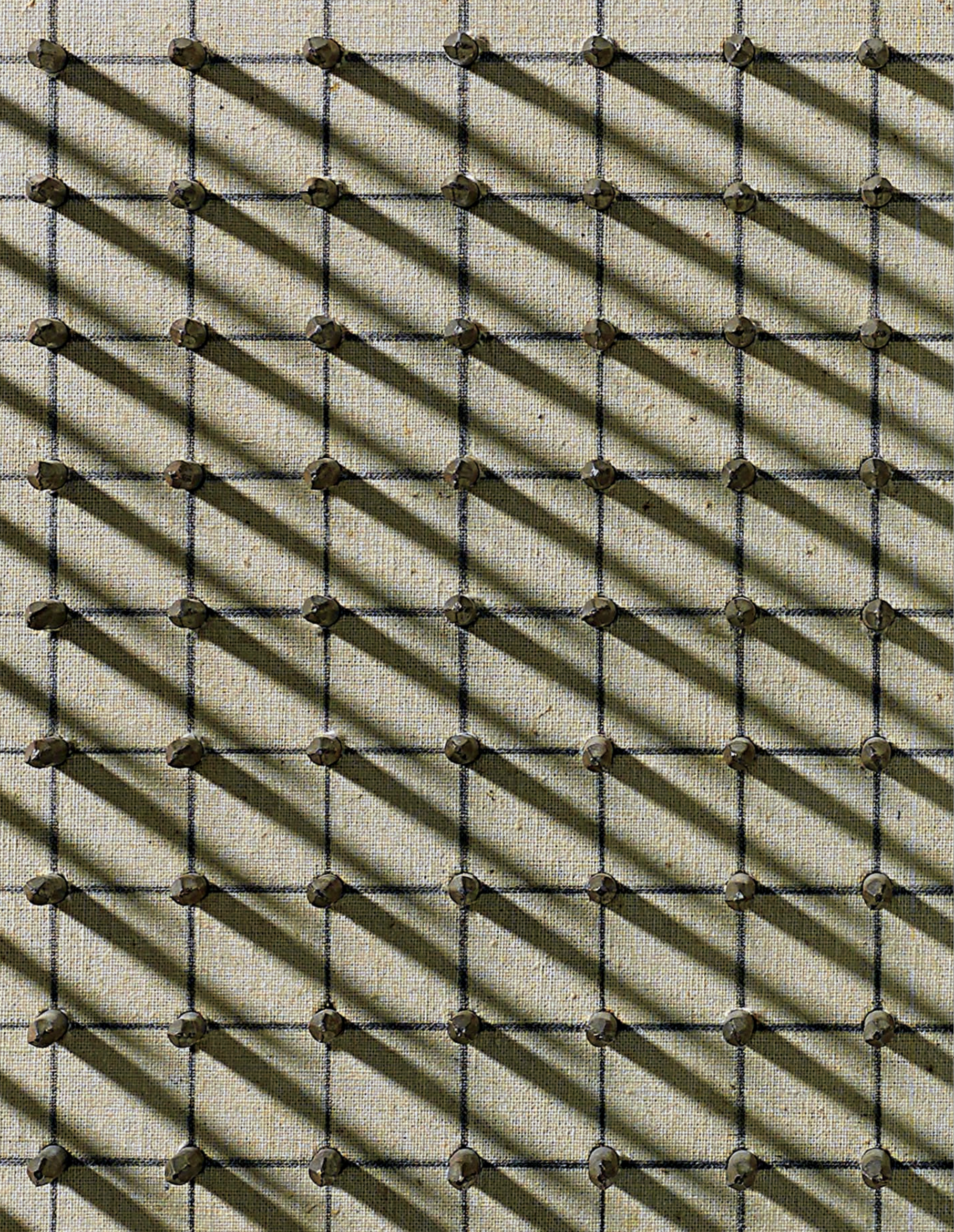
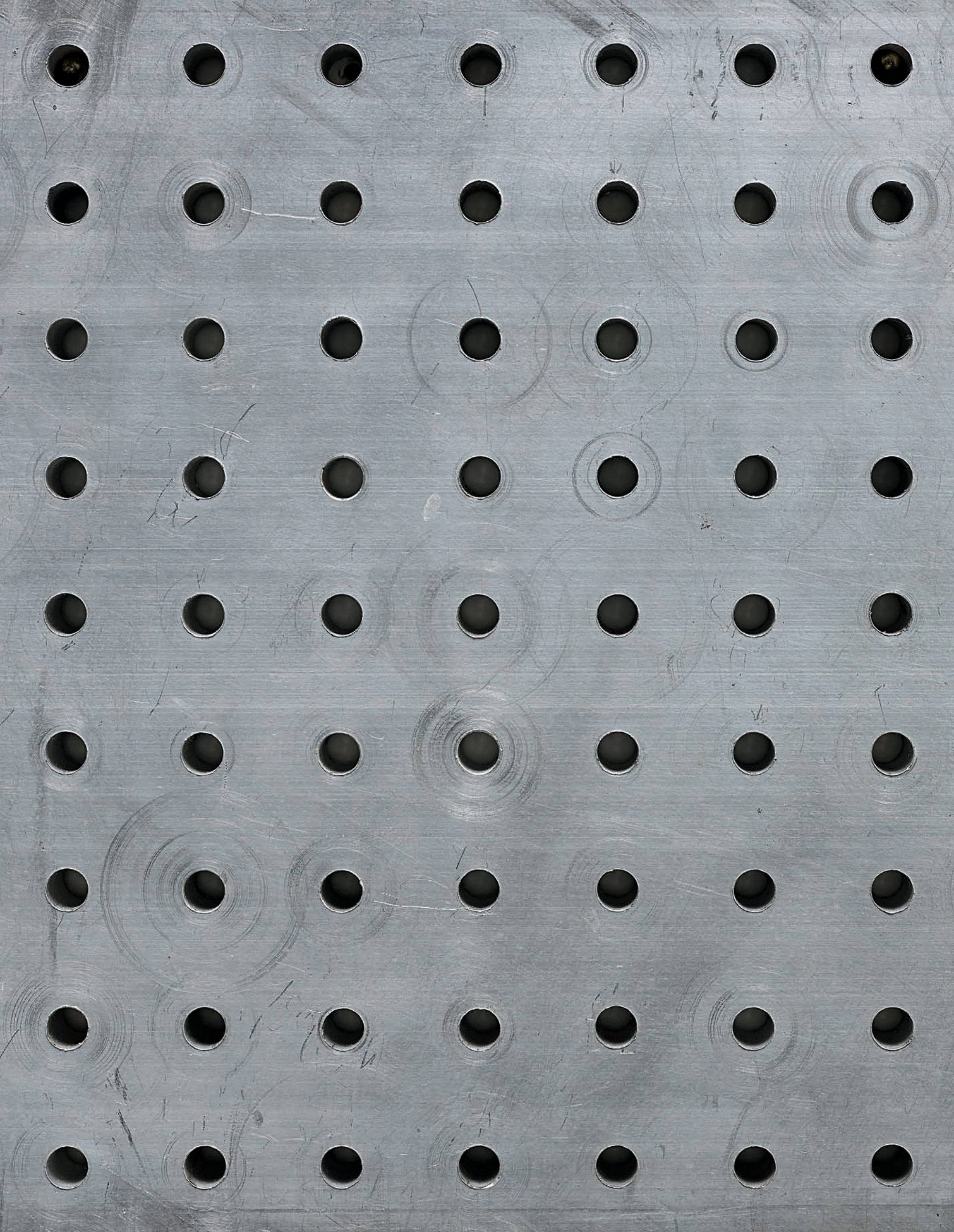


PHILLIPS

EVENING & DAY EDITIONS

LONDON 11 JUNE 2015







PHILLIPS

EVENING & DAY EDITIONS

SALE INFORMATION

LONDON 11 JUNE AT 2PM & 6PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTIONS

Day sale 11 June 2015, 2pm, lots 71-260
Evening sale 11 June 2015, 6pm, lots 1-70

VIEWING

3-11 June
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

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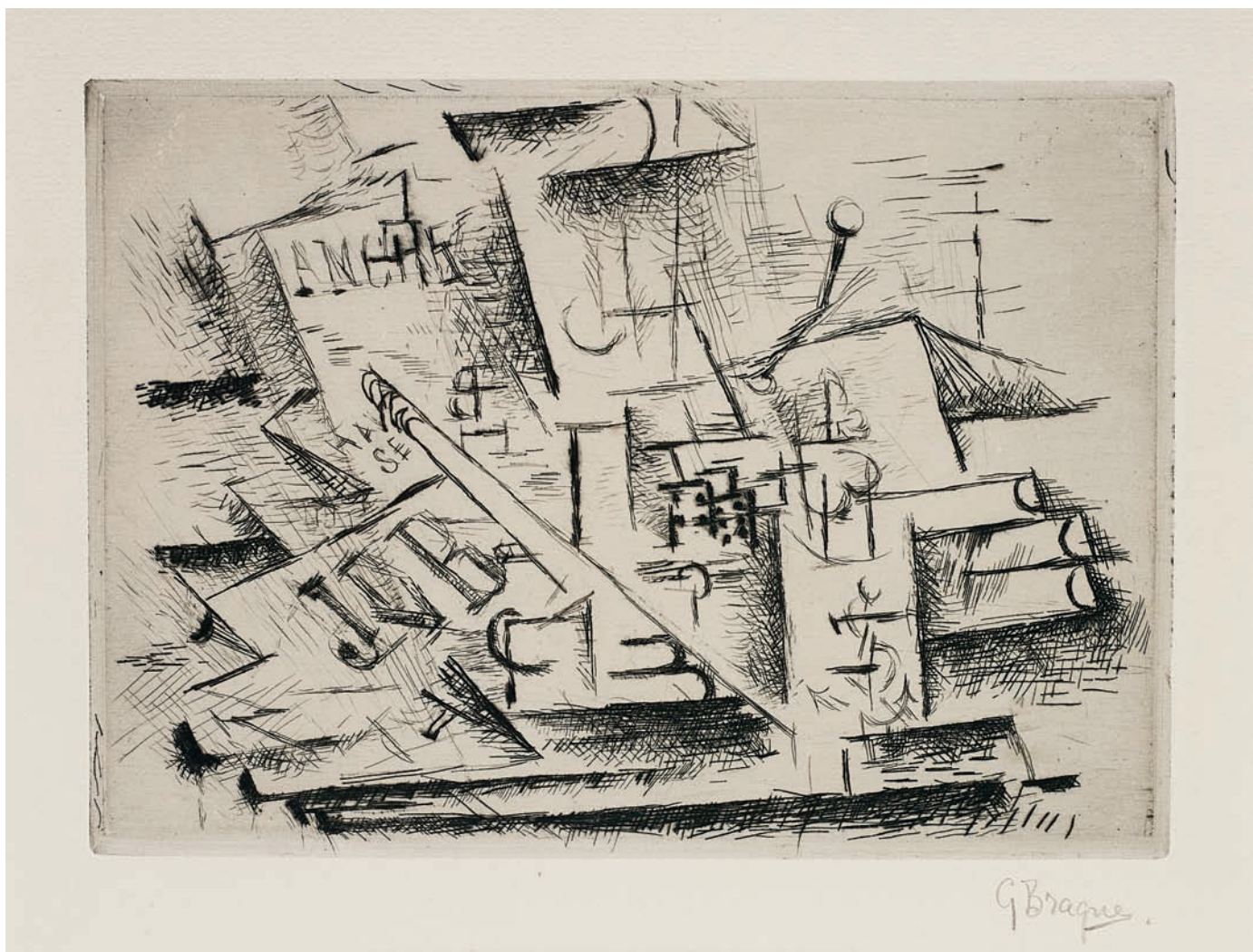
Front cover Andy Warhol, *Shadows I*, 1979, lot 62 (detail)

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Back cover Andy Warhol, *Shadows I*, 1979, lot 62 (detail)

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Opposite Roy Lichtenstein, *Art Critic*, 1996, lot 54 (detail)



1

GEORGES BRAQUE 1882-1963

Job, 1911

Drypoint, on Arches laid paper, with full margins (deckle on two sides), a rich impression with burr and printed with plate tone, signed in pencil, from the largely unnumbered edition of 100 (Vallier calls for 1 unsigned artist's proof), published by Daniel-Henry Kahnweiler, Paris, framed.

I. 14.4 x 20 cm (5 $\frac{5}{8}$ x 7 $\frac{7}{8}$ in.)

S. 44.5 x 51.5 cm (17 $\frac{1}{2}$ x 20 $\frac{1}{4}$ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100 ♠

PROVENANCE

Christie's, London, *Old Master, Modern and Contemporary Prints*, 20 September, 2006, lot 145

EXHIBITED

Washington, D.C., The National Gallery of Art; Santa Barbara, University Art Museum, University of California and The Toledo Museum of Art, *The Cubist Print*, October 1981-June 1982 (another example illustrated p. 97, no. 11). Fort Worth, Kimbell Art Museum and Santa Barbara, Santa Barbara Museum of Art, *Picasso and Braque: The Cubist Experiment 1910-1912*, May 2011-January 2012 (another example illustrated p. 128, no. 7)

LITERATURE

Dora Vallier 5



2

JACQUES VILLON 1875-1963

Yvonne D. de face, 1913

Drypoint, on Arches paper, with full margins (deckle on all sides), a fine impression with burr throughout, signed and numbered 7/28 in pencil, the second (final) state (there were also some unsigned proofs before steel-facing), published by Sagot, Paris, framed.

I. 55 x 41.4 cm (21 $\frac{5}{8}$ x 16 $\frac{1}{4}$ in.)

S. 63.8 x 44.7 cm (25 $\frac{1}{8}$ x 17 $\frac{5}{8}$ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100 ♠

PROVENANCE

Christie's, New York, *Prints and Multiples*, 28-29 April, 2004, lot 249

EXHIBITED

Washington, D.C., The National Gallery of Art; Santa Barbara, University Art Museum, University of California and The Toledo Museum of Art, *The Cubist Print*, October 1981-June 1982 (another example illustrated p. 119, no. 33 ii)

LITERATURE

Colette Ginestet & Catherine Pouillon E281



3

MARC CHAGALL 1887-1985

Paris de la fenêtre (Paris through the Window), 1969-70

Lithograph in colours, on Arches paper, with full margins, signed and numbered 8/50 in pencil (there were also 25 artist's proofs), framed.

I. 83 x 60.2 cm (32 $\frac{5}{8}$ x 23 $\frac{3}{4}$ in.)

S. 100.2 x 69.9 cm (39 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ± ♠

LITERATURE

Fernand Mourlot 599

4

PABLO PICASSO 1881-1973

Femme au chapeau à fleurs (Woman with Flower Hat), 1962

Linocut in colours, on Arches paper, with full margins (deckle on lower edge), signed and numbered 28/50 in pencil, published by Galerie Louise Leiris, Paris, 1963, framed.

I. 34.6 x 27 cm (13 $\frac{5}{8}$ x 10 $\frac{5}{8}$ in.)

S. 62.6 x 44.1 cm (24 $\frac{5}{8}$ x 17 $\frac{3}{8}$ in.)

Estimate £25,000-35,000 \$39,000-54,600 €34,900-48,900 ♠

LITERATURE

Georges Bloch 1076

Brigitte Baer 1304



22/50

Pieter

5

PABLO PICASSO 1881-1973

Jeunes femmes nues reposant (Young Nude Women Resting), 1947

Lithograph, on Arches paper, with full margins (deckle on three sides), the second (final) state, signed and numbered 4/50 in pencil, framed.

I. 47.1 x 59.8 cm (18½ x 23½ in.)

S. 49.9 x 65.5 cm (19¾ x 25¾ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠ †

LITERATURE

Georges Bloch 453

Fernand Mourlot 102

Felix Reuße 235





6

PABLO PICASSO 1881-1973

Grand nu dansant (Large Nude Dancing), 1962

Linocut in colours, on Arches paper, with full margins, signed and numbered 40/50 in pencil (there were also 20 artist's proofs), published by Galerie Louise Leiris, Paris, 1963, framed.

I. 63.5 x 52.5 cm (25 x 20⁵/₈ in.)

S. 74.8 x 61.7 cm (29¹/₂ x 24¹/₄ in.)

Estimate £30,000-40,000 \$46,800-62,400 €41,900-55,900 ₣ ♠

LITERATURE

Georges Bloch 1085

Brigitte Baer 1309



46/50

Picasso

7

PABLO PICASSO 1881-1973

Femme au fauteuil No. 1 (Le manteau Polonais)

(Woman in Armchair No. 1 [The Polish Coat]), 1949

Lithograph, on Arches paper, with full margins (deckle on three sides), signed and numbered 35/50 in pencil (there were also 5 artist's proofs), framed.

I. 69.2 x 51 cm (27¼ x 20⅞ in.)

S. 76.2 x 56.5 cm (30 x 22¼ in.)

Estimate £50,000-70,000 \$77,900-109,000 €69,900-97,800 ₣ ♠

LITERATURE

Geroges Bloch 587

Fernand Mourlot 134

Felix Reuße 409





8

PABLO PICASSO 1881-1973

Visage no. 130 (Face no. 130), 1963

White earthenware plate painted in colours, with brushed glaze, numbered 42/500 and inscribed 'N° 130', 'EDITION PICASSO', and 'MADOURA' in black on the reverse.

diameter 25.5 cm (10 in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

EXHIBITED

Alain Ramié 479



9

PABLO PICASSO 1881-1973

Visage no. 0 (Face no. 0), 1963

White earthenware plate painted in colours, with brushed glaze, numbered 60/500 and inscribed 'N°', 'EDITION PICASSO', and 'MADOURA' in black on the reverse.

diameter 26 cm (10¼ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

LITERATURE

Alain Ramié 458



10

PABLO PICASSO 1881-1973

Visage de femme (Woman's Face), 1953

White earthenware rectangular dish, incised and painted in colours, with brushed glaze, from the edition of 400, with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

39 x 32.1 cm (15³/₈ x 12⁵/₈ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ♠

LITERATURE

Alain Ramié 220



11

PABLO PICASSO 1881-1973

Petit pichet de hibou (Small Owl Pitcher), 1955

White earthenware turned pitcher painted in colours with brushed glaze, from the edition of 500, inscribed 'EDITION PICASSO' and 'MADOURA' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

27 x 11.5 x 17.8 cm (10 $\frac{5}{8}$ x 4 $\frac{1}{2}$ x 7 in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

LITERATURE

Alain Ramié 293



12

PABLO PICASSO 1881-1973

Taureau et picador pichet (Bull and Picador Pitcher), 1956

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

13 x 13.6 x 13.6 cm (5 $\frac{1}{8}$ x 5 $\frac{3}{8}$ x 5 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Alain Ramié 369



13

PABLO PICASSO 1881-1973

Pichet espagnol (Spanish Pitcher), 1954

White earthenware turned vase painted in colours, with knife engraving and partial brushed glaze, incised 115/300, and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

23 x 23 x 10.8 cm (9 x 9 x 4¼ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♣

LITERATURE

Alain Ramié 244



14

PABLO PICASSO 1881-1973

Visage (Face), 1955

White earthenware turned jug painted in colours, from the edition of 500, inscribed 'EDITION PICASSO' and 'MADOURA' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside.

31 x 10 x 13 cm (12¼ x 3⅞ x 5⅛ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♣

LITERATURE

Alain Ramié 288

15

ARNALDO POMODORO b. 1926

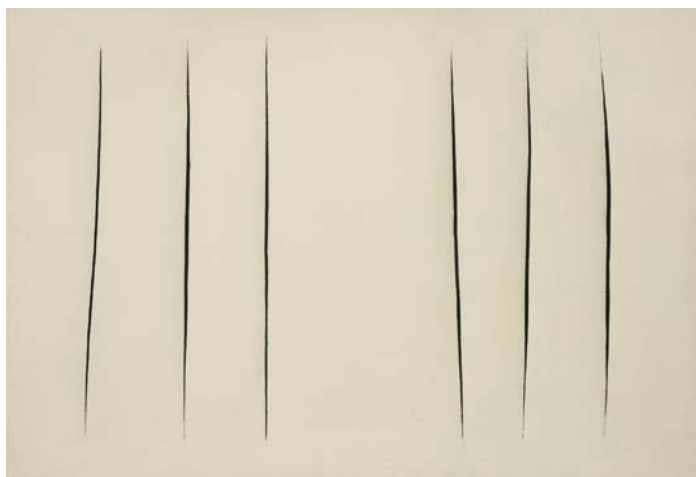
Spirale, 1990-91

Gilt bronze, with the incised signature, numbering '1/30', and inscription 'to Mr. Nobutaka Shikahai - 1990' all on the base, this work is recorded in the Pomodoro Archive as number M/90/6.

18.5 x 17.5 x 15 cm (7¼ x 6⅞ x 5⅞ in.)

Estimate £7,000-10,000 \$10,900-15,600 €9,800-14,000 ± ♠

The present lot will be included in the forthcoming Arnaldo Pomodoro multiples catalogue raisonné being compiled by the Pomodoro Foundation



Concetto spaziale, Attese, 1960 (Waterpaint on canvas)
Fontana, Lucio (18-99-1968) / Image courtesy of Phillips /
© Lucio Fontana/SIAE/DACS, London 2015.





16/40

LF

16

LUCIAN FREUD 1922-2011

The Egyptian Book, 1994

Etching, on T.H. Saunders paper, with full margins, signed with initials and numbered 16/40 in pencil (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, framed.

I. 29.5 x 29.5 cm (11 $\frac{5}{8}$ x 11 $\frac{5}{8}$ in.)

S. 46.2 x 42.4 cm (18 $\frac{1}{4}$ x 16 $\frac{3}{4}$ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠

LITERATURE

Craig Hartley 49

Sarah Howgate 124

17

LUCIAN FREUD 1922-2011

Bella in Her Pluto T-Shirt, 1995

Etching, on Somerset Satin paper, with full margins, the third (final) state (there were two unpublished trial states before the head was re-drawn), signed with initials and numbered 35/36 in pencil (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, framed.

I. 68 x 59.5 cm (26 $\frac{3}{4}$ x 23 $\frac{3}{8}$ in.)

S. 81.5 x 72 cm (32 $\frac{1}{8}$ x 28 $\frac{3}{8}$ in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900 ♠

EXHIBITED

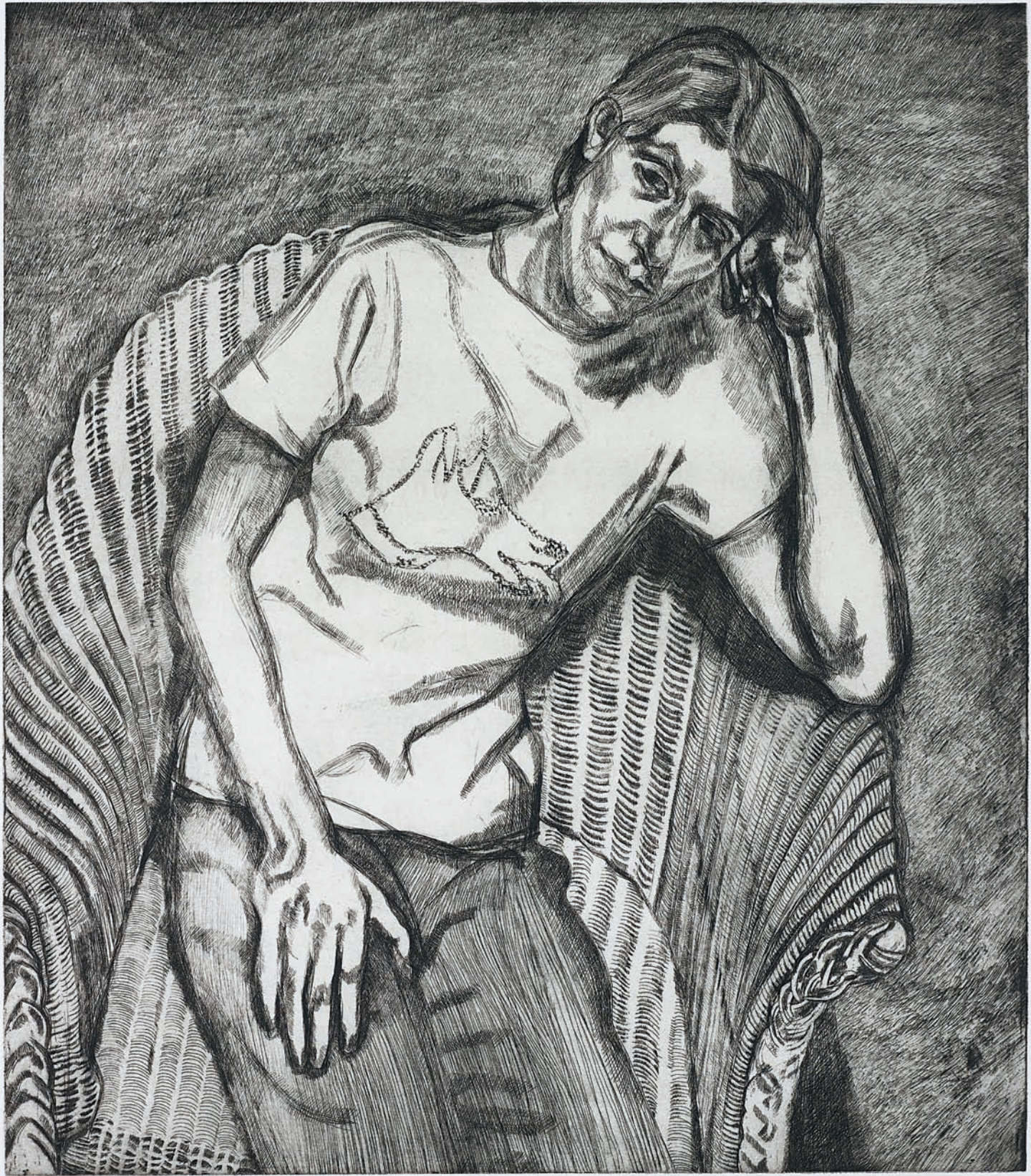
New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2015 (another example exhibited and illustrated p. 85)

LITERATURE

Craig Hartley 51

Starr Figura 53

Sarah Howgate 125



HENRY MOORE 1898-1986*Emperor's Heads*, 1961

Bronze with brown patina, incised signature, numbered 2/7 on the base.
 17.1 x 21 x 11.4 cm (6¾ x 8¼ x 4½ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ₣ ♠

PROVENANCE

Christie's New York, *Impressionist and Modern Art Day Sale*, 6 November, 2008, lot 323

LITERATURE

A. Bowness, ed., Henry Moore, *Sculpture and Drawings 1955-64*, London, 1986, vol. 3, p. 53, no. 493a (another cast illustrated).

J. Hedgecoe, *A Monumental Vision, The Sculpture of Henry Moore*, London, 1998, p. 226, no. 457 (another cast illustrated in colour, p. 227)





19

FRANCIS BACON 1909-1992

Trois études pour un autoportrait (Three Studies for a Self-Portrait), 1990
Three lithographs in colours, on a single sheet of Arches paper, with full margins, signed and numbered 46/60 in pencil (there were also a number of artist's proofs), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.

all I. 33.9 x 28.9 cm (13³/₈ x 11³/₈ in.)

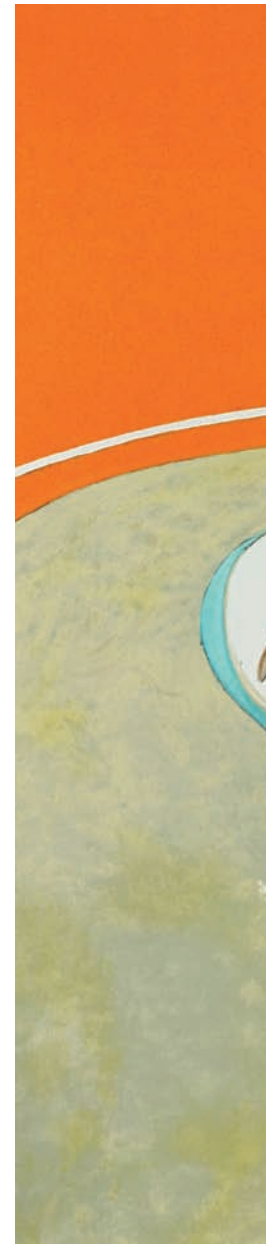
S. 51.5 x 93.5 cm (20¹/₄ x 36³/₄ in.)

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900 ♠

LITERATURE

Bruno Sabatier 26

Alexandre Tacou 28



20

FRANCIS BACON 1909-1992

Miroir de la tauromachie, 1990

The complete set of four lithographs in colours, on folded sheets of Arches paper (as issued) with letterpress text on the inside pages, three full sheets and one with full margins, all signed in pencil, numbered 111/150 in pencil on the colophon (there were also 5 *hors commerce* impressions in Roman numerals), published by Galerie Lelong, Paris, framed.

one l. 25 x 21 cm (9 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in.)

all S. 47.9 x 35.9 cm (18 $\frac{7}{8}$ x 14 $\frac{1}{8}$ in.)

Estimate £50,000-70,000 \$77,900-109,000 €69,900-97,800 ♠

LITERATURE

Bruno Sabatier 29-30

Alexandre Tacou 37





21

FRANCIS BACON 1909-1992

Deuxième version du triptyque 1944 (Second Version of the Triptych 1944), 1989

The complete set of three lithographs in colours, on Arches paper, with full margins, all signed and numbered 7/60 in pencil (there were also 23 *hors commerce* impressions and 8 artist's proofs), published by Michel Archimbaud for the Librairie Séguier for IRCAM Centre Pompidou, Paris, all unframed.

all I. 62 x 46.1 cm (24 $\frac{3}{8}$ x 18 $\frac{1}{8}$ in.)

all S. 75.2 x 55.9 cm (29 $\frac{5}{8}$ x 22 in.)

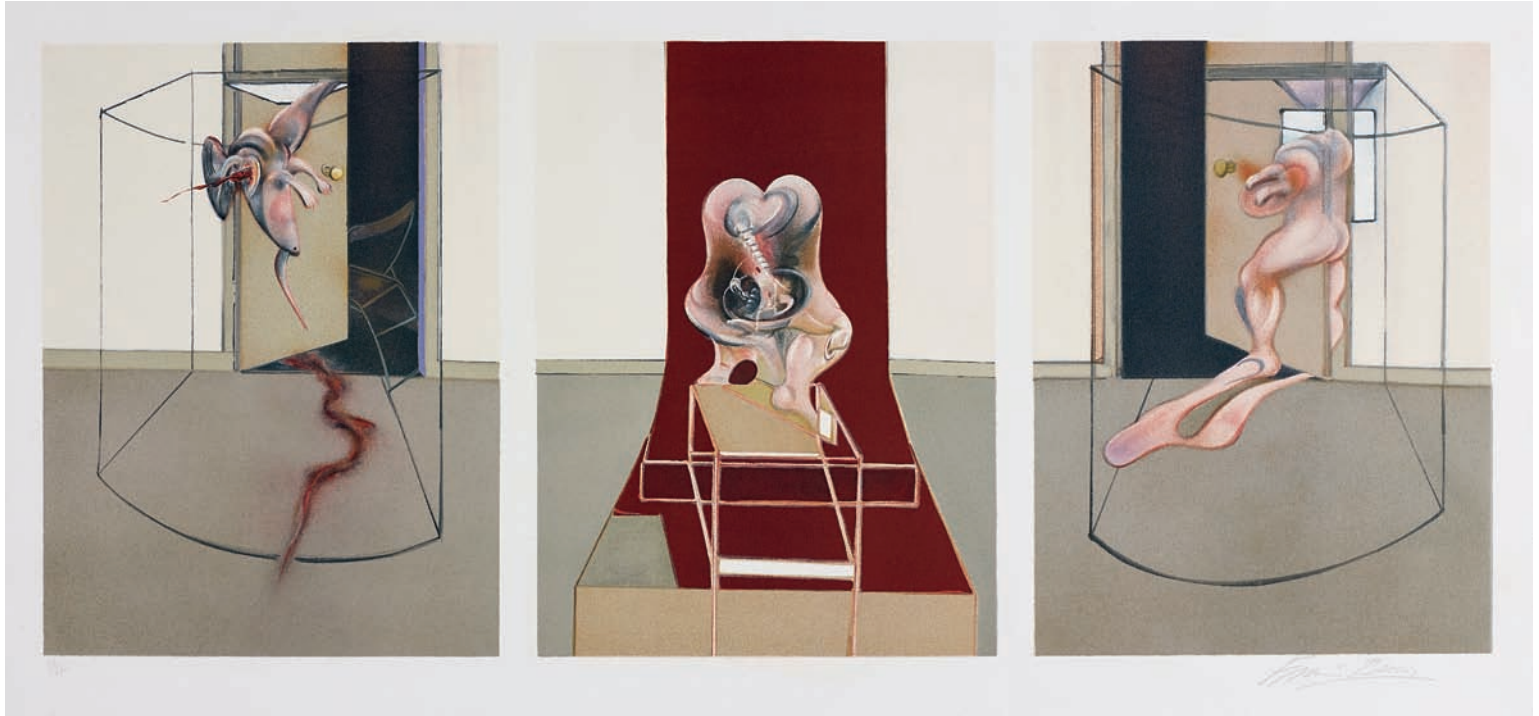
Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900 ♠

LITERATURE

Bruno Sabatier 24

Alexandre Tacou 25





22

FRANCIS BACON 1909-1992

L'Orestie d'Eschyle (Oresteia of Aeschylus), 1981

Three lithographs in colours, on a single sheet of Arches paper, with full margins, signed and numbered 32/150 in pencil (there were also a number of artist's proofs), published by the Éditions de la Différence, Paris, unframed.

all I. 39.7 x 95 cm (15 $\frac{5}{8}$ x 37 $\frac{3}{8}$ in.)

S. 53.6 x 103.7 cm (21 $\frac{1}{8}$ x 40 $\frac{7}{8}$ in.)

Estimate £7,000-9,000 \$10,900-14,000 €9,800-12,600 ♠

LITERATURE

Bruno Sabatier 16

Alexandre Tacou 12

23

FRANCIS BACON 1909-1992

Étude pour un portrait de John Edwards (Study for a Portrait of John Edwards), 1986

Lithograph in colours, on Arches paper, with full margins, signed and numbered 12/150 in pencil (there were also 30 *hors commerce* impressions and 5 artist's proofs), published by Yves Peyré for the literary review *L'Ire des Vents*, Paris, framed.

I. 60.5 x 44.8 cm (23 $\frac{7}{8}$ x 17 $\frac{5}{8}$ in.)

S. 80.6 x 59.8 cm (31 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in.)

Estimate £8,000-10,000 \$12,500-15,600 €11,200-14,000 ♠

LITERATURE

Bruno Sabatier 20

Alexandre Tacou 20



12 / 150

Philip Baran



24

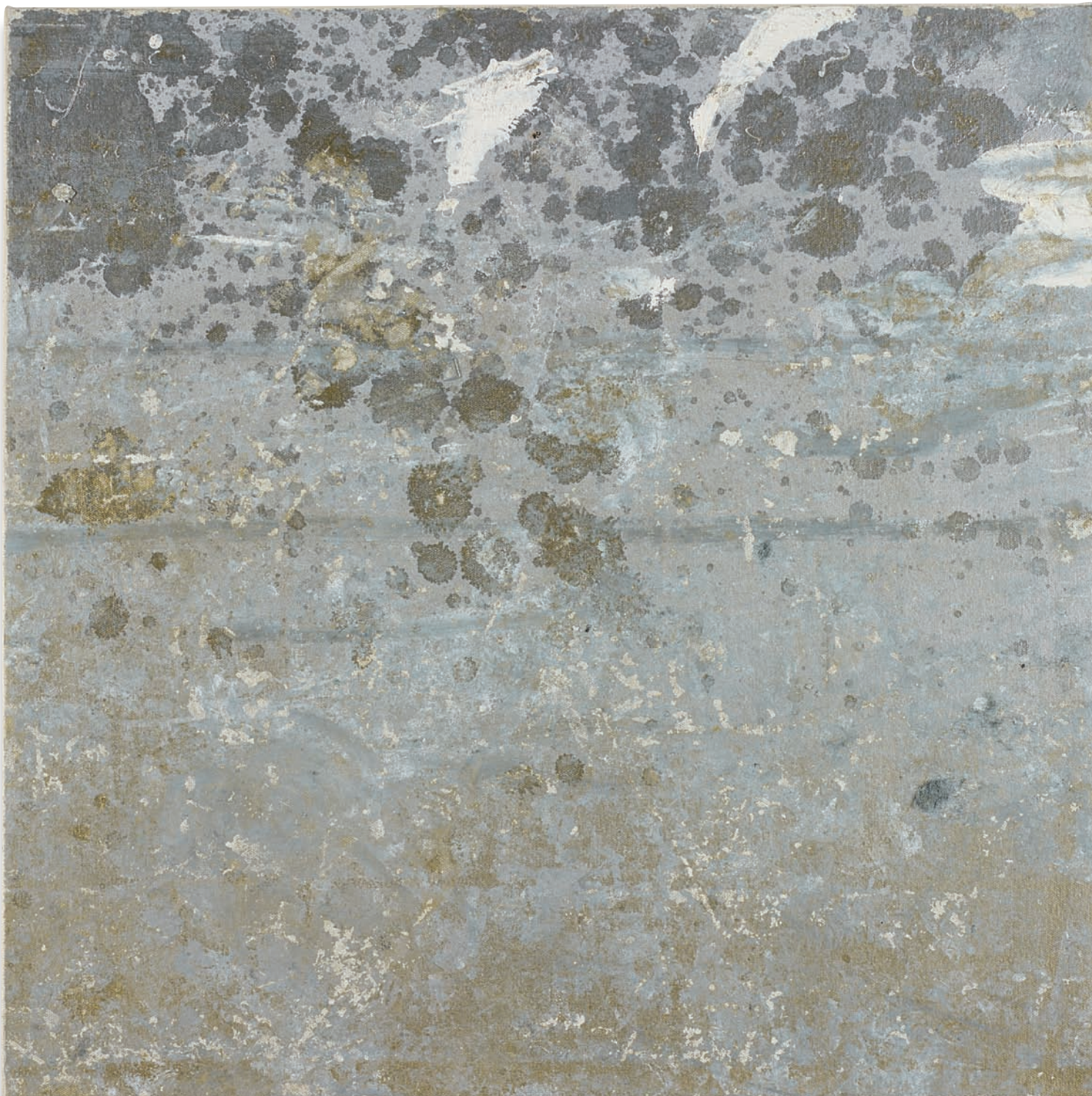
ANSELM KIEFER b. 1945

Die Argonauten (The Argonauts), 2014

Unique handmade lead sculpture, from the edition of 90, with the accompanying Certificate of Authenticity (Allocated number: 4630), published by the Royal Academy of Arts, London, to support the artist's 2014 retrospective.

7.6 x 35.6 x 24.1 cm (2⅞ x 14 x 9½ in.)

Estimate £15,000-20,000 \$23,500-31,400 €21,000-27,900 ₣ ♠



25

RUDOLF STINGEL b. 1956

Untitled (Studio Floor), 2009

Oil and metallic enamel in colours with metal staple, on canvas stretched over wood strainers, signed, dated '2009' and numbered 6/30 in black crayon on the reverse (from the series of thirty unique paintings), published by Lisa Ivorian-Jones for the New Museum, New York, unframed.

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

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ± ♣

JACKSON POLLOCK 1912-1956*Number 8 (Black Flowing)*, 1951

Screenprint, a very scarce, lifetime impression, on Strathmore paper (with partial blindstamp upper right corner), with margins, signed, dated '51' and annotated 'Ed 25/17' in pen and ink, framed.

I. 43 x 58.3 cm (16 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in.)

S. 57 x 70 cm (22 $\frac{1}{2}$ x 27 $\frac{1}{2}$ in.)

Estimate £10,000-15,000 \$15,700-23,500 €14,000-21,000

LITERATURE

Francis O'Connor and Eugene Thaw 1092

This work is based on Pollock's *Number 8 (Black Flowing)*, oil on canvas, 1951 (O'Connor and Thaw 328). Betty Parsons, whose gallery on East 57th Street in New York exhibited many of Pollock's works, organised his fifth solo show in 1951, his *Black Paintings*. To coincide with the exhibition, Pollock made screenprints of six of the paintings, of which the present is an example. A proposed edition of 25 signed and numbered copies of each work was called for but it is widely believed to have never been completed. It was not until after the artist's death, under the authorisation of Lee Krasner that the series was fully realised and published posthumously in an edition of 50 in 1964.





Jachon P. Moris 57 2/25/17

27

CHRISTOPHER WOOL b. 1955

Run Dog Run, 1991

The complete set of three offset lithographs in colours, on smooth wove paper, with full margins, all signed, dated '1991' and numbered 3/25 in pencil on the reverse (there were also 7 artist's proofs), published by Gisela Capitain, Cologne, all framed.

all I. various sizes

all S. approx. 88.4 x 70 cm (34¾ x 27½ in.)

Estimate £30,000-50,000 \$46,800-77,900 €41,900-69,900





JOSEPH BEUYS 1921-1986

Capri-Batterie, 1985

Multiple comprising light bulb (Mazda) with manufacturer's inkstamp, plug socket, and exchangeable lemon, signed and numbered 25/200 in pencil on the accompanying Certificate of Authenticity (there were also some artist's proofs), published by Edizioni Lucio Amelio, Naples, contained in the original wooden box.

