

PHILLIPS

Evening & Day Editions  
London, 7 June 2017











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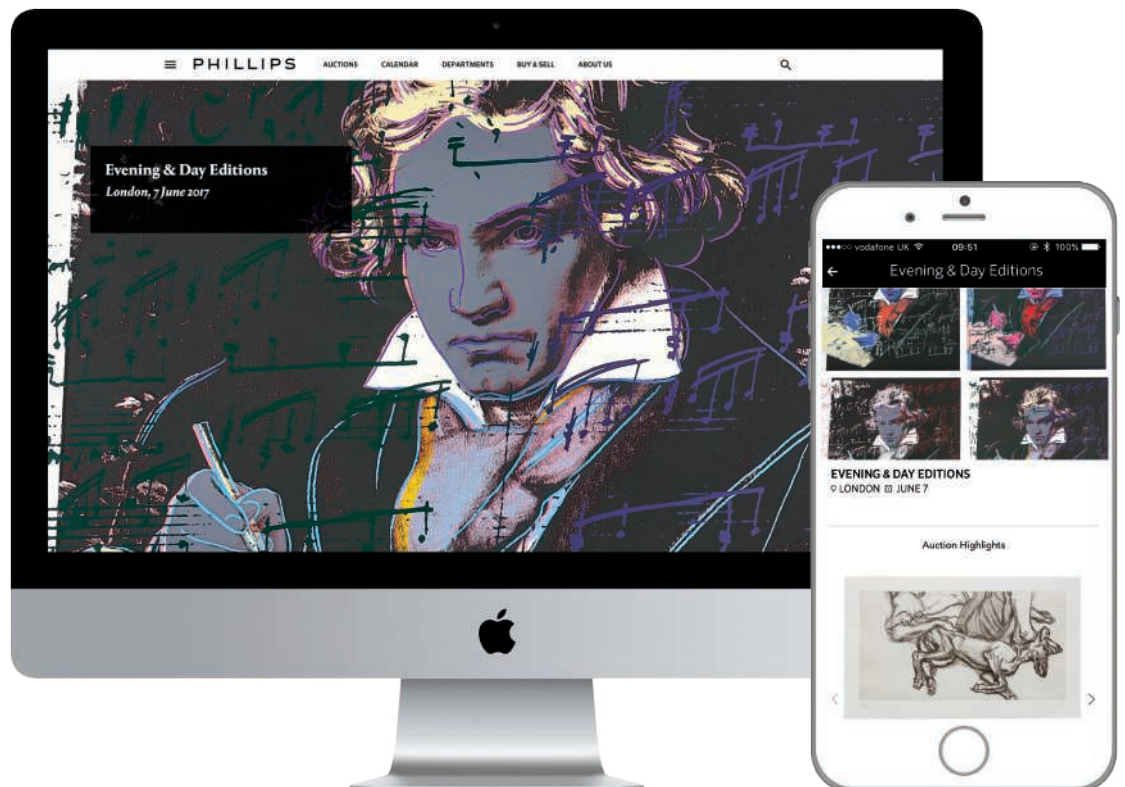
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## **Evening & Day Editions**

### ***London, 7 June 2017, 2pm & 6pm***

#### **Auction and Viewing Location**

30 Berkeley Square, London W1J 6EX

#### **Auctions**

7 June 2017

Evening Auction    Lots 1–61, 6pm

Day Auction        Lots 62–264, 2pm

#### **Viewing**

1–7 June 2017

Monday–Saturday 10am–6pm

Sunday 12pm–6pm

#### **Sale Designation**

In sending in written bids or making enquiries please refer to this sale as UK030217 or Editions.

#### **Absentee and Telephone Bids**

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**I. Pablo Picasso** 1881-1973

*Nature morte à la pastèque*  
(*Still Life with Watermelon*), 1962  
Linocut in colours, on Arches paper,  
with full margins. Signed and numbered  
113/160 in pencil (there were approximately  
20 artist's proofs), published by Galerie  
Louise Leiris, Paris, framed.  
I. 59 x 70 cm (23¼ x 27½ in.)  
S. 62.1 x 75.2 cm (24½ x 29⅝ in.)

**Estimate**

£20,000-30,000 \$24,400-36,500

€22,800-34,200 ♣

**Literature**

Georges Bloch 1098

Brigitte Baer 1301











E.A.

Marc Chagall





## 2. Marc Chagall 1887-1985

*Vue de Notre-Dame (View of Notre-Dame)*, 1980  
Lithograph in colours, on Arches paper, with full margins. Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 50), published by Maeght, Paris, framed.  
I. 92 x 59 cm (36¼ x 23¼ in.)  
S. 115.6 x 75 cm (45½ x 29½ in.)

### Estimate

£25,000-35,000 \$36,500-60,900  
€34,200-56,900 ± ♣

### Literature

Fernand Mourlot 977

## 3. Marc Chagall 1887-1985

*Les Vendanges (The Wine Harvest)*, pl. 15  
from *Daphnis et Chloé*, 1961  
Lithograph in colours, on Arches paper, with full margins. Signed and numbered 18/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce in Roman numerals), published by Tériade, Paris, unframed.  
I. 42 x 32 cm (16½ x 12½ in.)  
S. 54 x 38.2 cm (21¼ x 15 in.)

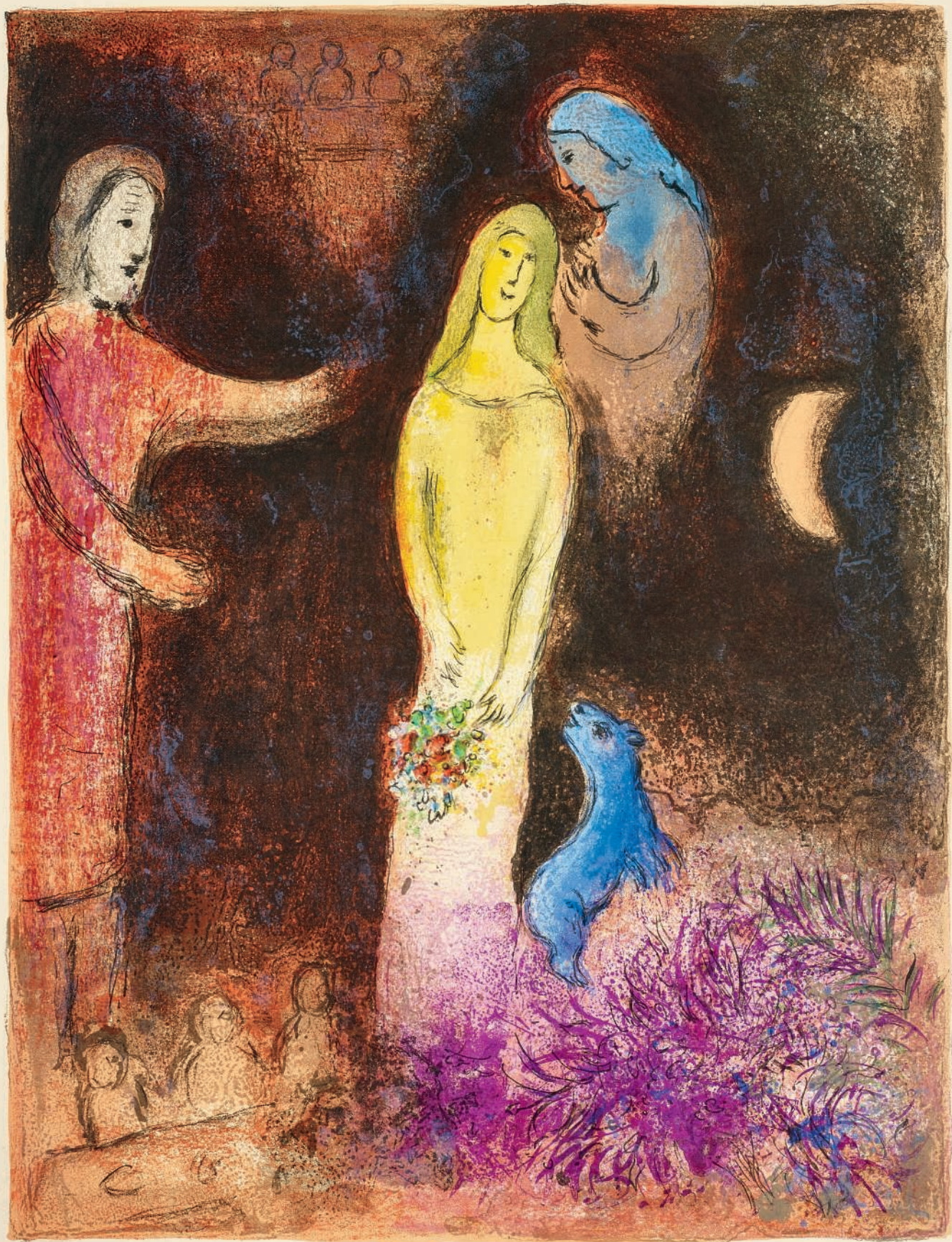
### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ± ♣

### Literature

Fernand Mourlot 322  
see Patrick Cramer books 46





18/60

Marc Chagall





#### 4. Marc Chagall 1887-1985

*Chloé vêtue et coiffée par Cléariste* (*Chloe Dressed and Capped by Cleariste*), pl. 38 from *Daphnis et Chloé*, 1961  
Lithograph in colours, on Arches paper, the full sheet.  
Signed and numbered 18/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce in Roman numerals), published by Tériade, Paris, unframed.

I. 42 x 32 cm (16½ x 12½ in.)

S. 54 x 38 cm (21¼ x 14¾ in.)

##### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ± ♠

##### Literature

Fernand Mourlot 345

see Patrick Cramer books 46

#### 5. Marc Chagall 1887-1985

*L'Echo* (*Echo*), pl. 33 from *Daphnis et Chloé*, 1961  
Lithograph in colours, on Arches paper, with full margins. Signed and numbered 46/60 in pencil (there was also an unsigned edition of 250 without margins and 20 hors commerce in Roman numerals), published by Tériade, Paris, unframed.

I. 42 x 63.5 cm (16½ x 25 in.)

S. 53.6 x 75.5 cm (21¼ x 29¾ in.)

##### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ± ♠

##### Literature

Fernand Mourlot 340

see Patrick Cramer books 46



# METROPOLITAN OPERA LINCOLN CENTER



OPENING SEPTEMBER 1966

MARC CHAGALL, COMMISSIONED BY LINCOLN CENTER FOR THE CELEBRATION OF THE  
FIFTY-THIRD ANNIVERSARY OF THE AMERICAN FEDERATION OF ARTS

Chagall

101/150

PRINTED IN FRANCE BY MOURSET PARIS





Property from a private American Collection

## 6. After Marc Chagall 1887-1985

*Carmen*, 1967

Lithograph in colours, on Arches paper, the full sheet. Signed in black crayon and numbered 101/150 in white crayon (there was also an edition of 200 without text and a poster edition of 3,000), published by the Metropolitan Opera, New York, framed.

I. 100.3 x 65.1 cm (39½ x 25¾ in.)

S. 102.2 x 66.7 cm (40¼ x 26¼ in.)

### Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ₣ ♠

### Literature

Charles Sorlier p.108-109

see Fernand Mourlot CS39

## 7. Salvador Dalí 1904-1989

*Alice in Wonderland*, 1977/1984

Bronze with blue patina. With incised signature and numbered 289/350 (there were also 35 artist's proofs), this edition was conceived in 1977 and first cast in 1984, this example cast at a later date, stamped with the *Perseo Mendrisio*, Switzerland foundry mark and with their accompanying Certificate of Authenticity.

91 x 45 x 22 cm (35⅞ x 17¾ x 8⅝ in.)

### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♠

### Literature

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





## 8. Yayoi Kusama b. 1929

*Pumpkin (Limoges)*, 2002

The complete set of five porcelain multiples painted in colours with glaze, each contained in the original matching paper-covered, fabric-lined boxes with printed signature and date on the underside of the lid. Each multiple with printed signature and date, and numbered '13' in black ink with the *Limoges France* stamp on the underside (the edition was 130), published by FMR Trading, Hirakata, Japan.  
each 9 x 7 x 7 cm (3½ x 2¾ x 2¾ in.)  
box 10.5 x 11 x 12.5 cm (4¼ x 4¾ x 4¾ in.)

### Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500 ±









## 9. Niki de Saint Phalle 1930-2002

*Serpent Table*, 1980

Resin and polyester table painted in colours. With stamped signature and numbered 5/20 in black ink on the underside of the base (there were also 5 artist's proofs), manufactured by R. Haligon Plastiques d'Art (with their stamp on the underside) and published by Galerie Micheline Szwajcer, Antwerp.  
91 x 81.5 x 60 cm (35 $\frac{7}{8}$  x 32 $\frac{1}{8}$  x 23 $\frac{5}{8}$  in.)

### Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ▲

### Literature

*Niki de Saint Phalle: Liebe, Protest, Phantasie*, exh. cat, Ulm, Ulmer Museum, 1999 (another from the edition illustrated in colour, p. 122).



**10. Yves Klein** 1928-1962

*Table Bleu Klein™ / Klein Blue® Table*, designed 1961  
IKB pigment, glass, Plexiglas, chrome-plated metal.  
This work is from an edition begun in 1963, under the supervision of Rotraut Klein-Moquay based on a model by Yves Klein, signed by R. Klein Moquay and annotated with serial number 'DEA-TGBG' (both printed) on a label affixed to the underside. 36.2 x 125.2 x 100 cm (14¼ x 49¼ x 39⅜ in.)

**Estimate**

£12,000-18,000 \$14,600-21,900 €13,700-20,500 ♣

**Literature**

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







## II. Various Artists including Francis Bacon, Henry Moore, Roberto Matta and Hans Hartung

*Eddy Batache: Requiem pour la fin des temps, (Requiem for the End of Time), 1978*

The complete set of eight etching and aquatints in colours, on folded Arches paper (as issued), with full margins, with title page and text by Eddy Batache, the sheets loose, contained in the original blue fabric-covered portfolio with white lettering on the spine. Each signed and numbered 'XXVII/XLVI' in pencil, also signed by the author in pencil and numbered 'XXVII' (printed) on the justification (one of 46 sets in Roman numerals, the edition was 100), published by Éditions Georges Visat et Cie, Paris (with their blindstamp).

portfolio 72.3 x 55 x 3.5 cm (28½ x 21½ x 1¾ in.)

### Estimate

£20,000-30,000 \$24,400-36,500

€22,800-34,200 ♠

### Literature

Bruno Sabatier 2 and 3, Alexandre Tacou

34 and 35 (Bacon)

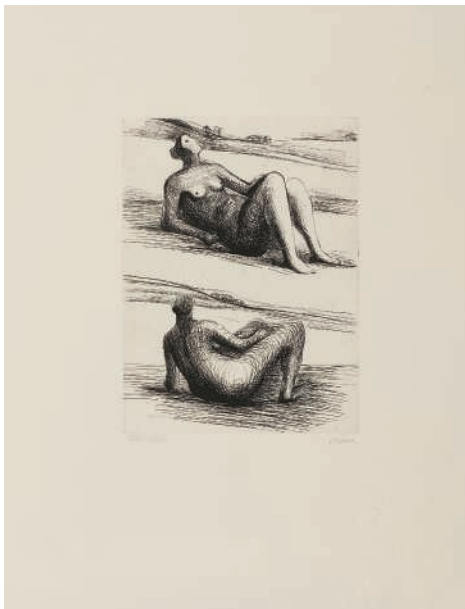
Patrick Cramer 446 and 467 (Moore)

Germana Ferrari 244 and 245 (Matta)

The portfolio comprises two prints each by: Francis Bacon (*Portrait de Michel Leiris* and *l'Homme au lavabo*), Henry Moore (*Two Reclining Figures* and *Two Reclining Figures*), Roberto Matta (*Nid de Noeuds* and *Ma Chair Rie*) and Hans Hartung (*Untitled (Blue)* and *Untitled (Yellow)*)









Property from an important American Collection

## 12. Lucian Freud 1922-2011

*Pluto*, 1988

Etching and drypoint with hand-colouring in grey watercolour, on Somerset Satin paper, with full margins. Signed with initials and numbered 32/40 in pencil (there were also 10 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, framed.  
I. 32.1 x 60 cm (12 $\frac{5}{8}$  x 23 $\frac{5}{8}$  in.)  
S. 42 x 68.8 cm (16 $\frac{1}{2}$  x 27 $\frac{1}{8}$  in.)

### Estimate

£70,000-100,000 \$85,300-122,000

€79,700-114,000 ₣ ₣

### Provenance

Matthew Marks Gallery, New York

Acquired from the above by the present owner

### Exhibited

New York, Museum of Modern Art, *Lucian Freud: The Painter's Etchings*, 16 Dec 2007 - 10 Mar 2008  
(another example exhibited and illustrated p. 119)

### Literature

Craig Hartley 37

Print Quarterly 38



### Lucian Freud

*Double Portrait*, 1985-86

Oil on canvas

Private Collection

© The Lucian Freud Archive

/ Bridgeman Images









32/40





L. F.





XVII  
XXXV  
Barry Lohrey 1977





### 13. David Hockney b. 1937

*Lillies*, from *Europäische Graphik No VII*, 1971  
Lithograph in colours, on Japanese paper, the full sheet. Signed, dated and numbered 'XVII/XXXV' in pencil (one of 35 impressions in Roman numerals, the edition was 65 on Arches and 18 artist's proofs), published by Galerie Wolfgang Ketterer, Munich (with their blindstamp), unframed.  
S. 75.5 x 53 cm (29¾ x 20⅞ in.)

#### Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♣ +

#### Literature

Scottish Arts Council 118  
Ketterer Editionsverzeichnis 101

### 14. David Hockney b. 1937

*Pembroke Studio with Blue Chairs and Lamp*, from *The Moving Focus Series*, 1985  
Lithograph in colours, on HMP hand-made paper, with full margins. Signed, dated and numbered 82/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics, Ltd., Bedford, New York (with their blindstamp), framed.  
I. 41.5 x 50.5 cm (16⅜ x 19⅞ in.)  
S. 48 x 56 cm (18⅞ x 22 in.)

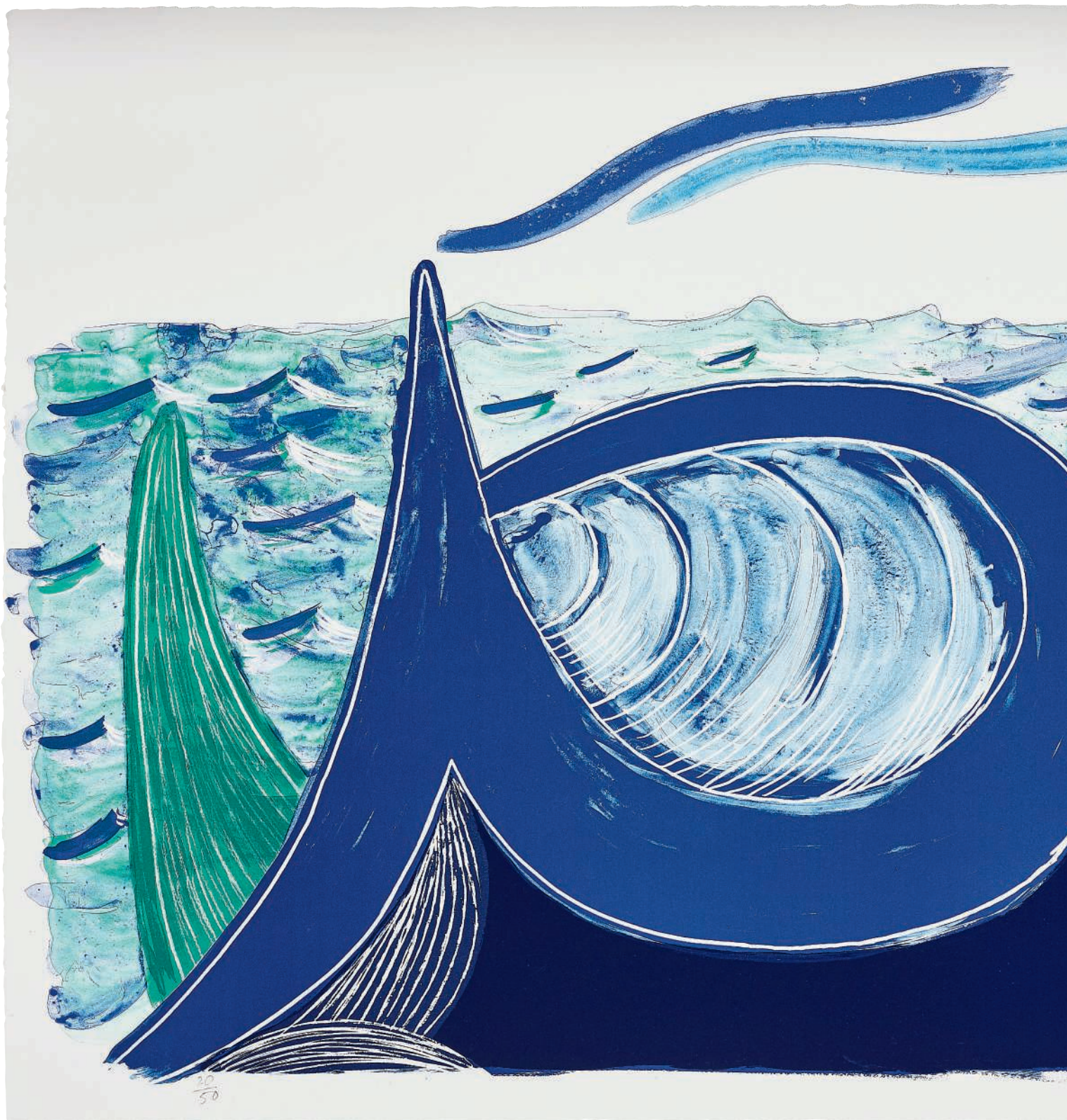
#### Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ± ♣

#### Literature

Tyler Graphics 275  
Museum of Contemporary Art Tokyo 263









**15. David Hockney** b. 1937

*The Wave, A Lithograph, 1990*

Lithograph in colours, on Arches paper, the full sheet. Signed, dated and numbered 20/50 in pencil (there were also 12 artist's proofs in Roman numerals), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed. S. 68.8 x 96.8 cm (27½ x 38½ in.)

**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♠

**Literature**

Museum of Contemporary Art Tokyo 324



**16. David Hockney** b. 1937

*Going Round*, from *Some More New Prints*, 1993  
Lithograph and screenprint in colours, on four sheets of Arches 88 paper, the full sheets. Signed and dated in pencil on the lower right panel, numbered 20/48 in pencil on the lower left panel (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), each sheet framed. overall S. 122.9 x 166.3 cm (48¾ x 65½ in.)

**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ± ♣

**Literature**

Gemini G.E.L. 1627

Museum of Contemporary Art Tokyo 341













**17. David Hockney** b. 1937

*17th April, from The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven), 2011*

iPad drawing in colours, printed on wove paper, with full margins. Signed, dated and numbered 14/25 in pencil, published by the artist, framed.

I. 126.8 x 95 cm (49 $\frac{7}{8}$  x 37 $\frac{3}{8}$  in.)

S. 140 x 105 cm (55 $\frac{1}{8}$  x 41 $\frac{3}{8}$  in.)

**Estimate**

£25,000-35,000 \$30,500-42,600 €28,500-39,900 ♣



**18. David Hockney** b. 1937

*A Bigger Book: Art Editions A, B, C, and D*, 2010/2016

Four iPad drawings in colours, printed on archival paper, with full margins, each with the original blue fabric-covered portfolio. Each signed, dated and numbered 20/250 in pencil, co-published by the artist (with their blindstamp) and Taschen, Berlin, all framed.

all I. 43.5 x 33 cm (17 $\frac{1}{8}$  x 12 $\frac{7}{8}$  in.)

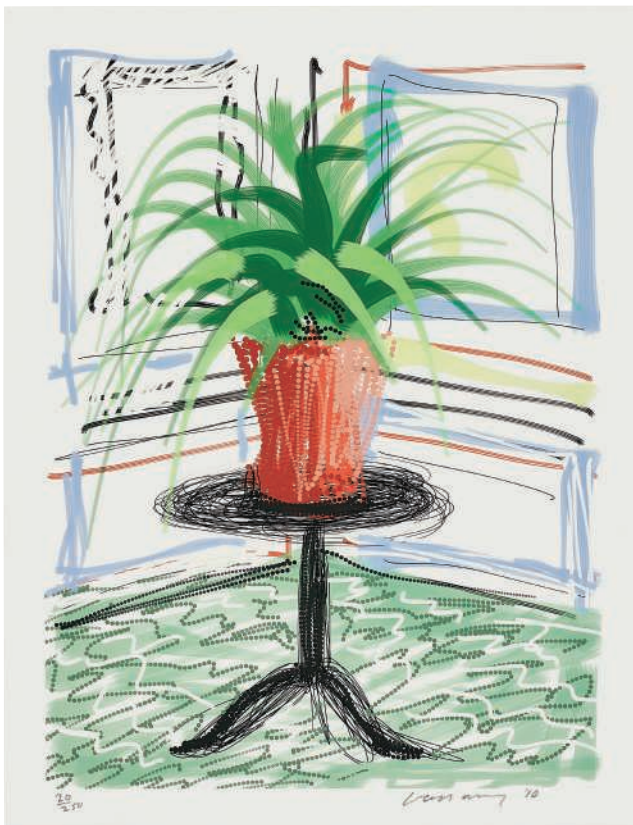
all S. 56 x 43.2 cm (22 x 17 in.)

**Estimate**

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠

Including: *Untitled 329*, *Untitled 346*, *Untitled 468*  
and *Untitled 516*









## 19. Richard Hamilton 1922-2011

*Patricia Knight I (coloured)*, 1982

Lift-ground aquatint, scraper and burnisher with unique hand-colouring in acrylic, on Rives paper, with full margins. Signed and numbered 1/12 in pencil (the edition was 12 unique variants and 2 unique artist's proofs), published by Waddington Graphics, London, framed.

I. 23.3 x 15.9 cm (9 1/8 x 6 1/4 in.)

S. 38 x 28.5 cm (14 7/8 x 11 1/4 in.)

### Estimate

£18,000-22,000 \$21,900-26,800 €20,500-25,000 ♠

### Literature

Etienne Lullin 122





## 20. Richard Hamilton 1922-2011

### *Patricia Knight III (coloured)*, 1982

Soft-ground, lift-ground and step-bite aquatint, scraper and burnisher with unique hand-colouring in acrylic and enamel paint, on grey Rives paper, with full margins.

Signed and numbered 5/12 in pencil (the edition was 12 unique variants and 2 unique artist's proofs), published by Waddington Graphics, London, framed.

I. 23 x 17.5 cm (9 x 6 $\frac{7}{8}$  in.)

S. 42.7 x 32.6 cm (16 $\frac{3}{4}$  x 12 $\frac{7}{8}$  in.)

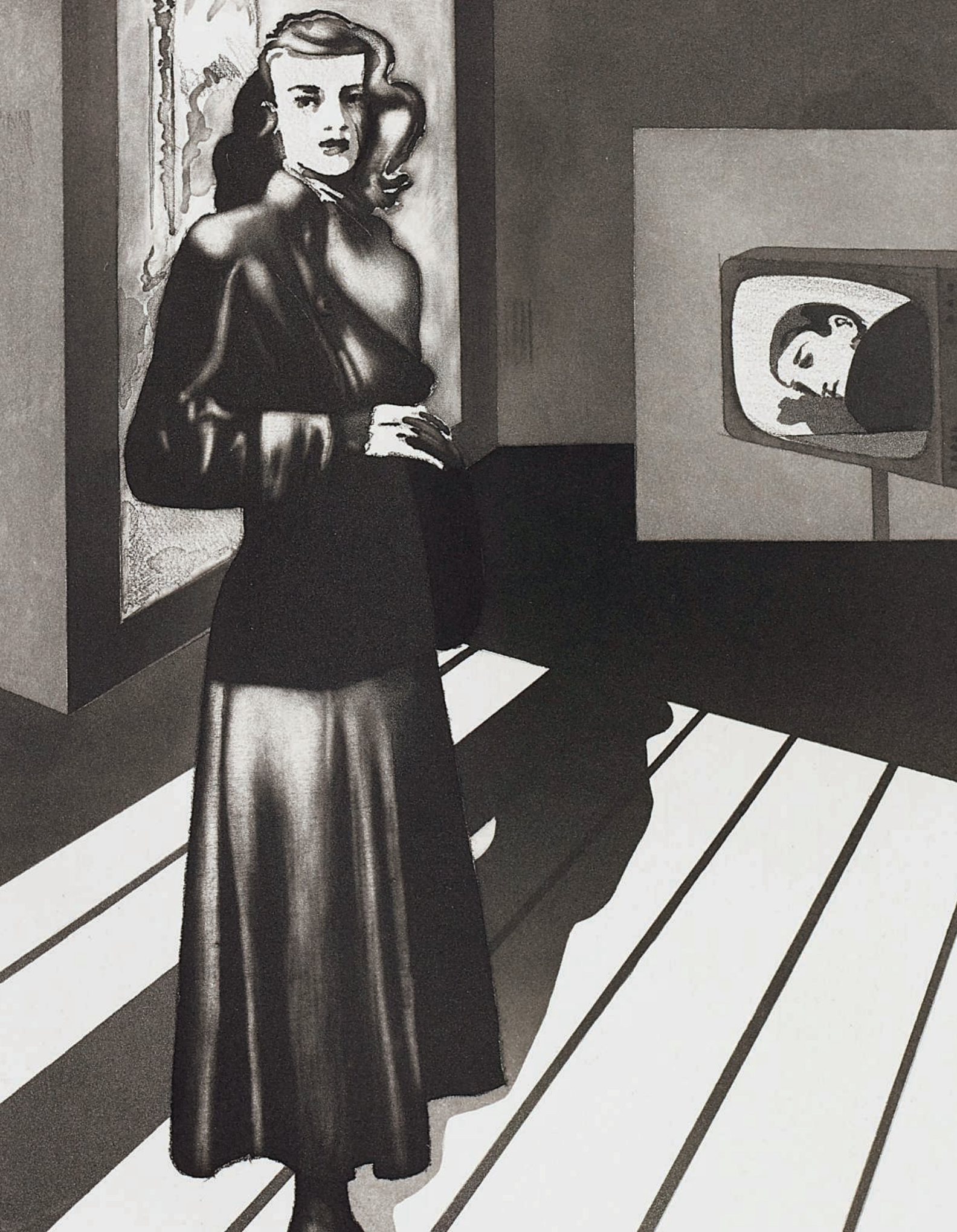
### Estimate

£12,000-18,000 \$14,600-21,900 €13,700-20,500 ♠

### Literature

Etienne Lullin 125









## 21. Richard Hamilton 1922-2011

*Patricia Knight I; II; and III, 1982*

Three aquatints, two with scraper and burnisher, on Rives paper, with full margins. All signed and numbered 5/50 in pencil (there were also 5 artist's proofs), published by Waddington Graphics, London, all framed.

all I. approx. 23.5 x 16.5 cm (9¼ x 6½ in.)

all S. 38 x 28.5 cm (14⅞ x 11¼ in.)

### Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♣

### Literature

Etienne Lullin 121, 123-124





**22. James Rosenquist** 1933 - 2017

*Marilyn*, 1974

Lithograph in colours, on BFK Rives paper, with full margins. Signed, titled, dated and numbered 22/75 in pencil (there were 20 artist's proofs), published by Petersburg Press, New York, framed.

I. 90 x 69 cm (35 $\frac{3}{8}$  x 27 $\frac{1}{8}$  in.)

S. 105.5 x 74.5 cm (41 $\frac{1}{2}$  x 29 $\frac{3}{8}$  in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Constance Glenn 70





**23. Willem de Kooning** 1904-1997

*Minnie Mouse*, 1971

Lithograph, on Arches paper, with full margins.  
Signed, dated and numbered 19/60 in pencil  
(there were also 24 artist's proofs), co-published  
by Hollanders Workshop (with their blindstamp)  
and Fourcade, New York, framed.

I. 69.5 x 53 cm (27 $\frac{3}{8}$  x 20 $\frac{7}{8}$  in.)

S. 76.5 x 57 cm (30 $\frac{1}{8}$  x 22 $\frac{1}{2}$  in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000

**Literature**

Lanier Graham 25





## 24. Roy Lichtenstein 1923-1997

*Portrait*, from *Brushstroke Figure Series*, 1989  
Lithograph, waxtype, woodcut and screenprint  
in colours, on Saunders Waterford paper, with  
full margins. Signed, dated and numbered 18/60  
in pencil (there were also 8 artist's proofs),  
co-published by Waddington Graphics, London and  
Graphicstudio, University of South Florida, framed.  
I. 126.8 x 81.5 cm (49<sup>7</sup>/<sub>8</sub> x 32<sup>1</sup>/<sub>8</sub> in.)  
S. 133.4 x 86.8 cm (52<sup>1</sup>/<sub>2</sub> x 34<sup>1</sup>/<sub>8</sub> in.)

### Estimate

£15,000-20,000 \$18,300-24,400 €17,100-22,800

### Literature

Mary Lee Corlett 229











**25. Roy Lichtenstein** 1923-1997

*Nude*, from *Brushstroke Figure Series*, 1989  
Lithograph, waxtype, woodcut and screenprint  
in colours, on Saunders Waterford paper, with  
full margins. Signed, dated and numbered 9/60  
in pencil (there were also 8 artist's proofs),  
co-published by Waddington Graphics, London and  
Graphicstudio, University of South Florida, framed.  
I. 135.7 x 77 cm (53 $\frac{3}{8}$  x 30 $\frac{3}{8}$  in.)  
S. 142.3 x 82.3 cm (56 x 32 $\frac{3}{8}$  in.)

**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800

**Literature**

Mary Lee Corlett 233



**26. Roy Lichtenstein** 1923-1997

*Two paintings: Green Lamp*, from *Paintings Series*, 1984  
Woodcut, lithograph, screenprint and collage  
in colours, on Arches 88 paper, with full margins.  
Signed, dated and numbered 16/60 in pencil (there  
were also 11 artist's proofs), published by Gemini G.E.L.,  
Los Angeles (with their blindstamps), framed.  
I. 90 x 126.5 cm (35 $\frac{3}{8}$  x 49 $\frac{3}{4}$  in.)  
S. 98 x 134.7 cm (38 $\frac{5}{8}$  x 53 in.)

**Estimate**

£20,000-30,000 \$24,400-36,500 €22,800-34,200

**Literature**

Gemini G.E.L. 1140  
Mary Lee Corlett 201







1960 *of America* 1/14





## 27. Roy Lichtenstein 1923-1997

*Expressionist Woodcut Series (Black State)*, 1981  
The rare complete set of seven woodcuts in black (two with silver), on Arches Cover paper, with full margins. All signed, dated and numbered 4/8 in pencil, published by Gemini G.E.L., Los Angeles (with their blindstamps), all framed.

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

### Estimate

£100,000-150,000 \$122,000-183,000 €114,000-171,000

### Literature

Gemini G.E.L. 887-893  
Mary Lee Corlett 184-190





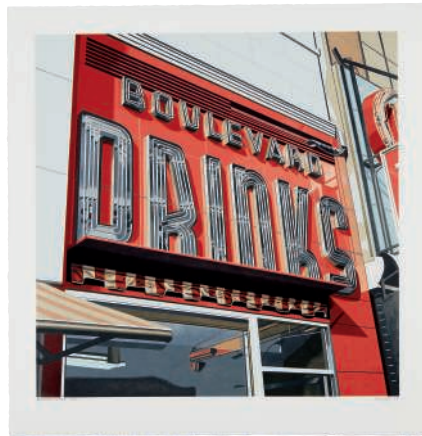
















## 28. Robert Cottingham b. 1935

*American Signs, 2009*

The complete set of 12 screenprints in colours, on wove paper, with full margins, the sheets loose (as issued), contained in the original grey fabric-covered box with artist and title embossed with gold foil. All signed, titled, dated and numbered 25/100 in pencil, published by American Images Atelier, New York.

portfolio 101.5 x 99 x 4 cm (39 $\frac{7}{8}$  x 38 $\frac{7}{8}$  x 1 $\frac{5}{8}$  in.)

### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ±

Including: *Hi; Star; Boulevard Drinks; Rialto; M; Blues; Nite; Champagne; Fox; Hot; Art; and American Hi-Fi*



29. **Andy Warhol** 1928-1987

*Cooking Pot*, from *International Anthology of Contemporary Engraving: The International Avant-Garde, Vol. 5, America Discovered*, 1962  
Photoengraving, on BFK Rives paper, with full margins. With the artist's embossed signature and numbered 46/60 in pencil (there was also an edition of 25 in Roman numerals), published by Galleria Schwartz, Milan, 1964, framed.  
I. 15.4 x 11.3 cm (6 $\frac{1}{8}$  x 4 $\frac{1}{2}$  in.)  
S. 25.5 x 19.5 cm (10 x 7 $\frac{7}{8}$  in.)

**Estimate**

£7,000-9,000 \$8,500-11,000 €8,000-10,200

**Provenance**

Timothy Baum, New York  
Michael Abrahams, New York  
The Mayor Gallery, London  
Private Collection, London

**Literature**

Frayda Feldman and Jörg Schellmann 1





Property from a private German Collection

### 30. Andy Warhol 1928-1987

*Liz*, 1964

Offset lithograph in colours, on wove paper, with full margins. Signed and dated in blue ball-point pen (one of approximately 300 signed and dated), published by Leo Castelli Gallery, New York, framed.

I. 55.5 x 55.5 cm (21<sup>7</sup>/<sub>8</sub> x 21<sup>7</sup>/<sub>8</sub> in.)

S. 58.8 x 58.9 cm (23<sup>1</sup>/<sub>8</sub> x 23<sup>1</sup>/<sub>4</sub> in.)

#### Estimate

£20,000-30,000 \$24,400-36,500 €22,800-34,200

#### Literature

Frayda Feldman and Jörg Schellmann 7





© Getty Images

Property from a private European Collection

**31. Andy Warhol** 1928-1987

*Jackie*, 1963-64

Unique screenprint, on wove paper, the full sheet.

Unframed.

S. 43.5 x 37.2 cm (17 $\frac{1}{8}$  x 14 $\frac{5}{8}$  in.)

**Estimate**

£40,000-60,000 \$48,700-73,100 €45,500-68,300

**Provenance**

David Keith Hardy, Massachusetts (gift from the artist  
circa 1967)

Acquired by the present owner from the above in 1968







Property from a private European Collection

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

*Mao*, 1972

Screenprint in colours, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamp-numbered 42/250 on the reverse (there were also 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, published by Castelli Graphics and Multiples, Inc., New York, framed.  
S. 91.4 x 91.4 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

#### **Estimate**

£20,000-30,000 \$24,400-36,500 €22,800-34,200

#### **Literature**

Frayda Feldman and Jörg Schellmann 94



Property from a private European Collection

**33. Andy Warhol** 1928-1987

*Mao*, 1972

Screenprint in colours, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamped 'PP' (faded) on the reverse (one of a very small number of printer's proofs, the edition was 250 and 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, published by Castelli Graphics and Multiples, Inc., New York, framed.

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

**Estimate**

£25,000-35,000 \$30,500-42,600 €28,500-39,900

**Literature**

Frayda Feldman and Jörg Schellmann 97





Property from a private European Collection

### 34. Andy Warhol 1928-1987

*Mao*, 1972

Screenprint in colours, on Beckett High White paper, the full sheet. Signed in blue ball-point pen and stamped 'PP' on the reverse (one of a very small number of printer's proofs, the edition was 250 and 50 artist's proofs), with the artist and printer's copyright inkstamp on the reverse, published by Castelli Graphics and Multiples, Inc., New York, framed.  
S. 91.3 x 91.4 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

#### Estimate

£25,000-35,000 \$30,500-42,600 €28,500-39,900

#### Literature

Frayda Feldman and Jörg Schellmann 99

**35. Andy Warhol** 1928-1987

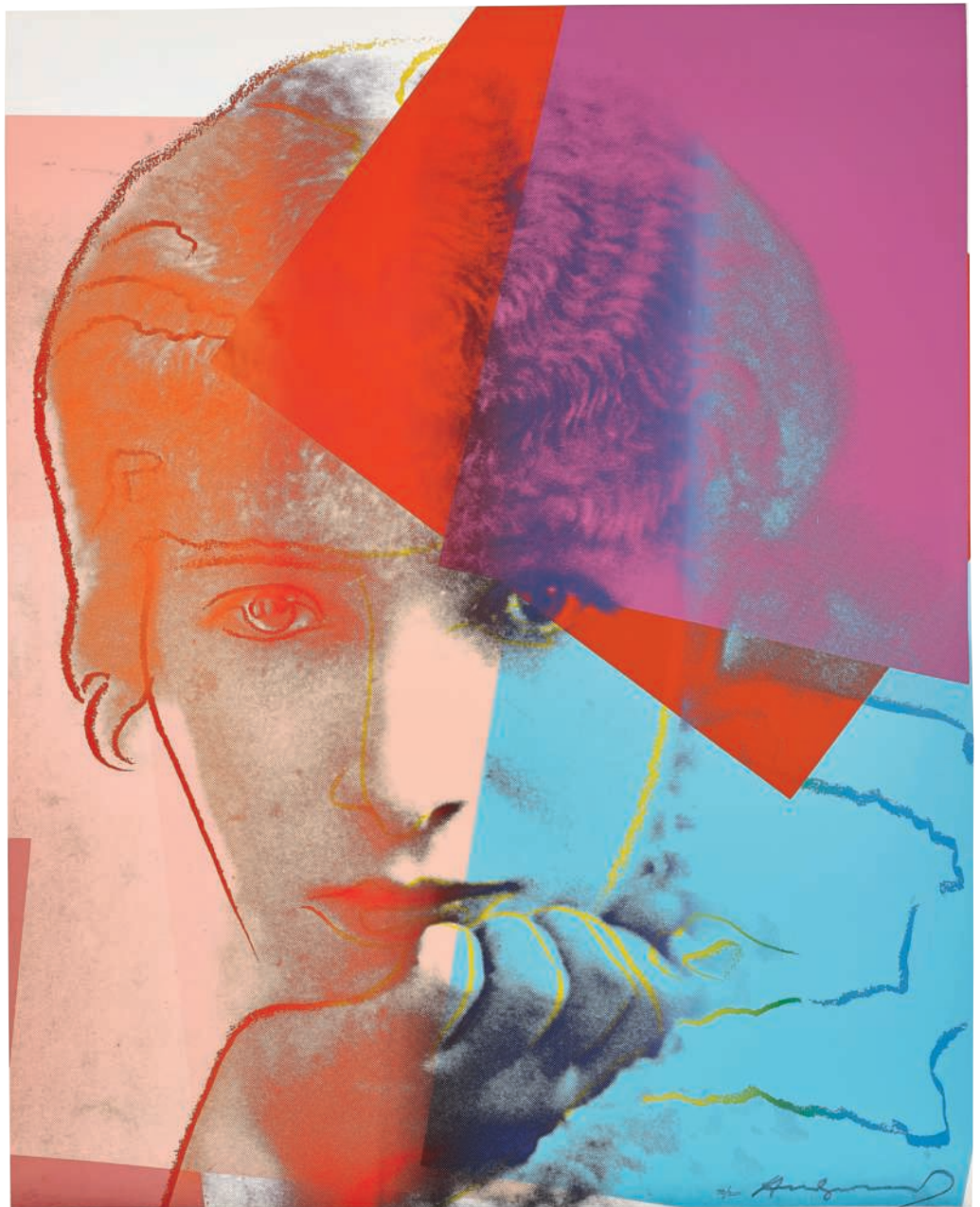
*Sarah Bernhardt*, from *Ten Portraits of Jews of the Twentieth Century*, 1980  
Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered 78/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, with the artist's copyright inkstamp on the reverse, framed. S. 101.6 x 81.3 cm (40 x 32 in.)

