

# PHILLIPS



EVENING & DAY EDITIONS

LONDON 12 DECEMBER 2013













# PHILLIPS

## EVENING & DAY EDITIONS

### SALE INFORMATION

LONDON, 12 DECEMBER 2013 at 2PM & 6PM

### AUCTION & VIEWING LOCATION

7 Howick Place, London SW1P 1BB

### AUCTIONS

Day sale 12 December 2013 at 2pm, lots 47-187

Evening sale 12 December 2013 at 6pm, lots 1-46

### VIEWING

3-12 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

### SALE DESIGNATION

In sending in written bids or making enquiries  
please refer to this sale as UK030213 or Editions.

### ABSENTEE AND TELEPHONE BIDS

tel +44 20 7318 4045 fax +44 20 7318 4035

bidslondon@phillips.com

### MODERN & CONTEMPORARY EDITIONS

### HEAD OF SALE

Robert Kennan +44 207 318 4075

rkennan@phillips.com

### ADMINISTRATOR

Rebecca Tooby-Desmond +44 207 318 4079

rtooby-desmond@phillips.com

**Front cover** Richard Hamilton, *Fashion-Plate (Cosmetic Study IX)*, 1969, lot 11

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**Back cover** Martial Raysse, *Untitled*, from *Original Edition 1, das grosse buch*, 1962-64, lot 10 (detail)

**Inside front cover** David Hockney, *In the Dull Village*, from *Illustrations for Fourteen Poems by C.P. Cavafy*, 1966, lot 8 (detail)

**Opposite** Gerhard Richter, *Frau mit Kind*, 2005, lot 28 (detail)

**Page 188** Andy Warhol, *Self-Portrait*, 1967, lot 15 (detail)

© 2013 The Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

**Page 189** Pablo Picasso, *Visage de Marie-Thérèse*, 1928, lot 3

**Inside back cover** Roy Lichtenstein, *Imperfect*, from *Imperfect series*, lot 23 (detail)



1

**JAMES ENSOR** 1860-1949

*Masques intrigues*, 1904

Etching finished with extensive hand-colouring by the artist, on Simili cream Japanese paper, with wide margins, signed, titled and dated '1904' in black ink, also counter signed and titled by the artist in pencil on the reverse, an extremely fine early proof aside from the edition for 'Art Contemporain', the colours fresh, generally in very good condition, framed.  
 I. 8 x 11.8 cm (3½ x 4½ in)  
 S. 16 x 24.4 cm (6¼ x 9½ in) (please note the above illustration is larger than life size)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♠

**PROVENANCE**

Art Institute of Chicago (inkstamp on reverse)  
 Unknown collector's stamp  
 William Weston Gallery, London

**LITERATURE**

Auguste Tavernier 128; Loys Delteil 128; Albert Croquez 128

2

**PAUL KLEE** 1879-1940

*Hoffmanneske Szene*, 1921

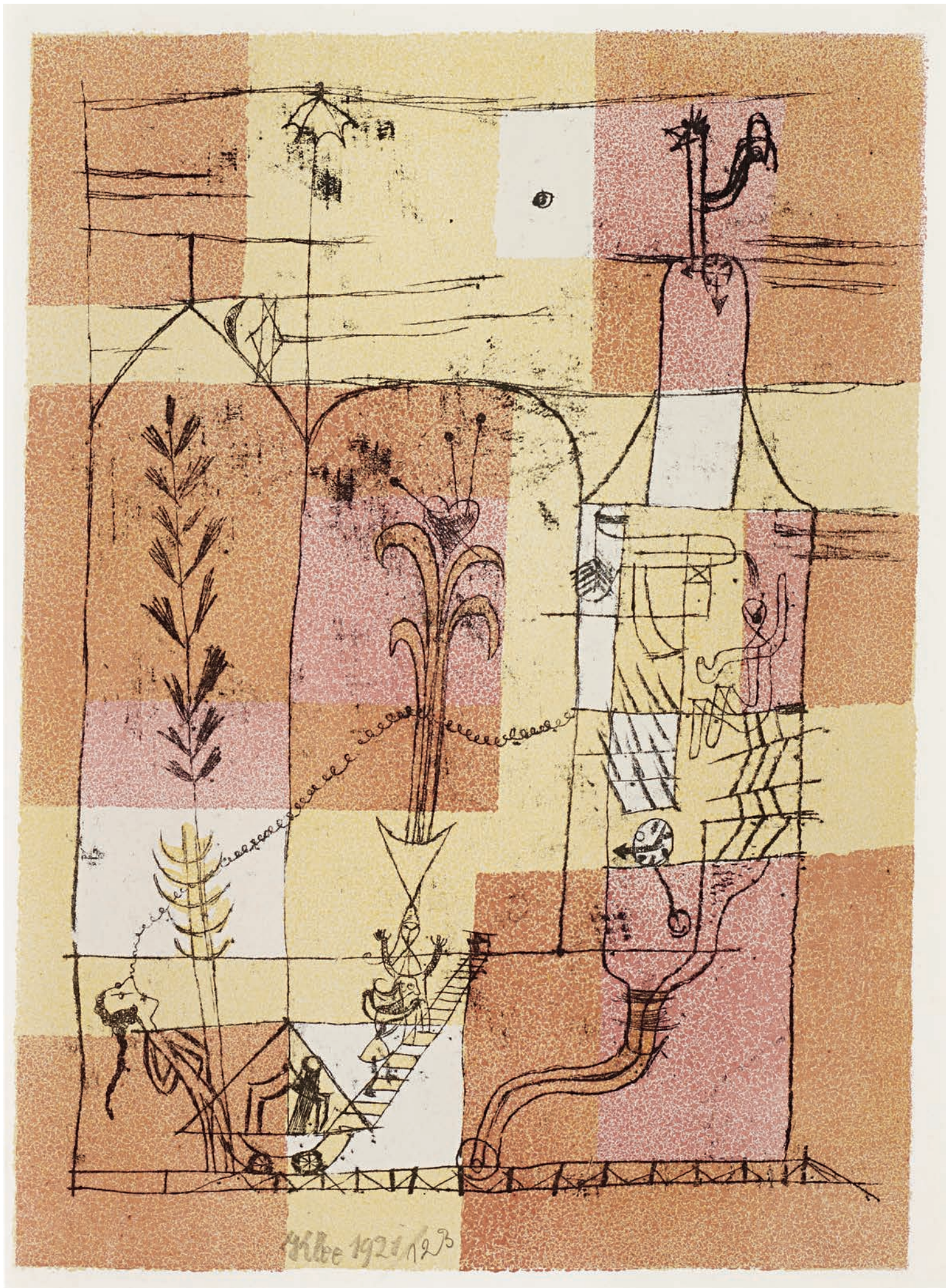
Lithograph in colours, on heavy smooth wove paper, with wide margins, signed, dated '1921' and inscribed with the work number '123' in pencil, from the edition of 100 (there were also 10 on Japan), published by Staatliches Bauhaus, Weimar, in very good condition, framed.  
 I. 31.8 x 22.8 cm (12½ x 8¾ in)  
 S. 35.1 x 26.5 cm (13¾ x 10¾ in)

**Estimate** £15,000-20,000 \$24,100-32,100 €17,900-23,800 ‡

**LITERATURE**

Eberhard W. Kornfeld 82IIc







### 3

#### **PABLO PICASSO** 1881-1973

##### *Visage de Marie-Thérèse*, 1928

Lithograph, on Japanese paper, with full margins (deckle on three sides), signed in pencil, one of 25 artist's proofs with large margins (aside from the numbered edition of 75 with large margins and the signed and numbered edition of 225 with smaller margins), published by Edition Galerie Percier, Paris, in very good condition, framed.

I. 20.3 x 14.1 cm (7⅞ x 5½ in)

S. 51.5 x 33.5 cm (20¼ x 13¼ in)

**Estimate** £25,000-35,000 \$40,100-56,200 €29,800-41,700 ₣ ♠

#### LITERATURE

Georges Bloch 95

Brigitte Baer 243c

Fernand Mourlot 23

Hatje Cantz 24

see Patrick Cramer books 16

Deborah Wye, *A Picasso Portfolio: Prints from the Museum of Modern Art*, New York, 2010, no. 93, illustration of another example p.122; and front cover.

“When the name ‘Pablo Picasso’ is pronounced, what first comes to your mind?” There was a pause, and then she replied: “‘The Secret’, because we were living in secret and we were happy.”

PIERRE CABANNE INTERVIEWING MARIE-THÉRÈSE IN 1974





Piero



4

**SALVADOR DALÍ** 1904-1989

*Le cabinet anthropomorphique*, 1973/82

Bronze sculpture with brown patina, and two bronze keys, incised with signature and numbered 220/330, with the Mibrosa, Barcelona foundry stamp, in very good condition.

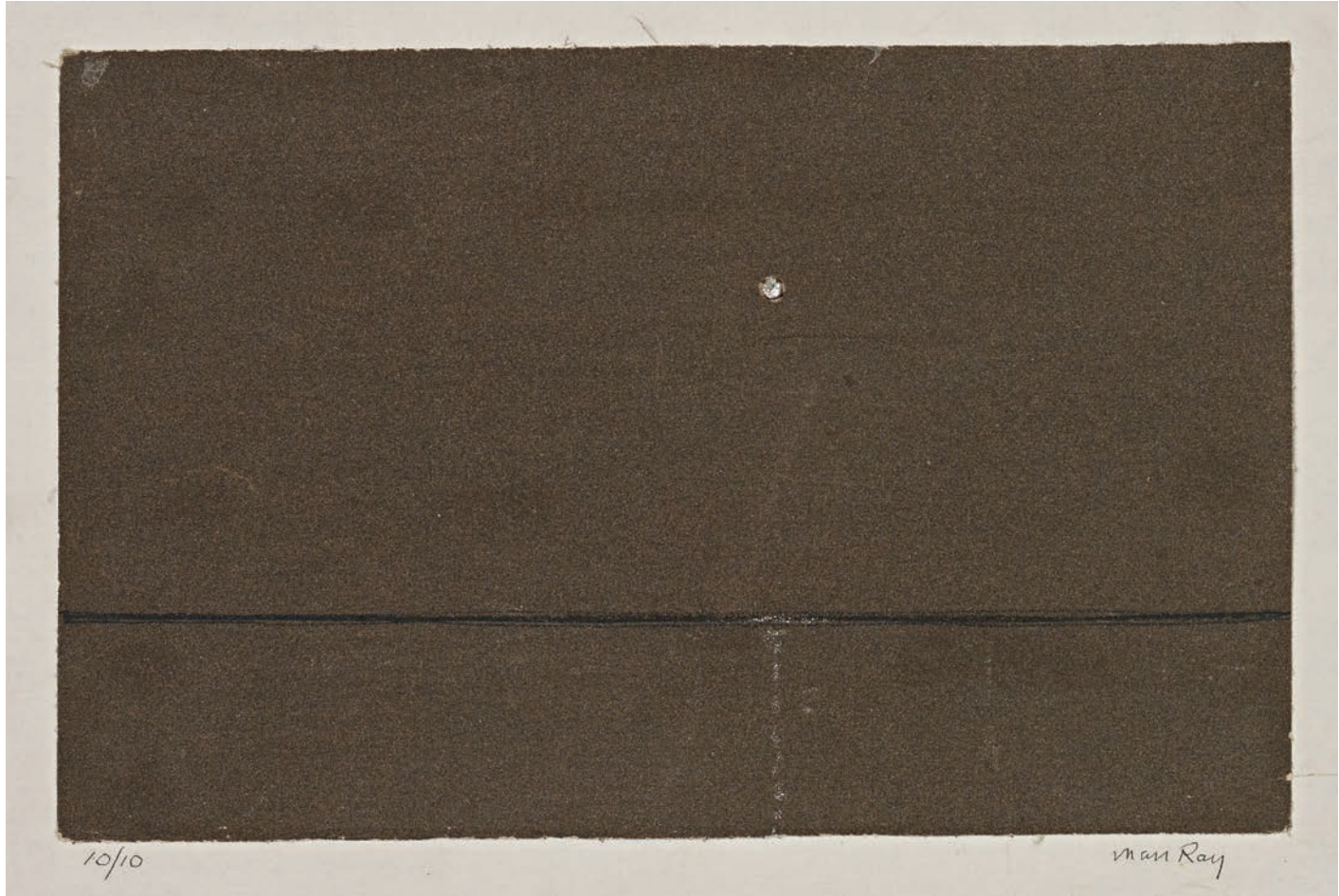
31.8 x 59.7 x 14 cm (12½ x 23½ x 5½ in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ♠

**LITERATURE**

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





5

**MAN RAY** 1890 - 1976

*L'Étoile de verre (Glass Star)*, 1965

Glittering paste gem (diamond-cut fragments of glass) and chalk, on dark brown sandpaper, mounted on white painted museum board (as issued), signed and numbered 10/10 in pencil (there were three editions of 10 examples each), also titled in black ink on the reverse by another hand, in very good condition, framed.

sandpaper sheet: 18 x 28 cm (7 x 11 in)

mount size: 24 x 33 cm (9½ x 13 in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ♠

**PROVENANCE**

Marion Meyer Galerie, Paris

**EXHIBITED**

Musée d'art Contemporain, Nice, *Man Ray, Rétrospective*, 22 February - 9 June 1997 (loaned from the collection of Marion Meyer)

**LITERATURE**

Rotterdam and Paris, 1972-72, no. 74

Roland Penrose, 1975, p. 187

Arturo Schwarz, 1977, p. 224, no. 371

Smithsonian Institution, 1988-90, *Perpetual Motif, the Art of Man Ray*, p. 156, no. 264

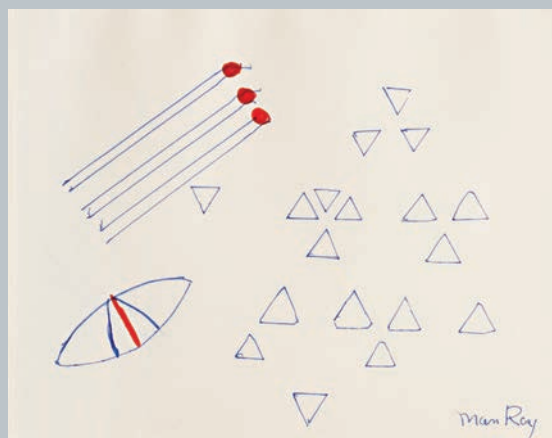
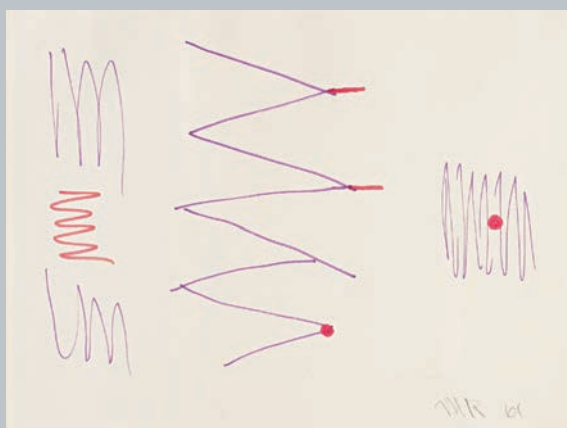
*Objets de mon affection*, 1983, p. 156, no. 159

Tokyo, 1990-91, p. 30, no. O-41, illustration of an example from the 3rd edition

Tokyo, 1991-92, p. 82, no. 136, illustration of an example from one of the editions

The title *L'Étoile de verre* is a double play on words, rhyming with *papier de verre* (sandpaper) and *étoile de mer* (starfish), the latter being the title of Man Ray's third film made in 1928.

## A COLLECTION OF DRAWINGS BY MAN RAY FROM A PRIVATE EUROPEAN COLLECTION



6

**MAN RAY** 1890 - 1976

*A collection of drawings, circa 1960*

17 drawings in a variety of media: coloured crayons, pen and ink and pencil, on various papers, the full sheets, all signed (some with initials), and some variously dated between '55'- '65' in pencil, all generally in very good condition, all unframed.

all S. various sizes, largest 30 x 22.5 cm (11¾ x 8⅞ in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ♠

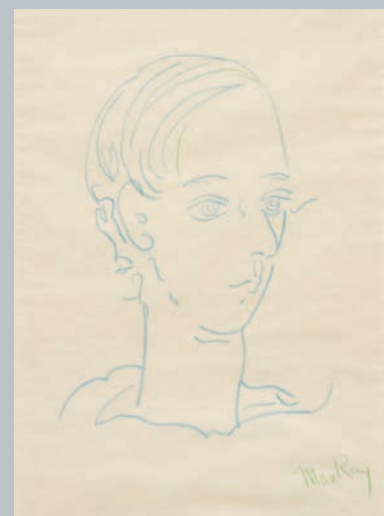
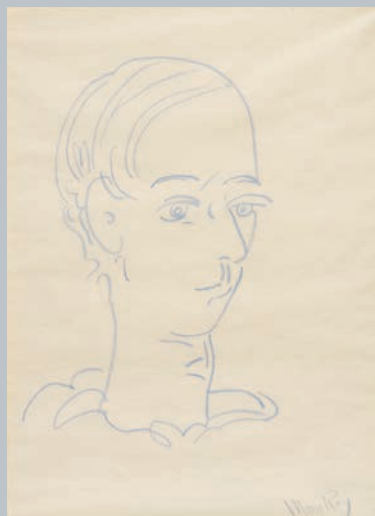
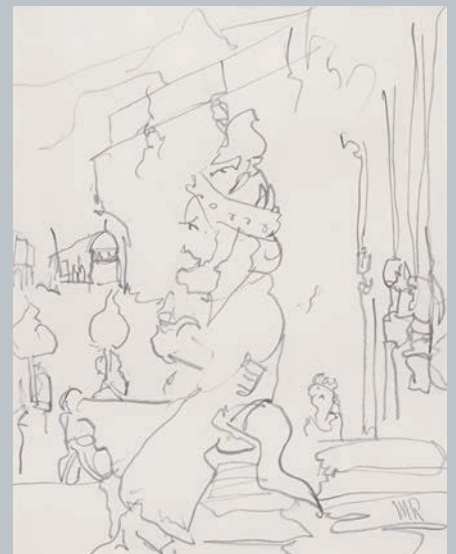
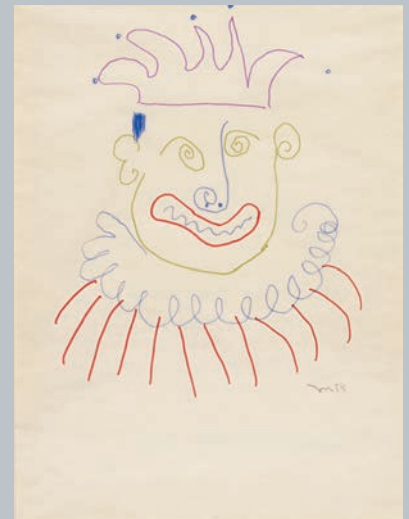
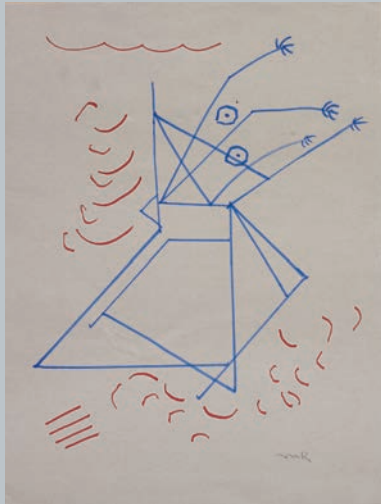
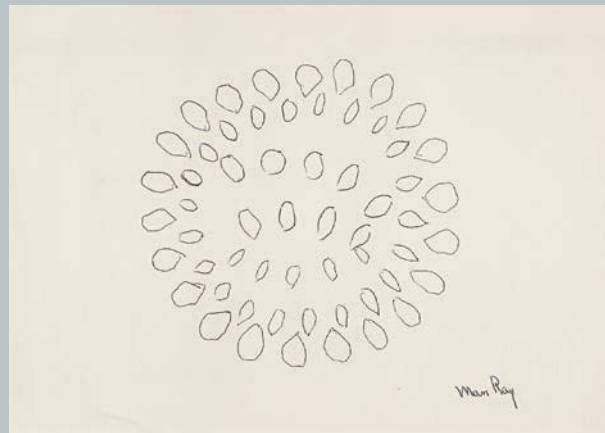
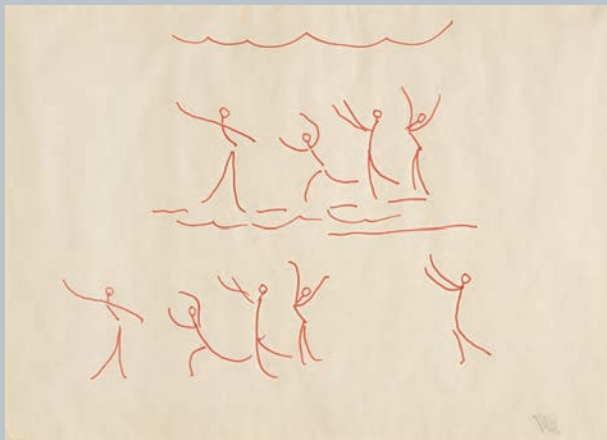
### PROVENANCE

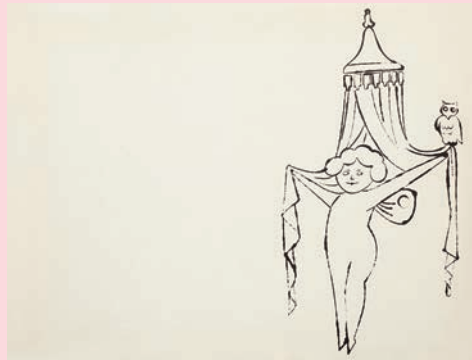
Private French collection

Galerie Lucie Weill Seligman (directed by Charles Zalber)

then by descent to the present owner







7

**ANDY WARHOL** 1928-1987

*In the Bottom of my Garden*, circa 1956

The complete book comprised of 20 offset lithographs, two with hand-colouring, bound in paper-covered boards with offset lithograph and hand-colouring (as issued), signed in pencil on the reverse of the last page, with the Andy Warhol Art Authentication board inkstamp and numbered 'A135.113' in pencil on the inside back cover, generally in good condition.  
21.6 x 28.3 x .6 cm (8½ x 11½ x ¼ in)

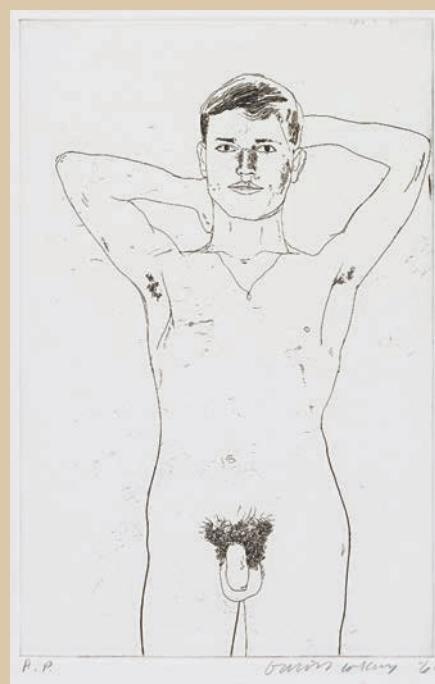
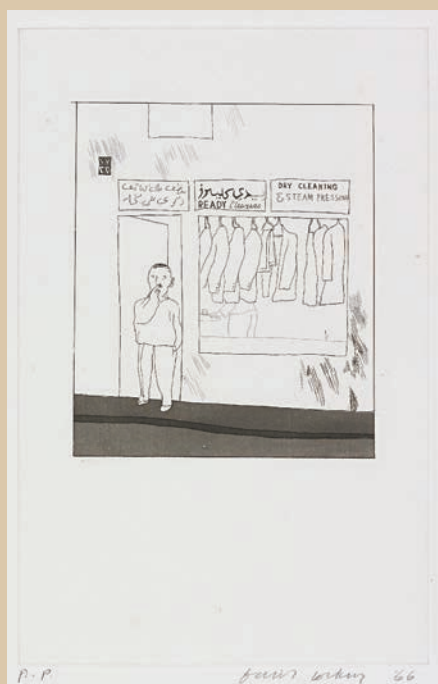
**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ₺

**LITERATURE**

Freyda Feldman and Jörg Schellmann IV.86-105







## 8

### DAVID HOCKNEY b. 1937

*Illustrations for Fourteen Poems by C.P. Cavafy, b. 1966*

The complete set of 13 etchings with aquatint, on handmade vellum paper, *hors texte*, with title page and justification, edition E, each plate signed, dated '66' and annotated 'AP' in pencil (one of 5 artist's proofs, aside from the edition of 25), published by Editions Alec, London, all sheets, loose (as issued), each within a separate folder containing the respective poem, all generally in very good condition, contained within the original black leather portfolio box.

66 x 52.7 x 4.6 cm (25 $\frac{7}{8}$  x 20 $\frac{3}{4}$  x 1 $\frac{3}{4}$  in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ♠

#### LITERATURE

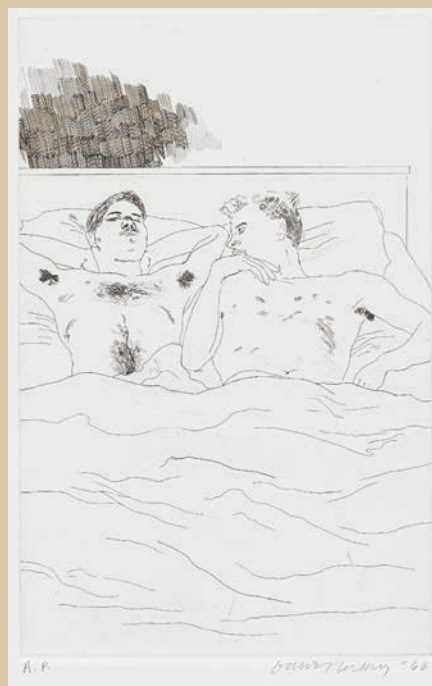
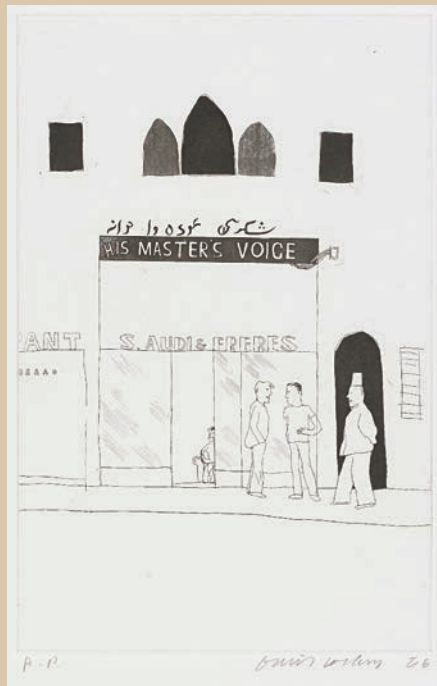
Scottish Arts Council 47-59

Museum of Contemporary Art Tokyo 47-59

Neil MacGregor *A History of the World in 100 Objects*, British Museum, London, 2013 pp.634-639

Titles include: *Portrait of Cavafy in Alexandria* (Pl. 1); *Two Boys Aged 23 or 24* (Pl. 2); *He Enquired after the Quality* (Pl. 3); *To Remain* (Pl. 4); *According to Prescriptions of Ancient Magicians* (Pl. 5); *In an Old Book* (Pl. 6); *The Shop Window of a Tobacco Store* (Pl. 7); *In the Dull Village* (Pl. 8); *The Beginning* (Pl. 9); *One Night* (Pl. 10); *In Despair* (Pl. 11); *Beautiful and White Flowers* (Pl. 12) and *Portrait of Cavafy II* (Pl. 13).

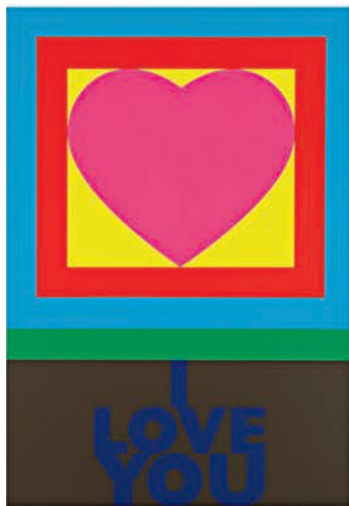
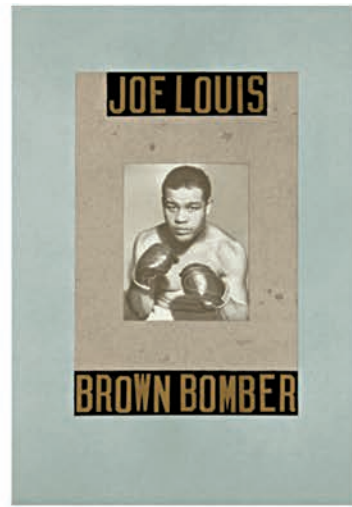




"I think I did 12 . . . 12 etchings. Some were drawn from life, some were drawn from my drawings, some were drawn from photographs. I was rather proud of it at the time, and yeah, I would have thought of it as good propaganda, I would. And [it] probably helped a little bit. And I would always defend my life as it were - what I was up to. I wasn't speaking for anybody else, but I would certainly defend my way of living, yes. I've never really been an activist, only in my work - that's my job, to do my work, not to spend it doing anything else. But if I played a little part in it, I'm proud. I might have done, I think . . . made people open their lives a little bit, perhaps. I'd like to think that."

David Hockney, quoted in Neil MacGregor's discussion of *In the Dull Village*, chosen to be included in The British Museum's *A History of the World in 100 Objects*





9

**PETER BLAKE** b. 1932

*Alphabet*, 1991

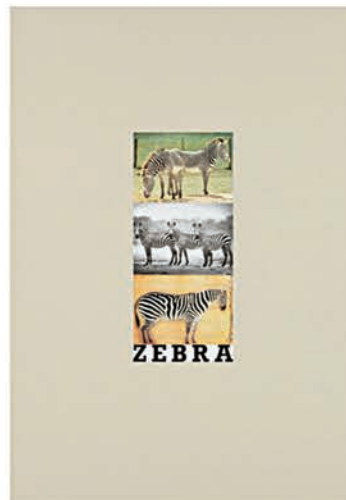
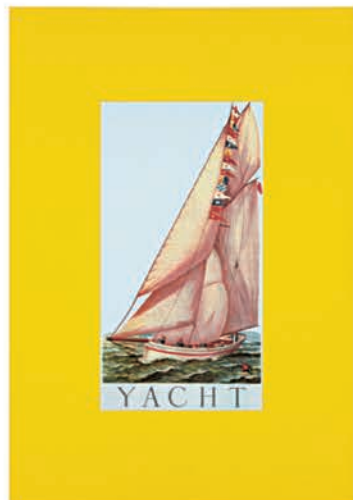
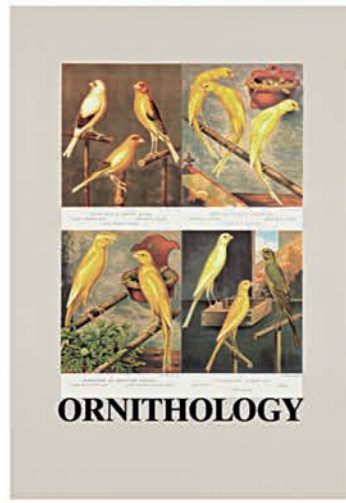
The complete set of 26 screenprints in colours, on wove paper, with full margins, all signed, titled and numbered 51/95 in pencil, co-published by Waddington Graphics and Coriander Studios, London (some with the Waddington Graphics blindstamp), all in very good condition, all unframed.

all I. 72.4 x 50.8 cm (28½ x 20 in)

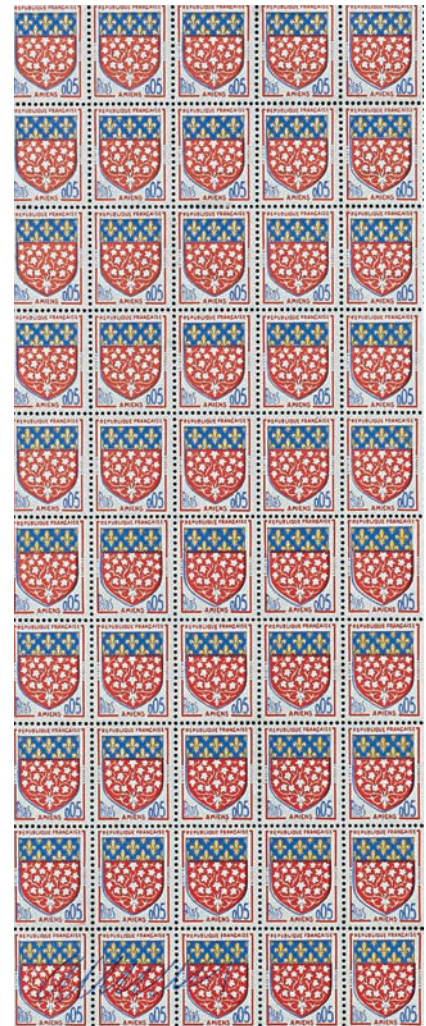
all S. 115.6 x 76.8 cm (45½ x 30¼ in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ± ♠









10

## VARIOUS ARTISTS

*Edition Original 1, das grosze buch, 1962-64*

The complete set of 15 prints and multiples some in colours, including a bound book with texts by each artist, all prints and multiples numbered either 84/100 or 84/130 in pencil (the edition was 100 plus 30 artist's proofs), all works were made in 1962-3 and published in 1964 by HofhausPresse, Düsseldorf, all generally in very good condition, the loose sheets contained in stiff paper slipcase, accompanied by the book in the original white leather portfolio box.

43 x 37.5 x 7.3 cm (16 7/8 x 14 3/4 x 2 7/8 in)

**Estimate** £30,000-50,000 \$48,100-80,200 €35,700-59,600 ± ♠

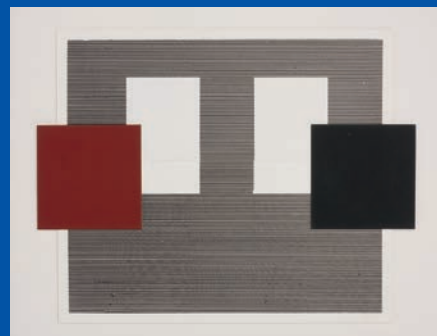
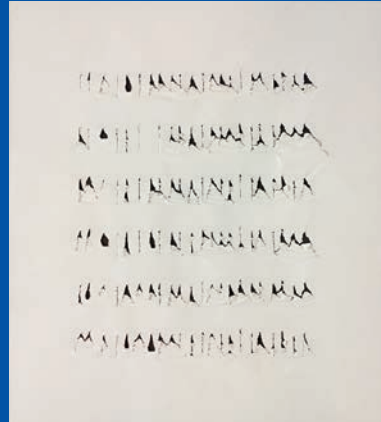
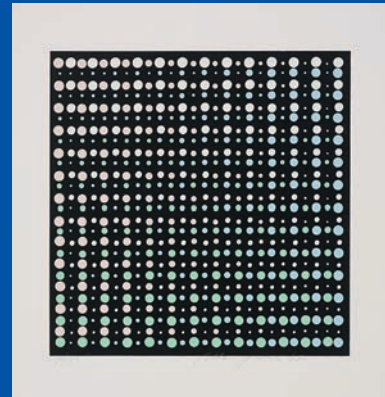
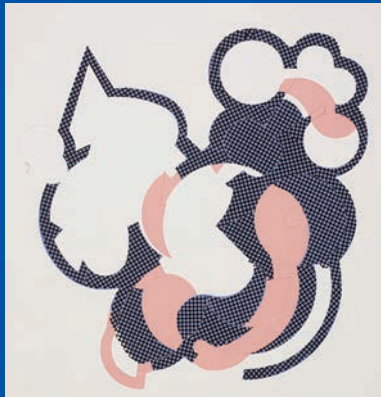
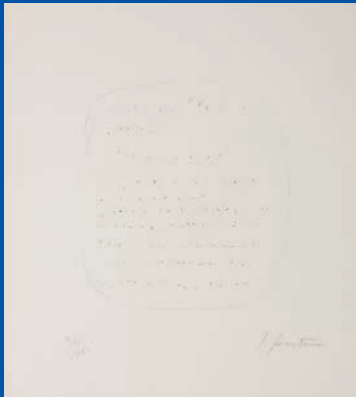
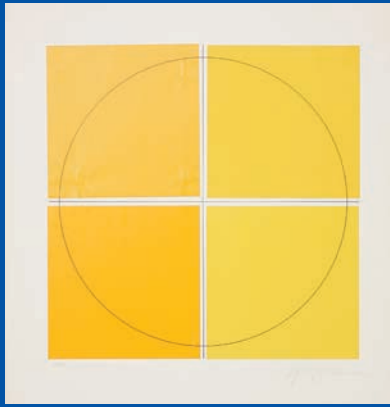
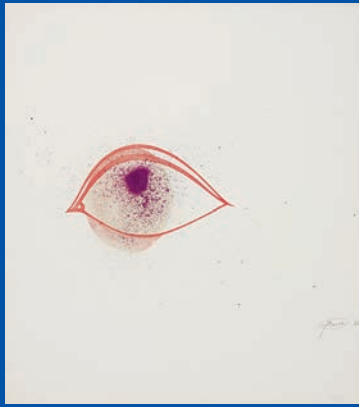
### LITERATURE

Christo (Jörg Schellmann 1); Dieter Roth (Dirk Dobke 036); Lucio Fontana (Harry Ruhé and Camillo Rigo U-3)

Wendy Weitman *Pop Impressions Europe/USA: Prints and Multiples from the Museum of Modern Art*, 1999, pp. 96-97, used as cover image (Raysse)







Including Christo, *Der Spiegel*; Oskar Holweck, *Untitled*; Dieter Roth, *Reykjavik*; Heinz Mack, *Untitled*; Yves Klein, *Monochrome*; Günther Uecker, *Untitled*; Martial Raysse, *Untitled*; Lucio Fontana, *Concetto Spaziale*; Jesus Rafael Soto, *Untitled*; Otto Piene, *Untitled*; Jean Tinguely, *Untitled*; Arman, *Untitled*; Jeff Verheyen, *Untitled*; Almir Mavignier, *Untitled*; and Per Olof Ultvælt, *Untitled*.

**RICHARD HAMILTON** b. 1922*Fashion-Plate (Cosmetic Study IX)*, 1969

Lithograph with collage, acrylic, pastel and cosmetics in colours, on Fabriano paper, with full margins, from a series of 12 unique works, signed and titled 'Fashion-plate (cosmetic study IX)' in pencil on the reverse, generally in very good condition, framed.

