

An abstract artwork featuring a black background with expressive brushstrokes in gold, white, and red. A large, textured gold shape resembling a crown or a jagged mountain peak is positioned at the top left. Below it, a series of horizontal and vertical gold lines form a grid-like structure. To the right, there are dynamic, sweeping white and red strokes that create a sense of movement and energy. The overall composition is bold and graphic.

PHILLIPS

EVENING & DAY EDITIONS

LONDON 22 JANUARY 2015



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SALE INFORMATION

LONDON 22 JANUARY AT 2PM & 6PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTIONS

Day sale 22 January 2015, 2pm, lots 69-241

Evening sale 22 January 2015, 6pm, lots 1-68

VIEWING

14-22 January

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

SALE DESIGNATION

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MODERN & CONTEMPORARY EDITIONS

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Front cover Jean-Michel Basquiat, *Back of the Neck*, 1983, lot 44 (detail)

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

Back cover Sigmar Polke, *Apparat, mit dem eine Kartoffel eine andere Kartoffel umkreisen kann*, 1969, lot 19

© The Estate of Sigmar Polke, Cologne, DACS 2014.

Opposite Pablo Picasso, *Jacqueline en mariée de Face I (VI state)*, 1961, lot 4 (detail)



1

JOAN MIRÓ 1893-1983

Barcelona Miró 1972-73, 1973

Crayon drawing and twelve etchings with aquatint and carborundum in colours, on Guarro paper with Sala Gaspar watermark, the full sheets, all signed and numbered 4/50 in pencil, further signed and numbered on the cover folder (the first 10 copies with an original drawing on the cover (as here), there were also 10 hors commerce impressions in Roman numerals), published by Sala Gaspar, Barcelona, the sheets loose (as issued), printed title page, contained in the original hessian-covered portfolio with printed title, lacking one plate.

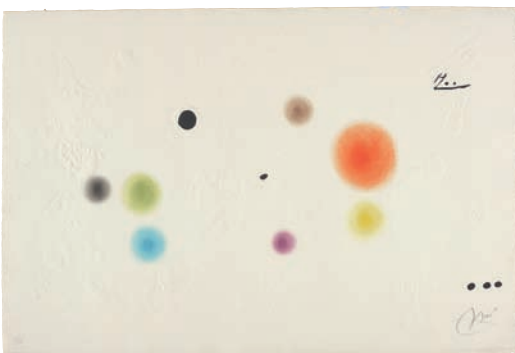
all S. 75 x 108.4 cm (29½ x 42¾ in.)

Estimate £35,000-45,000 \$55,000-70,700 €44,100-56,800 ± ♠

LITERATURE

Jacques Dupin 592-603 (lacking 604), Patrick Cramer books 173







2

GEORGES BRAQUE 1882-1963

Bass, 1911/1950

Etching, on tinted Arches paper, with full margins, signed and inscribed 'H.C.' in pencil (one of 6 hors commerce impressions aside from the edition of 50), conceived in 1911 and published in 1950 by Maeght, Paris, framed.

I. 45.6 x 32.9 cm (17 7/8 x 12 7/8 in.)

S. 66.5 x 50.2 cm (26 1/8 x 19 3/4 in.)

Estimate £20,000-30,000 \$31,400-47,100 €25,200-37,800 ± ♠

EXHIBITED

Museum of Modern Art, Toyama, Japan *Prints from Europe and America in the 20th Century*, 1992, illustrated on p.32 of the exhibition catalogue

LITERATURE

Dora Vallier 7

Maeght Éditeur 3

Edwin Engelberts 6



3

MAN RAY 1890-1976

Grande Herma, c. 1975

Bronze with brown patina, incised signature and numbered 5/8,
with the Blanchet Fondeur stamp.

61 x 22.9 x 15.2 cm (24 x 9 x 6 in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ₣

PROVENANCE

Sotheby's, New York, Arcade October 7, 2003, lot 333



4

PABLO PICASSO 1881-1973

Jacqueline en mariée, de face I, 1961

Etching, aquatint, drypoint, engraving and scraper on Auvergne paper, Baer's sixth state (of 18), one of only seven proofs in this state (four on this paper and three on Japan), with full margins, framed.

I. 39.7 x 29.3 cm (15½ x 11½ in.)

S. 49.8 x 39.4 cm (19½ x 15½ in.)

Estimate £15,000-20,000 \$23,600-31,500 €18,900-25,200 ♠

PROVENANCE

Marina Picasso Collection

Christie's, New York, *Prints and Multiples*, October 31, 2006, lot 229

LITERATURE

Brigitte Baer 1089

Deborah Wye, *A Picasso Portfolio, Prints from the Museum of Modern Art*, New York, 2012, (no 118 and p. 191 [state 14])

Picasso began this print of Jacqueline Roque soon after their marriage in March of 1961.



5

PABLO PICASSO 1881-1973

Peintre et modèle au fauteuil, 1963

Linocut rincé in colours on Arches paper, with full margins, Baer's second (final) state, one of only three proofs in this colour combination (of which one was signed; and 3 printed in cream of which two were signed; plus two possible additional proofs in each colour), framed.

I. 53 x 63.8 cm (20 $\frac{7}{8}$ x 25 $\frac{1}{8}$ in.)

S. 62.2 x 75.3 cm (24 $\frac{1}{2}$ x 29 $\frac{5}{8}$ in.)

Estimate £20,000-30,000 \$31,500-47,200 €25,200-37,800 ♠

PROVENANCE

Marina Picasso Collection

Christie's, New York, *Prints and Multiples*, October 31, 2005, lot 277

EXHIBITED

Dallas Museum of Art (and touring) *Picasso the Printmaker*, 1983 (no 180, illustrated p. 177)

LITERATURE

Brigitte Baer 1347

PABLO PICASSO 1881-1973

Vase deux anses hautes (Vase with Two High Handles), 1952

White earthenware turned vase painted in colours with knife engraving and partial brushed glaze, from the edition of 400, with the *Madoura Plein Feu* and *d'après Picasso* pottery stamps on the underside.
37.4 x 22.4 x 16.3 cm (14¾ x 8⅞ x 6⅜ in.)

One of the most iconic Picasso ceramic editions, commonly referred to as the 'King'

Estimate £12,000-18,000 \$18,900-28,300 €15,100-22,700 ♠

LITERATURE

Alain Ramié 141

Georges Ramié 715



PABLO PICASSO 1881-1973

Lampe femme (Woman Lamp), 1955

White earthenware turned vase, painted in colours, with knife engraving,
from the edition of 100, with the *Edition Picasso* and *Madoura Plein Feu*
pottery stamps on the underside.

36 x 18.3 x 12.8 cm (14½ x 7¼ x 5 in.)

Estimate £7,000-9,000 \$11,000-14,100 €8,800-11,400 ♠

LITERATURE

Alain Ramié 294





8

PROPERTY OF A PRIVATE SWISS COLLECTION

SALVADOR DALÍ 1904-1989

Alice in Wonderland, 1977/1984

Bronze with blue patina, incised signature and numbered 236/350 (there were also 35 artist's proofs), this edition was conceived in 1977 and first cast in 1984, this example cast at a later date, stamped with the Perseo Mendrisio, Switzerland foundry mark.

90.5 x 44 x 20 cm (35 $\frac{5}{8}$ x 17 $\frac{3}{8}$ x 7 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ± ♠

LITERATURE

Robert and Nicholas Descharnes, *Dalí: The Hard and The Soft, Spells for the Magic Form, Sculptures & Objects*, Paris, 2004, no. 624 (another example illustrated p.243)



9

SALVADOR DALÍ 1904-1989

Space Venus, 1977/1984

Bronze with green patina, incised signature and numbered 95/350 (there were also 35 artist's proofs), this edition was conceived in 1977 and first cast in 1984, this example cast at a later date, stamped with the Perseo Mendrisio, Switzerland foundry mark.

62 x 35 x 36.5 cm (24 $\frac{3}{8}$ x 13 $\frac{3}{4}$ x 14 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠

LITERATURE

Albert Reynolds Morse, Robert Descharnes and Albert Field *The Sculpture Collection*, p.70

Robert and Nicolas Descharnes, *Dalí: The Hard and the Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 616 (another example illustrated p.239)



10

PROPERTY FROM AN IMPORTANT UK COLLECTION

MARCEL DUCHAMP 1887-1968

Bouche-évier (Sink Stopper), also known as Medallion Sculpture, 1967/1979
Polished bronze, incised signature, dated '64' (the date of the original lead model from which the cast was made), and incised 21/100 on the reverse (between 1967 and 1979 the International Collectors Society, New York, issued 60 examples in bronze, 30 examples in stainless steel, 70 examples in sterling silver, and 12 artist's proofs in each metal; with the permission of Duchamp's widow, the edition was completed posthumously in 1981-82 to the editions of 100 each), contained in original black Kulicke frame.

bronze 6.4 x 6.4 x 1 cm (2½ x 2½ x 0¾ in.)

frame 70.7 x 70.6 x 10.2 cm (27⅞ x 27¾ x 4 in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Arturo Schwarz 608

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this artwork and will issue a certificate to the buyer.





11

PROPERTY FROM AN IMPORTANT UK COLLECTION

MARCEL DUCHAMP 1887-1968

Rotorelief, 1935/1965

The complete multiple comprising 12 offset lithographs in colours, printed on both sides of six cardboard discs (to be viewed as they rotate at 33 1/3 rpm), with the black plastic circular disc holder and black velvet-covered motorised wall hanging unit (with original motor and wiring), with metal and magnet revolving platform and two black velvet-covered viewers, lacking the brass justification plaque, one disc (*Lampe*) signed with initials in blue ink, from the edition of 150, the fourth, final edition, conceived in 1935 and published in 1965 by Galerie Schwarz, Milan.

box 37.3 x 37.3 x 12.1 cm (4 3/4 x 14 5/8 x 14 5/8 in.)

all disc diameter 20 cm (7 7/8 in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

LITERATURE

Arturo Schwarz 441

Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this artwork and will issue a certificate to the buyer.



JOSEPH BEUYS 1921-1986*Capri-Batterie*, 1985

Light bulb with plug socket and exchangeable lemon, signed and numbered 28/200 in pencil on the accompanying Certificate of Authenticity (there were also a number of artist's proofs), published by Edizioni Lucio Amelio, Naples, contained in the original wooden box.

Dimensions variable, light bulb and plug socket 11.7 x 6.6 x 5.8 cm (4 $\frac{5}{8}$ x 2 $\frac{5}{8}$ x 2 $\frac{1}{4}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠

LITERATURE

Edition Schellmann 546





13

JOSEPH BEUYS 1921-1986

Kunst = Kapital, 1980

Screenprint in red, on slate, contained in original wooden frame, signed and numbered 30/50 in pencil on the frame (there were also 10 artist's proofs), published by Edizioni Factotum-Art, Verona, Italy.

33 x 43 x .9 cm (12⁷/₈ x 16⁷/₈ x 0³/₈ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

LITERATURE

Jörg Schellmann 367 (another example illustrated on p. 295)

Jörg Schellmann and Bernd Klüser 237



14

NAM JUNE PAIK 1932-2006

Self-Portrait, 1989

1950's *Philco Predicta* television cabinet containing bronze mask of the artist, video tape, antique TV cubes and circuit board, eggs, painted globe, watch, suspenders, pewter Buddha, magnet, painted toy piano, I-Ching page, silk flowers, and a pair of eye glasses, signed in English and Korean and numbered 3/12 in black paint on the top (there were also 6 artist's proofs), fabricated and co-published by Carl Solway Gallery, Cincinnati and Edition Schellmann, Munich and New York.

62 x 62 x 40.6 cm (24 $\frac{3}{8}$ x 24 $\frac{3}{8}$ x 15 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ±

LITERATURE

Jörg Schellmann p.264



15

NAM JUNE PAIK 1932-2006

Born Again, 1991

Patinated cast bronze of a *Kuba* television with three television monitors, antennae, and plug, from the edition of 24 (there were also 6 artist's proofs), cast by Giesserei Kirchner, Ascholding and Munich, published by Edition Schellmann, Munich and New York.

46 x 58.3 x 13.8 cm (18½ x 22¾ x 5⅜ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600 Ω

LITERATURE

Jörg Schellmann p.264 (another example illustrated p.265)

PETER FISCHLI and DAVID WEISS b. 1952 and 1946-2012

Einheimischer Waldboden (Indigenous Forest Floor), from *Plötzlich diese Übersicht (Suddenly this Overview)*, 1981

Unique hand-formed unfired clay sculpture, comprised of three mushrooms, leaf, and log, with accompanying book (1st edition), signed and numbered 13/20 on the last page of the accompanying book in blue and black ink respectively (there were also a number of artist's proofs), published by the artists.

8.6 x 16.3 x 14.5 cm (3⅜ x 6⅜ x 5¾ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900

PROVENANCE

Galerie & Edition Stähli, Zurich

Private collection, Paris

EXHIBITED

Zurich, Galerie & Edition Stähli, *Plötzlich diese Übersicht*, December 1981 - January 1982 (another example exhibited)

Basel, Museum für Gegenwartskunst, *Sichtbare Welt, Plötzlich diese Übersicht, Grosse Fragen-Kleine-Frage*, 2000 (another example exhibited)

London, Tate Gallery, *Fischli & Weiss: Flowers and Questions, a retrospective*, 11 Oct 2006 - 14 Jan 2007 (another example exhibited)

New York, Carolina Nitsch Project Room, *From Nature: Summer Group Show*, 1 July - 8 August, 2008 (another example exhibited)

Since their first collaboration in 1979, Peter Fischli and David Weiss have continuously challenged the historically determined conventions of how art should be defined and produced. From using unlikely materials such as sausages, ham or unfired clay, to meticulously carving exact replicas of everyday objects from polyurethane foam, the artists have systematically inverted the values which 'Art' relies upon to define its own uniqueness from the rest of the material world.

The current lot, *Einheimischer Waldboden (Indigenous Forest Floor)* comes from one of the artists' earliest collaborative projects: *Plötzlich diese Übersicht (Suddenly this Overview)*, a group of around 200 unfired clay objects that were first exhibited in 1981 at Galerie & Edition Stähli in Zurich. In using this medium (normally associated with preliminary sculptural studies), Fischli & Weiss were able to produce a large group of works, quickly and cheaply, whilst simultaneously playing with the notions of what a finished artwork should be, presenting to the viewer a swathe of delicate items that are imbued with a sense of romantic impermanence. Indeed many of these works have not survived due to the fragility of the unglazed and unfired clay.

It is not just the material used that demonstrates the artists' undercutting of traditional modes of representation; they also refuse to give the viewer a comprehensive, recognisable narrative. Taken as a whole, *Plötzlich diese Übersicht* presents its own microscopic model of the world. Initially, as Weiss stated, "The intention was to accumulate various important and unimportant events in the history of mankind, and of the planet". However not all the objects included were of narrative significance as Weiss further explains, "after five or six weeks we ended up with things like bread, because we had enough of stories and wanted to make single objects... without any metaphoric or symbolic meaning."

In place of a singular, heroic sculpture in either marble or bronze, we have instead an amalgamation of small, domestic-scale works that reject both traditional, commemorative materials, and the notion of a cohesive narrative. According to Fischli "the viewer cannot simultaneously take all the sculptures or all the stories into account...The title [overview] describes the opposite of what is actually the case: the confusion and the swamp and the simultaneity of these things." The clay objects oscillate between opposing ideas to tell their own individual stories, from the witty scene of Herr and Frau Einstein shortly after the conception of their son, Albert, to the commonplace loaves of bread and tea-sets (which belie the artists' fascination with the ordinary) and finally to something in between: the playful slice of a child-like imagination that is *Einheimischer Waldboden*.

There is a magical and almost hallucinatory quality to this work, which recreates a forest floor complete with mushrooms, leaf and log. *Einheimischer Waldboden* is rendered much in the same way as a child might create these objects, with sketchy, cartoon-like lines delineating the leaf and log, fists of clay for the mushroom stumps and the caps made by pressing a ball of clay against the artist's palm (which also creates the 'signature'). In looking at this work we enter the child's mind and suddenly the mushrooms are a great forest of trees waiting to be explored. Yet we are simultaneously aware of the physical impressions the artist's fingers have left in the clay and cannot forget the smallness of this object that was once cradled in their hands. The gentle humour and superficial visual simplicity of this work belies the nostalgia of the scene and the artists' tenderness towards their material.





17

JANNIS KOUNELLIS b. 1936

Untitled (Sack with Z), 2001

Steel, glass, burlap sack, and coal, incised signature and numbered 1/25 on the reverse, published by Galerie Lelong, Paris.

65.2 x 45.4 x 14 cm (25 $\frac{5}{8}$ x 17 $\frac{7}{8}$ x 5 $\frac{1}{2}$ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600 ♠



18

MARTIN KIPPENBERGER 1953-1997

Anlehnsbedürfnis (I Am Lonely), 1986

Wooden playpen, and bronze broomstick with brown patina, inscribed 'I AM LONELY' on the broomstick (one of 5 artist's proofs, the numbered edition was 10), each variant is unique in composition and dimensions, published by Edition Matthias Buck and Christian Nagel, Munich. approx 125.5 x 121 x 79.5 cm (49½ x 47½ x 31¼ in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ♠

PROVENANCE

Christoph Dürr collection, Munich

LITERATURE

Gisela Capitain und Karola Grässlin 28

“Well, if there is anything at all that manifests everything artists are supposed to be or have - the delight in innovation, creativity, spontaneity, productivity, creativity entirely out of oneself, and so on - then it is the potato.”

SIGMAR POLKE

19

SIGMAR POLKE 1941-2010

Apparat, mit dem eine Kartoffel eine andere Kartoffel umkreisen kann (*Apparatus Whereby One Potato Can Orbit Another*), 1969

Wood, battery-driven electric motor, rubber band (plus two spare), wire, and two (exchangeable) potatoes, signed in black pen and ink on the top, below this, traces of a second signature, a partial date ‘*969’ and the edition number ‘3/30’, from the early part of the edition of 30, registered as number 12/00927 with the artist’s estate, with the accompanying Certificate of Authenticity, published by Edition Tangente (later Edition Staeck), Heidelberg (with their ink stamp on the underside of the seat). 78.4 x 39.5 x 39.4 cm (30 7/8 x 15 1/2 x 15 1/2 in.)

Estimate £70,000-100,000 \$110,000-157,000 €88,300-126,000 Ω ♣

PROVENANCE

Edition Tangente, Heidelberg, Germany
Collection W. König, Cologne, Germany
Galerie Daniel Buchholz, Cologne, Germany
Galerie Berndt + Krips, Cologne, Germany
Acquired by the present owner in 1991

EXHIBITED

London, Tate Gallery, *Alibis: Sigmar Polke 1963-2010*, 9 Oct 2014 – 8 Feb 2015 (another example exhibited)

LITERATURE

Jürgen Becker and Claus von der Osten 11
Sigmar Polke: Join the Dots, exh. cat., Liverpool, Tate Liverpool, 1995 (another example illustrated p.49)
Sigmar Polke: Alchemist, exh. cat., Humlebæk, Louisiana Museum of Modern Art, 2001 (another example illustrated p.38)
Alibis: Sigmar Polke 1963-2010, New York, Museum of Modern Art, 2014 (another example illustrated p.268)



Marcel Duchamp *Bicycle Wheel*, 1963
Duchamp, Marcel (1887-1968) / Private Collection / Cameraphoto
Arte Venezia / Bridgeman Images / © Succession Marcel Duchamp/
ADAGP, Paris and DACS, London 2014

In the year of 1969, an appreciation of scientific and technological advancement reached fever-pitch as 500 million viewers watched Neil Armstrong and Buzz Aldrin represent the human race in their first steps on the surface of the Moon. Yet in this same year, Sigmar Polke forwent mechanical mastery to create his ‘mindless apparatus’, the machine with no use: his *Apparat, mit dem eine Kartoffel eine andere Kartoffel umkreisen kann*. This work comprises of a wooden stool, with a wire threaded through the seat, extending towards the ground. A potato is connected to the bottom of the wire with another potato positioned directly below the centre of the seat. On top of the seat, a tempting, white switch calls to the viewer, which, when pressed, causes the wire to move in circles, swinging the attached potato around the other potato. Thereby the apparatus achieves its absurd function of enabling one potato to orbit another, as if it were the centre of the universe.

The present lot is evidence of Polke’s anarchic and humorous approach to engaging with Art History. *Apparat* visually references both Joseph Beuys’s *Table with Accumulator*, 1958-85, where a battery on top of a table is connected by wires to two clay balls on the floor, and also Marcel Duchamp’s first readymade, *Bicycle Wheel*, 1913 although Polke has inverted the movement in his work from above the stool (the bicycle wheel revolving) to below (the potatoes orbiting).

However, the hypnotically entrancing movement of the endlessly circling potato calls to mind more than a complex commentary on the evolution of the readymade by echoing the heroic portrayal of Jean-François Millet’s *Potato Planters*, c.1861. “Why should the work of a potato planter,” wrote Millet, “be less interesting or less noble than any other activity?” Polke takes this question one step further and asks it of the potato itself, which he saw as having the utmost significance, describing it as “innovating sprout by sprout in a virtual torrent of creativity [bringing] forth the most amazing forms. And what colours!”

Like Millet, Polke ennobles the unpopular potato, which has been a constant icon throughout his oeuvre, in works such as his satirical painting of Chairman Mao and Lyndon B. Johnson, *Potato Heads (Mao & LBJ)*, 1965 and the 1967 installation, *Potato House*. In creating a machine with no use, and making the potato the intrinsic part of its spectacle, Polke ultimately elevates the status of the potato far beyond that of its humble origins.



20

GERHARD RICHTER b. 1932

Venedig (Insel) (Venice [Island]), 2003

Digital Lambda print in colours, mounted between Plexiglas and Alu-Dibond (as issued), the full sheet, signed, dated '11. Sept. 2003' and inscribed 'für Heinrich Miess' (a dedication to the printer) in black felt-tip pen on the reverse, one of four proofs (no edition was produced), unframed.
50 x 70 x 2 cm (19⁵/₈ x 27¹/₂ x ³/₄ in.)

Estimate £20,000-30,000 \$31,400-47,100 €25,200-37,800 ♠

PROVENANCE

Heinrich Miess, Cologne
Private German collection

Thank you to Hubertus Butin for his generosity in assisting us with the cataloguing for the present lot.

This motif is based on Richter's oil painting *Venedig (Insel) (Venice [Island])*, 1985 (CR 568-1)





21

GERHARD RICHTER b. 1932

Domecke I (Cathedral Corner I), 1998

Cibachrome print, mounted between Plexiglas (as issued), the full sheet, signed, dated '1998' and numbered 9/60 in black felt-tip pen on the reverse (there were also 6 artist's proofs in Roman numerals), published by the artist, unframed.

78 x 55 x 2 cm (30¾ x 21½ x ¾ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠

LITERATURE

Hubertus Butin 97



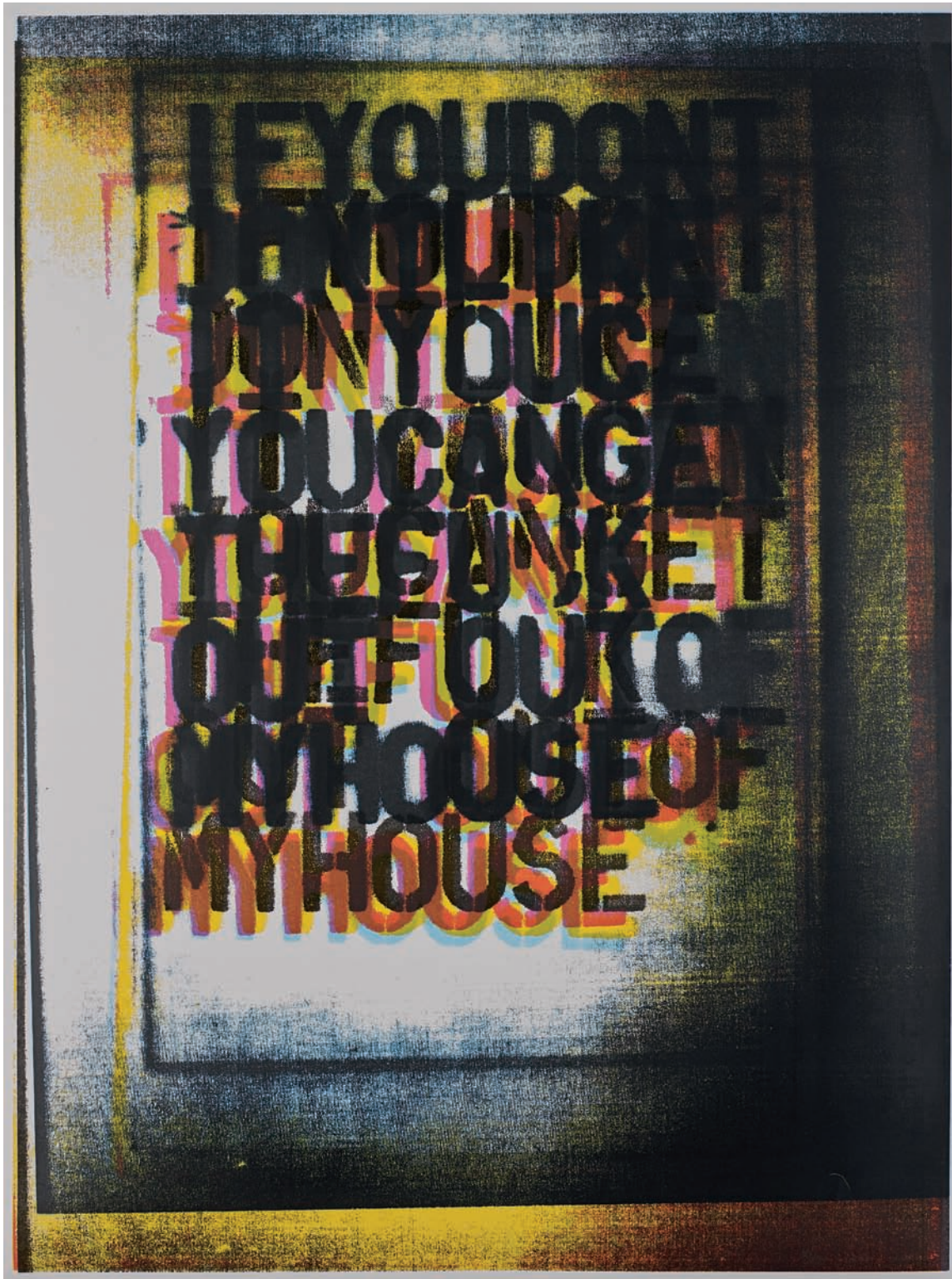
22

MICHELANGELO PISTOLETTO b. 1933

Columba, from *Hommage à Picasso*, 1974

Screenprint in colours, on polished stainless steel mirror, signed and numbered 45/90 in black ink on the reverse (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, unframed. 55 x 75 cm (21½ x 29½ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600 ♠



23

PROPERTY OF A PRIVATE COLLECTOR, NEW YORK

CHRISTOPHER WOOL b. 1955

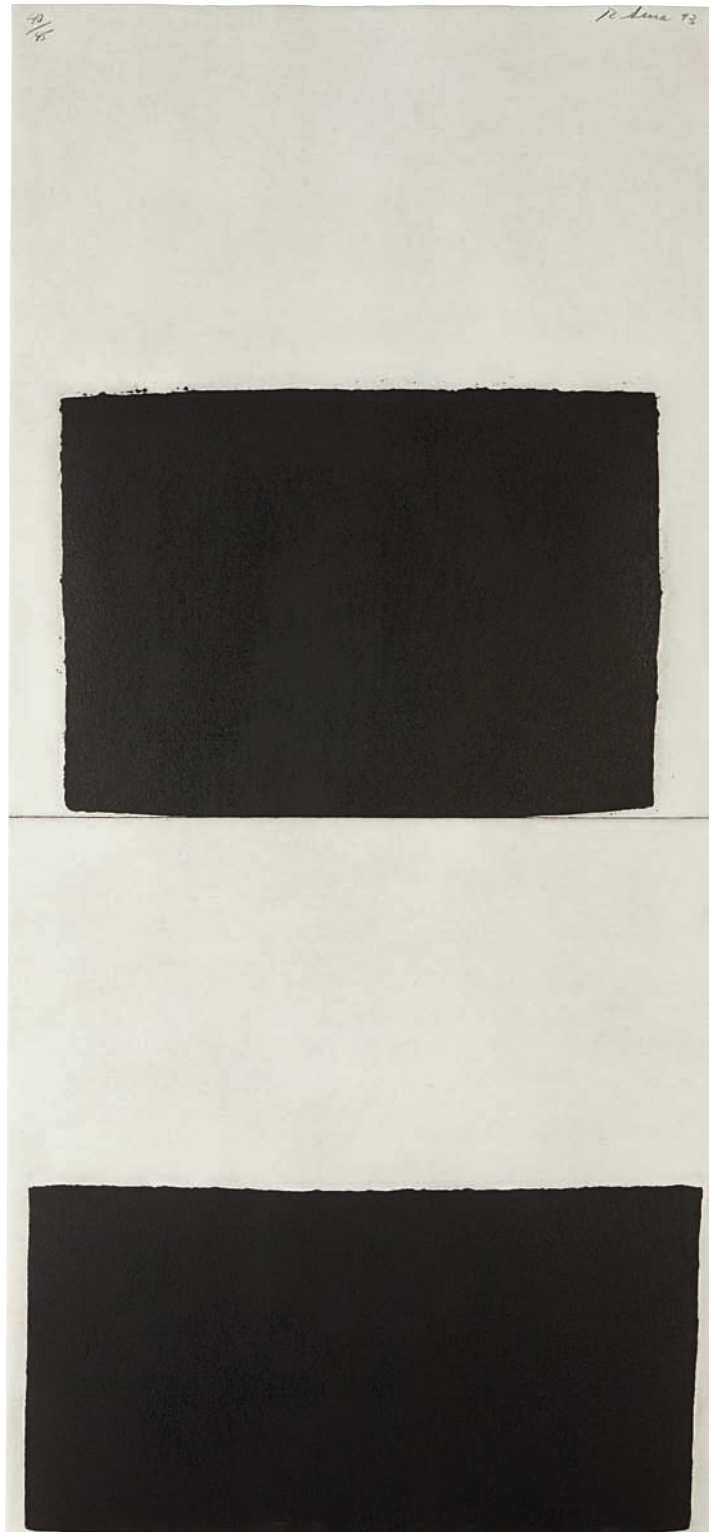
My House I, 2000

Screenprint in colours, on Matt Custom Art paper, with full margins, signed, dated '2000' and numbered 31/100 in pencil (there were also 25 artist's proofs), published by Counter Editions, London, framed.

I. 98.7 x 73.7 cm (38 $\frac{7}{8}$ x 29 in.)

S. 101 x 75.6 cm (39 $\frac{3}{4}$ x 29 $\frac{3}{4}$ in.)

Estimate £7,000-9,000 \$11,000-14,100 €8,800-11,400 ₺



24

RICHARD SERRA b. 1939

Weight and Measure, 1993

Etching and aquatint, on Arches Cover paper, the full sheet, signed, dated '93' and numbered 40/45 in pencil (there were also 20 artist's proofs), published by Tate Gallery, London, framed.

S. 170.2 x 79.4 cm (67 x 31¼ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600 ±

LITERATURE

Silke von Berswordt-Wallrabe 95



25

GÜNTHER FÖRG 1952-2013

Untitled, 2001

Ten plywood panels painted in acrylic in colours, each signed, dated '01', and individually numbered A3, B3, C3, D3, E3, F3, G3, H3, I3, J3 respectively in pencil and ink-stamped 'multiple' all on the reverse. all 50.1 x 40 cm (19¾ x 15¾ in.)

Estimate £30,000-50,000 \$47,100-78,600 €37,800-63,100 ♠

PROVENANCE

Kunsthandlung Lutherer, Germany
Private Collection, Germany





26

GÜNTHER FÖRG 1952-2013

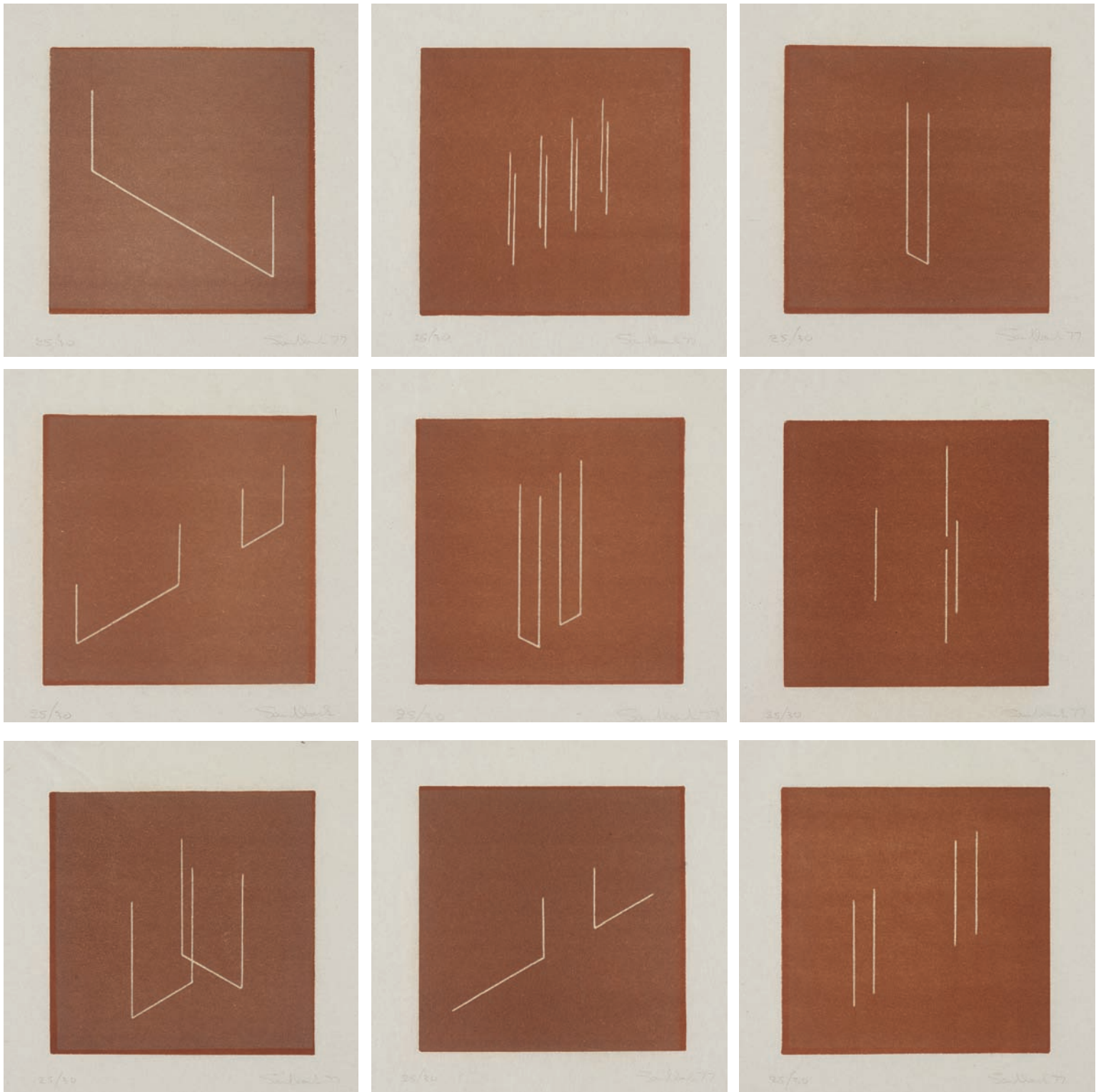
Untitled, 2001

The pair of lead panels on plywood, with painting in acrylic in colours, both signed, dated 2001 and numbered '6/10' in marker pen on the reverse.
both 45.4 x 35.4 cm (17 $\frac{7}{8}$ x 13 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

PROVENANCE

Kunsthandlung Lutherer, Germany
Private Collection, Germany



27

FRED SANDBACK 1943-2003

Mappe mit 10 Umkehr lithographien (Portfolio of 10 Lithographs), 1977
 Nine lithographs in brown, from the set of 10, on Japan paper, with full margins, all signed, dated '77' and numbered 25/30 in pencil (there were also 10 artist's proofs in Roman numerals), published by Edition Heiner Friedrich, Munich, all unframed.
 all I. 13.2 x 13.2 cm (5¼ x 5¼ in.)
 all S. 19.2 x 19.2 cm (7½ x 7½ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100

LITERATURE

Fred Jahn 62-71 (lacking 66)

DONALD JUDD 1928-1994*Untitled*, 1988

The complete set of 10 woodcuts in ultramarine blue, on Okawara paper, five with full margins, five the full sheets, with colophon, all signed and annotated 'PP 2/4' in pencil on the reverse (a printer's proof set, the edition was 25 and 10 artist's proofs), published by Brooke Alexander Editions, New York, the sheets loose (as issued) contained in the original grey linen-covered portfolio.

