



Editions

Beuys 100

Evening & Day Sales

London / 14 & 15 June 2021

PHILLIPS









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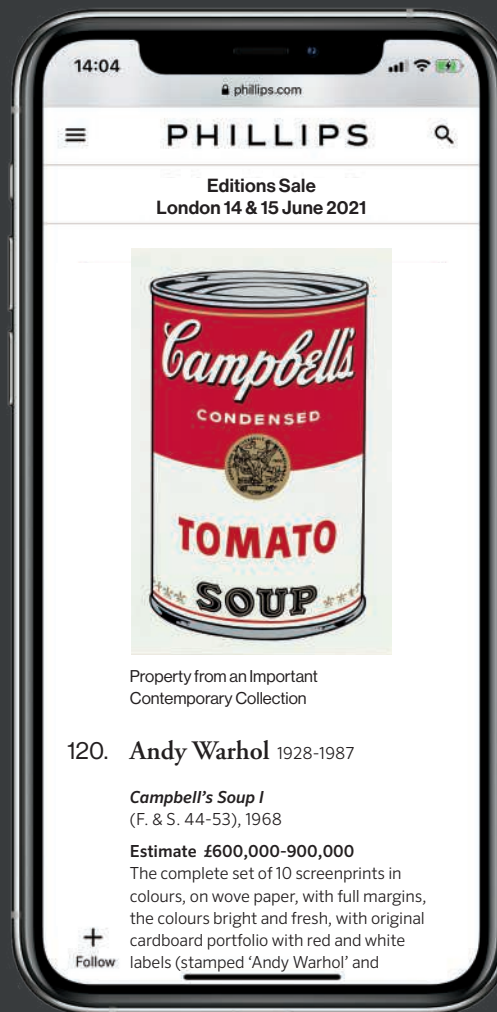
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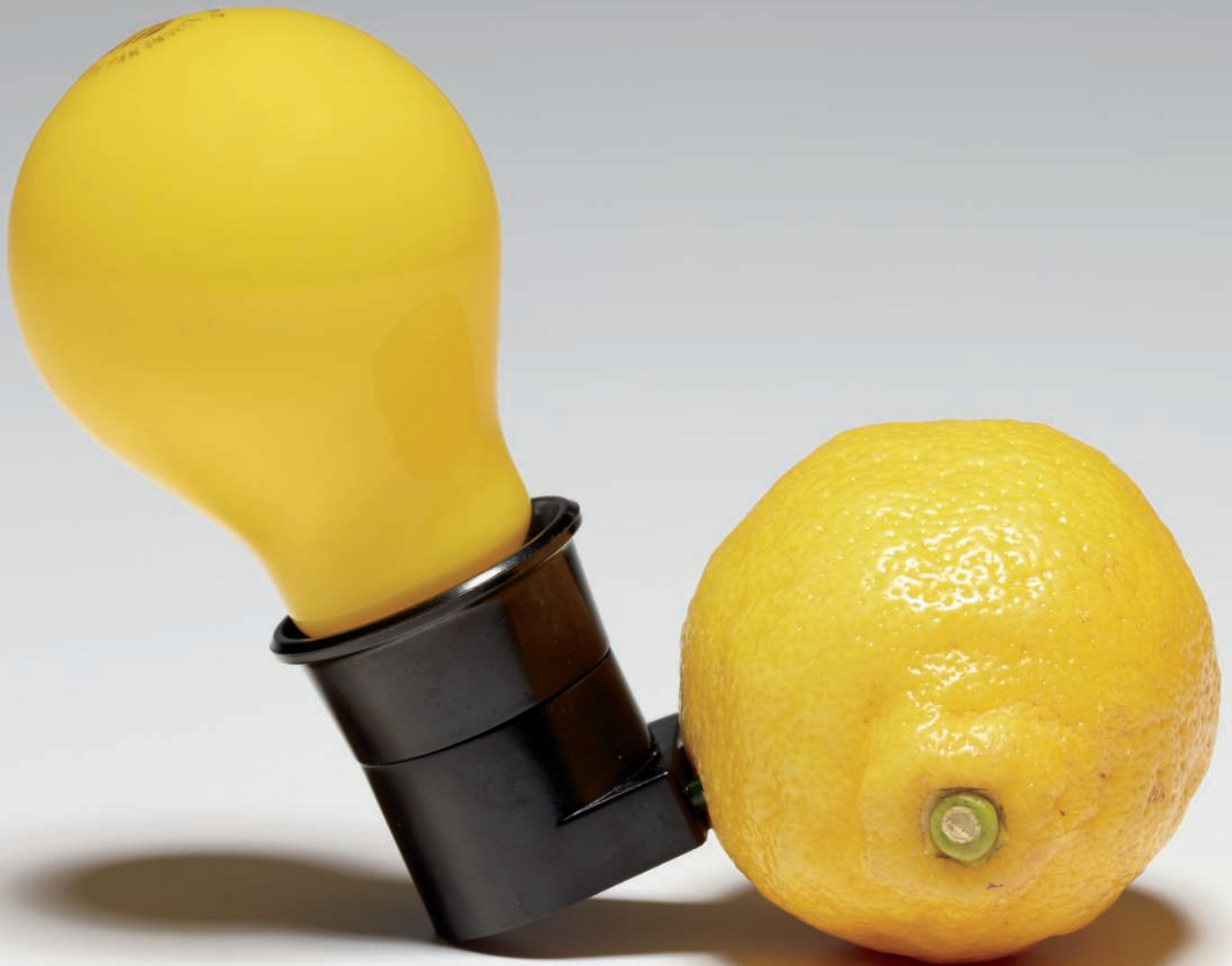
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Editions

Beuys 100 Evening & Day sales

London / 14 & 15 June 2021

Auction & Viewing Location

30 Berkeley Square, London, W1J 6EX

Auctions

BEUYS 100

Monday, 14 June, 2pm (lots 1-61)

Evening Sale

Monday, 14 June, 6pm (lots 101-176)

Day Sale

Tuesday, 15 June, 12pm (lots 177-384)

Please register to bid online,
absentee or by phone.

Viewing

4-13 June

Monday-Saturday 10am-6pm

Sunday 12pm-6pm

Sale Designation

When sending in written bids
or making enquiries please
refer to this sale as UK030221
or Evening & Day Editions and
UK030321 or BEUYS 100.

Absentee and Telephone Bids

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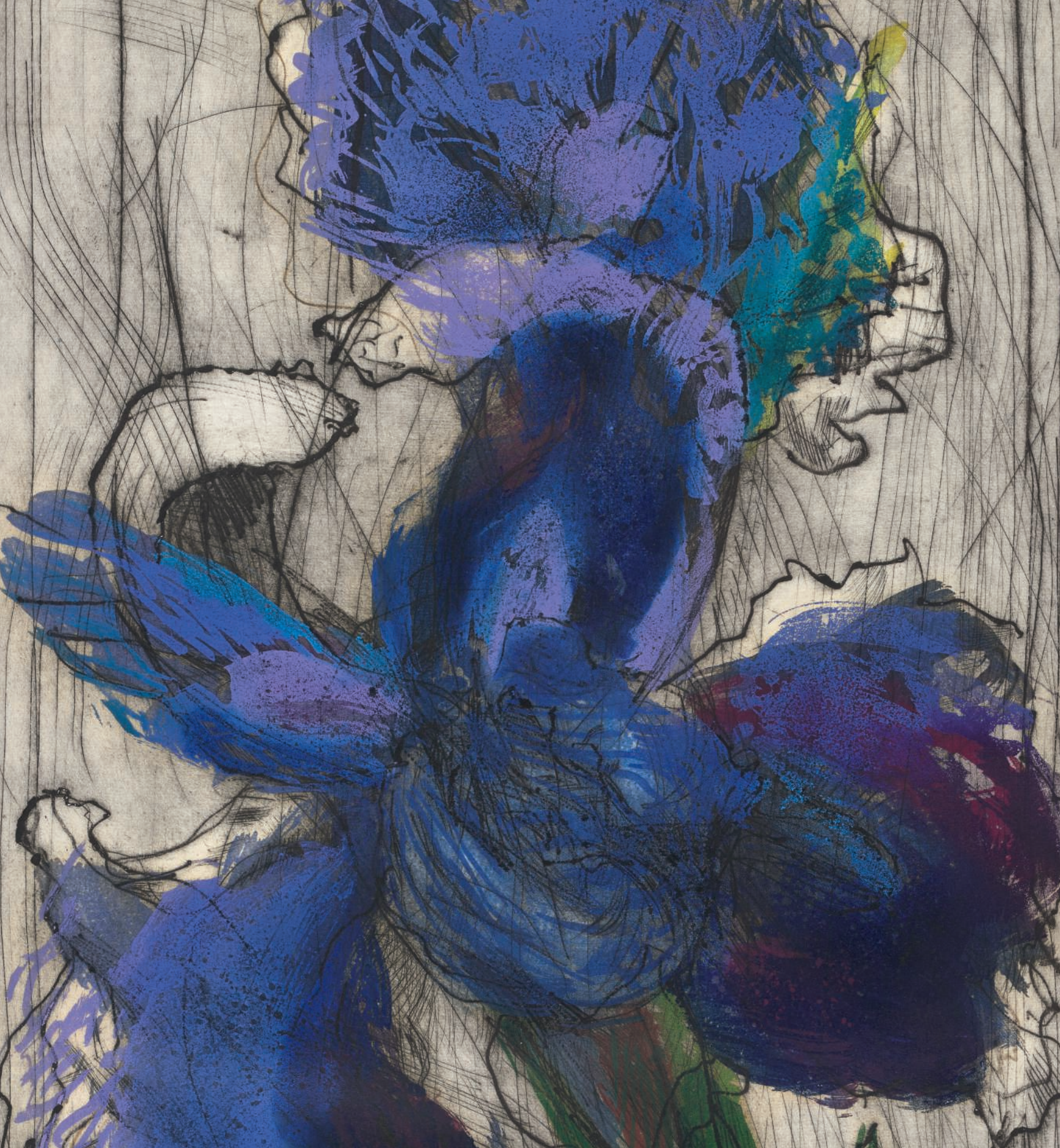
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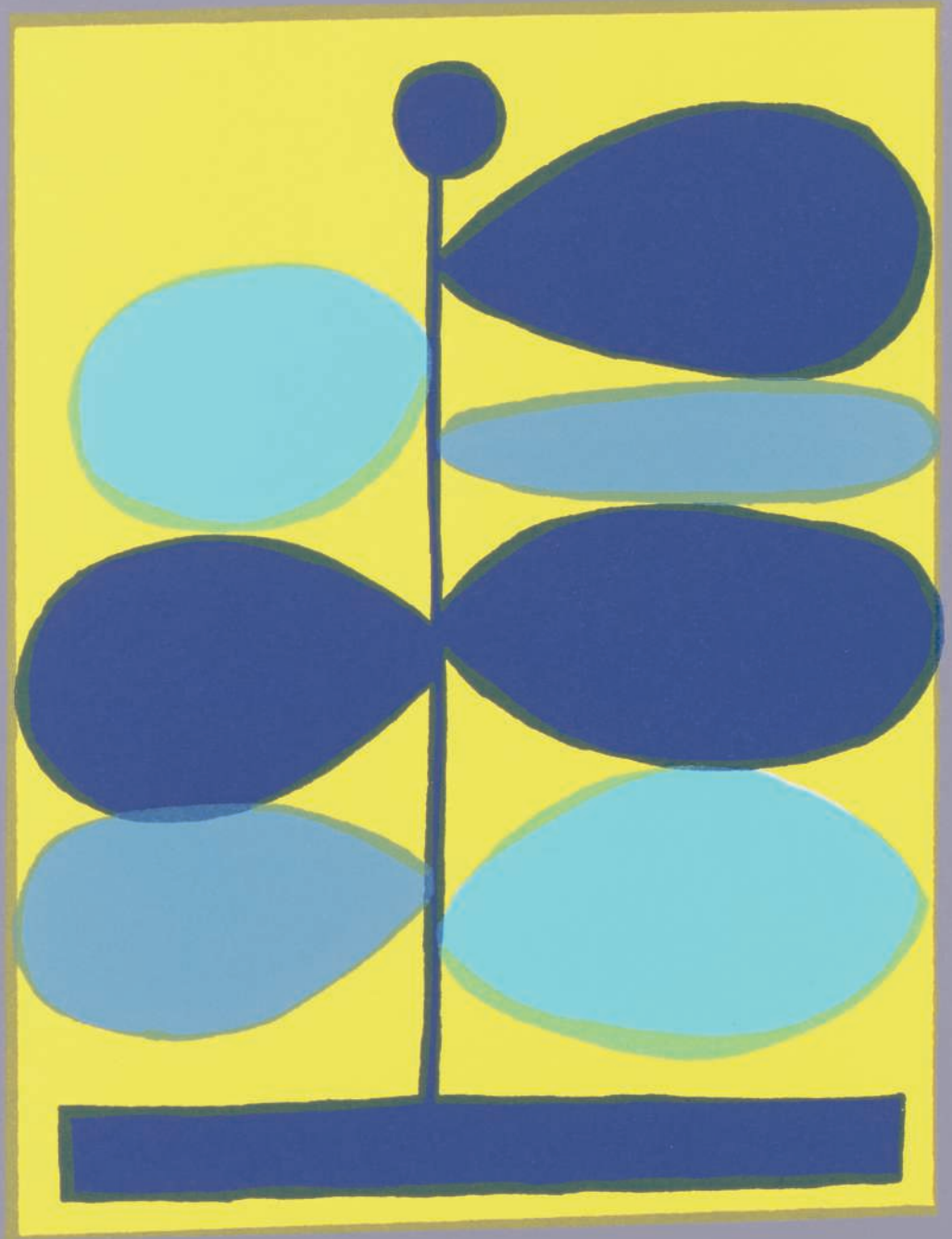
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SUC

Beuys 100

14 June, 2pm / lots 1-61



Beuys 100

Man and Myth: Celebrating the Centenary of Joseph Beuys

One hundred years ago, on the 12th May 1921, Joseph Beuys was born in Krefeld, Germany. From this date on, the artist's biography, like his artistic output, blurred the line between fact and fiction, between truth and myth.

After a childhood spent drawing and playing the 'cello and piano in the small North-West German town of Kleve, Beuys joined the Hitler Youth in the 1930's and subsequently volunteered for the Luftwaffe in his early twenties. After working first as a radio operator in 1942, two year's later Beuys was on a plane that crashed in the Crimea. He claimed his life was saved by a nomadic Tartar tribe who found and cared for the artist, putting him on a sled and wrapping his body in felt and fat to warm and regenerate it. The plane crash, and subsequent rescue story, became a fundamental myth of origins for Beuys on which he crafted his artistic persona. Records state that Beuys was recovered by a German search party and recuperated in a military hospital, but the artist stuck to his story of rescue and rebirth throughout his life.

Often referenced as an interpretive key for the artist's use of unconventional and visceral materials, the rescue story played a crucial role in Beuys' future artistic output (leading directly to the creation of the *Schlittern* (Sled), 1969, lot 15) despite the tale being widely proven as apocryphal. "Who would, or could, pose for photographs after a plane crash, when severely injured?" the Art Historian Benjamin H.D. Buchloh famously asked in a 1980 *Artforum* essay. "And who took the photographs? The Tartars with their fat-and-felt camera?"

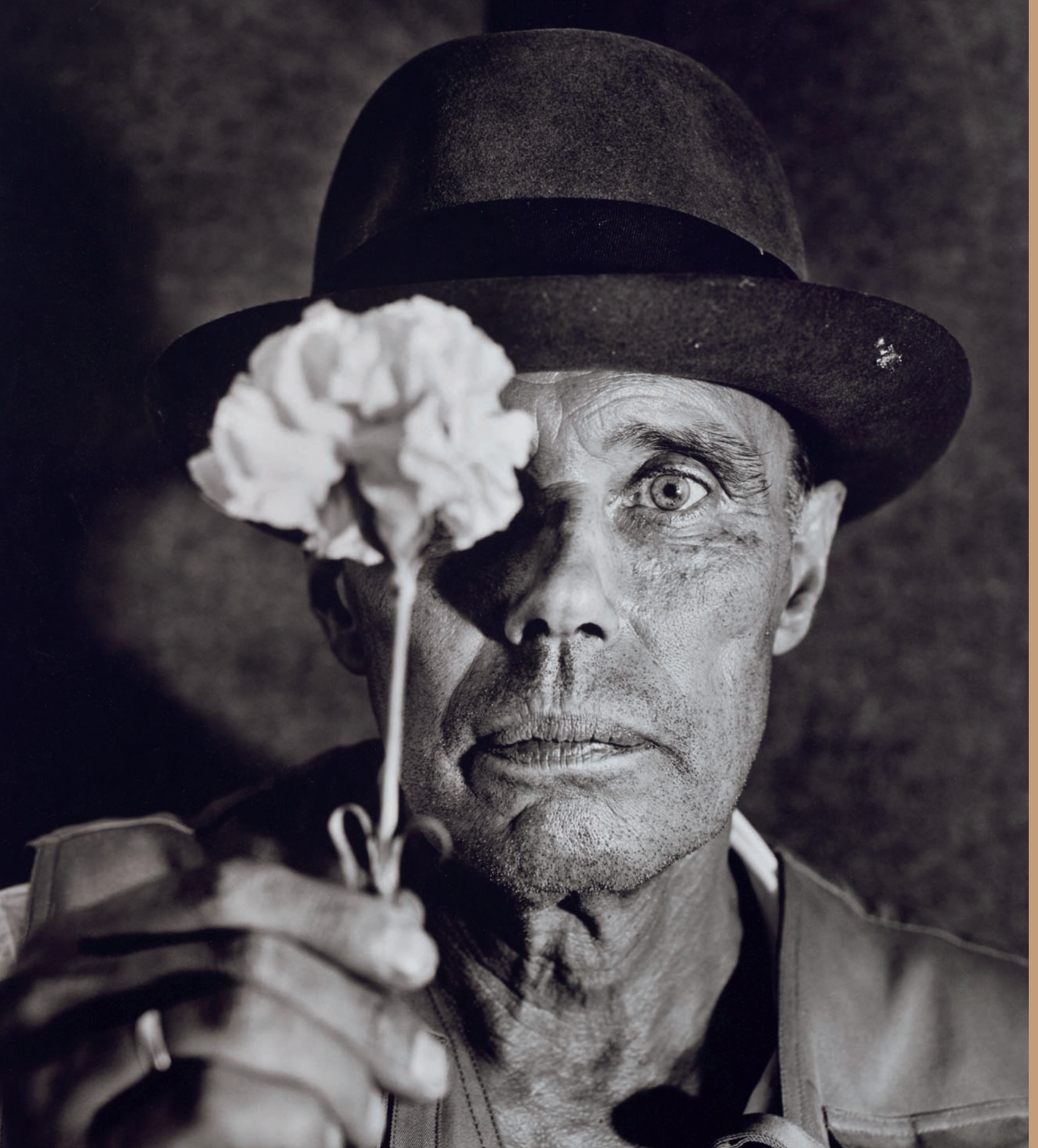
**"If you have all my multiples,
then you have me completely."**

Joseph Beuys

A social sculptor, political activist, performance artist, self-styled shaman, and proven charlatan: Beuys was all these things and more. He was among the greatest post-war artists who grappled with the world that followed World War II, renegotiating concepts of humanism, nationhood, trauma and repair. Beuys took as his subjects a homeland reborn from the oppression of National Socialism, and himself as a man reborn through Tartaric tribal ritual.

His self-mythologising tendencies reveal an artist whose central interest was transformation, the alchemy of one thing turning into another. As a child in Kleve, Beuys had dreamt of becoming a doctor, and although art soon superseded medicine, he continued to strive in all his varying mediums to propose magical strategies of healing. His goal with every performance, carefully chosen found object, daubed painting, sketch, and meticulously composed multiple was to translate sickness into health, the story into the truth, and the man into the myth.

Frustrating and compelling, Beuys' weirdly beautiful, often abject body of work radiates meaning even as it absolutely resists logical explanation. Taking humble, everyday materials and objects, the artist transformed scraps of paper, lightbulbs, the debris of a supper table, school equipment, and workmen's tools into talismans and reliquaries of healing. Beuys embraced mediums of all hierarchies and his obsessive telling and re-telling of his artistic myths, through all available forms, has resulted in a hundred years of treasures that would take a hundred more to fully explore.





Property of a Private Swiss Collector

1. **Joseph Beuys** 1921-1986

Capri-Batterie (Capri Battery)
(S. 546), 1985

Multiple comprising light bulb (Mazda) with manufacturer's inkstamp, plug socket, and exchangeable lemon, all contained in the original wooden box with yellow printed title. Signed and numbered 62/200 in pencil on the accompanying Certificate of Authenticity (there were also some artist's proofs), published by Edizioni Lucio Amelio, Naples.
dimensions variable, light bulb and plug socket 11.7 x 6.6 x 5.8 cm (4½ x 2½ x 2¼ in.)

Estimate £10,000-15,000 \$13,900-20,900 €11,500-17,300 Ω ♣
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



2. Joseph Beuys 1921-1986

Sonne statt Reagan (Sun Instead of Reagan)
(S. 447), 1982

Phonograph record, contained in the original brown paper sleeve with red oil paint and printed title, signature and date. Signed in red ink on the record label, further inscribed with signature in the red oil paint on the sleeve, from the unnumbered edition of 90, published by Edition Staeck, Heidelberg, framed. record 17.5 cm (6⁷/₈ in.) sleeve 18 x 18 cm (7¹/₈ x 7¹/₈ in.)

Estimate £2,000-3,000 \$2,800-4,200 €2,300-3,500 † ♣
plus Buyers Premium and VAT, ARR applies*



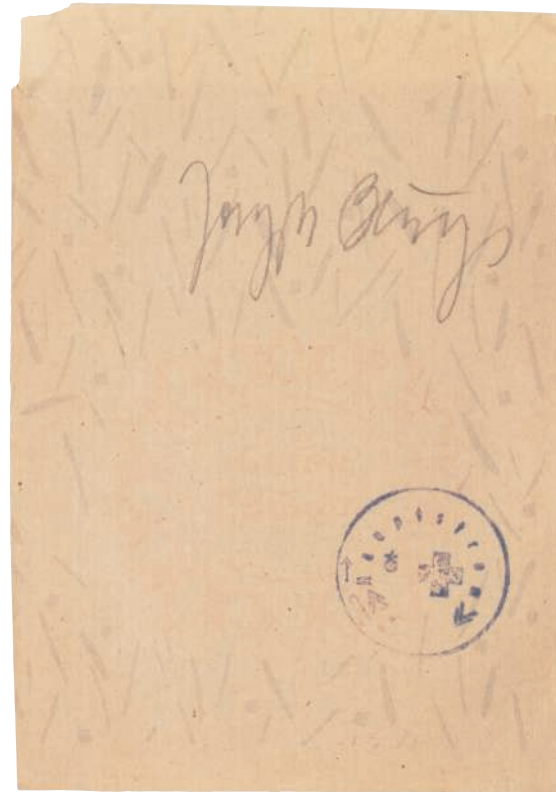
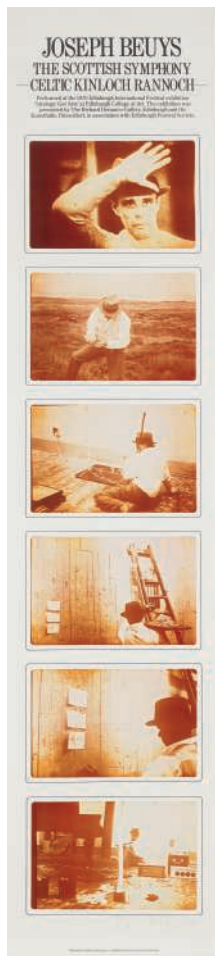
3. Joseph Beuys 1921-1986

Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee (Yes Yes Yes Yes Yes, No No No No No)
(S. 13), 1970

Long-playing vinyl record, contained in the original album cover. Stamp-numbered '0302' in blue ink inside the album cover, with the artist's inkstamp, from the edition of 500, published by Gabriele Mazzotta Editore, Milan. cover 31 x 31 cm (12¹/₄ x 12¹/₄ in.) record 30 cm (11³/₄ in.) diameter

Estimate £300-500 \$420-700 €350-580 Ω † ♣
plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

4. Joseph Beuys 1921-1986

Celtic Kinloch Rannoch

(S. 334), 1980

Six chromogenic prints, on photo paper, the full sheets, mounted to cardstock with screenprinting. Signed and numbered 8/200 in pencil (there were also 24 artist's proofs), published by Richard Demarco Gallery, Edinburgh, framed. overall l. 128.2 x 27.7 cm (50½ x 10¾ in.) S. 139.3 x 31.5 cm (54¾ x 12¾ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



5. Joseph Beuys 1921-1986

DDR-Tüte (Guten Einkauf) (GDR Paper Bag)

(S. 324), 1977-80

Printed brown paper bag. Signed in pencil and with the artist's *Hauptstrom* inkstamp, from the edition of approximately 350, published by Edition Staeck, Heidelberg, framed. 20 x 14 cm (7⅞ x 5½ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





6. Joseph Beuys 1921-1986

***Holzpostkarte (Wood Postcard);
and Filzpostkarte (Felt Postcard)***
(S. 104; 539), 1974; and 1985

Two multiples, one screenprint in black on pine, and one screenprint in white on felt. Both from unlimited editions (approximately 600 *Holzpostkarte* were signed or stamped and numbered, and 100 *Filzpostkarte* were signed and numbered), both published by Edition Staeck, Heidelberg.

pine 9.6 x 15.5 x 3.2 cm (3¾ x 6⅛ x 1¼ in.)
felt 10.3 x 15 x 0.9 cm (4 x 5⅞ x ⅜ in.)

Estimate £600-800 \$830-1,100 €690-920 † ♣
plus Buyers Premium and VAT, ARR applies*



7. Joseph Beuys 1921-1986

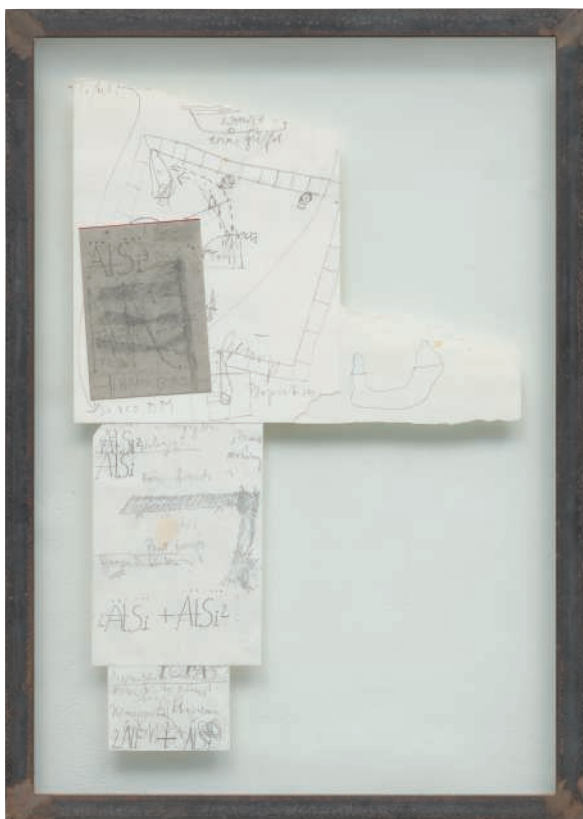
***Wirtschaftswert Signiertusche
(Economic Value Signature Ink)***
(S. 469), 1983

Multiple comprised of a block of *Signiertusche* ink in the original wrapper, with hand-written additions, and a glass pen, all contained in the original wooden box with printed artist's name and title. Signed and numbered 32/50 in pencil on the wrapper, published by Edition Staeck, Heidelberg. box 14 x 21 x 5 cm (5½ x 8¼ x 1⅞ in.)

**Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣**

plus Buyers Premium and VAT, ARR applies*





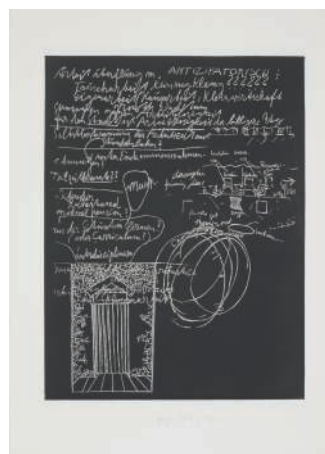
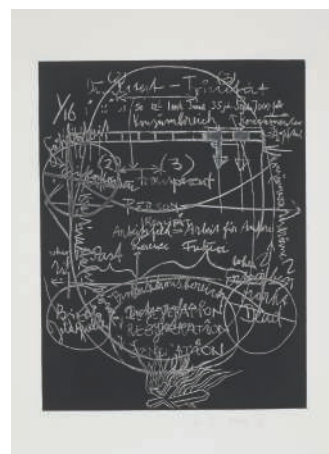
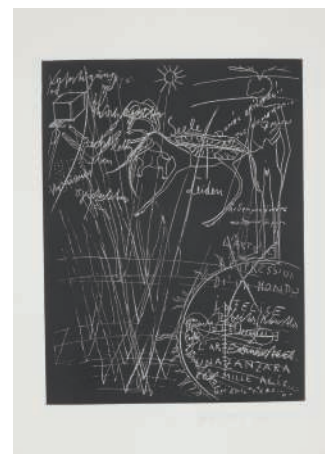
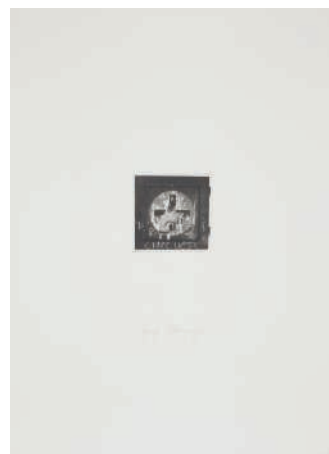
8. Joseph Beuys 1921-1986

DM 90,000
(S. 463), 1982

Collage of facsimile prints, contained in the original iron frame under glass. Signed and numbered 80/100 in pencil on the reverse, published by Edizioni Factotum-Art, Verona.
framed 70 x 50 x 2.5 cm (27½ x 19½ x 0¾ in.)

Estimate £2,500-3,500 \$3,500-4,900
€2,900-4,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



9. Joseph Beuys 1921-1986

L'Arte è una zanzara dalle mille ali
(Art is a thousand-winged mosquito)
(S. 395-398), 1981

The complete set of four etchings, on Hahnemühle paper, with full margins. All signed and numbered 39/50 in pencil (there were also 10 in Roman numerals and 3 artist's proofs), published by Edizioni Factotum-Art, Verona, lacking the original portfolio, all unframed.
one I. 13 x 13.3 cm (5¼ x 5¼ in.)
three I. 58.5 x 44.2 cm (23 x 17¾ in.)
all S. 78.2 x 56.1 cm (30¾ x 22¼ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





10. **Joseph Beuys** 1921-1986

Painting Version 1-90

(S. 186), 1976

Oil paint and butter, on BFK Rives paper, the full sheet, with torn hole. Signed and inscribed '2 Schafsköpfe' in pencil on the reverse (one of 3 unnumbered artist's proofs, the edition was 90 and 12 in Roman numerals), published by Verlag Schellmann & Klüser, Munich, framed. S. 75.8 x 56 cm (29 $\frac{7}{8}$ x 22 in.)

Estimate £6,000-8,000 \$8,300-11,100

€6,900-9,200 ♣ †

plus Buyers Premium and VAT, ARR applies*



11. **Joseph Beuys** 1921-1986

Cosmos und Damian Gebohnt
(Cosmos and Damian Polished)

(S. 156), 1975

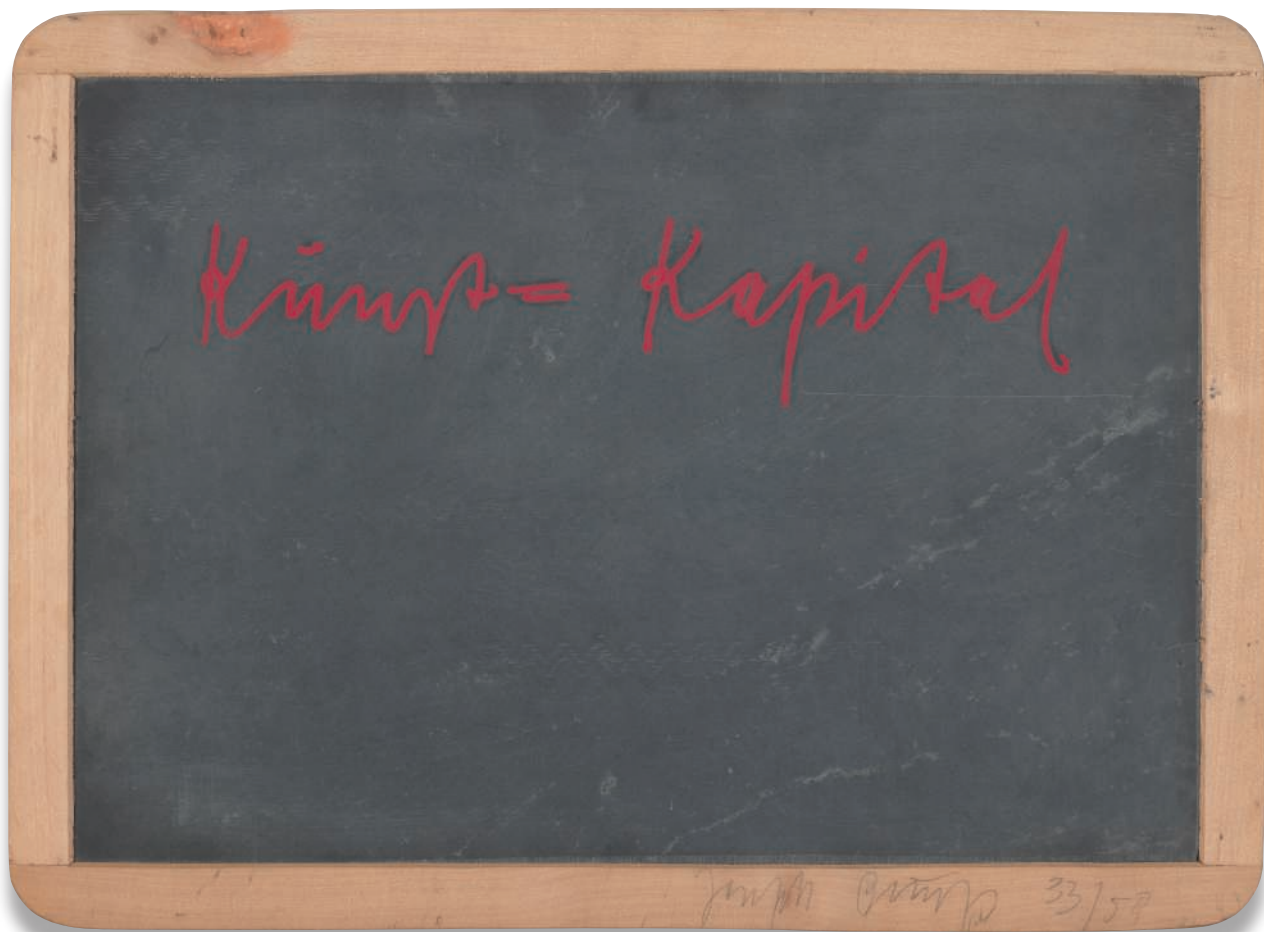
Proof sheet of postcards in colours with shoe polish, on photo paper, the full sheet, mounted to heavy grey card (as issued). Signed and numbered 55/60 in pencil (there were also 15 in Roman numerals), published by Edition Staeck, Heidelberg, unframed. S. 44.4 x 34.6 cm (17 $\frac{1}{2}$ x 13 $\frac{5}{8}$ in.)

Estimate £800-1,200 \$1,100-1,700

€920-1,400 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





12. **Joseph Beuys** 1921-1986

Kunst = Kapital (Art = Capital)
(S. 367), 1980

Screenprint in red, on blackboard slate, contained in the original wooden frame. Signed and numbered 33/50 in pencil on the frame (there were also 10 artist's proofs in Roman numerals), published by Edizioni Factotum-Art, Verona.
32 x 44 x .9 cm (12⁵/₈ x 17³/₈ x 0³/₈ in.)

Estimate £8,000-12,000 \$11,100-16,700 €9,200-13,900 ‡ ♣
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



13. **Joseph Beuys** 1921-1986

Mit Schwefel überzogene Zinkkiste (tamponierte Ecke)
(Sulphur-Covered Zinc Box (Plugged Corner))
(S. 21), 1970

The pair of zinc sheet multiples, one covered in sulphur and with gauze.
Signed and numbered 180/200 in pencil on the reverse of one part,
both with the artist's *Hauptstrom* inkstamp on the reverse (only 150 of the
edition of 200 were completed), published by Edition Tangente, Heidelberg.
both 64 x 31 x 18 cm (25¼ x 12¼ x 7½ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 Ω ♣
plus Buyers Premium and VAT, ARR applies*





14. **Joseph Beuys** 1921-1986

Cuprum 0.3% unguentum metallicum praeparatum
(S. 556), 1978-86

Cast beeswax multiple with finely distributed copper. Incised 'Joseph Beuys 6/18' on the right side, signed by Wenzel Beuys (Executor of the Estate of Joseph Beuys) and numbered 6/18 in black ink on the accompanying Certificate of Authenticity with the Beuys Estate stamp (there were also 5 artist's proofs), co-published by Edition Schellmann, Munich and New York, and Galerie Bernd Klüser, Munich.
19.8 x 10.8 x 10.5 cm (7¾ x 4¼ x 4½ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣ †
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Property from an Important American Collection

15. **Joseph Beuys** 1921-1986

Schlitten (Sled)

(S. 12), 1969

Wooden sled, felt, belts, flashlight, fat, and oil paint (Browncross). Stamp-numbered '04' on a plaque affixed to the sled, from the edition of 50 (there were also 5 hors commerce copies), published by Galerie René Block, Berlin.

91.4 x 43.2 x 34.3 cm (36 x 17 x 13½ in.)

Estimate £80,000-120,000 \$112,000-168,000 €92,000-138,000 Ω ♣

plus Buyers Premium and VAT, ARR applies*





16. **Joseph Beuys** 1921-1986

Untitled, 1960

Grey oil painting on light card. Signed, dated and inscribed 'Beuys 1960 Stempel später g...gt' in pencil on the reverse, with the artist's *Hauptstrom* inkstamp, framed.
29.5 x 20.8 cm (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)

Estimate £40,000-60,000 \$55,900-83,900 €46,000-69,000 ♣ †
plus Buyers Premium and VAT, ARR applies*



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17. **Joseph Beuys** 1921-1986

Untitled, 1971

Unique work comprised of mirrored glass disc and embossed felt disc, framed. This work has been authenticated by Heiner Bastian.

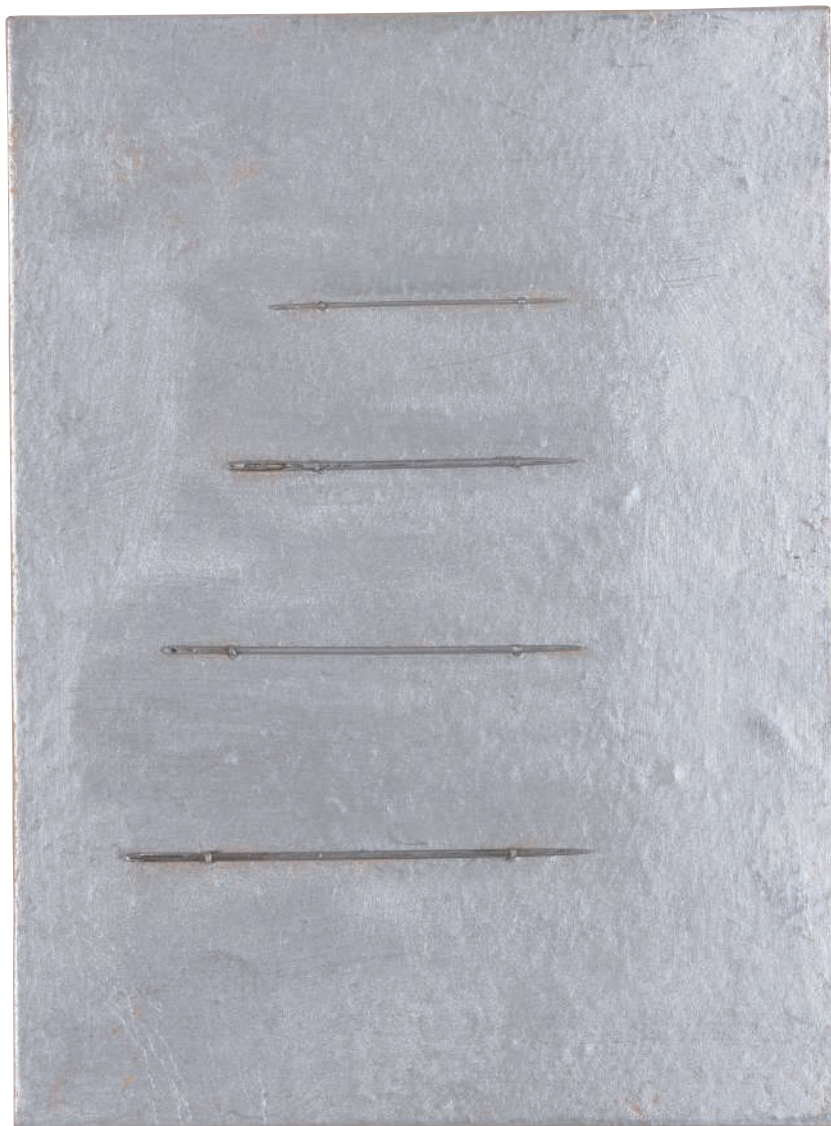
mirror 31.2 cm (12¼ in.) diameter

felt 47 cm (18½ in.) diameter

Estimate £30,000-40,000 \$42,000-55,900 €34,500-46,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





18. **Joseph Beuys** 1921-1986

KRIEG! (WAR!), 1977

Unique work comprised of needles, thread and silver bronze on cardboard. Signed, titled and dated '1977 KRIEG! Joseph Beuys' in pencil on the reverse, framed.

18.5 x 13.7 cm (7¼ x 5⅜ in.)

Estimate £20,000-30,000 \$28,000-42,000 €23,000-34,500 † ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



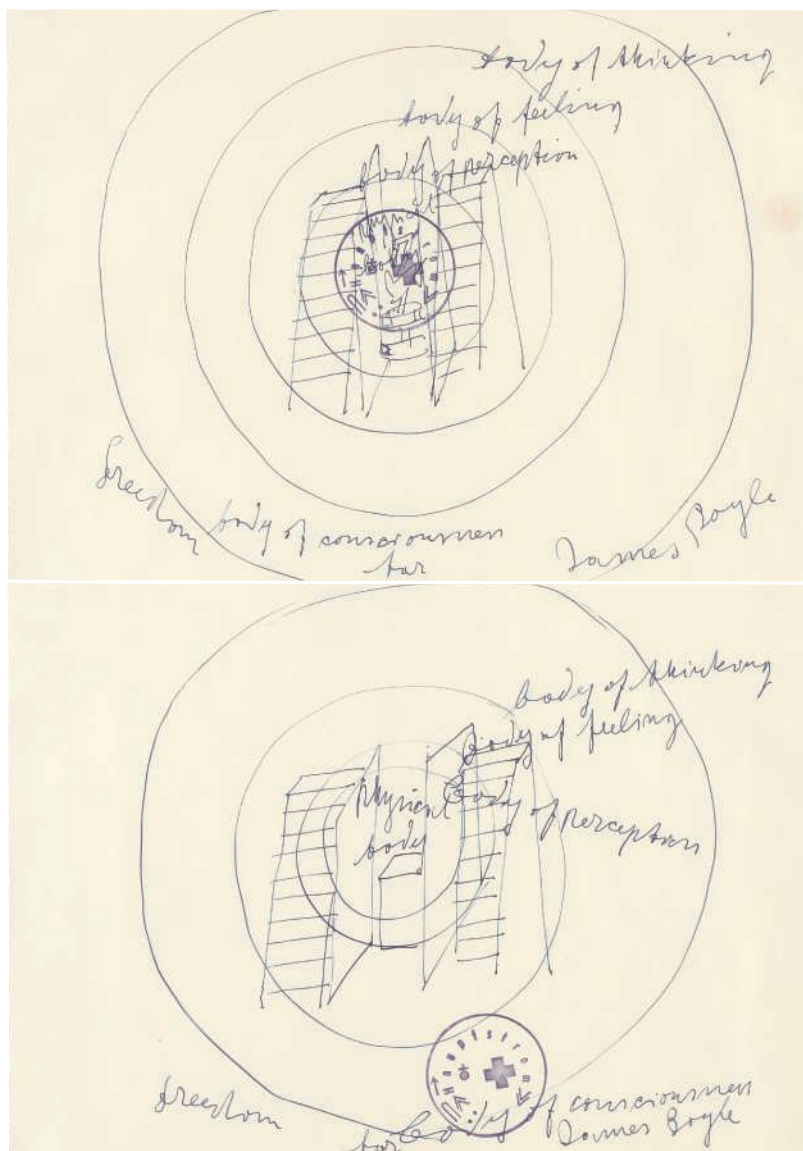
19. **Joseph Beuys** 1921-1986

Blindwühlmaus (Blind Vole), 1959

Graphite drawing, on light wove paper with black plastic foil collage. Signed, titled, and dated 'Blindwühlmaus J. Beuys 1959' in pencil on the reverse, framed. 34 x 20.1 cm (13³/₈ x 7⁷/₈ in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 ± ♣
plus Buyers Premium and VAT, ARR applies*





20. Joseph Beuys 1921-1986

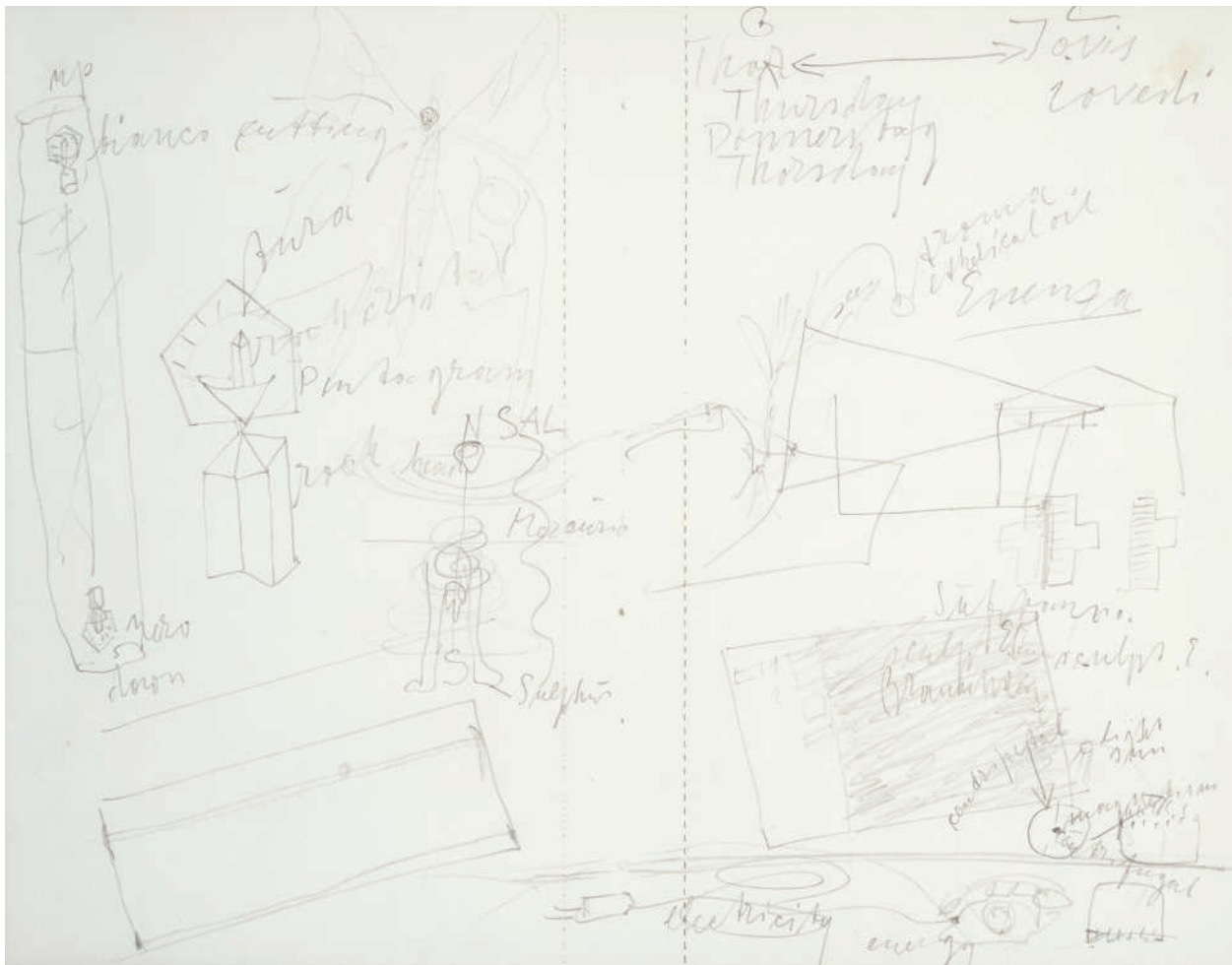
Freedom for James Boyle, 1974

Ink drawing, on two sheets of light wove paper, the full sheets.
Signed and dated 'Beuys 1974' in pencil on the reverse of one sheet,
both with the artist's *Hauptstrom* inkstamp, framed together.
each S. 21 x 29,6 cm (8¼ x 11½ in.)
overall S. 42 x 29,6 cm (16½ x 11½ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ± ♣
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



21. Joseph Beuys 1921-1986

Untitled, 1978

Graphite drawing, on light wove paper with three vertical perforated lines. Signed and dated 'Joseph Beuys 2 Januar 1978' in pencil on the reverse, framed.

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

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ± ♠

plus Buyers Premium and VAT, ARR applies*





22. **Joseph Beuys** 1921-1986

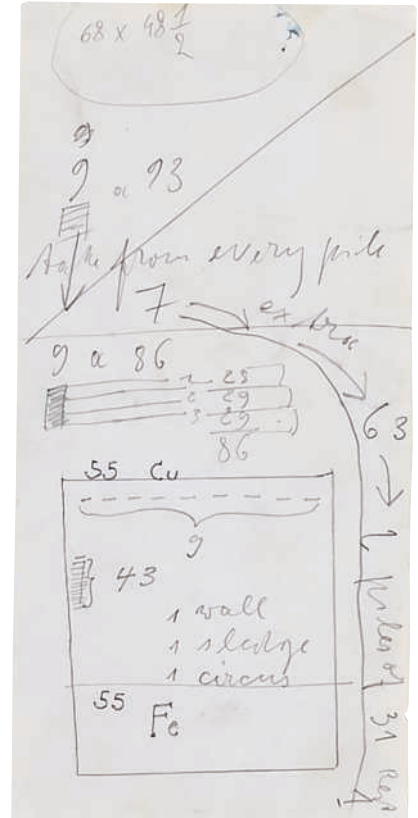
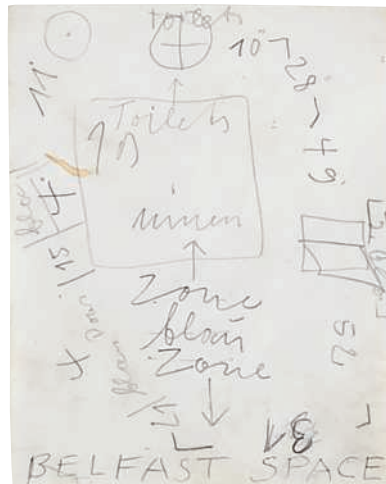
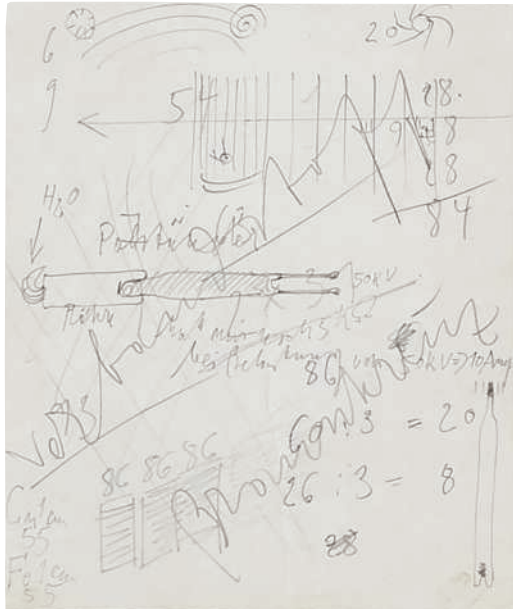
Untitled, 1975

Graphite drawing, on wove paper with perforated margin along the left edge. Signed 'Beuys' in pencil, framed.
22.9 x 16.3 cm (9 x 6 $\frac{3}{8}$ in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 ‡ ♣
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



23. Joseph Beuys 1921-1986

Untitled (Braunkreuz; Belfast Space; and Take from Every Pile),
1974-75

Three graphite drawings, on wove paper, the full sheets.