I. 74.5 x 60 cm (29 $\frac{3}{8}$  x 23 $\frac{5}{8}$  in)

S. 100 x 70 cm (39 $\frac{3}{8}$  x 27 $\frac{1}{2}$  in)

**Estimate** £150,000-200,000 \$241,000-321,000 €179,000-238,000 ± ♠

**PROVENANCE**

Eric Franck Fine Art, London & Geneva  
Waddington Galleries Ltd., London

**EXHIBITED**

Galerie Rene Block, Berlin, *Cosmetic Studies*, January 1970  
Tate Gallery, London, *Richard Hamilton*, 12 March - 19 April 1970 no. 166 (illustrated p.89), this exhibition later travelled to Stedelijk van Abbe Museum, Eindhoven, May-June 1970, and Kunsthalle, Bern, July-August 1970  
Solomon R. Guggenheim Museum, New York, *Richard Hamilton*, September-November 1973 no. 130 (illustrated in colour p.77)  
Kunsthalle, Bielefeld, *Richard Hamilton, Studies-Studien 1937-1977*, April-May 1978 (illustrated p.170), this exhibition later travelled to Kunsthalle, Tübingen, May-June 1978 and Kunstverein, Göttingen, June-July 1978

**LITERATURE**

Richard Morphet, *Richard Hamilton*, The Tate Gallery London, 1970 (pp. 86-91)

“The artist’s job has always been to select and reassemble elements from a chancing, chaotic, experience of the world. In creating order, coherence and stability from the flux of experience the artist produces an icon – an epiphany. He has to grab, to formalize, some instant of enlightenment.”

RICHARD HAMILTON



Roy Lichtenstein, *Crying Girl*, 1963











In a 1957 letter to Alison and Peter Smithson, the famous British architects who were also central figures in the avant-garde cultural scene in 1950s London, Richard Hamilton famously defined the term ‘Pop’ as ‘popular, transient, expendable, low cost, mass produced, young, witty, sexy, gimmicky, glamorous and big business’. It is these contrasting, yet irrefutably intertwined characteristics that are so prevalent in his *Fashion-Plate (Cosmetic Study IX)*: the ninth unique work from Hamilton’s 1969 series of *Cosmetic Studies I-XII*, which were the highlight of Hamilton’s 1970 Tate Gallery retrospective.

These twelve, unique works combine lithograph, collage, paint and cosmetics to create a series of exceptional ‘Fashion Plate’ portraits. Hamilton combines high art with the materials and forms of mass commercial culture, demonstrating his obsession with assimilating genres of basic visual phenomena into fine art. In this way, the series of *Cosmetic Studies* illustrate the constant tension, inherent to Hamilton’s artistic practice, between his concern for unity and the desire to inject his works with an energetic sense of discrepancy and ambiguity between the composite elements. Hamilton experiments with the *Cosmetic Studies*, as he continued to do so with his 1990s *Interior* series, to determine how manipulated the multiple view-points and substitutions can become whilst still remaining plausible to the eye. Hamilton recognized this struggle of fine-tuning his works when he commented in 1984 that “A print is a public commitment, it must be resolved, perfected and finalized.”



Franco Rubartelli *Veruschka*, 1968

Although in the completed works Hamilton makes this fine line between distortion and harmony look effortless, three preliminary examinations for the *Cosmetic Studies* series, illustrate the difficulty in achieving this balance. The three preliminary works introduce the diagrammatic eye, and the collaged mouth and neck, which recur in *Cosmetic Studies IV-XII*, and demonstrate Hamilton’s struggle with the treatment of the eyes in the *Cosmetic Studies* subject: one eye taken from a single source gave the face too much specificity, whilst two eyes from separate sources were difficult to integrate satisfactorily.

In *Cosmetic Study IX*, Hamilton spectacularly overcomes these difficulties of composition and appropriation, whilst maintaining the energy created by this tension to create a particularly arresting example of Hamilton’s obsession with the immediate juxtaposition of contrasting visual languages. Set within the white vortex of a lithographed background depicting an empty studio (belonging to Hamilton’s friend, the photographer Tony Evans) the mouth and lips of the model Veruschka von Lehndorff are printed in grey, before layers of disparate facial features are added. These features were taken from Vogue and Harper’s Bazaar magazines, as well as from the art of Hamilton’s contemporaries, with the right eye of Roy Lichtenstein’s *Crying Girl*, 1963 performing as an anchor in the surrounding halo of facial parts and unexpected explosions of colourful paint and cosmetics. By composing *Cosmetic Study IX* as a single portrait from elements of many separate heads and bodies, Hamilton reveals his compulsive merging of disparate elements into new wholes.

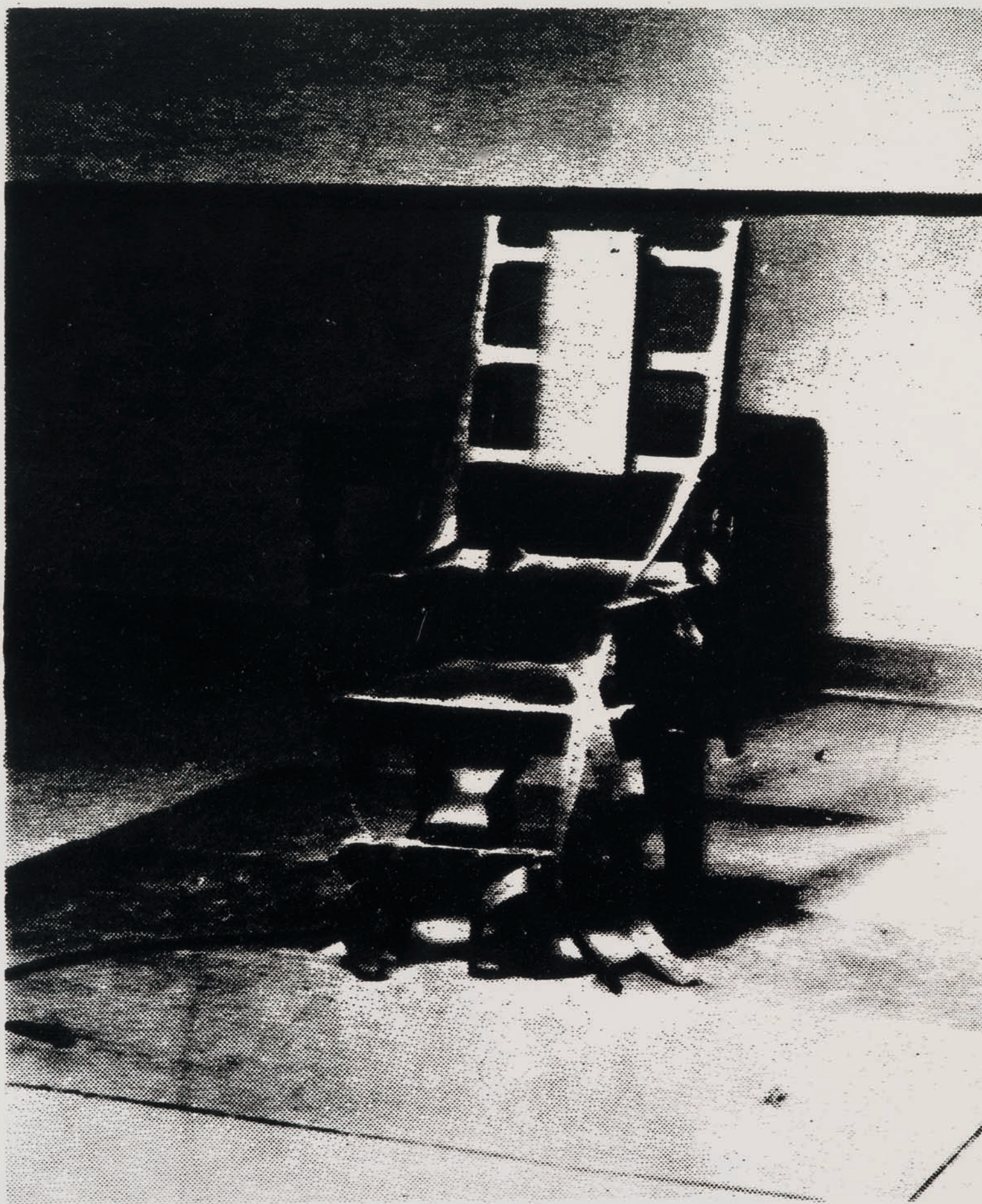


Photo: Duffy © Duffy Archive & David Bowie Archive™

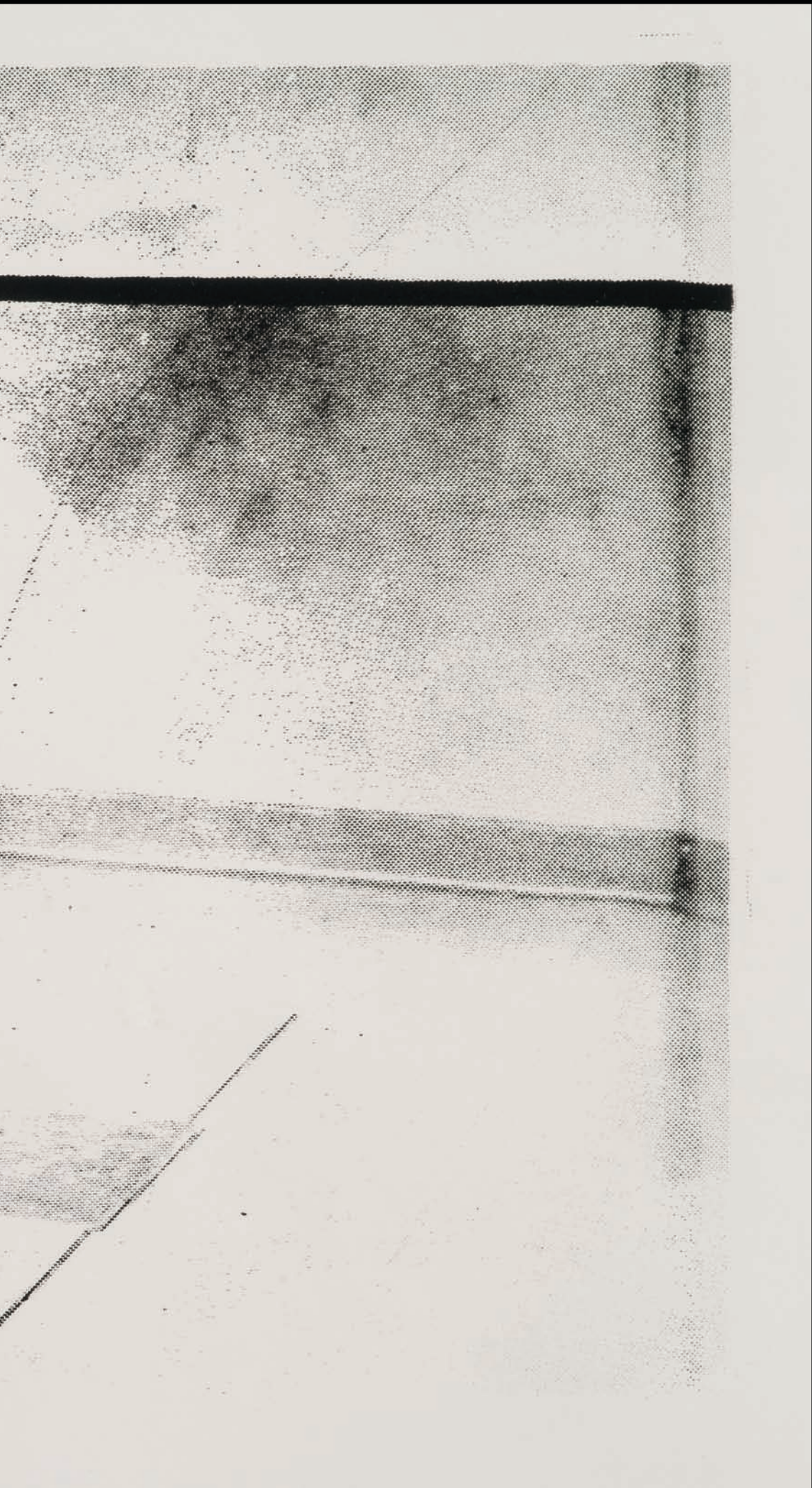
Brian Duffy *David Bowie*, 1973

As so often in Hamilton’s work, a wider sensory experience is conveyed than is literally shown, and *Cosmetic Study IX* offers far more than an illustration of Hamilton’s carefully controlled collision between the sensual and the mass produced. At once expressionless and vulnerable, Hamilton’s portrait defines a malaise undermining the glacial poise of a serene couture model. His constructed icon exposes the heady, glamorous, yet also isolating and artificial language of contemporary fashion culture. The exquisite melancholy of *Cosmetic Study IX*’s plaintive expression, driven by Lichtenstein’s famous tearful eye, and the reserved, pursed mouth of Veruschka von Lehndorff compels the viewer to invent their own narrative for Hamilton’s imagined sitter. The poignancy of expression and luxury of colour and expressive mark-making on the paper, set against the muted hardware of the photographer’s studio, create a powerful and inviting portrait transcending the assembled parts from which it was constructed. As John Russell argues in the exhibition catalogue for the 1973 Solomon R. Guggenheim Museum *Richard Hamilton* exhibition, it is Hamilton who “distils the eternal from the transitory” and takes as his material “the ephemeral, the fugitive, the contingent, the half of art whose other half is the eternal and the immutable.”









12

**ANDY WARHOL** 1928-1987

*Electric Chair, 1978*

A unique screenprint, on Strathmore 400 Series drawing paper, with full margins, with the Warhol Foundation stamp on the reverse and numbered 'W521-UP47.10' in pencil, in very good condition, framed.

I. 30 x 40 cm (11¾ x 15¾ in)

S. 45.5 x 60 cm (17⅞ x 23⅝ in)

**Estimate** £20,000-30,000 \$32,100-48,100  
€23,800-35,700

**LITERATURE**

Frayda Feldman and Jörg Schellmann IIIA.4  
(illustrated on p. 230)

Based on a press service photograph of the electric chair in the death chamber at Sing Sing Prison in Ossining New York.

## 13

PROPERTY OF A PRIVATE SWISS COLLECTOR

**ROBERT INDIANA** b. 1928

*Stainless Steel Numbers: Two*, 1978-2003

Stainless steel sculpture with black base, incised 'R Indiana', dated '© 1978-2003' and numbered 5/8 on lower right side (there were also 2 artist's proofs), manufactured by Milgo, Brooklyn (with foundry stamp), in excellent condition.

including base 45.5 x 45.5 x 25.5 cm (17 $\frac{7}{8}$  x 17 $\frac{7}{8}$  x 10 in)

**Estimate** £40,000-60,000 \$64,200-96,300 €47,600-71,500 ±

### PROVENANCE

Coskun Fine Art, London

“When asked by David Ebony in an interview for *Art in America* in 2008, “what is the most significant number for you now, and why?”, Indiana responded, “Obviously it’s number 2. That’s the number of love; it takes two to love. It’s been the chief preoccupation of my life.”

As a pioneer of the verbal-visual motif, Robert Indiana’s paintings and sculptures of numbers resonate with complex meaning, and have endured as one of his most important iconographic motifs. The works can be read as a quantity, a date, a sign, but also as purely aesthetic forms, rich with a poetic condensation of Indiana’s constant engagement with the symbolic, metaphorical and formal aspects of numbers. Indiana has emphasised that each number has a specific personal and allegorical resonance, acting as either autobiographical landmarks for his own upbringing or as milestones in the cycle of life itself. For Indiana, the number one represents birth, the start of an ascendance through adolescence to maturity, ending with the number zero: death. Within this cycle, *Stainless Steel Sculptures: Two* is a monumental example of the special significance that the number two holds. Two is created from 1; from Adam came Eve, marrying union and separation. “You must be 2 to love” says Indiana, and the curving arc of the weighty sculpture suggests an immovable connective arm that loops around an ever-present companion. The number two is significant not just in its form - organically growing from 1, yet still anticipating the balanced curves of 3 - but in the magnitude of its allegorical importance to Indiana.



Lucas Cranach the Elder, *Adam and Eve*, 1526







14

**ROBERT INDIANA** b. 1928

*Book of Love*, 1996

The complete set of 12 screenprints in colours, on A.N.W. Crestwood Museum Edition paper, with full margins, with the accompanying 12 poems, all signed, dated '96' and numbered 167/200 in pencil (there were also 50 artist's proofs), all poems signed and numbered in pencil, published by American Image Editions, New York, all in very good condition, all contained in original brown paper-covered portfolio.

66 x 53.3 cm (25⅞ x 20⅞ in)

**Estimate** £25,000-35,000 \$40,100-56,200 €29,800-41,700 ₺





15

**ANDY WARHOL** 1928-1987

*Self-Portrait*, 1967

A unique screenprint in yellow, on thin wove paper, with full margins, signed in pencil lower right, also annotated 'A117 100' in pencil on the reverse with the Andy Warhol Art Authentication Board stamp, in very good condition, framed.

I. 21.5 x 20.5 cm (8½ x 8⅛ in)

S. 60.2 x 56.4 cm (23¾ x 22¼ in)

**Estimate** £60,000-80,000 \$96,300-128,000 €71,500-95,300 ±

**PROVENANCE**

Galerie Sho, Tokyo

**LITERATURE**

Frayda Feldman and Jörg Schellmann III C.1 (illustrated p. 286)

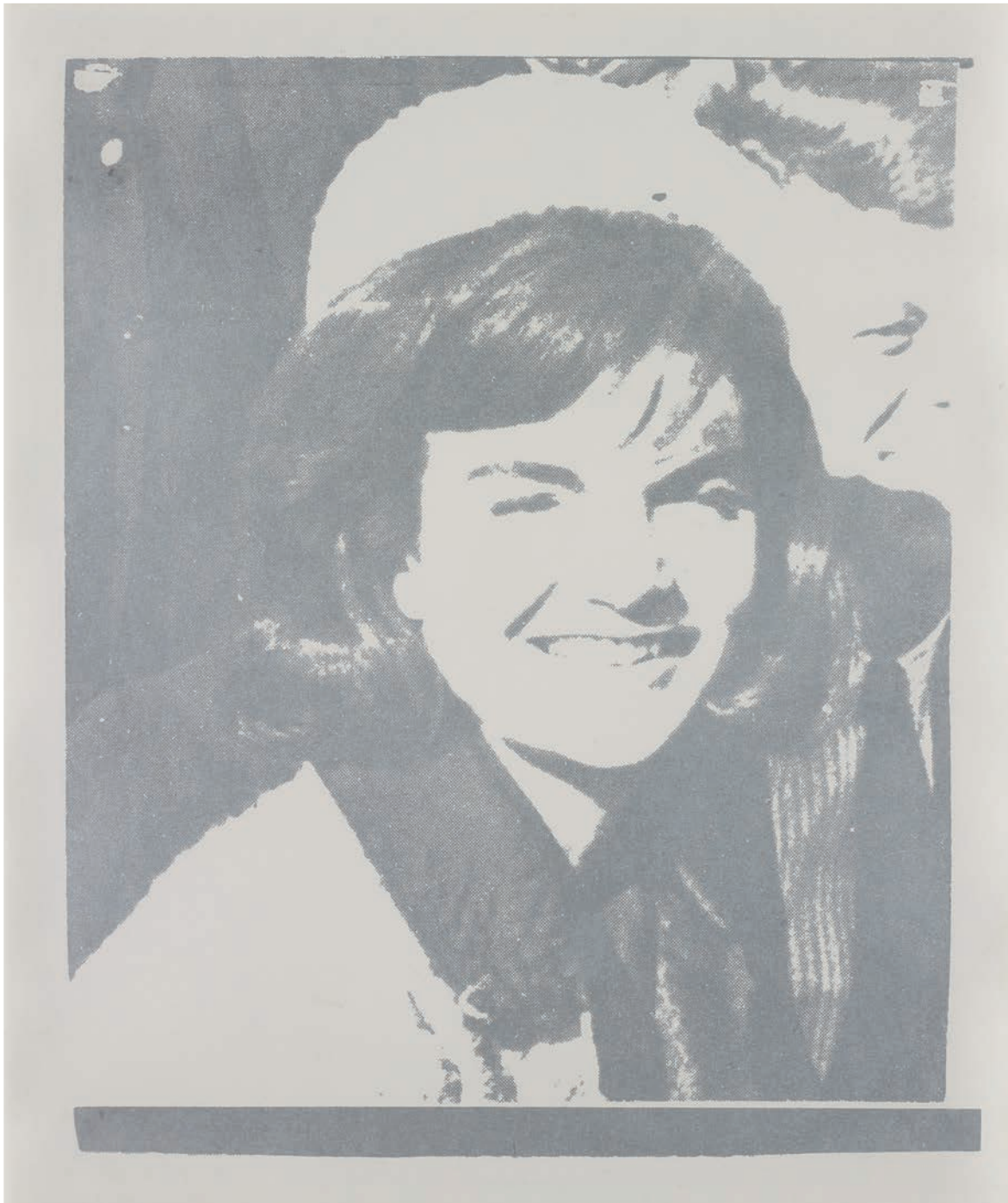


Andy Warhol, *Portraits of the Artists*, from *Ten from Leo Castelli*, 1967





Andrey Kozlov



16

**ANDY WARHOL** 1928-1987

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

Screenprint in silver, on wove paper, with full margins, rubber-stamp signed and numbered 190/200 in pencil on the reverse (there were also 50 artist's proofs in Roman numerals), published by Original Editions, New York, in very good condition, framed.

I. 52.4 x 43.5 cm (20<sup>5</sup>/<sub>8</sub> x 17<sup>1</sup>/<sub>8</sub> in)

S. 69.8 x 50.5 cm (27<sup>1</sup>/<sub>2</sub> x 19<sup>7</sup>/<sub>8</sub> in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ₺

#### LITERATURE

Frayda Feldman and Jörg Schellmann 13

Based on a photograph in *Life* magazine from December 6, 1963; this work was published in the portfolio *11 Pop Artists I*, containing works by Allan D'Arcangelo, Jim Dine, Allen Jones, Gerald Laing, Roy Lichtenstein, Tom Phillips, Mel Ramos, James Rosenquist, Andy Warhol, John Wesley and Tom Wesselmann.





17

**ANDY WARHOL** 1928-1987

*Flowers*, 1970

Screenprint in colours, on wove paper, the full sheet, signed in ball point pen and numbered 19/250 with a rubber stamp on the reverse (there were also 26 artist's proofs), published by Factory Additions, New York, in very good condition, framed.

S. 91.4 x 91.4 cm (35<sup>7</sup>/<sub>8</sub> x 35<sup>7</sup>/<sub>8</sub> in)

**Estimate** £15,000-20,000 \$24,100-32,100 €17,900-23,800

**LITERATURE**

Frayda Feldman and Jörg Schellmann 66



18

**ANDY WARHOL** 1928-1987

*Castelli Gallery Marilyn Invitation, 1981*

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

S. 17.8 x 17.8 cm (7 x 7 in)

**Estimate** £8,000-12,000 \$12,800-19,300 €9,500-14,300





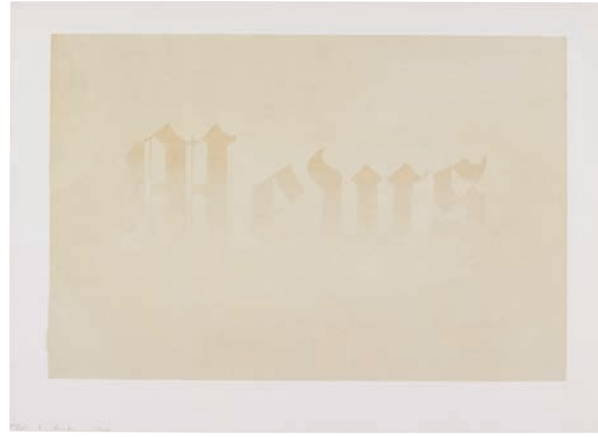
19

**MICHELANGELO PISTOLETTO** b. 1933

*Autoritratto (Self-Portrait)*, 1970

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

**Estimate** £7,000-9,000 \$11,200-14,400 €8,300-10,700 ₪



20

**ED RUSCHA** b. 1937

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

The complete portfolio of six organic screenprints in colours, on Silverbrook Antique Finish paper, with full margins, with title page and colophon listing the ingredients used for each print, all sheets signed, dated '1970' and numbered 102/125 in pencil, also signed, dated and numbered in pencil on the colophon (there were also 25 artist's proofs), published by Editions Alecto, London (with their stamp and reference number on the reverse), the colours fresh and all works in excellent condition, contained in original red velvet portfolio.

62.7 x 84 cm (24 $\frac{5}{8}$  x 33 $\frac{1}{8}$  in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900

**LITERATURE**

Siri Engberg 34-39

Including:

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

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

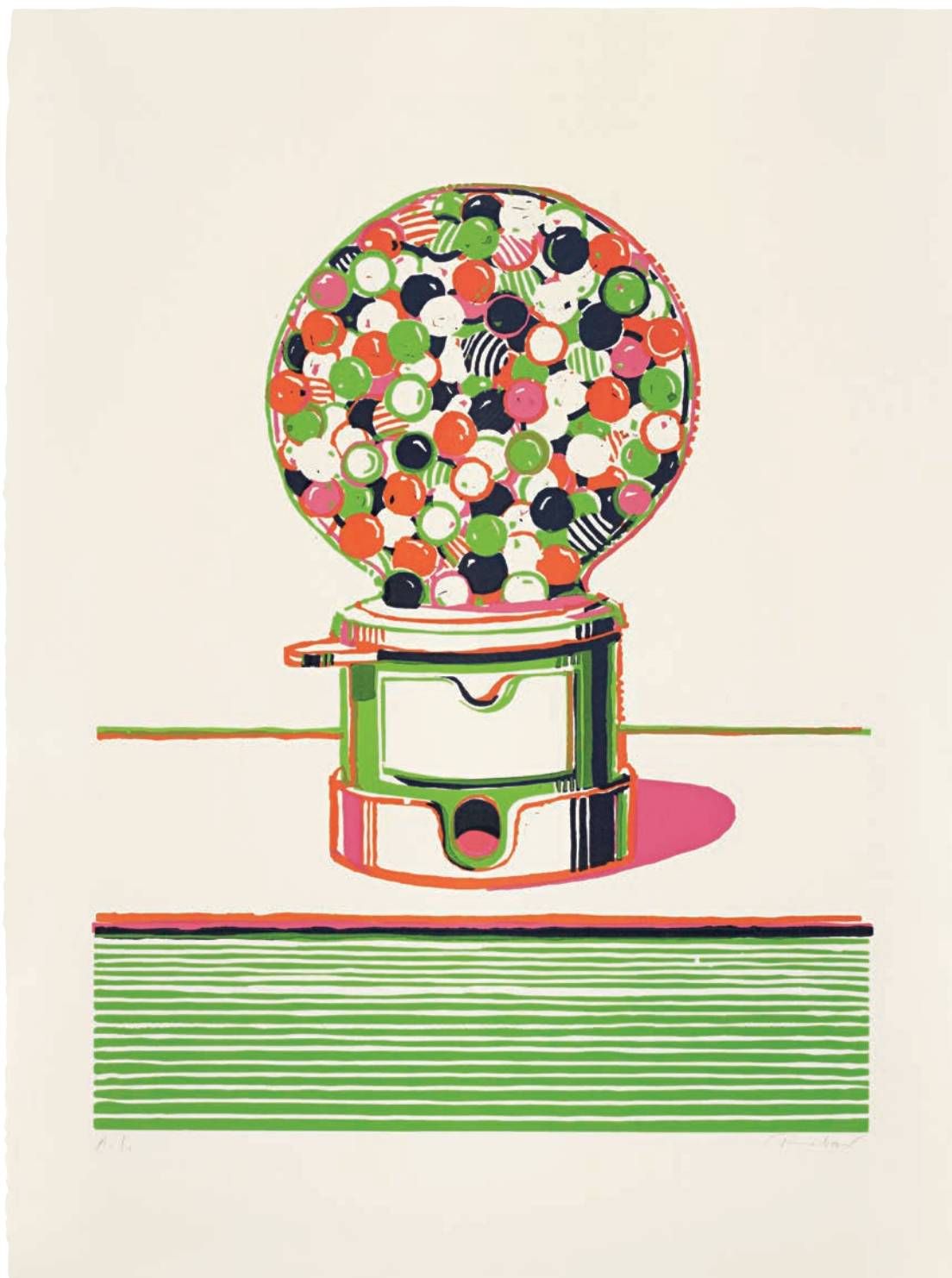
*Pews*: screenprint, organic, background printed with Hershey's chocolate-flavour syrup and Camp coffee and chicory essence (6:4), with squid ink for lettering.

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

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

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





21

**WAYNE THIEBAUD** b. 1920

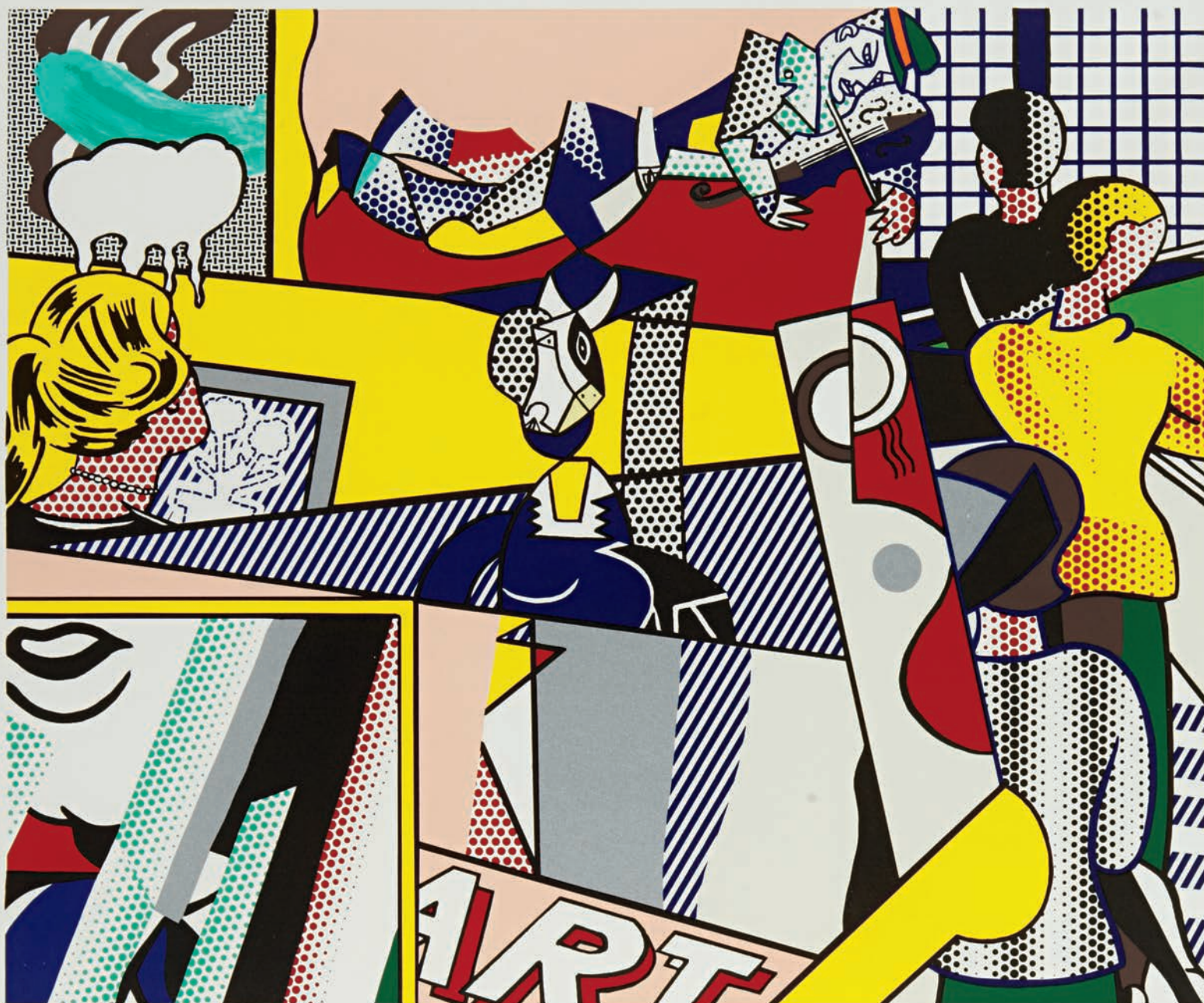
*Gumball Machine*, 1970

Linoleum cut in colours, on Arches paper, with full margins, signed in 2008 and annotated 'AP' in pencil (an artist's proof, aside from a few trial proofs in different color combinations and the final state from the edition of 50), published by Parasol Press Inc., New York, in excellent condition, framed.

I. 62.2 x 46 in (158 x 116.8 cm)

S. 76.8 x 56.8 in (195.1 x 144.3 cm)

**Estimate** £8,000-12,000 \$12,800-19,300 €9,500-14,300



22

**ROY LICHTENSTEIN** 1923-1997

*Tel Aviv Museum Print, 1989*

Lithograph in colours, on Rives BFK paper, with full margins, signed, dated '89' and numbered 22/60 in pencil (there were also 20 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), in very good condition, framed.

I. 52.1 x 130.2 cm (20½ x 51¼ in)

S. 66.7 x 143.5 cm (26¼ x 56¼ in)

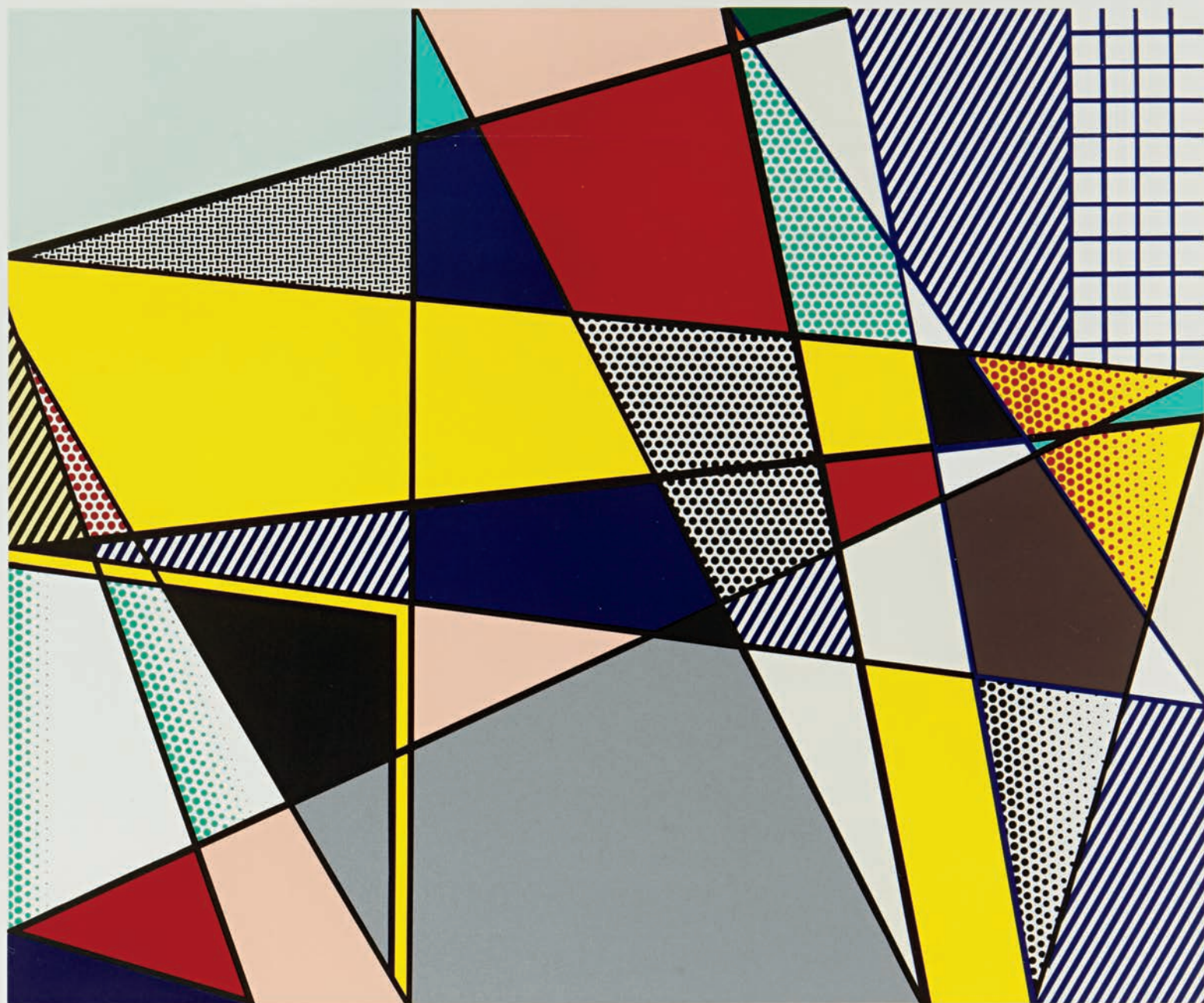
**Estimate** £20,000-30,000 \$32,100-48,100 €23,800-35,700 ₪

**LITERATURE**

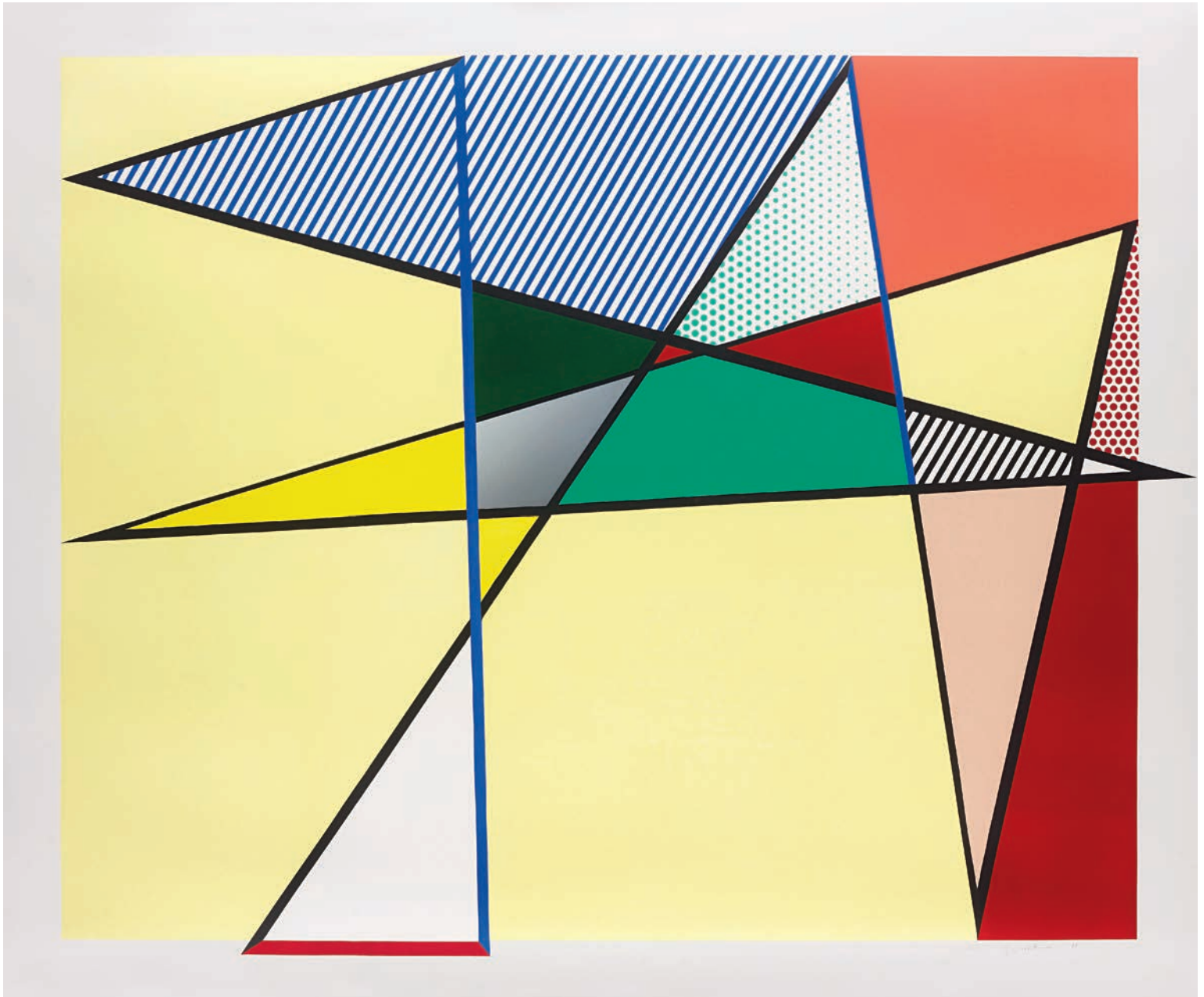
Mary Lee Corlett 238

This print was created from the same collage as the mural Lichtenstein executed for the Tel Aviv Museum of Art in 1989. The edition was donated by the artist to the American Friends of the Tel Aviv Museum of Art for fund-raising purposes.





