

Document type: Evidence dossier. Photograph-based visual examination, inscription comparison and documentary research.

Case reference: CA-20260829-93D9D92A

Verification: <https://confirmart.com/en/cases/verify/CA-20260829-93D9D92A>

Basis: Two sets of digital photographs, owner-supplied sheet measurements, a 2013 retail invoice, and cited auction-house, dealer and catalogue records. The analysis is based on images, not on a physical inspection of the object.

Object as presented: Sheet inscribed in pencil as Yayoi Kusama, *Fruits*, 1984, 30/100.

Catalogue compared: Abe Publishing, *Yayoi Kusama Prints 1979–2017*, no. 32.

Result of the tests: The observations recorded below correspond with those made on verified impressions of the same edition and of related 1980s screenprints. No inauthenticity concerns were found. The conclusion is favourable to authenticity.



Figure 1: Questioned impression, unframed recto. Lower margin, left to right: 30/100; Japanese title; 1984; yayoi Kusama.

1 Description of the Documents:

The content of this report is made by **ConfirmArt.com** based on the documents described below.

1. First photographic set: close-ups of the lower margin (edition, title, year, signature), a surface macro of the printed image, a verso view, and a photographed retail invoice.
2. Second photographic set, supplied after a request for better documentation: unframed full recto (Fig. 1); square-on close-ups of 30/100, the Japanese title and the signature; a clean verso; and raking/oblique views of the printed surface.
3. Owner-supplied sheet measurement, height × width: 21.1 × 23.9 in (53.6 × 60.7 cm).
4. A photographed retail invoice headed Lord & Guy, East Hampton, invoice no. 03284, dated 5.7.2013, listing this impression as Yayoi Kusama, *Fruits* (Kusama 32), 1984, screenprint, 21 1/10

× 24 in, Ed. 30/100, USD 14,900.

5. Comparative images of other impressions of the same edition: Christie's 18/100 [4], Sotheby's 68/100 [20], Gallery Toki-no-Wasuremono 25/100 [10], Oida-Art [16], Shibayama, SEIZAN Gallery [19], and a MyArtBroker listing [14].
6. Comparative pencil inscriptions on 1982–92 Kusama screenprints from Christie's, Bonhams and Lougher Contemporary, used as handwriting controls for the signature, year and edition numerals [2, 3, 7, 9, 6, 1, 12, 5].
7. Cited catalogue, auction and studio sources, listed in the bibliography.

The analysis is based on the supplied digital images, not on a physical inspection of the object. Yayoi Kusama Inc. does not register prints [24]. The Foundation has warned that counterfeit prints circulate [23, 15].

1.1 Scope and method

The analysis is based on images. The tests applied to those images are the same class of scrutinies used on recorded impressions of Abe 32 and on related Ishida-period screenprints:

- identification against the catalogue raisonné and auction literature;
- comparison of printed image, colour, net drawing and screen texture;
- sheet and image dimensions against published sizes;
- paper appearance (wove, verso, presence or absence of a watermark);
- inscription formula (sequence, medium, placement);
- forensic and calligraphic comparison of the signature, Japanese title, year and edition numerals (stroke construction, direction, continuity, pressure);
- provenance document against the cataloguing of the plate.

Each test is reported as observation plus comparable. The closing section states the result of those tests.

2 Description of the Artwork

Artist: Yayoi Kusama (b. 1929)

Title: *Fruits* (Japanese title *kudamono*)

Year: 1984

Medium: Screenprint in colours, on cream wove paper

Edition: 30/100 (recorded edition of 100, plus artist's proofs)

Printer: Ishida Ryoichi (recorded for this plate)

Catalogue: Abe no. 32

Image (published): 17 7/8 × 20 7/8 in (45.4 × 53.0 cm), height × width

Sheet (published): 21 1/8 × 24 in (53.5 × 61.0 cm), height × width

Sheet (owner): 21.1 × 23.9 in (53.6 × 60.7 cm), height × width

Inscriptions: Pencil, lower margin, left to right: 30/100; Japanese title; 1984; yayoi Kusama

The object under review is an unframed colour screenprint of a still life: a red dotted bowl of yellow pears, a banana, spotted fruit and green grapes, set on a green mosaic table against a black

infinity-net ground, with yellow cherry-like stems in the air. That composition corresponds with the 1984 *Fruits* plate recorded as Abe 32. The sheet is cream wove paper with full margins. The verso is unprinted.

