

Evening & Day Editions
London, 21 January 2016



PHILLIPS





Acid
Applique
Aquatint
Assemblage
Bitten
Blindstamp
Bronze
Burin
Burnish
Burr
Cast
Collotype
Drypoint
Engraving
Etching
Found object
Gouge
Hard-ground
Imprint
Intaglio
Linocut
Lithograph
Lost wax
Matrix
Mezzotint
Mixed media
Monotype
Multiples
Needle
Planographic
Plate-tone
Pochoir
Proof
Ready made
Resin
Screenprint
Silkscreen
Soft-ground
Spitbite
State
Steel
Tusche
Vacuum formed
Watermark
Woodcut

Defining Editions.

‘The act of printing has always seemed to me a miracle, just such a miracle as the growing up of a tiny seed of grain to an ear – an everyday miracle, even the greater because it happens everyday. One drawing is sown on the stone or the etching plate, and a harvest is reaped from it’

Vincent Van Gogh



Evening & Day Editions *London, 21 January 2016*

Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

Auctions

21 January 2016 at 2pm and 6pm

Evening Auction

Lots 1 – 66, 6pm

Day Auction

Lots 67 – 261, 2pm

Viewing

15 – 21 January 2016
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

Sale Designation

When sending in written bids or making enquiries please refer to this sale as UK030116 or Editions.

Absentee and Telephone Bids

tel +44 20 7318 4045
fax +44 20 7318 4035
bidslondon@phillips.com

Modern and Contemporary Editions

Head of Sale

Robert Kennan +44 20 7318 4075
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Specialists

Anne Schneider-Wilson +44 20 7318 4042
aschneider-wilson@phillips.com

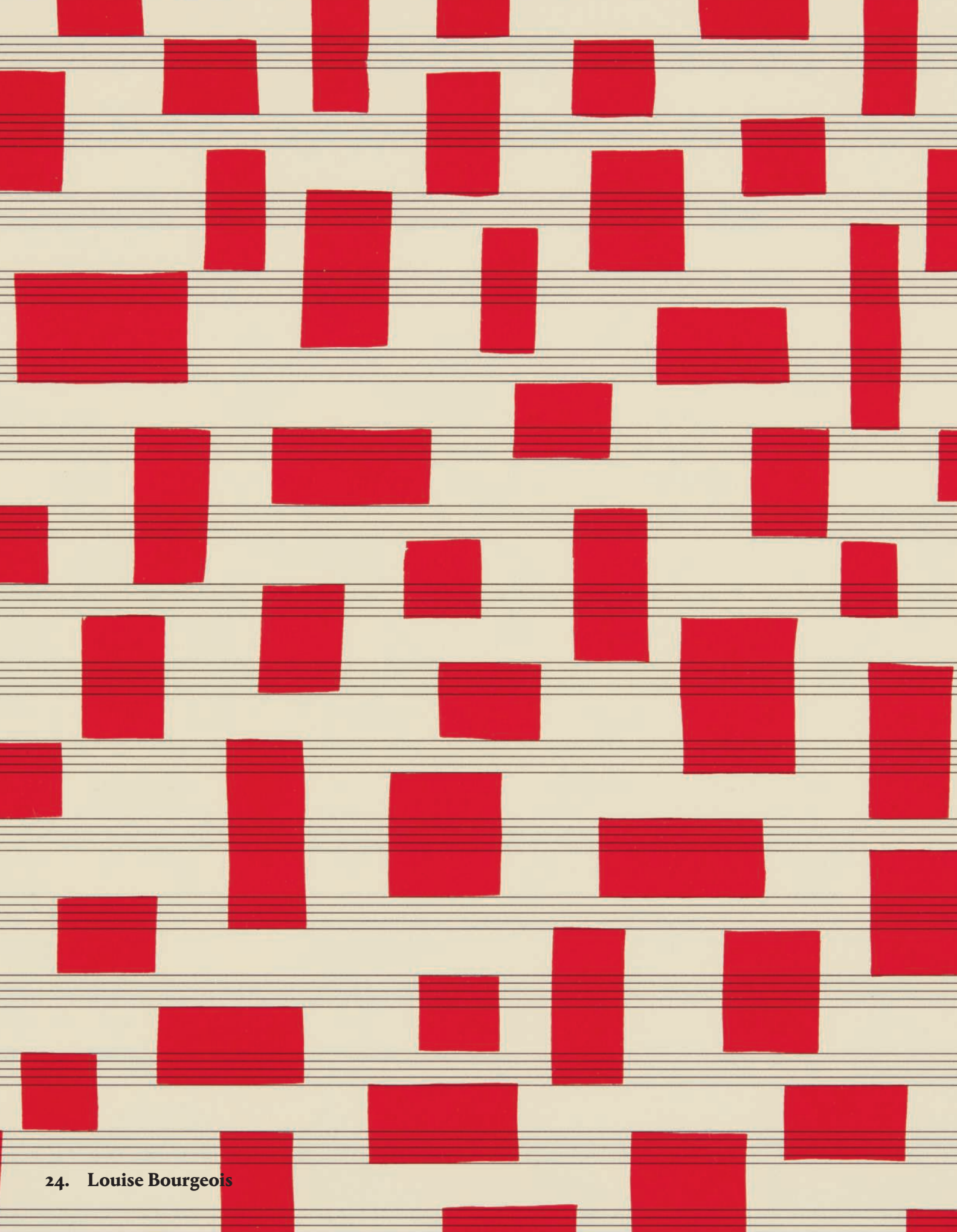
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Evening Editions
Lots 1 – 66, 6pm

I. Joan Miró 1893-1983

Femmes (Women), 1965

One unique woodcut in black with extensive hand-colouring in watercolour, on Arches paper; with the accompanying complete album comprised of three woodcuts in black and red for the *frontispiece*, *title-page*, and *end-paper*; and 23 offset lithographs in colours, all on Papeterie F. Barjon Moirans Isère wove paper, all with full margins, with the accompanying text by Claude Simon, signed by the artist and the author and numbered 44/50 in pencil on the first page (there were also 10 *hors commerce* impressions in Roman numerals), published by Maeght, Paris, the sheets loose (as issued), contained in the original brown paper-covered portfolio with printed title. 61.8 x 47 cm (24 $\frac{3}{8}$ x 18 $\frac{1}{2}$ in.)

Estimate

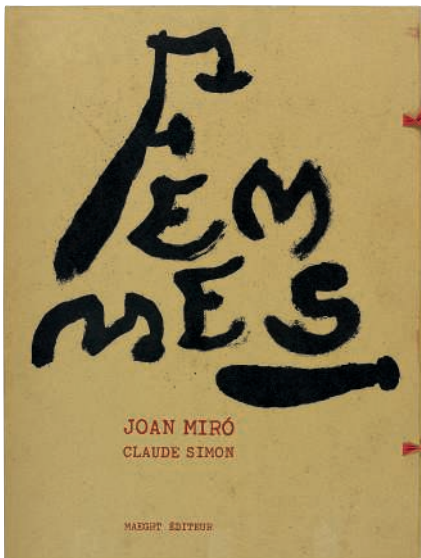
£15,000-20,000 \$22,700-30,300

€20,600-27,500 ₣ ♠

Literature

Jacques Dupin 390-393

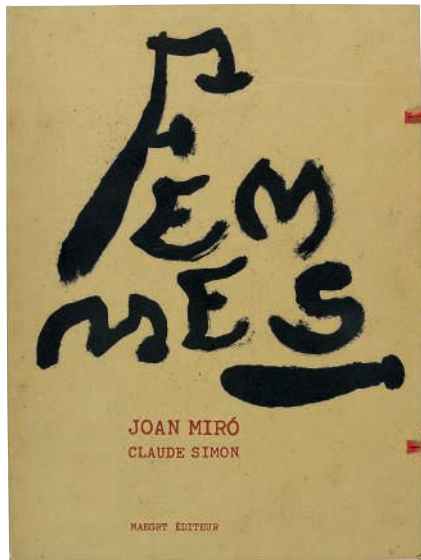
Patrick Cramer 105



Portfolio and one plate







2. Joan Miró 1893-1983

Femmes (Women), 1965

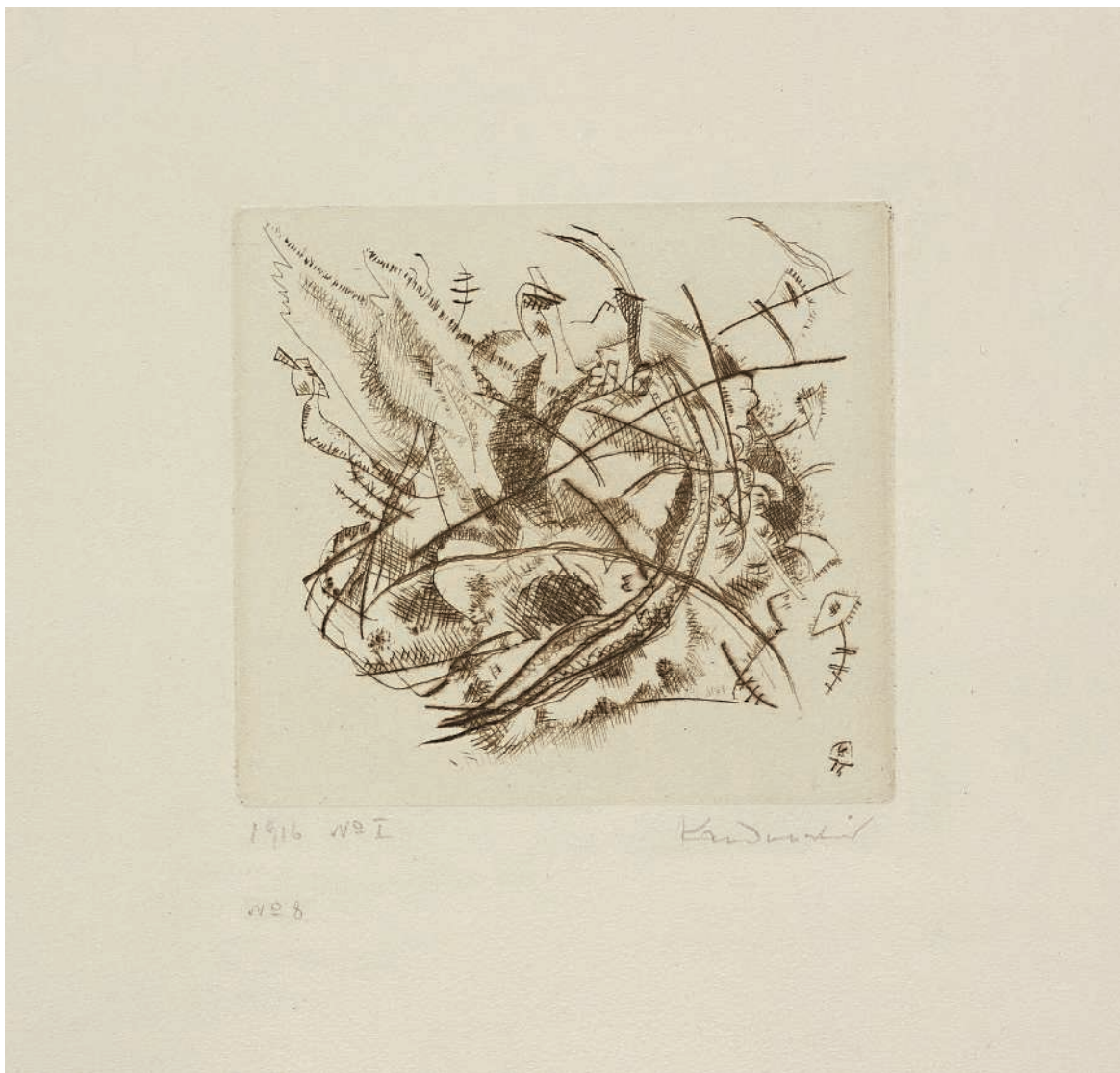
One unique woodcut in black with extensive hand-colouring in watercolour, on Arches paper; with the accompanying complete album comprised of three woodcuts in black and red for the *frontispiece*, *title-page*, and *end-paper*; and 23 offset lithographs in colours, all on Papeterie F. Barjon Moirans Isère wove paper, all with full margins, with the accompanying text by Claude Simon, signed by the artist and the author and numbered 43/50 in pencil on the first page (there were also 10 *hors commerce* impressions in Roman numerals), published by Maeght, Paris, the sheets loose (as issued), contained in the original brown paper-covered portfolio with printed title. 61.8 x 47 cm (24¾ x 18½ in.)

Estimate

£15,000-20,000 \$22,700-30,300
€20,600-27,500 ± ♣

Literature

Jacques Dupin 390-393
Patrick Cramer 105



Property from a private Swedish collection

3. Wassily Kandinsky 1866-1944

Radierung No. 1 (Etching No. 1), 1916
Drypoint in dark brown, on wove paper (backed by thin fabric), with full margins, signed, titled, dated '1916' and inscribed 'No 8' in pencil, from the edition of 10, framed.
I. 12.4 x 13.6 cm (4 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in.)
S. 29.7 x 31.6 cm (11 $\frac{3}{4}$ x 12 $\frac{1}{2}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700
€13,800-20,600 ♠

Literature

Hans Konrad Roethel 153
Vivian Endicott Barnett, *Kandinsky and Sweden*, Malmö Konsthall, Sweden, 1989, another example illustrated pl. 57, p. 210

Δ 4. 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 $\frac{7}{8}$ x 12 $\frac{7}{8}$ in.)
S. 66.5 x 50.2 cm (26 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in.)

Estimate

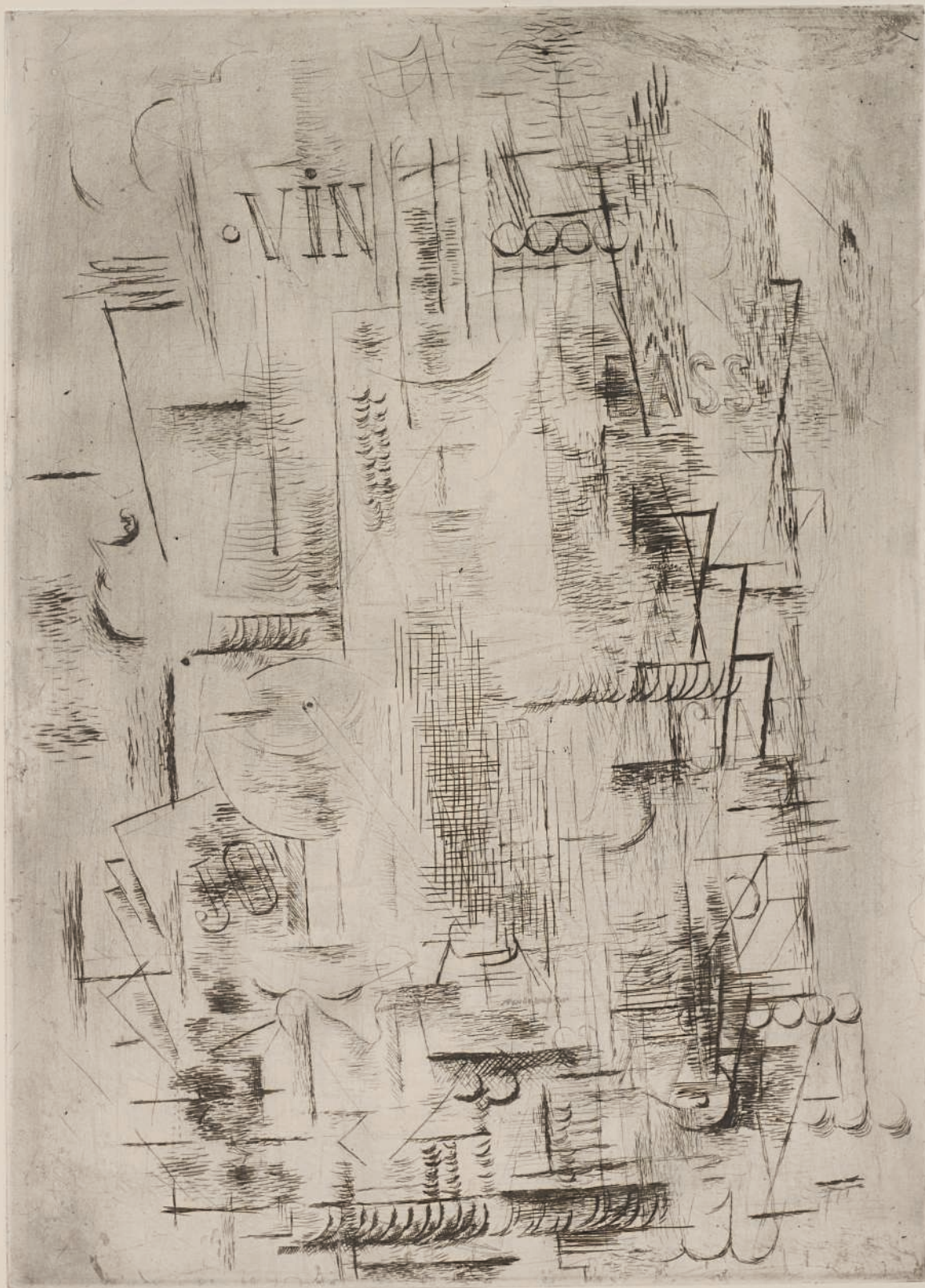
£20,000-30,000 \$30,300-45,400
€27,500-41,300 ‡ ♠

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



- JCC

C. Braguer



Δ 5. **Man Ray** 1890-1976

Grande Herma, c. 1975

Bronze with brown patina, with incised signature
and numbered 5/8, with the Blanchet Fondevr stamp.
61 x 22.9 x 15.2 cm (24 x 9 x 6 in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ₣



Property from a private Swedish collection

6. Marc Chagall 1887-1985

L'Arc-en-ciel (The Rainbow), 1969

Lithograph in colours, on Arches paper, with full margins, signed and numbered 68/75 in pencil, published by Editions des Musées Nationaux, Paris, framed.

I. 69.5 x 69.5 cm (27½ x 27½ in.)

S. 92 x 72 cm (36¼ x 28¾ in.)

Estimate

£12,000-15,000 \$18,200-22,700 €16,500-20,600 ♣

Literature

Fernand Mourlot 596



Property from a private Swedish collection

7. Marc Chagall 1887-1985

Paysage bleu (Blue Landscape), 1958

Lithograph in colours, on Arches paper, with full margins, signed and numbered 73/90 in pencil, published by Maeght, Paris, framed.

I. 53.2 x 65.7 cm (20 $\frac{1}{8}$ x 25 $\frac{7}{8}$ in.)

S. 57.6 x 75 cm (22 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ♣

Literature

Fernand Mourlot 221

8. After Marc Chagall 1887-1985

Sirène et poisson, from *Nice et la Côte d'Azur*

(Siren and Fish, from Nice and the French Riviera), by Charles Sorlier, 1967

Lithograph in colours, on Arches paper, with full margins, signed and numbered 146/150 in pencil (there were also 75 in Roman numerals and 10 artist's proofs), framed.

I. 61 x 46 cm (24 x 18 $\frac{1}{8}$ in.)

S. 73 x 52 cm (28 $\frac{3}{4}$ x 20 $\frac{1}{2}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ♣

Literature

Fernand Mourlot and Charles Sorlier 28



CH. SORLIER SCULP.

MARCO CHAGALL PINX.

146/150

Marc Chagall



Property from a private Swedish collection

Property from a private Swedish collection

9. After Marc Chagall 1887-1985

Roméo et Juliette

(*Romeo and Juliet*) by Charles Sorlier, 1964

Lithograph in colours, on Arches paper, with full margins, signed and numbered 199/200 in pencil (there were also 25 artist's proofs in Roman numerals and a few *hors commerce* impressions), published by the Office of French Tourism, Paris, framed.

I. 64.4 x 100 cm (25 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

S. 65.2 x 101.8 cm (25 $\frac{3}{8}$ x 40 $\frac{1}{8}$ in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500 ♠

Literature

Fernand Mourlot and Charles Sorlier 10

Charles Sorlier p.97

10. After Marc Chagall 1887-1985

Carmen by Charles Sorlier, 1966

Lithograph in colours, on Arches paper, with full margins, signed in black crayon and numbered 6/200 in pencil, published by The Metropolitan Opera, New York, framed.

I. 100 x 65 cm (39 $\frac{3}{8}$ x 25 $\frac{5}{8}$ in.)

S. 101.7 x 66.4 cm (40 x 26 $\frac{1}{8}$ in.)

Estimate

£25,000-35,000 \$37,800-53,000 €34,400-48,200 ♠

Literature

Fernand Mourlot and Charles Sorlier 39

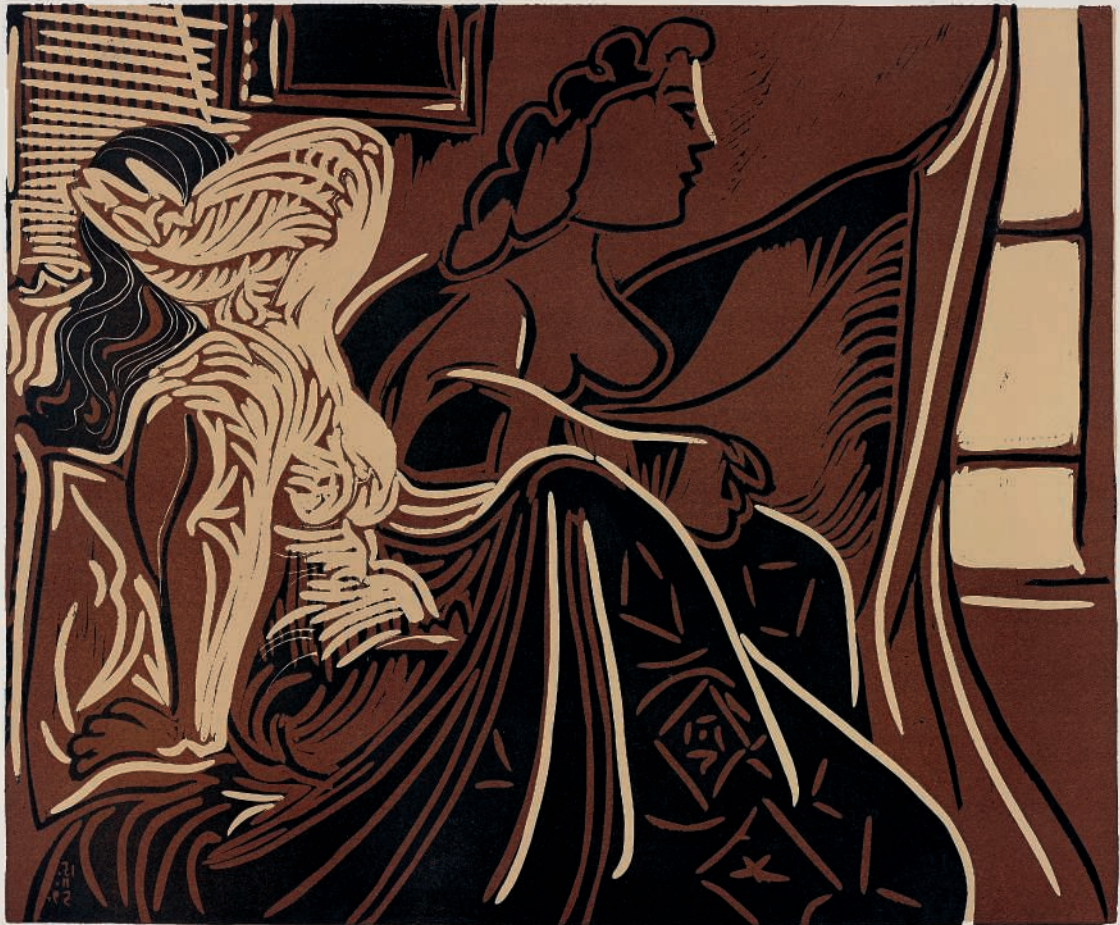
Charles Sorlier p.111





'A man is sitting at the window, grey in grey, a small piece of twilight, completely absorbed by the shadow...he is looking at the moon, and the moon has infected him'

Alfred Julius Meier-Graefe



Property from a private Swedish collection

II. Edvard Munch 1863-1944

Moonlight. Night in St. Cloud, 1895
Drypoint, open-bite and burnisher, on heavy beige wove paper, with full margins, Woll's fourth (final) state, one of 50 later impressions printed by Otto Felsing, Berlin (after the earlier total edition of 65 printed by L. Angerer for the Julius Meier-Graefe portfolio), unframed.
I. 30.6 x 25.5 cm (12 x 10 in.)
S. 44.8 x 32.9 cm (17 5/8 x 12 7/8 in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ± ♣

Literature

Gustav Schiefler 13
Sigurd Willoch 12
Gerd Woll 17b IV

12. Pablo Picasso 1881-1973

Deux femmes près de la fenêtre
(*Two women at the window*), 1959
Linocut in colours, on Arches paper, with full margins, signed and numbered 2/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, framed.
I. 53 x 64 cm (20 7/8 x 25 1/4 in.)
S. 62 x 75 cm (24 3/8 x 29 1/2 in.)

Estimate

£12,000-18,000 \$18,200-27,200 €16,500-24,800 ♣

Literature

Georges Bloch 924
Brigitte Baer 1252

Property from a private Swedish collection

13. Pablo Picasso 1881-1973

Bacchanale, 1959

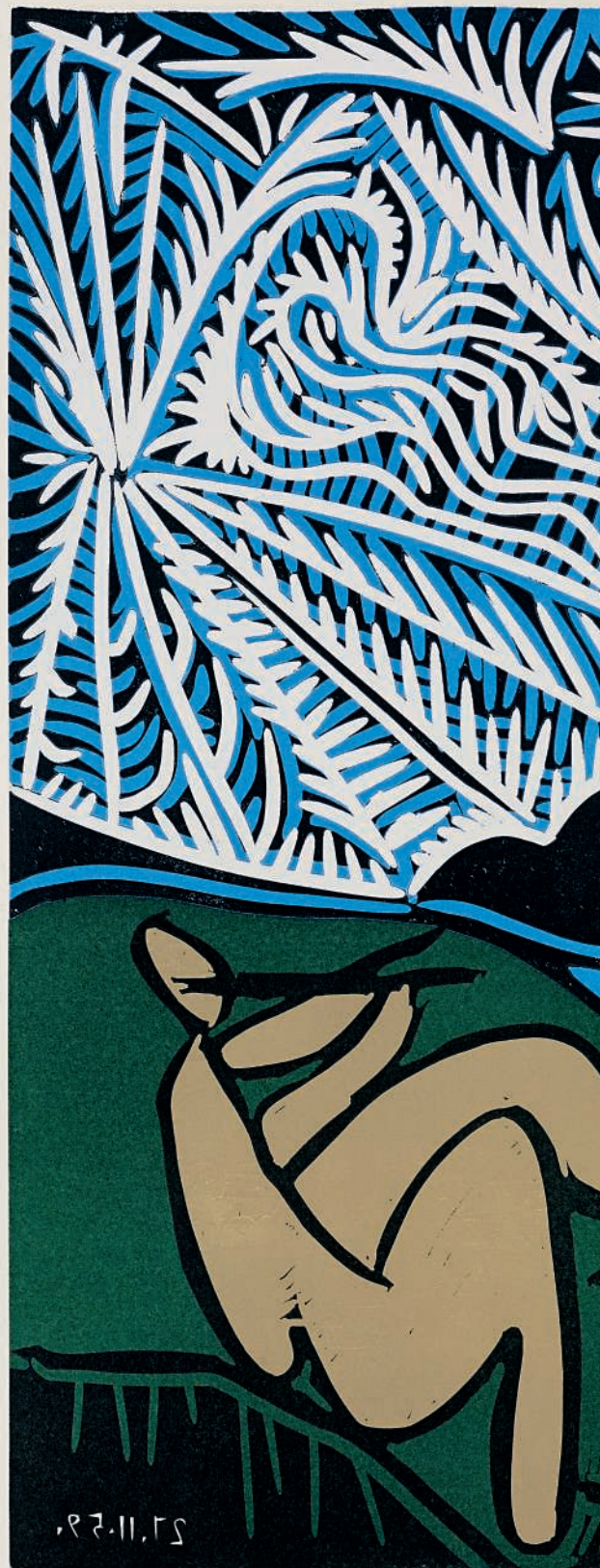
Linocut in colours, on Arches paper, with full margins, signed and numbered 16/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, framed.
I. 52 x 63 cm (20½ x 24¾ in.)
S. 61.7 x 74.6 cm (24¼ x 29⅜ in.)

Estimate

£35,000-45,000 \$53,000-68,100
€48,200-61,900 ♣

Literature

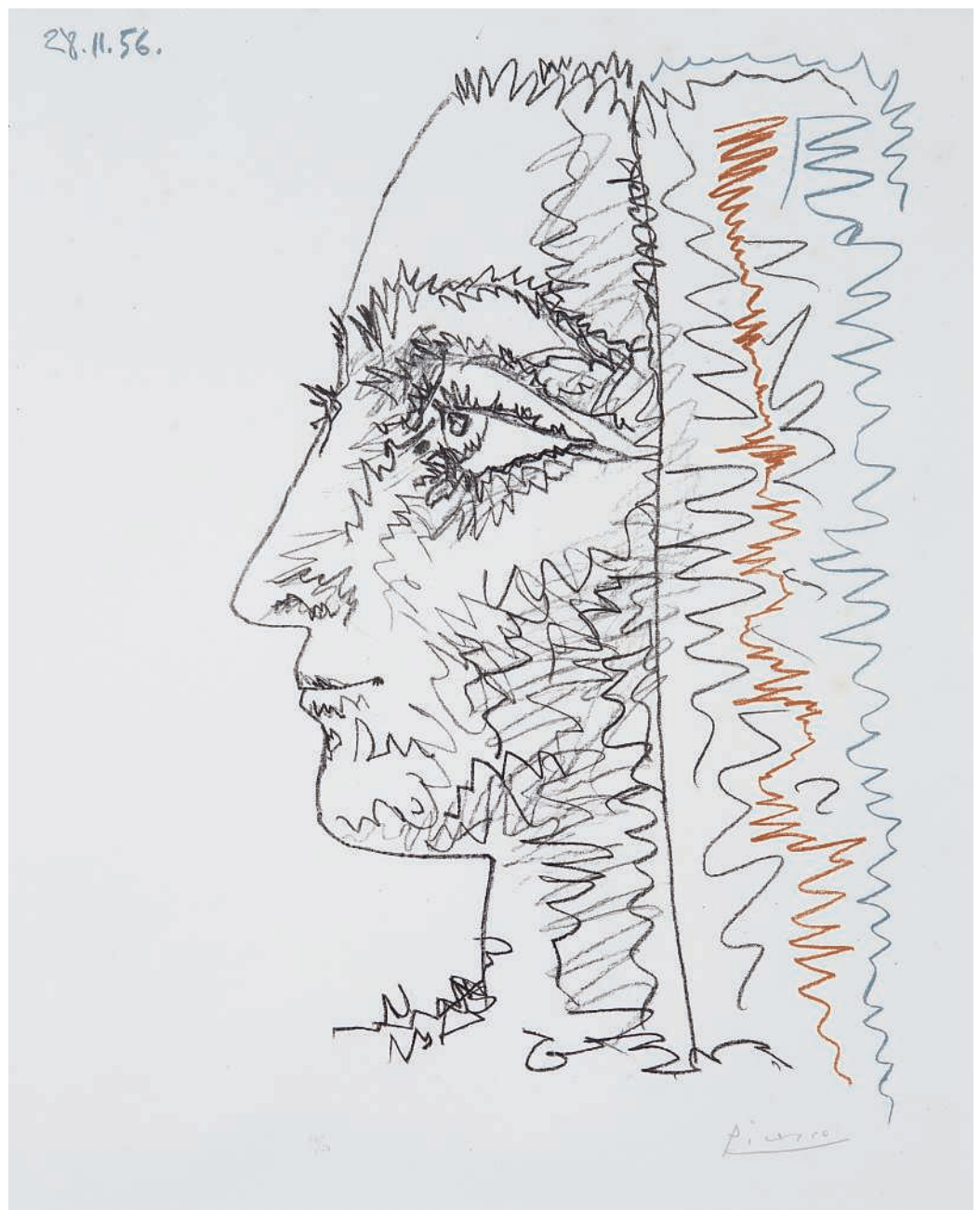
Georges Bloch 931
Brigitte Baer 1260





Yi-Ho





Property from a private Swedish collection

14. Pablo Picasso 1881-1973

Tête de jeune fille
(*Head of a Young Girl*), 1949
Lithograph, on Arches paper, with full margins (deckle on two sides), signed and numbered 22/50 in pencil, framed.
I. 39.5 x 29.5 cm (15½ x 11½ in.)
S. 56.3 x 38.2 cm (22¼ x 15 in.)

Estimate

£15,000-20,000 \$22,700-30,300
€20,600-27,500 ♠

Literature

Georges Bloch 589
Fernand Mourlot 149
Felix Reuße 456

15. Pablo Picasso 1881-1973

Profil en trois couleurs
(*Profile in Three Colours*), 1956
Lithograph in colours, on wove paper, the full sheet, signed and numbered 44/50 in pencil, framed.
S. 52.3 x 33 cm (20⅝ x 12⅞ in.)

Estimate

£12,000-18,000 \$18,200-27,200
€16,500-24,800 ‡ ♠

Literature

Georges Bloch 826
Fernand Mourlot 288



Δ 16. **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 11⅜ in.)
 S. 52 x 93.8 cm (20½ x 36⅞ in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500 ♠

Literature

Bruno Sabatier 26
 Alexandre Tacou 28







Δ 17. **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 (26³/₈ x 19⁵/₈ in.)

all S. 86.4 x 60.6 cm (34 x 23⁷/₈ in.)

Estimate

£20,000-30,000 \$30,300-45,400 €27,500-41,300 ♣

Literature

Bruno Sabatier 17

Alexandre Tacou 14



Δ **18. 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 (35⅝ x 24¾ in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500 ♠

Literature

Bruno Sabatier 23

Alexandre Tacou 24





△ 19. **Lucian Freud** 1922-2011

Girl Sitting, 1987

Etching, on Somerset Satin paper, with full 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 \$30,300-45,400 €27,500-41,300 ♣

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

△ 20. **Lucian Freud** 1922-2011

Girl Holding Her Foot, 1985

Etching, on Somerset Satin paper, with wide 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 54 cm (27½ x 21¼ in.)

S. 88 x 71.2 cm (34½ x 28 in.)

Estimate

£20,000-30,000 \$30,300-45,400 €27,500-41,300 ♣

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)

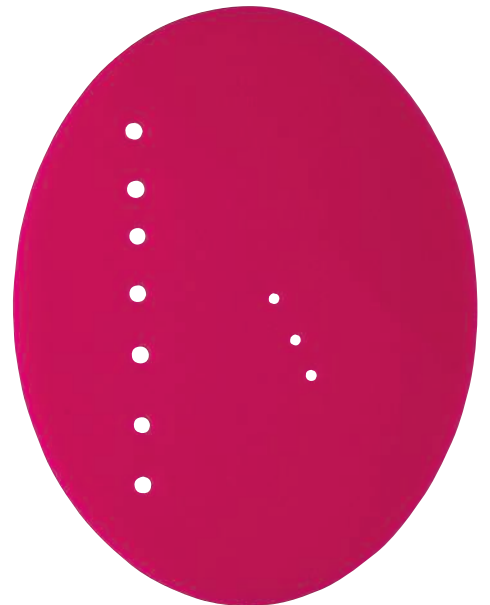
Literature

Craig Hartley 25

Bruce Bernard and Derek Birdsall 200







21. Lucio Fontana 1899-1968

Portrait d'Antonin Artaud, 1968

The complete multiple comprised of a 'book-sculpture' of wood and enamel in pink, containing one copper die-cut plate, one steel die-cut plate, two Plexiglas die-cut plates, and one artist's book by Otto Hahn, with cover illustration by Lucio Fontana, with incised signature and numbered 39/80 on the base of the book-sculpture, with incised initials and numbered '39' on each die-cut plate, and further numbered 38/80 in pencil on the inside front cover of the book (there were also 10 *hors commerce* impressions in Roman numerals), from the deluxe edition *b*, published by Le Soleil Noir, Paris. book-sculpture 36.5 x 23.7 x 7 cm (14 $\frac{3}{8}$ x 9 $\frac{3}{8}$ x 2 $\frac{3}{4}$ in.)

Estimate

£12,000-18,000 \$18,200-27,200 €16,500-24,800 ♠

Literature

Harry Ruhé and Camillo Rigo M-14

Fontana created this set of 'illustrations' to accompany a book by Otto Hahn about the iconoclastic French playwright, actor, poet, artist, and director Antonin Artaud (1896-1948). Through his theories about art and theatre and his experiences with drug addiction and institutionalisation, Artaud became a figure of tremendous interest among artists in the 1960s. To illustrate this book, Fontana created a set of punctured sheets of steel, brass, and Plexiglas kept in a sculptural container.



86/100 m. Duchamp 45

22. Marcel Duchamp 1887-1968

Pharmacie, from *View*, 1945

Collotype in colours with hand-colouring in gouache, on wove paper, the full sheet, mounted to the front free endpaper of *View, The Modern Magazine, Marcel Duchamp Number, Series V, No. 1*, New York (as issued), signed, dated '45' and numbered 86/100 in pencil on the support, framed.

collotype S. 22 x 15.6 cm (8 $\frac{5}{8}$ x 6 $\frac{1}{8}$ in.)
support S. 32.5 x 25.2 cm (12 $\frac{3}{4}$ x 9 $\frac{7}{8}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700

€13,800-20,600 ♠

Literature

Arturo Schwarz 283

On his way to Rouen by train, Marcel Duchamp watched the passing snow-covered landscape, with the twinkling lights of distant houses. Upon reaching his destination, he then purchased a reproduction of this view from a local artists' supply store, to which, in his words, he "simply added two dots - a red and a green - which indicated the pharmaceutical jars that one sees." Duchamp takes the reproduced landscape and, with the smallest of interventions (the application of the coloured dots), he creates a 'rectified readymade': part observation, part imagination, and part found object.



23. Marcel Duchamp 1887-1968

Rotorelief, 1935/1965

The complete multiple comprised of 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, 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, lacking the brass justification plaque bearing the artist's incised signature, numbering and edition information.

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.)

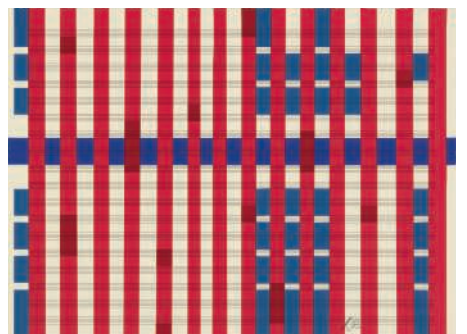
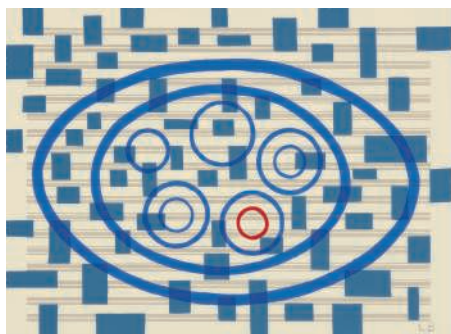
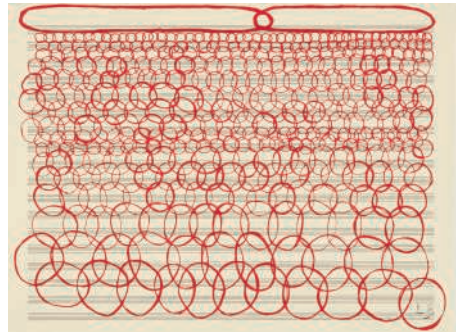
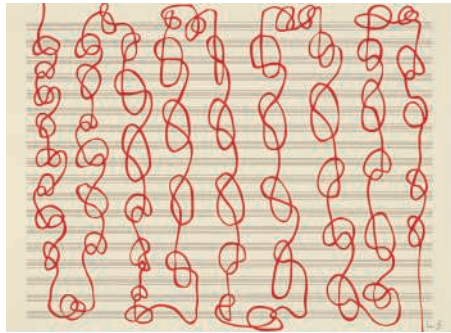
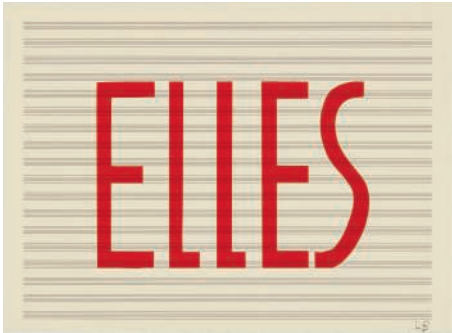
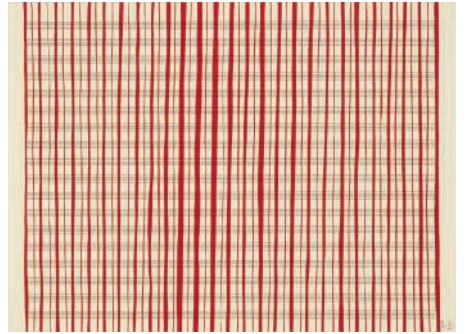
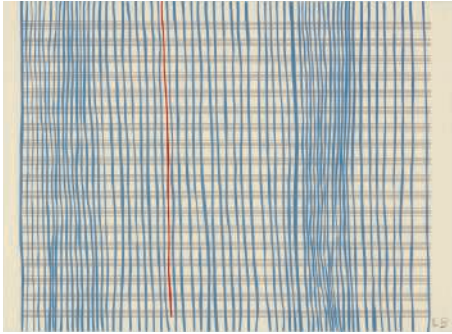
Jacqueline Matisse Monnier and the Association Marcel Duchamp have confirmed the authenticity of this artwork and will issue a certificate to the buyer.

