



 **Forum**
Auctions

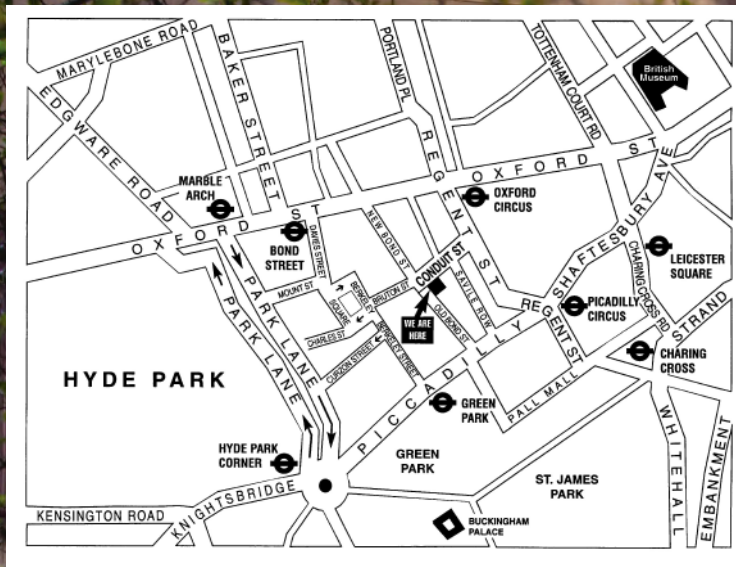
EDITIONS AND WORKS ON PAPER

Wednesday 26th June 2019

The Westbury Hotel, Mayfair, London







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

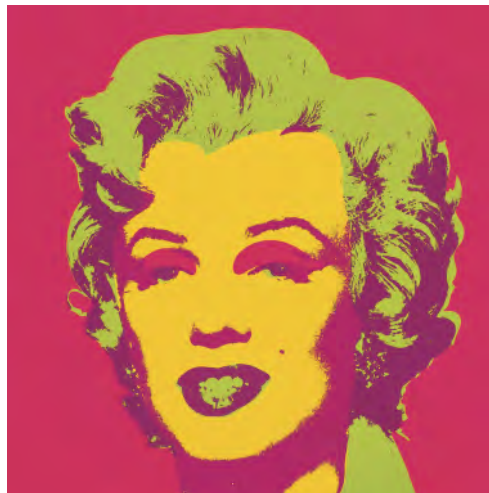


AUCTION NO. 43

EDITIONS AND WORKS ON PAPER

Wednesday 26th June 2019, 1.00pm

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



VIEWING: BY APPOINTMENT

18TH – 20TH JUNE
220 Queenstown Road,
London SW8 4LP

VIEWING: 22ND – 26TH JUNE

The Westbury Hotel,
London W1S 2YF

Saturday 22nd June
12.00noon – 5.00pm

Sunday 23rd June
12.00noon – 5.00pm

Monday 24th June
9.30am – 5.30pm

Tuesday 25th June
9.30am- 7.00pm

Wednesday 26th June
From 9.30am

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OLD MASTER PRINTS

1

Albrecht Dürer (1471-1528)

THE HOLY FAMILY WITH TWO ANGELS IN A VAULTED HALL
Woodcut, circa 1503-04, a good but slightly later Meder d/e impression on laid paper without watermark, expert restoration to areas of loss, small tear in the upper right corner, sheet 217 x 153mm (8½ x 6in) (unframed)

Provenance:
Walter Kropatscheck (1905-1995) [L. 3953]

Literature:
Bartsch 100; Meder 213; S.M.S. 132

£700 - 1,000



2

Albrecht Dürer (1471-1528)

THE HOLY FAMILY IN EGYPT, FROM: THE LIFE OF THE VIRGIN
Woodcut, circa 1502, a later Meder i/k impression on laid paper mounted on support, with ink facsimile restoration to left and lower margin, sheet 300 x 215mm (11¾ x 8½in) (unframed)

Provenance:
N.D. Tchetchouline (b. 1863) [L. 1319];
Indistinct collector's ink signature and date '1907' verso
[Not in Lugt]

Literature:
Bartsch 90; Meder 202; S.M.S. 180

£300 - 500



3
Albrecht Dürer (1471-1528)

THE PENANCE OF ST. JOHN CHRYSOSTOM

Engraving, 1496, a fine, early Meder b/c impression on laid paper without watermark, printing with wiping scratches in the upper left quadrant, trimmed to borderline with some thread margins, sheet 180 x 120mm (7 $\frac{1}{8}$ x 4 $\frac{3}{4}$ in) (unframed)

Literature:

Bartsch 63; Meder 54; S.M.S. 7

** Based on the medieval legend, St. John Chrysostom can be seen crawling in the distance following his vow not to rise from the ground until he had made amends for his sins; notably the attempted murder of a princess who he impregnated. For years he lived like a beast, crawling on all fours and feeding on wild grasses and roots. It was said that the saint's infant child miraculously spoke and pardoned the hermit.

£3,000 - 5,000



4

4
Albrecht Dürer (1471-1528), After.

[THE ENGRAVED PASSION]
 Engravings, a set of 15 (of 16) expert copies by different hands, 16th century or slightly later, lacking 'The Flagellation', the majority in reverse on various laid papers, each sheet approx. 118 x 75mm (4 $\frac{5}{8}$ x 3in), some minor loss to some (unframed) (15)

Literature:
 cf. Bartsch, Meder, Hollstein 3-18; S.M.S. 45-60 [copies]

£500 - 700

5
Albrecht Dürer (1471-1528), After.

EIGHT VARIANT EXPERT COPIES SHOWING THE VIRGIN AND CHILD STANDING ON A CRESCENT MOON
 Engravings, 16th century or slightly later, on various laid papers, one after B. 31, another after B. 32, and six after B. 33, one dated '1514' and another '1516', various sizes but each approx. 115 x 80mm (4 $\frac{1}{2}$ x 3 $\frac{1}{4}$ in) (unframed) (8)

£300 - 500



5



6

6
Marcantonio Raimondi (c. 1470-1534)
 THE PROMENADE, AFTER ALBRECHT DÜRER
 Engraving, circa 1500-1515, on laid paper without watermark,
 sheet 198 x 122mm (7¾ x 4¾in) (unframed)

Literature:
 Bartsch 652

£300 - 500



7

7
Italian School (probably late 16th early 17th century)
 HEAD STUDY OF A YOUNG BOY IN PROFILE (RECTO); STUDY OF A YOUNG BOY
 LOOKING UP (VERSO)
 Black chalk heightened with white, verso with touches of
 sanguine, on oatmeal laid paper and numbered '380' in pencil
 recto, sheet 285 x 185mm (11¼ x 7¼in) (framed)

Provenance:
 Private collection, London

** A delicate sheet of studies bearing some similarities to
 drawings attributed to Annibale Carracci (for instance see Head
 of a satyr, Sotheby's 'Old Master & Early British Drawings &
 Watercolours', 6th December 2012, lot 11)

£600 - 800



8

8
Hendrik Goudt (1583-1648)
 CERES SEEKING HER DAUGHTER, AFTER ADAM ELSHEIMER (1578-1610)
 Etching and engraving, 1610, on laid paper without watermark,
 trimmed just within the platemark, sheet 313 x 247mm
 (12¾ x 9¾in) (unframed)

Together with two others: 'Landscape at Dawn, Aurora', and
 'Jupiter and Mercury in the house of Philemon and Baucis',
 engravings, sheets 150 x 170mm (5¾ x 6¾in), and 205 x
 220mm (8¼ x 8¾in), respectively (unframed) (3)

Provenance:
 (Ceres) Hubert Georges Désiré Dupond (1901-1982) [L. 3926];
 Albert Aaron Feldmann (b.1920) [L. 4812]
 (Aurora) Albert Aaron Feldmann (b.1920) [L. 4812]

Literature:
 Bartsch, Hollstein 5, 6, and 7

£600 - 800



9
Rembrandt van Rijn (1606-1669)

THE PRESENTATION IN THE TEMPLE:
 OBLONG PLATE
 Etching, drypoint and engraving,
circa 1639, a good but later
 impression with plate tone of New
 Hollstein's final state (of five), on
 laid paper without watermark,
 platemark 212 x 286mm
 (8 $\frac{3}{8}$ x 11 $\frac{1}{4}$ in), sheet 226 x 297mm
 (8 $\frac{7}{8}$ x 11 $\frac{3}{4}$ in) (unframed)

Literature:
 Bartsch 49; Hind 162; New
 Hollstein 184 v/v

£1,000 - 1,500



10
Rembrandt van Rijn (1606-1669)

CHRIST CARRIED TO THE TOMB
 Etching with touches of drypoint,
circa 1645, a well inked impression
 of the only state printed on laid
 paper without watermark,
 platemark 133 x 108mm
 (5 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in), sheet 138 x 115mm
 (5 $\frac{3}{8}$ x 4 $\frac{1}{2}$ in) (unframed)

Literature:
 Bartsch 84; New Hollstein 215 i/i

£1,500 - 2,500

11

Rembrandt van Rijn (1606-1669)

DAVID AT PRAYER

Etching with drypoint, 1652, a well inked impression of New Hollstein's second state (of three) with the faint scratch on David's cloak, on cream laid paper without watermark, plate 141 x 91mm (5½ x 3½in), sheet 155 x 102mm (6¼ x 4in) (unframed)

Literature:

Hind 258; New Hollstein 268 ii/iii

£3,000 - 5,000



12

Rembrandt van Rijn (1606-1669)

CHRIST AND THE WOMAN OF SAMARIA AMONG RUINS

Etching, 1634, a very good, but slightly later impression of New Hollstein's final state (of five) on cream laid paper without watermark, printing with light plate tone, platemark 121 x 106mm (4¾ x 4¼in) (unframed)

Literature:

Hind 122; New Hollstein 127 v/v

£3,000 - 5,000

13

Rembrandt van Rijn (1606-1669)

THE ADORATION OF THE SHEPHERDS:
WITH THE LAMP

Etching, 1654, a good impression of New Hollstein's second state (of three), before later reworking by Basan, mounted on thin tissue support with careful repair to loss in the centre right, platemark 107 x 130mm (4¼ x 5½in), sheet 111 x 144mm (4¾ x 5¾in) (unframed)

Literature:

Bartsch 45; New Hollstein 279 ii/iii

£2,000 - 3,000



14

Rembrandt van Rijn (1606-1669)

CHRIST BEFORE PILATE: LARGE PLATE

Etching and engraving, circa 1635-36, an excellent richly inked impression of New Hollstein's second state (of five), on laid paper with Strasbourg lily watermark and 'Van Gelder' countermark, central horizontal fold with careful repair to splitting, sheet 540 x 442mm (21¼ x 17½in) (unframed)

Literature:

New Hollstein 155 ii/v

£4,000 - 6,000

15

Rembrandt van Rijn (1606-1669)

SELF-PORTRAIT ETCHING AT A WINDOW

Etching, drypoint and burin, 1648, a good but a slightly later impression of New Hollstein's eighth state (of nine), the landscape printing weakly but inky edges to the upper right quadrant, on laid paper without watermark laid on thin tissue, platemark 158 x 131mm (6¼ x 5¼in), sheet 161 x 133mm (6¾ x 5¼in) (unframed)

Literature:

Hind 229; New Hollstein 240 viii/ix

£4,000 - 6,000



16

Rembrandt van Rijn (1606-1669)

JOSEPH AND POTIPHAR'S WIFE

Etching, 1634, a fine detailed impression of New Hollstein's third state (of four) on laid paper with partial watermark of a flower, printing with strong contrasts before further rework, platemark 91 x 116mm. (3¾ x 4 1/3in), sheet 96 x 120mm (3¾ x 4¾in) (unframed)

Literature:

Hind 118; New Hollstein 128 iii/iv

£5,000 - 7,000





17

Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, a good but later impression of New Hollstein's eighth state (of eight) on chine collé, dark and evenly printed with some signs of wear, with Lamoureux's address starting to fade in the lower right corner, platemark 526 x 408mm (20¾ x 16in), sheet 615 x 485mm (24¼ x 19½in) (unframed)

Literature:

Hind 103; New Hollstein 119 viii/viii

£5,000 - 7,000

18

Rembrandt van Rijn (1606-1669)

JOSEPH TELLING HIS DREAMS

Etching, 1638, a very fine lifetime impression of New Hollstein's third state (of six), before the filling in of the white space between Joseph's left arm and the woman's cheek, printing with detail and strong contrasts, fine touches of black wash in the upper borderline, platemark 110 x 83mm (4¼ x 3¼in), sheet 120 x 92mm (4¾ x 3⅝in) (unframed)

Literature:

Hind 160; New Hollstein 167 iii/vi

£6,000 - 8,000



19

Rembrandt van Rijn (1606-1669)

THE PANCAKE WOMAN

Etching with drypoint, 1635, a fine impression of New Hollstein's second state (of seven) on cream laid paper without watermark, before the horizontal and vertical cross-hatching in the small white area to the right of the basket, platemark 109 x 79mm (4¼ x 3¼in), sheet 116 x 86mm (4½ x 3⅝in) (unframed)

Literature:

Hind 141; New Hollstein 144 ii/vii

£10,000 - 12,000

20

Rembrandt van Rijn (1606-1669)

OLD MAN WITH BEARD, FUR CAP AND
VELVET COAT

Etching with drypoint, *circa* 1632, a particularly fine impression of New Hollstein's second state (of three) on laid paper without watermark, printing with excellent detail and contrasts with faint touches of burr to the left of his left eye and on the top of his hand, thread margins, sheet 152 x 133mm (6 x 5¼in) (unframed)

Literature:

Hind 92; New Hollstein 92

£10,000 - 12,000



21

Rembrandt van Rijn (1606-1669)

PORTRAIT OF JAN CORNELISZ SYLVIUS

Etching on thin wove paper, 1633 but later, an evenly printed impression of the third state (of three) published by M'Creery, sheet 170 x 145mm (6¾ x 5¾in)

Together with three others prints, including later impressions of Rembrandt's 'Christ crucified between the two thieves', and 'Jan Antonides van der Linden', with the other by Chevalier Ignace Joseph de Claussin (1766-1844) after a drawing by Rembrandt with five studies, on various wove papers, the latter on buff wove, between 140 x 100mm (5½ x 3¾in) and 185 x 225mm (7¼ x 8¾in) (unframed) (4).