2.1 Inscriptions

The inscriptions are in graphite pencil, not ink and not a printed facsimile. They occupy the standard lower-margin sequence of Kusama's 1980s Japanese screenprints:

1. edition fraction 30/100 at the left;
2. the two-character Japanese title at centre-left;
3. the year 1984 at centre;
4. the signature *yayoi Kusama* at the right: lowercase first name, capital *K*, long terminal stroke.

Christie's catalogues another impression of this plate with the same formula: numbered, dated and signed '18/100 1984 Yayoi Kusama', titled in Japanese, lower edge [4]. Bonhams, Phillips and Sotheby's describe equivalent 1980s inscriptions as pencil [2].

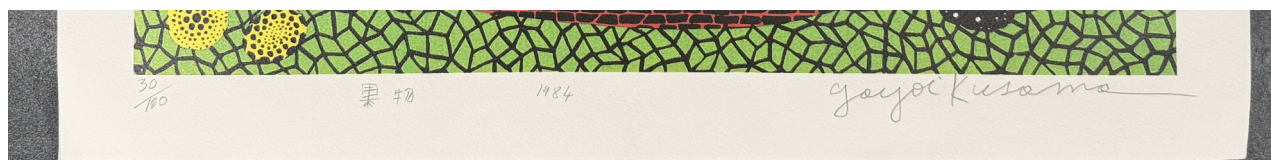


Figure 2: Questioned sheet, lower margin in one strip: 30/100, Japanese title, 1984, signature.

2.2 Screenprint structure

A surface macro of the bowl, grapes and pears (Fig. 3) shows discrete, opaque colour layers: a flat red field with white circular reserves; yellow pear forms built from designed black dots of graded size; a green grape cluster of small packed dots; black net lines with sharp edges. The paper tooth remains visible in the red. There is no offset CMYK rosette and no inkjet dither. The layering is consistent with the recorded technique for Abe 32: screenprint, six screens, five colours, six runs [21]. Faint original ink spatter at a lower corner is recorded on an SBI impression of this plate and is a known printing feature, not damage [17].



Figure 3: Object under review, surface macro: discrete screen layers, designed dots and paper tooth. The structure corresponds with an Ishida-period screenprint, not with offset or inkjet.

2.3 Paper

The photographs show a substantial cream wove sheet with a clean verso. No watermark is visible in reflected light on the full verso (Fig. 4). Neighbouring 1984–85 Ishida prints are recorded on more than one stock: *Flower* (Abe 34, 1984) on Verin d'Arches; *Shoes* (1985) on Izumi; *Butterfly* (1985) on Velin d'Arches [11, 13]. For *Fruits* itself, Christie's, Sotheby's, SBI Art Auction, Toki-no-Wasuremono, Shibayama and Oida-Art do not mention a watermark [4, 20, 17, 10, 16]. Absence of an Arches mark on this sheet is therefore not a negative indicator. The paper, as photographed, corresponds with the wove stock seen on recorded impressions of the edition.

2.4 Verso



Figure 4: Questioned sheet, verso, even light. Unprinted cream wove; no mill watermark, chop or framing tape is visible in reflected light.

SBI's condition note for a numbered Abe 32 records only tape residues from earlier framing on the verso, and does not mention a watermark [17].

3 Catalogue notes

Fruits (Abe 32) is a 1984 screenprint from Kusama's early Japanese print campaign after her return from New York. It belongs with the 1984 still-life group printed by Ishida Ryoichi (*Goldfish Bowl* Abe 31, *Lemon Juice / Lemon Squash* Abe 33, *Flower* Abe 34). The image is a landscape still life, about $17 \frac{7}{8} \times 20 \frac{7}{8}$ in (45.4×53 cm), on a sheet about $21 \frac{1}{8} \times 24$ in (53.5×61 cm), edition of 100 plus proofs [10, 17, 21].