85.3 x 66.6 x 1.7 cm (33 $\frac{3}{8}$ x 26 $\frac{1}{4}$ x $\frac{5}{8}$ in.)

Estimate £100,000-150,000 \$157,000-236,000 €126,000-189,000

PROVENANCE

Brooke Alexander, Inc. New York
Private Collection, Rhineland

EXHIBITED

Marfa, Texas, Chinati Foundation *Donald Judd: Woodcuts*, 12-13 October 2013 (another example exhibited)

LITERATURE

Jörg Schellmann 167-176

Donald Judd began his printmaking career as early as 1951, first creating lithographs before moving on to woodcuts in 1953, which would become his dominant print medium. During his initial experimentation with woodcuts, Judd quickly abandoned figurative depictions and began to develop an angular, robust style, exploring the many possibilities of line: first curved and then straight, playing with repetition, shape and colour.

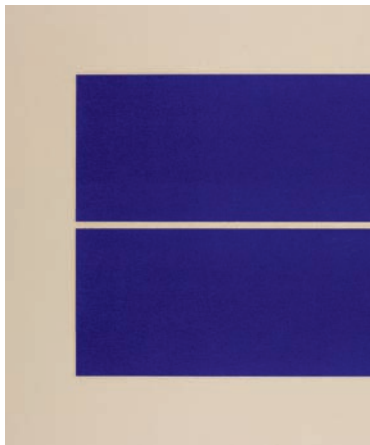
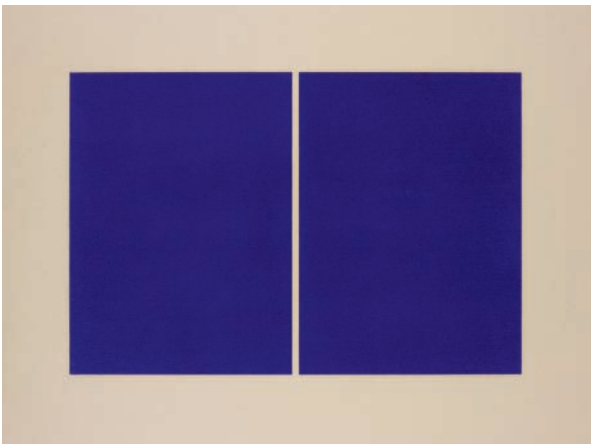
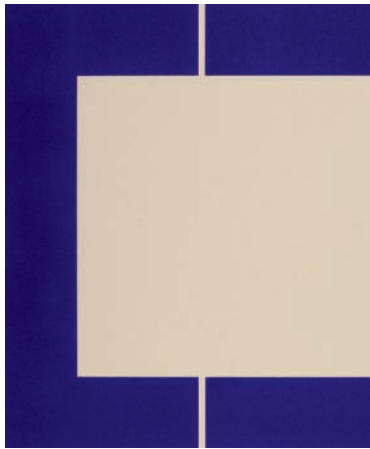
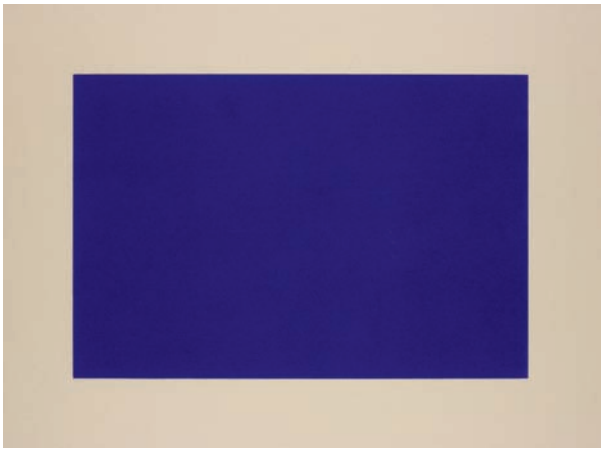
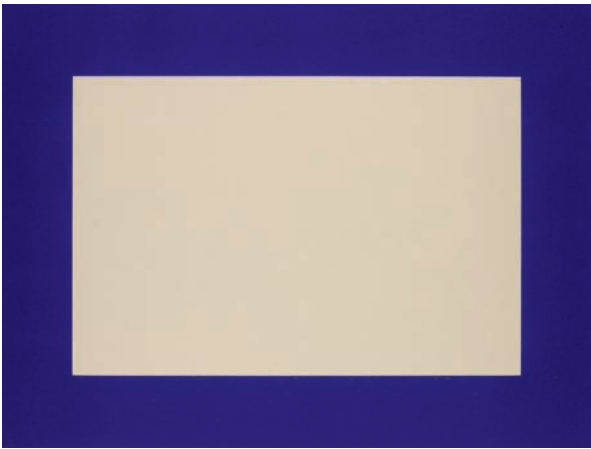
Despite Judd's dislike of working directly with printmaking tools, and the labour involved with carving the wood (a task he later entrusted to his father, Roy), the artist was pleased by the hard-edged abstraction the woodcut medium produced, and enjoyed working through various proofs and trial states for each print. As Jeffrey Weiss explains, to examine Judd's woodcuts is to "encounter something we rarely associated with this artist: the materiality of process...how better to account for the material nature of the thickly inked sheets, which allowed the artist to retain some connection to pictorial practice – to the smell and touch of a worked medium, and to labor rather than manufacture."

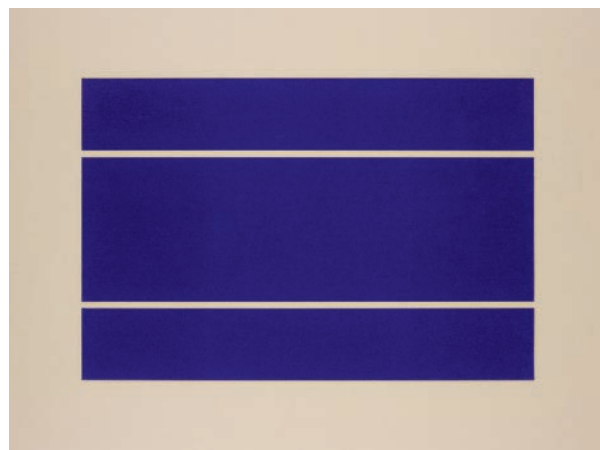
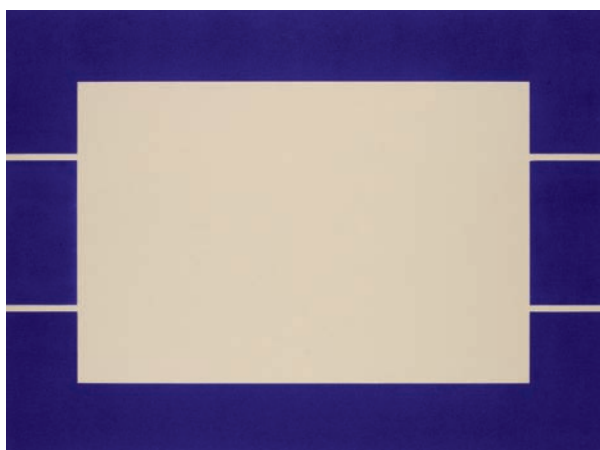
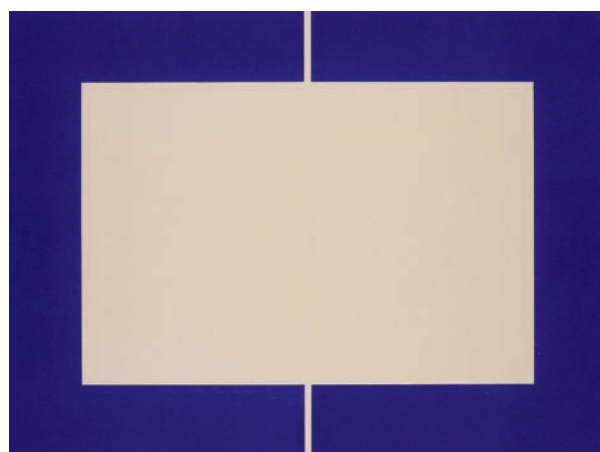
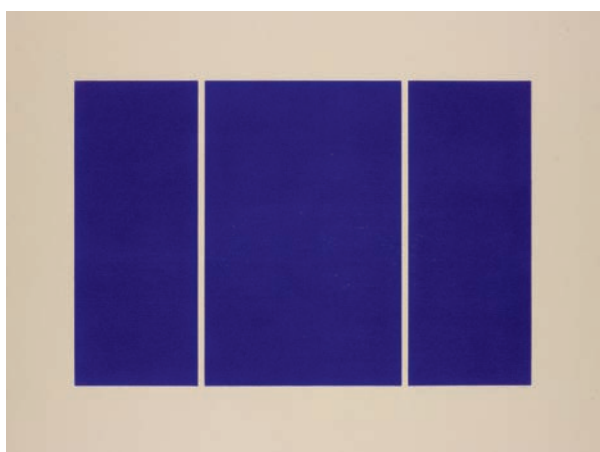
Judd worked prolifically in the woodcut medium throughout the 1960s, testing various thicknesses of line and modifications of shape, in particular the parallelogram. However, it is not until 1986, with Judd's production of four woodcuts for the portfolio *For Joseph Beuys*, that we see a true

visual predecessor to the present lot. These four woodcuts (in brown, blue, red, and green), depict a single field of coloured ink, which matches the rectangular shape of the paper. This series was something of a declaration in its simple, yet uncompromising celebration of colour. As Marietta Josephus Jitta stated, "In his graphical work, [this] series is continually referred to as the basis for new research on the flat surface."

With the present lot, Judd has departed from simple, colour-field prints to create a sequence of works that elaborate upon the possibilities for dividing pictorial space. The series itself is formed of five sets of pairs, each one the direct inverse of the other. However, more than simply depicting visual opposites, Judd's pairings invite the viewer to play with the idea of negative space. There is a vital physicality to this set of woodcuts, which can be considered analogous to Judd's three-dimensional objects in that an inner volume and an outer frame have been transferred onto flat paper. By presenting the viewer with two options for each variant, the artist introduces an intriguing prospect: even within a confined, rectilinear construct, the viewer has the choice of which space to visually inhabit.

In this set, Judd explored the various proportional divisions of halves and thirds; creating numerous possibilities that demonstrate the rich, and seemingly endless potential of a single colour, and just a few, elegant lines.







29

ALBERTO BURRI 1915-1995

Cretti: A, 1971

Etching and aquatint with embossing, on Fabriano card, the full sheet, signed and numbered 61/90 in pencil (there were also 15 artist's proofs), published by 2RC Edizioni d'Arte, Rome, framed.

S. 66.6 x 96.5 cm (26¼ x 37⅞ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 ♠

Burri's *Cretti* series was a response to the 1968 earthquake in Sicily which resulted in the abandonment of the small town, Gibellina.



30

PROPERTY OF AN IMPORTANT ITALIAN COLLECTOR

ALBERTO BURRI 1915-1995

Grande Bianco e Nero, 1981

Etching and embossing with screenprint, on Fabriano paper, the full sheet, signed and numbered 4/26 in pencil (there were also 5 artist's proofs in Roman numerals), published by 2RC Editions, Rome (with their blindstamp), contained in the original light wooden frame specified by the artist.

I. 90.7 x 221 cm (35¾ x 87 in.)

S. 118.3 x 221 cm (46⅝ x 87 in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ♠

PROVENANCE

Galleria 2RC, Rome

Acquired from the above by the present owner

LITERATURE

Maurizio Calvesi & Chiara Sarteanesi pp. 142 and 152-153

2RC Editions p. 53

Big Prints from Rome, exh. cat. Museum of Modern Art, Toyama, Japan, no. 11 (another example illustrated p. 36)

Collezione Burri, Fondazione Palazzo Albizzini, Città di Castello, Italy, no. 194 (another example illustrated p. 166)

HOWARD HODGKIN b. 1932*Venice, Evening*, from *Venetian Views*, 1995

Etching and aquatint in colours with carborundum and hand-colouring, on 16 sheets of Velin d'Arches paper, the full sheets, signed with initials, dated '1995' and numbered 22/60 in pencil (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, framed.
overall S. 159.4 x 195.5 cm (62¾ x 76⅞ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♣

LITERATURE

Liesbeth Heenk 95







32

RICHARD HAMILTON 1922-2011

Eight Self-Portraits, 1994

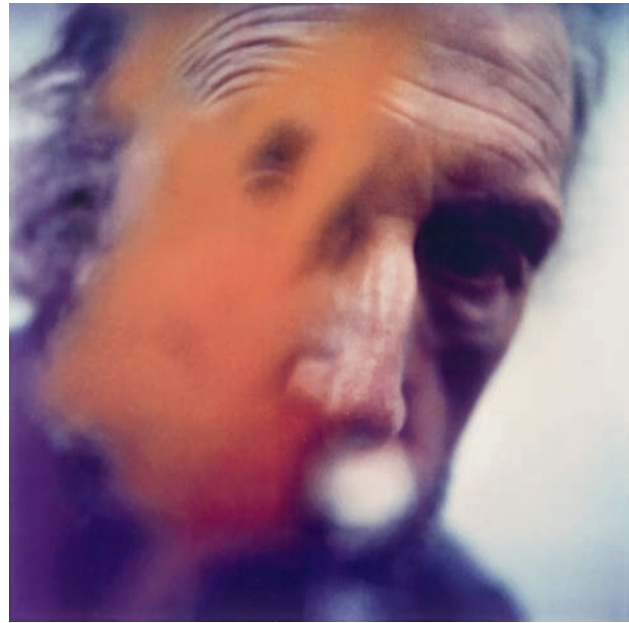
The complete set of eight thermal dye-sublimation prints in colours, on Kodak Electronic Imaging paper, with full margins, all signed, and numbered 10/10 in pencil on the mounts (there were also 2 artist's proofs), published by Alan Cristea Gallery, London, contained in original brown linen-covered portfolio with impressed '8 S-Ps' on the front.

43 x 37.1 cm (16 7/8 x 14 5/8)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ± ♠

LITERATURE

Etienne Lullin 180.1-180.8



‘Photographic prints are one kind of computer output but they plead for a touch of impasto to give them life. Computer-generated images lack the smell of turpentine and the touch of a bristle brush.’

RICHARD HAMILTON



33

FRANCIS BACON 1909-1992

Trois études pour un autoportrait (after, Three Studies for a Self-Portrait, 1979), 1981

Three lithographs in colours, on a single sheet of Arches paper, with margins, signed and numbered 70/150 in pencil (there were also 10 artist's proofs), published by Éditions de la Différence, Paris, framed.

all I. 32.4 x 28 cm (12¾ x 11 in.)

S. 45.1 x 103.8 cm (17¾ x 40⅞ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠

LITERATURE

Bruno Sabatier 15

Alexandre Tacou 11



34

FRANCIS BACON 1909-1992

Trois études pour un autoportrait (after, Three Studies for a Self-Portrait 1983), 1990

Three lithographs in colours, on a single sheet of Arches paper, with full margins, signed and inscribed 'E.A.' in pencil (an artist's proof aside from the edition of 60), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.

all I. 33.8 x 28.8 cm (13¼ x 11¾ in.)

S. 52 x 93.8 cm (20½ x 36¾ in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ♠

LITERATURE

Bruno Sabatier 26

Alexandre Tacou 28



35

FRANCIS BACON 1909-1992

Triptych (after, Triptych 1983), 1983

The set of three lithographs in colours, on Arches paper, with full margins, all signed, one numbered 1/180 and two numbered 33/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, all framed.

all I. 66.9 x 49.7 cm (26 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

all S. 86.4 x 60.6 cm (34 x 23 $\frac{7}{8}$ in.)

Estimate £20,000-30,000 \$31,400-47,100 €25,200-37,800 ♠

LITERATURE

Bruno Sabatier 17

Alexandre Tacou 14





36

FRANCIS BACON 1909-1992

Triptyque Août 1972 (after, Triptych August 1972), 1979

The set of three lithographs in colours, on Arches paper, with full margins, all signed and numbered 121/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, all framed.

all I. 65.4 x 48.4 cm (25¾ x 19 in.)

all S. 89.8 x 62.9 cm (35¾ x 24¾ in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ♠

LITERATURE

Bruno Sabatier 23

Alexandre Tacou 24





37

LUCIAN FREUD 1922-2011

Girl Sitting, 1987

Etching, on Somerset Satin White paper, with margins, signed with initials and numbered 30/50 in pencil (there were also 10 artist's proofs), published by James Kirkman, London, and Brooke Alexander, New York, framed.

I. 52.2 x 69.7 cm (20½ x 27½ in.)

S. 61 x 77.5 cm (24 x 30½ in.)

Estimate £20,000-30,000 \$31,500-47,200 €25,200-37,800 ♠

EXHIBITED

New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2008 (another example exhibited and illustrated p.67)

LITERATURE

Craig Hartley 33

Print Quarterly 34

Bruce Bernard and Derek Birdsall 217



38

LUCIAN FREUD 1922-2011

Head of Ib, 1984

Etching, on Somerset Satin paper, with full margins, signed with initials and numbered 23/40 in pencil (there were also 10 artist's proofs), published in 1986 by James Kirkman, London, and Brooke Alexander, New York, framed.

I. 21.2 x 15 cm (8 $\frac{3}{8}$ x 5 $\frac{7}{8}$ in.)

S. 36.4 x 28.1 cm (14 $\frac{3}{8}$ x 11 $\frac{1}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

EXHIBITED

New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2008 (another example exhibited and illustrated p.86)

LITERATURE

Craig Hartley 35

Bruce Bernard and Derek Birdsall 188

LUCIAN FREUD 1922-2011*Girl Holding Her Foot*, 1985

Etching, on Somerset Satin paper, with full margins, signed with initials and numbered 42/50 in pencil (there were also 15 artist's proofs), published in 1986 by James Kirkman, London, and Brooke Alexander, New York, framed.

I. 69 x 53.8 cm (27½ x 21½ in.)

S. 87.8 x 71.2 cm (34½ x 28 in.)

Estimate £20,000-30,000 \$31,500-47,200 €25,200-37,800 ♠

EXHIBITED

New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2015 (another example exhibited and illustrated p. 65)

LITERATURE

Craig Hartley 25

Bruce Bernard and Derek Birdsall 200

“With etching, there’s an element of danger and mystery. You don’t know how it’s going to come out. What’s black is white. What’s left is right.”

LUCIAN FREUD IN CONVERSATION WITH STARR FIGURA, 2007

Lucian Freud, long-time gambler that he was, found the challenge and the risk of the etching process compelling enough that it was his sole form of printmaking. The artist explained that, “the surprise element of when I have seen what I’ve done has made me want to go on.” Yet it was not the mystery of the etching process alone that drew Freud to this technique. The artist found irresistible the fine, fluid lines of etching, which offered him an alternative means of acquainting himself intimately with his subject. Unlike his gestural and richly coloured paintings of the same sitters, his etchings are pared down to the essential expression of monochromatic line, and thereby achieve a startling sense of psychological tension and formal abstraction.

Freud re-dedicated himself to printmaking in 1982 (after some early experiments in the 1940s) and his intervening development from a tight and precise painting style, to more gestural expressions is immediately apparent. Although still small and closely cropped, Freud’s etchings departed from the tight, almost surgically incised lines of his earlier prints such as *Girl with Fig Leaf*, 1947, into a more fluid and dynamic expression.

During this period, the artist also turned to etchings to develop what he described as his ‘naked portraits’: not nudes in the traditional, idealised sense, but stark, uncompromising figures displayed before the viewer in ungainly and often unflattering poses. The disquieting effect of Freud’s

naked portraits is heightened with his etched figures, which, unlike his paintings, are given no context for their poses and often appear dramatically cropped or isolated against the empty white background.

Girl Holding Her Foot is one of Freud’s first etched naked portraits, created in 1985 when he began to work on much larger copper plates. In this work we can see the artist’s enjoyment in experimenting with a larger plate, using long parallel lines that curve gently over the sitter’s folded thighs, combined with more dynamic and compulsive areas of dense hatching. The artist often attempted to capture more than one expression from his sitters, and the flickering of repetitive, intersecting lines across the girl’s face gives the impression of an almost imperceptible movement, just captured as her hair slips from behind her ear and onto her sloping shoulder.

Despite the elegance of this etching, *Girl Holding Her Foot* remains an intensely disorientating portrait. The sitter is suspended in the top half of the plate, an expanse of empty space beneath her to which she is in no way anchored. Freud’s lines curve and cluster around only the essential forms of the sitter, hinting at the arm of a sofa but skirting away from any commitment to a specific setting. In dispensing with any props or narrative, Freud’s etching becomes not a public statement, but a private exchange between the artist and sitter; an intimate and immediate portrait.





11/30

L.F.

40

LUCIAN FREUD 1922-2011

Woman on a Bed, 1991-92

Etching, on Somerset Satin paper, with full margins, signed with initials and numbered 11/30 in pencil (there were also 10 artist's proofs), published by Matthew Marks Gallery, New York, and James Kirkman, London, framed.

I. 23.8 x 20.4 cm (9 $\frac{3}{8}$ x 8 in.)

S. 44.6 x 38.8 cm (17 $\frac{1}{2}$ x 15 $\frac{1}{4}$ in.)

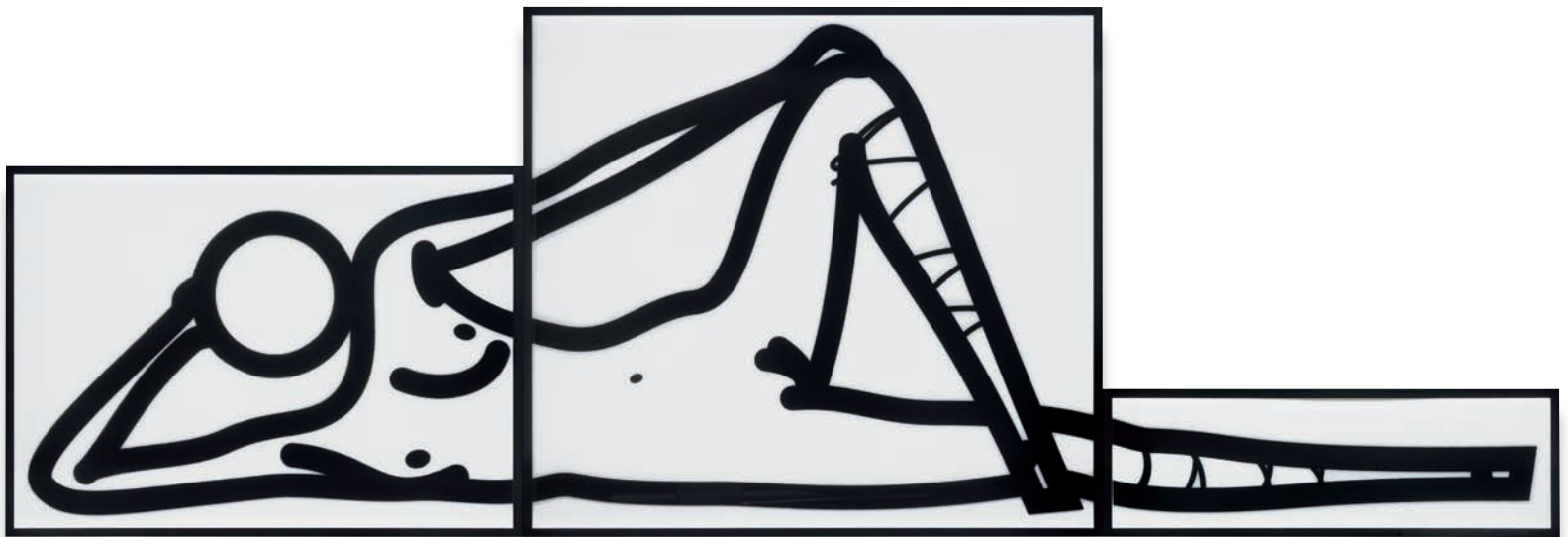
Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠

EXHIBITED

New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2008 (another example exhibited and illustrated p. 70)

LITERATURE

Craig Hartley 44



41

JULIAN OPIE b. 1958

This is Shahnoza in 3 Parts. 6, 2008

Flocking adhesive screenprinted on 3mm white Plexiglass acrylic, with hand-flocked black nylon, in three panels, signed and numbered 17/30 (printed) in black ink on a label affixed to the reverse of the head panel (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, each panel contained in original matt black aluminium frames specified by the artist.

overall size 72.1 x 211.8 x 3.5 cm (28³/₈ x 83³/₈ x 1³/₈ in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100 ♠

LITERATURE

Alan Cristea 132

42

KEITH HARING 1958-1990

Totem, 1988

Carved plywood painted with enamel in colours, signed, dated '88' and numbered 7/35 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 x 55.7 x 4.8 cm (72 x 21 $\frac{7}{8}$ x 1 $\frac{7}{8}$ in.)

Estimate £70,000-100,000 \$110,000-157,000 €88,300-126,000

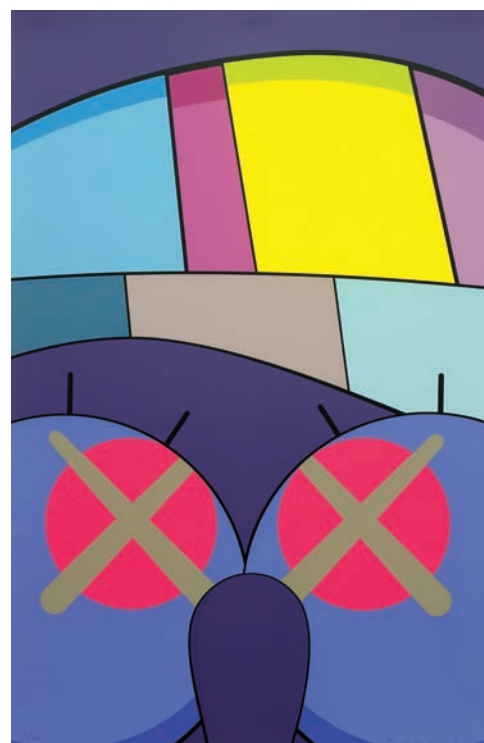
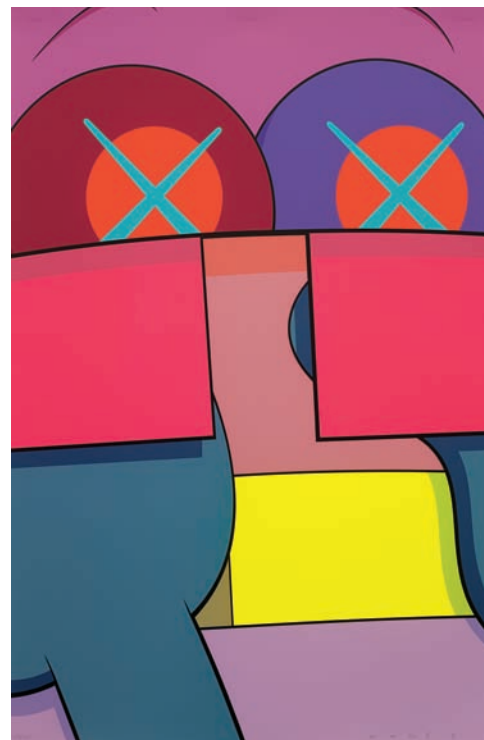
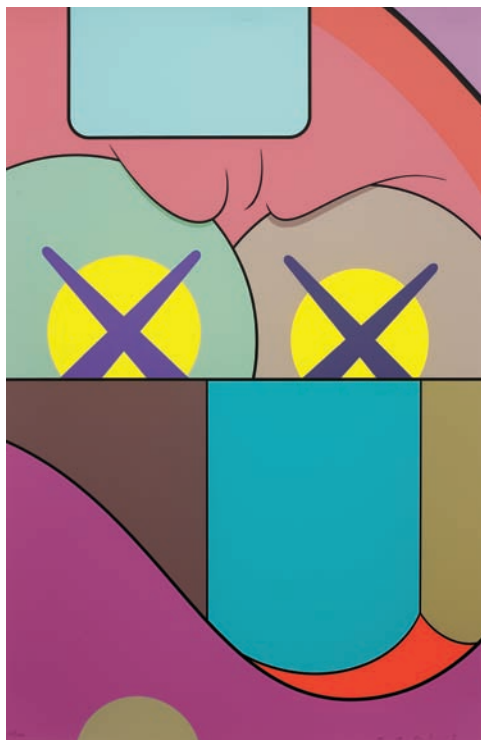
LITERATURE

Edition Schellmann pp.144-145

“The drawings I do have very little to do with classical, post-renaissance drawings, where you try to imitate life or make it appear to be life-like. My drawings don't try to imitate life; they try to create life, to invent life. That's a much more so-called primitive idea, which is the reason that my drawings look like they could be Aztec or Egyptian or Aboriginal... and why they have so much in common with them. It has the same attitude towards drawing: inventing images. You're sort of depicting life, but you're not trying to make it life-like. I don't use colors to try to look life-like, and I don't use lines to try look life-like. It's also much more Pop, I guess, after growing up in a really cartoon-and comic-dominated period. And, also, growing up with Pop art.”

Keith Haring





43

KAWS b. 1974

Ups and Downs, 2013

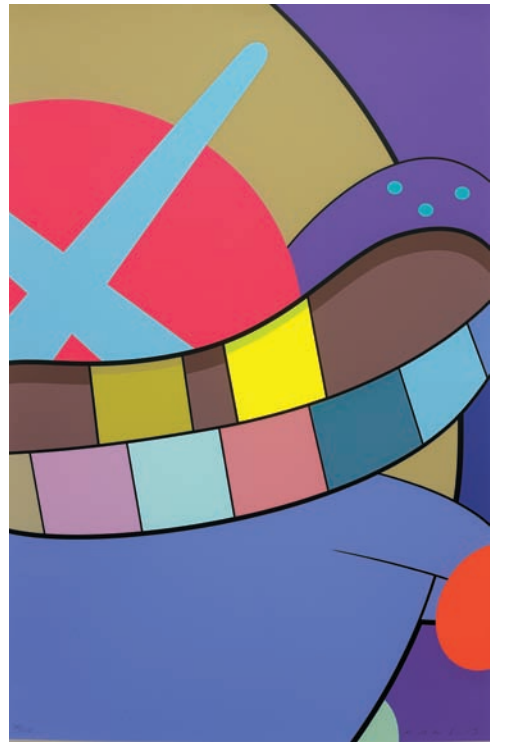
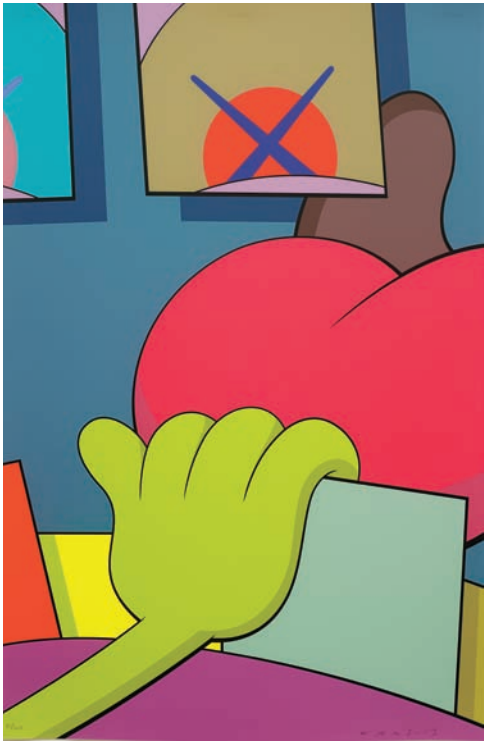
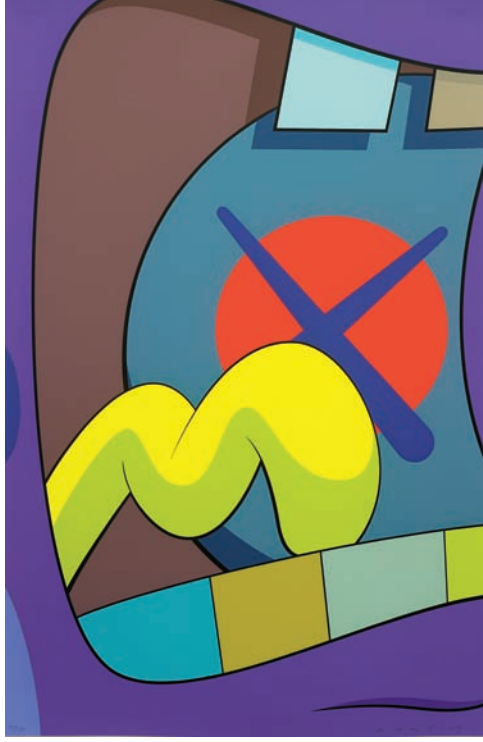
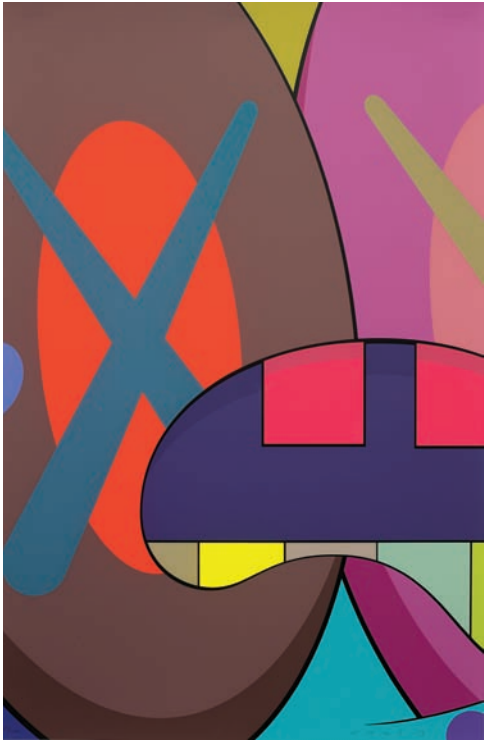
The complete set of 10 screenprints in colours, on Saunders Waterford High White paper, the full sheets, all signed, dated '13' and numbered 50/100 in pencil (there were also 20 artist's proofs), published by the artist, all framed.

all S. 88.9 x 58.4 cm (35 x 23 in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200 ₺

EXHIBITED

Nerman Museum of Contemporary Art, Overland Park, Kansas, *UPS AND DOWNS*, 25 October 2013 - 9 February 2014 (another example exhibited)



“I don’t think about art when I’m working. I try to think about life.”

JEAN-MICHEL BASQUIAT

44

PROPERTY OF A PRIVATE EUROPEAN COLLECTION

JEAN-MICHEL BASQUIAT 1960-1988

Back of the Neck, 1983

Screenprint in colours with hand-colouring, on Stonehenge heavyweight paper, the full sheet, signed, dated ‘83’ and annotated ‘A.P.1’ in pencil (one of 3 artist’s proofs, the total edition was 24 including a bon à tirer), published by New City Editions, Los Angeles, framed.
S. 127.8 x 258.3 cm (50 $\frac{3}{8}$ x 101 $\frac{3}{4}$ in.)

