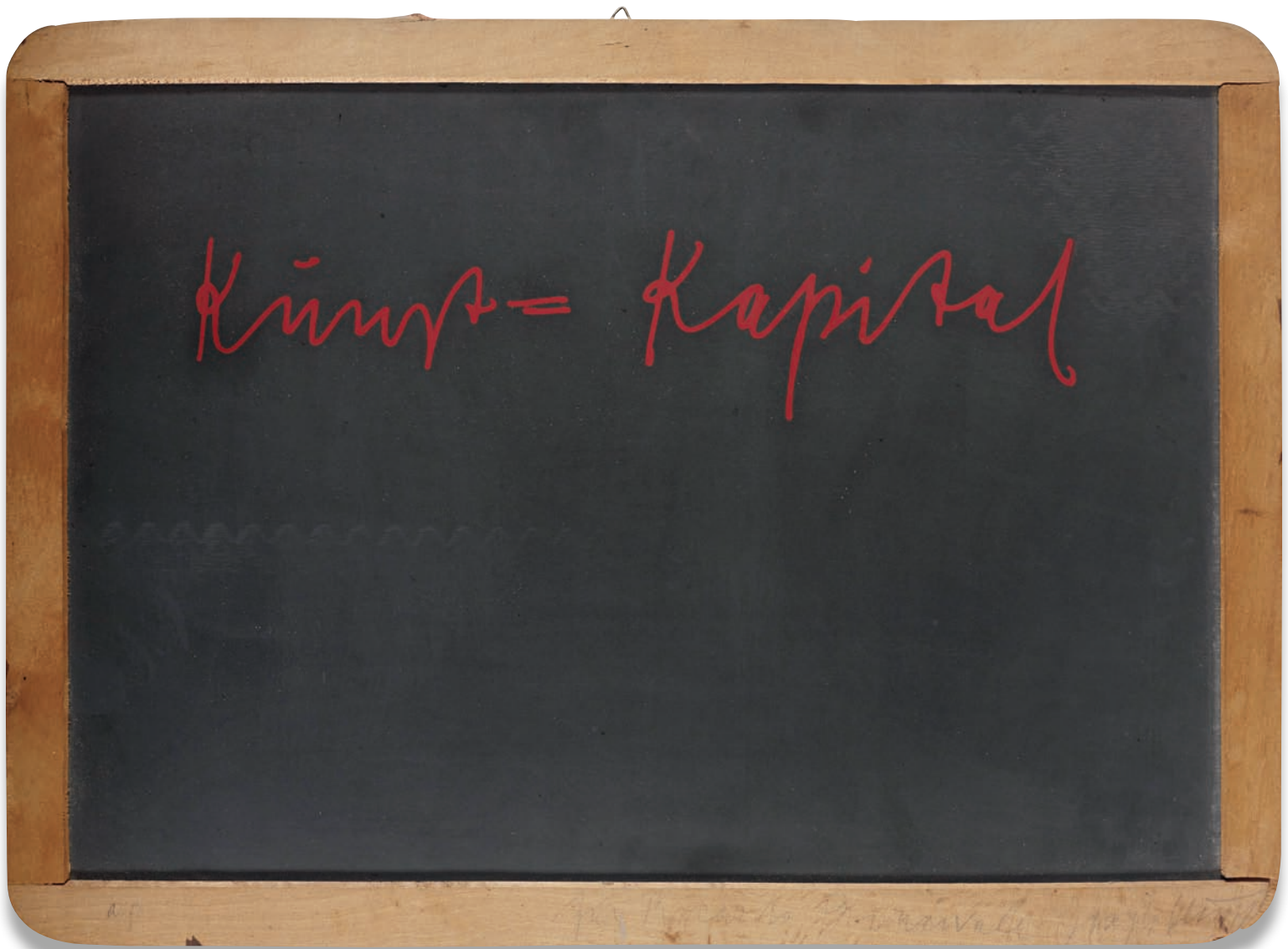
7

MICHELANGELO PISTOLETTO b. 1933

Autotritratto (Self-Portrait), 1970

Screenprint in colours, on polished stainless steel mirror,
signed and numbered 140/200 in black ink on the reverse
(there were also 25 artist's proofs in Roman numerals).
99.7 x 69.2 cm (39¼ x 27¼ in.)

Estimate £7,000-9,000 \$11,800-15,200 €8,500-10,900 ± ♠



8

JOSEPH BEUYS 1921-1986

Kunst = Kapital, 1980

Screenprint in red, on slate, contained in original wooden frame as specified by the artist, signed and annotated 'a.p.' in pencil on the frame (one of 10 artist's proofs, the edition was 50), published by Edizioni Factotum-Art, Verona, Italy. 31.9 x 43.8 x .9 cm (12½ x 17¼ x 0¾ in.)

Estimate £7,000-10,000 \$11,800-16,900 €8,500-12,200 ♠

LITERATURE

Jörg Schellmann 367 (another example illustrated on p. 295)
Jörg Schellmann and Bernd Klüser 237



9

ANDY WARHOL 1928-1987

Joseph Beuys in Memoriam, 1986

Screenprint in colours, on Arches 88 paper, the full sheet, signed and numbered 'IV/XXX' in pencil (one of 30 impressions in Roman numerals, aside from the edition of 90 and 20 artists proofs), published by Galerie Bernd Klüser and Edition Schellmann, Munich and New York, framed. S. 80.4 x 60.7 cm. (31½ x 23⅞ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600

LITERATURE

Frayda Feldman and Jörg Schellmann 371

Published in the portfolio *For Joseph Beuys*, containing works by 30 artists, as a homage to Joseph Beuys after his death in 1986.



10

THOMAS SCHÜTTE b. 1954

Alte Freunde (Old Friends), 2010-11

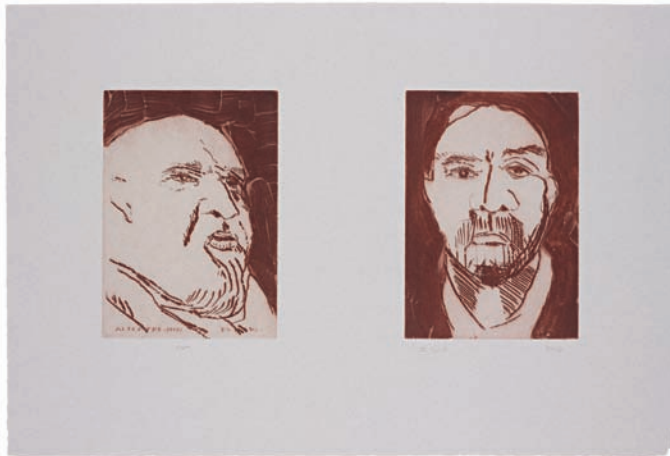
The complete set of 10 etchings in colours with open-bite and carborundum, on J. Whatman and Barcham Green papers, with full margins, with colophon, all signed, dated '2010' and numbered 32/35 in pencil (there were also 5 artist's proofs), published by Carolina Nitsch, New York, contained in brown fabric and cream paper covered portfolio with printed title on the front.

82.6 x 56.5 x 1 cm (32½ x 22¼ x 0¾ in.)

Estimate £12,000-18,000 \$20,200-30,400 €14,600-21,900 ♠

EXHIBITED

me Collectors Room/Olbricht Foundation, Berlin, *Schöne Grüße Thomas Schütte*, 14 September, 2013 - 23 March, 2014 (another example exhibited)
 Carolina Nitsch Project Room, New York, *Alte Freunde*, 1 March - 28 April, 2012 (another example exhibited)
 Meessen De Clercq, Belgium, *Thomas Schütte Alte Freunde (Etchings)*, 9 December, 2011 - 14 January, 2012 (another example exhibited)



Alte Freunde (Old Friends) is a remarkable set of intimate portrait etchings, based on a series of small polymer clay sculptures, which Thomas Schütte made in the early 1990s. The male protagonists, with their striking features, echo the exaggerated caricatures of Honoré Daumier and demonstrate Schütte's immersive exploration of physiognomy and human emotion. No anecdotal evidence is given for encounters between these two men; Schütte instead focuses entirely on the perceived emotions and memories felt by these characters. However, with the fall of the Berlin Wall, and the rapprochement of the two Germany's, these etched encounters are perhaps symbolic of a people separated and then reunited, of an attempt to reconnect after years of estrangement.

CHRISTO b. 1935*Wrapped Payphone*, 1988

New York City payphone (steel), wrapped in sackcloth and transparent polyethylene with rope and twine, signed, dated '1988' and numbered 'H.C. 2/2' in black paint on a fabric label affixed to the reverse (an hors commerce example, the edition was 30 and 8 artist's proofs), published by Edition Schellmann, Munich and New York.

54 x 21.5 x 24 cm (21¼ x 8½ x 9½ in.)

Estimate £20,000-30,000 \$33,700-50,600 €24,300-36,500 ♠

LITERATURE

Jörg Schellmann 139

“Just a New York conversation, gossip all of the time
Did you hear who did what to whom, happens all the time
Who has touched and who has dabbled here in the city of shows
Openings, closings, bad repartee, everybody knows.”

LOU REED, *NEW YORK TELEPHONE CONVERSATION*





12

FRANCIS BACON 1909-1992

Figure Writing Reflected in Mirror, 1977

Lithograph in colours, on Arches paper, with full margins, signed in green felt-tip pen and numbered 65/180 in pencil (there were also a number of artist's proofs), published by Galerie Claude Bernard, Paris, unframed.

I. 85.2 x 63.3 cm (33½ x 24¾ in.)

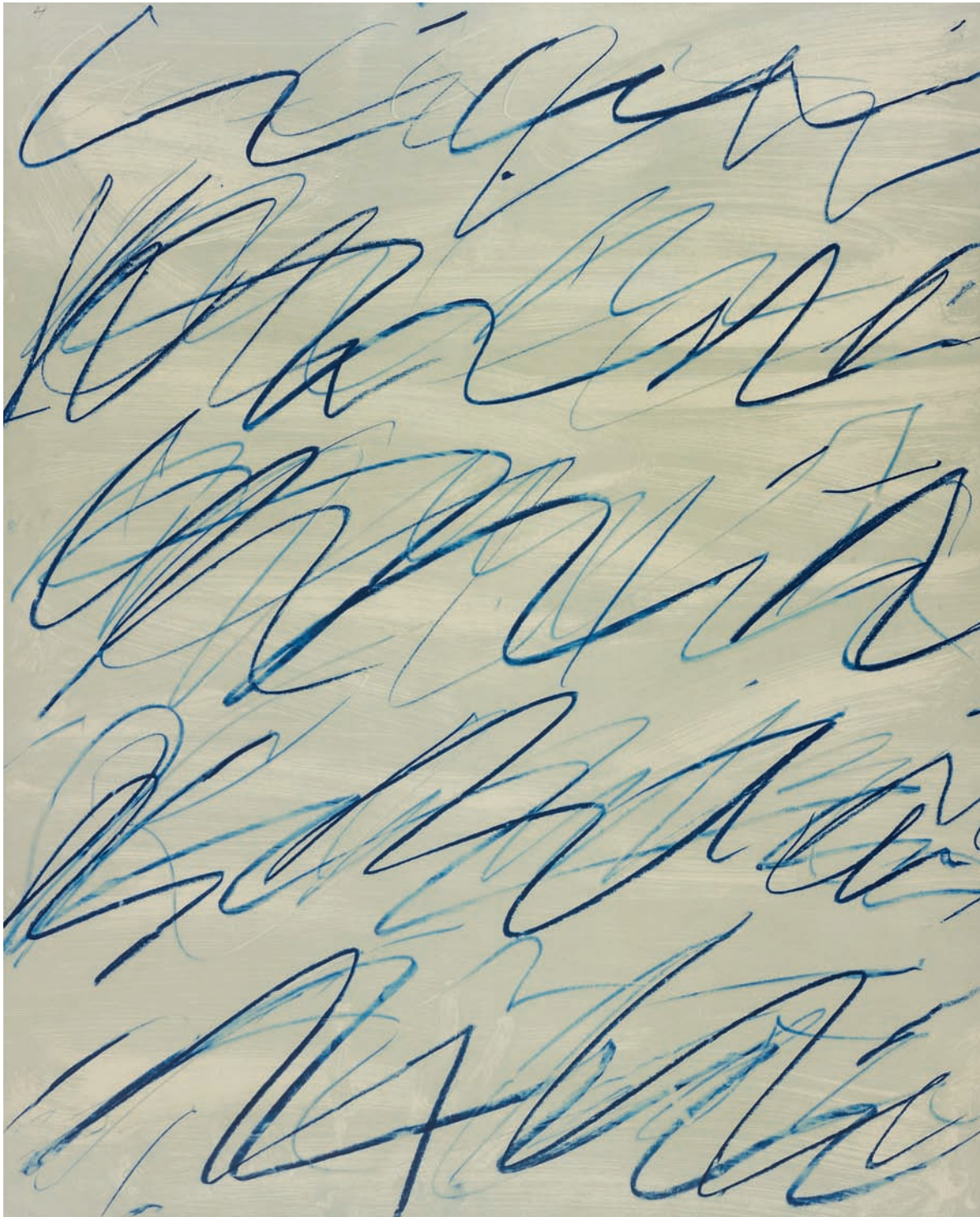
S. 102.6 x 71.9 cm (40¾ x 28¼ in.)

Estimate £7,000-10,000 \$11,800-16,900 €8,500-12,200 ♠

LITERATURE

Bruno Sabatier 13

Alexandre Tacou 8



13

CY TWOMBLY 1928-2011

Roman Notes V, from *Roman Notes*, 1970

Offset lithograph in colours, on heavy offset paper, the full sheet, signed, dated '70' and numbered 8/100 in pencil on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, framed.
S. 86.8 x 69.8 cm (34½ x 27½ in.)

Estimate £15,000-20,000 \$25,500-34,000 €18,300-24,400

LITERATURE

Heiner Bastian 21

YVES KLEIN 1928-1962

L'esclave mourant d'après Michel Ange, 1962

Synthetic resin with IKB pigment, inscribed 'R.Klein Moquay' in blue ink, with the artist's thumbprint and numbered 201/300 in black and blue ink all on a label affixed to the underside (there were also 50 hors commerce impressions), published by Jean-Paul Leduc, Paris, contained in Perspex vitrine. 58.5 x 18.7 x 15.8 cm (23 x 7 $\frac{3}{8}$ x 6 $\frac{1}{4}$ in.)

Estimate £30,000-50,000 \$50,600-84,300 €36,500-60,800 ♠

PROVENANCE

Guy Pieters Gallery, Belgium
Private Collection, France

LITERATURE

P. Wember, *Yves Klein*, Cologne 1969, no. S20 (another cast illustrated, p. 98)

Yves Klein, exhibition catalogue, Bern, Kunstgalle Bern, 1971 (another cast illustrated, p. 105)

S. Stich, *Yves Klein*, Stuttgart 1994, no. 113 (another cast illustrated in colour, p. 247)

J.-P. Leduc, *Yves Klein. Catalogue raisonné des éditions et sculptures éditées*, Knokke-le-Zoute 2000, no. S20 (another cast illustrated in colour, p. 248)

Yves Klein, Lugano, Museo d'Arte della Città di Lugano, 2009 (another cast illustrated in colour, p. 181)



Chatterton, 1856, Henry Wallis (1830-1916)





15

JEAN DUBUFFET 1901-1985

Le noctambule (The Night Owl), 1961

The extremely rare suite of 13 progress proof lithographs in colours, on Arches paper, with full margins, all signed with initials and numbered 2/3, with further inscriptions in French indicating the number of colours used for each proof, all in pencil (one of 3 suites of progress proofs, preceding the final 8 colour edition of 50 in Arabic numerals and 6 hors commerce in Roman numerals), published by the artist, all unframed.
various sizes, largest S. 64 x 45.5 cm (25 ¼ x 17 ⅞ in.)

Estimate £30,000-40,000 \$50,600-67,500 €36,500-48,600 ♠

PROVENANCE

Acquired directly from the artist by Ernst Beyeler
Christie's Impressionist/Modern Works on Paper
Day Sale, London, 22 June 2011, lot 213
Private European Collection

LITERATURE

Sophie Webel 807
Ursula Schmitt 558 (another example illustrated in black and white p. 30)
Max Loreau p. 221 (another example illustrated in black and white p. 221)



fig. 2/3 état final avec les 7 couleurs

16

FRANCIS BACON 1909-1992

Triptych, 1983

The complete set of three lithographs in colours, on Arches paper, with full margins, all signed and numbered 63/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, all framed.

all I. 66.8 x 49.5 cm (26¼ x 19½ in.)

all S. 86.2 x 60.7 cm (33¾ x 23¾ in.)

Estimate £12,000-18,000 \$20,200-30,400 €14,600-21,900 ♠

LITERATURE

Bruno Sabatier 17

Alexandre Tacou 14



“If you want to convey fact, this can only ever be done through a form of distortion. You must distort to transform what is called appearance into image.”

FRANCIS BACON



17

DAVID HOCKNEY b. 1937

Views of Hotel Well II, from the *Moving Focus* series, 1985

Lithograph in colours, on John Koller HMP handmade paper, with full margins, signed and annotated 'P.P. 1' in pencil (one of two printer's proof, the edition was 75 and 14 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., New York (with their blindstamp), in the artist's sculptural and stained wood frame.

I. 60 x 76 cm (23 5/8 x 29 7/8 in.)

S. 63.8 x 81 cm (25 1/8 x 31 7/8 in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ₣ ♠

LITERATURE

Museum of Contemporary Art Tokyo 273

Tyler Graphics 281





18

AFTER JEAN-MICHEL BASQUIAT 1960-1988

Portfolio II, 1982-4/2005

The complete set of four screenprints in colours, on Saunders 410 Hot Press watercolour paper, the full sheets, each numbered 39/85 in pencil (there were also 15 artist's proofs), signed and dated '10.19.04' in pencil by the executor of The Estate of Jean-Michel Basquiat on the reverse with the estate stamp, published by David De Sanctis Contemporary Art, Los Angeles in 2005, all unframed. various sizes, largest S. 155 x 122 cm (61 x 48 in.)

Estimate £40,000-60,000 \$67,500-101,000 €48,600-72,900 ±

Including: *Charles the First*; *Cabeza*; *Rome Pays off*; and *Jawbone of an Ass*





KEITH HARING 1958-1990*Totem*, 1988

Carved plywood sculpture painted in colours, signed, dated '88' and numbered 6/35 in black felt-tip pen on a plaque affixed to the reverse (there were also 7 artist's proofs), published by Edition Schellmann, Munich and New York.
183.4 x 53.8 x 5 cm (72¼ x 21½ x 1⅞ in.)

Estimate £50,000-70,000 \$84,300-118,000 €60,800-85,100

LITERATURE

Edition Schellmann p.140

“I am not a beginning
I am not an end
I am a link in a chain.”

FROM KEITH HARING'S JOURNAL, NOVEMBER 7, 1978



20

KEITH HARING 1958-1990

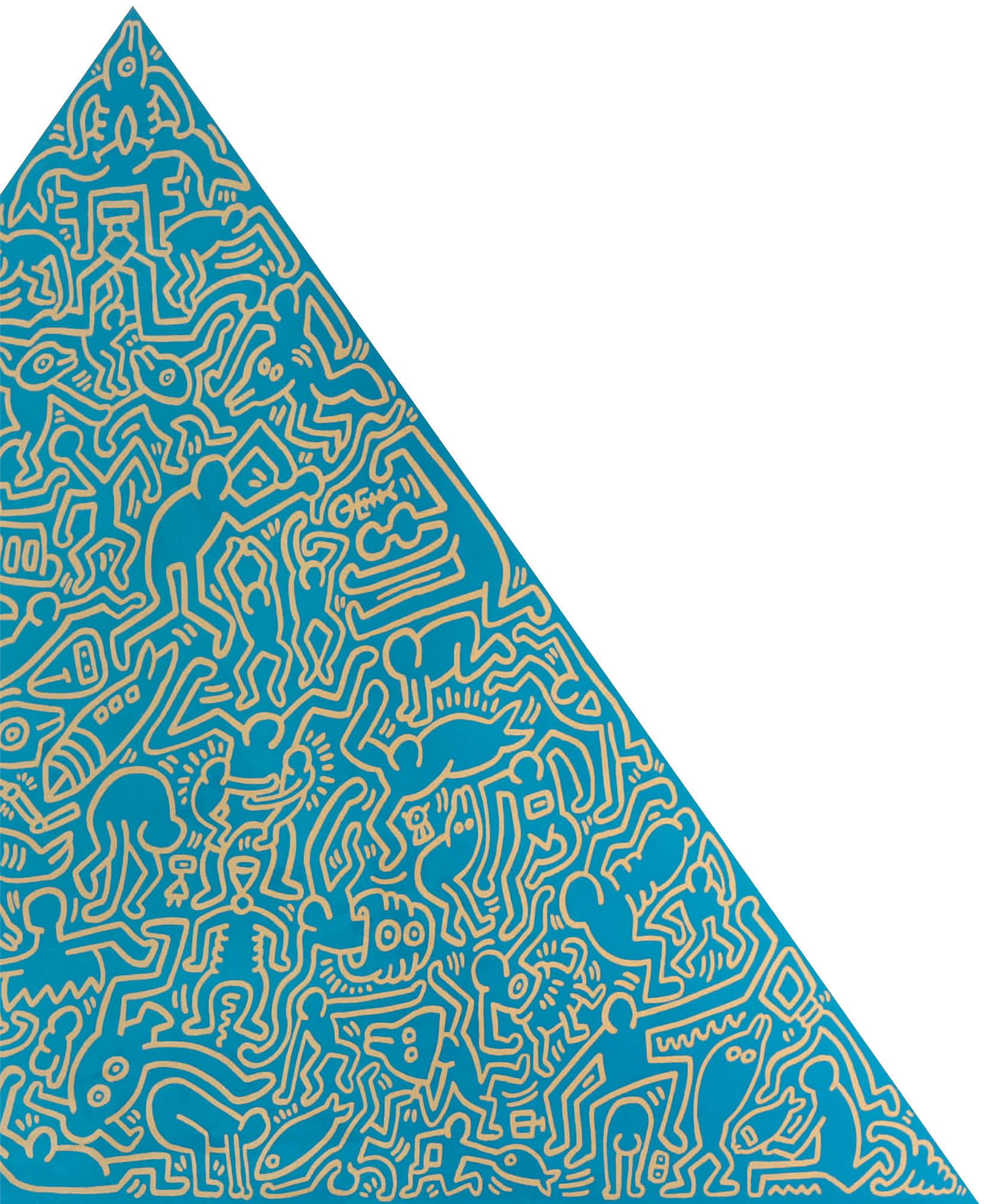
Pyramid, 1989

Anodized aluminium plate in blue and yellow, incised signature, dated '89' and numbered 12/30 on the reverse (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York.

