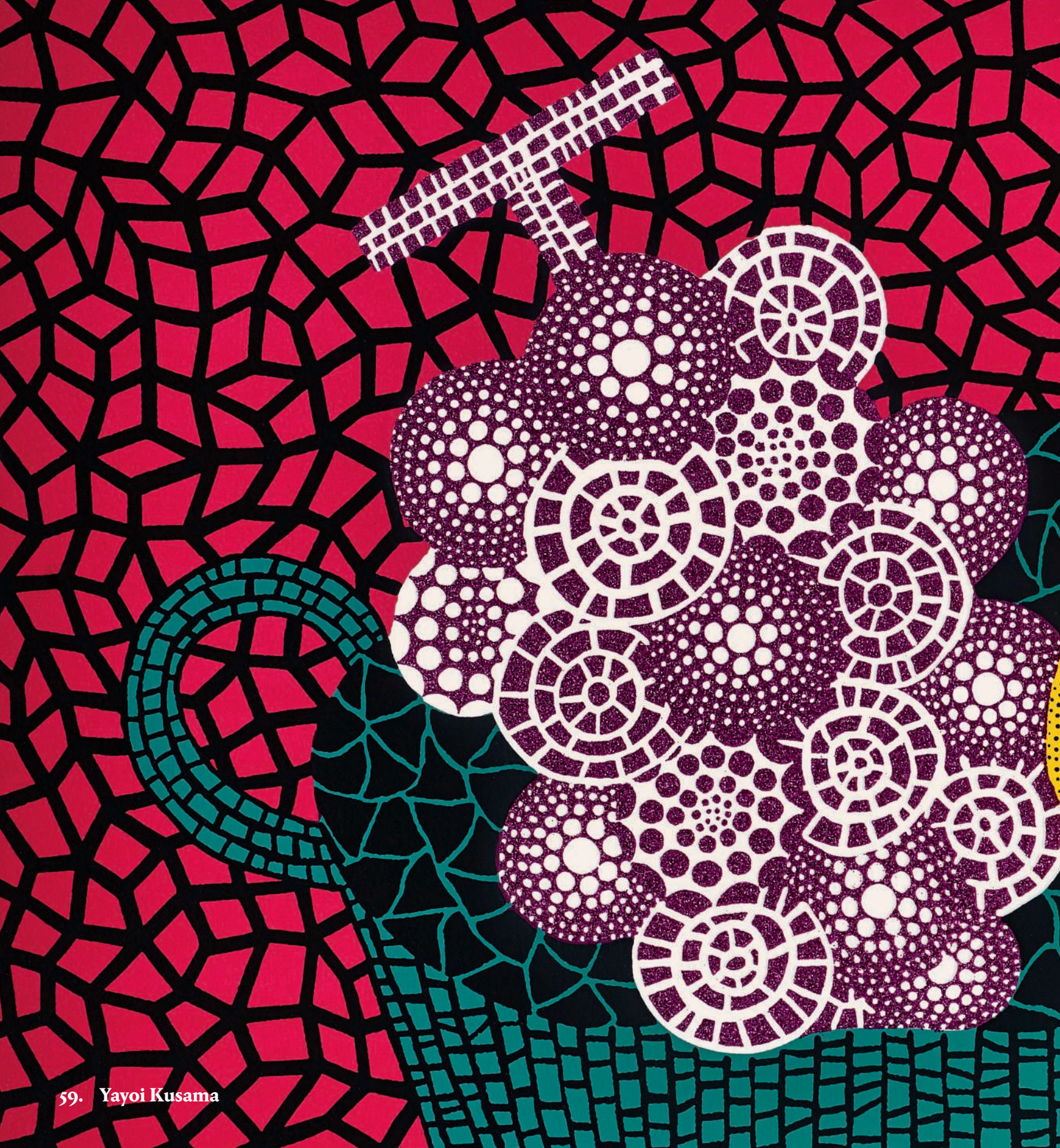




PHILLIPS

Evening & Day Editions  
*London, 24 January 2019*











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**Evening & Day Editions**  
***London, 24 January 2019, 1pm & 6pm***

**Auction and Viewing Location**

30 Berkeley Square, London W1J 6EX

**Auctions**

24 January 2019

Evening Auction    Lots 1 – 75, 6pm

Day Auction        Lots 76 – 290, 1pm

**Viewing**

17 January – 24 January 2019

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

**Sale Designation**

In sending in written bids or making enquiries please refer to this sale as UK030119 or Editions.

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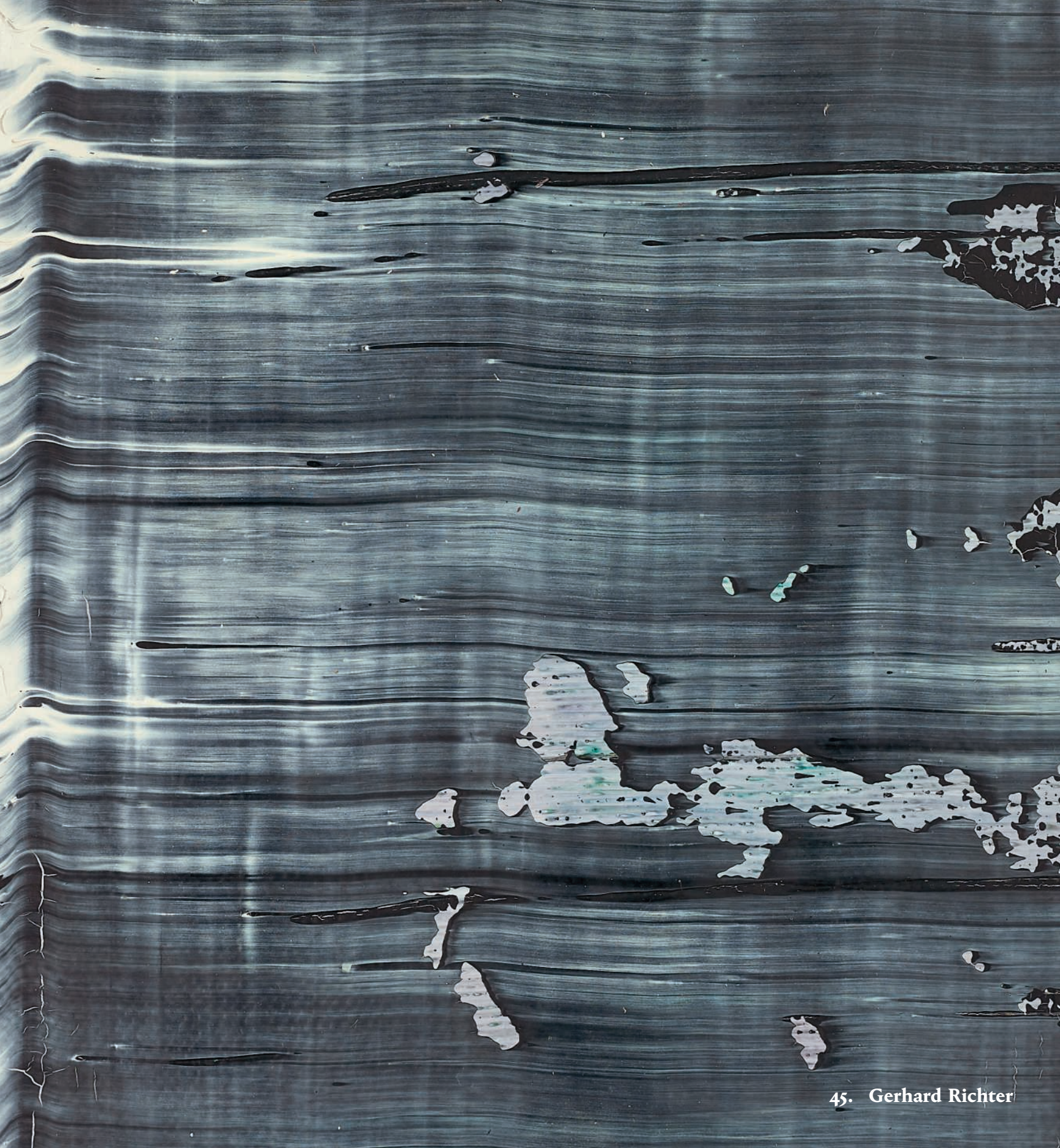
PHILLIPS



# Evening Editions

*lots 1 – 75, 6pm*









## I. Henri Matisse 1869-1954

*Henri Matisse, Masque (Mask), 1945*

Lithograph, on Arches paper, with full margins.

Signed, numbered '4/4 ép. d'artiste' and dedicated 'à André Rouveyre' in pencil (an artist's proof, the edition was 12), framed.

I. 22.3 x 15.8 cm (8¾ x 6¼ in.)

S. 37.7 x 28.4 cm (14⅞ x 11⅛ in.)

### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠

### Provenance

Louis Broder, Paris

Private Collection, France

### Exhibited

Paris, Bibliothèque Nationale, *Matisse. L'œuvre gravé*, 30 April - 30 September 1970, cat no. 152 (illustrated p. 82)

Rome, Complesso del Vittoriano, *Matisse e Bonnard:*

*Viva la pittura!*, 6 October 2006 - 4 February 2007,

cat no. 221, pp. 480- 481 (illustrated p. 481)

Le Cannet, Espace Bonnard, *Bonnard Matisse:*

*La Méditerranée*, 21 April - 1 July 2007 and 3 July -

16 September 2007, pp. 8-9 and pp. 124-125

### Literature

Claude Duthuit 564





Property from a Private Japanese Collection

## 2. Pablo Picasso 1881-1973

*Vase deux anses hautes*  
(*Vase with Two High Handles, The Queen*), 1953  
White earthenware turned vase, painted in black, white and black patina, with knife engraving and partial brushed glaze. From the edition of 400, annotated 'Edition Picasso Madoura' in black paint and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
38 x 24.5 x 18 cm (14<sup>7</sup>/<sub>8</sub> x 9<sup>5</sup>/<sub>8</sub> x 7<sup>1</sup>/<sub>8</sub> in.)

### Estimate

£25,000-35,000 \$31,900-44,600 €27,900-39,000 ± ♣

### Literature

Georges Ramié 715  
Alain Ramié 213



### 3. Pablo Picasso 1881-1973

*Horloge aux chiffres (Clock With Figures)*, 1956  
Repoussé silver plate, contained in the original wooden presentation box with blue velvet lining. Impressed 'Picasso' and numbered 15/20 on the underside (there were also 2 artist's proofs and 2 author's proofs), with the French assay marks for silver and the silversmiths' mark and registration numbers '1425' and '2041' impressed on the underside, executed by Atelier François and Pierre Hugo, Paris, 1967.  
42 cm (16½ in.) diameter

#### Literature

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo, Paris, 1977*  
(illustration of another example)  
Alain Ramié 326 (illustration of the white earthenware version)

#### Estimate

£25,000-35,000 \$31,900-44,600 €27,900-39,000 ± ♠





#### 4. Pablo Picasso 1881-1973

*Tête de Taureau (Bull's Head)*, 1956

Repoussé silver plate. Impressed 'Picasso' and numbered 2/20 on the underside (there were also 2 artist's proofs and 2 author's proofs), with the French assay marks for silver and the silversmiths' mark and registration numbers '1413' and '2026' impressed on the underside, executed by Atelier François and Pierre Hugo, Paris, 1967. 42 cm (16½ in.) diameter

##### Estimate

£15,000-20,000 \$19,100-25,400 €16,800-22,400 ♠

##### Provenance

Christie's, London, *Impressionist and Modern Paintings and Sculpture*, 27 June 1989, lot 467  
Acquired at the above sale by the present owner

##### Literature

Douglas Cooper, *Picasso, 19 plats en argent par François et Pierre Hugo*, Paris, 1977 (illustration of another example)  
Alain Ramié 329 (illustration of the white earthenware version)  
*Picasso: Peintre d'objets/Objets de peintre* (exhibition catalogue), Musée d'Art Moderne, Créet & La Piscine, Musée d'art et d'industrie André Diligent, Roubaix, 2004-05, fig. 297 (illustration of another example)





18.15.  
2

P. 1. 10





*Pincho*

## 5. Pablo Picasso 1881-1973

*Buste de profil (Bust in Profile)*, 1957

Lithograph, on Arches paper, the full sheet. Signed in red pencil and numbered 14/50 in pencil, the first state of three (there were also a few artist's proofs), framed.

I. 64 x 50 cm (25¼ x 19⅞ in.)

S. 66 x 50.9 cm (25⅞ x 20 in.)

### Estimate

£20,000-30,000 \$25,500-38,200 €22,300-33,400 ± ♣

### Literature

Georges Bloch 845

Fernand Mourlot 306

Felix Reuße 725

## 6. Pablo Picasso 1881-1973

*Garçon et dormeuse à la chandelle (Boy and Sleeping Woman by Candlelight)*, plate 26 from *La Suite Vollard*, 1934

Etching, engraving and aquatint, on Montval paper watermarked *Montgolfier*, with full margins. Signed in pencil, from the deluxe edition of 50 with larger margins (the standard edition was 260 with smaller margins), numbered '385' in the Henri Petiet inventory system lower left corner, printed by Roger Lacourrière, published by Ambroise Vollard, Paris, 1939, framed.

I. 23.5 x 29.5 cm (9¼ x 11⅝ in.)

S. 38.1 x 50.2 cm (15 x 19¾ in.)

### Estimate

£15,000-20,000 \$19,100-25,500 €16,700-22,300 ± ♣

### Provenance

Christie's London, *Old Master, Modern & Contemporary Prints*, 17 Sept 2009, lot 88

### Literature

Georges Bloch 226

Brigitte Baer 440









## 7. Pablo Picasso 1881-1973

*Faune aux branchages (Faun with Branches)*, 1948  
Lithograph, on Arches paper, with full margins. Signed and numbered 14/50 in pencil (there were also 5 artist's proofs), framed.

I. 65.8 x 53 cm (25 $\frac{7}{8}$  x 20 $\frac{7}{8}$  in.)  
S. 76.8 x 56.3 cm (30 $\frac{1}{4}$  x 22 $\frac{1}{8}$  in.)

### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700 ± ♣

### Literature

Georges Bloch 520  
Fernand Mourlot 113  
Felix Reuße 371

## 8. Pablo Picasso 1881-1973

*Bacchanale: flûtiste et danseurs aux cymbales (Bacchanal: Flutist and Dancers with Cymbals)*, 1959  
Linocut in colours, on Arches paper, with full margins. Signed and numbered 22/50 in pencil (there were also approximately 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1960, framed.  
I. 53 x 64.1 cm (20 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in.)  
S. 62.1 x 74.6 cm (24 $\frac{1}{2}$  x 29 $\frac{3}{8}$  in.)

### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700 ± ♣

### Literature

Georges Bloch 939  
Brigitte Baer 1251



Property from an Important European Collection

## 9. Pablo Picasso 1881-1973

*Grand nu de femme (Large Nude Woman)*, 1962

Linocut in colours, on Arches paper, with full margins.

Signed and numbered 33/50 in pencil (there were also 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1963, framed.

I. 64 x 52.9 cm (25¼ x 20⅞ in.)

S. 75.4 x 62 cm (29⅞ x 24⅜ in.)

### Estimate

£30,000-50,000 \$38,100-63,500 €33,600-56,000 ± ♠

### Provenance

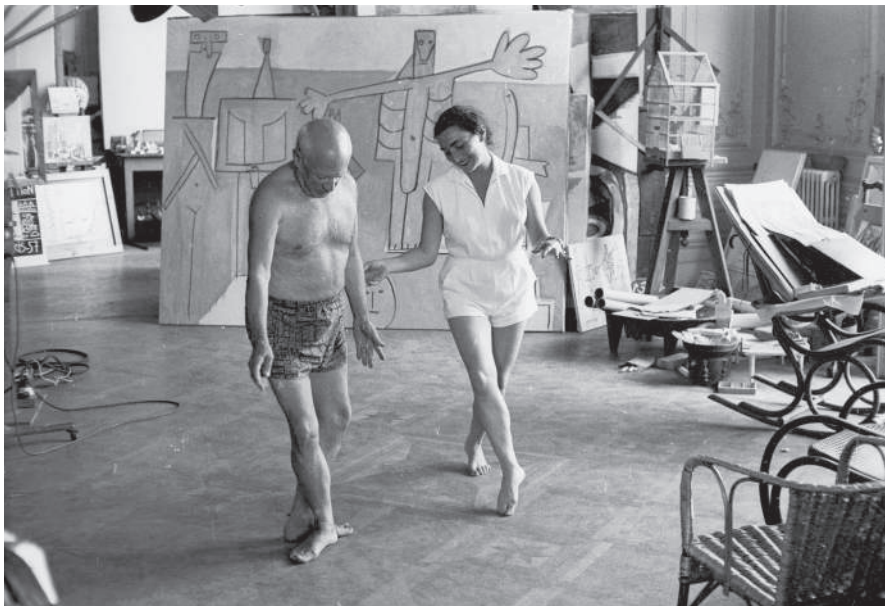
Sotheby's London, *Old Master, Modern and Contemporary Prints*, 21 June 2000, lot 268

Acquired at the above sale by the present owner

### Literature

Georges Bloch 1085

Brigitte Baer 1309 (titled *Grand nu Dansant*)



David Douglas Duncan 'Jacqueline Roque teaching Picasso to dance in his studio', 1957

© David Douglas Duncan, Harry Ransom Centre, The University of Texas at Austin





24/20

Picasso







## 10. Pablo Picasso 1881-1973

*Femme au fauteuil No. 1 (d'après le rouge)*

*(Armchair Woman No. 1, from the red), 1948*

Lithograph, on Arches paper, the full sheet. A rare proof impression of the third state (of ten), with a partially initialed 'M' in pencil by the printer Fernand Mourlot and annotated '134, 3 état' on the reverse, further inscribed '586.II' in another hand on the reverse, one of six proofs reserved for the artist and printer (there was no edition of this state), unframed.

I. 69.8 x 54.6 cm (27½ x 21½ in.)

S. 76.4 x 56.4 cm (30⅛ x 22¼ in.)

### Estimate

£25,000-35,000 \$31,900-44,600 €27,900-39,000 ± ♣

### Provenance

Waddington Galleries, London

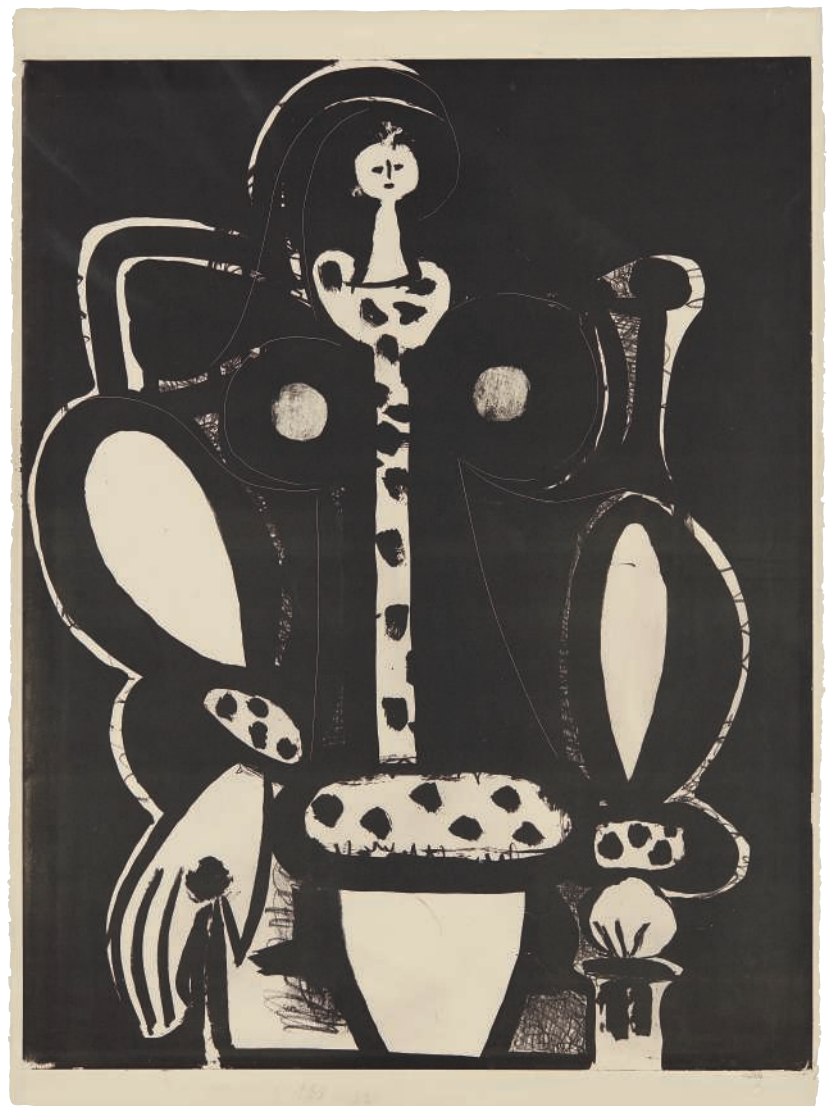
Sanyo Securities Co. Ltd., Tokyo

Private Collection, Tokyo

### Literature

Fernand Mourlot 134

Felix Reuße 403



## 11. Pablo Picasso 1881-1973

*Femme au fauteuil (d'après le noir)*

*(The Armchair Woman, from the black), 1948*

Lithograph, on Arches paper, the full sheet. A rare proof impression of the third state (of six), initialed 'fm' in pencil by the printer Fernand Mourlot and annotated 'Epreuve d'Exposition' on the reverse, inscribed '138, 3E' on the reverse and in the lower center margin on the front, one of six proofs reserved for the artist and printer (there was no edition of this state), framed.

I. 69.9 x 54.6 cm (27½ x 21½ in.)

S. 76.2 x 55.9 cm (30 x 22 in.)

I. 69.9 x 54.6 cm (27½ x 21½ in.)

S. 76.2 x 55.9 cm (30 x 22 in.)

### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700 ± ♣

### Provenance

Christie's, London, *Important Old Master and Modern*

*Prints*, 29 June 1989, lot 469

### Literature

Fernand Mourlot 138

Felix Reuße 428









13

## 12. After Marc Chagall 1887-1985

*Carmen*, by Charles Sorlier, 1966  
Lithograph in colours, on Arches paper, with margins.  
Signed in black crayon and numbered 31/200 in pencil (there was also an edition of 150 with text and a poster edition of 3000), published by the Metropolitan Opera, New York, framed.  
I. 100.6 x 65.2 cm (39½ x 25½ in.)  
S. 101.8 x 66.1 cm (40½ x 26 in.)

**Estimate**  
£35,000-40,000 \$44,600-51,000 €39,000-44,600 ♣

**Provenance**  
Leonie Rysanek, Vienna  
Private Collection, Sweden

**Literature**  
Fernand Mourlot and Charles Sorlier 39  
Charles Sorlier p. 111

## 13. Marc Chagall 1887-1985

*Le Printemps (Spring)*, plate 28 from *Daphnis et Chloé*, 1961  
Lithograph in colours, on Arches paper, with full margins.  
Signed and numbered 56/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce impressions in Roman numerals), published by Tériade, Paris, framed.  
I. 42.5 x 64.6 cm (16¾ x 25½ in.)  
S. 53.8 x 75.8 cm (21½ x 29½ in.)

**Estimate**  
£15,000-20,000 \$19,100-25,500 €16,700-22,300 ♣

**Literature**  
Fernand Mourlot 335  
see Patrick Cramer books 46





14

#### 14. Paul Delvaux 1897-1994

*Murmures (Murmurings)*, 1979  
Screenprint in colours, on silk, stretched over board.  
Signed and numbered 'S 5/8' in black ink, framed.  
108 x 160 cm (42½ x 62¾ in.)

##### Estimate

£15,000-20,000 \$19,100-25,500 €16,700-22,300 ♣

##### Literature

see *Paul Delvaux*, Di Donna, New York and London, 2013,  
78 (original painting illustrated)

#### 15. Joan Miró 1893-1983

*L'Aieule devant la mer*  
(*Grandmother Before the Sea*), 1969  
Etching and aquatint in colours with carborundum,  
on Arches paper, the full sheet. Signed and  
annotated 'H.C.' in pencil (an hors commerce  
impression, the edition was 75), published by  
Maeght, Paris, framed.  
S. 106 x 70 cm (41¾ x 27½ in.)

##### Estimate

£8,000-12,000 \$10,200-15,300 €8,900-13,400 ♣

##### Literature

Jacques Dupin 484









16

## 16. Joan Miró 1893-1983

*Le Samourai (The Samurai)*, 1968  
Aquatint in colours with carborundum, on Mandeure rag paper, the full sheet. Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 75), published by Maeght, Paris, framed.  
S. 77.4 x 57.1 cm (30½ x 22½ in.)

### Estimate

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ± ♣

### Literature

Jacques Dupin 438

## 17. Joan Miró 1893-1983

*La Fronde (The Sling)*, 1969  
Etching and aquatint in colours with carborundum, on Arches paper, the full sheet. Signed and numbered 30/75 in white pencil (there were also some hors commerce impressions), published by Maeght, Paris, unframed.  
S. 106.3 x 70.4 cm (41⅞ x 27¾ in.)

### Estimate

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ± ♣

### Literature

Jacques Dupin 501









## 18. Man Ray 1890-1976

*Smoking Device*, 1961

Multiple comprised of plastic hose pipe, wooden test tube stand, and 12 glass marbles. Signed, titled, dated and numbered '(No 1-59)' in black marker on the underside, the second prototype of two (the edition was 10, executed in 1970). 21.5 x 22 x 7.5 cm (8½ x 8⅞ x 2⅞ in.)

### Estimate

£8,000-12,000 \$10,200-15,300 €8,900-13,400

### Provenance

Galleria Schwartz, Milan  
M. Levy, Hamburg  
Zabriskie Gallery, New York  
Christie's, London, *Twentieth Century Art-Day Sale*, 29 June 2000, lot 334  
Acquired at the above sale by the present owner

### Exhibited

Brussels, Palais des Beaux-Arts, *Pop Art, Nouveaux Réalisme, etc.*, February-March 1965, no. 85

### Literature

Rotterdam, Museum Boymans-van-Beuningen, *Man Ray*, September-November 1971, cat. p. 88 (illustrated)  
Rolan Penrose, *Man Ray*, London, 1975, p. 196 (illustrated)  
Arturo Schwarz, *Man Ray, the Rigour of Imagination*, London, 1977, no. 342 (illustrated p. 219)

This work is one of two prototypes constructed by Man Ray before the later edition executed by Studio Marconi in 1970, distinguishable by the colour of the plastic tubing.





**19. Lynn Chadwick, R.A.** 1914-2003

*Maquette VIII Walking Woman*, 1986  
Bronze with patina. Stamped 'C37S', dated '1986'  
and numbered 8/9 on one side of the base.  
7 x 3 x 6 cm (2¾ x 1½ x 2¾ in.)

**Estimate**  
£12,000-18,000 \$15,300-22,900 €13,400-20,100 ₣ ♣

**Literature**  
Dennis Farr and Éva Chadwick C37s





IB/2016

Francis Bacon





21

## 20. 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 numbered LIX/XCIX in pencil (one of 99 impressions in Roman numerals, there were also 99 impressions on Guarro paper in Arabic numerals and 15 artist's proofs for each paper), published by Ediciones Polígrafa, Barcelona, framed.  
I. 72.5 x 54 cm (28½ x 21¼ in.)  
S. 101.6 x 70.8 cm (40 x 27⅞ in.)

### Estimate

£8,000-12,000 \$10,200-15,300 €8,900-13,400 ♠

### Literature

Bruno Sabatier 5  
Alexandre Tacou 15

## 21. William Kentridge b. 1955

*Sleeper Red*, from *Sleeper Series*, 1997  
Etching and aquatint in colours with drypoint, on Arches paper, the full sheet. Signed and numbered 45/50 in pencil, published by David Krut Fine Art London, framed.  
S. 97 x 192.8 cm (38¼ x 75⅞ in.)

### Estimate

£25,000-35,000 \$31,900-44,600 €27,900-39,000

### Literature

David Krut, pp. 66, 68-69



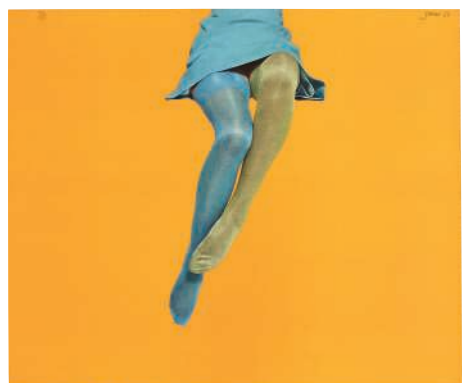
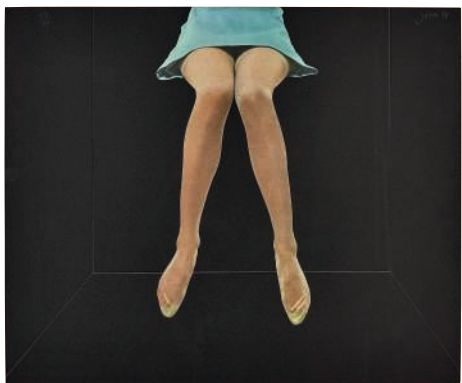
Alcides Limited, London & Modern Art Edition, MAT, Black, 1968



A series of seven photographs with the page published by Editions



ALLEN JONES LIFE CLASS





Property from a Private Japanese Collection

## 22. Allen Jones b. 1937

*Life Class*, 1968

The complete set of 14 lithographs in colours, offset, photo and hand-drawn, forming seven images, each of two abutting sheets with similarly divided title page, on J. Green Imperial waterleaf or BFK Rives papers, the full sheets, loose (as issued), contained in plastic sleeves hinged into the original red portfolio box. All top sheets signed 'allen' in pencil, all bottom sheets signed 'jones', dated and numbered 53/75 in pencil (there were also 15 artist's proofs), co-published by Ars Moderna, Basel, and Editions Alecto, London, all unframed.  
all S. overall approximately 81.5 x 56.5 cm (32 $\frac{1}{8}$  x 22 $\frac{1}{4}$  in.)  
portfolio 51 x 60 x 3.8 cm (20 $\frac{1}{8}$  x 23 $\frac{5}{8}$  x 1 $\frac{1}{2}$  in.)

### Estimate

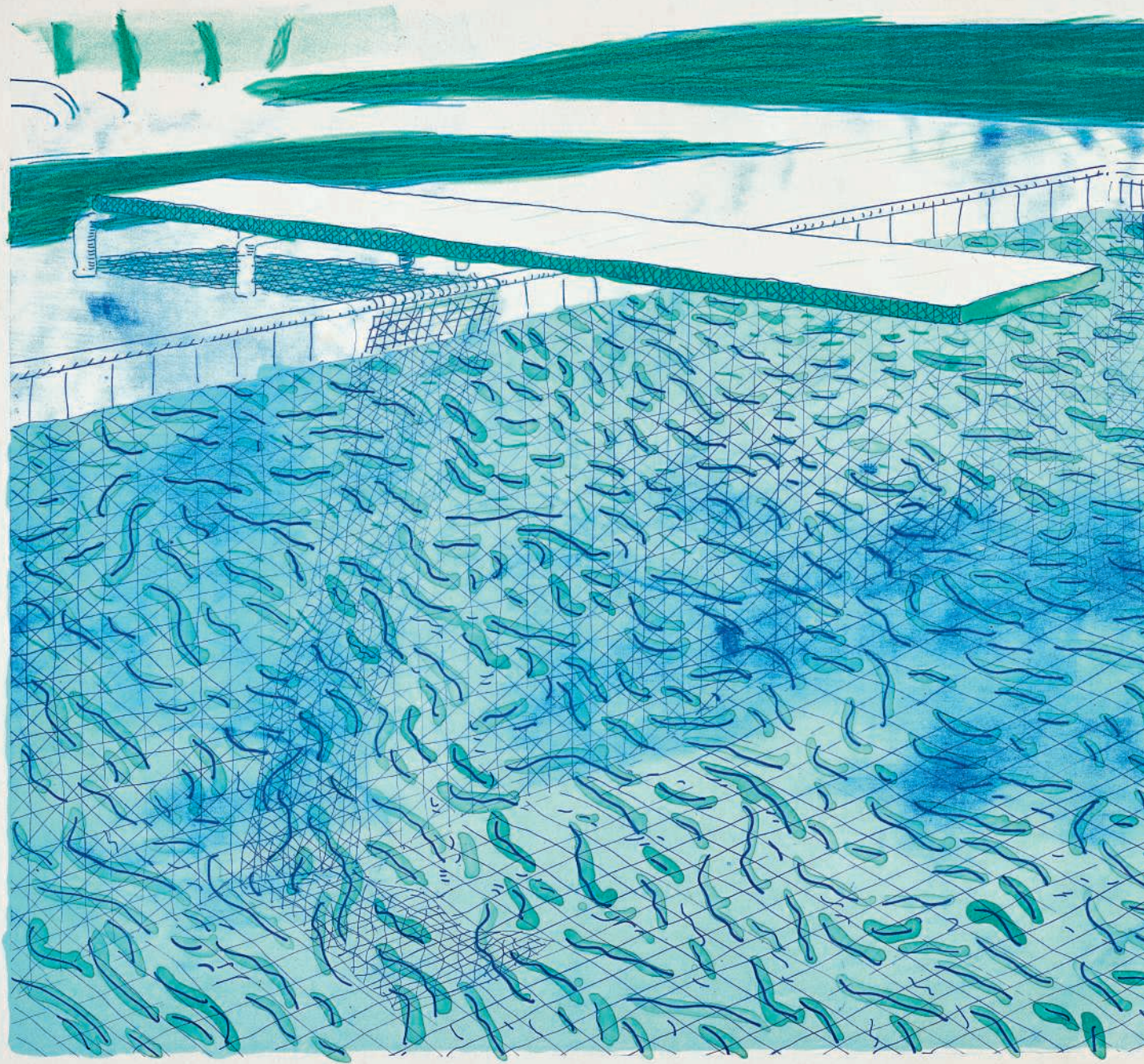
£10,000-15,000 \$12,700-19,100 €11,100-16,700 ± ♠

### Literature

Marco Livingstone and Richard Lloyd 48 a-g  
Editions Alecto, pp. 146-147



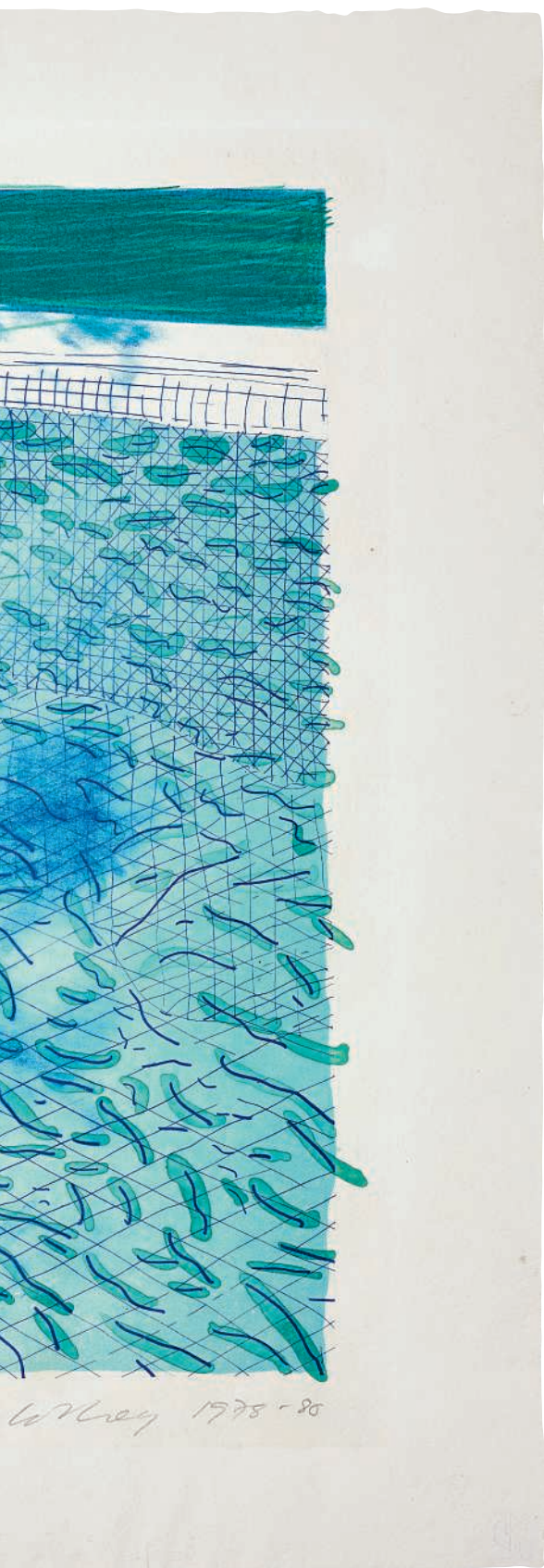




P. P.

1000





**‘If the water surface is almost still and there is a strong sun, then dancing lines with the colours of the spectrum appear everywhere.’**

David Hockney

### 23. David Hockney b. 1937

*Lithograph of Water Made of Lines, a Green Wash, and a Light Blue Wash, 1978-80*  
Lithograph in colours, on TGL handmade paper, with full margins. Signed, dated and numbered ‘P.P.’ in pencil (a printer’s proof aside from the edition of 37 and 12 artist’s proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, 1980 (with their blindstamp), framed.  
I. 51 x 70 cm (20 $\frac{1}{8}$  x 27 $\frac{1}{2}$  in.)  
S. 65.5 x 86.5 cm (25 $\frac{3}{4}$  x 34 in.)

#### Estimate

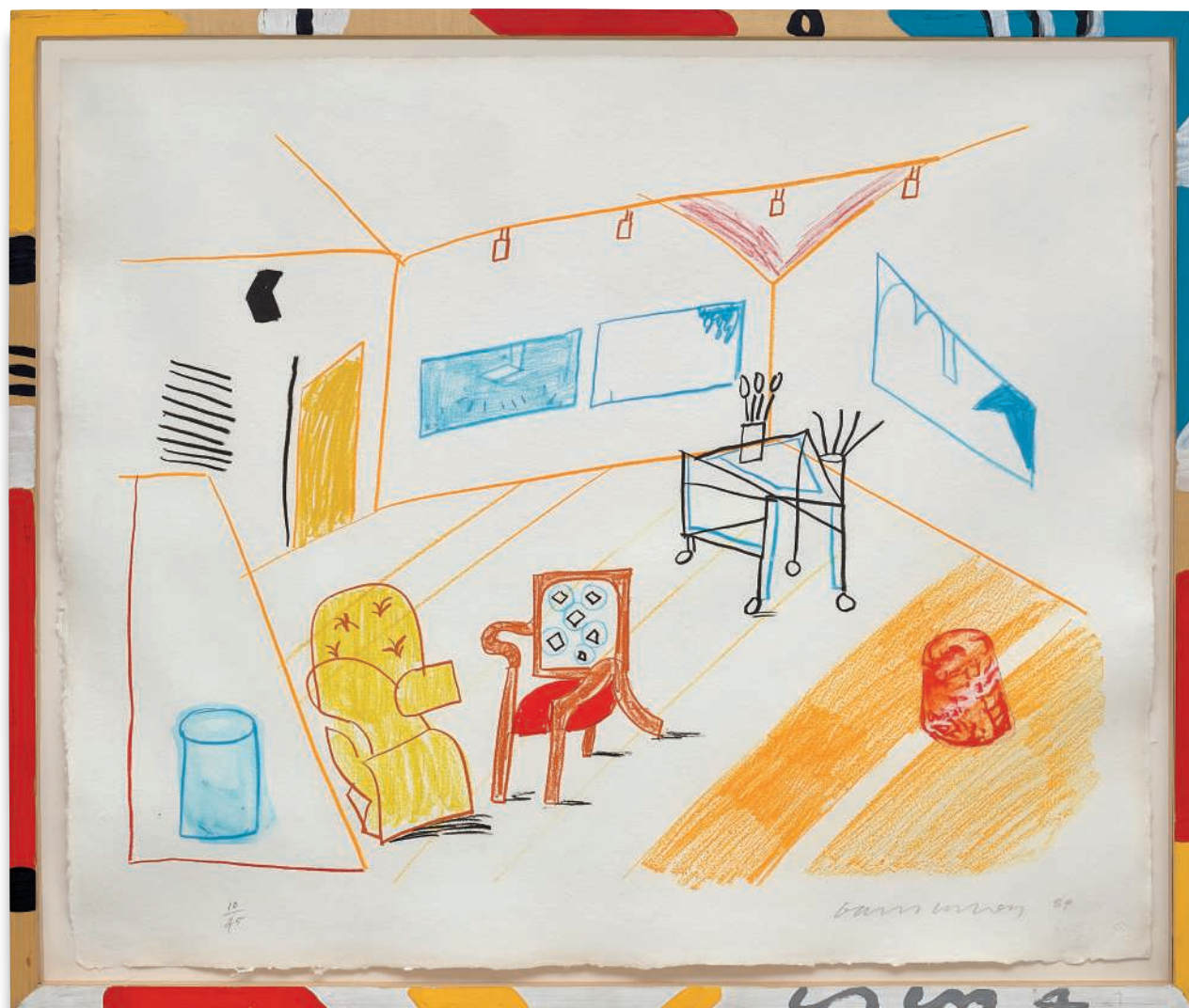
£40,000-60,000 \$50,300-75,400 €44,200-66,400 ♣

#### Provenance

Bloomsbury London, *Modern & Contemporary Prints*,  
3 July 2014, lot 227  
Private Collection, London

#### Literature

Museum of Contemporary Art Tokyo 205  
Tyler Graphics 248



## 24. David Hockney b. 1937

*Conversation in the Studio*, from *Moving Focus Series*, 1984  
Lithograph in colours, on TGL handmade paper, with full margins. Signed, dated and numbered 10/45 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), contained in the original hand-painted wooden frame designed by the artist. framed 67.3 x 80.1 x 4 cm (26½ x 31½ x 1½ in.)

### Estimate

£8,000-12,000 \$10,200-15,300 €8,900-13,400 ♣

### Literature

Museum of Contemporary Art Tokyo 260  
Tyler Graphics 271

## 25. David Hockney b. 1937

*An Image of Celia*, from *Moving Focus Series*, 1984-86  
Lithograph and screenprint in colours with collage, on TGL handmade and German etching papers, the full sheet. Signed, dated and numbered 13/40 in pencil (there were also 18 artist's proofs in Roman numerals), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), contained in the original hand-painted wooden frame designed by the artist. framed 169.8 x 121.7 cm (66¾ x 47¾ in.)

### Estimate

£50,000-70,000 \$63,700-89,200 €55,700-78,000 ± ♣

### Literature

Museum of Contemporary Art Tokyo 277









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## 26. Roy Lichtenstein 1923-1997

*Rain Forest, from Columbus:*

*In Search of a New Tomorrow, 1992*

Screenprint in colours, on Fabriano paper, with full margins. Signed, dated and numbered 5/100 in pencil (there were also 20 artist's proofs), co-published by Edition Domberger (with their blindstamp) and Artists United for Nature, Munich, framed.

I. 65.3 x 54.6 cm (25¾ x 21½ in.)

S. 76.2 x 58 cm (30 x 22¾ in.)

### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700

### Literature

Mary Lee Corlett 278

## 27. Roy Lichtenstein 1923-1997

*Two Paintings: Dagwood, from Paintings Series, 1984*

Woodcut and lithograph in colours, on Arches 88 paper, with full margins. Signed, dated and numbered 45/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 129.2 x 91.2 cm (50⅞ x 35⅞ in.)

S. 136.8 x 98.9 cm (53⅞ x 38⅞ in.)

### Estimate

£20,000-30,000 \$25,500-38,200 €22,300-33,400

### Literature

Gemini G.E.L. 1146

Mary Lee Corlett 207







**28. Richard Pettibone** b. 1938

*Green Pea; Minestrone; and Cream of Mushroom,*  
from Andy Warhol, '32 Cans of Campbell's Soup,' 1962, 1987  
Three screenprints and synthetic polymer in colours,  
on canvas, over miniature wood stretchers. All signed with  
initials, dated and numbered 15/25 in pencil on the reverse.  
all 17.1 x 12.7 x 1.3 cm (6¾ x 5 x ½ in.)

**Estimate**

£15,000-20,000 \$19,100-25,500 €16,700-22,300 ‡



**29. Andy Warhol** 1928-1987

*Vegetable*, from *Campbell's Soup I*, 1968

Screenprint in colours, on wove paper, with full margins.  
Signed in black ball-point pen and stamp-numbered 5/250  
on the reverse (there were also 26 artist's proofs lettered  
A-Z), published by Factory Additions, New York, framed.  
I. 81 x 47 cm (31½ x 18½ in.)  
S. 88.9 x 58.4 cm (35 x 23 in.)

**Estimate**

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ±

**Literature**

Frayda Feldman and Jörg Schellmann 48



Including the two labels from the original *Campbell's Soup I* portfolio box, affixed to the reverse of the frame of this lot.