Estimate £200,000-300,000 \$314,000-471,000 €252,000-378,000 ±

PROVENANCE

Ikon Ltd Gallery, Los Angeles

Acquired directly from the above by the present owner

EXHIBITED

New Orleans, Ogden Museum of Southern Art, Prospect.3, *Basquiat and the Bayou*, 25 October 2014 - 25 January 2015 (another example exhibited) Los Angeles, Gagosian Gallery, *Jean-Michel Basquiat: Paintings and Drawings, 1980-1988*, Feb - Mar 1988 (another example exhibited and illustrated in colour, no. 17)

Paris, Galerie Enrico Navarra, *Jean-Michel Basquiat: Paintings, Sculptures, Works on Paper and Drawings*, 1989 (another example exhibited and illustrated on pp.36-37)

New York, Vrej Baghoomian, Inc., *Jean-Michel Basquiat*, Oct - Nov 1989 (another example exhibition and illustrated in colour on p.69)

LITERATURE

Richard Marshall, *Jean-Michel Basquiat*, New York, 1992 (another example illustrated in colour, p.243)

Jean-Michel Basquiat, *Jean-Michel Basquiat: King for a Decade*, Japan, 1997 (another example illustrated in colour, p.80)

Tony Shafrazi, *Jean-Michel Basquiat*, New York, 1999 (another example illustrated in colour, p.175)

Enrico Navarra and Richard Marshall, *Jean-Michel Basquiat: Works on Paper*, Paris, 1999 (another example illustrated in colour, pp. 342-343)

At the age of seven, Jean-Michel Basquiat was playing ball on his street in Brooklyn when he was hit by a car, resulting in a broken arm and various internal injuries that led to a month’s recuperation in hospital. During his incarceration, his mother gave him a copy of the medical text, *Gray’s Anatomy*. Filled with detailed anatomical drawings and diagrams, this book had a profound influence on the young artist who, throughout his oeuvre and particularly in his drawings and prints, has compulsively detailed fragments of the human body.

The artist’s obsession with anatomical imagery is evident in his first experimentation with printmaking: the two series *Anatomy*, 1982 and *Untitled (from Leonardo)*, 1983. These stark monochromatic prints diagrammatically catalogue a variety of individual body parts, almost as a child’s homework would name the various joints and ligaments. However, it is only in the present lot, *Back of the Neck* that these disparate limbs are combined to create an image that transcends the sterile illustrations of medical textbooks.

In the present lot, Basquiat penetrates the human figure with a unique x-ray vision, presenting the viewer with a skeletal spine flanked by two dismembered arms: one almost entirely clad in flesh, the other flayed to

muscle and sinew. The artist’s disquieting cross-section of a human figure calls to mind Gerard David’s *The Flaying of Sisamnes*, 1498, wherein the peeling of the corrupt judge’s skin away from his lower leg is carefully rendered in grotesque detail.

Basquiat explained that he was, “...interested in painting the black person, he’s the protagonist in most of my paintings.” Yet if that is the case in *Back of the Neck* then the black person he is depicting appears hardly as a protagonist, remaining both faceless and nameless. The artist chose instead to spell out (in aggressive white lettering) the compartmentalised sections of the body he is displaying, including his trademark copyright sign to individually brand the isolated limbs. The subject of this work has been torn asunder, his body parts scattered across the paper, exuding perhaps the intensely felt, but fragmented experience of the artist’s astronomic acceleration to fame, and the scrutiny he faced in a culture that both rejected and exoticised Basquiat as a black artist.

As Dick Hebdige has stated, Basquiat was obsessed “with the black male body’s history as property, pulverized meat and popular entertainment...” and as a black artist, was acutely aware of “performing the splitting, doubling, and stitching-up procedures which lie behind a production of identity.” *Back of the Neck*, redolent with taut energy in its expressive lines and rich, violent colours, illustrates such a performance. The body in this work remains poignantly vulnerable: the back of the neck, only visible when the head is bowed, the bared, brittle spine and the flayed arm, stripped to sinew and raised to expose the delicate armpit. The outpouring of fury that this work initially casts to the viewer belies the intimacy of a ragged figure laid bare upon the paper. And yet, this figure remains crowned: a fallen king or a martyr, but nonetheless, a hero.



After Leonardo da Vinci *Bone Structure of the Human Neck and Shoulder*, facsimile copy
Vinci, Leonardo da (1452-1519) (after) / Bibliotheque des Arts Decoratifs, Paris, France / Archives Charmet / Bridgeman Images

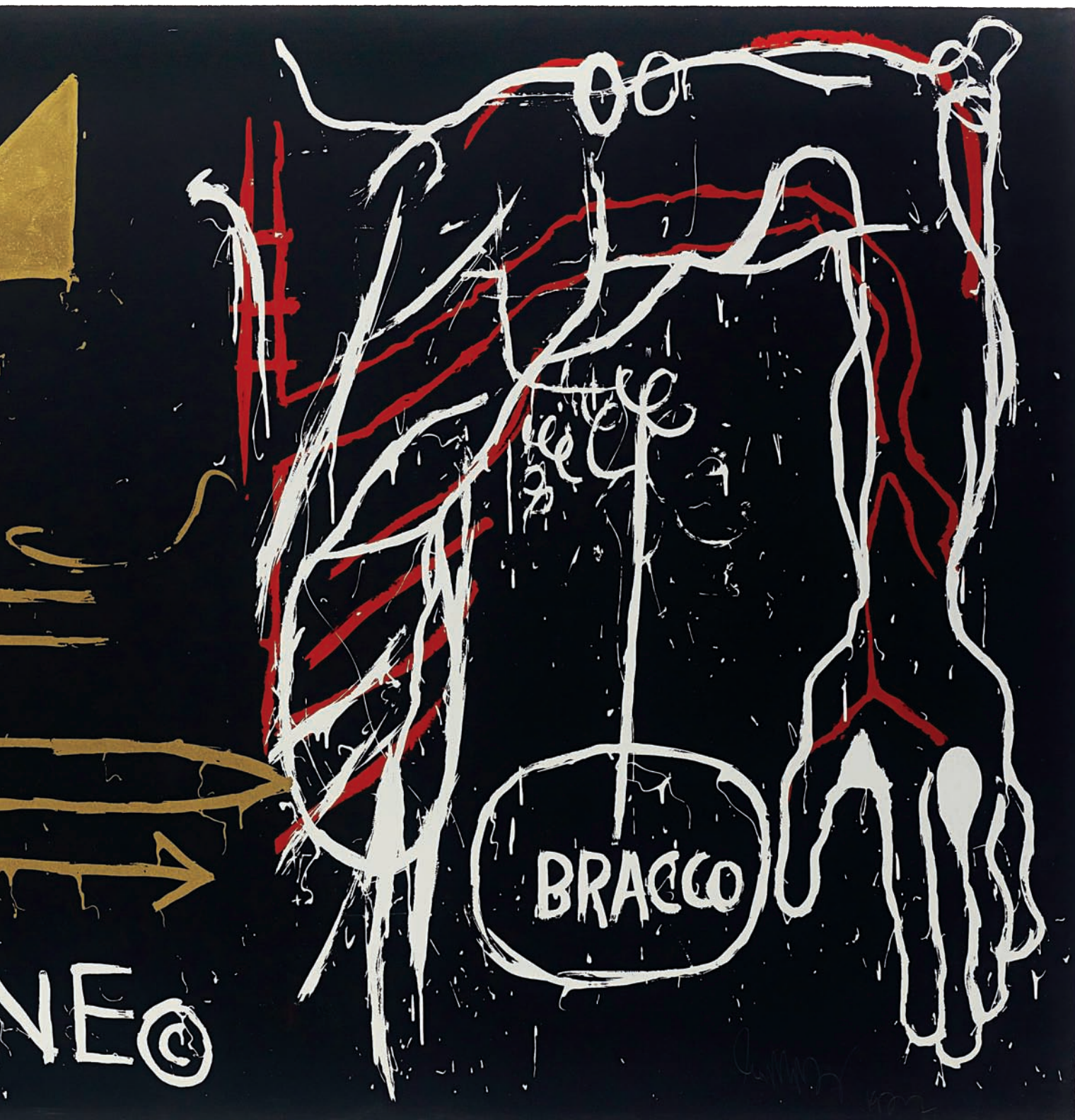


BRACCO



BACK OF
THE
NECK

SPI N





45

ANDY WARHOL 1928-1987

Mao, 1972

Screenprint in colours, on Beckett High White paper, the full sheet, signed in black ball-point pen and stamp-numbered 71/250 on the reverse (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, New York, framed.

S. 91.4 x 91.4 cm (36 x 36 in)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900

LITERATURE

Frayda Feldman & Jörg Schellmann 92



46

ANDY WARHOL 1928-1987

Mao, 1972

Screenprint in colours, on Beckett High White paper, the full sheet, signed in black ball-point pen and stamp-numbered 58/250 on the reverse (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, framed.

S. 91.3 x 91.4 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200

LITERATURE

Frayda Feldman & Jörg Schellmann 96



47

ANDY WARHOL 1928-1987

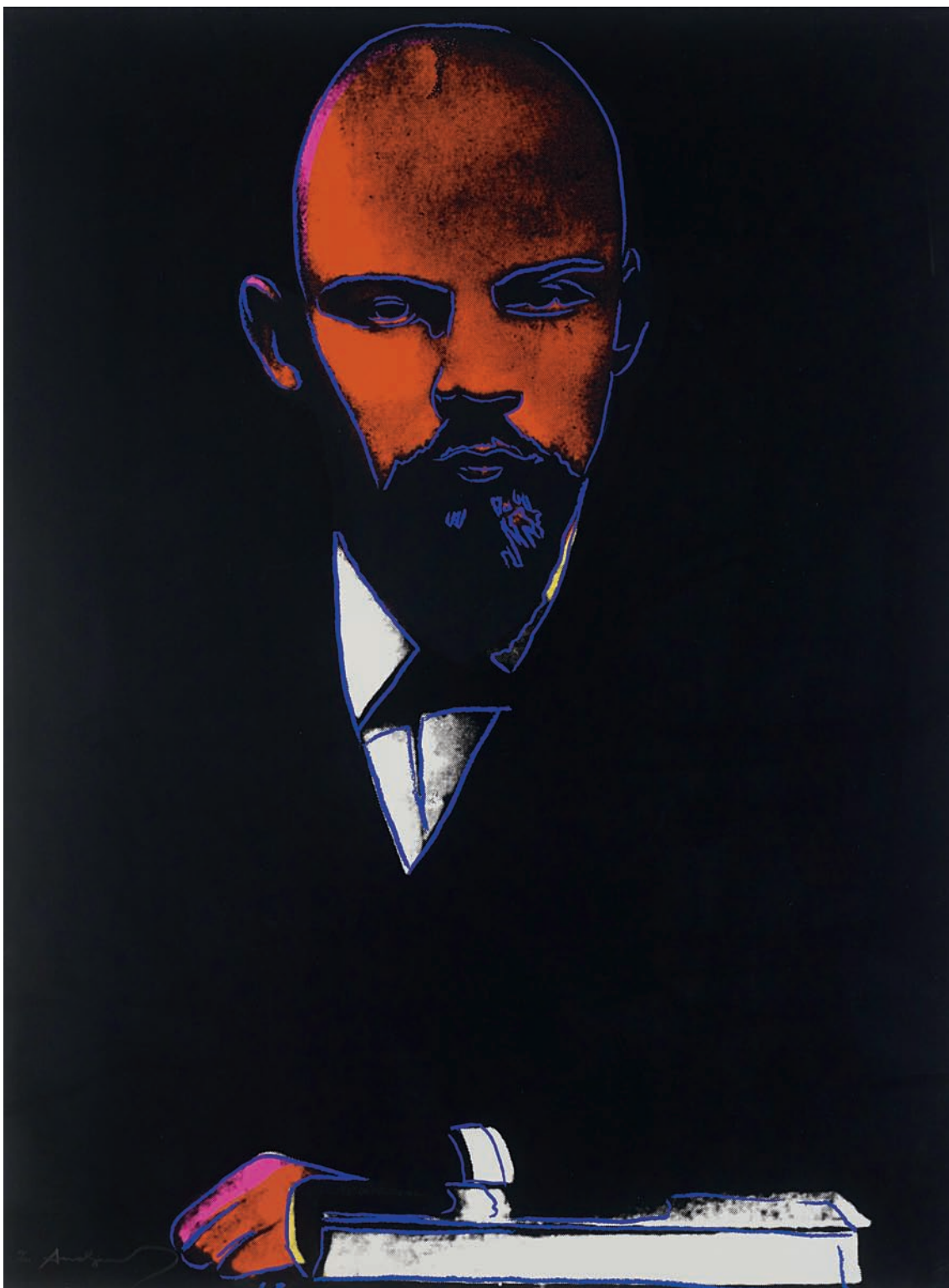
Goethe, 1982

Screenprint in colours, on Lenox Museum Board, the full sheet, signed and numbered 45/100 in pencil (there were also 22 artist's proofs), published by Edition Schellman & Klüser, Munich and New York, framed.
S. 96.5 x 96.5 cm (38 x 38 in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200

LITERATURE

Frayda Feldman & Jörg Schellmann 271



48

ANDY WARHOL 1928-1987

Lenin, 1987

Screenprint in colours, on Arches 88 paper, the full sheet, signed and numbered 48/120 in pencil (there were also 24 artist's proofs), published by Galerie Bernd Klüser, Munich, framed.

S. 100.1 x 75.1 cm (39 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)

Estimate £40,000-60,000 \$62,900-94,300 €50,400-75,700 †

LITERATURE

Frayda Feldman & Jörg Schellmann 402



49

ANDY WARHOL 1928-1987

Hot Dog Bean, from Campbell's Soup II, 1969

Screenprint in colours, on wove paper, with full margins, signed in black ball-point pen and stamp-numbered 38/250 on the reverse (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed.

I. 81 x 48 cm (31 $\frac{1}{8}$ x 18 $\frac{7}{8}$ in.)

S. 89 x 58.6 cm (35 x 23 $\frac{1}{8}$ in.)

Estimate £8,000-10,000 \$12,600-15,700 €10,100-12,600

LITERATURE

Frayda Feldman & Jörg Schellmann 59



50

ANDY WARHOL 1928-1987

Queen Ntombi Twala of Swaziland, from Reigning Queens, 1985

The complete set of four screenprints in colours, on Lenox Museum Board, the full sheets, all signed and numbered 33/40 in pencil (there were also 10 artist's proofs), published by George C. P. Mulder, Amsterdam (with their blindstamp), all with the artist's copyright stamp verso, all unframed. all S. 100.4 x 79.8 cm (39½ x 31½ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ± ♠

LITERATURE

Frayda Feldman & Jörg Schellmann 346-349



51

PROPERTY OF A PRIVATE UK COLLECTOR

ANDY WARHOL 1928-1987

Muhammad Ali, 1978

Screenprint in colours, on Strathmore Bristol paper, the full sheet, signed and numbered 83/150 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, framed.
S. 102 x 76.5 cm (40½ x 30⅛ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600

LITERATURE

Frayda Feldman & Jörg Schellmann 180



52

BANKSY b. 1975

Kate Moss - Green/Turquoise Hair, 2005

Screenprint in colours, on wove paper, with full margins, signed, dated '05' and numbered 12/20 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 52.8 x 52.8 cm (20¾ x 20¾ in.)

S. 69.9 x 69.9 cm (27½ x 27½ in.)

Estimate £30,000-50,000 \$47,100-78,600 €37,800-63,100 ♠

PROVENANCE

Lazarides Gallery, London

Acquired directly from the above by the present owner



53

ELIZABETH PEYTON b. 1965

Jackie and John; Prince Harry and Prince William; John; Kiss (Tony); and Prince William, 2000

The complete set of five lithographs in colours, on wove paper, the full sheets, all signed, dated '2000' and numbered 41/350 in pencil (there were also 10 artist's proofs), published by the Public Art Fund, New York, all framed.

four S. 61 x 48.5 cm (24 x 19 1/8 in.)

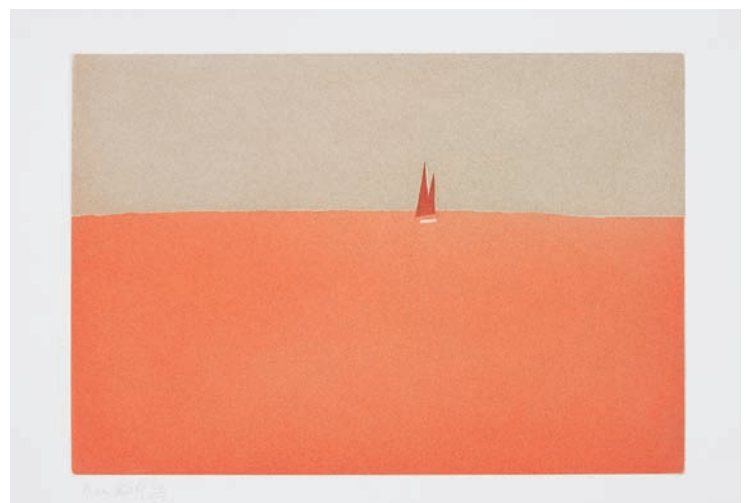
one S. 61 x 45.5 cm (24 x 17 7/8 in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100 ♠

PROVENANCE

Neugerriemschneider, Berlin
Private Collection, Berlin





54

ALEX KATZ b. 1927
Small Cuts, 1954-58/2008

The complete set of six aquatints in colours, on Cartiere Magnani Corona paper, with full margins, with accompanying six poems by John Godfrey, all signed and numbered 50/50 in pencil (there were also 20 in Roman numerals and 4 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, the sheets loose (as issued), contained in original portfolio box. 39 x 53.3 cm (15 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100 †

Including *House and Barn*; *Untitled (Flying Carpet)*; *Wildflowers in Vase*; *Sunset Cove*; *Figures on Beach*; and *Red Sails*



Abstrakt 150
50



55

PROPERTY OF AN IMPORTANT EUROPEAN COLLECTOR

CARSTEN HÖLLER b. 1961

Birds, 2006

The complete set of 10 photogravures in colours, on Somerset paper, with full margins, all signed, dated '2006' and numbered 15/24 in pencil, published by the artist and Niels Borch Jensen Verlag, Copenhagen and Berlin, all framed.

all I. 49.8 x 34 cm (19 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in.)

all S. 75 x 58 cm (29 $\frac{1}{2}$ x 22 $\frac{7}{8}$ in.)

Estimate £12,000-18,000 \$18,900-28,300 €15,100-22,700 ♠

EXHIBITED

New York, Carolina Nitsch Project Room, *Carsten Höller: Birds and Mushrooms*, 27 Oct - 23 Dec, 2011 (another example exhibited)

A keen ornithologist with a doctorate in agricultural entomology, Höller has included live birds in previous installations such as *Singing Canaries Mobile* (2009), and with this series takes his experimentation one step further, producing photogravures of various songbirds, which the artist cross-bred himself. The resulting portraits appear almost anthropomorphic in their individual expressions, enhancing the singular nature of these creatures, who are destined to be both the first and last of their kind.



Carsten Vollen

2006

05/12/07



Carsten Vollen

2006

05/12/07



Carsten Vollen

2006

05/12/07



Carsten Vollen

2006

05/12/07



Carsten Vollen

2006

05/12/07



Carsten Vollen

2006

05/12/07



56

MARC QUINN b. 1964

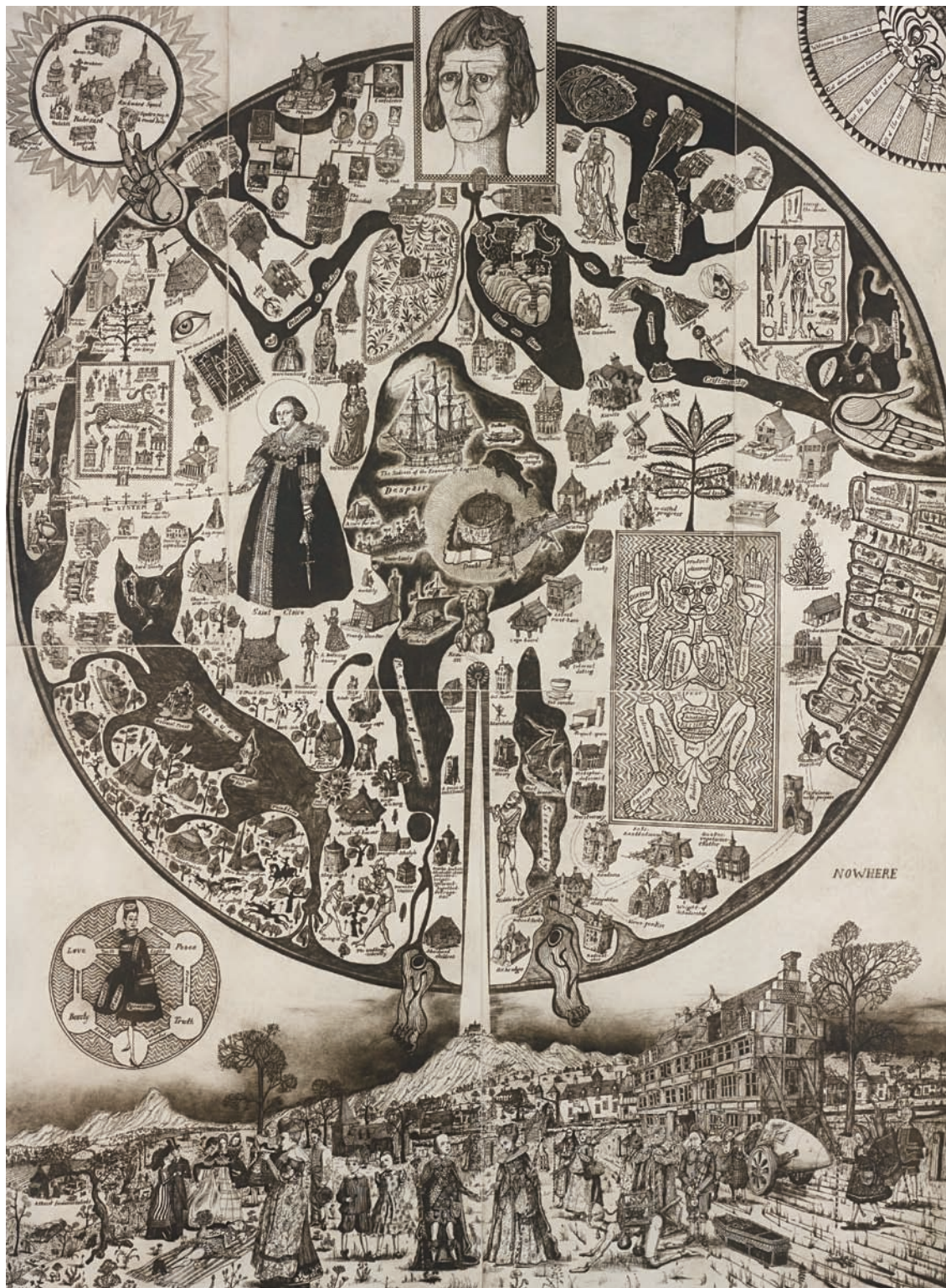
Winter Garden, 2004

The complete set of eight pigment prints in colours with varnish, on Somerset Velvet Enhanced paper, the full sheets, all signed and inscribed 'AP' in pencil on the reverse (one of 10 artist's proofs sets, the edition was 59), published by The Paragon Press, London, all framed.
all S. 83.5 x 124 cm (32 7/8 x 48 7/8 in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100 ♠ †

LITERATURE

Contemporary Art in Print 2001-2006, pp. 116-127



57

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

GRAYSON PERRY b. 1960

Map of Nowhere, 2008

Etching, on Velin Arches paper, with full margins, signed and numbered
54/68 in pencil on the reverse (there were also 10 artist's proofs),
published by The Paragon Press, London, framed.

I. 152 x 112 cm (59 7/8 x 44 1/2 in.)

S. 153 x 113 cm (60 1/4 x 44 1/2 in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♣

LITERATURE

Contemporary Art in Print 2006-2010, pp.184-185

58

ED RUSCHA b. 1937

Oxford, Beverly, Western, 1999

Diptych lithograph, on thick wove paper, the full sheets, signed, dated '1999' and numbered 8/20 in black crayon (there were also 6 artist's proofs), published by Hamilton Press, Venice, California, framed.
overall S. 68.6 x 189 cm (27 x 74¾ in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100



59

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 and numbered in pencil on the colophon (there were also 25 artist's proofs), published by Editions Aleto (with their inkstamp and reference number on the reverse), London, contained in original red velvet portfolio.

62.7 x 83.6 (24¾ x 32¾ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600

LITERATURE

Siri Engberg 34-39







60

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

THOMAS RUFF b. 1958

04h 24m / -55°, from *Sterne (Stars)*, 1992

Chromogenic print, flush-mounted to Diassec (as issued), with full margins, signed, titled, dated '1992', and numbered 2/2 in pencil on the reverse (there was also 1 artist's proof), published by the artist, contained in the original dark wood frame specified by the artist.

I. 200 x 133.5 cm (78¾ x 52½ in.)

S. 246.4 x 174.1 cm (97 x 68½ in.)

Estimate £30,000-40,000 \$47,100-62,900 €37,800-50,400 ♠ †

LITERATURE

Matthias Winzen, *Thomas Ruff 1979 to the Present*, Cologne, 2001, STE 3.20 (illustrated pg. 196)

The prints were made directly from the respective ESO negative. The titles correspond to the astronomical coordinates of the negatives.



61

PROPERTY FROM A EUROPEAN CORPORATE COLLECTION

THOMAS RUFF b. 1958

09h 30m / -50°, from *Sterne (Stars)*, 1992

Chromogenic print, flush-mounted to Diasac (as issued), with full margins, signed, titled, dated '1992', and numbered 1/2 in pencil on the reverse (there was also 1 artist's proof), published by the artist, contained in the original dark wood frame specified by the artist.

I. 200 x 133.5 cm (78¾ x 52½ in.)

S. 246.4 x 174.1 cm (97 x 68½ in.)

Estimate £30,000-40,000 \$47,100-62,900 €37,800-50,400 ♠ †

LITERATURE

Matthias Winzen, *Thomas Ruff 1979 to the Present*, Cologne, 2001, STE 5.13 (illustrated pg.199)



62

ROBERT LONGO b. 1953

Tiger, 2011

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2011' and numbered 15/30 in pencil (there were also 3 artist's proofs), published by Handicap International, France, unframed.

I. 106.6 x 77.5 cm (41 $\frac{1}{8}$ x 30 $\frac{1}{2}$ in.)

S. 114.8 x 84.7 cm (45 $\frac{1}{4}$ x 33 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900



63

ROBERT LONGO b. 1953

Untitled (Iceman X), 2012

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2012' and annotated PP 1/5 in pencil (one of 5 printer's proofs, the edition was 25), published by Adamson Editions, Washington D.C., unframed.

I. 98.7 x 78.3 cm (38 $\frac{7}{8}$ x 30 $\frac{7}{8}$ in.)

S. 121.8 x 96.4 cm (47 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900



64

TONY CRAGG b. 1949

Point of View, 2013

Porcelain with chrome glaze, mounted to ceramic base (as issued), signed and numbered 14/25 in black ink on the underside, with additional impressed signature, produced by Fürstenberg, Germany, published by Kestner Gesellschaft, Hannover, contained in original black paper-covered box.
45.7 x 15.5 x 16.8 cm (17 $\frac{7}{8}$ x 6 $\frac{1}{8}$ x 6 $\frac{5}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠



65

JEFF KOONS b. 1955

Dom Pérignon Balloon Venus (Magenta), 2013

Lacquered polyurethane resin in two parts, with Dom Pérignon Rosé Vintage 2003, and maintenance kit, impressed signature on the suede lining of the interior, from the edition of 650 (there were also 40 artist's proofs), contained in original custom trunk.

50.5 x 25.5 x 40 cm (19 $\frac{7}{8}$ x 10 x 15 $\frac{3}{4}$ in.)

Estimate £15,000-20,000 \$23,600-31,400 €18,900-25,200



66

DAMIEN HIRST b. 1965

Mickey, 2014

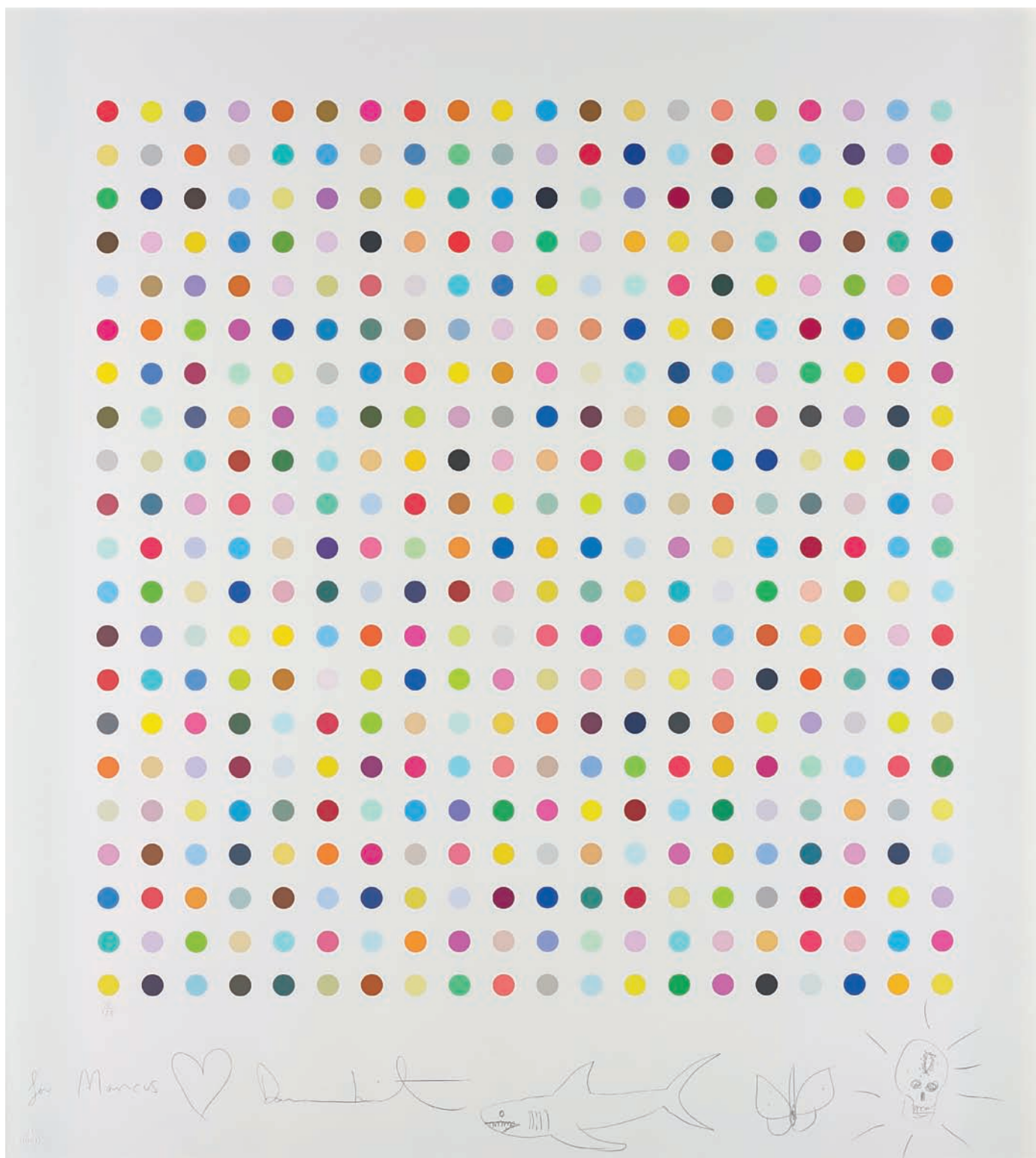
Screenprint in colours with glaze, on wove paper, with full margins, signed and numbered 4/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), unframed.

I. 148 x 85.6 cm (58¼ x 33¾ in.)

S. 152.3 x 122.4 cm (59⅞ x 48¼ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900 ♠ +

This lot has been authenticated by the Hirst Authentication Committee



67

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

DAMIEN HIRST b. 1965

Hypothalamus Acetone Powder, 2012

Screenprint in colours, on wove paper, with full margins, signed, numbered 33/128 and inscribed 'for Marcus' in pencil, also illustrated with heart, shark, butterfly and skull drawings in pencil, published by the artist (with their blindstamp), framed.

I. 114.4 x 109.5 cm (45 x 43½ in.)

S. 150.4 x 136.1 cm (59¼ x 53½ in.)

Estimate £8,000-12,000 \$12,600-18,900 €10,100-15,100 ♣

This lot has been authenticated by the Hirst Authentication Committee





68

TOM WESSELMANN 1931-2004

Monica Nude with Lichtenstein, 2002

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

I. 67.4 x 107.1 cm (26½ x 42½ in.)

S. 91.4 x 125.6 cm (35¾ x 49½ in.)

Estimate £10,000-15,000 \$15,700-23,600 €12,600-18,900

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AUCTIONS

Day sale 22 January 2015, 2pm, lots 69-241

Evening sale 22 January 2015, 6pm, lots 1-68

VIEWING

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Monday – Saturday 10am – 6pm

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REGISTRAR

Eliza Allan +44 20 7318 4069

eallan@phillips.com



69

PABLO PICASSO 1881-1973

Visage no. 144, 1963

White earthenware round dish painted in colours with brushed glaze, numbered 58/150 and inscribed 'No 144 Editions Picasso Madoura' in black glaze on the reverse.

Diameter 25.4 cm (10 in.)

Estimate £2,500-3,000 \$3,900-4,700 €3,200-3,800 ♠

LITERATURE

Alain Ramié 480

70

ALEXEJ JAWLENSKY 1864-1961

Kopf II, from Köpfe, 1922

Lithograph, on Japanese paper, with full margins, signed in pencil, from the edition of 20 on Japanese paper (the edition also included 21-100 on handmade paper), published by Nassauischer Kunstverein, Neues Museum, Wiesbaden, Germany, framed.

I. 30.2 x 19.1 cm (11 $\frac{7}{8}$ x 7 $\frac{1}{2}$ in.)

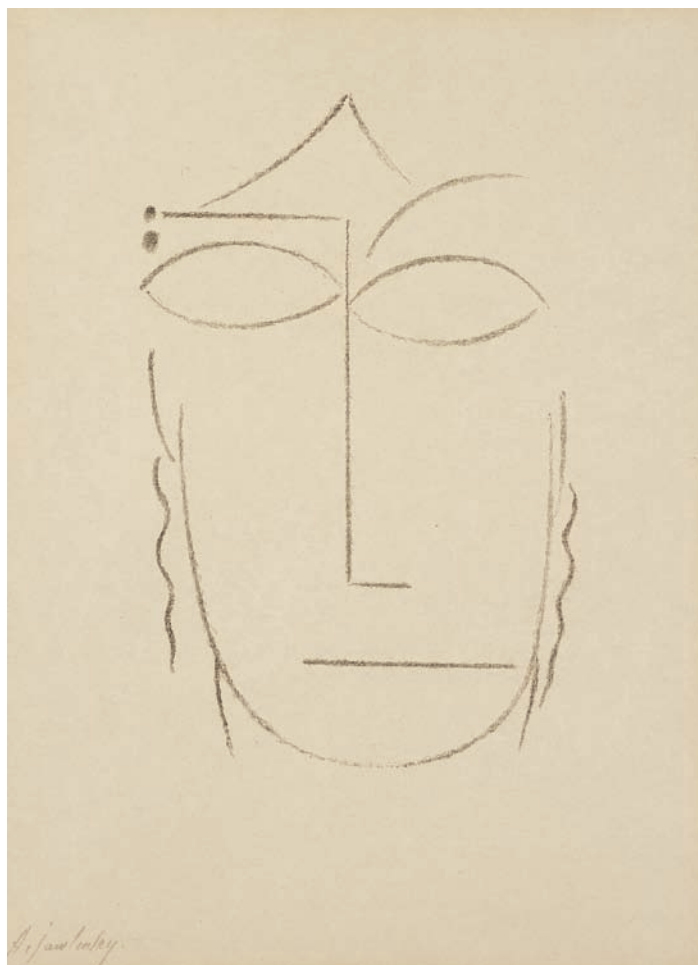
S. 49.5 x 39.7 cm (19 $\frac{1}{2}$ x 15 $\frac{5}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ±

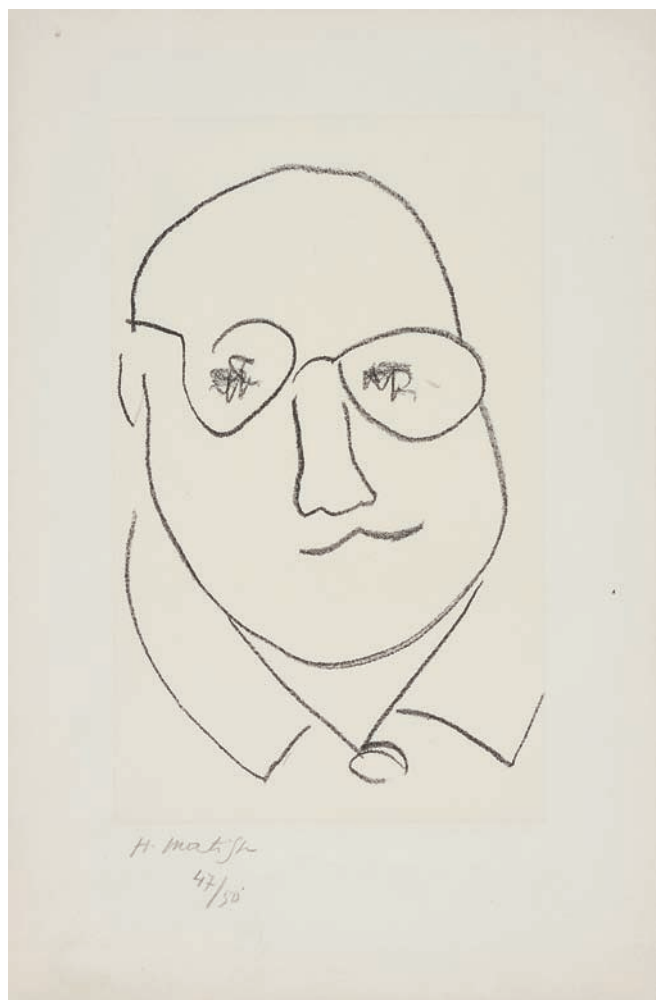
LITERATURE

Detlev Rosenbach 19

70



71



71

HENRI MATISSE 1869-1954*Autoportrait (Self-Portrait)*, 1951

Lithograph, on *annam appliqué* to Arches paper, with full margins, signed and numbered 47/50 in pencil (there were also 10 artist's proofs), framed.