3.1 The same edition: 18/100, 25/100, 68/100

Three other numbered impressions of Abe 32 are used here as primary image and inscription comparators.

- **Christie's, 18/100.** Hong Kong, 14 July 2020, lot 6009. Screenprint, 45.4×53 cm. Numbered, dated and signed '18/100 1984 Yayoi Kusama', titled in Japanese, lower edge. Literature: Abe 2017, plate 32. Price realised HKD 212,500 [4]. The listing image includes the full lower margin (Fig. 5).
- **Toki-no-Wasuremono, 25/100.** The Tokyo print dealer records image 45.5×53.0 cm, sheet 53.5×61.0 cm, Abe no. 32 [10]. The published photograph shows 25/100, the Japanese title,

1984 and yayoi Kusama in pencil on the lower margin.

- **Sotheby's, 68/100.** Private-sale listing titled *Fruit*: screenprint on paper, 45.4 × 52.5 cm, edition 68/100, 1984 [20]. The published photograph is cropped to the image. The image itself is the same plate.

Further impressions of the same composition appear with Oida-Art, Shibayama, SEIZAN Gallery and MyArtBroker [16, 19, 14]. SBI Art Auction has sold both a numbered impression and an A.P., each with sheet 53.5 × 61.0 cm, printed by Ishida Ryoichi [17, 18].



(a) Christie's, 18/100: same plate, full lower-margin inscriptions [4].



(b) Toki-no-Wasuremono, 25/100, with complete pencil margin [10].

Figure 5: Two other numbered impressions of Abe 32. Image, colour and drawing correspond with the sheet under review.

3.2 Sheet size, invoice measurement and photographic estimate

All sizes below are **height** × **width**. The Lord & Guy invoice states 21 1/10 × 24 in (53.6 × 61.0 cm). The owner later measured 21.1 × 23.9 in (53.6 × 60.7 cm). Both are the **sheet**, not the printed image.

	Size, height × width, in (cm)
Image, published (SBI / Christie's)	17 7/8 × 20 7/8 in (45.4 × 53.0 cm)
Sheet, published (SBI / Toki-no-Wasuremono)	21 1/8 × 24 in (53.5 × 61.0 cm)
Invoice, 2013	21 1/10 × 24 in (53.6 × 61.0 cm)
Owner, 2026	21.1 × 23.9 in (53.6 × 60.7 cm)
Image estimated from IMG_4297	~17.5 × 20.8 in (~44.5 × 52.9 cm)

$53.5 \text{ cm} \div 2.54 = 21.06 \text{ in}$, which rounds to 21 1/10 in. $61.0 \text{ cm} \div 2.54 = 24.02 \text{ in}$. The owner's 23.9 in width is 3 mm short of 24 in, ordinary tape-measure rounding.

The full recto (Fig. 1) shows the complete sheet width and the bottom margin; the top of the sheet is clipped by the camera. From pixel ratios on that photograph, taking the owner's 23.9 in as the sheet width, the printed image is about 17.5 × 20.8 in (44.5 × 52.9 cm). Published image size is 17 7/8 × 20 7/8 in (45.4 × 53.0 cm). Width matches to a millimetre. Height is about 1 cm

short, which is the expected bias of a slightly downward camera angle (the bottom margin looks a little large in the photograph). There is no second 1984 *Fruits* edition at this size. The 1997 *Fruits* lithograph (Abe 234) is a different, smaller plate.

3.3 Related 1980s–early 1990s pencil-signed screenprints

The same inscription formula—pencil, lower margin, edition or A.P., title, year, **yayoi kusama**—was checked on recorded sheets from the late 1970s to the early 1990s, principally Christie's and Bonhams high-resolution lot photographs:

- 1982: *Infinity Nets* 30/50; *New York* 91/100; *Self-Portrait* 90/100.
- 1983: *Hat* 9/100 [7]; *Pumpkin* 16/75.
- 1984: *Lemon Squash* 26/100, Ishida [12]; *Toki-no-Wasuremono Flower* 76/100 and *Lemon Juice*.
- 1985: *Flowers* 88/100 and *Flowers (2)* 86/100 [3, 8]; Bonhams *Flowers* A.P., Ishida [2]; *Butterfly* 56/100 [1].
- 1986: *Watermelon* 18/75.
- 1989: *Lizard* 91/100 [5]; *Shell* 74/100 [9].
- 1990: *Ashtray* A.P.; *Pumpkin (2)* 141/150 [6].
- 1992: *Pumpkin*, *Lemon Squash* and *Weeds*, each 33/150.