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

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠

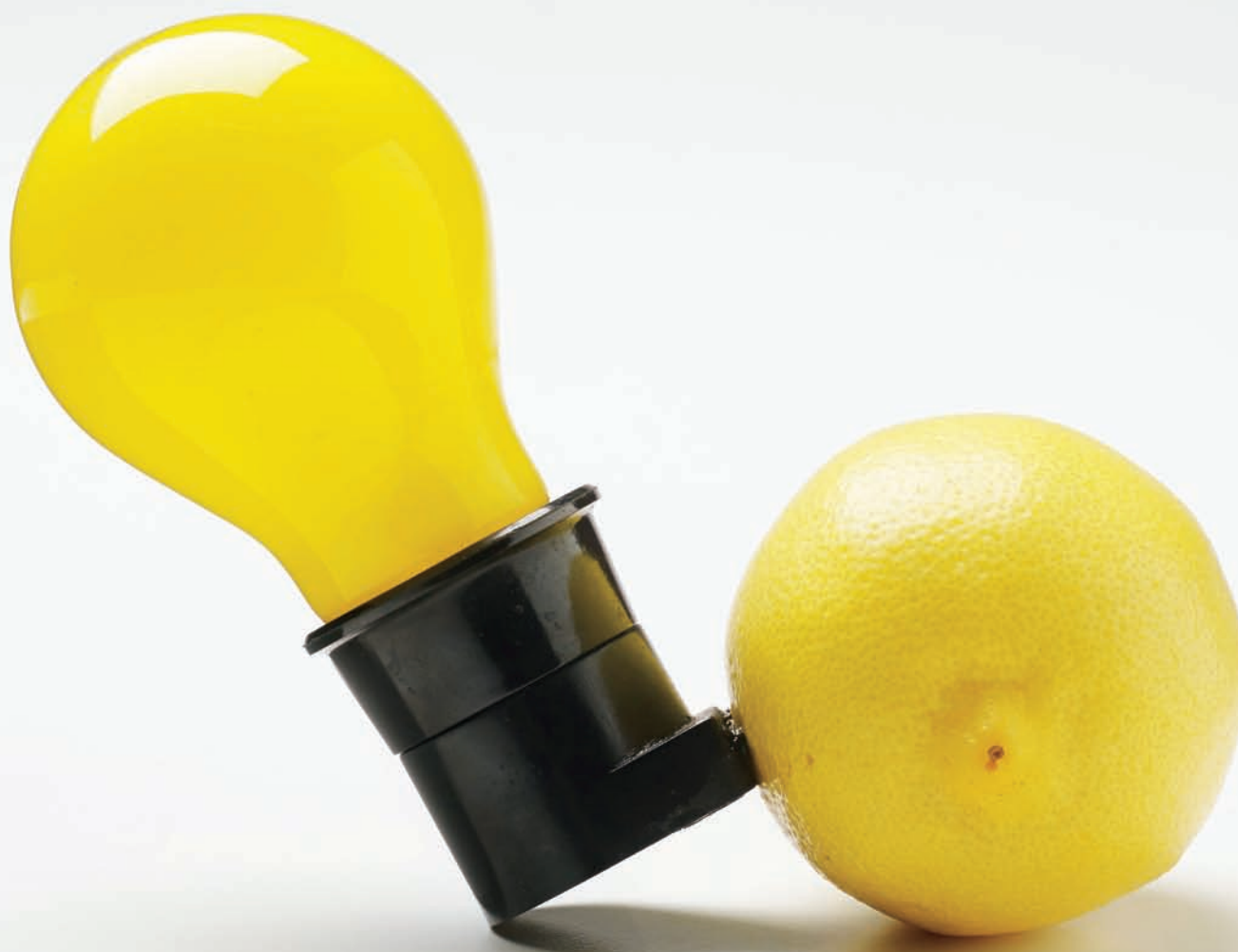
PROVENANCE

Hans Jochen Schmidt, Berlin

LITERATURE

Edition Schellmann 546

The present lot is from the collection of Hans Jochen Schmidt, who spent the summer of 1985 with Joseph Beuys at Lucio Amelio's villa on the island of Capri. Schmidt participated in the execution of this edition, and took the photograph of this multiple illustrated on the accompanying Certificate of Authenticity.



OLAFUR ELIASSON b. 1967*Negative Quasi Bricks*, 2003

Three mirrored, stainless steel sculptures (one illustrated), each signed with initials, titled and dated '2003' (printed in white) with incised numbering '50/102', '54/102', and '56/102' respectively (reinforced with white) on the underside, further signed in ink on the accompanying Certificate of Authenticity.

each 38.5 x 48.5 x 40 cm (15½ x 19½ x 15¾ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ♠

LITERATURE

A. Engberg-Pedersen (ed.), *Studio Olafur Eliasson: An Encyclopedia*, Cologne 2008 (another example illustrated in colour, p. 343).



The present lot contains three bricks, one illustrated above.

30

OLAFUR ELIASSON b. 1967

Turbo Sphere, 2007

Stainless steel, colour-effect filter glass, and neon tube, signed in ink on the accompanying Certificate of Authenticity, number 8 from the edition of 10, (there were also 2 artist's proofs).
diameter 90 cm (35 $\frac{3}{8}$ in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900 ♠

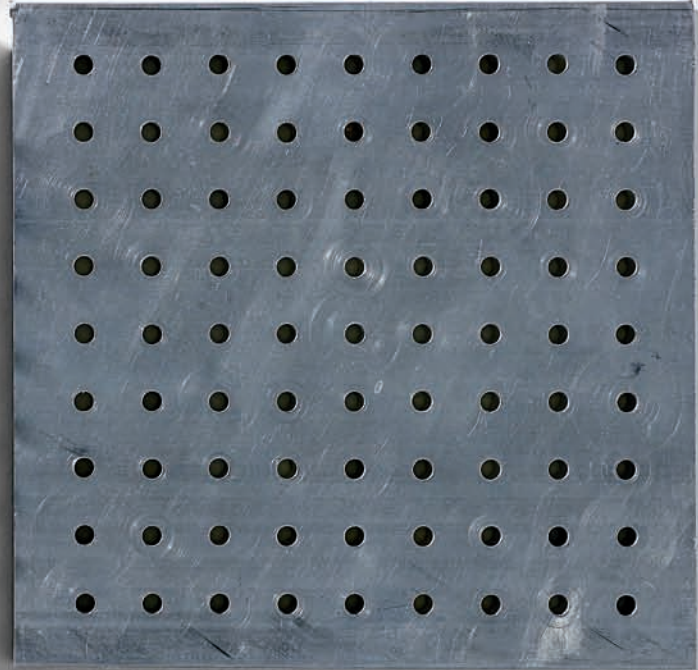
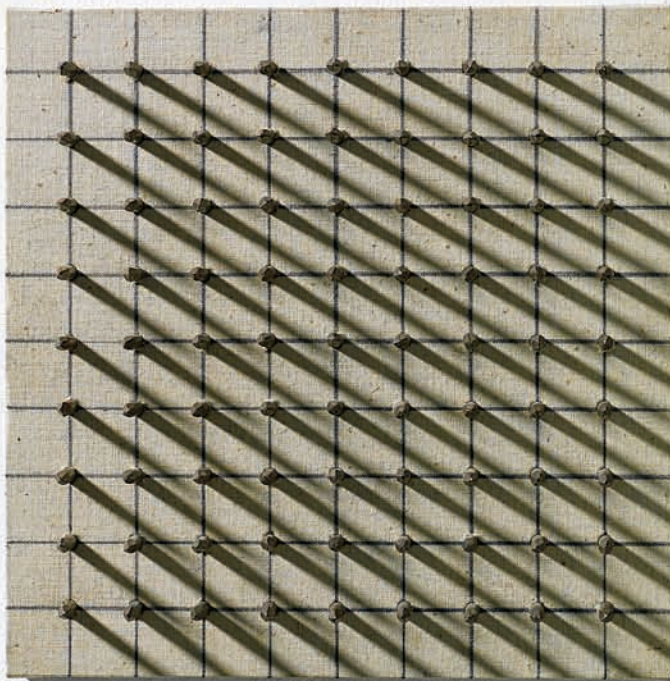
EXHIBITED

Stockholm, Jarla Partilager *Winter Solstice*, 20 December 2007 - 22 February 2008 (another example exhibited)



(alternate view of the present lot)





31

GÜNTHER UECKER b. 1930

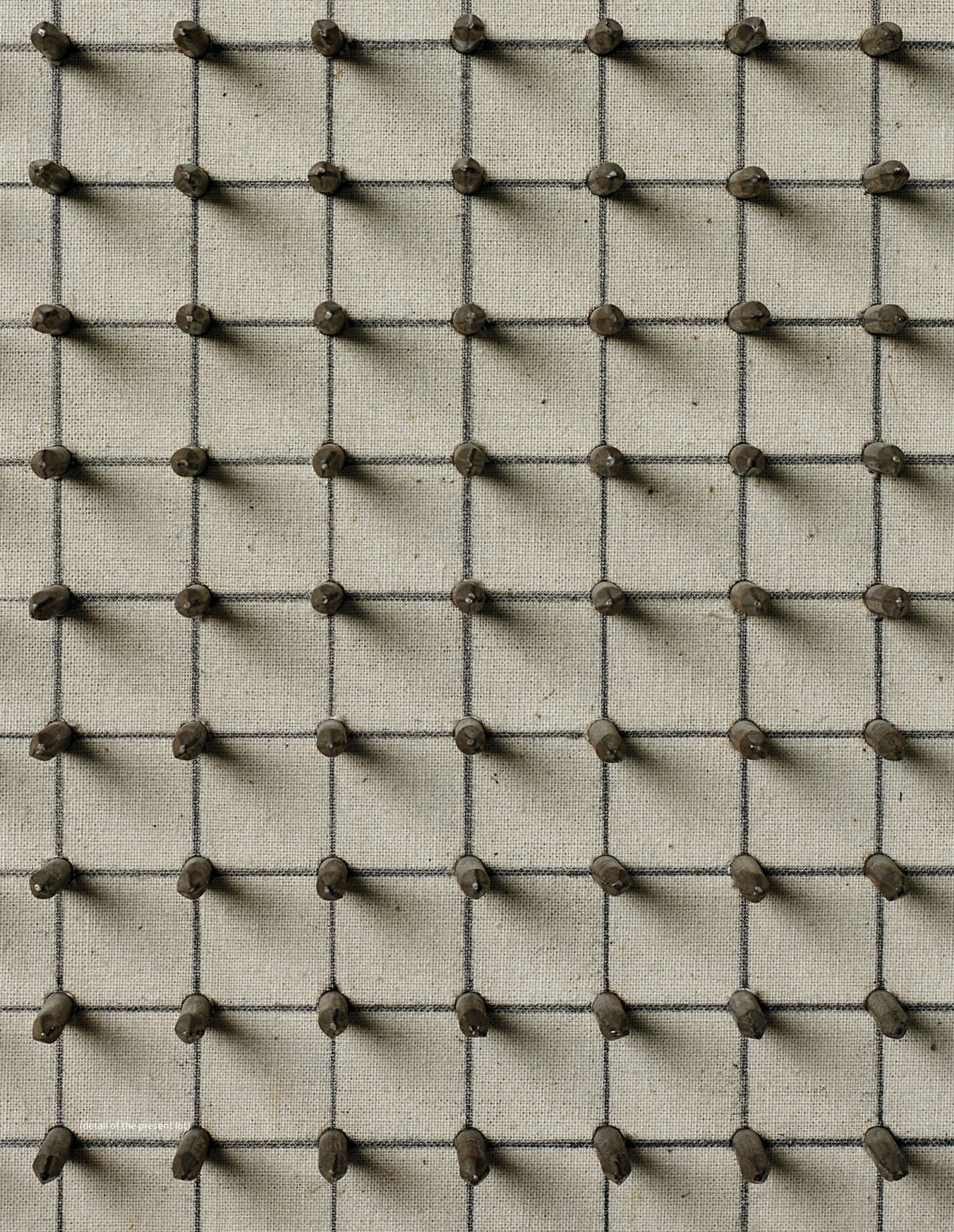
Aggressive Reihung, 1975

Multiple, comprising two panels, the first with nails, graphite and canvas stretched on woodboard, the second, a metal block with drilled holes, signed and numbered 29/35 in pencil on the reverse of the woodboard of the first panel, both contained in the original cardboard box, with printed label showing installation diagram of the work, further signed and numbered in pencil on a label affixed to the lid of the box.

22.5 x 22.5 x 7 cm (8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ x 2 $\frac{3}{4}$ in.)

Estimate £25,000-35,000 \$39,200-54,900 €34,900-48,900 ₣ ♠





(detail of the present lot)



32

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

CY TWOMBLY 1928-2011

Untitled, from *On The Bowery*, 1969-71

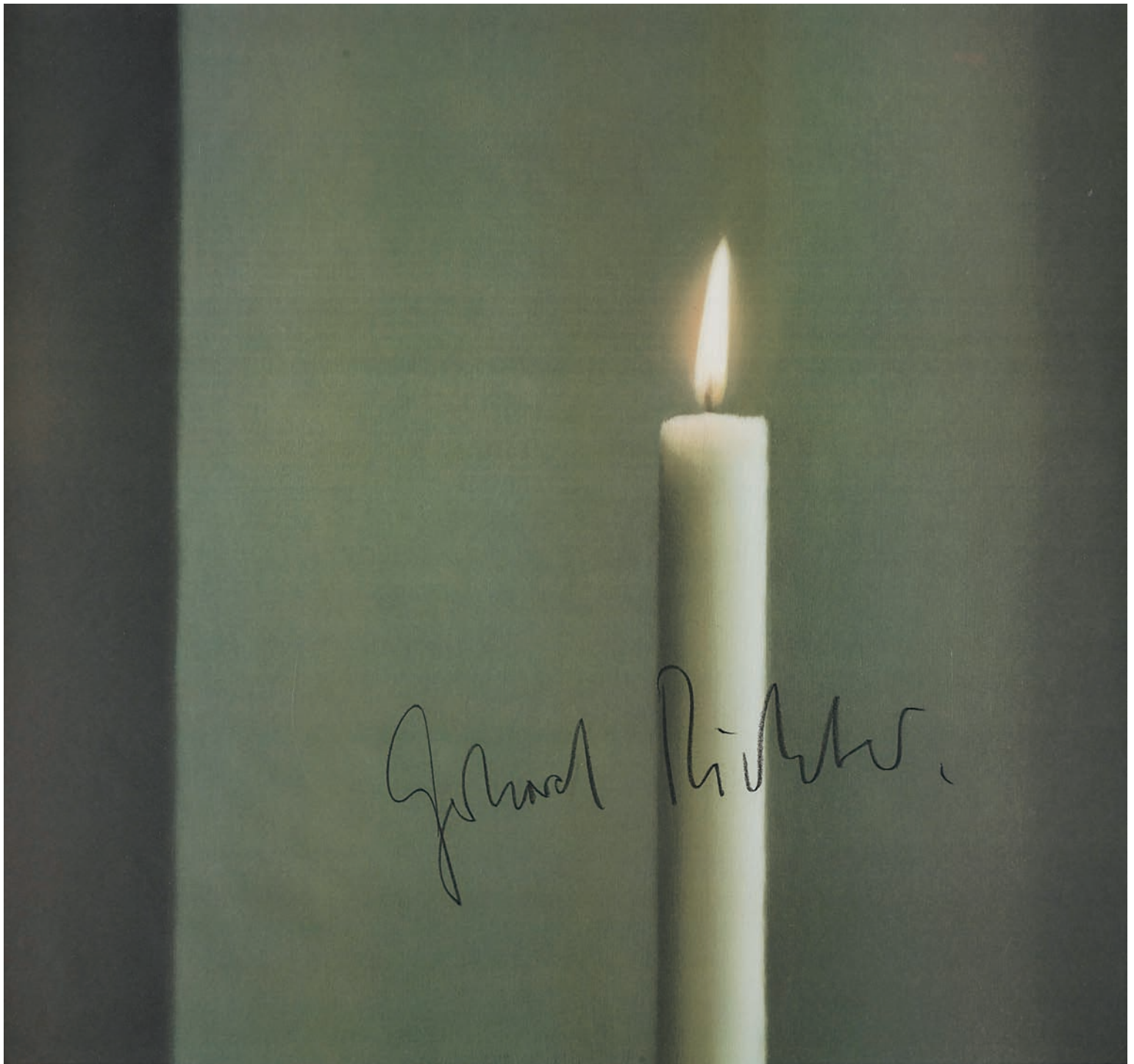
Screenprint in colours, on Schollers Parole paper, the full sheet, signed and numbered 74/100 in pencil on the reverse (there were also 20 artist's proofs), published by Edition Domberger, Stuttgart (with their blindstamp), with original printed, brown-paper sleeve, unframed.

S. 65 x 65 cm (25 $\frac{5}{8}$ x 25 $\frac{5}{8}$ in.)

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900

LITERATURE

Heiner Bastian 27



33

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

GERHARD RICHTER b. 1932

Kerze I (Candle I), 1988

Offset lithograph in colours, on offset paper, the full sheet, signed in black pastel chalk, from the edition of 250, published by Verein zur Förderung moderner Kunst e.V. (at the Mönchehaus-Museum für moderne Kunst), Goslar, unframed.

S. 89.3 x 94.6 cm (35½ x 37¼ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠

LITERATURE

Hubertus Butin 64



34

PROPERTY FROM A PRIVATE GERMAN COLLECTION

GERHARD RICHTER b. 1932

Gerhard Richter. Dessins et aquarelles/Drawings and Watercolors. 1957-2008, 2012

Book with original pencil drawing, on wove paper, bound (as issued), signed, dated '2012' and numbered 23/45 in pencil, published by Musée du Louvre, 2012, on occasion of the artist's retrospective *Gerhard Richter: Drawings and Other Works on Paper*, framed.

book 24.8 x 20.5 x 1.8 cm (9¾ x 8⅛ x ¾ in.)

drawing 24 x 39.7 cm (9½ x 15½ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠

LITERATURE

Hubertus Butin 154



35

PROPERTY FROM A PRIVATE GERMAN COLLECTION

GERHARD RICHTER b. 1932

Orchidee III (Orchid III), 1998

Offset lithograph, on laid paper, with full margins, with white passe-partout, signed, dated '1998' and inscribed 'Probe' in pencil (a printer's proof, aside from the edition of 17), published by the artist, framed.

I. 30.7 x 38 cm (12 $\frac{1}{8}$ x 14 $\frac{7}{8}$ in.)

S. 50.8 x 58 cm (20 x 22 $\frac{7}{8}$ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100 ♣

LITERATURE

Hubertus Butin 104

36

PROPERTY FROM A PRIVATE GERMAN COLLECTION

GERHARD RICHTER b. 1932

Flasche mit Apfel (Bottle with Apple), 2003

Digital Lambda print in colours, mounted between Plexiglas (as issued), the full sheet, signed and dated '11. Sept 2003' in black felt-tip pen on the reverse, one of four proofs (no edition was produced), unframed.

83 x 61 cm (32⁵/₈ x 24 in.)

Estimate £50,000-70,000 \$77,900-109,000 €69,900-97,800 ♠

PROVENANCE

Heinrich Miess, Cologne

This motif is based on Richter's oil painting *Flasche mit Apfel (Bottle with Apple)*, 1988 (CR 663-2)





37

RICHARD HAMILTON 1922-2011

Picasso's Meninas, from *Hommage à Picasso*, 1973

Hard-ground, soft-ground, and stipple etching, with roulette, open-bite and lift-ground aquatint, drypoint and burnishing, on Rives BFK paper, with full margins, signed, titled, and numbered 82/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, and 15 artist's proofs), co-published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

I. 57 x 49 cm (22½ x 19¼ in.)

S. 75.5 x 56.6 cm (29¾ x 22¼ in.)

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900 ♠

LITERATURE

Etienne Lullin 91



38

RICHARD HAMILTON 1922-2011

TIT, 2002

Screenprint in colours, on Somerset paper, with full margins, signed and numbered 43/50 in pencil (there were also 5 artist's proofs), co-published by the artist and Alan Cristea Gallery, London, framed.

I. 66 x 47 cm (25 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in.)

S. 88.9 x 66.7 cm (35 x 26 $\frac{1}{4}$ in.)

Estimate £7,000-9,000 \$10,900-14,000 €9,800-12,600 ♠ †

LITERATURE

Etienne Lullin 191

The title of this work is an acronym for the landmark exhibition *This is Tomorrow* held at the Whitechapel Art Gallery in London in 1956.

RICHARD HAMILTON 1922-2011*My Marilyn*, 1965

Screenprint in colours, on TH Saunders paper, with full margins, signed and annotated 'Artists proof' in pencil (one of 9 artist's proofs, the edition was 75), published by Editions Alecto, London, framed.

I. 51.4 x 62.5 cm (20¼ x 24½ in.)

S. 68.6 x 83.8 cm (27 x 33 in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900 ± ♣

LITERATURE

Etienne Lullin 59

Editions Alecto 412, pl. 56

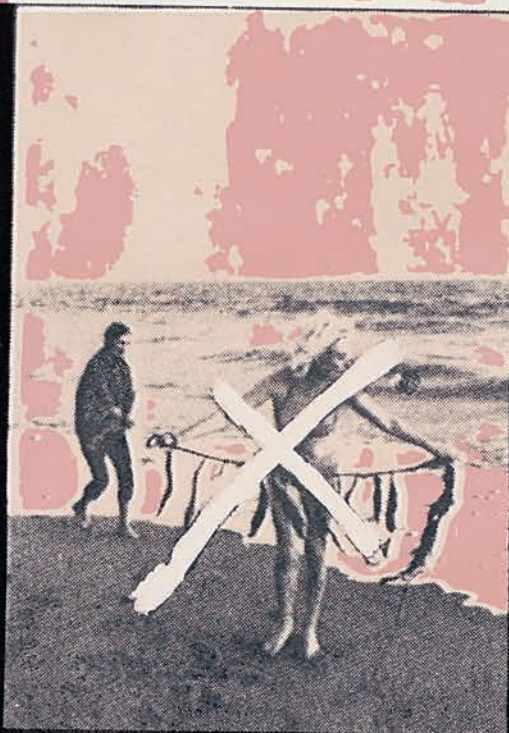
Richard Hamilton: Prints 1939-83, Stuttgart and London 1984, p.46, fig.59, (another example illustrated front and back cover and p.46 in colour)

Richard Hamilton: Collected Words 1953-1982, Stuttgart and London 1982, pp.65-6

Shortly after Marilyn Monroe's death in August 1962, Richard Hamilton discovered a group of contact prints of the actress in *Town* magazine, taken by George Barris, with the subject's own rejection marks. He used these photographs as the source for *My Marilyn*, which includes four black and white 35mm contact prints, marked by the actress, and a full size version of the photograph she approved. In *Collected Words*, Hamilton recounted that, "M.M. demanded that the results of the photographic sessions be submitted to her for vetting before publication. She made indications, brutally and beautifully in conflict with the image, or on proofs and transparencies to give approval or reject; or suggestions for retouching that might make it acceptable."

Respecting Monroe's annotations, Hamilton vowed not to make any marks of his own, choosing instead to create painterly effects by enlarging, masking, screening, and overprinting. Hamilton was perhaps spurred to create *My Marilyn* as an answer to the outpouring of artistic endeavour centered on the actress after her death: most recognisably by Andy Warhol who used a publicity photograph of the actress from the 1953 film *Niagara* to create more than twenty silkscreen paintings of her. However, instead of echoing the iconic, smoothly manufactured Pop image of Warhol's Monroe, Hamilton stakes his claim to the myth of Marilyn by illustrating the complex intentions behind her carefully constructed visual persona. Hamilton explains that, "there is a fortuitous narcissism to be seen, for the negating cross is also the childish symbol for a kiss; but the violent obliteration of her own image has a self-destructive implication that made her death all the more poignant. *My Marilyn* starts with her signs and elaborates the possibilities these suggest."





Richard H. H. H.

40

YAYOI KUSAMA b. 1929

Shoe, 1976/1994

Bronze with silver lacquer, impressed 'YAYOI KUSAMA' and '1976' (the work's conception date), stamped '94' (the cast date) and numbered 14/30, all on the underside, further signed in black ink on an accompanying card from Gallery Kura.

20 x 24.5 x 7.5 cm (7 $\frac{7}{8}$ x 9 $\frac{5}{8}$ x 2 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €13,900-20,800 ±



YAYOI KUSAMA b. 1929

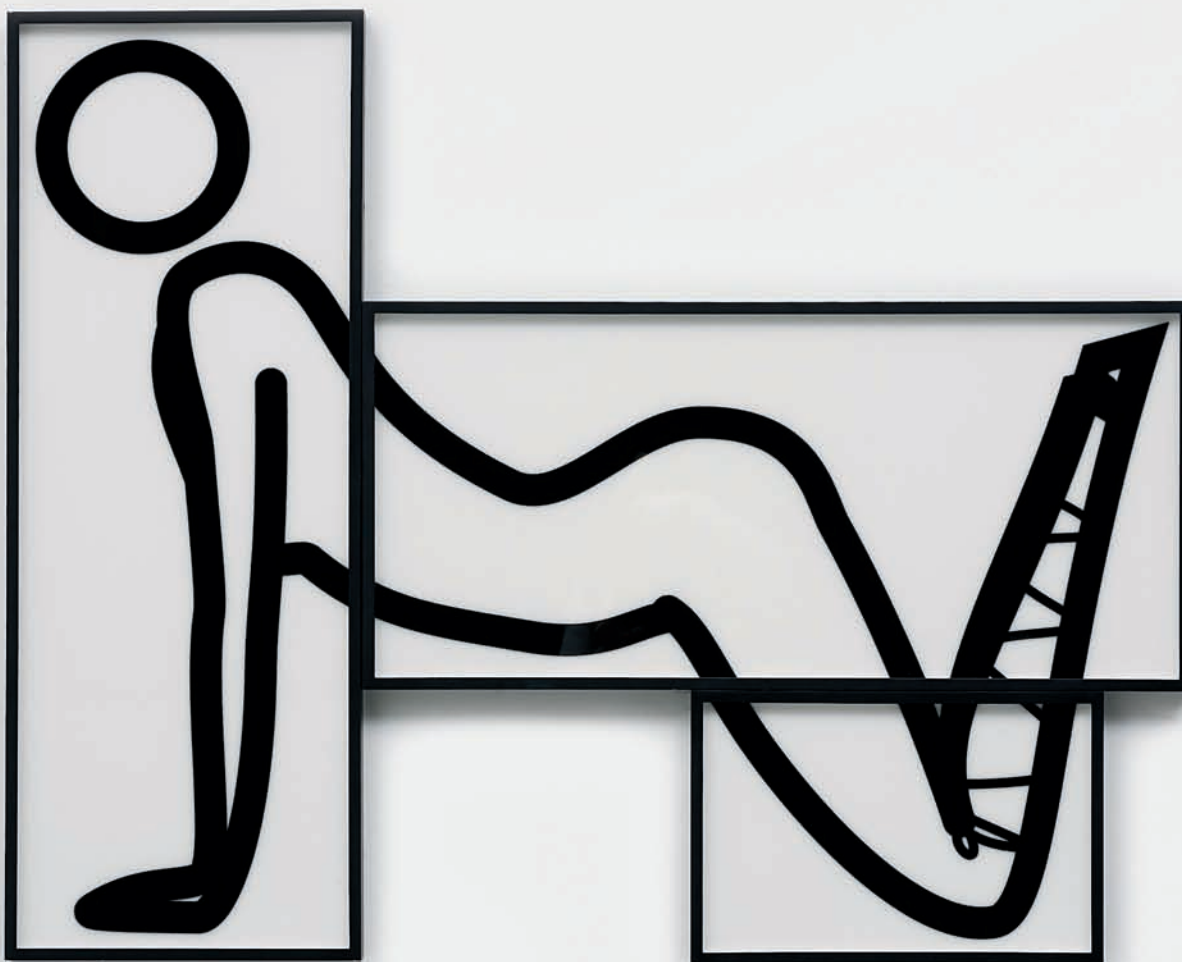
Hat, 1988/1994

Bronze with green brown patina, incised 'YAYOI KUSAMA' and '1988' (the work's conception date), stamped '93' (the cast date) and numbered 15/30, all on the underside, further signed in black ink on an accompanying card from Gallery Kura.

12.5 x 24.6 x 26.5 cm (4 $\frac{7}{8}$ x 9 $\frac{5}{8}$ x 10 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$15,700-23,600 €13,900-20,800 ±





42

JULIAN OPIE b. 1958

This is Shahnoza in 3 Parts (7), 2008

Flocking adhesive screenprinted on 3mm white Plexiglas acrylic, with hand-flocked black nylon, in three panels, signed in black ink and numbered 16/30 (printed) on a label affixed to the reverse of the head panel (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, each panel contained in original matt black aluminium frames specified by the artist.

overall size 98.2 x 122 x 3.8 cm (38 $\frac{5}{8}$ x 48 x 1 $\frac{1}{2}$ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♣

LITERATURE

Alan Cristea Gallery 133

43

JULIAN OPIE b. 1958

French Landscapes, 2013

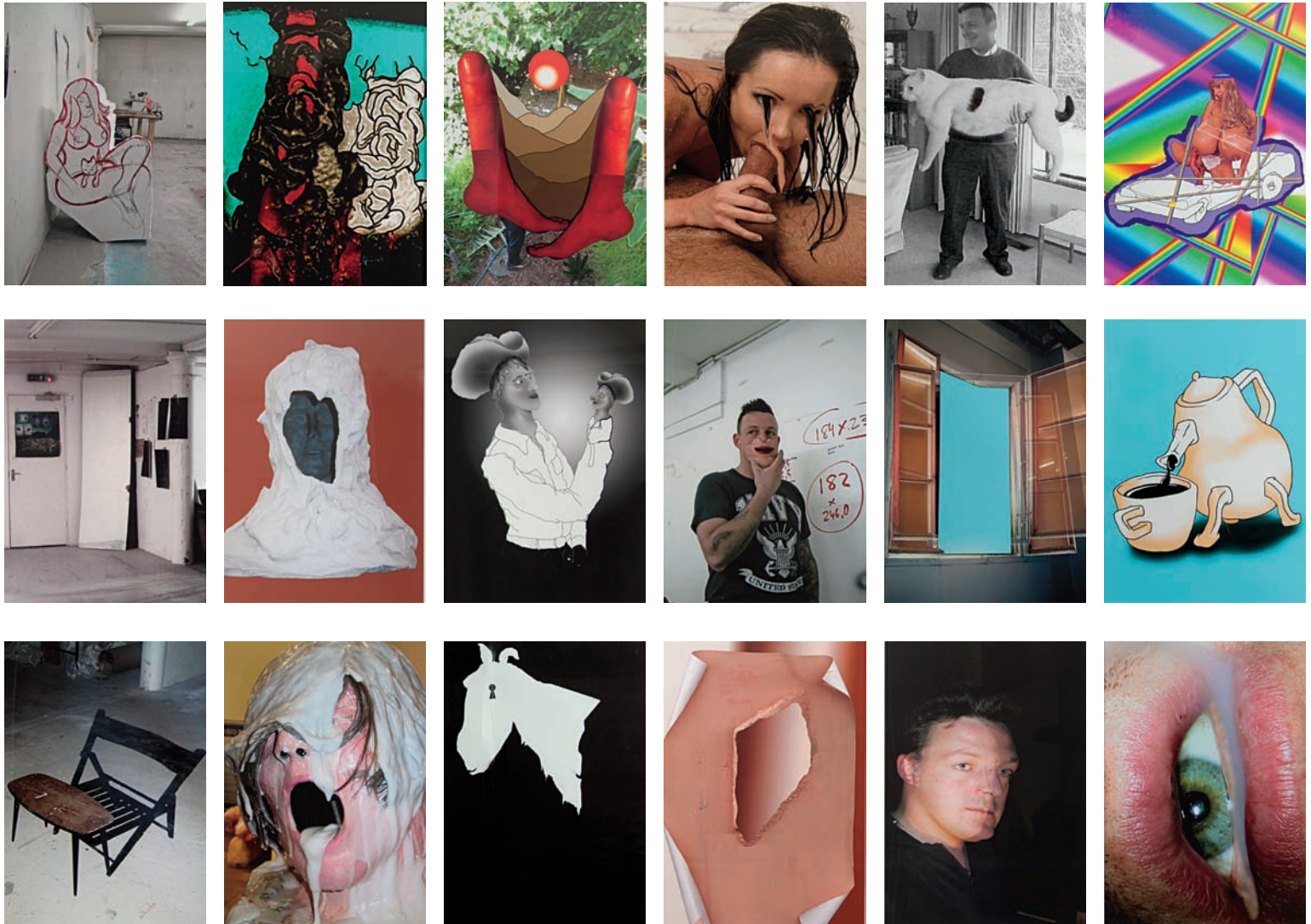
The complete set of four lenticular acrylic panels, comprised of four inkjet prints in colours on specialist paper, mounted to twenty line 3D and iMotion lenses, all signed in black ink and numbered 16/35 (printed) on labels affixed to the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, all contained in brushed aluminium frames specified by the artist.

all 106.1 x 60.5 x 3.8 cm (41 $\frac{3}{4}$ x 23 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in.)

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900 ♣

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





44

URS FISCHER b. 1973

Thinking about Störtebeker, 2005

The complete portfolio of 18 bound screenprints on transparent paper, and 18 loose prints in colours on Epson Enhanced Matte paper, the full sheets, signed and numbered 15/25 on the justification in black ink (there were also 5 artist's proofs), published by Galerie Eva Presenhuber, Zurich. 57.2 x 43.2 cm (22½ x 17 in.)

Estimate £8,000-12,000 \$12,500-18,800 €11,200-16,800

LITERATURE

Urs Fischer, *Shovel in a Hole*, exh. cat., New York, New Museum, 2009, (another example illustrated in colour, p. 402)

The present lot includes 36 total prints, the 18 loose screenprints illustrated above.



45

PETER BLAKE b. 1932

An Alphabet, 2007

The complete portfolio of 26 screenprints in colours with embossing and glaze, on Velin Arches paper, the full sheets, with justification and title page, all signed and numbered 1/60 in pencil, published by Paul Stolper, London, the sheets loose (as issued), all contained in the original black buckram-covered portfolio with text printed in white.

55.3 x 41.1 cm (21¾ x 16½ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ♠



46

PETER BLAKE b. 1932

London Suite, 2012

The complete portfolio of 10 screenprints in colours, on Somerset tub sized paper, with full margins, all signed and numbered 2/100 in pencil (there were also 10 artist's proofs), published by Paul Stolper, London, the sheets loose (as issued) all contained in the original blue fabric-covered portfolio with the artist's name and portfolio title printed on the front.

69 x 67.3 cm (27½ x 26½ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ± ♣





47

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 accompanying 12 poems, all signed, dated '96' and annotated 'IL/L' in pencil (from the deluxe edition of 50, the standard edition was 200 and 50 artist's proofs), all poems signed and annotated in pencil, published by American Image Editions, New York, the sheets loose (as issued), all contained in original brown paper-covered portfolio, lacking the aluminium case with screenprint. 66 x 52 cm (25 7/8 x 20 1/2 in.)

Estimate £30,000-50,000 \$46,800-77,900 €41,900-69,900



48

JEFF KOONS b. 1955

Dom Pérignon Balloon Venus (Magenta), 2013

Lacquered polyurethane resin in two parts, with Dom Pérignon Rosé Vintage 2003, and maintenance kit, impressed signature on the suede interior lining of the lower part, from the edition of 650 (there were also 40 artist's proofs), contained in original custom trunk.
48.8 x 35.8 x 50.3 cm (19¼ x 14⅞ x 19¾ in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900







49

TOM WESSELMANN 1931-2004

Blue Nudes, 2000 and 2001

The complete set of six screenprints in colours (one in pinks), all on 100% Cotton Rag 2-ply Museum Board, with full margins, all signed and annotated 'PP 2/3' and 'PP 4/6' in pencil respectively (printer's proofs, the edition was 20 and 4 artist's proofs, and 60 and 8 artist's proofs respectively), published by Cooper Square Prints, Inc., New York, all unframed.

all I. various sizes

largest S. 62.9 x 55.2 cm (24¾ x 21¾ in.)

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900 ±

Including *Blue Nude*; *Blue Nude #2*; *Blue Nude #3*; *Blue Nude #4*; *Blue Nude #5*; and *Blue Nude (Pink)*

50

TOM WESSELMANN 1931-2004

Monica Nude with Lichtenstein, 2002

Screenprint in colours, on Museum Board, with full margins, signed and annotated 'PP 2/6' in pencil (a printer's proof, the edition was 60 and 8 artist's proofs), published by Cooper Square Prints, Inc., New York, unframed.

I. 68.3 x 106.7 cm (26⅞ x 42 in.)

S. 91.2 x 125.4 cm (35⅞ x 49⅜ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800



51

ALEX KATZ b. 1927

Yellow Tulips, 2014

Screenprint in colours, on 4-ply Museum Board, the full sheet, signed and numbered 4/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art Publisher, Saint Louis, Missouri, framed.

S. 122.2 x 196 cm (48½ x 77½ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ₺



52

ALEX KATZ b. 1927

White Roses, 2014

Screenprint in colours, on Saunders Waterford HP High White paper, the full sheet, signed and numbered 45/50 in pencil (there were also 15 artist's proofs), published by Lococo Fine Art Publisher, Saint Louis, Missouri, framed.

S. 107.9 x 217 cm (42½ x 85¾ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ₺



41/130 of *Water Lily* '93

53

ROY LICHTENSTEIN 1923-1997

Water Lily, 1993

Screenprint in colours, on Lana Royal paper, with full margins, signed, dated '93' and numbered 41/130 in pencil (there were also 28 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 31.6 x 43.2 cm (12 $\frac{5}{16}$ x 17 in.)

S. 47 x 58.4 cm (18 $\frac{1}{2}$ x 23 in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ₣

LITERATURE

Mary Lee Corlett 281
Gemini G.E.L. 1582

54

ROY LICHTENSTEIN 1923-1997

Art Critic, 1996

Screenprint in colours, on Somerset paper, with full margins, signed, dated '96' and numbered 73/150 in pencil (there were also 25 artist's proofs), co-published by the artist and Brooklyn Academy of Music, New York, unframed.

I. 50 x 34 cm (19 $\frac{5}{8}$ x 13 $\frac{3}{8}$ in.)

S. 65.8 x 48.5 cm (25 $\frac{7}{8}$ x 19 $\frac{1}{8}$ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100 ₣



73/150 *W. Lichtenstein* '76



55

ANDY WARHOL 1928-1987

Skull, 1976

Screenprint in colours, on Strathmore Bristol paper, the full sheet, signed and numbered 22/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, framed.
S. 76.6 x 101.5 cm (30 1/8 x 39 7/8 in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000

LITERATURE

Frayda Feldman and Jörg Schellmann 158



56

ANDY WARHOL 1928-1987

Skull, 1976

Screenprint in colours, on Strathmore Bristol paper, the full sheet, signed and numbered 22/50 in pencil (there were also 10 artist's proofs), published by Andy Warhol Enterprises, Inc., New York, framed.
S. 76.5 x 101.5 cm (30 $\frac{1}{8}$ x 39 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000

LITERATURE

Frayda Feldman and Jörg Schellmann 157



57

ANDY WARHOL 1928-1987

The Nun, 1983

Screenprint in colours, on Lenox Museum Board, the full sheet, signed and numbered 107/250 in pencil (there were also 20 artist's proofs), published by Galerie Börjeson, Malmö, Sweden, unframed.

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

Estimate £15,000-20,000 \$23,400-31,200 €21,000-27,900

LITERATURE

Frayda Feldman and Jörg Schellmann 314



58

ANDY WARHOL 1928-1987

Mao, 1972

Screenprint in colours, on Beckett High White paper, the full sheet, signed in ball-point pen and stamp-numbered 216/250 on the reverse (there were also 50 artist's proofs), published by Castelli Graphics and Multiples, Inc., New York, framed.

S. 91.1 x 91.2 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900

LITERATURE

Frayda Feldman and Jörg Schellmann 90

ANDY WARHOL 1928-1987*Camouflage*, 1987

The complete set of eight screenprints in colours (some fluorescent), on Lenox Museum Board, the full sheets, all signed by the executor, titled, inscribed 'REG ED.' and numbered 22/80 in pencil on the reverse on the stamped Certificate of Authenticity, published by Andy Warhol, New York, with his inkstamp copyright on the reverse, all unframed.

all S. 96.5 x 96.5 cm (37 $\frac{7}{8}$ x 37 $\frac{7}{8}$ in.)

Estimate £100,000-150,000 \$156,000-234,000 €140,000-210,000 ₣

LITERATURE

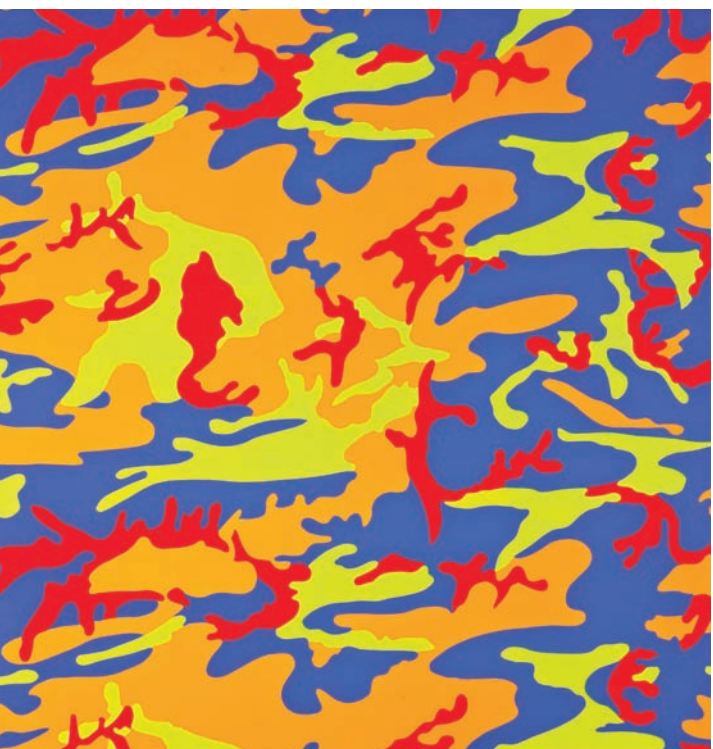
Frayda Feldman and Jörg Schellmann 406-413



Liverpool Shipping, 1918 (woodcut on Japan paper), Wadsworth, Edward Alexander (1889-1949)/Private Collection/Photo © The Fine Art Society, London, UK/Bridgeman Images/© Estate of Edward Wadsworth. All rights reserved, DACS 2015.









60

ANDY WARHOL 1928-1987

Untitled 12, from For Meyer Schapiro, 1974

Screenprint, on Arches paper, with full margins, signed, dated '74' and numbered 100/100 in black ball-point pen on the reverse (there were also 13 artist's proofs), published on the occasion of Meyer Schapiro's 70th birthday by The Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.