30

31



Property from a Private German Collection

### 30. Andy Warhol 1928-1987

*Flowers*, 1970

Screenprint in colours, on wove paper, the full sheet.  
An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.  
S. 91 x 91 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

#### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700 †

#### Provenance

The artist's studio, New York  
Acquired directly from the above by the present owner

#### Literature

Frayda Feldman and Jörg Schellmann 72

Property from a Private German Collection

### 31. Andy Warhol 1928-1987

*Flowers*, 1970

Screenprint in colours, on wove paper, the full sheet.  
An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, unframed.  
S. 91.1 x 91.1 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

#### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700 †

#### Provenance

The artist's studio, New York  
Acquired directly from the above by the present owner

#### Literature

Frayda Feldman and Jörg Schellmann 68

### 32. Andy Warhol 1928-1987

*\$(1)*, 1982

Unique screenprint in colours, on Lenox Museum board, the full sheet. Signed and numbered 2/60 in pencil (there were also 10 artist's proofs), published by the artist (with his copyright inkstamp on the reverse), framed.  
S. 50.2 x 39.7 cm (19 $\frac{3}{4}$  x 15 $\frac{5}{8}$  in.)

#### Estimate

£20,000-30,000 \$25,500-38,200 €22,300-33,400 †

#### Literature

Frayda Feldman and Jörg Schellmann 276









### 33. Andy Warhol 1928-1987

*Rebel Without a Cause (James Dean)*, from *Ads*, 1985  
Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered IV/X in pencil (one of 10 impressions in Roman numerals, the edition was 190 and 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamps on the reverse), framed.  
S. 96.7 x 96.6 cm (38⅞ x 38 in.)

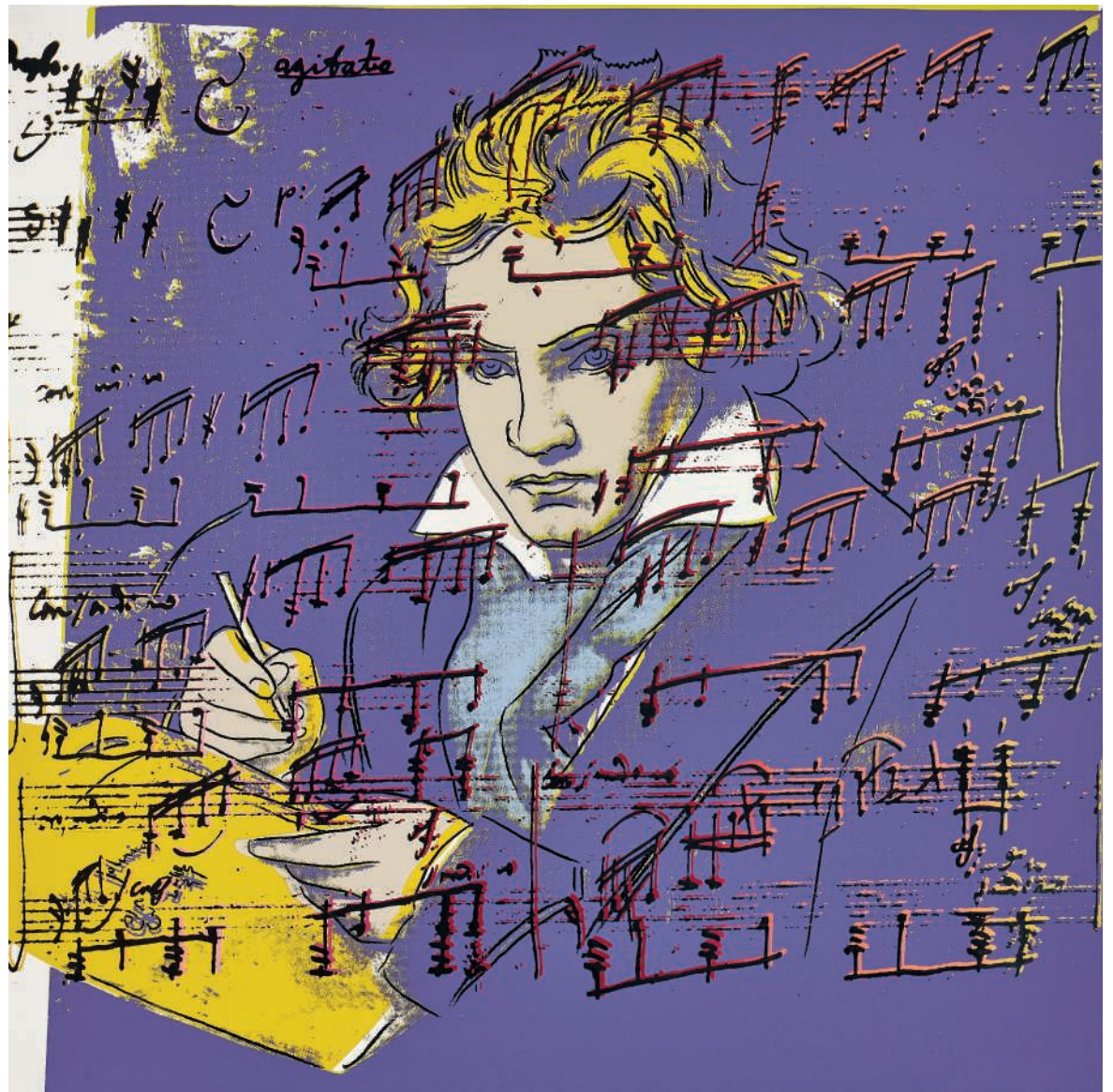
#### Estimate

£55,000-75,000 \$70,100-95,600 €61,300-83,600 ₺

#### Literature

Frayda Feldman and Jörg Schellmann 355





### 34. Andy Warhol 1928-1987

*Beethoven, 1987*

Unique screenprint in colours, on Lenox Museum Board, the full sheet. Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 'TP 51/72' in pencil on the stamped Certificate of Authenticity on the reverse (a trial proof in a unique colour combination, the edition was 60 and 15 artist's proofs), printed by Rupert Jasen Smith, New York, framed.  
S. 101.8 x 102.2 cm (40 $\frac{1}{8}$  x 40 $\frac{1}{4}$  in.)

#### Estimate

£50,000-70,000 \$63,700-89,200 €55,700-78,000 ±

#### Literature

see Frayda Feldman and Jörg Schellmann IIB.390-393



35

### 35. **Andy Warhol** 1928-1987

*Grapes, 1979*

Screenprint in colours, on Strathmore Bristol paper, the full sheet. Signed and numbered 30/50 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their copyright inkstamp on the reverse), unframed. S. 101.8 x 76.4 cm (40½ x 30½ in.)

#### **Estimate**

£8,000-12,000 \$10,200-15,300 €8,900-13,400

#### **Literature**

Frayda Feldman and Jörg Schellmann 190

### 36. **Andy Warhol** 1928-1987

*Grapes, 1979*

Screenprint in colours, on Strathmore Bristol paper, the full sheet. Signed and numbered 29/50 in black felt-tip pen (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York (with their copyright inkstamp on the reverse), unframed. S. 101.8 x 76.4 cm (40½ x 30½ in.)

#### **Estimate**

£8,000-12,000 \$10,200-15,300 €8,900-13,400

#### **Literature**

Frayda Feldman and Jörg Schellmann 191

### 37. **Andy Warhol** 1928-1987

*Saint Apollonia, 1984*

Four unique screenprints in colours, on Essex Offset Kid Finish paper, the full sheets. All signed and each numbered 'TP 36/80', 'TP 42/80', 'TP 45/80', and 'TP 37/80' respectively in pencil (each a trial proof in a unique colour combination, the edition was 250 and 35 artist's proofs), all with the artist's copyright inkstamp on the reverse, printed by Rupert Jasen Smith, New York, all unframed. all S. 76.4 x 56.1 cm (30½ x 22½ in.)

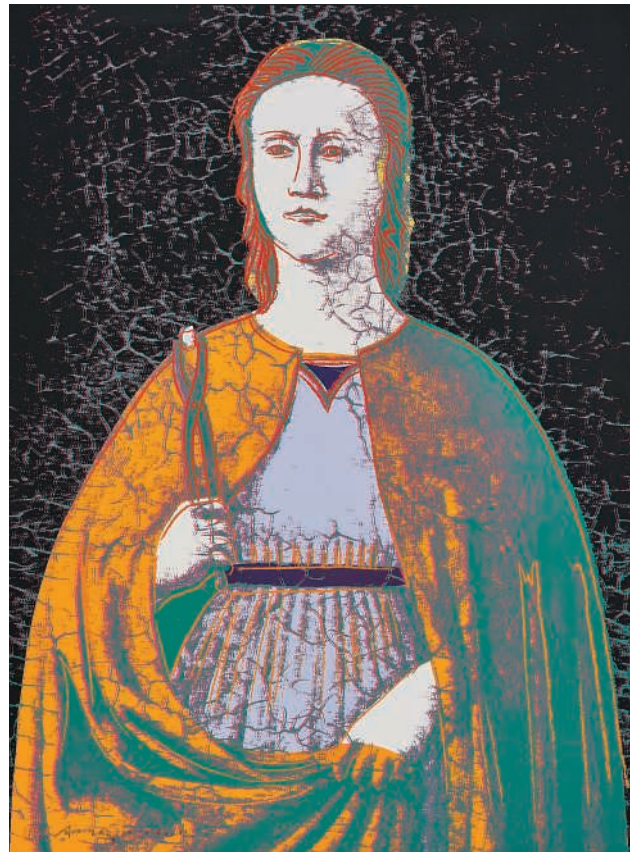
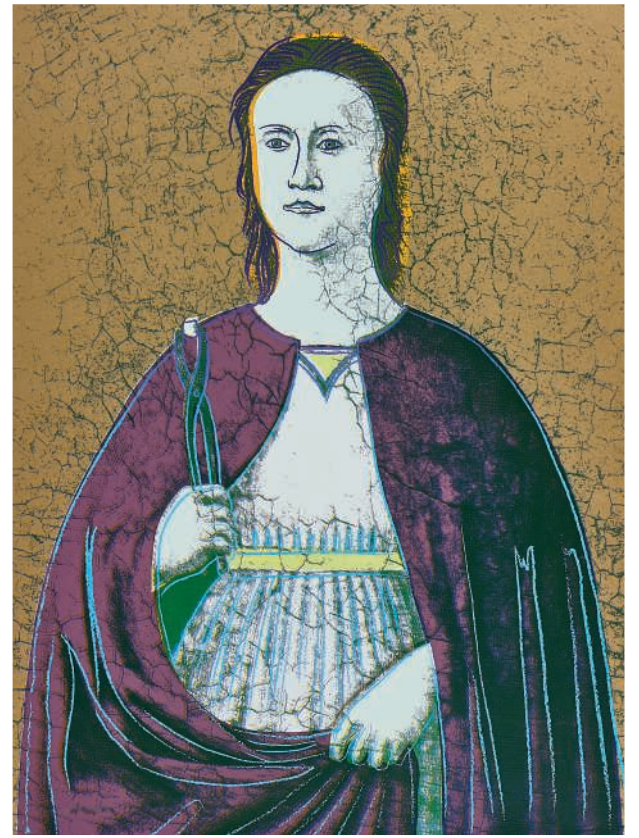
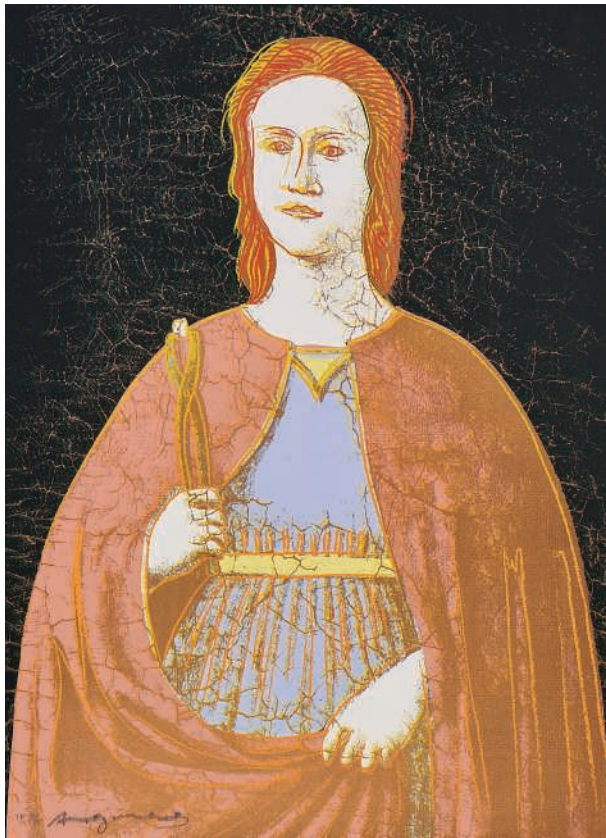
#### **Estimate**

£10,000-15,000 \$12,700-19,100 €11,100-16,700

#### **Literature**

see Frayda Feldman and Jörg Schellmann IIB.330-333









Property from a Private London Collection

### 38. **Andy Warhol** 1928-1987

*Mao*, 1972

Screenprint in colours, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamp-numbered 72/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, co-published by Castelli Graphics and Multiples, Inc., New York, framed.  
S. 91.3 x 91 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

#### **Estimate**

£20,000-30,000 \$25,500-38,200 €22,300-33,400

#### **Provenance**

Gul Coskun, London

Acquired directly from the above by the present owner in 1999

#### **Literature**

Frayda Feldman and Jörg Schellmann 94





### 39. **Andy Warhol** 1928-1987

*The Witch*, from *Myths*, 1981

Screenprint in colours with diamond dust, on Lenox Museum Board, the full sheet. Signed and numbered 183/200 in pencil on the reverse (there were also 30 artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.  
S. 96.5 x 96.6 cm (37 $\frac{7}{8}$  x 38 in.)

#### **Estimate**

£15,000-20,000 \$19,100-25,500 €16,700-22,300 ₺

#### **Literature**

Frayda Feldman and Jörg Schellmann 261



Property from a Private London Collection

**40. Andy Warhol** 1928-1987

*Lenin*, 1987

Screenprint in colours, on Arches 88 paper, the full sheet. Signed and numbered 66/120 in pencil (there were also 24 artist's proofs), published by Galerie Bernd Klüser, Munich, framed.

S. 100 x 75 cm (39 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in.)

**Estimate**

£30,000-50,000 \$38,200-63,700 €33,400-55,700

**Provenance**

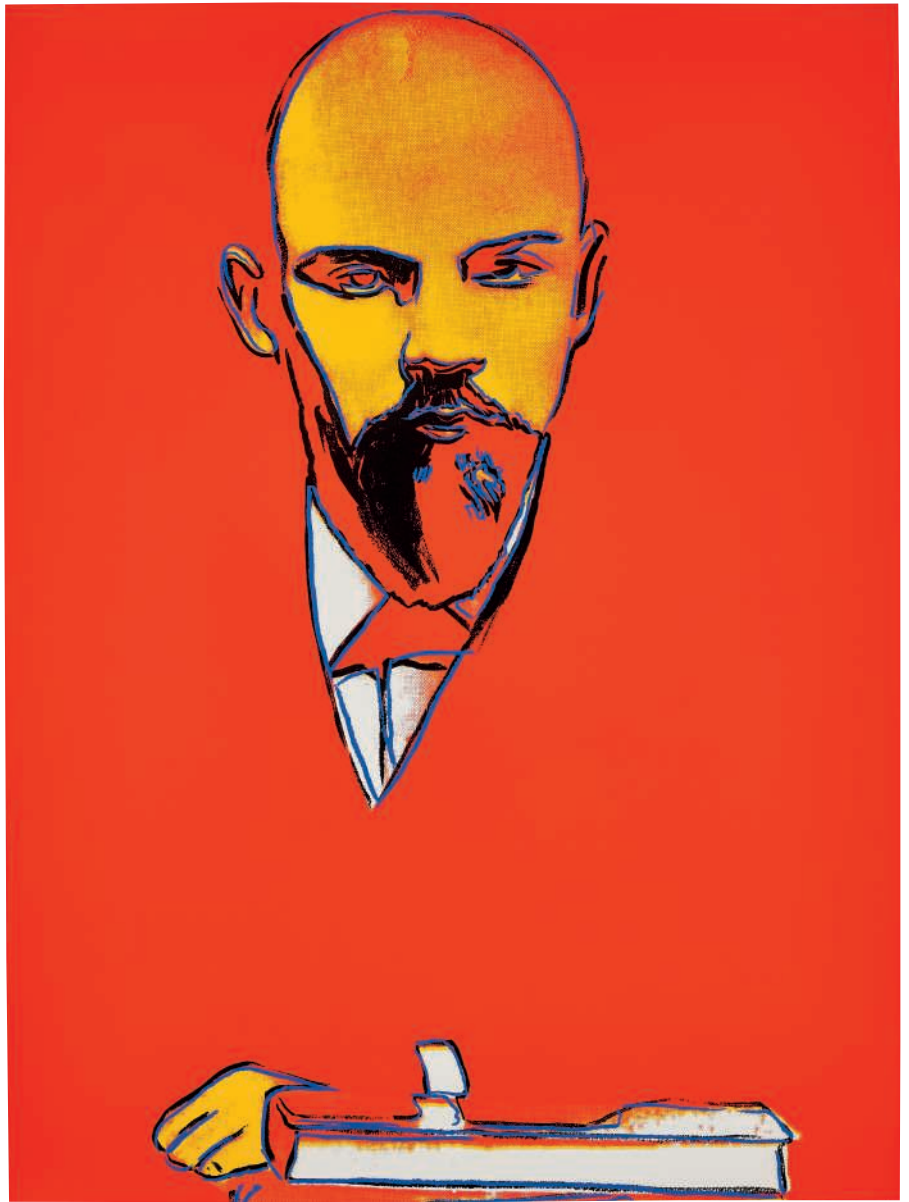
Gul Coskun, London

Acquired directly from the above by the present owner in 1999

**Literature**

Frayda Feldman and Jörg Schellmann 402





#### 41. **Andy Warhol** 1928-1987

*Red Lenin*, 1987

Screenprint in colours, on Arches 88 paper, the full sheet. Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 48/120 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 24 artist's proofs), published by Andy Warhol, New York, framed.

S. 100.1 x 74.7 cm (39 $\frac{3}{8}$  x 29 $\frac{3}{8}$  in.)

##### **Estimate**

£40,000-60,000 \$51,000-76,500 €44,600-66,900 ±

##### **Literature**

Frayda Feldman and Jörg Schellmann 403



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#### 42. Andy Warhol 1928-1987

*Turtle*, 1985  
Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered 219/250 in pencil (there were also 50 artist's proofs), with the artist's copyright inkstamp on the reverse, published by CBS, Inc., Los Angeles, to coincide with the 1985 film *Turtle Diary* written by Harold Pinter, unframed.  
S. 80.1 x 100.2 cm (31½ x 39½ in.)

**Estimate**  
£15,000-20,000 \$19,100-25,500 €16,700-22,300

**Literature**  
Frayda Feldman and Jörg Schellmann 360A

#### 43. Andy Warhol 1928-1987

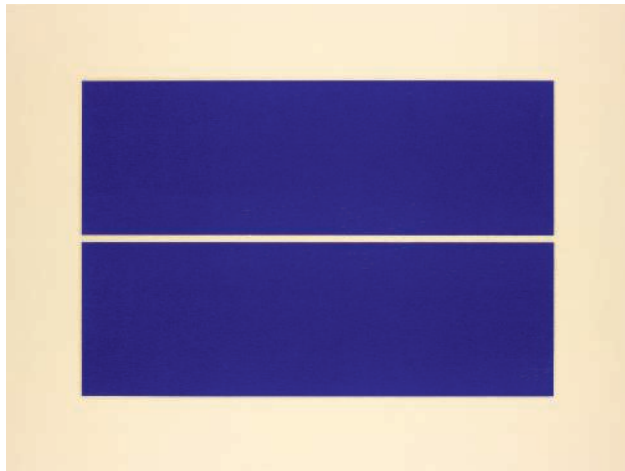
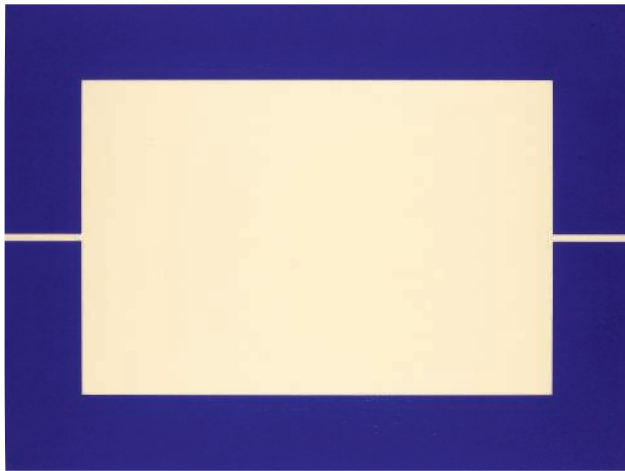
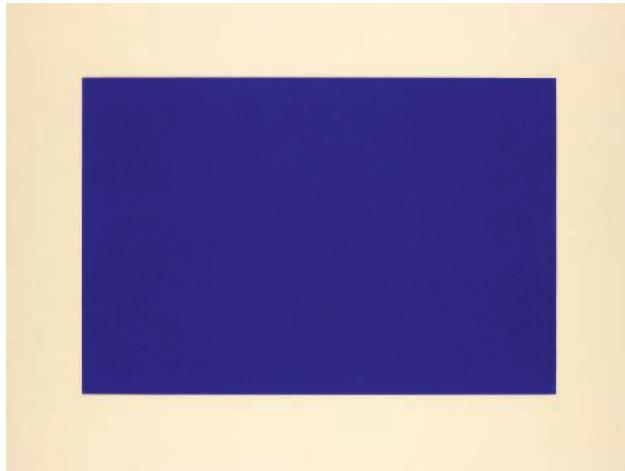
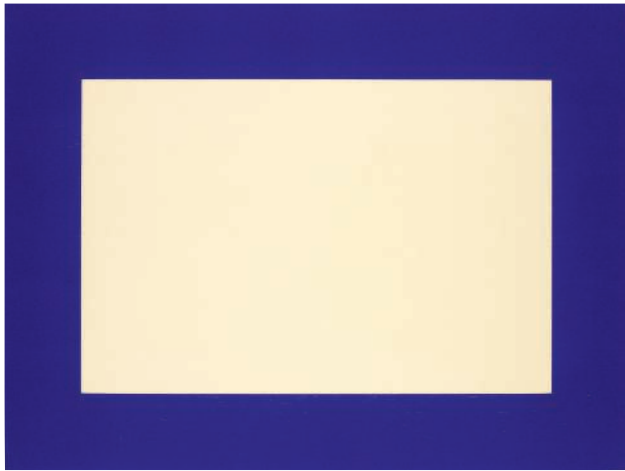
*Joseph Beuys in Memoriam*, from *For Joseph Beuys*, 1986  
Screenprint in colours, on Arches 88 paper, the full sheet. Signed and numbered 87/90 in pencil (there were also 30 impressions in Roman numerals and 20 artist's proofs), co-published by Galerie Bernd Klüser and Edition Schellmann, Munich and New York (with their and the artist's copyright inkstamp on the reverse), framed.  
S. 81.4 x 61 cm (32 x 24 in.)

**Estimate**  
£10,000-15,000 \$12,700-19,100 €11,100-16,700

**Literature**  
Frayda Feldman and Jörg Schellmann 371







#### 44. Donald Judd 1928-1994

*Untitled*, 1988

The complete set of 10 woodcuts in ultramarine blue, on Okawara paper, the full sheets, with colophon, loose (as issued), contained in the original grey linen-covered portfolio. All signed and numbered 'PP 2/4' in pencil on the reverse (a printer's proof set, the edition was 25 and 10 artist's proofs), published by Brooke Alexander Editions, New York, all unframed.  
all S. 59.9 x 79.8 cm (23 $\frac{5}{8}$  x 31 $\frac{3}{8}$  in.)  
portfolio 85.3 x 66.6 x 1.7 cm (33 $\frac{5}{8}$  x 26 $\frac{1}{4}$  x  $\frac{5}{8}$  in.)

##### **Estimate**

£150,000-200,000 \$191,000-255,000 €167,000-223,000

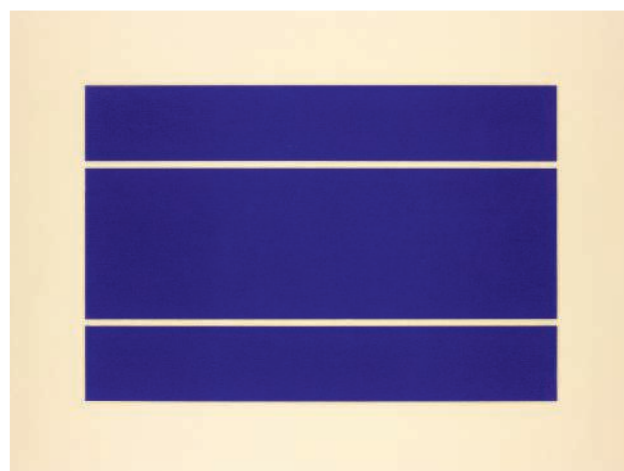
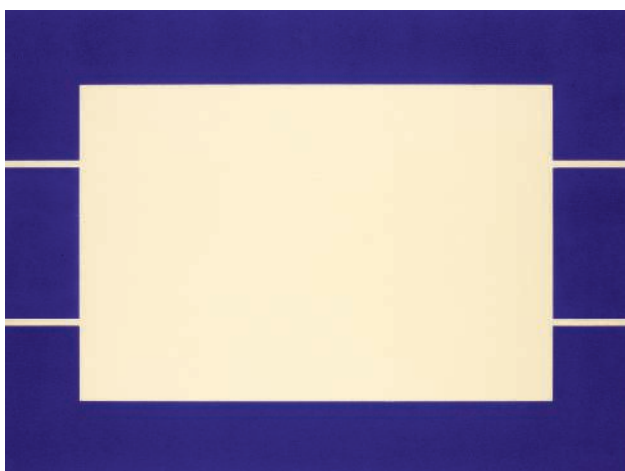
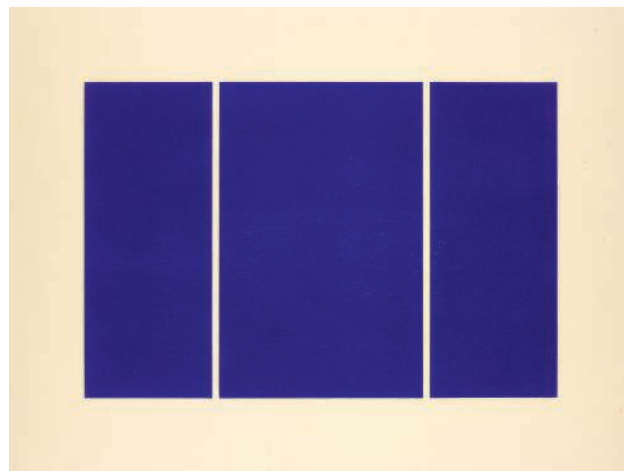
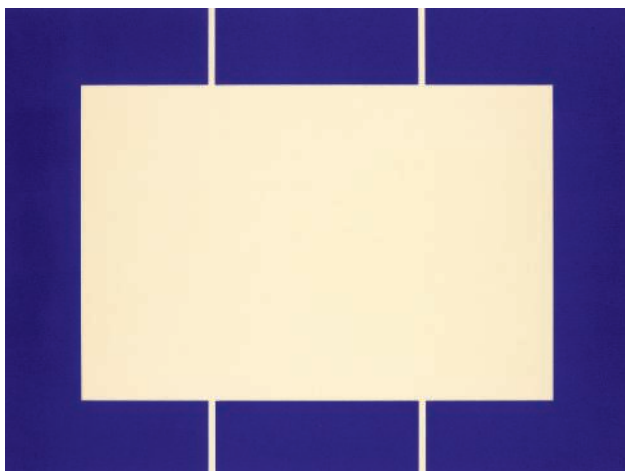
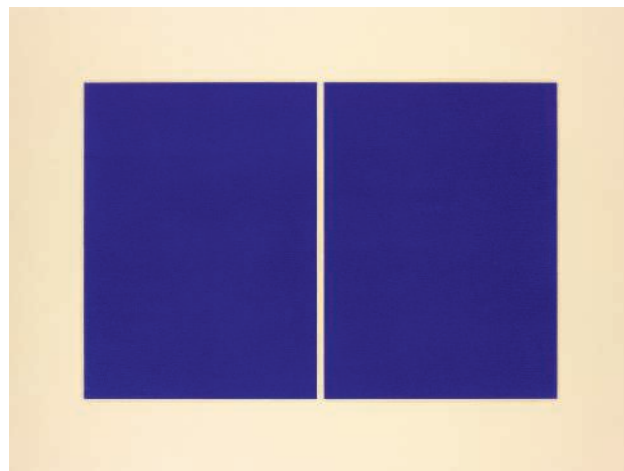
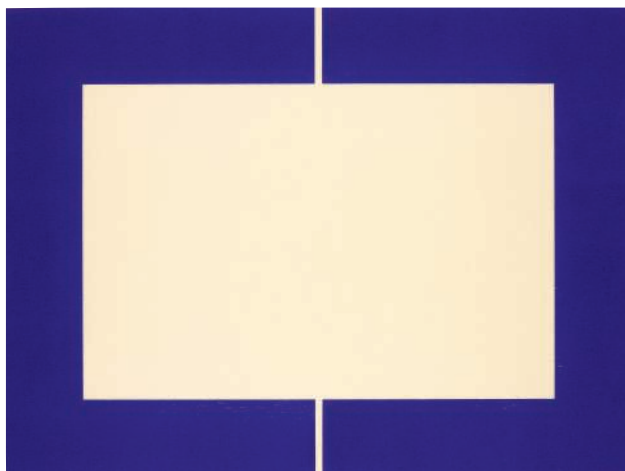
##### **Provenance**

Brooke Alexander, Inc. New York  
Private Collection, Rhineland  
Phillips London, *Evening & Day Editions*, 22 Jan 2015, lot 28  
Private Collection, London

##### **Literature**

Jörg Schellmann 167-176





45. **Gerhard Richter** b. 1932

*Souvenir*, 1995

Oil on canvas, mounted to ivory cardboard. Signed and numbered '49' in black ink on a label affixed to the reverse of the frame, one of 64 unique parts from the painting *CR 813-1*, published by Anthony d'Offay Gallery, London, contained in a pale wooden frame specified by the artist. canvas 21 x 21 cm (8¼ x 8¼ in.) framed 43.8 x 35.7 cm (17¼ x 14 in.)

**Estimate**

£50,000-70,000 \$63,700-89,200 €55,700-78,000 ♠

**Provenance**

Anthony d'Offay Gallery, London

Acquired directly from the above by the present owner in 1995, one of the few acquired three weeks prior to the exhibition *Gerhard Richter: Painting in the Nineties*

**Literature**

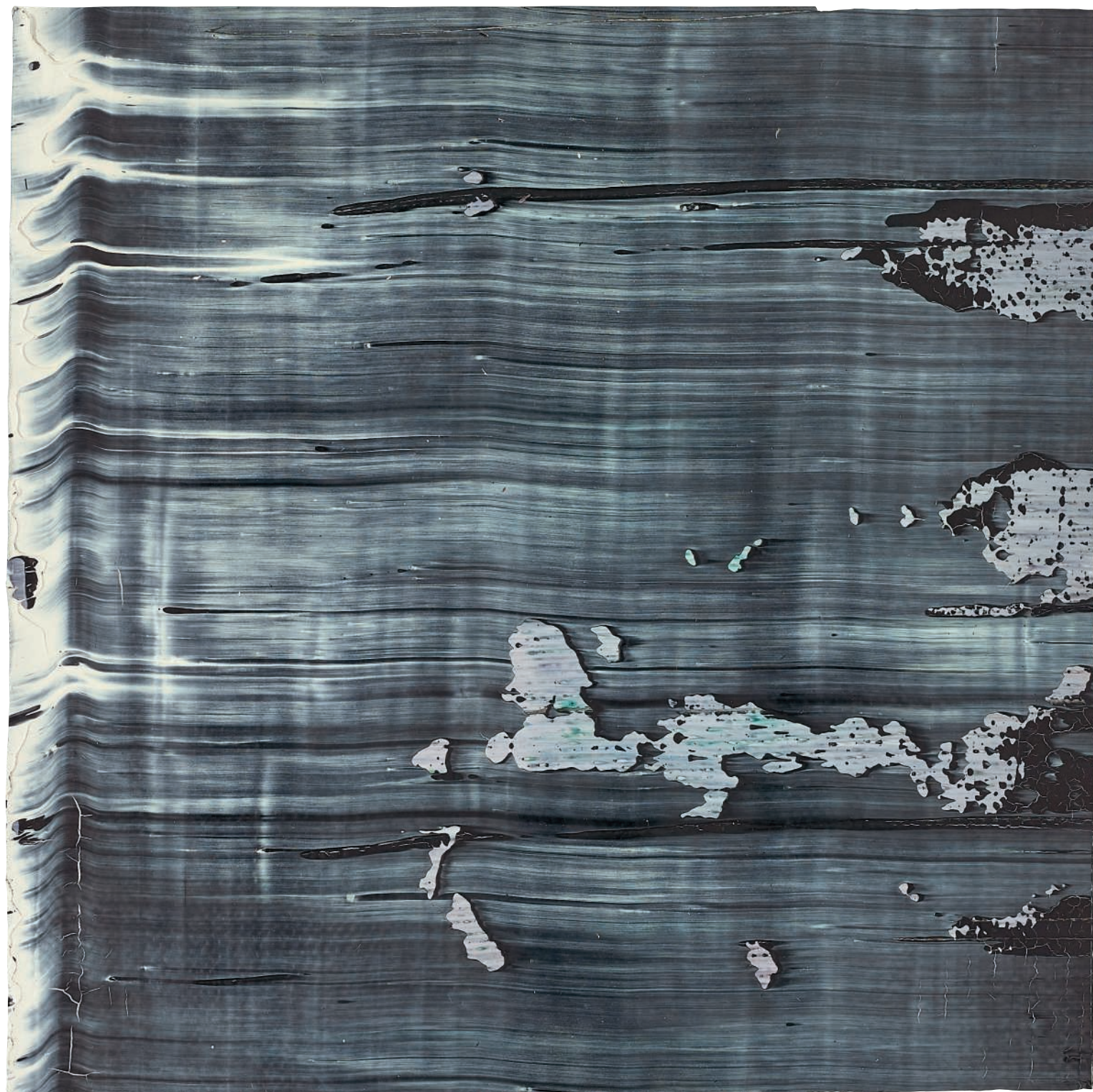
Hubertus Butin 84

**‘With a brush you have control. The paint goes on the brush and you make the mark. From experience you know exactly what will happen. With the squeegee you lose control.’**

*I Have Nothing to Say and I'm Saying it*, conversation between Gerhard Richter and Nicholas Serota, Spring 2011

In 1994, Gerhard Richter used a carpet knife to cut up a freshly painted work, formerly *CR 813-1*. His intention was not to destroy (as with some 98 of his other canvases) but to distribute, transforming the canvas into editions by dividing it into sixty-four equal squares. This fragmentation created a series of intimate works forever connected to the no longer existing larger painting, yet with individual, distinct compositions and narratives. The works were sold at Anthony d'Offay Gallery, London to mark their exhibition *Gerhard Richter: Painting in the Nineties*, 1 June – 4 August 1995.







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#### 46. Bridget Riley b. 1931

*Untitled (Winged Curve)*, 1966

Screenprint, on wove paper, with full margins. Signed, dated and numbered 42/75 in pencil (there were also 10 artist's proofs), published by the artist, framed.

I. 36.9 x 40.9 cm (14½ x 16½ in.)

S. 57.8 x 62.3 cm (22¾ x 24½ in.)

##### Estimate

£15,000-20,000 \$18,900-25,100 €16,600-22,100 ₣ ♣

##### Literature

Karsten Schubert 7

#### 47. Willem de Kooning 1904-1997

*Quatre Lithographies (Four Lithographs)*: one plate, 1986

Lithograph in colours, on Arches paper, the full sheet.

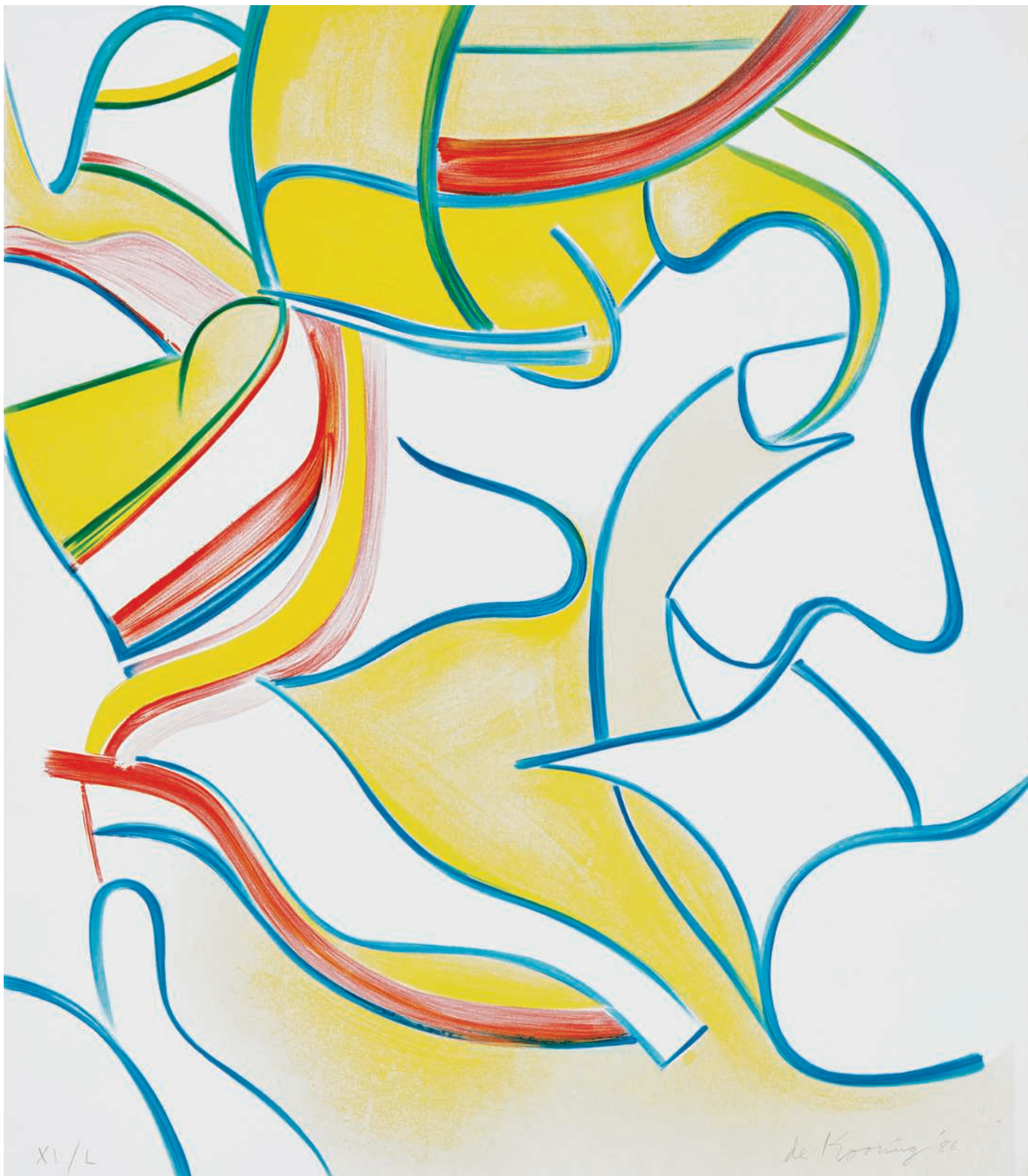
Signed, dated and numbered XI/L in pencil (one of 50 impressions in Roman numerals, there were also 100 in Arabic numerals), published by Editions de la Différence, Paris, unframed.

S. 71.1 x 62.2 cm (27⅞ x 24½ in.)

##### Estimate

£9,000-12,000 \$11,500-15,300 €10,000-13,400 ₣





## 48. Thomas Schütte b. 1954

*Architektur Modelle 1980-2006*  
(*Architecture Models 1980-2006*), 2006

The complete set of 27 etching and nyloprints in colours with letterpress, on Zerkall Kupferdruckbütten paper, with full margins, with colophon and original brown portfolio with gold embossed title. All signed, dated and numbered 5/35 in pencil (there were also 5 artist's proofs), printed at Till Verclas, Hamburg, and published by the artist, Düsseldorf, all framed.

all I. various sizes

all S. 76.5 x 53.4 cm (30½ x 21 in.)

### Provenance

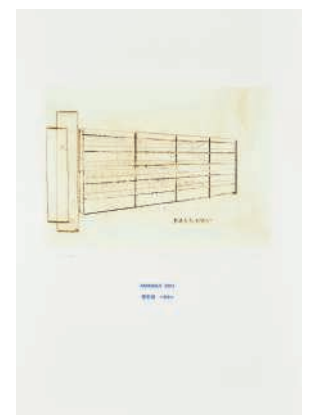
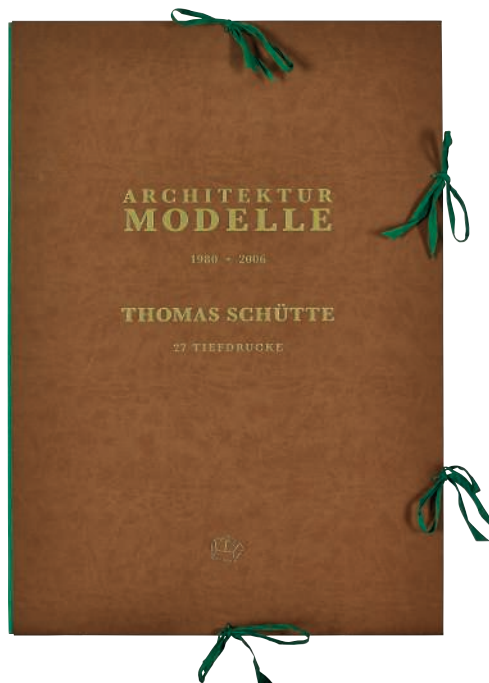
The artist's studio, Düsseldorf

Carolina Nitsch, New York

Private Collection, Germany

### Estimate

£20,000-30,000 \$25,500-38,200 €22,300-33,400 ♠







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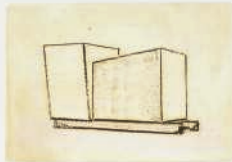
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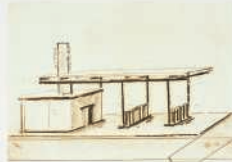
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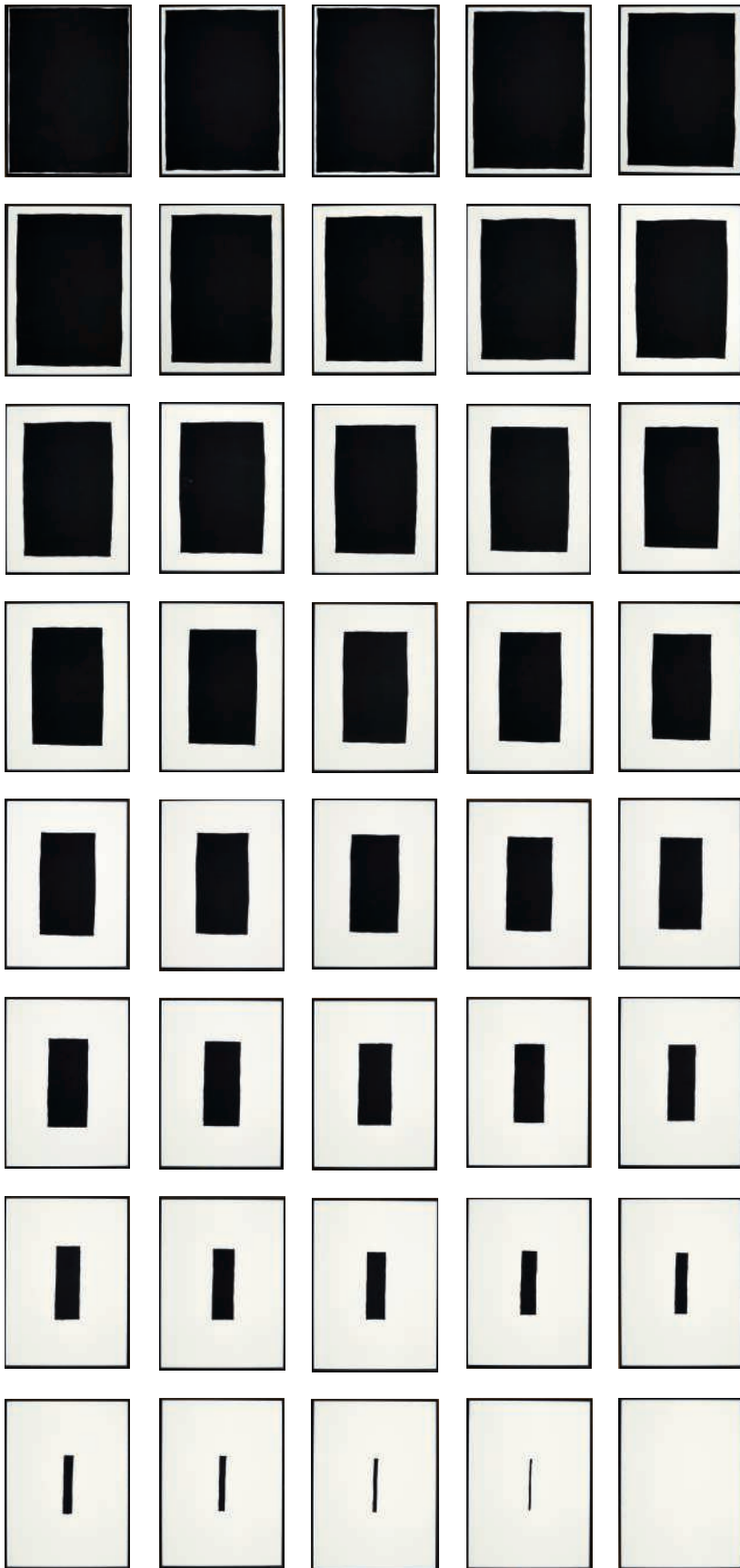
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#### 49. Sol LeWitt 1928-2007

*Vanish*, 1994

The complete set of 40 screenprints in black, on Fabriano paper, the full sheets, loose (as issued), contained in the original grey fabric-covered portfolio with embossed artist's name. 39 sheets signed in pencil on the front and all numbered 7/28 in pencil on the reverse (there were also 8 artist's proofs), published by Marco Noire Editore, Turin, Italy, all unframed. all S. 45.5 x 33.5 cm (17 $\frac{7}{8}$  x 13 $\frac{1}{4}$  in.) portfolio 48.4 x 36.4 x 3.5 cm (19 x 14 $\frac{3}{8}$  x 1 $\frac{3}{8}$  in.)

