



 **Forum**
Auctions

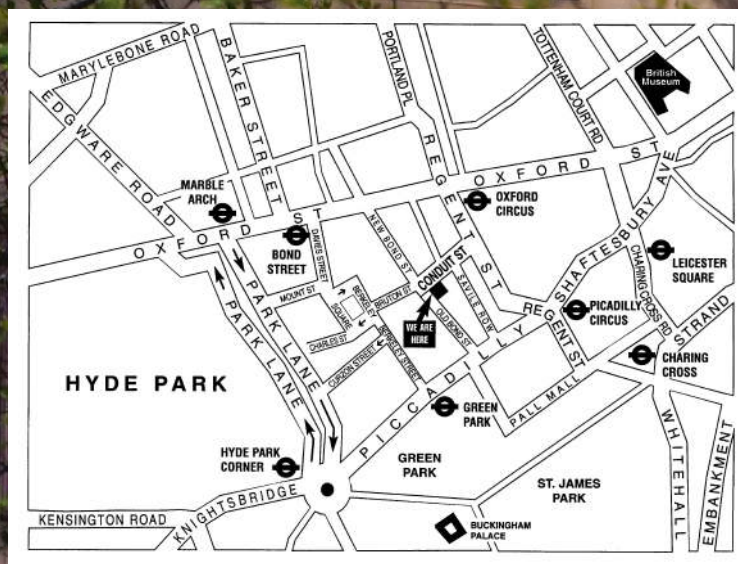
EDITIONS AND WORKS ON PAPER

Wednesday 21st March 2018

The Westbury Hotel, Mayfair, London







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





AUCTION NO. 27

EDITIONS AND WORKS ON PAPER

Wednesday 21st March 2018, 1.00pm

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

VIEWING: BY APPOINTMENT

13TH – 15TH MARCH

220 Queenstown Road,
London SW8 4LP

VIEWING: 18TH – 21ST MARCH

The Westbury Hotel,
London W1S 2YF

Sunday 18th March
12noon – 6.00pm

Monday 19th March
9.30am – 5.30pm

Tuesday 20th March
9.30am – 7.30pm

Wednesday 21st March
From 9.00am

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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 of Prints and Editions
Sarah Mclean
Cataloguer of Prints and Editions

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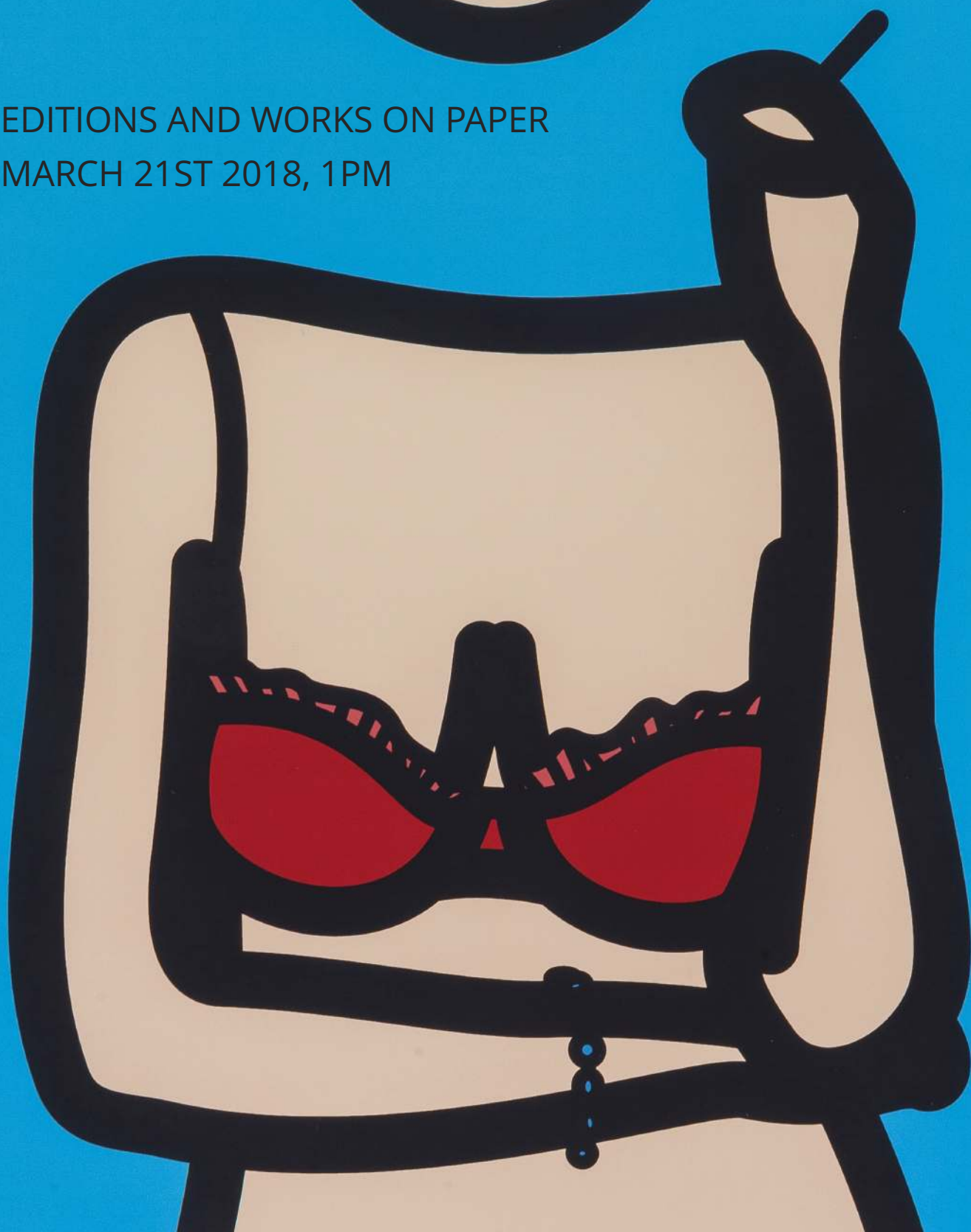
Collection Arrangements

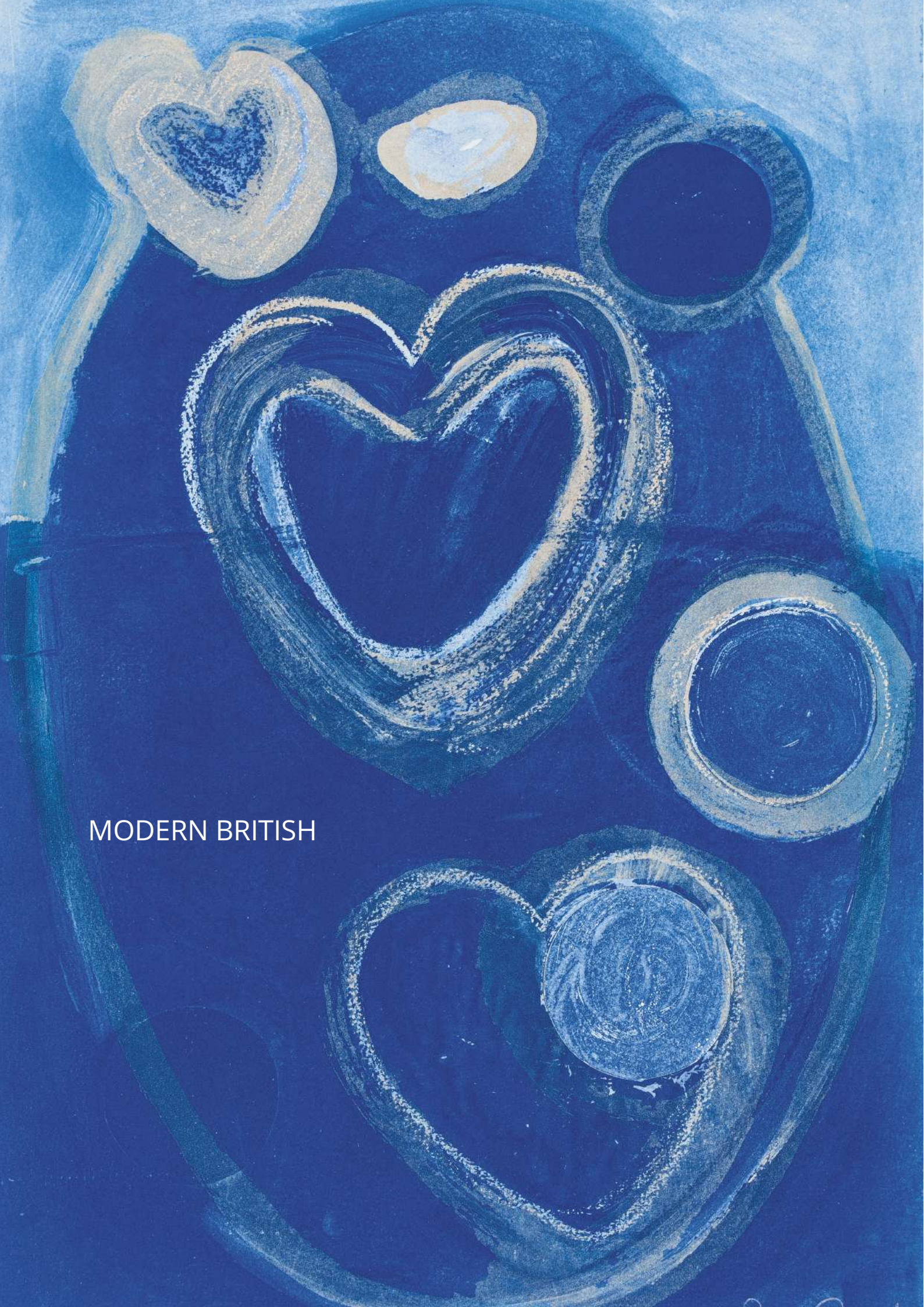
Paid for items will be available to collect from The Westbury Hotel until 5pm on Wednesday 21st March. From Thursday 22nd March, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into 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 6th April.

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.
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 - 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.**
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Account number: 12213079
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IBAN: GB07MIDL40040912213079
BIC: MIDLGB2106D
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 - 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.
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EDITIONS AND WORKS ON PAPER
MARCH 21ST 2018, 1PM





MODERN BRITISH

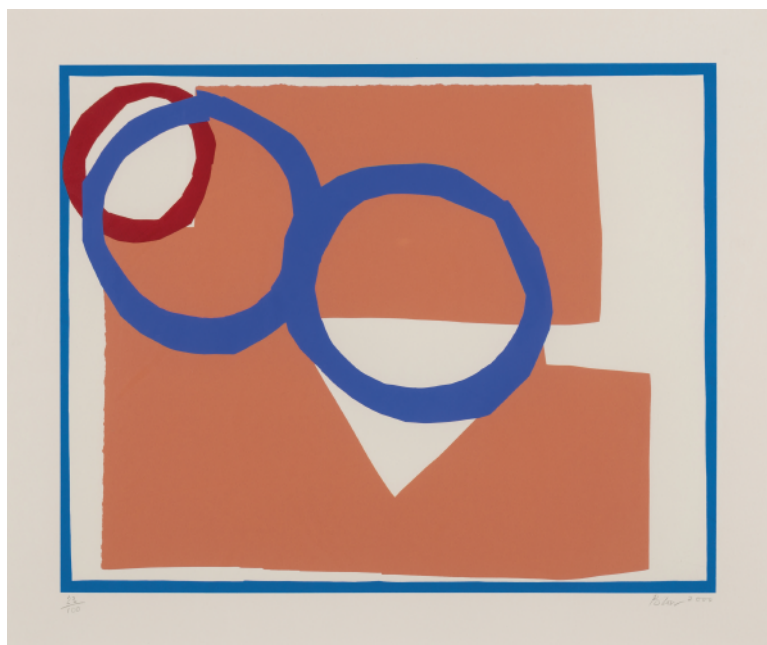
1

Edward Bawden (1903-1989)

DUNKIRK

Lithograph printed in colours, 1986, signed, titled and numbered from the edition of 75 in pencil, on wove paper, printed by Curwen Studio, Isleworth, published by Hurtwood Press, Oxted, with full margins, image 363 x 562mm (14½ x 22½in) (unframed)

£300 - 500



2

Sandra Blow (1925-2006)

UNTITLED

Screenprint in colours, 2000, signed, dated and numbered from the edition of 100 in pencil, on Arches wove paper, as included in The Royal Academy of Arts Members Portfolio, published by Royal Academy Schools, London, the full sheet 505 x 640mm (19½ x 25¼in) (framed)

£300 - 500

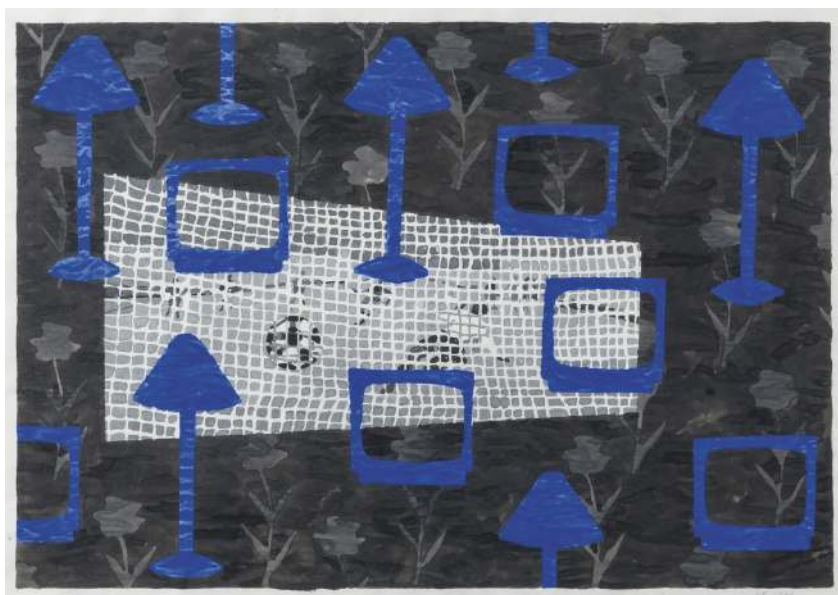
3

Derek Boshier (b.1937)

PENALTY

Gouache and acrylic on paper, 1996, signed and dated in black ink, with margins, sheet 420 x 590mm (16½ x 23½in) (framed)

£300 - 500





4

Lynn Chadwick (1914-2003)

TWO SEATED BLUE FIGURES ON A WAVE

Lithograph printed in colours, 1971, signed and numbered from the edition of 100 in pencil, on wove paper, published by Erker Presse, St Gallen, with their blindstamp, the full sheet printed to the edges, 765 x 560mm (30½ x 22in) (unframed)

£300 - 500



5

John Bainbridge Copnall (1928-2007)

UNTITLED

Oil on board, 1959, signed and dated upper right, 630 x 990mm (24¾ x 39in) (framed)

£300 - 500



6

Alan Davie (1920-2014)

ZURICH IMPROVISATIONS XVIII (FROM ZURICH IMPROVISATIONS)

Lithograph printed in colours, 1965, signed, dated and numbered from the edition of 25 in pencil, on wove paper, with full margins, sheet 630 x 895mm (24¾ x 35¼in) (unframed)

£300 - 500



7

Elisabeth Frink (1930-1993)

SPINNING MAN II (WISEMAN 3)

Lithograph, 1965, signed, dated and numbered from the edition of 50 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 575 x 805mm (22 $\frac{3}{4}$ x 31 $\frac{3}{4}$ in) (unframed)

£200 - 300



8

Elisabeth Frink (1930-1993)

SPINNING MAN V (WISEMAN 6)

Lithograph, 1965, signed, dated and numbered from the edition of 65 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 805 x 575mm (31 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in) (unframed)

£200 - 300



9

Elisabeth Frink (1930-1993)

SPINNING MAN VI (WISEMAN 7)

Lithograph, 1965, signed, dated and numbered from the edition of 50 in pencil, on handmade Barcham Green Crisbrook paper, printed by Curwen Studio, published by Curwen Prints, London, with full margins, sheet 805 x 575mm (31 $\frac{3}{4}$ x 22 $\frac{3}{4}$ in) (unframed)

£200 - 300



10

Terry Frost (1915-2003)

BROWN FIGURE (KEMP 25)

Lithograph printed in colours, 1957, signed, dated and numbered from the edition of 30 in pencil, on handmade Barcham Green Crisbrook paper, printed by Johnston Douglas at Harley Bros, Edinburgh, published by St George's Gallery, London, with their blindstamp, with full margins, sheet 565 x 699mm (22¼ x 27½in) (unframed)

£600 - 800



11

Terry Frost (1915-2003)

EASTER (KEMP 34)

Lithograph printed in colours, 1966, signed, dated and inscribed 'Artist's Proof' in black ballpoint pen, one of five artist's proofs, on wove paper, with margins, sheet 592 x 390mm (23¼ x 15½in) (unframed)

£500 - 700



12 Terry Frost (1915-2003)

LORCA (KEMP 98-107)

The complete portfolio comprising 11 etchings, five with hand-colouring, 1989, each signed and numbered from the edition of 75 in pencil, also signed and numbered on the justification, with the lithographic title page and text, on Somerset Satin wove paper, loose as issued, in the original cloth-covered solander box, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Austin/Desmond Contemporary Books, London, on Somerset Satin wove paper, (11) (unframed) (folio)

£5,000 - 7,000



13

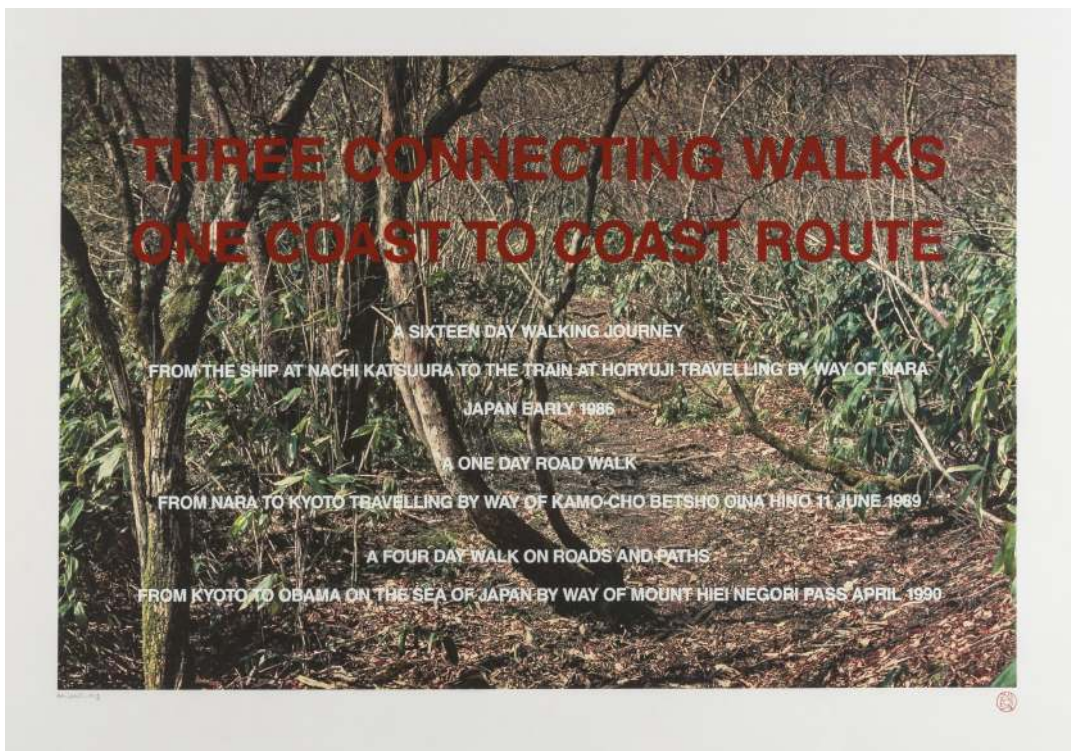
Terry Frost (1915-2003)

AUTUMN DELIGHT (KEMP 188)

Screenprint in colours, 1999, signed, dated and numbered from the edition of 25 in pencil, on wove paper, printed and published by the Royal College of Art, London, the full sheet printed to the edges, 1010 x 1520mm (39¾ x 60in) (framed)

£1,000 - 1,500

ARR



14

Hamish Fulton (b.1946)

THREE CONNECTING WALKS

C-type print in colours, 1986-1990, signed and inscribed 'pp 4/5' in pencil, a printer's proof aside from the edition of 35, printed by Stoneman Graphics, London, with full margins, sheet 780 x 1000mm (30¾ x 39¾in) (framed)

£400 - 600

ARR

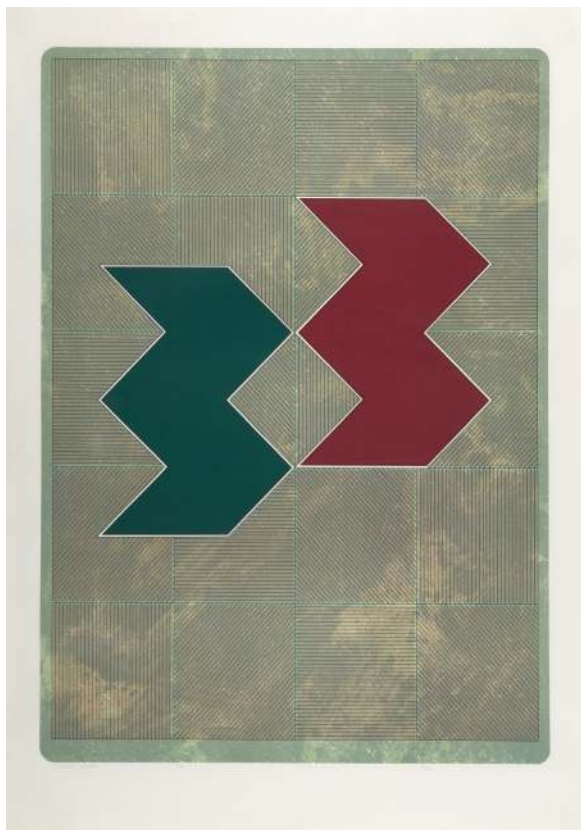
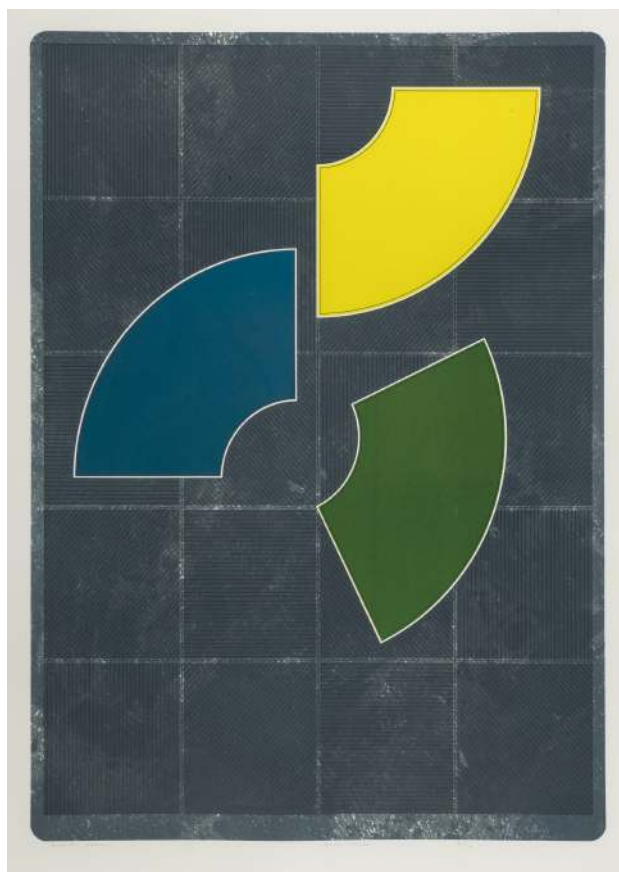
15

Gordon House (1932-2004)

QUARTER YELLOW (BARO 120)

Lithograph printed in colours, 1978-79, signed, titled and numbered from the edition of 80 in pencil, on wove paper, with full margins, sheet 940 x 685mm (37 x 27in) (framed)

£150 - 200



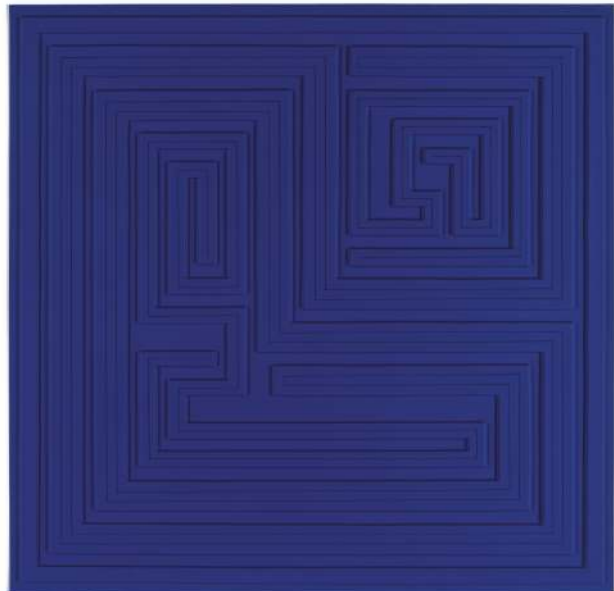
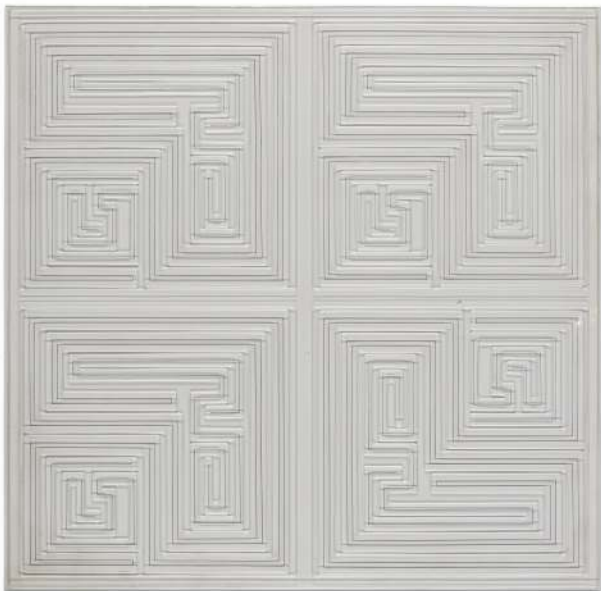
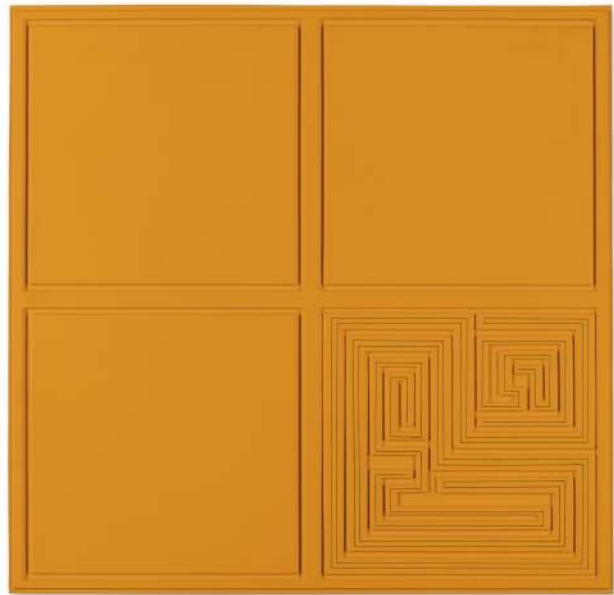
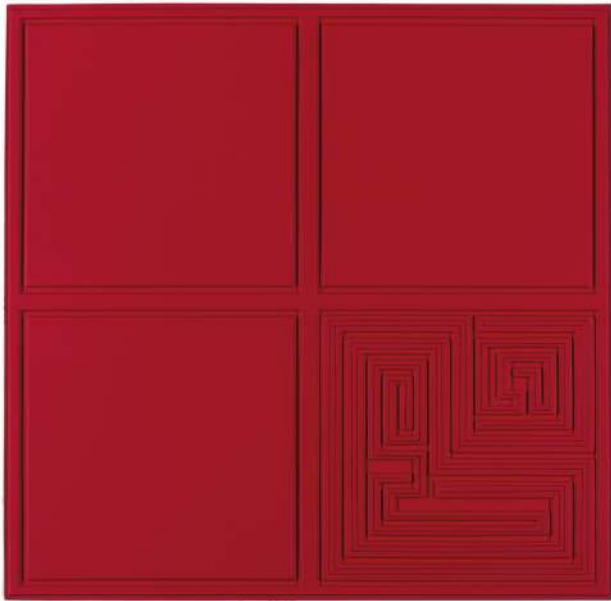
16

Gordon House (1932-2004)

STRAND GREEN & CELT GREEN (BARRO 113 & 114)

Two lithographs printed in colours, 1978-79, each signed, titled, dated and numbered from the edition of 80 in pencil, on wove paper, with full margins, each sheet 940 x 685mm (37 x 27in) (2) (framed)

£200 - 300



17

Gordon House (1932-2004)

CLEAR COLOURED AND NEUTRALS

The complete portfolio, comprising twelve screen-printed rigid vinyl vacuum formed sheets, 1967, each with the incised signature, date and numbered from the edition of 70, published by Marlborough Fine Art, London, loose in the original printed solander box as issued, the box signed in pencil and with the title and list of plates on the underside of the lid, 530 x 530mm (20 7/8 x 20 7/8 in) (overall) (folio)

£400 - 600



18
R.B. Kitaj (1932-2007)

A DAY BOOK (RAMA 133-143, 145)

The portfolio, 1970-72, comprising twelve of thirteen prints of various media, lacking R.144, each signed and numbered from the edition of 200 in pencil or crayon, with title-page, text by Robert Creeley and justification, this copy signed by Creeley and numbered by the from the edition of 200, on various papers, published by Graphis, Berlin, loose in the original red portfolio, with title printed on the uppers, overall size, 635 x 435mm (25 x 17¼in) (folio)

£500 - 700 ARR



19
John Hoyland (1934-2011)

UNTITLED

Screenprint and woodblock printed in colours, 2000, signed, dated and numbered from the edition of 100 in pencil, on Arches wove paper, as included in The Royal Academy Members Portfolio, published by Royal Academy Schools, London, the full sheet 510 x 640mm (20 x 25¼in) (framed)

£300 - 500 ARR



20
Kim Lim (1936-1997)

BLACK WASH

Lithograph printed in blacks, 1993, signed, dated, titled and numbered from the edition of 20 in pencil, on wove paper, the full sheet, 565 x 565mm (22¼ x 22¼in) (framed)

£200 - 300 ARR



21

Henry Moore (1898-1986)

TWO RECLINING FIGURES LINEAR (CRAMER 107)

Etching, 1969, signed, dated and numbered from the edition of 100 in pencil, on Arches wove paper, printed by Frelaut and Lacouriere, Paris, published by Marlborough Graphics, London, with full margins, sheet 660 x 505mm (26 x 20in) (unframed)

£500 - 700

ARR



22

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 705)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches wove paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£300 - 500

ARR

IMPORT



23

Henry Moore (1896-1986)

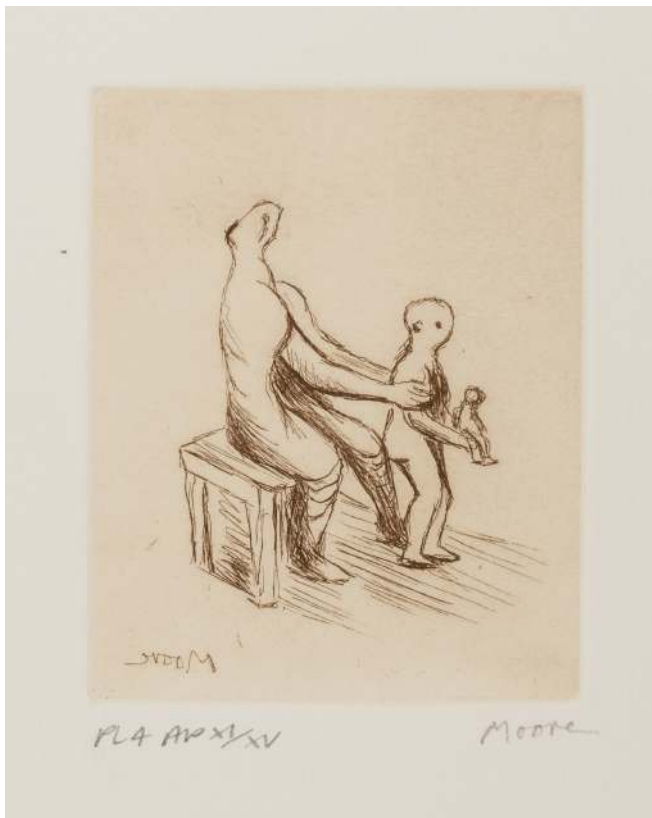
MOTHER AND CHILD (CRAMER 707)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches wove paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£300 - 500

ARR

IMPORT



24

24

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 704)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches wove paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£300 - 500

ARR

IMPORT

25

Henry Moore (1896-1986)

MOTHER AND CHILD (CRAMER 708)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches wove paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£300 - 500

ARR

IMPORT

26

Henry Moore (1896-1986)

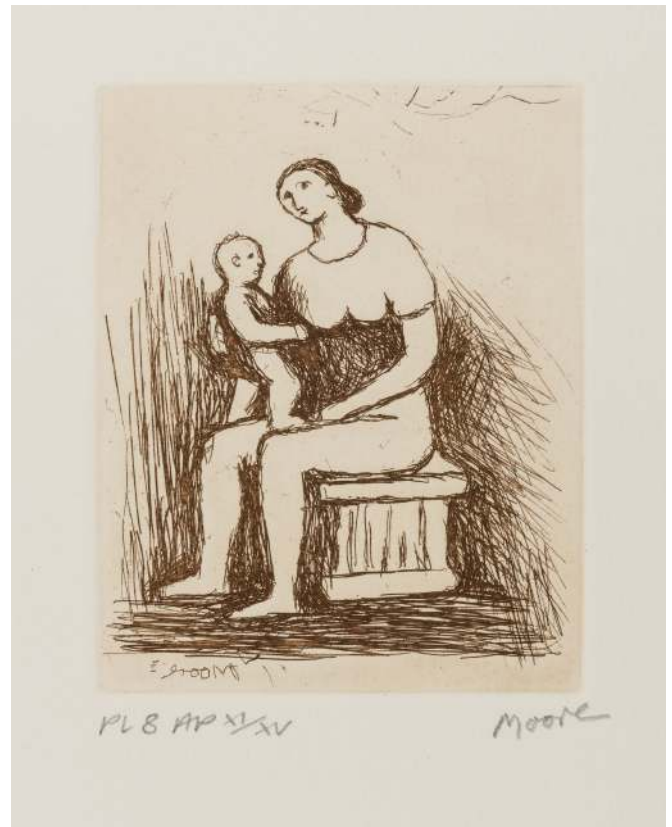
MOTHER AND CHILD (CRAMER 701)

Etching printed in sepia, 1983, signed, titled, numbered and inscribed 'AP' in pencil, one of fifteen numbered artist's proofs aside from the edition of 75, on Arches wove paper, printed by James Collyer and James Crossley, London, published by Raymond Spencer Company Ltd, for the Henry Moore Foundation, Much Hadham, with the printer's blindstamp, with full margins, sheet 379 x 323mm (15 x 12¾in) (unframed)

£300 - 500

ARR

IMPORT



25



26

27

Henry Moore (1898-1986)

TWO RECLINING FIGURES (CRAMER 467)

Etching with aquatint, 1977/78, signed in pencil, numbered from the edition of 45 in Roman numerals, there was also an edition of 100 in Arabic, on Arches wove paper, as included in the portfolio *Requiem pour la fin des temps*, printed by Atelier Lacouriere et Frelaut, published by Editions Georges Visat, Paris, with his blindstamp, with full margins 302 x 225mm (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) (unframed)

£700 - 900

ARR



28

Henry Moore (1898-1986)

Two Reclining Figures (Cramer 466)

Etching with aquatint, 1977/78, signed in pencil, numbered from the edition of 45 in Roman numerals, there was also an edition of 100 in Arabic, on Arches wove paper, as included in the portfolio *Requiem pour la fin des temps*, printed by Atelier Lacouriere et Frelaut, published by Editions Georges Visat, Paris, with his blindstamp, with full margins, sheet 302 x 225mm (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) (unframed)

£700 - 900

ARR



29

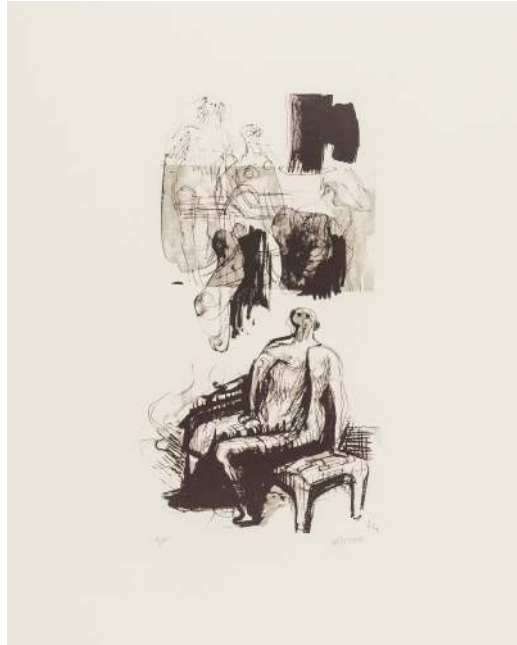
Henry Moore (1896-1986)

HEAD (CRAMER 364)

Lithograph printed in colours, 1975, signed and inscribed 'ea' in pencil, an artist's proof aside from the edition of 50, on Japan Nacre paper, printed by Curwen Prints Ltd, published by Henry Moore & Felia Leal, Paris, with full margins, sheet 768 x 584mm (30¼ x 23in) (unframed)

£300 - 500

ARR



30

Henry Moore (1898-1986)

WOMAN SEATED ON FIRESIDE STOOL (CRAMER 311)

Lithograph printed in colours, 1973, signed and inscribed 's/p' in pencil, a proof aside from the numbered edition of 75, on wove paper, printed by Curwen Prints, Ltd, London, published by Fischer Fine Arts, Ltd, with full margins, sheet 650 x 500mm (25¾ x 19½in) (unframed)

£300 - 500

ARR



31

Henry Moore (1896-1986)

VISITATION (CRAMER 629)

Lithograph printed in colours, 1981, signed and inscribed 'e/a' in pencil, an artist's proof aside from the edition of 50, on wove paper, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 446 x 410mm (17½ x 16in) (unframed)

£250 - 350

ARR



32

Henry Moore (1896-1986)

THREE MARYS (CRAMER 627)

Lithograph printed in colours, 1981, signed and inscribed 'e/a' in pencil, an artist's proof aside from the edition of 50, on wove paper, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 406 x 445mm (16 x 17½in) (unframed)

£250 - 350

ARR



33

Henry Moore (1898-1986)

FOUR SILHOUETTE FIGURES (CRAMER 283)

Lithograph, 1973, signed and inscribed 's/p' in pencil, a proof aside from the numbered edition of 50, on wove paper, printed by Curwen Prints, Ltd, London, published by Gerald Cramer, Geneva, with full margins, sheet 326 x 452mm (12¾ x 17¾in) (unframed)

£500 - 700

ARR



34

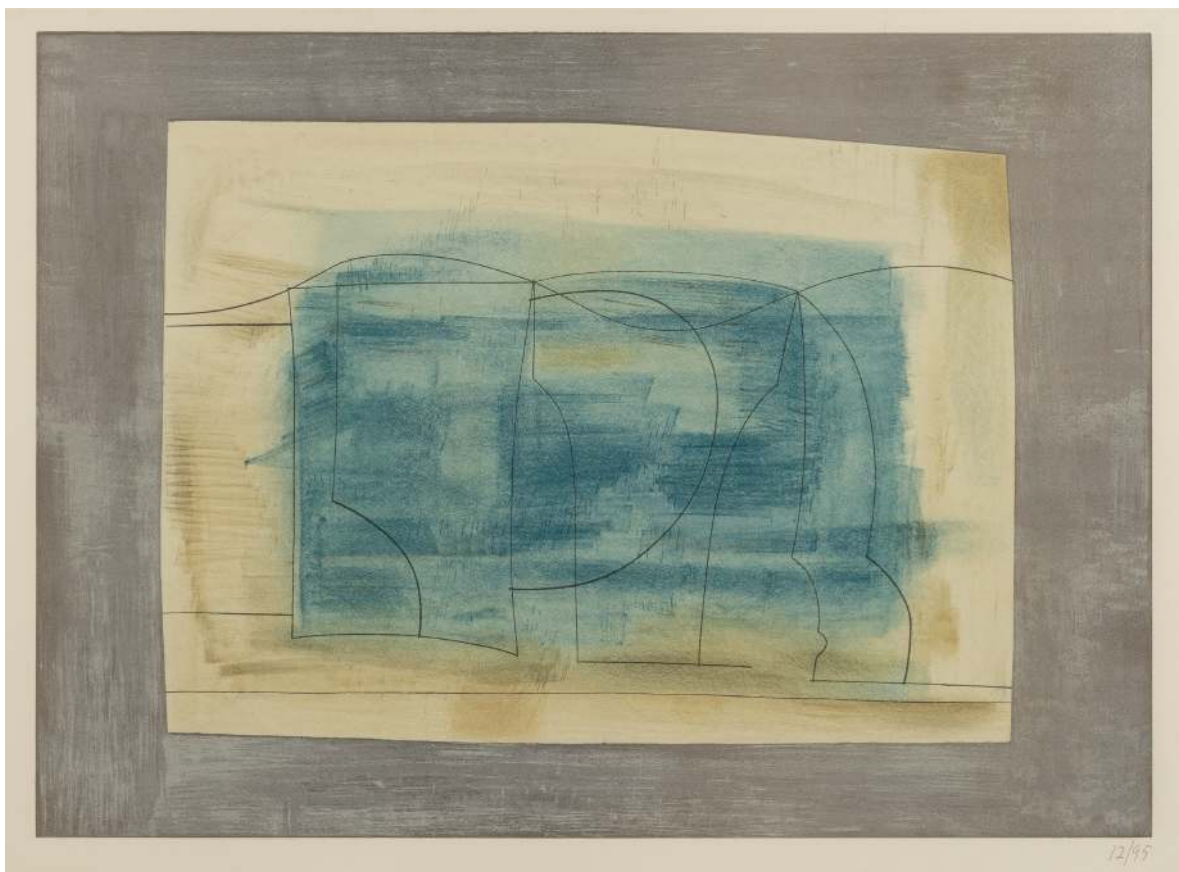
Henry Moore (1898-1986)

THE ATTENDANTS (CRAMER 625)

Lithograph printed in colours, 1981, signed and inscribed 'e/a' in pencil, a proof aside from the numbered edition of 50, on wove paper, printed by Curwen Prints, Ltd, London, published by Raymond Spencer Company Ltd for the Henry Moore Foundation, Much Hadam, with full margins, sheet 405 x 445mm (16 x 17½in) (unframed)

£500 - 700

ARR



35

35

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 wove paper, printed and published by Mourlot, Paris, with full margins, sheet 470 x 660mm (18½ x 25¾in) (framed)

£2,000 - 3,000

36

Eduardo Paolozzi (1924-2005)

JAZZ

Screenprint in colours, 1995, signed, dated and numbered from the edition of 100 in pencil, 752 x 560mm (29½ x 22in) (unframed)

£300 - 500



36

37

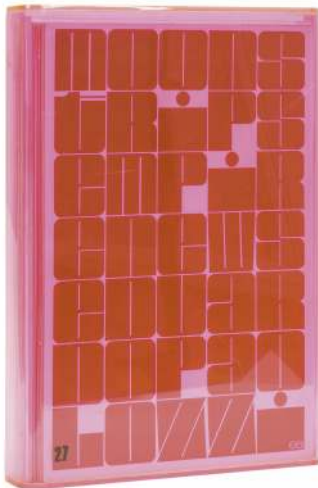
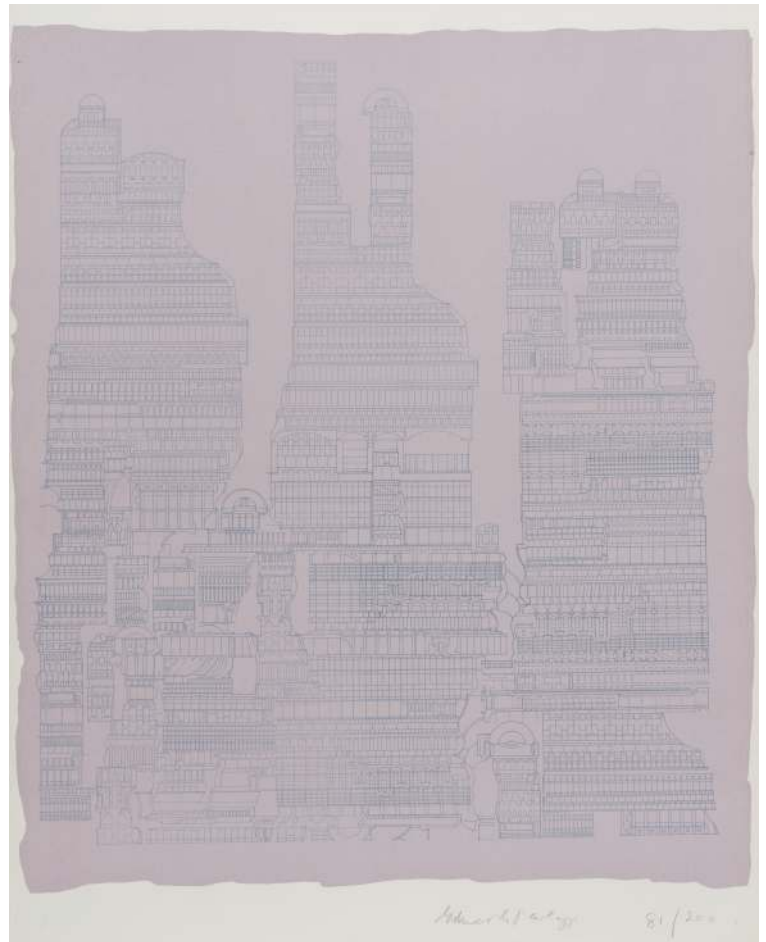
Eduardo Paolozzi (1924-2005)

CENTRAL PARK WEST

Screenprint in colours, 1972, signed and numbered from the edition of 200 in pencil, on wove paper, published by Cercle Graphique Européen, the full sheet printed close to the edges, 775 x 560mm (30½ x 22in) (unframed)

£300 - 500

ARR



38

Eduardo Paolozzi (1924-2005)

MOONSTRIPS EMPIRE NEWS (SIDEY 710-809)

The portfolio, 1967, comprising 96 of 100 screenprints in colours, lacking Sidey 712, 714, 715 and 717, four signed and numbered from the edition of 500 in pencil, with title-page, colophon and introductory text by Christopher Finch, printed at Kelpra Studio, published at Editions Alecto, London, on various papers, loose in the original neon pink clear acrylic box as issued, overall size, 400 x 280mm (15¾ x 11in) (folio)

£700 - 900

ARR



39

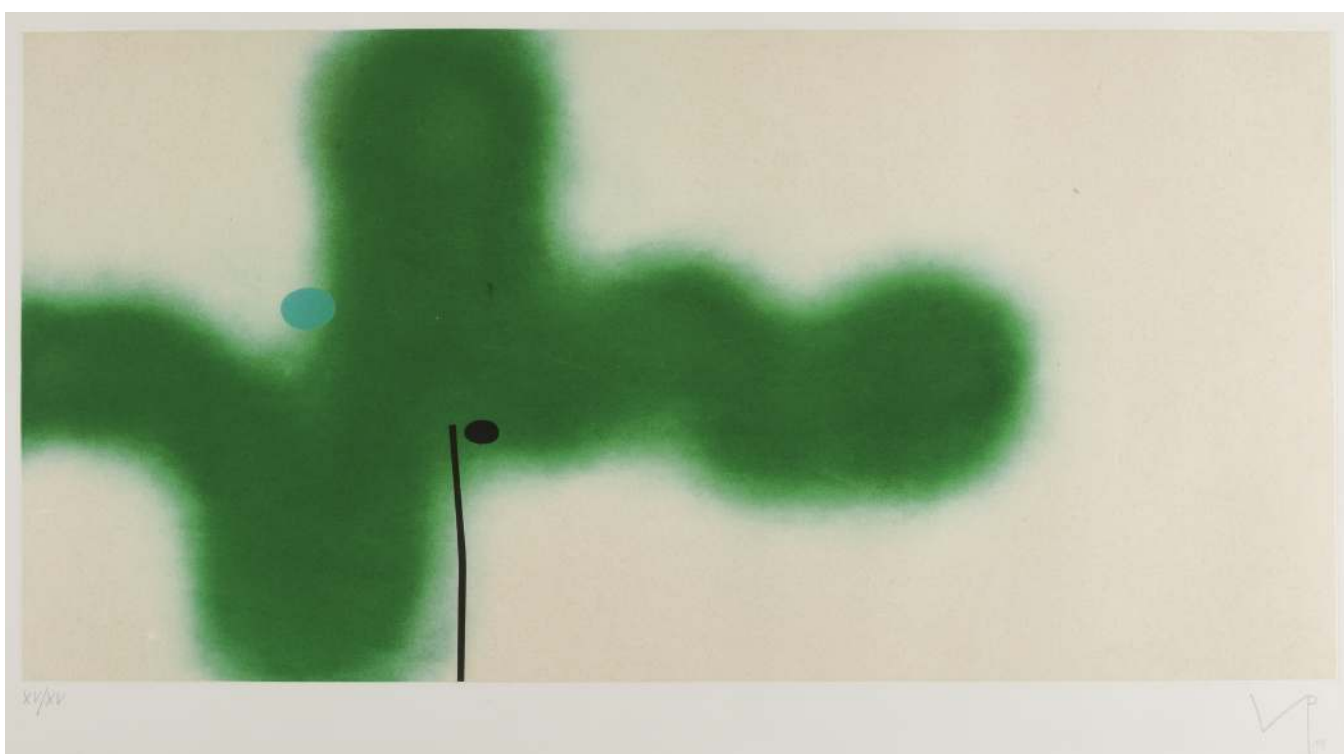
Victor Pasmore (1908-1988)

SENZA TITOLO 10 (LYNTON G.62)

Etching with aquatint printed in colours, 1989, signed, dated and numbered from the edition of 90 in pencil, printed by Vigna Antoniniana Stamperia d'arte, Rome, published by Marlborough Graphics, London, sheet 920 x 2580mm (36¼ x 101½in) (framed)

£2,000 - 3,000

This lot will be on view at 220 Queenstown Road only, and will not be moved to the Westbury Hotel.



