



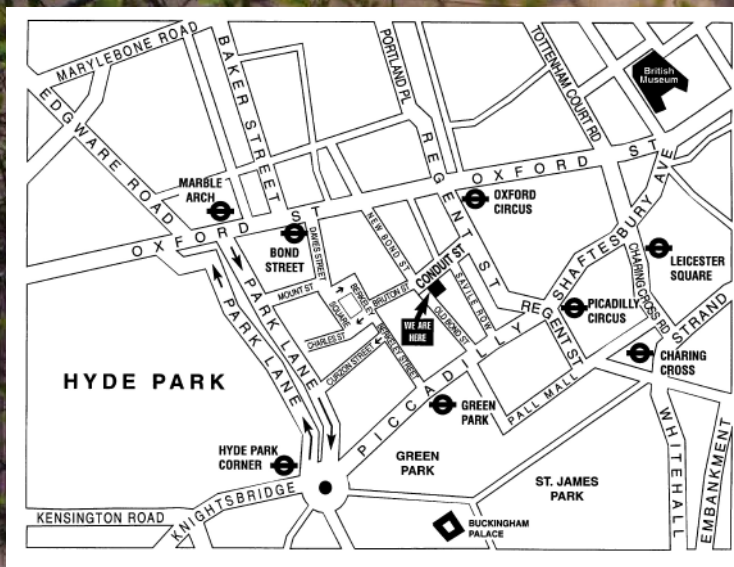
EDITIONS AND WORKS ON PAPER

Tuesday 5th December 2017

The Westbury Hotel, Mayfair, London







The Westbury Hotel, 37 Conduit Street, London W1S 2YF





AUCTION NO. 23

EDITIONS AND WORKS ON PAPER

Tuesday 5th December 2017, 2.00pm

The Westbury Hotel, 37 Conduit Street, London W1S 2YF

VIEWING: BY APPOINTMENT

27TH – 29TH NOVEMBER

220 Queenstown Road,
London SW8 4LP

Monday 27th November
10.00am – 5.30pm

Tuesday 28th November
10.00am – 5.30pm

Wednesday 29th November
10.00am – 5.30pm

VIEWING: 2ND – 5TH DECEMBER

The Westbury Hotel,
London W1S 2YF

Saturday 2nd December
12.00 noon – 6.00pm

Sunday 3rd December
12.00 noon – 6.00pm

Monday 4th December
9.30am – 7.30pm

Tuesday 5th December
from 9.00am – 12.00 noon

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SPECIALISTS

Rupert Worrall
Head of Prints and Editions

Alexander Hayter
International Head of Modern and
Contemporary Art and Editions

Robert Jones
Specialist - Prints and Editions

Sarah McLean
Cataloguer - Prints and Editions

BUYER'S PREMIUM (plus VAT)

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12% of hammer price in excess of £1,000,000

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Access our free live online bidding:
forumauctions.co.uk/BidFORUM

Catalogue price: £15 (£17 including postage)

Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Tuesday 5th of December. From Wednesday 6th of December, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. Items must be paid for and collected by Friday 22nd December.

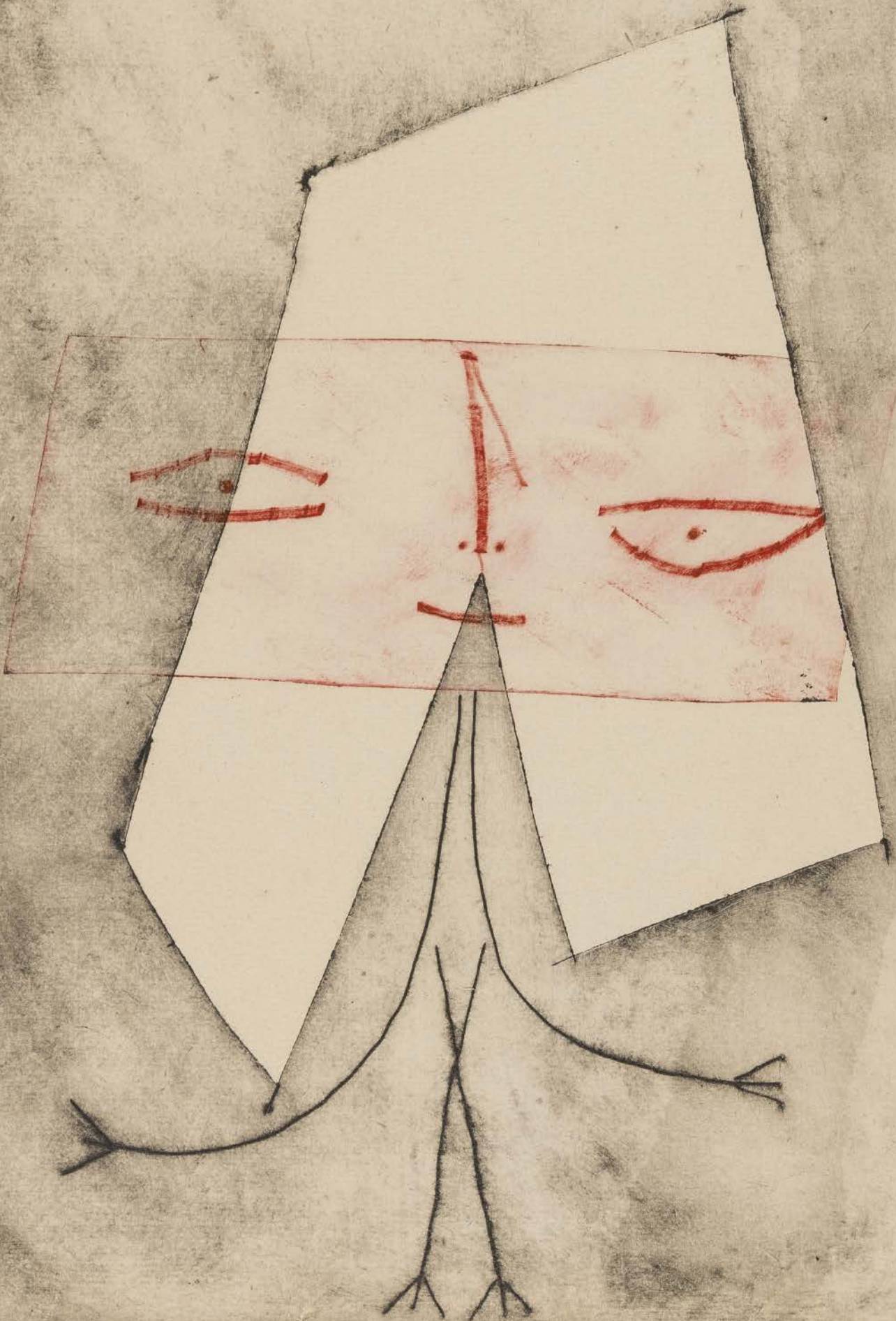
GENERAL INFORMATION FOR BUYERS AT AUCTION

1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
2. **Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
3. **Estimates.** Estimates are intended to indicate the hammer price that a particular lot may achieve. The lower estimate may represent the reserve price (the minimum price for which a lot may be sold) and cannot be below the reserve price. Estimates do not include the buyer's premium, VAT or other taxes and fees (where chargeable). Estimates may be altered by a saleroom notice.
4. **Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £100,000 of the hammer price, reducing to 24% of the hammer price from £100,001 to £1,000,000 and then 14.4% of the hammer price in excess of £1,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will pay a buyer's premium of 25% of the first £100,000 of the hammer price, reducing to 20% of the hammer price from £100,001 to £1,000,000 and then 12% of the hammer price in excess of £1,000,000, in all cases subject to VAT at 20% which may be reclaimed as input VAT or in the event of export outside the EU.
5. **Items with zero rated VAT.** Please note that VAT is not added to the buyers' premium on certain goods, such as qualifying books.
6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.**
7. **Export of goods.** If you intend to export goods you must find out in advance if
 - a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory
 - b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
8. **Bidding.** Bidding. Bidders will be required to register with us before bidding. Purchases will be invoiced to the buyer's registered name and address only. When first registering for an account with us you will need to provide us with proof of your identity in a form acceptable to us. **IN REGISTERING FOR ANY SALE YOU AGREE TO BE BOUND BY OUR TERMS AND CONDITIONS REGARDLESS OF YOUR METHOD OF BIDDING.**
9. **Commission bidding.** You may leave commission bids with us indicating the maximum amount (excluding the buyer's premium and/or any applicable VAT, fees or other taxes) you authorise us to bid on your behalf for a lot. We will execute commission bids at the lowest price possible having regard only to the vendor reserve and competing bids. We recommend that you submit commission bids using your account on our website.
10. **Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
11. **Methods of Payment.** We accept payments in UK Sterling securely over our website and accept all major debit and credit cards issued by a UK or EU bank, charging an additional 2.5% for credit cards only. We also accept bank transfers (details below), cash payments up to €15,000, and cheques if issued by UK banks only. All funds need to have cleared into our account before items are collected. For bank transfers, please quote the Invoice Number as the payee reference:
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Account name: Forum Auctions Limited
Account number: 12213079
Sort Code: 40-04-09
IBAN: GB07MIDL40040912213079
BIC: MIDLGB2106D
12. **Collection and storage.** Please note what the Terms of Sale say about collection and storage. It is important that you pay for and collect your goods promptly. Any delay may result in you having to pay storage charges of at least £1.50 per Lot per day as set out in Clause 7 of our Terms of Sale and interest charges of 1.5% per month on the Total Amount Due as set out in Clause 8 of our Terms of Sale.
13. **Loss and Damage to Goods.** We are not authorised by the FCA to provide insurance services. Liability for a lot passes to the buyer on the fall of the hammer or conclusion of an online auction (as applicable). In the event that you wish for us to continue to accept liability for your purchased lots this must be agreed with us in writing in advance of the sale and any agreed charges are payable before collection of the goods.
14. **Symbols within the catalogue**
 - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
 - b. **IMPORT** denotes that Import VAT at 5% is payable on the hammer price of the Lot.
 - c. **VAT** denotes that VAT at 20% is payable on the hammer price, which may be reclaimable as input VAT.
15. **Shipping.** We can help you arrange packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping.

EDITIONS AND WORKS ON PAPER



MODERN



1

Jean-Baptiste-Camille Corot (1796-1875)

LA RONDE GAULOISE

Cliché verre, printed in ochre ink, on machine wove paper, 1857, annotated in pencil on tab pasted to mount 'Epreuve d'ancien tirage', sheet 190 x 150mm (7½ x 5⅞in) (unframed)

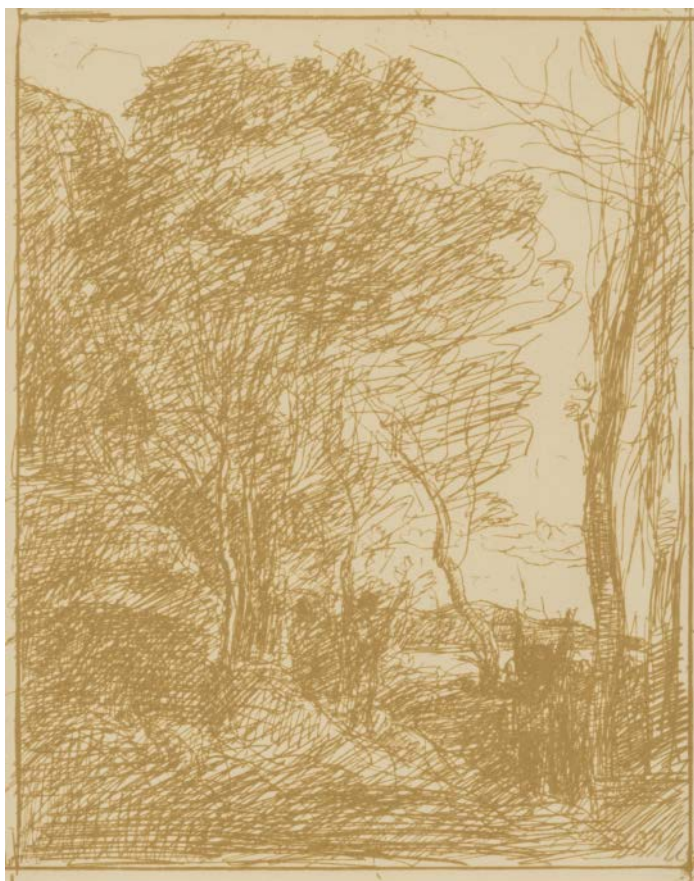
Provenance:

Coll. R.L. Mayer (annotated in pencil on tab pasted to mount)

Literature:

Delteil 66; Melot 66

£1,500 - 2,000



2

Emile Alfred Dezaunay (1854-1940)

PETITE FILLE

Etching and aquatint, printed in colours, with delicate plate tone, circa 1895-1900, on laid paper without watermark, signed in pencil lower right, platemark 410 x 315mm (16⅛ x 12½in), sheet 470 x 325mm (18½ x 12¾in) (unframed)

£1,500 - 2,000

3

Eduard Manet (1832-1883)

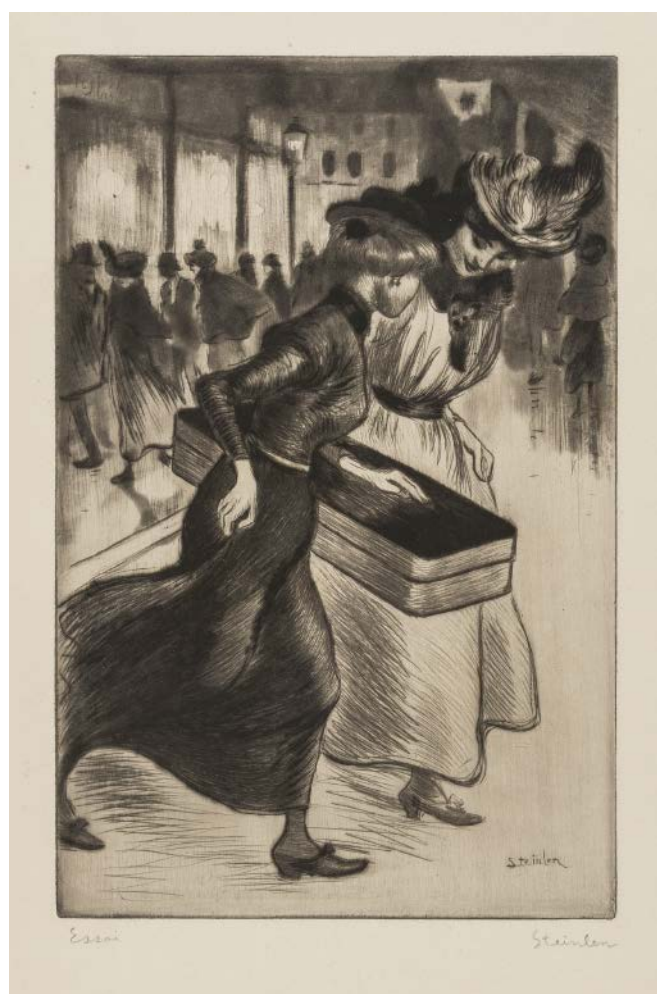
BERTHE MORISOT EN NOIR

Lithograph, 1872, the second state (of two), from the edition of 50 printed in 1884, on chine appliqué, with margins, 249 x 175mm (9¾ x 6⅞in) (unframed)

Literature:

Guerin 77; Harris 73

£7,000 - 9,000



4

Steinlen (Théophile Alexandre, 1859-1923)

LES DEUX TROTTINS

Drypoint and aquatint, circa 1902, a proof impression on cream wove paper, without watermark, signed in pencil lower right, and inscribed 'Essai' lower left, platemark 227 x 148mm (8⅞ x 5¾in), sheet 285 x 205mm (11¼ x 8⅞in) (unframed)

Literature:

Crauzat 65 iii/iii

£1,000 - 1,200



5

5

Henri Toulouse-Lautrec (1864-1901)

TRISTAN BERNARD (WITTROCK 240; ADHÉMAR 282)

Drypoint printed with tone, 1898, an artist's proof before the 1920 edition, and before steel facing, on cream laid paper, dedicated in ink by the subject to the art critic Théodore Duret, with margins, 168 x 100mm (6½ x 4in) (PL) (unframed)

£2,200 - 2,500



6

6

Henri Toulouse-Lautrec (1864-1901)

CAUDIEUX - PETIT CASINO (FROM LE CAFÉ CONCERT) (WITTROCK 25; ADHÉMAR 36)

Lithograph, 1893, from the edition of 500, on wove paper, printed by Ancourt & Cie, Paris, published by L'Estampe Originale, Paris, the full sheet, 440 x 320mm (17¼ x 12½in) (unframed)

£2,000 - 2,500



7

7

Henri Toulouse-Lautrec (1864-1901)

MADemoiselle MARCELLE LENDER, DEBOUT (WITTROCK 101; ADHÉMAR 134)

Lithograph printed in dark olive-green, the first state, 1895, signed with the red stamp of the artist, numbered 7/15 in pencil, from the edition of 30, published by Kleinmann, Paris, with his blindstamp, with margins, sheet 550 x 370mm (21½ x 14½in) (unframed)

£4,500 - 5,000

8

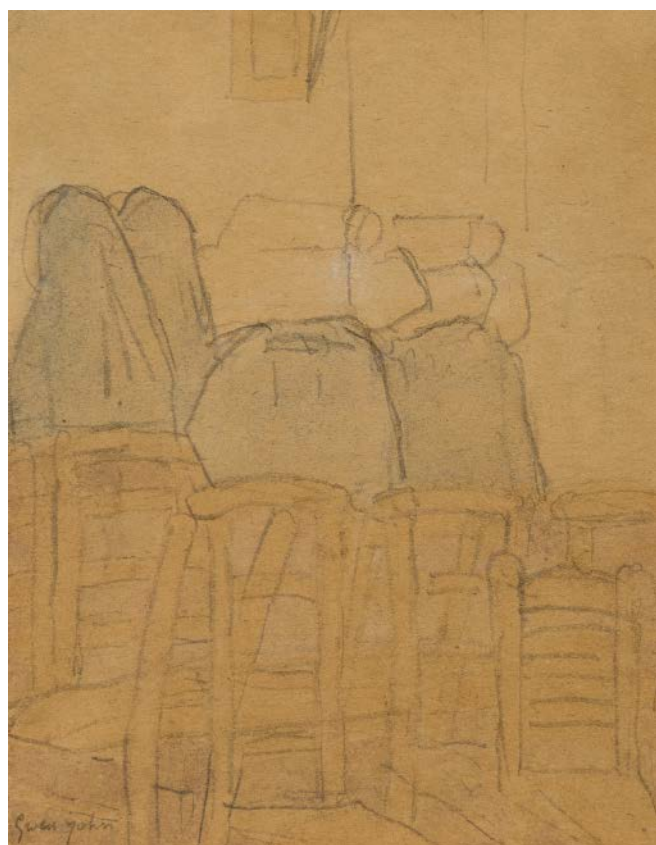
James Jacques Joseph Tissot (1836-1902)

PROMENADE DANS LA NEIGE

Etching and drypoint, 1880, a fine impression on cream laid paper with watermark 'D&C Blauw', signed in pencil lower left and bears artist's red stamp lower right, platemark 560 x 260mm (22 x 10¼in), sheet 620 x 450mm (24½ x 17¾in) (unframed)

Literature:
Wentworth 48

£4,000 - 5,000



9

Gwen John (1876-1933)

TWO NUNS AND ORPHANS IN A CHURCH

Pencil and watercolour on paper, c.1925, signed in pencil at lower left, 16 x 12.2cm (6¼ x 4¾in)

Provenance:
The artist's estate EJ 965, Ex-Cat 104
Anthony d'Offay, London
Anthony Hepworth, Bath

£2,000 - 3,000



10

10
James Abbott McNeill Whistler (1834-1903)

LONG LAGOON

Etching in brown ink, circa 1883, on laid paper, Kennedy's second state (of two), signed in pencil with the butterfly and annotated 'imp' on the tab, the full sheet, 150 x 225mm (5 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) unframed

£5,000 - 6,000

11
James Abbott McNeill Whistler (1834-1903)

VITRÉ: THE CANAL

Lithograph, on cream laid paper with indistinct text-based watermark, 1893, signed with butterfly monogram in pencil lower right, only state, sheet 295 x 200mm (11 $\frac{1}{2}$ x 7 $\frac{7}{8}$ in) (unframed)

Literature:
Chicago (Spink et al) 63

£2,500 - 3,000

12
James Abbott McNeill Whistler (1834-1903)

NUDE MODEL RECLINING

Lithograph, on cream laid paper with partial watermark of Strasbourg lily and initials 'LVG', 1893, Chicago's third state (of three), sheet 255 x 345mm (10 x 13 $\frac{1}{2}$ in) (unframed)

Literature:
Chicago (Spink et al) 73 iii/iii; Levy 75

£3,500 - 4,000



11



12

Ian Hamilton Finlay (1925-2006)

Etched glass on wooden base, c.1968, possibly unique,
453 x 378mm (17¾ x 14¾in) (overall)

£2,000 - 3,000 ARR



Ian Hamilton Finlay (1925-2006)

Screenprint in colours, 1971, from the edition of 350, on wove paper, with the original signed and numbered folder and essay by Professor Stephen Bann, published by Wild Hawthorn Press, Lanark, overall size 305 x 270mm (12 x 10½in)

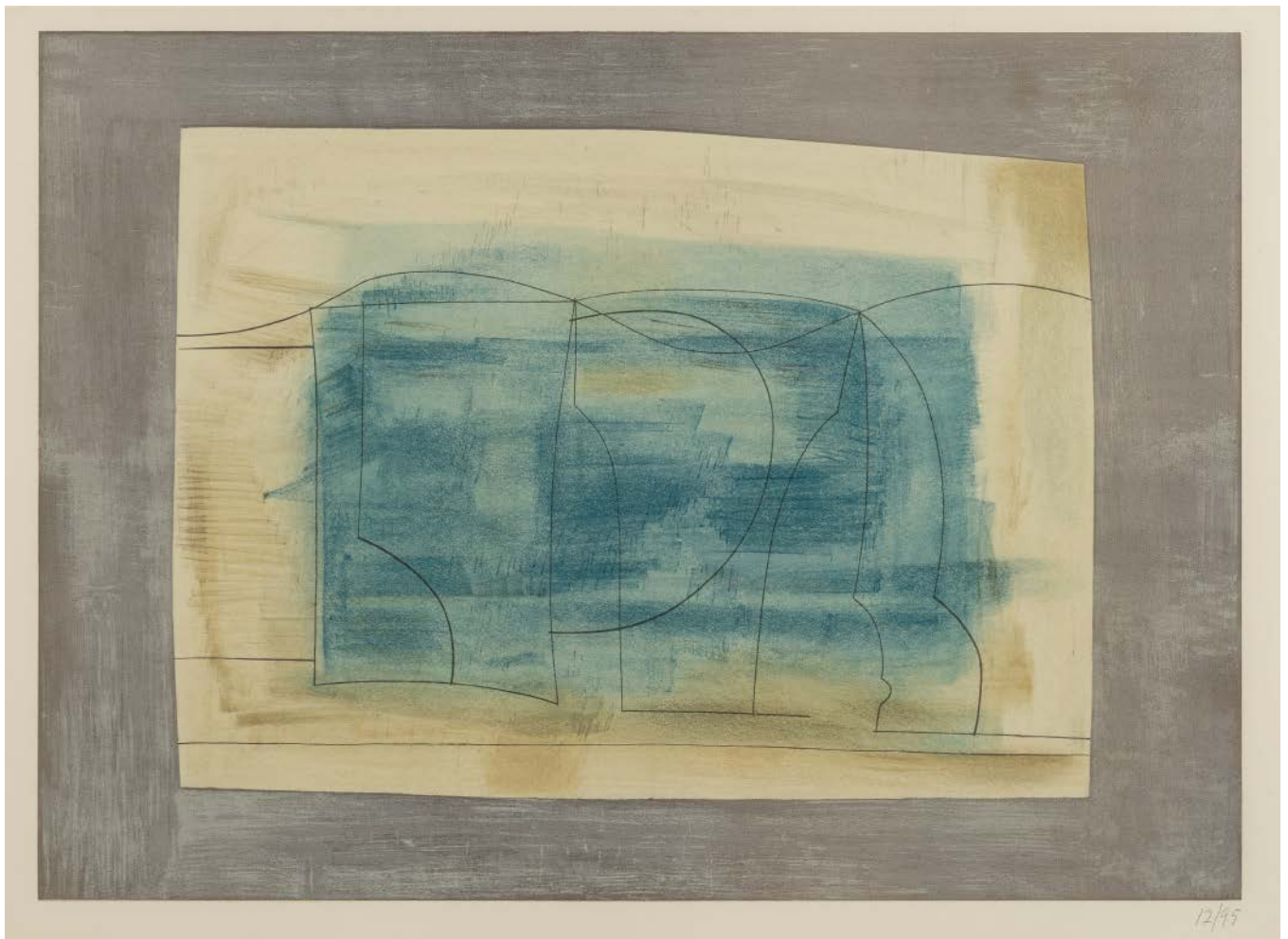
£300 - 500 ARR



Ian Hamilton Finlay (1925-2006)

Glazed ceramic tile, c.1975, possibly unique, 15.2cm (6in) (diameter)

£1,000 - 1,500 ARR



16

16

Ben Nicholson O.M. (1894-1982)

STILL LIFE

Lithograph printed in colours, 1962, signed in ink verso, numbered from the edition of 95 in pencil, on Arches paper, printed and published by Murlot, Paris, with full margins, sheet 470 x 660mm (18½ x 25¾in)

£2,000 - 3,000

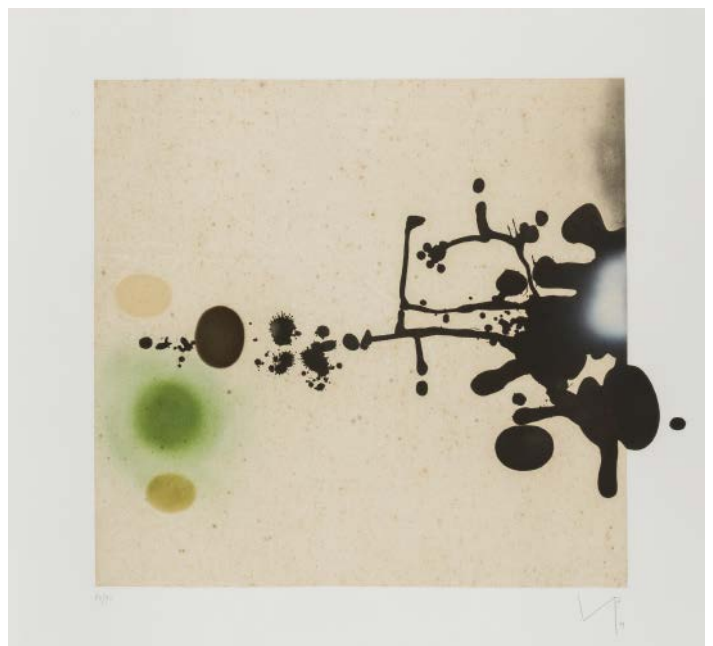
17

Victor Pasmore (1908-1988)

SENZA TITOLO 2 (LYNTON G.53)

Etching with aquatint printed in colours, 1988, signed and numbered from the edition of 90 in pencil, on Fabriano paper, printed by Vigna Antoniniana Stamperia d'arte, Rome, published by Marlborough Graphics, Ltd, London/ 2RC Edizioni d'Arte, Rome, with margins, sheet 975 x 1000mm (38¾ x 39¾in) (unframed)

£600 - 800



17



18

18

Edward Wadsworth (1889-1949)

LADLE SLAG, OLD HILL, I (COLNAGHI 146; GREENWOOD W/C 5)

Lithograph printed in black, 1919/20, signed, dated and numbered from the edition of 40, on tissue-thin Japan paper, with margins, 370 x 490mm (14½ x 19¼in) (I)

£2,000 - 3,000

19

Christopher Richard Wynne Nevinson (1889-1946)

LOVERS (BLACK 62)

Drypoint, 1919, an excellent tonal impression with rich burr, signed in pencil, on watermarked F. J. Head & Co. hand-made laid, from the proposed edition of 25, with full margins, 275 x 175mm (10¾ x 6¾in) (PL)

£5,000 - 7,000



19

20

Margaret Rose Preston (1875-1963)

FLOWERS IN JUG

Woodcut printed in black with hand-colouring, c.1929, signed in pencil, on tissue-thin laid paper, loose as issued within the original white cloth portfolio; together with Margaret Preston: Recent Paintings, 1929, with the complete set of colour facsimile plates as issued, the book numbered from the edition of 250 in pencil, published by S. Ure Smith and L. Gellert, Sydney, 330 x 265 x 38mm (13 x 10½ x 1½in) (overall)

£2,500 - 3,500



21

William Greengrass (1896-1970)

CONVOLVULUS

The rare linocut printed in colours, 1937, a richly inked impression, signed and numbered from the edition of 50 in pencil, on buff oriental tissue paper, with full margins, 247 x 261mm (9¾ x 10¼in) (B) (unframed)

Literature: "British Prints from the Machine Age 1914-1939", Clifford S. Ackley, Thames and Hudson, Museum of Fine Arts Boston, 2008, p.173, plate 101.