Literature:

New Hollstein 124 iii/iii

£600 - 800



22

Rembrandt van Rijn (1606-1669)

THE RAISING OF LAZARUS: THE SMALL PLATE

Etching with touches of drypoint, 1642, a very fine impression of New Hollstein's first state (of two) on laid paper without watermark, with touches of burr behind the back and in front of the right shoulder of the kneeling woman, the delicate lines on Lazarus's forehead still visible, and fine vertical wiping scratches alongside areas of light tone, thread margins, sheet 152 x 116mm (6 x 4½in) (unframed)

Literature:

Hind 198; Hind New Hollstein 206 i/ii

£10,000 - 12,000



23
Jacques Callot (1592-1635)

LES GRANDES MISÈRES DE LA GUERRE

The complete set of 18 etchings including title, 1633, on laid paper, ten plates with watermarks of posthorn within an armorial device, the others without watermark, a fine and early uniform set, the frontispiece in the final state (of three), the others second state (of three), with the plate number but before the erasure of Silvestre's address, the final plate in the third state (of four), trimmed on or just inside the platemark but with thin border of blank paper outside the image and below the text, thread margins in places, neatly tipped at upper corners only onto paper support, in sets of three, with ruled purple ink border, each sheet approx. 82 x 188mm (3¼ x 7 3/5in) (unframed) (18)

Literature:
 Lieure 1339-1356

£2,000 - 3,000



24
Stefano della Bella (1601-1664)

THE TEMPLE OF CONCORDIA AND THE ROMAN FORUM

Etching, 1656, an excellent impression of De Vesme's first state (of two), on thin laid paper with indistinct circular watermark, some minor surface dirt and stains, platemark 304 x 272mm (12 x 10¾in), sheet 309 x 280mm (12½ x 11in) (unframed)

Literature:
 De Vesme 1971 i/ii

£400 - 600

25

Peter Lely (1618-1680), Follower of

STUDY OF A HAND WITH DRAPERY

Charcoal with coloured chalks on buff laid paper with partial armorial watermark, sheet 145 x 205mm (5¾ x 8¼in), unframed.

** Possibly by a studio assistant, or an artist with access to the drawings of Lely. The composition of the hand bears some resemblance to the hand found in the portrait of Edward Montagu, 2nd Earl of Sandwich (1644-1689), now held in Mount Edgcumbe House; this painting is by Lely's studio., Small damp-stain in the lower left corner, small repaired tear in the lower centre, laid onto thin paper support. Some surface dirt and light browning.

£500 - 700



26

Francis Le Piper (1640-1698)

EIGHT HEAD STUDIES AND THREE FIGURE STUDIES

Pen and brown ink with wash over traces of pencil on various laid papers, the first eight each approx. 60 x 60mm (2¾ x 2¾in), the latter three each approx. 105 x 100mm (4¼ x 4in) (unframed) (11)

Provenance:

R. Jackson and Son, Liverpool;

R. D. Radcliffe, Liverpool;

Charles F. Elias, purchased from the Red Cross sale at the Walker Galleries, 26th January 1916, and by descent in the family;

Anonymous sale; Christie's, London, 4th June 2008, lot 2;

Andrew Wyld, London; his sale at Christie's, Andrew Wyld: Connoisseur Dealer, 10th July 2012, lot 13

** Le Piper 'was very corpulent, fond of the bottle and good living, and a jovial companion: some of his best drawings were made on the walls of taverns in London. [L. H. Cust, revised by Antony Griffiths, Oxford DNB]. Four similar drawings by Le Piper are held in the British Museum (see nos. SL,5224-80 and SL,5237-40,41, and 42).

£1,000 - 1,500



27

Sir James Thornhill (1675-1734), Circle of.

STUDY FOR A PAINTED CEILING WITH AN ASSEMBLY OF THE GODS SURROUNDED WITH DECORATIVE BORDER

Pen and black ink over traces of graphite, with grey and yellow wash on laid paper, mounted on support without visible watermark, sheet 270 x 215mm (10 $\frac{3}{8}$ x 8 $\frac{1}{2}$ in) (unframed)

Provenance:

Sale. Christie's, London, English Drawings and Watercolours, 11th November 1969, lot 43;

Sale. Sotheby's, London, British Paintings, Drawings and Watercolours, 21st September 1983, lot 402;

Sale. Dukes, Dorchester, Paintings and Drawings, 11th April 2013, lot 51

** Traditionally understood to have been drawn by Thornhill, however close comparison of the handling and execution suggest an artist working in his circle, someone likely to have been familiar with the work of Louis Leguerre and Daniel Marot; an attribution to the latter has been suggested.

£800 - 1,200



28

George Romney (1734-1802)

FIGURE STUDIES, PROBABLY SHAKESPEARE'S TEMPEST, ACT V, SCENE I: MIRANDA AND FERDINAND PLAYING CHESS IN PROSPERO'S CELL

Pen and brown ink with grey wash on laid paper, presented on collector's mount with decorative gilt and ruled ink border, numbered '47' in pencil in the upper left corner, sheet 111 x 186mm (4 $\frac{3}{5}$ x 7 $\frac{1}{4}$ in) (framed)

Provenance:

Sale. Sotheby's, New York, 9th January 1996, lot 166

£1,500 - 2,000

29

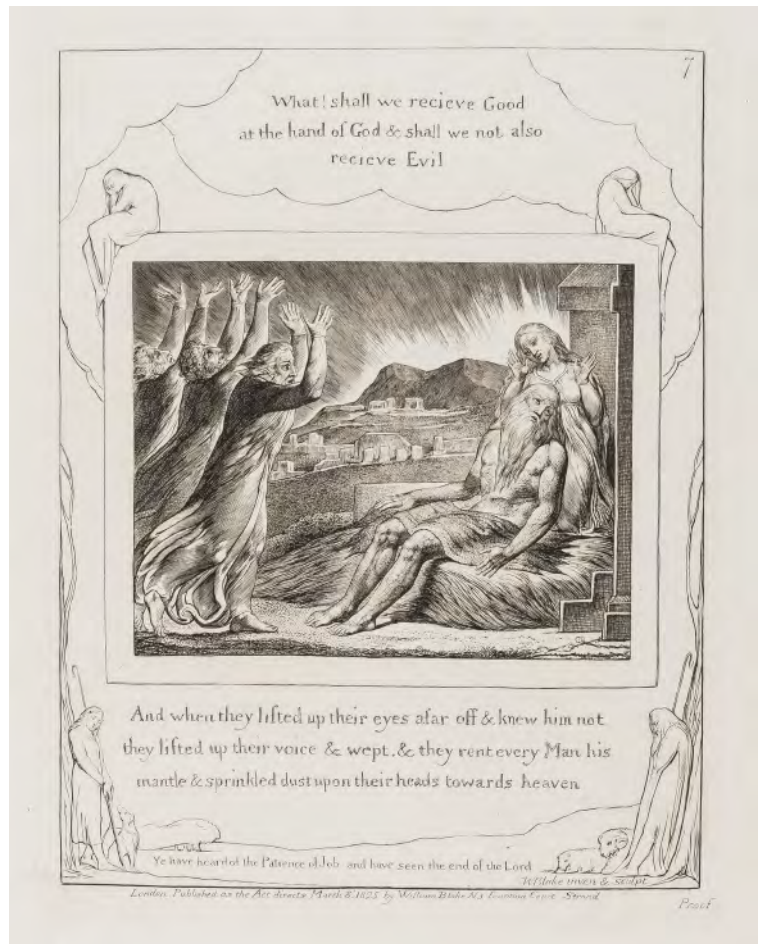
William Blake (1757-1827)

JOB'S COMFORTERS, PL. 7 FROM 'ILLUSTRATIONS OF THE BOOK OF JOB'

Engraving, 1825, a delicate early impression from the First Edition on India appliqué with "Proof" inscribed in the plate at lower right, printing with excellent detail and bold contrasts, platemark 220 x 170mm (8¾ x 6¾in), sheet 425 x 330mm (16¾ x 13in) (unframed)

Literature:
Bindman 632

£1,500 - 2,000



30

William Blake (1757-1827)

JOB AND HIS DAUGHTERS, PL. 20 FROM 'ILLUSTRATIONS OF THE BOOK OF JOB'

Engraving, 1825, a delicate early impression from the First Edition on India appliqué with "Proof" inscribed in the plate at lower right, printing with excellent detail and bold contrasts, platemark 220 x 170mm (8¾ x 6¾in), sheet 425 x 330mm (16¾ x 13in) (unframed)

Literature:
Bindman 645

£1,500 - 2,000

31

Samuel Scott (1701-1772)

TWO STUDIES OF A GENTLEMAN IN A FROCK COAT AND TRICORN HAT
Monochrome wash over pencil on laid paper without watermark, sheet 139 x 146mm (5½ x 5¾in) (unframed)

Provenance:

W.S Fine Art, Andrew Wyld Summer catalogue 2009, no. 43 [as Peter Tillemans (1684-1734)];
Sale. Christie's, London, Andrew Wyld: Connoisseur Dealer, 10th July 2012, lot 5 [as Tillemans]

** The present attribution to Scott is supported by several similar drawings held in the Yale Center for British Art, Paul Mellon Collection, most notably 'Two Boats with Crews, Study for The Royal William at Sea', and 'A Groom on Horseback, Drinking' (acc. nos. B1977.14.5136, and B1986.29.211, respectively). Other examples can be found in the Oppé collection held in the Tate (see 'Study of an Oarsman' ref. T09213)

£800 - 1,200



32

Francisco Goya (1746-1828)

FIFTEEN PLATES FROM 'LOS CAPRICHOS', THE TENTH EDITION

Etchings with aquatint, circa 1799 but printed circa 1918-1928, good impressions on heavy laid paper with watermarks of Goya wearing a cap, each platemark approx. 220 x 154mm (8¾ x 6in), sheets approx. 365 x 260mm (14¼ x 10¼in) (unframed) (15)

Provenance:

Four plates bear collector's ink stamp verso of Tomás Harris (1908-1964) [L. 4922]

Literature:

cf. Delteil 38-117; Harris III 10/12

** Plates include numbers 6 (x 2), 8, 16, 18, 21, 22, 26, 51, 52, 54, 55, 57, 63, and 66. Harris states 'One hundred and seventy sets of this edition were made between 1918 and 1928. This edition is very well printed and is the best after the fourth. The plates are clean-wiped and the impressions are good.'

£800 - 1,200



33

Francisco Goya (1746-1828)

QUIEN SE PONDRÁ CASCABEL AL GATO? (OTRAS LEYES POR EL PUEBLO), FROM 'LOS PROVERBIOS'

Etching with aquatint, *circa* 1824, but a slightly later impression on cream laid paper with text, as published in L'Art, wide margins, platemark 245 x 350mm (9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in), sheet 370 x 480mm (14 $\frac{1}{2}$ x 18 $\frac{7}{8}$ in) (unframed)

Literature:

Delteil 222; Harris 268

£1,500 - 2,000



34

Francisco Goya (1746-1828)

AL TORO Y AL AIRE DARLES CALLE (LLUVIA DE TOROS), FROM 'LOS PROVERBIOS'

Etching with aquatint, *circa* 1824, on cream laid paper with text, as published in L'Art, wide margins, platemark 245 x 350mm (9 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in), sheet 305 x 445mm (12 x 17 $\frac{1}{2}$ in) (unframed)

Literature:

Delteil 223; Harris 269

£1,500 - 2,000

35

Francisco Goya (1746-1828)

DOS A UNO, METEN LA PAJA EN EL CULO (QUE GUERRERO!), FROM 'LOS PROVERBIOS'
Etching with aquatint, circa 1824, but a slightly later impression on cream laid paper with text, as published in L'Art, wide margins, platemark 245 x 350mm (9 7/8 x 13 3/4in), sheet 305 x 430mm (12 x 17 1/8in) (unframed)

Literature:

Delteil 220; Harris 266

£1,500 - 2,000



36

Francisco Goya (1746-1828)

NINE PLATES FROM 'LOS CAPRICHOS', THE SECOND EDITION

Etchings with drypoint and aquatint, circa 1799 but printed 1855, a composite group on cream and white wove papers, each sheet approx. 320 x 215mm (12 1/2 x 8 1/2in) (unframed) (9)

Literature:

cf. Delteil 38-117; Harris III 2/12

** Plates include nos. 13, 15, 19, 27, 31, 45, 47, 57, and 76. Plate 31 still shows the delicate burr to the sleeves of the seated lady, as called for by Harris. "The edition appears to have been very small ... [it] is well printed and the plates still show relatively little wear." [Harris]

£1,200 - 1,800



37

Giovanni Battista Piranesi (1720-1788)

INTERNO DEL TEMPIO DI CANOPO NELLA VILLA ADRIANA (FROM VEDUTE DI ROMA)

Etching and engraving, 1776, an excellent well inked impression of Hind's first state (of three), platemark 450 x 575mm (17¾ x 22½in) (framed)

Literature:

Hind 131 i/iii

£1,000 - 1,500

IMPRESSIONIST AND MODERN





38

Maurice Denis (1870-1943)

AMOUR (C.107-19)

The complete set of 13 lithographs printed in colours including the title, 1892-99, the title print on China paper; otherwise on thin wove paper, three signed in pencil, each numbered variously from the edition of 100, printed by A. Clot, Paris, published by A. Vollard, Paris, the full sheets, each sheet approx 530 x 410mm (20 $\frac{7}{8}$ x 16 $\frac{1}{8}$ in) (13) (unframed)

£12,000 - 18,000



39

Raoul Dufy (1877-1953)

PECHE

Woodcut, *circa* 1910-11, signed in pencil, from the edition of 100, on Japan paper, with full margins, sheet 469 x 539mm (18½ x 21¼in) (unframed)

£1,200 - 1,800



40

Raoul Dufy (1877-1953)

DANSE

Woodcut, *circa* 1910-11, signed in pencil, from the edition of 100, on Japan paper, with full margins, sheet 463 x 455mm (18½ x 17¾in) (unframed)

£1,200 - 1,800

41

Raoul Dufy (1877-1953)

LITTLE HORSES, BATHERS AND SEASHELL

Lithograph, 1925, signed and numbered from the edition of 30 pencil, on wove paper, printed by Imprimerie Duchâtel, Paris, with full margins, 395 x 485mm (15¾ x 19¼in) (unframed)

£1,000 - 1,500



42

James Ensor (1860-1949)