40

Victor Pasmore (1908-1988)

SENZA TITOLO 4 (LYNTON G.57)

Etching with aquatint printed in colours, 1989, signed, dated and numbered 64/90 in pencil, on wove paper, published by Marlborough Graphics Ltd, London, and 2RC Edizioni d'arte, Rome, with their blindstamp, with full margins, plate 500 x 995mm (19½ x 37¾in) (unframed)

£400 - 600



41

Leon Pericles (b.1949)

OUTBACK FARM

Oil on board, signed centre right, 590 x 610mm
(23¼ x 24in) (framed)

£100 - 150



42

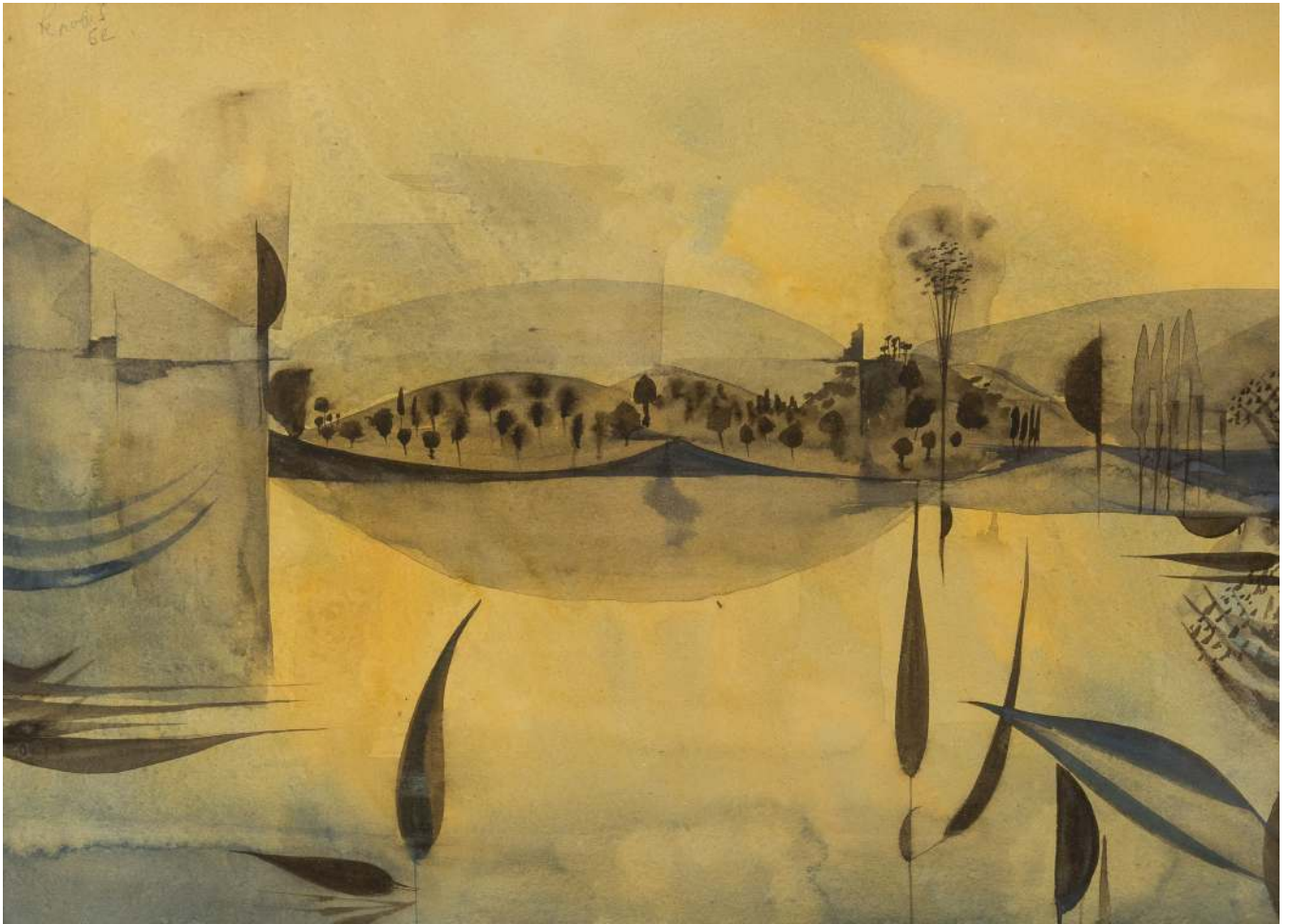
Edward Piper (1938-1990)

1, 2, 4 & 6 (FROM NUDES)

Four screenprints in colours, 1970, each signed, dated and inscribed 'proof', each on wove paper, each the full sheet printed to the edges, each sheet 710 x 551mm (28 x 21¾in) (framed) (4)

£500 - 700





43

Alan Reynolds (1926-2014)

UNTITLED

Watercolour, 1952, signed and dated upper right, on laid paper, sheet 260 x 360mm (10½ x 14½in) (framed)

£2,000 - 3,000

44

Richard Smith (1931-2016)

FOLDED PAPER CLIP III

Lithograph printed in colours with metal paperclips, 1975, signed, dated and numbered from the edition of 42, on wove paper, published by Waddington Graphics, London, with full margins, sheet 691 x 717mm (27 $\frac{1}{8}$ x 28 $\frac{1}{2}$ in) (unframed)

£150 - 200

ARR



45

Richard Smith (1931-2016)

UNTITLED

Screenprint in colours, 1964/71, signed, dated and numbered from the edition of 100 in pencil, on wove paper, printed and published by Edition Domberger, Bonlanden, Germany, with their blindstamp, the full sheet printed to the edges, 650 x 515mm (25 $\frac{5}{8}$ in x 20 $\frac{1}{4}$ in) (unframed)

£300 - 500

ARR



46

46

Graham Sutherland (1903-1980)

STUDY BOARDS (TASSI 116)

Lithograph printed in colours, 1971, signed and numbered from the edition of 200 in pencil, on wove paper, published by Cercle Graphique Européen, the full sheet, 565 x 770mm (22¼ x 30¼in) (unframed)

£500 - 700

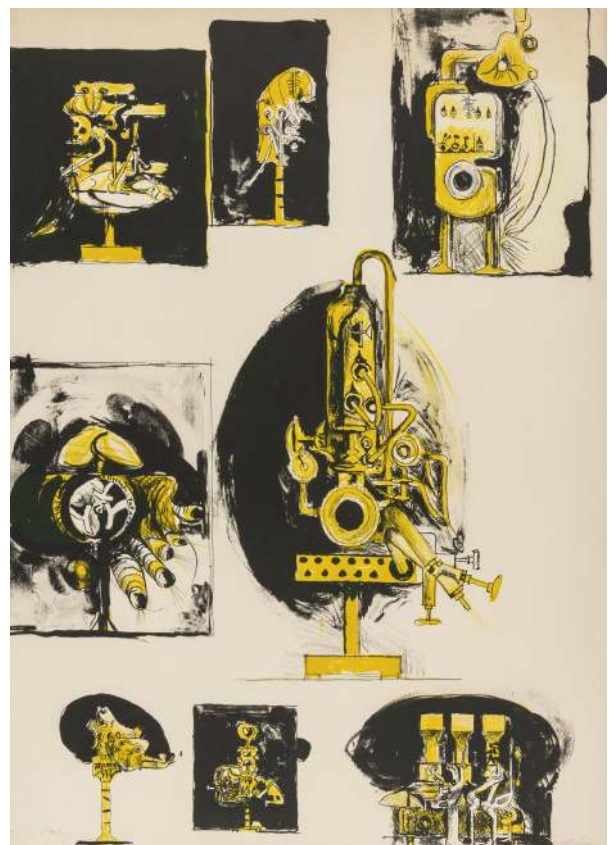
47

Graham Sutherland (1903-1980)

MACHINES AND ORGANIC FORMS (TASSI 100)

Lithograph printed in colours, 1968, signed and inscribed 'proof' in pencil, an artist's proof aside from the edition of 70, on wove paper, printed by Fernand Mourlot, Paris, published by Marlborough Fine Art Ltd., London, sheet 660 x 499mm (26 x 19½in) (unframed)

£300 - 500



47

48

Barbara Rae (b.1943)

ANASAZI HUNTER

Etching, 2000, signed, titled and numbered from the edition of 100 in pencil, on wove paper, with full margins, sheet 510 x 650mm (20 x 25½in) (framed)

£250 - 350

ARR



49

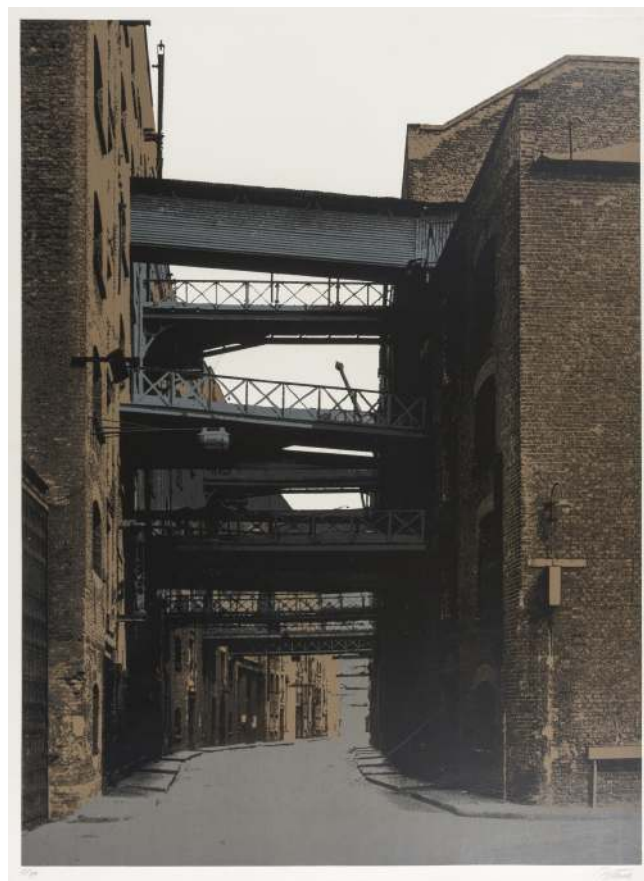
Edward Wolfe (1897-1981)

UNTITLED

Gouache, circa 1950, signed in pencil, on wove paper, sheet 480 x 365mm (18¾ x 14¾in) (framed)

£500 - 700

ARR



50

Gerd Winner (b.1936)

ISLE OF DOGS II

Screenprint in colours, 1973, signed and numbered from the edition of 75 in pencil, on J. Green wove paper, printed by Kelpra Studio, published by Kelpra Editions, London, with full margins, sheet 1025 x 690mm (27½ x 40¾in) (unframed)

£200 - 300

ARR



51

HRH Prince of Wales (b.1948)

WENSLEYDALE FROM MOORCOCK

Lithograph printed in colours, 1990, signed, dated and inscribed 'Studio Proof' in pencil, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, with full margins, sheet 450 x 595mm (17¾ x 23½in) (unframed)

£500 - 700 ARR



52

HRH Prince of Wales (b.1948)

WENSLEYDALE

Lithograph printed in colours, 1992, signed and dated in pencil, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, with full margins, sheet 450 x 595mm (17¾ x 23½in) (unframed)

£500 - 700 ARR



53

HRH Prince of Wales (b.1948)

BALMORAL

Lithograph printed in colours, 1990, signed, dated and inscribed 'Studio Proof' in pencil, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, 455 x 595mm (17⅞ x 23½in) (unframed)

£500 - 700 ARR



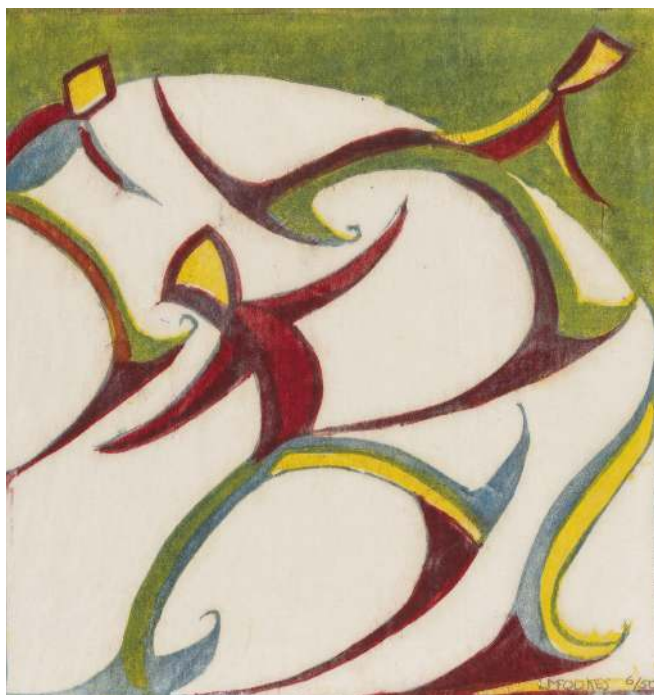
54

HRH Prince of Wales (b.1948)

WINDSOR CASTLE

Lithograph printed in colours, 1990, signed and dated in pencil, inscribed 'Curwen s/p', a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, 455 x 595mm (17⅞ x 23½in) (unframed)

£500 - 700 ARR



55

Ursula Fookes (1906-1991)

SKATERS

Linocut printed in colours, 1930, signed and numbered from the edition of 30 in pencil, on tissue thin japan paper, with margins, block 167 x 161mm (6½ x 6¼in) (unframed)

£2,000 - 3,000



56

Claude Flight (1881-1955)

PERSUASION (COPPEL C.F. 31)

Linocut printed in yellow ochre, vermillion and cobalt blue, circa 1929, signed and numbered from the edition of 50 in pencil, on thin cream oriental laid paper, with margins, block 300 x 268mm (11¾ x 10½in) (unframed)

Literature:

Coppel, S. Linocuts of the Machine Age, Aldershot & Vermont: Scolar Press, 1995, p. 80. This impression is the illustrated and catalogued example.

£1,500 - 2,000



57

Claude Flight (1881-1955)

DISCUSSION (COPPEL C.F. 32)

Linocut printed in yellow ochre, vermillion and cobalt blue, circa 1929, signed and numbered from the edition of 50 in pencil, on thin cream oriental laid paper, with margins, block 302 x 270mm (11⅞ x 10½in) (unframed)

Literature:

Coppel, S. Linocuts of the Machine Age, Aldershot & Vermont: Scolar Press, 1995, p. 80. This impression is the illustrated and catalogued example.

£1,500 - 2,000

58

Cyril Edward Power (1872-1951)

THE TUBE STAIRCASE (COPPEL CEP11)

A rare, possibly unique, working trial proof printed only from the yellow and cobalt blue blocks, 1929, on thin cream oriental laid tissue, with margins, block 444 x 256mm (17½ x 10¼in) (unframed)

£8,000 - 12,000 ARR



59

Cyril Edward Power (1872-1951)

MONSEIGNEUR ST THOMAS (COPPEL CEP27)

Linocut printed in light yellow ochre, transparent golden ochre, spectrum red, permanent blue and Chinese blue, 1931, signed, titled and numbered from the edition of 50 in pencil, a richly inked impression, on buff oriental laid tissue, with margins, block 354 x 280mm (13¾ x 11in) (unframed)

£6,000 - 8,000 ARR





60
Lill Tschudi (1911-2004)
 RUMBA BAND II (COPPEL LT.48)
 Linocut printed in dark blue, red and orange beige, 1936, signed, inscribed 'éda' and further inscribed 'handprint' in pencil, an artist's proof aside from the edition of 50, on thin white oriental laid paper, with margins, block 258 x 278mm (10 $\frac{1}{8}$ x 11in) (unframed)
£10,000 - 15,000



61
Lill Tschudi (1911-2004)
 RACE IN SWITZERLAND (COPPEL. LT.1)
 The rare linocut printed in cobalt blue and red, 1930, signed, titled 'autorennen' and numbered from the planned edition of 50 in pencil, only 11 impressions were printed, on tissue thin japan paper, with full margins, block 136 x 172mm (5 $\frac{3}{8}$ x 6 $\frac{3}{4}$ in) (unframed)
 The edition was not completed as it was too expensive for its potential subscribers, Auto-Club Zurich.
£5,000 - 7,000



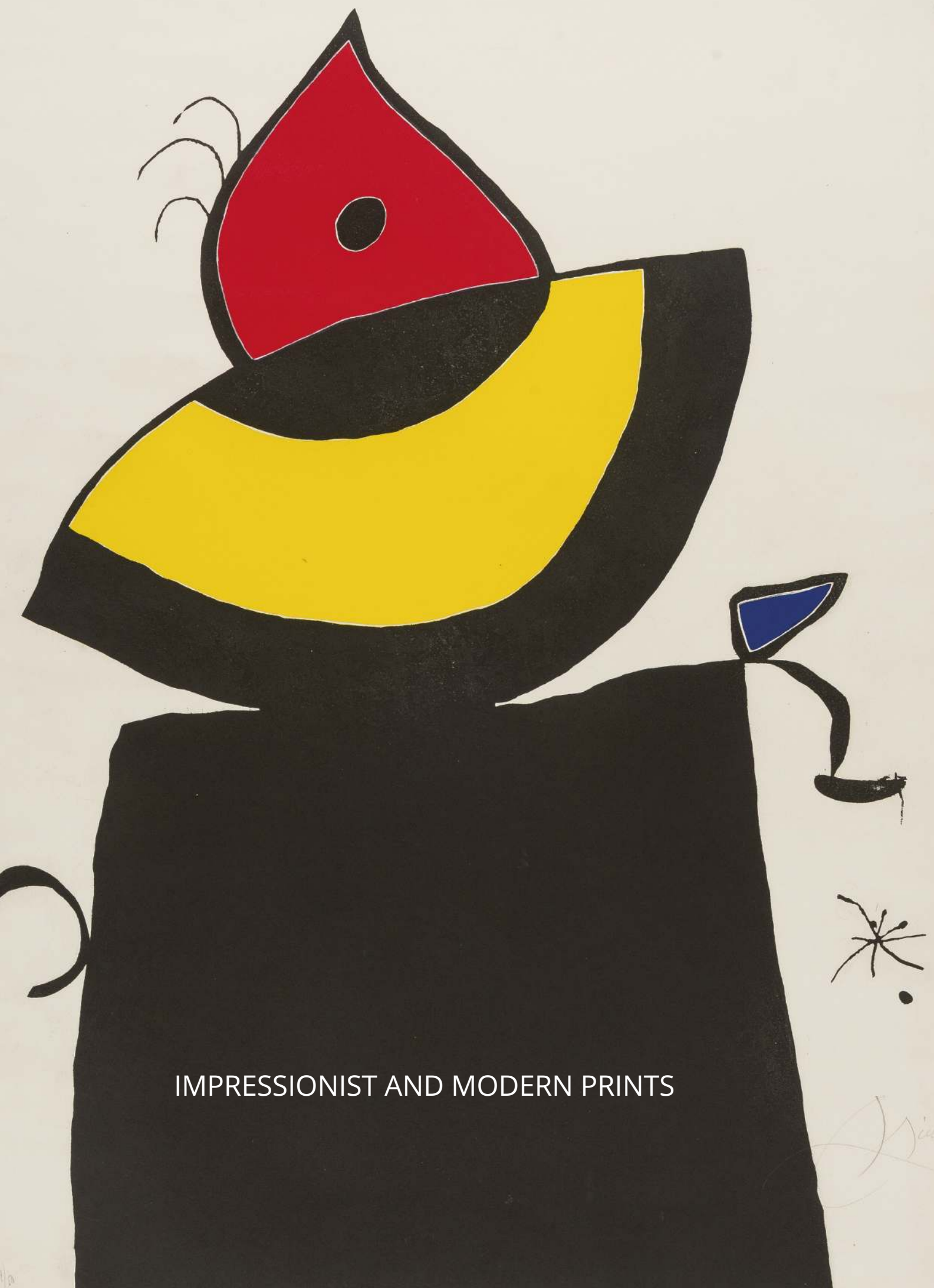
62

Lill Tschudi (1911-2004)

THE CONCERT (COPPEL LT 80)

Linocut printed in black, violet, light brown and grey, 1948, signed and numbered from the edition of 50 in pencil, a fine richly inked impression, on tissue thin japan paper, with margins, sheet 310 x 250mm (12¼ x 10in) (unframed)

£12,000 - 18,000



IMPRESSIONIST AND MODERN PRINTS



63

Marc Chagall (1887-1985)

SARAH AND ABIMELECH

Lithograph printed in colours, 1960, signed and numbered from the edition of 50 in pencil, on Arches Paper, printed by Mourlot, published by Tériade Éditeur, Paris, with full margins, sheet 308 x 270mm (20% x 15in) (framed)

£4,000 - 6,000 ARR



64

Marc Chagall (1887-1985)

ADAM, EVE AND THE SERPENT (MOURLOT 914)

Lithograph printed in colours, 1983, signed and numbered from the edition of 50 in pencil, on Arches wove paper, printed by Mourlot, published by Maeght, Paris, with full margins, sheet 410 x 310mm (16½ x 12¼in) (unframed)

£10,000 - 15,000 ARR

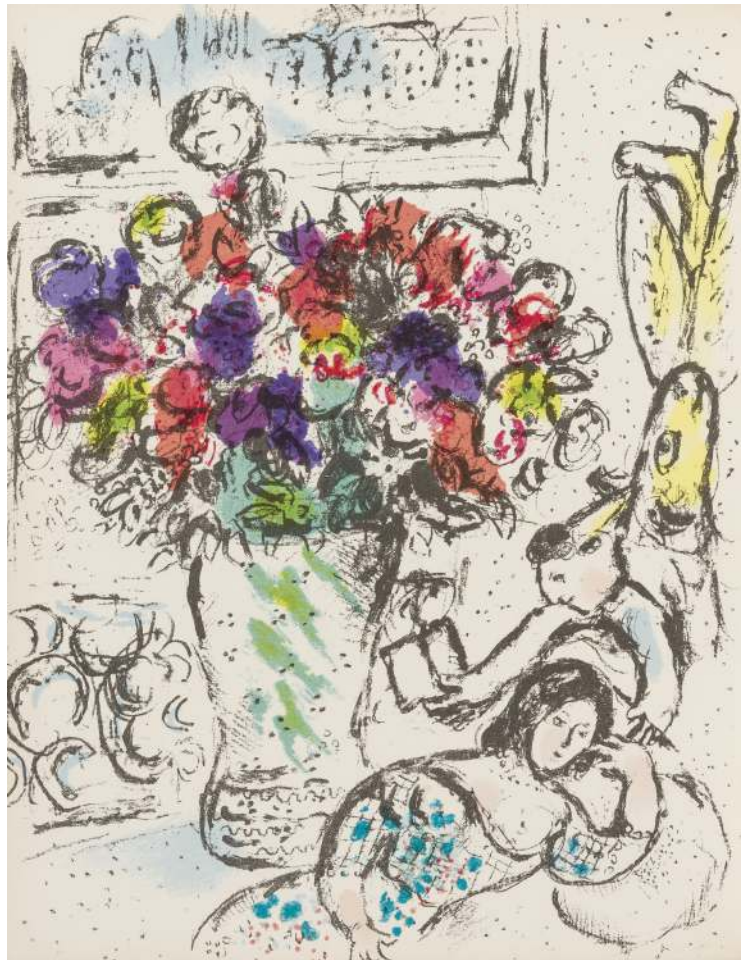
65

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPHE I-IV

The set of four volumes, 1960-1974, comprising 28 lithographs, most printed in colours, vols I,II,IV with text in German, vol III with text in French, 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)

£2,000 - 3,000



65

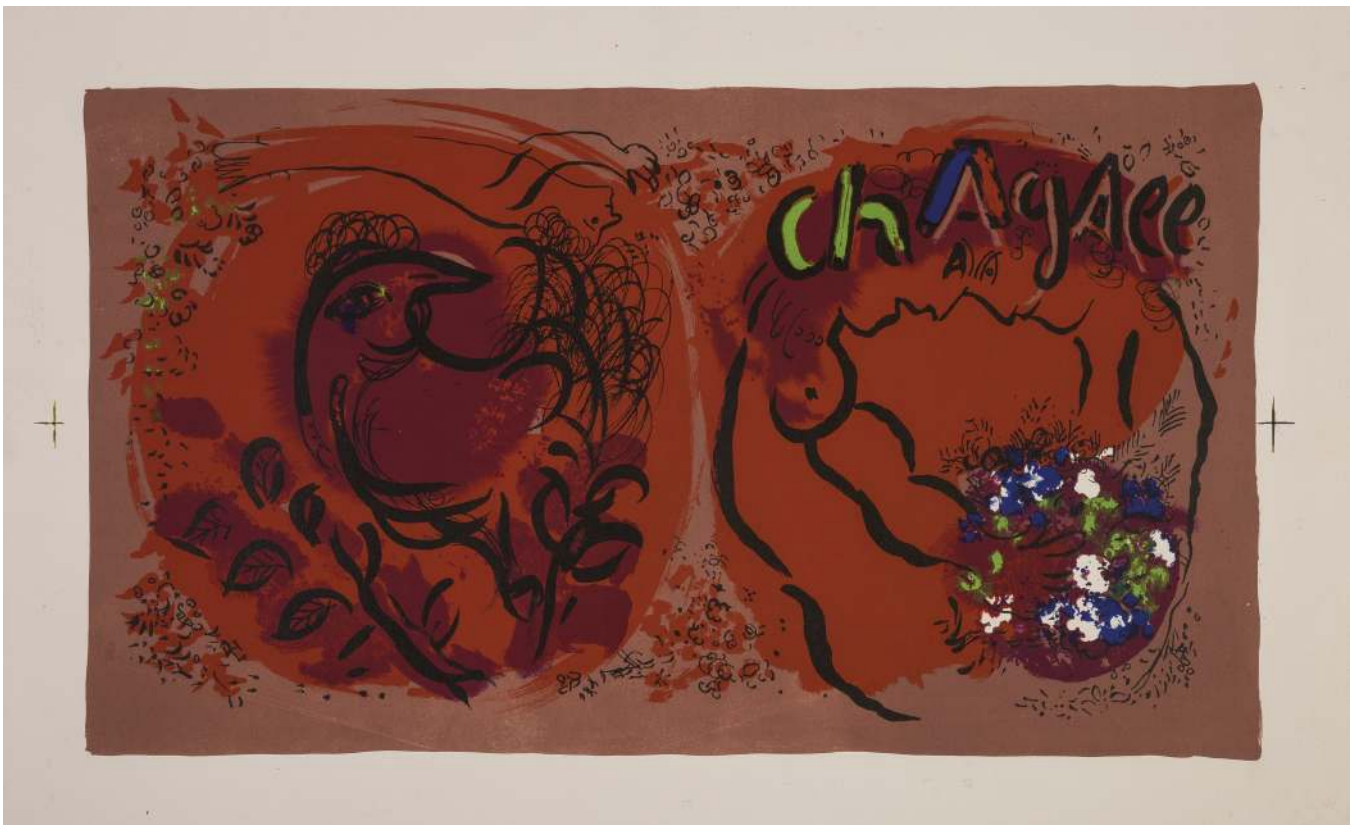
66

Marc Chagall (1887-1985)

COUVERTURE JACQUETTE (MOURLOT 281)

Lithograph printed in colours, 1960, an unsigned proof of the second and final state, aside from the signed edition of 25, on Arches wove paper, printed by Mourlot, Paris, the full sheet 484 x 660mm (19 x 26in) (unframed)

£1,200 - 1,500



66



67

Marc Chagall (1887-1985) (after)

BAY OF NICE (SORLIER POSTER 124)

Lithograph printed in colours, 1970, signed and inscribed 'E.A.' in pencil, an artist's proof before the text, on Arches wove paper, with full margins, sheet 520 x 400mm (20½ x 16in) (unframed)

£6,000 - 8,000 ARR



68

Salvador Dali (1904-1989)

PLATE 34 (FROM LES CAPRICES DE GOYA DE DALI) (M & L 881; FIELD 77-3-48)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, Paris, published by Berggruen/ Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£200 - 300



69

Salvador Dali (1904-1989)

PLATE 32 (FROM LES CAPRICES DE GOYA DE DALI) (M & L 879; FIELD 77-3-50)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, Paris, published by Berggruen/ Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£200 - 300



70

Salvador Dali (1904-1989)

PLATE 17 (FROM LES CAPRICES DE GOYA DE DALI) (M & L 864; FIELD 77-3-64)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, Paris, published by Berggruen/ Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£200 - 300



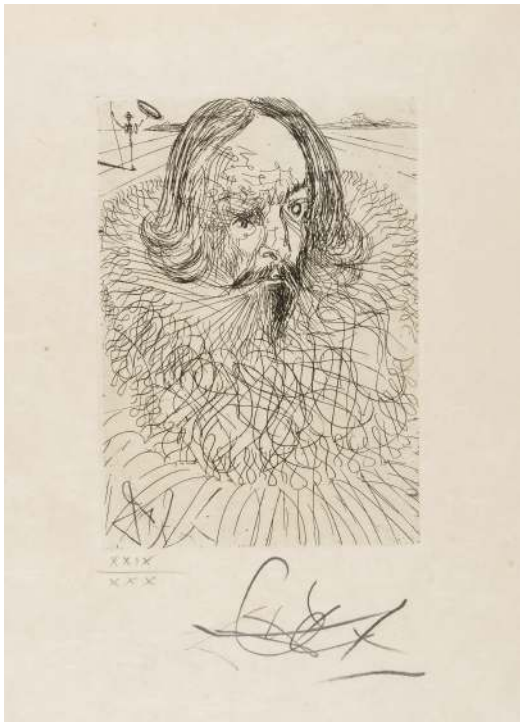
71

Salvador Dali (1904-1989)

PLATE 15 (FROM LES CAPRICES DE GOYA DE DALI) (M & L 862; FIELD 77-3-66)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, printed by Ateliers Rigal, Paris, published by Berggruen/ Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17½ x 12¾in) (unframed)

£200 - 300



72

Salvador Dali (1904-1989)

EL GRECO & CERVANTES (FROM CINQ PORTRAITS ESPAGNOLS) (M&L 152B & 150B; FIELD 65-7-E&B)

Two etchings, 1966, each signed and numbered from the editions of 30 in pencil, on Japan Nacré, printed by Ateliers Rigal, published by Werbungs und Commerz Union Anstalt, with full margins, sheet 175 x 125mm (6 $\frac{7}{8}$ in x 4 $\frac{7}{8}$ in) (unframed) (2)

£400 - 600

ARR



73

Salvador Dali (1904-1989)

PEGASUS (FROM QUINZE GRAVURES) (M&L 291B; FIELD 68-4-A)

Etching printed in colours, 1968, signed and numbered from the edition of 75 in pencil, on Japan Nacré, printed by Ateliers Rigal, published by Werbungs- und Commerz Union Anstalt, with full margins, sheet 440 x 316mm (17 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in) (unframed)

£500 - 700

ARR



74

Salvador Dali (1904-1989)

NARCISSE (FROM QUINZE GRAVURES) (M&L 284B; FIELD 68-4-B)

Etching printed in colours, 1968, signed and numbered from the edition of 75 in pencil, on Japan Nacré, printed by Ateliers Rigal, published by Werbungs- und Commerz Union Anstalt, with full margins, sheet 440 x 316mm (17 $\frac{1}{4}$ x 12 $\frac{1}{2}$ in) (unframed)

£300 - 400

ARR



75

75
Salvador Dalí (1904-1989)

LE TESTAMENT DE TRISTAN (FROM TRISTAN ET ISEULT) (M&L 426B; FIELD 70-10-U)
Etching printed in colours, 1970, signed and numbered from the signed German edition of 25 with the orange tree blindstamp, on BFK Rives wove paper, printed by Ateliers Rigal, published by Pamela Verlag, with full margins, sheet 450 x 330mm (17¾ x 13in) (unframed)

£350 - 450 ARR



76

76
Salvador Dalí (1904-1989)

LES CHEVALIERS DU ROI ARTUR (FROM TRISTAN ET ISEULT) (M&L 418B; FIELD 70-10-M)
Etching printed in colours, 1970, signed and numbered from the signed German edition of 25 with the orange tree blindstamp, on BFK Rives wove paper, printed by Ateliers Rigal, published by Pamela Verlag, with full margins, sheet 450 x 330mm (17¾ x 13in) (unframed)

£350 - 450 ARR



77

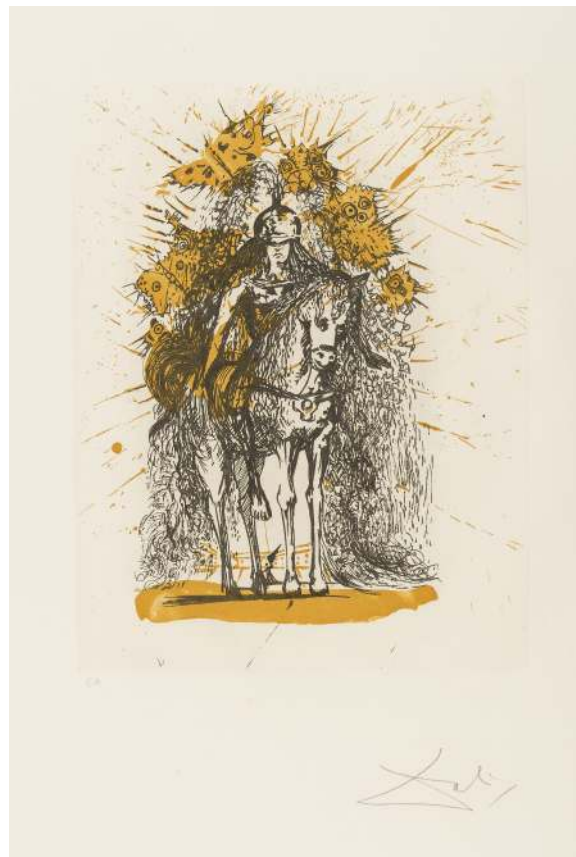
77
Salvador Dalí (1904-1989)

LA REINE ISEULT ET SA FILLE (FROM TRISTAN ET ISEULT) (M&L 409B; FIELD 70-10-D)
Etching printed in colours, 1970, signed and numbered from the signed German edition of 25 with the orange tree blindstamp, on BFK Rives wove paper, printed by Ateliers Rigal, published by Pamela Verlag, with full margins, sheet 450 x 330mm (17¾ x 13in) (unframed)

£350 - 450 ARR



78



79



80

78

Salvador Dali (1904-1989)

PORTRAIT DE CALDERÓN (FROM CALDERÓN: LA VIE EST UN SONGE) (M&L 515A; FIELD 73-1-D)

Etching with aquatint printed in colours, 1971, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 150, on Richard de Bas wove paper, printed by Ateliers Rigal, with full margins, 340 x 250mm (13 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in) (PL) (unframed)

£300 - 500

79

Salvador Dali (1904-1989)

CAVALIER CASQUE AUX PAPILLONS (FROM CALDERÓN: LA VIE EST UN SONGE) (M&L 520A; FIELD 73-1-H)

Etching with aquatint printed in colours, 1971, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 150, on Richard de Bas wove paper, printed by Ateliers Rigal, with full margins, 340 x 250mm (13 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in) (PL) (unframed)

£300 - 500

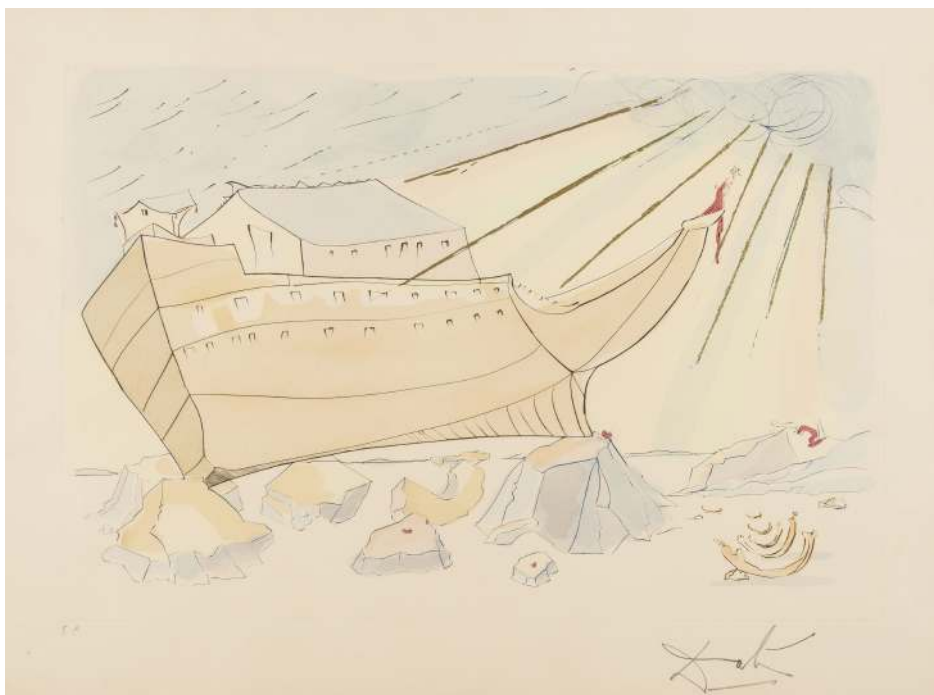
80

Salvador Dali (1904-1989)

SIGISMUND ENCHAÎNÉ (FROM CALDERÓN: LA VIE EST UN SONGE) (M&L 523A; FIELD 73-1-M)

Etching with aquatint printed in colours, 1971, signed and inscribed 'E.A.' in pencil, on Richard de Bas wove paper, printed by Ateliers Rigal, an artist's proof aside from the edition of 150, with full margins, 340 x 250mm (13 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in) (PL) (unframed)

£300 - 500



81

Salvador Dali (1904-1989)

NOAH'S ARK (FROM OUR HISTORICAL HERITAGE) (M & L 762; FIELD 75-4-F)
Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches wove paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19 7/8 in) (unframed)

£600 - 800 ARR



82

Salvador Dali (1904-1989)

KING DAVID (FROM OUR HISTORICAL HERITAGE) (M & L 761; FIELD 75-4-E)
Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches wove paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19 7/8 in) (unframed)

£600 - 800 ARR



83

Salvador Dali (1904-1989)

MOSES (FROM OUR HISTORICAL HERITAGE) (M & L 760; FIELD 75-4-C)
Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches wove paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19 7/8 in) (unframed)

£600 - 800 ARR



84



85



86

84

Salvador Dali (1904-1989)

KING SOLOMON (FROM OUR HISTORICAL HERITAGE) (M & L 756; FIELD 75-4-A)

Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches wove paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19 7/8 in) (unframed)

£600 - 800

85

Salvador Dali (1904-1989)

JOSEPH (FROM OUR HISTORICAL HERITAGE) (M & L 753; FIELD 75-4-I)

Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches wove paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19 7/8 in) (unframed)

£600 - 800

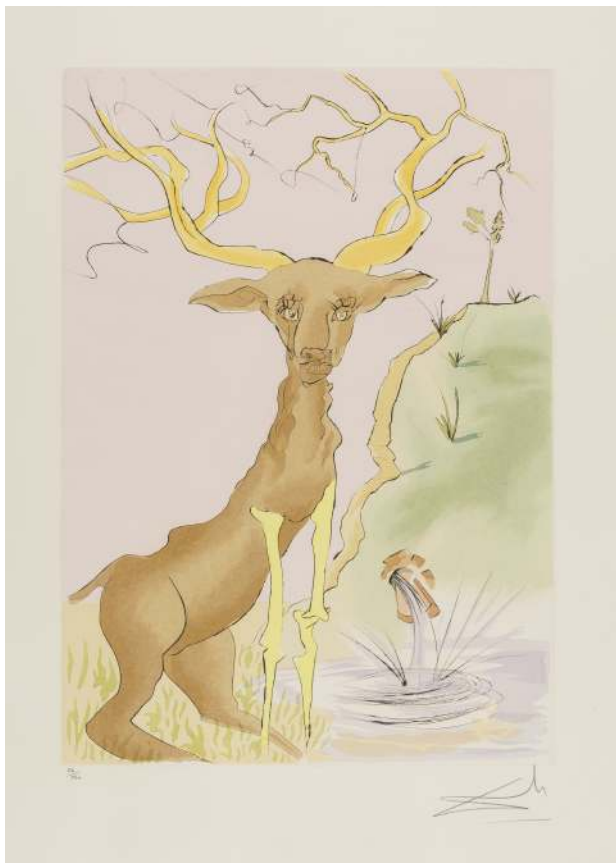
86

Salvador Dali (1904-1989)