£3,000 - 5,000 ARR

22

Edith Mary Lawrence (1890-1973)

PLANT IN A POT

Linocut printed in colours, c.1930, an excellent, richly inked impression, signed and inscribed from the edition of 50, on buff oriental tissue paper, with full margins, 333 x 233mm (13 x 9½in) (B) (unframed)

£2,000 - 3,000



23

Edith Mary Lawrence (1890-1973)

PORT

The rare linocut printed in colours, c.1930, an excellent, richly inked impression, signed and numbered from the edition of 50 in pencil, on buff oriental laid tissue paper, with full margins, 310 x 220mm (12¼ x 8¾in) (B) (unframed)

£5,000 - 7,000



24

Edith Mary Lawrence (1890-1973)

FRANCE

The scarce linocut printed in colours, 1931, an excellent, richly inked impression, signed and inscribed from the edition of 50 in pencil, on buff oriental laid tissue paper, with full margins, 239 x 333mm (9 $\frac{3}{8}$ x 13 $\frac{1}{8}$ in) (B) (unframed)

Another impression in the collection of Christchurch Art Gallery, New Zealand (collection of Rex Nan Kivell, 1953)

£5,000 - 7,000



25

Georges Braque (1882-1963)

DES OISEAUX (VALLIER 182)

Etching with aquatint printed in colours, 1962, signed and inscribed 'H.C.' in pencil, an hors de commerce impression aside from the edition of 150, on wove paper, with full margins, 340 x 457mm (13 $\frac{3}{8}$ x 18in) (I) (unframed)

£5,000 - 7,000

ARR



26

Georges Braque (1882-1963) (after)

LES MARTINETS (MAEGHT 1036)

Lithograph printed in colours, circa 1955, signed and numbered from the edition of 275 in pencil, on wove paper, published by Maeght, Paris, with margins, 100 x 210mm (3 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in) (I) (unframed)

£1,000 - 1,500

IMPORT

27

Marc Chagall (1887-1985) (after)

LA SIRENE

Woodcut printed in colours, 1950, signed and numbered in Roman numerals from the edition of 100 in pencil, on Van Gelder Zonen wove paper, with full margins, sheet 335 x 228mm (13¼ x 9in) (unframed)

£4,000 - 6,000



28

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPHE I-IV

A set of four volumes, 1960-1974, comprising 28 lithographs, most printed in colours, with text in German, the lithographs printed by Mourlot Frères, Paris, bound in boards, with the original lithographed paper wrappers, overall 325 x 250mm (12¾ x 9¾in) (Vol) (4)

£1,800 - 2,000

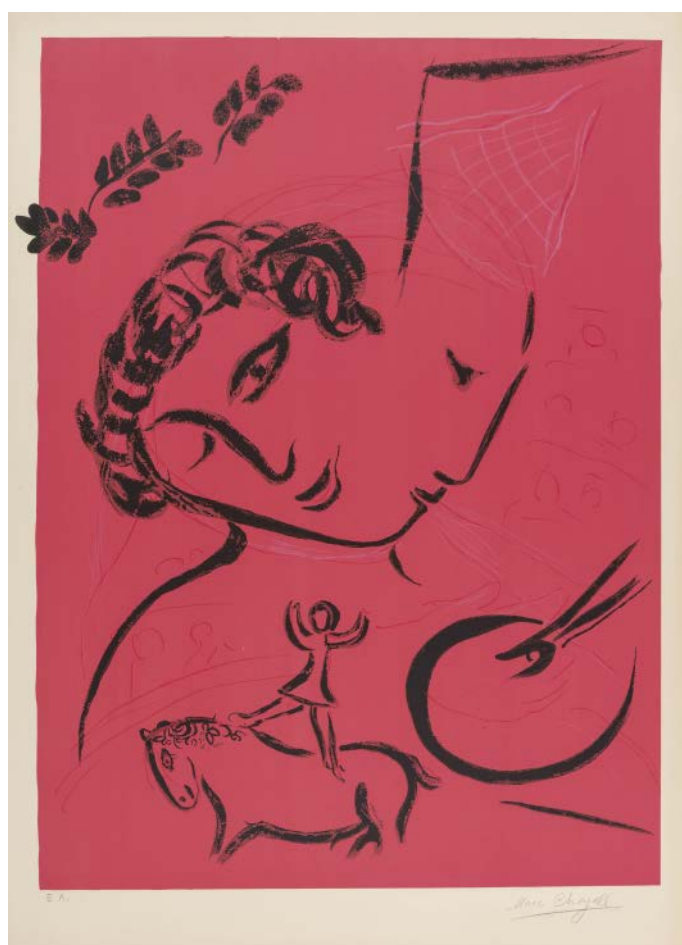
29

Marc Chagall (1887-1985)

MOSES (MOURLOT 229)

Lithograph printed in colours, 1960, signed and inscribed 'E.A.' in pencil, a proof aside from the edition of 50, on Arches paper, with full margins, 758 x 535mm (29¾ x 21in) (unframed)

£4,000 - 5,000



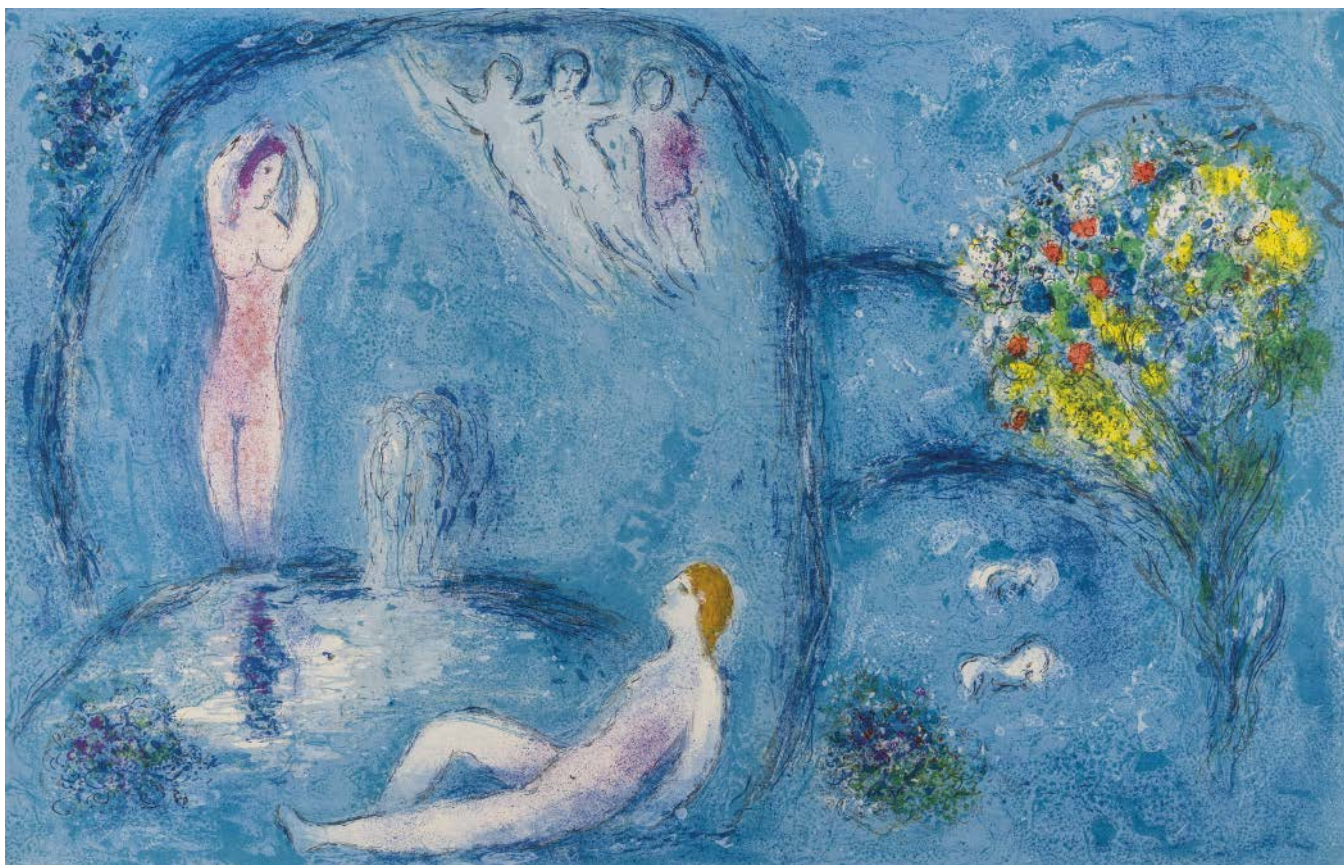
30

Marc Chagall (1887-1985)

LE PEINTRE EN ROSE (MOURLOT 224)

Lithograph printed in colours, 1959, signed and inscribed 'E.A.' in pencil, a proof aside from the edition of 30, with full margins, 762 x 555mm (30 x 21⅞in) (unframed)

£5,000 - 7,000



31

Marc Chagall (1887-1985)

LA CAVERNE DES NYMPHES (FROM DAPHNIS ET CHLOÉ) (MOURLOT 321)

Lithograph printed in colours, 1961, a proof without the centrefold aside from the edition of 250, on Arches paper, the full sheet, 422 x 641mm (16½ x 25¼in) (unframed)

£7,000 - 9,000 ARR

32

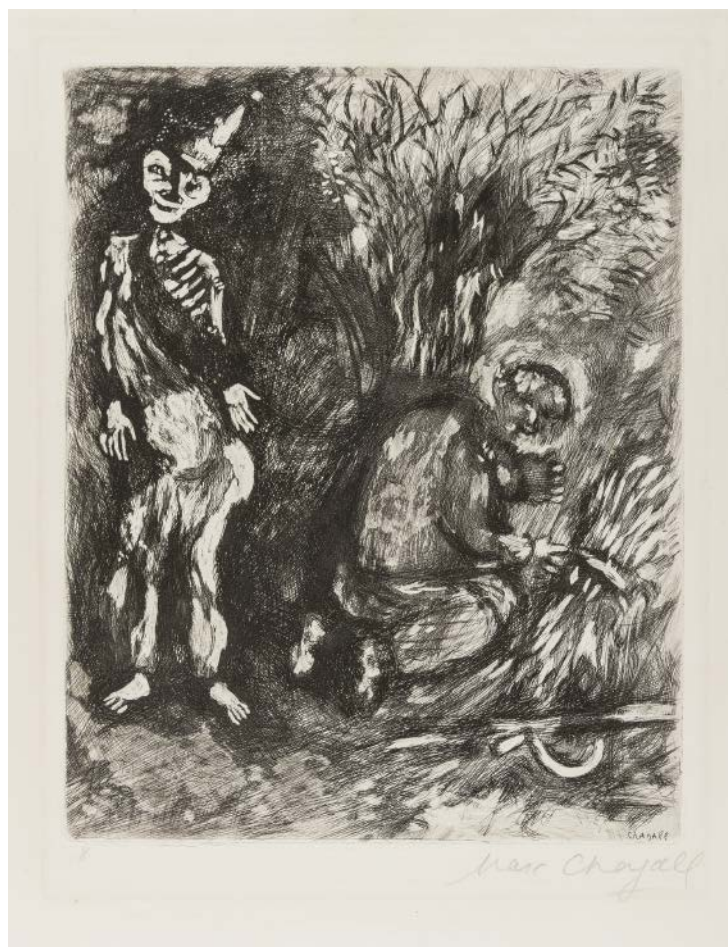
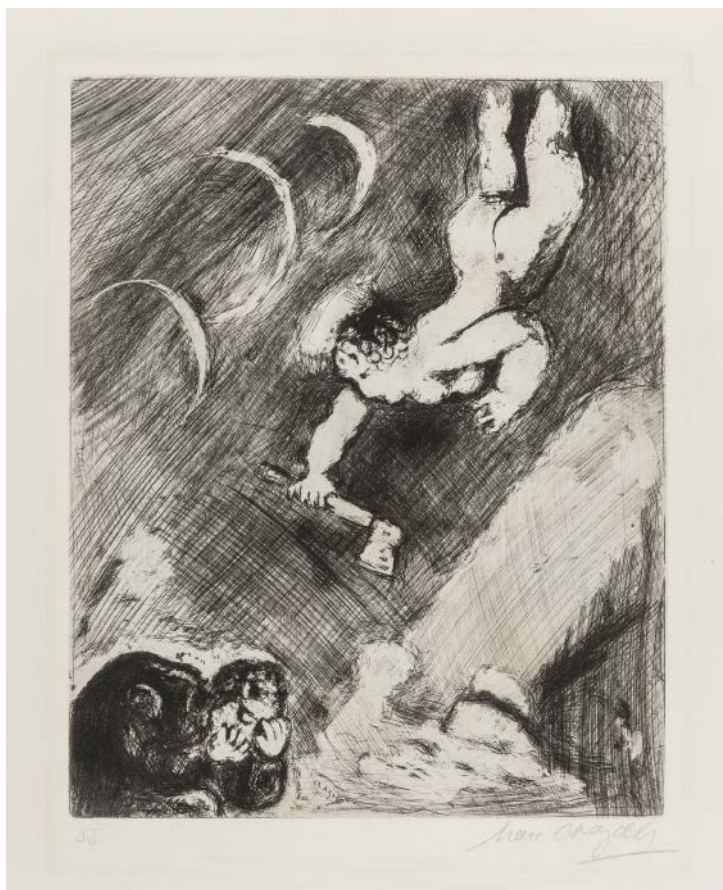
Marc Chagall (1887-1985)

BUCHERON AND MERCURY (PLATE 52 FROM FABLES OF FONTAINE)
(CRAMER 22)

Etching, 1952, signed and inscribed '52' in pencil, from the total edition of 200, on Montval paper, printed by Maurice Potin, published by Tériade Éditeur, Paris, with full margins, sheet 420 x 340mm (16 x 13³/₈in) (unframed)

£600 - 800

ARR



33

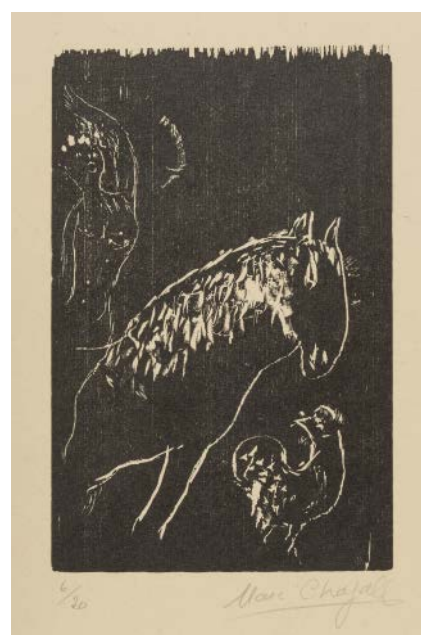
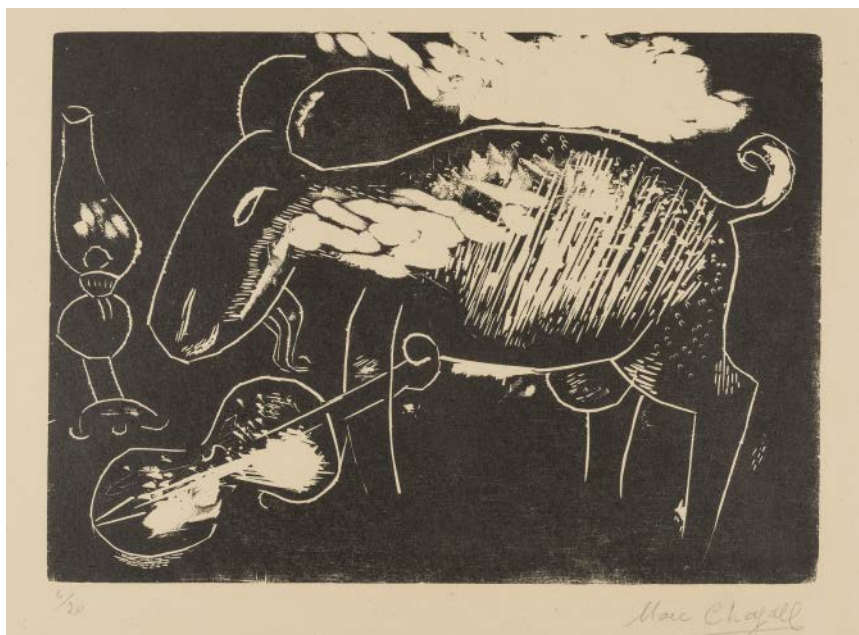
Marc Chagall (1887-1985)

DEATH AND THE WOODSMAN (PLATE EIGHT FROM FABLES OF FONTAINE)
(CRAMER 22)

Etching, 1952, signed and inscribed '8' in pencil, from the total edition of 200, on Montval paper, printed by Maurice Potin, published by Tériade Éditeur, Paris, with full margins, sheet 420 x 340mm (16 x 13³/₈in) (unframed)

£600 - 800

ARR



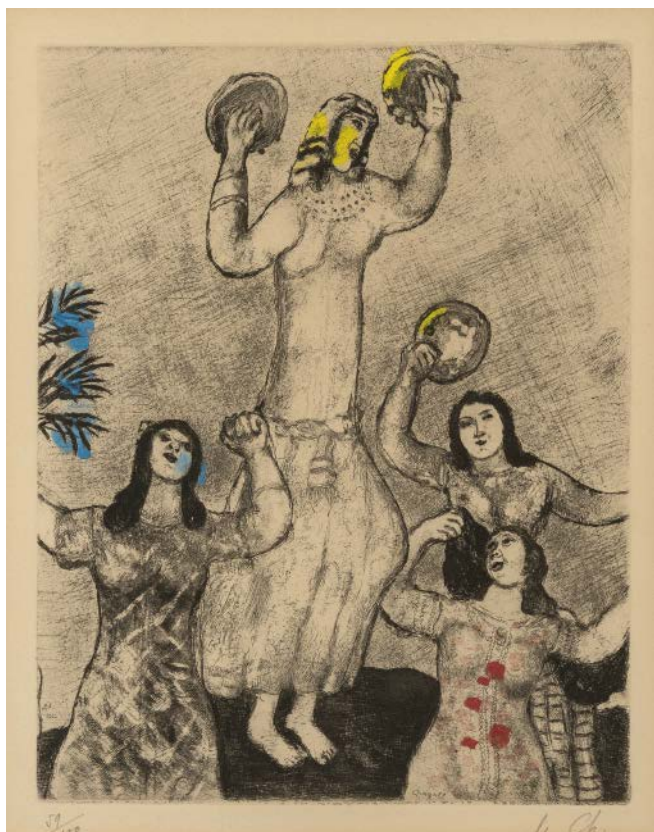
34 Marc Chagall (1887-1985)

LE JUIF PRIANT; JUIF A LA THORA, LA MAISON, L'HOMME AU SAC; CHEVRE ET VIOLIN; L'ECUYERE ET LE COQ (KORNFIELD 31 III B, 35C, 32 IV, 33 II B, 34 II B AND 84 III B)

Six wood engravings, executed in 1922-23 but printed later, each signed and numbered from the edition of 20, on japan paper, with full margins, each 474 x 331 mm (18 7/8 x 13 in) (unframed) (6)

£10,000 - 15,000 ARR





35



36



37

35

Marc Chagall (1887-1985)

DANCE OF MIRIAM (FROM BIBLE) (CRAMER BOOKS 30)

Etching with hand colouring in watercolours, 1958, initialled and numbered from the edition of 100 in pencil, on Arches wove paper, with margins, 290 x 228mm (11 $\frac{3}{8}$ x 8 $\frac{3}{4}$ in) (I)

£1,500 - 2,000

36

Antoni Clavé (1913-2005)

GANTS NOIRS ET FICELLES (PASSERON 311)

Etching with aquatint, embossing, lithograph and collage in colours, 1973, signed, dedicated and inscribed 'e.a.' in pencil, an artist's proof aside from the edition of 75, on wove paper, the full sheet printed to the edges, 760 x 565mm (29 $\frac{7}{8}$ x 22 $\frac{1}{4}$ in)

£500 - 700

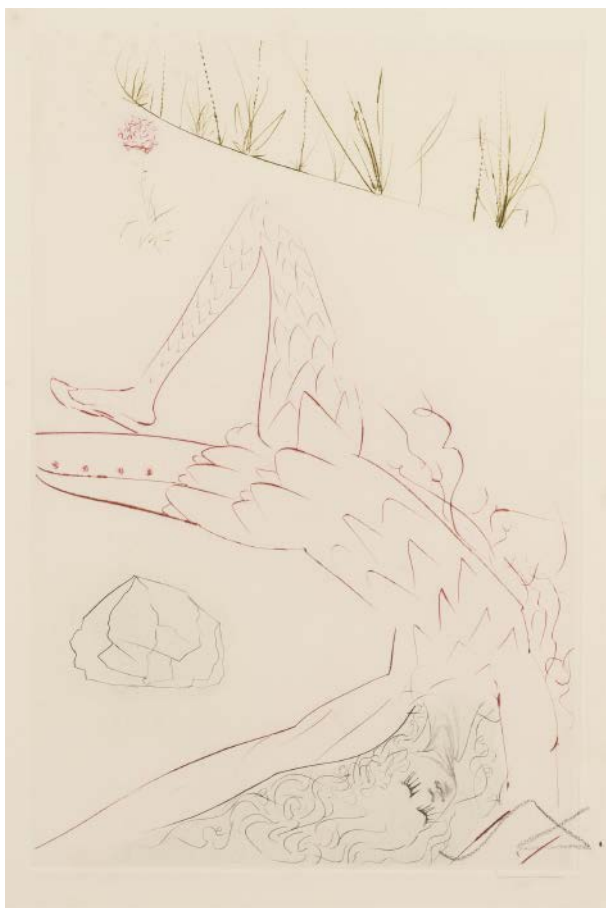
37

Antoni Clavé (1913-2005)

UNTITLED

Etching with aquatint printed in colours, circa 1975, signed and dedicated in pencil, aside from the edition of 75, on wove paper, the full sheet printed to the edges, 770 x 565mm (30 $\frac{1}{4}$ x 22 $\frac{1}{4}$ in)

£500 - 700



38

38
Salvador Dalí (1904-1989)

TRISTAN WOUNDED (FROM TRISTAN AND ISEULT) (M & L 411; FIELD 70-10-G)

Etching with drypoint printed in colours, 1970, signed in pencil, the edition was 115, on Arches paper, printed by Ateliers Rigal, Paris, published by Pamela Verlag, Geneva, with margins, 400 x 265mm (16 x 10½in) (PL)

£500 - 700 ARR

39
Salvador Dalí (1904-1989)

THE STAG REFLECTED IN THE WATER (FROM LA FONTAINE'S BESTIARY DALINIZED) (M & L 659; FIELD 74-1-G)

Etching with drypoint and pochoir printed in colours, 1974, signed and numbered from the edition of 250 in pencil, on Arches paper, printed by Ateliers Rigal, published by Mouret, Paris, with margins, 580 x 400mm (22¾ x 15¾in) (PL)

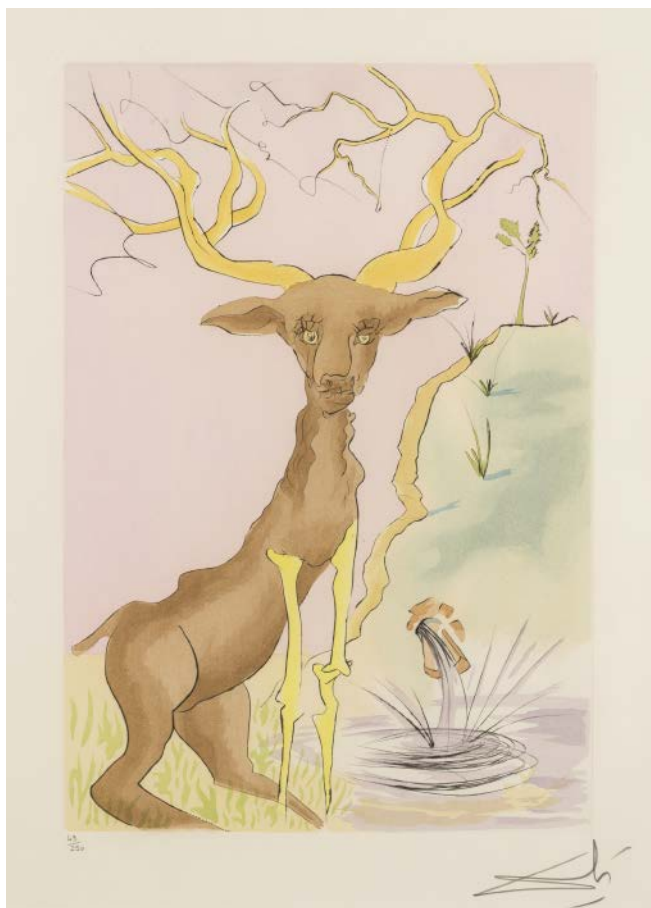
£600 - 800 ARR

40
Salvador Dalí (1904-1989)

PORTRAIT OF GOYA (FROM LES CAPRICES DE GOYA DE DALI) (M & L 848B; FIELD 77-3-80)

Etching with pochoir printed in colours, 1977, signed and inscribed 'E.A.' in pencil, one of twenty artist's proofs aside from the edition of 200, on Rives paper, printed by Ateliers Rigal, published by Berggreuen Editions, Paris, sheet 445 x 306mm (17½ x 12in)

£400 - 600 ARR



39



40

41

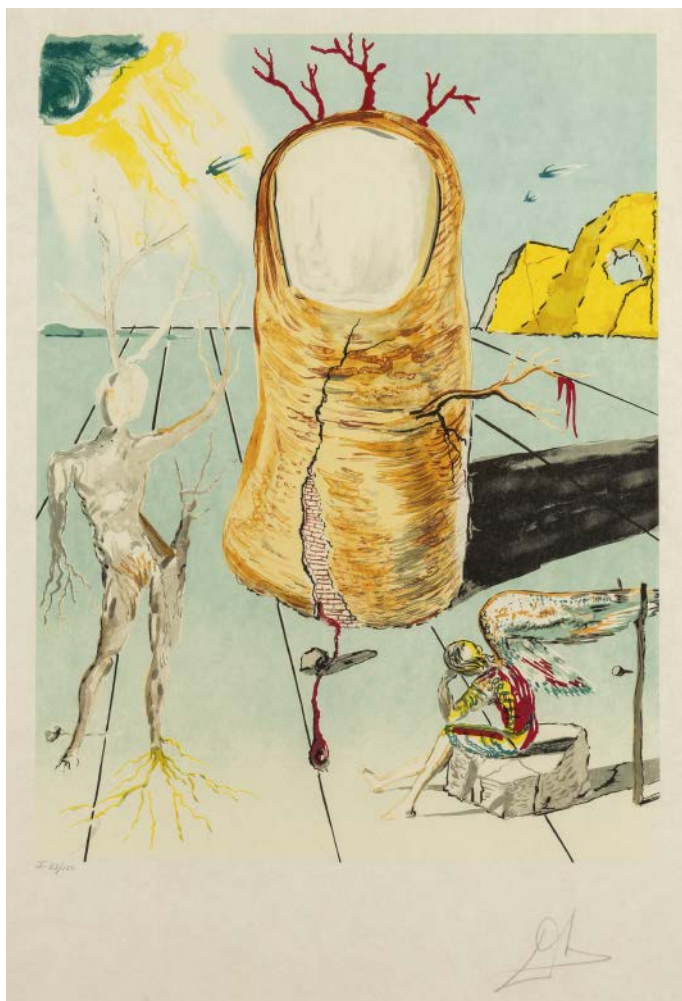
Salvador Dali (1904-1989)

PORTRAIT OF LA FONTAINE (FROM LA FONTAINE'S BESTIARY DALINIZED)
(M & L 653; FIELD 74-1-A)

Etching with drypoint, 1974, signed and numbered from the edition of 250 in pencil, on Arches paper, printed by Ateliers Rigal, published by Mouret, Paris, with full margins, sheet 760 x 560mm (29 $\frac{7}{8}$ x 22in) (unframed)

£300 - 500

ARR



42

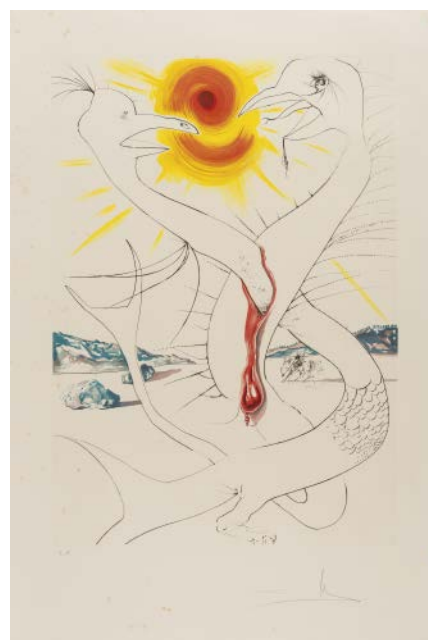
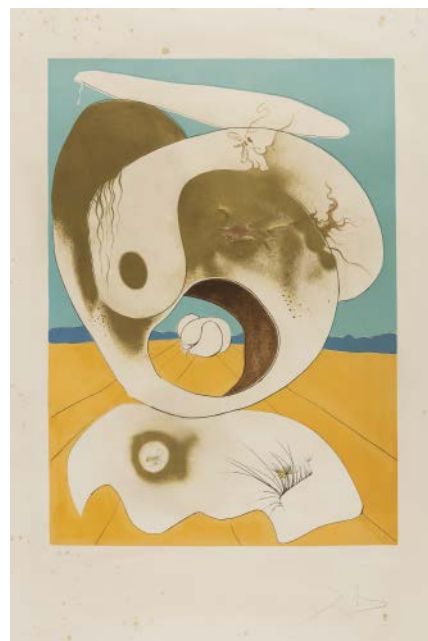
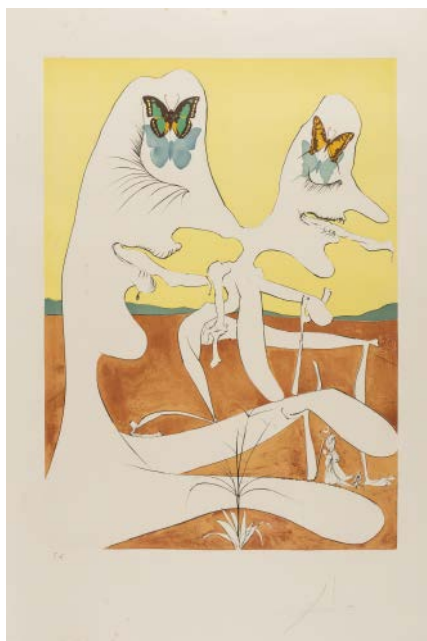
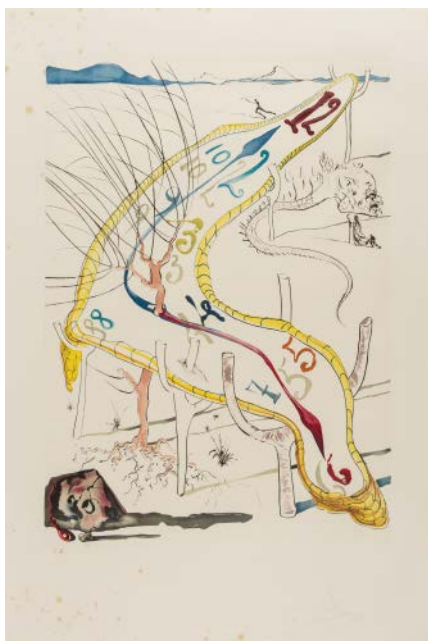
Salvador Dali (1904-1989)

THE VISION OF THE ANGEL OF CAP CREUS (THE THUMB) (M & L 1581;
FIELD 80-8)

Lithograph printed in colours, 1979, signed, inscribed 'I' and numbered from the edition of 150 in pencil, on Japon paper, published by Levine and Levine for DALART, New York, with margins, 570 x 430mm (22 $\frac{1}{2}$ x 17in) (I)

£600 - 800

ARR



43

Salvador Dalí (1904-1989)

LA CONQUETE DU COSMOS (M & L 643-645, 648-650; FIELD 74-12 B,C,E,F,I & K)

The portfolio of six etchings with aquatint and lithograph printed in colours, 1974, each signed and inscribed 'EA' in pencil, artist's proofs aside from the edition of 195, on Arches paper, published by Jean Lavigne, Paris, the full sheets, loose in the original black linen covered folder with a design by Dalí in gold on the uppers, each sheet, 990 x 699mm (39 x 27¼in) (6) (folio)

£6,000 - 8,000 ARR



44

Salvador Dali (1904-1989)

VARIOUS PLATES

Seventeen prints of various media, including woodcuts, lithographs and offset lithographs, some with crayon or pencil inscriptions, the largest 760 x 490mm (30 x 19¼in) (I) (17)

£700 - 900

45

Raoul Dufy (1877-1953)

ORPHEE

Woodcut, 1911, signed and inscribed 'Souvenir a Madame G. Reval' in pencil, on China paper, sheet 254 x 203mm (10 x 8in) (unframed)

£1,500 - 2,000 ARR



45

46

Raoul Dufy (1877-1953)

FLUCTUAT NEC MERGITUR

Lithograph with handcolouring in watercolour, signed in pencil, sheet 446 x 568mm (17½ x 22¾in)

£3,500 - 4,000 ARR



46

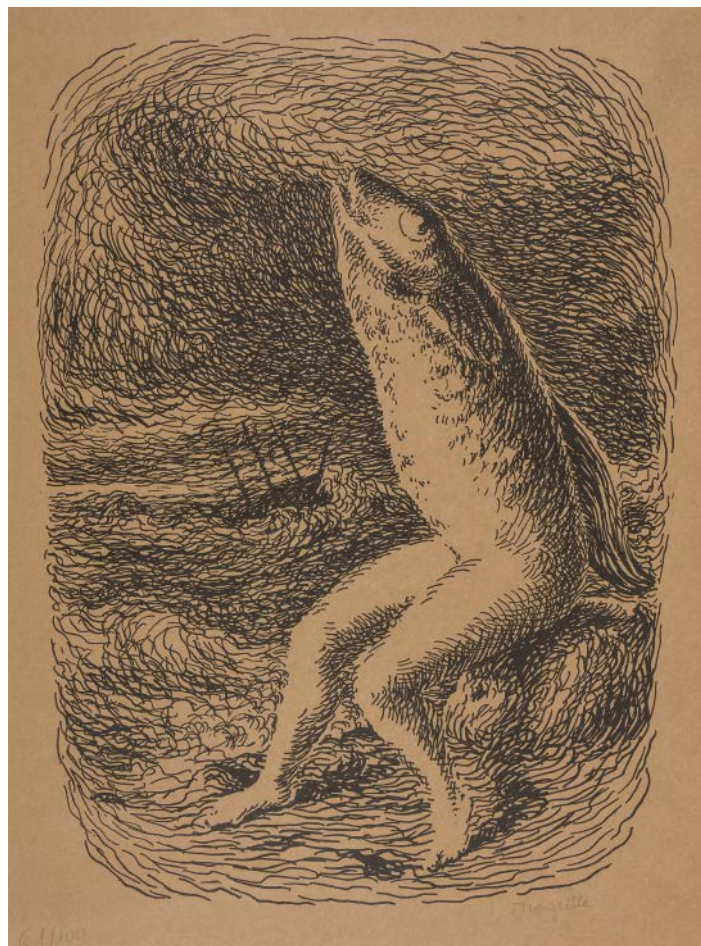
47

Andre Lhote (1885-1962)

LE MARIN AT LA MARTINIQUE

Lithograph printed in colours, circa 1930, signed and inscribed 'epreuve d'artiste' in pencil, an artist's proof aside from the edition of 150, with full margins, sheet 475 x 323mm (18¾ x 12¾in) (unframed)