**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100

**Literature**

Frayda Feldman and Jörg Schellmann 234





**36. Andy Warhol** 1928-1987

*Golda Meir, from Ten Portraits of Jews of the Twentieth Century*, 1980  
Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered 180/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, with the artist's copyright inkstamp on the reverse, framed. S. 101.8 x 81.4 cm (40½ x 32 in.)

**Estimate**

£8,000-10,000 \$9,700-12,200 €9,100-11,400

**Literature**

Frayda Feldman and Jörg Schellmann 233



**37. Andy Warhol** 1928-1987

*Louis Brandeis*, from *Ten Portraits of Jews of the Twentieth Century*, 1980

Screenprint in colours, on Lenox Museum Board, the full sheet. Signed and numbered 184/200 in pencil (there were also 30 artist's proofs), co-published by Ronald Feldman Fine Arts, Inc., New York and Jonathan A Editions, Tel Aviv, with the artist's copyright inkstamp on the reverse, framed. S. 101.6 x 81.2 cm (40 x 31 7/8 in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Frayda Feldman and Jörg Schellmann 230







Property from a private European Collection

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

*Ingrid Bergman*, 1983

The complete set of three screenprints in colours, on Lenox Museum Board, the full sheets. All signed and numbered 236/250 in pencil (there were also 20 artist's proofs), published by Galerie Börjeson, Malmö, Sweden, all framed.  
all S. 96.5 x 96.5 cm (37 $\frac{7}{8}$  x 37 $\frac{7}{8}$  in.)

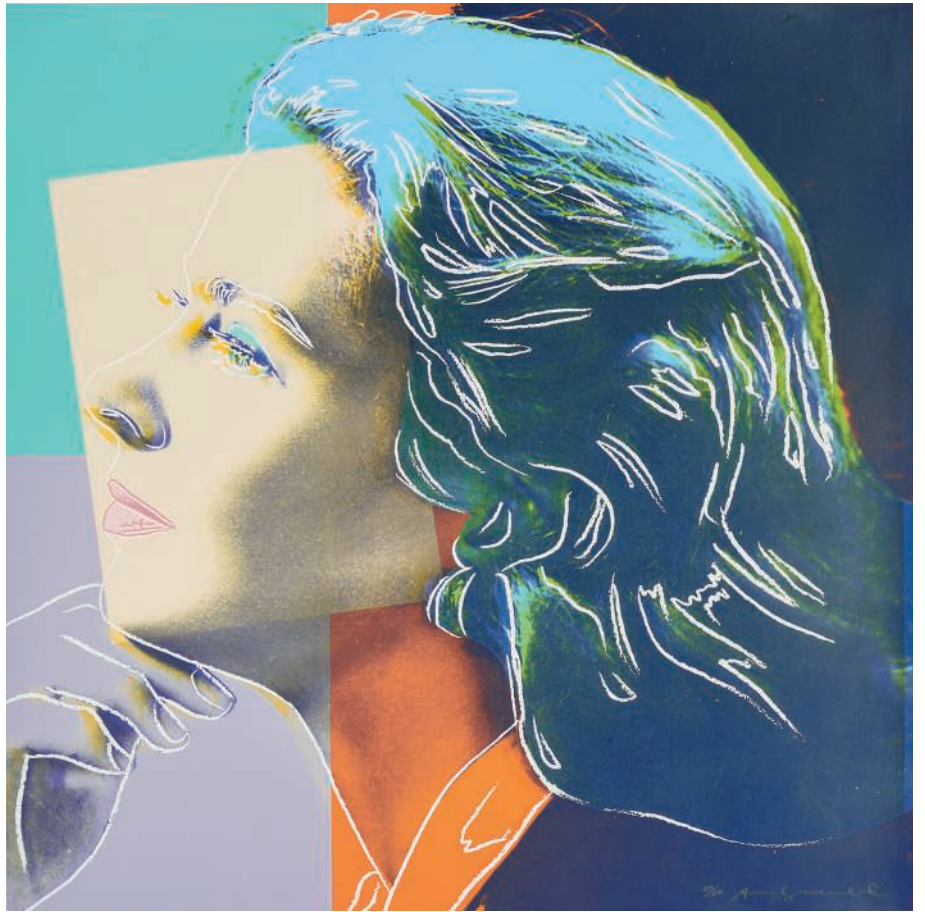
#### **Estimate**

£50,000-70,000 \$60,900-85,300 €56,900-79,700

#### **Literature**

Frayda Feldman and Jörg Schellmann 313-315

Including: *With Hat*, *Herself*, and *The Nun*





### 39. Andy Warhol 1928-1987

*Beethoven*, 1987

The complete set of four screenprints in colours, on Lenox Museum Board, the full sheets. Each signed by the executor of the Estate of Andy Warhol, the publisher, the printer and numbered 'III/XX' in pencil on the stamped Certificate of Authenticity on the reverse (one of 20 impressions in Roman numerals, the edition was 60 and 15 artist's proofs), published by Hermann Wunsche, Bonn, all framed.  
all S. 102 x 102 cm (40½ x 40½ in.)

#### Estimate

£120,000-150,000 \$146,000-183,000  
€137,000-171,000

#### Provenance

Acquired directly from the publisher  
in the early 1990s

#### Literature

Frayda Feldman and Jörg Schellmann 390-393

Joseph Karl Stieler  
*Portrait of Ludwig van Beethoven (1770-1827), German composer and pianist, composing the Missa Solemnis, 1819-1820*  
© De Agostini Picture Library / A. Dagli Orti / Bridgeman Images



A fascination with celebrity, posterity and the fabrication of icons was the driving force behind Andy Warhol's portraiture, from his earliest screenprints of Elizabeth Taylor and Marilyn Monroe to the later representations of Vladimir Lenin. As a young child, Warhol (1928-1987) obsessively collected autographed headshots of Hollywood stars - reverently compiling albums that documented the sometimes brief, sometimes enduring careers of the young, beautiful, and famous. His scrapbooks became a visual precursor to the serialised and repeated portraits that Warhol screenprinted of actresses, sports stars, politicians and historical figures.

Warhol's goal was to create icons beyond mere representation, as he understood that in order to create an enduring image, he had to reduce and condense a person's likeness to an instantly recognisable motif. His screenprinted portraits transcended the sitters' biography and character, skirting the line of caricature to become more symbol than representation.

Created in 1987, shortly before his death, Warhol's quartet of portraits of Ludwig van Beethoven (1770-1827) perfectly demonstrates the artist's ability to manipulate and appropriate imagery to create a visual icon. For this set of screenprints, Andy Warhol took an already famous image of the German composer: an idealised and heroic portrait painted in 1820 by Joseph Karl Stieler (1781-1858), which has coloured our view of Beethoven's personality and appearance unlike any other.

Long familiar through commercial overexposure, Stieler's depiction of the composer's leonine mane and impatient scowl are the visual tropes that Warhol emphasised through the use of colour. The alternate hot and cool tones of the composer's face and cravat emerging from darkness heighten the intensity of Beethoven's fixed gaze - keeping our attention closely on his visage, whilst simultaneously echoing the dramatic changes in volume and pace that Beethoven was so well-known for.

However, Warhol pushes Stieler's visual identifiers of the composer one step further, beyond mere facial recognition. Not content with simply using the tools of Beethoven's trade, the manuscript and pen, to allude to the composer's talent, Warhol instead marches the music directly across the portrait itself. In Stieler's painting, Beethoven holds the score for his late *Missa solemnis* (1819-1824). Finished three years before the composer's death and often considered one of his greatest works, the *Missa solemnis* was nonetheless surpassed in popularity by the music that Warhol chose to identify the composer with: his *Piano Sonata No. 14 in C# Minor*, better (and more romantically) known as the *Moonlight Sonata*.

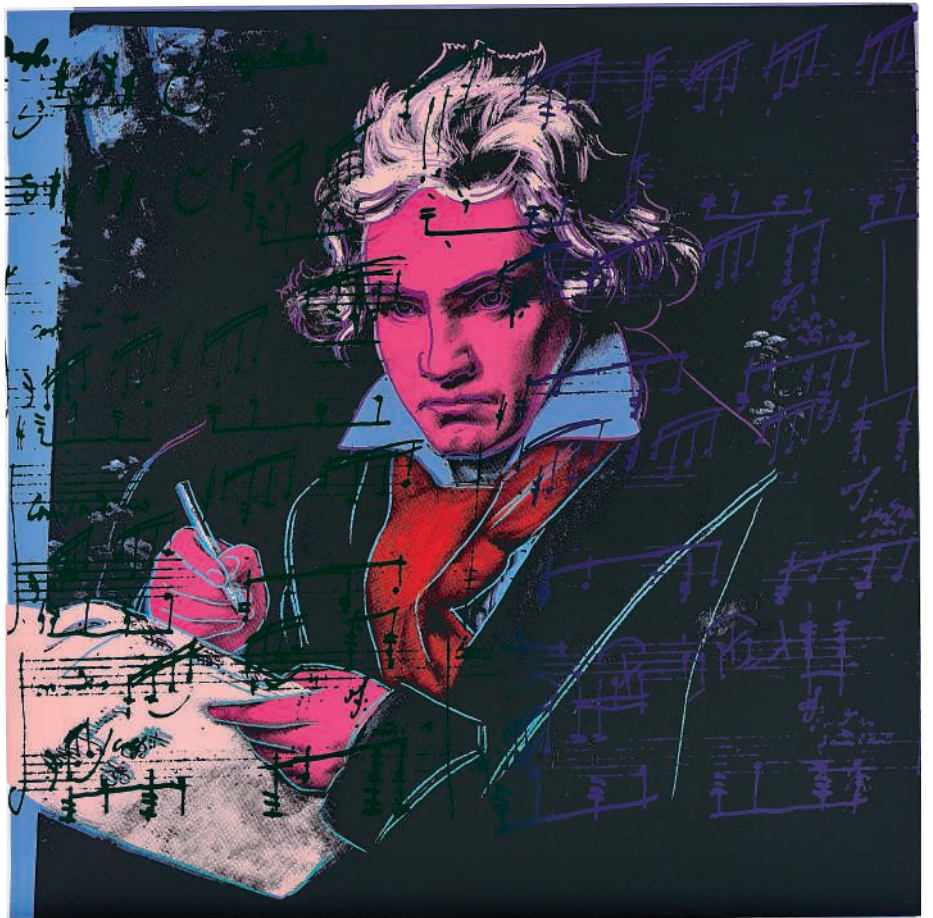
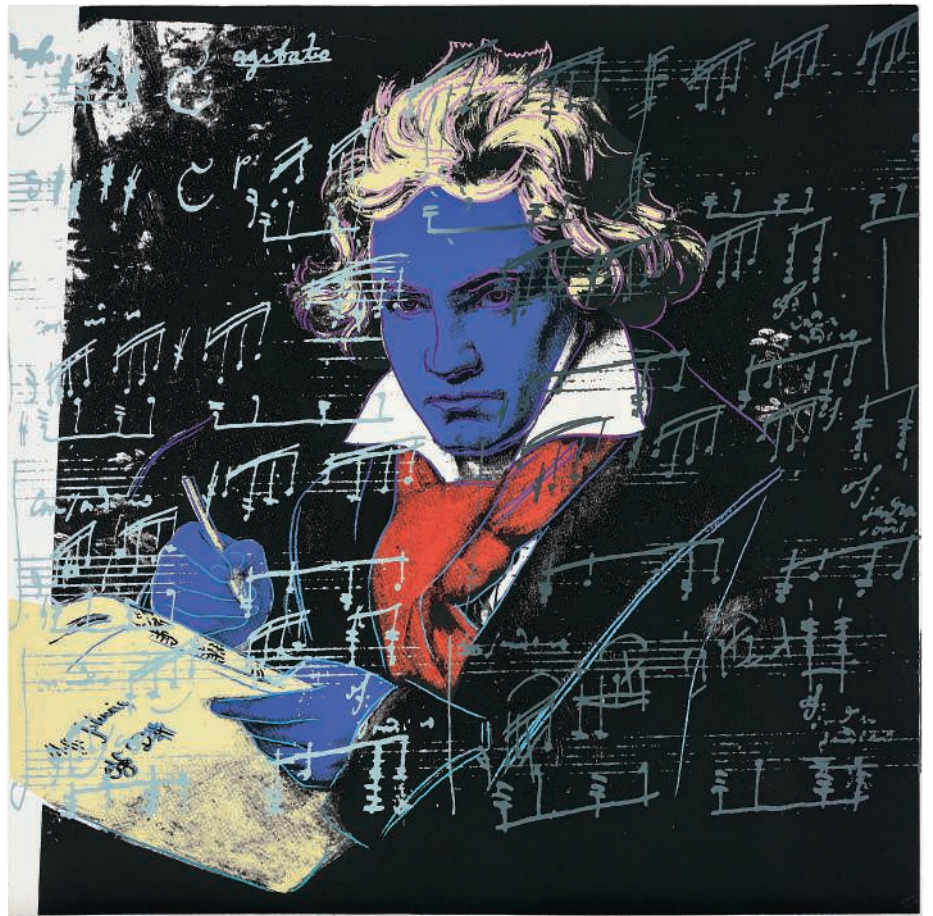
Composed in 1801, the year that Beethoven first realised he was losing his hearing, the *Moonlight Sonata* took on a life beyond Beethoven's intentions. Thought to have been inspired by the composer's love for his 17-year old pupil, the Countess Giulietta Guicciardi (although more likely to have been composed as a funeral hymn) the *Moonlight Sonata* received its nickname from Berlin critic, Ludwig Rellstab, who in 1832 described the famous first movement as like "a boat passing the wild scenery of Lake Lucerne in the moonlight". Although it wasn't known by this evocative moniker until shortly after the composer's death, the sonata was hugely popular from the moment it was written, exasperating Beethoven, who remarked to fellow composer, Carl Czerny, "Surely I've written better things."

In choosing the *Moonlight Sonata* to best identify Beethoven, Warhol reveals his insistent concern with representing not the true likeness, intentions or character of his sitters, but the condensed, most recognisable elements of their legend. In this quartet of portraits, Beethoven the man has been effaced to a certain extent, underneath the notes of his most famous composition, under the myth of his own celebrity.

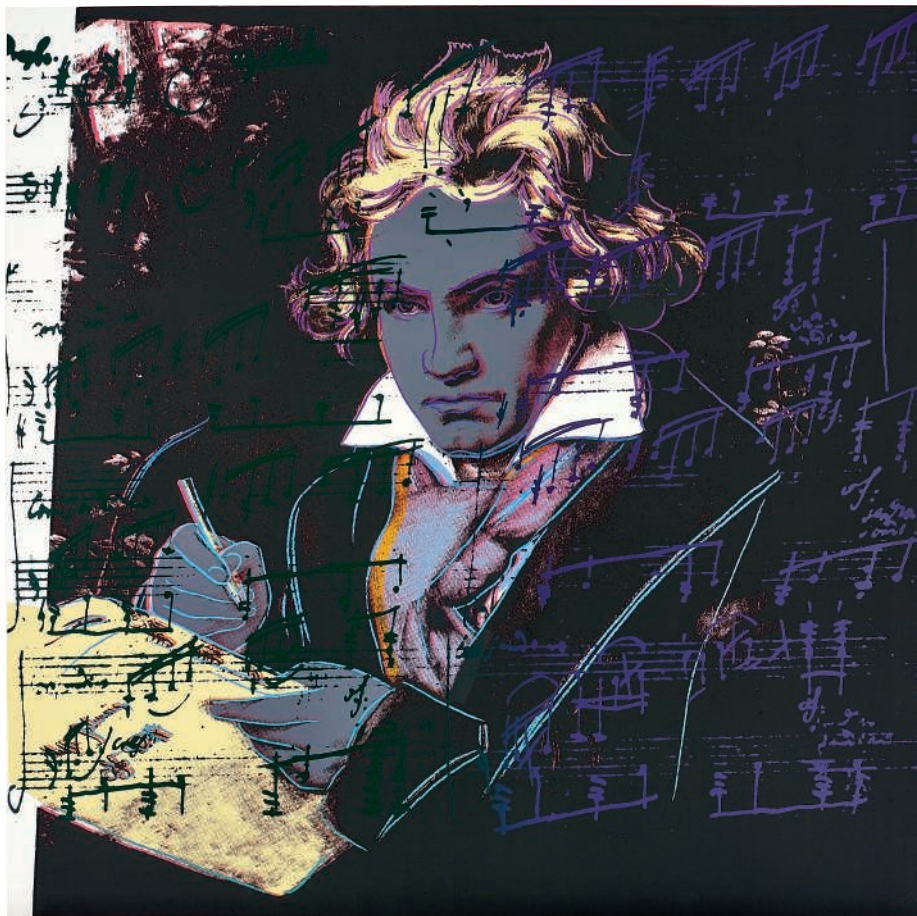
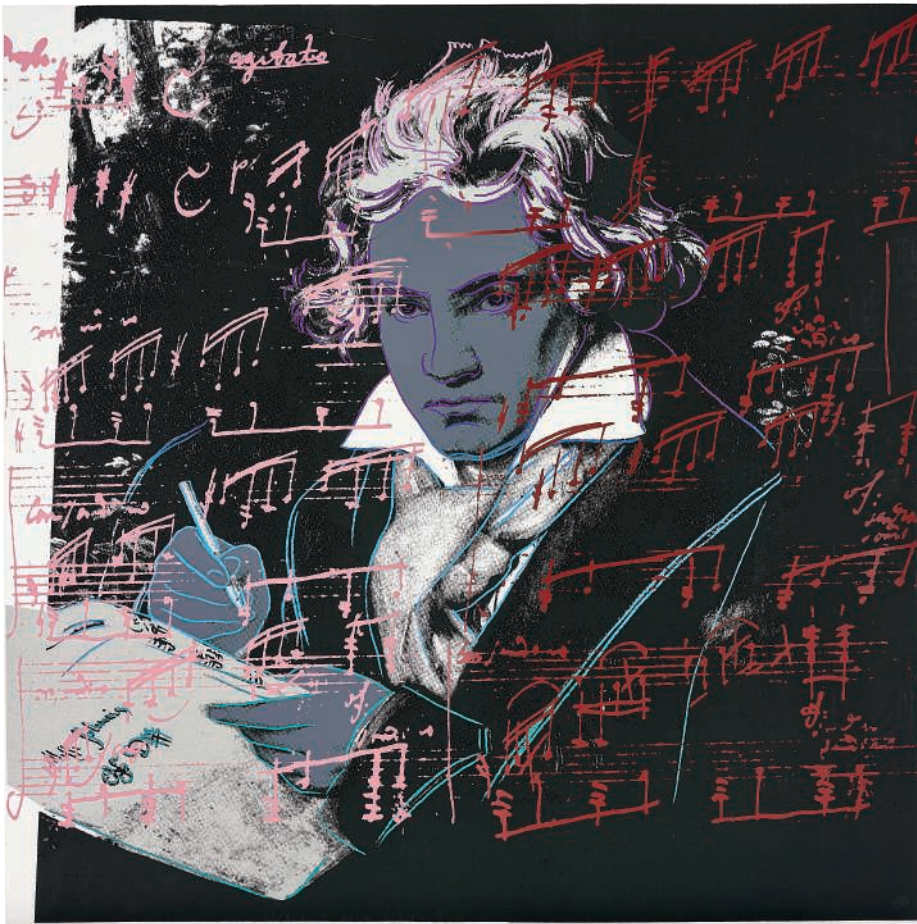
















**40. Andy Warhol** 1928-1987

*Kachina Dolls*, from *Cowboys and Indians*, 1986  
Screenprint in colours, on wove paper, the full sheet.  
Signed and numbered 171/250 in pencil (there were also 50 artist's proofs), published by Gaultney-Klineman Art Inc., New York (with their and the artist's copyright inkstamp on the reverse), framed.  
S. 91.6 x 91.4 cm (36 1/8 x 35 7/8 in.)

**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100

**Literature**

Frayda Feldman and Jörg Schellmann 381

**41. Andy Warhol** 1928-1987

*Frolunda Hockey Player*, 1986  
Unique screenprint in colours, on Lenox Museum Board, the full sheet. Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol) and numbered 'T.P. 10/14' in pencil on a stamped Certificate of Authenticity on the reverse (one of 14 unique colour trial proofs, before the edition of 100 and 20 artist's proofs), published by Art Now Gallery, Göteborg, Sweden, framed.  
S. 101.6 x 81.4 cm (40 x 32 in.)

**Estimate**

£20,000-30,000 \$24,400-36,500 €22,800-34,200

**Literature**

Frayda Feldman and Jörg Schellmann IIB.366  
(this example illustrated in colour, p. 202)







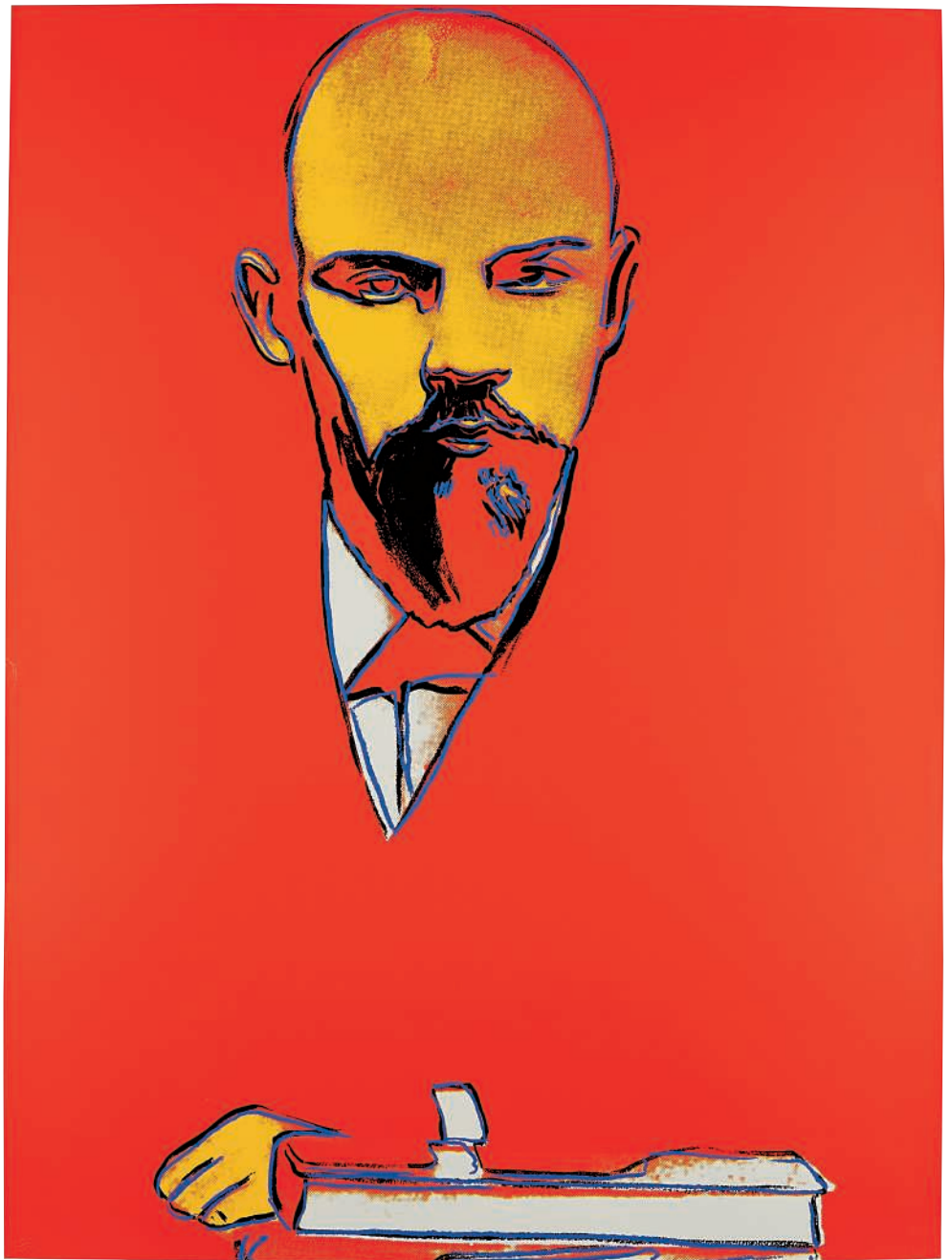


**42. Andy Warhol** 1928-1987

*Paramount*, from *Ads*, 1985  
 Screenprint in colours, on Lenox Museum Board,  
 the full sheet. Signed and numbered 170/190 in  
 pencil (there were also 30 artist's proofs), published  
 by Ronald Feldman Fine Arts, Inc., New York  
 (with their and the artist's copyright inkstamp  
 on the reverse), framed.  
 S. 96.5 x 96.3 cm (37 $\frac{7}{8}$  x 37 $\frac{7}{8}$  in.)

**Estimate**  
 £25,000-35,000 \$30,500-42,600 €28,500-39,900 †

**Literature**  
 Frayda Feldman and Jörg Schellmann 352



### 43. Andy Warhol 1928-1987

#### *Red Lenin*, 1987

Screenprint in colours, on Arches 88 paper, the full sheet. Signed by Frederick W. Hughes (Executor of the Estate of Andy Warhol), and numbered 118/120 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 24 artist's proofs), published by Andy Warhol, New York, unframed. S. 100 x 74.5 cm (39 $\frac{3}{8}$  x 29 $\frac{3}{8}$  in.)

#### **Estimate**

£30,000-50,000 \$36,500-60,900 €34,200-56,900

#### **Provenance**

Acquired directly from the artist's estate, 1987

#### **Literature**

Frayda Feldman and Jörg Schellmann 403



**44. After Jean-Michel Basquiat 1960-1988**

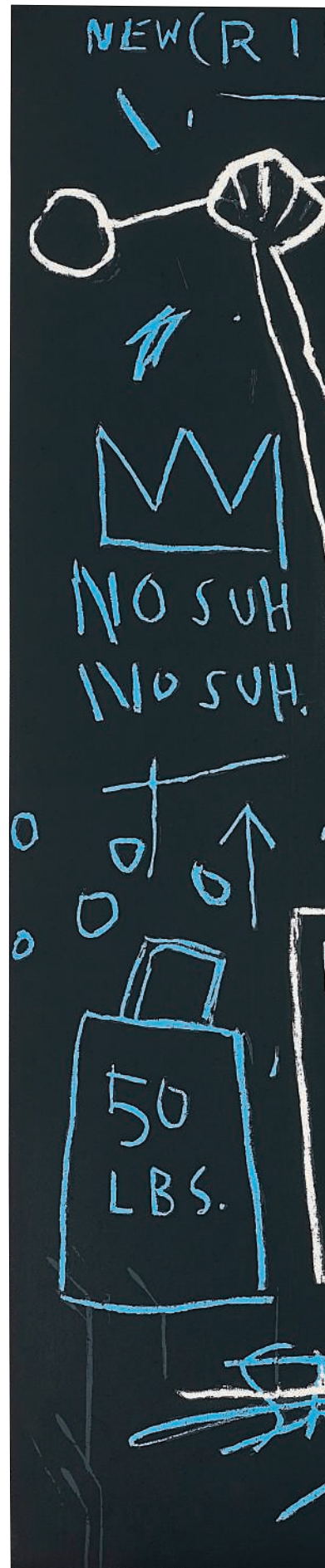
*Rinso*, 1983/2001

Screenprint in colours, on wove paper, the full sheet.  
Numbered 'P.P. 1/5' in pencil on the front (a printer's  
proof, the edition was 85 and 15 artist's proofs),  
signed and dated '11-19-01' by Gerard Basquiat  
(Administrator of the Estate of Jean-Michel Basquiat)  
in pencil on a stamped Certificate of Authenticity  
on the reverse, published by De Sanctis Carr Fine Art,  
Los Angeles, framed.

S. 101.8 x 101.5 cm (40 $\frac{1}{8}$  x 39 $\frac{7}{8}$  in.)

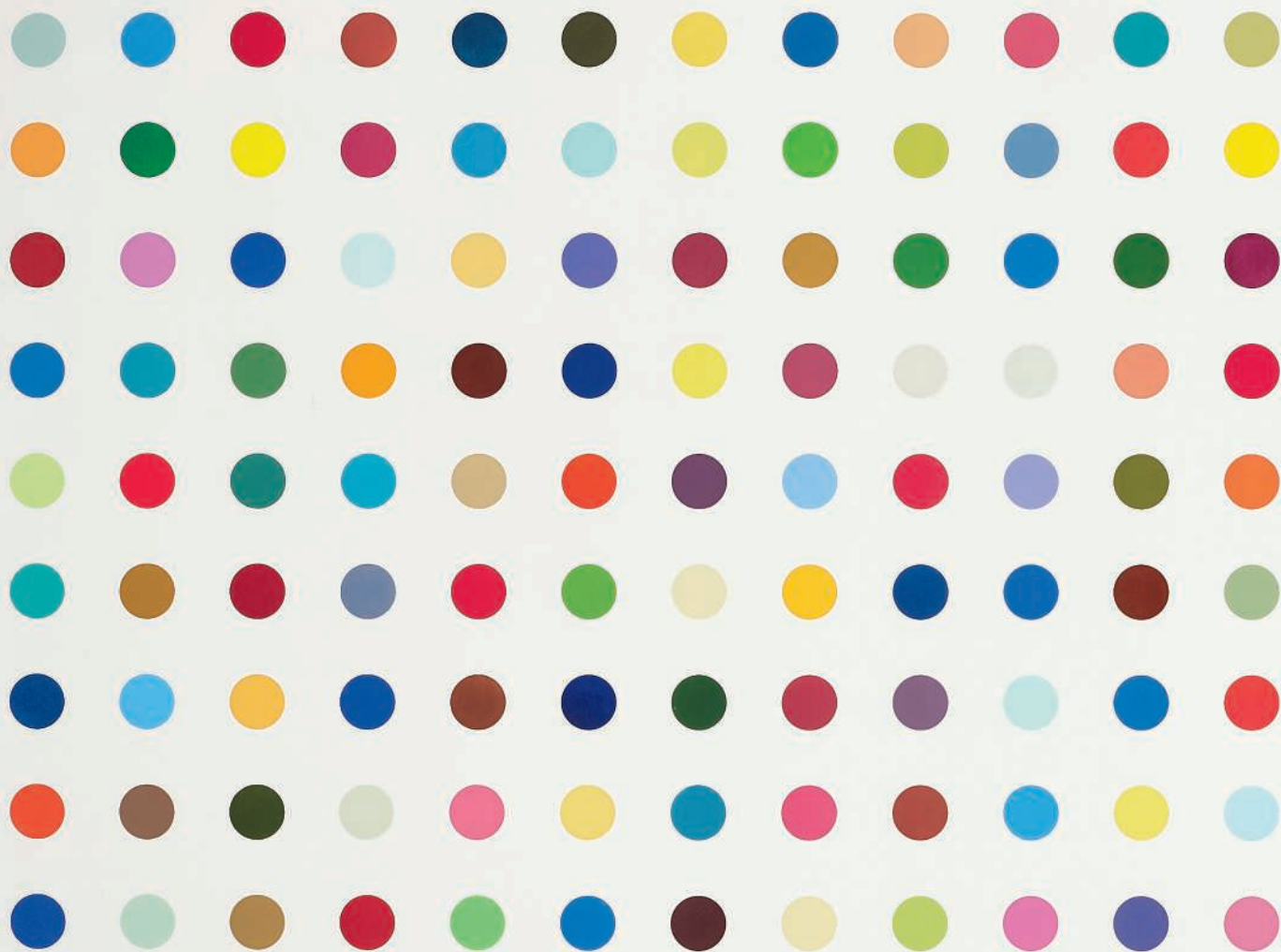
**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800



~~SECRET~~







**45. Damien Hirst** b. 1965

*Tetrahydrocannabinol*, 2004

Etching and aquatint in colours, on Hahnemühle paper, with full margins. Signed on the front and numbered 52/115 in pencil on the reverse (there were also 25 artist's proofs and 35 unique multiples), published by The Paragon Press, London, framed.

I. 86.3 x 177.5 cm (33<sup>7</sup>/<sub>8</sub> x 69<sup>7</sup>/<sub>8</sub> in.)

S. 112 x 200.6 cm (44<sup>1</sup>/<sub>8</sub> x 78<sup>7</sup>/<sub>8</sub> in.)

**Estimate**

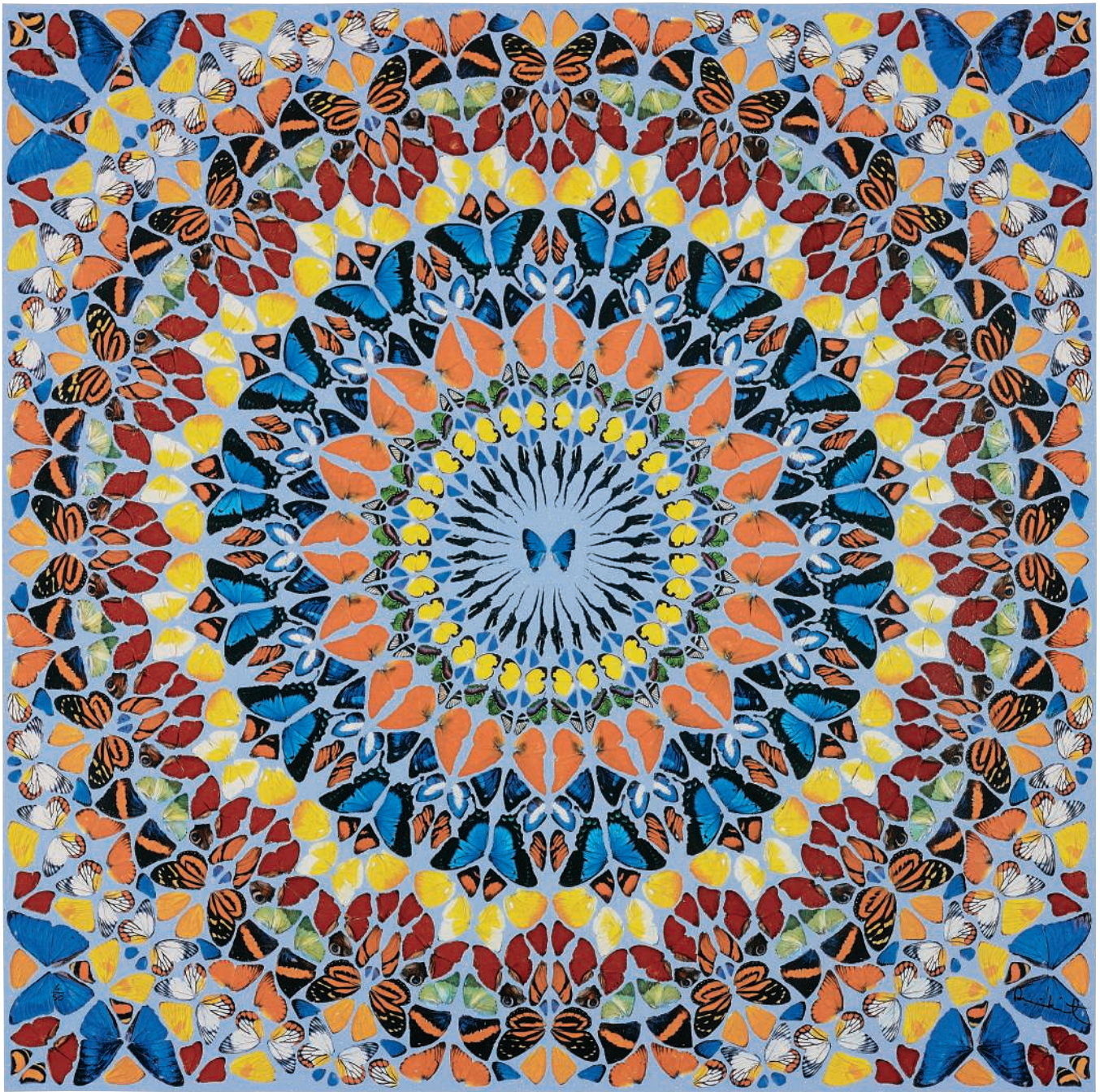
£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♣

**Literature**

The Paragon Press 2001-2006 pp. 140-141

This work has been authenticated by the Hirst Authentication Committee





#### 46. **Damien Hirst** b. 1965

*Kindness*, 2011

Screenprint in colours with diamond dust, on wove paper, the full sheet. Signed and numbered 6/50 in black ink (there were also 10 artist's proofs), published by Other Criteria, London, framed.  
S. 91 x 91.5 cm (35 7/8 x 36 in.)

##### **Estimate**

£20,000-30,000 \$24,400-36,500 €22,800-34,200 ♠

This work has been authenticated by the Hirst Authentication Committee





**47. Damien Hirst** b. 1965

*All You Need Is Love, Love, Love*, 2008

Screenprint in colours, on wove paper, with full margins.

Signed and numbered 25/50 in pencil (there were also 10 artist's proofs), published by Other Criteria, London, framed.

I. 125 x 127 cm (49¼ x 50 in.)

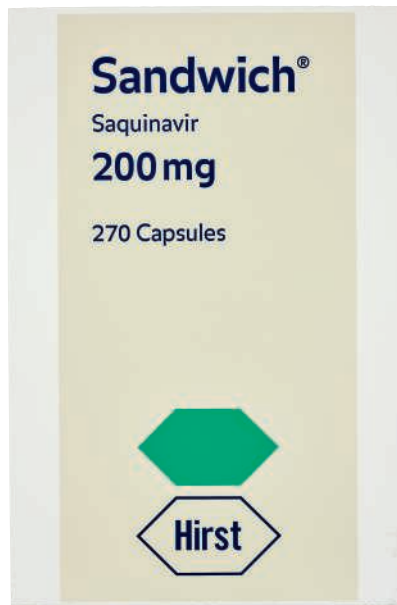
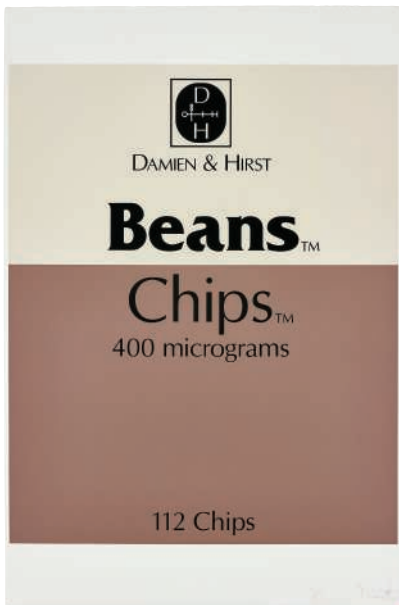
S. 152 x 152.5 cm (59⅞ x 60 in.)

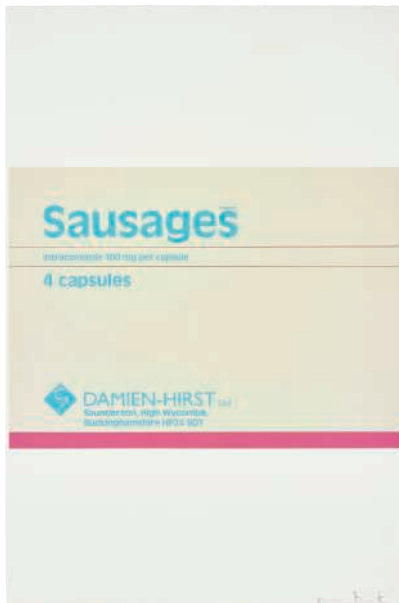
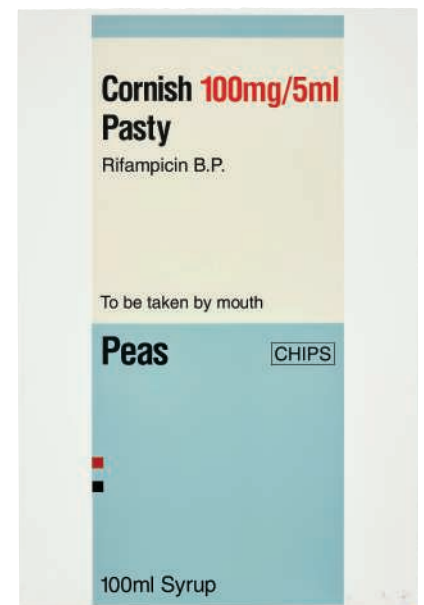
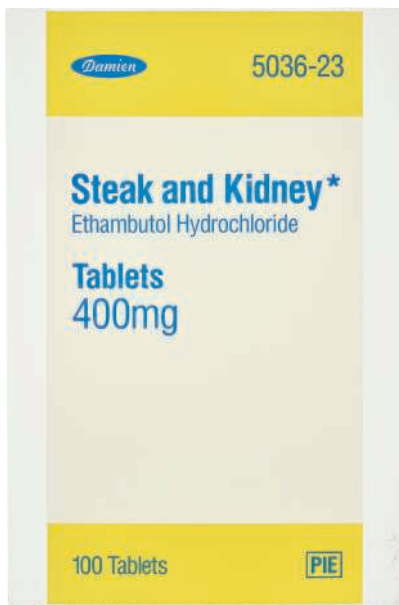
**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ₣ ♣

This work has been authenticated by the Hirst Authentication Committee







#### 48. Damien Hirst b. 1965

*The Last Supper*, 1999

The complete set of 13 screenprints in colours, on Somerset paper, with full margins. All signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, all framed.

all I. various sizes

all S. 153 x 101.5 cm

(60¼ x 39⅞ in.) two horizontal

#### Estimate

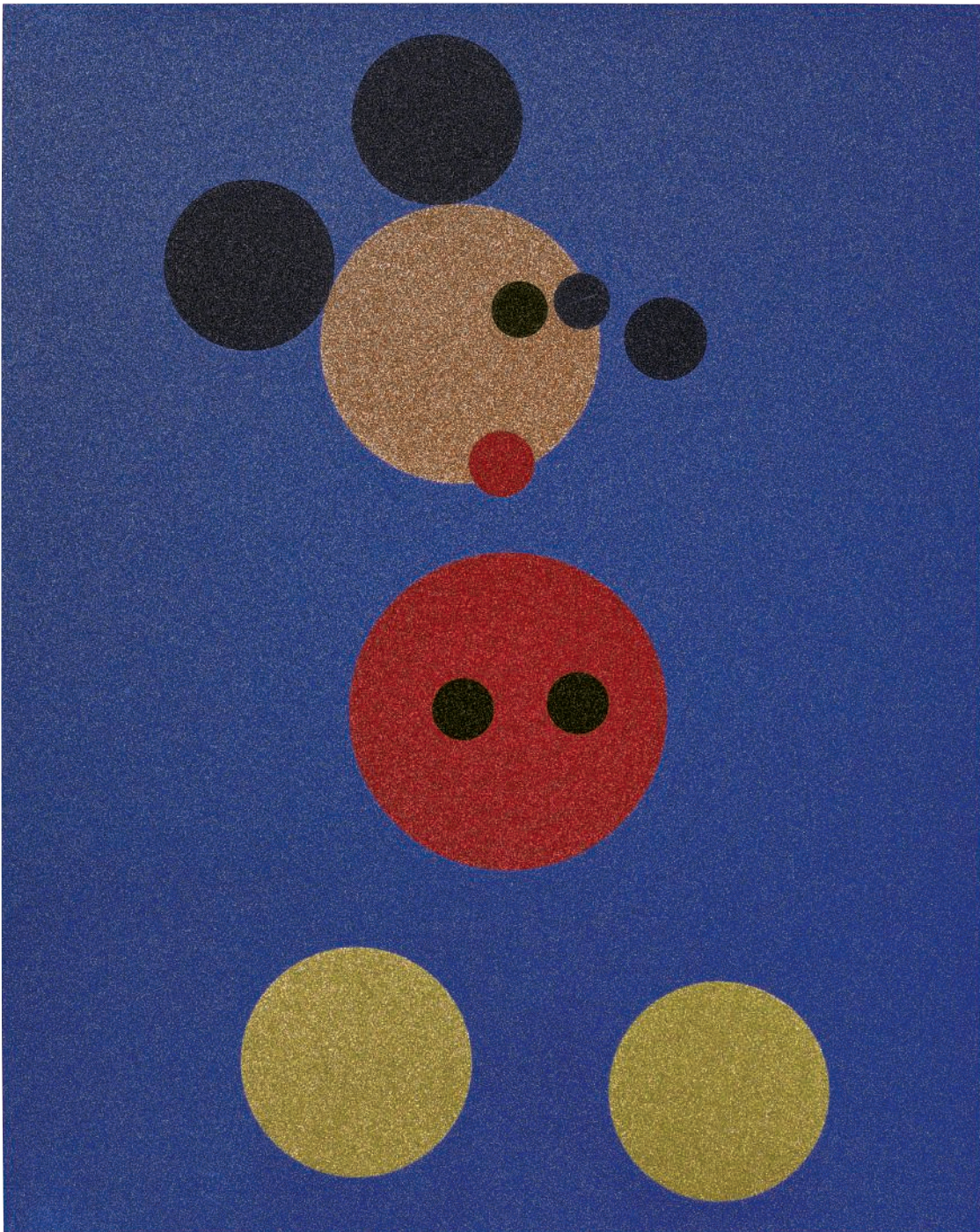
£25,000-35,000 \$30,500-42,600

€28,500-39,900 ♠

#### Literature

The Paragon Press 1995-2000 pp. 230-243





**49. Damien Hirst** b. 1965

*Mickey (Blue Glitter)*, 2016

Screenprint in colours with glitter, on wove paper, the full sheet. Signed and numbered 75/150 in pencil on the reverse (there were also 10 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Other Criteria, London, unframed. S. 87.5 x 70 cm (34½ x 27½ in.)