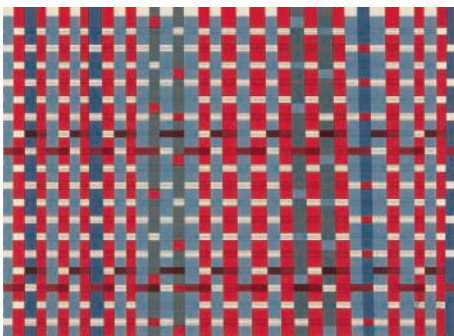
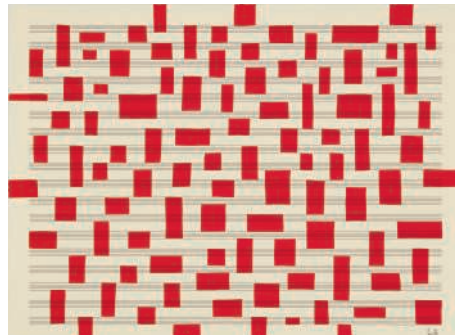
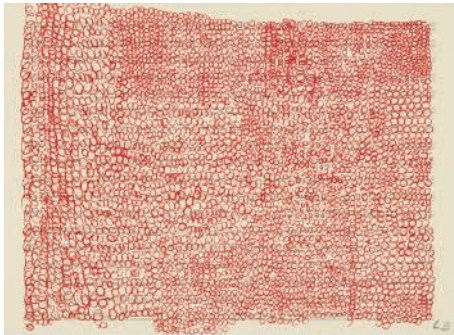
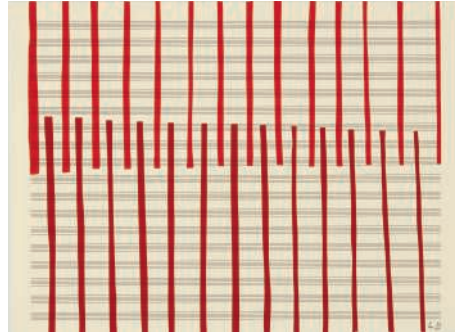
Estimate

£7,000-10,000 \$10,600-15,100 €9,600-13,800 ♠

Literature

Arturo Schwarz 441





24. Louise Bourgeois 1911-2010

Fugue, 2003-05

The complete set of 19 screenprints in colours, on Stonehenge cream paper, with full margins or the full sheet, all signed with initials on the front, annotated #1 through #19 consecutively and numbered 8/9 on the reverse, further signed and numbered on the colophon, all in pencil (there was also one artist's proof), published by Procnar Workshop, New York, contained in the original pale blue fabric-covered portfolio case. 33 x 44.8 cm (13 x 17 7/8 in.)

Estimate

£40,000-60,000 \$60,500-90,800
€55,100-82,600 ± ♣

Provenance

David Procnar, New York

Exhibited

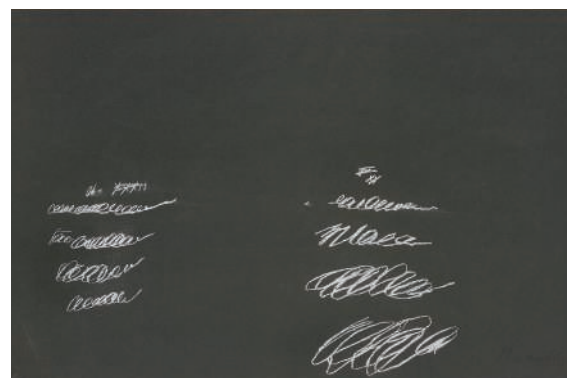
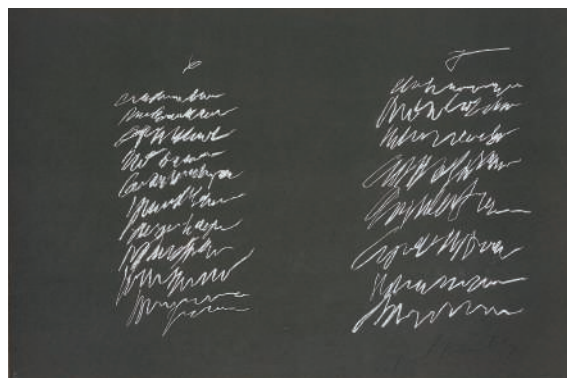
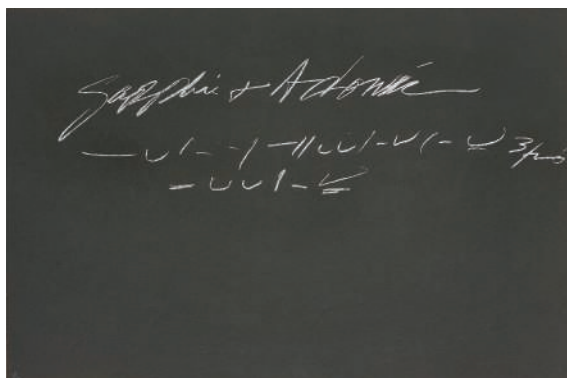
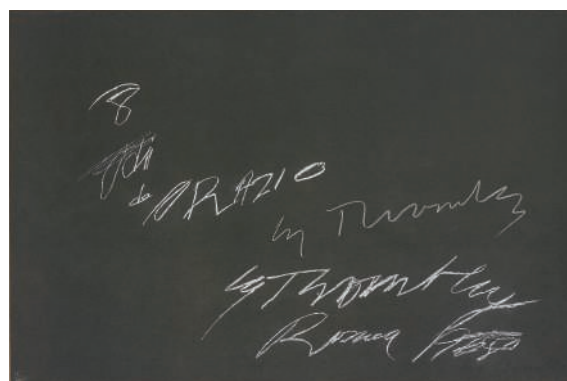
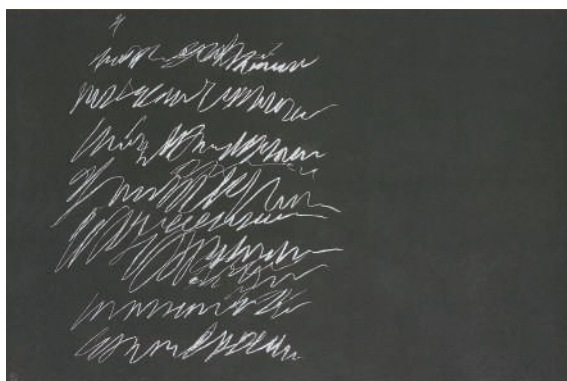
Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin,
Louise Bourgeois: Recent Projects,
26 July - 30 September 2007

Literature

Museum of Modern Art 707-725

Other portfolios from this edition are held in permanent collections at the Museum of Modern Art, New York, and the Kunstmuseum Bern, Switzerland

4
but not
at least
this is
not the
freedom
of the
world
and the



25. Cy Twombly 1928-2011

8 Odi di Orazio: seven plates, 1968

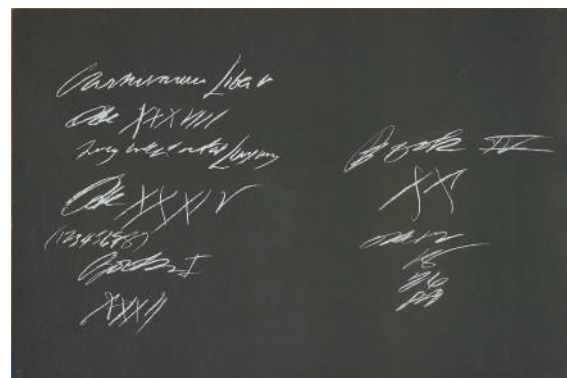
Seven screenprints in white, from the set of eight on black wove paper, the full sheets, all signed in pencil and numbered 15/30 in white crayon, one sheet signed twice in pencil and one sheet additionally signed in white crayon, from the edition of 30 in *Serie I* (there was also an edition of 70 in *Serie II* on folded sheets plus 9 artist's proofs in Roman numerals), published by Edizioni Sergio Tosi, Milan, all framed.
all 39.5 x 60.2 cm (15½ x 23¾ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600

Literature

Heiner Bastian 20





(verso)



(recto)

26. Gerhard Richter and Isa Genzken b. 1932 and b. 1948

Tri-Star, 1981

Phonograph record by Isa Genzken, featuring noises made by a Tri-Star aeroplane motor, one side painted by Gerhard Richter with grey nitro lacquer, signed and dated '81' in black felt-tip pen on the grey nitro lacquer and numbered 57/75 in black ink on the yellow label affixed to the underside, published by Isa Genzken and Gerhard Richter, Düsseldorf, unframed (lacking the original yellow cardboard cover). diameter 17.5 cm (6 $\frac{7}{8}$ in.)

Estimate

£6,000-8,000 \$9,100-12,100

€8,300-11,000 ♣

Literature

Hubertus Butin 57

27. Günther Förg 1952-2013

The complete set of unique *Ohne Titel* (Untitled), 2001 Acrylic in colours, on lead on wood, in four panels, each signed and dated '01' in charcoal and consecutively stamp-numbered 1-4 and 31-36 in blue ink, all on the reverse, from the edition of 36 (there were also a few artist's proofs). each 30.3 x 20.3 x 2.5 cm (11 $\frac{7}{8}$ x 7 $\frac{7}{8}$ x $\frac{1}{8}$ in.)

Estimate

£20,000-30,000 \$30,300-45,400

€27,500-41,300 ♣

Provenance

Galerie Fahnenmann, Berlin

Private Collection, Europe

Günther Förg Archive number WVF.01.B.0336

We are very grateful to Mr. Michael Neff from the Estate of Günther Förg for his assistance with cataloguing this lot





28. James Turrell b. 1943

Still Light, 1989-90

The complete set of eight aquatints comprising three pairs and two single prints, on Zerkall paper, with full margins, all signed, titled and numbered 24/30 in pencil (there were also 10 artist's proofs in Roman numerals), published by Turske & Turske, Zurich, all framed, lacking the original portfolio.

all I. 83 x 60 cm (32⁵/₈ x 23⁵/₈ in.)

all S. 108 x 76.8 cm (42¹/₂ x 30¹/₄ in.)

Estimate

£15,000-20,000 \$22,700-30,300

€20,600-27,500 ₣

Including: *Alta*; *Carn*; *Enzu*; *Gard*; *Juke*; *Munson*; *Squat*; and *Tollyn*

△ **29. 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 (24³/₈ x 24³/₈ x 15⁷/₈ in.)

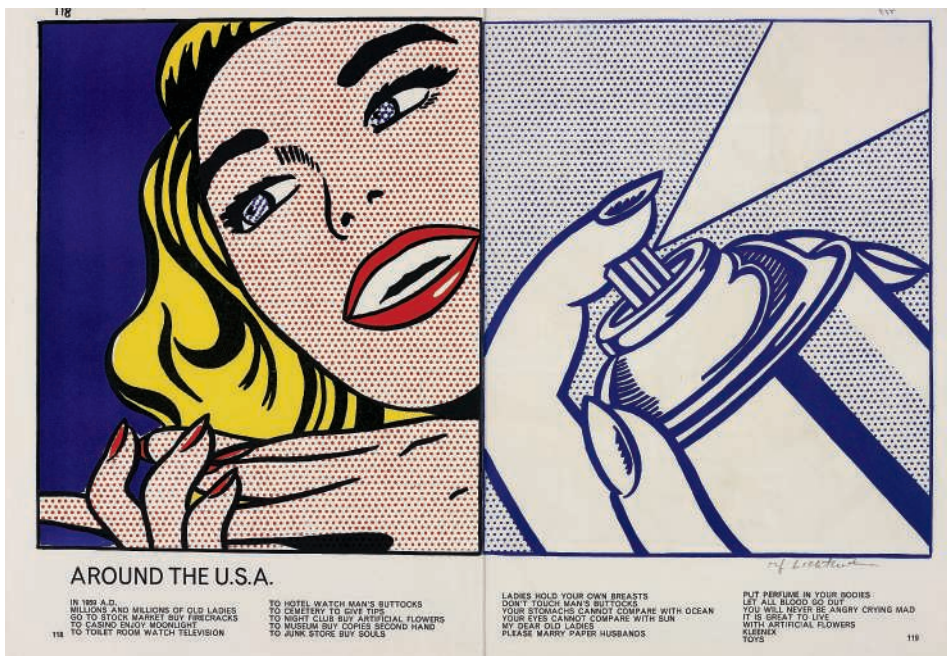
Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ±

Literature

Jörg Schellmann p.264





30. Various Artists

1¢ Life, 1964

The complete deluxe set of 62 lithographs in colours, on Rives paper, the full sheets, *en-* and *hors-texte*, all lithographs signed and some dated '63' or '64' in pencil, stamp-numbered '29' on the colophon, from the special edition of 100 signed sets (the total edition was 2,000), published by E.W. Kornfeld, Bern (with their copyright inkstamp on the reverse of the Alan Davie title page), the sheets loose and folded (as issued), all contained in the original blue linen-covered portfolio.
41.3 x 58.2 cm (16¼ x 22⅞ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ± ♦

Literature

Connie Lembark L78-L83 (Francis); Mary Lee Corlett 33 and 34 (Lichtenstein); Richard Axsom and David Platzker 28.1-28.3 (Oldenberg); Constance Glenn 2 (Rosenquist); Frayda Feldman and Jörg Schellmann 5 (Warhol)

Including: Pierre Alechinsky, Karel Appel, Enrico Baj, Alan Davie, Jim Dine, Öyvind Fahlström, Reinhold d'Haese, Robert Indiana, Alfred Jensen, Asger Jorn, Allan Kaprow, Kiki Kogelnik, Alfred Leslie, Roy Lichtenstein, Joan Mitchell, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, Jean-Paul Riopelle, James Rosenquist, Antonio Saura, Kimber Smith, K.R.H. Sonderborg, Walasse Ting, Bram van Velde, Andy Warhol and Tom Wesselmann



31. Andy Warhol and Gerard Malanga

1928-1987 and b. 1943

Screen Test, 1965

Fourteen gelatin silver prints, on photo paper, with full margins, all signed by Gerard Malanga, titled, dated '1965' and inscribed 'A/P' in black ink on the reverse (an artist's proof, aside from the edition of 10) all with embossed 'MALANGA/WARHOL' lower right, and inkstamped 'Screen Test By Malanga/Warhol' in pink on the reverse, all framed.

all I. 24.2 x 18 cm (9½ x 7½ in.)

all S. 25.2 x 19.8 cm (9¾ x 7¾ in.)

Estimate

£7,000-10,000 \$10,600-15,100 €9,600-13,800 ±

Provenance

Vrej Baghoomian Inc., New York

Including: *Francesco Seavallo; Maria Manken; Lou Reed; International Velvet; Sally Kirkland; Jonathan Baum; Salvador Dali; Marisa Berenson; Rene Ricard; Benetann Barzini; Allan Ginsburg; Donavon Leitch; Paul Morrissen; and Billy Name*

Defining Editions.

‘With silk screening you pick a photograph, blow it up, transfer it in glue onto silk and then roll the ink across it so that the ink goes through the silk and not the glue. That way you get the same image, slightly different each time.

**It was all so simple – quick and chancy.
I was thrilled with it’**

Andy Warhol



‘Somebody’s got to bring home the bacon’

Andy Warhol



32. **Andy Warhol** 1928-1987

\$ (Quadrant), 1982

The set of two screenprints in colours, on Lenox Museum Board, the full sheets, both signed and numbered 9/60 in pencil (there were also 10 artist's proofs), published by the artist, New York, both framed.
both S. 101.6 x 81.3 cm (40 x 32 in.)

Estimate

£100,000-150,000 \$151,000-227,000

€138,000-206,000

Literature

Frayda Feldman & Jörg Schellmann 283-284

33. **Andy Warhol** 1928-1987

Muhammad Ali, 1978

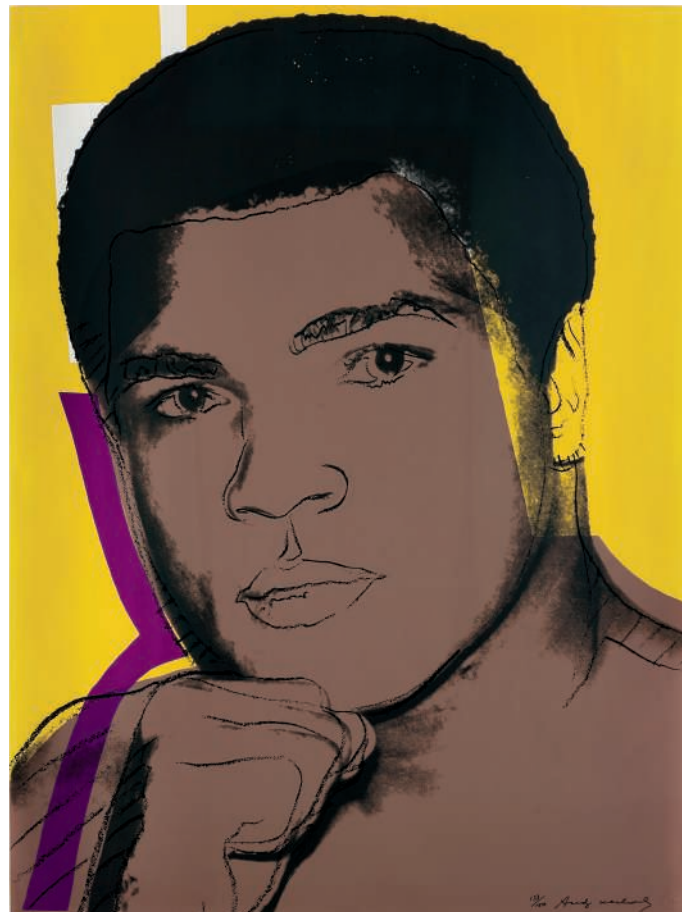
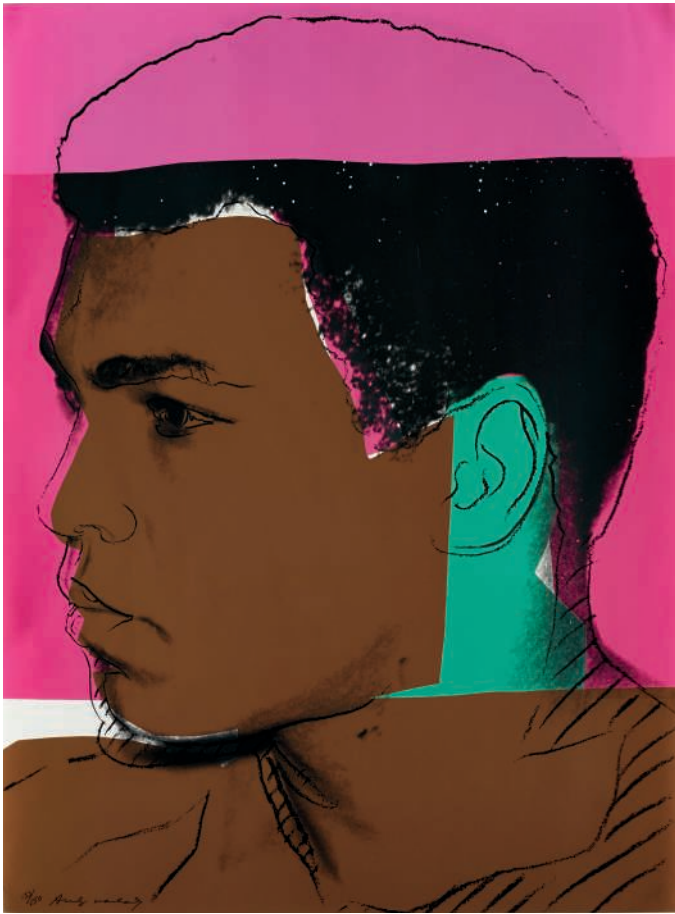
The set of four screenprints in colours, on Strathmore Bristol paper, the full sheets, all signed and numbered 133/150 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (three with their inkstamp on the reverse), all framed.
all S. 101.6 x 76.1 cm (40 x 29⁷/₈ in.)

Estimate

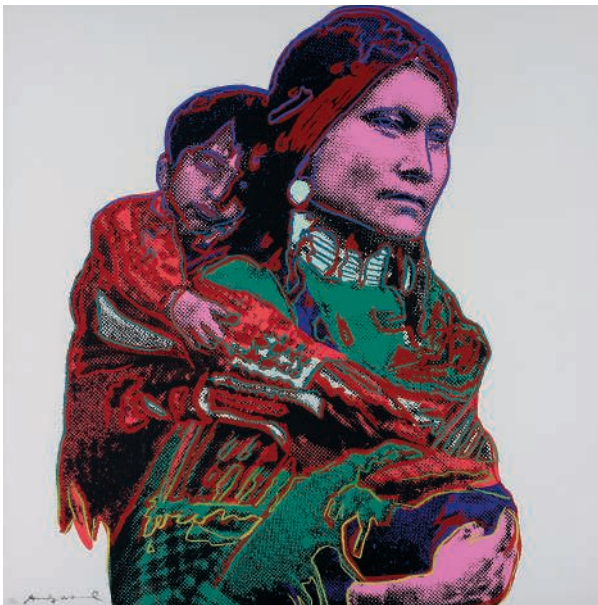
£50,000-70,000 \$75,700-106,000 €68,800-96,400

Literature

Frayda Feldmann & Jörg Schellmann 179-182







34. Andy Warhol 1928-1987

Cowboys and Indians, 1986

The set of 10 screenprints in colours, on Lenox Museum Board, the full sheets, all signed in black ink, *John Wayne* inscribed 'unique' in black ink (as issued), remaining sheets numbered 56/250 in pencil (there were also 50 artist's proofs in Roman numerals), published by Gaultney, Klineman Art, Inc., New York, all framed. all S. 91.4 x 91.4 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate

£120,000-180,000 \$182,000-272,000 €165,000-248,000

Literature

Frayda Feldmann & Jörg Schellmann 377-386

Including: *John Wayne*; *Annie Oakley*; *General Custer*; *Northwest Coast Mask*; *Kachina Dolls*; *Plains Indian Shield*; *Mother and Child*; *Geronimo*; *Indian Head Nickel*; and *Teddy Roosevelt*



35. Andy Warhol 1928-1987

With Hat, from *Ingrid Bergman*, 1983
Screenprint in colours, on Lenox Museum Board,
the full sheet, signed and numbered 33/250
in pencil (there were also 20 artist's proofs),
published by Galerie Börjeson, Malmö, Sweden
(with their and the artist's copyright inkstamp
on the reverse), unframed.
S. 96.4 x 96.4 cm (37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate

£25,000-35,000 \$37,800-53,000
€34,400-48,200

Literature

Frayda Feldman & Jörg Schellmann 315

36. Andy Warhol 1928-1987

The Nun, from *Ingrid Bergman*, 1983
Screenprint in colours, on Lenox Museum Board,
the full sheet, signed and annotated 'AP 1/20'
in pencil (an artist's proof aside from the edition
of 250), published by Galerie Börjeson, Malmö,
Sweden, framed.
S. 96.4 x 96.4 cm (37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate

£12,000-18,000 \$18,200-27,200 €16,500-24,800

Literature

Frayda Feldmann & Jörg Schellmann 314



Δ **37. 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 (39³/₈ x 29⁵/₈ in.)

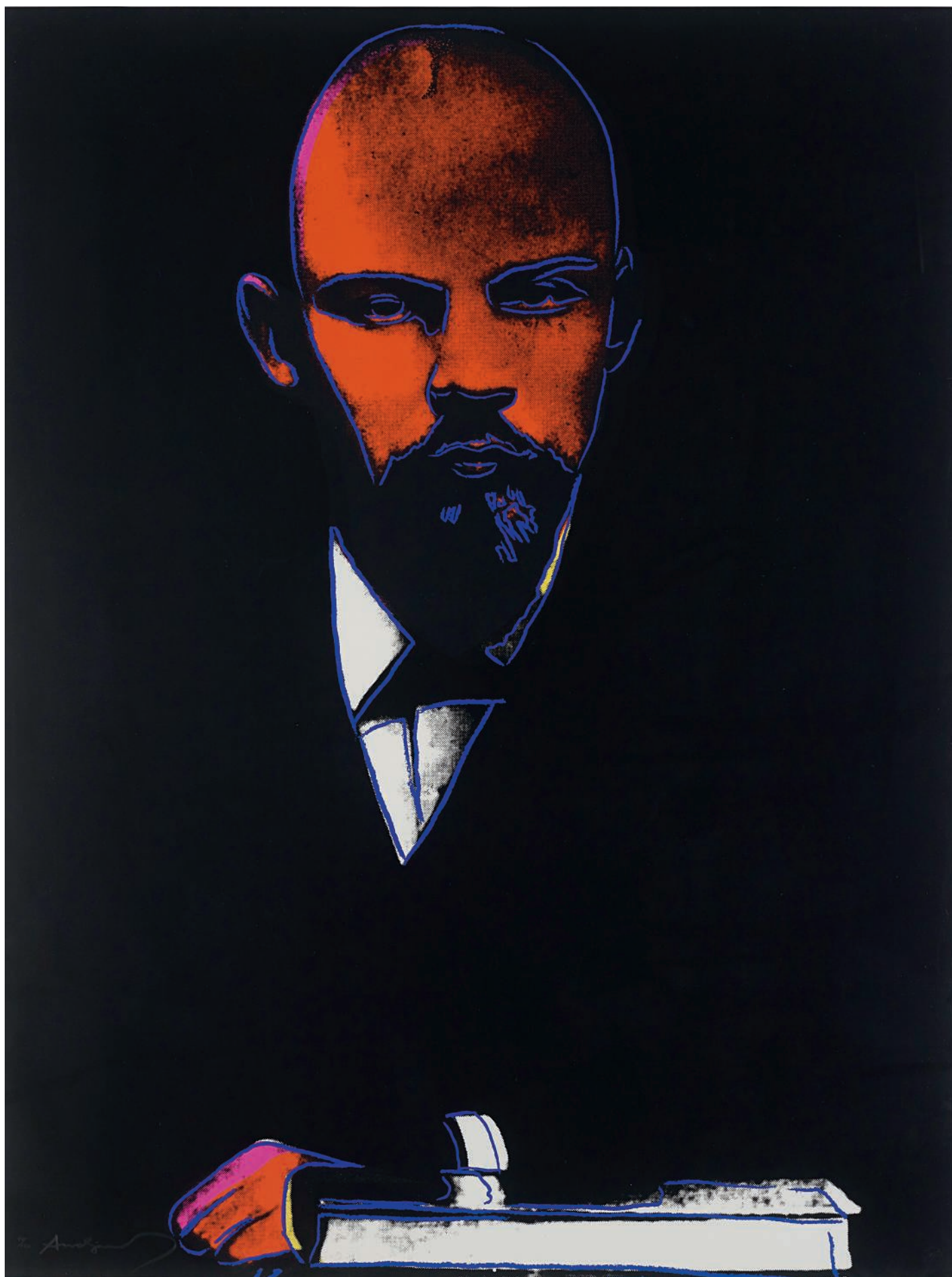
Estimate

£40,000-60,000 \$60,500-90,800

€55,100-82,600

Literature

Frayda Feldman & Jörg Schellmann 402



**'The history of art is itself another concrete
mirage, with its stars and superstars
of every age, and Warhol absorbed this
too into the magma of his imagination'**

Germano Celant



38. Andy Warhol 1928-1987

Details of Renaissance Paintings (Sandro Botticelli, Birth of Venus 1482), 1984

The set of four screenprints in colours, on Arches Aquarelle Cold Pressed paper, with full margins, all signed and numbered 67/70 in pencil (there were also 18 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York (with their and the artist's copyright inkstamps on the reverse), all framed.

all I. 63.5 x 94 cm (25 x 37 in.)

all S. approx 81.5 x 111.4 cm (32½ x 43¾ in.)

Estimate

£120,000-180,000 \$182,000-272,000

€165,000-248,000

Literature

Frayda Feldmann & Jörg Schellmann 316-319



Property from a private European collection

39. Andy Warhol 1928-1987

The Scream (after Munch), 1984

Unique screenprint in colours, on Lenox Museum Board, the full sheet, from a small, unnumbered edition of unique colour variants, with the Andy Warhol Foundation and Estate of Andy Warhol inkstamps and with the number 'UP34.26' and the initials 'VF' in pencil all on the reverse, printed by Rupert Jasen Smith, New York, framed.

S. 101.5 x 81.3 cm (39 $\frac{7}{8}$ x 32 in.)

Estimate

£150,000-250,000 \$223,000-298,000

€206,000-275,000 ₣

Exhibited

Lillehammer, Norway, Lillehammer Kunstmuseum,

Edvard Munch by Andy Warhol,

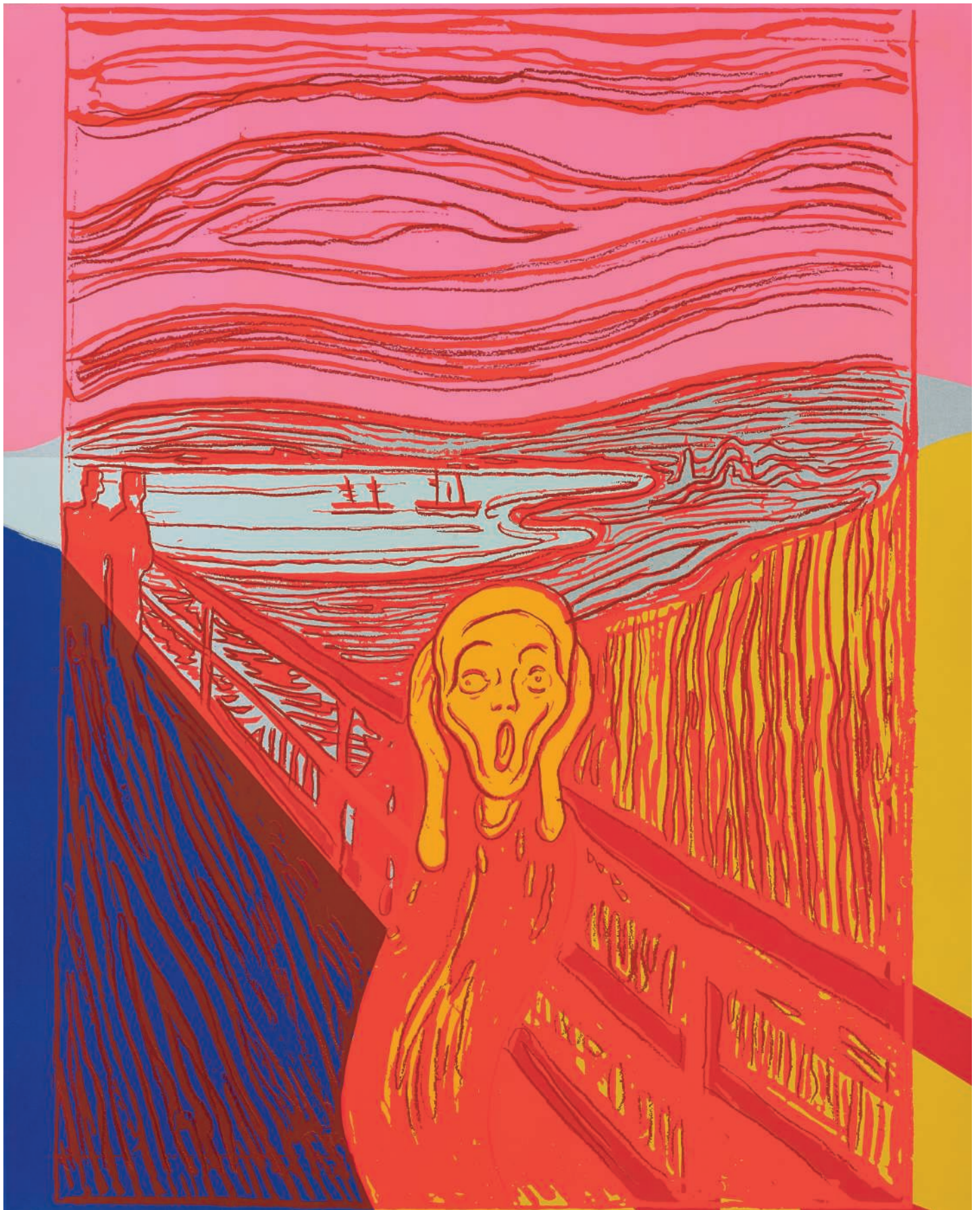
18 September 2010 - 9 January 2011

Tønsberg, Norway, Haugar Art Museum,

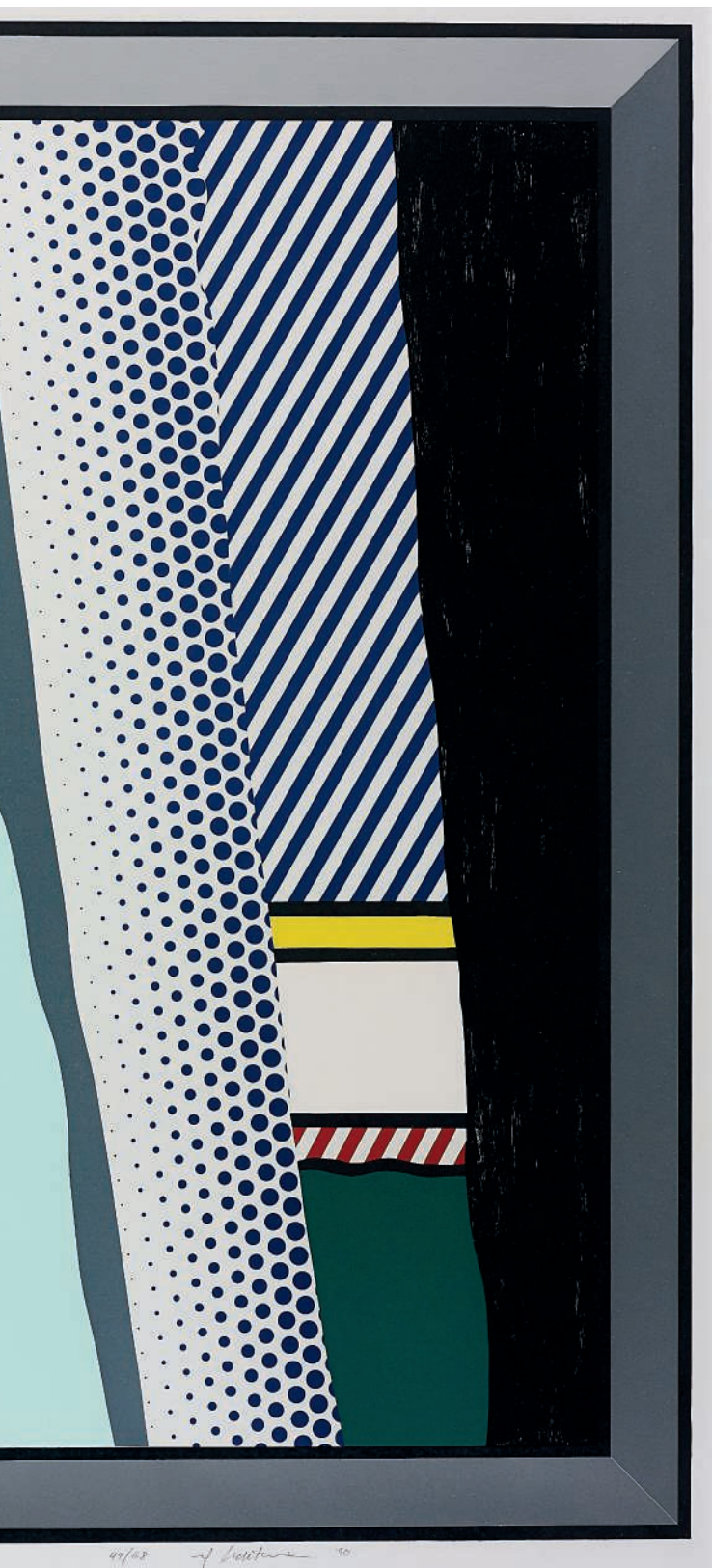
Munch by Warhol, 22 May - 5 September 2010

Literature

Frayda Feldman and Jörg Schellmann IIIA.58







40. Roy Lichtenstein 1923-1997

Reflections on The Scream, from *Reflections series*, 1990
Lithograph, screenprint and woodcut in colours with metallised PVC collage and embossing, on mould-made Somerset paper, with full margins, signed, dated '90' and numbered 49/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., New York (with their blindstamp), framed.

I. 107.9 x 150.8 cm (42½ x 59¾ in.)

S. 124.7 x 166.2 cm (49½ x 65¾ in.)

Estimate

£70,000-90,000 \$106,000-136,000

€96,400-124,000 ±

Literature

Mary Lee Corlett 243



Property from a distinguished private European collection

41. Roy Lichtenstein 1923-1997

Expressionist Woodcut Series, 1980

The complete set of seven woodcuts in colours with embossing, on Arches cover paper, with full margins, all signed, dated '80' and numbered 9/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps lower right and copyright inkstamp and workshop number in pencil on the reverse), all framed.

all l. various sizes,
largest S. 101 x 90.5 cm (39¾ x 35½ in.)
(two horizontal)

Estimate

£80,000-120,000 \$121,000-182,000

€110,000-165,000

Literature

Mary Lee Corlett 172-178

Gemini G.E.L. 880-886

Provenance

Gemini G.E.L., Los Angeles

Acquired directly from the above in 1980
by the present owner

Exhibited

Gagosian Gallery, Paris, *Lichtenstein Expressionism*,
1 July - 12 October 2013 (another example exhibited
and illustrated pp. 76-84)

Including *Reclining Nude*; *Dr Waldmann*;
Nude in the Woods; *The Couple*; *The Student*;
Head; and *Morton A. Mort*







Δ **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.)

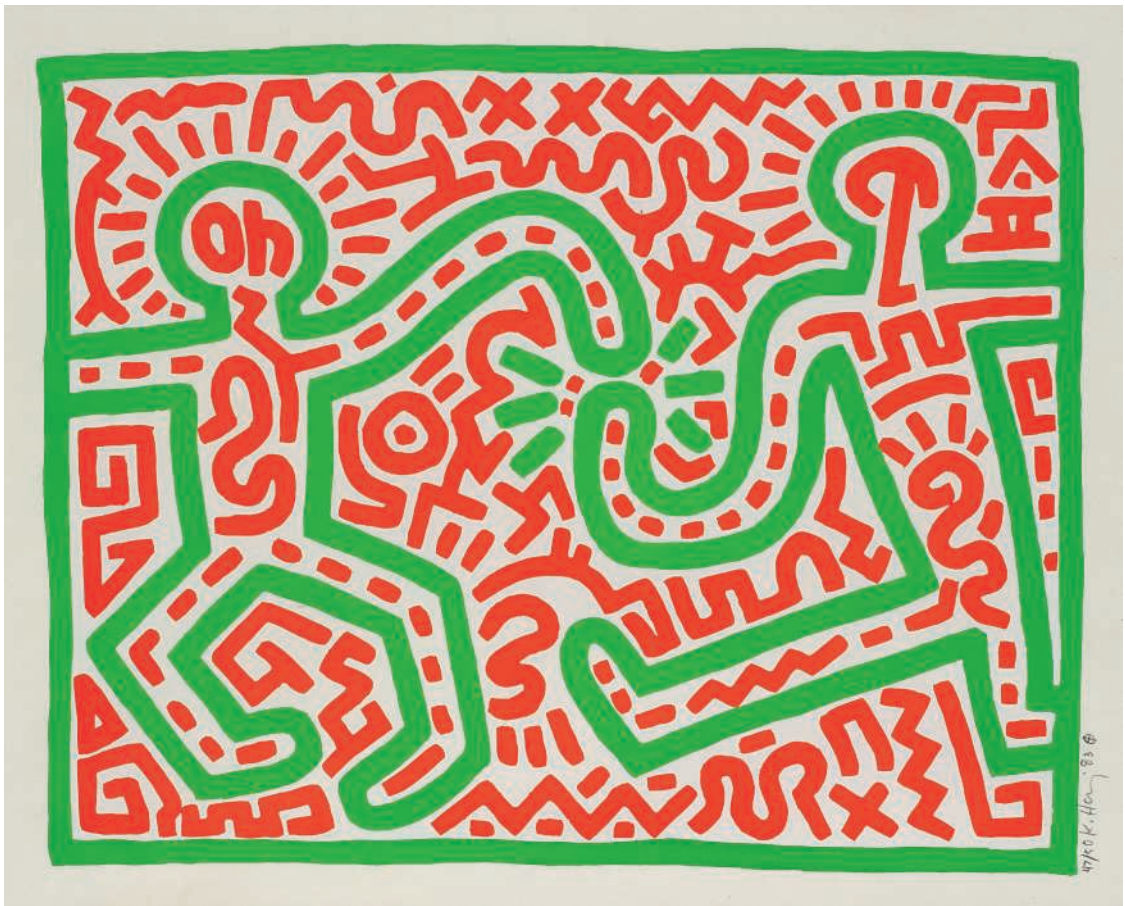
Estimate

£70,000-100,000 \$106,000-151,000
€96,400-138,000

Literature

Edition Schellmann pp.144-145





43. Keith Haring 1958-1990

Untitled, 1983
 Woodcut in colours, on Japan paper,
 with full margins, signed, dated '83'
 and numbered 47/50 in pencil
 (Littman calls for an edition of 60
 and 6 artist's proofs), framed.
 I. 49.7 x 63 cm (19⁵/₈ x 24³/₄ in.)
 S. 60.6 x 75.5 cm (23⁷/₈ x 29³/₄ in.)