ISTON, POUFFAMATUS, CRACOZIE AND TRANSMOUFF, FAMOUS PERSIAN PHYSICIANS EXAMINING THE STOOLS OF KING DARIUS AFTER THE BATTLE OF ARABELA

Etching, 1886, a good impression of the final state (of three) on buff japan, signed and dated in pencil in the lower right, platemark 245 x 190mm (9¾ x 7½in) (unframed)

Literature:

Delteil, Taevernier, Elsh, 6

£800 - 1,200



43

Léonard Tsuguharu Foujita (1886-1968)

FEMME À LA CRAVATE ROSE (BUISSON 30.26)

Etching with aquatint printed in colours, 1930, signed and numbered from the edition of 100 in pencil, on imitation Japan paper, with margins, sheet 400 x 321mm (15¾ x 12½in) (unframed)

£3,000 - 4,000

44

Aristide Maillol (1861-1944)

LA VAGUE (GUERIN 8)

Woodcut, 1895-98, monogrammed in pencil, a proof aside from the edition of 60, on chine volant paper, with margins, sheet 255 x 235mm (10 x 9¼in) (unframed)

£4,000 - 6,000



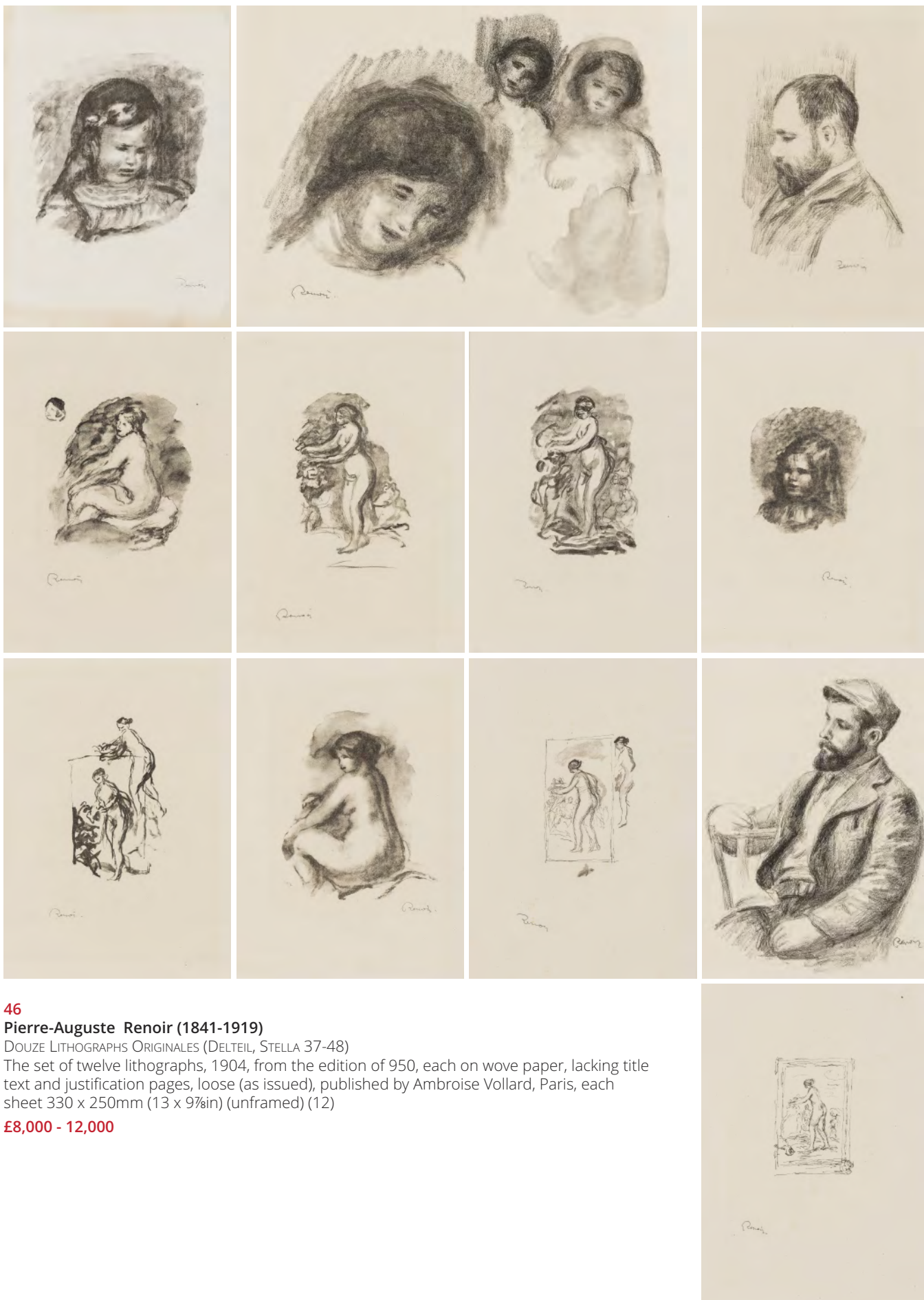
45

Claude Monet (1840-1926) and George Thornley (1857-1935)

TROIS BARQUES SUR LA GRÈVE (LUGT 225D)

Lithograph printed in colours, circa 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on Chine appliqué, published by Belfond & Cie, Paris, with full margins, image 209 x 262mm (8¼ x 10¼in) (unframed)

£8,000 - 12,000



46

Pierre-Auguste Renoir (1841-1919)

DOUZE LITHOGRAPHS ORIGINALES (DELTEIL, STELLA 37-48)

The set of twelve lithographs, 1904, from the edition of 950, each on wove paper, lacking title text and justification pages, loose (as issued), published by Ambroise Vollard, Paris, each sheet 330 x 250mm (13 x 9 7/8in) (unframed) (12)

£8,000 - 12,000



47



48



49

47

Auguste Rodin (1840-1917)

LA RONDE (THORSON 5 II/III)

Drypoint, 1883-84, signed in pencil, on Japan paper, with margins, sheet 330 x 240mm (13 x 8½in) (unframed)

£3,000 - 4,000

48

Théophile Alexandre Steinlen (1859-1923)

LES BLANCHISSEUSES

Pencil crayon, pastel and charcoal on paper, circa 1899, initialled in pencil, sheet 455 x 355mm (18 x 14in) (unframed)

Provenance:

Galerie Paul Vallotton, Lausanne

£3,000 - 4,000

49

James Jacques Joseph Tissot (1836-1902)

MAVOURNEEN (OR PORTRAIT OF KATHLEEN NEWTON)

Etching with drypoint, 1877, a good impression on laid paper with watermark of 'D&C Blauw', careful repair to upper section of right hand platemark with some light spotting, platemark 373 x 200mm (14¾ x 7⅞in), sheet 450 x 290mm (17¾ x 11½in) (unframed)

Literature:

Wentworth 31

£1,000 - 1,500

50

Kees Van Dongen (1877-1968)

CÉRES BUSTE DE FEMME (JM 8)

Lithograph printed in colours, 1948, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 756 x 560mm (29¾ x 22in) (unframed)

£2,000 - 3,000



51

Kees Van Dongen (1877-1968)

CLAUDINE, Mlle OEUIE DE LYNX (JL28)

Lithograph printed in colours, circa 1950, signed and inscribed 'E.A.', one of 24 artist's proofs aside from the edition of 150, on wove paper, with full margins, sheet 536 x 400mm (21 x 15¾in) (unframed)

£2,500 - 3,500

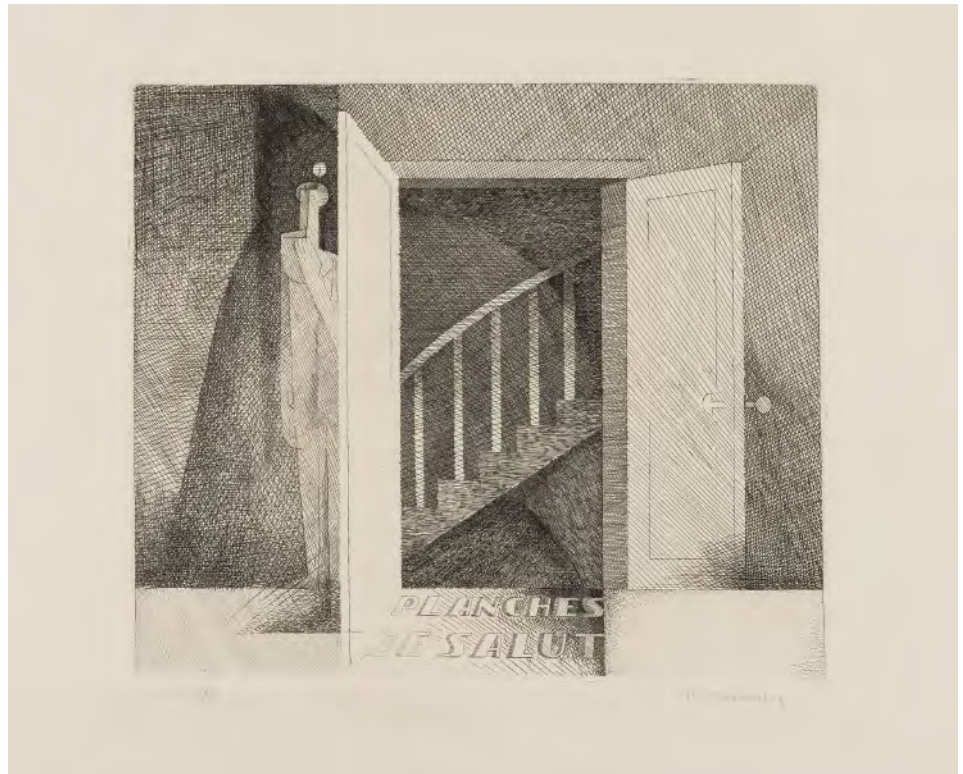
52

Louis Marcoussis (1883-1941)

FROM 'PLANCHES DE SALUT' (MILET 66)

The rare etching with engraving, 1931, signed, numbered and inscribed '2/2 3etat' in pencil, one of only two signed impressions from the third and final state, the edition was unsigned, on chine collé supported on Arches laid paper, with full margins, 200 x 235mm (8 x 9in) (unframed)

£2,000 - 3,000



53

Jacques Villon (1875-1963)

RENÉE DE TROIS QUARTS (GINESTET & POUILLON E 262)

Drypoint, 1911, signed in pencil, a working proof before the edition of 30 with the engraved signature at bottom right, on Arches laid paper, with full margins, sheet 646 x 502mm (25½ x 19¾in) (unframed)

£4,500 - 5,500



54

Laszlo Moholy-Nagy (1895-1946)

10 FOTOGRAMME 1922-1926

The portfolio, 1973, comprising eight of the ten silver gelatin prints after the original photograms, lacking plates seven and nine, each sheet with the estate stamp, signed and numbered from the edition of fifty in pencil by Hattula Moholy-Nagy verso, and each with the 'Foto-Repro 1973' blindstamp, on matte photographic paper, with title and justification pages, published by Galerie Heiner Friedrich, Munich, and Edizione O, Milano, all housed within the original black portfolio box, various sizes, the largest 405 x 307mm (16 x 12in) (folio) (8)

£1,500 - 2,000





55
Varvara Stepanova (1894-1958)

TEXTILE DESIGN 4, STEP 4
 Gouache in colours, with a second design in black verso, 1923-24, on smooth wove paper, sheet 140 x 228mm (5 ½ x 9in) (framed)

Provenance:
 The estate of the artist.
 Ex-coll. of Modern Art Oxford, deaccessioned in 2013.

Exhibited:
 Oxford, Museum of Modern Art, Art in Production: Soviet Textiles, Fashion and Ceramics, 1917-35, 1984.

Varvara Stepanova was a constructivist artist, and the wife of Alexander Rodchenko. After initially working all media, she decided to dedicate her output to creating functional design,

where she felt her work would most benefit the greater Soviet Society. To this end, in 1921 she almost exclusively dedicated herself to clothing and textile design. She spent a year as designer of textiles and the Tsindel (The First State Textile Factory), her abstract textiles were designed to be looked at as they were worn, and clothing was specifically tailored to match the needs of the wearer, garments were meticulously constructed to be both exciting to look at and highly practical to wear.

In 1924, Stepanova left the Tsindel to become the professor of textile design at the Vkhutemas: The Higher Art and Technical Design Studio, Moscow, where she also pursued her interest in typography and book design as a regular contributor to the magazine LEF (Left Front of the Arts)

£3,500 - 4,500



56
Alexander Rodchenko (1891-1956)

UNTITLED (A PORTRAIT OF THE WRITER SERGEI TRET'YAKOV)
 Gelatin silver print, 1924 (printed later), on photographic paper, sheet 161 x 112mm (6 ¼ x 4 ¾in) (unframed)

Provenance:
 The present artwork was a gift from the artist's son to the current owner in the 1980s. It was printed from the original negative, and acquired from the artist's studio.