Each signed and dated 'Beuys 1974', 'Beuys 1975', and '1974 Joseph Beuys' respectively in pencil on the reverse, framed together.

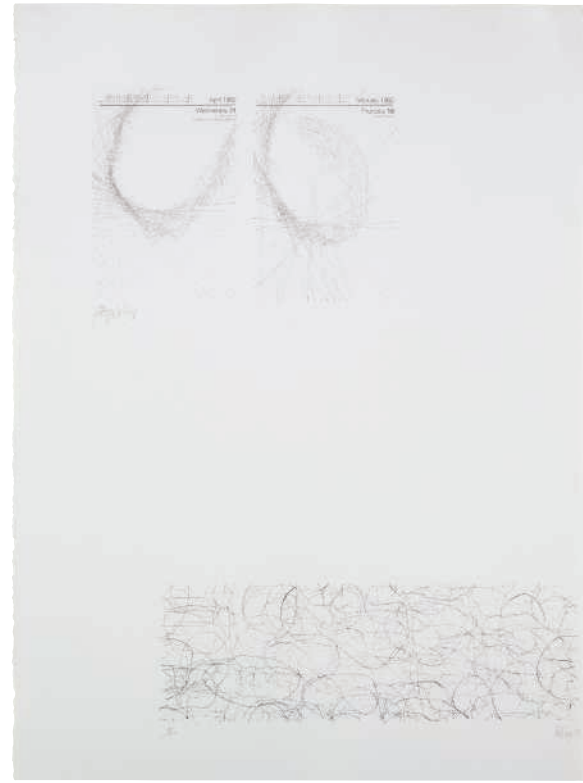
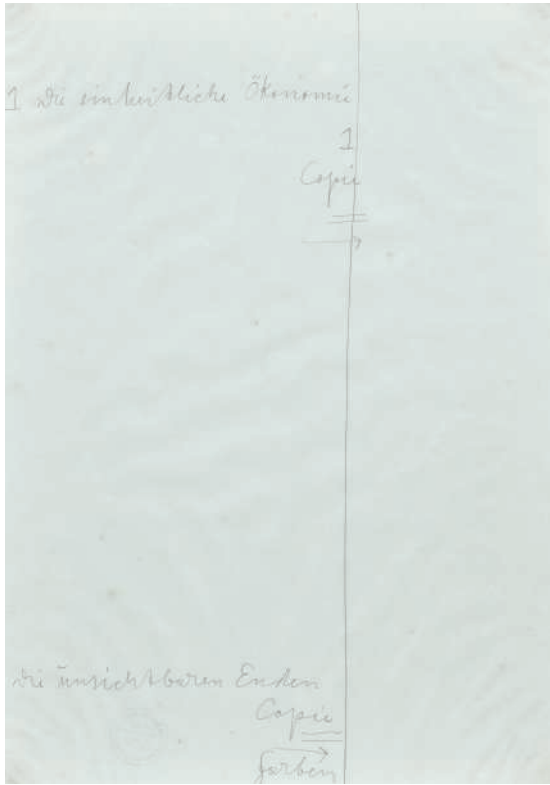
Braunkreuz 16.5 x 13.7 cm (6½ x 5¾ in.)

Belfast Space 21.6 x 10.2 cm (8½ x 4 in.)

Take from Every Pile 13 x 10.2 cm (5½ x 4 in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 ± ♦
plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

24. Joseph Beuys 1921-1986

Paß für den Eintritt in die Zukunft (*Passport for Entry into the Future*)

(S. 126), 1974

Graphite, on light writing paper, the full sheet.
Signed and numbered 77/200 in pencil on the reverse, published by Modern Art Agency, Naples (with their inkstamp on the reverse), framed.
S. 42 x 29.7 cm (16½ x 11¾ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 ♣

plus Buyers Premium and VAT, ARR applies*

25. Joseph Beuys and John Cage 1921-1986 and 1912-1992

Orwell Print

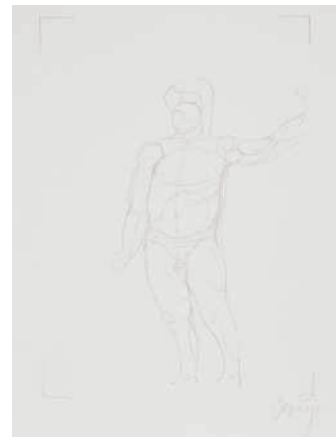
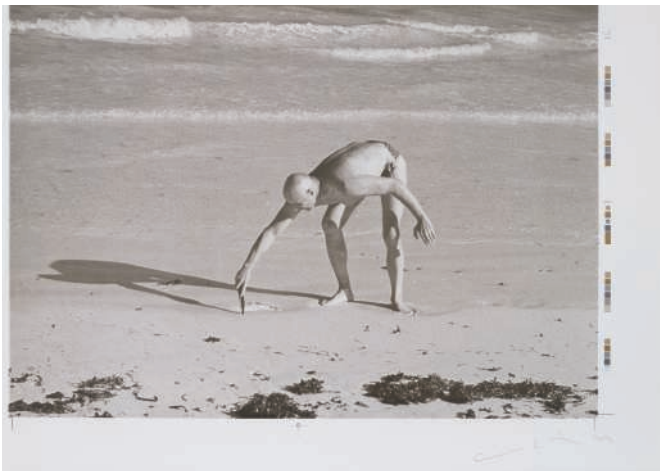
(S. 500), 1984

Offset print, on wove paper, the full sheet. Signed by both artists, dated '83' and numbered 34/250 in pencil, published by Nam June Paik, Dusseldorf, framed.
S. 76.5 x 57 cm (30½ x 22½ in.)

Estimate £800-1,200 \$1,100-1,700
€920-1,400 • † ♣

plus Buyers Premium and VAT, ARR applies*





26. Joseph Beuys 1921-1986

Sandzeichnungen (Sand Drawings) (S. 272-283), 1978

The complete set of 11 offset (duotone) prints by Joseph Beuys and seven by Charles Wilp, on offset paper, the full sheets, with title page, texts and colophon, the sheets loose (as issued) all contained in the original hardboard folio with printed title, with coral sand-filled glass test tube with cork stopper, contained in the original card box. The prints all signed and dated by Joseph Beuys or Charles Wilp in pencil, numbered '161' in black ink on the colophon, the test tube box signed and numbered '161' by Joseph Beuys in pencil and with the artist's *Hauptstrom* inkstamp, from the edition of 250 (there were also 15 in Roman numerals), published by Fey Verlag, Stuttgart, the prints unframed.

all I. various sizes

all S. 49.6 x 70 cm (19½ x 27½ in.), six vertical
test tube 18.5 x 1.8 cm diameter (7¼ x ¾ in.)

Estimate £1,500-2,000 \$2,100-2,800 €1,700-2,300 ± ♣

plus Buyers Premium and VAT, ARR applies*



27. Joseph Beuys 1921-1986

Zeichnungen für Codices Madrid von Leonardo da Vinci (*Drawings for Codices Madrid by Leonardo Da Vinci*) (S. 165-185), 1975

The complete portfolio including 156 page artist's book with 81 granolithographs, on wove paper, the full sheets and with margins, the sheets bound (as issued) in the original black and white paper boards, with accompanying granolithograph, loose and folded (as issued) in the book, and additional suite of 12 granolithographs, on wove paper, with full margins, each contained in original paper overmats within a black fabric-covered portfolio. The book annotated 'e.a.' in pencil on the justification, the loose book print and suite of 12 all signed and annotated 'e.a.' in pencil (an artist's proof set, the edition was 1000 with the first 100 including the additional suite of 12 prints, signed and numbered, and the remaining 101-1000 including the loose print contained in the book), published by manus presse, Stuttgart.

book 23.5 x 17.3 x 2 cm (9¼ x 6¾ x 0¾ in.)

all S. approx. 30 x 24 cm (11¾ x 9½ in.)

portfolio 40.2 x 32.7 x 2.8 cm (15⅞ x 12⅞ x 1⅛ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 ± ♣

plus Buyers Premium and VAT, ARR applies*





28. Joseph Beuys 1921-1986

Verde di rabbia (Green with Anger)

(S. 365), 1980

L'Espresso newspaper, with a *zum Europa-Parlament wählt die Grünen* inkstamp, contained in the original galvanized iron box. The newspaper signed and numbered 4/20 in pencil, published by Edizioni Factotum-Art, Verona.
32 x 46 x 5 cm (12 $\frac{5}{8}$ x 18 $\frac{1}{8}$ x 1 $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



29. Joseph Beuys 1921-1986

Demokratie Ist Lustig (Democracy is Merry)

(S. 68), 1973

Screenprint in colours, with handwritten additions in blue ink, on light cardstock, the full sheet. Signed and numbered 77/80 in blue ink, published by Edition Staeck, Heidelberg, unframed.
S. 75.1 x 114.6 cm (29 $\frac{5}{8}$ x 45 $\frac{1}{2}$ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,400 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

30. Joseph Beuys 1921-1986

Vino F.I.U.

(S. 484), 1981-83

Bottle of rosé wine, contained in the original wooden box. Signed in pencil on the label, from the unnumbered edition of 200, published by Edizione Lucrezia De Domizio, Pescara, Italy.

bottle 29 cm (11 $\frac{3}{8}$ in.) height
box 32.5 x 11 x 11 cm (12 $\frac{3}{4}$ x 4 $\frac{3}{8}$ x 4 $\frac{3}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 Ω ♣ •

plus Buyers Premium and VAT, ARR applies*



31. Joseph Beuys 1921-1986

Free International University (Kunst = Kapital) (Art = Capital), 1982

Two offset lithographic posters in colours, on light wove and brown paper, the full sheets. One signed in felt-tip pen, both published for documenta 7, Kassel, both unframed. both S. 60.8 x 43 cm (23 $\frac{7}{8}$ x 16 $\frac{1}{2}$ in.)

Estimate £1,000-1,200 \$1,400-1,700
€1,100-1,400 ♣ ♠

plus Buyers Premium and VAT, ARR applies*





32. Joseph Beuys 1921-1986

Main Stream

(S. 70B), 1973/85

Offset lithographic invitation card with *Bluecross* inkstamp, on smooth wove paper, with full margins. Signed and numbered 33/50 in red ink (an edition of 50 was planned with only 30 completed), published by Edition Staeck, Heidelberg, unframed.

I. 15.9 x 21 cm (6¼ x 8¼ in.)

S. 17.3 x 24.6 cm (6¾ x 9⅝ in.)

Estimate £400-600 \$560-840 €460-690 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



33. Joseph Beuys 1921-1986

Beuys/Rosebery/Fuller

(S. 366), 1980

Offset lithograph in colours, on heavy wove paper, the full sheet. Signed and numbered 91/400 in pencil (there were also 50 artist's proofs), published by Richard Demarco Gallery, Edinburgh, unframed.

S. 68 x 86 cm (26¾ x 33⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





34. **Joseph Beuys** 1921-1986

Aus dem Eurasienstab (From Eurasia Staff)

(S. 75), 1973

Screenprint in black, on light newsprint paper, with full margins. Signed and numbered 146/180 in pencil (there were also 50 impressions in Roman numerals), published by Edition Staeck, Heidelberg, unframed.

I. 79.6 x 53.1 cm (31 $\frac{3}{8}$ x 20 $\frac{7}{8}$ in.)

S. 90 x 63.2 cm (35 $\frac{3}{8}$ x 24 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



35. **Joseph Beuys** 1921-1986

Yellow

(S. 205), 1977

Screenprint in yellow and blue, on light cardstock, with full margins. Signed, titled and numbered 43/80 in pencil, published by Edition Staeck, Heidelberg, unframed.

I. 83 x 61.7 cm (32 $\frac{5}{8}$ x 24 $\frac{1}{4}$ in.)

S. 90.3 x 62.5 cm (35 $\frac{1}{2}$ x 24 $\frac{5}{8}$ in.)

Estimate £800-1,200 \$1,100-1,700 €920-1,400 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





36. **Joseph Beuys** 1921-1986

BRYONIA, 1981

Unique work comprised of wax and red felt-tip pen, on white paper napkin. Titled 'BRYONIA' in red felt-tip pen, framed. This work has been authenticated by Heiner Bastian.

16.5 x 16.5 cm (6½ x 6½ in.)

Estimate £8,000-12,000 \$11,200-16,800
€9,200-13,800 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



37. **Joseph Beuys** 1921-1986

Aus Künstlerpost (from Artist's Mail)

(S. 15), 1969

Margarine and white chocolate in a plastic envelope with oil paint. Stamped 'Beuys' in oil paint and inscribed with numbering '8-2' on the reverse, from the edition of 100 (there were also 20 artist's proofs), published by art intermedia, Cologne.

32.5 x 23.2 x 1 cm (12¾ x 9½ x 0¾ in.)

Estimate £3,000-5,000 \$4,200-7,000 €3,400-5,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





38. **Joseph Beuys** 1921-1986

Food for Thought

(S. 206), 1977

Offset lithograph with grease spot, on grey machine-made wove paper, with full margins.

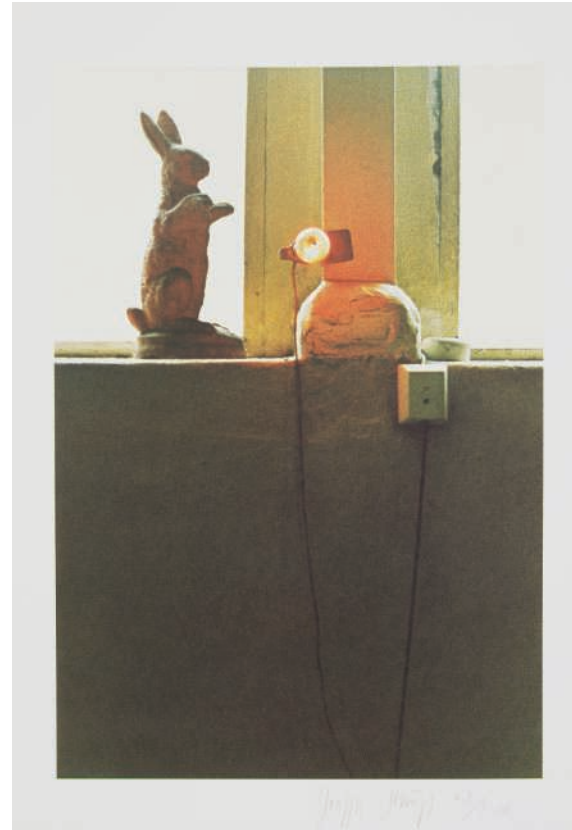
Signed in pencil, from the unlimited edition, published by Freie Internationale Universität, Kassel (with their inkstamp), framed.

I. 82 x 14 cm (32¼ x 5½ in.)

S. 88.2 x 16.5 cm (34¾ x 6½ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



39. **Joseph Beuys** 1921-1986

Auguren (Augurs)

(S. 443), 1982

Offset lithograph in colours, on light cardstock, with full margins. Signed and numbered 25/200 in pencil (there were also 20 in Roman numerals), published by Edition Staeck, Heidelberg, unframed.

I. 51.1 x 35 cm (20½ x 13¾ in.)

S. 60.3 x 42 cm (23¾ x 16½ in.)

Estimate £400-600 \$560-840 €460-690 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





40. **Joseph Beuys** 1921-1986

La Jambe d'Orwell: Pantalons pour le 21e siècle
(The Orwell Leg: Trousers for the 21st Century)
(S. 485), 1984

Denim jeans with a circular hole in each knee. Signed and titled in pencil on the attached paper label, from the unlimited edition of which only approximately 35 copies were made, published by Edition Liliane et Michel Durand-Dessert, Paris.
104.5 x 45 cm (41 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ₣ ♣
plus Buyers Premium and VAT, ARR applies*





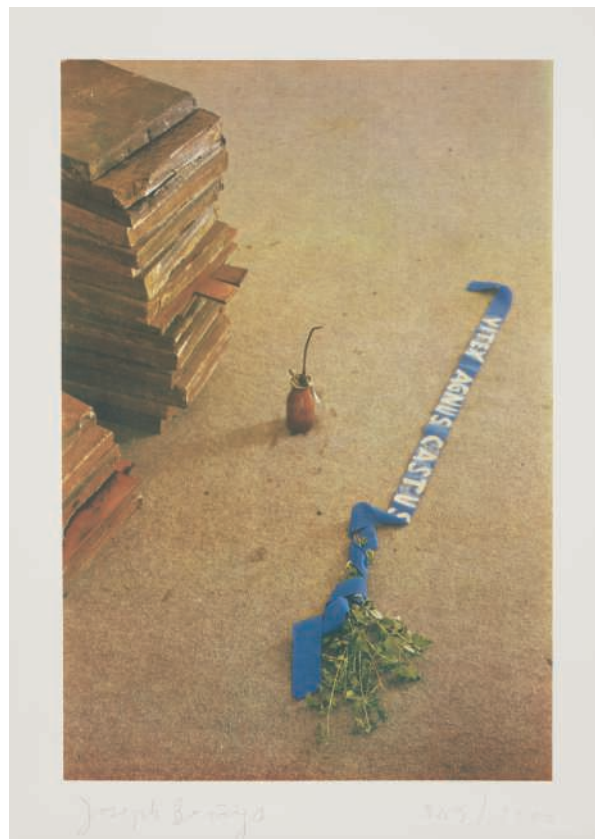
41. **Joseph Beuys** 1921-1986

Levitazione in Italia (Levitation In Italy)

(S. 247), 1978

Offset lithograph in colours, on wove paper, the full sheet. Signed and numbered 91/200 in pencil, published by Edizioni Lucio Amelio, Naples (with their inkstamp on the reverse), framed.
S. 36.7 x 23.1 cm (14½ x 9½ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 ± ♣
plus Buyers Premium and VAT, ARR applies*



42. **Joseph Beuys** 1921-1986

Vitex Agnus Castus

(S. 73), 1973

Offset lithograph in colours, on light cardstock, with full margins. Signed and numbered 829/1000 in pencil, co-published by Edition Staack, Heidelberg, and Modern Art Agency, Naples, unframed.
I. 51.3 x 35 cm (20¼ x 13¾ in.)
S. 60.4 x 44 cm (23¾ x 17¾ in.)

Estimate £200-300 \$280-420 €230-340 ± ♣
plus Buyers Premium and VAT, ARR applies*





43. **Joseph Beuys** 1921-1986

Packbild 3 II (Picture Pack 3 II), 1958/59

Gouache painting with handwritten additions in graphite, on light wove paper, folded and mounted to support sheet (as issued). Signed, titled and dated 'Beuys Packbild 3 II 1958-1959' in pencil on the support sheet, framed.

I. 15.6 x 11.2 cm (6 $\frac{1}{8}$ x 4 $\frac{3}{8}$ in.)

S. 29.6 x 20.9 cm (11 $\frac{5}{8}$ x 8 $\frac{1}{4}$ in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 † ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



44. **Joseph Beuys** 1921-1986

Klangkörper Tonsäule (Sound Box Tonal Column), 1962

Graphite and crayon drawing with fat, on three collaged supports of light wove paper and chamois-coloured card. Signed, titled and dated 'Joseph Beuys 1962 Klangkörper Tonsäule' in pencil on the reverse, framed.
38.5 x 10.6 cm (15½ x 4¼ in.)

Estimate £8,000-12,000 \$11,200-16,800
€9,200-13,800 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



45. **Joseph Beuys** 1921-1986

2 Schafe (2 Sheep), 1949

Watercolour painting on chamois-coloured paper mounted to light brown cardboard. Signed 'Beuys' in pencil on the reverse of the coloured paper, and further signed, titled and dated 'Beuys 1949 2 Schafe' in pencil on the reverse of the cardboard, framed.
33.9 x 24.2 cm (13¾ x 9½ in.)

Estimate £8,000-12,000 \$11,200-16,800
€9,200-13,800 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





46. **Joseph Beuys** 1921-1986

Untitled, circa 1960

Unique work comprised of grease on torn card.
Signed 'Joseph Beuys' in pencil, with the artist's
Hauptstrom inkstamp, framed.
13 x 25 cm (5½ x 9⅞ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



47. **Joseph Beuys** 1921-1986

Surrender II

(S. 102B), 1977

Paper flyer, with shoe polish and *Free
International University* inkstamp. Signed and
numbered 51/150 in pencil, published by Edition
Staeck, Heidelberg, unframed.
7.5 x 21.5 cm (2⅞ x 8½ in.)

Estimate £300-500 \$420-700 €340-570 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





48. **Joseph Beuys** 1921-1986

Untitled, from Homage à Picasso
(S. 84), 1973

Lithograph, on rag paper, with full margins.
Signed and numbered 33/90 in pencil (there were also 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen Verlag, Berlin and Pantheon Presse, Rome, unframed.
I. 49.5 x 56 cm (19½ x 22 in.)
S. 56.4 x 76 cm (22¼ x 29⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



49. **Joseph Beuys** 1921-1986

Meerengel zwei Robben (Sea Angel Two Seals),
from *Zirkulationszeitsuite (Suite Circulation Time)*
(S. 429), 1982

Etching and aquatint in colours, on Arches paper, with full margins. Signed by Wenzel Beuys, the artist's son, and numbered 11/27 in pencil on the reverse (aside from the edition of 75, 25 in Roman numerals, 17 hors commerce impressions plus some artist's proofs), with the Joseph Beuys Estate blindstamp, published by Grafos-Verlag, Vaduz, unframed.
I. 8.3 x 14 cm (3¼ x 5½ in.)
S. 37.8 x 28.5 cm (14⅞ x 11¼ in.)

Estimate £600-800 \$840-1,100 €690-920 ₣ ♣
plus Buyers Premium and VAT, ARR applies*





50. Joseph Beuys 1921-1986

Gletscher schwamm totenbett **(Glacier Sponge Deathbed)**

(S. 308-309), 1979

The pair of photo-etchings in colours, on Fabriano paper, with full margins. Both signed and each numbered XII/XX and 30/75 respectively in pencil (one of 20 in Roman numerals and one from the edition of 75 in Arabic numerals), published by Edizioni Factotum-Art, Verona, both unframed.
both l. 64.4 x 47.5 cm (25 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in.)
both S. 99.5 x 70 cm (39 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 ₣

plus Buyers Premium and VAT, ARR applies*



51. Joseph Beuys 1921-1986

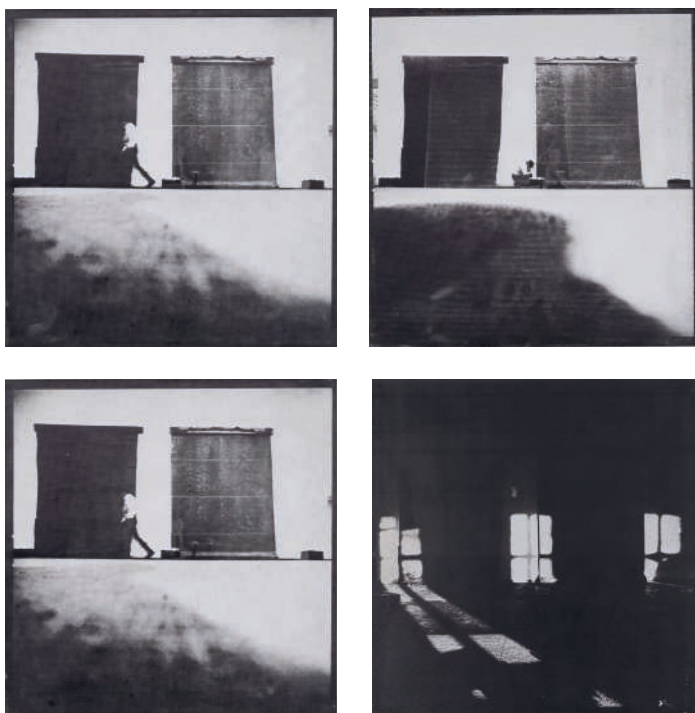
Besser heute aktiv (Better Active Today)

(S. 60), 1972

Offset printed paper flyer with hand-written additions in pencil. Signed with initials and numbered 66/100 in pencil, with the artist's *Hauptstrom* inkstamp (of the edition of 100 only 75 of the were realised), published by Edition Staeck, Heidelberg, unframed.
14.7 x 21 cm (5 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in.)

Estimate £200-300 \$280-420 €230-340 ₣
plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

52. Joseph Beuys 1921-1986

3 Tonnen Edition (3 Ton Edition)

(S. 74), 1973-85

A group of four screenprints, printed on both sides of PVC, the full sheets. From the total edition of 1150 (an edition of 4800 was originally planned), published by Edition Staeck, Heidelberg, all unframed. all S. 46.2 x 45.7 cm (18¼ x 17⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*



53. Joseph Beuys 1921-1986

Im Kopf und im Topf (In Head and in Pot)

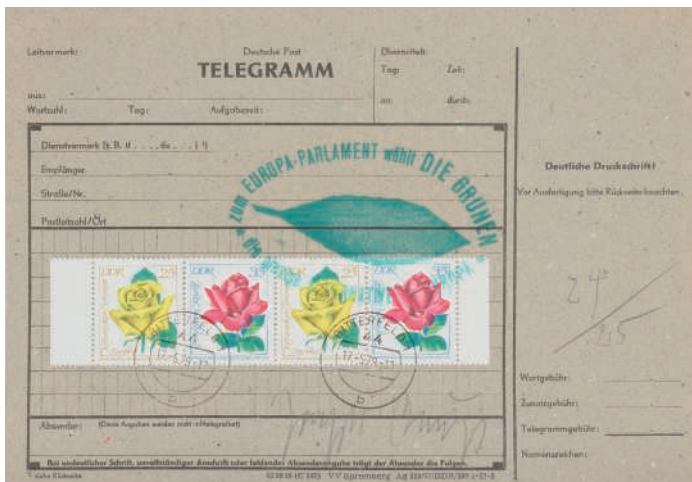
(S. 268), 1978

Screenprint with hand-written additions in pencil, on light cardstock, the full sheet. Signed and numbered XVI/XXX in pencil (one of 30 in Roman numerals, the edition was 100 and 20 artist's proofs), published by Edizioni Factotum-Art, Verona, unframed. S. 100.3 x 70 cm (39¾ x 27½ in.)

Estimate £300-500 \$420-700 €340-570 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





54. Joseph Beuys 1921-1986

Bitterfelder Telegramm (Bitterfeld Telegram)
(S. 297), 1979

Telegram printed in black on the front and reverse, with postage stamps, on grey wove paper, the full sheet. Signed and numbered 24/25 in pencil, with a *zum Europa-Parlament wählt die Grünen* inkstamp in green, published by Edition Staeck, Heidelberg, unframed. S. 14.5 x 20.6 cm (5¾ x 8⅛ in.)

Estimate £500-700 \$700-980 €570-800 ± ♣
plus Buyers Premium and VAT, ARR applies*



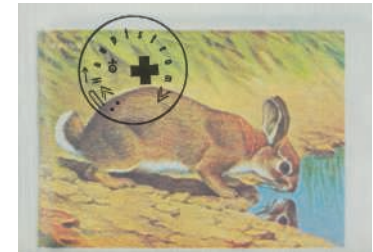
55. Joseph Beuys 1921-1986

A.E.I.O.U, Difesa della natura (Defence of Nature)
(S. 481), 1983

The pair of offset lithographs in colours, on wove paper, the full sheets. Signed and numbered 93/200 in pencil on one sheet (an edition of 200 was planned, only approximately 150 were realised, and 100 of those signed and numbered), co-published by Bruno Corà and Edizioni Lucrezia De Domizio, Pescara, both unframed. both S. 70.2 x 100 cm (27½ x 39¾ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 ± ♣
plus Buyers Premium and VAT, ARR applies*





56. Joseph Beuys 1921-1986

Joseph Beuys: Vitrines-Forms of the Sixties; Joseph Beuys: dernier espace avec introspecteur 1964-1982; Joseph Beuys: Stripes from the House of Shaman; and Joseph Beuys: Plight, 1980; 1982; 1983; and 1985

Four offset lithographic posters in colours, on smooth wove paper, the full sheets and with margins. All signed in pencil, from editions of unknown size, published by Anthony d'Offay Gallery, London, for their respectively titled exhibitions, all unframed.

three S. approx. 72 x 50 cm (28 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

Plight S. 76.1 x 50.7 cm (29 $\frac{7}{8}$ x 19 $\frac{7}{8}$ in.)

Estimate £3,000-4,000 \$4,200-5,600 €3,400-4,600 ♣ †
plus Buyers Premium and VAT, ARR applies*



57. Joseph Beuys 1921-1986

Postkarten (Postcards) 1968-1974

(see S. P1-68), 1974

A group of 112 offset printed postcards, all contained in a printed cardboard box. Signed in pencil on the box, the postcards unsigned, from the various unlimited editions, most published by Edition Staeck, Heidelberg, or Edition Tangente, Heidelberg, all unframed.

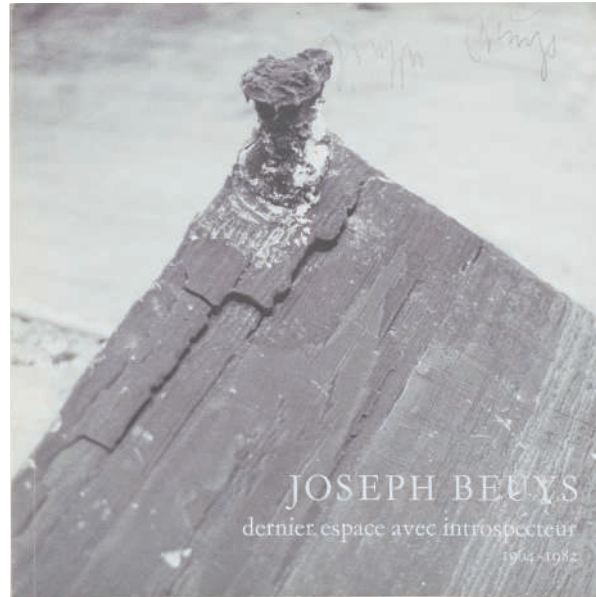
all cards approx. 10.5 x 14.8 cm (4 $\frac{1}{8}$ x 5 $\frac{7}{8}$ in.)

box 17 x 12.5 x 4 cm (6 $\frac{3}{4}$ x 4 $\frac{7}{8}$ x 1 $\frac{5}{8}$ in.)

Estimate £400-600 \$560-840 €460-690 Ω ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

58. Joseph Beuys 1921-1986

The Archives: The Art Information Centre Peter Van Beveren (S. 382), 1981

The complete book comprising contributions by 30 artists in screenprint, photography, collage, and offset lithography, including Joseph Beuys' *Secretary's Briefcase* of a mailing envelope containing two facsimile prints on plastic sheets, bound (as issued) within the original black leather-covered boards with glassine jacket. The book stamp-numbered '466' in black ink on the justification, *Secretary's Briefcase* envelope signed and titled in ink, with the artist's *Hauptstrom* inkstamp, from the edition of 500 (the first 100 copies were signed by Peter Van Beveren), published on the occasion of the exhibition *The Archives: Art Information Centre Peter Van Beveren* held at the Provincial Museum, Hasselt, Belgium, 31 January to 15 March, 1981.
 book 30.5 x 21.7 x 2 cm (12 x 8½ x 0¾ in.)
 envelope 25 x 15 cm (9⅞ x 5⅞ in.)
 both prints approx. 13.5 x 20.3 cm (5⅜ x 7⅞ in.)

Estimate £600-800 \$840-1,100 €690-920 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



59. Joseph Beuys 1921-1986

Joseph Beuys: dernier espace avec introspecteur 1964-1982: two books, 1982

Two exhibition catalogues, one hardback and one softcover, by Caroline Tisdall, comprised of 44 pages with illustrations in black and white. The hardback copy signed by Joseph Beuys in pencil on the title page, the softcover signed in pencil on the front cover, from the edition of 2000 (500 were hardback), both published by Anthony d'Offay Gallery, London, to accompany the same titled exhibition from 27 March - 12 May, 1982. both 19.8 x 19.8 cm (7¾ x 7¾ in.)

Estimate £250-350 \$350-490 €290-400 • ♣

plus Buyers Premium and VAT, ARR applies*





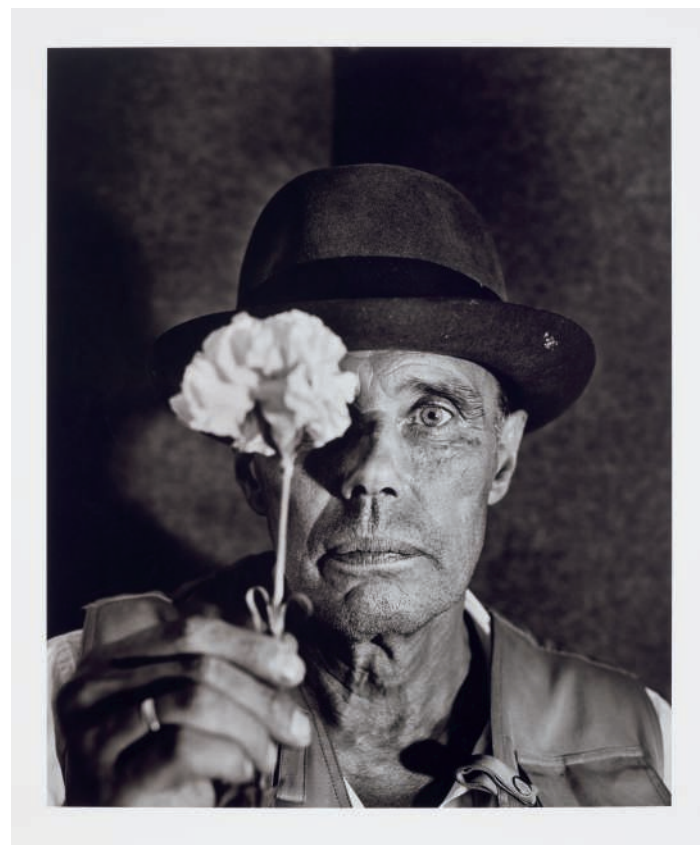
This lot is sold with no reserve

60. Joseph Beuys 1921-1986

Joseph Beuys: Drawings, 1983

Hardback exhibition catalogue by Anne Seymour comprised of 26 pages of text and 150 listed artworks, 100 of which are illustrated, accompanied by the exhibition poster in colours, on smooth wove paper, with full margins. Signed in pencil on the title page of the catalogue, from the edition of 500 hardback copies, the total edition was 6000, published by the Victoria & Albert Museum, London, the print unframed.
print S. 76.2 x 50.5 cm (30 x 19⁵/₈ in.)
book 30.6 x 21.6 x 2 cm (12 x 8¹/₂ x 0³/₄ in.)

Estimate £400-600 \$560-840 €460-690 • ♠
plus Buyers Premium and VAT, ARR applies*



61. Alastair Thain b. 1961

Joseph Beuys, 1984

Archival pigment print, on Fine Art Baryta paper, with full margins, mounted to foam-board (as issued). Signed in black ink and numbered 2/7 on the accompanying Certificate of Authenticity issued by the artist, with his authenticating thumb print, unframed.

I. 91.8 x 75.4 cm (36¹/₈ x 29⁵/₈ in.)

S. 106.7 x 87.6 cm (42 x 34¹/₂ in.)

Estimate £800-1,200 \$1,100-1,700
€920-1,400 ♠ †

plus Buyers Premium and VAT, ARR applies*





An aerial photograph of a golf course. A light-colored, winding path or fairway curves through the center of the image. The surrounding areas are covered in green grass, with several large, mature trees scattered throughout. The trees have dense, dark green foliage. The overall scene is a typical view of a golf course layout.

Evening Editions

14 June, 6pm / lots 101-176





Picasso

Property from a Private UK Collection

101. **Pablo Picasso** 1881-1973

Quatre femmes nues et tête sculptée (Four Nude Women and a Carved Head)*, plate 82 from *La Suite Vollard
(Bl. 219, Ba. 424), 1934

Etching, on Montval paper watermarked *Vollard*, with full margins.
Signed in pencil, from the edition of 260 (there was also an edition of 50 with wide margins), published by Ambroise Vollard, Paris, 1939, framed.
I. 22.3 x 31.5 cm (8¾ x 12¾ in.)
S. 34.1 x 44.8 cm (13¾ x 17¾ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣
plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



102. **Marc Chagall** 1887-1985

Entrée en piste (On the Track)

(M. 433), 1965-66

Lithograph in colours with unique hand-drawn additions in crayon, on Arches paper, with full margins. Signed, dated and annotated H.C. in pencil (an hors commerce impression, the edition was 50 in Arabic numerals and 25 artist's proofs in Roman numerals), with the accompanying Certificate of Authenticity issued by Bouquinerie de L'Institut, Paris, and corresponding inscription by Marc Lebouc in pencil on the reverse of the print, framed.

I. 48 x 24.4 cm (18 $\frac{7}{8}$ x 9 $\frac{5}{8}$ in.)

S. 65.4 x 40 cm (25 $\frac{3}{4}$ x 15 $\frac{3}{4}$ in.)

Estimate £7,000-10,000 \$9,800-14,000 €8,000-11,500 ‡♣

plus Buyers Premium and VAT, ARR applies*



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103. **Joan Miró** 1893-1983

La Femme au miroir (Woman at the Mirror)

(M. 242), 1957

Lithograph in colours, on BFK Rives paper, the full sheet. Signed and numbered 58/150 in pencil, published by Maeght, Paris, for *Derrière le Miroir, 10 Ans d'Édition*, framed.

S. 38.8 x 56.5 cm (15¼ x 22¼ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





Property from an Important European Collection

104. Friedensreich Hundertwasser 1928-2000

Nana Hyaku Mizu

(K. 22, 32-33, 37-38, 55, 59), 1966-72

The complete set of seven woodcuts in colours, on Japanese paper, with full margins, with table of contents screenprinted on black linen, the sheets loose (as issued) all contained in the original black linen-covered folders, within the original decorated wooden portfolio box. All signed, dated, numbered 169/200 and annotated with a work number in black ink, published by Gruener Janura AG, Glarus, Switzerland, 1973, all unframed.

all I. various

all S. various, largest S. 42.8 x 55.8 x 6 cm (16 $\frac{7}{8}$ x 21 $\frac{7}{8}$ x 2 $\frac{3}{8}$ in.)

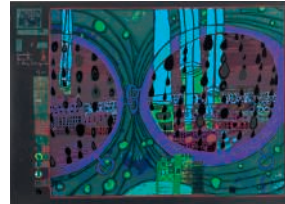
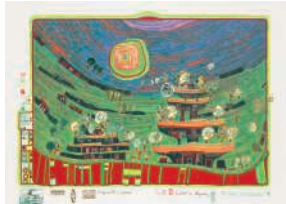
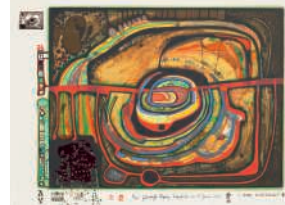
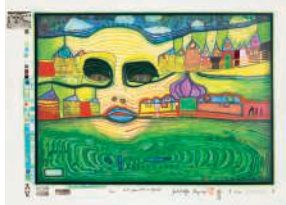
portfolio 68 x 54 x 6 cm (26 $\frac{3}{4}$ x 21 $\frac{1}{4}$ x 2 $\frac{3}{8}$ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Property from an Important European Collection

105. Friedensreich Hundertwasser 1928-2000

Look at it on a Rainy Day (Regentag portfolio)

(K. 44-53), 1970-72

The complete set of 10 screenprints in colours with embossing, some with lacquer varnish and glowing dust, on various papers, with full margins, the sheets loose (as issued) all contained in the original decorated wooden portfolio box. All signed and numbered 1/300 in black or pink ink, all further consecutively numbered from 1 to 10 in black or pink ink, from the total edition of 3000, further signed in pink crayon and numbered '1' in blue crayon inside the box, published by Ars Viva, Zurich (seven with the Schoeller Stern blindstamp), all unframed.

all I. approx. 39 x 59 cm (15³/₈ x 23¹/₄ in.)

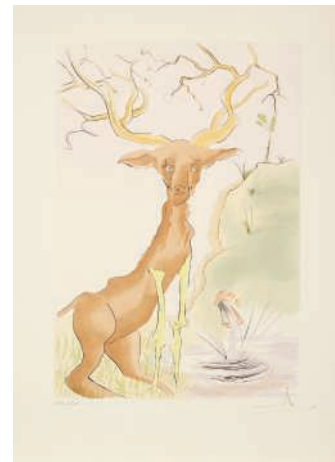
all S. approx. 49.3 x 67.2 cm (19³/₈ x 26¹/₂ in.), one vertical

portfolio 54.8 x 72.5 x 4.5 cm (21⁵/₈ x 28¹/₂ x 1³/₄ in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 ±

plus Buyers Premium and VAT, ARR applies*





106. **Salvador Dalí** 1904-1989

Le Bestiaire de La Fontaine Dalinisé (La Fontaine's Bestiary Dalinized)

(M. & L. 653-664), 1974

The complete set of 12 drypoints with pochoir in colours, on Arches paper, with full margins, with title page, the sheets loose (as issued) all contained in the original brown velvet-covered portfolio with embossed artist's name in gold. All signed and numbered 247/250 in pencil (the edition was 250 on Japanese paper, 250 on Arches, and 120 on Auvergne in Roman numerals, plus 62 artist's proofs on Auvergne in Roman numerals), published by Robert Mouret, Editions des Maîtres Contemporaines, Paris, all unframed. all I. 58 x 40 cm (22 $\frac{7}{8}$ x 15 $\frac{3}{4}$ in.)

all S. 76.2 x 56.5 cm (30 x 22 $\frac{1}{4}$ in.), five horizontal portfolio 81.2 x 60.4 x 2.5 cm (31 $\frac{7}{8}$ x 23 $\frac{3}{4}$ x $\frac{7}{8}$ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





107. **Salvador Dalí** 1904-1989

Much Ado About Shakespeare II

(M. & L. 390-405), 1970

The complete set of 16 drypoints in colours, on Japanese paper, with full margins. All signed, annotated 'E.A' and consecutively numbered 1-16 in pencil (one of 25 artist's proofs on Japanese paper, the edition was 250 on Japanese paper, 250 on BFK Rives and 25 artist's proofs on BFK Rives), published by Editions Graphiques Internationales, Paris, all unframed.

all I. 17.8 x 12.7 cm (7 x 5 in.)

all S. 44.5 x 31.1 cm (17½ x 12¼ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200 † ♣

plus Buyers Premium and VAT, ARR applies*





108. **Francis Bacon** 1909-1992

Triptyque de la tauromachie (Bullfighting Triptych)

(S. 29, T. 37), 1990

Three lithographs in colours, on folded sheets of Arches paper (as issued) with letterpress text on the inside pages, the full sheets, illustrating the book *Miroir de la tauromachie*, with title page, colophon and texts, the sheets loose (as issued) all contained in the original fabric-covered portfolio. All signed in pencil, numbered '57' in pencil on the colophon, from the edition of 150 (there were also 5 hors commerce impressions in Roman numerals), published by Galerie Lelong, Paris, not including *Portrait de Michel Leiris* (S.30), all unframed.

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

portfolio 51.2 x 38.5 x 4 cm (20 $\frac{1}{8}$ x 15 $\frac{1}{8}$ x 1 $\frac{5}{8}$ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣

plus Buyers Premium and VAT, ARR applies*



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109. **Francis Bacon** 1909-1992

Trois études pour un autoportrait (after, Three Studies for a Self-Portrait 1983)
(S. 26, T. 28), 1990

Three lithographs in colours, on a single sheet of Arches paper, with full margins. Signed and annotated 'E.A.' in pencil (an artist's proof, the edition was 60), published by Michel Archimbaud for the Librairie Séguier, Paris, framed.
overall l. 34.1 x 89.2 cm (13³/₈ x 35¹/₈ in.)
S. 52 x 94 cm (20¹/₂ x 37 in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ± ♣
plus Buyers Premium and VAT, ARR applies*





110. **William Kentridge** b. 1955

Dutch Iris, 1996

Etching and aquatint in colours, on BFK Rives paper, with full margins.
Signed and numbered 23/50 in pencil (there were also some unique
trial proofs), published by David Krut, Johannesburg, framed.

I. 109 x 59.6 cm (42⁷/₈ x 23¹/₂ in.)

S. 121 x 80 cm (47⁵/₈ x 31¹/₂ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣

plus Buyers Premium and VAT*





Property from the Estate of L. Jane Schoelkopf, New York

111. **Lucian Freud** 1922-2011

Pluto

(H. 37), 1988

Etching and drypoint with hand-colouring in grey watercolour, on Somerset Satin paper, with full margins. Signed with initials and numbered 34/40 in pencil (there were also 10 artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York, framed.

I. 29.5 x 60.6 cm (11 $\frac{3}{8}$ x 23 $\frac{7}{8}$ in.)

S. 41.6 x 68.9 cm (16 $\frac{3}{8}$ x 27 $\frac{1}{8}$ in.)

Estimate £70,000-100,000 \$97,900-140,000 €80,500-115,000 † ♣

plus Buyers Premium and VAT, ARR applies*





112. Richard Hamilton 1922-2011

Toaster

(L. 63), 1967

Offset lithograph and screenprint in colours with metallized polyester collage, on T. H. Saunders paper, with full margins. Signed and numbered 'Artists proof 6/7' in pencil in the image (the edition was 75), published by the artist, framed.

l. 79 x 58.3 cm (31 $\frac{1}{8}$ x 22 $\frac{7}{8}$ in.) including text

S. 88.6 x 63.5 cm (34 $\frac{7}{8}$ x 25 in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣

plus Buyers Premium and VAT, ARR applies*





113. **Jasper Johns** b. 1930

Figure 5, from Black Numeral Series

(G. 92, U.L.A.E. 49), 1968

Lithograph in colours, on Zerkall Copperplate deluxe paper, with full margins. Signed, dated and numbered 63/70 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamp), framed.

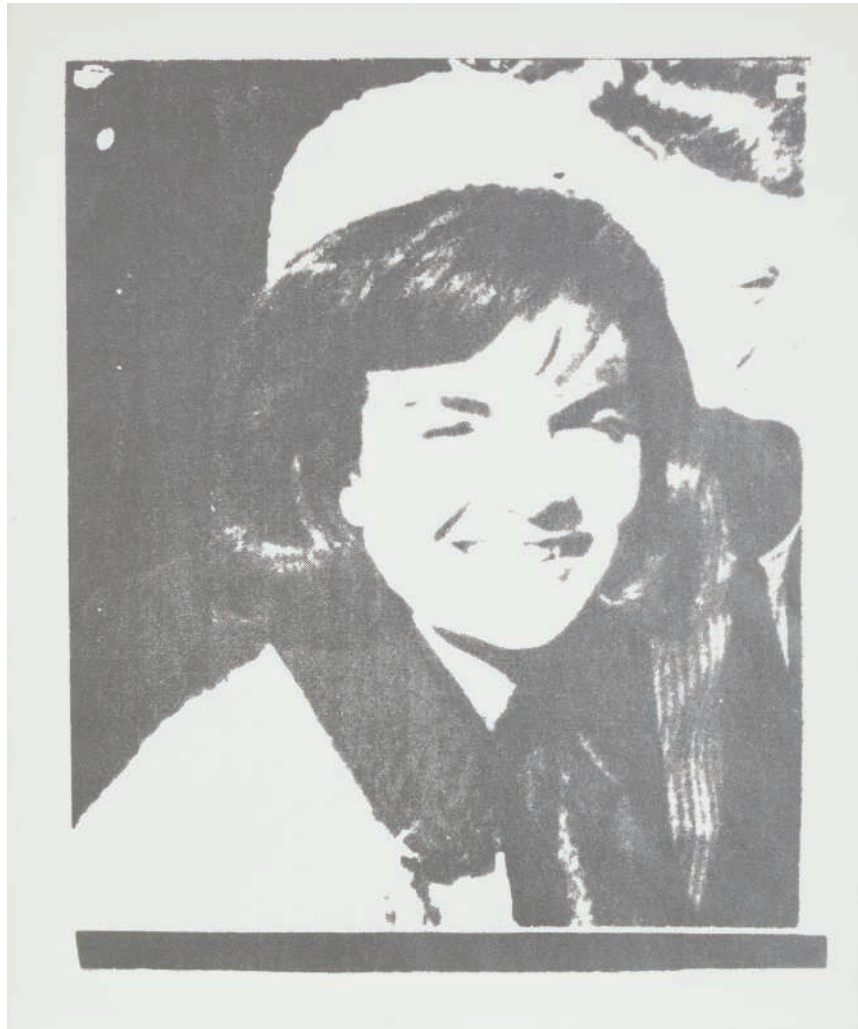
I. 69.8 x 57 cm (27½ x 22½ in.)

S. 93.2 x 75 cm (36¾ x 29½ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200

plus Buyers Premium and VAT*





114. **Andy Warhol** 1928-1987

Jacqueline Kennedy I (Jackie I), from 11 Pop Artists, Volume I
(F. & S. 13), 1966

Screenprint in silver, on wove paper, with full margins. Stamp-signed and numbered 'XLI' in pencil on the reverse (one of 50 artist's proofs, the edition was 200), published by Original Editions, New York, unframed.

I. 52.4 x 43.5 cm (20⁵/₈ x 17¹/₈ in.)

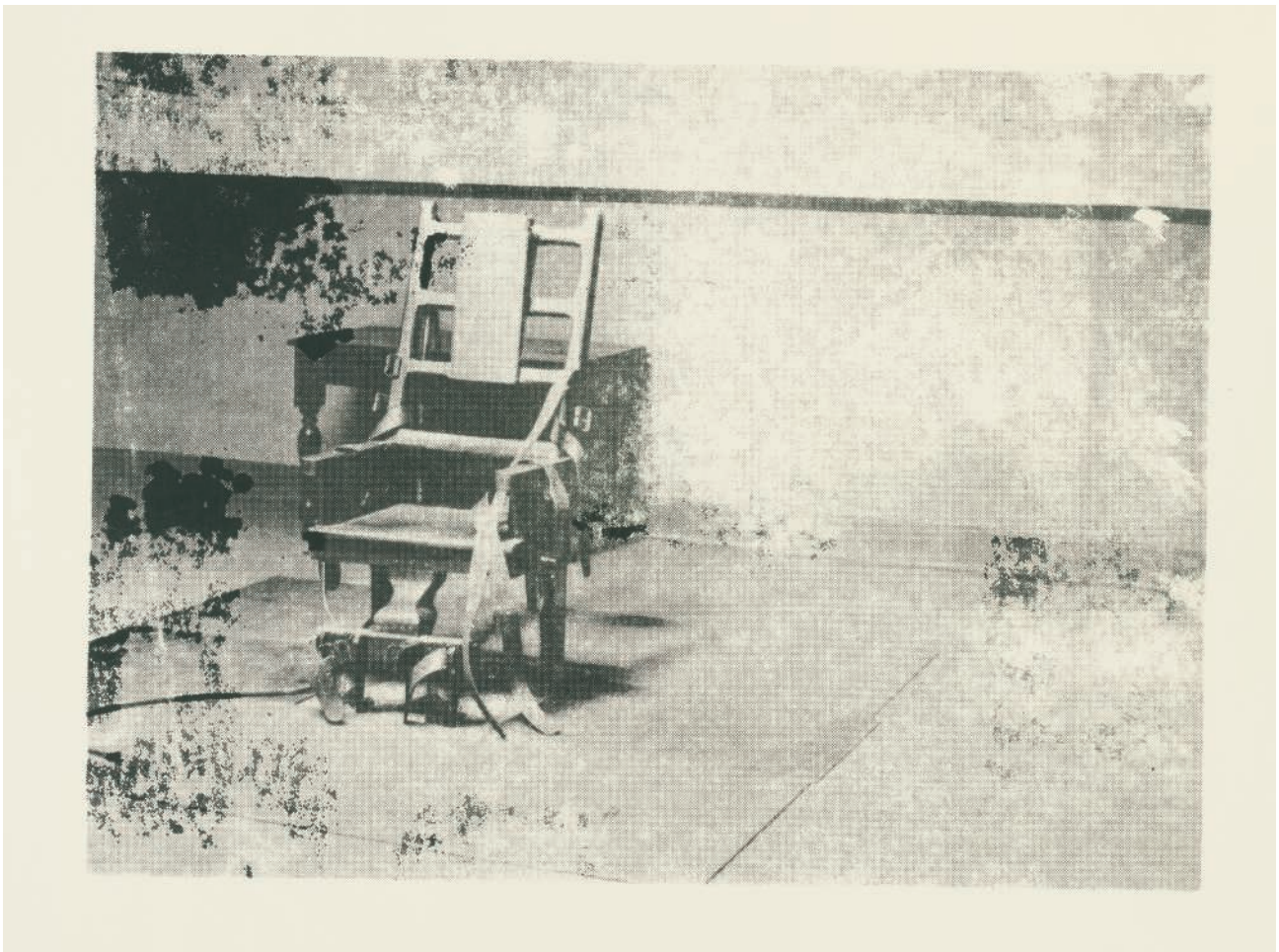
S. 61 x 50.8 cm (24 x 20 in.)