Estimate
 £7,000-9,000 \$10,600-13,600
 €9,600-12,400 ±

Literature
 Klaus Littman p. 29



44. Keith Haring 1958-1990

Untitled, 1983

Woodcut in colours, on Japan paper, with full margins, signed, dated '83' and numbered 42/60 in pencil (there were also 6 artist's proofs), framed.
 I. 48.6 x 54.5 cm (19½ x 21½ in.)
 S. 61.1 x 75.9 cm (24 x 29¾ in.)

Estimate

£7,000-9,000 \$10,600-13,600
 €9,600-12,400 ₣

Literature

Klaus Littman p. 28



45. 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 interior lining of the lower part, from the edition of 650 (there were also 40 artist's proofs), contained in original custom flight case. 49 x 35.8 x 50.4 cm (19¼ x 14⅞ x 19⅞ in.)

Estimate

£20,000-30,000 \$30,300-45,400

€27,500-41,300

46. Sylvie Fleury b. 1961

Prada Boots, 2003

Bronze with chrome patina, with incised signature and numbered 3/8 on the sole of the left boot (there were also 2 artist's proofs), published by Galerie Art et Public, Geneva (with their stamp on the underside).
both 47 x 10 x 23 cm (18½ x 3⅞ x 9 in.)

Estimate

£20,000-30,000 \$30,300-45,400 €27,500-41,300 ₣





47. Robert Longo b. 1953

Tiger, 2011

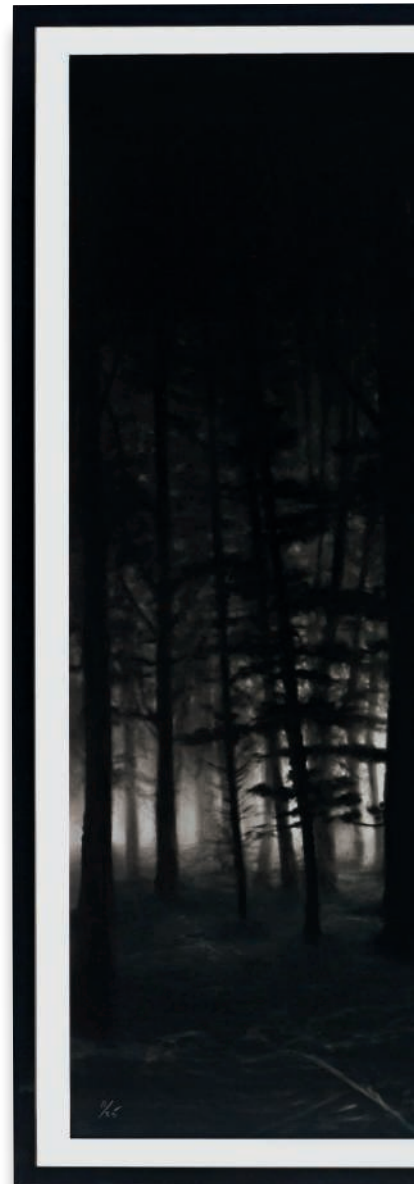
Archival pigment print, on Epson Hot-Pressed paper, with full margins, signed, dated '2011' and numbered 8/30 in pencil (there were also 3 artist's proofs), published by Handicap International, France, unframed.

I. 106.6 x 77.5 cm (41 7/8 x 30 1/2 in.)

S. 114.8 x 84.7 cm (45 1/4 x 33 3/8 in.)

Estimate

£12,000-18,000 \$18,200-27,200 €16,500-24,800



48. Robert Longo b. 1953

Untitled (Forest of Doxa), 2014

Archival pigment print, on Epson Hot-Pressed paper, with full margins, signed, dated '2014' and numbered 11/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

L. 88 x 146.5 cm (34 $\frac{5}{8}$ x 57 $\frac{7}{8}$ in.)

S. 93.5 x 152 cm (36 $\frac{3}{4}$ x 59 $\frac{7}{8}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600





49. Robert Longo b. 1953

Untitled (Iceman X), 2012

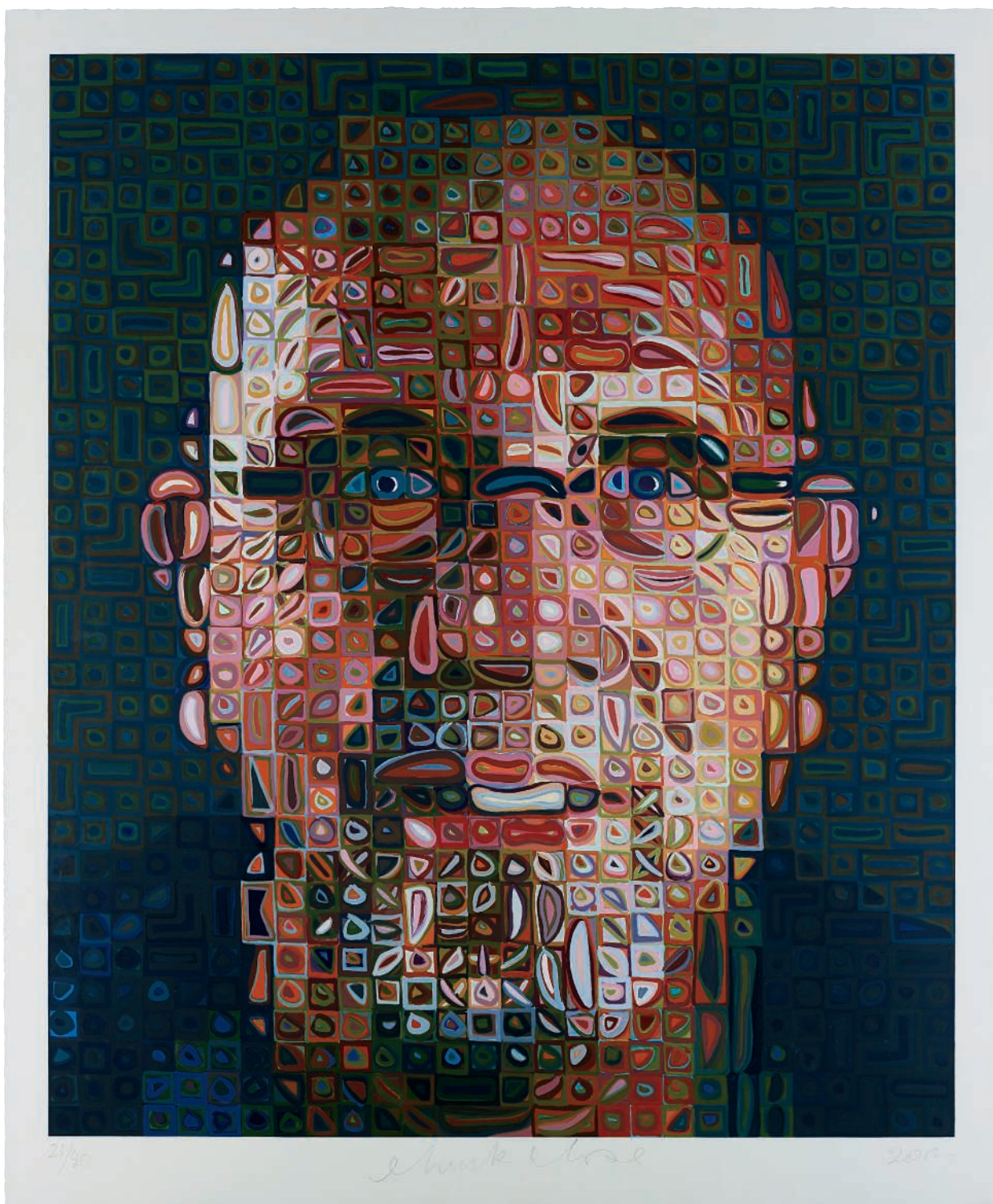
Archival pigment print, on Epson Hot-Pressed paper, with full margins, signed, dated '2012' and numbered 18/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 98.8 x 78 cm (38 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.)

S. 121.8 x 96.2 cm (47 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600



50. Chuck Close b. 1940

Self-Portrait, 2012

Screenprint in colours, on wove paper, with full margins, signed, dated '2012' and numbered 21/80 in pencil (there were also 15 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 151.1 x 127 cm (59½ x 50 in.)

S. 168.9 x 139.7 cm (66½ x 55 in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500



51. Damien Hirst b. 1965

Mickey, 2014

Screenprint in colours with glaze, on wove paper, with full margins, signed and numbered 73/250 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), framed
 I. 84.1 x 49 cm (33¼ x 19¼ in.)
 S. 87.5 x 70 cm (34½ x 27½ in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ♣

This lot has been authenticated by the
 Hirst Authentication Committee



52. Damien Hirst b. 1965

Big Love, 2010

Screenprint in colours, on heavy wove paper, with full margins, signed and numbered 18/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), framed.

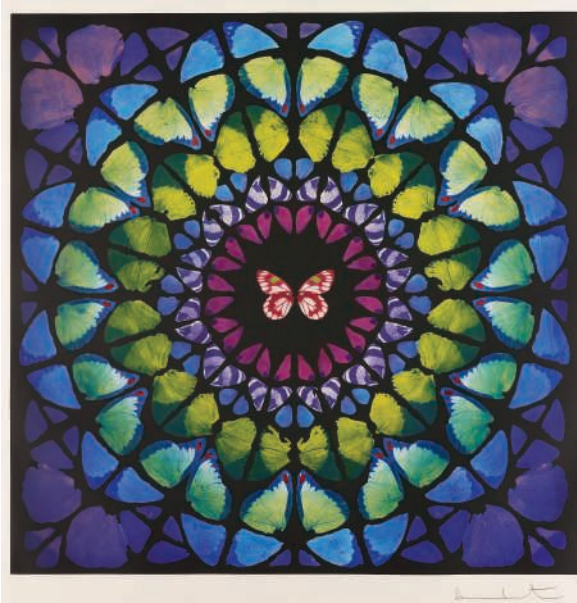
I. 136.4 x 136.4 cm (53¾ x 53¾ in.)

S. 154.5 x 151 cm (60⅞ x 59½ in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500 ♣

This lot has been authenticated by the
Hirst Authentication Committee



53. Damien Hirst b. 1965

Sanctum, 2009

The complete portfolio of six photogravure etchings in colours, on Velin Arches paper, with full margins, all signed in pencil and numbered 23/59 in pencil on the reverse (there were also 12 artist's proofs), published by The Paragon Press, London, all framed.

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

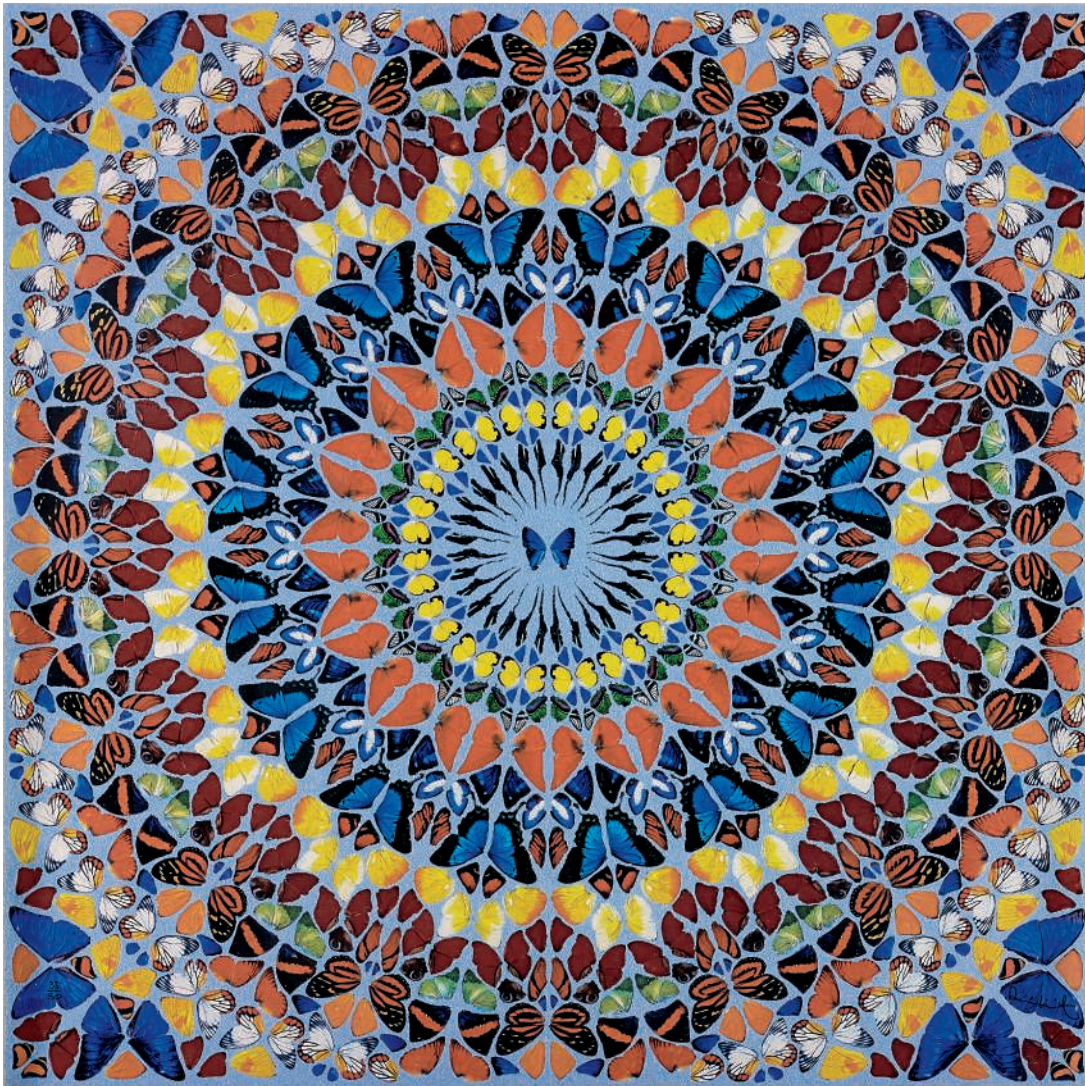
S. 118.7 x 115.4 cm (46 $\frac{3}{4}$ x 45 $\frac{3}{8}$ in.)

Estimate

£35,000-45,000 \$53,000-68,100 €48,200-61,900 ♠ †

Including: *Dome*; *Belfry*; *Chancel*; *Minaret*; *Spire*; and *Altar*

This lot has been authenticated by the
Hirst Authentication Committee



54. Damien Hirst b. 1965

Kindness, 2011

Screenprint in colours with diamond dust, on wove paper, the full sheet, signed and numbered 33/50 in black ink (there were also 10 artist's proofs), published by Other Criteria, London, framed.
S. 91.2 x 91.7 cm (35 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in.)

Estimate

£20,000-30,000 \$30,300-45,400
€27,500-41,300 ♠

This lot has been authenticated by the
Hirst Authentication Committee

55. Damien Hirst b. 1965

Butterfly Etching, 2009

The complete portfolio of 12 etching and aquatints in colours, on wove paper, with full margins, all signed and numbered 44/45 in pencil (there were also 5 artist's proofs), published by Other Criteria, London (with their inkstamp), the sheets loose (as issued) contained in the original black fabric-covered portfolio with embossed titles.
50.3 x 41 cm (19 $\frac{3}{4}$ x 16 $\frac{1}{8}$ in.)

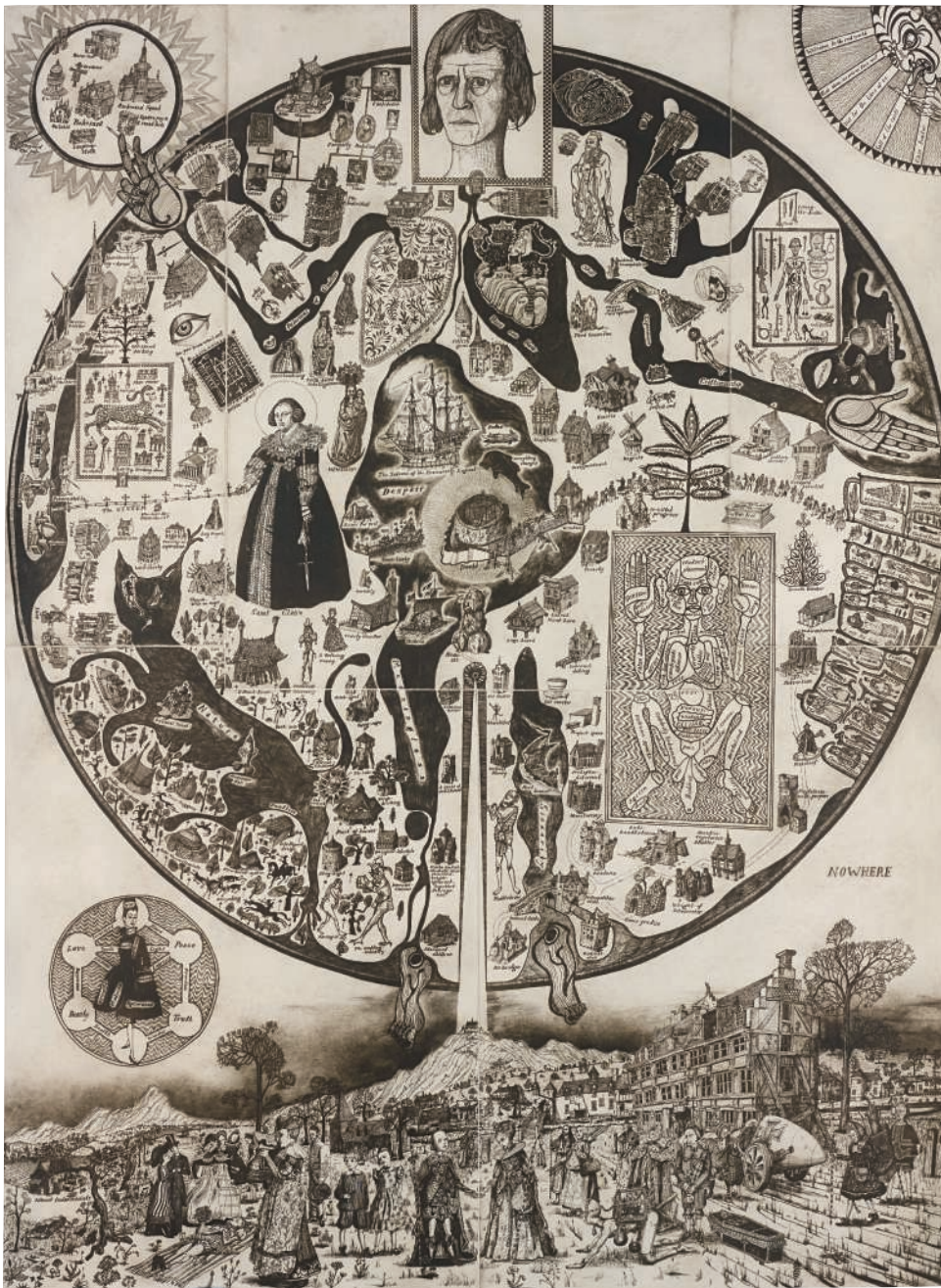
Estimate

£25,000-30,000 \$37,800-45,400
€34,400-41,300 ♠ †

Including: *Life; Tribulation; Eternal Rest; Prosperity; Emerge; Regeneration; Renewal; Fate; Reveal; Spirit; Hope; and Providence*

This lot has been authenticated by the
Hirst Authentication Committee





56. 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 \$15,100-22,700 €13,800-20,600 ♣

Literature

The Paragon Press 2006-2010, pp.184-185

57. Marc Quinn b. 1964

At the Far Edges of the Universe, 2010

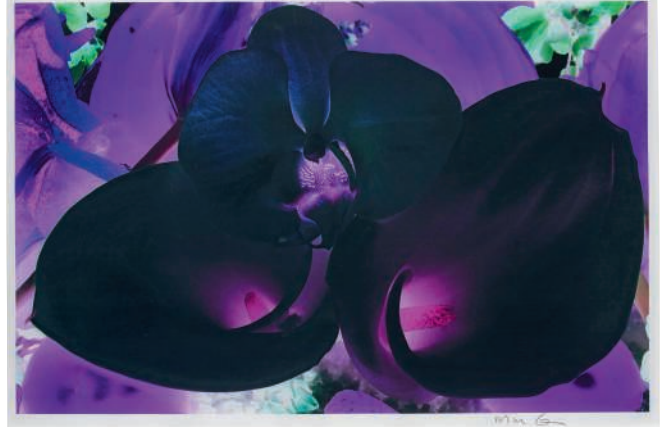
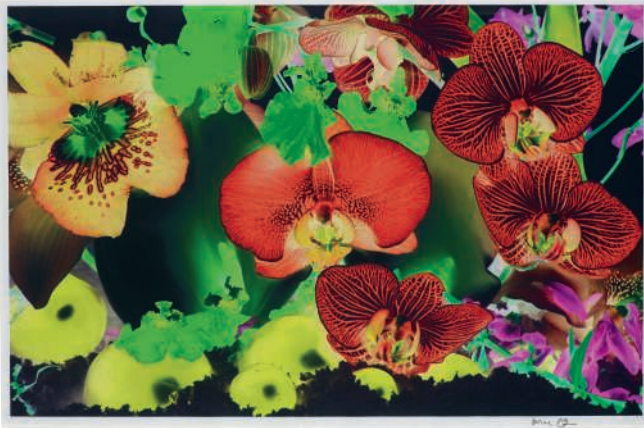
The complete set of eight pigment prints in colours, on Somerset Photo paper, with full margins, all signed in pencil and numbered 25/59 in pencil on the reverse, published by The Paragon Press, London, all framed.

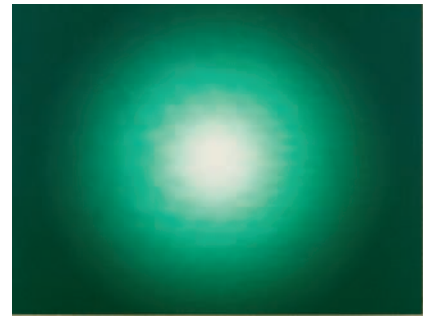
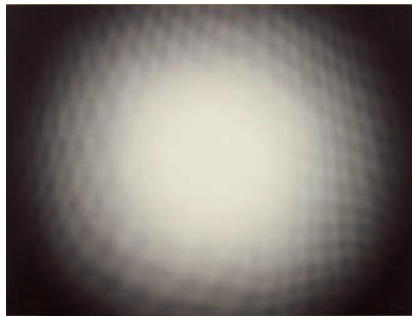
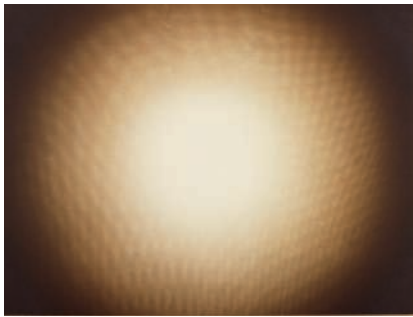
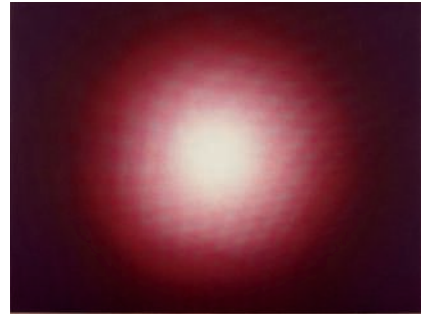
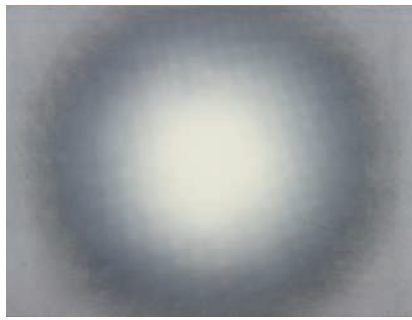
I. 65 x 100 cm (25 5/8 x 39 3/8 in.)

S. 69 x 104 cm (27 1/8 x 40 7/8 in.)

Estimate

£10,000-15,000 \$15,100-22,700 €13,800-20,600 ♣





58. Anish Kapoor b. 1954

Shadow II, 2008

The complete portfolio of nine etchings in colours, on Somerset Textured paper, the full sheets, with colophon, all signed and numbered 30/35 in pencil on the reverse (there were also 6 artist's proofs), published by The Paragon Press, London, the sheets loose (as issued), contained in the original grey buckram-covered wooden solander box with printed title. 54 x 71 x 3 cm (21¼ x 27⅞ x 1⅞ in.)

Estimate

£20,000-25,000 \$30,300-37,800
€27,500-34,400 ♠ †

Literature

The Paragon Press 2006-2010
pp. 210-221

59. Tony Cragg b. 1949

Points of View, 2013

Porcelain with glaze, mounted to ceramic base (as issued), signed and inscribed 'AP' in black ink on the underside (an artist's proof, the edition was 25), with additional impressed signature, produced by Fürstenberg, Germany, published by Kestnergesellschaft, Hannover, contained in original black paper-covered box. 46 x 13 x 15 cm (18⅞ x 5⅞ x 5⅞ in.)

Estimate

£15,000-20,000 \$22,700-30,300
€20,600-27,500 ♠ †





60. Julian Opie b. 1958

This is Shahnoza in 3 parts (9), 2008
 Flocking adhesive screenprinted on 3mm white Plexiglas acrylic, with hand-flocked black nylon, in three panels, signed in black ink and numbered 26/30 (printed) on a label affixed to the reverse of the head (left) 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 121 x 115.4 x 4 cm (47⁵/₈ x 45³/₈ x 1⁵/₈ in.)

Estimate

£10,000-15,000 \$15,100-22,700

€13,800-20,600 ♠

Literature

Alan Cristea 135

61. Julian Opie b. 1958

This is Shahnoza in 3 parts (5), 2008

Flocking adhesive screenprinted on 3mm white Plexiglas acrylic, with hand-flocked black nylon, in three panels, signed in black ink and numbered 2/30 (printed) on a label affixed to the reverse of the head (left) 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 95.8 x 147.9 x 4 cm (37¾ x 58¼ x 1⅝ in.)

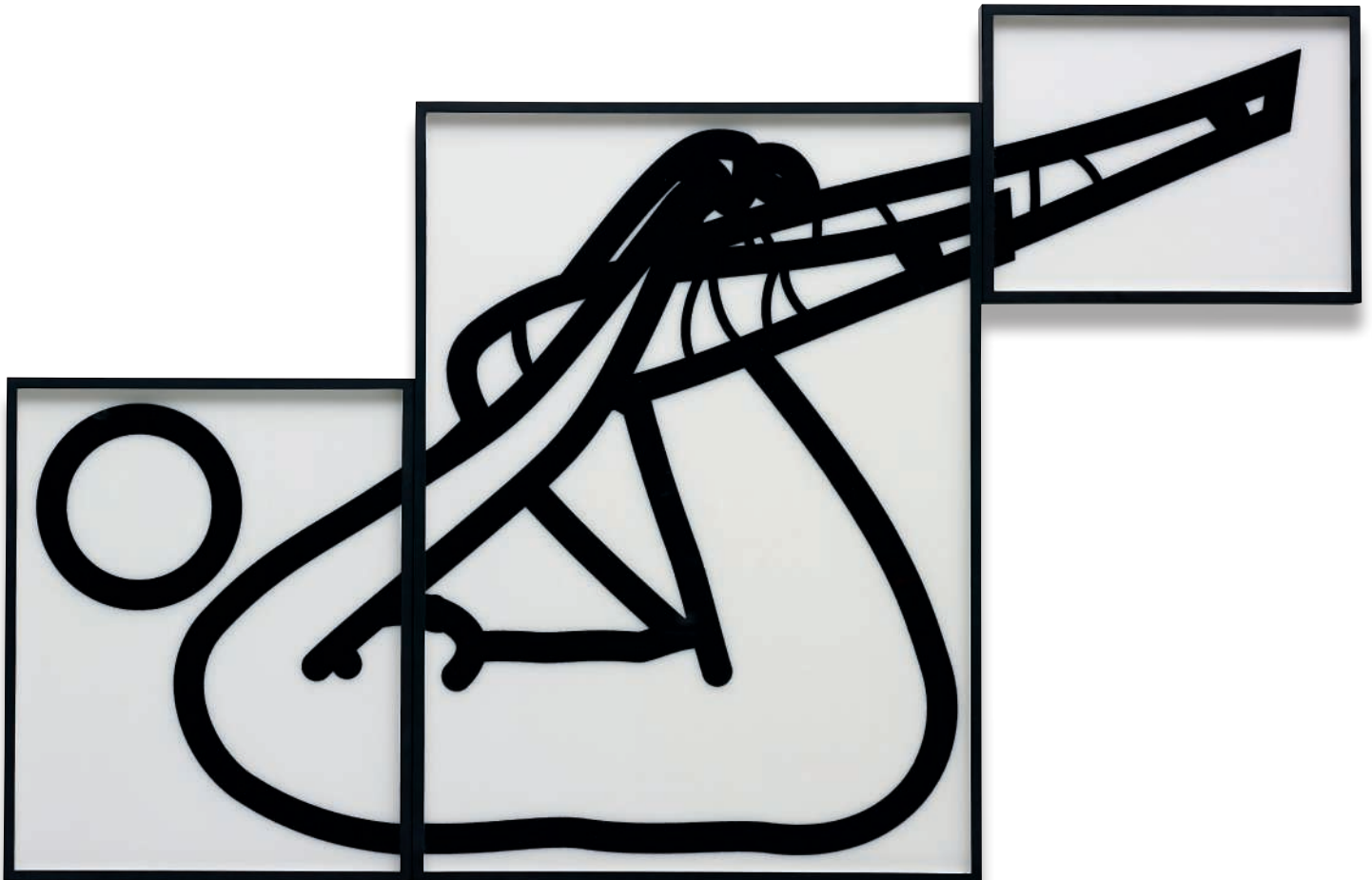
Estimate

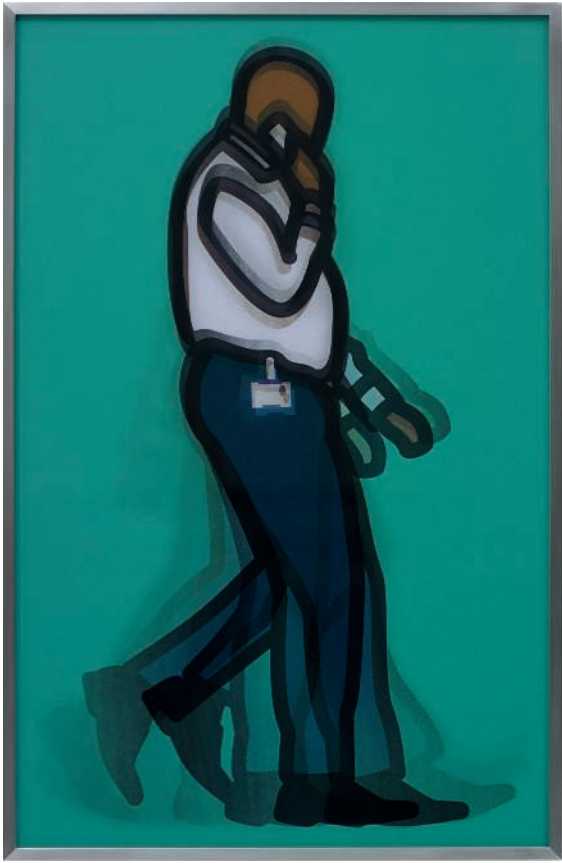
£10,000-15,000 \$15,100-22,700

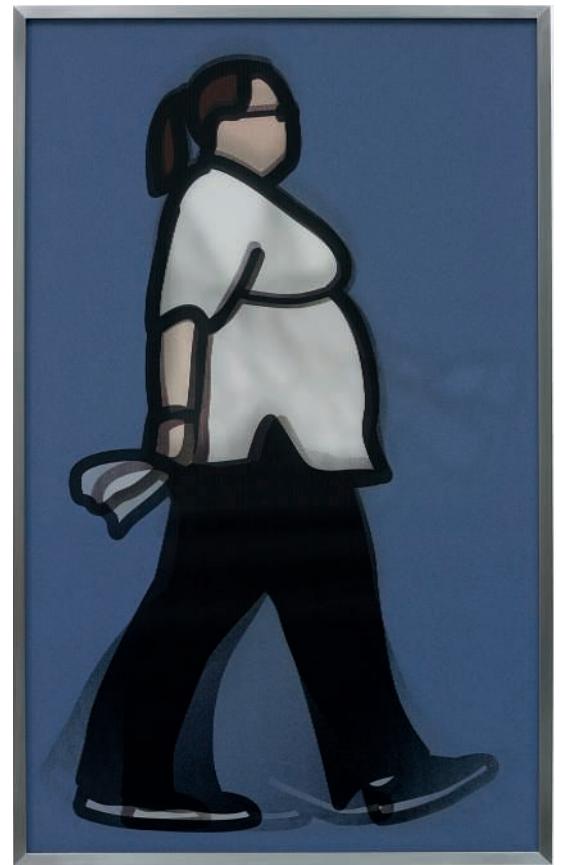
€13,800-20,600 ♠

Literature

Alan Cristea 131







62. Julian Opie b. 1958

Walking in London 1, 2014

The complete set of five lenticular acrylic panels comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond, all signed in black ink and numbered 27/50 (printed) on labels affixed to the reverse of each panel (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, all contained in brushed aluminium frames specified by the artist.

all panels various sizes, largest 87.3 x 60.9 x 4 cm (34 $\frac{3}{8}$ x 23 $\frac{7}{8}$ x 1 $\frac{5}{8}$ in.)

Estimate

£20,000-30,000 \$30,300-45,400

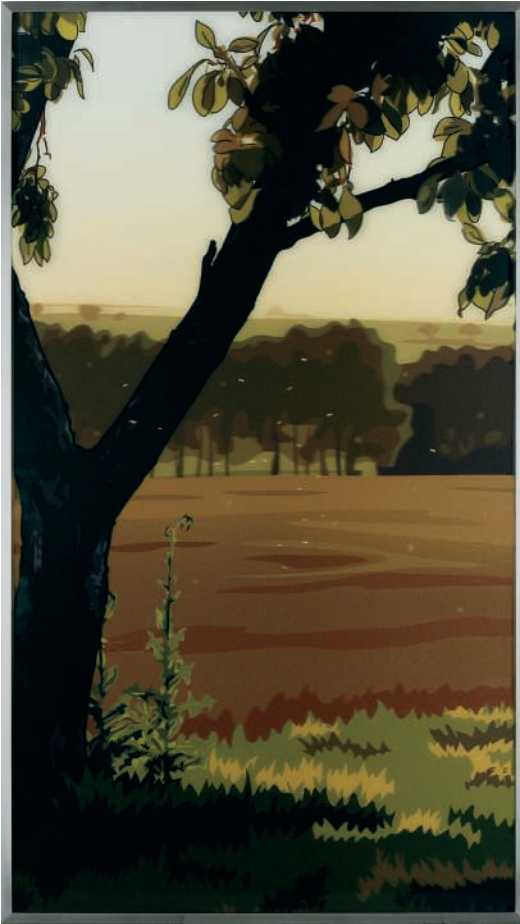
€27,500-41,300 ₣ ₣

Literature

Alan Cristea 259-263

Including: *Detective; Lawyer; Student; Nurse, and Banker*





63. Julian Opie b. 1958

French Landscapes, 2013

The complete set of four lenticular acrylic panels comprised of four inkjet prints in colours, printed directly onto 40lpi 3D lenticular lenses, back mounted with 3mm Dibond, all signed in black ink and numbered 8/35 (printed) on labels affixed to the reverse of the frames (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, all contained in brushed aluminium frames specified by the artist. all 106.2 x 60.5 x 4 cm (41¾ x 23⅞ x 1⅞ in.)

Estimate

£15,000-20,000 \$22,700-30,300

€20,600-27,500 ₣ ♠

Literature

Alan Cristea 254-257

Including: *Evening Sun*; *Apple Tree*; *Daisies*; and *Jet Stream*

64. Yoshitomo Nara b. 1959

Hope So, 2014

Ukiyo-e woodcut in colours, on Japan paper, the full sheet, signed, dated '2014' and numbered 3/25 in pencil (there were also 12 artist's proofs), published by Pace Editions Inc., New York, unframed. S. 42 x 29.6 cm (16½ x 11⅞ in.)

Estimate

£8,000-12,000 \$12,100-18,200 €11,000-16,500 ₣



65. Christopher Wool b. 1955

My House I, 2000

Screenprint in colours, on Matt Custom Art paper, with full margins, signed, dated '2000' and annotated 'AP 12/20' in pencil (an artist's proof aside from the edition of 100), published by Counter Editions, London, framed.

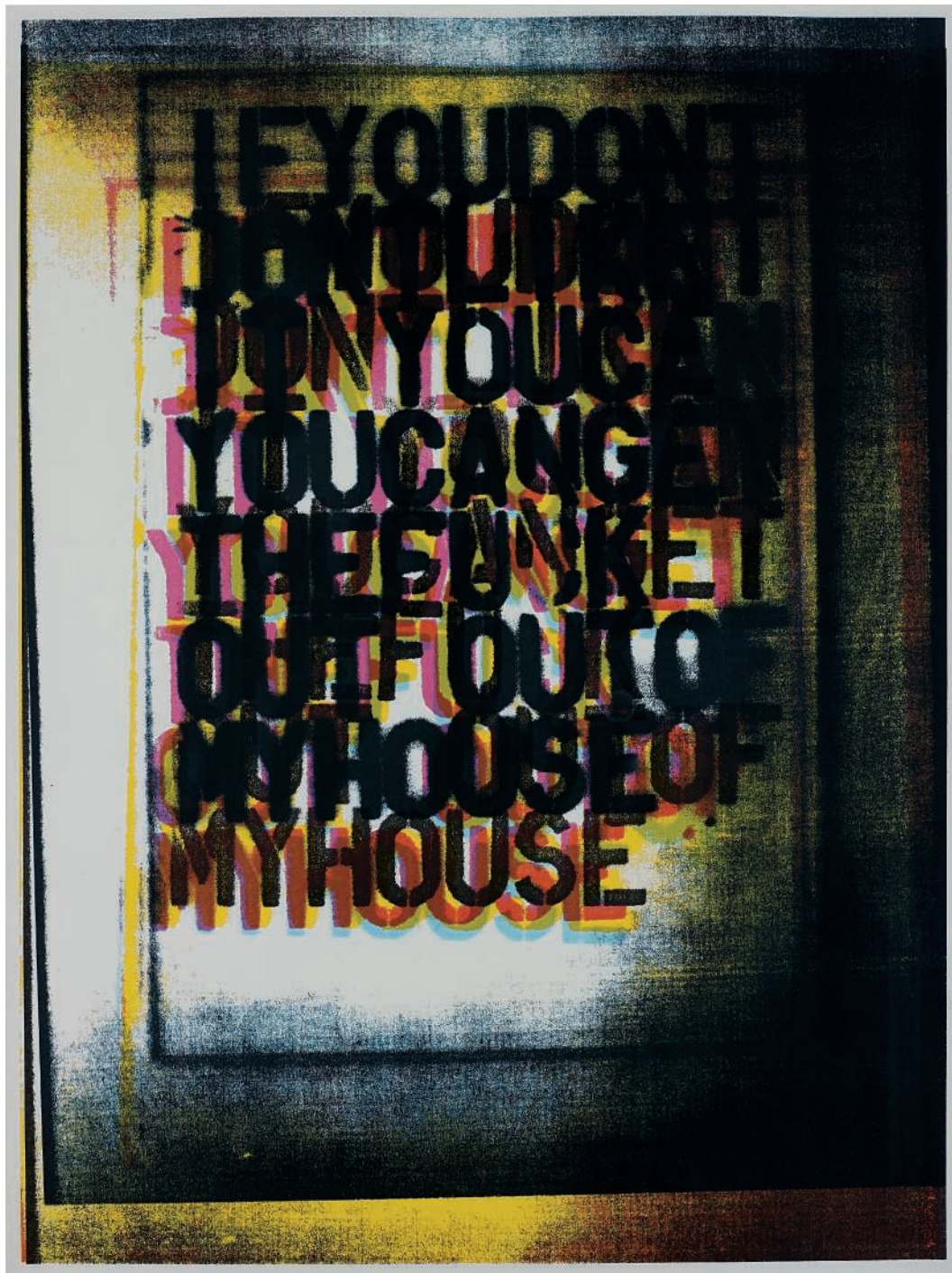
I. 98.7 x 73.7 cm (38 $\frac{7}{8}$ x 29 in.)