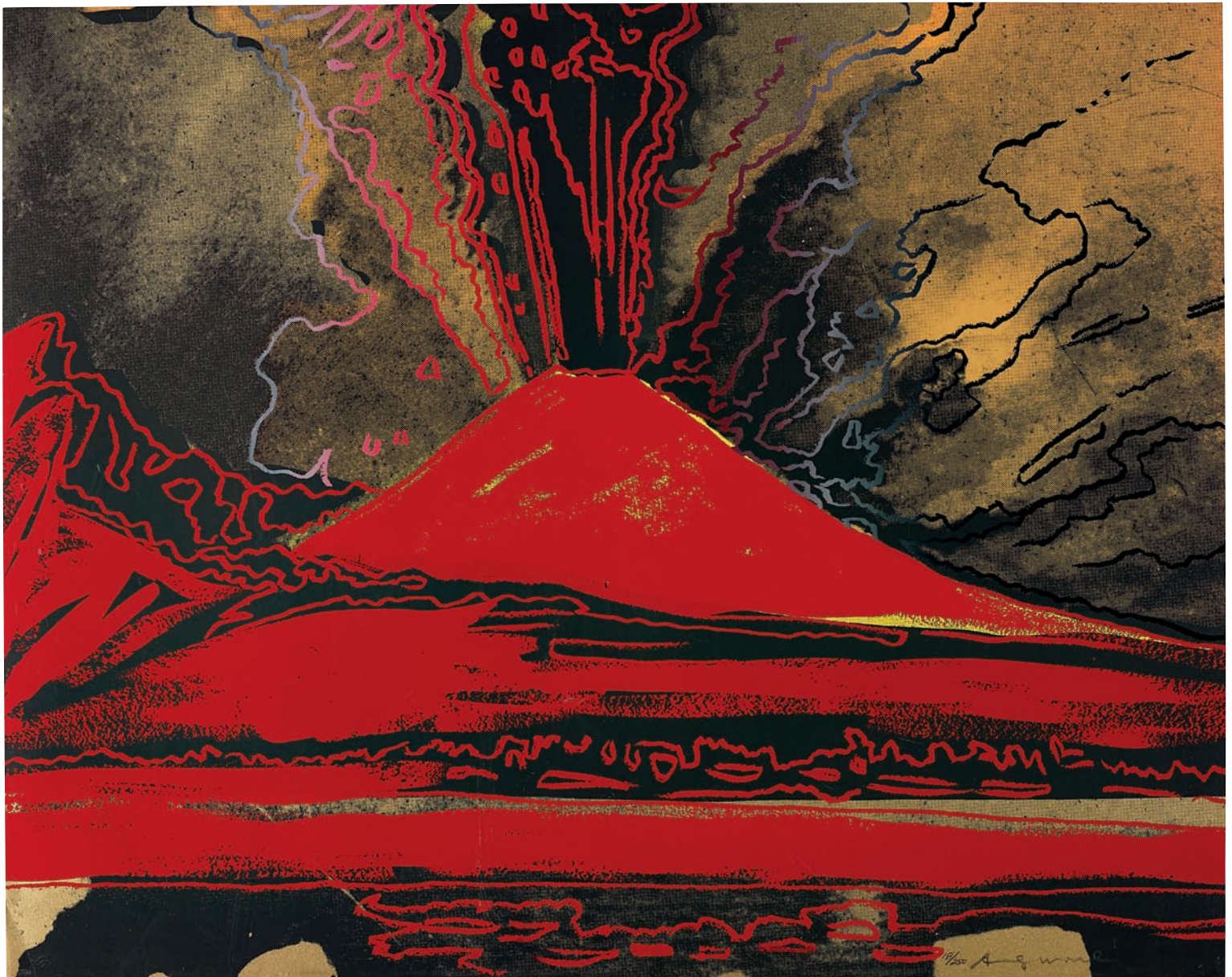
I. 48.3 x 40.8 cm (19 x 16½ in.)

S. 76 x 56 cm (29¾ x 22 in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200

LITERATURE

Frayda Feldman and Jörg Schellmann 120



61

ANDY WARHOL 1928-1987

Vesuvius, 1985

Screenprint in colours, on Arches 88 paper, the full sheet, signed and numbered 18/250 in pencil (there were also 50 artist's proofs), published by Fondazione Amelio, Naples, framed.

S. 79.8 x 100 cm (31 $\frac{3}{8}$ x 39 $\frac{3}{8}$ in.)

Estimate £20,000-30,000 \$31,200-46,800 €27,900-41,900

LITERATURE

Frayda Feldman and Jörg Schellmann 365

ANDY WARHOL 1928-1987*Shadows I*, 1979

The complete set of six unique variant screenprints in colours with diamond dust, on Arches 88 paper, the full sheets, all signed, titled and numbered 5/15 in pencil on the reverse (there were also 2 artist's proofs), published by Andy Warhol, New York, with his inkstamp copyright on the reverse, all framed.

all S. 109.5 x 76.5 cm (43 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in.)

Estimate £130,000-160,000 \$203,000-249,000 €182,000-224,000 ₣

LITERATURE

Frayda Feldman and Jörg Schellmann 204-209





63

ROBERT LONGO b. 1953

Tiger, 2011

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2011' and numbered 17/30 in pencil (there were also 3 artist's proofs), published by Handicap International, France, framed.

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

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

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100



64

ROBERT LONGO b. 1953

Untitled (Iceman X), 2012

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2012' and numbered 15/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 98.8 x 78 cm (38⁷/₈ x 30³/₄ in.)

S. 121.8 x 96.2 cm (47⁷/₈ x 37⁷/₈ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100



65

ROBERT LONGO b. 1953

Double Shark, 2010-2014

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2010/2014' and numbered 12/15 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 101.8 x 203.2 cm (40 $\frac{1}{8}$ x 80 in.)

S. 110.8 x 212.2 cm (43 $\frac{5}{8}$ x 83 $\frac{1}{2}$ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100



66

ROBERT LONGO b. 1953

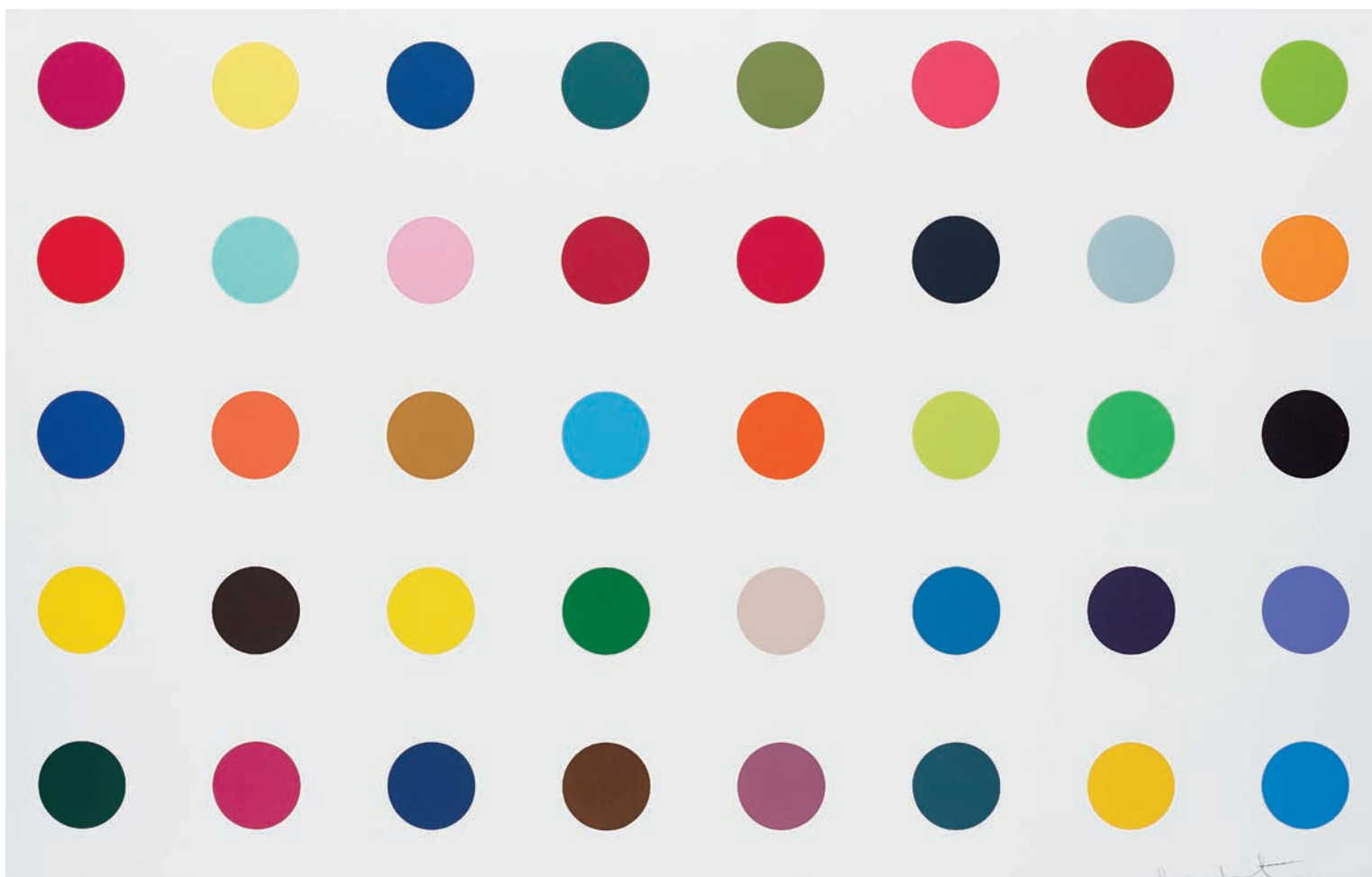
Godzilla, 2005

Archival pigment print, on Epson hot-pressed paper, with full margins, signed, dated '2005' and numbered 12/30 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 101.5 x 168.9 cm (39 $\frac{7}{8}$ x 66 $\frac{1}{2}$ in.)

S. 110.1 x 177.6 cm (43 $\frac{3}{8}$ x 69 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ±



67

DAMIEN HIRST b. 1965

Methyl Phenylsulfoxide, from *Woodcut Spots*, 2010

Woodcut in colours, on 410 gsm Somerset Textured paper, with full margins, signed in pencil and numbered 32/48 in pencil on the reverse (there were also 14 artist's proofs), published by The Paragon Press, London, framed.

I. 90.9 x 151.6 cm (35¾ x 59⅝ in.)

S. 104 x 162.2 cm (40⅞ x 63⅞ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠ †

This lot has been authenticated by the Hirst Authentication Committee



68

DAMIEN HIRST b. 1965

Big Love, 2010

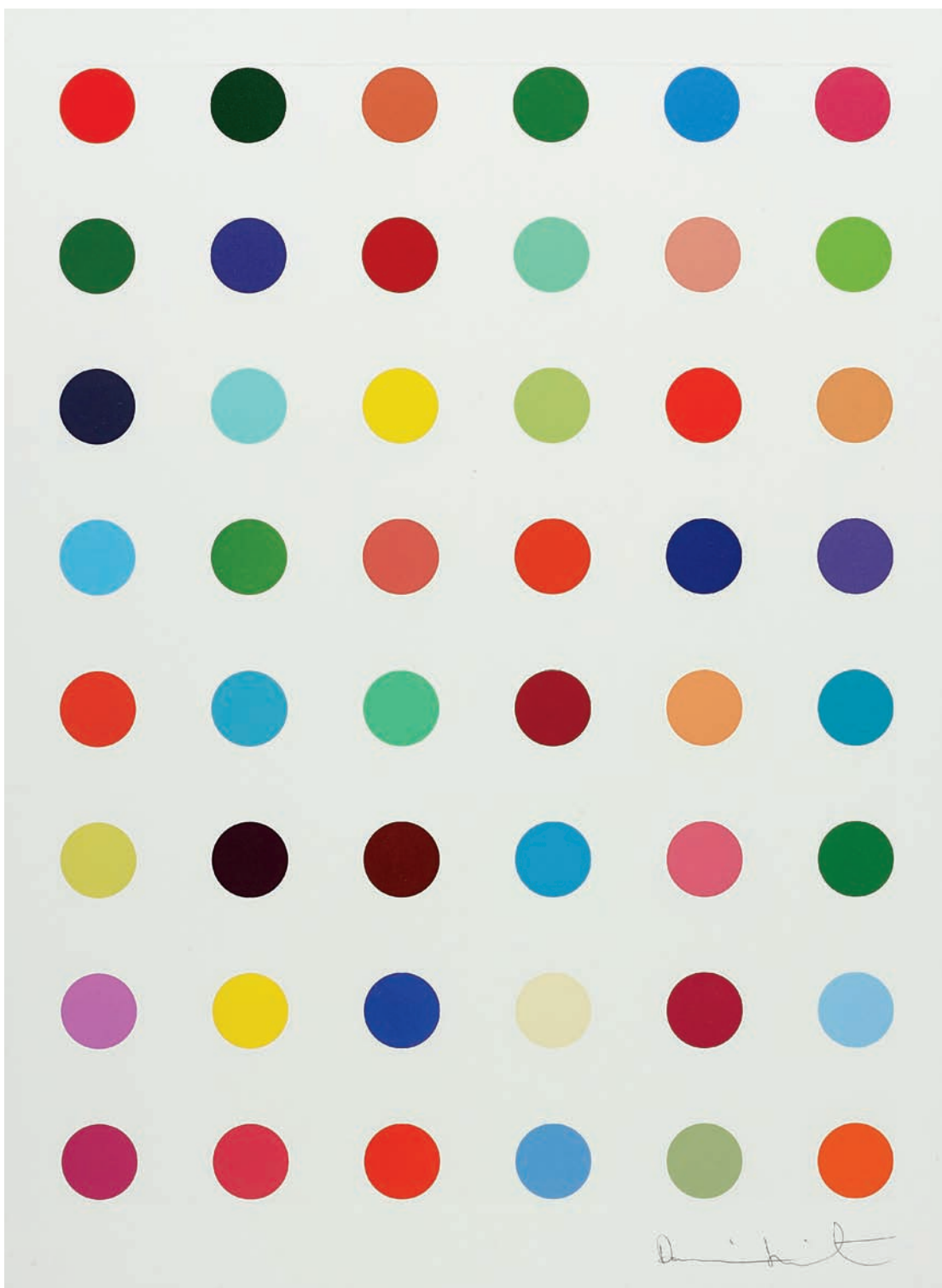
Screenprint in colours, on heavy wove paper, with full margins, signed and numbered 35/50 in pencil (there were also 12 artist's proofs), published by Other Criteria, London, framed.

I. 136.4 x 136.4 cm (53¾ x 53¾ in.)

S. 154.5 x 151 cm (60⅞ x 59½ in.)

Estimate £12,000-18,000 \$18,700-28,100 €16,800-25,100 ♠ †

This lot has been authenticated by the Hirst Authentication Committee



69

DAMIEN HIRST b. 1965

Oleoylsarcosine, 2008

Etching and aquatint in colours, with 48 uniquely coloured spots, on Hahnemühle 350 gsm paper, with full margins, signed in pencil and annotated 'DHP 11118' in pencil on the reverse (a reference number, registered in the Damien Hirst Archive), one of 100 unique impressions (there were also 20 artist's proofs), published by The Paragon Press, London, framed.

I. 74.1 x 54.4 cm (29½ x 21¾ in.)

S. 84.6 x 62.2 cm (33¼ x 24½ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠ †

LITERATURE

The Paragon Press 2006-2010 pp. 222-225

This lot has been authenticated by the Hirst Authentication Committee



70

BANKSY b. 1975

Choose Your Weapon (Khaki), 2010

Screenprint in colours, on wove paper, with full margins, signed and numbered 19/25 in green and red pencil respectively (there was also 1 artist's proof), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 59.9 x 59.9 cm (23⁵/₈ x 23⁵/₈ in.)

S. 69.9 x 69.9 cm (27¹/₂ x 27¹/₂ in.)

Estimate £10,000-15,000 \$15,600-23,400 €14,000-21,000 ♠



FIVE

PHILLIPS

DAY EDITIONS

SALE INFORMATION

LONDON 11 JUNE AT 2PM & 6PM

AUCTION & VIEWING LOCATION

30 Berkeley Square, London W1J 6EX

AUCTIONS

Day sale 11 June 2015, 2pm, lots 71-260
Evening sale 11 June 2015, 6pm, lots 1-70

VIEWING

3-11 June
Monday – Saturday 10am – 6pm
Sunday 12pm – 6pm

SALE DESIGNATION

In sending in written bids or making enquiries
please refer to this sale as UK030215 or
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71

PABLO PICASSO 1881-1973

Le Couple (The Couple), 1951

Etching, on chine on wove paper, with full margins, signed and numbered 35/36 in pencil (there was also an edition of 400 and number of *hors commerce* impressions), framed.

I. 21.5 x 16.8 cm (8½ x 6⅝ in.)

S. 38.2 x 27.8 cm (15 x 10⅞ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Georges Bloch 690

Brigitte Baer 889Bb

See Patrick Cramer books 61

72

HENRI MATISSE 1869-1954

Danseuse debout, acoudée, from *Dix Danseuses* (*Dancer standing acoudée*, from *Ten Dancers*), 1927

Lithograph, on Arches wove paper, with full margins, signed and inscribed 'epr. B' in pencil (one of 8 *hors commerce* impressions inscribed A-H, aside from the edition of 130 plus 15 impressions on Japan paper, and 5 on China paper), published by the Galerie d'Art Contemporain, Paris, framed.

I. 46 x 27.8 cm (18 1/8 x 10 7/8 in.)

S. 50.2 x 32.7 cm (19 3/4 x 12 7/8 in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

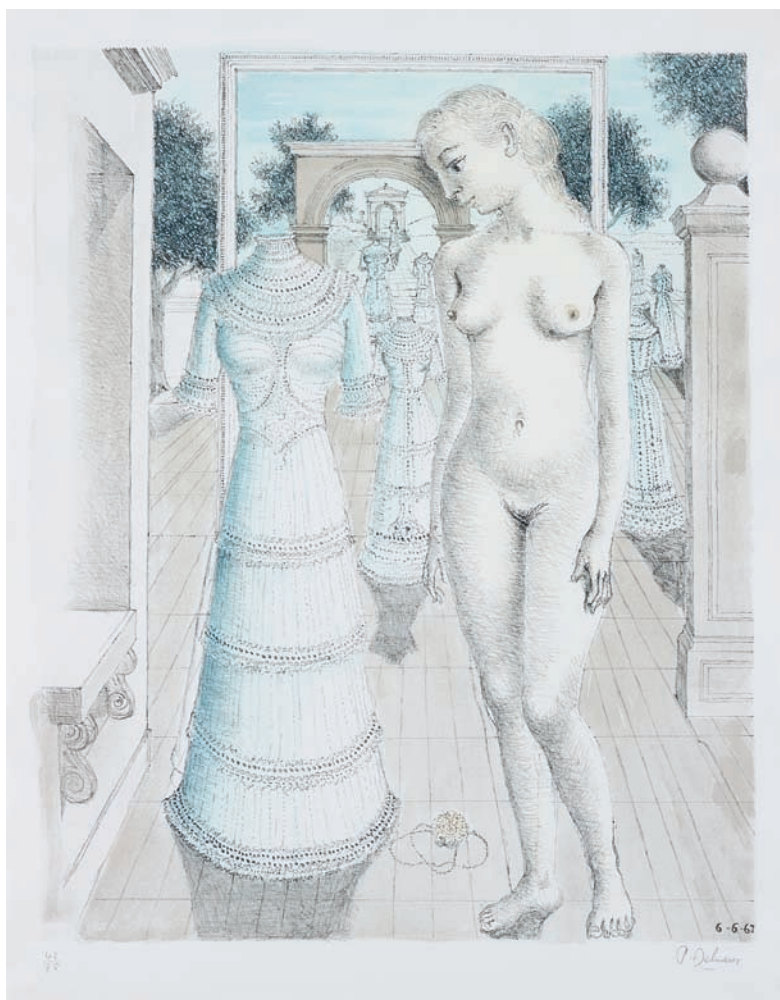
LITERATURE

Claude Duthuit 482

72



73



73

PAUL DELVAUX 1897-1994

Robe de dimanche (*Sunday Dress*), 1967

Lithograph in colours, on Rives paper, with full margins, signed and numbered 48/75 in pencil, framed.

I. 63.2 x 51.4 cm (24 7/8 x 20 1/4 in.)

S. 75.6 x 55.5 cm (29 3/4 x 21 7/8 in.)

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

LITERATURE

Mira Jacob 18



74

MARC CHAGALL 1887-1985*Le Nu (The Nude)*, 1978

Lithograph in colours, on Japon nacré paper, with full margins, signed and numbered 31/50 in pencil, framed.

I. 54.1 x 35.1 cm (21¼ x 13⅞ in.)

S. 64.8 x 46.7 cm (25½ x 18⅜ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Fernand Mourlot 933

75

MARC CHAGALL 1887-1985*Le Petit Nu (The Small Nude)*, 1971

Lithograph in colours, on Arches paper, with full margins, signed and numbered 15/50 in pencil, framed.

I. 35.4 x 46.8 cm (13⅞ x 18⅜ in.)

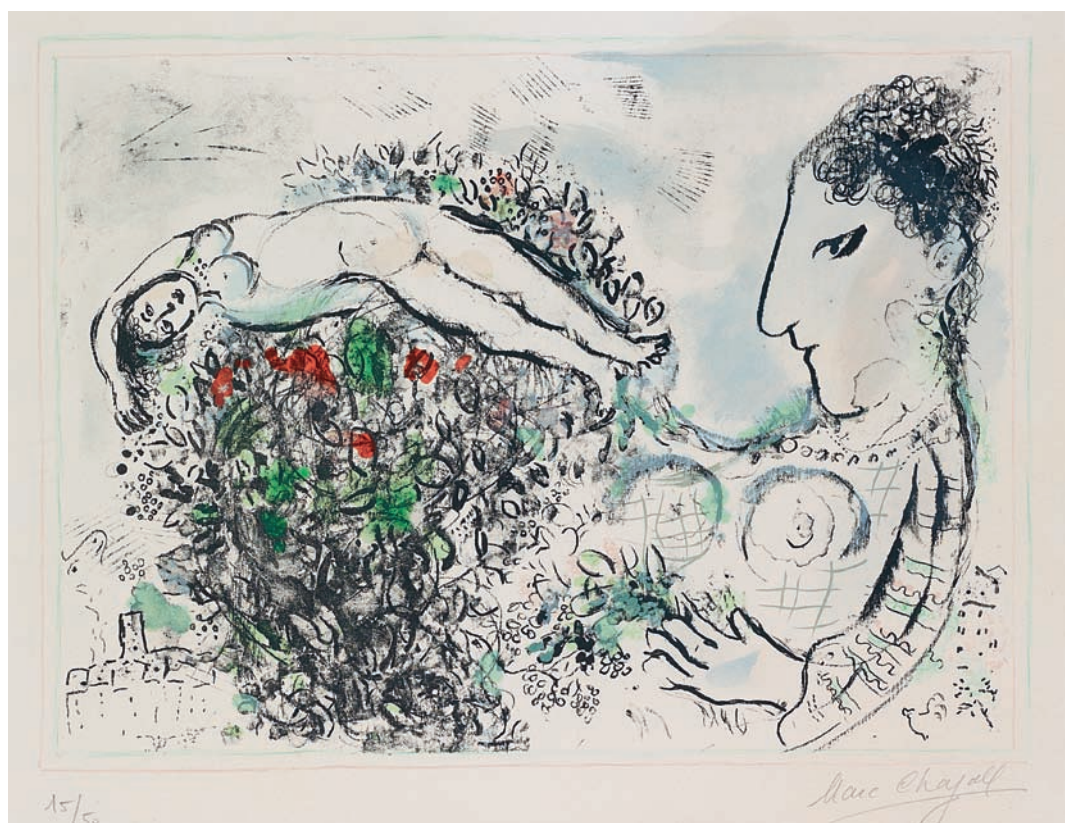
S. 49.7 x 65 cm (19⅝ x 25⅝ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Fernand Mourlot 634

75





76

FERNAND LÉGER 1881-1955

Les femmes au perroquet (Women with a Parrot), 1952

Lithograph in colours, on Arches paper, with full margins, signed in blue ink, an unnumbered impression (Saphire calls for 75 and 35 artist's proofs in Arabic numerals), published by Fernand Mourlot, Paris, framed.

I. 41.8 x 60.6 cm (16½ x 23⅞ in.)

S. 50 x 65 cm (19⅝ x 25⅝ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ± ♠

LITERATURE

Lawrence Saphire 119



77

SALVADOR DALÍ 1904-1989

Les Dames de la Renaissance (Ladies of the Renaissance), for Suite mythologique nouvelle (New Mythological Suite), 1970-72

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

I. 39.4 x 57.6 cm (15½ x 22½ in.)

S. 50.1 x 65.4 cm (19¾ x 25¾ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

LITERATURE

See Ralf Michler and Lutz W. Löpsinger 482



78

SALVADOR DALÍ 1904-1989

La quête du Graal (The Quest for the Grail),

The complete set of 12 drypoints in colours, on Arches paper, with full margins, with title page and text, all but three signed, all numbered 201/249 in pencil (there were also 25 in Roman numerals, 75 in Roman numerals on Japon nacré and 20 artist's proofs), published by Œuvres Graphiques Contemporaines, Paris, the sheets loose (as issued), with original paper wrappers, parchment portfolio with gilt title and characters on the cover and spine, etched copper sword and red leather slipcase. all l. varying sizes

all S. 45.3 x 32.8 cm (17 7/8 x 12 7/8 in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ± ♣

LITERATURE

Ralf Michler and Lutz W. Löpsinger 778-789

Including *The Marvellous Steps; Vivian and Lancelot; The Knighting of Lancelot; The Sad Vigil; The Tomb of Lancelot; The Lady of Malehaut; The Tournament of Galore; The Black Knight; The First Meeting; The River of Blood; The Pass of Gadelore; and Lancelot and Galahad*



79

SALVADOR DALÍ 1904-1989

After 50 Years of Surrealism, 1974

The complete portfolio of 12 drypoints with pochoir in colours, on Velin Arches paper, with full margins, all sheets signed and numbered 168/195 in pencil and further signed and numbered in pencil and ink respectively on the colophon (from the English edition of 195 and 35 artist's proofs in Roman numerals; there was also an edition of 29 on Japon nacré, an edition of 195 and 35 artist's proofs in Roman numerals with text in French including a suite on Japon nacré), published by Transworld Art, New York (with their blindstamp), contained in black linen-covered portfolio.

all I. 40.2 x 30 cm (15 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

all S. 66 x 50.4 cm (25 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ± ♠

LITERATURE

Ralf Michler and Lutz W. Löpsinger 665-676

Including *Flung Out Like a Fag-end by the Big-Wigs*; *Gala's Godly Back*; *Picasso: A Ticket for Glory*; *The Laurels of Happiness*; *The Curse Overthrown*; *The Great Inquisitor Expels the Saviour*; *Freud with a Snail Head*; *A Shattering Entrance upon the American Stage*; *God, Time, Space, and the Pope*; *The Divine Love of Gala*; *Gala's Castle*; and *The Museum of Genius and Fancy*

80

THIS LOT IS SOLD WITH NO RESERVE

SALVADOR DALÍ 1904-1989

Surrealistic Flowers: six plates, 1972

Six heliogravures in colours with script, on Arches paper, with full margins, all sheets signed and numbered variously from the edition of 350 in pencil (there was also an edition of 350 with drypoint additions and without script), published by Editions Graphiques International, Paris, all unframed.

all I. 56.5 x 38.4 cm (22¼ x 15½ in.)

all S. 75.2 x 55.2 cm (29½ x 21¾ in.)

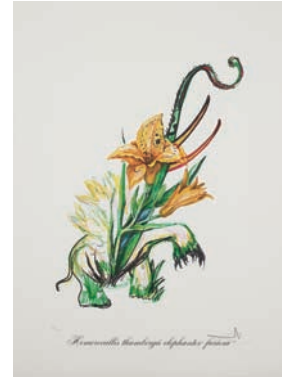
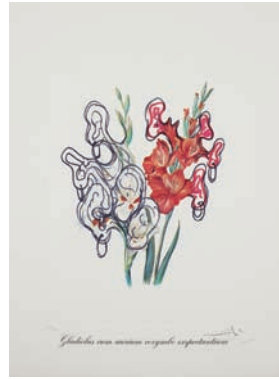
Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 • ‡ ♠

LITERATURE

Ralf Michler and Lutz W. Lopsinger 537, 538, 541, 545, 546 and 551

Including *Gladiolus cum aurium corymbo expectantium*; *Lilium aurancacium et labra barocantia*; *Anemone per anti-pasti*; *Dahlia rapax*; *Hermerocallis thumbergii elephanter furiosa* and *Kniphofia aprodisiaca*;

80



81

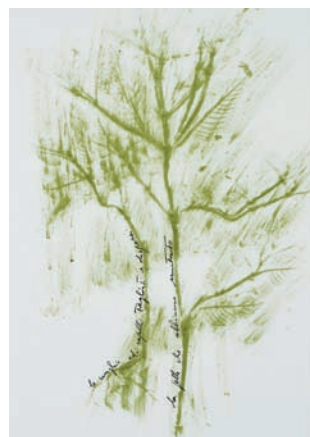
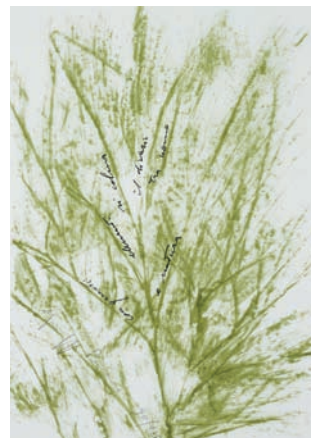
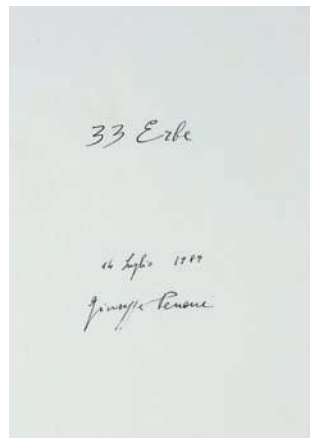
GIUSEPPE PENONE b. 1947

Trentatré Erbe (Thirty-three Herbs), 1989

The complete portfolio of 33 lithographs in colours, on thin wove paper, the full sheets, with title page, signed, titled, and dated '1989' in pencil on an accompanying sheet, numbered 12/120 in pencil on the title page (there were also 30 artist's proofs in Roman numerals), published by Marco Noire Editore, Turin, Italy, contained in the original portfolio with printed title. 46.5 x 34.5 x 2.1 cm (18¼ x 13½ x 0⅞ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

81





JOAN MIRÓ 1893-1983

Polyphème (Cyclops), 1968

Etching and aquatint with carborundum in colours and cement embossing, on Mandeure paper, with full margins, signed and numbered 28/75 in pencil (there were also some *hors commerce* impressions), published by Maeght, Paris, framed.

I. 93.8 x 64.6 cm (36 $\frac{7}{8}$ x 25 $\frac{3}{8}$ in.)

S. 104.2 x 75.5 cm (41 x 29 $\frac{3}{4}$ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Jacques Dupin 450

JOAN MIRÓ 1893-1983

Passage de l'Égyptienne (The Egyptian Woman Passes): plate 9, 1985

Etching with aquatint in colours, on Japon nacré, the full sheet, signed and numbered 89/115 in pencil (there were also 21 *hors commerce* impressions lettered A-U and 10 in Roman numerals), published by Robert Lydie Dutroux, Paris, framed.

S. 60.3 x 42.8 cm (23 $\frac{3}{4}$ x 16 $\frac{7}{8}$ in.)

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

LITERATURE

Jacques Dupin 1190

see Patrick Cramer books 257



84

JOAN MIRÓ 1893-1983*La Commedia dell'Arte VIII,*

Etching with aquatint in colours, on Arches paper, the full sheet, signed and numbered 27/30 in pencil (there were also 15 in Roman numerals), published by Maeght, Paris, unframed.

S. 75.3 x 56 cm (29⁵/₈ x 22 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jacques Dupin 1113

84



85



85

JOAN MIRÓ 1893-1983*Défilé de mannequins en Laponie (Models Parade in Lapland),* 1969

Lithograph in colours, on wove paper, with full margins, signed and numbered 47/75 in pencil, published by Maeght, Paris, framed.

I. 120 x 80.4 cm (47¹/₄ x 31⁵/₈ in.)

S. 125.9 x 86.5 cm (49⁵/₈ x 34 in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ♠

LITERATURE

Fernand Mourlot 633



86

JOAN MIRÓ 1893-1983

Barcelona: plate 6, 1972-3

Etching with aquatint and carborundum in colours, on Guarro paper (with Sala Gaspar watermark), the full sheet, signed and numbered 14/50 in pencil (there were also 10 *hors commerce* impressions in Roman numerals), published by Sala Gaspar, Barcelona (with their inkstamp on the reverse), unframed.

S. 106.1 x 70 cm (41¾ x 27½ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

LITERATURE

Jacques Dupin 597

see Patrick Cramer books 173

87



87

JOAN MIRÓ 1893-1983*Barcelona: plate 10, 1972-73*

Etching with aquatint and carborundum in colours, on Guarro paper (with Sala Gaspar watermark), the full sheet, signed and numbered 23/50 in pencil (there were also 10 *hors commerce* impressions in Roman numerals), published by Sala Gaspar, Barcelona (with their inkstamp on the reverse), unframed.

S. 70 x 105.8 cm (27½ x 41½ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

LITERATURE

Jacques Dupin 601

see Patrick Cramer books 173

88

JOAN MIRÓ 1893-1983*Espriu-Miró: plate 4, 1975*

Etching with aquatint and carborundum in colours, on Guarro paper (with Sala Gaspar watermark), with full margins, signed and inscribed 'H.C.' (one of a few *hors commerce* impressions, aside from the edition of 50), published by Sala Gaspar, Barcelona, unframed.

I. 68.5 x 62.8 cm (26⅞ x 24¾ in.)

S. 86 x 70 cm (33⅞ x 27½ in.)

Estimate £1,800-2,200 \$2,800-3,400 €2,500-3,100 ♠

LITERATURE

Jacques Dupin 872

see Patrick Cramer books 197

88





89

JOAN MIRÓ 1893-1983*El pi de formentor (The Pine of Formentor): plate 5, 1976*

Etching with aquatint in colours, on wove paper, with full margins, signed and inscribed 'HC' in pencil (one of a few *hors commerce* impressions, aside from the edition of 50), published by Sala Gaspar, Barcelona (with their blindstamp), unframed.

I. 88.7 x 74.5 cm (34 $\frac{7}{8}$ x 29 $\frac{3}{8}$ in.)

S. 104.5 x 89.8 cm (41 $\frac{1}{8}$ x 35 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jacques Dupin 942

see Patrick Cramer books 217

90

JOAN MIRÓ 1893-1983*Suites pour Ubu Roi: plate 5, 1966*

Lithograph in colours, on Arches Vellum paper, with full margins, signed and numbered 18/75 in pencil (a signed and numbered impression from the plates in colour and black, from the additional suite of 75 portfolios with large margins), published by Tériade, Paris, framed.

I. 40.8 x 63.2 cm (16 $\frac{1}{8}$ x 24 $\frac{7}{8}$ in.)

S. 54 x 75 cm (21 $\frac{1}{4}$ x 29 $\frac{1}{2}$ in.)

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

LITERATURE

Fernand Mourlot 474

see Patrick Cramer books 108



91

SERGE POLIAKOFF 1900-1969

Composition in Carmine-Red, Brown, Yellow, and Grey, 1956

Lithograph in colours, on BFK Rives paper, with full margins, signed, and numbered 82/125 in pencil, published by Nesto Jacometti, L'Oeuvre Gravée (with their blindstamp), Zurich, unframed.

I. 43.5 x 58.6 cm (17½ x 23½ in.)

S. 50.1 x 65.2 cm (19¾ x 25½ in.)

Estimate £2,500-3,500 \$3,900-5,500

€3,500-4,900 ♠

LITERATURE

Alexis Poliakoff and Gérard Schneider 11

91



92

HANS HARTUNG 1904-1989

Farandole: five plates; L 1977-3; and L 1977-5, 1970; and 1977

Seven lithographs in colours, five on Guarro and two on Arches paper, all with full margins, all signed, two annotated 'XV/LXXV', three inscribed 'H.C.', one annotated 'H.C. XV/XV' and one numbered 15/75 in pencil (the editions were 75 and 25 or some *hors commerce* impressions), all published by Ediciones Polígrafa, Barcelona, all unframed.

all I. various sizes

five S. 59.5 x 86.7 cm (23¾ x 34½ in.) horizontal

two S. 76.6 x 56.3 cm (30½ x 22½ in.) vertical

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

LITERATURE

Rainer Michael Mason 320-324; 523; and 525

92



**EDUARDO CHILLIDA** 1924-2002*Batz*, 1984

Etching with aquatint, on chine on Rives BFK paper, with full margins, signed and numbered 2/50 in pencil, from the edition with wide margins (there were also 5 *hors commerce* impressions and 25 artist's proofs in Roman numerals), unframed.

I. 21 x 17.1 cm (8¼ x 6¾ in.)

S. 53.2 x 75.3 cm (20⅞ x 29⅝ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Martin van der Koelen 84004

EDUARDO CHILLIDA 1924-2002*Uztarri*, 1974

Woodcut, on Arches paper, with full margins, signed and numbered 67/120 in pencil (there were also 7 *hors commerce* impressions), unframed.

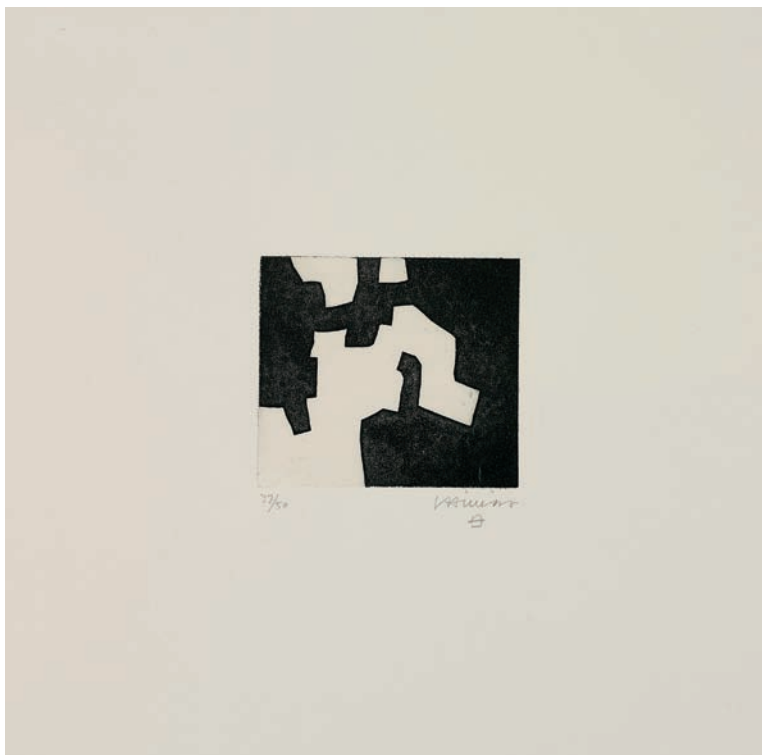
I. 50.2 x 39.6 cm (19¾ x 15⅝ in.)

S. 17.7 x 21.8 cm (6⅞ x 8⅝ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Martin van der Koelen 74006

**EDUARDO CHILLIDA** 1924-2002*Elkar III*, 1969

Etching with aquatint, on chine on Chiffon de Mandeure paper, with full margins, signed and numbered 37/50 in pencil (there were also a few artist's proofs), unframed.

I. 11.3 x 12.8 cm (4½ x 5 in.)

S. 41.7 x 39.3 cm (16⅜ x 15½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠ †

LITERATURE

Martin van der Koelen 69014

96

SEAN SCULLY b. 1945*Landline Blue*, 2014

Etching with aquatint, spit bite and sugar-lift in colours, on wove paper, signed, titled, dated '2014' and numbered 9/30 in pencil (there were also 10 artist's proofs), published by Hatje-Cantz Edition, Berlin, framed.

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

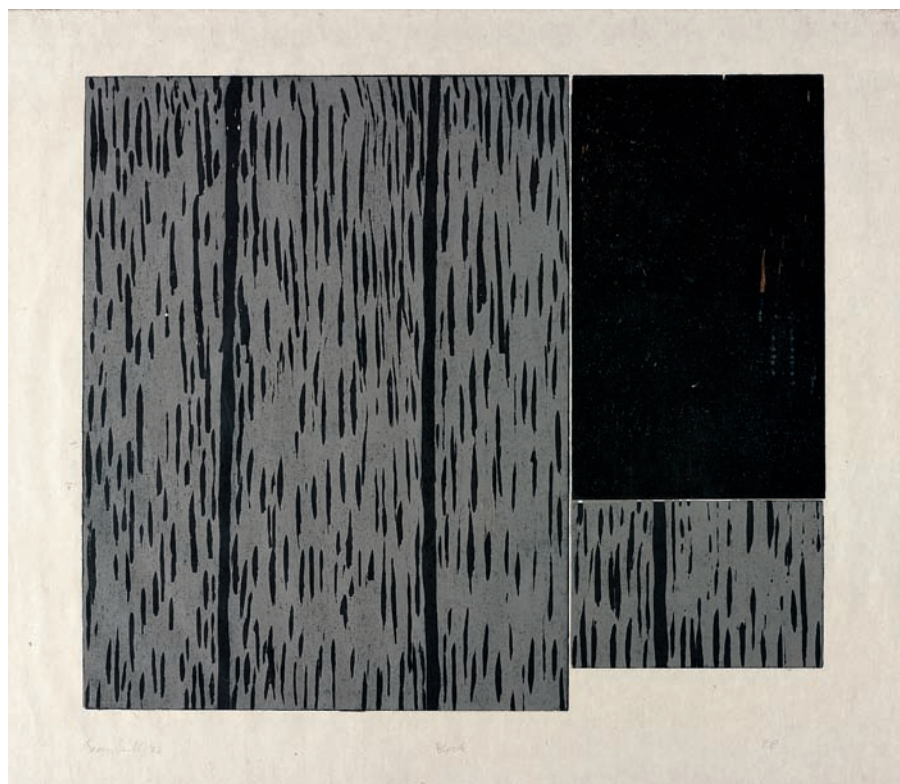
S. 55.5 x 43 cm (21 $\frac{7}{8}$ x 16 $\frac{7}{8}$ in.)