£1,200 - 1,500



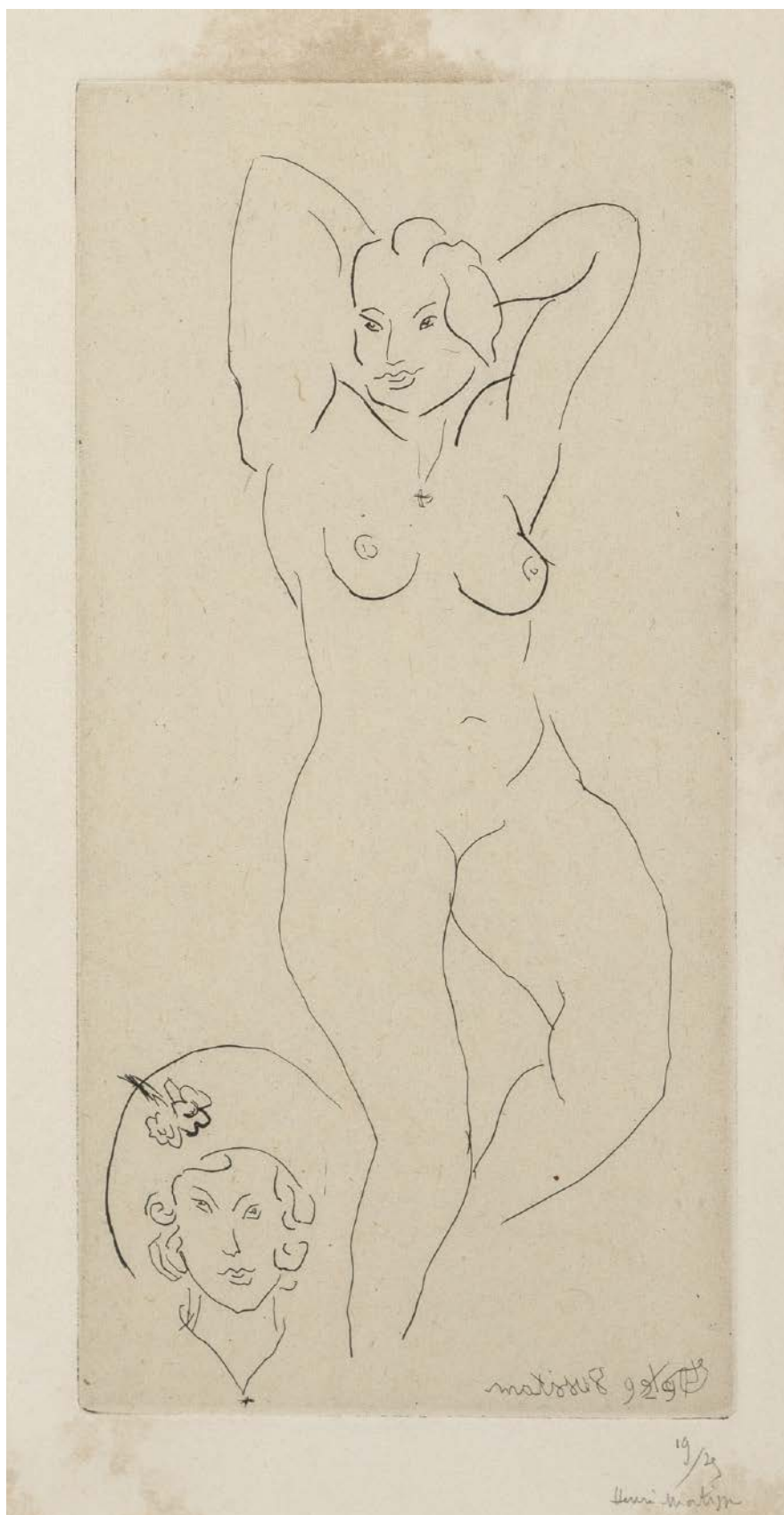
48

Rene Magritte (1898-1967)

LES CHANTS DE MALDOROR

Lithograph, 1948, signed and numbered from the edition of 100 in pencil, on brown wove paper, 425 x 317mm (16¾ x 12½in) (I)

£1,500 - 2,000



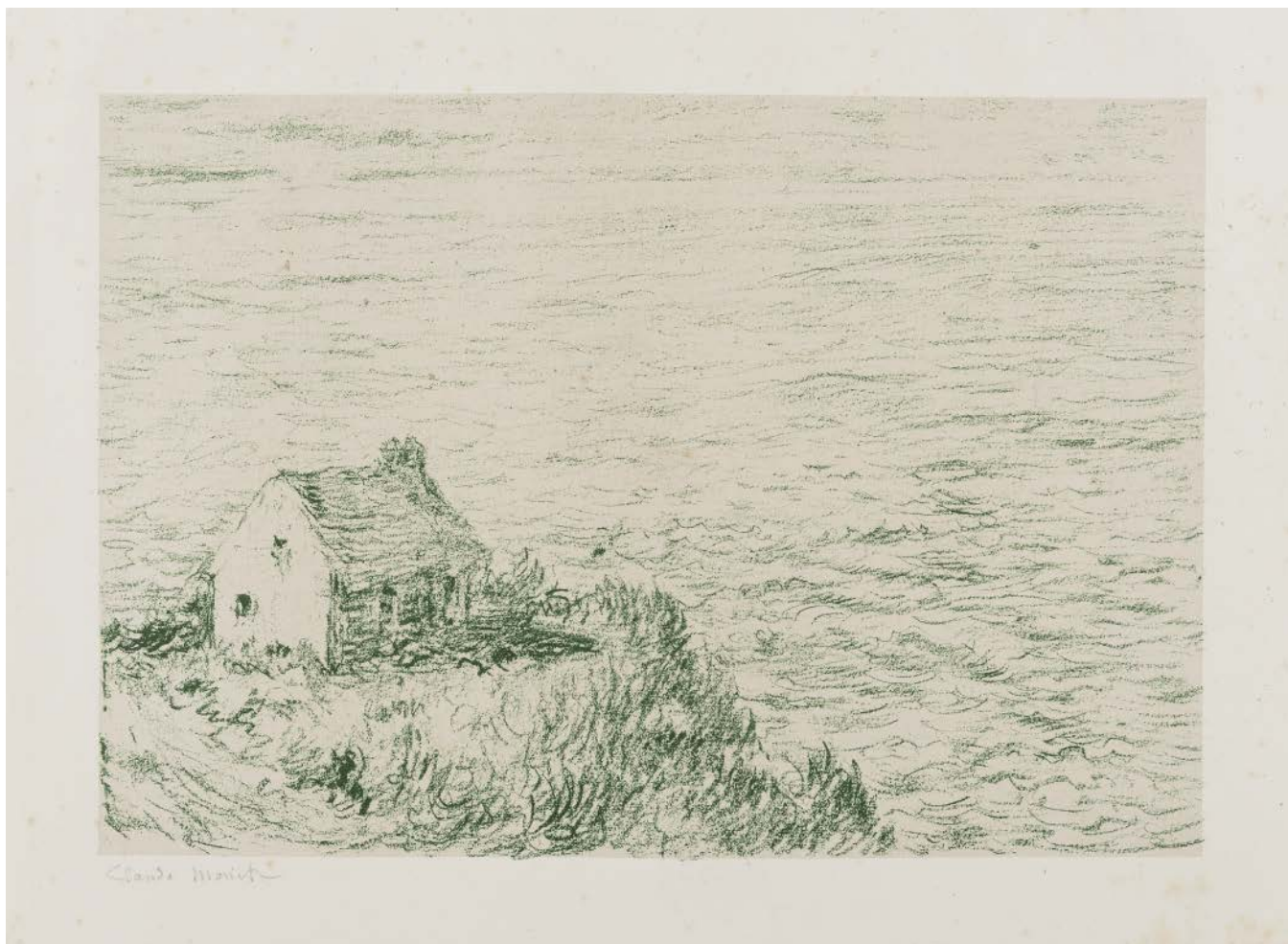
49

Henri Matisse (1869-1954)

NU EPOQUE DU CHAPEAU JAUNE (DUTHUIT 220)

Etching, 1929, signed and numbered from the edition of 25 in pencil, on Chine applique, with full margins, sheet 248 x 120mm (9¾ x 11¾in)

£5,000 - 7,000 ARR



50

Claude Monet (1840-1926) & George-William Thornley (1875-1935)

LA DOUANE, EFFET DE L'APRÈS-MIDI

Lithograph printed in colours, circa 1890, signed by Monet in pencil, a proof aside from the edition of 25, on Chine Applique supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 297 x 378mm (11 $\frac{7}{8}$ x 14 $\frac{7}{8}$ in) (unframed)

£8,000 - 12,000



51

Pablo Picasso (1881-1973)

COLOMBE VOLANT (BLOCH 712; MOURLOT 214)

Lithograph printed in colours, 1952, signed and numbered from the edition of 200 in pencil, on Arches paper, with full margins, sheet 551 x 765mm (21¾ x 30½in) (unframed)

£6,000 - 8,000



52

Pablo Picasso (1881-1973)

FEMME (BLOCH 865; CRAMER 94)

The rare drypoint on celluloid printed in colours, 1958, a proof aside from the edition of 40, the full sheet, 342 x 230mm (13½ x 9in) (unframed)

£8,000 - 10,000 ARR



*Pour Frelaut
Picasso*

53

Pablo Picasso (1881-1973)

ACCOUPLEMENT II (BAER 379 IV A/C; BLOCH 263)

Etching with drypoint, 1933, printed 1942, signed and inscribed 'Pour Frelaut' in multi-coloured crayon, one of a few proofs before steelfacing, on Montval laid paper with the Picasso watermark, with full margins, 199 x 278mm (7¾ x 10¾in) (unframed)

£22,000 - 25,000 ARR

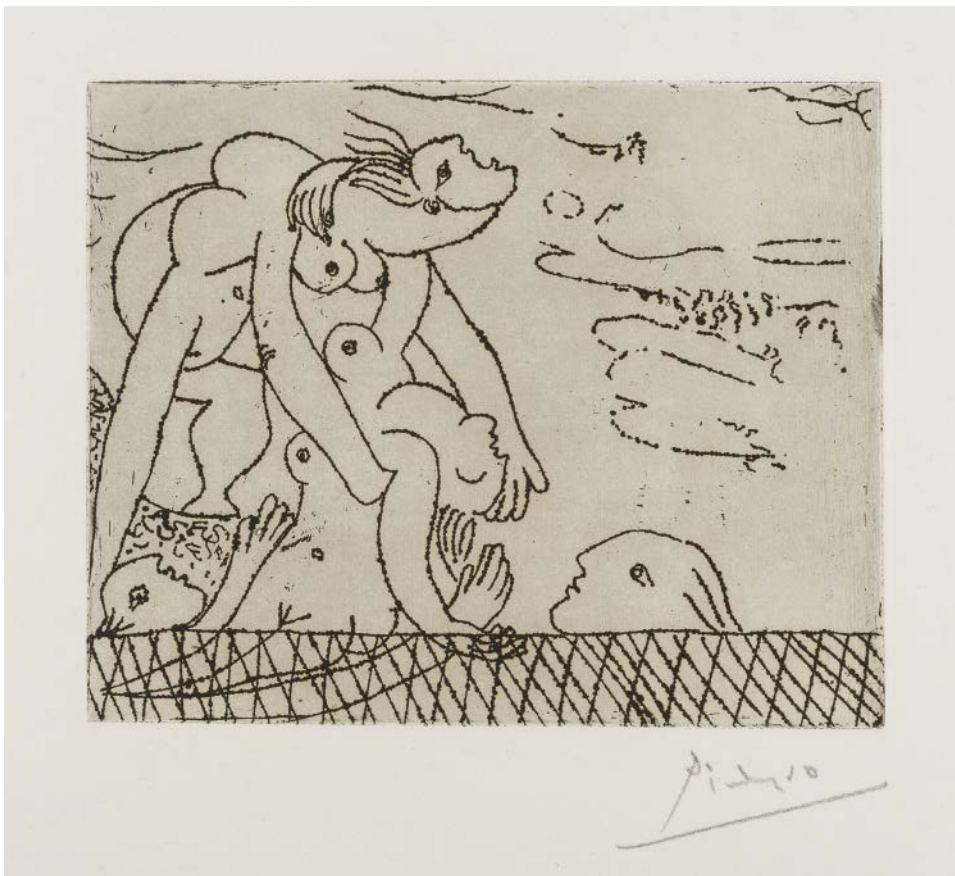


54

Pablo Picasso (1881-1973)

Portrait de la famille Ingresque
(REUSE 831; RAU 748; BAER 1369)
Lithograph, 1962, there was no
edition published, a proof, on
Arches paper, with full margins,
sheet 563 x 758mm (22½ x
29¾in) (unframed)

£6,000 - 8,000 ARR



55

Pablo Picasso (1881-1973)

Le sauvetage de la noyée I (BLOCH
244; BAER 272)

Etching, 1932, signed in pencil,
a proof aside from the
posthumous edition of 40 (with
stamped signature), printed by
Frelaut, Paris, with full margins,
196 x 276mm (7¾ x 10¾in) (PL)
(unframed)

£6,000 - 8,000 ARR



56

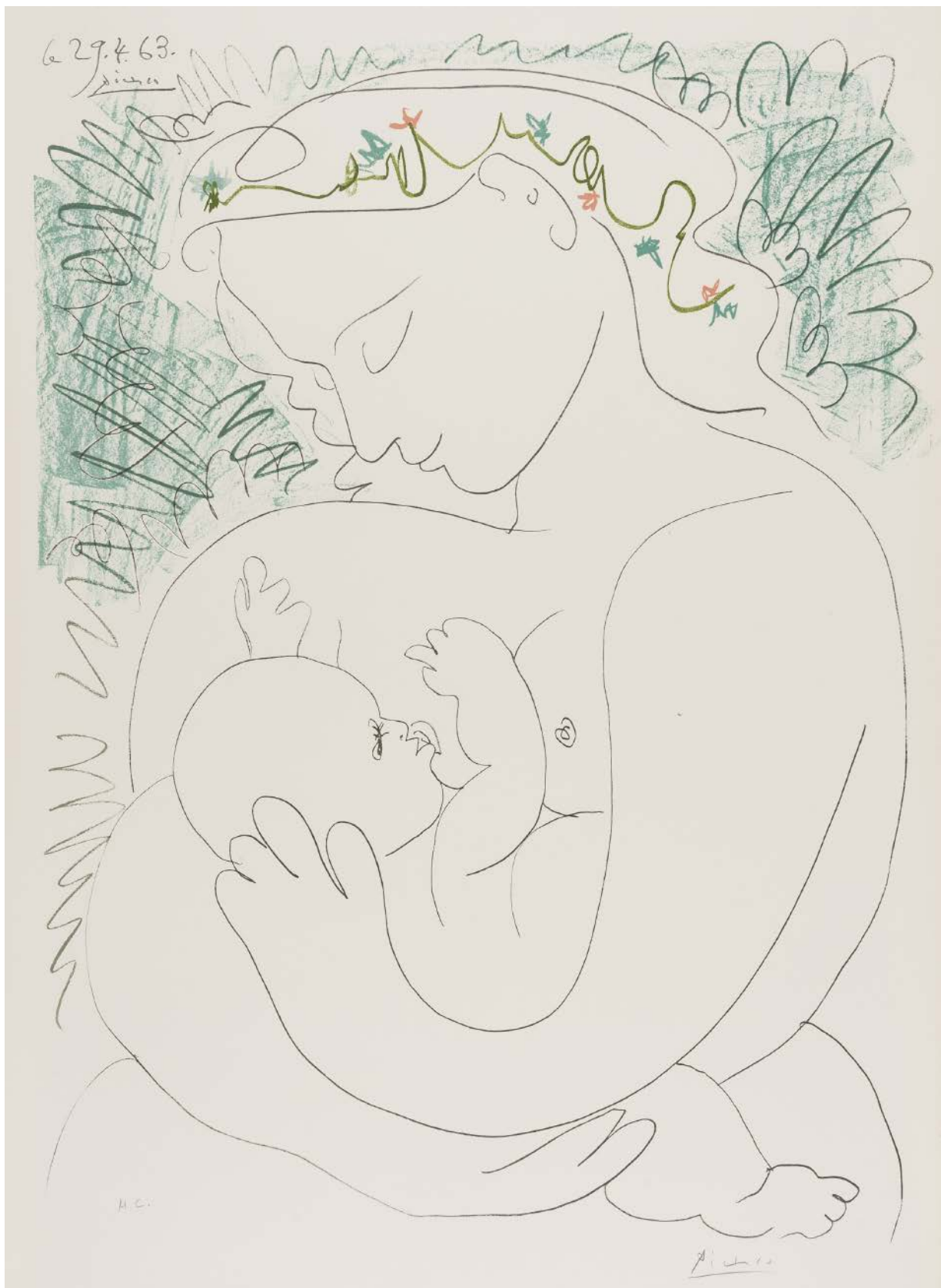
Pablo Picasso (1881-1973)

LA PIQUE (BLOCH 908; BAER 1227A)

Linocut printed in red and yellow, 1959, signed and inscribed 'Essai' in pencil, a trial proof aside from the edition of 50, on thick wove paper, with margins, sheet 621 x 750mm (24¾ x 29½in) (unframed)

Working trial proofs of Picasso's linocuts are incredibly scarce. The present impression printed with particularly deep relief and with vibrant colours is identical in scale and configuration to another trial proof sold at Artcurial, Paris, on May 31, 2011, lot 229, which was dedicated to Picasso's master linocut printer Hidalgo Arnéra. Notably both works share the same slightly right aligned registration of the yellow block, which suggests that the proofs are from the same state and were printed at the same time in order for the artist to resolve the image for the final state.

£30,000 - 40,000 ARR



57

Pablo Picasso (1881-1973)

GRAND MATERNITE

Lithograph printed in colours, 1963, signed and inscribed 'H.C.' in pencil, an hors d'commerce impression aside from the edition of 200, on wove paper, published by Éditions Combat de la Paix, Paris, with full margins, sheet 895 x 630mm (35¼ x 24¾in) (unframed)

£7,000 - 9,000



58

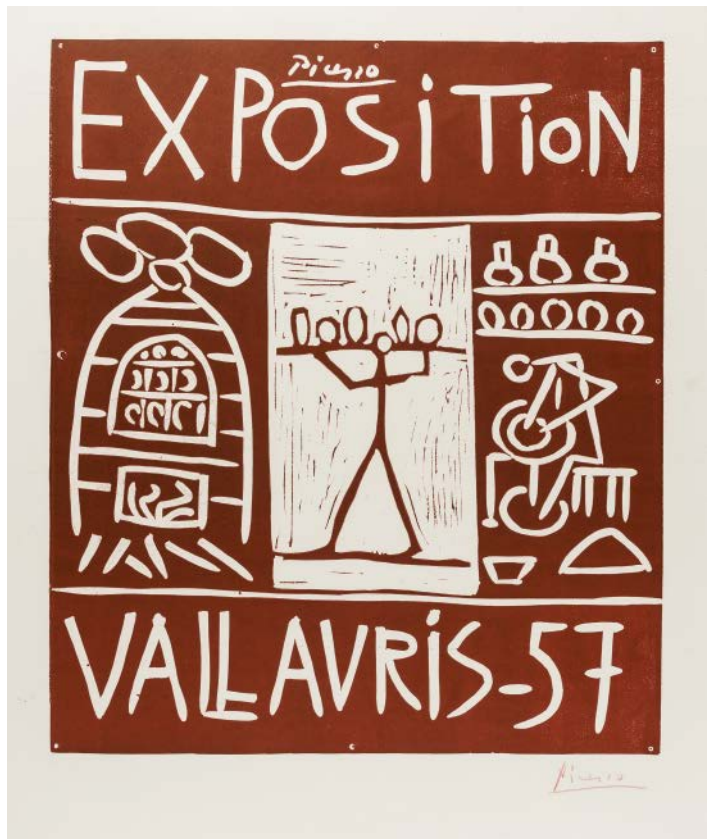
58

Pablo Picasso (1881-1973)

L'ATELIER DE CANNES (BLOCH 794; MOURLOT 279)

Lithograph printed in colours, 1958, on Arches paper, the cover for 'Ces Peintres Nos', printed and published by Mourlot Paris, 447 x 323mm (17½ x 12½in) (unframed)

£1,600 - 1,800



59

59

Pablo Picasso (1881-1973)

EXPOSITION VALLAURIS 57 (BLOCH 1277)

Linocut printed in brown, 1957, signed in red crayon, one of five artist's proofs, on wove paper, printed and published by Hidalgo Arnéra, Vallauris, with full margins, sheet 1003 x 670mm (39½ x 26¾in) (unframed)

£2,000 - 3,000



60

60

Pablo Picasso (1881-1973) (after)

FEMME NUE (CZWIKLITZER 397)

Lithograph printed in colours, 1969-1971, signed and inscribed 'H.C.' in pencil, an hors d'commerce impression aside from the edition of 200 (with text), on Arches paper, with full margins, sheet 485 x 356mm (19 x 14in) (unframed)

£1,400 - 1,800



61

Pablo Picasso (1881-1973)

TWO 17TH CENTURY GENTLEMEN AND NUDE COVERING HER FACE (FROM 347 SERIES) (BLOCH 1699)

Aquatint, 1968, signed and numbered from the edition of 50 in pencil, on BFK Rives wove paper, with full margins, 148 x 223mm (5¾ x 8½in) (PL) (unframed)

£3,000 - 5,000



62

Pablo Picasso (1881-1973)

PROCUREE, RECLINING NUDE AND OLD MAN (FROM 347 SERIES) (BLOCH 1588)

Aquatint, 1968, signed and numbered from the edition of 50 in pencil, on BFK Rives wove paper, with full margins, 89 x 124mm (3½ x 4¾in) (unframed)

£3,000 - 5,000

63

Pablo Picasso (1881-1973) (after)

FROM PORTRAITS IMAGINAIRES

Offset lithograph printed in colours, 1969, inscribed 'A' and numbered from the American edition of 250 in pencil, on Arches wove paper, printed by Marcel Salinas, published by Harry N. Abrams, New York, the full sheet printed to the edges, 655 x 503mm (25½ x 19¾in) (unframed)

£1,800 - 2,200



64

Pablo Picasso (1881-1973) (after)

FROM PORTRAITS IMAGINAIRES

Offset lithograph printed in colours, 1969, inscribed 'F Hors Commerce' in pencil, an hors commerce proof aside from the French edition of 250, on Arches wove paper, printed by Marcel Salinas, published by Harry N. Abrams, New York, the full sheet printed to the edges, sheet 655 x 503mm (25½ x 19¾in) (unframed)

£1,800 - 2,200



65

65

Pablo Picasso (1881-1973)

A LOS TOROS (MOURLOT 350)

The book, 1961, comprising four lithographs, one printed in colours, with the title-page, text and justification, published by André Sauret Editeur, Monte Carlo, the German edition, on wove paper, bound as issued in the grey linen-covered boards and red paper covered slipcase, overall size 260 x 330mm (10¼ x 13in)

£1,500 - 2,000

66

Pablo Picasso (1881-1973)

L'ABDUCTION (FROM SÉRIES 156) (BLOCH 1419)

Etching, 1966, stamp signed (as issued), numbered from the edition of 50 in pencil, on wove paper, published by Galerie Louise Leiris, Paris, 1978, with full margins, 225 x 320mm (8¾ x 12½in) (unframed)

£1,500 - 2,000

ARR



66



67

67

Pierre-Auguste Renoir (1841-1919)

MATERNITÉ, GRANDE PLANCHE (DELTEIL STELLA 50)

Lithograph, circa 1912, from the edition of 100, on cream laid Arches paper, the full sheet, 505 x 490mm (19 7/8 x 19 1/4in) (unframed)

£1,500 - 2,000

68

Maria Helena Vieira da Silva (1908-1992)

GROTTES (RIVIERE 107)

Lithograph printed in colours, 1971, signed and numbered from the edition of 200 in pencil, on Arches paper, the full sheet printed near to the edges, sheet 565 x 765mm (22 1/4 x 30 1/8in)

£300 - 500

ARR

69

Jacques Villon (1875-1963)

LE PETIT ÉQUILIBRISTE (GINESTET & POUILLON E287)

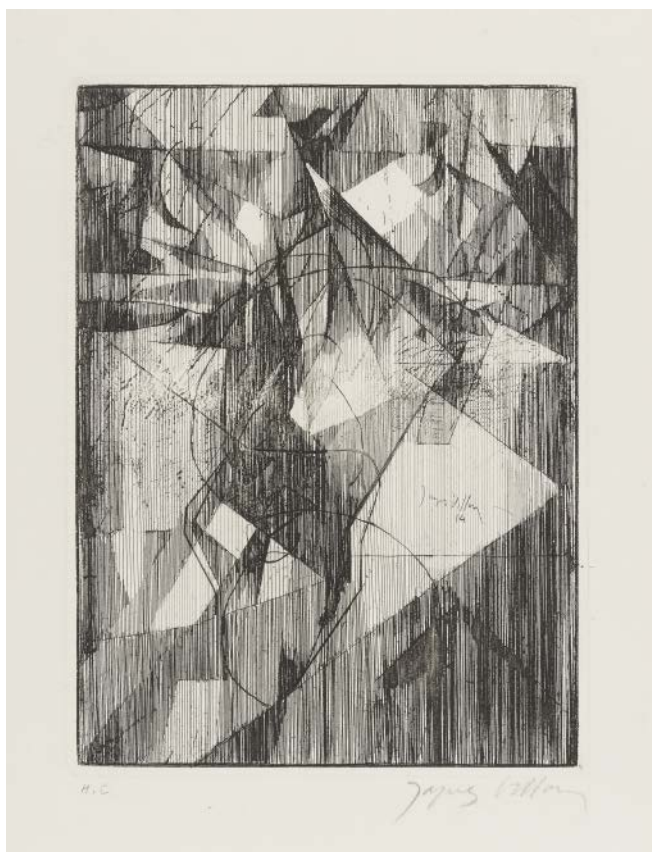
Etching with drypoint, 1914, signed and inscribed 'HC' in pencil, an hors commerce impression aside from the edition of 50, on wove paper, with full margins, 220 x 164mm (8 3/4 x 6 1/2in) (PL) (unframed)

£3,000 - 3,500

ARR



68



69

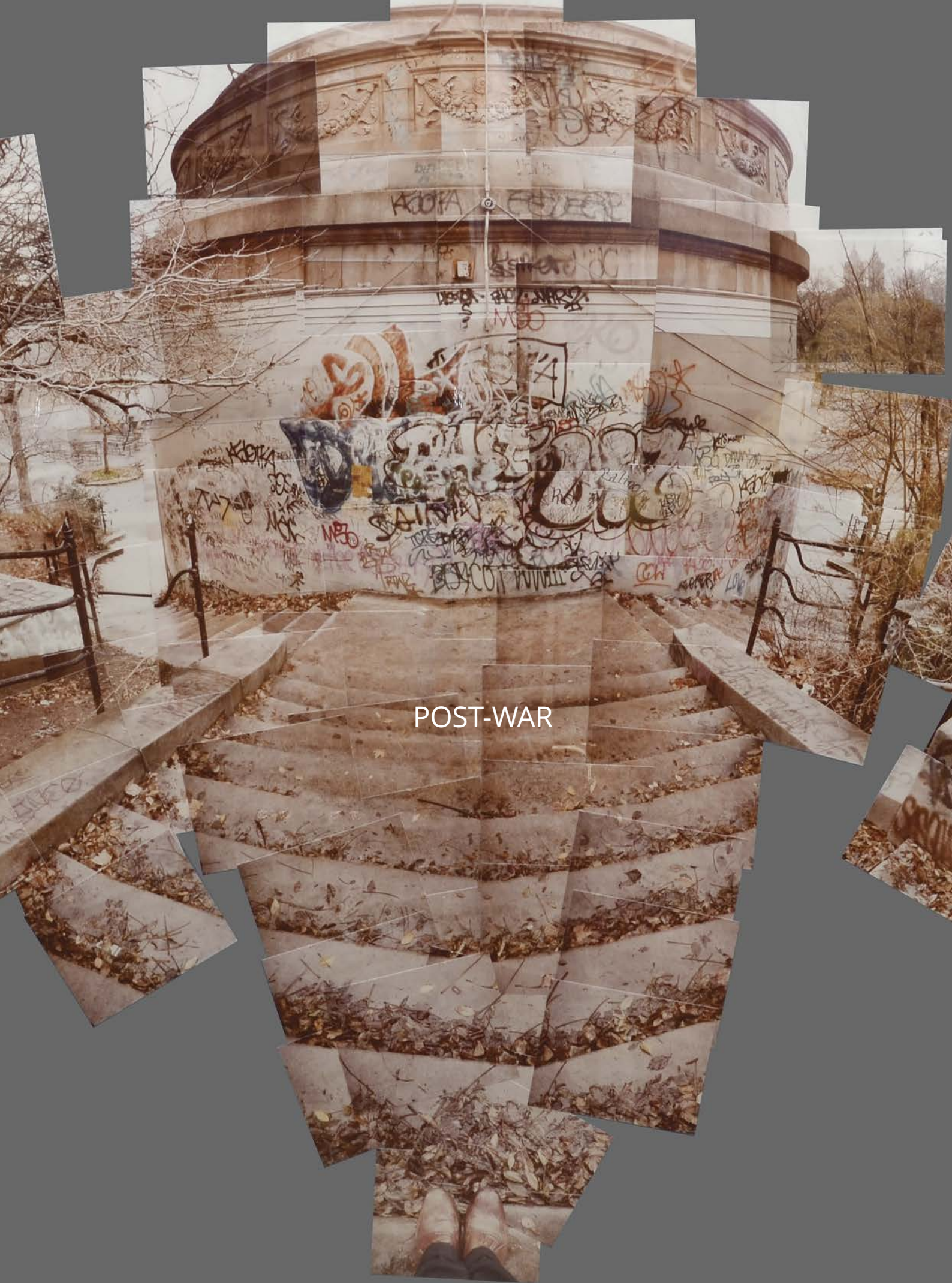


70
Édouard Vuillard (1868-1940)

JEUX D'ENFANTS (FROM ALBUM DES PEINTRES-GRAVEURS) (ROGER-MARX 29)

Lithograph printed in colours, the third state of three, 1897, signed in pencil, from the edition of 100, on Chine volant paper, printed by Auguste Clot, Paris, published by Vollard, Paris, with margins, 280 x 430mm (11 x 17in) (I) (unframed)

£3,000 - 3,500



POST-WAR

71

Clive Barker (b.1940)

MAN FROM N.Y.C.

Pine wood sculpture, 1981, signed, titled and dated in black ink on the base, presumably from the edition of 3, 32cm (12½in) (height)

£2,000 - 3,000



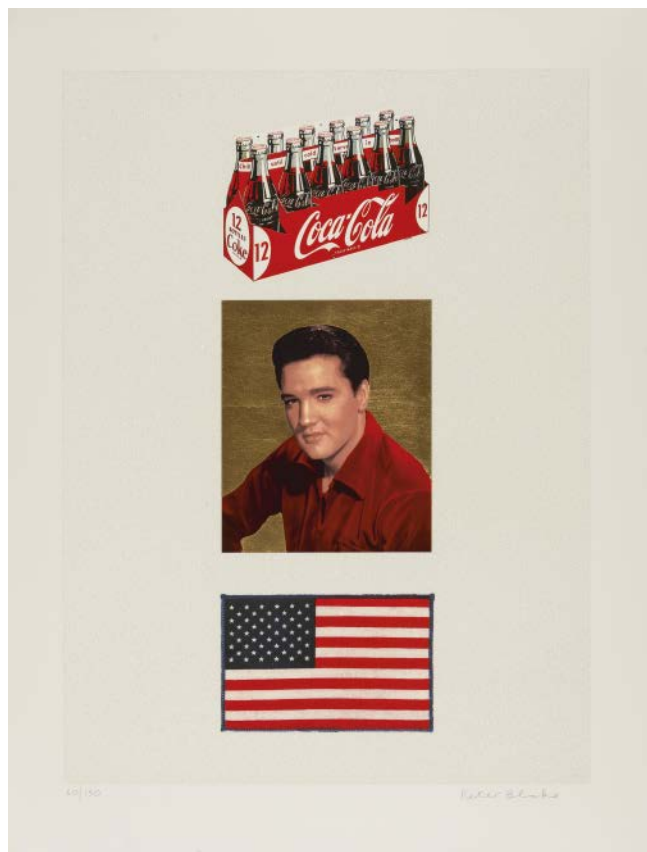
72

Peter Blake (b.1932)

FAG PACKETS (PHILIP MORRIS)

Screenprint in colours, 2007, signed and numbered from the edition of 175 in pencil, on wove paper, published by the CCA Galleries, Tilford, with full margins, sheet 1025 x 760mm (40¼ x 29¾in)

£700 - 900



73

Peter Blake (b.1932)

AMERICAN TRILOGY

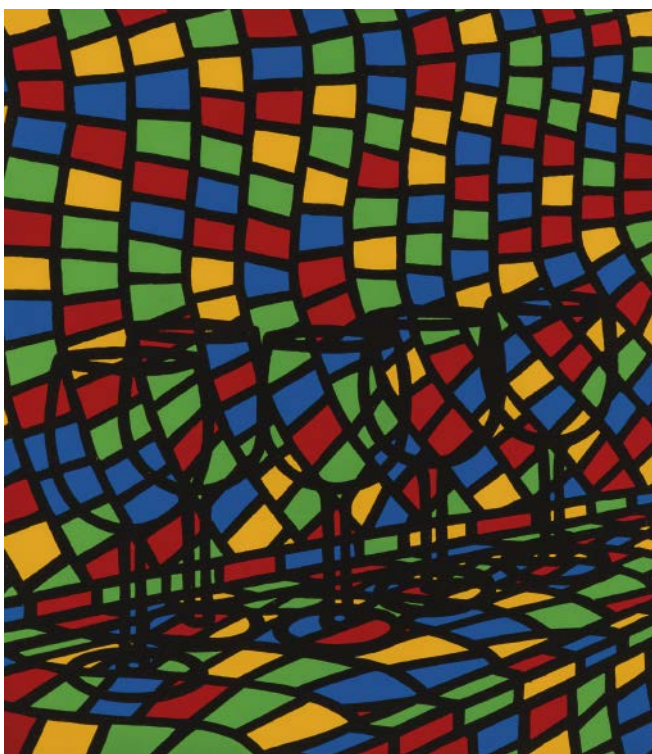
The set of three screenprints in colours with gold leaf, embossing and diamond dust, 2012, each signed and numbered from the edition of 150 in pencil, each on wove paper, published by CCA Galleries, London, each with full margins, each sheet 990 x 760mm (39 x 29 7/8 in) (3) (unframed)

£2,500 - 3,500





75



74

74

Patrick Caulfield (1936-2005)

ALL THESE CONFESSIONS... (FROM SOME POEMS OF JULES LAFORGUE)
(CRISTEA 38 H)

Screenprint in colours, 1973, signed and numbered from the edition of 200 in pencil verso, on Neobond synthetic wove paper, published by Petersburg Press in association with Waddington Galleries, London, the full sheet printed to the edges, 405 x 355mm (16 x 14in)

£600 - 800

75

Patrick Caulfield (1935-2006)

GLAZED EARTHENWARE (CRISTEA 51)

Screenprint in colours, 1976, signed and numbered from the edition of 76 in pencil, on wove paper, printed by Kelpra Studios, published by Waddington Graphics, London, with full margins, sheet 772 x 993mm (30 3/8 x 39in)

£1,500 - 2,000



77

76

Richard Hamilton (1922-2011)

THE BEATLES (LULLIN 72)

Offset lithograph printed in colours, 1968, inscribed 'love from Richard' in pencil, printed by Garrod and Lofthouse International Ltd, London, published by EMI for Apple Records, London, the full sheet, 855 x 558mm (32 $\frac{5}{8}$ x 22in)

Provenance:

Joe Tilson, who acquired it directly from Richard Hamilton. Tilson inscribed in pencil verso 'This print was given to me by Richard- Joe Tilson 2002'.