103 x 145 cm (40½ x 57½ in.)

Estimate £20,000-30,000 \$33,700-50,600 €24,300-36,500







21

ROBERT INDIANA b. 1928

Book of Love Suite, 1996

The complete set of 12 screenprints in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying 12 poems, all signed, dated '96' and numbered 168/200 in pencil (there were also 50 artist's proofs), all poems signed and numbered in pencil, published by American Image Editions, New York, all contained in original brown paper-covered portfolio.

66 x 53.3 cm (25 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate £25,000-35,000 \$42,200-59,000 €30,400-42,500 ±





22

ANDY WARHOL 1928-1987

Oyster Stew, from *Campbell's Soup II*, 1969

Screenprint in colours, on wove paper, with full margins, signed in ball-point pen and stamp-numbered 29/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

I. 80.9 x 48 cm (31 7/8 x 18 7/8 in.)

S. 89 x 58.5 cm (35 x 23 in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600

LITERATURE

Fradya Feldman and Jörg Schellmann 60



23

TOM WESSELMANN 1931-2004

Monica Nude with Lichtenstein, 2002

Screenprint in colours, on Museum Board, with full margins, signed and numbered 32/60 in pencil (there were also 8 artist's proofs), published by Cooper Square Prints, New York, framed.

I. 67 x 107 cm (26³/₈ x 42¹/₂ in.)

S. 91.6 x 125.5 cm (36¹/₈ x 49³/₈ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600

ANDY WARHOL 1928-1987*Siberian Tiger*, from *Endangered Species*, 1983

Screenprint in colours, on Lenox Museum Board, the full sheet, signed and numbered 27/150 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, framed.

S. 96.8 x 96.2 cm (38 $\frac{1}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate £30,000-50,000 \$50,600-84,300 €36,500-60,800 †

LITERATURE

Frayda Feldman and Jörg Schellmann 297



25

ANDY WARHOL 1928-1987

Queen Margrethe II, from *Reigning Queens*, 1985

Screenprint in colours, on Lenox Museum Board, the full sheet, signed and numbered 14/40 in pencil (there were also 10 artist's proofs), with the artist's copyright inkstamp on the reverse, published by George C. P. Mulder, Amsterdam, Netherlands, framed.

S. 99.8 x 79.8 cm (39¼ x 31⅜ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ₺

LITERATURE

Frayda Feldman & Jörg Schellmann 345



26

ANDY WARHOL 1928-1987

Mammy, from *Myths*, 1981

Screenprint in colours, on Lenox Museum Board, the full sheet, signed and numbered 167/200 in pencil (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, framed.

S. 97.2 x 96.5 cm (38¼ x 37⅞ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200

LITERATURE

Frayda Feldman and Jörg Schellmann 262





27

ANDY WARHOL 1928-1987

New York Post (Madonna on Nude Pix: So What!), 1985
Screenprint, on Lenox Museum Board, with full margins, with colophon and accompanying letter from the Andy Warhol Art Authentication Board, an unpublished print, inscribed 'A176.984' in pencil and with the Andy Warhol copyright and Andy Warhol Art Authentication Board, Inc., inkstamps on the reverse, printed by Rupert Jasen Smith, New York, (with their blindstamp), framed.

I. 49.2 x 39.4 cm (19³/₈ x 15¹/₂ in.)

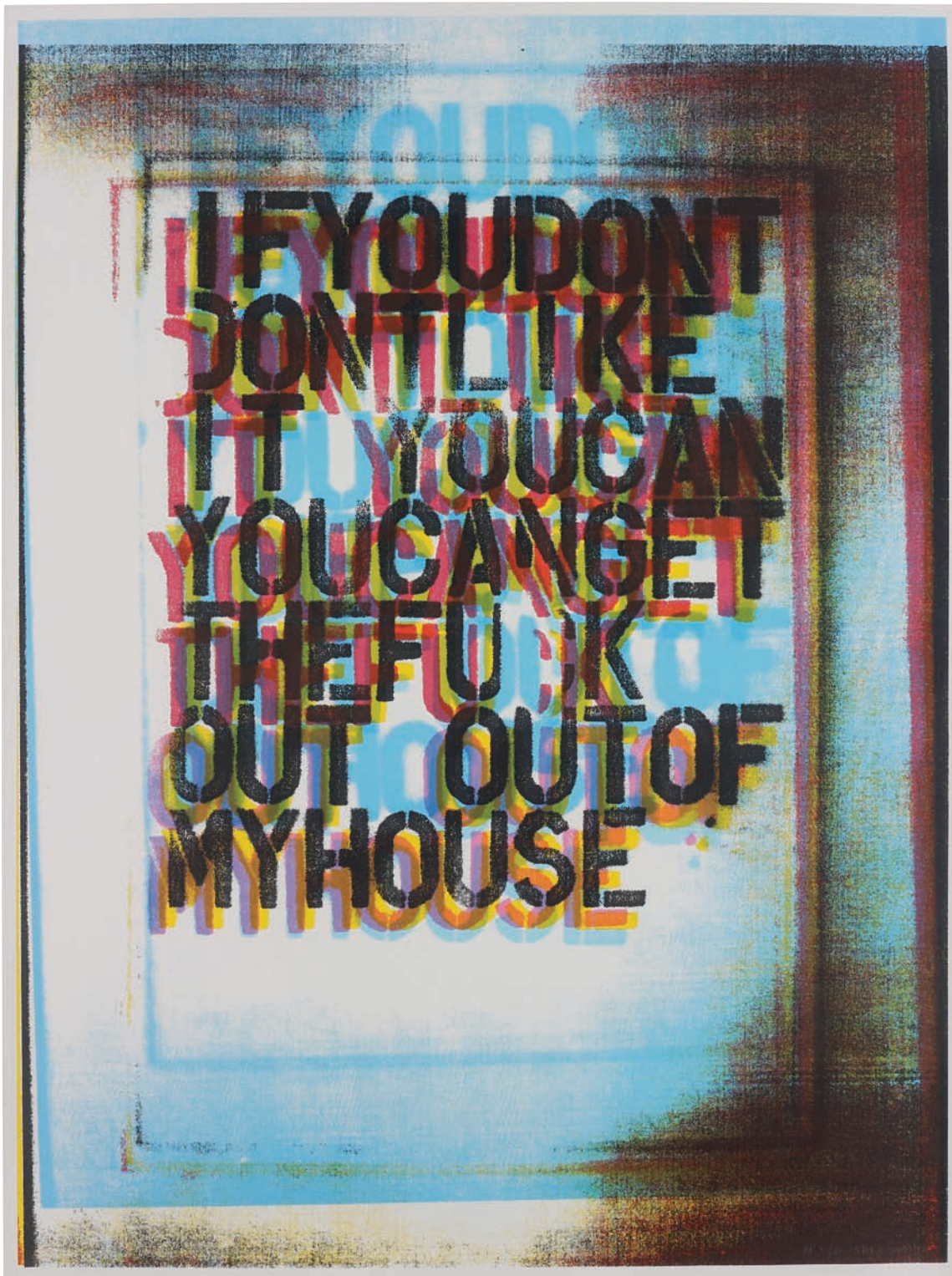
S. 101.6 x 50.5 cm (40 x 19⁷/₈ in.)

Estimate £25,000-35,000 \$42,200-59,000 €30,400-42,500

LITERATURE

Frayda Feldman & Jörg Schellmann IIIA.64 (another example illustrated p. 254)
Warhol Headlines, exh. cat., National Gallery of Art Washington, Delmonico-Prestel, 2012, p. 175 (another example illustrated)

Based on the front page of the *New York Post Metro/Sports Final* edition, July 9 1985. This is part of collaborative work with Keith Haring in honour of the 1985 wedding of Madonna and Sean Penn.



28

CHRISTOPHER WOOL b. 1955

My House II, 2000

Screenprint in colours, on matt custom art paper, with full margins, signed, dated '2000' and numbered 'AP 15/20' in pencil (an artist's proof, the edition was 100), published by Counter Editions, London, framed.

I. 99 x 73.7 cm (38 $\frac{7}{8}$ x 29 in.)

S. 101.4 x 76 cm (39 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600





29

ED RUSCHA b. 1937

News, Mews, Pews, Brews, Stews & Dues, 1970

The complete set of six organic screenprints in colours, on Silverbrook Antique Finish paper, with full margins, with title page and colophon listing the ingredients used for each print, all sheets signed, dated '1970' and numbered 23/125 in pencil, also signed, dated and numbered in pencil on the colophon (there were also 25 artist's proofs), published by Editions Alecto London, (with their stamp and reference number on the reverse), contained in original red velvet portfolio.

62.7 x 83.6 x 3.4 cm (24 $\frac{5}{8}$ x 32 $\frac{7}{8}$ x 1 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200

LITERATURE

Siri Engberg 34-39

Including organic printing materials:

News: screenprint, organic, split fountain for background, printed with blackcurrant pie filling, over red salmon roe.

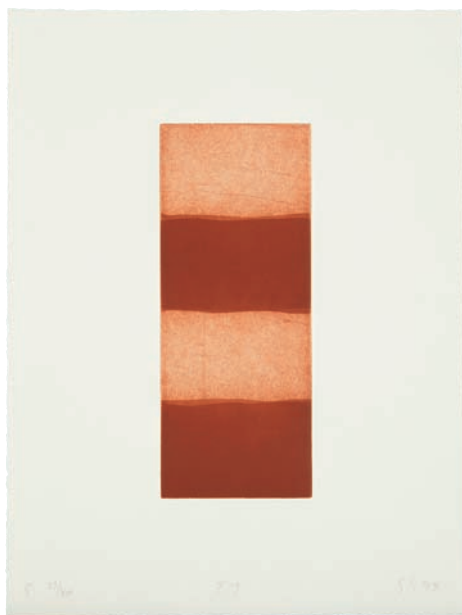
Mews: screenprint, organic, background printed with bolognese sauce, split fountain for letting, printed with blackcurrant-pie filling over cherry-pie filling, over unmixed raw egg.

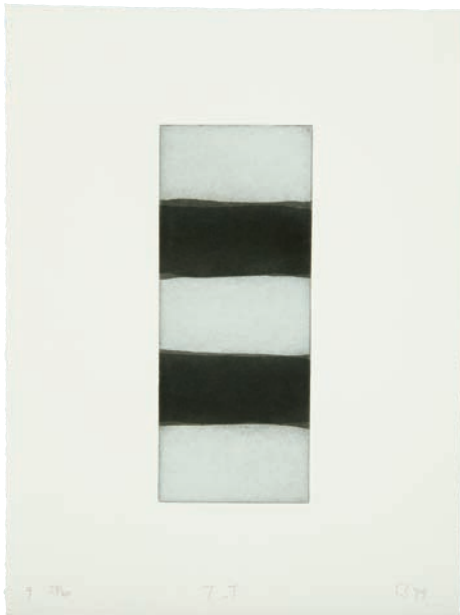
Pews: screenprint, organic, background printed with Hershey's chocolate-flavour syrup and Camp coffee and chicory essence (6:4), with squid ink for lettering.

Brews: screenprint, organic, split fountain lettering printed with axle grease, over caviar.

Stews: screenprint, organic, split fountain lettering printed with crushed baked beans, caviar, fresh strawberries, cherry pie filling, mango chutney, tomato paste, crushed daffodils, crushed tulips, and leaves.

Dues: screenprint, organic, background and lettering printed with Branston Pickle.





30

SEAN SCULLY b. 1945

Ten Towers, 1999

The complete set of 10 etchings with aquatint in colours, on Somerset paper, with full margins, each signed with initials (no. 10 with full signature), titled, dated '99', annotated '1-10' respectively and numbered 39/40 in pencil (there were also 5 artist's proofs), published by Bernd Klüser and Galerie Lelong, Munich, all unframed.

all I. 24.8 x 10.2 cm (9¾ x 4 in.)

all S. 40 x 30.2 cm (15¾ x 11⅞ in.)

Estimate £12,000-16,000 \$20,200-27,000 €14,600-19,400 ± ♠

LITERATURE

Graphische Sammlung Albertina 99001.1-10



31

GERHARD RICHTER b. 1932

Uran, 1989

Gelatin silver print, on photo paper, the full sheet, scratch signed, dated '1989' and numbered 8/50 (there were also 6 artist's proofs in Roman numerals), published by Museum Boijmans Van Beuningen, Rotterdam, unframed.

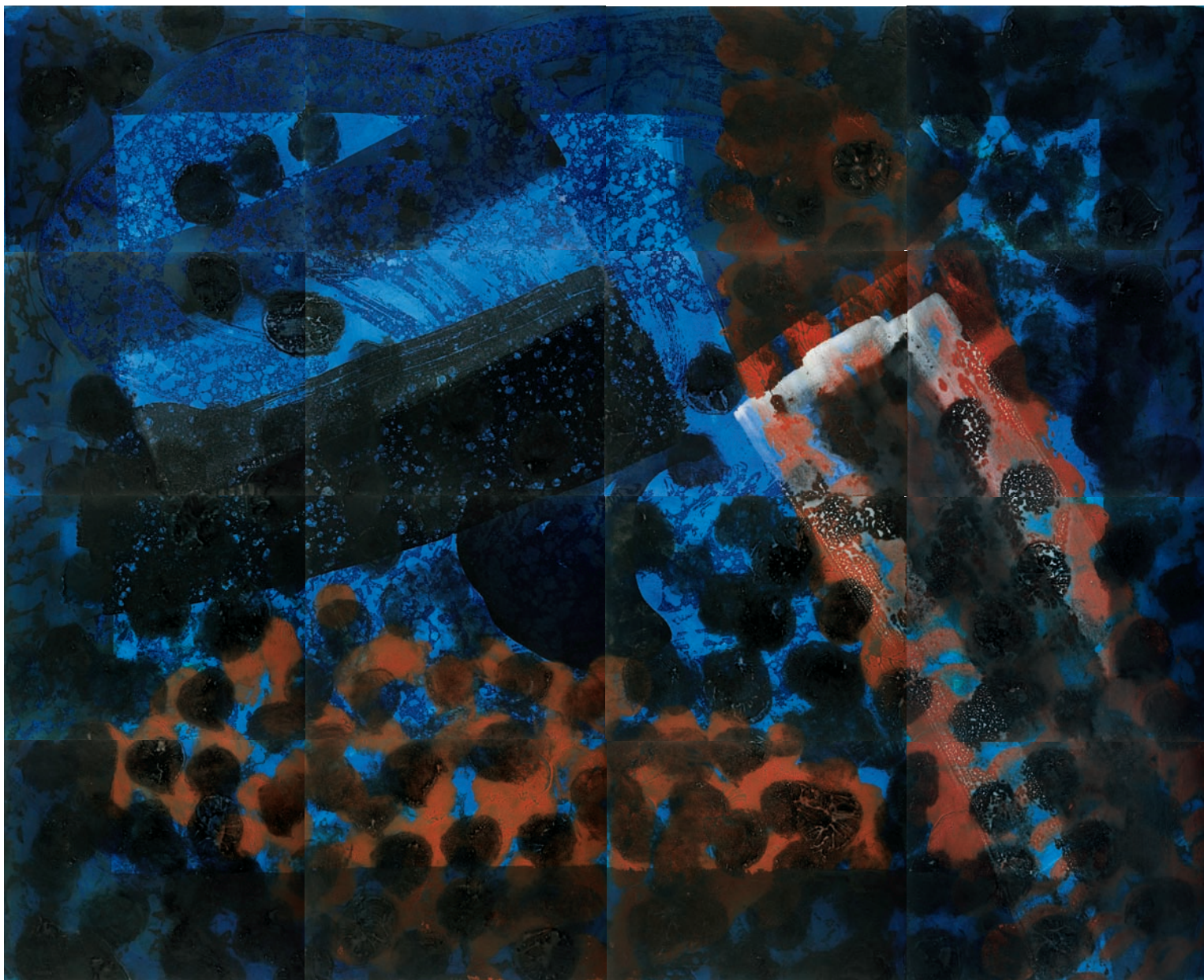
S. 100 x 70 cm (39½ x 27½ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♠

LITERATURE

Hubertus Butin 68

This print is a photograph of the left half of Richter's 1989 black and white oil painting, *Uran 2*. The photograph was then published for the *Gerhard Richter 1988/89* show at the Museum Boijmans Van Beuningen, Rotterdam in 1989.



32

HOWARD HODGKIN b. 1932

Venice, Evening, 1995

Hand-painted etching and aquatint with carborundum in colours, on sixteen sheets of Velin Arches 300 gsm paper, the full sheets, signed with initials, dated '1995' and numbered 26/60 in pencil (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, unframed.
overall S. 160 x 196.5 cm (62 $\frac{7}{8}$ x 77 $\frac{3}{4}$ in.)

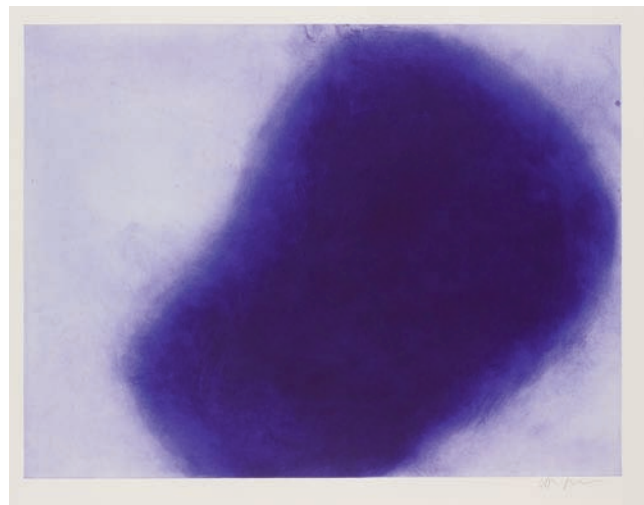
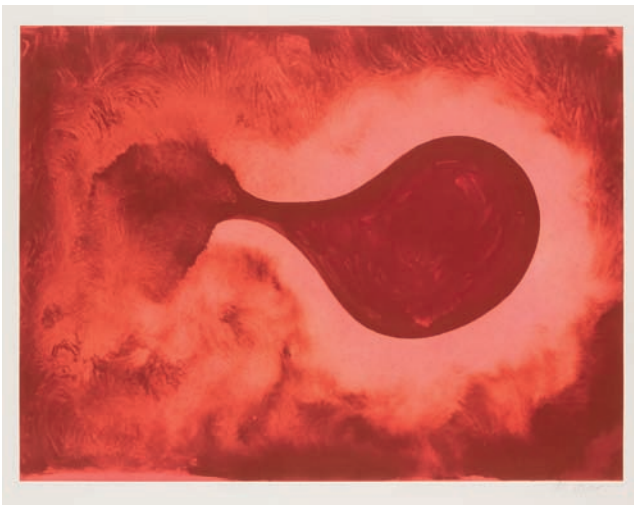
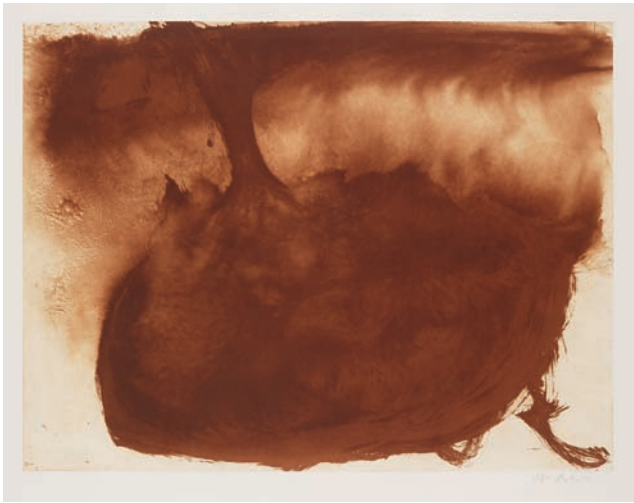
Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ₣ ♠

EXHIBITED

Alan Cristea Gallery, London, *Howard Hodgkin Venetian Views 1995*, 22 November – 22 December, 1995 (another example exhibited)
Metropolitan Museum of Art, New York, *Howard Hodgkin: Prints from the Collection, 1987-2002*, 13 July – 16 November, 2010 (another example exhibited)

LITERATURE

Liesbeth Heenk 95



33

ANISH KAPOOR b. 1954

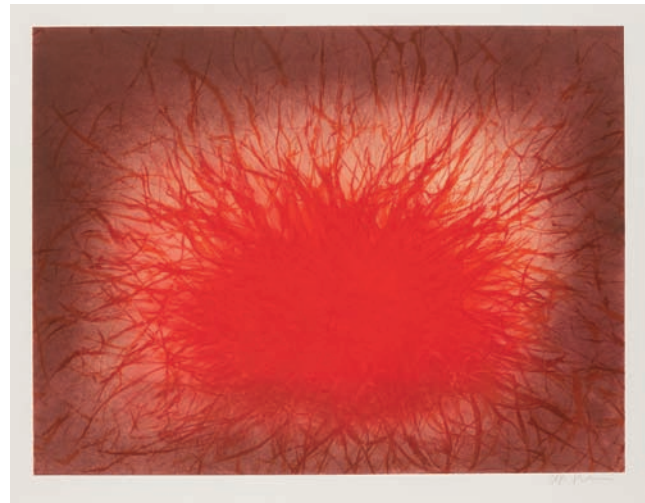
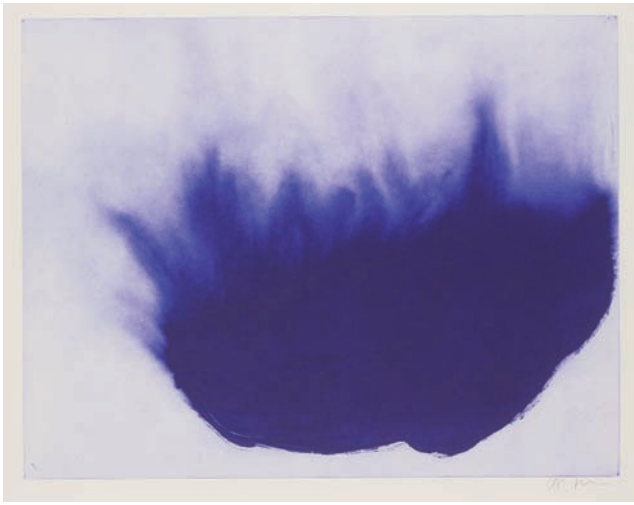
Twelve Etchings, 2007

The complete set of 12 etchings in colours, on Somerset wove paper, with full margins, accompanied by title page and numbered justification, each sheet signed and numbered 14/40 in pencil on the reverse (there were also 6 artist's proofs), published by The Paragon Press, London, contained in the original black buckram-covered wooden box with the artist's name and title in grey on the front. 81.4 x 95.9 x 3.4 cm (32 x 37¾ x 1⅜ in.)