22/60. ~ / Lichtenstein '89



23

**ROY LICHTENSTEIN** 1923-1997

*Imperfect, from Imperfect series, 1988*

Woodcut, screenprint, and collage in colours, on 3 ply Supra 100 paper, signed, dated '88' and numbered 14/45 in pencil (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, framed.

I. 149.5 x 189.8 cm (58 $\frac{7}{8}$  x 74 $\frac{3}{4}$  in)

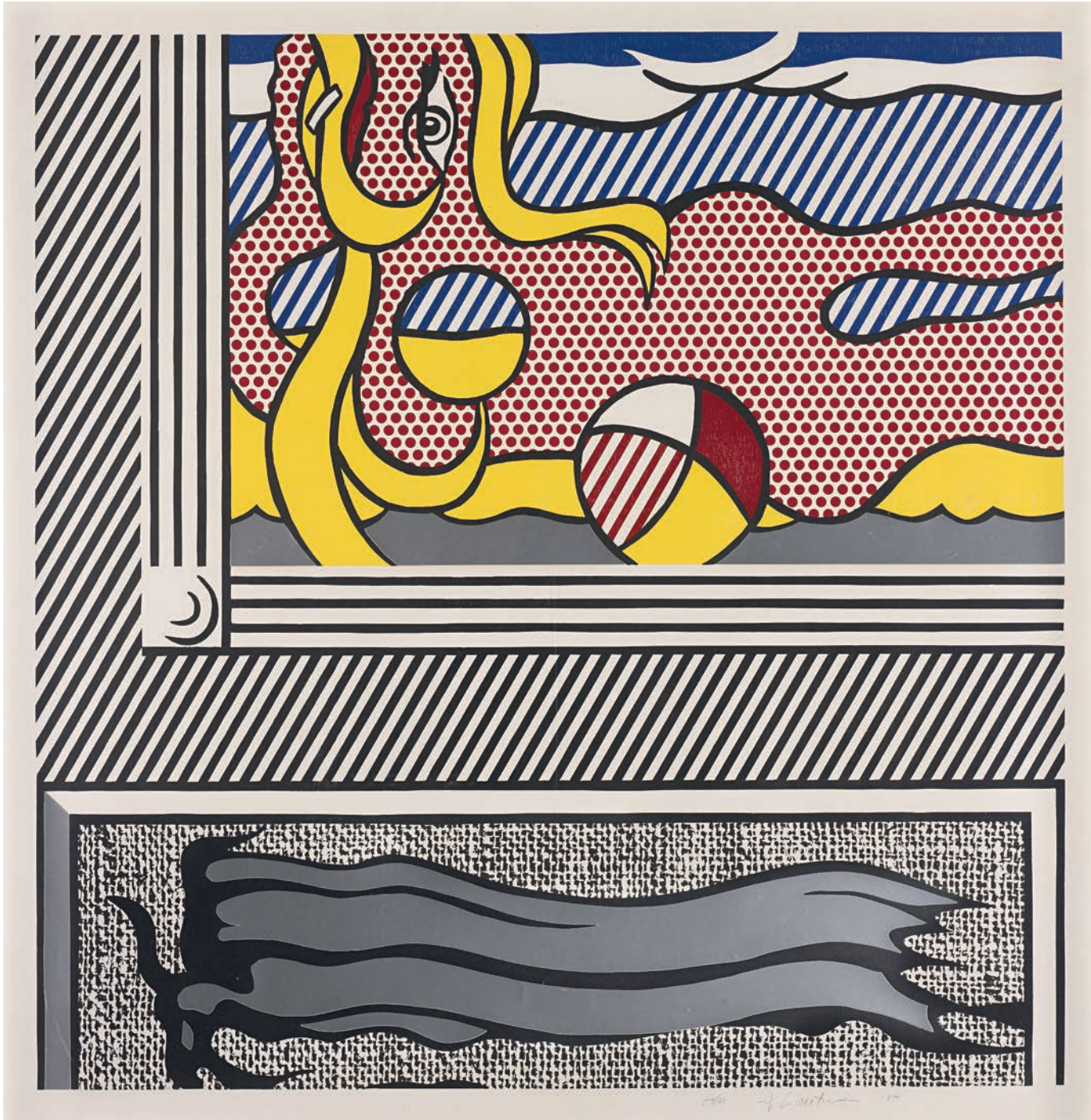
S. 170.2 x 202.9 cm (67 x 79 $\frac{7}{8}$  in)

**Estimate** £15,000-20,000 \$24,100-32,100 €17,900-23,800 ₺

**LITERATURE**

Mary Lee Corlett 222





24

**ROY LICHTENSTEIN** 1923-1997

*Two Paintings: Beach Ball, from Paintings series, 1984*

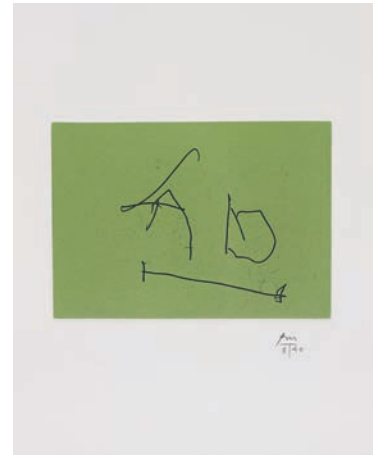
Woodcut, lithograph, and screenprint in colours, on Arches 88 paper, the full sheet, signed, dated '84' and numbered 57/60 in pencil (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in good condition, framed.

S. 101.7 x 99.2 cm (40 x 39 in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400

**LITERATURE**

Mary Lee Corlett 204



25

**ROBERT MOTHERWELL** 1915-1991

*Ulysses (additional suite of etchings), 1988*

The complete suite of 22 etchings (20 in colours), on torn Johannot paper, with full margins, with original title page, all signed with initials and numbered 8/40 in pencil, also numbered in pencil on the title page (there were also 10 hors commerce impressions), published by Arion Press, San Francisco, all in excellent condition, the suite in original individual paper folders and contained in original blue silk-covered box with accompanying edition information.

36 x 28 x 5 cm (14½ x 11 x 1¾ in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ±

#### LITERATURE

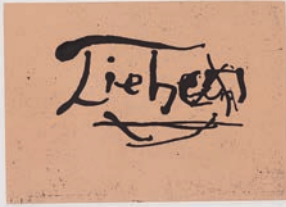
Siri Engberg and Joan Banach 446-467

“Each picture is only an approximation of what you want. That’s the beauty of being an artist; you can never make the absolute statement, but the desire to do so as an approximation keeps you going.”

ROBERT MOTHERWELL







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17.10.



Am  
17.10.



Am  
17.10.



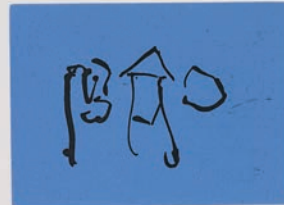
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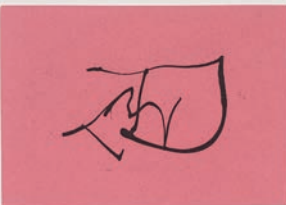
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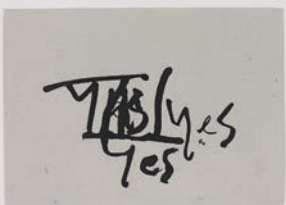
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26

**DAVID HOCKNEY** b. 1937*Van Gogh Chair (White)*, 1998

Etching and aquatint in red and black, on Somerset Satin paper, with full margins, signed, dated '98', and numbered 35/35 in pencil (there were also 10 artist's proofs), published by the artist, in excellent condition, framed.

I. 72 x 70 cm (28 $\frac{3}{8}$  x 27 $\frac{1}{2}$  in)

S. 94.9 x 87.6 cm (37 $\frac{3}{8}$  x 34 $\frac{1}{2}$  in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ± ♠

LITERATURE  
Pace Prints 3

27

**RICHARD HAMILTON** b. 1922*Picasso's Meninas from Hommage à Picasso*, 1973

Etching and aquatint with roulette and drypoint, on Rives paper, with full margins, signed, titled, and numbered 'PP 6/15' in pencil (a printer's proof aside from the edition of 90, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, in very good condition, framed.

I. 57.3 x 49.1 cm (22 $\frac{1}{2}$  x 19 $\frac{3}{8}$  in)

S. 75.7 x 56.9 cm (29 $\frac{3}{4}$  x 22 $\frac{3}{8}$  in)

**Estimate** £15,000-20,000 \$24,100-32,100 €17,900-23,800 ± ♠

LITERATURE  
Etienne Lullin 91





Pizzuto's sketch

R. Hamilton 20 1/5



28

PROPERTY OF A PRIVATE EUROPEAN COLLECTOR

**GERHARD RICHTER** b. 1932

*Frau mit Kind*, 2005

Offset lithograph, on smooth white paper, with full margins, signed, dated '2005' and numbered 24/32 (there were also 8 artist's proofs), published by Joe Hage, Zürich, in very good condition, framed.

I. 129.8 x 109.8 cm (51½ x 43¼ in)

S. 164.5 x 130 cm (64¾ x 51½ in)

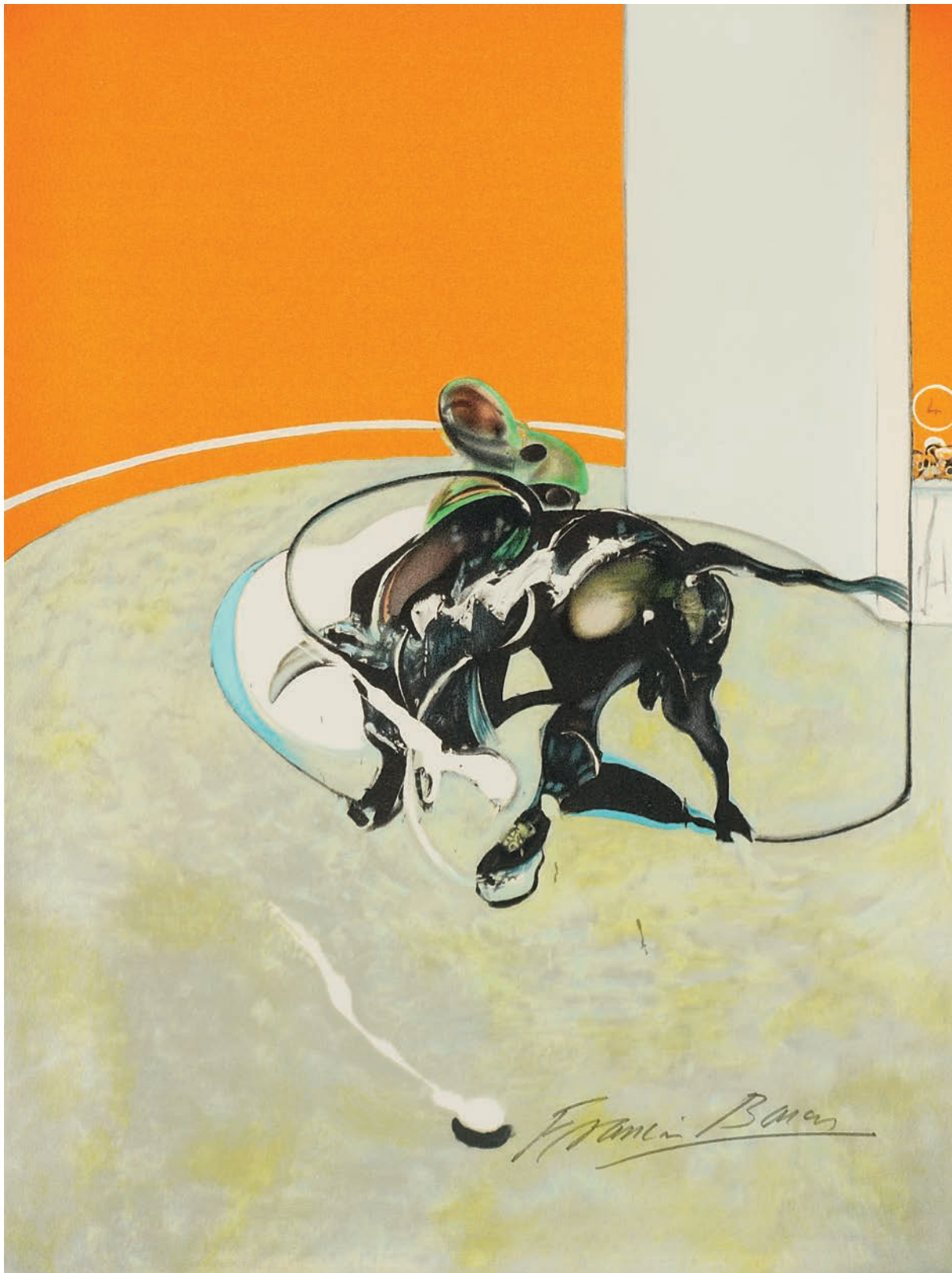
**Estimate** £50,000-70,000 \$80,200-112,000 €59,600-83,400 ♠

**LITERATURE**

Hubertus Butin 130

Based on the 1965 painting *Frau mit Kind*





29

**FRANCIS BACON** 1909-1992

*Miroir de la tauromachie: centre panel, 1990*

Lithograph in colours, on Arches paper, the full sheet, from the book *Miroir de la tauromachie*, with a text by Michel Leiris, signed in pencil, from the edition of 150 (there were also 5 hors commerce impressions, only the books were numbered on the colophon), published by Galerie Lelong, Paris, in excellent condition, framed.

S. 48 x 36 cm (18 $\frac{7}{8}$  x 14 $\frac{1}{8}$  in)

**PROVENANCE**

Coskun Fine Art, London

**LITERATURE**

Bruno Sabatier 29

Alexandre Tacou 37

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ♠

“I never knew quite what to do with the arms. I never ... they’re a bit awkward. In fact, I always thought, really, the *Venus de Milo* is much better off, *because* she’s got no arms, that’s how I looked at it.”

LYNN CHADWICK

30

**LYNN CHADWICK** 1914-2003

*Three Standing Figures: One Figure*, 1987

Bronze sculpture with black patina, incised with number 5/6, ‘PE’, and ‘C67’, and with the copyright stamp on the underside, in excellent condition.  
30.4 x 10 x 9 cm (11 $\frac{7}{8}$  x 3 $\frac{7}{8}$  x 3 $\frac{1}{2}$  in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900 ± ♠

LITERATURE

Dennis Farr and Éva Chadwick C67

31

**LYNN CHADWICK** 1914-2003

*Three Standing Figures: One Figure*, 1987

Bronze sculpture with black patina, incised with number 5/6, ‘PE’, and ‘C67’, and with the copyright stamp on the underside, in excellent condition.  
29.5 x 7 x 11 cm (11 $\frac{5}{8}$  x 2 $\frac{3}{4}$  x 4 $\frac{3}{8}$  in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900 ± ♠

LITERATURE

Dennis Farr and Éva Chadwick C67

32

**LYNN CHADWICK** 1914-2003

*Three Standing Figures: One Figure*, 1987

Bronze sculpture with black patina, incised with number 5/6, with incised ‘PE’, and ‘C67’, and with the copyright stamp on the underside, in excellent condition.  
31 x 9.5 x 9 cm (12 $\frac{1}{4}$  x 3 $\frac{3}{4}$  x 3 $\frac{1}{2}$  in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900 ± ♠

LITERATURE

Dennis Farr and Éva Chadwick C67





30



31



32





**JULIAN OPIE** b. 1958*This is Shahnoza in 3 Parts (1)*, 2008

Flocking adhesive on 3mm white Plexiglass acrylic, in three panels, signed in black ink and numbered 1/30 on gallery label affixed to the reverse of the head panel only (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, in excellent condition, framed.

Overall size 131 x 157.5 cm (51 $\frac{5}{8}$  x 62 in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900 ♣

**LITERATURE**

Alan Cristea 127



## 34

### **ANDY WARHOL** 1928-1987

*Letter to the World (The Kick), from Martha Graham, 1986*

Unique screenprint in colours, on Lenox Museum board, the full sheet, an unpublished trial proof (aside from the edition of 100 and 25 artist's proofs), stamped by The Andy Warhol Art Authentication Board and The Andy Warhol Foundation and annotated 'PT 144C UT.029' in pencil on the reverse, with the accompanying certificate of authenticity, in very good condition, unframed.

S. 91.4 x 91.4 cm (35<sup>7</sup>/<sub>8</sub> x 35<sup>7</sup>/<sub>8</sub> in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400

#### LITERATURE

see Frayda Feldman and Jörg Schellmann 389







29/60 K Haring 89 ⊕

35

**KEITH HARING** 1958-1990

*Stones*, 1989

The complete portfolio of five lithographs, on Rives BFK paper, with full margins (deckle on two sides), with title page, all sheets signed, dated '89' and numbered 29/60 in red crayon (there were also 10 artist's proofs), published by Nicole Fauché, Paris, in very good condition, contained in original grey portfolio, with title, signature and date.  
80 x 59 cm (31½ x 23¼ in)

**Estimate** £10,000-15,000 \$16,000-24,100 €11,900-17,900

**LITERATURE**

Klaus Littmann pp.126-127





3/16 K. Hanj' 87 ⊕



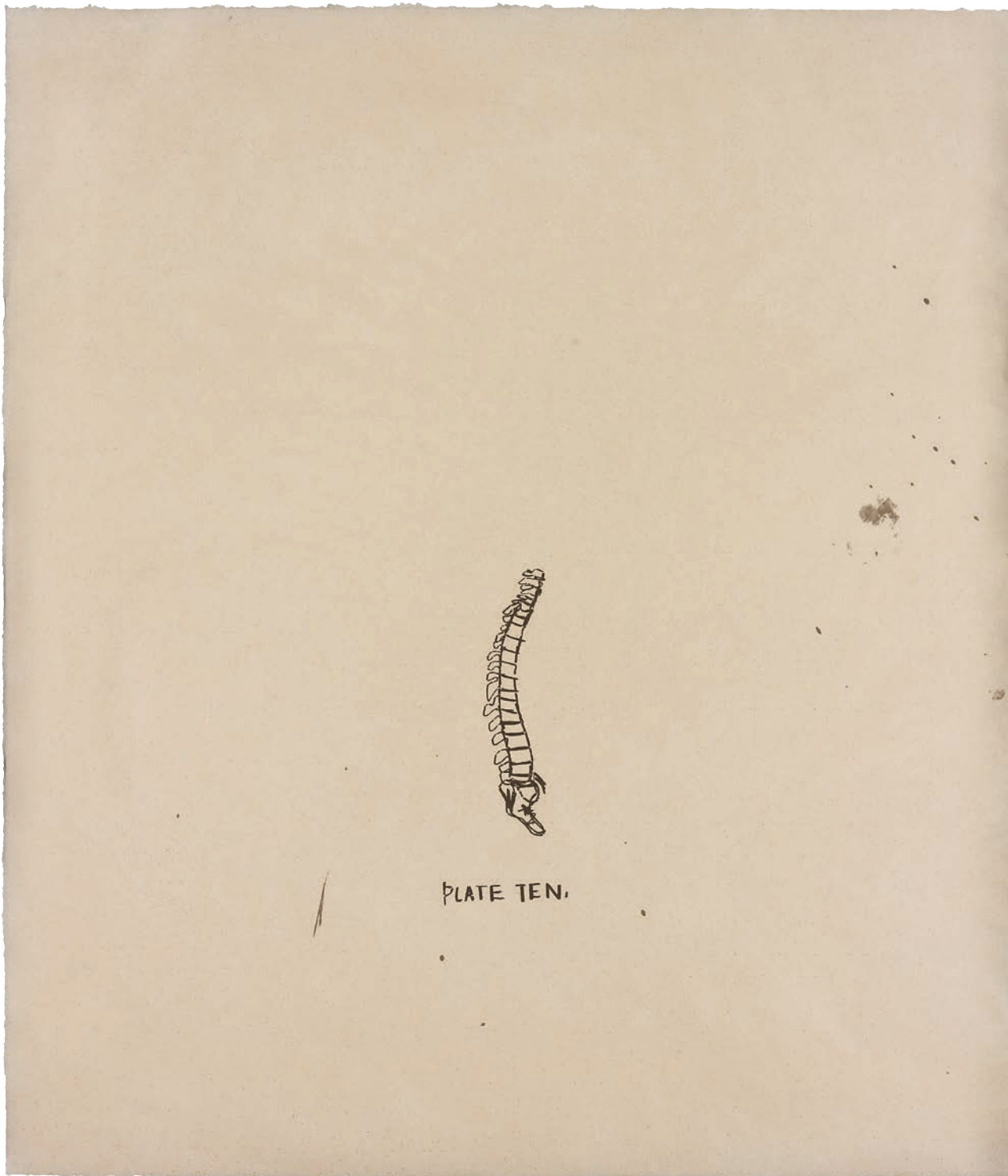
3/16 K. Hanj' 87 ⊕



3/16 K. Hanj' 87 ⊕



3/16 K. Hanj' 87 ⊕



36

**JEAN-MICHEL BASQUIAT** 1960-1988

*Untitled (from Leonardo)*, 1983

The complete set of five screenprints in colours, on Okawara paper, the full sheets, *Two Portions* signed with initials in pencil, all numbered 29/45 in pencil on the reverse (there were also 4 artist's proofs), published by New City Editions, Venice, California (all with blindstamps), all in excellent condition, all framed.

**Estimate** £15,000-20,000 \$16,000-24,100 €11,900-17,900

Including: *Youth Beckoning a Right Leg*; *Plate Ten*; *Plate 10*; *Teeth*; and *Two Portions*.







37

**RICHARD PRINCE** b. 1949

*Good Nurse*, 2007

The complete set of 19 collages with offset lithograph in colours, hand-painting and hand-cutting, on wove paper, with full margins, including a starched white nurse cap selected by the artist, *Harbor Nurse* signed in pencil and all annotated 'E' on a label affixed to the reverse of each print (from the edition of 26 lettered prints and 5 artist's proofs), published by Two Palms, New York, all in excellent condition, all framed, with the original natural wood vitrine with drawer and uv-Plexiglas top.

case: 44.5 x 48.3 x 50.8 cm (17½ x 19 x 20 in)

all S. 43.2 x 35.6 cm (17 x 14 in)

**Estimate** £30,000-50,000 \$48,100-80,200 €35,700-59,600 ±







38

**DAMIEN HIRST** b. 1965

*The Souls on Jacob's Ladder take their Flight, 2008*

Unique colour etching, with photogravure and aquatint, printed from four plates, two aquatint and two colour photogravure, on Velin Arches paper, with full margins, signed, dated '2008' and annotated 'U.P.' in pencil (a unique proof), also annotated 'DHS 10377' in pencil on the reverse (Damien Hirst Studio work number), published by The Paragon Press, London, in excellent condition, framed.

I. 93 x 85.5 cm (36 $\frac{5}{8}$  x 33 $\frac{3}{8}$  in)

S. 119 x 107.6 cm (46 $\frac{7}{8}$  x 42 $\frac{3}{8}$  in)

**Estimate** £20,000-30,000 \$32,100-48,100 €23,800-35,700 ♠ †

**LITERATURE**

Florian Simm pp.296-97





39

**DAMIEN HIRST** b. 1965

*Happy*, 2008

Syringes, butterflies, pills, resin and household gloss paint on canvas, the full sheet, signed in pencil, a unique variant from the edition of 50, published by Other Criteria, London, in very good condition, mounted in white wood artist's frame.

overall 63 x 60.2 x 10 cm (24¾ x 23¾ x 3⅞ in)

canvas 38 x 35 cm (14⅞ x 13¾ in)

**Estimate** £20,000-30,000 \$32,100-48,100 €23,800-35,700 ♣



40

**GARY HUME** b. 1962

*The Sister Troop*, 2009

The complete portfolio of ten screenprints in colours with collage and cut-out, laid down on Brushed Aluminium Mirricard on Somerset Satin paper, with full margins, each sheet signed and dated '09' in pencil and numbered 50/60 in pencil on the reverse, also numbered 50/60 in pencil on the colophon (there were also 8 artist's proofs; the colophon incorrectly calls for 6), published by The Paragon Press, London, all sheets generally in excellent condition, all framed, accompanied with the original colophon and grey buckram-covered Solander box with the outline of *Untitled 4* screenprinted in light blue on the cover.

87.3 x 72.4 cm (34 $\frac{3}{8}$  x 28 $\frac{1}{2}$  in)

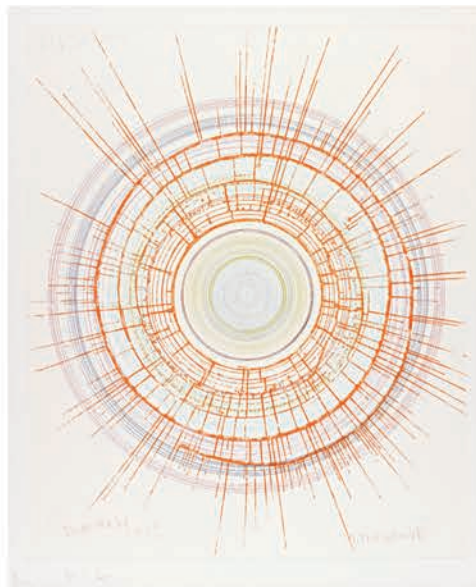
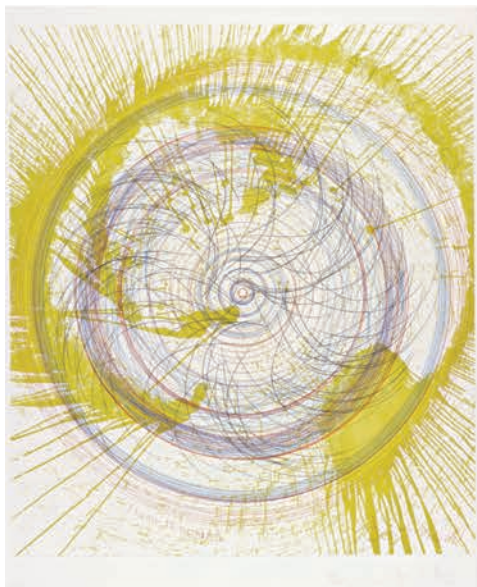
**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ♠

#### LITERATURE

Florian Simm pp. 237-247







41

**DAMIEN HIRST** b. 1965

*In a Spin, the Action of the World on Things volume II*, 2002

The complete set of 14 etchings in colours, with colophon, on Hahnemühle 350 gsm paper, with full margins, plus the accompanying photograph of the night sky, all signed in pencil and numbered 20/68 in pencil on the colophon (there were also 6 artist's proofs), also signed on the photograph, published by The Paragon Press, London, all in excellent condition, all unframed, lacking the portfolio box.

all I. various sizes

all S. 111.8 x 91.4 cm (44 x 35 7/8 in) (one horizontal)

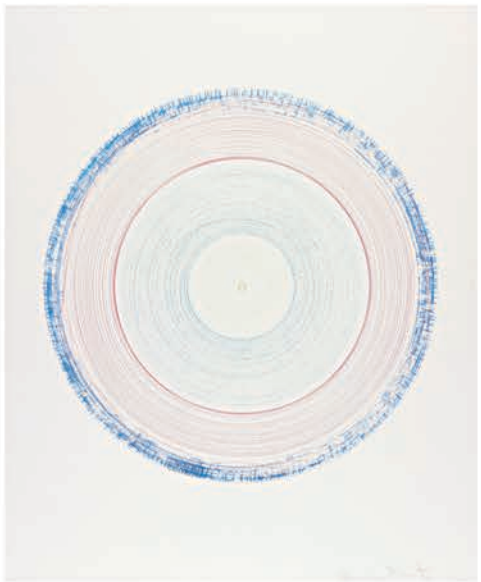
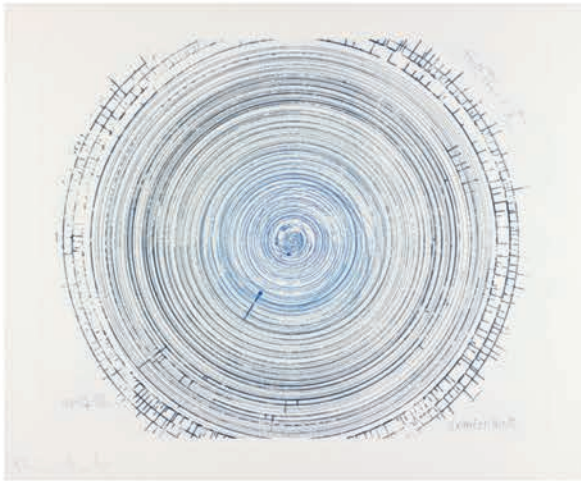
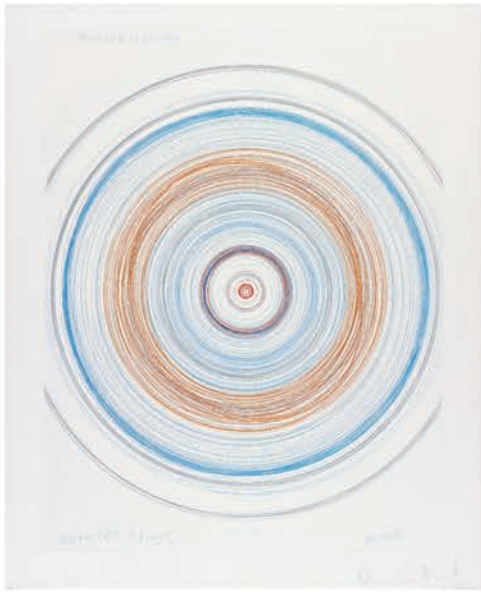
**Estimate** £15,000-20,000 \$24,100-32,100 €17,900-23,800 ♠

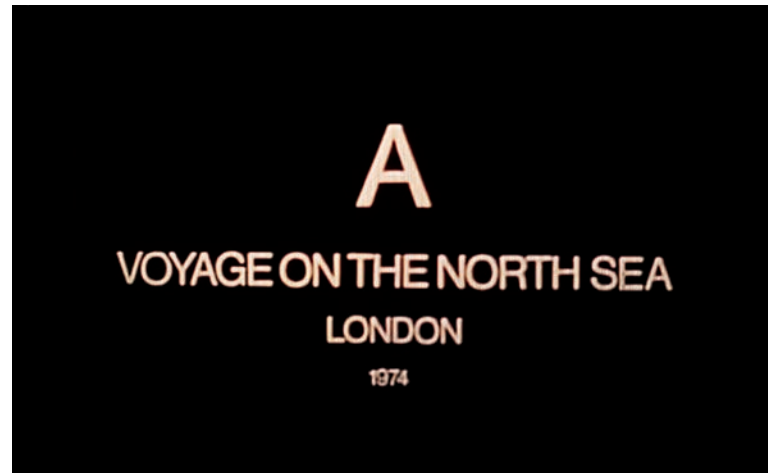
#### LITERATURE

Paragon Press Contemporary Editions Ltd., p.88

Including: *Throw it around; In the groove; Revolution; Twisted Insobriety; Twist; Spinning around; Spin spin sugar; Helter Skelter; Windmills of my mind; How to disappear completely; Catherine Wheel; Vortex; Follow my leader; and Twist & Shout*







42

**MARCEL BROODTHAERS** 1924-1976

*A Voyage on the North Sea*, 1974

The book with offset lithographs in colours, plus the 16mm silent colour film, signed with initials and numbered 99/100 on p.37 in black ink (there were also 1,000 unsigned copies without the film), published by Petersburg Press, London, in very good condition.

Duration 4:15 minutes

**Estimate** £6,000-9,000 \$9,600-14,400 €7,100-10,700 ♠

**EXHIBITED**

Specific Object/David Platzker, New York, *Marcel Broodthaers: A Voyage on the North Sea*, 28 January - 20 March 2009 (another example exhibited).

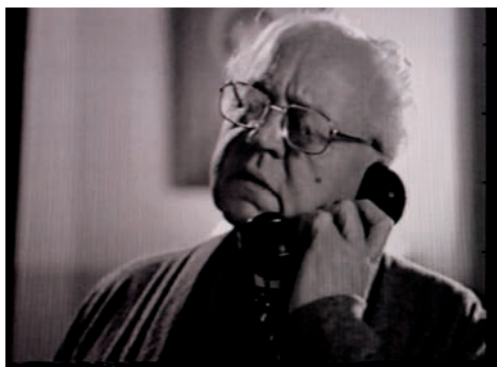
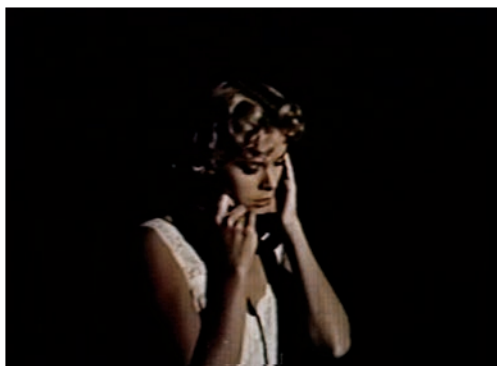
**LITERATURE**

Marcel Broodthaers and Norbert Nobis, p. 70 (illustrated, p. 71)  
See also Rosalind Krauss, *A Voyage on the North Sea: Art in the Age of the Post-Medium Condition*, London: Thames & Hudson, 2000

*Voyage on the North Sea* comprises a book and a short silent film projecting simplistic yet contrasting depictions of 19th and 20th century nautical images. According to the contemporary video artist Rosalind Nashashibi, Broodthaers' work "insists that you look repeatedly at the same clichéd images until they lose their ordinariness. The film is so simple, and yet it holds on to its mystery"; a mystery that is compounded by the confusing, disjointed narrative between 19th century amateur paintings of fishing ships, and contemporary photographs of modern sailboats. The film and the book reverse aesthetic roles, with the film reflecting the structure of a novel with fifteen paginated titles sporadically inserted amongst the static images of boats, whilst the book is laid out in a grid form, echoing the movement of a film strip or slide show. Broodthaers explores the impact of the age of mechanical reproduction on the aesthetic condition with a complex dialogue of rhetoric through the media of book and film.

Having made over 50 films since 1967, Broodthaers' book-film duality is reminiscent of a reading lesson, which is introduced by the book's preface: "It is up to the attentive reader to find out what devilish motive inspired this book's publication."





43

**CHRISTIAN MARCLAY** b. 1955

*Telephones*, 1995

DVD, signed and dated '11-9-05' in black ink on the accompanying certificate of authenticity, from the unnumbered edition of 250, published by the artist, in excellent condition, contained in original clear plastic DVD case.

Duration 7:30 minutes

**Estimate** £6,000-9,000 \$9,600-14,400 €7,100-10,700 ±



44

**CINDY SHERMAN** b. 1954

*Untitled (Doctor and Nurse), 1980-87*

Gelatin silver print diptych, on semi-gloss double weight photo paper, with full margins, both signed, dated '1980-7' and numbered 41/125 in pencil on the reverse (there were also 15 artist's proofs), both in very good condition, both framed.

both I. 19.4 x 14.3 cm (7 $\frac{7}{8}$  x 5 $\frac{5}{8}$  in)

both S. 25.4 x 20.3 cm (10 x 7 $\frac{7}{8}$  in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ₣

**LITERATURE**

see Eva Respini p. 21, fig. 10



45

**SARAH LUCAS** b. 1962

*Self Portraits 1990 - 1998, 1999*

The complete portfolio of 12 iris prints in colours, on Somerset paper, with full margins (deckle on all sides), with the original colophon, signed, dated '1999' and numbered 28/150 in pencil on the colophon (there were also 15 artist's proofs), published by Sadie Coles HQ, London, in very good condition, lacking the original box.