£1,500 - 2,000 ARR

77

Richard Hamilton (1922-2011)

RELEASE (LULLIN 83)

The rare working proof, screenprint in colours, 1972, likely a variant of stage 19, with silver foil collage, a proof aside from the edition of 150, on Hodgkinson mould-made paper, printed by the artist and Kelpra Studio, London, with the Kelpra stamp verso, published by Petersburg Press for the national Council for Civil Liberties and Release, printed to the edges, sheet 630 x 765mm (24 $\frac{3}{4}$ x 30in) (unframed)

£8,000 - 12,000 ARR



76



Hermann Nitsch 21.10.76

78

Richard Hamilton 1922-2011

POLAROID PORTRAIT, HERMANN NITSCH 21.10.76

Digital restoration in colours of a polaroid photograph, 2010, the edition was only 2 (one reserved for the Richard Hamilton Archive), mounted to heavy-weight wove paper as issued, published by the Serpentine Gallery, London, mounted and framed in a clear acrylic box frame as specified by the artist, 178 x 128mm (7 x 5in) (overall)

£5,000 - 7,000

79

David Hockney (b.1937)

A MOVING STILL LIFE (FROM THE BLUE GUITAR) (M.C.A. TOKYO 195)

Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, London and New York, with full margins, sheet 462 x 525mm (18 1/8 x 20 7/8in) (unframed)

£1,800 - 2,200 ARR



80

David Hockney (b.1937)

ON IT MAY STAY HIS EYE (FROM THE BLUE GUITAR) (M.C.A. TOKYO 194)

Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, New York, with full margins, sheet 456 x 525mm (18 x 20 7/8in) (unframed)

£1,800 - 2,200 ARR





81

David Hockney (b.1937)

I SAY THEY ARE (FROM THE BLUE GUITAR) (M.C.A. TOKYO 193)
Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, New York, with full margins, sheet 456 x 525mm (18 x 20½in) (unframed)

£1,800 - 2,200 ARR



82

David Hockney (b.1937)

FRANCO-AMERICAN MAIL (FROM THE BLUE GUITAR) (M.C.A. TOKYO 182)
Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, New York, with full margins, sheet 456 x 525mm (18 x 20½in) (unframed)

£1,800 - 2,200 ARR

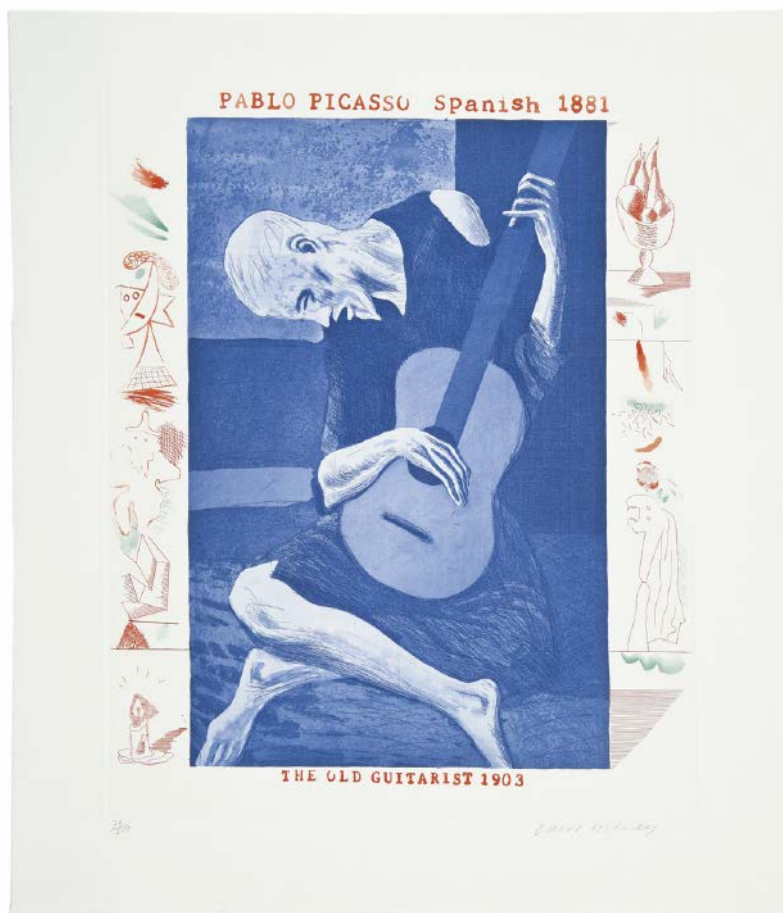
83

David Hockney (b.1937)

THE OLD GUITARIST (FROM THE BLUE GUITAR) (M.C.A. TOKYO 179)

Etching with aquatint, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, New York, with full margins, sheet 525 x 456mm (20% x 18in) (unframed)

£3,500 - 4,500 ARR



84

David Hockney (b.1937)

SERENADE (FROM THE BLUE GUITAR) (M.C.A. TOKYO 196)

Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on Inveresk mould-made wove paper, published by Petersburg Press, New York, with full margins, sheet 525 x 456mm (20% x 18in) (unframed)

£1,800 - 2,200 ARR



85

David Hockney (b.1937)

ALKA SELTZER (M.C.A. TOKYO 6)

Etching with aquatint, 1961, signed, dated and numbered from the edition of 15 in pencil, on Crisbrook handmade paper, printed by Maurice Payne, published by Petersburg Press, London, with full margins, sheet 400 x 290mm (15¾ x 11¾in)

£7,000 - 9,000 ARR



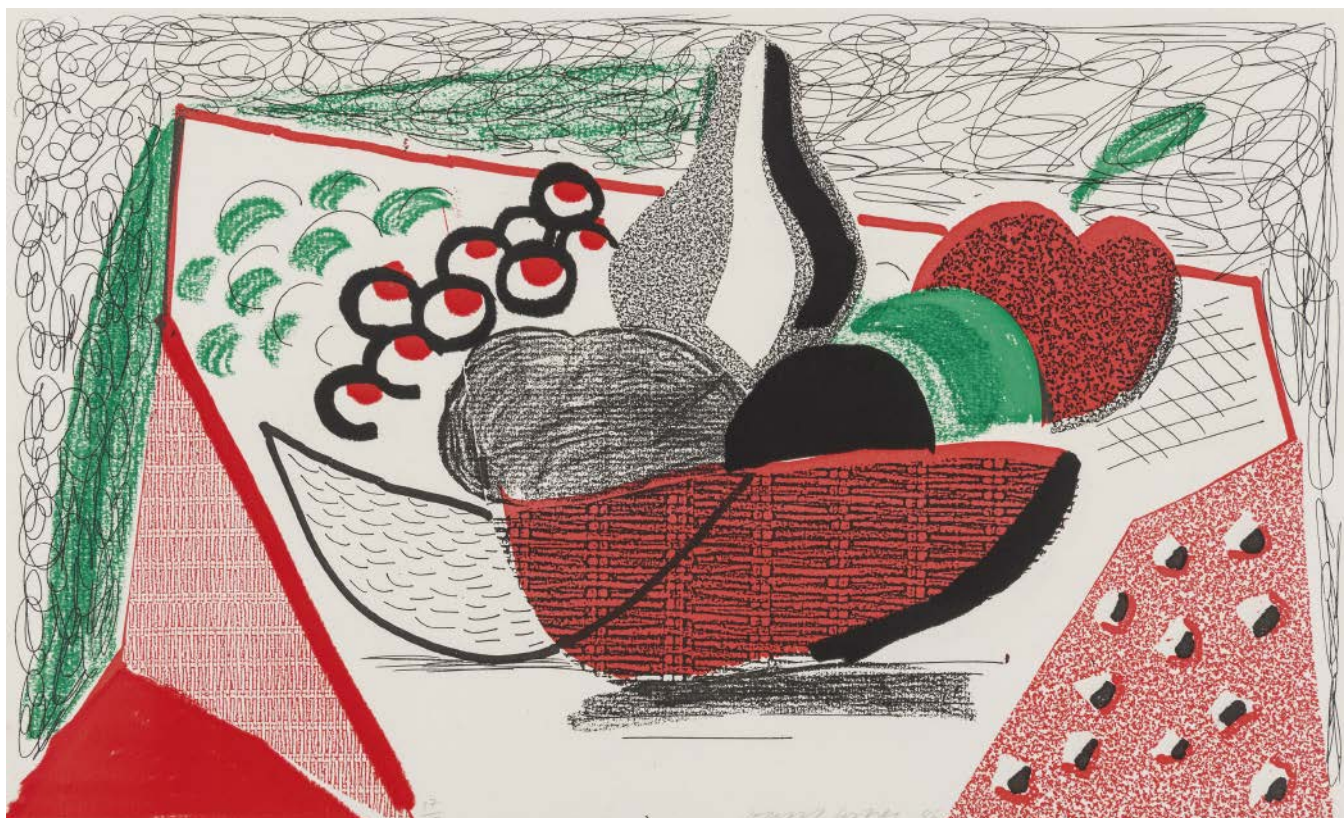
86

David Hockney (b.1937)

GRAFFITI PALACE, NEW YORK

Photomontage in colours, 1982, signed, dated, titled and numbered from the series of fifteen unique works, mounted onto grey board within the artist's designated frame, 1207 x 1432mm (47½ x 56¾in)

£20,000 - 30,000



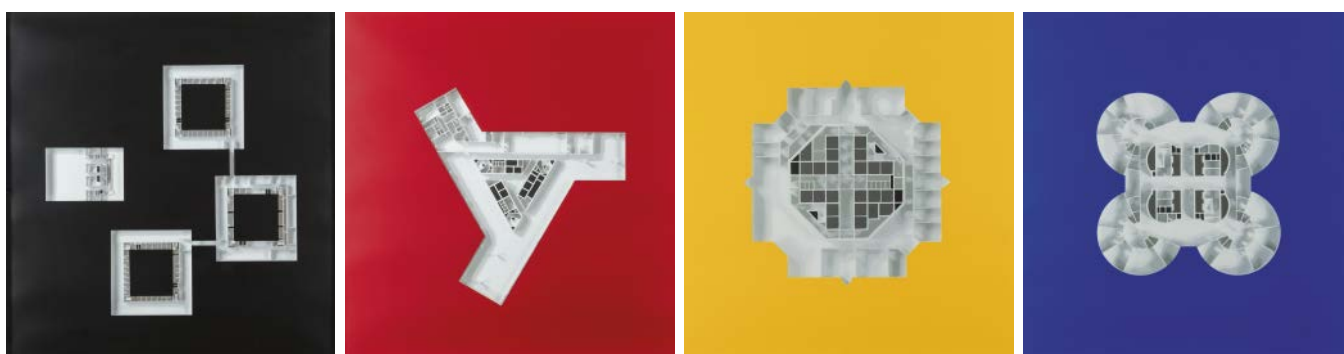
87

David Hockney (b.1937)

APPLES, PEARS & GRAPES, MAY 1986 (M.C.A. TOKYO 291)

Homemade print in colours executed on an office colour copy machine, 1986, signed, dated and numbered from the edition of 50 in pencil, on Arches rag paper, the full sheet printed to the edges, 215 x 354mm (8½ x 14in) (unframed)

£2,000 - 3,000



88

Langlands & Bell (1955 & 1959)

LOGOWORKS

The set of four screenprints in colours, 1998-99, each signed, dated and numbered from the edition of 45 verso, each on wove paper, printed by Advanced Graphics, London, published by Alan Cristea Gallery, London, the full sheets printed to the edges, each sheet, 700 x 700mm (27½ x 27½in) (4)

£600 - 800

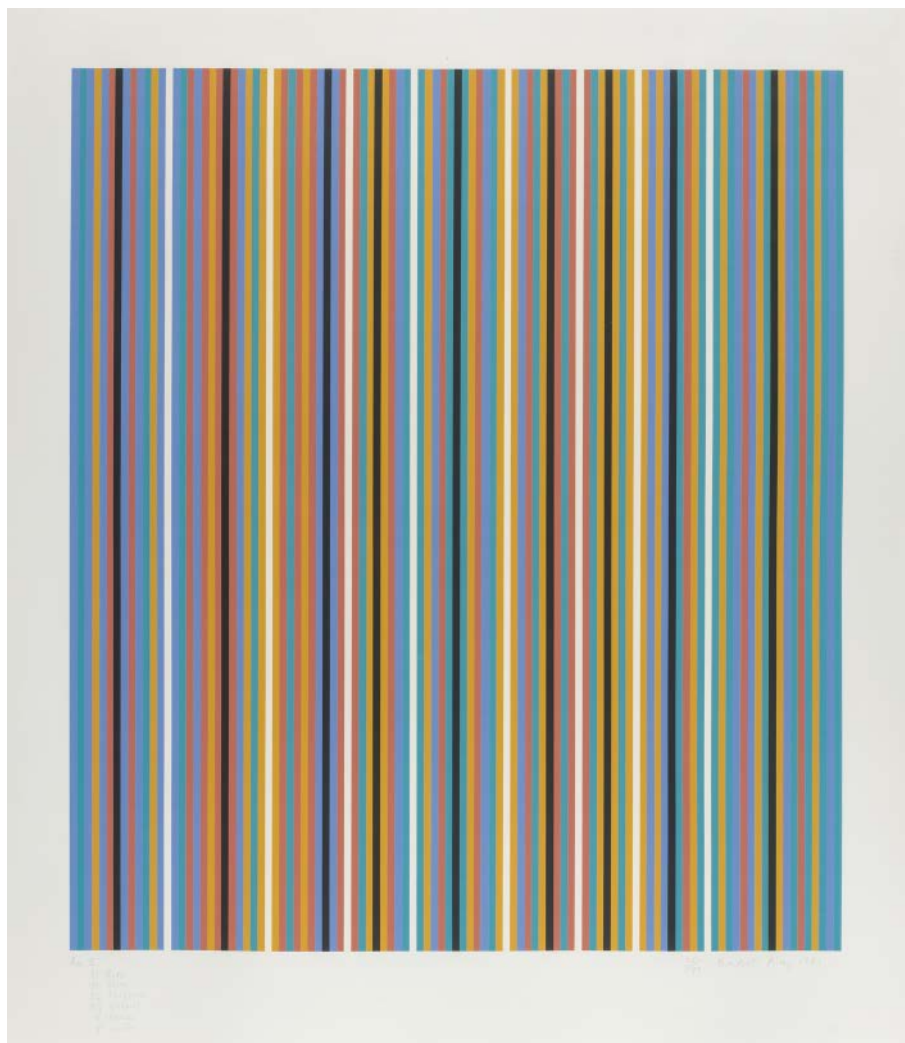
89

Julian Opie (b.1958)

WOMAN TAKING OFF MAN'S SHIRT (SEE CRISTEA P.224)

Screenprint in colours, 2003, signed in black ink, one of circa 50 impressions signed by the artist from the edition of an unknown size, published by K21 Kunstammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in) (unframed)

£2,000 - 3,000



90

Bridget Riley (b.1931)

RA 2 (SCHUBERT 28)

Screenprint in colours, 1981, signed, titled, dated and numbered from the edition of 75 in pencil, on wove paper, printed by Sally Gimson, published by Artisan Editions Hove, with full margins, sheet 1066 x 932mm (42 x 36 $\frac{3}{4}$ in)

£8,000 - 12,000

91

Sam Francis (1923-1994)

UNTITLED (LEMBARK L.174)

Lithograph printed in colours, 1975, signed and numbered from the edition of 125 in pencil, on BFK Rives paper, with full margins, sheet 555 x 440mm (19 7/8 x 17 1/4in) (unframed)

£1,500 - 2,000



92

Sam Francis (1923-1994)

UNTITLED SFE-071 (LEMBARK 105)

Monoprint aquatint, 1989, signed and numbered from the edition of 18 unique impressions in pencil, inscribed SFE- 071 in pencil verso, printed by Jacob Samuel, Santa Monica, published by the Litho Shop, Inc, Santa Monica, with the blindstamp of the publisher, with full margins, sheet 760 x 705mm (30 x 27 3/4in)

£3,000 - 5,000

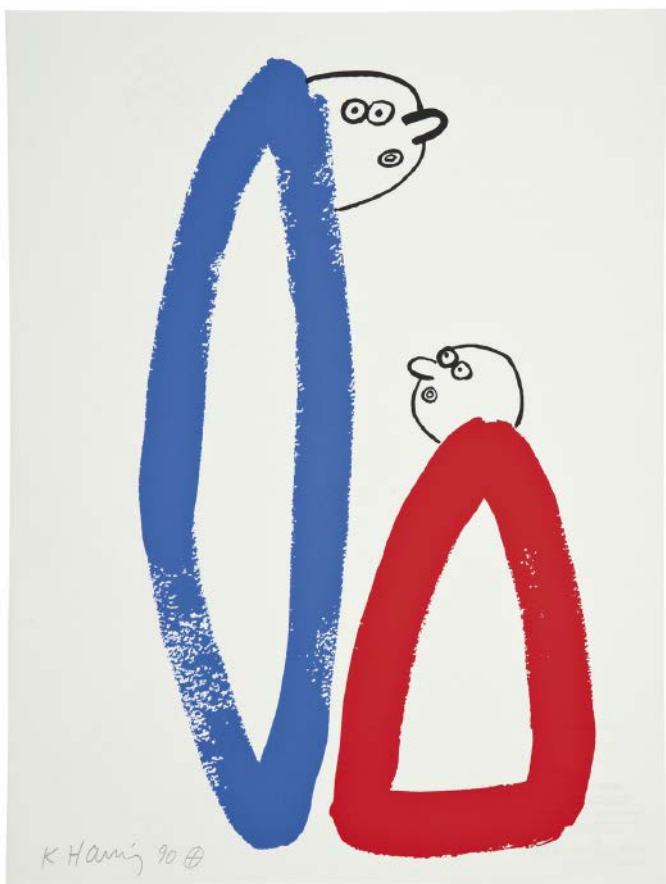
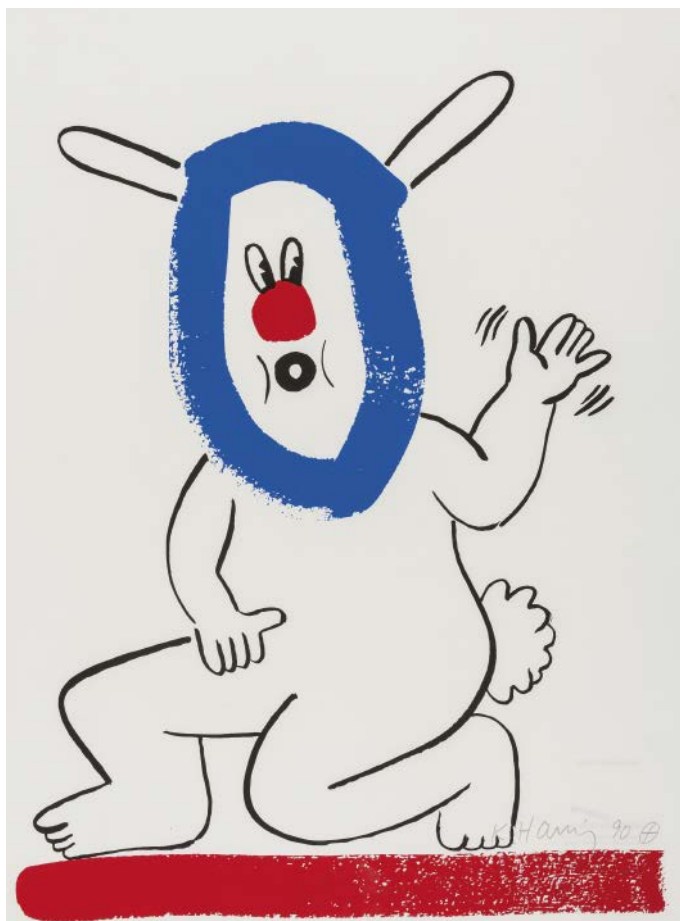
93

Keith Haring (1958-1990)

THE STORY OF RED AND BLUE (LITTMANN P.133)

Lithograph printed in colours, 1989, with the printed signature and the stamp of the Keith Haring Estate verso, from the edition of 90, on Japan paper, with full margins, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200



94

Keith Haring (1958-1990)

THE STORY OF RED AND BLUE (LITTMANN P.132)

Lithograph printed in colours, 1989, with the printed signature and the stamp of the Keith Haring Estate verso, from the edition of 90, on Japan paper, with full margins, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200

95

Keith Haring (1958-1990)

THE STORY OF RED AND BLUE (LITTMANN P.131)

Lithograph printed in colours, 1989, with the printed signature and the stamp of the Keith Haring Estate verso, from the edition of 90, on Japan paper, with full margins, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200



96

Keith Haring (1958-1990)

THE STORY OF RED AND BLUE (LITTMANN P.132)

Lithograph printed in colours, 1989, with the printed signature and the stamp of the Keith Haring Estate verso, from the edition of 90, on Japan paper, with full margins, sheet 560 x 420mm (22 x 16½in) (unframed)

£1,800 - 2,200

97

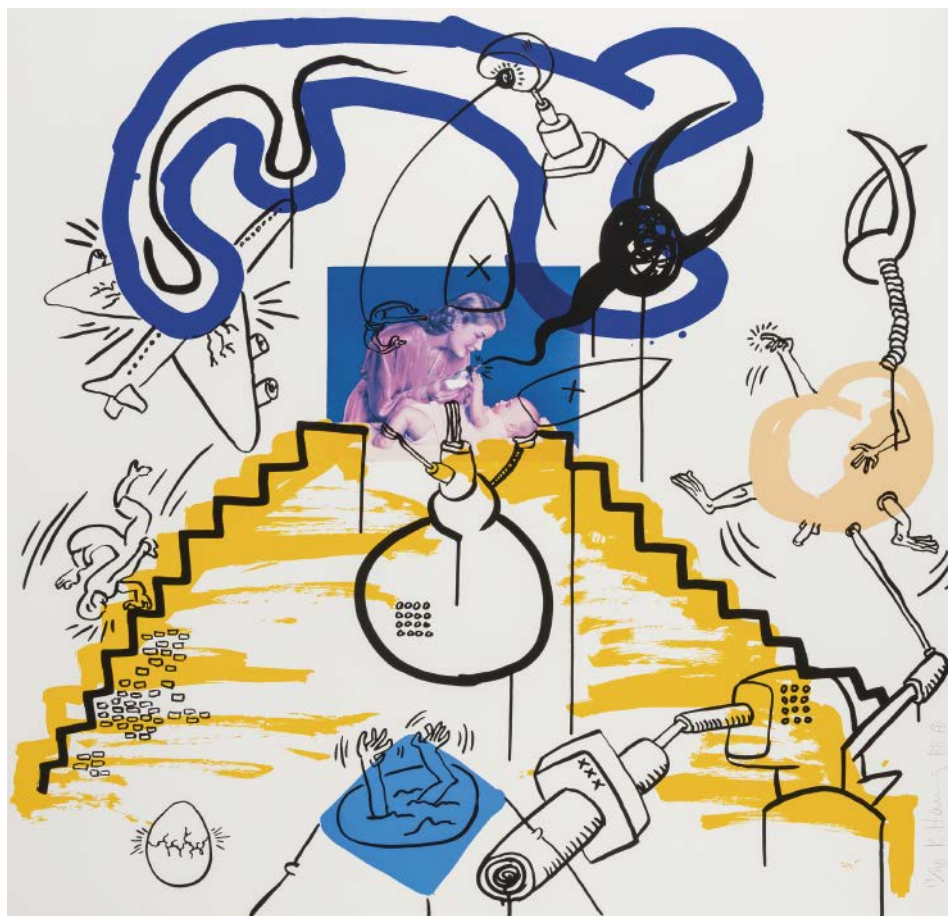
Keith Haring (1958-1990)

APOCALYPSE (#10) (LITTMAN P. 109)

Screenprint in colours, 1988, signed, dated and numbered from the edition of 90 in pencil, on Museum Board, printed by Rupert Jasen Smith, published by George Mulder Fine Arts, New York, with the printer's blindstamp, the full sheet, 965 x 964mm (38 x 38in) (unframed)

£4,500 - 5,500

IMPORT



98

Keith Haring (1958-1990)

APOCALYPSE (#3) (LITTMAN P. 102)

Screenprint in colours, 1988, signed, dated and numbered from the edition of 90 in pencil, on Museum Board, printed by Rupert Jasen Smith, published by George Mulder Fine Arts, New York, with the printer's blindstamp, the full sheet, 965 x 964mm (38 x 38in) (unframed)

£4,500 - 5,500

IMPORT

99

Keith Haring (1958-1990)

LUCKY STRIKE IT'S TOASTED

Screenprint in colours, 1987, from an unknown edition size, on Foamex and Perspex panel, printed by Albin Uldry, Bern, overall size 596 x 420 x 15mm (23½ x 16½ x ½in)

Footnote:

Produced by the artist for Lucky Strike, Switzerland.

£2,000 - 3,000



100

Keith Haring (1958-1990)

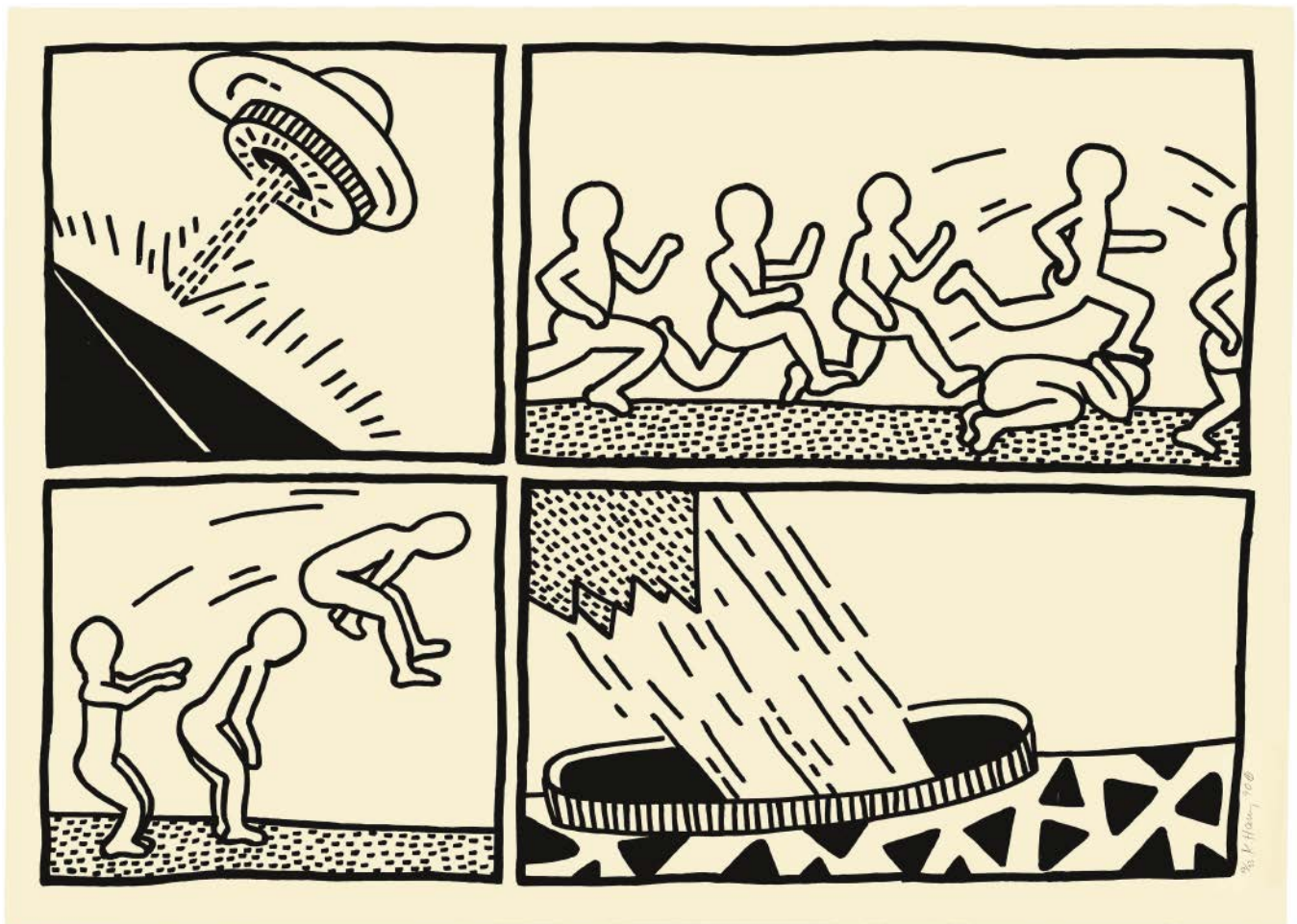
LUCKY STRIKE IT'S TOASTED

Screenprint in colours, 1987, from an unknown edition size, on Foamex and Perspex panel, printed by Albin Uldry, Bern, overall size 596 x 420 x 15mm (23½ x 16½ x ½in)

Footnote:

Produced by the artist for Lucky Strike, Switzerland.