£600 - 800

57

Georges Braque (1882-1963)

FEUILLAGE EN COULEURS (VALLIER 105)

Etching with aquatint printed in colours, 1956, signed and numbered from the edition of 60 in pencil, on BFK Rives paper, printed and published by l'Atelier Crommelynck, Paris, with their blindstamp, with margins, sheet 656 x 502mm (25¾ x 19¾in) (unframed)

£3,000 - 5,000 ARR



58

Paul Cézanne (1839-1906) (after) by Jacques Villon (1875-1963)

LES JOUEURS DE CARTES (GINESTET & POUILLON E 662)

Aquatint printed in colours, 1929, signed and numbered from the edition of 200, on Arches paper, with full margins, sheet 625 x 725mm (24¾ x 28½in) (unframed)

£1,500 - 2,000 ARR

59

Marc Chagall (1887-1985)

LE COLÈRE II FROM SEPT PÉCHÉS CAPITAUX (SEVEN DEADLY SINS) (K 59)
Etching printed in bistre, 1925, signed and inscribed 'epreuve d'artiste' in pencil, an artist proof aside from the edition of 300, on china paper, printed by Louis Fort, Paris, published by Simon Kra, Paris, with full margins, plate 171 x 106mm (6¾ x 4¼in) (unframed)

£1,200 - 1,800



60

Marc Chagall (1887-1985)

PIERROT AVEC PARAPLUIE

Etching with aquatint, 1926-27, signed and numbered from the edition of 50 in pencil, on Richard de Bas hand made laid paper, with full margins, sheet 483 x 324mm (19 x 12¾in) (unframed)

£2,500 - 3,500

61

Marc Chagall (1887-1985)

SELF PORTRAIT WITH DECORATED HAT (CRAMER 10)

Drypoint, 1928, signed in pencil, from the edition of 60, on Arches wove paper, printed by Frazier-Soye, Paris, with full margins, plate 205 x 144mm (8 $\frac{1}{8}$ x 5 $\frac{3}{4}$ in) (unframed)

£3,500 - 4,500



62

Marc Chagall (1887-1985)

DOUBLE VISAGE GRIS (MOURLOT 732)

Lithograph, 1974, signed numbered from the edition of 50 in pencil, on Japon nacre paper, published by Maeght Éditeur, Paris, with full margins, 420 x 315mm (16 $\frac{1}{2}$ x 12 $\frac{3}{8}$ in) (unframed)

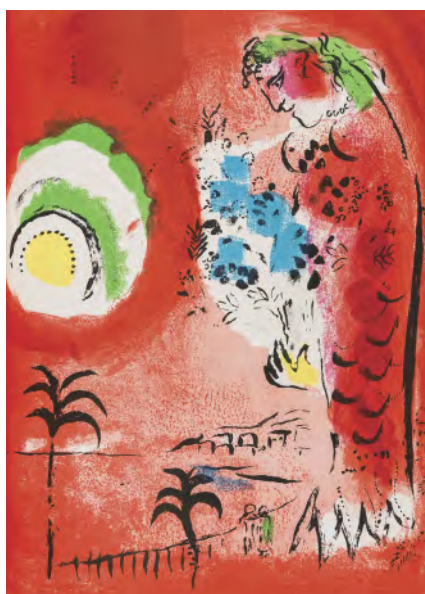
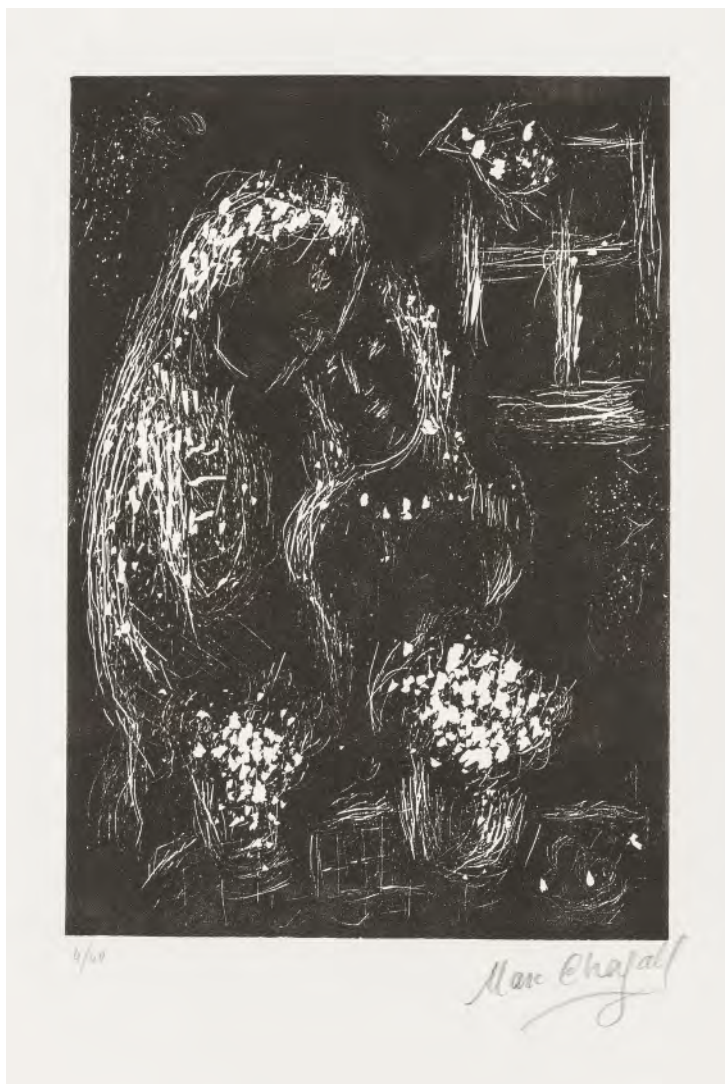
£2,500 - 3,500

63

Marc Chagall (1887-1985)

YOUR FACE IS FRESH LIKE FLOWERS (SEE CRAMER BOOKS 114)
Linocut, 1984, signed and numbered from the edition of 40 in pencil, on wove paper, published by Gerald Cramer, Geneva, with full margins, sheet 240 x 174mm (9½ x 6¾in) (unframed)

£2,500 - 3,500 ARR



64

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPHIE I-VI

A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, with text in English, printed by Mourlot Frères, Paris, bound in boards, in the original lithographed paper wrappers, overall 325 x 250mm (12¾ x 9¾in) (vol) (6)

£2,000 - 3,000 ARR



65

Salvador Dalí (1904-1989)

THE LAURELS OF HAPPINESS (FIELD 74-8D; M&L 665D)

Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 500 x 652mm (19¾ x 25½in) (unframed)

£1,000 - 1,500 ARR

66

Salvador Dalí (1904-1989)

THE CURSE OVERTHROWN (FIELD 74-8E; M&L 666D)

Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25½ x 19¾in) (unframed)

£1,000 - 1,500 ARR

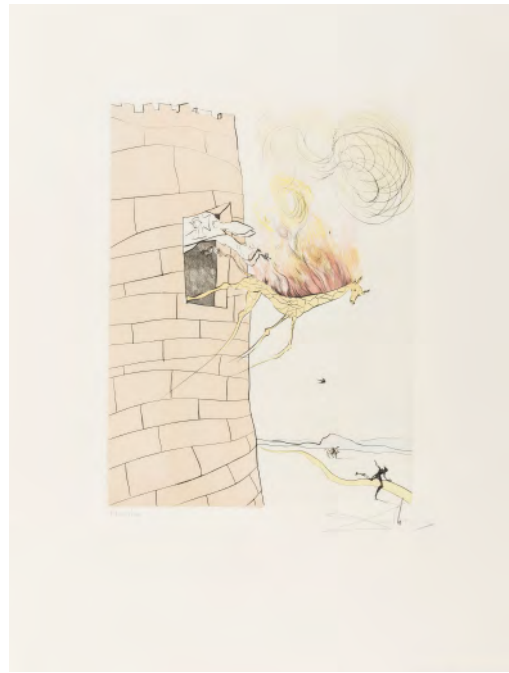




67
Salvador Dalí (1904-1989)

FLUNG OUT LIKE A FAG-END BY THE BIG-WIGS (FIELD 74-8A; M&L 668D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500



69
Salvador Dalí (1904-1989)

THE GREAT INQUISITOR EXPELS THE SAVIOUR (FIELD 74-8F; M&L 671D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500



68
Salvador Dalí (1904-1989)

GALA'S GODLY BACK (FIELD 74-8B; M&L 669D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500



70
Salvador Dalí (1904-1989)

FREUD WITH A SNAIL HEAD (FIELD 74-8G; M&L 672D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

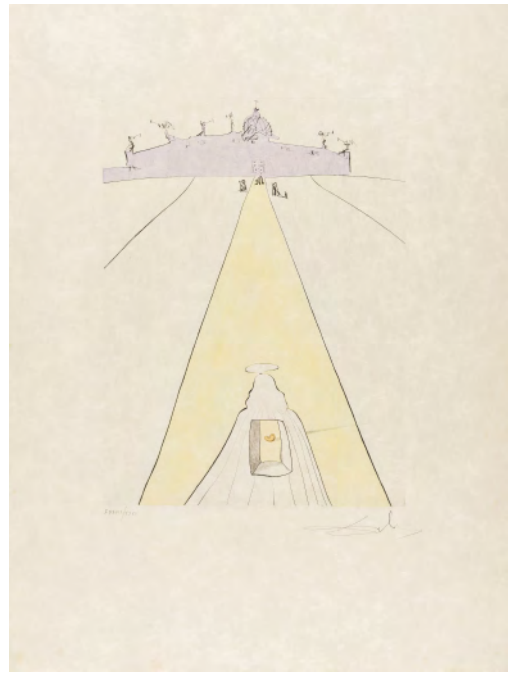
£1,000 - 1,500



71
Salvador Dali (1904-1989)

A SHATTERING ENTRANCE UPON THE AMERICAN STAGE (FIELD 74-8H; M&L 673D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dali blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500



73
Salvador Dali (1904-1989)

GOD, TIME, SPACE, AND THE POPE (FIELD 74-8I; M&L 667D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dali blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£700 - 1,000



72
Salvador Dali (1904-1989)

THE DIVINE LOVE OF GALA (FIELD 74-8J; M&L 674D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dali blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500



74
Salvador Dali (1904-1989)

PICASSO: A TICKET FOR GLORY (FIELD 74-8C; M&L 670D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dali blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (unframed)

£700 - 1,000



75
Salvador Dalí (1904-1989)
 GALA'S CASTLE (FIELD 74-8K; M&L 675D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25¾ x 19¾in) (unframed)

£700 - 1,000



77
Salvador Dalí (1904-1989)
 LE CERCLE VISCÉRAL DU COSMOS (FIELD 74-12-D; M&L 647)
 Etching with drypoint and lithograph printed in colours, 1974, signed and numbered in roman numerals from the edition of 195 in pencil, on watermarked BFK Rives wove paper, as included in La Conquete du Cosmos, with full margins, plate 750 x 555mm (29½ x 21¾in) (unframed)

£800 - 1,200



76
Salvador Dalí (1904-1989)
 THE MUSEUM OF GENIUS AND FANCY (FIELD 74-8L; M&L 676D)
 Etching with extensive handcolouring, 1974, signed, inscribed 'F' and numbered in numerals for the edition of 35 in pencil, on Japan Nacré paper, with the Dalí blindstamp, printed by Ateliers Rigal, published by Trans World Art, with their inkstamp and the copyright stamp of the artists verso, sheet 652 x 500mm (25¾ x 19¾in) (unframed)

£700 - 1,000



78
Salvador Dalí (1904-1989)
 ANEMONE TAURAMACHIE (FIELD 72-7-A; M&L 551)
 Lithograph with engraving printed in colours, 1972, signed and inscribed 'E.A.', one of twenty-five artist's proofs aside from the edition of 350, on thick watermarked Arches wove paper, published by Editions Graphiques Internationales, Paris, with their copyright stamp verso, with full margins, plate 545 x 401mm (21½ x 15¾in) (unframed)

£800 - 1,200



79
Salvador Dali (1904-1989)

LE MÉTAMORPHOSES ÉROTIQUES (FIELD 69-15; M&L 342D)

The complete set, including the etching 'La Chimère', 1969, signed and numbered from the edition of 150 in pencil, on Velin Rives wove paper, together with the title, justification and various text and collaged pages, each on Velin Rives wove paper, signed again in pencil and stamp numbered from the total edition of 300 on the justification page, the etching printed by Ateliers Rigal, Paris, all loose (as issued) and housed within the red fabric covered boards and slipcase, published by Edita, the etching diameter 125mm (5in); overall 340 x 265mm (13 $\frac{3}{8}$ x 10 $\frac{1}{2}$ in) (folio)

£1,500 - 2,000



80
Salvador Dali (1904-1989)

ELÉPHANTS (FIELD 65-5F; M&L 139A)

Etching with aquatint printed in colours and gold leaf, 1965, signed and numbered from the edition of 175 in pencil, on tinted Arches paper, printed by Ateliers Rigal, published by Webungs- und Commerz Union Anstalt, with full margins, 530 x 670mm (20 $\frac{7}{8}$ x 26 $\frac{3}{8}$ in) (unframed)

£1,500 - 2,800



81
Salvador Dalí (1904-1989)

LES ANIMAUX MALADES DE LA PESTE (FIELD 74-1; MICHELER AND LOPSINGER)

Drypoint with pochoir printed in colours, 1974, signed and numbered from the edition of 250 in pencil on Arches paper, printed by Ateliers Rigal, Paris, published by Mouret, Paris, with full margins 567 x 761mm (22¼ x 30in); with trial proofs with hand colouring in watercolour, the original etching plate (cancelled) and a proof pulled from the cancelled plate (5) (unframed)

Accompanied by a certificate of authenticity signed by the publishers Pierre Salord and Robert Mouret.