I. 35.4 x 21.6 cm (13 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)

S. 50.4 x 33.1 cm (19 $\frac{7}{8}$ x 13 in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ± ♣

LITERATURE

Claude Duthuit 635



72

LYNN CHADWICK 1914-2003

Trig I; III; and IV (two plates), 1966

Four lithographs in colours, on artist's wove paper watermarked 'Chadwick', all with full margins, with two lithographs by Alan Davie, *Untitled I*, 1966; and *Zurich Improvisation: one plate*, 1970, in colours, on B.F.K. Rives and wove papers, both with full margins, the Chadwicks each signed, dated '66' in black ball-point pen, and numbered 31/50, 31/50, 34/50 and 4/50 respectively, the Davie both signed in pencil, dated '66' and '70', and annotated '65/75 I' and '68/75 III' respectively, the first published by Editions Alecto, London (with their blindstamp), all unframed.

Trig I, IV (x2) all S. 81.5 x 59.5 cm (32 $\frac{1}{8}$ x 23 $\frac{3}{8}$ in.)

Trig III S. 82.2 x 60 cm (32 $\frac{3}{8}$ x 23 $\frac{3}{8}$ in.)

Davie, *Untitled I* S. 62.5 x 89.6 cm (24 $\frac{5}{8}$ x 35 $\frac{1}{4}$ in.)

Davie, *Zurich Improvisation* S. 62.6 x 81.8 cm (24 $\frac{5}{8}$ x 32 $\frac{1}{4}$ in.)

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

73



73

MARC CHAGALL 1887-1985

Sara et Abimélech, from *Dessins pour La Bible*, 1960

Lithograph in colours, on Vélín d'Arches paper, with full margins, signed and numbered 15/50 in pencil (there were also 10 hors commerce impressions), unframed.

I. 35.7 x 26.7 cm (14 x 10 $\frac{1}{2}$ in.)

S. 52.2 x 37.7 cm (20 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in.)

Estimate £2,500-3,000 \$3,900-4,700 €3,200-3,800 ♠

LITERATURE

Fernand Mourlot 239, see Patrick Cramer books 42



74

ALBERTO GIACOMETTI 1901-1966*L'Atelier aux bouteilles* (*The Studio with Bottles*), 1957

Lithograph in grey, on Rives BFK paper, with full margins, signed and numbered 94/100 in pencil, published by Maeght, Paris, framed.

I. 36.8 x 54.5 cm (14½ x 21½ in.)

S. 41.1 x 56.5 cm (16½ x 22¼ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠

LITERATURE

Herbert Lust 100



75

ALEXANDER CALDER 1898-1976*Santa Claus*, 1974

The complete set of nine etchings on Richard de Bas paper, with full margins, with title page, justification and text by E. E. Cummings on Arches paper, all sheets signed in pencil, and inscribed '225 exemplaires BON A TIRER' in pencil on the first page of the accompanying text (a 'good to print' proof, aside from the edition of 175 plus 50 artist's proofs), published by Editions de L'Herne, Paris, the sheets loose (as issued) contained in the original brown paper folder and beige linen-covered clamshell portfolio with stamped title.

70.8 x 55.4 cm (27⅞ x 21¾ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500



76

SALVADOR DALÍ 1904-1989

Surrealistic Flowers, 1972

Twelve heliogravures in colours with captions from the portfolio of fifteen, on Arches paper, with full margins, all sheets signed and numbered variously from the edition of 350 in pencil, published by Editions Graphiques International, Paris, all unframed.

all I. 56.4 x 38.4 cm (22¼ x 15½ in.)

largest S. 75.7 x 55.7 cm (29¾ x 21¾ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 ± ♣

LITERATURE

Albert Field 72-7

Ralf Michler and Lutz Löpsinger 557-551 (lacking 542, 544, 550)



77

JIM DINE b. 1935

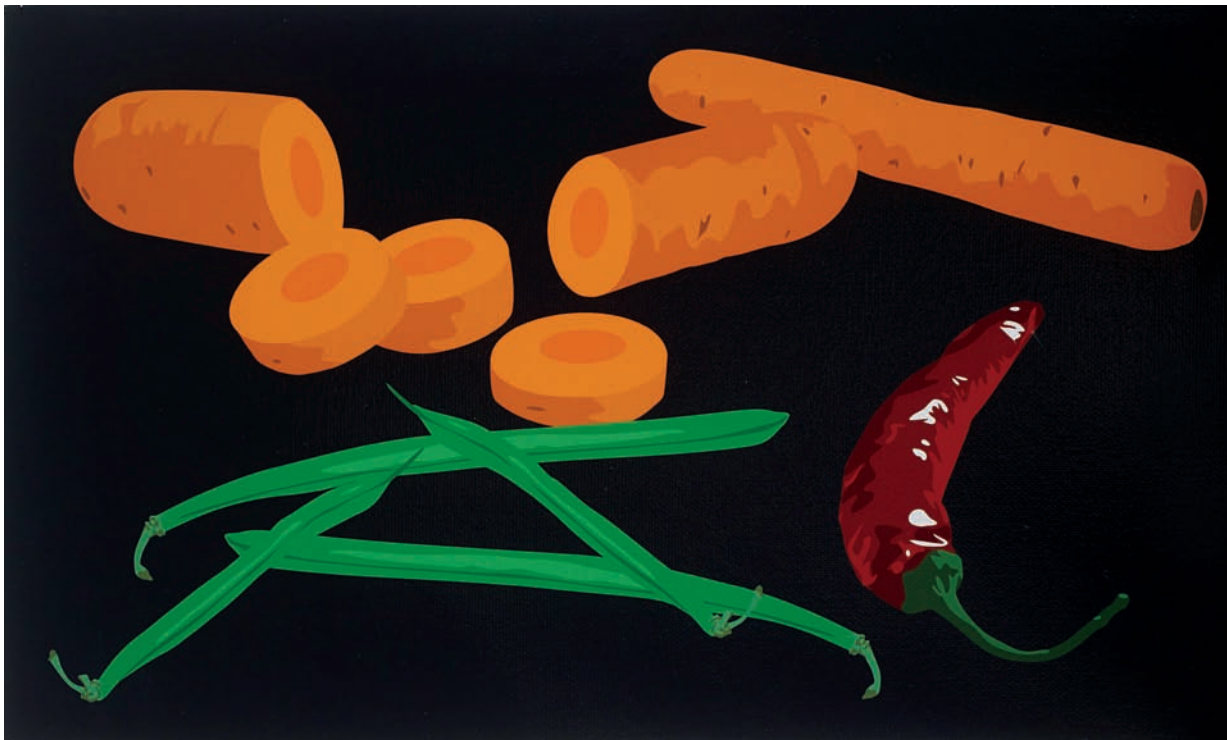
Vegetables, 1970

The complete set of eight lithographs with collage in colours, on Hodgkinson handmade paper, the full sheets, with title page and colophon, all signed and inscribed 'A/P' in pencil (one of 12 artist's proof sets, the edition was 96), published by Petersburg Press, New York, the sheets loose (as issued) contained in original paper-covered portfolio.
47.7 x 43 cm (18¾ x 16⅞ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ±

LITERATURE

Gallery Mikro 66 A-F



78

JULIAN OPIE b. 1958*Still Life with Green Beans, Chilli Pepper and Carrots, 2001*

Lambda print in colours, laminated to stretched Olive canvas with a gloss seal, signed and numbered 3/40 on the overlap in black marker pen (there were also 11 artist's proofs), published by Alan Cristea, London, unframed.
39.2 x 65.5 x 3.6 cm (15 $\frac{3}{8}$ x 25 $\frac{3}{4}$ x 1 $\frac{3}{8}$ in.)

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

LITERATURE

Alan Cristea 32

79

JULIAN OPIE b. 1958*Still Life with Chestnuts and Leek, 2001*

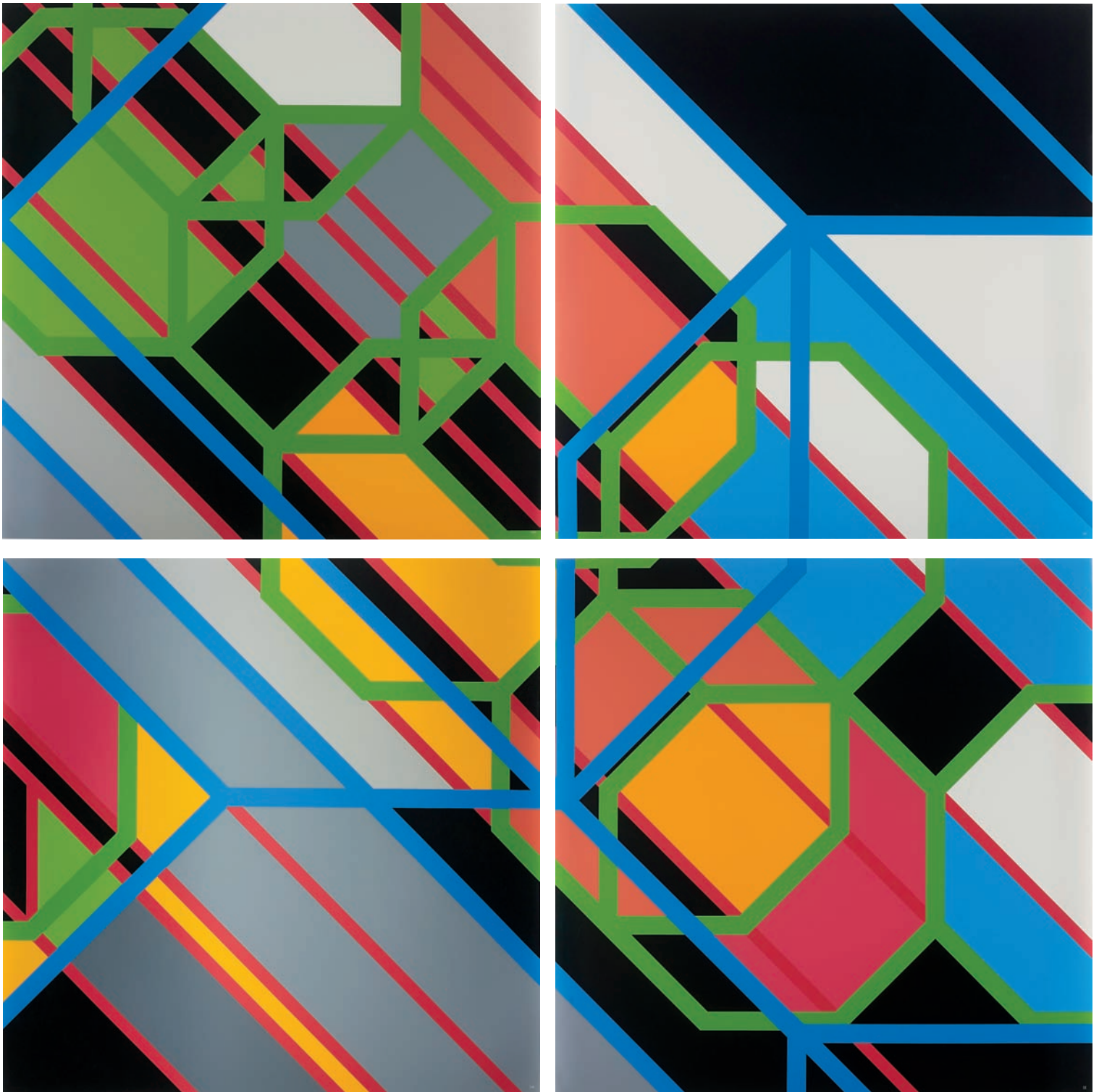
Lambda print in colours, laminated to stretched Olive canvas with a gloss seal, signed and numbered 3/40 on the overlap in black marker pen (there were also 11 artist's proofs), published by Alan Cristea, London, unframed.
39.2 x 65.3 x 3.5 cm (15 $\frac{3}{8}$ x 25 $\frac{3}{4}$ x 1 $\frac{3}{8}$ in.)

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

LITERATURE

Alan Cristea 30





80

SARAH MORRIS b. 1967

Department of Water and Power (Los Angeles), 2004

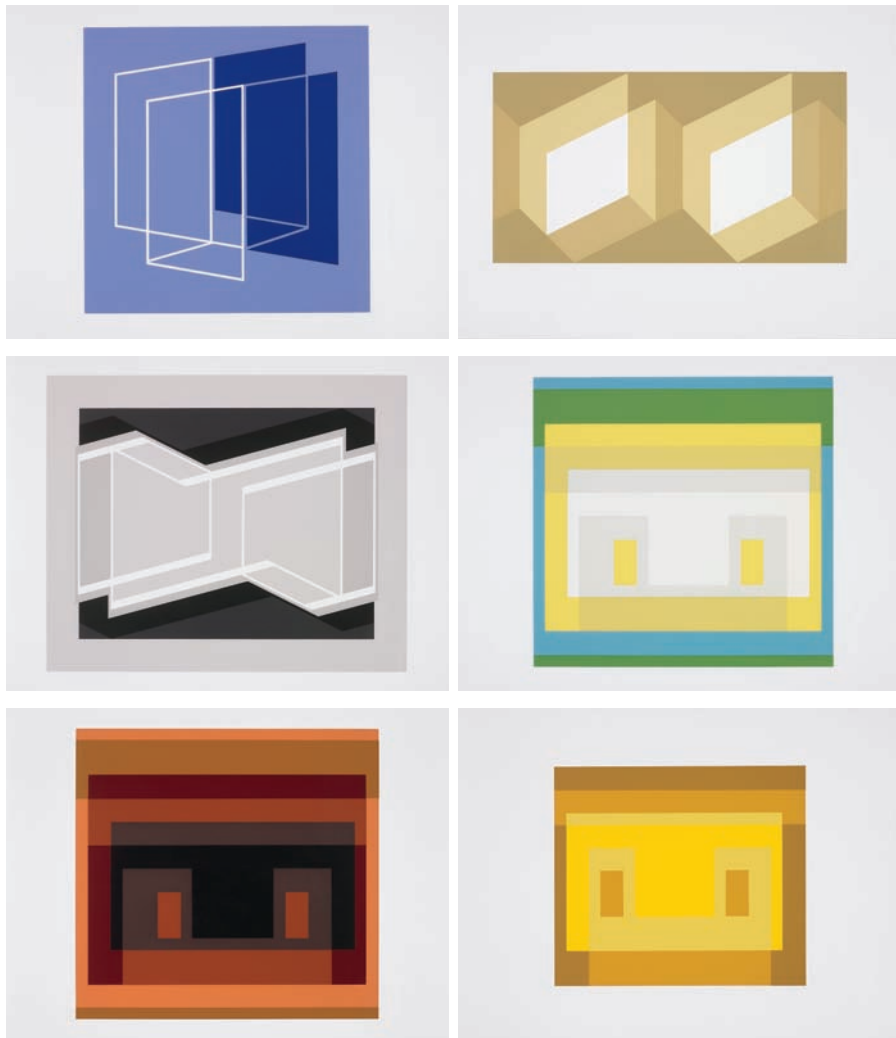
The complete set of four screenprints in colours with glaze, on Somerset Tub Sized paper, the full sheets, all signed in pencil on the reverse and numbered 28/45 in black ink on the accompanying Certificate of Authenticity (there were also 10 artist's proofs), published by The Paragon Press, London, all framed.

all S. 90 x 90 cm (35½ x 35½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Contemporary Art in Print 2001-2006, pp. 152-157



81

JOSEF ALBERS 1888-1976*Formulation Articulation I and II*, 1972

The complete set of 127 screenprints in colours, on 66 sheets of wove paper, each folded (as issued), with full margins, signed and numbered 946/1000 in black ink on the colophon, co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, the sheets loose (as issued) contained in one linen-covered black portfolio. 40.5 x 53 cm (15 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Brenda Danilowitz Appendix C

82

ANNI ALBERS 1899-1994*Connections*, 1925/1983

The complete set of nine screenprints in colours, on Cartiere Miliani of Fabriano Umbria Italia paper, with full margins, with introduction by the publisher, all signed, dated variously from 1925-1983, and numbered 70/125 in pencil, published by Fausta Squatriti, Milan, the sheets loose (as issued) contained in original paper-covered cardboard portfolio with printed title. 70.5 x 50.6 cm (27 $\frac{3}{4}$ x 19 $\frac{7}{8}$ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠





83

BRIDGET RILEY b. 1931*About Lilac, 2007*

Screenprint in colours, on wove paper, with full margins, signed, titled, dated '06' and numbered 56/75 in pencil (there were also 10 artist's proofs), framed.

I. 32.3 x 64.5 cm (12 $\frac{3}{4}$ x 25 $\frac{3}{8}$ in.)

S. 49.4 x 80.1 cm (19 $\frac{1}{2}$ x 31 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

LITERATURE

Karsten Schubert 65

84

VICTOR VASARELY 1906-1997*Axo-99, 1988*

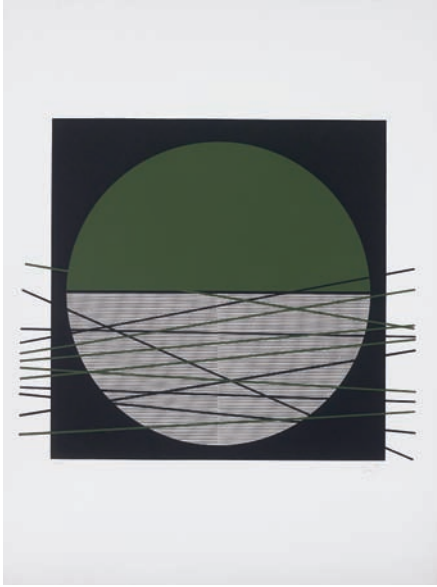
Shaped wood hand-painted with acrylic in colours, signed in black ink, unnumbered (presumably one of 18 artist's proofs aside from the edition of 175), published by Circle Fine Art Corporation, Chicago.

69.5 x 34.7 x 10 cm (27 $\frac{3}{8}$ x 13 $\frac{5}{8}$ x 3 $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♠+

84



**JESÚS RAFAEL SOTO** b. 1923-2005*Vibrations: four plates, 1969*

Four screenprints in colours from the set of eight, on cardboard, with title and justification pages, with full margins, all signed and numbered 55/200 in pencil (the justification page states an edition of 125 copies), published by Denise René, Paris (with their blindstamp), the sheets loose (as issued) contained in the original blue and black linen-covered portfolio.

71.7 x 54.5 cm (28¼ x 21½ in.)

Estimate £500-700 \$790-1,100 €630-880 ±

VICTOR VASARELY 1906-1997*11 + 1, 1985*

Eleven screenprints in colours, on Arches paper, with full margins, and two screenprints on Plexiglas presented on a single stand (as issued), each signed and annotated 'EA XXIV/XXV' in pencil (one of 25 artist's proofs, the edition was 250), published by Editions George Fall, Paris, contained in the original teal and red linen-covered portfolio.

80.7 x 66.3 cm (31¾ x 26½ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠



87

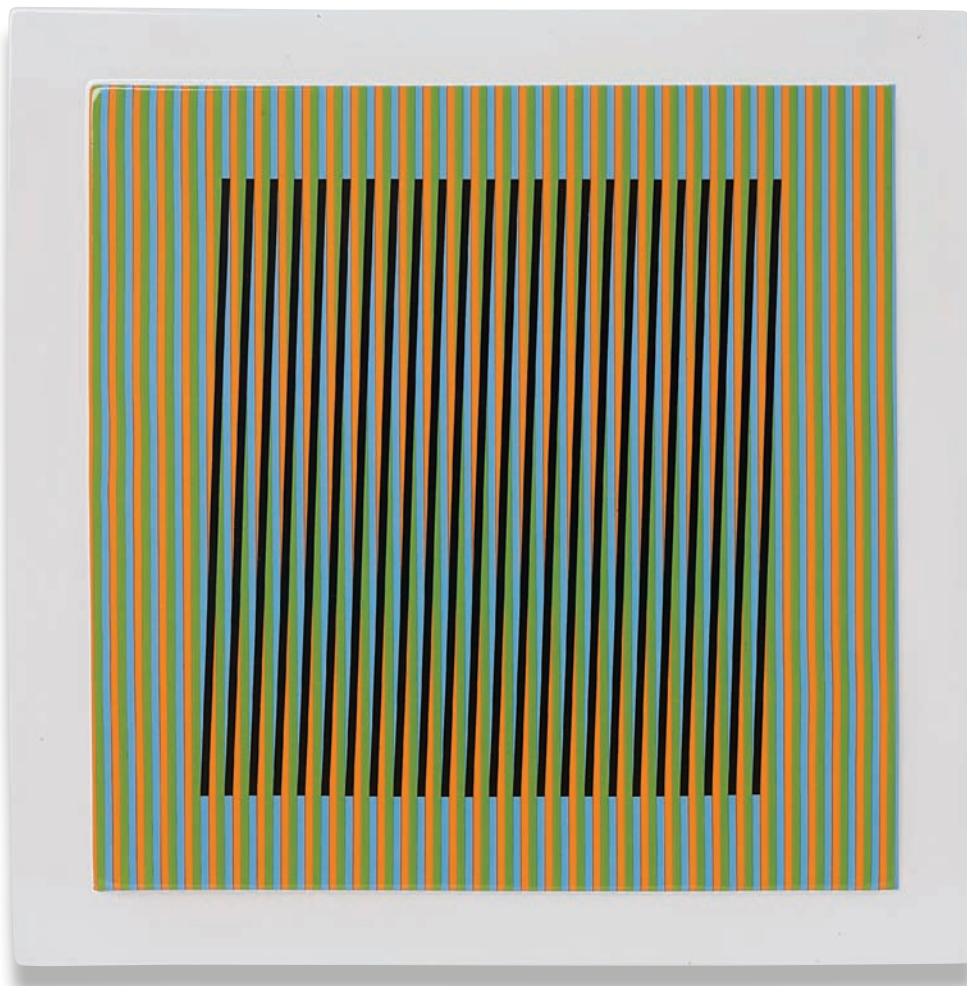
CARLOS CRUZ-DIEZ b. 1923*C ramique no. 8, 2008*

Ceramic with enamel in colours, signed, annotated 'EA III/IV' in black ink, stamp-dated '2008' and further stamped '07' on the reverse, fabricated by La Tuilerie de Treigny, Burgundy, France, (with their blindstamp on the reverse). 48.2 x 48.2 x 3.8 cm (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in.)

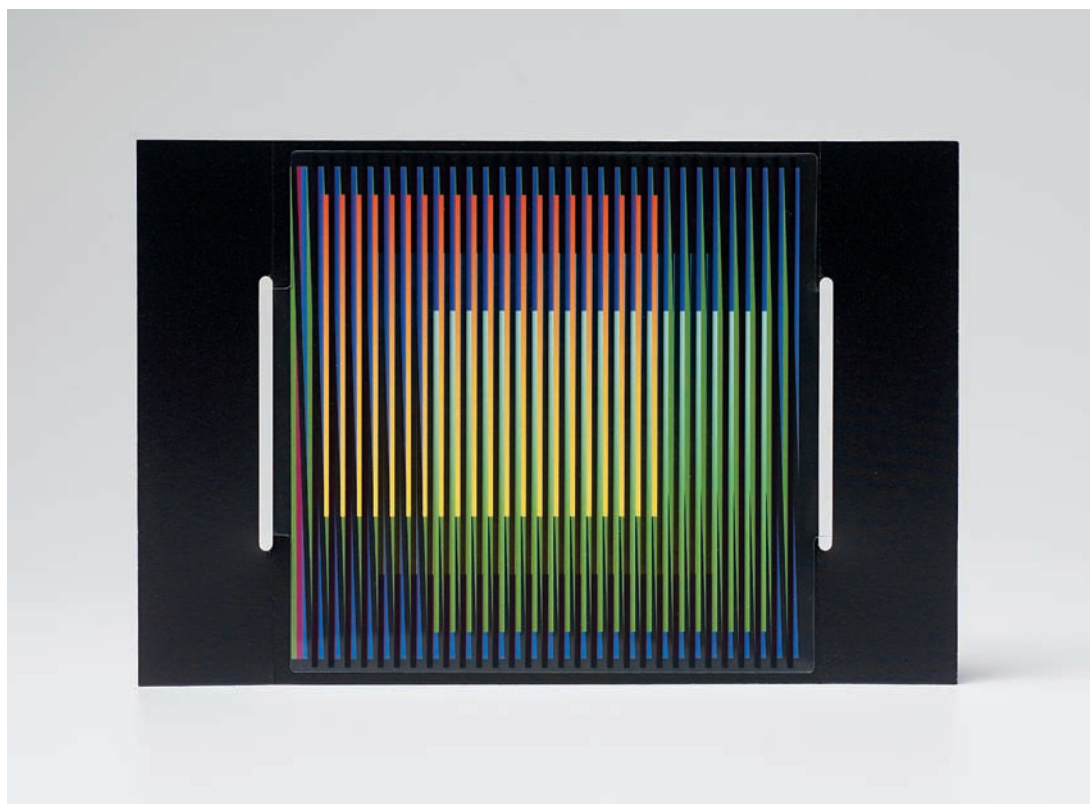
Estimate  2,000-3,000 \$3,100-4,700

 2,500-3,800  

87



88



88

CARLOS CRUZ-DIEZ b. 1923*Cromointerferencia Manipulable Feria Estampa, 2011*

Two screenprints in colours on a single sheet of Perspex overlaid on a black cardboard mount as issued, with accompanying title page, incised signature and dated '2011' on the reverse of the Perspex, further signed and numbered 12/37 in pencil on a label affixed to the reverse, published for ESTAMPA, Madrid, contained in original black cardboard portfolio. 31 x 20.2 cm (12 $\frac{1}{4}$ x 7 $\frac{7}{8}$ in.)

Estimate  800-1,200 \$1,300-1,900

 1,000-1,500  



89

JEAN-PAUL RIOPELLE 1923-2002*Affice avant la lettre no. 106; and Album 67: three plates, 1967*

Four lithographs, in colours, on wove paper, three full sheets, one with full margins, all signed, one numbered 17/150 and three numbered 54/75 respectively in pencil, all unframed.

Various sizes, largest S. 71.5 x 46.5 cm (28½ x 18¼ in.)

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

90

ADOLPH GOTTLIEB 1903-1974*Flurry, 1967*

Screenprint in colours, on wove paper, with full margins, signed, dated '1967' and numbered 20/75 in pencil (there were also several unnumbered artist's proofs), published by Marlborough Graphics, New York, unframed.

I. 43 x 72 cm (16⅞ x 28⅜ in.)

S. 56 x 76.2 cm (22 x 30 in.)

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



91

ALBERTO BURRI 1915-1995*Tavola A;* and *Tavola C*, from *Bianchi e Neri II*, 1969

Two lithographs with embossing and collage in acetate, on Fabriano Rosaspina paper, with full margins, both signed and numbered 87/90 in pencil (there were also 15 artist's proofs), published by Stamperia 2RC, Rome, both framed.
 both I. 52 x 30 cm (20½ x 11¾ in.)
 both S. 63.6 x 48 cm (25 x 18⅞ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ₣ ♠

91



92



92

ALBERTO BURRI 1915-1995*Grande Nero*, 1970

Lithograph and etching printed in black, on Fabriano paper, with full margins, signed and numbered 21/35 in pencil (there were also 5 artist's proofs), published by 2RC Stamperia d'Arte, Milan (with their blindstamp), unframed.
 I. 127.1 x 94.1 cm (50 x 37 in.)
 S. 134 x 99.5 cm (52¾ x 39⅞ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ₣ ♠

LITERATURE

M. Calvesi and C. Sarteanesi, *Alberto Burri Grafica Opera Completa*, Petrucci Editore, 2003, pg. 61.
Collezione Burri, Fondazione Palazzo Albizzini, Petrucci Editore, 1986 pg.138 & 139 No.121.
 C. Brandi, *Alberto Burri, Opere Grafiche 1959 / 1972*, 2RC Edizioni, Roma, 1972, pg. 18.

93



93

THIS LOT IS SOLD WITH NO RESERVE

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

Hand-braided Maguey fibre tapestry in colours, with artist's 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 £1,500-2,000 \$2,400-3,100 €1,900-2,500 • ‡

94

JOAN MIRÓ 1893-1983*La dame aux damiers*; and *L'Illettré vert*, 1969

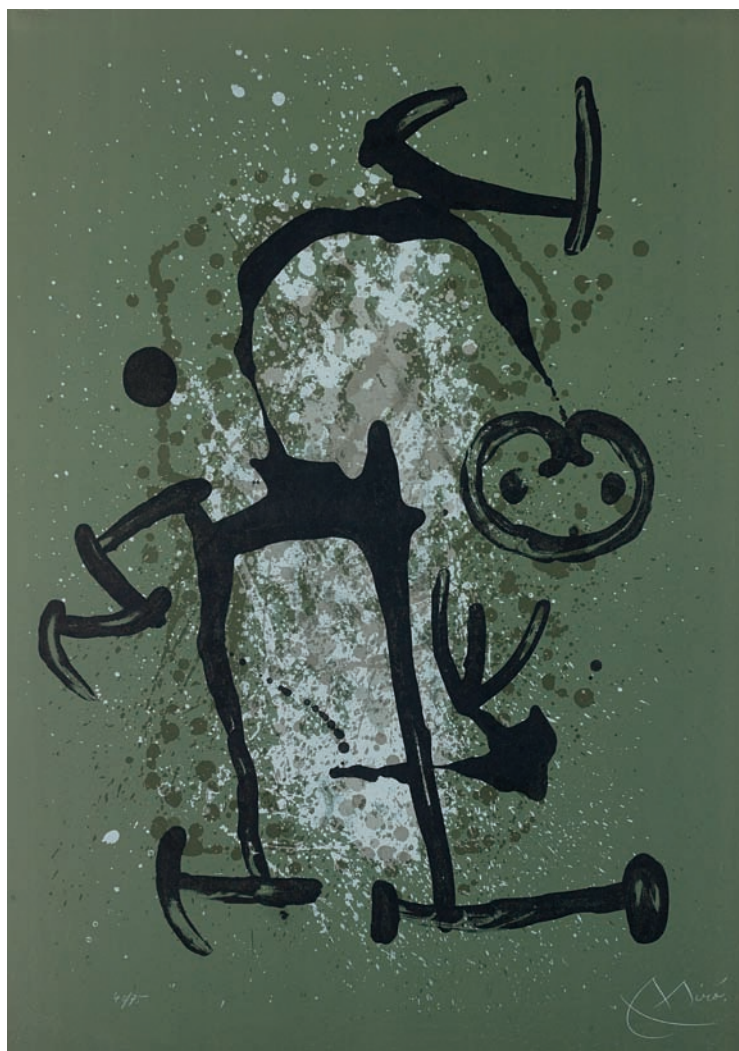
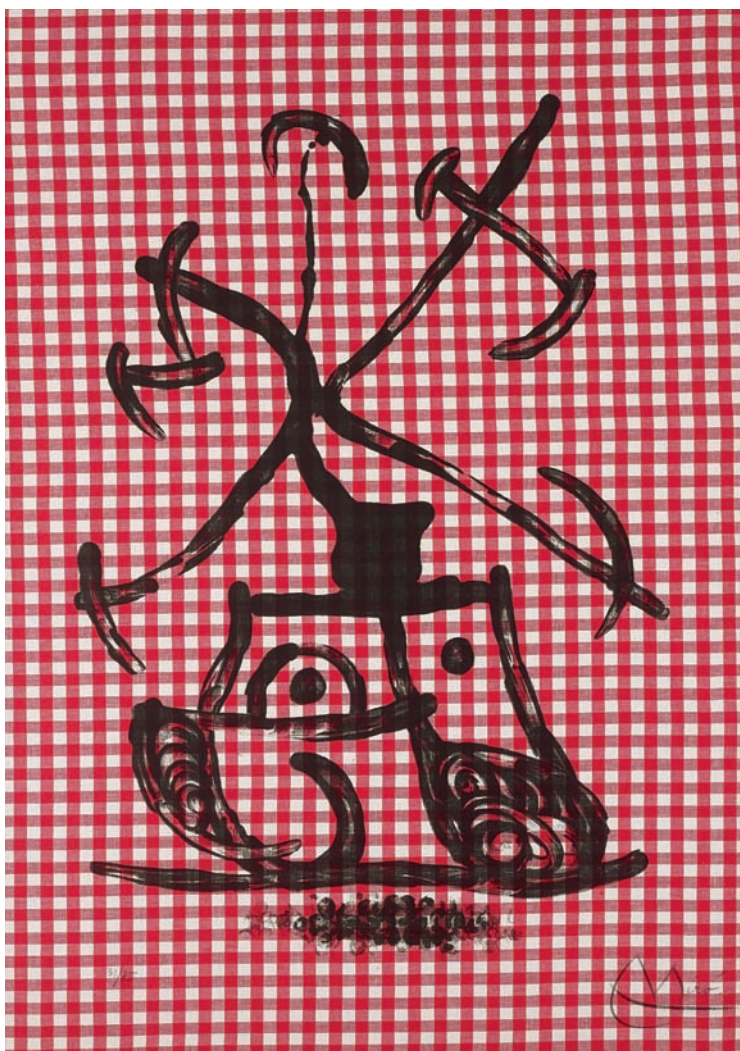
Two lithographs in colours, on red and white checked cloth pasted on Mandeure Chiffon paper and B.F.K. Rives Velin respectively, the full sheets, the first signed and numbered 31/75 in black crayon, the second signed and numbered 40/75 in white chinagraph pencil, both published by Maeght, Paris, both unframed. both S. 84.8 x 60 cm (33¾ x 23¾ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ‡ ♣

LITERATURE

Fernand Mourlot 612; and 620

94



95



95

JOAN MIRÓ 1893-1983

Les géants III; and Les essències de la terra: one plate, 1960; and 1968

One etching and aquatint, and one lithograph, on Rives BFK and Japon Nacré paper respectively, both with full margins, both signed in pencil, the first numbered 17/50 (there were also a number of hors commerce impressions), the second from the edition of 125 (original complete sets numbered 101-225 had a signed proof of the black plate of the lithograph), published by Maeght, Paris and Polígrafa, Barcelona respectively, both unframed.