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

Estimate

£10,000-15,000 \$15,100-22,700

€13,800-20,600





66. Christopher Wool b. 1955

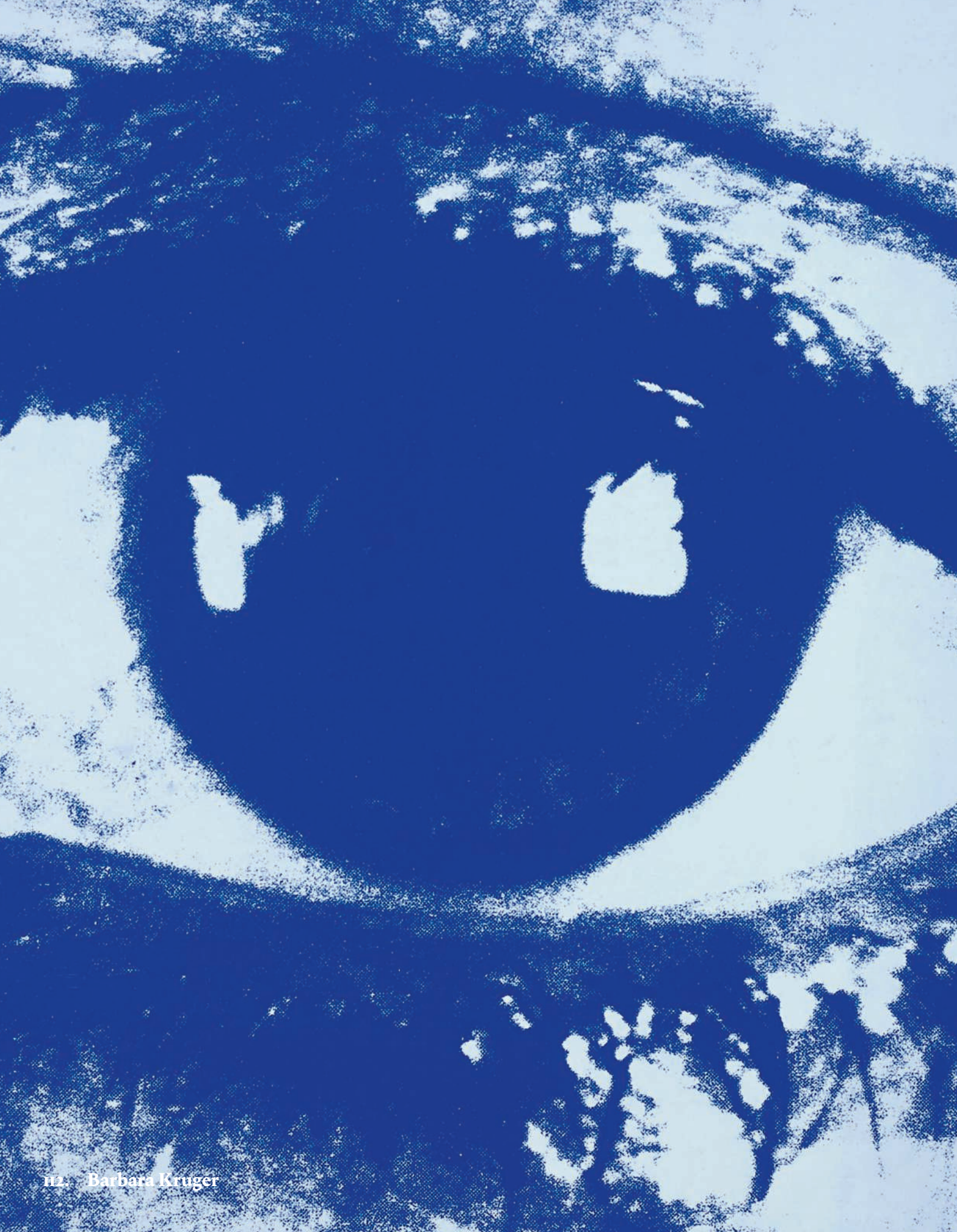
Black Book, 1989

Hardcover book, with 17 text images, on smooth wove paper, the full sheets, bound (as issued), inscribed 'For Joachim thank you + my best regards a year, a city, travel and a group of friends Christopher' in black ink on the first page, signed and numbered 209/350 in black ink on the last page (there were also 8 artist's proofs), published by Gisela Capitain, Cologne and Thea Westreich, New York. 58.4 x 40.6 cm (23 x 16 in.)

Estimate

£15,000-20,000 \$22,700-30,300
€20,600-27,500





Day Editions
Lots 67-261, 2pm

67. Pablo Picasso 1881-1973

Têtes (Heads), 1959

White earthenware turned pitcher painted in white and black, with partial brushed glaze, from the edition of 500, incised 'EDITION PICASSO' in black and with the *D'Après Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

15 x 13 x 13 cm (5¾ x 5¼ x 5¼ in.)

Estimate

£1,500-2,000 \$2,300-3,000

€2,100-2,800 ♠

Literature

Alain Ramié 367



68. Pablo Picasso 1881-1973

Cavalier et cheval (Rider and Horse), 1952
White earthenware turned pitcher painted in colours,
with knife engraving and partial brushed glaze,
numbered 140/300 and inscribed 'EDITION PICASSO
MADOURA' in black and with the *Edition Picasso* and
Madoura Plein Feu pottery stamps on the underside.
23 x 17 x 11.5 cm (9 x 6¾ x 4½ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ± ▲

Literature

Alain Ramié 138



This lot is sold with no reserve

69. Pablo Picasso 1881-1973

Aristophanes, Lysistrata, 1934

The complete set of six etchings (one with drypoint), *in-texte*, with title page, reproductions and justification, on Rives BFK paper, with full margins, bound (as issued), signed in pencil and numbered '335' in brown pencil on the justification, from the edition of 1,500, published by the Limited Editions Club, New York, with the original paper-covered boards, lacking the heavy cloth-bound dust jacket with title.

30 x 27 cm (11¾ x 10⅝ in.)

Estimate

£1,000-1,500 \$1,500-2,300

€1,400-2,100 • ‡ ♠

Literature

Georges Bloch 267-272

Brigitte Baer 387-392

see Patrick Cramer books 24



70. Pablo Picasso 1881-1973

Cocu magnifique, 1968

The complete set of 12 etchings (four with aquatint), on Rives BFK paper, with full margins, with accompanying text in French by Fernand Crommelynck, signed in pencil by the artist and author on the justification, example number 158 from the total edition of 200 (the first 30 of the edition included signed and numbered etchings printed on Richard-de-Bas paper with large margins, there were also 18 artist's proofs in Roman numerals), published by Atelier Crommelynck, Paris, the sheets loose (as issued), contained in original oxblood leather-covered portfolio with the title on the spine.

31.4 x 41 cm (12⅜ x 16⅛ in.)

Estimate

£5,000-7,000 \$7,600-10,600

€6,900-9,600 • ‡ ♠

Literature

Georges Bloch 1244-1255

Brigitte Baer 1432-1443

see Patrick Cramer books 140



71. Pablo Picasso 1881-1973

La Tauromaquia (Bullfighting):
plates XIII; XXII; and XXIV, 1959
Three aquatints, on Guarro paper with
Bull's Head watermark designed by
the artist, with full margins, from the
unsigned edition of 263, published
by Gustavo Gili: Ediciones de la Cometa,
Barcelona, all unframed.
all I. 20 x 29.5 cm (7 $\frac{7}{8}$ x 11 $\frac{5}{8}$ in.)
all S. approx 35 x 49 cm (13 $\frac{3}{4}$ x 19 $\frac{1}{4}$ in.)

Estimate

£2,000-3,000 \$3,000-4,500

€2,800-4,100 ± ♠

Literature

George Bloch 963, 972, 974
Brigitte Baer 983, 992, 994
see Patrick Cramer books 100

Including *Citando a banderillas*;
Muerte del toro; and *El Torero sale*
en Hombres de los Aficionados



72. Pablo Picasso 1881-1973

Clin d'oeil au Bain turc femmes faisant la
sieste au soleil from *La Série 347*, 1968
Etching, on Rives paper, with full margins,
signed and inscribed 'Épreuve d'artiste'
in pencil
(one of 17 artist's proofs, the edition was
50), published by Galerie Louise Leiris,
Paris, framed.
I. 28 x 39 cm (11 x 15 $\frac{3}{8}$ in.)
S. 45.2 x 54.2 cm (17 $\frac{3}{4}$ x 21 $\frac{1}{8}$ in.)

Estimate

£6,000-8,000 \$9,100-12,100

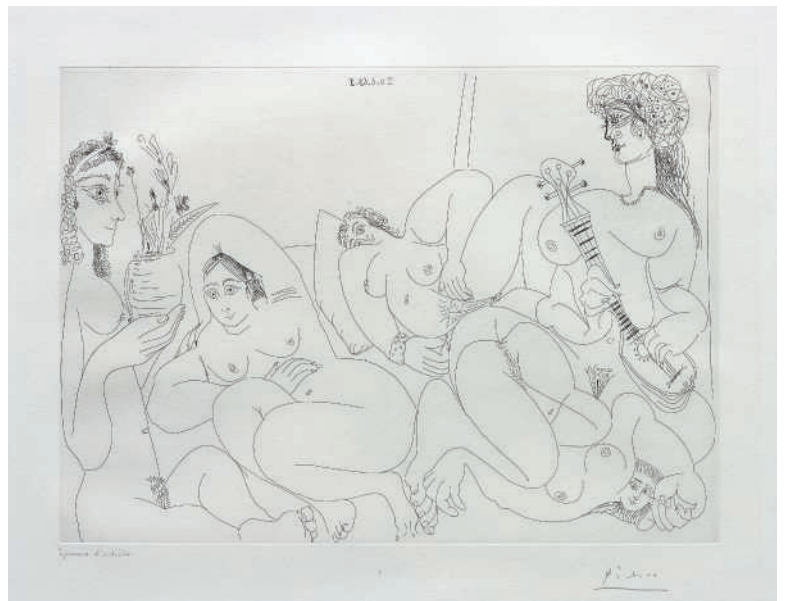
€8,300-11,000 ♠

Provenance

Alan Cristea Gallery, London
Acquired directly from the above
by the present owner

Literature

Georges Bloch 1769
Brigitte Baer 1786



73. **After Marc Chagall** 1887-1985

La Tribu de Gad, from *Douze Maquettes de vitraux pour Jérusalem* (*The Tribe of Gad, from Twelve Maquettes of Stained Glass Windows for Jerusalem*) by Charles Sorlier, 1964

Lithograph in colours, on Arches paper, with full margins, signed and numbered 41/150 in pencil (there were also 75 in Roman numerals and 10 artist's proofs), published by Fernand Mourlot, Paris (with their inkstamp on the reverse), framed.

I. 61.5 x 46 cm (24¼ x 18½ in.)

S. 74.4 x 52.2 cm (29¼ x 20½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♠

Literature

Fernand Mourlot and Charles Sorlier 19





74. Marc Chagall 1887-1985

Petit Paysans II (Small Peasants II), 1968
Lithograph in colours, on Arches paper, with
full margins, signed and numbered 26/50
in pencil, unframed.

I. 33 x 29 cm (12 $\frac{7}{8}$ x 11 $\frac{3}{8}$ in.)

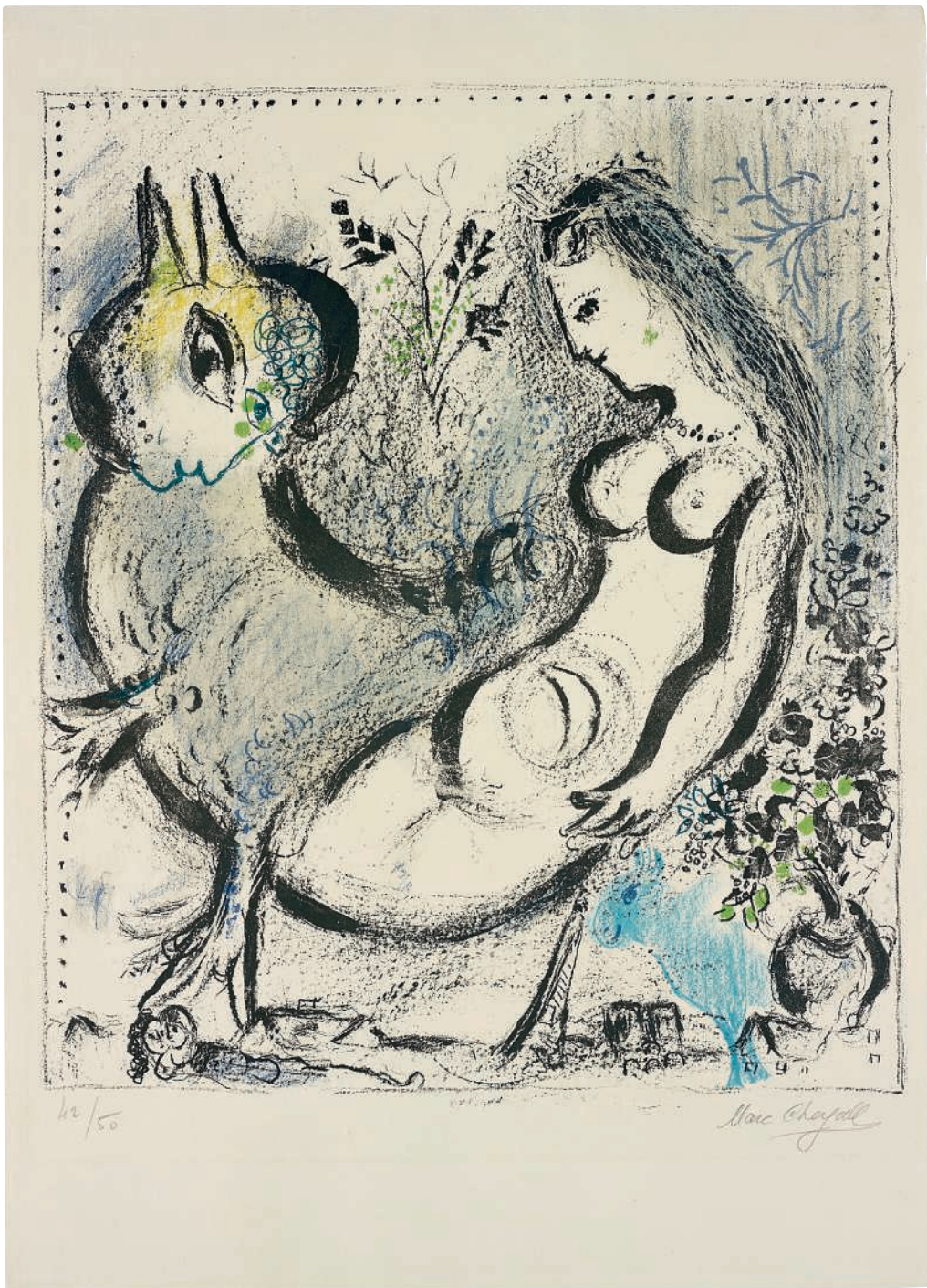
S. 60 x 47.8 cm (23 $\frac{5}{8}$ x 18 $\frac{7}{8}$ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ▲

Literature

Fernand Mourlot 547



Property from a private Swedish collection

75. Marc Chagall 1887-1985

La Nympe bleue (The Blue Nymph), 1962

Lithograph in colours, on Arches paper, with full margins,
signed and numbered 42/50 in pencil (there were also
25 artist's proofs in Roman numerals), framed.

I. 59.7 x 50 cm (23½ x 19½ in.)

S. 75 x 54.2 cm (29½ x 21½ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♠

Literature

Fernand Mourlot 379



Property from a private Swedish collection

76. After Marc Chagall 1887-1985

L'Oiseau bleu (The Blue Bird) by Charles Sorlier, 1968
 Lithograph in colours, on Arches paper, with full margins,
 signed and numbered 92/200 in pencil, framed.
 I. 56 x 43 cm (22 x 16⁷/₈ in.)
 S. 70.5 x 51.8 cm (27³/₄ x 20³/₈ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♠

Literature

Fernand Mourlot and Charles Sorlier 41

77. **Marc Chagall** 1887-1985

Tous alors, ayant leurs coupes pleines versaient des libations, from Sur la terre des Dieux (Then All Poured Libations from their Brimming Cups, from Land of the Gods), 1967

Lithograph in colours, on Arches paper, with full margins, signed and numbered 40/75 in pencil (there were also 25 artist's proofs and an edition of 20 in Roman numerals on Japan paper), published by A.C. Mazo, Paris, framed.
I. 45.1 x 31.8 cm (17 ¾ x 12 ½ in.)
S. 64.8 x 49.8 cm (25 ½ x 19 ⅝ in.)

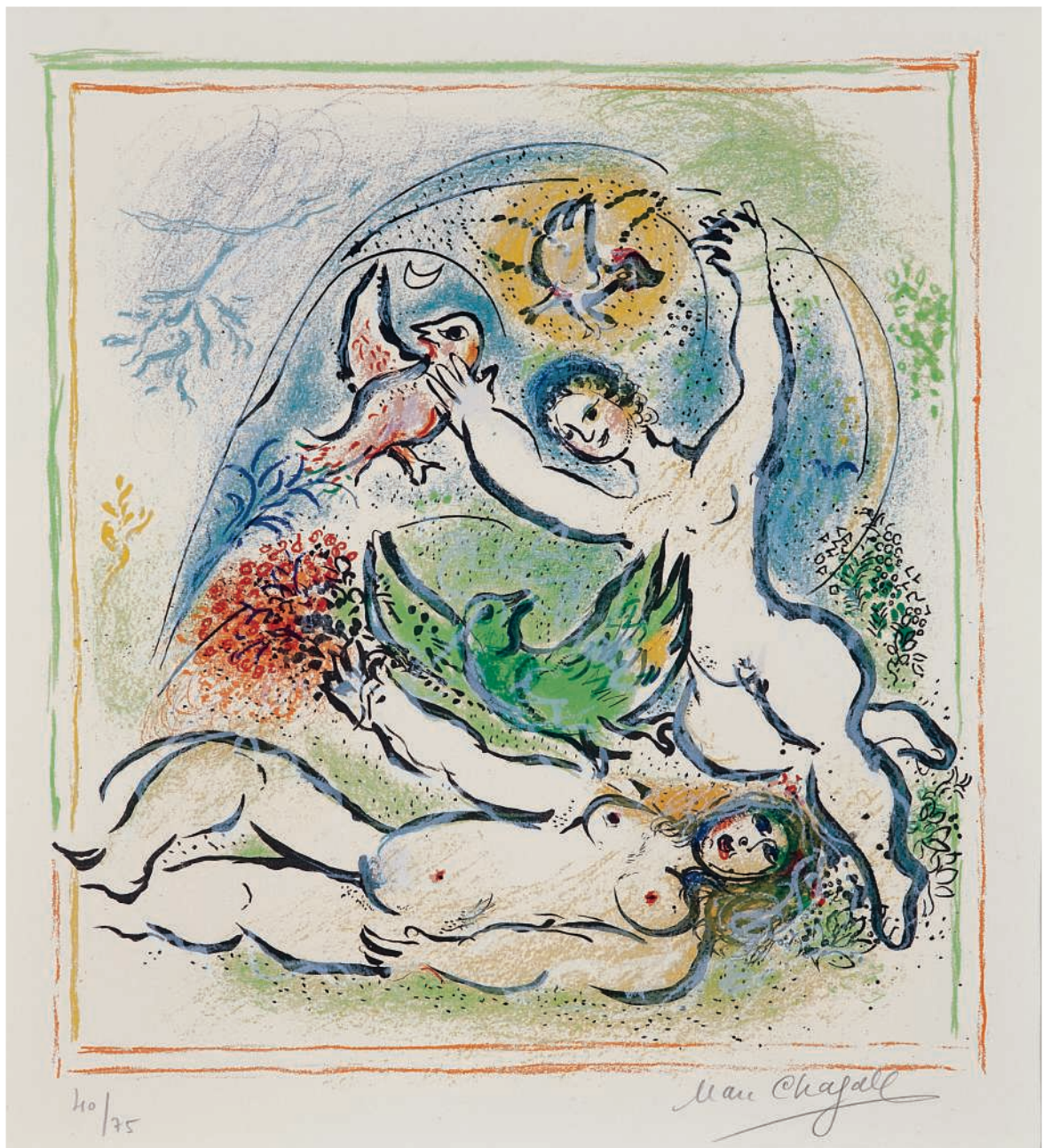
Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000 ± ♣

Literature

Fernand Mourlot 539





78. Marc Chagall 1887-1985

Ma belle aura de moi demain une colombe...
 from *Sur la terre des Dieux*
 (My Beautiful Aura of me Tomorrow a Dove...,
 from *The Land of the Gods*), 1967

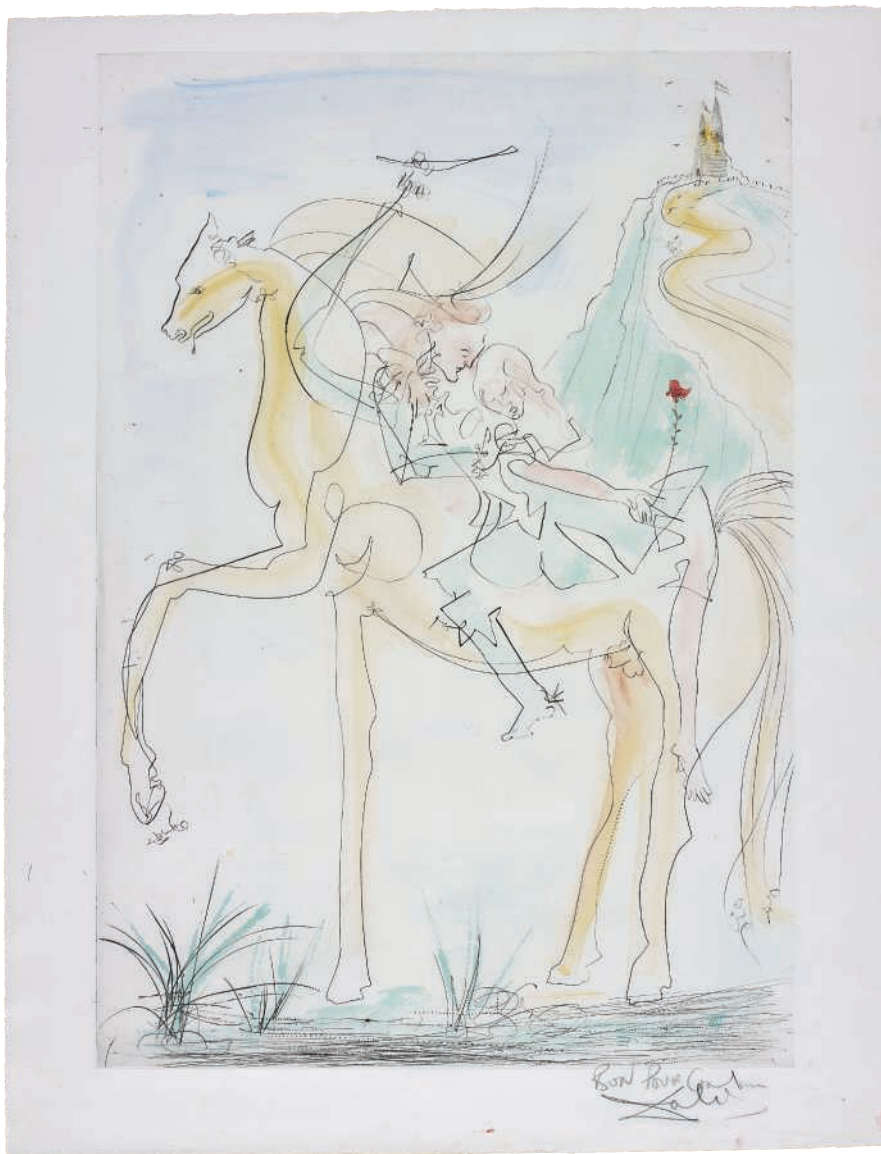
Lithograph in colours, on Arches paper, with full margins,
 signed and numbered 40/75 in pencil (there were also
 25 artist's proofs and an edition of 20 in Roman numerals
 on Japan paper), published by A.C. Mazo, Paris, framed.
 I. 43.5 x 38.7 cm (17 1/8 x 15 1/4 in.)
 S. 64.1 x 49.8 cm (25 1/4 x 19 5/8 in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000 ₣ ₣

Literature

Fernand Mourlot 538
 see Patrick Cramer books 72



79. Salvador Dalí 1904-1989

Couple à cheval, for Suite mythologique nouvelle (Couple on Horseback, for New Mythological Suite), 1971

Drypoint with extensive hand-colouring in watercolour, on BFK Rives paper, with margins, signed and inscribed 'Bon Pour Couleur' in pencil (the *bon à tirer* impression in colour, before the edition of 150 on Rives, 120 on Japanese and 50 in Roman numerals), printed by Ateliers Rigal, Paris, inscribed 'Epreuve aquarellée pour B.A.T. faisant partie de notre collection' by Denise Rigal in pencil on the reverse, unframed.

I. 57.9 x 39.6 cm (22 3/4 x 15 5/8 in.)

S. 65 x 50.5 cm (25 5/8 x 19 7/8 in.)

Estimate

£3,000 - 5,000 \$4,500-7,600

€4,100-6,900♣

Literature

see Ralf Michler and Lutz W. Löpsinger 491

This work is registered in the Archives Descharnes under number #d5540 (a certificate has been issued and is available for purchase from the Archives Descharnes)

80. Salvador Dalí 1904-1989

L'automobile, for Hommage à Leonardo da Vinci (American Inventions) (The Car, for Homage to Leonardo da Vinci (American Inventions)), 1975

Drypoint with extensive hand-colouring in gouache, on Rives BFK paper, with full margins, signed and inscribed 'Bon à tirer couleur' (the *bon à tirer* impression before the edition of 450 and 60 artist's proofs on Arches), with further pencil annotations in the upper and left margins, and evidence of erased pencil annotations in the lower margin, printed by Atelier Rigals, Paris, inscribed 'Epreuve rehaussée à la gouache par S. Dalí pour essais couleurs - epreuve faisant partie de notre collection' by Denise Rigal in pencil, unframed.

I. 36 x 50 cm (14 1/8 x 19 5/8 in.)

S. 56.3 x 75 cm (22 1/8 x 29 1/2 in.)

Estimate

£5,000-7,000 \$7,600-10,600

€6,900-9,600 ♣

Literature

see Ralf Michler and Lutz W. Löpsinger 817

This work is registered in the Archives Descharnes under number #d5603 (a certificate has been issued and is available for purchase from the Archives Descharnes)



81. Salvador Dalí 1904-1989

Le Cabinet Anthropomorphique, 1973/82
Bronze sculpture with brown patina, and two bronze keys, with incised signature and stamp numbered 226/330, this edition was conceived in 1973 and first cast in 1982, with the Mibrosa, Barcelona foundry stamp.
31.8 x 59.7 x 14 cm (12½ x 23½ x 5½ in.)

Estimate

£8,000-12,000 \$12,100-18,200
€11,000-16,500 • ♠

Literature

Robert & Nicolas Descharnes, *Dalí, the Hard and the Soft, Spells for the Magic of Form, Sculptures & Objects*, Paris, 2004, no. 683, illus. of another cast p. 266



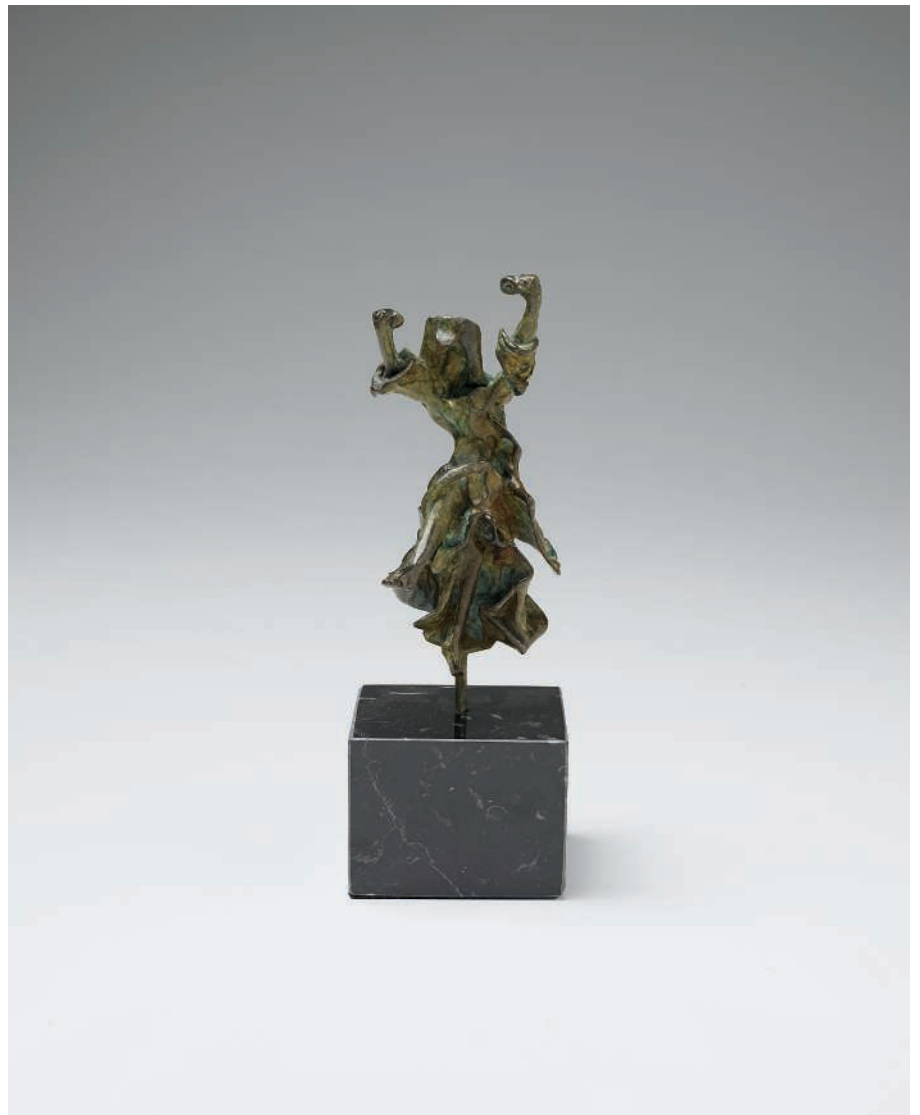
This lot is sold with no reserve

82. Salvador Dalí 1904-1989

Carmen - Castanets, c.1970
Bronze with green patina, on a marble base, with incised signature on the reverse and stamp numbered 175/300 on the left side (there were also 30 artist's proofs in Roman numerals), published by 2049 Obra Contemporanea (with their Certificate of Authenticity), contained in the original foam-lined wooden box.
including base 25 x 9 x 10.5 cm
(9⅞ x 3½ x 4⅛ in.)

Estimate

£1,000-1,500 \$1,500-2,300
€1,400-2,100 • ♠





83. Henri Matisse 1869-1954

Figure assise, le bras droit appuyé sur une table (Seated Figure, Right Arm Resting on Table), 1929

Etching, on *chine collé* to wove paper, with full margins, signed and numbered 8/25 in pencil, framed.

I. 18 x 12 cm (7 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in.)

S. 38.2 x 28.1 cm (15 x 11 $\frac{1}{16}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600

€4,100-6,900 ♠

Literature

Claude Duthuit 215

84. Henri Matisse 1869-1954

Nu assis, la tête dans les bras (Seated Nude, Head in Arms), 1929

Drypoint, on *chine appliqué* to wove paper, with full margins (deckle on one side), signed and numbered 12/25 in pencil (there were also two trial proofs), framed.

I. 20 x 11.5 cm (7 $\frac{7}{8}$ x 4 $\frac{1}{2}$ in.)

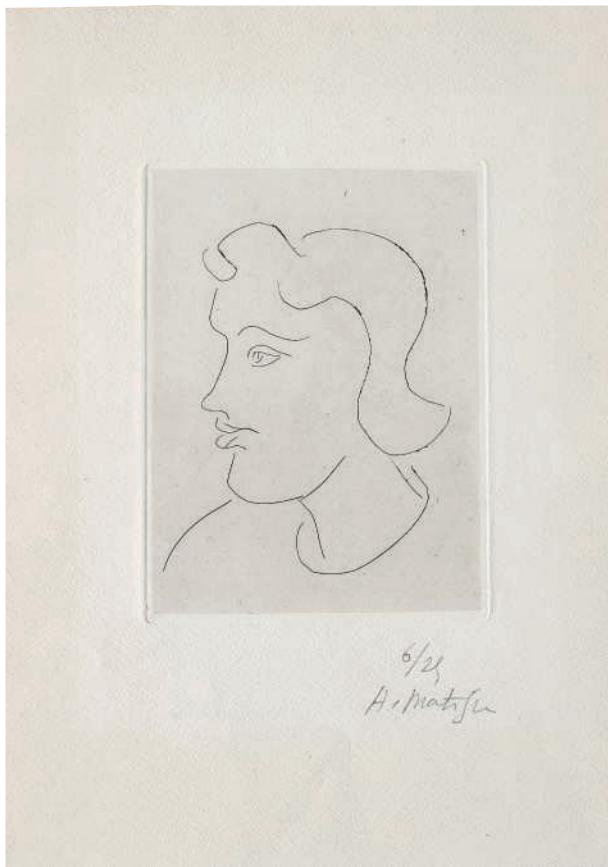
S. 37.5 x 28 cm (14 $\frac{3}{4}$ x 11 in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♠

Literature

Claude Duthuit 117

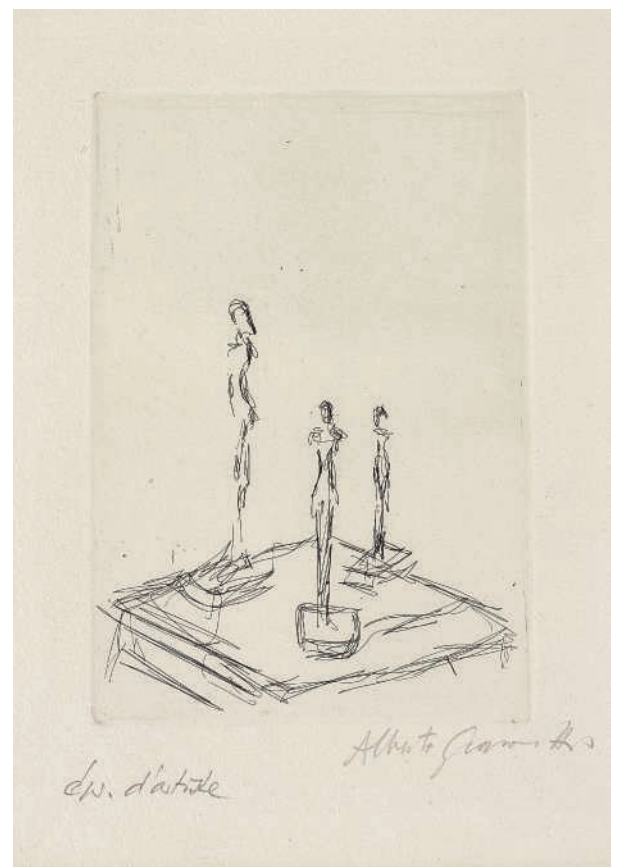


85. Henri Matisse 1869-1954

Profil de jeune femme
(Profile of a young woman), 1945
 Etching on *chine collée* to wove paper, with
 full margins, signed and numbered 6/25
 in pencil, framed.
 I. 15 x 11 cm (5 $\frac{7}{8}$ x 4 $\frac{3}{8}$ in.)
 S. 28.4 x 22.2 cm (11 $\frac{1}{8}$ x 8 $\frac{3}{4}$ in.)

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

Literature
 Claude Duthuit 275



86. Alberto Giacometti 1901-1966

Trois figurines (Three Figurines), 1959
 Etching, on wove paper, with full margins, signed
 and inscribed 'epr d'artiste' in pencil (an artist's
 proof, aside from edition of 100), framed.
 I. 16 x 11 cm (6 $\frac{1}{4}$ x 4 $\frac{3}{8}$ in.)
 S. 28 x 19.7 cm (11 x 7 $\frac{3}{4}$ in.)

Estimate
 £3,500-4,500 \$5,300-6,800 €4,800-6,200 ‡

Literature
 Herbert Lust 105



This lot is sold with no reserve

87. Robert Delaunay 1885-1941

Allo! Paris!, 1926

The complete set of 20 lithographs *in-texte*, with title page and justification, on Arches paper, with full margins, bound (as issued) to accompany the text by Joesph Delteil, stamp-numbered '220' on the justification, from the edition of 300 (there were also 40 *hors commerce* impressions in Roman Numerals, 15 on Hollande van Gelder paper and 25 on Arches), published by Editions des Quatre Chemins, Paris. 28.5 x 23 cm (11¼ x 9 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡



This lot is sold with no reserve

88. Max Ernst 1891-1976

Aus dem Tagebuch eines 1000-Jährigen Astronauten: er überwacht die Vollendung eines verschnörkelten Weltraums (From the diary of the 1000 year-old astronaut: he supervised the completion of an ornate space), 1970

Screenprint in colours on fibreboard with collage of red plastic and nails, mounted to a black painted wooden panel (as issued), signed and numbered 122/125 in blue and black ink respectively on a label affixed to the underside of the mount, published by Galerie der Spiegel, Cologne, contained in the original blue fabric-covered portfolio with printed title. 53.5 x 45 x 3 cm (21½ x 17¾ x 1½ in.)

Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 • ‡ ♠

89. Christo and Jeanne-Claude

b. 1935 and 1935-2009

Wrapped Vespa, Project; 1963-64, 2009

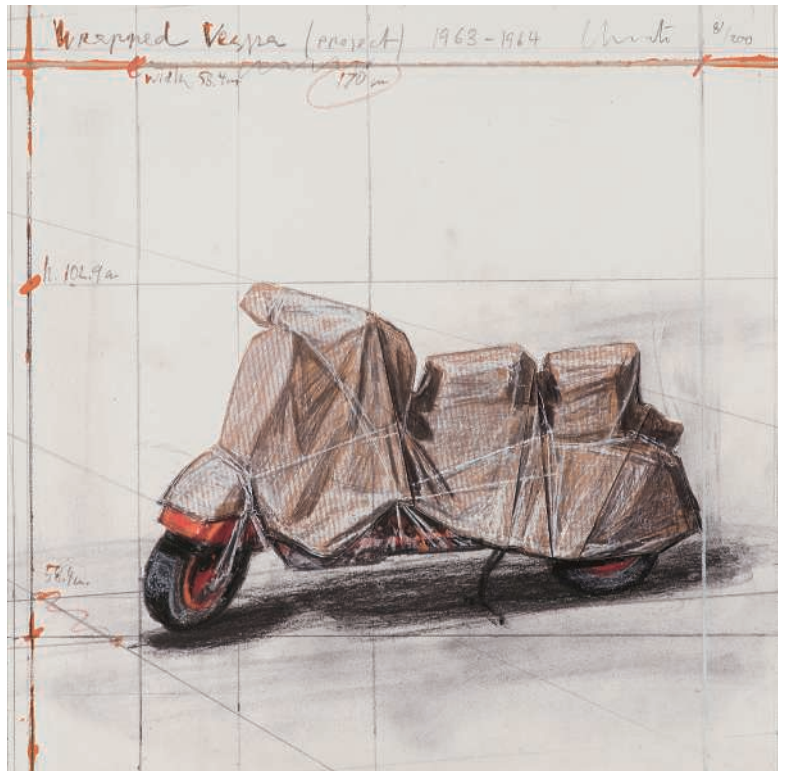
Paper collage and digital pigment print in colours with hand-colouring in crayon, on PhotoRag paper, the full sheet, signed and numbered 84/200 in pencil (there were also 45 artist's proofs), published by Miyanomori Art Museum, Sapporo, Japan, framed. S. 30.5 x 30.7 cm (12 x 12½ in.)