OLD AGE (FROM ÉTATS DE LA VIE) (M&L 1434; FIELD 72-1-D)

Lithograph printed in colours, 1973, signed and numbered from the edition of 300 in pencil, on Arches wove paper, published by Galerie Spectra, Zurich, the full sheet 760 x 560mm (29 7/8 x 22 in) (unframed)

£400 - 600



87

87

Salvador Dalí (1904-1989)

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

Drypoint etching with 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, sheet 760 x 560mm (29 $\frac{7}{8}$ x 22in) (unframed)

£600 - 800 ARR

88

Salvador Dalí (1904-1989)

PLATE 16 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 863; FIELD 77-3-65)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, on BFK Rives wove paper, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in) (unframed)

£200 - 300 ARR

89

Salvador Dalí (1904-1989)

PLATE 7 (FROM LES CAPRICE DE GOYA DE DALÍ) (M & L 854; FIELD 77-3-74)

Drypoint on heliogravure with stencil, 1977, signed and numbered from the edition of 200 in pencil, on BFK Rives wove paper, printed by Ateliers Rigal, published by Berggruen/Editions Graphiques Internationales, Paris, with full margins, sheet 445 x 315mm (17 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in) (unframed)

£200 - 300 ARR



88



89



90

90

Raoul Dufy (1877-1953) (after)

BAIE DE STE.-ADRESSE AND ANÉMONES

Two lithographs printed in colours, 1935 and 1942, each numbered from the edition of 250 in pencil, on B.F.K. Rives, printed and published by A.D.A.G.P., Paris, 2004, with their blindstamp, each with full margins, sheet 430 x 838mm (16 $\frac{7}{8}$ x 33in) and 542 x 720mm (21 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in) (1) (unframed) (2)

£500 - 700



91

91

Maurice Estève (1901-2001)

BALMOURE (PRODOMME/MOESTRUP 73)

Lithograph printed in colours, 1974, signed and numbered from the artist's proof edition of XX, an artist's proof aside from the total edition of 70, on Arches paper, with full margins, sheet 320 x 245mm (12 $\frac{1}{2}$ x 9 $\frac{7}{8}$ in) (framed)

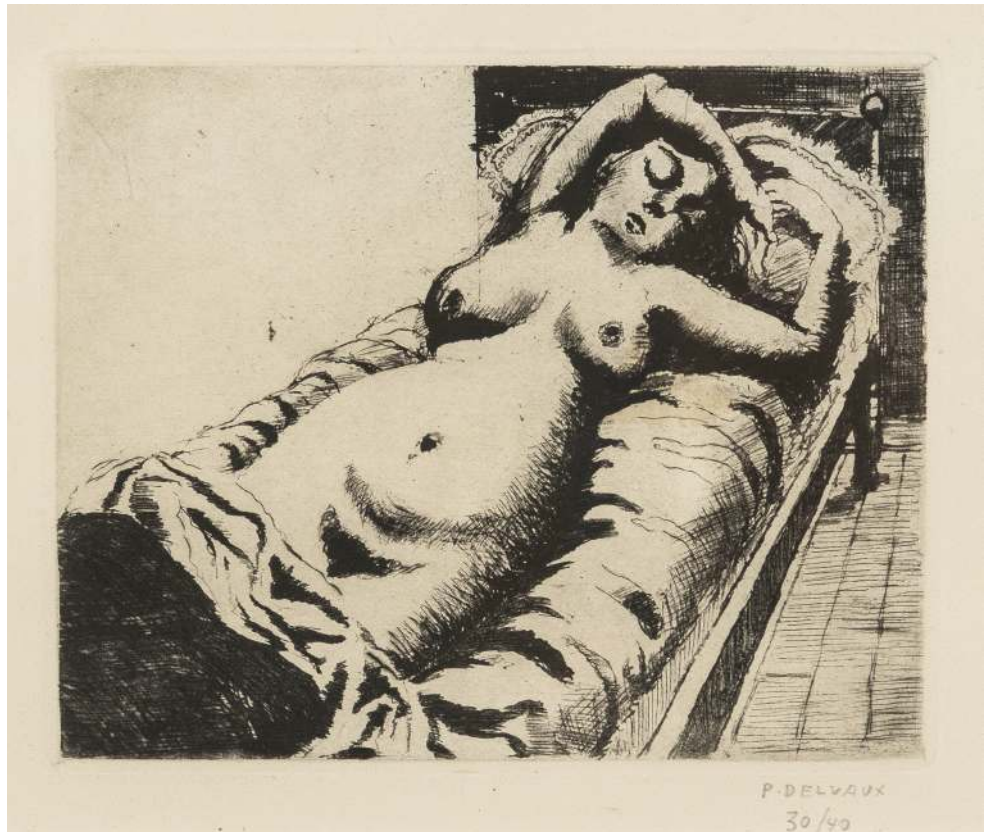
£400 - 600

92

Paul Delvaux (1897-1994)

FEMME NU RESTE DANS UNE LIT
Etching, 1948, signed and
numbered from the edition of
40 in pencil, on wove paper,
with full margins, sheet 128 x
157mm (5 x 6¼in) (framed)

£500 - 700 ARR



92

93

Paul Gauguin (1848-1903)

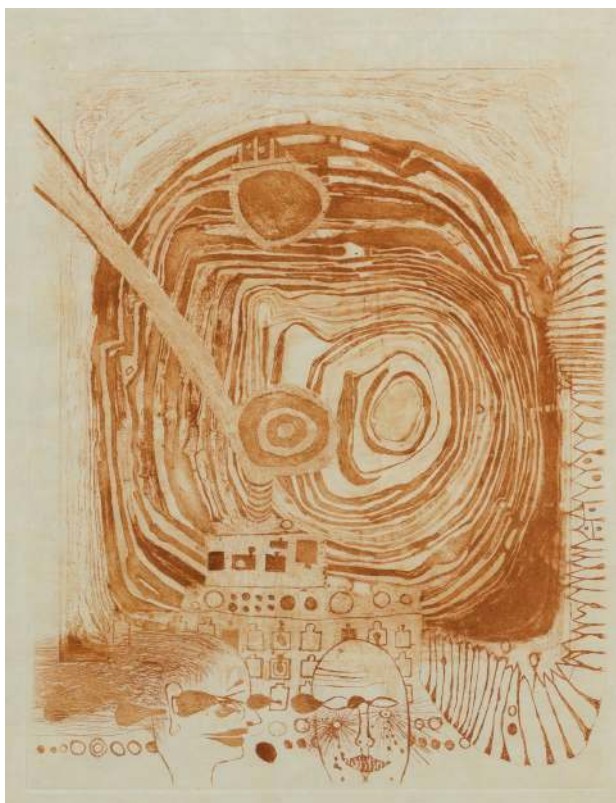
MAHNA NO VARUA INO (KORNFELD
19.IV.E)

Woodcut, 1893-94, signed by
Pola Gauguin, from the
posthumous edition of 100,
on china paper tipped to a
support of grey wove as
published, sheet 200 x
350mm (7¾ x 13¾in) (framed)

£1,500 - 2,000 ARR



93



94



95

94

Friedensreich Hundertwasser (1928-2000)

DIE SEEREISE I (KOSCHATZKY 24)

Two etchings with aquatint, one printed in colours the other sanguine, 1967, from the edition of 15, as included in the deluxe edition of Paroles Peintes, on japon nacre paper, with full margins, each, 320 x 240mm (12½ x 9½in) (framed) (2)

£300 - 500

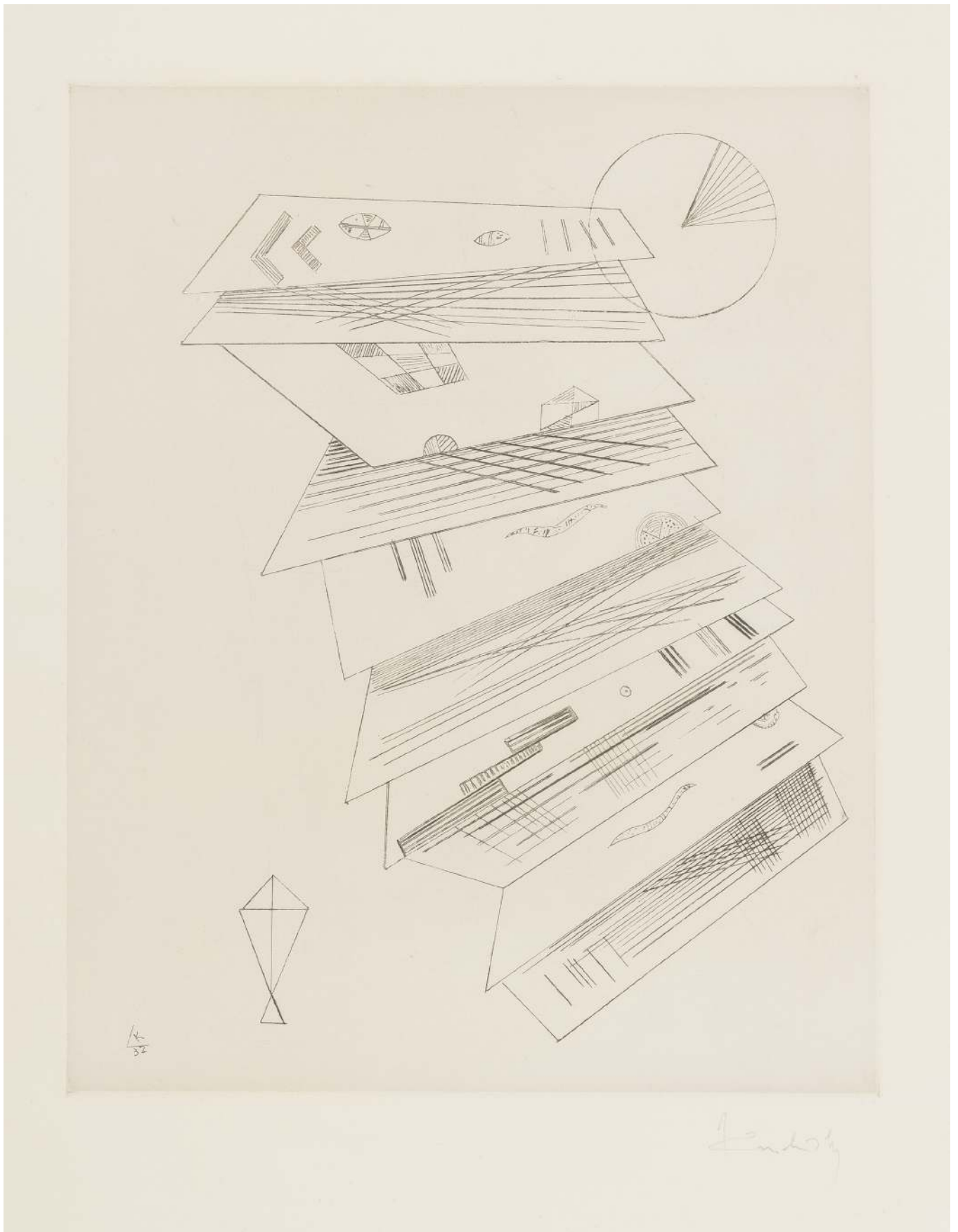
95

Fritz Kahn (1888-1968)

DER MENSCH ALS INDUSTRIEPALAST (MANKIND AS THE PALACE OF INDUSTRIES)

Lithographic poster printed in colours, 1926, printed by Fricke & Co., Stuttgart, the full sheet, 950 x 480mm (37½ x 19in) (unframed)

£500 - 700



96

Wassily Kandinsky (1866-1944)

ZWEITE RADIERUNG FÜR DIE EDITIONS CAHIERS D'ART (ROETHEL 196)

Drypoint, 1932, signed in pencil, the edition was 100, on wove paper, published by Editions Cahiers d'Art, Paris, with full margins, sheet 298 x 238mm (11 1/8 x 9 1/4in) (unframed)

£3,000 - 5,000

97

Lucebert (1924-1994)

BÜHNESCREENS

The portfolio, 1971, comprising seven screenprints in colours, each signed and numbered from the edition of 75 in pencil, with text and justification, published by P. Clement, Amsterdam, each on wove paper, the sheets loose in the original red linen covered solander box as issued, 535 x 690mm (21 x 27in) (overall) (folio)

£500 - 700



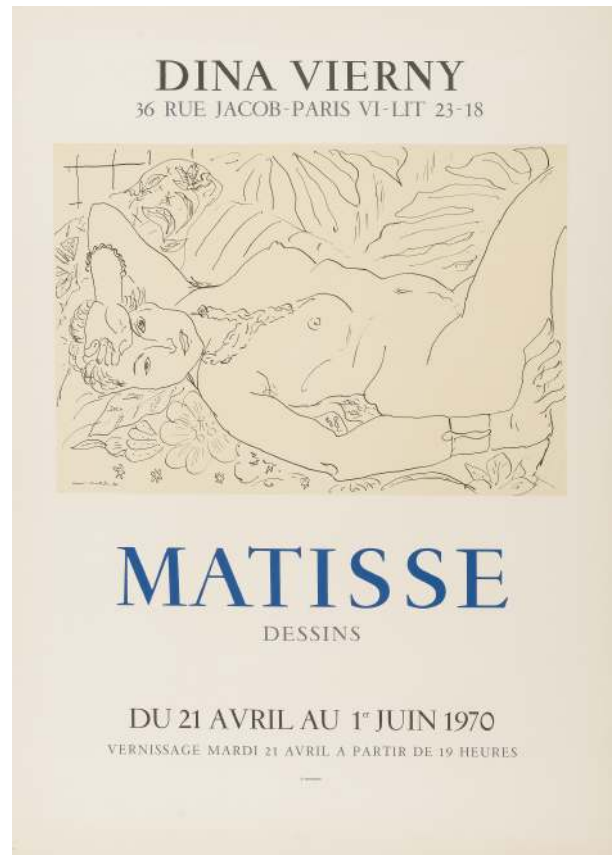
98

Marino Marini (1901-1980)

LE CAVALIER (GUSTALLA L. 76)

Lithograph printed in colours, 1960, signed and inscribed 'Prova d'artista' in green crayon, an artists's proof aside from the edition of 50, on BFK Rives wove paper, printed by Emil Matthieu, Zurich, published by l'Oeuvre Gravee, Zurich-Paris, with full margins, 655 x 500mm (25¾ x 19½in) (unframed)

£300 - 500



99

Henri Matisse (1869-1954) (after)

DINA VIERNY MATISSE

Offset lithographic poster printed in colours, 1970, printed by Mourlot, Paris, on Arches wove paper, with full margins, sheet 762 x 575mm (30 x 22½in) (unframed)

£200 - 300



100

Aristide Maillol (1861-1944)

THE WAVE (LA VAGUE) (GUÉRIN 8)

Woodcut printed in black, 1895-98, monogrammed and numbered from the edition of 60 in pencil, a rich impression of the second (Final) state, on Chine paper, published by H. Petiet Editeur, Paris, with their blindstamp, with margins, sheet 256 x 255mm (10 x 10in) (unframed)

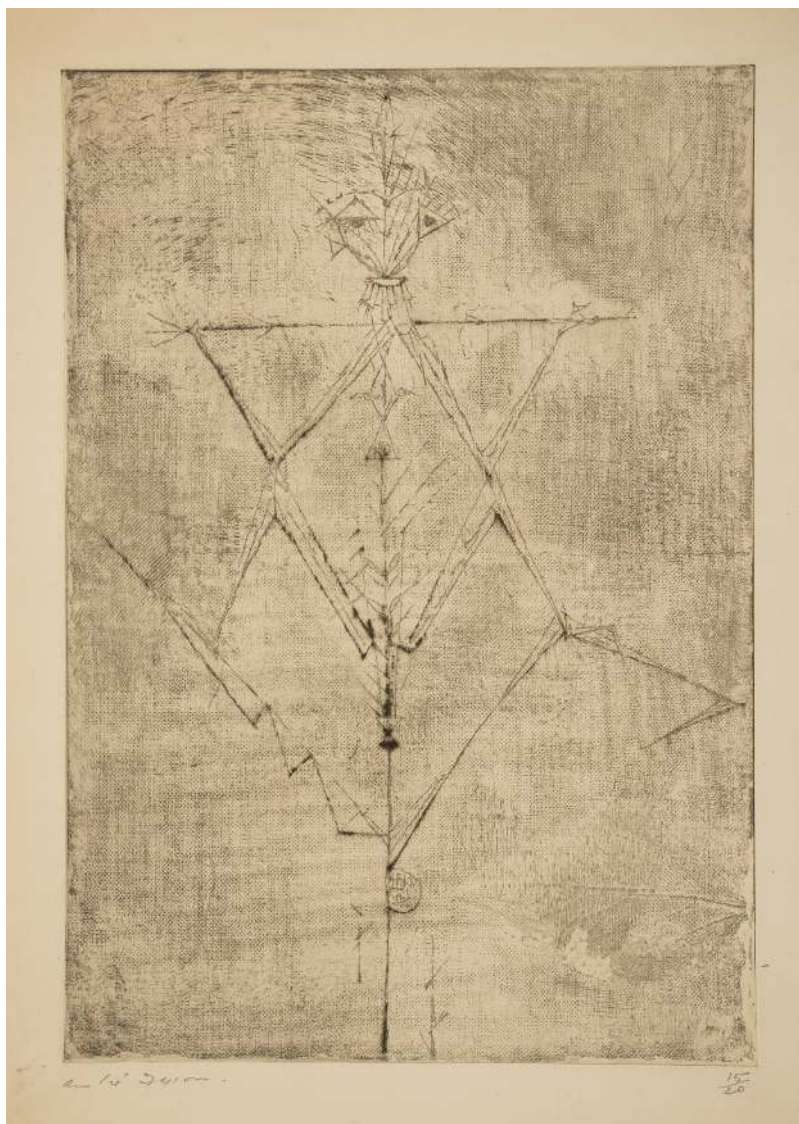
£5,000 - 7,000

101

André Masson (1896-1987)

LITTLE GENIUS OF WHEAT (PETIT GÉNIE DU BLÉ)
Etching with drypoint, 1942, signed and
numbered from the edition of 20 in pencil, on
wove paper, with margins, sheet 479 x 355mm
(18 7/8 x 14in) (unframed)

£500 - 700



102

Joan Miro (1893-1983)

LE LÉZARD AUX PLUMES D'OR (MOURLOT 477, 529)
Two lithographs printed in colours, 1967, from Le Lézard Aux Plumes D'or, on wove paper, with margins, sheet 355 x 500mm
(14 x 19 3/4in) (unframed) (2)

£600 - 800



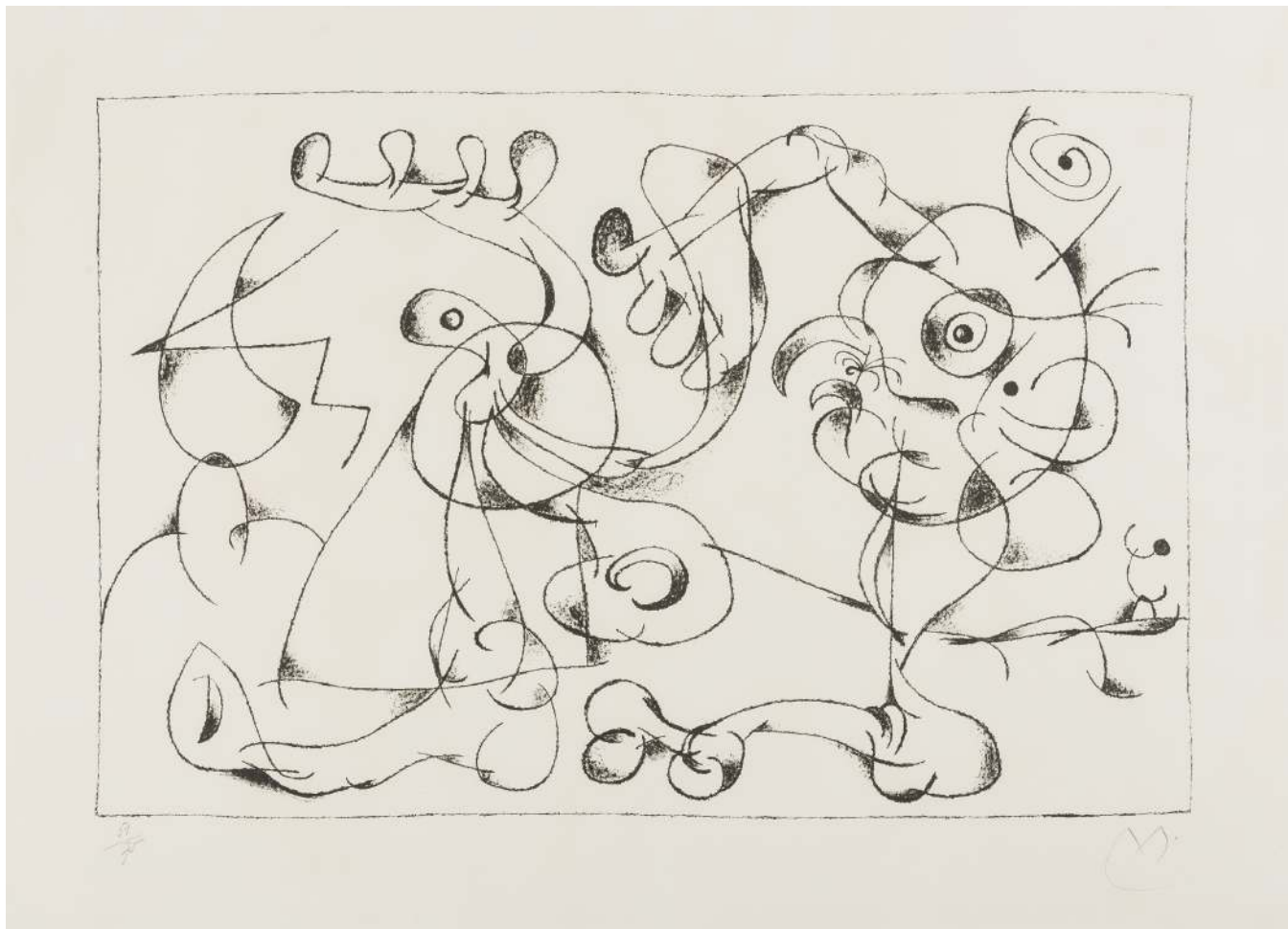
103

Joan Miro (1893-1983)

ONE PLATE, FROM QUATRE COLORS APARIEN EL MÓN (DUPIN 826; CRAMER BOOKS 213)

Etching with aquatint printed in colours, 1975, signed and numbered from the edition of 50 in pencil, on Arches wove paper, published by Editorial Gustavo Gili, S.A., Barcelona, the sheet printed to the edges, sheet 895 x 630mm (35¼ x 24¾in) (unframed)

£4,000 - 6,000



105

104

Joan Miro (1893-1983)

L'ÉTÉ (SUMMER) (DUPIN 1310)

Pochoir in colours, 1938, on wove paper, with text on the verso, as included in Verve Vol. 1, No. 3, printed by Jacomet, Paris, published by Tériade, Paris, the full sheet, 355 x 265mm (14 x 10½in) (unframed)

£200 - 300



104

105

Joan Miro (1893-1983)

LES NOBLES A LA TRAPPE I (FROM UBU ROI) (MOURLOT 410)

Lithograph, 1966, monogrammed and numbered from the edition of 25 in pencil, on Arches wove paper, printed by Mourlot, published by Tériade Éditeur, Paris, with full margins, sheet 410 x 630mm (16½ x 24¾in) (unframed)

£2,000 - 3,000

106

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

LA PLAGE ET LA FALaise D'AMONT

The rare lithograph printed in
sepia, circa 1890, signed by both
Monet and Thornley in pencil,
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 567 x
398mm (22¼ x 15¾in)
(unframed)

£12,000 - 15,000



107

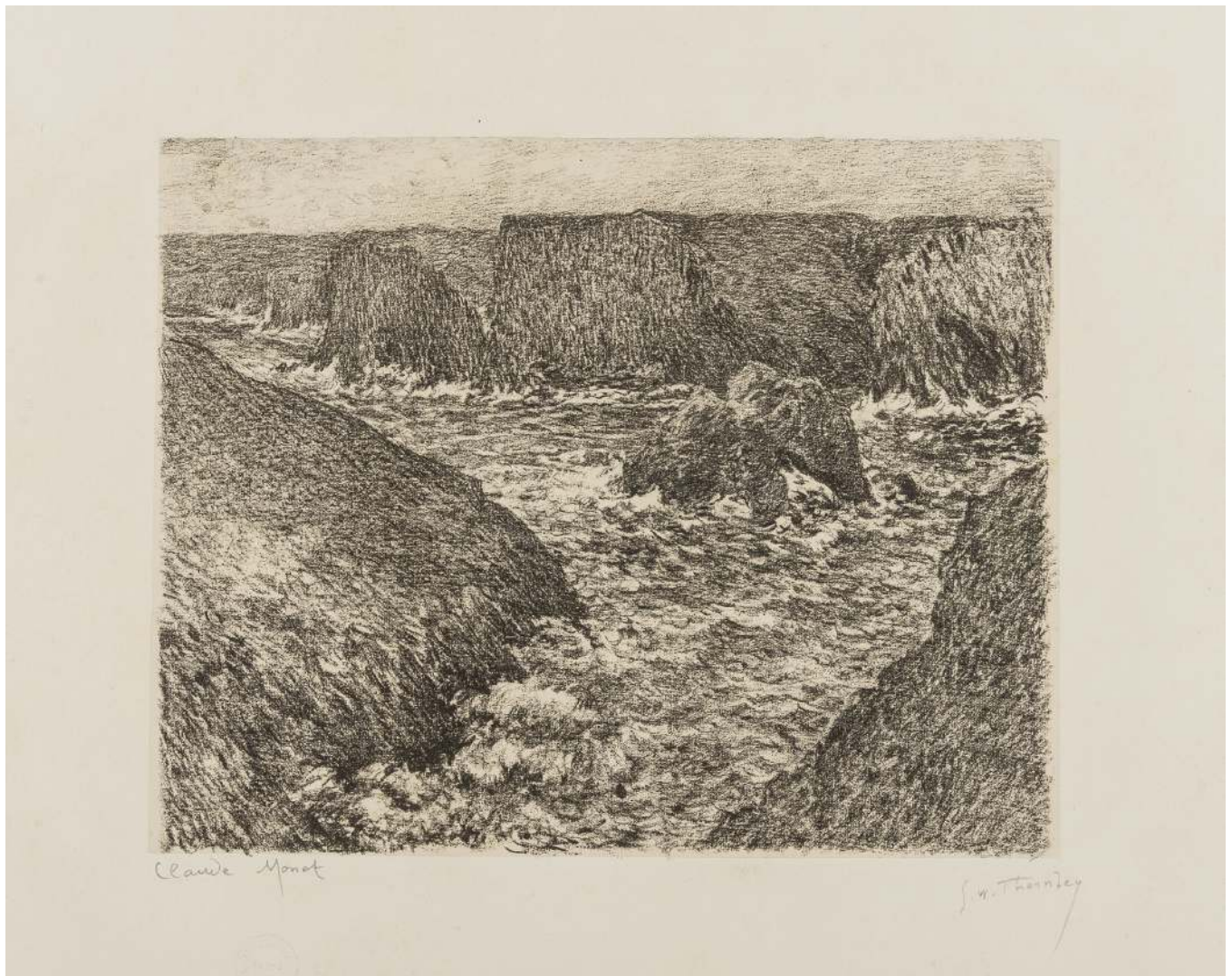
**Claude Monet (1840-1926) &
George-William Thornley
(1875-1935)**

BATEAUX DE PECHE

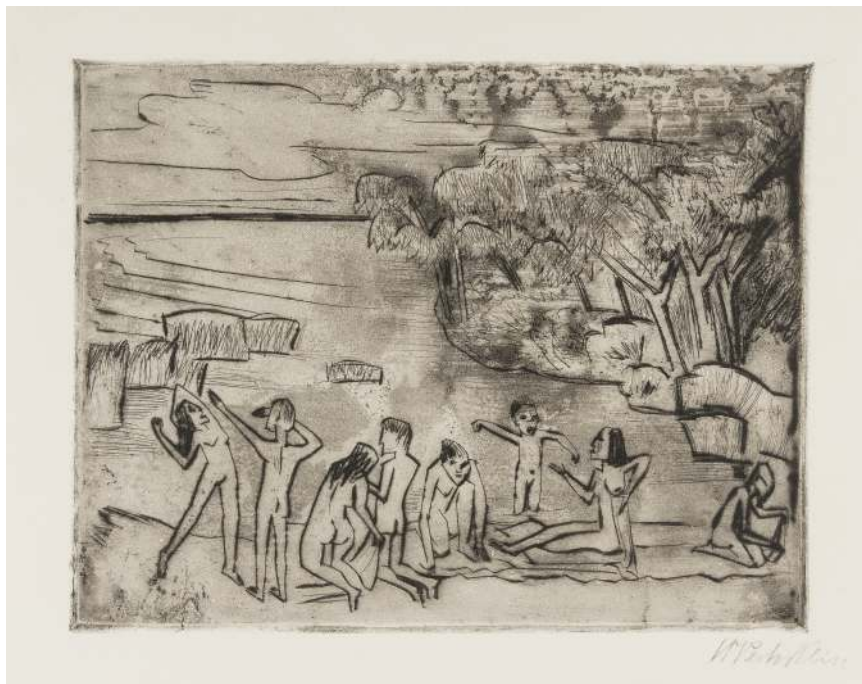
The rare lithograph printed in
brown, circa 1890, signed by both
Monet and Thornley in pencil,
from the edition of 25, on Chine
Applique supported on wove
paper, published by Belfond et
Cie, Paris, with their blindstamp,
with full margins, sheet 398 x
567mm (15¾ x 22¼in) (unframed)

£12,000 - 15,000





108



109

108

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

LA CÔTE ROCHEUSE

The rare lithograph printed in black, circa 1890, signed by both Monet and Thornley in pencil, 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 398 x 567mm (15¾ x 22¼in) (unframed)

£12,000 - 15,000

109

Hermann Max Pechstein (1881-1955)

AM UFER (KRUGER 116)

Etching with drypoint, 1920, signed in pencil, the edition was 100, on wove paper, with full margins, sheet 200 x 260mm (8 x 10¼in) (unframed)

£2,000 - 3,000

ARR

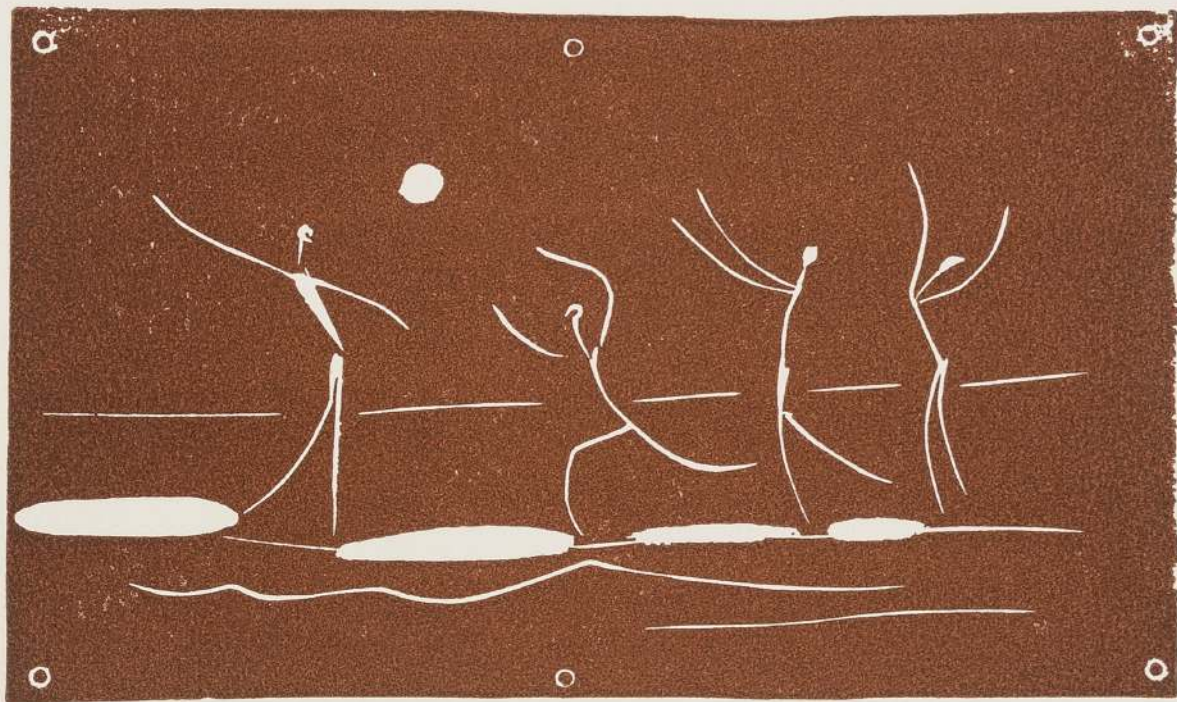


Illustration inédite de Picasso

110

Pablo Picasso (1881-1973)

JEU DE BALLON SUR UNE PLAGE (BAER 1046, CRAMER 89)

Linocut printed in brown, 1957, from the edition of 200 printed for the cover of 'Dans l'Agrile De Picasso', on Arches wove paper, block 80 x 130mm (3¼ x 5½in) (unframed)

£300 - 400 ARR

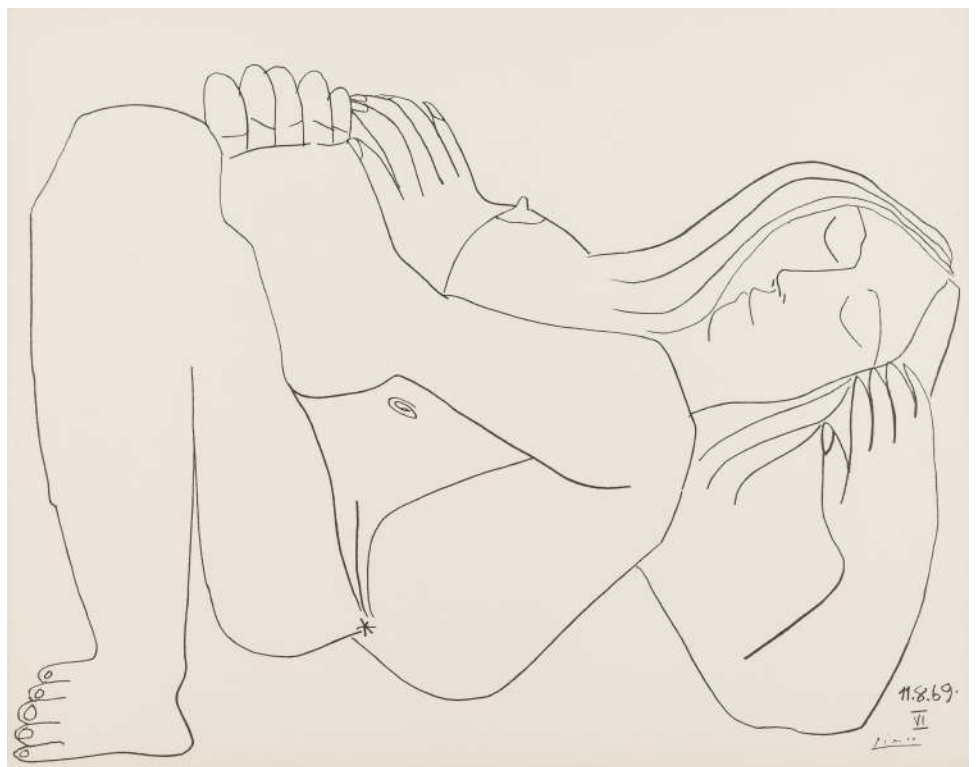
111

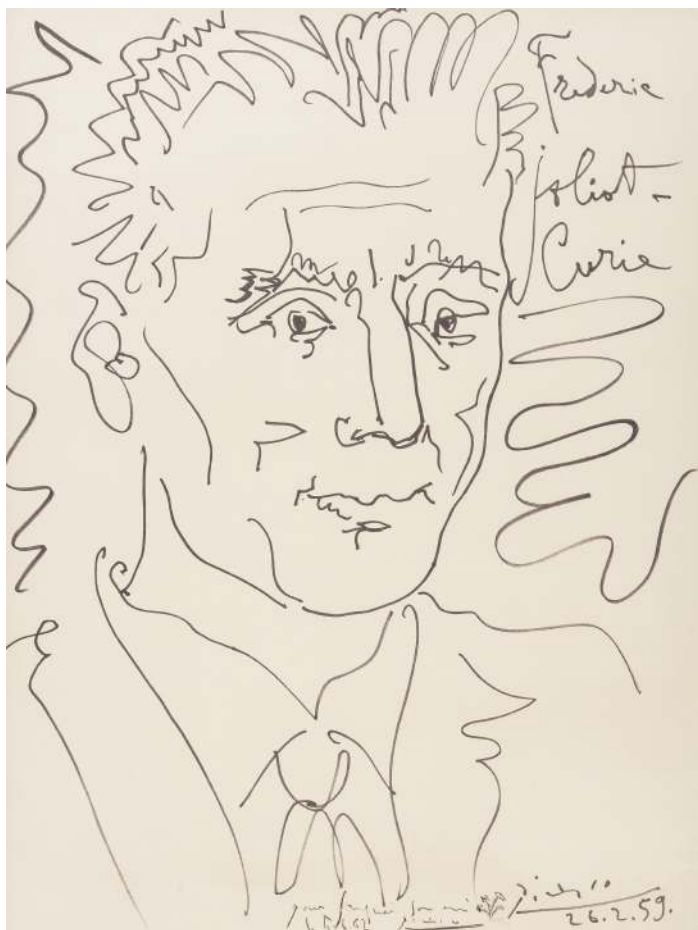
**Picasso (Pablo, 1881-1973)
(after)**

FEMME NUE, NOS. 11.8.69, NOS. I & VI

Two lithographs, 1969, on Arches wovepaper, with Mourlot printed stamp to verso, printed by Mourlot, Paris, each sheet approx 395 x 500mm (15½ x 19½in) (unframed)

£400 - 600





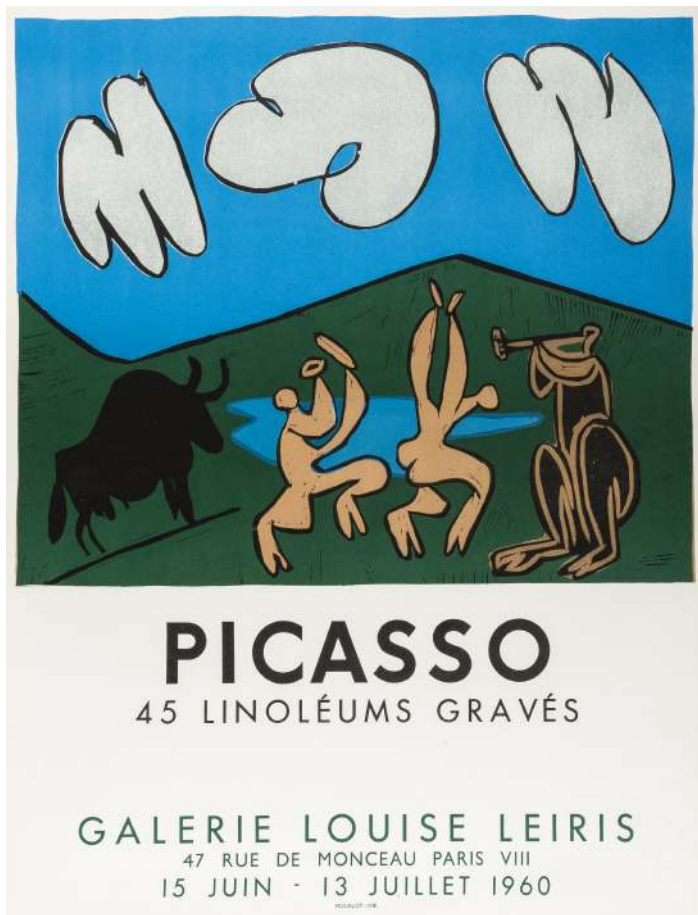
112

Pablo Picasso (1881-1973) (after)

PORTRAIT OF FREDERIC JOLIOT-CURIE

Lithograph, 1959, signed, dated and dedicated in black crayon, with a small flower drawing in black crayon, aside from the edition of 200, on Arches wove paper, the full sheet printed to the edges, 660 x 515mm (26 x 20¼in) (unframed)

£1,000 - 1,200



113

Pablo Picasso (1881-1973) (after)

45 LINOLÉUMS GRAVÉS (CZWIKLITZER 181)

Offset lithographic poster printed in colours, 1960, on smooth wove paper, printed by Mourlot, Paris, with full margins, sheet 632 x 490mm (24¾ x 19¼in) (unframed)

£300 - 400

114

Pablo Picasso (1881-1973) by Georges Bloch

CATALOGUE OF THE PRINTED GRAPHIC WORK I,II,IV

The complete set of three catalogues of the Picasso's graphic work 1904-1972, 1968-1979, with text in French, published by Editions Kornfeld et Klipstein, Berne, each 295 x 247mm (11½ x 9¾in) (vol) (3)

£400 - 600



114

115

Pablo Picasso (1881-1973)

JAMIE SEBARTES. A LOT TOROS MIT PICASSO (BLOCH 1014-47; CRAMER 113)

The book, comprising 4 lithographs, one printed in colours, 1961, on wove paper and 109 reproduction lithographs on smooth paper, from an edition of an unknown size, with title page, colophon and text in German, the lithographs printed by Mourlot, Paris, published by André Sauret, Monte-Carlo, bound (as issued) 335 x 260mm (13½ x 10¼in) (vol)

£1,000 - 1,500



115



116

Pablo Picasso (Spanish, 1881-1973)

COMPOSITION AU VERRE ET A LA POMME (MOURLOT 33)

Lithograph printed in colours, 1946, from the third and final state, from the unsigned edition of 50, on Hodomura Japan paper, published by Mourlot, Paris for the deluxe edition of 'Dans l'Atelier de Picasso', with margins, 285 x 350mm (11¼ x 14in) (I) (unframed)

£600 - 800 ARR



117

Pablo Picasso (1881-1973)

BUSTE DE FEMME AU FICHU (PORTRAIT OF DORA MAAR) (BAER 672 II C; BLOCH 324)

Aquatint with burin and scraper, 1939/1960, a richly inked impression, signed in pencil, on vergé ancien paper, with full margins, sheet 522 x 390mm (20½ x 15½in) (unframed)

£5,000 - 7,000 ARR

118

Pablo Picasso (1881-1973) (after)

COLOMBE DE LA PAIX (CZWIKLITZER 207)

Lithograph printed in colours, 1962, signed in red crayon, a proof before letters, on wove paper, published by Editions Combat pour la Paix, with their blindstamp, with full margins, sheet 470 x 540mm (18½ x 21¼in) (unframed)

£2,500 - 3,500 ARR



119

Pablo Picasso (1881-1973) (after)

LA RONDE DE LA JEUNESSE

Lithograph printed in colours, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 445 x 450mm (17½ x 17¾in) (unframed)

£2,500 - 3,500 ARR





120

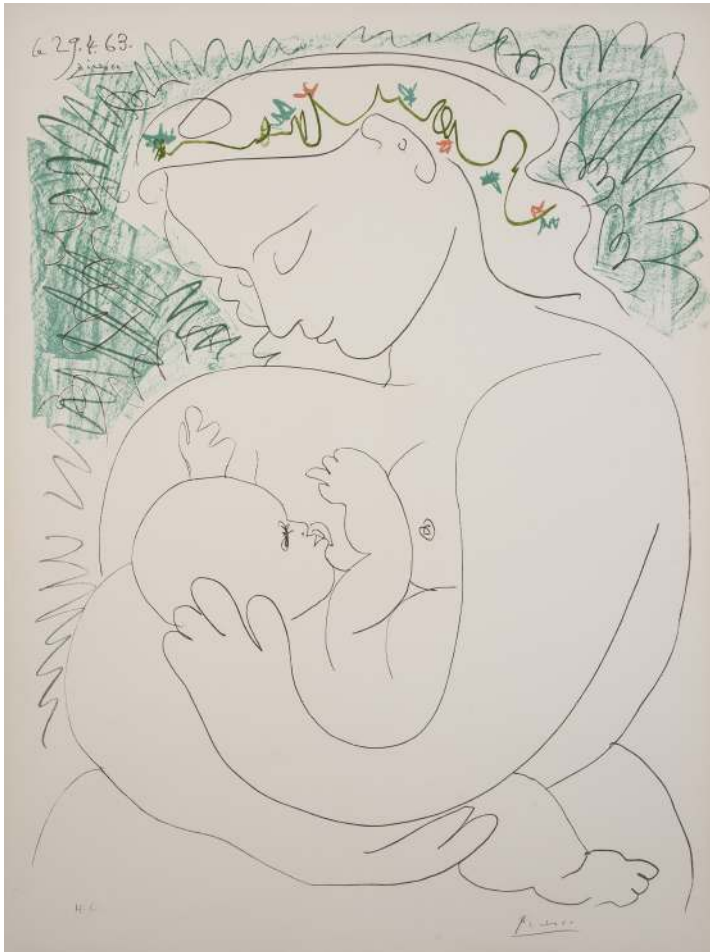
Pablo Picasso (1881-1973) (after)