Estimate £20,000-30,000 \$33,700-50,600 €24,300-36,500 ♠

LITERATURE

Florian Simm pp. 96-109





34

MARILYN MINTER b. 1948

Bluer Tears, 2004

Chromogenic print, on photo paper, with full margins,
signed, titled, dated '2004' and numbered 2/5 in black ink
on the reverse, (there were also 2 artist's proofs), framed.

I. 127 x 92.5 cm (50 x 36 $\frac{3}{8}$ in.)

S. 99.5 x 66 cm (39 $\frac{1}{8}$ x 25 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200



35

JEFF KOONS b. 1955

Pink Bow, from *Celebration Series*, 2013

Pigment print in colours, on Japanese watercolour paper, with full margins, signed, inscribed '113' and numbered 34/50 in pencil, published by New Art Editions, The Hague, Netherlands, framed.

I. 82.1 x 105.6 cm (32 $\frac{3}{8}$ x 41 $\frac{1}{2}$ in.)

S. 94 x 112.3 cm (37 x 44 $\frac{1}{4}$ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200



36

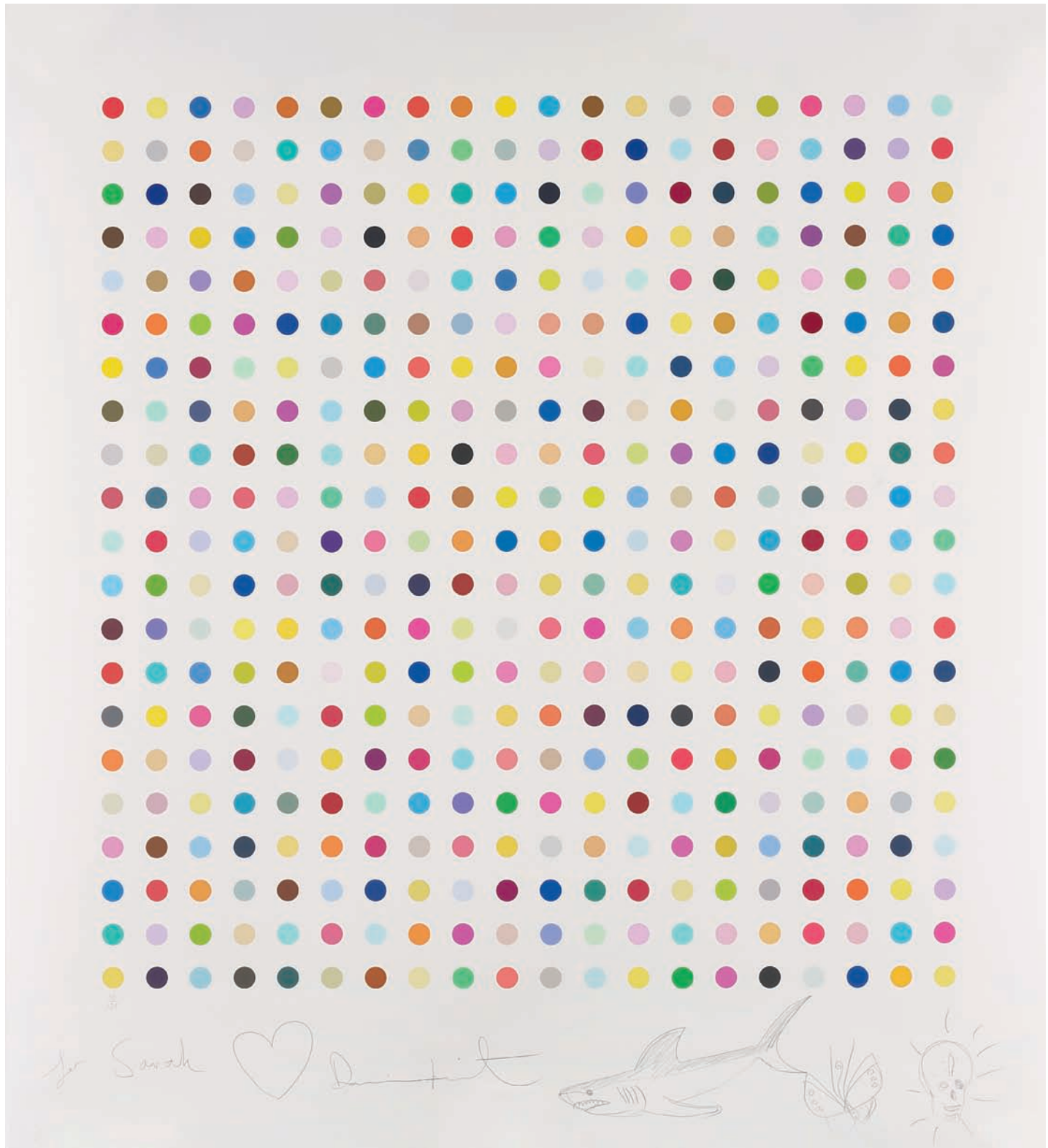
ANDY WARHOL 1928-1987

Castelli Gallery Marilyn Invitation, 1981

Offset lithograph in colours, on smooth wove paper, the full sheet, with text printed on the reverse, signed in black marker, framed.

S. 30.6 x 30.5 cm (12 x 12 in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 †



37

DAMIEN HIRST b. 1965

Hypothalamus Acetone Powder, 2012

Screenprint in colours, on wove paper, with full margins, signed, numbered 36/128 and inscribed 'for Sarah' in pencil, also illustrated with heart, shark, butterfly and skull drawings in pencil, published by the artist (with blindstamp), framed.

I. 119.4 x 114.8 cm (47 x 45¼ in.)

S. 149.7 x 134.7 cm (58⅞ x 53 in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ± ♠



38

VARIOUS ARTISTS

Hommage à Picasso (Homage to Picasso), 1974

59 prints (from the portfolio of 60 in five volumes), comprising lithographs, screenprints, etchings and aquatints, on various papers (one on a metal sheet), with either full margins or the full sheets, all signed and numbered 52/90 or 75/90 in pencil (there were two editions of 45 and an edition of 30 reserved for museums in Roman numerals), co-published by Propyläen-Verlag, Berlin and Pantheon Press, Rome, the sheets loose, contained in original paper folders and red linen-covered portfolios with stamped titles and metal spines, and two original red linen-covered tubes with stamped titles and artists' names (lacking the print by Alfred Hrdlicka from volume five). 62.1 x 81.8 x 5 cm (24½ x 32¼ x 1⅞ in.)

Estimate £40,000-60,000 \$67,500-101,000 €48,600-72,900 ♠

Including:

Vol. I: Pol Bury; Jorge Castillo; Corneille; Jacques Lipschitz; Giacomo Manzu; Roberto Matta (F. 33); Eduardo Paolozzi; Robert Rauschenberg; and Fritz Wotruba.

Vol. II: Enrico Baj; Hans Bellmer; Richard Hamilton (W. Cat. 88); R.B. Kitaj; Nicholas Krushenick; Heinz Mack; Niki de Saint Phalle; Jean Tinguely; Cy Twombly; and Jan Voss.

Vol. III: Pierre Alechinsky; Lynn Chadwick; Christo (H. 33); Alan Davie; Hap Greishaber; Jiri Kolar (3); André Masson; and Stefan Wewerka.

Vol. IV: Max Bill; Jim Dine (W. 146); Allen Jones; Roy Lichtenstein (C. 282); Robert Motherwell (B. 112); Edouard Pignon; Emil Schumacher; Herve Télémaque; Joe Tilson; and Walasse Ting.

Vol. V: Gerhard Altenbourg; Arman; Oyvind Fahlström; Renato Guttuso; Hans Hartung; Donald Judd; Wilfredo Lam; Michaelangelo Pistoletto; Bernard Schultze; Kumi Sugai; Antoni Tapiés; Günther Uecker; and Victor Vasarely.



52/90

2/1/70

PABLO PICASSO 1881-1973

Minotaure aveugle guidé par Marie-Thérèse au pigeon dans une nuit étoilée (*Blind Minotaur Guided Through a Starry Night by Marie-Thérèse with a Pigeon*), plate 97, from *La suite Vollard*, 1934
 Aquatint, scraper, drypoint and engraving, on Montval paper, watermark *Vollard*, with full margins (deckle on three sides), the fourth (final) state, signed in pencil, from the edition of 260 (there were also 50 on larger paper), published by Ambroise Vollard, Paris, printed by Roger Lacourière, 1939, framed.
 I. 24.8 x 34.6 cm (9¾ x 13½ in.)
 S. 34.1 x 44.7 cm (13⅝ x 17⅝ in.)

Estimate £50,000-70,000 \$84,300-118,000 €60,800-85,100 ± ♠

LITERATURE

Georges Bloch 225

Bernhard Geiser and Brigitte Baer 437/IV/B/d

This image is used on the cover of Brigitte Baer's Volume II of the catalogue raisonné, *Picasso Peintre-Graveur*, and is also known by the title *Blind Minotaur Guided by a Young Girl in the Night*.



Nude, Green Leaves and Bust, 1932 (oil on canvas), Picasso, Pablo (1881-1973)







Pittori



Detail from *Femmes Fleurs (Flower Women)*, 1947, lot 40

“Picasso’s gift for description is nowhere more evident than in his ceramic work.”

GEORGES RAMIÉ

After the Second World War, over a period of some twenty years, Pablo Picasso modelled, shaped, carved and decorated over 3,500 fired clay objects at the Madoura Pottery. Aged 63, Picasso was already widely recognized as one of the leading artists of the twentieth century; celebrated as a revolutionary formal innovator, and lauded for his prolific mastery of a wide variety of artistic mediums. Having proven himself to be equally resourceful and virtuosic in painting, sculpture and printmaking, it is unsurprising that Picasso was eager to turn his hand to a previously unexplored material. As his son, Claude Picasso explained, in the 1998 Royal Academy, *Picasso: Painter and Sculptor in Clay* exhibition catalogue: “In creating or recreating these many objects in pottery, Picasso was extending his ongoing quest, in all his chosen media, for visual challenges that he could resolve in exciting and often unexpected ways.”

Picasso first visited Vallauris in the summer of 1946, where he met Georges and Suzanne Ramié, the owners of the Madoura Pottery, and modeled a few clay animals at their studio. Upon his return the following summer, pleased with the results of his initial ceramic experiments, Picasso began to earnestly dedicate increasing periods of time to working from the Madoura studio, and within a year had created some 1,000 pieces.

Georges Ramié spoke of this creative period with great fondness and admiration for Picasso’s narrative abilities in clay. In his introduction to the catalogue raisonné of Picasso’s ceramics, Ramié described how “...each piece has its own story, its own beginning: in a conversation, a visit, a trip or a corrida. Every event, internal or external, must be transcribed on the spot and simultaneously described by the way in which it is treated. Thus the fleeting impression is seized and immediately entrusted to the nearest messenger to hand.”

All of Picasso’s ceramic pieces were earthenware, fired either in the old ‘Roman’ wood-fired kiln, under the supervision of Georges Ramié, or later, in electric kilns. Picasso was perhaps drawn to the unpredictable nature

of the firing process, during which his clay pieces could crack and distort, but also through which the intensity of the glazed colours are revealed. The process of executing his designs therefore became just as spontaneous as the motifs he depicted, and provided Picasso with yet another artistic challenge to master.

Among the various ceramic techniques explored by Picasso, one method, termed *empreintes originales*, is notable for its similarities to traditional print-making. For these dishes and plates, Picasso created and designed unique plaster moulds, into which he would incise the lively images and forms that would decorate the finished works. Works from the editions created using these moulds bear the *empreintes originales* stamp on the reverse, as revealed by many of the pieces offered from the following Private European Collection.

The works offered here illustrate a delightfully varied example of Picasso’s ceramic oeuvre. The profound influence of his Mediterranean environs and the inspiration drawn from its history and mythology resonates throughout this body of work. Picasso’s favoured ceramic subjects— fish, owls, vivacious centaurs, dancing nymphs, bearded men and coquettish women—conjure up an Arcadian idyll, a fictive utopia populated with a lively, anthropomorphized cast of characters. As George Ramié described, Picasso imbued these familiar figures with “characteristic vigour, or with no-less-characteristic gentleness, with impetuosity or charm, with all those elements of the unique personality revealed in his prolific creations.”

The bold imagery, striking colours, spontaneity and wit of these important ceramics demonstrate Picasso’s capacity for great invention and originality, and clearly illustrate the profound and personal involvement that the artist felt for this medium. His aesthetic efforts are technically complex, exploring a concern with fragmented viewpoints that echo his cubist masterpieces from half a century earlier, yet are also impishly humorous; the earthenware embodiment of Picasso’s unceasing and unbridled imagination, curiosity and enthusiasm for innovation.



Picasso in his pottery workshop, c.1946-48
Spanish Photographer (20th Century)

PABLO PICASSO 1881-1973

Femmes Fleurs (Flower Women), 1947

White earthenware pitcher painted in colours with partial brushed glaze, incised 'Edition Picasso R.152' and numbered 47/175, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. 34.6 x 20 x 32 cm (13½ x 7¾ x 12½ in.)

Estimate £7,000-10,000 \$11,800-16,900 €8,500-12,200 ♠

LITERATURE

Alain Ramié 50 (another example illustrated p. 41)





41

PABLO PICASSO 1881-1973

Hibou noir perché (Perched Black Owl), 1957

Red earthenware round plate painted in black and unglazed, incised 'N104' and numbered 29/100, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.
diameter 43.2 cm (17 in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠

LITERATURE

Alain Ramié 398 (another example illustrated p. 207)





42

PABLO PICASSO 1881-1973

Hibou Mat (Matt Owl), 1955

White earthenware rectangular dish painted in colours with partial brushed glaze on the underside, from the edition of 450, inscribed 'Editions Picasso Madoura' in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

38.7 x 31.2 cm (15¼ x 12¼ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♠

LITERATURE

Alain Ramié 284 (another example illustrated p. 146.)

Georges Ramié 726

43



43

PABLO PICASSO 1881-1973

Tête de chèvre de profil (Goat's Head in Profile), 1950
White earthenware round plate painted in colours with partial brushed glaze, inscribed 'K.113' and numbered 118/200 in black paint, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.

diameter 24.8 cm (9¾ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ♣

LITERATURE

Alain Ramié 112 (another example illustrated p. 61)
Georges Ramié 398

44

PABLO PICASSO 1881-1973

Visage aux points (Face at Point), 1963

White earthenware pitcher painted in colours with partial brushed glaze, incised with date '9.1.69', inscribed 'Edition Picasso Madoura' and numbered 125/350 on the underside, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

27 x 17.3 x 23.9 cm (10⅝ x 6¾ x 9⅜ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♣

LITERATURE

Alain Ramié 610 (another example illustrated p. 293)

44



45

PABLO PICASSO 1881-1973

Visage dans étoile (Face in a Star), 1947

White earthenware rectangular dish painted in colours with brushed glaze, incised 'l. 104' and numbered 94/200 (reinforced in black), with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

32 x 38.8 cm (12⅝ x 15¼ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♣

LITERATURE

Alain Ramié 30 (another example illustrated p. 33)

45





46

PABLO PICASSO 1881-1973

Paysage (Landscape), 1953

White earthenware round plate painted in colours with partial brushed glaze, incised with date '9.12.53', inscribed 'N.100' and numbered 156/200 in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

diameter 40.5 cm (15 $\frac{7}{8}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Alain Ramié 208 (another example illustrated p. 113)

Georges Ramié 733

47



49



48



47

PABLO PICASSO 1881-1973

Quatre poissons polychromes (Four Multicoloured Fish), 1947
White earthenware rectangular dish painted in colours with brushed glaze, inscribed '1111' and numbered 23/200 (reinforced in black), with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.
31.7 x 38.4 cm (12½ x 15½ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♣

LITERATURE

Alain Ramié 31 (another example illustrated p. 34)

48

PABLO PICASSO 1881-1973

Poisson fond blanc (White Fish), 1952
White earthenware oval dish painted in colours with brushed glaze, inscribed '1114' and numbered 15/200 in black paint, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.
34.1 x 41.3 cm (13¾ x 16¼ in.)

Estimate £4,000-5,000 \$6,700-8,400 €4,900-6,100 ♣

LITERATURE

Alain Ramié 168 (another example illustrated p. 93)



49

PABLO PICASSO 1881-1973

Visage noir putoisé (Face in Black and Sable), 1948

White earthenware rectangular dish painted in colours with brushed glaze, inscribed '1105' and numbered 77/200 in black paint, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

31.6 x 38.7 cm (12½ x 15¼ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠

LITERATURE

Alain Ramié 49 (another example illustrated p. 40)
Georges Ramié 672

50



50

PABLO PICASSO 1881-1973*Taureau (Bull)*, 1956

Red earthenware round plate painted in black with partial brushed glaze, incised 'N.107 Edition Picasso Madoura' and numbered 144/250, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. diameter 38.9 cm (15½ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ♠

LITERATURE

Alain Ramié 392 (another example illustrated p. 202)

51

PABLO PICASSO 1881-1973*Pichet au oiseaux (Pitcher with Birds)*, 1962

White earthenware pitcher painted in colours with brushed glaze, incised 'Edition Picasso Madoura' and numbered 194/200 on the underside, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. 22 x 18.6 x 22.2 cm (8⅝ x 7⅜ x 8¾ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 456 (another example illustrated p. 240)
Georges Ramié 741

51



52



52

PABLO PICASSO 1881-1973*Oiseau no. 83 (Bird no. 83), 1963*

White earthenware round plate painted in colours with partial brushed glaze, inscribed 'No 83 Edition Picasso Madoura' and numbered 3/200 in black paint on the underside.

diameter 25.6 cm (10 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 483 (another example illustrated p. 248)

Georges Ramié 754

53

PABLO PICASSO 1881-1973*La Danse (The Dance), 1957*

White earthenware rectangular dish painted in colours with partial brushed glaze, incised with date '1.8.57', and inscribed 'Edition Picasso Madoura' in black paint on the underside, from the edition of 400, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. 31.8 x 38 cm (12 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

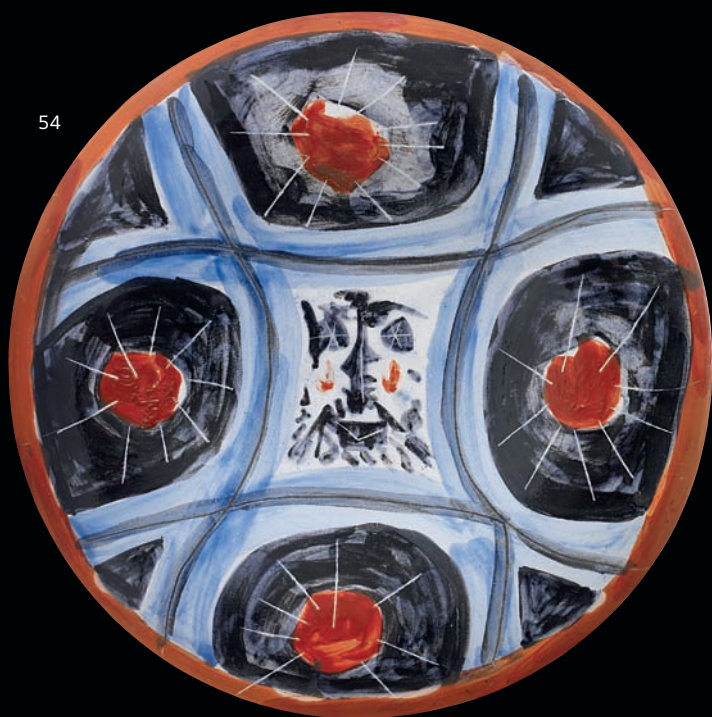
Alain Ramié 400 (another version illustrated p. 209)

Georges Ramié 732

53



54



54

PABLO PICASSO 1881-1973*Visage No. 59 (Face No. 59)*, 1963

White earthenware round plate painted in colours with brushed glaze, inscribed 'No 59 Edition Picasso Madoura' and numbered 29/150 in black paint on the underside. diameter 25.4 cm (10 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 469 (another example illustrated p. 244)

55

PABLO PICASSO 1881-1973*Motif Spirale (Spiral Motif)*, 1957

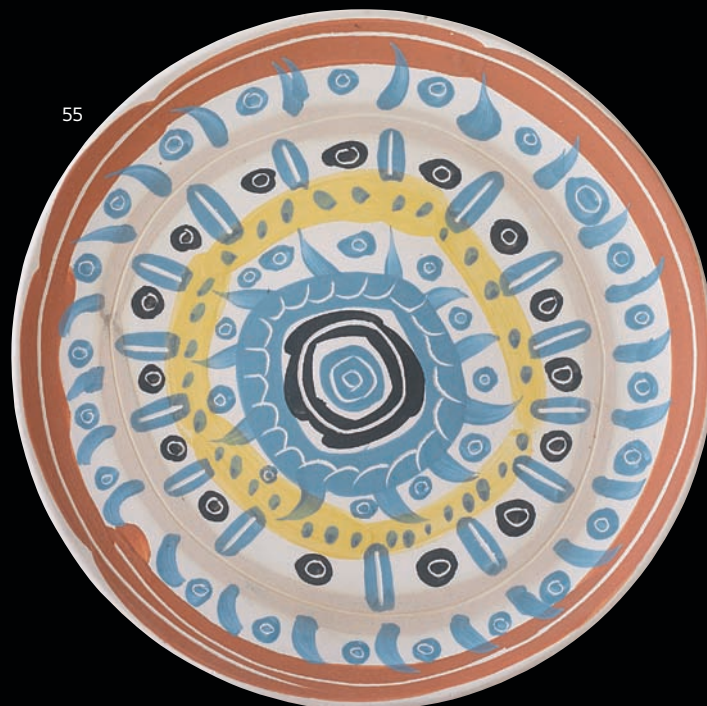
White earthenware round plate painted in colours with partial brushed glaze, incised 'Edition Picasso Madoura K119' and numbered 178/500, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside. diameter 24.4 cm (9½ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 ♠

LITERATURE

Alain Ramié 404 (another example illustrated p. 213)

55



56

PABLO PICASSO 1881-1973*Visage no. 197 (Face no. 197)*, 1963

White earthenware round plate painted in colours with brushed glaze, inscribed 'No 197 Edition Picasso Madoura' and numbered 347/500 in black paint on the underside. diameter 25.1 cm (9¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 494 (another example illustrated p. 251)

56



57

PABLO PICASSO 1881-1973

Visage no. 202 (Face no. 202), 1963

White earthenware round dish painted in colours with partial brushed glaze, inscribed 'No 202 Edition Picasso Madoura' and numbered 339/500 in black glaze on the underside.

diameter 25 cm (9 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 495 (another example illustrated p. 251)



57

58



58

PABLO PICASSO 1881-1973

Centaure (Centaur), 1950

Red earthenware round plate painted in white and unglazed, incised 'No 108 Edition Picasso Madoura' and numbered 60/250, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

diameter 38.7 cm (15 $\frac{1}{4}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 102 (another example illustrated p. 58)

59

PABLO PICASSO 1881-1973

Personnages no. 28 (Character no. 28), 1963

White earthenware round plate painted in colours with partial brushed glaze, inscribed 'No 28 Edition Picasso Madoura' and numbered 16/150 in black paint on the underside.

diameter 25.4 cm (10 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 463 (another example illustrated p. 243)



59



60

PABLO PICASSO 1881-1973

Chouette (Owl), 1969

White earthenware vase painted in colours with partial brushed glaze, incised 'Edition Picasso' and numbered 125/250, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

29.3 x 14.5 x 21.5 cm (11½ x 5¾ x 8½ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 603 (another example illustrated p. 290)



Alternative view of lot 60



61

PABLO PICASSO 1881-1973

Chouette (Owl), 1969

White earthenware vase painted in colours with partial brushed glaze, inscribed 'Edition Picasso' and numbered 190/250, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.