80 x 60 cm (31 $\frac{1}{2}$  x 23 $\frac{5}{8}$  in)

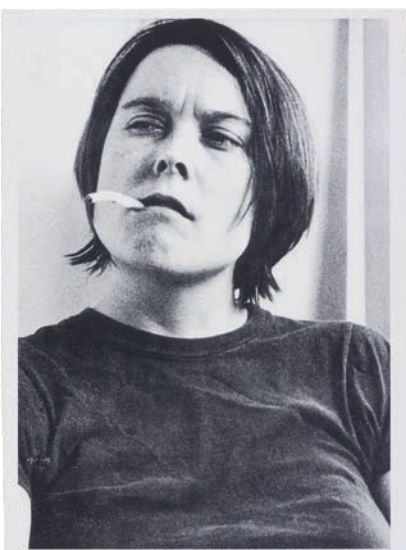
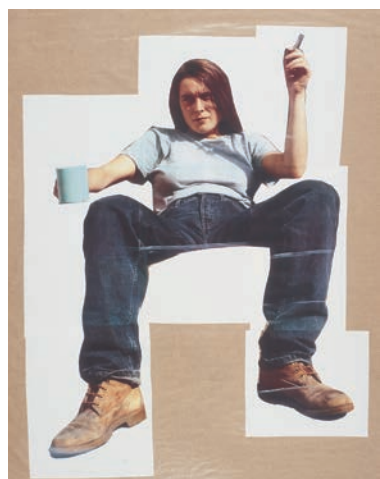
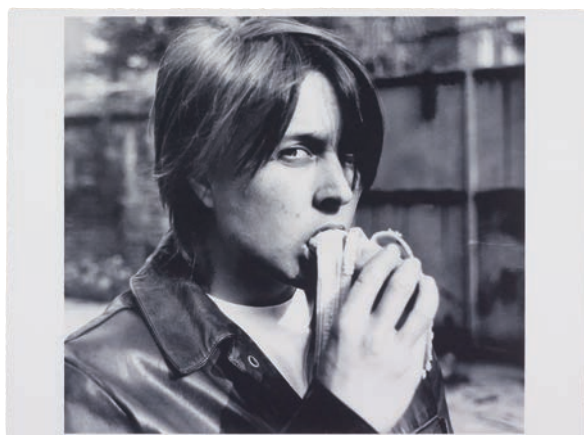
**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠

**EXHIBITED**

Whitechapel Gallery, London, *Sarah Lucas: SITUATION Absolute Beach Man Rubbe*, 2 October - 15 December 2013 (another example exhibited).

Including *Eating a Banana*, 1990; *Divine*, 1991; *Self Portrait with Mug of Tea*, 1993; *Self Portrait with Knickers*, 1994; *Self Portrait with Fried Eggs*, 1996; *Human Toilet II*, 1996; *Fighting Fire with Fire*, 1996; *Self Portrait with Skull*, 1997; *Got a Salmon on #3*, 1997; *Summer*, 1998; *Smoking*, 1998; and *Human Toilet Revisited*, 1998.







46

**DAMIEN HIRST** b. 1965

*Pharmaceuticals*, 2005

Inkjet print in colours, on Somerset paper, with full margins, signed, titled, dated '2005' and numbered 51/75 in pencil (there were also 10 artist's proofs), published by Other Criteria, Ltd., London, in very good condition, framed.

I. 105.4 x 83.8 cm (41½ x 32¾ in)

S. 127 x 101.6 cm (50 x 40 in)

**Estimate** £12,000-18,000 \$19,300-28,900 €14,300-21,400 ± ♣



# DAY EDITIONS

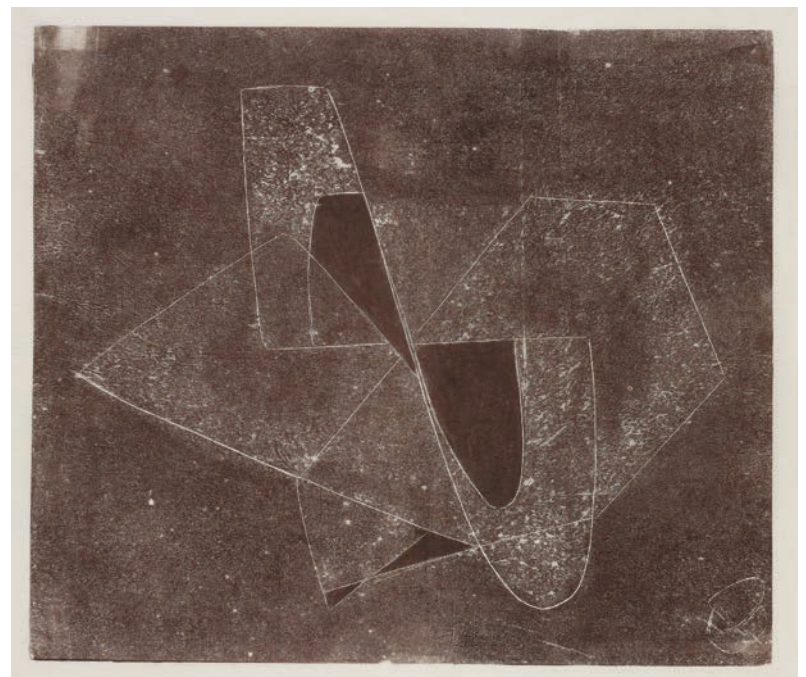
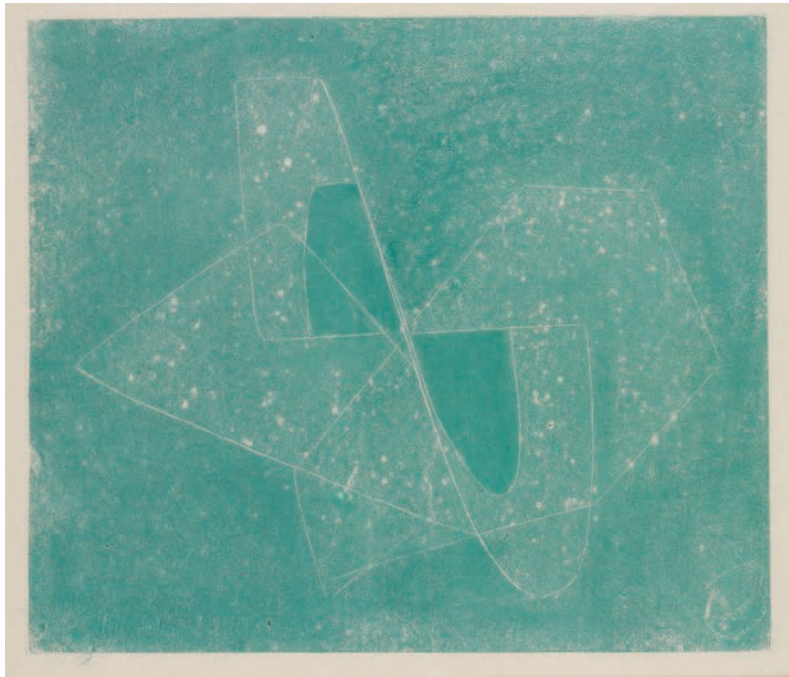
LONDON 12 DECEMBER 2013 at 2pm Lots 47-187

## VIEWING

3-12 December

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm



47

**NAUM GABO** 1890-1977

*Opus 8; Opus 8; Opus 10; and Opus 10*, circa 1969

Four monoprints in colours from end-grain block of Florida boxwood, on Japan paper, with full margins, *Opus 8* (red version), signed in pencil, all in very good condition, all framed.

two vertical I. 30.5 x 23.6 cm (12 x 9¼ in)

two horizontal I. 30.4 x 35.4 cm (11⅞ x 13⅞ in)

all S. various sizes

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ±





48

**HENRY MOORE** 1898-1986

*Reclining Nude*, 1931

Woodcut, on Japanese teinte paper, with full margins (deckle on two sides), signed and numbered 26/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by G  rald Cramer, Geneva, 1966, in very good condition, framed.

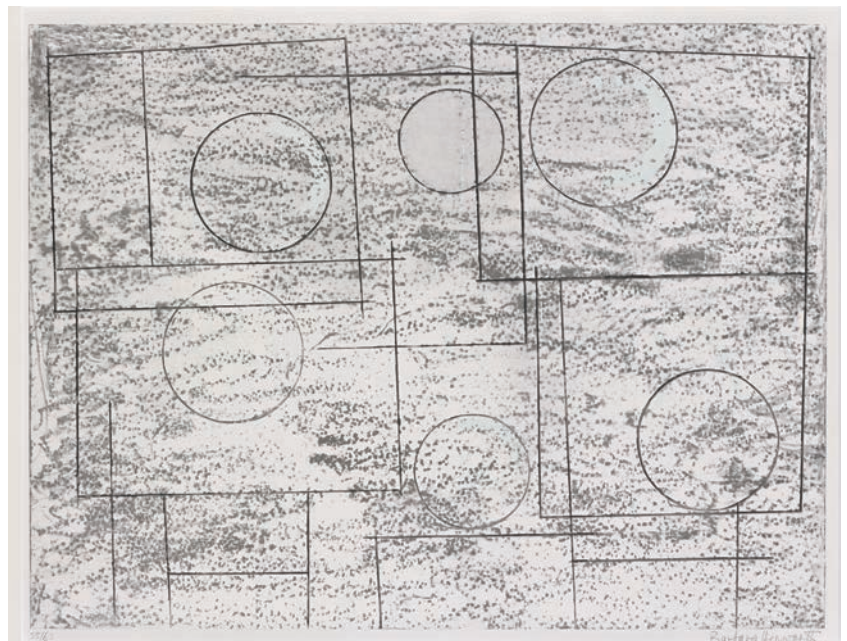
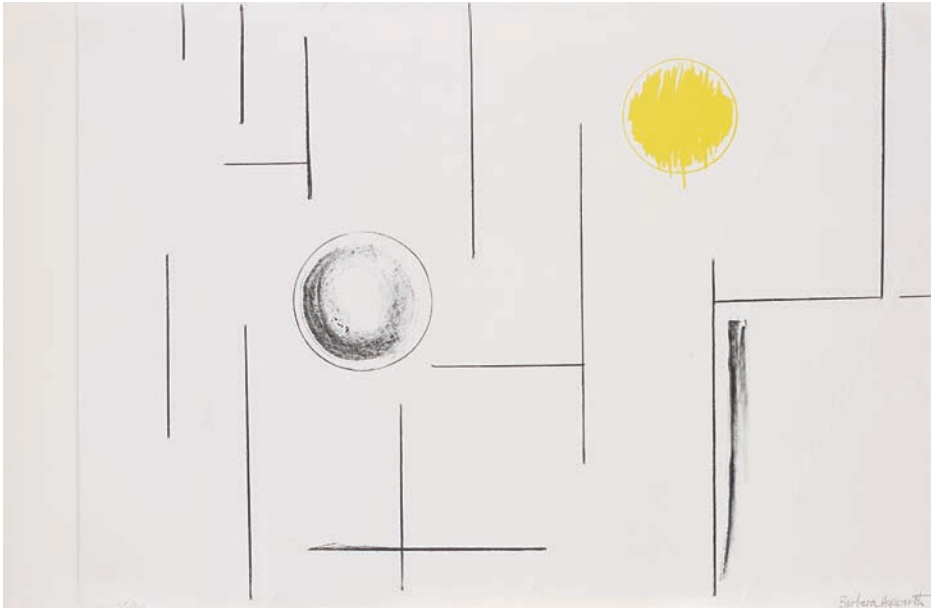
I. 10 x 16.5 cm (4 x 6½ in)

S. 23 x 32 cm (9 x 12½ in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 ₣ ♠

**LITERATURE**

Patrick Cramer 2



49

**BARBARA HEPWORTH** 1903-1975

*Sea Forms; Squares and Circles; and Sun and Moon*, 1969

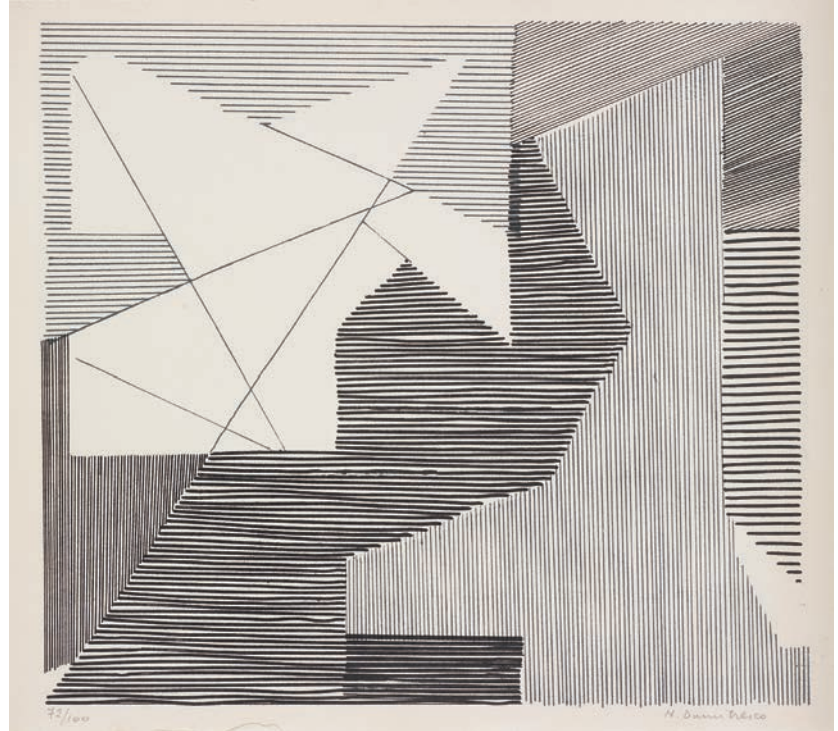
Three lithographs in colours (one with embossing), on Barchem Green paper, two with full margins, one the full sheet, all signed and numbered 55/60 in pencil (there were 30 artist's proofs for all), published by Curwen Studio, Cambridge (with their blindstamp), all generally in good condition, all unframed.

two l. approximately 54 x 71 cm (21¼ x 27⅞ in)

all S. approximately 58.5 x 51.5 cm (23 x 20¼ in) (one vertical)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ± ♣





50

## VARIOUS ARTISTS

*Douze lithographies, 1953*

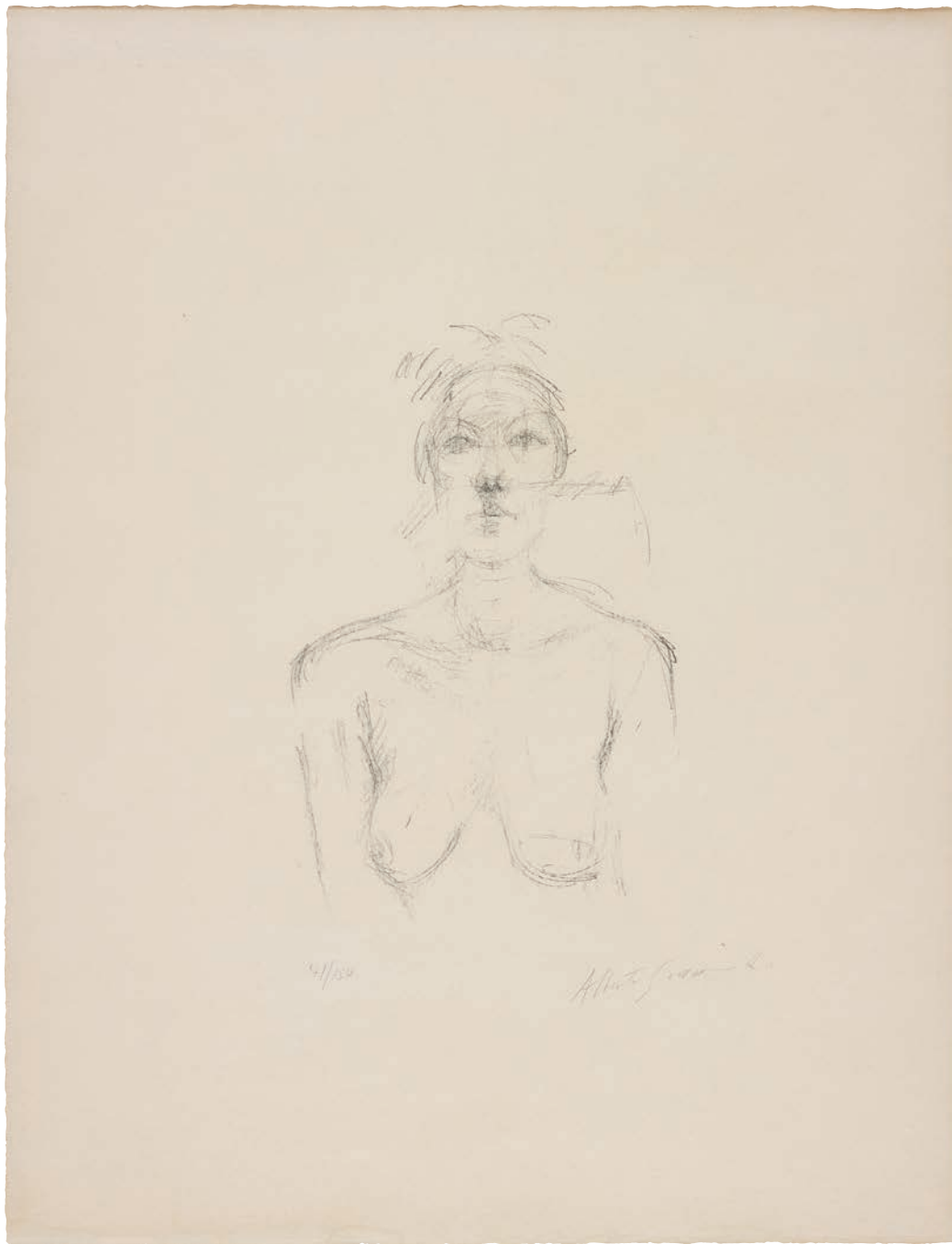
The complete portfolio of 12 lithographs in colours, with justification and introduction by R.V. Gindertael, on Rives paper, with full margins, all sheets signed and numbered 72/100 in pencil (one signed with blue ink), also numbered 72/100 in black in on the justification page (there were also 13 artist's proofs, lettered A-N), presented by R.V. Gindertael, Paris, generally in very good condition, contained in original stiff paper folio.  
41 x 34 cm (16½ x 13¾ in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 ♠

## LITERATURE

Yves Rivière, *Serge Poliakoff. Les Estampes*, Paris, 1974, p.18, nr.3

Including works by: Manolis Calliyannis, Georges Carrey, Constant Anton Nieuwenhuys, Natalia Dumitresco, Stephen Gilbert, Roger Hilton, Alexandre Istrati, Serge Poliakoff, Greta Sauer, Selim Turan, and Francois Willi Wendt



51

**ALBERTO GIACOMETTI** 1901-1966

*Buste II*, 1960

Lithograph, on Rives BFK paper, with full margins, signed and numbered 41/150 in pencil, published by Maeght, Paris, generally in good condition, unframed.

I. 25.4 x 36.4 cm (10 x 14<sup>3</sup>/<sub>8</sub> in)

S. 65.3 x 50.5 cm (25<sup>3</sup>/<sub>4</sub> x 19<sup>7</sup>/<sub>8</sub> in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠

**LITERATURE**

Herbert C. Lust 31

52

**ALBERTO GIACOMETTI** 1901-1966

*Nu assis*, 1961

Lithograph, on Rives BFK paper, with full margins, signed and numbered 16/75 in pencil, published by Maeght, Paris, generally in good condition, unframed.

I. 39.4 x 50.8 cm (15<sup>1</sup>/<sub>2</sub> x 20 in)

S. 55.9 x 75.9 cm (22 x 29<sup>7</sup>/<sub>8</sub> in)

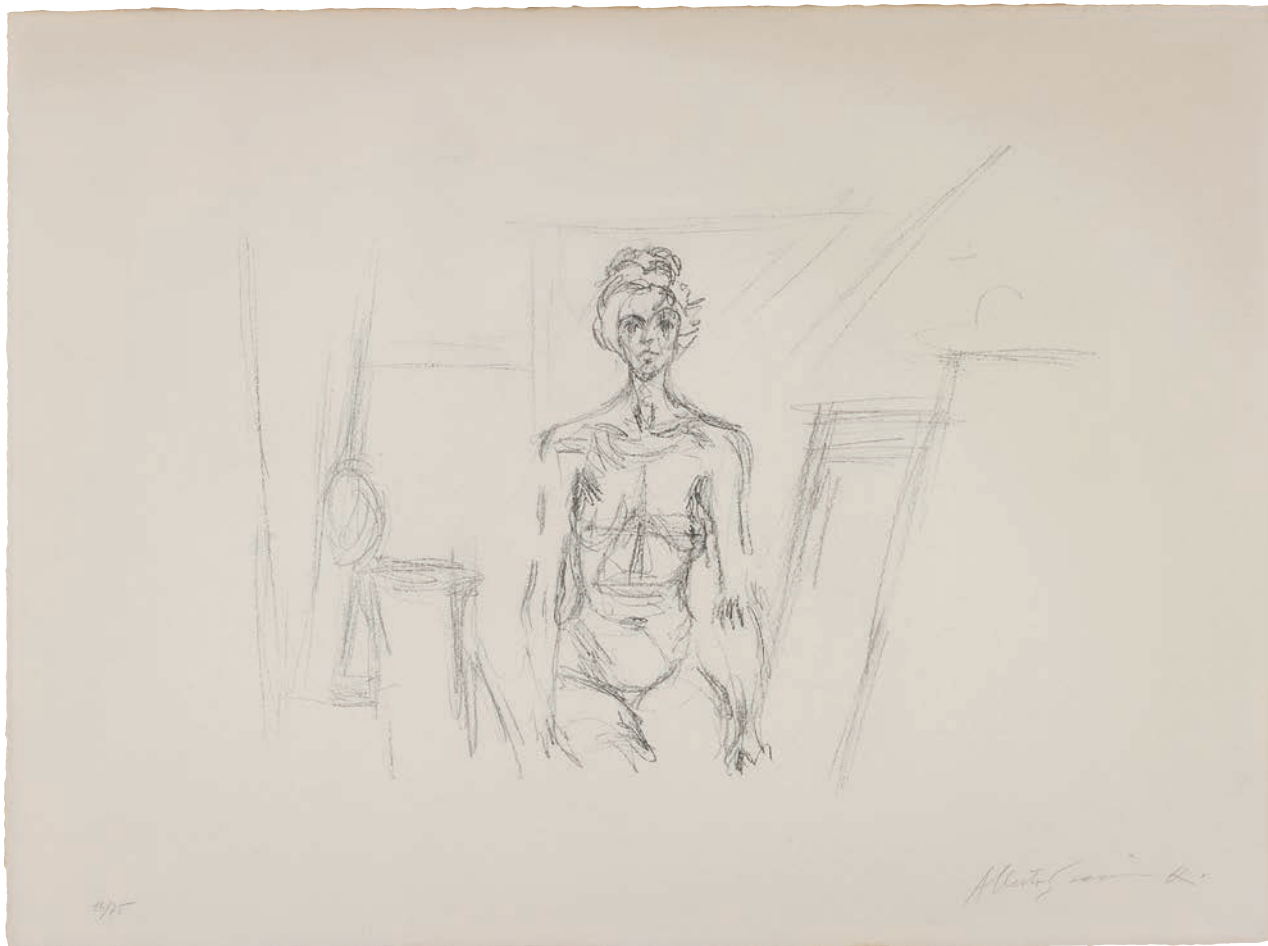
**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

**LITERATURE**

Herbert C. Lust 37



52



53



53

**ALBERTO GIACOMETTI** 1901-1966*Stampa*, 1964

Lithograph, on Rives BFK paper, with full margins, signed and numbered 11/75 in pencil, published by Maeght, Paris, generally in good condition, unframed.

I. 44.6 x 40 cm (17 1/2 x 15 3/4 in)

S. 65.1 x 47.9 cm (25 5/8 x 18 7/8 in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠

LITERATURE

Herbert C. Lust 46

54



54

**ALBERTO GIACOMETTI** 1901-1966*L'Homme qui marche*, 1957

Lithograph, on Arches wove paper, with full margins (deckle on all sides), signed and numbered 132/200 in pencil, published by Maeght, Paris, generally in good condition, unframed.

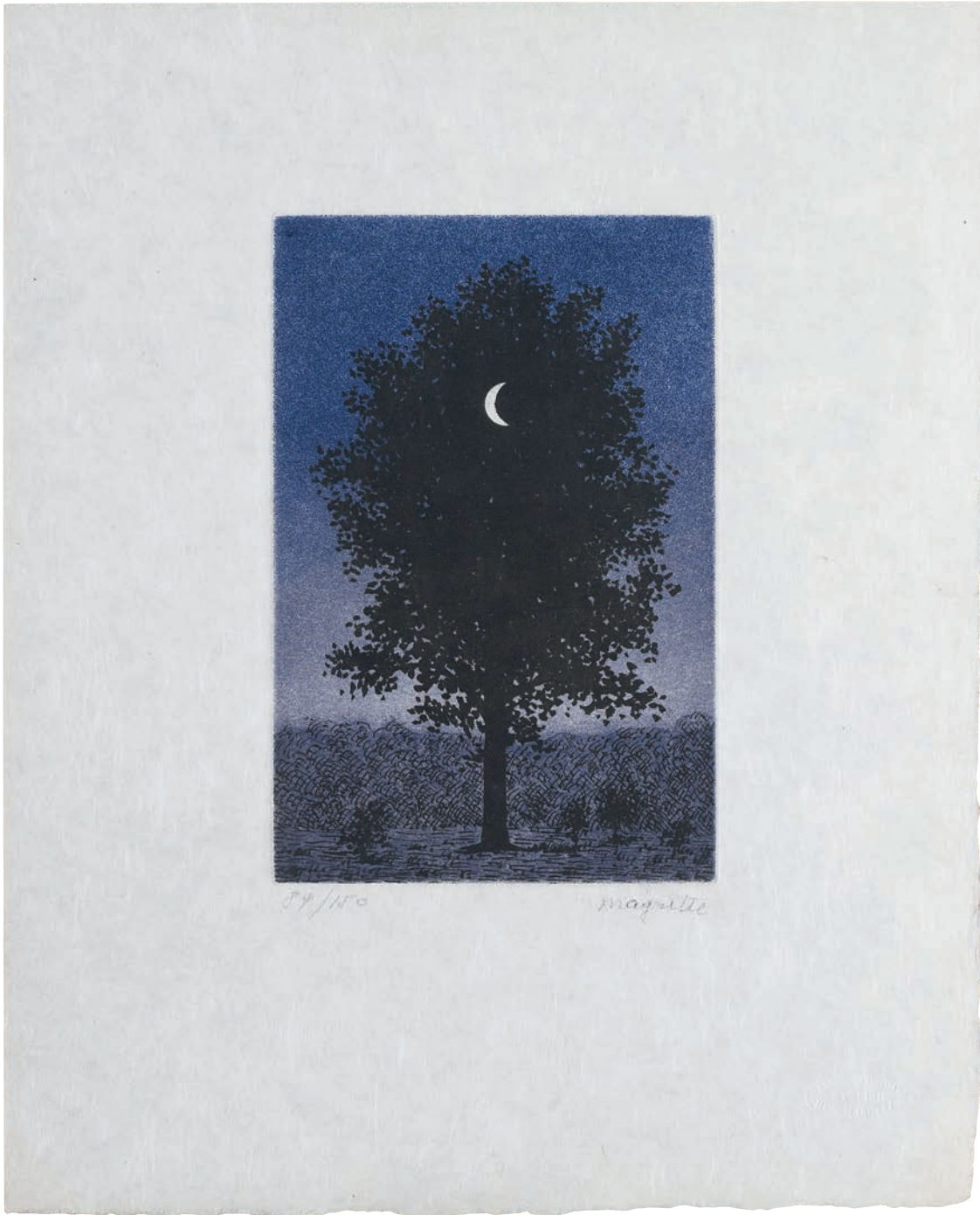
I. 34 x 20 cm (13 3/8 x 7 7/8 in)

S. 76 x 56.2 cm (29 7/8 x 22 1/8 in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♠

LITERATURE

Herbert C. Lust 202



55

**AFTER RENÉ MAGRITTE** 1898-1967

*Le 16 Septembre, 1968*

Etching in colours, on Japanese nacré paper, with full margins (deckle on two sides), stamp signed and numbered 84/150 in pencil (there was also an edition of 150 on Rives BFK paper, plus a small number of artist's proofs), with the Gravure Originale Atelier René Magritte blindstamp, in excellent condition, framed.

I. 15 x 10 cm (5 $\frac{7}{8}$  x 3 $\frac{7}{8}$  in)

S. 27.5 x 22.3 cm (10 $\frac{7}{8}$  x 8 $\frac{3}{4}$  in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♣

**LITERATURE**

Gilbert Kaplan and Timothy Baum 14





56

**HENRI MATISSE** 1869-1954

*Odalisque, brasero et coupe de fruits*, 1929

Lithograph, on Arches paper, with full margins, signed and numbered 76/100 in pencil (there were also 10 artist's proofs), generally in good condition, unframed.

I. 27.7 x 37.8 cm (10 7/8 x 14 7/8 in)

S. 38.1 x 57.2 cm (15 x 22 1/2 in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♠

**LITERATURE**

Claude Duthuit 504





57

**LOUISE BOURGEOIS** 1911-2010*Le Lit Gros Edredon (With Lips)*, 1997

Aquatint in colours, on Arches Rag paper, with full margins, signed, dated '97' and numbered 93/100 in pencil, published by the Solomon R. Guggenheim Museum, New York, with accompanying certificate of authenticity, in excellent condition, framed.

I. 49.8 x 67.7 cm (19 $\frac{5}{8}$  x 26 $\frac{5}{8}$  in)

S. 63.3 x 79.2 cm (24 $\frac{7}{8}$  x 31 $\frac{1}{8}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠

58

**HOWARD HODGKIN** b. 1932*Welcome, from Art and Sports portfolio (Winter Sports)*, 1983

Lithograph in colours, on Rives BFK paper, the full sheet, signed with initials, dated '83' and numbered 50/150 in pencil (there were also 50 artist's proofs numbered with Roman Numerals), published by Visconti Fine Art, Vienna, in very good condition, unframed.

85 x 62 cm (33 $\frac{1}{2}$  x 24 $\frac{3}{8}$  in)

**Estimate** £700-1,000 \$1,100-1,600 €830-1,200 ♠

**LITERATURE**

Liesbeth Heenk 71

From the portfolio *Art and Sports*, containing works from 17 artists; the original art portfolio of the XIV Olympic Winter Games in Sarajevo, former Yugoslavia, 1984.

58





**NIKI DE SAINT PHALLE** 1930-2002

*L'Arbre de vie*, 1991

Screenprint in colours, on metal, with painted resin, gold leaf and oxidized steel, signed and numbered of 75 on the base, in very good condition.

70 x 37 x 30 cm (27½ x 14⅝ x 11¾ in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠







60

**BEN SHAHN** 1898-1969*All that is Beautiful*, 1965

Screenprint in colours with hand-colouring, on Rives paper, the full sheet, signed in red crayon, from the edition of 34, generally in good condition, unframed.

S. 66 x 99 cm (25 $\frac{7}{8}$  x 38 $\frac{7}{8}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ♠

**LITERATURE**

Kenneth Wade Prescott 55

61

**JOAN MIRÓ** 1893-1983*for Bagatelles végétales: one plate*, 1955-6

Etching with aquatint in colours, on cream laid paper, the full sheet, signed, dated '13/5/55' and annotated 'bon a tirer' in pencil (a 'good to print' proof, aside from the total edition of 311), published by Jean Aubier, Paris, the colours fresh, in very good condition, unframed

S. 23.7 x 18.6 cm (9 $\frac{3}{8}$  x 7 $\frac{3}{8}$  in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ± ♠

**LITERATURE**

Jacques Dupin 111; see Patrick Cramer books 33

61







62

**AFTER PABLO PICASSO** 1881-1973

*Verve Nos. 29-30: three plates, 1954*

Three lithographs in colours, on Arches paper, the full sheets, each signed and numbered 28/75, 39/75 and 26/75 in pencil, published by Editions de la Revue Verve, Paris (with their blindstamp), all generally in good condition, all unframed.

S. 27 x 36.6 cm (10 $\frac{5}{8}$  x 14 $\frac{3}{8}$  in)

S. 28 x 36.9 cm (11 x 14 $\frac{1}{2}$  in)

S. 27 x 37.7 cm (10 $\frac{5}{8}$  x 14 $\frac{7}{8}$  in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠





63

**JOAN MIRÓ** 1893-1983*Le lézard aux plumes d'or: plate 9, 1971*

Lithograph in colours, on Kochi Japanese paper, with full margins, signed and annotated 'E.A 6/10' in pencil (an artist's proof, the edition was 195), published by Louis Broder, Paris, in very good condition, unframed.

I. 33.2 x 47.9 cm (13 $\frac{1}{8}$  x 18 $\frac{7}{8}$  in)

S. 41.1 x 55.8 cm (16 $\frac{1}{8}$  x 21 $\frac{7}{8}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800

€2,400-3,600 ♠

**LITERATURE**

Fernand Mourlot 809

Patrick Cramer books 148

64

**GERHARD RICHTER** b. 1932*Victoria I; and II, 1986*

Two offset lithographs in colours, on smooth wove paper, with full margins, signed and dated '2003' in pencil, from the edition of 450, published by Achenbach Art Edition, Düsseldorf, both in excellent condition, both unframed.

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

both S. 80 x 60 cm (31 $\frac{1}{2}$  x 23 $\frac{5}{8}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800

€2,400-3,600 ♠

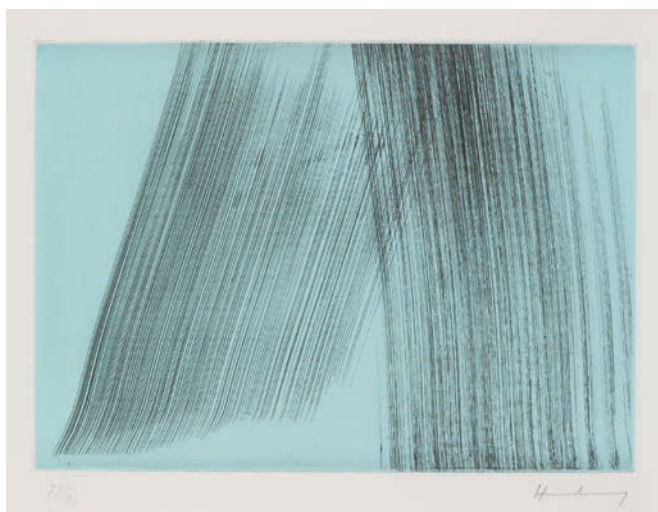
**LITERATURE**

Hubertus Butin pp. 283-284

64







65

**HANS HARTUNG** 1904-1989

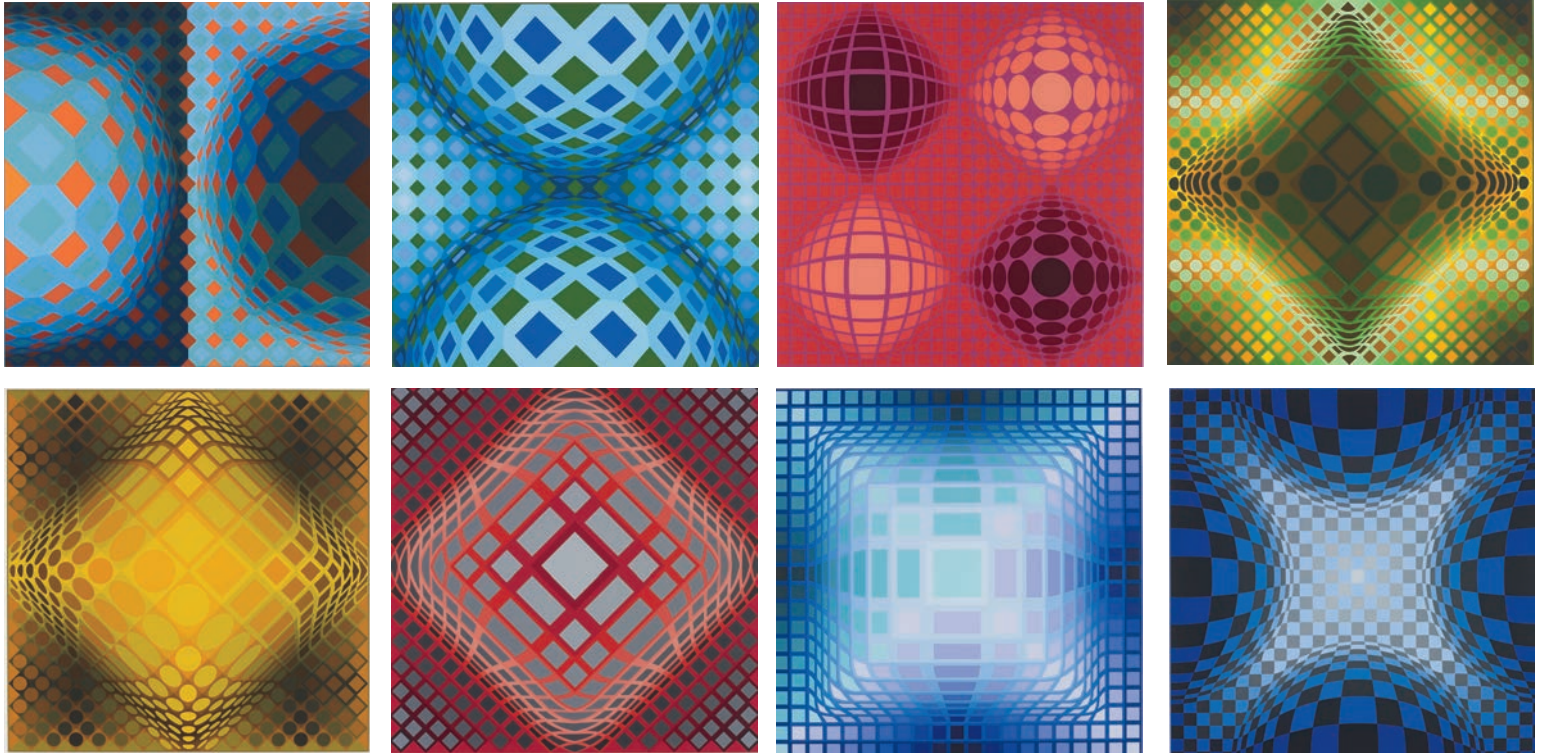
*Héraclite. Mieux vaut cacher sa deraison*, 1987

The complete portfolio of five etchings in colours, on Arches paper, with full margins, with justification, title page and accompanying fragments of text from Héraclite, all sheets signed and numbered 77/90 in pencil, also numbered on the title page in pencil (there were also 25 artist's proofs plus 15 on Rives paper in Roman numerals), published by L'Atelier Lacourière et Frélaud, Paris, in very good condition, the loose sheets contained in paper folios with the printed texts, contained in original blue portfolio with embossed title.

59.4 x 48 x 2 cm (23 $\frac{3}{8}$  x 18 $\frac{3}{8}$  x  $\frac{3}{4}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠





66

**VICTOR VASARELY** 1906-1997

*Gaia*, 1975

The complete portfolio of eight screenprints in colours, on wove paper, the full sheets, with colophon and title page, all sheets signed and numbered 87/250 in pencil, also numbered in black ink on the colophon (there were also 20 artist's proofs in Roman numerals), published by Editions Denise René, Paris (with their blindstamp), the loose sheets generally in very good condition, contained in original fabric covered portfolio with title (in very good condition).