**Estimate**

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

This work has been authenticated by the Hirst Authentication Committee





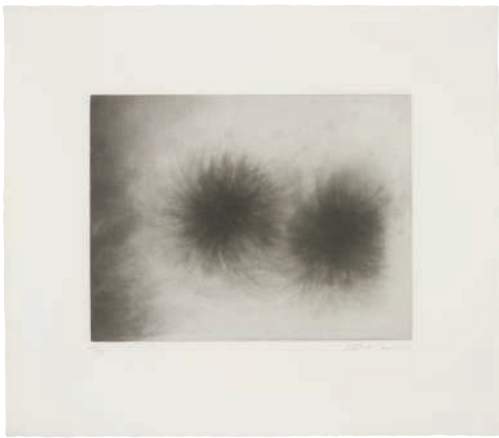
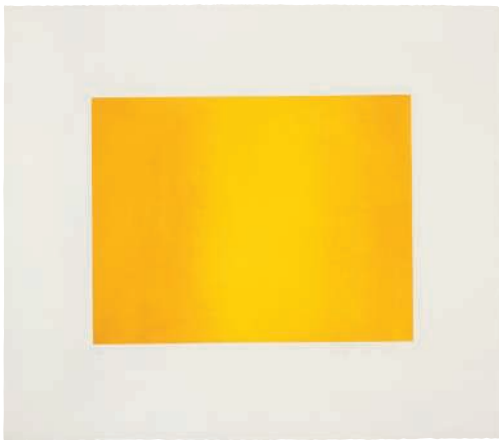
**50. Damien Hirst** b. 1965

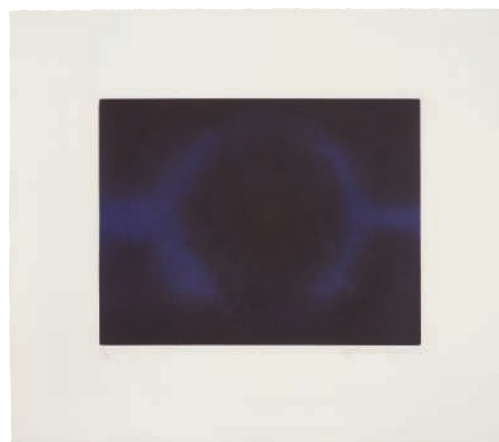
*Minnie (Pink Glitter)*, 2016  
Screenprint in colours with glitter, on wove paper, the full sheet. Signed and numbered 75/150 in pencil on the reverse (there were also 10 artist's proofs), with the artist's inkstamp on the reverse, published by Other Criteria, London, unframed.  
S. 87.5 x 70 cm (34½ x 27½ in.)

**Estimate**  
£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

This work has been authenticated by the Hirst Authentication Committee







**51. Anish Kapoor** b. 1954

*15 Etchings, 1994*

The complete set of 15 etching and aquatints, on Zerkall paper, with full margins. Each signed and numbered 11/30 in pencil (there were also 6 artist's proofs), published by The Paragon Press, London, all framed.

all I. 28.5 x 37 cm (11¼ x 14⅞ in.)

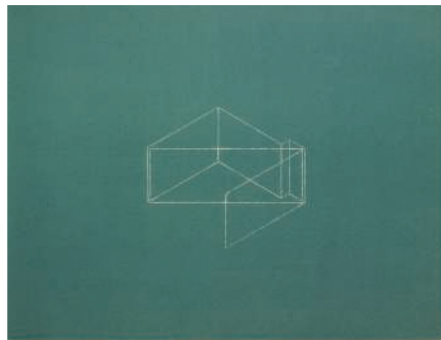
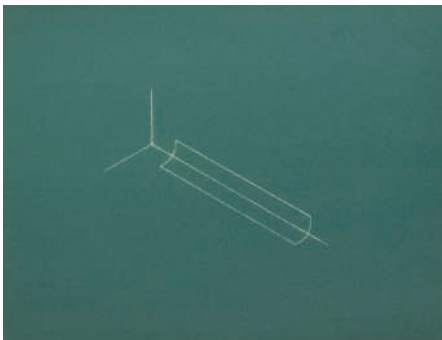
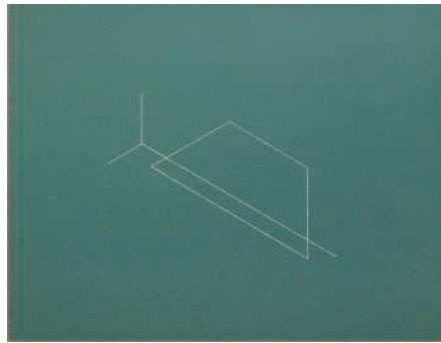
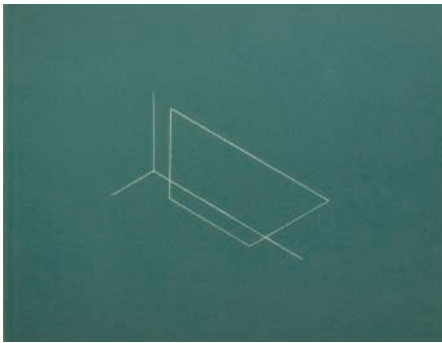
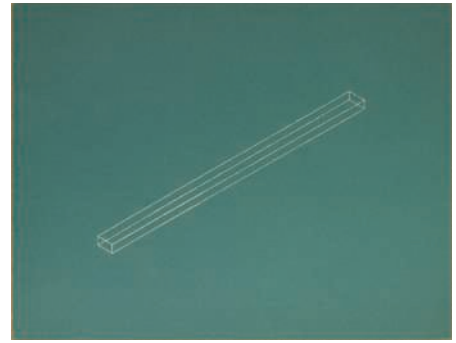
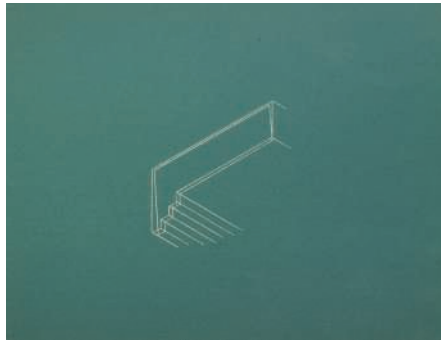
all S. 51 x 58.5 cm (20⅛ x 23 in.)

**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♠







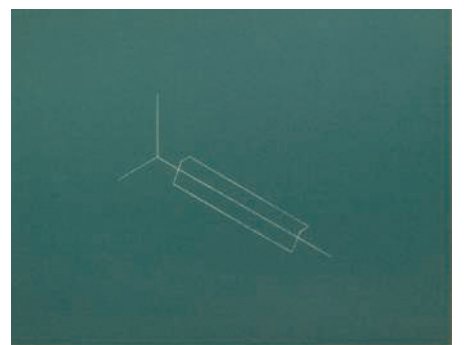
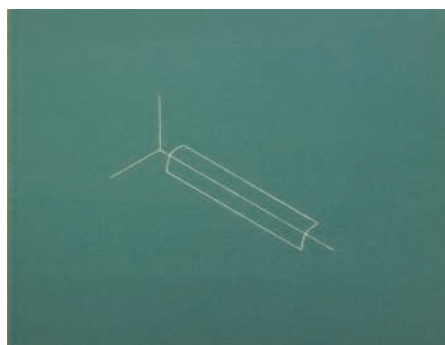
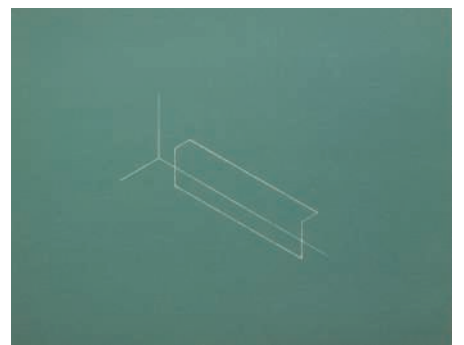
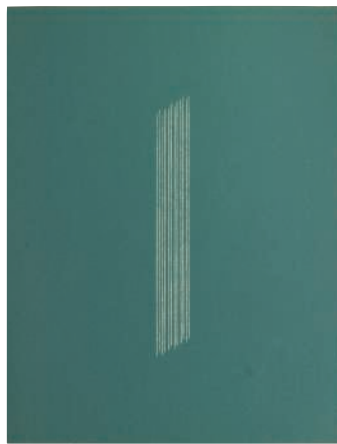
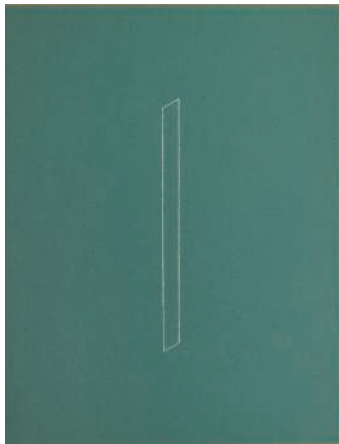
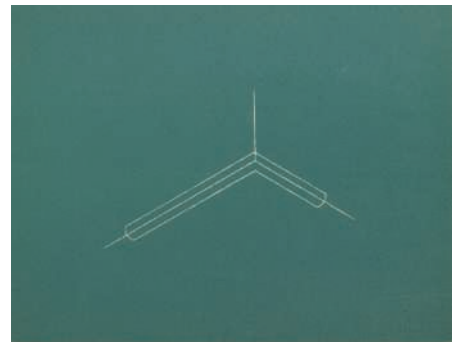
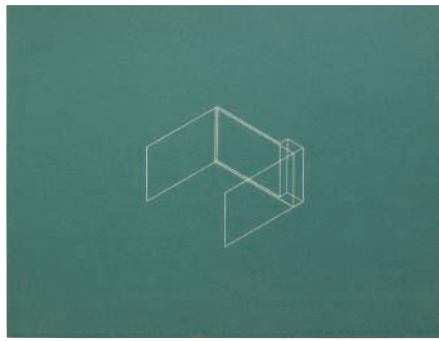
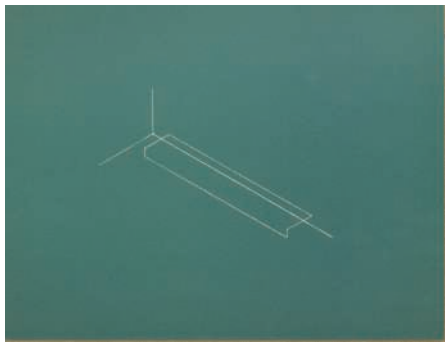
## 52. Fred Sandback 1943-2003

*Twenty-two Constructions from 1967, 1986*  
The complete set of 22 lithographs in blue, on Japanese laid paper, the full sheets loose (as issued) contained in the original grey linen-covered portfolio with white text. All signed, dated and numbered 'IV/V' in pencil on the reverse and on the colophon (one of 5 artist's proof sets in Roman numerals, the edition includes two colours, black 1-18/35 with 3 artist's proofs, and blue 19-35 with 2 artist's proofs), published by Fred Jahn, Munich.  
portfolio 30 x 24 x 3 cm (11¾ x 9½ x 1⅛ in.)

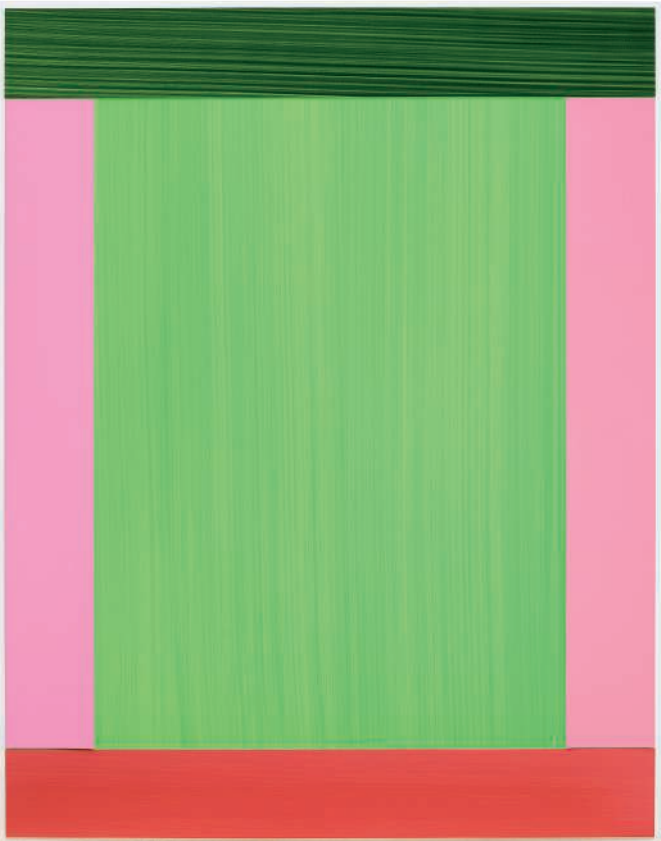
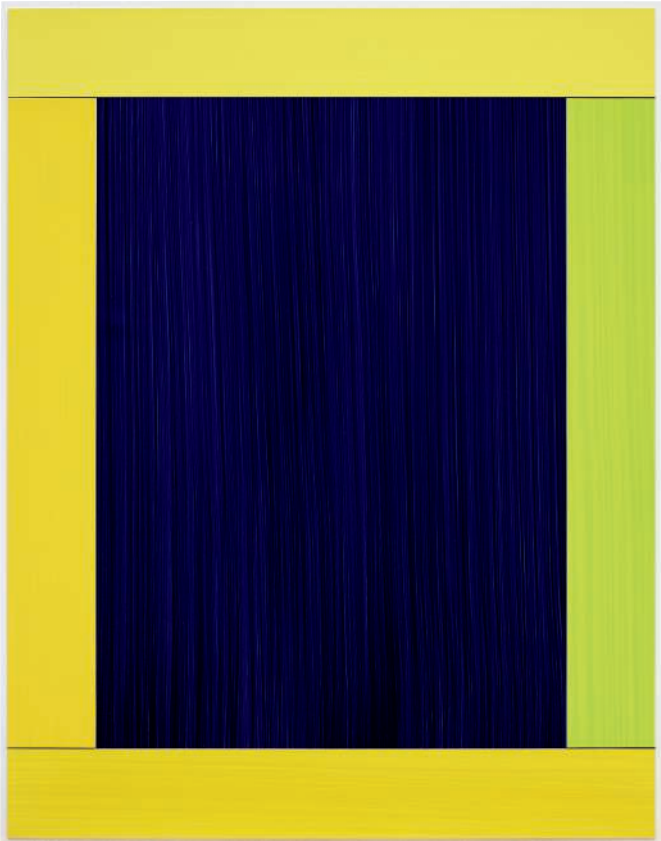
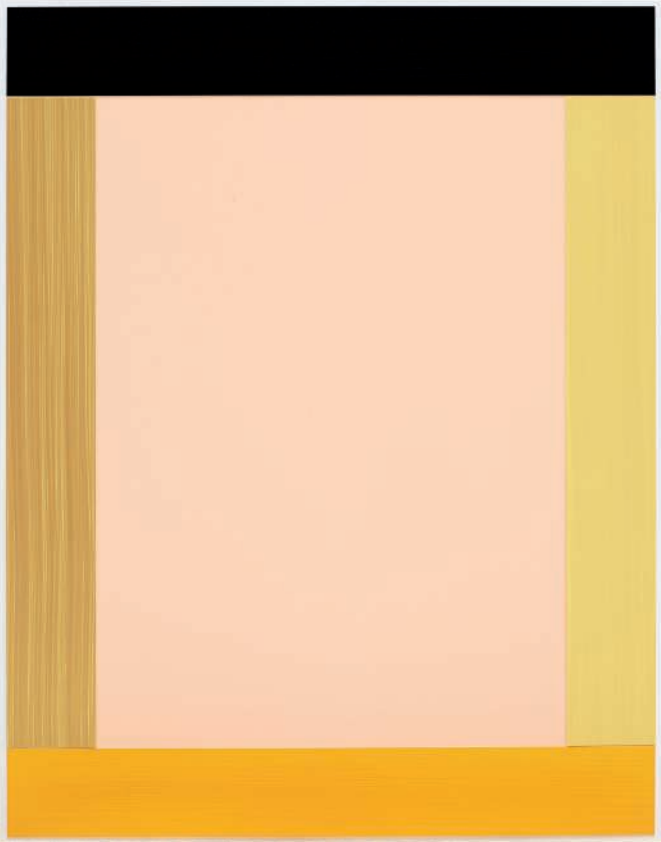
**Estimate**  
£15,000-20,000 \$18,300-24,400  
€17,100-22,800

**Literature**  
Fred Jahn 113-134











Property from a private German Collection

**53. Imi Knoebel** b. 1940

*Anima Mundi 89-3*, 2012

Acrylic in colours, on three constructed plastic panels, each laid down to aluminium (as issued). Each panel titled 'AM 89-3', dated and numbered 2/5 in pencil and annotated 'A', 'B', and 'C' respectively in pencil, all framed.  
all 47 x 37 cm (18½ x 14⅝ in.)

**Estimate**

£12,000-14,000 \$14,600-17,100 €13,700-15,900 ♣ †

**54. Gerhard Richter** b. 1932

*Kassel*, 1992

Offset print in colours with glossy nitro varnish and unique overworking in black and white lacquer, on offset paper mounted to card (as issued), the full sheet. Signed, dated and numbered 10/50 in pencil on the card mount (there were also 25 in Roman numerals and 5 artist's proofs), published by Documenta and Museum Fridericianum Veranstaltungs-Gesellschaft, Kassel, framed.  
S. 16 x 23.5 cm (6¼ x 9¼ in.)

**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800 ♣

**Literature**

Hubertus Butin 78





## 55. Gerhard Richter b. 1932

### *Haut I (Skin I)*, 2004

Screenprint and frequency modulated offset print in greenish grey, on heavy rag paper, with full margins. Signed, titled, dated and numbered 25/60 in pencil (there were also 12 artist's proofs), published by Kunstmuseum, Bonn, contained in a pale wooden frame, specified by the artist.

I. 60.9 x 89.9 cm (23 $\frac{7}{8}$  x 35 $\frac{3}{8}$  in.)

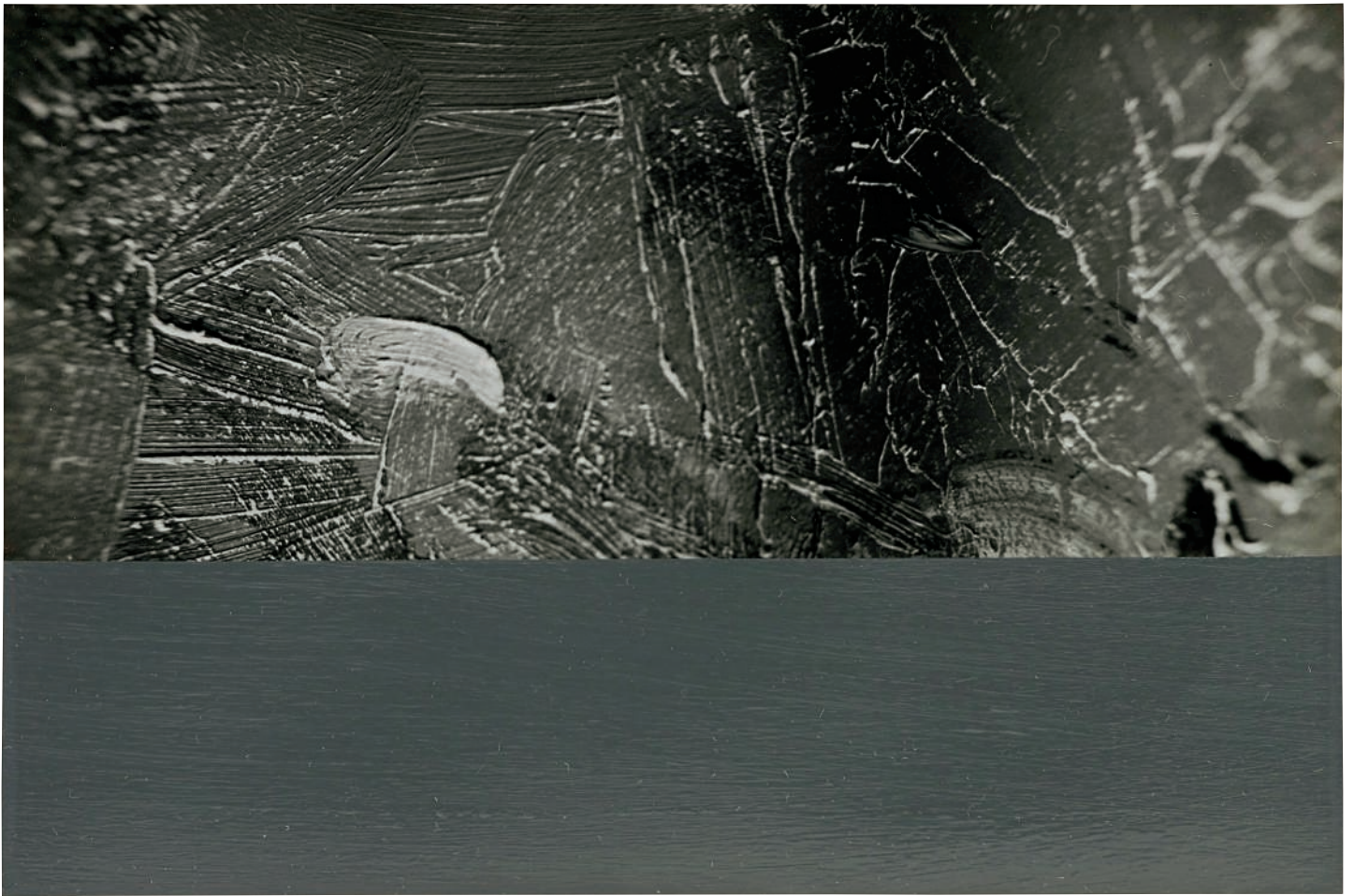
S. 73 x 99.8 cm (28 $\frac{3}{4}$  x 39 $\frac{1}{4}$  in.)

### Estimate

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

### Literature

Hubertus Butin 126



## 56. Gerhard Richter b. 1932

*128 Fotos von einem Bild (128 Details from a Picture), Halifax 1978 IV, 1998*

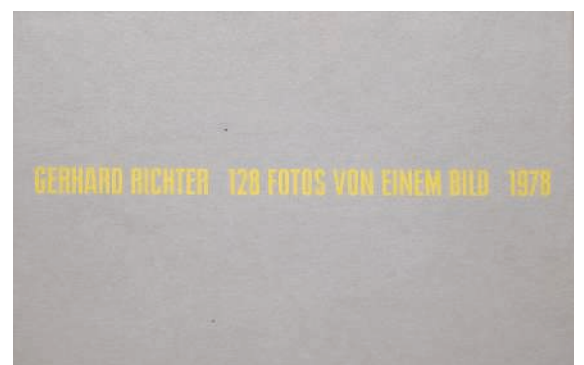
Black and white photograph with unique hand-painting in grey oil paint, on resin-coated paper, the full sheet, with the accompanying artist's book contained in the original grey cardboard box with title in yellow. Signed, dated and numbered '17' in black felt-tip pen on the reverse, also signed and numbered '17' in pencil on the last page of the book (the edition was 128 and 12 hors commerce), co-published by the artist and Verlag der Buchhandlung Walter König, Cologne, framed.  
15 x 22.5 cm (5 $\frac{7}{8}$  x 8 $\frac{7}{8}$  in.)

### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ♠

### Literature

Hubertus Butin 101





IT DOESN'T  
GET ANY  
BETTER  
THIS



**57. Mel Bochner** b. 1940

*It Doesn't Get Any Better Than This*, 2014  
Screenprint in colours, on Lanaquerelle paper,  
the full sheet. Signed, dated and numbered 16/30  
in pencil (there were also 8 artist's proofs),  
published by Two Palms Press, New York, framed.  
S. 113.6 x 137.6 cm (44¾ x 54½ in.)

**Estimate**

£15,000-20,000 \$18,300-24,400 €17,100-22,800





**58. Mel Bochner** b. 1940

*Thank You!*, 2014

Screenprint in colours, on heavy card paper prepared with colour shifting pigment, the full sheet. Signed, dated and numbered 1/30 in pencil (there were also 6 artist's proofs), published by Two Palms Press, New York, framed. S. 158.6 x 118 cm (62½ x 46½ in.)

**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100 ±





**59. Mel Bochner** b. 1940

*Amazing (inverse)*, 2014

Screenprint in colour shifting inks, on wove paper, the full sheet. Signed, dated and numbered 'PP 3/6' in pencil (a printer's proof, the edition was 20 and 5 artist's proofs), published by Two Palms Press, New York, framed. S. 173.7 x 119.7 cm (68¾ x 47½ in.)

**Estimate**

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ±





## 60. Frank Stella b. 1936

*One Small Goat Papa Bought for Two Zuzim, pl. 1*,  
from *Illustrations after El Lissitzky's Had Gadya*, 1984  
Lithograph, linocut and screenprint in colours with  
hand-colouring and collage, on wove paper, the full  
sheet. Signed, dated and annotated 'CTP II' and '#1'  
in pencil (a colour trial proof before the edition of  
60 and 10 artist's proofs), published by Waddington  
Graphics, London, framed.  
S. 133 x 130.4 cm (52 $\frac{3}{8}$  x 51 $\frac{3}{8}$  in.)

### Estimate

£10,000-15,000 \$12,200-18,300 €11,400-17,100

### Literature

Richard Axsom and Leah Kolb 171





**61. Frank Stella** b. 1936

*Going Abroad*, from *Waves II*, 1985-1989

Screenprint with lithograph and linocut in colours with hand-colouring and collage, on T.H. Saunders paper, the full sheet. Signed, dated and numbered 'CTP 4' in pencil (a colour trial proof, before the edition of 60 and 10 artist's proofs), published by Waddington Graphics, London, framed.  
S. 186.3 x 138 cm (73<sup>3</sup>/<sub>8</sub> x 54<sup>3</sup>/<sub>8</sub> in.)

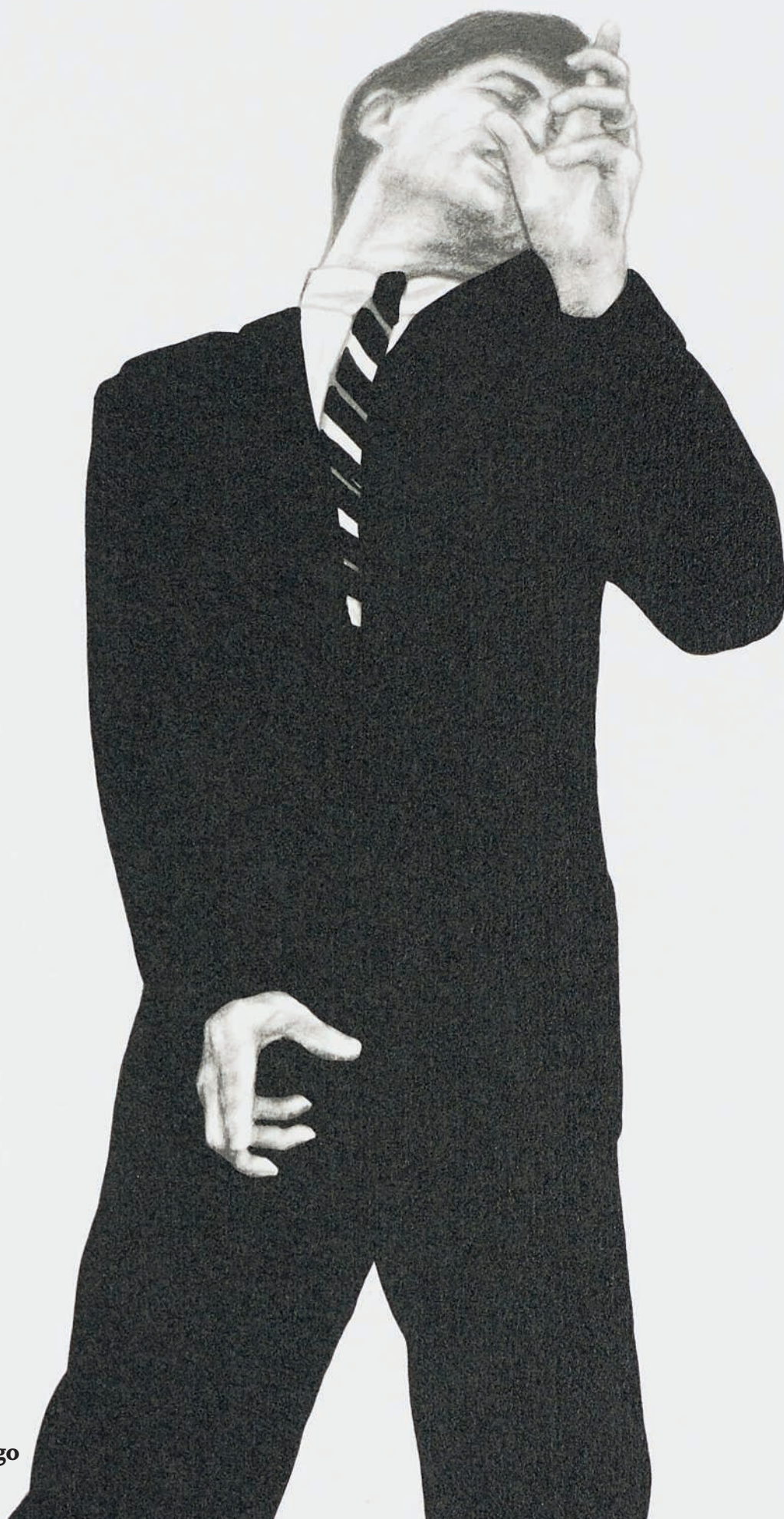
**Estimate**

£10,000-15,000 \$12,200-18,300 €11,400-17,100

**Literature**

Richard Axsom and Leah Kolb 196





**Day Editions**  
*Lot 62-264, 2pm*



**62. Pablo Picasso** 1881-1973

*Cavalier et cheval (Rider and Horse)*, 1952  
White earthenware turned pitcher painted  
in colours, with knife engraving and brushed  
glaze. Numbered 78/300 and inscribed  
'EDITION PICASSO MADOURA' in black,  
with the *Edition Picasso* and *Madoura*  
*Plein Feu* pottery stamps on the underside.  
23.5 x 17 x 11.5 cm (9¼ x 6¾ x 4½ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ▲

**Literature**

Alain Ramié 138



Property from a private European Collection

**63. Pablo Picasso** 1881-1973

*Pichet aux oiseaux* (Pitcher with Birds), 1962  
White earthenware pitcher painted in colours with brushed glaze. Incised 'EDITION PICASSO MADOURA' and numbered 116/200 on the underside, with the *Madoura Plein Feu* and *Edition Picasso* pottery stamps on the underside.  
22 x 18 x 15 cm (8½ x 7½ x 5½ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠ †

**Literature**

Alain Ramié 456







#### 64. After Pablo Picasso 1881-1973

*Portrait imaginaire (Imaginary Portraits): one plate, 1969*

Offset lithograph in colours, on Arches paper, the full sheet. Numbered 'A 26/250' in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, unframed. S. 65.8 x 50.3 cm (25 7/8 x 19 3/4 in.)

##### Estimate

£1,000-1,200 \$1,200-1,500 €1,100-1,400 ♠ †



#### 65. After Pablo Picasso 1881-1973

*Portrait imaginaire (Imaginary Portraits): one plate, 1969*

Offset lithograph in colours, on Arches paper, the full sheet. Numbered 'A 137/250' in pencil, from the American edition (there was also a French edition of 250 marked 'F'), published by Harry N. Abrams, New York, unframed. S. 65.8 x 50.3 cm (25 7/8 x 19 3/4 in.)

##### Estimate

£1,000-1,200 \$1,200-1,500 €1,100-1,400 ♠ †

**66. Joan Miró** 1893-1983

*La Commedia dell'arte VII*, 1979  
Etching and aquatint in colours, on Arches paper, the full sheet. Signed and numbered 21/30 in pencil (there were also 15 hors commerce in Roman numerals), published by Maeght, Paris, framed. S. 76.1 x 57 cm (29 $\frac{7}{8}$  x 22 $\frac{1}{2}$  in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ± ♠

**Literature**

Jacques Dupin 1112



**67. Joan Miró** 1893-1983

*Journal d'un graveur (Diary of an Engraver):*  
*one plate*, 1975  
Etching and aquatint in colours, on BFK Rives paper, the full sheet. Signed and numbered 29/75 in pencil (there were also 10 hors commerce in Roman numerals), published by Maeght, Paris, unframed. S. 56.8 x 44.5 cm (22 $\frac{3}{8}$  x 17 $\frac{1}{2}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♠

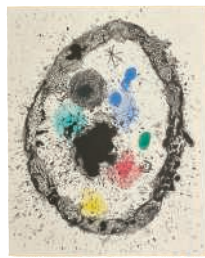
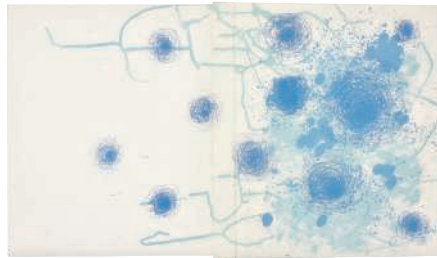
**Literature**

Jacques Dupin 787

see Patrick Cramer books 200







## 68. Joan Miró 1893-1983

*Je travaille comme un Jardinier*  
(*I Work as a Gardener*), 1963

The complete set of nine lithographs in colours (one on the portfolio, one on the wrap-around cover and seven *hors-texte*), with a further 22 lithographs in colours *en-texte*, on BFK Rives paper, the full sheets folded (as issued), with justification and text in French, all sheets loose, contained in the original lithographic covered portfolio in colours. Signed on the justification and numbered '69' (printed) (the edition was 75 numbered 41-115 and 20 hors commerce in Roman numerals), published by XXè Siecle, Paris. portfolio 44 x 35.5 cm (17½ x 13¾ in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

### Literature

see Patrick Cramer books 85

## 69. Joan Miró 1893-1983

*Poemas para Mirar* (*Poems to Watch*), 1976

Lithograph in colours, on wove paper, with full margins. Signed, annotated 'e.a.' and dedicated in pencil (an artist's proof, the edition was 125), published by Mourlot, Paris, unframed.  
I. 47 x 74 cm (18½ x 29½ in.)  
S. 55 x 78.3 cm (21¾ x 30¾ in.)

### Estimate

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

### Literature

Fernand Mourlot 1099

see Patrick Cramer books 226



**70. Joan Miró** 1893-1983

*Oda à Joan Miró (Ode to Joan Miró): one plate, 1973*  
Lithograph in colours, on Guarro paper, the full sheet. Signed and numbered 19/75 in pencil (there was also an edition of 25 in Roman numerals and 10 hors commerce), published by Ediciones Polígrafa, S.A., Barcelona, framed. S. 87.8 x 60.8 cm (34 $\frac{3}{8}$  x 23 $\frac{3}{8}$  in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

**Literature**

Fernand Mourlot 905

see Patrick Cramer books 175



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

*Untitled, 1967*

Lithograph in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 61/95 in pencil, (there were also 5 artist's proofs) published by Gérald Cramer, Geneva, framed. I. 47 x 42 cm (18 $\frac{1}{2}$  x 16 $\frac{1}{2}$  in.) S. 65.2 x 50.4 cm (25 $\frac{3}{8}$  x 19 $\frac{7}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

**Literature**

Jorgen Agerup and Dora Vallier 168





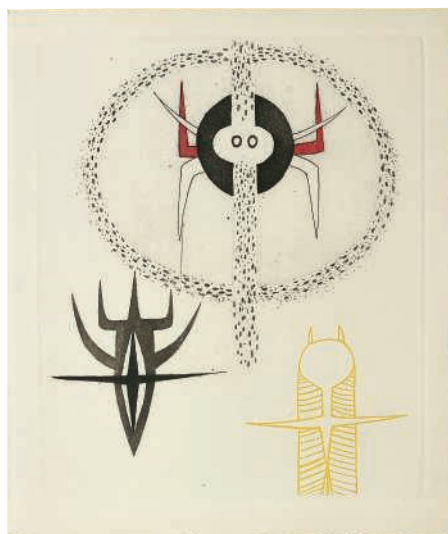
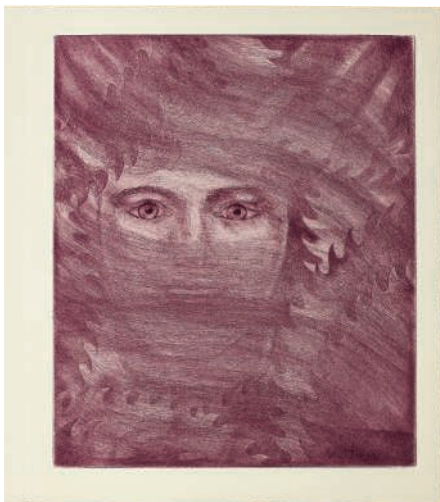
## 72. Various Artists including Joan Miró, Alberto Giacometti and Man Ray

René Crevel: *Feuilles Éparses* (*Scattered Leaves*), 1965  
The complete set of 14 etchings, aquatints, woodcuts and lithographs in colours, *hors-texte*, with title page, text and justification, on BFK Rives paper, with full margins or the full sheets, loose and folded (as issued), contained in the original folded wove paper wrapper and grey laid paper-covered cardboard cover with black stamped title on the spine. Signed by the artists in pencil on one sheet (lacking the signatures of Dominguez and Wols as is usual with this set), example '10' from the edition of 130 (there were also 20 in Roman numerals), published by Louis Broder, Paris. portfolio 26 x 22 x 5.5 cm (10¼ x 8½ x 2½ in.)

### Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ± ♣

Including: Jean Arp, *Composition* (Arntz 228); Hans Bellmer, *Petite fille à la toupie* (Pieyre de Mandiargues 57); Hans Bellmer, *Epure reptiligne* (de M. 58); Camille Bryan, *Untitled*; Oscar Dominguez, *Untitled*; Max Ernst, *Untitled* (Spies & Leppien 70); Alberto Giacometti, *L'Arbre* (Lust 186); Stanley William Hayter, *Night Forest* (Black & Moorhead 274); Valentine Hugo, *Untitled*; Wifredo Lam, *Nuit* (Tonneau Ryckelynck 5601); Man Ray, *Untitled* (Anselmino 48); André Masson, *Untitled* (Saphire and Cramer 68); Joan Miró, *Untitled* (Dupin 120; C. books 99); and Wols, *Untitled*











## 74. **Salvador Dalí** 1904-1989

### *Tristan et Iseult*, 1970

The complete set of 21 drypoints in colours, on BFK Rives paper, with full margins. Each signed in pencil on the front and annotated 'Epreuve de notre collection' and signed by Denise Rigal in pencil on the reverse (a proof set without text, aside from the German edition of 125 on Rives, of which the first 25 contained a signed suite, there were also 3 copies designated A-C), published by Ateliers Rigal, Paris, all unframed.

all I. 39.7 x 26 cm (15½ x 10¼ in.)

all S. 45.3 x 32.5 cm (17¾ x 12¾ in.)

