



## EDITIONS AND WORKS ON PAPER

Monday 25th June 2018

The Westbury Hotel, Mayfair, London





ALQUETRI RUM  
MIES  
NAVY RUM  
LEMON  
HART  
RUM

Have a Coke

DELICIOUS

VC10  
Transatlantic soft drink service

GUINNESS  
TIME

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BP  
world-wide

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LONDON'S LEADING JEWELLERS

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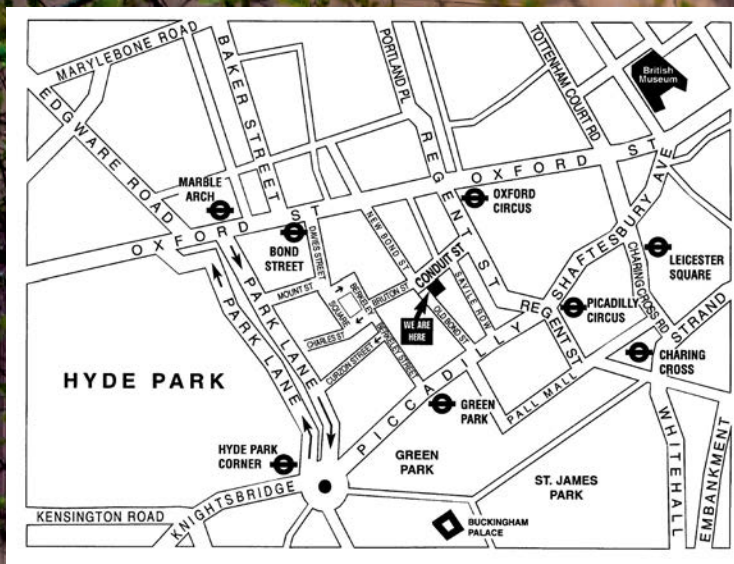
LONGINES  
SWISS MADE

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







AUCTION NO. 31

## EDITIONS AND WORKS ON PAPER

**Monday 25th June 2018, 2.00pm**

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

### VIEWING: BY APPOINTMENT

**18TH – 20TH JUNE**

220 Queenstown Road,  
London SW8 4LP

### VIEWING: 22ND – 25TH JUNE

The Westbury Hotel,  
London W1S 2YF

Friday 22nd June  
9.30am – 6.00pm

Saturday 23rd June  
12.00 noon – 6.00pm

Sunday 24th June  
12.00 noon – 6.00pm

Monday 25th June  
From 9.30am

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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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20% of hammer price from £100,001 to £1,000,000  
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**Catalogue price: £15 (£17 including postage)**

#### Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Monday 25th June. From Tuesday 26th June, 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 collected by Tuesday 17th July.



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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](http://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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5. **Items with zero rated VAT.** Please note that VAT is not added to the buyers' premium on certain goods, such as qualifying books.
6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.**
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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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Sort Code: 40-04-09  
IBAN: GB07MIDL40040912213079  
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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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MODERN BRITISH







1

**Craigie Aitchison CBE RA (1926-2009)**

DONKEY CANDLESTICK

Screenprint in colours, 2002, signed, dated and numbered from the edition of 75 in pencil verso, on wove paper, published by Advanced Graphics, London, the full sheet printed to the edges, 305 x 255mm (12 x 10in) (framed)

£1,000 - 1,500

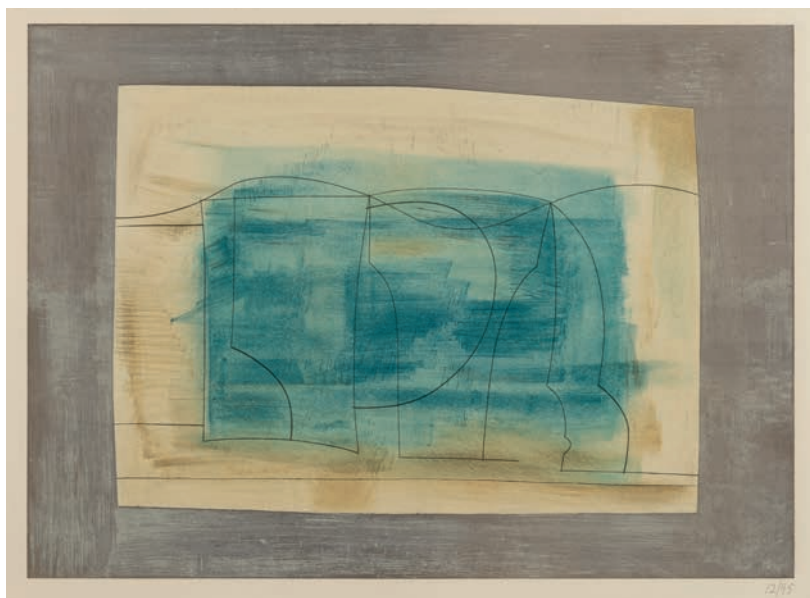
2

**Sir Anthony Caro (1924-2013)**

LEAF POOL

Wall mounted card sculpture, 2000, signed and numbered from the edition of 500 in pencil, published by Bernard Jacobson Gallery, London, overall 300 x 600 x 90mm (11¾ x 23¾ x 3½in) (unframed)

£1,000 - 1,500



3

**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



4

#### Elisabeth Frink (1930-1993)

ROLLING OVER HORSE

Pencil and watercolour on paper, 1978, signed and dated in pencil, sheet 800 x 550mm (31½ x 21½in) (framed)

£10,000 - 15,000 ARR

Provenance: Private Collection, United Kingdom, 1995-Present.  
Chiswick Auctions, London, 11th April 1995.

For British artist Elisabeth Frink, the figure of the horse symbolised the very beauty and unpredictability of nature. Specifically, it was man's relationship with these beasts that fascinated her and caused her continuous return to the subject across her sculptures, paintings and prints. In the artist's words, 'they have [had] a very close relationship, for millions of years, man and horse, that's what interests me. You know, the horse ... has done so much for man—works for him, carries him to battle—and yet has retained its independence in a, in a strange way, that it can, in a flash, transform everything by chucking him off. And I like that idea'.

The present artwork speaks to the importance of this idea to the artist. Here Frink has isolated her rolling horse from any background, allowing her the freedom to fully focus on rendering the light, shadow and details of its figure. In fact, by mapping the muscular frame of the horse's body in this way, Frink draws our attention to the unrestrained strength of this powerful creature. Furthermore, what is perhaps most captivating here is that in her unique manipulation of watercolour, Frink has developed a signature style that sits somewhere between painting and sculpture. The result is a picture that is both striking for viewers in its aesthetic simplicity, and sublime in the primitive power it displays.





5

**Sybil Andrews (1892-1993)**

CONCERT HALL (COPPEL SA 1)

Linocut printed in colours, 1929, an even, richly inked impression, the colours particularly bright and fresh, signed and numbered from the edition of 50 in pencil, on tissue thin japan paper, with full margins, sheet 236 x 280mm (9 x 11in) (framed)

**£25,000 - 30,000** ARR





**6**  
**Sybil Andrews (1898-1993)**

TILLERS OF THE SOIL (COPPEL SA 31)

Linocut printed in colours, 1934, an even, richly inked impression, the colours particularly bright and fresh, signed and numbered from the edition of 60 in pencil, on tissue thin japan paper, with full margins, sheet 266 x 344mm (10 x 13½in) (framed)

£12,000 - 15,000 ARR

**7**  
**Edith Mary Lawrence (1890-1973)**

PLANT IN A POT

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

£2,000 - 3,000 ARR







8

**Edith Mary Lawrence (1890-1973)**

FRANCE

The scarce linocut printed in colours, 1931, an excellent, richly inked impression, signed and inscribed from the edition of 50 in pencil, on buff oriental laid tissue paper, with full margins, sheet 239 x 333mm (9½ x 13¼in) (framed)

£5,000 - 7,000 ARR



9

**William Greengrass (1896-1970)**

CONVOLVULUS

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

£3,000 - 5,000 ARR

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





**10**  
**Derrick Greaves (b.1927)**

PROVENCE APR/MAY

Pencil on paper, 1967, signed, dated and titled in pencil, 695 x 1015mm (27½ x 40in) (framed)

£800 - 1,000

ARR



**11**  
**Derrick Greaves (b.1927)**

TREE - ROME

Mixed media on paper, 1964, signed and dated in pencil, 405 x 520mm (16 x 20½in) (framed)

£2,000 - 3,000

ARR





12

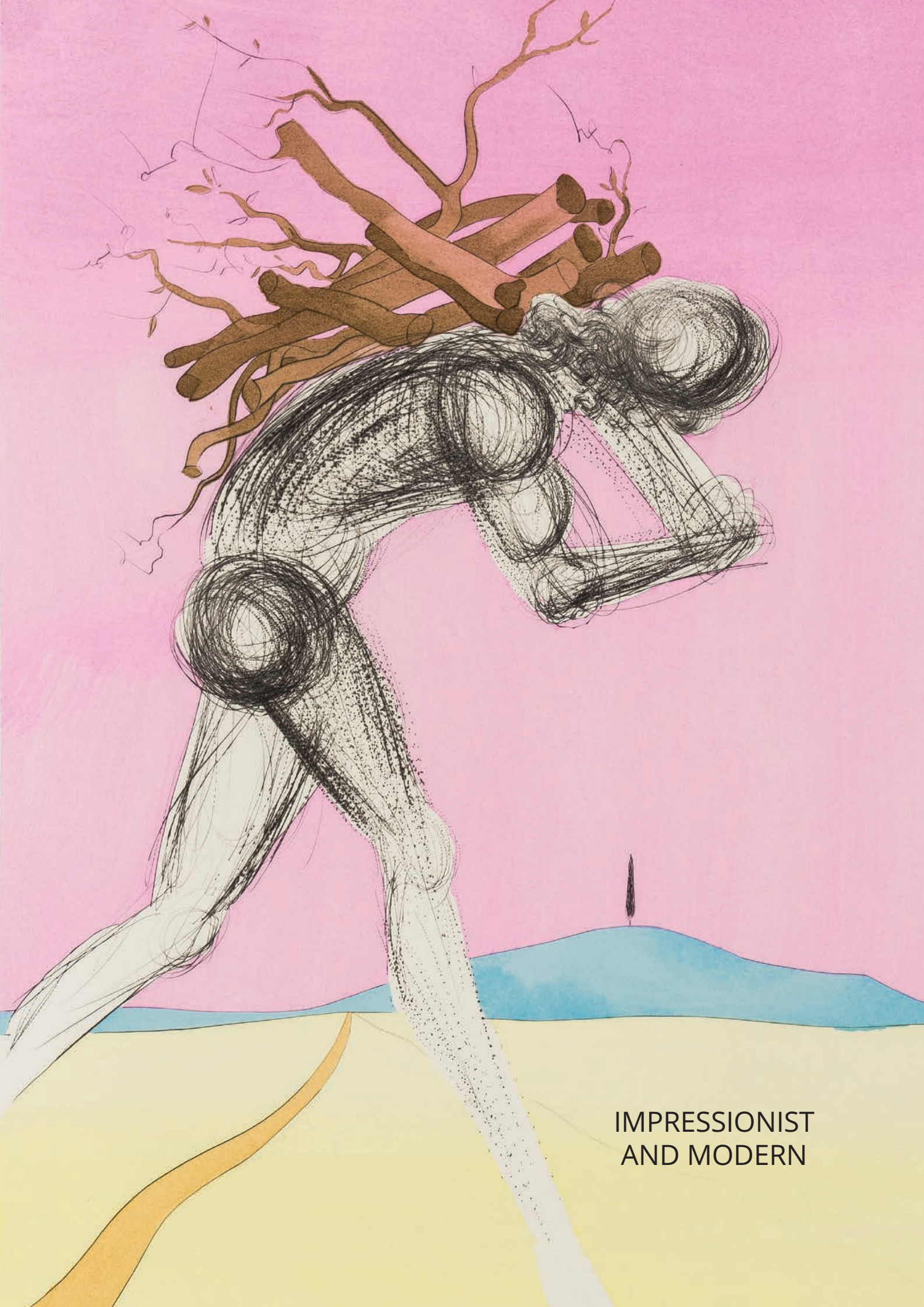
**Derrick Greaves (b.1927)**

THE PARTHENON

Acrylic on canvas, 1981, signed, titled and dated in paint verso, 1385 x 965mm (54. x 38in) (framed)

£3,000 - 5,000 ARR





IMPRESSIONIST  
AND MODERN



13

**Jean (Hans) Arp (1886-1966)**

UNTITLED

Woodcut printed in grey, 1962-65, signed and numbered from the edition of 60 in pencil, on wove paper with the Arp watermark, as included in the portfolio *Le Soleil Recercle*, published by Louis Broder, Paris, with full margins, sheet 550 x 437mm (21½ x 17½in.) (unframed)

£1,800 - 2,200 ARR



14

**Georges Braque (1882-1963)**

LE RAPACE (VALLIER 187)

Lithograph printed in colours, 1963, signed and numbered from the edition of 75 in pencil, on Arches paper, published by Edwin Engelberts, Geneva, printed by Mourlot, Paris, with full margins, sheet 376 x 278mm (14½ x 11in) (framed)

£2,500 - 3,500 ARR





**15**  
**Mary Cassatt (1844-1926)**

NURSING (BRESKIN 135iii)

Drypoint printed in sepia with a delicately wiped plate tone, circa 1890, a richly-inked impression of this rare subject, on cream laid paper, with margins, plate 236 x 175mm (9¼ x 6⅞in) (unframed)

**£4,000 - 6,000**

Provenance: Previously, the collection of Alfred Beurdeley, with his ink stamp (Lugt. 421)





- 16**  
**Marc Chagall (1887-1985)**  
 DERRIÈRE LE MIROIR No.182 (CRAMER 81)  
 The complete publication, 1969, comprising of two colours lithographs, each signed in pencil, with text and reproductions, on wove paper, printed by Mourlot, published by Maeght Editeur, Paris, a rare publisher's complimentary copy together with the publisher's card 'Hommage de L'Editeur' signed by Maeght, loose as issued, overall 380 x 280 mm (15 x 11 1/4 in) (unframed)

£1,500 - 2,000 ARR



- 17**  
**Marc Chagall (1887-1985)**  
 CHAGALL LITHOGRAPHE I-IV  
 The set of four volumes, 1960-1974, comprising 28 lithographs, most printed in colours, with text in German, vol III with text in English, the lithographs printed by Mourlot Frères, Paris, bound in boards, with the original lithographed paper wrappers, overall 325 x 250mm (12 3/4 x 9 3/4 in)(vol)(4)

£2,000 - 3,000





18

**Marc Chagall (1887-1985)**

LE COQ JAUNE (KORNFELD 116B)

Etching with aquatint printed in colours, 1960, signed and numbered from the edition of 75 in pencil, on Arches wove paper, printed by Paul Haasen, with full margins, sheet 535 x 390mm (21 $\frac{1}{8}$  x 15 $\frac{3}{8}$ in) (unframed)

£5,000 - 7,000 ARR



19

**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)

£5,000 - 7,000



20

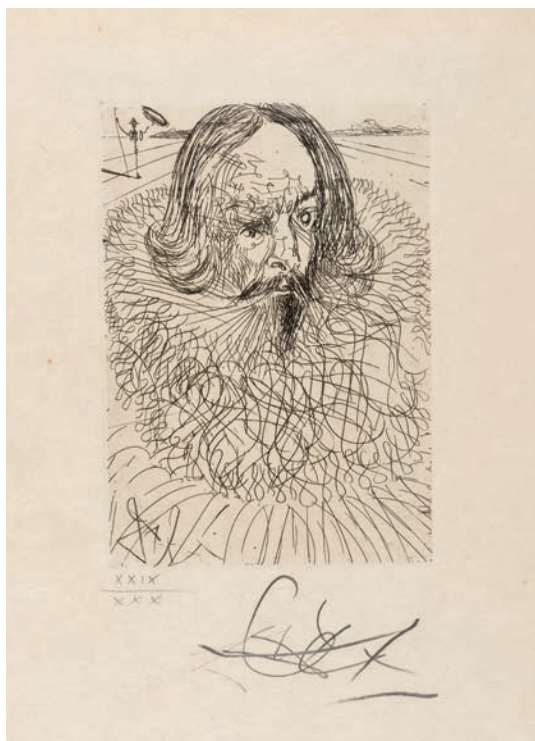
**Marc Chagall (1887-1985) (after)**

LES COQUILLICOTS (CHARLES SORLIER 2)

Lithograph printed in colours, 1949, signed and numbered from the edition of 400 in pencil, on Arches wove paper, with margins, sheet 553 x 405mm (21¾ x 16in) (unframed)

£10,000 - 15,000





**21**

**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 Japon 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



**22**

**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 Japon 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

**23**

**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 Japon 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





24



25



26

24

**Salvador Dalí (1904-1989)**

Portrait of 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 $\frac{3}{4}$  x 9 $\frac{7}{8}$ in) (PL) (unframed)

£300 - 500 ARR

25

**Salvador Dalí (1904-1989)**

Old Age (from EDADES DE LA VIDA) (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 $\frac{7}{8}$  x 22in) (unframed)

£400 - 600 ARR

26

**Salvador Dalí (1904-1989)**

Vénus et l'Amour (M&L483B; FIELD 71-8D)

Drypoint printed in colours, 1971, signed and numbered from the edition of 120 in pencil, on Japon Nacre paper, printed by Ateliers Rigal, published by Vision Nouvelle, with margins, sheet 755 x 560mm (29 $\frac{3}{4}$  x 22in) (unframed)

£1,000 - 1,500 ARR





27

**Salvador Dali (1904-1989)**

PLAZA MAYOR (M&L 582A; FIELD 73-11)

Etching, 1973, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition 150, on BFK Rives wove paper, printed by Ateliers Riga, published by Vision Nouvelle, with full margins, sheet 562 x 750mm (22 x 29½in) (unframed)

£600 - 800 ARR



28

**Salvador Dali (1904-1989)**

MAINTENANT C'EST LE SOIR... (M&L 595; FIELD 73-8.J)

Engraving, 1973, signed in pencil, numbered from the edition of 150, on natural vellum, as included in the portfolio Roi, je t'attends a Babylone, published by Albert Skira, Geneva, with full margins, 520 x 360mm (20½ x 14½in) (unframed)

£800 - 1,200 ARR

The authenticity of this work has been confirmed by Bruce Hochman of the Salvador Gallery Inc.



29

**Salvador Dali (1904-1989)**

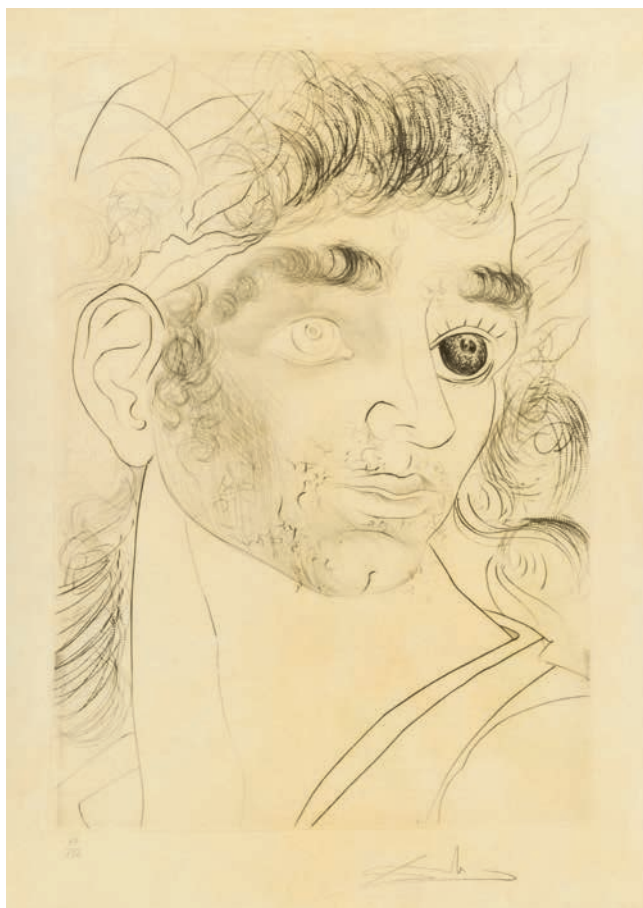
COMMENT SONT SES YEUX... (M&L 597; FIELD 73-8.L)

Engraving, 1973, signed in pencil, numbered from the edition of 150, on natural vellum, as included in the portfolio *Roi, je t'attends a Babylone*, published by Albert Skira, Geneva, with full margins, 520 x 360mm (20½ x 14¼in) (unframed)

£800 - 1,200

ARR

The authenticity of this work has been confirmed by Bruce Hochman of the Salvador Gallery Inc.



30

**Salvador Dali (1904-1989)**

IL Y A DES SOLDATES... (M&L 594; FIELD 73-8.I)

Engraving, 1973, signed in pencil, numbered from the edition of 150, on natural vellum, as included in the portfolio *Roi, je t'attends a Babylone*, published by Albert Skira, Geneva, with full margins, 520 x 360mm (20½ x 14¼in) (unframed)

£800 - 1,200

ARR

The authenticity of this work has been confirmed by Bruce Hochman of the Salvador Gallery Inc.





**31**  
**Salvador Dalí (1904-1989)**

THE TWELVE TRIBES OF ISRAEL (M&L 618-630; FIELD 72-6)

The complete portfolio, comprising thirteen dry points with etching and pochoir in colours, 1973, each signed and numbered from the edition of 195 in pencil, on wove paper, with title-page, text and justification, each with full margins, the sheets loose in the original blue washed silk portfolio case, printed by Atelier Rigal, Paris, published by Transworld Art, New York, overall size 685 x 565 x 55 mm (27 x 22¼ x 2¼in) (portfolio)

**£15,000 - 20,000** ARR





32

**Paul Gauguin (1848-1903) (after)**

CYLINDRE REPRESENTANT LA DEESSE HINA

Lost wax bronze with a dark brown patina, conceived in 1888 in wood and cast in 1959, incised with initials, numbered from the edition of 6, stamped with Valsuani foundry mark, height 360mm (multiple)

**£15,000 - 20,000**





**33**

**Maurice Denis (1870-1943)**

*SUR LA CANAPÉ D'ARGENT PALE (CAILLER 117)*

Lithograph printed in colours, 1898, signed in pencil, from the edition of 100, on Japan paper, as included in 'Amour', printed by Auguste Clot, Paris, published by Vollard, Paris, with full margins, sheet 407 x 291mm (16 x 11½in) (unframed)

**£2,500 - 3,500**



**34**

**Henri Matisse (1869-1954) (after)**

*LA TRISTESSE DU ROI, FROM VERVE VOL. IX, NOS. 35-36*

Lithograph printed in colours, 1958, a proof without the vertical centrefold, on Arches wove paper, published by Tériade Éditeur, Paris, with full margins, sheet 365 x 530mm (14¾ x 20¾in) (unframed)

**£2,000 - 3,000** ARR





**35**

**Henri Matisse (1869-1954)**

BUSTE, ROBE FLEURIE (DUTHUIT 137)

Etching, 1929, signed and numbered from the edition of 15 in black ink, on chine collé supported on Arches wove paper, the full sheet, 381 x 285mm (15 x 11¼in) (unframed)

**£7,000 - 9,000** ARR



36

**Joan Miro (1893-1983)**

LITHOGRAPHE I-V

The five volumes, 1972-1992, comprising circa 30 lithographs printed in colours, all on wove paper, with text in German, vol 2 with text in English, with title-page, text and justification, printed by Maeght, Paris, published by Ediciones Poligrafa, Barcelona, bound as issued in the original boards with lithographed wrappers, each 330 x 260mm (13 x 10¼in) (vol) (4)

£800 - 1,200

ARR



37

**Joan Miro (1893-1983)**

UNTITLED (PLATE 19 FROM ALBUM 21) (M.1141; CRAMER 241)

Lithograph printed in colours, 1978, signed and numbered from the edition of 75 in pencil, printed by Mourlot, published by Maeght, Paris, the full sheet, 500 x 640mm (19¾ x 25¼in) (framed)

£1,200 - 1,800

ARR

38

**Joan Miro (1893-1983)**

UNTITLED (DUPIN 332)

Lithograph printed in colours, 1964, signed and numbered from the edition of 125 in pencil, on Arches paper, printed by Mourlot, Paris, with margins, sheet 644 x 478mm (25 $\frac{3}{8}$  x 18 $\frac{3}{4}$ in) (unframed)

£1,800 - 2,200 ARR



39

**Joan Miro (1893-1983)**

UNTITLED FROM LA BAGUE D'AUORE (DUPIN 134)

Etching with aquatint printed in colours, 1957, signed and numbered from the edition of 50 in pencil, on Arches wove paper, printed by Crommelynck et Dutrou, Paris, with full margins, sheet 140 x 115mm (5 $\frac{1}{2}$  x 4 $\frac{1}{2}$ in) (unframed)

£2,500 - 3,000 ARR





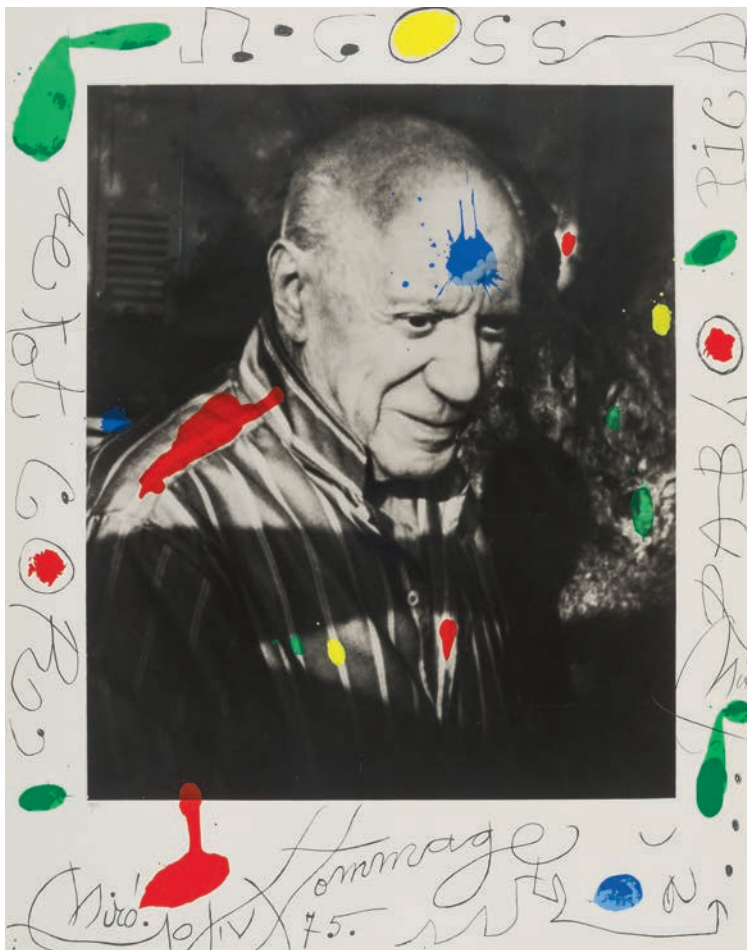
40

**Joan Miro (1893-1983)**

PLATE 11 FROM LE LEZARD AUX PLUMES D'OR (MOURLOT 815)

Lithograph printed in colours, 1971, signed and numbered from the edition of 50 in pencil, on wove paper, printed by Mourlot, published by Louis Broder, Paris, with full margins, sheet 327 x 479mm (12 $\frac{7}{8}$  x 18 $\frac{7}{8}$ in) (unframed)

£3,000 - 5,000 ARR



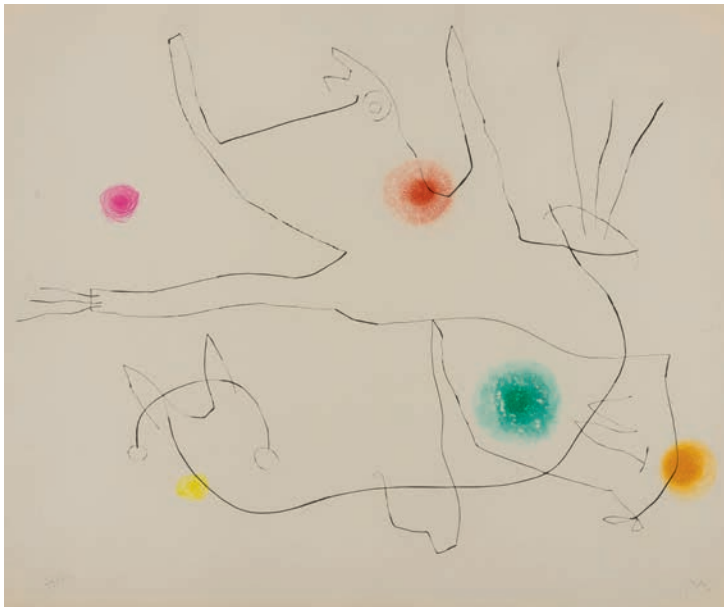
41

**Joan Miro (1893-1983)**

HOMMAGE A PICASSO

Lithograph printed in colours, 1975, signed and numbered from the edition of 50 in pencil, on wove paper, as included in Album International 2, published by Editions Alpica, Geneve, the full sheet printed to the edges, 610 x 510mm (24 x 20 $\frac{1}{2}$ in) (unframed)

£3,500 - 4,000 ARR



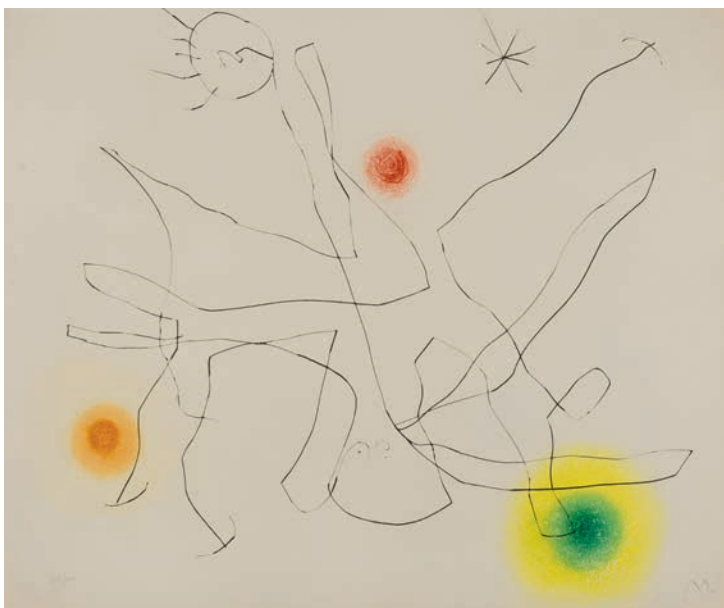
42

**Joan Miro (1893-1983)**

UNTITLED, FROM 'FLUX DE L'AIMANT' (DUPIN 381)

Drypoint with aquatint printed in colours, 1964, initialled and numbered from the edition of 75 in pencil, on BFK Rives paper, printed by Fequet-Baudier, published by Maeght, Paris, the full sheet printed near to the edges, sheet 610 x 505mm (24 x 19 7/8 in) (unframed)