Estimate £1,800-2,500 \$2,800-3,900 €2,500-3,500 ♠ +

96



97



97

SEAN SCULLY b. 1945*Block*, 1986

Woodcut in colours, on Okawara paper, with full margins, signed, titled, dated '86' and inscribed 'PP' in pencil (a printer's proof, the edition was 30 and 10 artist's proofs), published by Diane Villani, New York, unframed.

I. 76.5 x 89 cm (30 $\frac{1}{8}$ x 35 in.)

S. 94.7 x 109.5 cm (37 $\frac{1}{4}$ x 43 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Dominique Tonneau-Ryckelynck 86003



98

PIERRE SOULAGES b. 1919

Composition, from *The Official Arts Portfolio of the XXIVth Olympiad*,
Seoul, Korea, 1988

Lithograph in blue, on wove paper, with full margins, signed and numbered
284/300, (there were also 30 artist's proofs), published by the Olympic
Games Committee, Seoul, South Korea, unframed.

I. 75.1 x 54 cm (29 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in.)

S. 88.5 x 68.5 cm (34 $\frac{7}{8}$ x 26 $\frac{7}{8}$ in.)

Estimate £3,000-4,000 \$4,700-6,200 €4,200-5,600 ♠

HELEN FRANKENTHALER 1928-2011*The Red Sea*, 1978-82

Lithograph in colours, on pink HMP handmade paper, with full margins, signed, dated '1978-82' and numbered 12/58 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Bedford Village, New York (with their blindstamp), framed.

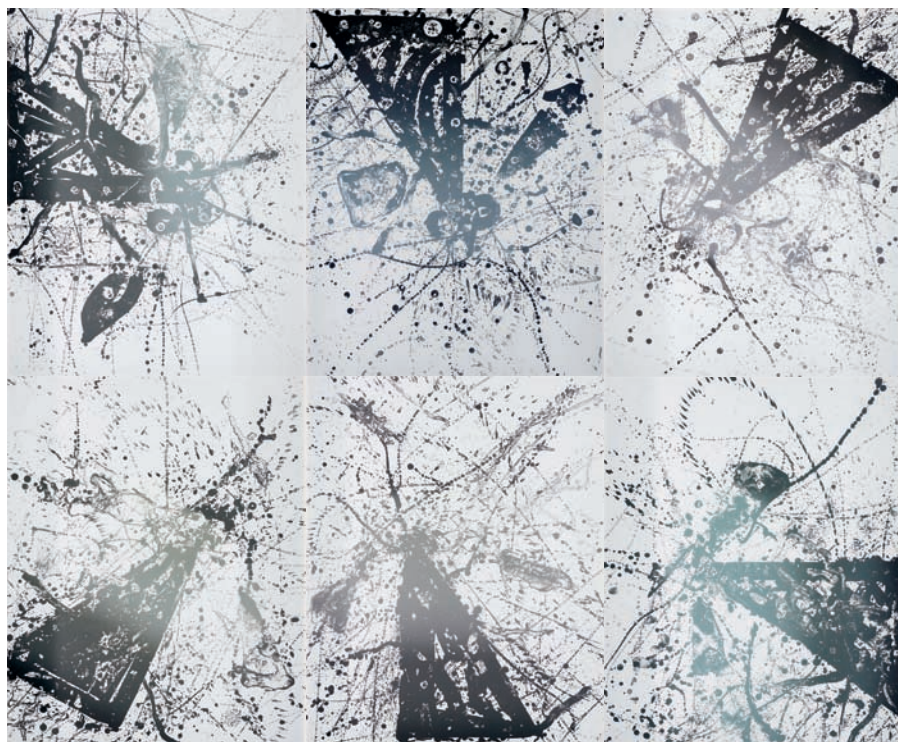
I. 40 x 52.7 cm (15¾ x 20¾ in.)

S. 61 x 71.1 cm (24 x 28 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 †

LITERATURE

Pegram Harrison 89

**SAM FRANCIS** 1923-1994*Living in Our Own Light*, 1977

Lithograph in colours, on six sheets of Arches 88 paper, the full sheets, one sheet signed and inscribed 'RTP' in pencil (a *Right to Print* proof, aside from the edition of 20 and 6 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.

each S. 111.5 x 91.2 cm (43⅞ x 35⅞ in.)

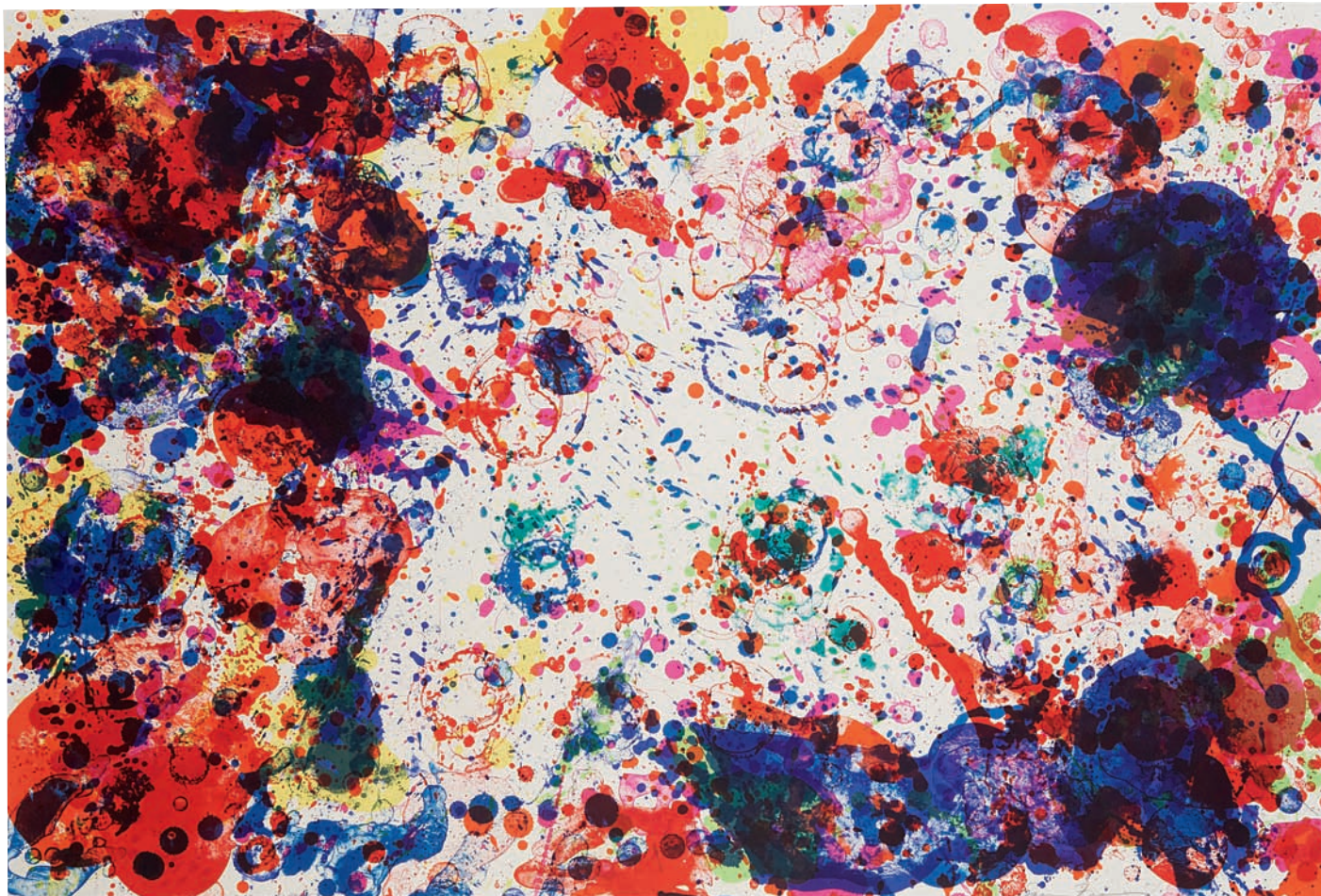
overall 223.5 x 274.3 cm (87⅞ x 107⅞ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 †

LITERATURE

Connie Lembark L 218

Gemini G.E.L. 753



101

SAM FRANCIS 1923-1994*For James Kirsch, 1972*

Lithograph in colours, on Rives BFK paper, the full sheet, signed and inscribed 'experimental proof' in pencil (a trial proof, aside from the edition of 32 and 4 artist's proofs), published by The Litho Shop, Inc., Santa Monica (with their blindstamp), unframed.

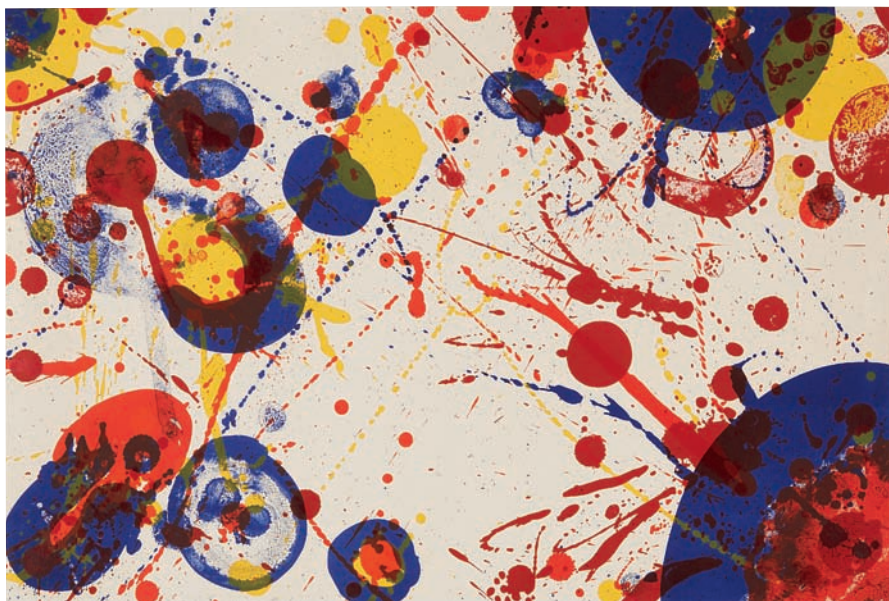
S. 71 x 105.1 cm (27 $\frac{7}{8}$ x 41 $\frac{3}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200

LITERATURE

Connie Lembark L 143

102



102

SAM FRANCIS 1923-1994*Untitled, from The Pasadena Box, 1963*

Lithograph in colours, on Rives BFK paper, the full sheet, signed and inscribed 'unique trial print' in pencil (the edition was 100 and 4 artist's proofs), published by Pasadena Art Museum, California, unframed.

S. 38.4 x 56.4 cm (15 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in.)

Estimate £1,500-2,500 \$2,300-3,900 €2,100-3,500

LITERATURE

Connie Lembark L 63

Brenda Danilowitz Appendix C



105

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

Offset lithograph in colours, on Copperplate Deluxe paper, with full margins, signed, dated '73' and numbered 54/90 in pencil (there were also 30 impressions in Roman numerals, reserved for museums, plus 15 artist's proofs), co-published by Propyläen Verlag, Berlin and Pantheon-Press, Rome, unframed.

I. 48.3 x 48 cm (19 x 18 $\frac{7}{8}$ in.)

S. 55.6 x 75.9 cm (21 $\frac{7}{8}$ x 29 $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200

LITERATURE

Richard H. Axsom 91

106

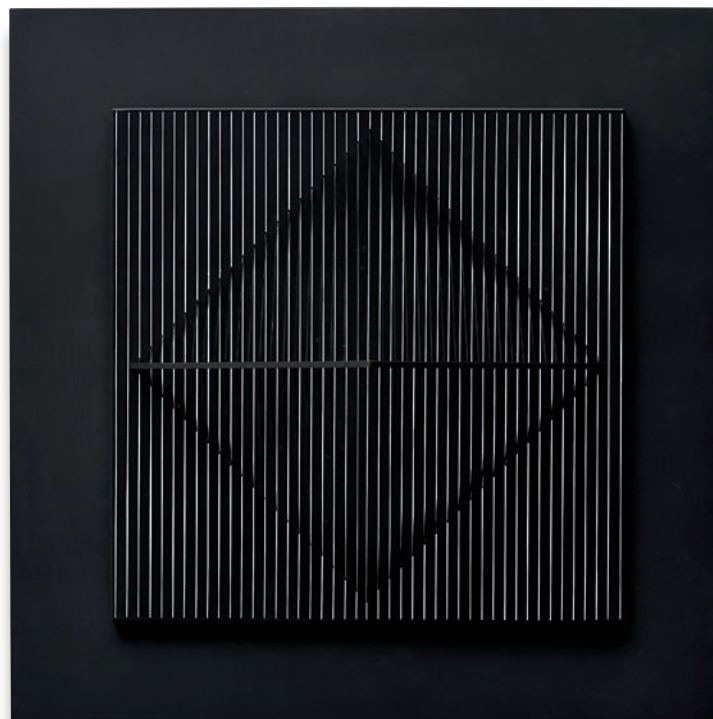
YVARAL (JEAN-PIERRE VASARELY) 1934-2002*Plan espace (Space Plan)*, 1967

Kinetic relief sculpture, with screenprint in white on a black metal panel, with elasticated string and metal support, an unsigned proof aside from the edition of 100, published by Éditions Denise René, Paris, contained in the original wooden crate.

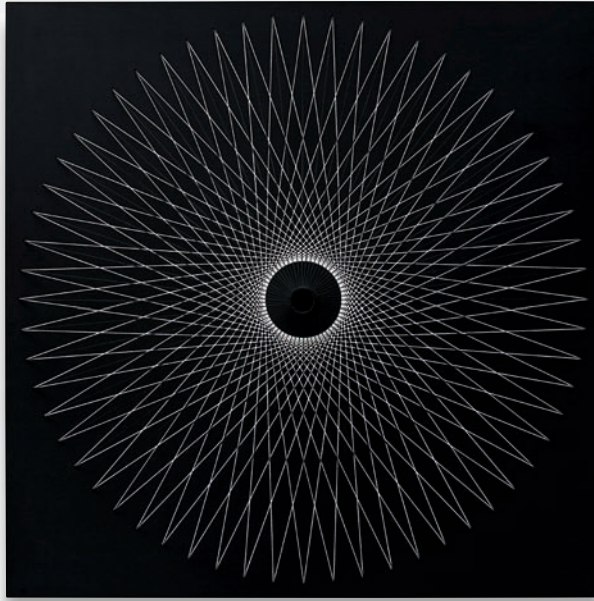
62 x 62 x 28 cm (24 $\frac{3}{8}$ x 24 $\frac{3}{8}$ x 11 in.)

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

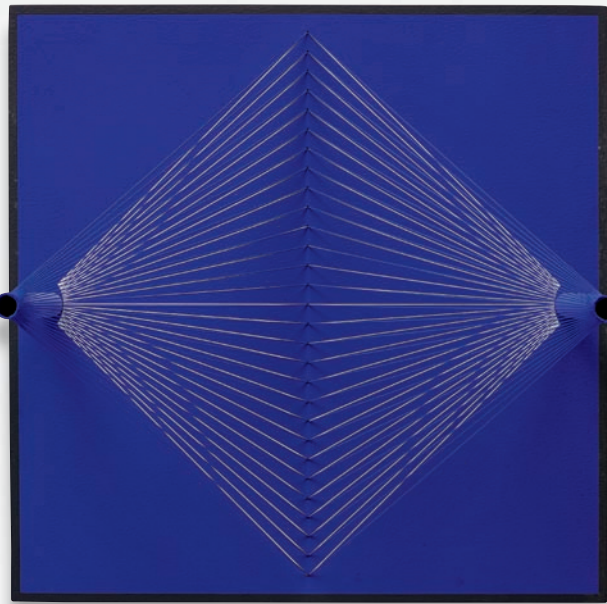
106



107



108



107

YVARAL (JEAN-PIERRE VASARELY) 1934-2002*Interférence B*, 1967

Kinetic relief sculpture, with screenprint in white on a painted black wooden panel, with metal tube and elasticated string, an unsigned proof, aside from the edition of circa 50, published by Éditions Denise René, Paris, contained in the original wooden crate.

62 x 62 x 25.5 cm (24 $\frac{3}{8}$ x 24 $\frac{3}{8}$ x 10 in.)

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

108

YVARAL (JEAN-PIERRE VASARELY) 1934-2002*Interférence (2M)*, 1967

Kinetic relief sculpture, with screenprint in white on a painted blue wooden panel, with metal tubes and elasticated string, an unsigned proof, aside from the edition of circa 50, published by Éditions Denise René, Paris, contained in the original wooden crate.

61.2 x 62 x 24.2 cm (24 $\frac{1}{8}$ x 24 $\frac{3}{8}$ x 9 $\frac{1}{2}$ in.)

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

109

FRANCISCO SOBRINO b. 1932

RC, 1967

Plexiglas, with incised signature, title, date '1967', and numbering '36/100' on a clear plaque affixed to the reverse, published by Éditions Denise René, Paris, contained in the original wood crate.

39.6 x 39.6 x 9.6 cm (15 $\frac{5}{8}$ x 15 $\frac{5}{8}$ x 3 $\frac{3}{4}$ in.)

Estimate £1,200-1,800 \$1,900-2,800 €1,700-2,500 ♠

110

FRANCISCO SOBRINO b. 1932

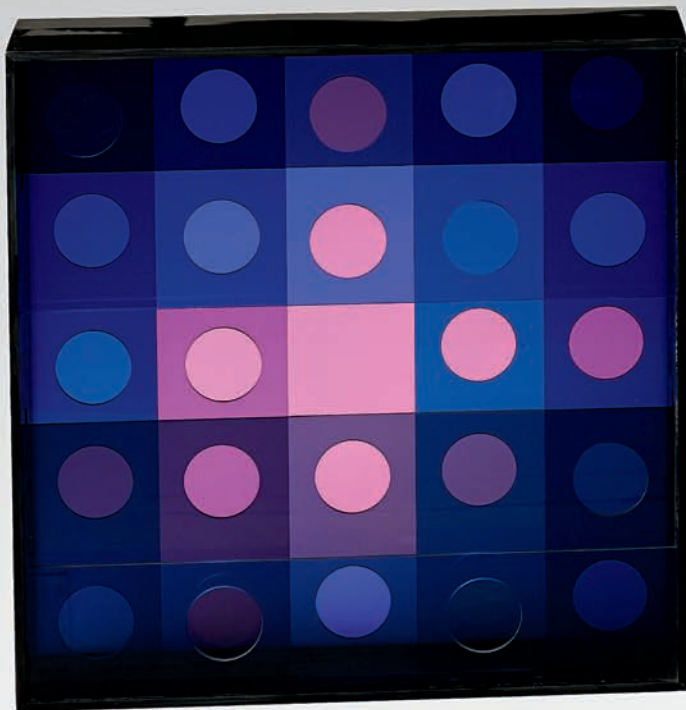
O2M, 1968

Plexiglas, with incised signature, date '1968' and numbering '4/100' on the base, published by Éditions Denise René, Paris.

80.8 x 10.5 x 10.5 cm (31 $\frac{3}{4}$ x 4 $\frac{1}{8}$ x 4 $\frac{1}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

109



110



111

MARTHA BOTO 1925-2004

Dynamo Chronomatique, 1969

Metal (painted and polished), with mylar and coloured cellophane inserts, lights and motor component, signed in ink, titled and numbered 33/200 (printed) on a label affixed to the reverse, published by Éditions Denise René, Paris.

38.5 x 31 x 21 cm (15½ x 12¼ x 8¼ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

112

GREGORIO VARDANEGA 1923-2007

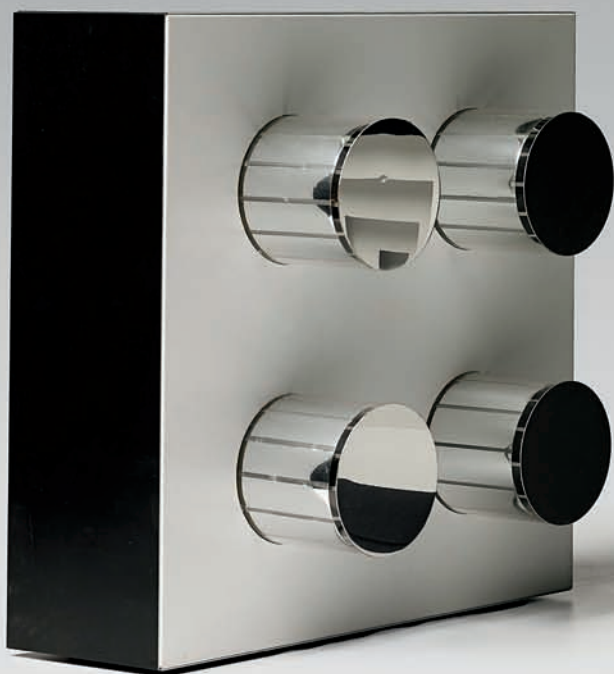
Carrés Lumineux, 1968

Metal (painted in black and white), with lights and motor component, lacking the original label, a possible proof aside from the edition of 200, published by Éditions Denise René, Paris.

34.2 x 33.5 x 24.3 cm (13½ x 13¼ x 9⅝ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

111



112





113

NICOLAS SCHÖFFER 1912-1992

Chronos X, 1971

Stainless steel, polished metal mirror disques, with motor, signed in black ink, titled and numbered 24/50 (printed) on a label affixed to the underside, published Éditions Denise René, Paris.

50.2 x 46.2 x 26 cm (19¾ x 18¼ x 10¼ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

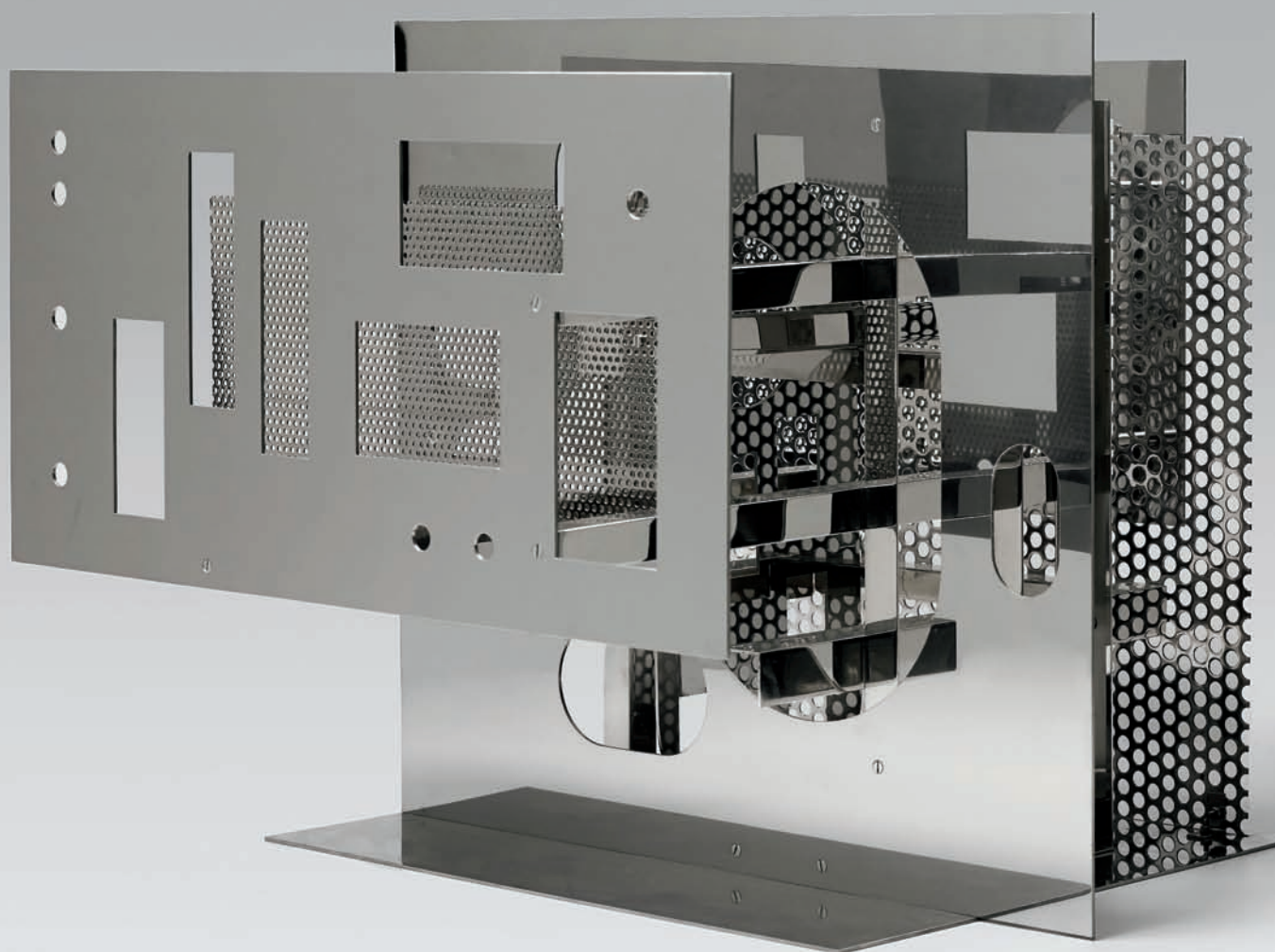
NICOLAS SCHÖFFER 1912-1992

Lux XII, 1969

Chrome-plated brass and steel, from the proposed edition of 75 (fewer than 10 were produced), published Éditions Denise René, Paris.

38.5 x 50.5 x 51 cm (15½ x 19⅞ x 20⅛ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠



115

PETER SEDGLEY b. 1930*Video Disques*, 1969-70

The complete portfolio of six kinetic screenprints, in fluorescent colours, on spun aluminium, signed, titled, dated '1970' and numbered 12/100 with an electric engraving tool on the reverse of each disc (there were also 10 proposed artist's proofs, only half the edition is thought to have been produced), published by Editions Alecto, London, all contained in the original black wooden box with titles on the top, lacking the motor and ultra-violet light unit.

each disc 76 cm (29 $\frac{7}{8}$ in.) diameter

crate 80 x 84 x 23.5 cm (31 $\frac{1}{2}$ x 33 $\frac{1}{8}$ x 9 $\frac{1}{4}$ in.)

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

LITERATURE

Editions Alecto 1019-1024

In a letter accompanying the publication, Joe Studholme writes: "If you display or sell individually Video Disques without motor unit, use a black ultraviolet light. They work marvellously statically as well as kinetically."
-- quoted in *Editions Alecto: Original graphics, multiple originals 1990-1981*, ed. Tessa Sidey, p. 212

116

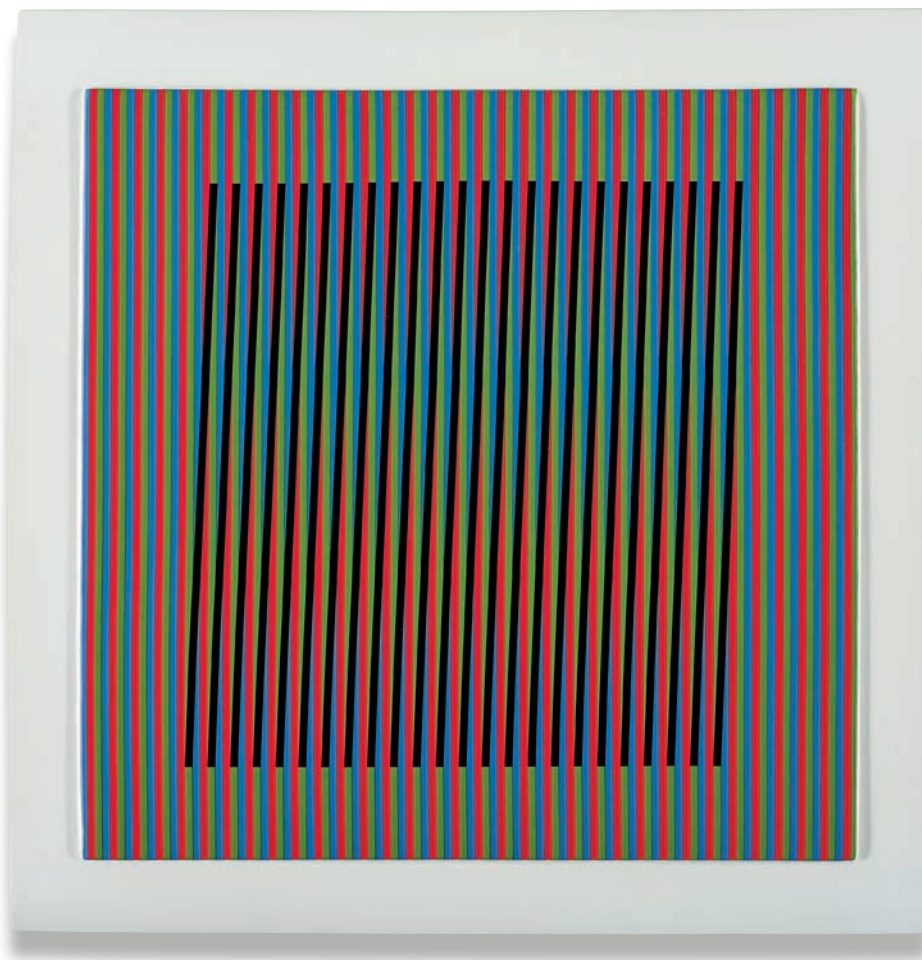
CARLOS CRUZ-DIEZ b. 1923*C ramique no. 8*, 2008

Ceramic with enamel in colours, signed, annotated 'EA III/IV' in black ink, stamp-dated '2008' and further stamped '06' all on the reverse, fabricated by La Tuilerie de Treigny, Burgundy, France, (with their blindstamp on the reverse).

48.2 x 48.2 x 3.8 cm (18 $\frac{7}{8}$ x 18 $\frac{7}{8}$ x 1 $\frac{1}{2}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠





117

CHARLES HINMAN b. 1932*Album No. 1; and Untitled, 1974*

Nine prints, including the complete set of eight screenprints in colours with embossing, and another screenprint in colours, on thick wove paper, the full sheets, eight signed and numbered 36/200 in pencil and one signed and numbered 'XVIII/XX' in pencil, published by Éditions Denise René (with their blindstamp), contained in original purple linen-covered portfolio.

90 x 67.5 x 3.5 cm (35 $\frac{3}{8}$ x 26 $\frac{5}{8}$ x 1 $\frac{3}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100

117





118

FRANCIS BACON 1909-1992

President Wilson, from Triptych 1986-1987, 1987

Etching with aquatint in colours, on Arches paper, with full margins,
signed and numbered 76/99 in pencil (there were also 15 artist's proofs),
published by Polígrafa, Barcelona, unframed.

I. 65.3 x 48.7 cm (25¾ x 19½ in.)

S. 89.6 x 62.7 cm (35¼ x 24½ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Bruno Sabatier 6

Alexandre Tacou 22



119

FRANCIS BACON 1909-1992

Leon Trotsky, from *Triptych 1986-1987*, 1987

Etching with aquatint in colours, on Arches paper, with full margins, signed and numbered 76/99 in pencil (there were also 15 artist's proofs), published by Polígrafa, Barcelona, unframed.

I. 65.3 x 48.8 cm (25³/₄ x 19¹/₄ in.)

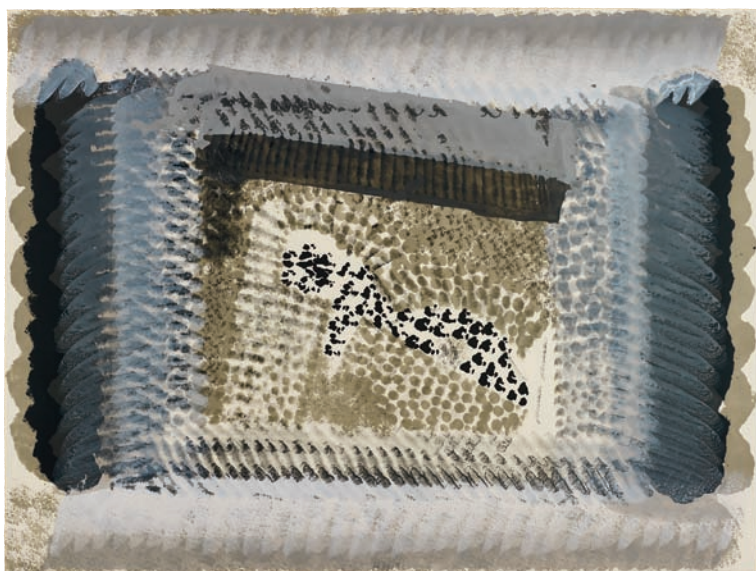
S. 89.5 x 62.6 cm (35¹/₄ x 24⁵/₈ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

Bruno Sabatier 6

Alexandre Tacou 22



120

HOWARD HODGKIN b. 1932

Jarid's Porch, 1977

Lithograph with hand-colouring in gouache, on Lexington hand-made paper, the full sheet, signed with initials, dated '77' and numbered 89/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, New York, unframed.
S. 52.5 x 61.2 cm (20 $\frac{5}{8}$ x 24 $\frac{1}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♣

LITERATURE

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

121

HOWARD HODGKIN b. 1932

One Down; and Two to Go, 1981 and 1982

Two lithographs in colours with hand-colouring in gouache, on buff Velin d'Arches mould-made paper, the full sheets, both signed with initials, dated '81' and numbered 89/100 and 96/100 respectively, in pencil (there were also 27 and 25 artist's proofs respectively), published by Bernard Jacobson Ltd., London, both unframed.
both S. 91.8 x 122.2 cm (36 $\frac{1}{8}$ x 48 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ± ♣

LITERATURE

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

122

HOWARD HODGKIN b. 1932*After Lunch*, 1980

Soft-ground etching and aquatint with hand-colouring in gouache, on buff Velin Arches mould-made paper, the full sheet, signed with initials, dated '80' and numbered 87/100 in red pencil (there were also 20 artist's proofs), published by Petersburg Press, New York, unframed.

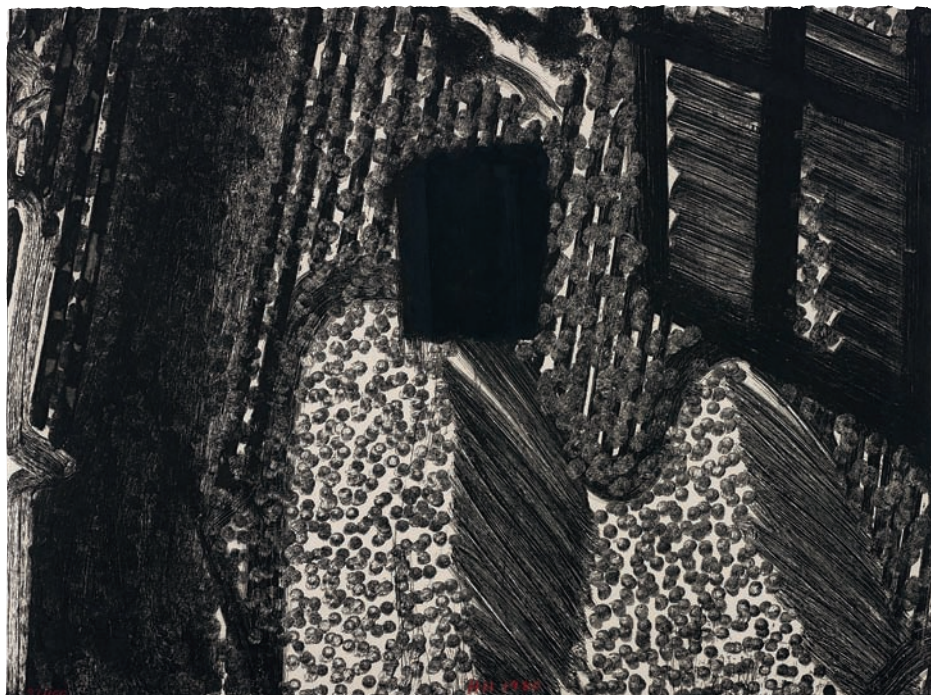
S. 56.4 x 76.1 cm (22¼ x 29⅞ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Liesbeth Heenk 57

122



123

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

The complete set of four soft-ground etchings, three on BFK Rives mould-made paper and one on Hodgkinson hand-made paper, the full sheets, all signed with initials, dated '79' and inscribed 'AP' in red crayon (all one of 20 artist's proofs, the editions were 100), published by Petersburg Press, New York, all unframed.

largest S. 74.9 x 98.4 cm (29½ x 38¾ in.)

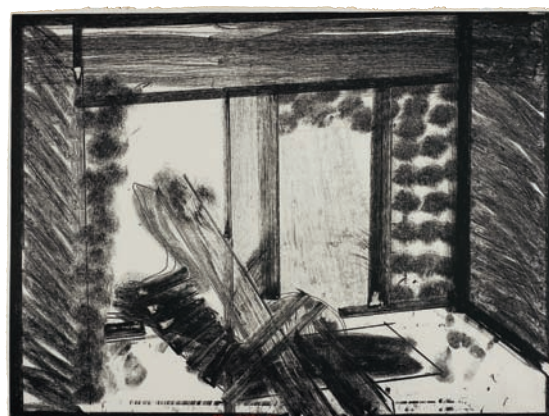
smallest S. 78.1 x 101.6 cm (30¾ x 40 in.)

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

LITERATURE

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

123





124

HOWARD HODGKIN b. 1932*Girl on Sofa*, from *5 Rooms*, 1968

Lithograph in colours, on J. Green paper, the full sheet, signed, dated '68' and numbered 10/75 in pencil (there were also 15 artist's proofs), published by Editions Alecto, London, framed.

S. 51.1 x 64.1 cm (20 $\frac{1}{8}$ x 25 $\frac{1}{4}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Liesbeth Heenk 9

Editions Alecto 480

125

HOWARD HODGKIN b. 1932*Julian and Alexis*, 1977

Lithograph in colours with hand-colouring in gouache, on Velin Arches mould-made paper, the full sheet, signed, dated '77' and numbered 1/30 in pencil, (there were also an unrecorded number of artist's proofs), published by Bernard Jacobson Ltd., London, framed.

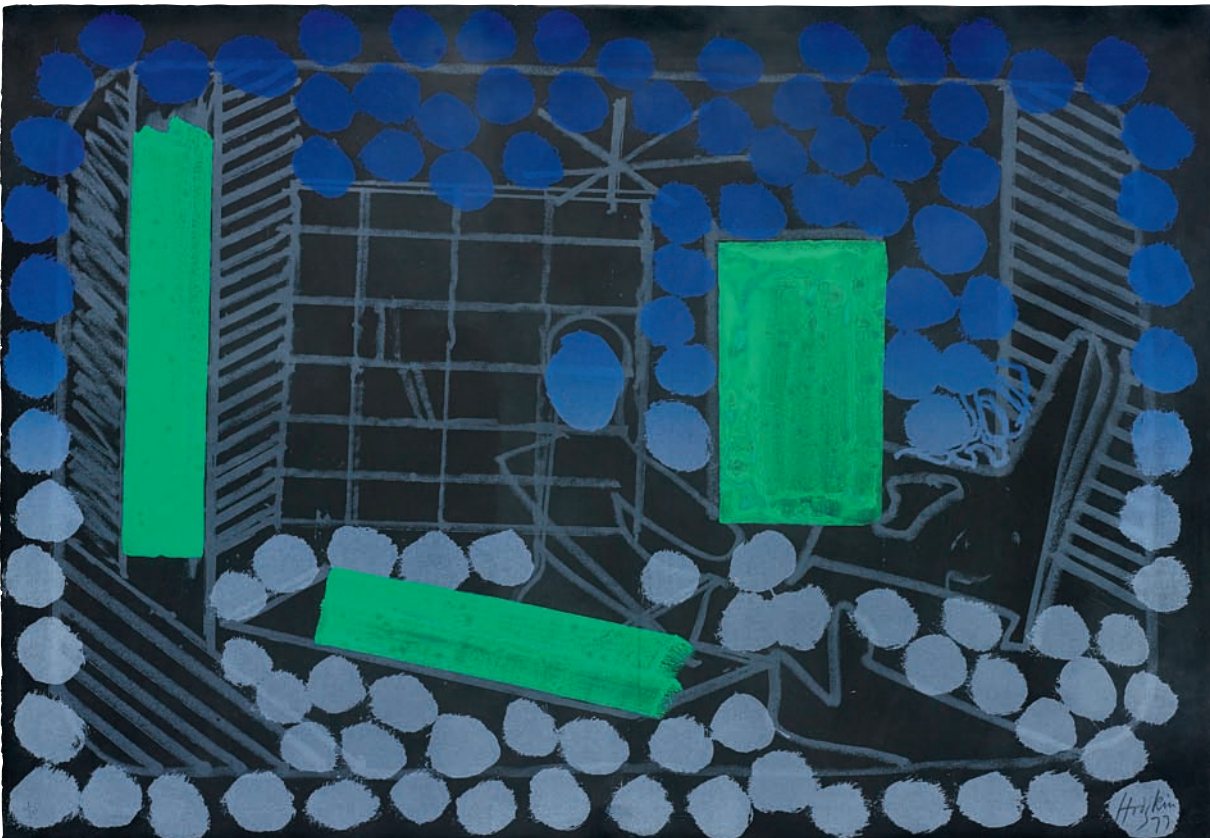
S. 69.9 x 101.4 cm (27 $\frac{1}{2}$ x 39 $\frac{7}{8}$ in.)