£2,000 - 3,000



101

Keith Haring 1958-1990

THE BLUEPRINT DRAWINGS (#3) (LITTMAN PAGE 176)

Screenprint, 1990, signed, dated and numbered from the edition of 33 in pencil, on heavy wove paper, printed by Durham Press, Durham, Pennsylvania, with their blindstamp, the full sheet printed near to the edges, sheet 1077 x 1498mm (42 $\frac{3}{8}$ x 59in)

£14,000 - 16,000

102

Robert Indiana (b.1928)

LOVE CROSS (SHEEHAN 44)

Screenprint in colours, 1968, signed, titled, dated, dedicated and numbered from the edition of 100 in pencil, on wove paper, printed by Meisner Colorcraft, New York, published by the Institute of Contemporary Art, Pennsylvania, Philadelphia, with full margins, sheet 720 x 570mm (28½ x 22¼in) (unframed)

£3,500 - 4,500



103

Robert Indiana (b.1928)

ETERNAL HEXAGON (FROM TEN WORKS BY TEN PAINTERS)
(SHEEHAN 33)

Screenprint in colours, 1964, from the edition of 500, on off-white Mohawk paper, printed by Sirocco screenprinters, New Haven, published Wadsworth Atheneum, Hartford, sheet 152 x 127mm (6 x 5in) (unframed)

£600 - 800

104

Alex Katz (b.1927)

PURPLE HAT ADA

Pigment print in colours, 2017, signed and numbered from the edition of 125 in pencil, on wove paper, the full sheet printed to the edges, 1170 x 540mm (46 x 21in) (unframed)

£3,500 - 4,500





105

Yayoi Kusama (b.1929)

SOFT PUMPKINS (RED AND WHITE)

The set of three soft pumpkin sculptures, screenprint on nylon, from the open edition, the largest 560 x 560 x 400mm (22 x 22 x 16in) (3)

£1,000 - 1,500



106

Yayoi Kusama (b.1929)

SOFT PUMPKINS (YELLOW AND BLACK)

The set of three soft pumpkin sculptures, screenprint on nylon, from the open edition, the largest 560 x 560 x 400mm (22 x 22 x 16in) (3)

£1,000 - 1,500



107

Yayoi Kusama (b.1929)

PUMPKINS

Two painted cast resin works with original boxes, 2016, each stamped on the base, published by Benesse Holdings, Japan, each 100 x 80 x 80mm (4 x 3¼ x 3¼in) (2)

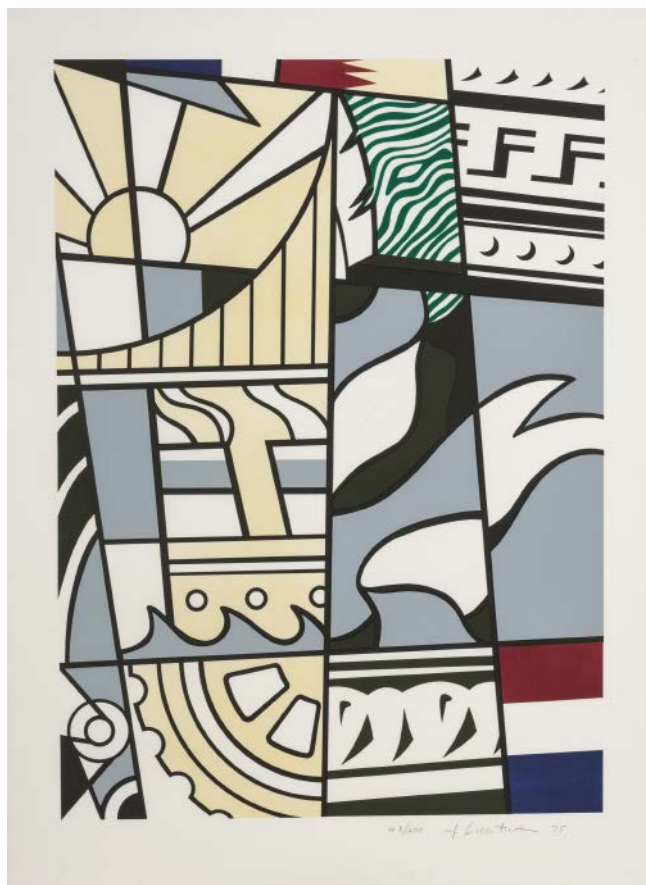
£1,000 - 1,500

108

Roy Lichtenstein (1923-1987)

BICENTENNIAL POSTER (AMERICA: THE THIRD CENTURY) (CORLETT III.26)
Screenprint in colours, 1976, signed, dated and numbered from the edition of 200 in pencil, printed by Styria Studios, New York, published by APC Editions, New York, with full margins, sheet 763 x 567mm (30 $\frac{1}{8}$ x 22 $\frac{5}{16}$ in)

£3,500 - 4,500



109

Roy Lichtenstein (1923-1997)

AUTO POESIE EN CAVALE DE BLOOMINGTON (CORLETT 268)
Etching with aquatint printed in colours, 1992, signed and numbered from the edition of 80 in pencil, as included in La Nouvelle Chute de L'Amerique, on Arches paper, published by Les Editions du Solstice, Paris, with full margins, sheet 375 x 278mm (14 $\frac{3}{4}$ x 10 $\frac{15}{16}$ in) (unframed)

£5,000 - 7,000



110

Roy Lichtenstein (1923-1997)

UNTITLED HEAD I

Brass Sculpture, 1970, incised with the artist's signature, date and numbered from the edition of 75, published by Gemini G.E.L., Los Angeles, 654 x 254 x 150mm (25¾ x 10 x 6in) (overall)

£50,000 - 70,000



111

Takashi Murakami (b.1962)

FLOATING CAMPSITE

Offset lithograph printed in colours with silver foil stamping, 2011, signed, dated and numbered from the edition of 300 in silver felt-tip pen, on smooth wove paper, printed and published by Kaikai Kiki Co. Ltd., Japan, the full sheet printed to the edges, diameter 712mm (28in)

£800 - 1,200



112

Takashi Murakami (b.1962)

PURPLE FLOWERS IN A BOUQUET

Offset lithograph printed in colours with silver foil stamping, 2011, signed, dated and numbered from the edition of 300 in silver felt-tip pen, on smooth wove paper, printed and published by Kaikai Kiki Co. Ltd., Japan, the full sheet printed to the edges, diameter 712mm (28in)

£800 - 1,000

113

Takashi Murakami (b.1962)

REVERSED DOUBLE HELIX (KAIKAI KIKI GALLERY P.41)

Offset lithograph printed in colours, 2005, signed and numbered from the edition of 300 in black ink, on Curious Metallics Iridescent paper, printed and published by Kaikai Kiki Co. Ltd., Japan, the full sheet printed to the edges, 1029 x 728mm (39½ x 28½in) (unframed)

£800 - 1,200



114

Takashi Murakami (b.1962)

SUPERFLAT MUSEUM (LA EDITION)

The complete set of ten painted vinyl multiples, 2005, published by Takara and KaiKai KiKi, Japan, each with the original cardboard sleeve, each circa 102 x 510 x 38mm (4 x 2 x 1½in) (10)

£600 - 800



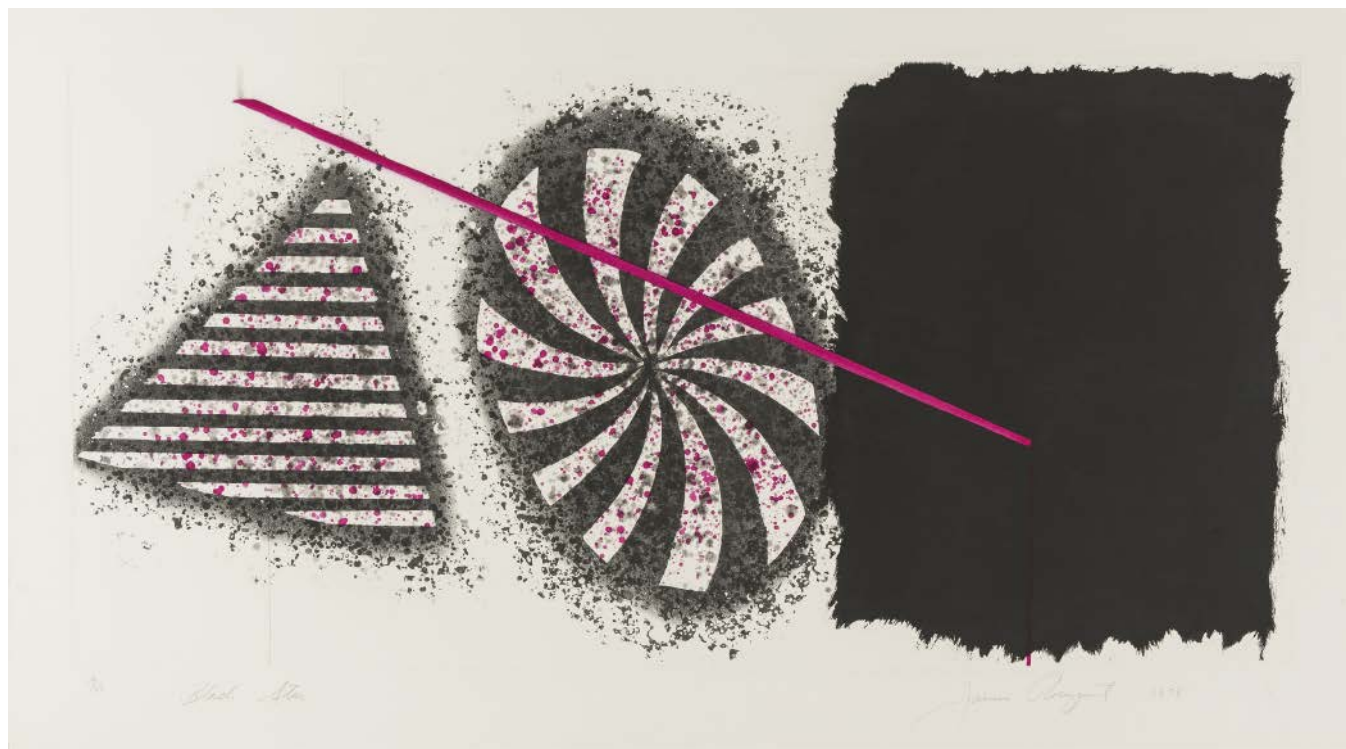
115

James Rosenquist (b.1933)

BLACK STAR 2ND STATE

Etching with aquatint printed in colours, 1978, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins, sheet 622 x 1041mm (24½x 41in) (unframed)

£400 - 600



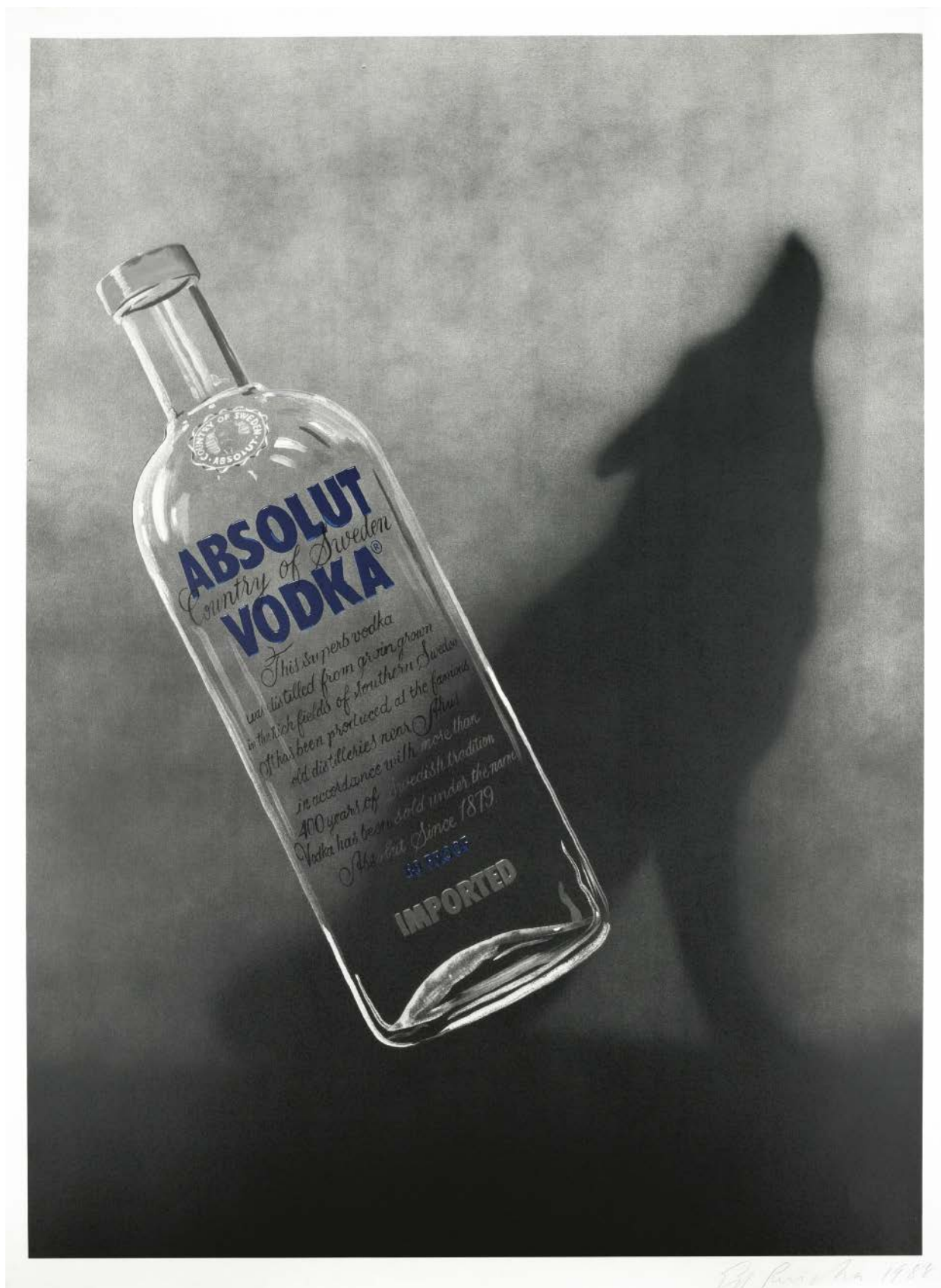
116

James Rosenquist (b.1933)

BLACK STAR

Etching with aquatint printed in colours, 1978, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins, sheet 622 x 1041mm (24½x 41in) (unframed)

£600 - 800



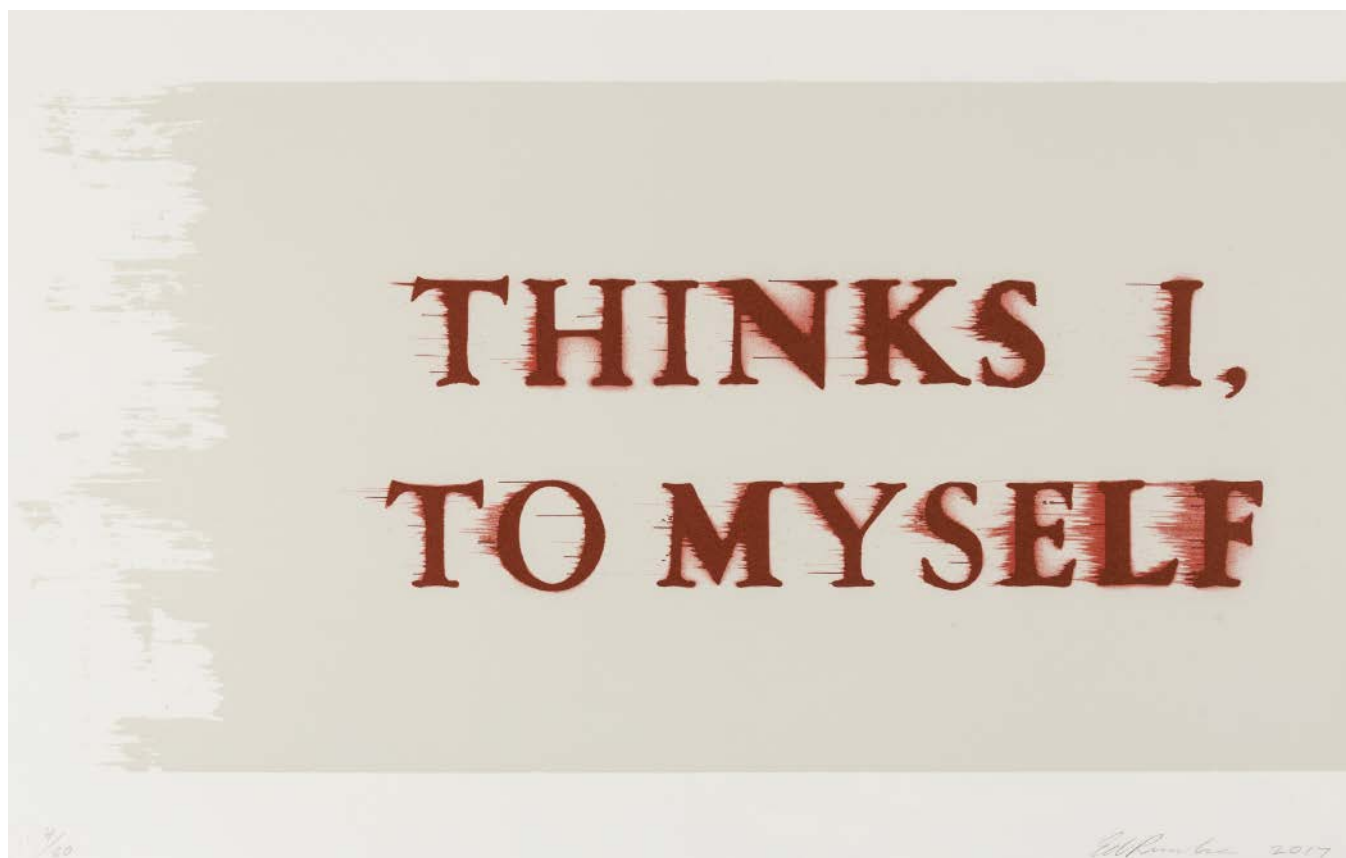
117

Ed Ruscha (b.1937)

ABSOLUT

Offset lithograph printed in colours, 1988, on wove, signed and dated in pencil, from an edition of 200, the full sheet, 1150 x 845mm (45¼x 33¼in) (unframed)

£1,000 - 1,500



118

Ed Ruscha (b.1937)

THINKS I, TO MYSELF

Lithograph printed in colours, 2017, signed, dated and numbered from the edition of 80 in pencil, on BFK Rives paper, co-published by Hamilton Press, Venice, CA and Royal Academy of the Arts, London, the full sheet printed to the edges, 335 × 535mm (13¼ x 21in) (unframed)

£5,000 - 7,000



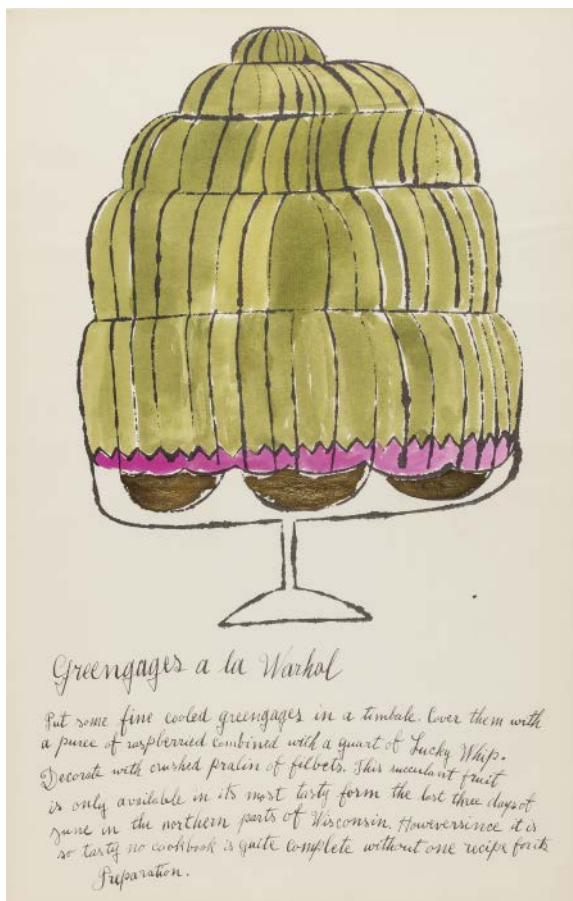
119

Andy Warhol (1928-1987)

SHOES (FELDMAN & SCHELLMANN II.253)

Screenprint in colours with diamond dust, 1980, signed in pencil, numbered from the edition of 60, on Arches paper, printed by Rupert Jasen Smith, published by Andy Warhol, New York, the full sheet printed to the edges, 1022 x 1511mm (40¼ x 59½in)

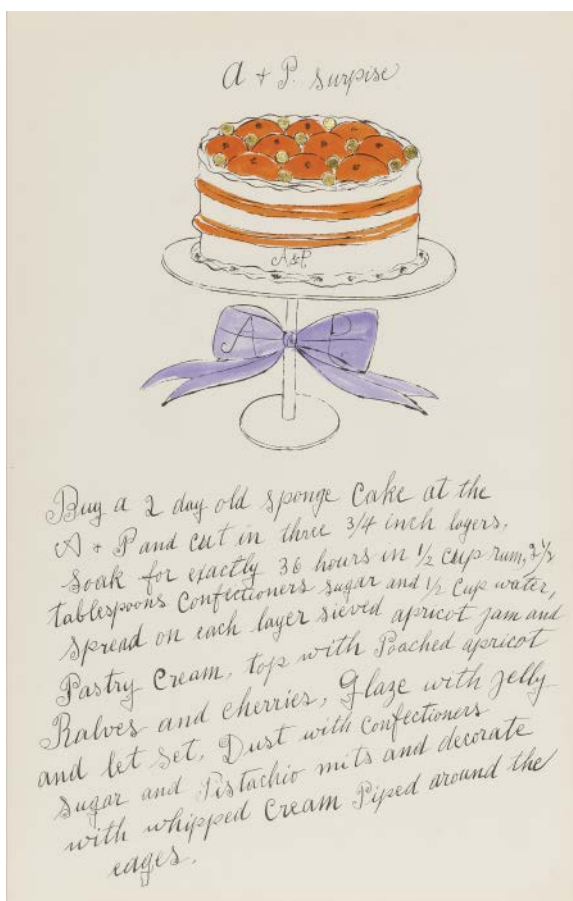
£60,000 - 80,000



120



121



122

120

Andy Warhol (1928-1987)

GREENGAGES A LA WARHOL (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.143.A)

Offset lithograph extensively heightened with watercolour and gold ink, 1959, on laid paper, the full sheet, 435 x 273mm (17 1/8 x 10 3/4 in) (unframed)

£1,500 - 2,000

121

Andy Warhol (1928-1987)

SALADE DE ALF LANDON (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.126.A)

Offset lithograph extensively heightened with watercolour, 1959, on laid paper, the full sheet, 435 x 273mm (17 1/8 x 10 3/4 in) (unframed)

£1,500 - 2,000

122

Andy Warhol (1928-1987)

A + P SURPRISE (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.127.A)

Offset lithograph extensively heightened with watercolour and with collage of gold paper, 1959, on laid paper, the full sheet, 435 x 273mm (17 1/8 x 10 3/4 in) (unframed)

£1,500 - 2,000



£5,000 - 7,000





125

Tom Wesselmann (1931-2004)

COUNTRY BOUQUET FOR TAMMY

Screenprint, 1989, signed and numbered from the edition of 82 in pencil, on wove paper, published by International Images Inc., Putney, Vermont, sheet 991 x 743mm (39 x 29¼in) (unframed)

£2,500 - 3,500

CONTEMPORARY



128

Francis Bacon (1902-1992) (after)

LYING FIGURE, 1969 (Q2B)

Diasec-mounted giclée print in colours, 2015, with the printed signature on a label affixed verso, numbered from the edition of 500 in black ink verso, a facsimile object published by The Estate of Francis Bacon and HENI Productions, London, the full sheet printed to the edges, together with the original numbered packing crate, overall size 1125 x 845 x 30mm (44½ x 33½ x 1½in)

£3,000 - 5,000



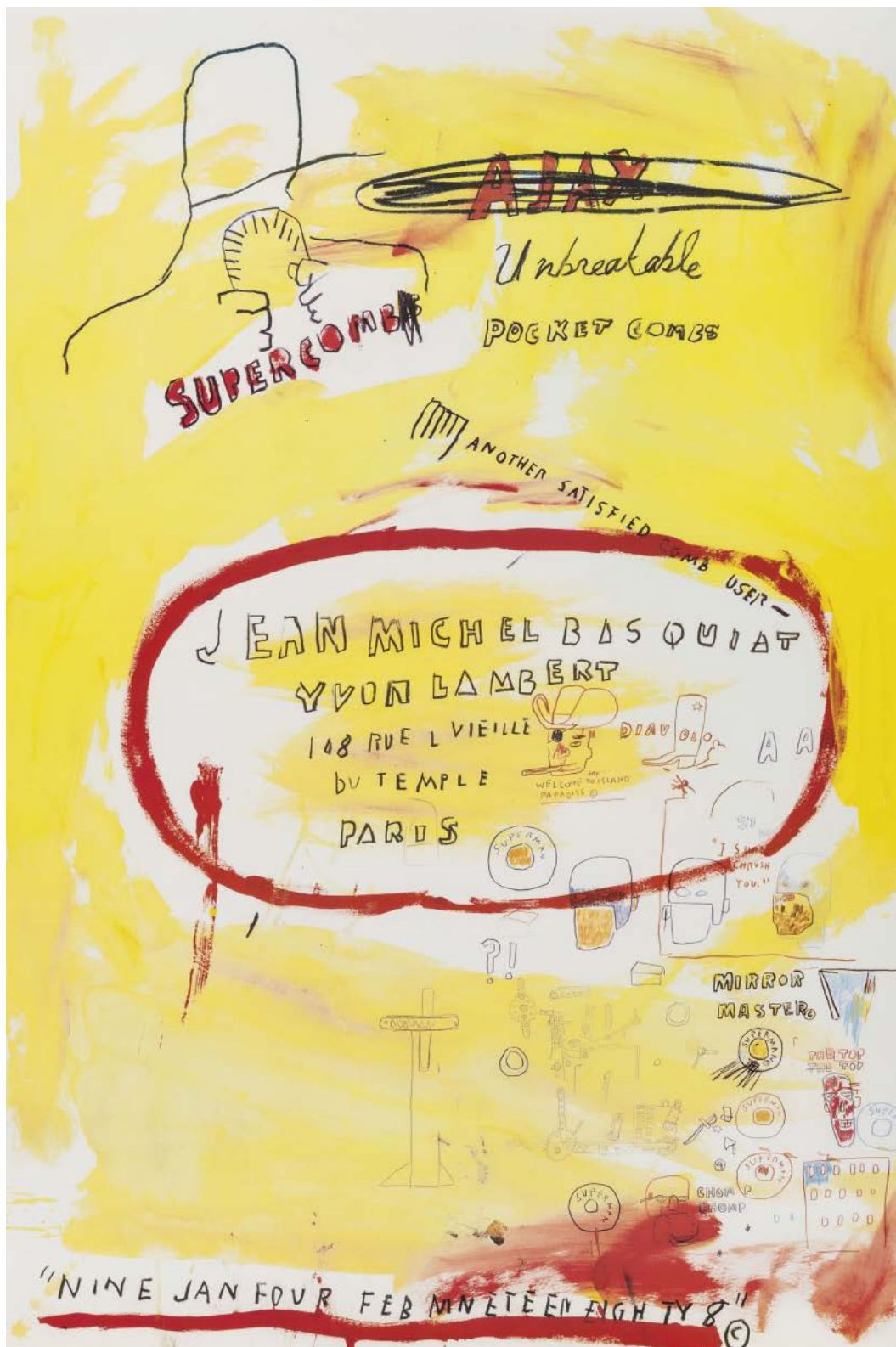
129

Francis Bacon (1902-1992) (after)

PORTRAIT OF GEORGE DYER RIDING A BICYCLE, 1966 (Q1B)

Diasec-mounted giclée print in colours, 2015, with the printed signature on a label affixed verso, numbered from the edition of 500 in black ink verso, a facsimile object published by The Estate of Francis Bacon and HENI Productions, London, the full sheet printed to the edges, together with the original numbered packing crate, overall size 1100 x 820 x 30mm (43¼ x 32¼ x 1½in)

£3,000 - 5,000



130

Jean-Michel Basquiat (1960-1988) (after)

SUPERCOMB

Offset Lithograph printed in colours, 1988, on smooth wove paper, published by Yvon Lambert Gallery, Paris, the full sheet printed to the edges, 729 x 521mm, (28¾ x 20½in) (unframed)

£700 - 900



131

Jean Michel-Basquiat (1960-1988) (after)

FLEXIBLE (1984/2016)

Screenprint in colours, 2016, stamped by the administrators of the Estate of Jean-Michel Basquiat, numbered from the edition of 85 in pencil, on wove paper, published by Flatiron Editions, New York, the full sheet, 1537 x 1155mm (60¼ x 45½in) (unframed)

This work is accompanied by a certificate of authenticity signed by Lisane Basquiat and Jeanne Heriveaux, Co-Administrators of The Estate of Jean-Michel Basquiat.

£35,000 - 45,000

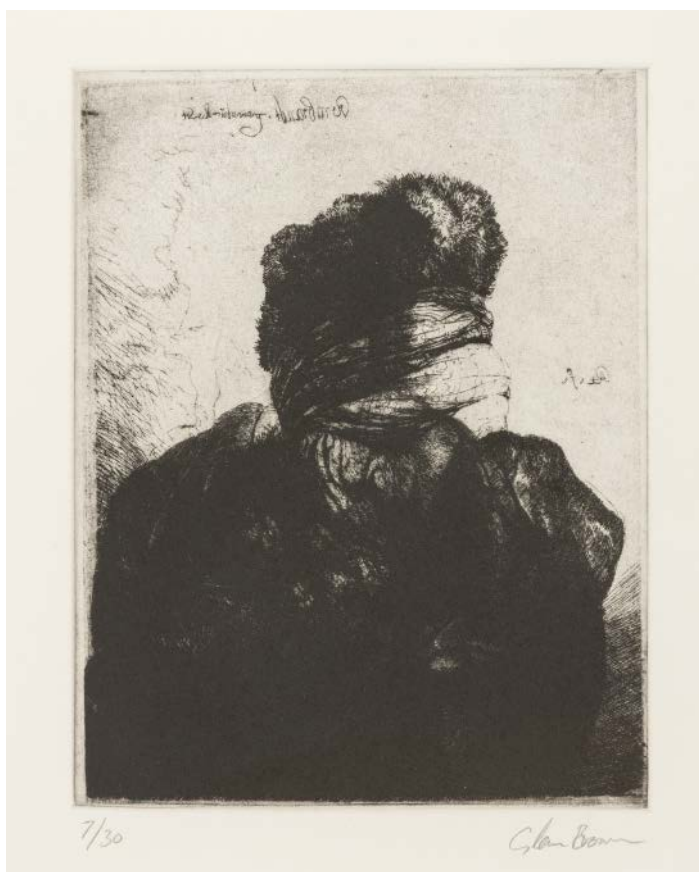
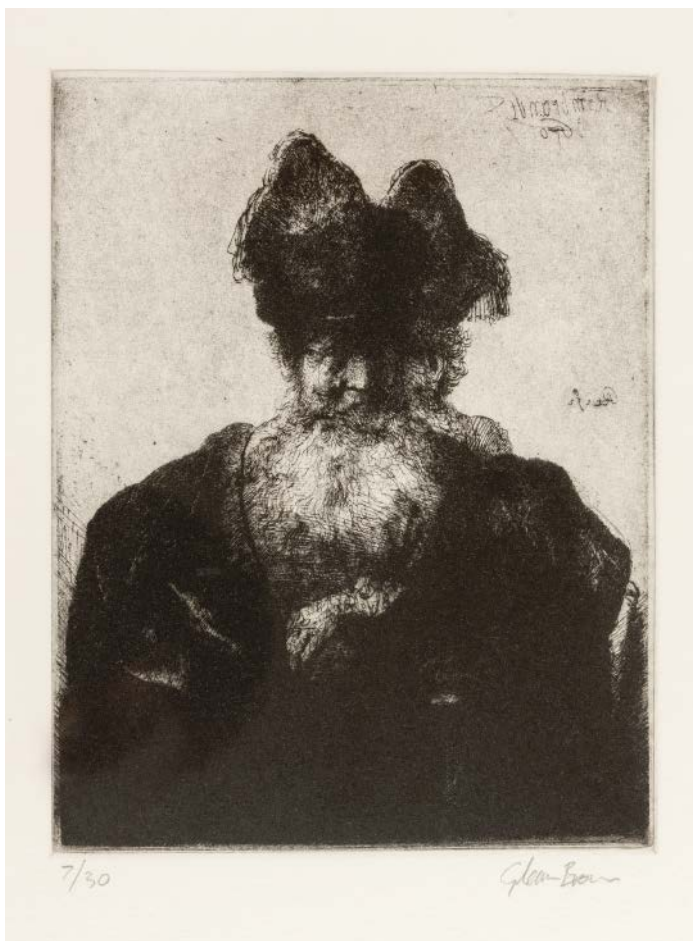
132

Glenn Brown (b.1966)

LAYERED PORTRAITS (AFTER REMBRANDT) 9

Etching, 2008, signed and numbered from the edition of 30 in pencil, on Arches Velin paper, published by the artist, with full margins, sheet 355 x 290mm (14 x 11³/₈in)

£1,000 - 1,500



133

Glenn Brown (b.1966)

LAYERED PORTRAITS (AFTER REMBRANDT) 7

Etching, 2008, signed and numbered from the edition of 30 in pencil, on Arches Velin paper, published by the artist, with full margins, sheet 355 x 290mm (14 x 11³/₈in)

£1,000 - 1,500

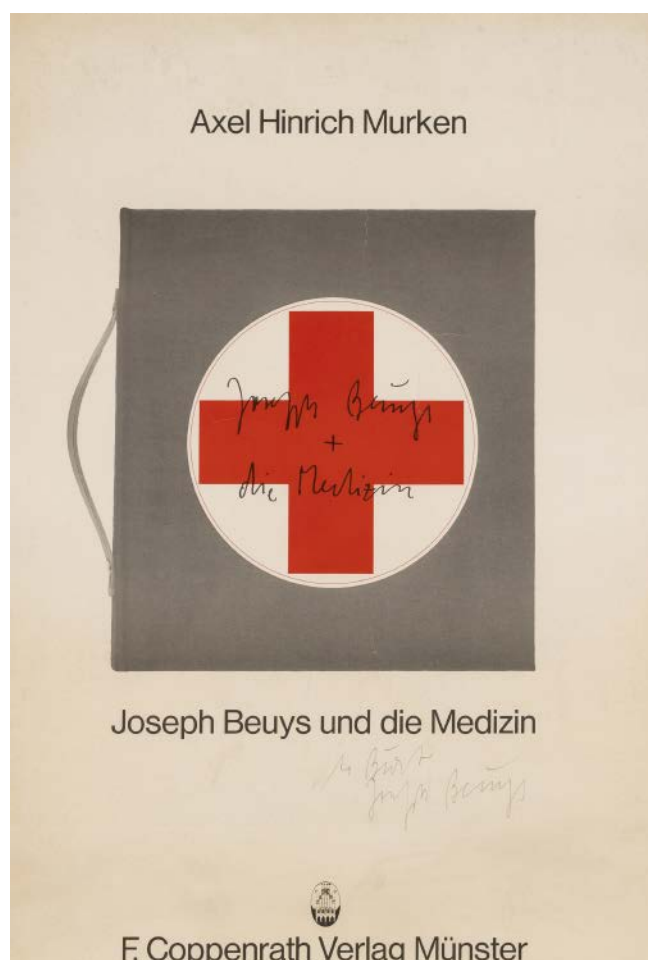
134

Joseph Beuys (1921-1986)