29.3 x 15.5 x 23.2 cm (11½ x 6¼ x 9½ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 604 (another example illustrated p. 291)

Georges Ramié 757



62

PABLO PICASSO 1881-1973

Jacqueline au Chevalet (Jacqueline at Easel), 1956

White earthenware round plate painted in colours with brushed glaze, inscribed 'F. 219' and numbered 185/200 in black paint, with the *Madoura Plein Feu* and *Empriente Original de Picasso* pottery stamps on the underside. diameter 42.2 cm (16 $\frac{5}{8}$ in.)

Estimate £10,000-15,000 \$16,900-25,300 €12,200-18,200 ♠

LITERATURE

Alain Ramié 333 (another example illustrated p. 170)



63

OTHER PROPERTIES

PABLO PICASSO 1881-1973

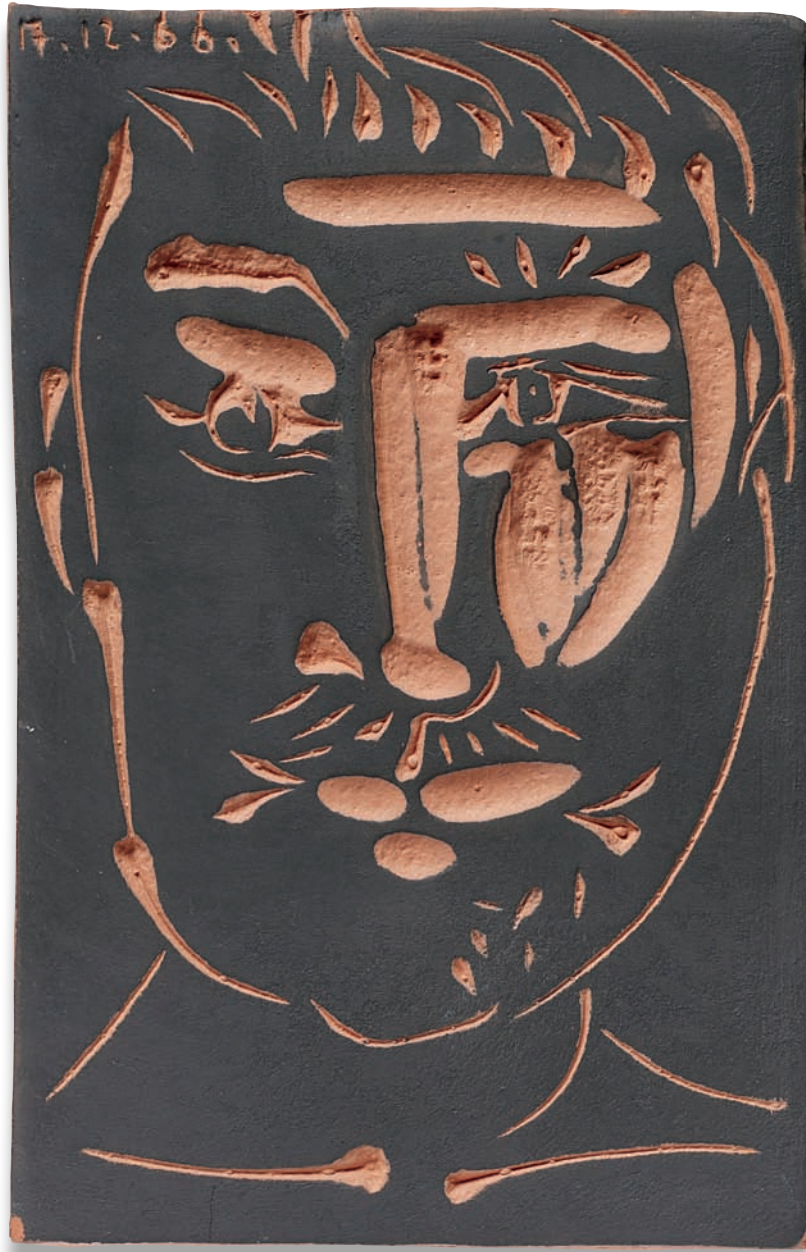
Visage (Face), 1960

White earthenware round dish painted in colours with partial brushed glaze, numbered 69/100 in black glaze, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside.
diameter 42.2 cm (16 $\frac{5}{8}$ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♠

LITERATURE

Alain Ramié 446 (another example illustrated p. 234)



64

PABLO PICASSO 1881-1973

Visage d'homme (Man's Face); and *Cercle au visage (Face in Circle)*, from *Carreaux aux motifs*, 1966; and 1971
Two red earthenware plaques one with painting in black and both unglazed, *Visage d'homme* incised dated '17.12.66' (upper left), both incised numbered 306/500 and 229/500 respectively on the underside, and with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps, on the underside, both framed.
visage d'homme 15.9 x 9.8 x 2 cm (6¼ x 3¾ x 0¾ in.)
cercle au visage 15 x 15 x 2 cm (5¾ x 5¾ x 0¾ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 539 and 632 (other examples illustrated on pp. 268 and 299 respectively)
Georges Ramié 653 (another example illustrated)



65

PABLO PICASSO 1881-1973

Visage no. 202 (Face no. 202), 1963

White earthenware round dish painted in colours with partial brushed glaze, numbered 408/500 and inscribed 'No 202 Edition Picasso Madoura' in black glaze. diameter 25.3 cm (9 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Alain Ramié 495 (another example illustrated p. 251)

65



66



66

PABLO PICASSO 1881-1973

Deux danseurs (Two Dancers), 1956

White earthenware round dish painted in ivory and black with partial brushed glaze, from the edition of 450, with the *Madoura Plein Feu* and *Empreinte Original de Picasso* pottery stamps on the underside. diameter 25 cm (9 $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Alain Ramié 380 (another example illustrated on p. 197)



67

AFTER PABLO PICASSO 1881-1973

Imaginary Portraits, 1969

The complete set of 29 offset lithographs in colours, on Arches paper, with full margins (deckle on all sides), the sheets loose (as issued), each numbered 'A 119/250', from the American edition of 250 (there was also a French edition of 250, marked 'F'), 19 of 29 sheets with the printer's blindstamp (Marcel Salinas), published by Harry N. Abrams, New York, contained in the original orange cloth and tan corduroy-covered box with a leather clasp, lacking the title page and colophon.

68.5 x 53.5 x 5.5 cm (26⅞ x 21⅛ x 2⅛ in.)

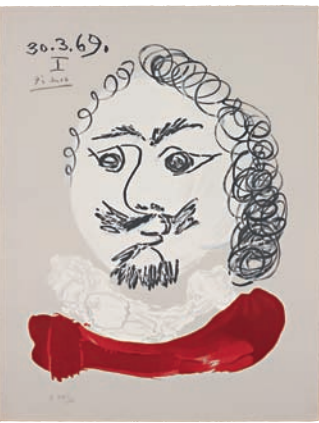
Estimate £40,000-60,000 \$67,500-101,000 €48,600-72,900 ± ♠

5.64.69.

10/11/69









DAY EDITIONS

LONDON 12 JUNE 2014 at 2PM Lots 68-179

VIEWING

3-12 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm



68

DAVID HOCKNEY b. 1937*The Marriage*, 1962

Etching and aquatint, on J Green mould paper, with full margins (deckle on two sides), signed, dated '62' and numbered 66/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, framed.
 I. 30 x 39.4 cm (11¾ x 15½ in.)
 S. 50.8 x 63 cm (20 x 24¾ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Scottish Arts Council 14

Museum of Contemporary Art Tokyo 30

69

DAVID HOCKNEY b. 1937*Illustrations for 14 Poems by C.P. Cavafy*, 1967

Book of 12 etchings with aquatint, on wove paper, with full margins, with title-page, text and justification, bound (as issued), signed and numbered 31/500 in pencil on the colophon (there were also 50 artist's proofs), Edition A, published by Editions Alecto, London, in cerise silk-covered boards and black silk-covered slip case, lacking the loose etching *Portrait of Cavafy*.

48.4 x 34 x 3.3 cm (19 x 13¾ x 1¼ in.)

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

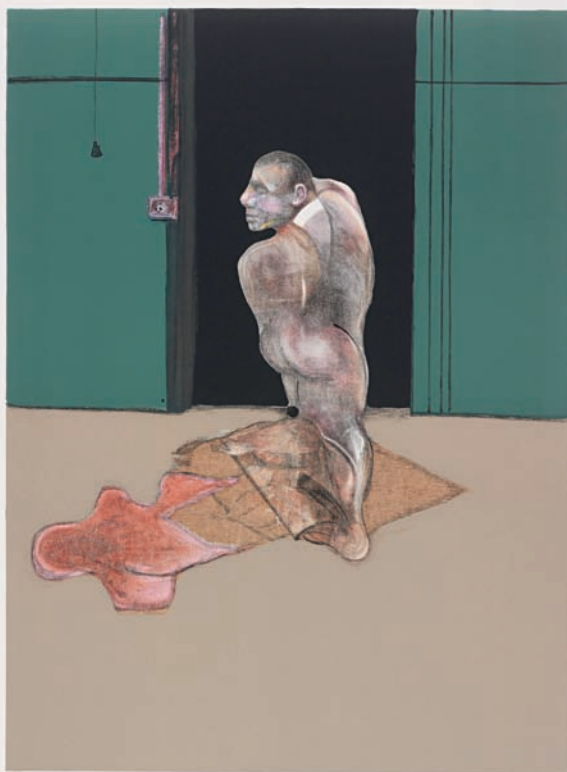
LITERATURE

Museum of Contemporary Art Tokyo 47-59

Scottish Arts Council 47-59

69



**WILLIAM KENTRIDGE** b. 1955*Act IV Scene 1, from Ubu Tells The Truth, 1996-1997*

Aquatint with etching and drypoint, on Fabriano Rosapina paper, with full margins, signed and inscribed 'working proof' in pencil (the edition was 45 and 5 artist's proofs, plus 10 printed without the second plate in white), printed and published by The Caversham Press, KwaZulu-Natal, South Africa, unframed.

I. 25 x 29.7 cm (9 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

S. 35 x 40.7 cm (13 $\frac{3}{4}$ x 16 in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 †

LITERATURE

David Krut pp. 60-63.

Kate McCrickard, *William Kentridge*, Tate Publishing, London, 2012, pp. 77-78.

FRANCIS BACON 1909-1992*Study for a Portrait of John Edwards, 1986, 1987*

Lithograph in colours, on Arches paper, with full margins, signed and numbered 9/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, unframed.

I. 68.6 x 50.4 cm (27 x 19 $\frac{7}{8}$ in.)

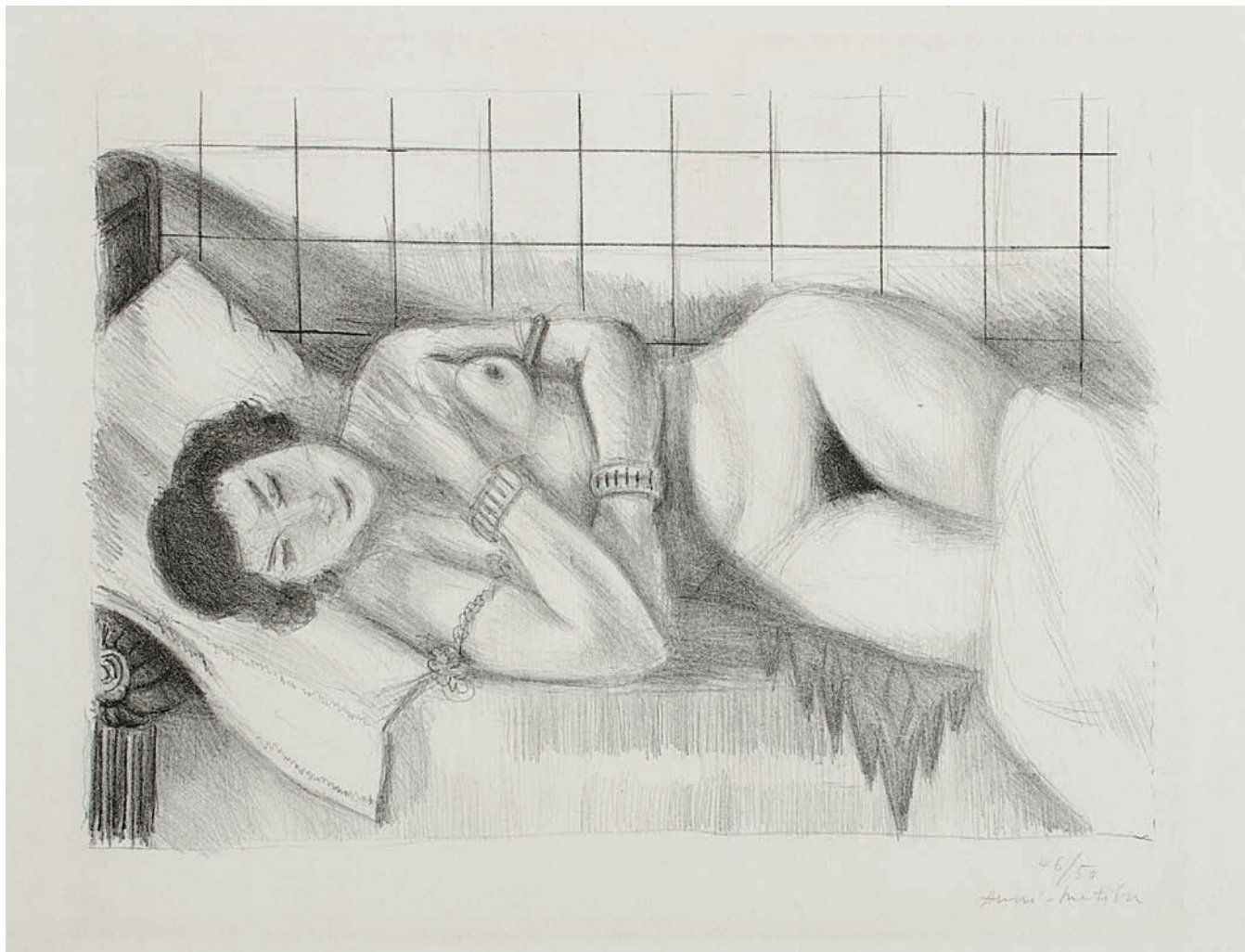
S. 94.9 x 67.9 cm (37 $\frac{3}{8}$ x 26 $\frac{3}{4}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Bruno Sabatier 22

Alexandre Tacou 23



72

HENRI MATISSE 1869-1954

Figure endormie, châte sur les Jambes (Sleeping Figure with Shawl on Legs), 1929

Lithograph, on Arches paper, with full margins, signed and numbered 46/50 in pencil (there were also 10 artist's proofs), framed.

I. 26.7 x 37.5 cm (10½ x 14¾ in.)

S. 44.8 x 54.6 cm (17½ x 21½ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♣

LITERATURE

Claude Duthuit 511

73

KEES VAN DONGEN 1877-1968

Jeune fille aux cheveux blonds (Young Girl with Blonde Hair), pl. 1, from *Femmes*, 1927

Lithograph in black and pink, on wove paper, with full margins, numbered 64/120 (faded) in pencil on the reverse (there was also an additional suite of the portfolio in black and white), published by Les Quatre Chemins, Paris, framed.

I. 34.4 x 26.4 cm (13½ x 10¾ in.)

S. 52.1 x 37 cm (20½ x 14¾ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ‡ ♣

LITERATURE

Jan Juffermans JL-9 (another example illustrated p. 33)



74

RENÉ MAGRITTE 1898-1967

Les travaux d'Alexandre (The Work of Alexander), from *Il Surrealismo tra le due guerre*, 1962

Etching, on C. M. Fabriano paper, with full margins (deckle on all sides), signed, dated '1962', and numbered 4/60 in pencil, published by Galleria Schwarz, Milan, unframed.

I. 11.4 x 14.5 cm (4½ x 5¾ in.)

S. 24.1 x 19.9 cm (9½ x 7¾ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♦

LITERATURE

Gilbert Kaplan and Timothy Baum 1



75

THIS LOT IS SOLD WITH NO RESERVE

JIM DINE b. 1935

Souvenir, 1979

Etching, on Apta Blanc Fleuris handmade paper, with full margins, signed, dated '1979' and numbered 27/75 in pencil (there were also 20 artist's proofs), published by Petersberg Press, New York and London, framed.

I. 60 x 45 cm (23 $\frac{5}{8}$ x 17 $\frac{3}{4}$ in.)

S. 78 x 57 cm (30 $\frac{3}{4}$ x 22 $\frac{1}{2}$ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ‡ ♣

LITERATURE

Thomas Krens 170

76

JIM DINE b. 1935

The Heart of BAM, 1996

Woodcut and collotype in colours, on heavy Rives paper, with full margins, signed, dated '1996' and numbered 50/100 (there were also 20 artist's proofs), published by Pace Editions, New York as a contribution to the Brooklyn Academy of Music's fundraising programme for BAM Art, framed.

I. 47.3 x 44.6 cm (18 $\frac{5}{8}$ x 17 $\frac{1}{2}$ in.)

S. 66 x 49.5 cm (25 $\frac{7}{8}$ x 19 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 ‡

LITERATURE

Elizabeth Carpenter 109



77

RUFINO TAMAYO 1899-1991*Sandías*, 1977

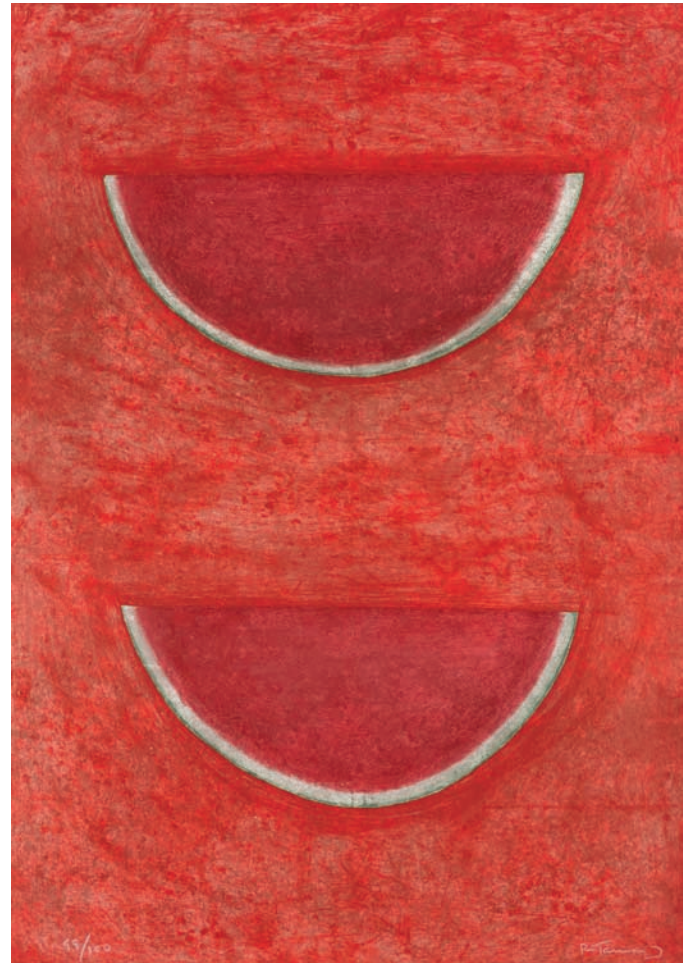
Mixografía® print in colours, on Arches paper, the full sheet, signed and numbered 99/100 in white pencil (there were also 10 artist's proofs and a further 25 deluxe impressions both in Roman numerals), published by Taller de Gráfica Mexicana, Mexico City, Mexico (with their blindstamp), framed.

74.8 x 53.8 cm (29½ x 21½ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ±

LITERATURE

Juan Carlos Pereda 238



78

LOUISE BOURGEOIS 1911-2010*The Olive Branch*, from *L'Art pour la paix*, 2004

Lithograph in colours, on wove paper, with full margins, signed with initials and numbered 90/146 in pencil, published by Les Méditerranéennes Médiatrices de la Paix, France (with their blindstamp), with the accompanying Certificate of Authenticity, unframed.