They are handwriting controls, not substitutes for Abe 32.

3.4 Provenance

The only document of ownership supplied is the Lord & Guy invoice of 5 July 2013 (US dating), invoice 03284, 46 Main Street, East Hampton NY 11937 (Fig. 6). It bills Yayoi Kusama, *Fruits* (Kusama 32), 1984, screenprint, 21 1/10 × 24 in, Ed. 30/100, USD 14,900, together with a Keith Haring *Pop Shop II* (Plate 4), 1988, 127/200, USD 12,500.

46 Main Street is a real East Hampton Village address. Lord & Guy is **not** listed in the current East Hampton Star gallery directory [22]. The document is a **retail invoice**, not a studio certificate and not a chain through Ota Fine Arts. The cataloguing on the invoice (Kusama 32, 1984, screenprint, 30/100, sheet size) corresponds with Abe 32. USD 14,900 in 2013 is a plausible retail figure for this plate at that date; later auction results sit higher [4, 17].

Yayoi Kusama Inc. does not register prints [24]. No studio registration card is expected, and none is claimed.

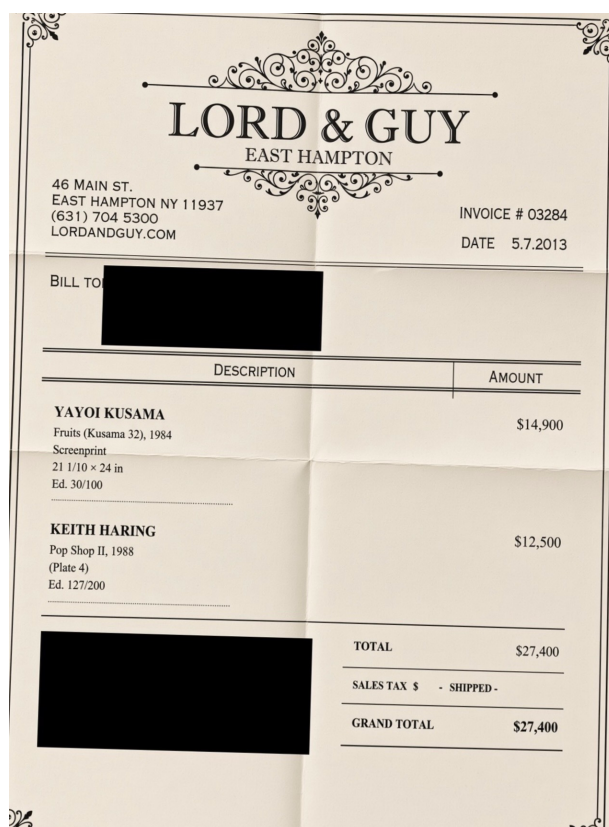
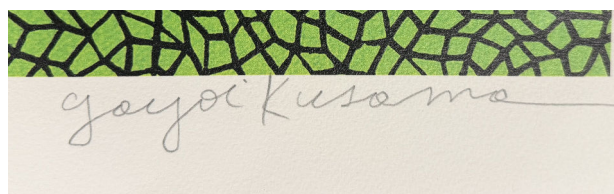


Figure 6: Lord & Guy, East Hampton, invoice 03284, 5.7.2013: *Fruits* (Kusama 32), 1984, 21 1/10 × 24 in, Ed. 30/100, USD 14,900.

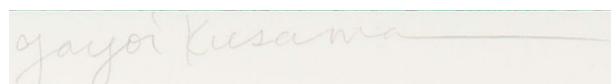
4 Artistic Analysis

The comparisons above identify the plate against the catalogue. This section records calligraphic and forensic observations on the pencil, set against inscriptions on recorded 1980s screenprints.