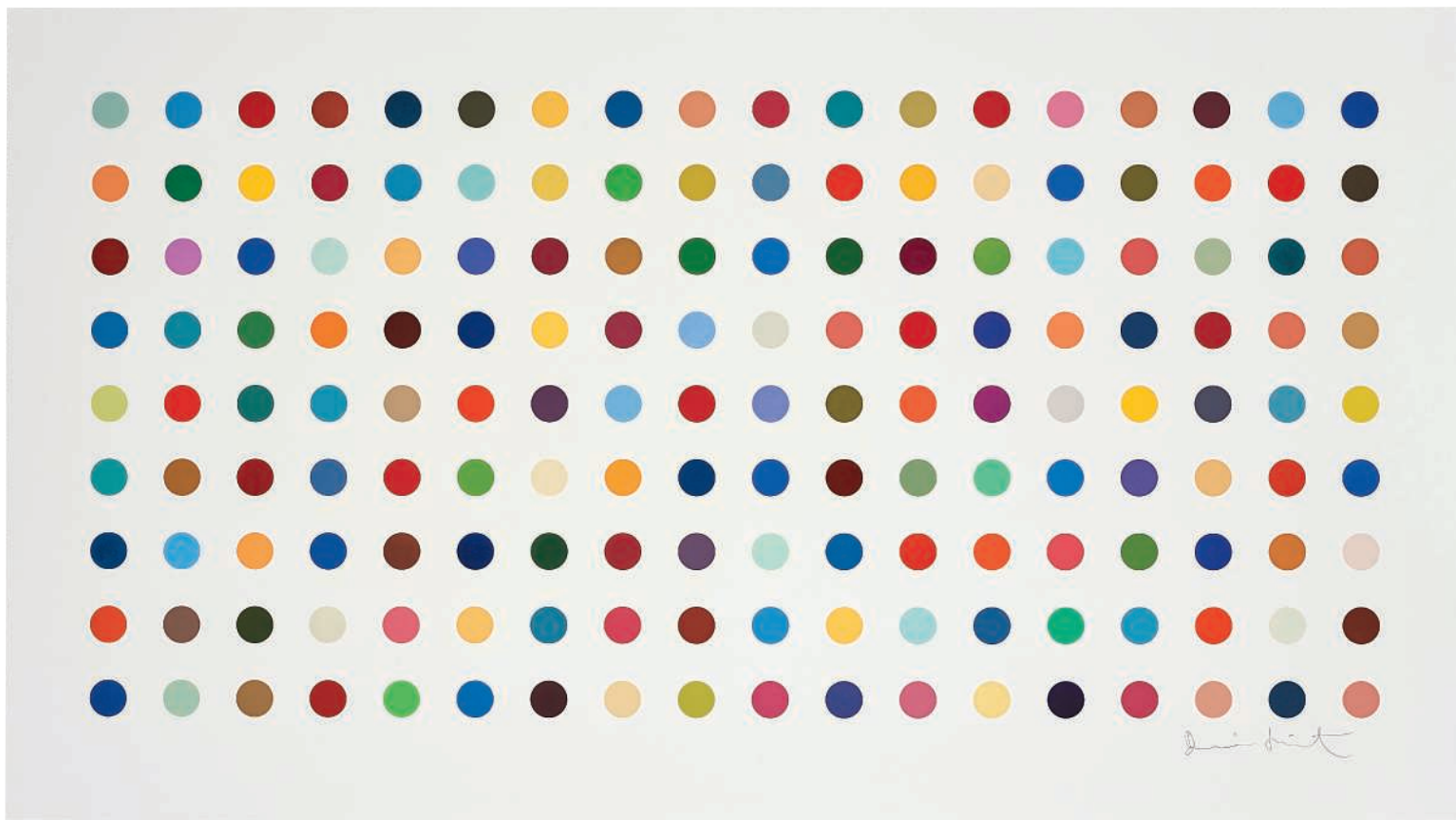
##### **Estimate**

£8,000-12,000 \$10,200-15,300 €8,900-13,400

##### **Literature**

Barbara Krakow 1994.07





**50. Damien Hirst** b. 1965

*Tetrahydrocannabinol*, 2004

Etching and aquatint in colours, on Hahnemühle paper, with full margins. Signed in pencil on the front and numbered 54/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.  
 I. 86.5 x 177.6 cm (34 x 69<sup>7</sup>/<sub>8</sub> in.)  
 S. 112.5 x 201.6 cm (44<sup>1</sup>/<sub>4</sub> x 79<sup>3</sup>/<sub>8</sub> in.)

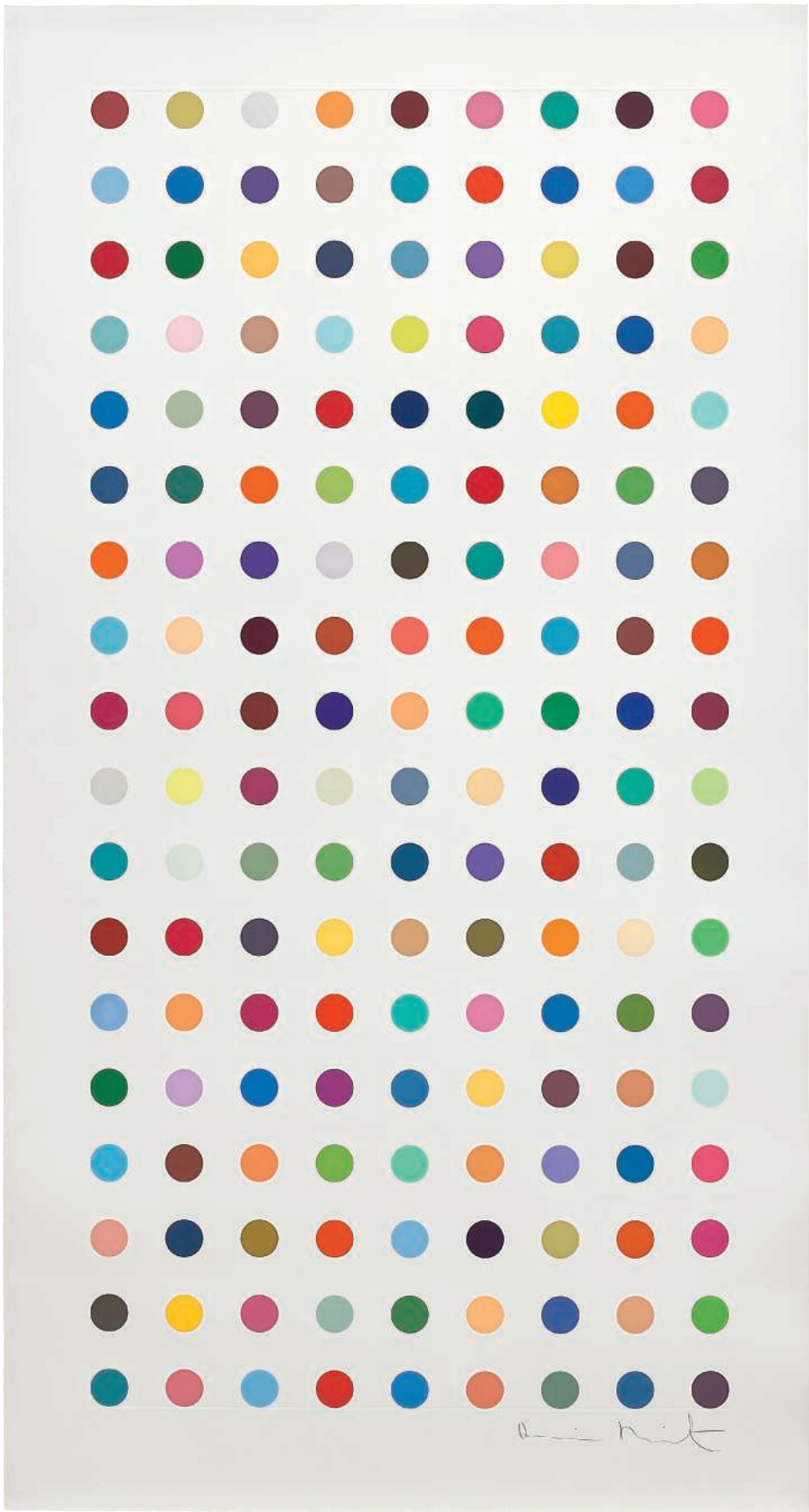
**Estimate**

£10,000-15,000 \$12,700-19,100 €11,100-16,700 ♣ †

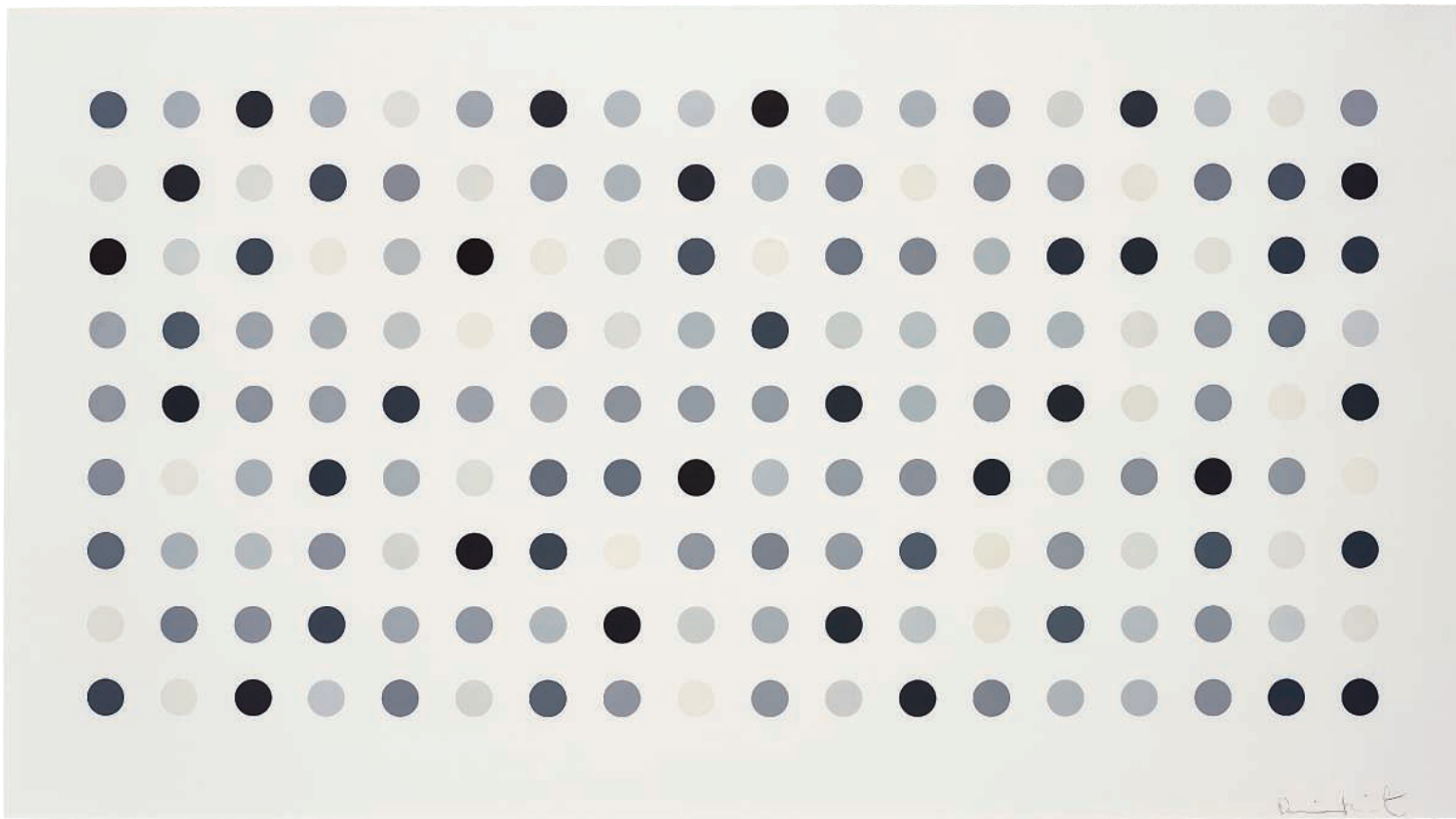
**Literature**

The Paragon Press 2001-2006 pp. 140-141

This work has been authenticated by the Hirst Authentication Committee







# 51. Damien Hirst b. 1965

*Methamphetamine*, 2004

Etching and aquatint in colours, on Hahnemühle paper, with full margins. Signed in pencil on the front and numbered 42/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.

I. 177.8 x 86.4 cm (70 x 34 in.)

S. 203 x 109.5 cm (79 7/8 x 43 1/8 in.)

## Estimate

£8,000-10,000 \$10,200-12,700 €8,900-11,100 ♠ †

## Literature

The Paragon Press 2001-2006 pp. 138-139

This work has been authenticated by the Hirst Authentication Committee

# 52. Damien Hirst b. 1965

*Diacetoxyscirpenol*, 2005

Etching and aquatint in colours, on Hahnemühle paper, with full margins. Signed in pencil on the front and numbered 108/115 in pencil on the reverse (there were also 30 artist's proofs), published by The Paragon Press, London, framed.

I. 86 x 177.4 cm (33 7/8 x 69 7/8 in.)

S. 111.8 x 201 cm (44 x 79 1/8 in.)

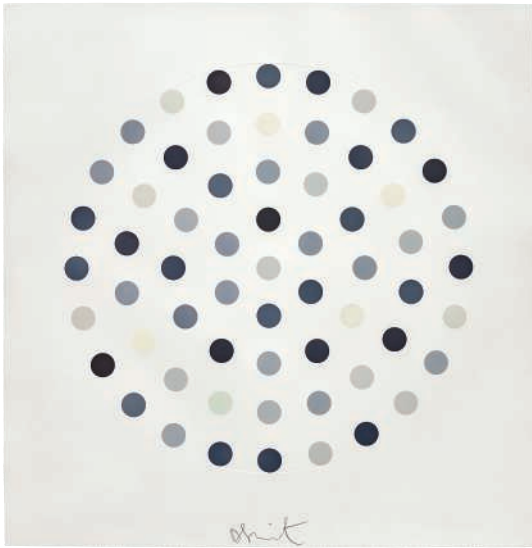
## Estimate

£7,000-9,000 \$8,900-11,500 €7,800-10,000 ‡ ♠

## Literature

The Paragon Press 2001-2006 pp. 200-201

This work has been authenticated by the Hirst Authentication Committee



### 53. Damien Hirst b. 1965

*Cinchonidine; Ciclopirox Olamine; and Cineole*, 2004

The complete set of three etching and aquatints in colours, on Hahnemühle paper, with full margins. All signed in pencil on the front and numbered 6/145 in pencil on the reverse (there were also 35 artist's proofs), published by The Paragon Press, London, all framed. all I. 86 cm (33 $\frac{7}{8}$  in.) diameter all S. 115.3 x 112.7 cm (45 $\frac{3}{8}$  x 44 $\frac{3}{8}$  in.)

#### Estimate

£15,000-25,000 \$19,100-31,900 €16,700-27,900 ♠

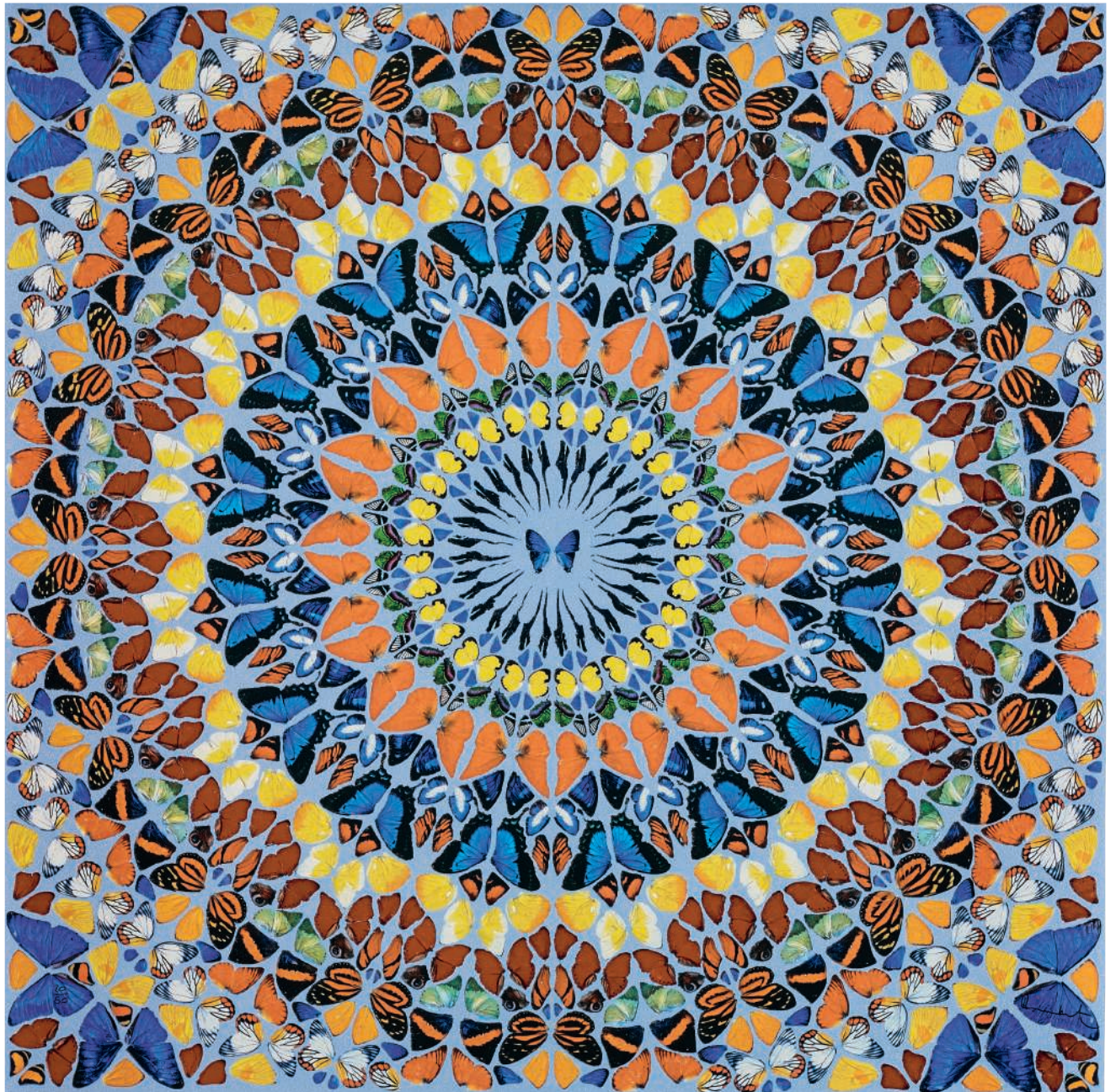
#### Literature

The Paragon Press 2001-2006 pp. 158- 161

This work has been authenticated by the Hirst Authentication Committee







**54. Damien Hirst** b. 1965

*Kindness*, 2011

Screenprint in colours with diamond dust and glaze, on wove paper, the full sheet. Signed and numbered 20/50 in black ink (there were also 10 artist's proofs), published by Other Criteria, London, framed.  
S. 91 x 91.5 cm (35 7/8 x 36 in.)

**Estimate**

£20,000-30,000 \$25,500-38,200 €22,300-33,400 ♠

This work has been authenticated by the Hirst Authentication Committee



## 55. **Damien Hirst** b. 1965

*Mickey*, 2014

Screenprint in colours with glaze, on wove paper, with full margins. Signed and numbered 66/250 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

I. 84 x 49 cm (33½ x 19¼ in.)

S. 87.5 x 70 cm (34½ x 27½ in.)

### **Estimate**

£18,000-20,000 \$22,600-25,100 €19,900-22,100 ♠

This work has been authenticated by the Hirst Authentication Committee





**56. Robert Longo** b. 1953

*Tiger*, 2011

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

I. 106.6 x 77.5 cm (41 $\frac{7}{8}$  x 30 $\frac{1}{2}$  in.)

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

**Estimate**

£10,000-15,000 \$12,700-19,100 €11,100-16,700

**Provenance**

Phillips London, *Evening & Day Editions*, 22 Jan 2015, lot 62  
Private Collection, London







**57. Jeff Koons** b. 1955

*Girl with Lobster*, 2014

Archival pigmented inkjet print with screenprint in colours, on Hot-Pressed natural paper, with full margins.

Signed, dated and numbered 39/40 in pencil (there were also 10 artist's proofs), framed.

I. 124.1 x 101.8 cm (48 $\frac{7}{8}$  x 40 $\frac{1}{8}$  in.)

S. 138.5 x 114.6 cm (54 $\frac{1}{2}$  x 45 $\frac{1}{8}$  in.)

**Estimate**

£20,000-30,000 \$25,500-38,200 €22,300-33,400

**58. Jeff Koons** b. 1955

*Balloon Swan (Yellow); Balloon Monkey (Blue); and Balloon Rabbit (Red)*, 2017

Three porcelain multiples painted in chrome, all contained in the original foam lined boxes with silver printed signature. All with printed signature, title, date and numbered 607/999 on the underside, published by Bernardaud, Limoges, France (with their stamp on the underside).

*Swan* 24.8 x 15.2 x 20.3 cm (9 $\frac{3}{4}$  x 6 x 8 in.)

*Monkey* 24.8 x 21 x 41.9 cm (9 $\frac{3}{4}$  x 8 $\frac{1}{4}$  x 16 $\frac{1}{2}$  in.)

*Rabbit* 26.7 x 14 x 17.8 cm (10 $\frac{1}{2}$  x 5 $\frac{1}{2}$  x 7 in.)

**Estimate**

£20,000-30,000 \$25,500-38,200 €22,300-33,400 ±



Property from a Private European Collection

## 59. Yayoi Kusama b. 1929

*Amour pour Toujours*, 2000

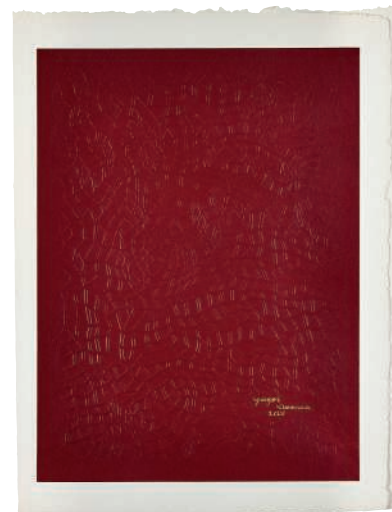
The complete set of 10 screenprints in colours with glitter, on BFK Rives paper, with full margins, with accompanying poem by Alain Jouffroy, title page and colophon, the sheets loose (as issued) contained in the original handmade paper and embossed leather portfolio. All signed, titled, dated, annotated 'A.P.', and dedicated 'Pour Eric Seydoux' in pencil, further signed and dated in gold ink on the portfolio, and annotated 'A.P.' in pencil on the colophon (an artist's proof set, the edition was 60 and 15 artist's proofs), printed by Atelier Eric Seydoux, Paris, published by FMR Trading Limited, Hirakata, Japan.  
portfolio 66.5 x 51.5 cm (26 1/8 x 20 1/4 in.)  
eight S. 50 x 65 cm (19 5/8 x 25 5/8 in.)  
two S. 65 x 50 cm (25 5/8 x 19 5/8 in.)

### Estimate

£60,000-80,000 \$75,400-101,000 €66,400-88,500

### Literature

Yayoi Kusama 282-291







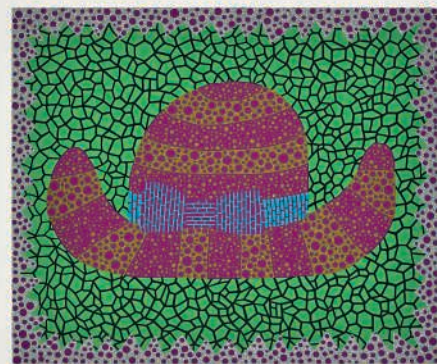
A.7. Tasse de fruits (1) - 2000 - Sur EVA 401000 - 100x100cm



A.7. Tasse de fruits (2) - 2000 - Sur EVA 401000 - 100x100cm



A.8. Tasse de fruits (3) - 2000 - Sur EVA 401000 - 100x100cm



A.8. Tasse de fruits (4) - 2000 - Sur EVA 401000 - 100x100cm



A.9. Tulipe (1) - 2000 - Sur EVA 401000 - 100x100cm



A.9. Tulipe (2) - 2000 - Sur EVA 401000 - 100x100cm

60. **KAWS** b. 1974

*Man's Best Friend*, 2016  
The complete set of 10 screenprints in black and white, on Saunders Waterford High White paper, the full sheets, with title page, loose (as issued) contained in the original grey fabric-covered portfolio with printed title. All signed, dated and numbered 2/100 in pencil (there were also 20 artist's proofs), published by Pace Prints, New York, all unframed.  
all S. 89 x 58.5 cm (35 x 23 in.)  
portfolio 93.3 x 62.5 cm (36¾ x 24⅝ in.)

**Estimate**  
£25,000-35,000 \$31,900-44,600 €27,900-39,00









1/2  
3/4

San/2015





## 61. Banksy b. 1975

*Grin Reaper*, 2005

Screenprint in colours, on grey wove paper, the full sheet. Signed, dated and numbered 166/300 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.  
S. 69.9 x 43.8 cm. (27½ x 17¼ in.)

### Estimate

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ± ♦

## 62. Keith Haring 1958-1990

*Pop Shop II: one plate*, 1988

Screenprint in colours, on wove paper, with full margins. Signed, dated and numbered 131/200 in pencil (there were also 20 artist's proofs), published by Martin Lawrence Limited Editions, New York, framed.  
I. 27 x 34.6 cm (10½ x 13½ in.)  
S. 30.5 x 38 cm (12 x 14¾ in.)

### Estimate

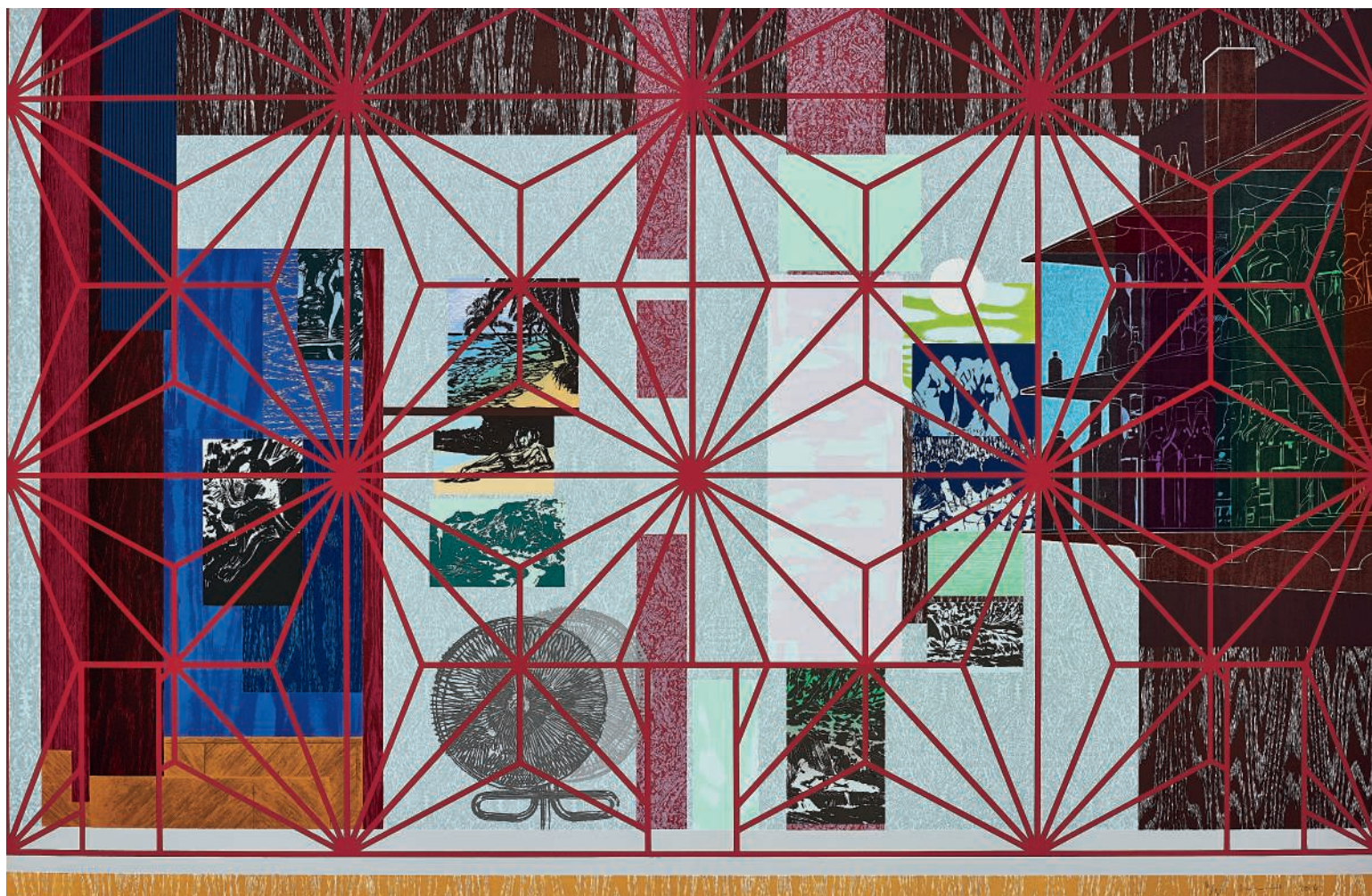
£8,000-12,000 \$10,200-15,300 €8,900-13,400 ±

### Literature

Klaus Littmann pp. 97







64

### 63. Julian Opie b. 1958

*Running Women*, from *Runners*, 2016  
Screenprint in colours, on Somerset paper, with full margins. Signed in black ink and numbered 28/50 (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. framed 152.8 x 156.1 cm (60½ x 61½ in.)

#### Estimate

£10,000-15,000 \$12,600-18,900 €11,100-16,600 ± ♠

### 64. Hurvin Anderson b. 1965

*Margaritas*, from *Welcome Series*, 2014  
Woodcut and screenprint in colours, on Saunders Waterford paper, the full sheet. Signed, dated and numbered 6/30 in pencil (there were also 5 artist's proofs), published by Durham Press, Durham, Pennsylvania (with their blindstamp), framed. S. 96.5 x 148.5 cm (37½ x 58½ in.)

#### Estimate

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

# con(TEXT)

*lots 65 – 106*

Printed words and images have existed alongside for centuries, complementing and clarifying one another. However, when the words become the main focus of the image, instead of merely accompanying it, the resulting visual expression of language, signs and signals creates powerful new avenues of interpretation for the viewer.

When Surrealist artist René Magritte (1898-1967) famously wrote ‘Ceci n’est pas une pipe.’ (This pipe isn’t a pipe) across his 1929 painting, *The Treachery of Images*, he moved text from a peripheral to a central role in understanding the work. By adding this text, Magritte encourages the viewer to question the painting’s meaning beyond the visual and in doing so, he paved the way for artists to remake meaning through language. This mantle was taken up by the Conceptual artists of the 1960s, for whom words played a primary role in their emphasis of ideas over visual forms. Text and language became a crucial vehicle for artists who challenged the notion that an artwork should consist of a physical object, and who recognised the versatility and power of the written word. Political activism, clever word play, subversion of advertising, and appropriation of form are just some of the common characteristics of text art.

The following group of lots (65 to 106) present just some of the various ways that Modern and Contemporary printmakers use letters, numbers and words as the central communication vehicle in their visual expression.

Some of these artists use text as instruction, from the sweet entreaty of David Shrigley to ‘Be Nice’ (lot 84) to the feverish demands of Jenny

Holzer’s *Inflammatory Essays* (lot 96), which were once pasted across Manhattan. Others, like Barbara Kruger (lot 69) and Mona Hatoum (lot 98) make insistent, declarative statements on power and identity to a society of objectification and consumerism, whilst sly, satirical humour propels meaning in the work of Harland Miller (lot 80), Banksy (lot 74) and Christopher Wool (67).

Not all these artists rely on the meaning of their written proclamations and puns to elicit emotional responses from their viewers. Some have revelled in aesthetic play, with artists such as Robert Indiana (lot 70) and Ed Ruscha (lot 72) embracing signage and inventing type-fonts to blur the boundaries between text and image. Their emblem-like images, often of single words, create new and extrapolate upon old shapes to show letters and numbers to their full visual potential.

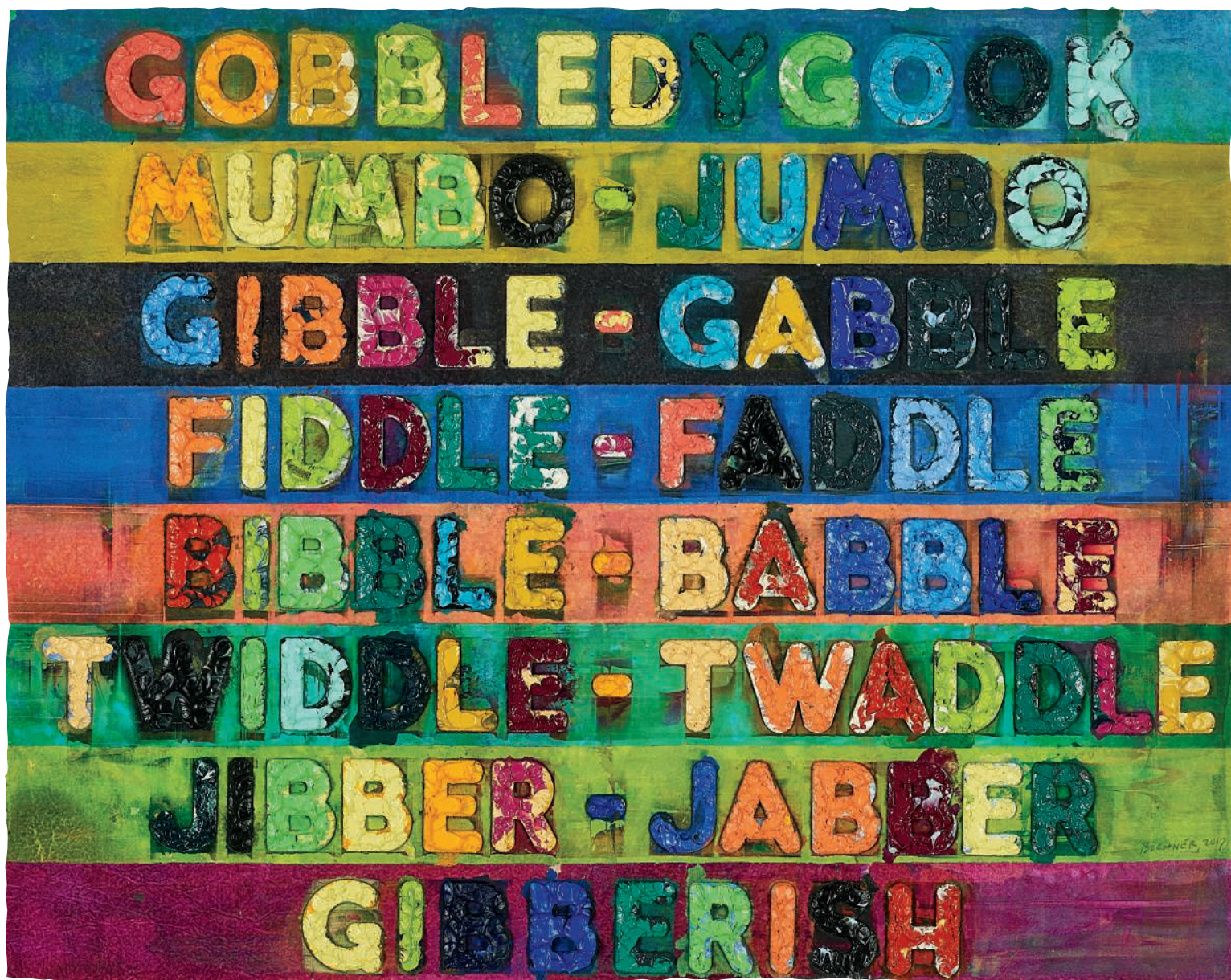
Finally, with artists such as Mel Bochner (lot 65) we see an experimentation with colour, form *and* meaning – his repetition and variation of words veer into the abstract both in their visual and spoken forms. Each work is an invocation to partake in the work’s expression, reading aloud as the viewer simultaneously soaks in the myriad of colours and shapes.

The artists included here ask us to look at the surface of language and remind us of the malleability of its meaning. Their work engages in an open-ended, interpretive dialogue with the viewer about how art narrates and how text can be employed as both sword and shield to express and deny meaning.

**‘I work with pictures and words because they have the ability to determine who we are and who we aren’t.’**

Barbara Kruger





**65. Mel Bochner** b. 1940

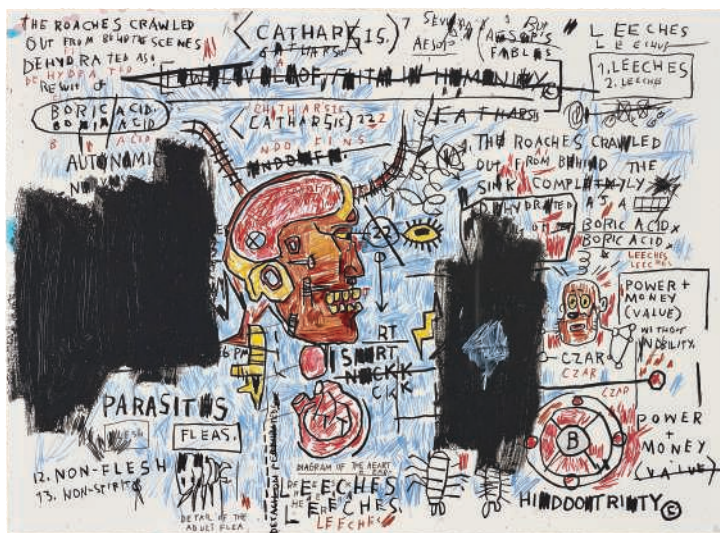
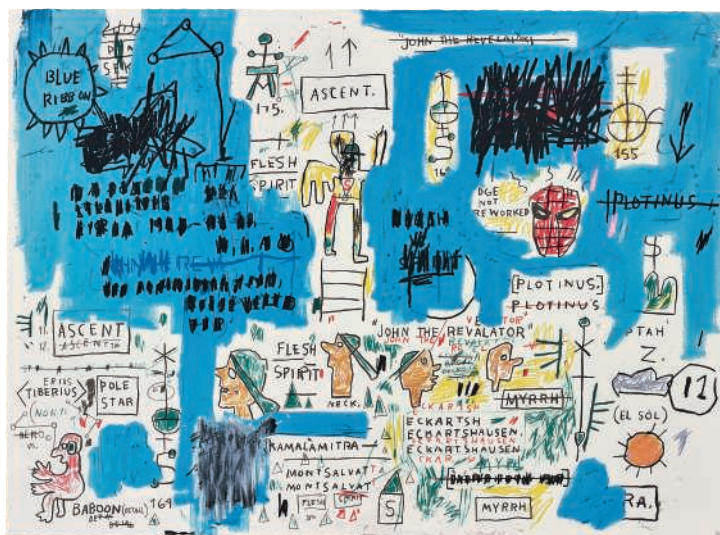
*Gobbledygook*, 2017

Monoprint with collage, engraving, embossing and oil paint in colours, on handmade and hand-dyed Twinrocker paper, the full sheet. Signed and dated in pencil, a unique colour variant, published by Two Palms Press, New York, framed. S. 58 x 73 cm (22 $\frac{7}{8}$  x 28 $\frac{3}{4}$  in.)

**Estimate**

£12,000-18,000 \$15,300-22,900 €13,400-20,100 †





66

## 66. After Jean-Michel Basquiat 1960-1988

*Ascent; Olympic; Leeches; and Liberty, 1982-1983/2017*

The complete set of four screenprints in colours, on Somerset Satin paper, the full sheets, with colophon, the sheets loose (as issued) contained in the original dark grey linen-covered portfolio with silver embossed crown. All numbered 9/50 in pencil (there were also 20 artist's proofs), all signed and dated '12/7/17' by Lisane Basquiat and Jeanine Heriveaux (Administrators of the Estate of Jean-Michel Basquiat) in pencil on the Estate stamp on the reverse, published by Flatiron Editions, New York, all unframed.

all S. 56.1 x 76.3 cm (22½ x 30 in.)

portfolio 57.8 x 78 x 1.5 cm (22¾ x 30¾ x 0 in.)

### Estimate

£40,000-60,000 \$51,000-76,500 €44,600-66,900

## 67. Christopher Wool b.1955

*My House I, 2000*

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

I. 98.7 x 73.7 cm (38¾ x 29 in.)

S. 101 x 75.6 cm (39¾ x 29¾ in.)

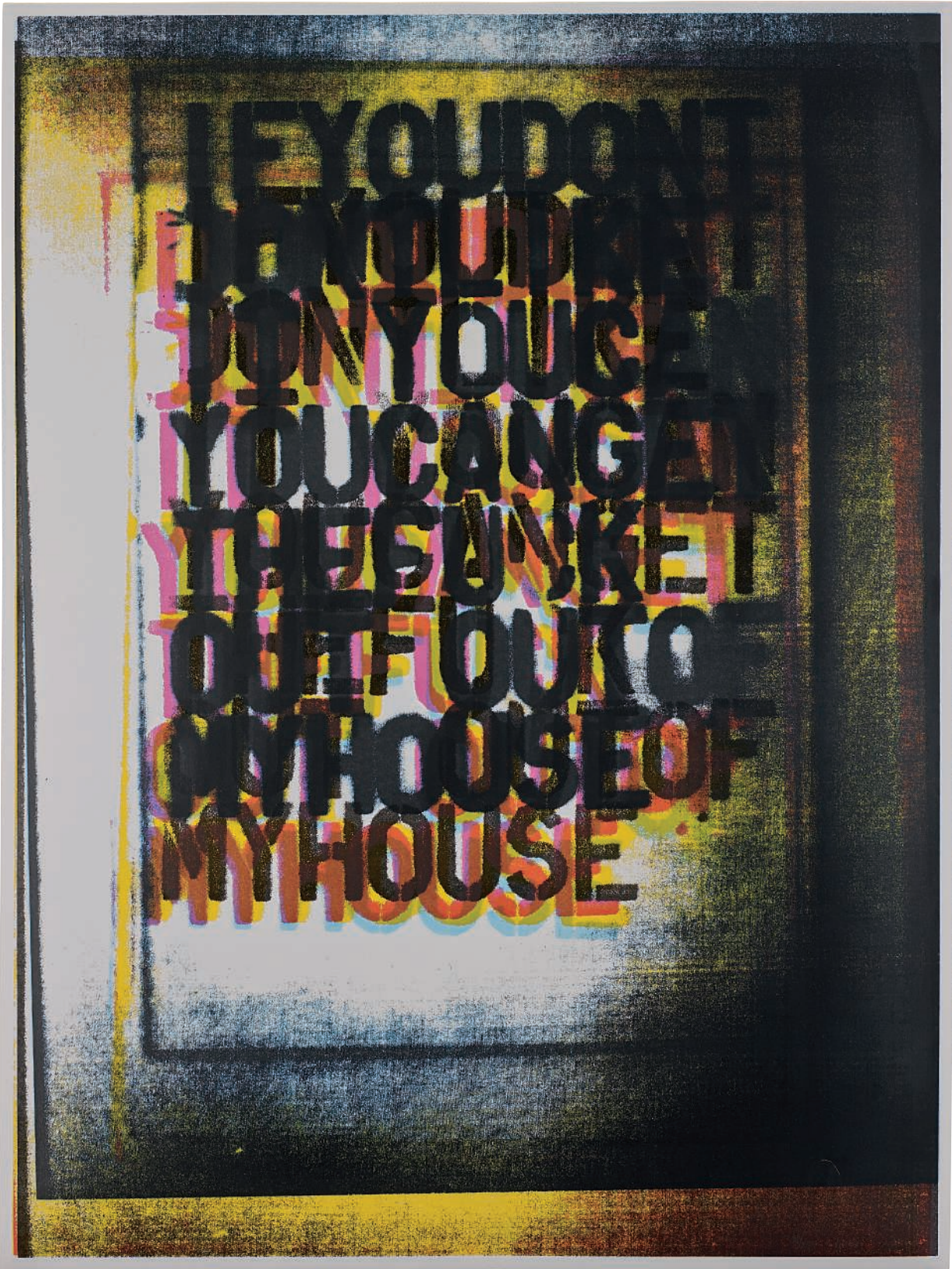
### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700

### Provenance

Phillips London, *Evening & Day Editions*, 22 Jan 2015, lot 23  
Private Collection, London







**68. Martin Kippenberger** 1953-1997

*This Side Up*, 1989

Ink on lead-covered wood. Signed, dated and numbered 8/20 in blue ball-point pen on the reverse (there were also 5 artist's proofs in Roman numerals), published by Galerie Gisela Capitain, Cologne.  
60 x 50 x 3.2 cm (23<sup>5</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub> x 1<sup>1</sup>/<sub>4</sub> in.)