I. 33.1 x 26.8 cm (13 x 10½ in.)

S. 40.4 x 30 cm (15¾ x 11¾ in.)

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



79

FRANCIS BACON 1909-1992

Painting 2, 1971

Offset lithograph in colours, on Arches paper, the full sheet, signed in black felt pen and numbered 46/150 in pencil, published by Städtische Kunsthalle, Dusseldorf, unframed. S. 80.7 x 58.8 cm (31¾ x 23½ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Bruno Sabatier 31
Alexandre Tacou 1

80



81



80

HOWARD HODGKIN b. 1932*Window*, 1996

Aquatint in colours with hand-colouring and carborundum, on wove paper, the full sheet, signed with initials, dated '1996' and numbered 18/50 in pencil (there were also 10 artist's proofs), published by Kunstverein für die Rheinlande und Westfalen, Dusseldorf, framed.
S. 23.5 x 28.2 cm (9¼ x 11½ in.)

Estimate £1,200-1,800 \$2,000-3,000 €1,500-2,200 ♠

LITERATURE

Liesbeth Heenk 97

81

HOWARD HODGKIN b. 1932*In a Public Garden*, 1997

Etching in colours with aquatint, hand-colouring and carborundum, on Two Rives Somerset paper, the full sheet, signed with initials, dated '97' and numbered 16/35 in pencil, (the total edition was 70, one group of 35 in Roman numerals and one in Arabic numerals), published by Kunstverein für die Rheinlande und Westfalen, Dusseldorf, framed.
S. 25 x 29 cm (9⅞ x 11⅜ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Liesbeth Heenk 99



82

JOHN HOYLAND b. 1934*Italian Etchings, 1989*

The complete set of eight etchings and aquatints in colours (one with carborundum), on wove paper, with full margins, all signed and numbered variously from the editions of 30, 45, 50 and 65 in pencil, published by Alan Cristea Gallery, London, all unframed.

all I. approximately 63 x 50 cm (24¾ x 19½ in.)

all S. approximately 90 x 70 cm (35¾ x 27½ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠ †

Including: *Banda Orientale*; *La Manga*; *The Sorcerer*; *Captive Circle*; *Jinel*; *King*; *Sun Animal*; and *Rivers of Surprise*

83

SEAN SCULLY b. 1945*Planes of Light, 1991*

Woodcut in colours, on handmade paper, with full margins, signed, titled, dated '91' and numbered 9/20 in pencil (there were also 2 artist's proofs), published by Garner Tullis Workshop, New York, framed.

I. 84 x 112 cm (33¼ x 44¼ in.)

S. 103.8 x 130 cm (40⅞ x 51¼ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Graphische Sammlung Albertina 91006

84

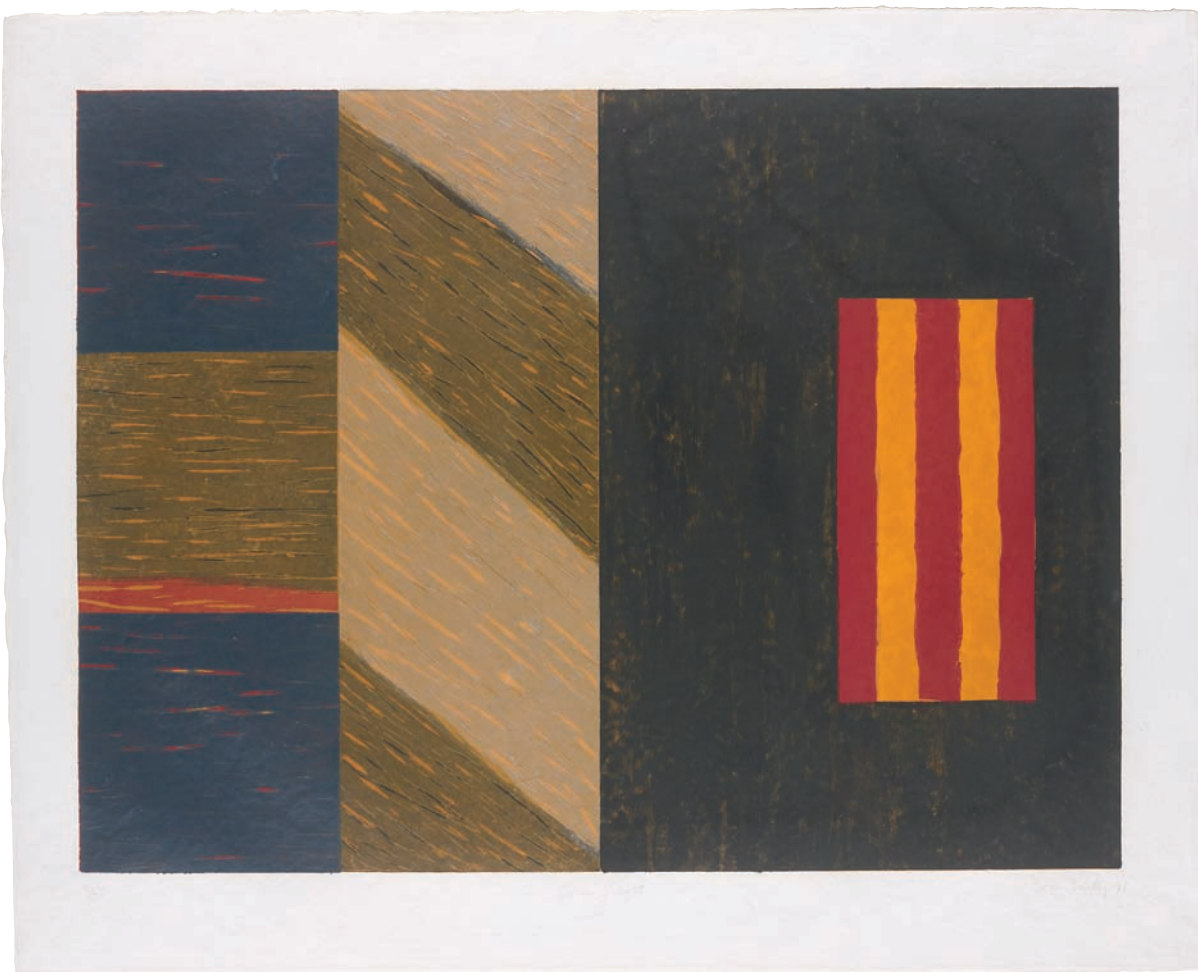
FRANK STELLA b. 1936

A Hungry Cat Ate Up The Goat, plate 2, from *Illustrations after El Lissitzky's Had Gadya*, 1984

Lithograph and screenprint in colours with collage, on heavy card paper, the full sheet, signed, dated '84' and inscribed 'AP 1' in pencil (one of 10 artist's proofs, the edition was 60), published by Waddington Graphics, London, framed.

S. 114.9 x 135.5 cm (45¼ x 53¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100





85

FRANK STELLA b. 1936

*The Butcher Came and Slew the Ox, plate 8, from
Illustrations after El Lissitzky's Had Gadya, 1984*

Lithograph, linocut and screenprint in colours with collage
and hand-colouring, on wove paper, the full sheet, signed,
dated '84' and inscribed 'AP 1' in pencil (one of 10 artist's
proofs, the edition was 60), published by Waddington
Graphics, London, framed.

S. 144.6 x 134.8 cm (56⅞ x 53⅓ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100



86

WASSILY KANDINSKY 1866-1944

Schwarze Linien (*Black Lines*), 1924

Lithograph, on handmade wove paper, with full margins,
signed and numbered 45/50 in pencil, published by
Staatlichen Bauhaus, Weimar, Germany, framed.

I. 25.1 x 21.6 cm (9 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)

S. 34.1 x 27 cm (13 $\frac{3}{16}$ x 10 $\frac{3}{8}$ in.)

Estimate £4,000-5,000 \$6,700-8,400 €4,900-6,100 ± ♣

PROVENANCE

Galka Scheyer
Private Collection, Los Angeles
By descent to present owner

LITERATURE

Hans K. Roethel 184



87

YVES KLEIN 1928-1962*Petite Vénus bleue*, 1956-57

Bronze with IKB pigment and gold leaf, in Perspex box, incised numbered '430/500' on the reverse (there were also 100 artist's proofs), published by T.A.T. Arts and Stephane Klein, Paris.
12.3 x 8.5 x 8.5 cm (4 $\frac{7}{8}$ x 3 $\frac{3}{8}$ x 3 $\frac{3}{8}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

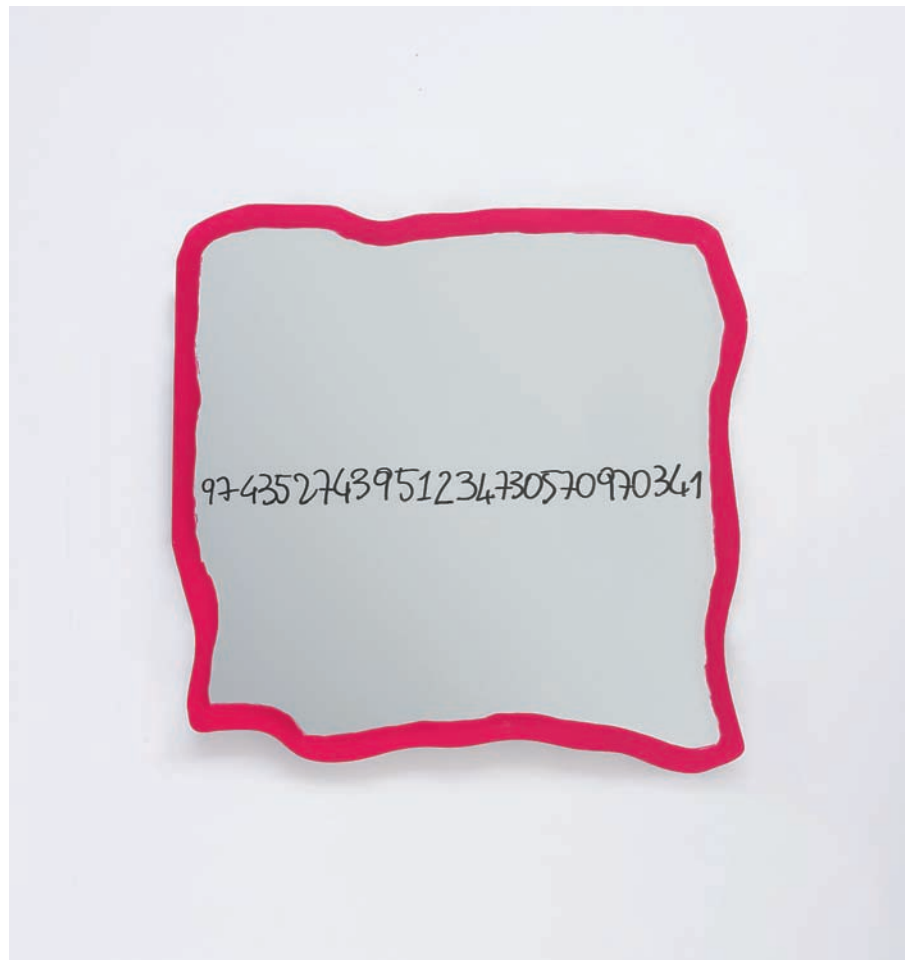
88

MICHELANGELO PISTOLETTO b. 1933*Frattali*, 1999-2000

Acrylic in red, on mirrored glass, signed, titled and dated '1999/2000' in white paint pen on the reverse, a unique variant, further signed on the accompanying Certificate of Authenticity in black ink, framed.
70.5 x 70.7 x .4 cm (27 $\frac{3}{4}$ x 27 $\frac{7}{8}$ x 0 $\frac{1}{8}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠

88



89



89

ENRICO CASTELLANI b. 1930*Estroflessione*, 1968

Thermoformed plastic multiple in white, with accompanying book and slipcover, the edition size unknown, published by Achille Mauri Editore, Milan, framed.

29.5 x 29.5 x 2.3 cm (11 $\frac{5}{8}$ x 11 $\frac{5}{8}$ x 0 $\frac{7}{8}$ in.)

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

90

LUCIO FONTANA 1899 – 1968*Concetto Spaziale (rosso)*, 1968

Thermoformed plastic multiple in red, with accompanying book, the edition size unknown, published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona, framed.

29.5 x 29.5 x 2.3 cm (11 $\frac{5}{8}$ x 11 $\frac{5}{8}$ x 0 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Harry Ruhé and Camillo Rigo M-15

90



91



91

LUCIO FONTANA 1899 – 1968*Concetto Spaziale (bianco)*, 1968

Thermoformed plastic multiple in white, with original cardboard slipcase, the edition size unknown, published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona, framed.

29.1 x 29.1 x 1.5 cm (11 $\frac{1}{2}$ x 11 $\frac{1}{2}$ x $\frac{5}{8}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠

LITERATURE

Harry Ruhé and Camillo Rigo M-15

THIS LOT IS SOLD WITH NO RESERVE

LAWRENCE CARROLL b. 1954

Untitled, 1993

Multiple comprising oil, canvas, staples, and plywood in three unique parts, signed, '93' and numbered 8/30 in pencil on the reverse of the largest part, published by Museum Association Mönchengladbach, Mönchengladbach, Germany, unframed.

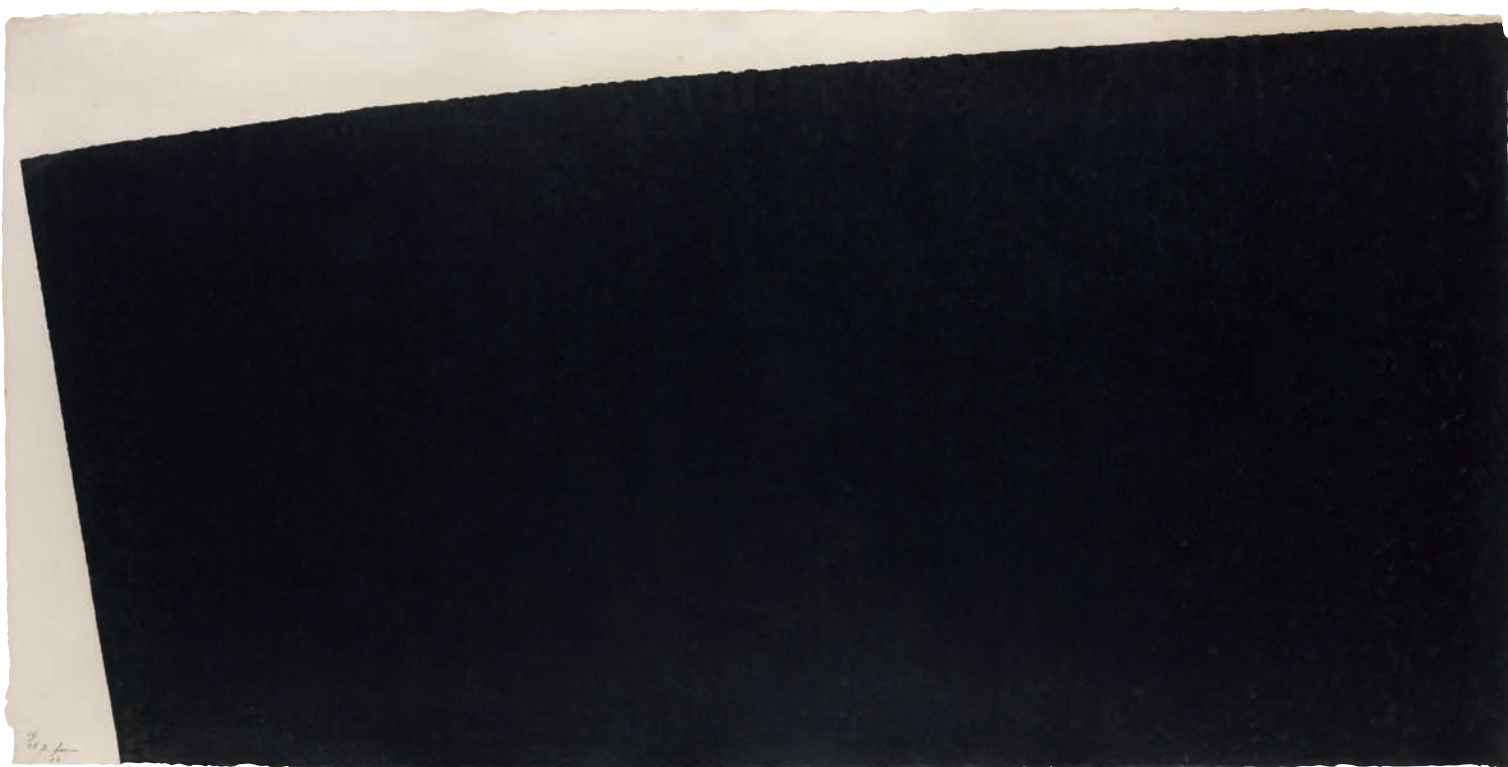
smallest: 8 x 13.5 x 1.2 cm (3¼ x 5¾ x 0½ in.)

medium: 10.6 x 17.6 x 1.1 cm (4¼ x 6¾ x 0¾ in.)

largest: 14 x 23.8 x 1.2 cm (5½ x 9¾ x 0½ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 •





93

RICHARD SERRA b. 1939*Olson*, 1987

Screenprint with paintstick, on Japanese Kizuki Hanga Dosa paper, the full sheet (deckle on all sides), signed, dated '86' and numbered 14/28 in pencil (there were also 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 91 x 182.3 cm (35 $\frac{7}{8}$ x 71 $\frac{3}{4}$ in.)

S. 91.5 x 183.8 cm (36 x 72 $\frac{3}{8}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300

LITERATURE

Silke de Berswordt-Wallrabe 45

Gemini G.E.L. 1301

94

JO BAER b. 1929*Cardinations*, 1974

The complete set of nine screenprints in colours, on J.B. Green paper, with full margins, all signed, dated '74' and numbered 58/75 in pencil (there were also 15 artist's proofs), published by Brooke Alexander Editions, New York, with accompanying colophon, unframed.

all I. 62.2 x 47.2 cm (24 $\frac{1}{2}$ x 18 $\frac{5}{8}$ in.)

all S. 72.1 x 53.3 cm (28 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800

94





95

JACOB KASSAY b. 1984*Sanded Edition*, 2013

Book, with text and images removed through sanding by the artist, 12 sheets plus cover, signed, dated, edition of 10 (there were also 2 artist's proofs), contained in original clamshell box.

book: 29.7 x 21 x .5 cm (11¾ x 8¼ x 0¼ in.)

portfolio: 31.5 x 22.6 cm (12¾ x 8⅞ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300

96

DAN FLAVIN 1933-1996*Untitled*, 1994

Aquatint in colours with yarn, printed on both sides of handmade Twinrocker paper, the full sheets, curled and stitched (as issued), signed, dated '1994' and numbered 11/25 in pencil, unframed.

13.1 x 51 x 14 cm (5¼ x 20¼ x 5½ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300

96





97

FRANZ ERHARD WALTHER b. 1939

Winkel, 7 Taschen -Wandstück, 1969

Cotton fabric multiple, sewed as seven pockets, contained in original cotton bag, with installation instructions, signed and numbered 16/24 in pencil on accompanying justification sheet, and further typographically dated, titled and inscribed.

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

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠



98

THIS LOT IS SOLD WITH NO RESERVE

MONA HATOUM b. 1952

Rubber Mat, 1996

Moulded silicone rubber sculpture, signed and numbered 17/35 on the accompanying Certificate of Authenticity, published by Printed Matter and the New Museum of Contemporary Art, New York.

2.8 x 79 x 58.5 cm (1 1/8 x 31 1/8 x 23 in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • † ♣

EXHIBITED

Museum of Modern Art, New York, *Mind and Matter: Alternative Abstractions, 1940s to Now*, 5 May - 16 August, 2010 (another example exhibited)
Institute of Contemporary Art, Boston, *Collectors Collect Contemporary: 1990-1999*, 30 March - 28 May, 1999, (another example exhibited)

LITERATURE

Modern Contemporary: Art at MoMA since 1980, exhibition catalogue, Museum of Modern Art, New York, p.424, no. 466 (another example illustrated)



99

YAYOI KUSAMA b. 1929

One Thousand Boats, 1965

16 offset lithographs, on thin wove paper, the full sheets, from the unsigned, un-numbered edition of 999, some of which were used as wallpaper for the artist's 1965 *Aggregation: One Thousand Boats Show* installation at the Stedelijk Museum, Amsterdam (a previous edition was used for the original installation at Gertrude Stein Gallery, New York in 1963), produced by De internationale Galerie Orez, The Hague, Netherlands, all unframed.

all S. 43.2 x 56.4 cm (17 x 22¼ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100

PROVENANCE

De internationale Galerie Orez, The Hague, Netherlands
Collection of Leo Verboon, Netherlands
Purchased from the above for a private German collection

LITERATURE

Yayoi Kusama, *Infinity Net: The Autobiography of Yayoi Kusama*, Tate Publishing, London, 2011, p.40

100



100

MARTIN CREED b. 1968*WORK #1560*, 2013

Unique acrylic painting in colours, on paper record sleeve, with accompanying 180-gram heavyweight vinyl record of two songs recorded by Martin Creed, signed, titled 'Work #1560', dated '2013' and numbered 67/100 in black ink on the reverse, published by The Vinyl Factory, London, unframed. 31.5 x 31.5 cm (12 $\frac{3}{8}$ x 12 $\frac{3}{8}$ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 ♠ †

Vinyl record including the following tracks: *Blow and Suck* (Work No. 208c); and *I Want You* (Work No. 1651)

101



101

MARTIN CREED b. 1968*CHICAGO (Work #1370)*, 2012

Unique watercolour, on paper record sleeve, with accompanying 180-gram heavyweight vinyl of four new songs recorded by Martin Creed, signed, dated '2012', titled 'Work #1370' and numbered 119/200 in pencil on the reverse, also signed and titled in white pen on the vinyl record, created in collaboration with MCA Chicago, and produced by The Vinyl Factory and Telephone Records, London, unframed. 31.2 x 31.5 cm (12 $\frac{1}{4}$ x 12 $\frac{3}{8}$ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 ± ♠

Vinyl record including the following tracks: *If You're Lonely* (2.56); *You Return* (3.58); *The New Shutters* (3.54); and *Don't Tell Me* (2.24)

Words and music by Martin Creed, except *The New Shutters*: Traditional; arranged by Martin Creed. Performed by Martin Creed, Andy Knowles, Dee Alexander and Yvonne Gage. Produced by Andy Knowles (The Nice Nice Boys). Recorded at Soma Studios as part of a year-long residency at the Museum of Contemporary Art Chicago. Engineered by Bill Skibee.