Estimate £5,000-7,000 \$7,000-9,800 €5,700-8,000 †

plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



115. **Andy Warhol** 1928-1987

Electric Chair

(F. & S. IIIA. 4), circa 1978

Unique screenprint, on Strathmore Drawing paper, with full margins. One of a small number of impressions (there was no published edition), with the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'UP 47.45' and initials 'VF' in pencil on the reverse, printed by Rupert Jasen Smith, New York, framed.

I. 30.1 x 41 cm (11 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in.)

S. 45.7 x 60.9 cm (17 $\frac{7}{8}$ x 23 $\frac{7}{8}$ in.)

Estimate £7,000-10,000 \$9,800-14,000 €8,000-11,500

plus Buyers Premium and VAT*





116. **Andy Warhol** 1928-1987

Portrait of the Artists, from Ten from Leo Castelli
(F. & S. 17), 1967

One hundred screenprints in black, on acrylic boxes in 10 colours.
Incised with artist's initials and numbered 136/200 on the blue box with Warhol's portrait (there were also 25 proofs lettered A-Y), published to commemorate the 10th anniversary of the Leo Castelli Gallery by Tanglewood Press, Inc., New York, framed.
overall 51 x 51 cm (20 $\frac{1}{8}$ x 20 $\frac{1}{8}$ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200
plus Buyers Premium and VAT*



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Property from a Private UK Collection

117. **Andy Warhol** 1928-1987

Mao

(F. & S. 96), 1972

Screenprint in colours, on Beckett High White paper, the full sheet. Signed in black ball-point pen and stamped 'PP' in black ink on the reverse (a printer's proof aside from the edition of 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. 91.7 x 91.5 cm (36 $\frac{1}{8}$ x 36 in.)

Estimate £35,000-45,000 \$48,900-62,900 €40,200-51,700
plus Buyers Premium and VAT*





118. **Andy Warhol** 1928-1987

Flowers

(F. & S. 65), 1970

Screenprint in colours, on wove paper, the full sheet. An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed. S. 91.2 x 91.2 cm (35⁷/₈ x 35⁷/₈ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ₺
plus Buyers Premium and VAT*





119. **Andy Warhol** 1928-1987

Flowers

(F. & S. 72), 1970

Screenprint in colours, on wove paper, the full sheet. An unsigned proof (aside from the signed and numbered edition of 250 and 26 artist's proofs lettered A-Z), published by Factory Additions, New York, framed. S. 91.3 x 91.4 cm (35 $\frac{7}{8}$ x 35 $\frac{7}{8}$ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ±
plus Buyers Premium and VAT*





Property from an Important Contemporary Collection

120. **Andy Warhol** 1928-1987

Campbell's Soup I

(F. & S. 44-53), 1968

The complete set of 10 screenprints in colours, on wove paper, with full margins, the colours bright and fresh, with original cardboard portfolio with red and white labels (stamped 'Andy Warhol' and 'Campbell's'), and original cardboard inset dividers. All signed in ball-point pen and stamp-numbered 129/250 on the reverse, the portfolio stamp-numbered 129/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, all framed.

all I. 80.6 x 47.6 cm (31¾ x 18¾ in.)

all S. 88.9 x 58.4 cm (35 x 23 in.)

portfolio 90.2 x 64.8 cm (35½ x 25½ in.)

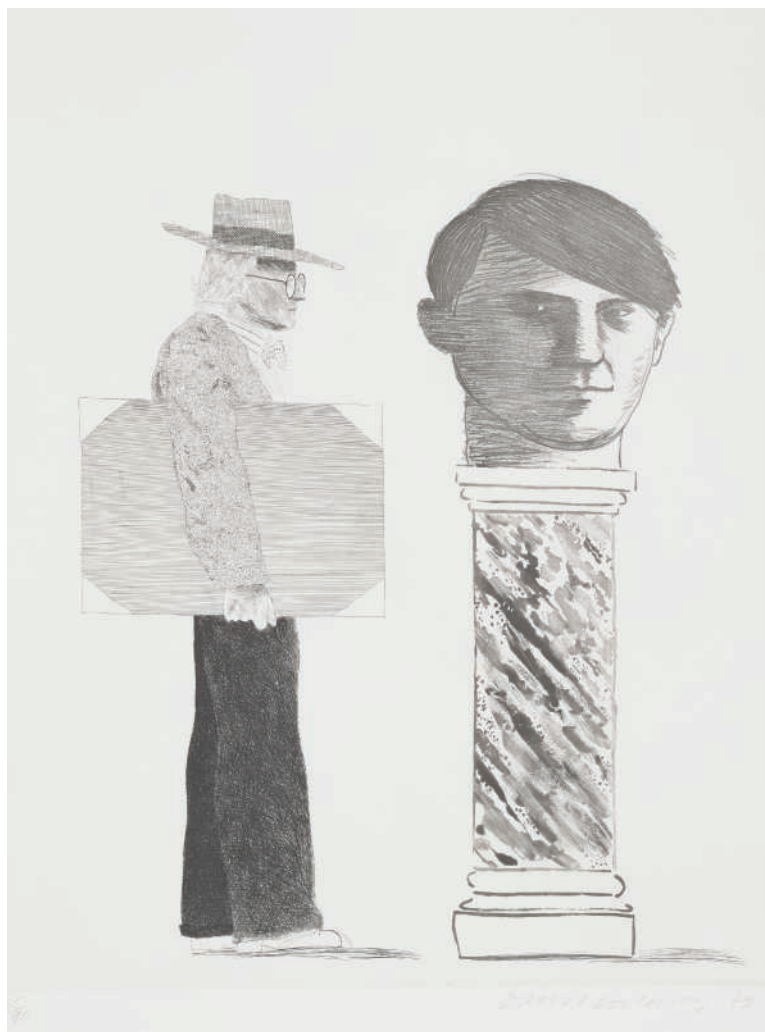
Estimate £600,000-900,000 \$839,000-1,260,000 €690,000-1,030,000 ₺

plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.





Property from an Important European Collection

121. **David Hockney** b. 1937

The Student, from Hommage à Picasso

(S.A.C. 153, M.C.A.T. 143), 1973

Etching, on Arches paper, with full margins. Signed, dated and numbered 55/90 in pencil (there were also 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen Verlag, Berlin and Panthéon Press, Rome, unframed.

I. 57.5 x 44 cm (22⁵/₈ x 17³/₈ in.)

S. 75.7 x 56.7 cm (29³/₄ x 22³/₈ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200 ± ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



Property from an Important European Collection

122. **Roy Lichtenstein** 1923-1997

Still Life with Picasso, from Hommage à Picasso
(C. 127), 1973

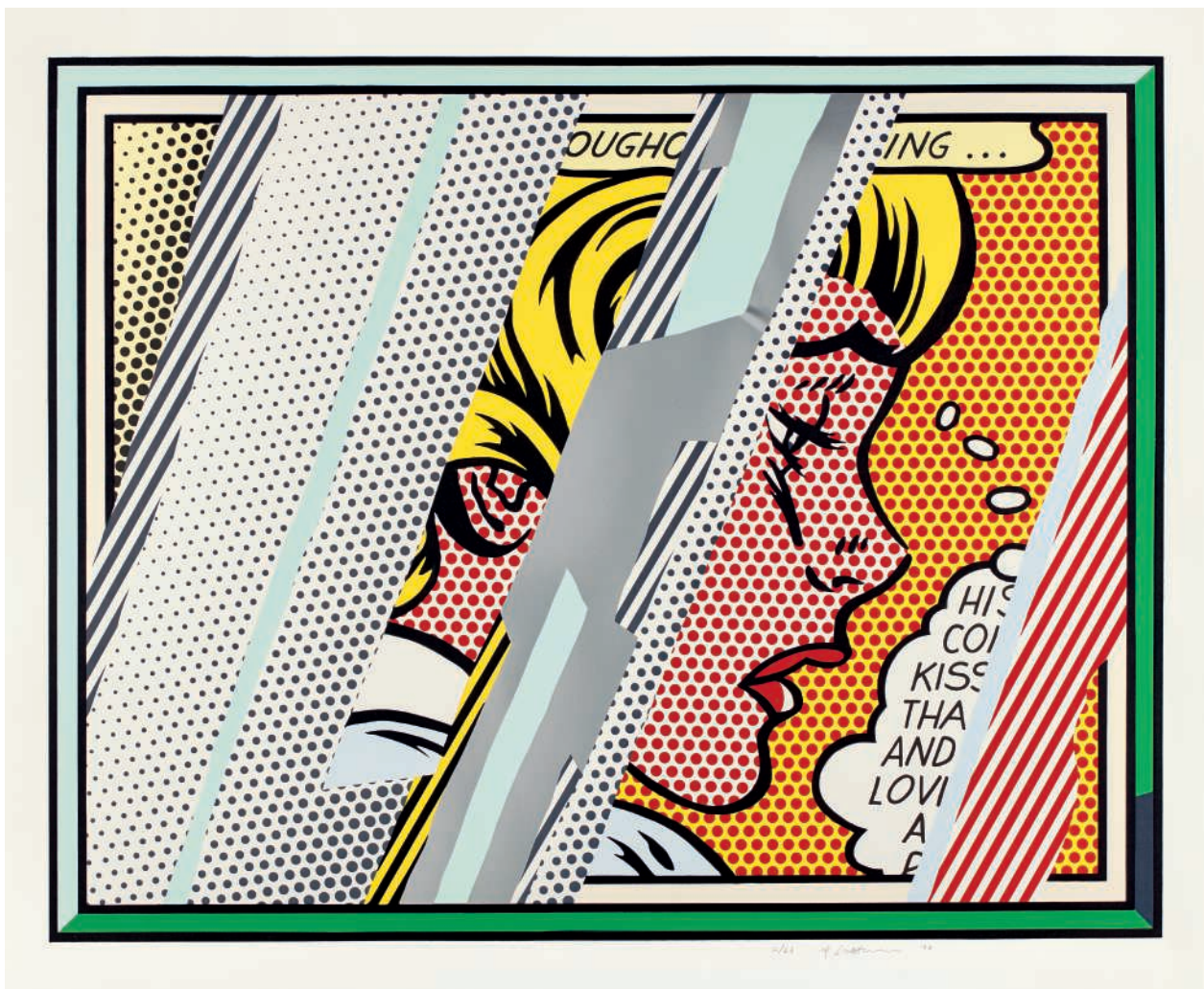
Screenprint in colours, on Arches 88 paper, with full margins. Signed, dated and numbered 55/90 in pencil (there were also 30 in Roman numerals and 15 artist's proofs), co-published by Propyläen Verlag, Berlin, and Panthéon Press, Rome, framed.

I. 72.5 x 53.2 cm (28½ x 20¾ in.)

S. 76.2 x 56 cm (30 x 22 in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 †
plus Buyers Premium and VAT*





123. Roy Lichtenstein 1923-1997

Reflections on Girl, from Reflections Series
(C. 245), 1990

Lithograph, screenprint and relief in colours with metallized PVC collage and embossing, on Somerset paper, with full margins. Signed, dated and numbered 2/68 in pencil (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York (with their blindstamp), framed.

I. 98.1 x 123.7 cm (38 $\frac{5}{8}$ x 48 $\frac{3}{4}$ in.)

S. 114.5 x 139.3 cm (45 $\frac{1}{8}$ x 54 $\frac{7}{8}$ in.)

Estimate £50,000-70,000 \$69,900-97,900 €57,500-80,500 ‡
plus Buyers Premium and VAT*



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124. **Roy Lichtenstein** 1923-1997

Untitled (Still Life with Lemon and Glass), from For Meyer Schapiro
(C. 134), 1974

Lithograph and screenprint in colours with debossing, on smooth wove paper, with full margins. Signed, dated and numbered 'AC 2/10' in pencil (an artist's copy, the edition was 100 plus possibly 13 artist's proofs), published by the Committee to Endow a Chair in Honor of Meyer Schapiro at Columbia University, New York, framed.

I. 82.7 x 60.7 cm (32½ x 23⅞ in.)

S. 102.9 x 80.2 cm (40½ x 31⅝ in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 ±
plus Buyers Premium and VAT*





125. **Roy Lichtenstein** 1923-1997

Red Lamp

(C. 279), 1992

Lithograph in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 'AP 6/40' in pencil (an artist's proof, the edition was 250), co-published by the artist and Leo Castelli Gallery, New York, framed.

I. 40.4 x 47.1 cm (15 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in.)

S. 54.6 x 61 cm (21 $\frac{1}{2}$ x 24 in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200

plus Buyers Premium and VAT*





126. **Roy Lichtenstein** 1923-1997

Composition IV
(C. 293), 1995

Screenprint in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 39/120 in pencil (there were also 30 artist's proofs), co-published by the artist and Kennedy for Senate, framed.

I. 33.3 x 49 cm (13 $\frac{1}{8}$ x 19 $\frac{1}{4}$ in.)

S. 56.6 x 69.5 cm (22 $\frac{1}{4}$ x 27 $\frac{3}{8}$ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200
plus Buyers Premium and VAT*





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

Objects Of Our Time, 2014

The complete set of 12 screenprints in colours, on Somerset Satin paper, the full sheets. All signed, dated '2013' and numbered 19/50 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, all framed.
all S. 50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate £12,000-18,000 \$16,800-25,200 €13,800-20,700 ♣ †
plus Buyers Premium and VAT, ARR applies*





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

Art & Design, 2012

The complete set of 10 screenprints in colours, on Somerset Satin paper, the full sheets. All signed, dated and numbered 21/50 in pencil on the reverse (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, all framed.
all S. 100 x 45.3 cm (39³/₈ x 17⁷/₈ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣
plus Buyers Premium and VAT, ARR applies*





129. **Julian Opie** b. 1958

Red Yellow Black White, from Standing People, 2019

Lenticular acrylic panel on white acrylic mount (as issued). Signed in black felt-tip pen and numbered 10/25 (printed) on a label affixed to the reverse (there were also 4 artist's proofs), published by Cristea Roberts Gallery, London.
111 x 119 x 3.2 cm (43³/₄ x 46⁷/₈ x 1¹/₄ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣
plus Buyers Premium and VAT, ARR applies*



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130. **Julian Opie** b. 1958

Walking Statuettes, 2017

The complete series of seven hand-painted resin model board statuettes. All signed and numbered 22/30 in black ink on the underside (there were also 5 artist's proofs), published by Alan Cristea Gallery, London.
all approx. 39 x 16 x 5 cm (15³/₈ x 6¹/₄ x 1⁷/₈ in.)

Estimate £30,000-50,000 \$42,000-69,900 €34,500-57,500 † ♣
plus Buyers Premium and VAT, ARR applies*





131. **Julian Opie** b. 1958

Tina Walking
(C. 143), 2010

Lenticular acrylic panel comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 2mm Dibond (as issued). Signed in black felt-tip pen and numbered 2/35 (printed) on a label affixed to the reverse of the frame (there were also 7 artist's proofs), published by Alan Cristea Gallery, London, contained in the original brushed aluminium frame specified by the artist.
framed 83 x 42.4 cm (32⁵/₈ x 16³/₄ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣
plus Buyers Premium and VAT, ARR applies*





132. **Julian Opie** b. 1958

Verity Walking

(C. 149), 2010

Lenticular acrylic panel comprised of four inkjet prints in colours, printed directly onto 20 lpi lenticular animating lenses, back mounted with 2mm Dibond (as issued). Signed in black felt-tip pen and numbered 10/60 (printed) on a label affixed to the reverse of the frame (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, contained in the original brushed aluminium frame specified by the artist.
framed 83 x 45.6 (32⁵/₈ x 17⁷/₈)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣

plus Buyers Premium and VAT, ARR applies*





133. **Julian Opie** b. 1958

Mechanic, from Stone Heads, 2018

Limestone inlaid with patinated bronze. Signed and numbered 3/12 in black felt-tip pen on a metal plaque affixed to the reverse (there were also 3 artist's proofs), published by Alan Cristea Gallery, London. 65 x 52.4 x 2.9 cm (25 $\frac{5}{8}$ x 20 $\frac{5}{8}$ x 1 $\frac{1}{8}$ in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 ♣
plus Buyers Premium and VAT, ARR applies*





134. **Kara Walker** b. 1969

Pocketwatch, scene No. 5 from The Emancipation Approximation,
1999-2000

Screenprint in colours, on Somerset paper, with full margins. Signed, dated and numbered 'XXIII/XXV' in pencil on the reverse (one of 25 in Roman numerals, there was also an edition of 20 in Arabic numerals), published by Sikkema Jenkins Editions, New York, unframed.

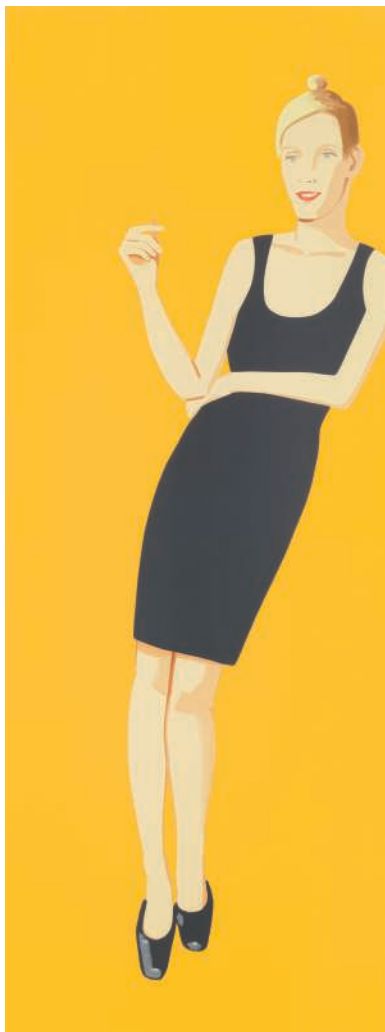
I. 94 x 57 cm (37 x 22½ in.)

S. 111.8 x 86.4 cm (44 x 34 in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ‡

plus Buyers Premium and VAT*





135. **Alex Katz** b. 1927

Oona, from ***Black Dress***, 2015

Screenprint in colours, on wove paper, the full sheet. Signed and numbered 20/35 in pencil, published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), framed.

S. 203.5 x 76.4 cm (80 $\frac{1}{8}$ x 30 $\frac{1}{8}$ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 †

plus Buyers Premium and VAT*





136. **Robert Longo** b. 1953

Untitled (Iceman X), 2012

Archival pigment print, on Epson Hot-Pressed paper, with full margins.

Signed, dated and numbered 9/25 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington D.C., framed.

I. 99 x 78.2 cm (38⁷/₈ x 30³/₄ in.)

S. 122.1 x 96.2 cm (48¹/₈ x 37⁷/₈ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ‡

plus Buyers Premium and VAT*





137. **Antony Gormley** b. 1950

Crystal, 2006

Stainless steel multiple. This work is number 10 from the edition of 25, published by the Whitechapel Gallery, London.
23.6 x 19.2 x 17.1 cm (9¼ x 7½ x 6¾ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ♣
plus Buyers Premium and VAT, ARR applies*





138. **Daniel Arsham** b. 1980

Future Relic Eroded Basketball, 2020

Cast multiple in hydrostone with quartz crystals, with accompanying white art handling gloves, sand-timer, and clip removal tool, all contained in the original foam-lined 'DIOR' printed wooden crate with artist's name. Numbered 132/250 in black felt-tip pen on the accompanying Certificate of Authenticity, co-published by Daniel Arsham Studio, New York and DIOR.
24.2 cm. (9½ in.) diameter

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300
plus Buyers Premium and VAT*





139. **Yayoi Kusama** b. 1929

Pumpkin 2000 (Red)
(K. 299), 2000

Screenprint in colours, on Colorplan paper, with full margins. Signed, titled, dated and numbered 15/100 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. 48.1 x 64 cm (18¾ x 25¼ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000

plus Buyers Premium and VAT*



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140. **Ayako Rokkaku** b. 1982

Untitled 1, 2020

Ukiyo-e-style woodcut in colours, on Echizen Kizuki Hoshō Washi paper, with full margins, with colophon, the sheets loose (as issued), both contained in the original blue fabric-covered folder. Signed, dated and numbered 24/120 in pencil, published by The Adachi Institute of Woodcut Prints, Tokyo (with their blindstamp), unframed.
l. 52.7 x 33 cm (20¾ x 12⅞ in.)
s. 58.5 x 37 cm (23 x 14⅝ in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 ₺
plus Buyers Premium and VAT*





141. **Tracey Emin** b. 1963

These Feelings Were True, 2020

The complete set of eight lithographs in colours, on Somerset Velvet paper, with full margins. All signed, titled, dated and numbered 13/50 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, all unframed.

all l. various

five S. 66.5 x 55.5 cm (26 $\frac{1}{8}$ x 21 $\frac{7}{8}$ in.)

three S. 55.5 x 45.5 cm (21 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

Estimate £30,000-50,000 \$42,000-69,900 €34,500-57,500 ♠ †

plus Buyers Premium and VAT, ARR applies*



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142. **Damien Hirst** b. 1965

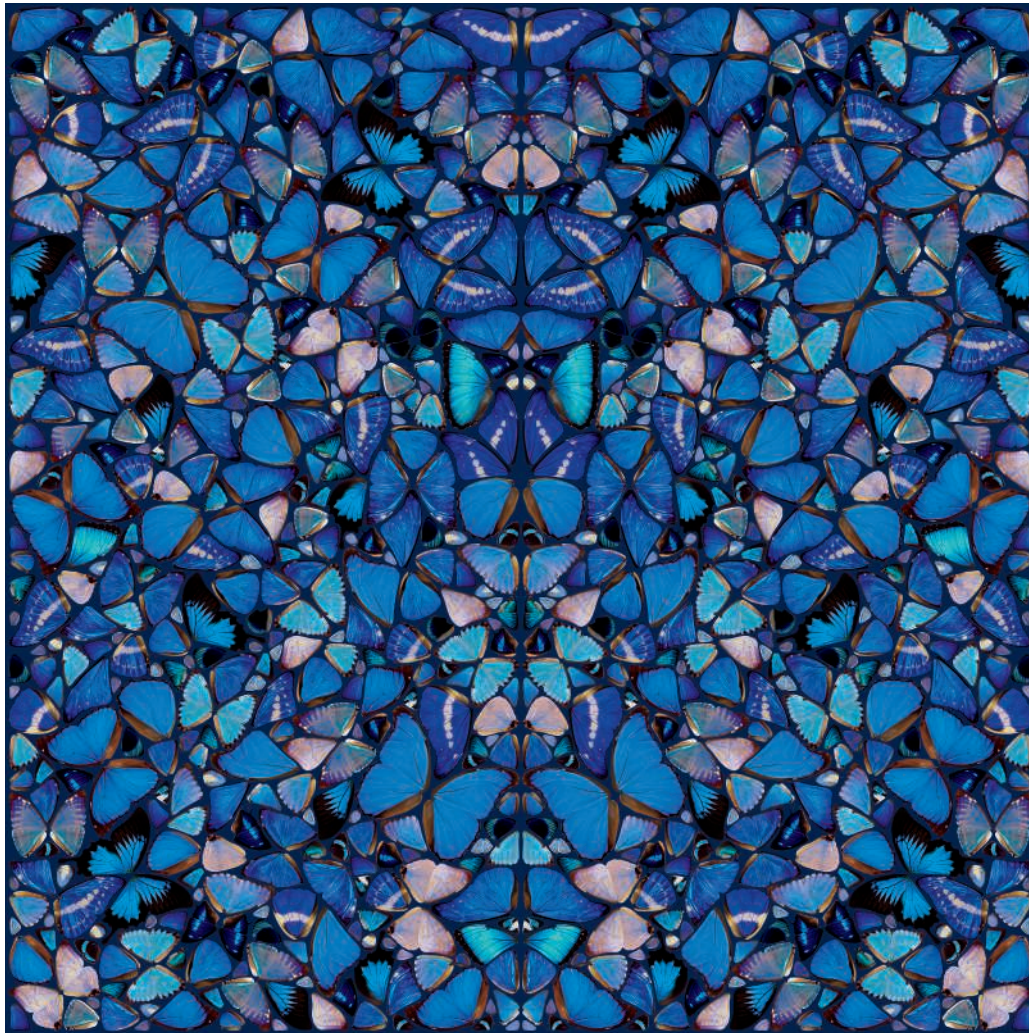
The Virtues

(H. 9), 2021

The complete series of eight laminated giclée prints in colours, flush-mounted to aluminium with metal strainers on the reverse (as issued). All signed in pencil and numbered '201' (printed) on the label affixed to the reverse, from the editions of varying sizes, published by HENI Editions, London.
all 120 x 96 cm (47¼ x 37¾ in.)

Estimate £20,000-30,000 \$28,000-42,000 €23,000-34,500 ₣ ₣
plus Buyers Premium and VAT, ARR applies*





143. **Damien Hirst** b. 1965

Mercy, from *The Aspects*
(H6-1), 2019

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). Signed in pencil on a label affixed to the reverse and numbered 33/50 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London. 100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ± ♣
plus Buyers Premium and VAT, ARR applies*





144. **Damien Hirst** b. 1965

Earth, from The Elements

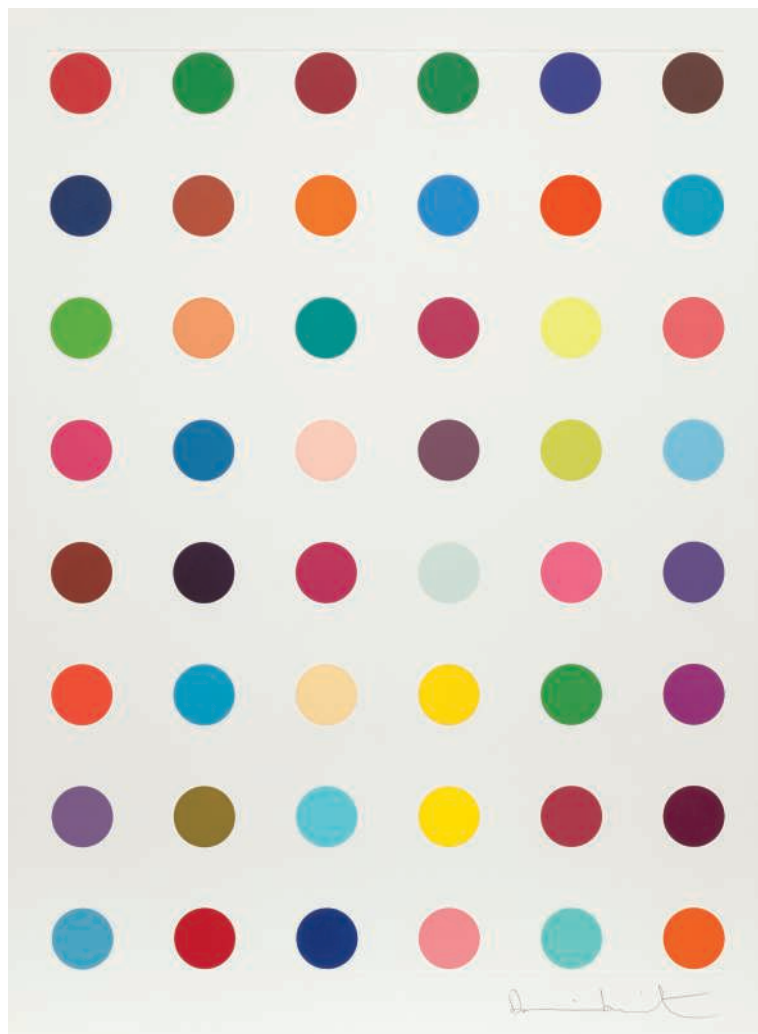
(H6-6), 2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). Signed in pencil on a label affixed to the reverse and numbered 53/60 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London.
100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ♣

plus Buyers Premium and VAT, ARR applies*





145. **Damien Hirst** b. 1965

Oleoylsarcosine, 2008

Unique etching and aquatint in colours, on Hahnemühle paper, with full margins. Signed in pencil, from the series of 100 unique variants (there were also 20 artist's proofs), published by The Paragon Press, London, unframed.

I. 74.3 x 54.5 cm (29¼ x 21½ in.)

S. 84.8 x 62.5 cm (33¾ x 24½ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣ †

plus Buyers Premium and VAT, ARR applies*



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146. **Damien Hirst** b. 1965

It's a Beautiful Day, 2013

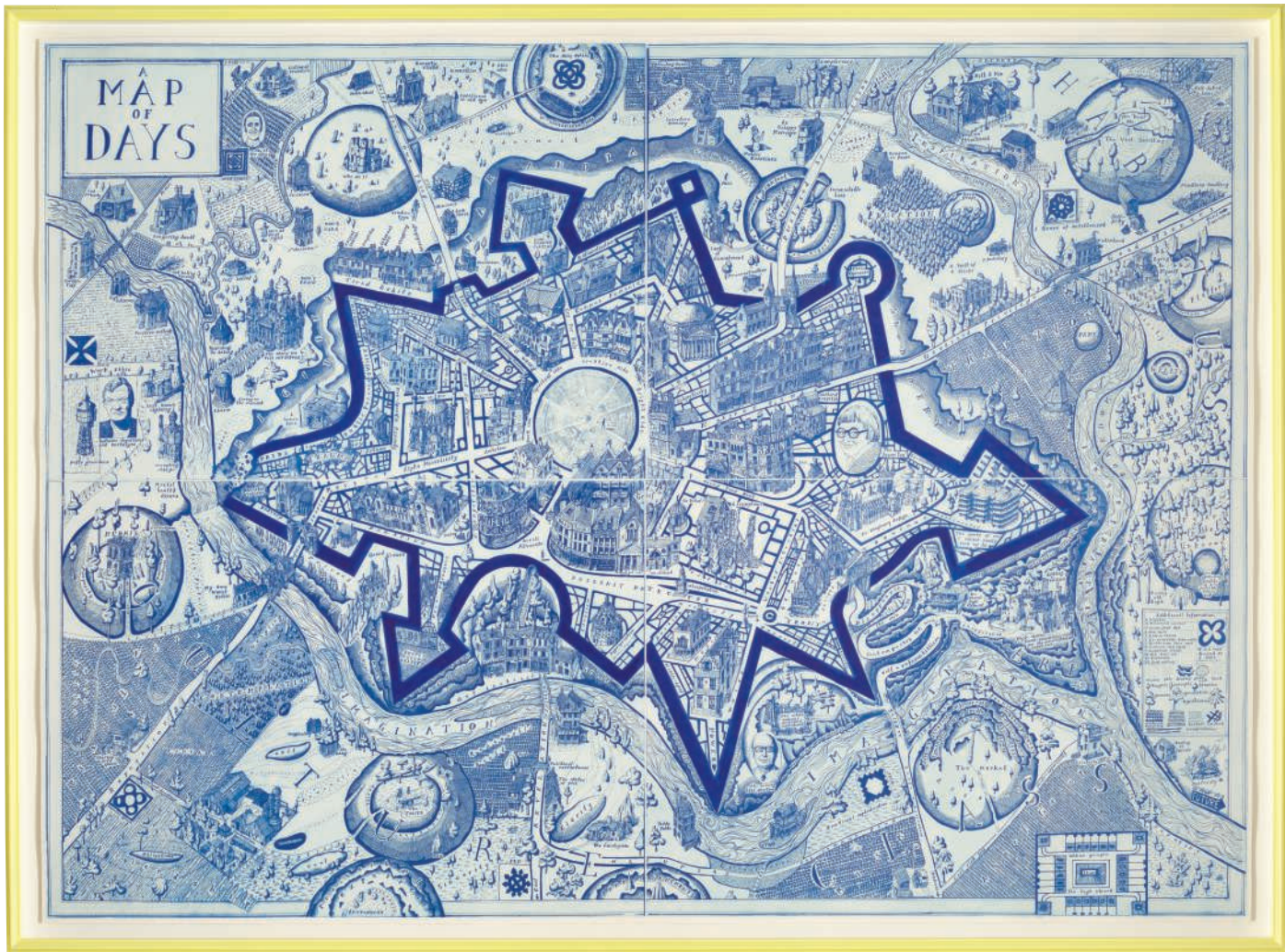
The complete set of six polymer-gravure block prints in colours, on Zerkall paper, the full sheets. All signed in pencil on the front and numbered 25/55 in pencil on the reverse (there were also 10 artist's proofs in Roman numerals), published by The Paragon Press, London, all unframed.

all S. 66.5 x 49 cm (26³/₁₆ x 19⁵/₁₆ in)

Estimate £20,000-30,000 \$28,000-42,000 €23,000-34,500 ♣ †

plus Buyers Premium and VAT, ARR applies*





147. **Grayson Perry** b. 1960

A Map of Days (blue), 2013

Etching in blue from four plates, printed on one sheet of wove paper, with full margins. Signed and numbered 15/20 in pencil on the reverse, published by The Paragon Press, London, contained in the original yellow painted wooden frame specified by the artist. framed 119 x 161 (46 $\frac{7}{8}$ x 63 $\frac{3}{8}$ in.)

Estimate £25,000-35,000 \$35,000-48,900 €28,700-40,200 ♣ †
plus Buyers Premium and VAT, ARR applies*





Property of a Private British Collector

148. **David Hockney** b. 1937

A Bigger Green Valley, 2008

Inkjet printed computer drawing in colours, on two sheets of wove paper, mounted onto two aluminium panels (as issued). The right panel signed and dated in pencil, the left panel numbered 13/15 in pencil (there was also one Bon à tirer or 'good to print' proof and one test proof), published by Galerie Lelong, Paris, each panel framed.
overall 154 x 217 cm (60⁵/₈ x 85³/₈ in.)
each 154 x 108.5 cm (60⁵/₈ x 42³/₄ in.)

Estimate £60,000-80,000 \$83,900-112,000 €69,000-92,000 ♣
plus Buyers Premium and VAT, ARR applies*





149. **Gerhard Richter** b. 1932

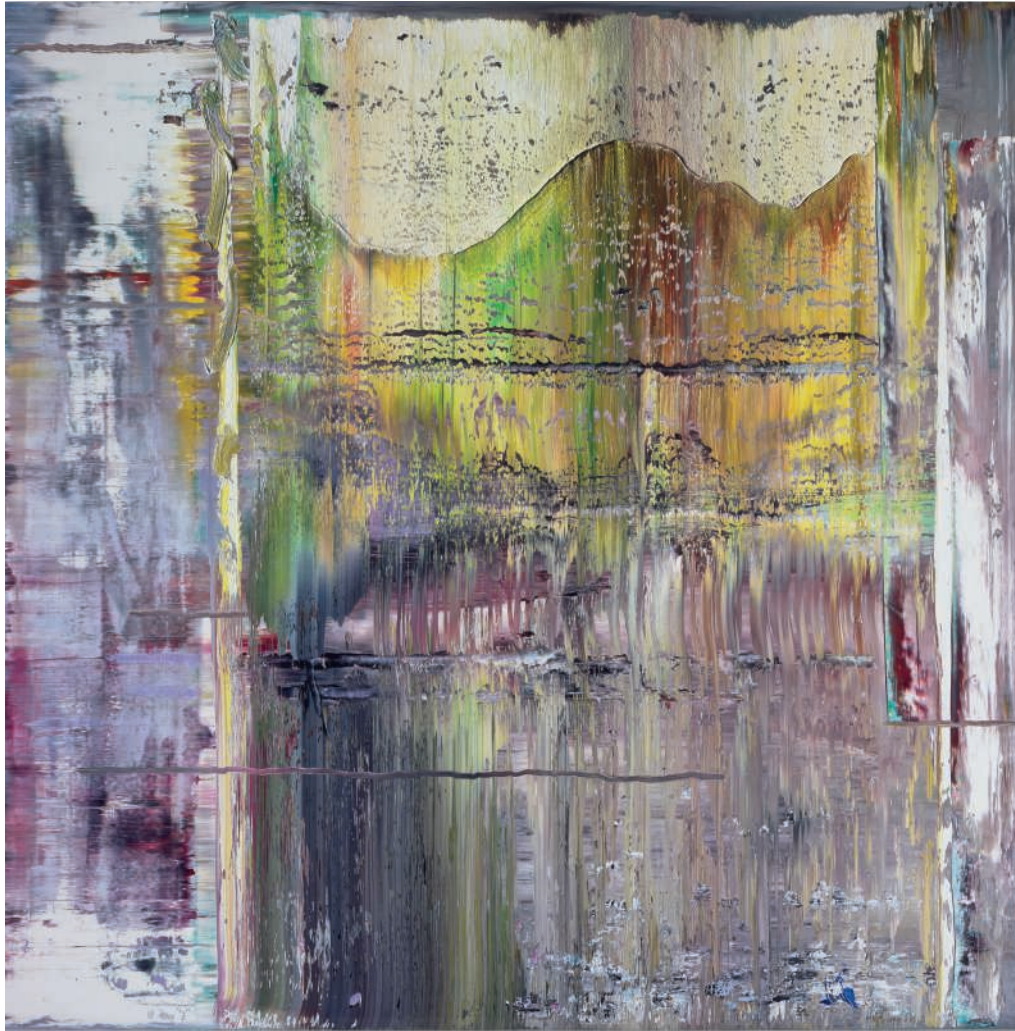
Abstraktes Bild (P1), 1990/2014

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 128/500 in black ink on the reverse, published by HENI Productions, London.
92 x 126 cm (36¼ x 49⅝ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣
plus Buyers Premium and VAT, ARR applies*



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150. **Gerhard Richter** b. 1932

Haggadah (P2), 2006/2014

Chromogenic print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 130/500 in black ink on the reverse, published by HENI Productions, London.
100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣
plus Buyers Premium and VAT, ARR applies*





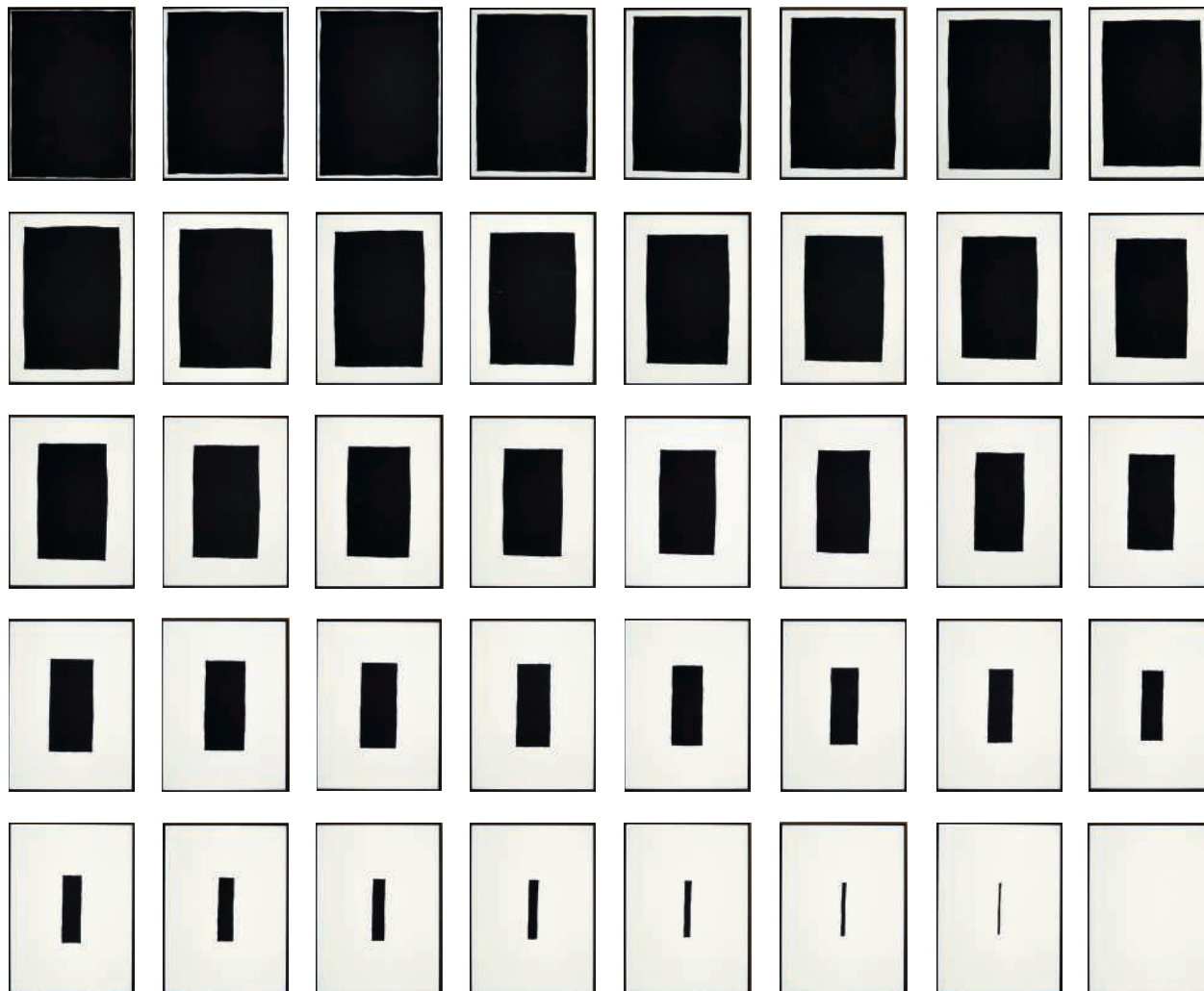
151. **Gerhard Richter** b. 1932

Schwarz - Rot - Gold IV (Black - Red - Gold IV), 2015

Screenprint in colours behind Floatglass, with a metal strainer on the reverse (as issued). Signed and numbered 9/100 in black felt-tip pen on the label affixed to the reverse (there were also 10 artist's proofs), published by Contemporary Editions, Berlin.
39 x 39 cm (15³/₈ x 15³/₈ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ₣ ♣
plus Buyers Premium and VAT, ARR applies*





152. **Sol LeWitt** 1928-2007

Vanish, 1994

The complete set of 40 screenprints in black, on Fabriano paper, the full sheets, loose (as issued) all contained in the original grey fabric-covered portfolio with embossed artist's name. All signed in pencil on the front and numbered 27/28 in pencil on the reverse (there were also 8 artist's proofs), published by Marco Noire Editore, Turin, Italy, all unframed.

all S. 45.5 x 33.5 cm (17 $\frac{7}{8}$ x 13 $\frac{1}{4}$ in.)

portfolio 48.2 x 36.1 x 3.5 cm (18 $\frac{7}{8}$ x 14 $\frac{1}{4}$ x 1 $\frac{3}{8}$ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ±

plus Buyers Premium and VAT*





153. **Bridget Riley** b. 1931

Untitled (La Lune en Rodage - Carlo Belloli)

(S. 6, T. & G. 7), 1965

Screenprint, on wove paper, with full margins. Signed, dated and numbered 127/200 in pencil (there were also 10 artist's proofs), published by Editions Panderma, Basel, framed.

I. 29.5 x 29.3 cm (11 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in.)

S. 31.9 x 31.9 cm (12 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 ♣

plus Buyers Premium and VAT, ARR applies*



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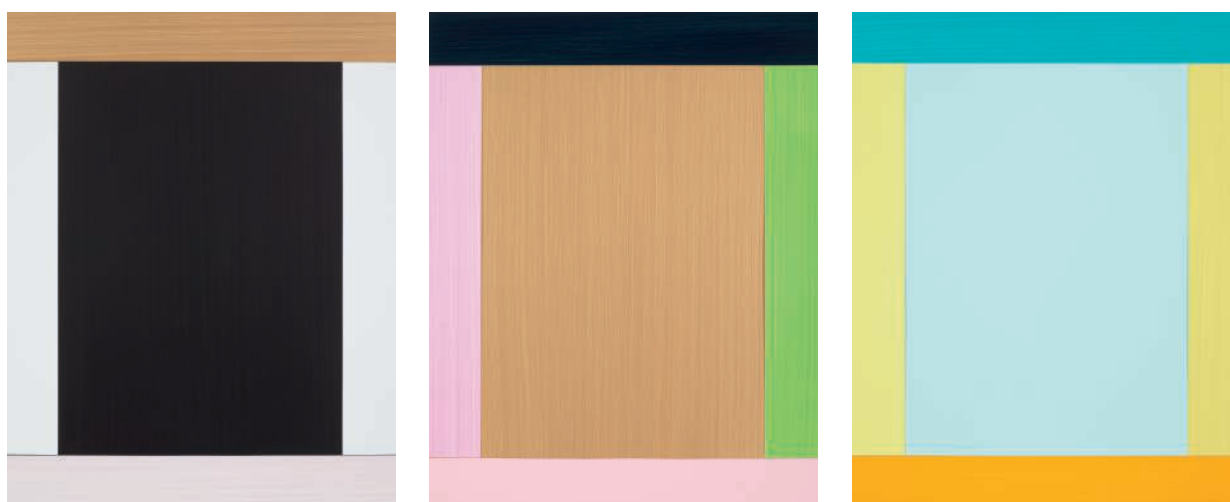
154. **Patrick Heron** 1920-1999

Six in Light Orange with Red in Yellow; Six in Vermilion with Green in Yellow; Six in Vermilion with Red in Red; and Six in Vermilion with Violet in Red, 1970

Four screenprints in colours, on J. Green paper, with full margins.
All signed, dated and numbered variously from the editions of 100 in pencil, published by Waddington Graphics, London, all unframed.
all I. 58.5 x 78 cm (23 x 30¾ in.)
all S. 70.5 x 101.6 cm (27.75 x 40 in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ‡ ♣
plus Buyers Premium and VAT, ARR applies*





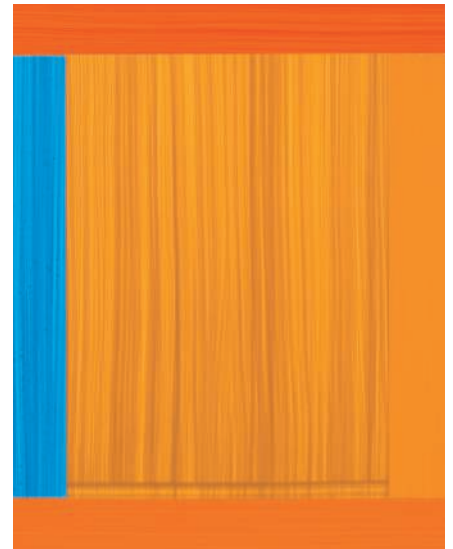
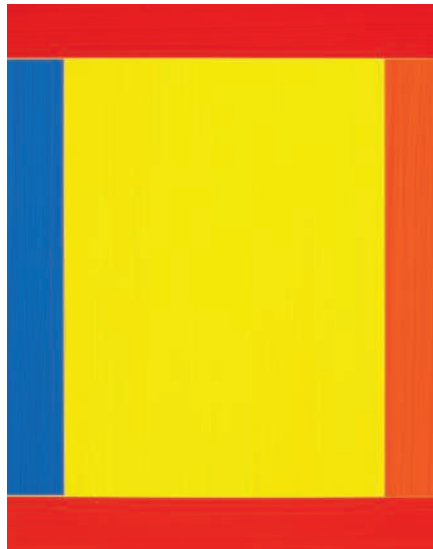
155. **Imi Knoebel** b. 1940

Anima Mundi 45-5 Ed., 2010/2015

The complete set of five collages with acrylic in colours, on constructed plastic panels, each mounted to Alu-Dibond. Panel 'E' signed, all titled, dated, numbered 4/5 and annotated consecutively from 'A' to 'E' in black ink on the reverse of the plastic panels, all framed. each 46.1 x 36 cm (18½ x 14½ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200 ♣
plus Buyers Premium and VAT, ARR applies*





156. **Imi Knoebel** b. 1940

Anima Mundi 81-3 III Ed., 2010/2011

The complete set of three collages with acrylic in colours, on constructed plastic panels, each mounted to Alu-Dibond. Panel 'C' signed, all titled, dated, numbered 3/3 and annotated consecutively 'A', 'B', and 'C' in black ink on the reverse of the plastic panels, all framed.
each 29 x 22.9 cm (11 $\frac{3}{8}$ x 9 in.)

Estimate £7,000-10,000 \$9,800-14,000 €8,000-11,500 ♣

plus Buyers Premium and VAT, ARR applies*





157. **Yves Klein** 1928-1962

Table Bleu Klein™ / Klein Blue®, designed 1961

IKB pigment, glass, Plexiglas and chrome-plated metal. Signed 'R. KL. Moquay' in black ink (faded) with serial number 'ED-HYKI' on a label affixed to the underside.
36.2 x 125 x 100 cm (14¼ x 49¼ x 39¾ in.)

Estimate £10,000-15,000 \$13,900-20,900 €11,500-17,300 ♣
plus Buyers Premium and VAT, ARR applies*





158. **Yves Klein** 1928-1962

Table Rose (Pink), designed 1961

Rose pigment, glass, Plexiglas and chrome-plated metal. Signed 'R. KL. Moquay' in black ink in with serial number 'CSQ-MLOP' on a label affixed to the underside.

36.2 x 125 x 100 cm (14¼ x 49¼ x 39¾ in.)

Estimate £10,000-15,000 \$13,900-20,900 €11,500-17,300 Ω ♣
plus Buyers Premium and VAT, ARR applies*





159. **Donald Sultan** b. 1951

Blue Poppies, 2015

Powder-coated aluminium on polished aluminium base, contained in the original foam-lined white cardboard box. Incised with artist's initials, title, date and stamp-numbered 11/25 on the underside, published by Lococo Fine Art, St. Louis, Missouri.
61 x 63.3 x 8.8 cm (24 x 24⁷/₈ x 3¹/₂ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 Ω
plus Buyers Premium and VAT*





160. **Jeff Koons** b. 1955

Diamond (Red), 2020

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with metallic red printed signature. With printed signature, title, date and numbered 551/599 on the side, published by Bernardaud, Limoges, France (with their stamp on the side). 31.8 x 39.3 x 32 cm (12½ x 15½ x 12⅝ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 Ω
plus Buyers Premium and VAT*





161. **Jeff Koons** b. 1955

Balloon Animals Collector's Set, 2017

The complete set of six porcelain multiples painted in chrome, all contained in the original Styrofoam-lined presentation boxes with silver printed signature. All with printed signature, title, date and each numbered 725/999 on the underside (this set is number 27 of 40 with all matching numbers, from the total edition of 999), published by Bernardaud, Limoges, France (with their stamp on the underside).
 largest 25.4 x 22.2 x 41.9 cm (10 x 8¾ x 16½ in.)
 smallest 29.2 x 14 x 19.1 cm (11½ x 5½ x 7½ in.)