82 x 82 cm (32¼ x 32¼ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠

Including *Gaia* vy-47-A; *Gaia* vy-47-B; *Gaia* vy-47-C; *Gaia* vy-47-D; *Gaia* vy-47-E; *Gaia* vy-47-F; *Gaia* vy-47-G; and *Gaia* vy-47-H





67

**ANNI ALBERS** 1899-1994

*Connections* 1925/1983, 1984

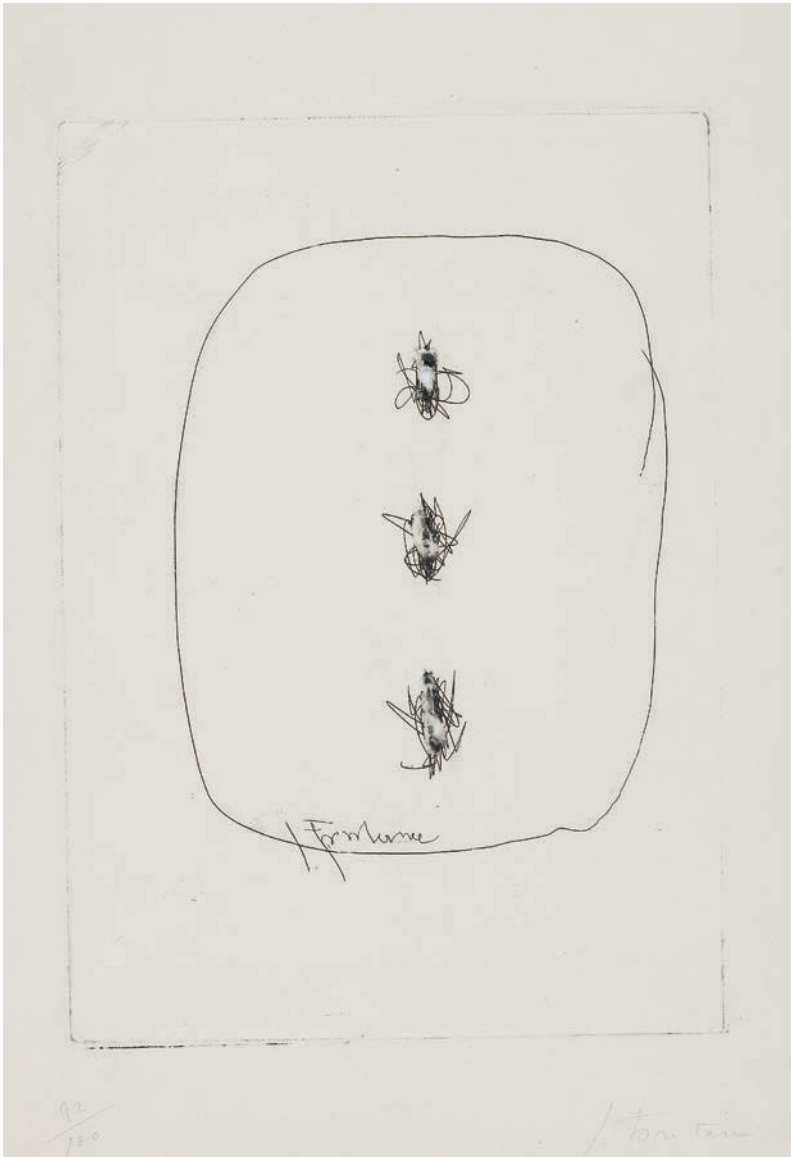
The complete portfolio of nine screenprints in colours, on Cartiere Miliani of Fabriano Umbria Italia paper, with full margins, (deckle on two sides), with introduction by the publisher, all sheets signed, dated variously from 1925-1983 and numbered 109/125 in pencil, published by Fausta Squatriti Editore, Milan, generally in very good condition, the sheets loose (as issued) contained in original paper covered portfolio with printed title.  
70.6 x 50.6 cm (27¾ x 19⅞ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400

68



69



68

**VICTOR PASMORE** 1908-1998*Images of the World*, 1975

The complete portfolio of five etchings and aquatints in colours, on Fabriano paper, the full sheets, with accompanying poem by the artist, signed and numbered 93/95 in pencil on the colophon (there were also 15 artist's proofs), published by 2RC Editions, Rome, generally in very good condition, contained in original maroon portfolio with title.

42 x 31 x 2 cm (16½ x 12¼ x 0¾ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ♣

69

**LUCIO FONTANA** 1899-1968*Concetto Spaziale*, 1966

Etching, on Fabriano paper, with full margins, signed and numbered 92/100 in pencil (there were also 10 artist's proofs numbered in Roman numerals), generally in good condition, unframed.

I. 34.6 x 24.7 cm (13⅝ x 9¾ in)

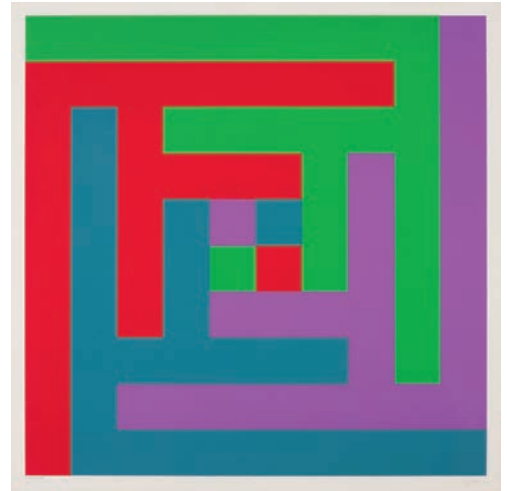
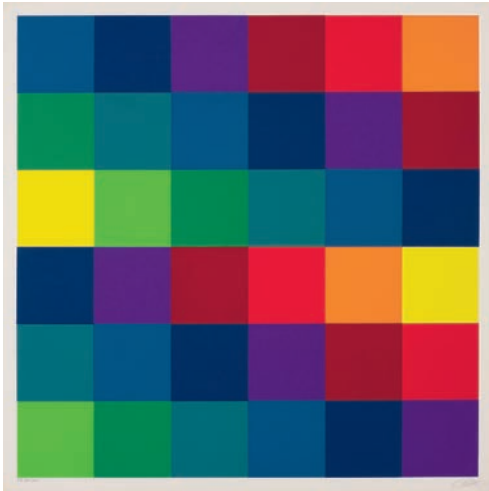
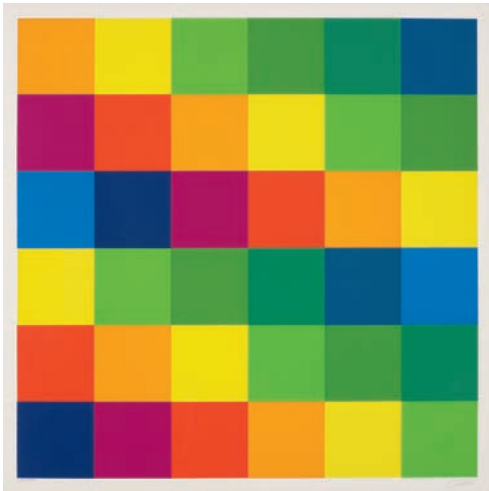
S. 49.6 x 35 cm (19½ x 13¾ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♣**LITERATURE**

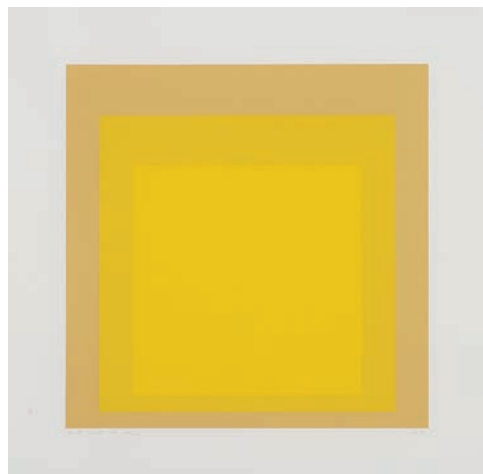
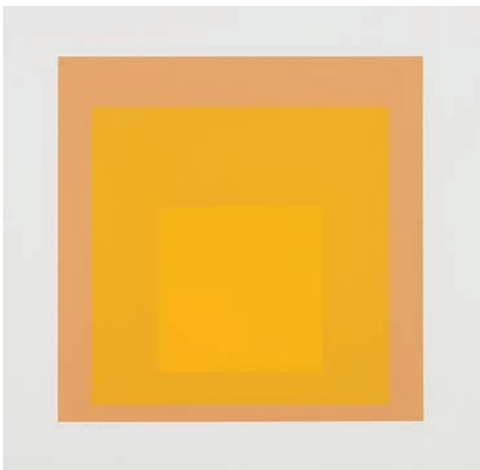
Harry Ruhé and Camillo Rigo E.55



70



71



70

**RICHARD PAUL LOHSE** 1902-1988*Serigrafien, 1967*

The complete portfolio of six screenprints in colours, on smooth, white paper, with full margins, each sheet signed and numbered 67/100, each also inscribed with a pair of Roman numerals, all generally in very good condition, contained in the original grey portfolio box.

47 x 46.4 x 2.1 cm (18 ½ x 18 ¼ x ⅞ in)

**Estimate** £700-1,000 \$1,100-1,600 €830-1,200

71

**JOSEF ALBERS** 1888-1976*I-S LXX a; and I-S LXX b, 1970*

Two screenprints in colours, on German Etching paper, with full margins, both signed with initials, titled, dated '70' and numbered 40/125 in pencil, published by Ives-Sillman, Inc., New Haven (with their blindstamp), both in very good condition, both framed.

both I. 30.5 x 30.5 cm (12 x 12 in)

both S. 53.3 x 53.3 cm (21 x 21 in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ±

**LITERATURE**

Brenda Danilowitz 196 and 197



72

**LUCIO FONTANA** 1899-1968

*Concetto Spaziale (rosso)*, 1968

Vacuum-formed plastic object in red, with accompanying book, the edition size unknown, published by Editions Gustavo Gili in cooperation with Galeria René Métras, Barcelona, in very good condition, contained in original cardboard slipcase.

29.5 x 29.5 x 2.3 cm (11<sup>5</sup>/<sub>8</sub> x 11<sup>5</sup>/<sub>8</sub> x <sup>7</sup>/<sub>8</sub> in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠

**LITERATURE**

Harry Ruhé and Camillo Rigo M-15





73

**LUCIO FONTANA** 1899-1968

*Concetto Spaziale (bianco)*, 1968

Vacuum-formed plastic object in white, the edition size unknown, published by Editions Gustavo Gili in cooperation with the Galeria René Métras, Barcelona, in very good condition, with original cardboard slipcase, framed. 29.9 x 29.5 x 2.3 cm (11¾ x 11⅝ x ⅞ in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♣

**LITERATURE**

Harry Ruhé and Camillo Rigo M-15



74

**ENRICO CASTELLANI** b. 1930

*Estroflessione*, 1968

Vacuum-formed plastic object in white, with accompanying book, the edition size unknown, published by Achille Mauri Editore, Milan, in good condition, with original slipcase, framed.

30 x 30 x 2.3 cm (11¾ x 11¾ x 7⁄8 in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠





75

**FRANK STELLA** b. 1936

*Empress of India II, from V series, 1968*

Lithograph in colours, on Lowell paper, with full margins, signed, dated '68' and numbered 70/100 in pencil (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), in very good condition, unframed.

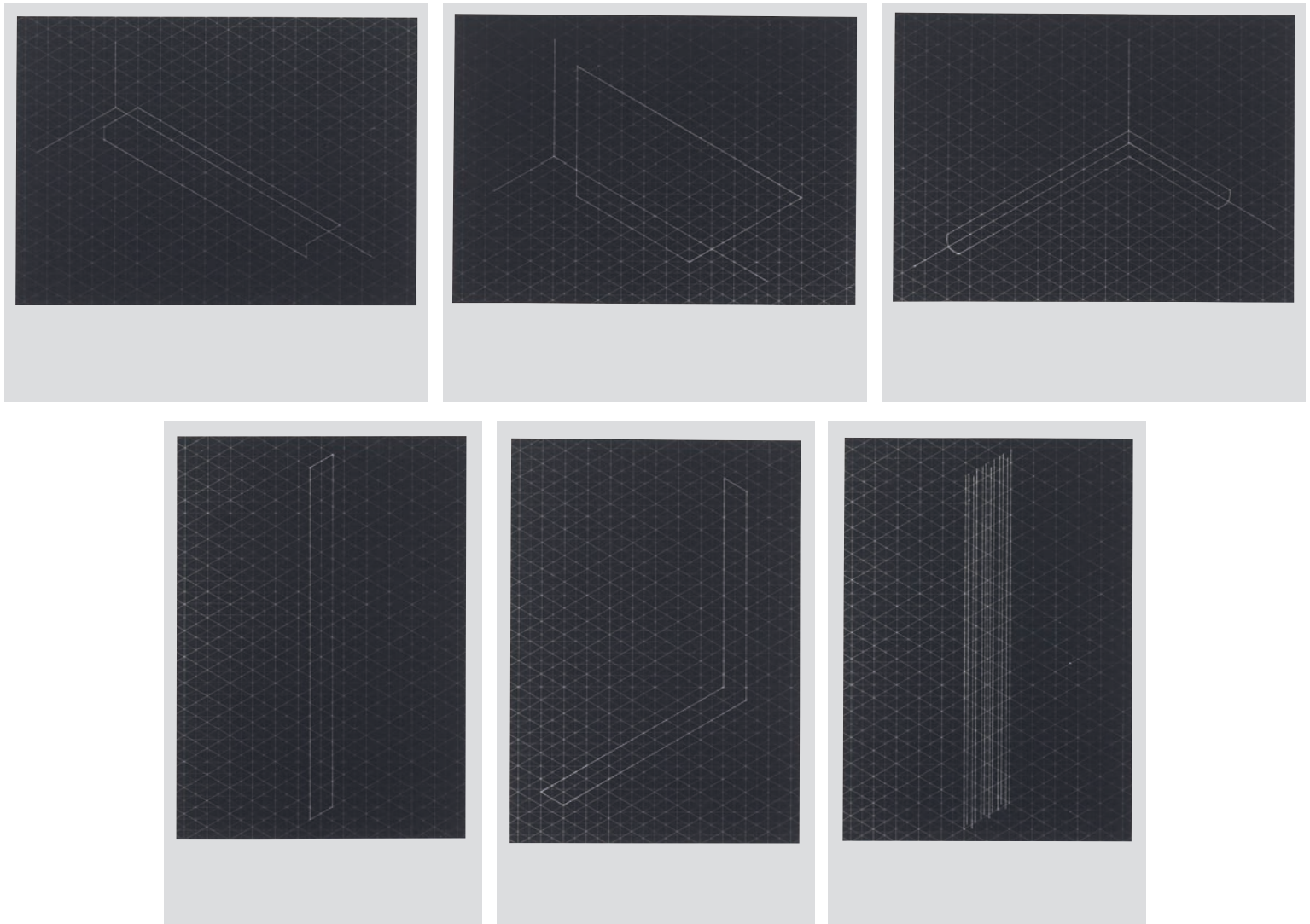
I. 28.5 x 81.5 cm (11¼ x 32½ in)

S. 41.4 x 90 cm (16¼ x 35¾ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800

**LITERATURE**

Gemini G.E.L 158; Richard Axsom 28



76

**FRED SANDBACK** 1943-2003

*22 Photostaten: six plates, 1984*

Six photostats, mounted on heavy white card (as issued), with full margins, all signed, and dated '82', five numbered 3/7 and one annotated 'ap' in pencil (an artist's proof, the edition was 7), published by Edition Fred Jahn, Munich, all in excellent condition, all unframed.

all I. 13 x 18 cm (5 $\frac{1}{8}$  x 7 $\frac{1}{8}$  in)

all S. 35.5 x 28 cm (13 $\frac{7}{8}$  x 11 in)

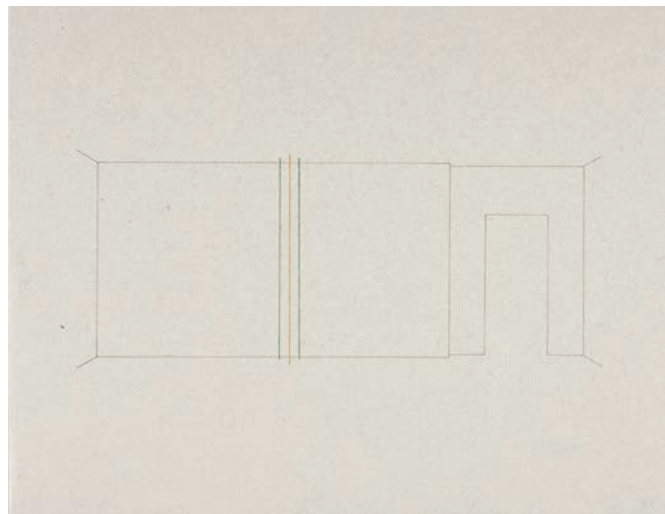
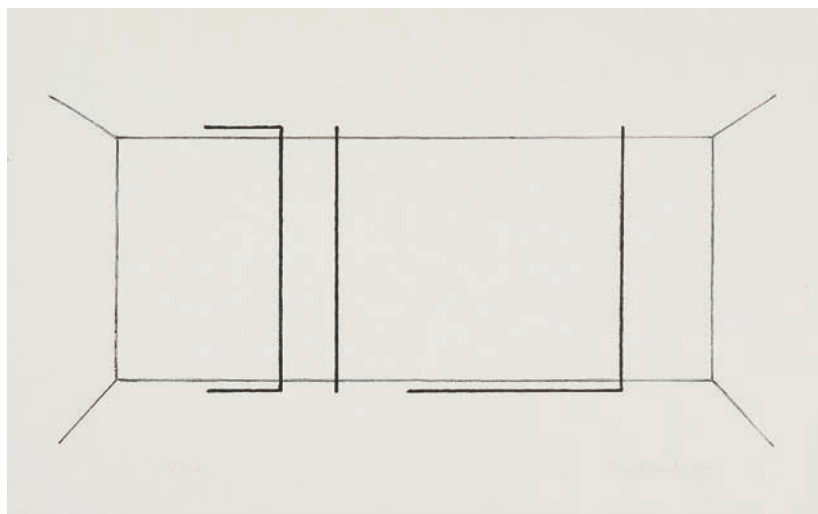
**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500

#### LITERATURE

Fred Jahn 93-95; 98; 100; and 104



77



77

**FRED SANDBACK** 1943-2003*Lithographie; and Lithographie, 1984*

Two lithographs, one in colours, on Japanese paper and laid cream Japanese paper respectively, both with full margins, both signed, dated '84' and numbered 13/30 and 35/35 respectively in pencil (there were also 5 artist's proofs for both), published by Edition Fred Jahn, Munich, both in excellent condition, both unframed.

one I. 15.8 x 32.5 cm (6¼ x 12¾ in)

one I. 17.2 x 43 cm (6¾ x 16⅞ in)

one S. 23.4 x 37.5 cm (9¼ x 14¾ in)

one S. 42 x 55 cm (16½ x 21⅝ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600

**LITERATURE**

Fred Jahn 109 and 110

78

**FRED SANDBACK** 1943-2003*Six Lithographs, 1975*

The complete set of six lithographs in colours, on handmade paper, with full margins, all signed and dated '1975' in pencil (from the edition of 300, there was also an edition of 25 plus 10 numbered in Roman numerals on Japanese laid paper), published by Griffelkunst-Vereinigung, Hamburg, in very good condition, all unframed.

all I. various sizes

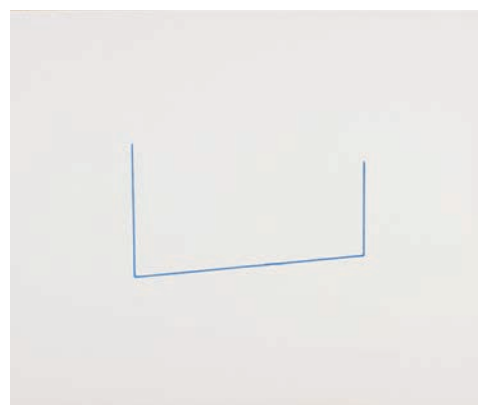
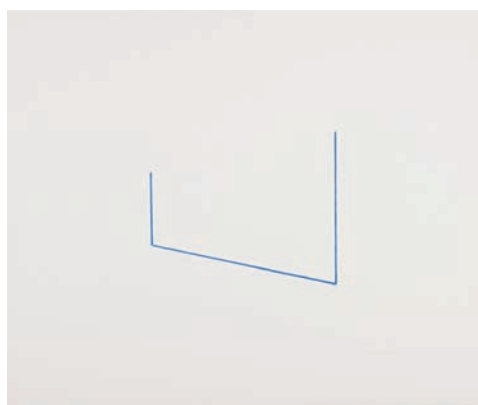
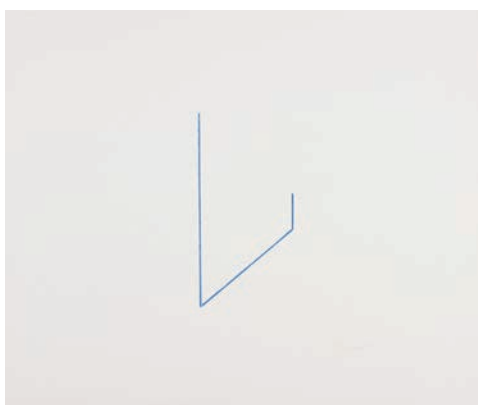
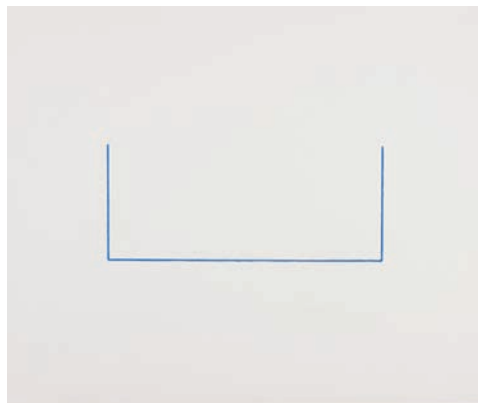
all S. 44.5 x 53.2 cm (17½ x 20⅞ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800

**LITERATURE**

Fred Jahn 22-27

78









79

**CY TWOMBLY** 1928-2011*Roman Notes: plate I, 1970*

Offset lithograph in colours, on heavy offset paper, the full sheet, signed, dated '70' and numbered 10/100 in pencil on the reverse (there were also 10 artist's proofs), published by Neuendorf Verlag, Hamburg, the colours slightly attenuated, otherwise in very good condition, unframed.

S. 86.9 x 69.8 cm (34¼ x 27½ in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500

LITERATURE

Heiner Bastian 21

80

**CY TWOMBLY** 1928-2011*Untitled, 1970*

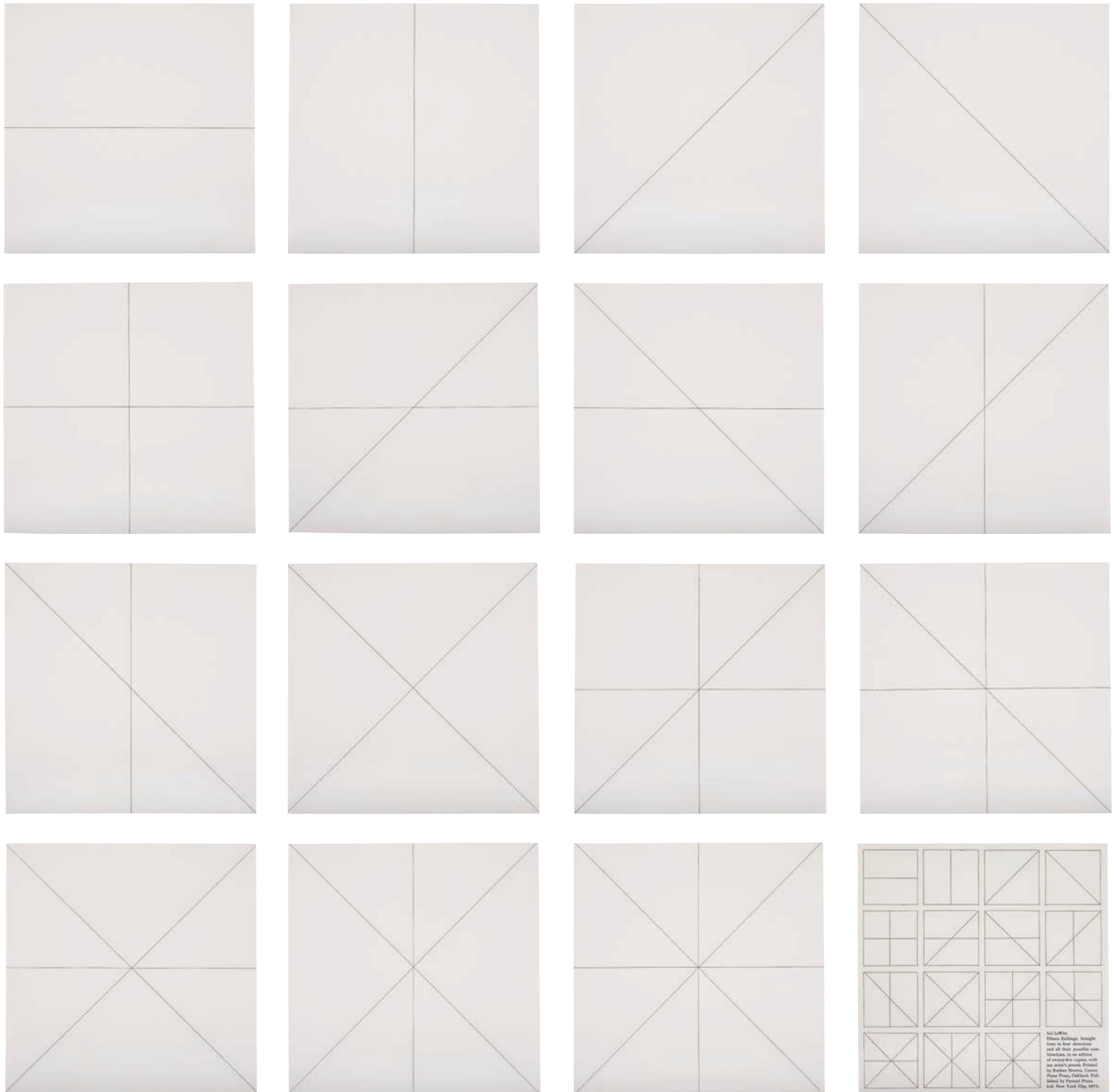
Offset lithograph in colours, on heavy offset paper, the full sheet, signed with initials, and numbered 119/250 in black ink on an affixed label on the reverse (there were also 30 artist's proofs numbered in Roman numerals), published by Verein Progressiver Galerian, Cologne, in excellent condition, unframed.

S. 31.4 x 42.3 cm (12¾ x 16⅝ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600

LITERATURE

Heiner Bastian 28



81

**SOL LEWITT** 1928-2007

*Straight Lines in Four Directions & All Their Possible Combinations, 1973*

The complete portfolio of 15 etchings, on Arches Satine paper, the full sheets, with colophon, all sheets signed and numbered 15/25 in pencil on the reverse (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, the loose sheets in excellent condition, contained in original cream hesian-covered portfolio box.

29.7 x 29.7 x 2 cm (11¾ x 11¾ x 0¾ in)

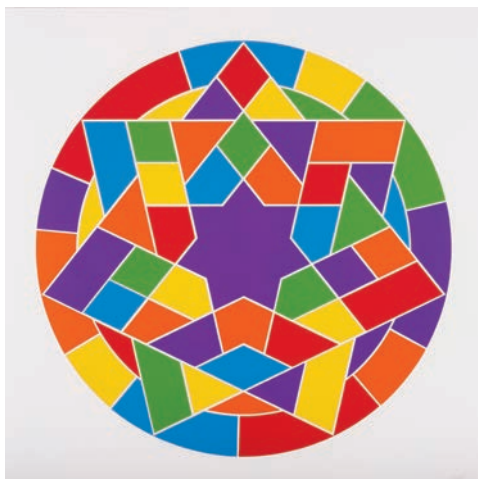
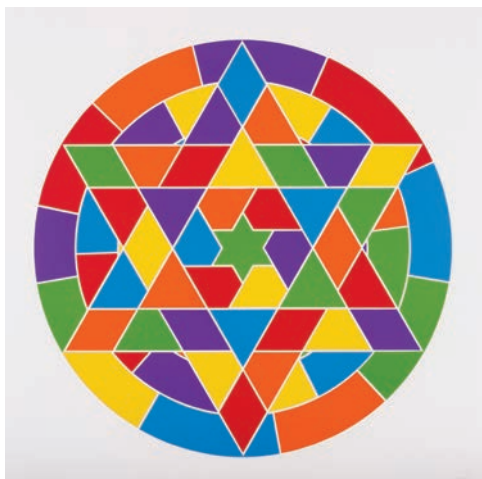
**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500

#### LITERATURE

Tate Gallery E7

Barbara Krakow Gallery 1973.05





82

**SOL LEWITT** 1928-2007

*Stars, 2002*

The complete set of six linocuts in colours, on Somerset Satin White paper, with full margins, all signed and numbered 78/100 in pencil (there were also 10 artist's proofs), published by Parasol Press Ltd., New York, all in excellent condition, all unframed.

all I. 58.5 x 58.5 cm (23 x 23 in)

all S. 68.5 x 68.5 cm (26 7/8 x 26 7/8 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100

**LITERATURE**

Tate Gallery M23

Barbara Krakow Gallery 2002.02



83

**GERHARD RICHTER** b. 1932*Seestück (Gegenlicht)*, 1991

Offset lithograph in colours, on thin smooth wove paper, with full margins, signed in pencil, published by Achenbach Art Editions, Düsseldorf, in very good condition, framed.

I. 54 x 54 cm (21¼ x 21¼ in)

S. 90 x 70.2 cm (35¾ x 27½ in)

**Estimate** £3,000-5,000 \$4,800-8,000

€3,600-6,000 ♠

**LITERATURE**

Hubertus Butin p. 285

84

**GERHARD RICHTER***Schweizer Alpen I: A2*, 1969

Screenprint in black and two shades of grey, on lightweight card, the full sheet, signed in pencil and stamped on reverse 'Gerhard Richter (1969) "Schweizer Alpen", Motiv A1 A2 B1 B2 B3', with 'A2' circled in pencil, from the un-numbered edition of 300, published by Griffelkunst-Vereinigung, Hamburg, in good condition, framed.

69.4 x 69.4 cm (27¾ x 27¾ in)

**Estimate** £3,000-5,000 \$4,800-8,000

€3,600-6,000 ♠

**LITERATURE**

Hubertus Butin 20 A2

84







85

**HIROSHI SUGIMOTO** b. 1948

*Time Exposed*, 1991

The complete set of 51 offset lithographs, on laid paper, with full margins, all with blindstamped title, date and number, from an edition of 500, published by Kyoto Shoin Co. Ltd., Tokyo, all in very good condition, all contained in original aluminum clamshell case.

47 x 35.6 x 2.5 cm (18½ x 14 x 0⅞ in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500

**PROVENANCE**

CAPC musée d'art contemporain de Bordeaux



86

**MARC QUINN** b. 1964

*Crystal World*, 2008

Cast bronze with heat-treated chrome patina, incised with signature, dated '2008' and numbered 10/45 on the underside of the base, published by White Cube, London, in excellent condition.

43.2 x 10.2 x 10.2 cm (17 x 4 x 4 in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠



87

**MARC QUINN** b. 1964

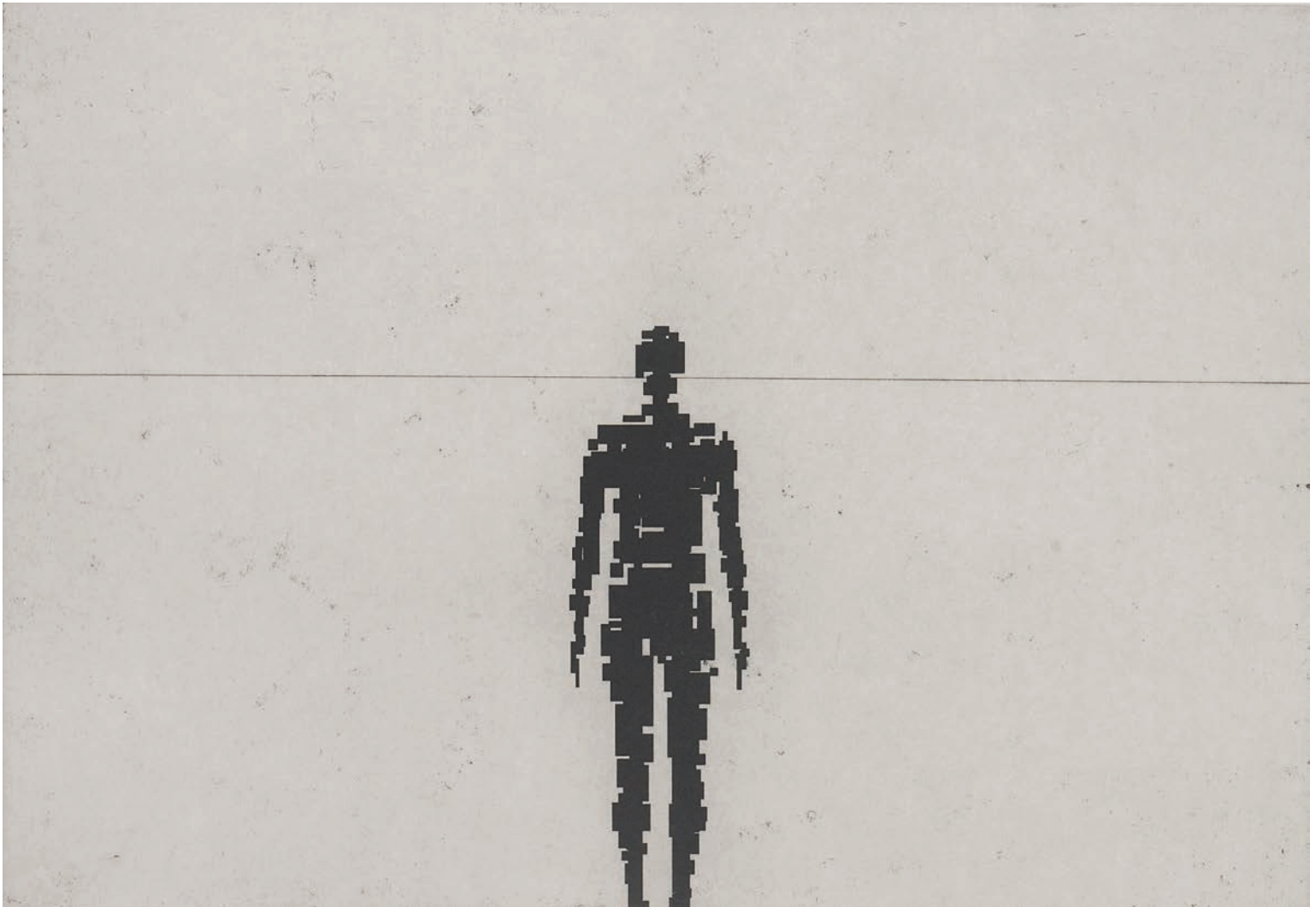
*Sleeping Beauty*, 2005

White spray painted bronze sculpture, with incised signature, dated '2005' and numbered 13/25 on the underside, in excellent condition.

26.5 x 16 x 25.5 cm (10<sup>3</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>4</sub> x 10 in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♣





88

**ANTONY GORMLEY** b. 1950*Sublimate*, 2008

Etching, on BFK Rives Naturel 280 gsm paper, with full margins, signed and numbered 60/60 in pencil on the reverse (there were also 6 artist's proofs), printed by Thumbprint Editions, London, in excellent condition, framed.

I. 31.5 x 49.5 cm (12<sup>3</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> in)

S. 57 x 76 cm (22<sup>1</sup>/<sub>2</sub> x 29<sup>7</sup>/<sub>8</sub> in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

Produced on the occasion of the exhibition *Between You and Me*, Rotterdam, 2008.

89

**ANTONY GORMLEY** b. 1950*Standing Matter*, 2010

Etching, on Fabriano Tiepolo 280 gsm paper, with full margins, signed and numbered 41/80 in pencil on the reverse (there were also 7 artist's proofs), printed by Thumbprint Editions, London, in excellent condition, framed.

I. 31 x 49 cm (12<sup>1</sup>/<sub>4</sub> x 19<sup>1</sup>/<sub>4</sub> in)

S. 57 x 76 cm (22<sup>1</sup>/<sub>2</sub> x 29<sup>7</sup>/<sub>8</sub> in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

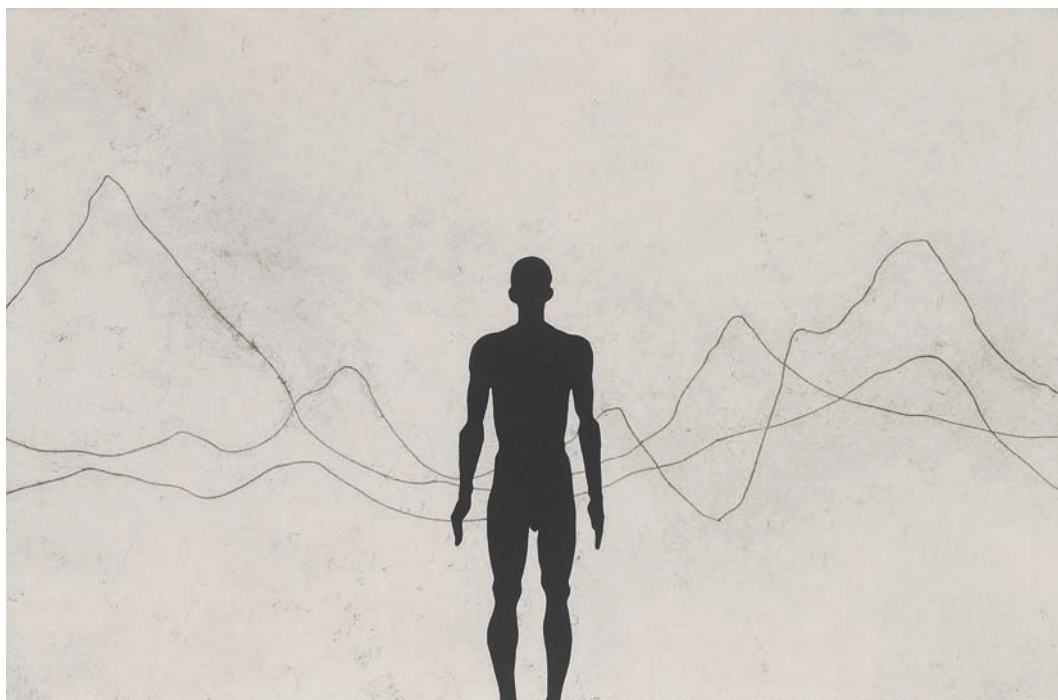
Produced during Gormley's *Critical Mass* exhibition on the De La Warr Pavilion's rooftop in the summer of 2010.



89



90



90

**ANTONY GORMLEY** b. 1950*Horizon Field*, 2010

Etching, on BFK Rives Naturel 280 gsm paper, with full margins, signed and numbered 43/80 in pencil on the reverse (there were also 6 artist's proofs), printed by Thumbprint Editions, London, in excellent condition, framed.