BOUQUET DE FLEURS (CZWIKLITZER 147)

Lithograph printed in colours, 1958, signed in blue crayon, a proof before the text, on wove paper, published by Éditions Combat pour la Paix, Paris, with their blindstamp, with full margins, sheet 555 x 380mm (27 $\frac{1}{8}$ x 15in) (unframed)

£3,000 - 5,000

ARR



121

Pablo Picasso (1881-1973) (after)

GRAND MATERNITÉ

Lithograph printed in colours, 1963, signed and inscribed 'H.C.' in pencil, an hors de commerce impression aside from the edition of 200, on wove paper, published by Éditions Combat de la Paix, Paris, with their inkstamp verso, with full margins, sheet 895 x 630mm (35 $\frac{1}{4}$ x 24 $\frac{3}{4}$ in) (unframed)

£5,000 - 7,000

ARR



122

Pablo Picasso (1881-1973)

FEMME TORERO I (BAER 425 C; BLOCH 1329)

Etching, 1935, a fine, richly inked impression, signed and inscribed '1er etat', a rare impression from the first state before steel-facing, on watermarked Montval laid paper, the full sheet, plate 497 x 699mm (19½ x 27½in) (unframed)

Provenance:

Ex-coll Curt Valentin

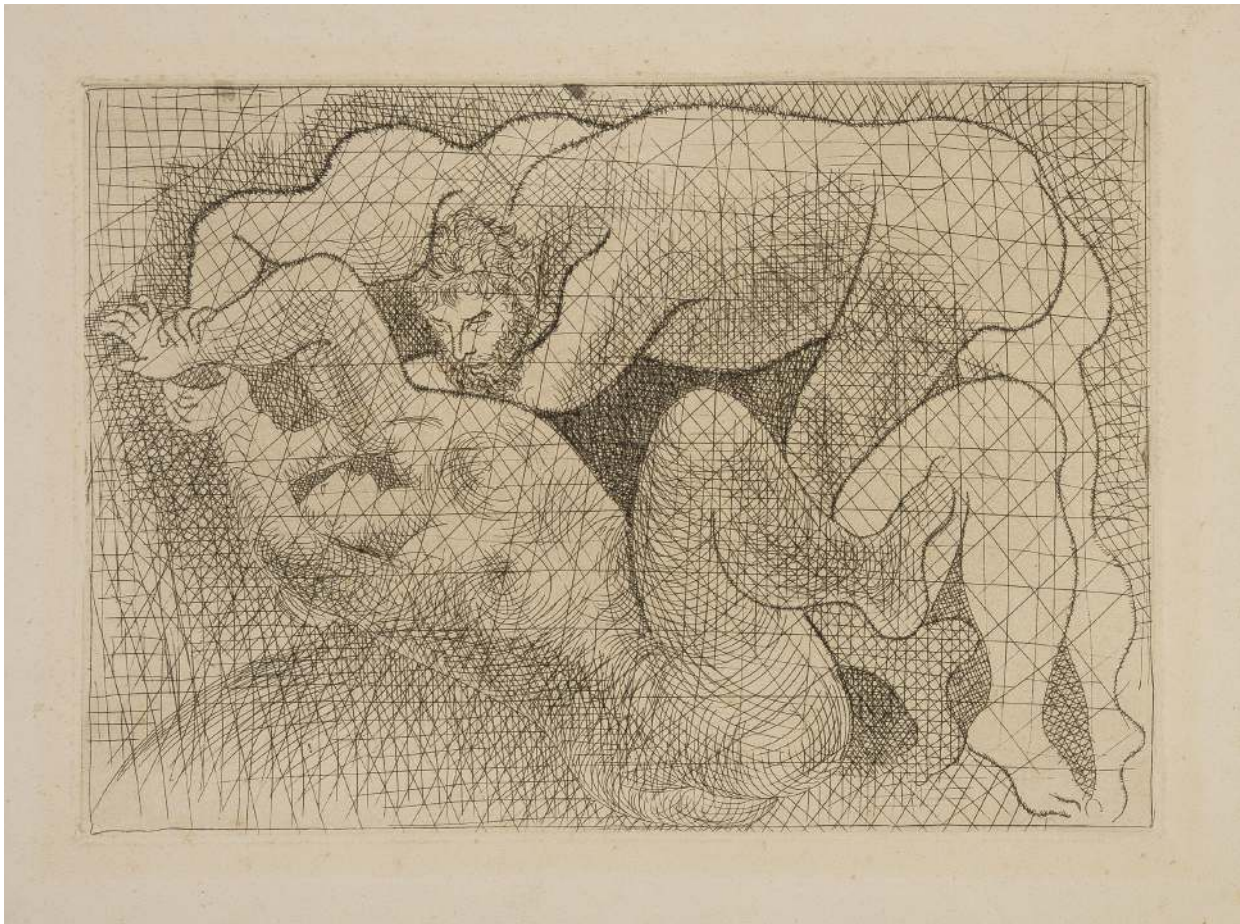
Bochholz Gallery, New York, c. 1940

Private Collection, Princeton, New Jersey

Freeman's, Philadelphia, May 3, 2015, 1516/4

Private Collection, New York

£30,000 - 50,000 ARR



123



124

123

Pablo Picasso (1881-1973)

LE VIOL (BAER 209; BLOCH 142)

Etching, 1931, a rare, richly inked trial proof printed before steel facing, Baer cites only 3-4 impressions in this state, on wove paper, with full margins, 222 x 310mm (8¾ x 12¼in) (unframed)

£4,000 - 6,000

124

Pablo Picasso (1881-1973)

TETE D'HOMME (BAER 88; BLOCH 55)

Etching, 1922/23, a rare trial proof before steel-facing, signed in pencil, on laid paper, with margins, plate 119 x 79mm (4¼ x 3½in) (unframed)

£3,000 - 5,000



125

Pablo Picasso (1881-1973)

SUR LA PLAGE II (3 NUS) (BLOCH 43; CRAMER 10)

Lithograph, 1921, a proof before the edition of 50, signed in ink, on thin chamois wove paper appliqué onto stout wove paper, with margins, sheet 160 x 314mm (6¼ x 12¼in) (unframed)

£6,000 - 8,000 ARR



126

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 549 x 764mm (21½ x 30in) (unframed)

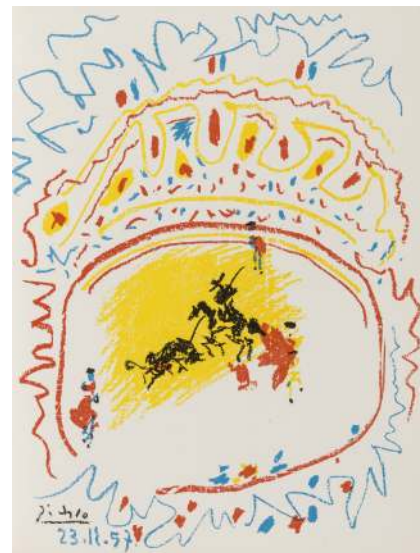
£5,000 - 7,000 ARR



127
Pablo Picasso (1881-1973) (after)
 COMPOSITION

Offset lithograph printed in colours, 1948, the edition was 3000, on wove paper, the sheet printed to the edges, 487 x 795mm (19 x 31¼in) (unframed)

£200 - 300



128
Pablo Picasso (1881-1973)
 LA PETITE CORRIDA (BLOCH 839; MOURLOT 302; CRAMER BOOKS 92)

Lithograph printed in colours, 1958, on wove paper, bound as issued into XXe Siecle No.10, printed by Mourlot, Paris, the full sheet, 315 x 245mm (12¾ x 9¾in) (overall)

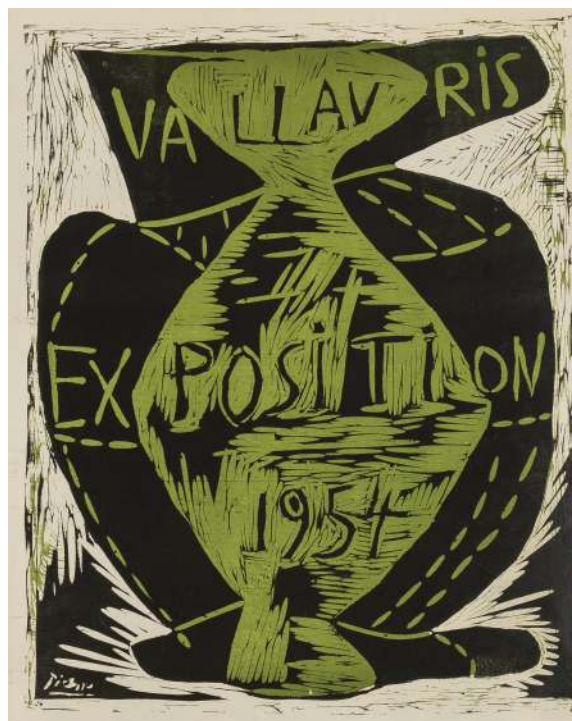
£400 - 600



129
Pablo Picasso (1881-1973)
 COMPOSITION AU VERRE A PIED (BLOCH 431; MOURLOT 77)

Lithograph, 1947, a proof aside from the book edition, on wove paper, as included in Dans l'Atelier de Picasso, with margins, sheet 445 x 330mm (17½ x 13in) (unframed)

£250 - 350



130
Pablo Picasso (1881-1973)
 VALLAURIS EXPOSITION (BLOCH 1263; BAER 1026B)

Linocut printed in colours, 1954, from the edition of 600, on thin wove paper, printed and published by Hidalgo Arnéra, Paris, sheet 897 x 595mm (35¼ x 23¾in) (unframed)

£500 - 700

OP ART

The term “Op Art” was first used by Jon Borgzinner in his 1964 article for *Times Magazine*, ‘Op Art: Pictures that Attack the Eye’. Borgzinner coined the term to describe a new movement emerging in the Western art world: a movement that preyed on, and played with, the fallibility of vision in the human eye. He states, ‘man’s eyes are not windows, although he has long regarded them as such. They can be baffled, boggled and balked. They often see things that are not there and fail to see things that are. In the eyes resides man’s first sense, and it is fallible’.

It is exactly this fact that the Op art movement and its followers were inspired by and strove to explore. Using complex geometry, colour and mathematics, Op artists produced tantalizing images that both visually and viscerally challenged viewers. And certainly, standing before British artist Bridget Riley’s *Sonnet* (2017, Lot 145), for example, one quickly discovers this unique sensory experience that only Op art can offer. If we take the time to pause and gaze at the sheet, allowing it to fill our vision, the image begins to flicker and move. In fact, like the birds her triangular shapes resemble, they lift off the page and hover between us and the white background. While at first the only colours were black and white, now new colours and hues begin to flash before us—reds, yellows and blues dance around the shape’s edges, appearing only for a moment before they too disappear. Look away and then back, however, and the illusion is lost; revealing that neither the movement nor the colour exists on the sheet, but rather are triggered by Riley’s use of colour, repetition, shape and form to play with our experience of sight.

In the words of art historian Dr Frances Follin, ‘the best Op art makes you aware of your own body and your own perceptual processes’. The artists in the following pages each used the science of colour and basic geometric forms in strikingly different ways to do exactly that. They each transform visual encounters into an ‘event’ that involves not only the eye but—in many cases—the entire body as we move across the artworks to explore, uncover and enjoy the unique sensory experiences each one can offer.

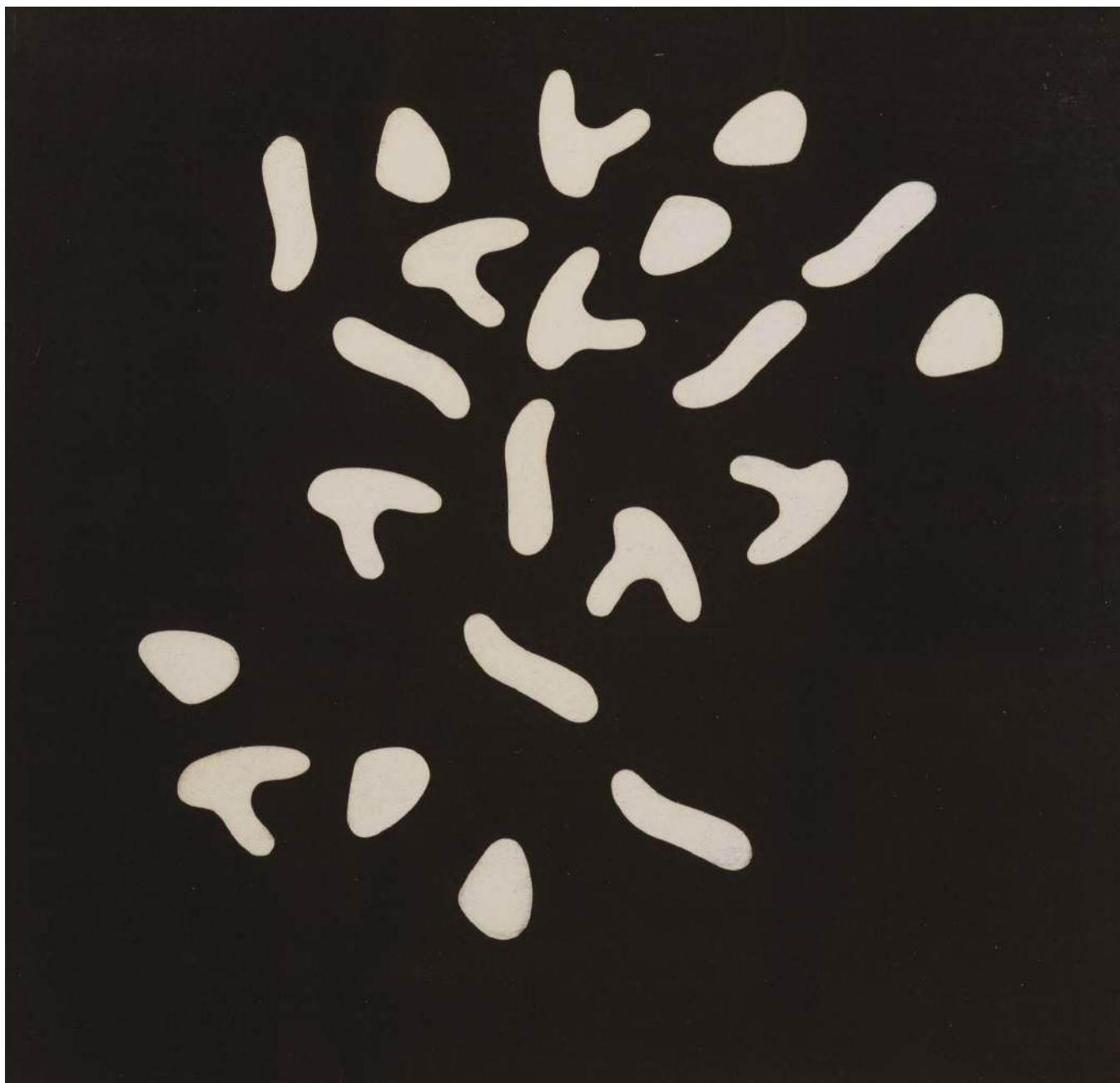
Take for instance the work of the “Father of Op Art”, Hungarian-French artist Victor Vasarely. Vasarely created optical illusions that threatened to jump out of the page at us through his use of bold colours and geometric patterns (see Lots 142-144). In contrast, British artist Peter Sedgley’s use of geometry and colour in his artworks achieves the exact opposite effect for the viewer. Through his use of soft-focus shapes and colours, Sedgley plays with our expectations around the eye’s ability to have what we see in focus. Stood before *Untitled* (1986, Lot 137), for example, our gaze tries to make the blurred circle of blues, yellows and reds come into focus. Instead the circle begins to flicker and pulse, the colours slowly intensifying, as we struggle to focus on what is impossible to truly see.

As the following selection of artworks attest, the movement of Op art undoubtedly offers a visual experience to viewers that is akin to a new vision—a total hallucination. The result is an oeuvre of works that is challenging, disturbing, tantalising, and most importantly fun to experience as each artist plays to disrupts our normal expectations of what it is to look in the everyday world.

Literature:

Jon Borgzinner, ‘Op Art: Pictures that Attack the Eye’, *Times Magazine* October 23rd, 1964, p. 42.

Dr Frances Follin, ‘An Optical View of History’ in *Seurat to Riley: The Art of Perception*, Oxford: Compton Verney, 2017, p. 30.



131

Hans Jean Arp (1866-1966)

VARIABLE PICTURE (3 x 7 = 21 SHAPES)

Unique formation paper collage, 1965, signed in blue ball-point pen on an adhesive label verso, numbered from the edition of 100, published by Galerie der Spiegel édition MAT, Cologne, the collage on a painted wooden support with original plex-glass glazing, housed within the original artist's designed frame, overall 400 x 400mm (15¹¹/₁₆ x 15¹¹/₁₆in) (framed)

£3,000 - 5,000 ARR



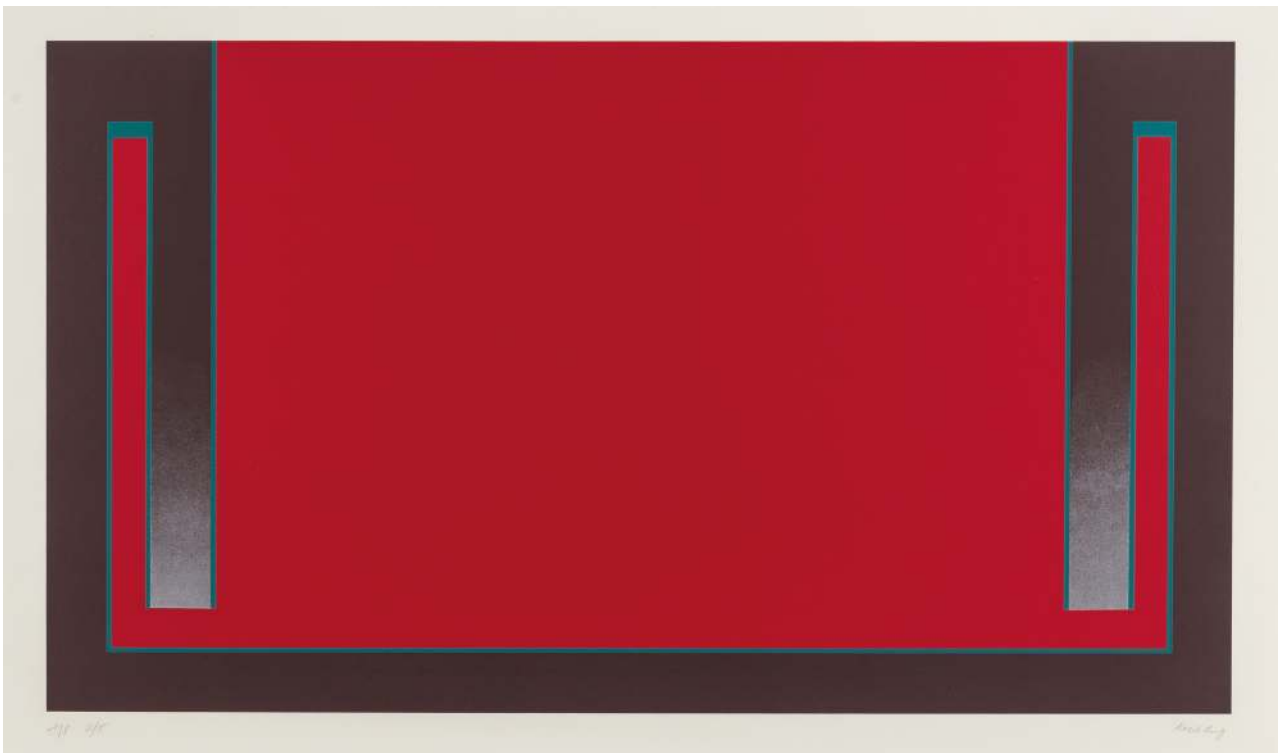
132

Cecil King (1921-1986)

BLUE (FROM THE DUBAI SERIES)

Screenprint in colours, 1975, signed and numbered from the edition of 5 in pencil, an artists proof aside from the edition of 30, on wove paper, printed and published Editions Alecto, London, with margins, sheet 600 x 890mm (23 $\frac{7}{8}$ x 35in) (framed)

£400 - 600



133

Cecil King (1921-1986)

RED (FROM THE DUBAI SERIES)

Screenprint in colours, 1975, signed and numbered from the edition of 5 in pencil, an artist's proof aside from the edition of 30, on wove paper, printed and published Editions Alecto, London, with margins, sheet 600 x 890mm (23 $\frac{7}{8}$ x 35in) (framed)

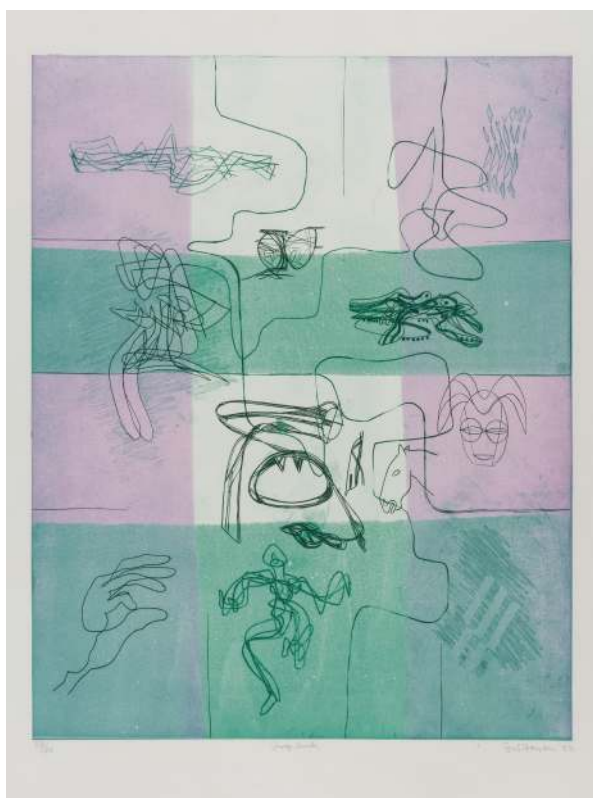
£400 - 600



134



135



136

134

Julio Le Parc (b.1928)

ESPACIO

Screenprint in colours, signed and numbered from the edition of 100 in white ink, on wove paper, the full sheet printed to the edges, 558 x 378mm (22 x 14 7/8 in) (unframed)

£200 - 300

135

Stanley William Hayter (1901-1988)

SCORPIO (BLACK AND MOOREHEAD 321)

Lithograph printed in colours, 1968, signed, dated and numbered from the edition of 150 in pencil, on Arches wove paper, printed by Etablissements Guillard, Cachan, published by La Vision Nouvelle, Paris, with full margins, sheet 752 x 560mm (29 1/2 x 22 in) (unframed)

£300 - 500 ARR

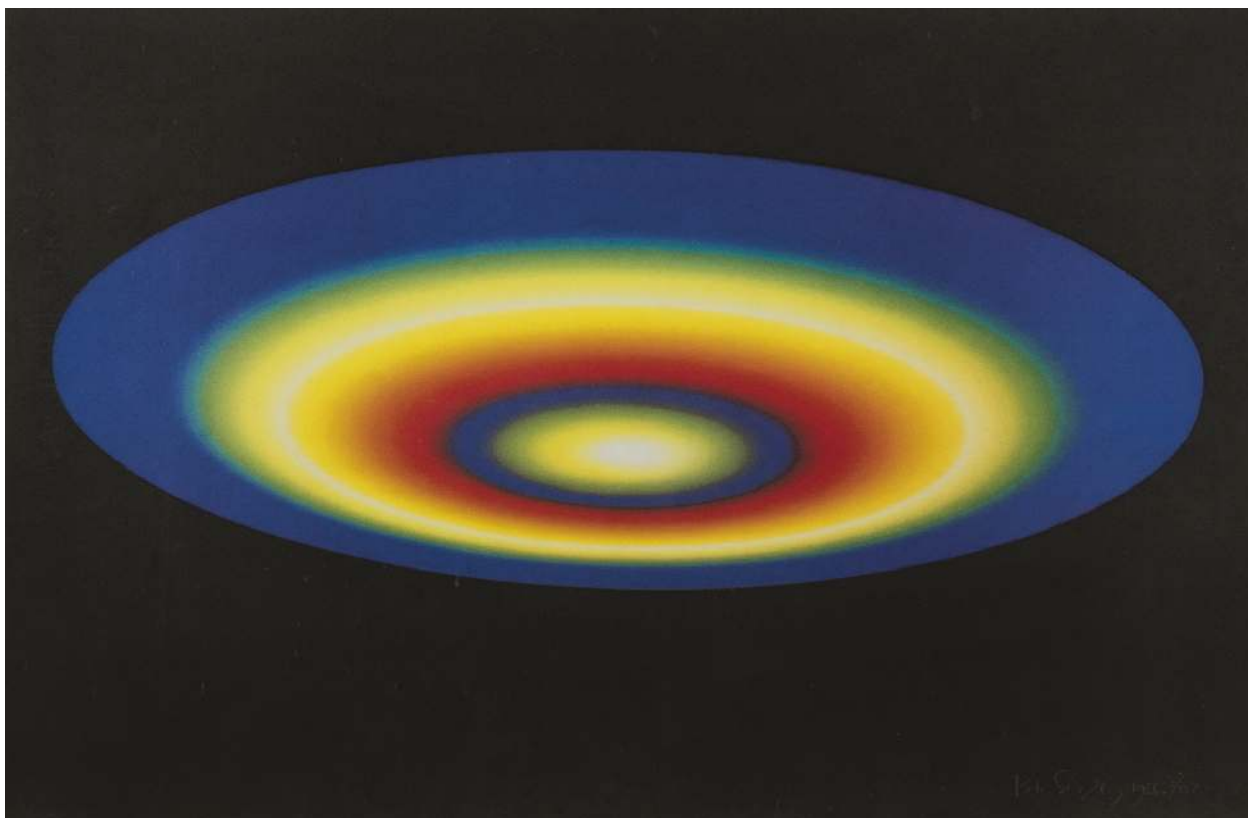
136

Stanley William Hayter (1901-1988)

SCRAP BOOK (BLACK AND MOOREHEAD 421)

Engraving, scorper and soft ground etching printed in colours, 1981, signed, titled, dated and numbered from the edition of 100 in pencil, on BFK Rives wove paper, published by Editions Poligrafa, Barcelona, with full margins, 760 x 570mm (30 x 22 1/2 in) (unframed)

£500 - 700 ARR



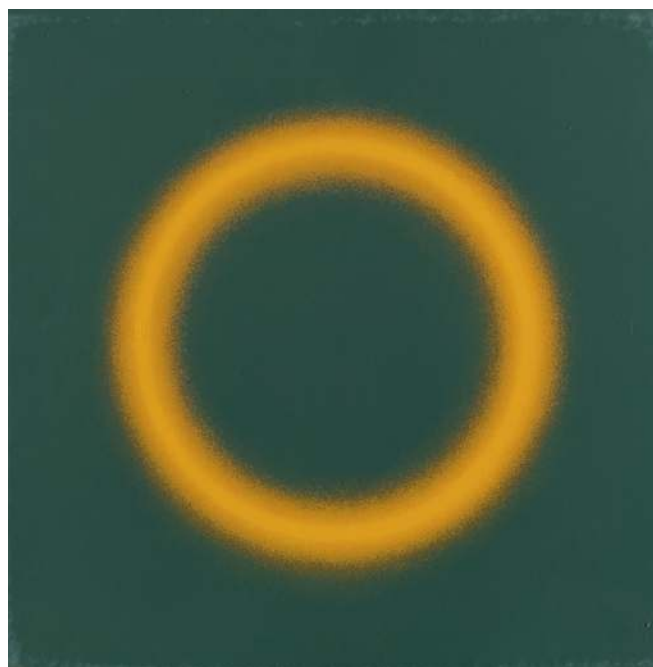
137

Peter Sedgley (b.1930)

UNTITLED

Screenprint in colours, 1986, signed and numbered from the edition of 150 in pencil, on wove paper, 405 x 615mm (16 x 24½in) (framed)

£300 - 500 ARR



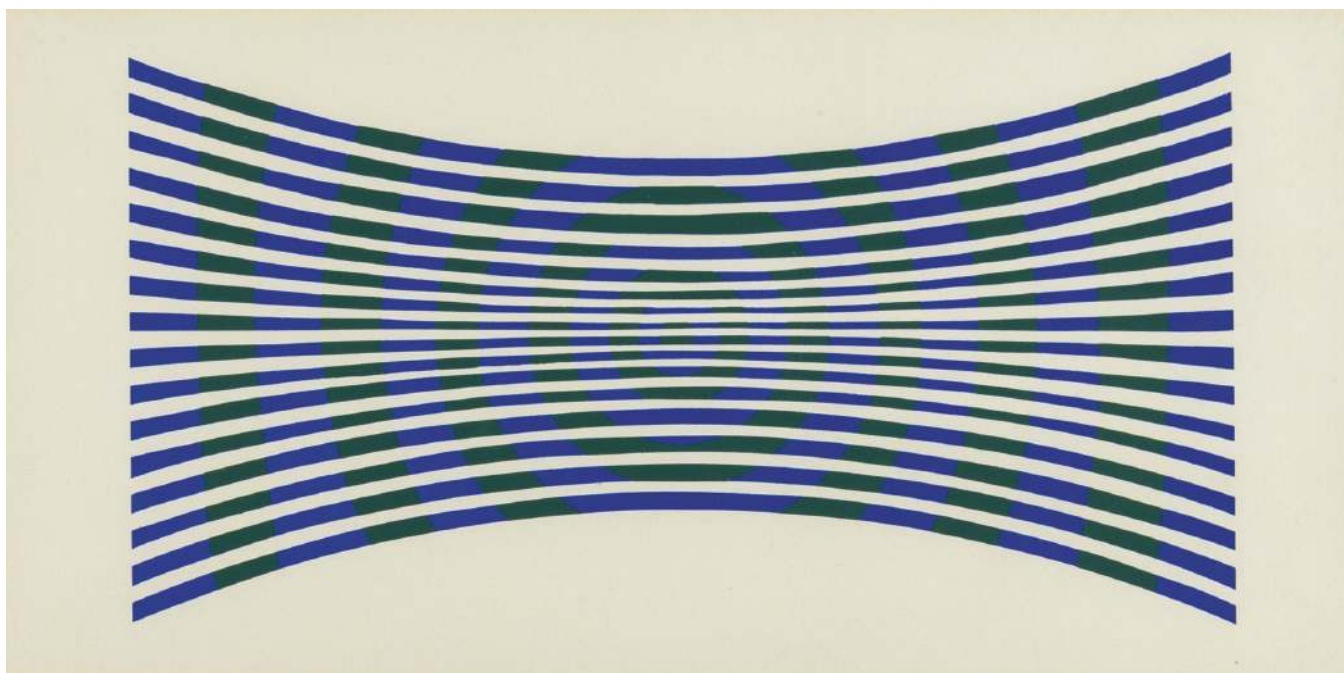
138

Peter Sedgley (b.1930)

LOOKING GLASS SUITE I & VIII

Two screenprints in colours with airbrushing, 1966, each signed and numbered from the edition of 75 in crayon, each on M.T. white matt board, printed by Kelpira Studios, published by Editions Alecko, London, the full sheets, each 495 x 495mm (19½ x 19½in) (framed) (2)

£400 - 600 ARR



139

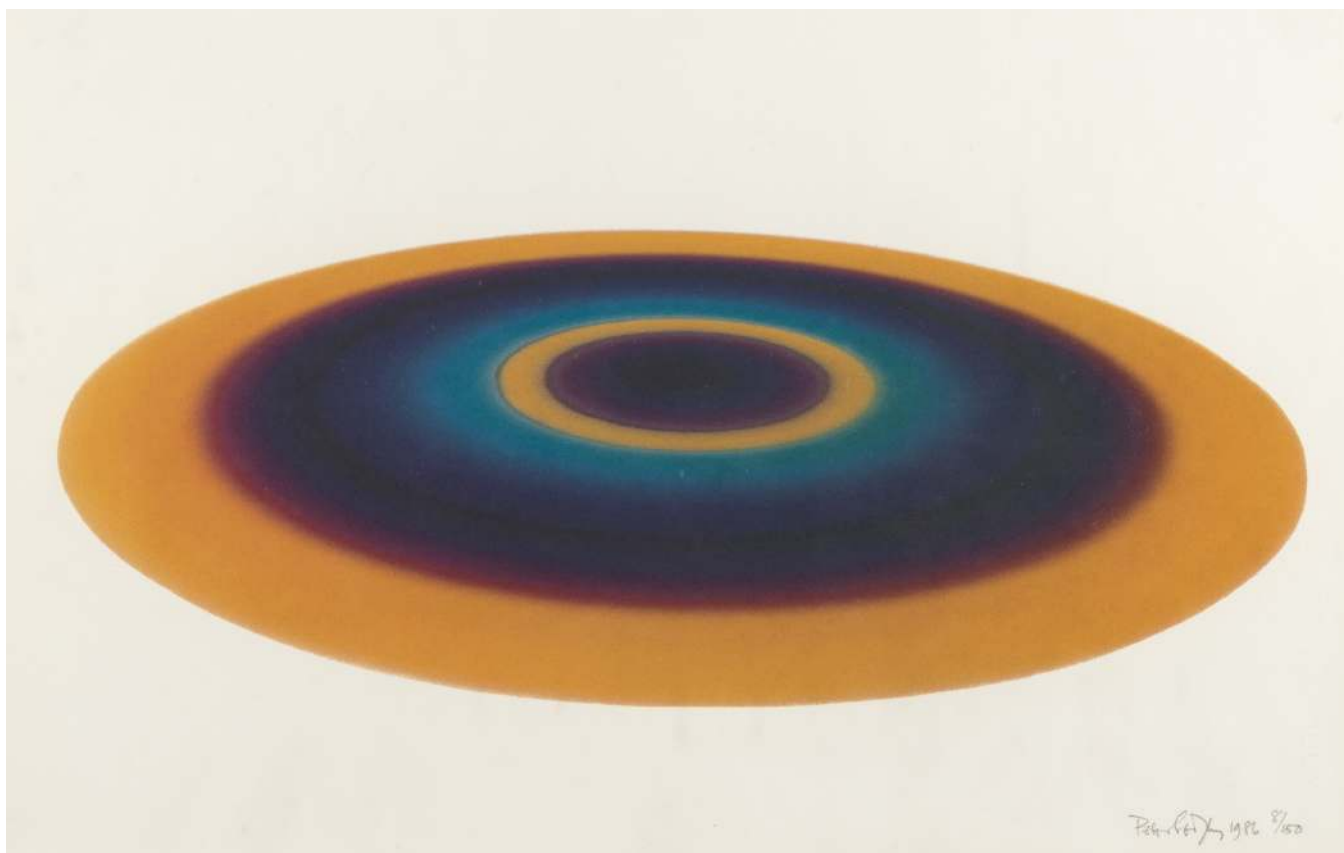
Peter Sedgley (b.1930)

BLUE GREEN MODULATION

Screenprint in colours, 1965, signed, dated and numbered from the edition of 30 in pencil, on wove paper, printed by Kelpra Editions, London, with margins, sheet 180 x 370mm (7 x 14½in) (framed)

£400 - 600

ARR



140

Peter Sedgley (b.1930)

UNTITLED

Screenprint in colours, 1986, signed and numbered from the edition of 150 in pencil, on wove paper, with margins, each 405 x 615mm (16 x 24½in) (framed)

£300 - 500

ARR

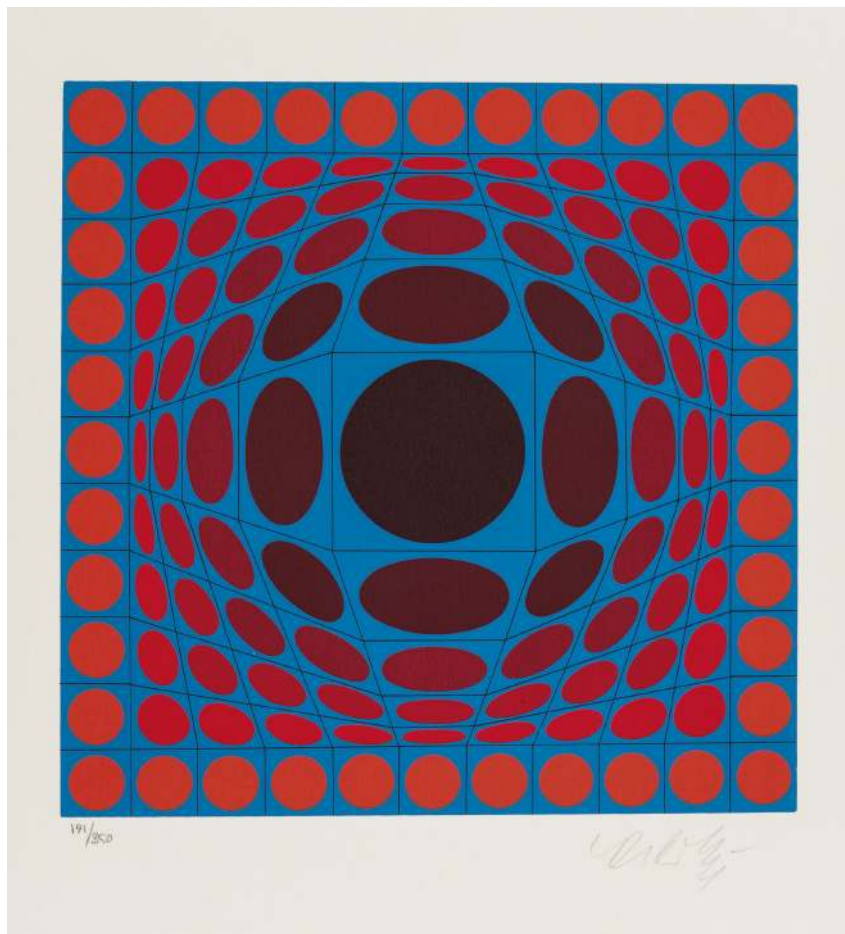
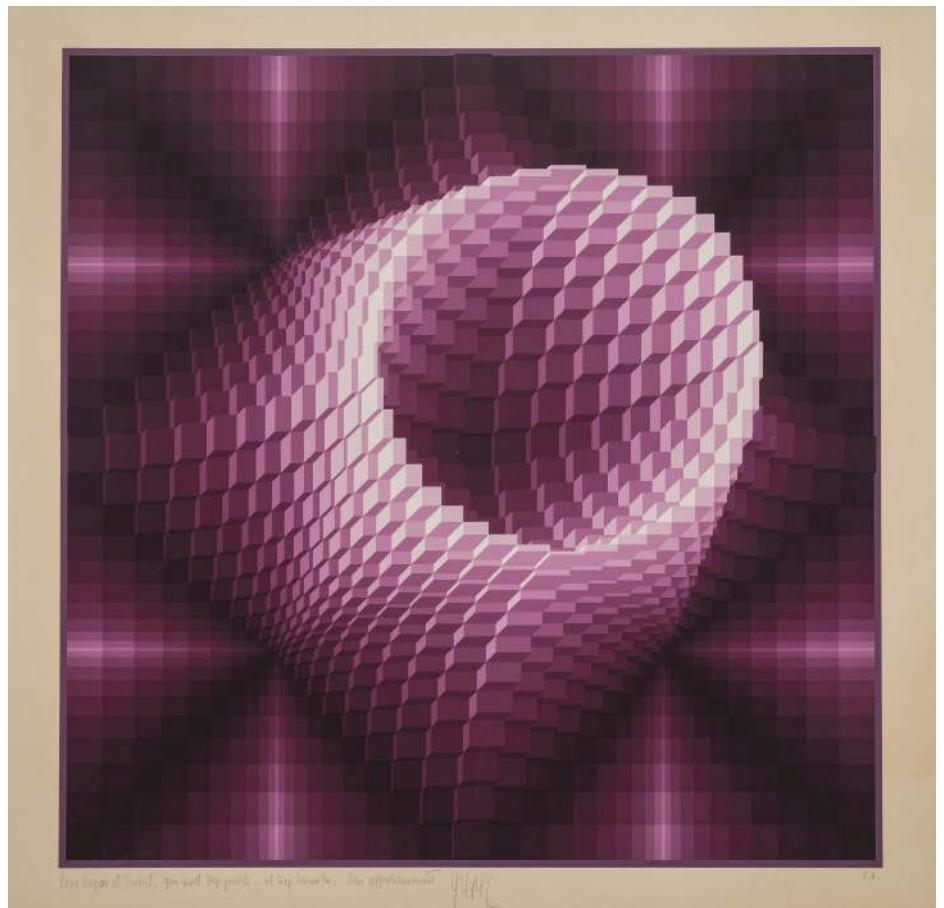
141

Yvaral (Jean-Pierre Vasarely)
(1934-2002)

ABSTRACTION GÉOMÉTRIQUE

Screenprint in colours, signed, dedicated and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 175, on wove paper, with full margins, sheet 750 x 750mm (29½ x 29½in) (unframed)

£300 - 500



142

Victor Vasarely (1906-1997)

IVE

Screenprint in colours, c.1970, signed and numbered from the edition of 350 in pencil, on wove paper, with full margins, sheet 298 x 260mm (11¾ x 10¼in) (unframed)

£200 - 300

143

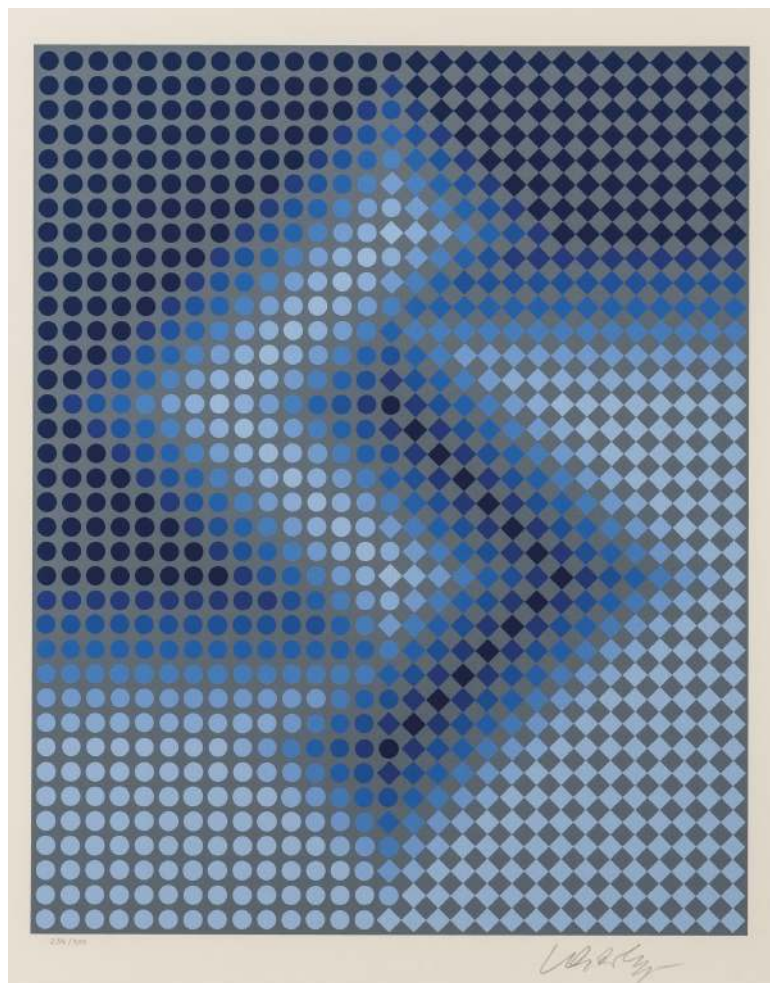
Victor Vasarely (1906-1997)

UNTITLED

Screenprint in colours, signed and numbered from the edition of 60 in pencil, on wove paper, with full margins, sheet 520 x 520mm (20½ x 20½in) (framed)