Estimate

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

Literature

Jörg Schellmann 201



90. Christo and Jeanne-Claude

b. 1935 and 1935-2009

Ponte Sant'Angelo, Wrapped, Project for Rome, 2011

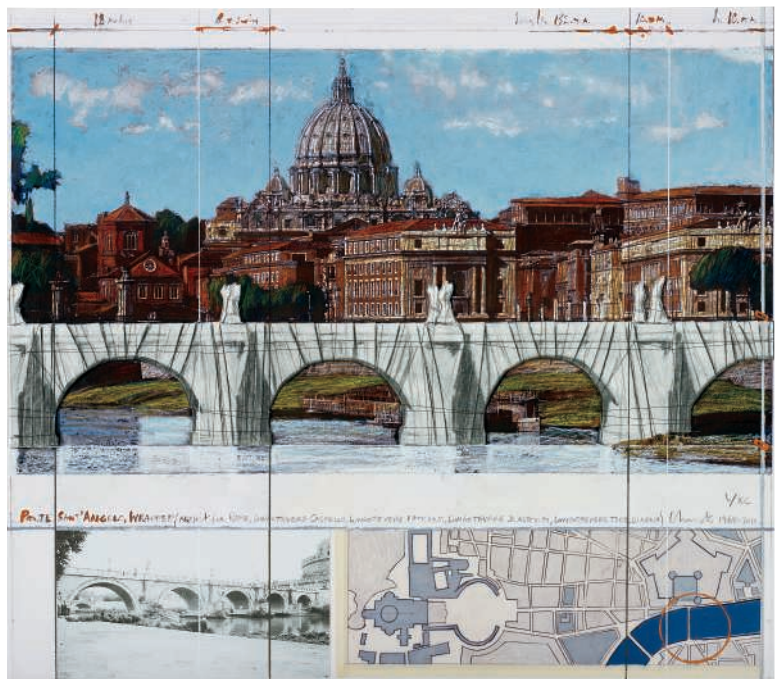
Screenprint in colours with collage of fabric and twine, with felt-pen and pencil additions, and semi-transparent polyester-foil with masking tape, on wove paper mounted to card (as issued), the full sheet, signed, dated '1969-2011' and annotated 'L/XC' in pencil (one of 90 impressions in Roman numerals, the edition was 160 and 50 artist's proofs), published by Guer und Breckner, Düsseldorf, unframed. S. 63.5 x 72 cm (25 x 28¾ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♠

Literature

Jörg Schellmann 205





91. Joseph Beuys 1921-1986

Kunst = Kapital, 1980

Screenprint in red, on slate, contained in the original wooden frame, signed by Wenzel Beuys, the artist's son, and annotated 'I/X' in pencil on the reverse (aside from the edition of 50 and 10 in Roman numerals signed by Joseph Beuys), with the Joseph Beuys Estate inkstamp on the reverse, published by Edizioni Factotum-Art, Verona, Italy. 33.7 x 43.7 x .9 cm (13¼ x 17¼ x ¾ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♠

Literature

Jörg Schellmann 367

(another example illustrated on p. 295)

Jörg Schellmann and Bernd Klüser 237

92. Joseph Beuys 1921-1986

Vino FIU; *Aus dem Eurasienstab*; and *Earth Telephone*, 1973; and 1983

One bottle of Rosé wine; one screenprint on newsprint, with full margins; and one screenprint in colours on felt board, the full sheet, *Vino F.I.U.* signed in pencil on the label (from the unnumbered edition of 200) the two screenprints signed and numbered 157/180 and 58/100 respectively in pencil (there were also 50 and 22 artist's proofs in Roman numerals for each), published by Edizioni Lucrezia De Domizio, Pescara; Edition Staek, Heidelberg; and Edition Schellmann, Munich respectively, the two screenprints framed.

Vino F.I.U. Height 29 cm (11½ in.)

Aus Eurasienstab I. 79.5 x 53 cm (31¼ x 20⅞ in.)

S. 90 x 63 cm (35⅜ x 24¾ in.)

Earth Telephone S. 99 x 59.7 cm (38⅞ x 23½ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800 ♠

Literature

Jörg Schellmann 75, 79, and 484



93. Joseph Beuys 1921-1986

Mirror Piece, from *Mirrors of the Mind*, 1975

Lacquered flask, with mirror-finished interior, containing iodine crystals, with accompanying card *How to explain the iodine bottle to the Hares*, and cylindrical cardboard container, signed and annotated 'XV/XXX' in pencil on a label affixed to the underside of the bottle (an artist's proof aside from the edition of 100), co-published by Multiples Inc., and Castelli Graphics, New York.

bottle 19.5 cm (7⅞ in.)

print 15.7 x 11.5 cm (6⅛ x 4½ in.)

Estimate

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

Literature

Jörg Schellmann 164



94. Zoa and Joseph Beuys b. 1941 and 1921-1986

Photo Editions, 1982-83

Four gelatin silver prints taken by Zoa, on photo paper, the full sheets, all signed and numbered 21/33, 24/50, 22/50 and 13/50 respectively by Joseph Beuys in red ink, three signed by Zoa in black ink, published by Edition Galerie Holtmann, Cologne, all framed. all S. 60.9 x 50.7 cm (23 7/8 x 19 7/8 in.) one horizontal

Estimate

£2,500-3,000 \$3,800-4,500 €3,400-4,100 ♠

Literature

Jörg Schellmann 401; 405-407



95. Günther Förg 1952-2013

Architektur II, 1993

The complete set of five gelatin silver prints, on Orwo Baryt paper, the full sheets, all signed, dated '93' and numbered 23/60 in pencil on the reverse, all framed.

all S. 96 x 68.6 cm (37¾ x 27 in.)

Estimate

£2,000-3,000 \$3,000-4,500

€2,800-4,100 ♠

Provenance

Galerie Heinz Holtmann, Cologne
Private Collection, Europe

Günther Förg Archive number WVF.93.F.0141

We are very grateful to Mr. Michael Neff from the Estate of Günther Förg for his assistance in cataloguing this lot

96. Günther Förg 1952-2013

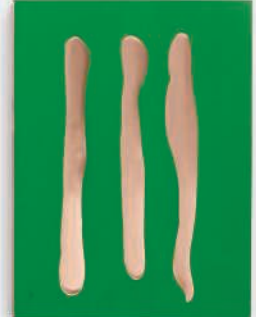
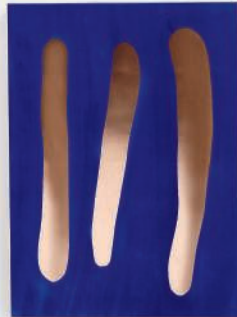
Mr. Orange; Mr. Blue; Mr. Brown; and Mr. Green, 2002
Tempera in colours, on copper-plated wood panels, in
four parts, each signed in black ink and numbered
23/30 in blue ink on individual accompanying labels
(there were also 5 artist's proofs), published by
Har-El Printers & Publishers, Jaffa Port, on the occasion
of the artist's exhibition at the Tel Aviv Museum of Art,
all unframed.
each 40 x 29.5 x 1.5 cm (15¾ x 11½ x 0⅝ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♠

Günther Förg Archive number WVF.02.B.0411

We are very grateful to Mr. Michael Neff from
the Estate of Günther Förg for his assistance
in cataloguing this lot



97. Günther Förg 1952-2013

Edition 1 und Edition 2, 1993

Two lead panels in the format of the Journal, *Texte zur Kunst* with the edge painted ochre or green in acrylic respectively, both signed, dated '93' and numbered 12/100 in blue ink on the underside (there were also 20 artist's proofs), published by *Texte zur Kunst*, Cologne, for issue number 10 - June 1993 (with their inkstamp on the underside).
both 23.5 x 17 x 2.2 cm (9¼ x 6¾ x 0⅞ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ♣

Günther Förg Archive number WVF.93.B.0142

We are very grateful to Mr. Michael Neff from the Estate of Günther Förg for his assistance in cataloguing this lot



98. Robert Morris b. 1931

Memory Drawings, 1963-75

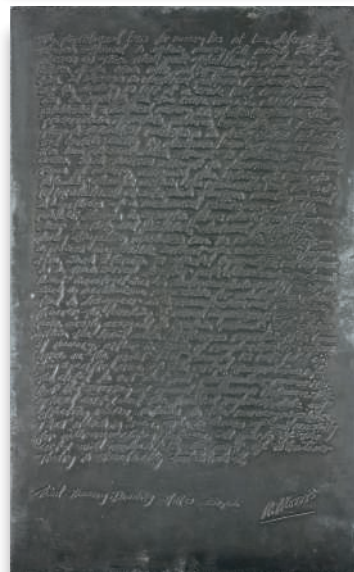
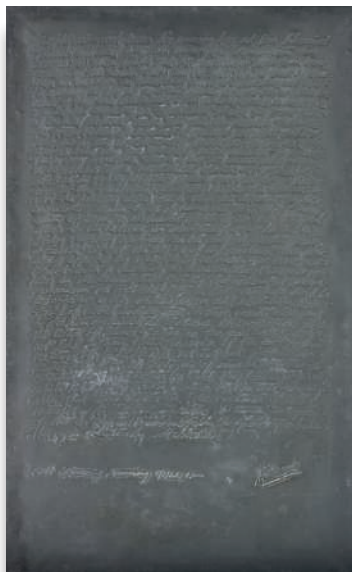
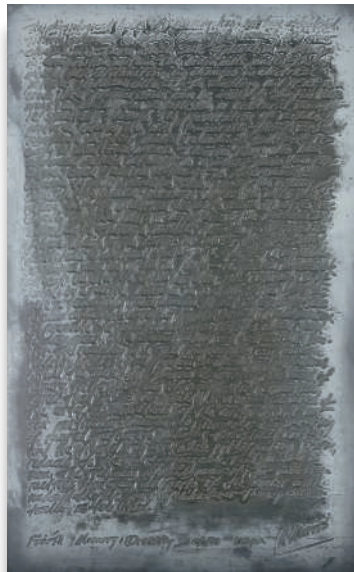
The complete set of five lead sheets with embossing, stretched over chipboard panels (as issued), all with incised signature, dated '75' and numbered 9/20 on the lower right edge of panel, co-published by Multiples Inc., and Castelli Graphics, New York, all unframed.
all 53.3 x 33 x 2 cm (20⅞ x 12⅞ x 0¾ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300

Including:

First Memory Drawing 9/4/63, 9 p.m.;
Second Memory Drawing 9/8/63, 12 p.m.;
Third Memory Drawing 9/16/63, 3.30 p.m.;
Forth Memory Drawing 10/2/63, 9 p.m.; and
Drawing Established and Memorized 9/3/63, 8 p.m.





99. Martin Kippenberger 1953-1997

I.N.P., 1984

Screenprint in colours on painted canvas over wooden stretcher (as issued), signed and dated '84' in black ink on the reverse, from the unnumbered edition of 7, framed.
100 x 120 cm (39½ x 47¼ in.)

Estimate

£7,000-10,000 \$10,600-15,100 €9,600-13,800 ♠



100. Martin Kippenberger 1953-1997

Nieder mit dem Imperialismus

(*Down with Imperialism*), 1984

Screenprint in colours, on grey heavyweight card paper, with full margins, signed, dated '84' and numbered 23/25 in pencil, unframed.

I. 114.5 x 95.3 cm (45½ x 37½ in.)

S. 118.7 x 100 cm (46¾ x 39¾ in.)

Estimate

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



101. Martin Kippenberger 1953-1997

Aschenbecher (Ashtray), 1991

Ashtray comprised of cast synthetic resin, laminated book, and cigarette butts, signed with initials, dated '91' and numbered 36/50 in black ink on the reverse of the book (there were also 10 artist's proofs in Roman numerals), published by the artist.

26.3 x 24.4 x 3.4 cm (10¾ x 9½ x 1¾ in.)

Estimate

£1,500-2,000 \$2,300-3,000 €2,000-2,700 ♠

Δ **102. Martin Kippenberger** 1953-1997

Anlehnsbedurfnis (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.
125.5 x 121 x 79.5 cm (49³/₈ x 47⁵/₈ x 31¹/₄ in.)

Estimate

£15,000-20,000 \$22,700-30,300 €20,600-27,500 ♣

Provenance

Christoph Dürr collection, Munich

Literature

Gisela Capitain und Karola Grässlin 28



103. Martin Kippenberger 1953-1997

Die Welt des Kanarienvogels

(The World of the Canary), 1989

Artist book with 186 offset reproductions of drawings by the artist, clothbound in red with black dustjacket, in black card slipcase, signed, dated '89' and numbered 101/120 in green ink on the last page (numbers 1-30 were the deluxe edition, issued with a pencil drawing, there were also 23 artist's proofs), published by Forum Stadtpark, Graz.
15 x 11.5 x 3.2 cm (5⁷/₈ x 4¹/₂ x 1¹/₄ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ♣

Literature

Uwe Koch 81



Δ **104. Jannis Kounellis** b. 1936

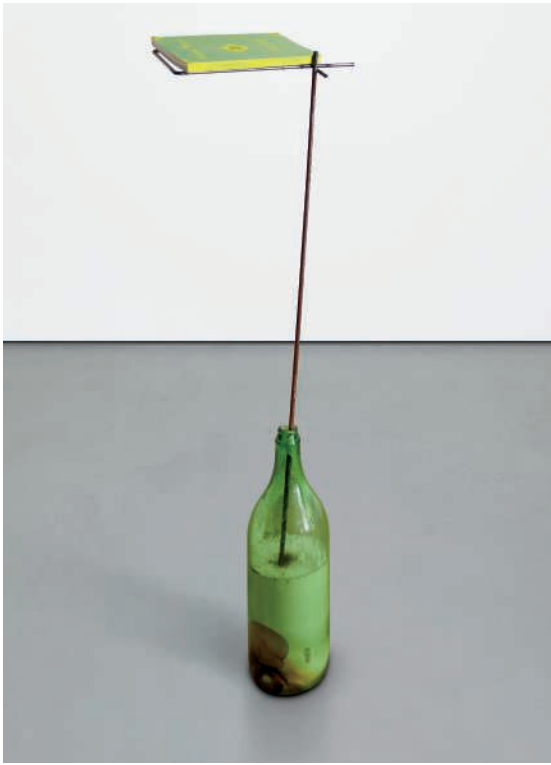
Untitled (Sack with Z), 2001

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 (25⁵/₈ x 17⁷/₈ x 5¹/₂ in.)

Estimate

£7,000-10,000 \$10,600-15,100 €9,600-13,800 ♣





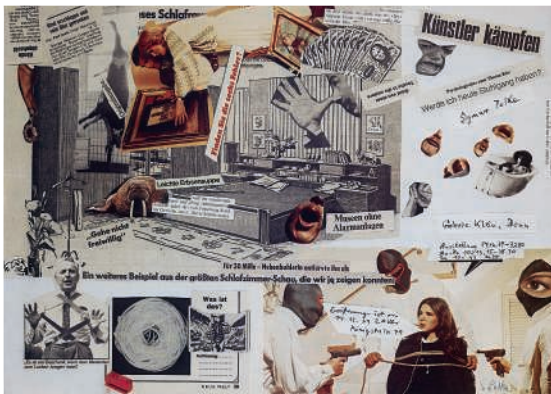
105. **Franz West** 1947-2012

Flasche als Bücherständer (Bottle as Bookstand), 1995
Multiple comprising 2 litre glass wine bottle, cement and iron, with accompanying book by Franz West titled *Gelegentliches: zu einer anderen Rezeption*, signed and numbered 4/20 in pencil on the inside cover of the book, published by Walter König and Städtisches Museum Abteiberg, Mönchengladbach.
Height 90 cm (35¾ in.)

Estimate

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

This lot is sold with no reserve



106. **Sigmar Polke** 1941-2010

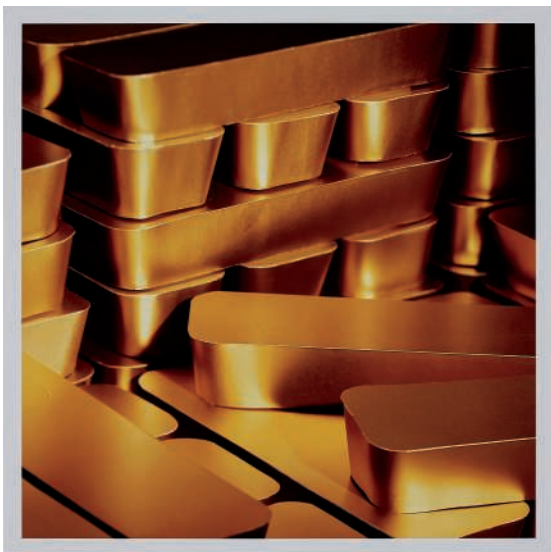
Künstler Kämpfen (Artists Fighting), 1979
Offset lithograph in colours, on smooth wove paper, the full sheet, signed in blue ink, from the unnumbered edition of 1,000 (not all impressions were signed), published by Galerie Erhard Klein, Bonn, Germany, as an invitation to their 1979-1980 *Sigmar Polke* exhibition, framed.
S. 30.2 x 42.5 cm (11⅞ x 16¾ in.)

Estimate

£800-1,200 \$1,200-1,800 €1,100-1,700 • ♠

Literature

Jürgen Becker and Claus von der Osten 54



107. **Thomas Demand** b. 1964

Bullion, 2003

Lambda print in colours, on glossy paper, with full margins, accompanied by twelve-inch vinyl record by Pan•American, entitled *Memorize*, consisting of four tracks, signed in black ink and numbered 83/100 (printed) on a label affixed to the reverse (there were also 15 artist's proofs), published by EN/OF Editions, Kleve, Germany, contained in original portfolio.
31 x 31.5 cm (12¼ x 12¾ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800 ♠

The accompanying vinyl record includes the tracks (Side A) *Lights on water*; and *Calle Tipica*; (Side B) *In Harbor*; and *Ray From Hawaii*

108. Robert Gober b. 1954

Untitled, 1999

Etching, on Rives BFK paper, with full margins, signed, dated '99' and numbered 30/40 in pencil (there were also 12 artist's proofs), published by the Walker Art Centre, Minneapolis, framed.

I. 27.8 x 21.4 cm (10 $\frac{7}{8}$ x 8 $\frac{3}{8}$ in.)

S. 49.5 x 43.2 cm (19 $\frac{1}{2}$ x 17 in.)

Estimate

£800-1,200 \$1,200-1,800 €1,100-1,700 •



109. Robert Gober b. 1954

Untitled, 1997

Lithograph, on French Durotone paper, the full sheet printed on both sides, from the edition of 40 and 12 artist's proofs, published by Gemini G.E.L., Los Angeles, sold for the benefit of the Museum of Contemporary Art, Los Angeles, contained in the original white mount and pale wooden, double-sided frame, specified by the artist.

S. 28.6 x 35.6 cm (11 $\frac{1}{4}$ x 14 in.)

Estimate

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

Literature

Gemini G.E.L. 60.1



(side A)

110. Robert Gober b. 1954

Untitled (Whole Pigs); and *Untitled (Fresh Pigs)*, 1993-94

The set of two photolithographs in colours, on French Dur-O-Tone paper, folded (as issued), with full margins, both signed, dated '75' and numbered 12/75 and 11/75 respectively in pencil in the lower margin (there were also 10 artist's proofs), published by the artist, both framed.

I. various sizes

both S. 56.8 x 30.5 cm (22 $\frac{3}{8}$ x 12 in.) unfolded

Estimate

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



(side A)



(side A)



III. 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. 56 x 56 cm (22 x 22 in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ± ♠

Provenance

Annina Nosei Gallery, New York



III. Barbara Kruger b. 1945

Du Willst Es. Du Kaufst Es. Du Vergisst Es.

(*You Want It. You Buy It. You Forget It.*), 2013
Archival pigment print in colours, on smooth light-weight card paper, with full margins, stamp signed in pink and numbered 6/8 in pencil on the reverse (there was also 1 artist's proof), published by Kunsthaus-Bregenz, Bregenz, Austria, unframed. I. 40.5 x 53 cm (15 7/8 x 20 7/8 in.) S. 43.1 x 55.8 cm (16 7/8 x 21 7/8 in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ± ♠

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

113. Vito Acconci b. 1940

20 Foot Ladder for Any Size Wall, 1979-81

Photo-etching in grey, on eight sheets of wove paper, the full sheets, one sheet signed with initials, titled, dated '79' and numbered 13/15 in pencil, published by Crown Point Press, San Francisco, CA (with their blindstamp), all unframed.

each S. 75 x 106.8 cm (29½ x 42 in.)

overall 600 x 106.8 cm (236¼ x 42 in.)

Estimate

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





This lot is sold with no reserve

Δ II4. Various Artists

For Joseph Beuys: 15 works, 1987

Fourteen prints in various media, on various papers, with one vinyl record, from the 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 3⅝ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ♠

Literature

Jörg Schellmann pp. 372-375



II5. 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 (11⅝ x 11⅝ x 0⅞ in.)

Estimate

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



II6. Lucio Fontana 1899-1968

Concetto Spaziale (rosa), 1968

Thermoformed pink plastic, with accompanying book and slipcover, the edition size unknown, published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona, unframed. 29.5 x 29.5 x 2.5 cm (11⅝ x 11⅝ x 0⅞ in.)

Estimate

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

Provenance

Galerie La Hune, Paris

Acquired from the above by the present owner

Literature

Harry Ruhé and Camillo Rigo M-15



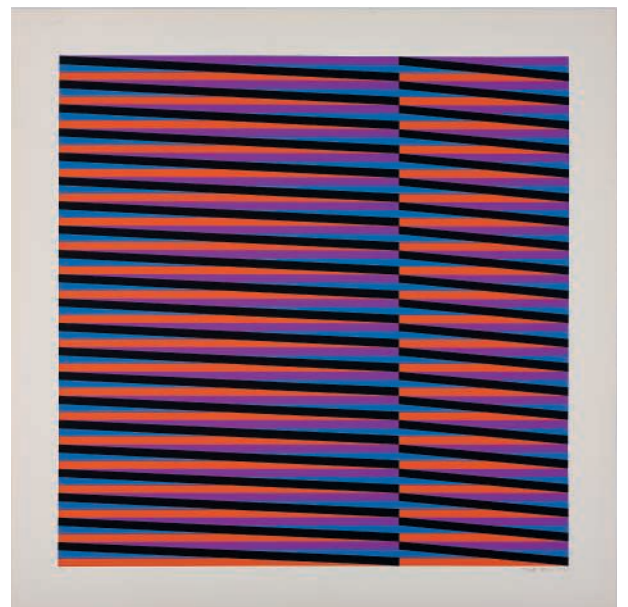
117. Carlos Cruz-Diez b. 1923

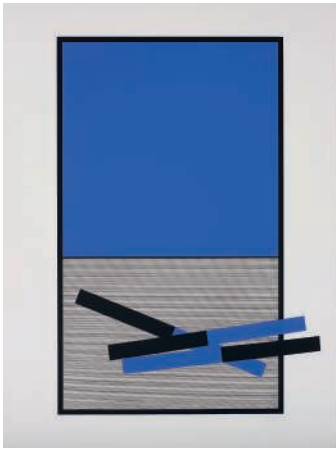
Couleur Additive: four plates; and Untitled, 1970; and 1975

Four screenprints in colours, from the set of eight on light-weight card paper; and one screenprint in colours, on wove paper, all with full margins, all signed, dated '70' or '75' respectively and numbered 175/200, 31/200, 183/200, 174/200 and 4/175 respectively in pencil, all published by Denise René Editions, Paris, two framed, three unframed.
four I. 60 x 60 cm (23⁵/₈ x 23⁵/₈ in.)
one I. 63 x 63 cm (24³/₄ x 24³/₄ in.)
all S. 75 x 75 cm (29¹/₂ x 29¹/₂ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♠





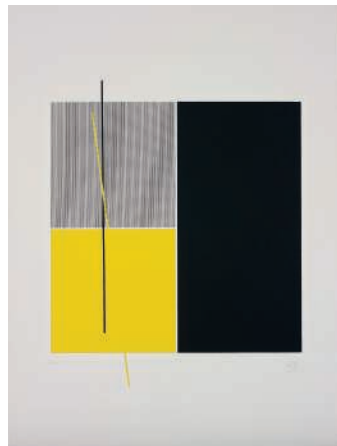
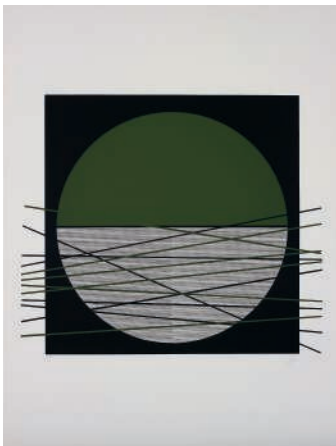
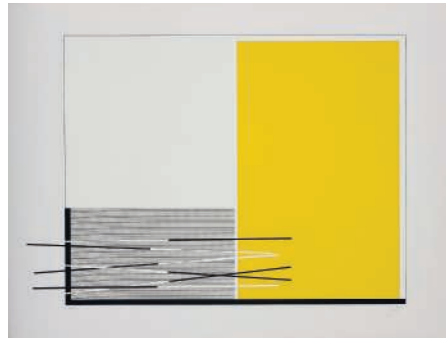
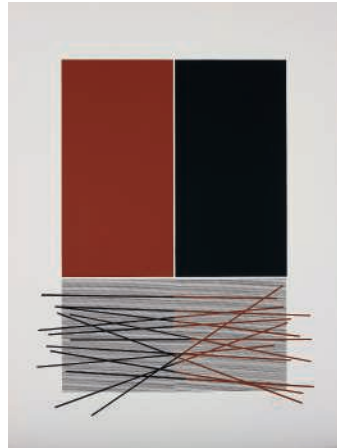
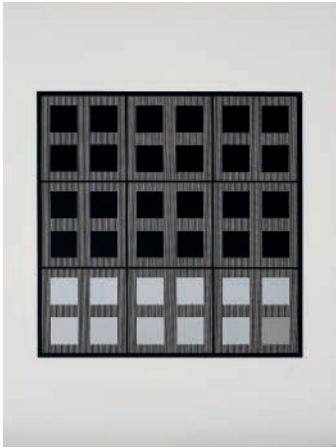
118. Jesús Rafael Soto 1923-2005

Vibrations, 1969

The complete set of eight screenprints in colours, on cardboard, with full margins, all signed and numbered 54/200 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. 71.5 x 54.5 cm (28½ x 21½ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ±



119. Jesús Rafael Soto 1923-2005

Multiple II, from *Jai-Alai*, 1969

Plexiglas with screenprint in colours, steel bars, and transparent cords, from the series of nine kinetic multiples titled *Jai-Alai*, with incised signature and numbered 109/300, published by Marlborough Galleries, New York. 50.5 x 20 x 20 cm (19⅞ x 7⅞ x 7⅞ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900



120. Yves Klein 1928-1962

Table Bleue, designed 1961

IKB pigment, glass, Plexiglas, chrome-plated metal, this work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein, signed by R. Klein Moquay and annotated with serial number DA-ERSE (both printed) on a label affixed to the underside.

36.2 x 125.2 x 100 cm

(14¼ x 49¼ x 39¾ in.)

Estimate

£12,000-18,000 \$18,200-27,200

€16,500-24,800 ♠ †

Literature

Barbara Bloemink and Joseph Cunningham, *Design ≠ Art: Functional Objects from Donald Judd to Rachel Whiteread*, exh. cat., Cooper-Hewitt Design Museum, New York, 2004, p. 27, fig. 14





121. Victor Vasarely 1906-1997

Hommage a L'hexagone

(Homage to the Hexagon), 1969

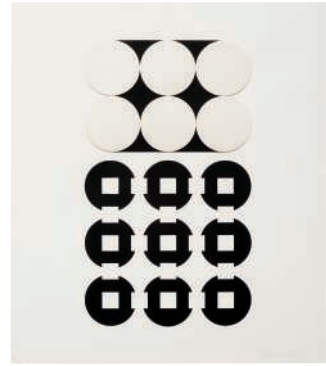
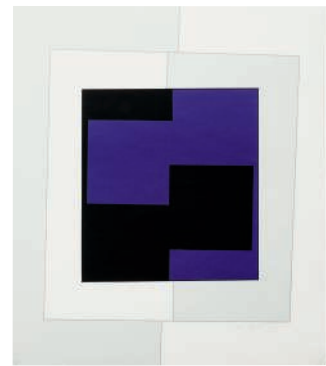
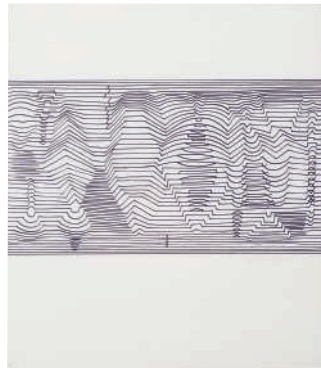
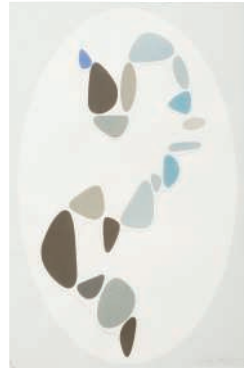
The complete set of eight screenprints in colours, on heavy card-paper, with full margins, all signed and numbered 61/200 in pencil, further numbered on the justification page in pencil (the justification page states an edition of 125 copies), published by Denise René, Paris (with their blindstamp), the sheets loose (as issued) contained in the original black fabric-covered portfolio with screenprinted hexagon on the front. 75 x 75 x 2.3 cm (29½ x 29½ x 0⅞ in.)

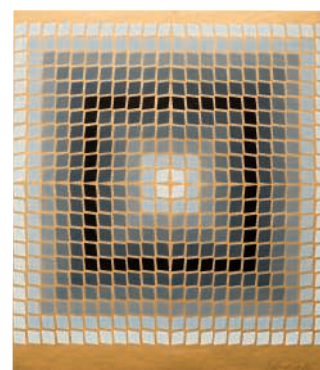
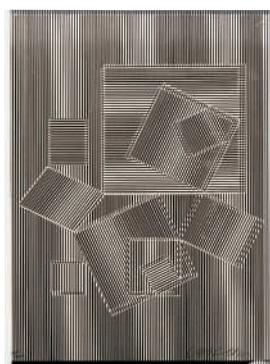
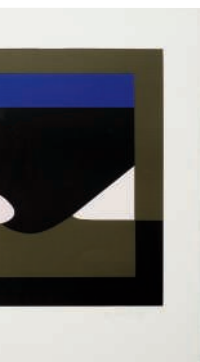
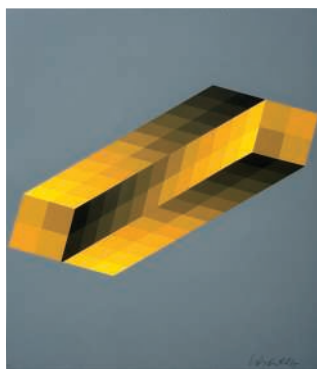
Estimate

£2,000-3,000 \$3,000-4,500

€2,800-4,100 ± ♠







122. Victor Vasarely 1906-1997

Le discours de la méthode portfolio (The Discourse on Method portfolio), 1969

The complete set of 24 prints and multiples, comprised of one Plexiglas optical multiple, one aluminium multiple, screenprints in colours, lithographs in colours, and collage works, on BFK Rives paper or light-weight card-paper, with full margins and the full sheets, text by René Descartes, the prints all signed in pencil or black ink and numbered 108/138 in pencil, the two multiples signed and numbered in black ink (there were also 15 artist's proofs and 7 *hors commerce*), published by Editions Esselier, Paris, all contained in the original grey paper-covered portfolio.
47 x 42.5 cm (18½ x 16¾ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ± ♣



123. Frank Stella b. 1936

Les Indes Galantes I, 1973

Offset lithograph in colours, on J. Green mould-made paper, with full margins, signed, dated '83' and numbered 23/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, unframed.
 I. 20.2 x 20.2 cm (7⁷/₈ x 7⁷/₈ in.)
 S. 40.6 x 56 cm (15⁷/₈ x 22 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ±

Literature

Richard H. Axsom 86

This lot is sold with no reserve

124. Sol LeWitt 1928-2007

All One, Two, Three, Four, Five & Six Part

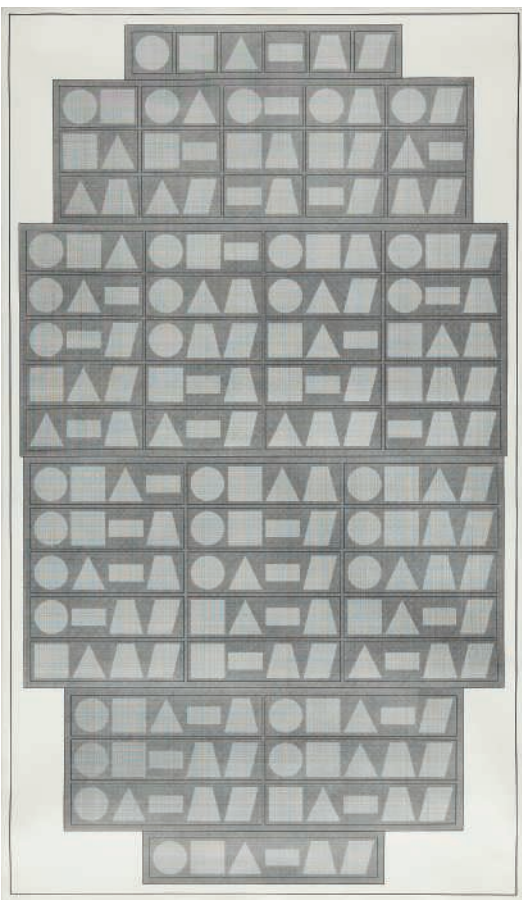
Combinations of Six Geometric Figures, 1980 Screenprint, on Rives BFK paper, with full margins, signed and numbered 22/33 in pencil (there were also 4 artist's proofs), published by the artist, unframed.

I. 163.8 x 94.6 cm (64¹/₂ x 37¹/₄ in.)

S. 167.2 x 98 cm (65⁷/₈ x 38⁵/₈ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ±



125. Sean Scully b. 1945

Standing I, 1986

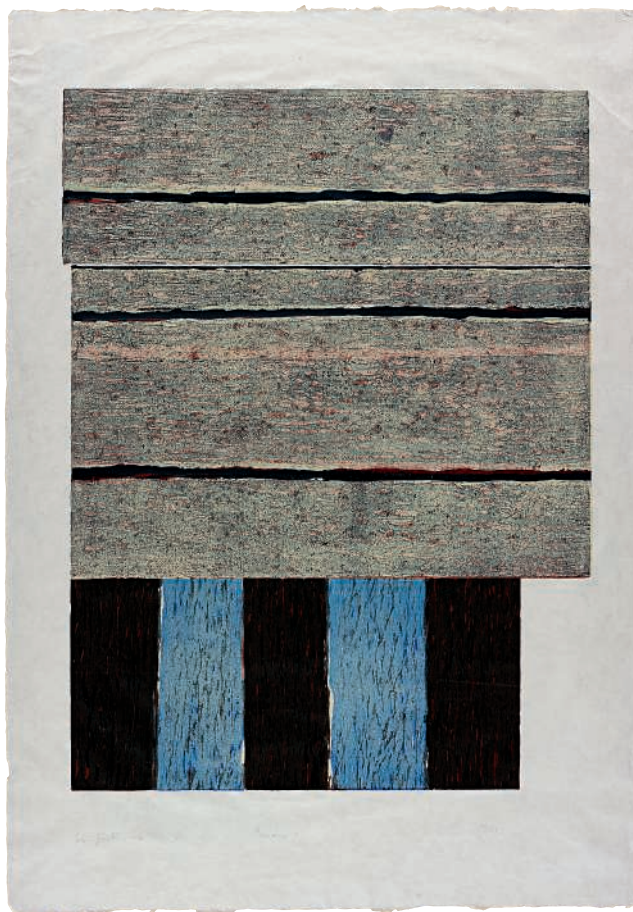
Woodcut in colours, on Okawara paper, with full margins, signed, titled, dated '86' and numbered 34/35 in pencil (there were also 10 artist's proofs), published by Diane Villani, New York, unframed.
I. 100.5 x 76 cm (39½ x 29¾ in.)
S. 132 x 92 cm (51½ x 36¼ in.)

Estimate

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

Literature

Dominique Tonneau-Ryckelynck 86001



126. Sean Scully b. 1945

Sotto Voce (Whisper), 1988

Soap-ground, spit-bite aquatint and flat-bite etching in colours on Somerset paper, with full margins, signed, titled, dated '88' and numbered 7/40 in pencil (there were also 10 artist's proofs), published by Crown Point Press, San Francisco (with their blindstamp), unframed.
I. 70 x 105.5 cm (27 ½ x 41 ½ in.)
S. 104.7 x 131.5 cm (41 ¼ x 51 ¾ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ± ♠





127. Sean Scully b. 1945

Landline Red, 2015

Etching with aquatint, spit bite and sugar-lift in colours, on wove paper, with full margins, signed, titled, dated '15' and numbered 9/30 in pencil (there were also 10 artist's proofs), published by Hatje-Cantz Edition, Berlin, framed.

I. 31.5 x 25 cm (12 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in.)

S. 55.8 x 43.2 cm (21 $\frac{7}{8}$ x 17 in.)

Estimate

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



128. Pierre Soulages b. 1919

Composition en brune et jaune (*Composition in Brown and Yellow*), 1960

Lithograph in colours, on Arches paper, with full margins, signed and numbered 41/150 in pencil, published by Fernand Mourlot, Paris, unframed.

I. 74 x 47.6 cm (29 $\frac{1}{8}$ x 18 $\frac{3}{4}$ in.)

S. 90.4 x 56.6 cm (35 $\frac{5}{8}$ x 22 $\frac{1}{4}$ in.)

Estimate

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

129. Robert Motherwell 1915-1991

Octavio Paz, Three Poems: 18 plates; and Octavio Paz, Three Poems: 26 plates, 1988

Eighteen lithographs *hors-texte*, from the portfolio of 27; and 26 lithographs, four in colours, *en-texte*, from the portfolio of 27, all on various hand-made Japanese papers *chine appliqué* to Arches paper, all with full margins, the latter with the accompanying poems by Octavio Paz (translated by Eliot Weinberger) printed in black and red, the 18 lithographs *hors-texte* signed with initials and numbered 19/50 in pencil (there were also 10 artist's proofs in Roman numerals), all with the artist's copyright inkstamp on the reverse; the 26 lithographs *en-texte* signed with initials and annotated 'XIII/XX' in pencil (there were also 4 artist's proofs in Arabic numerals), further sequentially numbered 1-25 in pencil on the reverse, both published by The Limited Editions Club, New York, the sheets loose (as issued), contained in two original grey linen-covered portfolios.

one portfolio 84.5 x 70 cm (33 1/4 x 27 1/2 in.)
one portfolio 59.5 x 97 cm (23 3/8 x 38 1/4 in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ±

Literature

Siri Engberg and Joan Banach 416-429, 431, 434, 439, and 440; and 388-412 and 414 (lacking 413)



130. Willem de Kooning 1904-1997

Seventeen Lithographs for Frank O'Hara, 1988

The complete set of 17 lithographs *hors-texte*, on hand-made Japanese Yame paper *chine collé* to handmade Twinrocker paper, with full margins, all sheets with the artist's printed signature and numbered 2/60 in pencil (there were also 8 artist's proofs in Roman numerals), published by the Limited Editions Club, New York, the sheets loose (as issued) contained in the original black fabric-covered portfolio with artist's name printed in gold.

75.5 x 63.5 cm (29 3/4 x 25 in.)