£5,000 - 7,000 ARR



82
Salvador Dalí (1904-1989)

MARGUERITE (FIELD 69-1A; M&L 298k)

Etching with hand colouring in watercolour and gold, 1968/1969, signed and numbered from the edition of 145 in pencil, on Japan paper, printed by Graphik Europa, Anstalt, published by Robbe, Paris, with the Dalí watermark, with full margins, sheet 384 x 283mm (15½ x 11¼in) (unframed)

£5,000 - 7,000 ARR



83

Salvador Dalí (1904-1989)

UNTITLED (MESSENGER APPROACHING CADAQUES)

Pen and black ink on a fly-leaf from 'Macbeth', 1947, signed, dated and inscribed 'Pour Paul Eluard, avec l'amitié de toujours pour la vie' in black ink, the full sheet, bound, sheet 227 x 150mm (9 x 5 7/8in); the book with 12 black and white illustrations, from the first edition, bound in printed boards, within the original illustrated card slipcase, printed at The Country Life Press, New York, published by Doubleday & Company Inc., New York, overall 245 x 162mm (9 5/8 x 6 3/8in) (vol)

£10,000 - 15,000



84



85



86

84

Salvador Dali (1904-1989)

TOLEDO (FIELD 64-2-B; M&L 94)

Etching with aquatint printed in brown, 1964, signed and numbered from the edition of 100 in pencil, on Auvergne wove paper, as included in 'Spain', published by Berggruen, Paris, with full margins, plate 590 x 435mm (23¼ x 17½in) (unframed)

£800 - 1,200

85

Salvador Dali (1904-1989)

THE TWO GENTLEMEN OF VERONA (FIELD 71-1K; M&L 405A)

Drypoint printed in colours, 1970, signed and numbered from the edition of 250 in pencil, on Rives wove paper, as included in 'Much Ado About Shakespeare', printed by Ateliers Rigal, published by Editions Graphiques Internationales, with full margins, plate 170 x 120mm (6¾ x 4¾in) (unframed)

£300 - 500

86

Salvador Dali (1904-1989)

VIGNETTE, FROM 'PETITS NUS D'APOLLINAIRE' (FIELD 72-4; M&L 202)

Etching with hand-colouring in blue, green and red, 1967, signed and numbered from the edition of 95 in pencil, on Japan paper, printed by Robbe, Paris, published by P. Argillet, with the Dali blindstamp, the full sheet, 90 x 120mm (3½ x 4¾in) (unframed)

£600 - 800



87

87

Salvador Dalí (1904-1989)

L'ENVIE (FIELD 66-3D; M&L 166c)

Aquatint printed in colours, 1966/67, signed and numbered in roman numerals from the edition of 25 in pencil, on Japon nacré paper, as included in 'Les Huit Péchés capitaux', printed by Ateliers Rigal, published by Webungs- Und Commerz Union Anstalt, with full margins, plate 190 x 140mm (7½ x 5½in) (unframed)

£400 - 600

88

Salvador Dalí (1904-1989)

DON QUICHOTTE (FIELD P.237)

Etching, 1975, signed in pencil, from the unnumbered edition of 149, on wove paper, printed by Sorini, published by a German Print Club, with margins, plate 390 x 295mm (15¾ x 11¾in) (unframed)

£700 - 1,000

89

Salvador Dalí (1904-1989)

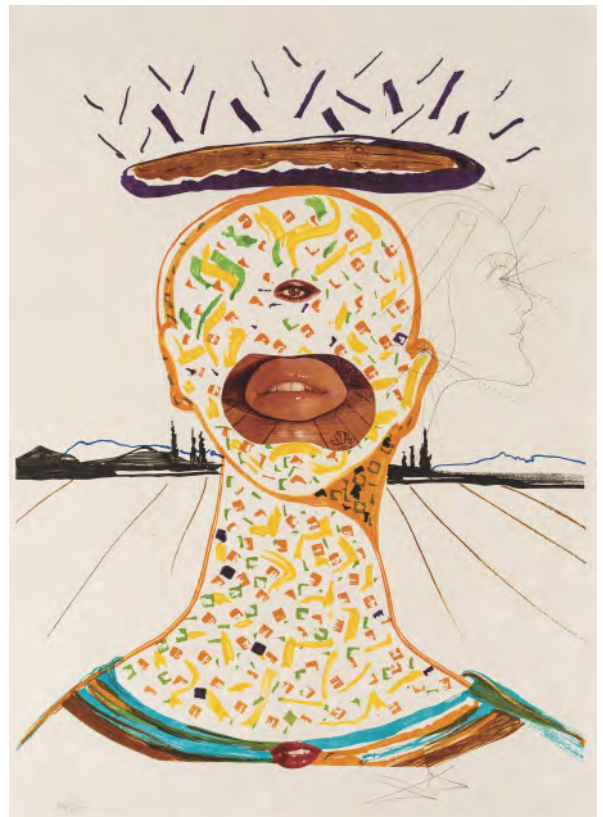
CYCLOPEAN MAKE-UP (FIELD 75-11-F)

Lithograph with etching and collaged elements, 1975, signed and numbered in roman numerals from the edition of LXXV, on Japon paper, as included in 'Imaginations and objects of the future', co-published by Merrill Chase, Chicago, and Alan Rich, New York, with full margins, plate (28½ x 21in) (unframed)

£800 - 1,200



88



89



90

Salvador Dali (1904-1989)

LA QUÊTE DU GRAAL (FIELD 75-9; M&L 778-789B)

The complete set of 12 drypoints printed in colours, 1975, each signed and numbered in roman numerals from the edition of 25 in pencil, each Arches wove paper, together with the title and text pages in French, co-published by Pamela Verlag and Oeuvres Graphiques Contemporaines, Paris, all loose (as issued) and housed within the original white leather boards, each sheet 455 x 328mm (18 x 13in) (folio) (12) (unframed)

£4,000 - 6,000



91

Henri Matisse (1869-1954)

HAÏTIENNE (DUTHUIT 567)

Lithograph, 1945, signed and numbered from the edition of 200 in pencil, on wove paper, the full sheet, 400 x 299mm (15¾ x 11¾in) (unframed)

£4,500 - 5,500 ARR

92

Henri Matisse (1869-1954)

HAÏTIENNE À LA BOUCLE D'OREILLE (DUTHUIT 568)

Lithograph, 1945, signed and inscribed 'Essai' in pencil, one of two artist's proofs aside from the edition of 5, on Arches wove paper, with full margins, sheet 410 x 310mm (16½ x 12½in) (unframed)

£5,500 - 7,500



93

Henri Matisse (1869-1954)

TÊTE DE FEMME DE FACE (DUTHUIT BOOKS 37)

Lithograph, circa 1945, signed and inscribed 'essai' in pencil, a trial proof before the edition 'Poesies Antillaise', on wove paper, printed by Mourlot, Paris, the full sheet, 384 x 282mm (15½ x 11½in) (unframed)

£4,500 - 5,500



94

Henri Matisse (1869-1954)

ETREINTE (FROM PASIPHAE) (DUTHUIT BOOKS 10)

Linocut, 1944, initialed and inscribed in pencil, a unique proof aside from the book edition of 250, published by Martin Fabiani, Paris, with margins, sheet 320 x 247mm (12 $\frac{5}{8}$ x 9 $\frac{3}{4}$ in) (unframed)

Provenance:

Collection Henry de Montherland.

£15,000 - 20,000 ARR



95



96

95

Joan Miro (1893-1983)

LE SOMMEIL DU PÈRE UBU II' (MOURLOT 426)

Lithograph printed in colours, 1966, numbered from the edition of 75 in pencil, on Arches wove paper, printed by Atelier Mourlot, published by Tériade Éditeur, Paris, the full sheet, 410 x 630mm (16½ x 24¾in) (unframed)

£1,000 - 1,500

96

Joan Miro (1893-1983)

OBRA INÈDITA RECENT. COMPOSITION XI (MOURLOT 356)

Lithograph printed in colours, 1964, monogrammed and numbered from the edition of 100 in pencil, on Guarro wove paper, printed by Sala Gaspar, Barcelona, the full sheet printed to the edges, 305 x 220mm (12 x 8⅞in) (unframed)

£2,000 - 3,000

97

Joan Miro (1893-1983)

AFFICHE DE L'EXPOSITION 'CONSTELLATIONS' (MOURLOT 191)
Lithograph printed in colours, 1959, signed, dated and numbered from the edition of 150 in pencil, on Arches wove paper, printed by Mourlot, Paris, the full sheet, 651 x 502mm (25 $\frac{5}{8}$ x 19 $\frac{3}{4}$ in) (framed)

£800 - 1,200



98

Joan Miro (1893-1983)

A POSTER FOR THE EXHIBITION 'A TOUT EPREUVE' IN THE GALERIE BERGGRUEN, PARIS (DUPIN 235)
Woodcut printed in colours, 1958, signed and inscribed 'H.C.' in pencil, an hors commerce impression before the text and aside from the edition of 125, printed by Fequet et Baudier, Paris, published by Gérald Cramer, Geneva and the Galerie Berggruen, Paris, the full sheet, 520 x 385mm (20 $\frac{1}{2}$ x 15 $\frac{1}{2}$ in) (unframed)

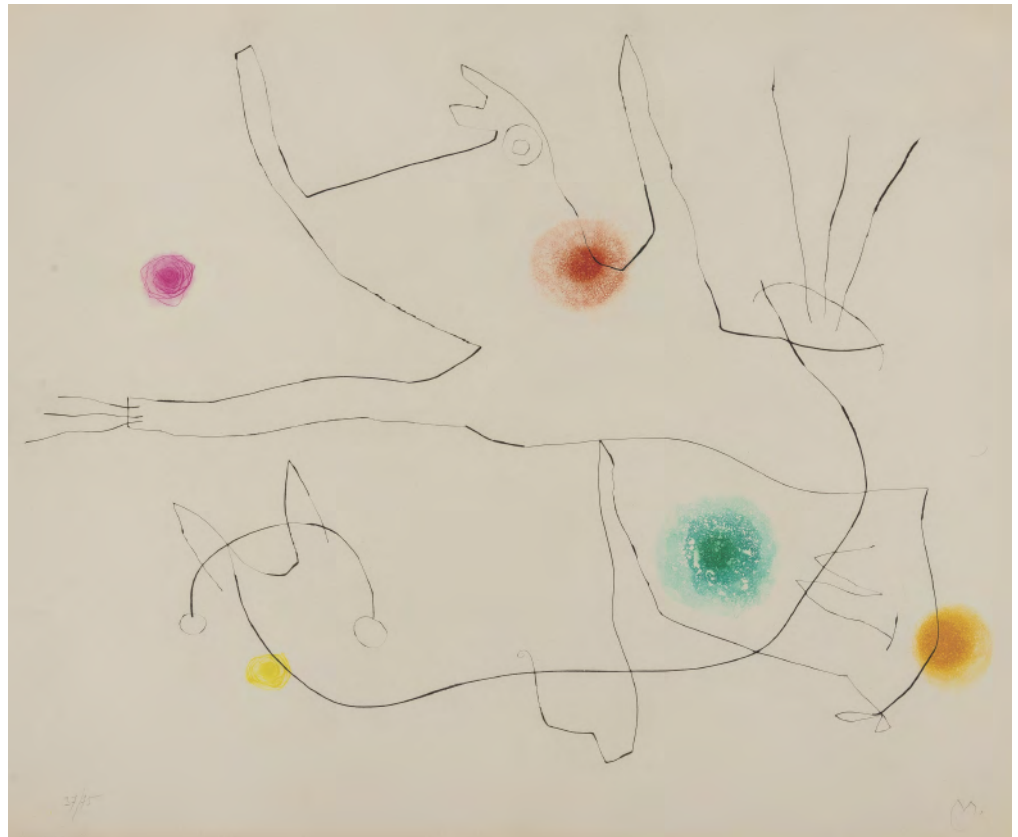
£1,000 - 1,500

99

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, 610 x 505mm (24 x 19 7/8in) (unframed)

£2,000 - 3,000



100

Joan Miro (1893-1983)

BARCELONA PLATE 10 (DUPIN 601)

Etching with aquatint and carborundum printed in colours, 1972, signed and numbered from the edition of 50 in pencil, on Guarro wove paper, published by Sala Gaspar, Barcelona, the full sheet printed to the edges, 700 x 1058mm (27 1/2 x 41 1/2in) (unframed)

£3,000 - 5,000

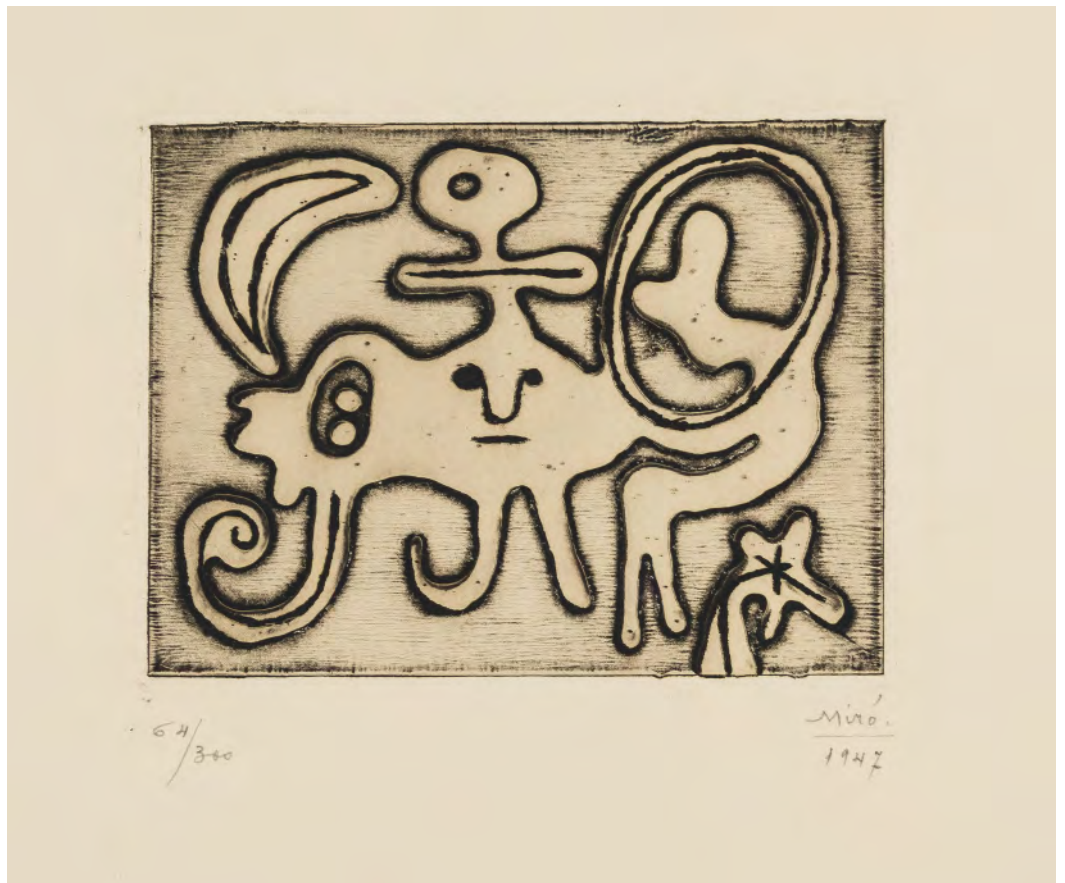
101

Joan Miro (1893-1983)

FEMME ET OISEAU DEVANT
LA LUNE (DUPIN 51)

Etching with aquatint,
1947, signed, dated
and numbered from
the edition of 300 in
pencil, on wove paper,
as included in the
Laurels Number 1
portfolio, printed at
Stanley William
Hayter's Atelier 17,
New York, with full
margins, sheet 113 x
149mm (4¼ x 5¾in)
(unframed)

£2,500 - 3,500 ARR



102

Joan Miro (1893-1983)
(after)

ELEVEN POCHOIRS FROM
'CARTONES' (CRAMER 103)
Eleven pochoirs in
colours on offset
lithographs, 1965, from
the edition of 1200,
each on wove paper, as
included in 'Cartones',
published by Pierre
Matisse Gallery, New
York, each sheet 305 x
235mm (12 x 9¼in)
(unframed) (11)

£2,000 - 3,000 ARR



103

Joan Miro (1893-1983)