4.1 Signature

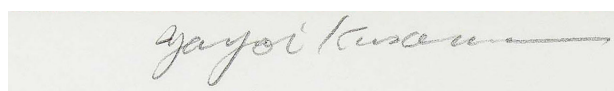


(a) Questioned 30/100, later close-up: continuous graphite yayoi Kusama.

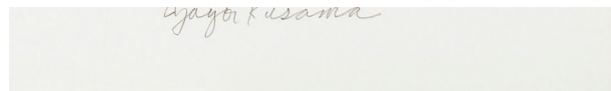


(b) Christie's 18/100 of the same plate [4].

Figure 7: Primary signature comparison. Same edition, same formula, same letter construction.



(a) Christie's *Hat* 9/100, 1983 [7].



(b) Christie's *Flowers (2)* 86/100, 1985 [8].

Figure 8: Further 1983–85 pencil signatures from trusted auction photographs.

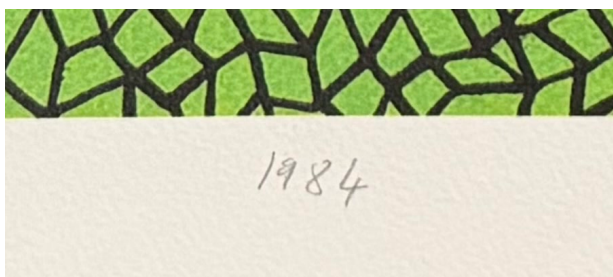
The signature on the sheet under review is graphite. The later close-up (Fig. 7) shows a continuous written line: pressure changes inside strokes, the *y* descenders run without stops, and the terminal stroke tapers. It reads *yayoi Kusama*: looping opening *y*, a second *y* in *yayoi*, capital *K* with a vertical stem and a two-part kick, connected *usama*, and a long rightward terminal. That construction is the 1980s print signature recorded on the comparables, not YAYOI KUSAMA, not *Y. Kusama*, and not a kanji signature.

Compared with Christie's 18/100 of the same plate and with 1983–85 Christie's and Bonhams sheets:

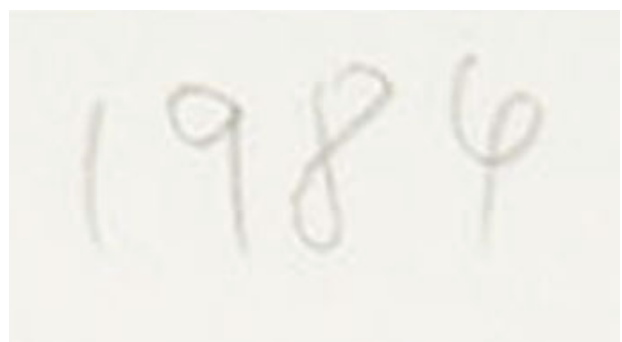
- **Construction of the *K*.** Open stem and diagonal kick. This letter is the least generic element. The *K* on the sheet under review corresponds with 18/100, 25/100, *Hat* 1983, *Flowers (2)* 1985 and the Bonhams *Flowers* A.P.
- **Opening *y* and the name-rhythm.** The signatures start with a descending loop and run *yayoi* as one word before the *K*.
- **Terminal flourish.** A long rightward stroke after the last *a*. Length and weight vary from sheet to sheet; the gesture corresponds.
- **Continuity.** The later photograph does not show restroke of the whole name, doubled outlines, or the even hesitation typical of tracing.
- **Pressure.** The first photographs looked heavier than 18/100, largely because of lighting. The later square-on plate shows ordinary written variation inside the strokes.

The closest single comparable remains Christie's 18/100. Toki-no-Wasuremono 25/100, Lougher *Lemon Squash* 26/100 (1984, Ishida), Christie's *Hat* 9/100 (1983), *Flowers (2)* 86/100 (1985) and Bonhams *Flowers* A.P. (1985, Ishida) show the same letter construction in the same years. Auction cataloguing for these Ishida-period sheets describes them as signed, titled, dated and numbered by the artist [2, 13]. The present photographs do not show a second numbering hand.