£1,500 - 2,000 ARR



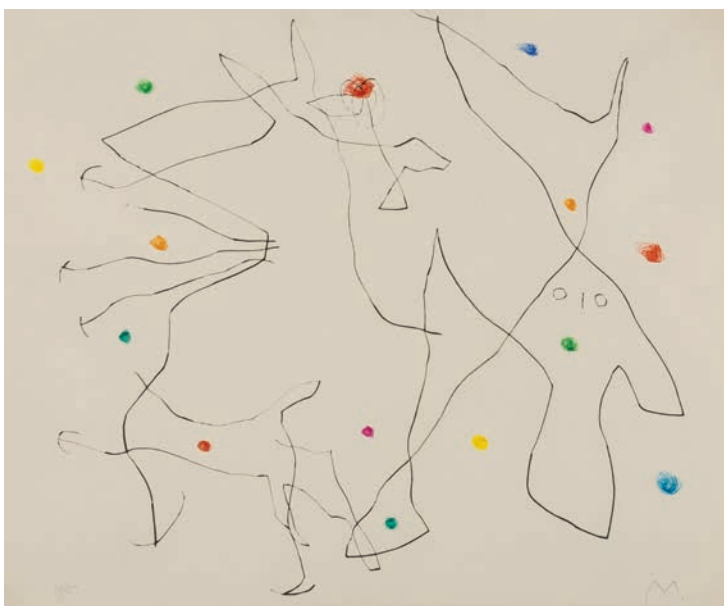
43

**Joan Miro (1893-1983)**

UNTITLED, FROM 'FLUX DE L'AIMANT' (DUPIN 383)

Drypoint with aquatint printed in colours, 1964, initialled and numbered from the edition of 75 in pencil, on BFK Rives paper, printed by Fequet-Baudier, published by Maeght, Paris, the full sheet printed near to the edges, sheet 610 x 505mm (24 x 19 7/8 in) (unframed)

£1,500 - 2,000 ARR



44

**Joan Miro (1893-1983)**

UNTITLED, FROM 'FLUX DE L'AIMANT' (DUPIN 385)

Drypoint with aquatint printed in colours, 1964, initialled and numbered from the edition of 75 in pencil, on BFK Rives paper, printed by Fequet-Baudier, published by Maeght, Paris, the full sheet printed near to the edges, sheet 610 x 505mm (24 x 19 7/8 in) (unframed)

£1,500 - 2,000 ARR





45

**Joan Miro (1893-1983)**

PERSONTAGE I ESTELS I (DUPIN 1088)

Etching with aquatint in colours with collage, 1979, signed and numbered from the edition of 50 in pencil, on Arches paper, published by Maeght, Barcelona, the full sheet printed to the edges, 905mm x 604mm (35 1/2 x 23 3/4 in) (unframed)

£3,000 - 5,000 ARR





**46**

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

LA VIADUC

The rare lithograph printed in blue, before 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on chine appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 398 x 567mm (15¾ x 22¼in) (unframed)

**£7,000 - 9,000**



**47**

**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 appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 398 x 567mm (15¾ x 22¼in) (unframed), sheet 398 x 567mm (15¾ x 22¼in) (unframed)

**£7,000 - 9,000**



48

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

LA PLAGE ET LA FALASE 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 appliqué supported on wove paper, published by Belfond et Cie, Paris, with their blindstamp, with full margins, sheet 567 x 398mm (22¼ x 15¾in) (unframed)

£7,000 - 9,000



49

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

BÂTEAUX DE PÊCHE

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

£7,000 - 9,000





50

**Pablo Picasso (1881-1973)**

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

The book, comprising four 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) and housed within the original red paper covered slipcase, overall 335 x 260mm (13½ x 10¼in) (vol)

£1,000 - 1,500



51

**Pablo Picasso (1881-1973)**

VISAGE D'HOMME (RAMIE 632)

Red ceramic tile, 1971, numbered from the edition of 500 and inscribed 'J. 170' in black ink verso, with the Madoura and the Poinçon Original de Picasso pottery stamps verso, overall 146 x 149 mm (5¾ x 5⅞in) (multiple)

£600 - 800





52

**Pablo Picasso (1881-1973)**

VISAGE BOWL (RAMIE 290)

Ceramic bowl, glazed and painted in colours, 1955, inscribed on the underside 'Edition Picasso Madoura', the edition was 500, diameter 130mm (5¼in) (multiple)

£1,500 - 2,000



53

**Pablo Picasso (1881-1973)**

AU THÉÂTRE: DÉCLARATION D'AMOUR (BAER 1390Ba; BLOCH 1479; CRAMER BOOKS 146)

Aquatint, 1966, a rare proof on watermarked Richard de Bas paper aside from the signed editions of 12 on Arches and 12 on Romani Filigrane, there was also an edition of 263 on Romani Filigrane included in 'El Entierro del Conde de Orgaz,' printed by Atelier Gustavo Gili SA, Barcelona, the full sheet, 333 x 464mm (13 x 18¼in) (framed)

£1,500 - 2,500

54

**Pablo Picasso (1881-1973)**

L'ÉTREINTE II (BLOCH 1151)

Linocut rincée, 1963, signed and numbered from the edition of 50 in pencil, on Arches paper, published by Galerie Louise Leiris, Paris, with full margins, sheet 622 x 752mm (24½ x 29½in) (unframed)

£5,000 - 7,000 ARR

Linocuts formed an important aspect of Picasso's late printmaking oeuvre, produced with the master printer Hidalgo Arnera, they form some of the most colourful and expressive of the artist's graphic works. The Rincée linocuts however are a departure from the standard process of printing, unlike the majority of his linocuts which were printed in bold, bright colours rincée linocuts are printed in stark white. However, the simplicity of inking is intentional, linocut ink is a thick oily substance and repels water, Picasso discovered that if he printed in white ink and then over worked the printed area in a black water-based ink he could create an almost negative image. The process was simple, Picasso took the printed sheets and rinsed them in the shower, hence the term rincée, washing the black ink from the oil-based white ink leaving only the merest traces of the black in the unprinted areas. The Rincée linocuts are some of the artist's most playful and technically unusual works, in general they were one offs produced as experimental artist's proofs, the present lot is one of the very few Rincée linocuts that was produced in an edition.



55

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

GRANDE MATERNITE

Lithograph printed in colours, 1963, signed and numbered from the edition of 200 in pencil, on watermarked Arches wove paper, published by Editions Combat de la Paix, Paris, with the publisher's stamp verso, with full margins, sheet 895 x 630mm (35¼ x 24 4/5in) (unframed)

£6,000 - 8,000 ARR





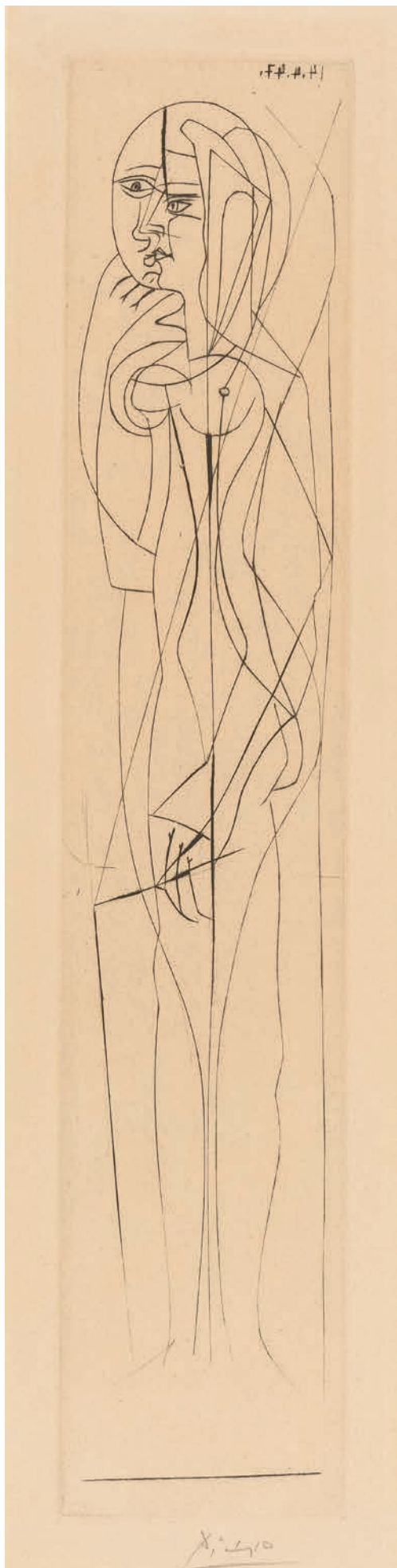
56

**Pablo Picasso (1881-1973)**

TAUREAU AILÉ CONTEMPLÉ PAR QUATRE ENFANTS, FROM LA SUITE VOLLARD (BAER 444B; BLOCH 229)

Etching, 1934, a fine and richly inked impression, signed in pencil, from the edition of 50 on wide margined Montval laid paper, before the edition of 260 on Vollard and Picasso watermarked Montval papers, published by Ambroise Vollard, Paris, 1939, with full margins, sheet 384 x 502mm (15½ x 19¾in) (unframed)

£20,000 - 30,000 ARR



57

**Pablo Picasso (1881-1973)**

NU DE PROFIL: GARDE GAUCHE (BAER 784Ba; BLOCH 463; CRAMER BOOKS 48)

The rare drypoint, 1947, signed in pencil, Baer cites only this single signed impression, there was also an unsigned edition of 66, on heavy wove paper, as included in 'Escrito/Pismo', the sheet edge folded as published, with full margins, sheet 365 x 325mm (14 $\frac{3}{8}$  x 12 $\frac{3}{4}$ in) (unframed)

£4,000 - 6,000

ARR



58

**Camille Pissarro (1830-1903)**

LA FERME À NOËL (OSNY) (DELTEIL 51)

Drypoint and aquatint, 1884, with the artist's ink stamp, numbered from the edition of 20 in pencil, on cream laid paper, with full margins, sheet 200 x 185mm (7 $\frac{7}{8}$  x 7 $\frac{3}{8}$ in) (unframed)

£1,500 - 2,000



59

**Camille Pissarro (1830-1903)**

LA CHARRUE (DELTEIL 194)

Lithograph printed in olive-green, 1901, signed, titled and annotated 'no 4 ep def au trait' in pencil, one of circa 14-15 impressions, on Ingres appliqué supported on wove paper, with wide margins, sheet 447 x 315mm (17 $\frac{3}{8}$  x 12 $\frac{3}{8}$ in) (unframed)

£2,000 - 3,000



60

**Camille Pissarro (1830-1903)**

RUE MOLIERE, À ROUEN (DELTEIL 174)

Lithograph printed in olive-green, 1896, signed, titled and annotated in pencil, one of 16 numbered impressions, on Ingres appliqué supported on wove paper, with wide margins, sheet 327 x 247mm (12 $\frac{7}{8}$  x 9 $\frac{3}{4}$ in) (unframed)

£2,500 - 3,500



61

**Camille Pissarro (1830-1903)**

LE PONT DE PIERRE, À ROUEN (DELTEIL 66II)

Etching with drypoint printed in dark brown, 1887, the second state of two, inscribed 'no.26' and '2e état, imprimé par F. Jacques' in pencil, one of circa 32 impressions, on Van Gelder cream laid paper, with full margins, plate 149 x 198mm (5 $\frac{7}{8}$  x 7 $\frac{3}{4}$ in) (PL) (unframed)

£3,500 - 4,000





62

**Kees Van Dongen (1877-1968)**

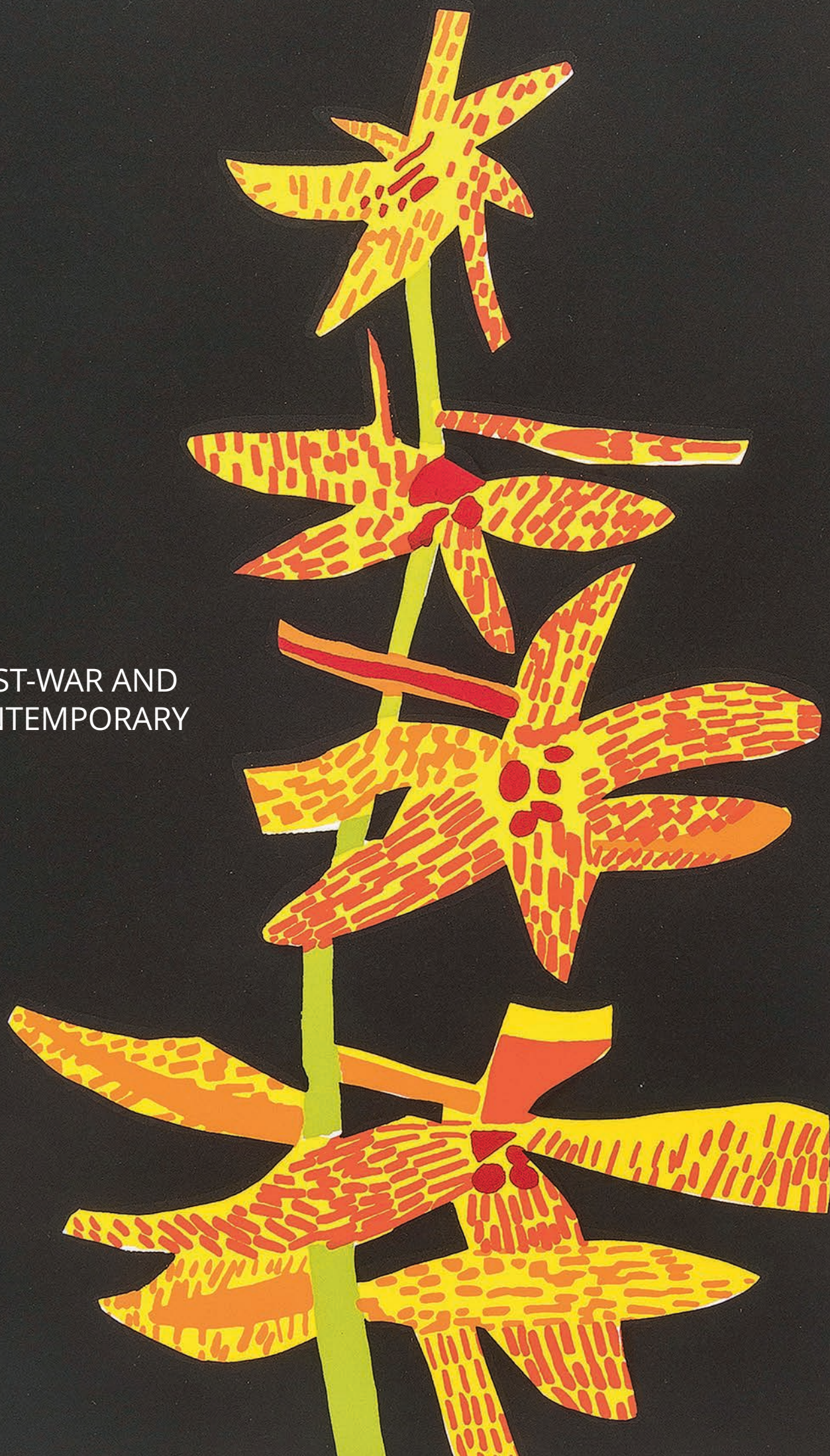
CLAUDINE (MLLE OEUIE DE LYNX) (JUFFERMANS 28)

Lithograph printed in colours, circa 1950, signed and inscribed in pencil, one of 24 artist's proofs aside from the numbered edition of 150, on wove paper, with full margins, sheet 537 x 400mm (21½ x 15¾in) (unframed)

£2,000 - 3,000 ARR



POST-WAR AND  
CONTEMPORARY







63

**Peter Blake (b.1932)**

AMERICAN TRILOGY

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

£2,000 - 3,000



64

**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, housed within the original blue portfolio box, the full sheets, each 322 x 236mm (12 5/8 x 9 3/4 in) (unframed) (10)

£2,000 - 3,000

65

**Peter Blake (b.1932)**

I LOVE YOU

Digital print in colours, 2013, signed and numbered from the edition of 50 in black ink, on canvas, published by CCA Galleries, Tilford, 840 x 1200mm (33½ x 47¼in) (framed)

£2,500 - 3,500 ARR



66

**Peter Blake (b.1932)**

HOMAGE TO RAUSCHENBERG

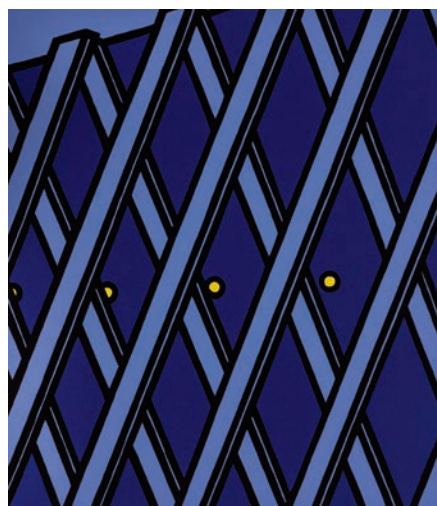
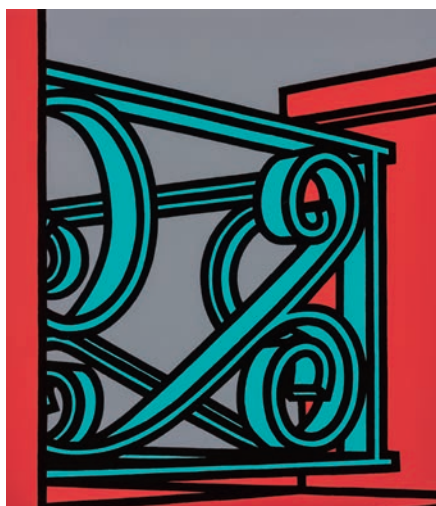
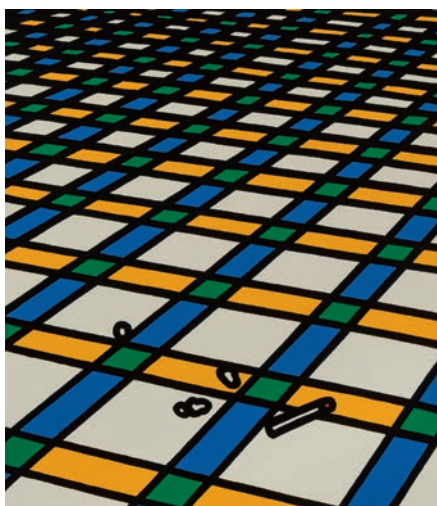
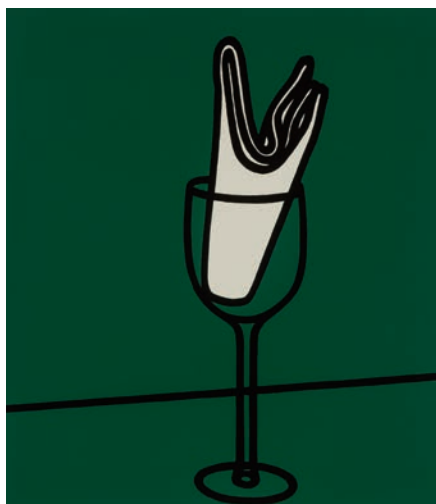
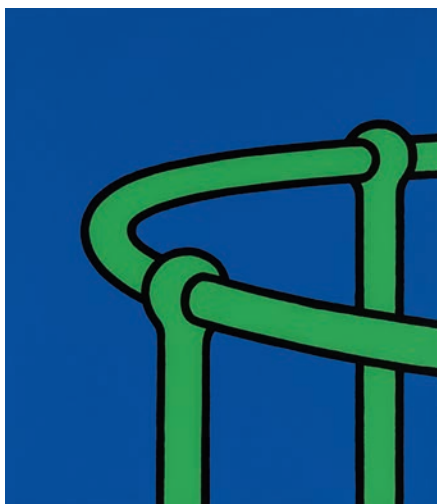
The complete set of five screenprints in colours with gold leaf, diamond dust, embossing and glaze embellishments, 2011, each signed and numbered from the edition of 125 in pencil, all on wove paper, published by CCA Galleries, London, together with the original cloth solander portfolio box, the full sheets, each sheet 860 x 700mm (34 x 27½in) (framed) (6)

£6,000 - 8,000 ARR

Peter Blake created this set as a tribute to the artist Robert Rauschenberg, who has been a source of inspiration for the artist throughout his career. In Blake's words, 'Robert Rauschenberg was an enormous influence on me in the mid 1950s. My 'Rauschenbergs' are a very formalised version of his work. I made no attempt to assimilate his beautiful, almost 'Abstract Expressionistic' use of paint.' Rauschenberg embraced a great variety of artistic mediums including photography, printmaking, performance art and even stage design in his artistic practice. Using these techniques in original ways, he quickly became the revolutionary artist of his generation. For instance, Rauschenberg created what he called "combines", which were hybrids of painting and sculpture that challenged the conventions of collage, and he was even the first artist to use the technique of screenprinting on canvas.







67

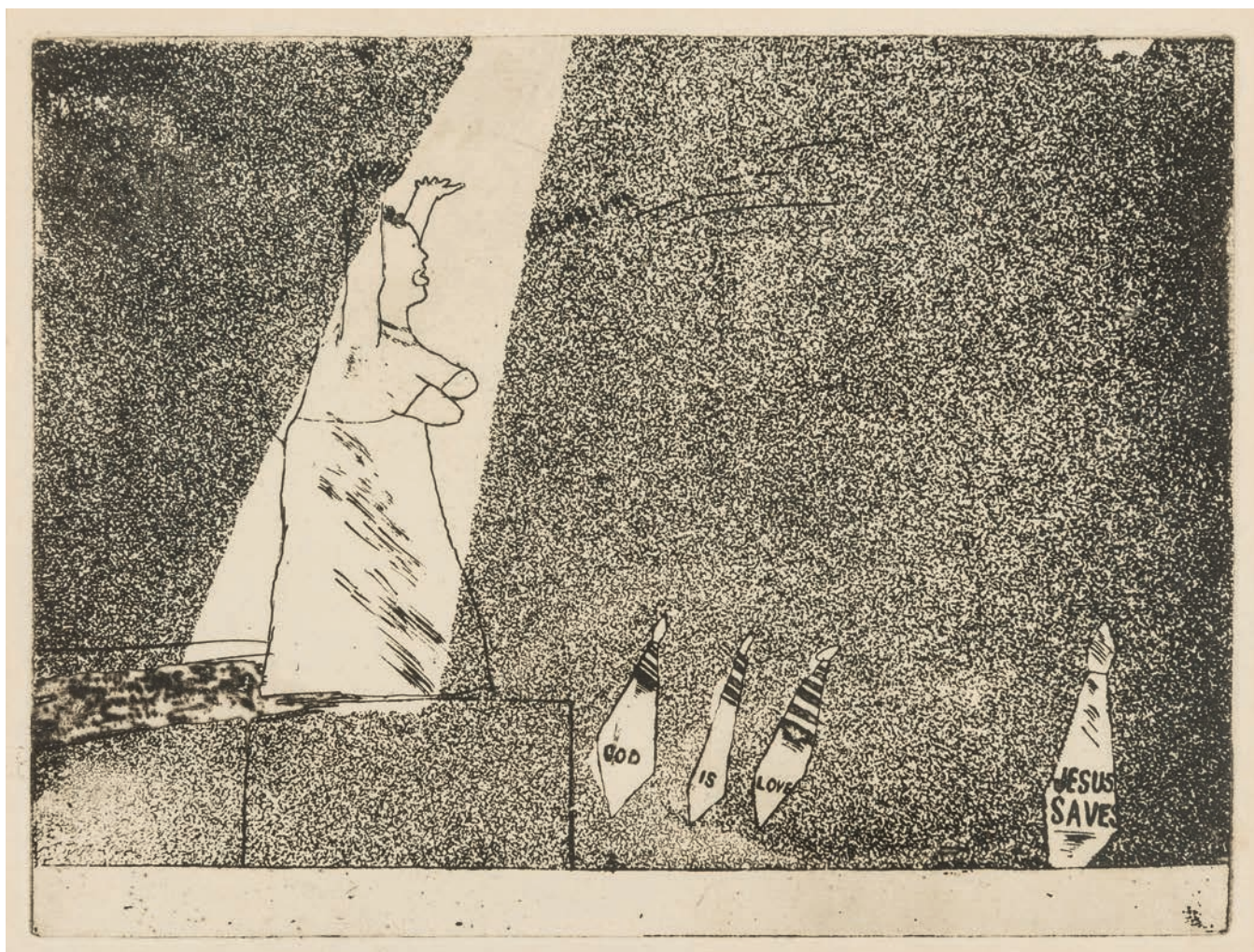
# **Patrick Caulfield (1936-2005)**

THE POEMS OF JULES LAFORGUE (CRISTEA 38A-V)

The complete portfolio, 1973, comprising twenty-two bound screenprints in colours, with title and justification pages, the text in French, signed, inscribed 'Edition B', and numbered from the edition of 200 in pencil on the justification page, together with the slip case containing six screenprints in colours, each signed and numbered from the edition of 200 in pencil verso, each on Neobond synthetic wove, published by Petersburg Press in association with Waddington Galleries, London, all housed within the original grey leatherette covered box and matching slipcases, each 405 x 355mm (16 x 14in) (folio)

£5,000 - 7,000 ARR





68

**David Hockney (b.1937)**

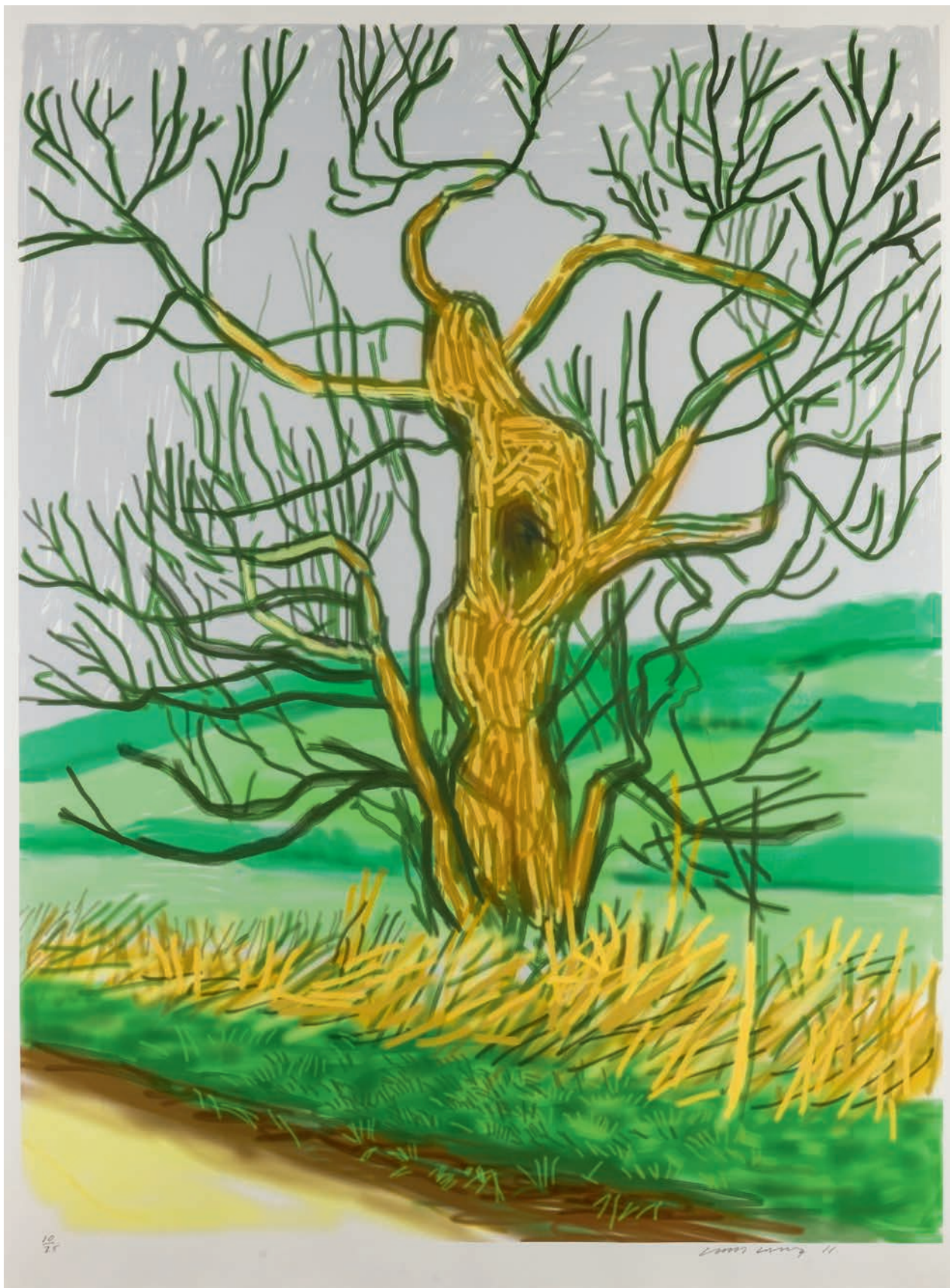
HALLELUJAH GOD IS LOVE, JESUS SAVES

The rare etching with aquatint, circa 1961-63, one of only two impressions, on wove paper, printed by the artist, with full margins, plate 146 x 190mm (5¾ x 7½in) (framed)

£10,000 - 15,000 ARR

An unrecorded proof presumably for a plate not included in 'A Rakes Progress' (MCA Tokyo 12-27). This series was inspired by Hockney's first trip to New York and the USA. There are close similarities between this image and his etching 'The Gospel Singing (Good People) Madison Square Garden' (MCA Tokyo 15), which was inspired by Hockney's trip to Madison Square Garden to view a Gospel Choir. Hockney stated "Altogether I made about thirty-five plates of which nineteen were abandoned so leaving these sixteen the published set. Nos.7 and 7a were etched at the Pratt Graphic Workshop in New York city in May of this year [1963], the others at the Royal College of Art from 1961 to 1963'.





69

**David Hockney (b.1937)**

THE ARRIVAL OF SPRING IN WOLDGATE, EAST YORKSHIRE IN 2011 (TWENTY-ELEVEN) - 22 MARCH 2011

iPad drawing printed in colours, 2011, signed, dated and numbered from the edition of 25 in pencil, on smooth wove paper, published by the artist, housed within the artist's original designated frame, with full margins, sheet 1397 x 1054mm (54¾ x 41½in) (framed)

**£30,000 - 50,000** ARR



## Dieter Roth

Between 1947 and 1998 Dieter Roth produced over 500 editioned prints and created an oeuvre rich in variety and quality. His approach to printmaking was experimental and playful, utilizing every known printing technique, lino- and woodcuts, etching, engraving, lithography, screen printing and when he exhausted known techniques, he invented new ones such as the pressing and squashing of organic materials into paper. These hybrid collages made with organic elements decay as the work ages, creating multisensory works of art, each unique in texture colour, and in some cases odour. The concept of the unique was vital to Roth, and he enjoyed manipulating editions at various stages during the printing process, resulting in wildly varied editions where each work was unique within a given series.

This concept of the unique informed much of his life, Dieter Roth loved to send postcards and used them to communicate regularly with friends and associates, he usually hand embellished them, and often they were sent in series with the same card sent to someone over a period of many years. Each card was heavily overworked by the artist and so in a sense they were both the same and entirely unique at the same time, and as each new card was sent the series progressed.

There was something of a mania in the 1960s for collecting picture postcards, the artist Tom Phillips had a collection of over 50,000 and produced a book *The Postcard Century* which through a selection of 2000 postcard images he was able to chart the progress of 20th Century. Richard Hamilton collected postcards and had used their imagery as the inspiration for a number of his 60s works including *Bathers (a) and (b)* *La Scala Milano* and many more. So, in the early 1960's when Dieter Roth was introduced to Richard Hamilton and his wife Rita Donagh it was inevitable that this shared love of postcards would collide. Rita Donagh, had an extensive collection of picture postcards, and Roth was instantly drawn to a large group of images of Piccadilly Circus. Inspired by Rita Donagh's collection Roth sought out a number of postcards of Piccadilly Circus for himself and immediately contacted the publisher Hansjörg Mayer, asking him to make colour separations of a specific card he had chosen, the 6 Picadillies were born.