**Estimate**

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

**Literature**

Gisela Capitain and Karola Grässlin 24





**69. Barbara Kruger** b. 1945

*Untitled*, 2014

Digital chromogenic print, on Somerset Photo Satin paper, the full sheet. Numbered 10/15 in pencil on the reverse (there were also 2 artist's proofs), published on the occasion of the exhibition *Barbara Kruger* at Modern Art Oxford, 28 June - 31 August 2014, with the accompanying Certificate of Authenticity issued by Modern Art Oxford, contained in a red wooden frame specified by the artist. framed 48 x 63cm (18 $\frac{7}{8}$  x 24 $\frac{3}{4}$  in.)

**Estimate**

£10,000-15,000 \$12,700-19,100 €11,100-16,700



## 70. Robert Indiana 1928-2018

*Book of Love: four plates, 1996*

Four screenprints in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying four poems. All signed, dated and numbered 104/200 in pencil (there were also 50 artist's proofs), the poems signed and numbered in pencil (some dated), published by American Image Editions, New York,

all unframed.

all I. 46.1 x 45.4 cm (18 $\frac{1}{8}$  x 17 $\frac{7}{8}$  in.)

all S. 60.8 x 50.4 cm (23 $\frac{7}{8}$  x 19 $\frac{7}{8}$  in.)

### Estimate

£8,000-12,000 \$10,200-15,200 €9,000-13,400





## 71. Robert Indiana 1928-2018

### *Numbers*, 1968

The complete set of 10 screenprints in colours, on Schöllers Parole paper, the full sheets, with colophon and accompanying paper folders with screenprinted poems, the sheets loose (as issued) contained in the original linen-covered portfolio. All signed, dated and numbered 62/125 in pencil, further numbered '62' in pencil on the colophon (there were also 35 artist's proofs in Roman numerals), co-published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, all unframed.

all S. 64.9 x 50 cm (25½ x 19½ in.)  
portfolio 68.5 x 51.5 x 3 cm (26¾ x 20¼ x 1¼ in.)

### Estimate

£10,000-15,000 \$12,700-19,100 €11,100-16,700

### Literature

Susan Sheehan 46-55



**72. Ed Ruscha** b. 1937

*Hey*, 1969

Lithograph in colours, on calendered BFK Rives paper, with full margins. Signed, dated and numbered 14/20 in pencil (there were also 4 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their blindstamp), framed.

I. 20.4 x 25.3 cm (8 x 9 $\frac{7}{8}$  in.)

S. 29.9 x 34.5 cm (11 $\frac{3}{4}$  x 13 $\frac{5}{8}$  in.)

**Estimate**

£6,000-8,000 \$7,600-10,200 €6,700-8,900

**Literature**

Siri Engberg/Walker Art Center 28





**73. Ed Ruscha** b. 1937

Sex, 1991

Lithograph in colours, on BFK Rives paper, the full sheet. Signed, dated and numbered 29/30 in pencil (there were also 3 artist's proofs), published by the artist, framed. S. 71.1 x 90 cm (27 $\frac{7}{8}$  x 35 $\frac{3}{8}$  in.)

**Estimate**

£6,000-8,000 \$7,600-10,200 €6,700-8,900

**Literature**

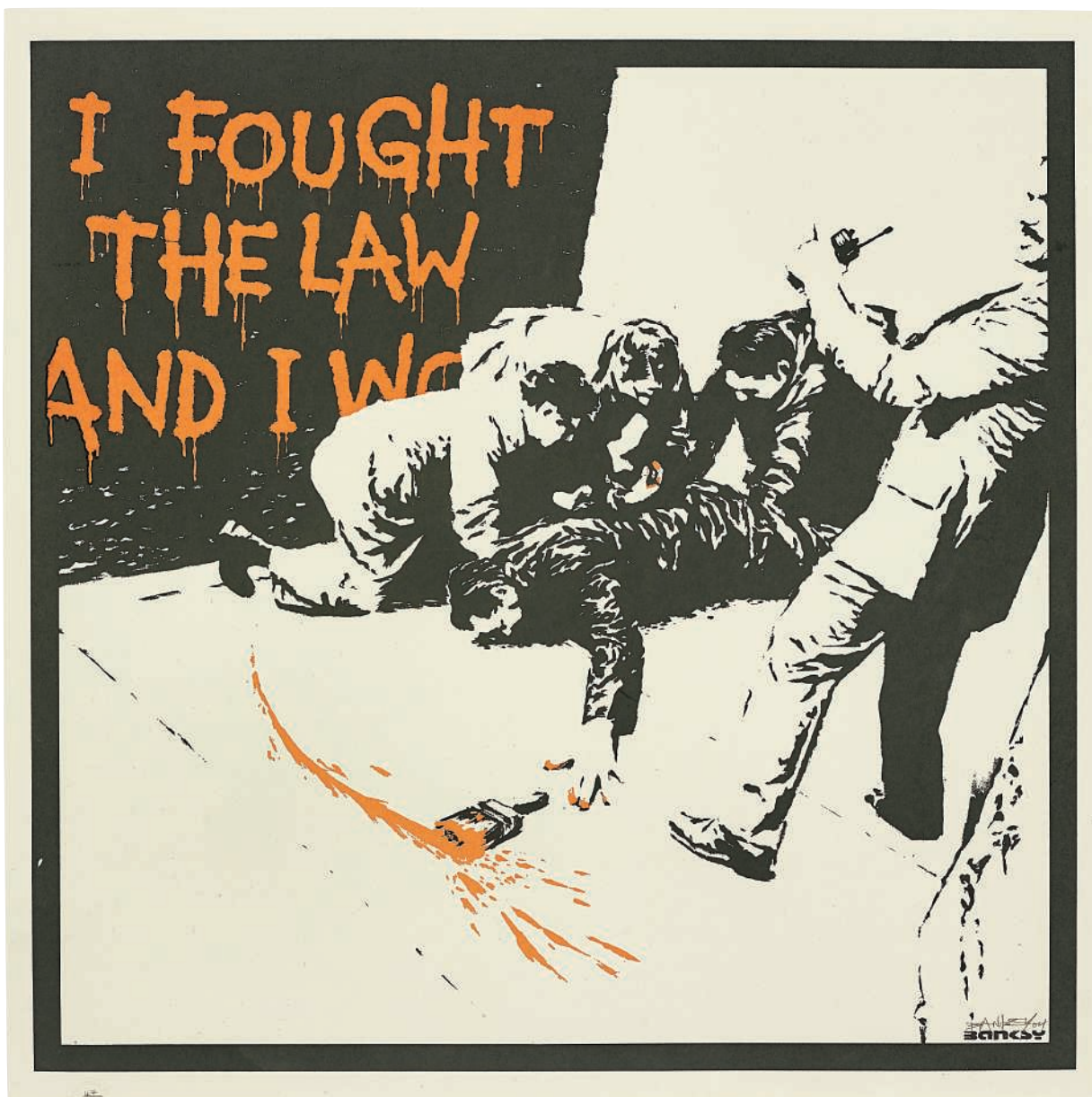
Siri Engberg/Walker Art Center 205



16/2/99

3m65





75

**74. Banksy** b. 1975

*Very Little Helps*, 2008

Screenprint in colours, on wove paper, with full margins. Signed in blue pencil and numbered 160/299 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

I. 45.8 x 34.9 cm (18 x 13¾ in.)

S. 50.7 x 37.4 cm (19⅞ x 14¾ in.)

**Estimate**

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ♠

**75. Banksy** b. 1975

*I Fought the Law*, 2004

Screenprint in colours, on wove paper, with full margins. Signed, dated and numbered 47/150 in pencil (there was also an unsigned edition of 500 and 8 artist's proofs), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 66 x 66.9 cm (25⅞ x 26⅜ in.)

S. 70.3 x 70.6 cm (27⅝ x 27¾ in.)

**Estimate**

£12,000-18,000 \$15,300-22,900 €13,400-20,100 ♠

# Day Editions

*lots 76 – 290, ipm*

con(TEXT) continued



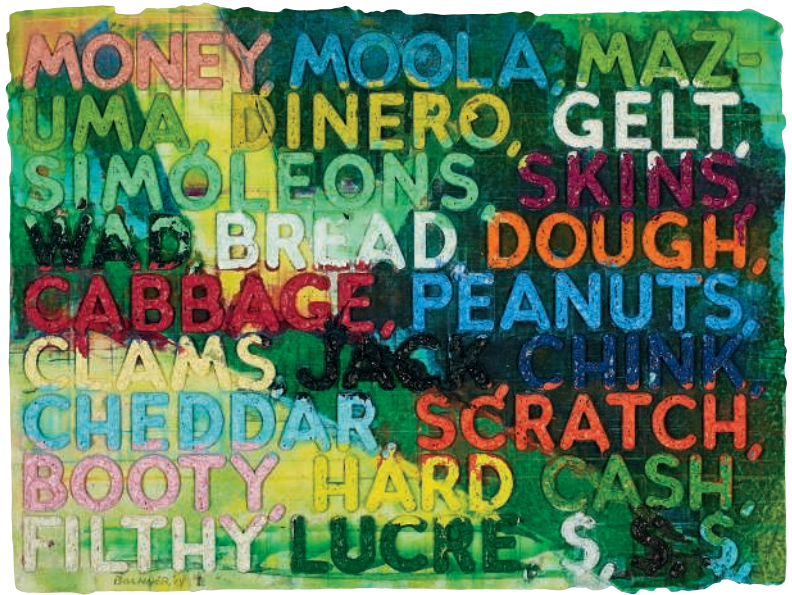
76. **Mel Bochner** b. 1940

*Money*, 2014

Monoprint with collage, engraving, embossing and oil paint in colours, on handmade and hand-dyed Twinrocker paper, the full sheet. Signed and dated in pencil, a unique colour variant, published by Two Palms Press, New York, framed. S. 23 x 30.5 cm (9 x 12 in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 †



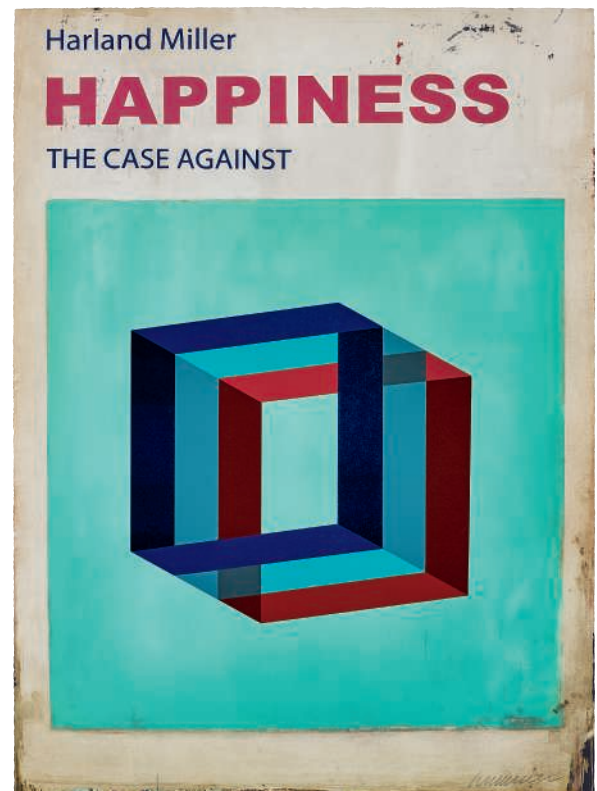
77. **Harland Miller** b. 1964

*Happiness: The Case Against*, 2017

Polymer-gravure with photo-etching and woodcut in colours, on Hahnemühle paper, the full sheet. Signed in pencil on the front and numbered 45/50 in pencil on the reverse (there were also 12 artist's proofs), published by Manifold Editions, London, framed.

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠





**78. Harland Miller** b. 1964

*Hate's Outta Date*, 2017

Giclée print in colours, on Somerset Satin paper, with full margins. Signed, numbered 2/50 and annotated '4M.C.' in pencil (there were also 5 artist's proofs), published by Art on a Postcard, London, unframed.

I. 14.6 x 8.7 cm (5¾ x 3⅜ in.)

S. 16 x 9.8 cm (6¼ x 3⅞ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣



**79. Harland Miller** b. 1964

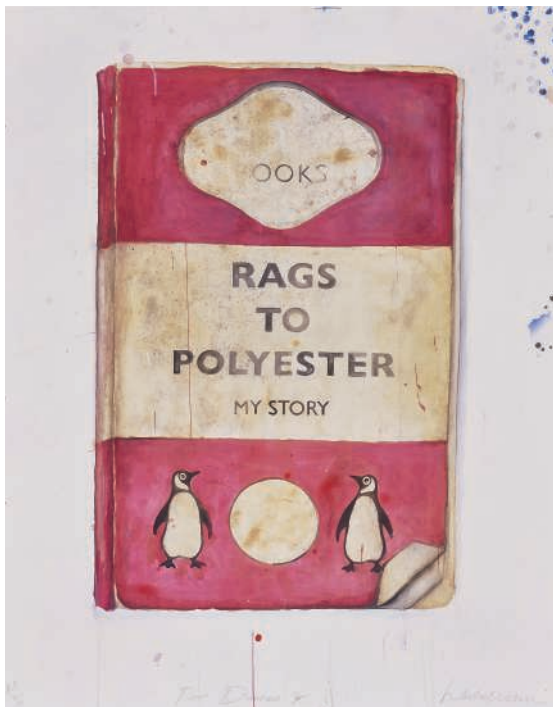
*Sweet Afton*, 2012

Screenprint in colours, on Somerset paper, the full sheet. Signed, dated and numbered 20/30 in pencil, published by Artruist, London, unframed.

S. 60 x 69.8 cm (23⅝ x 27½ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣



**80. Harland Miller** b. 1964

*Rags to Polyester*, 2014

Giclée print in colours, on German etching paper, the full sheet. Signed, numbered 'A.P. 2/10' and dedicated 'For Darren x' in pencil (an artist's proof, the edition was 50), published by White Cube, London, unframed.

S. 95 x 75 cm (37⅜ x 29½ in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

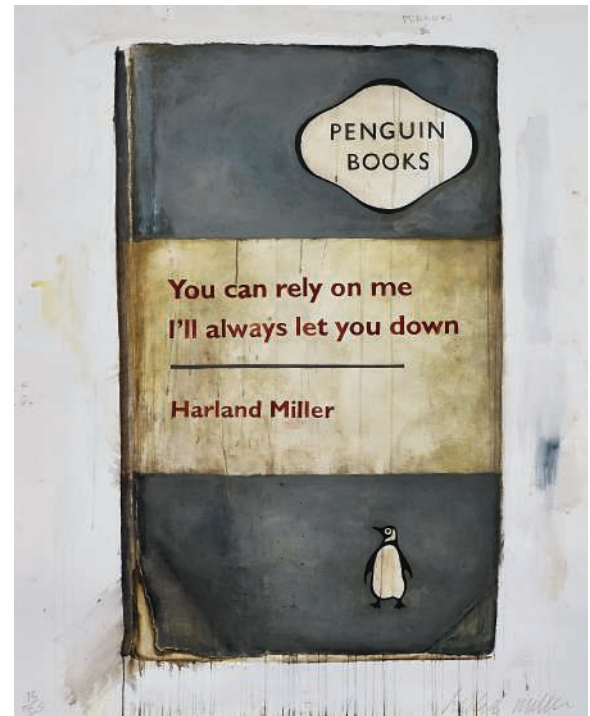


**81. Harland Miller** b. 1964

*You Can Rely on Me, I'll Always Let You Down*, 2011  
Inkjet print in colours, on Somerset Satin Enhanced paper, the full sheet. Signed and numbered 15/35 in pencil (there was also 1 artist's proof), published by Other Criteria, London, framed.  
S. 41.9 x 33.6 cm (16½ x 13¼ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠



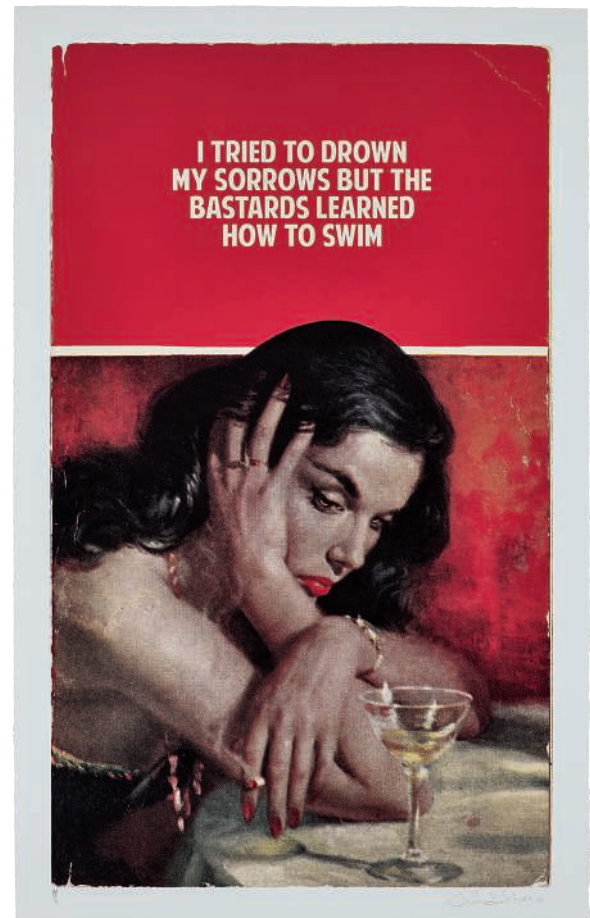
This lot is sold with no reserve

**82. The Connor Brothers** b. 1975 and b. 1978

*I Tried to Drown my Sorrows but the Bastards Learned How to Swim*, 2015  
Giclée print in colours, with screenprinted varnish, on wove paper, with full margins. Signed, dated and numbered 'AP' in pencil (one of 10 artist's proofs, the edition was 95), published by Black Rat Projects, London, framed.  
L. 110 x 65.2 cm (43¼ x 25½ in.)  
S. 120 x 75.3 cm (47¼ x 29½ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ♠ †





**83. David Shrigley** b. 1968

*Fucking Ace*, 2016

Woodcut, on wove paper, with full margins.  
Signed with initials, dated and numbered 6/30 in pencil (there were also 4 artist's proofs), unframed.  
I. 48.4 x 34 cm (19 x 13<sup>3</sup>/<sub>8</sub> in.)  
S. 57.9 x 41.9 cm (22<sup>3</sup>/<sub>4</sub> x 16<sup>1</sup>/<sub>2</sub> in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠



**84. David Shrigley** b. 1968

*Be Nice*, 2017

Screenprint in colours, on Somerset paper, the full sheet.  
Signed with initials, dated and numbered 71/125 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, framed.  
S. 76 x 56.1 cm (29<sup>7</sup>/<sub>8</sub> x 22<sup>1</sup>/<sub>8</sub> in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠



**85. David Shrigley** b. 1968

*I'm Sorry For Being Awful*, 2018

Screenprint in colours, on Somerset paper, the full sheet.  
Signed with initials, dated and numbered 41/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, framed.  
S. 76 x 56 cm (29<sup>7</sup>/<sub>8</sub> x 22 in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠



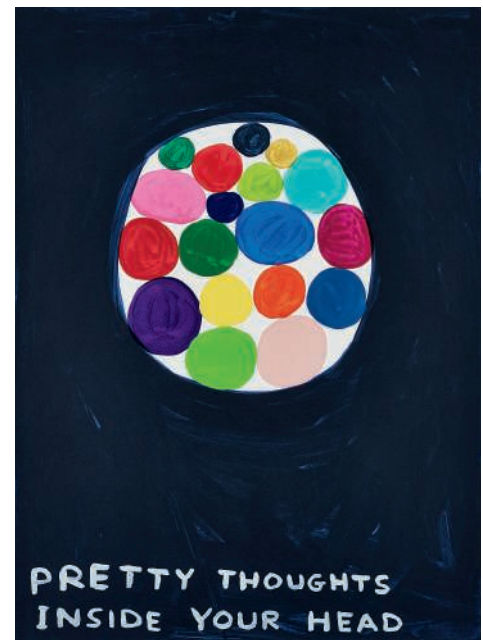
**86. David Shrigley** b. 1968

*Pretty Thoughts Inside Your Head*, 2018

Screenprint in colours, on Somerset paper, the full sheet.  
Signed with initials, dated and numbered 41/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, framed.  
S. 76 x 56 cm (29 $\frac{7}{8}$  x 22 in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣



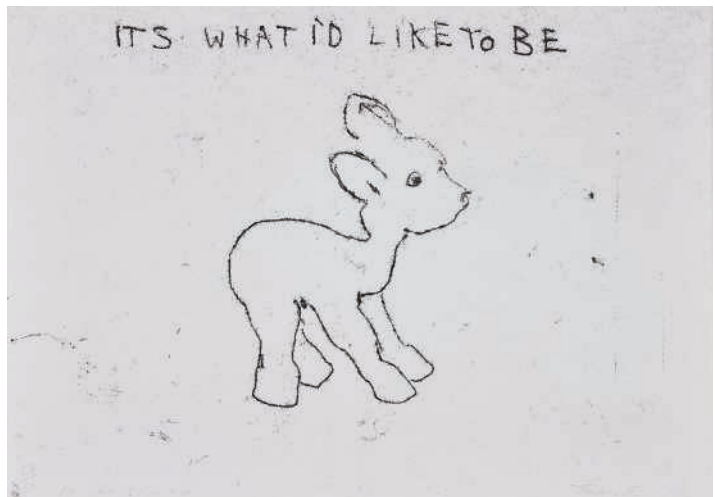
**87. Tracey Emin** b. 1963

*It's What I'd Like to Be*, from *10 Supastore Supastars*, 1998

Lithograph, on heavy wove paper, the full sheet.  
Signed, titled, dated and numbered 47/50 in pencil, published by Supastore Productions, London, framed.  
S. 41.7 x 59.7 cm (16 $\frac{3}{8}$  x 23 $\frac{1}{2}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣



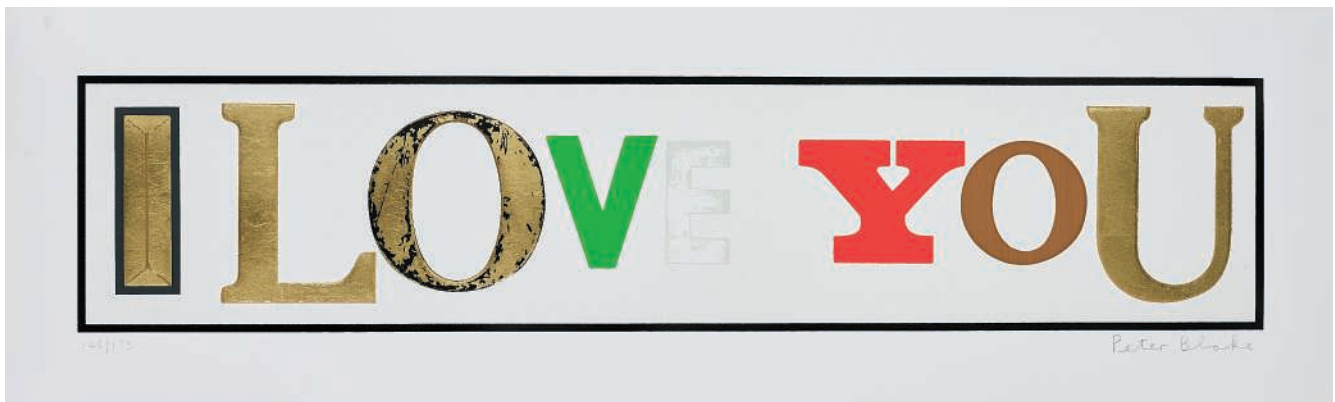
**88. Peter Blake** b. 1932

*I Love You*, 2010

Screenprint in colours with diamond dust and gold leaf, on heavy wove paper, with full margins. Signed and numbered 145/175 in pencil, published by CCA Galleries, London (with their blindstamp), framed.  
I. 26 x 121.5 cm (10 $\frac{1}{4}$  x 47 $\frac{7}{8}$  in.)  
S. 42 x 136.9 cm (16 $\frac{1}{2}$  x 53 $\frac{7}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♣





## 89. Richard Hamilton 1922-2011

*Carafe*, 1978

Glass opalex carafe with enamel paint in colours. Incised signature and numbered 32/36 (there were also 4 artist's proofs), published by Galerie Cadaqués, Cadaqués, Spain.

19.7 x 9 x 6.4 cm (7¾ x 3½ x 2½ in.)

### Estimate

£5,500-6,500 \$6,900-8,200 €6,100-7,200 ± ♣

### Literature

Etienne Lullin M10

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



## 90. Grayson Perry b. 1960

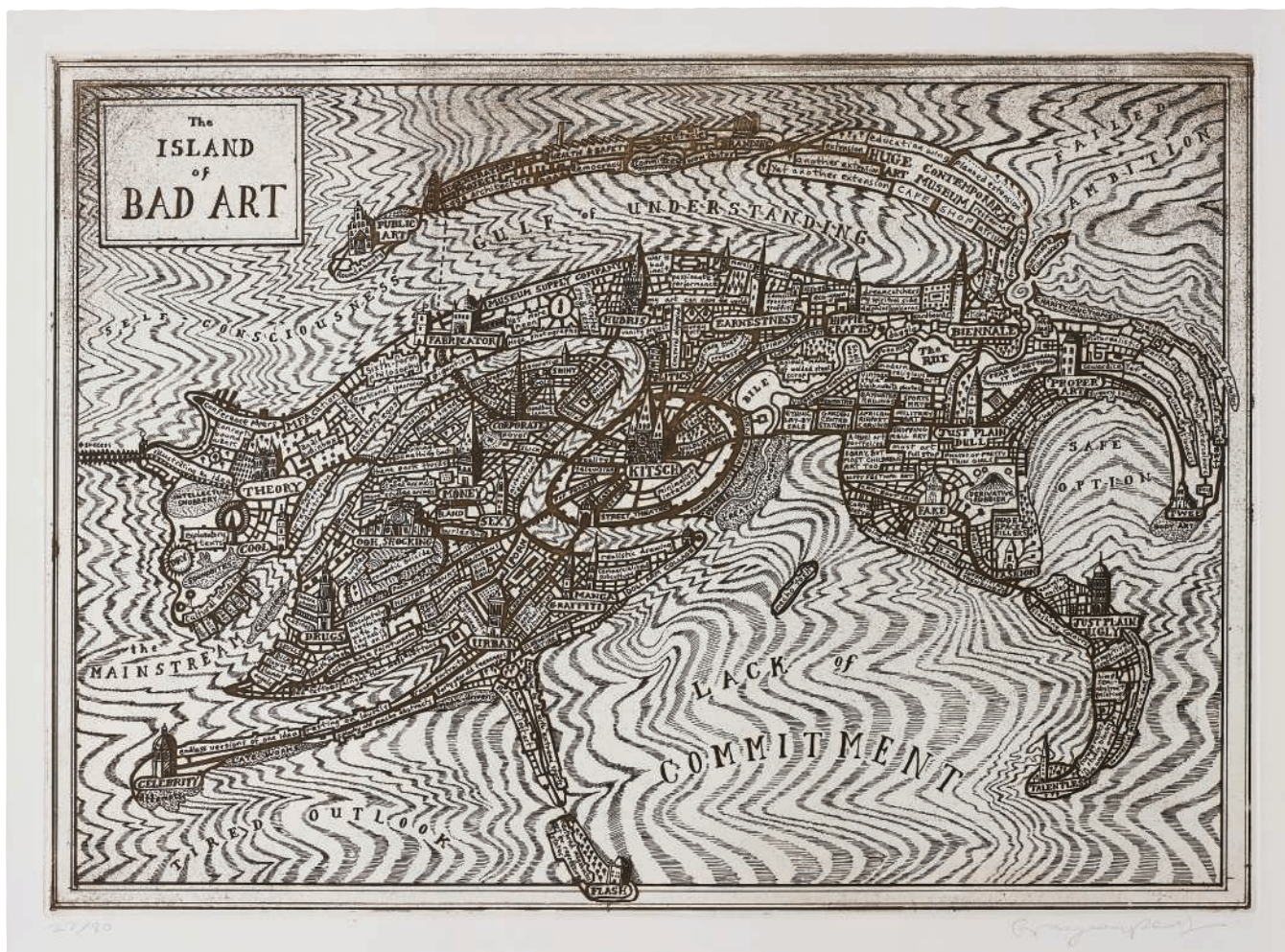
*Gay Black Cats MC*, 2017

Cotton fabric and embroidery appliqué handmade flag in colours, contained in the original card box with printed lid. From the edition of 150 (there were also 10 artist's proofs), published on the occasion of their Grayson Perry exhibition, *The Most Popular Art Exhibition Ever!* by the Serpentine Galleries, London, with their Certificate of Authenticity. 97 x 148 cm (38¼ x 58¼ in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣





**91. Grayson Perry** b.1960

*The Island of Bad Art*, 2013

Etching, on wove paper, with full margins.

Signed and numbered 27/80 in pencil (there were also some artist's proofs), printed by the Royal Academy Schools, London, framed.

I. 42.3 x 59.3 cm (16½ x 23¾ in.)

S. 46.7 x 63.5 cm (18¾ x 25 in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♦



**92. Robert Indiana** 1928-2018

*Book of Love: one plate, 1996*

Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying poem. Signed, dated and numbered 104/200 in pencil (there were also 50 artist's proofs), the poem signed and numbered in pencil, published by American Image Editions, New York, unframed.

I. 46.1 x 45.6 cm (18½ x 17¾ in.)

S. 60.8 x 50.8 cm (23¾ x 20 in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600



**93. Robert Indiana** 1928-2018

*Book of Love: one plate, 1996*

Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying poem. Signed, dated and numbered 104/200 in pencil (there were also 50 artist's proofs), the poem signed, dated and numbered in pencil, published by American Image Editions, New York, unframed.

I. 46.2 x 45.6 cm (18½ x 17¾ in.)

S. 60.9 x 50.6 cm (23¾ x 19¾ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600



**94. Robert Indiana** 1928-2018

*Book of Love: one plate, 1996*

Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with accompanying poem. Signed, dated and numbered 104/200 in pencil (there were also 50 artist's proofs), the poem signed and numbered in pencil, published by American Image Editions, New York, unframed.

I. 46.3 x 45.3 cm (18½ x 17¾ in.)

S. 61 x 50.3 cm (24 x 19¾ in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200



95. **Ed Ruscha** b. 1937

*Carp with Fly*, 1969

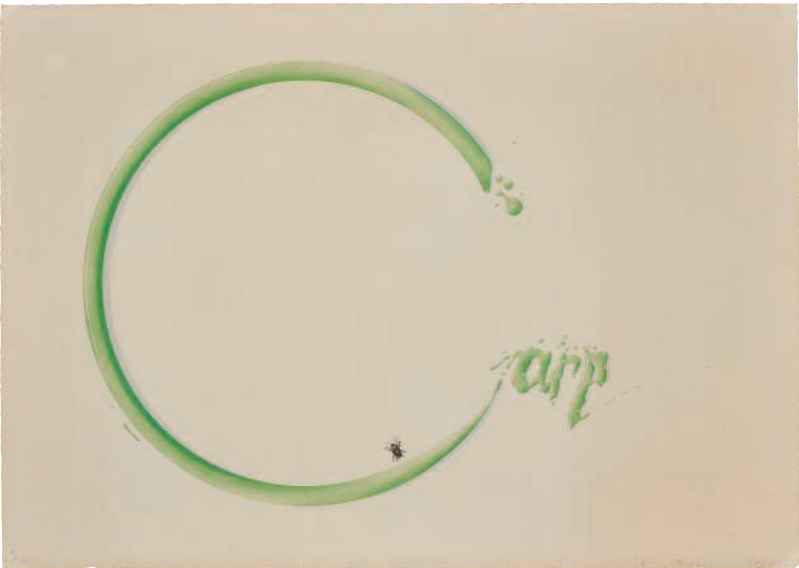
Lithograph in colours, on Arches paper, with full margins.  
Signed, dated, and numbered 19/20 in pencil (there were also 3 artist's proofs), published by Tamarind Lithography Workshop, Los Angeles (with their blindstamp), unframed.  
I. 34 x 49 cm (13<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>4</sub> in.)  
S. 43.3 x 61.1 cm (17 x 24 in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600

**Literature**

Siri Engberg/Walker Art Centre 11



96. **Jenny Holzer** b. 1950

*Inflammatory Essays*: 25 works, circa 1979-82  
25 offset lithographs in black, on various wove coloured papers, with full margins. *Change is the basis of all history* signed in black ink on the reverse, from the unlimited edition printed by Millner Bros., New York and published by the artist, all framed.  
all I. approximately 32 x 30 cm (12<sup>5</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> in.)  
all S. 43.2 x 43.2 cm (17 x 17 in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600

**Provenance**

Lisson Gallery, London  
Acquired directly from the above  
by the present owner in 1982

CHILD MOLESTATION IS ABHORRENT. THIS DEVIATION IS UNIVERSALLY CONDEMNED. ALL PEOPLE ARE SICKENED AND ENRAGED BY THE ACT. IT IS TELLING THAT PRISONERS, WHO ARE NOT KNOWN FOR THEIR HIGH STANDARDS, OSTRACIZE AND KILL CHILD MOLESTERS. NO PUNISHMENT IS TOO SEVERE; CHILD MOLESTERS HAVE ROBBED THE BABIES OF THEIR INNOCENCE, THE MOST PRECIOUS POSSESSION OF CHILDHOOD. MOLESTATION LEAVES SPIRITUAL, EMOTIONAL AND PHYSICAL WOUNDS THAT MAY NEVER HEAL. THE FRIGHTENING ASPECT OF THE ABUSE IS THAT MOLESTED CHILDREN OFTEN BECOME CHILD MOLESTERS. THE AWFUL CYCLE MUST BE STOPPED BEFORE ANY MORE CHILDREN ARE DEFILED AND RUINED. MOLESTERS SHOULD BE RENDERED IMPOTENT.

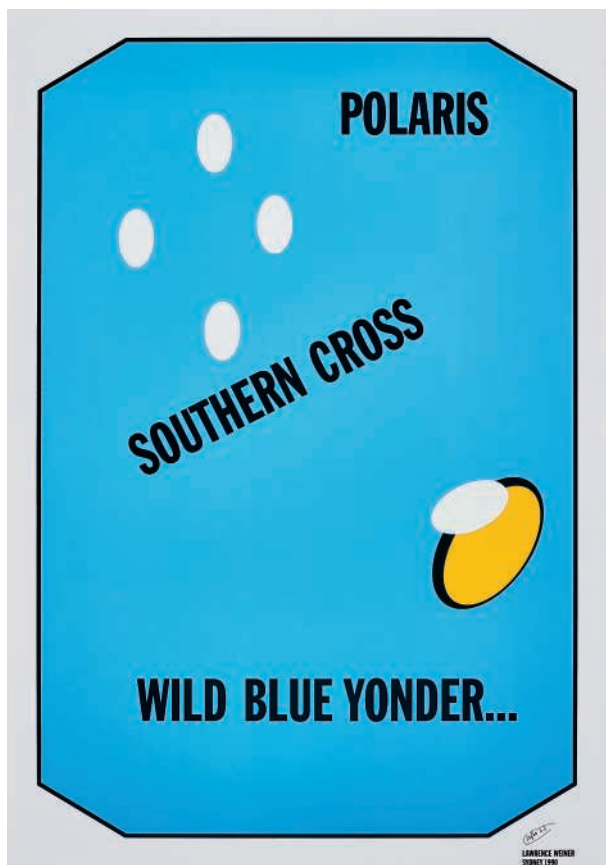
DON'T TALK DOWN TO ME. DON'T BE POLITE TO ME. DON'T TRY TO MAKE ME FEEL NICE. DON'T RELAX. I'LL CUT THE SMILE OFF YOUR FACE. YOU THINK I DON'T KNOW WHAT'S GOING ON. YOU THINK I'M AFRAID TO REACT. THE JOKE'S ON YOU. I'M HIDING MY TIME, LOOKING FOR THE SPOT. YOU THINK NO ONE CAN REACH YOU, NO ONE CAN HAVE WHAT YOU HAVE. I'VE BEEN PLANNING WHILE YOU'RE PLAYING. I'VE BEEN SAVING WHILE YOU'RE SPENDING. THE GAME IS ALMOST OVER SO IT'S TIME YOU ACKNOWLEDGE ME. DO YOU WANT TO FALL NOT EVER KNOWING WHO TOOK YOU?

CHANGE IS THE BASIS OF ALL HISTORY. THE PROOF OF VIGOR, THE OLD IS SOILED AND DISGUSTING BY NATURE. STALE FOOD IS REPELLENT, MONOGAMOUS LOVE BREEDS CONTEMPT. SENILITY CRIPPLES THE GOVERNMENT THAT IS TOO POWERFUL TOO LONG. UPHEAVAL IS DESIRABLE BECAUSE FRESH, UNTAINTED GROUPS SEIZE OPPORTUNITY. VIOLENT OVERTHROW IS APPROPRIATE WHEN THE SITUATION IS INTOLERABLE. SLOW MODIFICATION CAN BE EFFECTIVE; MEN CHANGE BEFORE THEY NOTICE AND RESIST. THE DECADENT AND THE POWERFUL CHAMPION CONTINUITY. "NOTHING ESSENTIAL CHANGES." THAT IS A MYTH. IT WILL BE REFUTED. THE NECESSARY BIRTH CONVULSIONS WILL BE TRIGGERED. ACTION WILL BRING THE EVIDENCE TO YOUR DOORSTEP.

AVERT THY MORTAL EYES FROM SIGHTS THAT SEAR THE ORBS OF MEN. KEEP THY THOUGHTS FROM THE LABYRINTHINE PATH THAT LEADS FROM ARROGANT KNOWLEDGE TO FIERY DESTRUCTION. SEEK NOT THE LIGHTNING STRIKE THAT SUMMONS LIFE NOR THE DARK VORTEX THAT IS DEATH BEFORE REDEMPTION. NEITHER CRY ALOUD NOR SHAKE CLENCHED FISTS AT THE GOD WHOSE PLAN IS TERRIBLE BUT PERFECT. CONCEIVE NO THEORIES, BUILD NO STOPGAPS AGAINST THE INEVITABLE AND THE DIVINE. INSTEAD, LOVE THY WIFE AND TENDER CHILDREN, GRASP AND SAVOR THE BOUNTIFUL EARTH. CONCERN THYSELF WITH WHAT WAS FREELY GIVEN AS THY BIRTHRIGHT. VENTURE MORE AND INVITE PERDITION.

SHRIEK WHEN THE PAIN HITS DURING INTERROGATION. REACH INTO THE DARK AGES TO FIND A SOUND THAT IS LIQUID HORROR, A SOUND OF THE BRINK WHERE MAN STOPS AND THE BEAST AND NAMELESS CRUEL FORCES BEGIN. SCREAM WHEN YOUR LIFE IS THREATENED. FORM A NOISE SO TRUE THAT YOUR TORMENTOR RECOGNIZES IT AS A VOICE THAT LIVES IN HIS OWN THROAT. THE TRUE SOUND TELLS HIM THAT HE CUTS HIS FLESH WHEN HE CUTS YOURS. THAT HE CANNOT THRIVE AFTER HE TORTURES YOU. SCREAM THAT HE DESTROYS ALL KINDNESS IN YOU AND BLACKENS EVERY VISION YOU COULD HAVE SHOWN HIM.

SNAKES ARE EVIL INCARNATE. THEY ARE A MANIFESTATION OF THE DARK SIDE OF NATURE. THEY LIE TWINED IN DAMP PLACES, THEIR BODIES COLD TO THE TOUCH. THE FORM OF THE SNAKE IS DREADFUL; THE TONGUE AND WORM-BODY INSPIRE LOATHING. THE SERPENT IS SLY. HE ABIDES WHERE YOU KNOW NOT. HE COMES CRAWLING TO BITE AND POISON. HE HAS MULTIPLIED SO HE INFESTS THE FACE OF THE EARTH. HE IS NOT CONTENT TO EXIST. HE MUST CORRUPT THAT WHICH IS PURE. THE APPEARANCE OF THE SERPENT SIGNIFIES ALL IS LOST. HE IS A SYMBOL OF OUR FAILURE AND OUR FATE.



97

## 97. Lawrence Weiner b. 1942

*Polaris*, from *The Readymade Boomerang*, 1990  
Offset lithograph in colours, on thin wove paper, with full margins, with punched holes. Signed with initials and numbered 30/60 in black felt-tip pen (there were also 45 artist's proofs in Roman numerals), published by Edition René Block, Berlin, unframed.  
I. 92.3 x 62.3 cm (36 $\frac{3}{8}$  x 24 $\frac{1}{2}$  in.)  
S. 100 x 69.9 cm (39 $\frac{3}{8}$  x 27 $\frac{1}{2}$  in.)

### Estimate

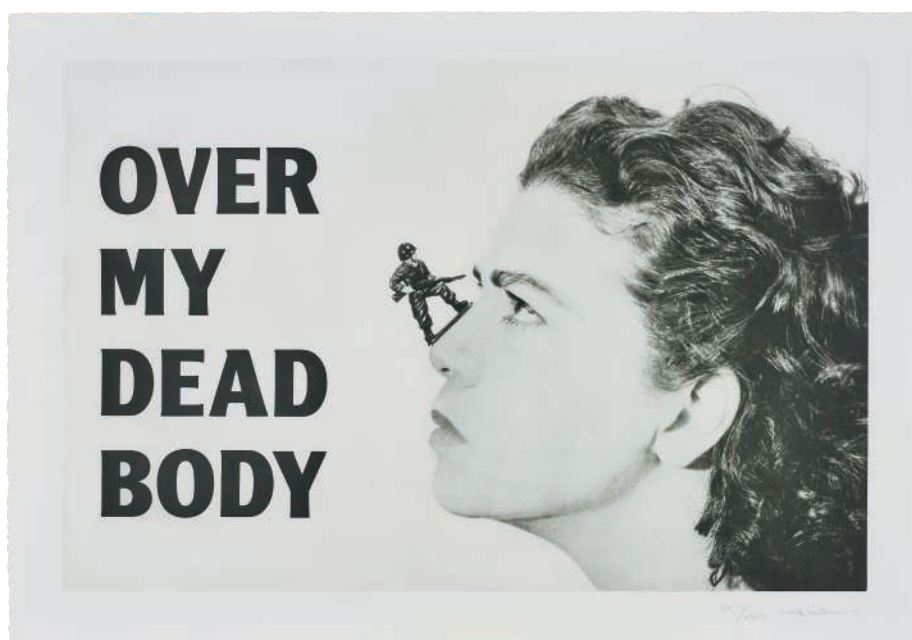
£1,000-1,500 \$1,300-1,900 €1,100-1,700

## 98. Mona Hatoum b. 1952

*Over My Dead Body*, from *Love it or Leave it*, 1988-2002/2005  
Photogravure, on wove paper, with full margins. Signed and numbered XXVII/XXXV in pencil (one of 35 impressions in Roman numerals, the edition was 55 and 10 artist's proofs in Arabic numerals), published by Edition René Block, Berlin, on the occasion of the Cetinje Biennale V: *Love It or Leave It*, 2004, unframed.  
I. 57.8 x 87.4 cm (22 $\frac{3}{4}$  x 34 $\frac{3}{8}$  in.)  
S. 69.5 x 99.9 cm (27 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠



98



**99. Joseph Beuys** 1921-1986

*History, from Dem Frieden eine Form geben  
(Give Peace a Shape), 1985*

Offset lithograph with handwritten additions in pencil, on thin wove paper, the full sheet. Signed in pencil on the reverse, an unnumbered proof (the edition was 30 impressions in Arabic numerals and 20 artist's proofs in Roman numerals), published by Edition René Block, Berlin, for the *Art-of-Piece-Biennale*, Hamburg, unframed. S. 84.2 x 59.6 cm (33¼ x 23½ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠

**Literature**

Jörg Schellmann 538



**100. Wade Guyton** b. 1972

*Untitled (X Poster), 2007/2018*

Epson UltraChrome inkjet print, on wove paper, the full sheet, folded (as issued), contained in the original cardboard portfolio box. Signed and numbered 63/100 in black ink on a label affixed to the portfolio, published by Printed Matter Inc., New York, unframed. S. 212.5 x 175.6 cm (83½ x 69½ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600





## 101. Marcel Broodthaers 1924-1976

*Le Manuscrit trouvé dans une bouteille*

*(The Manuscript Found in a Bottle), 1974*

Glass bottle with printed title, tissue paper with printed text, and cardboard box. Signed with initials and numbered 85/120 in blue ink on the sheet of tissue paper, published by Edition René Block, Berlin.

box with bottle: 30.5 x 7.7 x 8 cm (12 x 3 1/8 x 3 1/8")

sheet (tissue): 49.5 x 37 cm (19 1/2 x 14 5/8 in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♣



**102. Maurizio Cattelan** b. 1960

*The 1:6 Scale Wrong Gallery*, 2006  
Multiple comprising wood, brass, steel, aluminium, resin, plastic, glass and electric lighting, with accompanying copy of the *Wrong Gallery Times*, all contained in the original cardboard box. Numbered 601/2500 in black ink on the base, with the printed Cattelan/Subotnick/Gioni 2005 copyright stamp, published by Cerealart Multiples, Philadelphia.  
46.4 x 29 x 17.2 cm (18¼ x 11¾ x 6¾ in.)