Estimate £50,000-70,000 \$69,900-97,900 €57,500-80,500 Ω
 plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



162. **Jeff Koons** b. 1955

Balloon Dogs Presentation Set (Magenta, Orange, Yellow), 2015

The complete set of three porcelain multiples painted in chrome, all contained in the original Styrofoam-lined presentation box with silver printed signature, with the original plastic stands. All numbered 1509/2300 in gold ink on the underside, further numbered in black ink on the accompanying Bernardaud cards, one of 25 special sets of the three colours, manufactured by Bernardaud, Limoges and published by the Museum of Contemporary Art, Los Angeles.

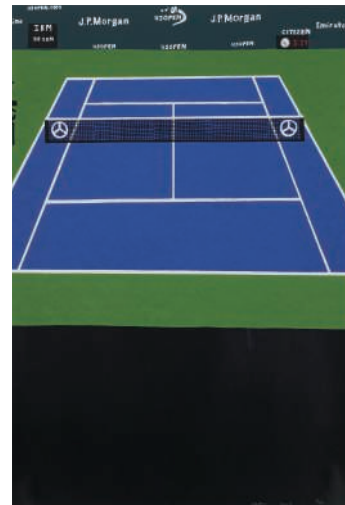
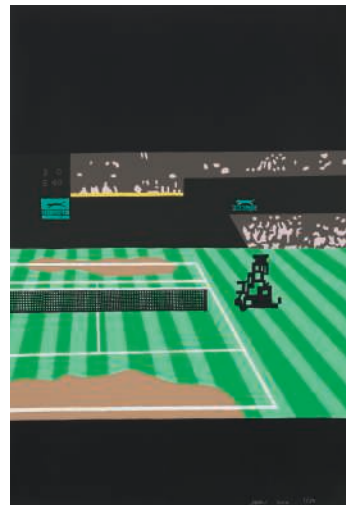
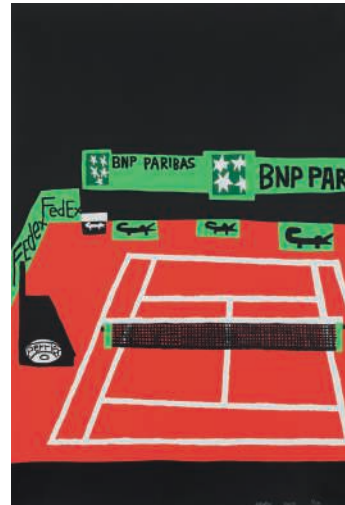
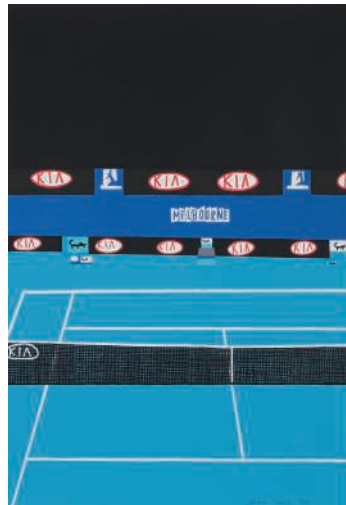
all 26.7 cm (10½ in.) diameter

box 28.5 x 88 x 29 cm (11¼ x 34½ x 11⅜ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 Ω

plus Buyers Premium and VAT*





163. **Jonas Wood** b. 1977

Four Majors, 2018

The complete set of four screenprints in colours, on Coventry rag paper, the full sheets. All signed with initials, dated and numbered 1/50 in pencil (there were also 10 artist's proofs), co-published by WKS Editions, Los Angeles and Karma, New York, all framed.
all S. 48.4 x 33 cm (19 x 12 $\frac{7}{8}$ in.)

Estimate £30,000-50,000 \$42,000-69,900 €34,500-57,500
plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



164. **Jonas Wood** b. 1977

8 Etchings, 2014

The complete set of eight etchings, with chine-collé to Japanese paper, with full margins, with accompanying exhibition print. All signed with initials, dated and numbered 9/10 in pencil (there were also 3 artist's proofs), published by Edition Jacob Samuel, Santa Monica, California (with their blindstamp), all unframed.

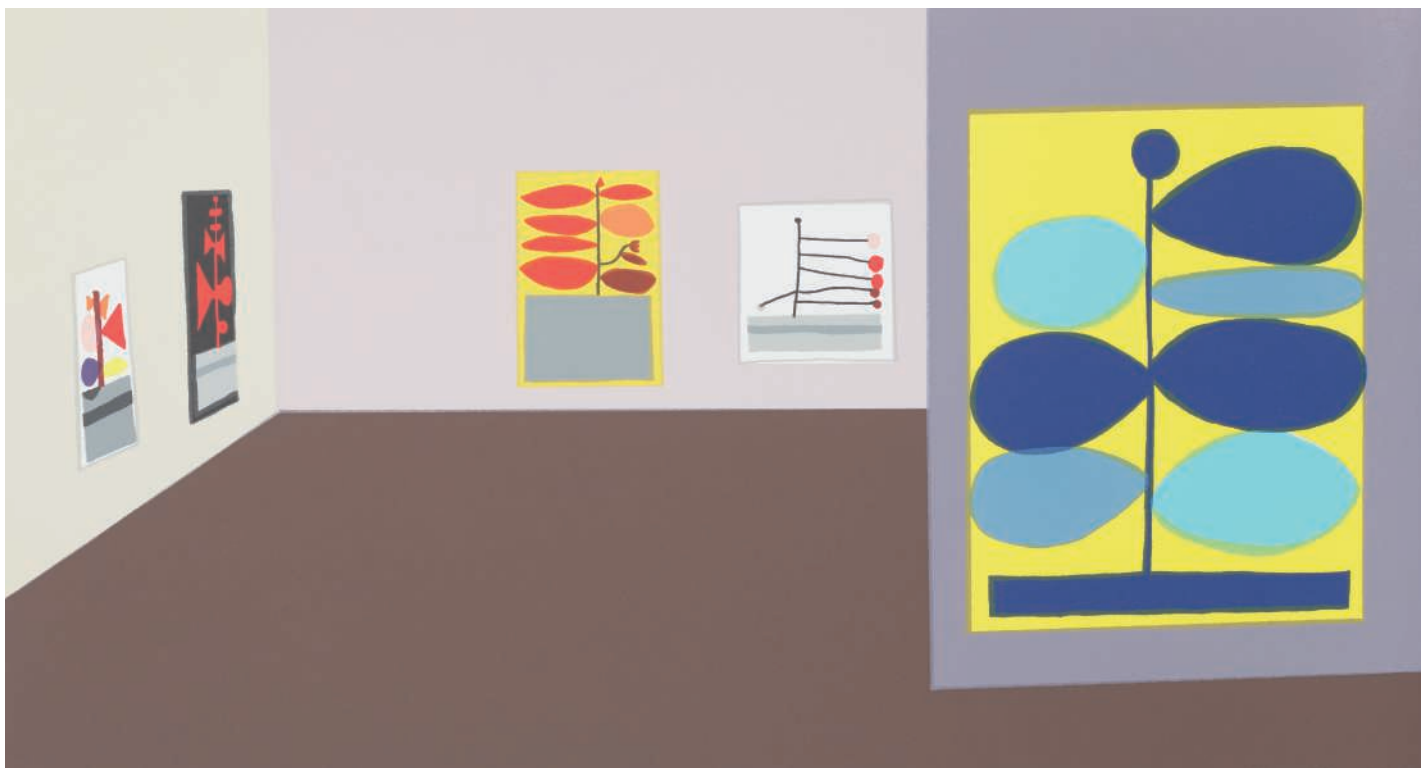
all I. 22.5 x 20 cm (8⁷/₈ x 7⁷/₈ in.)

all S. 40.5 x 35.5 cm (15⁷/₈ x 13⁷/₈ in.)

Estimate £30,000-50,000 \$42,000-69,900 €34,500-57,500

plus Buyers Premium and VAT*





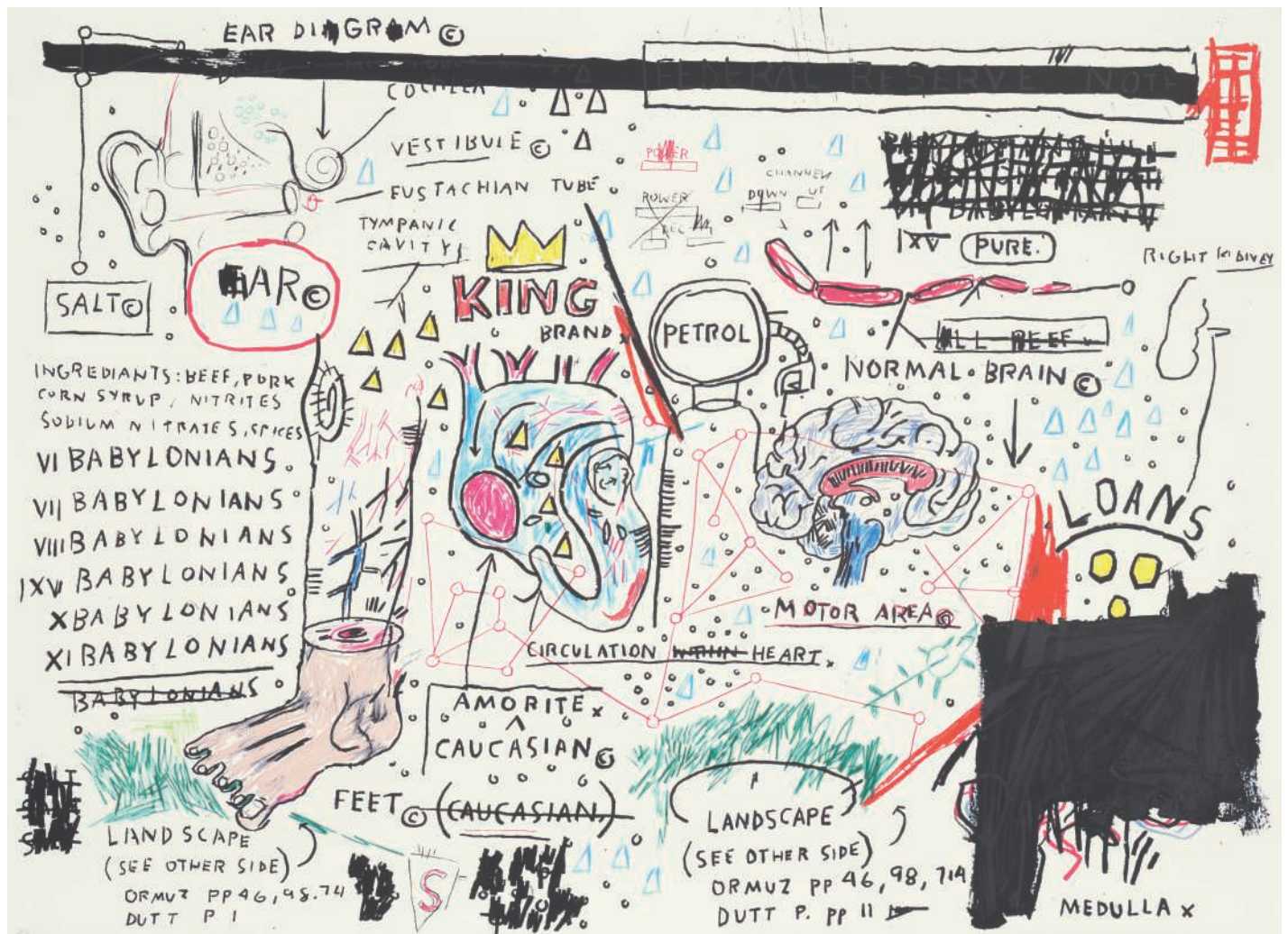
165. **Jonas Wood** b. 1977

Hammer Interior, 2016

Letterpress print in colours, on Crane's Lettra paper, the full sheet. Signed with initials, dated and numbered 16/20 in pencil (there were also 10 artist's proofs), published by Wavelength Press, Los Angeles, unframed. S. 28.6 x 52.5 cm (11¼ x 20⁵/₈ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800
plus Buyers Premium and VAT*





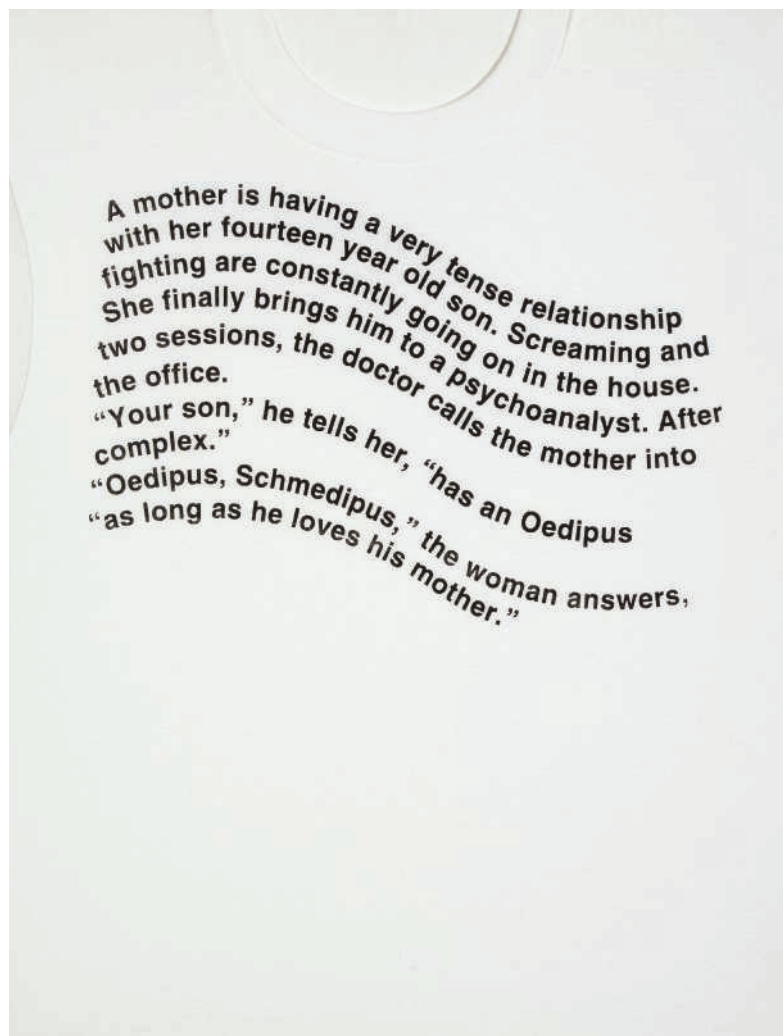
166. After Jean-Michel Basquiat 1960-1988

King Brand, 1982-1983/2019

Screenprint in colours, on wove paper, the full sheet. Numbered 21/50 in pencil on the front, signed and dated '4/30/19' by Lisane Basquiat and Jeanine Heriveaux (Administrators of the Estate of Jean-Michel Basquiat) in pencil on the Estate stamp on the reverse (there were also 20 artist's proofs), published by Flatiron Editions, New York, unframed.
S. 56.4 x 76.7 cm (22¼ x 30¼ in.)

Estimate £10,000-15,000 \$14,000-21,000 €11,500-17,200
plus Buyers Premium and VAT*





167. **Richard Prince** b. 1949

Oedipus Schmedipus, 1994

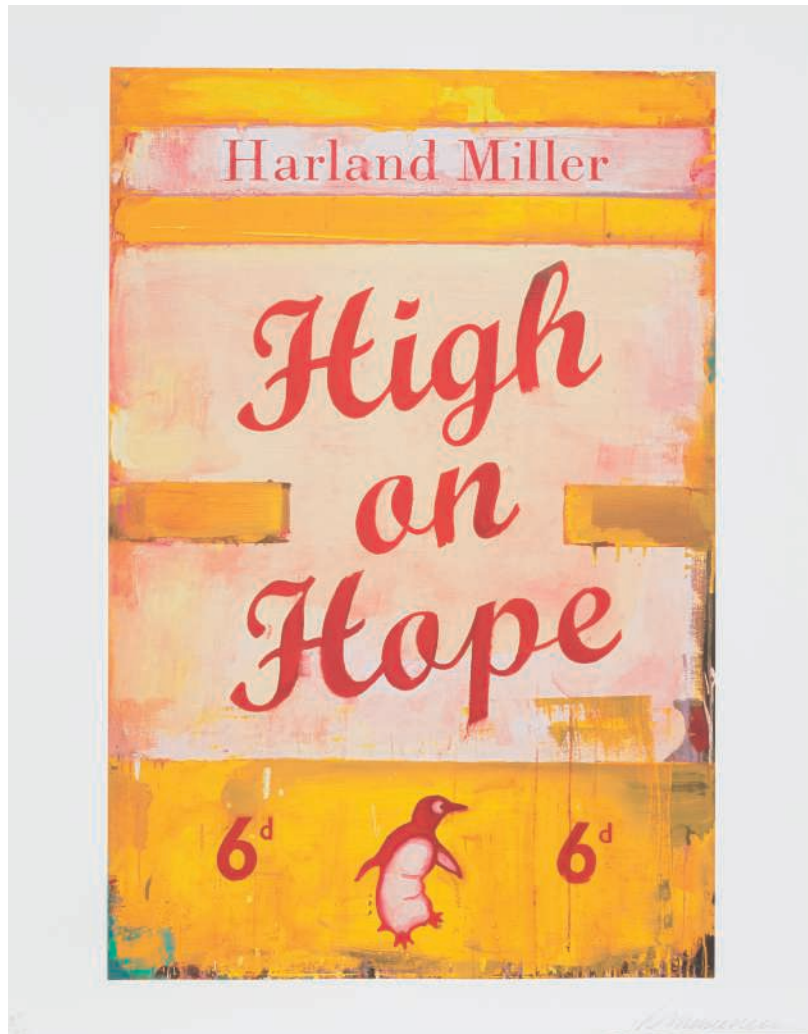
Screenprint, on a t-shirt, stretched onto canvas with stretcher (as issued).
Signed and annotated 'P' in black ink on the reverse, from the edition of 26
lettered A-Z (there were also 6 artist's proofs), published by Artists Space,
New York, framed.

l. 25.4 x 35.6 cm (10 x 14 in.)
stretcher 61 x 45.7 cm (24 x 18 in.)

Estimate £6,000-9,000 \$8,400-12,600 €6,900-10,300 †
plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



168. **Harland Miller** b. 1964

High on Hope, 2019

Screenprint in colours, on Somerset paper, with full margins.
Signed and numbered 37/75 in pencil, published by Counter
Editions, London, unframed.

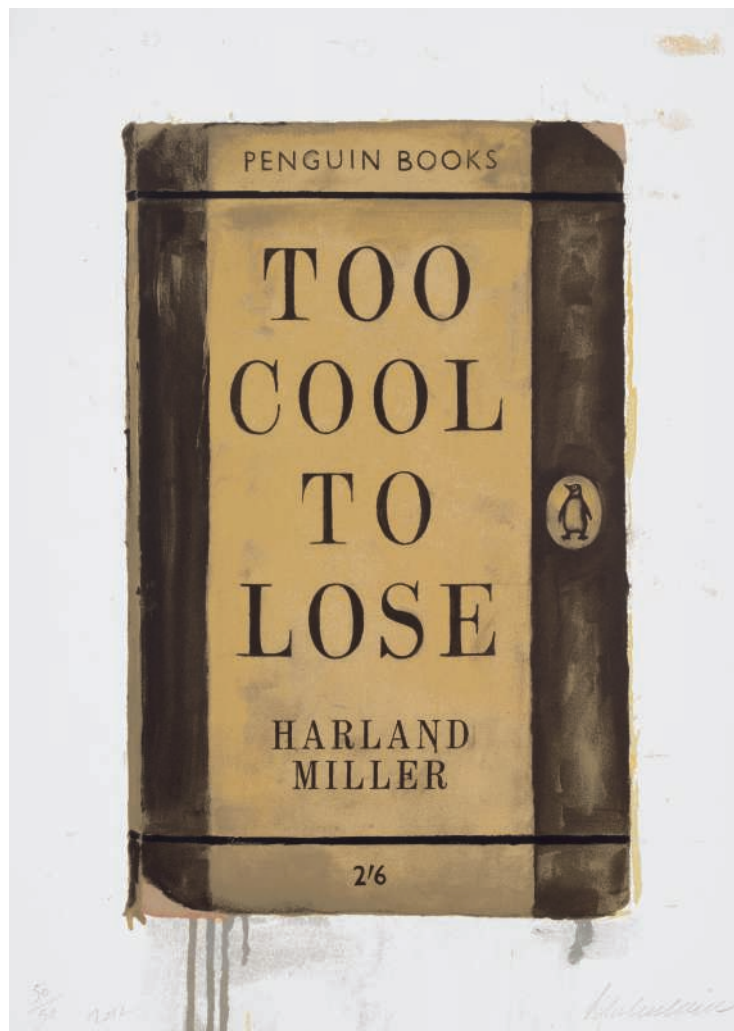
I. 67 x 44.8 cm (26³/₈ x 17⁵/₈ in.)

S. 76 x 60 cm (29⁷/₈ x 23⁵/₈ in.)

Estimate £8,000-12,000 \$11,200-16,800 €9,200-13,800 ♣

plus Buyers Premium and VAT, ARR applies*





169. **Harland Miller** b. 1964

Too Cool To Lose, 2012

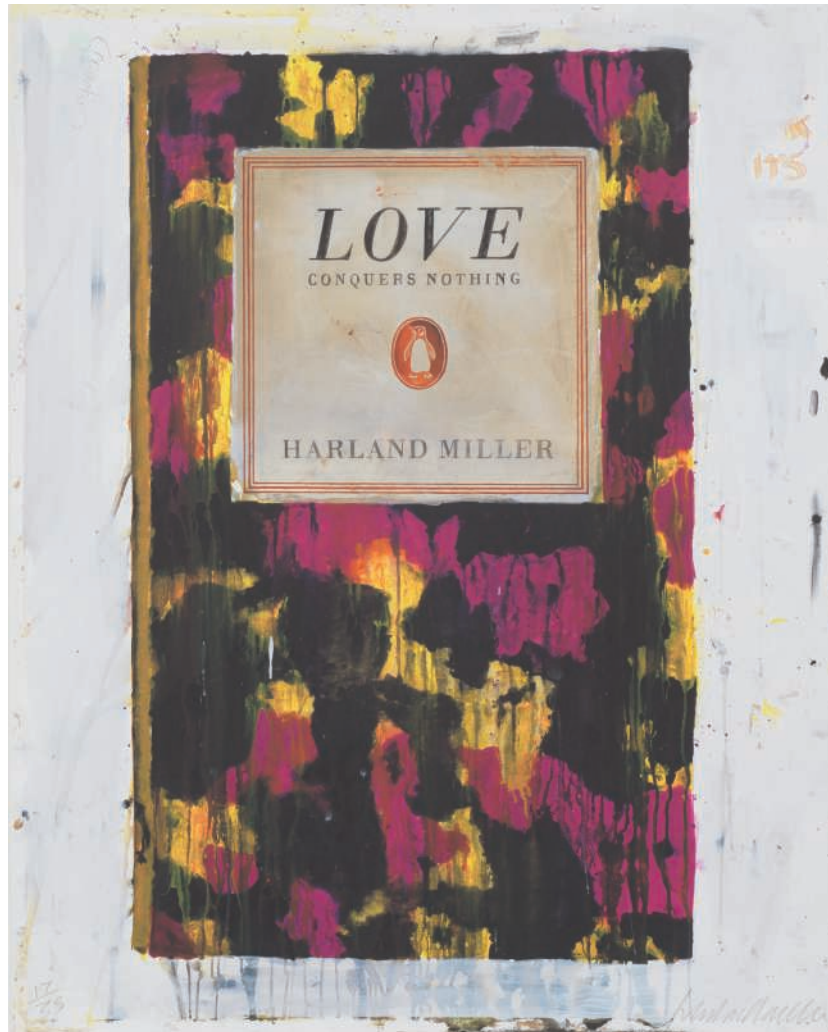
Screenprint in colours, on Somerset paper, the full sheet. Signed, dated and numbered 50/50 in pencil (there were also 10 artist's proofs), published by White Cube, London, framed.

S. 63.4 x 45.5 cm (24 $\frac{7}{8}$ x 17 $\frac{7}{8}$ in.)

Estimate £8,000-12,000 \$11,100-16,700 €9,200-13,800 ♣

plus Buyers Premium and VAT, ARR applies*





170. **Harland Miller** b. 1964

Love Conquers Nothing, 2011

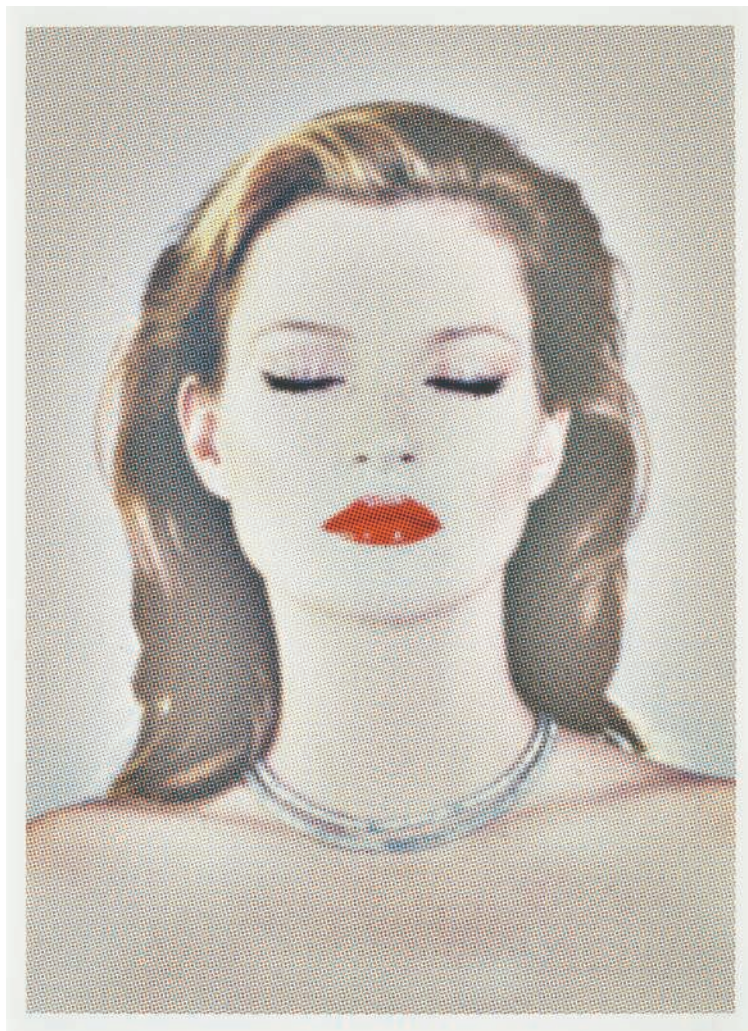
Inkjet print in colours, on Somerset Satin paper, the full sheet.
Signed and numbered 17/35 in pencil, published by Other Criteria,
London, framed.

S. 42 x 33.7 cm (16½ x 13¼ in.)

Estimate £8,000-12,000 \$11,100-16,700 €9,200-13,800 ♣

plus Buyers Premium and VAT, ARR applies*





171. **Chris Levine** b. 1972

Kate Moss, *She's Light (Dots)*, 2015/2020

Archival inkjet print in colours with hand-applied Swarovski crystals, on wove paper, with full margins. Signed in pencil on the front, a unique variant, published by the artist (with his blindstamp), with his accompanying Certificate of Authenticity, framed.

I. 133.6 x 95.8 cm (52⁵/₈ x 37³/₄ in.)

S. 140.6 x 101.7 cm (55³/₈ x 40 in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣

plus Buyers Premium and VAT, ARR applies*





172. **Banksy** b. 1974

Love Rat, 2004

Screenprint in colours, on wove paper, with full margins. Signed, dated '05' and numbered 90/150 in pencil (there was also an unsigned edition of 600), published by Pictures on Walls, London (with their blindstamp), with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 35.5 x 29 cm (13 $\frac{7}{8}$ x 11 $\frac{3}{8}$ in.)

S. 39.4 x 34.5 cm (15 $\frac{1}{2}$ x 13 $\frac{5}{8}$ in.)

Estimate £70,000-90,000 \$97,900-126,000 €80,500-103,000 ♣

plus Buyers Premium and VAT, ARR applies*





173. **Banksy** b. 1974

Bomb Love (Bomb Hugger), 2003

Screenprint in colours, on wove paper, the full sheet. Signed and dated in black ink, and numbered 82/150 in pencil (there was also an unsigned edition of 600), published by Pictures on Walls, London, 2004, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.
S. 69.6 x 49.7 cm (27 $\frac{3}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate £70,000-90,000 \$97,900-126,000 €80,500-103,000 ♣
plus Buyers Premium and VAT, ARR applies*





174. **Banksy** b. 1974

Happy Chopper, 2003

Screenprint in colours, on wove paper, with full margins. Numbered 661/750 in pencil, an unsigned impression (the total edition was 600 unsigned and 150 signed impression), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 67.3 x 47.2 cm (26½ x 18¾ in.)

S. 69.9 x 50 cm (27½ x 19¾ in.)

Estimate £30,000-50,000 \$42,000-69,900 €34,500-57,500 ♣

plus Buyers Premium and VAT, ARR applies*





175. **Banksy** b. 1974

Laugh Now, 2003

Screenprint in colours, on buff wove paper, the full sheet. Signed and dated in black ink, and numbered 56/150 in pencil (there was also an unsigned edition of 600 and 69 artist's proofs), published by Pictures on Walls, London, 2005, with the accompanying Certificate of Authenticity issued by Pest Control, unframed.
S. 69.5 x 49.5 cm (27³/₈ x 19¹/₂ in.)

Estimate £70,000-90,000 \$97,900-126,000 €80,500-103,000 ♣
plus Buyers Premium and VAT, ARR applies*





176. **Banksy** b. 1974

Weston Super Mare, 2003

Screenprint in colours, on wove paper, with full margins. Numbered 547/750 in pencil, an unsigned impression (there was also a signed edition of 150 and 8 artist's proofs printed in lime green), published by Pictures on Walls, London, with the accompanying Certificate of Authenticity issued by Pest Control, framed.

I. 21 x 94.7 cm (8¼ x 37¼ in.)

S. 34.6 x 99 cm (13⅝ x 38⅞ in.)

Estimate £15,000-20,000 \$21,000-28,000 €17,200-23,000 ♣

plus Buyers Premium and VAT, ARR applies*





The background is a vibrant, abstract composition of organic, overlapping shapes. A large, bright red shape dominates the left side, extending towards the center. A large green shape occupies the top right and bottom right areas. A dark blue shape is positioned in the center, overlapping the green and red. A yellow shape is located at the bottom, overlapping the green and dark blue. The overall effect is a bold, colorful, and dynamic visual field.

Day Editions

15 June, 12pm / lots 177-384



177. **Pablo Picasso** 1881-1973

Visage no. 157 (Face no. 157)
(R. 489), 1963

White earthenware round plate painted in colours with partial brushed glaze. Numbered 88/500 and inscribed 'N° 130', 'EDITION PICASSO', and 'MADOURA' in black paint on the underside. 25.6 cm (10½ in.) diameter

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900 ♣

plus Buyers Premium and VAT, ARR applies*



178. **Pablo Picasso** 1881-1973

Têtes (Heads)
(R. 367), 1956

White earthenware turned pitcher painted in black, white and green, with partial brushed glaze. From the edition of 500, incised 'EDITION PICASSO' in black and with the *Edition Picasso* and *Madoura Plein Feu* pottery stamps on the underside. 13 x 14 x 13 cm (5½ x 5½ x 5½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





179. **Pablo Picasso** 1881-1973

Tête de chèvre de profil (Goat's Head in Profile)
(R. 107), 1950

White earthenware round plate painted in black, white and green, with partial brushed glaze.
From the edition of 50, with the *Madoura Plein Feu* and *Empreinte Originale de Picasso* pottery stamps on the underside.
25.5 cm (10 in.) diameter

Estimate £3,000-5,000 \$4,200-7,000
€3,400-5,700 ♣

plus Buyers Premium and VAT, ARR applies*



180. **Pablo Picasso** 1881-1973

Visage à la fraise (Strawberry Face)
(R. 625), 1971

Red earthenware tile with hand-carved and stamped details. Numbered 13/200 and annotated with a workshop number in black paint, and with the *Poinçons originaux de Picasso* and *Madoura Plein Feu* pottery stamps on the reverse.
36.2 x 30.5 cm (14¼ x 12 in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

181. Pablo Picasso 1881-1973

Exposition Vallauris (Vallauris Exhibition)

(Bl. 1301, Ba. 1354, C. 53), 1964

Linocut, on Arches paper, with full margins.
Stamp-signed in black ink and annotated
'Maquette pour le tirage' in pencil (a proof
before the edition of 168 and 25 artist's proofs),
with the Marina Picasso inkstamp verso (L. 3698),
published by the Association des potiers
de Vallauris, France, unframed.

I. 64 x 53.2 cm (25¼ x 20¾ in.)

S. 75.2 x 62.2 cm (29¾ x 24½ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



182. Pablo Picasso 1881-1973

Portrait imaginaire (Imaginary Portraits): three plates, 1969

Three offset lithographs in colours, on Arches
paper, the full sheets. All annotated 'A' and
numbered variously from the edition of 250 in
pencil, from the American edition (there was also
a French edition of 250 marked 'F'), published
by Harry N. Abrams, New York, all framed.
all S. approx. 65.3 x 50.5 cm (25¾ x 19¾ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





183. **Pablo Picasso** 1881-1973

*La Fête de la Patronne, ces Dames médisent de Degas, réduit à un Tiers de Profil (The Feast of the Patron Saint, these Ladies slander Degas, reduced to a Third Party in Profile), plate 127 from **Séries 156*** (Bl. 1982, Ba. 1992), 1971

Etching, on BFK Rives paper, with full margins. Stamp-signed in black ink and numbered 47/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

I. 36.5 x 49 cm (14 $\frac{3}{8}$ x 19 $\frac{1}{4}$ in.)
S. 50.2 x 65.3 cm (19 $\frac{3}{4}$ x 25 $\frac{3}{4}$ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*



184. **Pablo Picasso** 1881-1973

*Femme aux trois Profils, en Chemise et en Bottines, et Femme nue songeant (Woman with Three Profiles, in a Shirt and Boots, and a Nude Woman Thinking), plate 142 from **Séries 156*** (Bl. 1996, Ba. 2006), 1971

Etching, on BFK Rives paper, with full margins. Stamp-signed in black ink and numbered 47/50 in pencil (there were also 15 artist's proofs in Roman numerals), published by Galerie Louise Leiris, Paris, 1978, unframed.

I. 36.5 x 49.4 cm (14 $\frac{3}{8}$ x 19 $\frac{1}{2}$ in.)
S. 50 x 60.7 cm (19 $\frac{5}{8}$ x 23 $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,400 ♣

plus Buyers Premium and VAT, ARR applies*





Property from an Important European Collection

185. Pablo Picasso 1881-1973

La Jeune artiste (The Young Artist)

(Bl. 609, M. 150), 1949

Lithograph, on Arches paper, with full margins.

Signed and numbered 48/50 in pencil, the second (final) state, framed.

I. 39.5 x 29.8 cm (15½ x 11¾ in.)

S. 57 x 38.2 cm (22½ x 15 in.)

Estimate £3,000-4,000 \$4,200-5,600

€3,400-4,600 † ♣

plus Buyers Premium and VAT, ARR applies*



186. Pablo Picasso 1881-1973

Sable mouvant (Quicksand)

(Bl. 1183-1192, Ba. 1152-1161, C. 136), 1966

The complete set of 10 aquatints, on Rives paper watermarked *LB*, with full margins, with title page, justification and text by Pierre Reverdy, the sheets loose and folded (as issued) all contained in the original parchment wrapper and linen-covered slipcase. Signed in pencil and set in typeface 'Exemplaire de Jean Leymarie', aside from the book edition of 255 (there was also a deluxe edition of 10 in Roman numerals, 50 in Arabic numerals and 20 in Roman numerals on Japanese paper), published by Louis Broder, Paris, all unframed.

all I. 38.1 x 27.9 cm (15 x 11 in.)

all S. folded 48.3 x 38.1 cm (19 x 15 in.)

portfolio 51.1 x 41.6 x 7 cm (20½ x 16¾ x 2¾ in.)

Estimate £6,000-8,000 \$8,400-11,100

€6,900-9,200 † ♣

plus Buyers Premium and VAT, ARR applies*





187. **Pablo Picasso** 1881-1973

Lysistrata

(Bl. 267-272, Ba. 387-392, C. 24), 1934

The complete book containing six etchings (one with drypoint), on BFK Rives paper, with full margins, with text, title page, reproductions and justification, the sheets bound (as issued) within the original paper-covered boards. Signed in pencil and numbered '9' in brown crayon on the justification, from the book edition of 1500 (there was also a deluxe edition of 132 signed, loose impressions with wide margins), published by The Limited Editions Club, New York.
30 x 24 x 2 cm (11¾ x 9½ x ¾ in.)

Estimate £2,500-3,500 \$3,500-4,900
€2,900-4,000 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



188. **Joan Miró** 1893-1983

L'Arbre des voyageurs (The Travelers' Tree)

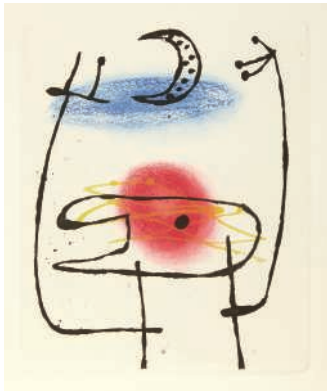
(C. 1), 1930

The complete book containing four lithographs, on Arches paper, with full margins, with texts and justification, the sheets bound (as issued) within the original vellum wrappers. Signed by the artist and poet in black ink (slightly faded) and stamp-numbered '71' on the justification, from the total edition of 503, published by Éditions de la Montagne, Paris.
25.7 x 17.1 x 1.9 cm (10¼ x 6¾ x ¾ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





189. **Joan Miró** 1893-1983

La Bague d'aurore (The Ring of Dawn)

(D. 122-125, 128, C. 45), 1957

The complete book including five etching and aquatints in colours, on Rives paper, with full margins, and one drypoint on the front cover wrappers, the sheets loose and folded (as issued) within the original paper-covered folio, all contained within the original grey laid paper-covered heavy board folio with red printed title on the side and black paper-covered slipcase. Signed in pencil and stamp-numbered '25' on the justification, from the edition of 115 (there were also 15 in Roman numerals), published by Louis Broder, Paris. 17.1 x 14.9 x 2.5 cm (6¾ x 5⅞ x 1 in.)

Estimate £5,000-7,000 \$7,000-9,800

€5,700-8,000 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



190. **Joan Miró** 1893-1983

Bonjour Max Ernst (Hello Max Ernst)

(D. 936, C. 215), 1976

Etching and aquatint in colours with embossing, on Arches paper, with full margins. Signed and numbered 22/100 in pencil (there were also 30 hors commerce impressions in Roman numerals), published by Georges Visat, Paris, unframed. I. 36.7 x 33.8 cm (14½ x 13¼ in.) S. 65.7 x 50.1 cm (25⅞ x 19¾ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





191. **Henri Matisse** 1869-1954

Nu allongé, jambes repliées
(*Reclining Nude, Legs Bent*)
 (D. 115), 1929

Etching, with chine-collé to heavy wove paper, with full margins. Signed and numbered 6/25 in pencil (there were also 5 artist's proofs), framed.
 I. 10.2 x 14.6 cm (4 x 5¾ in.)
 S. 38.1 x 27.9 cm (15 x 11 in.)

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



192. **Henri Matisse** 1869-1954

Le Signe de Vie (The Sign of Life)
 (D. 13), 1946

Lithograph, on BFK Rives paper watermarked *Bordas*, with full margins, the sheet bound (as issued) contained as the frontispiece in the complete volume *Le Signe de Vie* by Tristan Tzara, with six further printed illustrations by Matisse throughout, within the original printed wrappers. The lithograph signed by Matisse in pencil, further signed by the author in ink and stamp-numbered '219' on the justification, from the edition of 500 (there were also 30 in Roman numerals, and 10 on Auvergne lettered A-J), published by Bordas, Paris. 25.4 x 18.1 x 1.3 cm (10 x 7½ x ½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,400 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

193. **Marc Chagall** 1887-1985

***L'Hiver (Winter)*, from *Daphnis et Chloé*
(*Daphnis and Chloe*)**

(M. 333, C. 46), 1961

Lithograph in colours, on Arches paper, the full sheet. From the unsigned edition of 250 without margins (there was also a signed and numbered edition of 60 with margins), published by Tériade Editeur, Paris, unframed.

S. 42.1 x 32.1 cm (16 $\frac{5}{8}$ x 12 $\frac{5}{8}$ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*



194. **Salvador Dalí** 1904-1989

Tristan et Iseult (Tristan and Isolde)

(M. & L. 406-426), 1970

The complete set of 21 drypoints in colours, on Japon nacré paper, with full margins, the sheets loose (as issued) all contained in the original black linen-covered portfolio with gilt title. All signed and numbered L/LXXV in pencil (one of 75 suites in Roman numerals, there was also a French edition of 115 on Arches, a German edition of 125 on Rives, an English edition of 125 on Mandeure, and an Italian edition of 125 on Lana, of these the first 25 copies were signed and an additional 3 copies designated A-C), co-published by Jean Schneider, Basel, Leon Amiel, New York and Éditions Ramos Anstalt (Michelle Broutta), Paris, all unframed.

all I. 40.3 x 27 cm. (15 $\frac{7}{8}$ x 10 $\frac{5}{8}$ in)

all S. 64.8 x 49.8 cm (25 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in.)

portfolio 74.9 x 57.2 x 3.2 cm (29 $\frac{1}{2}$ x 22 $\frac{1}{2}$ x 1 $\frac{1}{4}$ in.)

Estimate £4,000-6,000 \$5,600-8,400 €4,600-6,900 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





195. **Salvador Dalí** 1904-1989

La Vénus aux fourrures (Venus in Furs)

(M. & L. 357-376), 1969

The complete set of 20 prints including 16 drypoints, on Arches paper, with full margins, and accompanying four vignettes, the drypoints loose and vignettes folded (as issued), all contained in the original cream moiré-covered portfolio with gilt title. Signed and dated in pencil and stamp-numbered '220' on the justification, all with embossed signature, from the edition of 139 on this paper (the total edition was 604 on various papers, some in colours), published by Graphik Europa Anstalt, Paris, all unframed.

all I. various sizes, largest 31.7 x 24 cm (12½ x 9½ in.)

all S. 38.5 x 28.5 cm (15½ x 11¼ in.)

portfolio 41.5 x 31 cm (16¾ x 12¼ in.)

Estimate £2,000-3,000 \$2,800-4,200 €2,300-3,400 † ♣

plus Buyers Premium and VAT, ARR applies*



196. **Salvador Dalí** 1904-1989

Don Quichotte (Don Quixote)

(M. & L. 144), 1966

Etching with hand-colouring in blue and yellow watercolour, on BFK Rives paper, with full margins.

Signed, dated, annotated 'épreuve d'artiste H.C./1966' and dedicated 'Pour Les Gold's Hommage de Dalí 1966' in pencil (an artist's proof, the edition was 100), published by Sears Roebuck, Illinois, framed.

I. 44.8 x 56.6 cm (17½ x 22¼ in.)

S. 56.5 x 69.6 cm (22¼ x 27¾ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,400 ♣

plus Buyers Premium and VAT, ARR applies*





Property from an Important European Collection

197. **Max Ernst** 1891-1976

Mr. Knife, Miss Fork (S. & L. 13), 1931

The complete book containing 19 photograms of frottages in collaboration with Man Ray, on Bristol paper, the full sheets, with texts by René Crevel in black and red, and tissue guards titled in red, the sheets bound (as issued) within the original gilt and embossed black fabric-covered boards, in the matching clamshell box with gilt titled spine. Signed by the artist in black ink on the frontispiece photogram, from the unnumbered edition of 200 (there were also 50 numbered copies on Holland paper signed by the authors, and 5 special copies each containing four of the original drawings), published by The Black Sun Press, Paris. 19.5 x 13.5 x 2.8 cm (7⁵/₈ x 5³/₈ x 1¹/₈ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,400-5,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



Property from an Important European Collection

198. **Max Ernst** 1891-1976

Petite tortue sur socle rond II
(Small Turtle on Round Base II)

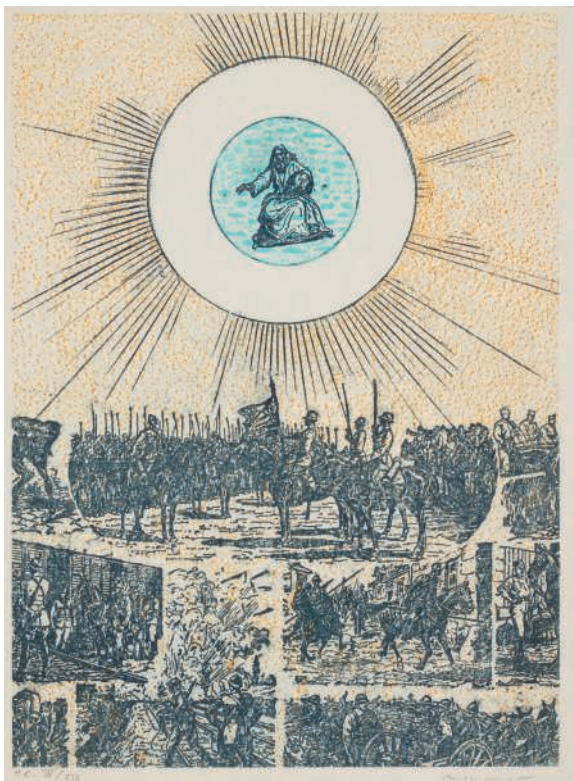
(S. & M. 4589 II), 1967

Marble sculpture in two parts. Inscribed with the artist's name and numbered 127/150 on the reverse of the base (there were also 18 artist's proofs). 31.5 x 27 x 20.5 cm (12³/₈ x 10⁵/₈ x 8¹/₈ in.)

Estimate £2,500-3,500 \$3,500-4,900
€2,900-4,000 Ω ♣

plus Buyers Premium and VAT, ARR applies*





Property from an Important European Collection

199. **Max Ernst** 1891-1976

La Ballade du soldat (The Ballad of the Soldier)

(S. & L. 218), 1972

The complete set of 34 lithographs in colours, on Japon nacré paper, the full sheets and with margins, the sheets loose (as issued) all contained in the original paper wrappers and blue cloth-covered boards with design on the front and title on the spine. All signed and numbered 'H.C. IV/XIX' in pencil, from the special edition (one of 19 hors commerce sets on this paper, there were also 79 in Arabic numerals, and an edition of 749 on Arches), published by Pierre Chave, Vence, lacking the accompanying book with texts by Georges Ribemont-Dessaignes, all unframed.

all I. various

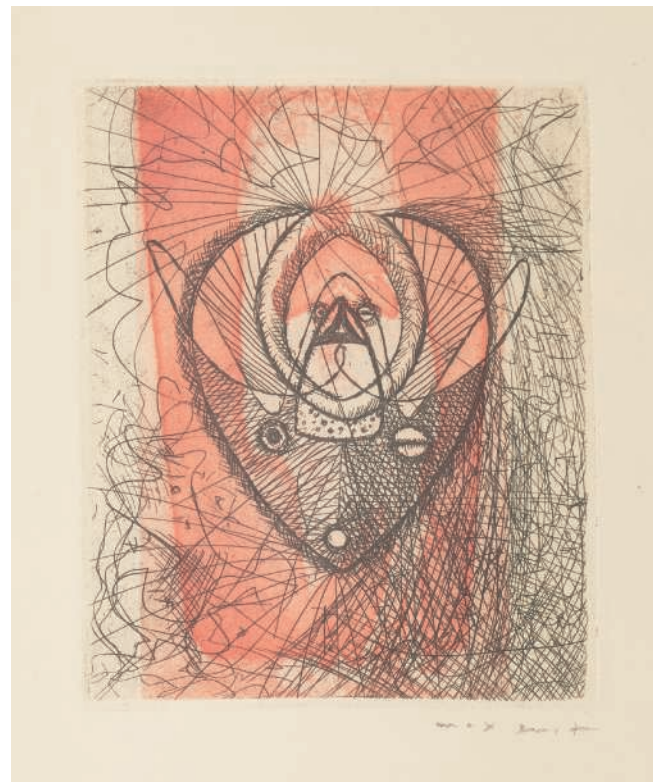
all S. 38.7 x 28.6 cm (15¼ x 11¼ in.)

boards 40.3 x 30 x 2 cm (15⅞ x 11¾ x ¾ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,400 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



Property from an Important European Collection

200. **Max Ernst** 1891-1976

La Brebis galante, Les Éditions Premières

(The Galant Sheep, The First Edition)

(S. & L. 28), 1949

The complete book containing three etching and aquatints in colours and 22 reproductions with pochoir, 18 in colours, on Arches paper, the full sheets and with full margins, with text in French by Benjamin Péret and justification, the sheets bound (as issued) in paper boards with the original reddish-brown lithographic dust jacket. The three etchings signed in pencil, stamp-numbered '176' in black ink on the justification, from the edition of 300 (there were also 15 in Roman numerals on Montval), published by Les Éditions Premières, Paris.

24.2 x 19.5 x 2 cm (9½ x 7⅝ x ¾ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





201. **Franz Marc** 1880-1916

The Creation II (Schöpfungsgeschichte II)
from *The First Portfolio (Die Erste Mappe)*
 (H. & J. 42), 1914

Woodcut in colours, on light wove paper, with full margins. With Maria Marc's signature in pencil and stamped 'Handdruck vom Originalholzstock bestätigt' in blue ink on the reverse, from the total edition of 125 (the edition comprised 25 on Japon and 100 on wove paper), published by Verlag der Dichtung, Potsdam, Germany, 1921 (with their blindstamp), framed.
 I. 23.9 x 20.2 cm (9³/₈ x 7⁷/₈ in.)
 S. 50 x 34.7 cm (19⁵/₈ x 13⁵/₈ in.)

Estimate £2,000-3,000 \$2,800-4,200 €2,300-3,400
 plus Buyers Premium and VAT*



202. **Jean Dubuffet** 1901-1985

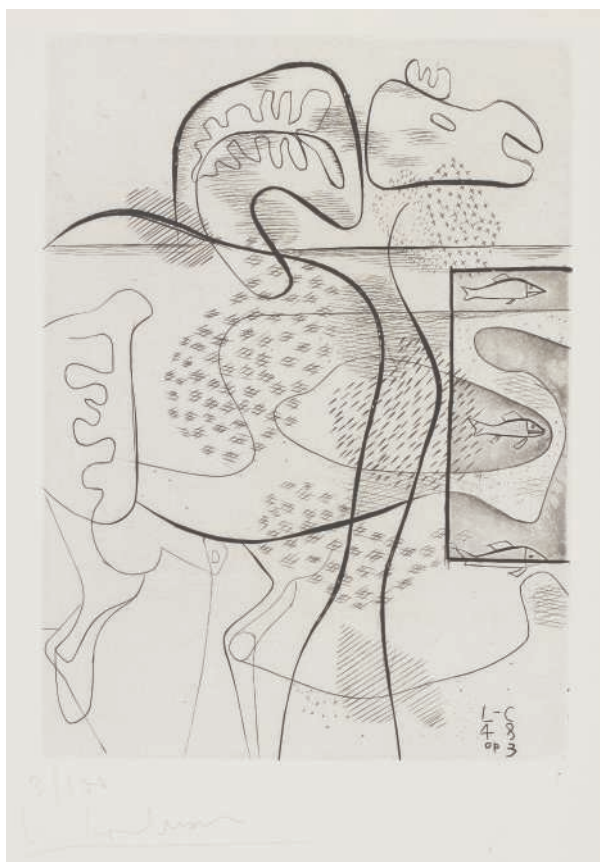
Jeux et travaux (Games and Work)
 (W. 385), 1953

Lithograph in colours, on Arches paper, the full sheet. Signed, titled and numbered 32/60 in white ink (there were also 5 hors commerce impressions), published by the artist, framed.
 S. 66 x 50.2 cm (25⁷/₈ x 19³/₄ in.)