### **Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

### **Provenance**

Ateliers Rigal, Paris  
Private Collection, France

### **Literature**

Ralf Michler and Lutz Löpsinger 406-426







**75. Alberto Giacometti 1901-1966**

*Annette de face (Annette Facing Front)*, 1955  
Etching, on Auvergne à la main paper, with wide margins. Signed and numbered 8/50 in pencil, published by Maeght, Paris, framed.  
I. 20.6 x 5.7 cm (8 $\frac{1}{8}$  x 2 $\frac{1}{4}$  in.)  
S. 39.2 x 20.6 cm (15 $\frac{3}{8}$  x 8 $\frac{1}{8}$  in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ±

**Literature**

Herbert Lust 62



**76. Henri de Toulouse-Lautrec 1864-1901**

*Folies-Bergère: Les Pudeurs De Monsieur Prudhomme*, 1893  
Lithograph, on wove paper, with margins. Signed and numbered '32' in pencil (the edition was 100), with the artist's red monogram stamp (Lugt 1338), printed by Ancourt, Paris, unframed.  
I. 37 x 26.2 cm (14 $\frac{5}{8}$  x 10 $\frac{3}{8}$  in.)  
S. 38.5 x 27.9 cm (15 $\frac{1}{8}$  x 10 $\frac{7}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ±

**Literature**

Loys Deteil 46  
Wolfgang Wittrock 36  
Götz Adriani 51



## 77. Christo and Jeanne-Claude

b. 1935 and 1935-2009

*Wrapped Bottle, Project for Kirchberg Spätlese*, 2007  
Digital pigment print in colours with paper collage and hand-colouring in crayon, on PhotoRag paper, the full sheet. Signed and numbered 30/120 in pencil (there were also 30 artist's proofs), co-published by Edition Schellmann, Munich and New York and Kestner Gesellschaft, Hannover, unframed.  
S. 32 x 26 cm (12 5/8 x 10 1/4 in.)

### Estimate

£800-1,200 \$970-1,500 €910-1,400 +

### Literature

Jörg Schellmann 195



## 78. Christo and Jeanne-Claude

b. 1935 and 1935-2009

*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 board (as issued), the full sheet. Signed and numbered 26/100 in black ink (there were also 25 artists' proofs in Roman numerals), published by Galeria Joan Prats, Barcelona, unframed.  
S. 56 x 38 cm (22 x 14 7/8 in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

### Literature

Jörg Schellmann 137

## 79. Christo and Jeanne-Claude

b. 1935 and 1935-2009

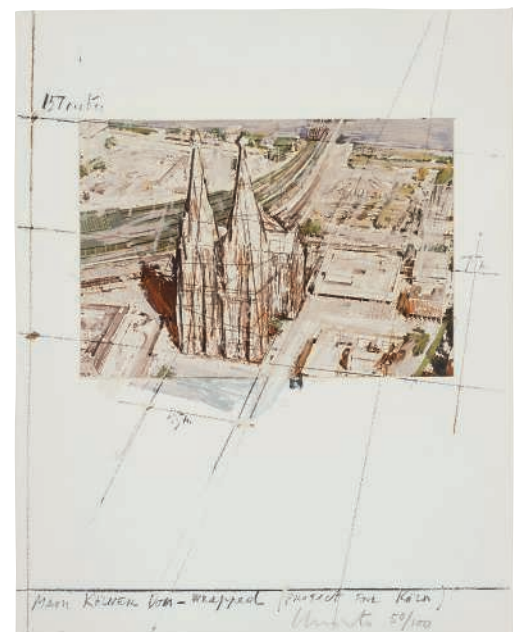
*Mein Kölner Dom, Wrapped, Project for Köln*, from *Five Urban Projects*, 1985  
Photograph in colours, with collotype and screenprint, on Arches paper, the full sheet. Signed and numbered 50/100 in pencil (there were also 20 artist's proofs and 20 impressions in Roman numerals), published by Edition Schellmann, Munich and New York, framed.  
S. 35.5 x 28 cm (13 7/8 x 11 in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

### Literature

Jörg Schellmann 125







Francis Bacon

## 80. Francis Bacon 1909-1992

*Triptyque Août 1972 (after, Triptych August 1972):  
left panel, 1979*

Lithograph in colours, on Arches paper, with full margins. Signed and numbered 2/180 in pencil (there were also a number of artist's proofs), published by Galerie Lelong, Paris, framed.

I. 65.4 x 48.3 cm (25¾ x 19 in.)

S. 89.5 x 65.1 cm (35¼ x 25½ in.)

### Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ± ♣

### Literature

Bruno Sabatier 23

Alexandre Tacou 24

## 81. Frank Auerbach b. 1931

*Julia*, from *Six Etchings of Heads*, 1980-81  
Etching, on Arches paper, with full margins.  
Signed, titled, dated and numbered 5/50  
in pencil (there were also some artist's proofs),  
published by Bernard Jacobson Gallery,  
London, framed.

I. 13 x 14.5 cm (5 $\frac{1}{8}$  x 5 $\frac{3}{4}$  in.)

S. 39 x 33.5 cm (15 $\frac{3}{8}$  x 13 $\frac{1}{4}$  in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

### Literature

Marlborough 14



## 82. Frank Auerbach b. 1931

*Gerda Boehm*, from *Six Etchings of Heads*, 1980-81  
Etching, on Arches paper, with full margins.  
Signed, titled, dated and numbered 19/50  
in pencil (there were also some artist's  
proofs), published by Bernard Jacobson Gallery,  
London, framed.

I. 15 x 13 cm (5 $\frac{7}{8}$  x 5 $\frac{1}{8}$  in.)

S. 39.5 x 34 cm (15 $\frac{1}{2}$  x 13 $\frac{3}{8}$  in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

### Literature

Marlborough 13







This lot is sold with no reserve

**83. Peter Blake** b. 1932

*I Love You*, 1983

Wool pile tapestry in colours. With signature lower right (in the wool) and stitched numbering 10/30 in white thread on the reverse, lacking the manufacturer's label on the reverse.  
200 x 176 cm (78¾ x 69¼ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 • ♣

This lot is sold with no reserve

**84. Elisabeth Frink** 1930-1993

*Reclining Horse*, 1975

Wool pile tapestry in colours. Signed and numbered 19/25 in black ink on the accompanying fabric label, published by Barry Cronan Fine Art Ltd., London.  
180 x 255 cm (70⅞ x 100⅜ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 • ♣



This lot is sold with no reserve

**85. John Piper** 1903-1992

*Long Sutton, Lincolnshire*, 1984

Wool pile tapestry in colours. Signed and numbered 14/25 in black ink on the accompanying fabric label, published by Barry Cronan Fine Art Ltd., London.  
165.5 x 209.5 cm (65⅞ x 82½ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 • ♣



## 87. Peter Blake b. 1932

*Eiffel Tower*, 2013

Lenticular acrylic panel, comprised of an inkjet print in colours, on photo paper, mounted to 3D lenses. Signed and numbered 67/75 in black ink, published by CCA Galleries, London, framed. 50 x 36.2 cm (19 $\frac{5}{8}$  x 14 $\frac{1}{4}$  in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

This lot is sold with no reserve

## 86. Elisabeth Frink; and William Scott

1930-1993

*Man and Horse II*; *Reclining Horse*; and *Scalpay*, 1971; 1972-76; and 1963

Three works comprising two lithographs in colours by Elisabeth Frink, and one lithograph in colours by William Scott, all on various wove papers, with full margins and the full sheet. The Frinks signed and numbered 27/70 and 65/70 in pencil respectively (there were also 5 artist's proofs for the first), published by Leslie Waddington Prints, Ltd., London and Danièle Crégut, Nîmes, the Scott signed, dated and numbered 'X/XXXV' in pencil (one of 35 artist's proofs, the edition was 65), published by Galerie Wolfgang Ketterer, Munich, all framed. *Frink* both I. various sizes, largest S. 59.5 x 79.5 cm (23 $\frac{3}{8}$  x 31 $\frac{1}{4}$  in.) *Scott* S. 50 x 65.5 cm (19 $\frac{5}{8}$  x 25 $\frac{3}{4}$  in.)

### Estimate

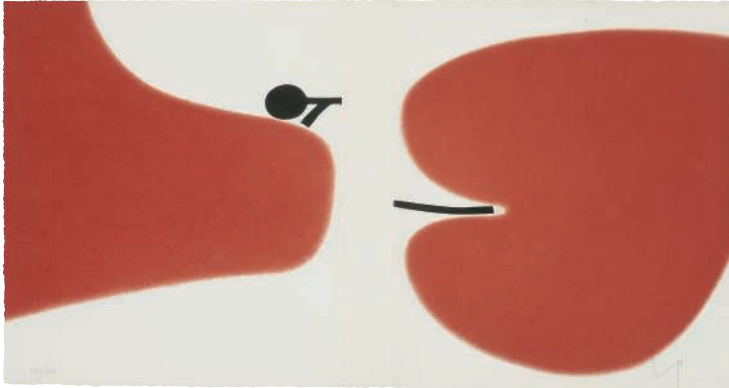
£800-1,200 \$970-1,500 €910-1,400 • ♠

### Literature

Caroline Wiseman 51 (*Man and Horse II*)  
Archeus 18 (*Scalpay*)







This lot is sold with no reserve

## 88. Victor Pasmore 1908-1998

*Transformation 3; Linear Motif in Three Movements; and Untitled, 1970-71; 1974; and 1979*

Three works including one screenprint, one etching and screenprint, and one etching and aquatint, all in colours, on wove paper (one with a double central fold, as issued), with full margins and the full sheet.

All signed with initials in pencil or black ink, two annotated 'Proof' and 'A.P.' respectively in pencil (artist's proofs, the edition was 60 for both), published by Marlborough Graphics, London, and one numbered 282/400 in pencil, the design *avant les lettres* for the *Victor Pasmore, A Catalogue Raisonné of The Paintings, Constructions and Graphics 1926-1979*, published by 2RC Edizioni d'Arte, Rome, all framed. all l. various sizes, largest S. 71 x 61 cm (27 7/8 x 24 in.)

### Estimate

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

This lot is sold with no reserve

## 89. Victor Pasmore 1908-1998

*Points of Contact 1, from Transformations; Points of Contact No.35; and The Cloud, 1981; and 1986*

Three works including two screenprints in colours, on Arches paper, and one etching and aquatint *chine-collé* to Fabriano paper, with full margins.

All signed with initials and dated, one annotated 'AP' (an artist's proof, the edition was 60), and two numbered 74/100 and 16/90 respectively in pencil, the screenprints published by Marlborough Fine Art, London, the etching co-published by Marlborough Graphics Ltd., London and 2RC Edizioni d'Arte, Rome (with their blindstamp), all framed.

all l. various sizes  
largest S. 69.6 x 98.5 cm (27 3/8 x 38 3/4 in.)

### Estimate

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

### Literature

Norbert Lynton G.12 and G.45

Alan Bowness and Luigi Lambertini 21.1

This lot is sold with no reserve

**90. Patrick Caulfield** 1936-2005

*Some Poems of Jules Laforgue: 8 plates; and Dressed Lobster, 1973; and 1980*

Nine screenprints in colours, on wove paper, the full sheets. Eight unsigned and unnumbered impressions, from the book of *Some Poems by Jules Laforgue*, compiled from editions A, B, and C of 200, 200 and 100 respectively (there were also 20 artist's proofs for each edition), co-published by Petersburg Press, New York and Waddington Graphics, London, *Dressed Lobster* signed, dated and numbered 149/150 in pencil (there were also 15 artist's proofs), co-published by Tate Gallery and Waddington Graphics, London, all framed.  
eight S. approx. 40.4 x 34.9 cm (15 $\frac{7}{8}$  x 13 $\frac{3}{4}$  in.)  
one S. 60 x 75 cm (23 $\frac{5}{8}$  x 29 $\frac{1}{2}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 • ♣

**Literature**

Alan Cristea 38e, 38f, 38k, 38l, 38m, 38q, 38u, 38v, and 63

This lot is sold with no reserve

**91. Allen Jones** b. 1937

*On the Spot*, from *Para Adultos*, 1985

Lithograph in colours, on Arches paper, the full sheet. Signed, dated and numbered 8/75 in pencil (there were also 7 artist's proofs), published by Waddington Graphics, London, framed.  
S. 108.5 x 87.8 cm (42 $\frac{3}{4}$  x 34 $\frac{5}{8}$  in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♣

**Literature**

Richard Lloyd 96h

This lot is sold with no reserve

**92. R.B. Kitaj** 1932-2007

*A Day Book by Robert Creeley; including two additional prints, 1970-72*

The complete set of 13 prints in colours, comprised of eight screenprints, four etchings and a lithograph, on various papers, canvas and acetate, the full sheets and with full margins, loose (as issued), contained in the original slipcase and red fabric-covered portfolio. Each sheet (bar the acetate) signed and numbered 72/200 in pencil (there were also 25 artist's proofs in Roman numerals), also signed by the artist and author in blue crayon and black ink respectively and numbered in brown ink on the justification, published by Graphis, Berlin. Including *In His Forthcoming Book on Relative Deprivation (Loneliness)*, from *Mahler Becomes Politics*, Bleisbol, 1967; and *Immortal Portraits*, 1972, both framed.  
portofolio 63.5 x 43.5 cm (25 x 17 $\frac{1}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 •

**Literature**

Jennifer Ramkalawon 133-148; 48 and 166b







### 93. Eduardo Paolozzi 1924-2005

#### *Zero Energy Experimental Pile I*, 1970

The complete set of six screenprints in colours, on Astrolux paper laminated to clear acrylic, with justification and original silver solander box with screenprinted title. Each sheet and the justification signed, dated and numbered 53/100 in black ink (there were also 15 artist's proofs), published by Petersburg Press, London, four framed. all S. 84 x 58 cm (33½ x 22½ in.)

#### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ♠

Including *Agile Coin Gross Decision Logic*; 6228. Plus: *Cry on My Shoulder*, *No Sad Songs*, etc.; *Hollywood Wax Museum*; *Human Fate and World Powers*; *Will the Future Ruler of the Earth come from the Ranks of the Insects*; and *Pacific Standard Time*



**94. Clive Barker** b. 1940

*14th February 1929, 2000*

Aluminium replica Tommy gun, contained in a blue velvet-lined instrument case. With inscribed signature, title, date and numbered 3/6 on a plaque affixed to the underside of the barrel (there was also 1 artist's proof), published by the artist.

multiple 21 x 87 x 17 cm (8¼ x 34¼ x 6¾ in.)

case approx. 18 x 106 x 40 cm (7⅛ x 41¾ x 15¾ in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♣ +

**Literature**

An Jo Ferman 404







**95. David Hockney** b. 1937

*Potted Daffodils*, 1980  
Lithograph, on BFK Rives paper, the full sheet.  
Signed, dated and numbered 53/98 in pencil  
(there were also 18 artist's proofs in Roman  
numerals), published by Tyler Graphics Ltd.,  
Bedford, New York, framed.  
S. 112.2 x 76.5 cm (44 $\frac{1}{8}$  x 30 $\frac{1}{8}$  in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ± ♣

**Literature**

Tyler Graphics 259  
Museum of Contemporary Art Tokyo 237

**96. David Hockney** b. 1937

*Untitled no. 346*, from *A Bigger Book:*  
*Art Edition B*, 2010/2016  
iPad drawing in colours, printed on archival  
paper, with full margins, contained in the  
original blue fabric-covered portfolio.  
Signed, dated and numbered 234/250 in  
pencil, published by the artist (with their  
blindstamp) and Taschen, Berlin.  
I. 43.8 x 33 cm (17 $\frac{1}{4}$  x 12 $\frac{1}{8}$  in.)  
S. 55.8 x 43.2 cm (21 $\frac{1}{8}$  x 17 in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣





**97. David Hockney** b. 1937

*Untitled no. 516, from A Bigger Book: Art Edition D,*  
2010/2016

iPad drawing in colours, printed on archival  
paper, with full margins, contained in the original  
blue fabric-covered portfolio. Signed, dated and  
numbered 126/250 in pencil, published by the  
artist (with their blindstamp) and Taschen, Berlin.  
I. 43.8 x 33 cm (17¼ x 12⅞ in.)  
S. 55.8 x 43.2 cm (21⅞ x 17 in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♠

**98. David Hockney** b. 1937

*Four Flowers in Still Life, 1990*

Lithograph in colours, on Arches paper, with full margins.  
Signed, dated and numbered 31/50 in pencil (there were  
also 12 artist's proofs in Roman numerals), published  
by Tyler Graphics Ltd., Bedford, New York (with their  
blindstamp), framed.

I. 53 x 81.1 cm (20⅞ x 31⅞ in.)  
S. 68.6 x 96.5 cm (27 x 37⅞ in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

**Literature**

Museum of Contemporary Art Tokyo 322





**99. David Hockney** b. 1937

*Two Pembroke Studio Chairs, from The Moving Focus Series, 1984*

Lithograph in colours, on HMP hand-made paper, with full margins. Signed, dated and numbered 93/98 in pencil (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed.

I. 39.5 x 48.5 cm (15½ x 19½ in.)

S. 47.5 x 55.5 cm (18¾ x 21⅞ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ± ♣

**Literature**

Tyler Graphics 276

Museum of Contemporary Art Tokyo 264



**100. David Hockney** b. 1937

*Red Flowers and Green Leaves, Separate, May, 1988*

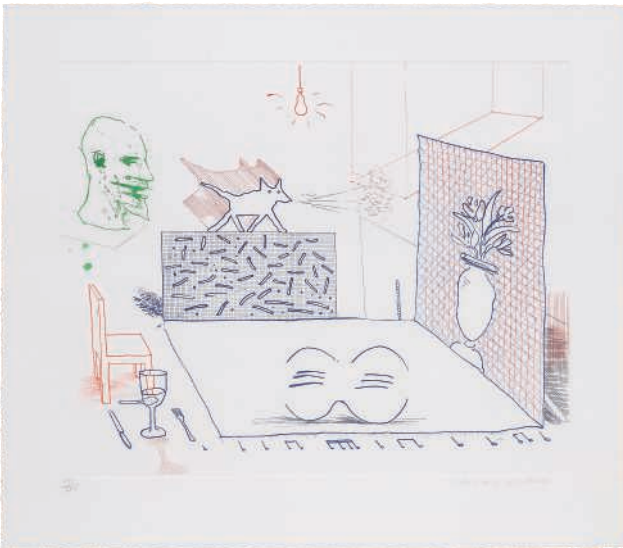
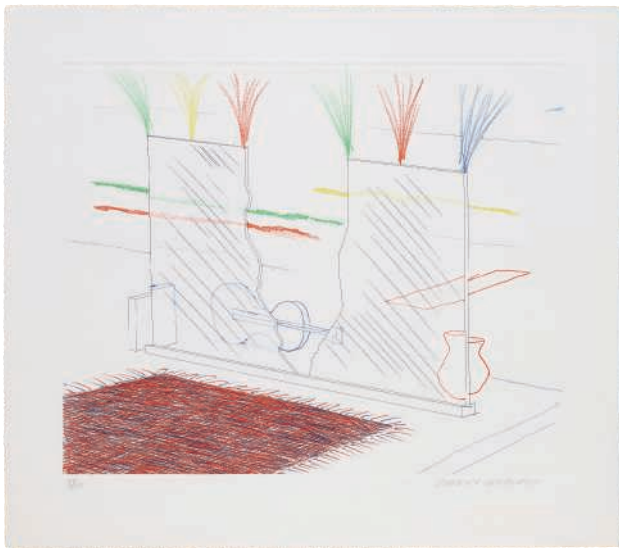
Hand-made print in colours executed on an office copier, on two sheets of Arches paper (as issued), the full sheets. Signed, dated and numbered 51/70 in pencil (there were also 16 artist's proofs), with the artist's blindstamp, published by the Metropolitan Museum of Art, New York, framed. S. 35.5 x 43.1 cm (13⅞ x 16⅞ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ± ♣







## 101. David Hockney b. 1937

### *The Blue Guitar: five plates, 1976-77*

Five etchings and aquatints, one with drypoint, on Inveresk mould-made paper, with full margins. All signed and numbered 44/200, 151/200, 44/200, 30/200 and 30/200 in pencil (there were also 35 artist's proofs), published by Petersburg Press, New York, all unframed.

all I. 34.5 x 42 cm (13½ x 16½ in.)

all S. approx. 46 x 52.5 cm (18½ x 20½ in.) one vertical

### Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ±♣

### Literature

Museum of Contemporary Art Tokyo 182, 184, 186-187, and 194

Scottish Arts Council 203, 205, 207-208, and 215

Including: *On It May Stay His Eye* (plate 17), *In a Chiaroscuro* (plate 9), *Discord Merely Magnifies* (plate 7), *Franco-American Mail* (plate 5), and *Figures with Still Life* (plate 10)





This lot is sold with no reserve

**102. David Hockney** b. 1937

*Showing Maurice the Sugar Lift*, 1974  
Etching with drypoint, sugar-lift aquatint and roulette in black and red, on Inveresk mould-made paper, with full margins. Signed, dated and numbered 1/75 in pencil (there were also 18 artist's proofs), published by Petersburg Press, New York, unframed.  
I. 68.5 x 54 cm (26 $\frac{7}{8}$  x 21 $\frac{1}{4}$  in.)  
S. 91 x 70.5 cm (35 $\frac{7}{8}$  x 27 $\frac{3}{4}$  in.)

**Estimate**  
£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡ ♠

**Literature**  
Museum of Contemporary Art Tokyo 155

**104. David Hockney** b. 1937

*Portrait of Mother I*, from *The Moving Focus Series*, 1985  
Lithograph in colours, on TGL hand-made paper, the full sheet. Signed, dated and numbered 10/25 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed.  
S. 51.2 x 43.5 cm (20 $\frac{1}{8}$  x 17 $\frac{1}{8}$  in.)

**Estimate**  
£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

**Literature**  
Museum of Contemporary Art Tokyo 281

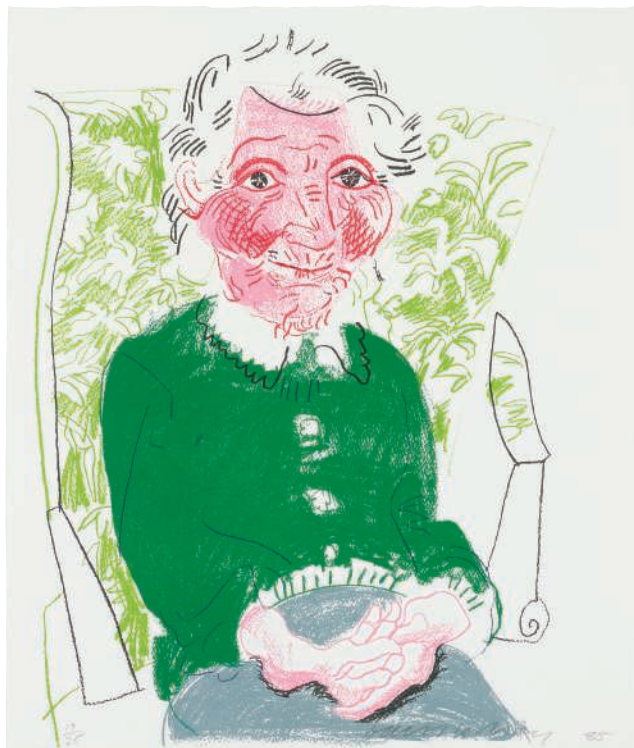


**103. David Hockney** b. 1937

*Mo Asleep*, 1971  
Etching and aquatint, on J. Green paper, with full margins. Signed, dated and numbered 31/75 in pencil (there were also 16 artist's proofs), published by Petersburg Press, London, unframed.  
I. 68 x 53.5 cm (26 $\frac{3}{4}$  x 21 $\frac{1}{8}$  in.)  
S. 87.6 x 69.9 cm (34 $\frac{1}{2}$  x 27 $\frac{1}{2}$  in.)

**Estimate**  
£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♠

**Literature**  
Museum of Contemporary Art Tokyo 116  
Scottish Arts Council 124







**105. David Hockney b. 1937**

*The Princess in Her Tower; and The Princess Searching*, plates 2 and 5 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969  
Two etching and aquatints, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Both signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), both unframed.  
one l. 44.5 x 32 cm (17½ x 12½ in.)  
S. 61.4 x 45 cm (24½ x 17¾ in.)  
one l. 26.5 x 17 cm (10¾ x 6¾ in.)  
S. 44.2 x 40 cm (17¾ x 15¾ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♣

**Literature**

Museum of Contemporary Art Tokyo 68 and 71  
Scottish Arts Council 71 and 74



**106. David Hockney b. 1937**

*The Church Tower and the Clock; The Pot Boiling; and The Cook*, plates 10, 8 and 7 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969  
Three etching and aquatints, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Each signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, one framed.  
all l. various sizes,  
two S. 31 x 31.5 cm (12¼ x 12¾ in.)  
one S. 44.5 x 40.5 cm (17½ x 15¾ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♣

**Literature**

Museum of Contemporary Art Tokyo 73-74, 76  
Scottish Arts Council 76-77, 79

## 107. David Hockney b. 1937

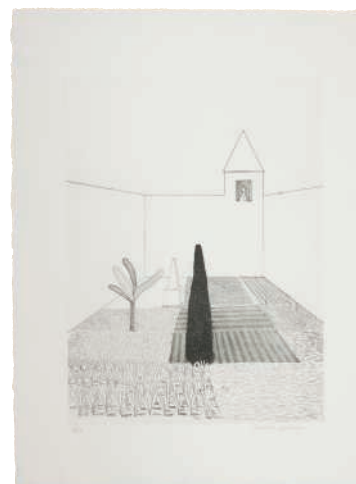
*Rapunzel Growing in the Garden; The Enchantress in her Garden; and The Enchantress with the Baby Rapunzel*, plates 12, 13 and 14 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969  
Three etching and aquatints, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Each signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, all unframed.  
all l. various sizes,  
one S. 61.5 x 45.5 cm (24¼ x 17⅞ in.)  
two S. approx. 44.5 x 40.5 cm (17½ x 15⅞ in.)

### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ♠

### Literature

Museum of Contemporary Art Tokyo 78-80  
Scottish Arts Council 81-83



## 108. David Hockney b. 1937

*Catharina Dorothea Viehman; The Sexton Disguised as a Ghost Stood Still as Stone; and Corpses on Fire*, plates 1, 21 and 22 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969  
Three etching and aquatints, one with drypoint, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins, with colophon, the sheets loose, contained in the original blue leather-covered portfolio. Each signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse, also numbered 26/100 in pencil on the colophon (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London.  
all l. various sizes,  
one S. 45 x 41 cm (17¾ x 16⅞ in.)  
two S. approx. 62.5 x 45.5 cm (24⅝ x 17⅞ in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

### Literature

Museum of Contemporary Art Tokyo 67, 87-88  
Scottish Arts Council 70, 90-91







## 109. David Hockney b. 1937

*The Glass Mountain; Old Rinkrank Threatens the Princess; Digging up Glass; and The Rescued Princess*, plates 29, 30, 31 and 33 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969

Four etchings, three with aquatint and two with soft-ground etching, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Each signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, one framed.

all l. various sizes, largest S. 62 x 45 cm (24 $\frac{3}{8}$  x 17 $\frac{3}{4}$  in.)

### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ♣

### Literature

Museum of Contemporary Art Tokyo 95-97, 99  
Scottish Arts Council 98-100, 102

## 110. David Hockney b. 1937

*Study for Rumpelstiltskin*, 1961

Four etchings, printed on one sheet of hand-made Crisbrook paper, with full margins. A rare unsigned and unnumbered trial proof before the aquatint (the edition was 15 and 6 artist's proofs), published by Petersburg Press, London in 1972, unframed.  
all plates, overall l. 11.5 x 35.4 cm (4 $\frac{1}{2}$  x 13 $\frac{7}{8}$  in.)  
S. 24.4 x 57 cm (9 $\frac{5}{8}$  x 22 $\frac{1}{2}$  in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♣

### Literature

Scottish Arts Council 11  
Museum of Contemporary Art Tokyo 11



### III. David Hockney b. 1937

*The Tower Had One Window; Straw on the Left, Gold on the Right; and Pleading for the Child*, plates 16, 36 and 37 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969

Three etchings, one with aquatint and one with soft-ground etching, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Each signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, one framed. all l. various sizes,  
one S. 44.5 x 40.5 cm (17½ x 15⅞ in.)  
two S. approx. 62 x 45 cm (24¾ x 17¾ in.)

#### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

#### Literature

Museum of Contemporary Art Tokyo 82, 102-103  
Scottish Arts Council 85, 105-106



### II2. David Hockney b. 1937

*Riding around on a Cooking Spoon; and He Tore Himself in Two*, plates 38 and 39 from *Illustrations for Six Fairy Tales from the Brothers Grimm*, 1969

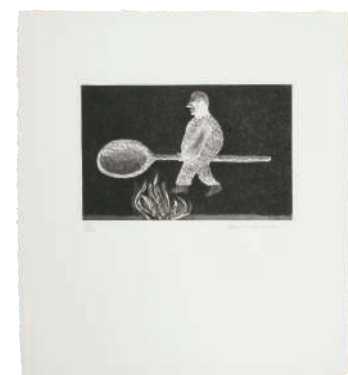
Two etching and aquatints, one with drypoint, on Hodgkinson hand-made wove paper watermarked 'DH / PP', with full margins. Both signed and numbered 26/100 in pencil on the front and inscribed 'Grimm Portfolio' in sepia ink on the reverse (there were also 15 artist's proofs and a total book edition of 460 copies), co-published by Petersburg Press, New York and Kasmin Gallery, London, both unframed.  
one l. 16 x 25 cm (6¼ x 9⅞ in.);  
S. 44.8 x 40.5 cm (17⅝ x 15⅞ in.)  
one l. 45 x 32 cm (17¾ x 12⅝ in.);  
S. 61.8 x 44.5 cm (24¾ x 17½ in.)

#### Estimate

£1,800-2,000 \$2,200-2,400 €2,000-2,300 ♠

#### Literature

Museum of Contemporary Art Tokyo 104-105  
Scottish Arts Council 107-108







### 113. Howard Hodgkin 1932-2017

*Lotus*, 1980

Screenprint in colours with embossing, on Arches paper, with full margins. Signed, dated and numbered 77/100 in pencil (there were also 15 artist's proofs), published by Bernard Jacobson Gallery, London, framed.

I. 71 x 90 cm (27 $\frac{7}{8}$  x 35 $\frac{3}{8}$  in.)

S. 80 x 107 cm (31 $\frac{1}{2}$  x 42 $\frac{1}{2}$  in.)

#### Estimate

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♣

#### Literature

Liesbeth Heenk p. 222



### 114. Howard Hodgkin 1932-2017

*In the Museum of Modern Art: three plates*, 1979

Three soft-ground etchings, one with hand-colouring in gouache, on BFK Rives and Hodgkinson hand-made papers, the full sheets. All signed, dated and numbered 91/100, 95/100 and 91/100 respectively in red crayon (there were also 20 artist's proofs), published by Petersburg Press, New York, all unframed.

all S. approx. 77 x 100 cm (30 $\frac{3}{8}$  x 39 $\frac{3}{8}$  in.)

#### Estimate

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♣

#### Literature

Liesbeth Heenk 50-52

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



**115. Howard Hodgkin** 1932-2017

*Sand*, 1982-85

Lithograph in colours with hand-colouring in watercolour, on buff Velin Arches mould-made paper, the full sheet. Signed with initials, dated and numbered 7/50 in pencil (there were also 16 artist's proofs), published by Petersburg Press, New York, framed.

S. 79 x 101.8 cm (31½ x 40½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

**Literature**

Liesbeth Heenk 70



**116. Howard Hodgkin** 1932-2017

*After Lunch*, 1980

Soft-ground etching and aquatint with hand-colouring in gouache, on Arches mould-made paper, the full sheet. Signed with initials, dated and numbered 96/100 in red crayon (there were also 20 artist's proofs), published by Petersburg Press, New York, unframed.

S. 56.3 x 76.2 cm (22½ x 30 in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

**Literature**

Liesbeth Heenk 57

**117. Howard Hodgkin** 1932-2017

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

Two lithographs in colours with hand-colouring in gouache, on Arches mould-made paper, the full sheets. Both signed with initials, dated '81' and numbered 21/100 in pencil (there were also 27 and 25 artist's proofs respectively), published by Bernard Jacobson Gallery, London, both framed. both S. 91.7 x 122.2 cm (36½ x 48½ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

**Literature**

Liesbeth Heenk 65-66







## 118. Howard Hodgkin 1932-2017

*After Luke Howard, from For John Constable, 1976*

Lithograph in colours, on T H Saunders paper, the full sheet. Signed, dated and numbered 55/100 in pencil (there were also 21 artist's proofs), published by Bernard Jacobson Gallery, London, unframed.  
S. 44.5 x 56.5 cm (17½ x 22¼ in.)

### Estimate

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♣

### Literature

Liesbeth Heenk 25



## 119. Howard Hodgkin 1932-2017

*Those...Plants, 1980*

Soft-ground etching in colours, with hand-colouring in watercolour and gouache, on Stonebridge mould-made paper, the full sheet. Signed with initials, dated and numbered 95/100 in black wax crayon (there were also 20 artist's proofs), published by Petersburg Press, New York, unframed.  
S. 81.6 x 103.8 cm (32¼ x 40¾ in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♣

### Literature

Liesbeth Heenk 58



**120. Howard Hodgkin** 1932-2017

*Ice*, 2013

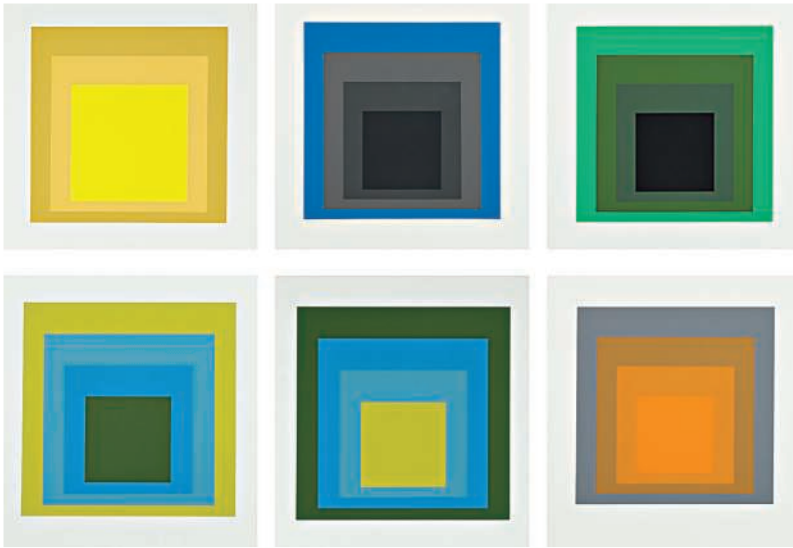
Screenprint in colours, on Somerset wove paper, the full sheet. Signed with initials, dated and numbered 242/350 in pencil (there were also 35 artist's proofs), published by Counter Editions, London, unframed.

S. 75.7 x 59.8 cm (29¾ x 23½ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♠





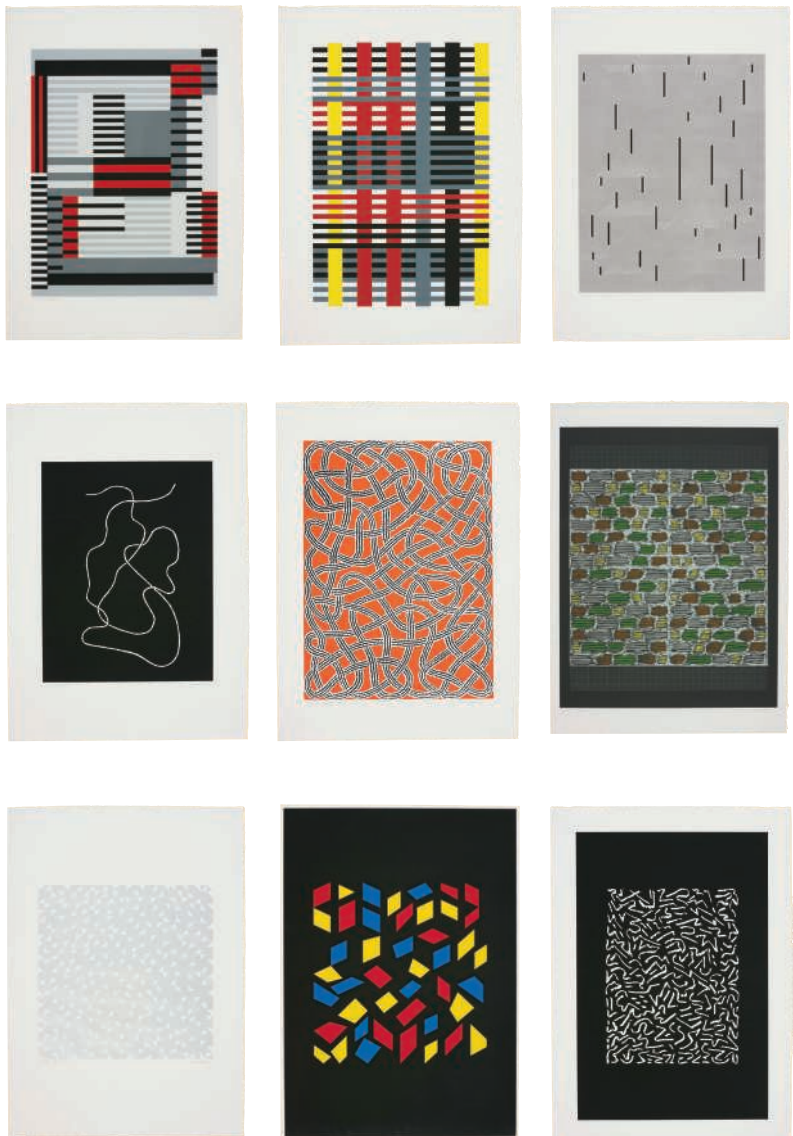
## 121. Josef Albers 1888-1976

*Formulation Articulation I & II*, 1972

The complete set of 127 screenprints in colours, on 66 sheets of wove paper, folded (as issued), with full margins, contained in the original linen-covered black slipcase. Signed and numbered 971/1000 in black ink on the colophon, co-published by Harry N. Abrams, Inc., New York and Ives-Sillman, Inc., New Haven, lacking the two original linen-covered grey portfolios. slipcase 51.5 x 39.7 x 12.3 cm (20¼ x 15½ x 4¾ in.)

### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700 †



## 122. Anni Albers 1899-1994

*Connections*, 1925/1983

The complete set of nine screenprints in colours, on Cartiere Miliani of Fabriano Umbria Italia and Fabriano Cotton papers, with full margins, with an introduction *From the Line to the Texture* by the publisher, the sheets loose (as issued), contained in original paper-covered cardboard portfolio with printed title. All signed, dated variously from 1925-1983, and numbered 61/125 in pencil, further numbered '61' in pencil on the colophon, published by Fausta Squatriti, Milan. portfolio 70.5 x 51 x 1 cm (27¾ x 20½ x 0¾ in.)

### Estimate

£1,200-1,800 \$1,500-2,200 €1,400-2,000 †

### Literature

Nicholas Fox Weber and Brenda Danilowitz 71-79

Including *Smyrna-Knüpftteppich*; *Study for an Unexecuted Wall Hanging*; *With Verticals*; *Untitled*; *Study for Nylon Rug*; *Study for Hooked Rug*; *Triangulated Intaglio*; *Orchestra III*; and *Untitled*

Δ 123. **Joseph Beuys** 1921-1986

*Sun Disc*, 1973

Record matrix (nickel-plated copper) with die-cut hole, felt pads stamped with brown paint, contained in original cardboard box. Signed and numbered 54/77 in pencil on the label affixed to the front of the box (there were also 7 artist's proofs in Roman numerals), published by Edition Schellmann, Munich. 37.5 x 37.5 x 4.5 cm (14¾ x 14¾ x 1¾ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♠



124. **Joseph Beuys** 1921-1986

*Drawings for 'Codices Madrid' by Leonardo da Vinci*, 1975

The complete set of 12 granolithographs, on wove paper, with full margins, with accompanying book of 81 bound granolithographs, the sheets loose (as issued), presented under card window-mounts and contained in the original black fabric-covered portfolio. Each sheet signed and annotated 'e.a.' in pencil, the book also annotated 'e.a.' in pencil on the last page (an artist's proof, the edition was 100), published by Manus Presse, Stuttgart. portfolio 40.2 x 32.7 x 2.5 cm (15⅞ x 12⅞ x 0⅞ in.) book 23.5 x 17.2 x 2 cm (9¼ x 6¾ x 0¾ in.)

**Estimate**

£1,800-2,000 \$2,200-2,400 €2,000-2,300 ♠ †

**Literature**

Jörg Schellmann 165-176







This lot is sold with no reserve

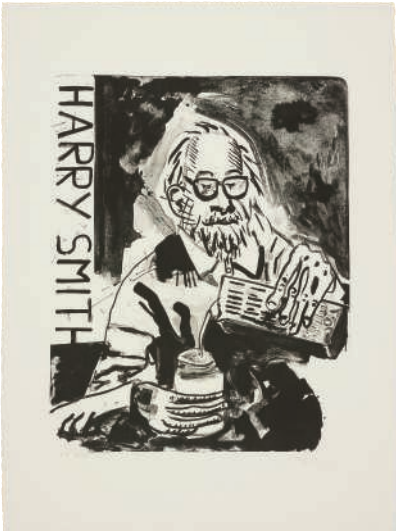
**125. Albert Oehlen** b. 1954

*Untitled; and Untitled, 1998*

Two lithographs, on Somerset paper, the full sheets. Both signed and numbered 'E.A. VI/VII' in pencil, printed by Hostrup-Pedersen & Johansen, Denmark (with their blindstamp), both unframed.  
both S. 75.5 x 56.5 cm (29¾ x 22¼ in.)

**Estimate**

£1,000-1,200 \$1,200-1,500 €1,100-1,400 • ♠



This lot is sold with no reserve

**126. Albert Oehlen** b. 1954

*Untitled; and Untitled, 1998*

Two lithographs, on Somerset paper, with full margins. Both signed and numbered 'E.A. VI/VII' in pencil, printed by Hostrup-Pedersen & Johansen, Denmark (with their blindstamp), both unframed.  
both I. 53 x 42 cm (20⅞ x 16½ in.)  
both S. 75.5 x 56.5 cm (29¾ x 22¼ in.)

**Estimate**

£1,000-1,200 \$1,200-1,500 €1,100-1,400 • ♠



This lot is sold with no reserve

**127. Albert Oehlen** b. 1954

*Untitled; and Untitled, 1998*

Two lithographs, on Somerset paper, with full margins. Both signed and numbered 'E.A. VI/VII' in pencil, printed by Hostrup-Pedersen & Johansen, Denmark (with their blindstamp), both unframed.  
I. 53.5 x 43 cm (21⅛ x 16⅞ in.)  
S. 75.5 x 56.5 cm (29¾ x 22¼ in.)