AXEL HINRICH MURKEN. JOSEPH BEUYS AND DIE MEDIZIN

Offset lithograph printed in colours, 1979, signed and inscribed in pen, on heavy wove paper, published by F. Coppenrath Verlag, Münster, the full sheet printed to the edges, 594 x 413mm (23 $\frac{3}{8}$ x 16 $\frac{1}{4}$ in)

£600 - 800 ARR



135

Maurizio Cattelan (b.1960)

L.O.V.E

Concrete multiple, 2014, stamped on the base, from the open edition, published by Seletti, Italy, in the original wooden box, 495 x 220 x 220mm (19 $\frac{1}{2}$ x 8 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) (overall)

£600 - 800 ARR



136

Louise Bourgeois (1911-2010)

FLOWER IN THE FOREST

Lithograph printed in colours, 1998, initialled and inscribed from the edition of 15 in pencil, an artist's proof aside from the edition of 75, on wove paper, printed by Solo Press, New York, published by The Estate Project for Artists with AIDS, New York and Gemini G.E.L., Los Angeles, with their stamp verso, the full sheet, 570 x 765mm (22 $\frac{3}{8}$ x 30 $\frac{1}{8}$ in)

£3,000 - 5,000



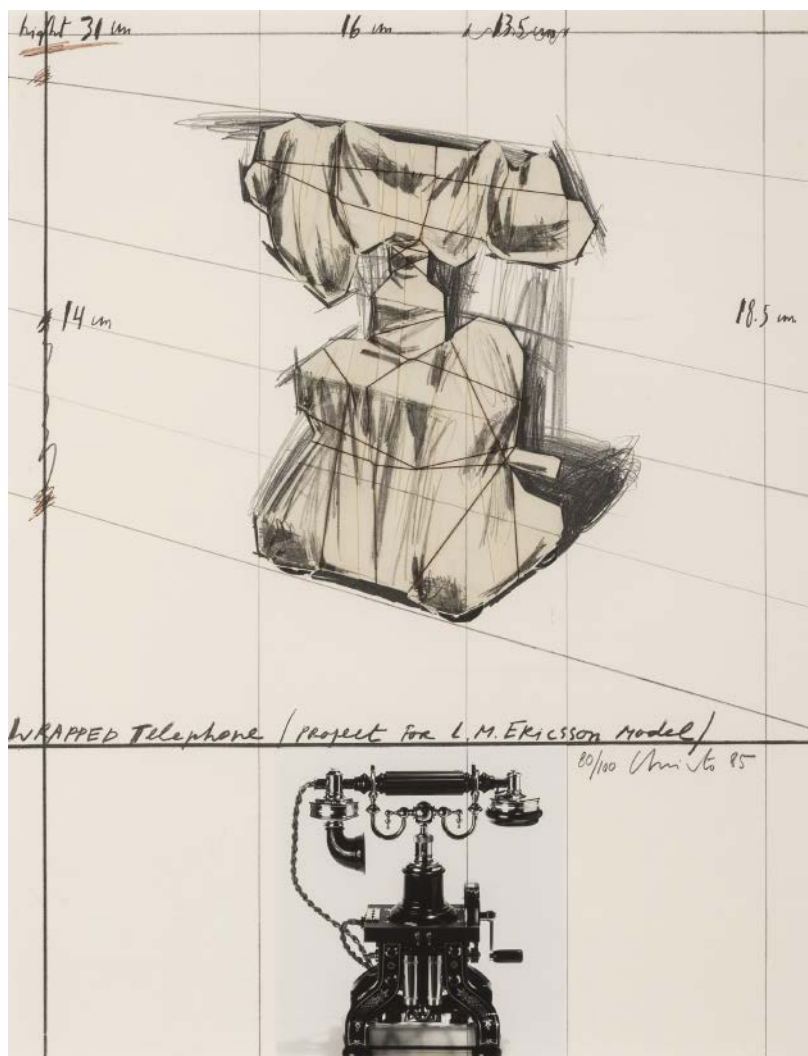
137

Jake and Dinos Chapman (b.1962 & 1966)

TV DRAWING

Pen and ink with graphite additions, 2002, signed in pencil verso by both artists, on wove paper, sheet 295 x 420mm (11½ x 16½in)

£4,000 - 6,000



138

138

Christo (b.1935)

WRAPPED TELEPHONE, PROJECT FOR L. M. ERICSSON MODEL (SCHELLMANN 119)
Lithograph printed in colours with collage of fabric, twine, and photograph, 1985, signed, dated and numbered from the edition 100, on Arches Cover white paper mounted onto museum board, printed by Landfall Press, Chicago, published by L. M. Ericsson, New Jersey, the full sheet printed to the edges, 711 x 559mm (28 x 22in)

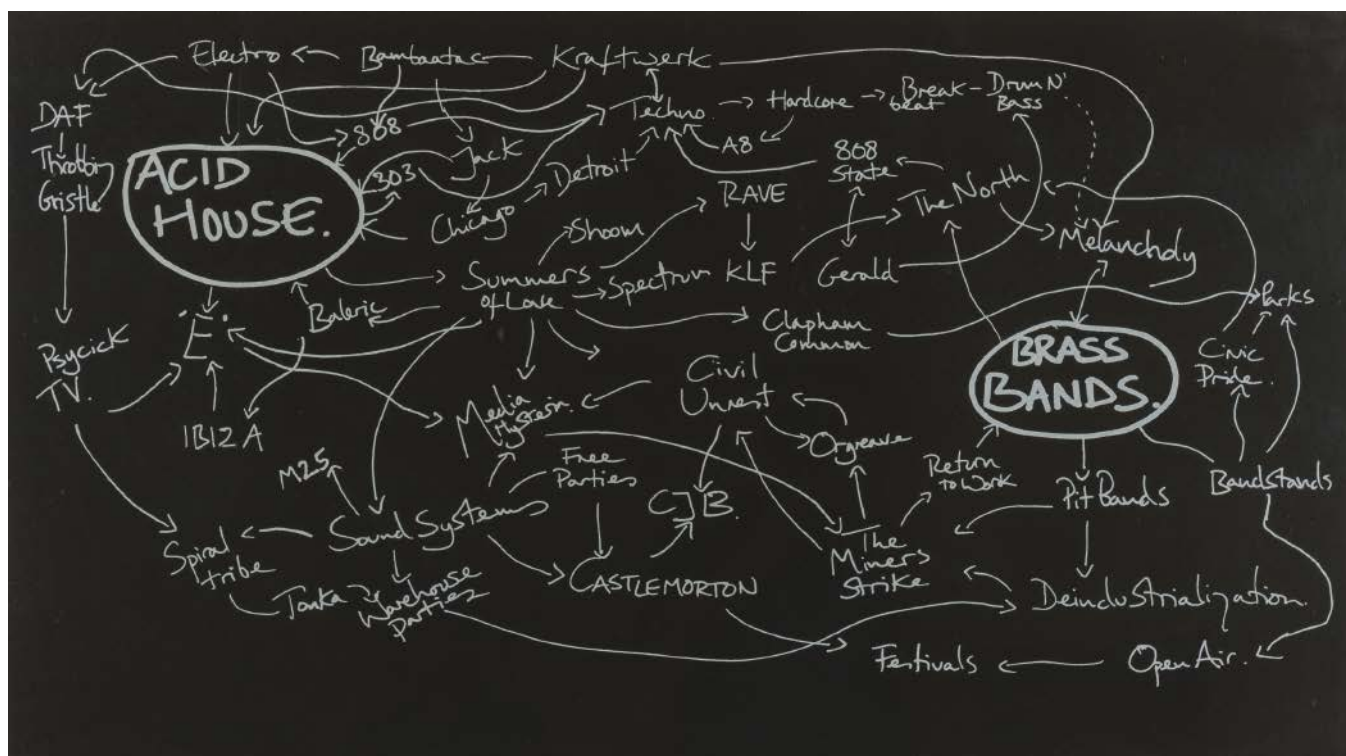
£3,000 - 5,000 ARR

139

Jeremy Deller (b.1966)

THE HISTORY OF THE WORLD
Screenprint, 1998, signed and numbered verso from the edition of 100, on black wove paper, published by Paul Stolper, London, the full sheet printed to the edges, 635 x 1100mm (25 x 43¼in)

£2,000 - 3,000 ARR



139



140

Peter Doig (b.1959)

HOUSE OF PICTURES

Aquatint and drypoint printed in colours, 2002, signed in pencil, dated and numbered from the edition of 25, on wove paper, printed by Dena Schuckit, published by Crown Point Press, San Francisco, with their blindstamp, with full margins, sheet 471 x 561mm (18½ by 22½in)

£3,000 - 5,000



141

Carroll Dunham (b.1949)

CLOSING IN

The complete set comprising five etchings with aquatint, 2003-2004, each initialled, dated and numbered from the edition of 21 in pencil, on fawn Stonehenge wove paper, printed and published by Two Palms Press, New York, each with full margins, each 300 x 270mm (11¾ x 10½in) (PL) (5)

£1,000 - 1,500



142

Marcel Duchamp (1887-1968) (after) by Jacques Villon (1875-1963)

LA MARIEE (GINESTET & POUILLON 672)

Aquatint with etching printed in colours, 1934, signed by Duchamp and Villon in pencil, inscribed 'Essai', a proof before the addition of the engraved title, aside from the published edition of 200, on Arches paper, with full margins, sheet 495 x 310mm (19¼ x 12¼in) (unframed)

£10,000 - 12,000 ARR

143

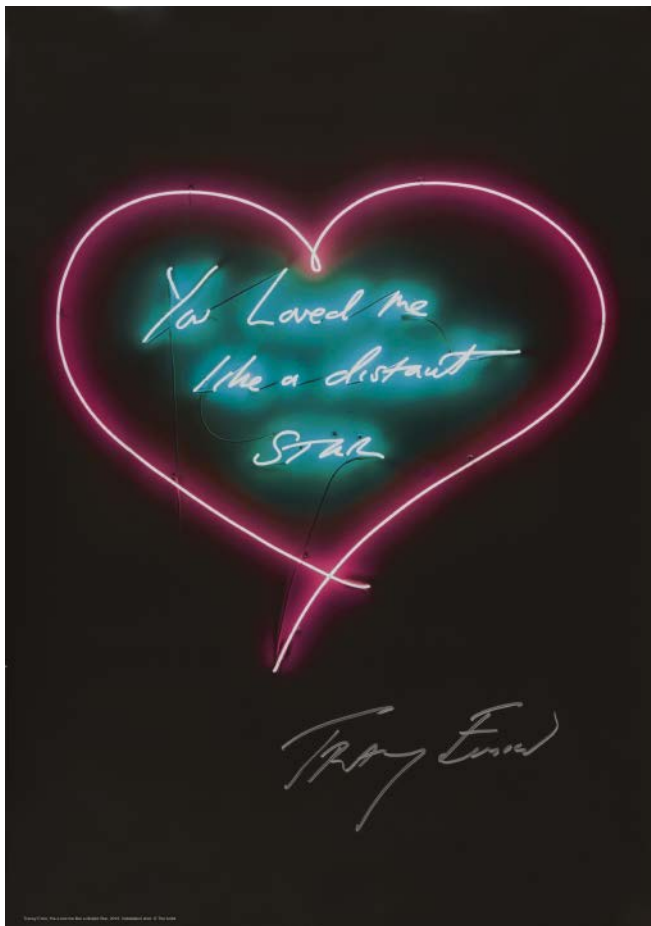
Tracey Emin (b.1963)

THE KISS WAS BEAUTIFUL

Digital print in colours, 2016, signed in silver ink, from the edition of 500, on glossy wove paper, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 x 19½in) (unframed)

£400 - 600

ARR



144

Tracey Emin (b.1963)

YOU LOVED ME LIKE A DISTANT STAR

Digital print in colours, 2016, signed in silver ink, from the edition of 500, on glossy wove paper, printed and published by Emin International, London, the full sheet printed to the edges, 700 x 500mm (27 x 19½in) (unframed)

£400 - 600

ARR



145

145

Tracey Emin (b.1963)

KATE MOSS

Polymer gravure etching, 2006, signed, titled, dated and numbered from the edition of 250 in pencil, on wove paper, the full sheet, sheet 410 x 585mm (16½ x 23in)

£2,000 - 3,000

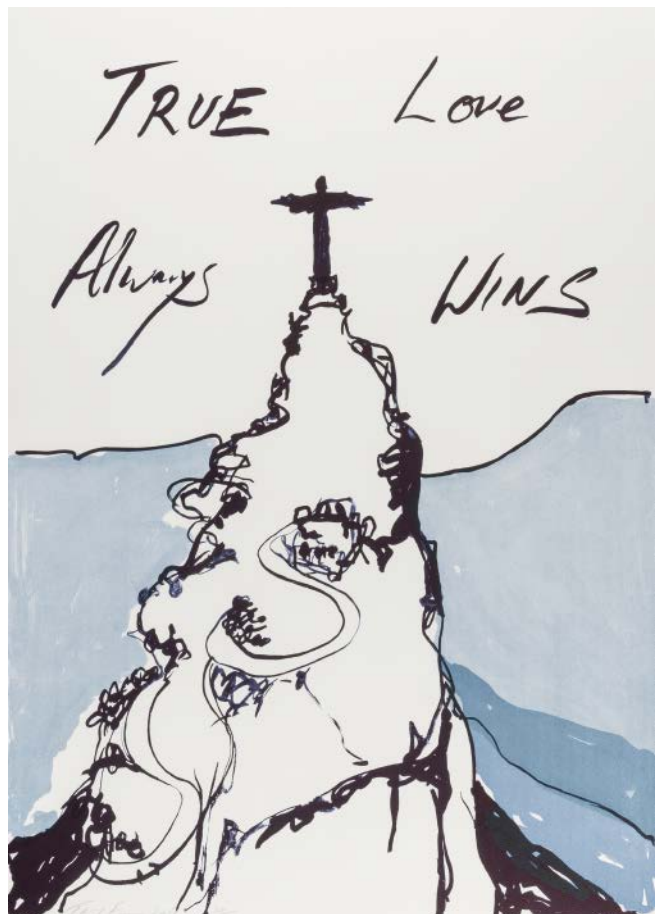
146

Tracey Emin (b.1963)

TRUE LOVE ALWAYS WINS

Lithograph printed in colours, 2016, signed dated and numbered from the edition of 300 in pencil, on wove paper, the full sheet printed to the edges, 760 x 600mm, (30 x 23½in) (unframed)

£1,000 - 1,500



146

147

Pierre et Gilles

HAPPY NEW YEAR

C-print in colours, 1996, signed by both artists and inscribed in gold ink, on Fujichrome photographic paper, the full sheet printed to the edges, 128 x 140mm (5 x 5 1/2in) (unframed)

£1,000 - 1,500 ARR



148

Pierre et Gilles

BONNE ANNÉE

C-print in colours, 1996, signed by both artists, titled and dated in gold ink, on Fujichrome photographic paper, the full sheet printed to the edges, 170 x 128mm (6 3/4 x 5in) (unframed)

£1,000 - 1,500 ARR

149

Antony Gormley (b.1950)

FIGURE

Giclée printed in colours, 2014, signed and numbered from the edition of 150 in pencil verso, on Hahnemühle paper, published by Oak Tree Fine Press, Fyfield, with margins, sheet 279 x 216mm (11 x 8½in) (unframed)

£600 - 800

ARR



150

Marcus Harvey (b.1963)

MAGGIE

Digital print in colours, 2013, signed and numbered from the edition of 25 in pencil, with full margins, sheet 1500 x 1000mm (59 x 39¾in) (unframed)

£1,000 - 1,500

ARR



151

Damien Hirst (b.1965)

VALIUM

Inkjet printed in colours, 2000, signed in black ink, numbered from the edition of 500 in black ink verso, on Fujicolor Professional paper, published by Eyestorm, London, with full margins, sheet 1270 x 1270mm (50 x 50in)

£6,000 - 8,000 ARR

152

Damien Hirst (b.1965)

THE DEAD (LIME GREEN/ISLAND COPPER)

Foilblock print in colours, 2014, signed and numbered from the edition of 15 in pencil, on Somerset wove paper, printed and published by other Criteria, London, the full sheet, 720 x 510mm (28 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in) (unframed)

£4,000 - 6,000 ARR



153

Damien Hirst (b.1965)

UNTITLED 02 (FROM NEW BEGINNINGS)

Polymer gravure printed in colours, 2011, signed in pencil, numbered from the edition of 55 verso, on Zerkall paper, published by Charles Booth-Clibborn under his imprint The Paragon Press, London, the full sheet printed to the edges, 661 x 490mm (26 x 19 $\frac{1}{4}$ in)

£3,000 - 5,000 ARR



154

Damien Hirst (b.1965)

BLUE BUTTERFLY (FROM IN THE DARKEST HOUR THERE MAY BE LIGHT)

Screenprint with glaze printed in colours, 2006, signed, inscribed, and numbered in blue ink, one of 29 artist's proofs aside from the edition of 50, on wove paper, co-published by the Serpentine Gallery and Other Criteria, London, the full sheet printed to the edges, 420 x 295mm (16½ x 11½in) (unframed)

£10,000 - 15,000 ARR



155

Damien Hirst (b. 1965)

FAITHLESS

Screenprint in colours, 2006, signed and numbered from the edition of 55 in white pencil, on Somerset Tub wove paper, published by Paul Stolper Gallery, London, the full sheet, 787 x 1500mm (31 x 59in) (unframed)

£8,000 - 12,000



156

Damien Hirst (b.1965)

FERRIC AMMONIUM CITRATE

Woodcut printed in colours, 2012, signed in pencil, numbered from the edition of 55 verso, on Somerset White wove paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 155 x 385mm (6 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in) (unframed)

£1,200 - 1,800



157

Howard Hodgkin (1932-2017)

LOTUS (SEE HEENK P. 222)

Screenprint in colours, 1980, signed, dated and numbered from the edition of 100 in pencil, on Arches paper, printed by Kelpra Studio, published by Bernard Jacobson Ltd, London, with the printer's rubber stamp verso, with full margins, sheet 740 x 916mm (29 $\frac{1}{8}$ x 36in) (unframed)

£1,200 - 1,800

158

Howard Hodgkin (1932-2017)

THE ROAD TO RIO (NOT IN HEENK)

Screenprint in colours, 2016, initialled and dated in pencil, the edition was 350, on wove paper, the full sheet printed to the edges, 760 x 600mm (30 x 23½in)

£3,000 - 5,000



159

Howard Hodgkin (1932-2017)

ICE (NOT IN HEENK)

Screenprint in colours, 2013, initialled, dated and numbered from the edition of 350 in pencil, on Somerset White Satin, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29½ x 23½in)

£2,000 - 3,000

160

Howard Hodgkin (1932-2017)

RED-EYE (HEENK 63)

The rare lithograph, 1980-81, initialled, dated and inscribed TP recto, inscribed TP1 in pencil verso, a unique Trial Proof impression this copy cited by Heenk, on BFK Rives paper printed by Solo Press, with their blindstamp, published by Bernard Jacobson Gallery, London, the full sheet printed to the edges, 262 x 312mm (10¼x 12¼in)

£3,000 - 5,000 ARR



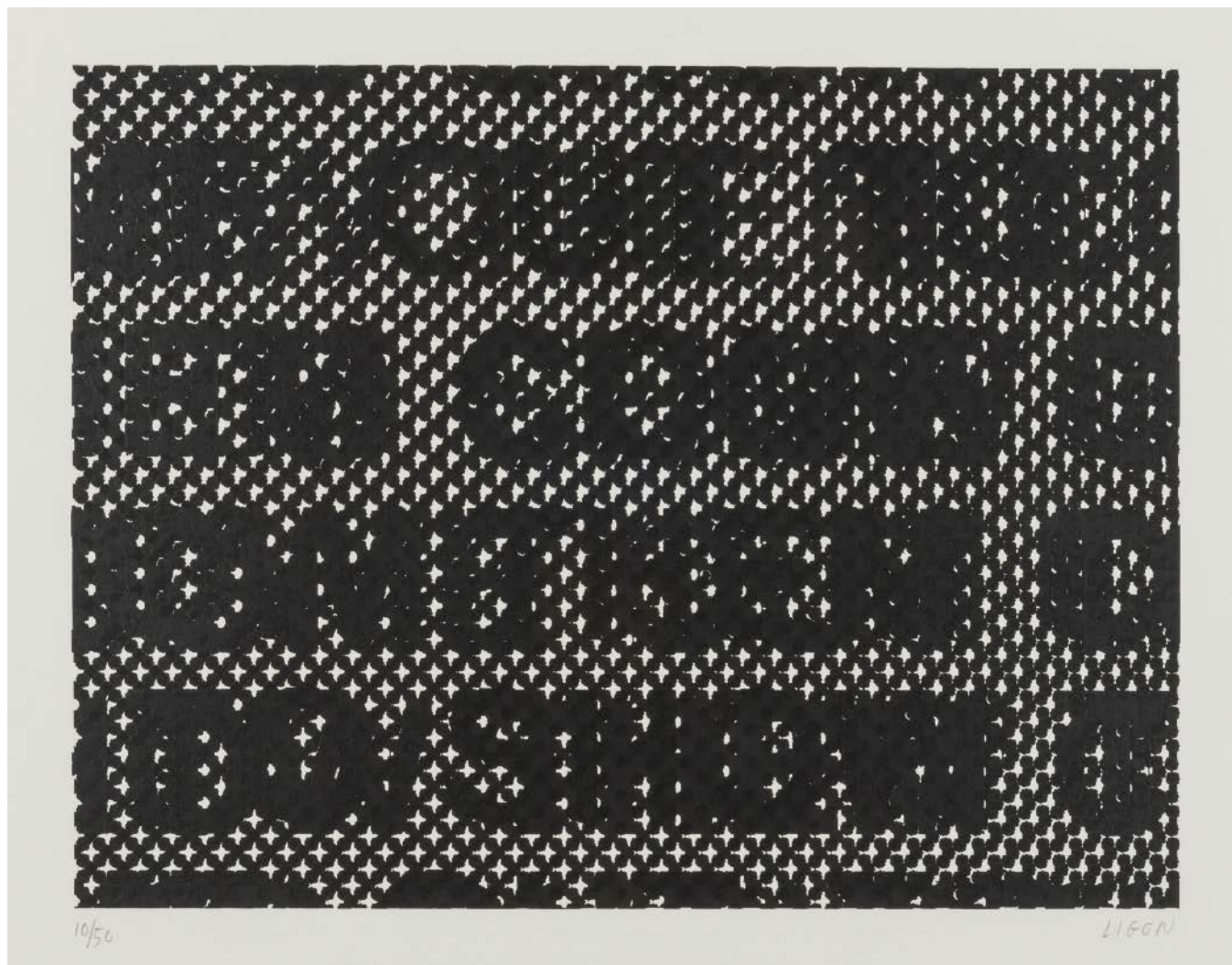
161

Howard Hodgkin (1932-2017)

MULTIPLICATION (NOT IN HEENK)

Screenprint in colours, 2013, initialled, dated and numbered from the edition of 150 in pencil, on Somerset satin paper, printed by King and McGaw, Newhaven, published by the Terrence Higgins Trust, London, within the artist's designated frame, the full sheet printed to edges, 270 x 326mm (10½ by 12¾in)

£2,500 - 3,000 ARR



162

Glenn Ligon (b.1960)

DETAIL

Screenprint, 2014, signed and numbered from the edition of 50 in pencil, on wove paper, with full margins, 230 x 305mm (9 x 12in)

£2,000 - 3,000

163

Chris Levine (b.1960)

LIGHTNESS OF BEING (BLUE)

Archival inkjet print, 2004, initialled, dated and numbered from the edition of 200 in pencil, on wove paper, published by Jealous Editions, London, with their blindstamp, with full margins, sheet 410 x 300mm (16¼x 11¾in) (unframed)

£2,000 - 3,000

ARR



164

Cornel Lucas (1920-2012)

BRIGITTE BARDOT - 1955

Gelatin silver print, before 1990, signed and titled in pencil verso, stamped with the photographer's copyright ink stamp verso, on smooth wove photographic paper, with margins, sheet 610 x 507mm (24 x 20in) (unframed)

£600 - 800

ARR

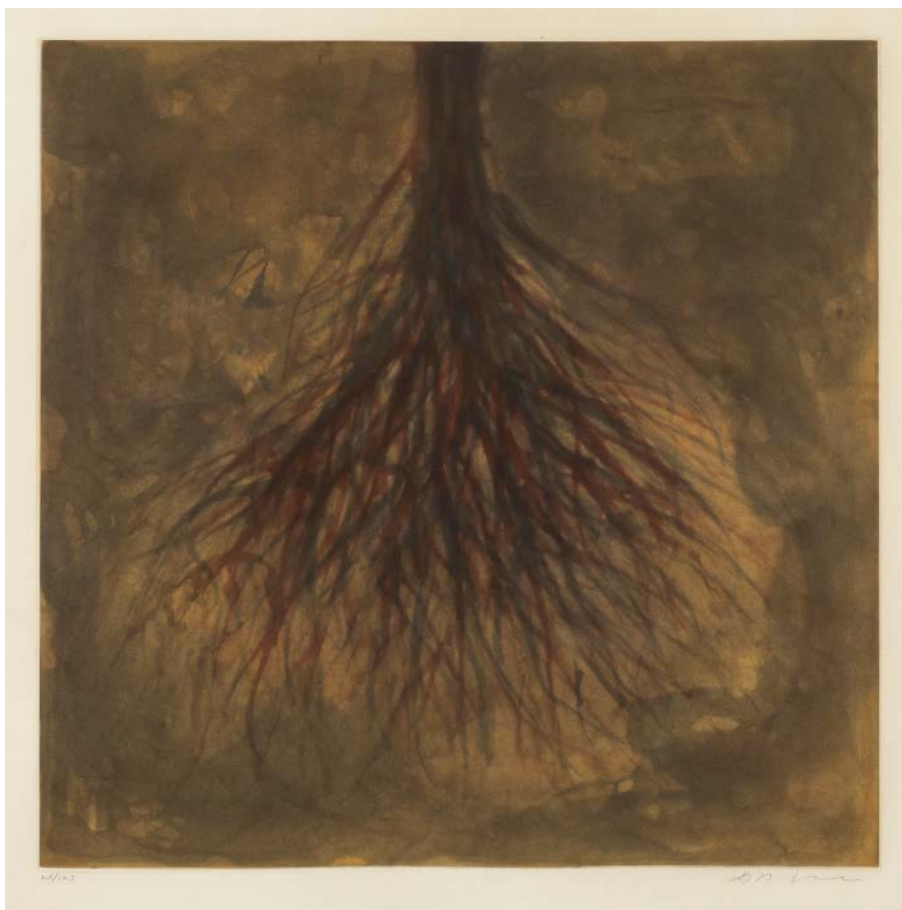
165

Anish Kapoor (b.1954)

UNTITLED

Etching with aquatint printed in colours, 1989, signed and numbered from the edition of 125 in pencil, on wove paper, with full margins, sheet 770 x 689mm (30¼ x 27in)

£1,000 - 1,500



166

Anish Kapoor (b.1954)

UNTITLED

Etching with aquatint printed in colours, 1989, signed and numbered from the edition of 125 in pencil, on wove paper, with full margins, sheet 768 x 689mm (30¼ x 27in)

£1,000 - 1,500

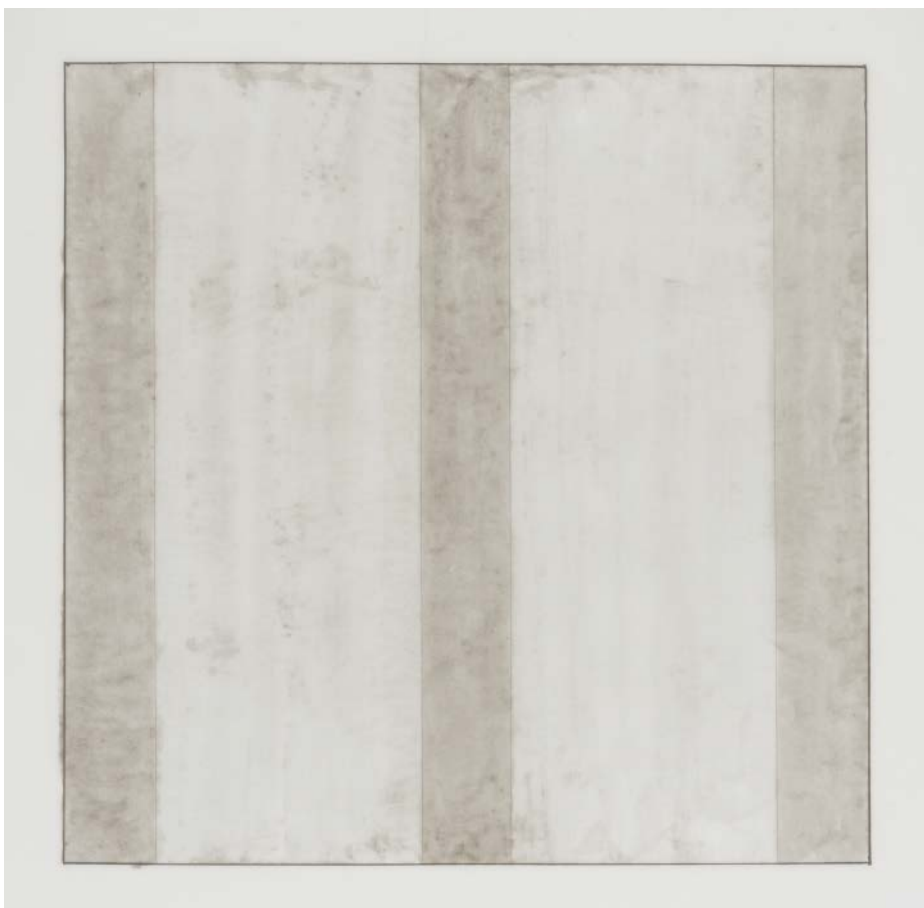
167

Agnes Martin (1912-2004)

PAINTINGS AND DRAWINGS 1974-1990
(SUITE OF 10)

The complete set of 10 lithographs
printed in colours, 1991, from the
edition of 2500, on firm
transparency paper, printed by
Nemela & Lenzen,
Mönchengladbach, each sheet 298
x 298mm (11¾ x 11¾in) (10)
(unframed)

£2,000 - 3,000



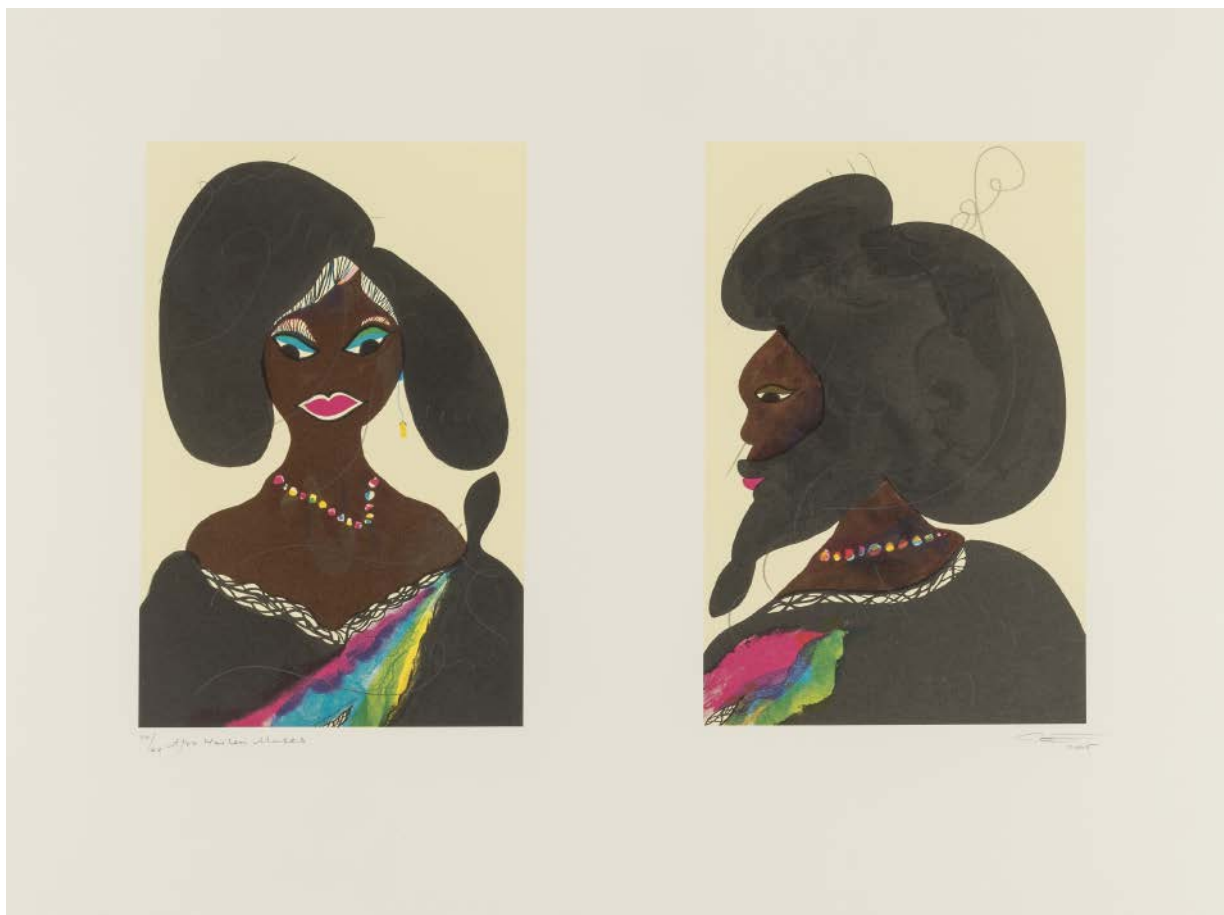
168

Julie Mehretu (b.1970)

PULSE

Lithograph printed in colours,
2013, signed, dated and
numbered from the edition
of 100 in pencil, on wove
paper, published by Texte de
Kunst, Berlin, with full
margins, sheet 560 x 650mm
(22 x 25½in) (unframed)

£1,500 - 2,000



169

Chris Ofili (b.1968)

AFRO HARLEM MUSES

Two lithographs printed in colours with embossing, 2005, signed, titled, dated and numbered from the edition of 60 in pencil, on one sheet of Somerset velvet paper, published by David Zwirner Gallery, New York, with full margins, sheet 530 x 700mm (21 x 27½in)

£1,500 - 2,000



170

Arnaldo Pomodoro (b.1926)

UNTITLED

Watercolour and gouache on paper, 1957, signed and dated in black ink, with margins, 150 x 355mm (6 x 14in) (I)

£1,500 - 2,000



171

Marc Quinn (b.1964)

INTERNAL LABYRINTH MQ180

Pigment print in colours, 2011, signed, dated and numbered from the edition of 20 in pencil, on wove paper, printed and published by the artist, London, the full sheet, 923 x 1400mm (36¼ x 55in) (unframed)

£2,500 - 3,500 ARR

Between 1947 and 1998 Dieter Roth produced over 500 editioned prints, and created an oeuvre rich in variety and quality. Roth's approach was experimental and playful, utilizing every known printing technique, lino- and woodcuts, etching, engraving, lithography, screen printing and when he exhausted known techniques, he invented new ones such as the *pressing* and *squashing* of organic materials into paper. These hybrid collages made with organic elements decay as the work ages, creating multisensory works of art, each unique in texture colour, and in some cases odor. Often he combined techniques as is seen in the containers series which features multiple methods in each of the plates, including the uncontrollable variety of organic elements. The concept of the unique was vital to Roth, and enjoyed manipulating editions at various stages during the printing process, resulting in wildly varied editions where each work was unique within the series, as is seen in *Am Meer von Hinten*, and *Ein Gerissener Hase*.