Estimate £2,500-3,500 \$3,500-4,900
€2,900-4,000 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

203. Le Corbusier 1887-1965

Dinosaure (Dinosaur)

(W. 23), 1948

Etching with drypoint, on folded BFK Rives paper (as issued), with full margins. Signed and numbered 3/100 in pencil, published by the artist, framed.

I. 17.7 x 13 cm (6 $\frac{7}{8}$ x 5 $\frac{1}{8}$ in.)

folded S. 28.3 x 19 cm (11 $\frac{1}{8}$ x 7 $\frac{1}{2}$ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,100-1,700 • ♣

plus Buyers Premium and VAT*



204. Francesco Clemente b. 1952

Semen, 1987

Etching and aquatint in colours with silver collage, on Fabriano Rosaspina paper, with full margins.

Signed and numbered 29/55 in pencil (there were also 16 artist's proofs in Roman numerals), published by 2RC Edizioni d'Arte, Rome, framed.

I. 103.4 x 169 cm (40 $\frac{3}{4}$ x 66 $\frac{1}{2}$ in.)

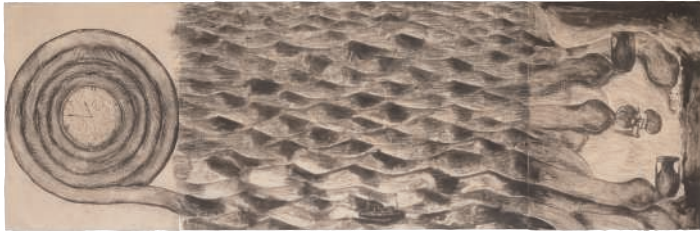
S. 136 x 215 cm (53 $\frac{1}{2}$ x 84 $\frac{3}{8}$ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

205. **Francesco Clemente** b. 1952

Untitled B, 1986

Lithograph, on three sheets of Okawara (Kozo) paper (as issued), the full sheets. Signed and numbered 'AP XIII/XX' in pencil (one of 20 artist's proofs, the edition was 100), published by Petersburg Press, London and New York, framed. overall S. 66 x 200.5 cm (25 $\frac{7}{8}$ x 78 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 • ♣

plus Buyers Premium and VAT, ARR applies*



206. **Giuseppe Penone** b. 1947

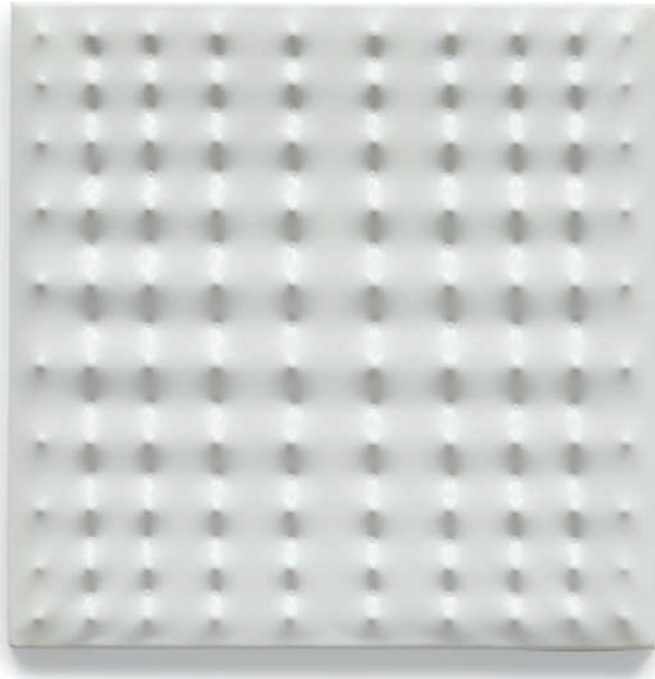
Trentatré Erbe (Thirty-three Herbs), 1989

The complete set of 33 lithographs in colours, on light wove paper adhered to support sheets (as issued), the full sheets, with colophon, title page and original green fabric-covered portfolio boards with printed artist's name and title. Signed and numbered 109/120 in pencil on one sheet, further signed, titled and dated in black ink on the title page (there were also 30 artist's proofs in Roman numerals), published by Marco Noire Editore, Turin, Italy, all framed.

all S. 42 x 29.8 cm (16 $\frac{1}{2}$ x 11 $\frac{3}{4}$ in.)
 portfolio boards 46.5 x 34.5 x 2.1 cm (18 $\frac{1}{4}$ x 13 $\frac{5}{8}$ x $\frac{7}{8}$ in.)

Estimate £3,000-5,000 \$4,200-7,000 €3,400-5,700 † ♣
 plus Buyers Premium and VAT, ARR applies*





207. **Enrico Castellani** 1930-2017

Estroflessione (Eversion), 1968

Thermoformed white plastic multiple, with accompanying *Enrico Castellani Pittore* book by Vincenzo Agnetti, contained in the original cardboard box. From the edition of unknown size, published by Achille Mauri Editore, Milan. multiple 30 x 30 x 1.3 cm (11¾ x 11¾ x ½ in.) box 31 x 31.5 x 2.5 cm (12¼ x 12¾ x ⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,100-1,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



208. **Lucio Fontana** 1899-1968

Concetto Spaziale (incisione bianca) (Space Concept White Engraving) (R. & R. E35), 1967

Relief print with embossing and three incisions, on Fabriano Rosaspina paper, with full margins. Signed and numbered 27/95 in pencil (there were also 15 artist's proofs in Roman numerals), co-published by Stamperia 2RC, Rome and Marlborough Graphics, London, framed. I. 51.5 x 27.5 cm (20¼ x 10⅞ in.) S. 64.3 x 48.4 cm (25⅜ x 19 in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





209. **Manolo Valdés** b. 1942

Don Juan, 2007

The complete set of 10 etchings in colours, on handmade Richard de Bas paper, the full sheets, with title page, text pages, and colophon, the sheets loose (as issued) all contained in the original printed portfolio with suede spine and Plexiglas slipcase. All signed and numbered 33/120 in pencil, the colophon further signed in pencil and numbered (printed) (there were also 12 in Roman numerals and 10 artist's proofs), published by Edouard and Julien Weiss, Paris.
all S. approx. 75.4 x 55 cm (29 $\frac{1}{8}$ x 21 $\frac{1}{8}$ in.)
portfolio 76.5 x 58 x 5.5 cm (30 $\frac{1}{8}$ x 22 $\frac{7}{8}$ x 2 $\frac{1}{8}$ in.)

Estimate £6,000-8,000 \$8,400-11,100 €6,900-9,200 ₣ ♣
plus Buyers Premium and VAT, ARR applies*





210. Michelangelo Pistoletto b. 1933

Cartella A, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, with colophon, the sheets loose (as issued) contained in the original brown folder with linen spine. Signed in black ink and stamp-numbered '122' on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Florence, all unframed.
all S. 50 x 40 cm (19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)
portfolio 51.8 x 41.3 x 1.5 cm (20 $\frac{3}{8}$ x 16 $\frac{1}{4}$ x $\frac{5}{8}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



211. Michelangelo Pistoletto b. 1933

Cartella B, 1983

The complete set of four screenprints in colours, on reflective mylar, the full sheets, with colophon, the sheets loose (as issued) contained in the original brown folder with linen spine. Signed in black ink and stamp-numbered '110' on the title page, from the edition of 500, published by Fratelli Alinari Stamperia D'Arte, Florence, all unframed.
all S. 50 x 40 cm (19 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in.)
portfolio 52 x 41.4 x 1.5 cm (20 $\frac{1}{2}$ x 16 $\frac{1}{4}$ x $\frac{5}{8}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





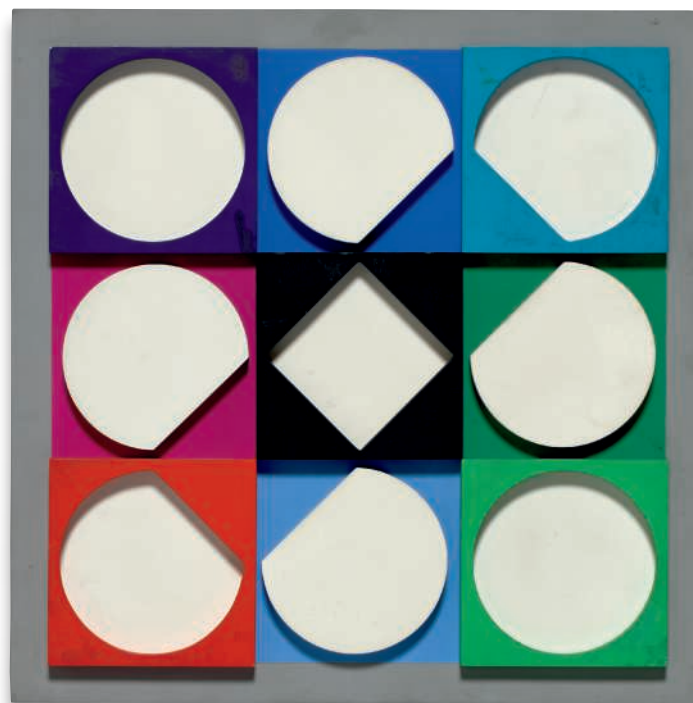
212. **Victor Vasarely** 1906-1997

TER-A, 1980

Wood multiple hand-painted in colours. Signed in pencil and numbered 2/100 in blue pen. 45.7 x 20.3 x 5.1 cm (18 x 8 x 2 in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ₺ ₣

plus Buyers Premium and VAT, ARR applies*



This lot is sold with no reserve

213. **Victor Vasarely** 1906-1997

Topaz Blanche Négatif (Negative White Topaz), 1967

Wood relief multiple hand-painted in colours. Signed in blue ink and stamp-numbered 19/50 on a label affixed to the reverse, published by Éditions Denise René, Paris. 36 x 36 x 1 cm (14½ x 14½ x 0¾ in.)

Estimate £800-1,200 \$1,100-1,700
€930-1,400 ₺ ₣

plus Buyers Premium and VAT, ARR applies*





214. **Sonia Delaunay** 1885-1979

Composition, 1969

Etching and aquatint in colours, on Arches paper, with full margins. Signed, dated and numbered 30/100 in pencil (there were also approximately 25 hors commerce impressions), published by Lacourière, Paris, framed.

I. 54.5 x 41.4 cm (21½ x 16¼ in.)

S. 76.3 x 57 cm (30 x 22½ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



215. **Sonia Delaunay** 1885-1979

Écossais (Scottish), circa 1970

Lithograph in colours, on Arches paper, with full margins. Signed and annotated 'H.C V/XV' in pencil (one of 15 hors commerce impressions, the edition was 75), framed.

I. 57 x 43.5 cm (22½ x 17½ in.)

S. 76 x 55.8 cm (29⅞ x 21⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





216. **Alexander Calder** 1898-1976

La Vague (The Wave), 1971

Lithograph in colours, on Arches paper, the full sheet. Signed and numbered 77/100 in pencil, published by Maeght, Paris, framed.
S. 75.9 x 56.8 cm (29 $\frac{7}{8}$ x 22 $\frac{3}{8}$ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ₺

plus Buyers Premium and VAT*



217. **Alexander Calder** 1898-1976

Presenza grafica (Graphic Presence), 1972

Etching and aquatint in colours, on Fabriano Rosaspina paper, the full sheet. Signed and numbered 59/90 in pencil (there were also 25 artist's proofs in Roman numerals), published by 2RC Edizione d'art, Rome (with their blindstamp), framed. S. 94.6 x 94.6 cm (37 $\frac{1}{4}$ x 37 $\frac{1}{4}$ in.)

Estimate £1,800-2,200 \$2,500-3,100

€2,100-2,600 ₺

plus Buyers Premium and VAT*





218. **Sol LeWitt** 1928-2007

***Brushstrokes in Different Colors in Two
Directions, Plate #06***
(K. 1993.08), 1993

Etching in colours, on BFK Rives paper, the full sheet. Signed and numbered 16/35 in pencil (there were also 10 artist's proofs), published by Riverhouse Editions, Chicago, Illinois (with their blindstamp), unframed.
S. 119.7 x 75 cm (47 x 29½ in.)

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900 ‡
plus Buyers Premium and VAT*



219. **Sam Francis** 1923-1994

Untitled
(L. 254), 1982

Offset lithograph in colours, on Arches 88 paper, the full sheet. Signed and numbered 162/250 in pencil (there were also 25 artist's proofs), published by Brooke Alexander Gallery, New York, framed.
S. 120.7 x 87.1 cm (47½ x 34¼ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500
plus Buyers Premium and VAT*





220. Josef Albers 1888-1976

Interaction of Color, 1973

The complete set of 80 screenprints in colours, on wove paper, with full margins, some with cut-out overlays, the sheets loose and folded (as issued), with the accompanying bound text in German with title page, justification and table of contents, and bound commentary in German, all contained in the original white folding portfolio box with grey title on the spine and slipcase. From the unnumbered second edition, the total edition was 2000 (the 1963 edition was 50 numbered copies), published by Yale University Press, New Haven, Connecticut, all unframed.

all l. various sizes

all unfolded S. 51 x 33 cm (20 $\frac{1}{8}$ x 12 $\frac{7}{8}$ in.)

portfolio 14 x 27.5 x 37 cm (5 $\frac{1}{2}$ x 10 $\frac{7}{8}$ x 14 $\frac{5}{8}$ in.)

Estimate £3,000-5,000 \$4,200-7,000 €3,500-5,800 ₣

plus Buyers Premium and VAT, ARR applies*



221. Anni Albers 1899-1994

St

(W. & D. 28), 1971

Screenprint in white, on heavy wove paper, with full margins. Signed, titled, dated and numbered 6/150 in pencil (there were also 10 artist's proofs), published by Galerie der Spiegel, Cologne, for their 25th anniversary, unframed.

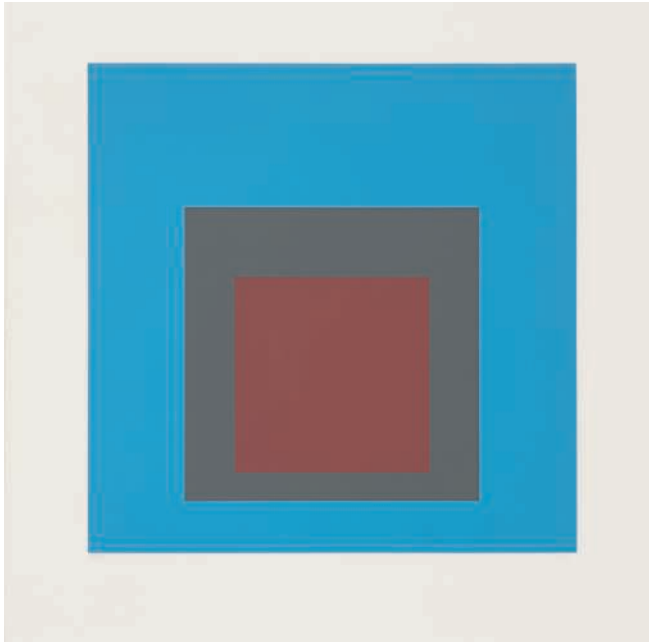
I. 47.6 x 41.9 cm (18 $\frac{3}{4}$ x 16 $\frac{1}{2}$ in.)

S. 81.2 x 62.1 cm (31 $\frac{1}{8}$ x 24 $\frac{1}{2}$ in.)

Estimate £800-1,000 \$1,100-1,400 €920-1,100 ₣

plus Buyers Premium and VAT*





222. **Josef Albers** 1888-1976

***Hommage au Carré (Tribute to the Square):
one plate***

(D. 160.11), 1965

Screenprint in colours, on J. Perrugot Arches Special MBM paper, with full margins. Signed with initials, dated and numbered 65/125 in pencil, published by Éditions Denise René, Paris, unframed.

I. 28 x 28 cm (11 x 11 in.)

S. 37.4 x 37.4 cm (14¾ x 14¾ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700 ₺

plus Buyers Premium and VAT*



223. **Agnes Martin** 1912-2004

Paintings and Drawings 1974-1990, 1991

The complete set of 10 lithographs in colours, on firm transparency paper, with full margins, with text, the sheets loose (as issued) all contained in the original grey card portfolio with printed uppers. From the edition of 2500 co-published by Nemela & Lenzen GmbH, Monchengladbach and Stedelijk Museum, Amsterdam for Agnes Martin's 1991 retrospective at the Stedelijk Museum.

all I. approx. 23 x 23 cm (9 x 9 in.)

all S. 30 x 30 cm (11¾ x 11¾ in.)

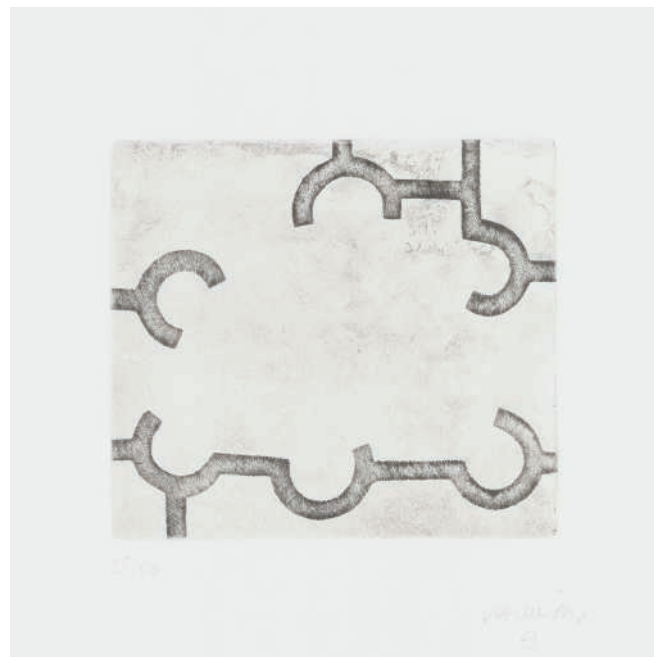
portfolio 31 x 31 x 2 cm (12¼ x 12¼ x 0¾ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ₺

plus Buyers Premium and VAT*





224. **Eduardo Chillida** 1924-2002

London II (Homage to Annelly Juda)

(K. 95009), 1995

Screenprint with embossing, on Paperki paper, the full sheet. Signed and numbered 91/100 in pencil (there were also 7 artist's proofs), published by Annelly Juda Fine Art Ltd., London, framed. S. 63.6 x 55.5 cm (25 x 21 $\frac{1}{8}$ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*



225. **Eduardo Chillida** 1924-2002

Ozendu

(K. 81003), 1981

Drypoint, on BFK Rives paper, with full margins. Signed and numbered 25/50 in pencil (there were also 8 artist's proofs), published by Galería Maeght, Barcelona, framed. I. 12.3 x 13.8 cm (4 $\frac{7}{8}$ x 5 $\frac{3}{8}$ in.) S. 65 x 50.1 cm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





226. **Richard Serra** b. 1938

Extension #3

(G. 2003, B.-W. 181), 2004

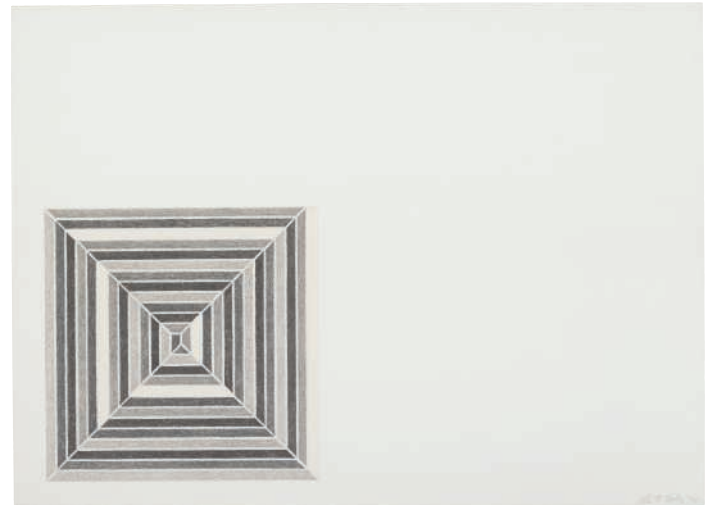
Etching, on white satin finish paper, the full sheet.

Signed, dated and numbered 51/58 in pencil (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

S. 118.3 x 88.2 cm (46⁵/₈ x 34³/₄ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 plus Buyers Premium and VAT*



227. **Frank Stella** b. 1936

Hyena Stomp, from Jasper's Dilemma

(A. & K. 83), 1973

Lithograph in colours, on J. Green 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 (with their blindstamp), framed.

I. 22 x 22 cm (8⁵/₈ x 8⁵/₈ in.)

S. 40.6 x 55.9 cm (15⁷/₈ x 22 in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 †

plus Buyers Premium and VAT*





228. **Frank Stella** b. 1936

The Great Heidelburgh Tun, from Waves I
(A. & K. 186), 1989

Screenprint with lithograph and linocut in colours with hand-colouring, marbling and collage, on T.H. Saunders and Somerset papers, the full sheet. Signed, dated '88' and numbered 32/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed. S. 190 x 139 cm (74¾ x 54¾ in.)

Estimate £5,000-7,000 \$7,000-9,700 €5,800-8,100
plus Buyers Premium and VAT, ARR applies*





229. **Bruce Nauman** b. 1941

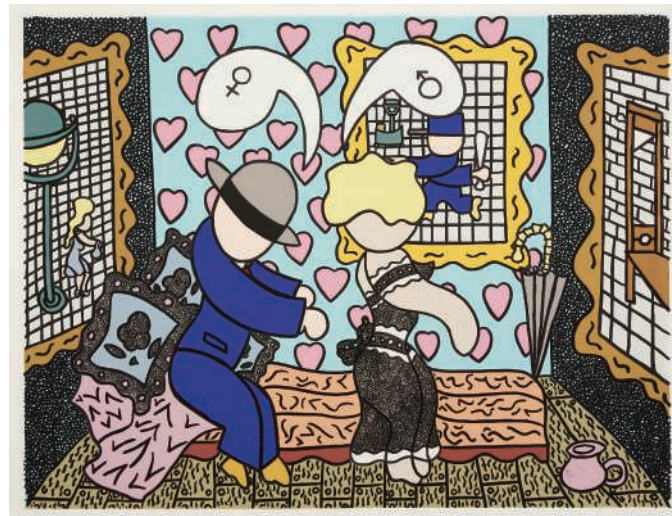
Life Mask

(G. 941, C. 41), 1981

Lithograph, on Arches Cover paper, with full margins. Signed, dated and numbered 40/50 in pencil (there were also 13 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.
 I. 64.6 x 88.3 cm (25³/₈ x 34³/₄ in.)
 S. 71 x 96.5 cm (27⁷/₈ x 37⁷/₈ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 †

plus Buyers Premium and VAT*



230. **William Copley** 1919-1996

Man and Woman, 1978

Screenprint in colours, on Somerset paper, with full margins. Signed 'CPLY' and numbered 61/200 in pencil (there were also 30 artist's proofs), published by Robert L. Freeman (with their inkstamp on the reverse), unframed.
 I. 61.6 x 81.3 cm (24¹/₄ x 32 in.)
 S. 66.4 x 86.4 cm (26¹/₈ x 34 in.)

Estimate £200-400 \$280-560 €230-460 • †

plus Buyers Premium and VAT*



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231. Allen Jones b. 1937

Life Class

(Ll. 48a-g, A. 533-540), 1968

The complete set of 14 lithographs in colours, offset, photo and hand-drawn, forming seven images, each of two abutting sheets with similarly divided title page, on J. Green Imperial waterleaf or BFK Rives papers, the full sheets, loose (as issued) all contained in plastic sleeves hinged into the original red portfolio box. All top sheets signed 'allen' in pencil, all bottom sheets signed 'jones', dated and numbered 31/75 in pencil (there were also 15 artist's proofs), co-published by Ars Moderna, Basel, and Editions Alecto, London, lacking the colophon, all unframed.

all S. overall approx. 81.5 x 56.5 cm (32 $\frac{1}{8}$ x 22 $\frac{1}{4}$ in.)

portfolio 51 x 60 x 3.8 cm (20 $\frac{1}{8}$ x 23 $\frac{3}{8}$ x 1 $\frac{1}{2}$ in.)

Estimate £7,000-9,000 \$9,800-12,600 €8,000-10,300 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





232. **Gerald Laing** 1936 - 2011

Brigitte Bardot

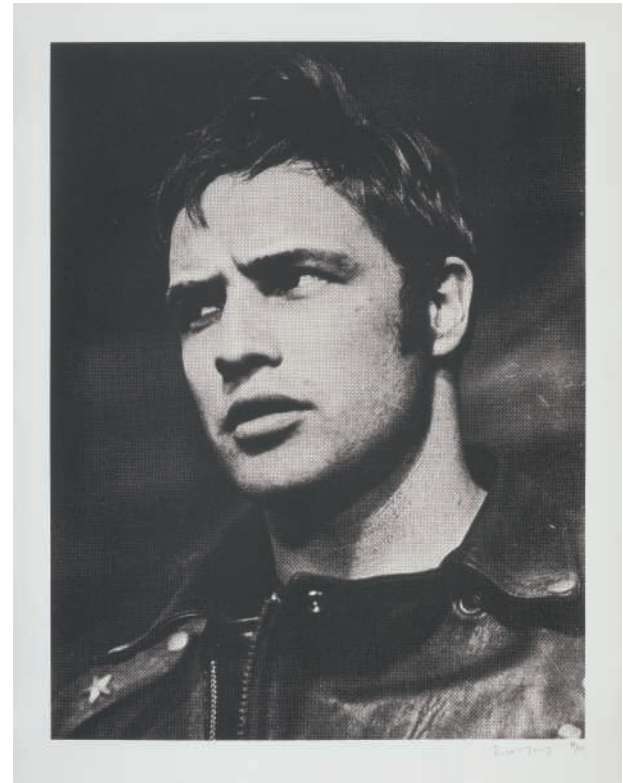
(H. & I. 22), 1968

Screenprint in colours, on wove paper, with full margins. Signed, dated and annotated 'Artist's Proof B.B.' in pencil (the edition was 200), published by the artist (with his blindstamp), unframed.
 I. 57.4 x 82.2 cm (22 $\frac{5}{8}$ x 32 $\frac{3}{8}$ in.)
 S. 58.6 x 89 cm (23 $\frac{1}{8}$ x 35 in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



233. **Russell Young** b. 1959

Marlon Brando, 2008

Screenprint in colours, on wove paper, with full margins. Signed and numbered 43/125 in pencil, published by Bankrobber, Ltd., Los Angeles, framed.
 I. 86.4 x 66.1 cm (34 x 26 in.)
 S. 99 x 76.3 cm (38 $\frac{7}{8}$ x 30 in.)

Estimate £800-1,200 \$1,100-1,700 €920-1,400 ♣

plus Buyers Premium and VAT, ARR applies*





234. **Peter Blake** b. 1932

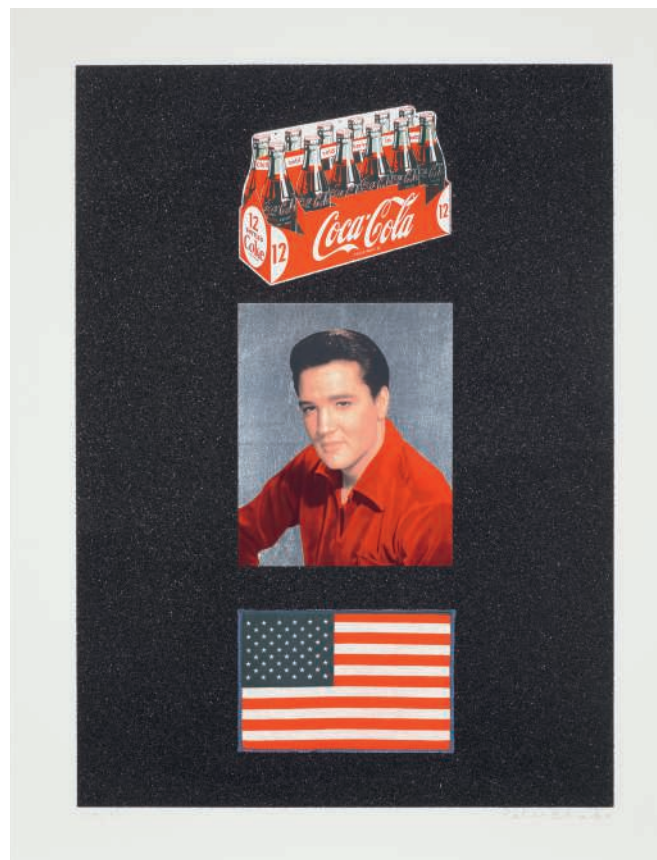
Kate, from Stars, 2010

Screenprint in colours with photo collage and diamond dust, on wove paper, with full margins. Signed by the artist and Kate Moss, and numbered 67/100 in pencil (there were also 15 artist's proofs), published by Paul Stolper, London, framed.
 I. 60 x 43.8 cm (23⁵/₈ x 17¹/₄ in.)
 S. 75 x 57.7 cm (29¹/₂ x 22³/₄ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



235. **Peter Blake** b. 1932

American Trilogy: two works, 2012

Two screenprints in colours with gold and silver leaf, embossing and diamond dust, on heavy wove paper, with full margins. Both signed and each numbered 124/150 and 104/150 respectively in pencil (there were also some artist's proofs), published by CCA Galleries, London (with their blindstamp), both unframed.
 both I. 83.6 x 60.5 cm (32⁷/₈ x 23⁷/₈ in.)
 both S. 100.1 x 75.6 cm (39³/₈ x 29³/₄ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 • ♣ †

plus Buyers Premium and VAT, ARR applies*





236. **Peter Blake** b. 1932

***Love Me Tender, from Diamond Dust
Volume One***, 2003

Screenprint in white with diamond dust, on bright white Colorplan paper, the full sheet. Signed, titled and numbered 48/60 in gold ink (there were also 10 artist's proofs), published by Paul Stolper, London, framed. S. 75 x 57.6 cm (29½ x 22¾ in.)

**Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700** ♣

plus Buyers Premium and VAT, ARR applies*



237. **Peter Blake** b. 1932

Homage to Schwitters, 2005

The complete set of six screenprints in colours with gold and silver leaf and embossing, on Somerset paper, with full margins. All signed, each individually titled and all numbered 160/175 in pencil, published by Frans Wynans through Cascadia Fine Art Inc., Vancouver, all framed. all I. 47.5 x 38.4 cm (18¾ x 15½ in.) all S. 70 x 59.5 cm (27½ x 23¾ in.)

**Estimate £5,000-7,000 \$7,000-9,700
€5,800-8,100** ♣ †

plus Buyers Premium and VAT, ARR applies*





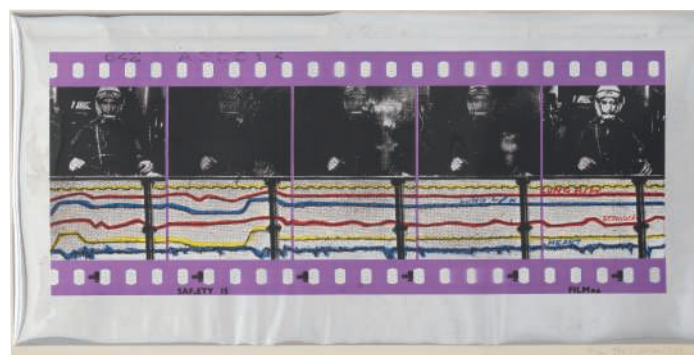
238. **Peter Blake** b. 1932

Fag Packets (Boule), 2004

Inkjet print in colours with varnish, on Somerset paper, with full margins. Signed, dated and annotated 'Working inkjet proof for screenprint' in pencil (a proof before the screenprinted edition of 95), published by Eystorm, London, framed.

I. 90 x 52.2 cm (35 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in.)
S. 101.9 x 69.8 cm (40 $\frac{1}{8}$ x 27 $\frac{1}{2}$ in.)

Estimate £800-1,200 \$1,100-1,700 €920-1,400 ♣
plus Buyers Premium and VAT, ARR applies*



This lot is sold with no reserve

239. **Joe Tilson** b. 1928

The Software Chart, 1968

Screenprint in colours on lumaline mounted to astrofoil and paper. Signed, dated and numbered 56/150 in pencil, unframed.
S. 64 x 127 cm (25 $\frac{1}{4}$ x 50 in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





240. **Joe Tilson** b. 1928

He, She, & It II, 1970

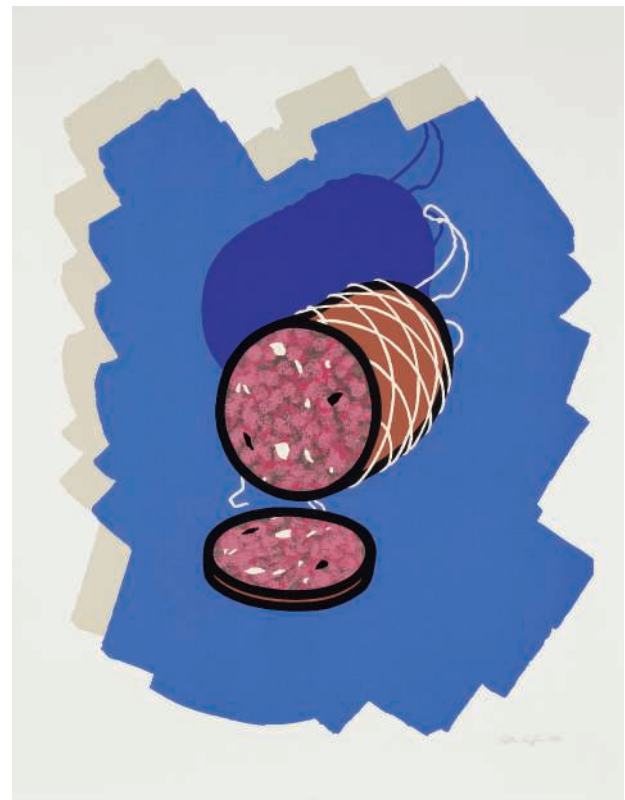
Etching, on wove paper, with full margins.
Signed, dated and numbered 4/30 in pencil,
published by Waddington Graphics, London
(with their blindstamp), framed.

I. 78 x 51.3 cm (30¾ x 20¼ in.)

S. 90.6 x 63.4 cm (35½ x 24¾ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



241. **Patrick Caulfield** 1936-2005

Big Sausage; Three Sausages; and Sausage
(C. 53-55), 1978

Three screenprints in colours, on wove paper,
the full sheets and with margins. All signed and
each numbered 10/75, 20/75 and 14/14 'AP'
respectively in pencil (the editions were all 75
and 15 artist's proofs), published by Waddington
Graphics, London, all unframed.

all I. various

largest S. 74.5 x 91.3 cm (29¾ x 35¾ in.),
one vertical

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

242. Allen Jones b. 1937

Split Performance, from Second Thoughts, 2012

Lithograph in colours, on Arches paper, with full margins. Signed, dated and numbered 12/40 in pencil (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

I. 52.2 x 73.4 cm (20½ x 28¾ in.)

S. 63 x 80.7 cm (24¾ x 31¾ in.)

Estimate £500-700 \$700-970 €580-810 • ♣

plus Buyers Premium and VAT, ARR applies*



243. Dexter Dalwood b. 1960

And the days are not full enough / And the nights are not full enough; Empty are the ways of this land; Fortitude as never before.... / Frankness as never before; You stand about the streets / You loiter at the corners and bus-stops / You do next to nothing at all; The thought of what America would be like / If the classics had a wide circulation; and I had laid out just the right books / I had almost turned down the pages, 2009

Six screenprints in colours, on Somerset paper, with full margins. All signed, dated and numbered 3/25 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, all framed.

all I. various sizes

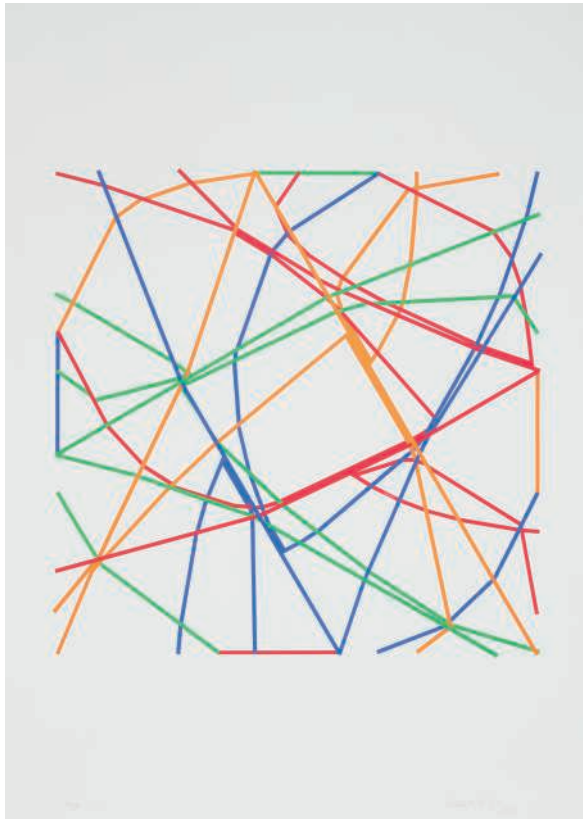
all S. 56.5 x 44.5 cm (22¼ x 17½ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,400 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

244. **Kenneth Martin** 1905-1984

Pier and Ocean - Venice; and Four History Pictures A-D, 1980; and 1982

The pair and complete set of four screenprints in colours, on wove paper, with full margins. *Pier and Ocean - Venice* both signed, dated and numbered 49/70 in pencil, published by Waddington Graphics, London, lacking tracing paper overlay; *Four History Pictures A-D* all signed, dated, numbered 55/90 and annotated consecutively from 'A' to 'D' in pencil, published by Editions Média, Neuchâtel, lacking the justification, all six prints framed.

Pier and Ocean - Venice both I. approx. 39 x 71 cm (15½ x 27⅞ in.)

Pier and Ocean - Venice both S. 64 x 90 cm (25¼ x 35¾ in.)

Four History Pictures A-D all I. 48.3 x 48 cm (19 x 18⅞ in.)

Four History Pictures A-D all S. 84 x 59.4 cm (33⅛ x 23¾ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,200-1,700 • ♣

plus Buyers Premium and VAT, ARR applies*



245. **Victor Pasmore** 1908-1998

Points of Contact No. 31

(L. G5), 1979

Screenprint in colours, on Arches paper, with full margins. Signed with initials, dated and numbered 41/70 in pencil (there were also 20 artist's proofs), published by Marlborough Fine Art Ltd., London, framed.

I. 40.4 x 40.6 cm (15⅞ x 15⅞ in.)

S. 70.7 x 53.8 cm (27⅞ x 21⅞ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





246. **John Piper** 1903-1992

The Seasons: Spring, Summer, Autumn and Winter
(L. 329-332), 1981

The complete set of four etchings in colours, on Arches paper, with full margins. All signed and numbered 28/100 in pencil (there were also 10 artist's proofs for *Spring*, *Summer* and *Autumn*, and 15 for *Winter*), published by Christie's Contemporary Art, London (with their blindstamp), all framed.

all I. 39.9 x 32.7 cm (15³/₄ x 12⁷/₈ in.)
all S. 60.5 x 50 cm (23⁷/₈ x 19⁵/₈ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



This lot is sold with no reserve

247. **John Hoyland** 1934 - 2011

Fly Away, 1981

Etching and aquatint with carborundum in colours, on wove paper, with full margins. Signed, dated and numbered 8/60 in pencil (there were also 10 artist's proofs), published by Waddington Graphics, London, framed.

I. 56.6 x 71 cm (22¹/₄ x 27⁷/₈ in.)
S. 68.3 x 91.6 cm (26⁷/₈ x 36¹/₈ in.)

Estimate £500-700 \$700-970 €580-810 • ♣
plus Buyers Premium and VAT, ARR applies*





248. **Roger Hilton** 1911-1975

Untitled, 1974

Gouache and graphite on paper. Signed with initials and dated in pencil, framed. 34 x 45.1 cm (13³/₈ x 17³/₄ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,400 ‡ ♣

plus Buyers Premium and VAT, ARR applies*



249. **Roger Hilton** 1911-1975

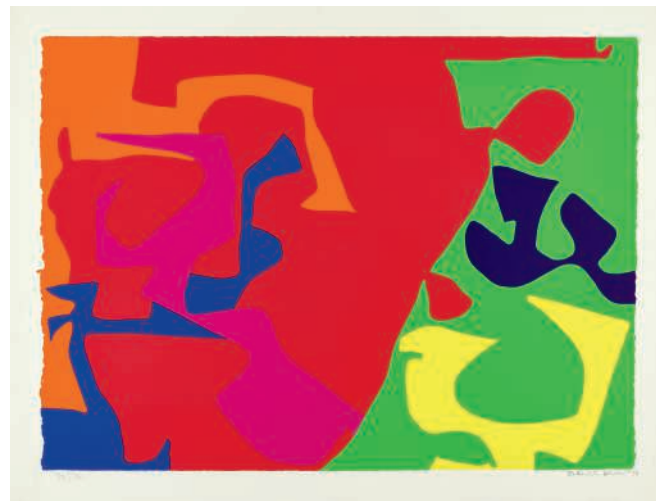
Untitled, circa 1960

Pastel on paperboard, framed. 27.3 x 21 cm (10³/₄ x 8¹/₄ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,400-5,700 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





250. **Patrick Heron** 1920-1999

***Blue and Deep Violet with Orange,
Brown and Green, 1970***

Screenprint in colours, on J. Green paper, with full margins. Signed, dated and numbered 58/100 in pencil, published by Waddington Graphics, London, unframed.

I. 60 x 78 cm (23⁵/₈ x 30³/₄ in.)

S. 71.1 x 101.6 cm (28 x 40 in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ₣ ₣

plus Buyers Premium and VAT, ARR applies*



251. **Patrick Heron** 1920-1999

January 1973: 7, 1973

Screenprint in colours, on J. Green paper, with full margins. Signed, dated and numbered 72/72 in pencil, published by Waddington Graphics, London, unframed.

I. 58.2 x 78 cm (22⁷/₈ x 30³/₄ in.)

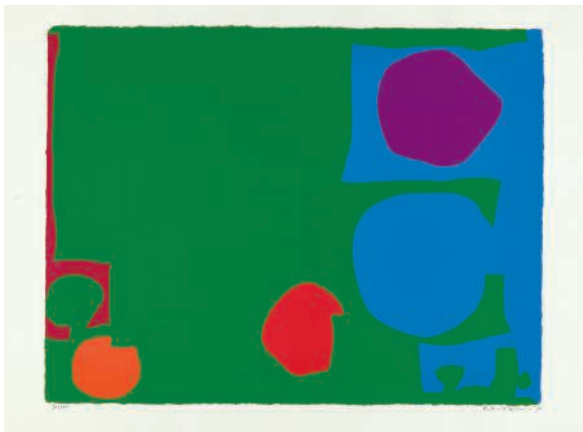
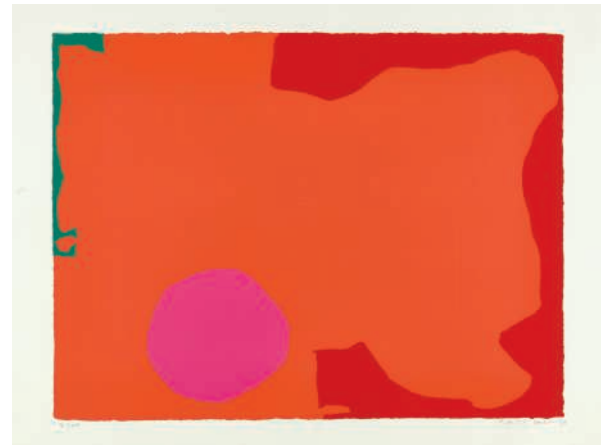
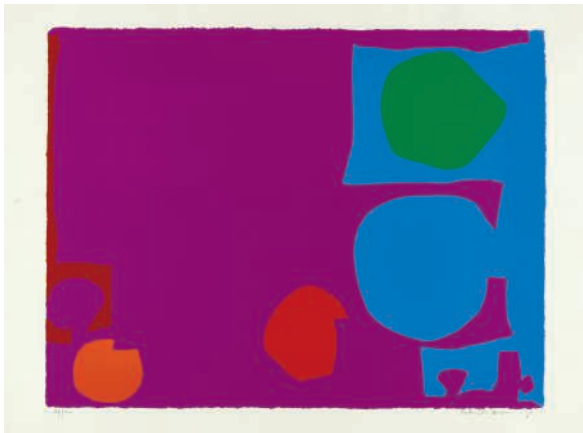
S. 69.2 x 90.4 cm (27¹/₄ x 35³/₄ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ₣ ₣

plus Buyers Premium and VAT, ARR applies*





252. Patrick Heron 1920-1999

*Three Reds in Magenta and Green in Blue; and
Three Reds in Green and Magenta in Blue*, 1970

Two screenprints in colours, on J. Green paper, with full margins. Both signed, dated and each numbered 24/100 and 70/100 respectively in pencil, published by Waddington Graphics, London, both unframed.

both I. 59.7 x 78.1 cm (23½ x 30¾ in.)
both S. 71.1 x 101 cm (28 x 39.75 in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 ₣ ♣

plus Buyers Premium and VAT, ARR applies*



253. Patrick Heron 1920-1999

*Magenta Disc and Red Edge; and Umber Disc
and Red Edge*, 1970

Two screenprints in colours, on J. Green paper, with full margins. Both signed and each numbered 31/100 and 23/100 respectively in pencil, published by Waddington Graphics, London, both unframed.

both I. 58.5 x 78 cm (23 x 30¾ in.)
both S. 71.1 x 101 cm (28 x 39.75 in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ₣ ♣

plus Buyers Premium and VAT, ARR applies*





254. **Howard Hodgkin** 1932-2017

Venice, Morning, from Venetian Views
(H. 93), 1995

Etching and aquatint with carborundum in colours and hand-colouring in acrylic, on sixteen sheets of Arches paper (as issued), the full sheets. Signed with initials, dated and numbered 25/60 in pencil on one sheet (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, framed.
overall S. 160 x 196.5 cm (62 $\frac{7}{8}$ x 77 $\frac{3}{8}$ in.)

Estimate £6,000-8,000 \$8,400-11,100 €6,900-9,200 ♣
plus Buyers Premium and VAT, ARR applies*





255. **Howard Hodgkin** 1932-2017

For Jack, 2005

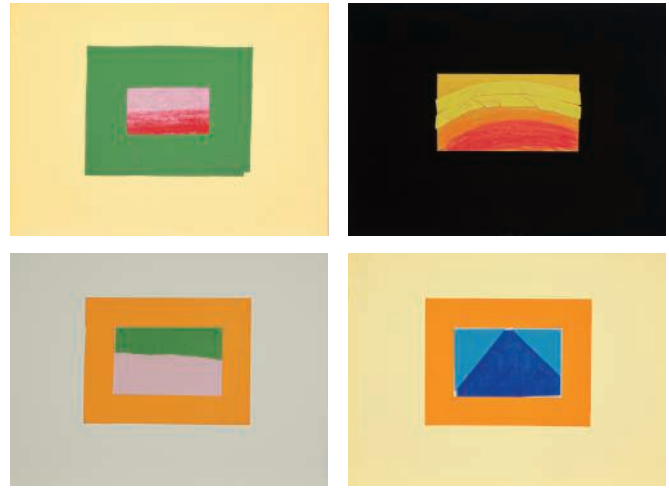
Etching and aquatint in colours with carborundum and hand-colouring in acrylic, on Arches paper, the full sheet. Signed with initials, dated and numbered 8/60 in pencil (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, framed.

S. 99 x 136.5 cm (38⁷/₈ x 53³/₄ in.)

Estimate £4,000-6,000 \$5,600-8,400

€4,600-6,900 ♣

plus Buyers Premium and VAT, ARR applies*



256. **Howard Hodgkin** 1932-2017

Indian Views

(H. 11-22), 1971

The complete set of 12 screenprints in colours, on J. Green paper, the full sheets. All signed, dated and numbered variously from the edition of 75 on the front and consecutively annotated 'A-L' in pencil on the reverse (there was also an unrecorded number of artist's proofs), published by Leslie Waddington Prints, London, all unframed. all S. 58 x 77.6 cm (22⁷/₈ x 30¹/₂ in.)

Estimate £4,000-6,000 \$5,600-8,400

€4,600-6,900 †♣

plus Buyers Premium and VAT, ARR applies*





257. **Howard Hodgkin** 1932-2017

The Road to Rio, from Official Limited Edition Prints for Team GB at the Rio 2016 Olympic Games, 2016

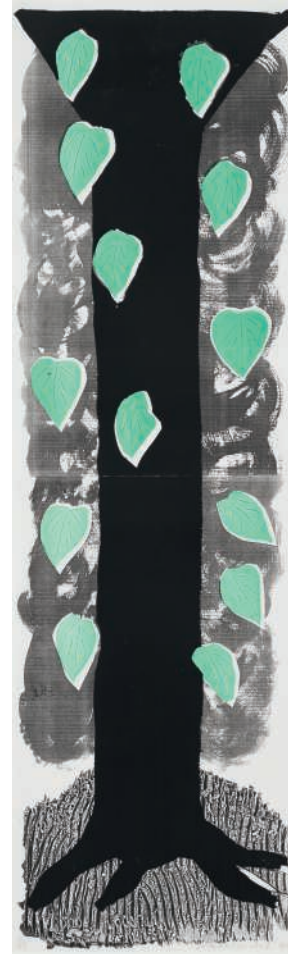
Screenprint in colours, on Somerset White Satin paper, the full sheet. Signed with initials, dated and numbered 38/350 in pencil (there were also 35 artist's proofs), published by Counter Editions, London, unframed.

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

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



258. **David Hockney** b. 1937

The Tall Tree

(M.C.A.T. 314), 1986

Home-made print executed on an office colour copy machine, on two sheets of Arches Text paper (as issued), the full sheets. Signed, dated and numbered 16/60 in pencil, published by the artist (with his blindstamp), framed.

overall S. 71.1 x 21.6 cm (27 $\frac{7}{8}$ x 8 $\frac{1}{2}$ in.)

Estimate £6,000-8,000 \$8,400-11,100

€6,900-9,200 ♣

plus Buyers Premium and VAT, ARR applies*





259. **David Hockney** b.1937

Lemons & Oranges, 1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet. Signed, dated and numbered 25/50 in pencil, published by the artist (with his blindstamp), unframed.
S. 21.6 x 35.6 cm (8½ x 14 in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



260. **David Hockney** b.1937

Landscape with a Plant

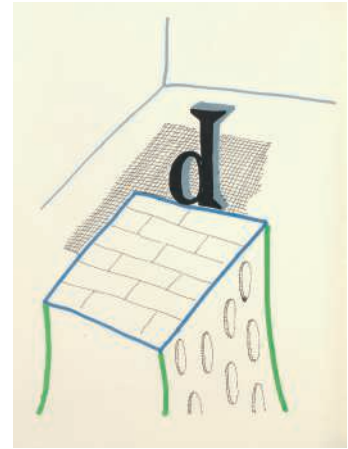
(M.C.A.T. 293), 1986

Home-made print executed on an office colour copy machine, on Arches Text paper, the full sheet. Signed, dated and numbered 25/50 in pencil, published by the artist (with his blindstamp), unframed.
S. 28 x 43.2 cm (11 x 17 in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

261. **David Hockney** b. 1937

Marguerites

(S.A.C. 157, M.C.A.T. 141), 1973

Etching and aquatint in colours, on Arches paper, with full margins. Signed, dated and numbered 1/100 in pencil (there were also 23 artist's proofs), published by Petersburg Press, London and New York, framed.