Les géants III: I. 58.5 x 91.7 cm (23 x 36½ in.)

S. 74.7 x 105 cm (29¾ x 41¾ in.);

Les essències de la terra: I. 28.3 x 29.6 cm (11½ x 11½ in.)

S. 49.6 x 36 cm (19½ x 14½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ± ♠

LITERATURE

Jacques Dupin 278;
Fernand Mourlot 575,
see Patrick Cramer books 123

96

JOAN MIRÓ 1893-1983

Album 19: plate 19, 1961

Lithograph, on Arches paper, the full sheet signed and numbered 39/75 in pencil (there were also 15 artist's proofs in Roman numerals), published by Maeght, Paris, unframed.

S. 66.4 x 51 cm (26½ x 20½ in.)

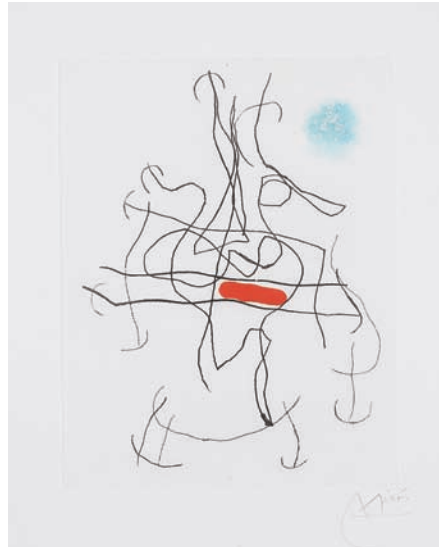
Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 ± ♠

LITERATURE

Fernand Mourlot 330

96





97

JOAN MIRÓ 1893-1983

Sonatine: plates I-IV, 1966

Five etchings and aquatints in colours (two plates of *Sonatine II*), on Arches paper, with full margins, all signed, two numbered 22/30 and 23/30 respectively in pencil, published by Maeght, Paris, all unframed.

all I. 31 x 24 cm (12¼ x 9½ in.)

all S. 56.8 x 44.8 cm (22¾ x 17½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ± ♣

LITERATURE

Jacques Dupin 418-421

98

JOAN MIRÓ 1893-1983

Le porteur d'eau II, 1962

Aquatint in colours with copper fragments in relief, on Rives paper, the full sheet, signed and numbered 64/75 in pencil (there were also a number of hors commerce impressions), published by Maeght, Paris, unframed. S. 56.1 x 74.9 cm (22½ x 29½ in.)

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

LITERATURE

Jacques Dupin 338



CHU TEH-CHUN 1920-2014*Untitled*, 2004

Ceramic painted in colours with glaze, signed in Pinyin and Chinese dated '04' in black glaze, further annotated 'F19 37/40' in black ink on the reverse, published by Enrico Navarra, Paris and fabricated by La Tuilerie de Treigny, Burgundy, France, (with their stamps on the reverse).
52.6 x 53.6 cm (20¾ x 21½ in.)

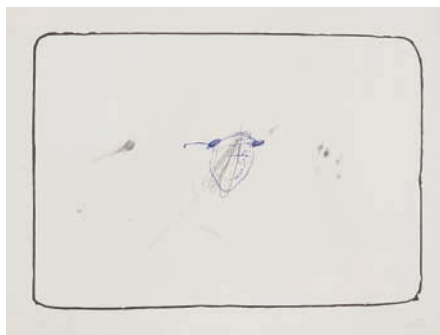
Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

**CHU TEH-CHUN** 1920-2014*Untitled*, 2002

Ceramic painted in colours with glaze, signed in Pinyin and Chinese and dated '02' in black glaze, further annotated 'F5 37/40' in black ink on the reverse, published by Enrico Navarra, Paris and fabricated by La Tuilerie de Treigny, Burgundy, France (with their stamps on the reverse).
53.8 x 52 cm (21½ x 20½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

101



101

ANTONI TÀPIES b. 1923*St. Gallen Album: six plates, 1965*

Six lithographs in colours from the set of 10, on Rives BFK paper, with full margins, all signed and numbered 15/75 in pencil, published by Erker-Presse, St. Gallen, all unframed.

all I. various sizes

all S. approx 76.5 x 56.5 cm (30 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ± ♠

LITERATURE

Mariuccia Galfetti 123, 125, 127, 129-131

102

ANTONI TÀPIES b. 1923

Cercle de Corde; Composition Symétrique; Lacet de Corde; Le T renversé; Le Huit; and L'écriture (two plates), 1969 and 1970

Seven etchings (two with relief), on Chiffon de Mandeure handmade paper (five with Chine collé), with full margins, all signed and numbered variously from the edition of 75 in pencil, published by Maeght, Paris, all unframed.

all I. approx 35 x 50 cm (13 $\frac{3}{4}$ x 19 $\frac{5}{8}$ in.)

largest S. 59 x 77.7 cm (23 $\frac{1}{4}$ x 30 $\frac{5}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ± ♠

LITERATURE

Mariuccia Galfetti 196, 197, 199, 201, 202, 228 and 228

102



103

PIERRE SOULAGES b. 1919

Lithographie no 31, 1974

Lithgraph in colours, on Arches paper, with full margins, signed and numbered 74/95 in pencil, published by Galerie de France, Paris, unframed.

I. 79.2 x 54.8 cm (31½ x 21½ in.)

S. 88.5 x 62.4 cm (34¾ x 24½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

LITERATURE

Pierre Encrevé & Marie-Cecile Miessner 79 (another example illustrated p.81)

103



104



104

PIERRE SOULAGES b. 1919

Eau forte no 24, 1974

Etching and aquatint in colours, on Arches paper, with full margins, signed and numbered 69/100 and further titled and dated '1974' on the reverse, all in pencil, published by Atelier Lacourière-Frélaut, Paris, unframed.

I. 28 x 19.3 cm (11 x 7½ in.)

S. 37.6 x 28.2 cm (14¾ x 11½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♠

105



105

ENRICO CASTELLANI b. 1930*Estroflessione*, 1968

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

29.5 x 29.5 x 2.3 cm (11½ x 11½ x 0⅞ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

106

LUCIO FONTANA 1899-1968*Concetto Spaziale*, 1968

Screenprint in red acrylic on Rhodoïd with circular perforations, incised signature, an unnumbered proof aside from the edition of 120, published by the artist and printed by Sergio Tosi, Milan, unframed.

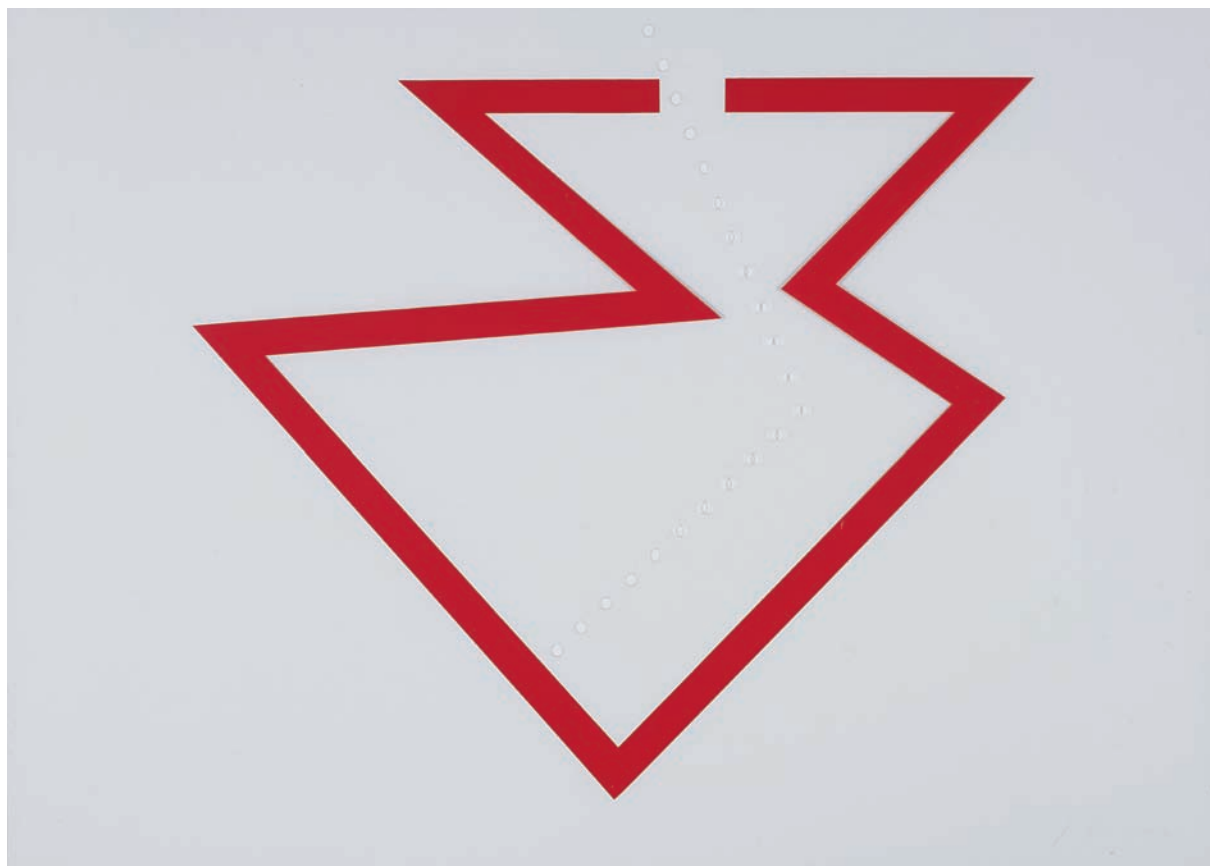
50 x 69.8 cm (19⅝ x 27½ in.)

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

LITERATURE

Harry Ruhé and Camillo Rigo S-19

106



107

107

EDUARDO CHILLIDA 1924-2002*Gezna VI*, 1970

Etching, on BFK Rives paper, with full margins, signed and numbered 25/50 in pencil (there were also 7 artist's proofs), published by Maeght, Paris, unframed.

I. 28.6 x 19.7 cm (11¼ x 7¾ in.)

S. 77.5 x 58.8 cm (30½ x 23½ in.)

Estimate £2,500-3,000 \$3,900-4,700 €3,200-3,800 ♠

LITERATURE

Martin Van der Koelen 70008



108

108

EDUARDO CHILLIDA 1924-2002*Zeartu I*, 1973

Etching, on BFK Rives paper, with full margins, signed and inscribed 'P.A.' in pencil (one of 7 artist's proofs, the edition was 50), published by Maeght, Paris, unframed.

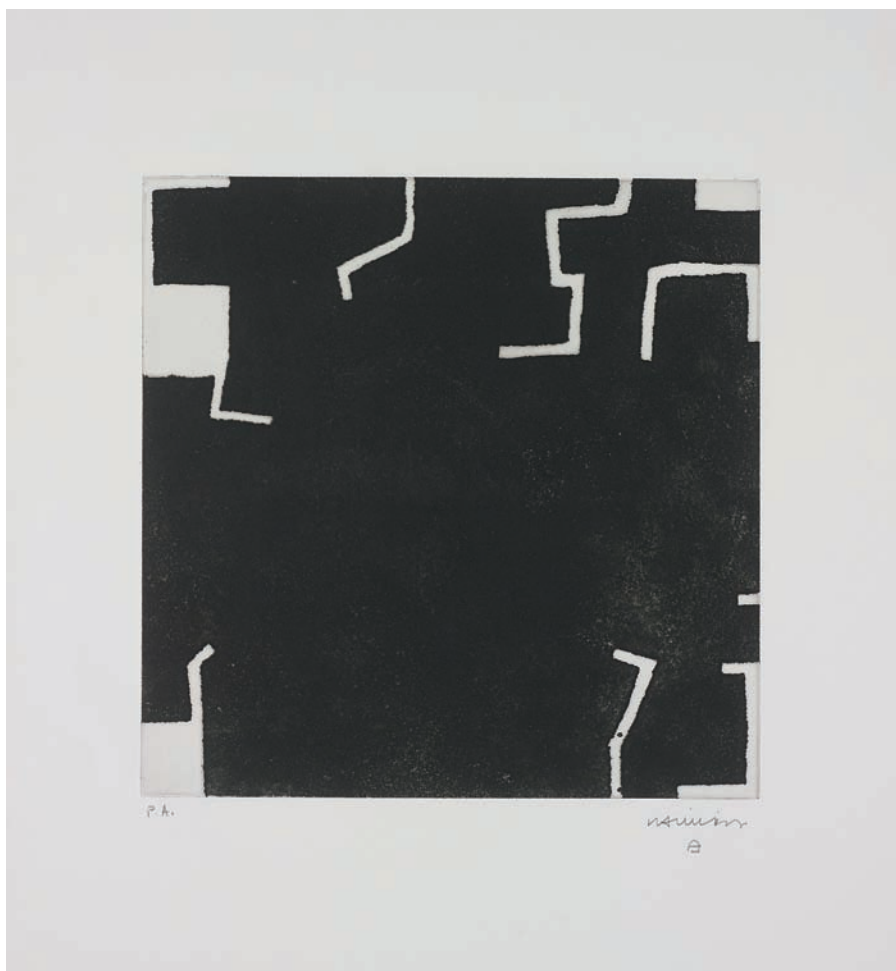
I. 30.7 x 39.5 cm (12¼ x 15½ in.)

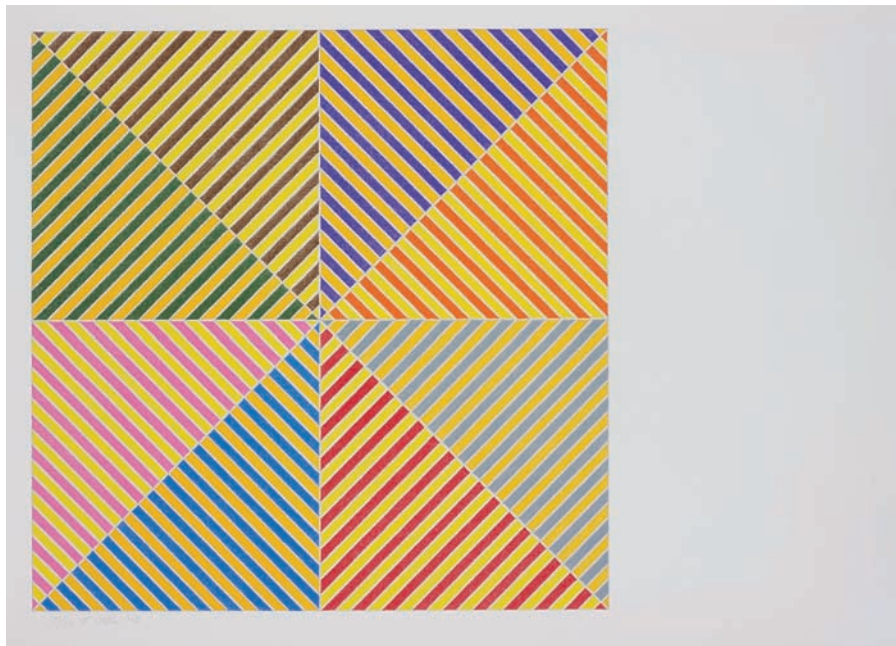
S. 79.1 x 60.1 cm (31½ x 23½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♠

LITERATURE

Martin van der Koelen 73009





109

FRANK STELLA b. 1936*Sidi Ifni*, from *Hommage à Picasso*, 1973

Offset lithograph in colours, on Copperplate Deluxe paper, with full margins, signed, dated '73' and numbered 35/50 in pencil (Axsom calls for a total edition of 120: two editions of 45 and an edition of 30 in Roman numerals reserved for museums, plus an unknown number of artist's proofs in Roman numerals), co-published by Propyläen Verlag, Berlin and Pantheon-Press, Rome, unframed.

I. 48.1 x 47.8 cm (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in.)

S. 55.5 x 75.5 cm (21 $\frac{7}{8}$ x 29 $\frac{3}{4}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ±

LITERATURE

Richard H. Axsom 91

110

FRANK STELLA b. 1936*Les Indes Galantes III*, 1973

Offset lithograph in colours, on J. Green mould-made paper, with full margins, signed, dated '73' and numbered 21/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, unframed.

I. 20.2 x 40.4 cm (7 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

S. 40.6 x 55.8 cm (15 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in.)

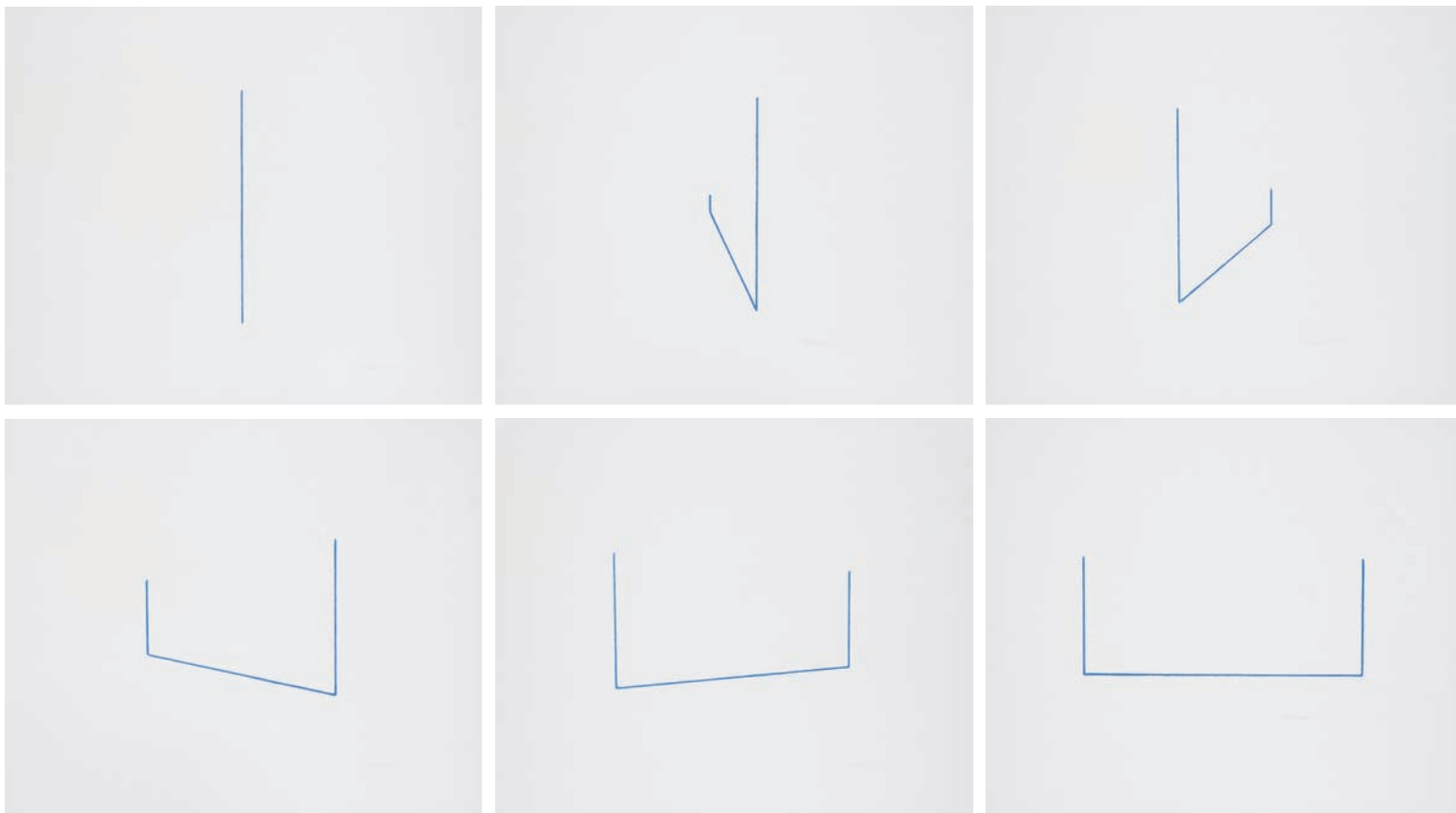
Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 ±

LITERATURE

Richard H. Axsom 88

110





111

FRED SANDBACK 1943-2003

Serie von 6 Lithographien (Six Lithographs), 1975

The complete set of six lithographs in colours, on handmade paper, with full margins, all signed and dated '75' in pencil (from the edition of 300, there was also an edition of 25 and 10 in Roman numerals on Japanese laid paper), published by Griffelkunst-Vereinigung, Hamburg, all unframed.

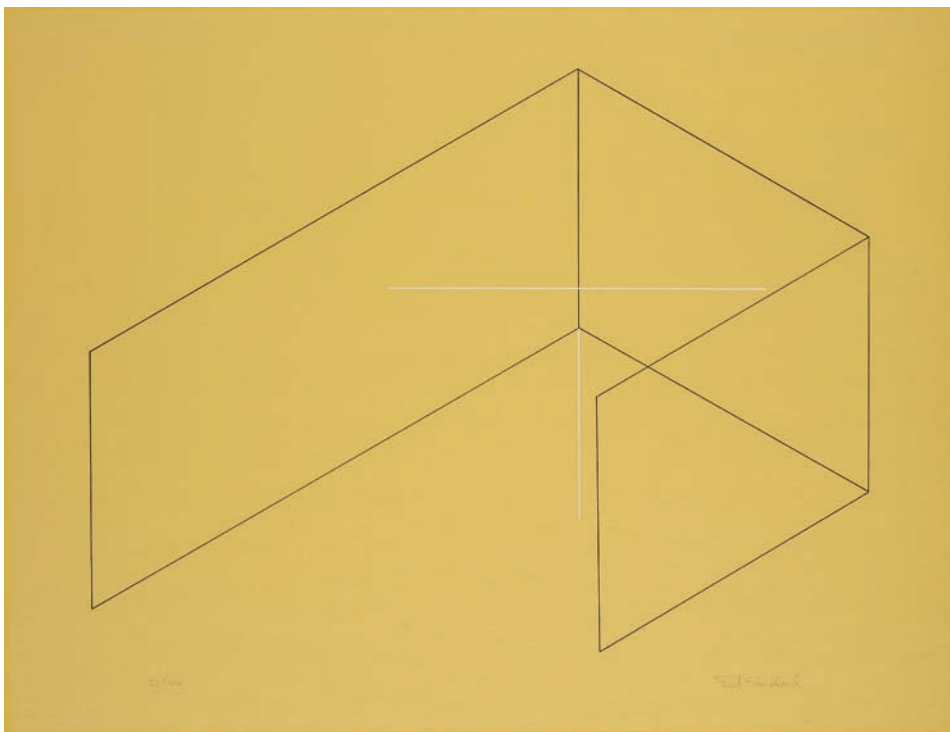
all I. various sizes

all S. 44.6 x 53.5 cm (17½ x 21½ in.)

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

LITERATURE

Fred Jahn 22-27



112

FRED SANDBACK 1943-2003

Siebdruck (Screenprint), 1970

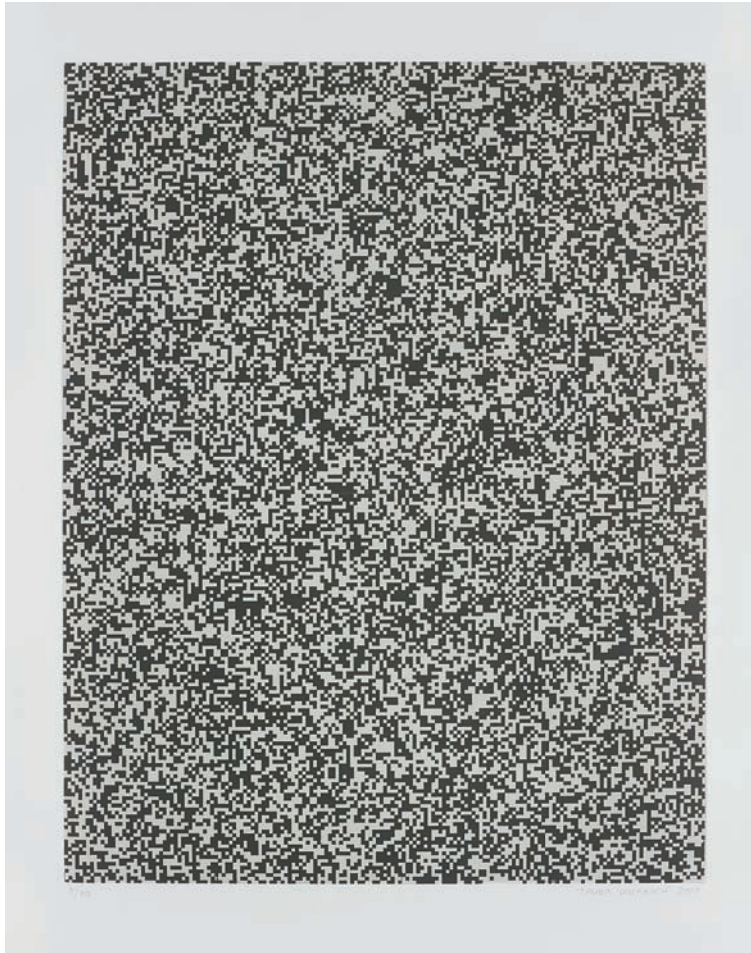
Screenprint in black and white, on yellow wove paper, the full sheet, signed and numbered 21/100 in pencil, published by Galerie Reckermann, Cologne, unframed.

S. 49.7 x 64.9 cm (19⅞ x 25½ in.)

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

LITERATURE

Fred Jahn 1



113

TAUBA AUERBACH b. 1981

50:50 Random (Fine); and *A Half Times A Half Times A Half (Coarse)*, 2008

Two etchings with aquatint in colours, on Somerset paper, with full margins, both signed and numbered 8/30 in pencil (there were also 10 artist's proofs for each), published by Paulson Bott Press, Berkeley, California (with their blindstamp), both framed.

each I. 70.4 x 55 cm (27¾ x 21⅝ in.)

each S. 98.4 x 77.2 cm (38¾ x 30⅝ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ₺

114

TAUBA AUERBACH b. 1981

Mesh/Moire I, 2012

Etching in colours, on Somerset paper, with full margins, signed, dated '2012' and numbered 3/40 in pencil (there were also 10 artist's proofs), published by Paulson Bott Press, Berkeley, California (with their blindstamp), unframed.

I. 80.2 x 60.1 cm (31 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in.)

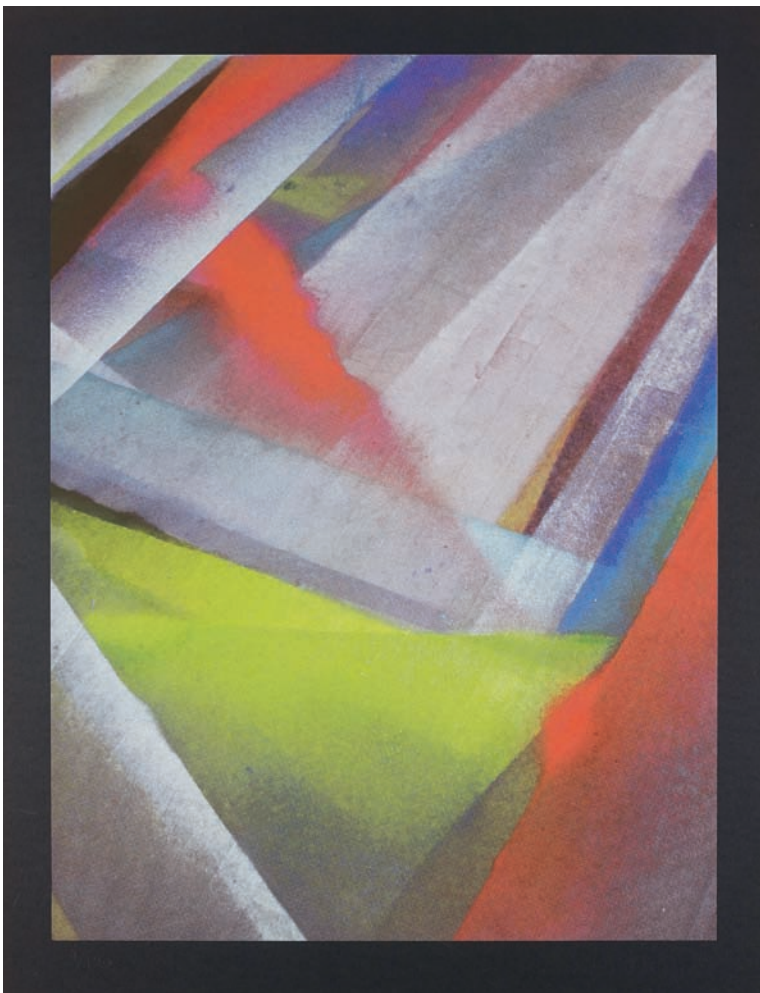
S. 102 x 77.1 cm (40 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ±

114



115



115

TAUBA AUERBACH b. 1981

Untitled, 2011

Screenprint in colours, on black wove paper, with full margins, signed, dated '2012' and numbered 4/120 in pencil (there were also 12 artist's proofs), 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, unframed.

I. 76 x 57 cm (29 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)

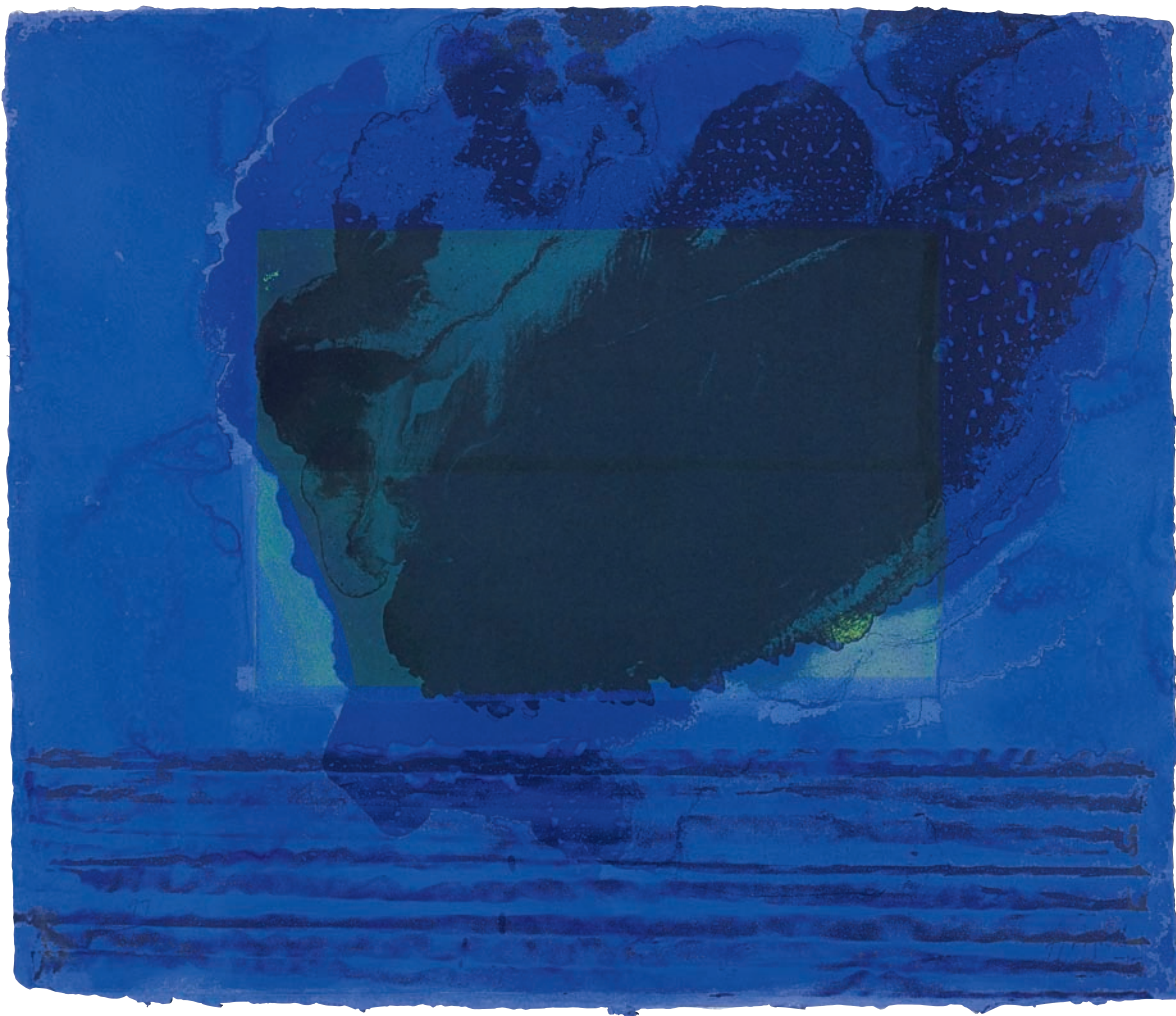
S. 86.3 x 66.3 cm (33 $\frac{7}{8}$ x 26 $\frac{1}{8}$ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ±

116



117





116

HOWARD HODGKIN b. 1932*Put Out More Flags, 1992*

Etching and aquatint in colours with carborundum and hand-colouring in egg tempera, on Two Rivers paper, the full sheet, signed with initials, dated '92' and numbered 57/75 in pencil (there were also 25 artist's proofs), published by the Modern Art Museum of Fort Worth, Texas, framed.
S. 44.1 x 55.5 cm (17 $\frac{3}{8}$ x 21 $\frac{1}{8}$ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠

LITERATURE

Liesbeth Heenk 90

117

HOWARD HODGKIN b. 1932*A Storm, 1977*

Lithograph in colours with hand-colouring in gouache, on Lexington handmade paper, the full sheet, signed, dated '77' and numbered 97/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, New York, framed.
S. 53 x 61.7 cm (20 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ± ♠

LITERATURE

Liesbeth Heenk 36

118

HOWARD HODGKIN b. 1932*In the Museum of Modern Art, 1979*

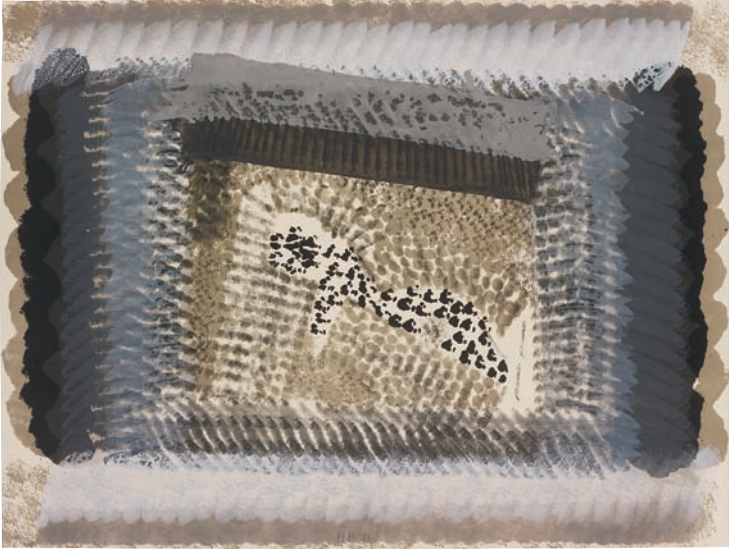
The complete set of four soft-ground etchings, three on BFK Rives mould-made paper and one on Hodgkinson handmade paper, the full sheets, all signed with initials, dated '79' and inscribed 'AP' in red crayon (all one of 20 artist's proofs, the editions were 100), published by Petersburg Press, New York, all unframed.
largest S. 78.4 x 100.7 cm (30 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ± ♠

LITERATURE

Liesbeth Heenk 50-53 (*Late Afternoon* and *Thinking Aloud* illustrated in colours on pp. 68-69)

Including *Late Afternoon in the Museum of Modern Art*; *Early Evening in the Museum of Modern Art*; *Thinking Aloud in the Museum of Modern Art*; and *All Alone in the Museum of Modern Art*.