**Estimate**

£1,000-1,200 \$1,200-1,500 €1,100-1,400 • ♠



## 128. Martin Kippenberger 1953-1997

*Die Eierfrau (Eggwoman); and Burlington meets Burberries II, 1996*

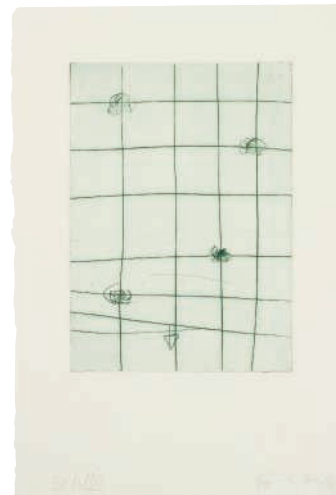
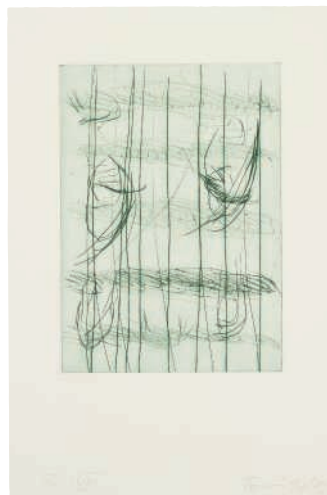
Two etching and aquatints in colours, on Somerset paper, with full margins. Both numbered 22/24 in pencil, with the Estate of Martin Kippenberger blindstamp, both framed.

both I. 39.5 x 29.5 cm (15½ x 11¾ in.)

both S. 57 x 44 cm (22½ x 17¾ in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠



This lot is sold with no reserve

## 129. Günther Förg 1952-2013

*Untitled (four works), 1990-1993*

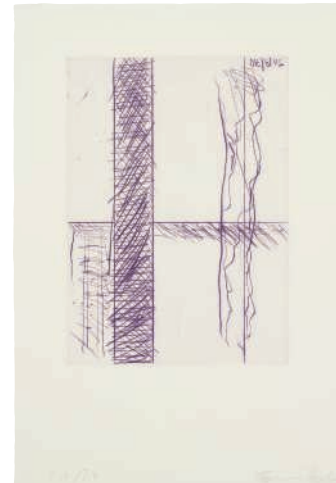
Four drypoints, three in green and one in purple, on Hahnemühle paper, with full margins. All signed and dated variously, the three green numbered 'IV/VIII' and the purple numbered 21/24 in pencil (three artist's proofs and one from the edition of 24), all framed.

all I. 24.5 x 17.5 cm (9¾ x 6¾ in.)

all S. 40 x 26.8 cm (15¾ x 10½ in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♠







Lot 130

This lot is sold with no reserve

**130. Günther Förg** 1952-2013

*Untitled, 1998*

Monotype in colours, on wove paper, with full margins. Signed and dated '12.10.98' in pencil, unframed.

I. 51.5 x 71 cm (20¼ x 27⅞ in.)

S. 56 x 76 cm (22 x 29⅞ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♣

This lot is sold with no reserve

**131. Günther Förg** 1952-2013

*Untitled, 1998*

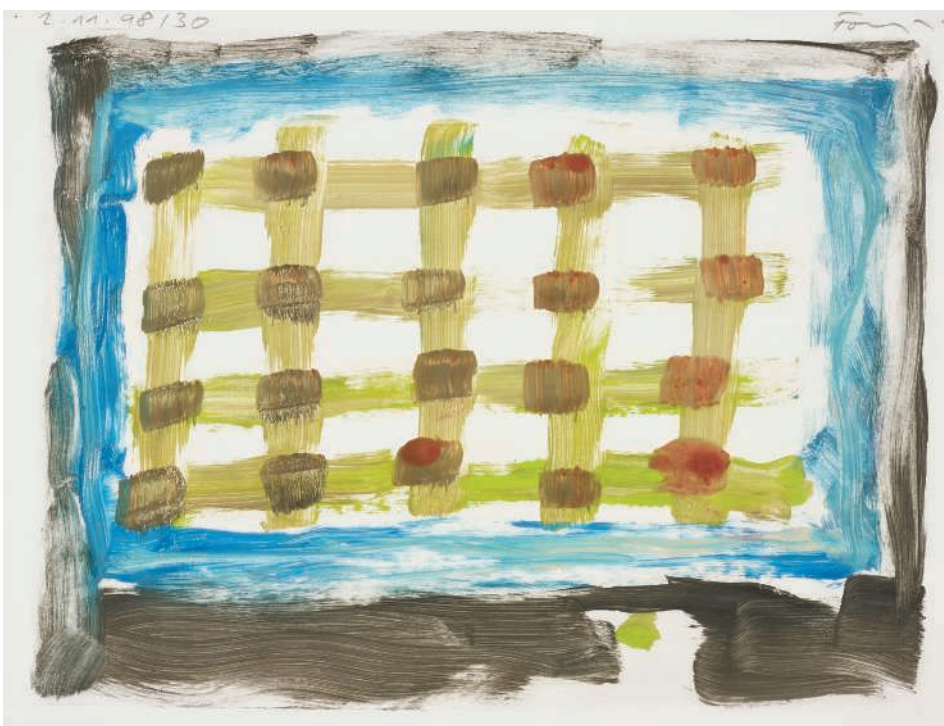
Monotype in colours, on wove paper, with full margins. Signed, dated '2.11.98' and numbered '30' in pencil, unframed.

I. 51.5 x 71 cm (20¼ x 27⅞ in.)

S. 56 x 76 cm (22 x 29⅞ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♣



Lot 131

Lot 132



This lot is sold with no reserve

**132. Günther Förg** 1952-2013

*Untitled*, 1998

Monotype in colours, on wove paper, with full margins. Signed and dated '3.11.98/9' in pencil, unframed.

I. 51.5 x 71 cm (20¼ x 27⅞ in.)

S. 56 x 76 cm (22 x 29⅞ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♠

This lot is sold with no reserve

**133. Günther Förg** 1952-2013

*Untitled*, 1998

Monotype in colours, on wove paper, with full margins. Signed, dated '3.11.98' and numbered '17' in pencil, unframed.

I. 52 x 71 cm (20½ x 27⅞ in.)

S. 56 x 76 cm (22 x 29⅞ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ♠



Lot 133





#### 134. **Gerhard Richter** b. 1932

*Kanarische Landschaften II (Canary Landscapes II)*, 1971  
The complete set of six heliogravures in green-grey, on ivory rag paper, with full margins. All signed and numbered 48/50 in pencil (there were also 10 artist's proofs in Roman numerals), published by Galerie Heiner Friedrich, Munich, all framed, lacking the original white cardboard portfolio.

all I. approx. 14.3 x 22.6 cm (5½ x 8⅞ in.)

all S. 40 x 50.2 cm (15¾ x 19¾ in.)

##### **Estimate**

£7,000-10,000 \$8,500-12,200 €8,000-11,400 ♣

##### **Literature**

Hubertus Butin 40







**135. Gerhard Richter** b. 1932

*Schattenbild I und II (Shadow Picture I and II)*, 1968  
Two collotypes in blue-grey, on white card, with full margins. Both signed, dated and numbered 3/150 and 17/150 in pencil (there were also 8 artist's proofs), published by Kestner Gesellschaft, Hanover (annual edition, 1969), both unframed.  
I. 49.5 x 54.5 cm (19½ x 21½ in.)  
S. 59.7 x 64.7 cm (23½ x 25½ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ♠

**Literature**

Hubertus Butin 17-18



**136. Gerhard Richter** b. 1932

*Flow (P15)*, 2013/2016  
Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 367/500 in black ink on the reverse (there were also 2 artist's proofs), published by the Serpentine Gallery, London.  
100 x 200 cm (39¾ x 78¾ in.)

**Estimate**

£8,000-12,000 \$9,700-14,600 €9,100-13,700 ♠

**Literature**

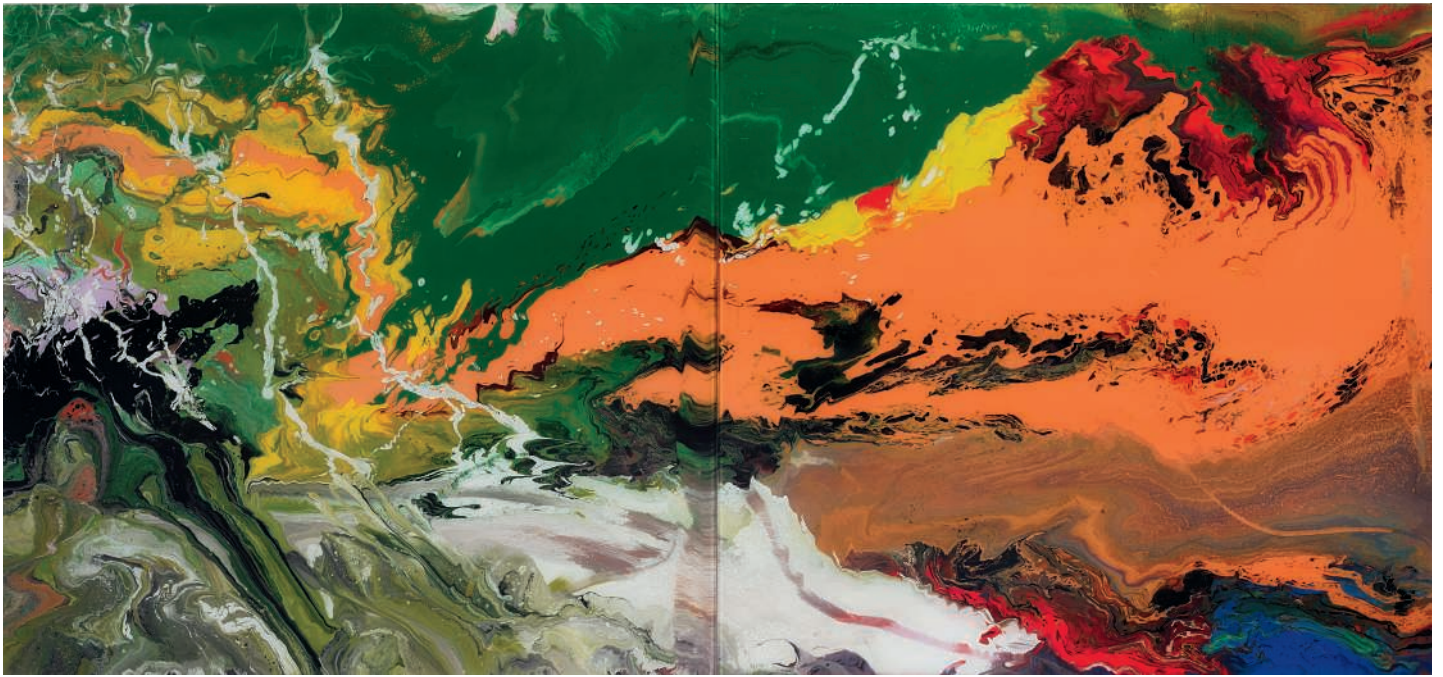
Heni Productions P15

**137. Gerhard Richter** b. 1932

*Victoria I; and II*, 2003  
Two offset lithographs in colours, on smooth wove paper, with full margins. Both with printed signature, date and title, the edition size unknown, published by Achenbach Art Edition, Düsseldorf, both unframed.  
both I. 60 x 40 cm (23½ x 15¾ in.)  
both S. 80 x 60 cm (31½ x 23¾ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

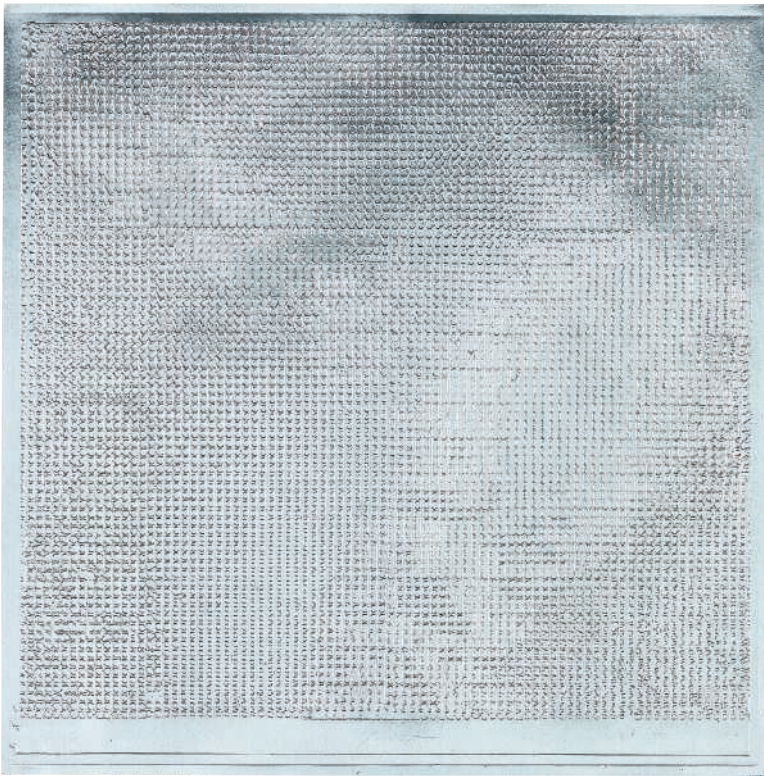


Lot 136



Lot 137





### 138. **Heinz Mack** b. 1931

*Lichtschraffur*, 1971

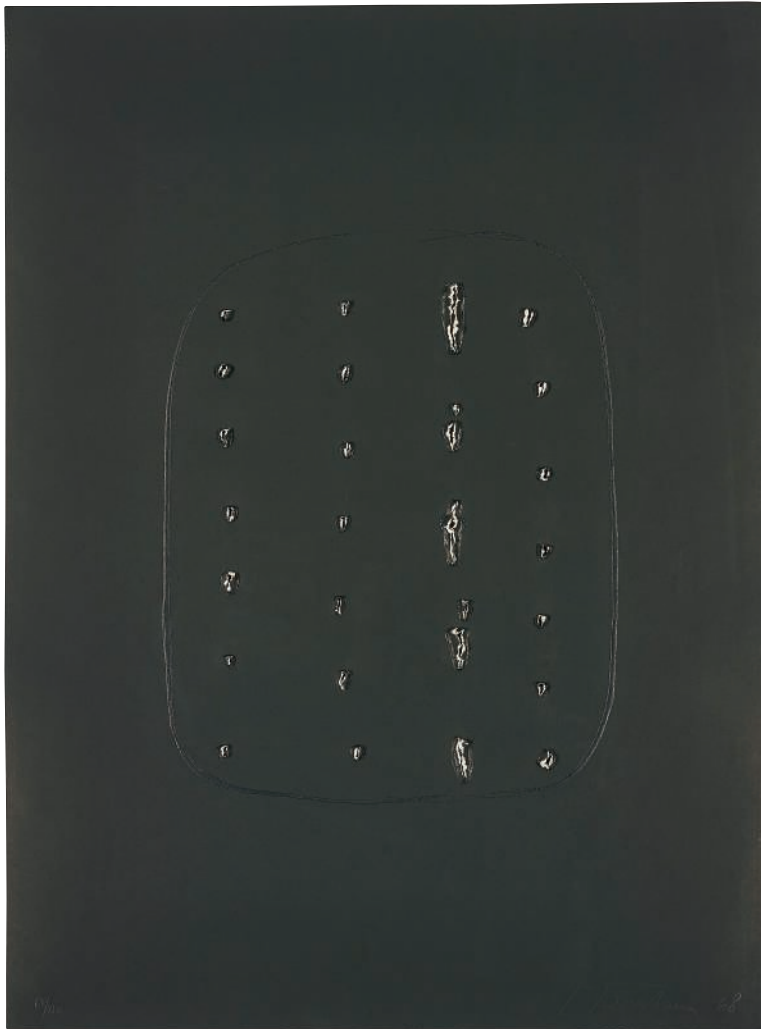
Blind embossing, on aluminium cardboard, the full sheet. With incised signature and annotated 'Probe' (a proof, aside from the edition of 150), published by Belser Verlag, Stuttgart, framed. S. 40.4 x 40 cm (15 $\frac{7}{8}$  x 15 $\frac{3}{4}$  in.)

#### **Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♣

#### **Literature**

Heinz Mack 64



### 139. **Lucio Fontana** 1899-1968

*Concetto Spaziale*, 1968

Etching and aquatint with embossing and punched holes, on wove paper, the full sheet. Signed, dated and numbered 68/210 in pencil, framed. S. 64.2 x 47.5 cm (25 $\frac{1}{4}$  x 18 $\frac{3}{4}$  in.)

#### **Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ± ♣

#### **Literature**

Harry Ruhé and Camillo Rigo E-48

**140. Bridget Riley** b. 1931

*Serpentine*, 1999

Screenprint in colours, on wove paper, with full margins. Signed, titled, dated and numbered 53/200 in pencil (there were also 20 artist's proofs), donated to the Serpentine Gallery, London on the occasion of the exhibition *Bridget Riley: Paintings from the 1960s and 70s*, framed.

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

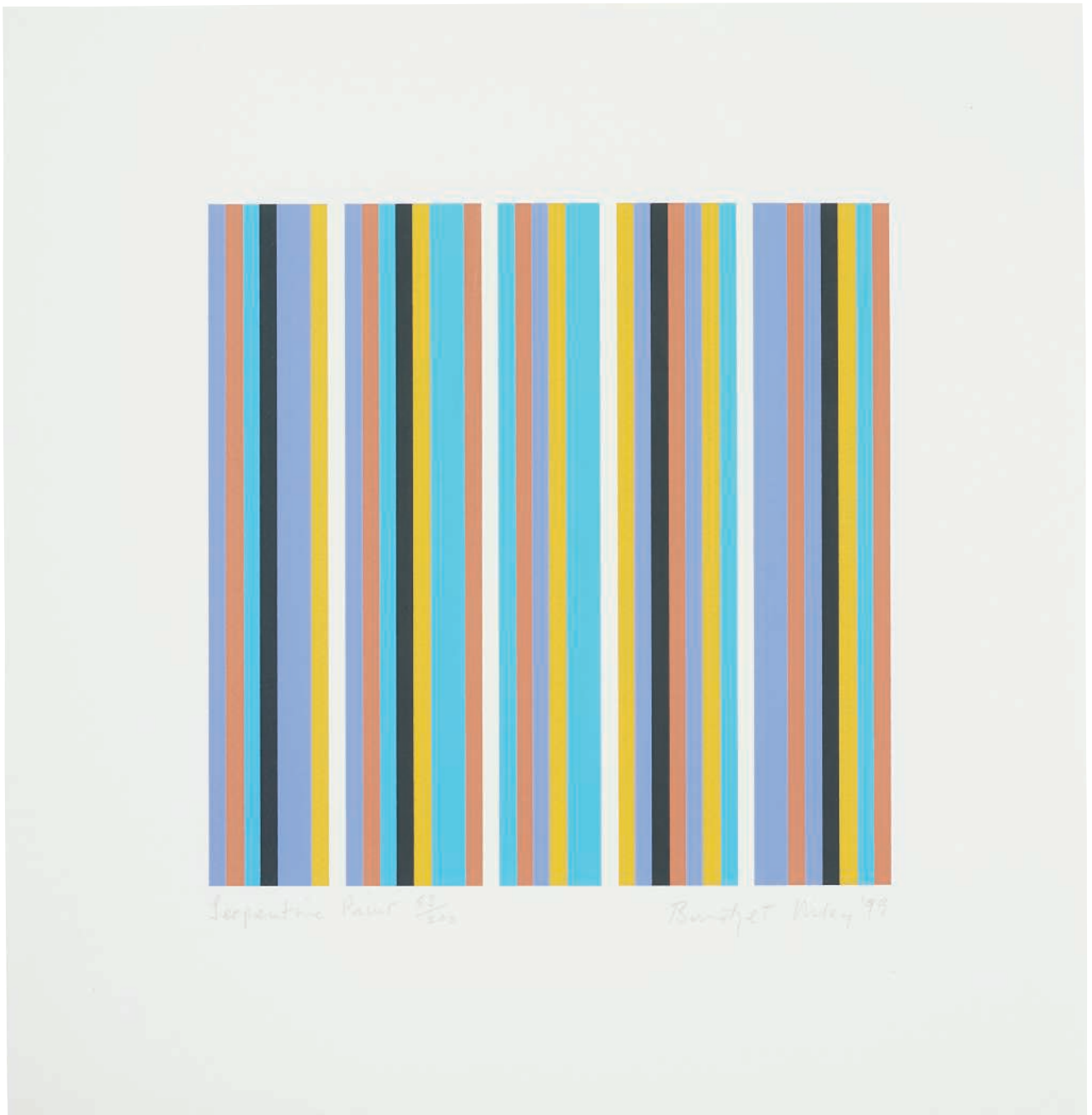
S. 42.1 x 40.8 cm (16 $\frac{5}{8}$  x 16 $\frac{1}{8}$  in.)

**Estimate**

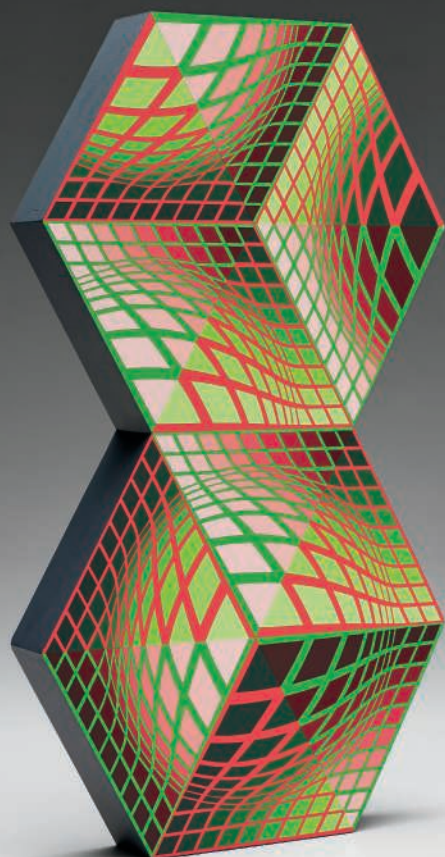
£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

**Literature**

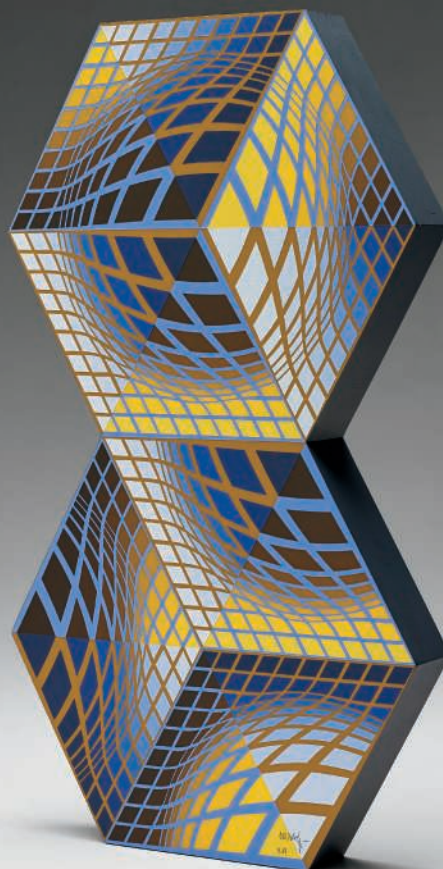
Karsten Schubert 39







recto



verso

#### 141. Victor Vasarely 1906-1997

*Kettes*, 1988

Wood multiple hand-painted with acrylic in colours on both sides. Signed and annotated 'E.A.' in black ink (an artist's proof, the edition was 175).  
54.5 x 31 x 5 cm (21½ x 12¼ x 1⅞ in.)

##### Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

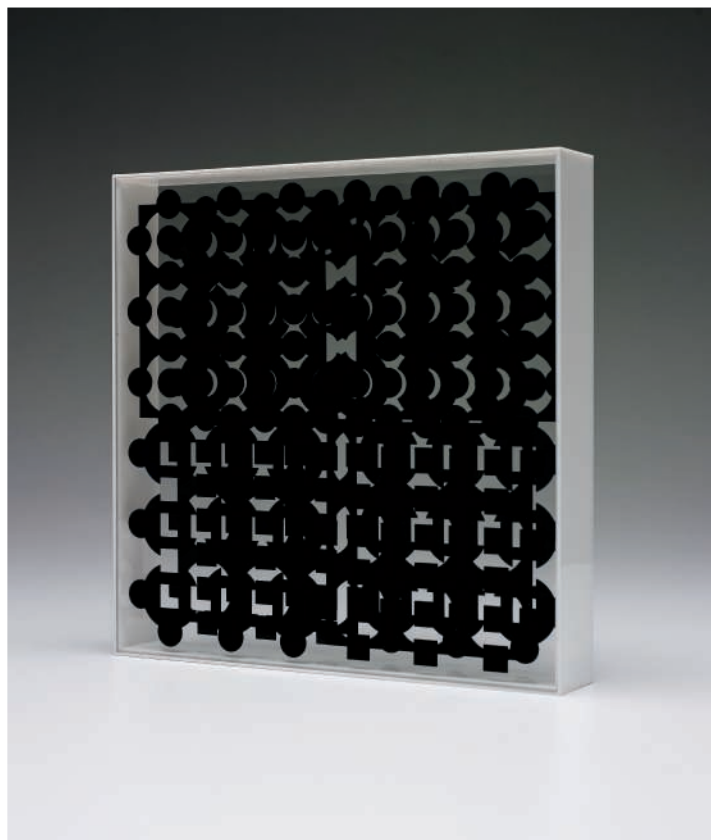
**142. Victor Vasarely** 1906-1997

*Helios*, 1967

Screenprint in black on the interior of two Plexiglas plates contained in a white plastic frame. Signed in black ink on a label affixed to the base, from the edition of approximately 30, published by Edition Griffon, Neuchâtel, Switzerland.  
30 x 30 x 5.5 cm (11¾ x 11¾ x 2½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠ †



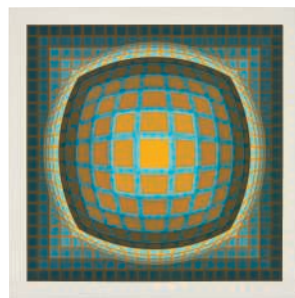
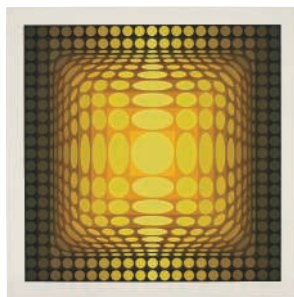
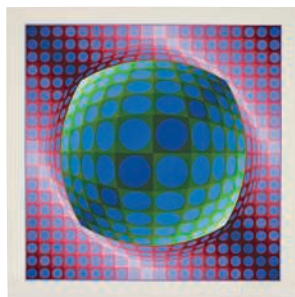
**143. Victor Vasarely** 1906-1997

*Enigmes*, 1974

The complete set of eight screenprints in colours, on Arches paper, with full margins, with title page and colophon, the sheets loose (as issued) contained in the original cream fabric-covered portfolio with printed lid. Each signed and numbered 84/25 in pencil, one annotated 'FV' in pencil, also numbered '84' in black ink on the colophon (there were also 20 artist's proofs), published by Editions Denise René, Paris (with their blindstamp).  
portfolio 78 x 77.5 x 4 cm (30¾ x 30½ x 1½ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠







**144. Frank Stella** b. 1936

*Shards II*, from *Shards*, 1982

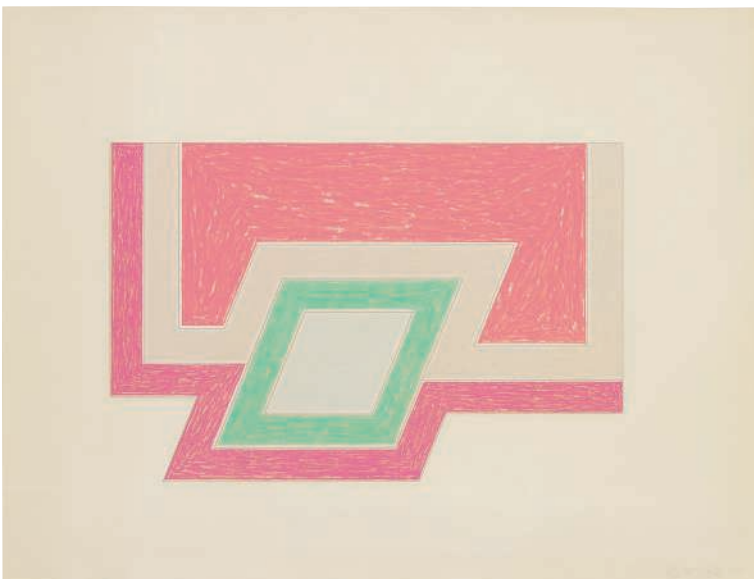
Offset lithograph and screenprint in colours, on Arches Cover paper, the full sheet. Signed, dated and numbered 48/100 in pencil (there were also 20 artist's proofs in Roman numerals), published by Petersburg Press, New York, framed. S. 101 x 114.8 cm (39¾ x 45¼ in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ±

**Literature**

Richard Axson and Leah Kolb 145



**145. Frank Stella** b. 1936

*Conway*, from *Eccentric Polygons*, 1974

Lithograph and screenprint in colours, on Arches paper, with full margins. Signed, dated and numbered 88/100 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. I. 25.2 x 38 cm (9⅞ x 14⅞ in.) S. 43.8 x 56.7 cm (17¼ x 22⅜ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700

**Literature**

Gemini G.E.L. 553

Richard Axson and Leah Kolb 97

**146. Frank Stella** b. 1936

*Sanbornville*, from *Eccentric Polygons*, 1974  
Lithograph and screenprint in colours, on Arches paper, with full margins. Signed, dated and numbered 93/100 (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
I. 33 x 46 cm (12 $\frac{7}{8}$  x 18 $\frac{1}{8}$  in.)  
S. 43.9 x 56.4 cm (17 $\frac{1}{4}$  x 22 $\frac{1}{4}$  in.)

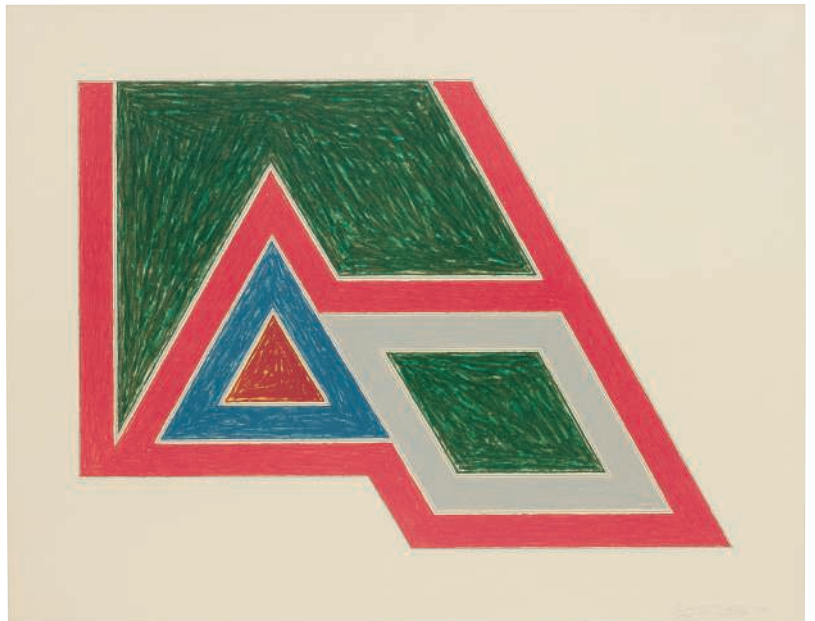
**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700

**Literature**

Gemini G.E.L. 551

Richard Axsom and Leah Kolb 105



**147. Frank Stella** b. 1936

*Cipango*, from *Multicoloured Squares I Series*, 1972  
Offset lithograph in colours, on J. Green mould-made paper, with full margins.  
Signed, dated and numbered 28/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, framed.  
I. 26 x 26 cm (10 $\frac{1}{4}$  x 10 $\frac{1}{4}$  in.)  
S. 40.7 x 55.3 cm (16 x 21 $\frac{3}{4}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ±

**Literature**

Richard Axsom and Leah Kolb 80



**148. Frank Stella** b. 1936

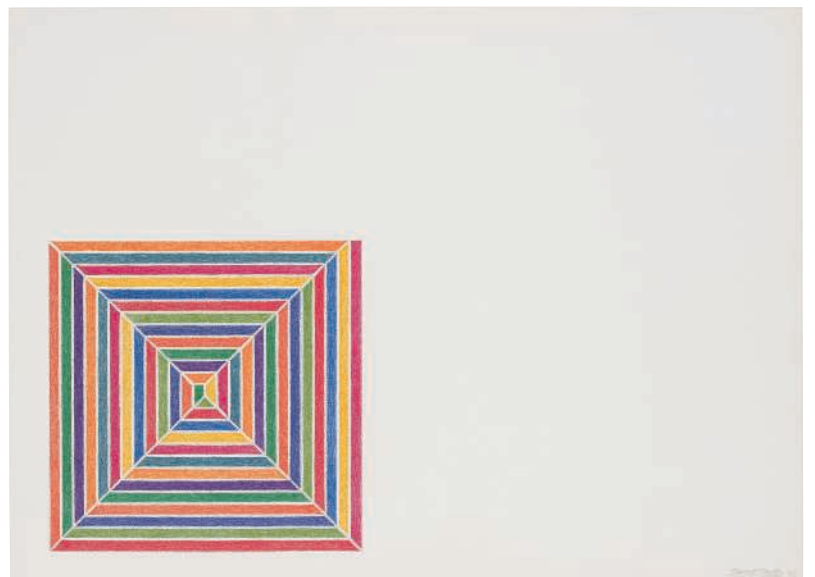
*Line up*, from *Jasper's Dilemma*, 1973  
Offset lithograph in colours, on J. Green Paper, with full margins. Signed, dated and numbered 98/100 in pencil (there were also 20 artist's proofs), published by Petersburg Press Ltd., London, framed.  
I. 21.6 x 21.6 cm (8 $\frac{1}{2}$  x 8 $\frac{1}{2}$  in.)  
S. 40.8 x 56 cm (16 $\frac{1}{8}$  x 22 in.)

**Estimate**

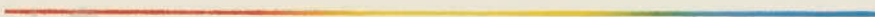
£1,500-2,000 \$1,800-2,400 €1,700-2,300

**Literature**

Richard Axsom and Leah Kolb 85









**149. Jasper Johns** b. 1930

*Cup 2 Picasso, 1973*

Lithograph in colours, on Fred Siegenthaler paper, with full margins. Signed, dated and numbered 6/11 in pencil (there were also 4 artist's proofs), published by Universal Limited Art Editions, West Islip, New York, framed.

I. 28.2 x 26 cm (11 $\frac{1}{8}$  x 10 $\frac{1}{4}$  in.)

S. 56.4 x 35.2 cm (22 $\frac{1}{4}$  x 13 $\frac{7}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300

**Literature**

Universal Limited Art Editions 123



**150. John Baldessari** b. 1931

*Noses & Ears, Etc.: The Gemini Series: Two Profiles, One with Nose (B&W); One with Ear (B&W), 2006*

Screenprint construction in colours, on BFK Rives and Lanaquarelle paper mounted to Sintra (as issued), the full sheet. Signed, dated and numbered 30/45 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, framed.

76.5 x 146 cm (30 $\frac{1}{8}$  x 57 $\frac{1}{2}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300

**Literature**

Sharon Coplan Hurowitz 166





## 151. Jim Dine b. 1935

### *Self Portraits*, 1971

The complete set of nine drypoints, on Hodgkinson hand-made tone weave paper watermarked 'PP', with full margins, the sheets loose (as issued) contained in the original brown leather portfolio. All signed, dated and numbered 3/25 in pencil, three with the artist's copyright blindstamp (there were also 5 artist's proofs), published by Petersburg Press, New York. portfolio 46.5 x 38 x 3.5 cm (18¼ x 14⅞ x 1⅜ in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

### Literature

Williams College 47-55



This lot is sold with no reserve

## 152. Jim Dine b. 1935

*The Portrait of Dorian Gray by Oscar Wilde;* and *Tool Box*: one plate, 1963; and 1966

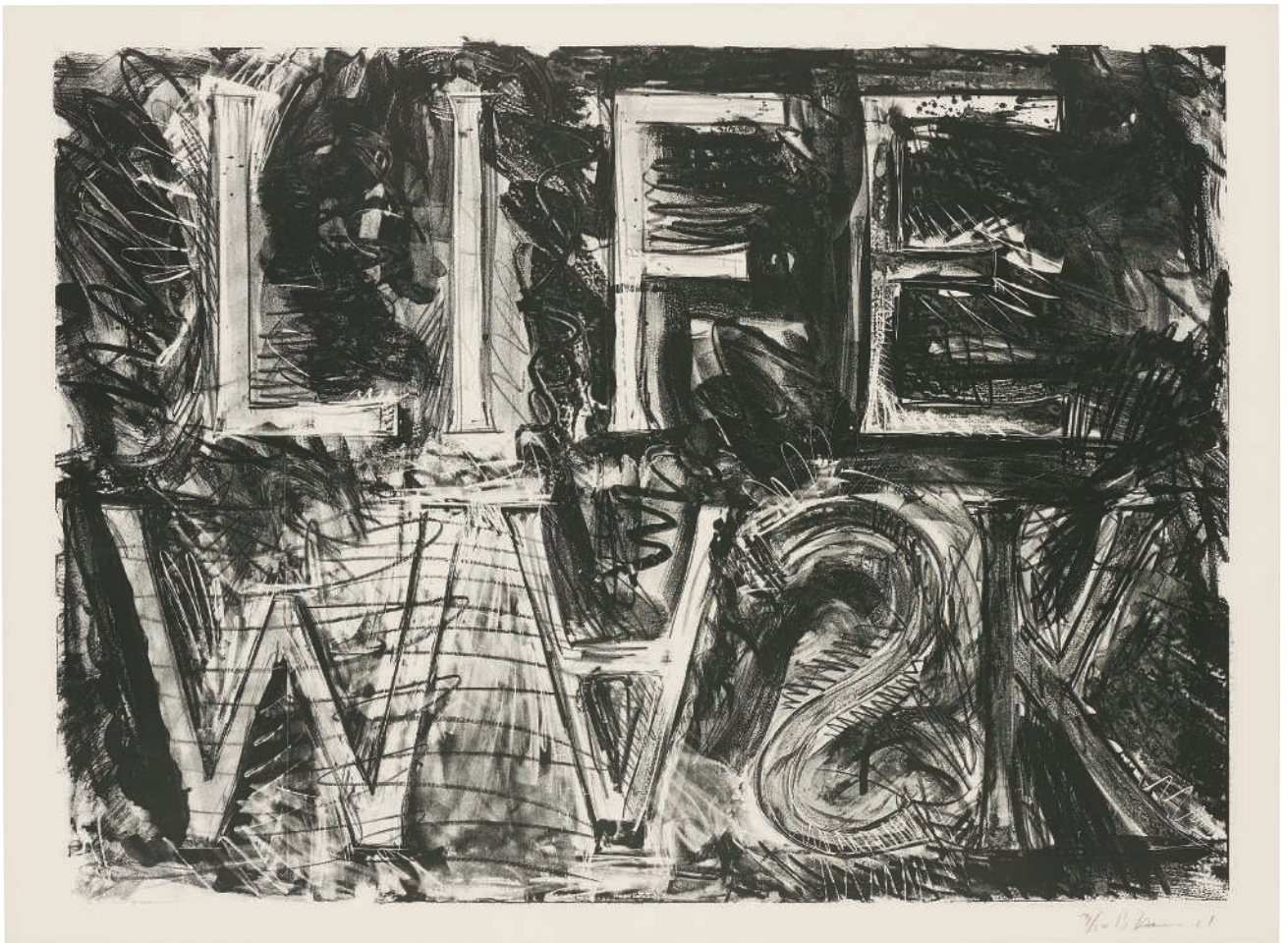
The complete set of ten prints, comprising six lithographs and four etchings in colours, (one with collage and one with acetate overlay), on Arches paper, and one screenprint with collage (from the set of 10), on tracing paper, the full sheets. The *Dorian Gray* plates signed in pencil on the front, numbered 39/100 in blue ink and stamped 'Edition C' on the reverse (there were also 15 artist's proofs), published by Petersburg Press, London, the *Tool Box* plate signed on the front and numbered 115/150 in pencil on the reverse (there were also 30 artist's proofs), published by Editions Alecto, London, two framed. *Dorian Gray* all S. 44.6 x 31 cm (17½ x 12¼ in.) *Tool Box* S. 59.8 x 48 cm (23½ x 18⅞ in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400 • ‡

### Literature

Galerie Mikro 47 (*Dorian Gray*)



**153. Bruce Nauman** b. 1941

*Life Mask*, 1981

Lithograph, on Arches Cover paper, with full margins.

Signed, dated and numbered 3/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 64 x 88 cm (25¼ x 34½ in.)

S. 71 x 96.4 cm (27⅞ x 37⅞ in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000

**Literature**

Gemini G.E.L. 941

Christopher Cordes 41





**154. Philip Guston** 1913-1980

*Studio Forms*, 1980

Lithograph, on Arches cover paper, with full margins. Signed, titled, dated and numbered 22/100 in pencil (there were also 19 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 57 x 98 cm (22½ x 38⅝ in.)

S. 81.4 x 108 cm (32 x 42½ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

**Literature**

Gemini G.E.L. 877

**155. Ellsworth Kelly** 1923-2015

*Blue/Yellow/Red*, 1990-92

Lithograph in colours, on BFK Rives paper, with full margins. Signed and numbered 36/80 in pencil (there were also 25 artist's proofs), published by Gemini G.E.L., Los Angeles (with their and the artist's copyright blindstamps), framed.