I. 31.5 x 49.5 cm (12 $\frac{3}{8}$  x 19 $\frac{1}{2}$  in)

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

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

Produced to mark the beginning of Antony Gormley's *Horizon Field* exhibition, 2010-2012, organised by Kunsthau Bregenz, Austria. The project consisted of 100 life-size, solid cast iron figures of the human body spread over an area of 150 square kilometers in the communities of Mellau, Schoppernau, Schröcken, Warth, Mittelberg, Lech, Klösterle, and Dalaas.



91

**ROBERT LONGO** b. 1953

*Jules*, 2002

Lithograph, on Rives BFK paper, with full margins, signed, dated '2002' and numbered 111/120 in pencil (there were also 15 artist's proofs), published by Wolfryd-Selway Fine Art, West Hollywood, California, in good condition, framed.

I. 104 x 49.5 cm (40<sup>7</sup>/<sub>8</sub> x 19<sup>1</sup>/<sub>2</sub> in)

S. 116.8 x 76.2 cm (45<sup>7</sup>/<sub>8</sub> x 30 in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000





92

**ROBERT LONGO** b. 1953

*Barbara, 1998*

Lithograph, on Rives BFK paper, with full margins, signed, dated '98' and annotated 'HC 11/15' in pencil (one of 15 artist's proofs, the edition was 120), published by Wolfryd-Selway Fine Art, West Hollywood, California, in excellent condition, framed.

I. 108.8 x 68.5 cm (42<sup>7</sup>/<sub>8</sub> x 26<sup>7</sup>/<sub>8</sub> in)

S. 116.8 x 76.2 cm (45<sup>7</sup>/<sub>8</sub> x 30 in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000



93

**MARTIN KIPPENBERGER** 1953-1997

*Yeschen-Nochen-Vielleichtchen*, 1991

The complete portfolio of five drypoint etchings, on handmade Nepali paper, with full margins, with original colophon, all sheets signed and annotated 'PP' (a printer's proof, the edition was 35 plus 3 artist's proofs), four prints also with various hand-writings and illustrations by the artist in pencil, published by AC&T Corporation, Tokyo, in excellent condition, contained in original blue, fabric covered portfolio with black text. 107.9 x 77.5 cm (42½ x 30½ in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ₣ ♠





94

**AHMED ALSAUDANI** b. 1975

*Untitled, 2008*

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

I. 60.5 x 55.2 cm (23<sup>7</sup>/<sub>8</sub> x 21<sup>3</sup>/<sub>4</sub> in)

S. 77.4 x 68.5 cm (30<sup>1</sup>/<sub>2</sub> x 26<sup>7</sup>/<sub>8</sub> in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000




**FRANCIS BACON** 1909-1992

*Second version of triptych 1944: left panel, 1989*

Lithograph in colours, on Arches paper, with full margins, signed and inscribed 'Pour Daniel Radford' in pencil (a dedicated proof, the edition was 60 and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM—Centre Pompidou, Paris, in good condition, framed.

I. 62 x 46 cm (24 $\frac{3}{8}$  x 18 $\frac{1}{8}$  in)

S. 75 x 56 cm (29 $\frac{1}{2}$  x 22 in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠

**LITERATURE**

Bruno Sabatier 24

Alexandre Tacou 25

**FRANCIS BACON** 1909-1992

*Second version of the Triptych 1944: centre panel, 1988*

Lithograph in colours, on Arches paper, with full margins, signed and numbered 13/60 in pencil (there were also 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM - Centre Pompidou, Paris, in very good condition, framed.

I. 62 x 46 cm (24 $\frac{3}{8}$  x 18 $\frac{1}{8}$  in)

S. 75 x 56 cm (29 $\frac{1}{2}$  x 22 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠

**LITERATURE**

Bruno Sabatier 24

Alexandre Tacou 25





97

97

**FRANCIS BACON** 1909-1992*Triptych 1986 - 1987: right panel, 1987*

Etching and aquatint in colours, on Arches paper, with full margins, signed and numbered 55/99 in pencil (there were also 15 artist's proofs), published by Poligrafa, Barcelona, in very good condition, framed.

I. 65.2 x 48.6 cm (25 $\frac{5}{8}$  x 19 $\frac{1}{8}$  in)

S. 89.5 x 62.5 cm (35 $\frac{1}{4}$  x 24 $\frac{5}{8}$  in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

**LITERATURE**

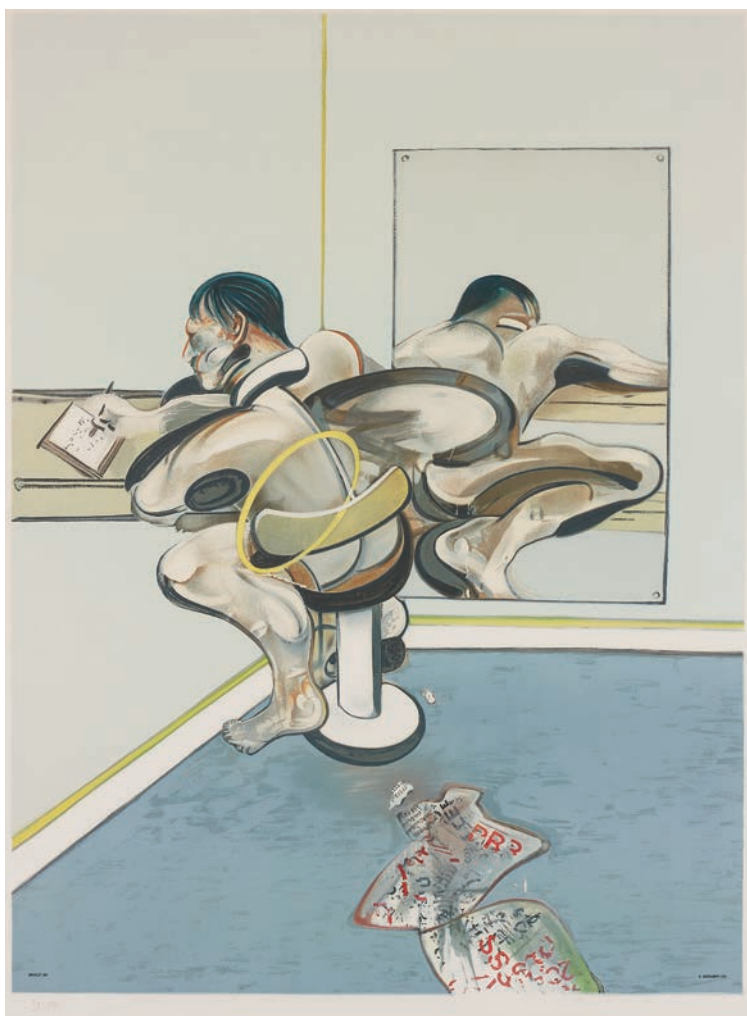
Bruno Sabatier 6

Alexandre Tacou 22

Based on the painting in tribute of Leon Trotsky.



98



98

**FRANCIS BACON** 1909-1992*Figure Writing Reflected in Mirror, 1977*

Lithograph in colours, on Arches paper, with full margins, signed in green felt-tip pen and numbered 35/180 in pencil (there were also a number of artist's proofs), published by Galerie Claude Bernard, Paris, in very good condition, framed.

I. 85 x 63.5 cm (33 $\frac{1}{2}$  x 25 in)

S. 102 x 72.5 cm (40 $\frac{1}{8}$  x 28 $\frac{1}{2}$  in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠

**LITERATURE**

Bruno Sabatier 13

Alexandre Tacou 8



99

**GEORGE SEGAL** 1924-2000

*Girl on a Chair*, 1970

Wall-hanging multiple, comprising white plaster sculpture and red painted chair, contained within black painted lumbar-wood box, with incised signature and numbered 'AP 11/30' on silver plaque on the reverse (an artist's proof, the edition was 150), published by Editions Alecto Ltd., London, in excellent condition.

91 x 61 x 30 cm (35 $\frac{7}{8}$  x 24 x 11 $\frac{3}{4}$  in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100

Segal's *Girl on a Chair* was his first multiple. It was an experimental piece made whilst he was working on a series of sculptures of figures observed through doorways. The multiple is designed to hang on the wall but could also be shown on top of the original wooden crate.





100

**DAVID HOCKNEY** b. 1937

*Celia Observing*, 1976

Etching, on Rives BFK paper, with full margins, signed, dated '76' and numbered 7/20 in pencil (aside from the edition in colours of 60 and 14 artist's proofs numbered in Roman numerals), published by Petersburg Press, New York, in very good condition, framed.

I. 68.3 x 54 cm (26 $\frac{7}{8}$  x 21 $\frac{1}{4}$  in)

S. 90 x 75 cm (35 $\frac{3}{8}$  x 29 $\frac{1}{2}$  in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 ₣ ♠

#### LITERATURE

Unrecorded in either the Scottish Arts Council or the Museum of Contemporary Art Tokyo catalogues

101



101

**ED RUSCHA** b. 1937*Three Daughters, 1980*

Etching in colours, on R.K. Burt paper, with full margins, signed, dated '1980' and numbered 36/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobsen Gallery, London, in very good condition, unframed.

I. 26 x 80.5 cm (10¼ x 31¾ in)

S. 49 x 99.6 cm (19¼ x 39¼ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600

**LITERATURE**

Siri Engberg 112

102

**ED RUSCHA** b. 1937*Man Walking Away From it All, 1980*

Etching in colours, on R.K. Burt paper, with full margins, signed, dated '1980', and numbered 14/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobsen Gallery, London, in very good condition, unframed.

I. 26 x 80.3 cm (10¼ x 31⅝ in)

S. 49 x 99.5 cm (19¼ x 39⅞ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600

**LITERATURE**

Siri Engberg 111

102





103

**RUFINO TAMAYO** 1899-1991*Desnudo en Naranja (Nude in Orange)*, 1959

Lithograph in colours, on Arches paper, with full margins, signed and numbered 27/100 in pencil (there were also some unnumbered impressions), printed in Paris from an unidentified workshop, generally in good condition, unframed.

I. 66 x 51 cm (25 7/8 x 20 1/8 in)

S. 76 x 56 cm (29 7/8 x 22 in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ♠

**LITERATURE**

Juan Carlos Pereda 52

103



104



104

**BRETT WHITELEY** 1939-1992*Buddha*, 1977

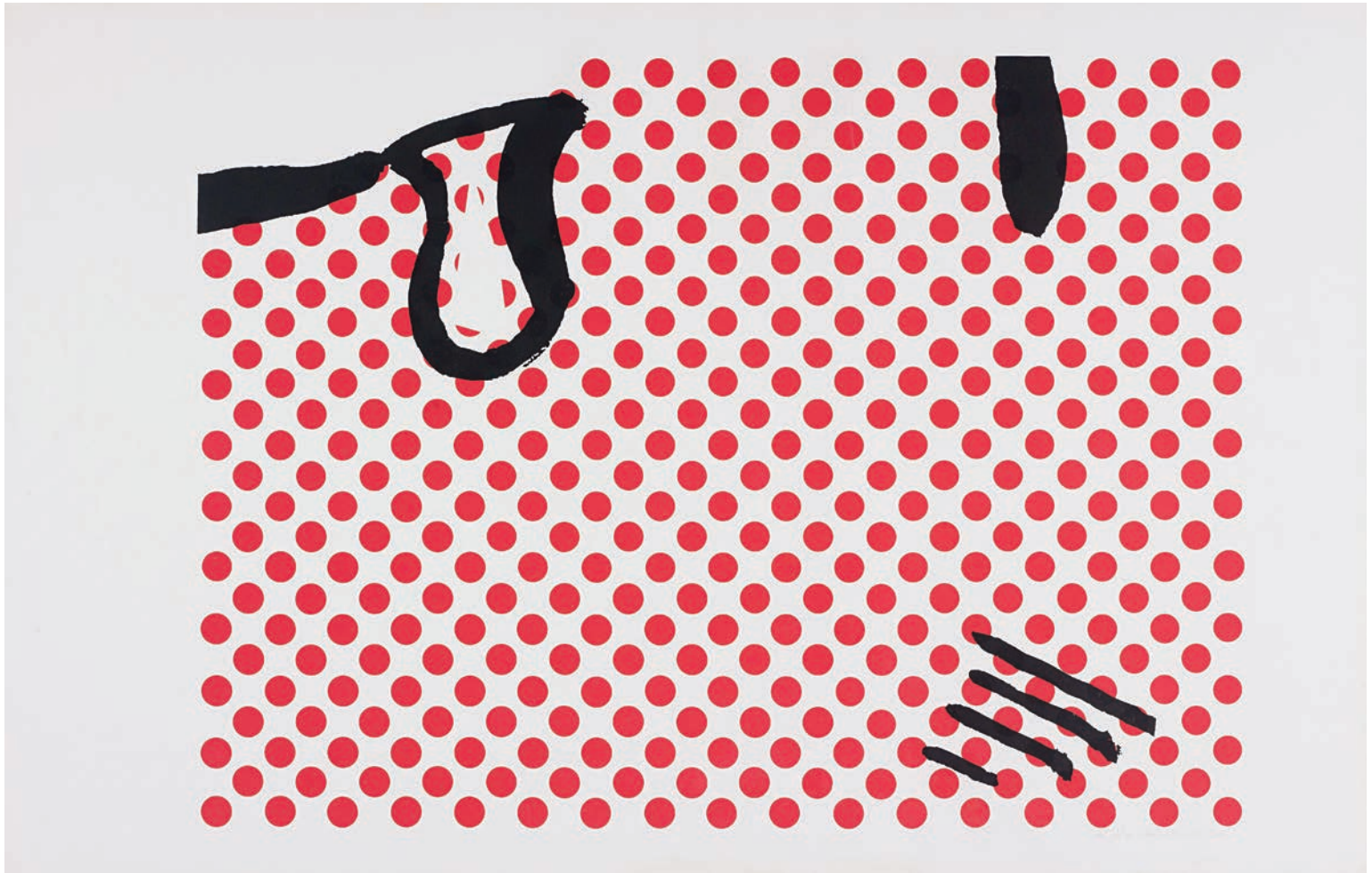
Sugar lift aquatint, on wove paper, the full sheet, signed and inscribed 'Love to Bryan and with thanks' and 'its the mother in Buddha' all in black ink and 'Bangkok Thailand' in brown ink, an un-numbered impression dedicated to Bryan Robertson (the edition was 60 plus 8-10 artist's proofs), in good condition, framed.

S. 50.5 x 50 cm (19 7/8 x 19 5/8 in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400

**LITERATURE**

Deutscher (1995), 43



105

**RICHARD HAMILTON** b. 1922

*A Little Bit of Roy Lichtenstein, 1964*

Screenprint in red and black, on Cartridge paper, with full margins, signed, dated 'Jan 64' and numbered 5/40 in pencil, published by the artist, London, in very good condition, unframed.

I. 51.5 x 69.1 cm (20¼ x 27¼ in)

S. 58.4 x 91 cm (22⅞ x 35⅞ in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠

**LITERATURE**

Etienne Lullin 53

106

**NO LOT**



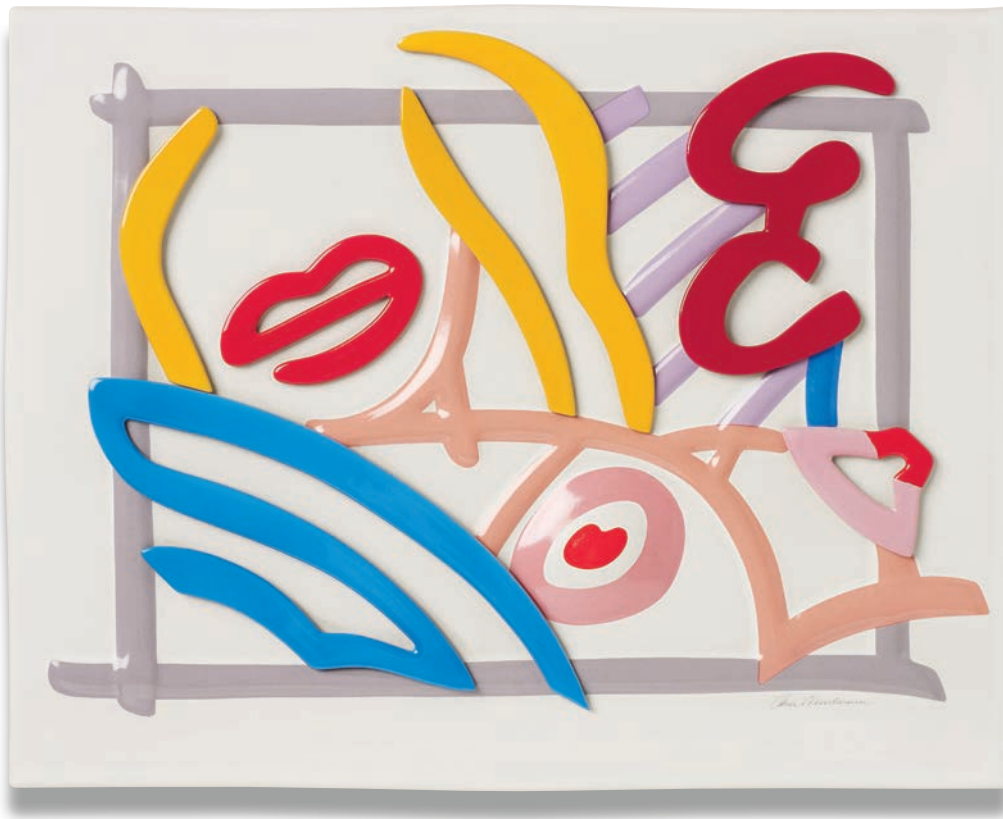
107

**TOM WESSELMANN** 1931-2004*Bedroom Blonde*, 1987

Transfer-printed glazed porcelain plaque in colours, accompanied by the original certificate of authenticity, signed, titled and numbered 58/100 on an insert on the reverse (there were also an unknown number of artist's proofs, identified by number 0/100), published and fabricated by Rosenthal Limiterite Kunstreiben, Berlin (with their mark), in excellent condition, contained in the original wooden box.  
S. 35.6 x 44.5 x 3.5 cm (14 x 17½ x 1¾ in)

**Estimate** £4,000-6,000 \$6,400-9,600  
€4,800-7,100

107



108



108

**TOM WESSELMANN** 1931-2004*Still-Life with Blowing Curtain (Yellow)*, 1999

Screenprint in colours, on cotton rag 2-ply Museum Board, with full margins, signed and numbered 88/100 in pencil (there were also 12 artist's proofs), published by the artist and Sandro Rumney, printed by Screened Images (with their blindstamp), in very good condition, framed.

I. 53 x 66 cm (20⅞ x 25⅞ in)

S. 76 x 89.5 cm (29⅞ x 35¼ in)

**Estimate** £3,000-5,000 \$4,800-8,000  
€3,600-6,000



109

**ANDY WARHOL** 1928-1987

*Electric Chair*, 1971

Screenprint in colours, on wove paper, the full sheet, signed and dated '71' in ball point pen and numbered 4/250 with a rubber stamp on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich, in good condition, framed.

S. 90.2 x 121.9 cm (35½ x 47⅞ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000

**LITERATURE**

Frayda Feldman and Jörg Schellmann 83





110

**ANDY WARHOL** 1928-1987

*Electric Chair*, 1971

Screenprint in colours, on wove paper, the full sheet, signed and dated '71' in ball point pen and numbered 38/250 with a rubber stamp on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zürich, in very good condition, framed.

S. 89.9 x 121.6 cm (35<sup>3</sup>/<sub>8</sub> x 47<sup>7</sup>/<sub>8</sub> in)

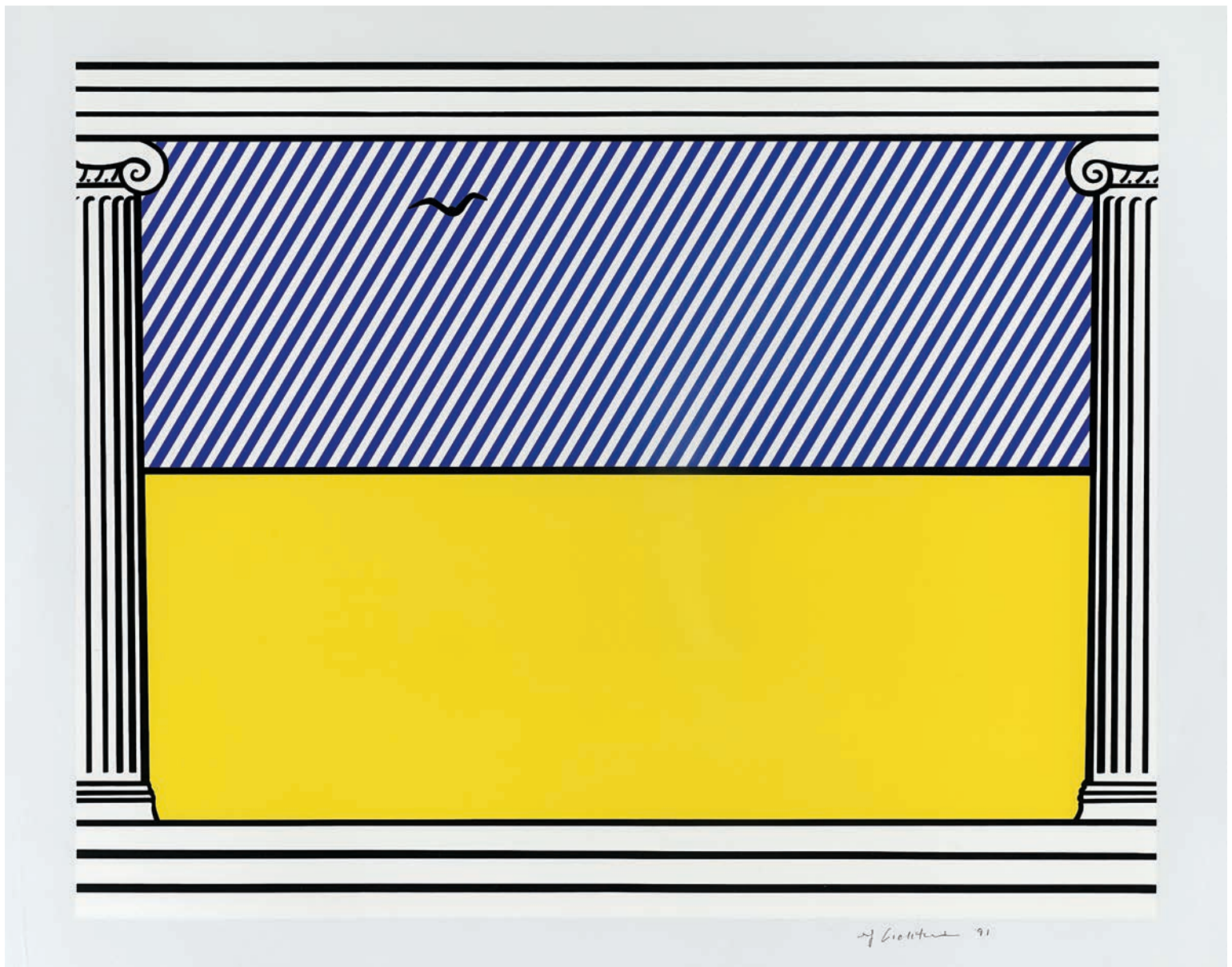
**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100

**PROVENANCE**

Xavier Hufkens, Brussels

**LITERATURE**

Frayda Feldman and Jörg Schellmann 74



111

**ROY LICHTENSTEIN** 1923-1997

*Liberté, from Temples and Ruins series, 1991*

Screenprint in colours, on Arches paper, with full margins, signed, dated '91' and aside from the edition 75 (there were also 25 artist's proofs and 5 hors commerce impressions), co-published by Art Multi and Sedcome, Paris, generally in very good condition, framed.

I. 76.5 x 96.5 cm (30 $\frac{1}{8}$  x 37 $\frac{7}{8}$  in)

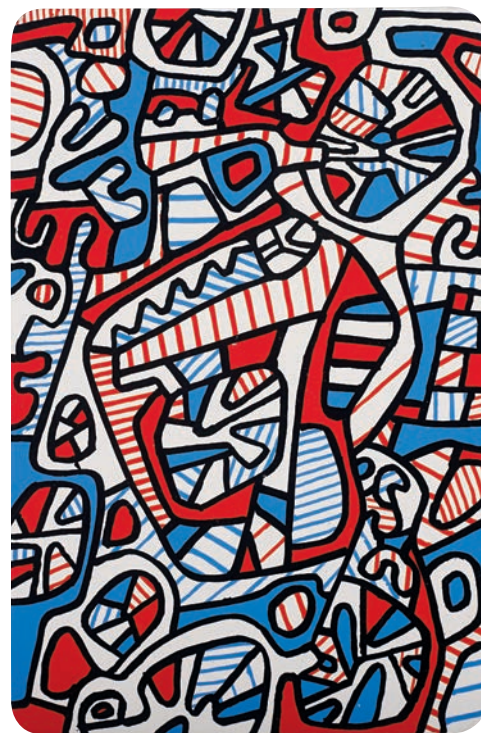
S. 100.2 x 120 cm (39 $\frac{1}{2}$  x 47 $\frac{1}{4}$  in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100

**LITERATURE**

Mary Lee Corlett 259





112

**JEAN DUBUFFET** 1901-1985

*Banque de l'hourloupe*, 1967

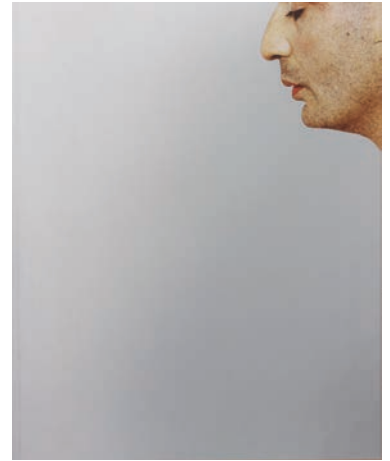
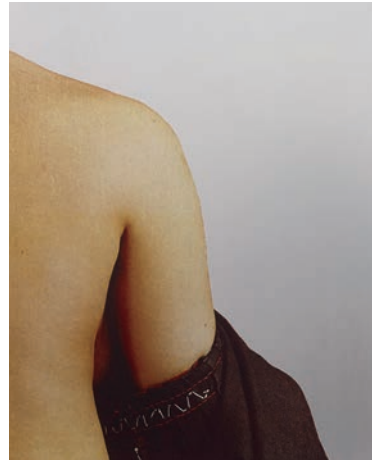
The complete set of 52 screenprints in colours, on cardstock, the full sheets with gilt edges, with title page, annotated 'AP 3/30' in ink on the back inside cover of the box (one of 30 artist's proofs, the edition was 350), each sheet also chronologically numbered and titled on the reverse, published by Editions Aleco Ltd., London, in very good condition, contained in the original black canvas-covered portfolio with screenprinted title on cover and spine.

26.5 x 18.1 x 10.1 cm (10 $\frac{3}{8}$  x 7 $\frac{1}{8}$  x 3 $\frac{7}{8}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ♠

LITERATURE

Sophie Weibel 993-1047



113

**MICHELANGELO PISTOLETTO** b. 1933*Cartella A*, 1983

The complete set of four screenprints in colours, on reflective mylar, with full margins, signed and numbered 96/500 in black ink on the title page, published by Fratelli Alinari Stamperia D'Arte, Firenze, all in very good condition, contained in original brown folder with linen spine.  
52 x 41.5 cm (20½ x 16¾ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♣

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

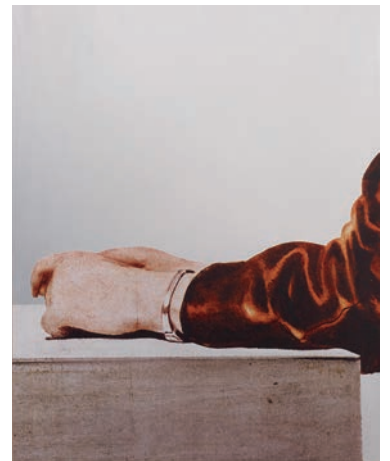
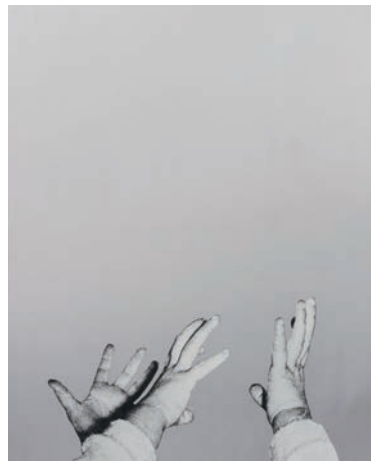
114

**MICHELANGELO PISTOLETTO** b. 1933*Cartella B*, 1983

The complete set of four screenprints in colours, on reflective mylar, with full margins, signed and numbered 123/500 in black ink on the title page, published by Fratelli Alinari Stamperia D'Arte, Firenze, all in very good condition, contained in original brown folder with linen spine.  
52 x 41.5 cm (20½ x 16¾ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♣

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







115

**SIR EDUARDO PAOLOZZI** 1924-2005

*Moonstrip Empire News; and General Dynamic F.U.N.*, 1967;  
1965/70

Two complete portfolios, one of 100 and one of 50 photo-lithographs and screenprints in colours, both plus justification, one plus introductory text by J.G. Ballard, all on various wove papers and acetate, the full sheets, eight or six sheets signed and annotated 'A/P' and 'Artist's Proof' respectively in pencil (both one of 50 artists proofs, the full editions were 500 and 350), both published by Editions Alecto, London (with their inkstamp on the reverse), both generally in good condition, both in original formed acrylic boxes.

40 x 27.9 cm (15¾ x 10⅞ in); and 38 x 25.4 cm (14⅞ x 10 in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

#### LITERATURE

Rosemary Miles 37; and Lucius Grisebach 54



116

**ALEX KATZ** b. 1927

*Brisk Day I; II; and III*, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint in colours, on Somerset paper, the full sheets, all signed and numbered 114/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all with the artist's copyright stamp on the reverse, all in excellent condition, all unframed.  
all S. approx 91.4 x 73.7 cm (35 $\frac{7}{8}$  x 29 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ±

#### LITERATURE

Klaus Albrecht Schröder 237-239

117

**PATRICK CAULFIELD** 1936-2005

*Large Jug; Vessel; and White Ware Prints: seven prints*, 1983-90

Nine screenprints in colours, on wove paper and heavy board, with full margins, all signed and variously numbered from the editions of 80, 35 and 45 respectively in pencil (there were also 14, 15 and 13 artist's proofs respectively), published by Waddington Graphics, London, all in very good condition, all unframed, lacking *Sue Ware Jar* from *White Ware Prints*.  
two L. 93.3 x 63.5 cm (36 $\frac{3}{4}$  x 25 in)  
two S. 116.8 x 83.8 cm (46 x 33 in);  
seven L. 79.4 x 53.3 cm (31 $\frac{1}{4}$  x 21 in)  
seven S. 107.3 x 81.3 cm (42 $\frac{1}{4}$  x 32 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ± ♣

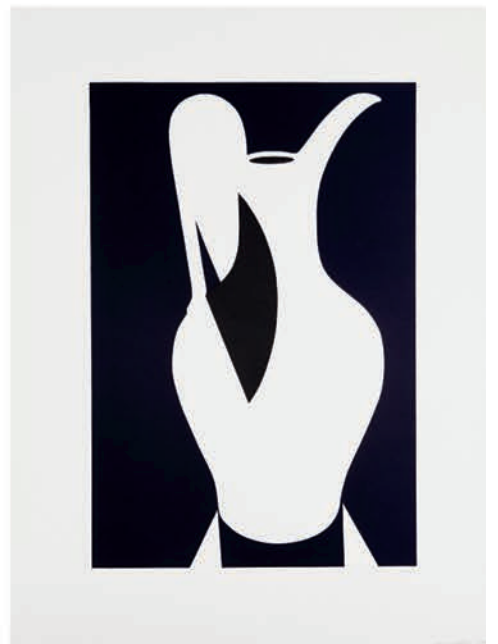
#### LITERATURE

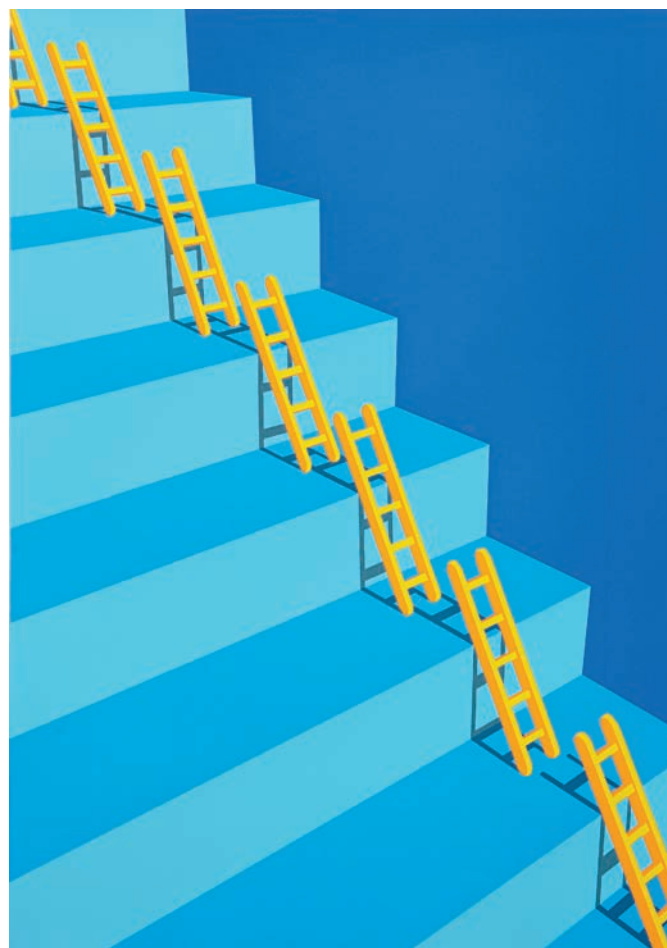
Alan Cristea Gallery 69, 74-80 and 82

White Ware Prints include:

Large White Jug; Arita Flask; Lung Ch'uan Ware and Window; Lamp and Lung Ch'uan Ware; Lung Ch'uan Ware and Black Lamp; Lamp and Kuan Ware; and Arita Flask-black







118

**PATRICK HUGHES** b. 1939*Retroperspective; and Steps and Ladders*, 2000 and 1981

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

multiple 44 x 77 x 20 cm (17<sup>3</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>8</sub> x 7<sup>7</sup>/<sub>8</sub> in)

screenprint I. 58.4 x 41 cm (23 x 16<sup>1</sup>/<sub>8</sub> in); S. 75.6 x 56.5 cm (29<sup>3</sup>/<sub>4</sub> x 22<sup>1</sup>/<sub>4</sub> in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ± ♣





119

**PATRICK HUGHES** b. 1939

*Indoors, 2000*

Hand-painted 3D multiple with lithography in colours, signed and numbered 12/40 in pencil, published by Flowers Gallery, London, in excellent condition, framed in a plexiglass box.

56 x 86.5 x 17.5 cm (22 x 34 x 6 7/8 in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ± ♠





## 120

**JR** b. 1984

*Tree and Moon from Women Are Heroes, Action dans la Favela Morro da Providência, 2009*

Offset lithograph in colours, on Rives BFK paper, with full margins, signed with initials, dated '09' and numbered 12/180 in pencil, also stamp signed with initials, published by Idem, Paris (with their blindstamp), in excellent condition, unframed.

I. 64 x 96 cm (25¼ x 37¾ in)

S. 71 x 103.3 cm (27⅞ x 40⅝ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♠

**PROVENANCE**

Galerie Henrik Springmann, Berlin

## 121

**JR** b. 1983

*Stairs from Women are Heroes, Action dans la Favela Morro da Providência, 2010*

Offset lithograph in colours, on Rives BFK paper, with full margins, signed with initials, dated '2010' and numbered 41/180 in pencil, also stamp signed with initials, published by Idem, Paris (with their blindstamp), in very good condition, unframed.

I. 96 x 63.5 cm (37¾ x 25 in)

S. 103.5 x 71 cm (40¾ x 27⅞ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♠

**PROVENANCE**

Galerie Henrik Springmann, Berlin





122

**CHRISTO AND JEANNE-CLAUDE** b. 1935*The Mall near 5th Avenue (Full moon February 24), 2005*

Photograph in colours, on Dibbond, the full sheet, signed in grey ink, and numbered 8/8 on the accompanying certificate of authenticity, produced for The Gates project: New York City, published by Galerie Ferrero, Nice, in very good condition, framed.

S. 70 x 100 cm (27½ x 39¾ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000

123



123

**ROBERT LONGO** b. 1953*Men in the Cities, 2009*

Chromographic print in colours, on Kodak Professional Endura paper, with full margins, with accompanying book of photographs by Robert Longo and texts by Cindy Sherman and Richard Price (the English version with translation in German), signed and numbered 46/100 in black marker pen, also numbered in pencil on label inside photograph folder, and on inside front cover of book, published by Schirmer/Mosel, Munich, the C-print in excellent condition, contained in fabric covered folder, within fabric covered case for print and book.

29.6 x 23.5 x 3.3 cm (11⅝ x 9¼ x 1¼ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800





124

**KEITH HARING** 1958-1990

*Apocalypse 7*, from *Apocalypse series*, 1988

Screenprint in colours, on wove paper, the full sheet, signed, dated '88' and annotated HC 3/5 in pencil (an hors commerce impression, the edition was 90), published by George Mulder, New York (with their copyright stamp on the reverse), in very good condition, framed.

S. 96.2 x 96.2 cm (37 7/8 x 37 7/8 in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200

LITERATURE

Klaus Littmann p. 106





125

**KEITH HARING** 1958-1990*The King*, 1989

Lithograph in colours, on wove paper, the full sheet, signed, dated '89' and numbered 23/50 in pencil, published by Nicole Fauché, Paris, in very good condition, framed.

S. 59.5 x 76 cm (23 $\frac{3}{8}$  x 29 $\frac{7}{8}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600

**LITERATURE**

Klaus Littmann p.115

126

**BANKSY** b. 1975*Choose Your Weapon (Dark Orange)*, 2010

Screenprint in colours, on wove paper, with full margins, signed in orange crayon and numbered 23/25 in red biro (there was also 1 artist's proof), published by Pictures on Walls, London, with the accompanying certificate of authenticity, in very good condition, framed.

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

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

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠

126





127

**BANKSY** b. 1975*Pink Donuts*, 2009

Screenprint in colours, on Arches 88 paper, with full margins, signed and numbered 217/299 in pink crayon, published by Pictures On Walls, London (with their blindstamp), with accompanying certificate of authenticity, in very good condition, framed.