119

HOWARD HODGKIN b. 1932*One Down; and Two to Go*, 1981-82

Two lithographs in colours with hand-colouring in gouache, on buff Velin d'Arches mould-made paper, the full sheets, both signed with initials, dated '81' and numbered 91/100 and 60/100 respectively, in pencil (there were also 27 and 25 artist's proofs respectively), published by Bernard Jacobson Ltd, London, both unframed.

both S. 91.7 x 122.2 cm (36½ x 48½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ± ♣

LITERATURE

Liesbeth Heenk 65 and 66 (*Two to Go* illustrated in colour p. 71)

120

120

HOWARD HODGKIN b. 1932*A Furnished Room*, 1977

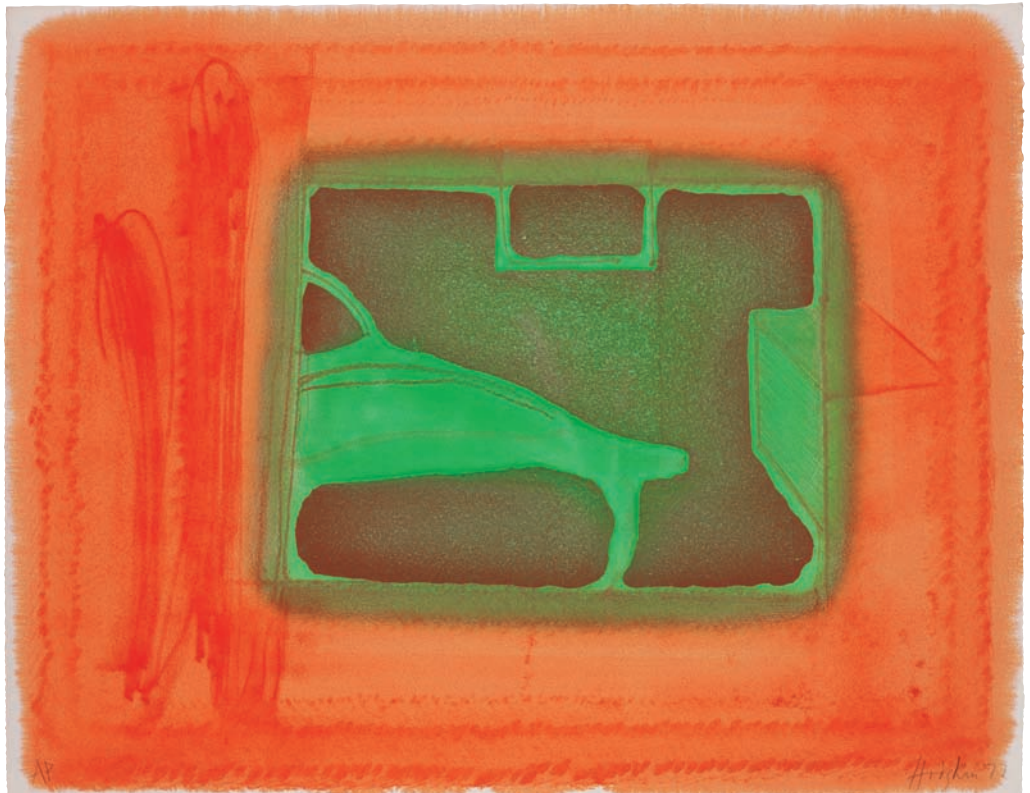
Soft-ground etching and aquatint with hand-colouring in watercolour, on Arches mould-made paper, the full sheet, signed with initials, dated '77' and annotated 'A/P' in pencil (one of 14 artist's proofs, the edition was 100), published by Petersburg Press, New York, unframed.

S. 54 x 69.1 cm (21¼ x 27¼ in.)

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

LITERATURE

Liesbeth Heenk 33 (illustrated in colour p. 57)





121

HOWARD HODGKIN b. 1932*Artist and Model (in green and yellow), 1980*

Soft-ground etching in sepia with hand-colouring in yellow watercolour and green gouache, on Stoneridge mould-made etching paper, the full sheet, signed with initials, dated '1980' and numbered 49/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, unframed.

S. 82 x 103.5 cm (32¼ x 40¾ in.)

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

LITERATURE

Liesbeth Heenk 60



122

HOWARD HODGKIN b. 1932*Sand, 1982-85*

Lithograph in colours with hand-colouring in watercolour, on buff Velin d'Arches mould-made paper, the full sheet, signed with initials, dated '83' and numbered 23/50 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York, unframed.

S. 79.1 x 101.8 cm (31½ x 40½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ± ♣

LITERATURE

Liesbeth Heenk 70 (illustrated in colour p. 85)



123

RICHARD HAMILTON 1922-2011*Soft Blue Landscape*, 1979

Collotype in colours, on Ivorex paper, with full margins, signed, titled and numbered 114/136 in pencil (there were also 14 artist's proofs), published by Waddington Graphics, London, framed.

I. 59 x 84.3 cm (23¼ x 33¼ in.)

S. 72.5 x 91.8 cm (28½ x 36⅞ in.)

Estimate £800-1,200 \$1,300-1,900 €1,000-1,500 ♠

LITERATURE

Etienne Lullin 114

124

ED RUSCHA b. 1937*Anchor in Sand*, 1991

Lithograph, on BFK Rives paper, the full sheet, signed, dated '91' and numbered 94/100 in pencil (there were also 15 artist's proofs), published by Paris Review, New York, unframed.

S. 53.2 x 81.2 cm (20⅞ x 31⅞ in.)

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

LITERATURE

Walker Art Center/Siri Engberg 213

124



125

JULIAN OPIE b. 1958

View from my Hotel Room, 2008

LCD animation presented as a continuous computer animation on a 3 minute and 39 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made, silver powder-coated metal surround signed in black ink and numbered 60/200 (printed) on a label affixed to the reverse (there were also 20 artist's proofs), published by Alan Cristea Gallery, London, with various adapters, contained in original foam-lined corrugated cardboard box. 27.5 x 35.3 x 4.5 cm (10⁷/₈ x 13⁷/₈ x 1³/₄ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

LITERATURE

Alan Cristea 105

125



126

JULIAN OPIE b. 1958

View from my Kitchen Window, 2008

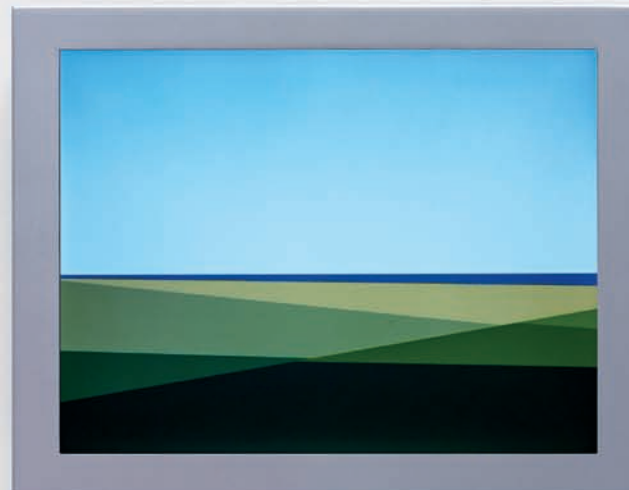
LCD animation presented as a continuous computer animation on a 2 minute and 51 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made, silver powder-coated metal surround, signed in black ink and numbered 14/200 (printed) on a label affixed to the reverse (there were also 20 artist's proofs), published by Alan Cristea Gallery, London, with various adapters, contained in original foam-lined corrugated cardboard box. 27.5 x 35.3 x 4.5 cm (10⁷/₈ x 13⁷/₈ x 1³/₄ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

LITERATURE

Alan Cristea 106

126





127

RICHARD HAMILTON 1922-2011*Berlin Interior*, 1979

Photogravure, engraving and hard-ground etching with roulette, aquatint and burnishing, on Rives paper, with full margins, signed and numbered 58/100 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.

I. 47 x 55 cm (18½ x 21½ in.)

S. 56.2 x 75.8 cm (22½ x 29¾ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ± ♣

LITERATURE

Etienne Lullin 109

128

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 (23½ x 35¼ in.)

S. 73.3 x 107 cm (28¾ x 42½ in.)

Estimate £7,000-10,000 \$11,000-15,700 €8,800-12,600 ± ♣

LITERATURE

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

128





129

RICHARD HAMILTON 1922-2011

Guggenheim (Black), 1970

Vacuum formed acrylic and cellulose, signed and numbered 73/750 in black ink on a label affixed to the reverse (the edition was 106, although an edition of 750 was planned it was not fully executed), published by X-Art Collection, Zurich, unframed.

59.3 x 59.3 x 9.8 cm (23 $\frac{3}{8}$ x 23 $\frac{3}{8}$ x 3 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Etienne Lullin M3



130

BARBARA KRUGER b. 1945

Gib acht auf den Moment wenn Stolz sich in Verachtung wandelt (Watch the Moment when Pride Changes to Contempt), 1990

Eight screenprints in colours, on wove paper flush-mounted to foam board, the full sheets, signed and numbered 22/30 in black ink on the accompanying Certificate of Authenticity, published by Kölnischer Kunstverein, Cologne, the panels unframed, with the original grey linen-covered portfolio with affixed title.
overall 250 x 355.2 cm (98 $\frac{3}{8}$ x 139 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300

PROVENANCE

Kölnischer Kunstverein, Cologne, 1990
Private collection, Frankfurt am Main



131

BARBARA KRUGER b. 1945

Untitled (I've Seen this Movie Before / You Make the World Safe for Democracy), 1986

Lenticular photograph in purple, the full sheet, numbered 2/6 (printed) in black ink on a gallery label affixed to the reverse, contained in original red painted wooden frame specified by the artist.

framed 56 x 56 x 5 cm (22 x 22 x 1 7/8 in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ±

PROVENANCE

Annina Nosei Gallery, New York



132

ROBERT RAUSCHENBERG 1925-2008*Signs*, 1970

Screenprint in colours, on wove paper mounted to board, with full margins, signed, dated '70' and numbered 224/250 in pencil, published by Castelli Graphics, New York, framed.

I. 89.3 x 68.1 cm (35½ x 26¾ in.)

S. 108.8 x 86.4 cm (42⅞ x 34 in.)

Estimate £3,000-4,000 \$4,700-6,300 €3,800-5,000

LITERATURE

Edward A. Foster 155

133

BRUCE NAUMAN b. 1941*Life Mask*, 1981

Lithograph, on Arches Cover paper, with full margins, signed, dated '81' and numbered 16/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 65 x 89.1 cm (25½ x 35½ in.)

S. 71.1 x 96.5 cm (27⅞ x 37⅞ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500

LITERATURE

Gemini G.E.L. 941

Christopher Cordes 41



134

GLENN LIGON b. 1960*Detail, 2014*

Screenprint in colours, on Coventry Rag paper, with full margins, signed and numbered 10/50 in pencil, published exclusively for Camden Arts Centre, London to coincide with their Glenn Ligon exhibition *Call and Response*, Oct 2014–Jan 2015, unframed.

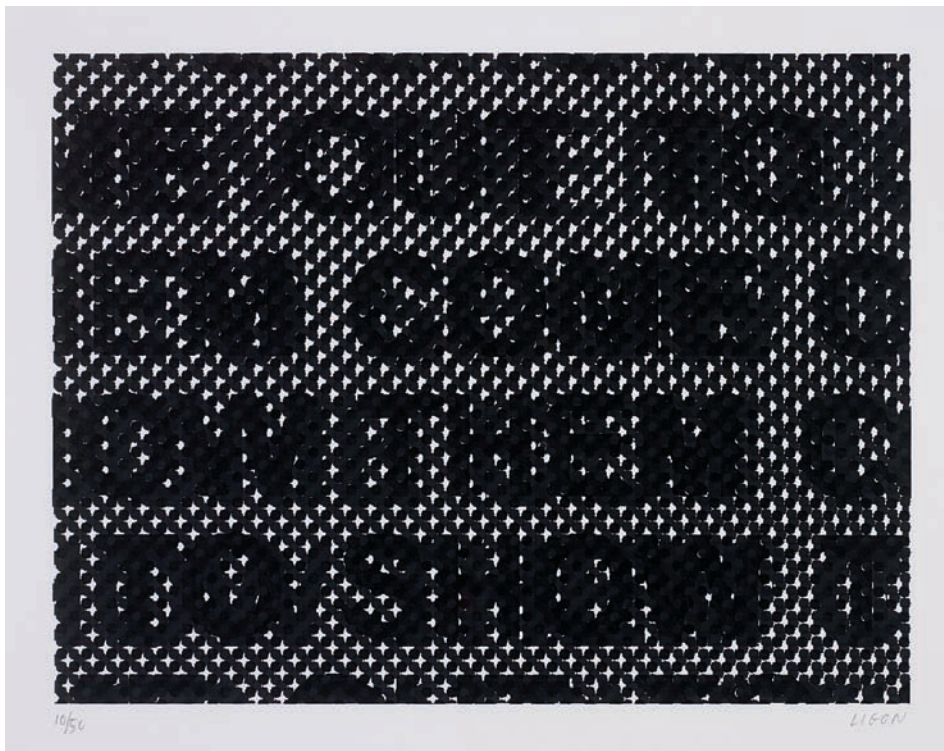
I. 23 x 30.5 cm (9 x 12 in.)

S. 33.2 x 40.6 cm (13¼ x 15¾ in.)

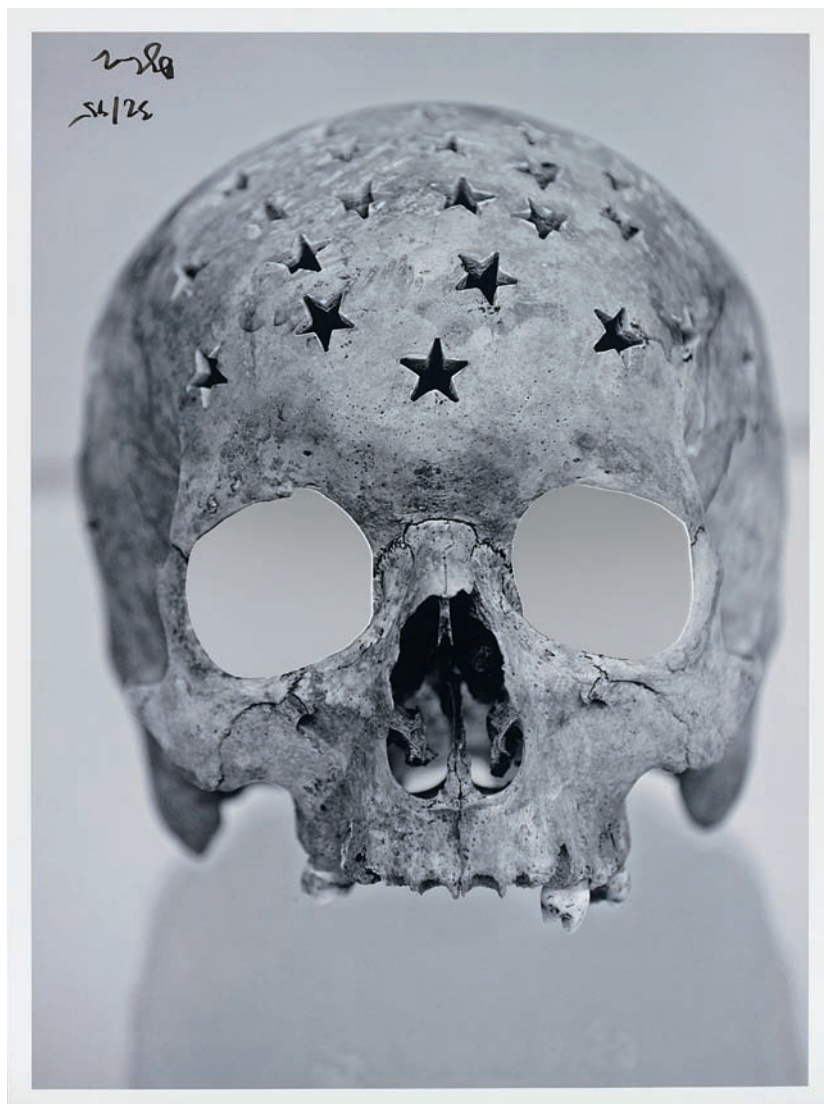
Estimate £2,500-3,500 \$3,900-5,500

€3,200-4,400

134



135



135

DOUGLAS GORDON b. 1966*Fourty, from Re-Object/Mythos, 2007*

Photograph with cut-out perforations, on Baryta paper mounted to acrylic mirror, signed and numbered 32/45 in black marker pen (there were also 6 artist's proofs), published by Edition Schellmann, Munich and New York, and the Kunsthau Bregenz, Bregenz, Austria, unframed.

81 x 61 cm (31¾ x 24 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♣

LITERATURE

Jörg Schellmann pp.129 and 422

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136

CHRISTOPHER WOOL b. 1955

Black Book, 1989

Hardcover book, with 17 text images, on smooth wove paper, the full sheets, bound (as issued), signed and numbered 66/350 in black ink on first page (there were also 8 artist's proofs), published by Gisela Capitan, Cologne and Thea Westreich, New York.

58.4 x 40.6 cm (23 x 16 in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ±

137

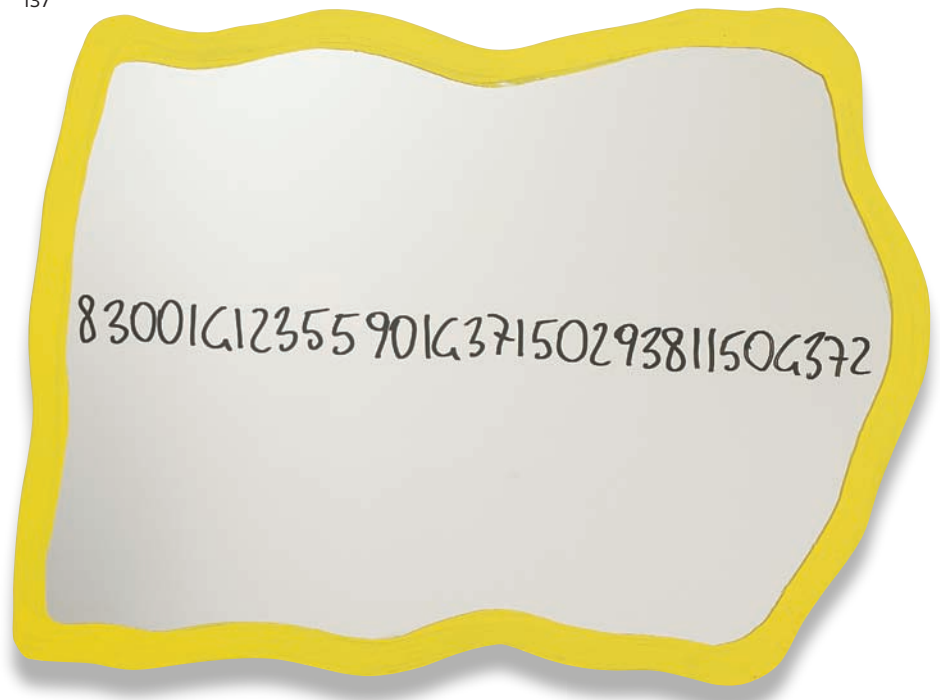
MICHELANGELO PISTOLETTO b. 1933*Frattali (Yellow)*, 1999-2000

Acrylic in yellow, 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.

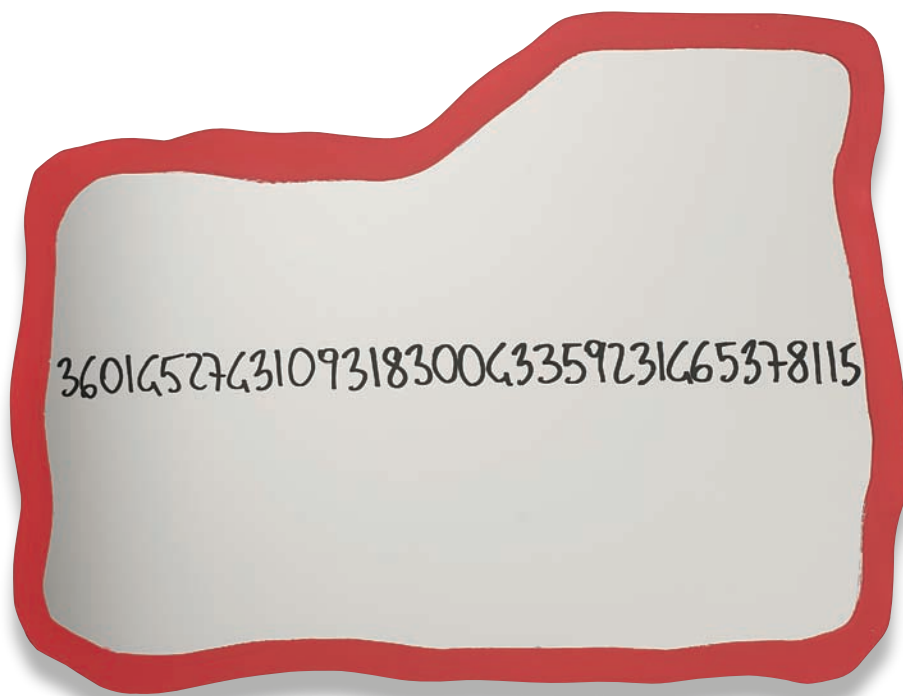
57.3 x 75.7 cm (22½ x 29¾ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

137



138



138

MICHELANGELO PISTOLETTO b. 1933*Frattali (Red)*, 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.

57.2 x 77.1 cm (22½ x 30¾ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠



139

ROBERT LONGO b. 1953*Mark*, from *Men in the Cities*, 1983

Lithograph, on Arches paper, with full margins, signed, dated '83' and numbered 33/45 in pencil, published by Brooke Alexander Editions, New York, framed.

I. 76 x 38.1 cm (29 $\frac{7}{8}$ x 15 in.)

S. 93.2 x 53.4 cm (36 $\frac{3}{4}$ x 21 in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300



140

ROBERT LONGO b. 1953*Frank*, from *Men in the Cities*, 1993

Lithograph, on Arches paper, with full margins, signed, dated '93' and numbered 28/35 in pencil, published by Brooke Alexander Editions, New York, framed.

I. 46.4 x 23 cm (18 $\frac{1}{4}$ x 9 in.)

S. 57.5 x 36 cm (22 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800

141

ALEX PRAGER b. 1979

Judith, 2011

Archival pigment print in colours, on Hahnemühle photo rag paper, with full margins, signed, titled, dated '2011' and numbered 3/9 in black marker pen on an accompanying label (there were also 2 artist's proofs), published by Foam Editions, Amsterdam, unframed.

I. 49.5 x 36 cm (19½ x 14½ in.)

S. 51.1 x 40.9 cm (20½ x 16½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ±

141



142



142

JULIAN OPIE b. 1958

Ruth Smoking. 4, 2006

Screenprint in colours, on Somerset Satin paper, the full sheet, signed and numbered 4/50 in pencil on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

S. 120.8 x 85.3 cm (47½ x 33½ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 ♣

LITERATURE

Alan Cristea 93 (another example illustrated p. 140)



143

JULIAN OPIE b. 1958*Elena and Cressie Get Ready for the Party. 2, 2011*

Screenprint on Perspex with background inkjet print in colours on paper, the full sheet, signed and numbered 2/30 (printed) in black ink on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original frame specified by the artist.

framed 78.1 x 62 x 3.7 cm (30¾ x 24¾ x 1½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Alan Cristea 165



144

JULIAN OPIE b. 1958*Maria. (2), 2011*

Inkjet print in colours on Epson Premium Semigloss Photo paper, dry-mounted to aluminium (as issued), with full margins, signed and numbered 15/40 (printed) in black ink on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original black tulip wood frame specified by the artist.

framed 127.7 x 90.6 x 6.5 cm (50¼ x 35¾ x 2½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Alan Cristea 159



145

JULIAN OPIE b. 1958*Luc and Ludivine Get Married. (2), 2007*

Pair of laser-cut Somerset Velvet black paper silhouettes, dry-mounted onto Clairefontaine Mayo white paper (as issued), the full sheets, signed and numbered 7/10 (printed) in black ink on a label affixed to the reverse of left frame (there was also 1 artist's proof), published by Alan Cristea Gallery, London, in original oval black wood frames, glazed with vacuum formed polycarbonate, fitted with a top fixing screw ring as specified by the artist. each framed 49 x 40 x 9 cm (19¼ x 15¾ x 3½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Alan Cristea 108



146

JULIAN OPIE b. 1958*The Gallery Staff I, 2010*

Screenprint, on glass, signed and numbered 15/20 (printed) in black ink on a label affixed to the reverse (there were also 5 artist's proofs), published by Alan Cristea, London, in original black wood frame specified by the artist. framed 57.5 x 93.2 x 6.5 cm (22½ x 36¾ x 2½ in.)

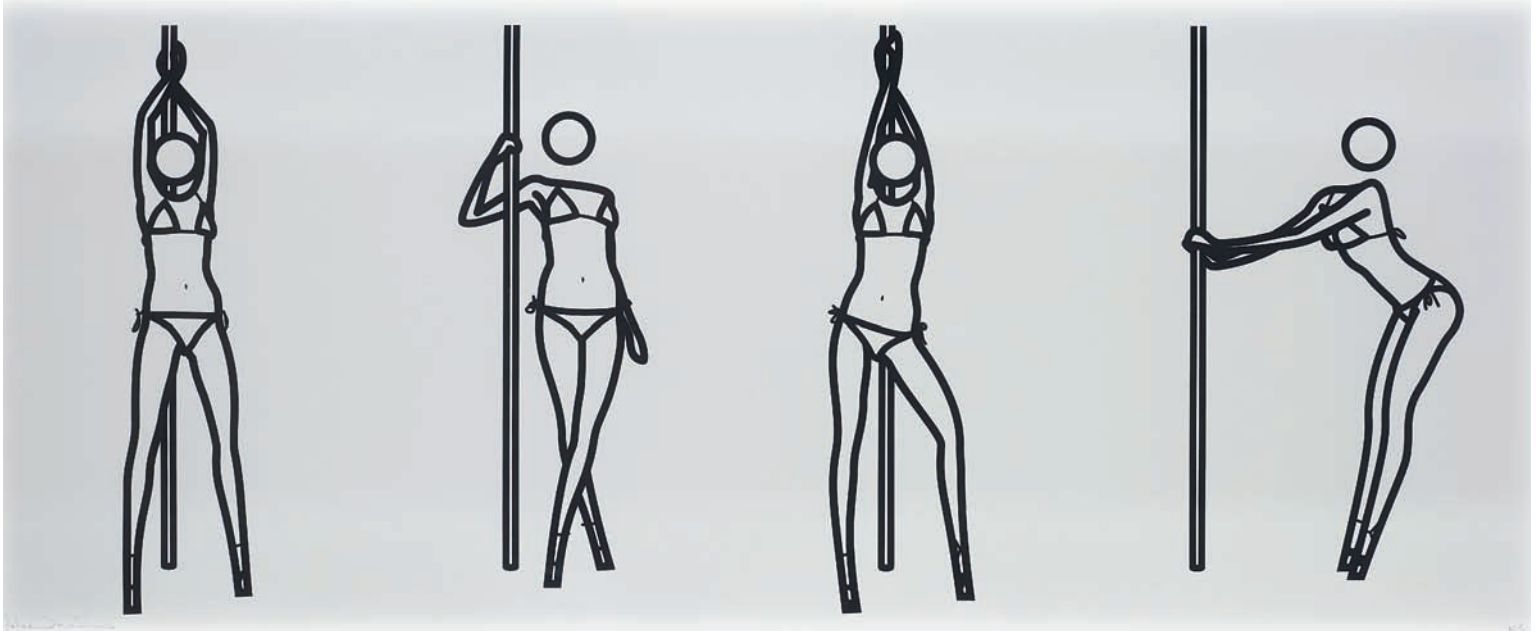
Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠

LITERATURE

Alan Cristea 151

146





147

JULIAN OPIE b. 1958*This is Shannoza 2*, 2006

Screenprint on Somerset Satin paper, with full margins, signed and annotated 'AP 6/11' in pencil (an artist's proof aside from the edition of 40), published by Alan Cristea Gallery, London, framed.

S. 57 x 136 cm (22½ x 53½ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ♣

LITERATURE

Alan Cristea 59



148

RICHARD PRINCE b. 1949*Dude Ranch Nurse*, 2008

Lithograph in colours with collage and graphite additions, on wove paper, the full sheet, signed and numbered 30/96 in pencil, published by Serpentine Gallery, London, framed.

I. 44 x 55 cm (17½ x 21½ in.)

S. 48 x 60.5 cm (18¾ x 23¾ in.)

Estimate £2,000-3,000 \$3,100-4,700

€2,500-3,800

149

149

MEL RAMOS b. 1935*Candy (Baby Ruth)*, 1981

Lithograph in colours, on wove paper, with full margins, signed and numbered 188/250 in pencil (there were also 35 artist's proofs), published by Atelier Dumas Inc., New York (with their blindstamp), framed.

I. 50.9 x 43.4 cm (20 x 17½ in.)

S. 62.2 x 51 cm (24½ x 20½ in.)

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



150

TOM WESSELMANN 1931-2004*Monica Lying on Her Back, Knees Up*, 1990

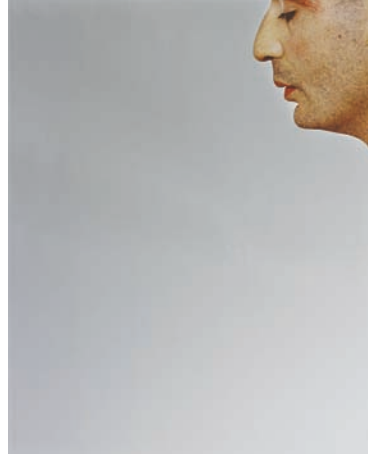
Lithograph and linocut in colours, on Arches White paper, the full sheet, signed and numbered 55/100 in pencil (there were also 6 artist's proofs), published by Aimee DeLittle for Memoire de la Liberté, Paris, unframed.

S. 100 x 140.4 cm (39¾ x 55¼ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500

150





151

MICHELANGELO PISTOLETTO b. 1933

Cartella A, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, signed and numbered 106/500 (printed) in black ink on the title page, published by Fratelli Alinari Stamperia D'Arte, Firenze, contained in original brown folder with linen spine.

51.8 x 41.4 cm (20³/₈ x 16¹/₄ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

Including *La Testa (The Head)*; *Ucello Nero (The Black Bird)*; *La Maschera (The Mask)*; and *La Spalla (The Shoulder)*



152

MICHELANGELO PISTOLETTO b. 1933

Cartella B, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, signed and numbered 119/500 (printed) in black ink on the title page, published by Fratelli Alinari Stamperia D'Arte, Firenze, contained in original brown folder with linen spine.

51.8 x 41.4 cm (20³/₈ x 16¹/₄ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

Including *Gli Occhiali E Il Metro (The Spectacles and the Yardstick)*; *Mani di Bimbo (Children's Hands)*; *Il Braccio (The Arm)*; and *Mano con Specchio (Hand with Mirror)*



153

MICHELANGELO PISTOLETTO b. 1933

S.P., 2009

Screenprint in colours, on polished stainless steel mirror, signed and numbered 70/100 in black ink on the reverse (there were also 5 artist's proofs numbered in Roman numerals), created for l'Accademia Nazionale di Santa Cecilia, Rome, contained in original cardboard sleeve.

30 x 50 cm (11¾ x 19⅝ in.)

Estimate £3,000-4,000 \$4,700-6,300 €3,800-5,000 ♠

Produced by l'Accademia Nazionale di Santa Cecilia as part of their *Resonances* series celebrating the encounter-confrontation between art and music, this work depicts the composer and 'cellist, Giovanni Sollima in conversation with Michelangelo Pistoletto.



154

RICHARD SERRA b. 1939*Paths and Edges #8*, 2007

Etching, on Mohachi paper, the full sheet, signed, dated '07' and numbered 12/60 in black crayon on the reverse (there were also a number of artist's proofs), published by Gemini G.E.L., Los Angeles (with their inkstamp), framed. S. 59.7 x 74.9 cm (23½ x 29½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300

LITERATURE

Silke von Berswordt-Wallrabe 198

155

RICHARD SERRA b. 1939*Intersection*, 1994

Etching with aquatint, on Somerset textured paper, with full margins, signed, dated '94' and annotated 'AP 18/20' in pencil (an artist's proof, the edition was 25), published by the artist, framed.

I. 70.5 x 93.3 cm (27¾ x 36¾ in.)

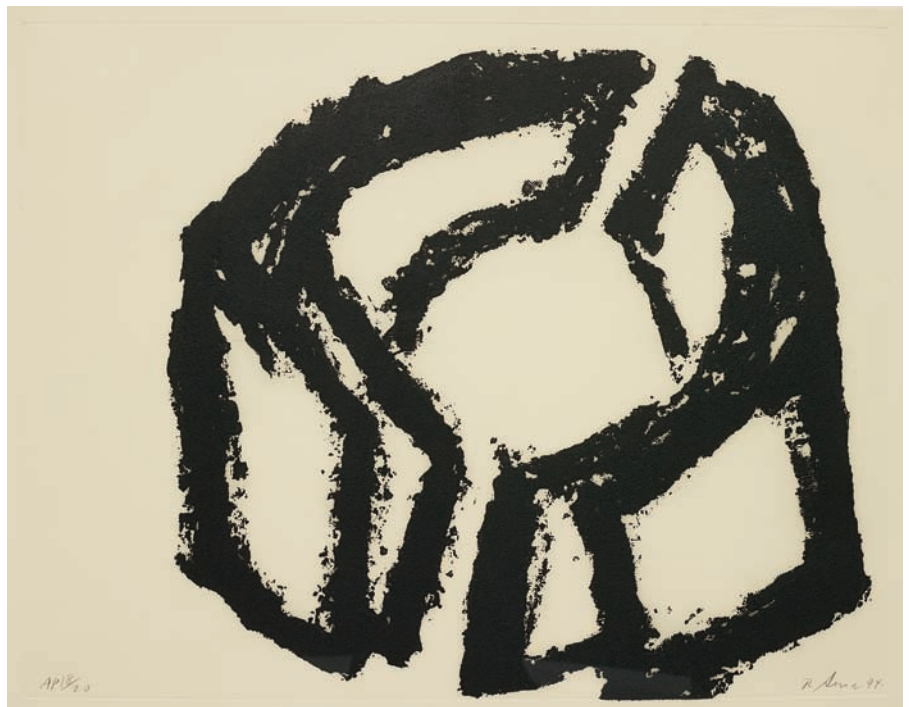
S. 74.9 x 95.3 cm (29½ x 37½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ±

LITERATURE

Silke von Berswordt-Wallrabe 96

155



156

156

RICHARD SERRA b. 1939*NOROMNEY*, from *Artists for Obama*, 2012

Etching, on wove paper, the full sheet, signed, dated '12' and numbered 47/150 in black pencil on the reverse, published by and to benefit the Obama Victory Fund, Chicago, framed.

S. 34.9 x 34.9 cm (13¾ x 13¾ in.)

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



157

DAN FLAVIN 1933-1996*Guggenheim Tondo: two works*, 1994

Two double-sided mezzotints in two colours (one on each side), on handmade paper, the full sheets, orange/red signed, dated '1992' and numbered 15/25 on the orange side in pencil, blue/aubergine signed, dated '1995' and numbered 5/25 on both sides in pencil, published by the Guggenheim Museum, New York, both unframed.