4.2 Year numerals



(a) Questioned 30/100: 1984. Small second pass at the top of the 9.

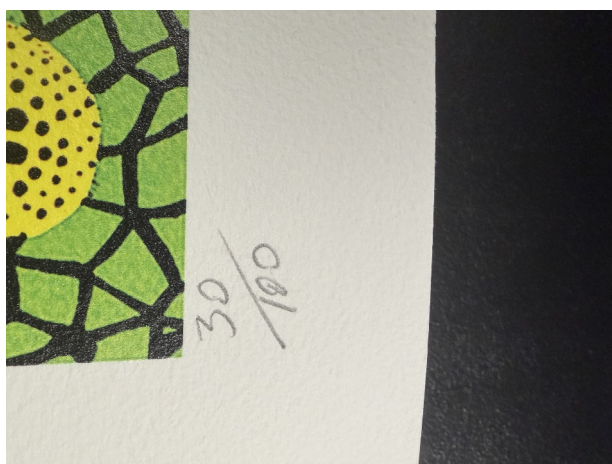


(b) Christie's 18/100: 1984, lighter pressure, same four-digit construction.

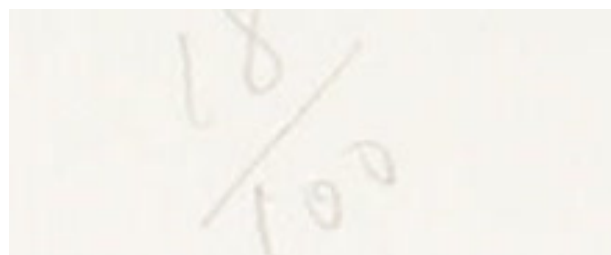
Figure 9: Year comparison on two impressions of Abe 32.

On both sheets the 1 is a short vertical, the 9 an open loop with a descending tail, the 8 two stacked loops, the 4 an open-top form. The 9 on the sheet under review shows a small second pass at the top of the bowl. 18/100 is cleaner. The four-digit construction corresponds. A restart on a single digit is recorded as variation within one writing sequence; it is not a second outline of the whole date.

4.3 Edition numerals



(a) Questioned 30/100, later close-up of the edition fraction.

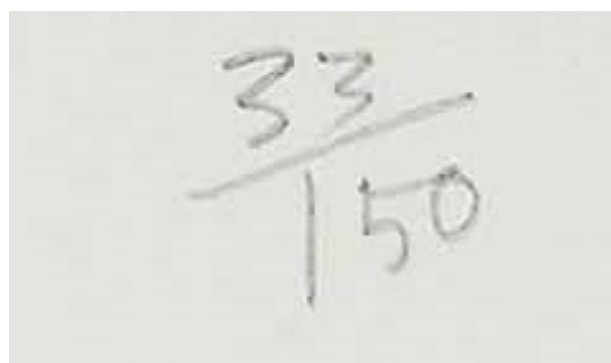


(b) Christie's 18/100 of the same plate.

Figure 10: Edition fractions on two impressions of Abe 32. Same slanted bar and compact 100.



(a) Christie's *Pumpkin (2)* 141/150, 1990: the 0 in 1990 starts on the side of the loop [6].



(b) Christie's *Pumpkin* 33/150, 1992: 0 of 150 with a top join.

Figure 11: Zeros on recorded later sheets are not a single shape: some start at the top of the oval, some on the side.

The fraction 30/100 uses the same slanted bar and compact 100 as 18/100 and 25/100. The 3 and the 1 match the date hand. The three 0s on 30/100 are rounder than the narrower ovals on 18/100, and the stroke enters from the side or downward rather than from twelve o'clock.

That observation was checked against a larger set of auction plates. Some recorded 0s start at the top (*Flowers* 88/100 and 86/100; *Hat* 9/100; *Lizard* 91/100; 33/150 in 1992). Others are rounder and start on the side: the 0 in 1990 on Christie's *Pumpkin (2)* 141/150, and the 0 in 1990 on *Ashtray* A.P. The zeros in this period are not one construction. The rounder, side-started 0s on 30/100 fall inside that observed range. They are recorded as variation, not as a mark of a second writer.