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

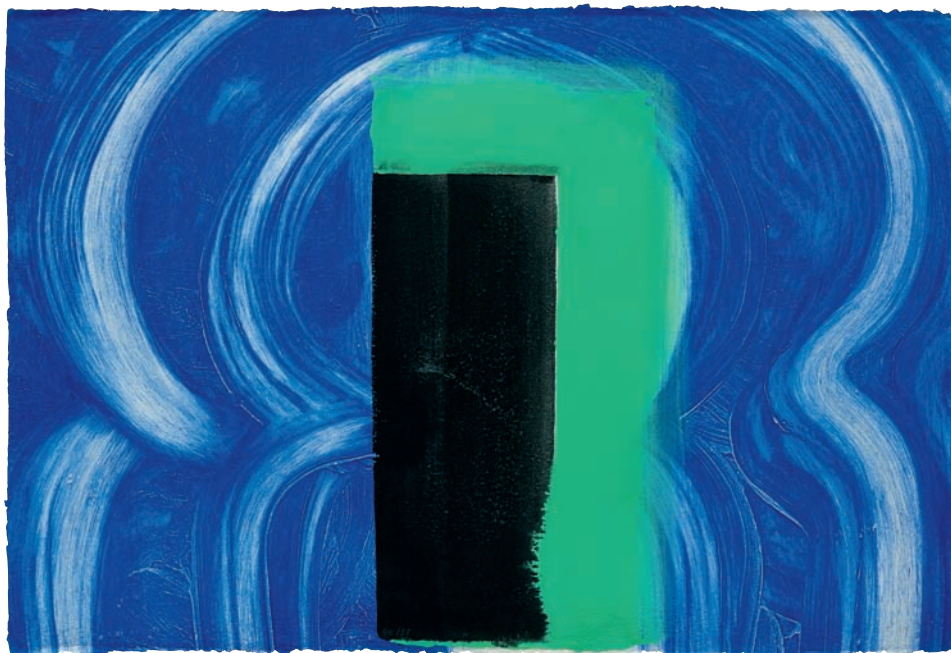
LITERATURE

Liesbeth Heenk 31 (another example illustrated in colour p. 56)

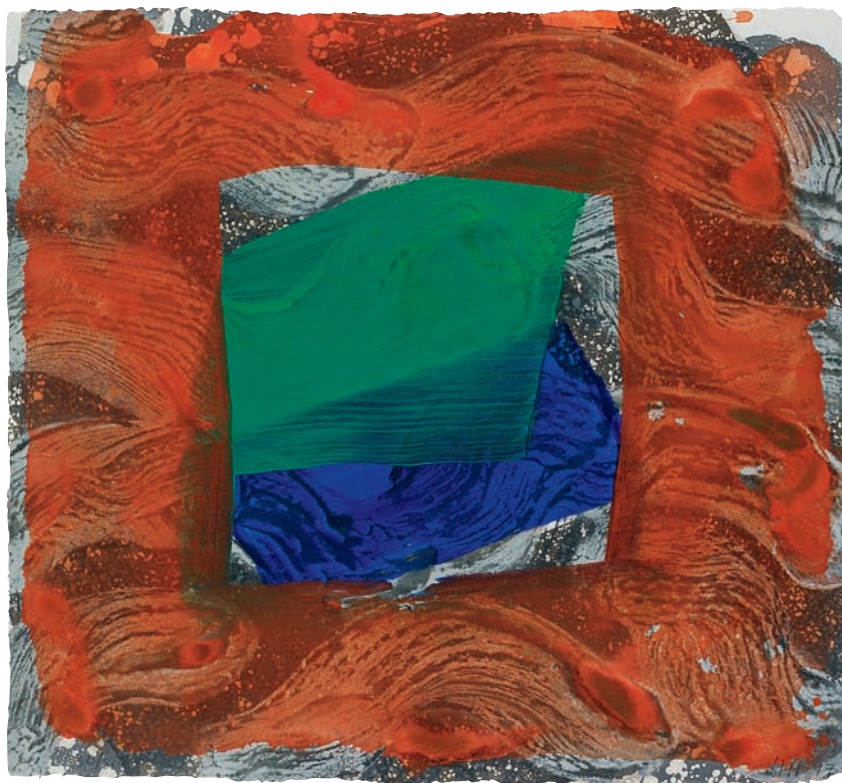
Julian and Alexis was the first print to be hand-coloured by the artist. With a few exceptions, all subsequent prints were hand-coloured by various printers working on Hodgkin's editions.



126



127



126

HOWARD HODGKIN b. 1932*Moroccan Door*, 1990-91

Etching with carborundum in colours, with hand-colouring in egg tempera, on Du Chene hand-made paper, the full sheet, signed with initials, dated '91' and numbered 54/55 in pencil (there were also 15 artist's proofs), published by Waddington Graphics, London, framed.

S. 75.1 x 110.5 cm (29½ x 43½ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♣

LITERATURE

Liesbeth Heenk 82 (another example illustrated in colour p. 123)

127

HOWARD HODGKIN b. 1932*Books for the Paris Review*, 1997-99

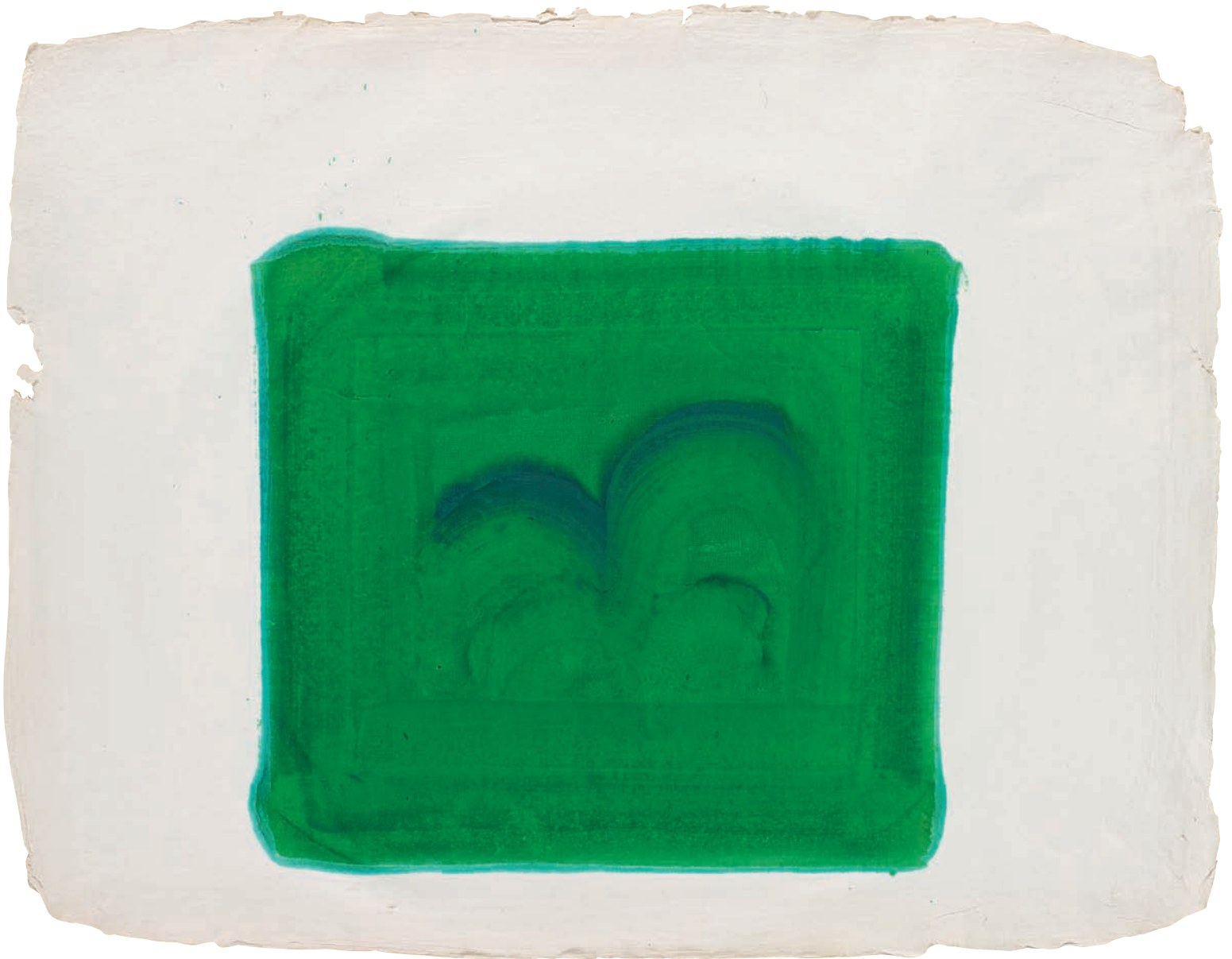
Lift-ground etching with aquatint and carborundum in colours with hand-colouring in acrylic, on Somerset paper, the full sheet, signed with initials, dated '1997' and numbered 30/80 in pencil, (there were also 20 artist's proofs in Roman numerals), published by The Paris Review, New York, framed.

S. 37.8 x 41 cm (14⅞ x 16⅛ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♣

LITERATURE

Liesbeth Heenk 100 (another example illustrated in colour p. 46)



128

HOWARD HODGKIN b. 1932

Palm, 1978

Textile dye colours on hand-made paper, with full margins, signed, titled and dated '1978' in black ink on the backing board, framed.

I. 48.3 x 51.2 cm (19 x 20 $\frac{1}{8}$ in.)

S. 70.8 x 90 cm (27 $\frac{7}{8}$ x 35 $\frac{3}{8}$ in.)

Estimate £8,000-12,000 \$12,500-18,700 €11,200-16,800 ♠

EXHIBITED

Tate Gallery, London exhibition *Indian Leaves*,
22 September - 7 November 1982

129

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

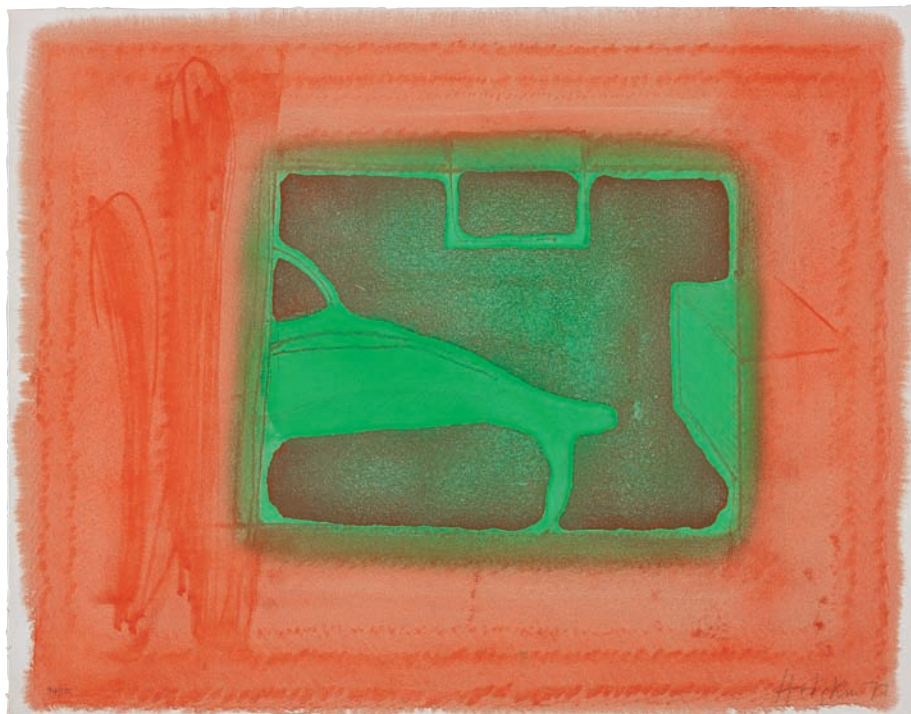
Soft-ground etching and aquatint in colours with hand-colouring in watercolour, on Arches mould-made paper, the full sheet, signed with initials, dated '77' and numbered 94/100 in pencil (there were also 14 artist's proofs), published by Petersburg Press, New York, unframed.
S. 54.2 x 69.2 cm (21 $\frac{3}{8}$ x 27 $\frac{1}{4}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Liesbeth Heenk 33 (another example illustrated in colour p. 57)

129



130

HOWARD HODGKIN b. 1932*Nick's Room, 1977*

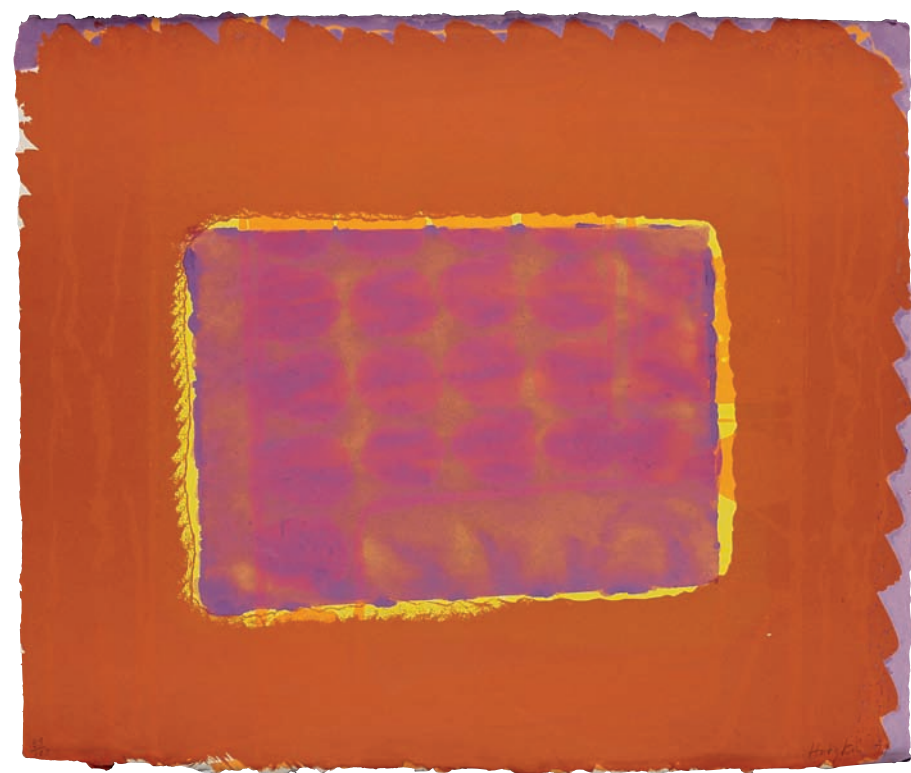
Lithograph in colours with hand-colouring in gouache, on Lexington handmade paper, the full sheet, signed, dated '77' and numbered 89/100 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York, framed.
S. 51.6 x 61.2 cm (20 $\frac{3}{8}$ x 24 $\frac{1}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Liesbeth Heenk 35 (another example illustrated in colour p. 61)

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131

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935*Wrapped Telephone, Project, from 12 years of Galeria Joan Prats, 1976-1988, 1988*

Lithograph with collage of transparent polyethylene, twine, and staples, with hand-colouring in grease pencil and paint, on Guarro paper mounted to cardboard (as issued), the full sheet, signed and numbered 20/100 in black ink (there were also 25 artist's proofs in Roman numerals), published by Galeria Joan Prats, Barcelona, unframed.

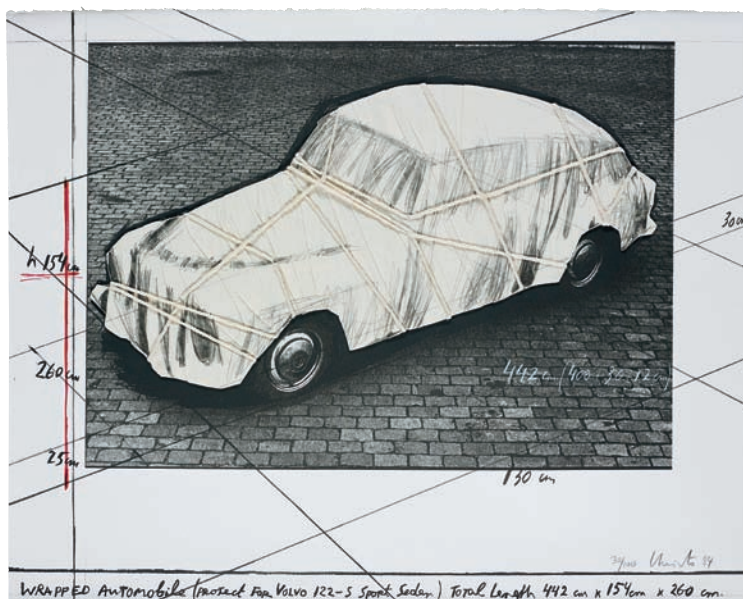
S. 55.7 x 37.7 cm (21 7/8 x 14 7/8 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jörg Schellmann 137

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132

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935*Wrapped Automobile, Project for Volvo 122 S Sport Sedan, 1984*

Lithograph in black and red with collage of fabric and twine, on Rives BFK paper mounted to museum board (as issued), the full sheet, signed, dated '84' and numbered 30/100 in pencil (there were also 20 artist's proofs and 20 impressions in Roman numerals), published by Christo and Edition Schellmann, Munich and New York, framed.

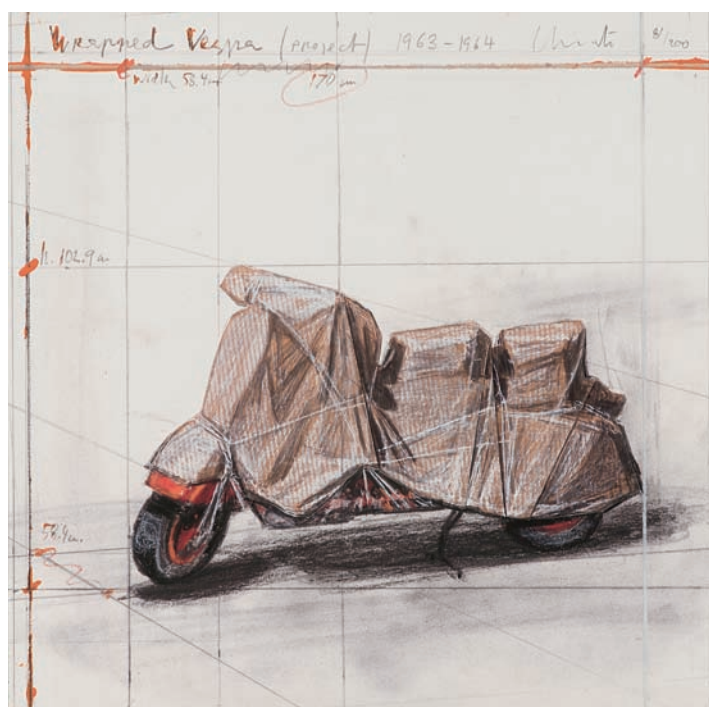
S. 56.5 x 71 cm (22 1/4 x 27 7/8 in.)

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

LITERATURE

Jörg Schellmann 113

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133

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935*Wrapped Vespa, Project; 1963-64, 2009*

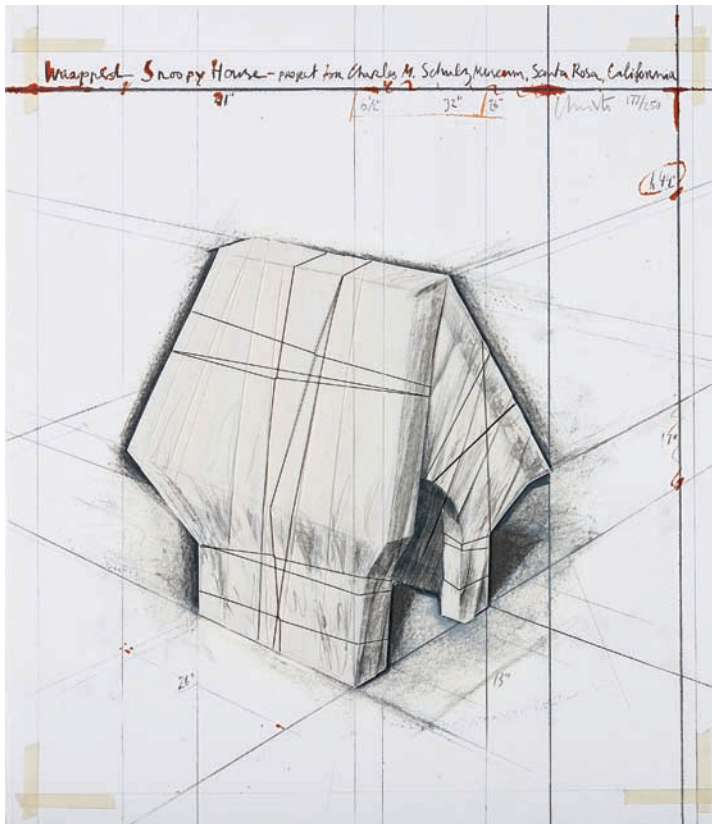
Paper collage and digital pigment print with hand-colouring in crayon, on PhotoRag paper, the full sheet, signed and numbered 81/200 in pencil (there were also 45 artist's proofs), published by Miyanomori Art Museum, Sapporo, Japan, unframed.

S. 31 x 31 cm (12 1/4 x 12 1/4 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ± ♠

LITERATURE

Jörg Schellmann 201



134

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935

Wrapped Snoopy House, Project for Charles M. Schulz Museum, 2004
Lithograph in colours with collage of broadcloth and thread, on BFK Rives rag paper, the full sheet, with accompanying print of a 1978 *Peanuts* comic strip depicting Snoopy's doghouse wrapped by Christo, signed and numbered 177/250 in pencil (there were also 50 artist's proofs), published by Landfall Press, Santa Fe, New Mexico, unframed.
S. 62.2 x 54.3 cm (24½ x 21¾ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jörg Schellmann 188



135

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935

Wrapped Building, Project for #1 Times Square, 2003
Lithograph and screenprint in colours with collage of broadcloth and thread, on Somerset White paper mounted to board (as issued), the full sheet, signed and numbered 111/200 in pencil (there were also 40 artist's proofs), published by Landfall Press, Chicago, unframed.
S. 78.3 x 59.6 cm (30¾ x 23½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jörg Schellmann 187



136

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935

Wrapped Floors and Covered Windows, Project for Museum Würth, Künzelsau, Germany, 1995

Lithograph in colours with collage of cloth, brown wrapping paper, and latex paint, on several layers of cardboard (as issued), the full sheet, signed and annotated 'HC 10/20' in black ink (an *hors commerce* impression, the edition was 200 and 50 artist's proofs in Roman numerals), published by Museum Würth, Künzelsau, Germany, unframed.
S. 76.9 x 86.1 cm (30¼ x 33¾ in.)

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

LITERATURE

Jörg Schellmann 164



137

CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935

Two Lower Manhattan Wrapped Buildings, Project for New York, 1980

Lithograph in colours with collage of fabric, thread, and city map, on white board mounted to cardboard (as issued), the full sheet, signed and inscribed 'H.C.' in pencil (one of 15 *hors commerce* impressions aside from the edition of 99 and 10 artist's proofs), published by Ediciones Polígrafa, Barcelona, framed.

S. 70.5 x 55 cm (27¾ x 21½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ± ♠

LITERATURE

Jörg Schellmann 106

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CHRISTO and JEANNE-CLAUDE b. 1935 and b. 1935

Ten Million Oil Drums Wall, Project for the Suez Canal, 1972

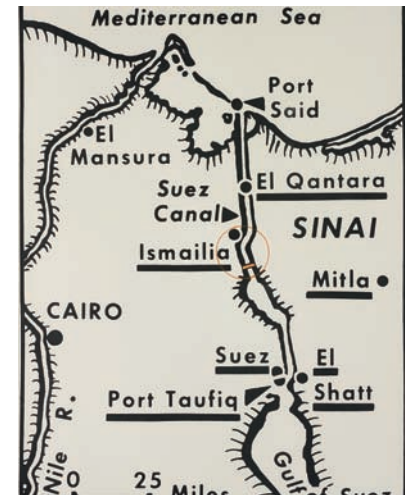
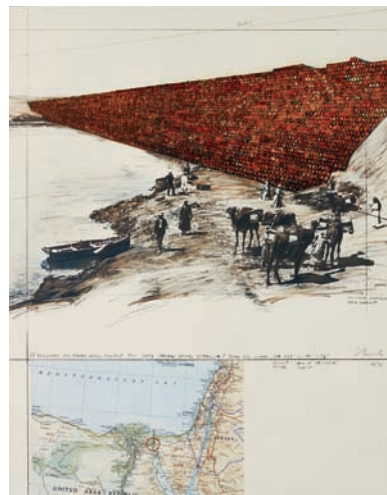
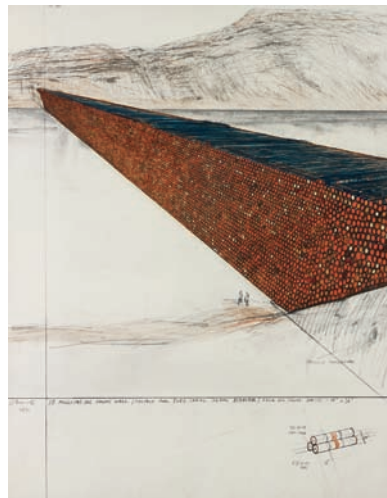
The complete set of three screenprints in colours, and one text sheet by Werner Spies, all on Bristol board, the full sheets, all signed and numbered 48/70 in pencil (there were also 5 artist's proofs), published by Fischer Fine Art, London, all framed, lacking the original portfolio. all S. 70.6 x 55.5 cm (27¾ x 21½ in.)

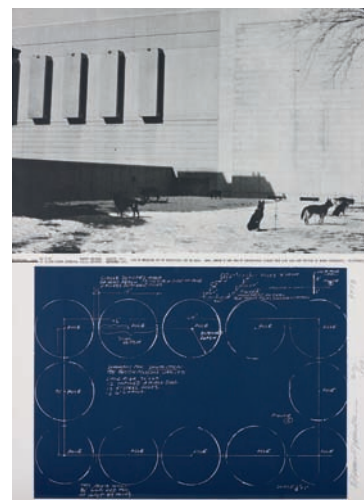
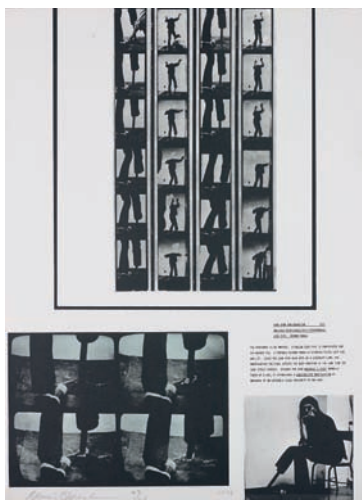
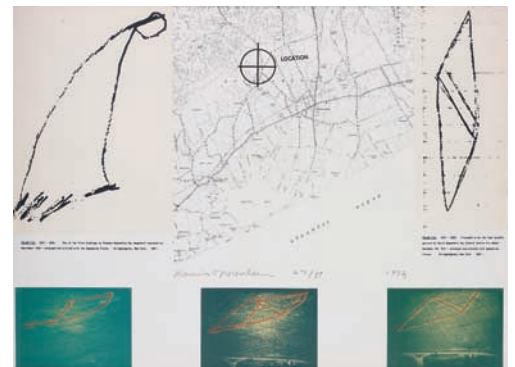
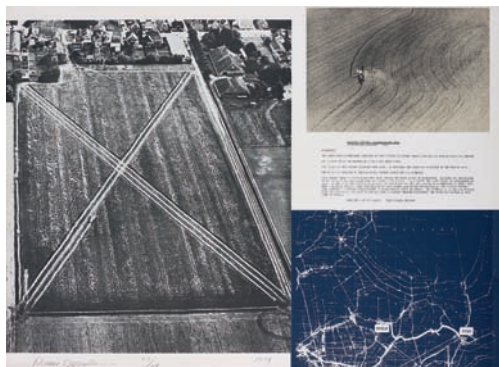
Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jörg Schellmann 56-58

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139

DENNIS OPPENHEIM b. 1938

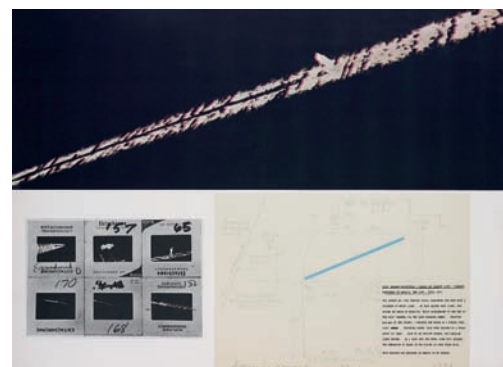
Projects, 1973

The complete portfolio of 10 lithographs in colours, on Arches Cover paper, the full sheets, all signed, dated '1973' and numbered 69/81 in pencil, co-published by John Gibson, New York and Multiples, Inc., New York (with their stamp on the reverse), in collaboration with Sonnabend Gallery, New York, all framed.

all S. 76.3 x 56.7 cm (30 x 22³/₈ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000

Including *Rocked Circle - Fear*; *Ground Mutations*; *Annual Rings*; *Cancelled Crop - Direct Seeding*; *Removal - Transplant New York Stock Exchange*; *Polarities*; *Lead Sink for Sabastian*; *Landslide*; *Protection*; and *2,000' Shadow Projection*





140

RICHARD HAMILTON 1922-2011*The Arnolfini Marriage*, 1978

Offset lithograph, on thin wove paper, with full margins, signed and inscribed 'For Ken Lingane' in pencil in the margins, the edition size unknown, published *avant la lettre* of Richard Hamilton's poster for his exhibition in the series *The Artist's Eye* in the National Gallery, London, framed.

I. 79.9 x 54.5 cm (31½ x 21½ in.)

S. 101.5 x 63.4 cm (39⅞ x 24⅞ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

LITERATURE

See Etienne Lullin p. 266

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141

RICHARD HAMILTON 1922-2011*Bronze by Gold*, 1985-87

Soft-ground etching, lift-ground aquatint, engraving, scraper and burnisher in colours, on Rives paper, with full margins, signed, titled and numbered 22/120 in pencil (there were also 12 artist's proofs), published by Waddington Graphics, London, framed.

I. 52 x 42.2 cm (20½ x 16⅝ in.)

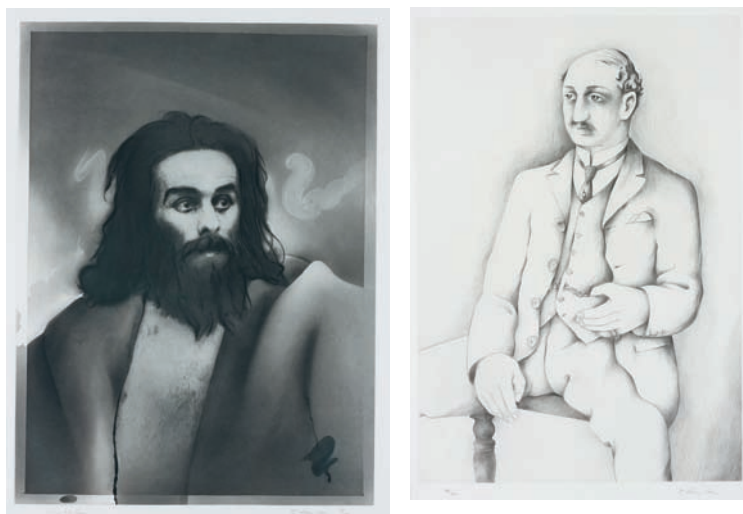
S. 76.7 x 56 cm (30¼ x 22 in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Etienne Lullin 146

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142

RICHARD HAMILTON 1922-2011*Finn MacCool*; and *Leopold Bloom*, 1983

Heliogravure, with lift-ground and spit-bite aquatint, engraving and burnisher; and a soft-ground etching with roulette, engraving and aquatint, both on Rives BFK paper, with full margins, both signed, one titled 'Finn MacCool', and each numbered 18/120 and 78/120 respectively in pencil (there were also 12 artist's proofs for both), published by Waddington Graphics, London, both framed.

both I. 52.9 x 36.2 cm (20⅞ x 14¼ in.)

both S. 76 x 56.4 cm (29⅞ x 22¼ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Etienne Lullin 138 and 139

RICHARD HAMILTON 1922-2011*Motel I*, 1979

Soft-ground etching with open- and step-bite aquatint, burnisher and scraper, on Rives BFK paper, with full margins, signed and numbered 18/40 in pencil (there were also 4 artist's proofs), published by Waddington Graphics, London, framed.

I. 27.6 x 34.8 cm (10 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in.)

S. 43.8 x 56.4 cm (17 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in.)

Estimate £1,000-2,000 \$1,600-3,100 €1,400-2,800 ♠ †

LITERATURE

Etienne Lullin 112

**RICHARD HAMILTON** 1922-2011*The Beatles*, 2007

Inkjet digital print in colours, on Somerset Enhanced Radiant White Velvet paper, with full margins, signed and numbered 16/80 in pencil (there were also 8 artist's proofs), published by Alan Cristea Gallery, London, framed.

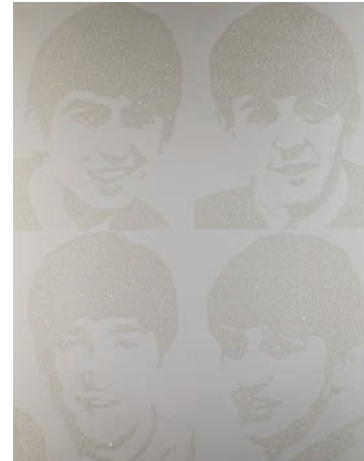
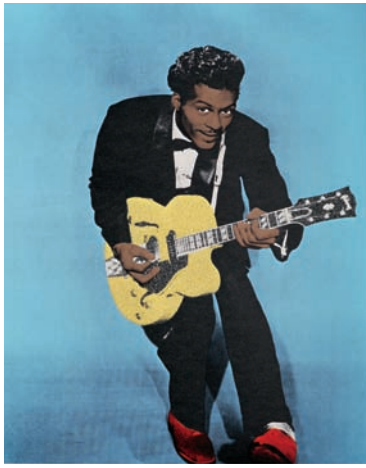
I. 86.3 x 57.1 cm (33 $\frac{7}{8}$ x 22 $\frac{1}{2}$ in.)

S. 105.3 x 75.8 cm (41 $\frac{1}{2}$ x 29 $\frac{7}{8}$ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠ †

LITERATURE

Alan Cristea Gallery, *Word and Image: Prints 1963-2007*, exh. cat., London, 14th February - 22nd March 2014, p.155



145

PETER BLAKE b. 1932

Love, 2004

The complete set of 10 screenprints, five in colours, on Bright White Colorplan paper, the full sheets, all signed, titled, and numbered 1/75 in brown ink (there were also 5 artist's proofs), published by Paul Stolper, London, the sheets loose (as issued), contained in the original fabric coloured portfolio box.

78.3 x 60.2 cm (30⁷/₈ x 23³/₄ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

Including *I Love You*; *I Love Paris*; *Love Will Tear Us Apart*; *A Big Hunk O'Love*; *Our Sweet Love*; *PS I Love You*; *Mr Love Pants*; *Love Hurts*; *Lover's Rock*; and *Secret Love*



146

DAVID HOCKNEY b. 1937*The Studio March 28th 1995, 1995*

Inkjet print in colours, on Somerset Heavyweight Textured paper, with full margins, signed, dated '95' and annotated '#34' in pencil (from the edition of 45), published by Nash Editions, Los Angeles, framed.

I. 83.7 x 105.5 cm (32 $\frac{7}{8}$ x 41 $\frac{1}{2}$ in.)

S. 89.1 x 111 cm (35 $\frac{1}{8}$ x 43 $\frac{3}{4}$ in.)

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

LITERATURE

Museum of Contemporary Art Tokyo 360

147



147

ALLEN JONES b. 1937*Stage Set, 1982*

Lithograph in colours, on four sheets of Arches paper, the full sheets, each sheet signed, dated '82' and annotated 'L.P.1.' in pencil (a Landfall Press printer's proof aside from the edition of 75 and 10 artist's proofs), published by Waddington Graphics, London, unframed.

overall S. 114.2 x 152.2 cm (44 $\frac{7}{8}$ x 59 $\frac{7}{8}$ in.)

individual S. 57.1 x 76.1 cm (22 $\frac{1}{2}$ x 29 $\frac{7}{8}$ in.)

Estimate £1,200-1,500 \$1,900-2,300 €1,700-2,100 ♠

LITERATURE

Richard Lloyd 87a-d (another example illustrated in colours p. 63)

The four sheets are designed to be hung singly or in pairs, either horizontally or vertically, as well as together in one large composition.



148

ED RUSCHA b. 1937

Etc.; If; South; and Question & Answer, 1991

The complete set of four lithographs in colours, on Rives BFK paper, with full margins, all signed, dated '91' and numbered 45/50 in pencil (there were also 10 artist's proofs), published by Creative Works Editions, Osaka, Japan, all unframed.

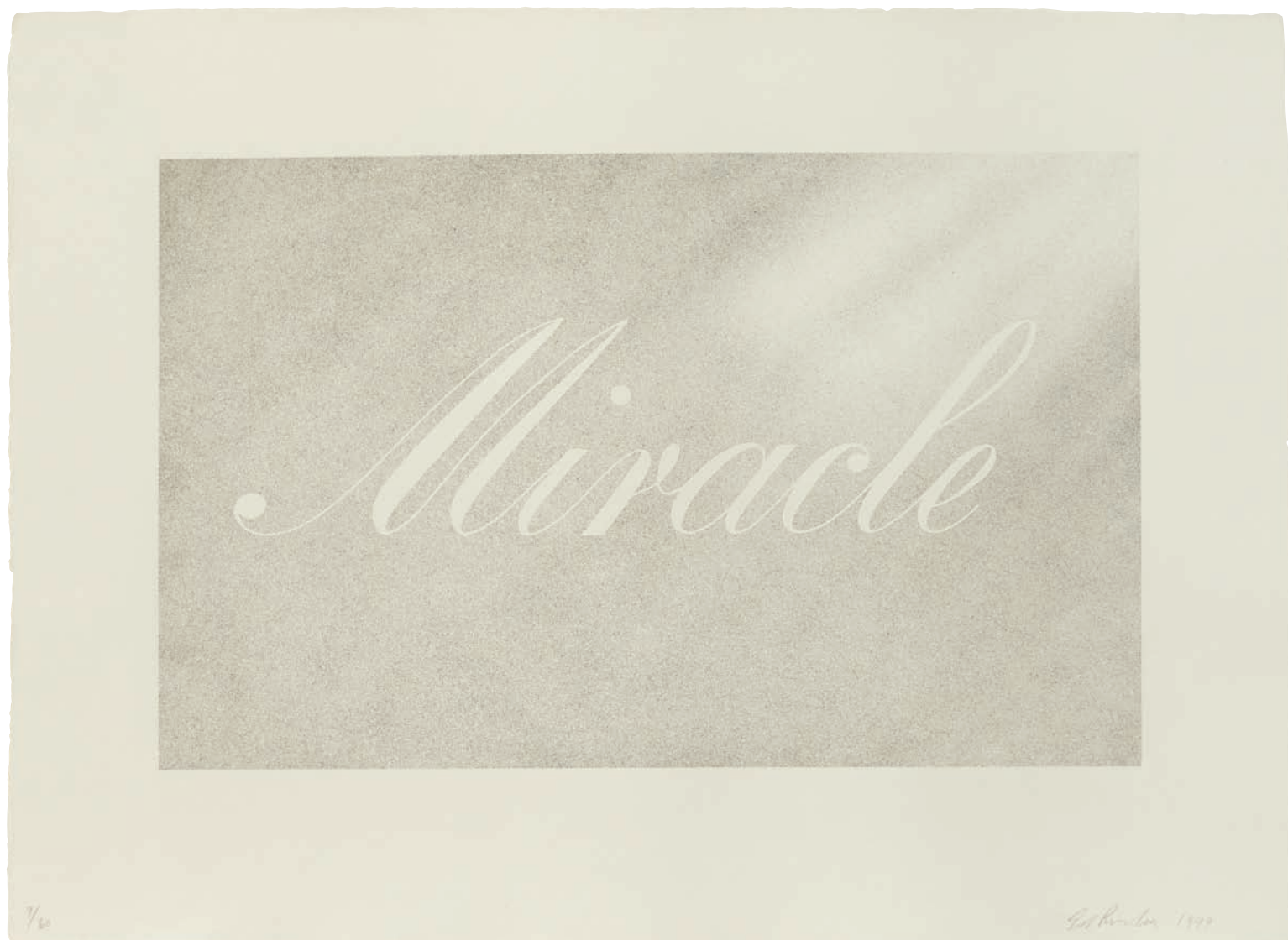
all I. 23.5 x 31.5 cm (9¼ x 12¾ in.)

all S. 38.2 x 45.7 cm (15 x 17¾ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200

LITERATURE

Walker Art Center/Siri Engberg 207-10



149

ED RUSCHA b. 1937

Miracle, 1999

Lithograph, on John Koller HMP cream paper, with full margins, signed, dated '1999' and numbered 7/60 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 39.1 x 63.2 cm (15³/₈ x 24⁷/₈ in.)

S. 59.7 x 82.5 cm (23¹/₂ x 32¹/₂ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400

LITERATURE

Gemini G.E.L. 1769



150

JOSEPH BEUYS 1921-1986*Transsibirische Bahn (Transsiberian Rail)*, 1980

Film (16 mm, black and white, sound, 22 minutes), contained in metal tin with railway labels, signed in pencil and stamp numbered 12/45 in black ink on a label adhered to the tin (there were also 8 artist's proofs), co-published by Editionen der Galerie Heiner Friedrich, Munich and Edition Schellmann, Munich and New York.

36.7 x 36.7 x 3.5 cm (14½ x 14½ x 1⅜ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

LITERATURE

Edition Schellmann p. 38

151

JOSEPH BEUYS 1921-1986*Mirror Piece*, from *Mirrors of the Mind*, 1975

Lacquered flask, with mirror-finished interior, containing iodine crystals, with accompanying card *How to explain the iodine bottle to the Hares*, and cylindrical cardboard container, signed, titled and numbered 74/100 in pencil (and print) on artist's labels on the underside of the bottle (there were also 30 artist's proofs in Roman numerals), published by Multiples Inc., and Castelli Graphics, New York.

bottle 19.5 cm (7⅞ in.)

print 15.7 x 11.5 cm (6⅞ x 4½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

LITERATURE

Jörg Schellmann 164

151



152

ED RUSCHA b. 1937

The Fan and its Surroundings, from *The Global Edition series*, 1982
Lithograph in colours, on Rives BFK paper, with full margins, signed, dated '1982' and numbered 42/55 in pencil (there were also 5 artist's proofs), published by Bernard Jacobson/Sky Editions, London, framed.