I. 23.7 x 18 cm (9 $\frac{3}{8}$ x 7 $\frac{1}{8}$ in.)

S. 40.5 x 31.9 cm (15 $\frac{7}{8}$ x 12 $\frac{1}{2}$ in.)

Estimate £5,000-7,000 \$7,000-9,700

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*



262. **David Hockney** b. 1937

Hockney's Alphabet, 1991

The complete book including 26 lithographs in colours, on Exhibition Fine Art Cartridge paper, with full margins, with full text and title page, the sheets bound (as issued) in quarter vellum with handmade Fabriano Roma paper boards, housed in the original grey slip case. Signed by the artist and most contributors in ink and numbered '88' in black ink on the justification page, from the edition of 250 (there was also an edition of 26 lettered A-Z and an edition of 24 in Roman numerals), published by Faber & Faber, London.

34 x 25.4 x 2.9 cm (13 $\frac{3}{8}$ x 10 x 1 $\frac{1}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,100-1,700 • ‡ ♣

plus Buyers Premium and VAT, ARR applies*





263. **David Hockney** b.1937

Portrait of Mother II, from Moving Focus Series
(M.C.A.T. 282), 1985

Lithograph in colours, on TGL handmade paper, with full margins. Signed, dated and numbered 19/20 in pencil (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York (with their blindstamp), framed.
I. 46.5 x 36.5 cm (18¼ x 14¾ in.)
S. 51 x 43.4 cm (20½ x 17½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,400 ♣

plus Buyers Premium and VAT, ARR applies*



264. **David Hockney** b.1937

My Window, iPhone drawing 'No. 610'; 23 December 2010, 2019

iPhone drawing in colours, printed on archival paper, with full margins. Signed, dated and numbered 234/250 in pencil, co-published by the artist (with their blindstamp) and Taschen, Berlin, unframed, lacking the accompanying book and original cardboard box.
I. 44 x 33 cm (17¾ x 13 in.)
S. 56 x 43.2 cm (22½ x 17 in.)

Estimate £7,000-10,000 \$9,800-14,000
€8,000-11,500 ♣

plus Buyers Premium and VAT, ARR applies*





265. **David Hockney** b. 1937

A Bigger Book, Art Edition A, 2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0174', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0174'. iPad drawing signed, dated and numbered 174/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

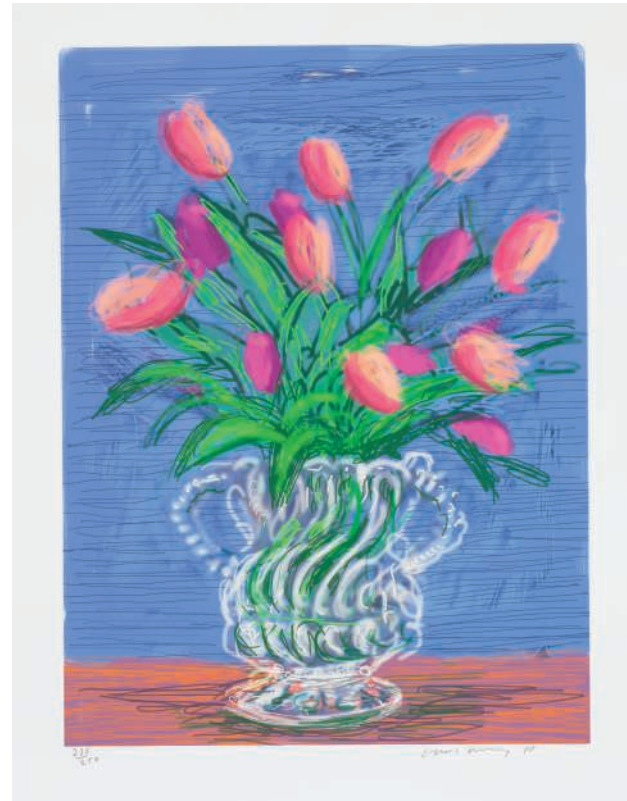
I. 43.8 x 33 cm (17¼ x 13 in.)

S. 55.9 x 43.2 cm (22 x 17 in.)

book. 71.1 x 50.8 x 8.6 cm (28 x 20 x 3⅜ in.)

Estimate £7,000-9,000 \$9,700-12,500 €8,100-10,400 ♣

plus Buyers Premium and VAT, ARR applies*



266. **David Hockney** b. 1937

A Bigger Book, Art Edition B, 2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0485', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0485'. iPad drawing signed, dated and numbered 235/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

I. 43.8 x 33 cm (17¼ x 13 in.)

S. 55.9 x 43.2 cm (22 x 17 in.)

book. 71.1 x 50.8 x 8.6 cm (28 x 20 x 3⅜ in.)

Estimate £7,000-9,000 \$9,700-12,500 €8,100-10,400 ♣

plus Buyers Premium and VAT, ARR applies*





267. David Hockney b. 1937

A Bigger Book, Art Edition C, 2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book, numbered '0525' (printed), original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0525'. iPad drawing signed, dated and numbered 25/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

I. 43.8 x 33 cm. (17¼ x 13 in.)
 S. 55.9 x 43.2 cm. (22 x 17 in.)
 book 71.1 x 50.8 x 8.9 cm. (28 x 20 x 3½ in.)

Estimate £7,000-9,000 \$9,700-12,500 €8,100-10,400 †♣
 plus Buyers Premium and VAT, ARR applies*



268. David Hockney b. 1937

A Bigger Book, Art Edition D, 2010/2016

iPad drawing in colours, printed on archival paper, with full margins, with the illustrated 680-page chronology book numbered '0988', original print portfolio and adjustable book stand designed by Marc Newson, contained in the original cardboard box with label stamp-numbered '0988'. iPad drawing signed, dated and numbered 238/250 in pencil, the book signed in black ink on the title page (one of four editions of 250 lettered A-D, there was also an edition of 10,000 without an iPad drawing), co-published by the artist (with their blindstamp) and Taschen, Berlin, the iPad drawing unframed.

I. 43.8 x 33 cm (17¼ x 13 in.)
 S. 55.9 x 43.2 cm (22 x 17 in.)
 book. 71.1 x 50.8 x 8.6 cm (28 x 20 x 3⅜ in.)

Estimate £7,000-9,000 \$9,700-12,500 €8,100-10,400 †♣
 plus Buyers Premium and VAT, ARR applies*





269. **Jim Dine** b. 1935

Watercolor in Galilee, 2001

Etching with hand-colouring in watercolour, on Hahnemühle Copperplate paper, with full margins. Signed, dated and numbered 1/50 in pencil, published by Pace Editions, Inc., New York, framed.
 I. 46.8 x 41.3 cm (18³/₈ x 16¹/₄ in.)
 S. 78.3 x 56.7 cm (30⁷/₈ x 22³/₈ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 plus Buyers Premium and VAT*



270. **Jim Dine** b. 1935

The Hand-Colored Viennese Hearts II

(C. 34.2), 1987-90

Screenprint with soft-ground etching and aquatint in colours, with hand-colouring in acrylic, on Arches paper, with full margins. Signed, dated and numbered 29/40 in pencil (there were also 16 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 87 x 79 cm (34¹/₄ x 31¹/₈ in.)
 S. 119.2 x 91.9 cm (46⁷/₈ x 36¹/₈ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500

plus Buyers Premium and VAT*





271. **Jim Dine** b. 1935

The Hand-Colored Viennese Hearts IV
(C. 34.4), 1990

Screenprint with soft-ground etching and aquatint in colours, with hand-colouring in acrylic, on Arches paper, with full margins. Signed, dated and numbered 29/40 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 84.5 x 80.5 cm (33¼ x 31¾ in.)
S. 119.7 x 91.8 cm (47½ x 36½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500

plus Buyers Premium and VAT*



272. **Jim Dine** b. 1935

The Hand-Colored Viennese Hearts VI
(C. 34.6), 1990

Screenprint with soft-ground etching and aquatint in colours, with hand-colouring in acrylic, on Arches paper, with full margins. Signed, dated and numbered 29/40 in pencil (there were also 8 artist's proofs), published by Pace Editions, Inc., New York, framed.

I. 78.7 x 76.2 cm (30⅞ x 30 in.)
S. 119.3 x 91.8 cm (46⅞ x 36½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,400

plus Buyers Premium and VAT*





273. **Jim Dine** b. 1935

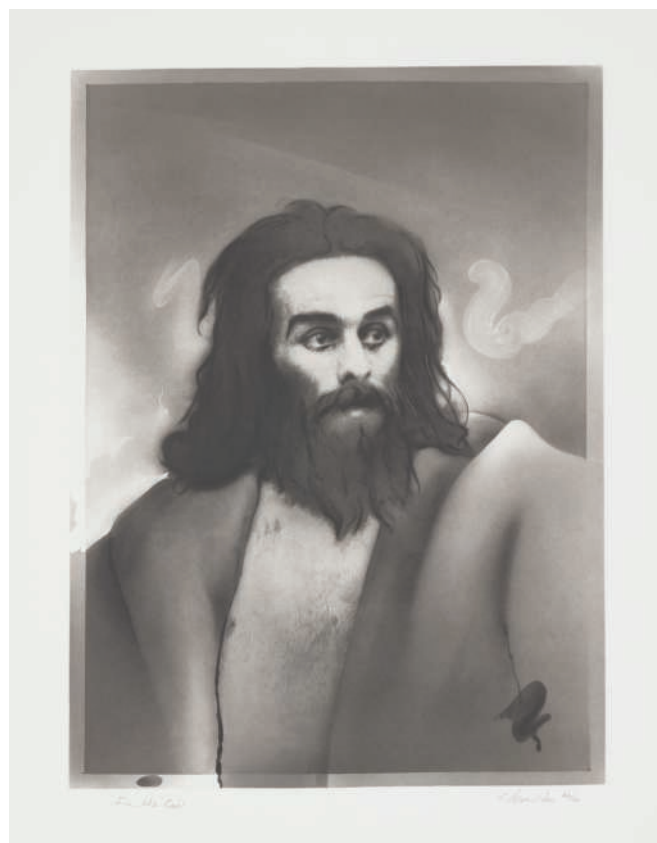
Tools and Dreams

(D. & F. 191), 1985

Drypoint, aquatint and electric tools, printed from two plates on one sheet of BFK Rives paper, with full margins. Signed, dated and numbered 50/50 in pencil (there were also 10 artist's proofs), published by Pace Editions, Inc., New York, framed. overall l. 59.4 x 98.8 cm (23³/₈ x 38⁷/₈ in.) S. 76.9 x 112.5 cm (30¹/₄ x 44¹/₄ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,400-5,700

plus Buyers Premium and VAT*



274. **Richard Hamilton** 1922-2011

Finn MacCool

(L. 138), 1983

Heliogravure, aquatint, engraving and burnisher, on BFK Rives paper, with full margins. Signed, titled, and numbered 42/120 in pencil (there were also 12 artist's proofs), published by Waddington Graphics, London, framed.

l. 53.4 x 39.8 cm (21 x 15⁵/₈ in.)
S. 76 x 56.6 cm (29⁷/₈ x 22¹/₄ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 • ♣

plus Buyers Premium and VAT, ARR applies*





275. **Richard Hamilton** 1922-2011

Archive I

(L. 118), 1981

Lithograph in colours, on Fabriano paper, with full margins. Signed and numbered 23/60 in pencil (there were also 6 artist's proofs), published by Waddington Graphics, London, framed.

I. 87.7 x 64 cm (34½ x 25¼ in.)

S. 90 x 69.2 cm (35¾ x 27¼ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



276. **Richard Hamilton** 1922-2011

The Heaventree of Stars

(L. 190), 1998

Iris digital print, on Arches 88 paper, with full margins. Signed, titled, and numbered 13/40 in pencil (there were also 4 artist's proofs), published by the artist, framed.

I. 53 x 37.6 cm (20⅞ x 14¾ in.)

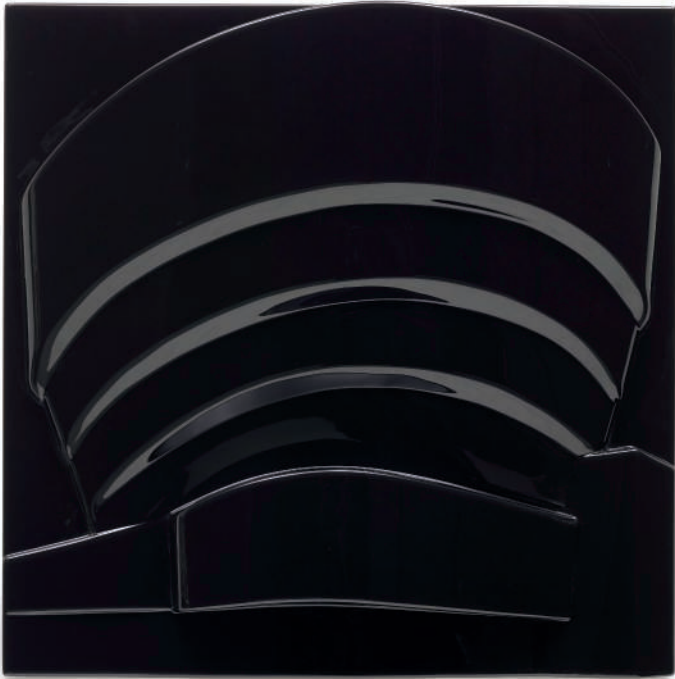
S. 76.6 x 57.4 cm (30⅞ x 22⅝ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT*





277. **Richard Hamilton** 1922-2011

Guggenheim (Black)

(L. M3), 1970

Vacuum formed acrylic and cellulose. Signed and numbered '16' 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 £5,000-7,000 \$7,000-9,700

€5,800-8,100 ₣ ♣

plus Buyers Premium and VAT*



278. **Dan Flavin** 1933-1996

Guggenheim Tondo, 1992

Double-sided mezzotint in purple and green (one on each side), on handmade paper, the full sheet rolled and fastened with a single stitch (as issued). Signed, dated and numbered 18/25 in pencil on the green side, published by the Guggenheim Museum, New York.

12 x 47.5 x 16 cm (4¾ x 18¾ x 6¼ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ₣

plus Buyers Premium and VAT*





279. **Robert Indiana** 1928-2018

Chosen Love, 1995

Skein dyed, hand carved and hand tufted archival New Zealand woolen rug, with natural latex backing. Signed and numbered 128/175 in black ink on a fabric label on the reverse, handcrafted by Master Contemporary Original Artist Rugs, New York. 244 x 244 cm (96½ x 96½)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800

plus Buyers Premium and VAT*



This lot is sold with no reserve

280. **Claes Oldenburg** b. 1929

London Knees

(A. & P. 51, A. 677), 1966

The pair of cast flexible latex sculptures coated in polyurethane with single acrylic plastic base, with accompanying set of three green cloth-covered paper board folders containing postcards and reproductions related to *The Knees as London Monument Project*, with justification, all contained in the original buckram-covered travelling case with printed title and date. Each knee printed with initials and date on the underside, the justification signed and annotated 'A.P. Exhibition Set' in pencil (one of 10 artist's proofs, the edition was 120), published by Editions Alecto Ltd, London, in association with Neuendorf Verlag, Berlin, 1968.

sculpture 38 x 14 x 15.5 cm (14⅞ x 5½ x 6⅞ in.)
 case 19 x 43 x 29.5 cm (7½ x 16⅞ x 11⅞ in.)

Estimate £1,500-2,000 \$2,100-2,800 €1,700-2,300 • ‡
 plus Buyers Premium and VAT*





281. **Roy Lichtenstein** 1923-1997

Still Life with Crystal Bowl
(C. 150), 1976

Screenprint and lithograph in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 13/45 in pencil (there were also 10 artist's proofs), co-published by Multiples Inc., and Castelli Graphics, New York, framed.

I. 81.4 x 110.5 cm (32 x 43½ in.)

S. 96.7 x 125.6 cm (38½ x 49½ in.)

Estimate £6,000-8,000 \$8,400-11,100 €6,900-9,200
plus Buyers Premium and VAT*





282. Roy Lichtenstein 1923-1997

Study of Hands

(C. 191), 1981

Lithograph and screenprint in colours, on BFK Rives paper, with full margins. Signed, dated and numbered 79/100 in pencil (there were also 24 artist's proofs), published by Castelli Graphics, New York, to accompany the special edition of the exhibition catalogue for Roy Lichtenstein 1970-1980 at the Saint Louis Art Museum, framed.

I. 63.5 x 65.1 cm (25 x 25 $\frac{5}{8}$ in.)

S. 80 x 82.9 cm (31 $\frac{1}{2}$ x 32 $\frac{5}{8}$ in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200 ±
plus Buyers Premium and VAT*





283. **Keith Haring** 1958-1990

Icons: one plate
(L. 170-171), 1990

Screenprint in colours with embossing, on Arches Cover paper, the full sheet. Signed, dated '6/28/90' and numbered 181/250 by Julia Gruen (Executor for the Keith Haring Estate) in pencil on the Estate stamp on the reverse (there were also 25 artist's proofs), published by Tony Shafrazi Editions, New York, unframed.
S. 53.5 x 63.6 cm (21½ x 25 in.)

Estimate £6,000-8,000 \$8,400-11,200 €6,900-9,200
plus Buyers Premium and VAT*





284. **Andy Warhol** 1928-1987

Cow

(F. & S. 11A), 1971

Screenprint in colours, on wallpaper, the full sheet (upper and lower sheet edges uneven). From the unlimited edition (approximately 100 were signed in 1979), published by Factory Editions, New York, for the Warhol exhibition at the Whitney Museum of American Art, New York, unframed.
S. 116 x 74.3 cm (45 $\frac{5}{8}$ x 29 $\frac{1}{4}$ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,400-5,700

plus Buyers Premium and VAT*



285. **Andy Warhol** 1928-1987

Electric Chair

(F. & S. 75), 1971

Screenprint in colours, on wove paper, the full sheet. Signed and dated in black ball-point pen and stamp-numbered 087/250 on the reverse (there were also 50 artist's proofs in Roman numerals), published by Bruno Bischofberger, Zurich (with their and the printer's copyright inkstamps on the reverse), unframed.
S. 89.5 x 121.5 cm (35 $\frac{1}{4}$ x 47 $\frac{7}{8}$ in.)

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900

plus Buyers Premium and VAT*





286. **Andy Warhol** 1928-1987

Happy December (Children Playing Ring Around The Rosie), 1957

Offset lithograph, on light wove paper, with full margins. With the Estate of Andy Warhol and the Visual Arts Foundation inkstamps, and with the number 'PU09.0312' and the initials 'TJH' in pencil on the reverse, unframed.

I. 17 x 22 cm (6¾ x 8⅝ in.)

S. 21.6 x 28 cm (8½ x 11 in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ‡ plus Buyers Premium and VAT*



287. **John Baldessari** 1931-2020

Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts), 1973

The complete set of 12 offset lithographs in colours, on coated stock paper, with full margins, with title page and colophon, the sheets loose (as issued) all contained in the original blue letter-pressed paper folder with die-cut window opening and navy fabric-covered portfolio with gilt printed title. Signed by the publishers and numbered '275' in ink on the colophon, from the later printed edition of 500 reserved for the publisher's (the initial edition was 2000 unsigned and unnumbered copies), printed by Arti Grafiche Bianca & Volta, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, all unframed.

portfolio 27 x 34.2 x 2 cm (10⅝ x 13½ x 0¾ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700

plus Buyers Premium and VAT*





288. **Alex Katz** b. 1927

Red House, 2016

Archival pigment print in colours, on Crane Museo Max paper, the full sheet. Signed and numbered 'A.P. 12/20' in pencil (an artist's proof, the edition was 70), published by Lococo Fine Art, St. Louis, Missouri (with their inkstamp on the reverse), unframed.
S. 87.2 x 91.7 cm (34 $\frac{3}{8}$ x 36 $\frac{1}{8}$ in.)

Estimate £4,000-6,000 \$5,600-8,400 €4,600-6,900 ₣
plus Buyers Premium and VAT*





289. **Robert Longo** b. 1953

Untitled III, from Men in the Cities, 1990

Lithograph, on Arches paper with embossing, with full margins. Signed, dated, titled 'III' and numbered 43/48 in pencil (there were also 12 artist's proofs), published by Seibu Department Stores Ltd., Tokyo, framed.
 overall I. 36.5 x 78 cm (14³/₈ x 30³/₄ in.)
 S. 66 x 101.4 cm (25⁷/₈ x 39⁷/₈ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 ₺

plus Buyers Premium and VAT*



290. **Robert Longo** b. 1953

Serpent's Tongue, 2005

Archival pigment print, on wove paper, with full margins. Signed, dated and numbered 9/30 in pencil, published by Adamson Editions, Washington D.C., framed.
 I. 51.5 x 34.2 cm (20¹/₄ x 13¹/₂ in.)
 S. 60 x 41.8 cm (23⁵/₈ x 16¹/₂ in.)

Estimate £2,500-3,500 \$3,500-4,900

€2,900-4,000

plus Buyers Premium and VAT*





291. **Robert Longo** b. 1953

Untitled (Hercules), 2010

Archival pigment print, on Epson hot-pressed paper, with full margins. Signed, dated and numbered 9/15 in pencil (there were also 5 artist's proofs), published by Adamson Editions, Washington, D.C., framed.
 I. 105.3 x 76.1 cm (41½ x 29¾ in.)
 S. 114.9 x 86.2 cm (45¼ x 33¾ in.)

Estimate £5,000-7,000 \$7,000-9,800
€5,700-8,000

plus Buyers Premium and VAT*



292. **Robert Longo** b. 1953

Untitled (Riot Cops), from Charcoal, 2017

Ditone print, on Hahnemühle photo paper, with full margins. Signed and numbered 19/30 in pencil (there were also 10 artist's proofs), published by Edition Gerd Hatje, Berlin, unframed.
 I. 38.7 x 54 cm (15¼ x 21¼ in.)
 S. 55.9 x 61 cm (22 x 24 in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ₺

plus Buyers Premium and VAT, ARR applies*





293. **Vija Celmins** b. 1938

Night Sky 2 (Reversed)

(G. 1933, R. 41), 2003

Photoetching in colours with aquatint, photogravure and drypoint, on Hahnemühle Copperplate paper, with full margins. Signed, dated '02' and numbered 6/65 in pencil (there were also 10 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), framed.

I. 38.7 x 48.3 cm (15¼ x 19 in.)

S. 52.7 x 62 cm (20¾ x 24¾ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,400-5,700

plus Buyers Premium and VAT*



294. **Mel Bochner** b. 1940

12", 2007

Unique monoprint with woodcut and embossing, on handmade and-dyed Twinrocker paper, the full sheet. Signed, dated and annotated '4524' in pencil on the reverse, from a series of unique colour variants, published by Two Palms Press, New York, framed. S. 10.2 x 30.7 cm (4 x 12½ in.)

Estimate £4,000-6,000 \$5,600-8,400

€4,600-6,900 ₺

plus Buyers Premium and VAT*





295. **Jenny Holzer** b. 1950

Inflammatory Essays: 10 works, 1979-82

Ten offset lithographs in black, on various coloured wove papers, with full margins. From the unlimited edition printed by Millner Bros., New York and published by the artist, all framed. all I. approximately 20.2 x 22.5 cm (7 7/8 x 8 7/8 in.) all S. 25.4 x 25.4 cm (10 x 10 in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ‡

plus Buyers Premium and VAT*



296. **Barbara Kruger** b. 1945

Untitled (Kiss), 2019

Artek Stool 60 in birch, birch plywood and laminate, designed by Alvar Aalto, in black, white and red, contained within the original card box. With the artist's stamp and numbered '92' in black ink on the label affixed to the underside, from the total edition of 600 (there was an initial release of 300 and a second final release of 300), co-published by the ICA, London and Artek, Helsinki. 44 x 38 cm (17 3/8 x 14 7/8 in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,100-1,700 •

plus Buyers Premium and VAT*



This lot is sold with no reserve



This lot is sold with no reserve

297. **Michael Landy** b. 1963

Bale, 1990

Multiple comprised of artificial grass wrapped in tarpaulin. Signed and numbered '5' in black ink on the accompanying Certificate of Authenticity, from the edition of 15 (there were also 3 in Roman numerals), co-published by Karsten Schubert, London and Esther Schipper, Cologne. 45.7 x 99.1 x 50.8 cm (18 x 39 x 20 in.)

**Estimate £1,000-1,500 \$1,400-2,100
€1,100-1,700 • ♣**

plus Buyers Premium and VAT, ARR applies*



298. **Various Artists**

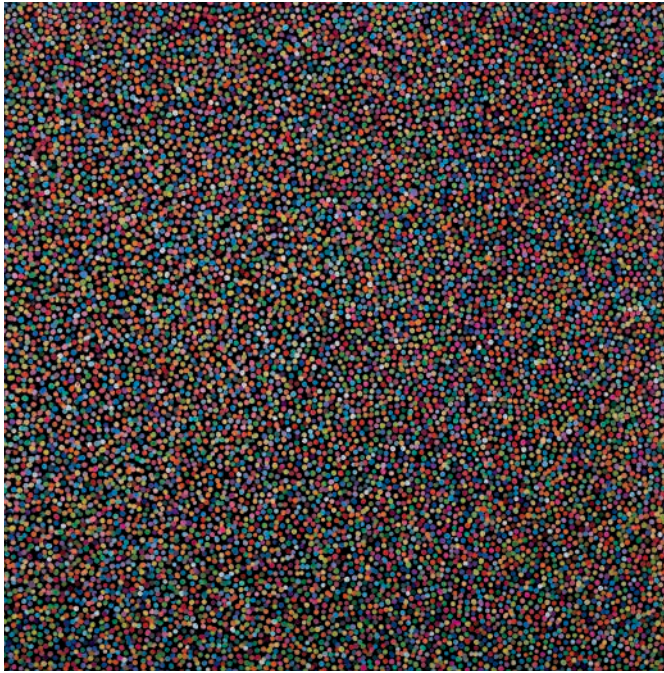
Turps Banana, 2011

The complete set of four digital prints in colours with screenprinted glaze, on wove paper, with full margins. Three signed in pencil, the Hirst signed in black ink, all numbered 18/75 in pencil (there were also 10 artist's proofs), published by Turps Banana, London (with their blindstamp), all unframed. all l. various sizes
largest S. 59.1 x 42 cm (23¼ x 16½ in.)

**Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣**

plus Buyers Premium and VAT, ARR applies*



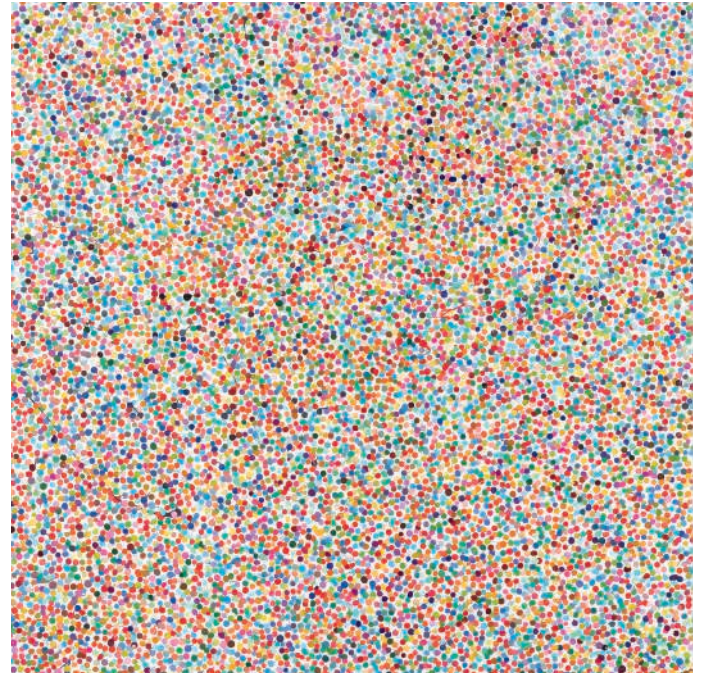


299. **Damien Hirst** b. 1965

Cafe Royal, from Colour Space (H5-7), 2018

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). Signed in pencil on a label affixed to the reverse and numbered 85/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London. 90 x 90 cm (35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900 ‡ ♣ plus Buyers



300. **Damien Hirst** b. 1965

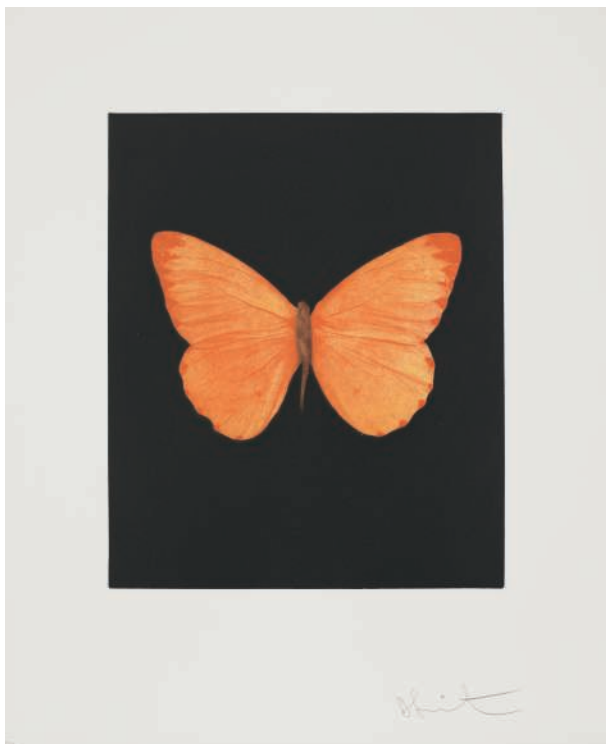
Gritti, from Colour Space (H5-1), 2018

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). Signed in pencil on a label affixed to the reverse and numbered 56/100 in black ink on the reverse (there were also 10 artist's proofs), published by HENI Productions, London. 90 x 90 cm (35 $\frac{3}{8}$ x 35 $\frac{3}{8}$ in.)

Estimate £4,000-6,000 \$5,600-8,400
€4,600-6,900 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





301. **Damien Hirst** b. 1965

Hope, from Butterfly Etchings, 2009

Etching and aquatint in colours, on wove paper, with full margins. Signed and numbered 'PP 1/2' in pencil (a printer's proof, the edition was 45), published by Other Criteria, London, unframed.
 I. 30 x 24.8 cm (11¾ x 9¾ in.)
 S. 47.4 x 39.3 cm (18½ x 15½ in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



302. **Damien Hirst** b. 1965

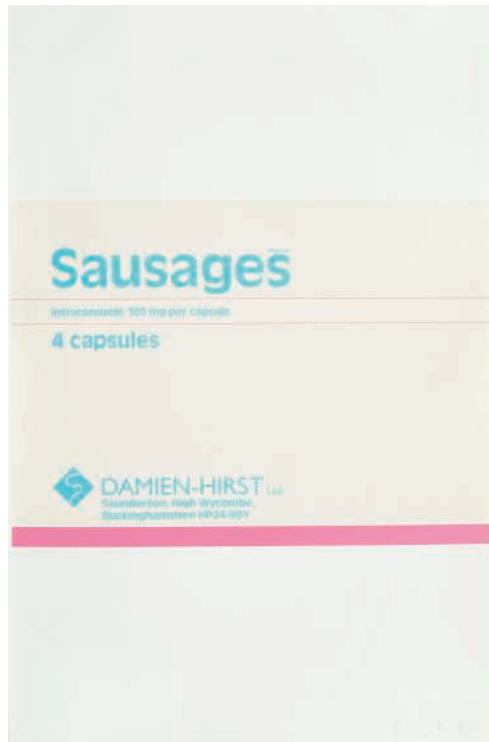
Tribulation, from Butterfly Etchings, 2009

Etching and aquatint in colours, on wove paper, with full margins. Signed and numbered 'PP 1/2' in pencil (a printer's proof, the edition was 45), published by Other Criteria, London, unframed.
 I. 30 x 24.7 cm (11¾ x 9¾ in.)
 S. 47.5 x 39.3 cm (18¾ x 15½ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





303. **Damien Hirst** b. 1965

Sausages, from *The Last Supper*, 1999

Screenprint in colours, on Somerset paper, with full margins. Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

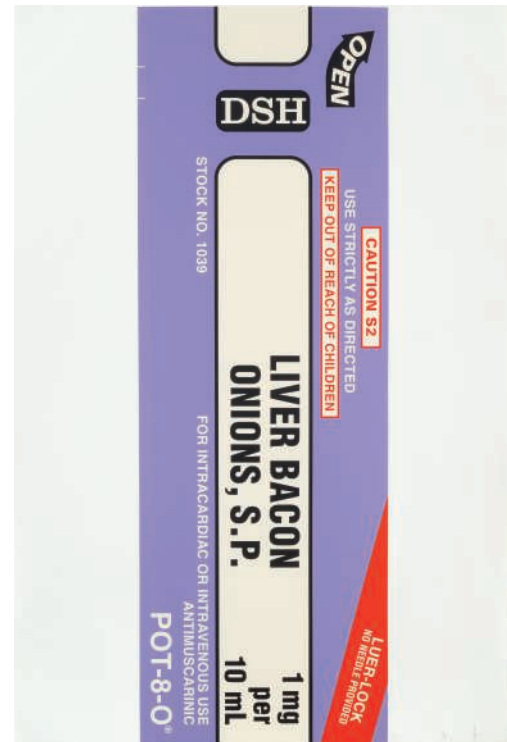
I. 71.2 x 99.1 cm (28 x 39 in.)

S. 154 x 101.7 cm (60½ x 40 in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣ †

plus Buyers Premium and VAT, ARR applies*



304. **Damien Hirst** b. 1965

Liver, Bacon & Onions, from *The Last Supper*, 1999

Screenprint in colours, on Somerset paper, with full margins. Signed in pencil, from the edition of 150 (there were also 25 artist's proofs), published by The Paragon Press, London, framed.

I. 149.8 x 50.4 cm (58⅞ x 19⅞ in.)

S. 154 x 101.4 cm (60½ x 39⅞ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣ †

plus Buyers Premium and VAT, ARR applies*





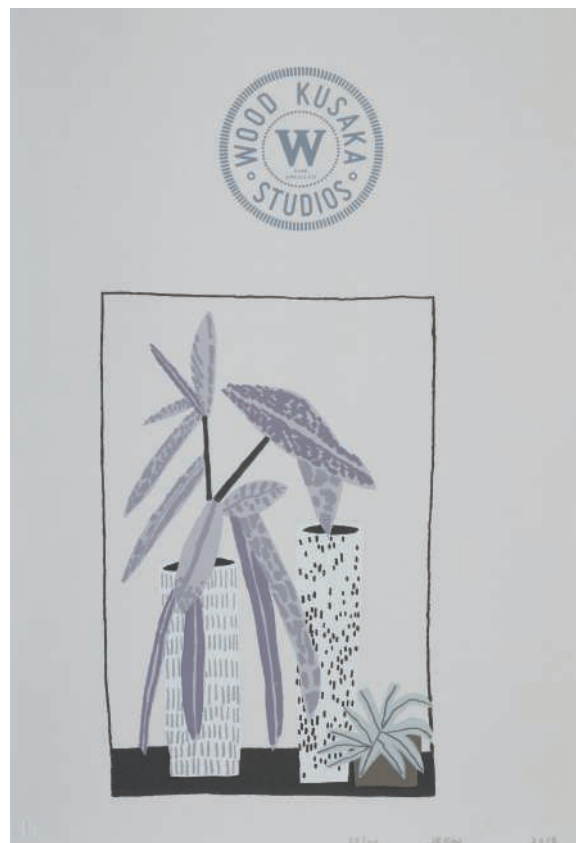
305. **Jonas Wood** b. 1977

Notepad Doodle (State II), 2017

Lithograph in colours, on buff Arches paper, with full margins. Signed, dated and numbered 10/20 in pencil (there were also 6 artist's proofs), co-published by WKS Editions and Hamilton Press, Los Angeles (with their blindstamp), framed.
 I. 33 x 21 cm (13 x 8¼ in.)
 S. 40.6 x 27.6 cm (16 x 10⅞ in.)

Estimate £5,000-7,000 \$7,000-9,900
€5,800-8,100

plus Buyers Premium and VAT*



306. **Jonas Wood** b. 1977

Notepad Doodle 3 (State III), 2018

Lithograph in colours, on grey Magnani Pescia paper, with full margins. Signed, dated and numbered 20/20 in pencil (there were also 7 artist's proofs), co-published by WKS Editions and Hamilton Press, Los Angeles (with their blindstamp), framed.
 I. 34.3 x 15.2 cm (13½ x 6 in.)
 S. 40.7 x 28 cm (16 x 11 in.)

Estimate £5,000-7,000 \$7,000-9,900
€5,800-8,100

plus Buyers Premium and VAT*





307. **Tracey Emin** b. 1963

***No Time For Love*, 2020**

Lithograph in colours, on Somerset Velvet paper, with full margins. Signed, titled, dated and numbered 35/75 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, framed.

I. 61.7 x 82 cm (24¼ x 32¼ in.)

S. 69.6 x 86.7 cm (27¾ x 34¼ in.)

Estimate £5,000-7,000 \$7,000-9,900

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*



308. **Tracey Emin** b. 1963

***No Surrender*, 2019**

Lithograph in colours, on Somerset Velvet paper, with full margins. Signed, titled, dated and numbered 24/75 in pencil (there were also 12 artist's proofs), published by Counter Editions, London, unframed.

I. 57.9 x 80.5 cm (22¾ x 31¾ in.)

S. 69.2 x 86.3 cm (27¼ x 33¾ in.)

Estimate £5,000-7,000 \$7,000-9,900

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*





309. **Tracey Emin** b. 1963

Kate Moss 2000, 2006

Polymer-gravure etching, on Zerkall paper, with full margins. Signed, titled, dated and numbered 'P/P 06' in pencil (a printer's proof, the edition was 250 plus 42 artist's proofs), published by White Cube, London, unframed.

I. 23 x 39.5 cm (9 x 15½ in.)

S. 40.8 x 58.5 cm (16¼ x 23 in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



310. **Tracey Emin** b. 1963

I Loved My Innocence, 2019

Lithograph, on Somerset Velvet paper, the full sheet. Signed, titled, dated and numbered 96/200 in pencil (there were also 20 artist's proofs), published by Counter Editions, London, framed.

S. 60 x 76.4 cm (23½ x 30¼ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





311. **Tracey Emin** b. 1963

Grand Hotel I, 2016

Polymer-gravure etching, on Somerset paper, with full margins. Signed, titled, dated and numbered 72/100 in pencil, published by Emin International, London, unframed.

I. 27.5 x 49.5 cm (10⁷/₈ x 19¹/₂ in.)

S. 45 x 53.4 cm (17³/₄ x 21 in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



312. **Tracey Emin** b. 1963

She Watched, 2017

Lithograph, on Somerset paper, with full margins. Signed, titled, dated and numbered 39/50 in pencil, published on the occasion of the exhibition *Surrounded by You*, at Château La Coste, Le Puy-Saint-Réparate, France, 2 July to 31 August, 2017, unframed.

I. 39.7 x 50 cm (15⁵/₈ x 19⁵/₈ in.)

S. 54 x 63 cm (21¹/₄ x 24³/₄ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





313. **Tracey Emin** b. 1963

Beautiful Girl II, 2011

Etching, with chine-collé to Somerset paper, with full margins. Signed, titled, dated and numbered 33/100 in pencil, published by Emin International, London, framed.

I. 18 x 14.7 cm (7 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in.)

S. 31.8 x 27.6 cm (12 $\frac{1}{2}$ x 10 $\frac{7}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



314. **Tracey Emin** b. 1963

Love Is What You Want, 2011

Polymer-gravure etching, on Somerset paper, with full margins. Signed, dated and numbered 97/100 in pencil, framed.

I. 17 x 21.3 cm (6 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in.)

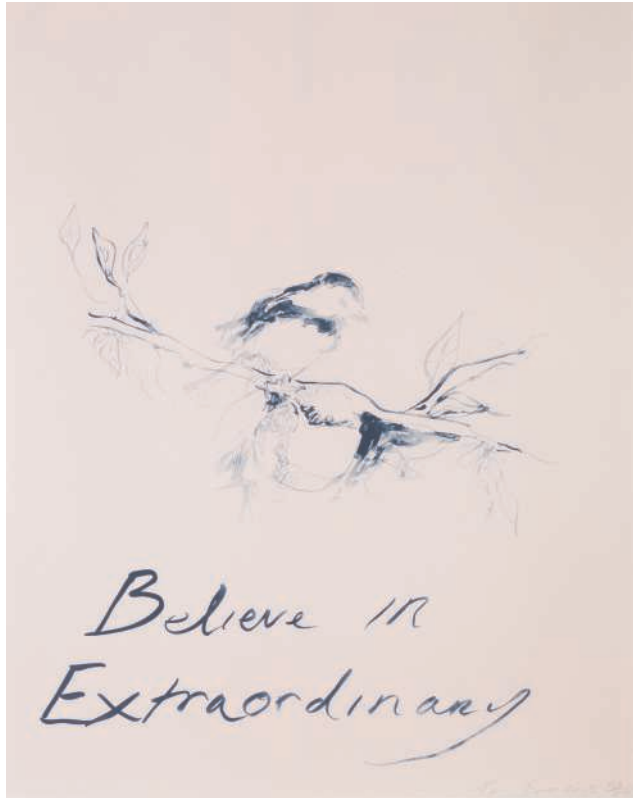
S. 29 x 32 cm (11 $\frac{3}{8}$ x 12 $\frac{5}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





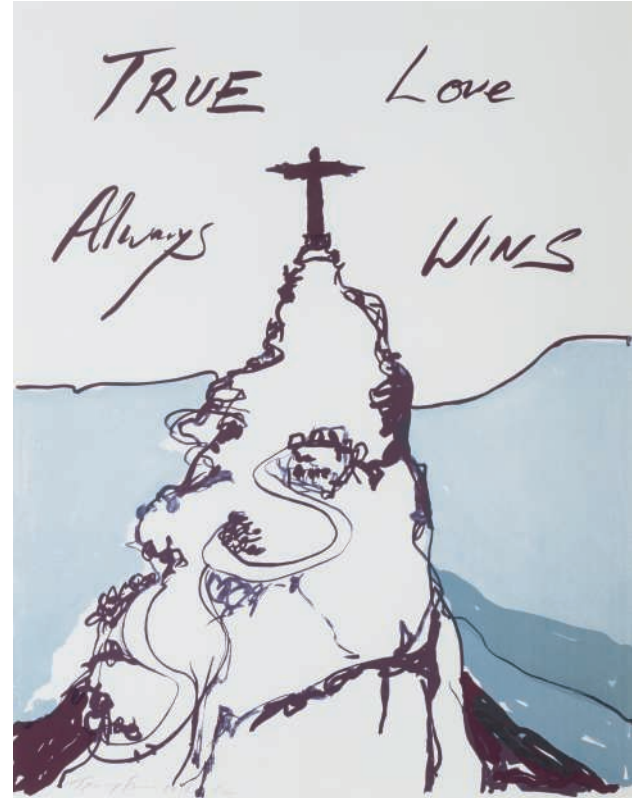
315. **Tracey Emin** b. 1963

Believe In Extraordinary, 2015

Lithograph in colours, on Somerset paper, the full sheet. Signed, dated and numbered 156/300 in pencil (there were also 30 artist's proofs), published by Counter Editions, London, framed. S. 76 x 60 cm (29 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



316. **Tracey Emin** b. 1963

True Love Always Wins, 2016

Lithograph in colours, on Somerset paper, the full sheet. Signed, dated and numbered 49/300 in pencil (there were also 35 artist's proofs), published by Counter Editions, London, framed. S. 76 x 60 cm (29 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





317. **Bridget Riley** b. 1931

Print for Chicago 8, from Conspiracy:

The Artist as Witness

(S. 15, T & G. 16), 1971

Screenprint in colours, on Arches paper, with full margins. Signed, dated and numbered 44/150 in pencil (there were also 15 artist's proofs), published by the Center for Constitutional Rights, New York, to help fund the Chicago Eight defendants, framed.

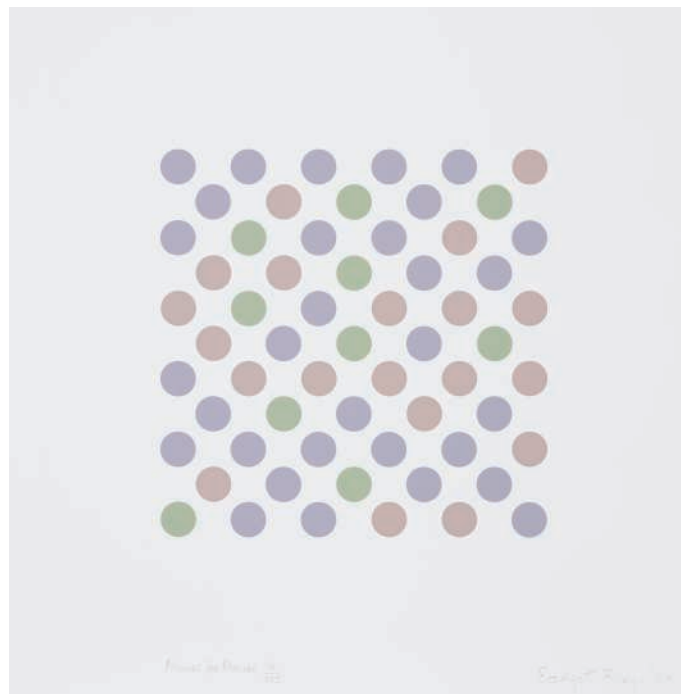
I. 52 x 38.3 cm (20½ x 15¼ in.)

S. 61.2 x 46 cm (24¼ x 18¼ in.)

Estimate £5,000-7,000 \$7,000-9,900

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*



318. **Bridget Riley** b. 1931

Measure for Measure

(T. & G. 94), 2020

Screenprint in colours, on Fabriano paper, with full margins. Signed, titled, dated and numbered 12/175 in pencil (there were also 20 artist's proofs), published by the artist, framed.

I. 33 x 33 cm (12⅞ x 12⅞ in.)

S. 63.5 x 62.3 cm (25 x 24½ in.)

Estimate £2,500-3,000 \$3,500-4,200

€2,900-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





319. **Anish Kapoor** b. 1954

Breathing Blue, 2020

Digital print in colours, on wove paper, the full sheet. With printed artist's name and title, and numbered '44' in pencil on the reverse, from the edition of 100, published by the Hospital Rooms, London, unframed.

S. 29.6 x 41.9 cm (11 $\frac{5}{8}$ x 16 $\frac{1}{2}$ in.)

Estimate £600-800 \$850-1,100 €690-930 ♣
plus Buyers Premium and VAT, ARR applies*



320. **Julian Opie** b. 1958

We Swam Amongst The Fishes

(C. 45), 2003

Screenprint in colours, on spray-finished MDF block. Signed and numbered 6/160 in black felt-tip pen on the reverse (there were also 11 artist's proofs), published by the artist. 75 x 70 x 2.5 cm (29 $\frac{1}{2}$ x 27 $\frac{1}{2}$ x $\frac{7}{8}$ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





321. **Julian Opie** b. 1958

Handbag, from Melbourne Statuettes, 2018

Patinated black bronze statuette on Crema Grey Light stone base. Signed in black felt-tip pen and numbered 18/25 (printed) on a label affixed to the underside, published by Alan Cristea Gallery, London. 50.9 x 19.2 x 12 cm (20 x 7½ x 4¾ in.)

Estimate £6,000-8,000 \$8,500-11,300
€6,900-9,300 Ω ♣

plus Buyers Premium and VAT, ARR applies*



322. **Julian Opie** b. 1958

Jacket, from Melbourne Statuettes, 2018

Patinated black bronze statuette on Crema Grey Light stone base. Signed in black felt-tip pen and numbered 18/25 (printed) on a label affixed to the underside, published by Alan Cristea Gallery, London. 50.4 x 17.1 x 12 cm (19⅞ x 6¾ x 4¾ in.)

Estimate £4,000-6,000 \$5,600-8,500
€4,600-6,900 Ω ♣

plus Buyers Premium and VAT, ARR applies*





323. **Julian Opie** b. 1958

New York Couple 6, from New York Couples, 2019

Screenprint in colours with inkjet printing and collage, on Canson Conservation board, with full margins.

Signed in black felt-tip pen and numbered 48/55 (printed) on a label affixed to the reverse of the frame (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London, contained in the sprayed white frame specified by the artist.

I. 112.1 x 78 cm (44½ x 30¾ in.)

S. 122.7 x 88.6 cm (48¼ x 34⅞ in.)

framed 125.2 x 91.2 x 4.5 cm (49¼ x 35⅞ x 1¾ in.)

Estimate £5,000-7,000 \$7,000-9,900

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*



324. **Julian Opie** b. 1958

Jeremy, 2019

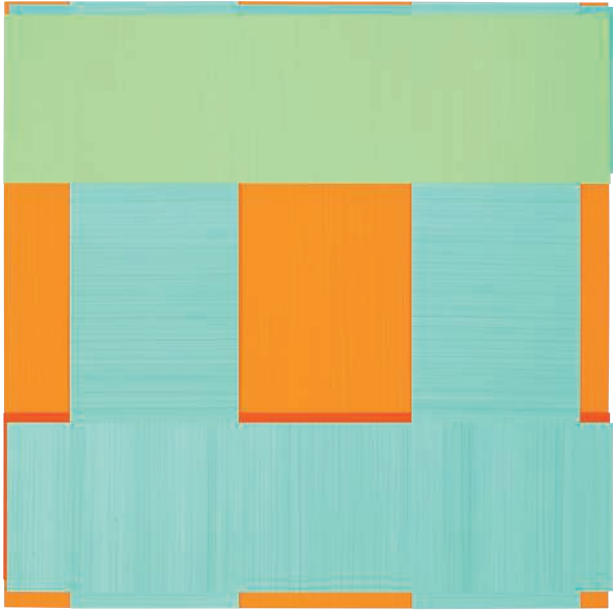
Polished acrylic multiple on Corian base. Signed and numbered 21/25 in black felt-tip pen on the underside (there were also 5 artist's proofs), published by Cristea Roberts Gallery, London. 22.5 x 8 x 5 cm (8⅞ x 3⅛ x 1⅞ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





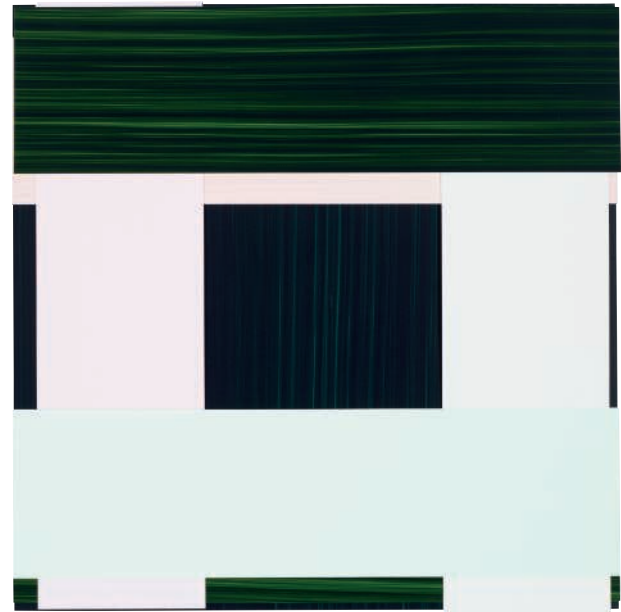
325. **Imi Knoebel** b. 1940

Face 2 Ed., 2002/2013

Acrylic in colours, on seven constructed and collaged plastic panels, mounted to Alu-Dibond. Signed, titled, dated and numbered 3/5 in black ink on the reverse of the plastic panels, framed. 36 x 36 cm (14½ x 14½ in.)