**Estimate**  
£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠



**103. Gilbert & George** b. 1943 and b. 1942

*The Sadness In Our Art*, 1970  
Letterpress and line block print, on dyed and individually burnt paper, contained in the original letterpress envelope. Titled and dated (printed) in black ink, each copy unique, published by Art for All, London (with the artist's copyright inkstamp), unframed.  
S. 37.5 x 25 cm (14¾ x 9⅞ in.)  
Envelope 11.7 x 27 cm (4⅝ x 10⅝ in.)

**Estimate**  
£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠





#### 104. Banksy b. 1975

*Golf Sale, 2003*

Screenprint, on wove paper, with full margins. Numbered 677/750 in pencil, an unsigned impression (the edition was 150 signed and 600 unsigned impressions), with the artist's copyright inkstamp, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 30.6 x 43.5 cm (12 x 17½ in.)

S. 35.1 x 50 cm (13⅞ x 19⅝ in.)

##### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



#### 105. Banksy b. 1975

*Grannies, 2006*

Screenprint in colours, on Arches 88 paper, with full margins. Numbered 384/500 in pencil, an unsigned impression (there were also editions of 100 unsigned and 150 signed impressions), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

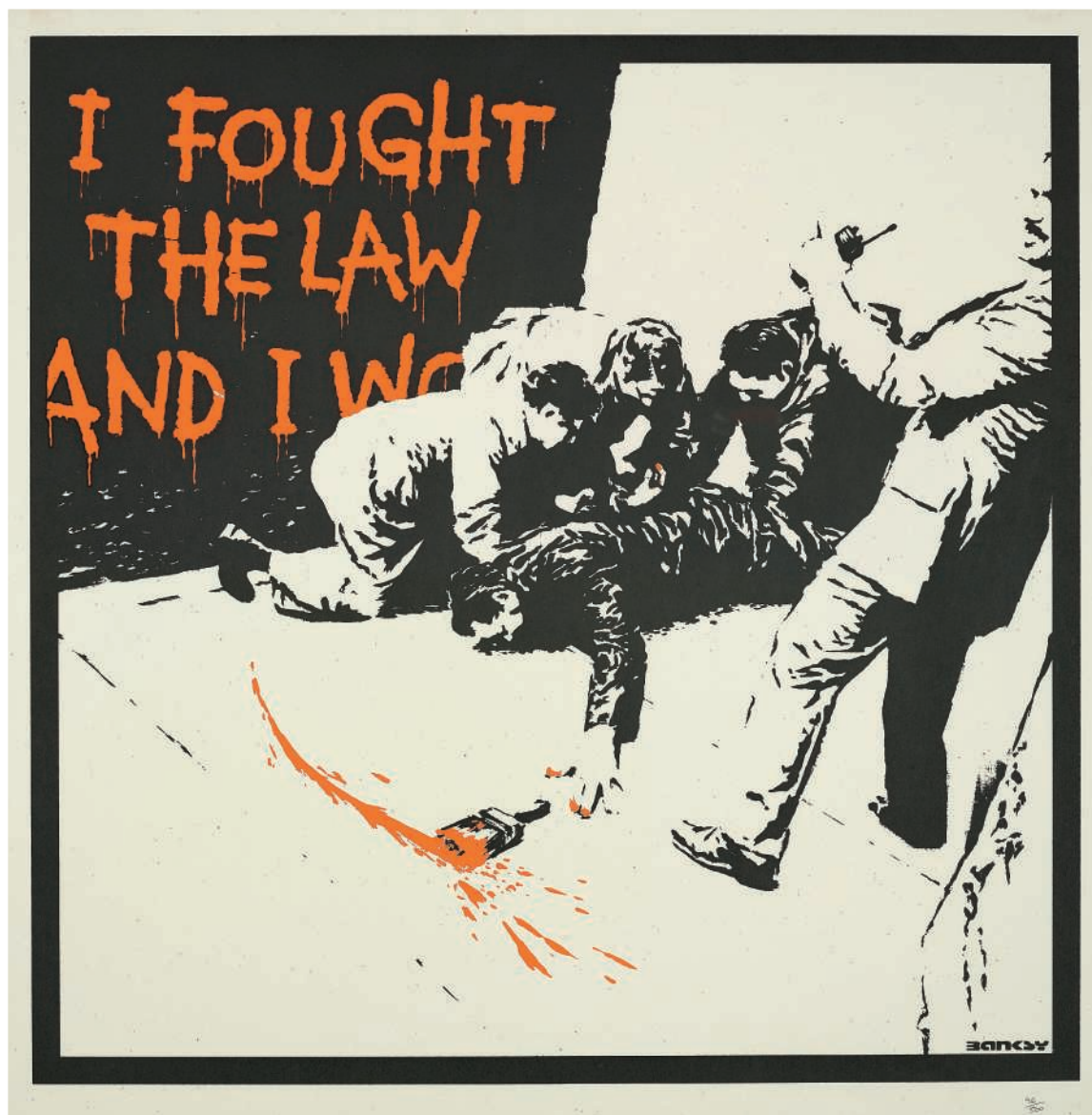
I. 48.2 x 68.1 cm (18⅞ x 26¾ in.)

S. 57.5 x 76.5 cm (22⅝ x 30⅛ in.)

##### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠





**106. Banksy** b. 1975

*I Fought the Law*, 2005

Screenprint in colours, on wove paper, with full margins. Numbered 96/500 in pencil, an unsigned impression (there was also an edition of 150 signed impressions and 8 artist's proofs), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, unframed.

I. 66.2 x 66.3 cm (26 $\frac{1}{8}$  x 26 $\frac{1}{8}$  in.)

S. 70.7 x 70 cm (27 $\frac{7}{8}$  x 27 $\frac{1}{2}$  in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠



## 107. Pablo Picasso 1881-1973

*Picador (Bullfighter)*, 1952

White earthenware dish, with black engobe decoration recto and verso. A unique variant, aside from the edition of 50 on red earthenware, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
43 cm (16 $\frac{7}{8}$  in.) diameter

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♣

### Provenance

Sotheby's London, *Prints & Multiples*, 16 Sept 2014, lot 111  
Acquired directly from the above by the present owner

### Literature

see Alain Ramié 426



## 108. Pablo Picasso 1881-1973

*Corrida (Bullfight)*, 1953

White earthenware plate, painted with black oxide and partial white glaze. From the edition of 200, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
43 cm (16 $\frac{7}{8}$  in.) diameter

### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

### Literature

Alain Ramié 181



## 109. Pablo Picasso 1881-1973

*Corrida verte (Green Bullfight)*, 1949

White earthenware rectangular dish, painted in colours with engraving, coloured engobe and partial brushed glaze. From the edition of 500, with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside.  
30 x 36.5 cm (11 $\frac{3}{4}$  x 14 $\frac{3}{8}$  in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♣

### Literature

Alain Ramié 81



## 110. Pablo Picasso 1881-1973

*Chouette (Owl)*, 1969

White earthenware vase, painted in colours with engraving and partial brushed glaze. Inscribed 'EDITION PICASSO, 248/250, MADOURA, R143' with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 29 x 15 x 20 cm (11 $\frac{3}{8}$  x 5 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♣

### Literature

Alain Ramié 603

111



112



110

## 111. Pablo Picasso 1881-1973

*Centaure (Centaur)*, 1950

Red earthenware round plate painted in white. Incised numbering 13/250 and in black ink, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 38.7 cm (15 $\frac{1}{4}$  in.) diameter

### Estimate

£4,000-6,000 \$5,000-7,500 €4,400-6,600 ± ♣

### Literature

Alain Ramié 102

## 112. Pablo Picasso 1881-1973

*Centaure (Centaur)*, 1956

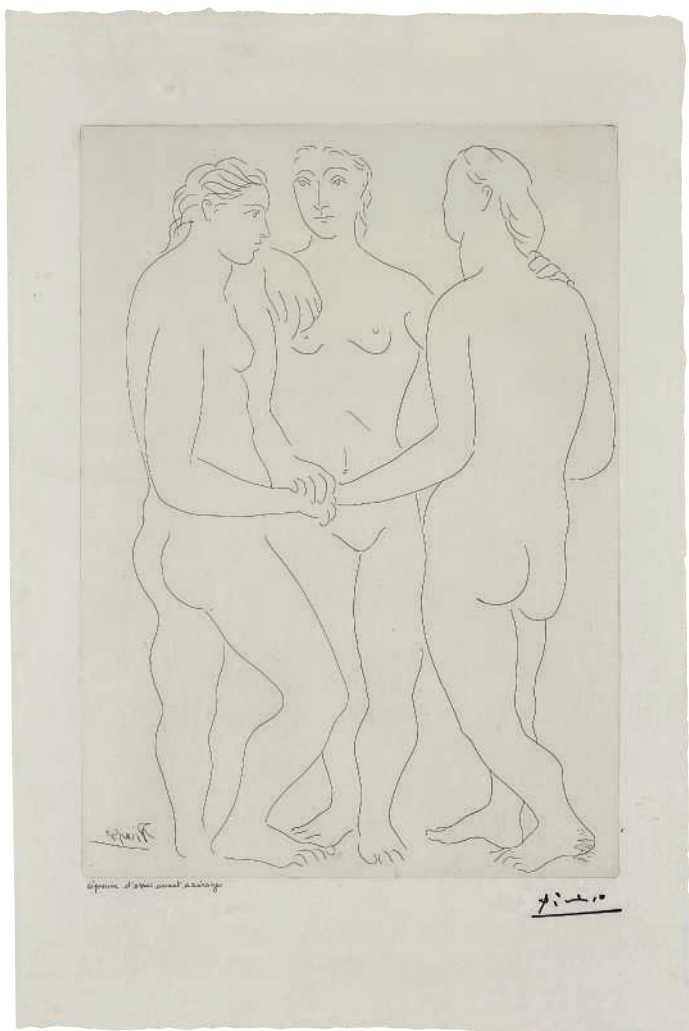
White earthenware round plate with white engobe decoration. Incised 'CM2', numbered 34/100 in black paint, and with the *Empreinte Originale de Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 42 cm (16 $\frac{1}{2}$  in.) diameter

### Estimate

£4,000-6,000 \$5,000-7,500 €4,400-6,600 ± ♣

### Literature

Alain Ramié 338



### 113. Pablo Picasso 1881-1973

*Les Trois amies (The Three Friends)*, 1927  
Etching, on Japanese laid paper, with full margins.  
Stamped with the artist's signature and inscribed 'épreuve d'essai avant aciérage' in pencil, one of eight recorded proofs before steel-facing aside from the numbered edition of 150, printed by Louis Fort, published by Vollard, Paris, framed.  
I. 41.8 x 29.9 cm (16½ x 11¾ in.)  
S. 56.6 x 37.6 cm (22¼ x 14¾ in.)

#### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ± ♦

#### Provenance

Marina Picasso inkstamp (Lugt 3698)

#### Literature

Georges Bloch 76

Brigitte Baer 117



### 114. Pablo Picasso 1881-1973

*Femme nue endormie ou morte (Danaé?)*  
(Nude Woman Sleeping or Dead [Danae?]), 1934  
Etching, on thin wove paper, with full margins.  
Stamp-signed in black ink and numbered 41/50 in pencil (there were also 19 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, framed.  
I. 13.9 x 20.8 cm (5½ x 8¼ in.)  
S. 21.5 x 30.4 cm (8½ x 11⅞ in.)

#### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♦

#### Literature

Georges Bloch 273

Brigitte Baer 403



## 115. Pablo Picasso 1881-1973

*Fumeur de pipe et femme retroussant son jupon*  
(*Pipe-Smoker and Woman Trussing her Petticoats*), 1966  
Etching and aquatint, on BFK Rives paper, with full margins. Stamp-signed in black ink and numbered 35/50 in pencil (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1981, framed.  
I. 22.3 x 32.1 cm (8¾ x 12⅝ in.)  
S. 37.9 x 47.3 cm (14⅞ x 18⅝ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

### Literature

Georges Bloch 1416

Brigitte Baer 1431



## 116. Pablo Picasso 1881-1973

*Lysistrata*, 1934

The complete set of six etchings (one with drypoint), with text, title page, reproductions and justification, on BFK Rives paper, with full margins, bound (as issued), with the original paper-covered boards contained in the original blue cloth-bound dust jacket. Signed in pencil and numbered '422' in brown crayon on the justification, from the book edition of 1500 (there was also a deluxe edition of 132 signed impressions with wide margins), printed by Roger Lacourrière, Paris, published by The Limited Editions Club, New York.  
book 30 x 24 x 2 cm (11¾ x 9½ x 0¾ in.)

### Estimate

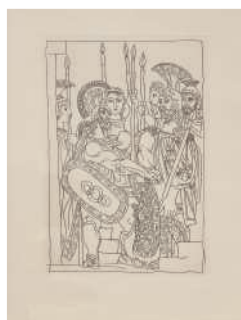
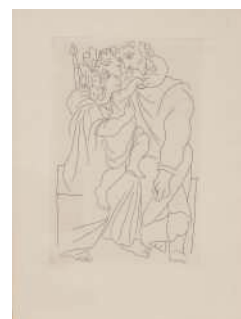
£2,500-3,500 \$3,200-4,500 €2,800-3,900 ± ♠

### Literature

Georges Bloch 267-272

Brigitte Baer 387-392

see Patrick Cramer books 24





## 117. After Pablo Picasso 1881-1973

*Portrait imaginaire (Imaginary Portraits): one plate, 1969*  
Offset lithograph in colours, on Arches paper, the full sheet. Numbered 'A 38/250' in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, unframed.  
S. 66 x 50.5 cm (25 7/8 x 19 3/4 in.)

### Estimate

£1,000-1,200 \$1,300-1,500 €1,100-1,300 ♠ †



## 118. After Pablo Picasso 1881-1973

*Nature morte à la Charlotte (Still Life with a Charlotte Cake),*  
circa 1960

Lithograph and pochoir in colours, on Arches paper, with full margins. Signed and numbered 175/350 in pencil, further numbered '175' in blue ink on the publisher's inkstamp on the reverse, published by Guy Spitzer, Paris (with their blindstamp), framed.

I. 51.2 x 62.8 cm (20 1/8 x 24 3/4 in.)

S. 75.5 x 85 cm (29 3/4 x 33 1/2 in.)

### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠ ♠



**119. Wols** 1913-1951

*Untitled, from Chaystre ou les plaisirs incommodes (Chaystre or Inconvenient Pleasures), 1948*

Etching and drypoint, on Alfa-Navarre laid paper, with full margins. Signed and numbered 29/50 in pencil, published by Editions de Minuit, Paris, framed.

I. 10.5 x 7.2 cm (4 $\frac{1}{8}$  x 2 $\frac{7}{8}$  in.)

S. 16.5 x 11 cm (6 $\frac{1}{2}$  x 4 $\frac{3}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ₣ ♠

**Literature**

Will Grohmann 9



**120. Wifredo Lam** 1902-1982

*Oiseau de Feu; and Oiseau de Fer*

*(Bird of Fire; and Bird of Iron), circa 1970*

Two brass multiples, one polished and one chrome-plated.

Both with incised signatures and impressed numbering '393/500A' and '393/500B' respectively.

both 26 x 9 x 10 cm (10 $\frac{1}{4}$  x 3 $\frac{1}{2}$  x 3 $\frac{3}{8}$  in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700



This lot is sold with no reserve

**121. After Paul Cézanne** 1839-1906

*Le Déjeuner sur l'herbe (Lunch on the Grass), circa 1914*

Lithograph in colours, on chine-volant paper, with full margins. Numbered '36' in pencil, an impression from the edition of unknown size, printed by Auguste Clot, Paris, framed.

I. 33 x 38 cm (12 $\frac{7}{8}$  x 14 $\frac{7}{8}$  in.)

S. 35.5 x 45.8 cm (13 $\frac{7}{8}$  x 18 in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ₣ ♠

**Literature**

Jean Cherpin 9





**122. Salvador Dalí** 1904-1989

*Le Cheval qui voulait se venger du cerf*, from *Le Bestiaire de La Fontaine Dalinisé* (*The Horse that Wanted Revenge on the Stag*, from *La Fontaine's Bestiary Dalinized*), 1974

Drypoint with extensive hand-colouring in coloured pencil, on Arches paper, with full margins. Signed twice and inscribed 'BAT' in pencil (the 'colour approval' impression before the editions of 120 on Auvergne paper in Roman numerals, and two of 250 on Japanese and Arches paper respectively, there were also 62 artist's proofs in Roman numerals), printed by Atelier Rigal, Paris, published by Mouret, Paris, and inscribed 'Epreuve en BAT pour Essai couleur' by Denise Rigal in pencil on the reverse, unframed.

I. 39.7 x 57.7 cm (15 $\frac{5}{8}$  x 22 $\frac{3}{4}$  in.)

S. 56.8 x 76.1 cm (22 $\frac{3}{8}$  x 29 $\frac{7}{8}$  in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♣

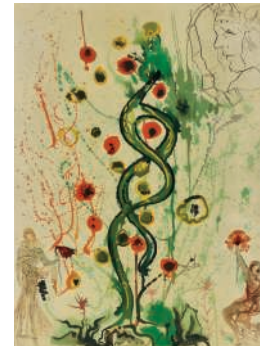
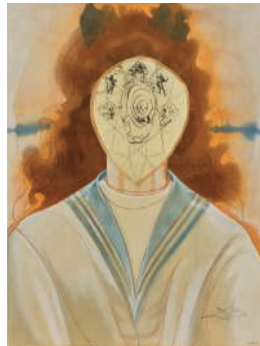
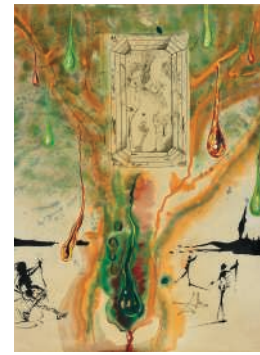
**Provenance**

Atelier Rigal, Paris  
Private Collection, France

**Literature**

see Ralf Michler and Lutz W. Löpsinger 655





## 123. Salvador Dalí 1904-1989

*Alchimie des philosophes*

(*Alchemy of the Philosophers*), 1976

The complete set of 10 drypoints with lithograph and screenprint in colours, with precious and semi-precious stones, on parchment, the full sheets.

All signed in black felt-tip pen and numbered 18/225 in pencil (there were also 30 artist's proofs in Roman numerals), published by Art et Valeur, Paris, all unframed, lacking text and portfolio.  
all S. 77.4 x 57.4 cm (30½ x 22⅝ in.)

### Estimate

£8,000-12,000 \$10,200-15,300 €8,900-13,400 ♠

### Provenance

Atelier Rigal, Paris  
Private Collection, France

### Literature

Ralf Michler and Lutz Löpsinger 835-844



## 124. Joan Miró 1893-1983

*Oiseau zéphyre (Zephyr Bird)*, 1960

Lithograph in colours, on Arches paper, with full margins. Signed and numbered 36/100 in pencil, published by Maeght, Paris, framed.

I. 34.8 x 53 cm (13¾ x 20⅞ in.)

S. 40 x 57.8 cm (15¾ x 22¾ in.)

### Estimate

£1,500-3,500 \$1,900-4,500 €1,700-3,900 ± ♠

### Literature

Fernand Mourlot 227

see Patrick Cramer books 34



## 125. Joan Miró 1893-1983

*Untitled*, from *Fraternity*, 1939

Etching, on Montval vellum paper, with full margins.

Signed in pencil, from the total edition of 113 (101 impressions in Arabic numerals and 12 lettered from A-L), co-printed by Atelier 17 and Henri Hecht, Paris, framed.

I. 15 x 9 cm (5⅞ x 3½ in.)

S. 22.7 x 16.4 cm (8⅞ x 6½ in.)

### Estimate

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ± ♠

### Literature

Jacques Dupin 43

see Patrick Cramer books 8



## 126. Joan Miró 1893-1983

*Les Magdaléniens (The Magdaleniens)*, 1958

Etching and aquatint in colours, on BFK Rives paper, with full margins. Signed and numbered 56/75 in pencil (there were 25 artist's proofs and several hors commerce impressions), printed by Crommelynck et Dutrou and published by Maeght, Paris, framed.

I. 11.5 x 14 cm (4½ x 5½ in.)

S. 28.5 x 38.2 cm (11¼ x 15 in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ± ♠

### Literature

Jacques Dupin 154



**127. Joan Miró** 1893-1983

*Untitled*, plate VI from *Llibre dels sis Sentis*  
(*Book of the Six Senses*), 1981

Etching and aquatint in colours, on Guarro paper  
watermarked *Sala Gaspar*, with full margins.  
Signed and annotated 'H.C.' in pencil (one of 14 hors  
commerce impressions, the edition was 50),  
published by Sala Gaspar, Barcelona, framed.  
I. 72.2 x 54.5 cm (28 3/8 x 21 1/2 in.)  
S. 90.6 x 70 cm (35 5/8 x 27 1/2 in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠

**Literature**

Jacques Dupin 1170  
see Patrick Cramer books 252



**128. Joan Miró** 1893-1983

*Les Pénalités de l'Enfer ou les Nouvelles-Hébrides*  
(*The Penalties of Hell or the New Hebrides*), 1974

The complete set of 25 lithographs (5 in black and 20 in colours), title page, text in French and justification, including an additional suite of six lithographs (one with additions in red ball-point pen), on Arches paper, the full sheets, folded and loose (as issued), the set of 25 contained in the original paper boards with the first lithograph printed on the front, spine and back, the additional suite contained in a beige paper folder titled *documents 1929*, all contained in the original orange cloth-covered box with the artist's and author's name printed on the spine. Signed in red crayon and annotated 'Exemplaire de Guy Veliot' (printed) on the justification (the edition was 200, the first 50 copies were issued with separate suites of the lithographies refusées, there were also 20 hors commerce copies in Roman numerals), published by Maeght, Paris. unfolded S. 27 x 75 cm (10 5/8 x 29 1/2 in.) portfolio 40 x 29.5 x 6.5 cm (15 3/4 x 11 5/8 x 2 1/2 in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ± ♠

**Literature**

Fernand Mourlot 959-990  
see Patrick Cramer books 188





129

## 129. Joan Miró 1893-1983

*Le Roi David (The King David)*, 1972

Etching and aquatint in colours, on wove paper, with full margins. Signed and numbered 44/50 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.

I. 68.2 x 43.7 cm (26 $\frac{7}{8}$  x 17 $\frac{1}{4}$  in.)

S. 91.2 x 63 cm (35 $\frac{7}{8}$  x 24 $\frac{3}{4}$  in.)

### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠

### Literature

Jacques Dupin 555



130

## 130. Joan Miró 1893-1983

*Quatre Colors aparien el món*

*(Four Colours will Beat the World): one plate*, 1975

Etching and aquatint in colours, on Arches paper, the full sheet. Signed and numbered 48/50 in pencil (there were also 5 artist's proofs in Roman numerals), published by Gustavo Gili, Barcelona, framed.

S. 91.4 x 63.4 cm (35 $\frac{7}{8}$  x 24 $\frac{3}{4}$  in.)

### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ± ♠

### Literature

Jacques Dupin 825

see Patrick Cramer books 213

## 131. Joan Miró 1893-1983

*Untitled*, plate 5 from *Espriu - Miró*, 1975

Aquatint and etching in colours with engraving and carborundum, on Guarro paper watermarked *Sala Gaspar*, the full sheet. Signed and annotated 'H.C.' in pencil (an hors commerce impression, the edition was 50), published by Sala Gaspar, Barcelona, framed.

S. 86.3 x 70.5 cm (33 $\frac{3}{8}$  x 27 $\frac{3}{4}$  in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♠

### Literature

Jacques Dupin 873

see Patrick Cramer books 197







### 132. Joan Miró 1893-1983

*Joan Miró Lithographs II: one plate, 1975*

Lithograph in colours, on Arches paper, with full margins. Signed and numbered XVIII/LXXX in pencil (one of 80 impressions in Roman numerals aside from the deluxe book edition of 150), published by Maeght, Paris, framed.

I. 32 x 47.5 cm (12 $\frac{5}{8}$  x 18 $\frac{3}{4}$  in.)

S. 45 x 61.8 cm (17 $\frac{3}{4}$  x 24 $\frac{3}{8}$  in.)

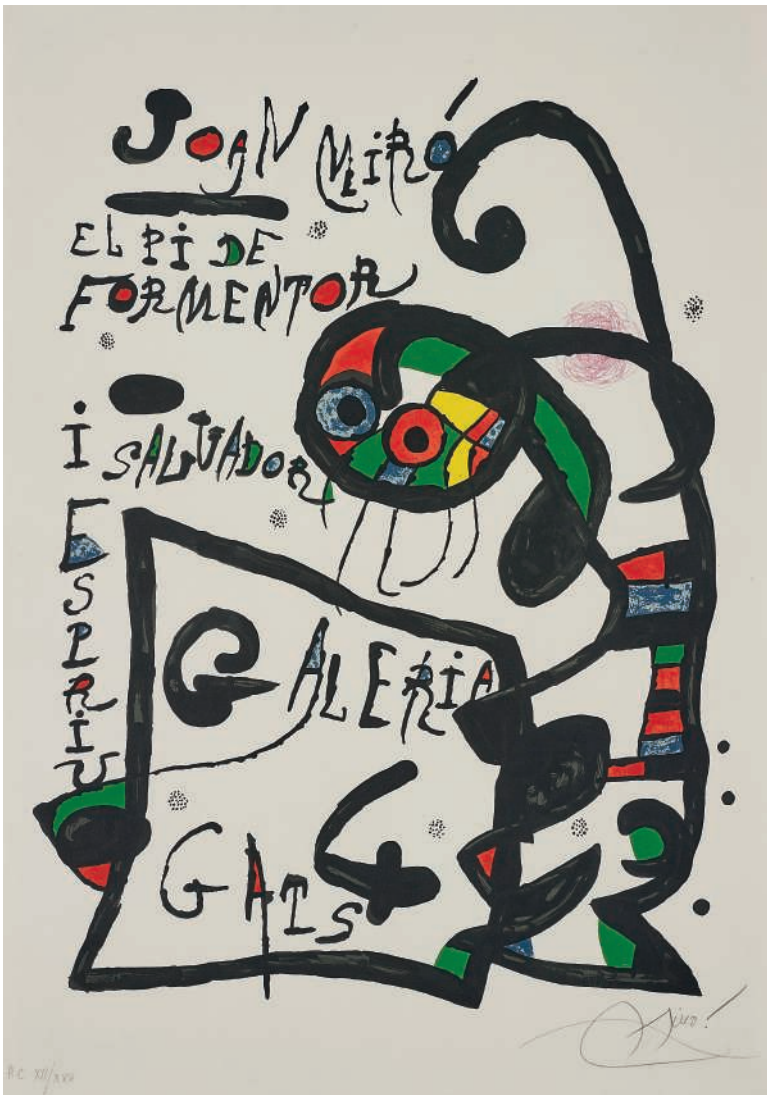
#### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

#### Literature

Fernand Mourlot 1039

see Patrick Cramer books 198



### 133. Joan Miró 1893-1983

*Untitled, for 'El Pi de Formentor: Galeria 4 Gats, 1976*

Lithograph in colours, on Guarro paper, with full margins. Signed and numbered 'H.C. XII/XXV' in pencil (one of 25 hors commerce impressions before the poster edition with text), published for the exhibition and release of the book *El Pi de Formentor* by Galeria 4 Gats, Mallorca, framed.

I. 69 x 52 cm (27 $\frac{1}{8}$  x 20 $\frac{1}{2}$  in.)

S. 81.3 x 57.6 cm (32 x 22 $\frac{5}{8}$  in.)

#### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠

#### Literature

Fernand Mourlot 1098



**134. Joan Miró** 1893-1983

*L'Invitée du Dimanche III (Sunday Guest III)*, 1969  
Etching in colours, on Arches 80 paper, with full margins. Signed and numbered 7/75 in pencil (there were also some hors commerce impressions), published by Maeght, Paris, framed.  
I. 59.6 x 99 cm (23½ x 38¾ in.)  
S. 80 x 121.3 cm (31½ x 47¾ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ± ♣

**Literature**

Jacques Dupin 482



**135. Joan Miró** 1893-1983

*Untitled*, plate 5 from *Homenatge à Joan Prats (Tribute to Joan Prats)*, 1971  
Lithograph in colours, on Guarro paper, with full margins. Signed and numbered XXI/XXV in pencil, from the deluxe edition of 25 in Roman numerals (the standard edition was 75 impressions in Arabic numerals and 5 hors commerce), published by Ediciones Polígrafa, Barcelona, unframed.  
I. 54.5 x 75 cm (21½ x 29½ in.)  
S. 74.4 x 99.9 cm (29¼ x 39¾ in.)

**Estimate**

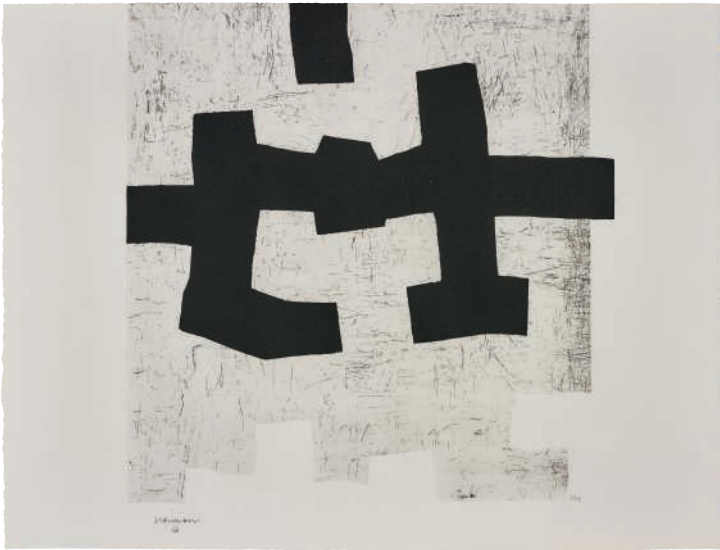
£2,200-2,800 \$2,800-3,600 €2,500-3,100 ± ♣

**Literature**

Fernand Mourlot 713

see Patrick Cramer books 153





### 136. Eduardo Chillida 1924-2002

*Aldikatu I*, 1972

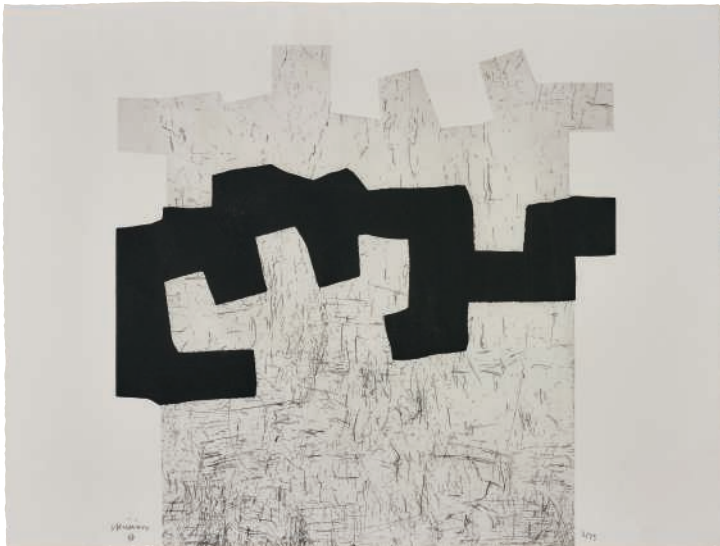
Etching, on Guarro paper, the full sheet. Signed and numbered 3/75 in pencil (there were also 4 artist's proofs), published by Gustavo Gili, Barcelona, framed. S. 76.2 x 100.3 cm (30 x 39½ in.)

#### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

#### Literature

Martin van der Koelen 72009



### 137. Eduardo Chillida 1924-2002

*Aldikatu II*, 1972

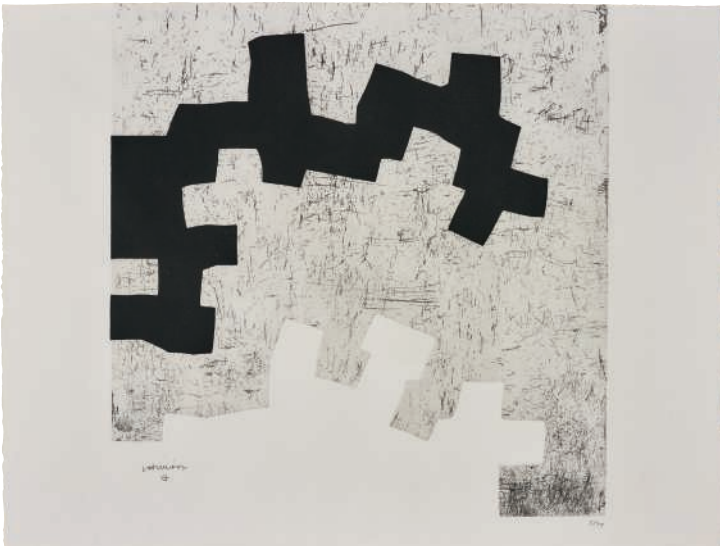
Etching, on Guarro paper, the full sheet. Signed and numbered 3/75 in pencil (there were also 4 artist's proofs), published by Gustavo Gili, Barcelona, framed. S. 76.2 x 100.8 cm (30 x 39½ in.)

#### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

#### Literature

Martin van der Koelen 72010



### 138. Eduardo Chillida 1924-2002

*Aldikatu III*, 1972

Etching, on Guarro paper, the full sheet. Signed and numbered 3/75 in pencil (there were also 4 artist's proofs), published by Gustavo Gili, Barcelona, framed. S. 76.3 x 100.5 cm (30 x 39½ in.)

#### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

#### Literature

Martin van der Koelen 72011



**139. Eduardo Chillida** 1924-2002

*Aldikatu IV*, 1972

Etching, on Guarro paper, with full margins. Signed and numbered 3/75 in pencil (there were also 4 artist's proofs), published by Gustavo Gili, Barcelona, framed.

I. 45.5 x 69.4 cm (17 $\frac{7}{8}$  x 27 $\frac{3}{8}$  in.)

S. 99.5 x 75.8 cm (39 $\frac{1}{8}$  x 29 $\frac{7}{8}$  in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠

**Literature**

Martin van der Koelen 72012



**140. Eduardo Chillida** 1924-2002

*Aldikatu V*, 1972

Etching, on Guarro paper, with full margins. Signed and numbered 3/75 in pencil (there were also 4 artist's proofs), published by Gustavo Gili, Barcelona, framed.

I. 71.2 x 68.8 cm (28 x 27 $\frac{1}{8}$  in.)

S. 76.7 x 101 cm (30 $\frac{1}{4}$  x 39 $\frac{3}{4}$  in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠

**Literature**

Martin van der Koelen 72013



**141. Eduardo Chillida** 1924-2002

*Joiki II (Musical Instrument)*, 1987

Etching, on BFK Rives paper, with full margins.

Signed and numbered 98/100 in pencil (there were also 12 artist's proofs in Arabic numerals and 15 in Roman numerals), published by Polígrafa S.A., Barcelona, framed.

I. 7.5 x 6.5 cm (2 $\frac{7}{8}$  x 2 $\frac{1}{2}$  in.)

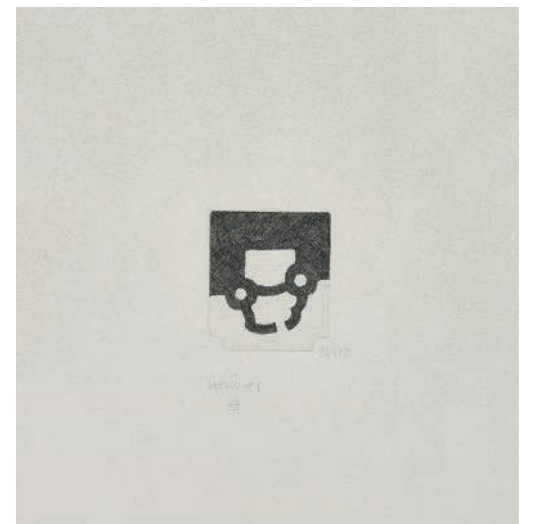
S. 56.3 x 38 cm (22 $\frac{1}{8}$  x 14 $\frac{7}{8}$  in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠

**Literature**

Martin van der Koelen 87004





Property from a Private European Collection

**142. Sonia Delaunay 1885-1979**

*Cinéma (Cinema)*, circa 1970

Lithograph in colours, on Arches paper, with full margins. Signed and numbered 29/75 in pencil (there were also 25 hors commerce impressions), unframed.

I. 45 x 58 cm (17¾ x 22⅞ in.)

S. 55.9 x 76.2 cm (22 x 30 in.)

**Estimate**

£800-1,200 \$1,000-1,500 €890-1,300 ♠



Property from a Private European Collection

**143. Sonia Delaunay 1885-1979**

*Écossais (Scottish)*, circa 1970

Lithograph in colours, on Arches paper, with full margins. Signed and numbered 17/75 in pencil (there were also 15 hors commerce impressions in Roman numerals), unframed.

I. 57 x 43.7 cm (22½ x 17¼ in.)

S. 75.9 x 56 cm (29⅞ x 22 in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠

Property from a Private European Collection

**144. Sonia Delaunay 1885-1979**

*Cathédrale (Cathedral)*, 1971

Lithograph in colours, on wove paper, with full margins. Signed, dated and numbered 10/75 in pencil, unframed.

I. 60.8 x 45.4 cm (23⅞ x 17⅞ in.)

S. 76.1 x 56 cm (29⅞ x 22 in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠





Property from a Private European Collection

**145. Sonia Delaunay** 1885-1979

*Rectangle rouge (Red Rectangle)*, circa 1970  
Lithograph in colours, on Arches paper, with full margins.  
Signed and numbered 1/75 in pencil (there were also some hors commerce impressions in Roman numerals), unframed.  
I. 57.5 x 45.5 cm (22½ x 17½ in.)  
S. 76.5 x 56.8 cm (30½ x 22½ in.)

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



Property from a Private European Collection

**146. Sonia Delaunay** 1885-1979

*Automne (Autumn)*, circa 1970  
Lithograph in colours, on wove paper, with full margins.  
Signed and numbered 26/75 in pencil, unframed.  
I. 91.1 x 65.7 cm (35½ x 25½ in.)  
S. 113 x 79.7 cm (44½ x 31½ in.)

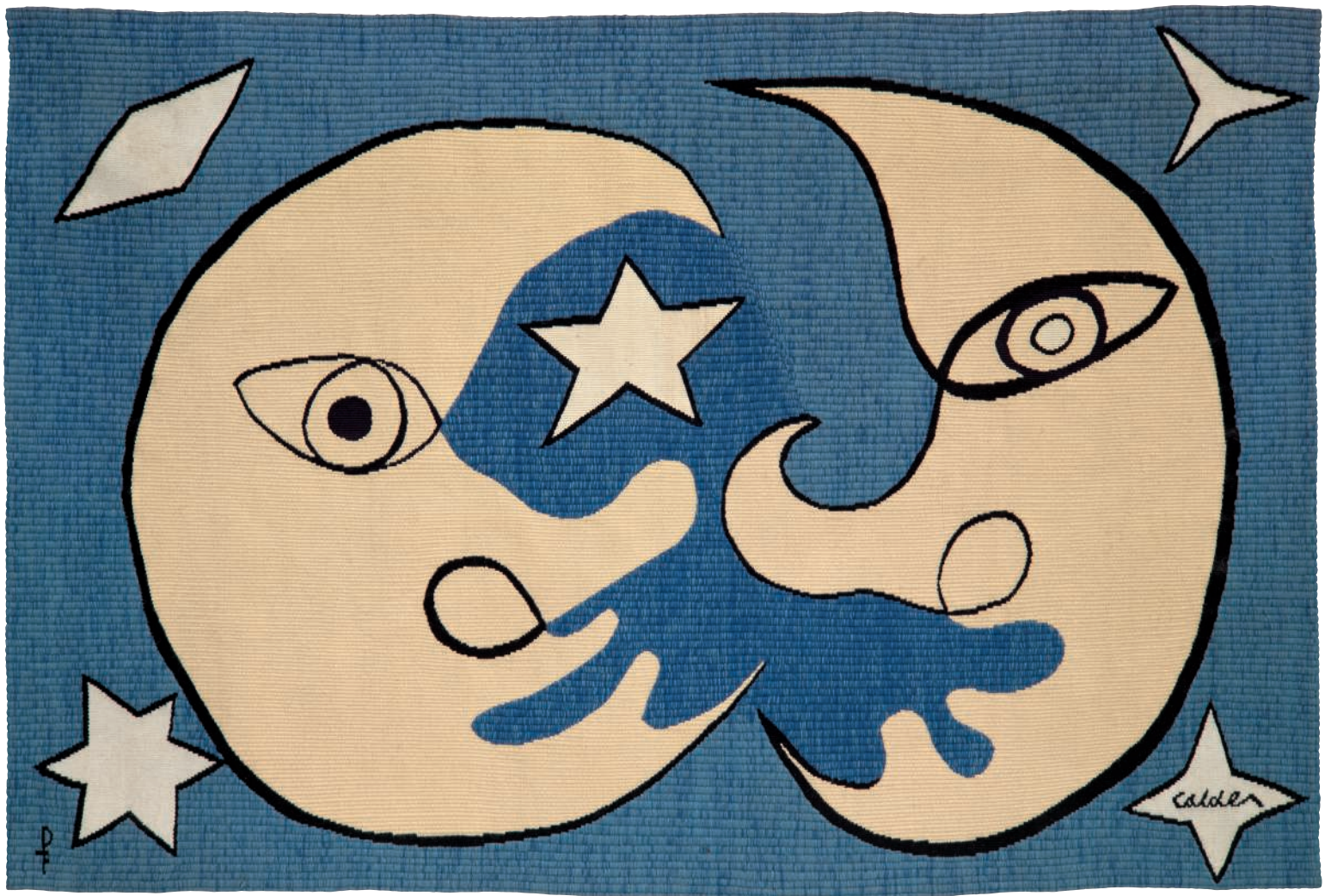
**Estimate**  
£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠

Property from a Private European Collection

**147. Sonia Delaunay** 1885-1979

*Ballons multicolores (Multicoloured Balloons)*, 1970  
Lithograph in colours, on wove paper, the full sheet.  
Signed and dated in pencil (a proof aside from the edition of 75 in Arabic numerals and 20 hors commerce impressions in Roman numerals), unframed.  
S. 76.1 x 56 cm (29½ x 22 in.)

**Estimate**  
£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠



Property from a Private European Collection

**148. Alexander Calder** 1898-1976

*Lune et soleil, fond d'azur (Moon and Sun, on a blue background),*  
circa 1970

Dyed and hand-woven woollen tapestry. With hand-woven signature on the front, further hand-woven 'EX-A' on the reverse, one of 2 proofs aside from the edition of 6, handcrafted by Les Ateliers Pinton, Felletin, France, with their woven monogram and their label affixed to the reverse.  
106 x 158 cm (41¾ x 62¼ in.)

**Estimate**

£8,000-12,000 \$10,200-15,300 €8,900-13,400



Property from a Private European Collection

**149. Alexander Calder** 1898-1976

*Untitled from La Mémoire élémentaire  
(Elementary Memory)*, 1975-76

Lithograph in colours, on Japon nacré, the full sheet.  
Signed and numbered XXVI/L in pencil (one of 50  
impressions in Roman numerals, the edition was 100 on  
wove paper in Arabic numerals and 15 artist's proofs),  
published by Edition de la Différence, Paris, unframed.  
S. 51.8 x 71.8 cm (20 $\frac{3}{8}$  x 28 $\frac{1}{4}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200



Property from a Private Japanese Collection

**150. Stefan Wewerka** b. 1928

*Wewerka Paris*; and *Die sieben Weltwunder*, 1971; and 1972  
Two complete sets of etchings in colours, on wove paper;  
one set of 8 with hand-colouring and one set of 7 with  
accompanying multiple, colophon and text page; both sets  
with one original printing plate, all sheets loose  
(as issued), contained in their respective original fabric-  
covered portfolios. All sheets and the multiple signed  
in pencil, *Wewerka Paris* all numbered 3/55 in pencil,  
*Die Sieben Weltwunder* all numbered 5/55 in pencil  
with the accompanying multiple numbered '12', both  
sets published by Verlag Galerie Der Spiegel, Cologne,  
all unframed.