£300 - 500

ARR



144

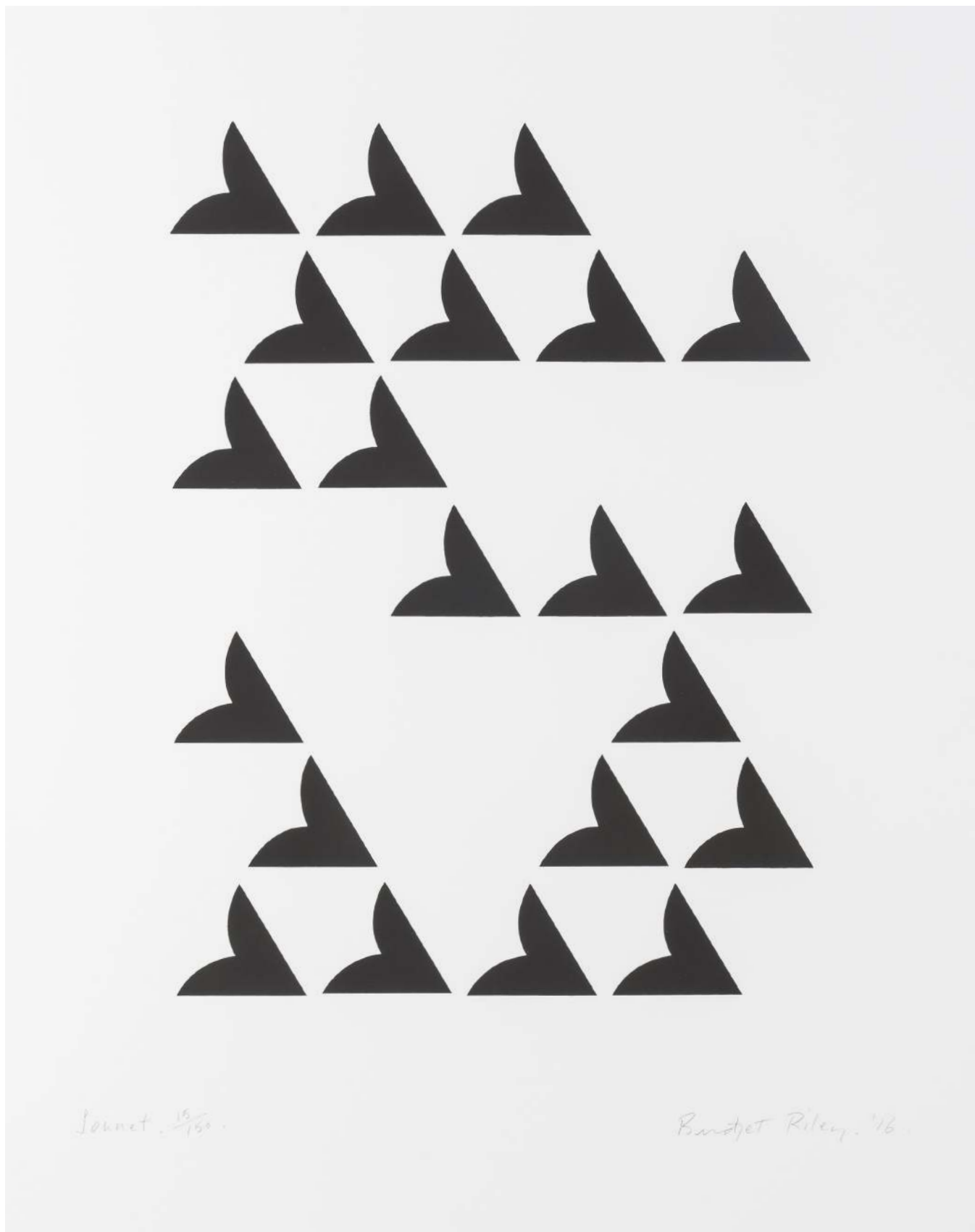
Victor Vasarely (1906-1997)

UNTITLED

Screenprint in colours, signed and numbered from the edition of 300 in pencil, on wove paper, with margins, sheet 355 x 290mm (14 x 11½in) (I) (framed)

£300 - 500

ARR



145

Bridget Riley (b.1931)

SONNET

Screenprint, 2016, signed, titled, dated and numbered from the edition 150 in pencil, on wove paper, printed by Artizan Editions, Gloucester, published by Karsten Schubert, London, the full sheet, 690 x 560mm (27½ x 22in) (unframed)

£4,000 - 6,000 ARR

POST-WAR AND CONTEMPORARY PRINTS





146

146

Peter Blake (b.1932)

THE MUSEUM OF EVERYTHING 3

Digital print in colours, 2010, signed and numbered from the edition of 100 in pencil, on wove paper, the full sheet 320 x 262mm (12½ x 10¼in) (unframed)

£200 - 300 ARR

147

Peter Blake (b.1932)

ARTIST AND MODEL

Digital print in colours, 2009, signed and numbered from the edition of 300 in pencil, on wove paper, printed and published by the Artist, London, 380 x 283mm (15 x 11in) (unframed)

£200 - 300 ARR

148

Peter Blake (b.1932)

MOTIF

Inkjet with screenprint in colours, 2003, signed and numbered from the edition of 50 in pencil, on wove paper, published by CCA Galleries, Tilford, with full margins, sheet 442 x 386mm (17¾ x 15¼in) (unframed)

£200 - 300 ARR



147



148



149

Peter Blake (b.1932)

TATTOOED PEOPLE

The complete portfolio of ten archival pigment prints in colours, 2015, each signed and numbered from the edition of 150 in pencil, on Somerset Satin paper, printed by Dark Matter Studio, London, each the full sheet, 322 x 236mm (12½ x 9¼in) (unframed) (10)

£1,500 - 2,000 ARR



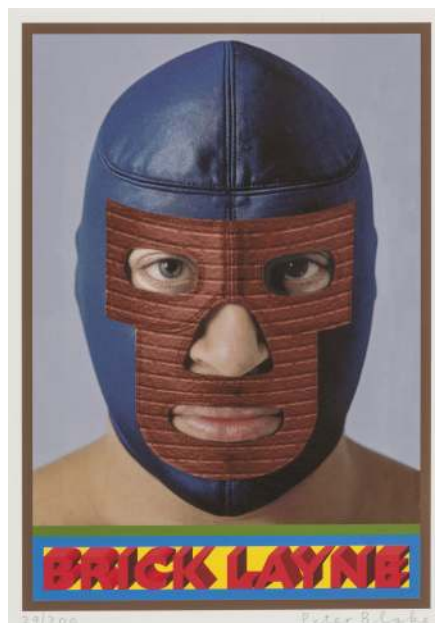
150

Sir Peter Blake (b.1932)

DEMONSTRATIONS

Glazed screenprinted ceramic charger multiple, 1992, signed and numbered from the edition of 50 in black ink verso, produced by Josiah Wedgwood & Sons Ltd., commissioned by The National Art Collections Fund, with the original edition prospectus and blue card box, diameter 310mm (12¼in) (multiple)

£300 - 500 ARR



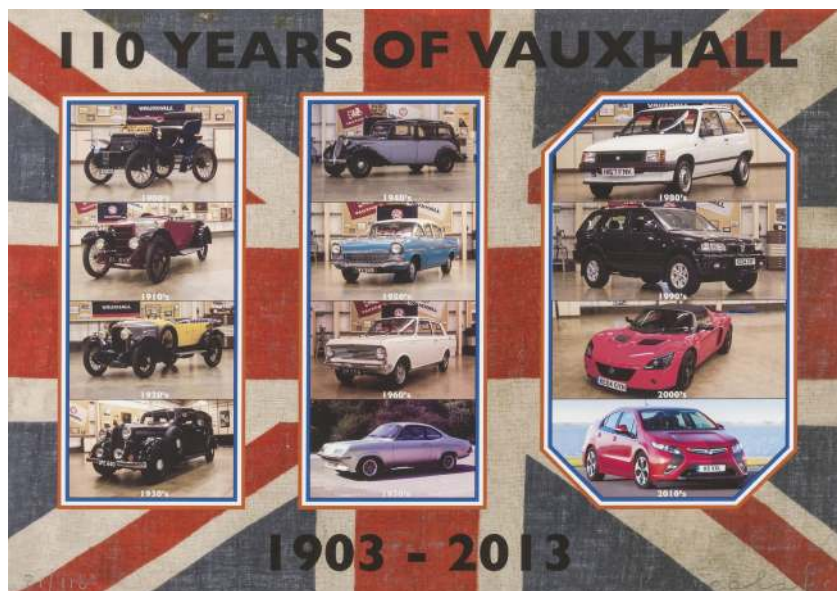
151

Peter Blake (b.1932)

CAT & DOG; BRICK LAYNE; FOUND ART; 100 YEARS OF VAUXHALL

Four giclée prints in colours, 2009-2014, each signed and numbered from the editions of 250, 200 and 110 respectively in pencil, each on wove paper, each the full sheet 297 x 418mm (11½ x 16½in) (and smaller) (unframed) (4)

£600 - 800 ARR



152

Clive Barker (b.1940)

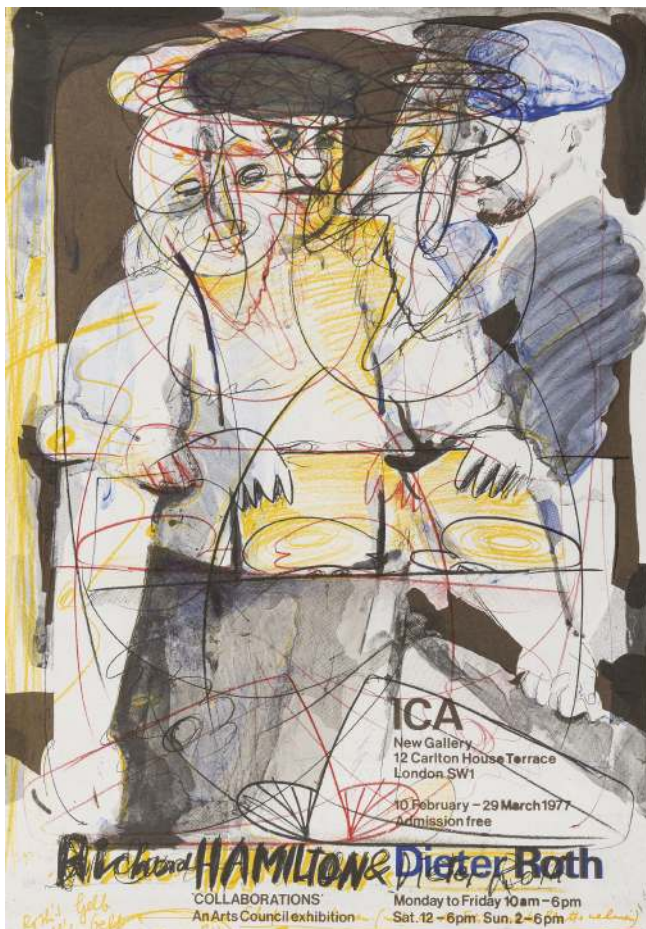
MAN FROM N.Y.C.

Pine wood sculpture, 1981, signed, titled and dated in black ink on the base, presumably from the edition of 3, 320mm (12½in) (multiple)

£500 - 700 ARR VAT



153



154

153

Richard Hamilton (1922-2011)

KENT STATE (LULLIN 77)

Screenprint in colours, 1970, signed and numbered from the edition of 5000 in pencil, on wove paper, printed by Dietz Offizin, published by Dorothea Leonhart, Munich, with full margins, sheet 727 x 1022mm (67 x 87in) (unframed)

£500 - 700

ARR

154

Richard Hamilton (1922-2011) & Dieter Roth (1930-1988)

EXHIBITION POSTERS 'COLLABORATIONS' (LULLIN p.265)

Offset lithograph printed in colours, 1977, from the unknown edition size, on wove paper, the full sheet, 596 x 420mm (23 x 16½in) (unframed)

£500 - 700

ARR



155

David Hockney (b.1937)

A BIGGER BOOK

The book, 2016, signed on the title-page in black ink, from the total edition of 10,000, and the painted metal bookstand designed by Marc Newson, with title-page text and reproductions, bound as published, overall size 500 x 700mm (19½ x 27½in) (multiple)

£1,000 - 1,500



156



157

156

David Hockney (b. 1937)

MAN (MIKRO 20)

Lithograph printed in black, 1964, initialled and dated in pencil, from the edition of 200 (Mikro states the edition was 60), on wove paper, published by Galerie Krugier, Geneva, with the usual vertical central fold, 335 x 500mm (13 $\frac{1}{8}$ x 19 $\frac{3}{4}$ in) (framed); accompanied with the original magazine 'Rencontres: Jeune Peinture et Sculpture Internationales: Suites No. 8', 1964 comprising lithographs by Horst Antes, Rene Bertholo, Bernhard Luginbuhl, Bernard Rancillac, Herve Telemaque, Ghislain Uhry, each signed in pencil, from the edition of 200, various sizes (unframed) (6)

£2,000 - 3,000

ARR

157

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 $\frac{5}{8}$ x 18in) (unframed)

£3,000 - 5,000

ARR



158

David Hockney (b.1937)

WHAT IS THIS PICASSO? (FROM THE BLUE GUITAR) (M.C.A. TOKYO 197)

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)

£1,500 - 2,000



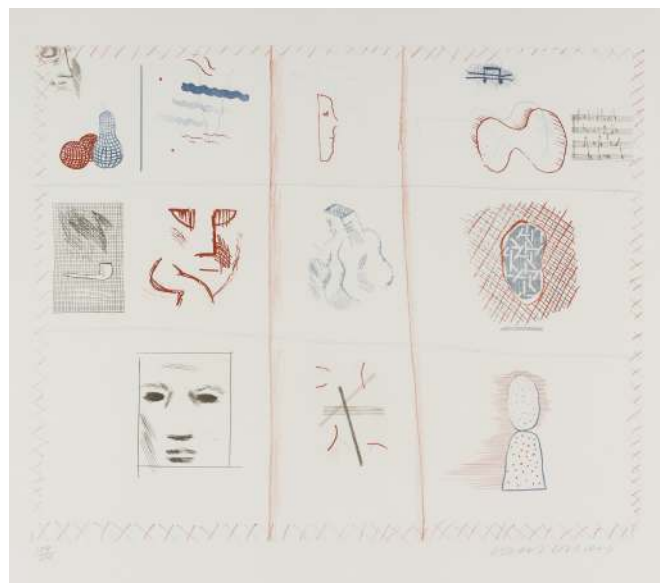
159

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, New York, with full margins, sheet 462 x 525mm (18% x 20%in) (unframed)

£1,500 - 2,000



160

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 20%in) (unframed)

£1,500 - 2,000



161

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)

£1,500 - 2,000

ARR



162

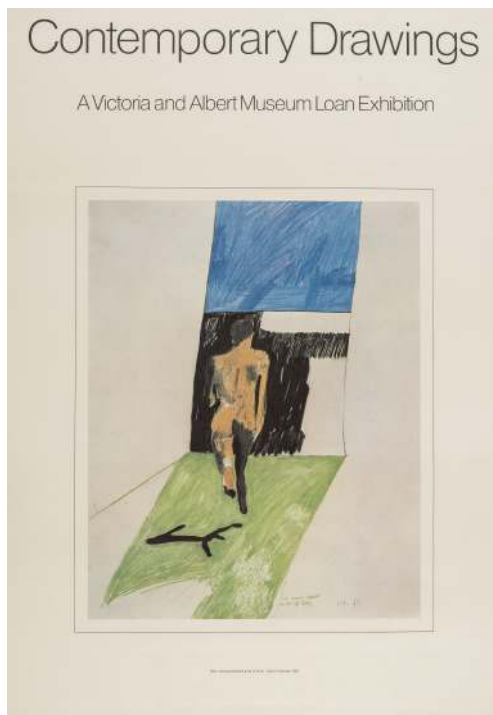
David Hockney (b.1937)

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 (20½ x 18in) (unframed)

£1,500 - 2,000

ARR



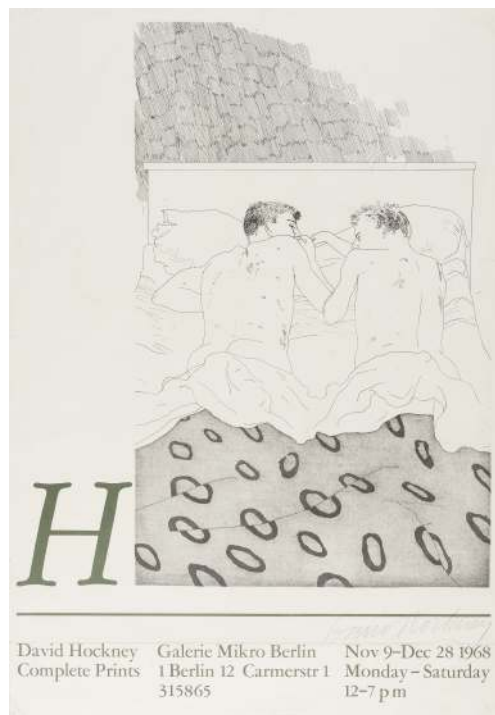
163

David Hockney (b.1937) (after)

POSTER FOR CONTEMPORARY DRAWINGS: A VICTORIA & ALBERT MUSEUM LOAN EXHIBITION

Offset lithograph printed in colours, 1974, on thin wove paper, published by Victoria & Albert Museum, London, the full sheet, 775 x 521mm (30½ x 20½in) (unframed)

£300 - 500



164

David Hockney (b.1937) (after)

POSTER FOR THE COMPLETE PRINTS

Lithograph printed in colours, 1968, signed in pencil, on wove paper, published by Galerie Mikro Berlin, with full margins, sheet 840 x 595mm (33 x 23½in) (unframed)

£500 - 700



165

Allen Jones (b.1937)

HERMAPHRODITE HEAD (LLOYD 25)

Lithograph printed in colours, 1964, signed, dated and inscribed 'artist proof' in pencil, one of ten artist's proofs aside from the edition of 75, on wove paper, printed by E. Matthieu, Zurich, published by Editions Aleco, London, the full sheet printed to the edges, 755 x 565mm (29¾ x 22 1/4in) (unframed)

£700 - 900



166

Gerald Laing (1936-2011)

COMPACT (INGRAM AND HALLIWELL 2)

Screenprint in colours with diecut Mylar, 1966, signed, dated and numbered from the edition of 200 in pencil, on thick wove paper, as included in Eleven Pop Artists, Vol. 1, printed by Knickerbocker Machine & Foundry Inc., published by Original Editions, New York, the full sheet, 610 x 505mm (24 x 19¾in) (unframed)

£200 - 300

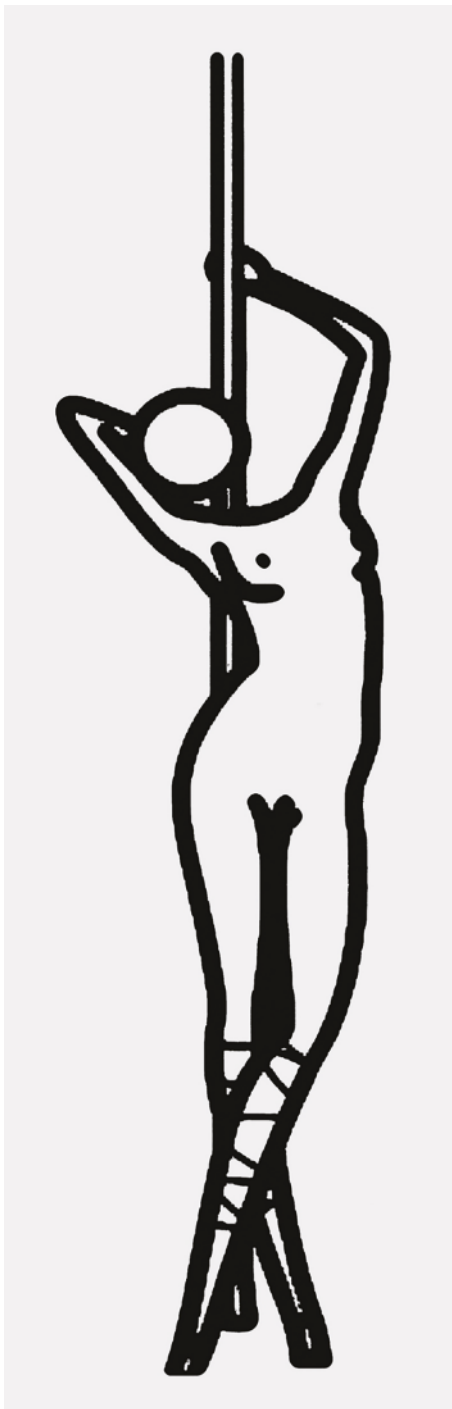
167

Julian Opie (b.1958)

TWENTY SIX PORTRAITS

The complete book of 26 prints in colours, comprised of 16 lithographs bound as issued, five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, signed and numbered from the 250 in pencil on the justification page, published by Alan Cristea Gallery, London, bound in the original cloth cover, contained in the original navy silk slipcase, 427 x 304 x 20mm (16¾ x 11⅞ x ¾in) (vol)

£1,500 - 2,000



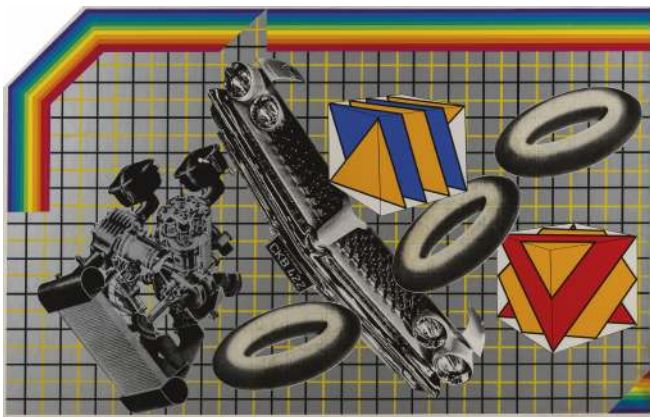
168

Julian Opie (b.1958)

THIS IS SHAHNOZA, 2007

Life size vinyl wall sticker, 2007, from the unknown edition size, published by Alan Cristea, London, 2430 x 600mm (95⅞ x 23⅞in) (unframed)

£1,000 - 1,500



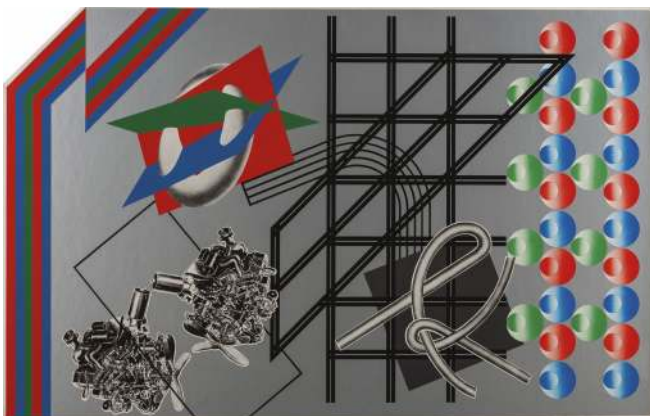
169

Peter Phillips (b.1939)

PNEUMATICS

Screenprint in colours, 1968, signed, dated and numbered from the edition of 75 in pencil, on cardboard, printed by Kelpa Studio, London, published by Edition Bruno Bischofberger, Zurich, the full sheet printed to the edges, 616 x 960mm (24¼ x 37¾in) (unframed)

£200 - 300 ARR



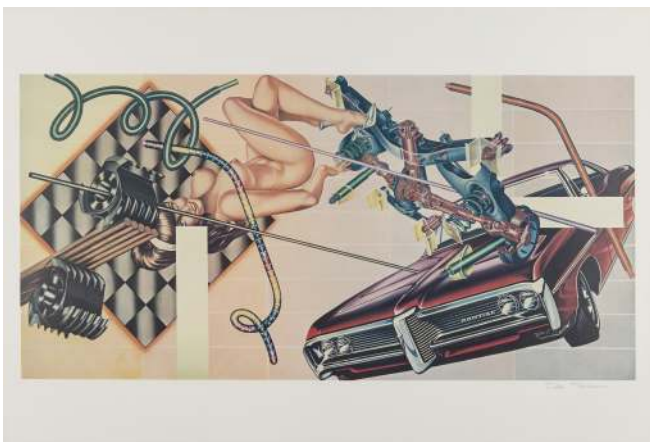
170

Peter Phillips (b.1939)

DOUBLEBUBBLEBRAIN

Screenprint in colours, 1968, signed, dated and numbered from the edition of 75 in pencil, on cardboard, printed by Kelpa Studio, London, published by Edition Bruno Bischofberger, Zurich, the full sheet printed to the edges, 616 x 960mm (24¼ x 37¾in) (unframed)

£200 - 300 ARR



171

Peter Phillips (b.1939)

SELECT-O-MAT REAR AXLE

Screenprint in colours, 1971, signed in pencil, numbered from the edition of 3000 in black in verso, on wove paper, published by Bischofberger, Zurich, with their inkstamp verso, the full sheet, 638 x 958mm (25½ x 37¾in) (unframed)

£200 - 300 ARR



172

Peter Phillips (b.1939)

UNTITLED

Screenprint in colours, 1973, signed, dated and inscribed 'printer proof' in pencil, a rare proof aside from the edition of 265, foil laid onto a watermarked BFK Rives wove paper support, with full margins, sheet 560 x 725mm (22 x 28½in) (unframed)

£200 - 300 ARR



173



174



175

173

Peter Phillips (b.1939)

TIGER AND ENGINE

Photo-lithograph and screenprint in colours, 1971, signed, dated and numbered from the edition of 200, on BFK Rives wove paper, the full sheet, 650 x 500mm (25½ x 19½in) (unframed)

£200 - 300

174

Peter Phillips (b.1939)

SAFARI (BRONZE)

Screenprint in colours, 1971, signed, dated and numbered from the edition of 1000 in pencil, on wove paper, the full sheet, 910 x 633mm (35½ x 24¾in) (unframed)

£200 - 300

175

Peter Phillips (b.1939)

SAFARI (SILVER)

Screenprint in colours, 1971, signed, dated and numbered from the edition of 1000 in pencil, on wove paper, the full sheet, 910 x 633mm (35½ x 24¾in) (unframed)

£200 - 300

176

Alexander Calder (1898-1976)

CONVECTION, BEASTIE, SKYBIRD

Three lithographs printed in colours, 1974, from the Flying Colours Collection 1974, each on wove paper, the full sheets printed to the edges, each sheet 510 x 660mm (20 x 26in) (unframed) (3)

£250 - 350



177

Stuart Davies (1892-1964)

COMPOSITION

Screenprint in colours, 1964, from the edition of 500, on wove paper, as included in the portfolio Ten Works by Ten Painters, printed by Ives-Sillman, with their blindstamp, published by Wadsworth Atheneum, Connecticut, the full sheet, 609 x 507mm (24 x 20in) (unframed)

£250 - 350



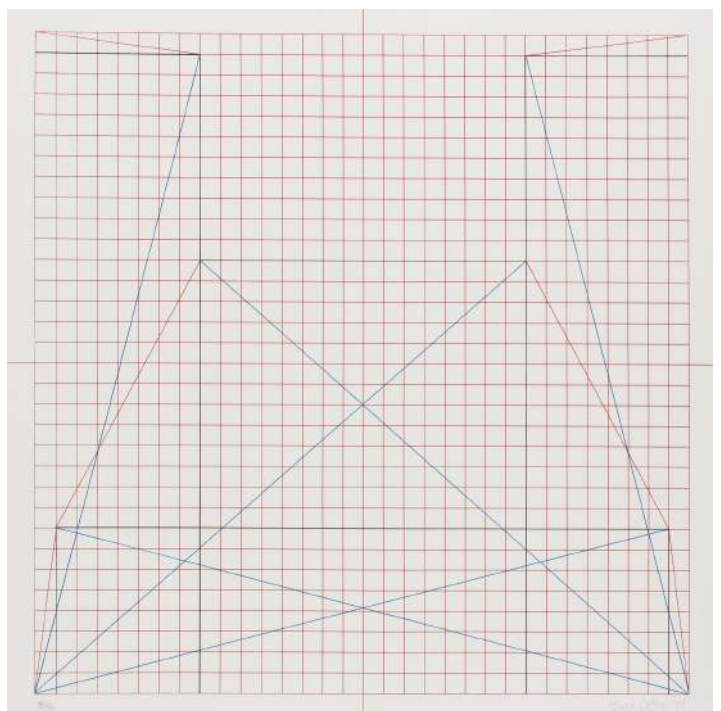
178

Will Insley (1929-2011)

UNTITLED

Screenprint in colours, 1971, signed and dated in pencil, numbered from the edition of 100, on wove paper, printed and published by Edition Domberger, Bonlanden, Germany, with their blindstamp, the full sheet printed to the edges, 650 x 650mm (25 1/2 x 25 1/2in) (unframed)

£250 - 350





179

179

Sam Francis (1923-1994)

UNTITLED (LEMBARK S.19)

Screenprint in colours, 1988, signed and inscribed AP4 in pencil, an artist's proof aside from the edition of 114, on wove paper, published by La Paloma, Santa Monica, the full sheet printed to the edges, 763 x 559mm (30 x 22in) (framed)

£2,000 - 3,000

180

Jasper Johns (b.1930)

TECHNICS AND CREATIVITY (FIELD 135)

The deluxe book, 1970, comprising a white plastic clamshell box housing an offset lithograph multiples with collage of watercolour pads and a paintbrush, and the book *Technics and Creativity* by Riva Castleman, the edition was 22,500, published by the Museum of Modern art New York, and Gemini G.E.L. Los Angeles, overall size 270 x 220mm (10 $\frac{5}{8}$ x 8 $\frac{7}{8}$ in) (vol)

£300 - 500



180

181

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





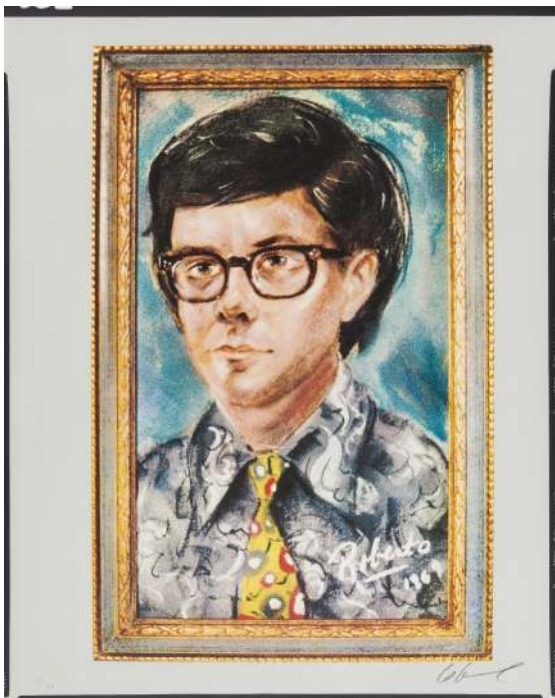
182

Roy Lichtenstein (1923-1997)

FINGER POINTING (FROM THE NEW YORK COLLECTION FOR STOCKHOLM) (CORLETT 126)

Screenprint in colours, 1973, numbered from the edition of 10 verso in pencil, a printers proof aside from the edition of 300, with the artist's copyright inkstamp verso, on wove paper, published by Experiments in Art and Technology, Inc., New York, the full sheet printed to the edges, 303 x 227mm (11 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in) (framed)

£4,000 - 6,000



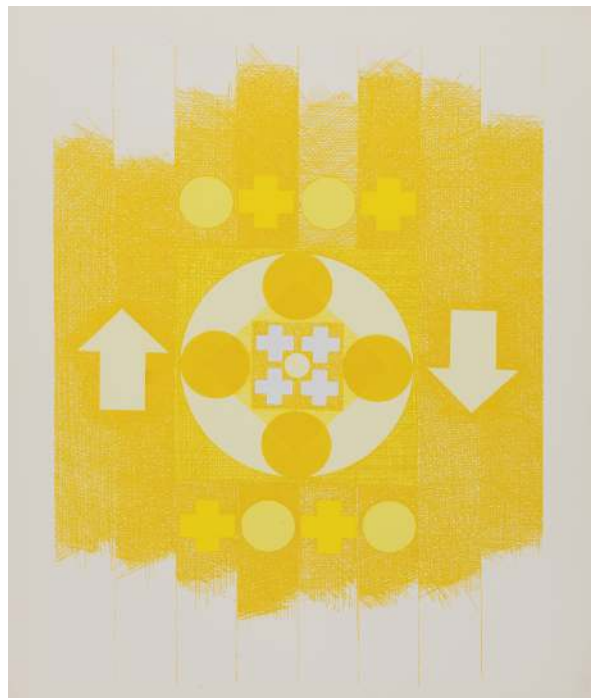
183

Les Levine (b.1966)

UNTITLED

Screenprint in colours, 1971, signed and dated in pencil, numbered from the edition of 100, on wove paper, printed and published by Edition Domberger, Bonlanden, Germany, with their blindstamp, the full sheet printed to the edges, 650 x 515mm (25½in x 20¼in) (unframed)

£250 - 350



184

George Ortman (1926-2015)

UNTITLED

Screenprint in colours, 1964, from the edition of 500, on wove paper, as included in the portfolio Ten Works by Ten Painters, printed by Ives-Sillman, with their blindstamp, published by Wadsworth Atheneum, Connecticut, the full sheet, 609 x 507mm (24 x 20in) (unframed)

£200 - 300



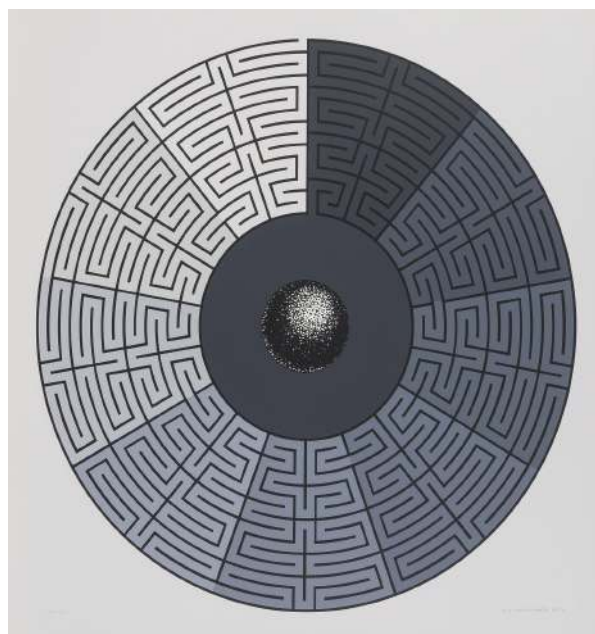
185

Ken Price (1935-2012)

FROG CUP

Lithograph printed in colours, 1968, signed, dated, titled and numbered from the edition of 20 in pencil verso, on wove paper, sheet 600 x 462mm (23¾ x 18½in) (unframed)

£300 - 500



186

John Willenbecher (b.1936)

UNTITLED

Screenprint in colours, 1971, signed and dated in pencil, numbered from the edition of 100, on wove paper, printed and published by Edition Domberger, Bonlanden, Germany, with their blindstamp, the full sheet printed to the edges, 650 x 650mm (25½ x 25½in) (unframed)

£250 - 350

187

Andy Warhol (1928-1987) (after)

POSTER FOR THE TATE GALLERY

Offset lithograph printed in colours, 1971, on wove paper, the full sheet printed to the edges, 763 x 509mm (30 x 20in) (unframed)

£300 - 500



188

Andy Warhol (1928-1987)

FROM. IN THE BOTTOM OF MY GARDEN: ONE PLATE (FELDMAN & SCHELLMANN IV.100)

Offset lithograph with hand-colouring, circa 1956, from the edition of unknown size, on wove paper, the full sheet, 216 x 279mm (8½ x 11in) (unframed)

£1,500 - 2,000



187

188



189

189

Andy Warhol (1928-1987)

PIGLET (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.134.A)

Offset lithograph extensively heightened with watercolour, 1959, on laid paper, the full sheet, 435 x 556mm (17½ x 21¾in) (unframed)

£5,000 - 7,000



190

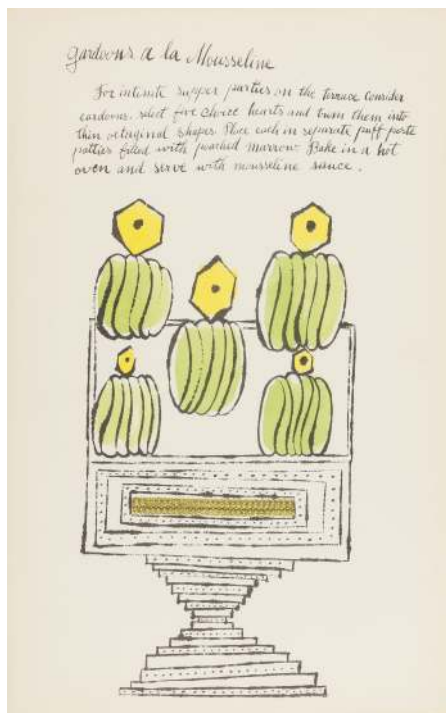
190

Andy Warhol (1928-1987)

BAKED HAWAII (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.137.A)

Offset lithograph extensively heightened with watercolour and gold ink, 1959, on laid paper, the full sheet, 435 x 273mm (17½ x 10¾in) (unframed)

£1,500 - 2,000



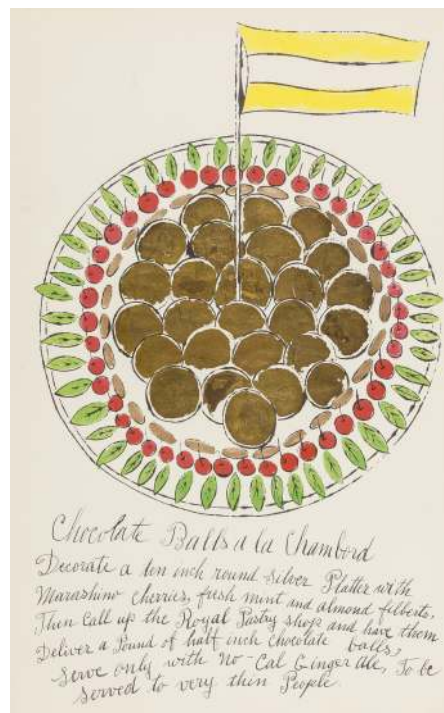
191

Andy Warhol (1928-1987)

GARDONS A LA MOUSLINE (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.140.A)

Offset lithograph extensively heightened with watercolour and collaged gold element, 1959, on laid paper, the full sheet, 435 x 273mm (17½ x 10¾in) (unframed)

£1,500 - 2,000



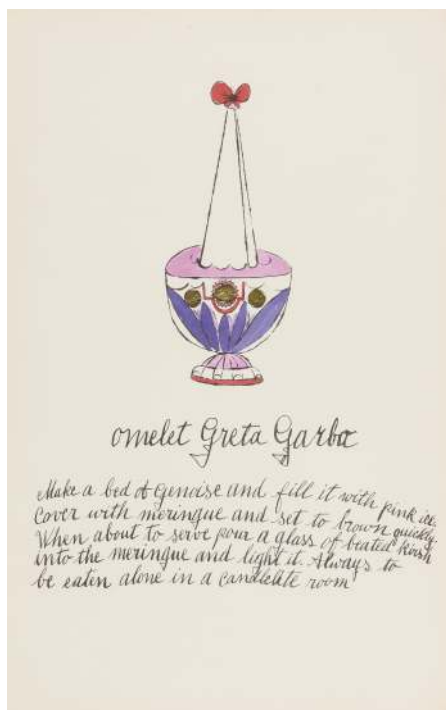
192

Andy Warhol (1928-1987)

CHOCOLATE BALLS A LA CHAMBORD (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.128.A)

Offset lithograph extensively heightened with watercolour and gold ink, 1959, on laid paper, the full sheet, 435 x 273mm (17½ x 10¾in) (unframed)

£1,500 - 2,000



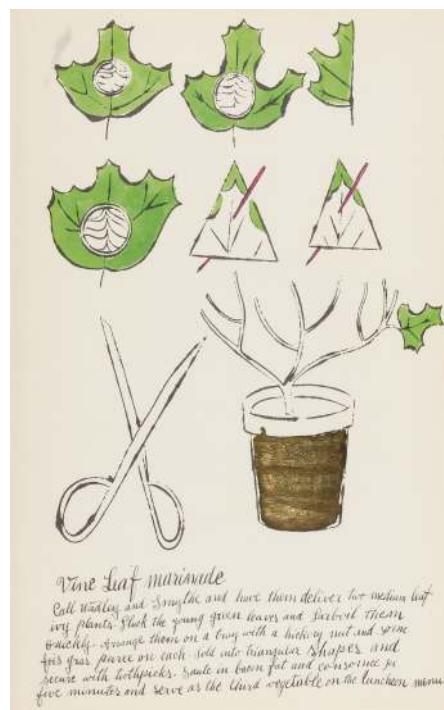
193

Andy Warhol (1928-1987)

OMLET GRETA GARBA (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.133.A)

Offset lithograph extensively heightened with watercolour and gold ink, 1959, on laid paper, the full sheet, 435 x 273mm (17½ x 10¾in) (unframed)

£1,500 - 2,000



194

Andy Warhol (1928-1987)

VINE LEAF MARINADE (FROM WILD RASPBERRIES) (SEE FELDMAN & SCHELLMANN IV.141.A)

Offset lithograph extensively heightened with watercolour and gold ink, 1959, on laid paper, the full sheet, 435 x 273mm (17½ x 10¾in) (unframed)

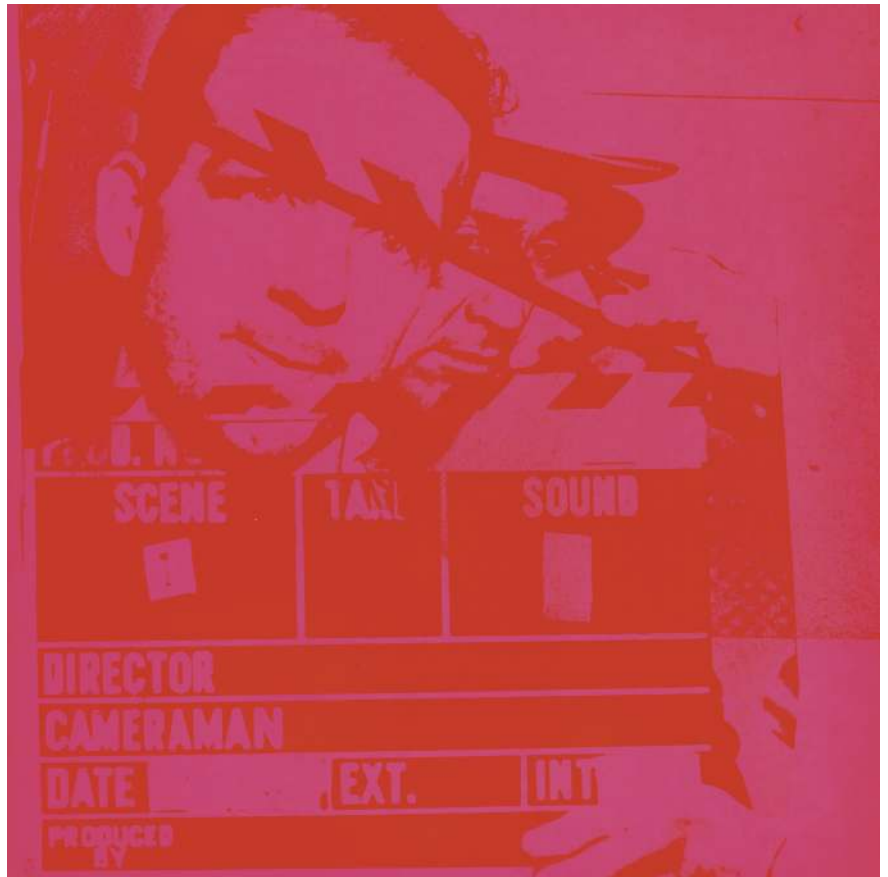
£1,500 - 2,000

195

Andy Warhol (1928-1987)

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.36); ONE PLATE
Screenprint in colours, 1968, signed and numbered from the edition of 200 in blue ball-point pen verso, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet, 530 x 530mm (20% x 20%in) (unframed)

£4,000 - 6,000

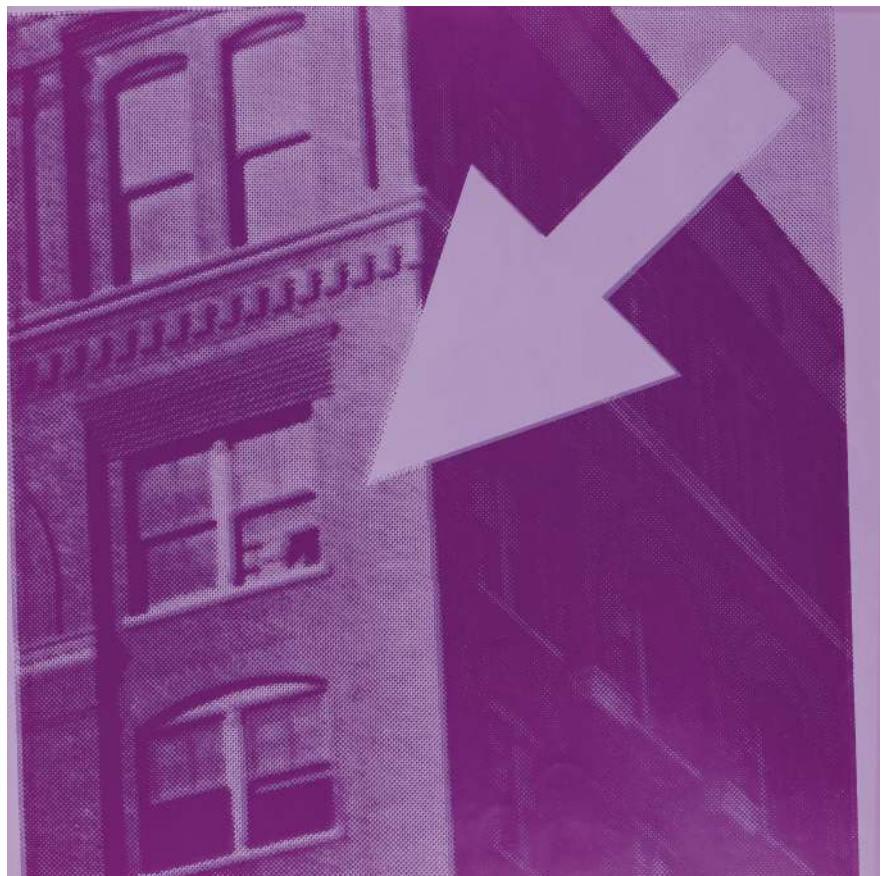


196

Andy Warhol (1928-1987)