4.4 Japanese title

The two-character title was compared visually with 18/100 and 25/100 of the same plate, without relying on a reading of Japanese. Left and right characters occupy the same relative width and stroke structure as on those impressions. They are pencil, not a printed caption.

4.5 Image match

Every pictorial unit on the sheet under review—green mosaic table, two yellow cherries at lower left, spotted fruit at lower right, red bowl, four yellow pears, banana, two spotted fruits in the bowl, green grape cluster, black nets, yellow aerial stems—corresponds with Christie's 18/100, Sotheby's 68/100 and Toki-no-Wasuremono 25/100. Colour boundaries and net drawing align. The comparison supports identity of plate, not a later copy of the motif.

4.6 What was checked and is not a negative finding

- Heavier appearance of the graphite in the first photographs: lighting; the later signature plate shows written continuity.
- Slightly more open *a*'s than on 18/100: within the range seen on one writing sequence across an edition.
- Small second pass on the 9 of 1984: recorded as a restart within the same date group.
- Rounder 0s starting on the side: also found on recorded 1990 date zeros.
- No mill watermark on the verso: Abe 32 listings do not record one.
- No Kusama Inc. registration card: prints are excluded from that system [24].

None of these observations contradicts the comparables. Image, size, screen structure, inscription formula and signature correspond with the recorded edition.

Result of the documented tests. On the supplied photographs, the sheet withstood the same visual and documentary scrutinies applied to recorded impressions of Abe 32. Printed image, paper, dimensions, screenprint technique, inscription sequence, signature, Japanese title, year and edition numerals correspond with those impressions. The closest control is Christie's 18/100 of the same plate. No inauthenticity concerns were found. The conclusion is favourable to authenticity.

5 Estimation of Age

The printed image and the pencil year correspond with 1984. The paper and ink, as photographed, are consistent with a sheet of that date: the colour remains saturated, the verso is unprinted, and the graphite sits in the paper tooth. The 2013 invoice is a later retail event, not the printing date. The photographs do not show the structure of a recent photographic or inkjet reproduction of a 1984 image.

6 Estimation of Value

Market indications for the plate identified in the tests above.

Recorded results and listings for Abe 32:

- Christie's, 18/100, July 2020: HKD 212,500 (about USD 27,000 at the then rate) [4].
- SBI Art Auction, numbered impression: JPY 6,095,000 [17].
- SBI Art Auction, A.P.: JPY 1,069,500 (earlier sale) [18].

- MyArtBroker indicator for the signed 1984 print: about £26,000–40,000 on the current listing [14].
- Lord & Guy retail invoice, July 2013: USD 14,900 for this 30/100. That figure is historical asking, not a 2026 hammer.

Condition, an unframed full sheet and the 2013 invoice support a complete numbered Abe 32 with a documented later retail sale. They do not by themselves set a 2026 asking figure. A working gallery band for a sound numbered Abe 32 in 2026 sits with the recent auction and broker indications above, well above the 2013 USD 14,900.

6.1 Suggested catalogue entry

Yayoi Kusama (b. 1929)

Fruits (Abe 32)

Screenprint in colours, 1984, on wove paper, signed, titled in Japanese, dated and numbered 30/100 in pencil, printed by Ishida Ryoichi.

Image about $17 \frac{7}{8} \times 20 \frac{7}{8}$ in (45.4×53.0 cm); sheet $21 \frac{1}{8} \times 24$ in (53.5×61.0 cm), owner-measured 21.1×23.9 in (53.6×60.7 cm).

Invoice of Lord & Guy, East Hampton, 5 July 2013, listing this impression as Kusama 32, Ed. 30/100, $21 \frac{1}{10} \times 24$ in.

Evidence dossier, ConfirmArt CA-20260829-93D9D92A. Tests on the supplied photographs correspond with recorded impressions of Abe 32.

7 Condition

Photographs show a full-colour impression with a complete lower margin. No tear, stain or restoration is visible in the submitted views. The verso is clean. SBI notes original faint ink spatter on another impression of this plate [17]; any similar mark on this sheet should be read as printing, not damage, until inspected in person. ConfirmArt has not examined the object physically.