I. 33 x 58.5 cm (12 $\frac{7}{8}$  x 23 in)

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

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠





128

**JEFF KOONS** b. 1955*Balloon Dog (Blue)*, 2002

Porcelain painted in chrome, numbered 66/2300 in black ink on the underside, published by the Museum of Contemporary Art, Los Angeles, in excellent condition, with original plastic stand, contained in original foam-lined cardboard box.

diameter 26.7 cm (10½ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000

129

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

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

36 x 39 x 36 cm (14½ x 15½ x 14½ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600





130

**JEFF KOONS** b. 1955

*Girl with Lobster, from Re-Object Mythos, 2009*

Digital ditone pigment print in colours, on smooth wove paper, the full sheet, signed and numbered 12/45 in pencil, published by Schellmann Editions and the Kunsthau Bregenz, Bregenz, Austria, in excellent condition, unframed.

S. 75 x 61 cm (29½ x 24 in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300





131

**MARIO TESTINO** b. 1954

*Kate Moss, London, 2006, 2012*

Digitally produced chromogenic c-type print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 149/175 in black ink on a label affixed to the reverse (there were also 35 artist's proofs), also signed and numbered on the accompanying certificate of authenticity, published by Counter Editions, London, to celebrate the occasion of Mario Testino's major retrospective at the MFA in Boston, 2012, in excellent condition, unframed.

I. 41.2 x 53.4 cm (16¼ x 21 in)

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

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ♠



132

**MARLENE DUMAS** b. 1953

*Barbie (with pearl necklace), 1997*

Lithograph in colours, on wove paper, the full sheet, signed, titled, dated '1997' and numbered 95/100 in pencil (there were also 20 artist's proofs in Roman numerals), in excellent condition, framed.

S. 50 x 38 cm (19½ x 14¾ in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠





133

**GLENN BROWN** b. 1966

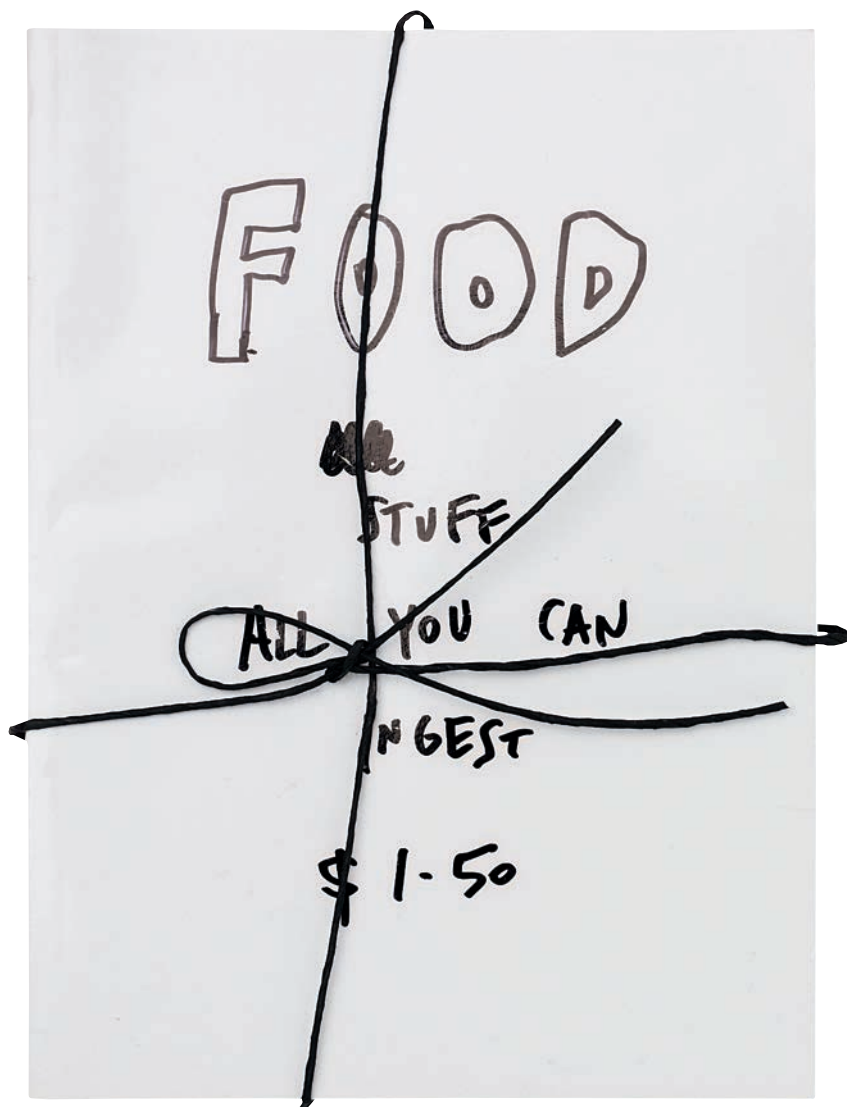
*Sympathy for the Poor*, 2003

Transmounted Fuji crystal archive print, on smooth white paper, with full margins, from the edition of 5, published by Patrick Painter Editions, Los Angeles, in excellent condition, framed.

I. 91 x 45.5 cm (35<sup>7</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> in)

S. 112.5 x 66 cm (44<sup>1</sup>/<sub>4</sub> x 25<sup>7</sup>/<sub>8</sub> in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♣



134

### MAURIZIO CATTELAN

*Permanent Food*, 1995-2007

The complete set of 15 magazine issues with various interventions by the artist (including inscriptions, perforations and stitching), all variously numbered from the editions of 50, 100, 48, 70, and 95 respectively in either black marker pen or black or blue biro (aside from the standard print run of 3,000 without interventions), published either by L'Association des temps libérés, Paris, Les Presses du Reel, Dijon, or the Fondazione Pitti Discovery, Florence, all generally in very good condition.

various sizes, largest issue 28 x 20.4 x 1.1 cm (11 x 8 x 0 $\frac{3}{8}$  in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♣

#### EXHIBITED

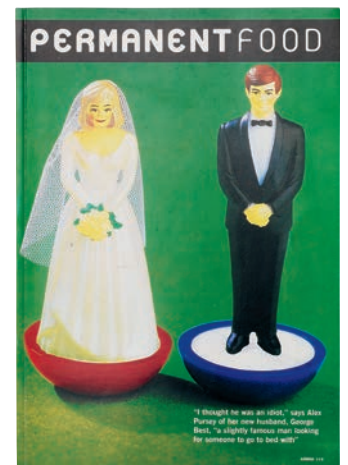
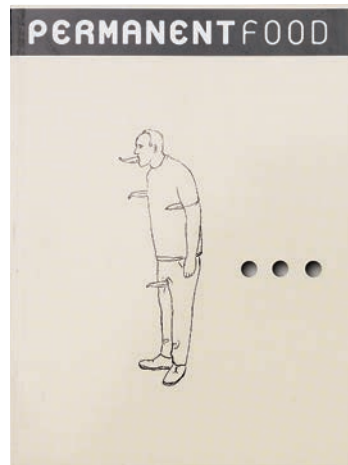
Studio Bibliografico Giorgio Maffei, Turin, *Maurizio Cattelan: riviste, libri d'artiste e altre pubblicazioni*, 11 November - 10 December, 2012 (another example exhibited)

#### LITERATURE

Patrik Andersson & Judith Steedman, *Inside Magazines: Independent Pop Culture Magazines*, Gingko Press, Berkeley, California, p.82











135

**RUSSELL YOUNG** b. 1960

*Marilyn Goddess*, 2009

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

I. 85.7 x 66 cm (33¾ x 26 in)

S. 99.1 x 76.8 cm (39 x 30¼ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ₣ ♠





136

**ROBERT INDIANA** b. 1928

*Love*, from *Book of Love*, 1996

Screenprint in tones of grey and black, on ANW Crestwood Museum Edition paper, with full margins, signed, dated '96' and annotated 'XXV/L' in pencil (one of 50 in Roman numerals aside from the edition of 200), published by American Image Editions, New York, in very good condition, framed.

I. 61 x 51 cm (24 x 20½ in)

S. 46 x 45.5 cm (18½ x 17¾ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ₣



137

**MARTIN CREED** b. 1968

*CHICAGO (Work #1370), 2012*

Unique watercolour, on paper record sleeve, with accompanying 180-gram heavyweight vinyl of four new songs recorded by Martin Creed, signed, dated '2012', titled 'Work #1370' and numbered 75/200 in pencil on the reverse, also signed and titled in white pen on the vinyl record, created in collaboration with MCA Chicago, and produced by The Vinyl Factory and Telephone Records, London, in excellent condition, framed.  
31.2 x 31.2 cm (12¼ x 12¼ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 ♠

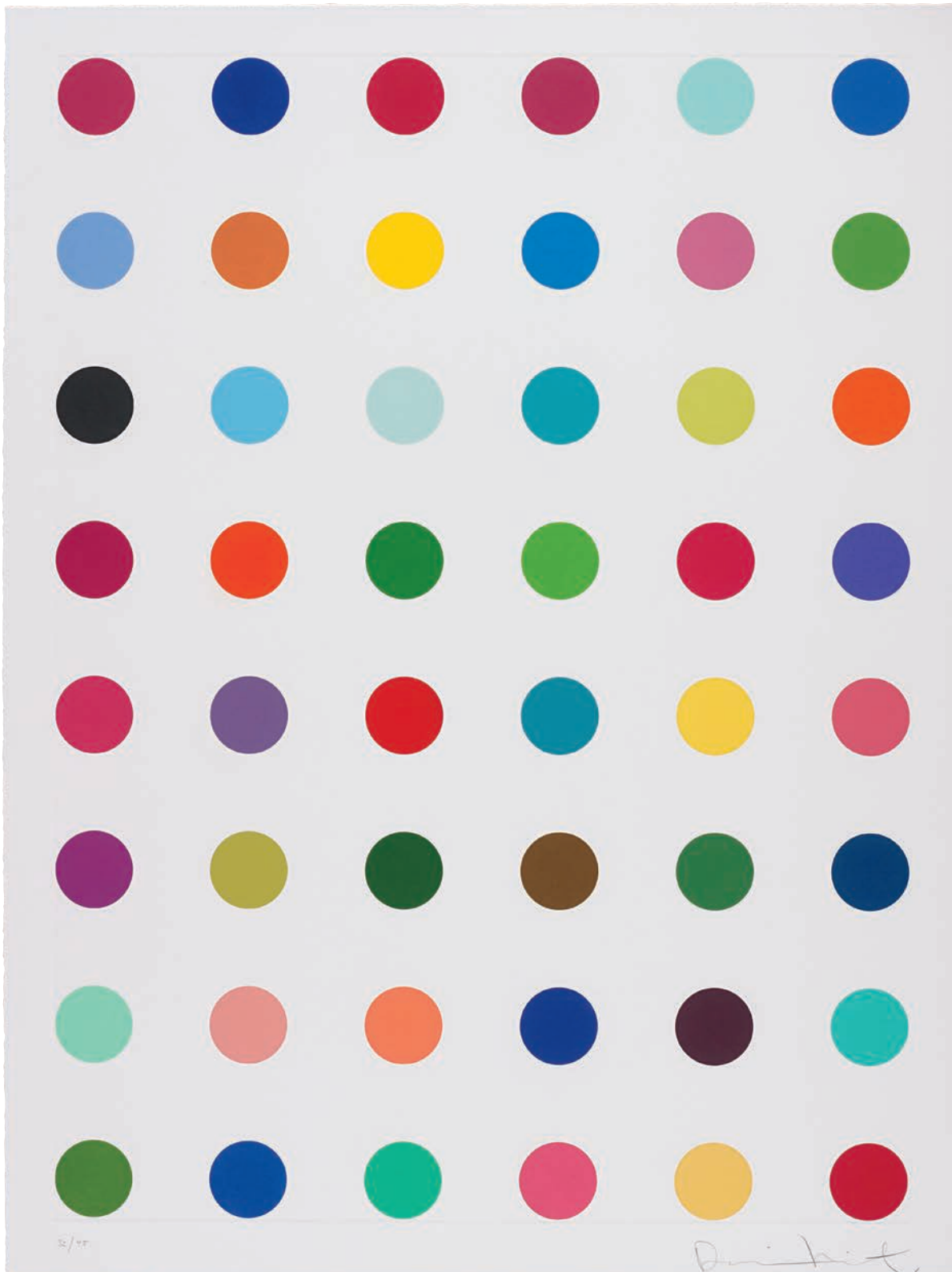
Including *If You're Lonely* (2.56); *You Return* (3.58); *The New Shutters* (3.54); and *Don't Tell Me* (2.24)

Words and music by Martin Creed, except *The New Shutters*:

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

*CHICAGO (Work #16370)* was released to celebrate the US premiere of Martin Creed's first ballet, taking place at MCA Chicago on 15 November 2012. For this performance, Creed and his band were joined by the Sadler Wells dancers from his original London performance. Together they presented Creed's challenging composition using only the five core positions of classical ballet, each paired with a musical note to create a collision of forms, simultaneously familiar in their simplicity yet unusually beguiling in their presentation.





138

**DAMIEN HIRST** b. 1965

*Untitled, from Re-Object Mythos, 2007*

Etching in colours, on Hahnemühle Rag paper, with full margins, signed and numbered 32/45 in pencil, published by Schellmann Editions and the Kunsthau Bregenz, Bregenz, Austria, in excellent condition, unframed.

I. 74 x 54.5 cm (29½ x 21½ in)

S. 81.3 x 61.1 cm (32 x 24 in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 ♠

The *Re-Object Mythos* portfolio was published on the occasion of two exhibitions at Kunsthau Bregenz, 2007. The exhibitions *Re-Object* and *Mythos* focused on two fundamental concepts of today's artistic practice, the object and the myth.

The portfolio consists of eight prints by Matthew Barney, Joseph Beuys, Marcel Duchamp, Douglas Gordon, Damien Hirst, Jeff Koons, Gerhard Merz, and Cy Twombly.



139

**JOSEPH KOSUTH** b. 1945

*Wittgenstein's Colour*, 1989

Neon tubing in red, signed and numbered 14/50 in pencil on the accompanying certificate of authenticity (there were also 10 artist's proofs), generally in very good condition.

42.8 x 25.4 cm (16<sup>7</sup>/<sub>8</sub> x 10 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100



140

THIS LOT IS SOLD WITH NO RESERVE

**KATHARINA FRITSCH** b. 1956

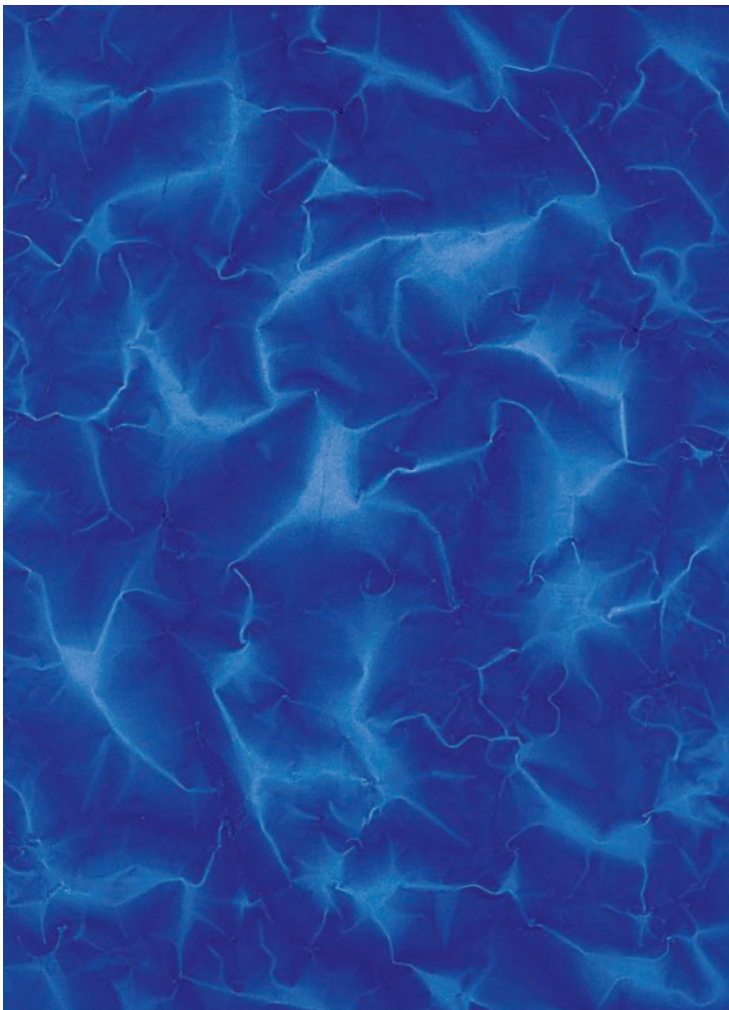
*St. Katharina*, 2004

Plaster with black pigment, from the edition of 40, in excellent condition,  
also includes a white painted plinth

33.7 x 8.9 x 7.6 cm (13¼ x 3½ x 2⅞ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 • ♠





141

**TAUBA AUERBACH** b. 1981*Plate Distortion I; II; and III, 2011*

The complete series of three etchings with aquatint in colours, on Revere white and Kozo paper, with full margins, all signed, dated '2011' and numbered 13/35 in pencil, published by Paulson Bott Press, Berkeley, California (with their blindstamp), all in very good condition, all framed.

all I. 86.4 x 62.2 cm (34 x 24½ in)

all S. 111.8 x 85.1 cm (44 x 33½ in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900

142

**CHRISTOPHER WOOL** b. 1955*Untitled, 1991*

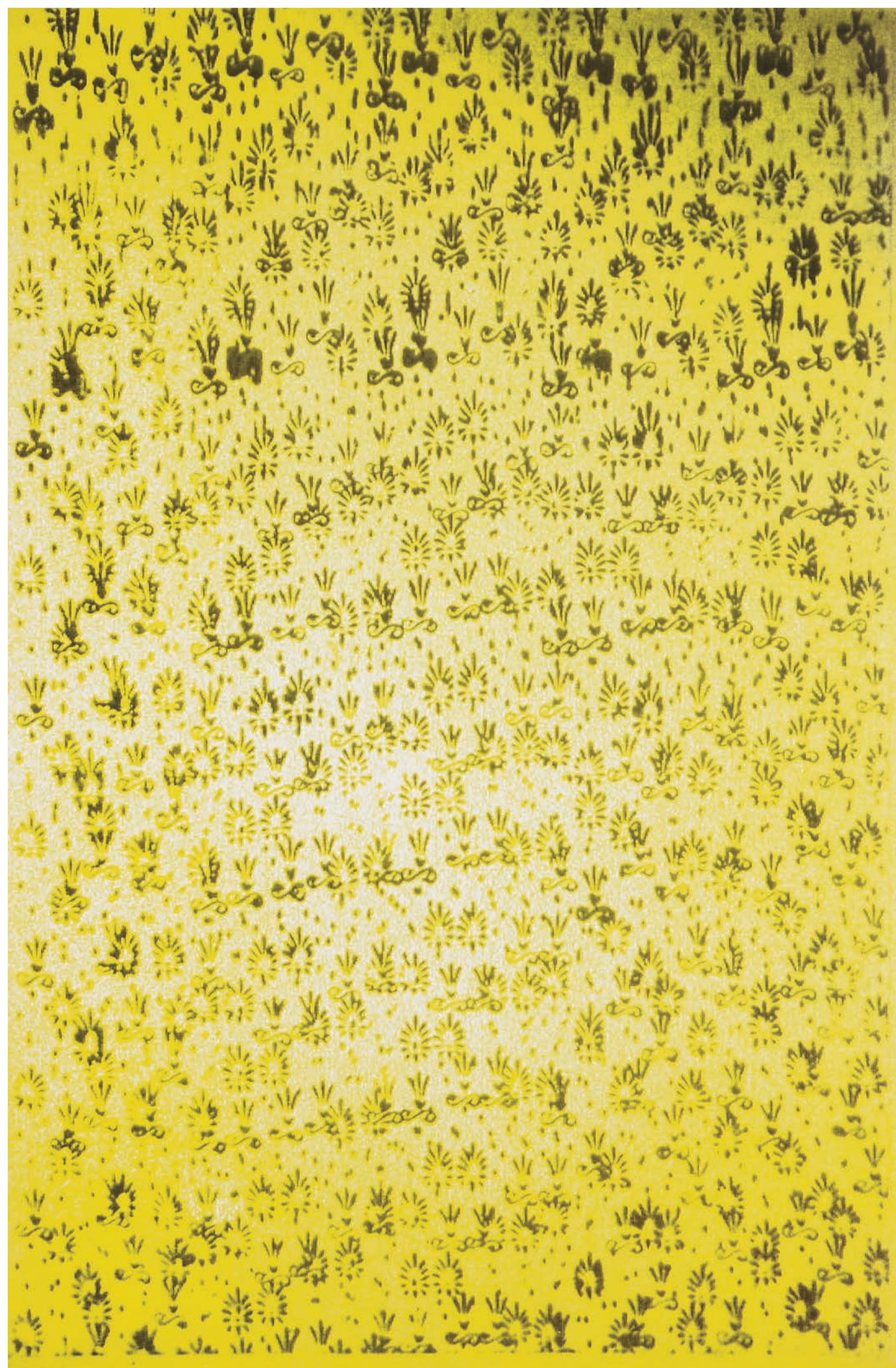
Lithograph in colours, on smooth laid paper, with full margins, signed, dated '1991' and numbered 18/40 in pencil on the reverse, published by Edition Kölnischer Kunstverein, Cologne, in very good condition, framed.

I. 97.3 x 70 cm (38¼ x 27½ in)

S. 98 x 75 cm (38¾ x 29½ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000









143

**GARY HUME** b. 1962

*Spring Angels*, 2000

The complete set of eight screenprints in colours, with colophon, on Somerset paper, with full margins, all sheets signed and titled in pencil and numbered 13/45 on the colophon (there were also 10 artist's proofs), published by The Paragon Press, London, all in excellent condition, all unframed.

all I. 106.7 x 86.4 cm (42 x 34 in)

all S. 124.5 x 101.6 cm (49 x 40 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠

**LITERATURE**

Marco Livingstone pp. 60-75





144

**DAMIEN HIRST** b. 1965

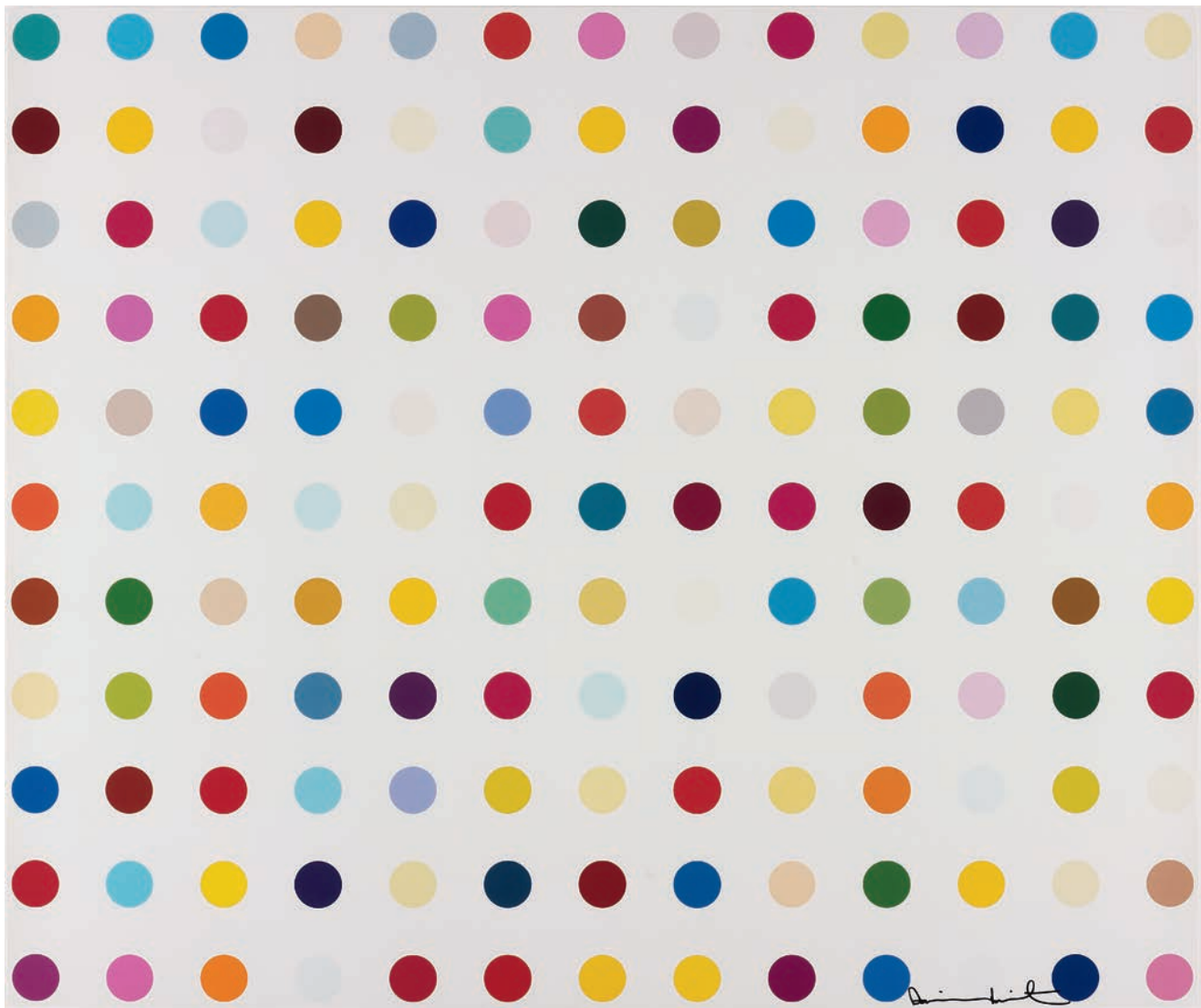
*Aurous Iodide*, 2009

Screenprint in colours, with gold glitter, on wove paper, with full margins, signed and numbered 139/150 in pencil, published by Other Criteria, London (with their blindstamp), in excellent condition, framed.

I. 75.5 x 55 cm (29¾ x 21⅝ in)

S. 98 x 76 cm (38⅝ x 29⅞ in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ♣



145

**DAMIEN HIRST** b. 1965

*Lysergic Acid Diethylamide (LSD)*, 2000

Full colour gloss finish lambda, on Gloss Fuji Archive paper, the full sheet, signed in black pen and numbered 288/300 in pencil on the reverse, published by Eyestorm, London, in very good condition, framed  
S. 106 x 127 cm (41¾ x 50 in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ♠





146

**ROBERT GOBER** b. 1954

*Untitled (for Parkett 31); Fresh Pig; and Whole Pig*, 1991, 1993-94

Three off set-lithographs in colours (one hand-coloured with coffee by the artist), on wove paper, with full margins, signed, dated '91', '93-4', '93-4', and numbered 22/75, 39/75, 39/75 respectively in pencil, (*Untitled* with also 25 artist's proofs in Roman numerals), *Untitled* published by Parkett Editions, New York and Zürich, all in very good condition, all framed.

I. various sizes

one S. 55.9 x 34.9 cm (22 x 13¾ in)

two S. 55.9 x 30.5 cm (22 x 12 in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ±

LITERATURE

Edition for Parkett 27 (*Untitled*)



147

**BANKSY** b. 1975*Gold Flag, 2007*

Screenprint in black and gold, on smooth wove metallic paper, the full sheet, signed in black felt-tip pen on the front, and numbered 67/112 in black felt-tip pen on the reverse (there were also 20 artist's proofs), published by Pictures on Walls, London (with their blindstamp), with accompanying certificate of authenticity in good condition, framed. S. 50 x 70 cm (19 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ♠

148

**JOHN ARMLEDER** b. 1948*Untitled, 1998*

Mirrored plastic stretched across wooden frame, the full sheet, signed, dated '98' and numbered 30/30 in black marker pen on the reverse, in very good condition.

40.5 x 40 cm (15 $\frac{7}{8}$  x 15 $\frac{3}{4}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800

149

**JOHN ARMLEDER** b. 1948*Untitled, 1998*

Screenprint, on mirrored plastic stretched over wooden frame, the full sheet, signed, dated '98' and numbered 29/30 in black marker pen on the reverse, in good condition.

30 x 30.4 cm (11 $\frac{3}{4}$  x 11 $\frac{7}{8}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800

148



149







150

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**VANESSA BEECROFT** b. 1969

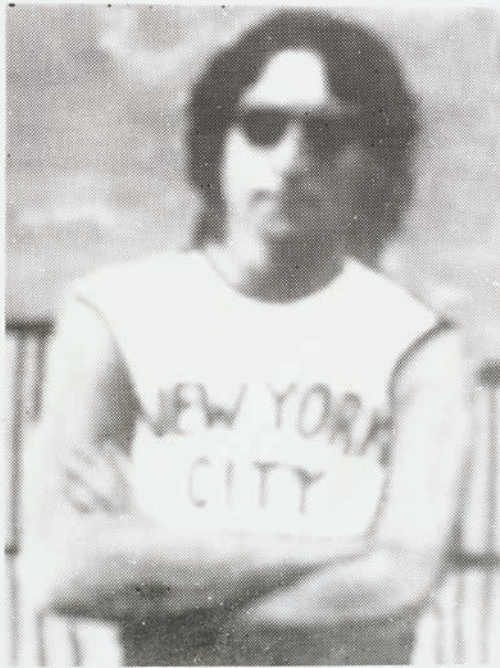
*Untitled (for Parkett 56), 1999*

The complete set of five screenprints in colours, on wove paper, mounted between Diassec plates (as issued), the full sheets, all sheets printed with Vanessa Beecroft copyright, from the edition of 25 (there were also 5 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in good condition.  
all S. 49.9 x 70 cm (19 $\frac{5}{8}$  x 27 $\frac{1}{2}$  in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 • ♣

LITERATURE

Edition for Parkett 56



151

**VIK MUNIZ** b. 1961*Memory Rendering of John Lennon, 1988*

Gelatin silver print, on wove paper, with full margins, signed, titled, dated '1988' and annotated 'PP 1/2' in pencil on the reverse, in good condition, unframed.

I. 17.1 x 14.9 cm (6¾ x 5⅞ in)

S. 34.9 x 25.1 cm (13¾ x 9⅞ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ±

**PROVENANCE**

Obtained directly from Fernando Natalici

152

**VIK MUNIZ** b. 1961*Memory Rendering of Trang Bang, 1988*

Gelatin silver print, on wove paper, with full margins, signed, titled, dated '1988' and annotated 'PP 1/2' in pencil on the reverse, generally in very good condition, unframed.

I. 24.8 x 16.5 cm (9¾ x 6½ in)

S. 34.9 x 27.6 cm (13¾ x 10⅞ in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000 ±

**PROVENANCE**

Obtained directly from Fernando Natalici



153

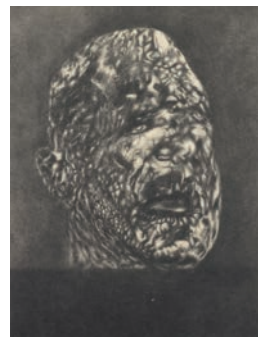
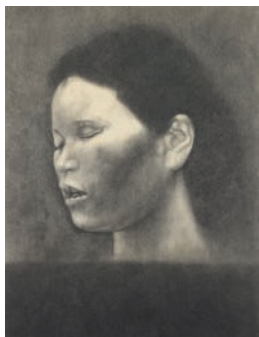
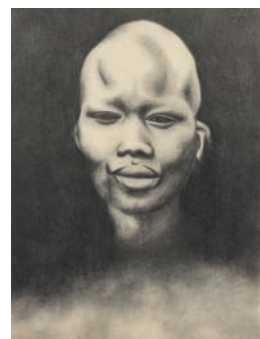
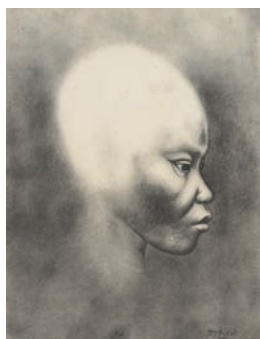
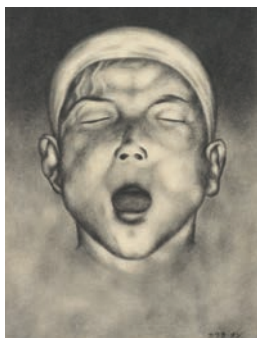
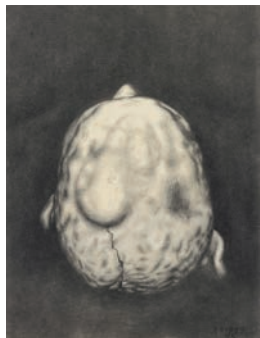
**ON KAWARA** b. 1933*Thanatophanies, 1995*

The complete portfolio of 30 engravings, on wove paper, with title page, numbered 17/180 in pencil on the colophon, all sheets also stamp numbered chronologically on the reverse with dimensions, published by Edition Parco Co., Ltd, in excellent condition, contained in original fabric covered box with artist's name in Japanese.

44.5 x 34.5 cm (17½ x 13⅝ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800









154

**DAVID HAMMONS** b. 1943

*Money Tree (for Parkett 31)*, 1992

Sepia print photograph, signed, dated '92' and numbered 19/70 in pencil on the reverse (there were also 25 in Roman numerals), published by Parkett Editions, New York and Zurich, in excellent condition, framed.

I. 41.3 x 27 cm (16¼ x 10⅝ in)

S. 50 x 40.2 cm (19⅝ x 15⅞ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ₣

**LITERATURE**

Edition for Parkett 31



155

**FELIX GONZALEZ-TORRES** 1957-1996*Untitled (Oscar Wilde)*, 1995

Photo-etching, on wove paper, the full sheet, signed and numbered 71/250 in pencil on the reverse (there were also 25 artist's proofs), published by the Solomon R. Guggenheim Museum, New York, in excellent condition, framed. S. 11.5 x 16 cm (4½ x 6¼ in)

**Estimate** £800-1,200 \$1,300-1,900 €950-1,400

155

MY BODY WAS A COLUMN OF IVORY SET  
UPON FEET OF SILVER. IT WAS A TOWER OF  
SILVER DECKED WITH SHIELDS OF IVORY. THERE  
WAS NOTHING IN THE WORLD SO WHITE AS  
MY BODY. THERE WAS NOTHING IN THE WORLD  
SO BLACK AS MY HAIR. IN THE WHOLE  
WORLD THERE WAS NOTHING SO RED AS  
MY MOUTH. MY VOICE WAS A CENSER THAT  
ATTENDED STRANGE PERFUMES, AND WHEN I  
SUNG ON TREE I HEARD STRANGE MUSIC.

156



156

**MIKE KELLEY** 1954-2012*Goethe Quote (for Parkett 31)*, 1992

Photograph with screenprinted text on the mount, signed in blue felt tip pen and numbered 24/60 on a label affixed to the reverse (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, in very good condition, in original black wooden frame. overall 61 x 41.9 cm (24 x 16½ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ₣

EXHIBITED

Edition for Parkett 31



157

**DARREN ALMOND** b. 1971

*Norilsk, 2007*

The complete portfolio of 17 lithographs in colours, on Velin d'Arches paper, with full margins, with text by Joseph Brodsky and Simon Ertz, signed, annotated '1.' through '17.' respectively and numbered 'A.P. 2/6' in pencil on the reverse, also numbered 'AP 2/6' in pencil on the signature page (artist's proofs, the edition was 33), published by Edition Copenhagen, Copenhagen, all in very good condition, all contained the original linen-covered case.  
62 x 52 x 3.5 cm (24¾ x 20½ x 1¾ in)

**Estimate** £6,000-8,000 \$9,600-12,800 €7,100-9,500 ₣ ♣





158

**NOT VITAL** b. 1948

*Dirigerer Sibelius, Grieg, Carl Nielsen, 2004*

The complete portfolio of six lithographs, on Velin d'Arches paper, the full sheets, all signed, titled, dated '2004' and numbered 26/33 (there are also 5 artist's proofs), co-published by World House Editions, South Orange, New Jersey, and Edition Copenhagen, Copenhagen, all in very good condition, contained in the original hand-made white linen-covered portfolio case.

122 x 82 x 1 cm (48 x 32¼ x ¾ in)

**Estimate** £3,000-4,000 \$4,800-6,400 €3,600-4,800 ±

Not Vital executed these works using real symphony conductor batons. With the sounds of the chosen symphony blaring throughout the workshop, the artist dipped the tips of the conductor batons into the ink and actually conducted the symphony himself by drawing on the lithograph stone.

Five of the six lithographs have been executed to the music of three Scandinavian composers:

Sibelius, *Finlandia*, Opus 26

Sibelius, *Symphony No.5 in E flat major*, Opus 82, *Tempo molto moderato*

Grieg, *Peer Gynt*, Opus 23, *In the Wedding Garden*

Grieg, *Peer Gynt*, Opus 23, *Arabian Dance*

Carl Nielsen, *Maskarade*, Overture

Five of the six lithographs have been printed in silver using four passes of the stone press. The sixth lithograph has been executed in silver and yellow using two passes of the stone press for each colour.



159

**JULIAN OPIE** b. 1958

*View from my Bedroom Window*, 2007

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made surround with off-white mount, signed in black ink and numbered 82/300 (printed) on a label affixed to the reverse (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, in very good and working condition, with various adapters, contained in original foam lined corrugated cardboard box.

25.4 x 30.5 x 3.8 cm (10 x 12 x 1½ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 Ω ♠

**PROVENANCE**

Alan Cristea Gallery, London

**LITERATURE**

Alan Cristea Gallery 104





160

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## VARIOUS ARTISTS

Zoo, 2005

The complete portfolio of 11 works, including five prints (one with accompanying CD), four sculptures, one embroidery on canvas, and one necklace, with the original colophon, all works signed, some dated, and all numbered 17/50 in various inks or pencil, also numbered 17/50 in pencil on the colophon (there were also 10 artist's proofs, and a deluxe edition plus 1 artist's proof), published by Archeus 3, London, for Zoo Art Fair, all in very good condition, contained in the original brown fabric covered portfolio box.

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 • ♣

Including works by Tonico Lemos Aud; Noah Engler; Doug Fishbone; Ryan Gander; James Ireland; Juneau Projects; Rut Blees Luxembourg; Liz Neal; Rupert Norfolk; Anj Smith; and Oliver Zwink.