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.39); ONE PLATE
Screenprint in colours, 1968, signed and numbered from the edition of 200 in blue ball-point pen verso, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet, 530 x 530mm (20% x 20%in) (unframed)

£4,000 - 6,000





197



198



199

197

Andy Warhol (1928-1987)

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN II.130)
Screenprint in colours, 1975, signed, dated, and numbered from the edition of 125 in pencil verso, on Arches wove paper, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, the full sheet, 1105 x 724mm (43½ x 28½in) (unframed)

£3,000 - 4,000

198

Andy Warhol (1928-1987)

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN II.133)
Screenprint in colours, 1975, signed, dated, and numbered from the edition of 125 in pencil verso, on Arches wove paper, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, the full sheet, 1105 x 724mm (43½ x 28½in) (unframed)

£3,000 - 4,000

199

Andy Warhol (1928-1987)

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN II.128)
Screenprint in colours, 1975, signed, dated, and numbered from the edition of 125 in pencil verso, on Arches wove paper, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, the full sheet, 1105 x 724mm (43½ x 28½in) (unframed)

£2,500 - 3,000



200

Andy Warhol (1928-1987) (after)

FLOWERS (SUNDAY B. MORNING)

The complete set of ten screenprints in colours, each with the Sunday B. Morning rubber stamp verso, each on stiff wove paper, each the full sheet printed to the edges, each sheet 915 x 915mm (36 x 36in) (unframed) (10)

£1,000 - 1,500



78/100

Bill

Auerbach

201

Frank Auerbach (b.1931)

Bill

Etching printed with tone, 2009, signed, titled and numbered from the edition of 100 in pencil, on Somerset Velvet, printed by Marc Balakjian at Studio Prints, London, loose as issued, with full margins, 180 x 150mm (PL), together with a copy of the book, Frank Auerbach by William Feaver, published by Rizzoli, New York, within the black cloth covered portfolio case, the title printed in silver on the uppers, overall 325 x 270mm (12¾ x 10½in) (folio)

£1,500 - 2,000



202

Allora & Calzadilla

UNTITLED (NATURA MORTA)

Digital inkjet print in colours, 2012, signed and numbered from the edition of 132 in pencil, on wove paper, with full margins, sheet 660 x 450mm (26 x 17¾in) (unframed)

£300 - 500



203

Arman (1928-2005)

L'INTERIEUR DES CHOSES II: LE TRANSISTOR (OTMEZGUINE & MOREAU 38)

Lithograph printed in colours, 1971, signed and numbered from the edition of 300 in pencil, on Arches wove paper, printed by Clot, Bramsen and Georges, published by Prisunic, Paris, the full sheet printed to the edges, sheet 655 x 485mm (25¾ x 19in) (unframed)

£300 - 500 ARR



204

Arman (1928-2005)

L'INTERIEUR DES CHOSES II: LE CAFETIERE (OTMEZGUINE & MOREAU 39)

Lithograph printed in colours, 1971, signed and numbered from the edition of 300 in pencil, on Arches wove paper, printed by Clot, Bramsen and Georges, published by Prisunic, Paris, the full sheet printed to the edges, sheet 655 x 485mm (25¾ x 19in) (unframed)

£300 - 500 ARR



205

Elvira Bach (b.1951)

FRAU MIT KIND IM ARM, AUS IHREM KOPF EIN BAUM SPIRIESSEND

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£200 - 300 ARR

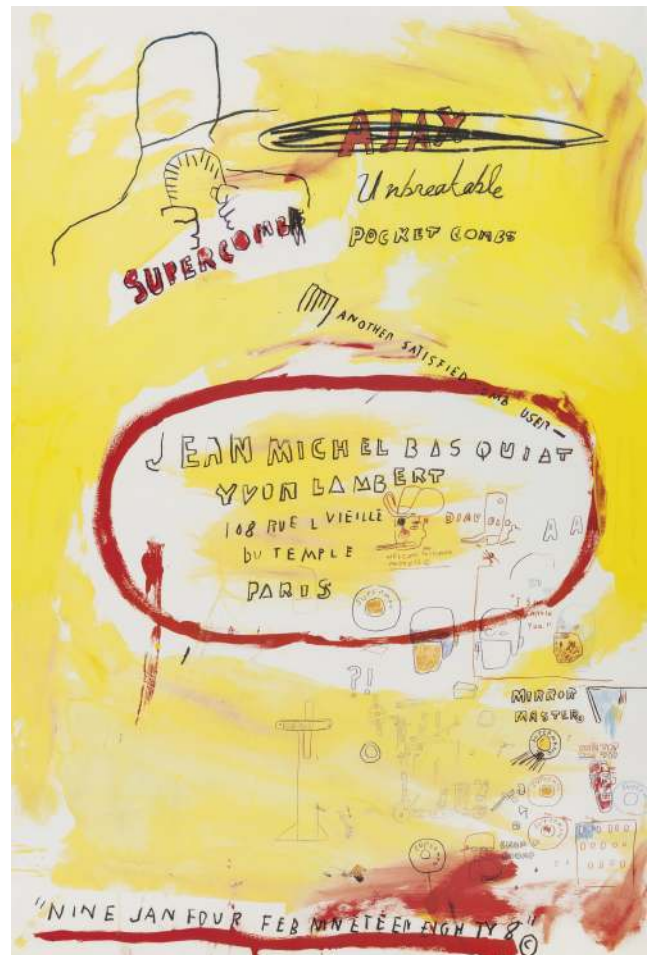
206

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

SUPERCOMB

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

£600 - 800



207

Joseph Beuys (1921-2006)

No 1 DOCUMENTE (SCHELLMANN 175)

The multiple, 1977, comprising a newspaper, a poster and a postcard, in the original box, signed in pencil, overall 220 x 165mm (8¾ x 6½in) (multiple)

£300 - 500 ARR



208

208

Joseph Beuys (1921-1986)

STUTTGEN

Offset lithograph printed in red, 1984, signed in black ink, on wove paper, the full sheet, 316 x 427mm (12½ x 16¾in) (framed)

£400 - 600

209

Joseph Beuys (1921-1986)

BLATT AUF KARTEIKARTE

Screenprint in colours, 1992, signed by Eva Beuys the Executor of the Beuys estate in blue ink verso, numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£300 - 500



209

210

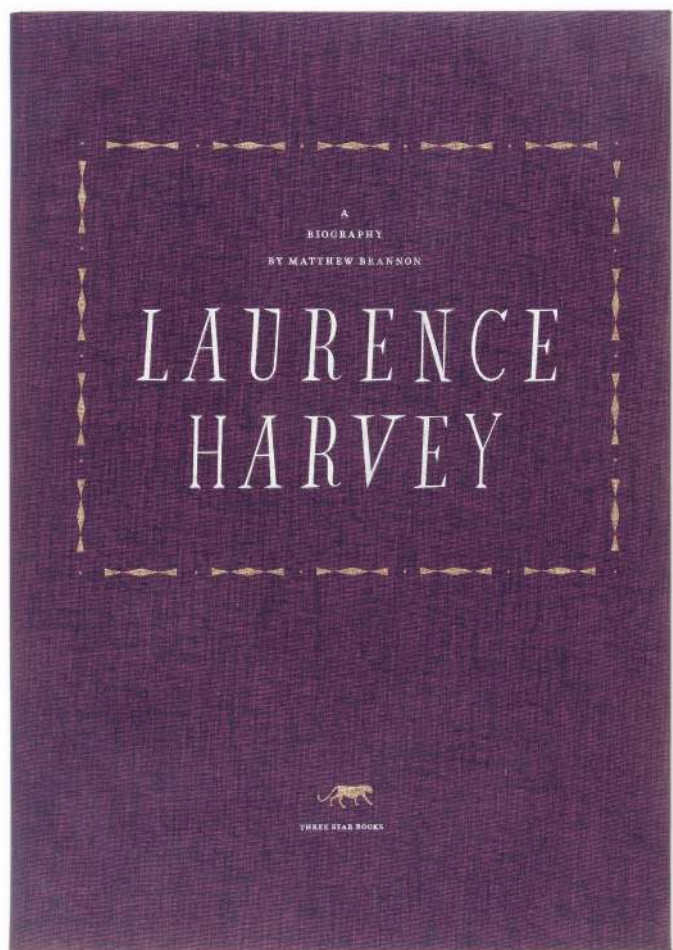
Jonathan Borofsky (b.1942)

CROSS HEAD

Etching with screenprint in colours, 1991, signed and numbered from the 32 in pencil, on wove paper, published by Gemini GEL Los Angeles, with a 'JB & II' blindstamp, sheet 1180 x 870mm (46½ x 34¼in) (unframed)

£200 - 300

ARR



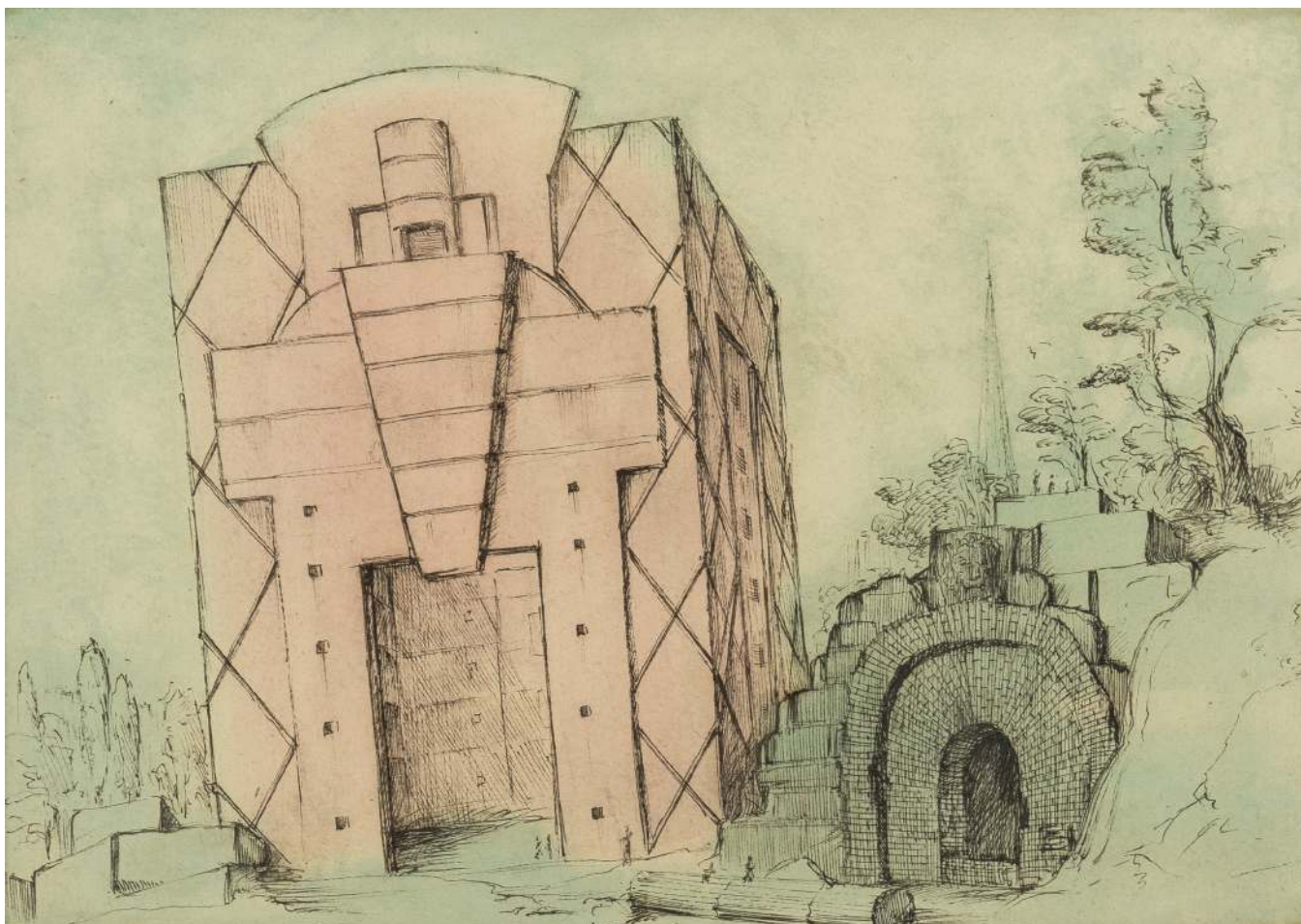
211

Matthew Brannon (b. 1971)

LAURENCE HARVEY - MOTION PICTURES, WHITE WINE, OLDER WOMEN & LONG THIN CIGARETTES

The complete book, 2014, with a black and white photograph of Laurence Harvey on the frontispiece, silkscreened illustrations and text on wove paper, signed and numbered from the artist's proof edition of 8, aside from the edition of 15, bound as issued, published by Three Star Books, Paris, in the original purple silk covers and presentation box, (overall) 276 x 384 x 23mm (10⅞ x 15⅞ x ⅞in) (vol)

£400 - 600



212



213

212

Pablo Bronstein (b.1977)

MONUMENT IN THE STYLE OF MICHAEL GRAVES ON THE DEBRIS OF THE BASTILLE

Ink and gouache, 2006, on wove paper, in the artist's designated choice of frame, overall 218 x 307mm (8½ x 12¼in) (framed)

Exhibited:

London, Saatchi Gallery, Newspeak: British Art Now, 30 May - 17 October 2010 and 27 October - 30 April 2011, cat., p. 43 (illustrated)

£2,500 - 3,500

213

Bernard Cathelin (1919-2014)

BONIFACIO (SAURET 19)

Lithograph printed in colours, 1962, signed and numbered from the edition of 75 in pencil, on wove paper, with margins, 613 x 439mm (24 x 17¼in) (unframed)

£200 - 300

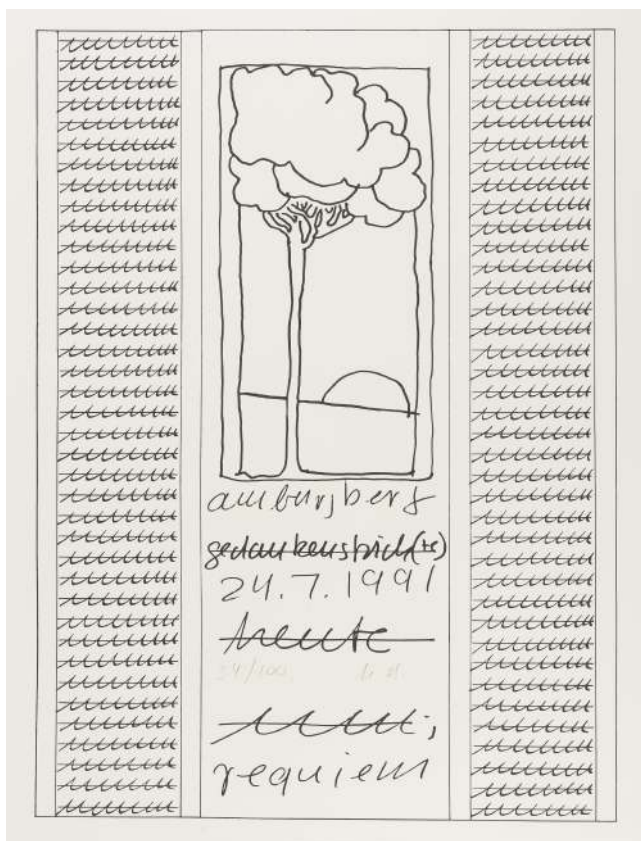
ARR



214



215



216

214

Sandro Chia (b.1946)

UNTITLED

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£300 - 500

ARR

215

Christo & Jeanne Claude (b.1935; 1935-2009)

WRAPPED MONUMENT TO CRISTOBAL COLON, PROJECT FOR BARCELONA (SCHELLMANN 162)

Screenprint in colours with collage of photograph, map and masking tape, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£1,500 - 2,000

ARR

216

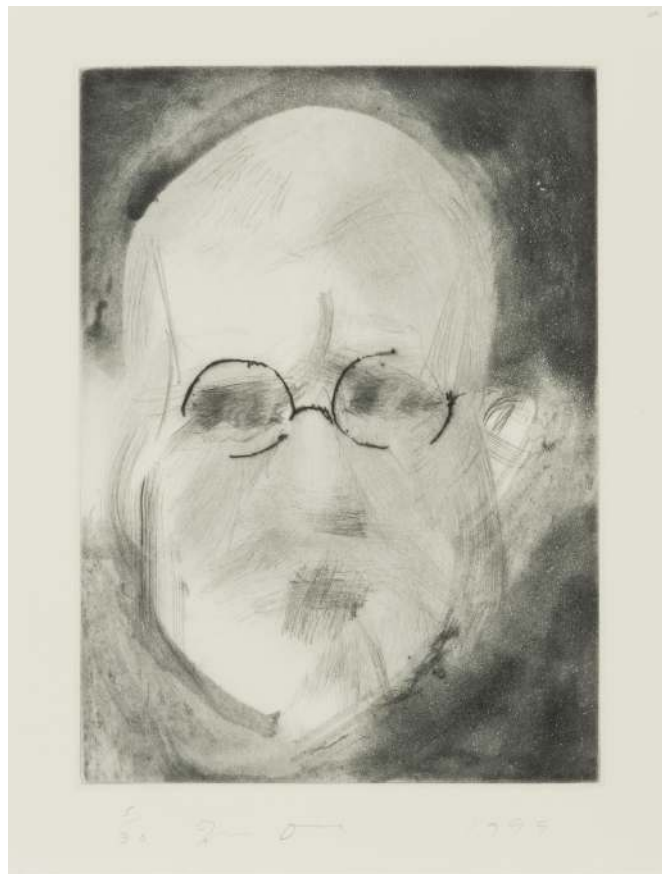
Hanne Darboven (1941-2009)

AMBURGBERG

Screenprint, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£700 - 900

ARR



217

Jim Dine (b.1935)

KALI

The book, 1999, comprising 15 etchings with aquatint bound within the volume together with a separate untitled etching, on wove, signed, dated and numbered from the edition of 30 in pencil, the full sheet loose as issued within a separate wallet, with title, text and justification pages, this copy signed on the title page and numbered from the edition of 30 in pencil on the justification, published by Enitharmon Press, London, bound within the original blue cloth covered boards with matching slipcase, 245 x 187mm (9 7/8 x 7 3/8in) (vol) (16)

£1,200 - 1,800



218

Marcel Duchamp (1887-1968)

PULLED AT FOUR PINS (SCHWARZ 609)

Etching, 1964, signed and numbered from the edition of 100 in pencil, on Magnani wove paper, published by Galeria Schwarz, Milan, with full margins, sheet 315 x 225mm (12½ x 8¾in) (unframed)

£3,500 - 4,500 ARR



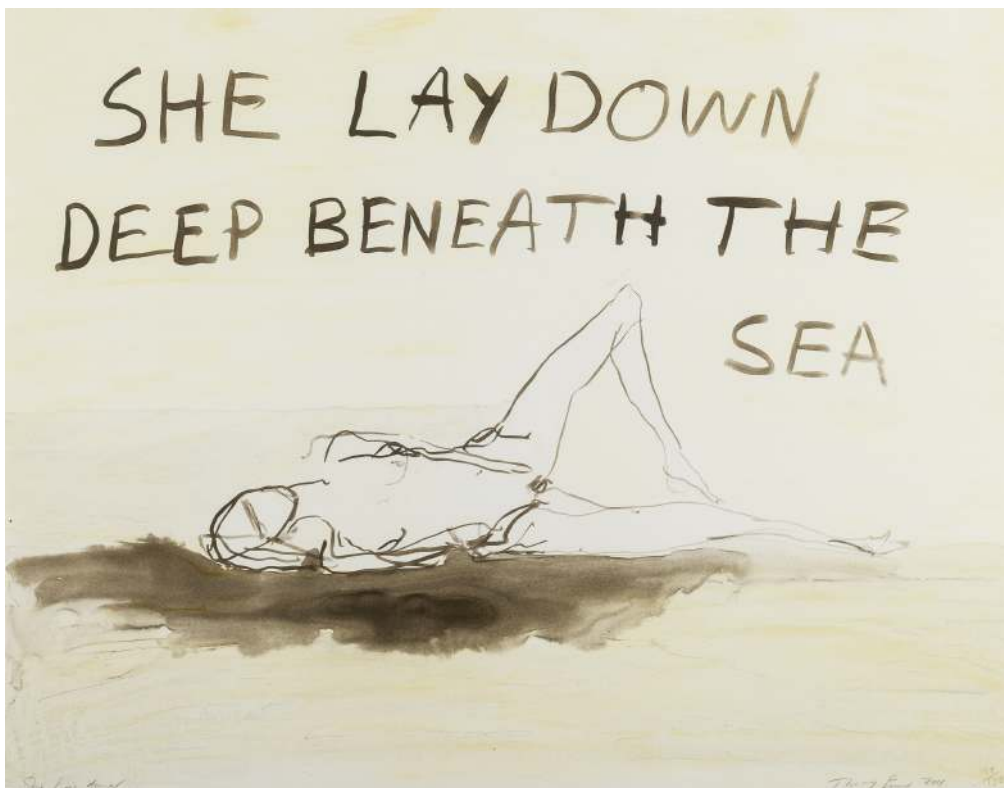
219

Tracey Emin (b.1963)

MORE MARGATE - MORE PAST

Lithograph printed in black, 2006, signed, dated, titled and inscribed 'A.P.' in pencil, one of twenty-nine artist's proofs aside from the edition of 50, on wove paper, as included in *In the Darkest Hour There May Be Light*, co-published by the Serpentine Gallery and Other Criteria, London, the full sheet, 420 x 295mm (16½ x 11½in) (unframed)

£400 - 600



220

Tracey Emin (b.1963)

SHE LAY DEEP DOWN BENEATH THE SEA

Lithograph printed in colours, 2011, signed, titled, dated and numbered from the edition of 150 in pencil, printed and published by Counter Editions, London, the full sheet printed to the edges, 560 x 725mm (22 x 28¾in) (framed)

£700 - 1,000



221

Tracey Emin (British, born 1963)

HADES HADES HADES

Screenprint on cotton, 2009, hand stitched on to floral fabric, signed, dated and numbered from the edition of 200 in ball point pen, published by Counter Editions, London, the full sheet, 410 x 520mm (16 x 21in) (framed)

£500 - 700

ARR



222

Tracey Emin (b.1963)

BEIRUT

Offset lithograph printed in black, 2006, signed, dated and numbered from the edition of 100 in pencil, on wove paper, the full sheet, 406 x 584mm (16 x 23in) (unframed)

£400 - 600

ARR

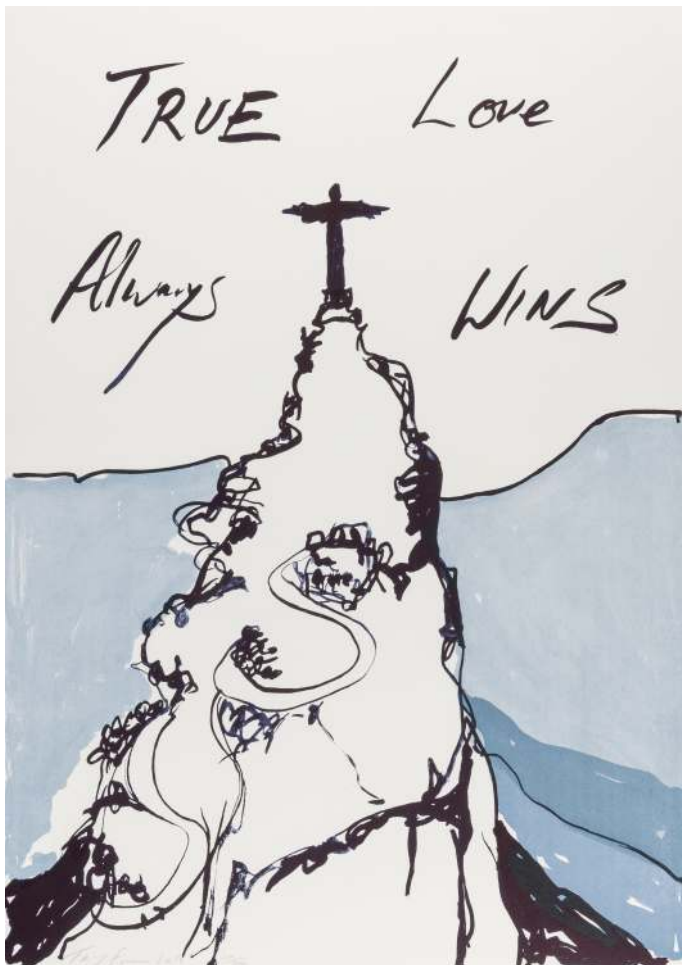
223

Tracey Emin (b.1963)

MORE OF YOU

Lithograph printed in colours, 2015, signed, dated and numbered from the edition of 300 in pencil, on Somerset wove paper, printed and published by Counter Editions, London, the full sheet printed to the edges, 900 x 705mm (35½ x 27¾in) (unframed)

£1,500 - 2,000



224

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 23¾in) (unframed)

£1,000 - 1,500



225

Gilbert & George (b.1943 & 1942)

FRIGIDARIUM

Digital pigment print in colours, 2008, signed by each artist in black ink, the edition was 200, on wove paper, with full margins, sheet 318 x 482mm (12½ x 19in) (framed)

£300 - 500



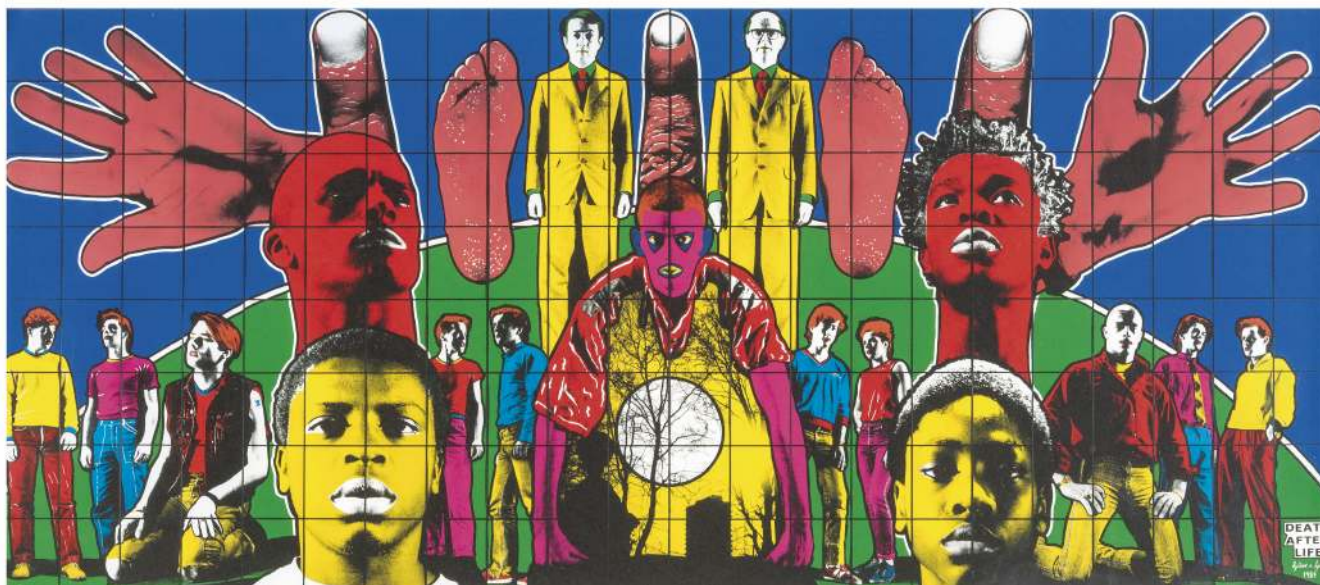
226

Gilbert & George (b.1943 & 1942)

STREET PARTY

Digital pigment print in colours, 2008, signed by each artist in black ink, the edition was 200, on wove paper, with full margins, sheet 318 x 482mm (12½ x 19in) (framed)

£300 - 500



Gilbert and George

227



228

227

Gilbert and George

DEATH AFTER LIFE

Offset lithograph printed in colours, 2008, signed in black ball-point pen, numbered from the edition of 100 in pencil, on Hahnemule and Mohawk Superfine wove paper, published by Oak Tree Fine Press, Fyfield, with full margins, 250 x 460mm (9¾ x 18in) (framed)

£500 - 700

ARR

228

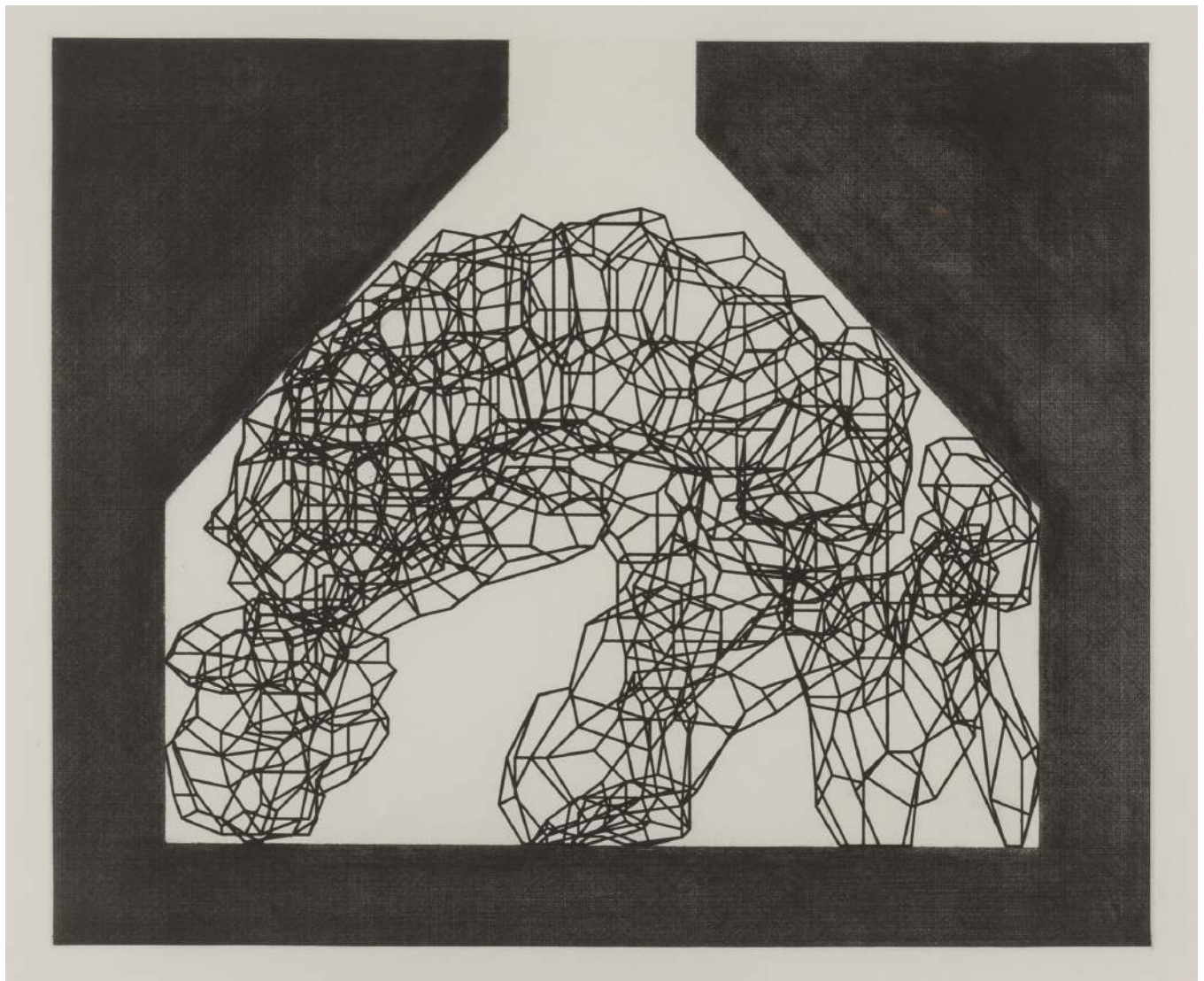
Pierre et Gilles

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; together with the original mailing envelope, hand-addressed and drawn on by the artists in gold ink, overall 170 x 128mm (6¾ x 5in) (unframed) (2)

£700 - 900

ARR



229

229

Antony Gormley (b.1950)

FIRMAMENT

Etching, 2008, signed, titled, dated and numbered from the edition of 60 in pencil verso, on wove paper, with full margins, sheet 650 x 750mm (25½ x 29½in) (framed)

£2,500 - 3,500



230

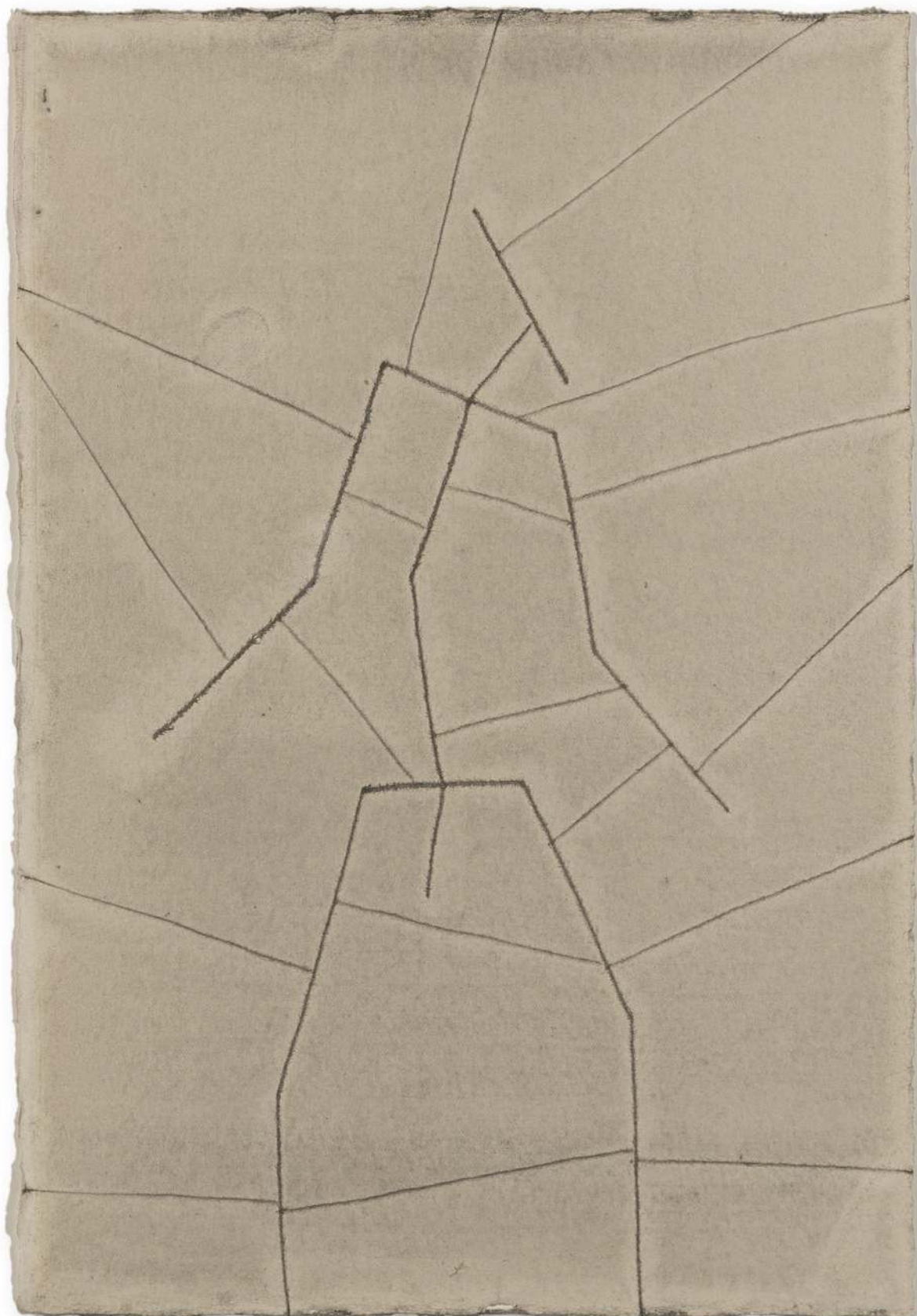
230

Antony Gormley (b.1950)

FIGURE

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

£600 - 800



231

Antony Gormley (b.1950)

SITE XXII

Carbon and casein drawing, 2016, signed, dated and titled by the artist in pencil verso, on thick wove paper, the full sheet, 280 x 190mm (11 x 7½in) (framed)

£10,000 - 15,000 ARR



232

Damien Hirst (b.1965)

THE LAST SUPPER. MEATBALLS

Screenprint in colours, 1999, signed and numbered from the edition of 150 in pencil, on Somerset Tub-Sized Satin paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 1530 x 1010mm (60¼ x 39¾in) (unframed)

£3,500 - 4,500 ARR



233

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) (framed)

£1,000 - 1,500



234

Howard Hodgkin (1932-2017)

RED LISTENING EAR (HEENK 74)

Etching with aquatint and carborundum in colours with extensive handcolouring, 1986, initialled, dated and numbered from the edition of 100 in pencil, on TH Saunders wove paper, published by Bernard Jacobson Gallery, London, the full sheet printed to the edges, sheet 475 x 644mm (19 x 25in) (unframed)

£3,000 - 5,000



235

Howard Hodgkin (1932-2017)

INTERIOR WITH FIGURE (HEENK 5)

Lithograph printed in colours, 1966, signed, dated and numbered from the edition of 75 in pencil, on BFK Rives wove paper, published by Editions Alecto, London, with their rubber stamp verso, the full sheet printed to the edges, sheet 510 x 650mm (20 x 25½in) (unframed)

£2,500 - 3,500



236

Howard Hodgkin (1932-2017)

COMPOSITION WITH RED (ARCH) (HEENK 10)

Lithograph printed in colours, 1970, signed and numbered in roman numerals in pencil, one of thirty-five impressions printed on Hosho vellum Japanese paper, printed by Stanley Jones at Curwin Prints Ltd, London, published by Felix Mann and Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 530 x 756mm (20¾ x 29¾in) (unframed)

£700 - 1,000



237

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 (29 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in) (framed)

£2,000 - 3,000 ARR



238
Gary Hume (b.1962)

1000 WINDOWS

Household gloss paint on paper, 2013, signed, dated and numbered from the edition of 1000 in black ink verso, in the artists yellow frame as published, overall 370 x 315mm (14½ x 12¾in) (framed)

£300 - 500

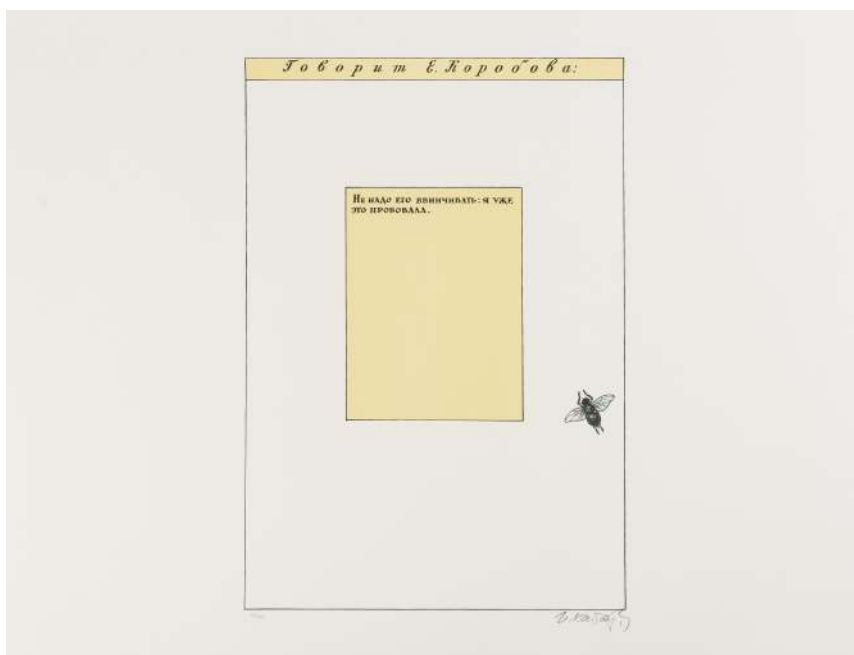


239
Gary Hume (b.1962)

HERMAPHRODITE POLAR BEAR

Screenprint in colours, 2006, signed, titled and numbered from the edition of 100 in pencil, on wove paper, published by Kestner Gesellschaft, Hanover, with full margins, sheet 600 x 465mm (23½ x 18¼in) (framed)

£500 - 700



240
Ilya Kabakov (b.1933)

THE FLY

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£500 - 700

241

Idris Khan (b.1978)

EVERY...BERND AND HILLA BECHER GABLE SIDED HOUSES

Photo-lithograph printed in colours, 2008, signed and numbered from the edition of 100 in pencil, on Arches wove paper, with full margins, 685 x 500mm (27 x 19¾in) (unframed)

£1,000 - 1,500



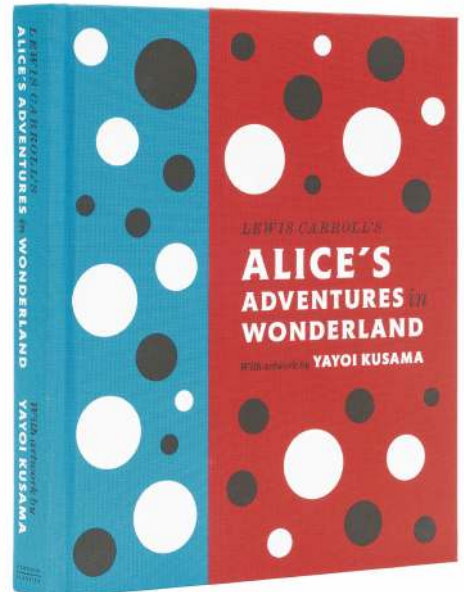
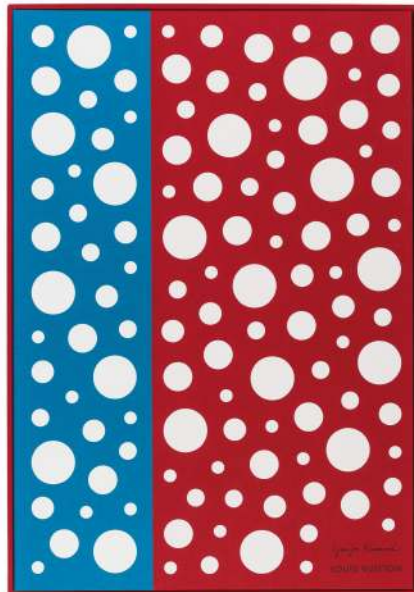
242

Sebastian Kruger (b.1963)

SATCHMO PP

Giclee with hand additions in colours, 2006, signed and numbered from the edition of 99 in silver felt-tip pen, on canvas, 950 x 720mm (37½ x 28½in) (unframed)

£600 - 800



243
Yayoi Kusama (b.1929)

ALICE'S ADVENTURES IN WONDERLAND

The deluxe book, 2012, comprising a screenprint in colours 'Portrait' and a Lambda print 'Self Portrait' in colours, accompanied with deluxe book, this portfolio a proof aside from the edition of 111, printed by Graphicom, Vicenza, published by Louis Vuitton, in the original portfolio box, overall 775 x 555mm (30½ x 21¾in) (folio)

£3,500 - 5,000

244

Chris Levine (b.1960)

LIGHTNESS OF BEING (BLUE)

Archival inkjet print, 2004, initialed, dated and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 410 x 300mm (16¼ x 11¾in) (unframed)

£2,000 - 3,000 ARR



244

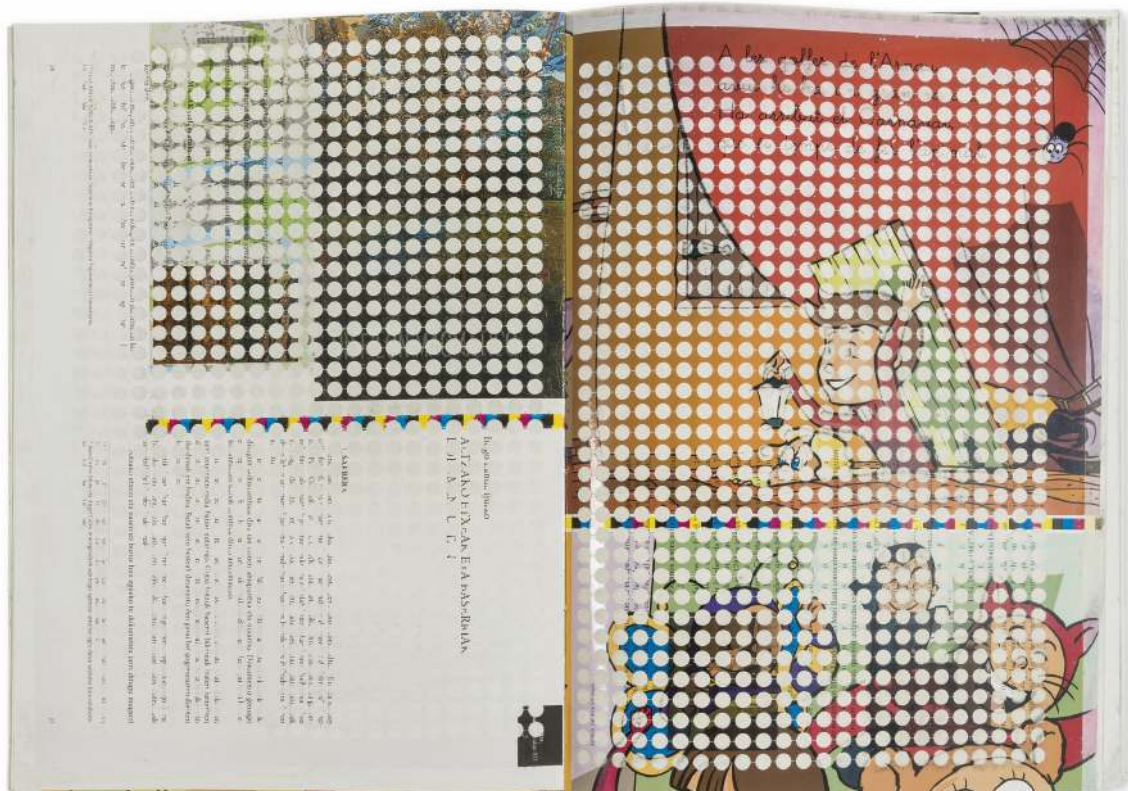
245

Sam Lewitt (b.1981)