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

S. 93.8 x 91.6 cm (36 $\frac{7}{8}$  x 36 $\frac{1}{8}$  in.)

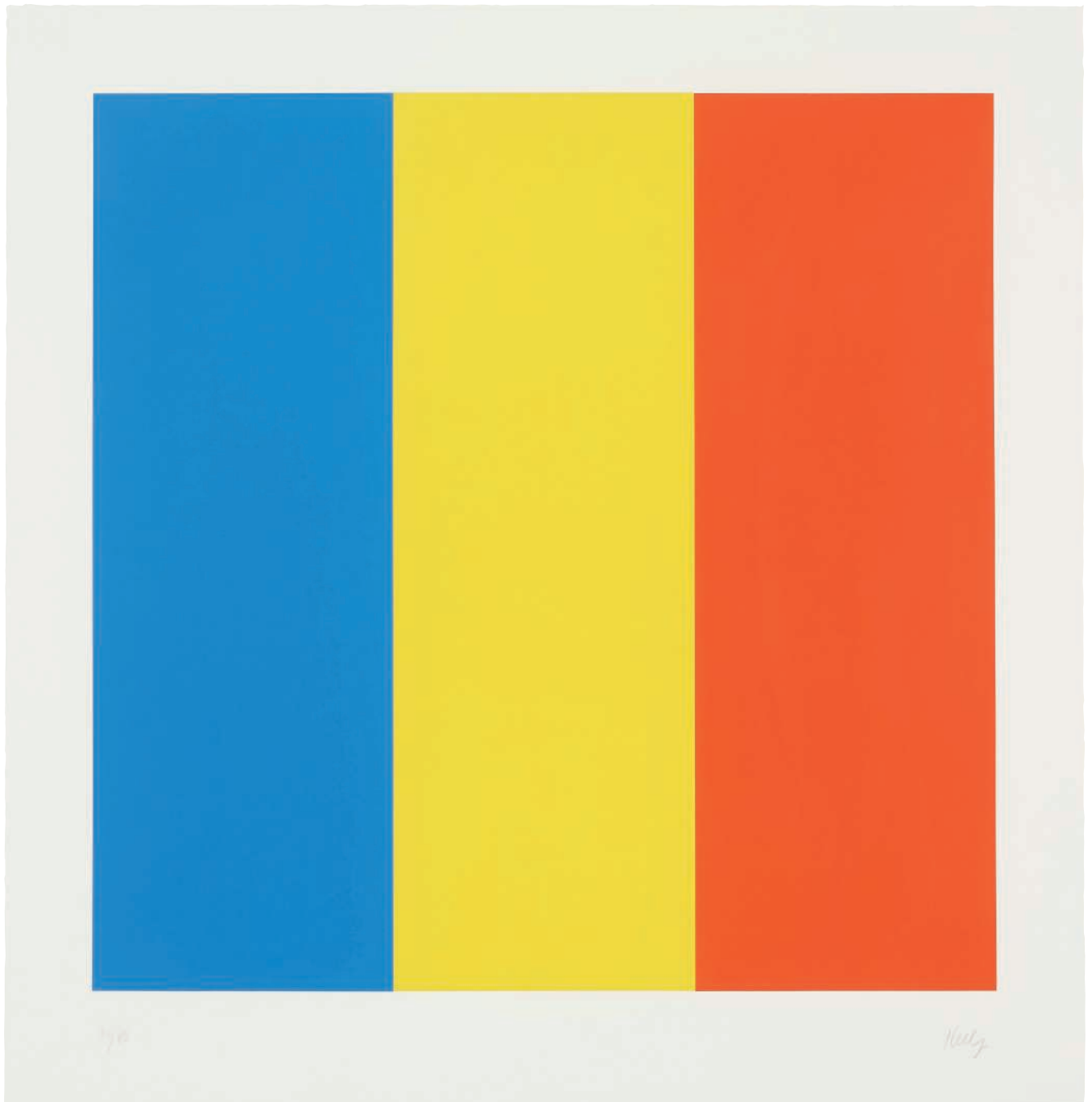
**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000

**Literature**

Gemini G.E.L. 1524

Richard Axson 258







**156. Ellsworth Kelly** 1923-2015

*Black/Green, 1970*

Lithograph in colours, on Arjomari paper, with full margins. Signed and numbered 51/75 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
I. 39.5 x 28.8 cm (15½ x 11½ in.)  
S. 59.1 x 58.2 cm (23¼ x 22⅞ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

**Literature**

Gemini G.E.L. 237

Richard Axson 68



**157. Robert Motherwell** 1915-1991

*Untitled, from 10 years of Galeria Joan Prats, 1976-1988, 1986*

Lithograph and paper collage in colours, on wove paper, with full margins. Signed and numbered 20/100 in pencil (there were also 30 artist's proofs in Roman numerals), published by Ediciones Polígrafa, Barcelona, unframed.  
I. 48 x 34.5 cm (18⅞ x 13⅝ in.)  
S. 56 x 38 cm (22 x 14⅞ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700

**Literature**

Siri Engberg and Joan Banach 376

**158. Robert Motherwell** 1915-1991

Norway, 1979-80

Lithograph in colours, on Somerset paper, with full margins. Signed with initials and numbered 34/50 in pencil (there were also 20 artist's proofs in Roman numerals), published by Derrière L'Étoile Studios, New York, to benefit the Sonja Henie-Niels Onstad Foundation, Oslo, unframed.

I. 23.5 x 25 cm (9¼ x 9⅞ in.)

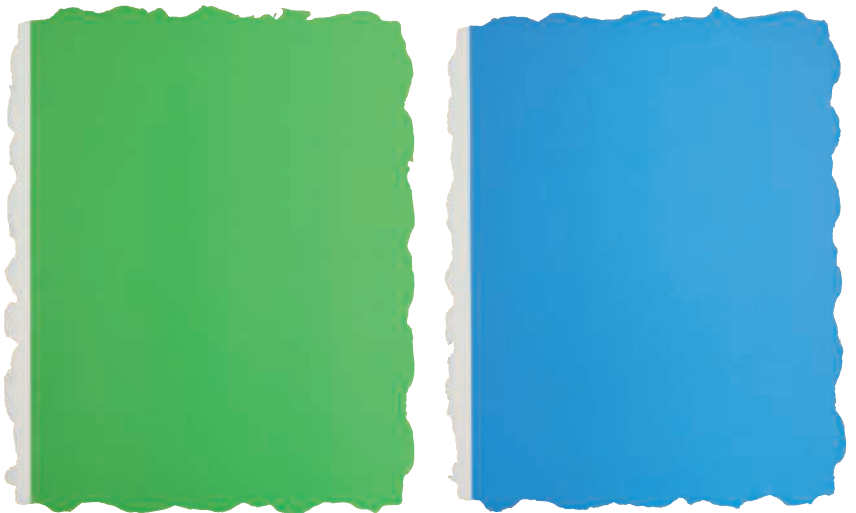
S. 54.9 x 56.5 cm (21⅝ x 22¼ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700

**Literature**

Siri Engberg and Joan Banach 274



**159. Dan Flavin** 1933-1996

*Untitled (Triptych)*, from *Sequences*, 1996-98

The complete set of three aquatints in colours, on Twinrocker hand-made rag paper, the full sheets. Each signed by the artist's son, Stephen Flavin, dated and numbered '3/3 H.C.' in pencil on the reverse (an hors commerce set, the edition was 60 and 10 artist's proofs plus 10 in Roman numerals), published by Edition Schellmann, Munich and New York (with their inkstamp on the reverse), all unframed.

all S. approx. 50 x 40.5 cm (19⅝ x 15⅞ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700

**Literature**

Edition Schellmann p. 104







**160. Robert Motherwell** 1915-1991

*Flags, 1989*

Lithograph with embossing, on red Moriki *appliqué* to BFK Rives paper, with full margins. Signed with initials and numbered 14/68 in pencil (there were also 12 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed. I. 70.5 x 63.5 cm (27¾ x 25 in.) S. 92.4 x 76.2 cm (36¾ x 30 in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000

**Literature**

Siri Engberg and Joan Banach 470



**161. Helen Frankenthaler** 1928-2011

*Walking Rain, 1987*

Lithograph, etching and aquatint in colours, on T.H. Saunders paper, the full sheet. Signed, dated and numbered 5/57 in pencil (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York (with their blindstamp), framed. S. 75.7 x 56.5 cm (29¾ x 22¼ in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000

**Literature**

Pegram Harrison 130

**162. Ellsworth Kelly** 1923-2015

*Calla Lilly 3, 1984*

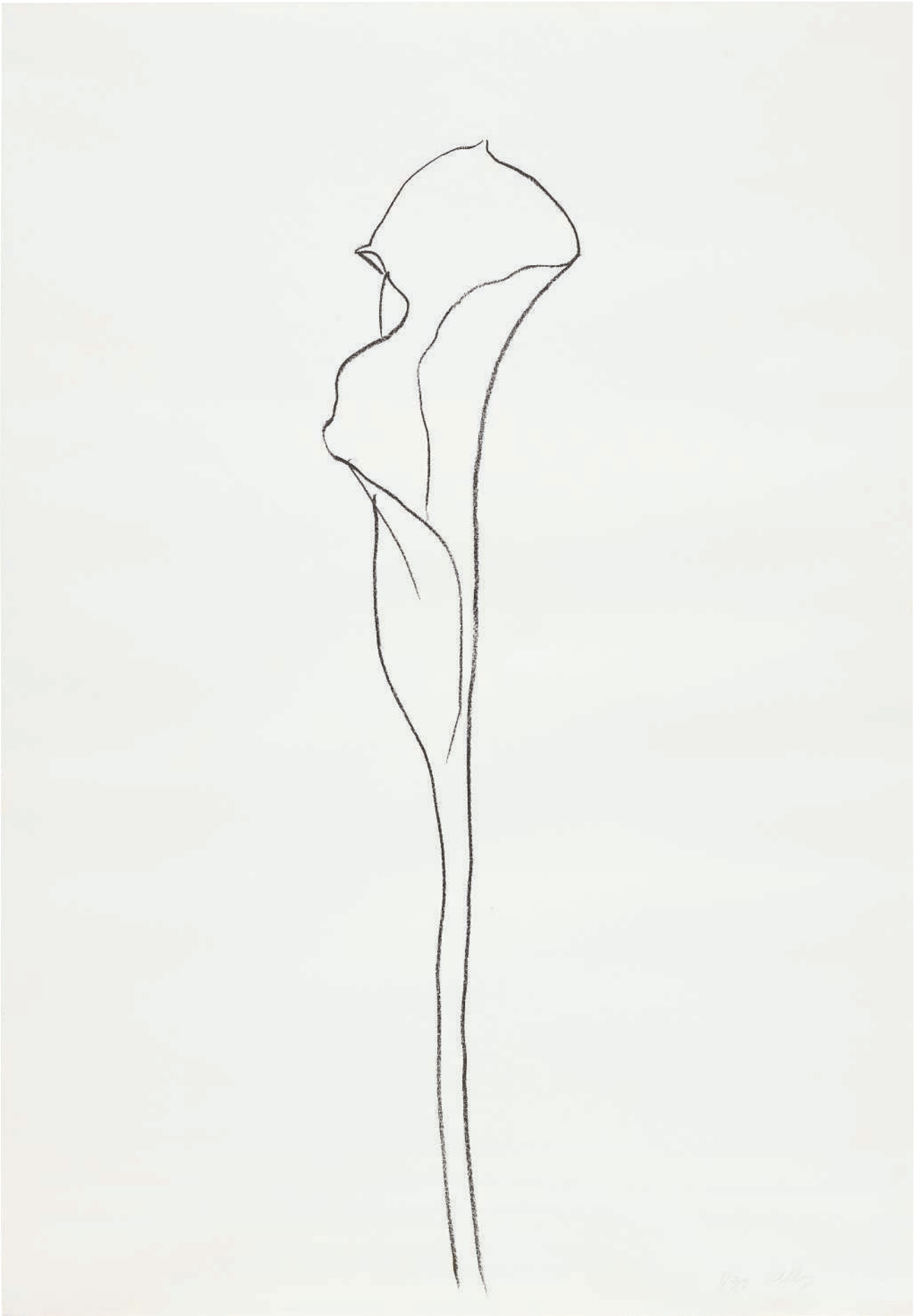
Lithograph, on BFK Rives paper, with full margins. Signed and numbered 8/30 in pencil (there were also 9 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed. I. 80 x 17 cm (31½ x 6¾ in.) S. 91.5 x 63.6 cm (36 x 25 in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Gemini G.E.L. 1206  
Richard Axsom 211







### 163. Cy Twombly 1928-2011

*Untitled, from Hommage à Picasso, 1973*

Lithograph and collotype in colours, on wove paper, the full sheet. Signed with initials and numbered 53/90 in pencil (there were also 30 impressions in Roman numerals reserved for museums and 15 artist's proofs), published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, framed.

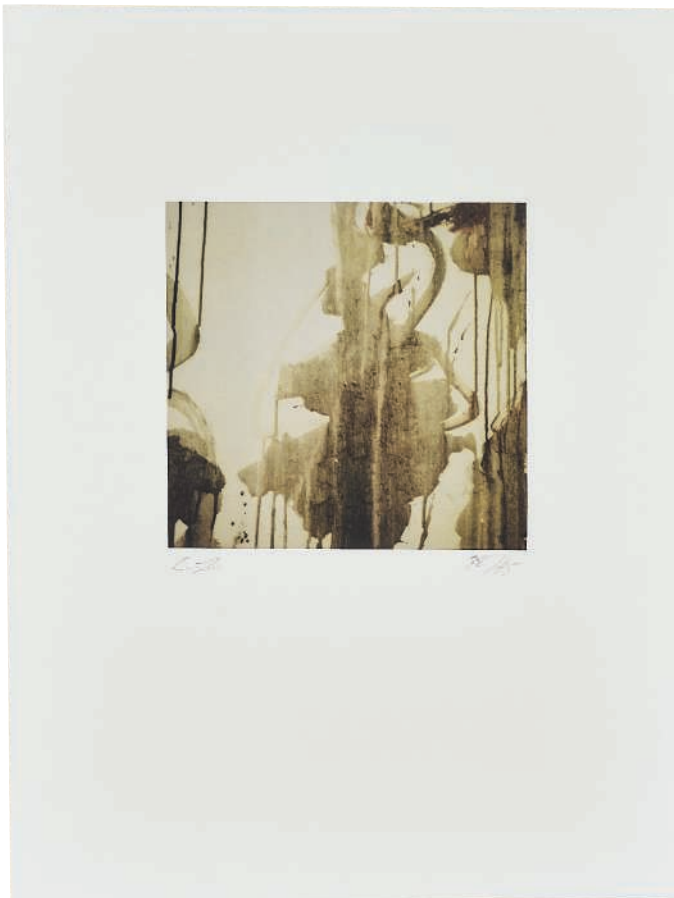
S. 76.1 x 55.9 cm (29 $\frac{7}{8}$  x 22 in.)

#### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400

#### Literature

Heiner Bastian 41



### 164. Cy Twombly 1928-2011

*Untitled (Detail of Painting), 2002-2007*

Pigment print in colours, on smooth wove paper, with full margins. Signed with initials and numbered 38/45 in pencil, published by Edition Schellmann, Munich and New York, unframed.

I. 31 x 32 cm (12 $\frac{1}{4}$  x 12 $\frac{5}{8}$  in.)

S. 81 x 61 cm (31 $\frac{7}{8}$  x 24 in.)

#### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700



## 165. Richard Serra b. 1939

*Sketch #2; Sketch #3; and Sketch #5,*  
from *Sketches series*, 1981

Three lithographs, on John Koller HMP and Arches  
Cover paper, with full margins. All signed, dated '80'  
and numbered 15/50 in pencil (there were also 9  
or 11 artist's proofs), published by Gemini G.E.L.,  
Los Angeles (with their blindstamps), all framed.  
all I. various sizes,  
all S. 71.2 x 56 cm (28 x 22 in.)

### Estimate

£2,500-3,500 \$3,000-4,300 €2,800-4,000

### Literature

Gemini G.E.L. 962, 963, and 965

## 166. Richard Artschwager 1923-2013

*Interior*, 1972

Screenprint in colours, on wove paper, with full  
margins. Signed, dated and numbered 65/68 in  
pencil (there was also an unrecorded number of  
artist's proofs), published by Brooke Alexander  
Editions, New York, framed.

I. 71 x 104 cm (27 7/8 x 40 7/8 in.)

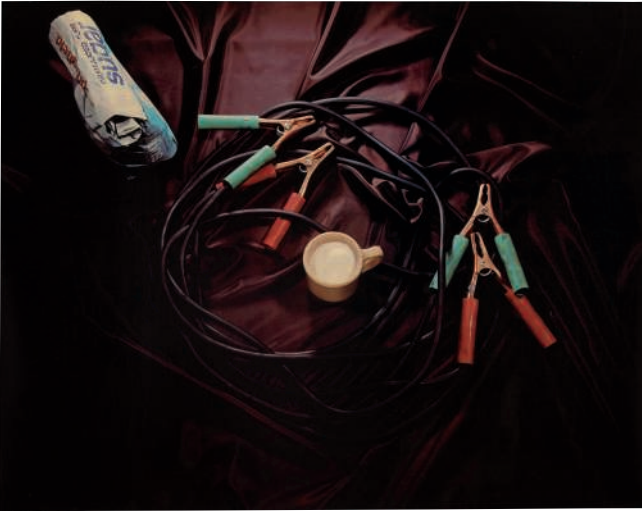
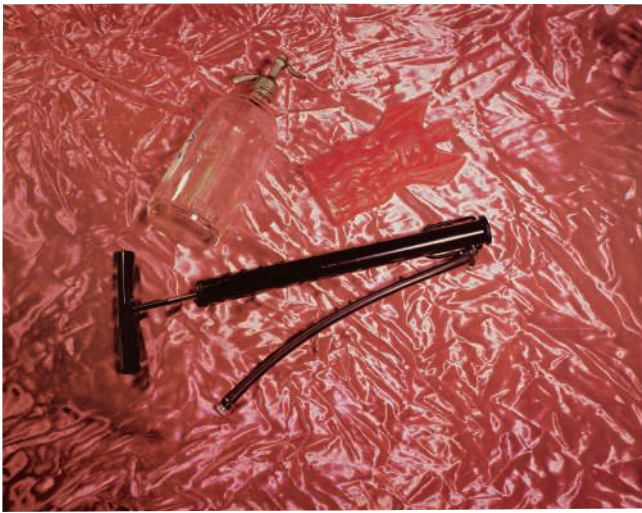
S. 83.2 x 117.2 cm (32 3/4 x 46 1/8 in.)

### Estimate

£2,000-3,000 \$2,400-3,700 €2,300-3,400







## 167. Ed Ruscha b. 1937

### *Tropical Fish Series*, 1975

The complete set of five screenprints in colours with lacquer overprint, on Arches 88 paper, the full sheets. All signed and numbered 50/56, 55/57, 39/53, 51/58, and 6/55 respectively in pencil on the reverse (there were also 10 or 11 artist's proofs for each), published by Gemini G.E.L., Los Angeles (with their inkstamp on the reverse), all framed.

all S. 65.4 x 83.2 cm (25¾ x 32¾ in.)  
one vertical

### Estimate

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ±

### Literature

Gemini G.E.L. 578-582

Siri Engberg 79-83

Including: *Air, Water, Fire; Closed; Open; Music; and Sweets, Meats, Sheets*



**168. Ed Ruscha** b. 1937

*Insect Slant (Ants)*, from *Reality and Paradoxes*, 1973

Lithograph and screenprint, on BFK Rives paper, the full sheet. Signed, dated and numbered 65/100 in pencil (there were also 25 artist's proofs), published by Multiples Inc., New York (with their inkstamp on the reverse), framed.  
S. 56 x 76.5 cm (22 x 30½ in.)

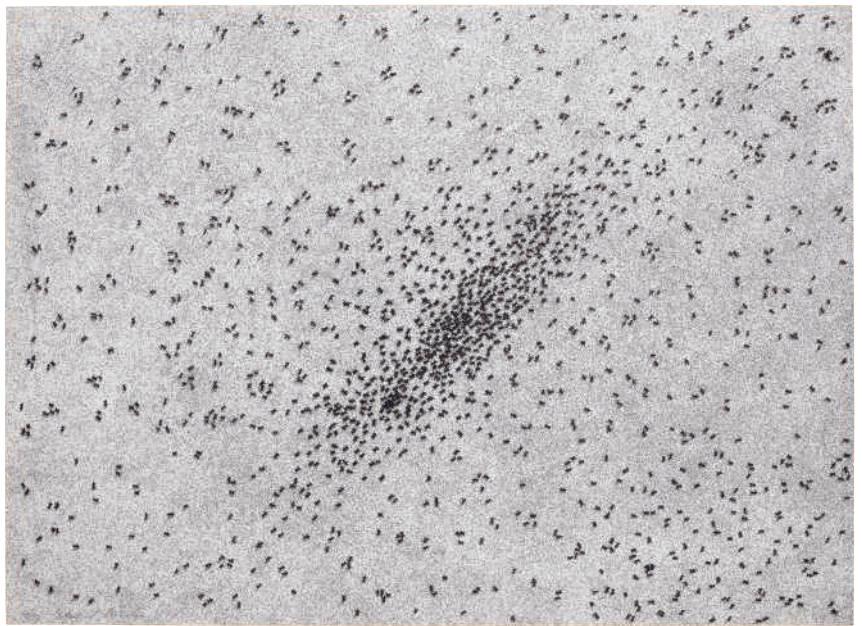
**Estimate**

£2,000-3,000 \$2,400-3,700

€2,300-3,400 ±

**Literature**

Siri Engberg/Walker Art Centre 69



**169. Philip Taaffe** b. 1955

*Untitled*, 1993

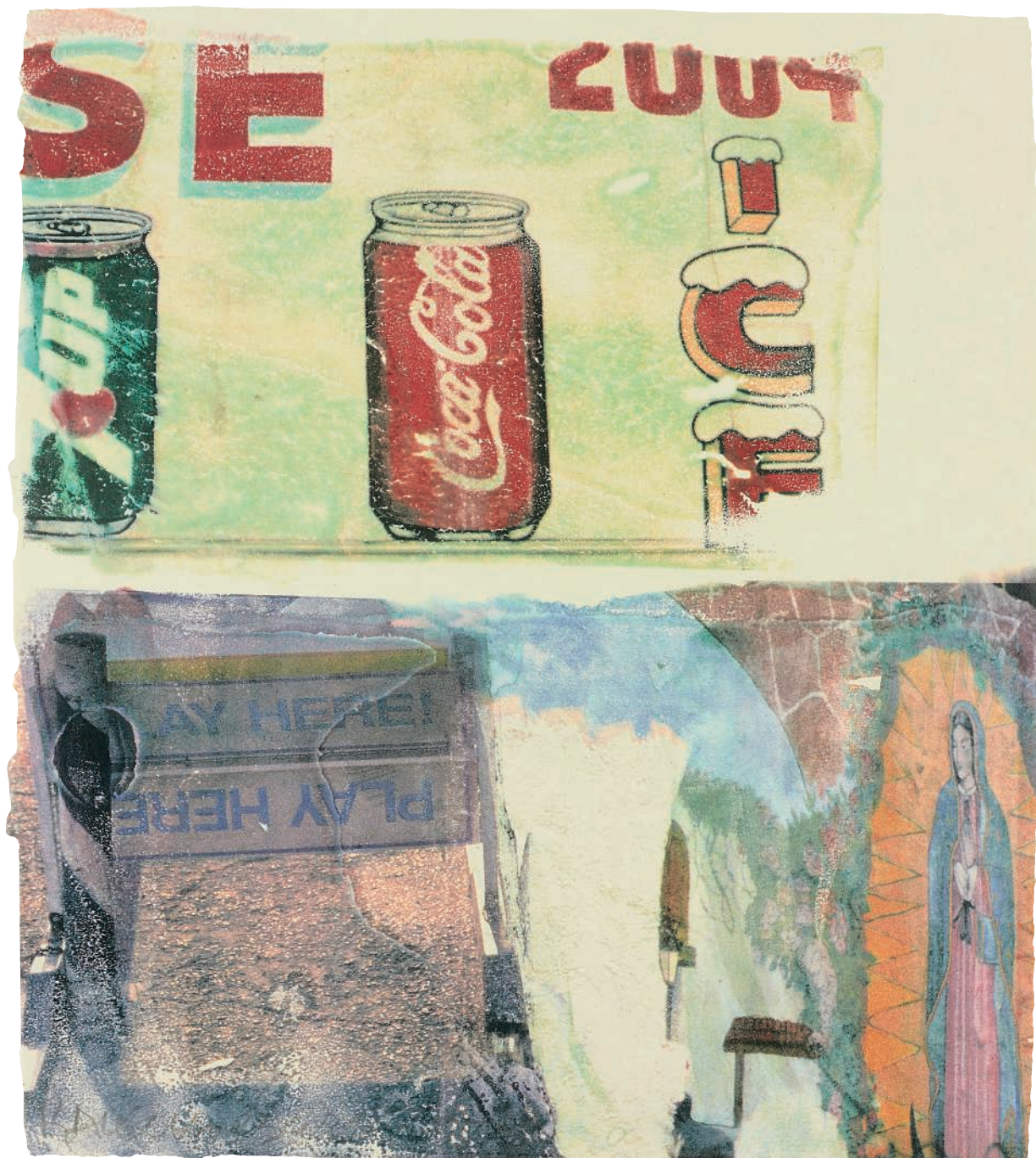
Monoprint in colours, on Japanese paper, the full sheet. Signed and dated in pencil, one of 100 copies printed to accompany the text, *Chocolate Creams and Dollars* by Mohammed Mrabet, published by Inanout Press, New York, framed.  
S. 19 x 18.6 cm (7½ x 7¾ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♠







**170. Robert Rauschenberg** 1925-2008

*L.A. Uncovered #3*, 1988

Screenprint in colours, on John Koller HMP tan paper, the full sheet. Signed, dated and numbered (indistinctly) from the edition of 57 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.  
S. 62 x 52.8 cm (24 $\frac{3}{8}$  x 20 $\frac{3}{4}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

**Literature**

Gemini G.E.L. 1729





**171. Robert Rauschenberg** 1925-2008

*Storyline I, from Reels (B+C)*, 1968  
 Lithograph in colours, on BFK Rives paper,  
 the full sheet. Signed, dated and numbered  
 59/62 in pencil (there were also 10 artist's  
 proofs), published by Gemini G.E.L.,  
 Los Angeles (with their blindstamp), framed.  
 S. 54.7 x 43.2 cm (21½ x 17 in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ±

**Literature**

Gemini G.E.L. 98





**172. Robert Indiana** b. 1928

*Rose*, from *A Garden of Love*, 1982  
Screenprint in colours, on Fabriano rag paper, with full margins. Signed, titled, dated and numbered 34/100 in pencil (there were also 15 artist's proofs), published by Prestige Art Ltd., Mamaroneck, New York, framed.  
I. 60.7 x 60.7 cm (23<sup>7</sup>/<sub>8</sub> x 23<sup>7</sup>/<sub>8</sub> in.)  
S. 68 x 68 cm (26<sup>3</sup>/<sub>4</sub> x 26<sup>3</sup>/<sub>4</sub> in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700

**Literature**

Susan Sheehan 129



**173. Robert Indiana** b. 1928

*Book of Love: one plate*, 1996  
Screenprint in colours, on A.N.W. Crestwood Museum Edition paper, with full margins. Signed, dated and numbered 99/200 in pencil (there were also 50 artist's proofs), published by American Image Editions, New York, framed.  
I. 46 x 45.5 cm (18<sup>1</sup>/<sub>8</sub> x 17<sup>7</sup>/<sub>8</sub> in.)  
S. 60.9 x 50.9 cm (23<sup>7</sup>/<sub>8</sub> x 20 in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

**174. Robert Indiana** b. 1928

*Book of Love: one plate*, 1996  
Screenprint in colours, on A.N.W. Crestwood  
Museum Edition paper, with full margins.  
Signed, dated and numbered 133/200  
in pencil (there were also 50 artist's proofs),  
published by American Image Editions,  
New York, framed.  
I. 46 x 45.5 cm (18½ x 17½ in.)  
S. 60.9 x 50.8 cm (23¾ x 20 in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

**175. Robert Indiana** b. 1928

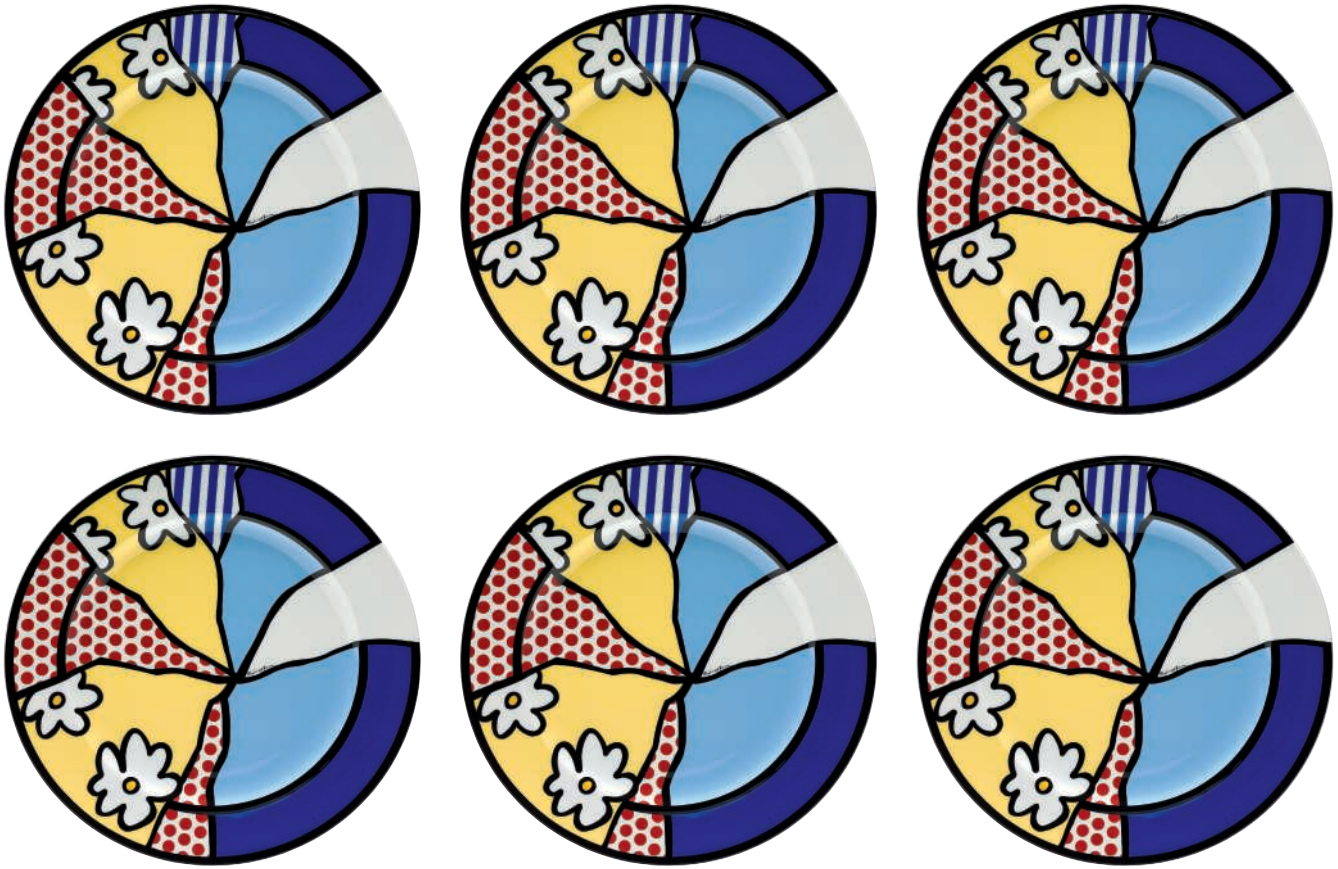
*Chosen Love*, 1995  
Skein dyed, hand carved and hand tufted  
archival New Zealand woollen rug, with natural  
latex backing. Signed and numbered 95/175  
in black ink on a fabric label on the reverse,  
with a further sheared signature in lower right  
corner, handcrafted by Master Contemporary  
Original Artist Rugs, New York.  
244 x 239 cm (96½ x 94½ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700







**176. Roy Lichtenstein** 1923-1997

*Water Lillies*, 1990

Six porcelain plates glazed in colours. All with printed signature and numbered 2757/3000, 1875/3000, 2976/3000, 1884/3000, 2062/3000 and 2127/3000 respectively on the undersides, published by Rosenthal, Hamburg, with the accompanying Certificates of Authenticity, all contained in the original individual boxes.  
all 31 cm (12¼ in.) diameter

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 +

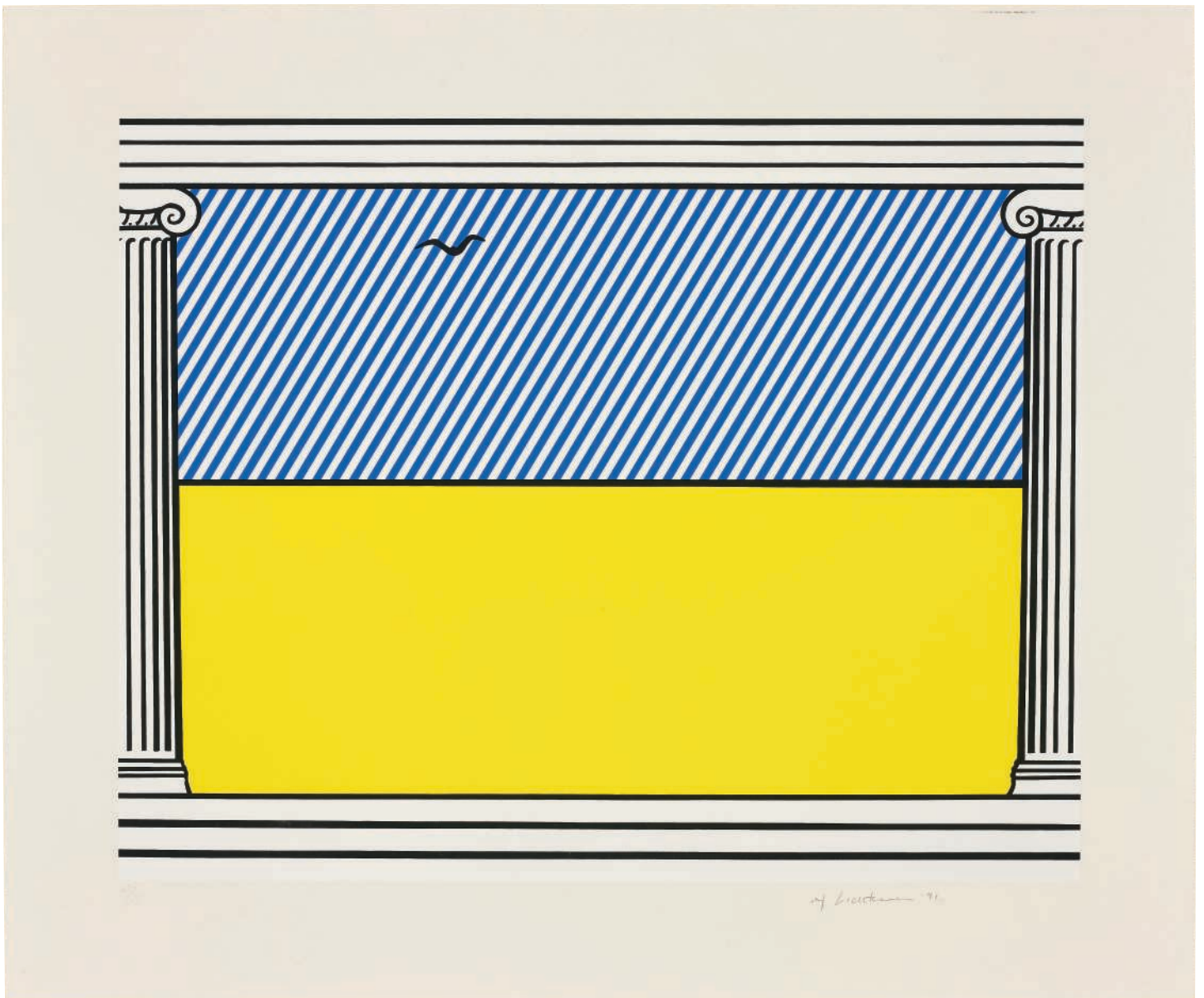
**177. Robert Indiana** b. 1928

*2000*, 1999

Stainless steel multiple, contained in the original grey foam box. With incised signature, date and numbering 48/99 (there were also 25 artist's proofs), published by the artist.  
20.5 x 20.5 x 9.5 cm (8½ x 8½ x 3¾ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700



**178. Roy Lichtenstein** 1923-1997

*Liberté*, from *Mémoire de la Liberté*, 1991  
 Screenprint in colours, on Arches paper,  
 with full margins. Signed, dated and numbered  
 42/75 in pencil (there were also 25 artist's  
 proofs and 20 hors commerce), co-published  
 by Art Multi and Sedcome, Paris, framed.  
 I. 76.2 x 96.2 cm (30 x 37½ in.)  
 S. 99.8 x 120 cm (39¼ x 47¼ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000

**Literature**

Mary Lee Corlett 259





**179. Alexander Kosolapov** b. 1943

*Coca-Cola*, 1983

Lithograph in red, on wove paper, with full margins. Signed, dated and numbered 9/50 with a hammer and sickle illustration all in pencil (there were also 11 artist's proofs), published by the artist, framed. I. 39.5 x 63.5 cm (15½ x 25 in.) S. 56.4 x 76.5 cm (22¼ x 30⅛ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300

**180. Andy Warhol** 1928-1987

*Fiesta Pig*, 1979

Screenprint in colours, on Arches 88 paper, the full sheet. Signed and numbered 58/200 in pencil (there were also 10 artist's proofs), with the artist's copyright inkstamp on the reverse, published by Axel Springer Verlag, Hamburg, Germany, framed. S. 54.8 x 77.5 cm (21⅞ x 30½ in.)

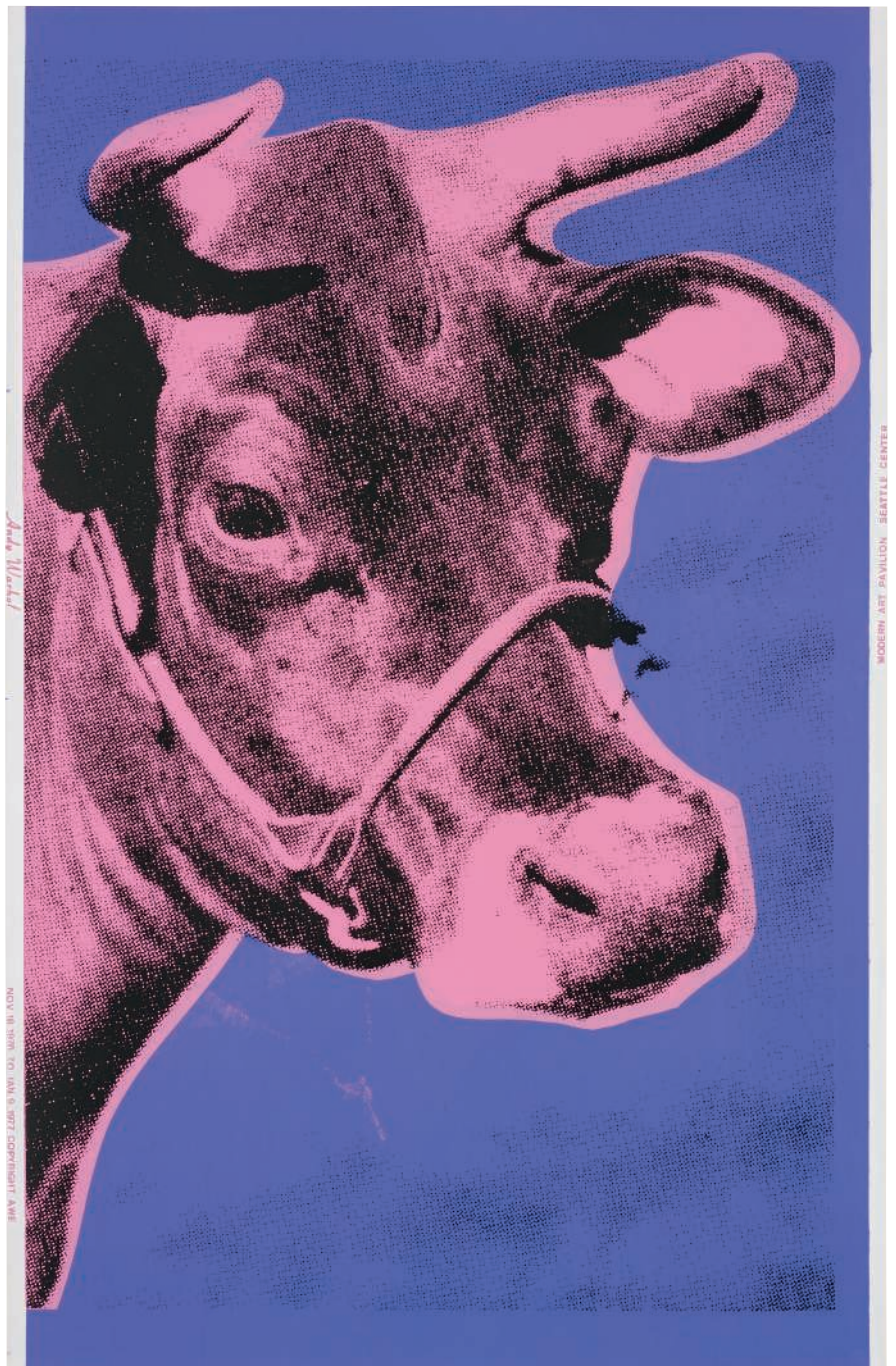
**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Frayda Feldman and Jörg Schellmann 184





**181. Andy Warhol** 1928-1987

Cow, 1971

Screenprint in colours, on wallpaper, the full sheet.  
From the edition of unknown size (there was also  
a signed edition of 100), with the Andy Warhol Estate  
stamp and the Andy Warhol Foundation stamp on the  
reverse, annotated in pencil '0615 AWF.III', printed  
by Bill Miller's Wallpaper Studio, Inc., published by  
Factory Editions, New York, framed.  
S. 117 x 75 cm (46½ x 29½ in.)

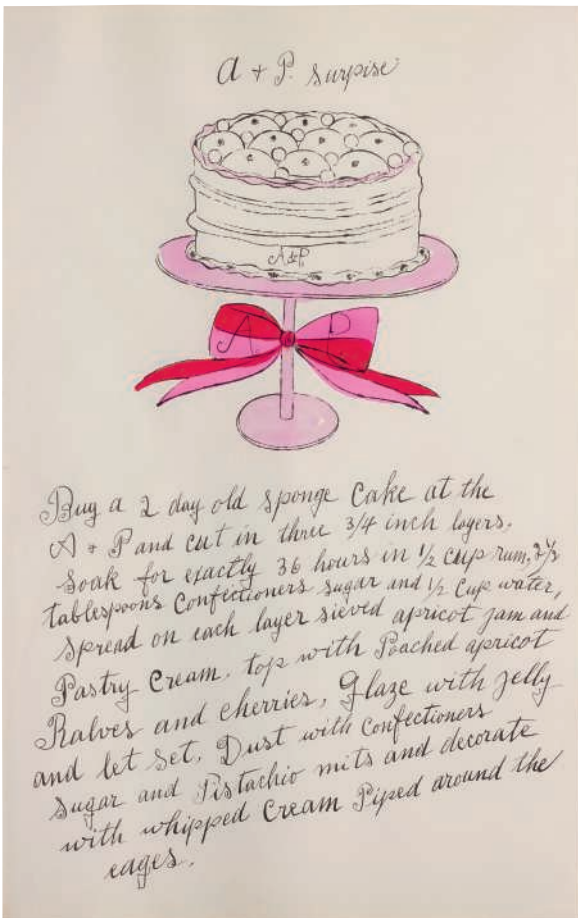
**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Frayda Feldman and Jörg Schellmann 12A





## 182. Andy Warhol 1928-1987

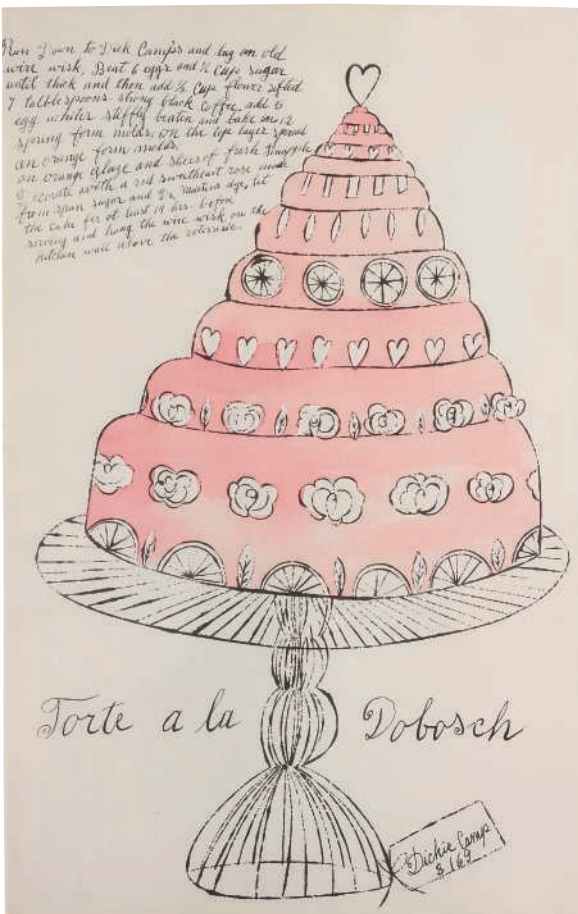
*A + P Surprise*, from *Wild Raspberries*, 1959  
 Offset lithograph with hand-colouring in watercolour,  
 on laid paper, the full sheet. From the edition of  
 unknown size, in collaboration with Suzie Frankfurt  
 with lettering by Julia Warhola, framed.  
 S. 43.5 x 27.7 cm (17 1/8 x 10 7/8 in.)

### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

### Literature

Frayda Feldman and Jörg Schelmann IV.127



## 183. Andy Warhol 1928-1987

*Torte a la Dobosch*, from *Wild Raspberries*, 1959  
 Offset lithograph with hand-colouring in watercolour,  
 on laid paper, the full sheet. From the edition of  
 unknown size, in collaboration with Suzie Frankfurt  
 with lettering by Julia Warhola, framed.  
 S. 43.7 x 28 cm (17 1/4 x 11 in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700

### Literature

Frayda Feldman and Jörg Schelmann IV.130



**184. Andy Warhol 1928-1987**

*Piglet*, from *Wild Raspberries*, 1959  
Lithograph with hand-colouring in watercolour, on folded laid paper (as issued), the full sheet. From the edition of unknown size, in collaboration with Suzie Frankfurt with lettering by Julia Warhola, framed.  
S. 43.5 x 56 cm (17½ x 22 in.)

**Estimate**  
£5,000-7,000 \$6,100-8,500 €5,700-8,000

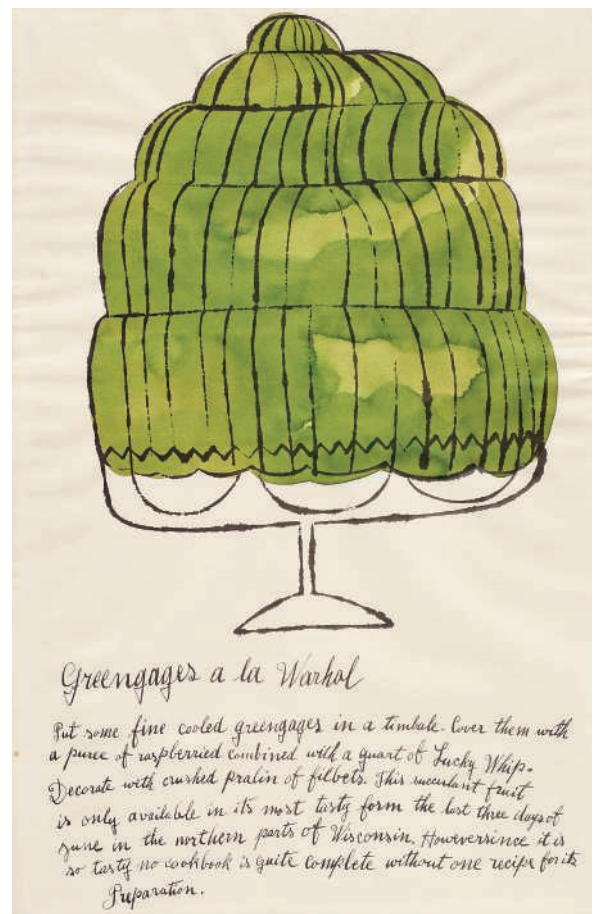
**Literature**  
Frayda Feldman and Jörg Schelmann IV.134

**185. Andy Warhol 1928-1987**

*Greengages a la Warhol*, from *Wild Raspberries*, 1959  
Offset lithograph with hand-colouring in watercolour, on laid paper, the full sheet. From the edition of unknown size, in collaboration with Suzie Frankfurt with lettering by Julia Warhola, framed.  
S. 43.5 x 27.8 cm (17½ x 10¾ in.)

**Estimate**  
£3,000-5,000 \$3,700-6,100 €3,400-5,700

**Literature**  
Frayda Feldman and Jörg Schelmann IV.143







**186. Keith Haring 1958-1990**

*White Icons: one plate, 1990*

Embossing, on Arches Cover paper, the full sheet. Signed by Julia Gruen (Executor of the Keith Haring Estate), dated '6/28/90' and numbered 56/60 in pencil on a stamped Certificate of Authenticity on the reverse (there were also 10 artist's proofs), published by Tony Shafrazi Editions Inc., New York, framed.

S. 53.5 x 63.5 cm (21½ x 25 in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700

**Literature**

Klaus Littmann p.173





**187. Keith Haring** 1958-1990

*Three Lithographs: one plate, 1985*  
 Lithograph in red and black, on wove paper,  
 with full margins. Signed, dated and  
 numbered 28/80 in pencil (there were also  
 20 artist's proofs), printed by Matthieu Litho,  
 Switzerland (with their blindstamp), framed.  
 I. 75.5 x 95 cm (29¾ x 37¾ in.)  
 S. 81 x 100.2 cm (31⅞ x 39½ in.)

**Estimate**  
 £6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**  
 Klaus Littmann p. 39

**188. Keith Haring** 1958-1990

*Pop Shop II: one plate, 1988*  
 Screenprint in colours, on wove paper,  
 with full margins. Signed, dated and  
 numbered 71/200 in pencil, published  
 by the artist, framed.  
 I. 26 x 34 cm (10¼ x 13¾ in.)  
 S. 30.5 x 38 cm (12 x 14⅞ in.)

**Estimate**  
 £6,000-8,000 \$7,300-9,700 €6,800-9,100 ‡

**Literature**  
 Klaus Littmann pp. 96-97





**189. Alex Katz** b. 1927

*Brisk Day Series*, 1990

The complete set of three prints, including one woodcut, one aquatint and one screenprint in colours, on various papers, the full sheets.

All signed and numbered 85/150 in pencil (there were also 16, 15 and 15 artist's proofs respectively), published by Gjon Inc., Kyoto, all framed.

all S. 90.2 x 72.5 cm (35½ x 28½ in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ±

**Literature**

Klaus Albrecht Schröder 237-239

**190. Alex Katz** b. 1927

*Gray Dress (Laura)*, 1992

Screenprint in colours, on Arches rag paper, the full sheet. Signed and numbered 22/150 in pencil (there were also 18 artist's proofs), published by Chalk and Vermillion Fine Arts, Greenwich, Connecticut, framed.  
S. 91.8 x 71.3 cm (36½ x 28½ in.)

**Estimate**

£2,000-3,000 \$3,000-4,300 €2,800-4,000 ₪

**Literature**

Klaus Albrecht Shröder 262







**191. Alex Katz** b. 1927

*Brisk Day*, 1990

Aquatint in colours, on wove paper, the full sheet. Signed and numbered 64/150 in pencil on the front with the artist's copyright inkstamp on the reverse (there was also 15 artist's proofs), published by Gjon Inc., Kyoto, unframed. S. 90.2 x 72.5 cm (35½ x 28½ in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ±

**Literature**

Klaus Albrecht Schröder 238



**192. Wayne Thiebaud** b. 1920

*Hotel Corner*, 1979/1998

Etching with drypoint, on wove paper, with full margins. Signed, dated and numbered 18/35 in pencil, published by Crown Point Press, San Francisco (with their blindstamp), framed. I. 12 x 9 cm (4¾ x 3½ in.) S. 19 x 16 cm (7½ x 6¼ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700 ±



Lot 193



Lot 194

**193. Robert Longo** b. 1953

*Men in the Cities: Study of Dave*, 1993

Lithograph, on wove paper, with full margins.

Signed, dated and numbered 32/35 in pencil, framed.

I. 47.5 x 17 cm (18¾ x 6¾ in.)

S. 57.5 x 36 cm (22½ x 14½ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700

**194. Robert Longo** b. 1953

*Men in the Cities: Untitled*, 1993

Lithograph, on wove paper, with full margins.

Signed, dated and numbered 24/35 in pencil, framed.

I. 43 x 30 cm (16⅞ x 11¾ in.)

S. 57.4 x 35.9 cm (22⅝ x 14⅛ in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700

**195. Robert Longo** b. 1953

*Untitled (Ivy Mike)*, 2010

Archival pigment print, on Epson Hot-Pressed paper, with full margins. Signed, dated and numbered 13/15 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 103 x 76 cm (40½ x 29⅞ in.)

S. 113 x 86 cm (44½ x 33⅞ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000







## 196. Louise Bourgeois 1911-2010

*Untitled (Fleurs)*, 2004

Etching in blue, on wove paper, with full margins. Signed, dated, and dedicated in the lower margin and numbered 35/100 in pencil, published by the artist, unframed.

I. 10 x 7 cm (3 $\frac{7}{8}$  x 2 $\frac{3}{4}$  in.)

S. 16 x 12 cm (6 $\frac{1}{4}$  x 4 $\frac{3}{4}$  in.)

### Estimate

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ± ♦



## 197. Louise Bourgeois 1911-2010

*Untitled (Toi et Moi)*, 2006

Screenprint in black and red, on fabric, the full sheet. Signed with initials in red ink and numbered 43/125 in black ink, published by the artist, unframed.

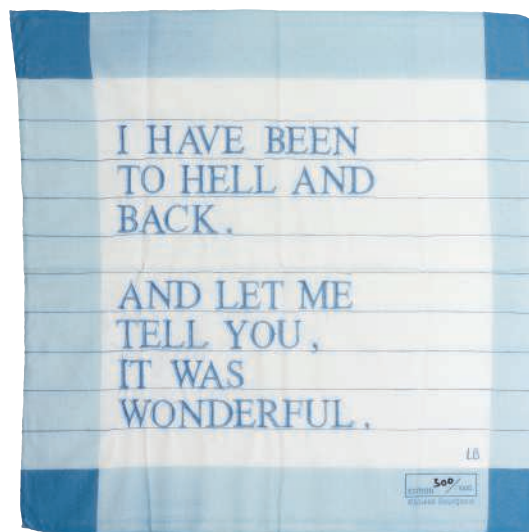
S. 8 x 10 cm (3 $\frac{1}{8}$  x 3 $\frac{7}{8}$  in.)

### Estimate

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ± ♦



Lot 198



Lot 198

## 198. Louise Bourgeois 1911-2010

*Be Calm*; and *Untitled (I have been to Hell and Back)*, 2005; and 2007

Two fabric works comprising machine embroidery in colours, one with screenprint, on linen tea towel and cotton handkerchief respectively, each folded (as issued) and contained in the original paper envelope. The tea towel signed and numbered '797' in black felt-tip pen, the handkerchief with printed initials and numbered '300' in black felt-tip pen (the edition was 1,000 for both), each with printed artist's copyright, published by Tate, London.

*Calm* 32 x 31.5 cm (12 $\frac{5}{8}$  x 12 $\frac{3}{8}$  in.)

*Hell* 67 x 49 cm (26 $\frac{3}{8}$  x 19 $\frac{1}{4}$  in.)

### Estimate

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♦

**199. Kiki Smith** b. 1954

*Flower with Bee (1)*, 2000  
Etching and aquatint in colours, on wove paper, with full margins. Signed, dated and numbered 9/18 in pencil (there were also 6 artist's proofs), published by Thirteen Moons, New York, framed.  
I. 22.5 x 20 cm (8 $\frac{7}{8}$  x 7 $\frac{7}{8}$  in.)  
S. 41 x 35.8 cm (16 $\frac{1}{8}$  x 14 $\frac{1}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300



**200. Walton Ford** b. 1960

*Dying Words*, 2005  
Etching and aquatint in colours with drypoint, scraper and burnisher, on BFK Rives paper, with full margins. Signed, dated and numbered 46/75 in pencil, published by Blue Heron Press, New York.  
I. 35 x 45.5 cm (13 $\frac{3}{4}$  x 17 $\frac{7}{8}$  in.)  
S. 57.4 x 76.5 cm (22 $\frac{5}{8}$  x 30 $\frac{1}{8}$  in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000







Hermann Nitsch 21.10.76

## 201. **Richard Hamilton** 1922-2011

*Polaroid Portrait, Hermann Nitsch 21.10.76, 2010*  
 Digital restoration in colours of a polaroid photograph, mounted to heavy-weight wove paper (as issued). The edition was 2 (one reserved for the Richard Hamilton Archive), published by the Serpentine Gallery, London, mounted and framed in a clear acrylic box frame, specified by the artist.  
 overall 17.8 x 12.8 cm (7 x 5 in.)

### **Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

**202. Richard Hamilton** 1922-2011

*Guggenheim (Black)*, 1970

Vacuum formed acrylic and cellulose. Signed and numbered '3' in black ink on the reverse (the edition was 106, although an edition of 750 was planned it was not fully executed), published by xartcollection, Zurich.  
59.2 x 59.2 x 10 cm (23¼ x 23¼ x 3⅞ in.)

**Estimate**

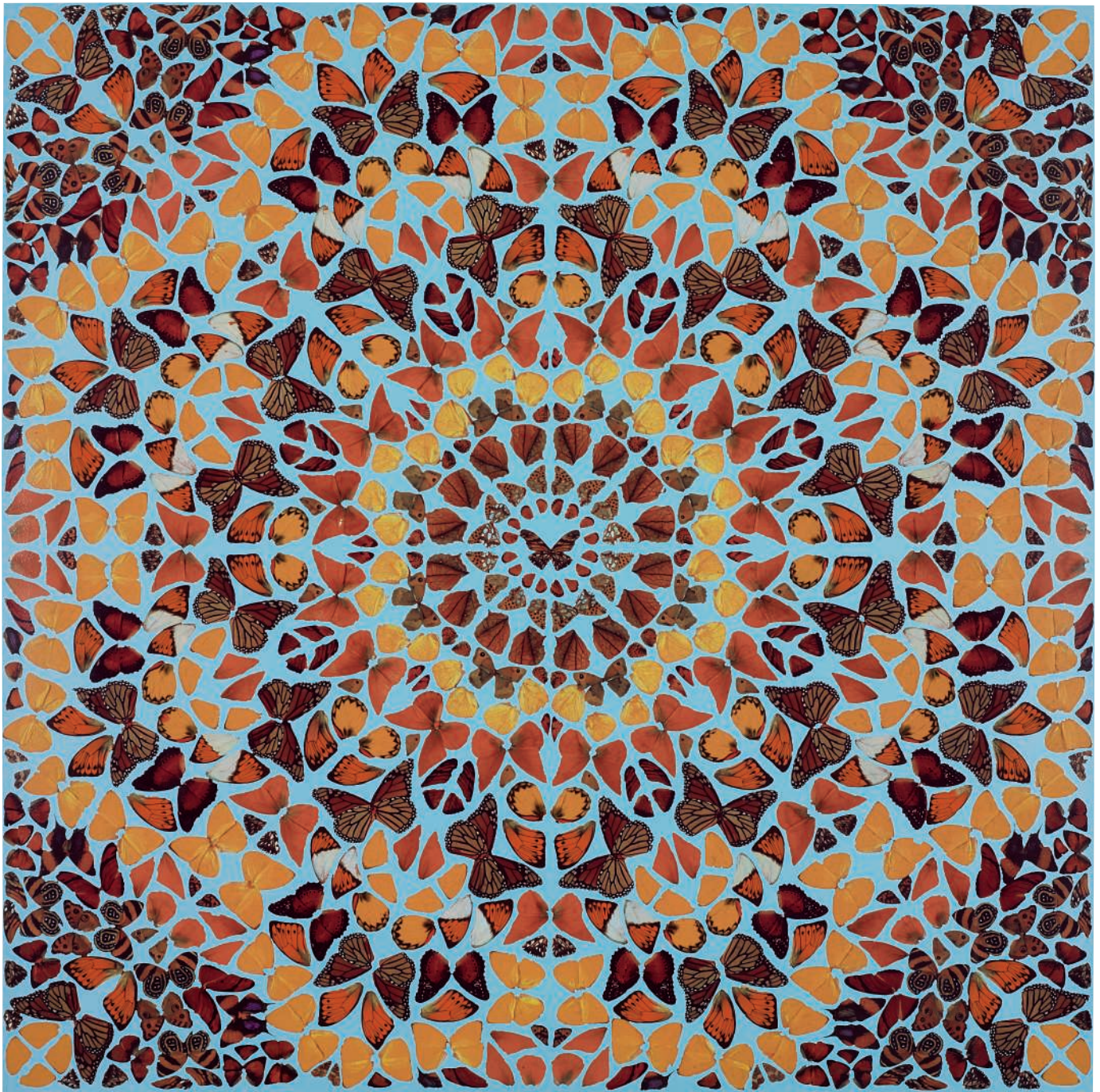
£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

**Literature**

Etienne Lullin M3







**203. Damien Hirst** b. 1965

*Pardon, 2012*

Screenprint in colours with glaze, on Somerset paper, the full sheet. Signed and numbered 10/25 in pencil on the reverse (there were also 5 artist's proofs), published by Other Criteria, London (with their and the artist's inkstamps on the reverse), framed. S. 91 x 91.1 cm (35 $\frac{7}{8}$  x 35 $\frac{7}{8}$  in.)

**Estimate**

£7,000-9,000 \$8,500-11,000 €8,000-10,200 ♣

This work has been authenticated by the Hirst Authentication Committee





**204. Damien Hirst** b. 1965

*Exaudi, Domine*, from *Psalm Prints*, 2009  
 Screenprint in colours with diamond dust and glaze, on smooth wove paper, with full margins. Signed and numbered 3/50 in pencil (there were also 5 artist's proofs), published by Other Criteria, London (with their and the artist's blindstamp), framed.  
 I. 92 cm (36¼ in.) diameter  
 S. 109.1 x 107.6 cm (42⅞ x 42⅜ in.)

**Estimate**  
 £6,000-8,000 \$7,300-9,700 €6,800-9,100 ♣

This work has been authenticated by the Hirst Authentication Committee





**205. Damien Hirst** b. 1965

*Rhodotorulic Acid; and Ammonium Sulfamate, from 40 Woodcut Spots, 2011*

Two woodcuts in colours, on Somerset Textured paper, with full margins. Both signed in pencil on the front and numbered 28/55 in pencil on the reverse (there were also 10 artist's proofs), published by The Paragon Press, London, both framed.  
both L. various sizes,  
both S. approx. 16 x 15.5 cm (6¼ x 6½ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

This work has been authenticated by the Hirst Authentication Committee

**206. Damien Hirst** b. 1965

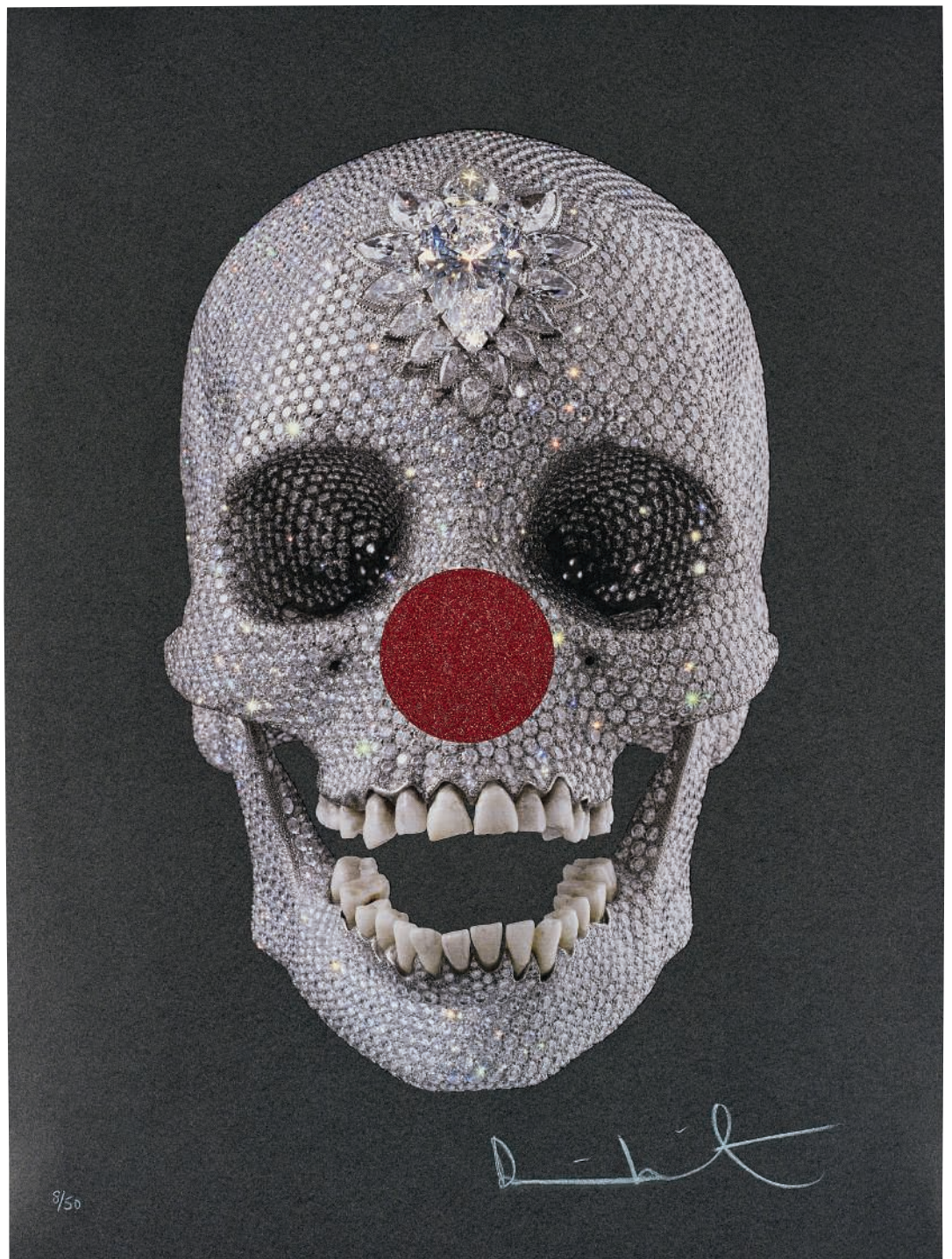
*Blue Butterfly, from In The Darkest Hour There May Be Light, 2006*

Screenprint in colours with glaze, on wove paper, the full sheet. Signed and numbered 41/50 in black ink (there were also 29 artist's proofs), co-published by the Serpentine Gallery and Other Criteria, London, framed.  
S. 42 x 29.6 cm (16½ x 11½ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠

This work has been authenticated by the Hirst Authentication Committee



**207. Damien Hirst** b. 1965

*For the Love of Comic Relief*, 2013

Lithograph in colours with glitter and UV glaze, on wove paper, the full sheet. Signed and numbered 8/50 in white pencil (there were also 10 artist's proofs), published by Other Criteria, London, framed.  
S. 45 x 33.7 cm (17¾ x 13¼ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

This work has been authenticated by the Hirst Authentication Committee





11/55

D. Hirst

## 208. 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 11/55  
in black ink (there were also 10 artist's proofs),  
published by Paul Stolper and Other Criteria,  
London, framed.

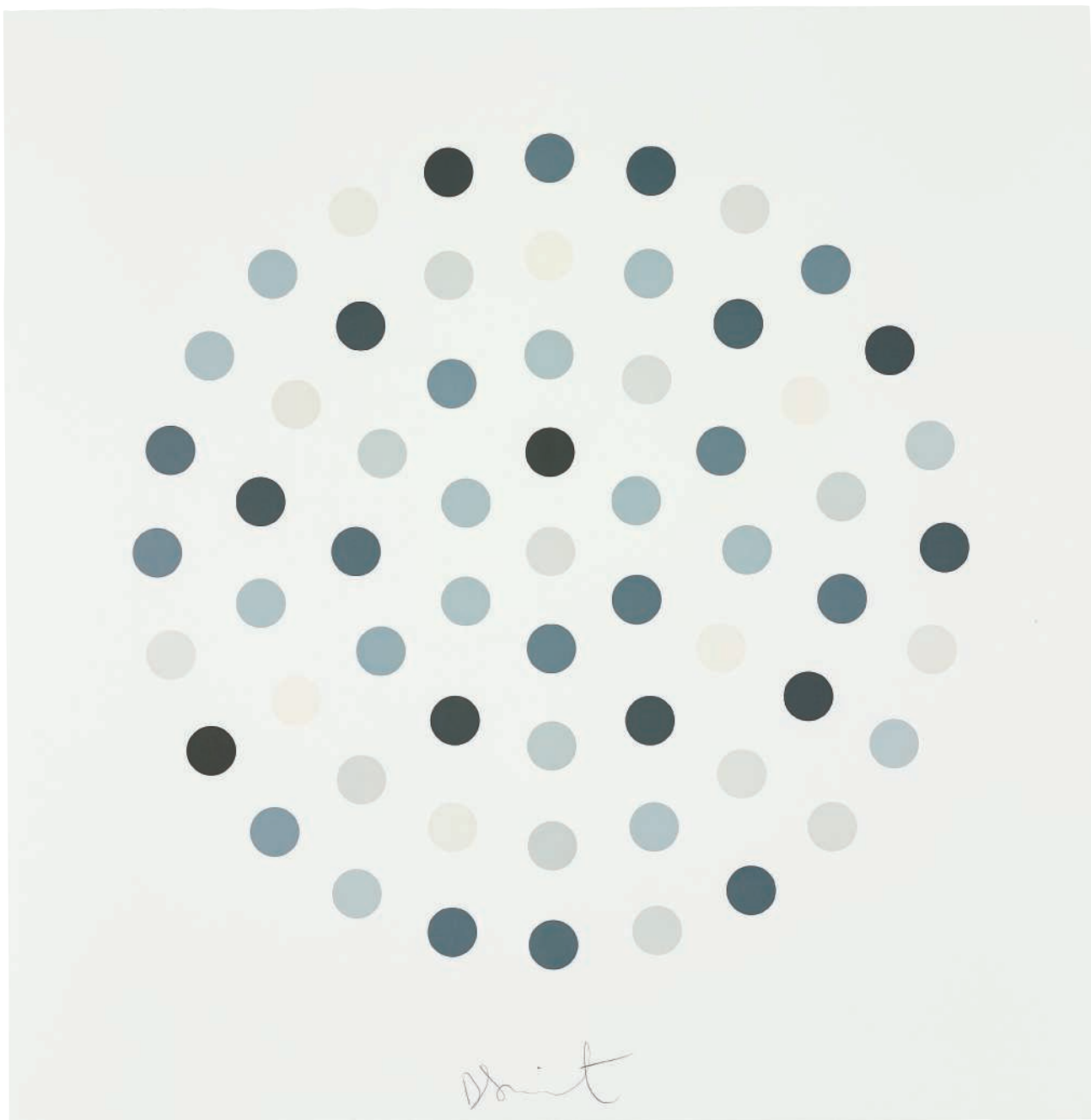
I. 55.5 x 55.3 cm (21 $\frac{7}{8}$  x 21 $\frac{3}{4}$  in.)

S. 73 x 71.2 cm (28 $\frac{3}{4}$  x 28 in.)

### Estimate

£2,500-3,000 \$3,000-3,700 €2,800-3,400 ▲

This work has been authenticated by the Hirst  
Authentication Committee



**209. Damien Hirst** b. 1965

*Cinchonidine*, 2004

Etching and aquatint in colours, on Hahnemühle etching paper, with full margins. Signed in pencil on the front and numbered 51/145 on the reverse (there were also 35 artist's proofs), published by The Paragon Press, London, framed.

I. 86 cm (33<sup>7</sup>/<sub>8</sub> in.) diameter

S. 115.2 x 112.4 cm (45<sup>3</sup>/<sub>8</sub> x 44<sup>1</sup>/<sub>4</sub> in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♣

**Literature**

The Paragon Press 2001-2006 pp. 158-159

This work has been authenticated by the Hirst Authentication Committee





## 210. Various Artists including Tracey Emin, Gavin Turk and Sam Taylor-Wood

*Other Men's Flowers*, 1994

The complete set of 15 screenprints in colours with letterpress, on various papers, the full sheets or with full margins, with title page and colophon, and with additional unsigned print *Please Keep Out Foot and Mouth*, the sheets loose (as issued), contained in the original blue paper-covered portfolio box. All signed (one with initials) in pencil, black ink or stamp-signed, (some on the reverse, the Gary Hume on a separate sheet of paper), three dated and two numbered 46/50 (there were also 20 artist's proofs), published by The Paragon Press, London.  
portfolio 29.5 x 62.5 x 2 cm (11½ x 24½ x 0¾ in.)

### Estimate

£800-1,200 \$970-1,500 €910-1,400 ♠

### 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.

## 211. Peter Doig b. 1959

*Lapeyrouse Wall*, 2004

Etching and aquatint in colours, on wove paper, with full margins. Signed, dated and numbered 28/30 in pencil, published by the artist, unframed.

I. 19.5 x 14.5 cm (7½ x 5¾ in.)

S. 53.2 x 38.2 cm (20⅞ x 15 in.)

### Estimate

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ♠ +

## 212. Antony Gormley b. 1950

*Sublimate*, 2008/2010

Etching and aquatint, on BFK Rives paper, with full margins. Signed, titled, dated and numbered 21/60 in pencil (there were also 6 artist's proofs), printed by Thumbprint Editions, London, on the occasion of the exhibition *Between You and Me*, Rotterdam, 2008, unframed.

I. 34.2 x 49.5 cm (13½ x 19½ in.)

S. 57.5 x 76.2 cm (22½ x 30 in.)

### Estimate

£2,500-3,500 \$3,000-4,300 €2,800-4,000 ♠



**213. Jake Chapman, Paul McCarthy, George Condo and Dinos Chapman**

*Paul, Jake, Dinos, George (Freak Blood), 2006*  
Etching and aquatint, on wove paper, with full margins. An unsigned and unnumbered impression (the edition was 8, some with hand-colouring), published by Deitch Projects, New York and RS&A, London, framed.

I. 117 x 83 cm (46½ x 32½ in.)

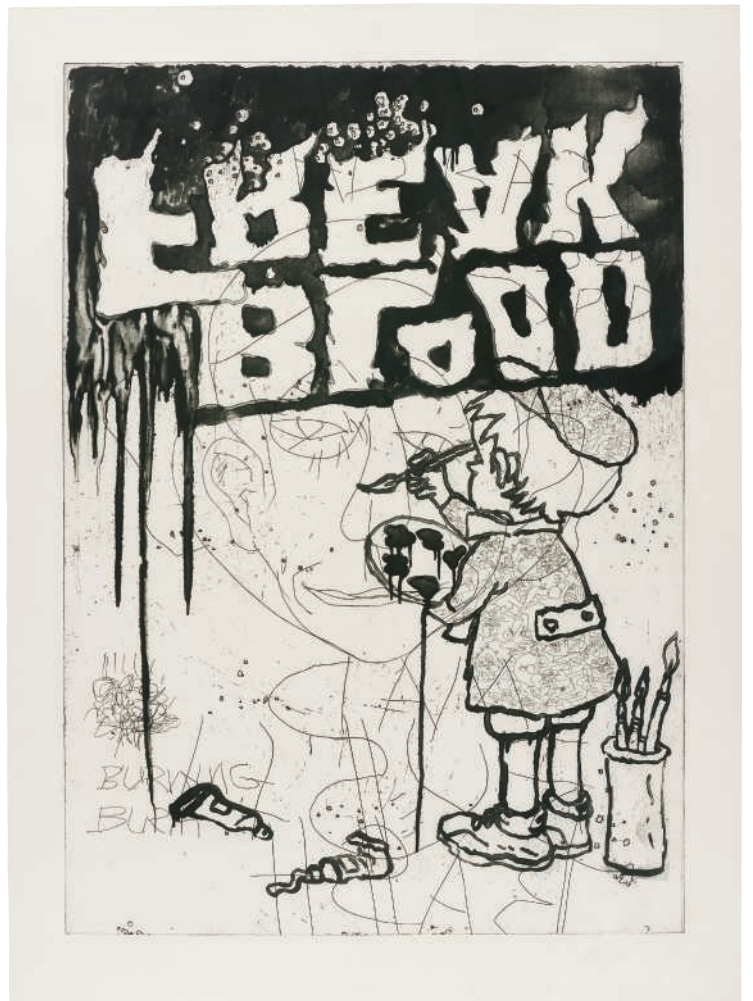
S. 135.5 x 99.5 cm (53¾ x 39½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

**Literature**

Jake and Dinos Chapman, George Condo and Paul McCarthy were invited by London Arts Agency, RS&A, to collaborate on the creation of eight paintings and a set of etchings over a period of one year. The project commenced in March 2006 with two canvases and one etching plate being delivered to each of the artist's studios. The artists were each given a month to work on the three pieces before their canvases and the worked-up etching plate were collected and rotated to the next artist in a pre-arranged sequence. Each canvas and etching plate rotated four times in total so that each participating artist had the chance to be first, second, third and fourth in the sequential make-up of a single painting and etching plate. The title of the present work relates to the order in which the artists worked on this plate.







**214. Julian Opie** b. 1958

*Waitress*, from *Walking in London 2*, 2014  
 Lenticular acrylic panel comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond. Signed in black ink and numbered 32/50 (printed) on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in a brushed aluminium frame specified by the artist. frame 83.5 x 51.5 x 4 cm (32 $\frac{7}{8}$  x 20 $\frac{1}{4}$  x 1 $\frac{5}{8}$  in.)

**Estimate**

£7,000-9,000 \$8,500-11,000 €8,000-10,200 ♣

**Literature**

Alan Cristea 269



**215. Julian Opie** b. 1958

*Ruth Smoking 5*, 2006

Screenprint in colours, on Somerset Satin paper, the full sheet. Signed and numbered 9/50 in pencil on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, contained in a frame preferred by the artist. S. 120.7 x 82 cm (47½ x 32¼ in.)

**Estimate**

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

**Literature**

Alan Cristea 94





**216. Julian Opie** b. 1958

*Nurse, from Walking in London 1, 2014*

Lenticular acrylic panel comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 3mm Dibond. Signed in black ink and numbered 29/50 (printed) on a label affixed to the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in a brushed aluminium frame specified by the artist. 82.5 x 52 cm (32½ x 20½ in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 • ♠

**Literature**

Alan Cristea 263

**This lot is sold with no reserve**

**217. Julian Opie** b. 1958

*Imagine You are Driving (Fast)/Rio/Helmet, 2002*

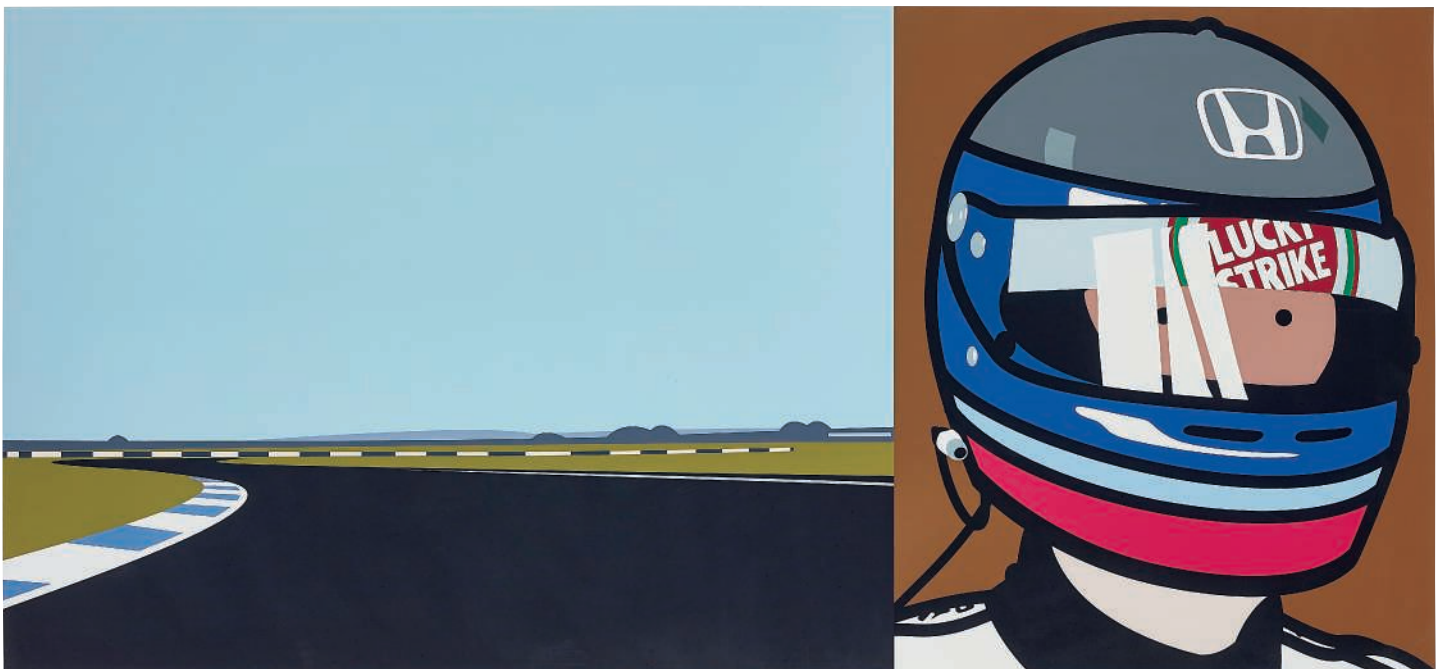
Lambda print in colours, on Fujicolour photographic paper dry-mounted to PVC (as issued), the full sheet. Signed and numbered 13/50 in black marker on the reverse (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, framed. S. 56 x 120.3 cm (22 x 47¾ in.)

**Estimate**

£2,500-3,500 \$3,000-4,300 €2,800-4,000 • ♠

**Literature**

Alan Cristea 37



**218. Stik** b. 1979

*Blank Plaque*, 2011

Hand-cast colour tinted polyurethane resin plaque. Signed, dated and numbered 10/10 in white on the reverse, published by Squarity, London, with the accompanying Certificate of Authenticity. 23 cm (9 in.) diameter

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♣



**219. Stik** b. 1979

*Plaque*, 2011

Hand-cast colour tinted polyurethane resin plaque. Signed, dated and numbered 'AP 2/2' in white on the reverse (an artist's proof, the edition was 12), published by Squarity, London, for the *Stik: Council Property* exhibition held at King of Paint, Bristol 17 June - 16 July, 2011, with the accompanying Certificate of Authenticity. 23 cm (9 in.) diameter

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♣







2ANKS/ 06





**220. Banksy** b. 1975

*Grin Reaper*, 2005

Screenprint in colours, on grey wove paper, the full sheet. Signed, dated and numbered 66/300 in pencil, published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.  
S. 70 x 50 cm (27½ x 19⅝ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

**221. Banksy** b. 1975

*Love is in the Air*, 2003

Screenprint in colours, on wove paper, with full margins. Numbered 106/500 in pencil (an unsigned impression, with artist's copyright stamp lower right), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.  
I. 46.5 x 67 cm (18¼ x 26⅜ in.)  
S. 50 x 70 cm (19⅝ x 27½ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ± ♠





**222. Tracey Emin** b. 1963

*The Kiss was Beautiful; and My Favourite Little Bird, 2015-2016*

Two offset lithographic posters in colours, on silk finish paper, the full sheets. Both signed and annotated 'X' in silver ink, from the unnumbered editions of 500, published by Emin International, London, both framed. both S. 70 x 50 cm (27½ x 19½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ▲



**223. Tracey Emin** b. 1963

*My Heart is with You Always; and But Yea, 2015*

Two offset lithographic posters in colours, on silk finish paper, the full sheets. Both signed, one dated and one annotated 'X' in silver ink, from the unnumbered editions of 500, published by Emin International, London, both framed. S. 70 x 50 cm (27½ x 19½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ▲



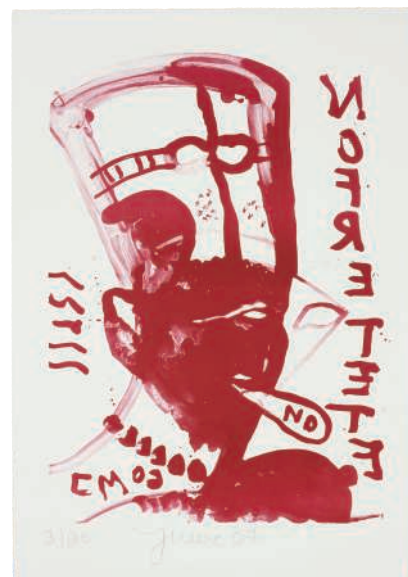
**224. Olaf Breuning** b. 1970

*Spaghettisheep, 2005*

Chromogenic print, laminated and flush-mounted to aluminium, the full sheet. From the edition of 6, unframed. S. 122 x 143 cm (48 x 56¼ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700



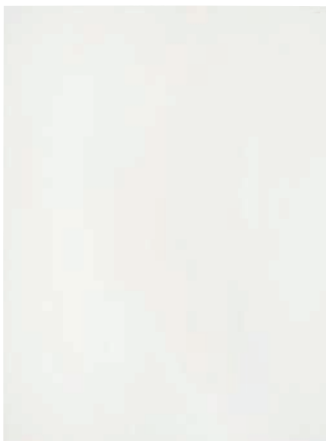
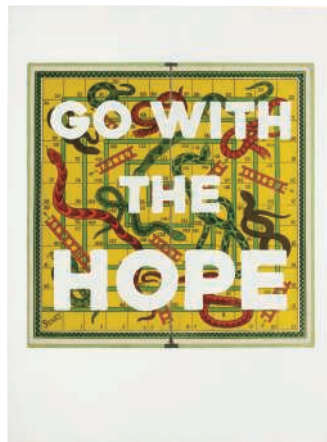
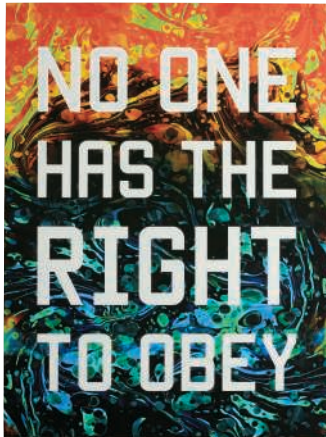
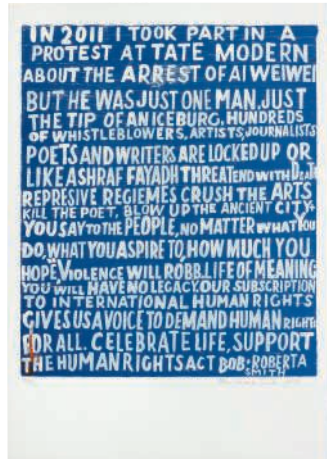
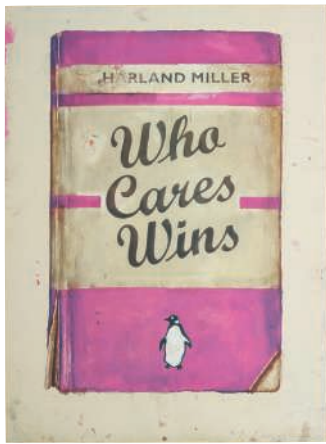
**225. Jonathan Meese** b. 1970

*Große Frauen* (Great Women), 2007  
The complete set of seven lithographs in red, on Magnani paper, with full margins, with justification, the sheets loose, contained in the original black card portfolio with hand-painted cover. Each signed, dated and numbered 3/20 in pencil, published by Tabor Presse, Berlin.  
portfolio 72 x 52 x 1 cm  
(28¾ x 20½ x 0¾ in.)