From its humble beginnings as a tourist postcard, The 6 Piccadillies has become one of Dieter Roth's most enduring and recognisable series of prints. Through six separate works he was able to run free with his love of multiple print making techniques, highly complex and original, each work in the set is vastly different from the other in execution, yet at its base is the same image of Piccadilly Circus. The images made different only through Roth's intervention and that of the expert screenprint technician Hans-Peter Haas, who assisted him in the highly complicated process of printing the multi-layer screenprints. Alongside the set of Piccadillies Roth chose 20 examples from the production process that he felt were not suitable to be included in the portfolios, he took them and altered their printing process further as well as adding to them by hand. These 20 unique Piccadillies alongside the 6 from the folios were each designated a letter of the alphabet and became the starting point of a numeric pictorial alphabet that influenced his working process from then on. Extremely scarce and rarely seen we are delighted to have two of the most of the unique Piccadilly images in the present auction, as well as a wonderful example of the portfolio itself.

For Roth the Piccadillies were just a starting point of his use of postcards to influence his art, in the 1970's working with Hartmut Kaminski in Düsseldorf he produced a series of screeprints of German cities, each carefully chosen image playfully worked by Roth so that each was unique, a nod to not only his experiences with the Piccadillies but with his own postcards used for correspondence, scarce and each vastly different the sale features wonderful examples from the Düsseldorf and Munich editions.





print like this: BLACK on white paper

70

**Dieter Roth (1930-1998)**

WHY WITTGENSTEIN HAS TO BE AN ASCETIC AND WHY ROT CANNOT BE A PHILOSOPHER (DOBKE 63)

The rare etching, 1966, an artist's proof, signed, dated '66-69' and annotated in black ink, on handmade wove paper, the plate etched at the Rhode Island School of Design, Providence, proofed by Harry Snook, London, the full sheet with a deckle on all four sides, 562 x 390mm (22½ x 15¼in) (unframed)

**£1,500 - 2,000**

In the words of scholar Dirk Dobke, 'Why Wittgenstein has to be an Ascetic and why Rot cannot be a Philosopher (No.63), shows, for the first time, Roth employing a sketch from his diary directly as a print. Over the following years, Roth was to develop this technique of unmodified transferral as one of the hallmarks of his books and prints'.

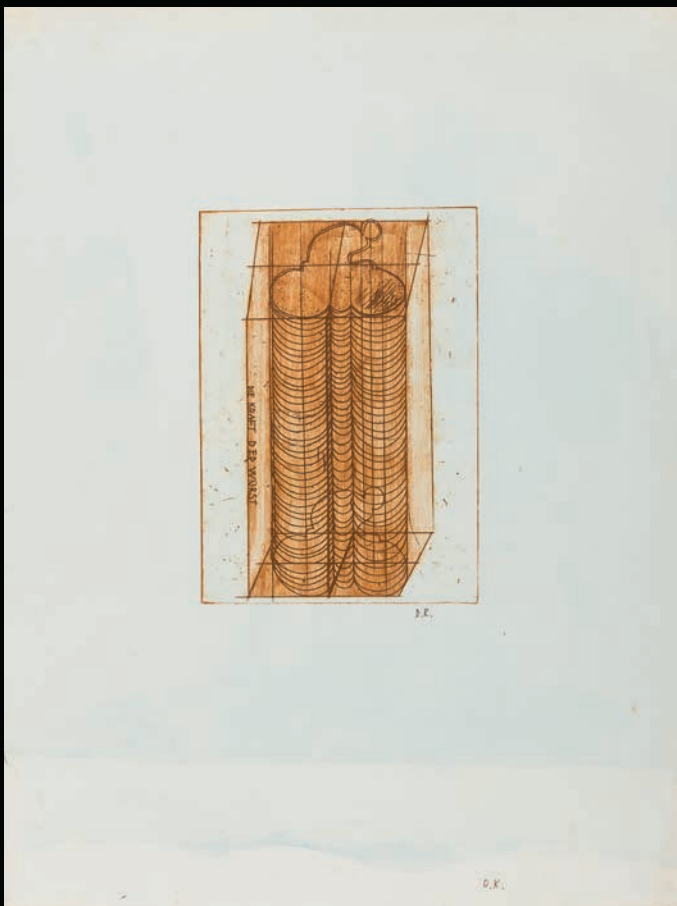
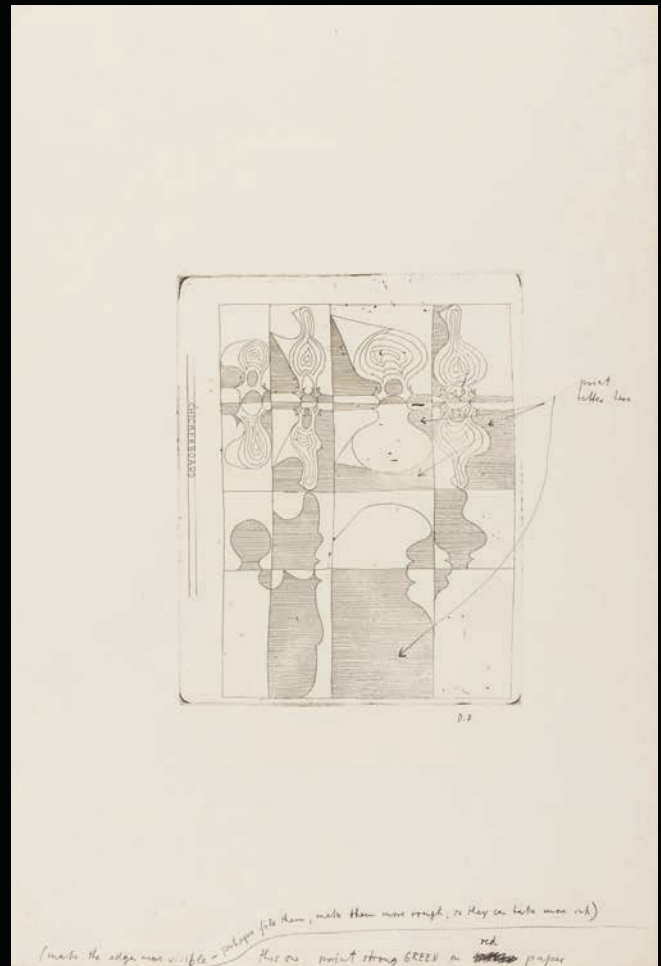
71

**Dieter Roth (1930-1998)**

CHICKERBOARD (DOBKE 64)

The rare etching, 1966, a state proof, initialled and extensively annotated in black ink, on handmade wove paper, the plate etched at the Rhode Island School of Design, Providence, proofed by Harry Snook, London, the full sheet with a deckle on all four sides, 567 x 390mm (22¼ x 15¼in) (unframed)

£1,500 - 2,000



72

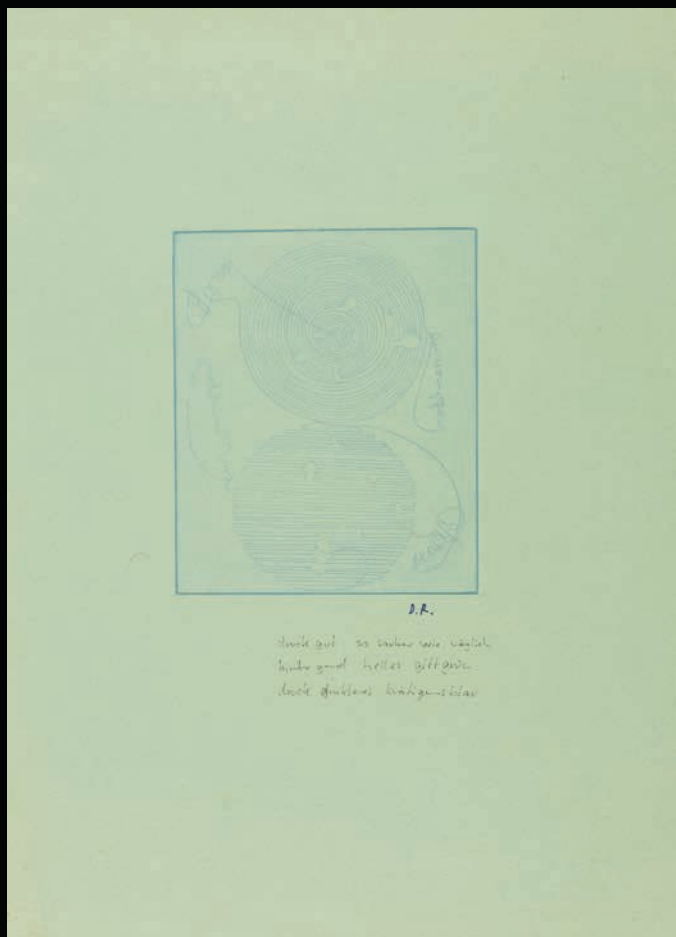
**Dieter Roth (1930-1998)**

SAUSAGE POWER (DIE KRAFT DER WURST) (DOBKE 59)

The rare etching, 1966, a state proof, initialled and inscribed 'O.K.' in black ink, the sheet hand-dyed with blue wash, on handmade wove paper, the plate etched at the Rhode Island School of Design, Providence, proofed by Harry Snook, London, the full sheet with a deckle on all four sides, 795 x 565mm (31¼ x 22¼in) (unframed)

£1,500 - 2,000





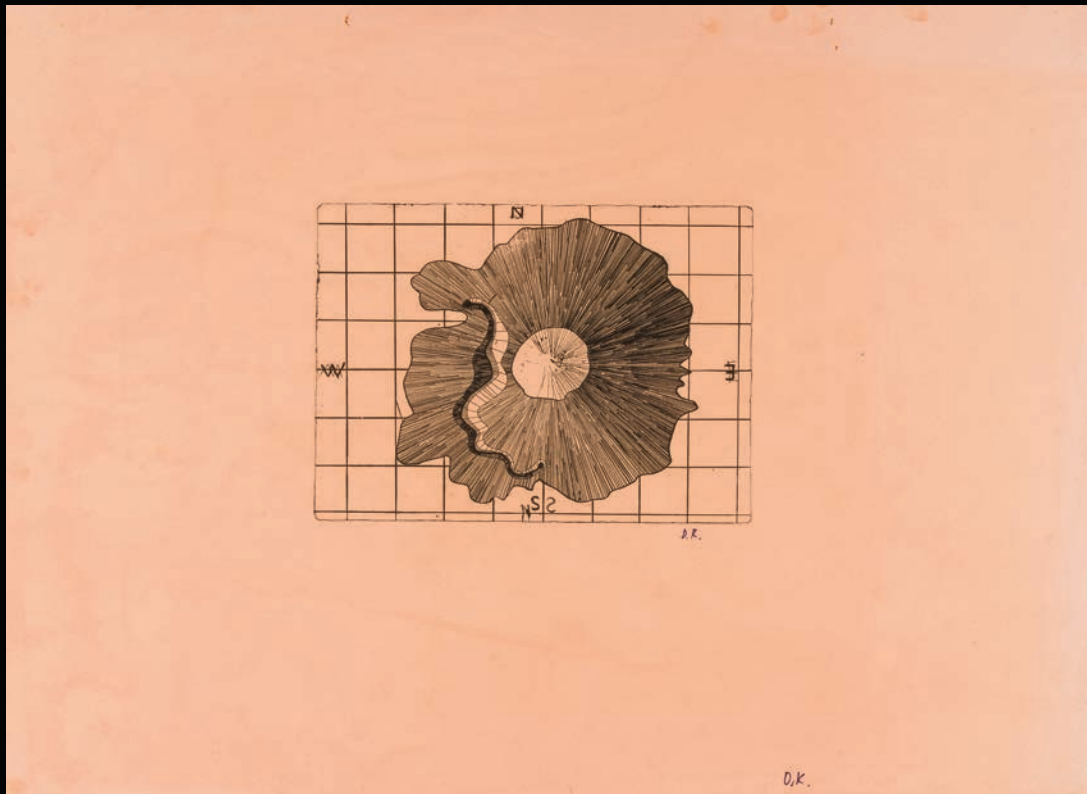
73

### Dieter Roth (1930-1998)

SEALIFE (DOBKE 55)

Two etchings, 1966, both rare state proofs, the first printed in dark blue on hand-dyed pale orange paper, initialled and inscribed 'O.K. BLUE a tiny bit lighter?' in black ink, the second printed in light blue on hand-dyed poison-green paper, initialled in blue ink, and extensively annotated with printing instructions, the plate etched at the Rhode Island School of Design, Providence, proofed by Harry Snook, London, each the full sheet with a deckle on all four sides, 795 x 565mm (31¼ x 22¼in) and 640 x 465mm (25¼ x 18¼in) (unframed) (2)

£2,000 - 3,000



74

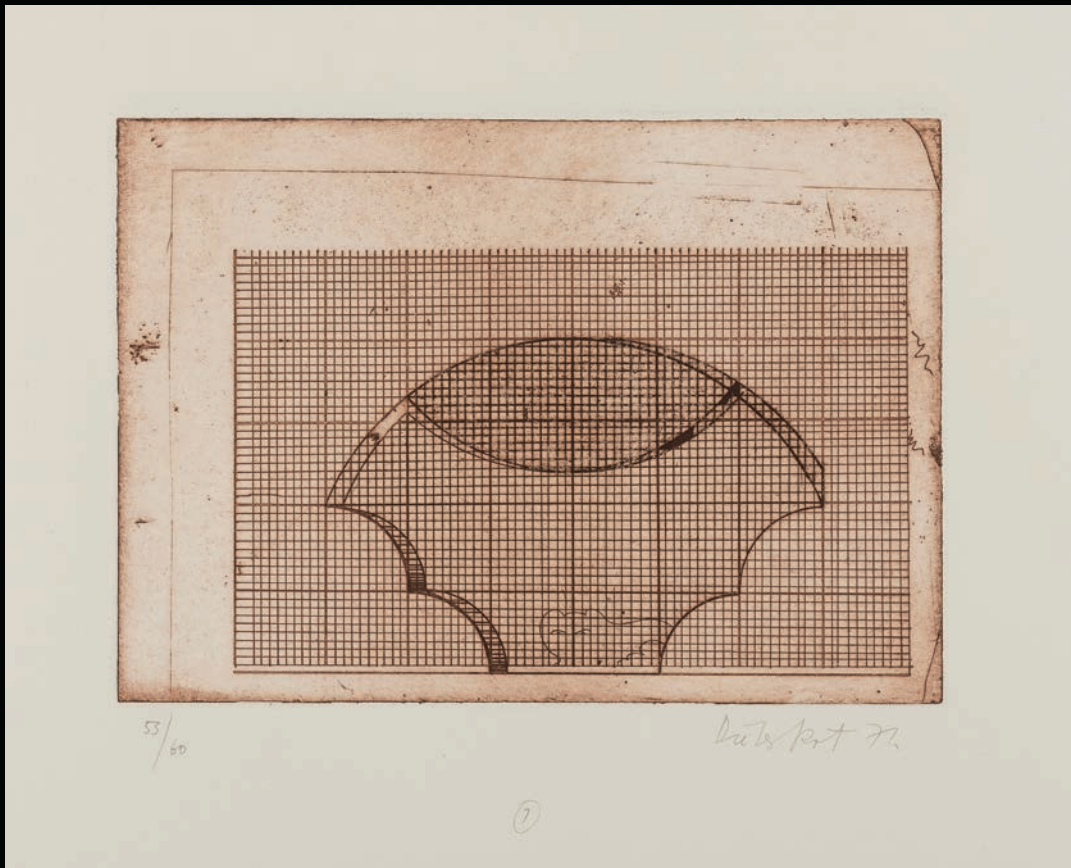
### Dieter Roth (1930-1998)

ISLAND (INSEL) (DOBKE 60)

Two etchings, 1966, both rare state proofs, the first signed, dated '66-69' and annotated 'A.P. this one: black on orange Papier!' in black ink, the second printed in black on hand-dyed orange paper, initialed and inscribed 'O.K.' in black ink, both on handmade wove paper, the plate etched at the Rhode Island School of Design, Providence, proofed by Harry Snook, London, each the full sheet with a deckle on all four sides, the sheets 395 x 570mm (15½ x 22½in) and 570 x 765mm (22¾ x 30½in) (unframed) (2)

£2,000 - 3,000





75

**Dieter Roth (1930-1998)**

TRIPLE CAGE (DOBKE 205)

Etching with drypoint printed in bistre, 1971, signed and dated in pencil, numbered from the edition of 60, printed by Karl Schilz, Braunschweig, published by Petersburg Press, London, on handmade wove paper, with full margins, sheet 385 x 530mm (15½ x 20¾in) (unframed)

£1,500 - 2,000



76

**Dieter Roth (1930-1988)**

WURZELBEHANDLUNG (DOBKE 163)

Double-sided screenprint on oxidized sheet iron, 1971, signed, dated and numbered from the edition of 50 in pencil, printed and published by Hartmut Kaminski, Düsseldorf, the full sheet printed to the edges, within the artist's designed iron frame and with the machine milled iron supports, sheet 630 x 910mm (24¾ x 35¾in) (artist's frame)

£3,000 - 5,000



77

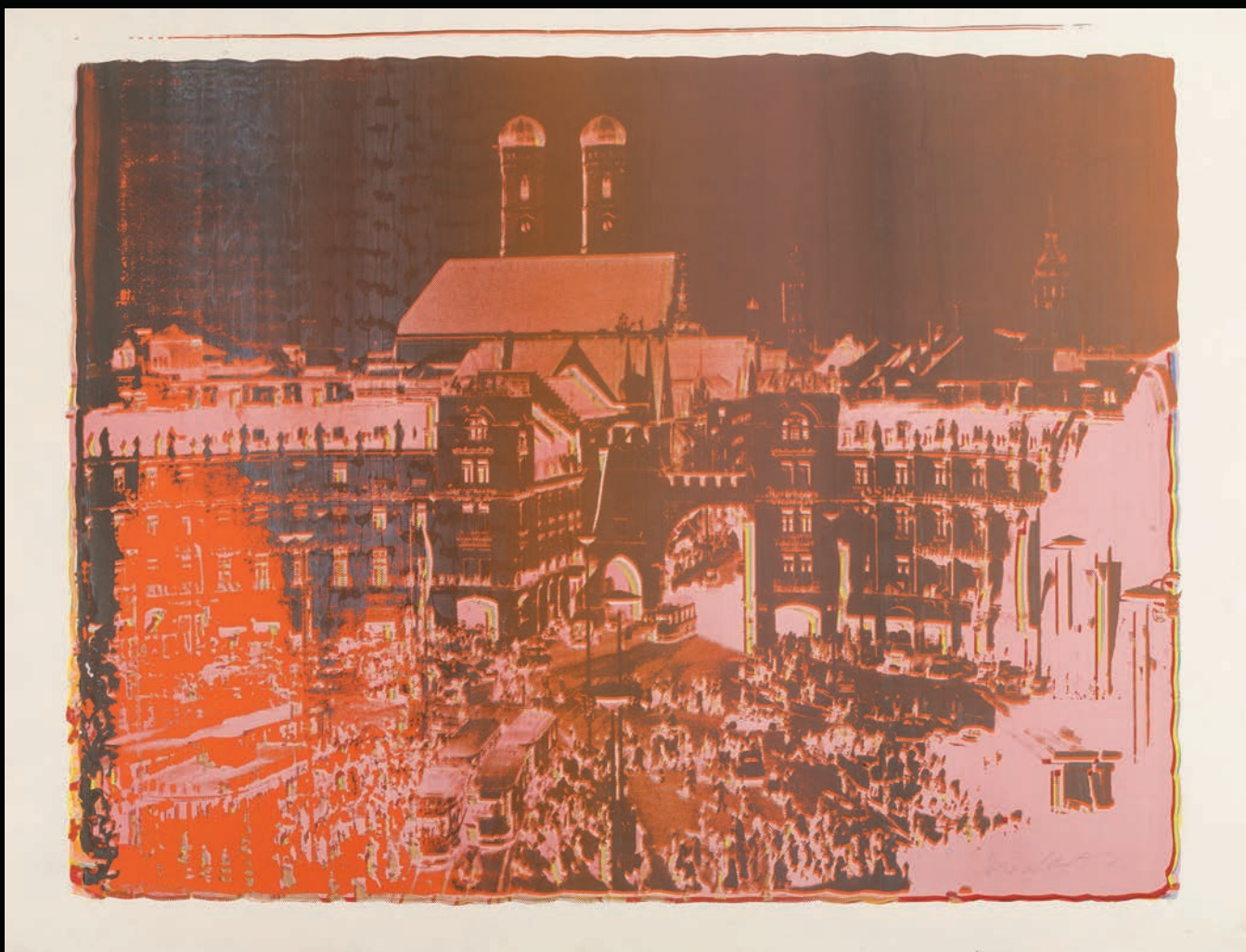
**Dieter Roth (1930-1998)**

DÜSSELDORF (DOBKE 158)

The unique screenprint in colours, 1971, signed in pencil, one of 120 unique variants, on stiff wove paper, printed by Hartmut Kaminski, published by Dieter Roth, Düsseldorf, with full margins, sheet 730 x 1020mm (28¾ x 39½in) (framed)

£6,000 - 8,000





78

**Dieter Roth (1930-1998)**

MÜNCHEN (DOBKE 159)

The unique screenprint in colours, 1971, signed in pencil, one of 115 unique variants, on stiff wove paper, printed by Hartmut Kaminski, published by Dieter Roth, Düsseldorf, with full margins printed near to the sheet edges, 730 x 1020mm (28¾ x 39½in) (framed)

£6,000 - 8,000



79

### Dieter Roth (1930-1998)

SIX PICCADILLIES (DOBKE 117-123)

The complete set of six offset lithographs with screenprint in colours, one on sandpaper, 1969-1970, each signed, dated and numbered from the edition 150 in pencil, all with a photomechanical reproduction of a picture postcard on the reverse, on cardboard laminated with chromolux paper on both sides, published by Petersburg Press, London and New York, the full sheets printed to the edges, each sheet 500 x 700mm (19 7/8 x 27 1/2 in) (framed) (6)

£18,000 - 22,000





80

# Dieter Roth (1930-1988)

PICCADILLY (M)

The unique double-sided offset lithograph with screenprint in colours, acrylic paint and varnish, 1969-70, signed, dated and inscribed 'Probedruck' in pencil, on cardboard laminated with chromolux paper on both sides, the full sheet within the artist's designed tray frame with zinc washer holders, sheet 500 x 700mm (19 1/8 x 27 1/2 in) (artist's frame)

£25,000 - 30,000

Literature: Edition Hansjorg Mayer, Dieter Roth The Piccadillies, p. 40.







81

**Dieter Roth (1930-1988)**

PICCADILLY (S)

The unique double-sided offset lithograph with screenprint in colours, acrylic paint and graphite additions, 1969-70, signed, dated and inscribed 'Probedruck' in pencil, on cardboard laminated with chromolux paper on both sides, the full sheet within the artist's designed tray frame with zinc washer holders, sheet 500 x 700mm (19½ x 27½in) (artist's frame)

**£25,000 - 30,000**







82

**Richard Hamilton (1922-2011)**

BATHERS (A) (LULLIN 65)

Screenprint in colours, 1967, signed and numbered from the edition of 75 in white ink, on Schoellershammer wove paper, published by the artist, the full sheet printed to the edges, sheet 705 x 945mm, (27¾ x 37¼ in) (unframed)

£3,500 - 4,500 ARR



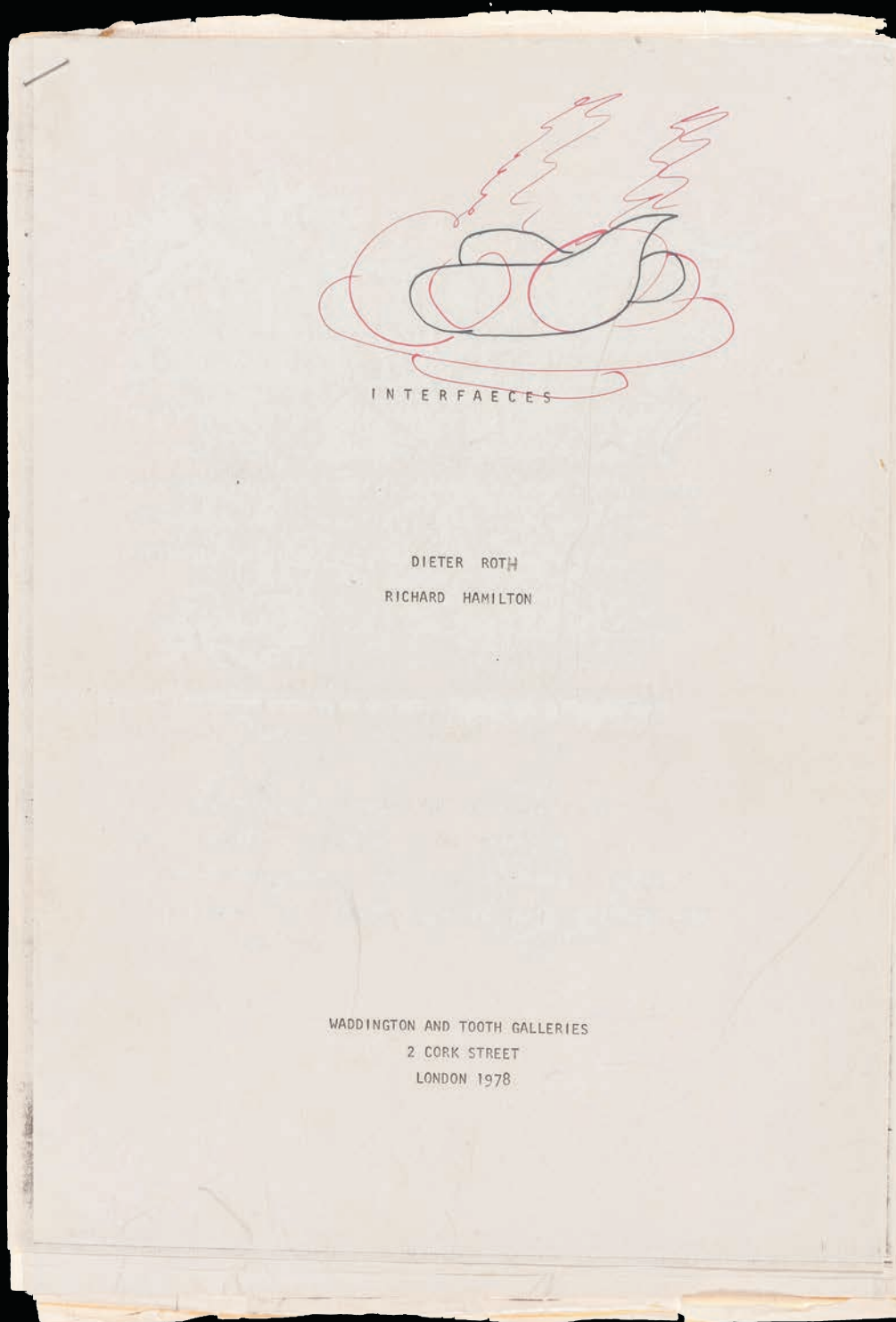
83

**Richard Hamilton (1922-2011)**

BATHERS (B) (LULLIN 74)

Dye-transfer print mounted onto thick card, 1969, signed and numbered from the edition of 75 in pencil, printed by the artist at Creative Colour, Hamburg, published by Petersburg Press, London, and Galerie Hans Neuendorf, Hamburg, 387 x 545mm (15¼ x 21½in) (framed)

£3,500 - 4,500 ARR



84

# **Richard Hamilton (1922-2011) & Dieter Roth (1930-1998)**

INTERFAECES

The very rare essay, comprising 15 sheets of hand-annotated text with a pen and ink drawing on the front page by both artists in red and black, 1978, one of only 15 copies produced for the Hamilton/Roth joint exhibition at Waddington & Tooth Galleries, London, on wove paper, staple bound as issued, housed in a black leather and cloth slipcase, overall 340 x 233 x 8mm (13 $\frac{3}{8}$  x 9 $\frac{1}{8}$  x  $\frac{1}{4}$ ) (folio)

**£2,000 - 3,000**

The present work was produced for the first 15 people to visit the Richard Hamilton and Dieter Roth joint exhibition at Waddington & Tooth Galleries in 1978. Hamilton and Roth hand-annotated each of the 15 copies, with both also adding a drawing to the cover. In the present example the artists drew on the imagery Hamilton had been creating during the 'Shit and Flowers' period in the 1970s and added a drawing of a lump of excrement to the cover. Hamilton's addition clearly is recognisable when compared to those in prints such as *Esquisse* and *Sunset (f)* (Lullin 87, and 102, whereas Roth's is far more fluid.