Estimate £4,000-6,000 \$5,600-8,500
€4,600-6,900 ♣

plus Buyers Premium and VAT, ARR applies*



326. **Imi Knoebel** b. 1940

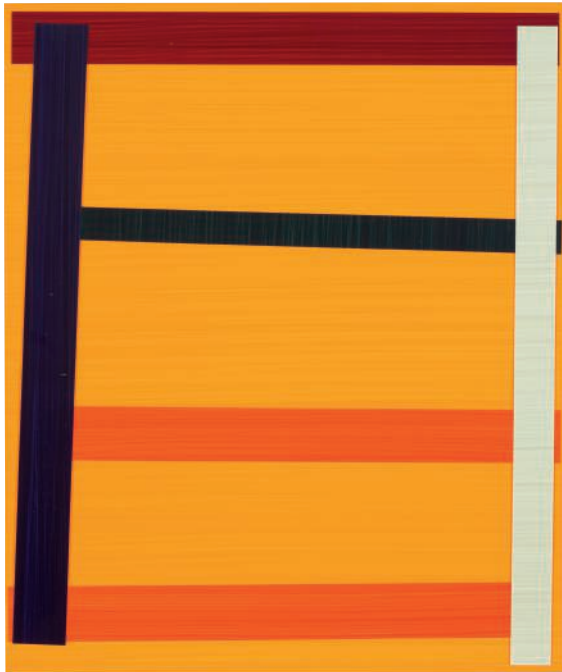
Face 64 Ed., 2003/2016

Acrylic in colours, on seven constructed and collaged plastic panels, mounted to Alu-Dibond. Signed, titled, dated and numbered 5/5 in black ink on the reverse of the plastic panels, framed. 36 x 36 cm (14½ x 14½ in.)

Estimate £4,000-6,000 \$5,600-8,500
€4,600-6,900 ♣

plus Buyers Premium and VAT, ARR applies*





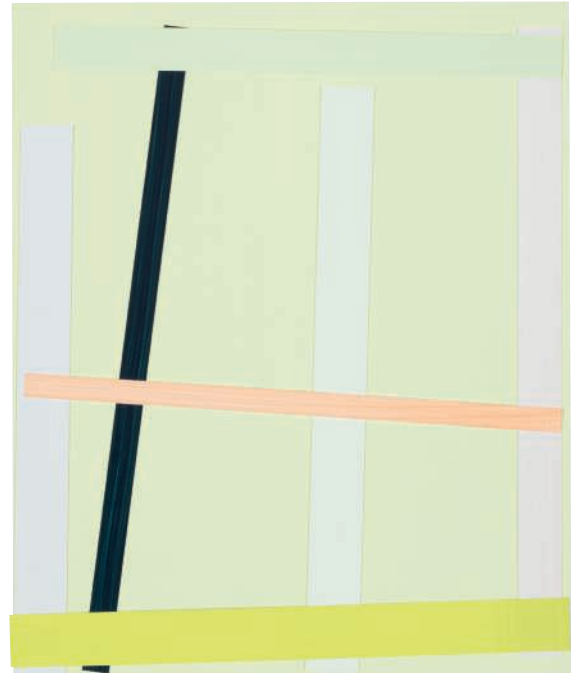
327. **Imi Knoebel** b. 1940

Der Deutsche 12 Ed. (The German 12 Ed.),
2009/2011

Acrylic in colours, on seven constructed and collaged plastic panels, mounted to Alu-Dibond. Titled, dated and numbered 3/9 in black ink on the reverse of the plastic panels, framed. 30 x 25 cm (11¾ x 9⅞ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*



328. **Imi Knoebel** b. 1940

Der Deutsche 5 Ed. (The German 5 Ed.),
2009/2011

Acrylic in colours, on seven constructed and collaged plastic panels, mounted to Alu-Dibond. Titled, dated and numbered 5/9 in black ink on the reverse of the plastic panels, framed. 30 x 25 cm (11¾ x 9⅞ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





329. **Christiane Baumgartner** b. 1967

Nachtfahrt (Night Drive), 2009

The complete set of nine woodcuts in colours, on Old-Burgundy Zerkall paper, with full margins. Print No. IX signed, titled, and dated, all prints numbered 10/25 and consecutively annotated from I to IX in pencil, published by the artist, all framed.

all I. 41.6 x 56 cm (16³/₈ x 22 in.)

all S. 51.5 x 66.1 cm (20¹/₄ x 26 in.)

Estimate £4,000-6,000 \$5,600-8,500 €4,600-6,900 ♣

plus Buyers Premium and VAT, ARR applies*





330. **Gerhard Richter** b. 1932

Kanarische Landschaften I (Canary Landscapes I)

(B. 39), 1971

The complete set of six heliogravures in colours, on ivory rag paper, with full margins, the sheets loose (as issued) all contained in the original printed cardboard folio. All signed and numbered 92/100 in pencil, further numbered in pencil on the reverse of the folio (there were also 10 hors commerce sets), published by Galerie Heiner Friedrich, Munich, all unframed.

all l. various

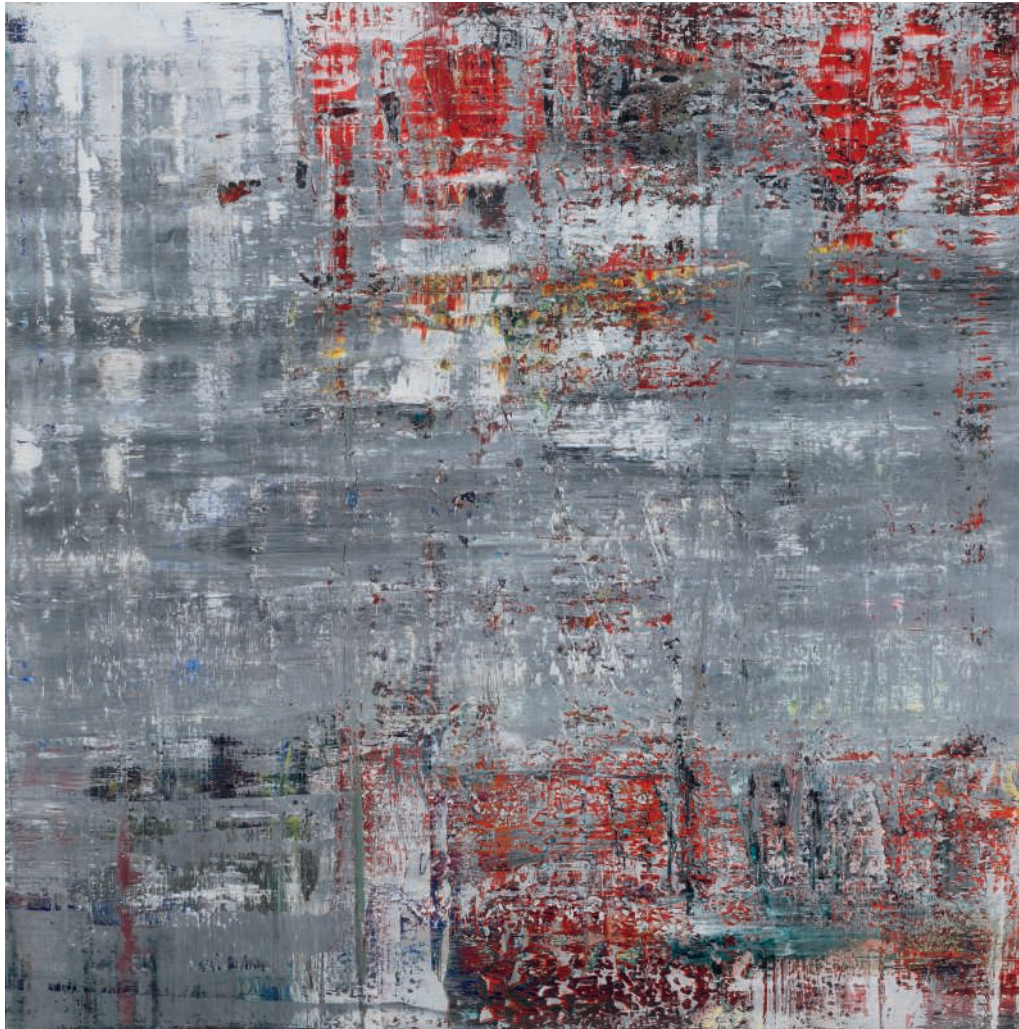
all S. 40.1 x 50.2 cm (15³/₄ x 19³/₄ in.)

portfolio 52.5 x 42.5 cm (20⁵/₈ x 16³/₄ in.)

Estimate £6,000-8,000 \$8,500-11,300 €6,900-9,300 ± ♣

plus Buyers Premium and VAT, ARR applies*





331. **Gerhard Richter** b. 1932

Cage 4

(P19-4), 2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 120/200 in black ink on the reverse, published by HENI Productions, London.

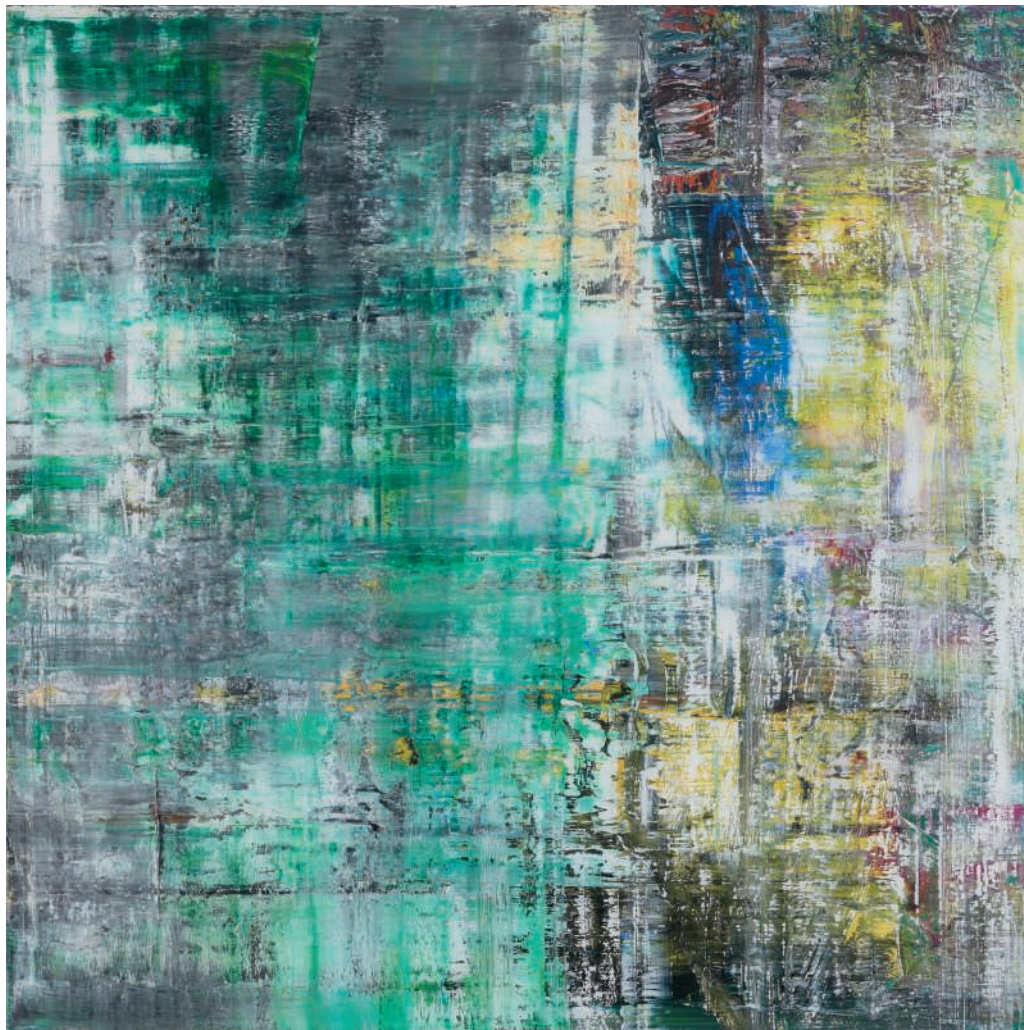
100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate £6,000-8,000 \$8,500-11,300 €6,900-9,300 ± ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



332. **Gerhard Richter** b. 1932

Cage 6
(P19-6), 2006/2020

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 128/200 in black ink on the reverse, published by HENI Productions, London.
100 x 100 cm (39³/₈ x 39³/₈ in.)

Estimate £6,000-8,000 \$8,500-11,300 €6,900-9,300 ± ♣
plus Buyers Premium and VAT, ARR applies*





333. Gerhard Richter b. 1932

Zaun (Fence)

(P13), 2008/2015

Giclée print, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 403/500 in black ink on the reverse, published by HENI Productions, London.
35.6 x 27 cm (14 x 10½ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*



334. Gerhard Richter b. 1932

Tulpen (Tulips)

(P 17), 1995/2017

Giclée print in colours, flush-mounted to aluminium with metal strainer on the reverse (as issued). This facsimile object is unsigned and numbered 389/500 in black ink on the reverse (there were also 2 artist's proofs), published by HENI Productions, London, framed.
36 x 41 cm (14½ x 16½ in.)

Estimate £3,000-5,000 \$4,200-7,000

€3,500-5,800 ± ♣

plus Buyers Premium and VAT, ARR applies*





335. **Gerhard Richter** b. 1932

Besetztes Haus (Squatter's House)

(B. 73), 1990

Offset print in black and grey, on coated light card, with full margins. Signed, dated and numbered 41/100 in pencil (there were also 10 in Roman numerals and 5 artist's proofs), published by Galerie Fred Jahn, Munich, for Deutsche Bank, Frankfurt am Main, framed.

I. 43.6 x 60.1 cm (17 $\frac{1}{8}$ x 23 $\frac{5}{8}$ in.)

S. 62.5 x 80.2 cm (24 $\frac{5}{8}$ x 31 $\frac{5}{8}$ in.)

Estimate £2,500-3,500 \$3,500-4,900

€2,900-4,100 ♣

plus Buyers Premium and VAT, ARR applies*



336. **Nicolas Party** b. 1980

Trees, 2020

Woodcut, on BFK Rives paper, with full margins.

Signed and numbered 38/100 in pencil, published by Editions ECAL, Lausanne, to benefit the Association of Graduates and Friends of ECAL, unframed.

I. 28 x 20 cm (11 x 7 $\frac{7}{8}$ in.)

S. 38.1 x 30.4 cm (15 x 11 $\frac{7}{8}$ in.)

Estimate £800-1,200 \$1,100-1,700

€930-1,400

plus Buyers Premium and VAT*





337. **David Shrigley** b. 1968

My Rampage Is Over, 2019

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet. Signed with initials, dated and annotated 'A/P' in pencil on the reverse (one of 12 artist's proofs, the edition was 125), published by Jealous Gallery, London, unframed.
S. 76 x 56 cm (29 $\frac{7}{8}$ x 22 in.)

Estimate £3,000-5,000 \$4,200-7,000
€3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



338. **David Shrigley** b. 1968

Untitled (I Am Listening), 2020

Screenprint in colours, on Somerset paper, the full sheet. Signed with initials, dated and numbered 12/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, unframed.
S. 75.8 x 56.4 cm (29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*





339. David Shrigley b. 1968

I've Never Seen You, 2020

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet. Signed with initials, dated and numbered 10/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed. S. 75 x 56 cm (29½ x 22 in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



340. David Shrigley b. 1968

You Are Special, 2019

Screenprint in colours, on Somerset Satin paper, the full sheet. Signed with initials, dated and numbered 65/125 in pencil on the reverse, published by Stephen Friedman Gallery, London, unframed. S. 76 x 56 cm (29⅞ x 22 in.)

Estimate £1,200-1,800 \$1,700-2,500
€1,400-2,100 ‡ ♣

plus Buyers Premium and VAT, ARR applies*





341. **David Shrigley** b.1968

A Gap in the Clouds, 2020

Screenprint in colours with varnish overlay, on Somerset Satin paper, the full sheet. Signed with initials, dated and numbered 22/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed. S. 75 x 54.7 cm (29½ x 21½ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



342. **David Shrigley** b.1968

I'm Sorry For Being Awful, 2018

Screenprint in colours, on Somerset paper, the full sheet. Signed with initials, dated and numbered 59/125 in pencil on the reverse (there were also 20 artist's proofs), published by Counter Editions, London, framed. S. 76 x 56 cm (29¾ x 22 in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





343. David Shrigley b. 1968

Art Will Save The World, 2019

Screenprint in colours with varnish overlay, on Somerset paper, the full sheet. Signed with initials, dated and numbered 18/125 in pencil on the reverse (there were also 4 artist's proofs), published by Galleri Nicolai Wallner, Copenhagen, unframed. S. 76 x 56 cm (29 $\frac{7}{8}$ x 22 in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



344. David Shrigley b. 1968

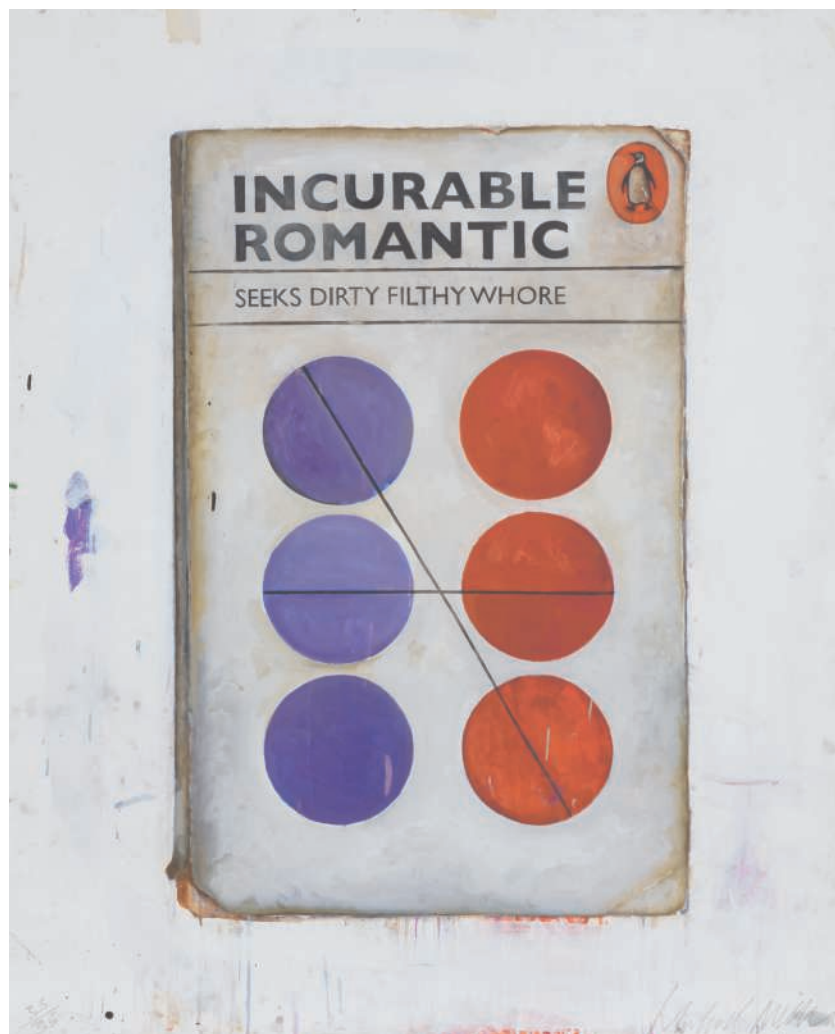
Fucking Ace, 2018

Screenprint in colours, on Somerset paper, with full margins. Signed with initials, dated and numbered 93/125 in pencil on the reverse (there were also 12 artist's proofs), published by Jealous Gallery, London, unframed. I. 72.2 x 54.3 cm (28 $\frac{3}{8}$ x 21 $\frac{3}{8}$ in.) S. 76.2 x 56.1 cm (30 x 22 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





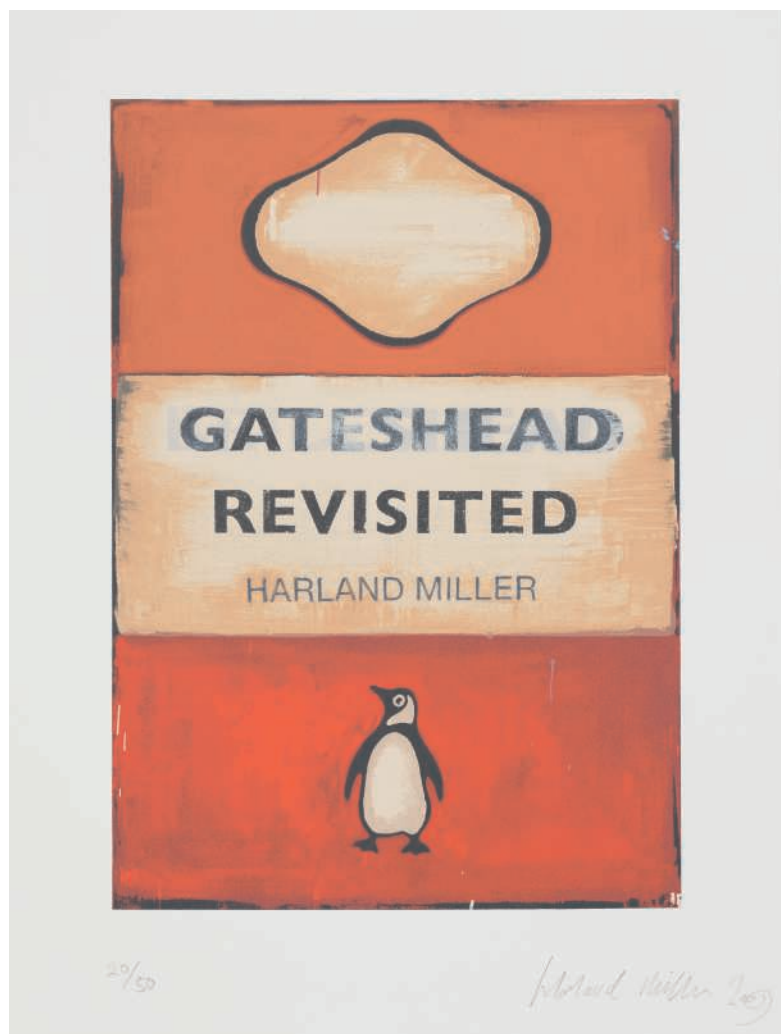
345. **Harland Miller** b. 1964

Incurable Romantic Seeks Dirty Filthy Whore, 2011

Inkjet print in colours, on Somerset Satin paper, the full sheet. Signed and numbered 35/35 in pencil, published by Other Criteria, London, unframed.
S. 42 x 33.7 cm (16½ x 13¼ in.)

Estimate £6,000-8,000 \$8,500-11,300 €6,900-9,300 ± ♣
plus Buyers Premium and VAT, ARR applies*





346. **Harland Miller** b. 1964

Gateshead Revisited, 2009

Screenprint in colours, on Somerset paper, with full margins. Signed, dated and numbered 20/50 in pencil (there were also 10 artist's proofs), published by the BALTIC Centre for Contemporary Art, Gateshead, framed.

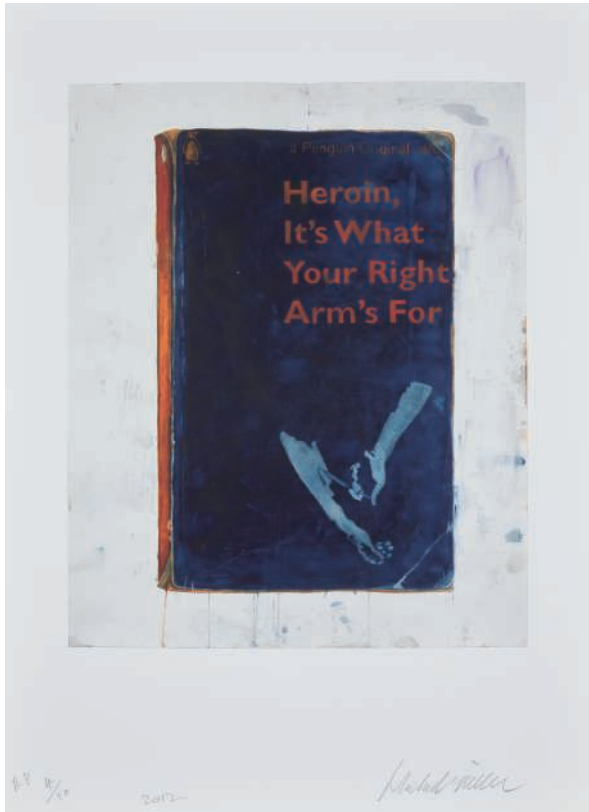
I. 30.7 x 21.6 cm (12 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in.)

S. 40 x 29.9 cm (15 $\frac{3}{4}$ x 11 $\frac{3}{4}$ in.)

Estimate £6,000-8,000 \$8,500-11,300 €6,900-9,300 ♣

plus Buyers Premium and VAT, ARR applies*





This lot is sold with no reserve

347. Harland Miller b. 1964

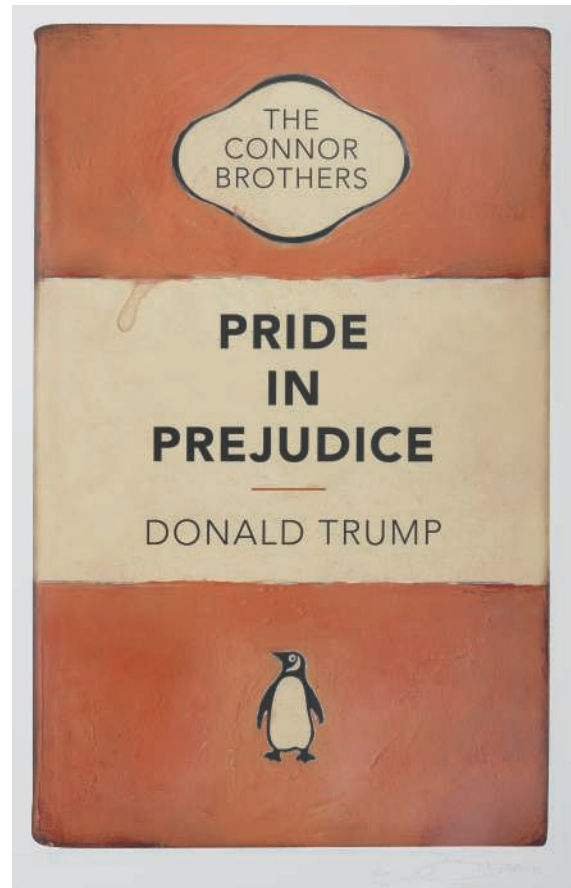
***Heroin, It's What Your Right Arm's For*, 2012**

Digital pigment print in colours, on Somerset Velvet paper, with full margins. Signed, dated and numbered 'A.P. 4/10' in pencil (an artist's proof, the edition was 50), published by Turps Banana, London (with their blindstamp), unframed.
 I. 39.2 x 32 cm (15³/₈ x 12⁵/₈ in.)
 S. 57.7 x 42 cm (22³/₄ x 16¹/₂ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 • ♣

plus Buyers Premium and VAT, ARR applies*



348. The Connor Brothers b. 1975 and b. 1978

***Pride in Prejudice (Donald Trump)*, 2020**

Giclée print in colours with screenprint, on wove paper, with full margins. Signed, dated and numbered 29/35 in pencil, published by Hang-Up Gallery, London, unframed.
 I. 67.1 x 42.1 cm (26³/₈ x 16⁵/₈ in.)
 S. 75.3 x 50.2 cm (29⁵/₈ x 19³/₄ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



349. **Stik** b. 1979

Plaque (Heritage Blue), 2011

Hand-cast colour tinted polyurethane resin plaque. Signed, dated and numbered 4/12 in white on the reverse, published by Squarity, London. 23 cm (9 in.) diameter

Estimate £4,000-6,000 \$5,600-8,500

€4,600-6,900 ₺ ♣

plus Buyers Premium and VAT, ARR applies*



350. **Grayson Perry** b. 1960

Piggy Bank, 2017

White ceramic piggy bank painted in blue and glazed, with rubber stopper, contained in the original cardboard box. With artist's logo on the underside, from the edition of unknown size, published by The Serpentine Galleries, London. 9 x 21 x 9 cm (3½ x 8¼ x 3½ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





351. **Martin Creed** b. 1968

Work No. 2852, 2017

Unique screenprint in colours, on Somerset paper, with full margins. Signed, titled, dated and numbered 12/100 in pencil on the reverse, from the series of unique colour variants, published by Counter Editions, London, unframed.

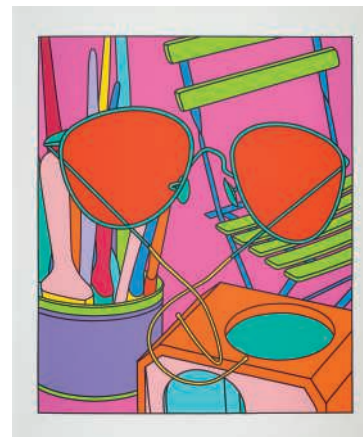
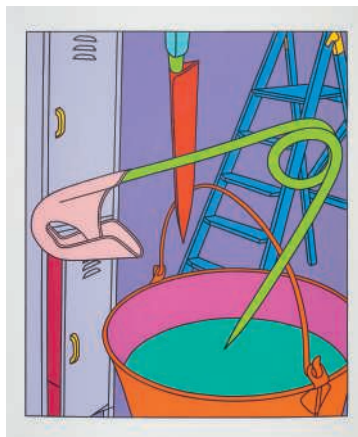
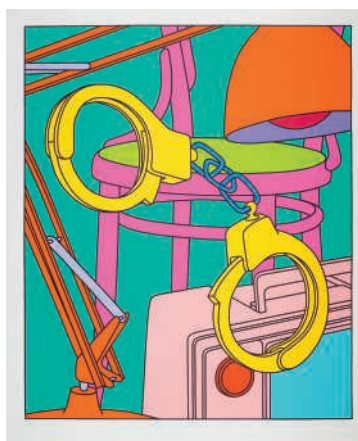
I. 40 x 33 cm (15¾ x 12⅞ in.)

S. 43 x 35.5 cm (16⅞ x 13⅞ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*



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

Intimate Relations, 2001

The complete set of three screenprints in colours, on wove paper, with full margins. All signed, dated and numbered 19/50 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.)

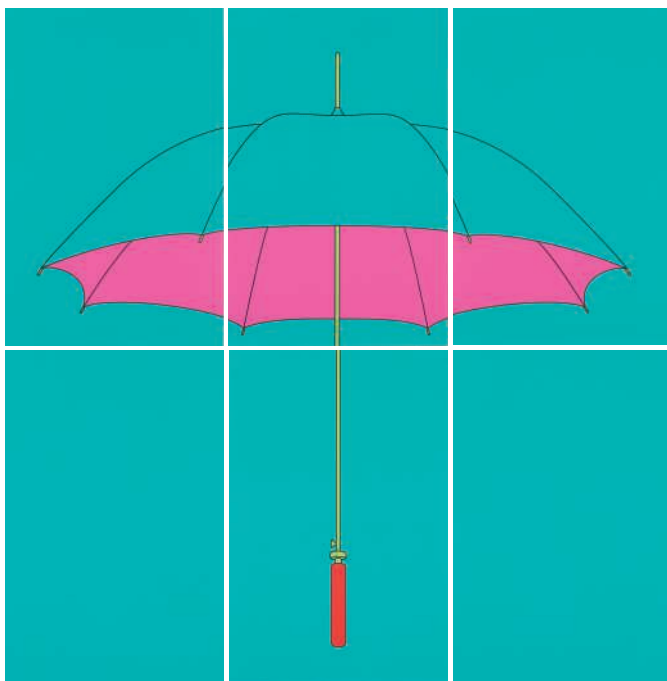
all S. 102.1 x 99 cm (40¼ x 38⅞ in.)

Estimate £5,000-7,000 \$7,000-9,900

€5,800-8,100 ♣

plus Buyers Premium and VAT, ARR applies*





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

Umbrella, from Fundamentals, 2016

Screenprint in colours, on six sheets of Somerset paper (as issued), the full sheets. Signed, dated and numbered 5/20 in pencil on the reverse of one sheet (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, the six sheets each framed.

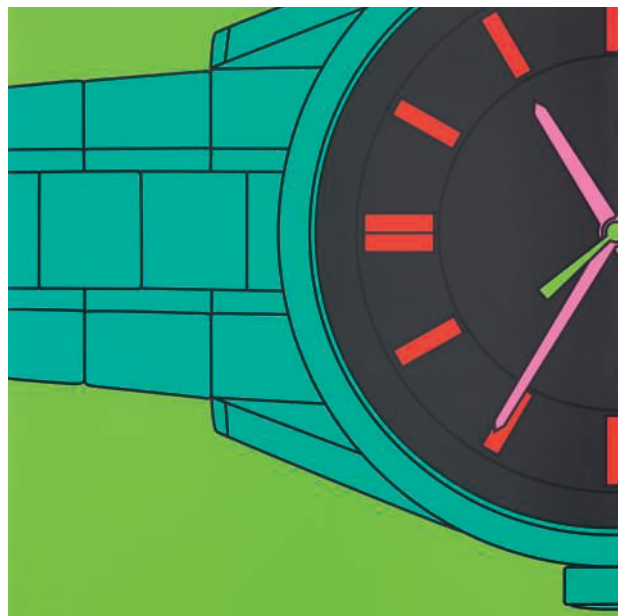
each S. 74 x 48.5 cm (29½ x 19½ in.)

overall S. approx. 148 x 145.5 cm (58¼ x 57¼ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500 ♣

plus Buyers Premium and VAT, ARR applies*



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

Watch, from Fragments, 2015

Screenprint in colours with protective glaze, on Somerset Satin paper, the full sheet. Signed, dated and numbered 35/35 in pencil on the reverse (there were also 10 artist's proofs), published by Alan Cristea Gallery, London, framed.

S. 90 x 90 cm (35¾ x 35¾ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





355. **Jake and Dinos Chapman** b. 1966 and b. 1962

Drawing I, from The Chapman Family Collection, 2002

Etching, on wove paper, with full margins. Signed and numbered 1/3 in pencil (there were also 2 artist's proofs), published by White Cube, London, framed.

I. 119.8 x 100.1 cm (47 $\frac{1}{8}$ x 39 $\frac{3}{8}$ in.)

S. 135.5 x 115.6 cm (53 $\frac{3}{8}$ x 45 $\frac{1}{2}$ in.)

Estimate £3,000-5,000 \$4,200-7,000 €3,500-5,800 ♣

plus Buyers Premium and VAT, ARR applies*



356. **Chris Ofili** b. 1968

Afro Lunar Lovers II, 2005

Giclée print in colours with screenprint, embossing and gold leaf, on wove paper, the full sheet.

Signed, titled, dated and numbered 112/250 in gold ink, co-published by Afroco and Victoria Miro Gallery, London, framed.

S. 47.8 x 31 cm (18 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*





357. **Peter Doig** b. 1959

Imaginary Boys, 2013

Archival pigment print in colours, on Somerset paper, the full sheet. Signed, dated and numbered 463/500 in pencil, published by The Scottish National Gallery, Edinburgh, framed.
S. 86 x 63.5 cm (33 $\frac{7}{8}$ x 25 in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



358. **Genieve Figgis** b. 1972

Adam & Eve, 2019

Giclée print in colours, on Hahnemühle paper, with full margins. Signed, dated and numbered 75/150 in pencil (there were also 25 artist's proofs), published by the Irish Museum of Modern Arts, Dublin, on the occasion of the exhibition *Desire: A Revision from the 20th Century to the Digital Age*, framed.
I. 67.6 x 54.1 cm (26 $\frac{5}{8}$ x 21 $\frac{1}{4}$ in.)
S. 69.7 x 56.2 cm (27 $\frac{1}{2}$ x 22 $\frac{1}{8}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 ♣

plus Buyers Premium and VAT, ARR applies*





359. **Hurvin Anderson** b. 1965

Mum's, 2020

Lithograph in colours, on wove paper, the full sheet. Signed and numbered 19/40 in pencil on the reverse (there were also some artist's proofs), published by The Hepworth Wakefield, Wakefield, England, unframed.
S. 49.6 x 76 cm (19½ x 29¾ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



360. **Brian Calvin** b. 1969

Lineup, 2020

Archival pigment print in colours, on wove paper, with full margins. Signed, titled and numbered 6/30 in pencil (there were also 5 artist's proofs), published by Almine Rech Editions, London, unframed.
I. 40.2 x 60.1 cm (15⅞ x 23⅝ in.)
S. 50.2 x 70.2 cm (19¾ x 27⅝ in.)

Estimate £800-1,200 \$1,100-1,700
€930-1,400 ‡

plus Buyers Premium and VAT*





361. **Francis Ruyter** b. 1968

The Women, 2010

The complete set of six woodcuts in colours, on Japanese Unryu-shi paper, with full margins. All signed and numbered 6/35 in pencil (there were also 5 artist's proofs), published by Alan Cristea Gallery, London, all framed.

all I. 80 x 57 cm (31½ x 22½ in.)

all S. 88 x 62 cm (34¾ x 24¾ in.)

Estimate £2,000-3,000 \$2,800-4,200

€2,300-3,500

plus Buyers Premium and VAT*



362. **Adam Pendleton** b. 1984

if the function of writing is to express the world, 2014

Screenprint with hand-applied screenprinted letters (slightly raised from the sheet as issued), on 4-ply Museum board, the full sheet. Signed and numbered 16/20 in pencil on the reverse, published by the artist in support of the Whitechapel Gallery to accompany his exhibition *Adventures of the Black Square: Abstract Art and Society 1915 - 2015*, January - April 2015, framed.

S. 82.3 x 63.5 cm (32¾ x 25 in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300

plus Buyers Premium and VAT*





363. **Jeff Koons** b. 1955

Puppy Vase, 1998

Glazed white ceramic vase. With incised signature, date and stamp-numbered 681/3000 on the underside, published by Art of this Century, New York and Paris (with their stamp).
45 x 40 x 20 cm (17¾ x 15¾ x 7⅞ in.)

Estimate £4,000-6,000 \$5,600-8,500
€4,600-6,900 Ω

plus Buyers Premium and VAT*



364. **Jeff Koons** b. 1955

Balloon Dog (Yellow), 2015

Porcelain multiple painted in chrome, contained in the original Styrofoam-lined presentation box with silver printed signature and original plastic stand. Numbered 0579/2300 in gold ink on the underside, published by the Museum of Contemporary Art, Los Angeles.
26.7 cm (10½ in.) diameter

Estimate £5,000-7,000 \$7,000-9,900
€5,800-8,100 Ω

plus Buyers Premium and VAT*





365. **Jeff Koons** b. 1955

GOAT: A Tribute to Muhammad Ali (Champ's edition); with Radial Champs, 2004

The complete deluxe "Champ's Edition" set, including *Radial Champs* comprised of a wooden stool, inflatable dolphin and tyre floatie, air pump and lucite supports, accompanied by installation directions and original cardboard boxes, four gelatin silver prints signed in black felt-tip pen by Howard L. Bingham and Muhammad Ali, and large book of photographs and text. Signed by the artist and subject in black ink and stamp numbered '00619' on the book's title page, further numbered in black ink on the book's seal from the edition of 10,000, published by Taschen, all contained in original boxes.

portfolio 56 x 56 x 13.5 cm (22 x 22 x 5 $\frac{3}{8}$ in.)
Radial Champs overall 175.3 x 170.2 cm. (69 x 67 in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500

plus Buyers Premium and VAT*



366. **Jeff Koons** b. 1955

Inflatable Balloon Flower (Yellow)
(for Parkett No. 50/51), 1997

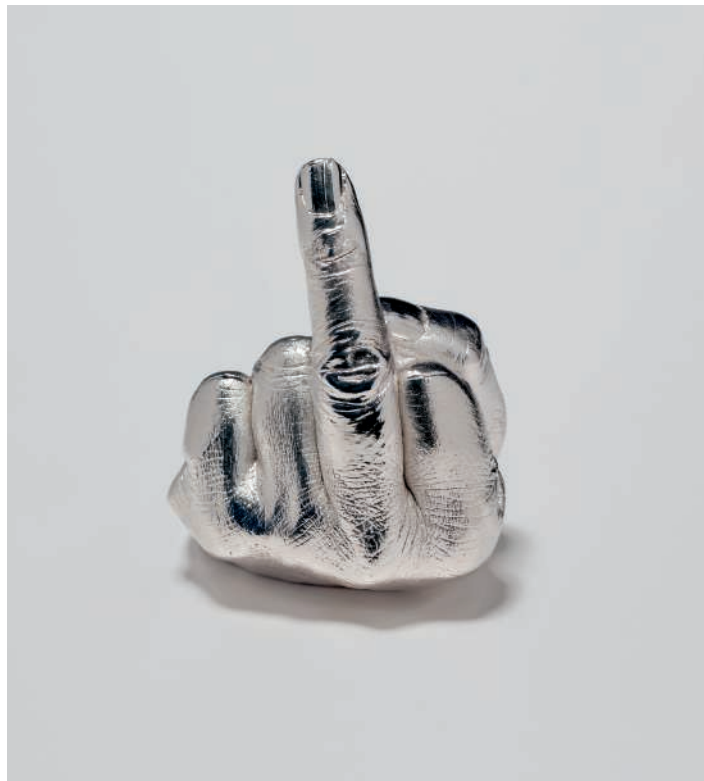
Yellow PVC balloon, contained in the original ombre yellow and white cardboard box with gold printed title. Signed, dated and numbered 288/100 in red ink (slightly faded) on the balloon (there were also 40 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York.

inflated 129.5 x 149.9 x 177.8 cm (51 x 59 x 70 in.)
 box 30.5 x 30.5 x 70.2 cm (12 x 12 x 27 $\frac{5}{8}$ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 Ω

plus Buyers Premium and VAT*





367. **Rachel Whiteread** b. 1963

Gold Leaf, 2012

Bronze and gold leaf multiple, contained in the original grey cloth-covered box with gold letterpress on the front. Stamped with the artist's initials and numbered 26/30 (there were also 5 artist's proofs), further signed and numbered in black ball-point pen on the accompanying Certificate of Authenticity, published by Whitechapel Gallery, London.
14 x 9.5 x 2.5 cm (5½ x 3¾ x 7⁄8 in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 ₪

plus Buyers Premium and VAT, ARR applies*



368. **Ai Weiwei** b. 1957

Artist's Hand, 2017

Cast urethane resin multiple with electroplated rhodium, contained in the original cardboard presentation box. With incised signature on the underside, from the edition of 1000, published by the Public Art Fund, USA in collaboration with eBay for Charity to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 2018.
12.5 x 9.5 x 10.8 cm (4⅞ x 3¾ x 4¼ in.)

Estimate £2,000-3,000 \$2,800-4,200
€2,300-3,500 Ω

plus Buyers Premium and VAT*





369. **Ai Weiwei** b. 1957

BOMB, 2020

Inkjet print, on Hahnemüle German etching paper, with full margins. Signed in black ink and numbered 79/100 in pencil (there were also 25 artist's proofs), published by The Kitchen, New York, for their upcoming 50th anniversary in 2021, unframed.

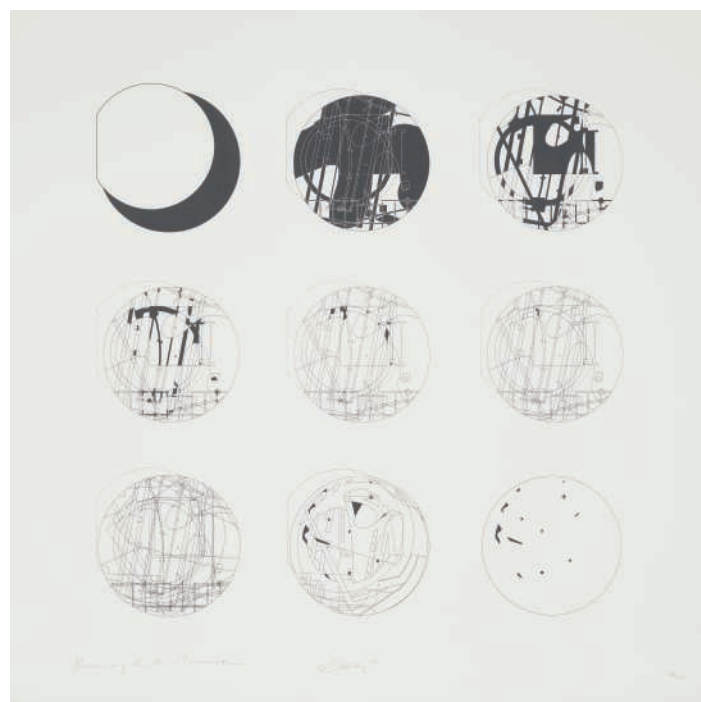
I. 126 x 89 cm (49 $\frac{5}{8}$ x 35 in.)

S. 130 x 95 cm (51 $\frac{1}{8}$ x 37 $\frac{3}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700

plus Buyers Premium and VAT*



This lot is sold with no reserve

370. **Ai Weiwei** b. 1957

Serpentine Gallery Pavilion, 2012

Screenprint, on Somerset paper, with full margins. Signed by the artist and the architects Herzog & de Meuron, and numbered 123/200 in pencil, published by the Serpentine Gallery, London, unframed.

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

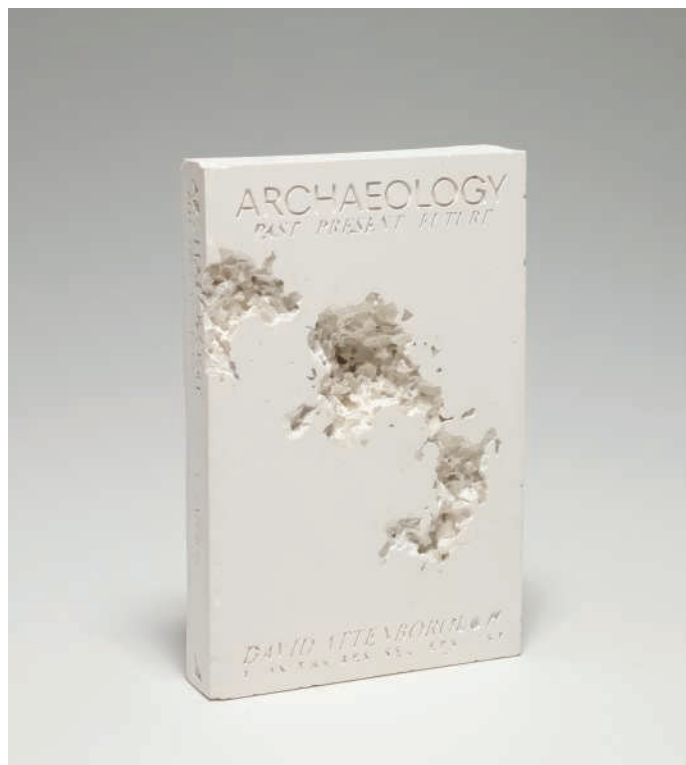
S. 81.2 x 81.2 cm (31 $\frac{1}{8}$ x 31 $\frac{1}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100

€1,200-1,700 •

plus Buyers Premium and VAT*





This lot is sold with no reserve

371. **Daniel Arsham** b. 1980

Eroded Classical Prints, 2020

The complete set of three screenprints, on archival paper, with full margins, with accompanying enamel name plates, the sheets loose (as issued) all contained in the original linen-covered portfolio with printed titles. All signed and numbered 41/99 in pencil, published by Daniel Arsham Studio, New York, with the accompanying Certificate of Authenticity with holographic label, all unframed.
all I. various
all S. 61.3 x 45.5 cm (24½ x 17¾ in.)
portfolio 63.5 x 47.5 cm (25 x 18¾ in.)

Estimate £6,000-8,000 \$8,500-11,300
€6,900-9,300

plus Buyers Premium and VAT*



372. **Daniel Arsham** b. 1980

Fictional Nonfiction: Archaeology 3019, 2019

Cast multiple in plaster and crushed glass, contained in the original foam-lined presentation box. Numbered 397/500 (printed) on the holographic label affixed to the box, published by Daniel Arsham Studio, New York.
20.3 x 13.4 x 3 cm (7¾ x 5¼ x 1¼ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 •

plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



This lot is sold with no reserve

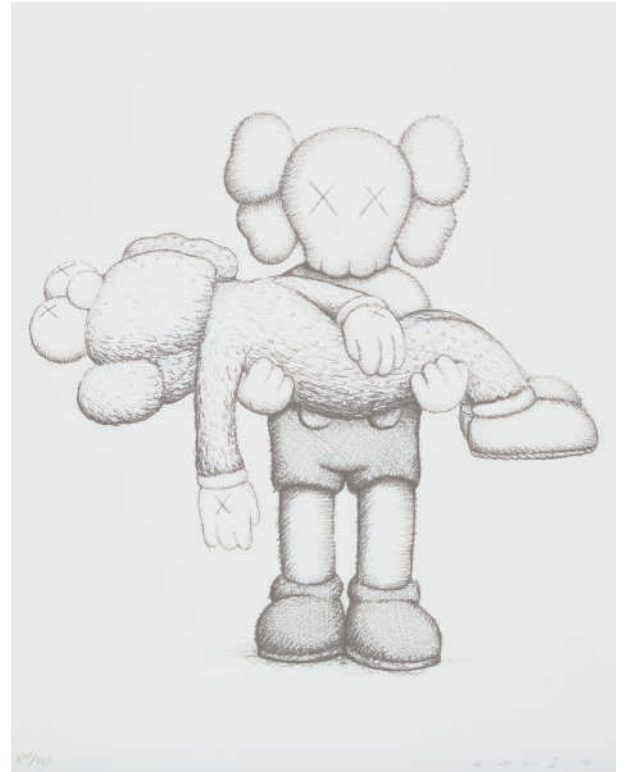
373. **Daniel Arsham** b. 1980

Cracked Bear (Pink), 2019

Cast multiple in plaster with fabric and pigment, contained in the original presentation box. Numbered 426/500 (printed) on the holographic label affixed to the box, published by Daniel Arsham Studio, New York.
multiple 24.4 x 22.6 x 18.6 cm (9 $\frac{5}{8}$ x 8 $\frac{7}{8}$ x 7 $\frac{3}{8}$ in.)
box 34 x 30.5 x 28 cm (13 $\frac{3}{8}$ x 12 x 11 in.)

**Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 •**

plus Buyers Premium and VAT*



374. **KAWS** b. 1974

COMPANIONSHIP IN THE AGE OF LONELINESS, 2019

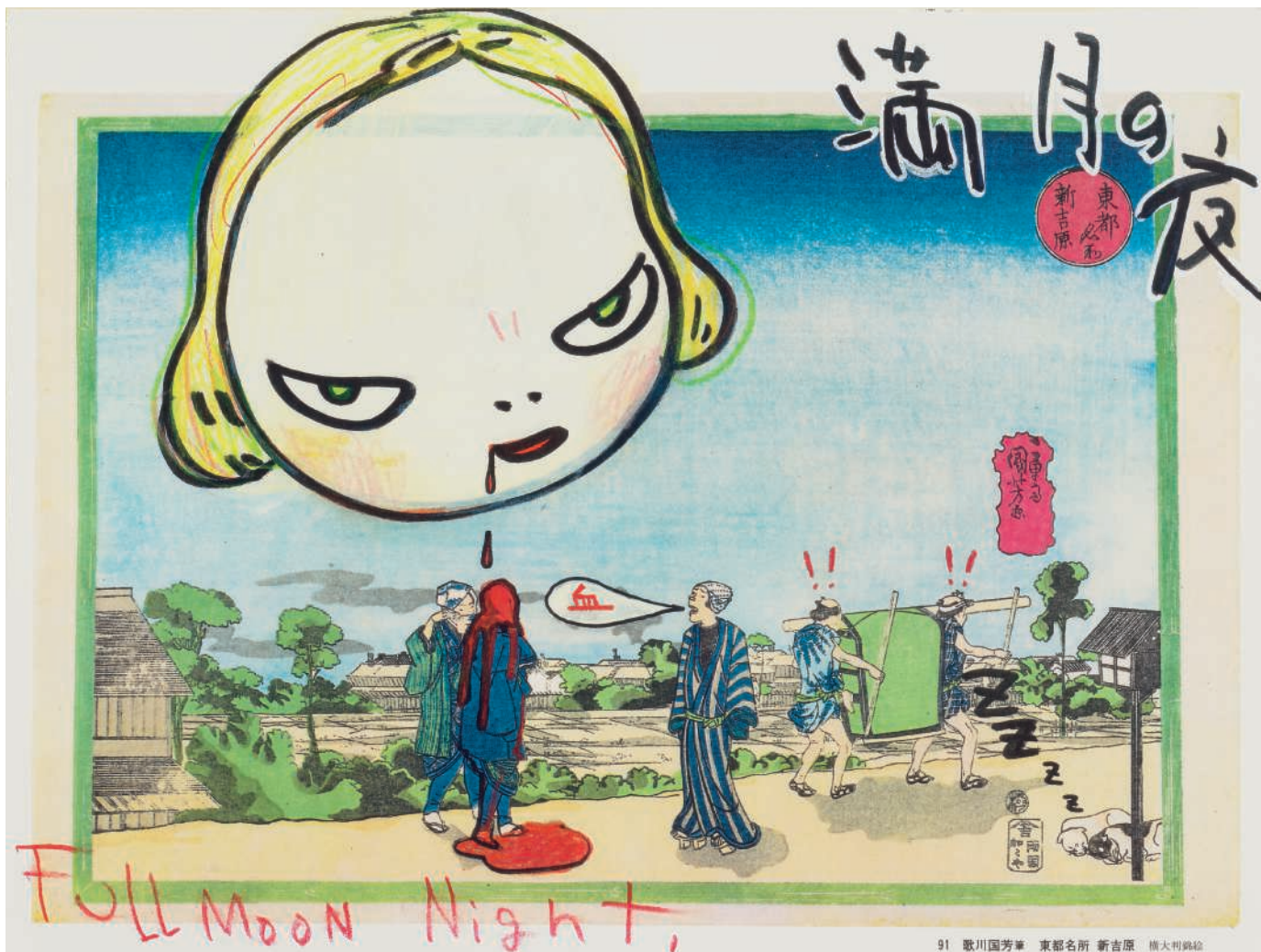
Screenprint, on Arches Aquarelle paper, with full margins, the sheet loose (as issued) contained within the original grey Wibalin Buckram-bound presentation box with accompanying limited edition exhibition catalogue. The print signed, dated and numbered 270/750 in pencil, further signed and dated in black ink and numbered (printed) on the title page of the exhibition catalogue, published by the National Gallery of Victoria, Melbourne, on the occasion of the exhibition *KAWS: Companionship in the Age of Loneliness*, unframed.