*Wewerka Paris* portfolio 81 x 80.5 x 6 cm  
(31 $\frac{1}{8}$  x 31 $\frac{3}{4}$  x 2 $\frac{3}{8}$  in.)

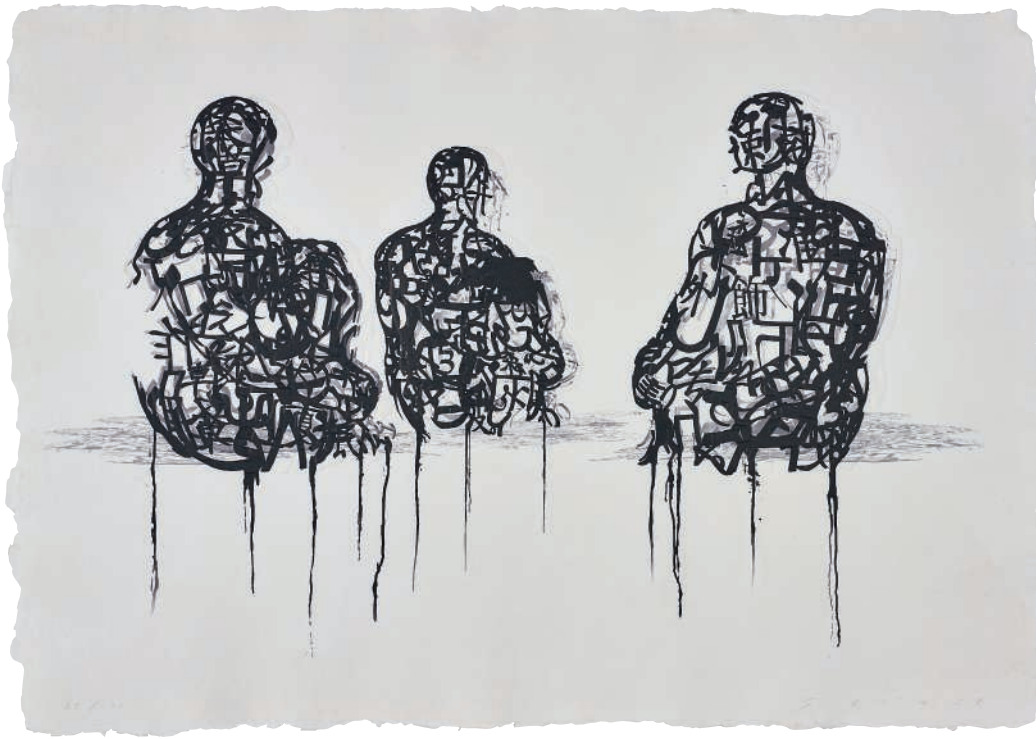
*Die sieben Weltwunder* portfolio 67.5 x 67 x 2.5 cm  
(26 $\frac{5}{8}$  x 26 $\frac{3}{8}$  x 0 $\frac{7}{8}$  in.)

Pyramid on base 25 x 70 x 70 cm (9 $\frac{7}{8}$  x 27 $\frac{1}{2}$  x 27 $\frac{1}{2}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ‡ ♠





**151. Jaume Plensa** b. 1955

*Les Trois Graces (The Three Graces)*, 2012  
 Digital print in colours with embossing,  
 on handmade paper, with full margins.  
 Signed and numbered 22/30 in pencil  
 (there were also 5 artist's proofs), published  
 by Galerie Lelong, Paris, framed.  
 I. 55 x 91.5 cm (21 5/8 x 36 in.)  
 S. 70 x 101 cm (27 1/2 x 39 3/4 in.)

**Estimate**

£1,500 - 2,000 ♣†



**152. Mimmo Paladino** b. 1948

*Untitled*, 1981  
 Watercolour, graphite and charcoal, on thin wove  
 paper, the full sheet. Signed and dated in pencil on the  
 reverse, framed.  
 S. 28.5 x 37 cm (11 1/4 x 14 5/8 in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♣





This lot is sold with no reserve

### 153. Jean Dubuffet 1901-1985

*Le Vide et l'ombre (Emptiness and Shadow)*,  
from *Les Phénomènes (The Phenomena)*, 1959

The complete set of 18 lithographs, on Arches paper, with full margins,  
with title page, colophon, and original linen-covered portfolio.

Signed and dated in pencil and numbered 'VI' (printed) on the  
colophon (the edition was 23 in Roman numerals and 2 artist's proofs  
lettered A and B), published by the artist, Paris, two framed.

all I. various sizes

all S. 64 x 45.5 cm (25¼ x 17⅞ in.)

portfolio 67 x 46.5 x 3 cm (26⅜ x 18¼ x 1⅛ in.)

#### Literature

Sophie Webel 491-508

#### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 • ♠



### 154. Jean Dubuffet 1901-1985

*Parade nuptiale (Courtship)*, 1973

Screenprint in colours, on tan Canson paper, with full margins.  
Signed with initials, dated and numbered 61/85 in pencil  
(there were also 15 proofs lettered 'A-O' and 13 hors commerce  
impressions in Roman numerals), unframed.

I. 25 x 20 cm (9⅞ x 7⅞ in.)

S. 39.4 x 33.5 cm (15½ x 13¼ in.)

#### Estimate

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

#### Literature

Sophie Webel 1099

### 155. Jean Dubuffet 1901-1985

*Banque de L'Hourloupe*, 1967

The complete set of 52 screenprints in colours, on cardstock,  
the full sheets with gilt edges, with title page, the sheets loose  
(as issued), contained in the original black paper-covered  
portfolio with screenprinted title on cover and spine. Numbered  
'55' in black ink on the back inside cover of the box (the edition  
was 350 and 30 hors commerce copies), published by Editions  
Alecto Ltd., London.

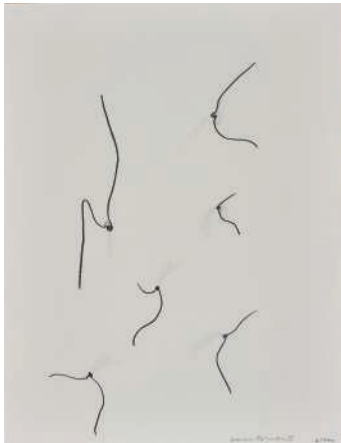
portfolio 26.5 x 18 x 10 cm (10⅜ x 7⅞ x 3⅞ in.)

#### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

#### Literature

Sophie Webel 993-1047



## 156. Various Artists

*Eerbetoon aan Jan Hoet, 8 Mei 2004*  
(*Tribute to Jan Hoet, 8 May 2004*), 2004

The complete set of four prints, including two lithographs and two screenprints in colours, one with silver mylar collage, on various papers, the full sheets and with full margins, the sheets loose (as issued) contained in the original card portfolio with fabric-covered corners and spine. All signed and numbered 6/100 in pencil or silver ink, the Förg dated (there were also 10 artist's proofs), published by Vrienden van het S.M.A.K., Ghent, all unframed.

all 1. various sizes

largest S. 76.6 x 57 cm (30½ x 22½ in.)

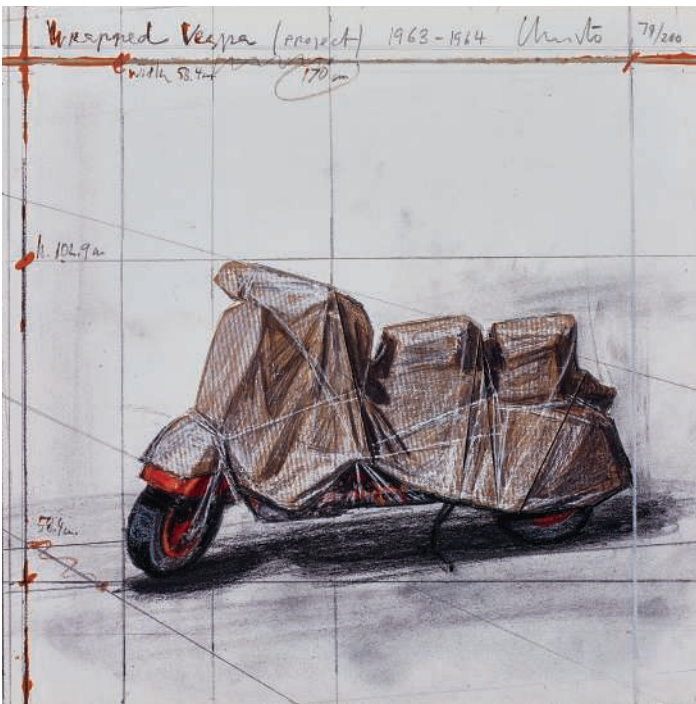
portfolio 95 x 65.5 x 1.5 cm (37¾ x 25¾ x 0⅝ in.)

### Estimate

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ♣

Including *Untitled* works by Marina Abramović, Günter Förg, Michelangelo Pistoletto, and Luc Tuymans

This portfolio was created in honour of the late Mr Jan Hoet, founder of the renowned 'Stedelijk Museum voor Actuele Kunst' (S.M.A.K.) in Ghent, by the Friends of the Museum.



## 157. 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 Rag paper, the full sheet. Signed and numbered 79/200 in pencil (there were also 45 artists' proofs), published by Miyanomori Art Museum, Sapporo, Japan, unframed.

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

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ± ♣

### Literature

Jörg Schellmann 201



**158. Joseph Beuys** 1921-1986

*Hind*, 1979

Lithograph in colours, on BFK Rives paper, with full margins. Signed and annotated 'Dreibein frißt Gras' and 'Probedruck' in pencil (a trial proof, the edition was 180 and 20 artist's proofs), published by Edition/Galerie Holtmann, Hanover, framed.

I. 46 x 62 cm (18½ x 24¾ in.)

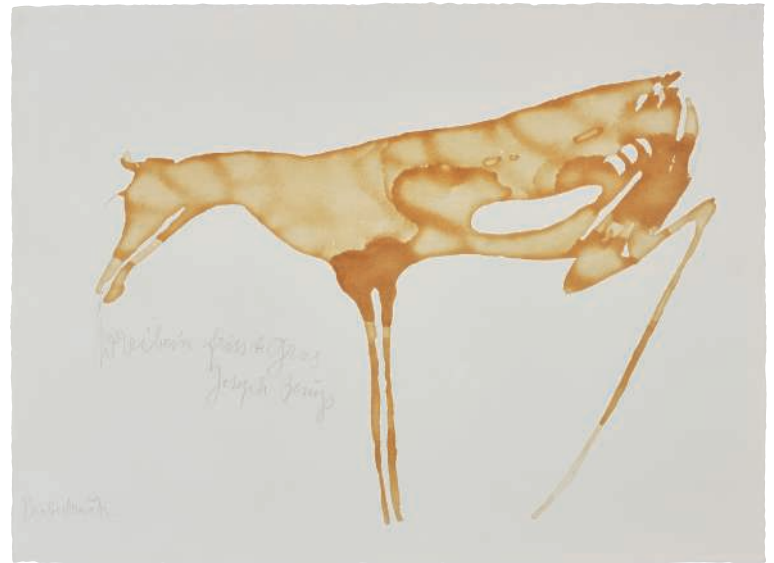
S. 56.8 x 76.2 cm (22¾ x 30 in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

Jörg Schellmann 316



This lot is sold with no reserve

**159. Joseph Beuys** 1921-1986

*From Eurasia Staff*, 1973

Screenprint in black, on thin newsprint paper, with full margins. Signed and numbered 107/180 in pencil (there were also 50 impressions in Roman numerals), published by Edition Staeck, Heidelberg, framed.

I. 80 x 53 cm (31½ x 20¾ in.)

S. 90.2 x 63 cm (35½ x 24¾ in.)

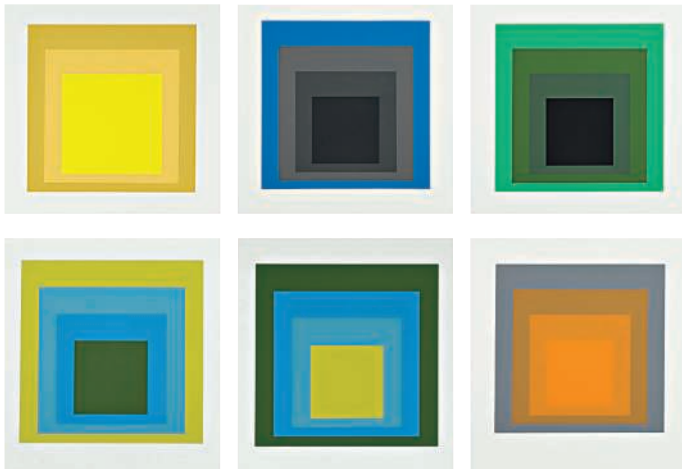
**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ♠

**Literature**

Jörg Schellmann 75





160

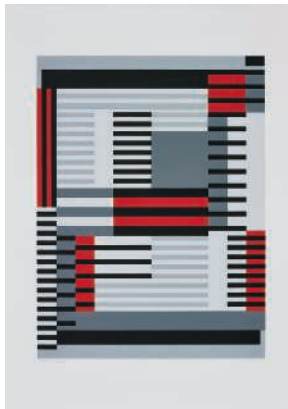
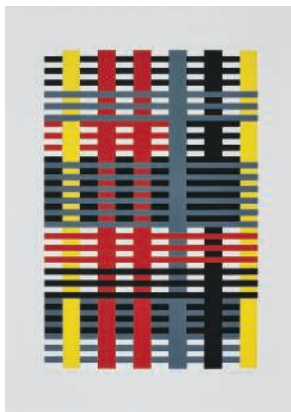
## 161. Piotr Kowalski 1927-2004

*Cube No. 10*, 1967

Multiple comprised of 6 shaped Plexiglas plates suspended within a cube framework of stainless steel rods. Incised with initials, date and numbering 16/30 on one of the rods. 57 x 57 x 57 cm (22½ x 22½ x 22½ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠



162

## 160. Josef Albers 1888-1976

*Formulation Articulation I & II*, 1972

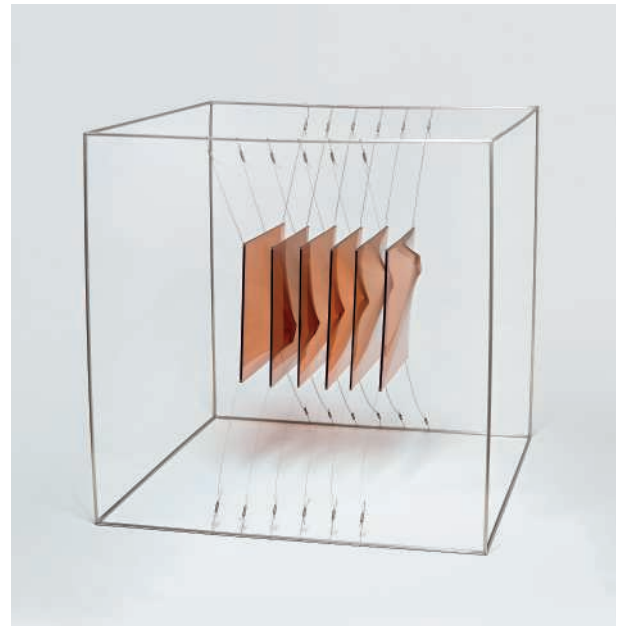
The complete set of 127 screenprints in colours, on 66 sheets of wove paper, folded (as issued), with full margins, with colophon, all contained in the original black linen-covered portfolio, with printed title. Signed and numbered '900' from the edition of 1000 in black ink on the colophon, co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, all unframed. all S. unfolded 38.2 x 101.6 cm (15 x 40 in.) portfolio 40 x 53 x 9 cm (15¾ x 20⅞ x 3½ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 †

### Literature

Brenda Danilowitz Appendix C



161

## 162. Anni Albers 1899-1994

*Connections*, 1925/1983

The complete set of nine screenprints in colours, on Cartiere Miliani of Fabriano Umbria Italia and Fabriano Cotton papers, with full margins, with an introduction *From the Line to the Texture* by the publisher, the sheets loose (as issued) contained in the original paper-covered cardboard portfolio with printed title. All signed, dated variously from 1925-1983, and numbered 116/125 in pencil, further numbered '116' in pencil on the colophon, published by Fausta Squatriti, Milan, all unframed. all S. 70 x 49.2 cm (27½ x 19¾ in.) portfolio 70.5 x 51 x 1 cm (27¾ x 20⅞ x 0¾ in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 †



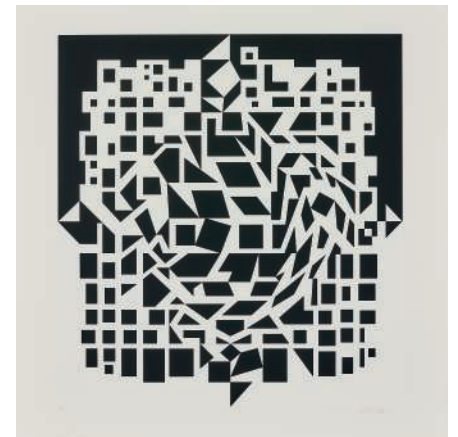
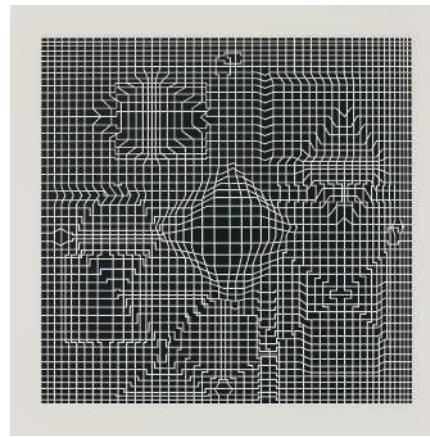
**163. Victor Vasarely** 1906-1997

*Album cinétique NB (Kinetic Album)*, 1975

The complete set of 9 screenprints in black and white, on wove paper, with full margins, with title page and justification, the sheets loose (as issued) contained in the original black fabric covered portfolio. All signed and numbered 90/250 in pencil, further numbered 90/250 in black ink on the justification (there were also 20 artist's proofs in Roman numerals), published by Editions Denise René, Paris (with their blindstamp), all unframed. all l. various sizes, all S. 83 x 83 cm (32½ x 32½ in.) portfolio 88 x 86.5 x 3.5 cm (34½ x 34 x 1½ in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♠ +



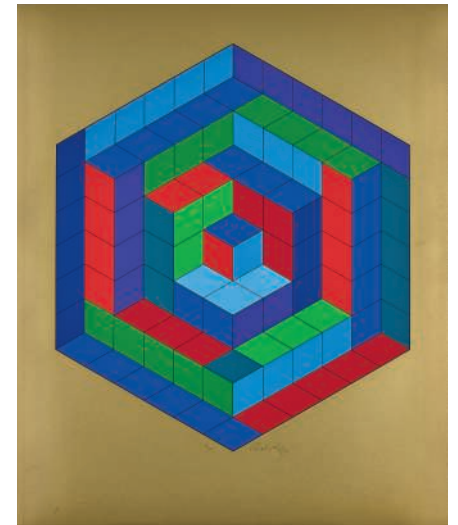
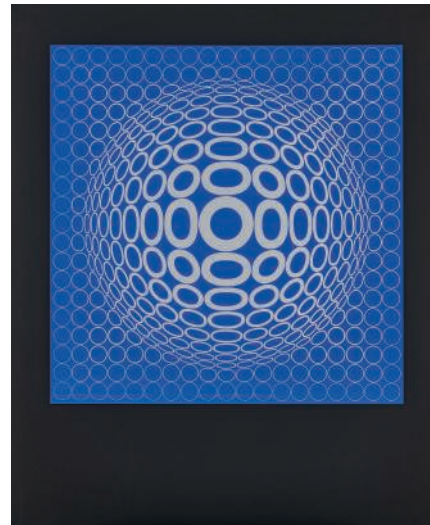
**164. Victor Vasarely** 1906-1997

*Réponses à Vasarely (Responses to Vasarely)*, 1974

The complete set of 12 prints in colours, including 6 heliogravures and 6 screenprints, on smooth wove paper, the full sheets, with title page, texts and justification, the 6 heliogravures bound, and the 6 screenprints loose (as issued), all contained in the blue fabric covered portfolio. 6 screenprints signed and numbered 14/340 in pencil and black ink, further signed in pencil on the title page and stamp-numbered 14/340 on the justification (there was also an edition of 170 impressions for Foundation Vasarely annotated 'F.V.' and 10 artist's proofs), co-published by Studio Bruckmann, Munich and Éditions Lahumiere, Paris, all unframed. all S. 60 x 49.4 (23½ x 19½ in.) portfolio 62 x 53 x 3 cm (24¾ x 20¾ x 1½ in.)

**Estimate**

£3,000-4,000 \$3,800-5,100 €3,300-4,500 ♠ +



**165. Carlos Cruz-Diez** b. 1923

*Chromointerférence manipulable*, 1989

Screenprint in colours, on two superimposed Plexiglas panes, mounted to aluminium support. With printed signature on a label affixed to the reverse, from the unnumbered edition of 100. 25.5 x 25.5 x 3 cm (10 x 10 x 1½ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700





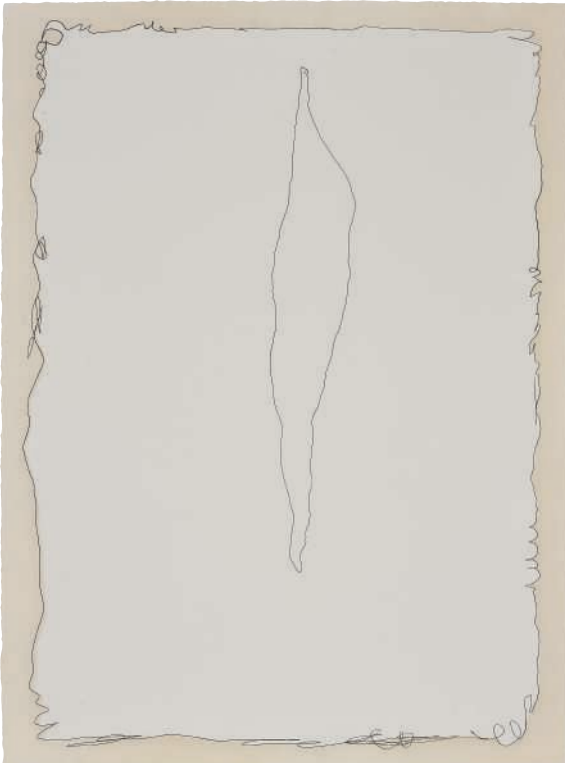
## 166. Manolo Valdés b. 1942

*Don Juan: eight plates, 2007*

Eight etchings in colours, on handmade Richard de Bas paper, the full sheets. All signed and numbered 14/120 in pencil (there were also 12 impressions in Roman numerals), published by Edouard and Julien Weiss, Paris, all framed. all S. approx. 74.5 x 55.5 cm (29 $\frac{3}{8}$  x 21 $\frac{1}{8}$  in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠



This lot is sold with no reserve

## 167. Lucio Fontana 1899-1968

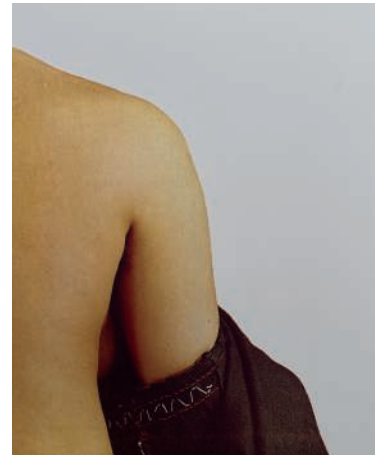
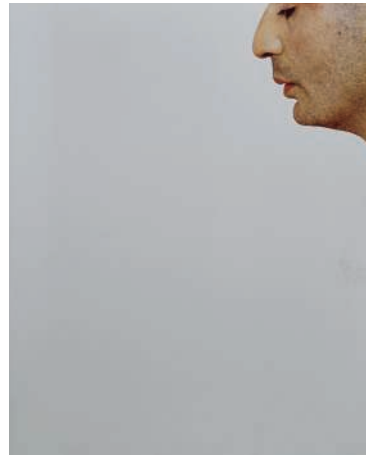
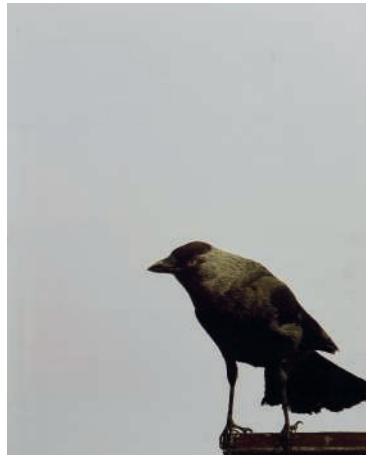
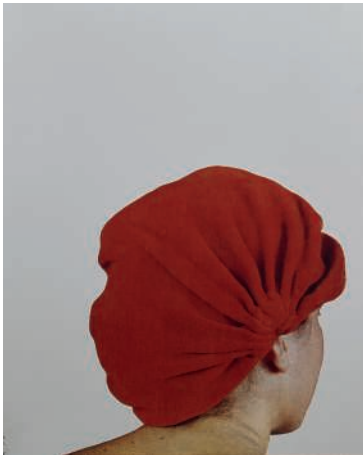
*Serie Rosa (Pink Series): one plate, 1966*

Etching and aquatint in colours, on BFK Rives paper, the full sheet. Signed and annotated 'P.A.' in pencil (an artist's proof, the edition was 50), co-published by Estampas De La Cometa and Editorial Gustavo Gili, Barcelona, framed. S. 75.8 x 56.4 cm (29 $\frac{7}{8}$  x 22 $\frac{1}{4}$  in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ‡ ♠





168

## 168. Michelangelo Pistoletto b. 1933

*Cartella A*, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, with colophon, loose (as issued) contained in the original brown folder with linen spine. Signed in black ink and stamp numbered '119' on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Florence, all unframed.  
all S. 50 x 40 cm (19 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in.)  
portfolio 51.8 x 41.3 x 1.5 cm (20 $\frac{3}{8}$  x 16 $\frac{1}{4}$  x 0 $\frac{5}{8}$  in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

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

## 169. Michelangelo Pistoletto b. 1933

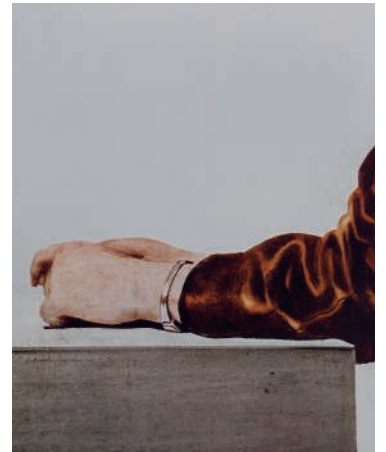
*Cartella B*, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, with colophon, loose (as issued) contained in the original brown folder with linen spine. Signed in black ink and stamp numbered '124' on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Florence, all unframed.  
all S. 50 x 40 cm (19 $\frac{5}{8}$  x 15 $\frac{3}{4}$  in.)  
portfolio 52 x 41.4 x 1.5 cm (20 $\frac{1}{2}$  x 16 $\frac{1}{4}$  x 0 $\frac{5}{8}$  in.)

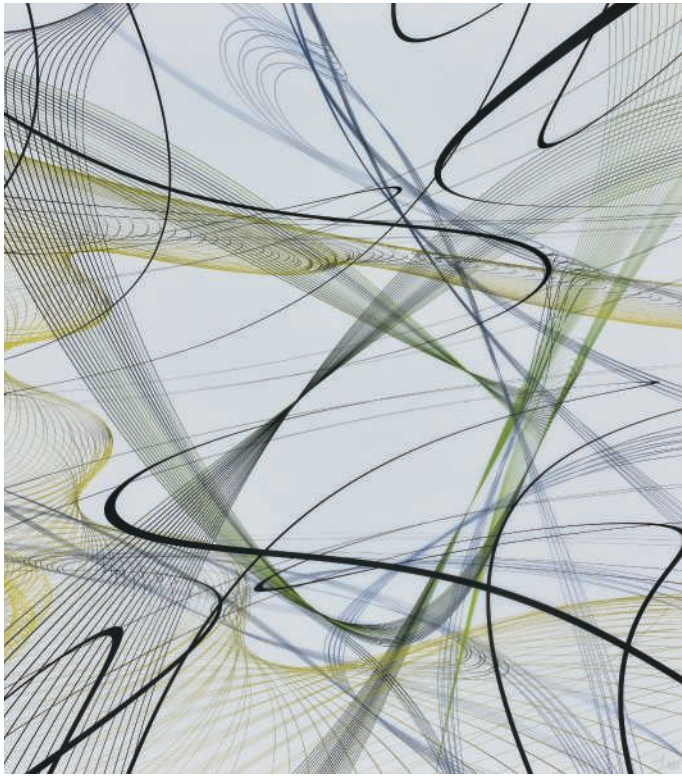
### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

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



169



**170. Thomas Ruff** b. 1958

*Zycles: one plate, 2009*

Digital pigment print (Ditone), on semi-transparent polyester foil, the full sheet. Signed and numbered 3/15 in pencil (there were also 6 artist's proofs), published by Edition Schellmann, Munich, framed.  
S. 70.2 x 62 cm (27½ x 24¾ in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

**Literature**

Edition Schellmann 75

**171. Gerhard Richter** b. 1932

*Haut II, 2004*

Screenprint and frequency modulated offset print in bluish grey, on heavy rag paper, with full margins. Signed, titled, dated and numbered 47/60 in pencil (there were also 12 artist's proofs), published by Kunstmuseum Bonn, contained in a pale wooden frame specified by the artist.  
framed 75 x 105 x 3.5 cm (29½ x 41¾ x 1¾ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠

**Literature**

Hubertus Butin 127





**172. Gerhard Richter** b. 1932

*Kanarische Landschaften I (Canary Landscapes I): one plate, 1971*

Heliogravure in colours, on ivory rag paper, with full margins. Signed, dated and annotated 'Probedruck' in pencil (a trial proof aside from the edition of 100 and 10 hors commerce impressions), the edition was published by Galerie Heiner Friedrich, Munich, framed.

I. 15.4 x 22.8 cm (6⅞ x 8⅞ in.)

S. 39.6 x 50.8 cm (15⅝ x 20 in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ± ♠

**Literature**

see Hubertus Butin 39a



**173. Gerhard Richter** b. 1932

*Waldhaus (House in the Woods) (P18), 2004/2018*

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 130/200 in black ink on the reverse (there were also 2 artist's proofs), published by Heni Productions, London.

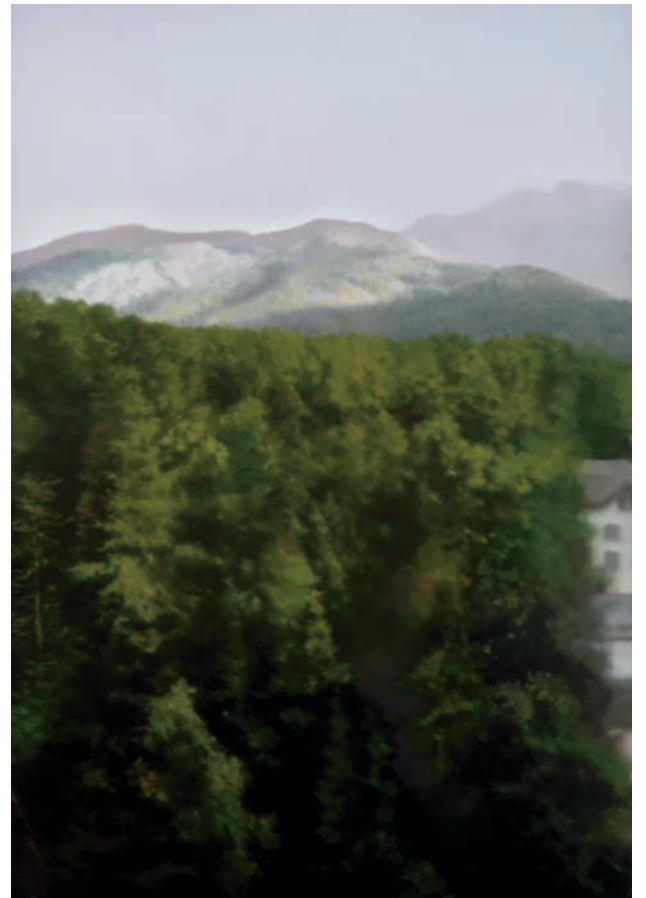
142 x 98 cm (55⅞ x 38⅞ in.)

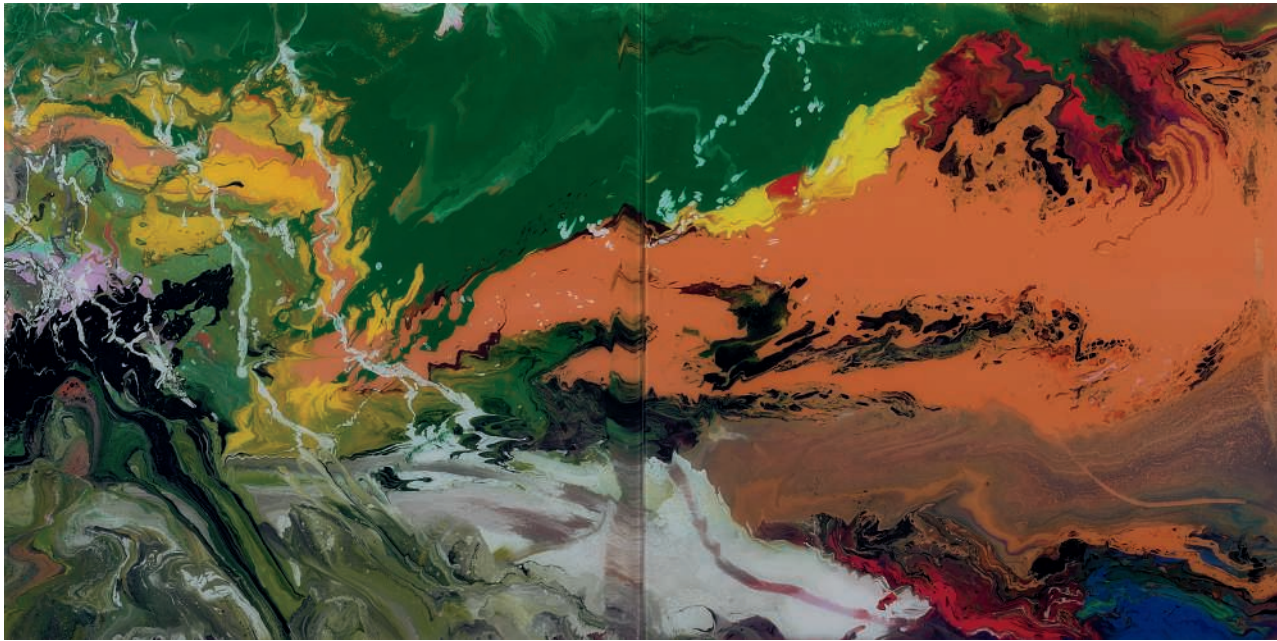
**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠

**Literature**

Heni Productions P18





**174. Gerhard Richter** b. 1932

*Flow* (P15), 2013/2016  
 Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 243/500 in black ink on the reverse (there were also 2 artist's proofs), published by the Serpentine Galleries, London.  
 100 x 200 cm (39 $\frac{3}{8}$  x 78 $\frac{3}{4}$  in.)

**Estimate**  
 £7,000-9,000 \$8,900-11,500 €7,800-10,000 ♣

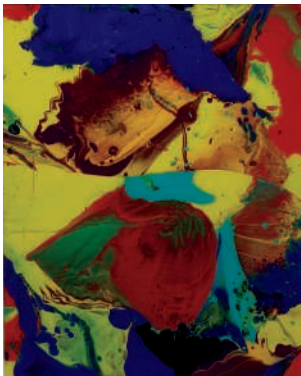
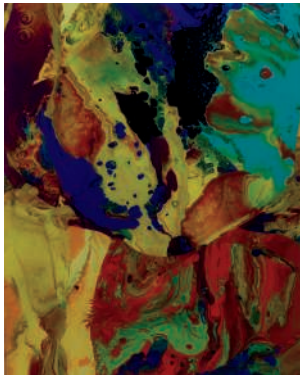
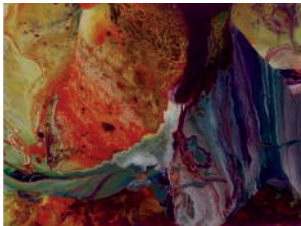
**Literature**  
 Heni Productions P15

**175. Gerhard Richter** b. 1932

*Ifrit* (P8); *Bagdad* (P9); *Bagdad* (P10);  
 and *Aladin* (P11), 2010/2014  
 Four chromogenic prints, each flush-mounted to aluminum with metal strainers on the reverse (as issued). These facsimile objects are unsigned and all numbered 418/500 in black ink on the reverse, published by the Serpentine Galleries, London, all unframed.  
 (P8) S. 33 x 44 cm (12 $\frac{1}{8}$  x 17 $\frac{3}{8}$  in.)  
 (P9) S. 49.7 x 39.8 cm (19 $\frac{5}{8}$  x 15 $\frac{5}{8}$  in.)  
 (P10) S. 50 x 40 cm (19 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.)  
 (P11) S. 37 x 49.9 cm (14 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in.)

**Estimate**  
 £6,000-8,000 \$7,600-10,200 €6,700-8,900 ± ♣

**Literature**  
 Heni Productions P8- P11





Property from a Private Japanese Collection

**176. Fritz Köthe** 1916 - 2005

*Formel I (Formula I)*, 1972

The complete set of five screenprints in colours, on heavy wove paper, with full margins, with colophon, the sheets loose (as issued) contained in the original brown fabric-covered portfolio with printed title.

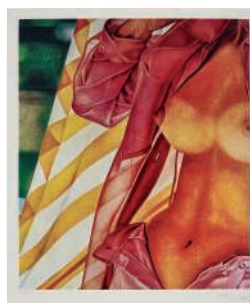
All signed and numbered 24/100 in pencil, further numbered '24' in pencil on the colophon, published by Galerie Der Spiegel, Cologne, all unframed.

all S. 78.6 x 67 cm (30 $\frac{7}{8}$  x 26 $\frac{3}{8}$  in.)

portfolio 81 x 68.5 x 3 cm (31 $\frac{1}{8}$  x 26 $\frac{7}{8}$  x 1 $\frac{1}{8}$  in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ‡ ♠



Property from a Private Japanese Collection

**177. Allen Jones** b. 1937

*Album*, 1971

The complete set of seven lithographs in colours with colotype, on Rives handmade paper, the full sheets, with colophon. All signed, dated and annotated 'artist's proof' in pencil, further signed and dated on the colophon (the edition was 75), published by Marlborough Graphics, London, all unframed, lacking the original portfolio.

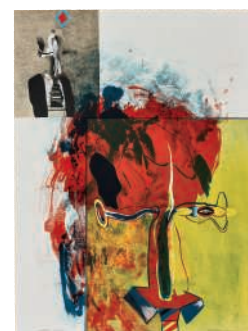
all S. 64 x 48 cm (25 $\frac{1}{4}$  x 18 $\frac{7}{8}$  in.)

**Estimate**

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ‡ ♠

**Literature**

Marco Livingstone and Richard Lloyd 60 a-g





**178. David Hockney** b. 1937

*Dark Mist*, 1973

Lithograph in colours, on Moulin du Verger du Puymoyen handmade paper, with full margins. Signed, titled, dated and numbered 23/25 in pencil (there were also 7 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps and inkstamp on the reverse), unframed.

I. 73.6 x 63.3 cm (28 $\frac{7}{8}$  x 24 $\frac{7}{8}$  in.)

S. 89 x 72.5 cm (35 x 28 $\frac{1}{2}$  in.)

**Estimate**

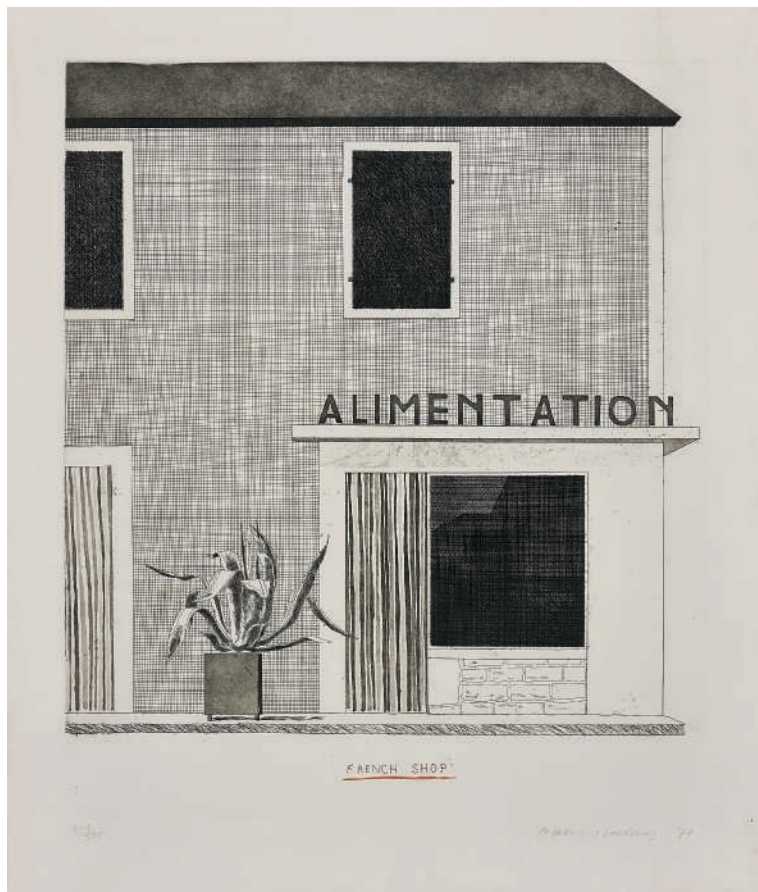
£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

**Literature**

Gemini G.E.L. 444

Museum of Contemporary Art Tokyo 123





## 179. David Hockney b. 1937

*French Shop*, 1971

Etching and aquatint, in black and red, on wove paper, with full margins. Signed, dated and numbered 454/500 in pencil (there were also 60 artist's proofs in Roman numerals), published by The Observer, London, framed.  
I. 53.6 x 45.4 cm (21 $\frac{1}{8}$  x 17 $\frac{7}{8}$  in.)  
S. 63.5 x 53.8 cm (25 x 21 $\frac{1}{8}$  in.)

### Estimate

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

### Literature

Museum of Contemporary Art Tokyo 112  
Scottish Arts Council 122

## 180. David Hockney b. 1937

*The Drinking Scene*, plate 4 from *A Rake's Progress*, 1961-63  
Etching and aquatint, in black and red, on Crispbrook Royal Hotpress paper, with full margins. Signed and numbered 14/50 in pencil (there were also 10 artist's proofs), published by Editions Alecto (with their blindstamp), in association with the Royal College of Art, London, framed.  
I. 29.8 x 40.3 cm (11 $\frac{3}{4}$  x 15 $\frac{7}{8}$  in.)  
S. 50 x 62 cm (19 $\frac{5}{8}$  x 24 $\frac{3}{8}$  in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠

### Literature

Museum of Contemporary Art Tokyo 18  
Editions Alecto 436





**181. David Hockney** b. 1937

*An Erotic Etching, 1975*

Etching, on wove paper, with full margins. Signed and numbered 'A.P.III' in pencil, one of 15 artist's proofs aside from the edition of 100 (there were also 26 impressions lettered A-Z), published by Secker and Warburg, London (with their blindstamp), unframed.

I. 14.9 x 11.1 cm (5 $\frac{7}{8}$  x 4 $\frac{3}{8}$  in.)

S. 21.3 x 15.5 cm (8 $\frac{3}{8}$  x 6 $\frac{1}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

Scottish Arts Council 172



**182. David Hockney** b. 1937

*Mo with Five Leaves, 1971*

Etching, on J. Green paper, with full margins. Signed, dated and numbered 43/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, framed.

I. 68.2 x 54 cm (26 $\frac{7}{8}$  x 21 $\frac{1}{4}$  in.)

S. 89.5 x 70.2 cm (35 $\frac{1}{4}$  x 27 $\frac{5}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

Museum of Contemporary Art Tokyo 117

Scottish Arts Council 125



**183. David Hockney** b. 1937

*Henry Geldzahler with Hat, from Friends, 1976*

Lithograph, on buff Arches Cover paper, the full sheet. Signed, dated and numbered 44/96 in pencil (there were also 16 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 36.1 x 30.7 cm (14 $\frac{1}{4}$  x 12 $\frac{1}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

Gemini G.E.L. 711

Scottish Arts Council 181



**184. David Hockney** b. 1937

*Tres (end of triple)*, 1990

Lithograph in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 28/35 in pencil (there were also 10 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, (with their blindstamp), framed.