I. 67.9 x 64.2 cm (26¾ x 25¼ in.)

S. 93.5 x 80.4 cm (36¾ x 31½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ±

LITERATURE

Walker Art Center/Siri Engberg 123

152



153



153

FRANZ WEST 1947-2012

Flasche als Bücherständer (Bottle as Bookstand), 1995

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

Estimate £1,500-2,000 \$2,400-3,100 €2,100-2,800 ♠

154

MAN RAY 1890-1976

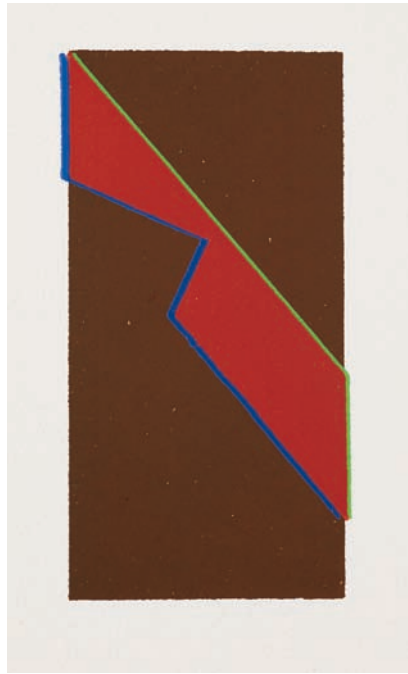
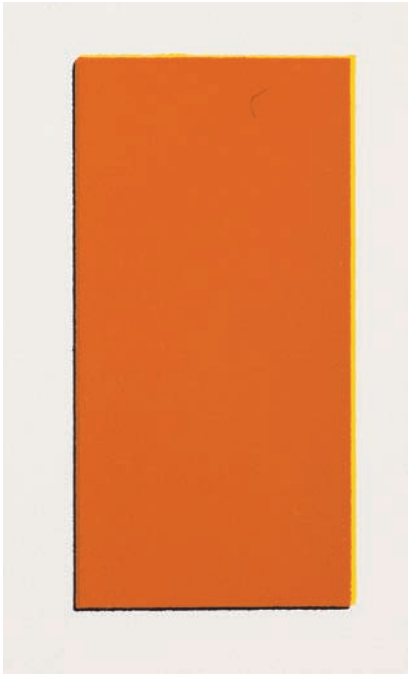
Cadeau, 1921/1974

Cast iron and nails, signed, titled and numbered 1608/5000 in white paint on the handle, signed with initials and numbered in black ink on the Certificate of Authenticity, and further numbered in black ink on the presentation booklet, published by Luciano Anselmino, Turin, casting by Murano Foundry, Venice, contained in the original cardboard box. 16.5 x 10 x 8.2 cm (6½ x 3¾ x 3¼ in.)

Estimate £600-800 \$940-1,200 €840-1,100

154



**BLINKY PALERMO** 1943-1977*Miniaturen II*, 1975

Artist's book comprised of four foil embossings in colours, on watercolour paper, with title page and justification, bound (as issued), signed and annotated '31' in pencil on back book cover (from the edition of 100 and 10 in Roman numerals), published by Galerie Heiner Friedrich, Munich, contained in a white cardboard slipcase.

39.4 x 26.7 cm (15½ x 10½ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ± ♠

LITERATURE
Fred Jahn 37

FRED SANDBACK 1943-2003*Untitled*, 1983

Lithograph in blue, on Japan paper, the full sheet, signed and inscribed 'Für Matthias Ignaz' in pencil on the reverse, published by Fred Jahn Gallery, Munich, dedicated to Fred Jahn's son, Matthias Ignaz, whose godfather was Fred Sandback, unframed.

S. 27.6 x 22 cm (10⅞ x 8⅝ in.)

Estimate £800-1,200 \$1,200-1,900 €1,100-1,700



157

DONALD JUDD 1928-1994*Untitled suite: one plate, 1978*

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

I. 26.8 x 59 cm (10½ x 23¼ in.)

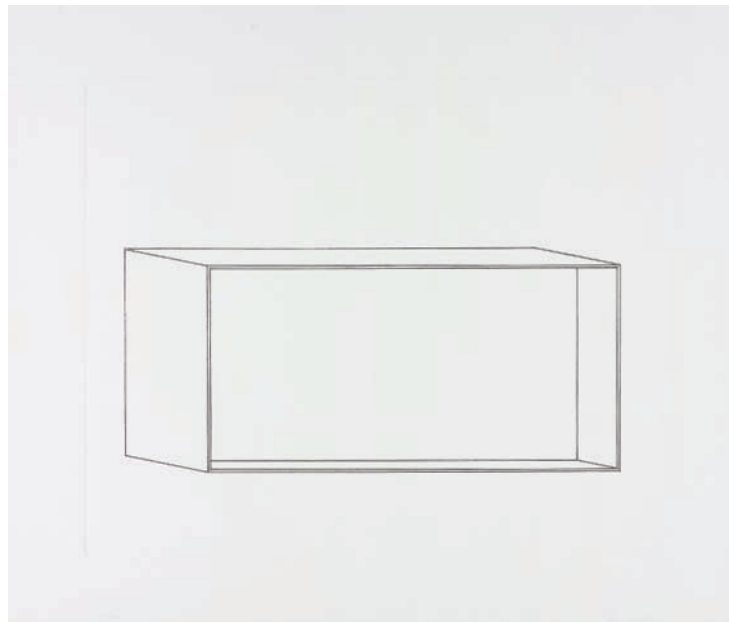
S. 76 x 88.8 cm (29⅞ x 34⅞ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100

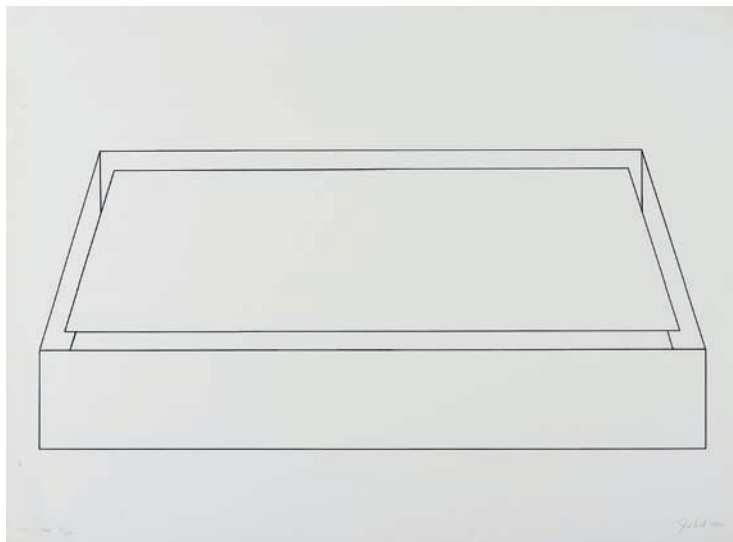
LITERATURE

Jörg Schellmann 110

157



158



158

DONALD JUDD 1928-1994*Untitled, from Hommage à Picasso, 1973*

Screenprint, on wove paper, with full margins, signed and numbered 81/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

S. 57 x 75.9 cm (22½ x 29⅞ in.)

I. 30.8 x 68.5 cm (12⅛ x 26⅞ in.)

Estimate £600-800 \$940-1,200 €840-1,100

LITERATURE

Jörg Schellmann 83

159

DONALD JUDD 1928-1994*Untitled suite: one plate, 1978-79*

Aquatint, on wove paper, with full margins, signed and annotated 'PP 4/6' in pencil (the intended edition was 175 and 15 artist's proofs, but was not completed as per Jörg Schellmann), published by the artist, unframed.

I. 78 x 50.2 cm (30¾ x 19¾ in.)

S. 101.8 x 75 cm (40⅞ x 29½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100

LITERATURE

Jörg Schellmann 97

159





160

CY TWOMBLY 1928-2011

Untitled, from Hommage à Picasso, 1973

Lithograph and collotype in colours, on wove paper, the full sheet, signed and numbered 82/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

S. 76.1 x 55.8 cm (29 $\frac{7}{8}$ x 21 $\frac{7}{8}$ in.)

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

LITERATURE

Heiner Bastian 41

161

JOSEPH BEUYS 1921-1986

Untitled, from Hommage à Picasso, 1973

Lithograph in colours, on Rag paper, the full sheet, signed and numbered 82/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

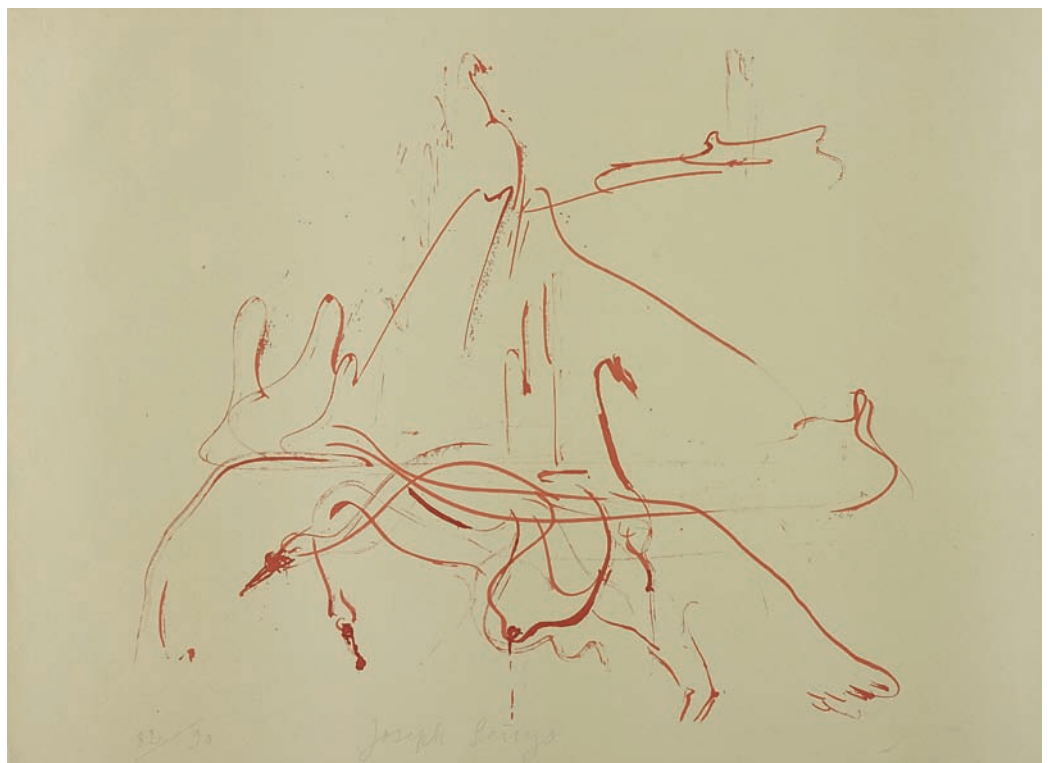
S. 56 x 75.9 cm (22 x 29 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300

€1,400-2,100 ♠

LITERATURE

Jörg Schellmann 84





162

JOANA VASCONCELOS b. 1971

Vitrail 2, 2014

Archival inkjet print in colours, on Epson Exhibition paper, with full margins, signed, titled, dated '2014' and numbered 10/25 in pencil (there were also 5 artist's proofs and 5 printer's proofs), published by Adamson Editions Europe, unframed.

I. 101.3 x 100.5 cm (39 $\frac{7}{8}$ x 39 $\frac{5}{8}$ in.)

S. 112.7 x 111 cm (44 $\frac{3}{8}$ x 43 $\frac{3}{4}$ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ₣ ♠



163

GERHARD RICHTER b. 1932

Abstraktes Bild (P1), 1990

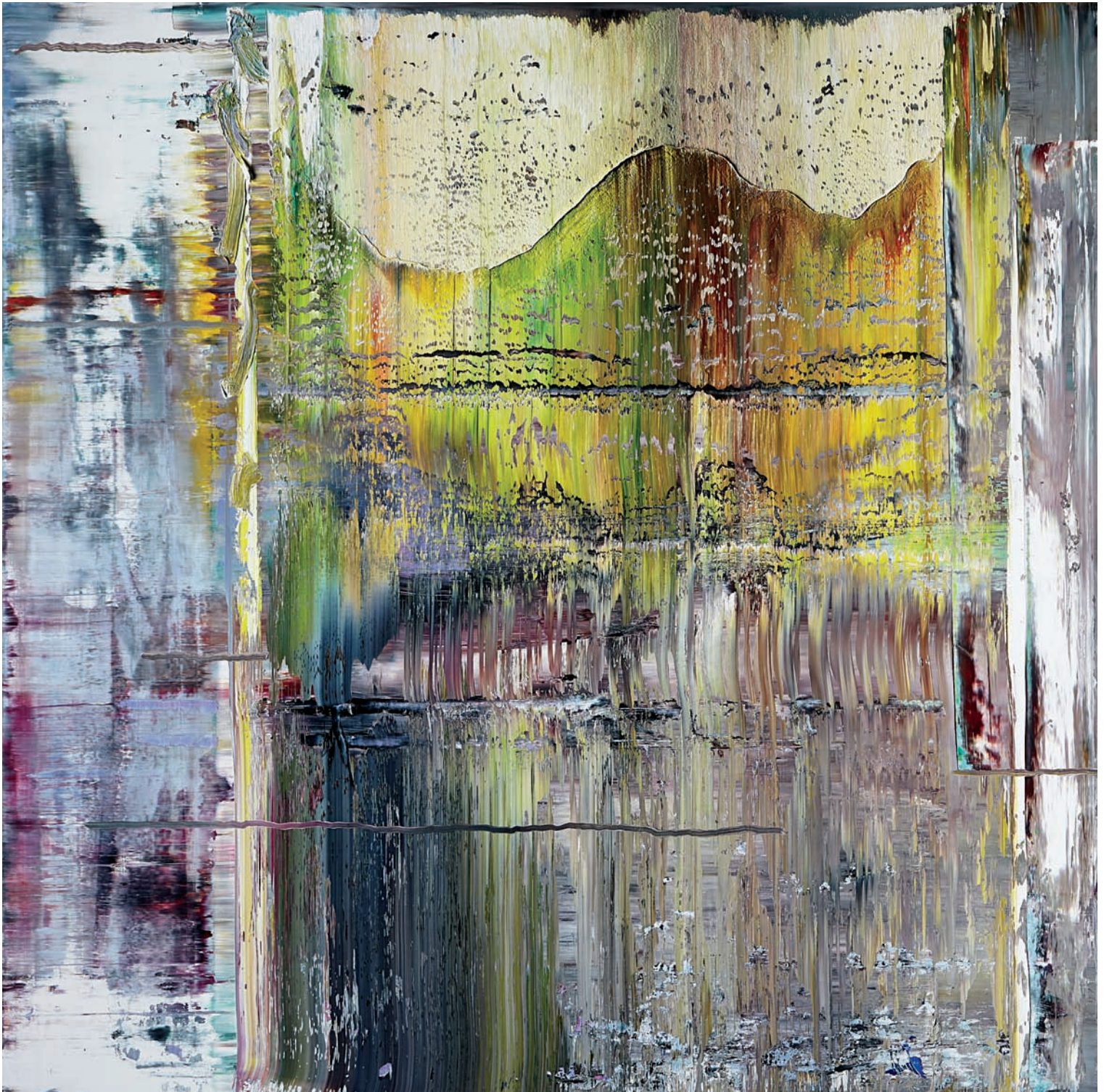
Diasc-mounted chromogenic print, on aluminium, the full sheet,
numbered 412/500 in black ink on the reverse, co-published by the artist
and Fondation Beyeler, Basel, 2013, unframed.

91.8 x 125.4 cm (36 $\frac{1}{8}$ x 49 $\frac{3}{8}$ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ± ♣

LITERATURE

Heni Productions P1



164

GERHARD RICHTER b. 1932

Haggadah (P2), 2006

Diasac-mounted chromogenic print, on aluminium, the full sheet,
numbered 412/500 in black ink on the reverse, co-published by the artist
and Fondation Beyeler, Basel, 2013, unframed.

99.7 x 99.7 cm (39¼ x 39¼ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ± ♠

LITERATURE

Heni Productions P2



165

GERHARD RICHTER b. 1932

Bouquet (P3), 2009

Diasec-mounted chromogenic print, on aluminium, the full sheet,
numbered 215/500 in black ink on the reverse, co-published by the artist
and Fondation Beyeler, Basel, 2013, unframed.

59.1 x 88.3 cm (23¼ x 34¾ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ± ♠

LITERATURE

Heni Productions P3



166

GERHARD RICHTER b. 1932

Wolke (Cloud), 1971

Offset lithograph, on white lightweight cardboard, with full margins, signed in pencil and numbered 136/150 in pencil on the reverse (there were also 12 artist's proofs in Roman numerals), published by Kunstring Folkwang, Essen, Germany, framed.

I. 44 x 44 cm (17³/₈ x 17³/₈ in.)

S. 63.9 x 59.9 cm (25¹/₈ x 23⁵/₈ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠ †

LITERATURE

Hubertus Butin 37



167

GERHARD RICHTER b. 1932

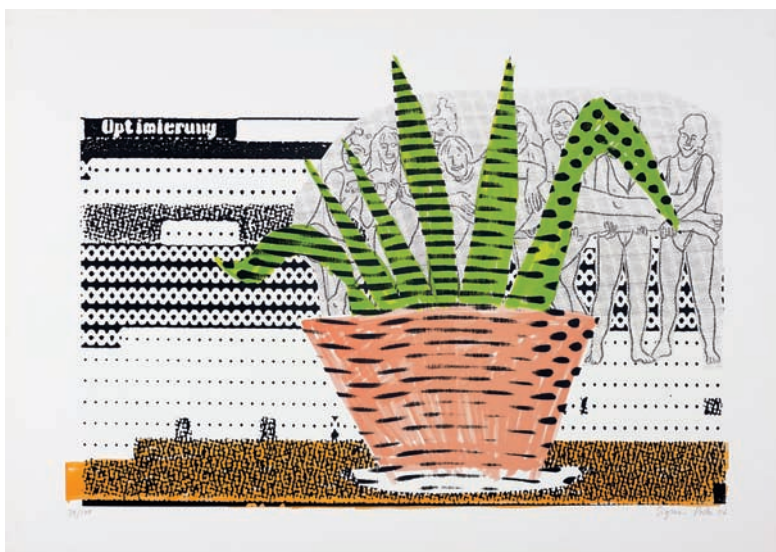
Seestück (Gegenlicht) (Seascape [Backlight]), 1991

Offset lithograph in colours, on thin wove paper, with full margins, signed in pencil, published by Achenbach Art Edition, Düsseldorf, framed.

I. 54 x 54 cm (21¹/₄ x 21¹/₄ in.)

S. 89.8 x 69.8 cm (35³/₈ x 27¹/₂ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ‡ ♠



168

SIGMAR POLKE 1941-2010

Optimierung (Optimization), 1996

Screenprint in colours, on smooth wove paper, with full margins, signed, dated '96' and numbered 34/100 in pencil (there were also 10 artist's proofs), published by Deutsche Bank AG, Frankfurt am Main, Germany, unframed.

I. 48.1 x 70.1 cm (18⁷/₈ x 27⁵/₈ in.)

S. 59.5 x 83.9 cm (23³/₈ x 33 in.)

Estimate £800-1,200 \$1,200-1,900 €1,100-1,700 ♠

LITERATURE

Jürgen Becker and Claus von der Osten 114



169

BANKSY b. 1975*Laugh Now, 2003*

Screenprint in colours, on wove paper, the full sheet, numbered 239/600 in pencil (an unsigned impression), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

S. 69.4 x 49.5 cm (27³/₈ x 19¹/₂ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

170

BANKSY b. 1975*Golf Sale, 2003*

Screenprint, on wove paper, with full margins, numbered 465/750 in pencil (one of 600 unsigned impressions, with the artist's copyright stamp lower right) published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 30.6 x 43.3 cm (12 x 17 in.)

S. 33.9 x 48.2 cm (13³/₈ x 18⁷/₈ in.)

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

170



171

BANKSY b. 1975*Happy Choppers*, 2003

Screenprint in colours, on wove paper, with full margins, numbered 500/750 in pencil (an unsigned impression), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, framed.

I. 69.6 x 49.5 cm (27³/₈ x 19¹/₂ in.)

S. 66.7 x 46.9 cm (26¹/₄ x 18¹/₂ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

171



172

BANKSY b. 1975*Trolleys*, 2007

Screenprint in colours, on wove paper, with full margins, signed and numbered 486/750 in pencil, published by Pictures on Walls, London, with the accompanying Certificate of Authenticity, unframed.

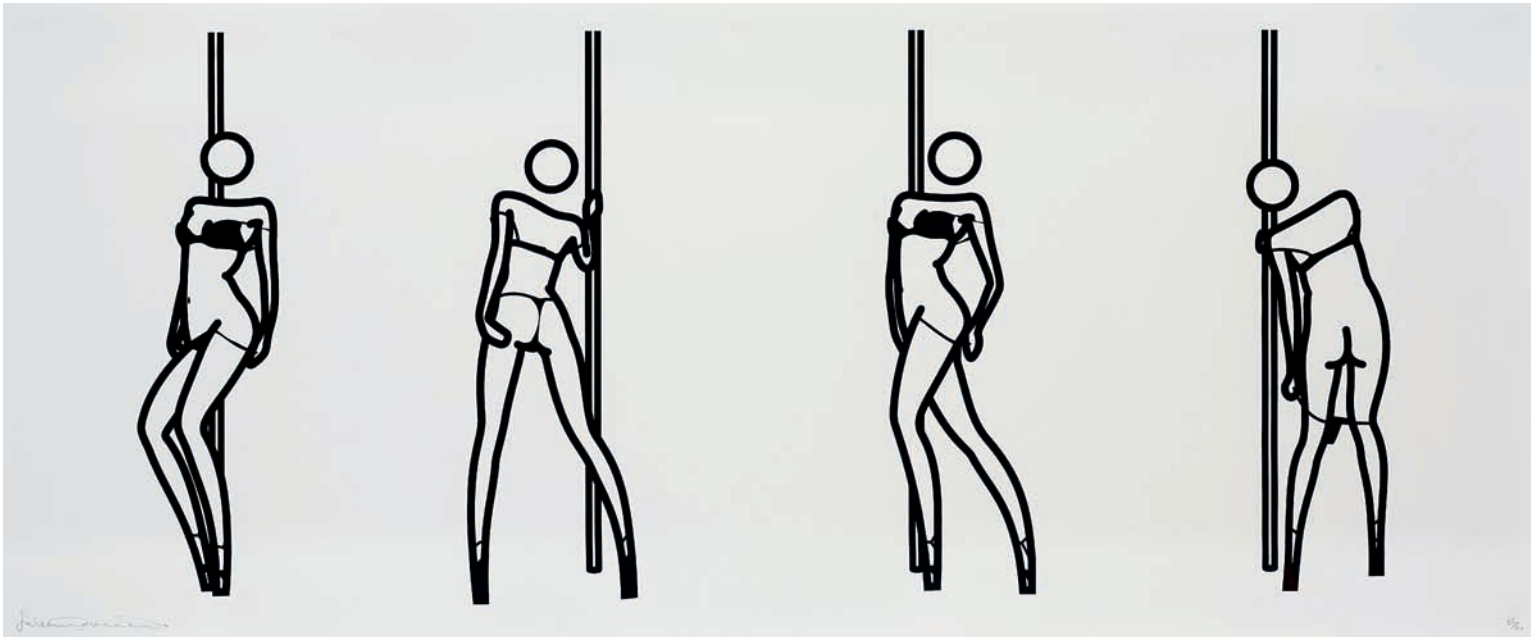
I. 49.2 x 69 cm (19³/₈ x 27¹/₈ in.)

S. 56.5 x 76.1 cm (22¹/₄ x 29⁷/₈ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

172





174



173

JULIAN OPIE b. 1958*This is Shannoza. 5, 2006*

Screenprint, on Somerset Satin paper, with full margins, signed and numbered 23/40 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

I. 51 x 110.7 cm (20 $\frac{1}{8}$ x 43 $\frac{5}{8}$ in.)

S. 56.9 x 136 cm (22 $\frac{3}{8}$ x 53 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

LITERATURE

Alan Cristea Gallery 62

174

JULIAN OPIE b. 1958*Luc and Ludivine Get Married (11); and**Luc and Ludivine Get Married (13), 2007*

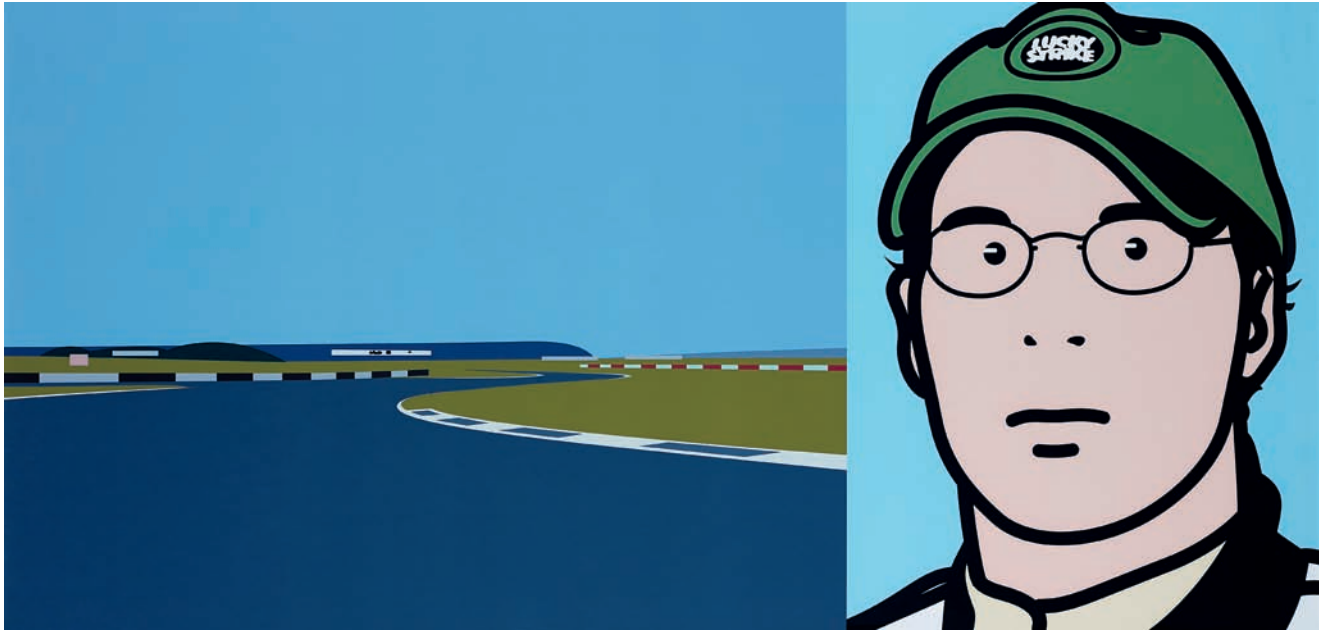
Pair of laser-cut Somerset Velvet black paper silhouettes, dry-mounted onto Clairefontaine Mayo white paper (as issued), the full sheets, both pairs signed in black marker pen and numbered 7/10 (printed) on labels affixed to the reverse of the left frame for each (there was also 1 artist's proof for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

each 48.7 x 40 x 40 cm (19 $\frac{1}{8}$ x 15 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ♠

LITERATURE

Alan Cristea Gallery 117 and 119



175

JULIAN OPIE b. 1958*Imagine You Are Driving (Fast) / Jacques*, 2002

Lambda print in colours, on Fujicolour Photographic paper, dry-mounted to PVC (as issued), the full sheet, signed and numbered 13/50 in black ink on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed.

55.5 x 114.8 cm (21 $\frac{7}{8}$ x 45 $\frac{1}{4}$ in.)

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

LITERATURE

Alan Cristea Gallery 33

176

JULIAN OPIE b. 1958*View of Mount Fuji with Daisies from Route 300*, 2009

Lenticular acrylic panel, comprised of an inkjet print in colours, on specialist paper, mounted to twenty line 3D and iMotion lenses, signed in black ink and numbered 4/50 (printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, contained in a white sprayed aluminium frame specified by the artist.

90.2 x 125.1 x 3.7 cm (35 $\frac{1}{2}$ x 49 $\frac{1}{4}$ x 1 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

LITERATURE

Alan Cristea Gallery 138



177

JULIAN OPIE b. 1958

View from my Kitchen Window, 2008

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

27.6 x 35.4 x 4.5 cm (10 $\frac{7}{8}$ x 13 $\frac{7}{8}$ x 1 $\frac{3}{4}$ in.)

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

LITERATURE

Alan Cristea Gallery 106



178

JULIAN OPIE b. 1958

View from my Bedroom Window, 2007

LCD animation presented as a continuous computer animation on a 48 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made, black powder-coated metal surround, signed in black ink and numbered 213/300 (printed) on a label affixed to the reverse (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, with various adapters, contained in the original foam-lined corrugated cardboard box.

24.8 x 31.1 x 4 cm (9 $\frac{3}{4}$ x 12 $\frac{1}{4}$ x 1 $\frac{5}{8}$ in.)

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

LITERATURE

Alan Cristea Gallery 104



180



181

179

JULIAN OPIE b. 1958*Winter 75, 2012*

Digital print in colours, laminated to glass and mounted to acrylic (as issued), the full sheet, signed in black ink and numbered 3/3 on a label affixed to the reverse (there was also 1 artist's proofs), published by Alan Cristea Gallery, London.

68 x 121 x 2 cm (26¾ x 47⅝ x 0¾ in.)

Estimate £1,500-2,000

\$2,300-3,100 €2,100-2,800 ♠

180

JULIAN OPIE b. 1958*Still Life with Mushrooms and Courgettes, 2001*

Lambda print in colours, laminated to stretched Olive canvas with a gloss seal, signed and numbered 3/40 in black marker pen on the overlap (there were also 11 artist's proofs), published by Alan Cristea Gallery, London.

39.4 x 65.5 x 3.5 cm (15½ x 25¾ x 1⅜ in.)

Estimate £1,000-1,500

\$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Alan Cristea Gallery 29

181

JULIAN OPIE b. 1958*Still Life with Yellow, Red and Green Peppers, 2001*

Lambda print in colours, laminated to stretched Olive canvas with a gloss seal, signed and numbered 3/40 in black marker pen on the overlap (there were also 11 artist's proofs), published by Alan Cristea Gallery, London.

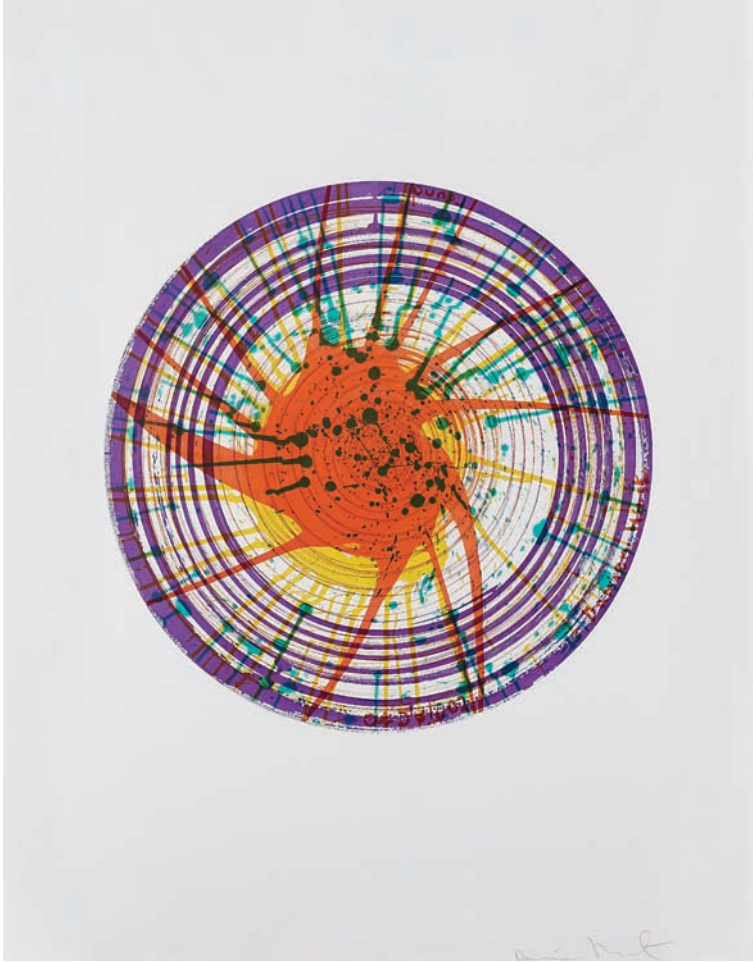
39.1 x 65.1 x 4 cm (15⅜ x 25⅝ x 1⅝ in.)

Estimate £1,000-1,500

\$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Alan Cristea Gallery 27



182

DAMIEN HIRST b. 1965

Round, from *In a Spin, The Action of the World on Things, Vol. 1*, 2002
Etching with sugar-lift and aquatint in colours, on Hahnemühle
etching paper, with full margins, signed in pencil, (the edition was 68
and 12 artist's proofs), published by The Paragon Press,
London, framed.

I. 50.3 x 50 cm (19¾ x 19⅝ in.)

S. 91.2 x 70.8 cm (35⅞ x 27⅞ in.)

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

LITERATURE

The Paragon Press 2001-2006 p. 76

This lot has been authenticated by the Hirst
Authentication Committee

183

DAMIEN HIRST b. 1965

Mickey, 2014

Screenprint in colours with glaze, on wove paper, with full
margins, signed and numbered 85/250 in pencil, published
by Other Criteria, London (with their blindstamp), framed.

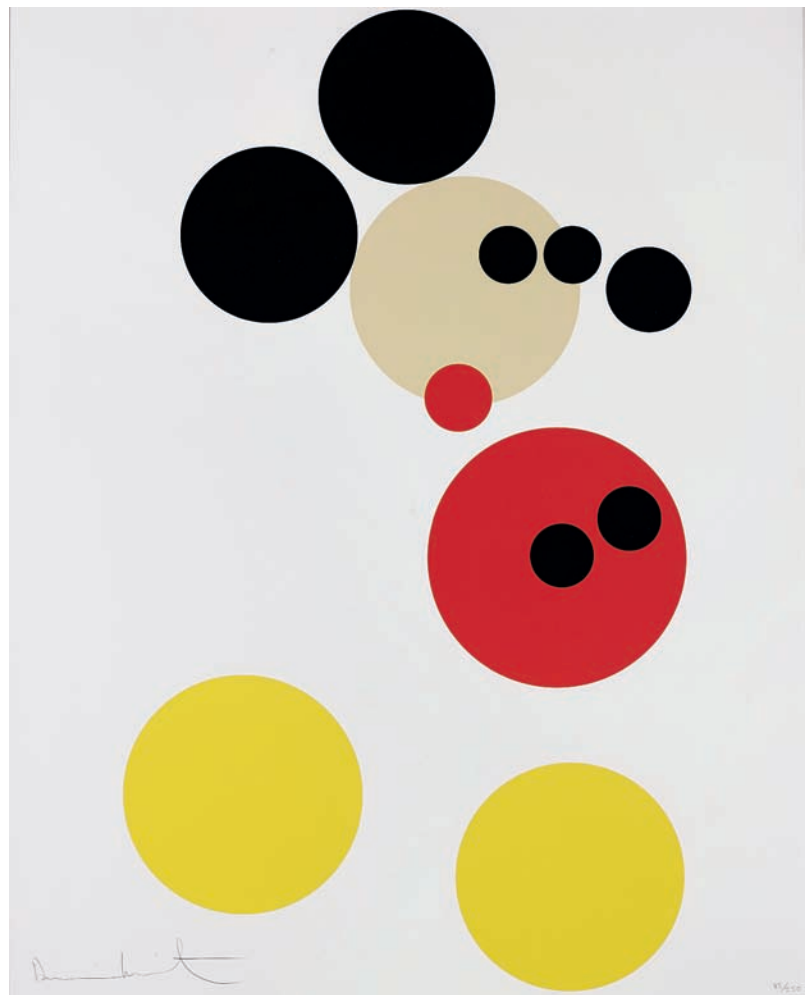
I. 84.1 x 49 cm (33⅛ x 19¼ in.)

S. 87.5 x 70 cm (34½ x 27½ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ± ♠

This lot has been authenticated by the Hirst
Authentication Committee

183



184

184

DAMIEN HIRST b. 1965*Dark Black Heaven (Nite Time)*, 2012

Inkjet print in colours with glaze and foilblock, on Hahnemühle photo rag ultra smooth paper, with full margins, signed and numbered 2/55 in black ink (there were also 10 artist's proofs), published by Paul Stolper and Other Criteria, London, framed.

I. 55.5 x 55.4 cm (21 $\frac{7}{8}$ x 21 $\frac{3}{4}$ in.)

S. 72.4 x 71 cm (28 $\frac{1}{2}$ x 27 $\frac{7}{8}$ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠ †

This lot has been authenticated by the Hirst Authentication Committee



185

ROBERT LONGO b. 1953*Cindy and Eric*, from *Men in Cities*, 1981/2014

Two chromogenic prints, on semi-gloss wove paper, with full margins, each signed, dated '1981/2014' and numbered 27/75 in pencil on the reverse, published by The Kitchen, New York, framed.

I. 37.7 x 25.1 cm (14 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in.)

S. 45.9 x 35.7 cm (18 $\frac{1}{8}$ x 14 in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 †

185





186

DAMIEN HIRST b. 1965*The Souls IV (Oriental Gold/Burgundy/Leaf Green), 2010*

Foil-block print in colours, on Arches 88 Archival paper, with full margins, signed and numbered 1/15 in pencil (there were also 5 artist's proofs), co-published by Other Criteria and Paul Stolper, London, framed.

I. 27 x 42.5 cm (10⁵/₈ x 16³/₄ in.)

S. 72.2 x 51 cm (28³/₈ x 20¹/₈ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

This lot has been authenticated by the Hirst Authentication Committee

187

DAMIEN HIRST b. 1965*The Dead (Silver Gloss/Westminster Blue, Skull), 2009*

Foil block print in colours, on Arches 88 paper, with full margins, signed and numbered 11/15 in pencil (there were also 5 artist's proofs), co-published by Paul Stolper and Other Criteria, London, framed.

I. 41.3 x 30 cm (16¹/₄ x 11³/₄ in.)

S. 72 x 50.9 cm (28³/₈ x 20 in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ♠

This lot has been authenticated by the Hirst Authentication Committee

187



JEFF KOONS b. 1955

Balloon Dog (Red), 1995

Porcelain with metallic glaze, numbered 2148/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles, lacking the original plastic stand and cardboard box.
diameter 26 cm (10¼ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400





189

THIS LOT IS SOLD WITH NO RESERVE

RICHARD PRINCE b. 1949

Good Revolution (for Parkett), 1992

Presentation gold record mounted to chromogenic print, the full sheet, signed in black ink, with the incised title, date and numbering '24/80' on a plaque affixed to the work (there were also 20 artist's proofs in Roman numerals), published by Parkett Editions, New York and Zurich, framed.

52 x 41.9 cm (20½ x 16½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 •

LITERATURE

Edition for Parkett 34

Includes a playable vinyl record by the artist, recorded both sides, *Good Revolution* (1:46); and *Don't Belong* (1:46), arranged and performed by Richard Prince, recorded and mixed at Harmonic Ranch by Mark Degliantoni, September 1992



190

THIS LOT IS SOLD WITH NO RESERVE

ROSEMARIE TROCKEL b. 1952

Ex Voto Platte, for *Texte zur Kunst*, 2000

Screenprint on cellular rubber, signed and numbered 42/50 in black ink (there were also 15 artist's proofs), published by Texte Zur Kunst, Berlin, unframed.

27.7 x 28 cm (10⅞ x 11 in.)

Estimate £500-700 \$780-1,100 €700-980 • ♣



191

THIS LOT IS SOLD WITH NO RESERVE

PAUL MCCARTHY b. 1945

Pudding, for *Texte zur Kunst*, 1999

Red rubber compound in glass dish, signed with initials and numbered 81/100 in silver ink on the underside (there were also 20 artist's proofs), published by Texte Zur Kunst, Berlin.

4.5 x 16.2 x 12.8 cm (1¾ x 6⅜ x 5 in.)

Estimate £800-1,200 \$1,200-1,900 €1,100-1,700 •

192



192

MIKE KELLEY 1954-2012*Satan's Nostrils*; and *Hangin'-Heavy-Hairy-Horny (Sweat)*, 1989

Two screenprints in colours, on silk, both signed, dated '1989' and annotated 'AP I/X' in black ink on the attached ribbons (one also titled, both artist's proofs, the editions were 40), both framed.

Satan's Nostrils 135.5 x 94.7 cm (53½ x 37¼ in.)

Hangin'-Heavy-Hairy-Horny (Sweat) 132 x 96.5 cm (51⅞ x 37⅞ in.)

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

193



193

MIKE KELLEY 1954-2012*Emerald Eyehole (tablecloth)*, 1989

Screenprint in colours, on cotton, signed in blue ink, titled, dated '1989' and numbered 5/10 (printed) in black ink on a gallery label adhered to the reverse of the backing board (an artist's proof, the edition was 25), published by Edition Julie Sylvester, New York, framed.

135.8 x 134.8 cm (53½ x 53⅞ in.)