85

**Richard Hamilton (b.1922)**

SELF-PORTRAIT (LULLIN 62)

Screenprint in colours, 1967, signed and numbered from the edition of 75 in pencil, on wove paper, published by the artist, with full margins, sheet 285 x 211mm (11¼ x 8½in) (framed)

£1,800 - 2,200 ARR



86

**Richard Hamilton (1922-2011)**

SWINGING LONDON 67 (LULLIN 69)

Photo-offset lithograph printed in colours, 1968, signed and inscribed in pencil, an artist's proof aside from the unsigned edition of 1000, on Opaline machine made wove paper, published by ED 912 Edizioni di Cultura Contemporanea, Milan, the full sheet, 705 x 500mm (27¾ x 19¾in) (unframed)

£5,000 - 7,000 ARR





87

**Richard Hamilton (1922-2011)**

FLOWER-PIECE PROGRESSIVES (WADDINGTON GRAPHICS 90)

The complete set of seven etchings printed in colours, with title-page and text by Marcel Broodthaers, 1974, each signed, titled and numbered in roman numerals from the edition of 24 in pencil, on BFK Rives wove paper, printed and published by Atelier Crommelynck and the Petersburg Press, Paris, the full sheets loose (as issued) and housed within the original card portfolio, overall 660 x 520mm (26 x 20½in) (unframed) (7)

£8,000 - 12,000 ARR





88

### Allen Jones (b.1937)

A NEW PERSPECTIVES ON FLOORS (LLOYD 36A-F)

The complete portfolio, comprising six lithographs and screenprinted title-page in colours, 1966, each signed and numbered from the edition of 20 in pencil, all on Arches paper, printed by Tamarind Workshops, Los Angeles, published by Editions Alecto, London, with the original perspex frame and green portfolio box, 785 x 580mm (30 7/8 x 22 7/8 in) (7) (1 framed; 6 unframed in portfolio)

£15,000 - 20,000 ARR



89

### Allen Jones (b.1937)

LIFE CLASS (LLOYD 48 A-G)

The rare complete portfolio, 1968, comprising 16 lithographs printed in colours, each sheet signed in pencil, numbered from the edition of 75 in pencil, printed by Emile Matthieu, Zurich, published by Editions Alecto, London and Arts Moderna, Basel, on wove paper, the sheets in the original plastic sleeves and card portfolio, overall size 820 x 570mm (32½ x 22¾in) (16) (unframed)

£15,000 - 20,000 ARR



90

**Julian Opie (b.1958)**

WOMAN TAKING OFF MAN'S SHIRT (CRISTEA P.244)

Screenprint in colours, 2003, from the edition of an unknown size, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39 3/8 x 23 5/8 in) (unframed)

£500 - 700 ARR



91

**Joe Tilson (b.1928)**

TRANSPARENCY, YURI GAGARIN, APRIL 12TH 1961

Screenprint on acrylic, housed within cellulose coated wood relief, 1969, signed and numbered from the edition of 20 in black ink on a label affixed verso, overall 305 x 305 x 25mm (12 x 1 x 1 in) (multiple)

£5,000 - 7,000 ARR

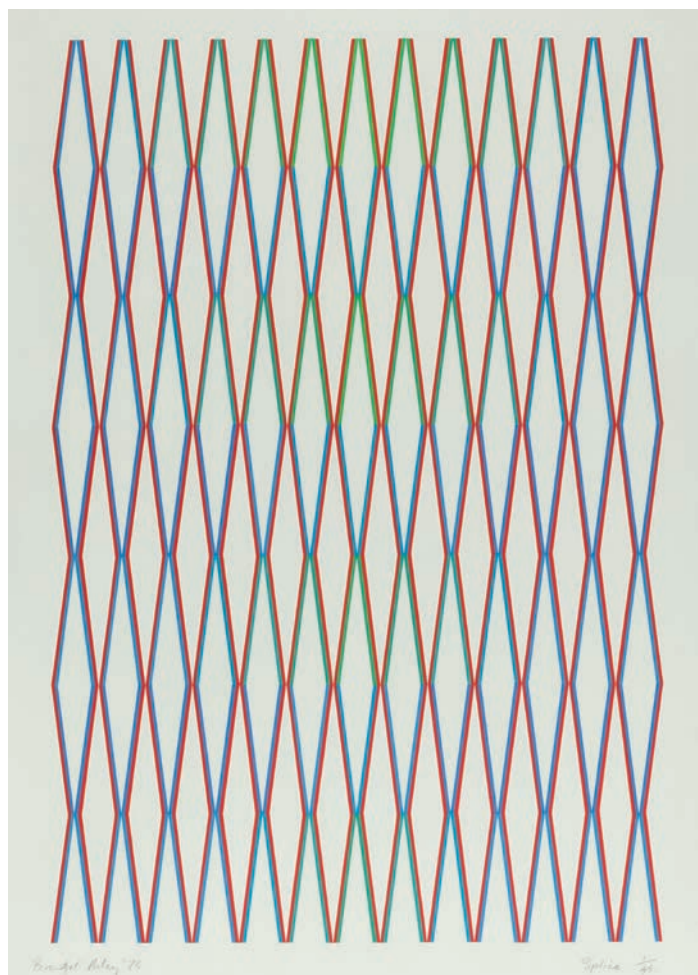
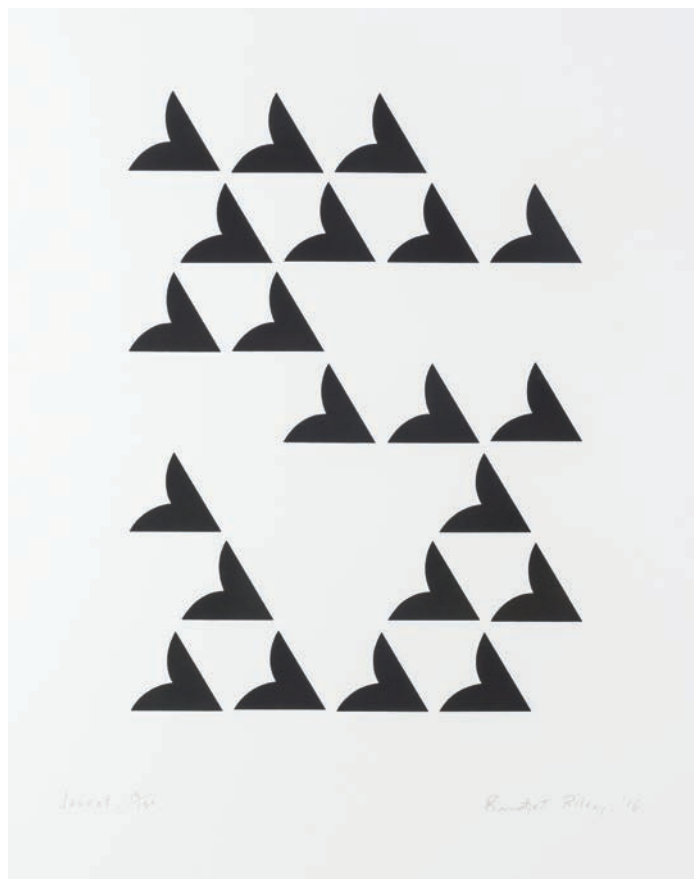
92

**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)

£3,000 - 5,000



93

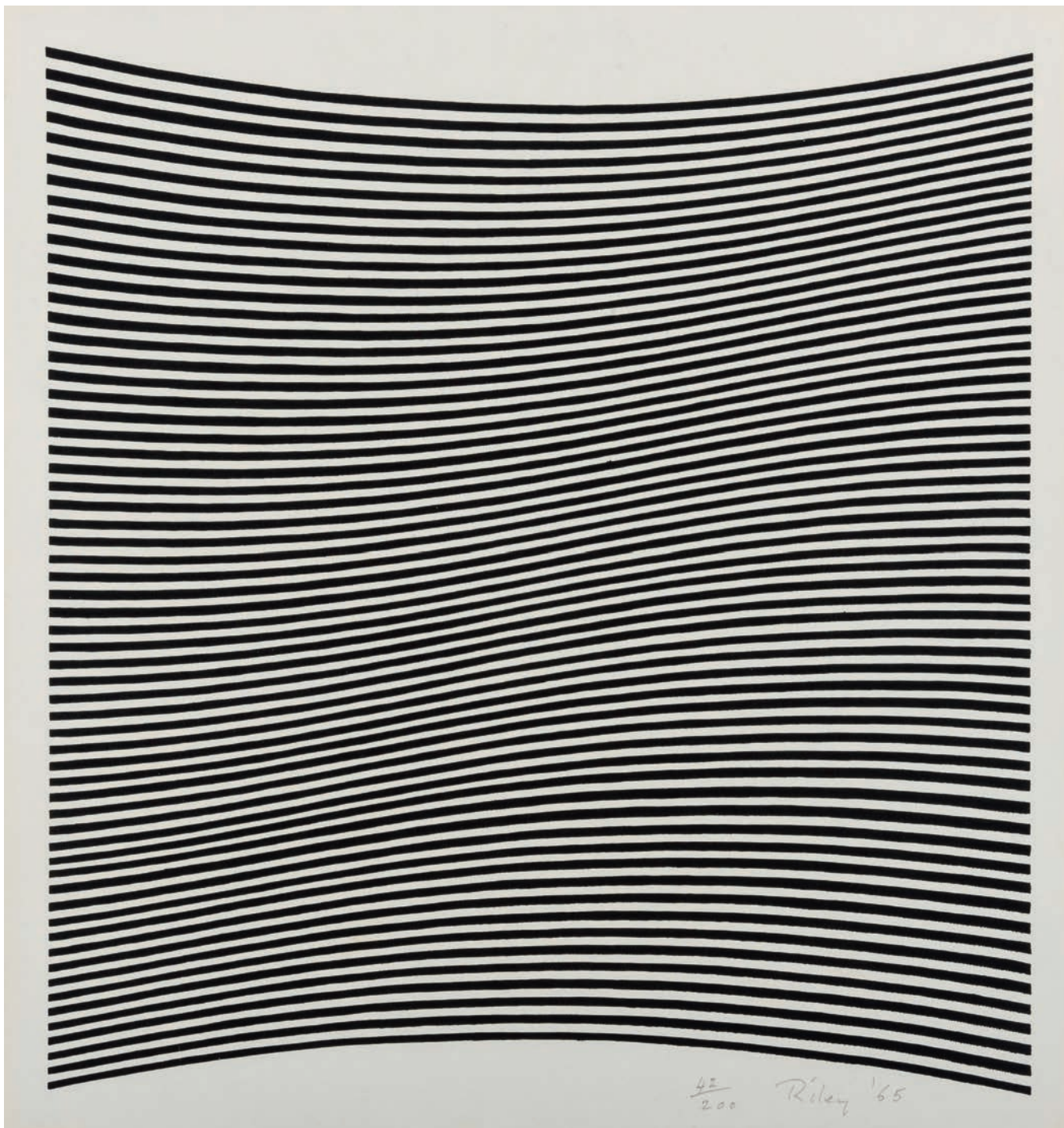
**Bridget Riley (b.1931)**

SPLICE (SCHUBERT 21)

Screenprint in colours, 1975, signed, titled, dated and numbered from the edition of 45 in pencil, printed by Graham Henderson, London, with full margins, sheet 753 x 540mm (29½ x 21¼in) (framed)

£4,000 - 6,000





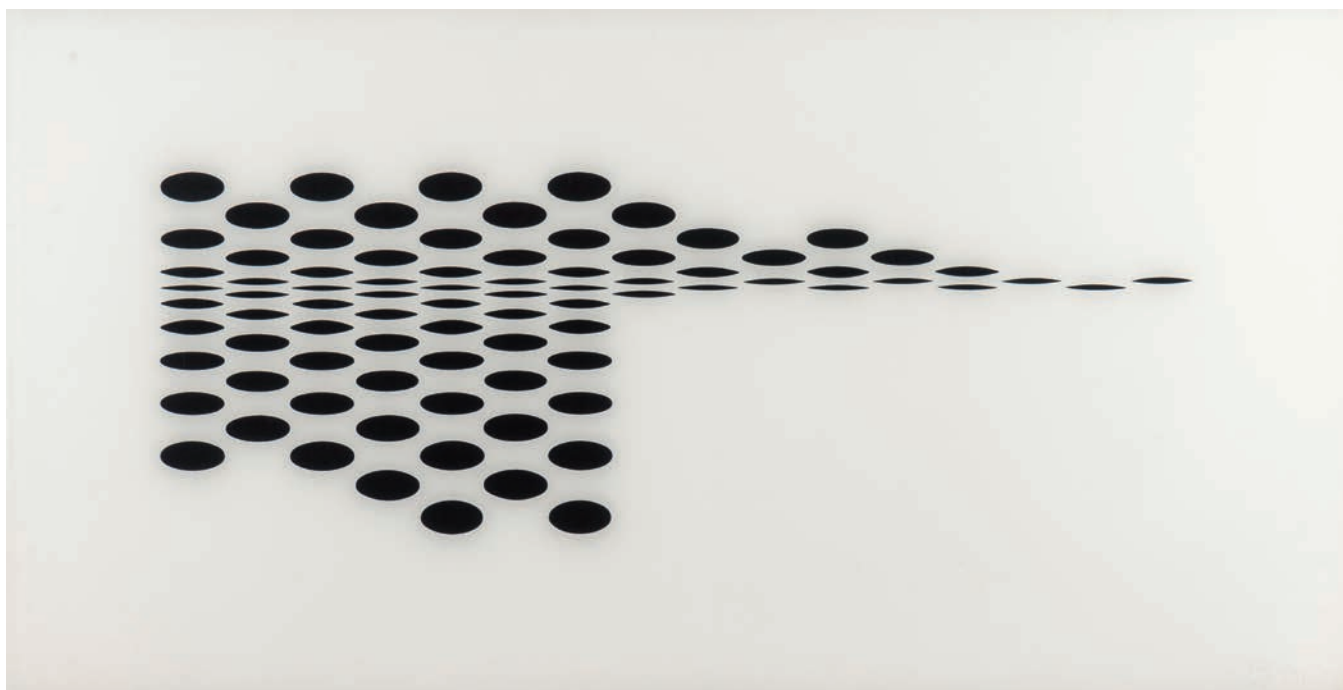
94

**Bridget Riley (b.1931)**

UNTITLED (LA LUNE EN RODAGE- CARLO BELLOLI) (SCHUBERT 6)

Screenprint in black, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, printed by Kelpra Studio, London, published by editions Panderma, the full sheet 319 x 319mm (12 $\frac{3}{8}$  x 12 $\frac{3}{8}$ in)

£8,000 - 12,000 ARR



95

**Bridget Riley (b.1931)**

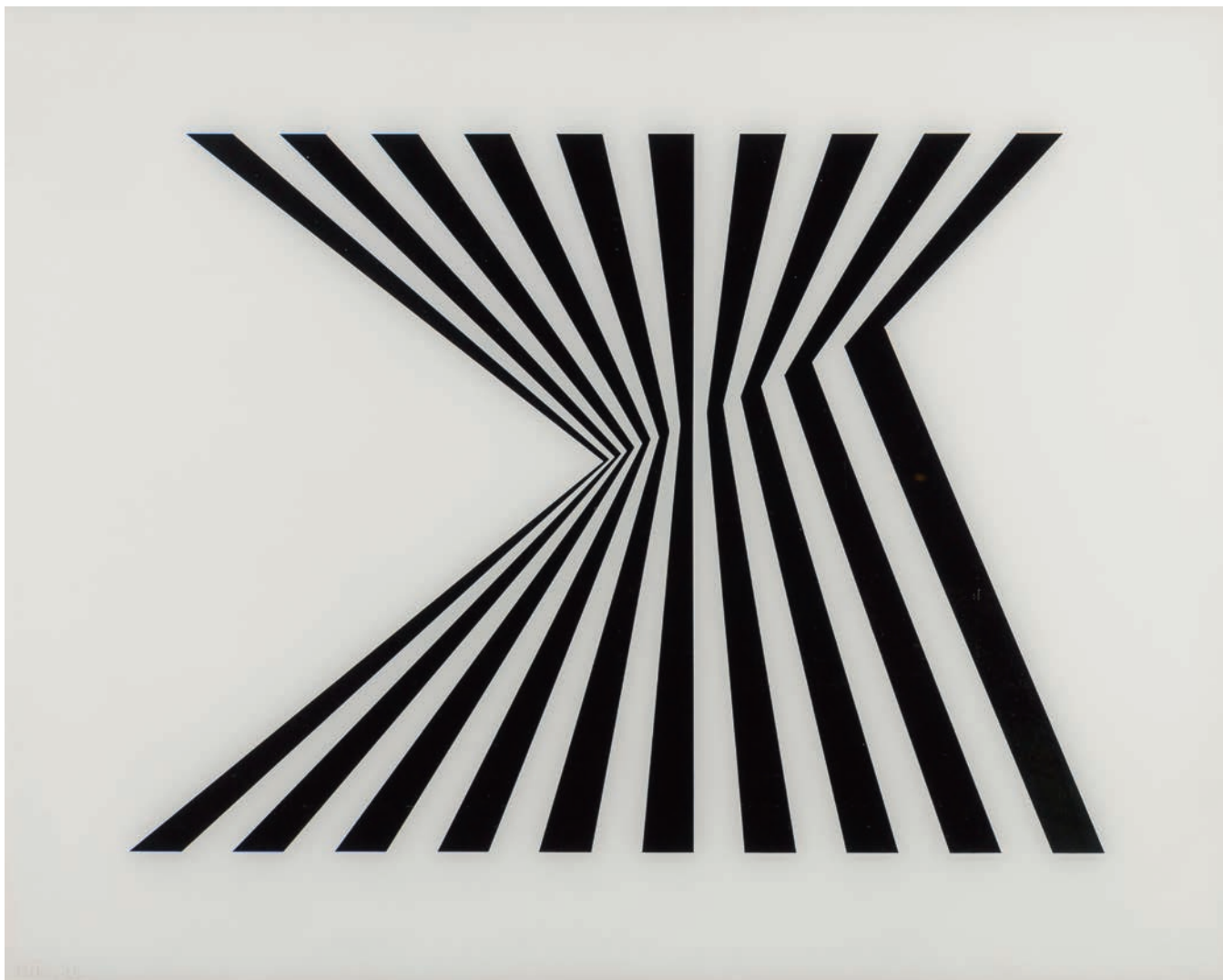
UNTITLED (FRAGMENT 7) (SCHUBERT 5G)

Screenprint on plexiglass, 1965, with the incised signature, date and numbering from the edition of 75, printed at Kelpra Studio, London, published by Robert Fraser Gallery, London, the full sheet, 992 x 509mm (39 x 20in) (framed)

£25,000 - 35,000

ARR





96

**Bridget Riley (b.1931)**

UNTITLED (FRAGMENT 1) (SCHUBERT 5A)

Screenprint on plexiglass, 1965, with the incised signature, date and numbering from the edition of 75, printed at Kelpra Studio, London, published by Robert Fraser Gallery, London, the full sheet, 839 x 674mm (33 x 26½in) (framed)

£25,000 - 35,000 ARR



97

**Chuck Close (b.1940)**

PHIL (BLACK)

Relief print with embossing, 2002, signed, dated and numbered from the edition of 40 in pencil, on handmade paper, printed and published by Two Palms Press, New York, the full sheet, 495 x 406mm (19½ x 16in) (unframed)

**£5,000 - 7,000**



98

**Chuck Close (b.1940)**

PHIL (GREY)

Relief print with embossing, 2002, signed, dated and numbered from the edition of 40 in pencil, on handmade paper, printed and published by Two Palms Press, New York, the full sheet, 495 x 406mm (19½ x 16in) (unframed)

£5,000 - 7,000



99

**Chuck Close (b.1940)**

PHIL (BLACK)

Relief print with embossing, 2002, signed, dated and numbered from the edition of 40 in pencil, on handmade paper, printed and published by Two Palms Press, New York, the full sheet, 495 x 406mm (19½ x 16in) (unframed)

£5,000 - 7,000





100

**Jim Dine (b. 1935)**

OLYMPIC ROBE

Lithograph printed in in colours, 1988, signed, dated and numbered from the edition of 300 in pencil, on wove paper, co-published by the Olympic Games Committee, Seoul and Lloyd Shin Gallery, Chicago and Seoul, with their blind stamp, the full sheet printed to the edges, 889 x 686mm (35 x 27in) (unframed)

£1,500 - 2,000



101

**Jim Dine (b. 1935)**

BEHIND THE THICKET (CARPENTER 68)

Woodcut, with etching and aquatint extensively hand-coloured in gouache, 1993, signed, dated and numbered from the edition of 75 in pencil, on BFK Rives paper, printed at Spring Street Workshop, New York, with full margins, sheet 502 x 687mm (19¾ x 27in) (unframed)

£3,500 - 4,500 IMPORT

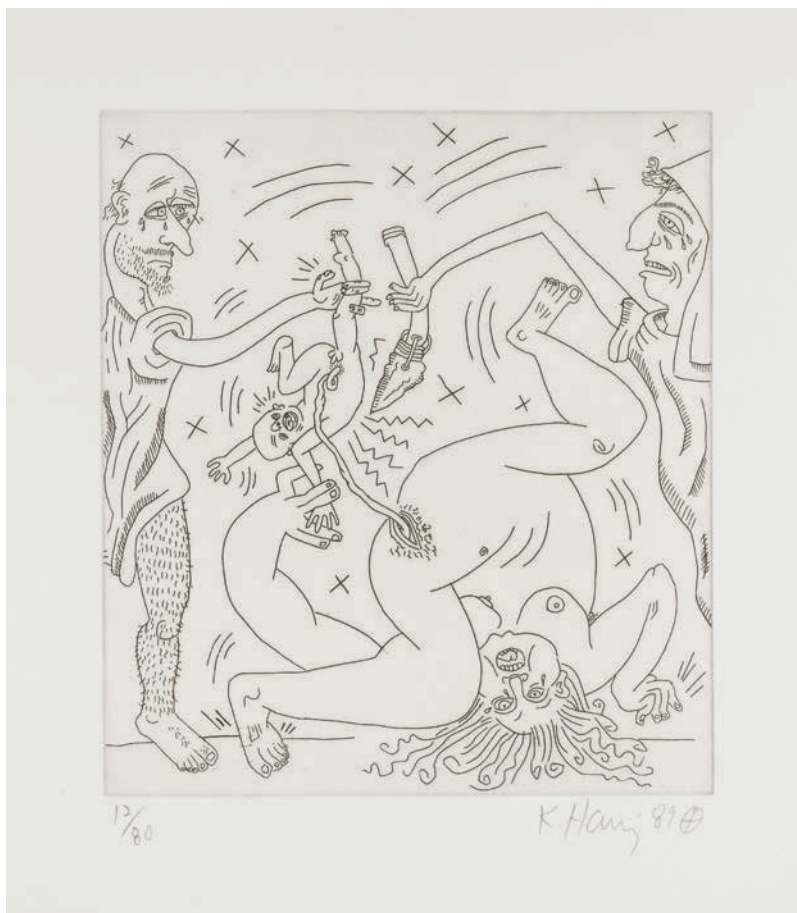


102

**Keith Haring (1958-1990)**

FROM THE VALLEY SUITE (SEE LITTMAN P.136-141)  
Etching, 1989, signed, dated and numbered  
from the edition of 80 in pencil, on wove paper,  
published by George Mulder Fine Art, London,  
with full margins, sheet 356 x 304mm (12 x  
14in) (unframed)

£1,500 - 2,000



103

**Keith Haring (1958-1990)**

FROM THE VALLEY SUITE (SEE LITTMAN P.136-141)  
Etching, 1989, signed, dated and numbered  
from the edition of 80 in pencil, on wove paper,  
published by George Mulder Fine Art, London,  
with full margins, sheet 356 x 304mm (12 x  
14in) (unframed)

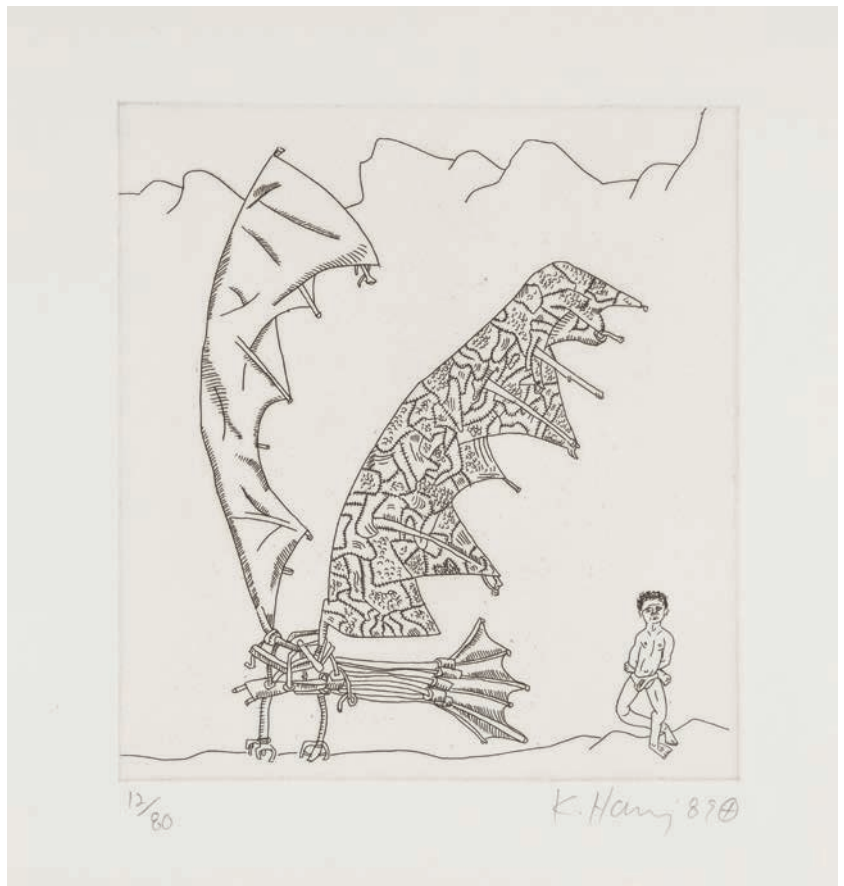
£1,500 - 2,000

104

**Keith Haring (1958-1990)**

FROM THE VALLEY SUITE (SEE LITTMAN P.136-141)  
Etching, 1989, signed, dated and numbered  
from the edition of 80 in pencil, on wove  
paper, published by George Mulder Fine Art,  
London, with full margins, sheet 356 x  
304mm (12 x 14in) (unframed)

£1,500 - 2,000



105

**Keith Haring (1958-1990)**

FROM THE VALLEY SUITE (SEE LITTMAN P.136-141)  
Etching, 1989, signed, dated and numbered  
from the edition of 80 in pencil, on wove  
paper, published by George Mulder Fine Art,  
London, with full margins, sheet 356 x  
304mm (12 x 14in) (unframed)

£1,500 - 2,000



106

**Keith Haring (1958-1990)**

FROM THE VALLEY SUITE (SEE LITTMAN P.136-141)

Etching, 1989, signed, dated and numbered from the edition of 80 in pencil, on wove paper, published by George Mulder Fine Art, London, with full margins, sheet 356 x 304mm (12 x 14in) (unframed)

£1,500 - 2,000



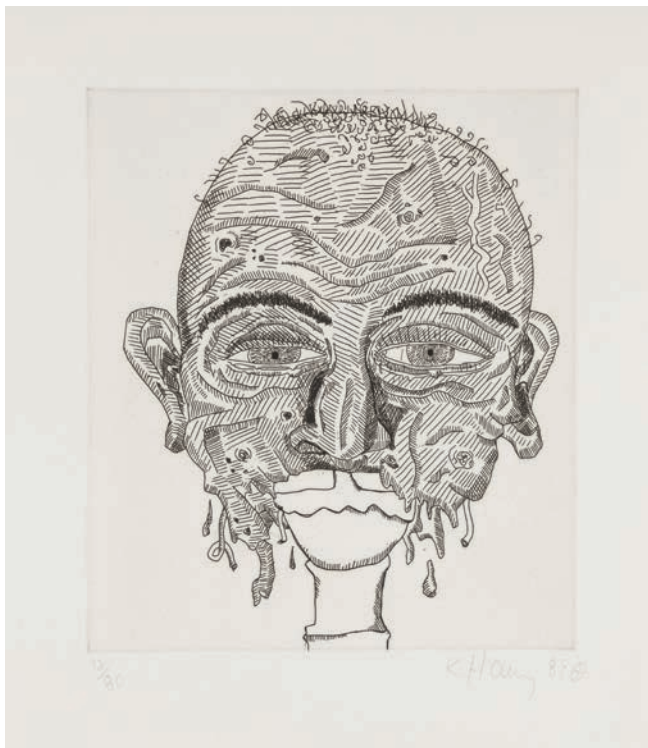
108

**Jasper Johns (b. 1930)**

M.D.

Die-cut multiple, 1974, signed, dated and inscribed 'A.P.' in pencil, an artist's proof aside from the from the edition of 100, on smooth coated wove paper, as included in the Merce Cunningham Portfolio, produced by Simca Print Artists, New York, published by Castelli Graphics and Multiples, the full sheet 564 x 457mm (22½ x 18in) (unframed)

£4,000 - 6,000



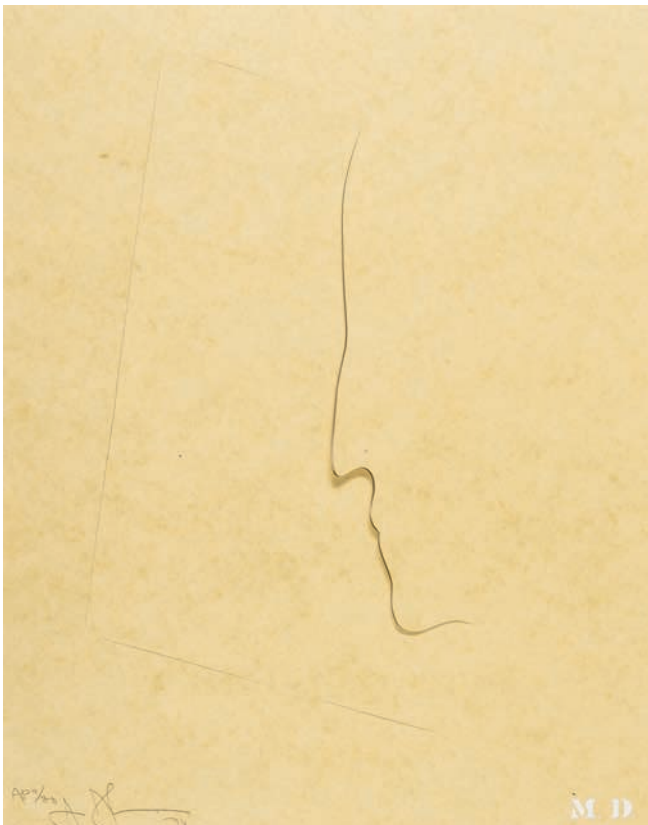
107

**Keith Haring (1958-1990)**

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

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

£1,200 - 1,800







**109**  
**Jasper Johns (b.1930)**

FOUR PANELS FROM UNTITLED 1972 (GRAYS AND BLACK) (ULAE 150)

The complete set of four lithographs with embossing in black and greys, 1975, each signed and numbered from the edition of 20 in pencil, panel A dated '73-75' and individually annotated 'AD/D', on John Koller paper, published by Gemini G.E.L., Los Angeles, with their blindstamp, each the full sheet, each approximately 787 x 1041mm (31 x 41in) (4) (framed)

**£35,000 - 45,000**



**110**

**Alex Katz (b.1927)**

THE EMPEROR JONES

Screenprint in colours, 2006,  
signed and numbered from the  
edition of 60 in pencil, on wove  
paper, the full sheet printed to  
the edges, sheet 1524 x 813mm  
(60 x 32in) (unframed)

**£1,500 - 2,000**



111

**Sol Lewitt (1928-2007)**

SEVEN STARS PORTFOLIO

The complete set of seven lithographs printed in colours, 1984, signed in pencil on the title page, stamp numbered from the edition of 500, each on wove paper, printed and published by Fratelli Alinari Stamperia D'Arte, Florence, each sheet 517 x 420mm (20¼ x 16½in) (7) (unframed)

£1,500 - 2,000



112

**Sol Lewitt (1928-2007)**

STARS (KRAKOW 2002.02)

The complete set of six linocuts printed in colours, 2002, each signed and numbered from the edition of 100 in pencil, on wove paper, published by Parasol Press Ltd., New York, each the full sheet, each 686 x 686mm (27 x 27in) (6) (unframed)

£6,000 - 8,000



113

**Roy Lichtenstein (1923-1997)**

TURKEY SHOPPING BAG (CORLETT APP.4)

Screenprint in colours, 1964, signed in pencil, the edition was approximately 125, on a wove paper shopping bag with twisted paper handles secured with staples, published by Bianchini Gallery, New York, 490 x 434mm (19½ x 17in) (unframed)

£3,000 - 5,000



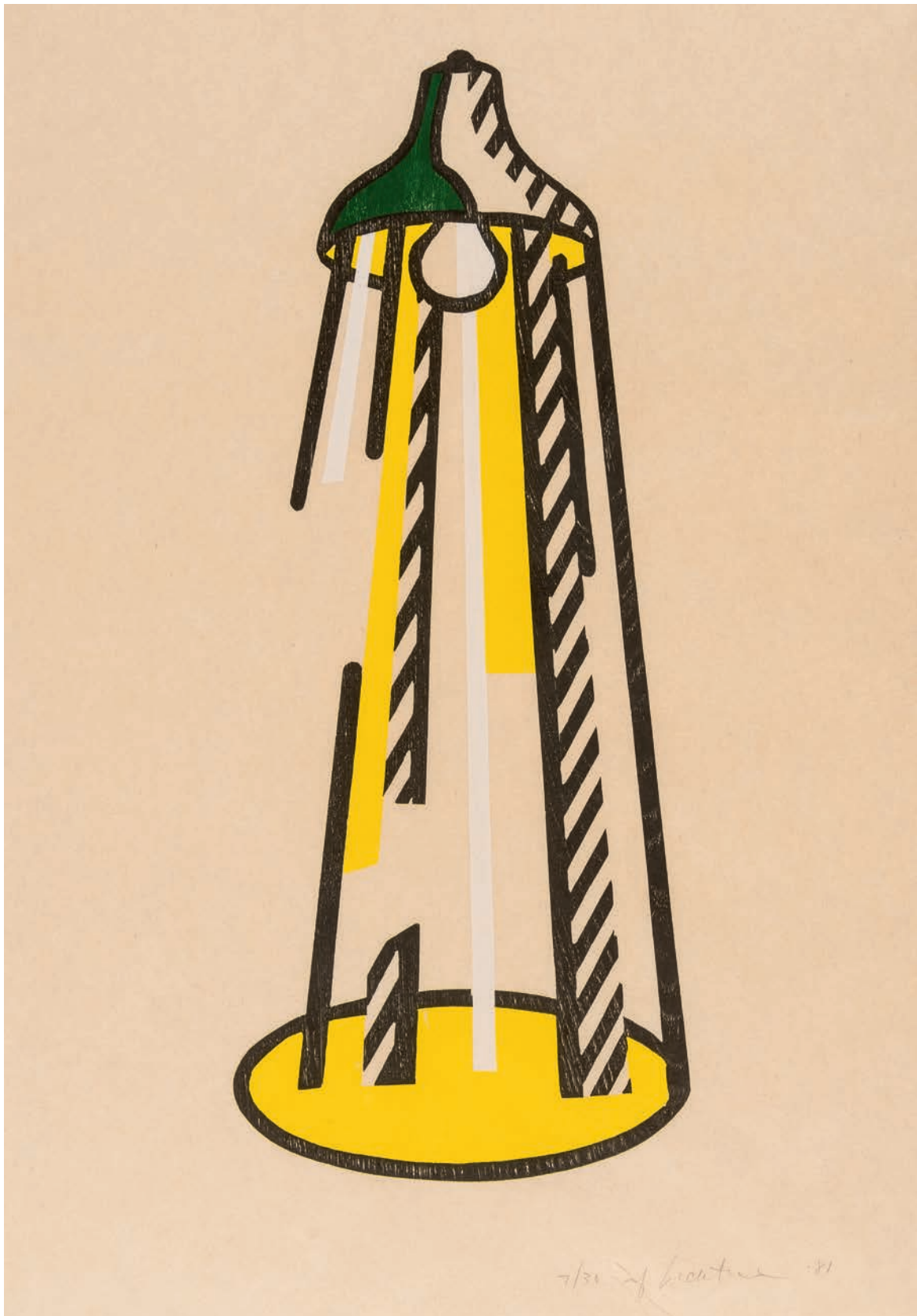
114

**Roy Lichtenstein (1923-1997)**

FIGURE WITH TEEPEE (CORLETT 167)