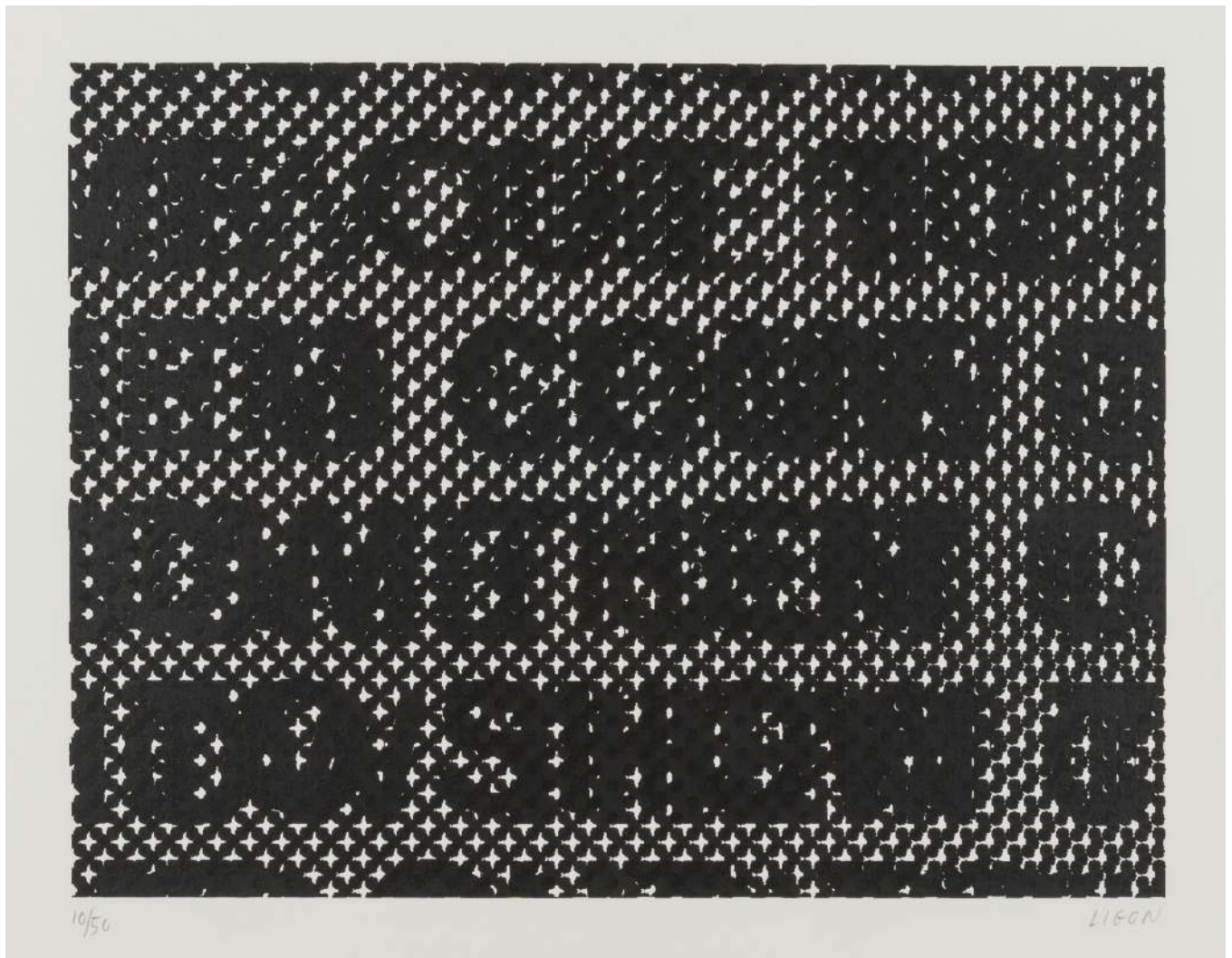
TEMPLATE - BOOK

The complete book with silkscreened and varnished pages in colours, 2014, signed and numbered from the edition of four, an artist's proof aside from the edition of six, published by Three Star Books, Paris, the full sheets, bound (as issued) within the original presentation box, (overall) 370 x 265 x 45 (14½ x 10½ x 1¾in) (vol)

£500 - 700



245



246

Glenn Ligon (b.1960)

DETAIL

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

£2,000 - 3,000



247

Sarah Lucas (b.1962)

PERCEVAL

Digital pigment print in colours, 2006, signed, dated, inscribed 'A.P.' and numbered in black ink verso, one of twenty-nine artist's proof aside from the edition of 50, on Fujicolor Professional gloss paper, as included in *In the Darkest Hour There May be Light*, co-published by the Serpentine Gallery and Other Criteria, London, the full sheet printed to the edges, 420 x 295mm (16½ x 11⅞in) (unframed)

£200 - 300 ARR

248

Bernard Matemara (1946-2002)

UNTITLED

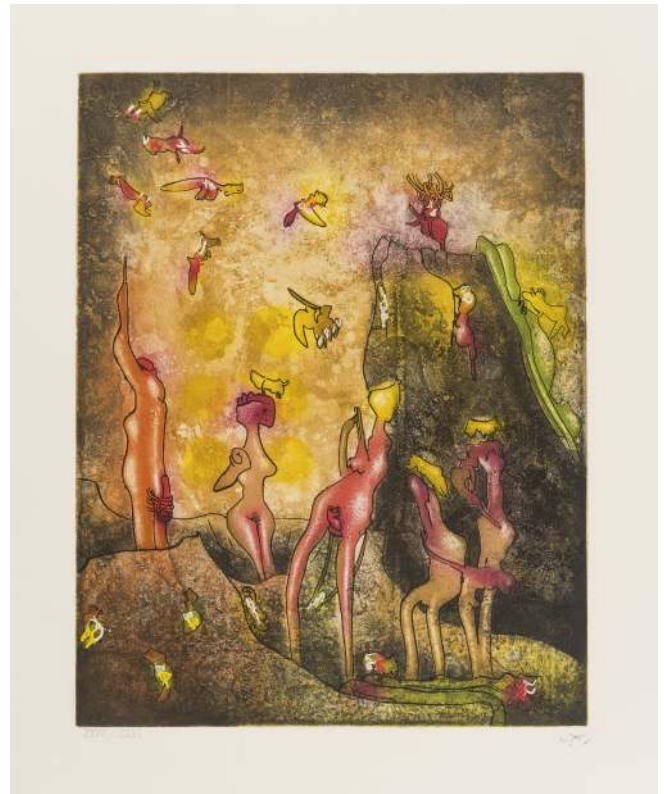
Bronze with green/grey patina, 1992, with the incised signature and numbered from the edition of 100 on a plaque on the underside, as included in *Columbus: In Search of a New Tomorrow* portfolio, published by Edition Domberger, Filderstadt, 410 x 170mm (16¼ x 6¾in) (multiple)

£700 - 900





249



250



251

249

Roberto Sebastián Matta (1911-2002)

UNTITLED (FERRARI 245)

Etching with aquatint printed in colours, 1978, signed in pencil, numbered from the edition of 45 in Roman numerals, there was also an edition of 100 in Arabic, on Arches wove paper, as included in the portfolio *Requiem pour la fin des temps*, printed and published by Editions Georges Visat, Paris, with his blindstamp, with full margins 302 x 225mm (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) (unframed)

£400 - 600

250

Roberto Sebastián Matta (1911-2002)

UNTITLED (FERRARI 244)

Etching with aquatint printed in colours, 1978, signed in pencil, numbered from the edition of 45 in Roman numerals, there was also an edition of 100 in Arabic, on Arches wove paper, as included in the portfolio *Requiem pour la fin des temps*, printed and published by Editions Georges Visat, Paris, with his blindstamp, with full margins 302 x 225mm (11 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in) (unframed)

£400 - 600

251

Therese Oulton (b.1953)

UNTITLED 1990

Monotype printed in colours, 1990, signed and dated in pencil, on wove paper, sheet 650 x 510mm (25 $\frac{1}{2}$ x 20in) (framed)

Provenance:
Marlborough Graphics, London.

£300 - 500

252

Mimmo Paladino (b.1948)

UNTITLED (MARTINO 189)

Screenprint in colours, 1992, signed, dated and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£200 - 300 ARR



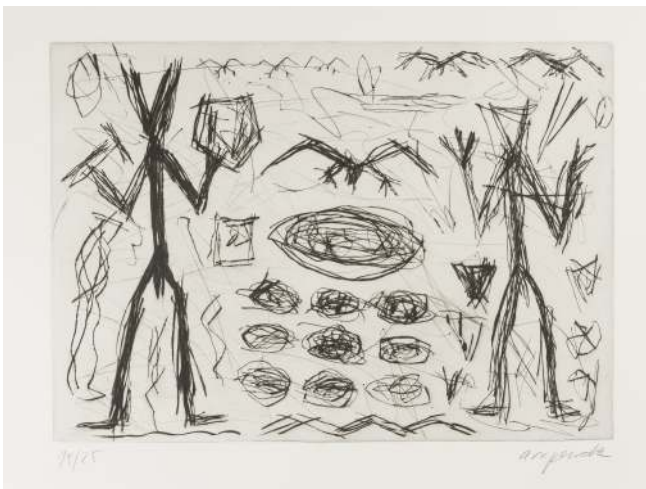
253

A.R. Penck (1939-2017)

UNTITLED

Drypoint, 1983, signed and numbered from the edition of 25 in pencil, on wove paper, with full margins, sheet 639 x 751mm (25½ x 29½in) (unframed)

£300 - 500 ARR



254

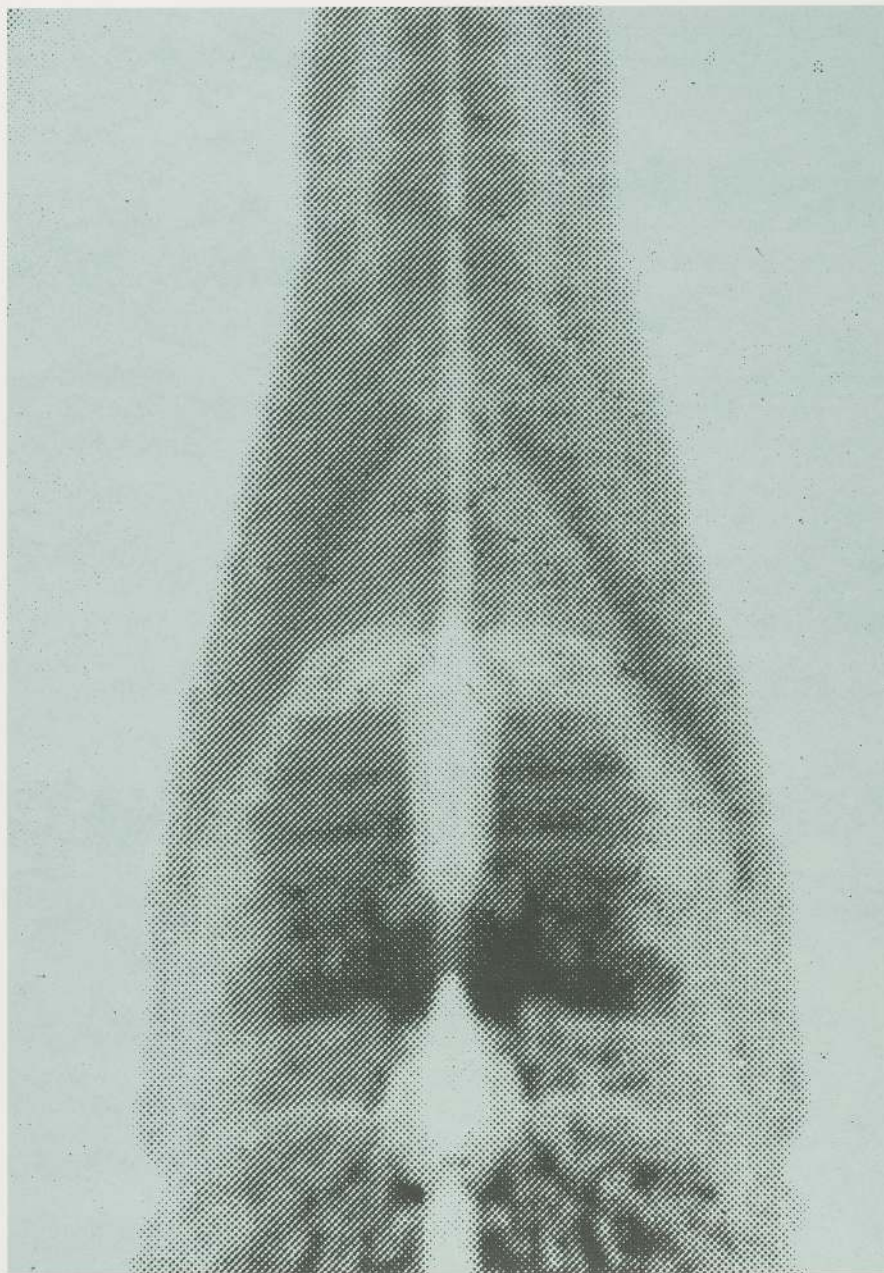
Suzan Pitt (b.1943)

UNTITLED

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet printed to the edges, 759 x 580mm (30 x 22¾in) (unframed)

£200 - 300





255

Sigmar Polke (1941-2010)

UNTITLED (SEE LINES P.54)

Screenprint in colours, 1992, signed, dated and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£700 - 900

ARR

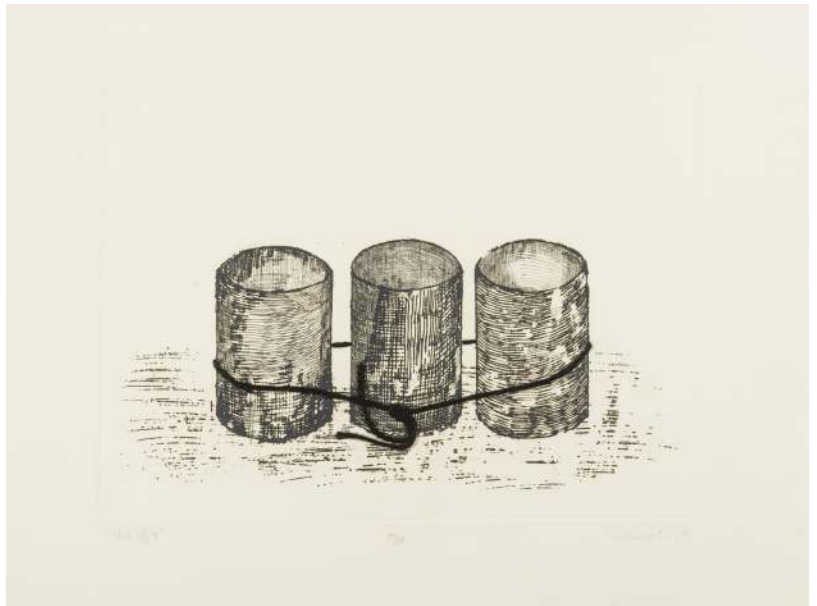
256

Liliana Porter (b.1941)

STILL LIFE I

Etching with yarn collage, 1970, signed, titled, dated and numbered from the edition of 135 in pencil, with full margins, sheet 530 x 630mm (20 $\frac{7}{8}$ x 24 $\frac{3}{4}$ in) (unframed)

£400 - 600



257

Laure Prouvost (b.1978)

A WANTEE TEAPOT

A unique partially glazed earthenware ceramic teapot, 2013, stamped and numbered from the edition of 100 on a certificate of authenticity, height 220mm (8 $\frac{5}{8}$ in)

This was made as part of Laure Prouvost's Wantee project for the Kurt Schwitters in Britain exhibition at Tate Britain, which won her the 2013 Turner Prize.,

£600 - 800

ARR

258

Marc Quinn (b.1964)

THE ECSTATIC AUTOGENESIS OF PAMELA

Digital print in colours, with extensive hand-colouring in yellow gouache, 2010, signed and numbered from the edition of 50 in pencil, included in the deluxe copy of the text accompanying the artist's exhibition at the White Cube Gallery, London, 2010, this copy signed in pencil and numbered from the edition of 50, bound as issued in the original printed boards, overall 253 x 197mm (10 x 7 $\frac{3}{4}$ in) (vol)

£300 - 500

ARR





259

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



260

260

Paula Rego (British, 1935)

PRINCE PIG AND HIS FIRST BRIDE (ROSENTHAL 231)

Lithograph printed in colours, signed, inscribed "Curwen Archive" and numbered from the edition of two in pencil, on Somerset Cream Velvet, printed and published by the Curwen Studio, Chilford, the full sheet printed to the edges, 656 x 731 mm (25 7/8 x 28 7/8 in) (unframed)

£1,200 - 1,800 ARR



261

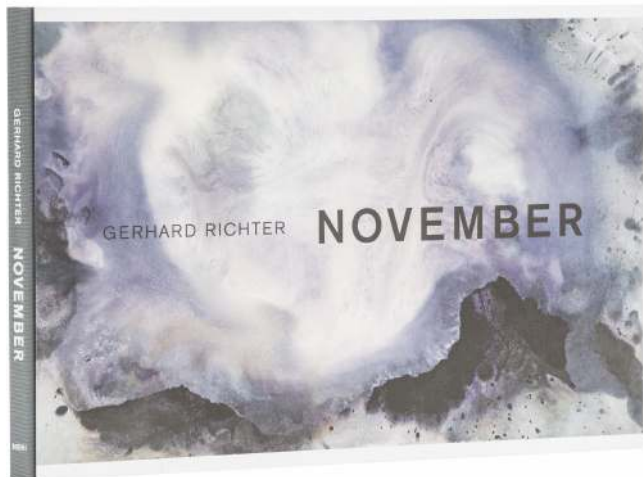
261

Daniel Richter (b.1962)

LITTLE DOGGY

Etching printed in blue, 1995, signed and numbered from the edition of 50 in pencil, on Zerkall Butten wove paper, published by the Contemporary Fine Arts, Berlin, and Niels Borch Jensen, Copenhagen, with full margins, sheet 380 x 320 mm (15 x 12 5/8 in) (unframed)

£200 - 300 ARR



262

Gerhard Richter (b.1932)

NOVEMBER

The book, 2013, signed in blue ink, stamp numbered from the edition of 800, published by Heni, London, 218 x 312mm (8½ x 12¼in) (vol)

£300 - 500



263

Andrei Roiter (b.1960)

HAWKS

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£200 - 300



264

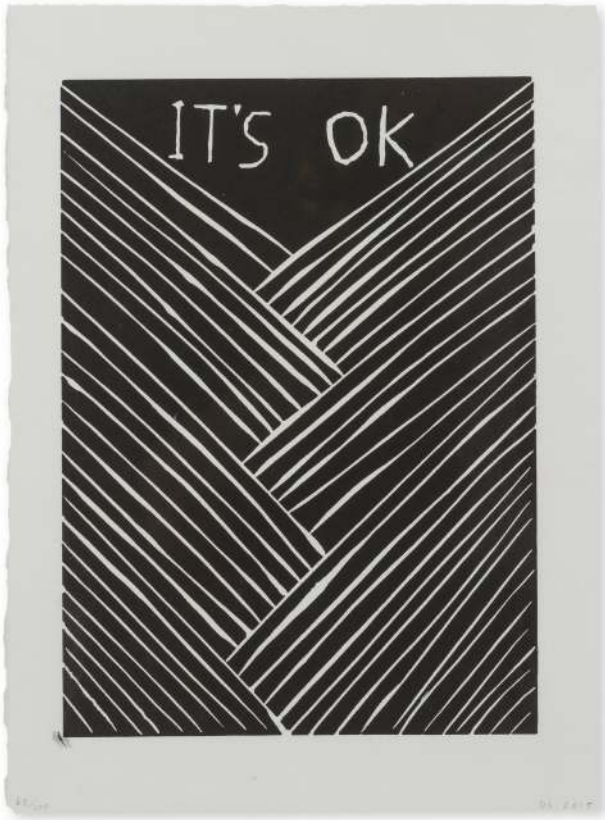
Gottfried Salzmann (b.1943)

HONG KONG I; NEW YORK: LAST CHANCE; YELLOW SKY

Three photographic collages with hand-colouring in watercolour, two signed in pencil, one signed in blue ink, each the full sheet printed to the edges, the largest 680 x 490mm (26¾ x 19¼in) (framed) (3)

£300 - 500

ARR



265

David Shrigley (b.1968)

IT'S OK

Linocut printed in black, 2015, signed and numbered from the edition of 100 in pencil, on Somerset White Satin wove paper, published by House of St. Barnabas, London, the full sheet printed to the edges, 208 x 145mm (8¼ x 5¾in) (framed)

£300 - 500

ARR



266

David Shrigley (b.1968)

FUCKING ACE

Two-sided digital print, 2009, initialled, dated and numbered from the edition of 200 in pencil, on thick card, the full sheet, 269 x 189mm (10½ x 7½in) (unframed)

£1,500 - 2,000

ARR



267

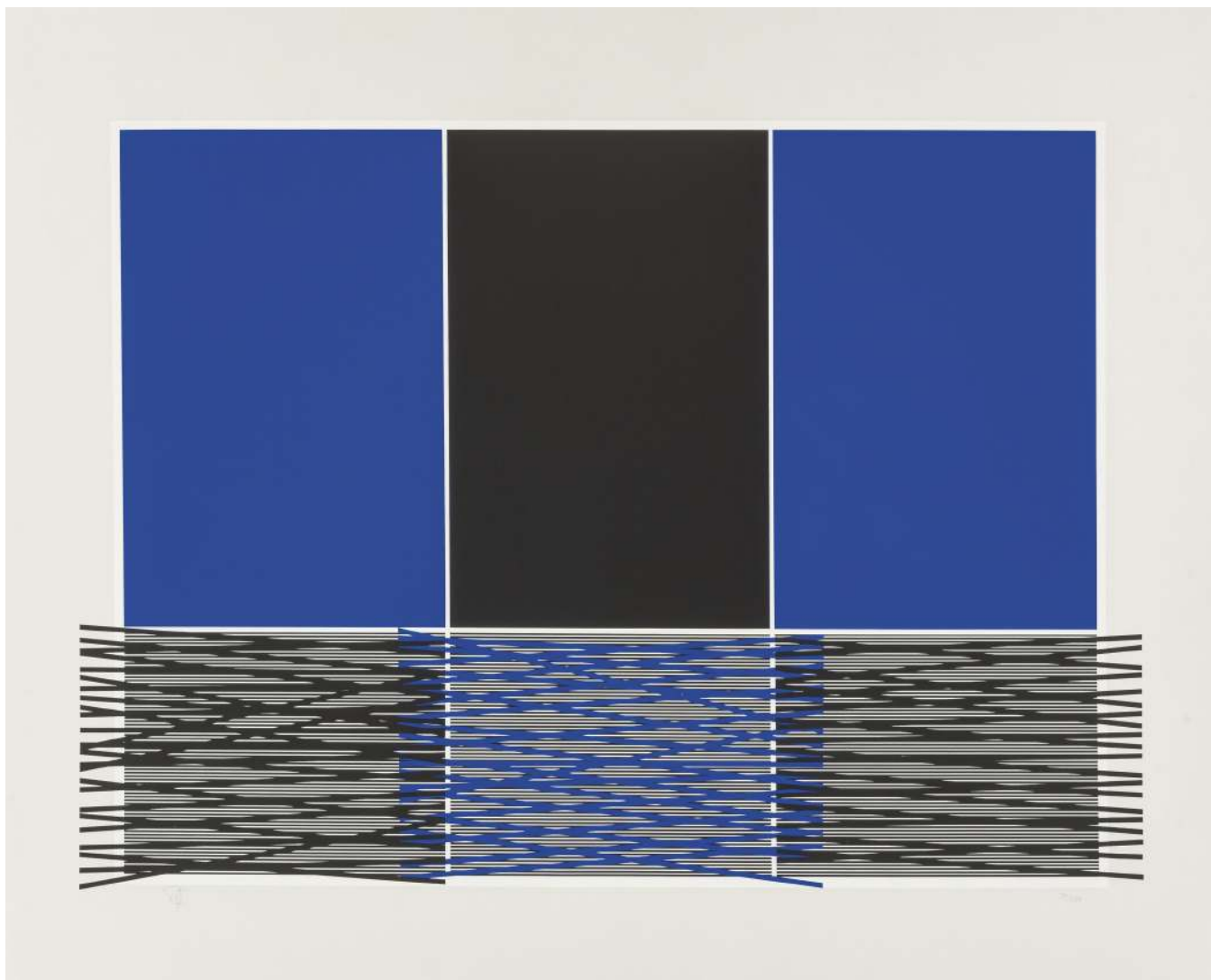
Pat Steir (b.1940)

AS MATISSE WITH MANY EYES

Monoprint with aquatint printed in colours, 1986, signed, titled, dated and inscribed in pencil, on wove paper, published by Crown Point Press, San Francisco, with full margins, sheet 665 x 507mm (26½ x 20in) (unframed)

£300 - 500

ARR



268

Jesus Rafael Soto (1923-2005)

UNTITLED

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, on wove paper, as included in *Columbus: In Search of a New Tomorrow* portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£1,500 - 2,000



269

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)

£1,200 - 1,800

ARR



270

Jean Tinguely (1925-1991)

META

The multiple, 1972, consisting of a bound book with an original drawing in felt tip pen, signed in pencil, titled 'Meta-Matic No.08' and a record disk, overall 240 x 310mm (9½ x 12½in) (multiple)

£500 - 700

ARR



271

Tomi Ungerer (b.1931)

WHITE POWER/BLACK POWER

Screenprint in colours, 1967, on thin wove paper, the full sheet printed to the edges, 714 x 545mm (28 x 21½in) (unframed)

£300 - 500



272

Tomi Ungerer (b.1931)

KISS FOR PEACE

Screenprint in colours, 1967, on thin wove paper, the full sheet printed to the edges, 540 x 697mm (21¼ x 27¾in) (unframed)

£300 - 500

273

Angus Fairhurst (1966-2008); Laurence Owen (b.1984)

PROPOSAL FOR A PUBLIC PLACE; SPOT THE DOGGING
Screenprint in colours, 2006, signed, dated, inscribed and numbered in pencil verso; together with a lithograph printed in colours, 2006, signed, dated, inscribed and numbered in black ink verso, each one of twenty-nine artist's proofs aside from the edition of 50, each on wove paper, as included in In the Darkest Hour There May Be Light, co-published by the Serpentine Gallery and Other Criteria, London, each the full sheet, each 420 x 295mm (16½ x 11½in) (unframed) (2)

£200 - 300 ARR



274

Marcus Harvey (b.1963); Steven Gregory (b.1952)

SKULL; A NOD'S AS GOOD AS A WINK
Lithograph printed in colours, 2006, signed, dated, inscribed and numbered in pencil, on wove paper; together with a digital pigment print in colours, 2006, signed, inscribed and numbered in silver ink, on Fujicolor Professional gloss paper, as included in the In the Darkest Hour There May Be Light portfolio, co-published by the Serpentine Gallery and Other Criteria, London, each the full sheet, each sheet 420 x 295mm (16½ x 11½in) (unframed) (2)

£150 - 250 ARR



275

Gavin Turk (b.1967); Haim Steinbach (b.1944); Sean Landers (b.1962)

RECLINING CUP; ACCELERATE YOUR ESCAPE; WOODY
Three lithographs printed in colours, 2006, each signed, dated, inscribed 'A.P.' and numbered in various mediums by the respective artists, each one of twenty-nine artist's proofs aside from the edition of 50, each on wove paper, as included in the In the Darkest Hour There May Be Light portfolio, co-published by the Serpentine Gallery and Other Criteria, London, each the full sheet, each 420 x 295mm (16½ x 11½in) (unframed) (3)

£150 - 250 ARR





276

Rachel Howard (b.1969); John Currin (b.1962); John Isaacs (b.1968)

CAN'T BREATHE WITHOUT YOU; THE JACK ASS (CLAMBAKE); IMPOSSIBLE DREAMS

Screenprint in black, 2006, signed, dated, inscribed and numbered in pencil verso; together with a lithograph and a further offset lithograph printed in black, each signed, dated, inscribed and numbered by the respective artist in pencil, each on wove paper, each one of twenty-nine artist's proofs aside from the edition of 50, as included in the In the Darkest Hour There May Be Light portfolio, co-published by the Serpentine Gallery and Other Criteria, London, the full sheet printed to the edges, 420 x 295mm (16½ x 11½in) (unframed) (3)

£200 - 300 ARR



277

Nicholas Lumb (b.1969); Jim Lambie (b.1964); Tom Ormond (b.1974)

PUBLIC PLACE; ARTHURLEELOVE; PLAN FOR A NEW BEGINNING

Two digital pigment prints in colours, 2006, each signed, dated, inscribed and numbered in ink verso, each on Fujicolor Professional gloss paper; together with a lithograph, 2006, signed, dated, inscribed, and numbered in pencil verso, on wove paper, each one of twenty-nine artist's proofs aside from the edition of 50, as included in the In the Darkest Hour There May Be Light portfolio, co-published by the Serpentine Gallery and Other Criteria, London, each the full sheet printed to the edges, each sheet 420 x 295mm (16½ x 11½in) (unframed) (3)

£100 - 200 ARR



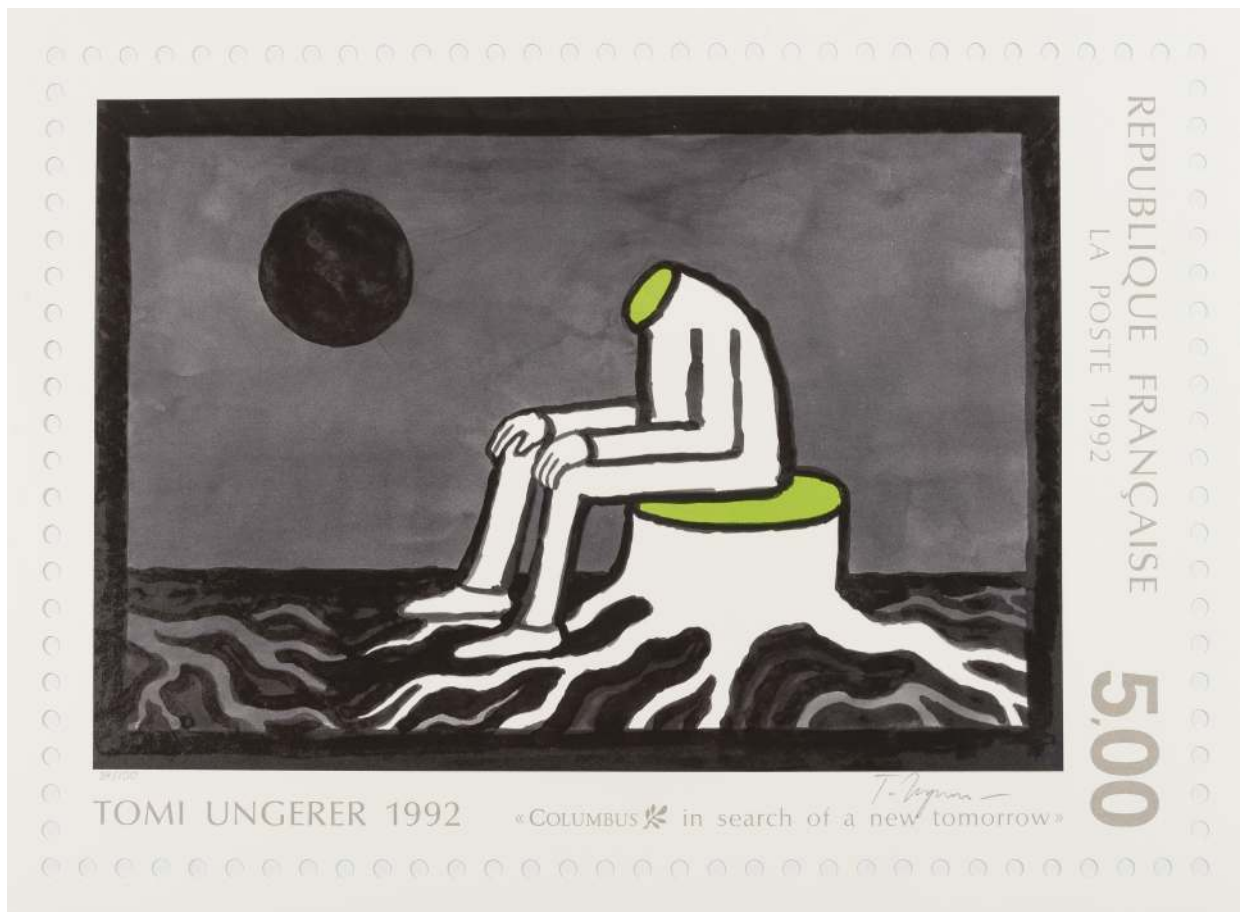
278

Angela Bulloch (b.1966); Michael Joo (b.1966); Tim Lewis (b.1961)

OPEN PIXEL PRINT; CONSUMABLES; PAGE 2

Digital pigment print in colours, 2006, signed, dated, inscribed and numbered in silver ink verso, on Fujicolor Professional glossy paper; together with two lithographs printed in blacks, 2006, each signed, dated, inscribed and numbered in pencil, each one of twenty-nine artist's proof aside from the edition of 50, each on wove paper, one with a transparent overlay, as included in the In the Darkest Hour There May Be Light portfolio, co-published by the Serpentine Gallery and Other Criteria, London, each the full sheet, each 420 x 295mm (16½ x 11½in) (unframed) (3)

£150 - 250



279

279

Der Stresburger Block. Jean Remlinger, Jan Peter Tripp, Tomi Ungerer, and Raymond E. Waydelich

UNTITLED

The set of four screenprints in colours, presented in an oversized envelope and with a collage of a postage stamp, 1992, each signed in pencil, the support sheet numbered from the edition of 100 in pencil, all on wove paper, as included in Columbus: In Search of a New Tomorrow portfolio, published by Edition Domberger, Filderstadt, with their blindstamp, the full sheet, 759 x 580mm (30 x 22¾in) (unframed)

£200 - 300 ARR

280

Artists Various

UNTITLED

Three screenprints in colours, 1992, each signed and numbered from the edition of 100 in pencil, on wove paper, published by Edition Domberger, Filderstadt, with their blindstamp, each the full sheet, each 759 x 580mm (30 x 22¾in) (unframed)

£400 - 600



280

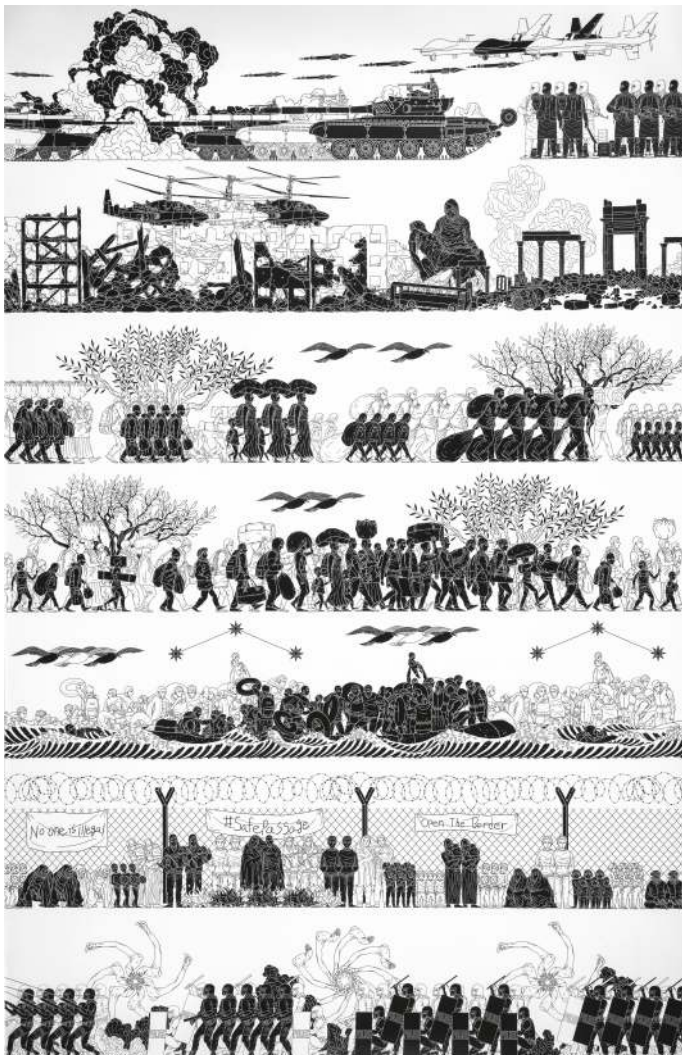
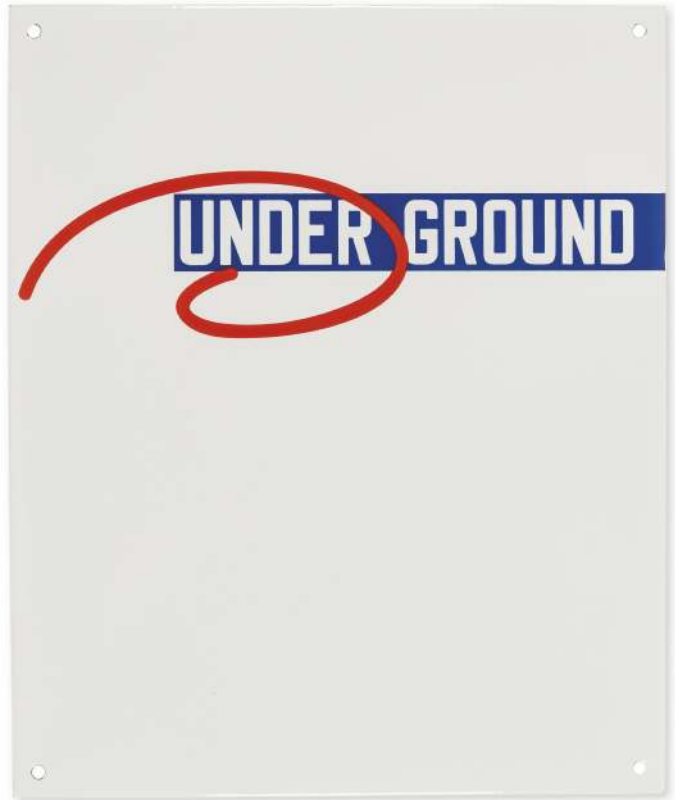
281

Lawrence Weiner (b.1942)

UNDER GROUND (FROM 15 FOR 150)

Vitreous enamel plaque in colours, 2013, from the edition of 50, with the accompanying certificate of authenticity signed by the artist, published by Art on the Underground, London, 300 x 250mm (11¾ x 9¾in) (overall) (multiple)

£800 - 1,200



282

Ai Weiwei (b.1957)

ODYSSEY

Offset lithograph, 2017, from the edition of 1000, the full sheet printed to the edges, 915 x 610mm (36 x 24in) (unframed)

Ai Weiwei here brings together the frieze technique of classical antiquity with scenes from the contemporary global refugee condition. The result is a powerful and anachronistic image that calls attention to our shared humanity and, in doing so, demands we reflect on the state of today's refugee crisis.