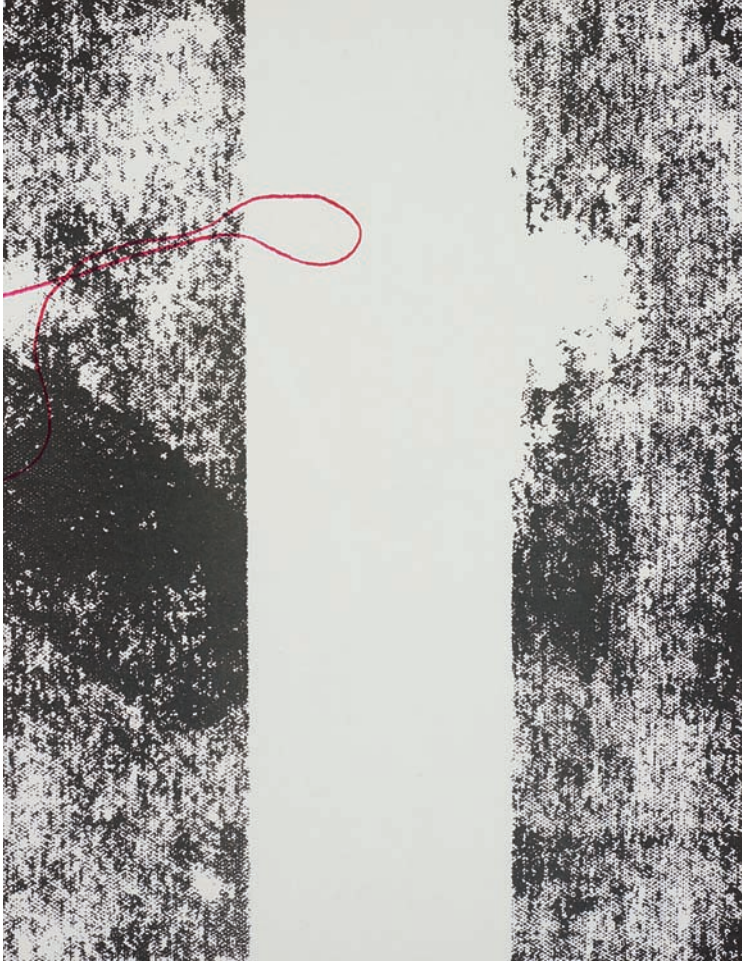
smaller S. diameter 33.8 cm (13¼ in.)

larger S. diameter 50.5 cm (19⅞ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800

157





158

ISRAEL LUND b. 1980*Untitled, 2014*

A unique variant screenprint with offset lithograph in colours, on wove paper, the full sheet, signed twice, dated '2014' and numbered 49/50 in pencil on the reverse (there were also 5 artist's proofs), published by Printed Matter Inc., New York, unframed.

28 x 21.5 cm (11 x 8½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ₺

159

RYAN GANDER b. 1976*Investigation #6 Wabbit, 2008*

Offset-lithographic Playboy poster, with diamante and permanent chalk marker pen, the full sheet, signed in black ink on a gallery label affixed to the reverse of the frame, from the edition of 10 (there was also 1 artist's proof), published by GB Agency, Paris, framed.

S. 50 x 40 cm (19½ x 15¾ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500

PROVENANCE

Annet Gelink Gallery, Amstersam



160



161



160

JOHN CAGE 1912-1992*Dramatic Fire*, 1989

Aquatint and embossing on smoked J Whatman Mould Made paper, the full sheet, signed, titled, dated '89' and numbered 8/25 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), unframed.

S. 46.4 x 58 cm (18¼ x 22⅞ in.)

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

161

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARLENE DUMAS b. 1953*Magdalena*, 1995

Lithograph in colours, on wove paper, with full margins, signed, titled, dated '1995' and numbered 39/40 (there were also 10 artist's proofs in Roman numerals), published by Edition Marcel Kalksma, Amsterdam, framed.

I. 42.5 x 35.6 cm (16¾ x 14 in.)

S. 48.6 x 38.4 cm (19⅞ x 15⅛ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠



162

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARLENE DUMAS b. 1953

Dorothy D-Lite, 1999

Lithograph in colours with bronze powder, on Arches paper, the full sheet, signed, titled, dated '1999' and numbered 9/50 in pencil, published by Edition Marcel Kalksma, Amsterdam, framed.

I. 110.7 x 52 cm (43 $\frac{5}{8}$ x 20 $\frac{1}{2}$ in.)

S. 122.1 x 68 cm (48 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠



163

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARLENE DUMAS b. 1953

Purple Pose, 1999

Lithograph in colours, on Arches paper, the full sheet, signed, titled, dated '1999' and numbered 9/50 in pencil, published by Edition Marcel Kalksma, Amsterdam, framed.

I. 119.9 x 53.8 cm (47 $\frac{1}{4}$ x 21 $\frac{1}{8}$ in.)

S. 122.1 x 68 cm (48 $\frac{1}{8}$ x 26 $\frac{3}{4}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠



164

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

MARLENE DUMAS b. 1953

Snowflake, 1999

Lithograph in colours, on Arches paper, the full sheet, signed, titled, dated '1999' and numbered 9/50 in pencil, published by Edition Marcel Kalksma, Amsterdam, framed.

I. 121.2 x 36.5 cm (47¾ x 14⅝ in.)

S. 122.1 x 68 cm (48⅞ x 26¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ♠



165

FRANCIS BACON 1909-1992

Étude du corps humain d'après Ingres (after, Study of a Human Body after Ingres 1982), 1984

Lithograph in colours, on Arches paper, with full margins, signed and numbered 148/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, framed.

I. 62 x 46.2 cm (24 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in.)

S. 88 x 60.4 cm (34 $\frac{5}{8}$ x 23 $\frac{3}{4}$ in.)

Estimate £4,500-5,500 \$7,100-8,600 €5,700-6,900 ♠

LITERATURE

Bruno Sabatier 19

Alexandre Tacou 18

166

FRANCIS BACON 1909-1992

Logique de la sensation (after, Study from the Human Body 1981), 1981

Lithograph in colours, on Arches paper, the full sheet, signed and numbered 101/150 in pencil (there were also 25 in Roman numerals), published by l'Éditions de la Différence, Paris, framed.

S. 45.1 x 32.7 cm (17 $\frac{3}{4}$ x 12 $\frac{7}{8}$ in.)

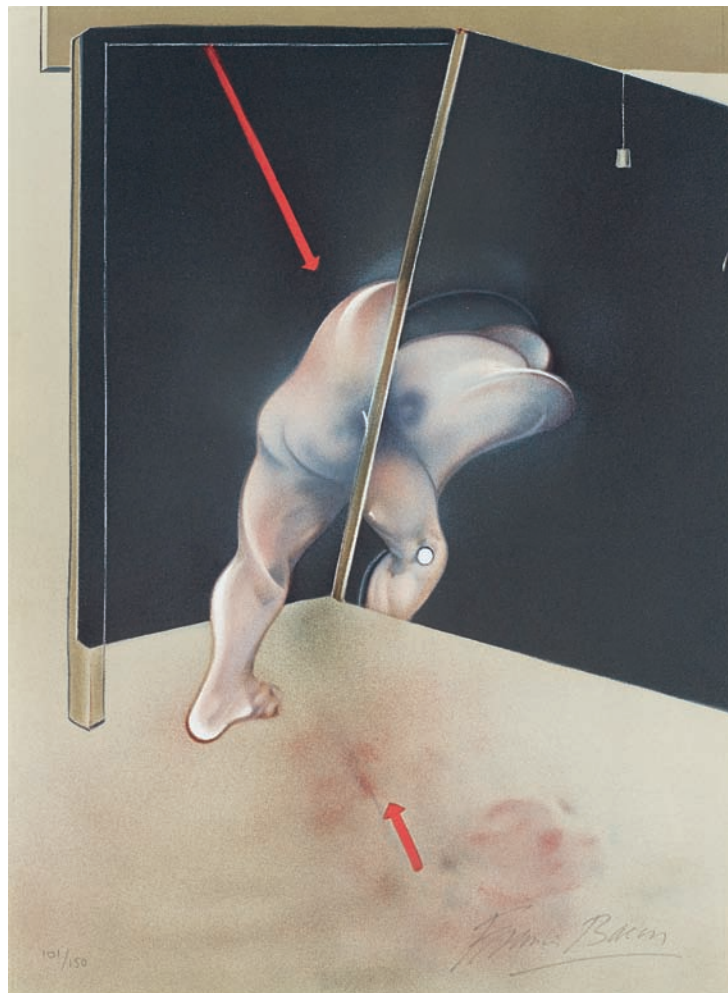
Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

LITERATURE

Bruno Sabatier 28

Alexandre Tacou 36

This edition was produced to illustrate the 150 copies of the deluxe edition of Gille Deleuze's book *Logique de la sensation*.



167

FRANCIS BACON 1909-1992*After Second Version of Painting 1946, 1971*

Offset lithograph in colours, on Arches paper, the full sheet, signed in black felt-tip pen and numbered 63/150 in pencil, published by Städtische Kunsthalle, Dusseldorf, framed. S. 80.8 x 58.9 cm (31¾ x 23¼ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 ♠

LITERATURE

Bruno Sabatier 31

Alexandre Tacou 1

167



168



168

THIS LOT IS SOLD WITH NO RESERVE

AHMED ALSAUDANI b. 1975*Untitled, 2008*

Etching with aquatint in colours, on wove paper, with full margins, signed and numbered 12/30 in pencil (there were also 5 artist's proofs), published by Wingate Studio, Hinsdale, New Hampshire (with their blindstamp), unframed.

I. 60.5 x 55.2 cm (23⅞ x 21¾ in.)

S. 77.4 x 68.5 cm (30½ x 26⅞ in.)

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

**RICHARD HAMILTON** 1922-2011*He Foresaw his Pale Body*, 1990

Heliogravure, burin engraving and roulette in colours, on Zerkall paper, with full margins, signed and numbered 11/20 in pencil (there were also 12 artist's proofs), published by Waddington Graphics, London (with their blindstamp), unframed.

I. 51.2 x 37.4 cm (20 $\frac{1}{8}$ x 14 $\frac{3}{4}$ in.)

S. 75.4 x 56.1 cm (29 $\frac{5}{8}$ x 22 $\frac{1}{8}$ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ± ♠

LITERATURE

Etienne Lullin 173

**RICHARD HAMILTON** 1922-2011*Orange Order*, 1991

Cibachrome in colours with hand-colouring in Humbrol enamel, on photo paper mounted on card (as issued), the full sheet, signed and numbered 26/100 in pencil on the mount (there were also 10 artist's proofs), published on the occasion of an exhibition at the Anthony d'Offay Gallery, London, framed.

S. 17 x 17 cm (6 $\frac{3}{4}$ x 6 $\frac{3}{4}$ in.)

Estimate £1,500-2,000 \$2,400-3,100

€1,900-2,500 ♠

LITERATURE

Etienne Lullin 175

171

171

YAN PEI-MING b. 1960*Mao, from Iônes, 2005*

Lithograph in colours, on BFK Rives paper, with full margins, signed and numbered 63/75 in pencil, framed.

I. 74.4 x 74.7 cm (29¼ x 29¾ in.)

S. 119.5 x 79.9 cm (47 x 31½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800



172



172

YAN PEI-MING b. 1960*Pape Jean-Paul II, from Iônes, 2005*

Lithograph in colours, on BFK Rives paper, with full margins, signed and numbered 63/75 in pencil, framed.

I. 73.8 x 73.8 cm (29 x 29 in.)

S. 119.8 x 80 cm (47½ x 31½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800



173

ANDY WARHOL 1928-1987

Cow, 1971

Screenprint in colours, on wallpaper, the full sheet, signed and dated '82' in black felt-tip pen (one of approximately 100 signed copies, the edition size unknown), published by Factory Additions, New York, for a 1971 *Andy Warhol* exhibition at the Whitney Museum of American Art, New York, framed.

S. 118.4 x 74.6 cm (46 7/8 x 29 3/8 in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 ₺

LITERATURE

Frayda Feldman & Jörg Schellmann 11A

174

JEFF KOONS b. 1955*Balloon Dog (Red)*, 1995

Porcelain with metallic glaze, numbered 1355/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles, with original plastic stand, contained in original Styrofoam-lined cardboard box. diameter 26.7 cm (10½ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ₺

174



175



175

JEFF KOONS b. 1955*Puppy Vase*, 1998

Glazed ceramic vase, incised signature, dated '98 and stamp numbered 1682/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp), contained in original polystyrene-lined white cardboard box.

44 x 26.5 x 43 cm (17¾ x 10¾ x 16¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ₺



176

JEFF KOONS b. 1955

Pink Bow, 2013

Pigment print in colours, on Japanese watercolour paper, with full margins, signed, dated '13' and numbered 49/50 in pencil, published by New Art Editions, The Hague, Netherlands, unframed.

I. 82.1 x 105.4 cm (32 $\frac{3}{8}$ x 41 $\frac{1}{2}$ in.)

S. 94 x 112 cm (37 x 44 $\frac{1}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 †

JEFF KOONS b. 1955*Stacked*, 2003

Photolithograph in colours, on wove paper, with full margins, signed, dated '03' and numbered 184/200 in pencil, published by the artist, framed.

I. 69.9 x 58.2 cm (27½ x 22⅞ in.)

S. 85 x 68.6 cm (33½ x 27 in.)

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

**KEITH HARING** 1958-1990*Chocolate Buddah 3*, 1989

Lithograph in colours, on Arches Infinity wove paper, with full margins, signed, dated '89' and inscribed 'T.P.' in pencil (a trial proof aside from the edition of 90 plus 15 artist's proofs), published by Editions F.B., Paris, framed.

I. 49.2 x 63.2 cm (19⅜ x 24⅞ in.)

S. 56.1 x 70.9 cm (22⅞ x 27⅞ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 †

LITERATURE

Klaus Littmann p. 124



179

MARC QUINN b. 1964

Sleeping Beauty, 2005

Cast bronze with white spray paint, incised title, signature, dated '2005' and numbered 15/25 on the underside.

26.4 x 17 x 25.2 cm (10³/₈ x 6³/₄ x 9⁷/₈ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ₣ ♠



180

ROY LICHTENSTEIN 1923-1997

Modern Head #5, from Modern Head series, 1970

Embossed graphite with Strathmore die-cut paper overlay, with wood stretcher support (as issued), signed, dated '70' and inscribed 'A/P VII' (an artist's proofs, the edition was 100 in Arabic numerals), published by Gemini G.E.L., Los Angeles (with their blindstamp), mounted in the original white lacquered aluminium frame specified by the artist.
72 x 50.1 x 3.6 cm (28 $\frac{3}{4}$ x 19 $\frac{3}{4}$ x 1 $\frac{1}{8}$ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600

LITERATURE

Mary Lee Corlett 95
Gemini G.E.L. 246



181

RUSSELL YOUNG b. 1959*Marilyn Crying*, 2013

Screenprint in enamel, on silver painted wove paper, the full sheet, signed in pencil, the edition size unknown, printed to coincide with the Russell Young, *Suicide* exhibition at Bankrobber Gallery, London, unframed.
S. 76.2 x 53.5 cm (30 x 21½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

183



182



182

ANDY WARHOL 1928-1987*Marilyn* (Exhibition poster for Warhol: The Tate Gallery), 1971

Offset lithograph in colours, on smooth wove paper, the full sheet, signed in black marker, the edition size unknown, published by Tate Gallery Publications, Millbank, London, framed.
S. 75.9 x 50.6 cm (29¾ x 19¾ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500

183

ANDY WARHOL 1928-1987*Ladies and Gentlemen*, 1975

Screenprint in colours, on Arches paper, with full margins, signed, dated '75' and numbered 73/250 in pencil on the reverse (there were also 25 artist's proofs), published by Luciano Anselmino, Milan, framed.

L. 82.1 x 58 cm (32¾ x 22¾ in.)

S. 110.2 x 72.1 cm (43¾ x 28¾ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400

LITERATURE

Frayda Feldman & Jörg Schellmann 129



184

THIS LOT IS SOLD WITH NO RESERVE

ANDY WARHOL 1928-1987

Marilyn (Announcement), 1981

Offset lithograph in colours, on smooth wove paper, the full sheet, with text printed on the reverse, signed in black marker, produced as an announcement for the "Warhol: A Retrospective 1863-1981" exhibition held at Castelli Graphics, New York, 21 November - 22 December, 1981, framed. S. 30.5 x 30.5 cm (12 x 12 in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 • ₣



185

DAMIEN HIRST b. 1965

Tryptophan, from *Woodcut Spots*, 2010

Woodcut in colours, on Somerset White textured paper, the full sheet, signed in pencil, and numbered 42/48 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, unframed.

S. 102.5 x 101.7 cm (40 $\frac{3}{8}$ x 40 in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠ †

This lot has been authenticated by the Hirst Authentication Committee

186



186

DAMIEN HIRST b. 1965*The Souls I: one plate, 2010*

Foil-block print in colours, on Arches 88 paper, with full margins, signed and numbered 8/15 in pencil (there were also 5 artist's proofs), published by Paul Stolper and Other Criteria, London, framed.

I. 33 x 36 cm (12 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in.)

S. 71.5 x 50.5 cm (28 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠ ‡

This lot has been authenticated by the Hirst Authentication Committee

187



187

DAMIEN HIRST b. 1965*The Souls III: one plate, 2010*

Foil-block print in colours, on Arches 88 paper, with full margins, signed and numbered 7/15 in pencil (there were also 5 artist's proofs), published by Paul Stolper and Other Criteria, London, framed.

I. 33 x 41 cm (12 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in.)

S. 71.5 x 50.5 cm (28 $\frac{1}{8}$ x 19 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠ ‡

This lot has been authenticated by the Hirst Authentication Committee

188

YAYOI KUSAMA b. 1929

Self-Portrait, 1995

Etching, on Izumi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 61/75 (there were also 10 artist's proofs), framed.

I. 22 x 14.7 cm (8 $\frac{5}{8}$ x 5 $\frac{3}{4}$ in.)

S. 51.4 x 38 cm (20 $\frac{1}{4}$ x 14 $\frac{7}{8}$ in.)

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

LITERATURE

Yayoi Kusama 221

190

YAYOI KUSAMA b. 1929

Sprout, 1995

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 77/100 in pencil (there were also 10 artist's proofs), framed.

I. 22.1 x 14.6 cm (8 $\frac{3}{4}$ x 5 $\frac{3}{4}$ in.)

S. 38.1 x 28.5 cm (15 x 11 $\frac{1}{4}$ in.)

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

LITERATURE

Yayoi Kusama 205 (illustrated p. 69)

192

YAYOI KUSAMA b. 1929

Dots Accumulation, 1993

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1993' and numbered 4/50 in pencil, framed.

I. 27.9 x 22.4 cm (10 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in.)

S. 49 x 38.2 cm (19 $\frac{1}{4}$ x 15 in.)

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

LITERATURE

Yayoi Kusama 173 (illustrated p. 63)

194

YAYOI KUSAMA b. 1929

Stars, 1995

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 50/50 in pencil (there were also 8 artist's proofs), framed.

I. 29.2 x 22 cm (11 $\frac{1}{2}$ x 8 $\frac{5}{8}$ in.)

S. 53 x 37.6 cm (20 $\frac{7}{8}$ x 14 $\frac{3}{4}$ in.)

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

LITERATURE

Yayoi Kusama 212 (illustrated p. 67)

Please visit phillips.com for detailed individual views.

189

YAYOI KUSAMA b. 1929

Dots Infinity, 1995

Etching, on Izumi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 40/50 in pencil (there were also 8 artist's proofs), framed.

I. 31.1 x 22.1 cm (12 $\frac{1}{4}$ x 8 $\frac{3}{4}$ in.)

S. 50.9 x 38 cm (20 x 14 $\frac{7}{8}$ in.)

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

LITERATURE

Yayoi Kusama 227

191

YAYOI KUSAMA b. 1929

Pumpkin Army '85 (Black), 1985

Etching, on BFK Rives Grey paper, with full margins, signed, titled in Japanese and numbered 46/50 in pencil (there were also 3 artist's proofs), framed.

I. 27.8 x 42.4 cm (10 $\frac{7}{8}$ x 16 $\frac{3}{4}$ in.)

S. 46 x 62.9 cm (18 $\frac{1}{8}$ x 24 $\frac{3}{4}$ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ±

LITERATURE

Yayoi Kusama 75

193

YAYOI KUSAMA b. 1929

Infinity Nets (A.B.), 1994

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1994' and numbered 9/50 in pencil (there were also 8 artist's proofs), framed.

I. 45.5 x 29.6 cm (17 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.)

S. 63.1 x 45.6 cm (24 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ±

LITERATURE

Yayoi Kusama 198

188



189



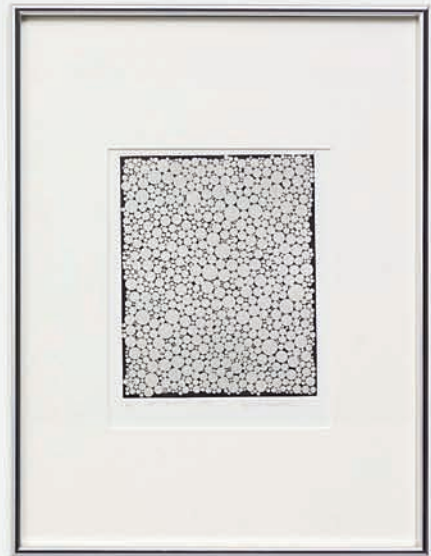
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191



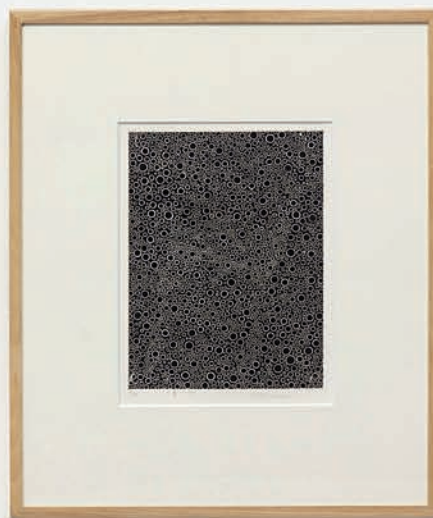
192



193



194





195

VARIOUS ARTISTS

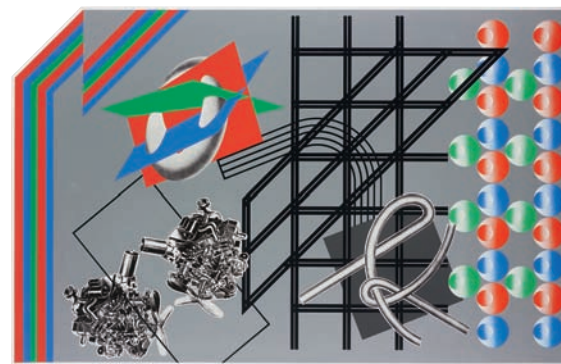
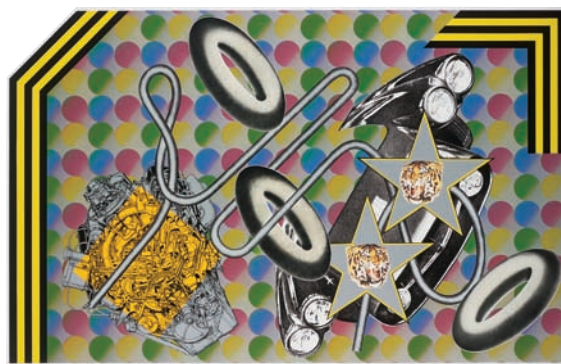
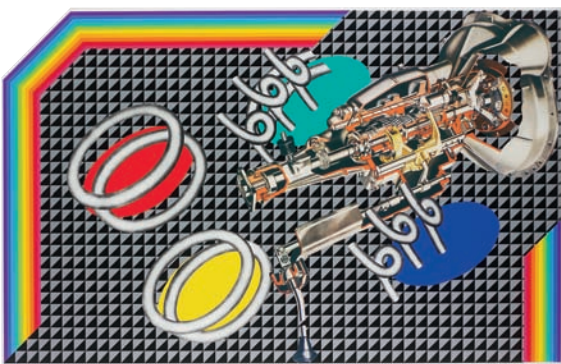
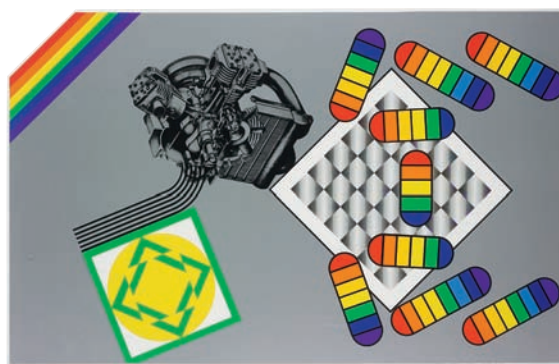
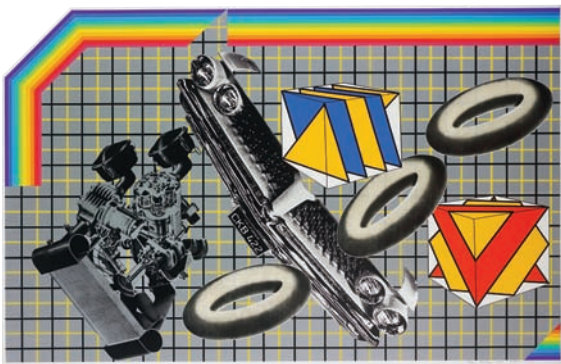
Stütz Mappe (Support Portfolio), 1995

The complete portfolio of 13 etchings in colours (three in black and one in sepia), on various papers, with full margins, all signed and annotated 'VII/XIII AP' in pencil on the title page (one of 13 artist's proofs in Roman numerals, the edition was 50), published by Contemporary Fine Arts, Berlin and Niels Borg Jensen, Copenhagen, all contained in original black linen-covered portfolio.

51.4 x 42.4 cm (20¼ x 16¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ♠

Including Peter Doig (*Night Fishing*), Sean Landers (*Voyeur*), Joachim Grommek (*Millimeterpapier*), John Miller (*610 West End*), Stefan Hirsig (*Fahrenkamp's Raster*), Chris Ofili (____), Damien Hirst (*beautiful exotic stretching etchy spinning void etching*), Daniel Richter (*Little Doggy*), Olav Christopher Jenssen (*Ingredienz*), Rachel Whiteread (*House*), Hubert Kiecol (*Schiff ohne Aquavit*), Walter Kranz (*Die Schwestern Veronal*); and Elke Krystufek (*It's Enough*)



196

PETER PHILLIPS b. 1939

Pneumatics, 1968

The complete portfolio of eight screenprints in colours, some with collage, on shaped card, with full margins, with accompanying title page, all signed and dated '1968', three inscribed 'artist proof', one inscribed 'printer's proof' all in pencil (the edition was 75 and 18 artist's proofs), published by Edition Bischofberger, Zurich, four framed, four loose, contained in original black vinyl covered portfolio with title printed in white on the uppers.

all I. 59.7 x 94.5 cm (23½ x 37¼ in.)

all S. 61.6 x 96 cm (24¼ x 37¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600 ♠

Including: *The Lion*; *SUNgleam*; *PNEUmatic*s; *TURBOsonic*; *TransORBITALmission*; *Christmas Eve*; *Futuristic Revamp*; and *Doublebubblebrain*



197

THIS LOT IS SOLD WITH NO RESERVE

JIM DINE b. 1935

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 £1,000-1,500 \$1,600-2,400 €1,300-1,900 • ‡

LITERATURE

Elizabeth Carpenter 109



198

THIS LOT IS SOLD WITH NO RESERVE

ROBERT RAUSCHENBERG 1925-2008

Earth Day poster, 1990

Offset lithograph in colours, on wove paper, the full sheet, signed in metallic marker, from the edition of 650 (there was also a screenprint edition of 75), with the Earth Day blindstamp, framed.

S. 152 x 102.2 cm (59 $\frac{7}{8}$ x 40 $\frac{1}{4}$ in.)

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

199

199

ALEX KATZ b. 1927*Plaid Shirt 1; and Plaid Shirt 2, 1981*

Two screenprints in colours, on American Etching paper, the full sheets, both signed and numbered 63/71 and 36/40 respectively in pencil (there were also 13 and 11 artist's proofs for each), co-published by the artist and Simca Print Artist's Inc., New York, both unframed. both S. 118.7 x 77.8 cm (46¾ x 30⅝ in.)

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



200



200

DAVID HOCKNEY b. 1937*Portrait of Cavafy II; and plate 5, from**Illustrations for 14 Poems by C.P. Cavafy, 1966*

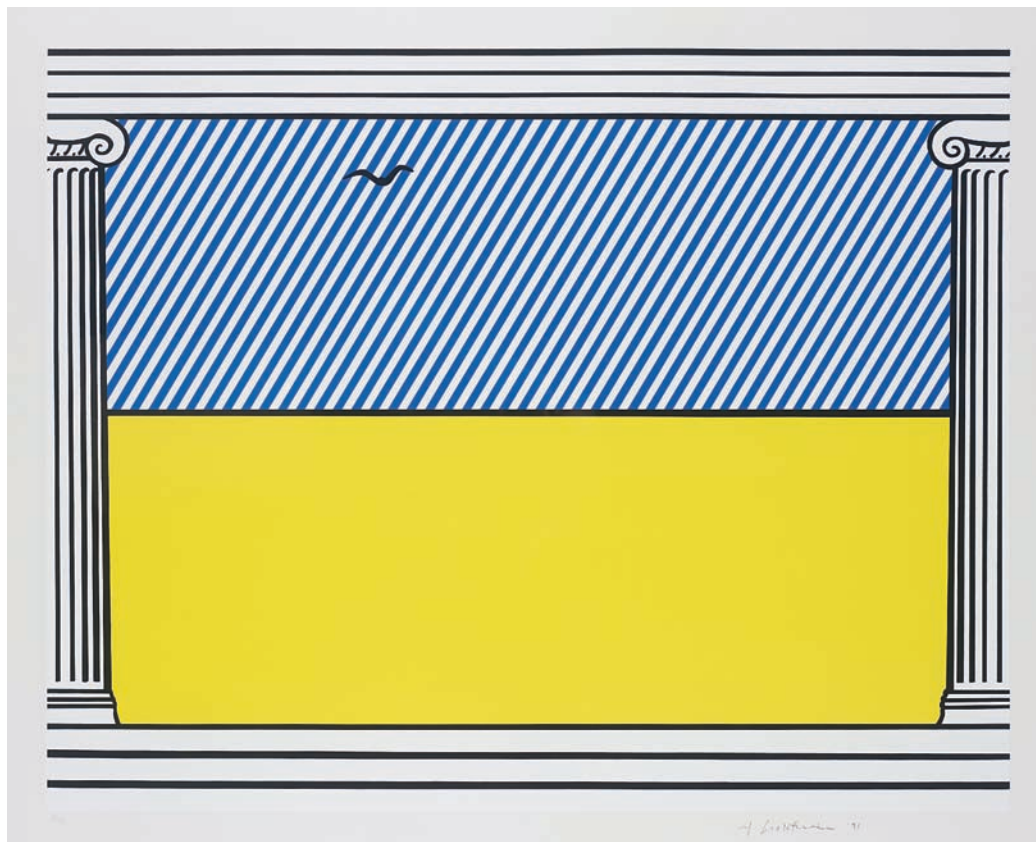
Two etchings with aquatint, on Crisbrook handmade paper, with full margins, both signed and dated '66', plate 5 numbered 12/75 in pencil (there were also 5 artist's proofs), published by Editions Alecto, London, unframed.

both I. 34.9 x 22.2 cm (13¾ x 8¾ in.)

both S. 56.8 x 40.1 cm (22¾ x 15¾ in.)

Estimate £1,500-2,000 \$2,400-3,100
 €1,900-2,500 ₺

201



202



201

ROY LICHTENSTEIN 1923-1997*Liberté*, from *Mémoire de la Liberté*, 1991

Screenprint in colours, on Arches paper, with full margins, signed, dated '91' and numbered 3/75 in pencil (there were also 25 artist's proofs and twenty hors commerce impressions), co-published by Art Multi and Sedcome, Paris, framed.

I. 76.3 x 97 cm (30 x 38¼ in.)

S. 100 x 120.2 cm (39¾ x 47¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600

LITERATURE

Mary Lee Corlett 259

202

ROY LICHTENSTEIN 1923-1997*Haystack*, 1969

Screenprint in colours, on C. M. Fabriano 100/100 Cotone paper, with full margins, signed, dated '69' and numbered 14/250 in pencil, published by Gabriele Mazzotta Editore, Milan (with their blindstamp), unframed.

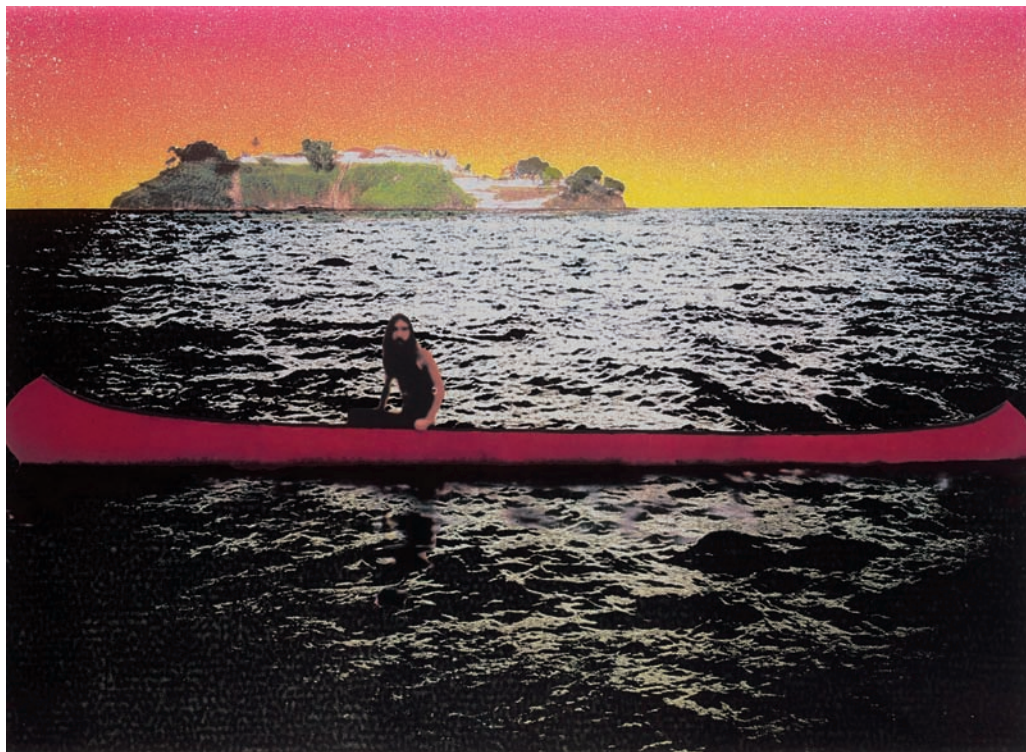
I. 36.5 x 43.3 cm (14¾ x 17 in.)

S. 48.1 x 65.7 cm (18¾ x 25¾ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,000-7,600

LITERATURE

Mary Lee Corlett 84



203

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

Etching and aquatint in colours, on Hahnemühle paper, with full margins, signed and numbered 30/46 in pencil (there were also 6 artist's proofs), published by The Paragon Press, London, framed.

I. 88.6 x 145.4 cm (34 $\frac{7}{8}$ x 57 $\frac{1}{4}$ in.)

S. 112.5 x 167.5 cm (44 $\frac{1}{4}$ x 65 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,600 €7,600-10,100 ♠

LITERATURE

Contemporary Art in Print 2001-2006, p. 12 (another example illustrated p.15)

204

PETER DOIG b. 1959*Canoe Island, 2000*

Screenprint in colours, on Somerset paper, the full sheet, signed and numbered 279/300 in pencil on the reverse (there were also 30 artist's proofs), published by Counter Editions, London, framed.

S. 73.5 x 99.9 cm (28 $\frac{7}{8}$ x 39 $\frac{3}{8}$ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠ †



205

BANKSY b. 1975*Queen Victoria*, 2003

Screenprint in colours, on wove paper, with full margins, numbered 180/500 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 49.9 cm (27½ x 19½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♠

206

BANKSY b. 1975*Happy Choppers*, 2003

Screenprint in colours, on wove paper, with full margins, numbered 155/750 in pencil (an unsigned impression), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 67.5 x 48 cm (26½ x 18¾ in.)

S. 70.2 x 49.7 cm (27½ x 19½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠



206

207

ZHANG XIAOGANG b. 1958

My Dear Friends: one print, 2002

Offset lithograph in colours, on Lana paper, with full margins, signed and numbered 97/99 in pencil, published by the Kwai Po Collection, Hong Kong, framed.

I. 37 x 29 cm (14 $\frac{5}{8}$ x 11 $\frac{3}{8}$ in.)

S. 47 x 38 cm (18 $\frac{1}{2}$ x 14 $\frac{7}{8}$ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500

207



208



208

OS GÊMEOS b. 1974

The Other Side, 2014

Lithograph in colours, on BFK Rives paper, with full margins, signed in pencil and numbered 94/99 in pencil, published by 99 prints, Paris, unframed.