Soft-ground etching and engraving in colours, 1980, signed, dated, inscribed 'AP' and numbered from the edition of 12 in pencil, an artist's proof aside from the edition of 32, on mold-made Lana paper, printed and published at Tyler Graphics, New York, the full sheet, 618 x 528mm (24¾ x 20 13/16in) (unframed)

£5,000 - 7,000



**115**

**Roy Lichtenstein (1923-1997)**

LAMP (CORLETT 182)

Woodcut printed in colours, 1981, signed, dated and numbered from the edition of 30 in pencil, on handmade natural Okawara Japanese paper, printed and published by Tyler Graphics, New York, with full margins, sheet 498 x 209mm (19½ x 8¼in) (unframed)

**£10,000 - 15,000**





116

**Roy Lichtenstein (1923-1997)**

RAIN FOREST (CORLETT 278)

Screenprint in colours, 1992, signed and numbered from the edition of 100 in pencil, printed and published by Edition Domberger, Germany, the full sheet, 761 x 579mm (29 $\frac{7}{8}$  x 22 $\frac{3}{4}$ in) (framed)

**£12,000 - 18,000**

**117**

**Robert Motherwell (1915-1991)**

MIRROR I

Lithograph printed in colours, 1989, signed and numbered from the edition of 25 in pencil, on wove paper, published by Waddington Graphics Ltd., London, the full sheet, 555 x 380mm (21 $\frac{5}{8}$  x 14 $\frac{7}{8}$ in) (framed)

**£600 - 800**



**118**

**Claes Oldenburg (b.1929)**

SOFT ROTATING CAPITOL (AXSOM 233.1)

Lithograph printed in colours, 1995, signed and numbered from the edition of 100 in pencil, on Arches paper, printed by Maurice Sanchez and James Miller at Derriere l'Etoile Studios, New York, published by the Chinati Foundation, Marfa, Texas, the full sheet, 271 x 191mm (10 $\frac{3}{4}$  x 7 $\frac{3}{8}$ in) (unframed)

**£1,800 - 2,200**





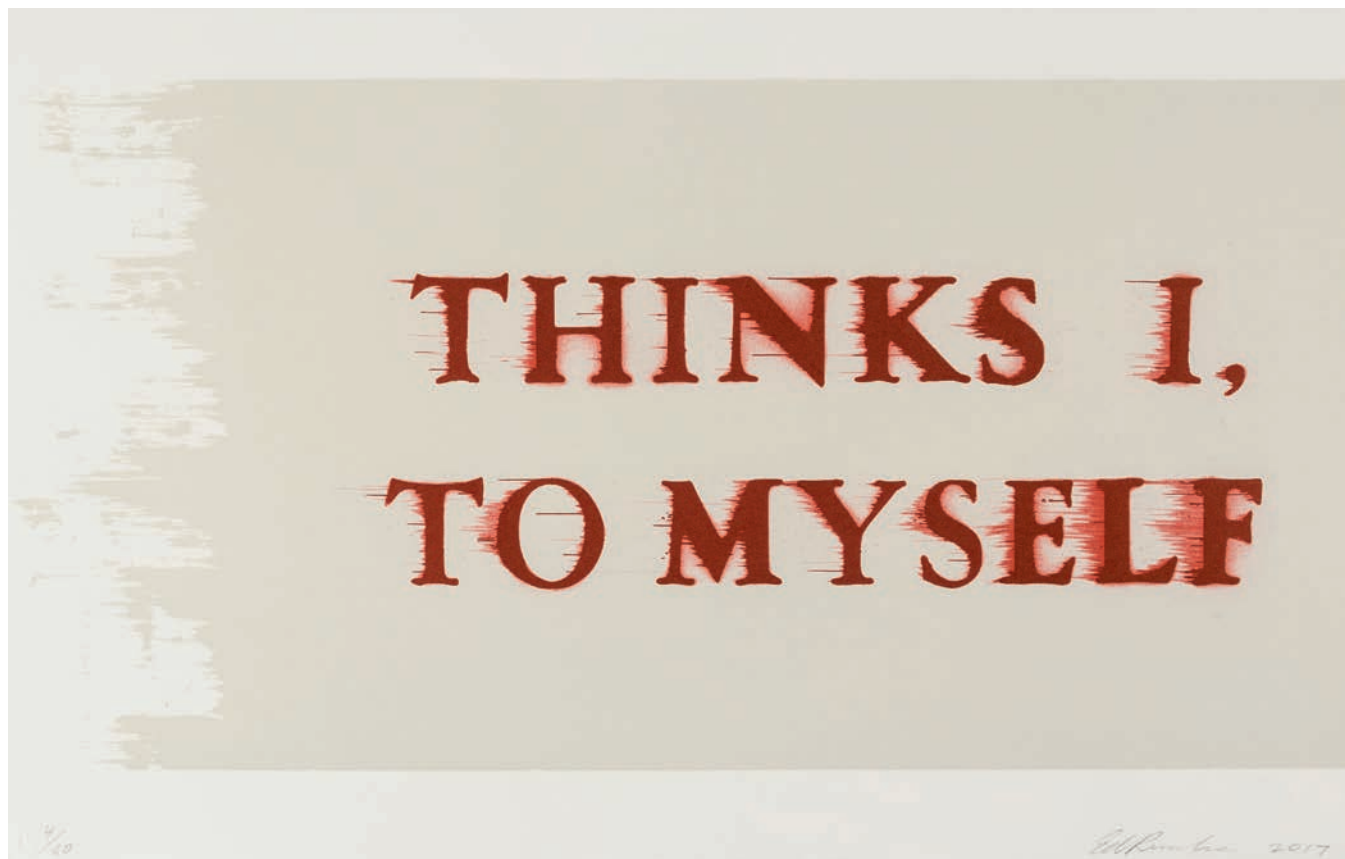
**119**

**Ed Ruscha (b.1937)**

KAY-EYE-DOUBLE-S (WALKER ART CENTRE 103)

Lithograph printed in colours, 1978, signed, dated and numbered from the edition of 35 in pencil, on BFK Rives paper, printed by Christopher D. Cordes, published by Hartford Art School, Connecticut, with their blindstamp, the full sheet, 566 x 763mm (22 5/16 x 30 1/16in) (framed)

**£4,000 - 6,000**



120

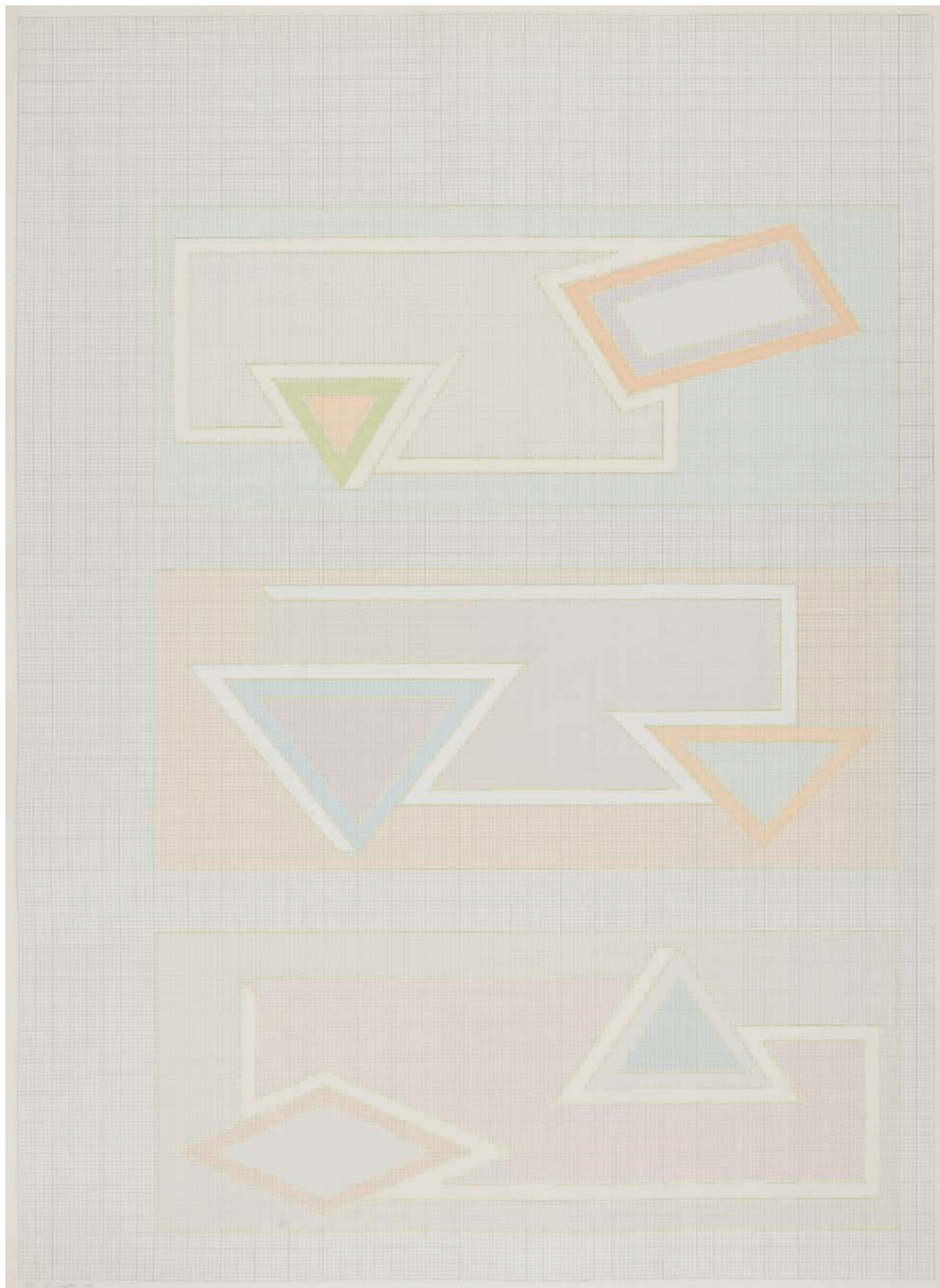
**Ed Ruscha (b.1937)**

THINKS I, TO MYSELF

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

**£4,000 - 6,000**





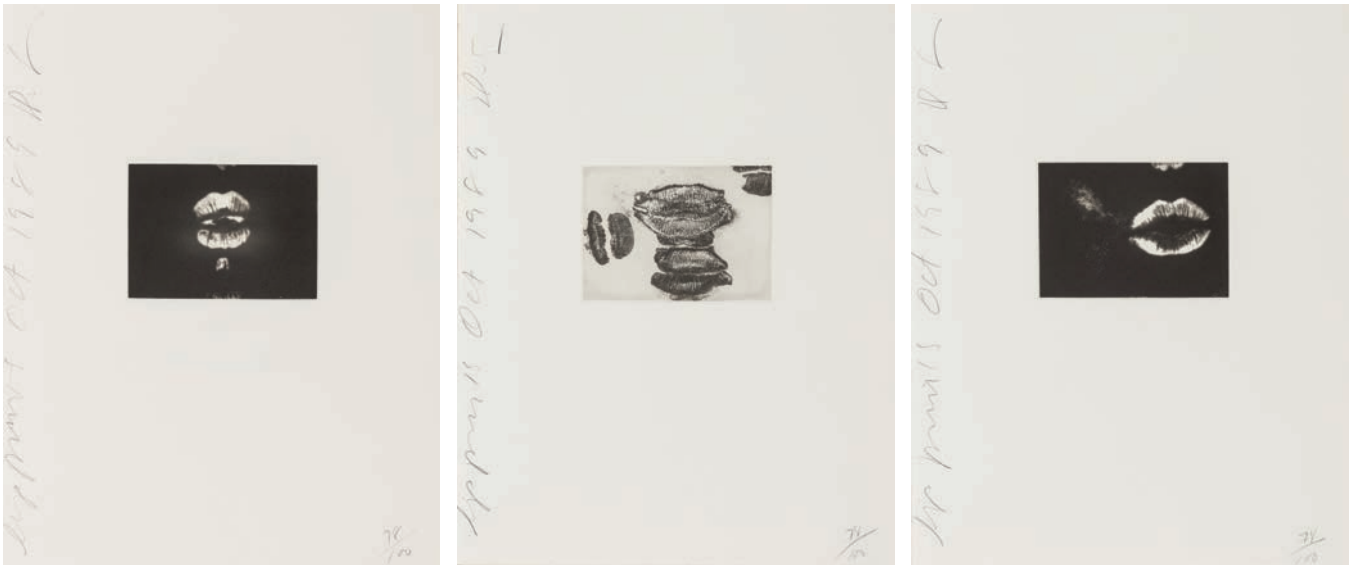
**121**

**Frank Stella (b. 1936)**

PASTEL STACK (AXSOM 48)

Screenprint in colours, 1970, signed, dated and numbered from the edition of 100 in pencil, on wove paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet printed to the edges, 1003 x 686mm (39½ x 27in) (unframed)

**£3,500 - 4,000**



122

### Donald Sultan

#### LIP PRINTS

The complete portfolio, 1989, comprising four aquatints, each signed, titled, dated and numbered from the edition of 100 in pencil, all on BFK Rives paper, printed by Crommelynck, published by Art Multi, Paris, the full sheets, loose as issued in the original linen covered folder with title printed on the uppers, overall 335 x 230mm (13¼ x 9in) (portfolio)

£1,200 - 1,500



123

### Andy Warhol

#### U.N. STAMP (FELDMAN & SCHELLMANN II.185)

Offset lithograph printed in colours, with the first-day cover cancelled postage stamp, 1979, signed in black felt-tip pen, numbered from the edition of 1000 in pencil, on BFK Rives paper, printed and published by the United Nations Disaster Relief Organization, with full margins, sheet 216 x 279mm (8½ x 11in) (unframed)

£3,500 - 4,000

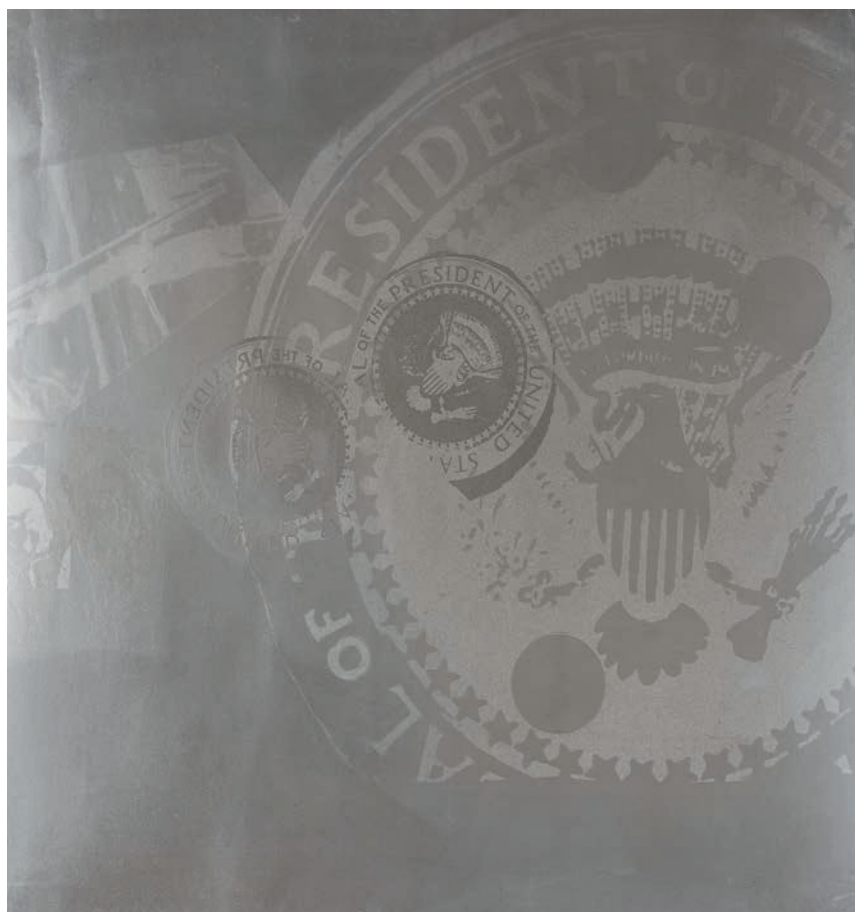
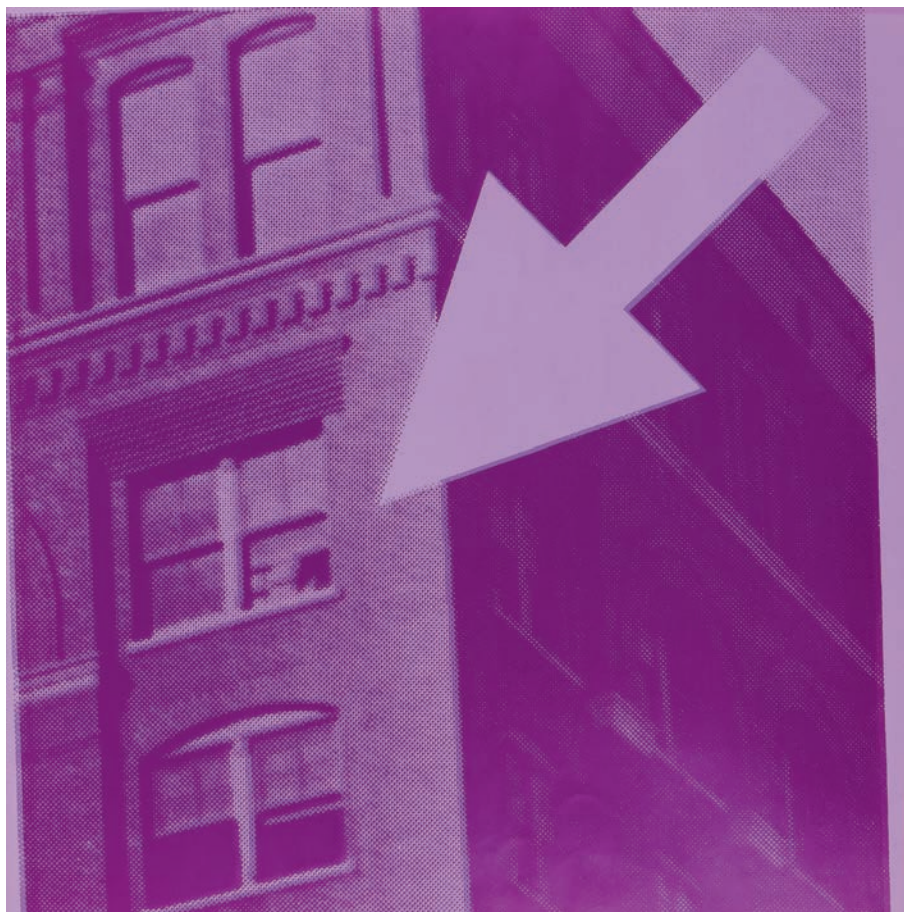


124

**Andy Warhol (1928-1987)**

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.39); ONE PLATE  
Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 7/8 x 20 7/8 in) (unframed)

£4,000 - 6,000



125

**Andy Warhol (1928-1987)**

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.33); ONE PLATE  
Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 7/8 x 20 7/8 in) (unframed)

£5,000 - 7,000

126

**Andy Warhol (1928-1987)**

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND

SHELLMANN II.35); ONE PLATE

Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 $\frac{3}{8}$  x 20 $\frac{3}{8}$ in) (unframed)

£5,000 - 7,000



127

**Andy Warhol (1928-1987)**

FLASH- NOVEMBER 22ND, 1963 (FELDMAN

AND SHELLMANN II.37); ONE PLATE

Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 $\frac{3}{8}$  x 20 $\frac{3}{8}$ in) (unframed)

£5,000 - 7,000





**128**

**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**



129

**Andy Warhol (1928-1987)**

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN II.127)

Screenprint in colours, 1975, signed, dated, and numbered from the edition of 250 in pencil verso, on thick wove paper, published by Mazzotta Editore, Milan, the full sheet, 952 x 648mm (37½ x 25½in) (unframed)

£3,000 - 5,000





130

**Andy Warhol (1928-1987)**

CAMPBELL'S SOUP I. GREEN PEA (FELDMAN & SCHELLMANN II.50)

Screenprint in colours, 1968, the colours vibrant and fresh, a rare proof aside from the edition of 250, with the rubber stamp of the Estate of Andy Warhol verso, initialled 'VF' and numbered 'A1192.109' in black ball-point pen verso, on smooth wove paper, with full margins, sheet 889 x 584mm (35 x 23in) (unframed)

**£18,000 - 22,000**



131

**Andy Warhol (1928-1987)**

CAMPBELL'S SOUP I. PEPPER POT SOUP (FELDMAN & SCHELLMANN II.51)

Screenprint in colours, 1968, the colours vibrant and fresh, a rare proof aside from the edition of 250, with the rubber stamp of the Estate of Andy Warhol verso, initialled 'VF' and numbered 'A1192.104' in black ball-point pen verso, on smooth wove paper, with full margins, sheet 889 x 584mm (35 x 23in) (unframed)

**£18,000 - 22,000**





132

**Andy Warhol (1928-1987)**

CAMPBELL'S SOUP I. CHICKEN NOODLE (FELDMAN & SCHELLMANN II.45)

Screenprint in colours, 1968, the colours vibrant and fresh, a rare proof aside from the edition of 250, with the rubber stamp of the Estate of Andy Warhol verso, initialled 'VF' and numbered 'A1192.113' in black ball-point pen verso, on smooth wove paper, with full margins, sheet 889 x 584mm (35 x 23in) (unframed)

**£25,000 - 35,000**



**133**

**Helen Almeida (b.1934)**

PINTURA HABITADA

Screenprint in colours, 1977/2007, signed, dated and numbered from the edition of 25 in pencil, on wove paper, with full margins, sheet 500 x 700mm (19¾ x 27½in) (framed)

**£4,000 - 6,000** ARR



**134**

**Helen Almeida (b.1934)**

PINTURA HABITADA

Screenprint in colours, 1976/2015, signed, dated and numbered from the edition of 50 in pencil, on wove paper, with full margins, 500 x 700mm (19¾ x 27½in) (unframed)

**£3,000 - 4,000** ARR





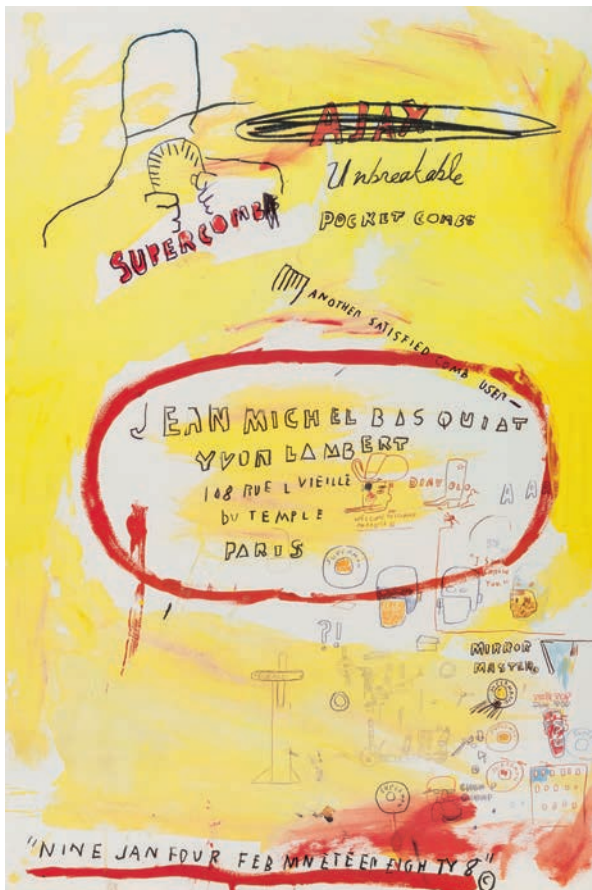
135

**William S Burroughs (1914-1997)**

UNTITLED

Three acrylic paintings on folded paper folders, circa 1990, one double sided, each signed and initialed in pencil, each 297 x 467mm, 11 7/8 x 18 3/4 in (unframed) (3)

£1,000 - 1,500



136

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

SUPERCOMB

Offset Lithograph printed in colours, 1988, the edition was 500, published by Yvon Lambert Gallery, on smooth wove paper, the full sheet printed to the edges, 729 x 521mm (28 3/4 x 20 1/2 in) (framed)

£1,000 - 1,500



137

**Francis Bacon (1909-1992)**

METROPOLITAN MUSEUM OF ART

Lithograph printed in colours, 1975, signed in ink, numbered from the edition of 200 in pencil, on Arches wove paper, printed by Alexis Manaranche, Paris, published by The Metropolitan Museum of Art, New York, with full margins, sheet 1600 x 1120mm (63 x 44½in) (framed)

£4,000 - 6,000 ARR



138

**Glenn Brown (b.1966)**

LAYERED PORTRAITS (AFTER REMBRANDT) 9

Etching, 2008, signed and numbered from the edition of 30 in pencil, on Arches Velin paper, published by the artist, with full margins, sheet 355 x 290mm (14 x 11<sup>3</sup>/<sub>8</sub>in) (framed)

£1,000 - 1,500 ARR



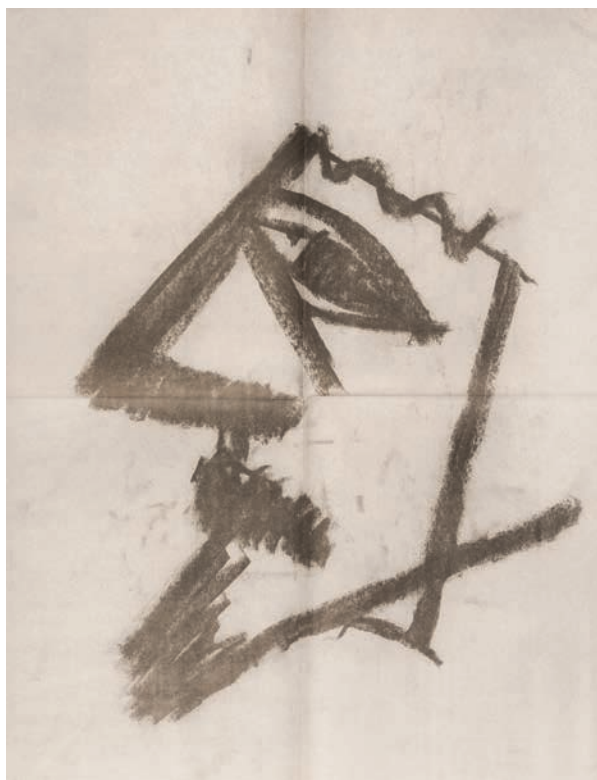
139

**Glenn Brown (b.1966)**

LAYERED PORTRAITS (AFTER REMBRANDT) 7

Etching, 2008, signed and numbered from the edition of 30 in pencil, on Arches Velin paper, published by the artist, with full margins, sheet 355 x 290mm (14 x 11<sup>3</sup>/<sub>8</sub>in) (framed)

£1,000 - 1,500 ARR



**140**  
**Joe Bradley (b.1975)**

UNTITLED  
Inkjet print, 2014, signed, dated and numbered from the edition of 100 verso, on newspaper, published by Exhibition A, New York, the full sheet, 711 x 546mm (28 x 21½in) (unframed)

**£500 - 700**



**141**  
**Bruce Conner (1933-2008)**

UNTITLED  
Lithograph printed in brown, 1965, signed with the artist's fingerprint and numbered from the edition of 20 in pencil, on tan wove paper, the full sheet, 508 x 435mm (20 x 17 1/4) (unframed)

**£2,000 - 3,000**



**142**  
**Alexander Calder (1898-1976)**

LAUGHING MOON  
Lithograph printed in colours, signed and numbered from the edition of 70 in pencil, on Arches wove paper, published by Maeght, Paris, with full margins, sheet 774 x 565mm (30 3/8 by 22¼in) (unframed)

**£1,800 - 2,200**





143

**Alexander Calder (1898-1976)**

PRESENZA GRAFICA

Etching with aquatint printed in colours, with embossing, 1972, signed and numbered from the edition of 90 in pencil, on Fabriano Rosaspina wove paper, printed and published by 2RC Edizioni d'Arte, Rome with their blindstamp, the full sheet printed to the edges, 950 x 950mm (37½ x 37½in) (framed)

**£5,000 - 7,000**

144

**Maurizio Cattelan (b.1960)**

L.O.V.E

Concrete multiple, 2014, stamped on the base, from the open edition, published by Seletti, Italy, in the original wooden box, overall 495 x 220 x 220mm (19½ x 8⅝ x 8⅝in) (multiple)

£600 - 800

ARR



145

**Peter Doig (b.1959)**

UNTITLED (CANOE)

Aquatint in colours, 2008, signed and numbered from the edition of 500 in pencil, the full sheet printed to the edges, 590 x 745mm (23¼ x 29⅜in) (unframed)

Inspired by the beautiful landscapes and distinctive artistic styles of Canada, where Doig spent his early years, the present work explores place, travel and nature in the artist's highly original aesthetic.