The artist unveiled the edition on the occasion of his ambitious citywide Public Art Fund exhibition, 'Good Fences Make Good Neighbours' (October 2017 - February 2018),

£500 - 700



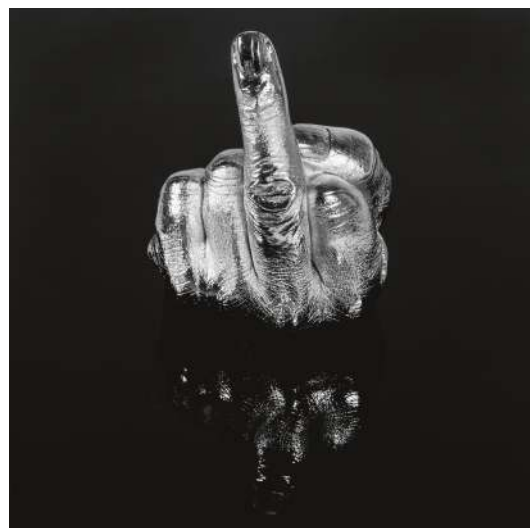
283

Ai Weiwei (b.1957)

THE ARTIST'S HAND

Electroplated rhodium on cast urethane resin, 2017, with the incised signature on the base, from the edition of 1000, in the original packaging, 125 x 95 x 102mm (5 x 3¾ x 4in) (multiple)

£1,500 - 2,000



284

Christopher Wool (b.1955)

PAGE FROM BLACK BOOK

Screenprint, 1989, as included in the Black Book, from the book edition of 350, on wove paper, published by Gisela Capitain, Cologne and Thea Westreich, New York, with full margins, sheet 600 x 410mm (23½ x 16¼in) (framed)

£1,500 - 2,000



285

Christopher Wool (b.1955)

PAGE FROM BLACK BOOK

Screenprint, 1989, as included in the Black Book, from the book edition of 350, on wove paper, published by Gisela Capitain, Cologne and Thea Westreich, New York, with full margins, sheet 600 x 410mm (23½ x 16¼in) (framed)

£1,500 - 2,000

286

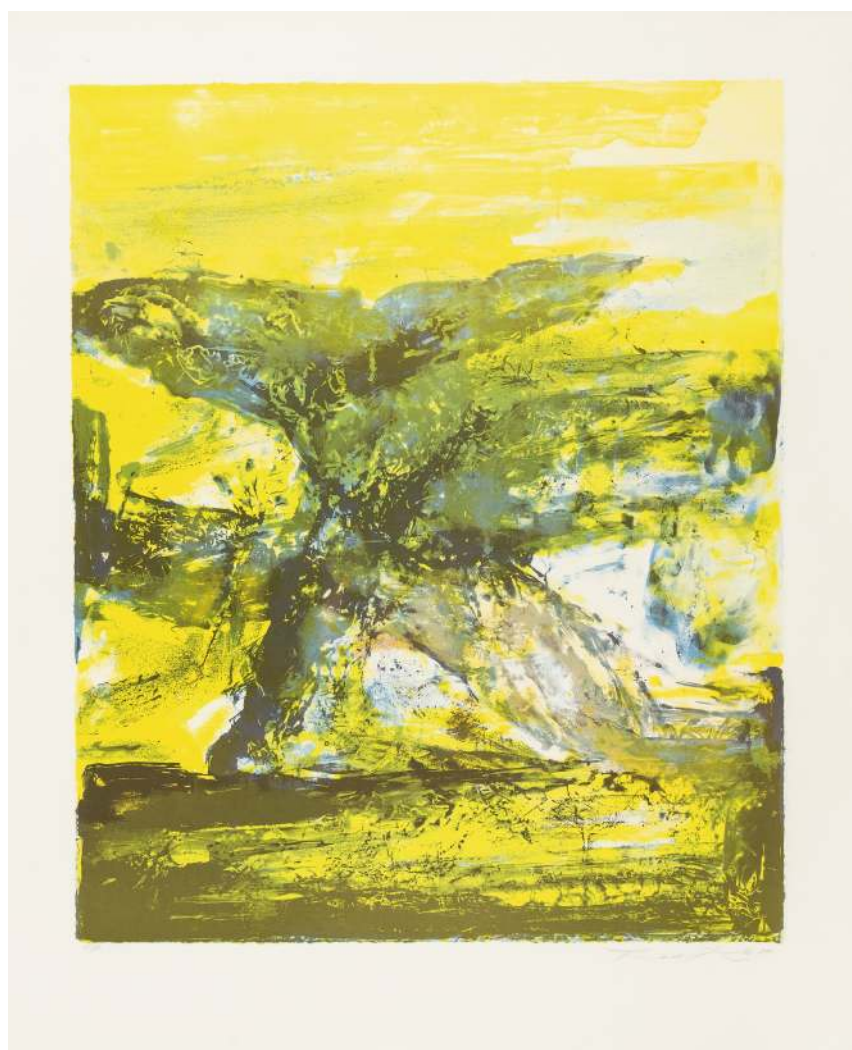
Zao Wou-ki (1921-2013)

L'ORCHIDÉE

Screenprint in colours on porcelain plate, 1986, stamped verso as a tribute to the twentieth birthday of the BSN corporation, published by Editions Ateliers de Segries, Moustiers, France, diameter 250 x 250mm (9 $\frac{7}{8}$ x 9 $\frac{7}{8}$ in)

£400 - 600

ARR



287

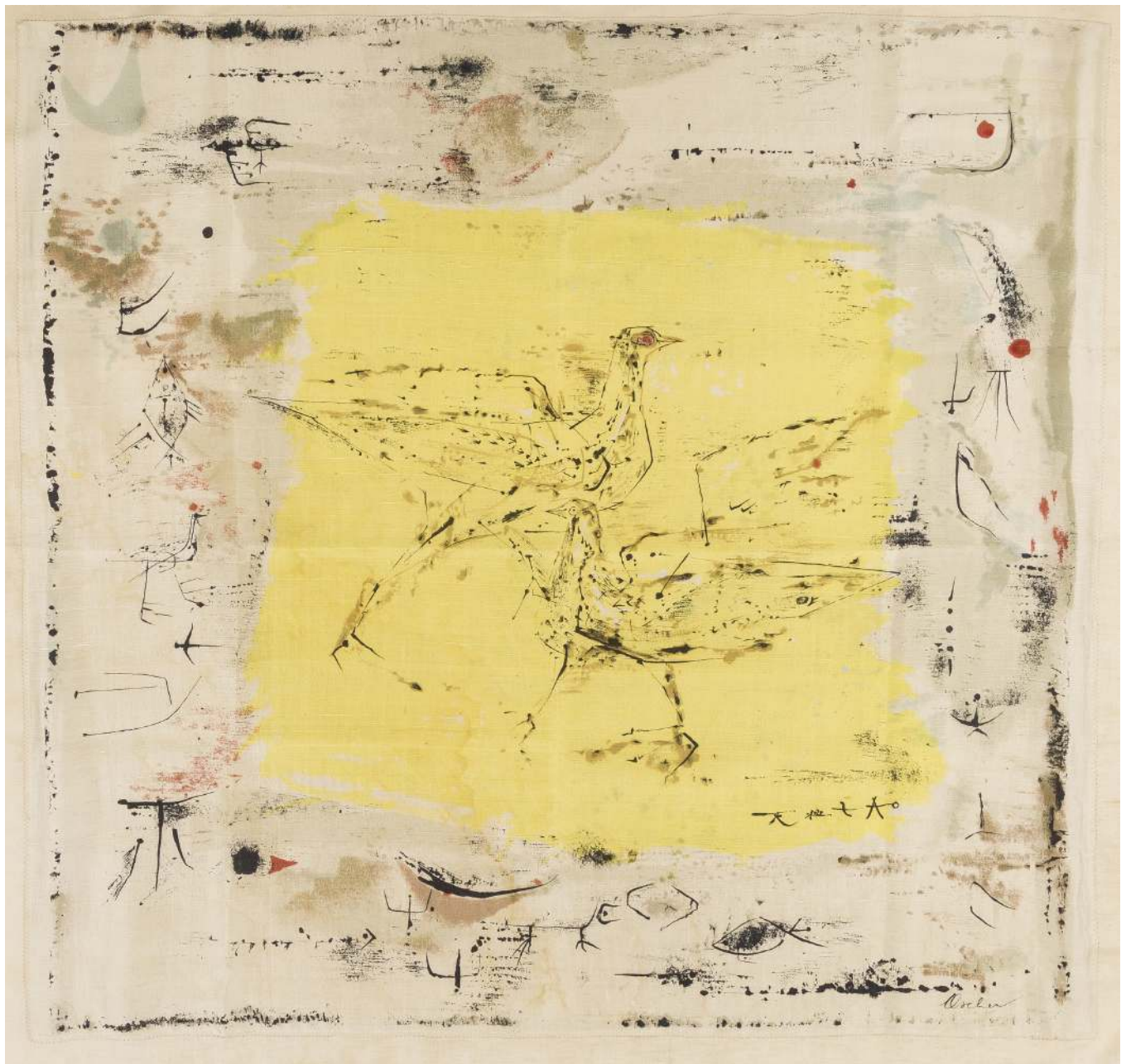
Zao Wou-ki (1921-2013)

SPRING (FROM FOUR SEASONS) (AGERUP 398)

Lithograph printed in colours, 2000, signed and numbered from the edition of 150 in pencil, on Arches wove paper, published by Art Estampe, Paris, published by Edition Heedeé Moestrup, Copenhagen, with full margins, 930 x 780mm (36 $\frac{5}{8}$ x 30 $\frac{3}{4}$ in) (unframed)

£1,500 - 2,000

ARR



288

Zao Wou-ki (1921-2013)

DEUX COLOMBES

Silk textile printed in colours, 1955, numbered from the edition of 300, published by Ascher, New York, the full sheet, 750 x 850mm (29½ x 33in) (unframed)

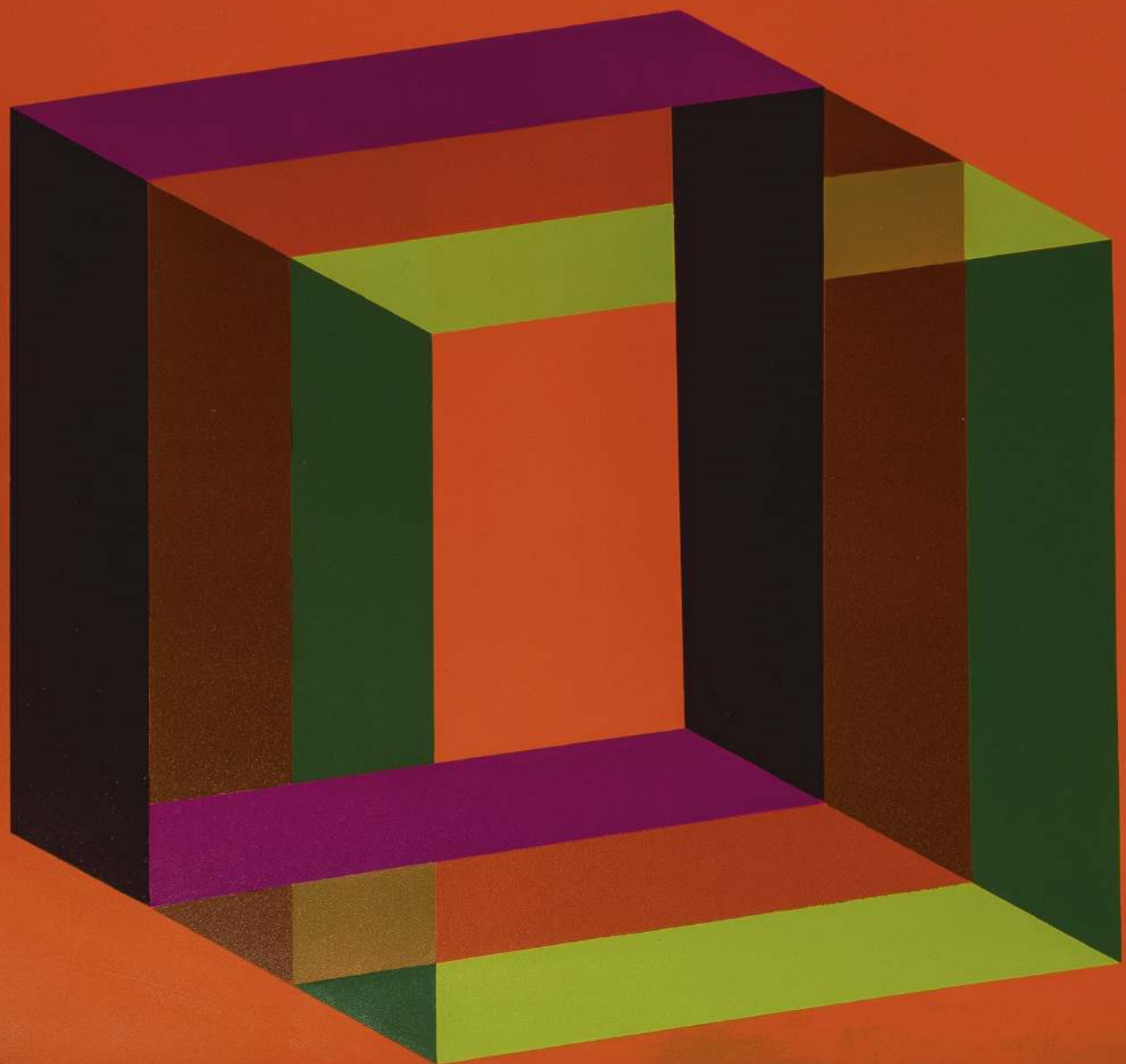
£1,000 - 1,500

Harland Miller

ARMAGEDDON

IS IT TOO MUCH TO ASK?

URBAN





289

289

Shepard Fairey (b.1970)

PARADISE

Offset lithograph printed in colours, 2017, signed and dated in pencil, on wove paper, with full margins, sheet 915 x 610mm (36 x 24in) (unframed)

£250 - 350

290

Adam Neate (b.1977)

GROUP OF FOUR

Marker pen and household emulsion, 2005, signed with the artist's monogram in black marker, on M.D.F., 1320 x 560mm (52 x 22in) (framed)

£2,000 - 3,000



290



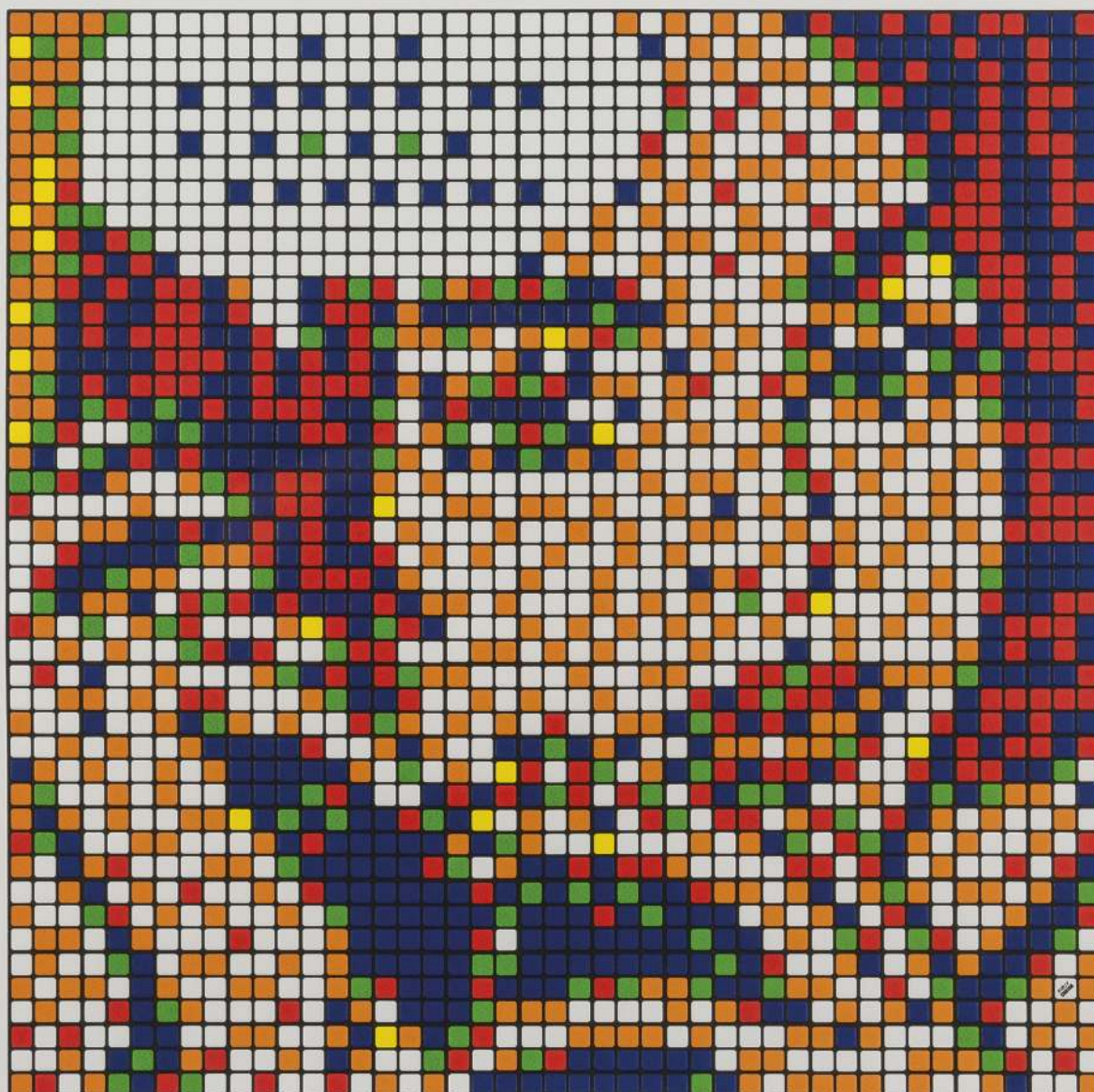
291

Faile (b. 1975 & 1976)

Puzzle Box 03

The unique multiple comprising 88 six-sided cubes, 2011, each screenprinted in colours with painted acrylic elements, housed within the original wooden box with further custom screenprinted and painted additions in colours, overall 560 x 415 x 70mm (22 x 16 1/4 x 3in) (multiple)

£6,000 - 8,000



292

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) (framed)

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".

£10,000 - 15,000 ARR



293

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 (15½ x 23½in) (unframed)

£2,000 - 3,000 ARR



294

Jose Parla (b.1973)

NOISE

Mixed media on paper, 2009, signed, titled, dated in pencil, sheet 767 x 560mm (30½ x 22in) (unframed)

£5,000 - 7,000



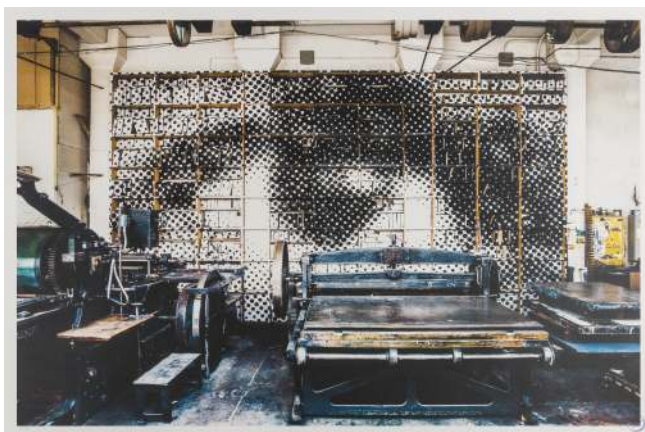
295

JR (b.1983)

KIBERIA (KENIA)

Lithograph printed in colours, 2010, signed, dated and numbered from the edition of 1000 in pencil, on wove paper, with full margins, sheet 726 x 1004mm (28½ x 39½in) (unframed)

£500 - 700 ARR



296

JR (b.1983)

IDEM PARIS PRINTING PRESS

Lithograph printed in colours, 2013, signed, dated and numbered from the edition of 99 in pencil, on wove paper, published by IDEM, Paris, with full margins, 705 x 1001mm (27¾ x 40in) (unframed)

£1,800 - 2,200 ARR



297

JR (b.1983) and David Lynch (b.1946)

I FIX MY HEAD II

Lithograph printed in colours, 2014 signed by the artists, dated by JR, numbered from the edition of 99 in pencil, on wove paper, printed by Idem, Paris, with their blindstamp, with full margins, sheet 1026 x 690mm (40¾ x 27½in) (unframed)

£1,500 - 2,000 ARR

Harland Miller

ARMAGEDDON

IS IT TOO MUCH TO ASK?



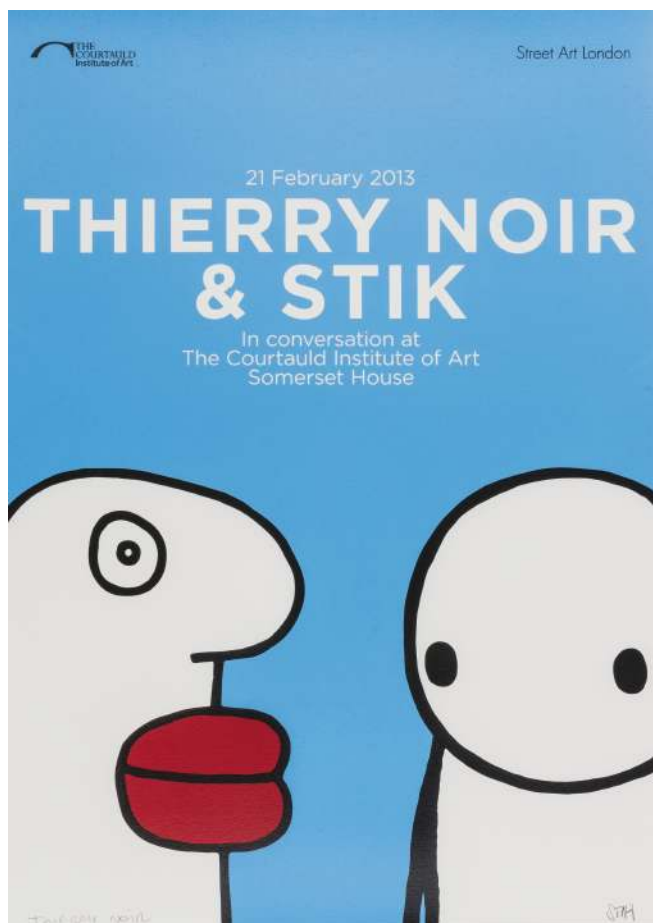
298

Harland Miller (b.1964)

ARMAGEDDON

Etching with blockprinting printed in colours, 2017, signed in pencil, numbered from the edition of 50 in pencil verso, printed by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet printed to the edges, 1800 x 1195mm (70 $\frac{7}{8}$ x 47 $\frac{1}{8}$ in) (framed)

£15,000 - 20,000 ARR



299

Stik & Thierry Noir (b.1958)

IN CONVERSATION

Screenprint in colours, 2013, signed by each artist in pencil, on wove paper, the full sheet printed to the edges, 590 x 420mm (23¼ x 16½in) (unframed)

£300 - 500



300

Stik

LIBERTY SET

The set of four offset lithographs printed in colours, 2013, each signed and dated in black ink, each on thick wove paper, each 214 x 88mm (8½ x 3½in) (unframed) (4)

£1,000 - 1,500

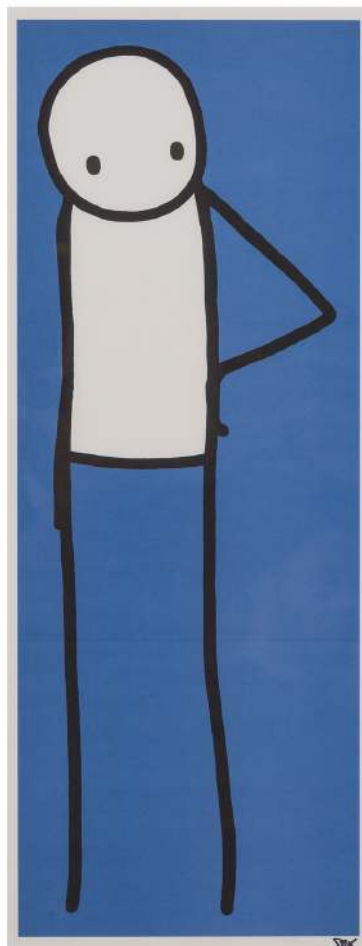
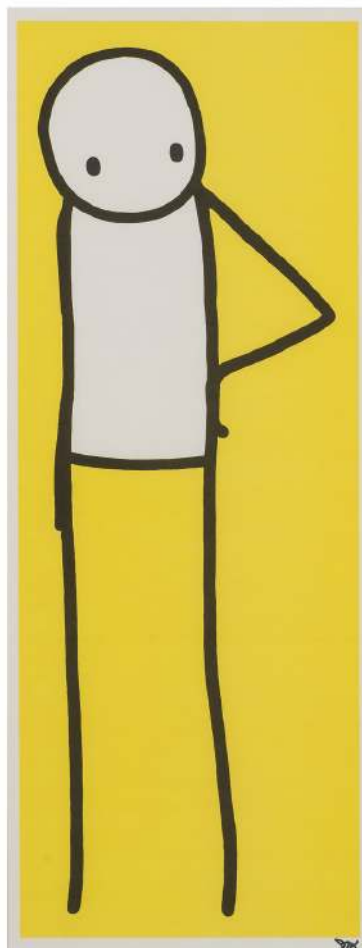
301

Stik

HIP (SET OF FOUR)

Four offset lithographs printed in colours,
c.2013, each signed and dated in black ink,
published by the Big Issue, Japan, 740 x
240mm (29 x 9½in) (framed) (4)

£2,500 - 3,500 ARR





302

Lucas Price (b.1980)

SUN GODZ

Oil on canvas, 2016, signed, dated, titled and inscribed in black ink verso, 800 x 600mm (31½ x 23½in) (framed)

£3,000 - 5,000



303

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed and numbered from the edition of 100 in pencil, on Saunders Waterford High White paper, as included in the Blame Game portfolio, the full sheet printed to the edges, 889 x 584mm (35 x 23in) (unframed)

£5,000 - 7,000



304

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed and numbered from the edition of 100 in pencil, on Saunders Waterford High White paper, as included in the Blame Game portfolio, the full sheet printed to the edges, 889 x 584mm (35 x 23in) (unframed)

£5,000 - 7,000



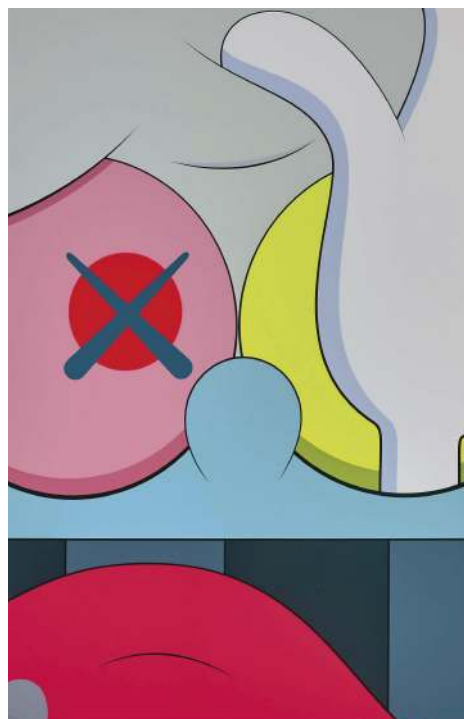
305

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed and numbered from the edition of 100 in pencil, on Saunders Waterford High White paper, as included in the Blame Game portfolio, the full sheet printed to the edges, 889 x 584mm (35 x 23in) (unframed)

£5,000 - 7,000



306

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed and numbered from the edition of 100 in pencil, on Saunders Waterford High White paper, as included in the Blame Game portfolio, the full sheet printed to the edges, 889 x 584mm (35 x 23in) (unframed)

£5,000 - 7,000



307

Banksy (b.1974)

SOUP CAN (ORIGINAL)

Screenprint in colours, 2005, numbered from the edition of 250 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 $\frac{1}{8}$ x 13 $\frac{3}{4}$ in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£5,000 - 7,000 ARR

308

Banksy (b.1974) (after)

TESCO TOMATO SOUP CANS

Offset lithograph printed in colours, 2006, on thin wove, printed by Pictures on Walls, London, the full sheet 590mm x 835mm (23½ x 33in) (unframed)

£700 - 900



309

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) (I); accompanied by the original 'Save or Delete' sticker sheet and campaign stencil (unframed) (3)

£600 - 800



310

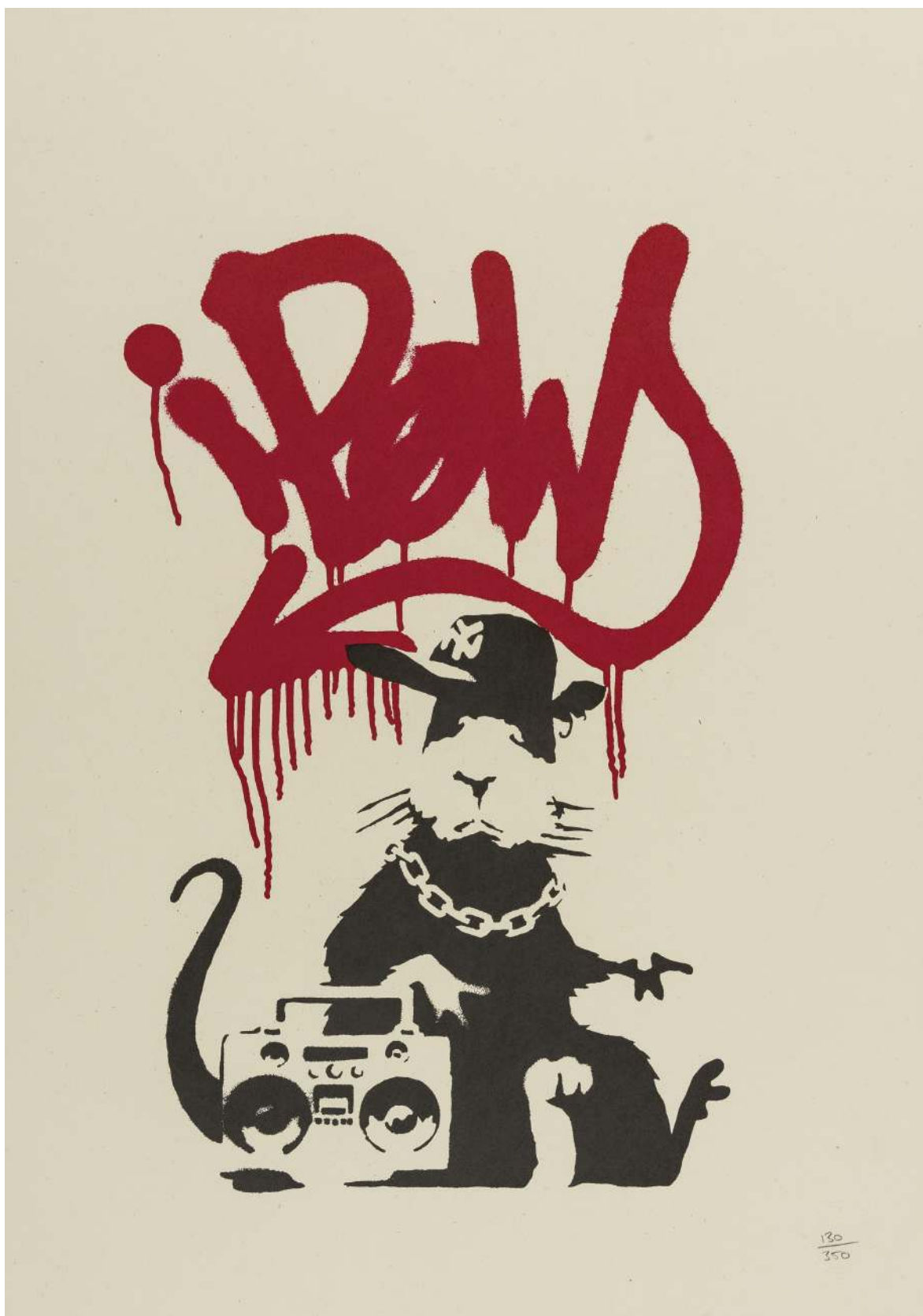
Banksy (b.1974)

SILVER FLAG

Screenprint in black, 2006, numbered from the edition of 1000, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 500 x 700mm (19 $\frac{5}{8}$ x 27 $\frac{1}{2}$ in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£3,000 - 5,000 ARR



311

Banksy (b.1974)

GANGSTA RAT

Screenprint in colours, 2004, numbered from the edition of 350 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£9,000 - 12,000 ARR

312

Banksy (b.1973)

MONKEY QUEEN

Screenprint in colours, 2004, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 499 x 345mm (19½ x 13½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£6,000 - 8,000



313

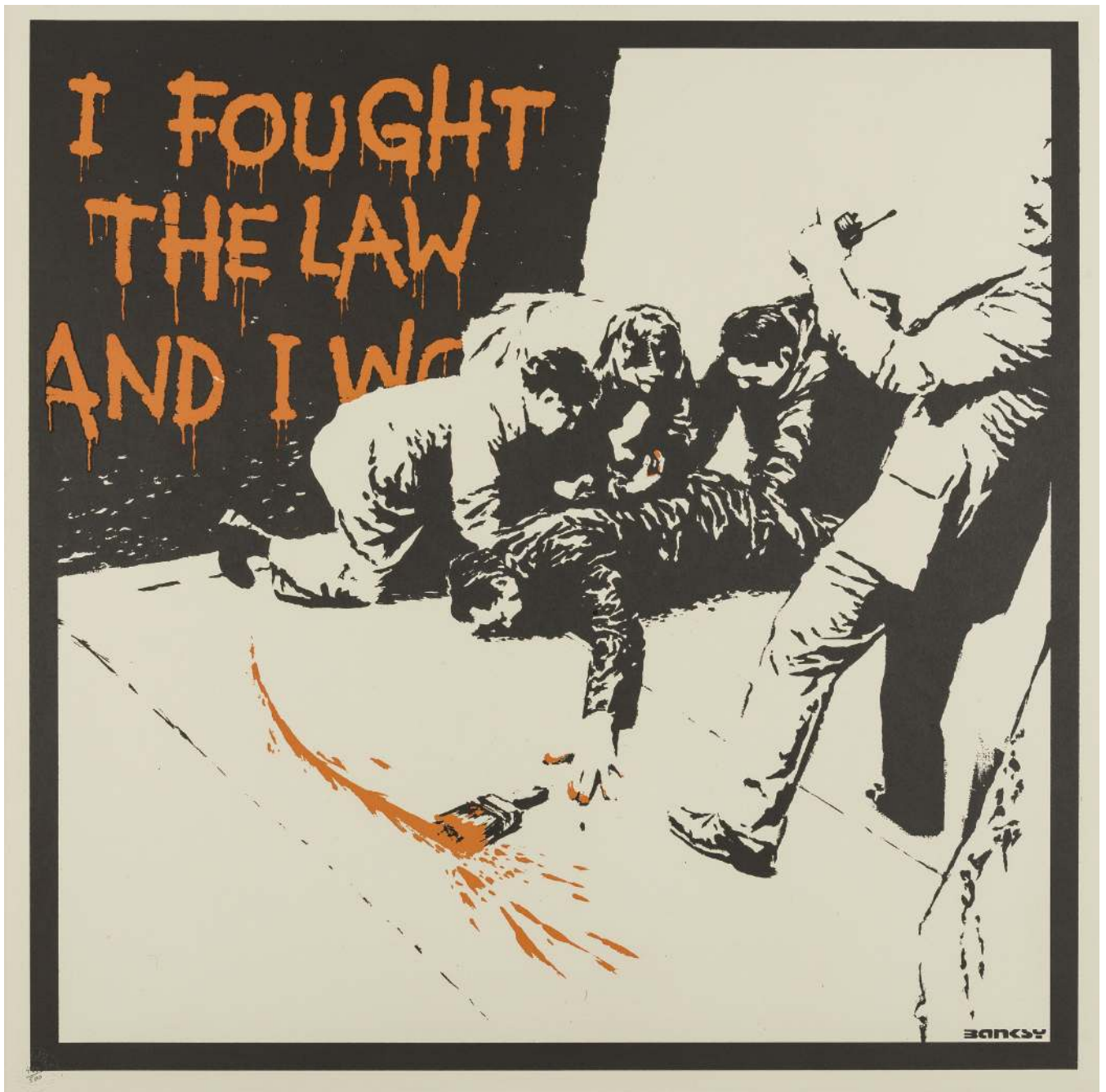
Banksy (b.1974)

QUEEN VIC

Screenprint in colours, 2003, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 700 x 500mm (27½ x 19½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£6,000 - 8,000



314

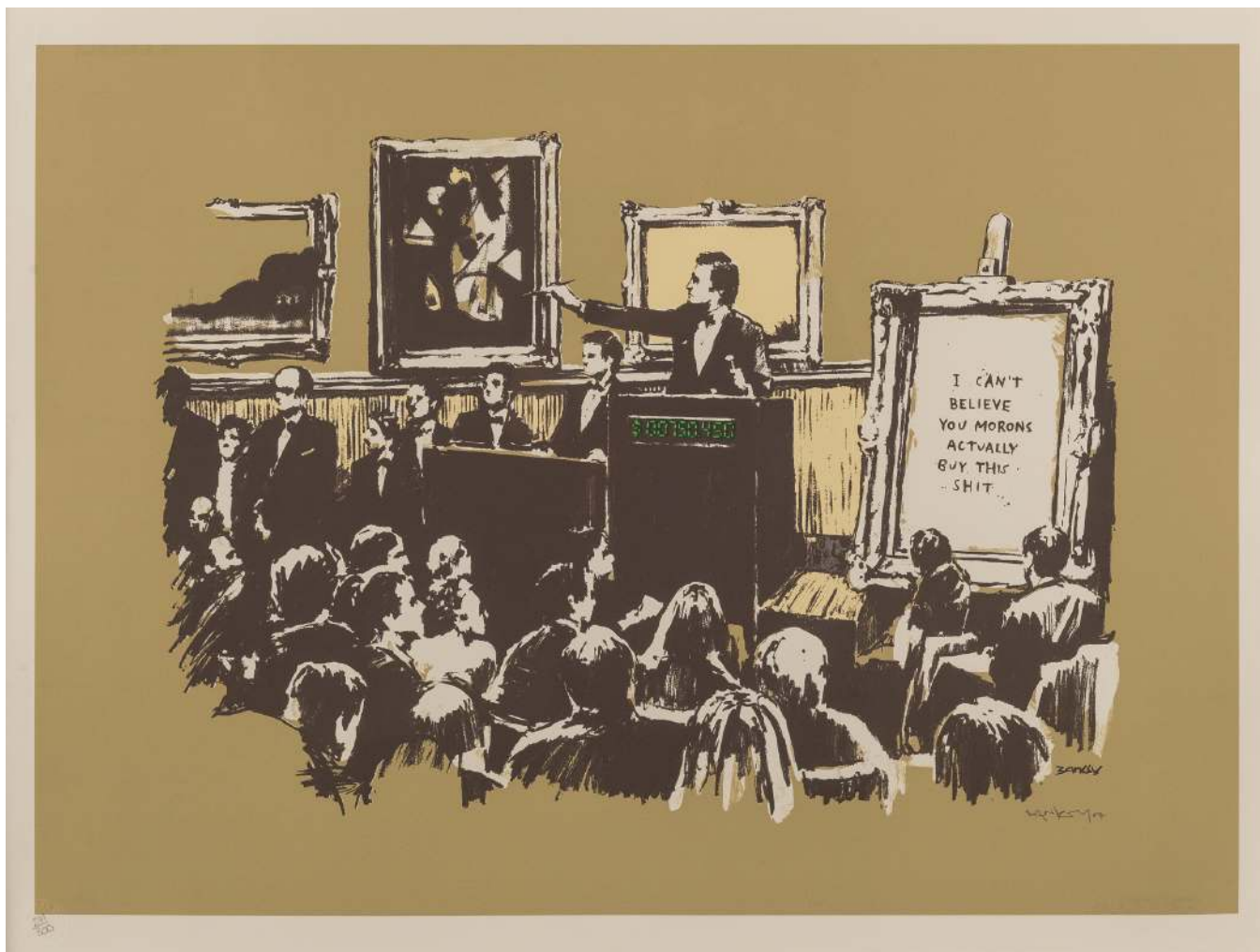
Banksy (b.1974)

I FOUGHT THE LAW

Screenprint in colours, 2005, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 700 x 700mm (27½ x 27½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£5,000 - 7,000 ARR



315

Banksy (b.1974)

MORONS (SEPIA)

Screenprint in colours, 2007, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 560 x 755mm (22 x 28¾in) (framed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£17,000 - 20,000 ARR



316

Banksy (b.1974)

SALE ENDS 'LA EDITION'

Screenprint in colours, 2007, numbered from the edition of 500 in pencil, on Arches wove paper, published by Modern Multiples Fine Art Editions, Los Angeles, with full margins, sheet 575 x 765mm (22¾ x 30in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

Please note this print is from the Barely legal (LA Edition), which was an intended edition of 500 but only circa 100 were printed.

£8,000 - 12,000 ARR

317

Banksy (b.1974) (after)

EPHEMERA COLLECTION

Comprising:

- 1) One 'Di-Faced Tenner' Note
- 2) An 'Existencilism' Book
- 3) A 'Banging Your Head Against A Brick Wall' Book
- 4) A 'Cut it Out' Book
- 5) An 'Authorised Graffiti Area' Sticker
- 6) Six 'No Walking' Stickers
- 7) Two folded 'Forgive us our trespassing' / 'Exit through the gift shop' double sided posters
- 8) An unfolded 'Save or Delete' Greenpeace poster set, including poster, sticker sheet & stencil

£2,000 - 3,000



318

Banksy (b.1974)

Box SET

Multiple, 2017, from the open edition, housed in a locally made frame, 252 x 252mm (10 x 10in) (framed)

This work is accompanied by the original invoice from the Walled Off Hotel.

£1,000 - 1,500 ARR



319

Banksy (b.1974)

CHOOSE YOUR WEAPON (COOL GREY)

Screenprint in colours, 2010, signed and numbered from the edition of 100 in crayon, on wove paper, printed and published by Pictures on Walls, London, with full margins, 700 x 700mm (27½ x 27½in) (unframed)

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

£28,000 - 32,000 ARR

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WELCOMING CONSIGNMENTS: **Editions and Works on Paper**

Auction Date: Tuesday 26th June 2018

The Westbury Hotel, Mayfair, London, W1S 2YF

editions@forumauctions.co.uk | +44 (0) 20 7871 2640

forumauctions.co.uk



Banksy (b.1973)

Stop and Search

Screenprint in colours, 2011, on wove paper, signed and numbered from the edition of 500, printed and published by Pictures on Walls, London, with their blindstamp at lower left, the full sheet, 750 x 550mm (29 1/2 x 21 5/8in)
Est. £25,000-35,000

This work is accompanied by a certificate of authenticity issued by Pest Control Office.

Fine Books, Manuscripts and Works on Paper

Auction Date: Thursday 22nd March 2018

The Westbury Hotel, Mayfair, London, W1S 2YF

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forumauctions.co.uk



Callwell (Robert, Commissioner of Irish Lights, author of *"A Short History of the Lighthouses of Ireland"*, fl. 1860-71) [Lighthouses and Islands of Ireland], c. 125 accomplished drawings of the Irish coast and lighthouses, 1860-67.

A very fine collection of drawings of Irish lighthouses and the coast of Ireland by the influential commissioner, Robert Callwell, whose expertise was cited in numerous journals and works of the time.

Est. £6,000-8,000

WELCOMING CONSIGNMENTS:

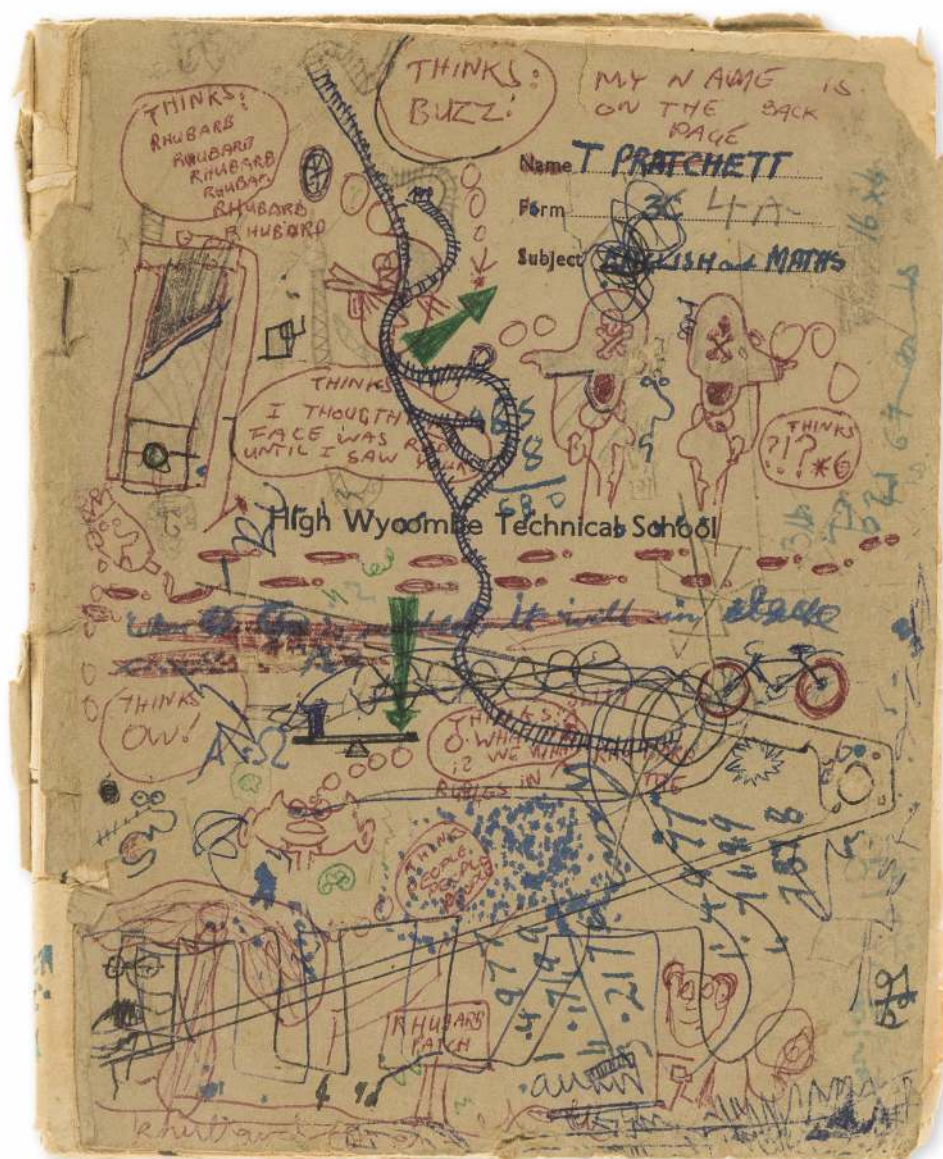
Fine Books, Manuscripts and Works on Paper

Auction Date: Thursday 31st May 2018

The Westbury Hotel, Mayfair, London, W1S 2YF

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Pratchett (Terry)

Archive of material including 4 school exercise books containing extensive sketches and story fragments by the teenage Pratchett, c.1959-65.

Est. £6,000-8,000



Auction Financing for bidders

An exclusive arrangement with Unbolted

Purchase Lots at auction with financing by Unbolted

- Available for pre-sale commission bids
- Borrow up to 85% of hammer price
- Loan is pre-approved before auction
- No credit checks. No affordability tests
- No recourse to you or your business
- First 3 months interest free
- Free storage and insurance until loan amount is repaid

How to register with Unbolted

Visit: www.unbolted.com/uk/forumauctions

Email: forum-loan@unbolted.com

Phone: +44 (0)20 3567 1300

The Key Loan Conditions

The amount of credit available on any one Lot is 85% of the hammer price subject to a maximum of 85% of the pre-sale high estimate. The maximum loan term is 6 months unless otherwise agreed.

In order to draw down the loan you must first settle the unfinanced 15% of hammer price and any additional purchase charges as invoiced by Forum Auctions.

There is no limit on the number of individual Lots that you are able to receive credit on, provided that you have not defaulted on a previous Unbolted loan.

Purchased Lots will be held as security during the term of the loan, initially by Forum Auctions, under instruction by Unbolted.

Once you repay the loan the Lot will be released to you. You may repay the loan at any time without any penalty or interest charges within 3 months, after which you will be charged interest by Unbolted at an annual rate of 18%.

If you do not repay the loan within 6 months you may lose your right to do so and Unbolted may sell the Lot to repay the loan, interest thereon and any other applicable costs.

Representative Example: Hammer price of £10,000; total invoice including buyer's premium and VAT is £13,000. Credit received by the borrower £8,500. Loan term of 6 months. No interest payable if repaid within 3 months. Annual interest rate after 3 months is 18%. Total interest charged for 6 months is £202.50. Amount payable after 6 months is £8,702.50. **Representative APR: 9.2%**

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 other 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

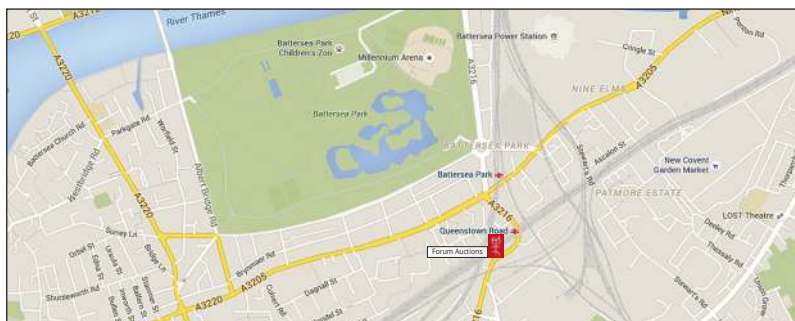
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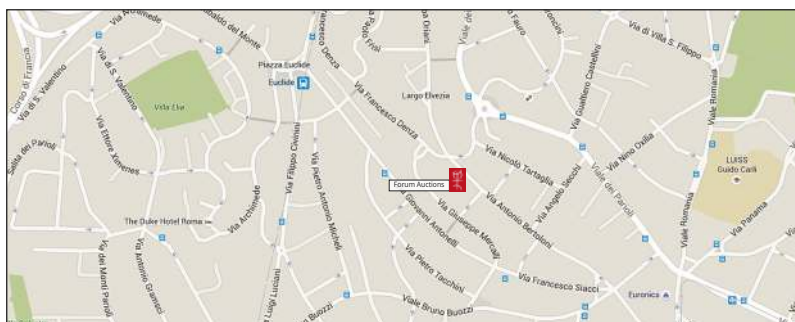


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