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



194

VARIOUS ARTISTS

London, 1992

The complete portfolio of 11 prints comprising 10 screenprints (one laminated, and one with mould cut sections and varnish) and one blind embossed print, predominantly in colours, on various papers, the full sheets, with title page and colophon, all sheets signed and annotated 'VIII/XV' in pencil on the reverse (one of 25 artist's proofs, the edition was 65), published by The Paragon Press, London, the sheets loose (as issued) contained in the original black, buckram-covered wooden portfolio. 93.9 x 80.5 cm (36 $\frac{7}{8}$ x 31 $\frac{3}{4}$ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

EXHIBITED

London, The British Council, *Multiple Choice: Prints by Young British Artists*, 1997 (another example exhibited)

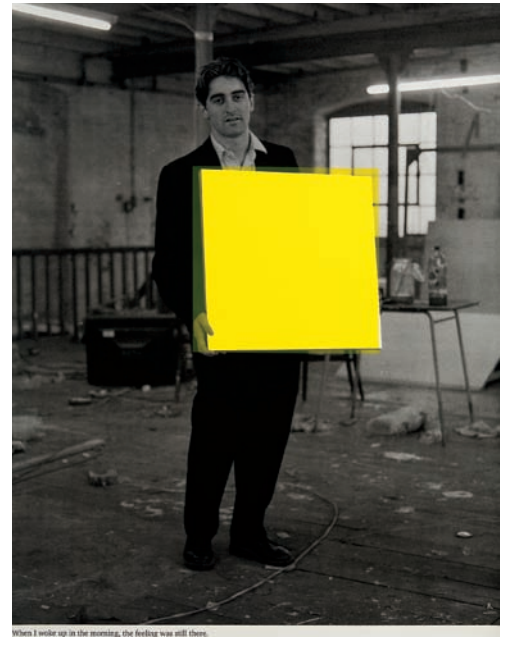
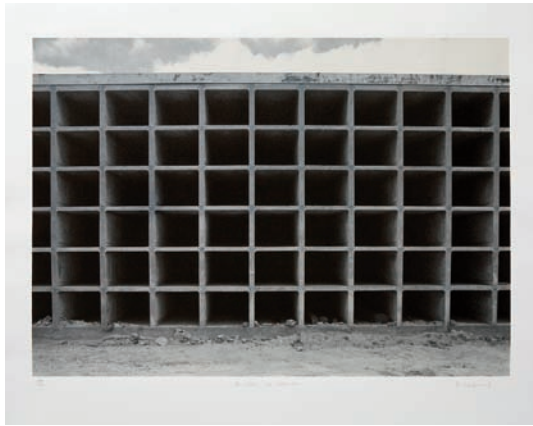
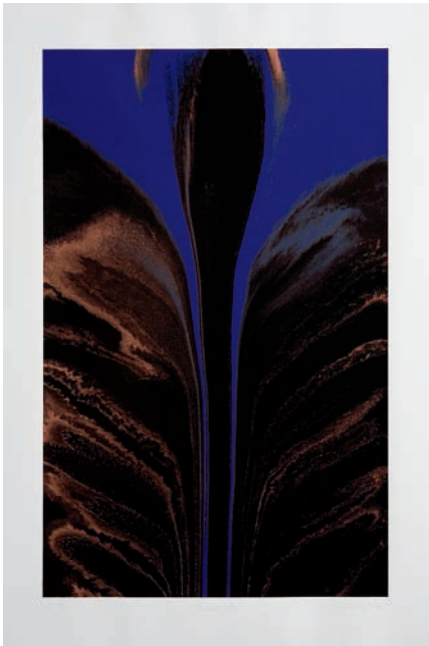
LITERATURE

The Paragon Press, 1985-1996 pp. 46-51

Including works by Angus Fairhurst; Damien Hirst; Langlands & Bell; Michael Landy; Nicholas May; Marc Quinn; Marcus Taylor; Gavin Turk; Rachel Whiteread; and Craig Wood

The *London* portfolio (and the subsequent five lots) comprise a plethora of dynamic images and multiples created by some of the leading Young British Artists, or YBAs, who came to prominence during the late 1980s, and who engendered a new and excitingly distinctive era of British art. The earliest, core members of the group attended Goldsmiths' College, London receiving tutelage from Michael-Craig Martin, Richard Wentworth and others. The group rose to fame through a mixture of precocious talent and self-promotion, encouraged by the patronage of new collectors, particularly Charles Saatchi.

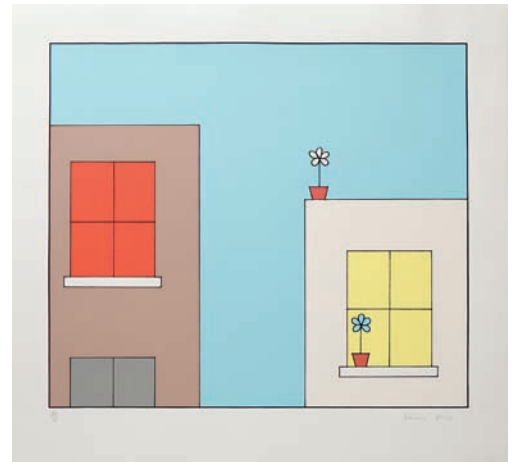
The portfolios in lots 194 to 198 were created once the YBA's reputation for independence, entrepreneurship, and unconventionality had already been cemented, and the works contained embody the playful and sometimes brash spirit of these artists. These lots demonstrate the influence of Marcel Duchamp in the prominence given to conceptual art, found objects, and unconventionally humorous interpretations of everyday life, whilst also the role of the viewer, and the ways in which art should be digested. Above all, the works in these portfolios embody an era marked by a complete openness towards the materials and processes with which art can be made, and the form it can take.

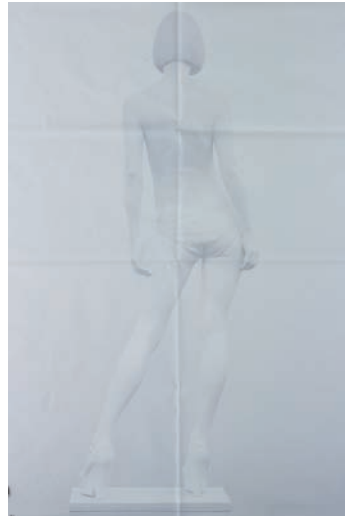


When I woke up in the morning, the feeling was still there.



GAVIN TURK RIGHT HAND AND FOREARM





195

VARIOUS ARTISTS

SNAP, 2011

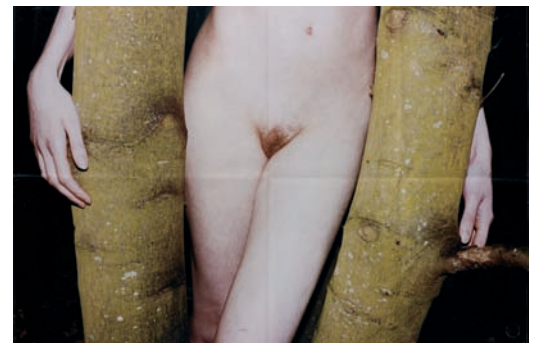
The complete portfolio of 12 digital ink prints, predominantly in colours, on coated MG blueback paper, the full sheets, all signed and numbered 1/50 in black ink, published by Paul Stolper Gallery, London, the sheets loose and folded (as issued) contained in the original portfolio.

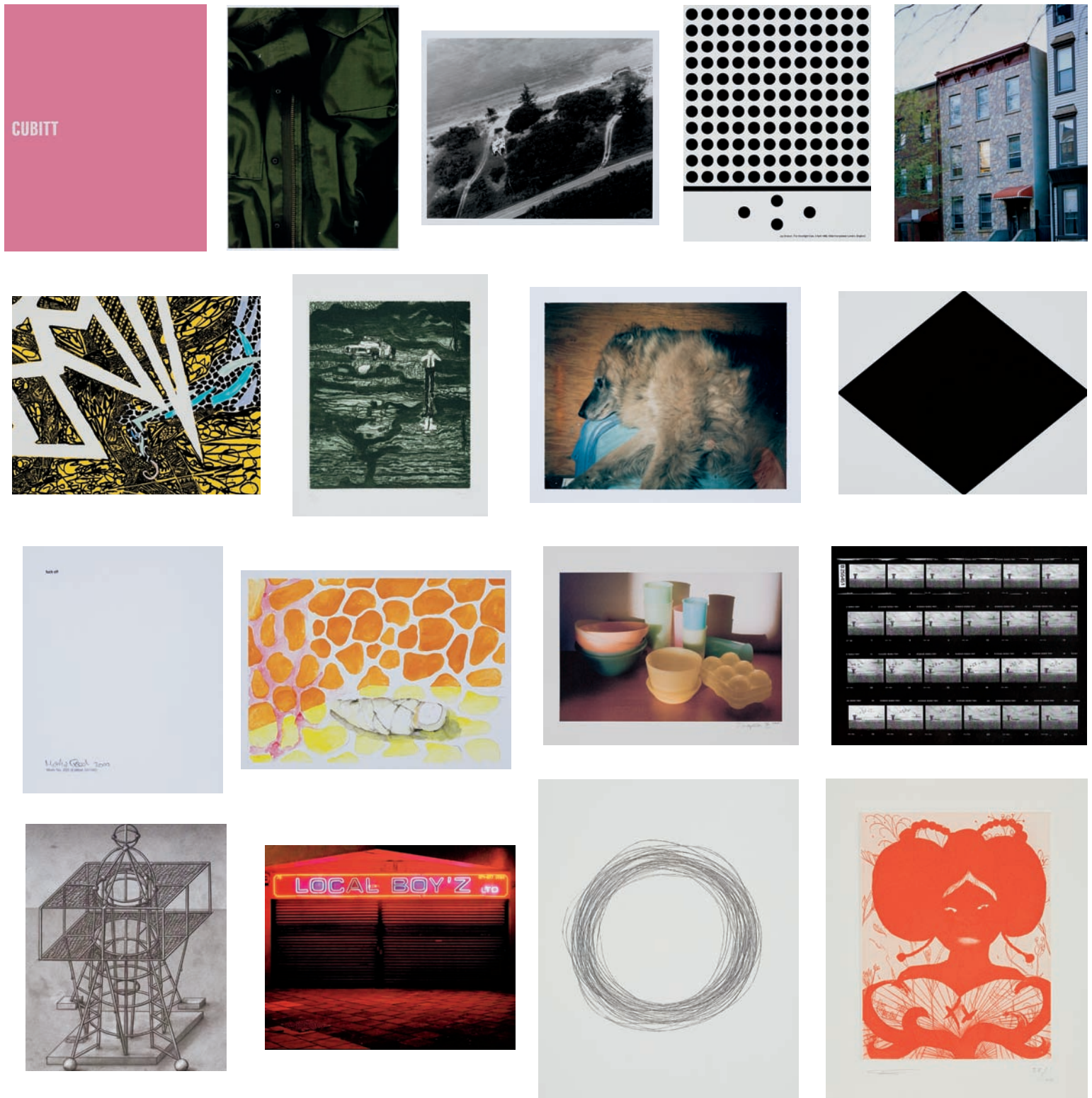
all S. 152.4 x 101.6 cm (60 x 40 in.) (one horizontal)

portfolio 56 x 44 x 13 cm (22 x 17½ x 5½ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

Including works by Abigail Lane; Cerith Wyn Evans; Darren Almond; Don Brown; Gary Hume; Johnnie Shand Kydd; Juergen Teller; Julian Simmons; Mark Fuller; Russell Haswell; Sarah Lucas; and Simon Liddiment





196

VARIOUS ARTISTS

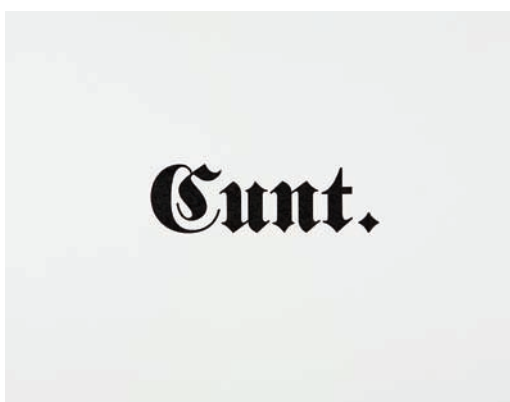
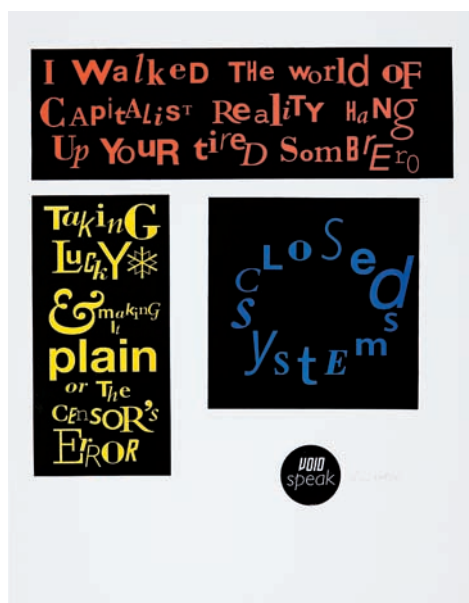
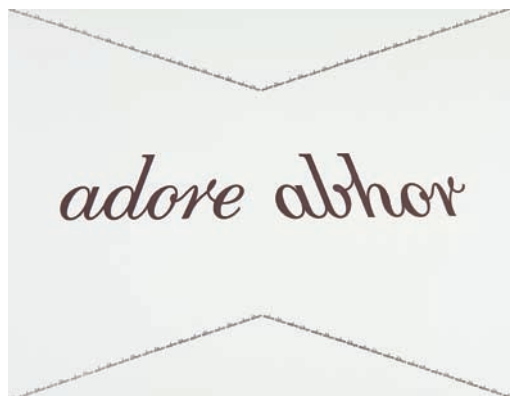
Cubitt Portfolio, 1999-2000

The complete portfolio, comprising 20 works in various media, predominantly in colours, on various paper, with justification and list of works, all signed and numbered 58/100 in pencil (there were also 20 artist's proofs), published by Cubitt House, London, the sheets loose (as issued) contained in the original linen-covered yellow solander box, the title printed on the uppers.

28.4 x 23.4 cm (11½ x 9¼ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

Including works by: Gareth Jones; Martin Creed; Scott King; Paul McCarthy; Jane Simpson; Elizabeth Wright; Hilary Lloyd; Jochen Klein; Paul Noble; Peter Pommerer; Tacita Dean; Peter Doig; Ceal Floyer; Matthew Higgs; Alex Katz; James Pyman; Giorgio Sadotti; Wolfgang Tillmans; Piotr Uklanski; and Chris Offili



197

THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS

Other Men's Flowers, 1994

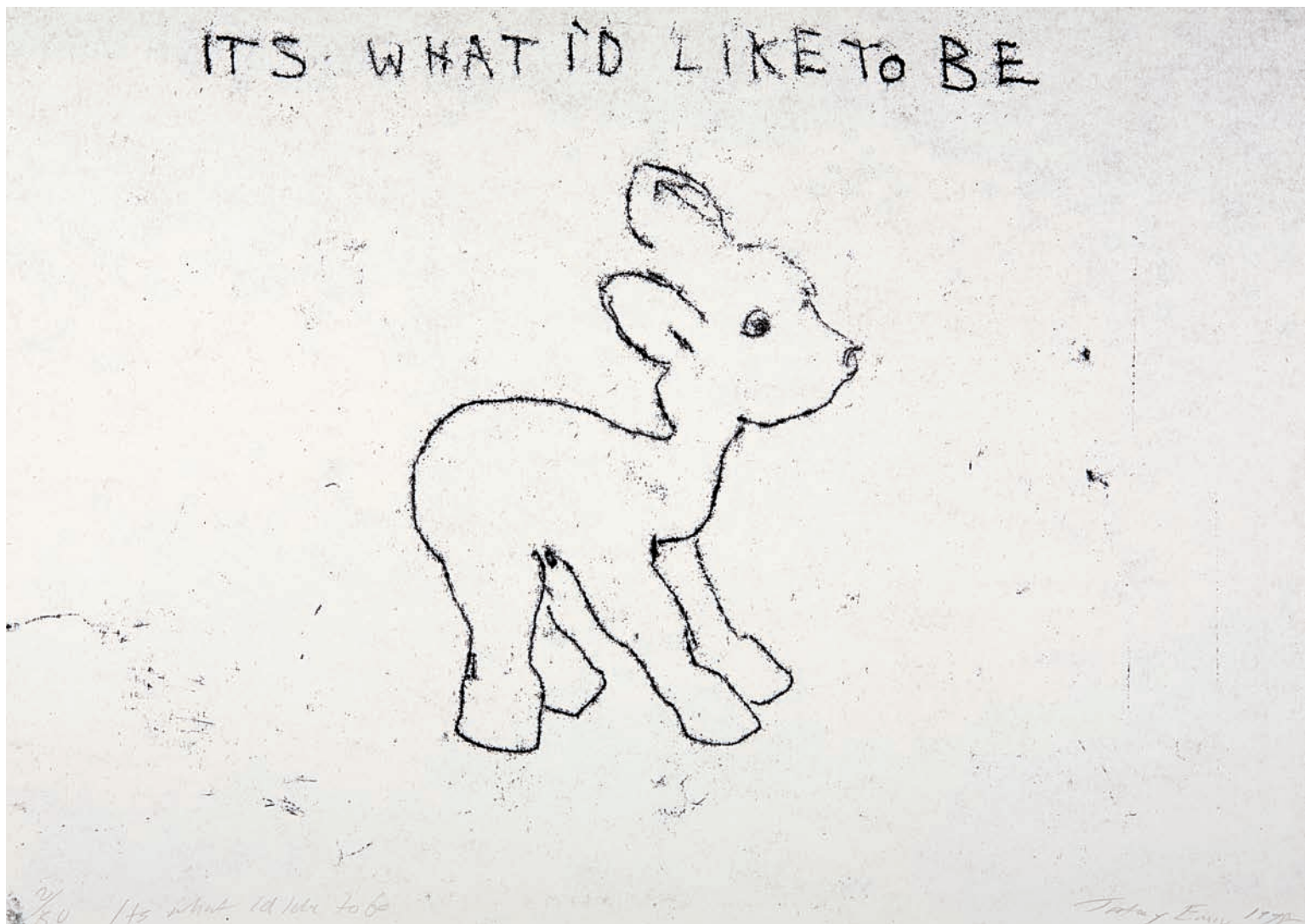
The complete set of 15 screenprints in colours with letterpress, on various papers, the full sheets, with additional unsigned print *Please Keep Out Foot and Mouth*, all signed in pencil (one with initials), some on the reverse, or stamp-signed on the reverse, some also dated on the reverse, all numbered 21/50 in pencil on the reverse (there were also 20 artist's proofs), published by The Paragon Press, London, the sheets loose (as issued), contained in the original blue paper-covered portfolio box. 49.5 x 62.5 cm (19½ x 24¾ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ♠

LITERATURE

The Paragon Press 1985-1996, p. 198

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



198

VARIOUS ARTISTS

10 SupaStore SupaStars, 1998

The complete portfolio of 10 lithographs, the Gary Hume printed in colours, on Fabriano paper, with full margins, all signed and numbered 2/50 in pencil, published by Supastore Productions, London, on the occasion of an exhibition at The Tomato Building, Soho, 7 Dec - 23 Dec, 1998, the sheets loose (as issued) contained in the original hessian portfolio case. 64.5 x 44.5 cm (25³/₈ x 17¹/₂ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

Including works by Simon Bill; Ellen Cantor; Tracey Emin; Anya Gallaccio; Georgie Hopton, Gary Hume; Simon Periton; Sarah Staton; Tomato; and Time Noble & Sue Webster



199

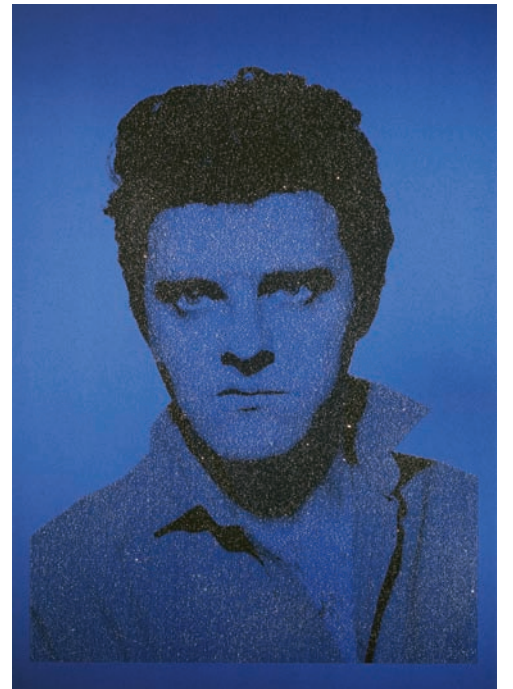
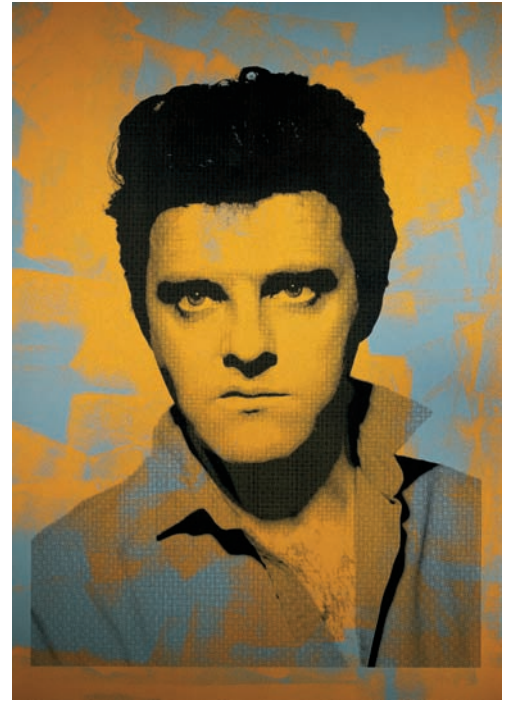
GAVIN TURK b. 1967

Relic (Cave), 1995

Screenprint on acrylic, signed, dated '95' and annotated '050' in black ink on the reverse (from the edition of 130).

diameter 48 cm (18 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠



200

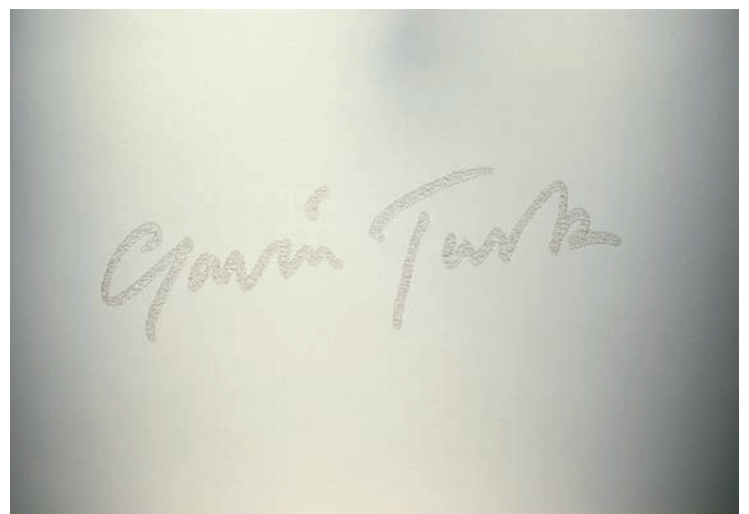
GAVIN TURK b. 1967

Faces, 2004

The complete portfolio of seven screenprints in colours, six with diamond dust, on Somerset Satin 410 gsm paper, the full sheets, all signed, titled and numbered 1/40 in pencil on the reverse (there were also 10 artist's proofs), published by Paul Stolper, London, the sheets loose (as issued) contained in original black fabric-covered portfolio box.

104 x 74.2 cm (40 7/8 x 29 1/4 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠





201

MARC QUINN b. 1964*Crystal World*, 2008

Cast bronze with heat-treated chrome patina, with the incised signature, date '2008' and numbering 17/45 on the underside of the base (there were also 5 artist's proofs), published by White Cube, London.

44.5 x 11.7 x 10 cm (17½ x 4½ x 3¾ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ♠

202

MARC QUINN b. 1964*Internal Labyrinth, MQ180*, 2011

Pigment print in colours, on wove paper, with full margins, signed, dated '2011' and numbered 19/20 in pencil, published by the artist, unframed.

L. 123 x 73.2 cm (48¾ x 28¾ in.)

S. 139.8 x 92.2 cm (55 x 36¼ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠

202



203

CHRISTOPHER WOOL b. 1955*Untitled (Kölischer Kunstverein), 1991*

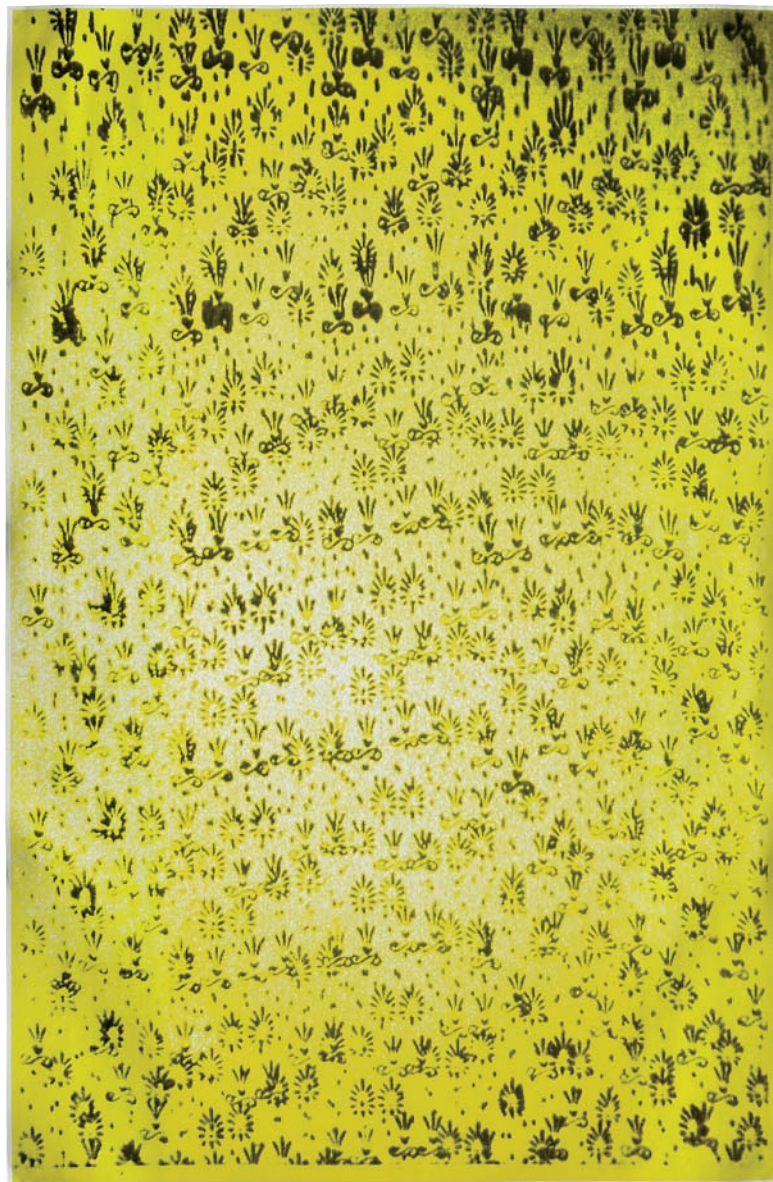
Lithograph in colours, on smooth laid paper, with full margins, signed, dated '1991' and numbered 36/40 in pencil on the reverse, published by Edition Kölischer Kunstverein, Cologne, framed.

I. 97.7 x 63.8 cm (38½ x 25½ in.)

S. 98.5 x 64.9 cm (38¾ x 25½ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800

203



204



204

THIS LOT IS SOLD WITH NO RESERVE

TAUBA AUERBACH b. 1981*Untitled, 2011*

Screenprint in colours, on black wove paper, with full margins, signed, dated '2012' and numbered 3/120 in pencil (there were also 12 artist's proofs), published by Bergen Kunsthall, Norway, to celebrate the artist's 2011 *Tetrachromat* exhibition held at Bergen Kunsthall in collaboration with Malmö Konsthall and WIELS Contemporary Art Centre, Brussels, unframed.

I. 76.2 x 57.1 cm (30 x 22½ in.)

S. 86.2 x 66.2 cm (33⅞ x 26⅛ in.)

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



THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS

A Manchester Portfolio, 2003

The complete portfolio of eight prints and multiples, comprising five prints in various mediums (two in colours) on various wove papers, one cross-stitch, one engraving on glass, and one brass multiple, some signed and numbered 1/50 in pencil or black ink, the Nick Crowe signed and numbered 1/50 in black ink on the accompanying Certificate of Authenticity, the brass multiple signed and annotated '1' on the brown cardboard box, published by Graham Parker and Paul Stolper Gallery, London, all contained in the original grey portfolio box with printed titles.
65 x 49.8 cm (25⁵/₈ x 19⁵/₈ in.)

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

Including works by Nick Crowe; Paul Housley; Dean Hughes; Jim Medway; Graham Parker; Ian Rawlinson; and Martin Vincent; the brass art by Chara Lewis & Kristin Mojsiewicz & Anneke Pettican

THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS

Five Artists Space Annual Edition Portfolios, 2010-2014

Five complete portfolios, including 6, 6, 5, 6 and 5 works respectively, in various mediums (including artists' box for each), all works from each portfolio signed and numbered 8/100, 3/100, 2/100, 40/100 and 1/100 respectively in pencil or ink (some on an accompanying Certificate of Authenticity, some also dated, Tillmans from the 2012 portfolio numbered from the edition of 170, as issued), published by and to benefit Artists Space, New York, all unframed and contained in their respective original artists' boxes.

each box: 62.2 x 52.1 x 3.8 cm (24¹/₂ x 20¹/₂ x 1¹/₂ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 • ‡ ♠

2010 Portfolio including works by: Liam Gillick; Rachel Harrison; Adam Pendleton; Seth Price; Frances Stark; and Claire Fontaine

2011 Portfolio including works by: Anne Collier; Dexter Sinister (Stuart Bailey and David Reinfurt); Guyton/ Walker; T.J. Wilcox; Trisha Donnelly; and Danh Bo

2012 Portfolio including works by: Allora & Calzadilla; Paul Chan; Wolfgang Tillmans; Rirkrit Tiravanija; and Thomas Bayrle

2013 Portfolio including works by: Angela Bulloch; Richard Hawkins; Klara Lidén; Nick Mauss; Collier Schorr; and Karl Holmqvist

2014 Portfolio including works by: Cory Arcangel; Beradette Corporation; Louise Lawler; Gedi Sibony; and Lawrence Weiner

207

THIS LOT IS SOLD WITH NO RESERVE

VARIOUS ARTISTS

White Columns Print Portfolio, 2013

The complete set of six screenprints (one with red), on wove papers (one cut-out), with full margins and the full sheets, the sheets loose (as issued), all signed and numbered 99/100 in pencil (some dated, there were also 10 artist's proofs for all), published by White Columns, New York, all unframed.

all l. various sizes, largest S. 60.8 x 50.5 cm (23 7/8 x 19 7/8 in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ♠

Including works by Talia Chetrit; Anne-Lise Coste; Peter Doig; John Giorno; Ugo Rondinone; and Charline Von Heyl

207



208

VARIOUS ARTISTS

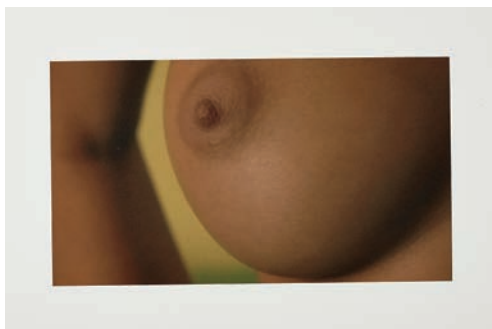
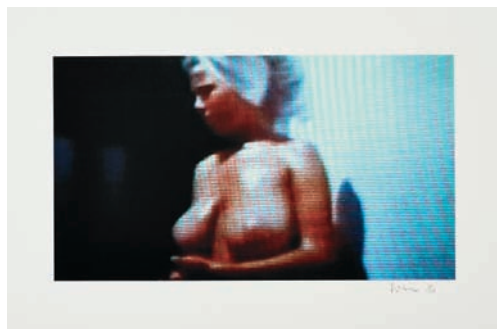
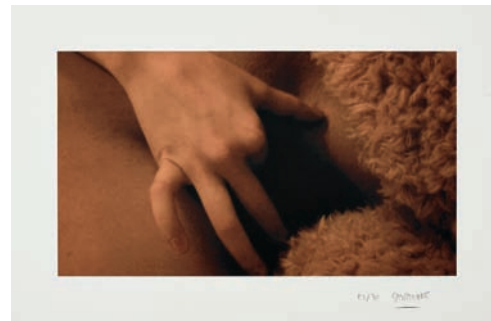
Destricted Artists Edition, 2006-7

The complete set of seven Ultra Chrome K3 Pigment prints, on Hahnemühle Photo Rag paper, with full margins, some signed, some dated '2006', all numbered 1/30 in pencil, further numbered 1/30 in pencil on the colophon, all contained in the original portfolio box with printed title. 40 x 53.9 x 6 cm (15 3/4 x 21 1/4 x 2 3/8 in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

Including works by Marina Abramovic; Sam Taylor-Wood; Matthew Barney; Marco Brambilla; Gaspar Noé; Larry Clark; and Richard Prince

208



209



210



209

CINDY SHERMAN b. 1954*Untitled (Self-Portrait with Sun Tan)*, 2003

Chromogenic print, on smooth white paper, with full margins, signed, dated '03' and numbered 38/350 in black ink on the reverse, published by The Serpentine Gallery, on the occasion of their 2003 Cindy Sherman retrospective, framed.

I. 66 x 40 cm (25 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in.)

S. 76.2 x 50.5 cm (30 x 19 $\frac{7}{8}$ in.)

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

210

LUC TUYMANS b. 1958*Der Diagnostische Blick V (The Diagnostic View V)*, 2012

Lithograph in colours, on Velin d'Arches paper, with full margins, signed and numbered 21/70 in pencil, unframed.

I. 100 x 72.4 cm (39 $\frac{3}{8}$ x 28 $\frac{1}{2}$ in.)

S. 119.1 x 78.1 cm (46 $\frac{7}{8}$ x 30 $\frac{3}{4}$ in.)

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

211

THIS LOT IS SOLD WITH NO RESERVE

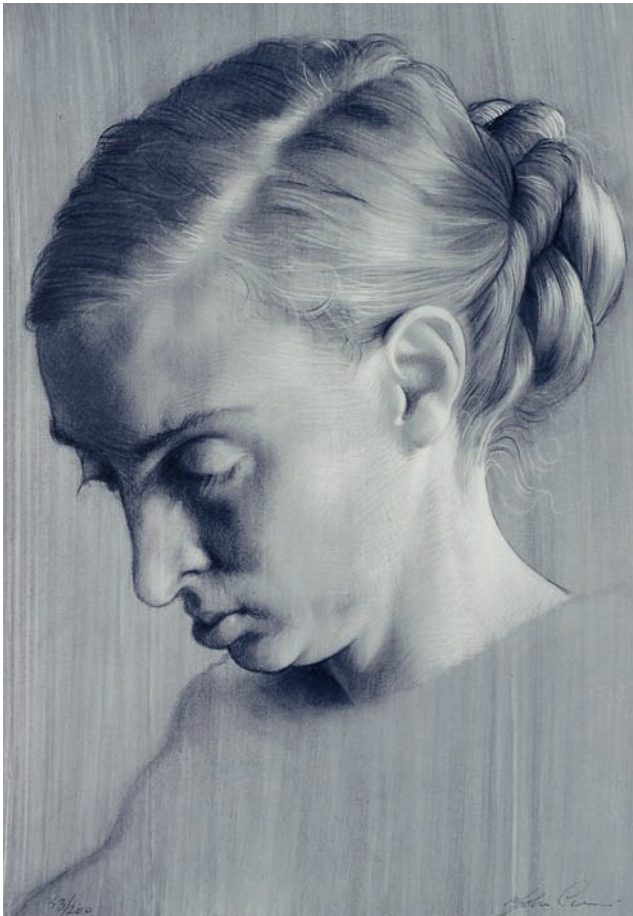
JOHN CURRIN b. 1962*Rachel as the Hag*, 2003

Glicée print on tracing paper to Somerset Velvet support, the full sheet, signed and numbered 43/200 in pencil, published by Serpentine Gallery, London, framed.

S. 42.9 x 29.9 cm (16 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in.)

Estimate £700-1,000 \$1,100-1,600 €980-1,400 • ♠

211





212

MARIO TESTINO b. 1954

Kate Moss, London, 2006, 2012

Chromogenic print, on Fujiflex Crystal Archive Supergloss paper, with full margins, signed and numbered 98/175 in black ink on a label affixed to the reverse (there were also 25 artist's proofs), published by Counter Editions, London, unframed, contained in the original portfolio box.

I. 41.2 x 53.4 cm (16¼ x 21 in.)

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

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ₣ ♠

213

STEPHAN BALKENHOL b. 1957

Mann und Frau, 2006-2008

Two cast lead figures, *Frau* incised 'griffelkunst 2008 St. Balkenhol 483' and *Mann* incised 'griffelkunst 2006 St. Balkenhol 656' on the undersides, each from editions of unknown size, published by Griffelkunst- Vereinigung, Hamburg.

Mann 33 x 18 x 8 cm (12⅞ x 7⅞ x 3⅛ in.)

Frau 31.8 x 15 x 10 cm (12½ x 5⅞ x 3⅞ in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ♠



214

ROBERT RAUSCHENBERG 1925-2008*Untitled, from Hommage à Picasso, 1973*

Offset lithograph with screenprint in colours, on Arches paper, the full sheet, signed, dated '73' and numbered 81/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

S. 76.1 x 56.6 cm (29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)

Estimate £700-900 \$1,100-1,400 €980-1,300

215

ANTONY GORMLEY b. 1950*Extend, 2008*

Etching, on Arches Velin paper, with full margins, signed, titled, dated '2008' and numbered 33/60 in pencil on the reverse (there was also 1 artist's proof), published by White Cube Editions, London, framed.

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

S. 60.7 x 79.9 cm (23 $\frac{7}{8}$ x 31 $\frac{1}{2}$ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠



216

THIS LOT IS SOLD WITH NO RESERVE

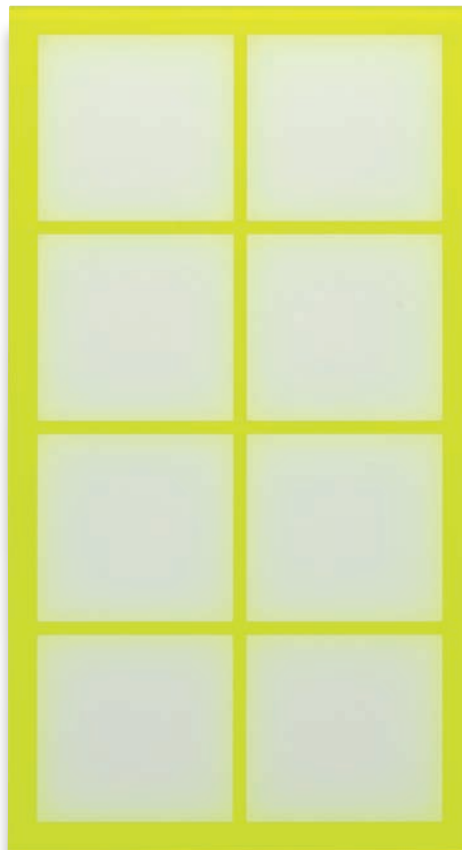
UGO RONDINONE b. 1964*Passing Afternoon*, 2006

Screenprint in yellow, on Plexiglas, the full sheet, signed, dated '2006' and numbered 35/100 in black ink on the accompanying Certificate of Authenticity, published by Whitechapel Gallery, London.

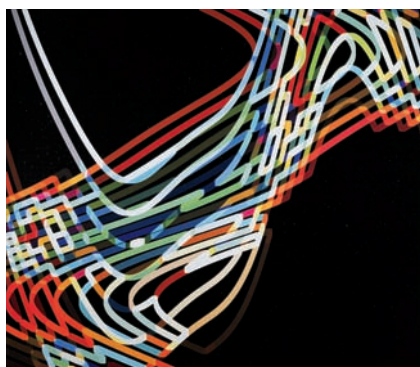
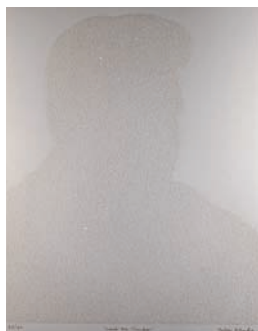
51.1 x 28 cm (20 1/8 x 11 in.)

Estimate £700-1,000 \$1,100-1,600 €980-1,400 • ‡

216



217



217

VARIOUS ARTISTS*Diamond Dust Volume I*, 2003

The complete portfolio of five screenprints in colours with diamond dust, and one iris print in colours, on either Somerset Satin paper, or bright white Colorplan paper, the full sheets, all signed and numbered 1/60, the Peter Saville signed on the accompanying Certificate of Authenticity (there were also 20 artist's proofs for the Peter Blake, and 10 for the Gavin Turk), published by Paul Stolper, London, the sheets loose (as issued), contained in the original black, fabric-covered portfolio with title printed on the uppers.

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ‡ ♠

Including works by Peter Liversidge; Peter Blake; Simon Periton; Linder; Peter Saville; and Gavin Turk



218

AI WEIWEI b. 1957*Art Edition, 2014*

Chinese marble (Fangshan District), Habotai silk scarf and cloth-bound book, signed in red ink and stamp-numbered 37/100 on the accompanying Certificate of Authenticity (there were also a number of artist's proofs), further numbered '0037' on the slipcase spine and again on the original, branded packaging, with the original slip case.
 marble 18.8 x 76.5 x 51.4 cm (7³/₈ x 30¹/₈ x 20¹/₄ in.)
 wrapped book 45 x 35.5 x 11 cm (17³/₄ x 13⁷/₈ x 4³/₈ in.)
 installed 21.5 x 76.2 x 52 cm (8¹/₂ x 30 x 20¹/₂ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800

Renowned for its snow-white marble, the once imperial quarries of Fangshan District to the southwest of Beijing, traditionally supplied much of the marble used by the Ming and Qing emperors. Regarded by many as a national treasure the white marble can be seen in Ming and Qing dynasty temples and palaces across China.