161

**THOMAS STRUTH** b. 1954*Making Time*, 2005

Chromographic print in colours, on Kodak Professional Endura paper, with full margins, with accompanying book of photographs by Thomas Struth and text by Estrella de Diego, signed, titled, dated '2005' and numbered 23/100 in pencil on the reverse, also numbered in pencil on a label affixed to the inside cover of the C-print folder and the accompanying book, published by Shirmer/Mosel, Munich, in excellent condition, contained in fabric covered folder, within metallic blue fabric covered portfolio.  
30.9 x 28.9 cm (12½ x 11½ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 ♠

162

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**MAURIZIO CATTELAN** b. 1960*The 1:6 Scale Wrong Gallery*, 2006

Wood, brass, steel, aluminum, resin, plastic, glass and electric lighting, with accompanying copy of the *Wrong Gallery Times*, and four Adam McEwan static cling miniature window signs, numbered 667/2500 in black ink on the base, with the printed Cattelan copyright, published by Cerealart Multiples, Philadelphia, generally in very good condition, contained in the original box.  
46 x 28 x 6 cm (18½ x 11 x 2½ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 • ♠

This multiple is a 1:6 scale reproduction of New York's smallest exhibition space, The Wrong Gallery. Located in Chelsea, the one metre square gallery was permanently closed, fronted by nothing more than expensive looking glass door.

162





163

**YOSHITOMO NARA** b. 1959

*Mori Girl*, 2012

Wooden sculpture painted in colours, with original cardboard box and cotton bag, signed in black pen on the accompanying certificate of authenticity in wood, also incised dated '2012' and numbered 098/200, produced and distributed by How2workLtd., Hong Kong, in excellent condition, contained in original cotton bag and cardboard box (box also numbered 098/200 in black marker pen).

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

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300



164

**TAKASHI MURAKAMI** b. 1962

*Project Ko2 Perfect Edition, 1999*

Plastic and wood model painted in colours, numbered 88/200, master model made by BOME (Kaiyodo), in very good condition.  
including base 53.2 x 21.5 x 14.5 cm

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100

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165

**YOSHITOMO NARA** b. 1959*Doggy Radio X Rimowa*, 2012

Hand assembled polymer and fiberglass sculpture with FM radio, Bluetooth, USB port, headphone jack and Yamaha speaker system, with accompanying RIMOWA suitcase, signed on the accompanying Certificate of Authenticity, as well as signed, titled and dated '2012' in black ink on RIMOWA suitcase, and also incise numbered 'R186' on the accompany dog-tag (aside from the edition of 2,800 of the Doggy Radio alone), published by Pace Prints, New York, in excellent condition.

Radio Dog: 43 x 23 x 35 cm (16 $\frac{7}{8}$  x 9 x 13 $\frac{3}{4}$  in)

RIMOWA case: 50 x 25 x 40 cm (19 $\frac{5}{8}$  x 9 $\frac{7}{8}$  x 15 $\frac{3}{4}$  in)

**Estimate** £3,000-5,000 \$4,800-8,000 €3,600-6,000

165



166



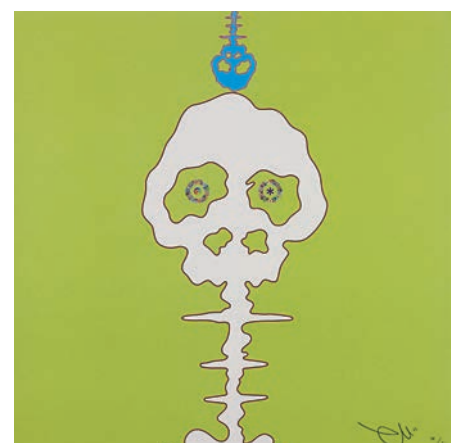
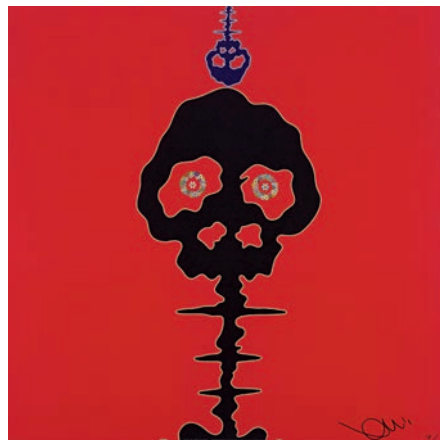
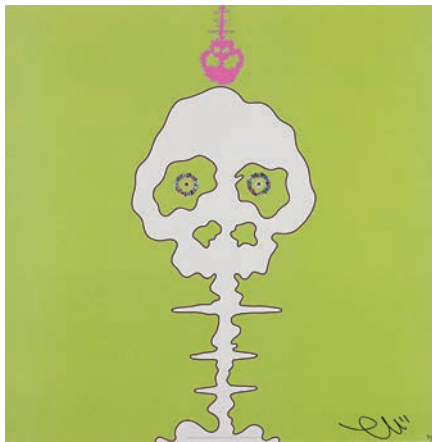
166

**YAYOI KUSAMA** b. 1929*The Me That I Adore (The Grand Set)*, 2013

The complete fine bone china tea-ware set, comprising six tea cup and saucer pairs (in six variations); six cake plates; one tea pot; and one heart-shaped mini plate, signed and numbered 93/100 in black marker pen on the accompanying certificate of authenticity (from The Grand Set, aside from the regular edition of 400) each item is also stamp signed, dated '2013', titled, and numbered '093' on the reverse, manufactured by Nikko Company for the Mori Arts Center Museum Shop, Mori Building Co., Ltd., to commemorate the 10th anniversary of Roppongi Hills and the Mori Art Museum, all in excellent condition, contained in individual red fabric covered boxes with titles, within original red velvet case with title in gold.

39.6 x 39.6 x 29.6 cm (15 $\frac{5}{8}$  x 15 $\frac{5}{8}$  x 11 $\frac{5}{8}$  in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 Ω



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**TAKASHI MURAKAMI** b. 1962

*Time Boku* (ten prints), 2006-2011

Ten offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed. all S. 50 x 50 cm (19 5/8 x 19 5/8 in)

**Estimate** £5,000-7,000 \$8,000-11,200 €6,000-8,300 • ‡

Including *Time Boku* - Camouflage Pink; *Time Boku* - Red; *Time Boku* - Missing in the eyes - Black + moss green time boku; *Time Boku* - Lime Green; *Time Boku* - Green; *Time Boku* - Missing in the eyes - Pink; *Time Boku* - Missing in the eyes - Red time boku; *Time Boku* - Blue; *Dokuro Yellow*; *Dokuro Silver*

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**TAKASHI MURAKAMI** b. 1962

*Puka Puka*, 1999

Screenprint in colours, on wove paper, the full sheet, signed, dated '99' and numbered 11/50 in ink on the reverse (there were also 5 artist's proofs), published by Tomio Komaya Gallery, Tokyo, in very good condition, unframed.

I. 55 x 36 cm (21 $\frac{5}{8}$  x 14 $\frac{1}{8}$  in)

S. 80 x 80 cm (26 $\frac{3}{8}$  x 18 $\frac{7}{8}$  in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ±

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169

**TAKASHI MURAKAMI AND MIKAUTO**  
**COLLABORATIVE GOODS** b. 1962

*Making a U-turn, the Lost Child Finds His Way Home*, 2004

Screenprint in colours and metallic ink, on wove paper, with full margins, signed, dated '04' and numbered 39/50 in pencil, published by Kaikai Kiki, Tokyo, in very good condition, unframed.

I. 69.9 x 69.9 cm (27 $\frac{1}{2}$  x 27 $\frac{1}{2}$  in)

S. 80 x 80 cm (31 $\frac{1}{2}$  x 31 $\frac{1}{2}$  in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 ±

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**TAKASHI MURAKAMI** b. 1962

*Flower Ball (3-D) (ten prints), 2007-2010*

Ten offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed. all S. 71 x 71 cm (27 7/8 x 27 7/8 in)

**Estimate** £7,000-10,000 \$11,200-16,000 €8,300-11,900 • ₣

Including *Flower Ball (3-D) Sunflower*; *Flower Ball (3-D) Kindergarten*; *Flower Ball Blood (3-D) V*; *Flower Ball Cosmos (3D)*; *Flower Ball (3D) From the Realm of the Dead*; *Flower Ball Brown*; *Flower Ball Pink*; *Flower Ball Margaret (3D)*; *Flower Ball (3-D)*; *Flower Ball Red (3D) The Magic Flute*

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**TAKASHI MURAKAMI** b. 1962

*Jellyfish Eyes - White 1; Jellyfish Eyes - White 2; Jellyfish Eyes - White 3; Jellyfish Eyes - White 4; Jellyfish Eyes - Black 1; Jellyfish Eyes - Black 2; Jellyfish Eyes - Black 3; and Jellyfish Eyes - Black 5, 2004-2006*

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

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 • ‡

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**TAKASHI MURAKAMI** b. 1962

*Even The Digital Realm Has Flowers To Offer; Warhol/Silver; Purple Flowers In A Bouquet; and Flowers for Algernon*, 2010

Four offset lithographs, on smooth wove paper, the full sheets, all signed and numbered 44/300, 42/300, 69/300, and 125/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed.

all S. 71 x 71 cm (27<sup>7</sup>/<sub>8</sub> x 27<sup>7</sup>/<sub>8</sub> in)

**Estimate** £2,000-3,000 \$3,200-4,800  
€2,400-3,600 • ‡

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**TAKASHI MURAKAMI** b. 1962

*Kansei Korin Gold; Kansei; Kansei Korin Red Stream; and Kansei: Skulls*, 2009-2010

Four offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 43/300, 112/300, 142/300, and 59/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed.

all S. 71 x 71 cm (27<sup>7</sup>/<sub>8</sub> x 27<sup>7</sup>/<sub>8</sub> in)

**Estimate** £2,000-3,000 \$3,200-4,800  
€2,400-3,600 • ‡

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**TAKASHI MURAKAMI** b. 1962

*Cosmos; CUBE; CUBE 2; Flower; and Flower 2*, 2010 and 2002

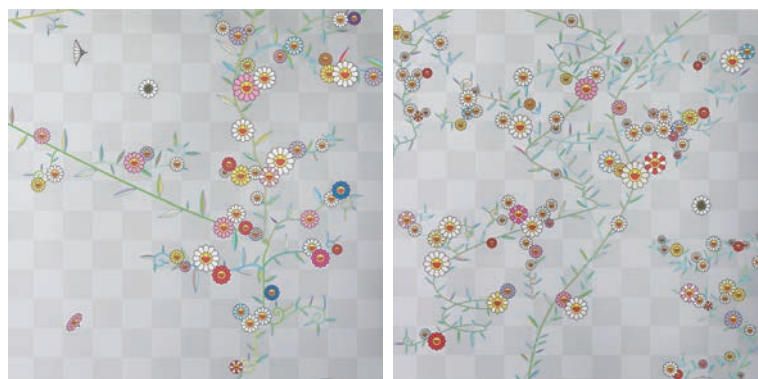
Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 54/300, 46/300, 58/300, 88/300, and 88/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed.

three S. 60 x 60 cm (23½ x 23½ in)

two S. 52.5 x 52.5 cm (20½ x 20½ in)

**Estimate** £2,000-3,000 \$3,200-4,800 €2,400-3,600 • ₪

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**TAKASHI MURAKAMI** b. 1962

*DOB Totem Pole; !N CHA!; Flowers Have Bloomed; Jellyfish Eyes Cream; and Jellyfish Eyes*, 2010-2011

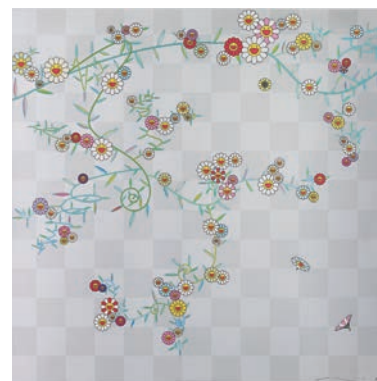
Five offset lithographs in colours, two with cold stamp, four on smooth wove paper and one on UV paper, the full sheets, all signed and numbered 141/300, 106/300, 46/300, 94/300, and 130/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed.

four S. 50 x 50 cm (19½ x 19½ in)

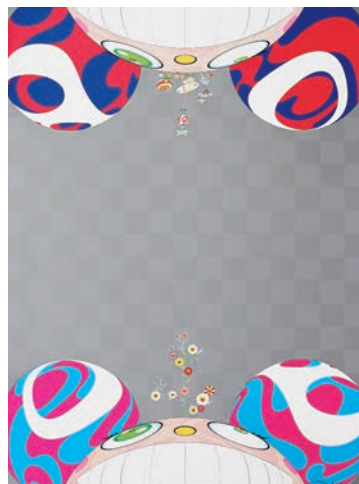
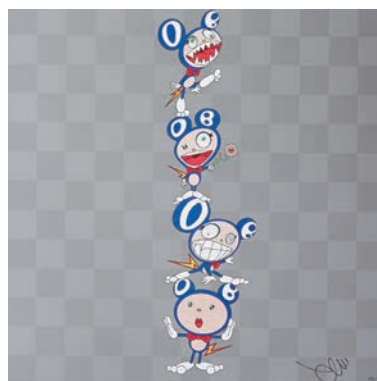
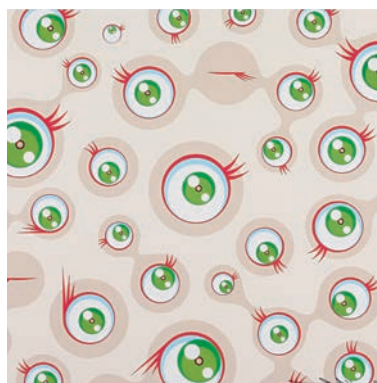
one S. 80 x 60 cm (31½ x 23½ in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 • ₪

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**TAKASHI MURAKAMI** b. 1962

*With Reverence, I Lay Myself Before you - Korin - Chrysanthemum;*  
*I Recall the Time When My Feet Lifted Off The Ground, Ever So*  
*Slightly - Korin - Chrysanthemum; Kansei: Like The River's Flow;*  
*Kansei: Abstraction; and Kansei: Architect Of The Heart, 2010-2011*

Five offset lithographs in colours, on smooth wove paper, the full sheets,  
 all signed and numbered 189/300, 145/300, 72/300, 118/300 and 50/300  
 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent  
 condition, all framed.

all S. 71 x 71 cm (27 $\frac{7}{8}$  x 27 $\frac{7}{8}$  in)

**Estimate** £3,000-4,000 \$4,800-6,400 €3,600-4,800 • ‡

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**TAKASHI MURAKAMI** b. 1962

*Me and Mr. DOB; Kaikai Kiki And Me - The Shocking Truth Revealed;*  
*Kaikai Kiki And Me - For Better Or Worse, In Good Times And Bad.*  
*The Weather is Fine, 2010*

Three offset lithographs in colours with cold stamp and spot UV varnishing,  
 on smooth wove paper, the full sheets, all signed and numbered 62/300,  
 239/300 and 57/300 respectively in black ink, published by Kaikai Kiki Ltd.,  
 Tokyo, all in excellent condition, all framed.

all S. 68 x 68 cm (26 $\frac{3}{4}$  x 26 $\frac{3}{4}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 • ‡

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**TAKASHI MURAKAMI** b. 1962

*And then and then and then and then and then and then (five prints), 1999*

Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 200/300, 192/300, 192/300, 180/300 and 178/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed. Including: *And then and then and then and then and then (Blue)*; *And then and then and then and then and then (Red)*; *And then and then and then and then and then (Pink)*; *And then and then and then and then and then (Aqua Blue)*; *And then and then and then and then and then (Yellow)*

all S. 68 x 68 cm (26¾ x 26¾ in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 • ‡

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## 179

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

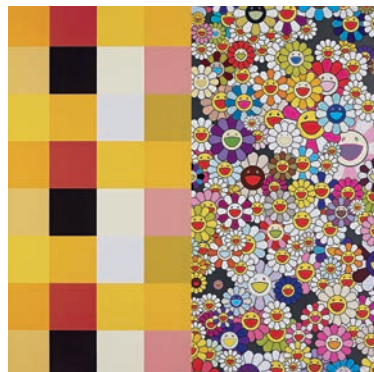
*Acupuncture/Flowers (Checkers)*; *Acupuncture/Flowers*; *Open Your Hands Wide, Embrace Happiness!*; and *Field of Smiling Flowers*, 2010-2011

Four offset lithographs in colours, two on smooth wove paper, two on UV paper, the full sheets, all signed and numbered 54/300, 70/300, 128/300, and 122/300 respectively in black ink, published by Kaikai Kiki Ltd., Tokyo, all in excellent condition, all framed.

all S. 68 x 68 cm (26¾ x 26¾ in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 • ‡

Artworks ©2010-2011 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.





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THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*An Homage to IKB, 1957 B; An Homage to Monogold, 1960 B, An Homage to Monopink, 1960 B; and An Homage to Yves Klein, multicolor B, 2012*

Four offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered either 65/300 or 66/300 in black ink, published by KaiKai Kiki Ltd., Tokyo, all in excellent condition, all framed.  
all S. 73.8 x 53 cm (29 x 20 $\frac{7}{8}$  in)

**Estimate** £2,500-3,500 \$4,000-5,600 €3,000-4,200 • ₣

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THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

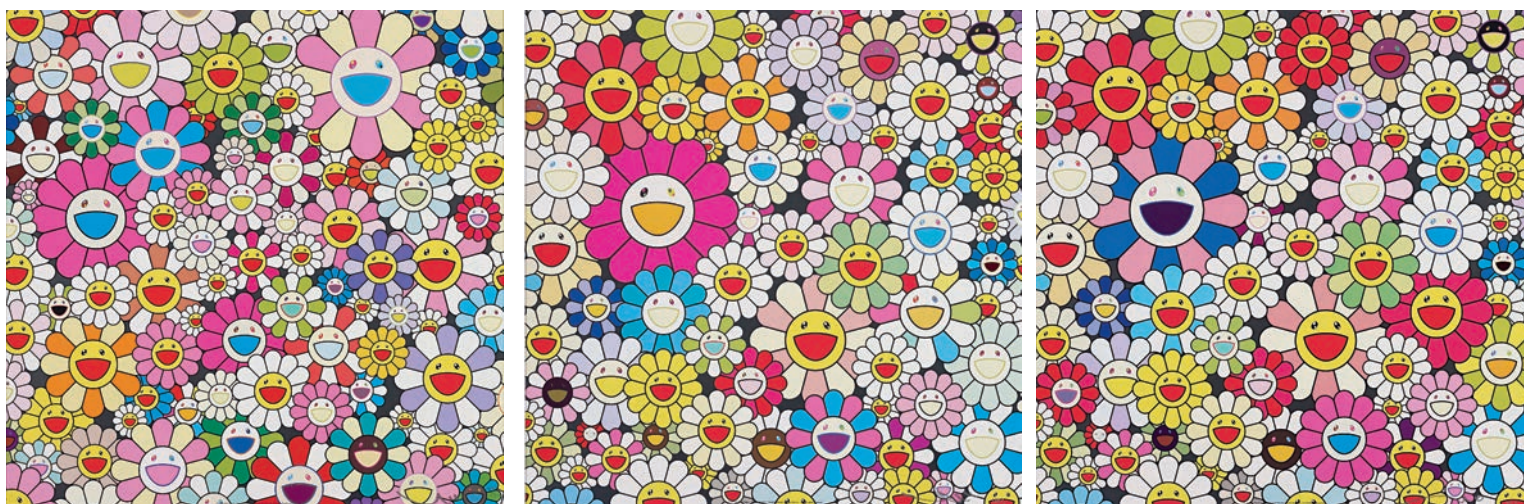
*Such Cute Flowers; Flower Smile; and Flowers From The Village of Ponkotan, 2010-2011*

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 112/300, 174/300 and 135/300 respectively in black ink, published by KaiKai Kiki Ltd., Tokyo, all in excellent condition, all framed.  
all S. 50 x 50 cm (19 $\frac{5}{8}$  x 19 $\frac{5}{8}$  in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 • ₣

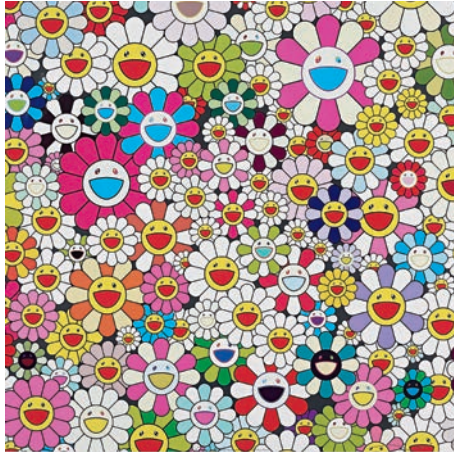
Artworks ©2010 and 2011 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.

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## 182

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

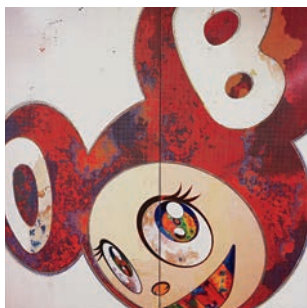
*Maiden in the Yellow Straw Hat; If I Could Reach that Field of Flowers, I would Die Happy; Poporoke Forest; and Open Your Hands Wide, 2010*

Four offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 174/300, 106/300, 181/300 and 87/300 respectively in black ink, published by KaiKai Kiki Ltd., Tokyo, all in excellent condition, all framed.

two S. 60 x 60 cm (23 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in)one S. 87 x 68 cm (34 $\frac{1}{4}$  x 26 $\frac{3}{4}$  in)one S. 76.6 x 92 cm (30 $\frac{1}{8}$  x 36 $\frac{1}{4}$  in)**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 • ±

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## 183

THIS LOT IS SOLD WITH NO RESERVE

**TAKASHI MURAKAMI** b. 1962

*And Then, When That's Done... I Change. What I Was Yesterday Is Cast Aside, Like An Insect Shedding Its Skin; I know Not. I Know; Genome No. 10<sup>7</sup>x2<sup>122</sup>; A Picture Of The Blessed Lion Who Stares At Death, 2010*

Four offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 139/300, 43/300, 27/300 and 192/300 respectively in black ink, published by KaiKai Kiki Ltd., Tokyo, all in excellent condition, all framed.

varying dimensions, largest S. 70.9 x 140 cm (27 $\frac{7}{8}$  x 55 $\frac{1}{8}$  in)**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800 • ±

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




**TAKASHI MURAKAMI** b. 1962

*Jellyfish Eyes*, 2013

Sculpture comprising metal, fabricated plastic, five wheels, and one hundred candy cases, incised with title and numbered 27/30 on a plaque on the reverse, created to accompany the Takashi Murakami film, *Jellyfish Eyes*, and manufactured by UHA Mikakuto, Japan, in excellent condition. 163.7 x 143 x 74 cm (64½ x 56¼ x 29½ in)

**Estimate** £4,000-6,000 \$6,400-9,600 €4,800-7,100 ₺

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

**TAKASHI MURAKAMI** b. 1962

*Plush Flowerball*, 2008

Polyester, acrylic boa, cotton, and polyurethane sculpture, numbered 35/100 on the accompanying certificate of authenticity (there were also 5 artist's proofs), published by Kaikai Kiki Ltd., Japan, in excellent condition. diameter 60 cm (23½ in)

**Estimate** £3,000-4,000 \$4,800-6,400 €3,600-4,800 ₺

Artwork ©2008 Takashi Murakami/Kaikai Kiki Co. Ltd., All Rights Reserved.





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THIS LOT IS SOLD WITH NO RESERVE

**MARK GROTJAHN and****TAKASHI MURAKAMI** b. 1968; and b. 1962*Untitled (Scarlet Lake and Indigo Blue Butterfly 826); and Untitled (Canary Yellow and Black Butterfly 830), 2010*

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

both I. 69 x 55 cm (27½ x 21½ in)

both S. 71.1 x 55.9 cm (27½ x 22 in)

**Estimate** £1,500-2,000 \$2,400-3,200 €1,800-2,400 •



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**YOSHITOMO NARA** b. 1959*Cosmic Girls, 2008*

The complete set of two offset lithographs in colours, on wove paper, with full margins, with Yoshitomo Nara copyright, from the edition of 500, published by Baltic Center for Contemporary Art, Gateshead, both generally in good condition, both framed.

both I. 69 x 49 cm (27½ x 19¼ in)

both S. 72 x 52 cm (28¾ x 20½ in)

**Estimate** £1,000-1,500 \$1,600-2,400 €1,200-1,800

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# PHILLIPS



Ed Ruscha 1984, 1967 sold for a record price of \$20,000

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AUCTION APRIL 2014 NEW YORK  
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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.

## BUYER'S PREMIUM

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

## VAT

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

## 1 PRIOR TO AUCTION

### Catalogue Subscriptions

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

### Pre-Sale Estimates

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

### Pre-Sale Estimates in US Dollars and Euros

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

### Catalogue Entries

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

### Condition of Lots

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

### Pre-Auction Viewing

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

### Electrical and Mechanical Lots

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

## Symbol Key

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

### ○ Guaranteed Property

The seller of lots with this symbol has been guaranteed a minimum price. The guarantee may be provided by Phillips, by a third party or jointly by us and a third party. Phillips and third parties providing or participating in a guarantee may benefit financially if a guaranteed lot is sold successfully and may incur a loss if the sale is not successful. A third party guarantor may also bid for the guaranteed lot and may be allowed to net the financial remuneration received in connection with the guarantee against the final purchase price if such party is the successful bidder.

### △ Property in which Phillips has an Ownership Interest

Lots with this symbol indicate that Phillips owns the lot in whole or in part or has an economic interest in the lot equivalent to an ownership interest.

### ● No Reserve

Unless indicated by a ●, all lots in this catalogue are offered subject to a reserve. A reserve is the confidential value established between Phillips and the seller and below which a lot may not be sold. The reserve for each lot is generally set at a percentage of the low estimate and will not exceed the low pre-sale estimate.

### ♠ Property Subject to the Artist's Resale Right

Lots marked with ♠ are subject to the Artist's Resale Right calculated as a percentage of the hammer price and payable as part of the purchase price as follows:

<i>Portion of the Hammer Price (in EUR)</i>	<i>Royalty Rate</i>
From 0 to 50,000	4%
From 50,000.01 to 200,000	3%
From 200,000.01 to 350,000	1%
From 350,000.01 to 500,000	0.5%
Exceeding 500,000	0.25%

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

### Σ Endangered Species

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

### †, §, ‡, or Ω Property Subject to VAT

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

## 2 BIDDING IN THE SALE

### Bidding at Auction

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

### Bidding in Person

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

### Bidding by Telephone

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



**Absentee Bids**

If you are unable to attend the auction and cannot participate by telephone, Phillips will be happy to execute written bids on your behalf. A bidding form can be found at the back of this catalogue. This service is free and confidential. Bids must be placed in the currency of the sale. Our staff will attempt to execute an absentee bid at the lowest possible price taking into account the reserve and other bidders. Always indicate a maximum bid, excluding the buyer’s premium and VAT. Unlimited bids will not be accepted. Any absentee bid must be received at least 24 hours in advance of the sale. In the event of identical bids, the earliest bid received will take precedence.

**Employee Bidding**

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

**Bidding Increments**

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

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

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

**3 THE AUCTION**

**Conditions of Sale**

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

**Interested Parties Announcement**

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

**Consecutive and Responsive Bidding; No Reserve Lots**

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

**4 AFTER THE AUCTION**

**Payment**

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

**Credit Cards**

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

**Collection**

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

**Loss or Damage**

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

**Transport and Shipping**

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

**Export and Import Licences**

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

**Endangered Species**

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to any country outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. The denial of any required licence or certificate or any delay in obtaining such documentation will not justify the cancellation of the sale or any delay in making full payment for the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

**IMPORTANT NOTICES**

**Items Sold under Temporary Admission**

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

**Identification of Business or Trade Buyers**

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.
- Where the buyer is an EU VAT registered business, Phillips requires the above as well as the business’s VAT registration number in the form of a government-issued document or paperwork from the local EU tax/VAT office showing the VAT 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. 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 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 a copy of the 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.eng.oru.ni@hmrc.gsi.gov.uk](mailto:email.eng.oru.ni@hmrc.gsi.gov.uk).

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

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

### 7 SALES AND USE TAXES

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



## CONDITIONS OF SALE

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

### 1 INTRODUCTION

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

### 2 PHILLIPS AS AGENT

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

### 3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

### 4 BIDDING AT AUCTION

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

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

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

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

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

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

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

### 5 CONDUCT OF THE AUCTION

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

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

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

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

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

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

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

### 6 PURCHASE PRICE AND PAYMENT

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

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

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

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

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

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

(iii) Payment by wire transfer may be sent directly to Phillips. Bank transfer details will be provided on the Invoice for purchased lots.

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

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

## 7 COLLECTION OF PROPERTY

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

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

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

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

## 8 FAILURE TO COLLECT PURCHASES

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

(b) If a purchased lot is paid for but not collected within six months of the auction, the buyer authorizes Phillips, upon notice, to arrange a resale of the item by auction or private sale, with estimates and a reserve set at Phillips's reasonable discretion.

The proceeds of such sale will be applied to pay for storage charges and any other outstanding costs and expenses owed by the buyer to Phillips or our affiliated companies and the remainder will be forfeited unless collected by the buyer within two years of the original auction.

## 9 REMEDIES FOR NON-PAYMENT

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

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

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

## 10 RESCISSION BY PHILLIPS

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

## 11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

## 12 DATA PROTECTION

(a) In connection with the supply of auction and related services, or as required by law, Phillips may ask clients to provide personal data. We will use your personal data (i) to provide auction and related services; (ii) to enforce these Conditions of Sale; (iii) to carry out identity and credit checks; (iv) to implement and improve the management and



operations of our business and (v) for other purposes set out in our Privacy Policy published on the Phillips website at [www.phillips.com](http://www.phillips.com) (the 'Privacy Policy') and available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). By agreeing to these Conditions of Sale, you consent to our use of your personal data, including sensitive personal data, in accordance with the Privacy Policy. The personal data we may collect and process is listed, and sensitive personal data is defined, in our Privacy Policy. Phillips may also, from time to time, send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com). Please also email us at this address to receive information about your personal data or to advise us if the personal data we hold about you is inaccurate or out of date.

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

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

### 13 LIMITATION OF LIABILITY

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

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

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

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

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

### 14 COPYRIGHT

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

### 15 GENERAL

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

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

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

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

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

### 16 LAW AND JURISDICTION

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

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

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

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## SALE INFORMATION

### AUCTIONS

Day Sale 12 December 2013, 2pm, lots 47-187

Evening Sale 12 December 2013, 6pm, lots 1-46

### VIEWING

3-12 December

Monday – Saturday, 10am – 6pm

Sunday 12pm – 6pm

### VIEWING & AUCTION LOCATION

Howick Place, London SW1P 1BB

### WAREHOUSE & COLLECTION LOCATION

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

### SALE DESIGNATION

When sending in written bids or making enquiries,  
please refer to this sale as UK030213 or Editions

### HEAD OF SALE

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rtooby-desmond@phillips.com

### REGISTRAR

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### CATALOGUES

Emma Miller +44 20 7318 4039 +1 212 940 1291

catalogues@phillips.com

Catalogues \$35/€25/£22 at the Gallery

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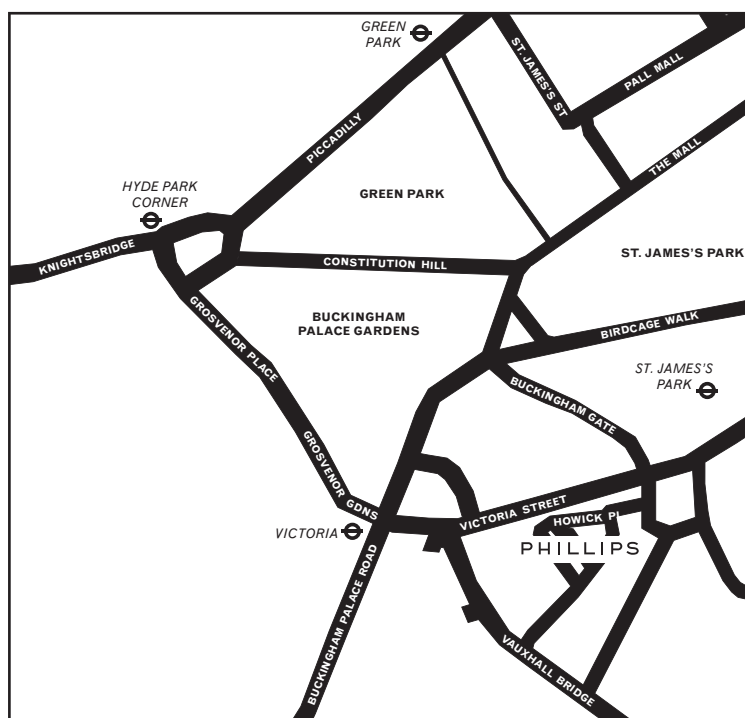
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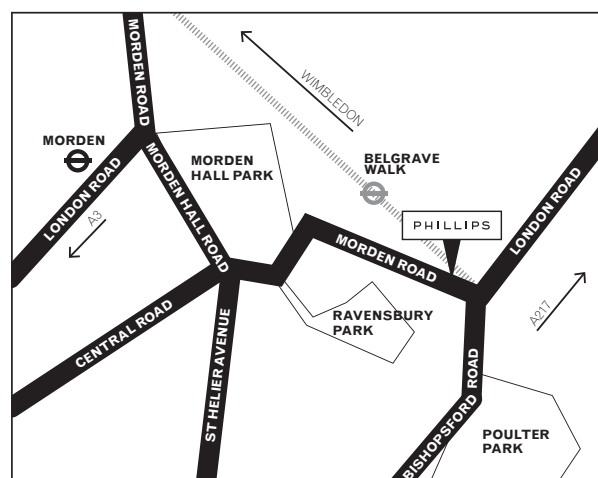
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### PHOTOGRAPHY

Hayley Giles



Viewing and Auction location



Warehouse and collection location



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

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

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

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

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

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

\* Excluding Buyer's Premium and VAT

## FINANCIAL INFORMATION

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

Credit card type	Expiration date
Credit card number	

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

Bank name	Contact
Telephone / fax	Account number

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

Signature	Date
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- **PRIVATE PURCHASES** Proof of identity in the form of government-issued identification will be required.
- **COMPANY PURCHASES** We require a copy of government-issued identification (such as the certificate of incorporation) to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **CONDITIONS OF SALE** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale printed in the catalogue. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and will be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
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- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by cash (up to £5,000), credit card (up to £50,000) using Visa, American Express or Mastercard only, UK debit cards, wire transfer, banker's draft or personal cheque with identification, drawn on UK banks. Please note that credit cards are subject to a surcharge.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- By signing this Bid Form, you consent to our use of your personal data, including sensitive personal data, in accordance with Phillips's Privacy Policy published on our website at [www.phillips.com](http://www.phillips.com) or available on request by emailing [dataprotection@phillips.com](mailto:dataprotection@phillips.com). We may send you materials about us and our services or other information which we think you may find interesting. If you would prefer not to receive such information, please email us at [dataprotection@phillips.com](mailto:dataprotection@phillips.com).
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Please indicate in what capacity you will be bidding (please select one):

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

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

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Credit card type	Expiration date
Credit card number	

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Bank name	Contact
Telephone / fax	Account number

Please note that you may be contacted to provide additional bank references.

I hereby authorize the above references to release information to PHILLIPS. I agree that all bids and purchases are subject to the Conditions of Sale and Authorship Warranty printed in the catalogue, additional notices or terms printed in the catalogue and supplements to the catalogue posted in the salesroom, and in accordance with the above statements and conditions. I assume all responsibility for payment for the goods purchased under the assigned paddle. If I am acting as an agent, I agree to be personally responsible for all purchases made on behalf of my client(s), unless other arrangements are confirmed in writing prior to each auction.

Signature	Date
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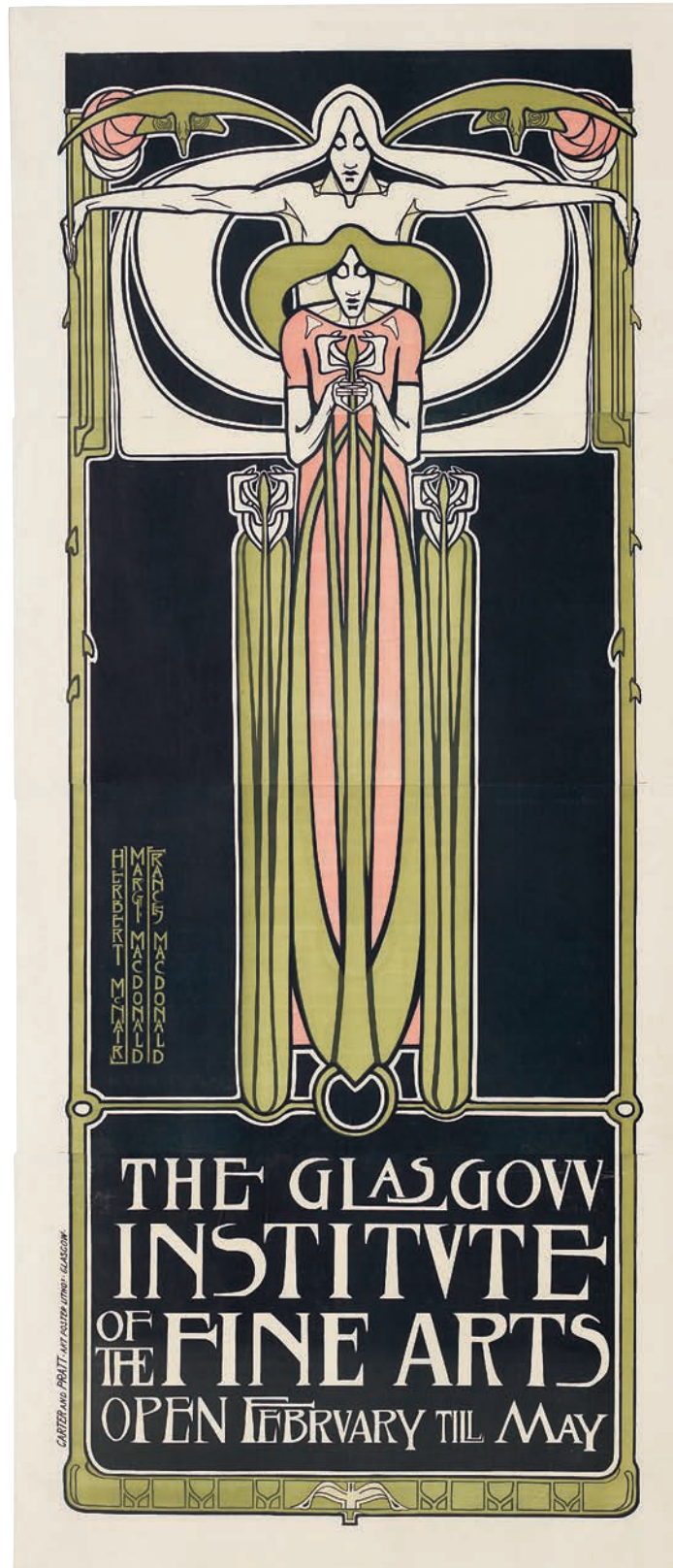
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VIEWING 11 - 16 DECEMBER

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Piero











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