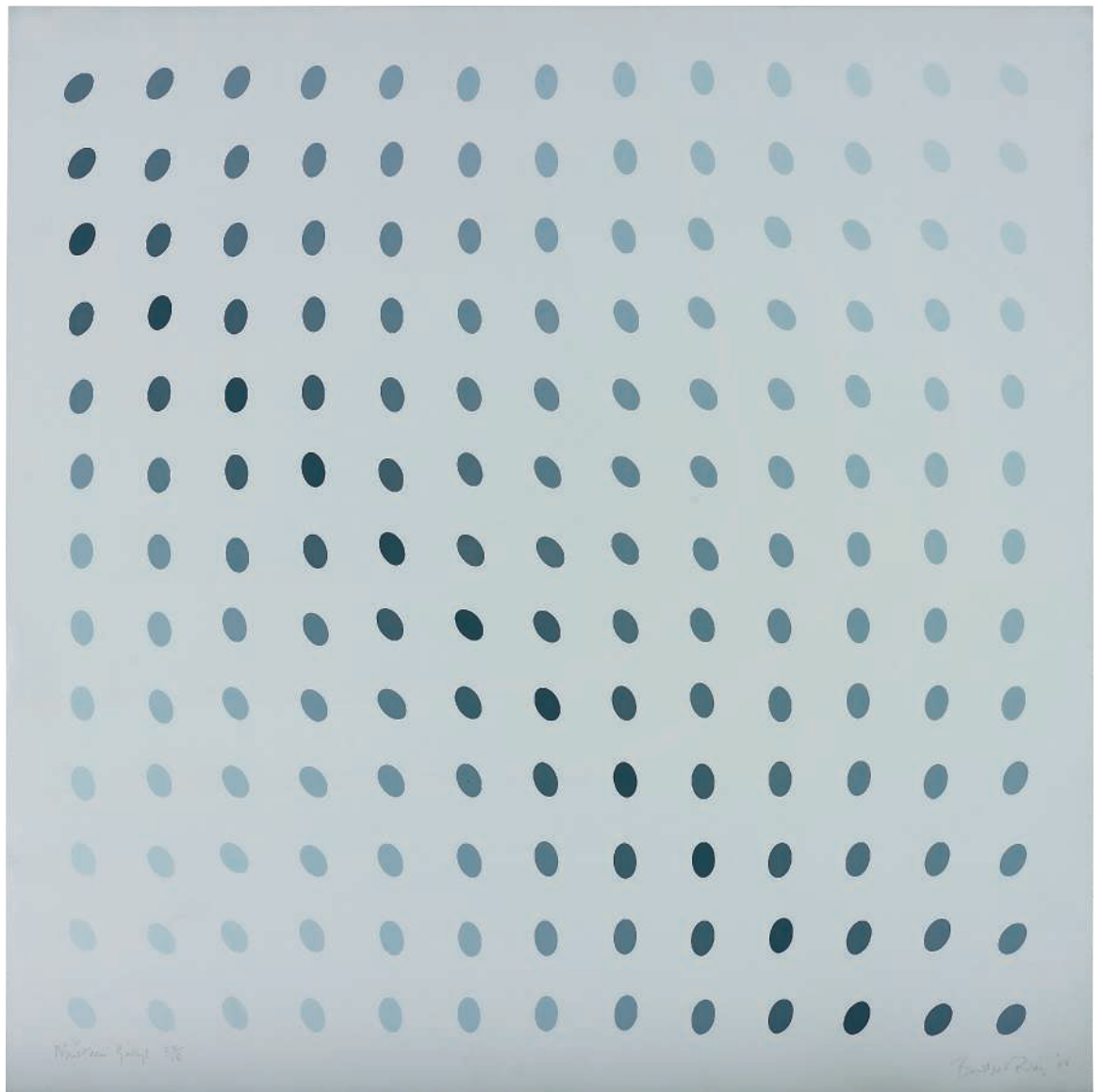
Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±



Flax

Flax, 1962



131. **Bridget Riley** b. 1931

Elapse, 1982

Screenprint in colours, on BFK Rives paper, with full margins, signed, titled and dated '82' in pencil, from the unnumbered edition of 260, published by the Print Club of Cleveland (with their blindstamp), unframed.

I. 102 x 63.8 cm (40 $\frac{1}{8}$ x 25 $\frac{1}{8}$ in.)

S. 121.5 x 80.5 cm (47 $\frac{7}{8}$ x 31 $\frac{3}{4}$ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ± ♠

Literature

Karsten Schubert 30

132. **Bridget Riley** b. 1931

Untitled (Nineteen Greys B), 1968

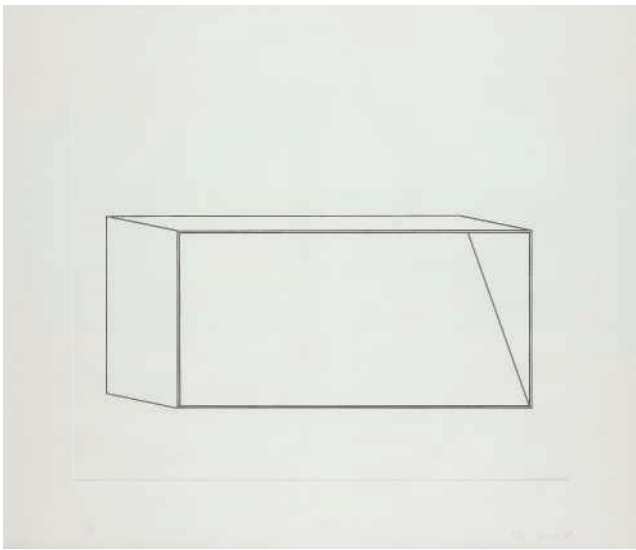
Screenprint in colours on card, the full sheet, signed, titled, dated '68' and numbered 20/75 in pencil (there were also 6 artist's proofs), framed.
S. 75.9 x 75.9 cm (29 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♠

Literature

Karsten Schubert 8b
Arts Council 1980, no.8



133. Donald Judd 1928-1994

Untitled: one plate, 1977-78

Etching, from the set of 16, on wove paper with full margins, signed, dated '78' and numbered 35/75 in pencil (there were also 10 artist's proofs), published by the artist, unframed.

I. 55.9 x 68.6 cm (22 x 27 in.)

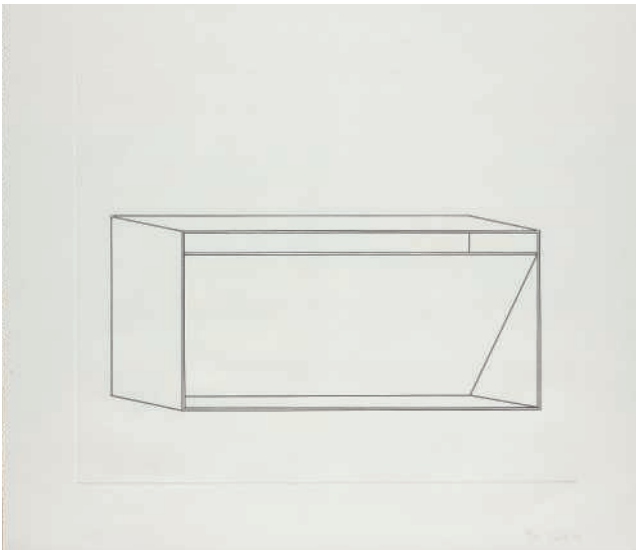
S. 76 x 88.7 cm (29 7/8 x 34 3/8 in.)

Estimate

£1,000-1,200 \$1,500-1,800 €1,400-1,700

Literature

Jörg Schellmann 104



134. Donald Judd 1928-1994

Untitled: one plate, 1977-78

Etching, from the set of 16, on wove paper with full margins, signed, dated '78' and numbered 35/75 in pencil (there were also 10 artist's proofs), published by the artist, unframed.

I. 55.9 x 68.6 cm (22 x 27 in.)

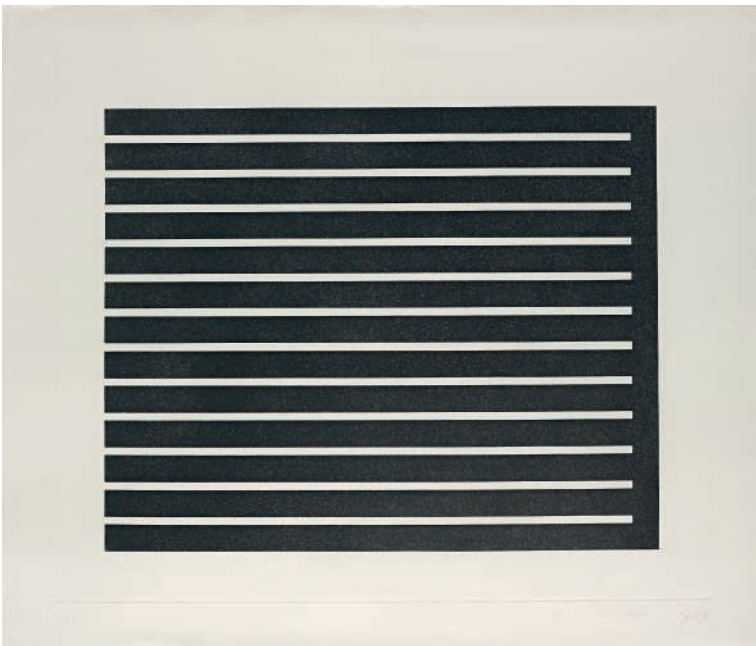
S. 76 x 88.7 cm (29 7/8 x 34 3/8 in.)

Estimate

£1,000-1,200 \$1,500-1,800 €1,400-1,700

Literature

Jörg Schellmann 105



135. Donald Judd 1928-1994

Untitled: one plate, 1980

Aquatint in black, on wove paper, with full margins, signed and numbered 39/150 in pencil (there were also 20 artist's proofs), published by the artist, framed.

I. 62.2 x 75.1 cm (24 1/2 x 29 5/8 in.)

S. 74.3 x 87 cm (29 1/4 x 34 1/4 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100

Literature

Jörg Schellmann 120

136. Ellsworth Kelly b. 1923

Coloured Paper Image XX (Brown Square with Blue),
from *Colored Paper Images*, 1976

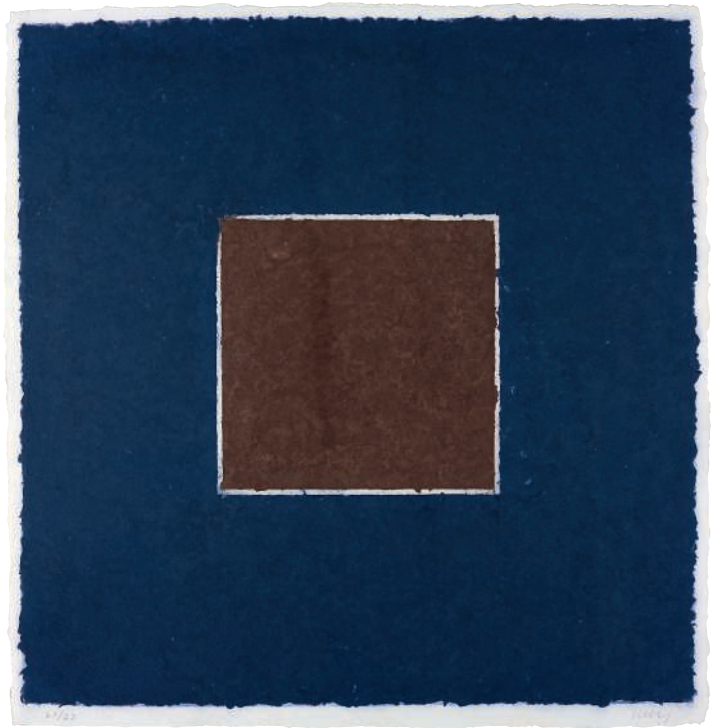
Coloured and pressed paper pulp, the full sheet,
signed and numbered 21/22 in pencil (there were also
8 artist's proofs), published by Tyler Graphics, Bedford
and New York (with their blindstamp), framed.
S. 82 x 79.1 cm (32¼ x 31½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±

Literature

Richard H. Axsom 160



137. Dan Flavin 1933-1996

Guggenheim Tondo: two works, 1992

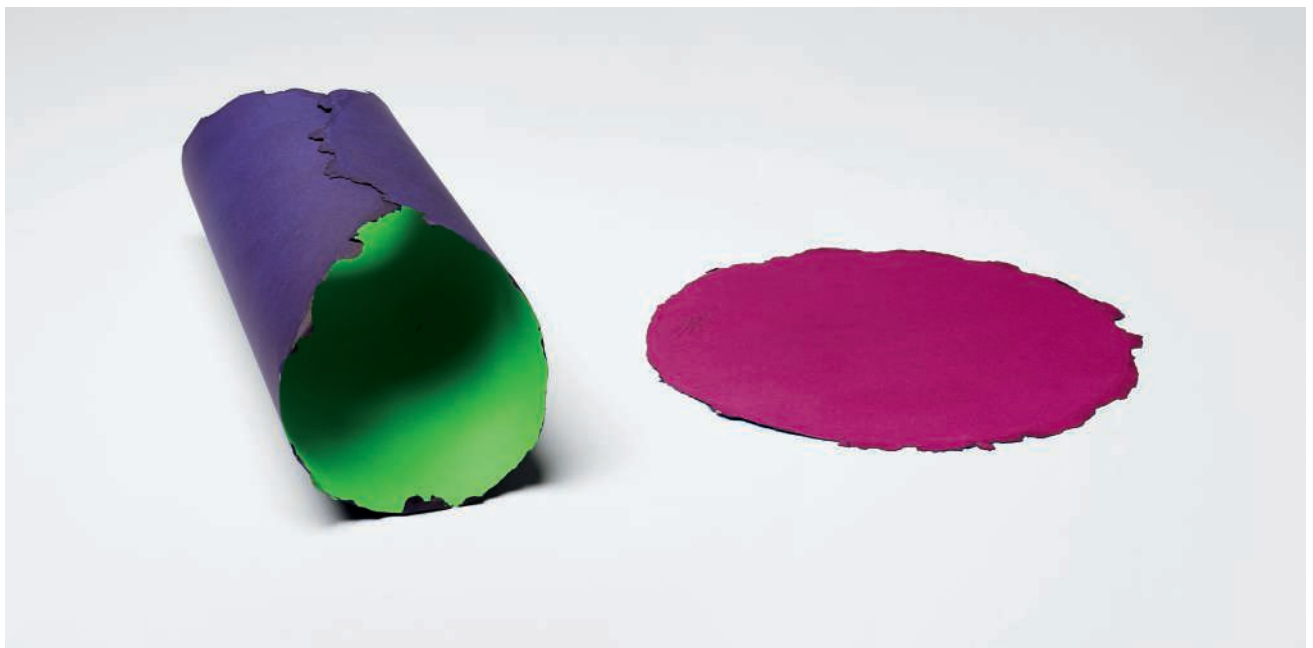
Two double-sided mezzotints in two colours (one
on each side), on handmade paper, the full sheets,
(one rolled as issued) purple/green signed, dated
'1992' and numbered 10/25 in pencil, blue/maroon
signed, dated '1992' and numbered 12/25 on both
sides in pencil, published by the Guggenheim
Museum, New York, both unframed.

flat S. diameter 32.1 cm (12½ in.)

rolled S. 12 x 47.2 x 15.3 cm (4¾ x 18½ x 6 in.)

Estimate

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





138. After Francis Bacon 1909-1992

Lying Figure, 1969/2015

Diasec mounted giclée print in colours, on Alu Dibond support, the full sheet, with printed signature on a label affixed to the reverse and numbered 144/150 in black ink on the reverse, published by The Estate of Francis Bacon and Heni Productions, 2015, with their Certificate of Authenticity, framed.

197.7 x 147.5 cm (77 $\frac{7}{8}$ x 58 $\frac{1}{8}$ in.)

Estimate

£8,000-12,000 \$12,100-18,200 €11,000-16,500 ± ♣

Provenance

Fondation Beyeler

Acquired directly from the above by the present owner



139. After Francis Bacon 1909-1992

Portrait of George Dyer Riding a Bicycle, 1966/2015
 Diasec mounted giclée print in colours, on Alu Dibond support, the full sheet, with printed signature on a label affixed to the reverse and numbered 144/150 in black ink on the reverse, published by The Estate of Francis Bacon and Heni Productions, 2015, with their Certificate of Authenticity, framed.
 197.7 x 147.5 cm (77 $\frac{7}{8}$ x 58 $\frac{1}{8}$ in.)

Estimate

£8,000-12,000 \$12,100-18,200 €11,000-16,500 ± ♠

Provenance

Fondation Beyeler
 Acquired directly from the above by the present owner



859/8018

Francis Bacon

140. Francis Bacon 1909-1992

Seated Figure (after Study for a Portrait, 1981), 1983
Etching and aquatint in colours, on Arches paper, with full margins, signed and annotated 'XCVI/XCIX' in pencil (there were also 15 artist's proofs), published by Polígrafa, Barcelona, framed.
I. 72 x 54 cm (28 $\frac{3}{8}$ x 21 $\frac{1}{4}$ in.)
S. 101.4 x 70.9 cm (39 $\frac{7}{8}$ x 27 $\frac{7}{8}$ in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000 ♠

Exhibited

Bruno Sabatier 5
Alexandre Tacou 15

141. Francis Bacon 1909-1992

Triptych: right panel, 1981
Etching and aquatint in colours, from the set of three on Guarro paper, with full margins, signed and annotated 'H.C. 2/15' (an *hors commerce* impression aside from the edition of 99 and 15 artist's proofs), published by Polígrafa, Barcelona, unframed.
I. 38.8 x 29.4 cm (15 $\frac{1}{4}$ x 11 $\frac{5}{8}$ in.)
S. 64.5 x 50 cm (25 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate

£3,500-4,500 \$5,300-6,800 €4,800-6,200 ± ♠

Literature

Bruno Sabatier 4
Alexandre Tacou 13



142. David Hockney b. 1937

Portrait of Rolf Nelson, 1965-1968
Lithograph in colours with hand-colouring in watercolour, on Rives BFK paper, the full sheet, signed, dated '1965/68' and numbered 2/12 in pencil (there were also 3 artist's proofs), published in 1973 by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
S. 105 x 75 cm (41 $\frac{3}{8}$ x 29 $\frac{1}{2}$ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♠

Literature

Scottish Arts Council 63
Gemini G.E.L. 630





143. Patrick Caulfield 1936-2005

Paris Separates, 1973

Screenprint, on wove paper, with full margins, signed and numbered 57/72 in pencil (there were also 15 artist's proofs), published by Waddington Graphics, London, framed.

I. 55.6 x 78.5 cm (21 $\frac{1}{8}$ x 30 $\frac{3}{8}$ in.)

S. 72.9 x 95 cm (28 $\frac{3}{4}$ x 37 $\frac{3}{8}$ in.)

Estimate

£800-1,200 \$1,200-1,800 €1,100-1,700 ♠

Literature

Alan Cristea 36

144. Richard Hamilton 1922-2011

Bathers (b), 1969

Dye-transfer in colours, on dye-transfer paper mounted to board (as issued), the full sheet, signed and numbered 44/75 in pencil (there were also 7 artist's proofs), published by Petersburg Press, London, framed.

S. 38.8 x 54 cm (15 $\frac{1}{4}$ x 21 $\frac{1}{4}$ in.)

with board 48 x 64 cm (18 $\frac{3}{8}$ x 25 $\frac{1}{4}$ in.)

Estimate

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

Literature

Etienne Lullin 74



Louis Le Brocqy 10.4.83

145. Richard Hamilton 1922-2011

Polaroid Portrait, Louis Le Brocqy 10.4.83, 2010
 Digital restoration in colours of a polaroid photograph, mounted to heavy-weight wove paper (as issued), one of only three works from this series signed by the artist in blue ink on the reverse of the frame, the edition was 2 (one reserved for the Richard Hamilton Archive), published by The Serpentine Gallery, London, with their Certificate of Authenticity, mounted and framed in a clear acrylic box frame, specified by the artist. overall 18.1 x 13.1 x 2.7 cm (7 1/8 x 5 1/8 x 1 1/8 in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♣



Δ **146. 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 xartcollection, 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 \$4,500-7,600 €4,100-6,900 ♣

Literature

Etienne Lullin M3



Δ **147. Richard Hamilton** 1922-2011

Chiara and Chair, 2004

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

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

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

Estimate

£7,000-10,000 \$10,600-15,100 €9,600-13,800 ± ♣

Literature

Richard Hamilton, exh. cat., Tate Modern, London, 2014, p. 298 (another example illustrated)



Δ **148. 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 (18¼ x 9 in.)

S. 57.5 x 36 cm (22½ x 14½ in.)

Estimate

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

Δ **149. 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 (29⅞ x 15 in.)

S. 93.2 x 53.4 cm (36¾ x 21 in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900





150. Allen Jones b. 1937

Chest, 1968

Vacuum formed acrylic and cellulose in colours, signed in black ink on a label affixed to the reverse and numbered 345/2000 on the fibreglass backing, published by xartcollection, Zurich. 37 x 26 x 12 cm (14 $\frac{5}{8}$ x 10 $\frac{1}{4}$ x 4 $\frac{3}{4}$ in.)

Estimate

£1,500-2,000 \$2,300-3,000

€2,100-2,800 ♠

151. Allen Jones b. 1937

Box, 1980

Lithograph in colours, on four sheets of Arches paper, the full sheets, signed, dated '80' and numbered 38/70 in pencil on the lower panel (there were also 24 artist's proofs in Roman numerals), published by Waddington Graphics, London (with their blindstamps), framed. overall S. 106.4 x 151.6 cm (41 $\frac{7}{8}$ x 59 $\frac{5}{8}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300

€1,400-2,100 ♠

Literature

Richard Lloyd 85a-d



152. Allen Jones b. 1937

Legs, 1970

Vacuum formed acrylic and cellulose,
signed and numbered 48/2000 in black
ink on the fibreglass backing, published
by xartcollection, Zurich.
63 x 37 x 9 cm (24¾ x 14⅝ x 3½ in.)

Estimate

£2,000-3,000 \$3,000-4,500

€2,800-4,100 ♣

Provenance

Galerie Schröer, Krefeld



Δ **153. Tom Wesselmann** 1931-2004

Monica Lying on Her Back, Knees Up, 1990

Lithograph and linocut in colours,
on Arches 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 (39⅜ x 55¼ in.)

Estimate

£1,500-2,000 \$2,300-3,000

€2,100-2,800





154. Howard Hodgkin b. 1932

Mourning, 1982

Lithograph in colours using tusche washes, with hand-colouring in gouache and watercolour, on Velin Arches mould-made paper, the full sheet, signed with initials, dated '82' and numbered 35/50 in pencil (there were also 15 artist's proofs), published by Bernard Jacobson Ltd., London, unframed.

S. 91.5 x 152 cm (36 x 59 7/8 in.)

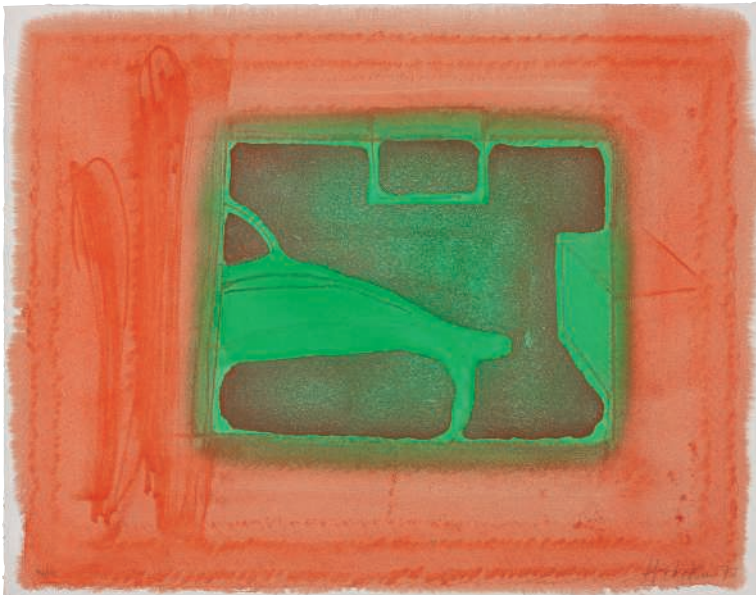
Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 68

(another impression illustrated in colour p. 43)



155. Howard Hodgkin b. 1932

A Furnished Room, 1977

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

S. 54 x 69.2 cm (21 1/4 x 27 1/4 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 33

(another example illustrated in colour p. 57)

This lot is sold with no reserve



156. 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, dated '1980' and numbered 89/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, London, unframed.

S. 81.4 x 103.2 cm (32 x 40 5/8 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 60

157. Howard Hodgkin b. 1932

Bleeding, 1981-82

Lithograph in colours using tusche washes, with hand-colouring in gouache, on Velin Arches mould-made paper, the full sheet, signed with initials, dated '81' and numbered 96/100 in pencil (there were also 33 artist's proofs), published by Bernard Jacobson Ltd., London, unframed. S. 92 x 152 cm (36¼ x 59⅞ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 67

(another impression illustrated in colour p. 42)



158. Howard Hodgkin b. 1932

Sand, 1982-85

Lithograph in colours with hand-colouring in watercolour, on buff Velin Arches mould-made paper, the full sheet, signed with initials, dated '83' and numbered 15/50 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York, unframed. S. 79 x 101.7 cm (31⅞ x 40 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 70

(illustrated in colour p. 85)



159. Howard Hodgkin b. 1932

Souvenir, 1981

Screenprint in five shades of black, on Arches Acquarelle mould-made paper, the full sheet, signed with initials, dated '81' and inscribed 'PP' in pencil (one of 3 printer's proofs, the edition was 100 and 20 artist's proofs), published by Petersburg Press, New York, unframed. S. 114.2 x 139.5 cm (44⅞ x 54⅞ in.)

Estimate

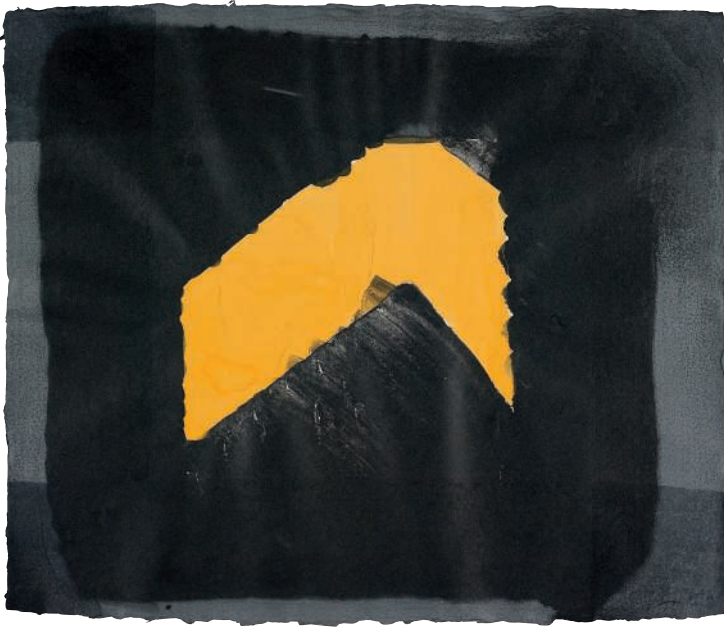
£1,000-1,500 \$1,500-2,300 €1,400-2,100 ± ♣

Literature

Liesbeth Heenk 64

(another impression illustrated in colour p. 72)





160. Howard Hodgkin b. 1932

Jarid's Porch, 1977

Lithograph with hand-colouring in gouache, on Lexington hand-made paper, the full sheet, signed, dated '77' and numbered 12/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, New York, unframed. S. 52.3 x 61.2 cm (20 $\frac{5}{8}$ x 24 $\frac{1}{8}$ in.)

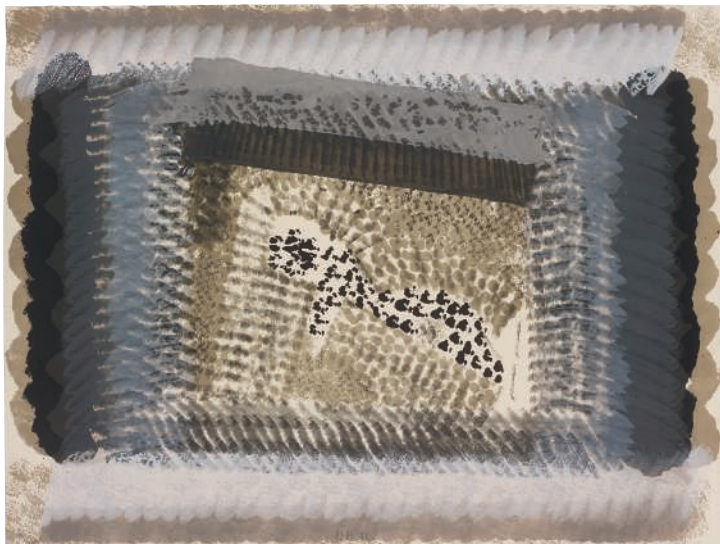
Estimate

£1,000-1,500 \$1,500-2,300

€1,400-2,100 ₣ ♠

Literature

Liesbeth Heenk 34 (another example illustrated in colour p. 62)



161. Howard Hodgkin b. 1932

One Down; and Two to Go, 1981; and 1982

Two lithographs in colours with hand-colouring in gouache, on buff Velin Arches mould-made paper, the full sheets, both signed with initials, dated '81' and numbered 88/100 and 66/100 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 (36 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in.)

Estimate

£2,000-3,000 \$3,000-4,500

€2,800-4,100 ₣ ♠

Literature

Liesbeth Heenk 65 and 66

(*Two to Go* illustrated in colour p. 71)





162. 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 hand-made paper, the full sheets, all signed, 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.

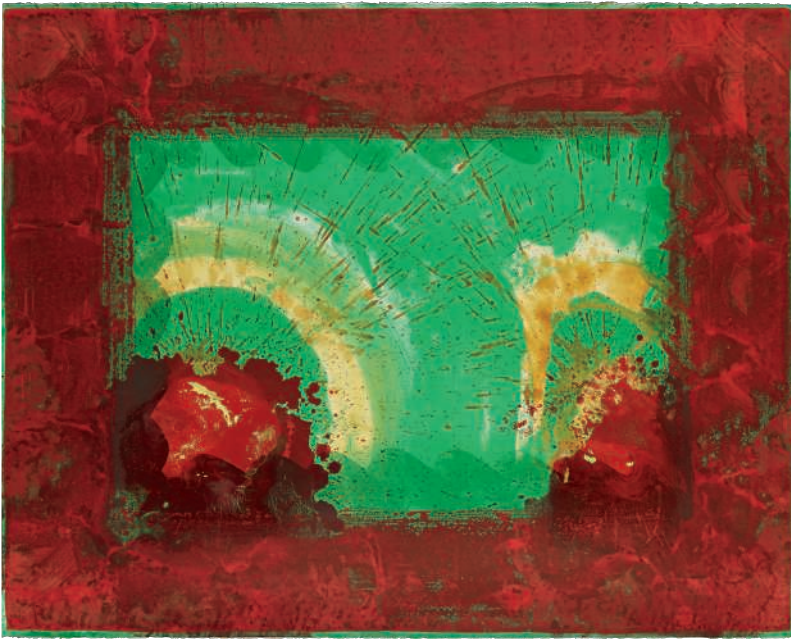
all S. approx 74.8 x 98.2 cm (29½ x 38½ in.)

Estimate

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

Literature

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



163. Howard Hodgkin b. 1932

Monsoon, 1987-88

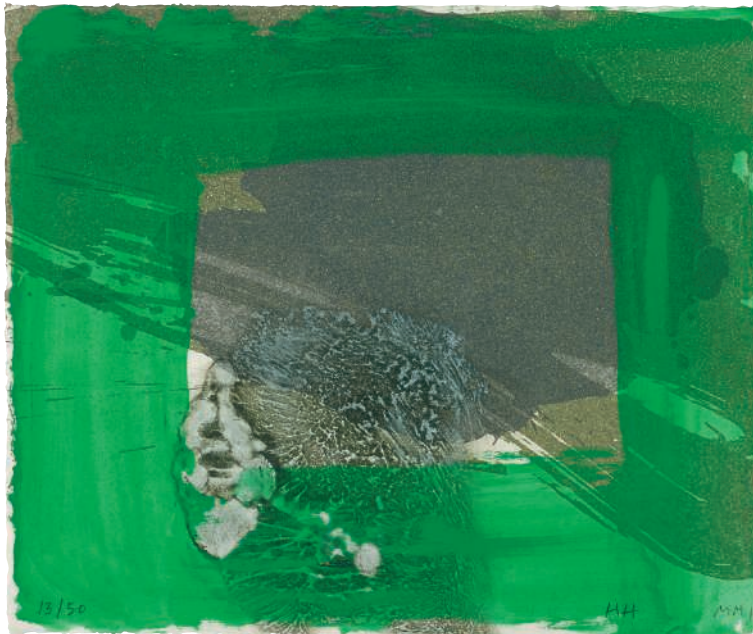
Lithograph in colours with hand-colouring in pochoir and gouache, on Arches cover paper, the full sheet, signed with initials, dated '87' and numbered 43/85 in pencil (there were also 11 artist's proofs), published by Waddington Graphics, London, framed.
S. 108 x 135 cm (42½ x 53½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♠

Literature

Liesbeth Heenk 79 (another impression illustrated in colour p.95)



164. Howard Hodgkin b. 1932

Rain, 2000-02

Lift-ground etching and aquatint with carborundum in colours with hand-colouring in acrylic, on Two Rivers cotton paper, the full sheet, signed with initials, dated 'MMI' and numbered 13/50 in pencil (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, framed.
S. 26.7 x 31.7 cm (10½ x 12½ in.)

Estimate

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

Literature

Liesbeth Heenk 105 (another impression illustrated in colour p. 136)

165. Howard Hodgkin b. 1932

Cigarette, 2000-02

Sugar lift-ground etching and aquatint with carborundum in colours, with hand-colouring in acrylic, on Two Rivers cotton paper, the full sheet, signed with initials, dated '2000' and numbered 55/55 in pencil (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, framed.

S. 29 x 33.5 cm (11 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in.)

Estimate

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

Literature

Liesbeth Heenk 110 (another impression reproduced in colour p. 141)



166. Ben Nicholson 1894-1982

Two and a Half Goblets, 1967

Etching printed with tone and with hand-colouring in watercolour, on wove paper, with full margins, signed, dated '62' and inscribed 'worked on' in pencil, an experimental proof aside from the edition of 50, framed.

I. 26.5 x 24.8 cm (10 $\frac{3}{8}$ x 9 $\frac{3}{4}$ in.)

S. 37.8 x 32.1 cm (14 $\frac{7}{8}$ x 12 $\frac{5}{8}$ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800 ± ♣

Literature

François Lafranca 94





167. Victor Pasmore 1908-1998

Vigna Antoniniana, 1980

Etching and aquatint in colours, on Magnani paper, with full margins, signed with initials and numbered 16/90 in pencil (there were also 15 artist's proofs), published by Marlborough Fine Art, London and 2RC Edizioni d'arte, Rome (with their blindstamp), framed.

I. 98.2 x 135 cm (38 $\frac{5}{8}$ x 53 $\frac{1}{8}$ in.)

S. 122.2 x 185.2 cm (48 $\frac{1}{8}$ x 72 $\frac{7}{8}$ in.)

Estimate

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

Literature

Norbert Lynton G.9

This lot is sold with no reserve

168. R.B. Kitaj 1932-2007

Mahler Becomes Politics, Beisbol: 8 plates, 1964-67

Eight screenprints and photoscreenprints in colours, one with collaged letterpress, from the set of 15 on various papers, the full sheets or with full margins, all signed in pencil or white crayon respectively, all numbered 4/70 in pencil (there were also 5-7 artist's proofs for each), published by Marlborough Fine Art Ltd., London, all unframed.

all S. various sizes, largest 84.6 x 58.4 cm (33 $\frac{3}{4}$ x 22 $\frac{7}{8}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡

Literature

Jennifer Ramkalawon 38, 39, 40, 42, 45, 47, 49b, and 50

This lot is sold with no reserve

169. Tony Bevan b. 1951

Head portfolio, 1988

The complete portfolio comprised of one woodcut in colours, on Japan paper, and 24 reproductions in black and grey, all on wove paper, with full margins, signed, titled 'Head', dated '1988' and numbered 36/100 in pencil on the woodcut and on the title page (there were also 25 artist's proofs), from the deluxe edition (the standard edition was 600), published by Ronald Feldman Fine Arts, New York and Galerie Wittenbrink, Munich, the sheets loose (as issued), all contained in the original blue fabric-covered portfolio with printed title. 45 x 32.5 cm (17¾ x 12¾ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ± ♣



This lot is sold with no reserve

170. Donald Sultan b. 1951

Black Flower and Vase, 1993

Aquatint in colours, on Hahnemühle paper, with full margins, signed with initials, titled, dated 'May 1993' and numbered 46/50 in pencil (there were also 10 artist's proofs), published by Pace Editions Inc., New York, unframed.

I. 59.5 x 59.2 cm (23⅜ x 23¼ in.)

S. 80 x 74.2 cm (31½ x 29¼ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ±



171. Various Artists

One work by Henry Moore; and Two works by Lynn Chadwick, 1977; and 1966

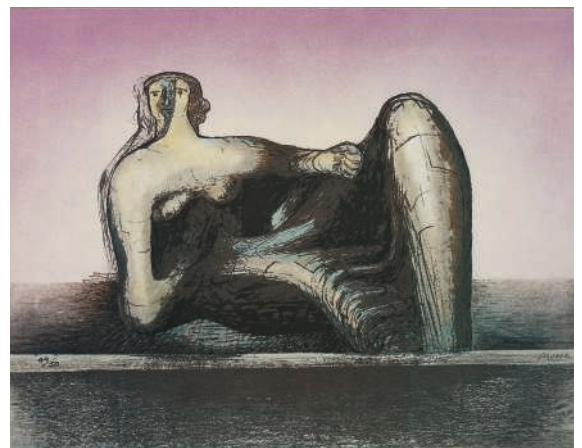
One mixed mechanical media in colours with embossing by Henry Moore, on Alpha wove paper, the full sheet; and two lithographs in colours by Lynn Chadwick, on artist's wove paper watermarked 'Chadwick', both with full margins, the Moore signed in pencil and numbered 49/50 in black ink (there were also 13 artist's proofs in Roman numerals), published by Nathan Silberberg, New York; the two Chadwicks signed, dated '66' and numbered 32/50 and 30/50 in black ball-point pen respectively, published by Editions Alecto, London, all unframed. one S. 49.8 x 64 cm (19⅞ x 25¼ in.) two I. various sizes, both S. 81.7 x 59.7 cm (32⅞ x 23½ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ± ♣

Literature

Including *Reclining Figure* (Moore); *Trig I* (Chadwick); and *Trig III* (Chadwick)





This lot is sold with no reserve

172. Jim Dine b. 1935

Lithographs of the Sculpture: The Plant Becomes a Fan; and *Sledgehammer and Axe*, 1975; and 1971
The complete set of five lithographs with varnish, on Natsume paper; and one offset lithograph, on Hodgkinson mould-made paper, all with full margins, *The Plant Becomes a Fan* all signed, dated 1975 and numbered 6/60 in pencil (there were also 16 artist's proofs); *Sledgehammer and Axe* signed, dated '1971' and numbered 59/80 in pencil (there were also 12 artist's proofs), all published by Petersburg Press, London, all unframed.
all I. various sizes
five S. approx 91.5 x 61.5 cm (36 x 24¼ in.)
one S. 141.4 x 101.7 cm (55½ x 40 in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡

Literature

Williams College 171-5; and 46



173. 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 \$2,300-3,000 €2,100-2,800 • ‡

Literature

Gallery Mikro 66 A-F

174. Jim Dine b. 1935

The Pressure from the Left, from *Hearts from Nikolaistrasse*, 2009

Inkjet print in colours with photo-etching and hand-colouring in acrylic, on wove paper, with full margins, signed, dated '2009' and numbered 3/17 in pencil, published by Alan Cristea Gallery, London, framed.

I. 105.2 x 75.3 cm (41 $\frac{3}{8}$ x 29 $\frac{5}{8}$ in.)

S. 111.5 x 80.3 cm (43 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800



175. Jim Dine b. 1935

Red Stamp, 2010

Soft-ground etching, drypoint and carborundum in colours, on wove paper, with full margins, signed, dated '2010' and numbered 8/9 in pencil (an artist's proof aside from the edition of 35), published by Alan Cristea Gallery, London and Pace Editions Inc., New York, framed.

I. 59.3 x 49.3 cm (23 $\frac{3}{8}$ x 19 $\frac{3}{8}$ in.)

S. 77.4 x 63 cm (30 $\frac{1}{2}$ x 24 $\frac{3}{4}$ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800



176. Jim Dine b. 1935

The Hand-Colored Viennese Hearts V, 1990

Screenprint with soft-ground etching and aquatint in colours and hand-colouring in acrylic, on Velin Arches paper, with full margins, signed, dated '1990' and numbered 25/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 84.5 x 71 cm (33 $\frac{1}{4}$ x 27 $\frac{7}{8}$ in.)