102

THIS LOT IS SOLD WITH NO RESERVE

GILBERT AND GEORGE b. 1943 and 1942

Deth Kult, 2009

Chromogenic print on semi-matt paper, with full margins, signed and numbered 60/100 in black ink, published by White Cube Editions, London, unframed.

I. 79.5 x 59.8 cm (31¼ x 23½ in.)

S. 88.1 x 63 cm (34½ x 24¾ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ♠ †

This print was first released alongside the opening of the artists' *JACK FREAK PICTURES* exhibition at Centro de Arte Contemporáneo (CAC), Málaga, Spain.



103

THIS LOT IS SOLD WITH NO RESERVE

CHRISTIAN MARCLAY b. 1955

Krak, 2007

Pigment print on Hahnemühle Photo Rag paper, with full margins, signed, dated '2007' and numbered 6/100 in pencil on the reverse, published by White Cube, London, framed.

I. 9.5 x 23.8 cm (3¾ x 9¾ in.)

S. 45.6 x 30.4 cm (17¾ x 11¾ in.)

Estimate £1,000-2,000 \$1,700-3,400 €1,200-2,400 • †





104

LUCIEN SMITH b. 1989

Cats and Dogs, 2012

Archival inkjet print in colours, on canvas stretched onto a wood strainer, signed and numbered 26/100 on the reverse (also numbered 41/100 on the reverse), further numbered 26/100 on the accompanying Certificate of Authenticity all in black ink (there were also 5 artist's proofs), published by Exhibition A, New York, unframed.

61 x 50.9 cm (24 x 20 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600

105

GERHARD RICHTER b. 1932

Victoria I, 2003

Offset lithograph in colours, on smooth, heavy paper, with full margins, signed, titled and dated '2003' in pencil, from the edition of 450, published by Achenbach Art Edition, Düsseldorf, framed.

I. 60 x 40 cm (23 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in)

S. 86.5 x 60 cm (34 x 23 $\frac{5}{8}$ in)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 ♣

LITERATURE

Hubertus Butin pp. 283-284



106

TAUBA AUERBACH b. 1981*Untitled*, 2012

Screenprint in colours, on black wove paper, with full margins, signed, dated '2012' and numbered 44/120 in pencil, published by Bergen Kunsthall, Norway, to celebrate the artist's 2011 *Tetrachromat* exhibition held at Bergen Kunsthall in collaboration with Malmö Konsthall and WIELS Contemporary Art Centre, Brussels, framed.

I. 76.1 x 57.2 cm (29 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)

S. 86.4 x 67 cm (34 x 26 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600



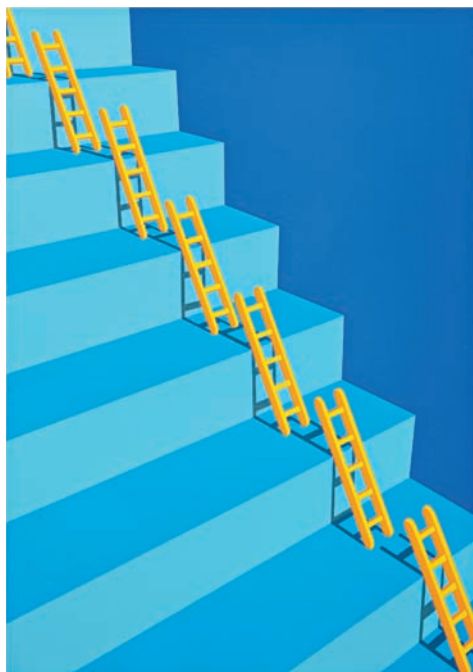
107

KENNETH NOLAND 1924-2010*Twin Planes*, 1969

Screenprint in colours, on canvas laid onto board (as issued), the full sheet, signed, dated '5/5/69' and numbered 61/200 in pencil on the reverse, co-published by Sarah Lawrence Art Press and Chiron Press, Inc., New York, framed.

S. 15.7 x 149.7 cm (6 $\frac{1}{8}$ x 58 $\frac{7}{8}$ in.)

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



108

PATRICK HUGHES b. 1939*Retroperspective; and Steps and Ladders*, 2000

Two prints, including one hand-painted 3D multiple with lithography and one screenprint in colours, on Somerset paper, with full margins, the multiple signed and numbered 1/40, the screenprint signed, titled, dated '81' and numbered 113/200 in pencil, published by Flowers Gallery, London, the multiple framed in a Plexiglas box, the print framed.

multiple 44 x 77 x 20 cm (17 $\frac{3}{8}$ x 30 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in.)screenprint I. 58.4 x 41 cm (23 x 16 $\frac{1}{8}$ in.)screenprint S. 75.6 x 56.5 cm (29 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ₣ ♣



109

THOMAS STRUTH b. 1954*Making Time*, 2005

Chromogenic print, on Kodak Professional Endura paper, with full margins, with accompanying book of photographs by Thomas Struth and text by Estrella de Diego, signed, titled, dated '2005' and numbered 18/100 in pencil on the reverse, also numbered in pencil on a label affixed to the inside cover of the C-print folder, the accompanying book, published by Shirmer/Mosel, Munich, and C-print folder contained within metallic, blue, fabric-covered portfolio.

I. 20.6 x 27.6 cm (8 $\frac{1}{8}$ x 10 $\frac{7}{8}$ in.)S. 22.7 x 28.7 cm (8 $\frac{7}{8}$ x 11 $\frac{1}{4}$ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 ♣



110

ALEX KATZ b. 1927

Brisk Day I; II; and III, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint, all in colours, on Somerset paper, the full sheets, all signed and numbered 95/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, two prints with the artist's copyright stamp on the reverse, all unframed.

all S. approx 91.4 x 73.7 cm (35 $\frac{7}{8}$ x 29 in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ±

LITERATURE

Klaus Albrecht Schröder 237-239

111

EQUIPO CRÓNICA (active between 1963-1981)

Escultura, 1971

Screenprint in colours, on canvas stretched onto wood strainer, signed, dated '71' and numbered 9/10 in black paint, framed.

100.2 x 100.4 cm (39 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ♣



of Lichtenstein '69

234/250

112

ROY LICHTENSTEIN 1923-1997

Red Barn, 1969

Screenprint in colours, on C.M. Fabriano Cotone paper, with full margins, signed, dated '69' and numbered 234/250 in pencil, published by Gabriele Mazzotta Editore, Milan (with their blindstamp), unframed.

I. 36.5 x 43.4 cm (14½ x 17½ in.)

S. 48.7 x 65.9 cm (19½ x 25¾ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500

LITERATURE

Mary Lee Corlett 89

113

AFTER ROBERT INDIANA b. 1928

Classic Love, 1995

Hand-tufted and hand-carved, skein dyed New Zealand wool, on stretched blue canvas with natural Latex backing, signed and numbered 43/100 in black felt tip pen on a fabric label on the reverse, with a further sheared signature in lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

240 x 243 x 1 cm (94½ x 95¾ x 0¾ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600

113



114

ROBERT INDIANA b. 1928*One*, from *Numbers portfolio*, 1968

Screenprint in colours, on Schoellers Parole paper, with full margins, signed, dated '68' and numbered 123/125 in pencil (there were also 35 artist's proofs in Roman numerals), published by Edition Domberger and Galeria Schmela, Stuttgart and Dusseldorf, Germany, framed.

I. 59.5 x 50 cm (23 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

S. 64.2 x 49.9 cm (25 $\frac{1}{4}$ x 19 $\frac{5}{8}$ in.)

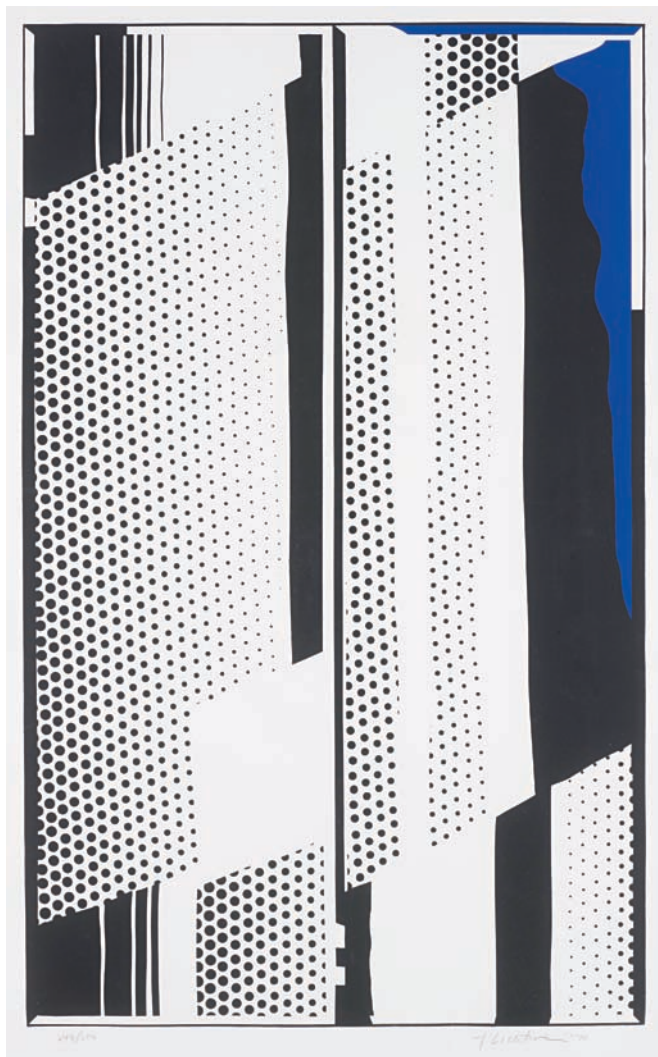
Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600

LITERATURE

Susan Sheehan 46



115



115

ROY LICHTENSTEIN 1923-1997*Twin Mirrors*, 1970

Screenprint in colours, on wove paper, with full margins, signed, dated '70' and numbered 249/250 in pencil (there were also an unknown number of artist's proofs, inscribed 'A/P' and numbered in Roman numerals), published by The Solomon R. Guggenheim Museum and Fine Creations Inc., New York, framed.

I. 86 x 53 cm (33 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)

S. 98 x 65.9 cm (38 $\frac{5}{8}$ x 25 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ±

LITERATURE

Mary Lee Corlett 102

This print was designed especially for The Solomon R. Guggenheim Museum, for sale in the museum bookstore.



116

ANDY WARHOL 1928-1987*Mao*, 1974

Screenprint in colours, on wallpaper, the full sheet, one of 100 impressions signed in felt-tip pen in 1979, the edition size unknown, published by Factory Additions, New York, for an Andy Warhol exhibition at the Musée Galliera, Paris, framed. S. 97.5 x 75.1 cm (38 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 +

LITERATURE

Frayda Feldman and Jörg Schellmann 125A

117

ANDY WARHOL 1928-1987*Castelli Gallery Marilyn Invitation*, 1981

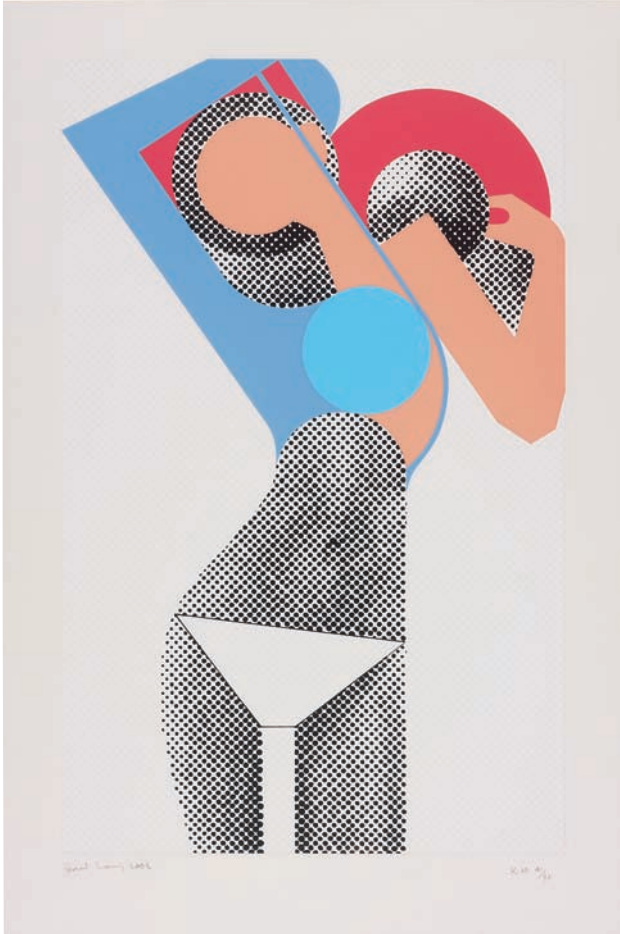
Offset lithograph in colours, on smooth wove paper, the full sheet, with text printed on the reverse, signed in black marker, framed.

S. 17.6 x 17.7 cm (6 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 +

117





118

GERALD LAING B. 1936*K.M. (Kate Moss); and The Kiss, 2007-8*

Two screenprints in colours, one with hand-applied gold leaf, on Velin Arches paper, with full margins, both signed, *K.M.* dated '2008' and numbered 41/90, *kiss* dated '2007' and numbered 58/90, both in pencil (there were also 10 artist's proofs for both), published by the artist and ocontemporary, London, both unframed.

K. M. I. 82.8 x 52.5 cm (32 $\frac{5}{8}$ x 20 $\frac{5}{8}$ in.)

K. M. S. 98.4 x 65.3 cm (38 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in.)

kiss I. 94.1 x 80.8 cm (37 x 31 $\frac{3}{4}$ in.)

kiss S. 110.3 x 94 cm (43 $\frac{3}{8}$ x 37 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

119

RUSSELL YOUNG b. 1960*Marilyn Goddess, 2009*

Screenprint with diamond dust, on black Somerset paper, with full margins, signed and numbered 'PP 2/3' in pencil (a printer's proof, the edition was 10), unframed.

I. 85.7 x 66 cm (33 $\frac{3}{4}$ x 26 in.)

S. 99.1 x 76.8 cm (39 x 30 $\frac{1}{4}$ in.)

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

119





120

PETER BLAKE b. 1932

Tattooed Lady (3 works), 1985

Screenprints, three colour variants, on Arches paper, with full margins, all signed and inscribed 'Proof' and numbered 4/17, 15/17, and 6/17 respectively in pencil, published by Waddington Graphics, London (with their blindstamp), all unframed.

all I. 110.4 x 50.6 cm (43½ x 19⅞ in.)

all S. 121.4 x 80.6 cm (47¾ x 31¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 † ♦



121

ALLEN JONES b. 1937

Sugar; and *Spice*, 1970; and 1971

Two lithographs in colours, on wove paper, with full margins, both signed, dated '70' and '71', respectively and inscribed 'artist's proof' in pencil (both one of 10 artist's proofs, the edition was 75), published by Petersburg Press, London, both unframed.

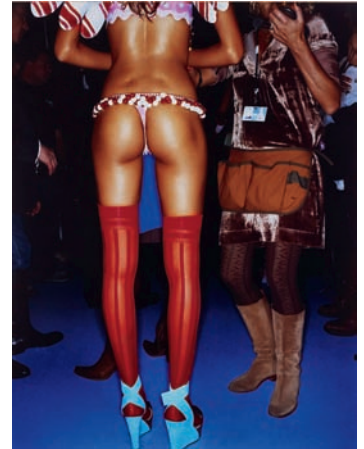
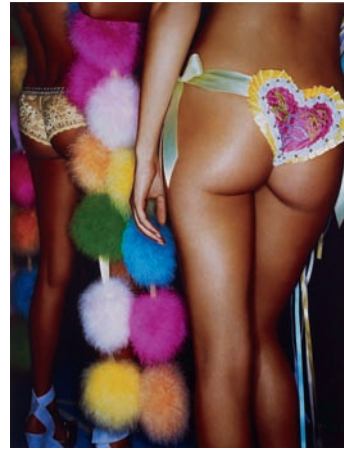
both I. 82.9 x 26.8 cm (32½ x 10½ in.)

both S. 89.3 x 51.7 cm (35½ x 20¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ♠

LITERATURE

Richard Lloyd 51; and 52



122

GAVIN BOND b. 1970

Backstage: Volume I, 2008

The complete portfolio of 12 digital colour coupler prints, on Kodak Professional Endura paper, the full sheets, each print signed in black ink and stamp numbered 2/10 on a separate label, also signed and numbered 2/10 in black marker on the accompanying Certificate of Authenticity (there were also 2 artist's proofs), published by Guy Hepner Contemporary, Los Angeles, the prints loose, contained in the original leatherette portfolio.

80.7 x 65.1 x 9.1 cm (31¼ x 25½ x 3⅝ in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 ♠

Including *Adriana Pouting*; *Adriana*; *Gisele, Lip Gloss*; *Kandyland*; *Legs*; *Merry Christmas*; *Pom Poms*; *Red Stockings*; *Reflections on Beauty*; *Sent From Above*; *Sweet Girl*; and *Winter Wonderland*



123

MARC QUINN b. 1964

Crystal World, 2008

Cast bronze with heat-treated chrome patina, incised signature, dated '2008' and numbered from the edition of 45 on the underside of the base, published by White Cube, London.
43.2 x 10.2 x 10.2 cm (17 x 4 x 4 in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠



124

MARC QUINN b. 1964*Drowned World*, 2008

Cast bronze with heat-treated chrome patina, incised signature with initials, dated '2008' and numbered 11/45 on the underside of the base (there were also 5 artist's proofs), published by White Cube, London.

33.1 x 9.9 x 9.9 cm (13 x 3 $\frac{7}{8}$ x 3 $\frac{7}{8}$ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ♠

125

JEFF KOONS b. 1955*Split Rocker Vase*, 2012

Glazed white porcelain vase, signed, stamp dated '2012' and numbered 0105/3500 on the underside, manufactured by Bernardaud, Limoges, France, contained in the original grey cardboard box (stamp signed and annotated '105').

36 x 39 x 36 cm (14 $\frac{1}{8}$ x 15 $\frac{3}{8}$ x 14 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600

125



126

DAMIEN HIRST b. 1965*Exaudi Domine*, from *Psalm Prints*, 2009

Screenprint in colours with glaze and diamond dust, on smooth wove paper, with full margins, signed and numbered 11/50, published by Other Criteria, London, (with their blindstamp), framed.

I. 61 x 61 cm (24 x 24 in.)

S. 73.5 x 71.5 cm (28 $\frac{7}{8}$ x 28 $\frac{1}{2}$ in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 ♣



127

DAMIEN HIRST b. 1965*The Souls on Jacob's Ladder Take their Flight: one plate*, 2007

Etching and aquatint in colours, on Velin d'Arches paper, with full margins, signed in pencil and further numbered 71/72 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, unframed.

I. 92.9 x 85.3 cm (36 $\frac{5}{8}$ x 33 $\frac{5}{8}$ in.)

S. 118.9 x 107.4 cm (46 $\frac{3}{4}$ x 42 $\frac{1}{4}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 † ♣

LITERATURE

Florian Simm p. 80 (another example illustrated p. 85)



128

ROBERT LONGO b. 1953*Tiger*, 2011

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2011' and numbered 1/30 in pencil (there were also 3 artist's proofs), published by Handicap International, unframed.

I. 106 x 77 cm (41¾ x 30¾ in.)

S. 115 x 84.6 cm (45¼ x 33¼ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500

129

129

DAMIEN HIRST b. 1965*Aurous Iodide*, 2009

Screenprint in colours with gold glitter, on wove paper, with full margins, signed three times and numbered 123/150 in pencil, published by Other Criteria, London (with their blindstamp), framed.

I. 76.3 x 55.8 cm (30 x 21¾ in.)

S. 98 x 76 cm (38¾ x 29¾ in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 ♠



130

DAMIEN HIRST b. 1965*Dark Rainbow*, 2009

Resin sculpture in colours, with metal stand, signed and numbered 25/40 in pencil on the underside of the jaw, produced by Other Criteria, London (with their stamp on the underside of the base).

work: 44 x 41 x 11 cm (17 $\frac{3}{8}$ x 16 $\frac{1}{8}$ x 4 $\frac{3}{8}$ in)

with stand: 55 x 41 x 25 cm (21 $\frac{1}{8}$ x 16 $\frac{1}{8}$ x 9 $\frac{7}{8}$ in)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♠



131

DAMIEN HIRST b. 1965*For the Love of God, Laugh*, 2007

Screenprint in colours, with glazes and diamond dust, on wove paper, the full sheet, signed in black felt-tip pen and numbered 124/250 in pencil on the reverse, published by Other Criteria, London, framed.

S. 100.4 x 75 cm (39 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in.)

Estimate £8,000-12,000 \$13,500-20,200 €9,700-14,600 ♠

132



133



132

PETER DOIG b. 1959*Big Sur*, from *100 Years Ago*, 2000-01

Etching with aquatint in colours, on Hahnemühle paper, with full margins, signed and numbered 'A/P 4/6' in pencil (an artist's proof, the edition was 46), published by The Paragon Press, London, framed.

I. 89.7 x 137.2 cm (35 $\frac{3}{8}$ x 54 in.)

S. 113.6 x 159.5 cm (44 $\frac{3}{4}$ x 62 $\frac{3}{4}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Contemporary Art in Print pp. 12-13

133

PETER DOIG b. 1959*Canoe Island*, 2000

Screenprint in colours, on Somerset paper, the full sheet, signed and numbered 157/300 in pencil on the reverse (there were also 30 artist's proofs), published by Counter Editions, London, unframed.