I. 93.4 x 55 cm (36 $\frac{3}{4}$ x 21 $\frac{5}{8}$ in.)

S. 104 x 63.1 cm (40 $\frac{7}{8}$ x 24 $\frac{7}{8}$ in.)

Estimate £4,000-4,500 \$6,300-7,100 €5,000-5,700 †



209

BANKSY b. 1975

Love is in the Air, 2003

Screenprint in colours, on wove paper, with full margins, numbered 58/500 in pencil (an unsigned impression, with artist's copyright stamp lower right), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 46.7 x 67 cm (18 $\frac{3}{8}$ x 26 $\frac{3}{8}$ in.)

S. 49.1 x 69.4 cm (19 $\frac{3}{8}$ x 27 $\frac{3}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 ♠



210

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

ROBERT LONGO b. 1953

Untitled (Shark 5); Untitled (Ulysses); Spanish Blood (Lion's Gate); and Russian Bomb (Semipalatinsk), 2011

The complete set of four archival pigment prints on watercolour paper, with full margins, all signed, dated '2011' and numbered 13/35 in pencil, published by Hatje Cantz Verlag, Berlin, all framed.

one I. 55.4 x 40 cm (21¾ x 15¾ in.)

three I. 50 x 39.8 cm (19½ x 15½ in.)

all S. 60.8 x 45.6 cm (23¾ x 17¾ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800



211

ROBERT LONGO b. 1953

Untitled (Rose, from Ophelia), 2005

Archival pigment print in colours, on watercolour paper, with full margins, signed, dated '05' and annotated 'PP 11/15' in pencil (a printer's proof aside from the edition of 75), published by the artist, framed.

I. 35.5 x 35.5 cm (13⁷/₈ x 13⁷/₈ in.)

S. 38 x 38 cm (14⁷/₈ x 14⁷/₈ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 †



212

ROBERT LONGO b. 1953

Untitled (Hercules), 2010

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2010' and numbered 6/15 in pencil, published by Adamson Editions, Washington, D.C., framed.

I. 104.8 x 76.2 cm (41¼ x 30 in.)

S. 114.9 x 86.2 cm (45¼ x 33⅞ in.)

Estimate £5,000-7,000 \$7,900-11,000 €6,300-8,800 †



213

CHRISTO b. 1935*Wrapped Building, Project for #1 Times Square, 2003*

Lithograph and screenprint in colours with collage of broadcloth and thread, on Somerset White paper mounted to board (as issued), the full sheet, signed and numbered 113/200 in pencil (there were also 40 artist's proofs), published by Landfall Press Inc, Chicago, (with their blindstamp), unframed.

S. 78 x 59.6 cm (30¾ x 23½ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠

LITERATURE

Jörg Schellmann 187

214

CHRISTO b. 1935*Wrapped Telephone, Project, from 12 Years of Galeria Joan Prats, 1988*

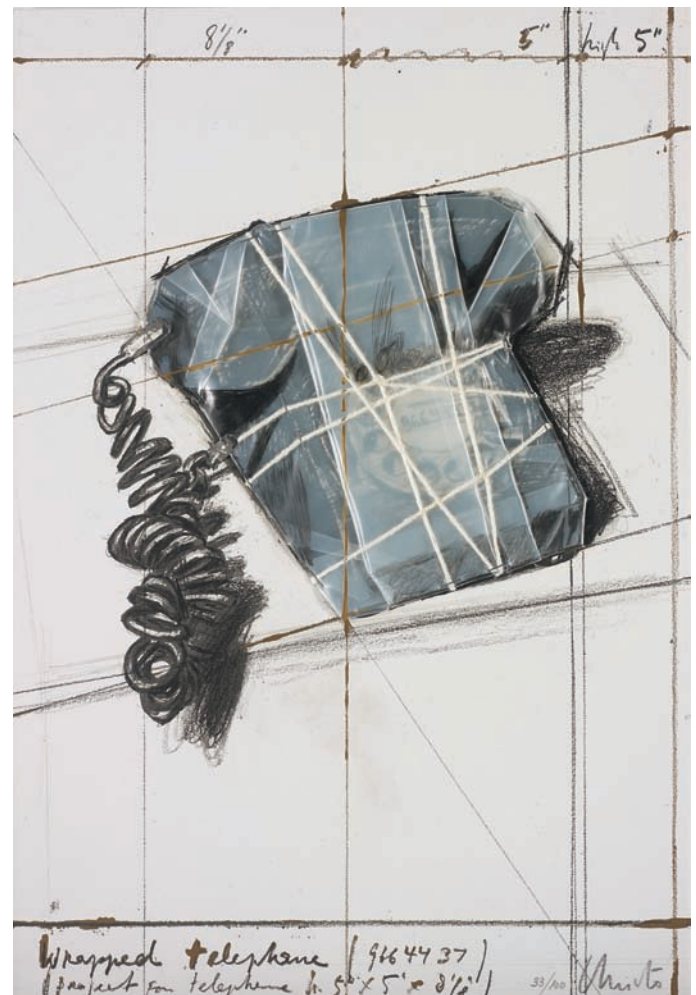
Lithograph with collage of transparent polyethylene, twine and staples, with hand-colouring in grease pencil and paint, on Guarro paper mounted to cardboard (as issued), the full sheet, signed and numbered 33/100 in pencil (there were also 25 artist's proofs in Roman numerals plus 25 unnumbered artist's proofs), published by Joan Prats, Barcelona, contained in original cardboard slipcase.

S. 56 x 37.9 cm (22 x 14⅞ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 ♠

LITERATURE

Jörg Schellmann 137





215

THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS*For Joseph Beuys: 15 works, 1987*

Fourteen prints in various media, on various papers, with one vinyl record, from a portfolio of 28 works by 30 artists, all signed, some dated, all numbered 70/90 in pencil (there were varying numbers of artist's proofs for each work), co-published 1986 by Bernd Klüser and Jörg Schellmann, Munich, the sheets loose (as issued) contained in original black, fabric-covered portfolio box with artists names printed on the uppers.

84.3 x 63.8 x 9.2 cm (33¼ x 25½ x 3½ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 • ♠

LITERATURE

Jörg Schellmann pp. 372-375

Including; Jannis Kounellis; Richard Long; Robert Longo; Bruce Mclean; Shusaku Arakawa; Martin Disler; Emilio Vedova; Mimmo Paladino; Julião Saramento; Francesco Clemente; Walter Dahn; Jiri Georg Dokoupil; Enzo Cucchi; James Brown; Henning Christiansen.

216

R.B. KITAJ 1932-2007

Mahler Becomes Politics: seven plates; Poster for New Perspective on Floors; and Kneeling Figure II, 1965-70; 1966; and 1967

Seven screenprints in colours from the set of fifteen, on various coloured wove papers, with one screenprint and one lithograph in colours by Allen Jones, both on wove paper, all either with full margins or the full sheets, the Kitaj set each signed and numbered 4/70, published by Kelpra Studio, London (with their ink stamp), the Jones both signed and dated '67' and '70', the lithograph numbered 48/75 in pencil, published by Editions Alecto London (with their ink stamp) and Petersburg Press, London, respectively, all 10 unframed.

all S. various sizes, largest S. 84.3 x 57 cm (33¼ x 22½ in.)

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

216



A husband came home and found his wife in bed with his best friend. "Hey, what do you think your doing?" said the husband. "See?" she said to the man beside her. "I told you he was stupid."

My father was never home, he was always away drinking booze. He saw a sign saying DRINK CANADA DRY. So he went up there.

217

RICHARD PRINCE b. 1949

Untitled, 2011

The complete set of three foil-stamped prints, on heavy wove greeting cards, the cards loose (as issued), with accompanying book, each signed and numbered 100/100 in black pen 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 cm (8 1/8 x 11 1/2 in.)

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

Fireman pulling drunk out of a burning bed:
"You damn fool, that'll teach you to smoke in bed."
Drunk: "I wasn't smoking in bed. I was on fire when I laid down."

218

THIS LOT IS SOLD WITH NO RESERVE

RACHEL WHITEREAD b. 1963

Daybed, 1999

Solid beech frame with multi-density foams upholstered in Bute wool, edition size unknown (aside from the edition of 10 with a signed and numbered plaque on the underside, conceived in 1999, this example created at a later date), with the accompanying Certificate of Authenticity, manufactured by Projects/SCP Ltd., London.

43.2 x 86.5 x 197.5 cm (17 x 34 x 77 3/4 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 • ♠ †





219

THIS LOT IS SOLD WITH NO RESERVE

MAURIZIO CATTELAN b. 1960*The 1:6 Scale Wrong Gallery*, 2005

Wood, brass, steel, aluminum, resin, plastic, glass and electric lighting, with accompanying copy of the Wrong Gallery Times, four boxed Adam McEwan static cling miniature window signs, and one boxed Elizabeth Peyton photo-screenprint in colours on glass with resin frame, numbered 620/2500 in black ink on the base, with the printed Cattelan/Subotnick/Gioni 2005 copyright stamp, published by Cerealart Multiples, Philadelphia, contained in the original box.

47 x 29 x 17 cm (18½ x 11¾ x 6¾ in.)

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

220

THIS LOT IS SOLD WITH NO RESERVE

THOMAS DEMAND b. 1964*Five Drafts (Simulator)*, 2004

The complete set of five digital pigment prints in colours, on Hahnemühle Photo Rag Paper, with full margins, with title-page and accompanying text sheet, one sheet signed, dated '2004' and numbered 41/60 in pencil (there were also 10 artist's proofs), published for Kunsthhaus Bregenz by Edition Schellmann, Munich and New York, contained in original black paper portfolio.

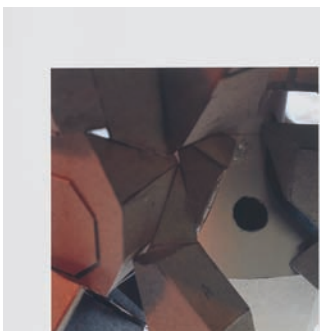
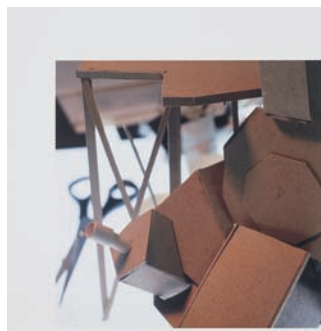
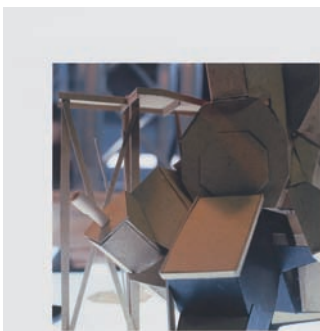
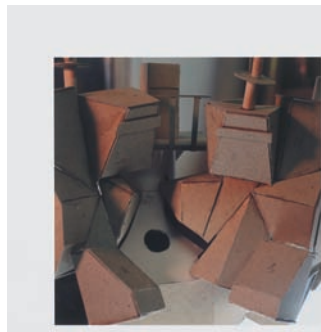
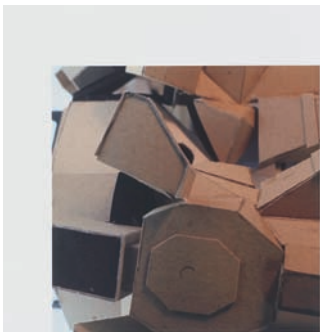
39.5 x 39 cm (15½ x 15½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 • ♣

LITERATURE

Jörg Schellmann pp. 94-95

220



221



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SARAH LUCAS b. 1962*God is Hip*, 2005

Chromogenic print, on double-weight glossy paper, the full sheet, signed and numbered 11/17 (printed) in black ink on a label affixed to the backing (there were also 3 artist's proofs), published by Kunstverein Hamburg, Hamburg, framed.

S. 102.1 x 68.1 cm (40¼ x 26¾ in.)

Estimate £3,000-4,000 \$4,700-6,300 €3,800-5,000 ♠

LITERATURE

Yilmaz Dziewior & Beatrix Ruf, *Sarah Lucas: Exhibitions and Catalogue Raisonné 1989-2005*, London 2005, p.187 (another example illustrated)

222



222

THIS LOT IS SOLD WITH NO RESERVE

SAM TAYLOR-WOOD b. 1967*Looking Out*, 2002

Chromogenic print, on Kodak photo paper, with full margins, signed, titled, dated '2002' and numbered 130/200 in black ink (there were also 20 artist's proofs), published by Counter Editions, London, framed.

I. 15.9 x 55.6 cm (6¼ x 21¾ in.)

S. 50.5 x 60.6 cm (19⅞ x 23⅞ in.)

Estimate £1,200-1,800 \$1,900-2,800 €1,500-2,300 • ‡ ♠

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THIS LOT IS SOLD WITH NO RESERVE

SAM TAYLOR-WOOD b. 1967*Ivan, 2004*

Chromogenic print, on Fujicolor photo paper, with full margins, signed, titled, dated '2004' and numbered 9/100 in black ink (there were also 20 artist's proofs), published by Counter Editions, London, unframed.

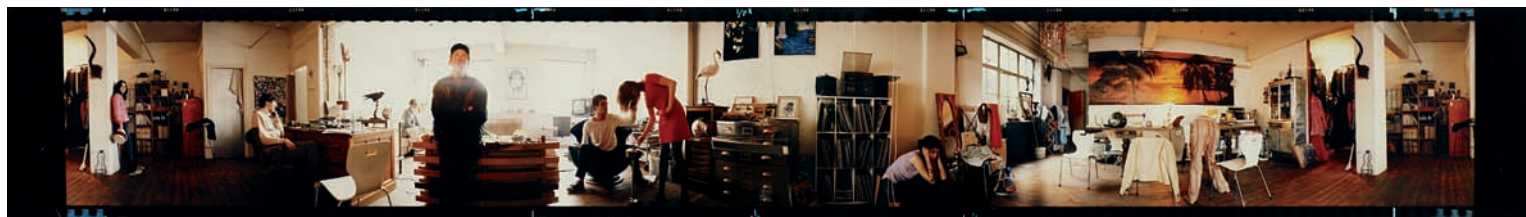
I. 59.7 x 59.7 cm (23½ x 23½ in.)

S. 77.5 x 75.6 cm (30½ x 29¾ in.)

Estimate £1,200-1,800 \$1,900-2,800 €1,500-2,300 • ‡ ♠



224



224

THIS LOT IS SOLD WITH NO RESERVE

SAM TAYLOR-WOOD b. 1967*Five Revolutionary Seconds XIV (sketch), 1999*

Chromogenic print, on Kodak photo paper, the full sheet, signed and numbered 44/50 in black ink (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, contained in a Parkett Editions tin.

S. 7 x 49.7 cm (2¾ x 19⅞ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 • ‡ ♠

LITERATURE

Edition for Parkett 55



225

WOLFGANG TILLMANS b. 1968

Carciofo, 2002

Chromogenic print, on glossy paper, with full margins, signed and numbered 31/40 in pencil on the reverse, published by Serge Sorokko Editions, San Francisco, framed.

I. 73 x 48.2 cm (28¾ x 18⅞ in.)

S. 76.2 x 60.9 cm (30 x 23⅞ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 ♠

Published as part of the *BAM Photography Portfolio II*, which includes works by John Baldessari, Lillian Bassman, Vanessa Beecroft, William Eggleston, Sally Mann, Sheila Metzner, Thomas Struth, and Wolfgang Tillmans.



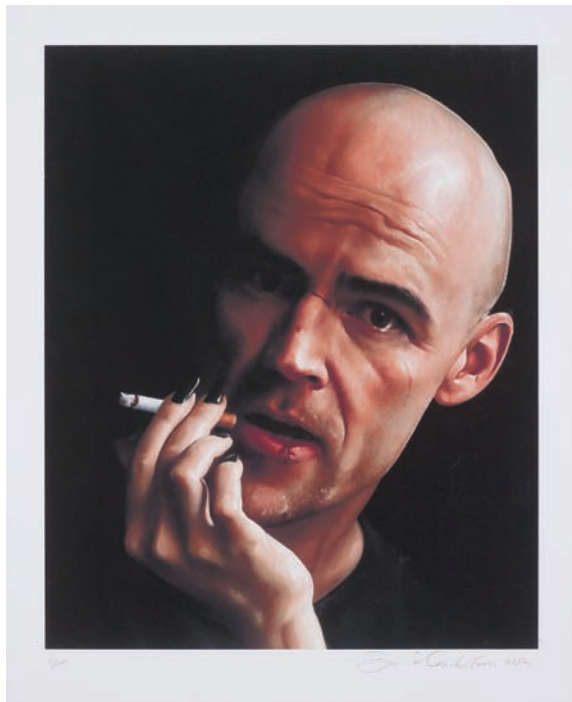
226

MARC QUINN b. 1964

Drowned World, 2008

Cast bronze with heat-treated chrome patina, incised signature with initials, dated '2008' and numbered 21/45 on the underside of the base (there were also 5 artist's proofs), published by White Cube, London. 35.5 x 10.5 x 10 cm (13⅞ x 4⅛ x 3⅞ in.)

Estimate £2,500-3,500 \$3,900-5,500 €3,200-4,400 ♠



227

THIS LOT IS SOLD WITH NO RESERVE

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 '2012' 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 (25 $\frac{3}{8}$ x 18 $\frac{1}{8}$ x 0 $\frac{1}{4}$ in.)

Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 • †

Including *Amor* (2009); *Elegy* (2010); *Self Portrait with Vampyre Slut* (2009); *Self Portrait* (2008); *Hunting Scene with Dogs* (2011); *Three Muses* (2012); and *Self-Portrait Berlin* (2011)



228

MARIO TESTINO b. 1954

Kate Moss, London, 2006, 2012

Chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 121/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), published by Counter Editions, London, unframed.

I. 42 x 58.5 cm (16 $\frac{1}{2}$ x 23 in.)

S. 50.5 x 60.5 cm (19 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,700-7,900

€3,800-6,300 ♠



229

THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

Flowerball – Goldfish Colors (3D); Flowerball Red (3D) The Magic Flute; Flowerball Blood (3-D) VII; Flower Ball (3D) Kindergarten; and Flowerball Cosmos (3D), 2010-11

Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 210/300, 193/300, 95/300, 134/300, and 133/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

all S. diameter 71 cm (27⁷/₈ in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 • ‡

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TAKASHI MURAKAMI b. 1962

An Homage to Monopink 1960 D; An Homage to IKB 1957 C; An Homage to Marigold 1960 C; An Homage to Yves Klein, Multicolor C; An Homage to Monopink 1960 C; An Homage to Yves Klein, Multicolor D; An Homage to Monopink 1960 A; An Homage to Marigold 1960 D; An Homage to Yves Klein, Multicolor A; An Homage to IKB 1957 D; and An Homage to Marigold 1960 A, 2012

Eleven offset lithographs in colours, on smooth wove paper, the full sheets, all signed and variously numbered from the edition of 300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.
all S. 73.8 x 53 cm (29 x 20 7/8 in.)

Estimate £3,000-5,000 \$4,700-7,900 €3,800-6,300 • ₣

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TAKASHI MURAKAMI b. 1962

*MCBST, 1959->2011; MCRST, 1962->2011; and
MGST, 1962->2011; 2011*

Three offset lithographs in colours, on smooth
wove paper, the full sheets, all signed and
numbered 71/300, 89/300, and 78/300
respectively, in silver ink, published by Kaikai Kiki,
Co., Ltd., Tokyo, all framed.

two S. 73.8 x 58.5 cm (29 x 23 in.)

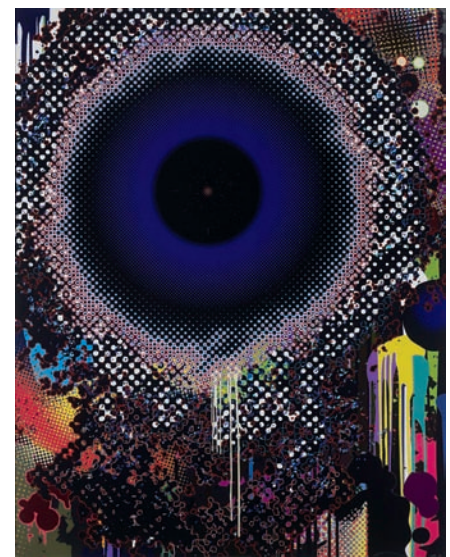
one S. 65.3 x 57.9 cm (25¾ x 22¾ in.)

Estimate £1,000-1,500 \$1,600-2,400

€1,300-1,900 • ₪

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TAKASHI MURAKAMI b. 1962

*Treasure Island/Hidden Jewels of the
Mediterranean; Warp; NGC 2371-2 (Gemini
Nebula); and Genome No. 10^7x2^122, 2009*

Four offset lithographs in colours, on smooth wove
paper, the full sheets all signed and numbered
112/300, 119/300, 163/300, and 113/300
respectively in silver ink, published by Kaikai Kiki,
Co., Ltd., Tokyo, all framed.

all S. 87 x 68 cm (34¼ x 26¾ in.)

Estimate £1,000-1,500 \$1,600-2,400

€1,300-1,900 • ₪

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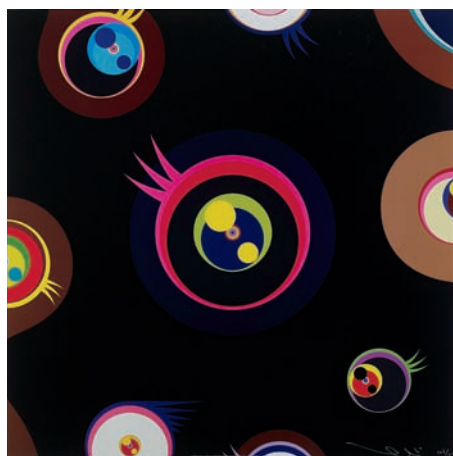
TAKASHI MURAKAMI b. 1962*And Then x6 Red; And Then x6 Blue; and And Then x6 Yellow, 2013*

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 105/300, 199/300 and 200/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.
all S. 50 x 50 cm (19½ x 19½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 • ±

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TAKASHI MURAKAMI b. 1962

Jellyfish Eyes - Black 1; Jellyfish Eyes - Black 3; Jellyfish Eyes - Black 5; and Jellyfish Eyes, 2004; 2012

Four offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 106/300, 98/300, 115/300, and 186/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.
all S. 50 x 50 cm (19½ x 19½ in.)

Estimate £1,500-2,000 \$2,400-3,100 €1,900-2,500 • ±

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TAKASHI MURAKAMI b. 1962

DOB in Pure White Robe (Pink & Blue); and And Then x 6 (White: The Superflat Method, Blue and Yellow Ears), 2013

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 186/300 and 209/300 respectively in black ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed. both S. 50 x 50 cm (19 7/8 x 19 7/8 in.)

Estimate £700-1,000 \$1,100-1,600 €880-1,300 • ‡

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THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

Kansei: Skulls; Purple Flowers in a Bouquet; and Architect of the Heart, 2010

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 36/300, 188/300 and 90/300 and respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed. all S. diameter 71 cm (27 7/8 in.)

Estimate £700-1,000 \$1,100-1,600 €880-1,300 • ‡

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TAKASHI MURAKAMI b. 1962

Yo, Hakuin; Mirroring Your Image: Take A Bow, Hakuin; I Know Not. I Know; I've Left My Love Far Behind, Their Smell, Every Memento...; Who's Afraid of Red, Yellow, Blue & Death; I Do Not Rule My Dreams. My Dreams Rule Me.; and There Are Little People Inside Me, 2010-11

Seven offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

one S. 67 x 47.5 cm (26 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)

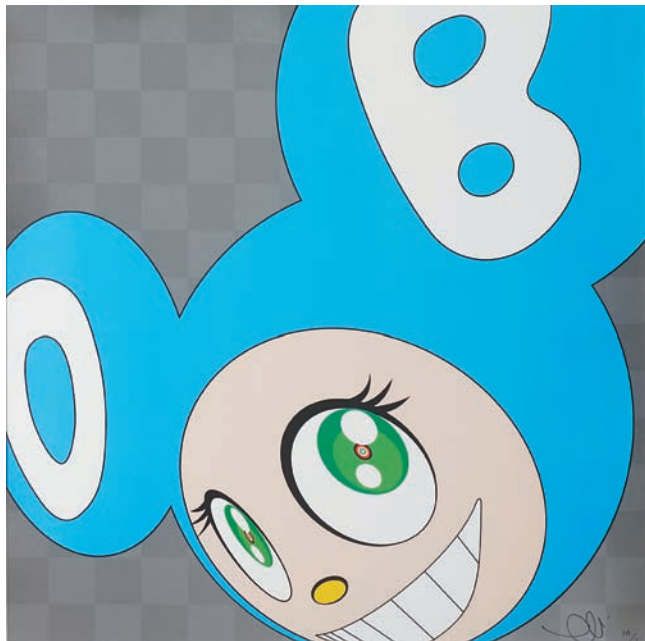
one S. 90.5 x 71.5 cm (35 $\frac{5}{8}$ x 28 $\frac{1}{8}$ in.)

two S. 66.5 x 56.5 cm (26 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in.)

three S. 77.5 x 60 cm (30 $\frac{1}{2}$ x 23 $\frac{5}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 • ₣





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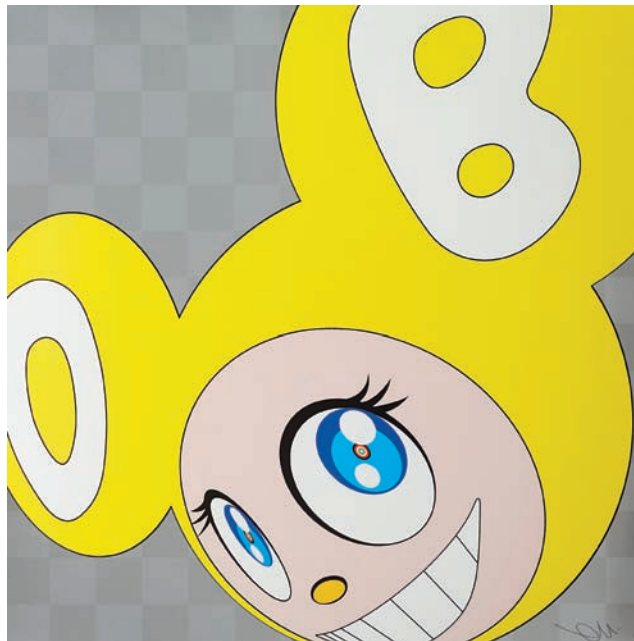
THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962*And then and then and then and then and then (Aqua Blue); and And then and then and then and then and then (Yellow), 2011*

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 169/300 and 71/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.
both S. 68 x 68 cm (26¾ x 26¾ in.)

Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 • ₣

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THIS LOT IS SOLD WITH NO RESERVE

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

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 29/300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.
both S. diameter 46 cm (18½ in.)

Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 • ₣

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THIS LOT IS SOLD WITH NO RESERVE

TAKASHI MURAKAMI b. 1962

Flowers in Heaven; Field of Smiling Flowers; Me and Mr. DOB; Acupuncture/Flower (Checkers); and Flower Smile, 2008-11

Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

four S. 68 x 68 cm (26¾ x 26¾ in.)

one S. 50 x 50 cm (19½ x 19½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,500-3,800 • ₺

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THIS LOT IS SOLD WITH NO RESERVE

MARK GROTJAHN and TAKASHI MURAKAMI

b. 1968 and b. 1962

Untitled (Scarlet Lake and Indigo Blue Butterfly 826); and Untitled (Canary Yellow and Black Butterfly 830, 2008-10

Two offset lithographs in colours, on smooth wove paper, the full sheets both signed (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 168/300 and 172/300 respectively, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.

both S. 70 x 55.6 cm (27½ x 21½ in.)

Estimate £1,000-1,500 \$1,600-2,400 €1,300-1,900 • ₺

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Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist's Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

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

Bidding in Person

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

Bidding by Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on 'Buy' in the drop-down menu under the 'Buy and Sell' button on

the Home Page, then click on ‘pre-register’ under ‘ONLINE LIVE BIDDING.’ You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item’s age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with 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) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

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

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

Bank of Scotland
Gordon Street, Glasgow G13RS, Scotland
Account of Phillips Auctioneers Ltd.
Account No: 00440780
Sort code: 80-54-01
SWIFT/BIC: BOFSGB21138
IBAN: GB36BOFS80540100440780

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

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

7 COLLECTION OF PROPERTY

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

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will

promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 13 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the United States prohibits the importation of any item containing elephant ivory. This prohibition applies regardless of the item's age and even to items that qualify as antiques. With regard to any item containing endangered species other than elephant ivory, an importer into the United States must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. Prospective buyers planning to import objects containing endangered species into the United States may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object, and must consult with a qualified independent appraiser prior to placing bids on the lot. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

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

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

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is

characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

PHILLIPS

FALL 2014 NEW YORK EDITIONS TOP 10

ROY LICHTENSTEIN	<i>Water Lilies with Cloud, from Water Lilies Series, 1992</i> \$389,000 (Auction Record)
KEITH HARING	<i>Untitled 1-5 (The Fertility Suite), 1983</i> \$173,000 (Auction Record)
ANDY WARHOL	<i>Details of Renaissance Paintings</i> <i>(Leonardo da Vinci, The Annunciation, 1472) Suite, 1984</i> \$137,000 (Auction Record)
ROBERT LONGO	<i>Joanna and Larry, from Men in the Cities, 1983</i> \$118,750 (Auction Record)
GERHARD RICHTER	<i>Kerze III (Candle III), 1989</i> \$112,500 (Auction Record)
ANDY WARHOL	<i>Truck Suite, 1985</i> \$112,500 (Auction Record)
JASPER JOHNS	<i>Usuyuki, 1980</i> \$106,250 (Auction Record)
ROBERT INDIANA	<i>Book of Love Suite, 1996</i> \$87,500
ANDY WARHOL	<i>Rebel Without a Cause (James Dean), from Ads Suite, 1985</i> \$87,500
ANDY WARHOL	<i>Flash - November 22, 1963 Suite, 1968</i> \$81,250

EVENING & DAY EDITIONS

NOW ACCEPTING CONSIGNMENTS

AUCTION 21 APRIL 2015 NEW YORK
CONSIGNMENT DEADLINE 15 FEBRUARY

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Thursday 22 January, 2pm & 6pm

VIEWING

14-22 January

Monday-Saturday 10am-6pm

Sunday 12pm-6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK030115 or Evening & Day Editions.

MODERN & CONTEMPORARY EDITIONS

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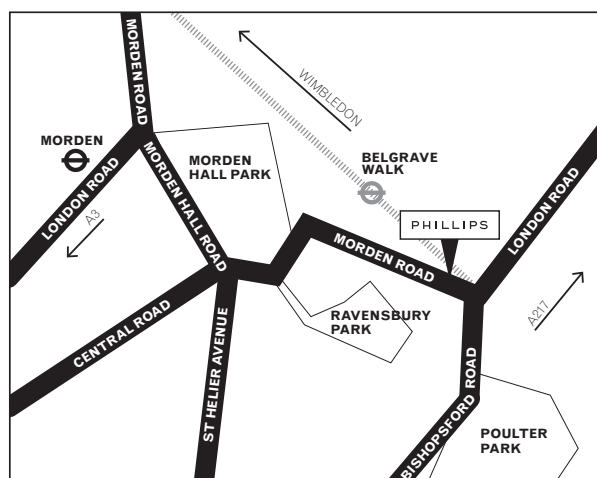
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PHOTOGRAPHY

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Jean Bourbon



Warehouse and collection location

Front cover Jean-Michel Basquiat, *Back of the Neck*, 1983, lot 44 (detail)

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

Inside Front Cover Donald Judd, *Untitled*, 1988, lot 28 (detail)

Title Page Evening Sale Pablo Picasso, *Jacqueline en mariée de Face I (VI state)*, 1961, lot 4 (detail)

Title Page Day Sale Christopher Wool, *Black Book*, 1989, lot 136 (detail)

Inside Back Cover Günther Förg, *Untitled*, 2001, lot 25 (detail)

KAWS, *Ups and Downs*, 2013, lot 43 (detail)

Back cover Sigmar Polke, *Apparat, mit dem eine Kartoffel eine andere Kartoffel umkreisen kann*, 1969, lot 19

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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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- **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.
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- Lots cannot be collected until payment has cleared and all charges have been paid.
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☐ **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.
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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:	
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Telephone / fax	Account number

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Signature _____ Date _____

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Paddle Number

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- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
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- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at www.phillips.com or available on request by emailing dataprotection@phillips.com. We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at dataprotection@phillips.com.
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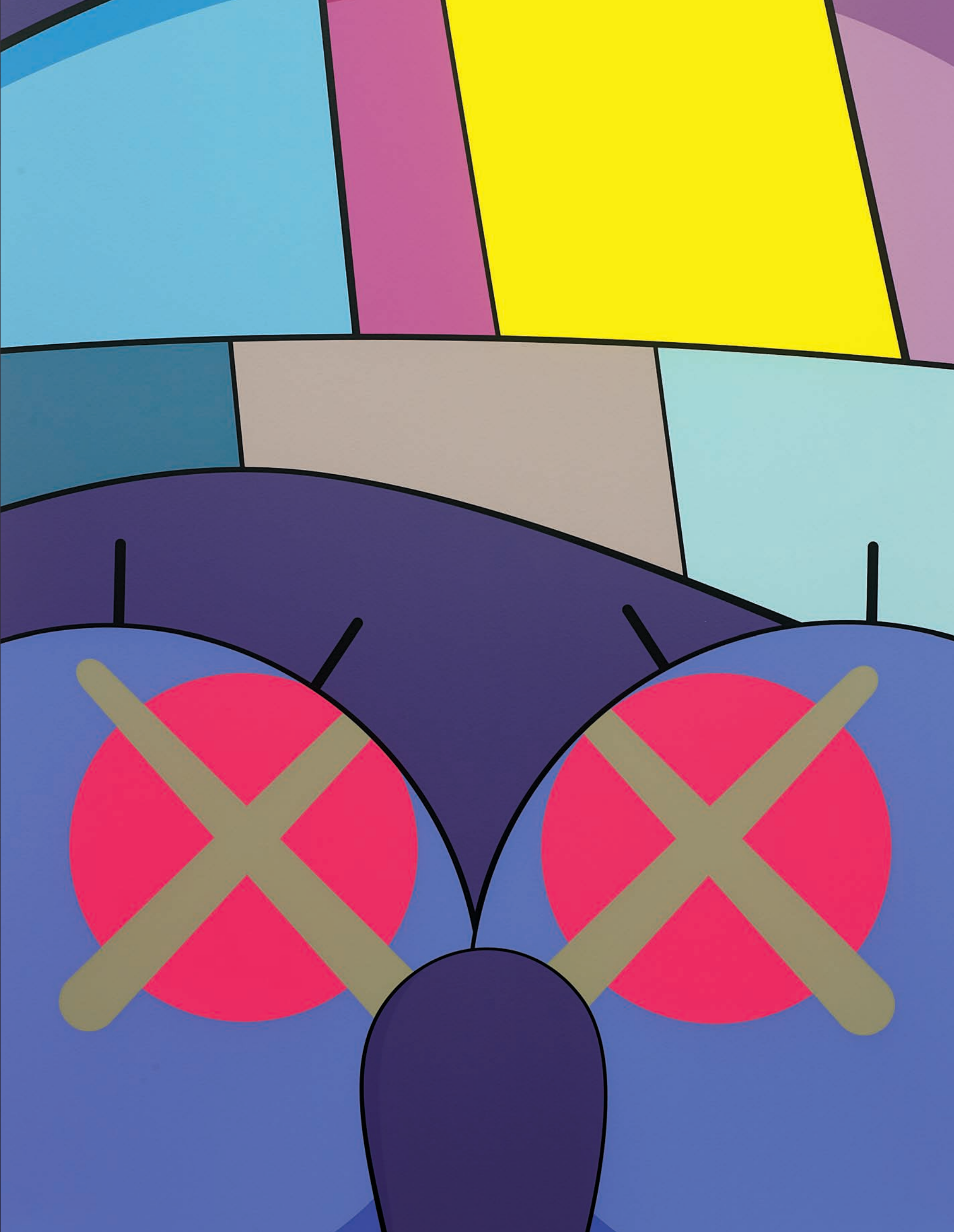
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