£1,500 - 2,000

ARR





146

**Ian Davenport (b.1966)**

ROYAL BLUE

Etching on chine collé printed in colours, 2011, signed, dated and numbered from the edition of 30 in pencil, on Hahnemühle wove paper, from the Colorplan Series, published by Alan Cristea Gallery, London, with full margins, 830 x 800mm (32¾ x 31½in) (framed)

£2,000 - 3,000 ARR

147

**Tracey Emin (b.1963)**

THE KISS WAS BEAUTIFUL

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

£500 - 700

ARR



148

**Tracey Emin (b.1963)**

GO FORWARD

Polymer gravure etching printed in blue, 2013, signed, titled, dated and numbered from the edition of 200 in pencil, on Somerset wove paper, with full margins, sheet 380 x 350mm (14¾ x 13¾in) (unframed)

700 - 900

ARR



149

**Antony Gormley (b.1950)**

FIGURE

Giclée 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, sheet 279 x 216mm (11 x 8½in) (unframed)

£600 - 800

ARR



150

**Antony Gormley (b.1950)**

ROOM

Digital pigment print, 2008, signed and numbered from the edition of 150 in pencil, on Hahnemuhle paper, published by Oak Tree Fine Press, Fyfield, with margins, sheet 279 x 216mm (11 x 8½in) (unframed)

£600 - 800

ARR



**151**

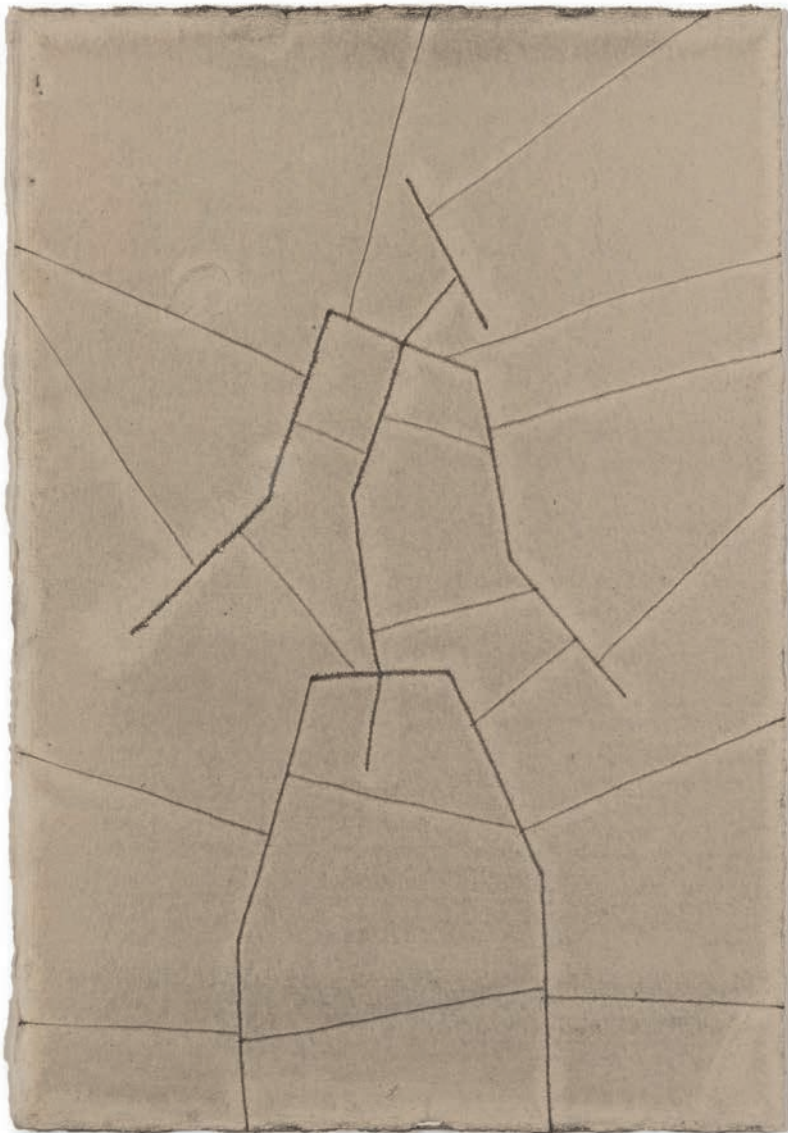
**Antony Gormley (b.1950)**

SUBLIMATE

Etching, 2008, signed, titled, dated and numbered from the edition of 60 in pencil, on BFK Rives wove paper, printed by Thumbprint Editions, London, with full margins, sheet 760 x 560mm (30 x 22in) (unframed)

**£2,500 - 3,500**

ARR



**152**

**Antony Gormley (b.1950)**

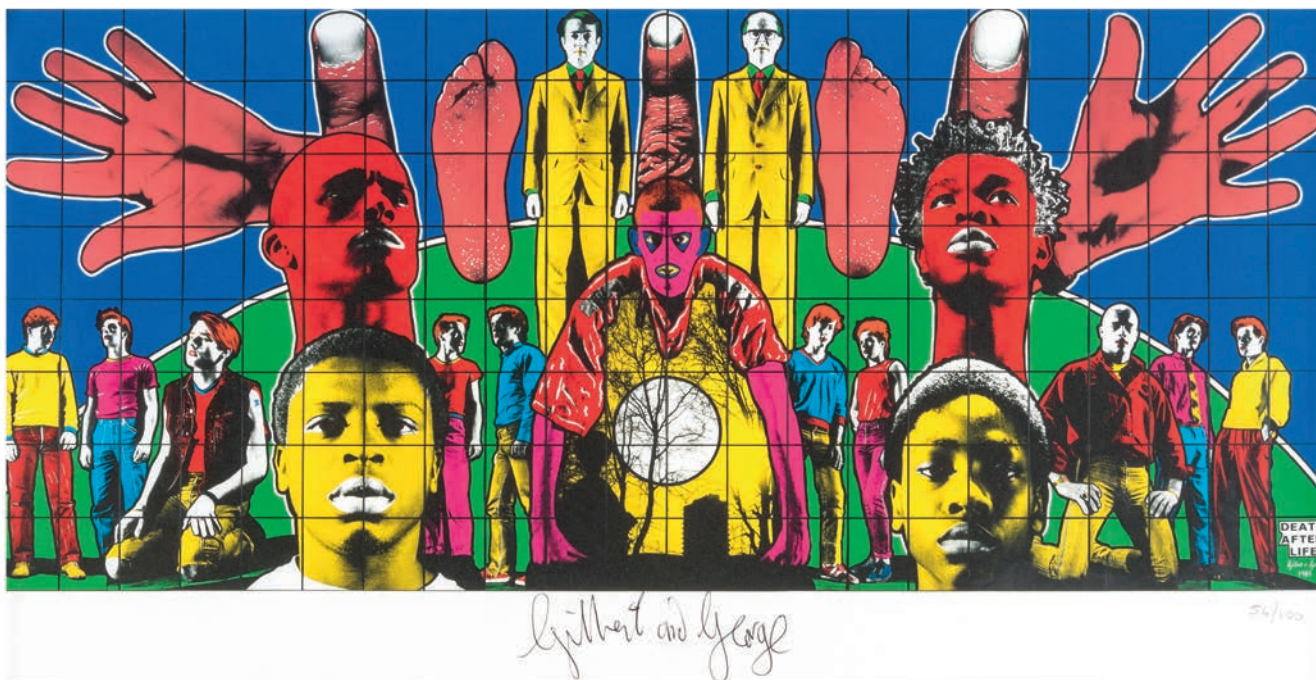
SITE XXII

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)

**£7,000 - 10,000**

ARR





153

**Gilbert and George (b.1943 & 1942)**

DEATH AFTER LIFE

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

£500 - 700 ARR



154

**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 Curwen Prints Ltd, London, published by Felix Mann and Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 530 x 756mm (20⅞ x 29¾in) (unframed)

£700 - 1,000 ARR

155

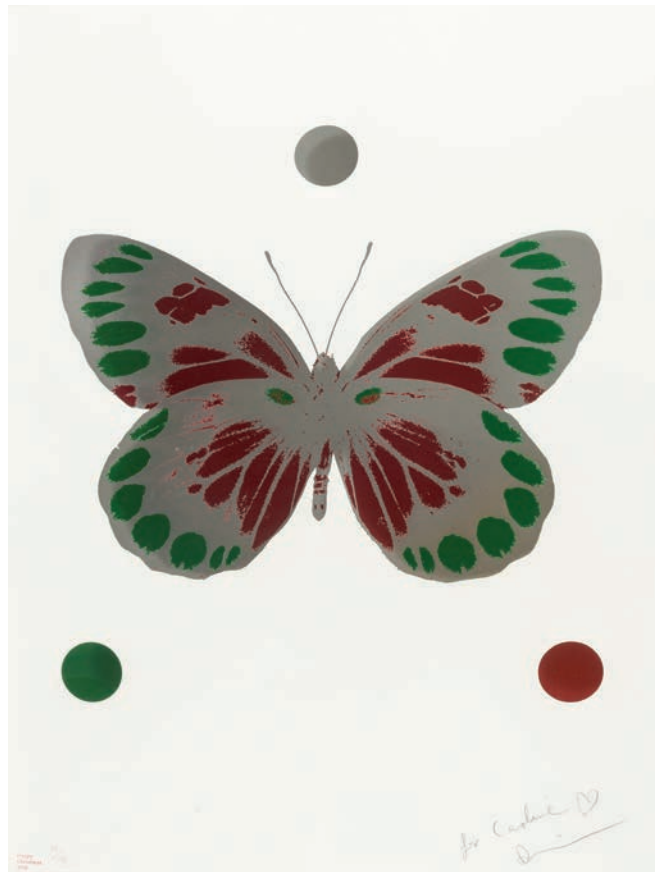
**Damien Hirst (b.1965)**

SCIENCE XMAS BUTTERFLY (EMERALD GREEN AND CHILLI RED)

Foilblock print in colours, 2010, signed and numbered from the edition of 150 in pencil, stamped 'Happy Christmas 2010' in red ink, on Arches 88 wove paper, with full margins, sheet 725 x 505mm (28½ x 20in) (unframed)

£3,000 - 5,000

ARR



156

**Damien Hirst (b.1965)**

THE DEAD (LIME GREEN/RACING GREEN)

Foilblock print in colours, 2014, signed and numbered from the edition of 15 in pencil, on wove paper, published by Paul Stolper and Other Criteria, London, the full sheet, 720 x 510mm (28¾ x 20½in) (unframed)

£4,500 - 5,500

ARR





**Fig.1** A Faint Hope Beyond the Fear of Death

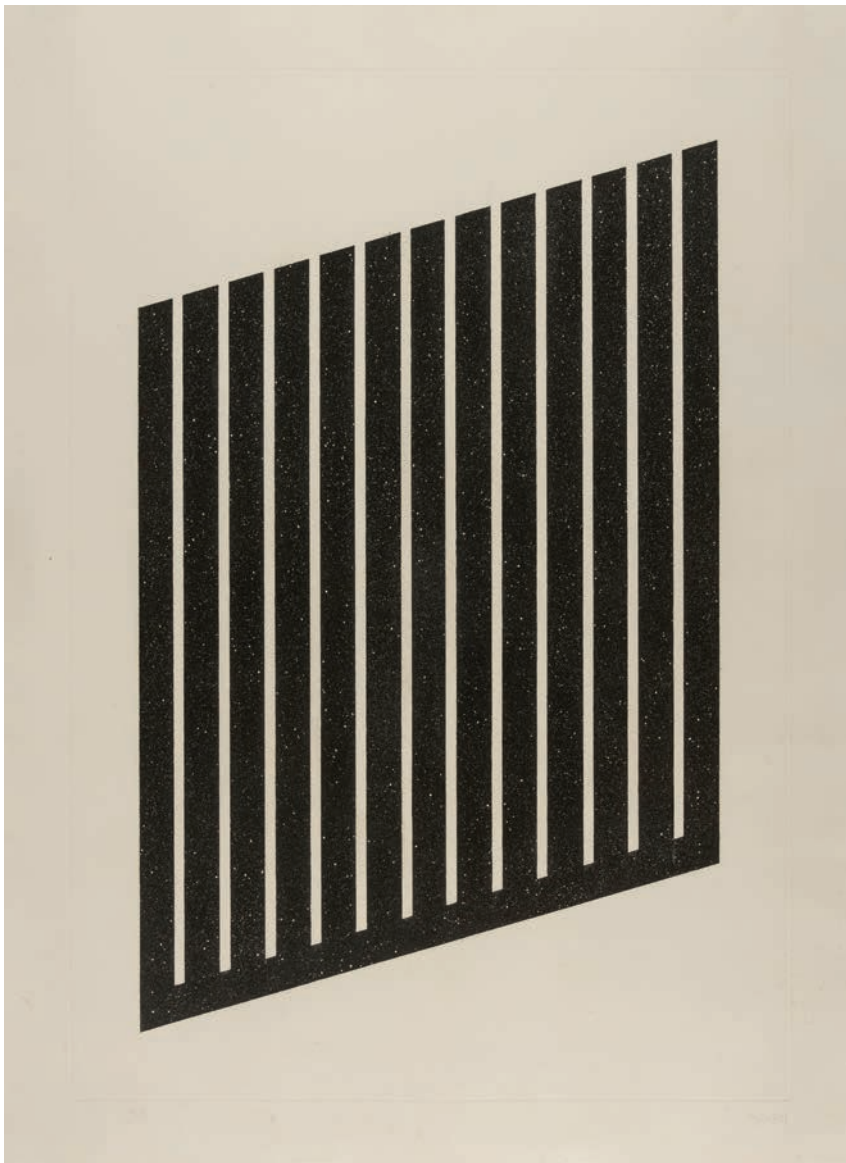
**157**

**Damien Hirst (b. 1965)**

FIG 1A - A FAINT HOPE BEYOND THE FEAR OF DEATH

Screenprint in colours, 2005, signed and numbered from the edition of 55 in pencil, on Somerset Satin wove paper, published by Paul Stolper, London, the full sheet printed to the edges, 1000 x 667mm (39¼ x 26¼in) (unframed)

**£1,500 - 2,000** ARR



**158**

**Donald Judd (1928-1994)**

UNTITLED (SCHELLMANN 93)

Aquatint, 1978-79, signed and numbered from the edition of 175 in pencil, on wove paper, printed by Styria Studio, New York, published by the artist, the full sheet, 1015 x 745mm (40 x 29½in) (unframed)

**£2,000 - 3,000**



**159**

**Anish Kapoor (b.1954)**

UNTITLED

Etching with aquatint in colours, 2002, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, plate 483 x 660mm (19 x 26in) (framed)

**£1,000 - 1,500**

ARR



160

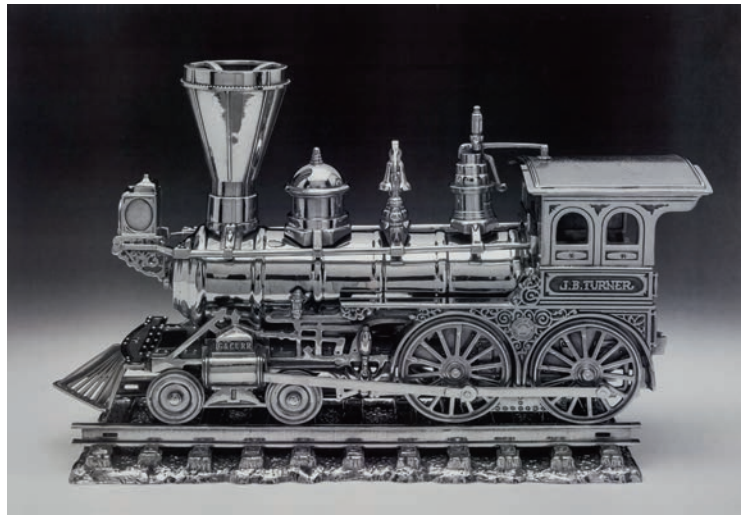
**Jeff Koons (b.1955)**

LUXURY AND DEGRADATION. J.B. TURNER ENGINE

Offset lithograph in colours, 1986, signed and inscribed 'H.C.' in pencil verso, an hors commerce impression aside from the edition of 60, the full sheet, on smooth wove paper, printed to the edges, 609 x 811mm (24 x 31in) (unframed)

£1,800 - 2,200

IMPORT



161

**Jeff Koons (b.1955)**

LUXURY AND DEGRADATION. FISHERMAN GOLFER

Offset lithograph in colours, 1986, signed and inscribed 'H.C.' in pencil verso, an hors commerce impression aside from the edition of 60, the full sheet, on smooth wove paper, printed to the edges, 811 x 609mm (31 x 24in) (unframed)

£1,800 - 2,200

IMPORT

162

**Jeff Koons (b.1955)**

LUXURY AND DEGRADATION. BACCARAT CRYSTAL SET

Offset lithograph in colours, 1986, signed and inscribed 'H.C.' in pencil verso, an hors commerce impression aside from the edition of 60, the full sheet, on smooth wove paper, printed to the edges, 811 x 609mm (31 x 24in) (unframed)

£1,800 - 2,200

IMPORT





**163**

**Yayoi Kusama (b.1929)**

PUMPKINS

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

**£1,000 - 1,500**



**164**

**Yayoi Kusama (b.1929)**

SOFT PUMPKINS (RED AND WHITE)

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

**£1,000 - 1,500**



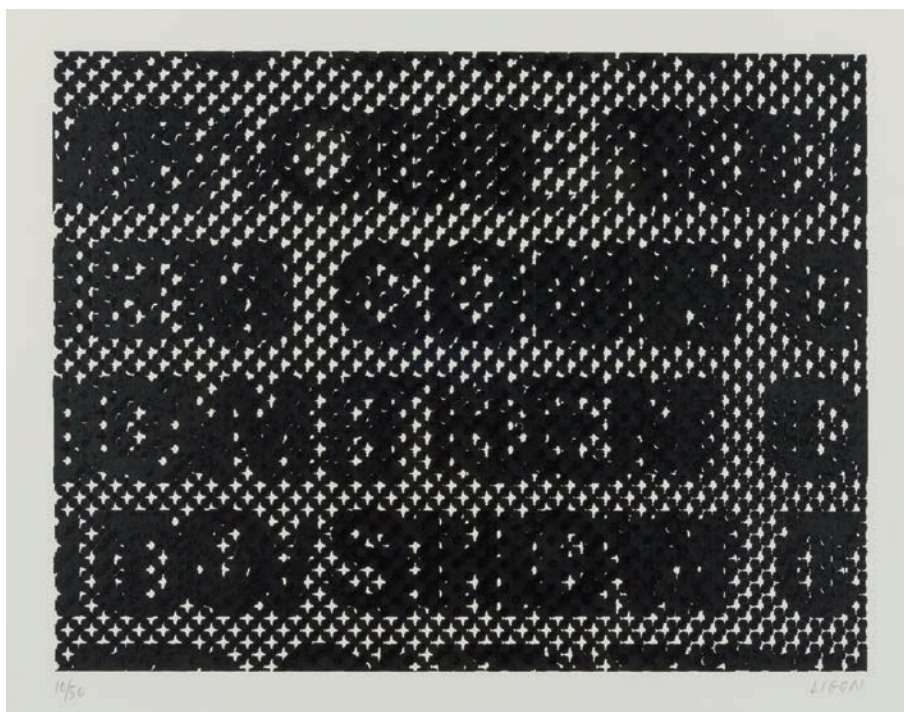
165

**Glenn Ligon (b.1960)**

DETAIL

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

£1,500 - 2,000



166

**Chris Levine (b.1960)**

LIGHTNESS OF BEING (BLUE)

Archival inkjet print, 2017, 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)

£2,500 - 3,500 ARR

Arguably the most globally recognisable of Chris Levine's sitters, and one of his most iconic portraits, this image of Queen Elizabeth II is one of many depictions of his subject. An 'accidental' shot, taken during a moment of rest, this image resonates serenity, and the perfectly encapsulates the delicate trust between artist and sitter.





**167**

**Robert Longo (b.1953)**

UNTITLED (CAPITOL DETAIL)

Ditone print, 2017, signed, dated and numbered from the edition of 30 in pencil, on Hahnemühle Photo Rag Ultra Smooth paper, with full margins, sheet 610 x 560mm (24 x 22in) (unframed)

**£2,500 - 3,500**



**168**

**Robert Longo (b.1953)**

UNTITLED (THRONE ROOM)

Ditone print, 2017, signed, dated and numbered from the edition of 30 in pencil, on Hahnemühle Photo Rag Ultra Smooth paper, with full margins, sheet 610 x 560mm (24 x 22in) (unframed)

**£2,500 - 3,500**





169

**Takashi Murakami (b.1962)**

MR. DOB (ORIGINAL)

Painted cast vinyl, 2016, stamped on the base, from the edition of 750, published by BAIT and ComplexCon, Diamond Bar, California, overall 235 x 247 x 203mm (9¼ x 9¾ x 8in) (multiple)

£1,000 - 1,500



170

**Takashi Murakami (b.1962)**

A LITTLE FLOWER PAINTING: YELLOW, WHITE AND PURPLE (GOLD) & PINK, PURPLE AND MANY OTHER COLORS (PLATINUM)

The set of two screenprints in colours, with gold and platinum leaf respectively, 2018, each signed, dated and numbered from the editions of 100 in pencil, both on smooth wave paper, published by Kaikai Kiki Co. Ltd., Japan, each with full margins, each sheet 468 x 380mm (18½ x 15in) (2) (unframed)

£2,000 - 3,000



**171**

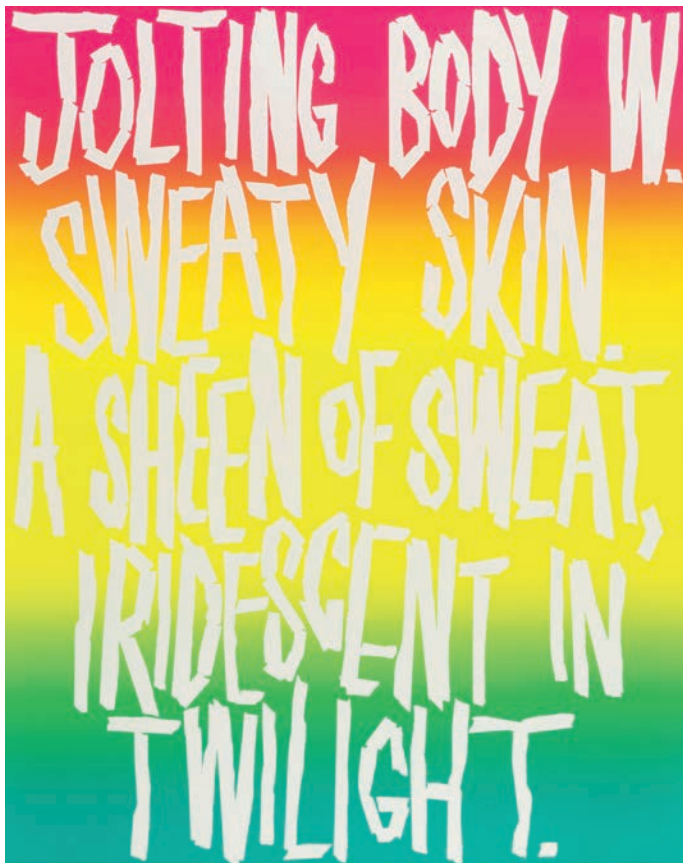
**Takashi Murakami (b.1962)**

HOMAGE TO FRANCIS BACON (STUDY OF GEORGE DYER); HOMAGE TO FRANCIS BACON (STUDY OF ISABEL RAWSTHORNE) (KAIKAI KIKI GALLERY 24-25). Two screenprints in colours, 2003, each signed and numbered from the edition of 300 in black ink, each on thin, smooth wove paper, co-published by the artist and Kaikai Kiki, Tokyo, each 690 x 690mm (27½ x 27½in) (framed) (2)

**£3,000 - 5,000**







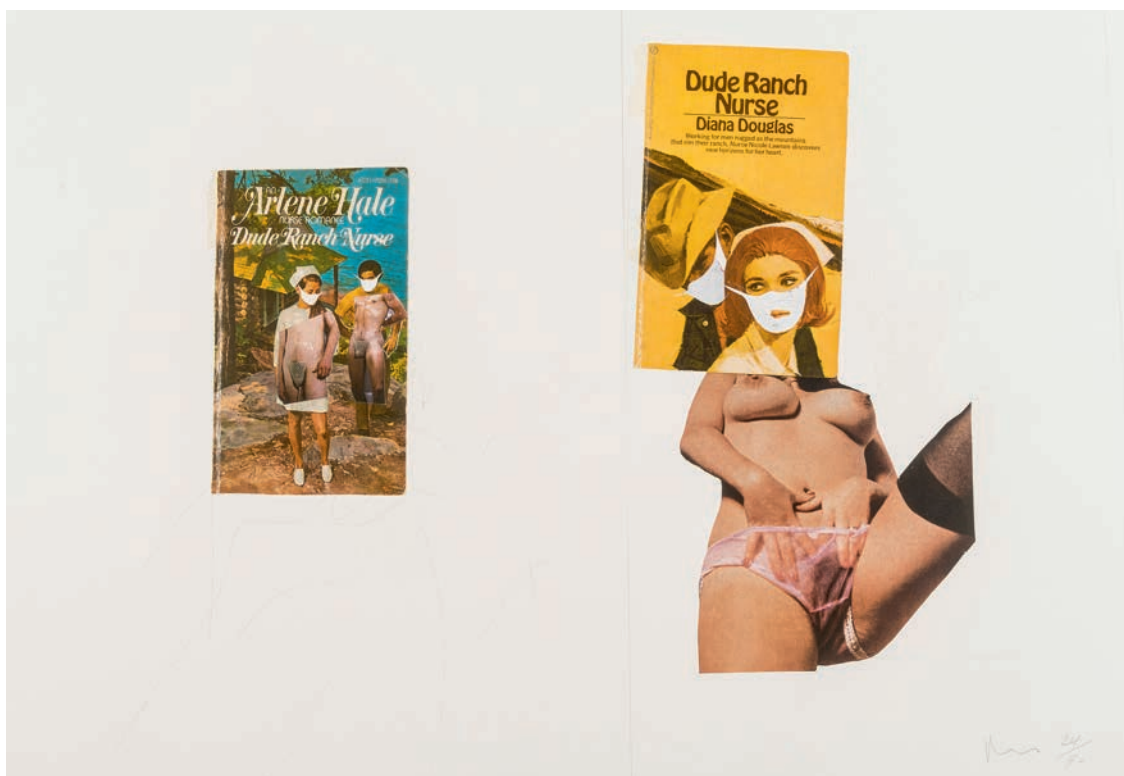
172

**Eddie Peake (b.1981)**

SWEAT

Screenprint in colours with gloss, 2016, signed and numbered from the edition of 100 in pencil verso, printed by Coriander Studio, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (30 x 23 3/5in) (framed)

£800 - 1,000 ARR



173

**Richard Prince (b.1949)**

DUDE RANCH NURSE

Offset lithograph with collage and graphite and ink additions, 2008, signed and numbered from the edition of 96 in pencil, published by the Serpentine Gallery, London, the full sheet, 480 x 610mm (19 x 24in) (unframed)

£2,000 - 3,000



**174**

**Michelangelo Pistoletto (b.1933)**

CARTELLA A

The complete portfolio comprising four screenprints in colours on polished aluminium foil, 1983, with title/justification page and list of contents, signed in black ink and stamp numbered from the edition of 500 on the justification, published by Fratelli Alinari Stamperia d'Arte, Florence, the full sheets within brown mounts, loose as issued, within the original buff paper folio with printed title, 520 x 414 mm (20½ x 16¼in) (portfolio) (unframed) (4)

**£2,500 - 3,500**

ARR



**175**

**Michelangelo Pistoletto (b.1933)**

CARTELLA B

The complete portfolio comprising four screenprints in colours on polished aluminium foil, 1983, with title/justification page and list of contents, signed in black ink and stamp numbered from the edition of 500 on the justification, published by Fratelli Alinari Stamperia d'Arte, Florence, the full sheets within brown mounts, loose as issued, within the original buff paper folio with printed title, 520 x 414 mm (20½ x 16¼in) (portfolio) (unframed) (4)

**£2,500 - 3,500**

ARR





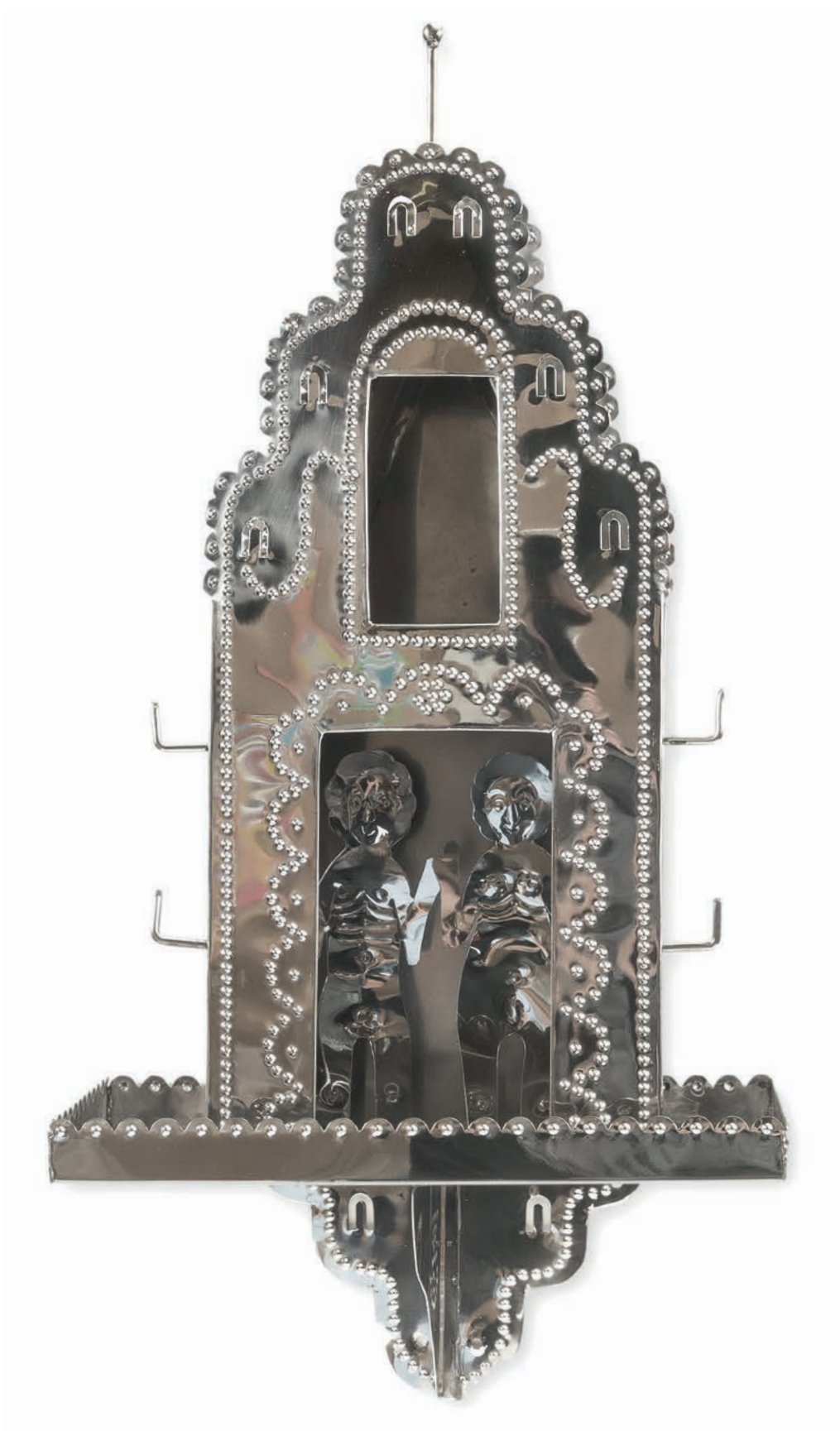
176

**Grayson Perry (b.1960)**

HOLD YOUR BELIEFS LIGHTLY

Machine embroidery in colours, on cotton and silk, 2011, signed and numbered from the edition of 250 in black ink verso, published by Victoria Miro Gallery, London, stretched over board as issued, overall 280 x 405mm (11 x 15½in) (framed)

£4,000 - 6,000



177

**Grayson Perry (b.1960)**

HOUSE OF LOVE

The stainless-steel multiple, 2017, comprising a shrine and two figures, signed on the accompanying certificate of authenticity, the edition was 50, published by Serpentine Galleries, London, overall 600 x 300 x 175mm (23½ x 11¾ x 7in) (multiple)

£5,000 - 7,000 ARR



178

**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



179

**Jean-Paul Riopelle (1923-2002)**

COMPOSITION II

Lithograph printed in colours, 1967, signed and numbered from the edition of 75 in pencil, on Arches paper, printed and published by Maeght, Paris, the full sheet printed to the edges, 403 x 802mm (15¾ x 31¾in) (unframed)