S. 74 x 99.8 cm (29 $\frac{1}{8}$ x 39 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠



134

PETER DOIG b. 1959*Lapeyrouse Wall; Untitled; Curious; and Paragon, 2005*

Four etchings and aquatints in colours, on wove paper, with full margins, all signed, dated '05' and numbered 2/35 in pencil, published by Maximilian Verlag Editions, Munich, all unframed.

various sizes, largest S. 56.7 x 45.4 cm (22 $\frac{3}{8}$ x 17 $\frac{7}{8}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠



135

ED RUSCHA b. 1937

Country Cityscapes, 2001

The complete suite of six photogravures in colours with screenprint, on Somerset paper, with full margins, all signed, dated '2001' and numbered 3/60 in pencil (there were also 10 artist's proofs), published by Graphicstudio, University of South Florida, Tampa (with their blindstamp), all framed.

I. 30.1 x 23.3 cm (11 $\frac{7}{8}$ x 9 $\frac{1}{8}$ in.)

S. 45.6 x 35.4 cm (17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300

Including *It's Payback Time*; *Do as Told or Suffer*; *You Will Eat Hot Lead*; *Be Careful Else We Be Banging on You You Hear Me?*; *Your A Dead Man*; and *Noose Around Your Neck*



136

DIETER ROTH 1930-1998

Karnickelköttelkarnickel (Rabbit-shit-rabbit), from 1972

Sculpture comprising straw, rabbit dung and string, formed into the shape of a rabbit, signed, dated '75' and numbered 58/250 in black ink on a label affixed to the reverse, co-published by the artist and Eat Art Galerie, Düsseldorf. 21 x 10 x 19 cm (8¼ x 3¾ x 7½ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Dirk Dobke p. 32





137

ED RUSCHA b. 1937*Plate*, from *Domestic Tranquility* series, 1974

Lithograph in colours on wove paper, with full margins, signed, dated '74' and numbered 48/65 in pencil (there were also 24 artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, framed.

I. 21.4 x 48 cm (8½ x 18¾ in.)

S. 46.1 x 66.1 cm (18½ x 26 in.)

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

LITERATURE

Siri Engberg 73

138

ED RUSCHA b. 1937*New Wood, Old Wood*, 2007

The complete set of two Mixografía® relief prints in colours, on handmade paper, the full sheets, both signed, dated '2007' and numbered 42/75 in pencil (there were also 10 artist's proofs), published by Mixografía, Los Angeles, both unframed.

largest S. 36.4 x 86.2 cm (14¾ x 33¾ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300

138





139

ALIGHIERO BOETTI 1940-1994*La cieca e totale obbedienza della parallela (The Blind and Total Obedience of the Parallel)*, 1987

Screenprint in colours, on wove paper, with full margins, signed and numbered 24/49 in pencil (there were also 2 artist's proofs), published by Galerie Eric Franck, Geneva, framed.

I. 65.1 x 70 cm (25 5/8 x 27 1/2 in.)

S. 100 x 70 cm (39 3/8 x 27 1/2 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠



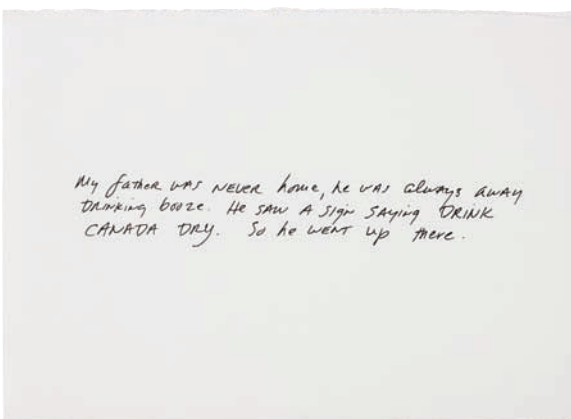
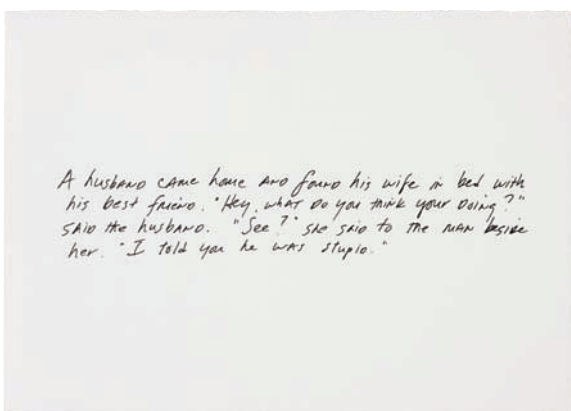
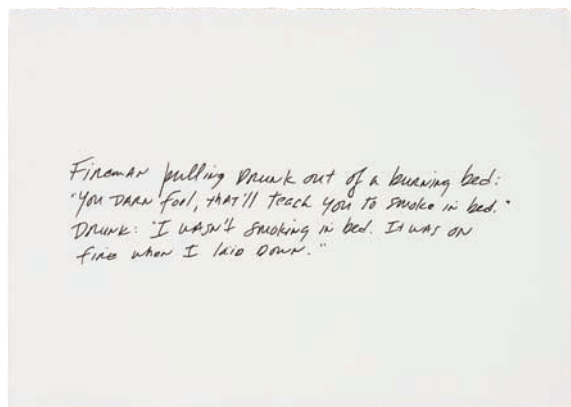
140

JOSEPH BEUYS 1921-1986*Elvis Presley (Last Picture)*, 1977

Postcard, on heavy, wove paper, the full sheet, signed in red ballpoint pen, titled and dated in print, with Free International University stamp in red, framed.

S. 14.7 x 10.1 cm (5 3/4 x 3 7/8 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠



RICHARD PRINCE b. 1949

Untitled, 2011

The complete set of three foil stamped prints, on heavy wove greeting cards, the cards loose (as issued), within original envelopes, with accompanying book, each signed and numbered 98/100 in pencil on the interior of the card, further numbered in pencil on the original envelope, and in black ink on the portfolio, co-published by Hatje Cantz Verlag, Ostfildern, Germany and Foggy Notion Books, New York, all contained in original brown card portfolio. 20.6 x 29.2 x .3 cm (8 1/8 x 11 1/2 x 0 1/8 in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 +

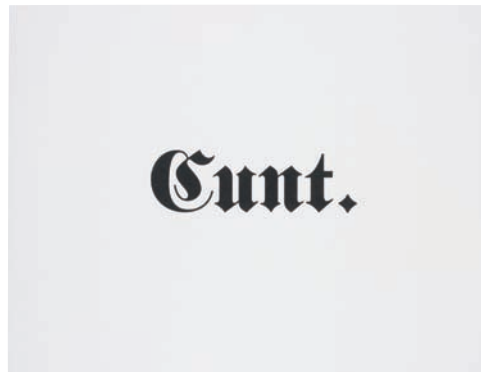
WADE GUYTON b. 1972

Untitled (MAY, Saturday, October 6, 2012 Last Update), 2012

Four Epson DURABrite inkjet and letterpress prints, on May Editions letterhead paper, the full sheets, signed and numbered 25/50 in pen on the fourth page (there were also 10 artist's proofs), published by the artist, all unframed. all S. 29.8 x 21.1 cm (11 3/4 x 8 1/4 in.)

Estimate £1,500-2,500 \$2,500-4,200 €1,800-3,000

The edition is a four page print of the front page of *The New York Times* website on May letterhead. The edition was printed in one day, creating variations of time stamp and, occasionally, layout and headlines for each impression.



143

THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS

Other Men's Flowers, 1994

The complete set of 15 screenprints in colours with letterpress, on various papers, the full sheets, with additional unsigned print *Please Keep Out Foot and Mouth*, the sheets loose (as issued), all sheets either signed in pencil on the front, signed (one with initials) or stamp-signed on the reverse, some also dated on the reverse, the Stuart Brisley numbered 24/50 in pencil on the reverse, and the Gary Hume titled, dated and numbered 24/50 on an additional sheet, all from the edition of 50 (there were also 20 artist's proofs), published by The Paragon Press, London, accompanied by four exhibition posters, and gallery re-printed press cuttings, contained in original blue paper-covered portfolio box.

62.5 x 49.5 cm (24½ x 19½ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ♠

LITERATURE

Paragon catalogue, Vol. I, p. 198

This project comprises 15 artworks by 15 London based artists. Curated by Joshua Compston, the contributing artists include Henry Bond, Stuart Brisley, Don Brown, Helen Chadwick, Mat Collishaw, Itai Doron, Tracey Emin, Angus Fairhurst, Liam Gillick, Andrew Herman, Gary Hume, Sarah Staton, Sam Taylor-Wood, Gavin Turk and Max Wigman.



144

MARIO TESTINO b. 1954*Kate in Blue Cafe, 2005*

Digitally produced chromogenic print, on Fujicolor Professional paper, with full margins, signed, dated '2005' and numbered 59/120 in black ink, published by Counter Editions, London to coincide with the exhibition *Joshua Reynolds: The Creation of Celebrity* held at Tate Britain, London, 2005, framed.

I. 52 x 38.8 cm (20½ x 15¼ in.)

S. 60.4 x 47.8 cm (23¾ x 18⅞ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

145

MARIO TESTINO b. 1954*Kate Moss, London, 2006, 2012*

Digitally produced chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 71/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), published by Counter Editions, London, unframed, contained in an original portfolio box.

I. 41.2 x 53.4 cm (16¼ x 21 in.)

S. 50.8 x 61 cm (20 x 24 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ‡ ♠

145



146

MARC QUINN b. 1964

Sleeping Beauty, 2005

White, spray-painted bronze sculpture, incised signature,
dated '2005' and numbered 14/25 on the underside.

26.5 x 16 x 25.5 cm (10 $\frac{3}{8}$ x 6 $\frac{1}{4}$ x 10 in.)

Estimate £6,000-8,000 \$10,100-13,500 €7,300-9,700 ± ♠





147

MARILYN MINTER b. 1948*Vamp*, 2011

Chromogenic print, on semi-matt paper, with full margins, signed, titled, dated '2011' and numbered 11/25 in black ink on the reverse, unframed.

I. 49.4 x 33.2 cm (19½ x 13¼ in.)

S. 50.6 x 40.5 cm (19⅞ x 15⅞ in.)

Estimate £3,000-4,000 \$5,100-6,700 €3,600-4,900

148

TOM WESSELMANN 1931-2004*Seascape Tit with Scribble*, 1991

Screenprint in colours, on Arches 88 paper, with full margins, signed and numbered 45/100 (one of 68 remaining impressions, 32 from the edition of 100 were destroyed, there were also 12 artist's proofs), published by International Images, Putney, Vermont (with their blindstamp), unframed.

I. 62.2 x 48.3 cm (24.5 x 19 in.)

S. 87.9 x 76.2 cm (34⅝ x 30 in.)

Estimate £1,500-2,500 \$2,500-4,200 €1,800-3,000



149

ANDY WARHOL 1928-1987*Sex Parts: one plate, 1978*

Screenprint, on HMP paper, the full sheet, signed and numbered 'A.P. 4/5' in pencil (an artist's proof, the edition was 30), published by Andy Warhol Enterprises, Inc., New York (with their copyright inkstamp on the reverse), framed.
S. 80.1 x 60.4 cm (31½ x 23¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100

LITERATURE

Fradya Feldman & Jörg Schellmann 173



150

ANDY WARHOL 1928-1987*Sex Parts: one plate, 1978*

Screenprint, on HMP paper, the full sheet, signed and numbered 'A.P. 4/5' in pencil (one of five artist's proofs, the edition was 30), published by Andy Warhol Enterprises, Inc., New York (with their copyright inkstamp on the reverse), framed.

S. 78.9 x 59.5 cm (31¼ x 23¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100

LITERATURE

Fradya Feldman & Jörg Schellmann 174



151

ELIZABETH PEYTON b. 1965

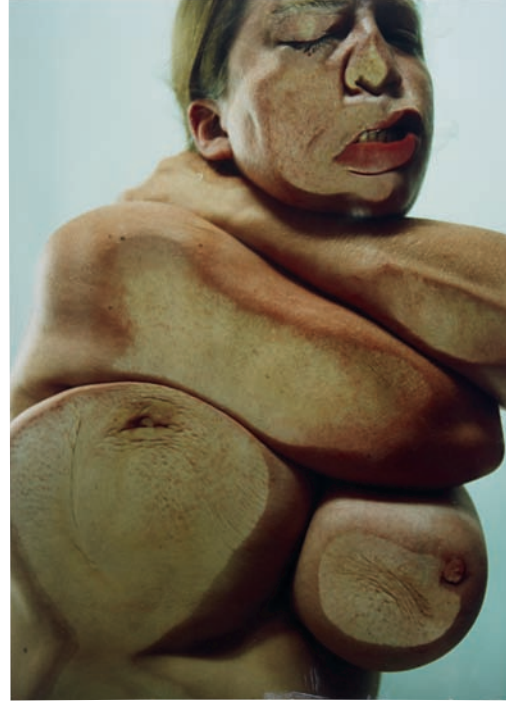
Julian, 2005

Ukiyo-e woodcut in colours, on Somerset paper, the full sheet, signed, titled, dated '2006' and numbered 7/45 in pencil (there were also 8 artist's proofs), published by Two Palms Press, New York, unframed.
S. 42.4 x 33 cm (16¾ x 12⅞ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 ♠

LITERATURE

Gavin Brown's enterprise and Two Palms Press p. 5



152

JENNY SAVILLE b. 1970

Closed Contact, 2002

The complete set of four cibachromes, on matt photo paper mounted to mount board (as issued), the full sheets, with four photographic catalogues from the exhibition, *Closed Contact Jenny Saville Glen Luchford*, held at Gagosian Gallery, Los Angeles, all prints signed, annotated 'A'-'D' respectively and numbered 8/25 in black marker on the reverse (there was also 1 artist's proof for each), all books bound in original peach-coloured paper covers and contained in original Plexiglas boxes.

all S. 39.1 x 28.5 cm (15 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

Danilo Eccher, ed., *Jenny Saville*, Milan, 2005, pp. 40-42 (another example illustrated on p. 125)



153

ANDY WARHOL 1928-1987

Race Riot, 1964

Screenprint, on wove paper, the full sheet, from the unsigned edition of 500 (there were also 10 artist's proofs), published in the portfolio *Ten Works by Ten Painters* (unsigned and numbered on the colophon), published by Wadsworth Atheneum, Hartford, Connecticut, unframed. S. 50.8 x 60.7 cm (20 x 23⁷/₈ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300

LITERATURE

Frayda Feldman and Jörg Schellmann 3

DU WILLST ES. DU KAUFST ES. DU VERGISST ES.



154

BARBARA KRUGER b. 1945

Du Willst es. Du Kaufst es. Du Vergisst es. (You want it. You Buy it. You Forget it.), 2013

Archival pigment print, on heavy wove paper, with narrow margins, stamp signed and numbered 3/8 in pencil (there was also 1 artist's proof), published by Kunsthaus-Bregenz, Bregenz, Austria, unframed.

I. 40.6 x 53.4 cm (15 $\frac{7}{8}$ x 21 in.)

S. 43.1 x 55.7 cm (16 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 † ♣

For the occasion of the 2002 Schirn exhibition, *Shopping: A Century of Art and Consumer Culture*, Barbara Kruger covered the entire façade of the Galeria Kaufhof on the Zeil in Frankfurt with a 2,200 square-metre work, comprising two enormous eyes overlooking the pedestrian shoppers, with the inscription above reading: *DU WILLST ES. DU KAUFST ES. DU VERGISST ES. (YOU WANT IT, YOU BUY IT, YOU FORGET IT).*



155

THOMAS SCHÜTTE b. 1954

United Enemies, A Play in Ten Scenes: one plate, 1994

Offset lithograph in colours with hand-colouring in white, on high gloss paper, with full margins, signed, dated '1994' and annotated 'AP' in black ball-point pen (an artist's proof, the edition was 35), published by Yves Gevaert Éditeur, Brussels, framed.

I. 63.8 x 94.5 cm (25½ x 37¼ in.)

S. 69 x 98.5 cm (27½ x 38¾ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 ♠

LITERATURE

J. Heynen, J. Lingwood & A. Vettese (eds.), *Thomas Schütte*, London 1998 (another example illustrated, pp. 26-27 and 95).

The closely cropped figures in *United Enemies, A Play in Ten Scenes* are based on small-scale macquettes that Schütte created out of Firmo polymer modelling clay, dressed in various fabrics, and bound together with cord before photographing each pair and adding a single white dot of ink to the iris of each eye. In doing so, Schütte not only creates a primary example of how printmaking and sculpture inform one another throughout his work, but also explores the complexity of human relations and the encounters between both friends and foes.



156

THOMAS DEMAND b. 1964

Bullion, 2003

Lambda print in colours, on glossy paper, with full margins, accompanied by twelve-inch vinyl record by Pan•American, entitled *Memorize*, consisting of four tracks, signed and numbered 94/100 in black ink on the reverse (there were also 15 artist's proofs), published by EN/OF Editions, Kleve, Germany, contained in original portfolio, unframed.

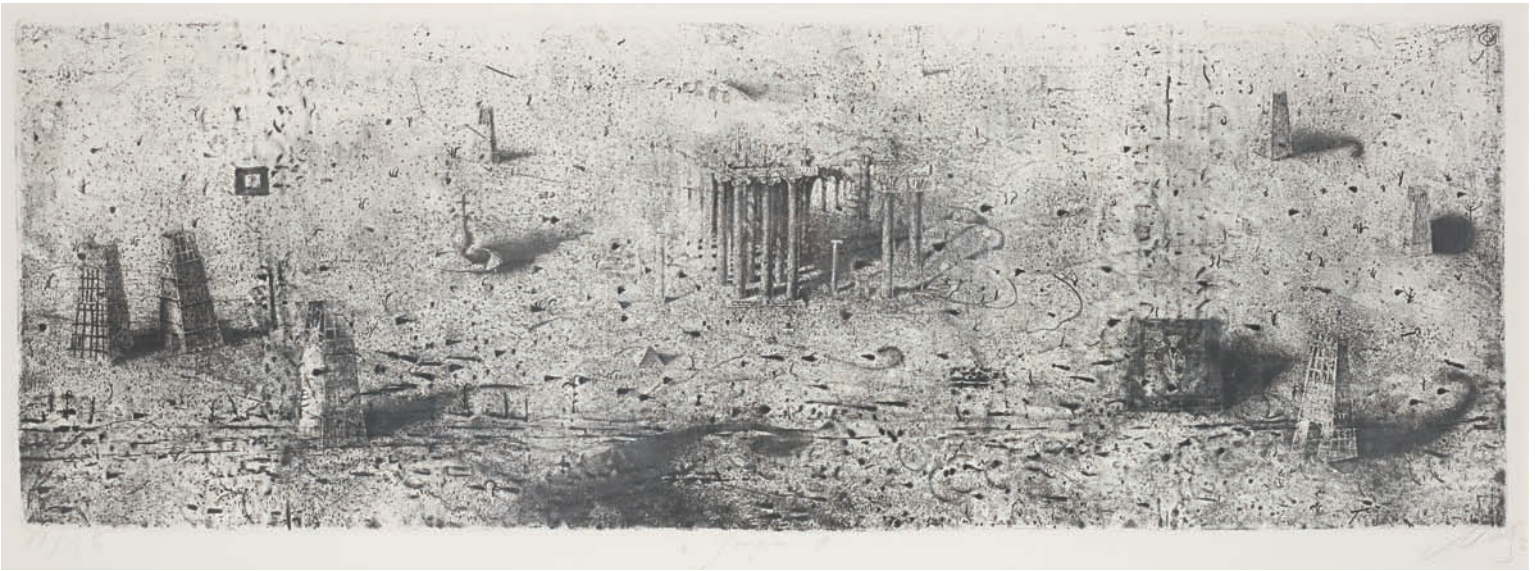
I. 27.8 x 27.8 cm (10⁷/₈ x 10⁷/₈ in.)

S. 29.8 x 29.8 cm (11³/₄ x 11³/₄ in.)

Estimate £2,500-3,500 \$4,200-5,900 €3,000-4,300 ♠

Vinyl record including the following tracks: (Side A) *Lights on water*; and *Calle Tipica*; (Side B) *In Harbor*; and *Ray From Hawaii*

157



158



157

THIS LOT IS SOLD WITH NO RESERVE

PAVEL MAKOV b. 1958*Morning, 1991-2*

Etching, on wove paper, with full margins, signed, titled in Cyrillic, and numbered 19/55 in pencil (there were also 10 artist's proofs in Roman numerals), published by the artist, framed.

I. 34.5 x 109 cm (13 $\frac{5}{8}$ x 42 $\frac{7}{8}$ in.)S. 40.5 x 109 cm (15 $\frac{7}{8}$ x 42 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 • ♠

158

YAN PEI-MING b. 1960*Pope Jean-Paul II, from Iñones, 2013*

Lithograph in colours, on BFK Rives paper, with full margins, signed and numbered 6/75 in pencil, unframed.

I. 73.5 x 73.7 cm (28 $\frac{7}{8}$ x 29 in.)S. 119.7 x 80.1 cm (47 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in.)

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

159

JAKE and DINOS CHAPMAN b. 1966 & b. 1962*My Giant Colouring Book, 2004*

The complete set of 21 etchings with aquatint, on Chine collé to Somerset TP 300 gsm paper, with full margins, with colophon, all signed and numbered 10/35 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, contained in original buckram covered wooden solander box.

56.3 x 44.9 x 2.8 cm (22 $\frac{1}{8}$ x 17 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 † ♠

LITERATURE

Contemporary Art in Print pp. 162-175





160

BANKSY b. 1975

Bomb Love, 2004

Screenprint in colours, on wove paper, with full margins, signed and numbered 140/150 in pencil (there were also 44 artist's proofs), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 67.5 x 45.7 cm (26 $\frac{5}{8}$ x 17 $\frac{7}{8}$ in.)

S. 70.5 x 49.5 cm (27 $\frac{3}{4}$ x 19 $\frac{1}{2}$ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠

161

BANKSY b. 1975*No Ball Games*, 2009

Screenprint in colours, on wove paper, with full margins, signed and numbered 183/250 in pencil, published by Pictures on Walls, London, with their blindstamp, with the accompanying Certificate of Authenticity, framed.

I. 61.1 x 64.1 cm (24 x 25¼ in.)

S. 69.8 x 67 cm (27½ x 26¾ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ♠



162

BANKSY b. 1975*Queen Victoria*, 2003

Screenprint in colours, on wove paper, with full margins, numbered 335/500 in pencil (one of 450 unsigned impressions), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 66.8 x 46.6 cm (26¼ x 18¾ in.)