Alongside his print making, the printing and binding of books was consistent throughout his output. Roth worked tirelessly on the concept of the artist's book, creating experimental volumes that combined his love of text, poetry and visual art, and often created deluxe volumes featuring original drawings, these playful works bringing to life the images and text printed on the pages.

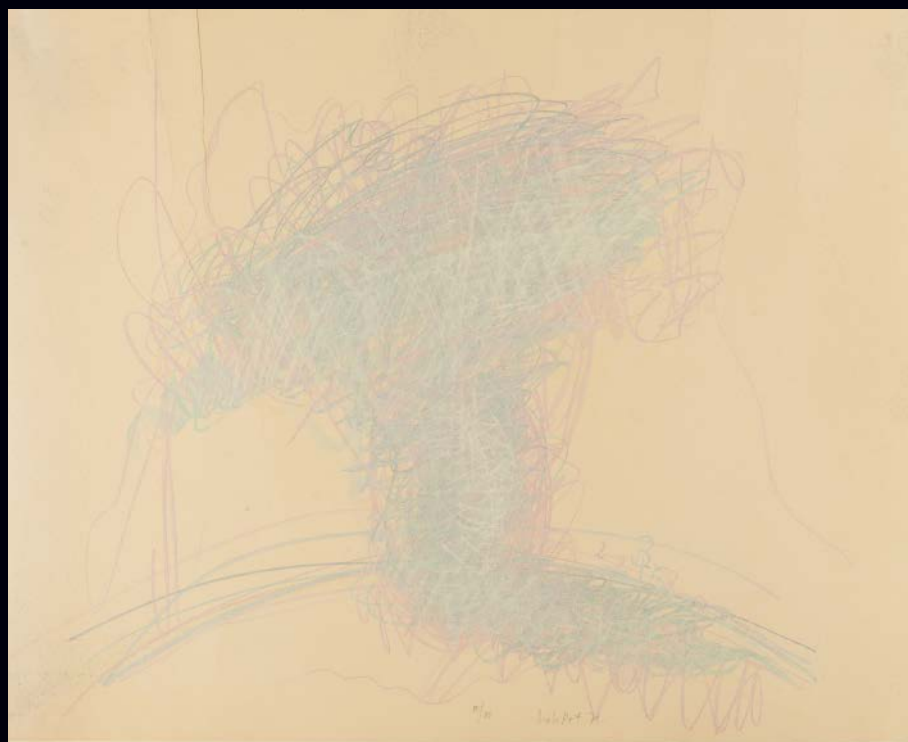


172

Dieter Roth (1930-1998)

REYKJAVÍK; HARPA (DOBKE 36; 37)
Relief print and screenprint in colours, 1962, the first signed, dated and numbered from the edition of 130 in pencil, on wove paper, the first printed by Dieter Roth, Reykjavík, the second H Moeller, Dusseldorf, both published by Hofhauspresse, Hubbelrath, the full sheet, 370 x 420mm (14½ x 16½in) (2) (unframed)

£500 - 700



173

Dieter Roth (1930-1998)

SELBSTBILDNIS ALS TOPFBLUME
(SELF-PORTRAIT AS A FLOWERPOT) (DOBKE 175)
Offset lithograph printed in colours, 1971, signed, dated and numbered from the edition of 110 in pencil, on yellow wove paper, printed by Cook Hammond & Kell, published by Petersburg Press, London, the full sheet printed to the edges, 760 x 990mm (29¾ x 39in) (unframed)

£500 - 700

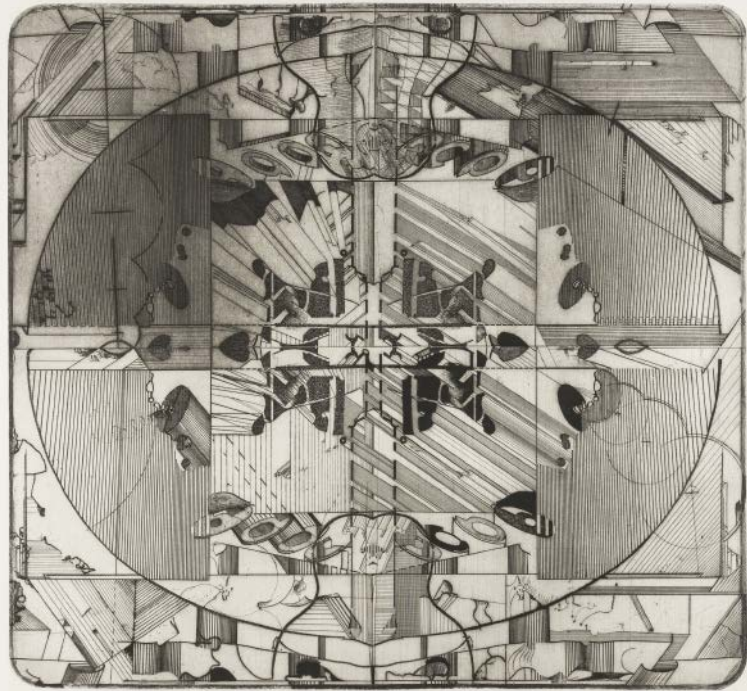
174

Dieter Roth (1930-1998)

DUETT (DUET) (DOBKE 182)

Etching with drypoint printed in black, 1971, signed, dated and numbered from the edition of 30 in pencil, on wove paper, printed by Karl Schulz, Braunschweig, published by Petersburg Press, London, with full margins, sheet 780 x 940mm (30¾ x 37in) (unframed)

£1,500 - 2,000



174

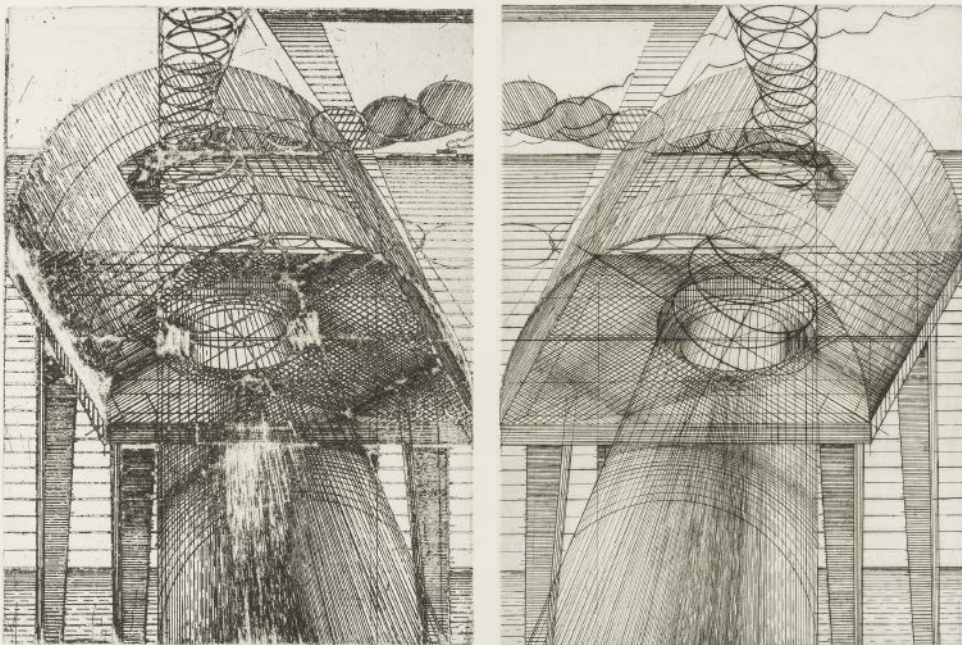
175

Dieter Roth (1930-1998)

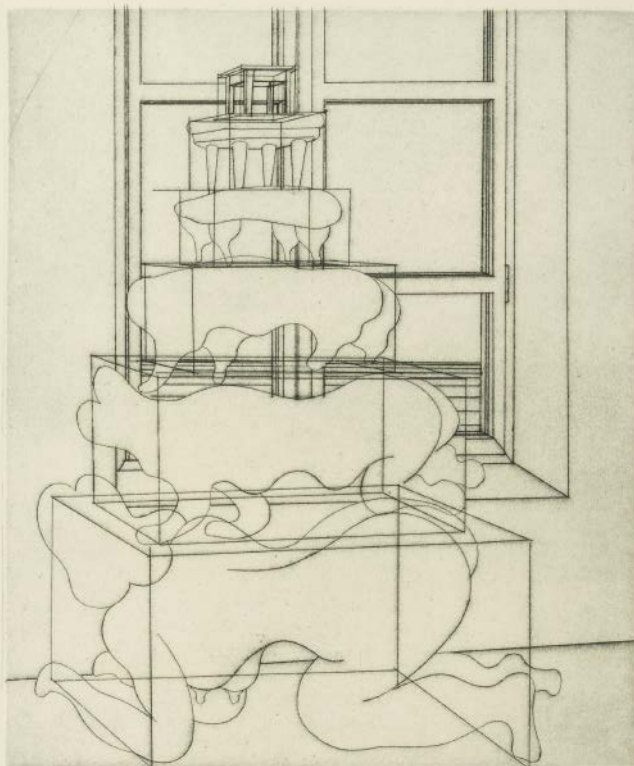
AN DER SEE (BY THE SEA) (DOBKE 236)

Drypoint with etching, 1971, signed, dated and numbered from the edition of 50 in pencil, on wove paper, printed by Karl Schulz, Braunschweig, published by Petersburg Press, London, and Dieter Roth, Solothurn, with full margins, sheet 780 x 960mm (30¾ x 37¾in) (unframed)

£1,500 - 2,000

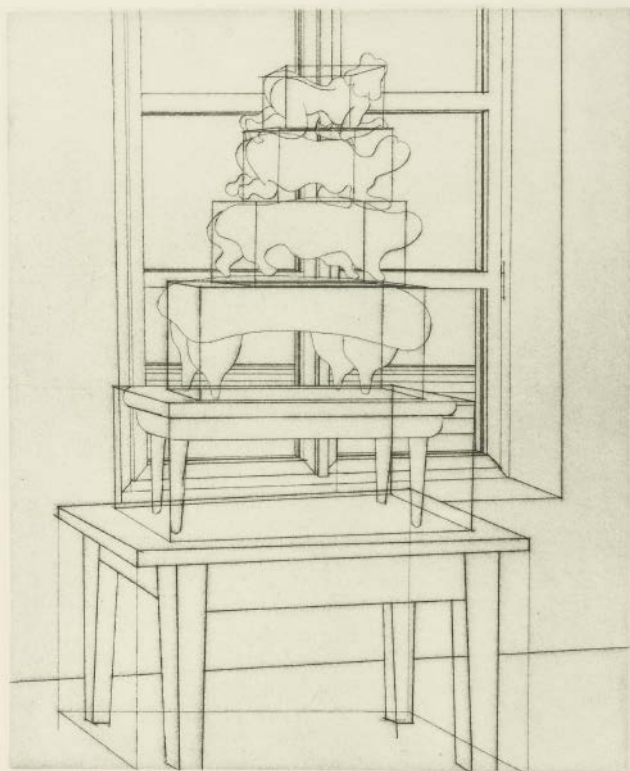


175



26/50

Dieter Roth 71



26/50

Dieter Roth 71

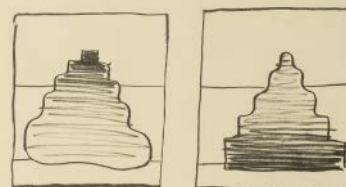
176

Dieter Roth (1930-1998)

EINN WEIBLICHER GEDANKE (A FEMININE THOUGHT)
(DOBKE 208)

The complete portfolio, 1971, comprising two etchings with aquatint printed in black, and the lithographed justification, each signed, dated and numbered from the edition of 50 in pencil, each on wove paper, printed by Karl Schulz, Braunschweig, published by Petersburg Press, London, with full margins, the sheets loose as issued in the original brown portfolio boards, the offset lithographed justification serving as the frontispiece, overall 800 x 550mm (31½ x 21⅝in) (3) (folio)

£2,500 - 3,000



26/50

Dieter Roth 71



177

Dieter Roth (1930-1998)

CONTAINERS (DOBKE 276.1-12)

The set of 12 intaglio prints in colours, some with collage elements and a block of the fast trolleys stamps as included in the portfolio containers, 1972, each signed, dated and numbered from the edition of 85 in pencil, on various papers, the full sheets, various sizes the largest sheet measuring 580 x 460mm (22¾ x 18in) (13) (unframed)

£7,000 - 9,000





178
Dieter Roth (1930-1998)

2 TIMES 5 TROPHIES (DOBKE 359)

The rare portfolio comprising twelve offset lithographs printed in colours, 1978, one serving as the title page, one as the label, lacking the double page Speedy drawing, the lithographs signed, dated and numbered from the edition of 100 in pencil, each on various papers, printed by Staib & Mayer, Stuttgart, published by Edition Hansjorg Mayer, Stuttgart & London, loose in the original cardboard portfolio, 510 x 380mm (20 x 15in) (12) (folio)

£7,000 - 10,000



179

Dieter Roth (1930-1998)

2 TIMES 5 BATS (DOBKE 360)

The rare complete portfolio comprising twelve offset lithographs printed in colours, 1978, one serving as the title page, one as the label, and with the double page Speedy drawing, the lithographs signed, dated and numbered from the edition of 100 in pencil, each on various papers, printed by Staib & Mayer, Stuttgart, published by Edition Hansjorg Mayer, Stuttgart & London, loose in the original cardboard portfolio, 510 x 380mm (20 x 15in) (13) (folio)

£10,000 - 15,000





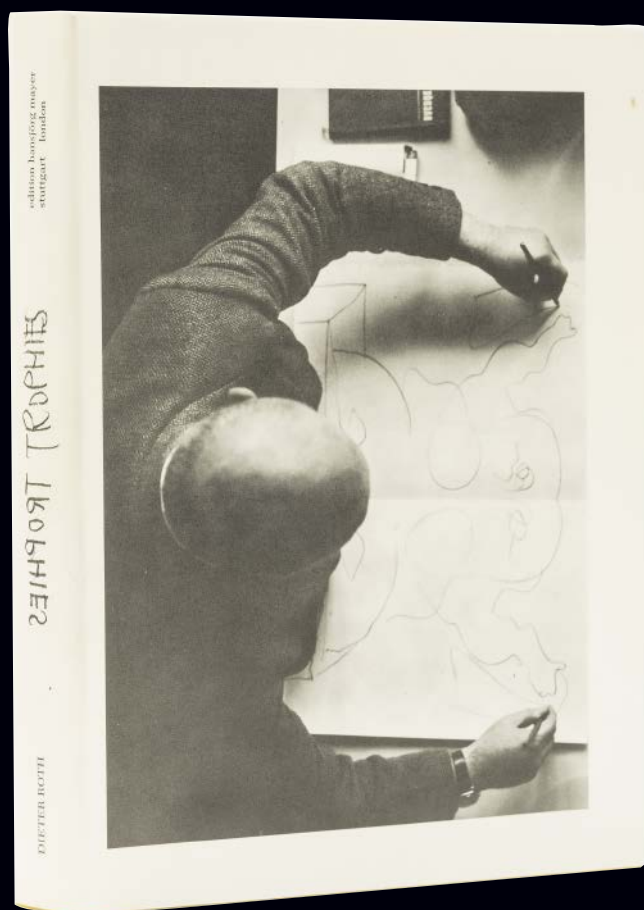
180

Dieter Roth (1930-1998)

QUICK (DOBKE P.161)

The hand bound book multiple, comprising approximately 150 sheets cut from the magazine Quick, 1965, signed, dated 1965/1994, from the edition of approximately 150 unique variants, published by Dieter Roth, Reykjavik & Boekie Woekie, Amsterdam in 1994, housed within the original plastic box with the blue adhesive hinge, 50 x 32 x 27mm (2 x 1¼ x 1in)

£1,000 - 1,500



181

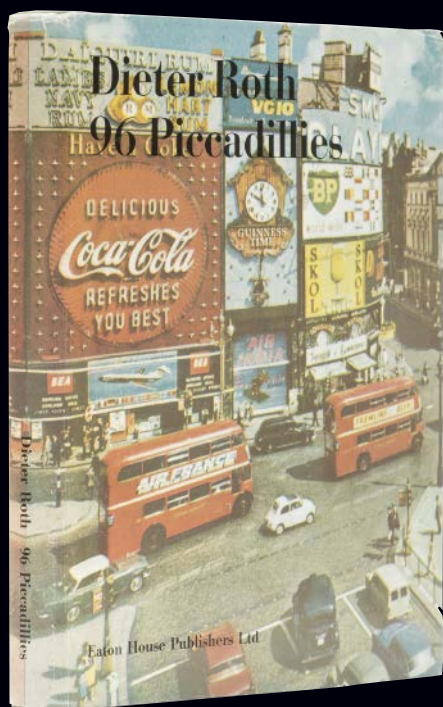
Dieter Roth (1930-1998)

TROPHIES (DOBKE BOOKS P.197)

The deluxe book, 1979, comprising a double page speed drawing, signed and dated in pencil, from the edition of 200, with title page, text and illustrations, bound within the original yellow linen covered boards and printed dust jacket, with matching yellow slipcase, published by Editions Hansjorg Mayer, Stuttgart & London, 242 x 180mm (9½ x 7in) (overall)

£1,200 - 1,500





182

Dieter Roth (1930-1998)

COLLECTED WORKS, VOLUME 36. 96 PICCADILLIES (DOBKE BOOKS p.211)

The deluxe book, 1977, comprising a speedy drawing, signed and dated in pencil, from the edition of 1000, with title page, text and illustrations, this copy bound as published within the original grey linen covered boards and photographic dust jacket, published by Eaton House and Editions Hansjorg Mayer, Stuttgart & London, overall 242 x 180mm (9½ x 7in)

£1,000 - 1,500



183

Dieter Roth (1930-1998)

COLLECTED WORKS, VOLUME 40: BOOKS A GRAPHICS PART 2 AND OTHER STUFF (DOBKE BOOKS p.233)

The deluxe book, 1979-80, comprising a double page speedy drawing in graphite with red and purple ink, signed and dated in pencil, from the edition of 1000, with title page, text and illustrations, this copy bound as published within the original grey linen covered boards and photographic dust jacket, in the original red linen slipcase, published by Eaton House and Editions Hansjorg Mayer, Stuttgart & London, 242 x 180mm (9½ x 7in) (overall)

£1,200 - 1,500



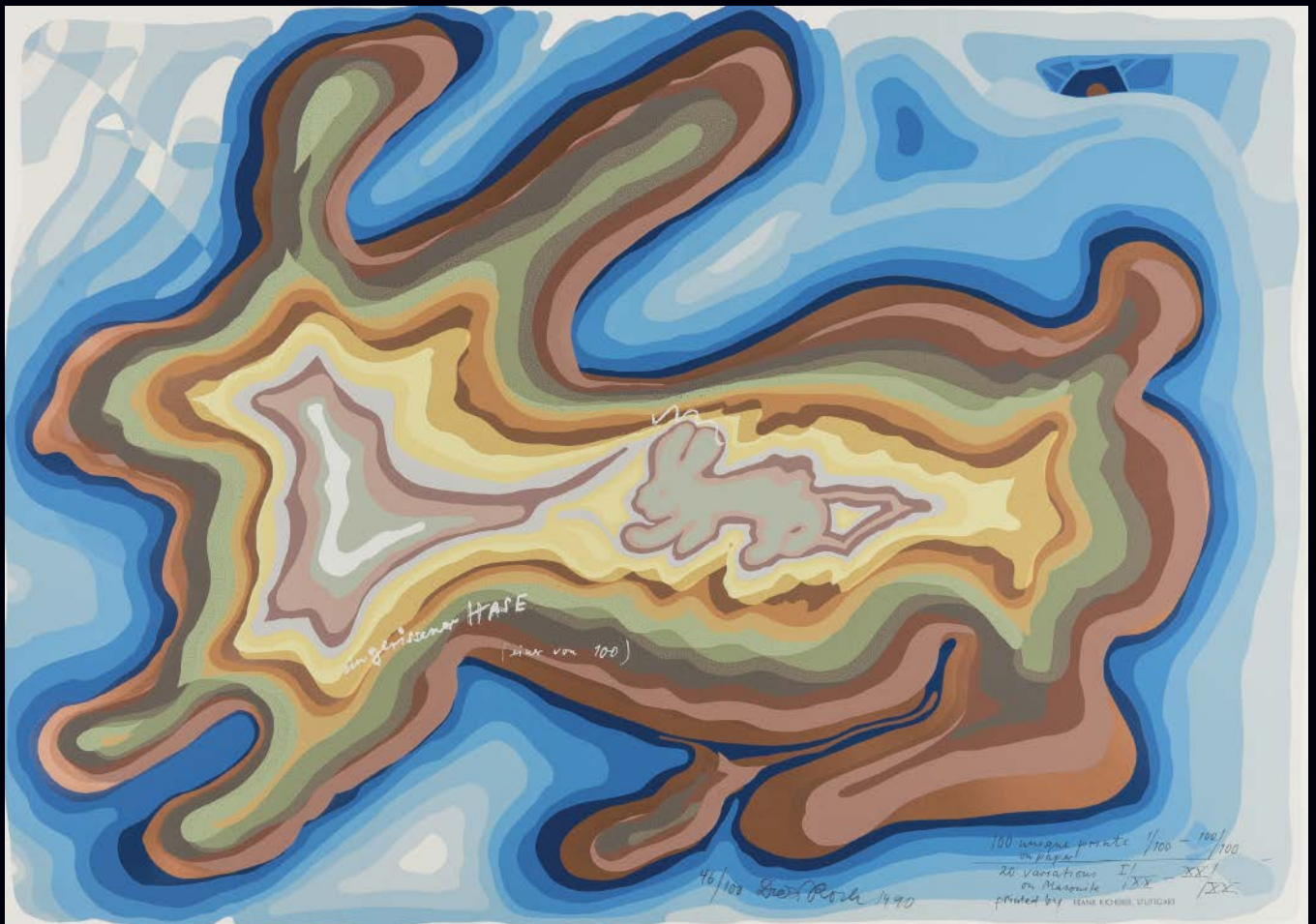
184

Dieter Roth (1930-1998)

AM MEER VON HINTEN (BY THE SEA FROM BEHIND) (DOBKE 239)

The unique screenprint in colours, 1972, signed and inscribed in pencil, aside from the edition of 100, on white wove paper, with full margins, 860 x 610mm (33 $\frac{7}{8}$ x 24in) (unframed)

£2,000 - 3,000



185

Dieter Roth (1930-1998)

EIN GERISSENER HASE (THE SLY HARE) (DOBKE 480)

The unique screenprint in colours, 1993, one of 100 unique variants, on smooth wove paper, printed by Frank Kicherer, Stuttgart, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)

£4,000 - 6,000

186

Gerhard Richter (b.1932)

KERZE I (BUTIN 64)

The rare offset lithograph printed in colours, 1988, one of only two unsigned proofs aside from the edition of 250, printed by Kirschbaum Laserscan, Dusseldorf, published by Verein zur Förderung moderner Kunst e.V, Goslar, the full sheet printed to the edges, 893 x 945mm (35½ x 37¾in) (unframed)

£10,000 - 15,000 ARR



187

Gerhard Richter (b.1932)

FENCE (P13)

Diasec-mounted giclée print on aluminium, 2015, unsigned as issued and numbered from the edition of 500 in black felt-tip pen verso, produced by Heni Productions, London, published by Serpentine Galleries, London, within the original cardboard foam-lined box, 355 x 270mm (14 x 10¾in)

£3,000 - 5,000 ARR



188

Gerhard Richter (b.1932)

Flow (P16)

Diasac mounted chromogenic print on aluminium, 2016, numbered from the edition of 500 verso, printed by Heni publishing, London, the full sheet printed to the edges, together with the original numbered packing crate, 1000 x 2000mm (39½ x 78¾in)

£7,000 - 9,000 ARR

189

Mimmo Rotella (1918-2006)

UN DOCUMENTO STORICO ECCEZIONALE

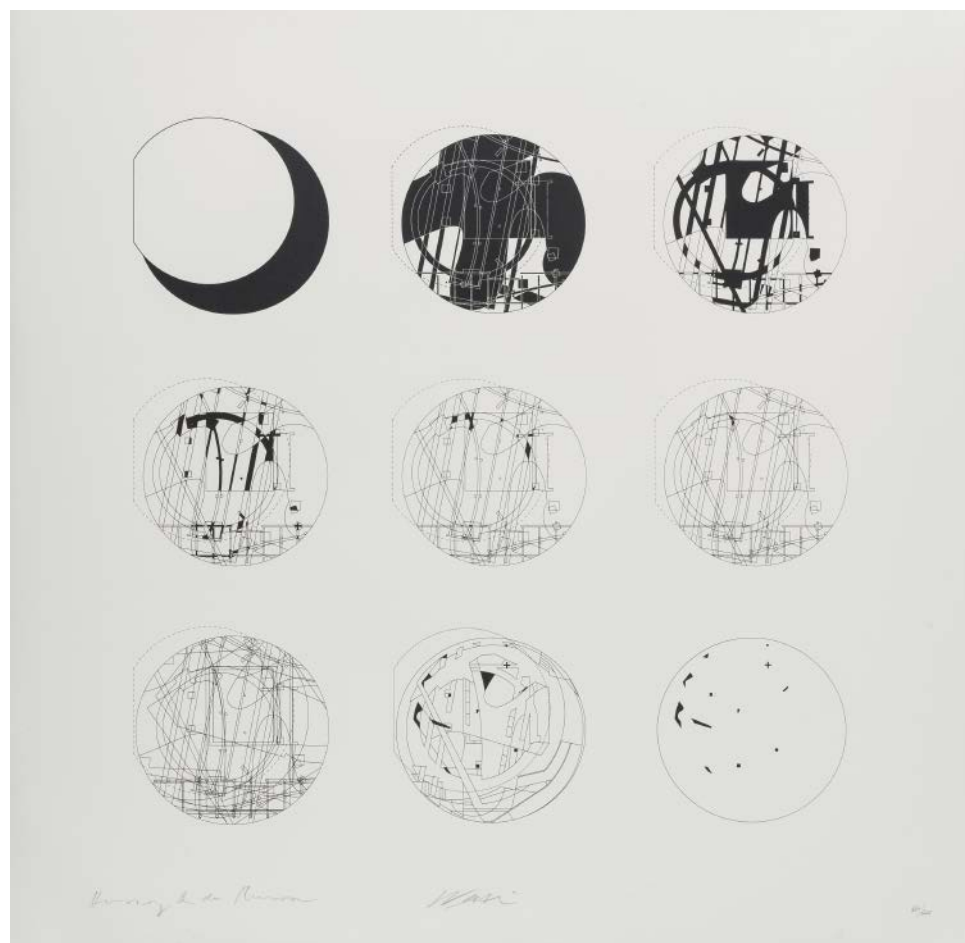
Silkscreen with collage printed in colours, 1990, signed and numbered from the edition of 88 in pencil, on thick wove paper, the full sheet printed to the edges, 980 x 825mm (38½ x 32½in)

£1,000 - 1,500 ARR



190
Thomas Struth (b.1954)
 STORAGE, CHARITÉ, BERLIN
 Inkjet print in colours, 2015,
 signed, titled, dated, and
 numbered from the edition
 of 80 in pencil verso, on
 wove paper, with full
 margins, sheet 319 x
 405mm (12½ x 16in)
 (unframed)

£1,500 - 2,000 ARR



191
Ai Weiwei (b.1957)
 SERPENTINE GALLERY PAVILION
 Screenprint, 2012, signed by Ai
 Weiwei and Herzog & de
 Meuron, numbered from the
 edition of 200 in pencil, on
 wove paper, published by the
 Serpentine Gallery, London, the
 full sheet, 841 x 841 mm (33¼ x
 33¼in) (SH) (unframed)

£1,000 - 1,500



192

Banksy (b.1974) (after)

SAVE OR DELETE (GREENPEACE PRINT)

Offset lithograph printed in colours, 2002, on thin wove paper, with full margins, 405 x 580mm (16 x 22in) (1); accompanied by the original 'Save or Delete' sticker sheet and campaign stencil (3) (unframed)

£600 - 800



193

Mr Brainwash (b.1966)

SAMO IS ALIVE

Screenprint in colours, 2016, signed in black ink, numbered from the edition of 125 in white ink, printed and published by the artist, Los Angeles, the full sheet, 850 x 1180mm (33½ x 46½in) (unframed)

£1,000 - 1,500 ARR



194

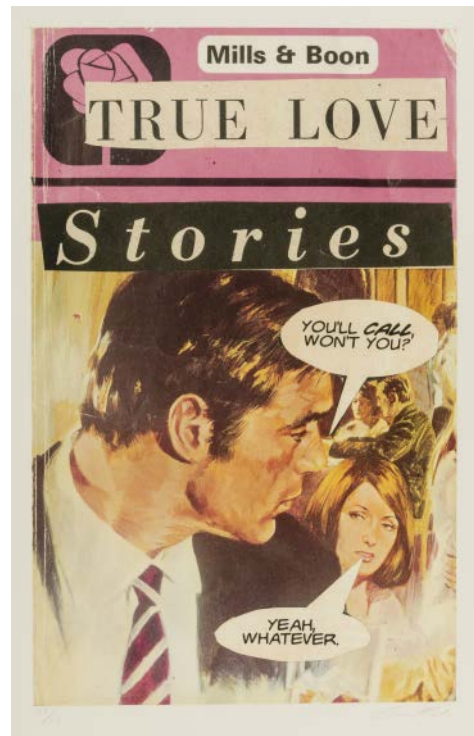
Mr Brainwash (b.1966)

OBAMA SUPERMAN (SILVER)

Screenprint in colours, 2008, signed and numbered from the edition of 500 in pencil, on wove paper, the full sheet printed to the edges, 1005 x 740mm (41¼ x 29½in) (unframed)

£600 - 800

ARR



196

Connor Brothers (b.1968)

JUST ONE THOUGHT

Giclée printed with varnish in colours, 2014, signed and numbered from the edition of 95 in pencil, on wove paper, sheet 775 x 1200mm (31¼ x 47¼in) (unframed)

£200 - 300

ARR



195

Beejoir (b.1979)

IMODIUM

Spraypaint on plexiglass panel, 2007, signed and dated in white pen, 600 x 500mm (23½ x 19¾in)

£600 - 800

ARR



197

Connor Brothers (b.1968)

YOU'LL CALL WON'T YOU?