The silk scarf accompanying the bound volume reproduces a detail of Ai Weiwei's work *Straight* and makes reference to the Sichuan earthquake of 2008.

219

ROBERT INDIANA b. 1928

2000, 1999

Stainless steel, with the incised signature, date '1999' and numbering '32/99' (there were also 25 artist's proofs), published by the artist, contained in grey foam box.

20.4 x 20.2 x 9.6 cm (8 x 7⁷/₈ x 3³/₄ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200

219





220

HIROSHI SUGIMOTO b. 1948

The Origins of Love, 2004

Eight duotone offset prints and one pigmented colour iris print, on Parilux gloss text paper mounted to 4 ply Rising Museum Board (as issued), with full margins, signed and numbered 7/50 in silver ink and pencil respectively on the colophon (there were also 5 artist's proofs), published by Yoshii Gallery, New York, the sheets loose (as issued) all contained in the original handmade wooden box.

32.6 x 30.5 cm (12 $\frac{7}{8}$ x 12 in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800

Including *The Music Lesson*; *Devonian Period*; *Earliest Human Relatives*; *Permian Land*; *Homo Ergaster*; *Cro-Magnon*; *Neanderthal*; and *Gorilla and Polar Bear*



221



221

ROY LICHTENSTEIN 1923-1997*Water Lilies*, 1990

Six glazed porcelain plates, all numbered (printed) 2779/3000, 1855/3000, 1787/3000, 1796/3000, 1816/3000 and 2115/3000 respectively on the undersides, published by Rosenthal, Hamburg, with accompanying Certificates of Authenticity, in original boxes. all 31 cm (12¼ in.) diameter

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

222

AFTER ROY LICHTENSTEIN*Modern Tapestry*, ca.1979

Wool tapestry, embroidered 'LICHTENSTEIN' on the underside, (the edition was 20).

276.5 x 362.5 cm (108⅞ x 142¾ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800

222



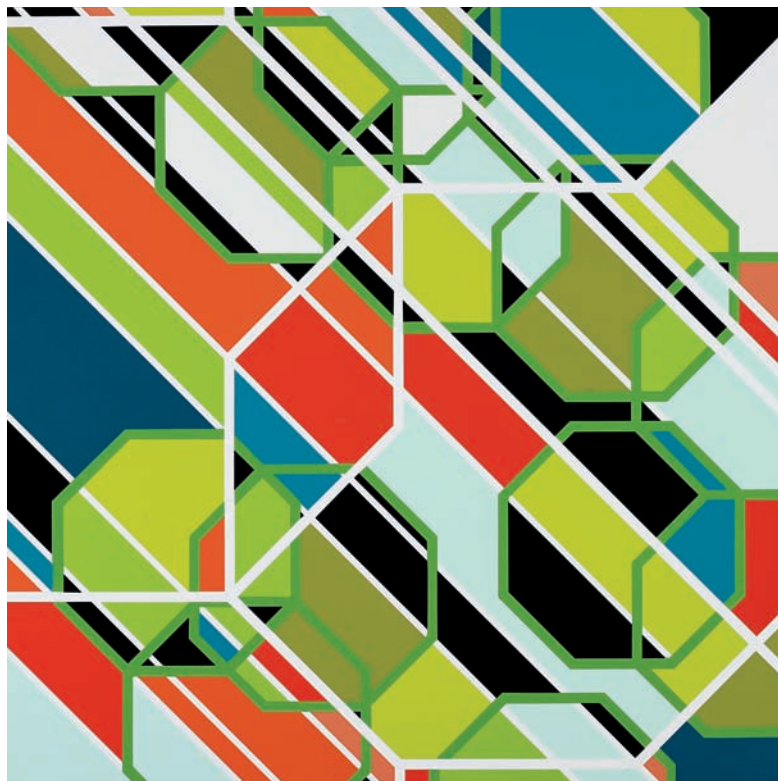
223

SARAH MORRIS b. 1967*Sony (Los Angeles)*, 2005

Screenprint in colours with glaze, on Somerset paper, the full sheet, signed and numbered 39/100 in pencil on the reverse (there were also 25 artist's proofs), published by Kestnergesellschaft, Hannover, Germany, unframed.
S. 60 x 60 cm (23⁵/₈ x 23⁵/₈ in.)

Estimate £800-1,000 \$1,200-1,600 €1,100-1,400 ♠

223



224

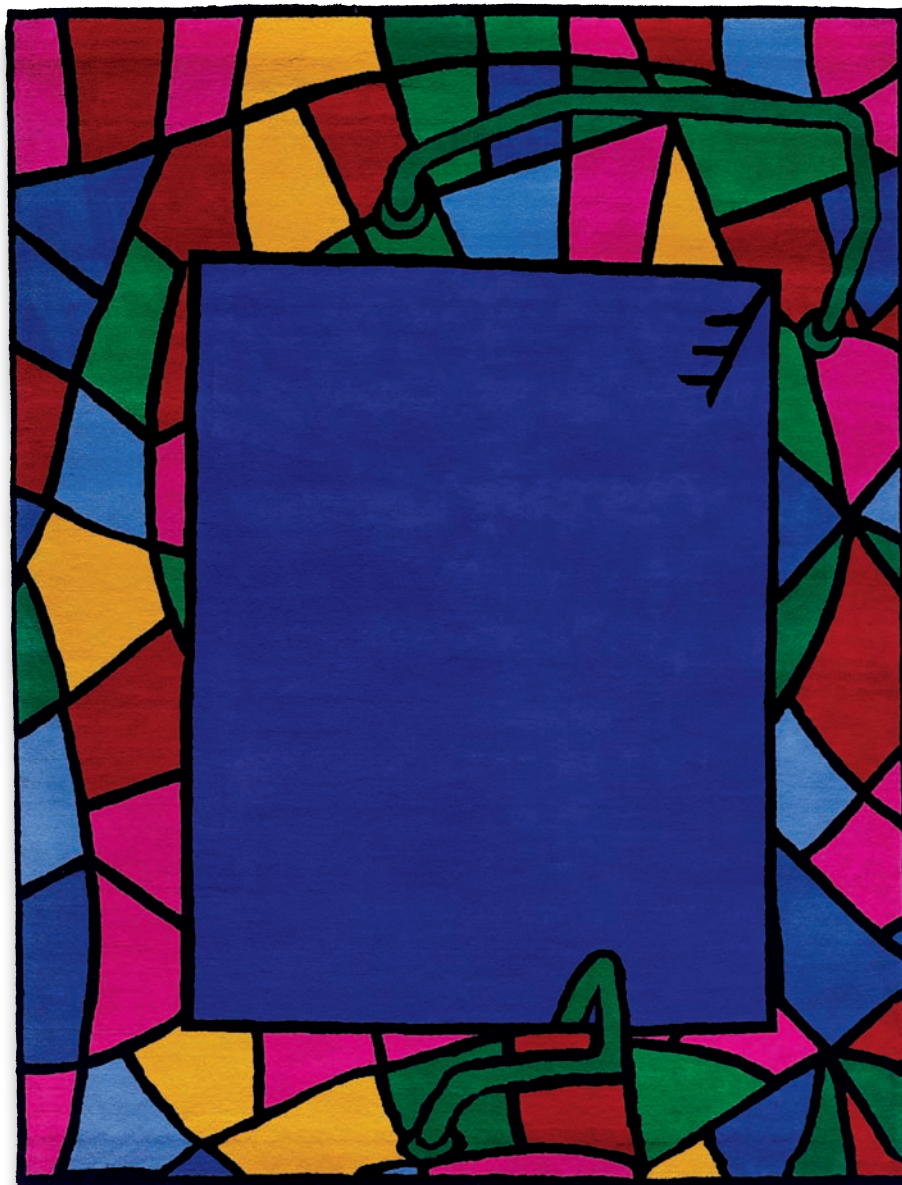
PATRICK CAULFIELD 1936-2005*Pool*, 1979

Wool tapestry, embroidered 'CAULFIELD ©' on the underside, from the edition of 3 (there was also a smaller format edition of 25), published by Barry Cronan Fine Art Ltd., London.

301.5 x 229 cm (118³/₄ x 90¹/₈ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ♠

224





225

ROBERT INDIANA b. 1928

The American Dream, 1997

The complete set of 30 screenprints in colours, including 6 loose and 24 bound prints (as issued), on wove paper, with full margins, with title page, text, poems by Robert Creeley, and photographic illustrations, all signed and numbered 51/395 in pencil, further numbered in pencil on the title page (there were also 30 artist's proofs), published by Marco Fine Arts Contemporary Atelier, El Segundo, with the accompanying Certificate of Authenticity, contained in the original black leather binding with the artist's name in red on the front and spine.

56.8 x 44.1 x 4.2 cm (22 $\frac{3}{8}$ x 17 $\frac{3}{8}$ x 1 $\frac{5}{8}$ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ±



226

ROBERT INDIANA b. 1928

Numbers, 1968

The complete set of 10 screenprints in colours, on Schollers Parole paper, the full sheets bound (as issued), signed by the artist and poet and numbered 168/250 in pencil on the colophon (there were also 25 artist's proofs in Roman numerals), published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, with the original cardboard covers and brown paper dust-jacket.

64.8 x 49.5 cm (25½ x 19½ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ‡

LITERATURE

Susan Sheehan 56



227

TOM WESSELMANN 1931-2004*Bedroom Blonde Doodle with Photo, 1988*

Screenprint in colours, on Arches 88 paper, with full margins, signed and numbered 32/100 in pencil (there were also 12 artist's proofs), published by International Images Inc., Putney, Vermont (with their blindstamp), unframed.

I. 62.3 x 70 cm (24½ x 27½ in.)

S. 76.4 x 88.8 cm (30¼ x 34¾ in.)

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400

228

TOM WESSELMANN 1931-2004*Still Life with Blonde and Goldfish, 2000*

Mixografia® in colours, on 100% cotton paper relief paper, with full margins, signed and numbered 49/75 in pencil (there were also 7 artist's proofs), published by Mixografia®, Los Angeles, California, framed.

I. 60.5 x 75.3 cm (23¾ x 29½ in.)

S. 84 x 98.1 cm (33¼ x 38½ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800

228



229

TOM WESSELMANN 1931-2004

Little Nude, from 7 Objects in a Box, 1966

Vacuum-formed Plexiglas spray-painted in colours, signed and dated '66' in black ink and incised 'T' all on the reverse (one of 25 artist's proofs lettered A-Y, the edition was 75), published by Tanglewood Press, New York.

19.1 x 19.7 x 2.5 cm (7½ x 7¾ x 1 in)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ₺

229



230



230

ALLAN D'ARCANGELO 1930-1998

Yankee 290, 1970

Metal, plastic, screenprint in colours and mirror, with the incised signature, date '70' and numbering '25/100', and impressed title.

47.5 x 62 x 52 cm (18¾ x 24¾ x 20½ in.)

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



232

ALEX KATZ b. 1927*Harbor, 2006*

Aquatint in colours, on Cartiere Magnani Corona paper, with full margins, signed and numbered 40/50 in pencil (there were also 20 impressions in Roman numerals, and 4 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, framed.

I. 29.5 x 42 cm (11½ x 16½ in.)

S. 50.2 x 59.9 cm (19¾ x 23¾ in.)

Estimate £2,000-3,000

\$3,100-4,700 €2,800-4,200 ‡

233

ALEX KATZ b. 1927*Harbor 10, 2006*

Aquatint in colours, on Cartiere Magnani Corona paper, with full margins, signed and numbered 36/50 in pencil (there were also 20 impressions in Roman numerals, and 7 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, framed.

I. 44.6 x 31.8 cm (17½ x 12½ in.)

S. 59.6 x 50.1 cm (23½ x 19¾ in.)

Estimate £2,000-3,000

\$3,100-4,700 €2,800-4,200 ‡

231

ALEX KATZ b. 1927*Red Band, 2012*

Aquatint, on wove paper, the full sheet, signed and numbered 29/50 in pencil (there were also 20 impressions in Roman numerals and 6 artist's proofs), published by Galleria Fabjbasaglia, Rimini, Italy, framed.

58.5 x 107.5 cm (23 x 42¾ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ‡



234

JIM DINE b. 1935*Big Wrench in a Landscape*, from *Hommage à Picasso*, 1973

Lithograph in colours, on Arches paper, the full sheet, signed, dated '1973' and numbered 82/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums, plus 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.

S. 76.4 x 57 cm (30½ x 22½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ♠

LITERATURE

Williams College 146

234



235

MIQUEL BARCELÓ b. 1957*Gran Ciuno (Large Kitchen)*, 1984

Etching with aquatint, drypoint and carborundum in colours, on wove paper, with full margins, signed and numbered 8/34 in pencil, unframed.

I. 69.5 x 88.5 cm (27¾ x 34¾ in.)

S. 80.2 x 122.5 cm (31½ x 48¼ in.)

Estimate £4,000-6,000 \$6,300-9,400 €5,600-8,400 ♠

235



236

WILLIAM SCOTT 1913-1989*Still Life with Frying Pan and Eggs*, 1973

Screenprint in colours, on wove paper, the full sheet, signed, dated '73' and numbered 238/250 in pencil, published by Christie's Contemporary Art, London (with their blindstamp), framed.

S. 67.5 x 88.5 cm (26½ x 34¾ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ± ♠

LITERATURE

Archeus 48

236



237

YAYOI KUSAMA b. 1929

Weeds, 1992

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1992' and numbered 54/150 in pencil (there were also 20 artist's proofs), published by ABE Publishing Ltd., Tokyo, framed.

I. 27.5 x 22 cm (10⁷/₈ x 8⁵/₈ in.)

S. 37.4 x 29 cm (14³/₄ x 11³/₈ in.)

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

LITERATURE

Yayoi Kusama 159

238

YAYOI KUSAMA b. 1929

Untitled, 1985

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1985' and numbered 5/30 in pencil (there were also 3 artist's proofs), framed.

I. 21 x 27.5 cm (8¹/₄ x 10⁷/₈ in.)

S. 37.5 x 53 cm (14³/₄ x 20⁷/₈ in.)

Estimate £5,000-7,000 \$7,800-10,900 €7,000-9,800 ±

LITERATURE

Yayoi Kusama 71

239

YAYOI KUSAMA b. 1929

Infinity Nets, 1995

Etching, on Fukui-shi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 37/50 in pencil (there were also 8 artist's proofs), framed.

I. 39.5 x 54.5 cm (15¹/₂ x 21¹/₂ in.)

S. 56.5 x 76 cm (22¹/₄ x 29⁷/₈ in.)

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

LITERATURE

Yayoi Kusama 223

240

YAYOI KUSAMA b. 1929

Self-Portrait, 1995

Etching, on Izumi paper, with full margins, signed, titled in Japanese, dated '1995' and numbered 12/45 in pencil (there were also 10 artist's proofs), framed.

I. 22.2 x 14.4 cm (8³/₄ x 5⁵/₈ in.)

S. 51.2 x 37.8 cm (20¹/₈ x 14⁷/₈ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 ±

LITERATURE

Yayoi Kusama 221

241

YAYOI KUSAMA b. 1929

Night Rain (2), 1998

Screenprint in colours, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1998' and numbered 40/60 in pencil (there were also 6 artist's proofs), framed.

I. 60 x 47.9 cm (23⁵/₈ x 18⁷/₈ in.)

S. 71 x 56.8 cm (27⁷/₈ x 22³/₈ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 ±

LITERATURE

Yayoi Kusama 248

242

YAYOI KUSAMA b. 1929

River Wave, 1993

Etching, on Vélin d'Arches paper, with full margins, signed, titled in Japanese, dated '1993' and numbered 32/50 in pencil, framed.

I. 27.5 x 21.9 cm (10⁷/₈ x 8⁵/₈ in.)

S. 49 x 38 cm (19¹/₄ x 14⁷/₈ in.)

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

LITERATURE

Yayoi Kusama 172

237



238



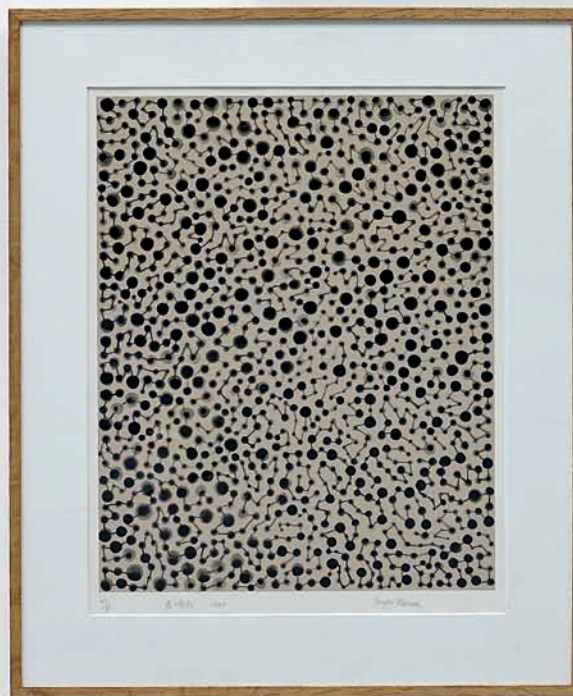
239



240



241



242





243

YAYOI KUSAMA b. 1929*Sex Obsession*, 2003

Embossing, on BFK Rives paper, with full margins, signed, titled, dated '2003' and inscribed 'H.C.' in pencil (one of 9 *hors commerce* impressions, the edition was 50 and 30 artist's proofs), published by FMR Trading Limited, Hirakata, Japan, framed.

I. 50 x 60 cm (19⁵/₈ x 23⁵/₈ in.)

S. 56 x 76 cm (22 x 29⁷/₈ in.)

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

LITERATURE

Yayoi Kusama 309

244

YAYOI KUSAMA b. 1929*Dots Infinity*, 2003

Offset print in colours, on wove paper, the full sheet, signed, dated '2003' and numbered 1/20 in black ink on the reverse (there were also 5 artist's proofs), published by Artnetworx, Hannover, framed.

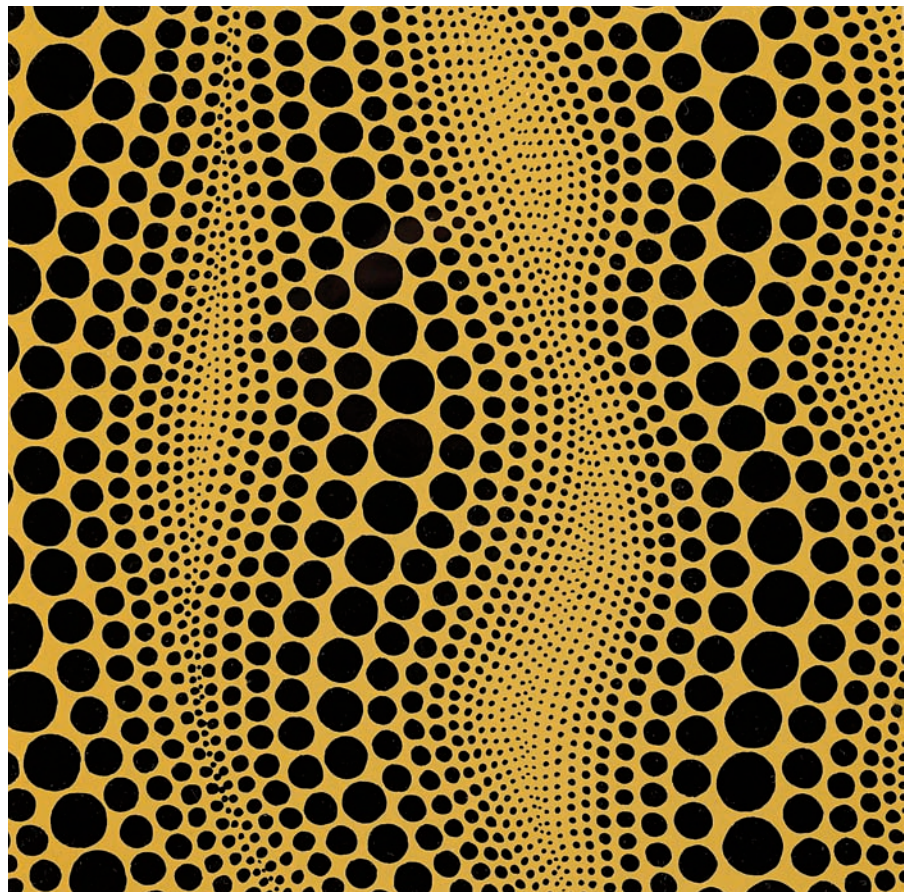
S. 20 x 20 cm (7⁷/₈ x 7⁷/₈ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 †

LITERATURE

Yayoi Kusama 310

244





245

YOSHITOMO NARA b. 1959*Mellow Girl*, 2009

Woodcut in colours, on wove paper, with full margins, signed, dated '09' and numbered 43/50 in pencil, published by the artist, framed.

I. 30.5 x 30.4 cm (12 x 11 $\frac{7}{8}$ in.)

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

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ₺

LITERATURE

Noriko Miyamura and Shinko Suzuki E-2009-001



246

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TAKASHI MURAKAMI b. 1962

Flowerball Cosmos (3D); *Flowerball Brown*; *Flower Ball (3-D) Kindergarten*; *Flower Ball (3-D) Sequoia sempervirens*; and *Flowerball Blood (3-D) V*, 2010-2013

Five 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 Co., Ltd, Tokyo, all framed.

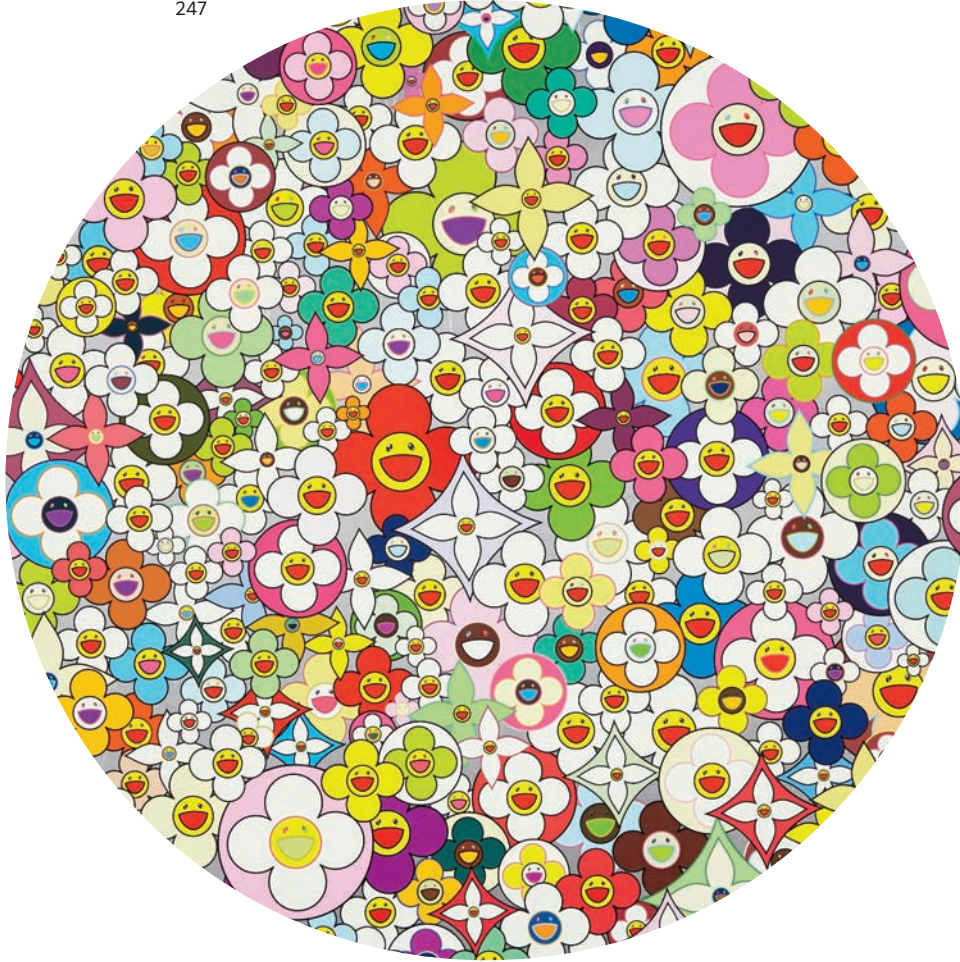
all S. 71 cm (27 $\frac{7}{8}$ in.) diameter

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 ₺

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246





247

TAKASHI MURAKAMI b. 1962*Super Flat, First Love, Flower, 2010*

Screenprint in colours with platinum leaf, on wove paper, with full margins, signed, dated '10' and numbered 41/50 in pencil, published by Kaikai Kiki, Co., Ltd., Tokyo, framed. diameter I. 59.7 cm (23½ in.) diameter S. 69.9 cm (27½ in.)

Estimate £6,000-8,000 \$9,400-12,500 €8,400-11,200 ±

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248

TAKASHI MURAKAMI b. 1962*Jellyfish Eyes, 2013*

Metal, fabricated plastic, five wheels and one hundred candy cases, incised with title and numbered 26/30 on a plaque on the reverse, created to accompany the Takashi Murakami film, *Jellyfish Eyes*, and manufactured by UHA Mikakuto, Japan.

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

Estimate £4,000-6,000 \$6,200-9,400 €5,600-8,400 ±

248



249



249

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TAKASHI MURAKAMI b. 1962

Flower Ball (Algae Ball); Flower Dumpling; and Flower Ball (Kindergarten Days), 2007; and 2013

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 58/300, 92/300 and 183/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

(i,ii) 46 cm (18½ in.) diameter

(iii) 50 x 50 cm (19½ x 19½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ₣

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250

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TAKASHI MURAKAMI b. 1962

Purple Flowers in a Bouquet; Even the Digital Realm Has Flowers to Offer!; and Lotus Flower White, 2010

Three offset lithographs in colour, on smooth wove paper, the full sheets, all signed and numbered 46/300, 48/300 and 19/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

all 71 cm (27½ in.) diameter

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ₣

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250



251



251

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TAKASHI MURAKAMI b. 1962

Kansei (trade name of Rinpa-school Edo Painter Ogata Korin, literal meaning: "Voice of the Mountain Stream");
I Recall the Time When My Feet Lifted off the Ground,
Ever So Slightly – Korin – Chrysanthemum; and *Kansei:*
Abstraction, 2010

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 180/300, 69/300 and 17/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
 all S. 71 cm (27 $\frac{7}{8}$ in.) diameter

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ‡

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252

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TAKASHI MURAKAMI b. 1962

727-727, 2006

Offset lithograph in colours, on smooth wove paper, with margins, signed and numbered 86/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

I. 63.5 x 98.5 cm (25 x 38 $\frac{3}{4}$ in.)

S. 65.5 x 99.5 cm (25 $\frac{3}{4}$ x 39 $\frac{1}{8}$ in.)

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

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253

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TAKASHI MURAKAMI b. 1962

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

Eleven offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in silver or black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

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

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 • ‡

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254

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TAKASHI MURAKAMI b. 1962

And Then x6 (White: The Superflat Method, Pink and Blue Ears); And then x6 Blue; DOB in Pure White Robe (Pink & Blue); And then and then and then and then and then; And then x6 Red; And Then x6 (White: The Superflat Method, Blue and Yellow Ears); And Then, And Then And Then And Then And Then. Yellow Universe; DOB in Pure White Robe (Navy & Vermillion); and And then, and then and then and then and then / Kappa, 2001-2013
 Nine offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.
 all S. 50 x 50 cm (19 5/8 x 19 5/8 in.)

Estimate £3,000-5,000 \$4,700-7,800 €4,200-7,000 • ‡

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255



255

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TAKASHI MURAKAMI b. 1962

Yo, Hakuin; Mirroring Your Image: Take A Bow, Hakuin; I Know Not. I Know; MCBST, 1959->2011; MGST, 1962->2011; and MCRST, 1962 ->2011, 2010-2011

Six offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered from the edition of 300 in silver ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed.

various sizes, largest S. 77.6 x 60 cm (30½ x 23⅝ in.)

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 • ‡

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256

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TAKASHI MURAKAMI b. 1962

Field of Smiling Flowers; Flowers in Heaven; and Me and Mr. DOB, 2010; and 2009

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 154/300, 114/300 and 43/300 respectively in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, all framed.

two S. 68 x 68 cm (26¾ x 26¾ in.)

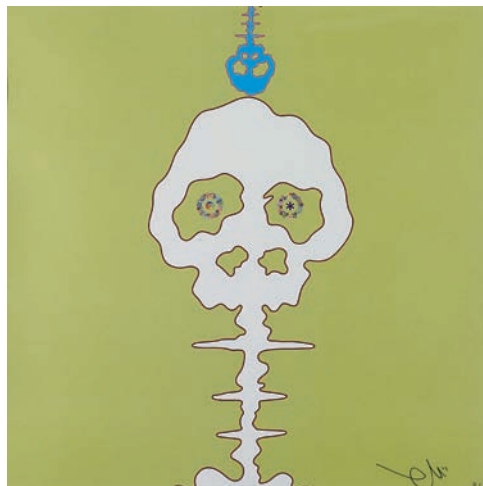
one S. 87 x 68 cm (34¼ x 26¾ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ‡

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TAKASHI MURAKAMI b. 1962*Bokan - Camouflage Pink; Time Bokan - Green; and PINK-TIME, 2011*

Three offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered 56/300, 21/300 and 28/300 respectively in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all S. 50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ₣

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258

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TAKASHI MURAKAMI b. 1962

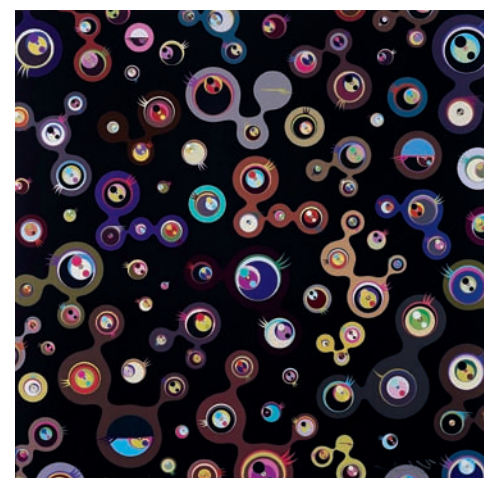
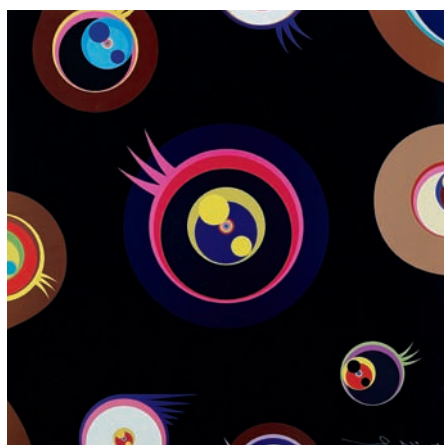
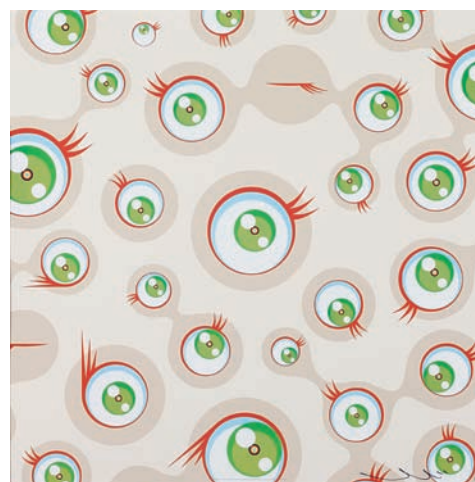
Jellyfish Eyes; Jellyfish Eyes Cream; Jellyfish Eyes - Black 1; Jellyfish Eyes - Black 3; and Jellyfish Eyes - Black 5, 2011-2013

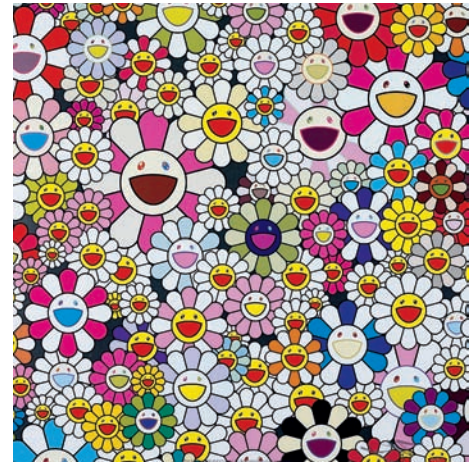
Five offset lithographs in colours, on smooth wove paper, the full sheets, all signed and numbered variously from the edition of 300 in silver or black ink, published by Kaikai Kiki Co., Ltd, Tokyo, all framed. all S. 50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

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

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259

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TAKASHI MURAKAMI b. 1962

Such Cute Flowers; and Flowers Blossoming in This World and the Land of Nirvana (x 5), 2010; and 2013

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

Estimate £2,000-3,000 \$3,100-4,700 €2,800-4,200 • ‡

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

260

THIS LOT IS SOLD WITH NO RESERVE

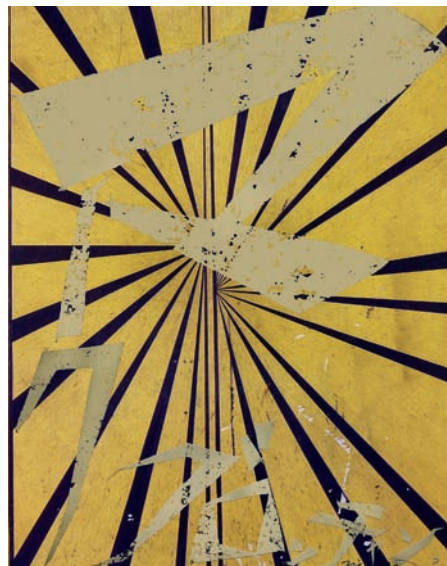
MARK GROTJAHN and TAKASHI MURAKAMI

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 colour, on smooth wove paper, the full sheets, both signed (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 139/300 and 188/300 respectively, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.
both S. 70 x 55.6 cm (27½ x 21½ in.)

Estimate £1,000-1,500 \$1,600-2,300 €1,400-2,100 • ‡



GUIDE FOR PROSPECTIVE BUYERS

BUYING AT AUCTION

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

CONDITIONS OF SALE

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

BUYER’S PREMIUM

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

VAT

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

1 PRIOR TO AUCTION

Catalogue Subscriptions

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

Pre-Sale Estimates

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

Pre-Sale Estimates in US Dollars and Euros

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

Catalogue Entries

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

Condition of Lots

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

Pre-Auction Viewing

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

Electrical and Mechanical Lots

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

Symbol Key

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

O ♦ Guaranteed Property

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

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

♠ Property Subject to the Artist’s Resale Right

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

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

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

Σ Endangered Species

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

†, §, ‡, or Ω Property Subject to VAT

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

2 BIDDING IN THE SALE

Bidding at Auction

Bids may be executed during the auction in person by paddle, by telephone, online or prior to the sale in writing by absentee bid. Proof of identity in the form of government-issued identification will be required, as will an original signature. We may also require that you furnish us with a bank reference. Please note that buyers bidding in person, by telephone, online or by absentee bid will not have the right to cancel the sale of any lot purchased under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.

Bidding in Person

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

Bidding by Telephone

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

PHILLIPS



CONTEMPORARY ART DAY SALE

AUCTION 30 JUNE 2015
30 BERKELEY SQUARE LONDON
VIEWING 22-30 JUNE
ENQUIRIES +44 207 318 4061 hhighley@phillips.com

ANDY WARHOL *Campbell's Soup Can (Tomato Soup)*, 1985
Estimate £300,000-500,000

PHILLIPS.COM

Online Bidding

If you cannot attend the auction in person, you may bid online on our online live bidding platform available on our website at www.phillips.com (Flash plugin is required). You must pre-register by clicking on ‘Buy’ in the drop-down menu under the ‘Buy and Sell’ button on the Home Page, then click on ‘pre-register’ under ‘ONLINE LIVE BIDDING.’ You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Employee Bidding

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

Bidding Increments

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

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

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

3 THE AUCTION

Conditions of Sale

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

Interested Parties Announcement

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

Consecutive and Responsive Bidding; No Reserve Lots

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

4 AFTER THE AUCTION

Payment

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

Credit Cards

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

Collection

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

Loss or Damage

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

Transport and Shipping

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

Export and Import Licences

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


Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer’s sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

PHILLIPS



EDITIONS NEW YORK

INCLUDING A SELECTION OF WORKS ON PAPER

NOW ACCEPTING CONSIGNMENTS DEADLINE 15 JULY 2015

TOP TEN LOTS FROM APRIL 21, 2015 NEW YORK AUCTION

CHRISTOPHER WOOL *Three Women (Medium I, II, III)* \$449,000 / £300,830 (Record)

JEAN-MICHEL BASQUIAT *Back of the Neck* \$365,000 / £244,550

ANDY WARHOL *Camouflage portfolio* \$197,000 / £131,990

ANDY WARHOL *Moonwalk* \$185,000 / £123,950 (Record for a Unique Variant)

RICHARD DIEBENKORN *High Green, Version II* \$185,000 / £123,950 (Tie Record)

ANDY WARHOL *Superman, from Myths* \$173,000 / £115,910

BRICE MARDEN *Suzhou I-IV* \$137,000 / £91,790 (Record)

JEFF KOONS *Flower Drawing (Green)* \$118,750 / £79,563 (Record)

KEITH HARING *Untitled 1-5 (The Fertility Suite)* \$106,250 / £71,188

PABLO PICASSO *La Célestine book* \$106,250 / £71,188

AUCTIONS 26 OCTOBER 2015

450 PARK AVENUE NEW YORK

ENQUIRIES +1 212 940 1220

editions@phillips.com

PHILLIPS.COM

IMPORTANT NOTICES

Items Sold under Temporary Admission

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

Identification of Business or Trade Buyers

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

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

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

VAT AND OTHER TAX INFORMATION FOR BUYERS

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

1 PROPERTY WITH NO VAT SYMBOL

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

2 PROPERTY WITH A † SYMBOL

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

3 PROPERTY WITH A \$ SYMBOL

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

4 PROPERTY SOLD WITH A ‡ OR Ω SYMBOL

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

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

5 EXPORTS FROM THE EUROPEAN UNION

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

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

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

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

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

CONDITIONS OF SALE

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

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

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

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

6 VAT REFUNDS FROM HM REVENUE & CUSTOMS

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

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

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

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

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

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

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

7 SALES AND USE TAXES

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

The Conditions of Sale and Authorship Warranty set forth below govern the relationship between bidders and buyers, on the one hand, and Phillips and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the Important Notices and VAT information following the Guide for Prospective Buyers and the Authorship Warranty carefully before bidding.

1 INTRODUCTION

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

2 PHILLIPS AS AGENT

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

3 CATALOGUE DESCRIPTIONS AND CONDITION OF PROPERTY

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

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

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

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

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

4 BIDDING AT AUCTION

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

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

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

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor,' 'phone' or 'paddle no' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' or 'phone' bid will take precedence. The next bidding increment is shown for the convenience of online bidders under the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

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

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

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

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

5 CONDUCT OF THE AUCTION

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

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

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

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

Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 PURCHASE PRICE AND PAYMENT

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 25% of the hammer price up to and including £50,000, 20% of the portion of the hammer price above £50,000 up to and including £1,000,000 and 12% of the portion of the hammer price above £1,000,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction. (b) VAT is payable in accordance with applicable law. All prices, fees, charges and expenses set out in these Conditions of Sale are quoted exclusive of VAT.

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

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

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

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

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

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

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

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

7 COLLECTION OF PROPERTY

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and the buyer has satisfied such other terms as we in our sole discretion shall require, including completing any anti-money laundering or anti-terrorism financing checks. As soon as a buyer has satisfied all of the foregoing

conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

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

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

8 FAILURE TO COLLECT PURCHASES

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

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

9 REMEDIES FOR NON-PAYMENT

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

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

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

10 RESCISSION BY PHILLIPS

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

11 EXPORT, IMPORT AND ENDANGERED SPECIES LICENCES AND PERMITS

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certify the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12 DATA PROTECTION

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

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

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

13 LIMITATION OF LIABILITY

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

(b) Except as otherwise provided in this Paragraph 13, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing,

in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

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

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

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

14 COPYRIGHT

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

15 GENERAL

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

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

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

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

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

16 LAW AND JURISDICTION

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

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

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

AUTHORSHIP WARRANTY

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

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

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

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

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



Francis Bacon

PHILLIPS

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SALE INFORMATION

AUCTION

Thursday 11 June, 2pm & 6pm

VIEWING

3 – 11 June

Monday – Saturday 10am – 6pm

Sunday 12pm – 6pm

VIEWING & AUCTION LOCATION

30 Berkeley Square, London W1J 6EX

WAREHOUSE & COLLECTION LOCATION

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

SALE DESIGNATION

In sending in written bids or making enquiries please refer to this sale as UK030215 or Evening & Day Editions.

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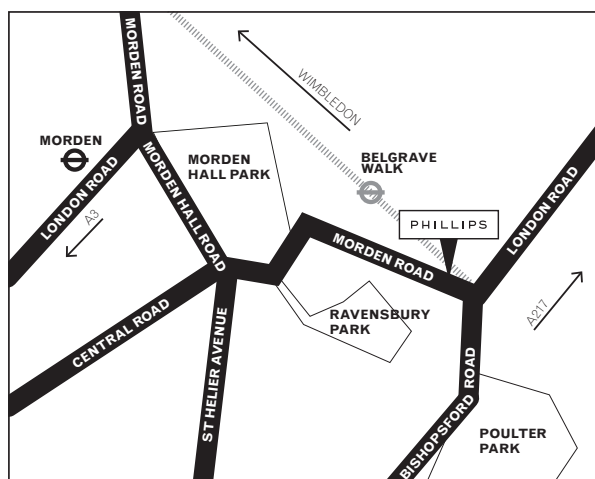
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Warehouse and collection location

Front cover Andy Warhol, *Shadows I*, 1979, lot 62 (detail)

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Inside front cover Günther Uecker, *Aggressive Reihung*, 1975, lot 31 (detail)

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Opposite Authorship Warranty Francis Bacon, *Miroir de la tauromachie*, 1990, lot 20 (detail)

Opposite Index Anselm Kiefer, *Die Argonauten (The Argonauts)*, 2014, lot 24

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