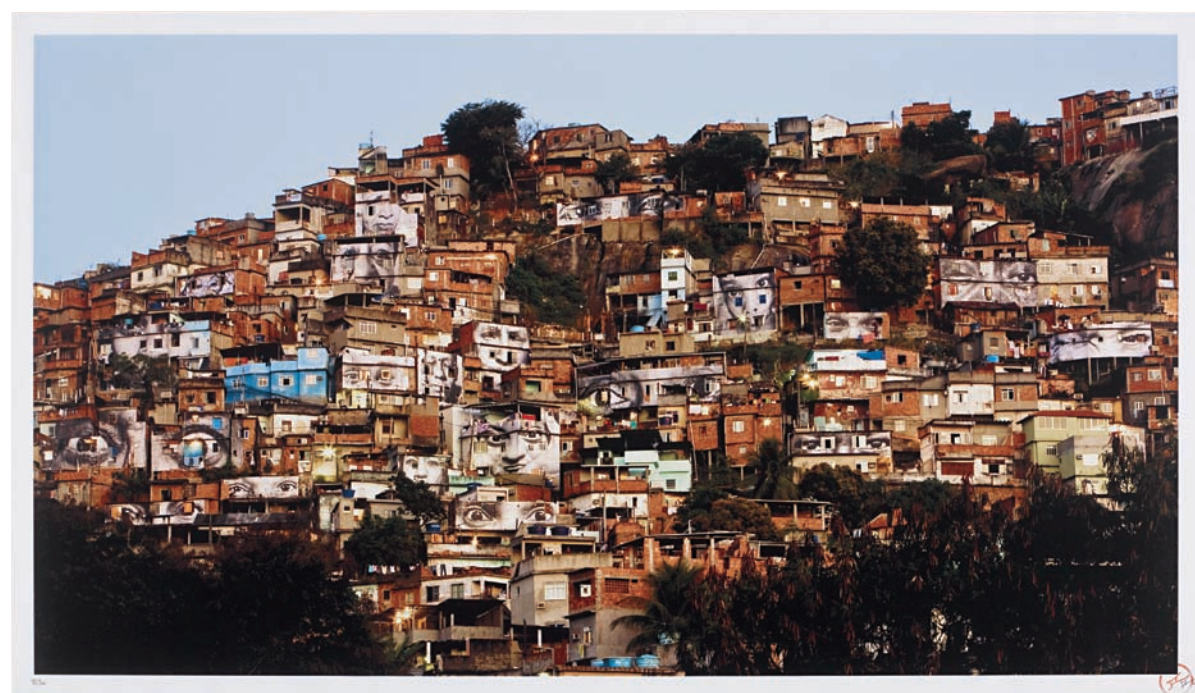
S. 69.8 x 49.8 cm (27½ x 19¾ in.)

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

163



164



163

AFTER ALEXANDER CALDER 1898-1976*Untitled (Zebra)*, 1975

Hand-braided Maguey fibre tapestry in colours, signed with initials, dated '75' and numbered 52/100 in red thread, produced by Guatemalan weavers to benefit the victims of the 1972 earthquake in Managua, Nicaragua. 183.5 x 246 cm (72¼ x 96¾ in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 ±

164

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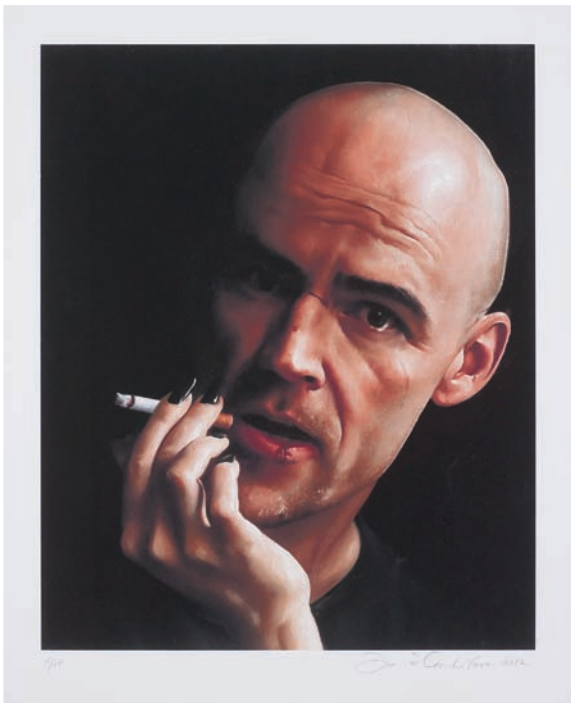
JR b. 1984*Favela*, 2008

Chromogenic print, on wove paper, with full margins, stamp-signed and signed with initials, dated '08' and numbered 81/200 in black ink, published by Lazarides Inc., London, framed.

L. 96.2 x 52.5 cm (37¾ x 20¾ in.)

S. 100 x 59 cm (39¾ x 23¼ in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 • ± ♣



165

THIS LOT IS SOLD WITH NO RESERVE

MARK GROTJAHN and**TAKASHI MURAKAMI** b. 1968 & b. 1962

Untitled (Scarlet Lake and Indigo Blue Butterfly 826); and *Untitled (Canary Yellow and Black Butterfly 830)*, 2010

Two offset lithographs in colours, on wove paper, the full sheets, both signed (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 138/300 and 112/300 respectively, published by KaiKai Kiki Co. Ltd., Japan, both framed.

both I. 69 x 55 cm (27½ x 21½ in.);

both S. 71.1 x 55.9 cm (27½ x 22 in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 •

166

DAVID NICHOLSON b. 1970

Cures for Love, 2012

The complete set of seven inkjet pigment prints in colours, on handmade paper, with full margins, all signed, dated and numbered 11/20 in pencil, the sheets loose, published by Galerie Michael Haas, Berlin, contained in original black portfolio with red ribbon ties, printed with artist's name and title. 64.5 x 46 x .5 cm (25½ x 18½ x 0¼ in.)

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

Including *Amor* (2009); *Elegy* (2010); *Self Portrait with a Cigarette* (2009); *Self Portrait Austin* (2008); *Hunting Scene with Dogs* (2011); *Three Graces* (2012); and *Self-Portrait Berlin* (2011)



167

TAKASHI MURAKAMI b. 1962*Jellyfish Eyes*, 2013

Sculpture comprised of metal, fabricated plastic, five wheels, and one hundred candy cases, incised with title and numbered 29/30 on a plaque on the reverse, created to accompany the Takashi Murakami film, *Jellyfish Eyes*, and manufactured by UHA Mikakuto, Japan.

163.7 x 143 x 74 cm (64½ x 56¼ x 29½ in.)

Estimate £4,000-6,000 \$6,700-10,100 €4,900-7,300 ±

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168

TAKASHI MURAKAMI b. 1962*Plush Flowerball*, 2008

Polyester, acrylic boa, cotton, and polyurethane sculpture, numbered 36/100 on a tag affixed to the work and stamp-numbered on the accompanying Certificate of Authenticity (there were also 5 artist's proofs), published by Kaikai Kiki Ltd., Japan.

68.5 cm (26⅞ in.) diameter

Estimate £3,000-4,000 \$5,100-6,700 €3,600-4,900 ±

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169

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TAKASHI MURAKAMI b. 1962

Flowerball Margaret (3D); Flowerball (3-D); Flowerball (3-D) Kindergarten; Flowerball Blood (3-D) V; Flowerball (3D) Cosmos; and Flowerball Brown (3D), 2010; and 2011

Six offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 139/300, 153/300, 25/300, 96/300, 95/300, 190/300 respectively in silver ink, published by Kaikai Kiki Ltd., Tokyo, all framed.
all S. diameter 71 cm (27 $\frac{7}{8}$ in.)

Estimate £5,000-7,000 \$8,400-11,800 €6,100-8,500 • ₣

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170

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TAKASHI MURAKAMI b. 1962

An homage to IKB 1957 D; An homage to Monogold 1960 D; An homage to Monopink 1960 D; An homage to Yves Klein Multicolor D; An homage to Monogold 1960 A; An homage to Monopink 1960 A; and An homage to Yves Klein Multicolor A, 2012

Seven offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 124/300, 107/300, 108/300, 56/300, 89/300, 28/300 and 80/300 respectively in black or silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, all framed.

all S. 53 x 73.8 cm (20 7/8 x 29 in.)

Estimate £3,000-5,000 \$5,100-8,400 €3,600-6,100 • ₪

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171

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TAKASHI MURAKAMI b. 1962

Kansei (trade name of Rinpa-school Edo Painter Ogata Korin, literal meaning: "Voice of the Mountain Stream"); *Kansei : Like The River's Flow*; *Kansei Korin Red Stream*; and *Kansai abstraction*, 2010

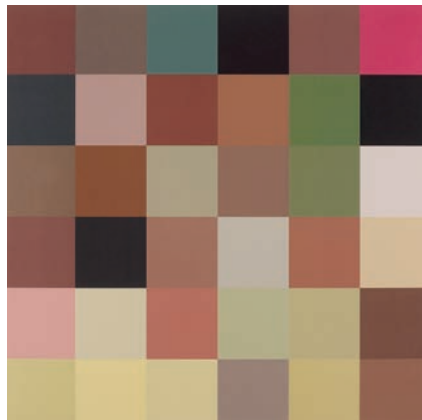
Four offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 21/300, 173/300, 28/300 and 18/300 respectively in silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, all framed. all S. diameter 71 cm (27⅞ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 • ‡

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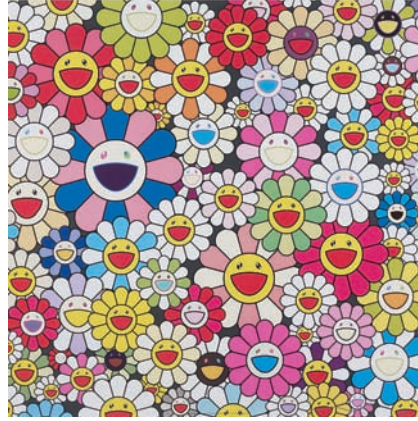
TAKASHI MURAKAMI b. 1962

Time Bokan - Pink; *Time Bokan - Black+Moss Green*; *Time Bokan - Missing in the Eyes-Red*; and *Acupuncture Painting "Opening Wide, Squeezing Tight"-Smell of Blood (Squeezing Tight)*, 2006; and 2013

Four offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 20/300, 20/300, 22/300 and 23/300 respectively in silver or black ink, published by Kaikai Kiki Ltd., Tokyo, all framed. all S. 50 x 50 cm (19⅝ x 19⅝ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ‡

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173

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TAKASHI MURAKAMI b. 1962

Flower; Flower 2; Me And Mr. DOB; Field of Smiling Flowers; and Such Cute Flowers; and Such Cute Flowers, 2010; and 2013

Five offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 50/300, 50/300, 45/300, 22/300 and 135/300 respectively in black or silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, all framed.

two S. 52.5 x 52.5 cm (20 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.)

three S. 50 x 50 cm (19 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 • ₪

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TAKASHI MURAKAMI b. 1962

Red Demon and Blue Demon with 48 Arhats; I Met a Panda Family; Kaikai Kiki & Me: On the Blue Mound of the Dead; and DOB & Me: On the Red Mound of the Dead, 2013

Four offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 79/300, 105/300, 43/300 and 41/300 respectively in silver or black ink, published by Kaikai Kiki Co. Ltd., Tokyo, all framed.

one S. 71 x 118.3 cm (27 $\frac{7}{8}$ x 46 $\frac{1}{2}$ in.)

three S. 50 x 50 cm (19 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 • ₪

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175

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TAKASHI MURAKAMI b. 1962

Even the Digital Realm has Flowers to Offer!; Flowers for Algernon; and Purple Flowers in a Bouquet, 2010

Three offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 45/300, 153/300 and 69/300 respectively in silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, all framed.
all S. diameter 70 cm (27½ in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 • ₣

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176

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TAKASHI MURAKAMI b. 1962

Jellyfish Eyes-Black 4; Jellyfish Eyes-White 4; Jellyfish Eyes and *Jellyfish Eyes*, 2011; and 2013

Four offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 32/300, 153/300, 139/300 and 189/300 respectively in silver or black ink, published by Kaikai Kiki Ltd., Tokyo, all framed.
all S. 50 x 50 cm (19½ x 19½ in.)

Estimate £1,500-2,000 \$2,500-3,400 €1,800-2,400 • ₣

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TAKASHI MURAKAMI b. 1962*Flowerball (Algae Ball); and Flower Dumpling, 2013*

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 30/300 in silver ink, published by Kaikai Kiki Co. Ltd., Tokyo, both framed. both S. diameter 46 cm (18½ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ‡

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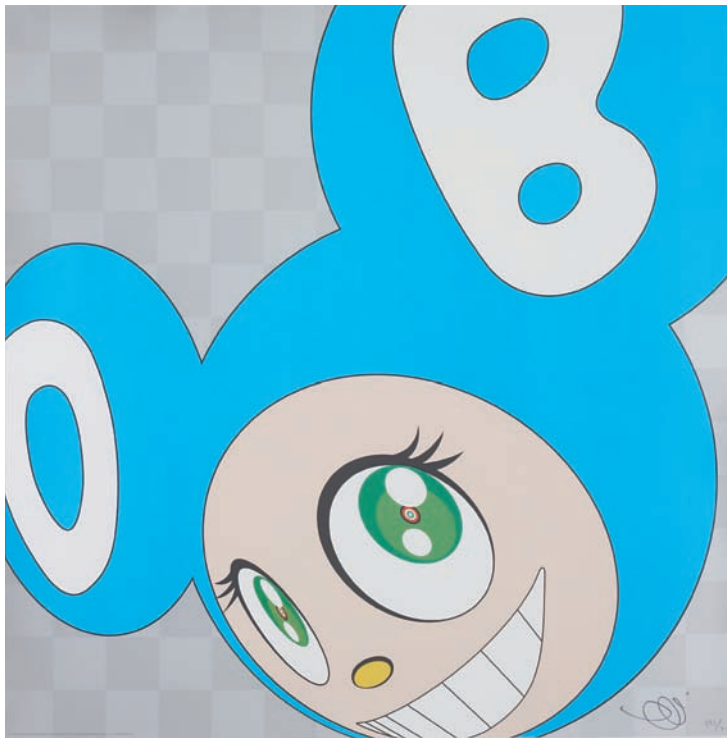
THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962*And then x6 Red; and And then x6 Blue, 2013*

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 109/300 and 110/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, both framed. both S. 50 x 50 cm (19½ x 19½ in.)

Estimate £1,000-1,500 \$1,700-2,500 €1,200-1,800 • ‡

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179

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TAKASHI MURAKAMI b. 1962

And then and then and then and then and then (Aqua Blue); And then and then and then and then and then (Pink); and And then and then and then and then and then (Yellow), 2011

Three offset lithographs in colours, on smooth wove paper, the full sheets, each signed and numbered 193/300, 178/300 and 194/300 respectively in black ink, published by Kaikai Kiki Co. Ltd., Japan, all framed.

all S. 50 x 50 cm (19 5/8 x 19 5/8 in.)

Estimate £2,000-3,000 \$3,400-5,100 €2,400-3,600 • ‡

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Absentee Bids

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a

maximum bid, excluding the buyer’s premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item’s age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

CONDITIONS OF SALE

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

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

(ii) Personal cheques and banker's drafts are accepted if drawn on a UK bank and the buyer provides to us acceptable government-issued identification. Cheques and banker's drafts should be made payable to Phillips Auctioneers Ltd. If payment is sent by post, please send the cheque or banker's draft to the attention of the Client Accounting Department at 7 Howick Place, London SW1P 1BB and ensure that the sale number is written on the cheque. Cheques or banker's drafts drawn by third parties will not be accepted.

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

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

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

(a) If the buyer pays the Purchase Price but fails to collect a purchased lot within 30 days of the auction, the buyer will incur a storage fee of £10 per day for each uncollected lot.

Additional charges may apply to oversized lots. We will not release purchased lots to the buyer until all such charges have been paid in full.

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material

on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with an qualified independent appraiser prior to placing bids on the lot. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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

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SALE INFORMATION

AUCTIONS

Day sale 12 June 2014, 2pm, lots 68-179
Evening sale 12 June 2014, 6pm, lots 1-67

VIEWING

Tuesday 3 June – Thursday 12 June
Monday – Saturday, 10am – 6pm
Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK030114 or Evening & Day Editions.

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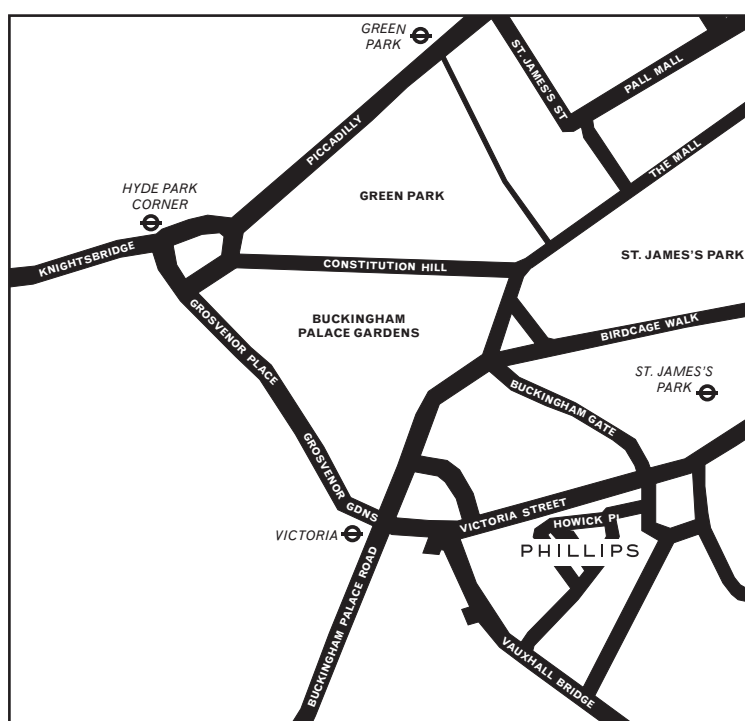
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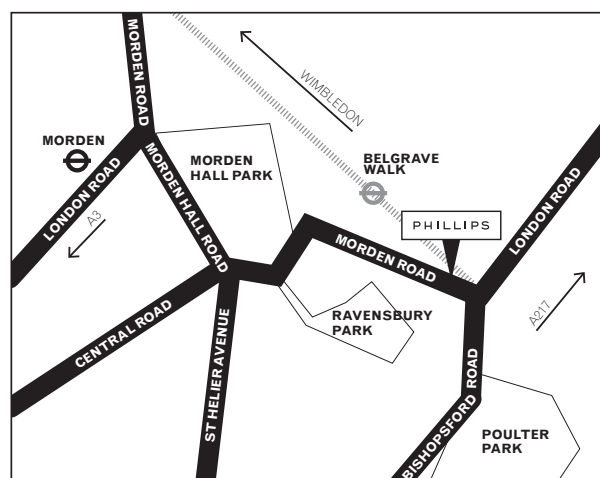
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PHOTOGRAPHY

Hayley Giles



Viewing and Auction location



Warehouse and collection location

Front cover Keith Haring, *Totem*, 1988, lot 19

©Keith Haring Foundation/Courtesy of Edition Schellmann Munich and New York

Inside front cover Richard Hamilton, *Release*, 1972, lot 3 (detail)

Page 2 Jean Dubuffet, *Le noctambule (The Night Owl)*, 1961, lot 15 (detail)

Inside back cover Gerhard Richter, *Uran*, 1989, lot 31 (detail)

Back cover After Jean-Michel Basquiat, *Rome Pays off*, from *Portfolio II*, 1982–84/2005, lot 18 (detail)

©The Estate of Jean-Michel Basquiat/ADAGP, Paris and DACS, London 2014

TELEPHONE AND ABSENTEE BID FORM

PLEASE RETURN THIS FORM BY FAX TO +44 20 7318 4035 OR EMAIL IT TO [BIDSLONDON@PHILLIPS.COM](mailto:bidslondon@phillips.com) AT LEAST 24 HOURS BEFORE THE SALE. PLEASE READ CAREFULLY THE INFORMATION IN THE RIGHT COLUMN AND NOTE THAT IT IS IMPORTANT THAT YOU INDICATE WHETHER YOU ARE APPLYING AS AN INDIVIDUAL OR ON BEHALF OF A COMPANY.

Please select the type of bid you wish to make with this form (please select one):

- ☐ **ABSENTEE BID FORM**
☐ **TELEPHONE BID FORM**

Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title		Sale Number	Sale Date
Title	First Name	Surname	
Company (if applicable)		Account Number	
VAT number (if applicable)			
Address			
City		State/Country	
Post Code			
Phone		Mobile	
Email		Fax	
Phone (for Phone Bidding only)			

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

* Excluding Buyer's Premium and VAT

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only. Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
Credit card number	

For anyone wishing to bid on lots with a low pre-sale estimate of above £5,000, please provide the following information for our reference only:

Bank name	Contact
Telephone / fax	Account number

I hereby authorise the above references to release information to PHILLIPS. Please bid on my behalf up to the limits shown for the indicated lots without legal obligations to PHILLIPS, its staff or agents; and subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions.

Signature	Date
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☐ **I ACCEPT THE CONDITIONS OF SALE OF PHILLIPS AS STATED IN OUR CATALOGUES AND ON OUR WEBSITE**

• **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.

• **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.

• **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.

• If you cannot attend the sale, we can execute bids confidentially on your behalf.

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

• "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.

• For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.

• Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.

• If we receive identical bids, the first bid received will take precedence.

• Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.

• Please submit your bids to the Bid Department by fax at +44 20 7318 4035 or scan and email to bidslondon@phillips.com at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.

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Please indicate in what capacity you will be bidding (please select one):

- ☐ **AS A PRIVATE INDIVIDUAL**
☐ **ON BEHALF OF A COMPANY**

Sale Title	Sale number	Sale date
Account Number (if known)		
Title	First name	Surname
Company name (complete this only if you are bidding on behalf of a company)		
VAT number (if applicable)		
Address		
City	State / County	
Postcode / zip code	Country	
Phone	Mobile	Fax
Email		

FINANCIAL INFORMATION

For your bid to be accepted, we require the following information for our reference only.
Please note that you may be contacted to provide a bank reference:

Credit card type	Expiration date
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Signature	Date
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Paddle Number

- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
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- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
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