Giclée printed in colours, 2013-2014, signed and numbered from the edition of 95 in pencil, on wove paper, sheet 735 x 495mm (29 x 19½in) (unframed)

£200 - 300

ARR

198

Charming Baker (b.1964)

LOST

Archival inkjet print in colours, 2016, signed and numbered from the edition of 100 in pencil, on wove paper, printed and published by Jealous Editions, London, with full margins, sheet 520 x 560mm (20½ x 22in) (unframed)

£500 - 700



199

Charming Baker (b.1964)

BIRD III

Screenprint in colours with hand drawn element, 2013, signed and numbered from the edition of 125 in pencil, on wove paper, with full margins, sheet 650 x 540mm (25½ x 21¼in) (unframed)

£600 - 800



200

Ron English (b.1971)

ABRAHAM OBAMA

Acrylic on canvas, circa 2008, signed in turquoise paint, 1805 x 1475mm (71 x 58in)

£3,000 - 5,000



201

Eelus (b.1979)

BUTTERFLIES & WATCHING EYES

Spray paint on canvas, 2010, signed in black paint, signed, dated, titled and inscribed in black ink verso, 610 x 915mm (24 x 35½in)

This work is accompanied by a certificate of authenticity signed by the artist.

£1,500 - 2,000

202

Paul Insect (b.1971)

PSYCHEDELIC SAINTS

Tempera and gold leaf on panel, 2012, signed and dated in pencil, inscribed in blue paint marker verso, within the artist's chosen frame, total size 360 x 290mm (14 x 11³/₄in)

£1,000 - 1,500



203

Paul Insect (b.1971)

PSYCHEDELIC SAINTS

Tempera and gold leaf on panel, 2012, signed and dated in pencil, inscribed in blue paint marker verso, within the artist's chosen frame, total size 360 x 290mm (14 x 11³/₄in)

£1,000 - 1,500

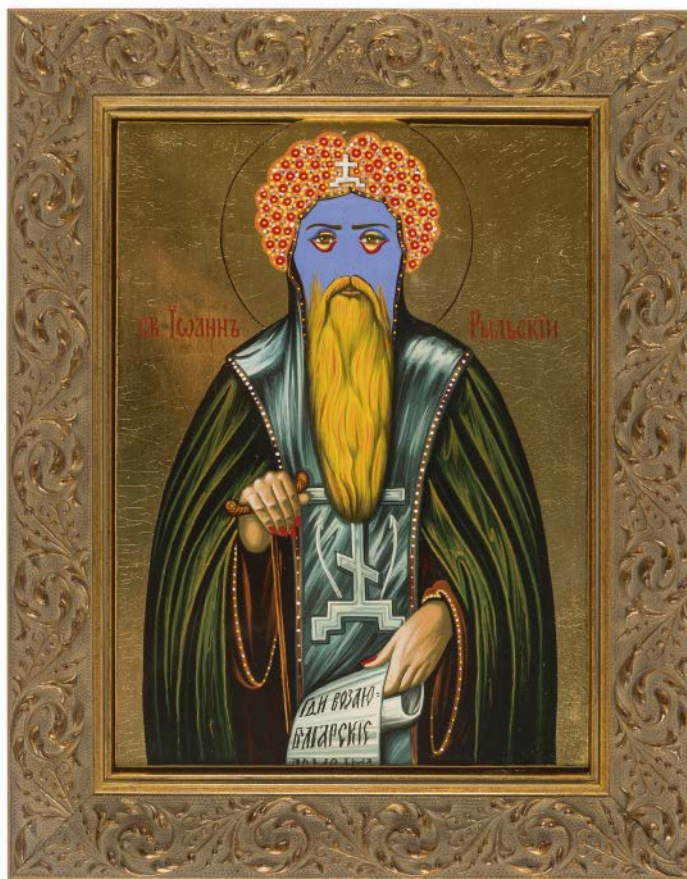
204

Paul Insect (b.1971)

PSYCHEDELIC SAINTS

Tempera and gold leaf on panel, 2012, signed and dated in pencil, inscribed in blue paint marker verso, within the artist's chosen frame, total size 360 x 290mm (14 x 11¾in)

£1,000 - 1,500



205

Paul Insect (b.1971)

PSYCHEDELIC SAINTS

Tempera and gold leaf on panel, 2012, signed and dated in pencil, inscribed in blue paint marker verso, within the artist's chosen frame, total size 360 x 290mm (14 x 11¾in)

£1,000 - 1,500

206

Paul Insect (b.1971)

LOVE GUNS ON GOLD

Screenprint in colours, 2007, signed, dated and numbered from the edition of 100 in pencil, on wove paper, published by Pictures on Walls, London, with full margins, sheet 575 x 765mm (22½ x 30in) (unframed)

£400 - 600

ARR



207

Paul Insect (b.1971)

PEACE (SILVER)

Screenprint in colours, 2007, signed, dated and numbered from the edition of 100 in pencil, on wove paper, published by Pictures on Walls, London, with full margins, sheet 575 x 765mm (22½ x 30in) (unframed)

£400 - 600

ARR

208

Invader (b.1969)

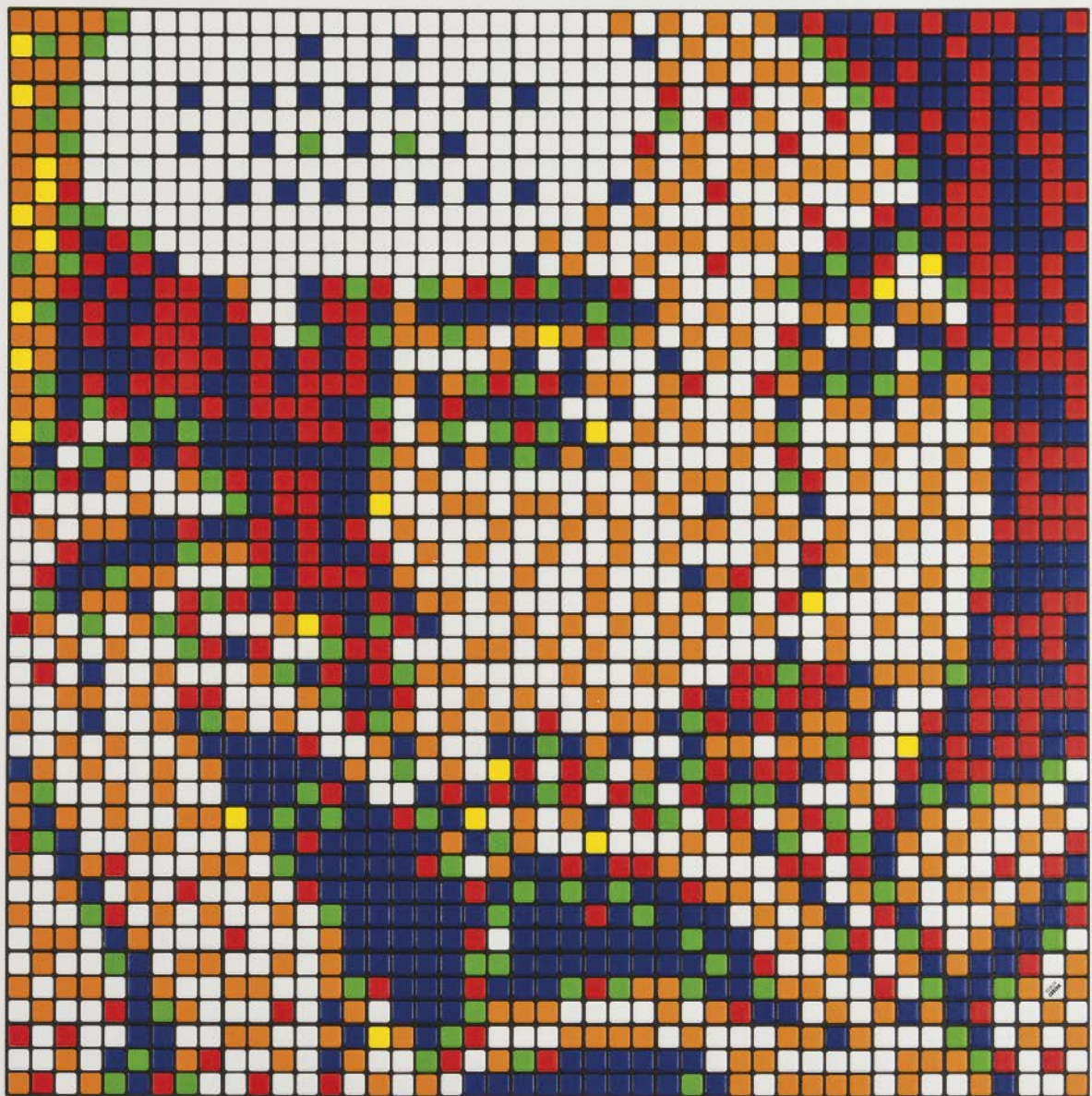
SCOOTER

Offset lithograph printed in colours, 2015, signed, dated and numbered from the edition of 88 in pencil, on wove paper, with full margins, sheet 400 x 600mm (15¾ x 23½in) (unframed)

£2,000 - 3,000

ARR





209

Invader (b.1969)

OHH...ALRIGHT

Screenprint with embossing printed in colours, 2011, signed, dated and numbered from the edition of 150 in pencil, on 310gsm archival paper, printed and published by Pictures on Walls, London, with full margins, sheet 580 x 587mm (22¾ x 23in) (unframed)

Footnote:

Since 2004, Invader has been creating artworks in his unique art form of 'Rubikcubism'. The artist selects found images from popular culture, such as those of famous villains, artistic masterpieces or iconic album art, and transforms them using the colourful pattern of the Rubik's Cube toy.

In this print, Invader takes Roy Lichtenstein's iconic image-itself once a powerful pastiche of 1960s American pop culture-and reworks it to create an updated urban icon of our time. Like his iconic 'Space Invaders', the artist uses his subversive 'Rubikcubist' technique here to "invade" high art's spaces. He deploys low culture aesthetics to liberate Lichtenstein's artwork from its alienation in the art museum space, instead reclaiming its original power by reinstating its status as an icon of counterculture.

Thus, this powerful print is not only a homage to Lichtenstein, nor does it belong to just the categories of contemporary art, game or graffiti, but-as the artist puts it-"it is all of the above, and much more".

£12,000 - 15,000 ARR



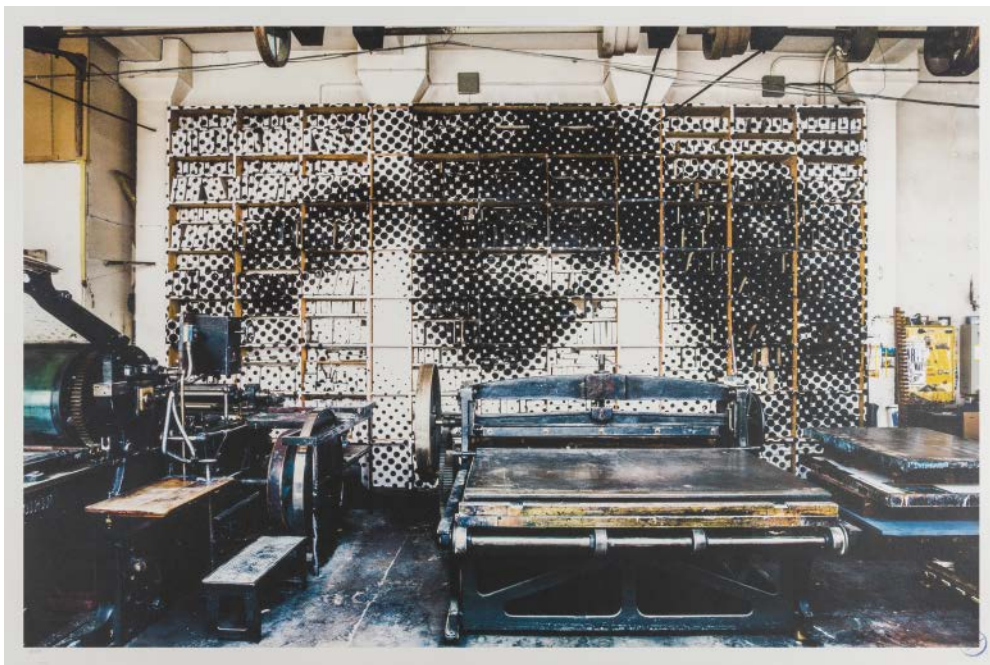
210

JR (b.1983)

WOMEN ARE HEROES

Lithograph printed in colours, 2009, signed, dated and numbered from the edition of 85 in pencil, also signed with the artist's blue inkstamp, published by Pont Louis-Philippe, Paris, with full margins, sheet 710 x 1035mm (28 x 40¾in) (unframed)

£1,400 - 1,800



211

JR (b.1983)

IDEM PARIS PRINTING PRESS

Lithograph printed in colours, 2013, signed, dated and numbered from the edition of 99 in pencil, published by IDEM, Paris, with full margins, 705 x 1001.5mm (27¾ x 40in) (unframed)

£1,800 - 2,200



212

KAWS (b.1974)

NO ONE'S HOME

Screenprint in colours, 2015, signed, dated and numbered from the edition of 250 in pencil, on wove paper, published by Pace Prints, New York, with full margins, sheet 915 x 737mm (36 x 29in) (unframed)

£7,000 - 9,000



213

KAWS (b.1974)

STAY STEADY

Screenprint in colours, 2015, signed, dated and numbered from the edition of 250 in pencil, on wove paper, published by Pace Prints, New York, with full margins, sheet 743 x 850mm (29¼ x 33 ½in) (unframed)

£7,000 - 9,000



214

KAWS (b.1974)

THE THINGS THAT COMFORT

Screenprint in colours, 2015, signed, dated and numbered from the edition of 250 in pencil, on wove paper, published by Pace Prints, New York, with full margins, sheet 915 x 737mm (36 x 29in) (unframed)

£7,000 - 9,000

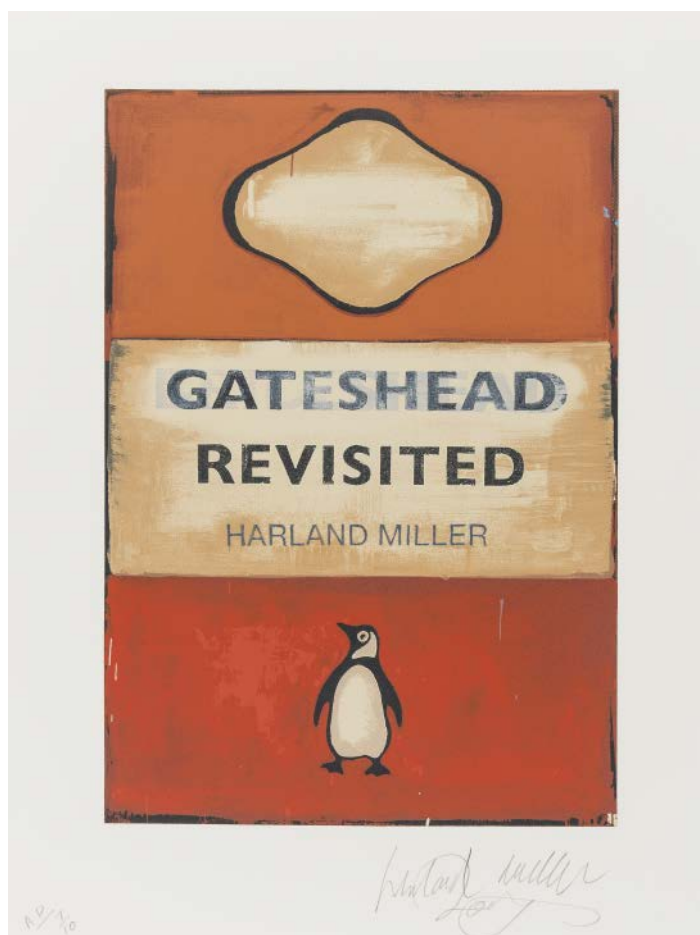
215

KAWS (b.1974)

CHRISTY TURLINGTON, TOKION POSTER

Offset lithograph printed in colours, 1999, on smooth wove paper, published by Tokion, Los Angeles, with full margins, sheet 610 x 457mm (24 x 18in) (unframed)

£1,000 - 1,500



216

Harland Miller (b.1964)

GATESHEAD REVISITED

Screenprint in colours, 2009, signed and numbered from the edition of 50 in pencil, on Somerset wove paper, published by BALTIC Centre for Contemporary Art, Gateshead, with full margins, sheet 400 x 300mm (15¾ x 11¾in) (unframed)

£4,000 - 6,000

ARR

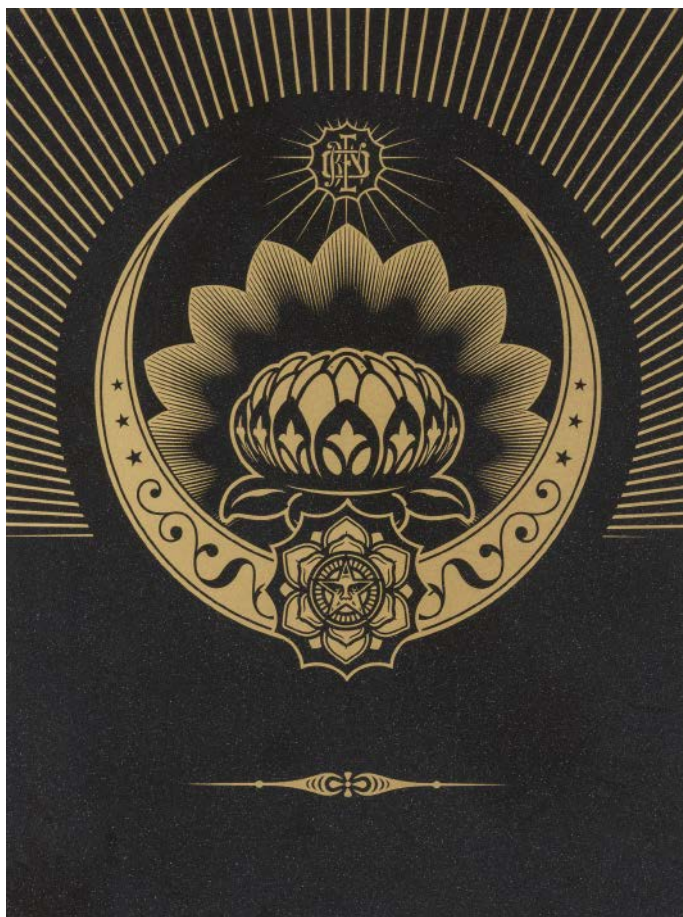
217

Shepard Fairey (b.1970)

OBHEY LOTUS CRESCENT (BLACK & GOLD)

Screenprint in colours with diamond dust, 2013, signed and numbered from the edition of 75 in pencil verso, on Somerset Satin paper, published by Paul Stolper Gallery, London, the full sheet printed to the edges, 873 x 664mm (34 $\frac{3}{8}$ x 26 $\frac{1}{8}$ in)

£800 - 1,200



218

Shepard Fairey (b. 1970)

OBHEY LOTUS DIAMOND (BLACK & GOLD)

Screenprint in colours with diamond dust, 2013, signed and numbered from the edition of 75 in pencil verso, on Somerset Satin paper, published by Paul Stolper Gallery, London, the full sheet printed to the edges, 873 x 664mm (34 $\frac{3}{8}$ x 26 $\frac{1}{8}$ in)

£800 - 1,200



219

Stik

ANGST

Acrylic on cardboard, 2009 (postdated 2013), signed and dated verso in pencil, 84 x 60cm (33 x 23½in)

£25,000 - 35,000 ARR

This lot has been authenticated by Squarity, London



220

ZEVS (b.1977)

Liquidated Hammer & Sickle

Screenprint in colours, 2011, signed and numbered from the edition of 50 in pencil, on Fabriano wove paper, published by Lazarides Gallery, London, with their blindstamp, the full sheet printed to the edges, 700 x 500mm (27½ x 19¾in)

£400 - 600

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TERMS OF SALE

Both the sale of goods at our auctions and your relationship with us are governed by the Terms of Consignment (primarily applicable to sellers) the Terms of Sale (primarily applicable to bidders and buyers) and any notices displayed in the saleroom or announced by us at the auction (collectively, the "Conditions of Business"). The Terms of Consignment and Terms of Sale are available at our saleroom on request.

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a Live Online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid.

Definitions and interpretation

To make these Terms of Sale easier to read, we have given the following words a specific meaning:

"Auctioneer" means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 8 The Chase, London SW4 0NH or its authorised auctioneer, as appropriate;

"Bidder" means a person participating in bidding at the auction;

"Bidding Platform" means the bidding platform on which an auction is held operated by the Auctioneer, or by a third party service provider on the Auctioneer's behalf;

"Buyer" means the person who makes the highest bid for a Lot accepted by the Auctioneer;

"Deliberate Forgery" means:

- (a) an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source; (b) which is described in the catalogue as being the work of a particular creator without qualification; and
- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

"Exclusively Online Auction" means only an auction held exclusively over the Website or Bidding Platform and where we have not made the Goods available for viewing or inspection. NB this does not apply for any auctions, howsoever held, where we have made the Goods available for inspection;

"Hammer Price" means the level of the highest bid accepted by the Auctioneer for a Lot by the fall of the hammer;

"Lot(s)" means the goods that we offer for sale at our auctions;

"Premium" means the fee that we will charge you on your purchase of a Lot to be calculated as set out in Clause 3;

"Premium Inclusive Auction" means the hammer price is the price the buyer pays;

"Reserve" means the minimum hammer price at which a Lot may be sold;

"Sale Proceeds" means the net amount due to the Seller;

"Seller" means the persons who consign Lots for sale at our auctions;

"Terms of Consignment" means the terms on which we agree to offer Lots for sale in our auctions as agent on behalf of Sellers;

"Terms of Sale" means these terms of sale, as amended or updated from time to time;

"Total Amount Due" means the Hammer Price for a Lot, the Premium, any applicable artist's resale right royalty, any VAT or import duties due and any additional charges payable by a defaulting buyer under these Terms of Sale;

"Trader" means a Seller who is acting for purposes relating to that Seller's trade, business, craft or profession, whether acting personally or through another person acting in the trader's name or on the trader's behalf;

"VAT" means Value Added Tax or any equivalent sales tax; and

"Website" means our website available at www.forumauctions.co.uk.

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.
- 1.7 If you have any complaints, please send them to us directly at the address set out on our Website.

2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Neither we nor our employees or agents will be responsible for any failure to execute your commission bid. Where two or more commission bids at the same level are recorded we have the right, at our sole discretion, to prefer one over others.
- 2.4 The Bidder placing the highest bid accepted by the Auctioneer for a Lot will be the Buyer at the Hammer Price. Any dispute about a bid will be settled at our sole discretion. We may reoffer the Lot during the auction or may settle any dispute in another way. We will act reasonably when deciding how to settle the dispute.
- 2.5 Bidders will be deemed to act as principals, even if the Bidder is acting as an agent for a third party.
- 2.6 We may bid on Lots on behalf of the Seller up to one bidding increment (as set at our sole discretion) below the Reserve.
- 2.7 We may at our sole discretion refuse to accept any bid.
- 2.8 Bidding increments will be set at our sole discretion.
- 2.9 Our Terms of Sale shall remain in force for any purchases made within 48 hours following an auction.

3. The purchase price

As Buyer, you will pay:

- a. the Hammer Price;
- b. a premium of 25% of the Hammer Price up to a Hammer Price of £100,000 plus 20% of the Hammer Price from £100,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties applicable to the Lot;
- d. any artist's resale right royalty payable on the sale of the Lot; and
- e. for Premium Inclusive Auctions there will be no additional fee

4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other duties applicable on the Hammer Price and premium due for a Lot. Please see the symbols used in the auction catalogue for that Lot and the "Information for Buyers" in our auction catalogue for further information.
- 4.2 We will charge VAT and other duties at the current rate at the date of the auction.

5. The contract between you and the Seller

- 5.1 The contract for the purchase of the Lot between you and the Seller will be formed when the hammer falls accepting the highest bid for the Lot at the auction.
- 5.2 You may directly enforce any terms in the Terms of Consignment against a Seller to the extent that you suffer damages and/or loss as a result of the Seller's breach of the Terms of Consignment.
- 5.3 If you breach these Terms of Sale, you may be responsible for damages and/or losses suffered by a Seller or us. If we are contacted by a Seller who wishes to bring a claim against you, we may at our discretion provide the Seller with information or assistance in relation to that claim.
- 5.4 We normally act as an agent only and will not have any responsibility for default by you or the Seller (unless we are the Seller of the Lot).
- 5.5 For Exclusively Online Auction only, Clauses 16 and 17 may apply

6. Payment

- 6.1 Following your successful bid on a Lot you will:
 - 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
 - 6.1.2 pay to us within 3 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 15,000 euros for all purchases made in any auction).
- 6.2 If you owe us any money, we may use any payment made by you to repay prior debts before applying such monies towards your purchase of the Lot(s).

7. Title and collection of purchases

- 7.1 Once you have paid us in full the Total Amount Due for any Lot, ownership of that Lot will transfer to you. You may not claim or collect a Lot until you have paid for it.
- 7.2 You will (at your own expense) collect any Lots that you have purchased and paid for not later than 10 business days following the day of the auction; or
- 7.3 If you do not collect the Lot within this time period, you will be responsible for removal, storage and insurance charges in relation to that Lot which will be no less than £1.50 per Lot per day.
- 7.4 Risk of loss or damage to the Lot will pass to you at the fall of the Hammer or when you have otherwise purchased the Lot.
- 7.5 If you do not collect the Lot that you have paid for within forty-five days after the auction, we may sell the Lot. We will pay the proceeds of any such sale to you, but will deduct any storage charges or other sums that we have incurred in the storage and sale of the Lot. We reserve the right to charge you a selling commission at our standard rates on any such resale of the Lot.

8. Remedies for non-payment or failure to collect purchases

- 8.1 Please do not bid on a Lot if you do not intend to buy it. If your bid is successful, these Terms of Sale will apply to you. This means that you will have to carry out your obligations set out in these Terms of Sale. If you do not comply with these Terms of Sale, we may (acting on behalf of the Seller and ourselves) pursue one or more of the following measures:
 - 8.1.1 take action against you for damages for breach of contract;
 - 8.1.2 reverse the sale of the Lot to you and/or any other Lots sold by us to you;
 - 8.1.3 resell the Lot by auction or private treaty (in which case you will have to pay any difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
 - 8.1.4 remove, store and insure the Lot at your expense;
 - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
 - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
 - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
 - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 8.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

10. Warranties

- 10.1 The Seller warrants to us and to you that:
 - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
 - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
 - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
- 10.2 If, after you have placed a successful bid and paid for a Lot, any of the warranties above are found not to be true, please notify us in writing. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.
- 10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 10.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 10.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition.
 - 11.4.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/or which the inspection of a Lot by the Buyer ought to have revealed.
 - 11.4.2 In the case of Exclusively Online Auctions the provisions of Clauses 16 and 17 may apply

12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
 - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
 - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

13. Our liability to you

- 13.1 We will not be liable for any loss of opportunity or disappointment suffered as a result of participating in our auction.
- 13.2 In addition to the above, neither we nor the Seller shall be responsible to you and you shall not be responsible to the Seller or us for any loss or damage that any of us suffer that is not a foreseeable result of any of us not complying with the Conditions of Business. Loss or damage is foreseeable if it is obvious that it will happen or if at the time of the sale of the Lot, all of us, you and the Seller knew it might happen.
- 13.3 Subject to Clause 13.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.
- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:

- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
- 13.4.2 fraudulent misrepresentation; or
- 13.4.3 any liability which cannot be excluded by law.

14. Notices

- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
 - 14.2.1 by delivering it by hand;
 - 14.2.2 by first class pre-paid post or Recorded Delivery; or
 - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
 - 14.3.1 by hand or registered post:
 - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
 - a. to you, at the last postal address that you have given to us as your contact address in writing; or
 - 14.3.2 by email:
 - a. to us, at the following email addresses:
info@forumauctions.co.uk and office@forumauctions.co.uk
 - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
 - 14.4.1 if delivered by hand, on the day of delivery;
 - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
 - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

16. Conditional Right to cancel following an Exclusively Online Auction only

- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the **fourteenth day** after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 16.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.
- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.

17. Exercising the right to cancel following an Exclusively Online Auction only

- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
 - 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
 - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.

18. General

- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

Forum Auctions Ltd
May 2017

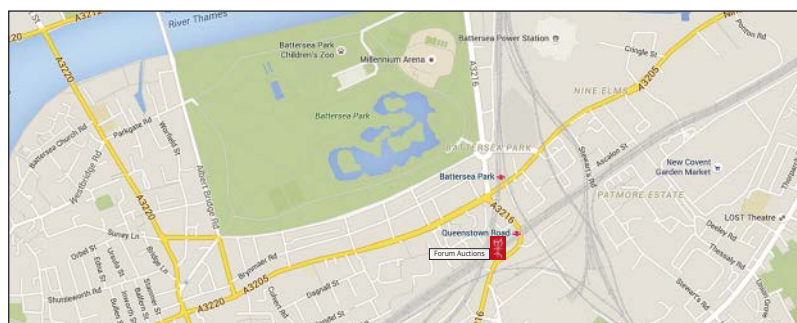
LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

Tel: +44 (0) 20 7717 5092

Email: info@forumauctions.co.uk

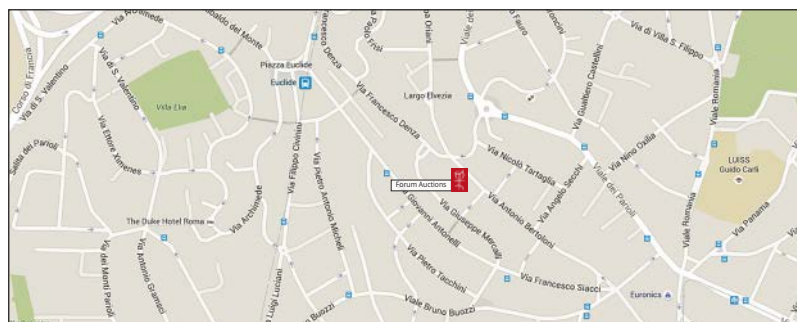


ROME

Forum Auctions
Via Antonio Bertoloni, 45
Roma
00197

Tel: +39 06 45 55 59 70

Email: rome@forumauctions.co.uk

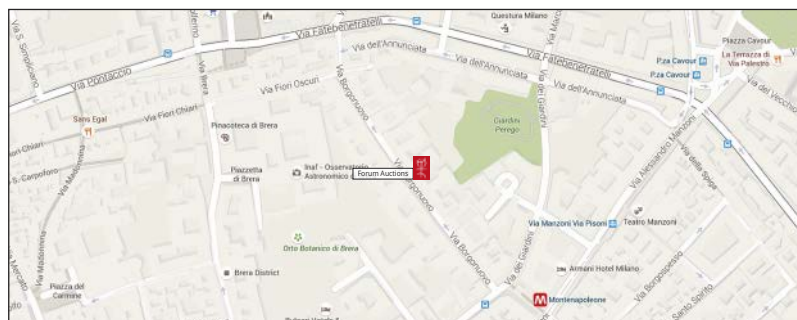


MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

Tel: +39 02 89 0 66 43

Email: milan@forumauctions.co.uk

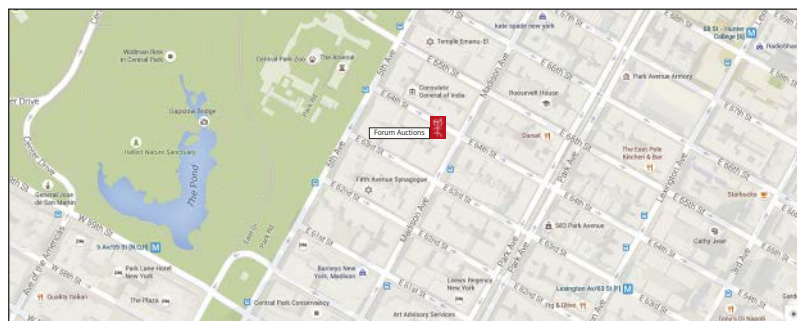


NEW YORK

Forum Auctions
PRPH Books
26 E 64th Street
New York
NY 10065

Tel: +1 646 370 4657

Email: newyork@forumauctions.co.uk



www.forumauctions.co.uk



ABSENTEE/PHONE BID FORM

AUCTION NO. 23

DATE:

Please note you can submit bids securely through our website at forumauctions.co.uk

Mr/Mrs/MS (please circle) PRIVATE BUYER ☐ DEALER ☐

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

Notice to new bidders: Please attach a copy of identification - Passport/Driving Licence and proof of address in the form of a utility bill or bank statement issued within the last six months. Failure to comply may result in your bids not being processed.

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT ☐ DRIVER'S LICENSE ☐ OTHER ☐ (specify) _____

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact info@forumauctions.co.uk. I authorise Forum Auctions to bid on the above listed lot(s) on my behalf. I understand that by submitting these bids I have entered into a bidding contract to purchase the individual lots if my bids are successful. I understand that I will be obliged to pay the purchase price, including the Buyer's Premium and all applicable taxes and charges, and I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

DATE

Shipping and export: In the event that an item requires an export license we would be pleased to assist you with the application. We can help you arrange packing and shipping of your purchased lots or you can use your own carrier. For more information, please contact shipping@forumauctions.co.uk.

220 Queenstown Road, London SW8 4LP
Tel +44 (0) 20 7871 2640 | info@forumauctions.co.uk

www.forumauctions.co.uk