I. 112.5 x 80.5 cm (44¼ x 31¾ in.)

S. 123.5 x 90.8 cm (48½ x 35¾ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠

**Literature**

Museum of Contemporary Art Tokyo 331



This lot is sold with no reserve

**185. David Hockney** b. 1937

*The Blue Guitar*, from *The Blue Guitar*, 1977

Etching and aquatint in colours, on Inveresk mould-made paper, with full margins. Signed and numbered 20/200 in pencil (there were also 37 artist's proofs), published by Petersburg Press, New York, framed.

I. 42.2 x 34.3 cm (16⅞ x 13½ in.)

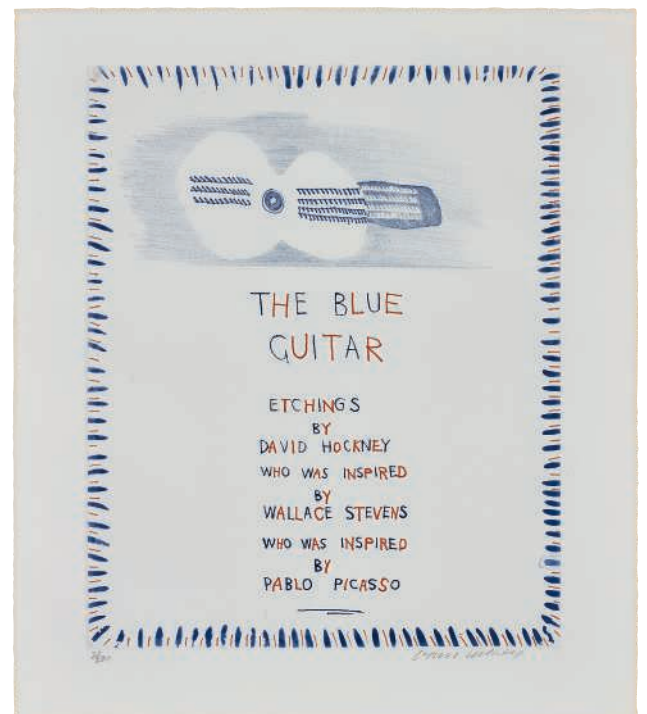
S. 52.2 x 45.6 cm (20½ x 17⅞ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ♠

**Literature**

Museum of Contemporary Art Tokyo 178  
Scottish Arts Council 1



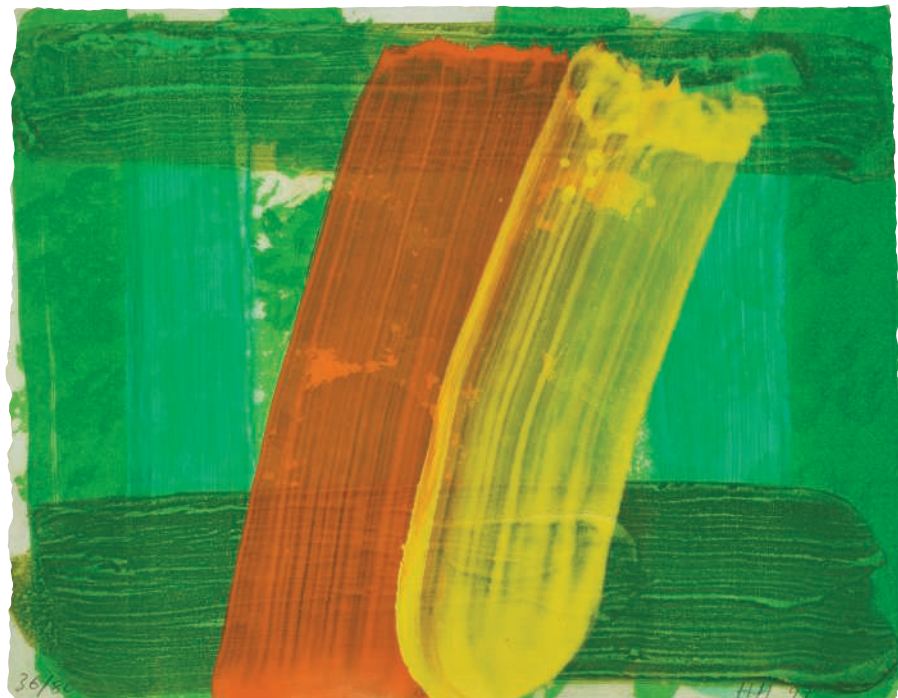


**186. Edward Burra** 1905-1976

*Fleet's Inn*; and *Two at the Bar*, from *Woodcuts* 1928-29, 1971  
Two woodcuts, on laid paper, with full margins. Both signed with initials and numbered 38/45 pencil, published by Nicholas Treadwell Gallery, Vienna, both framed.  
both I. 15 x 10 cm (5 $\frac{7}{8}$  x 3 $\frac{7}{8}$  in.)  
both S. 33.8 x 24.3 cm (13 $\frac{1}{4}$  x 9 $\frac{5}{8}$  in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 ♠



**187. Howard Hodgkin** 1932-2017

*Summer*, 1997

Etching and aquatint in colours with carborundum, with hand-colouring in acrylic, on hand-made cotton paper, the full sheet. Signed with initials, dated and numbered 36/80 in pencil (the total edition was 100 with 20 impressions in Roman numerals and 10 artist's proofs), published by the Metropolitan Museum of Art, New York, framed.  
S. 29 x 37.3 cm (11 $\frac{3}{8}$  x 14 $\frac{5}{8}$  in.)

**Estimate**

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

**Literature**

Liesbeth Heenck 98



**188. After Francis Bacon** 1909-1992

*Study for Head of Lucian Freud, 1967/2015*

Diasc mounted giclée print in colours, on Alu Dibond support, the full sheet. With printed signature on a label affixed to the reverse and numbered 277/500 in black ink on the reverse, published by The Estate of Francis Bacon and Heni Productions, 2015, framed.  
S. 35.5 x 30.5 cm (13⅞ x 12 in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠



**189. After Francis Bacon** 1909-1992

*Lying Figure, 1969/2015*

Diasc mounted giclée print in colours, on Alu Dibond support, the full sheet. With printed signature on a label affixed to the reverse and numbered 80/150 in black ink on the reverse, published by The Estate of Francis Bacon and Heni Productions, 2015, framed.  
S. 197.7 x 147.5 cm (77⅞ x 58⅞ in.)

**Estimate**

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





**190. Bridget Riley** b. 1931

*Large Fragment*, 2006  
Screenprint in colours, on wove paper, with full margins.  
Signed, titled, dated, and numbered 46/50 in pencil  
(there were also 10 artist's proofs), published by the  
artist and donated to Space Studios, London, framed.  
I. 106.6 x 91.3 cm (41<sup>7</sup>/<sub>8</sub> x 35<sup>7</sup>/<sub>8</sub> in.)  
S. 128.1 x 109.1 cm (50<sup>3</sup>/<sub>8</sub> x 42<sup>7</sup>/<sub>8</sub> in.)

**Estimate**  
£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠ †

**Literature**  
Karsten Schubert 64



## 191. Bridget Riley b. 1931

*And About*, 2011

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 4/120 in pencil (there were also 20 artist's proofs), published by the artist, framed.

I. 54.7 x 40 cm (21½ x 15¾ in.)

S. 71.2 x 55.3 cm (28 x 21¾ in.)

### Estimate

£3,000-5,000 \$3,800-6,400

€3,300-5,600 ♠ †

### Literature

Karsten Schubert 77



## 192. Bridget Riley b. 1931

*Rose Rose*, from *London 2012*, 2011

Screenprint in colours, on Fabriano paper, with full margins. Signed, titled, dated and numbered 152/250 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, framed.

I. 70 x 54.5 cm (27½ x 21½ in.)

S. 87 x 69.8 cm (34¼ x 27½ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠

### Literature

Karsten Schubert 79



## 193. Bridget Riley b. 1931

*Brouillard*, 1981-2003

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 55/85 in pencil (there were also 20 artist's proofs), published by the artist, framed.

I. 78.5 x 72.1 cm (30⅞ x 28⅞ in.)

S. 100 x 90 cm (39⅜ x 35⅜ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠ †

### Literature

Karsten Schubert 54





**194. Bridget Riley** b. 1931

*Large Fragment 2*, 2009

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 10/50 in pencil (there were also 10 artist's proofs), published by the artist, framed.

I. 129.4 x 88.9 cm (50 $\frac{7}{8}$  x 35 in.)

S. 151 x 106.5 cm (59 $\frac{1}{2}$  x 41 $\frac{7}{8}$  in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠ †

**Literature**

Karsten Schubert 71



## 195. Bridget Riley b. 1931

*Wall Painting 1 (print), 2007*

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 80/150 in pencil (there were also 10 artist's proofs), published by the artist, framed.  
I. 39 x 73 cm (15 $\frac{3}{8}$  x 28 $\frac{3}{4}$  in.)  
S. 56 x 91.5 cm (22 x 36 in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠ †

### Literature

Karsten Schubert 66



## 196. Bridget Riley b. 1931

*Fold, 2004*

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 225/250 in pencil (there were also 20 artist's proofs), published by Ridinghouse, London, framed.  
I. 27.9 x 22.9 cm (10 $\frac{7}{8}$  x 9 in.)  
S. 44.6 x 38.1 cm (17 $\frac{1}{2}$  x 15 in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠ †

### Literature

Karsten Schubert 57

## 197. Bridget Riley b. 1931

*Leap, 2008*

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 4/75 in pencil (there were also 10 artist's proofs), published by the artist, framed.  
I. 28 x 71.2 cm (11 x 28 in.)  
S. 44.5 x 84 cm (17 $\frac{1}{2}$  x 33 $\frac{1}{8}$  in.)

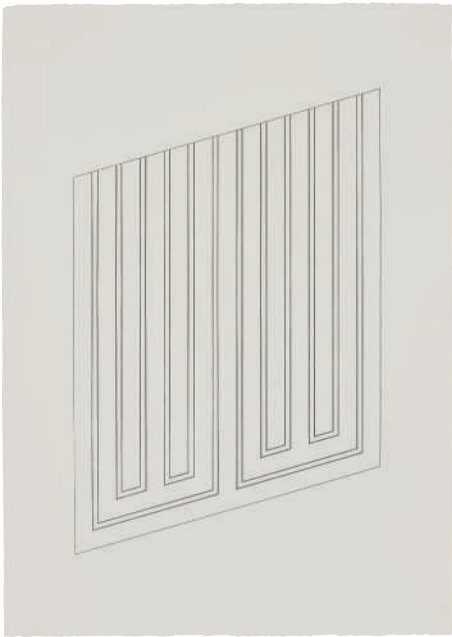
### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠ †

### Literature

Karsten Schubert 68





198

## 198. Donald Judd 1928-1994

*Untitled: one plate*, 1983-85/1988  
Etching, on Arches paper, with full margins. Signed and annotated 'signed 1 Nov 91' in pencil on the reverse, a later signed proof aside from the unsigned edition of 15 (there were also 5 artist's proofs), published by the artist and John Jerome, New York (with their blindstamps), framed.  
I. 89 x 62.2 cm (35 x 24½ in.)  
S. 105 x 74.5 cm (41¾ x 29¾ in.)

### Estimate

£2,000-3,000 \$2,500-3,800  
€2,200-3,300

### Literature

Jörg Schellmann 135



199

## 199. Robert Motherwell 1915-1991

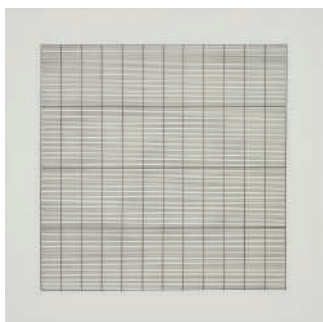
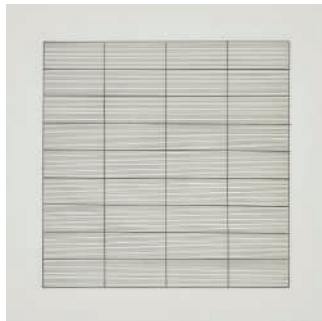
*Window*, from *Hommage à Picasso*, 1973  
Lithograph, on Arches paper, with full margins. Signed and numbered X/XXX in pencil (one of 30 proofs in Roman numerals reserved for museums, the edition was 90 and 15 artist's proofs), with the artist's blindstamp, co-published by Propyläen Verlag, Berlin and Pantheon Press, Rome, framed.  
I. 50 x 38.5 cm (19½ x 15½ in.)  
S. 76.6 x 57 cm (30¼ x 22½ in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300

### Literature

Gemini G.E.L. 565  
Siri Engberg and Joan Banach 141



200

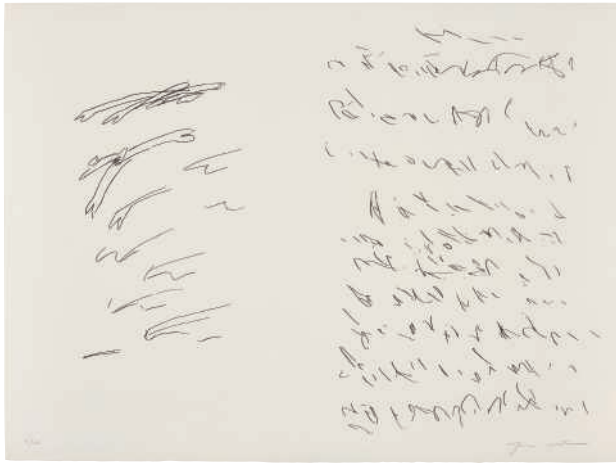
## 200. Agnes Martin 1912-2004

*Paintings and Drawings 1974-1990, 1991*  
The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with text, the sheets loose (as issued) contained in the original grey card portfolio with printed uppers. From the edition of 2500 published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum, all unframed.  
all I. approx. 23 x 23 cm (9 x 9 in.)  
all S. 30 x 30 cm (11¾ x 11¾ in.)  
portfolio 31 x 31 x 2 cm (12¼ x 12¼ x 0¾ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200





**201. Julie Mehretu** b. 1970

*Sapphic Strophes*, 2011

The complete set of four relief prints from letterpress plates, on Italian mould-made Revere paper, with full margins, with colophon, and original dark green portfolio.

All signed and numbered 11/40 in pencil (there were also 5 artist's proofs), published by Arion Press, San Francisco, all framed, lacking the accompanying book *Poetry of Sappho*.

all I. various sizes

all S. 38 x 50.8 cm (14 7/8 x 20 in.)

**Estimate**

£6,000-8,000 \$7,600-10,200 €6,700-8,900



This lot is sold with no reserve

## 202. Jasper Johns b. 1930

*0 through 9, 1977*

Lithograph in colours, on La Paloma handmade paper, with full margins. Signed, dated and numbered 5/60 in pencil (there were also 15 artist's proofs in Roman numerals), published by Gemini G.E.L., Los Angeles, 1978 (with their blindstamps), framed.

I. 16.3 x 12.7 cm (6 $\frac{3}{8}$  x 5 in.)

S. 27.8 x 21 cm (10 $\frac{7}{8}$  x 8 $\frac{1}{4}$  in.)

### Estimate

£2,500-3,500 \$3,200-4,500 €2,800-3,900 • ‡

### Literature

Gemini G.E.L. 779

Universal Limited Art Editions 188



This lot is sold with no reserve

## 203. Jasper Johns b. 1930

*Untitled, 1977*

Screenprint in colours, on Patapar printing parchment, with full margins, the sheet folded (as issued), wrapped around the catalogue. From the edition of 3000, the catalogue cover for *Jasper Johns/Screenprints*, published by Brooke Alexander Gallery, Inc., New York.

I. 24 x 23.8 cm (9 $\frac{1}{2}$  x 9 $\frac{3}{8}$  in.)

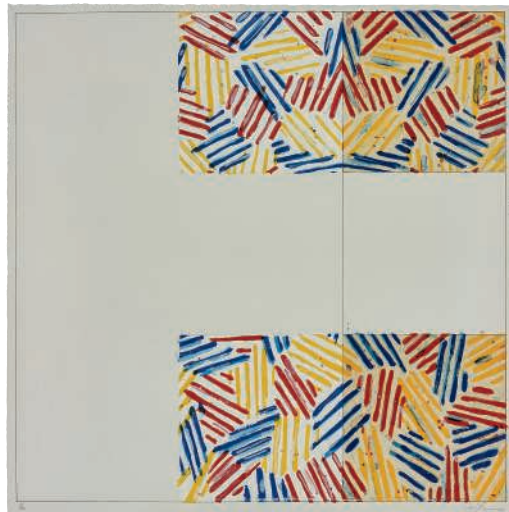
folded S. 25.2 x 25.8 cm (9 $\frac{7}{8}$  x 10 $\frac{1}{8}$  in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ‡

### Literature

Universal Limited Art Editions S13



## 204. Jasper Johns b. 1930

*#2 (after 'Untitled 1975'), from 6 Lithographs (after 'Untitled 1975'), 1976*

Lithograph in colours, on BFK Rives newsprint gray paper, with full margins. Signed, dated and numbered 5/60 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 72.9 x 72.8 cm (28 $\frac{3}{4}$  x 28 $\frac{5}{8}$  in.)

S. 76.7 x 75.8 cm (30 $\frac{1}{4}$  x 29 $\frac{7}{8}$  in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600

### Literature

Gemini G.E.L. 741

Universal Limited Art Editions 175



This lot is sold with no reserve

205

**205. Sam Francis** 1923-1994

*Untitled*, from *Marginalia: Hommage to Shimizu*, 1979  
Lithograph in colours, on BFK Rives paper, with full margins.  
Signed and numbered 62/100 in pencil (there were also 10 artist's proofs), published by the Litho Shop, Inc., Santa Monica (with their blindstamp), for the Marginalia Publication Group and Nantenshi Gallery, Tokyo, framed.  
I. 50.3 x 39.7 cm (19¾ x 15½ in.)  
S. 56.1 x 46.1 cm (22¼ x 18¼ in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ₣

**Literature**

Connie Lembark L235



206

**207. Sam Francis** 1923-1994

*Untitled*, 1964  
Lithograph in colours, on Kochi rice paper, the full sheet.  
Signed and numbered 9/40 in pencil (there were also 15 artist's proofs lettered A-O), published by Joseph Press, Los Angeles, framed.  
S. 39.4 x 57.8 cm (15½ x 22¾ in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ₣

**Literature**

Sam Francis SF-74  
Connie Lembark L67



This lot is sold with no reserve

**206. Sam Francis** 1923-1994

*Untitled*, from *Michel Waldberg: Poèmes dans le ciel* (*Poems in the Sky*), 1986  
Lithograph in colours, on BFK Rives paper, the full sheet. Signed and numbered 'HC 10/20' in pencil (an hors commerce impression aside from the total edition of 176), co-published by Philosophie des Arts and Francis Delille, Paris, framed.  
S. 76 x 55.9 cm (29⅞ x 22 in.)

**Estimate**

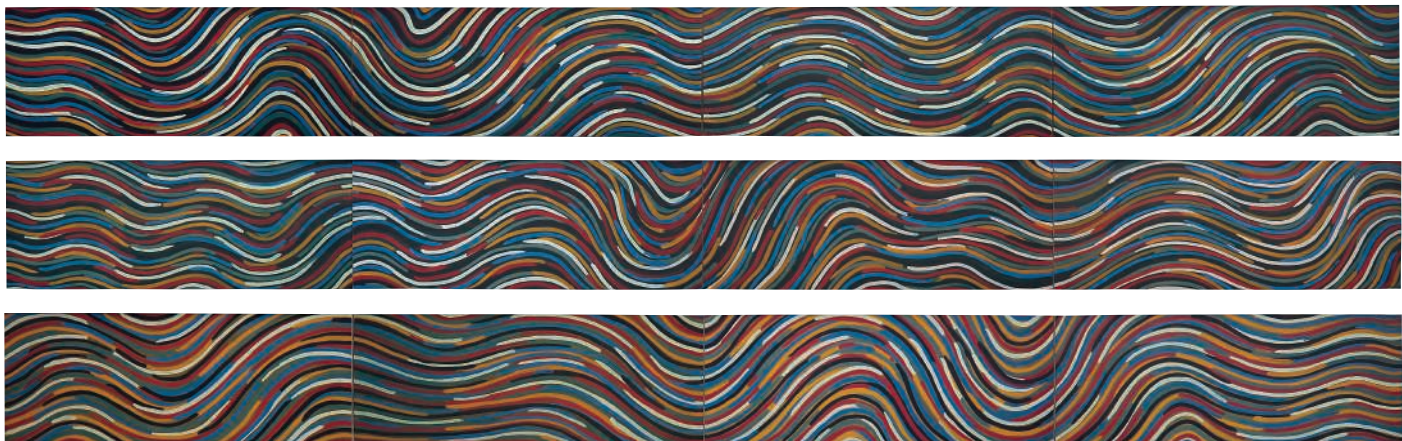
£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ₣

**Literature**

Connie Lembark L271



207



208



209



210

## 208. Sol LeWitt 1928-2007

*Wavy Bands of Color (Triptych)*, 1997

Three offset lithographs in colours, on Somerset Textured paper, the full sheets. All signed in pencil on the front, dated and numbered 36/40 in pencil on the reverse (there were also 3 artist's proofs), published by Marco Noire Editore, Turin, Italy, all framed.

All S. 22.6 x 241.4 cm (8 $\frac{7}{8}$  x 95 in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600

### Literature

Barbara Krakow Gallery 1997.01

## 209. Carmen Herrera b. 1915

*Untitled (NRW)*, 2017

Lithograph in red, on Arches paper, the full sheet. Signed and numbered 98/100 in pencil (there were also 10 artist's proofs), published by Kunstsammlung Nordrhein-Westfalen, Dusseldorf, on the occasion of their exhibition *Lines of Sight*, 2 December 2017 - 8 April 2018, unframed. S. 100 x 67.2 cm (39 $\frac{3}{8}$  x 26 $\frac{1}{2}$  in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300

## 210. Carmen Herrera b. 1915

*Rojo y Negro (Red and Black)*, 1993

Screenprint in red and black, on wove paper, with full margins. Signed, titled, dated and annotated 'A/P' in pencil (one of 50 artist's proofs, the edition was 200), published by Miami Press, Florida, unframed.

L. 40.8 x 32.9 cm (16 $\frac{1}{8}$  x 12 $\frac{7}{8}$  in.)

S. 55.7 x 48 cm (21 $\frac{7}{8}$  x 18 $\frac{7}{8}$  in.)

### Estimate

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



## 211. Dan Flavin 1933-1996

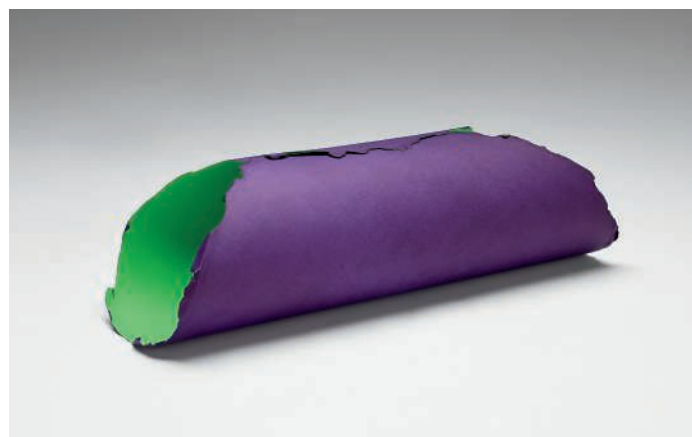
*Guggenheim Tondo, 1992*

Double-sided mezzotint in purple and green (one on each side), on handmade paper, the full sheet rolled and fastened with a single stitch (as issued). Signed, dated and numbered 10/25 in pencil on the green side, published by the Guggenheim Museum, New York.

15 x 47 x 14 cm (5 $\frac{7}{8}$  x 18 $\frac{1}{2}$  x 5 $\frac{1}{2}$  in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 †



## 212. Robert Indiana 1928-2018

*Chosen Love, 1995*

Skein dyed, hand carved and hand tufted archival New Zealand woollen rug, with natural latex backing. Signed and numbered 114/175 in black ink on a fabric label on the reverse, with a further sheared signature in lower right corner, handcrafted by Master Contemporary Original Artist Rugs, New York.

245.5 x 244 cm (96 $\frac{5}{8}$  x 96 $\frac{1}{8}$  in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600



## 213. Chuck Close b. 1940

*Keith/Four Times, 1975*

Four lithographs, on one sheet of Arches paper, with full margins. Signed, titled, dated and numbered 45/50 in pencil (there were also 10 artist's proofs), published by Parasol Press, Ltd., New York, unframed.

overall l. 52.2 x 168.5 cm (20 $\frac{1}{2}$  x 66 $\frac{3}{8}$  in.)

S. 76 x 203 cm (29 $\frac{7}{8}$  x 79 $\frac{7}{8}$  in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300





## 214. Roy Lichtenstein 1923-1997

*Still Life with Figurine*, from *Six Still Lifes Series*, 1974  
Lithograph and screenprint in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 6/100 in pencil (there were also 10 artist's proofs), co-published by Multiples, Inc., and Castelli Graphics, New York, framed.  
I. 99.2 x 76.6 cm (39 x 30 1/8 in.)  
S. 118.5 x 95.6 cm (46 5/8 x 37 3/8 in.)

### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800

### Literature

Mary Lee Corlett 128



## 215. Roy Lichtenstein 1923-1997

*Bull Head II*, from *Bull Head Series*, 1973  
Lithograph, screenprint and line-cut in colours, on Arjomari paper, with full margins. Signed, dated and numbered 38/100 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
I. 53.8 x 71.4 cm (21 1/8 x 28 1/8 in.)  
S. 63.5 x 83.9 cm (25 x 33 in.)

### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800

### Literature

Gemini G.E.L. 489

Mary Lee Corlett 124



**216. Keith Haring** 1958-1990

*Pop Shop VI: one plate*, 1989

Screenprint in colours, on wove paper, with full margins.  
Signed, dated '11/3/93' and numbered 36/200 in pencil  
by Julia Gruen (Executor for the Keith Haring Estate)  
on a stamped Certificate of Authenticity on the reverse  
(there were also 25 artist's proofs), published by the artist  
(with an iguana blindstamp), framed.  
I. 29 x 37 cm (11 $\frac{3}{8}$  x 14 $\frac{5}{8}$  in.)  
S. 34.3 x 42 cm (13 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in.)

**Estimate**

£3,000-4,000 \$3,800-5,100 €3,300-4,500 ±

**Literature**

Klaus Littmann pp. 150-151



**217. Keith Haring** 1958-1990

*The Paris Review*, 1989

Screenprint in colours, on wove paper, the full sheet.  
Signed, dated and numbered 154/200 in pencil  
(there were also 30 artist's proofs), published by  
the Paris Review, New York, framed.  
S. 61 x 81.1 cm (24 x 31 $\frac{1}{8}$  in.)

**Estimate**

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ±

**Literature**

Klaus Littmann p. 114



**218. Tom Wesselmann** 1931-2004

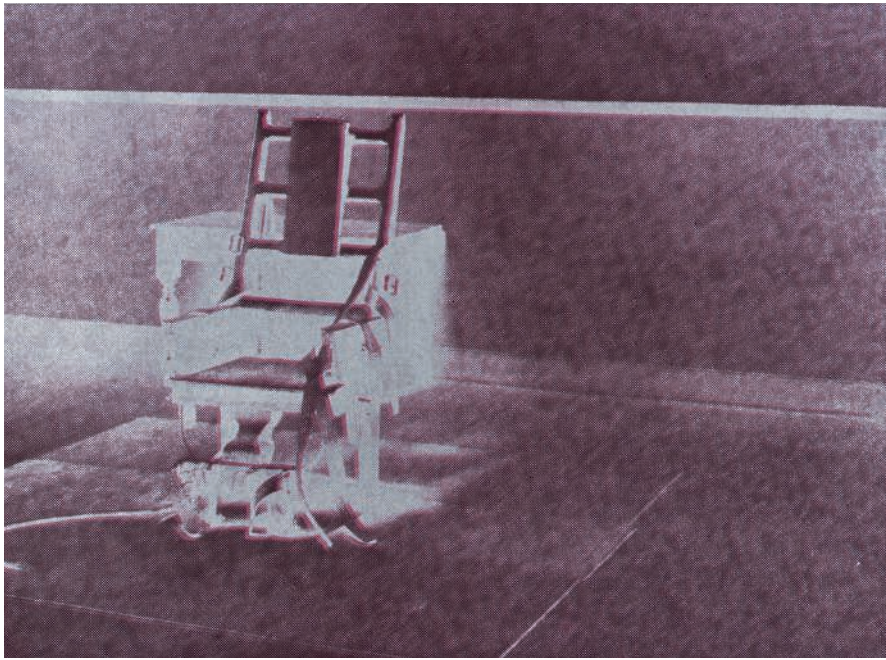
*Cut-Out Nude*, from *11 Pop Artists, Volume I*, 1965

Screenprint in colours, on formed vinyl with die-cut mat.  
Signed and numbered 116/200 in pencil (there were also  
50 artist's proofs), published by Original Editions, New  
York, framed.  
vinyl image 20.3 x 41 cm (7 $\frac{7}{8}$  x 16 $\frac{1}{8}$  in.)  
S. 50.7 x 60.7 cm (19 $\frac{7}{8}$  x 23 $\frac{7}{8}$  in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700





**219. Andy Warhol 1928-1987**

*Electric Chair, 1971*

Screenprint in colours, on wove paper, the full sheet.  
Signed and indistinctly dated in black ball-point pen and stamp-numbered 240/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischoffberger, Zurich (with their and the printer's copyright inkstamp on the reverse), framed.  
S. 89.5 x 121 cm (35¼ x 47⅞ in.)

**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700

**Literature**

Frayda Feldman and Jörg Schellmann 78



**220. Andy Warhol 1928-1987**

*Birmingham Race Riot,*

from *Ten Works by Ten Painters*, 1964

Screenprint, on wove paper, the full sheet.

From the unsigned edition of 500 (there were also 10 artist's proofs), published by the Wadsworth Atheneum, Hartford, Connecticut, framed.  
S. 50.8 x 60.9 cm (20 x 23⅞ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600

**Literature**

Frayda Feldman and Jörg Schellmann 3





221

## 221. Andy Warhol 1928-1987

*Committee 2000*, 1982

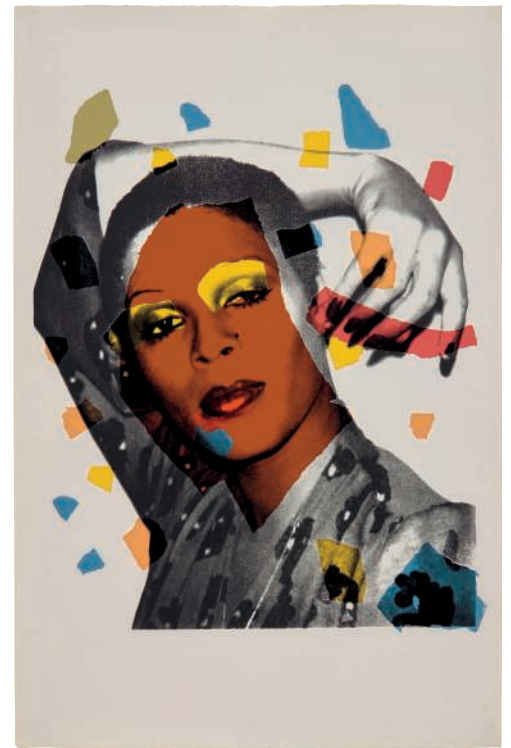
Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered 818/2000 in pencil (there were also 200 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Committee 2000, Munich, Germany, framed. S. 76.5 x 51.1 cm (30½ x 20½ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ±

### Literature

Frayda Feldman and Jörg Schellmann 289



222

## 222. Andy Warhol 1928-1987

*Ladies and Gentlemen*, 1975

Screenprint in colours, on Arches paper, with full margins. Signed, dated, numbered 'a,p 8/25' and annotated '©AWE' in pencil on the reverse (an artist's proof, the edition was 125), published by Luciano Anselmino, Milan, Italy, framed. I. 81.5 x 67 cm (32½ x 26¾ in.) S. 111.6 x 73.3 cm (43¾ x 28¾ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ±

### Literature

Frayda Feldman and Jörg Schellmann 135



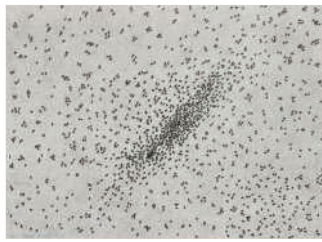
## 223. Andy Warhol 1928-1987

*Marilyn (Announcement)*, 1981

Screenprint in colours, on wove paper, the full sheet, with text printed on the reverse. An unsigned copy, produced as an announcement for the *Warhol: A Retrospective 1963-1981* exhibition held at Castelli Graphics, New York, 21 November - 22 December, 1981, framed. S. 30.7 x 30.6 cm (12½ x 12 in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600



## 225. Ed Ruscha b. 1937

*Black Ants*, from *Insects*, 1972

Screenprint in colours, on paper-backed wood veneer, the full sheet. Signed, dated and numbered 86/100 in pencil (there were also 15 artist's proofs in Roman numerals), published by Multiples, Inc., New York (with their and the artist's copyright inkstamps on the reverse), unframed.

S. 51 x 68.9 cm (20 $\frac{1}{8}$  x 27 $\frac{1}{8}$  in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700

### Literature

Siri Engberg 61

## 224. Various Artists

*Reality & Paradoxes Portfolio*: six plates, 1973

Six lithographs and screenprints in colours, the Rauschenberg with collage, on various papers, the full sheets and with full margins, with colophon and introductory texts by Nicholas Calas, the sheets loose (as issued) contained in the original dark green linen-covered portfolio. All signed and numbered 31/100, some titled and dated, all in pencil (there were also 25 artist's proofs in Roman numerals), published by Multiples, Inc., New York, lacking the Oyvind Fahlstrom *Section Of World Map- A Puzzle*, all unframed.  
all l. various sizes, largest S. 81 x 59 cm (31 $\frac{1}{8}$  x 23 $\frac{1}{4}$  in.)  
portfolio 82 x 61.5 cm (32 $\frac{1}{4}$  x 24 $\frac{1}{4}$  in.)

### Estimate

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

### Literature

ULAE 127 (Johns)

Richard Axson and Daniel Platzker 111 (Oldenburg)

Constance Glenn 67 (Rosenquist)

Siri Engberg 69 (Ruscha)



## 226. Matthew Barney b. 1967

*Cremaster 4: Manual A*, 1994

Chromogenic print, on wove paper, the full sheet. Signed and dated in black ink on the reverse, numbered 5/10 (printed) on a label affixed to the reverse (there was also 1 artist's proof), published by Barbara Gladstone Gallery, New York, contained in the prosthetic plastic frame specified by the artist.  
framed 32.5 x 40 cm (12 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.)

### Estimate

£5,000-7,000 \$6,400-8,900 €5,600-7,800



**227. Richard Prince** b. 1949

*Women*, 2004

Chromogenic print, on photo paper, with full margins, the sheet loose (as issued) contained in the original black textured portfolio, with accompanying artist's book. Signed and annotated 'C' in black ink on a label affixed to the reverse (the edition was 26 lettered A to Z), published by Hatje Cantz Editionen, Ostfildern-Ruit, the artist's book published on the occasion of the exhibition *Women*, at Regen Projects, Los Angeles, 2004, unframed. S. 56.3 x 39.7 cm (22½ x 15½ in.) portfolio 57.2 x 41.5 x 1.2 cm (22½ x 16¾ x 0½ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600



**228. Robert Longo** b. 1953

*Men in the Cities*, 1981-2000

Two digital prints in colours, on photo paper mounted to Plexiglas (as issued), the full sheets. Both signed, dated and numbered 5/10 in black felt-tip pen on the reverse, both framed. both S. 62 x 162.1 cm (24¾ x 63¾ in.)

**Estimate**

£6,000-8,000 \$7,600-10,200 €6,700-8,900

**Literature**

Robert Longo, *Men in the Cities, Photographs*, Munich, 2015, p. 105 and p. 106 (another example illustrated)





**229. Tracey Emin** b. 1963

*The Light is Burning*, 1999

Unique screenprint in colours, on thin wove paper, with full margins. Signed, titled, dated and inscribed 'Mono Screen Print' in pencil, framed.

I. 36 x 50.7 cm (14 $\frac{1}{8}$  x 19 $\frac{7}{8}$  in.)

S. 49.7 x 69.8 cm (19 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠



**230. Tracey Emin** b. 1963

*Self-Portrait 12-11-01*, from *Edition for Parkett No. 63*, 2001

Chromogenic print from original Polaroid, on Kodak Professional paper, with full margins, the sheet loose (as issued) contained in the original grey folder. Signed, titled, dated and numbered '39' in black ink on the reverse, from the edition of 80 unique images (there were also 20 unique artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich.

I. 20.5 x 20 cm (8 $\frac{1}{8}$  x 7 $\frac{7}{8}$  in.)

S. 40 x 40.1 cm (15 $\frac{3}{4}$  x 15 $\frac{3}{4}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

*Edition for Parkett 63*

**231. Marlene Dumas** b. 1953

*Dorothy D-Lite*, 1999

Lithograph in colours with bronze powder, on Arches paper, the full sheet. Signed, titled, dated and numbered 30/50 in pencil, published by Edition Marcel Kalksma, Amsterdam, framed.

S. 122.2 x 68 cm (48 $\frac{1}{8}$  x 26 $\frac{3}{4}$  in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



**232. Marlene Dumas** b. 1953

*Portrait of a Young Nelson Mandela*, 2008  
Lithograph, on Hahnemühle paper, the full sheet.  
Signed, titled, dated, and numbered 15/250 in pencil,  
published by Stichting ZAM-net, Amsterdam, framed.  
S. 45.3 x 35.3 cm (17 $\frac{7}{8}$  x 13 $\frac{7}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠



**233. Gary Hume** b. 1962

*Spring Angels*, 2000  
The complete set of 8 screenprints in colours, on Somerset paper, with full margins, with colophon. All sheets signed, titled and dated in pencil, the colophon numbered '7' in pencil, from the edition of 45 (there were also 10 artist's proofs), published by The Paragon Press, London, all unframed.  
all I. 107.8 x 86.4 cm (42 $\frac{1}{2}$  x 34 in.)  
all S. 127 x 101.2 cm (50 x 39 $\frac{7}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

The Paragon Press 1995-2000, pp. 276-285



**234. Gary Hume** b. 1962

*The Sister Troop: one plate*, 2009  
Screenprint in colours with collage and cut-out, laid down on Brushed Aluminium Mirricard on Somerset Satin paper, with full margins. Signed and dated in pencil on the front and numbered 52/60 in pencil on the reverse (there were also 8 artist's proofs), published by The Paragon Press, London, framed.  
I. 65.5 x 33.3 cm (25 $\frac{3}{4}$  x 13 $\frac{1}{8}$  in.)  
S. 81.4 x 53.8 cm (32 x 21 $\frac{1}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠ †

**Literature**

The Paragon Press 2006-2010, pp. 236-238





**235. Peter Doig** b. 1959

*Maracas*, 2004  
Etching and aquatint in colours, on handmade paper, with full margins. Signed, dated and numbered 5/120 in pencil (there were also 10 artist's proofs), published by Texte zur Kunst, Berlin, framed.  
I. 29.6 x 19.7 cm (11½ x 7¾ in.)  
S. 53.2 x 38.1 cm (20⅞ x 15 in.)

**Estimate**  
£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠



**236. Marc Quinn** b. 1964

*Labyrinth TS (172) Monochrome*, 2012  
Pigment print in colours, on wove paper, the full sheet. Signed, dated and numbered 4/20 in pencil, published by the artist, London, framed.  
S. 140 x 92.2 cm (55½ x 36¼ in.)

**Estimate**  
£1,500-2,000 \$1,900-2,500  
€1,700-2,200 ♠ +

This lot is sold with no reserve



**237. Elizabeth Murray** 1940-2007

*Untitled; Sniff; and Snake Cup*, 1982; and 1984  
One screenprint and two lithographs in colours, the screenprint on three sheets of shaped handmade Kurotani Kozoin paper, the two lithographs on J.Green and wove paper respectively, the full sheets and with margins.  
*Untitled* signed and numbered 9/50 in pencil on one sheet (there were also 7 artist's proofs in Roman numerals), co-published by the artist and Simca Print Artists, Inc., New York, *Sniff* and *Snake Cup* signed, titled, dated, and numbered 4/31 and 5/40 respectively in pencil, both published by Brooke Alexander, Inc., New York, all framed.  
*Untitled* S. 122.8 x 80.6 cm (48¾ x 31¾ in.)  
*Sniff* I. 65.4 x 98.5 cm (25¾ x 38¾ in.);  
S. 71.5 x 104.5 cm (28½ x 41½ in.)  
*Snake Cup* S. 81.7 x 65.3 cm (32½ x 25¾ in.)

**Estimate**  
£1,000-1,500 \$1,300-1,900 €1,100-1,700 • +

**Literature**  
Barbara Krakow 9 (Untitled)



**238. Katherine Bernhardt** b. 1975

*Cheese Burger Deluxe*, 2016

Lithograph in colours, on Somerset Velvet paper, with full margins. Signed, titled, dated and numbered 48/100, from the edition of unique colour variants, published by Counter Editions, London, framed.

I. 69.7 x 97 cm (27½ x 38¼ in.)

S. 71.2 x 97.8 cm (28 x 38½ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300



**239. Hurvin Anderson** b. 1965

*Sun Shade*, 2013

Giclée print in colours with unique hand-colouring in acrylic, on Hahnemühle paper, with full margins. Signed and numbered 25/25 in pencil, published by Vital Arts, London, with the accompanying Certificate of Authenticity issued by Vital Arts, unframed.

I. 39 x 60.9 cm (15½ x 23¾ in.)

S. 49 x 70.8 cm (19¼ x 27¾ in.)

**Estimate**

£2,500-3,000 \$3,200-3,800 €2,800-3,300 ♠





## 240. Julian Opie b. 1958

*Twenty Six Portraits*, 2006

The complete book of 26 prints in colours, comprised of 16 lithographs bound (as issued), five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, bound in the original cloth cover, contained in the original navy silk-covered slipcase. Signed and numbered 'AP XXI/L' in pencil on the justification page (one of 50 artist's proofs, the edition was 250), published by Alan Cristea Gallery, London. 42.6 x 30.4 x 2 cm (16¾ x 11⅞ x 0¾ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 ♠

### Literature

Alan Cristea Gallery 95

240

## 241. Julian Opie b. 1958

*Elena and Cressie get ready for the party. 5*, 2011

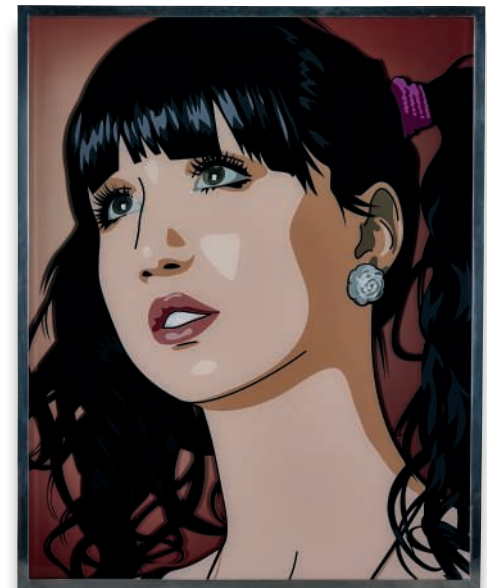
Screenprint in colours, on Perspex with background inkjet print in colours on paper, the full sheet. Signed in black ink and numbered 2/30 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original aluminium frame specified by the artist. framed 78 x 62 x 3.8 cm (30¾ x 24¾ x 1½ in.)

### Estimate

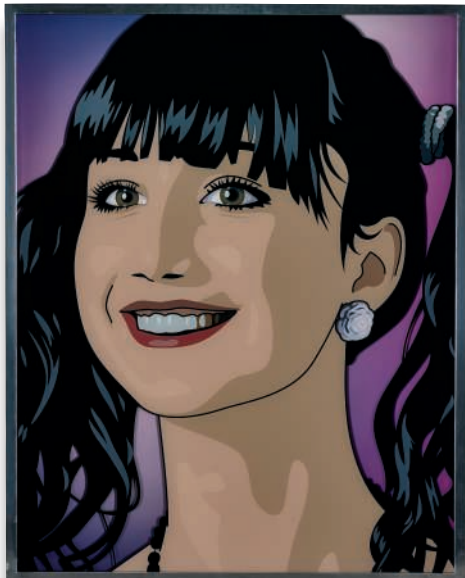
£2,500-3,500 \$3,200-4,500 €2,800-3,900 ♠

### Literature

Alan Cristea Gallery 168



241



242

## 242. Julian Opie b. 1958

*Elena and Cressie get ready for the party. 6*, 2011

Screenprint in colours, on Perspex with background inkjet print in colours on paper, the full sheet. Signed in black ink and numbered 2/30 (printed) on a label affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original aluminium frame specified by the artist. framed 78 x 62 x 3.8 cm (30¾ x 24¾ x 1½ in.)

### Estimate

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

### Literature

Alan Cristea Gallery 169



**243. Julian Opie** b. 1958

*Nurse, from Walking in London 1, 2014*

Lenticular acrylic panel comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond. Signed in black ink and numbered 28/50 (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. framed 82.3 x 51.5 cm (32 $\frac{3}{8}$  x 20 $\frac{1}{4}$  in.)