UNTITLED FROM PASSAGE DE L'EGYPTIENNE (CRAMER 257; DUPIN)

Etching with aquatint printed in colours, 1985, signed and numbered from the edition of 25 in pencil, printed by Fequet-Baudier et Dutrou and Atelier Morsang, Paris, on Japan nacre, the full sheet printed to the edges, 605 x 425mm (23¾ x 16¾in) (unframed)

£3,500 - 4,500

104

Pablo Picasso (1881-1973)

A LOS TOROS (BLOCH 1014-47;
CRAMER 113)

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

£1,200 - 1,800



105

Pablo Picasso (1881-1973) (after)

FAUNES ET FLORE (CZWKLITZER 148)

Lithograph printed in colours, 1960, signed in blue
crayon, a proof before the text, on Arches wove
paper, with full margins, sheet 760 x 555mm (30¼
x 21⅞in) (unframed)

£2,500 - 3,500 ARR

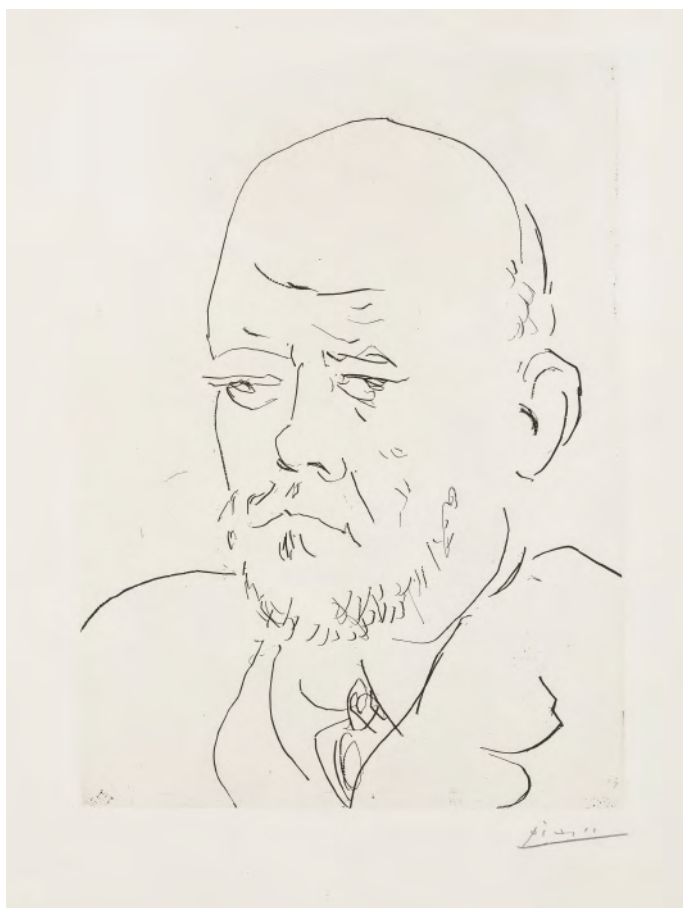
106

Pablo Picasso (1881-1973)

LE COQ (BAER 591 II A/C: BLOCH 344)

Aquatint, grattoir and drypoint, 1936, signed in red pencil, an excellent proof impression before steelfacing, one of eight proofs on velin de Montval paper, with margins, sheet 441 x 330mm (17 $\frac{3}{8}$ x 13in) (unframed)

£5,000 - 7,000



107

Pablo Picasso (1881-1973)

PORTRAIT DE VOLLARD IV (BLOCH 233)

Etching, 1937, signed in pencil, the total edition was 310, on Montval laid paper with the Picasso watermark, printed by Lacourière, published by Volland, Paris, 344 x 245mm (13 $\frac{1}{2}$ x 19 $\frac{5}{8}$ in) (unframed)

£4,000 - 6,000

108

Pablo Picasso (1881-1973)

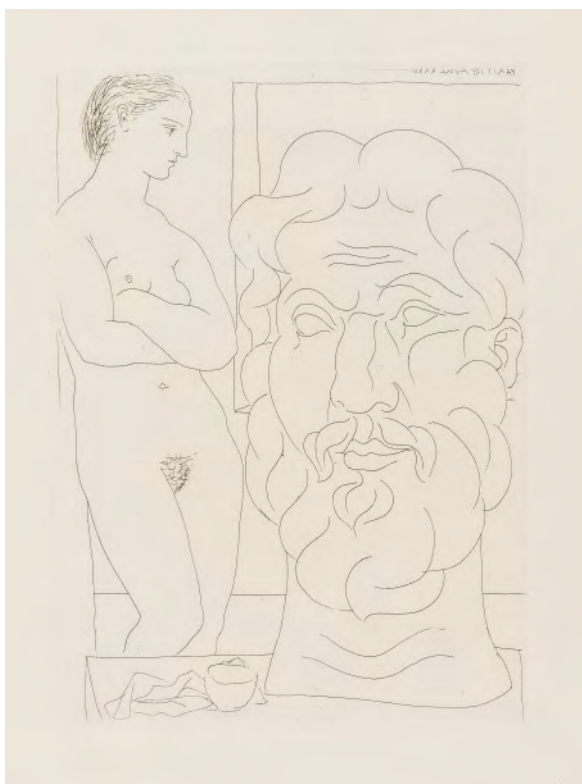
LE REPOS DU SCULPTEUR DEVANT UN SCULPTEUR ET UNE FEMME (BLOCH 167)

Etching, 1933, from the total edition of 310, on Montval laid paper with Picasso watermark, published by A.Vollard, Paris, with full margins, sheet 341 x 441mm (13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in) (unframed)

Provenance:

H.M. Petiet, Paris

£3,000 - 4,000



109

Pablo Picasso (1881-1973)

MODÈLE ET GRANDE TÊTE SCULPTÉE (BLOCH 170)

Etching, 1933, from the edition of 260, on Montval laid paper with Picasso watermark, published by A.Vollard, Paris, with full margins, sheet 341 x 447mm (13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in) (unframed)

Provenance:

H.M. Petiet, Paris

£3,000 - 4,000

110

Pablo Picasso (1881-1973)

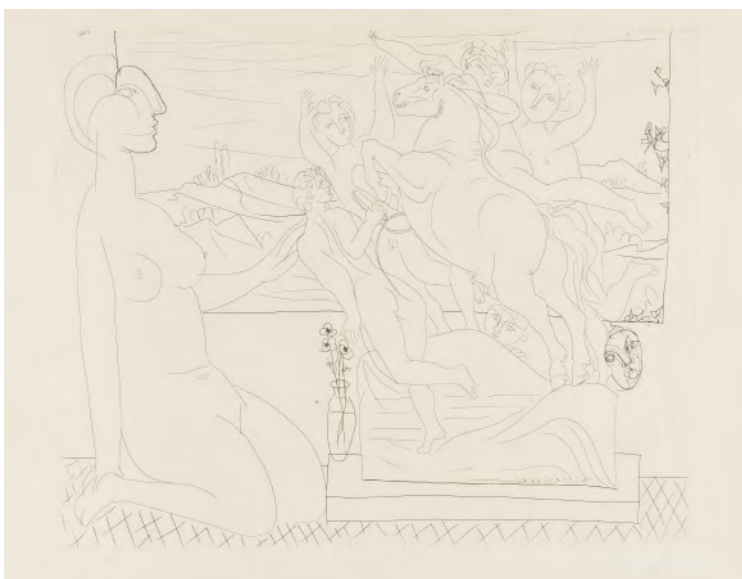
MODÈLE CONTEMPLANT UN GROUPE SCULPTÉ (BLOCH 175)

Etching, 1933, from the total edition of 310, on Montval laid paper with Picasso watermark, published by A.Vollard, Paris, with full margins, sheet 341 x 447mm (13 $\frac{3}{8}$ x 17 $\frac{1}{2}$ in) (unframed)

Provenance:

H.M. Petiet, Paris.

£3,000 - 4,000





111

Pablo Picasso (1881-1973) (after)

L'ARLEQUIN ET SA COMPAGNE

Collotype printed in colours, circa 1960, signed in blue pencil, numbered from the edition of 125 in pencil, published by Guy Spitzer, Paris, with his blindstamp and ink stamp verso, with full margins, image 730 x 590mm (28¾ x 23¼in) (unframed)

£15,000 - 20,000



112

Pablo Picasso (1881-1973) (after)

COMPTOIR, PARTITION, BOUTEILLE ET GUITARE DEVANT UNE FENÊTRE

Pochoir printed colors, *circa* 1920, signed and numbered from the edition of 100 in pencil, published by Editions Galerie Rosenberg, Paris, with margins, sheet 295 x 245mm (11½ x 9¾in) (unframed)

£15,000 - 20,000 ARR



113

Pablo Picasso (1881-1973) (after)

FEMME ASSISE (DORA MAAR) (CZWIKLITZER 104; RODRIGO 38)

Lithograph printed in colours, 1955, signed and inscribed 'essai' in pencil, an artist's proof aside from the edition of 100, on BFK Rives paper, published by Musée des Arts Decoratifs, Paris, with margins, sheet 1000 x 718mm (39 $\frac{3}{8}$ x 28 $\frac{1}{4}$ in) (unframed)

£20,000 - 30,000

114

Pablo Picasso (1881-1973) (after)

HARLEQUIN (CZWIKLITZER 230)

Lithograph printed in colours, 1966, signed in pencil, a proof aside from the edition of 60, on Arches paper, published by Musée Picasso, Barcelona, with margins, sheet 687 x 545mm (26 $\frac{7}{8}$ x 21 $\frac{1}{2}$ in) (unframed)

£4,500 - 5,500 ARR



115

Pablo Picasso (1881-1973) (after)

GRAND MATERNITÉ

Lithograph printed in colours, 1963, signed and numbered from the edition of 200 in pencil, on wove paper, published by Éditions Combat de la Paix, Paris, with full margins, sheet 895 x 630mm (35 $\frac{1}{4}$ x 24 $\frac{3}{4}$ in) (unframed)

£6,000 - 8,000 ARR



116

Pablo Picasso (1881-1973)

DANS L'ATELIER (BLOCH 1216)

Aquatint with drypoint, 1965, signed and numbered from the edition of 50 in pencil, on Auvergne handmade wove paper, with full margins, sheet 225 x 325mm (8 $\frac{7}{8}$ x 12 $\frac{3}{4}$ in) (unframed)

£4,000 - 6,000



117

Pablo Picasso (1881-1973)

LA PIQUE (BLOCH 868)

Lithograph, 1959, signed and numbered from the edition of 50 in pencil, on Arches paper, with full margins, sheet 495 x 635mm (19 $\frac{1}{2}$ x 25in) (unframed)

£4,000 - 6,000



118

Pablo Picasso (1881-1973)

TWO OLD MEN COURTING NUDE (BLOCH 1411)

Etching, 1966, with the stamped signature, numbered from the edition of 50 in pencil, on BFK Rives paper, with full margins, sheet 277 x 377mm (10¾ x 14¾in) (unframed)

£2,000 - 3,000



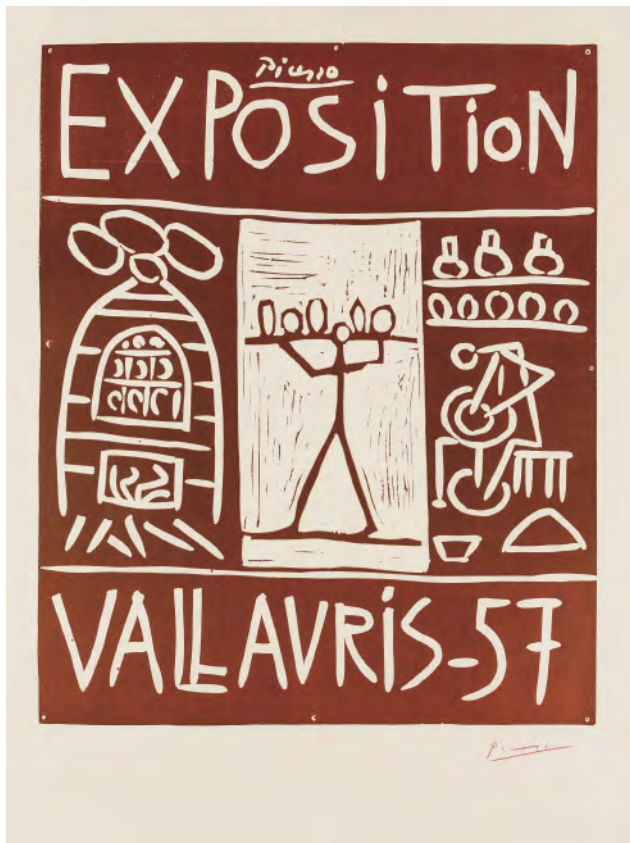
119

Pablo Picasso (1881-1973)

156 SERIES: RECLINING MALE NUDE AND FIVE EMBRACING NUDES, ONE A HERMAPHRODITE (BLOCH 1977)

Etching, 1971, with the stamped signature, numbered from the edition of 50 in pencil, on BFK Rives paper, with full margins, sheet 368 x 495mm (14½ x 19½in) (unframed)

£2,000 - 3,000



120



121



122

120

Pablo Picasso (1881-1973)

EXPOSITION VALLAURIS 57 (BLOCH 1277)

Linocut printed in brown, 1957, signed in red crayon, a proof aside from the edition of 175, on wove paper, printed and published by Hidalgo Arnéra, Vallauris, with full margins, sheet 1003 x 670mm (39½ x 26¾in) (unframed)

£2,500 - 3,500

121

Pablo Picasso (1881-1973)

TÊTE DE ROI

Lithograph printed in colors, 1951, signed in pencil, from the edition of an unknown size, on wove paper, printed by Imprimerie de la Victoire, Nice, with margins, sheet 532 x 430mm (21 x 17in) (unframed)

£1,500 - 2,000

122

Pablo Picasso (1881-1973)

LES SALTIMBANQUES

Lithograph, 1958, signed in blue pencil crayon, an artist's proof aside from the edition of 100, on Velin d'Arches wove paper, the full sheet, image 216 x 165mm (8½ x 6½in) (unframed)

£2,500 - 3,500

123

Pablo Picasso 1881-1973 (after)

MES DESSINS D'ANTIBES (CZW 140)

Lithographic poster printed in colours, 1958, numbered from the edition of 75 in pencil, a proof before the edition of 500 with text, on Arches wove paper, printed by Mourlot, Paris, the full sheet, 650 x 470mm (25½ x 18½in) (unframed)