**Estimate**  
£2,000-3,000 \$2,400-3,700  
€2,300-3,400 ♠ †

Including *Mona Lisa*, *Marie Antoinette*, *Isis*, *Maria Stuart*, *Nofretete*, *Cleopatra*, and *Jeanne d'Arc*





## 226. Various Artists including Harland Miller, Jake and Dinos Chapman, and Mat Collishaw

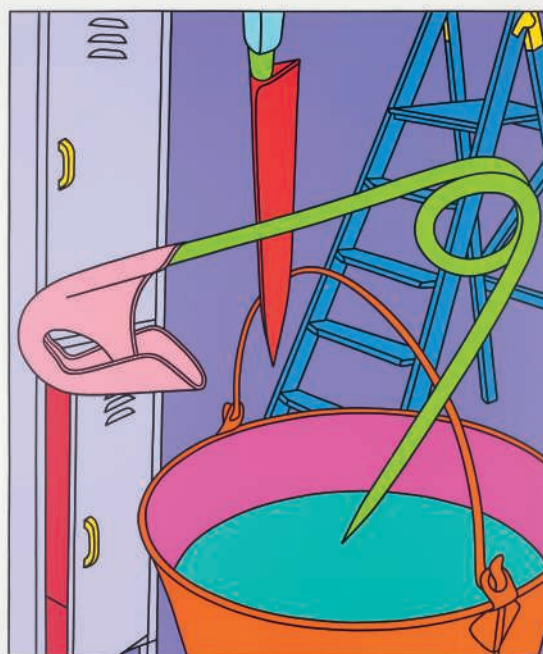
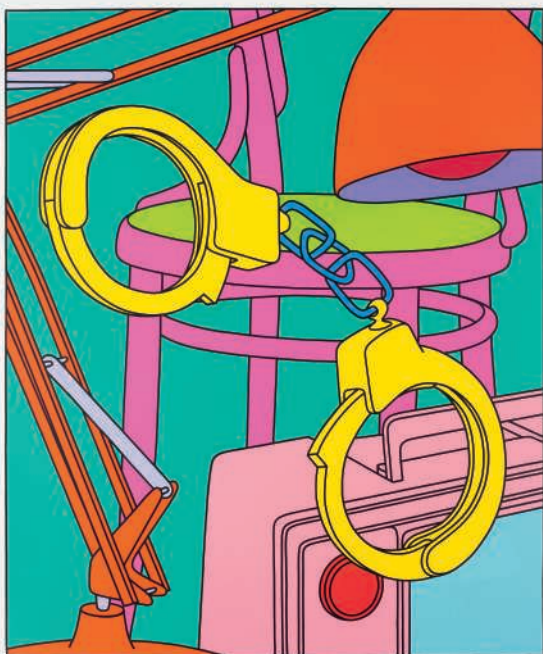
*Artists with Liberty: Save Our Human Rights Act, 2016*

The complete set of 10 prints in various mediums, seven in colours, on various Somerset papers, with full margins or the full sheets, contained in the original orange card portfolio with printed title. Nine prints signed and seven numbered 6/25 in pencil, some on the reverse, the Mark Wallinger signed and dated in black ink and numbered 6/25 (printed) on the accompanying Certificate of Authenticity, further numbered '6' in pencil on the colophon, published by Liberty, London. portfolio 72 x 53 x 1 cm (28 3/8 x 20 7/8 x 0 3/8 in.)

### Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100 ♠

Including works by: Harland Miller, Sue Webster, Mat Collishaw, David Birkin, Bob and Roberta Smith, Jake and Dinos Chapman, Mark Titchner, Ruth Ewan, Mark Wallinger, and Rachel Howard.



**227. Michael Craig-Martin** b. 1941

*Intimate Relations*, 2001

The complete set of three screenprints in colours, on wove paper, with full margins. Each signed, dated and numbered 28/50 in pencil (there were also 11 artist's proofs), published by Alan Cristea Gallery, London, all framed.

all I. 97 x 81 cm (38¼ x 31⅞ in.)

all S. 120 x 98.8 cm (47¼ x 38⅞ in.)

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 ♠

Including: *Handcuffs*, *Safety Pin*, and *Sunglasses*.







**228. David Shrigley** b. 1968

*Life is Fantastic*, 2016

Screenprint in colours, on wove paper, the full sheet. Signed with initials, dated and numbered 119/125 in pencil, published by Counter Editions, London, framed.

S. 76 x 60 cm (29<sup>7</sup>/<sub>8</sub> x 23<sup>5</sup>/<sub>8</sub> in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠

**229. Deborah Kass** b. 1952

*Vote Hillary*, 2016

Screenprint in colours, on Stonehenge paper, with full margins. Signed, dated and numbered 98/250 in pencil on the reverse, published by Brand X Editions, New York (with their blindstamp), unframed.

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

S. 106 x 106.5 cm (41 $\frac{3}{4}$  x 41 $\frac{7}{8}$  in.)

**Estimate**

£1,000-1,200 \$1,200-1,500 €1,100-1,400



**230. Harland Miller** b. 1964

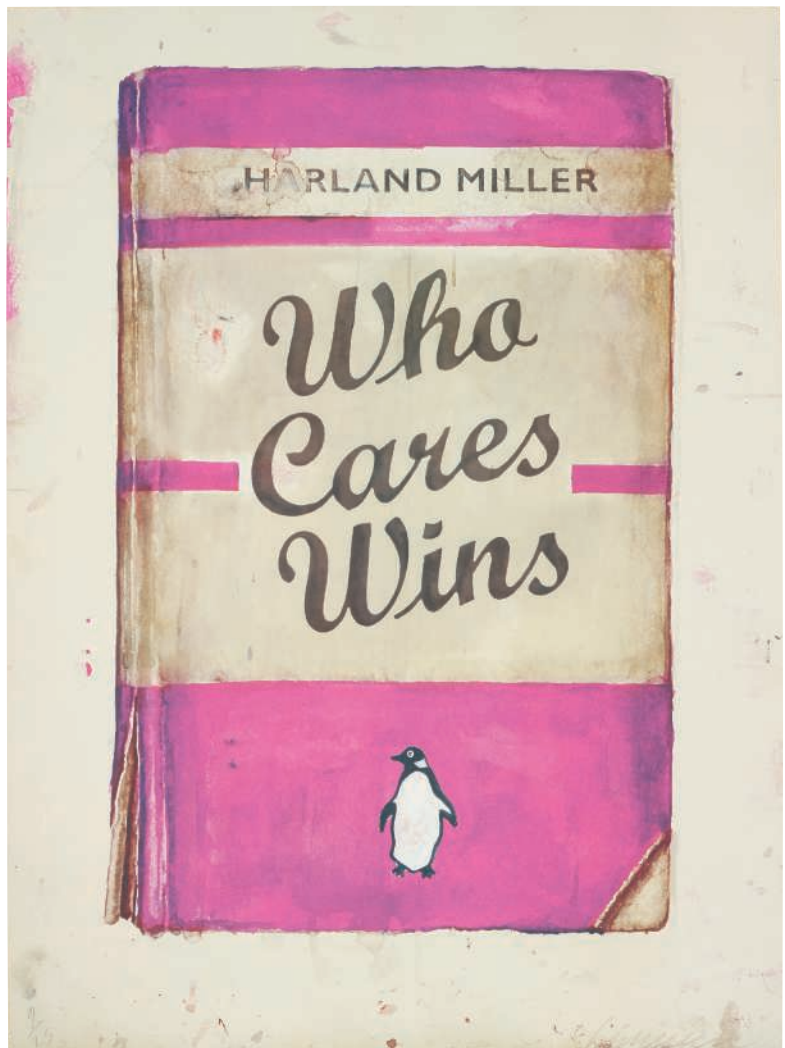
*Who Cares Wins*, from *Artists with Liberty: Save Our Human Rights Act*, 2016

Lithograph in colours, on Somerset Velvet paper, the full sheet, contained in the original *Artists with Liberty* orange card portfolio with text in black. Signed and numbered 9/25 in pencil, published by Liberty, London.

S. 58.1 x 43 cm (22 $\frac{7}{8}$  x 16 $\frac{7}{8}$  in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 ♠







**231. Jeff Koons** b. 1955

*Michael Jackson and Bubbles* from  
*Jeff Koons*, 1995

Offset lithograph in colours, on wove paper,  
with full margins. Signed, dated and  
numbered 30/50 in pencil (there were  
also 10 artist's proofs), published by Edition  
Schellmann, Munich and New York, framed.  
I. 52 x 82 cm (20½ x 32¼ in.)  
S. 69.8 x 99.7 cm (27½ x 39¼ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400

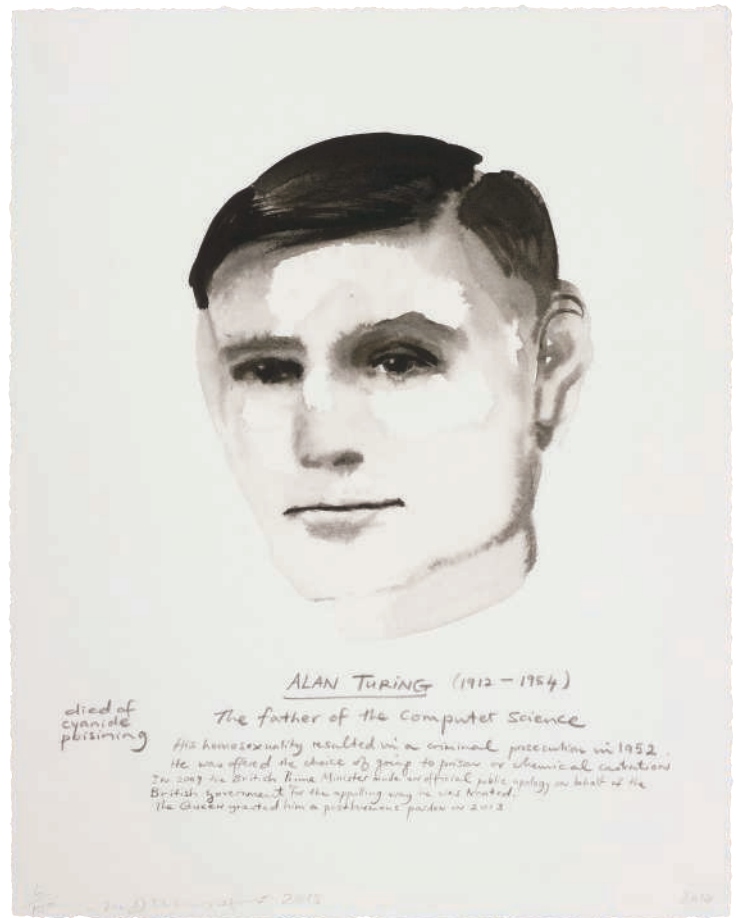
**232. Marlene Dumas** b. 1953

*Alan Turing*, 2015

Piezographic print in colours, on wove paper, the full sheet, contained in the original black card folder with printed label. Signed, titled, dated and numbered 6/100 in pencil, published by Tate, London, on the occasion of the exhibition *Marlene Dumas: The Image As Burden*, 2015. S. 44.6 x 35.3 cm (17½ x 13⅞ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 ♠



**233. David Noonan** b. 1969

*Untitled*, 2007

Screenprint on linen and jute collage, laid to wooden panel (as issued). Signed, dated and numbered 2/7 in black ink on the reverse of the frame (there were also 2 artist's proofs), contained in the original wooden artist's frame. frame 74 x 59 x 4.5 cm (29⅞ x 23¼ x 1¾ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠







o **234. Wade Guyton** b. 1972

*Untitled (X Poster)*, 2008/2016

Epson UltraChrome inkjet print, on wove paper, the full sheet, folded (as issued), contained in the original cardboard portfolio box. Signed and numbered 46/100 in black ink on a label affixed to the portfolio.

S. 210 x 172.5 cm (82 $\frac{5}{8}$  x 67 $\frac{7}{8}$  in.)

**Estimate**

£3,000-5,000 \$3,700-6,100 €3,400-5,700



**235. Zaha Hadid** 1950-2016

*Solid (Edition No. 31), 2005*

Vacuum cast polyurethane resin multiple, with accompanying light-box, contained in the original plastic box. With embossed signature and numbering 140/250, published by Deutsche Guggenheim, Berlin, on the occasion of their 25th anniversary.  
multiple 4.8 x 37 x 6.5 cm (1 $\frac{7}{8}$  x 14 $\frac{5}{8}$  x 2 $\frac{1}{2}$  in.)  
with lightbox 9.8 x 38.5 x 6.5 cm (3 $\frac{7}{8}$  x 15 $\frac{1}{8}$  x 2 $\frac{1}{2}$  in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 ♠ †

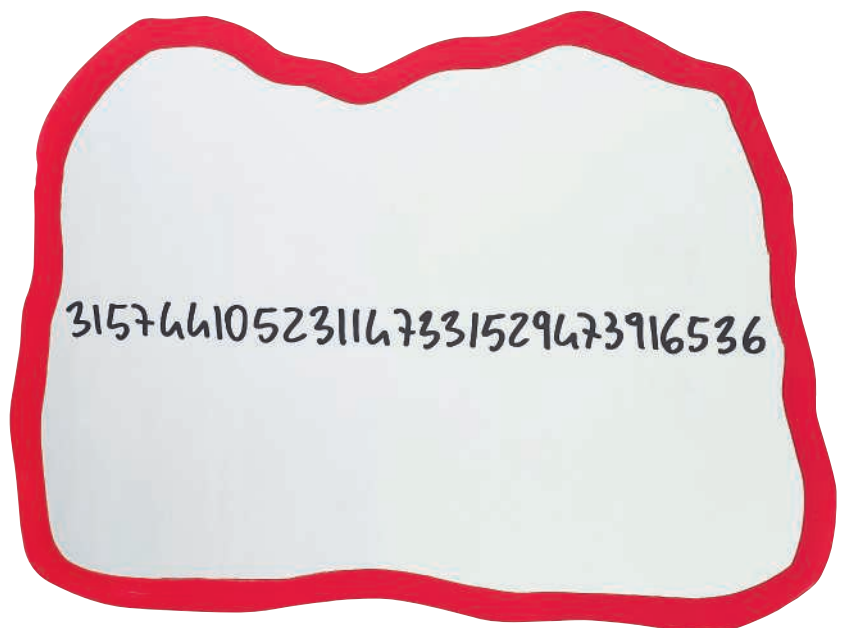
**236. Michelangelo Pistoletto** b. 1933

*Frattali (Red), 1999-2000*

Acrylic in red and black, on mirrored glass. Signed, titled and dated '1999/2000' in white paint pen on the reverse, a unique variant, further signed on the accompanying Certificate of Authenticity in black ink.  
approx. 56 x 76 cm (22 x 29 $\frac{7}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ♠





### 237. Yves Klein 1928-1962

**Estimate**  
£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ± ♠

**Estimate**  
£1,000-1,500 \$1,200-1,800 €1,100-1,700



**239. Christian Marclay** b. 1955

*Skssh Clang Whssh*, 2011  
Photogravure on Canson Mi-Teintes paper  
*chine-collé* to Revere Silk paper, with full margins.  
Signed, dated and numbered 22/25 in pencil on the  
reverse (there were also 7 artist's proofs), published  
by Graphicstudio, University of South Florida  
(with their inkstamp on the reverse), framed.  
I. 30 x 22.5 cm (11¾ x 8⅞ in.)  
S. 38 x 31 cm (14⅞ x 12¼ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400



**240. Christopher Wool** b. 1955

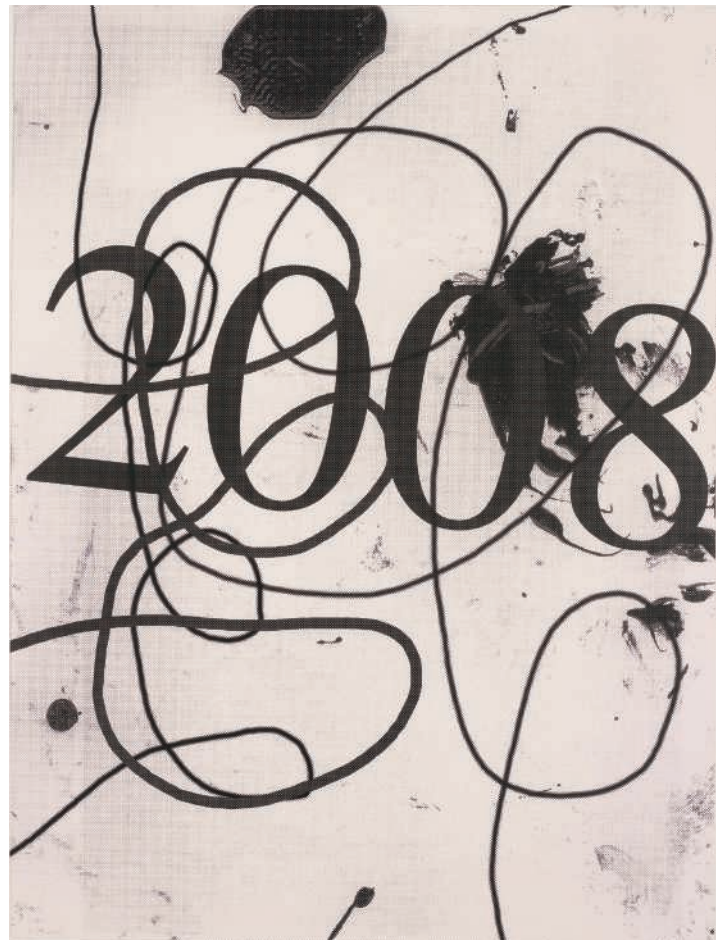
*2008 (For Parkett)*, 2008  
Screenprint, on Dur-O-Tone Newsprint, with full  
margins. Signed, dated and numbered 22/45  
in pencil (there were also 20 artist's proofs  
in Roman numerals), published by Parkett  
Editions, New York and Zurich, framed.  
I. 81 x 61 cm (31⅞ x 24 in.)  
S. 96.5 x 63.5 cm (37⅞ x 25 in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700

**Literature**

Edition for Parkett 83







**241. Liu Ye** b. 1964

*Girl with Mondrian*, 2001  
Lithograph in colours, on BFK Rives paper, the full sheet. Signed 'Luiye' in Pinyin and Chinese, dated and numbered 24/50 in pencil, unframed.  
S. 80.4 x 60.6 cm (31½ x 23¾ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300



**242. Liu Ye** b. 1964

*Little Girl With Balloons*, 2001  
Lithograph in colours, on BFK Rives paper, the full sheet. Signed 'Luiye' in Pinyin and Chinese, dated and numbered 29/50 in pencil, unframed.  
S. 80.3 x 62 cm (31½ x 24¾ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300



This lot is sold with no reserve

**243. Yoshitomo Nara** b. 1959

*WOW project (Works on Whatever)*, 2010  
Digital print in colours on brushed cotton towelling. With stitched signature on the fabric label, the edition size unknown, published by The Art Production Fund, New York, unframed.  
177.8 x 152.4 cm (70 x 60 in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡

**244. Yoshitomo Nara** b. 1959

*Spockie*, 2002

Soft-ground etching and aquatint, on Japanese paper *chine-collé* to wove paper, with full margins. Signed, dated and numbered 3/35 in pencil (there were also 7 artist's proofs), published by KIDO Press Inc., Tokyo, framed.  
I. 29.5 x 24.5 cm (11 $\frac{5}{8}$  x 9 $\frac{5}{8}$  in.)  
S. 49 x 38 cm (19 $\frac{1}{4}$  x 14 $\frac{7}{8}$  in.)

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800

**Literature**

N. Miyamura and S. Suzuki, eds. E-2002-007



**245. Yoshimoto Nara and Hiroshi Sugimoto**

*Untitled*, 2005

Lithograph in colours, on wove paper, with full margins. Signed by both artists, dated and numbered 58/100 in pencil, published by the artists, framed.  
I. 29.6 x 22.8 cm (11 $\frac{5}{8}$  x 8 $\frac{7}{8}$  in.)  
S. 42.7 x 33 cm (16 $\frac{3}{4}$  x 12 $\frac{7}{8}$  in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400







## 246. On Kawara 1933-2014

*I MET*, 1968-1979/2004

The complete set of 12 volumes totalling 4,790 pages, contained in the original black cardboard box with printed title and artist's name. Signed with initials and numbered 33/90 in pencil on the endpaper of volume 12 (there were also 10 artist's proofs), published by Editions Micheline Szwajcer & Michèle Didier, Antwerp.  
boxed 23 x 55 x 17 cm (9 x 21½ x 6¾ in.)  
each volume 21 x 14.8 cm (8¼ x 5⅞ in.)

### Estimate

£4,000-6,000 \$4,900-7,300 €4,600-6,800

**247. On Kawara** 1933-2014

*One Million Years (For All Those Who Have Lived and Died)*; and *One Million Years (Past and Future #39-50)*, 1999; and 2003

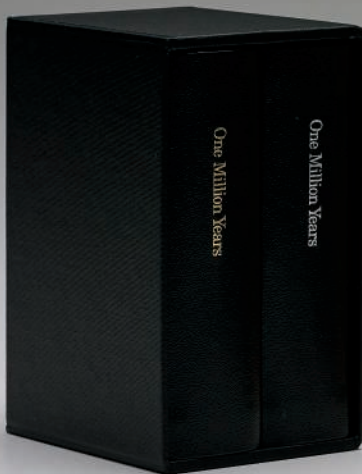
An artist's book in two volumes, and a set of 24 CDs, with original fabric-covered case and wooden box respectively. Each volume of the book signed with initials in pencil and numbered 20/60 (printed) on the endpapers (the edition was 570 with only the first 60 signed), published by Editions Micheline Szwajcer & Michèle Didier, Antwerp, the CDs numbered '178' in black ink on the side of the box (the edition was 250), published by Akira Ikeda Gallery, Berlin and Taura, Japan.

book 16.3 x 9.2 x 11.8 cm (6 $\frac{3}{8}$  x 3 $\frac{3}{8}$  x 4 $\frac{5}{8}$  in.)

CDs 14 x 26.5 x 15 cm (5 $\frac{1}{2}$  x 10 $\frac{3}{8}$  x 5 $\frac{7}{8}$  in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300







53/200

pumpkin 2000

Yayoi Kusama

## 248. Yayoi Kusama b. 1929

*Pumpkin 2000 (Yellow)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 53/200 in pencil (there were also 10 artist's proofs), published by the Serpentine Gallery, London, framed.

I. 29.5 x 35 cm (11 $\frac{5}{8}$  x 13 $\frac{3}{4}$  in.)

S. 48.1 x 64 cm (18 $\frac{7}{8}$  x 25 $\frac{1}{4}$  in.)

### Estimate

£6,000-8,000 \$7,300-9,700 €6,800-9,100

### Literature

Yayoi Kusama 298

This work has been authenticated by the Yayoi Kusama Studio.



**249. Yayoi Kusama** b. 1929

*Pumpkin 2000 (Red)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 74/100 in pencil (there were also 10 artist's proofs), published by the Serpentine Gallery, London, unframed.

I. 30 x 35 cm (11¾ x 13¾ in.)

S. 48.1 x 64 cm (18⅞ x 25¼ in.)

**Estimate**

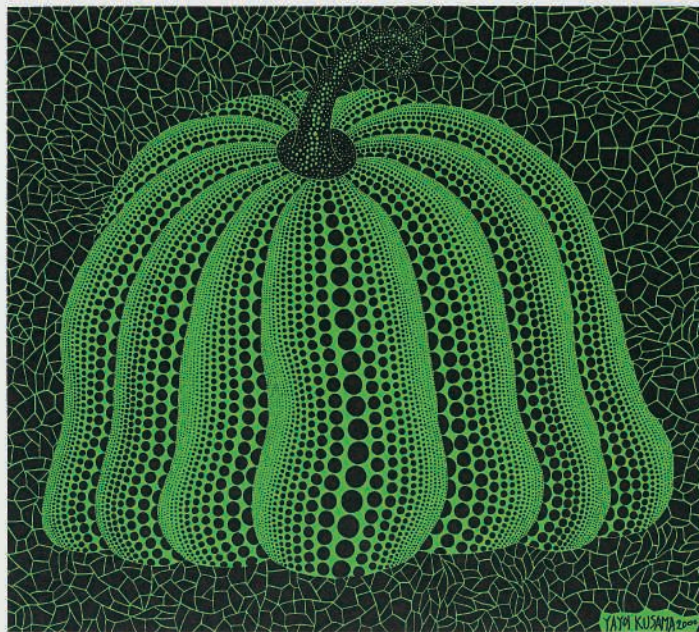
£6,000-8,000 \$7,300-9,700 €6,800-9,100

**Literature**

Yayoi Kusama 299

This work has been authenticated by the Yayoi Kusama Studio.





45/100

PUMPKIN 2000

Yayoi Kusama

## 250. Yayoi Kusama b. 1929

*Pumpkin 2000 (Green)*, 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 45/100 in pencil (there were also 10 artist's proofs), published by the Serpentine Gallery, London, framed.

I. 30 x 35 cm (11¾ x 13¾ in.)

S. 48.3 x 64 cm (19 x 25¼ in.)

### Estimate

£3,000-5,000 \$3,700-6,100 €3,400-5,700

### Literature

Yayoi Kusama 300

This work has been authenticated by the Yayoi Kusama Studio.

**251. Yayoi Kusama** b. 1929

*The Flowering Shinano Road*, 1999  
Screenprint in colours, on Arches paper,  
with full margins. Signed, titled in Japanese,  
dated and numbered 64/100 in pencil  
(there were also 10 artist's proofs), framed.  
I. 59.5 x 47.5 cm (23<sup>3</sup>/<sub>8</sub> x 18<sup>3</sup>/<sub>4</sub> in.)  
S. 76.2 x 57 cm (30 x 22<sup>1</sup>/<sub>2</sub> in.)

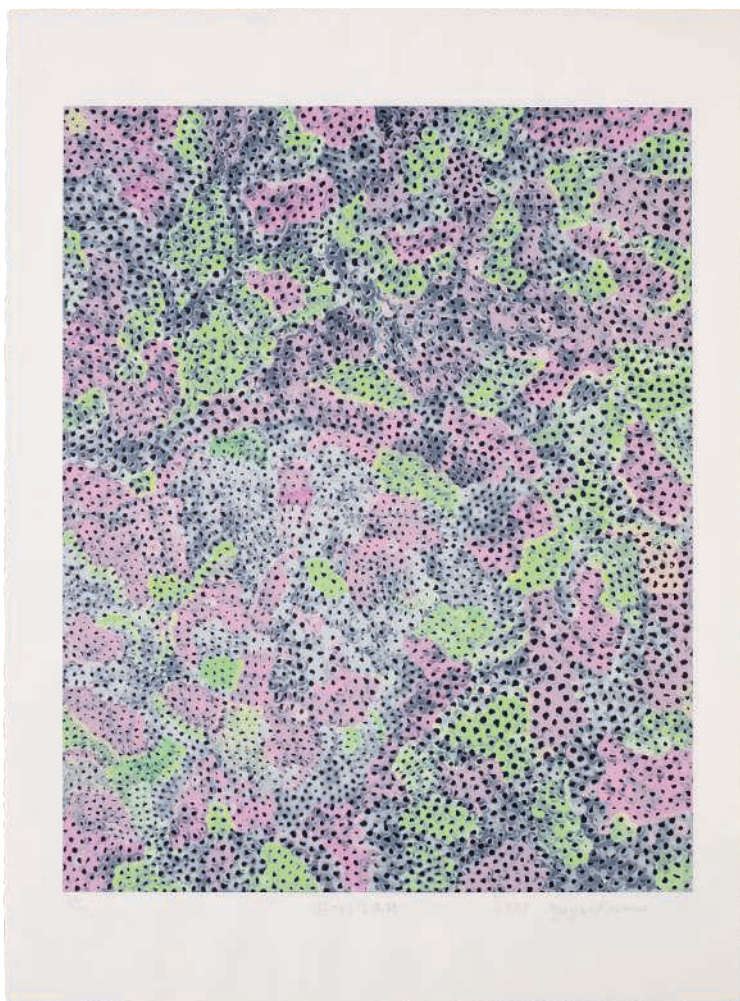
**Estimate**

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

**Literature**

Yayoi Kusama 249

This work has been authenticated by  
the Yayoi Kusama Studio.



**252. Takashi Murakami** b. 1962

*Plush Flowerball*, 2008  
Polyester and cotton spherical multiple in  
colours with acrylic boa and polyurethane.  
Numbered 056/200 on a tag affixed to  
the work and stamp-numbered on the  
accompanying Certificate of Authenticity  
(there were also 5 artist's proofs), published  
by Kaikai Kiki Ltd., Japan.  
40 cm (15<sup>3</sup>/<sub>4</sub> in.) diameter

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 ±

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This lot is sold with no reserve

**253. Takashi Murakami** b. 1962

*Flower Ball (3-D) Sequoia semperivens; Flower Ball (3-D) Autumn 2004; Flower Ball (Lots of Colors); and Flowerball sexual Violet No.1 (3D)*, 2013  
Four offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered 114/300, 73/300, 73/300, and 79/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. all S. 71 cm (27 7/8 in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 • ±

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This lot is sold with no reserve

**254. Takashi Murakami** b. 1962

*An Homage to Monogold 1060 B; An Homage to IKB 1957 B; An Homage to Monopink 1960 B; and An Homage to Yves Klein, Multicolor B*, 2012

Four offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered 186/300, 205/300, 199/300, and 199/300 in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. S. 74 x 53 cm (29 1/8 x 20 7/8 in.)

**Estimate**

£2,000-3,000 \$2,400-3,700 €2,300-3,400 • ±

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This lot is sold with no reserve

**255. Takashi Murakami** b. 1962

*Bouquet of Love; Shangri-La Blue; Shangri-La Shangri-La Shangri-La; and Shangri-La Pink*, 2012; and 2016

Four offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered 123/300, 88/300, 190/300 and 102/300 in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, all framed. S. 68 x 68 cm (26 3/4 x 26 3/4 in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 • ±

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This lot is sold with no reserve

**256. Takashi Murakami** b. 1962

*Thoughts on Picasso; Thoughts on Matisse; Scenery with a Rainbow in the Midst; Awakening; Flowerball: Want to Hold You; Flowerball Multicolor; Flowerball: Open Your Hands Wide; and The Flowerball's Painterly Challenge, 2014-2015*

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

**Estimate**

£4,000-6,000 \$4,900-7,300 €4,600-6,800 • ‡

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This lot is sold with no reserve

**257. Takashi Murakami** b. 1962

*Flowerball (3D) – Papyrus; Letter to Picasso; Flowerball (3D); Hey You! Do You Feel What I Feel?; Flowerball (3D) – Turn Red!; Flowerball (3D) – Red, Pink, Blue; Groping for the Truth; Flowerball (3D) – Blue, Red; There is Nothing Eternal in this World That is Why You are Beautiful; and Comprehending the 51st Dimension, 2013-2014*

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

**Estimate**

£5,000-7,000 \$6,100-8,500 €5,700-8,000 • ‡

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This lot is sold with no reserve

**258. Takashi Murakami** b. 1962

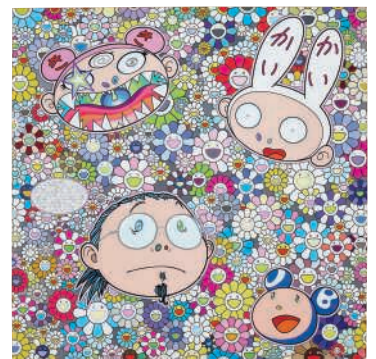
*The Creative Mind; and Kaikai & Kiki: Dreaming of Shangri-la, 2015*

Two offset lithographs in colours, on smooth wove paper, the full sheets. Both signed and numbered 209/300 and 191/300 respectively in silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed. one S. 68 x 68 cm (26 $\frac{3}{4}$  x 26 $\frac{3}{4}$  in.) one S. 61 x 61 cm (24 x 24 in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡

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This lot is sold with no reserve

## 259. Takashi Murakami b. 1962

*And Then x 6 (White: The Superflat Method, Pink and Blue Ears); And Then x 6 (Red: The Superflat Method); and And Then x 6 (Marine Blue: The Superflat Method)*, 2013  
Three offset lithographs in colours, on smooth wove paper, the full sheets. All signed and numbered 198/300, 161/300 and 156/300 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 \$1,200-1,800 €1,100-1,700 • ‡

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This lot is sold with no reserve

## 260. Takashi Murakami b. 1962

*Parallel Universe; and Spiral*, 2014  
Two offset lithographs in colours, on smooth wove paper, the full sheets. Both signed and numbered 160/300 and 168/300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.  
both S. 68 x 68 cm (26 $\frac{3}{4}$  x 26 $\frac{3}{4}$  in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡

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This lot is sold with no reserve

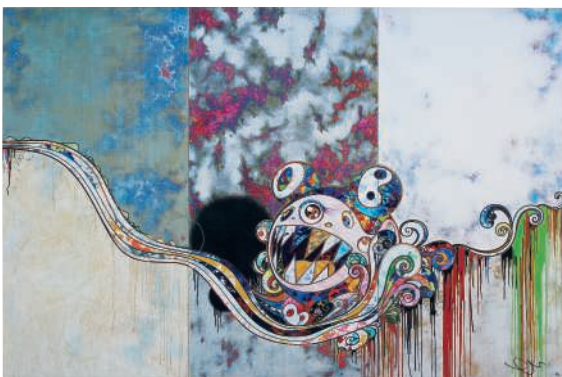
## 261. Takashi Murakami b. 1962

*772772; and 772x777*, 2015; and 2016  
Two offset lithographs in colours, on smooth wove paper, with full margins. Both signed and numbered 100/300 and 89/300 in black ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.  
both I. 64 x 96 cm (25 $\frac{1}{4}$  x 37 $\frac{3}{4}$  in.)  
both S. 65.5 x 97.5 cm (25 $\frac{3}{4}$  x 38 $\frac{3}{8}$  in.)

### Estimate

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡

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This lot is sold with no reserve

**262. Mark Grotjahn and Takashi Murakami**

b. 1968 and b. 1962

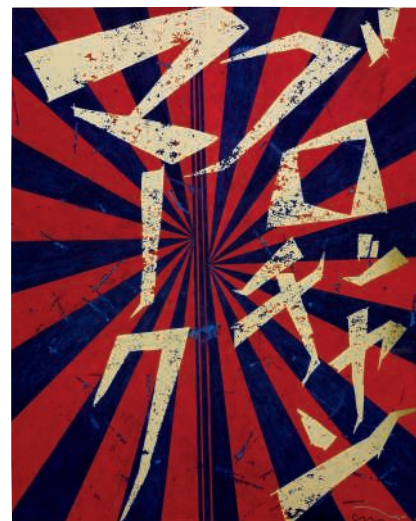
*Untitled (Canary Yellow and Black Butterfly 830); and Untitled (Scarlet Lake and Indigo Blue Butterfly 826)*, 2008-2010

Two offset lithographs in colours, on smooth wove paper, the full sheets. Both signed (Mark Grotjahn in black ink and Takashi Murakami in silver ink) and numbered 130/300 and 121/300 in silver ink, published by Kaikai Kiki, Co., Ltd., Tokyo, both framed.  
both S. 70 x 55.5 cm (27½ x 21½ in.)

**Estimate**

£1,000-1,500 \$1,200-1,800 €1,100-1,700 • ‡

Artworks ©2008-2010 Takashi Murakami/  
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This lot is sold with no reserve

**263. Yan Pei-Ming** b. 1960

*Pope Jean-Paul II*, from *Iônes*, 2005

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

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

S. 119.8 x 80 cm (47½ x 31½ in.)

**Estimate**

£1,500-2,000 \$1,800-2,400 €1,700-2,300 • ♠



This lot is sold with no reserve

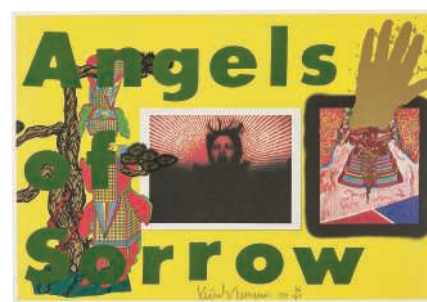
**264. Keiichi Tanaami** b. 1936

*Blessing of the Forest*, 1991

The complete set of 30 screenprints in colours, on wove paper, the sheets loose with full margins, with booklet and two printed card cut-outs, all contained in the original brown fabric-covered portfolio with printed title. All signed, dated and numbered 46/300 in pencil or red crayon (there were also 30 artist's proofs), published by Sano Gallery, Tokyo.  
portfolio 63.5 x 88.7 x 3.4 cm  
(25 x 34¾ x 1¾ in.)

**Estimate**

£2,000-3,000 \$2,400-3,700  
€2,300-3,400 • ‡





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### Auction and Viewing Location

30 Berkeley Square, London W1J 6EX

### Auctions

7 June 2017, 2pm and 6pm

### Evening Auction

Lot 1 - 61, 6pm

### Day Auction

Lot 62 - 264, 2pm

### Viewing

1 - 7 June 2017

Monday - Saturday 10am - 6pm

Sunday 12pm - 6pm

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## Front cover

Lot 39, Andy Warhol,  
*Beethoven*, 1987 (detail)

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(ARS), New York and DACS, London.

## Back cover

Lot 27, Roy Lichtenstein,  
*Expressionist Woodcut Series*  
(*Black State*), 1981 (detail)

© Estate of Roy Lichtenstein/DACS 2017



## Editions/October

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Phillips defines the Editions category. Our April sales result of \$6 million was the highest auction total in the department's history, with 88% of the works selling and 94% sold by value, the highest percentages in the industry.

October's sale will continue to provide extraordinary examples of modern and contemporary prints, multiples and works on paper to collectors spanning the globe.

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## Stencil. Ink. Screenprint.

**Printmaking Workshop**  
**3 June 2017, 12–5pm**  
**Phillips, 30 Berkeley Square W1J 6EX**

Phillips invites you to join us for a printmaking exhibition, demonstration and workshop, in collaboration with artist Lucy Farley and Worton Hall Studios. Guests will be given a tour of our June Editions sales, before a demonstration and Q&A with the artist, followed by the opportunity to make their own screenprint.

12pm: tour of the June Editions sales  
12.30pm: demonstration and artist Q&A  
1.30–5pm: screenprinting workshop

**To join us for the day please book a place**  
Hayley Lawton  
hlawton@phillips.com  
+44 207 318 4010

Lucy Farley at Worton Hall Studios  
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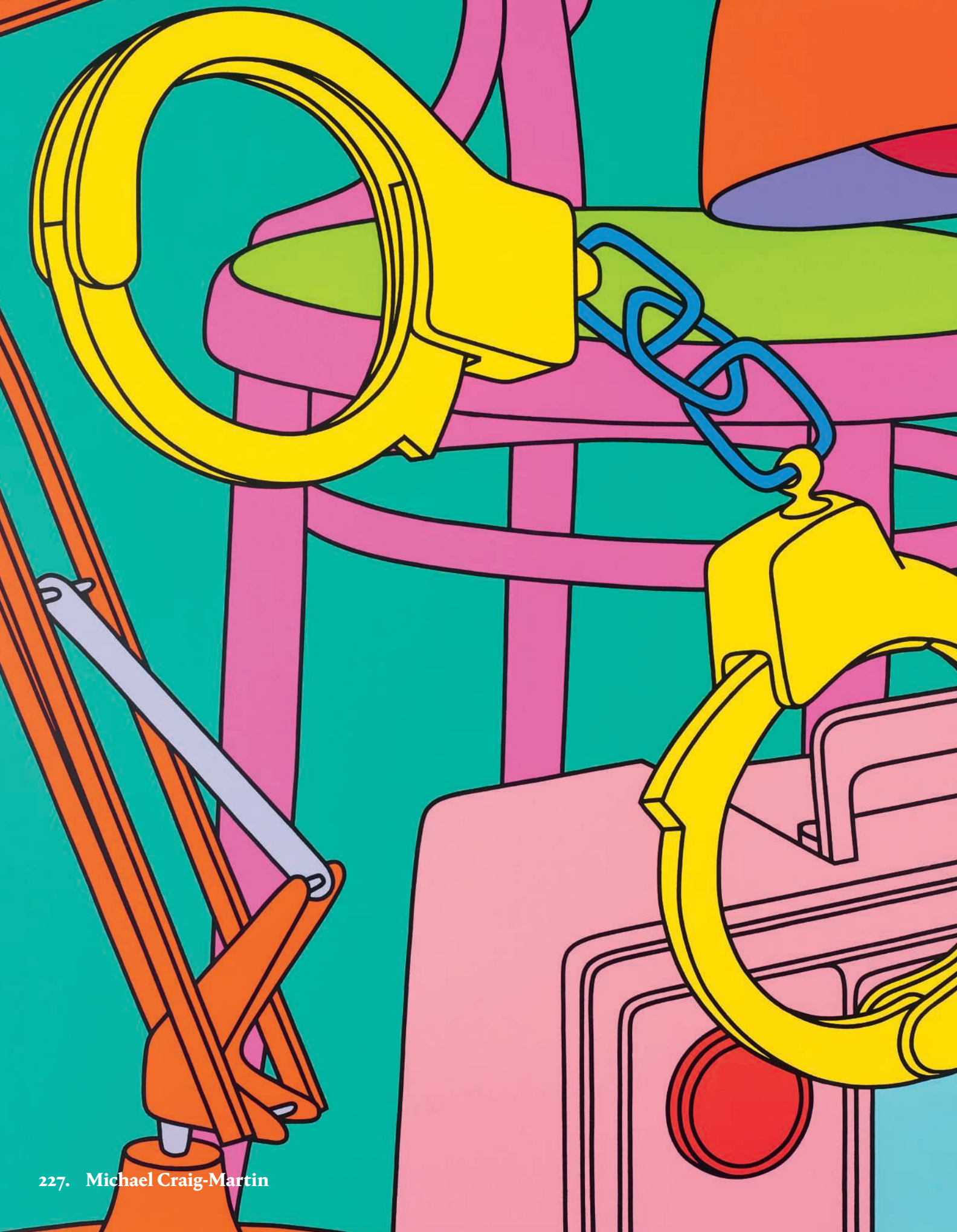
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