£1,500 - 2,000



180

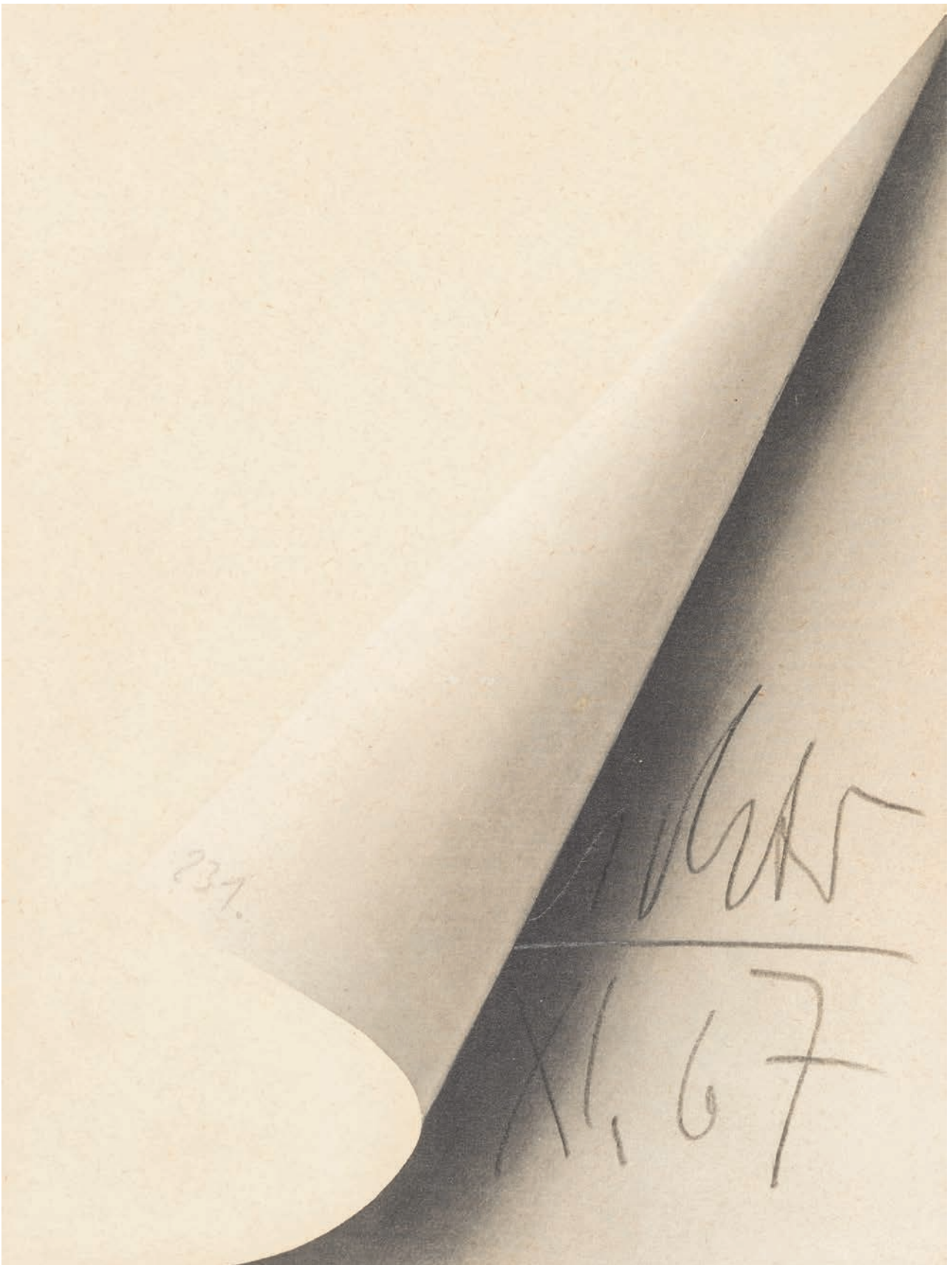
**Gerhard Richter (b.1932)**

TULIPS (P17)

Diasc-mounted chromogenic print in colours on aluminium, 2017, numbered from the edition of 500 on the justification label verso, printed and published by Heni Productions, the full sheet printed to the edges, 360 x 410mm (14½ x 16½in) (framed)

£4,000 - 6,000 ARR





**181**

**Gerhard Richter (b.1932)**

BLATTECKE (BUTIN 11)

Lithograph printed in colours, 1967, signed, dated and numbered from the edition of 739 in pencil, on thin card, printed by Friemann & Fuchs, published by Galerie H, Hanover, the full sheet printed to the edges, 235 x 165 mm (9¼ x 6½in) (unframed)

**£7,000 - 9,000** ARR

182

**David Shrigley (b.1968)**

LOOK AT THIS

Unique felt tip pen drawing in colours, 2007, mounted onto a deluxe edition copy of *Ants Have Sex in Your Beer*, signed, dated and numbered from the deluxe edition of 100 (each unique) in pencil on the flyleaf, published by Redstone Press, London, the book bound in fine black cloth with the original protective wrappers, overall 190 x 130 x 19mm (7½ x 5½ x ¾in) (multiple)

£1,000 - 1,500



183

**David Shrigley (b.1968)**

I AM CURRENTLY ON FIRE

Screenprint in colours with varnish overlay, 2018 signed, dated and numbered from the edition of 100 in pencil verso, on Somerset Tub Sized wove paper, printed and published by Jealous Gallery, London, the full sheet printed to the edges, 750 x 560mm (29½ x 22in) (unframed)

£1,500 - 2,000 ARR

This work is accompanied by a certificate of authenticity issued by Jealous Gallery.



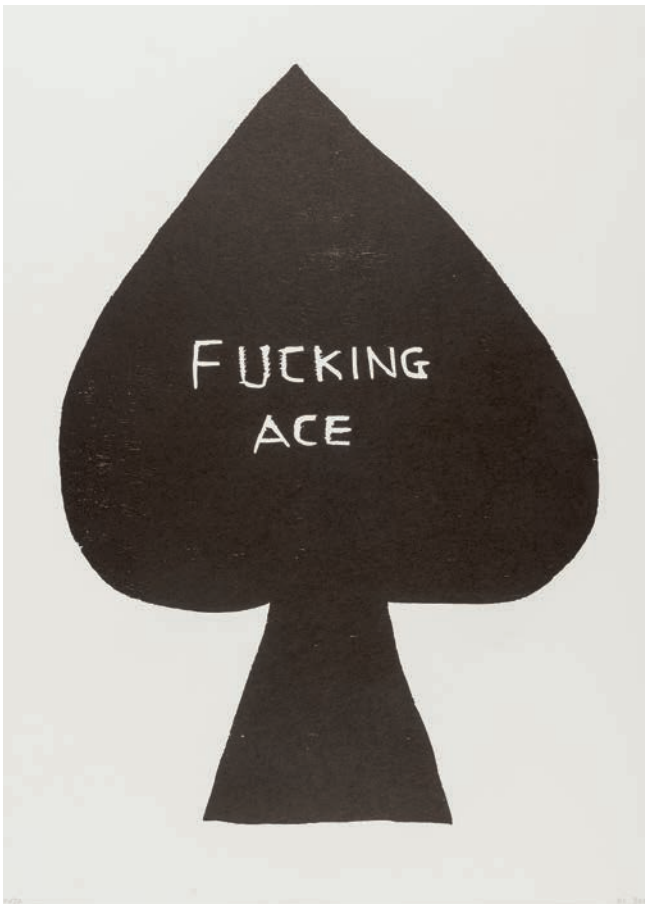
184

**David Shrigley (b.1968)**

BE NICE

Screenprint in colours, 2017, signed, dated and numbered from the edition of 125 in pencil, on Somerset wove paper, printed by K2 Screen, published, by Counter Editions, London, the full sheet printed to the edges, 760 x 560 (29 $\frac{7}{8}$  x 22in) (unframed)

£3,000 - 5,000 ARR



185

**David Shrigley (b.1968)**

FUCKING ACE

Woodcut, 2016, signed, dated and numbered from the edition of 30 in pencil, on wove paper, the full sheet, 580 x 420mm (22 $\frac{7}{8}$  x 16 $\frac{1}{2}$ in) (unframed)

£3,500 - 4,500 ARR



186

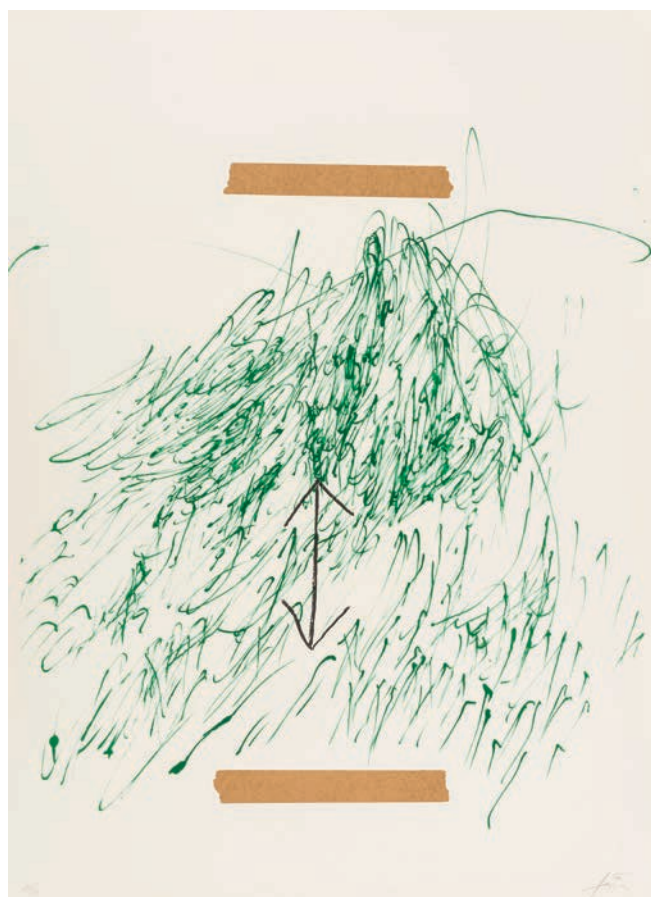
**Sam Taylor-Johnson (b.1967)**

AFTER DARK (WITH LIGHTS)

Digital Lightjet C-Type print in colours, 2008, signed, dated and numbered from the edition of 175 in black ink, on Fuji crystal archive paper, printed by Bayeux, London, published by Counter Editions, London, 580 x 820mm (23 x 34in) (framed)

£1,200 - 1,800

ARR



187

**Antoni Tàpies (1923-2012)**

POEMS FROM THE CATALAN II

The complete portfolio, 1973, comprising 6 lithographs printed in colours, each signed and numbered from the edition of 75 in pencil, on wove paper, with title-page, text and justification, overall size 765 x 1015mm (30¼ x 40in) (portfolio) (6) (unframed)

£2,000 - 3,000

ARR



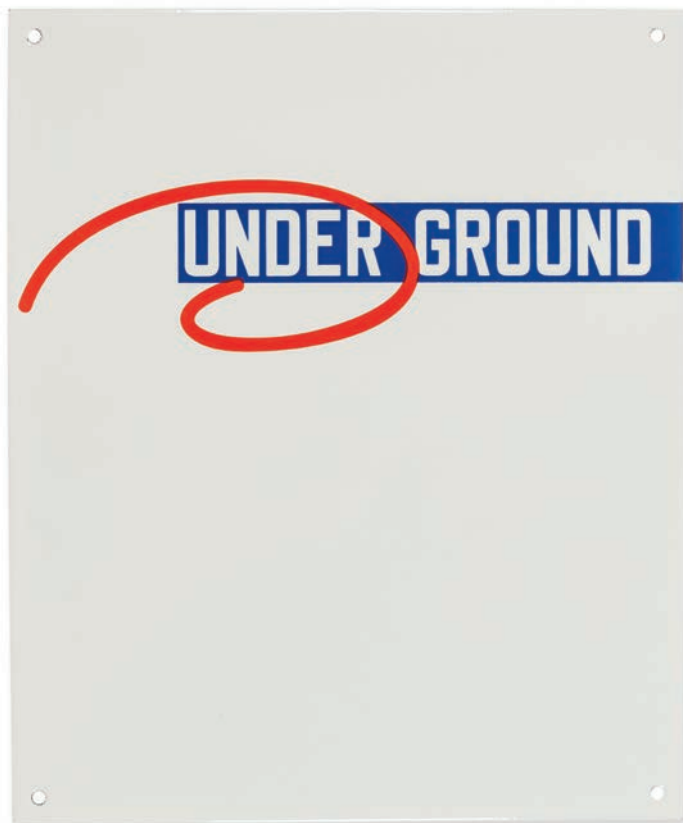
188

**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)

£700 - 1,000



189

**Rachel Whiteread (b.1963)**

MIKE AND MODELMAKERS

The deluxe portfolio, comprising hardback book, ex-libris bookplate and lead cement mixer multiple, the book plate and lead multiple signed and numbered from the edition of 40, published by Salon Verlag, Cologne, all housed within the original clamshell-box, overall 305 x 225 x 80mm (12 x 8⅞ x 3⅛in) (portfolio)

£1,000 - 1,500 ARR



190

**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, overall 125 x 95 x 102mm (5 x 3¾ x 4in) (multiple)

**£1,000 - 1,500**



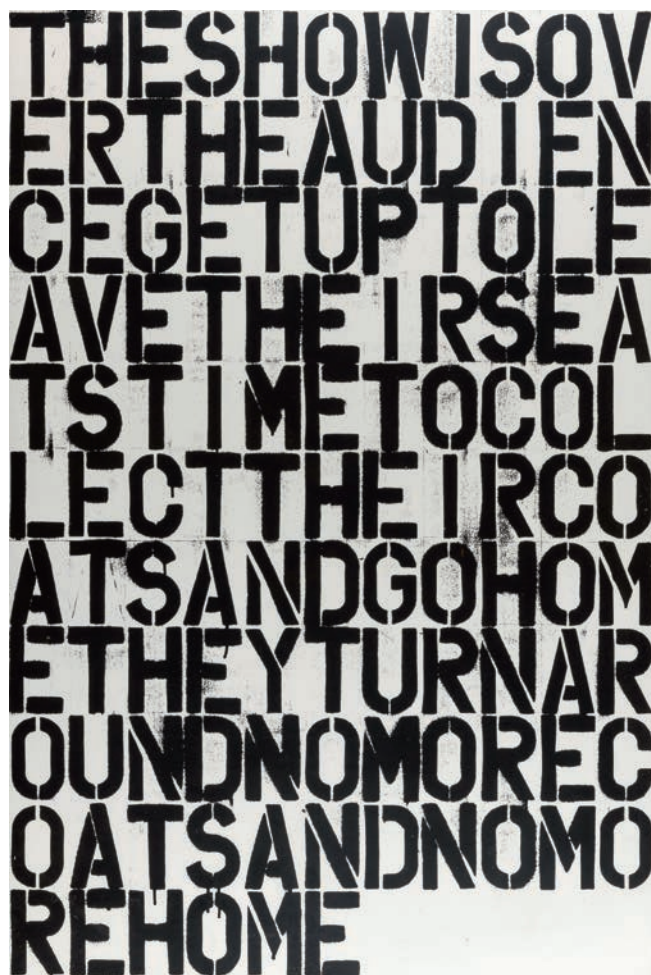
191

Christopher Wool (b.1955) & Felix Gonzalez-Torres  
(1957-1996)

THE SHOW IS OVER

Offset lithograph, 2013, on thin, smooth wove paper, published  
by Gagosian Gallery, London, the full sheet, 1422 x 940mm (56  
x 37in) (unframed)

£1,000 - 1,500



192

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) (unframed)

£1,500 - 2,000

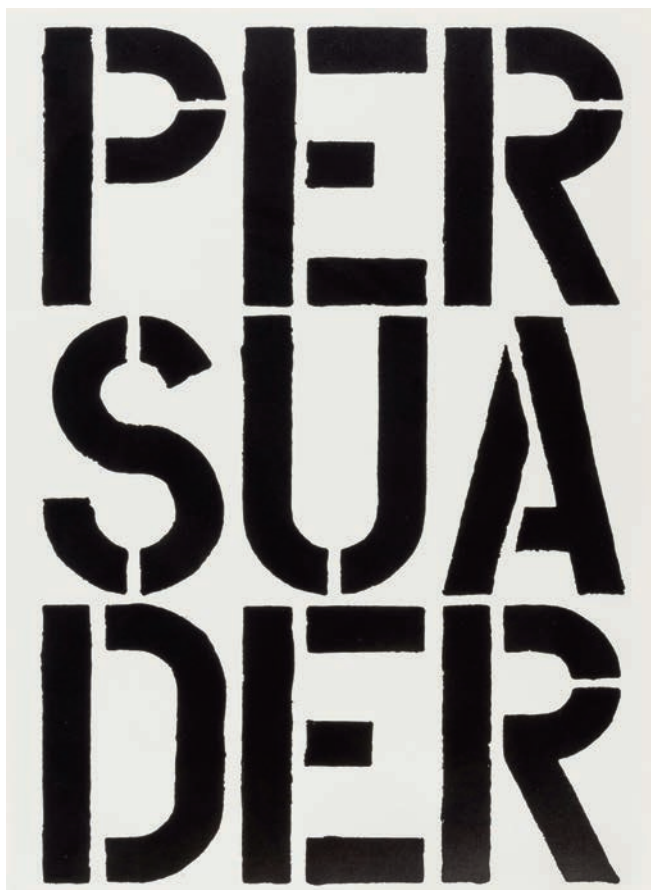
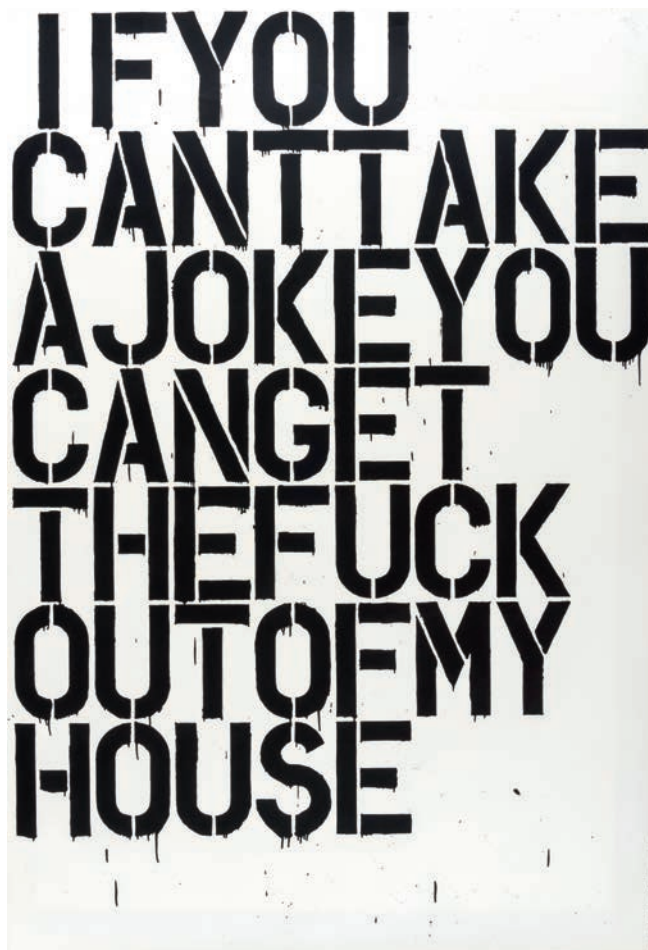
193

**Christopher Wool (b.1955)**

IF YOU CAN'T TAKE A JOKE

Offset lithograph printed in black, 1992, on thin, smooth wove paper, published by the Deste Foundation, Athens, with full margins, sheet 1000 x 665mm (39 $\frac{3}{8}$  x 26 $\frac{1}{8}$ in) (unframed)

£3,000 - 5,000



194

**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 (23 $\frac{1}{2}$  x 16 $\frac{1}{4}$ in) (unframed)

£1,500 - 2,000



195

**Jonas Wood (b.1977)**

Untitled; Untitled

The set of two screenprints in colours, 2015, each signed and numbered from the edition of 50 in pencil, printed and published by Cirrus Editions, Los Angeles, with their blindstamp and ink stamp verso, each the full sheet, each sheet 375 x 300mm (14¾ x 11¾in) (unframed) (2)

**£8,000 - 12,000**







198

**Zao Wou-ki (1921-2013)**

UNTITLED (RIVIÈRE 207)

Lithograph printed in colours, 1970, signed, dated and numbered from the edition of 125 in pencil, on Arches wove paper, printed by J. Desjobert, published by Pierre Hautot, Paris, with full margins, sheet 762 x 565mm (30 x 22¼in) (unframed)

£1,500 - 2,000

ARR



199

**Cory Arcangel (b.1978)**

No.III

Lithograph printed in colours, 2012, signed and numbered from the edition of 150 in pencil verso, on wove paper, the full sheet printed to the edges, 280 x 215mm (11 x 8½in) (unframed)

£700 - 1,000



URBAN

PENGUIN  
BOOKS

**WHO CARES  
WINS**

HARLAND MILLER





200

**Charming Baker (b.1964)**

DIGNITY RIDES A TRICKY PONY

Archival inkjet in colours, 2011, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 200, on Somerset wove paper, published by Jealous Editions, London, with full margins, sheet 820 x 870mm (32¼ x 34¼in) (unframed)

£500 - 700

ARR



201

**D\*Face (b.1978)**

WHAT HAVE I BECOME

Screenprint in colours, 2009, signed and numbered from the edition of 95 in pencil, on Moulin de Gue wove paper, published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 890 x 710mm (35 x 28in) (unframed)

£400 - 600

ARR



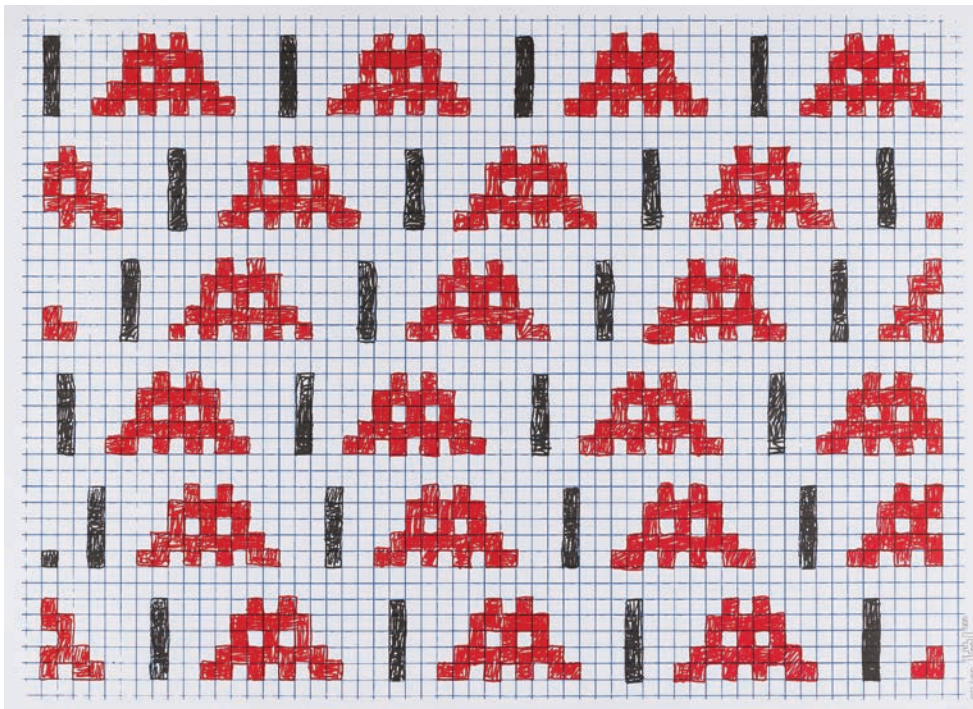
202

**D\*Face (b.1978)**

DOG SAVE THE QUEEN (PINK)

Screenprint with spraypaint, 2006, signed and numbered from the edition of 250 in pencil, on wove paper, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19¾ x 27½in) (framed)

£1,000 - 1,500 ARR



203

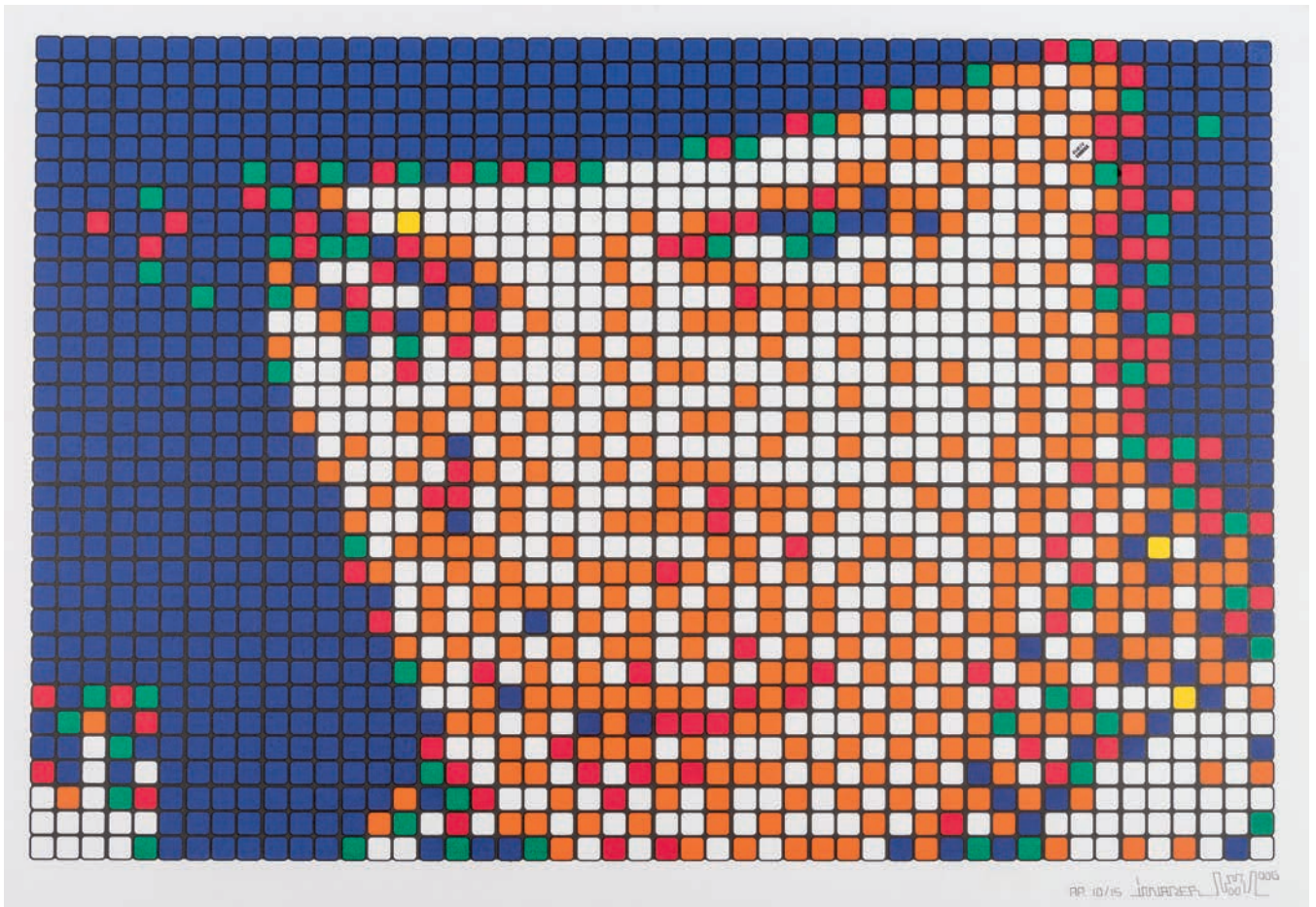
**Invader (b.1969)**

HOMEWORKS

Screenprint in colours, 2006, signed, dated and numbered from the edition of 100 in pencil on wove paper, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19¾ x 27½in) (unframed)

£3,500 - 5,500 ARR





204

**Invader (b.1969)**

RUBIK KUBRICK CLOCKWORK ORANGE (ALEX)

Screenprint in colours, 2006, signed, dated and inscribed in pencil, an artist's proof aside from the edition of 150, on wove paper, with full margins, sheet 500 x 700mm (19 7/8 x 27 1/2 in) (unframed)

£5,000 - 7,000 ARR

205

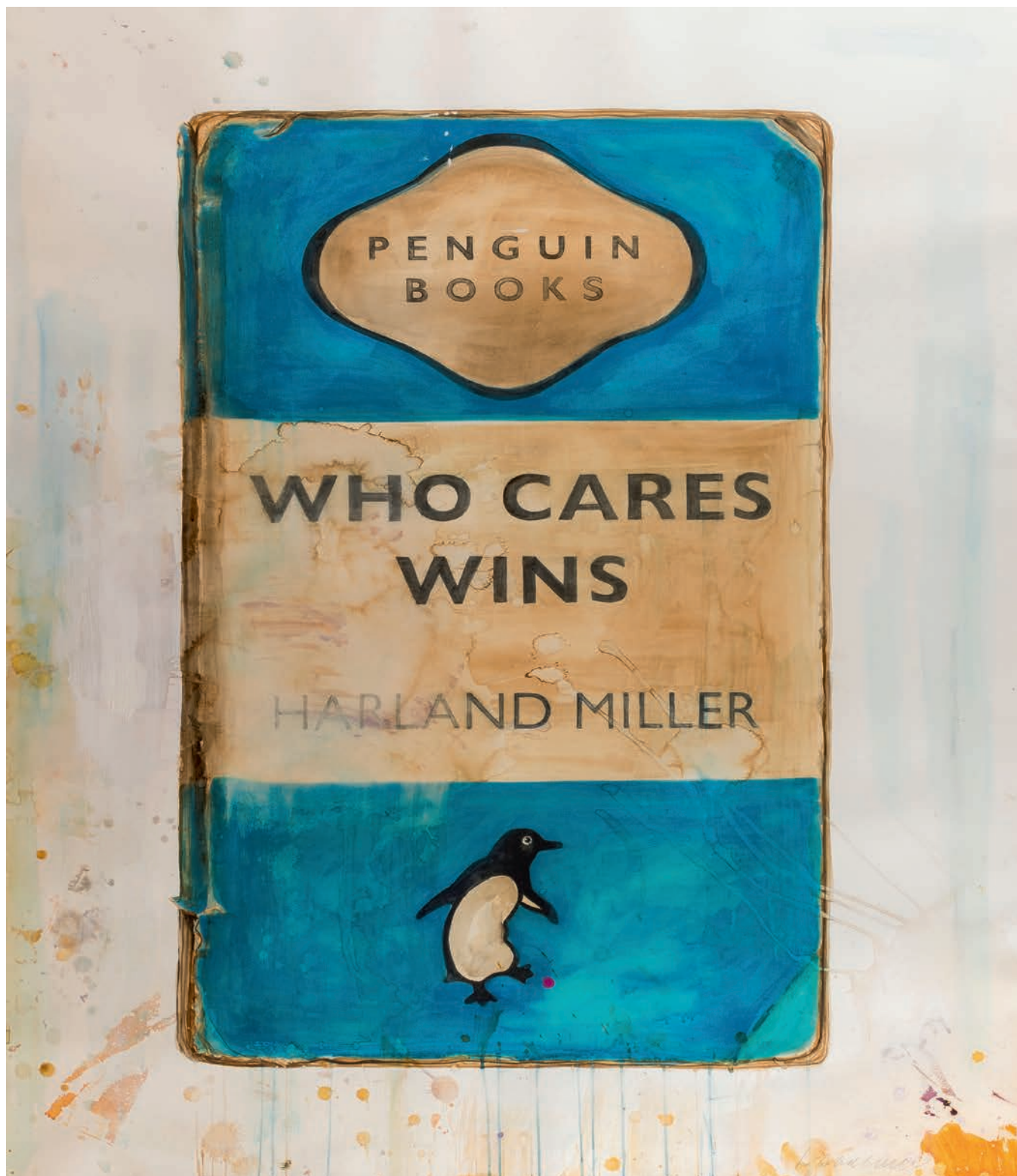
**Peter Kennard (b.1949)**

HAYWAIN WITH CRUISE MISSILES

Digital print in colours, 2015, signed, dated and numbered from the edition of 49 in pencil, on wove paper, with full margins, sheet 450 x 600mm (17 6/8 x 23 5/8 in) (unframed)

£800 - 1,200 ARR





206

**Harland Miller (b.1964)**

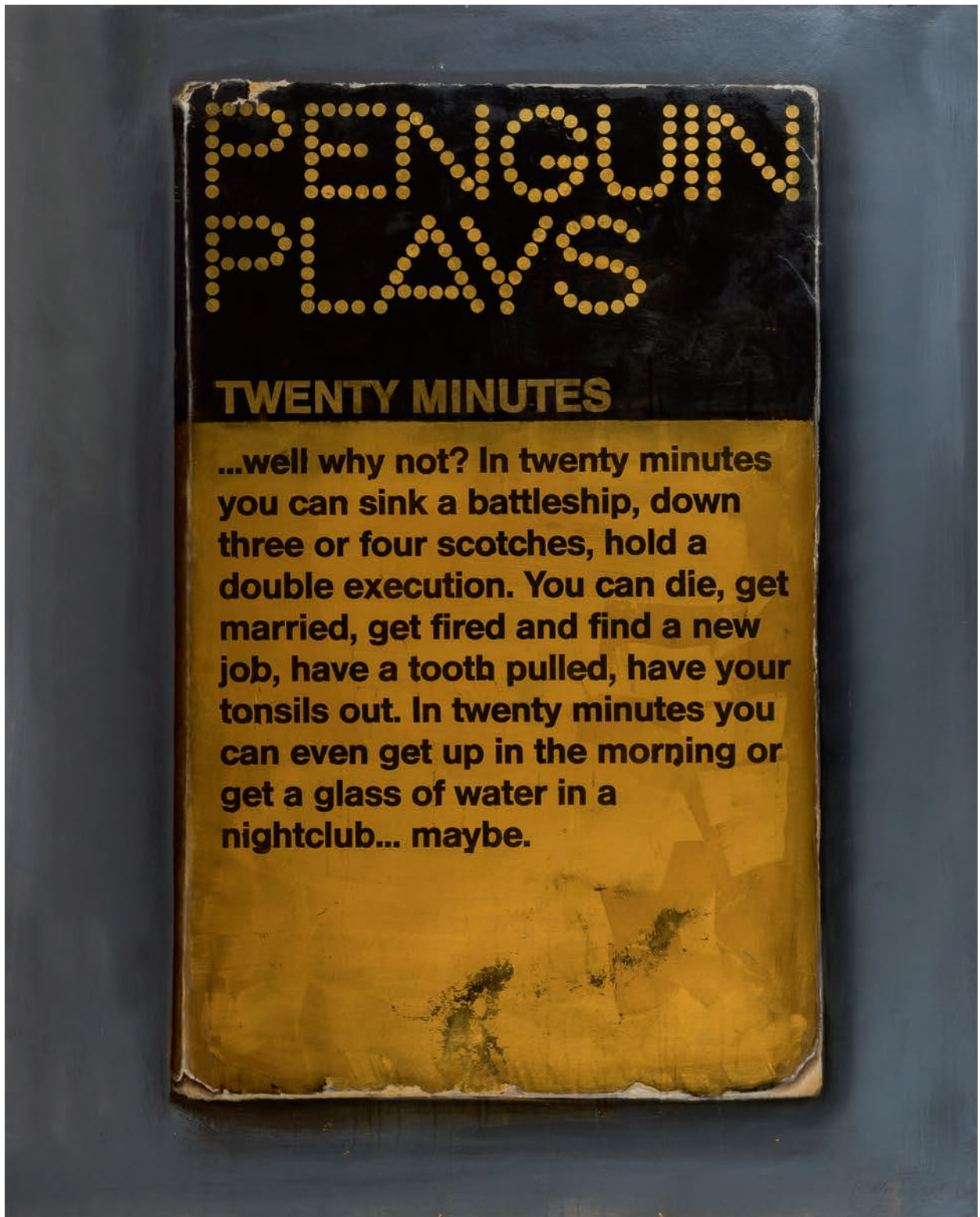
WHO CARES WINS

Watercolour and pencil on paper, 2015, signed in pencil, sheet 1520 x 1210mm (59¾ x 47½in) (framed)

£40,000 - 60,000 ARR

Provenance: Reflex Gallery, Amsterdam, 2015.