£700 - 1,000 ARR



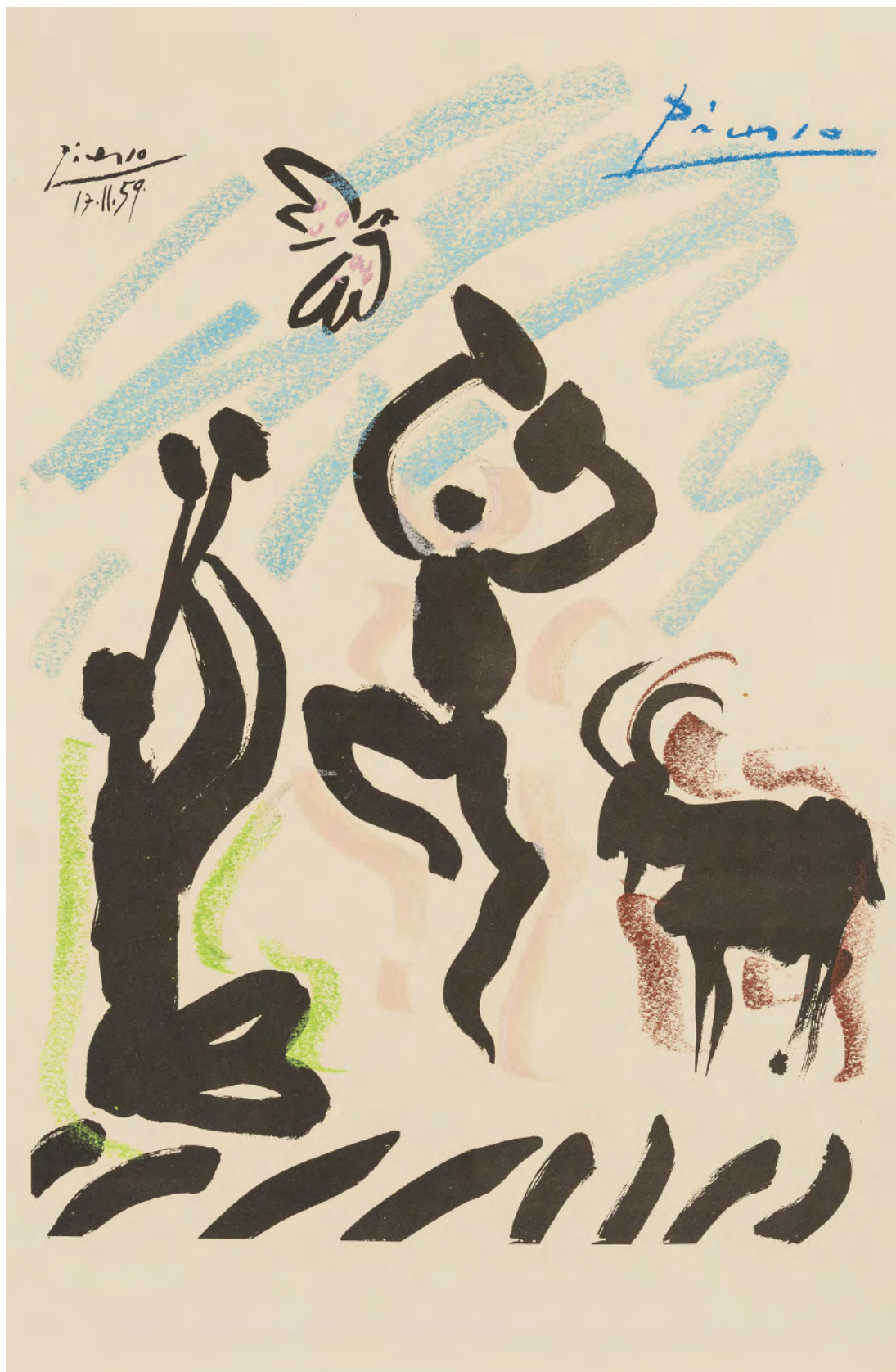
124

Pablo Picasso 1881-1973 (after)

LA TAUROMAQUIA (CZW 172)

Lithograph, 1960, numbered from the edition of 50 in pencil, a proof before the edition of 400 with text, on Arches wove paper, printed by Jacomet, Paris, the full sheet, 570 x 460mm (22½ x 18in) (unframed)

£700 - 1,000 ARR



125

Pablo Picasso (1881-1973) (after)

LA DANSE DU BERGER

Offset lithograph

Photolithograph printed in colours with extensive hand-colouring in crayons, 1959, signed in blue crayon, a proof aside from the edition of 200, on thick wove paper, with margins 560 x 375mm (22 x 14³/₈in) (unframed)

£3,000 - 4,000

126

Various Artists

XXE SIÈCLE

A collection of 8 volumes, 1952-68, each with at least one original print, published by Cahiers d'art, Paris, each volume approximately 320 x 250mm (12½ x 9¾in) (vol) (8)

Editions include: II, XXII, XXIII, XXIV, XXV, XXIX, XXVIII, XXX

£700 - 1,000



127

Various Artists

DERRIÈRE LE MIROIR (22 VOLUMES)

A collection of twenty-two complete volumes, 1963-77, each with original lithographs printed in colours, printed and published by Maeght, Paris, each volume approximately 381 x 285 x 50mm (15 x 11¼ x 2in) (vol) (22)

£1,200 - 1,800

128

M.C. Escher (1898-1972)

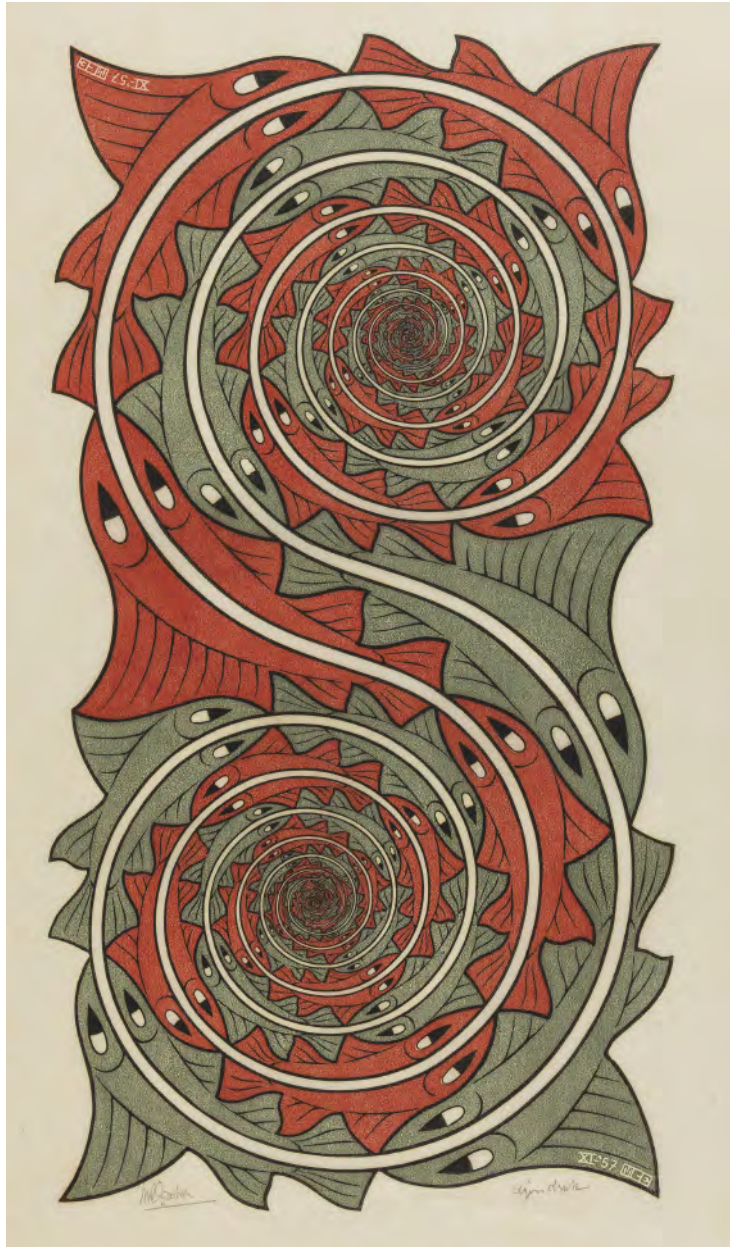
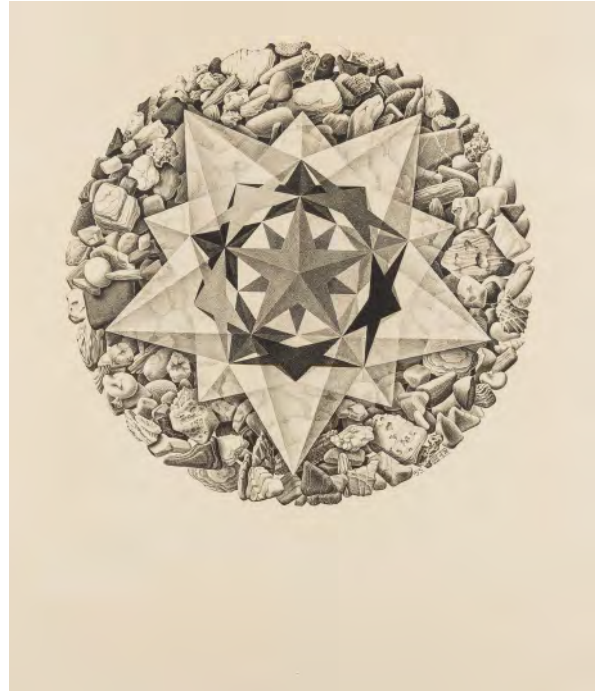
ORDER AND CHAOS II (BOOL 402)

Lithograph, 1955, on holland wove paper, with full margins, sheet 548 x 469mm (21½ x 18½in) (framed)

Footnote:

In 1955 M.C. Escher was commissioned by the Masonic Foundation Rite and Temple Building connected to the Dutch Freemasonry to make a print that would give a symbolic expression to the concept of 'Order and Chaos'. The Chaos is represented by a large number of completely random pebbles. The Order, on the other hand, is expressed as a number of regular five-pointed stars superimposed on one another, which in Freemasonry is the symbol for the concept of Beauty.

£2,000 - 3,000



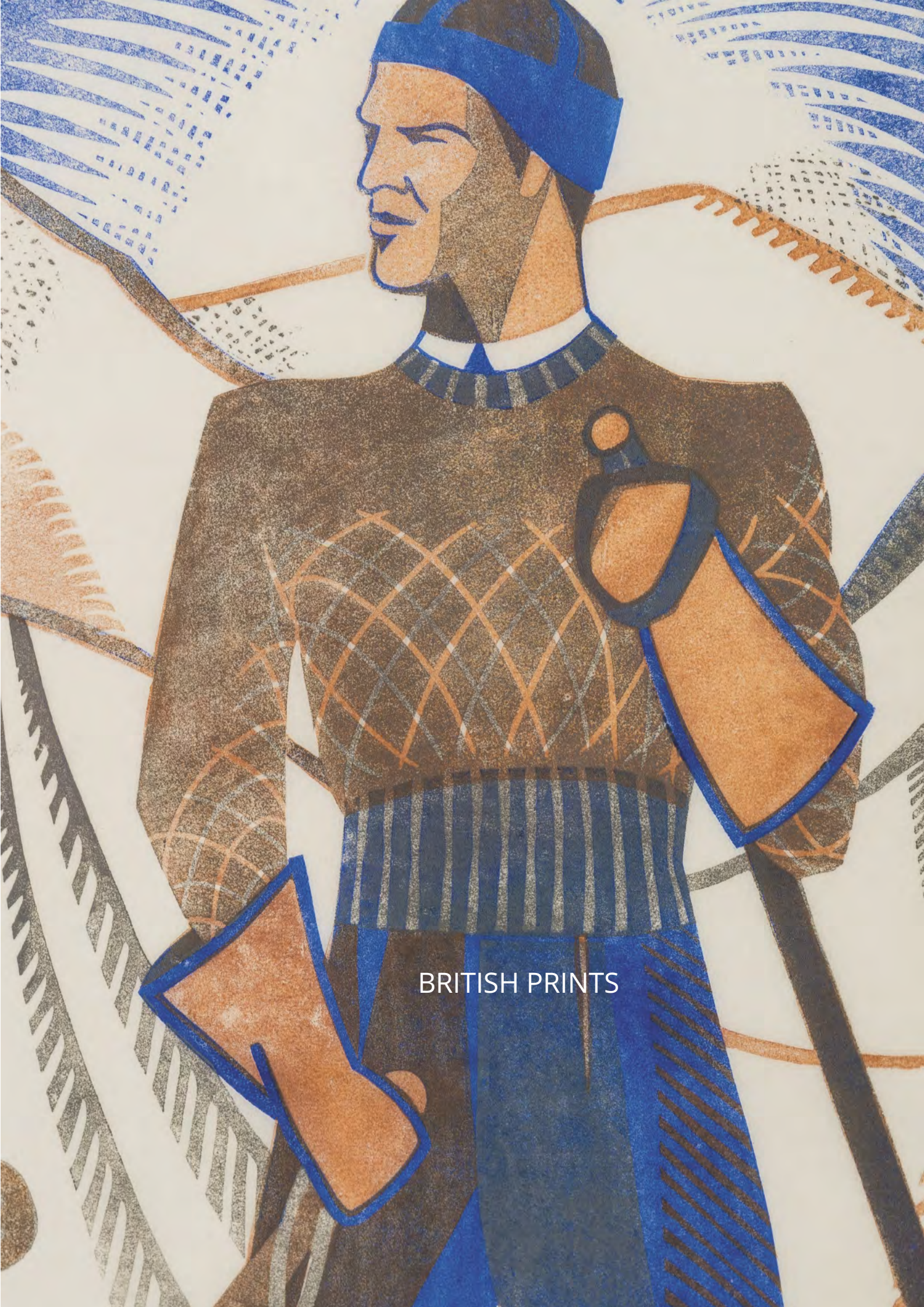
129

M. C. Escher (1898-1972)

WHIRLPOOLS (B./K./L./W. 423)

The rare wood engraving and woodcut printed in colors, 1957, signed in pencil and inscribed 'eigen druk', on Japan paper, 487 x 315mm (19½ x 12¾in) (unframed)

£15,000 - 20,000



BRITISH PRINTS

130
Sandra Blow (1925-2006)
UNTITLED (TRELLIS COLLAGE)
Cut-paper collage on paper support, 2000, signed and dated in pencil, sheet 580 x 580mm (22 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in) (framed)

£800 - 1,200 ARR



131
Terry Frost (1915-2003)
SUN AND BOAT (KEMP 135)
Screenprint with collage and extensive hand-colouring in crayon, 1992-1996, signed, inscribed and numbered from the edition of 50 in pencil, on wove paper, printed at the Royal College of Art, London, published by the Artist, Newlyn, the full sheet, 315 x 335mm (12 $\frac{3}{8}$ x 13 $\frac{1}{4}$ in) (unframed)

£2,000 - 3,000 ARR



132

Terry Frost (1915-2003)

TIMBERAINE G (KEMP 207G)

Woodcut triptych printed in colours, 2000-2001, each signed and inscribed 'BAT' in pencil verso, aside from the edition of 10, each on Velin Arches Blanc paper, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Charles Booth Clibborn under his imprint the Paragon Press, London, the full sheets printed to the edges, 1048 x 1500mm (41¼ x 59in) (3) (framed)

£3,000 - 5,000 ARR



133
Terry Frost (1915-2003)

LORCA (KEMP 98-107)

The complete portfolio comprising 11 etchings, five with hand-colouring, 1989, each signed and inscribed 'AP 1/X' in pencil, each an artist's proof aside from the edition of 75, also signed and inscribed on the justification in pencil, with the lithographic title page and text, on Somerset Satin wove paper, loose as issued, in the deluxe calfskin portfolio box with printed vellum inset, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Austin/Desmond Contemporary Books, London, overall 625 x 415 x 55mm (24 $\frac{5}{8}$ x 16 $\frac{3}{8}$ x 2 $\frac{1}{4}$ in) (unframed) (folio) (11), The portfolio box in excellent original condition apart from one or two soft surface abrasions.