**Estimate**

£5,000-7,000 \$6,300-8,800 €5,500-7,700 ± ♣

**Literature**

Alan Cristea 263



**244. Julian Opie** b. 1958

*Woman taking off man's shirt in five stages. (K21)., 2004*

Screenprint, on Fedrigoni Sirio paper, with full margins. Signed and numbered 54/80 in pencil (there were also 25 artist's proofs), published by K21 Kunstsammlung Nordrhein-Westfalen, Düsseldorf, framed.

L. 40 x 80.5 cm (15 $\frac{3}{4}$  x 31 $\frac{3}{4}$  in.)

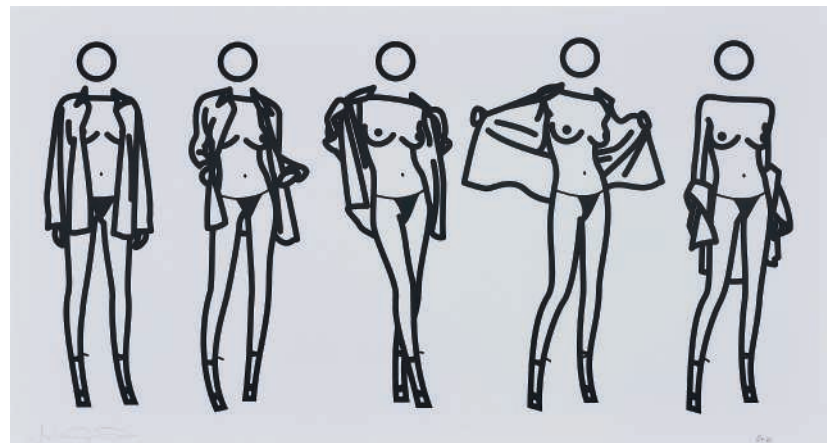
S. 48 x 88.4 cm (18 $\frac{7}{8}$  x 34 $\frac{3}{4}$  in.)

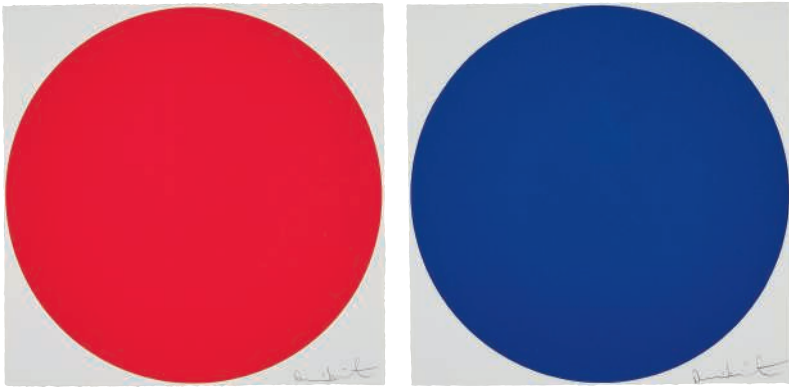
**Estimate**

£4,000-6,000 \$5,100-7,600 €4,500-6,700 ♣

**Literature**

Alan Cristea 49





245

## 245. Damien Hirst b. 1965

*Amniotic Fluid*; and *Equilin*, from *40 Woodcut Spots*, 2011  
Two woodcuts in colours, on Somerset Textured paper, the full sheets. Both signed in pencil on the front and numbered 5/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, both framed.  
both S. 31 x 31 cm (12¼ x 12¼ in.)

### Estimate

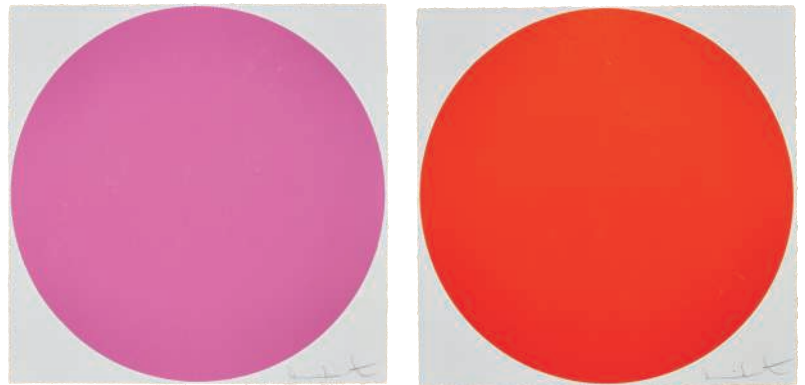
£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠ +

## 246. Damien Hirst b. 1965

*Quisqualic Acid*; and *Mepartricin*, from *40 Woodcut Spots*, 2011  
Two woodcuts in colours, on Somerset Textured paper, the full sheets. Both signed in pencil on the front and numbered 5/55 in pencil on the reverse (there were also 15 artist's proofs), published by The Paragon Press, London, both unframed.  
both S. 31 x 31 cm (12¼ x 12¼ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠ +



246



247

## 247. Damien Hirst b. 1965

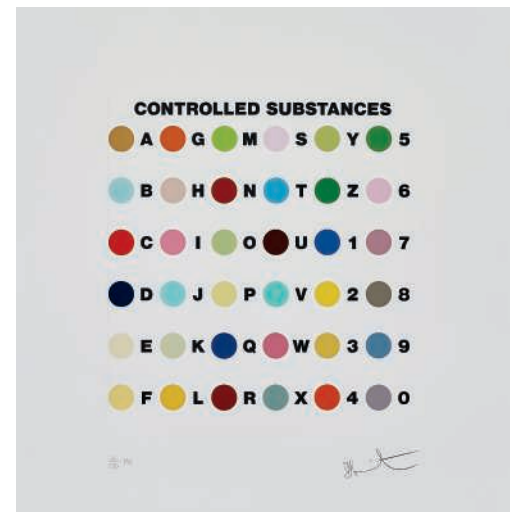
*Phenformin*, from *12 Woodcut Spots*, 2010  
Woodcut in colours, on Somerset White textured paper, the full sheet. Signed in pencil, on the front and numbered 45/48 in pencil on the reverse (there were also 18 artist's proofs), published by The Paragon Press, London, framed.  
S. 50.9 x 51.2 cm (20 x 20½ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,400-5,600 ♠

Lots 245-249 have been authenticated by the Hirst Authentication Committee





248

## 248. Damien Hirst b. 1965

*Meprobamate*; and *Controlled Substances Key Spot*, 2011  
Two screenprints with glaze and debossing in colours, on Somerset paper, with full margins. Both signed and numbered 66/150 in pencil, *Controlled Substances* annotated 'Me' in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), both framed.

*Meprobamate*

I. 48.5 x 73.5 cm (19½ x 28¾ in.);

S. 70 x 94 cm (27½ x 37 in.)

*Controlled Substances*

I. 31 x 30.6 cm (12¼ x 12 in.);

S. 50.6 x 49 cm (19¾ x 19¼ in.)

### Estimate

£3,000-5,000 \$3,800-6,300 €3,300-5,500 ♠

249

## 249. Damien Hirst b. 1965

*Lanatoside B*, 2011

Screenprint in colours, on Somerset Satin paper, with full margins. Signed and numbered 16/100 in pencil (there were also 10 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamps), framed.

I. 48.2 x 43 cm (18¾ x 16¾ in.)

S. 69.8 x 63.4 cm (27½ x 24¾ in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♠





250

**250. Damien Hirst** b. 1965

*New Beginnings: one plate, 2011*  
Polymer gravure block print in colours, on Zerkall paper, the full sheet. Signed in pencil on the front and numbered 53/55 in pencil on the reverse (there were also 26 artist's proofs), published by The Paragon Press, London, framed. S. 66 x 49 cm (25 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in.)

**Estimate**

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ♠ †



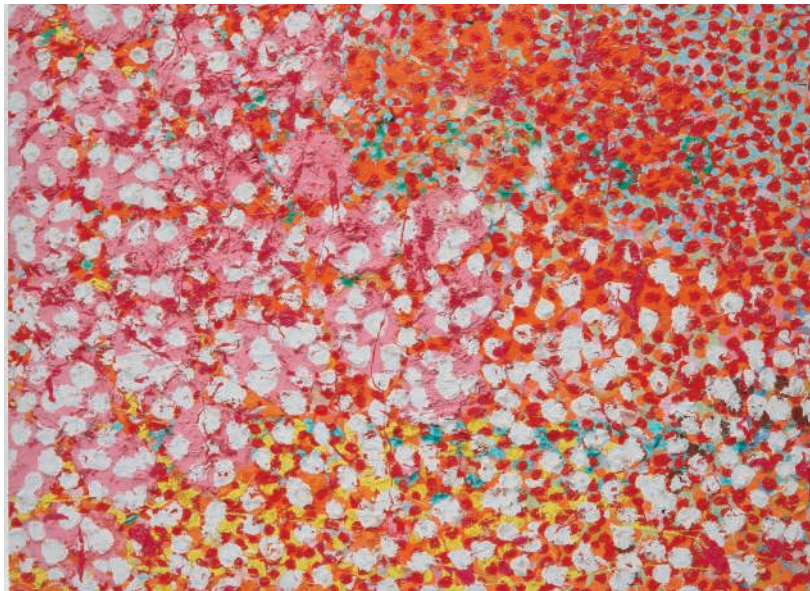
251

**251. Damien Hirst** b. 1965

*New Beginnings: one plate, 2011*  
Polymer gravure block print in colours, on Zerkall paper, the full sheet. Signed in pencil on the front and numbered 53/55 in pencil on the reverse (there were also 26 artist's proofs), published by The Paragon Press, London, framed. S. 66 x 48.8 cm (25 $\frac{7}{8}$  x 19 $\frac{1}{4}$  in.)

**Estimate**

£2,500-3,500 \$3,200-4,500 €2,800-3,900 ♠ †



252

**252. Damien Hirst** b. 1965

*Sans Souci (Carefree) (H4-1), 2018*  
Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). Signed in pencil on a label affixed to the reverse and numbered 53/75 in black ink on the reverse (there were also 5 artist's proofs), published by Heni Productions, London. 92 x 126 cm (36 $\frac{1}{4}$  x 49 $\frac{5}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠

**Literature**

Heni Productions H4-1

Lots 245-249 have been authenticated by the Hirst Authentication Committee



253. **Damien Hirst** b. 1965

*The Dead (Silver Gloss/Topaz Skull)*, 2009  
Foil block print in colours, on Arches 88 paper,  
with full margins. Signed and numbered 9/15 in pencil  
(there were also 5 artist's proofs), co-published by  
Paul Stolper and Other Criteria, London, framed.  
I. 41.5 x 30 cm (16 3⁄8 x 11 3⁄4 in.)  
S. 72 x 51.1 cm (28 3⁄8 x 20 1⁄8 in.)

**Estimate**  
£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



253

254. **Various Artists**

*Turps Banana*, 2011  
The complete set of four digital prints in colours with  
screenprinted glaze, on wove paper, with full margins.  
Three signed in pencil, the Hirst signed in black ink,  
all numbered 18/75 in pencil (there were also 10  
artist's proofs), published by Turps Banana,  
London (with their blindstamp), all unframed.  
all I. various sizes  
largest S. 59.1 x 42 cm (23 1⁄4 x 16 1⁄2 in.)

**Estimate**  
£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



254





**255. Tony Cragg** b. 1949

*Bust, 2017*

Tin multiple, on Plexiglas base. Signed in black ink on the accompanying Certificate of Authenticity, from the unnumbered edition of 75, published by the Yorkshire Sculpture Park, West Bretton.

16 x 6.5 x 6.5 cm (6¼ x 2½ x 2½ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♣



**256. Grayson Perry** b. 1960

*House of Love, 2017*

Brass shrine with two separate figures and two standing elements. Signed in black ink on the accompanying Certificate of Authenticity, from the unnumbered edition of 20 (there were also 2 artist's proofs), published by the Serpentine Galleries, London on the occasion of their exhibition *The Most Popular Art Exhibition Ever!*, 8 June - 10 September 2017.

60 x 30 x 17.5 cm (23½ x 11¾ x 6⅞ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♣



**257. Rebecca Warren** b. 1965

*Ten*, 1998 - 2008

Bronze multiple. Signed in black ink and numbered 18/35 (printed) on the accompanying Certificate of Authenticity (there were also 10 artist's proofs), published by the Serpentine Galleries, London.  
12 x 6 x 4.5 cm (4¾ x 2¾ x 1¾ in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



**258. Rebecca Warren** b. 1965

*MC*, 2008-2012

Hand-painted bronze multiple, with accompanying monograph *Every Aspect of Bitch Magic*, each contained in the original foam-lined box and black slipcase respectively. Signed in black ink and numbered 13/50 (printed) on the accompanying Certificate of Authenticity issued by Counter Editions, the book signed and numbered 13/50 in black felt-tip pen on the title page, co-published by Counter Editions and FUEL, London.  
16 x 10 x 6 cm (6¼ x 3¾ x 2¾ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ♠



## 259. Jeff Koons b. 1955

*Cracked Egg*, 2008

Aluminium multiple with red glaze, contained in the original black cardboard box. From the edition of 1000, published by the Los Angeles County Museum of Art, Los Angeles as an invitation for the opening of the Broad Art Collection, lacking the card insert. 12 x 8 x 8 cm (4¾ x 3½ x 3½ in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300

## 260. Jeff Koons b. 1955

*Puppy Vase*, 1998

Glazed white ceramic vase. With incised signature, date and stamp-numbered 1107/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp).

45 x 40 x 20 cm (17¾ x 15¾ x 7⅞ in.)

### Estimate

£4,000-6,000 \$5,100-7,600 €4,500-6,700



## 261. François-Xavier Lalanne 1927-2008

*Barracuda Fish*, 1993

Two clear crystal Barracuda fish, with accompanying wooden bases, contained in the original red Baccarat boxes. Both with engraved signature 'FXL' and numbered '1361' and '1345' respectively, both further engraved 'Baccarat', designed by François-Xavier Lalanne and created by Baccarat, France. both 4 x 26 x 1.5 cm (1½ x 10¼ x 0⅝ in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 ± ♠





**262. Ai Weiwei** b. 1957

*Blue 11, 2015*

Industrial paint in blue, on Munken Polar paper dust-jacket, wrapped around the accompanying exhibition catalogue, contained in the original grey fabric-covered box with embossed artist's name. Signed in pencil on the right folded panel, further signed (printed) and numbered 31/108 in black ink on the accompanying Certificate of Authenticity, from the edition of unique variants in ten colours, published by the Royal Academy of Arts, London, for the artist edition of their *Ai Weiwei* retrospective, 19 Sept - 13 Dec 2015, unframed.  
 I. 29.5 x 57 cm (11 $\frac{5}{8}$  x 22 $\frac{1}{2}$  in.)  
 unfolded S. 30.5 x 101 cm (12 x 39 $\frac{3}{4}$  in.)  
 portfolio 33.5 x 31.5 x 5 cm (13 $\frac{1}{4}$  x 12 $\frac{3}{8}$  x 1 $\frac{1}{8}$  in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800



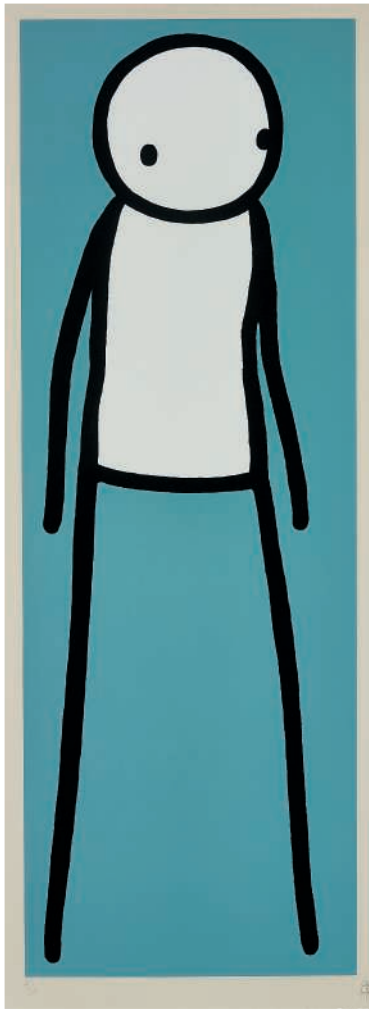
**263. Ai Weiwei** b. 1957

*Thin Line, 2017*

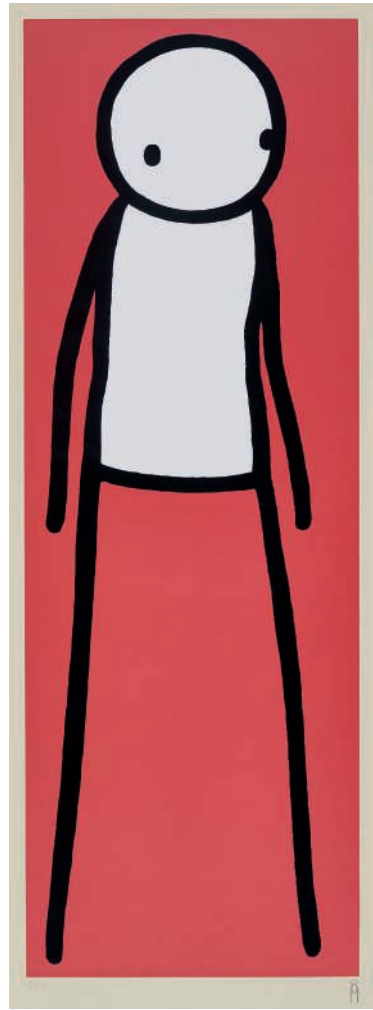
Acrylic-display case with a PMMA mirror as backdrop, with glass fibre light line. With incised signature, title and numbering 37/100 on the side, further signed and numbered '37' in black marker on the Certificate of Authenticity affixed to the reverse, co-published by the artist and Amsterdam Light Festival Foundation.  
 50 x 50 x 25 cm (19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  x 9 $\frac{7}{8}$  in.)

**Estimate**

£3,000-5,000 \$3,800-6,400 €3,300-5,600



264



265

## 264. Stik b. 1979

*Walk 'Friend', 2012*

Screenprint in colours, on Somerset paper, with full margins. Inscribed with the artist's emblem and numbered 4/20 in pencil, published by Squarity, London (with their and the artist's blindstamps), with the accompanying Certificate of Authenticity issued by Squarity, unframed.

I. 106.1 x 37 cm (41¾ x 14⅝ in.)

S. 112 x 41.9 cm (44⅛ x 16½ in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♠

## 265. Stik b. 1979

*Walk (Red), 2012*

Screenprint in colours, on Somerset paper, with full margins. Inscribed with the artist's emblem and numbered 2/50 in pencil, published by Squarity, London (with their and the artist's blindstamps), with the accompanying Certificate of Authenticity issued by Squarity, framed.

I. 106.2 x 37 cm (41¾ x 14⅝ in.)

S. 112.3 x 42 cm (44¼ x 16½ in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ♠

## 266. Banksy b. 1975

*Weston Super Mare, 2003*

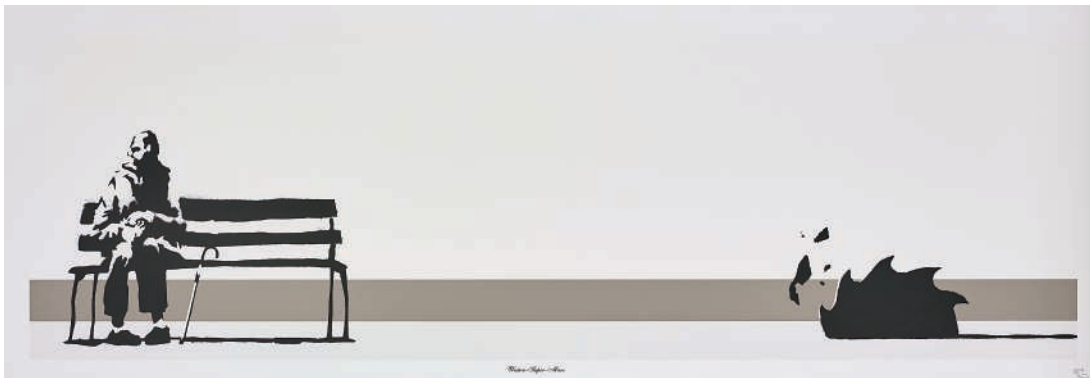
Screenprint in colours, on wove paper, with full margins. Numbered 329/750, an unsigned impression (there were also 150 signed and 8 artist's proofs printed in lime green), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 21 x 94.7 cm (8¼ x 37¼ in.)

S. 35 x 100 cm (13¾ x 39⅜ in.)

### Estimate

£3,000-5,000 \$3,800-6,400 €3,300-5,600 ♠



266



**267. Banksy** b. 1975

*Napalm*, 2004

Screenprint in colours, on wove paper, with full margins.  
Numbered 371/500 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 37.5 x 58.7 cm (14¾ x 23⅛ in.)

S. 50.2 x 70.2 cm (19¾ x 27⅝ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ₣ ♠



**268. Banksy** b. 1975

*Police Kids (Jack and Jill)*, 2005

Screenprint in colours, on wove paper, with full margins.  
Numbered 323/350 in pencil, an unsigned impression (there was also an edition of 350 signed copies and 22 artist's proofs), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 45 x 65 cm (17¾ x 25⅝ in.)

S. 50 x 70 cm (19⅝ x 27½ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ♠





**269. KAWS** b. 1974

*Supermodel #1, 1999*

Screenprint in colours, on BFK Rives paper, the full sheet.

Signed, dated and numbered 'CP 1/3' in pencil

(a colour proof aside from the edition of 50),

published by Kawsone, New York, unframed.

S. 72.5 x 54 cm (28½ x 21¼ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800

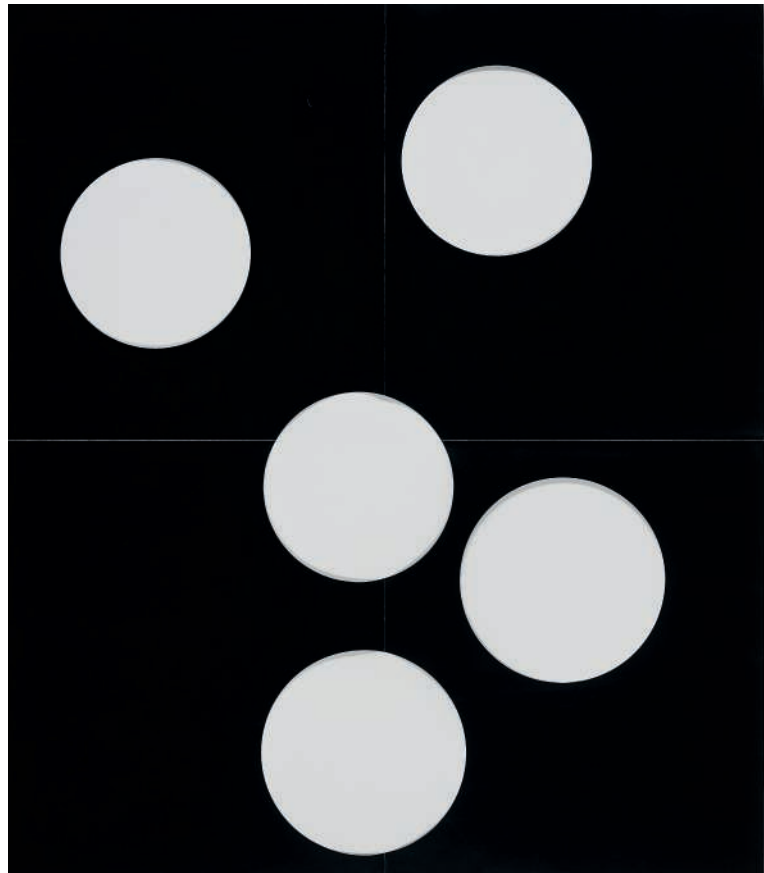
**270. Wade Guyton** b. 1972

*Untitled, 2007*

Black vinyl paper with circular cut-outs, folded into quarters (as issued), contained in the original cardboard box with screenprint on lid. Signed and numbered 15/25 in black ink on a label affixed to the inside of the box (there were also 5 artist's proofs), unframed.  
S. 87.6 x 75.6 cm (34½ x 29¾ in.)

**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300







**271. Jonas Wood** b. 1977

*Untitled (Xerox), 2009*

Xerox print, on thin wove paper, the full sheet. Signed in pencil on the reverse, from the unnumbered edition of 50 (there were also 10 artist's proofs), published by White Columns, New York, framed.

S. 27.2 x 20.5 cm (10¾ x 8⅛ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700

**272. Jonas Wood** b. 1977

*Untitled, from 8 Pots, 2017*

Etching in colours, with chine-collé, on White Satin Somerset paper, with full margins. Signed, dated and numbered 8/15 in pencil (there were also 3 artist's proofs), published by Gagolian Gallery, New York, framed.

I. 22.8 x 20.2 cm (8⅞ x 7⅞ in.)

S. 40.7 x 35.6 cm (16 x 14 in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800





## 273. Yayoi Kusama b. 1929

*Pumpkin 2000 (Yellow)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 28/200 in pencil (there were also 10 artist's proofs), published by the Serpentine Galleries, London, framed.  
I. 29.9 x 35 cm (11¾ x 13¾ in.)  
S. 48 x 63.9 cm (18⅞ x 25⅛ in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900

### Literature

Yayoi Kusama 298

This work has been authenticated by the Kusama Studio



## 274. Yayoi Kusama b. 1929

*Pumpkin 2000 (Red)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 21/100 in pencil (there were also 10 artist's proofs), published by the Serpentine Galleries, London, unframed.  
I. 30 x 35.1 cm (11¾ x 13⅞ in.)  
S. 48.2 x 64.2 cm (18⅞ x 25¼ in.)

### Estimate

£6,000-8,000 \$7,600-10,200 €6,700-8,900 ±

### Literature

Yayoi Kusama 299

This work has been authenticated by the Kusama Studio



**275. Yayoi Kusama** b. 1929

*Pumpkin 2000 (Green)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 13/100 in pencil (there were also 10 artist's proofs), published by the Serpentine Galleries, London, unframed.

I. 30 x 35.1 cm (11¾ x 13⅞ in.)

S. 48.2 x 64.2 cm (18⅞ x 25¼ in.)

**Estimate**

£5,000-7,000 \$6,400-8,900 €5,600-7,800 ±

**Literature**

Yayoi Kusama 300

This work has been authenticated by the Kusama Studio



This lot is sold with no reserve

**276. Zao Wou-Ki** 1920-2013

*Untitled*, 1968

Lithograph in colours, on BFK Rives paper, with full margins. Signed, dated, numbered 115/120 and annotated 'Rose+Vert' in pencil (there were also 10 artist's proofs), published by Al Lublin, New York, framed.

I. 37.5 x 48.6 cm (14¾ x 19½ in.)

S. 50.1 x 64.5 cm (19¾ x 25⅜ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ± ♠

**Literature**

Jørgen Ågerup 185





This lot is sold with no reserve

**277. Takashi Murakami** b. 1962

*Thinking Matter (Red); Cosmic Power; Space Show; Flowerball: Bright Red; Flowerball: Koi/Red-crowned Crane Vermilion; and Hold Me Tight, 2016-17*  
Six offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered variously from the edition of 300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.  
all S. 71 cm (27 $\frac{7}{8}$  in.) diameter

**Estimate**

£2,500-3,500 \$3,200-4,500 €2,800-3,900 • †

Artworks ©2016 and 2017 Takashi Murakami/  
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This lot is sold with no reserve

**278. Takashi Murakami** b. 1962

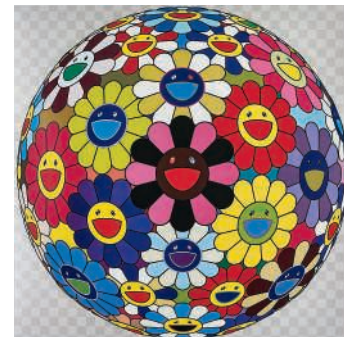
*And Then x 6 (White: The Superflat Method, Blue and Yellow Ears); And Then x 6 (Blue: The Polke Method); And Then x 6 (Red Dots: The Superflat Method); and And then, and then and then and then and then / Lemon Pepper, 2006-13*  
Four offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 208/300, 94/300, 124/300 and 140/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.  
all S. 50 x 50 cm (19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • †

Artworks ©2006-13 Takashi Murakami/  
Kaikai Kiki Co. Ltd., All Rights Reserved.





279

This lot is sold with no reserve

**279. Takashi Murakami** b. 1962

*Flower Ball (Kindergarten Days); Flowers for Algernon; and Even The Digital Realm Has Flowers To Offer!*, 2002; 2009; and 2010  
Three offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 130/300, 84/300 and 111/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.  
two S. 71 cm (27½ in.) diameter  
one S. 50 x 50 cm (19½ x 19½ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ₣

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This lot is sold with no reserve

**280. Takashi Murakami** b. 1962

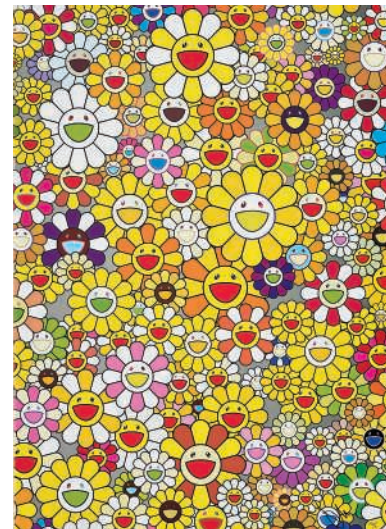
*An homage to Monogold 1960 A; An homage to Monopink 1960 A, 2012; and An Homage to Yves Klein, Multicolor A, 2012*  
Three offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 152/300, 135/300 and 102/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.  
all S. 74 x 53 cm (29½ x 20½ in.)

**Estimate**

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ₣

Artworks ©2012 Takashi Murakami/  
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This lot is sold with no reserve

## 281. Takashi Murakami b. 1962

*Rose Velvet; Blue Velvet; Flower; and Flower 2*, 2016; and 2002  
Four offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 68/300, 67/300, 239/300 and 237/300 respectively in silver and black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.  
two S. 60 x 60 cm (23 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in.)  
two S. 52.5 x 52.5 cm (20 $\frac{5}{8}$  x 20 $\frac{5}{8}$  in.)

### Estimate

£2,000-3,000 \$2,500-3,800 €2,200-3,300 • ‡

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This lot is sold with no reserve

## 282. Takashi Murakami b. 1962

*MG: 1960 → 2012; Skulls & Flowers Red; Dazzling Circus: Embrace Peace and Darkness Within Thy Heart; and Blue Flower & Skulls*, 2012-13; and 2018  
Four offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered variously from the edition of 300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.  
all S. 68.7 x 53 cm (27 x 20 $\frac{7}{8}$  in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ‡

Artworks ©2012, 2013 and 2018 Takashi Murakami/  
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This lot is sold with no reserve

**283. Takashi Murakami** b. 1962

*Another Dimension Brushing Against Your Hand; and Hands Clapsed*, 2015

Two offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 65/300 and 70/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 66 x 87.5 cm (25⅞ x 34½ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ±

Artworks ©2015 Takashi Murakami/  
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This lot is sold with no reserve

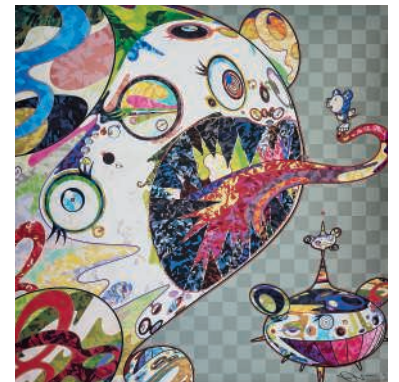
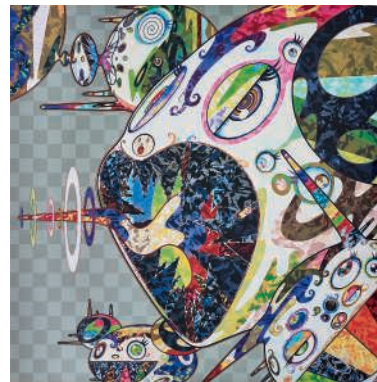
**284. Takashi Murakami** b. 1962

*Homage to Francis Bacon (Study of Isabel Rawsthorne); Homage to Francis Bacon (Study of George Dyer); Homage to Francis Bacon (Study for Head of Isabel Rawsthorne and George Dyer); and Homage to Francis Bacon (Study for Head of Isabel Rawsthorne and George Dyer)*, 2016-17  
Four offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 90/300, 93/300, 49/300 and 48/300 respectively 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. 50 x 50 cm (19⅝ x 19⅝ in.)

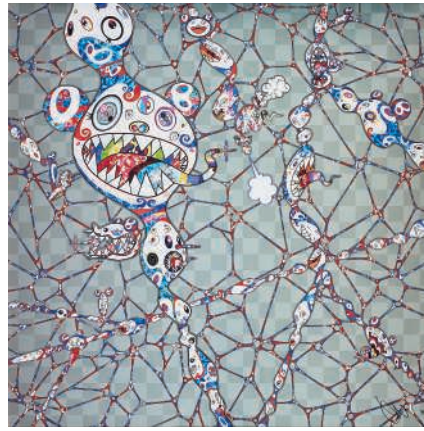
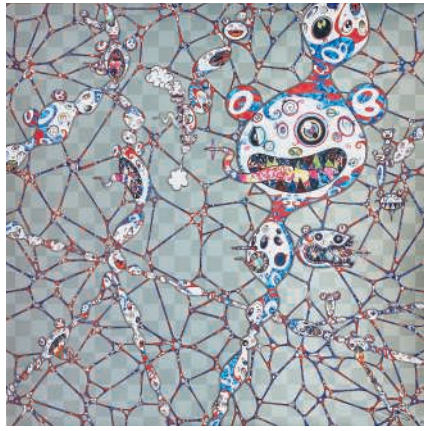
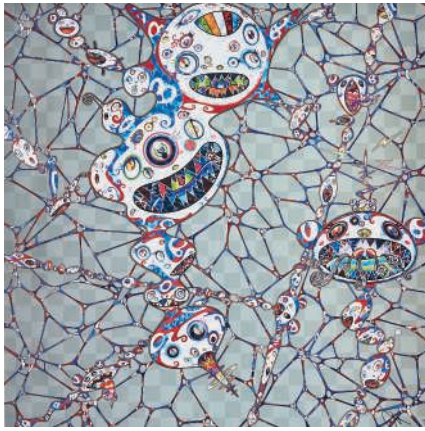
**Estimate**

£2,000-3,000 \$2,500-3,800 €2,200-3,300 • ±

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285

This lot is sold with no reserve

## 285. Takashi Murakami b. 1962

*DOB: Myxomycete; We Are Destined to Meet Someday! But for Now, We Wander in Different Dimensions; and Chaos: Primordial Life*, 2016-17

Three offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 51/300, 48/300 and 49/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all S. 68 x 68 cm (26¾ x 26¾ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ‡

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This lot is sold with no reserve

## 286. Takashi Murakami b. 1962

*Chaos; Panda Family- Happiness; and Panda Family*, 2013-16

Three offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 123/300 in black ink, 98/300 and 169/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. All S. 50 x 50 cm (19½ x 19½ in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ‡

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This lot is sold with no reserve

**287. Takashi Murakami** b. 1962

*Flower HOLLOW*; and *DEATH Flower*, 2015

Two offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 35/300 and 91/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. both S. 68 x 68 cm (26¾ x 26¾ in.)

**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ₣

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This lot is sold with no reserve

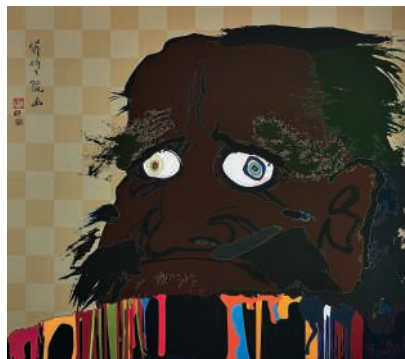
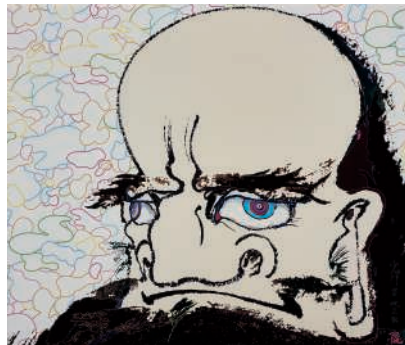
**288. Takashi Murakami** b. 1962

*I open wide my eyes but see no scenery. I fix my gaze upon my heart; That I may time transcend, that a universe my heart may unfold; Initiate the speed of cerebral synapse at free will; and In the heart's eye, a universe*, 2007-08  
Four offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 23/300, 154/300, 90/300 and 124/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all S. 70 x 81 cm (27½ x 31½ in.)

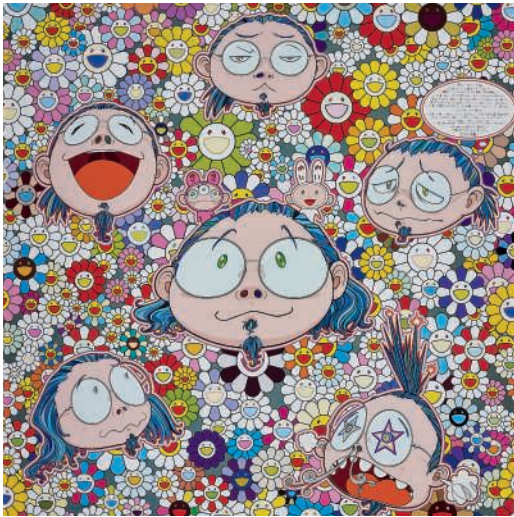
**Estimate**

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ₣

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







This lot is sold with no reserve

## 289. Takashi Murakami b. 1962

*The Artist's Agony and Ecstasy; Self-Portrait of the Manifold Worries of a Manifoldly Distressed Artist; and The Future will Be Full of Smile! For Sure!*, 2012  
Three offset lithographs in colours, on smooth wove paper, the full sheets. Each signed and numbered 103/300, 84/300 and 51/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.  
two S. 72 x 72 cm (28½ x 28½ in.)  
one S. 50 x 50 cm (19½ x 19½ in.)

### Estimate

£1,500-2,000 \$1,900-2,500 €1,700-2,200 • ‡

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



This lot is sold with no reserve

## 290. 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 colours, on smooth wove paper, the full sheets. Each signed by both artists (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 129/300 and 118/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.  
both S. 70 x 55.5 cm (27½ x 21½ in.)

### Estimate

£1,000-1,500 \$1,300-1,900 €1,100-1,700 • ‡

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*Reverie, from 11 Pop Artist's, Volume II, 1965*

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*Portrait de Jacqueline de Face II, 1962*

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**Andy Warhol**

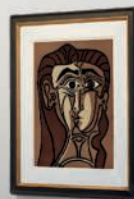
*Marilyn, 1967*

**Sold for \$325,000**

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New York, October 2018

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**Viewing**  
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Lot 22, Allen Jones  
*Life Class*, 1968 (detail)  
Offset Lithograph on paper  
81.5 x 103.5 cm  
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**Back cover**  
Lot 46, Bridget Riley  
*Untitled (Winged Curve)*, 1966 (detail)  
Screenprint on paper  
57.8 x 62.5 cm  
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# 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 £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000.

## 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

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### 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.

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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

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### 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.

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Lots designated with the symbol O are the subject of a minimum price guarantee. In such cases Phillips has guaranteed to the seller of the lot that regardless of the outcome of the sale the seller shall receive no less than a minimum sum. This guarantee may be provided solely by Phillips or jointly with a third party.

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Where Phillips has agreed to a minimum price guarantee it assumes the financial risk of a lot failing to sell or selling for less than the minimum price guarantee. Because the sums involved can be significant Phillips may choose to share the burden of that financial risk with a third party. The third party shares the risk by committing in advance of the sale, usually by way of a written bid, to buy the lot for an agreed amount whether or not there are competing bidders for the lot. If there are competing bidders third party guarantors may also bid above any written bid. In this way the third party guarantor assumes the risk of the

bidding not reaching the amount of the minimum price guarantee.

In return for underwriting or sharing this risk Phillips will usually compensate the third party. The compensation may be in the form of a fixed fee or an amount calculated by reference to the hammer price of the lot. If the third party guarantor is the successful bidder Phillips will report the purchase price net of any fees paid to the third party guarantor.

### Δ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ● No Reserve

Unless indicated by a •, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

### ♠ Property Subject to the Artist’s Resale Right

Lots marked with ♠ are subject to the Artist’s Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

Portion of the Hammer Price (in EUR)	Royalty Rate
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
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The Artist’s Resale Right applies where the hammer price is EUR 1,000 or more, subject to a maximum royalty per lot of EUR 12,500. Calculation of the Artist’s Resale Right will be based on the pounds sterling/euro reference exchange rate quoted on the date of the sale by the European Central Bank.

### Σ Endangered Species

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

### †, \$, £, or Ω Property Subject to VAT

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## 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.

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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.

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**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 £30,000 or less.

**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

## Important Notices

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.

### Privacy

Our Privacy Policy is available at [www.phillips.com](http://www.phillips.com) or by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com) and sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data; (iii) the lawful bases we rely on when processing your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

Phillips premises, sale, and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes. Phillips' auctions will be filmed for simultaneous live broadcast on Phillips' and third party websites and applications.

Your communications with Phillips, including by phone and online (e.g. phone and on-line bidding) may be recorded for security, client service and bid monitoring purposes. Where we record such information we will process it in accordance with our Privacy Policy.

### 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](http://hmrc.gov.uk), select Forms under Quick Links and then Find a Form. The relevant form is VAT65A. Completed forms should be returned to: HM Revenue & Customs, VAT Overseas Repayments, 8th/13th Directive, PO Box 34, Foyle House, Duncreggan Road, Londonderry BT48 7AE, Northern Ireland, (tel) +44 (0)2871 305100 (fax) +44 (0)2871 305101, [email enq.oru.ni@hmrc.gsi.gov.uk](mailto:enq.oru.ni@hmrc.gsi.gov.uk).

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

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

## 7 Sales and Use Taxes

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

## Conditions of Sale

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, 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](http://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 £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000. 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 as follows:

(i) Payment by wire transfer should be sent directly to Phillips as follows. Bank transfer details will also be provided on the Invoice for purchased lots:

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

(ii) 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 £30,000 or less.

(iii) Phillips will accept payment in cash provided that the total amount paid in cash or cash equivalents does not exceed GBP 5,000

(e) 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 Privacy

(a) You acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with our privacy policy from time to time as published at [www.phillips.com](http://www.phillips.com) or available by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com).

(b) Our privacy policy sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data (including for example the provision of auction, private sale and related services; the performance and enforcement of these terms and conditions; the carrying out of identity and credit checks; keeping you informed about upcoming auctions, exhibitions and special events; and generally where reasonably necessary in the

management and operation of our business); (iii) the lawful bases on which we rely in undertaking our processing of your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

(c) Phillips premises and sale and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes and will be filmed during the auction for simultaneous live broadcast on our and third party websites and applications. By remaining in these areas, you acknowledge that you may be photographed, filmed and recorded and grant your permission for your likeness and voice to be included in such recordings. If you do not wish to be photographed or filmed or appear in such recordings, please speak to a member of Phillips staff.

Your communications with Phillips, including by telephone and online (e.g. telephone and on-line bidding) may also be recorded for security, client service and bid monitoring purposes. Where we record such information we will process it in accordance with our Privacy Policy available at [www.phillips.com](http://www.phillips.com).

#### 13 Limitation of Liability

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

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

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

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

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

#### 14 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to



the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

## 15 General

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

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

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

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

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

## 16 Law and Jurisdiction

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

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

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

## Authorship Warranty

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

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

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

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

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

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Phone number to call at the time of sale (for Phone Bidding only)		
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\* Excluding Buyer's Premium and VAT

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☐ By ticking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

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- **Private Purchases:** Proof of identity in the form of government-issued identification will be required.
- **Company Purchases:** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale available online at [phillips.com](http://phillips.com). Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £180,000, 20% of the portion of the hammer price above £180,000 up to and including £3,000,000 and 12.5% of the portion of the hammer price above £3,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to [bidslondon@phillips.com](mailto:bidslondon@phillips.com) or by fax at +44 20 7318 4035 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- If you have not bid and bought with us before, please provide a bank reference
- Payment for lots can be made by wire transfer, credit card (up to £30,000) using Visa, American Express, Mastercard or Union Pay (for in person transactions only), UK debit cards, or cash (up to £5,000).
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with Phillips's Privacy Policy as published at [www.phillips.com](http://www.phillips.com) or available by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
- Phillip's premises and sale and exhibition venues 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.

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# SCHOOL PRINTS

19 January – 1 May 2019

Fiona Banner, Sir Peter Blake, Martin Creed, Jeremy Deller  
Anthea Hamilton, Helen Marten, Haroon Mirza  
Francis Upritchard, Richard Wentworth, Rose Wylie

The Hepworth Wakefield has commissioned leading British artists to create limited edition prints for schools to encourage creativity across the curriculum. Sales of the prints will support an art engagement programme with primary schools in one of the most disadvantaged areas of the UK.

Limited editions are available to buy online  
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£4,000 for the complete set of School Prints

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