207

**Harland Miller (b.1964)**

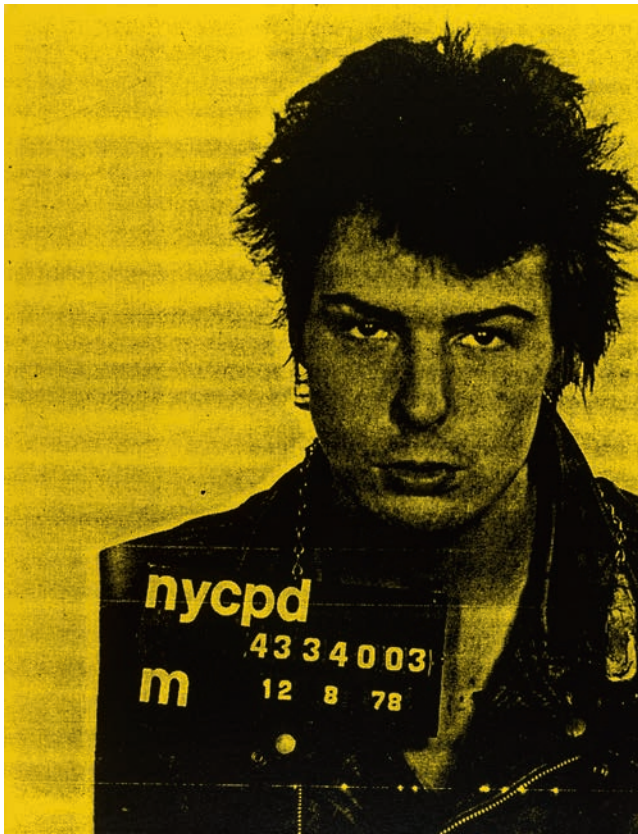
TWENTY MINUTES

Oil and acrylic on paper, 2013, signed in pencil, sheet 1700 x 1390mm (67 x 54¾in) (framed)

**£40,000 - 60,000** ARR

Exhibited: 'Wherever you Are Whatever you're Doing This one's For you', 20th September- 12th November 2013, Reflex Gallery, Amsterdam.





208

**Russell Young (b.1959)**

SID VICIOUS

Screenprint in black and yellow acrylic, 2006, signed and numbered from the edition of 10 in pencil verso, on canvas, 950 x 737mm (37¾ x 29in)

£2,000 - 3,000

ARR



209

**Russell Young (b.1959)**

ELVIS PISTOL

Screenprint in black acrylic with diamond dust hand-embellishments, 2011, signed, dated and titled in pencil verso, the edition was three, on canvas, housed within the artist's designated frame, the full sheet printed to the edges, overall 860 x 1195mm (33⅞ x 43⅞in) (artist's frame)

£8,000 - 12,000

ARR





210

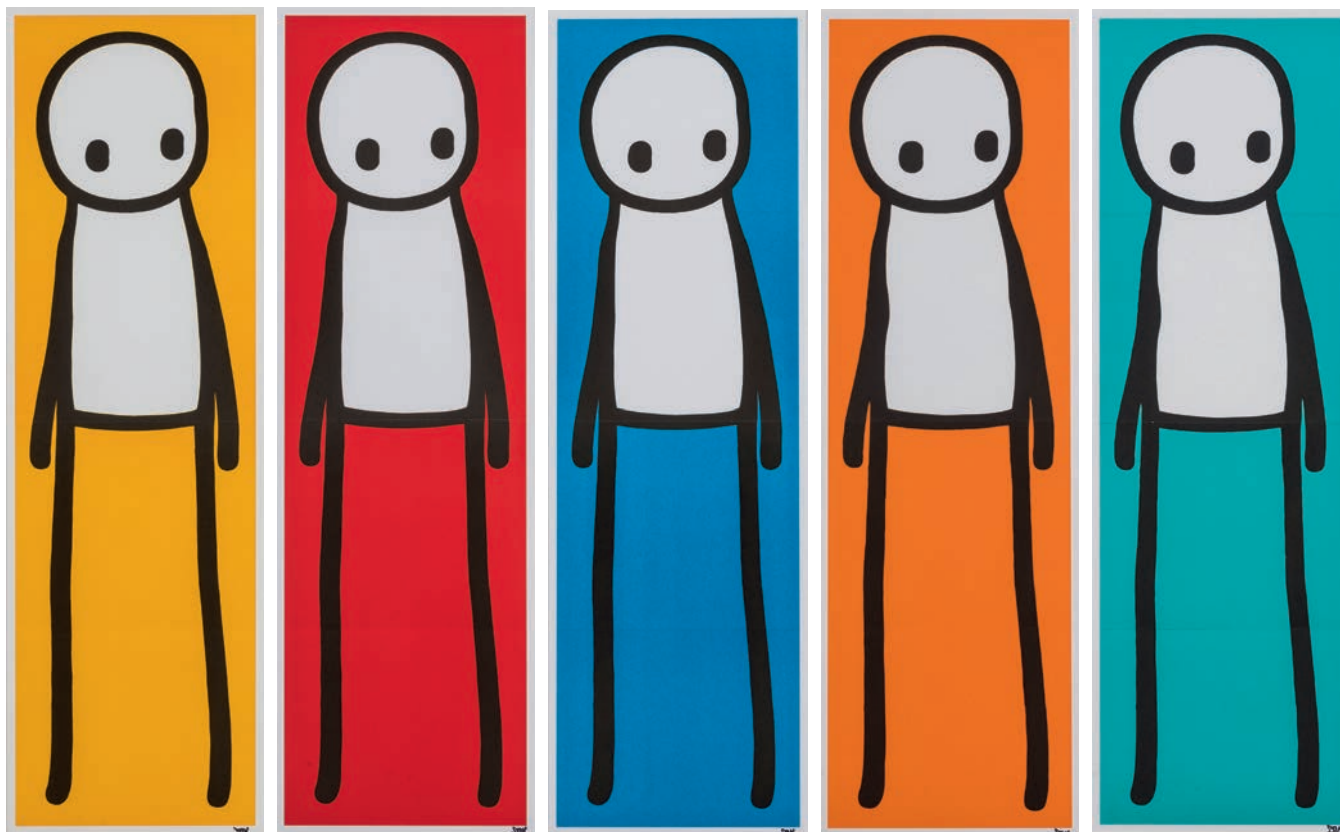
**Martin Watson (b.1984)**

FLOWERS IN A VASE - STILL LIFE WITH MIXED FLOWERS

Oil and spraypaint on reclaimed canvas, 2017, signed in white ink on a label attached verso, canvas 730x 640mm (28¾ x 25¼in) (framed)

This lot is accompanied by a photo-certificate of authenticity signed by the artist.

£2,500 - 3,500 ARR



211

### Stik

#### STANDING FIGURE SET

The complete set of five offset lithographs printed in colours, 2013, signed in black ink, each with full margins, 760 x 240mm (30 x 9½in) (unframed) (5)

£2,500 - 3,500



212

### 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





BANKSY





213

**Banksy (b.1974) (after)**

SAVE OR DELETE (GREENPEACE PRINT)

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

£600 - 800

214

**Banksy (b.1974) (after)**

SOUP CAN POSTER

Offset lithograph printed in colours, 2010, on thin wove paper, printed and published by Pictures on Walls, London, the full sheet, 835 x 590mm (32 7/8 x 23 1/4in) (unframed)

£800 - 1,000



**215**

**Banksy (b.1974) (after)**

Box Set

Multiple, 2017-18, from the open edition, in the artist's designated frame, 252 x 252mm (10 x 10in) (framed)

**£1,000 - 1,500** ARR

This lot is accompanied by the original sales receipt from the Walled Off Hotel, Palestine.



**216**

**Banksy (b.1974)**

SILVER FLAGS

Screenprint in colours, 2006, numbered from the edition of 1000, on silver foil coated chromalux paper, printed and published by Pictures on Walls, London, the full sheet, 500 x 700mm (19 7/8 x 27 1/2in) (unframed)

**£2,500 - 3,500** ARR

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



217

**Banksy (b.1974)**

GOLD FLAG

Screenprint in colours, 2008, signed in black ink, numbered from the edition of 112, on Gold foil coated Chromalux paper, published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 700mm (19¾ x 27½in) (framed)

**£18,000 - 22,000** ARR

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





218

**Banksy (b.1974)**

SOUP CAN (YELLOW/EMERALD/BROWN)

Screenprint in colours, 2005, signed, dated and numbered from the edition of 10 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 349mm (19 $\frac{3}{8}$  x 13 $\frac{3}{4}$ in) (framed)

**£15,000 - 20,000** ARR

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



219

**Banksy (b.1974)**

SOUP CAN (BANANA/LIME/PURPLE)

Screenprint in colours, 2005, signed, dated and numbered from the edition of 10 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 349mm (19 5/8 x 13 3/4in) (framed)

£15,000 - 20,000 ARR

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





220

**Banksy (b.1974)**

GRIN REAPER

Screenprint in colours, 2005, 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, the full sheet printed to the edges, 676 x 439mm (26½ x 17¼in) (framed)

**£15,000 - 20,000** ARR

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



221

**Banksy (b.1974)**

LOVE IS IN THE AIR (FLOWER THROWER)

Screenprint in colours, 2003, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pest Control, London, with full margins, sheet 500 x 700mm (19¾ x 27½in) (unframed)

£10,000 - 15,000 ARR

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



222

**Banksy (b.1974)**

GRANNIES

Screenprint in colours, 2006, 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 560 x 755mm (22 x 29¾in) (unframed)

£4,000 - 6,000 ARR

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





223

**Banksy (b.1974)**

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 (19 7/8 x 13 5/8in) (framed)

**£5,000 - 7,000** ARR

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



224

**Banksy (b.1974)**

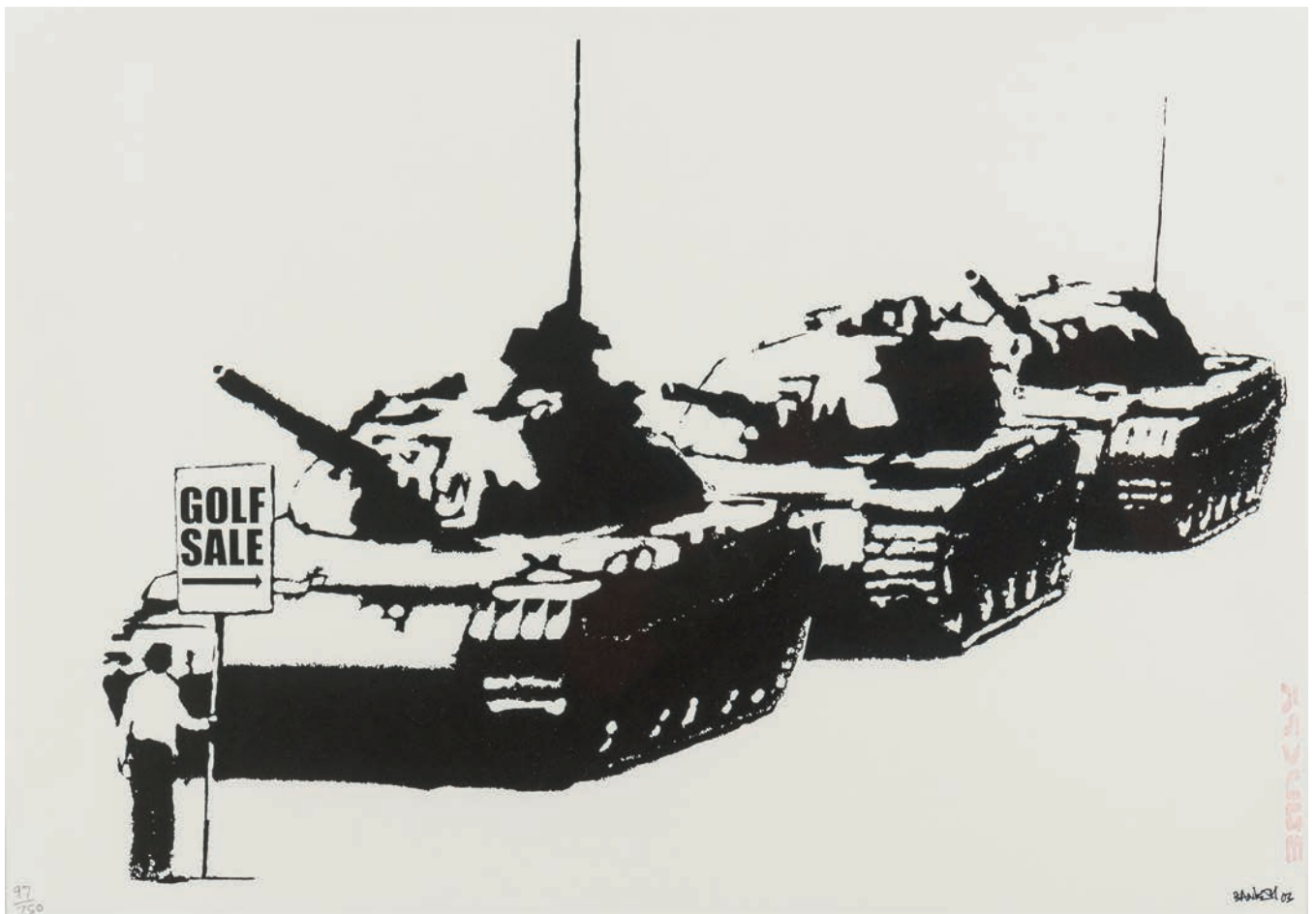
SOUP CAN (ORIGINAL)

Screenprint in colours, 2005, signed, dated and numbered from the edition of 50 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 495 x 347mm (23½ x 13¾in) (unframed)

**£15,000 - 20,000** ARR

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





225

**Banksy (b.1974)**

GOLF SALE

Screenprint in black, 2003, signed and dated in black ink, numbered from the total edition of 750 in pencil, there were only 150 signed examples, with the red Banksy tag, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 345 x 492mm (13½ x 19¾in) (framed)

**£12,000 - 18,000** ARR

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



226

**Banksy (b.1974)**

GET OUT WHILE YOU CAN

Screenprint in colours, 2004, signed, dated and numbered from the edition of 75 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 7/8 x 13 3/4in) (unframed)

£18,000 - 22,000

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





227

**Banksy (b.1974)**

HAVE A NICE DAY

Screenprint in colours, 2003, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 351 x 987mm (13¾ x 38¾in) (framed)

£6,000 - 8,000 ARR

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



228

**Banksy (b.1974)**

BOMB MIDDLE ENGLAND

Screenprint in colours, 2002, numbered from the edition of 500 and further inscribed as an artist's proof in pencil, on wove paper, printed and published by Pictures in Walls, London, the full sheet, 347 x 985mm (13¾ x 38¾in) (framed)

£5,000 - 7,000 ARR

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



229

**Banksy (b.1974)**

PULP FICTION

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 478 x 689mm (18 6/8 x 27 1/8in) (framed)

**£10,000 - 12,000** ARR

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





230

**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 $\frac{5}{8}$  x 13 $\frac{3}{4}$ in) (unframed)

**£10,000 - 12,000** ARR

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



**231**  
**Banksy (b.1974) (after)**

MONKEY PARLIAMENT

Offset lithograph printed in colours, 2009, on thin, smooth wove paper, the full sheet printed to the edges, 840 x 530mm (33 $\frac{1}{8}$  x 21in) (framed)

£800 - 1,200



**232**  
**Banksy (b.1974) (after)**

MARKS AND STENCILS

Screenprint on a brown paper shopping bag with rope handles, 2010, 305 x 410mm (12 x 16in) (image) (unframed)

£800 - 1,200





233

**Banksy (b.1974)**

APPLAUSE

Screenprint in colours, 2006-2007, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 800 x 1210mm (31½ x 47½in) (unframed)

£7,000 - 9,000 ARR

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



234

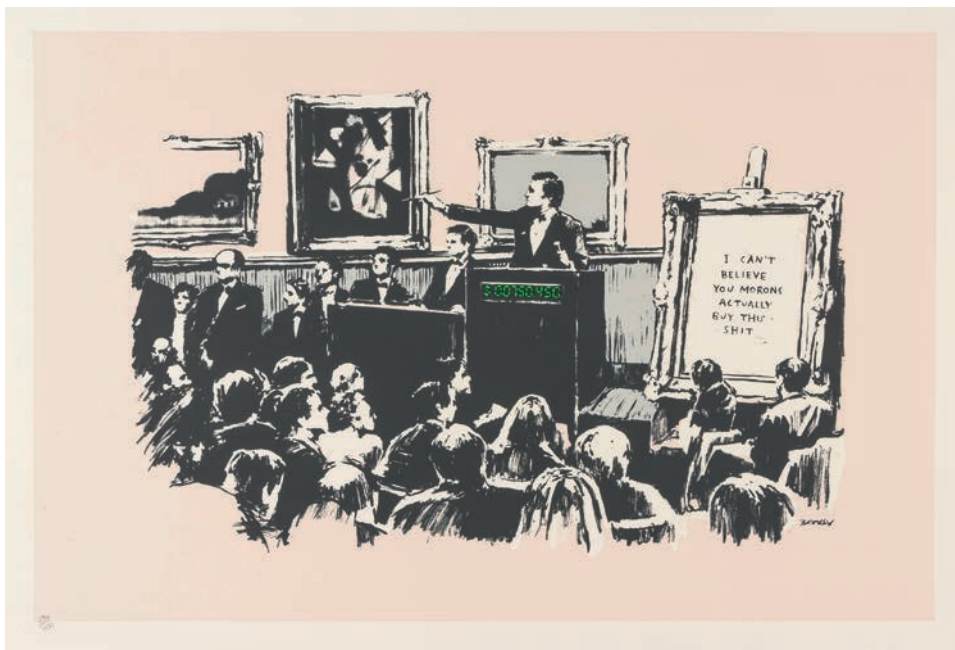
**Banksy (b.1974)**

GRANNIES

Screenprint in colours, 2007, signed, dated and numbered from the edition of 150 in pencil, on Arches wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 575 x 763mm (22½ x 30in) (unframed)

£14,000 - 16,000 ARR

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



235

**Banksy (b.1974)**

MORONS

Screenprint in colours, 2007, numbered from the edition of 500 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower left, with full margins, sheet 560 x 755mm (22 x 28¾in) (unframed)

£6,000 - 8,000 ARR

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





**236**

### Various Artists

PAX BRITANNICA: A HELLISH PEACE

The complete portfolio, 2004, comprising 22 prints of various media, on various papers, each signed, from the edition of 100, published by Aquarium Gallery, London, in the original black portfolio box, overall 235 x 325mm (9¼ x 12¾in) (folio)

Artists include Banksy, Steve Bell, James Boswell, Alexander de Cadenet, Sir Anthony Caro, James Cauty, Billy Childish, David Gentleman, Richard Hamilton, Clifford Harper, Brian Jones, John Keane, Peter Kennard, Alan Kitching, Jenny Matthews, Paul Mattson, Antonio Pacitti, Jamie Reid, Martin Rowson, Ralph Steadman, STOT21stC and Gee Vaucher.

**£7,000 - 9,000** ARR

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



237

**Banksy (b.1974)**

VERY LITTLE HELPS

Screenprint in colours, 2008, signed in blue crayon, numbered from the edition of 299 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 600 x 470mm (23½ x 18½in)

£15,000 - 20,000 ARR

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





238

**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)

£6,000 - 8,000 ARR

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



239

**Banksy (b.1974)**

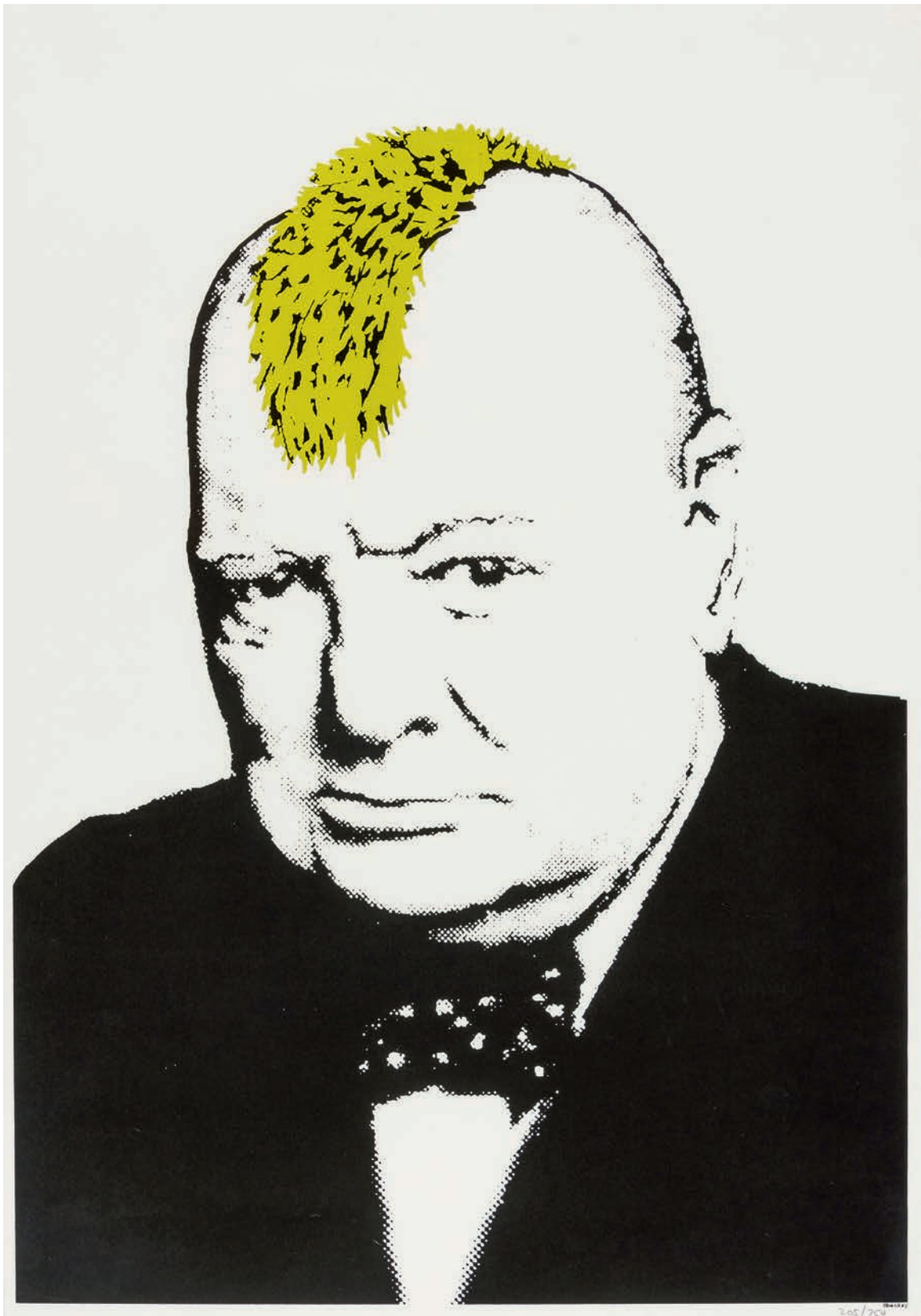
NOLA (WHITE RAIN)

Screenprint in colours, 2008, signed and numbered from the edition of 289 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 760 x 560mm (29½ x 22in) (unframed)

£40,000 - 60,000 ARR

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





**240**

**Banksy (b.1974)**

TURF WAR

Screenprint in colours, 2003, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 482 x 347mm (19 x 13<sup>5</sup>/<sub>16</sub>in) (framed)

**£6,000 - 8,000** ARR

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



241

**Banksy (b.1974)**

STOP AND SEARCH

Screenprint in colours, 2011, signed in blue crayon, inscribed with a ☸, ♥, ✂, ✚, ☺, an artist's proof aside from the edition of 500, on Arches 88 paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 765 x 575mm (30 x 22½in) (unframed)

£25,000 - 35,000 ARR

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



242

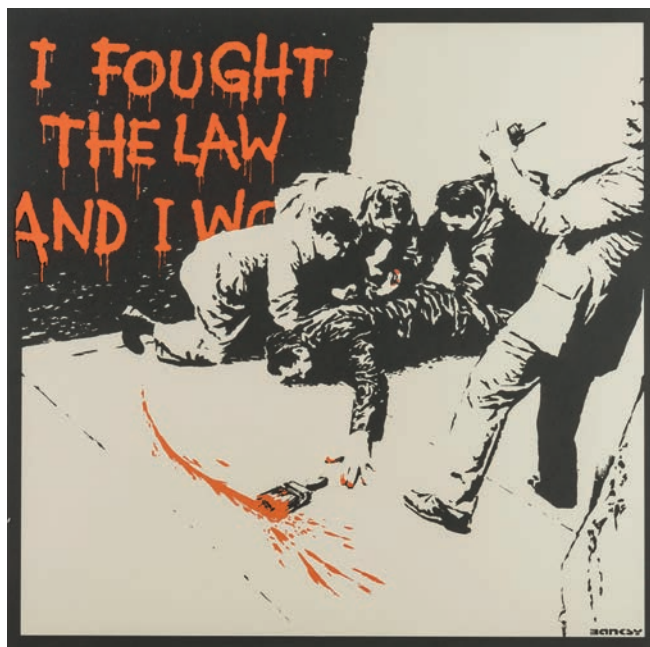
**Banksy (b.1974)**

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) (framed)

£4,000 - 6,000

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



243

**Banksy (b.1974)**

JACK AND JILL (POLICE KIDS)

Screenprint in colours, 2005, numbered from the edition of 350 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 500 x 700mm (19½ x 27in) (framed)

£15,000 - 20,000

ARR

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



**244**

**Banksy (b.1974)**

BOMB LOVE (BOMB HUGGER)

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet printed to the edges, 695 x 495mm (27½ x 19¾in) (framed)

**£6,000 - 8,000** ARR

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





**245**

**Banksy (b.1974)**

GIRL WITH BALLOON

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 700 x 500mm (27½ x 19½in) (framed)

**£30,000 - 50,000** ARR

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



**246**

**Banksy (b.1974)**

TROLLEYS

Screenprint in colours, 2007, signed in orange crayon and numbered from the edition of 150 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 560 x 760mm (22 x 29<sup>7</sup>/<sub>8</sub>in) (framed)

**£15,000 - 20,000**

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





247

**Banksy (b.1974)**

NO BALL GAMES (GREY)

Screenprint in colours, 2009, signed and numbered from the edition of 250 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 670 x 700mm (26 $\frac{3}{8}$  x 27 $\frac{1}{2}$ in) (framed)

**£25,000 - 35,000**

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



248

**Banksy (b.1974)**

BARCODE

Screenprint, 2004, signed and numbered from the edition of 150 in pencil, with the red Banksy tag, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 490 x 695mm (19¼ x 27¾in) (framed)

**£35,000 - 45,000**

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



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### 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





## ABSENTEE/PHONE BID FORM

AUCTION NO. 31

DATE:

Please note you can submit bids securely through our website at [forumauctions.co.uk](http://forumauctions.co.uk)

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

Forename \_\_\_\_\_ Surname \_\_\_\_\_

Company \_\_\_\_\_ VAT No. \_\_\_\_\_

Address \_\_\_\_\_

County/State \_\_\_\_\_

Post Code/Zip \_\_\_\_\_ Country \_\_\_\_\_

Tel. \_\_\_\_\_ Mobile/Cell \_\_\_\_\_

Fax. \_\_\_\_\_ Email \_\_\_\_\_

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

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

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

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

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

SIGNATURE

DATE

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

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

[www.forumauctions.co.uk](http://www.forumauctions.co.uk)