7.1 Recommended next steps

The essential photographs and the sheet measurement have now been supplied. Useful remaining steps, if the sheet is handled later, are an independent millimetre reading of the printed image only, and a transmitted-light verso (a watermark is not required for Abe 32). Keep the 2013 invoice with the print. It is a retail document, not a studio COA.

7.2 Conservation recommendations

Handle the sheet by the margins with clean, dry hands. Store flat, out of direct sun, in a stable interior climate. Do not clean, bleach, dry-mount or overmat onto the inscriptions. Any future treatment belongs to a paper conservator.

8 Marketing Tips

8.1 Gallery listing

Yayoi Kusama (b. 1929), *Fruits*, 1984.

Screenprint, Abe 32, 30/100, signed, titled and dated in pencil.

Image $17\frac{7}{8} \times 20\frac{7}{8}$ in (45.4×53 cm); sheet $21\frac{1}{8} \times 24$ in (53.5×61 cm).

Printed by Ishida Ryoichi.

Lord & Guy, East Hampton, invoice 5 July 2013.

Evidence dossier, ConfirmArt CA-20260829-93D9D92A.

8.2 Promotional notes

Present the work as a numbered 1984 Ishida screenprint from the recorded still-life group, not as a later pumpkin poster and not as a studio-registered unique work. The supporting points are the correspondence with Abe 32, the pencil 30/100, the comparison with Christie's 18/100, and the 2013 invoice.

9 Conclusion

The following observations **correspond with** those made on recorded impressions of Abe 32 and on related Ishida-period screenprints of 1982–92. The sheet has passed the scrutinies documented here.

1. **Catalogue identification.** Composition and layout correspond with Abe no. 32, *Fruits*, 1984, printed by Ishida Ryoichi.
2. **Printed image, colour and texture.** Still life, colour, net drawing and motif placement correspond with Christie's 18/100, Sotheby's 68/100 and Toki-no-Wasuremono 25/100.
3. **Screenprint technique.** Discrete opaque layers, designed dots and visible paper tooth; not offset, not inkjet.
4. **Paper.** Cream wove sheet; no mill watermark in reflected light, which auction records of Abe 32 do not require.
5. **Sheet size.** Owner 21.1×23.9 in (53.6×60.7 cm) and invoice $21\frac{1}{10} \times 24$ in (53.6×61.0 cm) both correspond with the published sheet $21\frac{1}{8} \times 24$ in (53.5×61.0 cm).
6. **Image size.** Photographic estimate about 17.5×20.8 in (44.5×52.9 cm) against published $17\frac{7}{8} \times 20\frac{7}{8}$ in (45.4×53.0 cm) (width corresponds; height within camera geometry).
7. **Inscription formula.** Pencil, lower margin, left to right: edition, Japanese title, year, yayoi Kusama — the recorded sequence for this plate.
8. **Signature (calligraphic / forensic).** Lowercase yayoi, capital K, long terminal; continuous graphite in the later close-up; stroke construction and direction correspond with 18/100 and 1983–85 Christie's and Bonhams sheets. The photographs support the pencil as consistent with the artist's hand.
9. **Japanese title.** Same two characters and spacing as 18/100 and 25/100 of this plate.
10. **Year numerals.** 1984 with the same 1–9–8–4 construction as 18/100; a small second pass on the 9 is recorded as variation.
11. **Edition numerals.** 30/100 with the same slanted bar and compact 100; rounder side-started 0s also occur on recorded 1990 date zeros.
12. **Literature.** Cataloguing on the 2013 invoice corresponds with Abe 32 (Kusama 32, 30/100, sheet $21\frac{1}{10} \times 24$ in).

Heavier graphite in the first photographs, a restart on the 9, and rounder 0s are documented as variation within the comparable set, not as failed tests.

Reading of the evidence. The results of the tests listed above correspond with those obtained on verified originals of this edition. No inauthenticity concerns were found. On the images provided, the conclusion is **favourable to authenticity**: the sheet corresponds with an impression of Abe 32, and the inscriptions correspond with the artist's hand.



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10 Disclaimer / Legal note

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