S. 119 x 91.7 cm (46 $\frac{7}{8}$ x 36 $\frac{1}{8}$ in.)

Estimate

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

Literature

Elizabeth Carpenter 34.5





177. Alex Katz b. 1927

Brisk Day I; II; and III, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint, all in colours, on various papers, the full sheets, all signed and numbered 123/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, two prints with the artist's copyright stamp on the reverse, all unframed.

all S. approx 91.4 x 73.7 cm (35 7/8 x 29 in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ₣

Literature

Klaus Albrecht Schröder 237-239





178. Alex Katz b. 1927

A Tremor in the Morning, 1986

The complete portfolio of 10 woodcuts in colours, on BFK Rives paper, with full margins, with the accompanying book of poems by Vincent Katz containing 11 linocuts in colours by Alex Katz, each woodcut signed and numbered 27/45 in pencil, the book of poems signed by the author and the artist and numbered in pencil (there were also 5 artist's proofs in Roman numerals), published by Peter Blum Edition, New York, the sheets and book loose, contained in the original cloth-covered portfolio with printed title.

54.2 x 53.2 cm (21 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate

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

Including *Eric & Anni*; *Jennifer & Eric*; *Julian & Jessica*; *Kriti & Vincent*; *Ada & Alex*; *Rackstraw & Peggy*; *Danny & Laura*; *Carter & Phyllis*; *Anda & Dino*; and *Peter & Linda*





179. Robert Indiana b. 1928

Zinnia, from *Garden of Love*, 1982
Screenprint in colours, on Fabriano paper, with full margins, signed, titled, dated '82' and numbered 72/100 in pencil (there were also 15 artist's proofs), published by Prestige Art Ltd., Mamaroneck, New York, unframed.
I. 60.7 x 60.7 cm (23⁷/₈ x 23⁷/₈ in.)
S. 68.2 x 68.2 cm (26⁷/₈ x 26⁷/₈ in.)

Estimate

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

Literature

Susan Sheehan 128



180. Robert Indiana b. 1928

Numbers, 1968

The complete portfolio of 10 screenprints in colours, on Schollers Parole paper, the full sheets bound (as issued), signed by the artist and poet and numbered 84/250 in pencil on the colophon (there were also 25 artist's proofs in Roman numerals), published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, with the original cardboard covers and brown paper dust-jacket.
65 x 50 cm (25⁵/₈ x 19⁵/₈ in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000

Literature

Susan Sheehan 56

181. James Rosenquist b. 1933

Hey! Let's Go For A Ride, 1972
Lithograph in colours, on Hodgkinson handmade Wookey Hole paper, with full margins, signed, titled, dated '1972' and numbered 45/75 in pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, framed.
I. 56.8 x 56.8 cm (22 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in.)
S. 79 x 77.5 cm (31 $\frac{1}{8}$ x 30 $\frac{1}{2}$ in.)

Estimate

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

Literature

Constance Glenn 55



182. 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 numbered 80/100 pencil (there were also 7 artist's proofs in Roman numerals), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.
71 x 49.6 x 2.4 cm (27 $\frac{7}{8}$ x 19 $\frac{1}{2}$ x 0 $\frac{7}{8}$ in.)

Estimate

£7,000-10,000 \$10,600-15,100
€9,600-13,800 ₺

Literature

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





183. Roy Lichtenstein 1923-1997

Against Apartheid, 1983

Lithograph in colours, on Arches paper, the full sheet, signed, dated '83' and numbered 27/100 in pencil (there were also 30 artist's proofs), published by the artist and Galerie Maeght-Lelong, Paris, for the benefit of Artists of the World Against Apartheid, in co-operation with the United Nations Special Committee against Apartheid, framed. S. 85.5 x 60 cm (33 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300

Literature

Mary Lee Corlett 200

184. Roy Lichtenstein 1923-1997

Wallpaper with Blue Floor Interior, 1992

Screenprint in colours, on paper Technologies, Inc., Waterleaf paper, mounted to foam board, in five panels, the full sheets, signed, dated '92' and numbered 190/300 in silver marker, lower centre of fourth panel (there were also 50 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp lower right of fourth panel), unframed. each S. approximately 260 x 77.3 cm (102 $\frac{3}{8}$ x 30 $\frac{3}{8}$ in.) Overall. 260 x 381 cm (102 $\frac{3}{8}$ x 150 in.)

Estimate

£7,000-9,000 \$10,600-13,600 €9,600-12,400

Literature

Mary Lee Corlett 260
Gemini G.E.L. 1558



Defining Editions.

‘If an artwork is possible then a number are possible. In fact if an idea only produces one work I usually discard the idea. I am looking for systems, things that work. I can then set about making it work until I have exhausted the idea’

Julian Opie



185. Julian Opie b. 1958

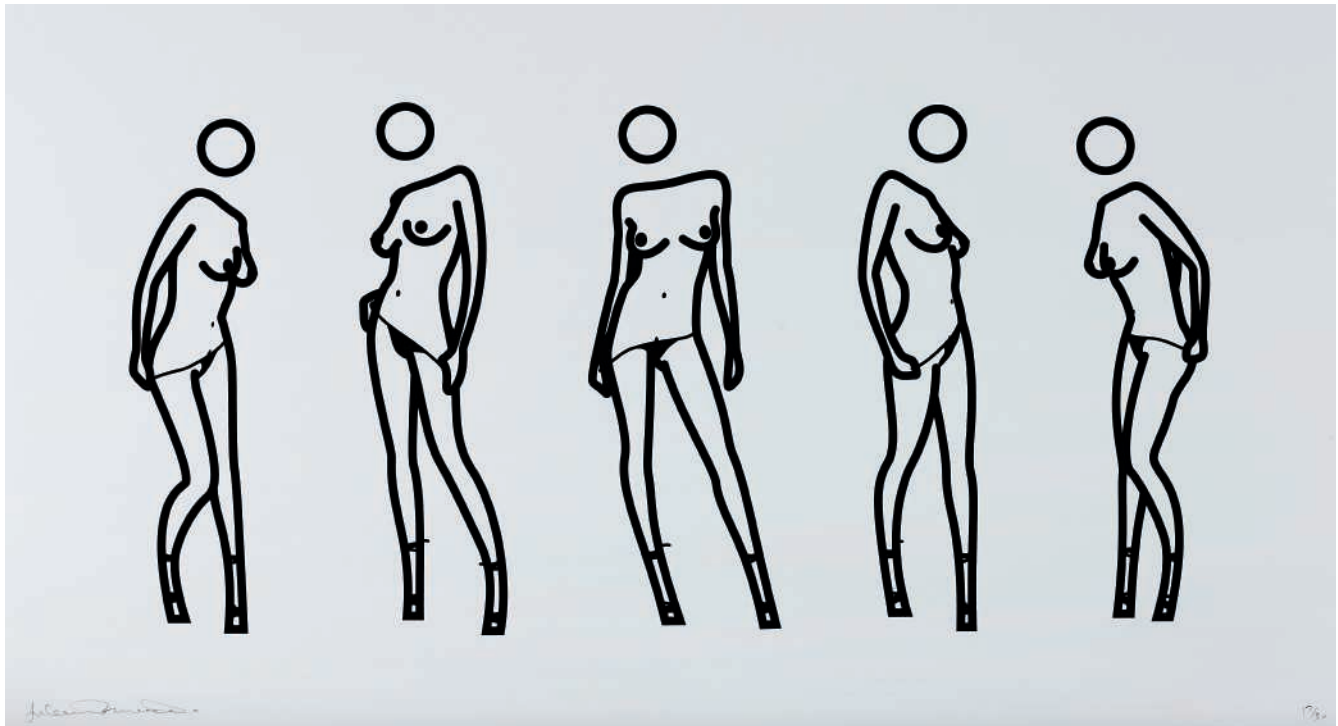
View of Moon over Manatsuru Peninsula, 2009
Lenticular acrylic panel, comprised of an inkjet print in colours, on specialist paper, mounted to twenty line 3D and iMotion lenses, signed in black ink and numbered 22/50 (printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in a white sprayed aluminium frame specified by the artist. 90 x 125 x 4 cm (35 $\frac{3}{8}$ x 49 $\frac{1}{4}$ x 1 $\frac{5}{8}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♣

Literature

Alan Cristea 137



186. Julian Opie b. 1958

Bijou Gets Undressed. 4, 2004
Screenprint, on Fedrigoni Sirio 350 gsm paper, with full margins, signed and numbered 17/30 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, unframed.
L. 38 x 77 cm (14 $\frac{7}{8}$ x 30 $\frac{3}{8}$ in.)
S. 52.5 x 97 cm (20 $\frac{5}{8}$ x 38 $\frac{1}{4}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♣

Literature

Alan Cristea 57



187. Julian Opie b. 1958

Winter 09, 2012

Digital print in colours, on Epson Premium Glossy Photo paper, laminated to glass mounted to a white chamfered acrylic backing designed by the artist, signed in black ink and numbered 3/3 (printed) on a label affixed to the reverse (there was also 1 artist's proof), published by Alan Cristea Gallery, London.
68.2 x 121.2 x 1 cm (26 $\frac{7}{8}$ x 47 $\frac{3}{4}$ x 0 $\frac{3}{8}$ in.)

Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 ♣

Literature

Alan Cristea 187

188. Julian Opie b. 1958

View from my Bedroom Window, 2007

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made, black powder-coated metal surround, signed in black ink and numbered 249/300 (printed) on a label affixed to the reverse (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, with adaptor and remote control, contained in the original foam-lined corrugated cardboard box.
24.8 x 31.1 x 4 cm (9 $\frac{3}{4}$ x 12 $\frac{1}{4}$ x 1 $\frac{5}{8}$ in.)

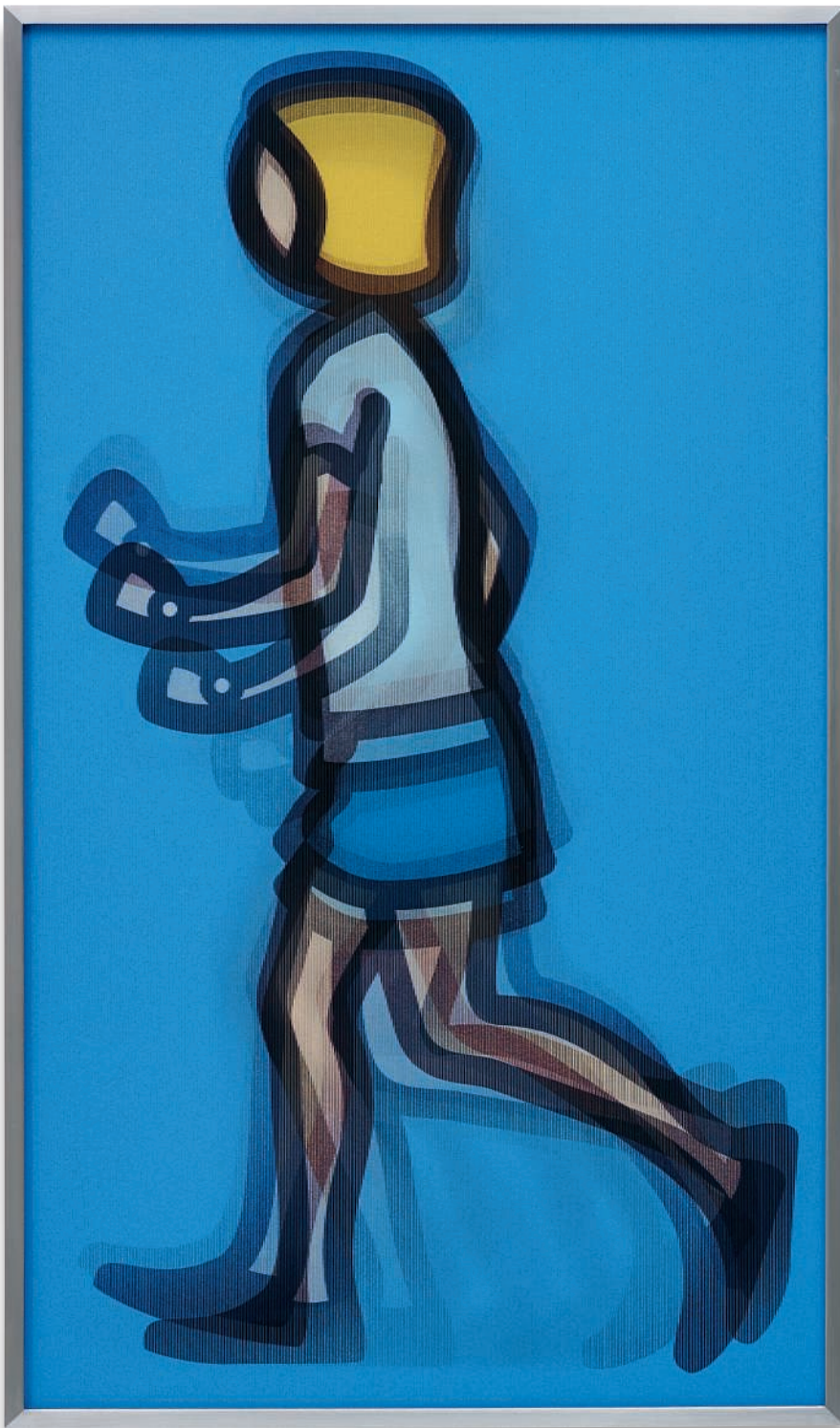
Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 ♣

Literature

Alan Cristea Gallery 104





189. Julian Opie b. 1958

Bibi Running, 2012

Lenticular acrylic panel comprised of four colour inkjets printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued), signed in black ink and numbered 42/50 (printed) on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in a brushed aluminium frame, specified by the artist.

89.3 x 52.9 x 3.9 cm (35½ x 20⅞ x 1½ in.)

Estimate

£6,000-8,000 \$9,100-12,100

€8,300-11,000 ♣

Literature

Alan Cristea Gallery 172



190. Julian Opie b. 1958

Paul Running, 2012

Lenticular acrylic panel comprised of four colour inkjets printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond (as issued), signed in black ink and numbered 42/50 (printed) on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in a brushed aluminium frame, specified by the artist. 86.5 x 53.7 x 3.8 cm (34 x 21½ x 1½ in.)

Estimate

£6,000-8,000 \$9,100-12,100
€8,300-11,000 ♣

Literature

Alan Cristea Gallery 171



191. Andy Warhol 1928-1987

Jacqueline Kennedy I (Jackie I),
from *11 Pop Artists I*, 1966

Screenprint in silver, on wove paper, with full margins, signed with a rubber stamp and annotated 'XXVII' in pencil on the reverse (one of 50 artist's proofs in Roman numerals, the edition was 200), published by Original Editions, New York, framed.

I. 52.5 x 43.2 cm (20 $\frac{5}{8}$ x 17 in.)

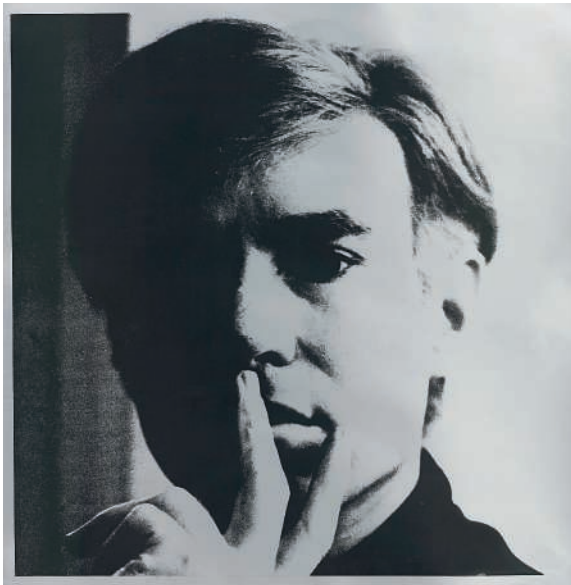
S. 61 x 50.7 cm (24 x 19 $\frac{7}{8}$ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600

Literature

Frayda Feldman and Jörg Schellmann 13



192. Andy Warhol 1928-1987

Self Portrait, 1966

Offset lithograph, on silver-coated paper, with full margins, signed and numbered 255/300 in black ball-point pen on the reverse, published by Leo Castelli Gallery, New York, framed.

I. 56 x 52.7 cm (22 x 20 $\frac{3}{4}$ in.)

S. 59 x 58.5 cm (23 $\frac{1}{4}$ x 23 in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300

Literature

Frayda Feldman and Jörg Schellmann 16



193. Andy Warhol 1928-1987

JFK, from Flash - November 22, 1963, 1968

Screenprint in black, on smooth wove paper, the full sheet, with the accompanying folder with printed title, the screenprint signed in blue ball-point pen on the reverse, the accompanying folder signed and inscribed in black ink, an unnumbered impression, (the edition was 200 and 26 in Roman Numerals, numbered on the colophon of the complete sets), published by Racolin Press Inc., Briarcliff Manor, New York, both framed.

S. 53.2 x 53.2 cm (20 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in.)

Estimate

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

Literature

Frayda Feldmann & Jörg Schellmann



194. Andy Warhol 1928-1987

Ladies and Gentlemen: one plate, 1975

Screenprint in colours, on Arches paper, with full margins, signed, dated '75' and numbered 40/125 in pencil on the reverse (there were also 25 artist's proofs), published by Luciano Anselmino, Milan, framed.

I. 87.8 x 69.7 cm (34 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in.)

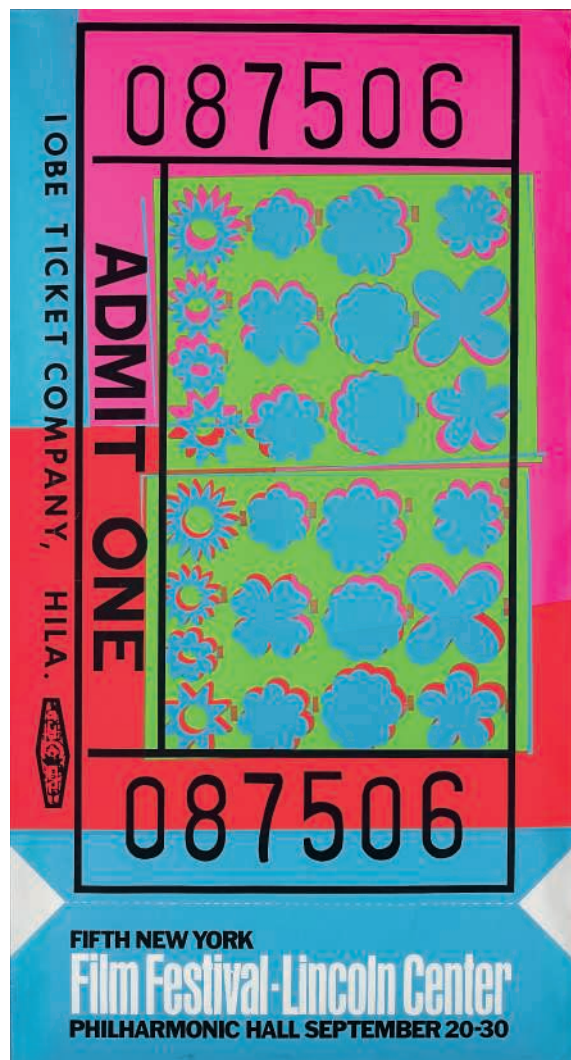
S. 110 x 72.9 cm (43 $\frac{1}{4}$ x 28 $\frac{3}{4}$ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800

Literature

Frayda Feldman and Jörg Schellmann 132



195. Andy Warhol 1928-1987

Lincoln Center Ticket, 1967

Offset lithograph in colours, on light-weight wove paper, the full sheet, from the unsigned edition of 500 (there was also a signed edition of 200 screenprints on opaque acrylic), published by List Art Posters for Lincoln Center for the Performing Arts, New York, framed.

S. 114.2 x 61.5 cm (44 $\frac{7}{8}$ x 24 $\frac{1}{4}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡

Literature

see Frayda Feldmann & Jörg Schellmann p. 213

This lot is sold with no reserve



196. KAWS b. 1974

Presenting the Past, 2014

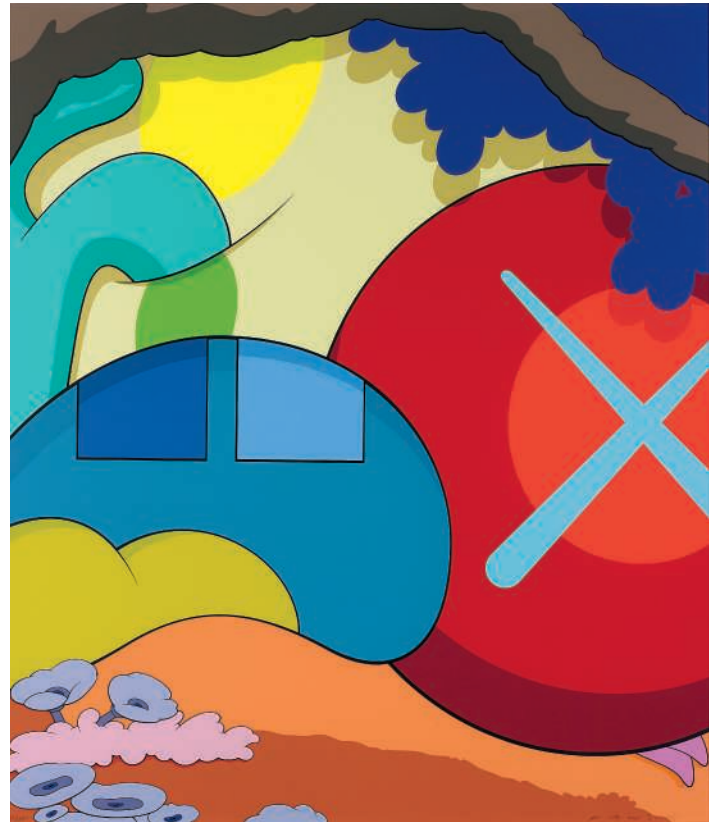
Screenprint in colours, on Sanders Waterford Hi White paper, the full sheet, signed, dated '14' and numbered 230/250 in pencil (there were also 50 artist's proofs), published by the artist, framed.
S. 81.2 x 81.2 cm (31 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900

Exhibited

Hong Kong, Harbour City, *KAWS: Clean Slate*,
18 September - 19 October 2014 (another
impression exhibited)



197. KAWS b. 1974

You Should Know I Know, 2015

Screenprint in colours, on wove paper, the full sheet, signed, dated 15 and numbered 82/250 in pencil, published by Pace Editions Inc., New York, framed.
S. 94.5 x 81.1 cm (37 $\frac{1}{4}$ x 31 $\frac{1}{8}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±



This lot is sold with no reserve

198. KAWS b. 1974

Companion vs Astroboy, 2002

Screenprint in white, on black wove paper, with full margins, signed and dated '02' in pencil, from the unnumbered edition of 50, framed.

I. 88.5 x 64 cm (34 $\frac{7}{8}$ x 25 $\frac{1}{4}$ in.)

S. 90 x 66 cm (35 $\frac{3}{8}$ x 25 $\frac{7}{8}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡



This lot is sold with no reserve

199. KAWS b. 1974

Warm Regards, 2005

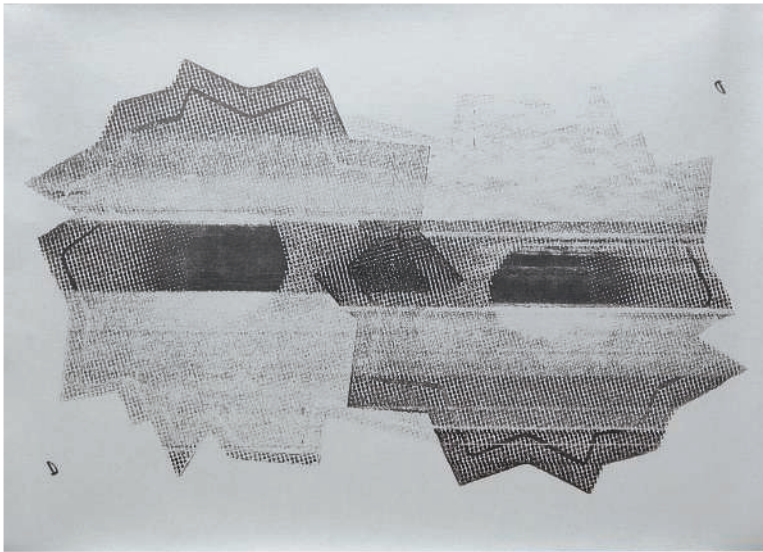
Hand letterpress in colours, on wove paper, with full margins, signed, dated '05' and numbered 146/200 in yellow pencil, published by Iconoclast, New York on the occasion of their 2004-2009 exhibition, *Beautiful Losers: Contemporary Art and Street Culture*, framed.

I. 32 x 37 cm (12 $\frac{5}{8}$ x 14 $\frac{5}{8}$ in.)

S. 50.6 x 40.5 cm (19 $\frac{7}{8}$ x 15 $\frac{7}{8}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡



200. Nate Lowman b. 1979

Bullet Hole, 2010

Screenprint, on silver metallic paper, with full margins, signed, dated '2010' and numbered 15/50 in black ink on the reverse, published by The Details Guild, New York, framed.

I. 51.4 x 83.8 cm (20¼ x 33 in.)

S. 63.5 x 88.9 cm (25 x 35 in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±



201. Nate Lowman b. 1979

My Favorite Part of My Favorite Painting, 2011

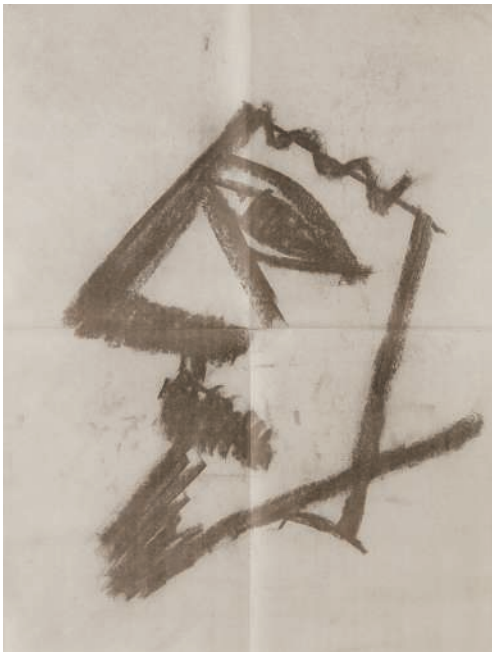
Archival inkjet print in colours, on canvas stretched onto a wood strainer, signed and numbered 27/50 in black ink on the reverse, published by Exhibition A, New York.

50.8 x 40.6 cm (20 x 16 in.)

Estimate

£3,000-4,000 \$4,500-6,100 €4,100-5,500 ±

This lot is sold with no reserve



202. Joe Bradley b. 1975

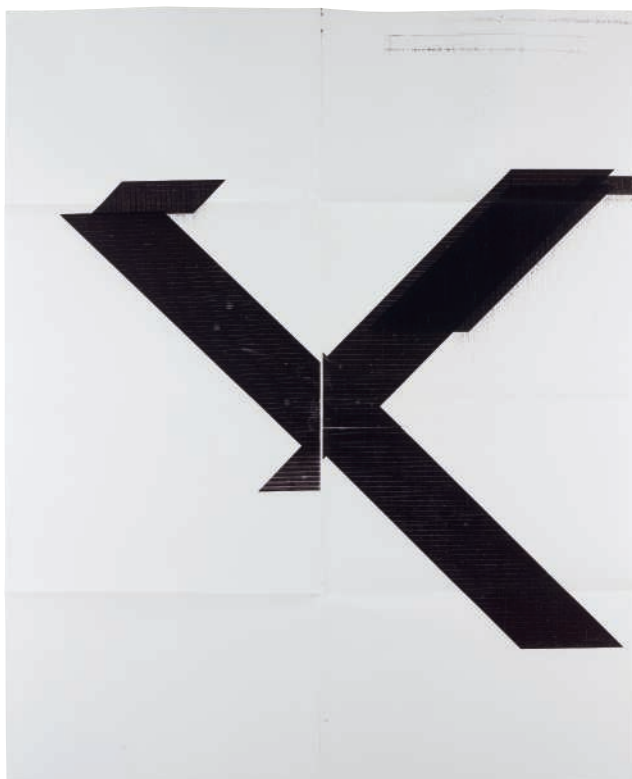
Untitled, 2014

Inkjet print, on newsprint, the full sheet, signed in pencil on the reverse, also signed, dated '2014' and numbered 25/100 in black ink on the accompanying Certificate of Authenticity, published by Exhibition A, New York, framed.

S. 71.1 x 54.6 cm (28 x 21½ in.)

Estimate

£400-600 \$610-910 €550-830 • ±



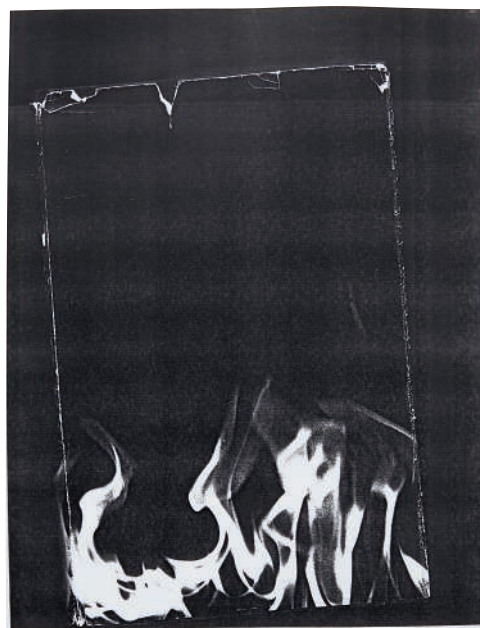
203. Wade Guyton b. 1972

X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1209), 2013
Digital print with archival UV curable inks, the full sheet, hand-folded (as issued), signed and numbered 24/100 in black ink on a label affixed to the sleeve, published by Printed Matter, Inc., New York, contained in the original white cardboard sleeve.

S. 213.4 x 175.3 cm (84 x 69 in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ±



204. Wade Guyton b. 1972

Untitled, 2008

Xerox print, on wove paper, the full sheet, signed and numbered 42/50 in pencil on the reverse (there were also 10 artist's proofs), published by White Columns, Inc., New York, framed.
S. 27.9 x 21.6 cm (11 x 8½ in.)

Estimate

£3,000-4,000 \$4,500-6,100 €4,100-5,500 ±



205. Robert Longo b. 1953

Untitled (O), 2013

Archival pigment print, on Epson Hot-Pressed paper, with full margins, signed, dated '2013' and numbered 11/20 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 107 x 78 cm (42 $\frac{1}{8}$ x 30 $\frac{3}{4}$ in.)

S. 111.4 x 82.5 cm (43 $\frac{7}{8}$ x 32 $\frac{1}{2}$ in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000

206. Jonathan Yeo b. 1970

Some People, 2012

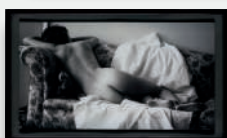
The complete portfolio of 10 works, comprising six archival inkjet prints with hand-colouring or varnish, two etchings and two photographs, seven in colours, all on wove paper, the full sheets, eight signed in pencil and the two photographs signed in pencil on the reverse, all numbered 18/60 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, all framed.

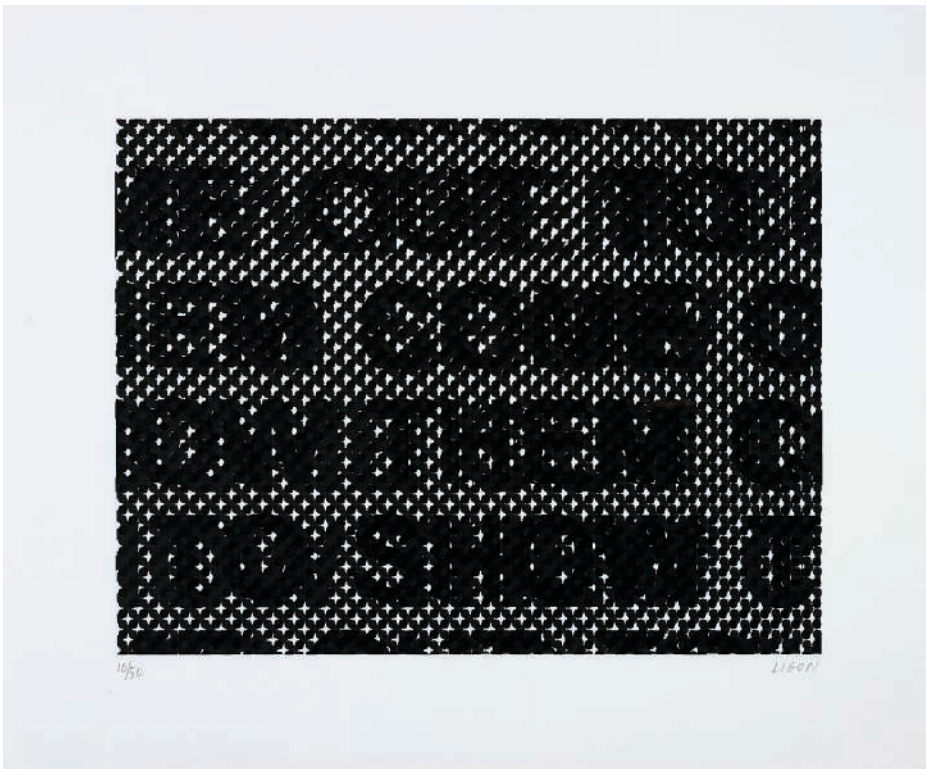
all S. various sizes, largest 63.4 x 33.9 cm (24 $\frac{7}{8}$ x 13 $\frac{3}{8}$ in.)

Estimate

£7,000-9,000 \$10,600-13,600 €9,600-12,400 ♠ †

Including: *Grayson*; *Damien*; *Minnie*; *Erin*; *Nicole*; *Dennis*; *Yasmin*; *Scarlett*; *Self Portrait* and *Sienna*





207. Glenn Ligon b. 1960

Detail, 2014

Screenprint, on Coventry Rag paper, with full margins, signed and numbered 10/50 in pencil, published by the Camden Arts Centre, London, to coincide with their Glenn Ligon *Call and Response* exhibition, 10 October 2014 - 11 January 2015, unframed.

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

S. 33.3 x 40.6 cm (13 1/8 x 15 7/8 in.)

Estimate

£2,500-3,500 \$3,800-5,300

€3,400-4,800



208. Glenn Ligon b. 1960

Untitled (America), 2015

Screenprint in colours, on Coventry Rag, with full margins, signed, dated '15' and numbered 46/50 in pencil, published to support the Nottingham Contemporary and Tate Liverpool 2015 exhibition *Glenn Ligon: Encounters and Collisions*, unframed.

I. 15.2 x 22.9 cm (5 7/8 x 9 in.)

S. 25.4 x 33 cm (10 x 12 7/8 in.)

Estimate

£2,500-3,500 \$3,800-5,300

€3,400-4,800



209. Ed Ruscha b. 1937

Zoot Soot, 2015

Die-cut letterpress on handmade paper with coloured threads, signed, dated '15' and numbered 22/40 in black ink (there were also 8 artist's proofs), published by Bert Green Fine Art, Chicago, unframed. 27.5 x 34.5 x 1.5 cm (10 $\frac{7}{8}$ x 13 $\frac{5}{8}$ x 0 $\frac{5}{8}$ in.)

Estimate

£4,000-6,000 \$6,100-9,100

€5,500-8,300

This lot is sold with no reserve

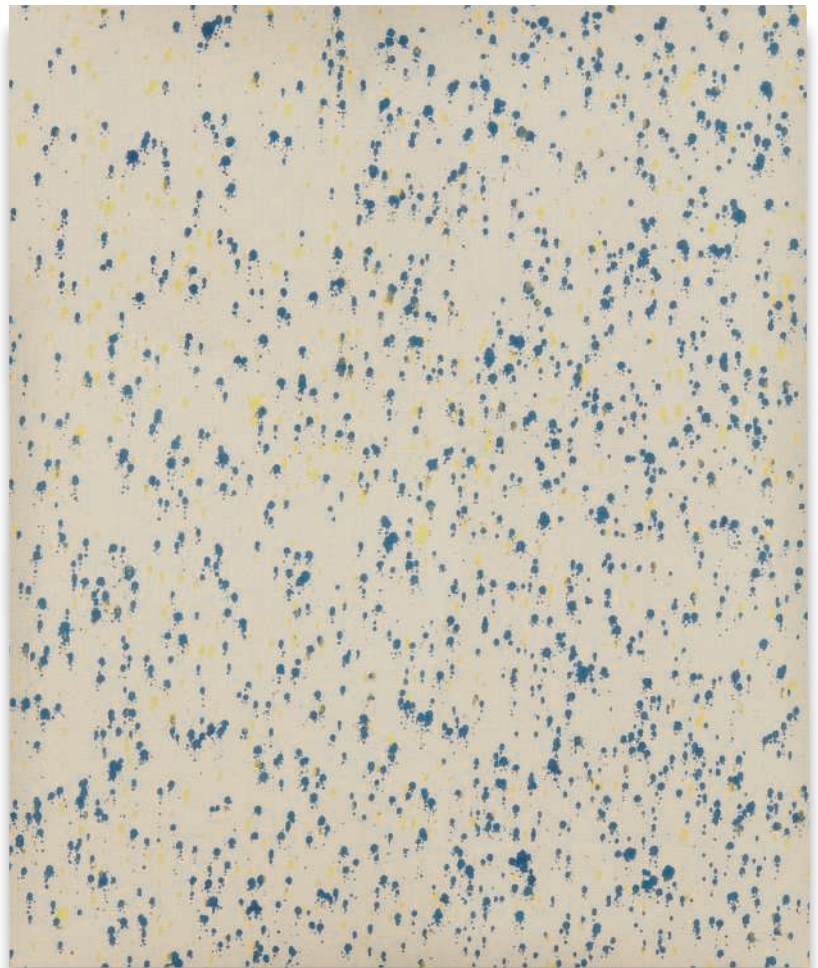
210. Lucien Smith b. 1989

Cats and Dogs, 2012

Archival inkjet print in colours, on canvas stretched onto a wood strainer, from the edition of 100, presumably signed, dated '2012' and numbered in black ink on the Certificate of Authenticity (there were also 5 artist's proofs), published by Exhibition A, New York. 61 x 51 cm (24 x 20 $\frac{1}{8}$ in.)

Estimate

£800-1,200 \$1,200-1,800 €1,100-1,700 • ±





140
150

Michael

211. Damien Hirst b. 1965

Aurous Iodide, 2009

Screenprint in colours with gold glitter, on wove paper, with full margins, signed and numbered 140/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their blindstamp), framed.

I. 76 x 56 cm (29 $\frac{7}{8}$ x 22 in.)

S. 98 x 76 cm (38 $\frac{5}{8}$ x 29 $\frac{7}{8}$ in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000 ♣

This lot has been authenticated by the Hirst Authentication Committee

212. Damien Hirst b. 1965

Histidyl, 2008

Screenprint in colours with metallic silver, on wove paper, with full margins, signed and numbered 38/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London, framed.

I. 56 x 76 cm (22 x 29 $\frac{7}{8}$ in.)

S. 75.7 x 95.3 cm (29 $\frac{3}{4}$ x 37 $\frac{1}{2}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♣

This lot has been authenticated by the Hirst Authentication Committee



213. Damien Hirst b. 1965

Proctolin, 2008

Screenprint in colours with bronze glitter, on wove paper, with full margins, signed and numbered 38/150 in pencil (there were also 10 artist's proofs), published by Other Criteria, London, framed.

I. 56 x 76 cm (22 x 29 $\frac{7}{8}$ in.)

S. 76 x 95.2 cm (29 $\frac{7}{8}$ x 37 $\frac{1}{2}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♣

This lot has been authenticated by the Hirst Authentication Committee





214. Damien Hirst b. 1965

Bromphenol Blue, 2005

Etching and aquatint in colours, on Hahnemühle etching paper, with full margins, signed in pencil on the front and inscribed 'AP' in pencil on the reverse (one of 20 artist's proofs, the edition was 65), published by The Paragon Press, London, framed.