I. 27.5 x 28 cm (10 $\frac{7}{8}$ x 11 in.)
S. 38.6 x 30.2 cm (15 $\frac{1}{4}$ x 11 $\frac{7}{8}$ in.)

Estimate £2,500-3,500 \$3,500-4,900 €2,900-4,100

plus Buyers Premium and VAT*





91 歌川国芳筆 東都名所 新吉原 横火判錦絵

375. **Yoshitomo Nara** b. 1959

Full Moon Night, from In the Floating World

(M. & S. E-1999-013), 1999

Xerox print in colours, on smooth wove paper, the full sheet. Signed, dated and numbered 22/50 in pencil, published by Tomio Koyama Gallery, Tokyo, framed.

S. 29.7 x 42 cm (11¾ x 16½ in.)

Estimate £5,000-7,000 \$7,000-9,900 €5,800-8,100

plus Buyers Premium and VAT*



*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Right payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.



376. Yoshitomo Nara b. 1959

Angry Face, from *In the Floating World*

(M. & S. E-1999-012), 1999

Xerox print in colours, on smooth wove paper, the full sheet. Signed, dated and numbered 22/50 in pencil, published by Tomio Koyama Gallery, Tokyo, framed.

S. 41.9 x 29.7 cm (16½ x 11¾ in.)

Estimate £4,000-6,000 \$5,600-8,500 €4,600-6,900 ±

plus Buyers Premium and VAT*





This lot is sold with no reserve

377. **Wallase Ting** b. 1929

Black Cat, 1981

Lithograph in colours, on Arches paper, with full margins. Signed, dated and annotated 'A/P' in pencil (an artist's proof, the edition was 200), published by Atelier Dumas Inc. New York (with their blindstamp), unframed.

I. 48.3 x 69.9 cm (19 x 27½ in.)

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

Estimate £400-600 \$560-850 €460-690 • ₺

plus Buyers Premium and VAT*



This lot is sold with no reserve

378. **MADSAKI** b. 1974

Dora Maar au chat (Dora Maar and Cat), 2020

Offset lithograph in colours, on smooth wove paper, the full sheet. Signed, dated and numbered 212/300 in black felt-tip pen, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo, framed.

S. 82.5 x 61.6 cm (32½ x 24¼ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 • ₺

plus Buyers Premium and VAT*





This lot is sold with no reserve

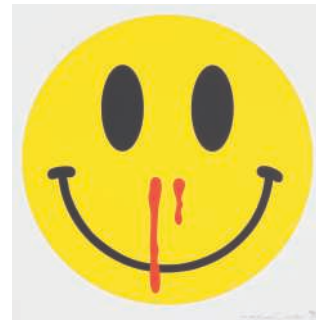
379. **MADSAKI** b. 1974

Portrait of an Artist (Pool with Two Figures) II
(Inspired by David Hockney), 2020

Offset lithograph in colours, on smooth wove paper, the full sheet. Signed, dated and numbered 215/300 in black felt-tip pen, co-published by the artist and Kaikai Kiki Co., Ltd., Tokyo, framed. S. 56.3 x 80.1 cm (22 $\frac{1}{8}$ x 31 $\frac{1}{2}$ in.)

Estimate £1,500-2,000 \$2,100-2,800
€1,700-2,300 • ‡

plus Buyers Premium and VAT*



This lot is sold with no reserve

380. **MADSAKI** b. 1974

Cosmic Overdose; Happiness Overdose (Yellow);
and Happiness Overdose (Azul Mariano), 2020

Three screenprints in colours, on wove paper, with full margins. All signed, dated and each numbered 57/100, 94/100 and 80/100 respectively in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, all framed.

all l. 45 cm (17 $\frac{3}{4}$ in.) diameter
all S. 50 x 50 cm (19 $\frac{5}{8}$ x 19 $\frac{5}{8}$ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 • ‡

plus Buyers Premium and VAT*





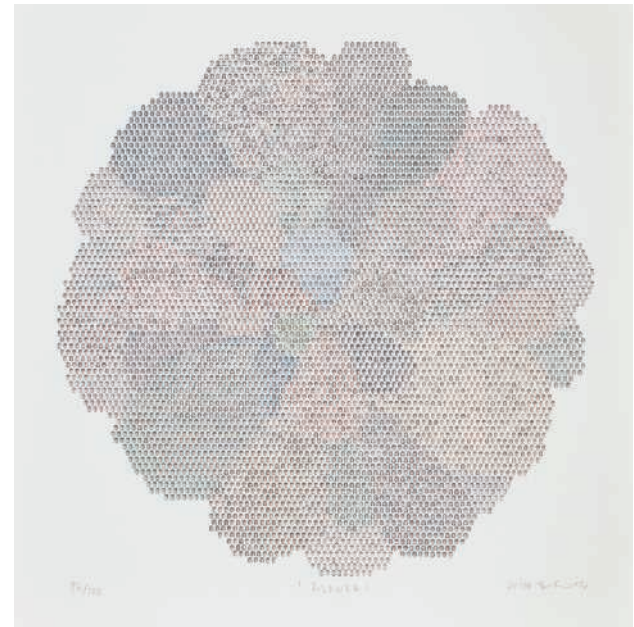
381. **Mr Doodle** b. 1994

Alien Town, 2020

Screenprint in colours, on Somerset Satin paper, the full sheet. Signed, dated and numbered 296/300 in black ink, published by the artist, unframed.
S. 50 x 70 cm (19⁵/₈ x 27¹/₂ in.)

Estimate £1,000-1,500 \$1,400-2,100
€1,200-1,700 ♣

plus Buyers Premium and VAT, ARR applies*



This lot is sold with no reserve

382. **Do Ho Suh** b. 1962

Flower, 2002

Iris print in colours, on heavy wove paper, with full margins. Signed, titled, dated and numbered 92/100 in pencil (there were also some artist's proofs), framed.
I. 34 cm (13³/₈ in.) diameter
S. 40.3 x 40.6 cm (15⁷/₈ x 15⁷/₈ in.)

Estimate £500-700 \$700-990 €580-810 •
plus Buyers Premium and VAT*





This lot is sold with no reserve

383. **Takashi Murakami** b. 1962

Ohana-Chan: Soul to Soul, 2020

Screenprint in colours, on wove paper, with full margins. Signed, dated and numbered 10/100 in pencil, published by Kaikai Kiki Co., Ltd., Tokyo, framed.

I. 45 x 45 cm (17¾ x 17¾ in.)

S. 50.1 x 50.2 cm (19¾ x 19¾ in.)

Estimate £1,000-1,500 \$1,400-2,100 €1,200-1,700 • ‡

plus Buyers Premium and VAT*



This lot is sold with no reserve

384. **Takashi Murakami** b. 1962

Panda, Panda Cubs and Flowerball; and Panda Cubs Panda Cubs, 2019

Two offset lithographs in colours, on smooth wove paper, the full sheets. Both signed and each numbered 104/300 and 72/300 respectively in black or silver ink, published by Kaikai Kiki Co., Ltd., Tokyo, both framed.

one S. 71 cm (27⅞ in.) diameter

one S. 50 x 50 cm (19⅝ x 19⅝ in.)

Estimate £1,500-2,000 \$2,100-2,800

€1,700-2,300 • ‡

plus Buyers Premium and VAT*



UK Auction Buyer's Guide

The following pages are designed to offer you information on how to buy at auction at Phillips. Our staff will be happy to assist you. The Conditions of Sale and Authorship Warranty published on our website at <https://phillips.com> also govern the auction. Bidders are strongly encouraged to read them as they outline the legal relationship between Phillips, the seller and the buyer and describe the terms upon which items are bought at auction.

A) Before The Auction

Catalogues & Catalogue Entries

Our catalogues provide information on the lots for sale at the auction and are available on our website at www.phillips.com and in hard copy. Lot details can also be viewed on the Phillips App. If you would like to purchase a hard copy catalogue for a Phillips auction, please visit our website or contact us at catalogues@phillips.com.

Catalogue entries may include the history of ownership of a work of art, as well as the exhibition history of the property and references to the work in art publications. While we are careful in the cataloguing process, provenance, exhibition and literature references may not be exhaustive. In some cases we may not disclose the identity of previous owners where we are not authorised to do so. Please note that all dimensions of the property set out in the catalogue entry are approximate.

Pre-auction viewings are open to the public and free of charge. The dates and times are published on our website at <https://phillips.com>. Our specialists are available to give advice and condition reports at viewings or by appointment.

Estimates

Pre-sale estimates are intended as a guide for prospective buyers. Any bid within the high and low estimate range should, in our opinion, offer a chance of success. However, many lots achieve prices below or above the pre-sale estimates. Pre-sale estimates do not include the buyer's premium or VAT.

Where **'Estimate on Request'** appears, please contact the specialist department for further information. As estimates can be subject to revision we suggest contacting us closer to the time of the auction.

Estimates in non-local currencies Although the sale is conducted in pounds sterling, the pre-sale estimates in the auction catalogues may also be printed in other currencies. These estimates are approximate and provided as a courtesy to our clients. The exchange rates used are those applying on the last practical date before printing the catalogue. The rates may have changed between the time of printing the catalogue and the auction.

Condition of Lots

Our catalogues include references to condition only in the descriptions of multiple works (e.g., prints). Such references, though, do not amount to a full description of condition. The absence of reference to the condition of a lot in the catalogue entry (including those accessed via QR Codes appearing in the catalogue) does not imply that the lot is free from faults or imperfections.

Solely as a convenience to clients, Phillips may provide condition reports. In preparing such reports, our specialists assess the condition in a manner appropriate to the estimated value of the property and the nature of the auction in which it is included. While condition reports are prepared honestly and carefully, our staff are not professional restorers or trained conservators. We therefore encourage all prospective buyers to inspect the property at the pre-sale exhibitions and recommend, particularly in the case of any lot of significant value, that you retain your own restorer or professional advisor to report to you on the property's condition prior to bidding.

Any prospective buyer of photographs or prints should always request a condition report because all such property is sold unframed, unless otherwise indicated in the condition report. If a lot is sold framed, Phillips accepts no liability for the condition of the frame. If we sell any lot unframed, we will be pleased to refer the purchaser to a professional framer.

Symbols Used In The Catalogue

You may see the following symbols referenced in the catalogue.

O Guaranteed Property

Lots designated with the symbol O are the subject of a minimum price guarantee. In such cases Phillips has guaranteed to the seller of the lot that regardless of the outcome of the sale the seller shall receive no less than a minimum sum. This guarantee may be provided solely by Phillips or jointly with a third party.

◆ Third Party Guarantee

Where Phillips has agreed to a minimum price guarantee it assumes the financial risk of a lot failing to sell or selling for less than the minimum price guarantee. Because the sums involved can be significant Phillips may choose to share the burden of that financial risk with a third party. The third party shares the risk by committing in advance of the sale, usually by way of a written bid, to buy the lot for an agreed amount whether or not there are competing bidders for the lot. If there are competing bidders third party guarantors may also bid above any written bid. In this way the third-party guarantor assumes the risk of the bidding not reaching the amount of the minimum price guarantee.

In return for underwriting or sharing this risk Phillips will usually compensate the third party. The compensation may be in the form of a fixed fee or an amount calculated by reference to the hammer price of the lot. If the third-party guarantor is the successful bidder Phillips will report the purchase price net of any fees paid to the third-party guarantor.

Disclosure of financial interest by third parties

Phillips requires third party guarantors to disclose their financial interest in the lot to anyone whom they are advising. If you are contemplating bidding on a lot which is the subject of a third party guarantee and you are being advised by someone or if you have asked someone to bid on your behalf you should always ask them to confirm whether or not they have a financial interest in the lot.

Δ Property in which Phillips has an Ownership Interest

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

● No Reserve

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

Σ Endangered Species

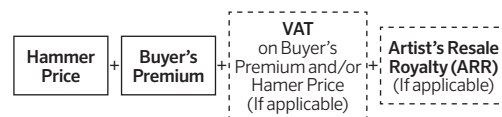
Lots with this symbol have been identified at the time of cataloguing as containing endangered or other protected species of wildlife which may be subject to restrictions regarding export or import and which may require permits for export as well as import.

✕ Property Subject to US Import Tariffs

Lots with this symbol indicate that the Property may be subject to additional tariffs upon importation into the United States of America. See paragraph 12 of the Conditions of Sale.

Calculating the Total Purchase Price

If you are the successful bidder on a Lot, the total purchase price you pay is made up of the following elements:



The Hammer Price: This is the final, highest bid which the auctioneer accepts by bringing down the auctioneer's hammer.

Buyer's Premium: This is the commission Phillips charges the successful highest bidder and buyer of the lot. The Buyer's premium is calculated on the hammer price of the lot at the following rates on a cumulative basis:

- 26% on the portion of the hammer price up to and including £450,000; and
- 21% on the portion of the hammer price above £450,000 up to and including £4,500,000 and
- 14.5% on the portion of the hammer price above £4,500,000.

Where VAT is payable on the Buyer's premium the VAT inclusive Buyer's Premium rates are 31.2%, 25.2% and 17.4% respectively.

VAT

Most items we sell are sold under UK Auctioneer's Margin Scheme rules. This means that VAT is charged at 20% on the buyer's premium and will not be shown separately on the invoice. UK Auctioneer's Margin Scheme lots have no VAT symbol.

Where the lot has a †, ‡ or Ω symbol against it, VAT may be charged on a different basis. For full details, including how to claim VAT refunds, please see the VAT & Tax Guide in this Auction Buyer's Guide and on our website

♣ Artist's Resale Royalty (ARR)

The laws in certain countries entitle qualifying artists or their estates to a royalty when the artist's works are re-sold for a hammer price of EUR 1,000 or more.

Lots subject to ARR are marked with the symbol ♣. The ARR is calculated as a percentage of the hammer price on a cumulative basis as follows and is payable as part of the purchase price:

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

The total charge for ARR on any single lot cannot exceed Euros 12,500. To calculate the ARR, we use the pounds sterling/euro reference exchange rate quoted on the date of the auction by the European Central Bank.

Example

To illustrate how the purchase price is calculated, please see the below example:

UK Auctioneer's Margin Scheme lot

Hammer Price: £500,000

Buyer's Premium including VAT @20% £153,000:

Calculated as follows:

26% of first £450,000 of the hammer price = £117,000 +
21% on the balance of £50,000 = £10,500

Total BP = £127,500

VAT @ 20% on the total BP of £127,500 = £25,500

B) At The Auction

Bidding

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

For individuals, acceptable forms of government issued photo identification include a passport or photo driving licence.

For companies, acceptable forms of government issued identification include a certificate of incorporation or similar as well as proof of owners (including ultimate beneficial owner) and directors.

Undisclosed agreements between bidders to bid or abstain from bidding on lots are illegal. Please note that Phillips monitors its sales and bidding records to ensure that bidding is transparent and fair and will take appropriate action in the event of any suspected breach of this requirement.

In Person

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

immediately. At the end of the auction, please return your paddle to the registration desk.

By Telephone

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

Online Bidding

If you cannot attend the auction in person, you may bid online via our live bidding platform. The digital saleroom is available on our website at <https://www.phillips.com>. The digital saleroom is optimized to run on Google Chrome, Firefox, Opera and Internet Explorer browsers. Clients who wish to run the platform on Safari will need to install Adobe FlashPlayer. Follow the links to 'Auctions' and 'Digital Saleroom' and then pre-register by clicking on 'Register to Bid Live.' The first time you register you will be required to create an account; thereafter you will only need to register for each sale. You must pre-register at least 24 hours before the start of the auction in order to be approved by our bid department. Please note that corporate firewalls may cause difficulties for online bidders.

Absentee Bids

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

Bidding Increments

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

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

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

Conditions Of Sale

The auction is governed by the Conditions of Sale and Authorship Warranty which are available on our website. All prospective bidders should read them carefully. They may be amended by saleroom addendum or auctioneer's announcement.

Interested Parties Announcement

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

Consecutive And Responsive Bidding;

The auctioneer may open the bidding on any lot by placing a bid on behalf of the seller. The auctioneer may further bid on behalf of the seller up to the amount of the reserve by placing consecutive bids or bids in response to other bidders.

No Reserve Lots

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

C) After The Auction

Payment

Payment is due immediately following the auction, unless other arrangements have been agreed with Phillips in writing in advance of the sale. Interest will be charged on late payment at the rate of 12% per annum.

Payments must be made by the invoiced party in pounds sterling and may be sent by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less per auction. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

Title to each lot will not pass until the buyer has made full payment of the Purchase Price plus any applicable Artist Resale Royalty and all applicable taxes.

Collection

Once Phillips has received full and cleared payment of the total purchase price for the lot and any other amounts the buyer owes to Phillips, lots will be released for collection. To collect paid for lots buyers (or their authorised representatives) must provide proof of identity. Authorised Representatives should also bring a copy of a letter signed by the buyer authorising them to collect. Smaller items may be collected from our London gallery on the day of the auction. Please check with our staff when making payment.

After the auction, lots will be transferred to offsite fine art storage facilities. The buyer information pack you will receive after the auction will confirm details of the storage facility where your lot is held for collection. Please contact us to make arrangements for collection.

Storage Charges

Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to you in the buyer information pack you will receive after the auction.

Loss or Damage

Buyers are reminded that Phillips accepts liability for loss or damage to lots for a maximum of seven (7) days following the auction.

Transport and Shipping

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

Export and Import Licenses

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

Endangered Species

Items made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value, may require a licence or certificate prior to exportation and additional licences or certificates upon importation to the US or to any country within or outside the European Union (EU). Please note that the ability to obtain an export licence or certificate does not ensure the ability to obtain an import licence or certificate in another country, and vice versa. We suggest that prospective bidders check with their own government regarding wildlife import requirements prior to placing a bid. It is the buyer's sole responsibility to obtain any necessary export or import licences or certificates as well as any other required documentation. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis regarding continent of origin and confirmation the object is more than 100 years old. We have not obtained a scientific analysis on any lot prior to sale and cannot indicate whether elephant ivory in a particular lot is African or Asian elephant. Buyers purchase these lots at their own risk and will be

responsible for the costs of obtaining any scientific analysis or other report required in connection with their proposed import of such property into the US.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the object qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot. Please note that lots containing potentially regulated plant or animal material are marked as a convenience to our clients, but Phillips does not accept liability for errors or for failing to mark lots containing protected or regulated species.

Privacy

Our Privacy Policy is available at <https://phillips.com> or by emailing dataprotection@phillips.com and sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data; (iii) the lawful bases we rely on when processing your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

Phillips' premises, sale, and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes. Phillips' auctions will be filmed for simultaneous live broadcast on Phillips' and third-party websites and applications.

Important Notices

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

- Where the buyer is a non-EU business, Phillips requires evidence of the business status by means of the company identification, Certificate of Incorporation, Articles of Association or government-issued documents showing that the company exists.

- Where the buyer is an EU VAT registered business, Phillips requires the business's VAT registration number. These details can be scanned and emailed to us, or alternatively they can be faxed or mailed. If these requirements are not met, we will be unable to cancel/refund any applicable VAT.

Electrical and Mechanical Lots

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

UK Tax Guide

This Guide outlines the Value Added Tax (VAT) treatment of Lots sold in our London auctions. It covers the most common types of transactions, although other situations may arise. We offer this information solely as a courtesy. As every buyer's situation is different, we cannot offer specific tax advice. You are advised to and are responsible for obtaining independent tax advice where necessary.

The VAT rates and conditions are correct at the time of publication but can change. If the VAT rates and conditions change between the date of publication and the auction date, the rates and conditions in force at the time of auction will apply. Where Lots move from one tax status to another following purchase, the rates and conditions in force at the time of that movement will apply.

Types of Lots and their VAT Treatment

UK Auctioneer's Margin Scheme Lots

Second-hand goods qualifying for treatment under UK Auctioneer's Margin Scheme rules have no VAT symbol and are treated as follows:

VAT Symbol	Taxation basis	VAT Treatment
No symbol	UK Auctioneer's Margin Scheme sale	20% in lieu of VAT on the buyer's premium*. (The invoiced buyer's premium will include the VAT).

*For items not normally subject to VAT (e.g. books), the rate of VAT will be 0% and no charge in lieu of VAT will be made.

Lots with Special VAT Treatment

If the Lot has one of the below symbols, the VAT treatment will be as follows:

VAT Symbol	Taxation basis	VAT Treatment
†	Standard UK VAT rules	20% VAT charged on both the price and buyer's premium
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price** and 20% in lieu of VAT on the buyer's premium

** UK VAT registered buyers - Please give Phillips' shipping department your VAT details so the import paperwork correctly identifies your business as the importer. The Import VAT shown on the invoice is insufficient evidence of import VAT paid.

Exporting Lots from the UK

The following types of VAT may be cancelled or refunded by Phillips if the Lot is exported from the UK within the time limits specified below provided other strict conditions are met (see Conditions for Claiming VAT Refunds below). Since 1 January 2021, exports from the UK includes exports to businesses and individuals in the European Union.

VAT Symbol	Taxation basis	VAT which may be cancelled or refunded if Lot exported	Time limits for exportation	Proof of export documentation required
No symbol	UK Auctioneer's Margin Scheme	UK Auctioneer's Margin Scheme	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
†	Standard UK VAT rules	20% VAT charged on the hammer price NB: No refund is possible for the 20% VAT charged on the buyer's premium	3 months from the sale date	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 3 months of the sale date
‡	Lot under Temporary Admission (Low rate)	5% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>
Ω	Lot under Temporary Admission (High rate)	20% import VAT on the hammer price and 20% in lieu of VAT on the buyer's premium	30 days from payment	Original correct paperwork stamped by HMRC (UK tax authority) showing the Lot has been exported from the UK within 30 days of payment <i>Please liaise with Phillips' Shipping Department to ensure the export is handled correctly</i>

Cancelling UK VAT charges upon export

Provided a buyer instructs a Phillips authorised carrier to export the Lot and accepts the export quotation provided by that authorised carrier, Phillips can issue a "Zero-rated" invoice (i.e. without the UK VAT).

Export arrangement

Lot exported using a Phillips' authorised carrier

Note: Phillips will obtain the required proof of export paperwork directly from its authorised carrier

Conditions for cancellation of UK VAT charges

Buyer must at or before the time of invoicing:

- instruct a Phillips' authorised carrier to export the Lot; and
- accept the export quotation provided by that authorised carrier

Refunding UK VAT charges following export

If a buyer instructs a carrier who is not a Phillips authorised carrier, the buyer must pay for the Lot in full, including the UK VAT. Upon receiving satisfactory proof of export (i.e. copies of the required export documentation and declarations accepted by HMRC) Phillips can refund the buyer the UK VAT paid.

Export arrangement

Lots exported using a carrier who is not a Phillips authorised carrier

Note: Carriers who are not Phillips authorised carriers must collect copies of original import papers for the Lot from Phillips' Shipping Department.

Conditions for refund of UK VAT charges

- Buyer must have paid the UK VAT in full
- Lot must have been exported within the required timeframe (see Exporting from the UK above)
- Phillips' must have received satisfactory proof of export once all export documentation and declarations have been accepted by HMRC.
- VAT to be refunded must be £50 or more per shipment
- A processing fee of £20 (plus any applicable VAT) will apply.

Please Note:

- We cannot refund the UK VAT paid if the export documents do not comply exactly with governmental regulations.
- If the Lot is under Temporary Admission in the UK (i.e. with ‡ or Ω symbol) and is imported to the UK after purchase (i.e. collected by the Buyer in the UK), before then being exported, we cannot refund the UK VAT.

Local tax charges and duties in the Delivery Destination

Buyers from outside the UK should note that upon importing Lots to their final destination outside the UK, local import VAT, import duties, sales taxes and/or use taxes may be payable. Please consult your local tax advisor.

Lots under Temporary Admission being exported for repair, restoration or alteration

If you purchase a Lot which is under Temporary Admission (indicated by a ‡ or Ω symbol) and intend to export it from the UK for repair, restoration or alteration, please notify Phillips' Shipping Department before collection. The Lot will need to be transferred from Temporary Admission to another appropriate customs procedure to allow the repair, restoration or alteration to be carried out. The third-party carrier you appoint to handle the transport will need to liaise with Phillips' shipping department to ensure this customs movement is correctly declared. Failure to do this may result in the UK import VAT becoming payable immediately and Phillips being unable to refund the UK VAT charged. You are advised to obtain independent advice on this prior to bidding.

Buyers wishing to hand-carry Lots

If you collect the Lot from Phillips in the UK with a view to "hand-carrying" it back to its final destination, you must pay the UK VAT in full. Phillips cannot cancel or refund the UK tax in these circumstances. Please note that with the abolition of the Tax-free shopping scheme for visitors to the UK, it is no longer possible to obtain tax refunds at UK airports upon departure.

Business buyers located outside the UK

If you are a business located outside the UK and buy a Lot in a UK sale for a business purpose, you may be able to seek repayment of certain taxes from HMRC (the UK tax authority) directly (e.g. the UK Import VAT charged on the hammer price if the purchased Lot is under Temporary Admission in the UK).

Claim forms (VAT65A) are available from the HMRC website <https://www.gov.uk>. You should submit claims for refund of UK VAT to HMRC no later than six months from the end of the 12-month period ending 30 June (e.g., claims for the period 1 July 2020 to 30 June 2021 should be made no later than 31 December 2021)

UK Buyers

Phillips cannot cancel or refund any UK VAT charged on sales made to UK buyers where the Lot is collected from Phillips in London or delivered to a UK address.

For Lots sold under the UK Auctioneer's Margin Scheme (which do not bear a symbol), UK buyers who have a UK VAT registration may request us to reinvoice the purchase of these Lots under standard UK VAT rules. In this way the UK VAT registered buyer can reclaim all UK VAT charged as part of their accounting for VAT. Please note that UK VAT registered businesses or organisations who request to be reinvoiced under standard UK VAT rules, will then not be able to sell the Lot under any UK Margin Scheme rules in the future.

Sales and Use Taxes

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

UK Conditions of Sale

The Conditions of Sale and Authorship Warranty set out below govern the relationship between bidders and buyers, on the one hand, and Phillips Auctioneers Limited (registered in England with company number 04228373) ("Phillips") and sellers, on the other hand. All prospective buyers should read these Conditions of Sale, the UK Auction Buyer's Guide, the Important Notices, VAT & Tax Guide and the Authorship Warranty carefully before bidding.

1 Introduction

Each lot in this catalogue is offered for sale and sold subject to:

- (a) the Conditions of Sale and Authorship Warranty;
- (b) additional notices and terms printed in other places in this catalogue, including the Guide for Prospective Buyers and Important Notices, and
- (c) supplements to this catalogue including information accessed via QR Codes appearing in this catalogue, and (d) other written material posted by Phillips in the saleroom, in each case as amended by any addendum or announcement by the auctioneer prior to the auction.

By bidding at the auction, whether in person, through an agent, by written bid, by telephone bid or other means, bidders and buyers agree to be bound by these Conditions of Sale, as so changed or supplemented, and Authorship Warranty.

These Conditions of Sale, as so changed or supplemented, and Authorship Warranty contain all the terms on which Phillips and the seller contract with the buyer.

2 Phillips as Agent

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

3 Catalogue Descriptions and Condition of Property

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

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

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

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

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

4 Bidding at Auction

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

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

(c) Telephone bidders are required to submit bids on the 'Telephone Bid Form, a copy of which is printed in this catalogue or otherwise available from Phillips. Telephone bidding is available for lots whose low pre-sale estimate is at least £500. Phillips reserves the right to require written

confirmation of a successful bid from a telephone bidder by fax or otherwise immediately after such bid is accepted by the auctioneer. Telephone bids may be recorded and, by bidding on the telephone, a bidder consents to the recording of the conversation.

(d) Bidders may participate in an auction by bidding online through Phillips's online live bidding platform available on our website at www.phillips.com. To bid online, bidders must register online at least 24 hours before the start of the auction. Online bidding is subject to approval by Phillips's bid department in our sole discretion. As noted in Paragraph 3 above, Phillips encourages online bidders to inspect prior to the auction any lot(s) on which they may bid, and condition reports are available upon request. Bidding in a live auction can progress quickly. To ensure that online bidders are not placed at a disadvantage when bidding against bidders in the room or on the telephone, the procedure for placing bids through Phillips's online bidding platform is a one-step process. By clicking the bid button on the computer screen, a bidder submits a bid. Online bidders acknowledge and agree that bids so submitted are final and may not under any circumstances be amended or retracted. During a live auction, when bids other than online bids are placed, they will be displayed on the online bidder's computer screen as 'floor' bids. 'Floor' bids include bids made by the auctioneer to protect the reserve. In the event that an online bid and a 'floor' or 'phone' bid are identical, the 'floor' bid may take precedence at the auctioneer's discretion. The next bidding increment is shown for the convenience of online bidders in the bid button. The bidding increment available to online bidders may vary from the next bid actually taken by the auctioneer, as the auctioneer may deviate from Phillips's standard increments at any time at his or her discretion, but an online bidder may only place a bid in a whole bidding increment. Phillips's bidding increments are published in the Guide for Prospective Buyers.

(e) When making a bid, whether in person, by absentee bid, on the telephone or online, a bidder accepts personal liability to pay the purchase price, as described more fully in Paragraph 6 (a) below, plus all other applicable charges.

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

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

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

5 Conduct of the Auction

(a) Unless otherwise indicated by the symbol ♣, each lot is offered subject to a reserve, which is the confidential minimum selling price agreed by Phillips with the seller.

The reserve will not exceed the low pre-sale estimate at the time of the auction.

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

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

(d) The sale will be conducted in pounds sterling and payment is due in pounds sterling. For the benefit of international clients, pre-sale estimates in the auction catalogue may be shown in US dollars and/or euros and, if so, will reflect approximate exchange rates. Accordingly, estimates in US dollars or euros should be treated only as a guide. If a currency converter is operated during the sale, it is done so as a courtesy to bidders, but Phillips accepts no responsibility for any errors in currency conversion calculation.

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

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

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

6 Purchase Price and Payment

(a) The buyer agrees to pay us, in addition to the hammer price of the lot, the buyer's premium, plus any applicable value added tax (VAT) and any applicable resale royalty (the 'Purchase Price'). The buyer's premium is 26% of the hammer price up to and including £450,000, 21% of the portion of the hammer price above £450,000 up to and including £4,500,000 and 14.5% of the portion of the hammer price above £4,500,000. Phillips reserves the right to pay from our compensation an introductory commission to one or more third parties for assisting in the sale of property offered and sold at auction.

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

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

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

(i) Payments may be made by wire transfer. Our account details are available on our website. Please reference the relevant invoice number when making payment.

Alternatively, payment can be made by credit card for invoices of £30,000 or less. We accept American Express, Visa, MasterCard and UnionPay (UnionPay for in person transactions only).

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

7 Collection of Property

(a) Phillips will not release a lot to the buyer until we have received payment of its Purchase Price in full in cleared funds, the buyer has paid all outstanding amounts due to Phillips or any of our affiliated companies, including any charges payable pursuant to Paragraph 8 (a) below, and

the buyer has satisfied such other terms as we in our sole discretion shall require, including providing information and documentation we require to satisfy our customer due diligence and verification checks for Know Your Customer compliance purposes and completing any anti-money laundering or anti-terrorism financing and sanctions checks. As soon as a buyer has satisfied all of the above conditions, he or she should contact us at +44 (0) 207 318 4081 or +44 (0) 207 318 4082 to arrange for collection of purchased property.

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

(c) As a courtesy to clients, Phillips will, without charge, wrap purchased lots for hand carry only. We do not provide packing, handling, insurance or shipping services. We will coordinate with shipping agents instructed by the buyer, whether or not recommended by Phillips, in order to facilitate the packing, handling, insurance and shipping of property bought at Phillips. Any such instruction is entirely at the buyer's risk and responsibility, and we will not be liable for acts or omissions of third party packers or shippers. Property will be collected by the buyer at the point it is released in the sale location by Phillips in the sale location to the buyer or to a third-party shipper acting for the buyer. The buyer is responsible for paying any import duties and local taxes payable to import the Property to its final destination.

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

8 Failure to Collect Purchases

(a) Lots will be held for collection from our offsite storage facilities for thirty (30) days after the auction free of charge. Storage charges and property release fees will apply after this 30-day period for any lots which have not been collected. Details of the applicable storage charges will be confirmed to buyers in the buyer information pack they will receive after the auction. Purchased lots will not be released to the buyer until the Purchase Price and all charges have been paid in full.

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

9 Remedies For Non-Payment

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

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

(c) If the buyer is in default of payment, the buyer irrevocably authorizes Phillips to instruct any of our affiliated companies in possession of the buyer's property to deliver the property by way of pledge as the buyer's agent to a third party instructed by Phillips to hold the property on our behalf as security for the payment of the Purchase Price and any other amount due and, no earlier than 30 days from the date of written notice to the buyer, to sell the property in such manner and for such consideration as can reasonably be obtained on a forced

sale basis and to apply the proceeds to any amount owed to Phillips or any of our affiliated companies after the deduction from sale proceeds of our standard vendor's commission, all sale-related expenses and any applicable taxes thereon.

10 Rescission by Phillips

Phillips shall have the right, but not the obligation, to rescind a sale without notice to the buyer if we reasonably believe that there is a material breach of the seller's representations and warranties or the Authorship Warranty or an adverse claim is made by a third party. Upon notice of Phillips election to rescind the sale, the buyer will promptly return the lot to Phillips, and we will then refund the Purchase Price paid to us. As described more fully in Paragraph 14 below, the refund shall constitute the sole remedy and recourse of the buyer against Phillips and the seller with respect to such rescinded sale.

11 Export, Import and Endangered Species Licences and Permits

Before bidding for any property, prospective buyers are advised to make their own enquiries as to whether a licence is required to export a lot from the United Kingdom or to import it into another country. Prospective buyers are advised that some countries prohibit the import of property made of or incorporating plant or animal material, such as coral, crocodile, ivory, whalebone, Brazilian rosewood, rhinoceros horn or tortoiseshell, irrespective of age, percentage or value. Accordingly, prior to bidding, prospective buyers considering export of purchased lots should familiarize themselves with relevant export and import regulations of the countries concerned. Please note that the US prohibits the importation of any item containing African elephant ivory. Asian elephant ivory may be imported in to the US only if accompanied by independent scientific analysis of continent of origin and confirmation the object is more than 100 years old.

With regard to any item containing endangered species other than elephant ivory, an importer into the US must provide documented evidence of the species identification and age of an object in order to demonstrate that the item qualifies as an antique. This will require the buyer to obtain an independent appraisal certifying the species of endangered material on the object and certifying that the object is not less than 100 years of age. A prospective buyer planning to import an object containing endangered species into the US may not rely on Phillips cataloguing to establish the species of endangered material on the object or to establish the age of the object and must consult with a qualified independent appraiser prior to placing a bid on the lot.

It is solely the buyer's responsibility to comply with these laws and to obtain any necessary export, import and endangered species licences or permits. Failure to obtain a licence or permit or delay in so doing will not justify the cancellation of the sale or any delay in making full payment for the lot. As a courtesy to clients, Phillips has marked in the catalogue lots containing potentially regulated plant or animal material, but we do not accept liability for errors or for failing to mark lots containing protected or regulated species.

12. US Imports

Customs Tariffs

Buyers intending to import property into the United States of America should note that US Customs may charge an additional import duty upon the importation of (i) products manufactured or created in mainland China and (ii) printed materials (including photographs, prints, lithographs, books and designs) printed in the UK or Germany. Phillips will mark with a symbol lots which may be subject to additional US import tariffs, where this is known to us. Please note, however, that any such markings are done by us only as a convenience to bidders. Phillips does not accept liability for errors including failing to mark lots accurately or for the absence of any marking.

Export, Import, Sales and/or Use Taxes

Buyers should note that they are responsible for all charges, duties and taxes related to the exportation and importation of lots shipped by them or shipped on their behalf, including any applicable Sales and/or Use Taxes which may be due on importing the property to the United States.

Please contact the department organising the auction for further details.

13 Personal Data

(a) You acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with our Privacy Policy as published at www.phillips.com or available by emailing dataprotection@phillips.com.

(b) Our Privacy Policy sets out: (i) the types of personal data we will or may collect and process; (ii) the purposes for which we will or may process your personal data (including for example the provision of auction, private sale and related services; the performance and enforcement of these terms and conditions; the carrying out of identity and credit checks; keeping you informed about upcoming auctions, exhibitions and special events; and generally where reasonably necessary in the management and operation of our business); (iii) the lawful bases on which we rely in undertaking our processing of your personal data; (iv) your rights in respect of our processing of your personal data; and (v) various other information as required by applicable laws.

(c) Phillips premises and sale and exhibition venues are subject to CCTV video surveillance and recording for security, client service and bid monitoring purposes and will be filmed during the auction for simultaneous live broadcast on our and third party websites and applications. By remaining in these areas, you acknowledge that you may be photographed, filmed and recorded and grant your permission for your likeness and voice to be included in such recordings. If you do not wish to be photographed or filmed or appear in such recordings, please speak to a member of Phillips staff.

Your communications with Phillips, including by telephone and online (e.g. telephone and on-line bidding) may also be recorded for security, client service and bid monitoring purposes. Where we record such information we will process it in accordance with our Privacy Policy available at www.phillips.com.

14 Limitation of Liability

(a) Subject to sub-paragraph (e) below, the total liability of Phillips, our affiliated companies and the seller to the buyer in connection with the sale of a lot shall be limited to the Purchase Price actually paid by the buyer for the lot.

(b) Except as otherwise provided in this Paragraph 14, none of Phillips, any of our affiliated companies or the seller (i) is liable for any errors or omissions, whether orally or in writing, in information provided to prospective buyers by Phillips or any of our affiliated companies or (ii) accepts responsibility to any bidder in respect of acts or omissions, whether negligent or otherwise, by Phillips or any of our affiliated companies in connection with the conduct of the auction or for any other matter relating to the sale of any lot.

(c) All warranties other than the Authorship Warranty, express or implied, including any warranty of satisfactory quality and fitness for purpose, are specifically excluded by Phillips, our affiliated companies and the seller to the fullest extent permitted by law.

(d) Subject to sub-paragraph (e) below, none of Phillips, any of our affiliated companies or the seller shall be liable to the buyer for any loss or damage beyond the refund of the Purchase Price referred to in sub-paragraph (a) above, whether such loss or damage is characterised as direct, indirect, special, incidental or consequential, or for the payment of interest on the Purchase Price to the fullest extent permitted by law.

(e) No provision in these Conditions of Sale shall be deemed to exclude or limit the liability of Phillips or any of our affiliated companies to the buyer in respect of any fraud or fraudulent misrepresentation made by any of us or in respect of death or personal injury caused by our negligent acts or omissions.

15 Copyright

The copyright in all images, illustrations and written materials produced by or for Phillips relating to a lot, including the contents of this catalogue, is and shall remain at all times the property of Phillips and, subject to the provisions of the Copyright, Designs and Patents Act 1988, such images and materials may not be used by the buyer or any other party without our prior written consent. Phillips and the seller make no representations or warranties that the buyer of a lot will acquire any copyright or other reproduction rights in it.

16 General

(a) These Conditions of Sale, as changed or supplemented as provided in Paragraph 1 above, and Authorship Warranty set out the entire agreement between the parties with respect to the transactions contemplated herein and supersede all prior and contemporaneous written, oral or implied understandings, representations and agreements.

(b) Notices to Phillips shall be in writing and addressed to the department in charge of the sale, quoting the reference number specified at the beginning of the sale catalogue. Notices to clients shall be addressed to the last address notified by them in writing to Phillips.

(c) These Conditions of Sale are not assignable by any buyer without our prior written consent but are binding on the buyer's successors, assigns and representatives.

(d) Should any provision of these Conditions of Sale be held void, invalid or unenforceable for any reason, the remaining provisions shall remain in full force and effect. No failure by any party to exercise, nor any delay in exercising, any right or remedy under these Conditions of Sale shall act as a waiver or release thereof in whole or in part.

(e) No term of these Conditions of Sale shall be enforceable under the Contracts (Rights of Third Parties) Act 1999 by anyone other than the buyer.

17 Law and Jurisdiction

(a) The rights and obligations of the parties with respect to these Conditions of Sale and Authorship Warranty, the conduct of the auction and any matters related to any of the foregoing shall be governed by and interpreted in accordance with English law.

(b) For the benefit of Phillips, all bidders and sellers agree that the Courts of England are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale and Authorship Warranty relate or apply. All parties agree that Phillips shall retain the right to bring proceedings in any court other than the Courts of England.

(c) All bidders and sellers irrevocably consent to service of process or any other documents in connection with proceedings in any court by personal service, delivery by mail or in any other manner permitted by English law, the law of the place of service or the law of the jurisdiction where proceedings are instituted at the last address of the bidder or seller known to Phillips.

Authorship Warranty

Phillips warrants the authorship of property in this auction catalogue described in headings in **BOLD** or **CAPITALIZED** type for a period of five years from date of sale by Phillips, subject to the exclusions and limitations set forth below.

(a) Phillips gives this Authorship Warranty only to the original buyer of record (i.e., the registered successful bidder) of any lot. This Authorship Warranty does not extend to (i) subsequent owners of the property, including purchasers or recipients by way of gift from the original buyer, heirs, successors, beneficiaries and assigns; (ii) property where the description in the catalogue (including descriptions accessed via QR Codes appearing in this catalogue) states that there is a conflict of opinion on the authorship of the property; (iii) property where our attribution of authorship was on the date of sale consistent with the generally accepted opinions of specialists, scholars or other experts; (iv) property whose description or dating is proved inaccurate by means of scientific methods or tests not generally accepted for use at the time of the publication of the catalogue or which were at such time deemed unreasonably expensive or impractical to use or likely in our reasonable opinion to have caused damage or loss in value to the lot; or (v) property where there has been no material loss in value from the value of the lot had it been as described in the heading of the catalogue entry.

(b) In any claim for breach of the Authorship Warranty, Phillips reserves the right, as a condition to rescinding any sale under this warranty, to require the buyer to provide to us at the buyer's expense the written opinions of two recognized experts approved in advance by Phillips. We shall not be bound by any expert report produced by the buyer and reserve the right to consult our own experts at our expense. If Phillips agrees to rescind a sale under the Authorship Warranty, we shall refund to the buyer the reasonable costs charged by the experts commissioned by the buyer and approved in advance by us.

(c) Subject to the exclusions set forth in subparagraph (a) above, the buyer may bring a claim for breach of the Authorship Warranty provided that (i) he or she has notified Phillips in writing within three months of receiving any information which causes the buyer to question the authorship of the lot, specifying the auction in which the property was included, the lot number in the auction catalogue and the reasons why the authorship of the lot is being questioned and (ii) the buyer returns the lot to Phillips to the saleroom in which it was purchased in the same condition as at the time of its auction and is able to transfer good and marketable title in the lot free from any third party claim arising after the date of the auction. Phillips has discretion to waive any of the foregoing requirements set forth in this subparagraph (c) or subparagraph (b) above.

(d) The buyer understands and agrees that the exclusive remedy for any breach of the Authorship Warranty shall be rescission of the sale and refund of the original Purchase Price paid. This remedy shall constitute the sole remedy and recourse of the buyer against Phillips, any of our affiliated companies and the seller and is in lieu of any other remedy available as a matter of law or equity. This means that none of Phillips, any of our affiliated companies or the seller shall be liable for loss or damage beyond the remedy expressly provided in this Authorship Warranty, whether such loss or damage is characterized as direct, indirect, special, incidental or consequential, or for the payment of interest on the original Purchase Price.

PHILLIPS

Please return this form by email to bidslondon@phillips.com at least 24 hours before the sale.

Please read carefully the information in the right column and note that it is important that you indicate whether you are applying to bid as an individual or on behalf of a company.

Please select the type of bid you wish to make with this form (please select one):

- In-person
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Paddle Number

Please indicate in what capacity you will be bidding (please select one):

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 On behalf of a company

Sale Title	Sale Number	Sale Date
Title First Name	Surname	
Company (if applicable)	Account Number	
VAT number (if applicable)		
Address		
City	State/Country	
Post Code		
Phone	Mobile	
Email	Fax	
Phone number to call at the time of sale (for Phone Bidding only)		
1.	2.	

Please complete the following section for telephone and absentee bids only

Lot number In Consecutive Order	Brief description	Maximum pound sterling price* Absentee Bids Only

* Excluding Buyer's Premium and VAT

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- By ticking this box, you confirm your registration/bid(s) as above and accept the Conditions of Sale of Phillips as stated in our catalogues and on our website.

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- **Private Purchases:** Proof of identity in the form of government-issued identification and recent proof of address will be required.
- **Company Purchases:** If you are buying under a business entity, we require a copy of government-issued identification (such as the certificate of incorporation) as well as proof of owners (including ultimate beneficial owners) and directors to verify the status of the company. This should be accompanied by an official document confirming the company's EU VAT registration number, if applicable, which we are now required by HMRC to hold.
- **Conditions of Sale:** All bids are placed and executed, and all lots are sold and purchased, subject to the Conditions of Sale available online at phillips.com. Please read them carefully before placing a bid. Your attention is drawn to Paragraph 4 of the Conditions of Sale.
- If you cannot attend the sale, we can execute bids confidentially on your behalf.
- Phillips charges the successful bidder a commission, or buyer's premium, on the hammer price of each lot sold. The buyer's premium is payable by the buyer as part of the total purchase price at the following rates: 26% of the hammer price up to and including £450,000, 21% of the portion of the hammer price above £450,000 up to and including £4,500,000 and 14.5% of the portion of the hammer price above £4,500,000.
- "Buy" or unlimited bids will not be accepted. Alternative bids can be placed by using the word "OR" between lot numbers.
- For absentee bids, indicate your maximum limit for each lot, excluding the buyer's premium and any applicable VAT. Your bid will be executed at the lowest price taking into account the reserve and other bidders. On no reserve lots, in the absence of other bids, your bid will be executed at approximately 50% of the low pre-sale estimate or at the amount specified, if less than 50% of the low estimate.
- Your bid must be submitted in the currency of the sale and may be rounded down to the nearest amount consistent with the auctioneer's bidding increments.
- If we receive identical bids, the first bid received will take precedence.
- Arranging absentee and telephone bids is a free service provided by us to prospective buyers. While we will exercise reasonable care in undertaking such activity, we cannot accept liability for errors relating to execution of your bids except in cases of wilful misconduct. Agreement to bid by telephone must be confirmed by you promptly in writing or by fax. Telephone bid lines may be recorded.
- Please submit your bids to the Bid Department by email to: bidslondon@phillips.com or by fax at +44 20 7318 4035 at least 24 hours before the sale. You will receive confirmation by email within one business day. To reach the Bid Department by phone please call +44 20 7318 4045.
- Absent prior payment arrangements, please provide a bank reference. Payment for lots can be made by wire transfer, credit card (up to £30,000 per auction) using Visa, American Express, Mastercard or Union Pay (for in person transactions only) and UK debit cards.
- Lots cannot be collected until payment has cleared and all charges have been paid.
- You will not have the right to cancel the sale of any lot purchased by you under the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013.
- By signing this Bid Form, you acknowledge and understand that we may process your personal data (including potentially special category data) in accordance with Phillips's Privacy Policy as published at www.phillips.com or available by emailing dataprotection@phillips.com.
- Phillip's premises and sale and exhibition venues may be subject to video surveillance and recording. Telephone calls (e.g. telephone bidding) may also be recorded. We may process that information in accordance with our Privacy Policy.

- Please tick this box to receive emails about upcoming sales, exhibitions, and special events offered by members of the Phillips group, as referenced in our Privacy Policy available on our website at www.phillips.com, where you may also update your email preferences or unsubscribe at any time.

*The amount of Buyer's Premium, VAT and, if applicable, Artist's Resale Royalty payable is dependent on the sale outcome. For full details see Calculating the Purchase Price in the Buyer's Guide online or in this catalogue. Buyer's Premium is payable at a maximum of 26%. VAT, where applicable, is payable at 20% on the Buyer's Premium.

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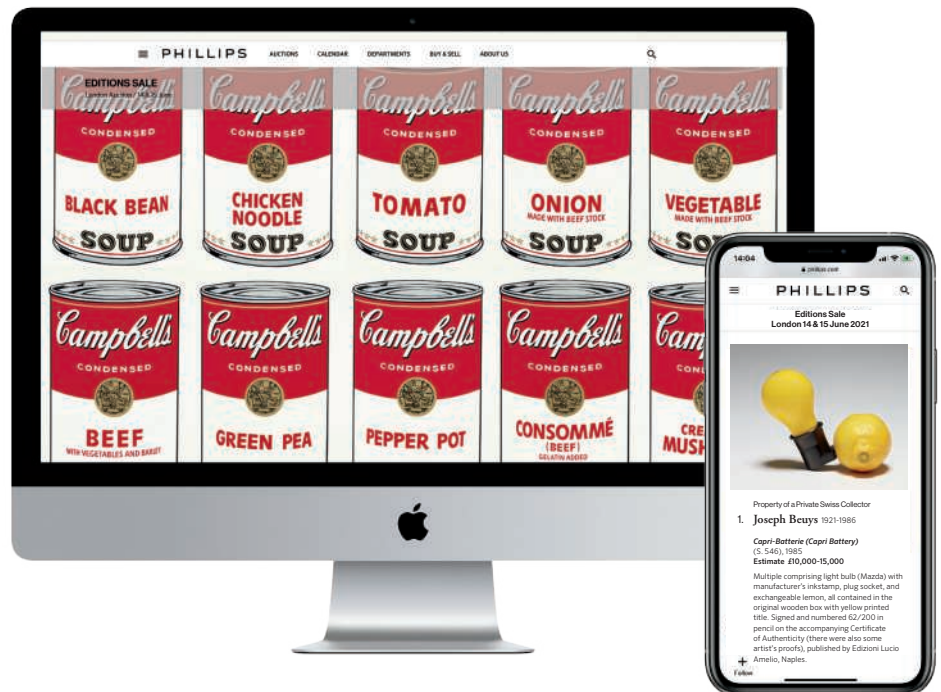
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Front Cover

Lot 120, Andy Warhol

Campbell's Soup I, 1960

The complete set of 10 screenprints

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Back Cover

Lot 15, Joseph Beuys

Schlitten (Sled), 1969

Wooden sled, felt, belts,

flashlight, fat, and oil paint

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Editions & Works on Paper

New York / October 2021

\$7.9 Million Our April 2021 sale set a new record for highest total Editions sale in company history

62% Number of lots sold at or above the high estimate

96% Sold by lot

97% Sold by value

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October 2021, New York

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