I. 37.8 x 58.1 cm (14 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in.)

S. 75.6 x 93.3 cm (29 $\frac{3}{4}$ x 36 $\frac{3}{4}$ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ± ♠

Literature

The Paragon Press 2001-2006 p. 259

This lot has been authenticated by the Hirst Authentication Committee

215. Damien Hirst b. 1965

Untitled Pill and Syringe 3, 2007

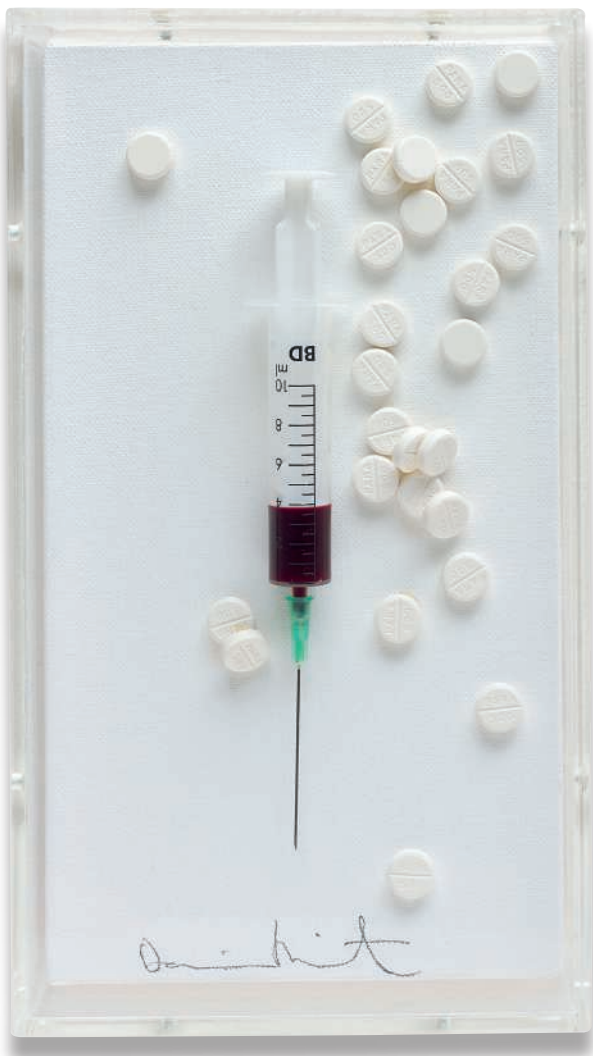
Syringe, needle, resin and paracetamol pills mounted to canvas, signed in pencil, numbered 205/400 in black ink on the reverse, published by the artist, with his inkstamp on the reverse, framed.

27 x 15.2 x 6.7 cm (10 $\frac{5}{8}$ x 5 $\frac{7}{8}$ x 2 $\frac{5}{8}$ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ♠

This lot has been authenticated by the Hirst Authentication Committee





216. Damien Hirst b. 1965

The Souls on Jacob's Ladder Take their Flight, 6, 2007
Etching and aquatint in colours, on Velin Arches paper,
with full margins, signed in pencil and inscribed 'AP'
in pencil on the reverse (one of 18 artist's proofs, the
edition was 72), published by The Paragon Press,
London, framed.

I. 92.5 x 85 cm (36 $\frac{3}{8}$ x 33 $\frac{1}{2}$ in.)

S. 119.2 x 108 cm (46 $\frac{7}{8}$ x 42 $\frac{1}{2}$ in.)

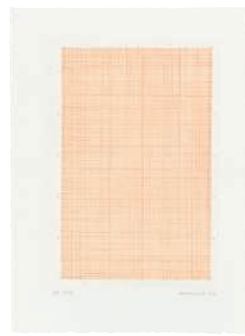
Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♣

Literature

The Paragon Press 2006-2010 p. 87

This lot has been authenticated by
the Hirst Authentication Committee



217. 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 numbered 26/50 in pencil on the title page (there were also 13 artist's proofs in Roman numerals), 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 \$6,100-9,100 €5,500-8,300 ♠

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*)

This lot is sold with no reserve

218. Various Artists

S.M.S. Portfolios #1-6, 1968

The complete set of six portfolios of ephemera in various media, from the edition of 200, published by The Letter Edged in Black Press Inc., New York, all contained in original cardboard boxes.
overall 36 x 26 x 20 cm (14½ x 10¼ x 7⅞ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡ ♠

For listing of artists please refer to the Department



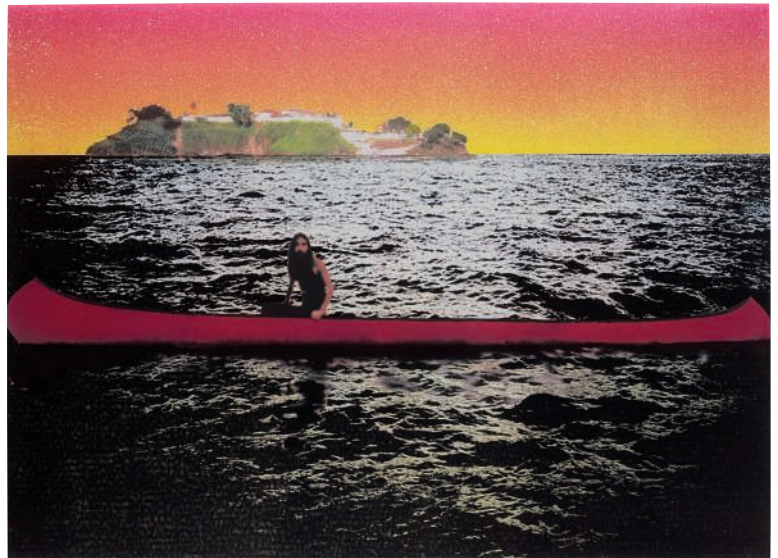
Δ **219. Peter Doig** b. 1959

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 \$3,800-5,300 €3,400-4,800 ♠





220. Banksy b. 1975

Stop & Search, 2007

Screenprint in colours, on Arches 88 paper, with full margins, signed in blue pencil and numbered 381/500 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 45 x 38.5 cm (17¾ x 15½ in.)

S. 76.3 x 57.7 cm (30 x 22¾ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ♣



221. Stik

Liberty (Yellow), 2013

Screenprint in colours, on Somerset paper, with full margins, signed and annotated 'PP 3/3' in pencil (a printer's proof aside from the edition of 25), with the accompanying Certificate of Authenticity issued by Squarity, framed.

I. 106 x 36 cm (41¾ x 14½ in.)

S. 112 x 49 cm (44½ x 19¼ in.)

Estimate

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

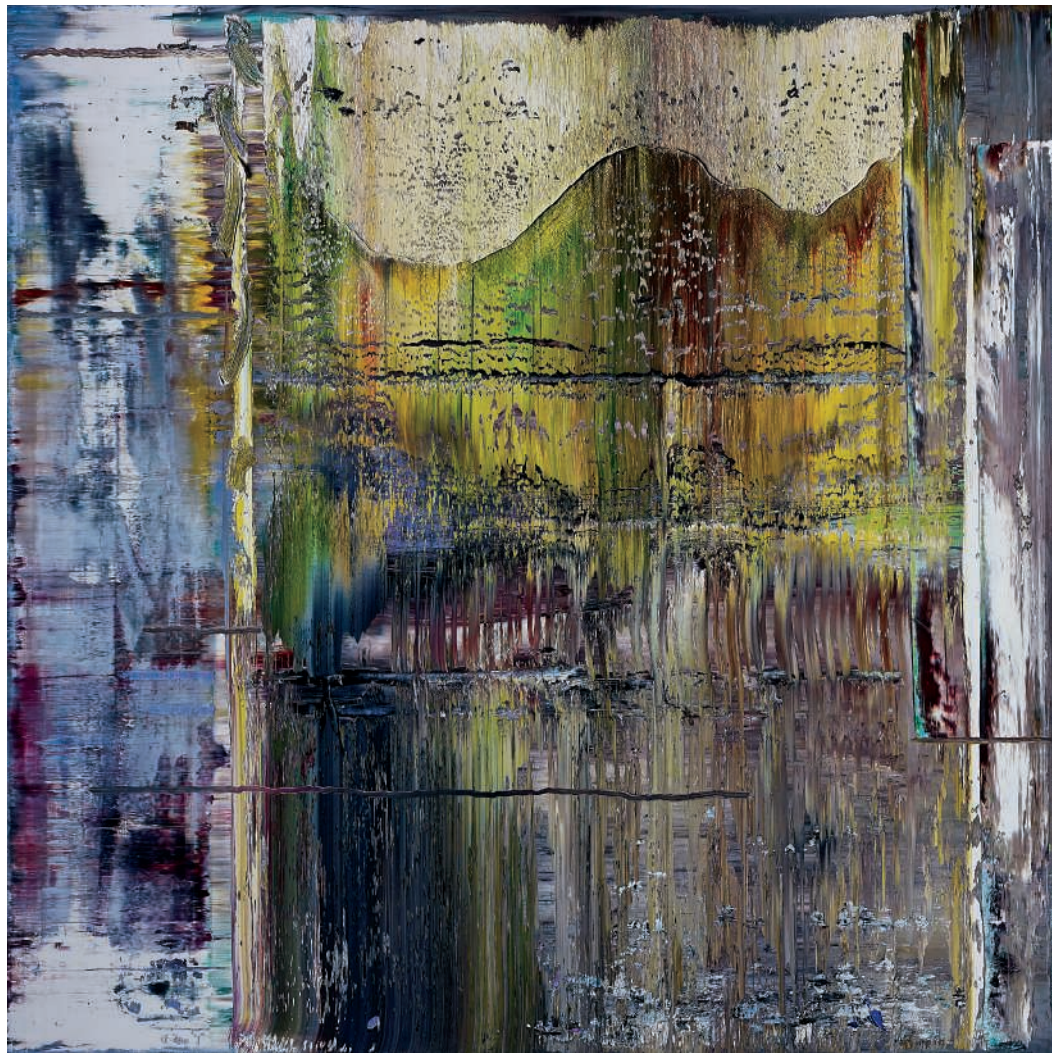


222. Gerhard Richter b. 1932

Abstraktes Bild (P1), 2014
 Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 402/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013, unframed.
 91.8 x 125.4 cm (36½ x 49¾ in.)

Estimate
 £8,000-12,000 \$12,100-18,200 €11,000-16,500 ± ▲

Literature
 Henri Productions P1



223. Gerhard Richter b. 1932

Haggadah (P2), 2006

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 368/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013, unframed.
100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate

£6,000-8,000 \$9,100-12,100 €8,300-11,000 ♣

Literature

Heni Productions P2



224. Gerhard Richter b. 1932

Bouquet (P3), 2006
 Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued), the full sheet, this facsimile object is unsigned and numbered 368/500 in black ink on the reverse, published by Fondation Beyeler, Basel, 2013, unframed.
 60 x 88.5 cm (23⁵/₈ x 34⁷/₈ in.)

Estimate
 £4,000-6,000 \$6,100-9,100
 €5,500-8,300 ♣

Literature
 Heni Productions P3



225. Gerhard Richter b. 1932

Victoria I & II, 1986
 Two offset lithographs in colours, on smooth wove paper, with full margins, signed, titled and dated '2003' (printed), from the edition of 450, published by Achenbach Art Edition, Düsseldorf, both unframed.
 both I. 60 x 40 cm (23⁵/₈ x 15³/₄ in.)
 both S. 80 x 60 cm (31¹/₂ x 23⁵/₈ in.)

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

Literature
 Hubertus Butin pp. 283-284



226. Gerhard Richter b. 1932

IBM, 1987

Offset print in colours, with extensive and individual abstract pencil drawings, on white lightweight cardboard, with full margins, signed, dated '1987' and numbered 6/75 in pencil (there were also 20 artist's proofs in Roman numerals, inscribed 'e.a.' in pencil and a further 12 unscribed impressions), published by IBM Deutschland (annual edition), framed.

I. 27 x 36 cm (10 $\frac{5}{8}$ x 14 $\frac{1}{8}$ in.)

S. 50 x 58 cm (19 $\frac{5}{8}$ x 22 $\frac{7}{8}$ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800 ± ♣

Literature

Hubertus Butin 62

Based on a watercolour dated January 18, 1984



This lot is sold with no reserve

227. Tauba Auerbach b. 1981

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

Two etchings with aquatint in colours, on Somerset paper, with full margins, both signed, dated '2008' and numbered 8/30 in pencil (there were also 10 artist's proofs for both), published by Paulson Bott Press, Berkeley, California (with their blindstamp), both framed.
both I. 70.4 x 55 cm (27¾ x 21½ in.)
both S. 98.4 x 77.2 cm (38¾ x 30¾ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ‡

This lot is sold with no reserve

228. 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. 76.2 x 57.1 cm (30 x 22½ in.)
S. 86.2 x 66.2 cm (33⅞ x 26⅞ in.)

Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 • ‡

This lot is sold with no reserve

229. Sadamasa Motonaga 1922-2011

Untitled (4 works),

Four screenprints in colours, on BFK Rives or Arches paper, with full margins, all signed and numbered 65/100, 40/100, 75/80 and 84/100 respectively in pencil, published by Yamaki Bijutsu, Osaka, all framed.

all l. various sizes

largest S. 76 x 56 cm (29 $\frac{7}{8}$ x 22 in.)

one horizontal

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡

230. Mimmo Paladino b. 1948

Alceo, from *The Greek Poets*, 1990

Screenprint, woodcut, etching and drypoint in colours, on wove paper, with full margins, signed and numbered 50/50 in pencil, framed.

l. 140 x 199 cm (55 $\frac{1}{8}$ x 78 $\frac{3}{8}$ in.)

S. 158 x 224 cm (62 $\frac{1}{4}$ x 88 $\frac{1}{4}$ in.)

Estimate

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

This lot is sold with no reserve

231. Various Artists

Six works by Paul Jenkins; Adolph Gottlieb; Josef Albers; Max Ernst; and Victor Vasarely, 1987; 1967; 1966; 1972; and 1969

Two screenprints by Adolph Gottlieb and Josef Albers, three lithographs (one with collage) by Paul Jenkins, Max Ernst, and Victor Vasarely, all in colours, the prints on various wove papers, with full margins and full sheets, plus one aluminium multiple by Victor Vasarely, all signed in full or with initials, some dated, one titled, all numbered 64/75, '142-200', 24/60, 7/111, and 115/138 respectively in pencil or black ink (some with artist's proofs and additional unsigned or *hors commerce* impressions), published by Marlborough Graphics, New York, Ives-Sillman, Inc., New Haven (with their blindstamp), Hatje Cantz, Stuttgart, and Editions Esselier, Paris, respectively, the Josef Albers framed, the remainder unframed.

all l. various sizes, largest S. 56 x 76.2 cm

(22 x 30 in.)

aluminium multiple, both S. 46.5 x 39.5 cm

(18 $\frac{1}{4}$ x 15 $\frac{1}{2}$ in.)

Estimate

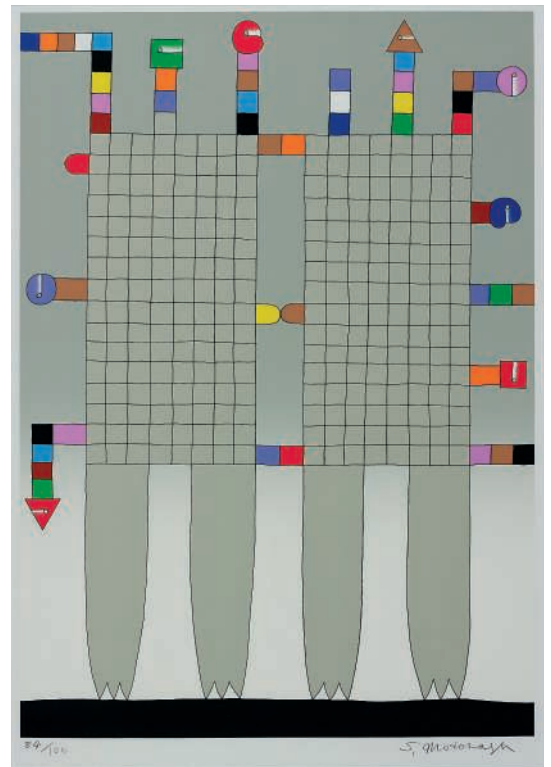
£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡ ♠

Literature

Brenda Danilowitz 173.7 (Josef Albers);

Werner Spies and Helmut Rudolf Leppien 222

(Max Ernst)





232. Mario Testino b. 1954

Kate Moss, London, 2006, 2012

Chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 75/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), published by Counter Editions, London, unframed, contained in the original portfolio box.

I. 41.2 x 53.4 cm (16¼ x 21 in.)

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

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ± ♠

Δ **233. 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 \$2,300-3,000 €2,100-2,800 ♠



234. Marc Quinn b. 1964

Crystal World, 2008

Cast bronze with heat-treated chrome patina, with the incised signature, date '2008' and numbering 13/45 on the underside of the base (there were also 5 artist's proofs), published by White Cube, London.
44.5 x 11.7 x 10 cm (17½ x 4½ x 3⅞ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ♠



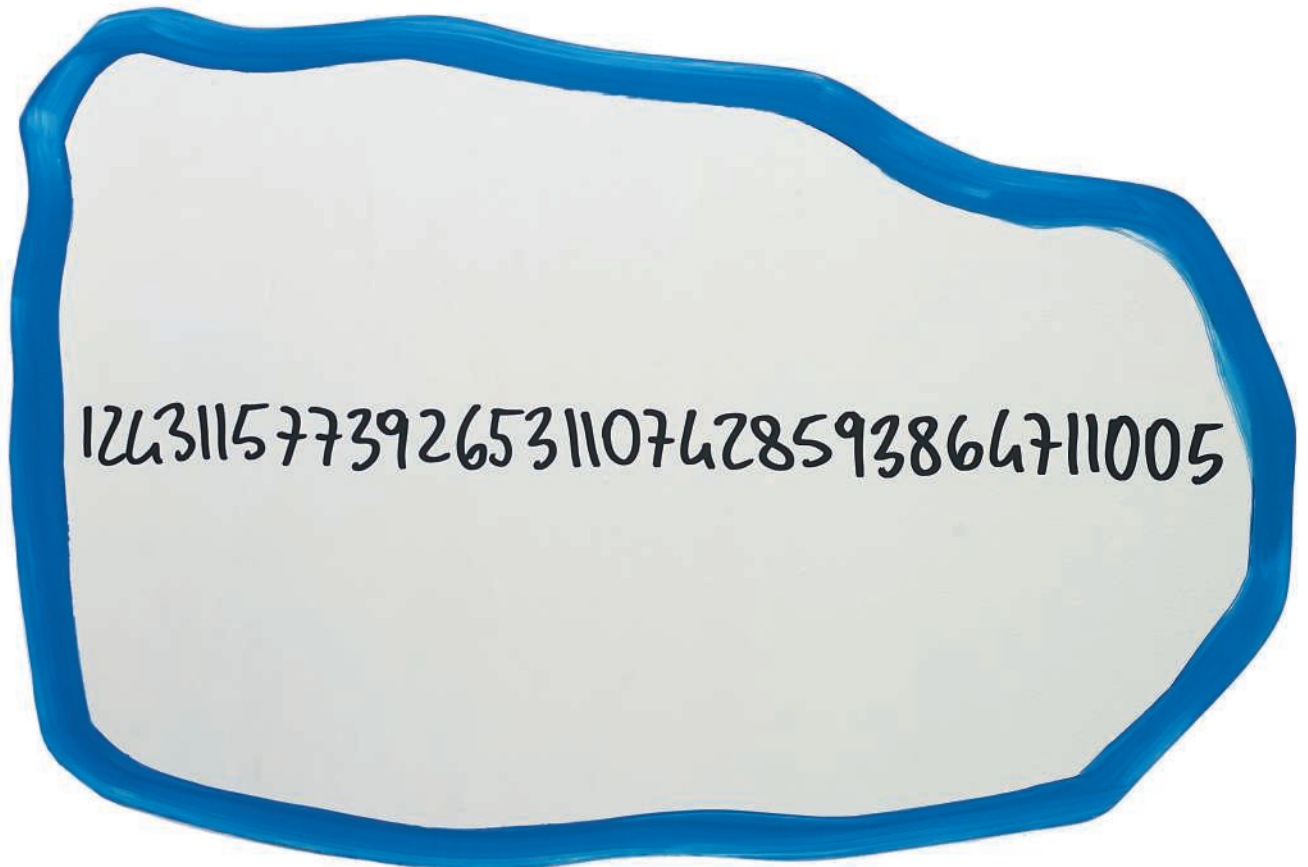
235. Michelangelo Pistoletto b. 1933

Frattali (Blue), 1999-2000

Acrylic in blue, 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.
approximately 77.9 x 51.5 x .3 cm (30⅝ x 20¼ x 0⅛ in.)

Estimate

£2,500-3,500 \$3,800-5,300 €3,400-4,800 ♠



236. Jeff Koons b. 1955

Balloon Dog (Blue), 2002
Porcelain painted in chrome, numbered
1858/2300 in black ink on a label affixed to
the underside, published by the Museum of
Contemporary Art, Los Angeles, with original
plastic stand, contained in original foam-lined
cardboard box.
diameter 26.7 cm (10½ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ±



Δ **237. Jeff Koons** b. 1955

Balloon Dog (Red), 1995
Porcelain painted in chrome, numbered
1355/2300 in gold ink on a label affixed to
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 \$9,100-12,100 €8,300-11,000 ±





Δ 238. **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 \$2,300-3,800 €2,100-3,400



Δ 239. **Keith Haring** 1958-1990

Chocolate Buddha 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.)

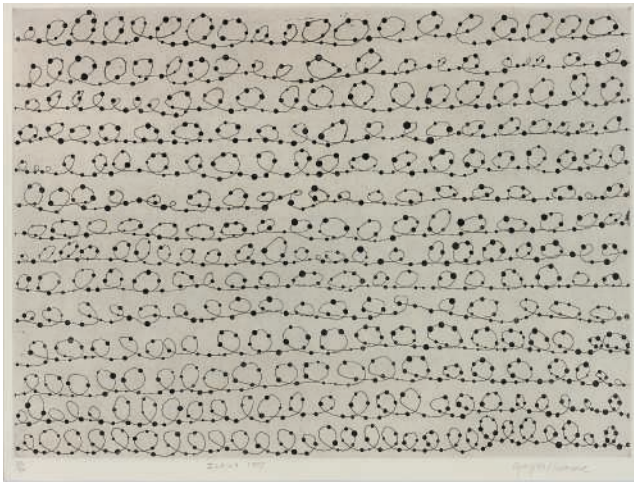
S. 56.1 x 70.9 cm (22⅞ x 27⅞ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900

Literature

Klaus Littmann p. 124



240. Yayoi Kusama b. 1929

Endless, 1995

Etching, on Fukui-shi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 38/50 in pencil (there were also 8 artist's proofs), framed.

I. 39.6 x 54.2 cm (15½ x 21¾ in.)

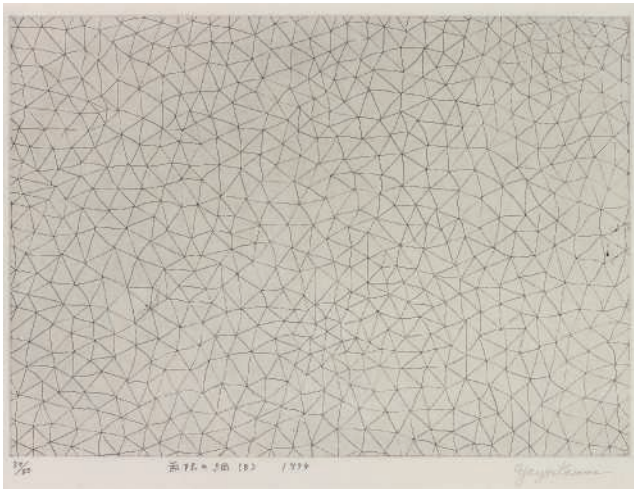
S. 57 x 75.8 cm (22½ x 29¾ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±

Literature

Yayoi Kusama 225



241. Yayoi Kusama b. 1929

Infinity Nets (B), 1994

Etching, on Arches paper, with full margins, signed, titled in Japanese, dated '1994' and numbered 39/50 in pencil (there were also 5 artist's proofs), framed.

I. 29.5 x 41.8 cm (11½ x 16½ in.)

S. 45.2 x 62.7 cm (17¾ x 24½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 ±

Literature

Yayoi Kusama 204



242. Yayoi Kusama b. 1929

River at Sunrise, 1995

Etching, on Izumi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 34/50 in pencil (there were also 8 artist's proofs), framed.

I. 22.2 x 31 cm (8¾ x 12¼ in.)

S. 37.8 x 50 cm (14¾ x 19½ in.)

Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 ±

Literature

Yayoi Kusama 216

243. Yayoi Kusama b. 1929

Pumpkin Army '85 (Black), 1985
Etching, on BRK Rives Gris paper, with full margins, signed, titled in Japanese, dated '85' and numbered 40/50 in pencil (there were also 3 artist's proofs), framed.
I. 28 x 42.2 cm (11 x 16⁵/₈ in.)
S. 46 x 62.8 cm (18¹/₈ x 24³/₄ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 ±

Literature

Yayoi Kusama 75



244. Yayoi Kusama b. 1929

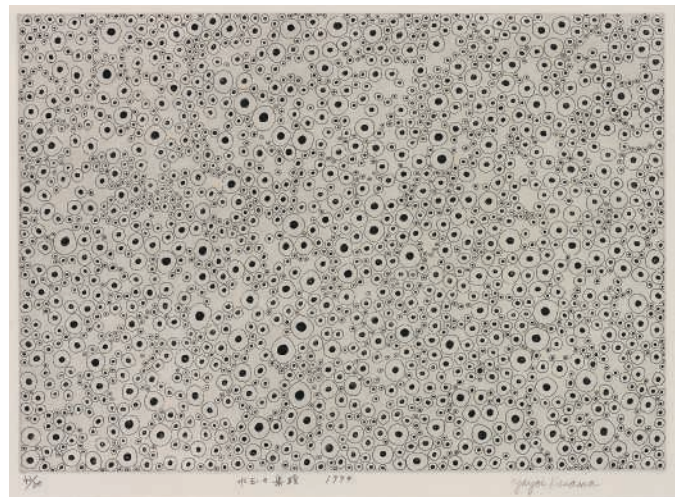
Polka Dot Accumulation, 1994
Etching on Arches paper, with full margins, signed titled in Japanese, dated '1994' and numbered 42/50 in pencil (there were also 8 artist's proofs), framed.
I. 29.5 x 41.5 cm (11⁵/₈ x 16³/₈ in.)
S. 45 x 62.8 cm (17³/₄ x 24³/₄ in.)

Estimate

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

Literature

Yayoi Kusama 196



245. Yayoi Kusama b. 1929

Dots Infinity, 1995
Etching, on Izumi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 44/50 in pencil (there were also 8 artist's proofs), framed.
I. 31 x 22.2 cm (12¹/₄ x 8³/₄ in.)
S. 51.2 x 38 cm (20¹/₈ x 14⁷/₈ in.)

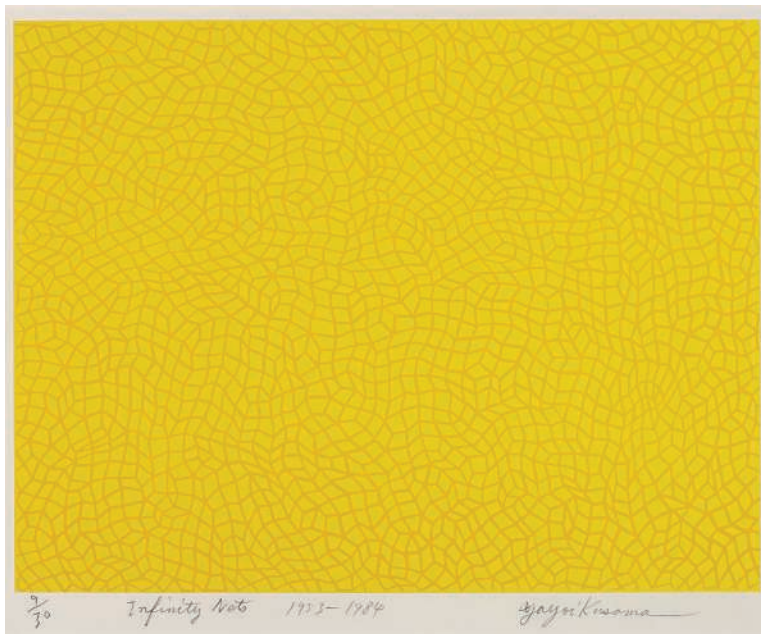
Estimate

£1,500-2,000 \$2,300-3,000 €2,100-2,800 ±

Literature

Yayoi Kusama 227





246. Yayoi Kusama b. 1929

Infinity Nets, 1953-84

Lithograph in colours, on Arches paper, with full margins, signed, titled, dated '1953-1984' and numbered 9/30 in pencil (there were also 3 artist's proofs), framed.
I. 31 x 40.5 cm (12¼ x 15⅞ in.)
S. 43.5 x 56.5 cm (17⅛ x 22¼ in.)

Estimate

£3,000-5,000 \$4,500-7,600
€4,100-6,900 ±

Literature

Yayoi Kusama 46



247. Yayoi Kusama b. 1929

Book to Read at Night A-E, 2004

The complete set of five screenprints in colours, on Velin Arches paper, with full margins, all signed, titled in Japanese, dated '2004' and inscribed 'H.C.' in pencil (one of 11 sets of *hors commerce* impressions aside from the edition of 95 and 13 artist's proofs), published by TOKI-NO-WASUREMONO, Takeda, Bijyutsu, Tokyo (with their blindstamp), all unframed.
all I. 16 x 23 cm (6¼ x 9 in.)
all S. 24 x 31 cm (9½ x 12¼ in.)

Estimate

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

Literature

Yayoi Kusama 337-341

248. Yoshitomo Nara b. 1959

Mellow Girl, 2009

Woodcut in colours, on wove paper, with full margins, signed, dated '09' and numbered 33/50 in pencil, published by the artist, framed.

I. 30.2 cm (11 $\frac{7}{8}$ in.) diameter

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

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ‡

Literature

Noriko Miyamura and Shinko Suzuki E-2009-001



This lot is sold with no reserve

249. Yoshitomo Nara b. 1959

Cosmic Girls, 2008

The set of two offset lithographs in colours, on smooth wove paper, with full margins, from the unnumbered edition of 500 with the artist's copyright (printed), published by the Baltic Centre for Contemporary Art, Gateshead, both unframed.

both I. 69 x 49 cm (27 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in.)

both S. 72 x 52 cm (28 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ‡



250. Yoshitomo Nara b. 1959

Mori Girl, 2012

Wood painted in colours, with original cardboard box and cotton bag, signed in black pen on the accompanying certificate of authenticity in wood, with incised date '2012' and numbered 058/200, produced and distributed by How2workLtd., Hong Kong, contained in original cotton bag and cardboard box (box also numbered 058/200 in black marker pen).

29.5 x 18.5 x 15 cm (11 $\frac{5}{8}$ x 7 $\frac{1}{4}$ x 5 $\frac{7}{8}$ in.)

Estimate

£5,000-7,000 \$7,600-10,600 €6,900-9,600 ±

251. Takashi Murakami b. 1962

Petit Panda, 2009

Polyester, acrylic and plastic in colours, dated '2009' and numbered 039/150 in machine embroidery on the label, also signed in black on the accompanying Certificate of Authenticity, manufactured by Kaikai Kiki Co., Ltd., Tokyo and Louis Vuitton, Paris.

55 x 41 x 30 cm (21 $\frac{5}{8}$ x 16 $\frac{1}{8}$ x 11 $\frac{3}{4}$ in.)

Estimate

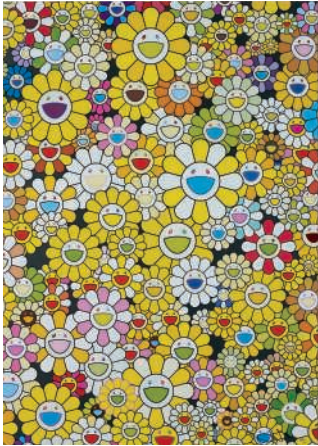
£8,000-12,000 \$12,100-18,200 €11,000-16,500 ±

Artwork ©2009 Takashi Murakami/

Kaikai Kiki Co., Ltd., All Rights Reserved.







This lot is sold with no reserve

252. Takashi Murakami b. 1962

An Homage to Monogold 1960 C; An Homage to IKB 1957 D; An Homage to Monogold 1960 D; An Homage to Yves Klein, Multicolor D; An Homage to Monopink 1960 C; An Homage to IKB 1957 C; An Homage to Yves Klein, Multicolor C; and An Homage to Monopink 1960 D, 2012

Eight offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 74 x 53 cm (29½ x 20⅞ in.)

Estimate

£4,000-6,000 \$6,100-9,100 €5,500-8,300 • ¥

Artworks ©2012 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.



This lot is sold with no reserve

253. Takashi Murakami b. 1962

Red Flower Ball (3-D); Flowerball Cosmos (3D); Flower Ball (3-D) Autumn 2004; Flower Ball (Lots of Colors); Flower Ball (3-D) Sequoia Sempervirens; Flower Ball (3-D) Kindergarten; and Flowerball Blood (3-D) V, 2007; 2008 and 2013

Seven offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in silver ink, published by Kaikai Kiki Co., Ltd., Japan, all framed.
all S. 71 cm (27 $\frac{7}{8}$ in.) diameter

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ±

Artworks ©2007, 2008 and 2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

This lot is sold with no reserve

254. Takashi Murakami b. 1962

Architect of the Heart; Purple Flowers in a Bouquet; and Even the Digital Realm Has Flowers To Offer, 2010; and 2013

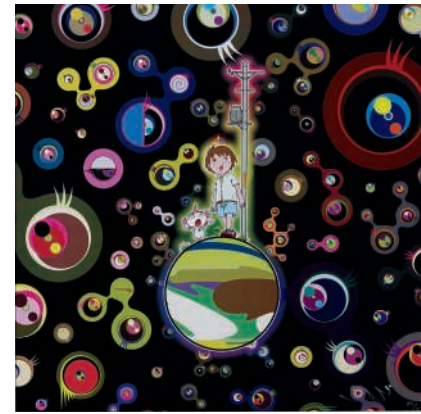
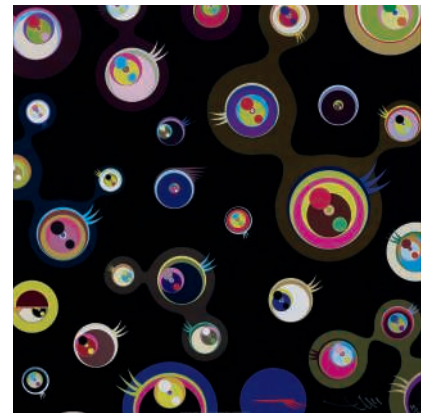
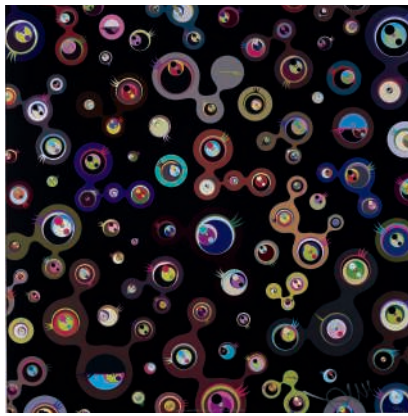
Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 69/300, 225/300 and 46/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 71 cm (27 $\frac{7}{8}$ in.) diameter

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ±

Artworks ©2010 and 2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.





This lot is sold with no reserve

255. Takashi Murakami b. 1962

Jellyfish Eyes - Black 1; Jellyfish Eyes - Black 5; Jellyfish Eyes - Black 3; Jellyfish Eyes - White 4; Jellyfish Eyes; and Jellyfish Eyes; 2004; 2006; 2001; and 2013

Six offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in black or 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 \$2,300-3,000
€2,100-2,800 • ‡

Artworks ©2001, 2004, 2006, and 2013
Takashi Murakami/Kaikai Kiki Co. Ltd.,
All Rights Reserved.

This lot is sold with no reserve

256. Takashi Murakami b. 1962

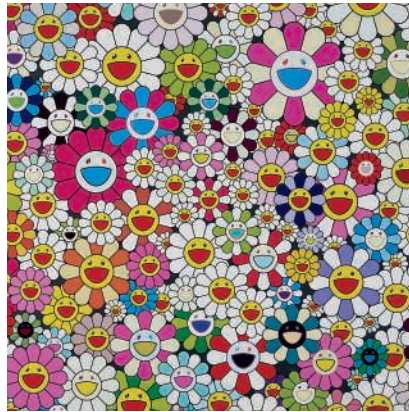
Field of Smiling Flowers; Me and Mr. DOB; If I Could Reach that Field of Flowers, I Would Die Happy; Maiden in the Yellow Straw Hat; and Flower, 2002; 2009; and 2010

Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
two S. 68 x 68 cm (26¾ x 26¾ in.)
two S. 60 x 60 cm (23½ x 23½ in.)
one S. 52.5 x 52.5 cm (20½ x 20½ in.)

Estimate

£1,500-2,000 \$2,300-3,000
€2,100-2,800 • ‡

Artworks ©2002, 2009, and 2010
Takashi Murakami/Kaikai Kiki Co. Ltd.,
All Rights Reserved.



This lot is sold with no reserve

257. Takashi Murakami b. 1962

Flower Ball (Algae Ball); and Flower Dumpling, 2013

Two offset lithographs in colours, on smooth wove paper, the full sheets, both signed and numbered 52/300 and 94/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 46 cm (18½ in.) diameter

Estimate

£1,000-1,500 \$1,500-2,300

€1,400-2,100 • ±

Artworks ©2013 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.





This lot is sold with no reserve

258. Takashi Murakami b. 1962

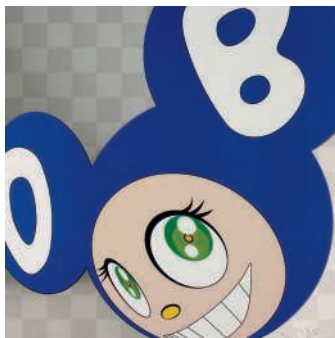
And Then x 6 (White The Superflat Method, Blue and Yellow Ears); DOB in Pure White Robe (Pink and Blue); And Then, And Then And Then And Then And Then. Yellow Universe; DOB in Pure White Robe (Navy & Vermilion) ; And Then x 6 (Red: The Superflat Method); and And Then x 6 (Marine Blue: The Superflat Method), 2013

Six offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 50 x 50 cm (19½ x 19½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ‡

Artworks ©2013 Takashi Murakami/
Kaikai Kiki Co. Ltd., All Rights Reserved.



This lot is sold with no reserve

259. Takashi Murakami b. 1962

And Then And Then And Then And Then And Then (Red); And Then And Then And Then And Then And Then (Yellow); and And Then And Then And Then And Then And Then (Blue), 1999

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 142/300, 143/300 and 169/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.
all S. 70 x 70 cm (27½ x 27½ in.)

Estimate

£3,000-5,000 \$4,500-7,600 €4,100-6,900 • ‡

Artworks ©1999 Takashi Murakami/
Kaikai Kiki Co. Ltd., All Rights Reserved.



This lot is sold with no reserve

260. Mark Grotjahn and Takashi Murakami

b. 1968 and b. 1962

Untitled (Canary Yellow and Black Butterfly 830); and
Untitled (Scarlet Lake and Indigo Blue Butterfly 826),
2008-2010

Two offset lithographs in colour, on smooth wove paper,
the full sheets, both signed (Mark Grotjahn in black ink and
Takashi Murakami in silver ink) and numbered 136/300 and
110/300 respectively, published by Kaikai Kiki, Co., Ltd.,
Tokyo, both framed.

both S. 70 x 55.6 cm (27½ x 21⅞ in.)

Estimate

£1,000-1,500 \$1,500-2,300 €1,400-2,100 • ±

Artworks ©2008-2010 Takashi Murakami/
Kaikai Kiki Co. Ltd., All Rights Reserved.

Δ 261. Zhang Xiaogang b. 1958

My Dear Friends, 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 (14⅝ x 11⅜ in.)

S. 47 x 38 cm (18½ x 14⅞ in.)

Estimate

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



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PHILLIPS



Guide for Prospective Buyers

Buying at Auction

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

Conditions of Sale

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

Buyer's Premium

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

VAT

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

1 Prior to Auction

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

The seller of lots designated with the symbol O has been guaranteed a minimum price financed solely by Phillips. Where the guarantee is provided by a third party or jointly by us and a third party, the property will be denoted with the symbols O ♦. When a third party has financed all or part of our financial interest in a lot, it assumes all or part of the risk that the lot will not be sold and will be remunerated accordingly. The compensation will be a fixed fee, a percentage of the hammer price or the buyer's premium or some combination of the foregoing. The third party may bid on the guaranteed lot during the auction. If the third party is the successful bidder, the remuneration may be netted against the final purchase price. If the lot is not sold, the third party may incur a loss.

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:

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
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. The digital saleroom is optimised to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe Flash Player. Follow the links to ‘Auctions’ and ‘Digital Saleroom’ and then pre-register by clicking on ‘Register to Bid Live.’ The first time you register you will be required to create an account; thereafter you will only need to register for each sale. 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, Brazilian rosewood, 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 the US or to any country within or 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 US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object 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. A prospective buyer planning to import an object into the US 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 a bid on 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.

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, the Important Notices and VAT information following the Guide for Prospective Buyers and the 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' 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' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in 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. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

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

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

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

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

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

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

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

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

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

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

7 Collection of Property

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

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

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

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

8 Failure to Collect Purchases

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

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

9 Remedies for Non-Payment

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

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

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

10 Rescission by Phillips

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

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that

some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, 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 US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US 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 certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US 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 a bid 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 promotional and marketing materials about us and our services. 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.

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