£5,000 - 7,000 ARR

134
Elisabeth Frink (1930-1993)

CORMORANT

Watercolour and pencil on paper, 1971, signed and dated in pencil, sheet 430 x 570mm (17 x 22 $\frac{1}{2}$ in) (framed)

British artist Elisabeth Frink was occupied by the themes and symbolism of birds in her work since she first exhibited publicly in 1951. For her, it was specifically that moment just before or during flight that was fascinating. This inspired her continuous return to the subject across her sculpture, painting and printing for the next two decades.

The present artwork exemplifies the power of such an image. Here a cormorant stands in a stormy landscape, looking wildly around at its surroundings while spreading its wings to launch into a foreboding sky. In the artist's opinion, it is in these moments that birds are their most expressionist in feeling because they are about to attempt to overcome the forces of nature and gravity that keep man firmly in his earthbound state. Such an idea is both beautiful and pertinent, as it provides the perfect metaphor for her viewer to explore one's struggle to surpass our own limitations - to soar to freedom, spiritual ascendancy and success - while also acknowledging the uncertainty that comes with doing so.

Provenance:

Private Collection, United Kingdom, 1995-Present.

Chiswick Auctions, London, 11th April 1995

£3,500 - 4,500 ARR





135

David Inshaw (b.1943)

ARTIST AND MODEL

The complete set of six etchings, signed and numbered from the edition of 20, each on Arches paper, printed at 107 Workshop, Westbury, published by Waddington Graphics, London, each the full sheet, 510 x 380mm (20 x 15in) (overall) (6)

£400 - 600

136

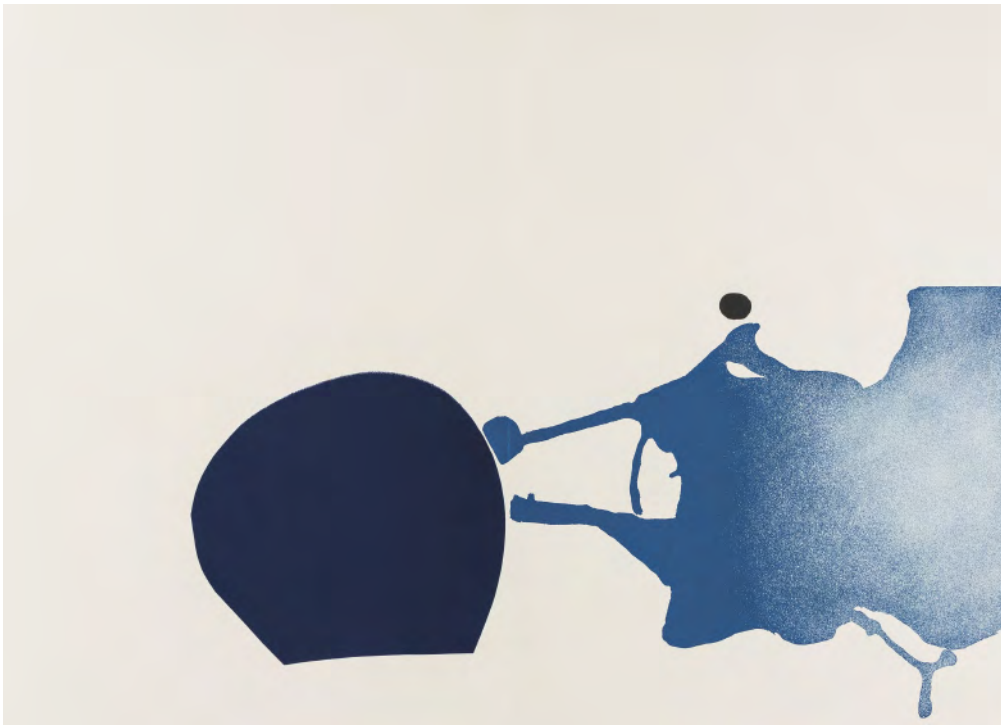
Henry Moore (1898-1986)

SHEEP WALKING (CRAMER 352)

Lithograph, 1974, signed and inscribed from the edition of 10 in pencil, printed by Curwen Prints Ltd, London, published by the Henry Moore Foundation, Much Hadam, sheet 385 x 515mm (15¼ x 20¼in) (framed)

£800 - 1,200





137

Victor Pasmore (1908-1988)

THE IMAGE IN SEARCH OF ITSELF (BOWNESS & LAMBERTINI 65)

The complete portfolio comprising 11 screenprints in colours, 1977, signed and numbered from the edition of 50 in pencil on the colophon page, each on Arches paper, together with title, colophon and text pages, printed by Kelpra Studio, London, published by Marlborough Graphics London, loose (as issued) and housed within the original black slipcase, overall 532 x 362mm (20 $\frac{3}{8}$ x 14 $\frac{1}{4}$ in) (unframed) (folio) (11)

£2,000 - 3,000



138

William Scott (1913-1989)

AREAS CONTRASTED (FROM A POEM FOR ALEXANDER) (ARCEUS 31)

Screenprint in colours, 1972, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 72, on wove paper, printed by Kelpra Studio, published by Leslie Waddington Prints Ltd, London, the full sheet printed to the edges, 570 x 774mm (22 $\frac{3}{8}$ x 30 $\frac{1}{2}$ in) (unframed)

£1,500 - 2,000



139

Christopher Richard Wynne Nevinson (1889-1946)

LA CITÉ, PARIS (BLACK 114)

The rare etching, 1926-1927, signed in pencil, on wove paper, with margins, plate 178 x 276mm (7 x 10⁷/₁₆in) (framed)

£5,000 - 7,000



140

Christopher Richard Wynne Nevinson (1896-1946)

SURVIVORS AT ARRAS (BLACK 22)

The rare drypoint, 1917, a good impression with rich burr and delicate plate tone, signed and dated in pencil, on laid paper, with margins, plate 352 x 249mm (13⁷/₈ x 9³/₄in) (framed)

£8,000 - 12,000

141

Christopher Richard Wynne Nevinson (1889-1946)

LOVERS (BLACK 62)

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

£4,000 - 6,000



142

Cyril Edward Power (1872-1951)

ST FRANCIS (COPPEL 45)

Linocut printed in venetian red, viridian and crimson, circa 1937, signed twice in pencil, titled and numbered from the edition of 60, on buff oriental laid tissue paper, with margins, block 408 x 248mm (16 x 9¾in) (framed)

£1,200 - 1,800 ARR



143

Cyril Edward Power (1872-1951)

MONSEIGNEUR ST THOMAS (COPPEL CEP27)

Linocut printed in light yellow ochre, transparent golden ochre, spectrum red, permanent blue and Chinese blue, 1931, a richly inked impression, signed, titled and numbered from the edition of 50 in pencil, on buff oriental laid tissue paper, with margins, block 354 x 280mm (13 $\frac{7}{8}$ x 11in) (framed)

£5,000 - 7,000



144

Edith Mary Lawrence (1890-1973)

CANAL, MIDDLEBURG, ZEELAND

Linocut printed in black and grey, *circa* 1932, a rare unsigned colour variant aside from the signed edition of 50, on tissue-thin wove paper, with margins, block 235 x 330mm (9¼ x 13in) (unframed)

Provenance:

Acquired from the artist's estate by the present owner.

A comparable black and grey proof is in the British Government Art Collection (GAC14037)

£500 - 700



145

Edith Mary Lawrence (1890-1973)

UNTITLED (LANDSCAPE WITH TREES) (3)

Three linocuts printed in colours, each an experimental colour variant printed in yellow, purple and blue; blue, yellow and red; cobalt, ochre and burgundy, unsigned impressions, each on tissue thin Japan paper, each with margins, block 230 x 280mm (9 x 11in) (unframed) (3)

Provenance:

Acquired from the artist's estate by the present owner.

£500 - 700



146

146

Lill Tschudi (1911-2004)

PROF. DR RAMEL (COPPEL LT 13)

Linocut printed in beige, yellow ochre and brown, 1930, signed and numbered from the edition of 50 in pencil, on thin off-white oriental laid paper, with margins, block 245 x 166mm (9 $\frac{5}{8}$ x 6 $\frac{1}{2}$ in) (framed)

Footnote:

Dr Ramel was a family friend and Lill Tschudi's personal doctor.

£800 - 1,200

147

Lill Tschudi (1911-2004)

SAILOR'S HOLIDAY (COPPEL LT 24)

Linocut printed in dark blue, light brown and light blue, 1932, a good impression, signed, inscribed and numbered in pencil, on white mulberry paper, with margins, block 200 x 260mm (7 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in) (framed)

£5,000 - 7,000



147

148

Lill Tschudi (1911-2004)

HORS CONCOURS (COPPEL LT 16)

The rare linocut printed in black, 1931, an excellent impression, signed, titled, inscribed and numbered in pencil, on cream oriental laid tissue, with margins, block 296 x 228mm (11¾ x 9in) (framed)

£4,000 - 6,000



149

Lill Tschudi (1911-2004)

SKI WEEKEND (COPPEL LT 41)

The rare linocut, 1935, an excellent impression, signed, titled and numbered from the edition of 50 in pencil, on thick cream fibrous oriental paper, with margins, block 290 x 220mm (11½ x 8½in) (framed)

£4,000 - 6,000

150

Lill Tschudi (1911-2004)

SKI-JORING (COPPEL LT 54)

Linocut, 1937-1992, signed, titled and inscribed from the edition of 30 in pencil, from the second edition, the full sheet, block 318mm (12½in) (diameter) (framed)

Footnote:

Lill Tschudi printed a second edition of 'Ski Joring' in 1992 to accompany the deluxe edition of 'Linocuts of the Machine age' book by Stephen Coppel. She had only printed two of the first edition in 1937. It was originally conceived as a fabric design for a cushion; hence its circular composition.

£1,000 - 1,500



151

Lill Tschudi (1911-2004)

THE SKIER (COPPEL LT 34)

The scarce linocut printed in cobalt blue, grey and pink, 1933, an excellent impression, signed and numbered from the edition of 50 in pencil, on thin off-white oriental laid paper, with margins, block 300 x 200mm (11¾ x 7¾in) (framed)

Footnote:

Coppel states 'This developed out of an idea for a travel poster entitled Winter in Glarnerland, Schweiz, which Tschudi also made in December 1933' (Coppel, Linocuts of the Machine Age, page 136). We can only find one record of this appearing at auction in the last twenty years.

£7,000 - 10,000



EUROPEAN POST-WAR AND POP

152

Peter Blake (b.1932)

MARILYN (DIAMOND DUST)

Screenprint in colours with diamond dust, 2010, signed and numbered from the edition of 150 in pencil, on somerset wove paper, published by Paul Stolper, London, with full margins, sheet 950 x 755mm (37½ x 29¾in) (framed)

£1,000 - 1,500



153

Peter Blake (b.1932)

ANDY WARHOL

Screenprint in colours with diamond dust, 2010, signed and numbered from the edition of 75 in pencil, on wove paper, with full margins, sheet 510 x 520mm (20 x 20½in) (framed)

£1,500 - 2,000

154

Peter Blake (b.1932)

SOURCES OF POP ART VI

Screenprint in colours with glitter and diamond dust, 2007, signed and inscribed 'AP' and numbered from the edition of 18 in pencil, on wove paper, published by the CCA Galleries, London, with their blindstamp, the full sheet, 660 x 685mm (26 x 27in) (framed)

£2,500 - 3,500



156

Peter Blake (b.1932)

SOURCES OF POP ART V

Screenprint in colours with glitter and diamond dust, 2007, signed and inscribed 'AP' and numbered from the edition of 18 in pencil, on wove paper, published by the CCA Galleries, London, with their blindstamp, the full sheet, 660 x 685mm (26 x 27in) (framed)

£2,500 - 3,500

155

Peter Blake (b.1932)

SOURCES OF POP ART VII

Screenprint in colours with glitter and diamond dust, 2009, signed and numbered from the edition of 175 in pencil, on wove paper, published by the CCA Galleries, London, with their blindstamp, the full sheet, 1010 x 1060mm (39¾ x 41¾in) (framed)

£4,000 - 6,000





157
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, with full margins, each sheet 990 x 760mm (39 x 29 7/8in) (unframed) (3)

£2,000 - 3,000



158
Peter Blake (b.1932)

RED NOSE DAY 2019

Screenprint in colours, 2019, signed, titled, dated and numbered from the edition of 150 in pencil, on Somerset Tub White paper, printed by Coriander Press, London, with full margins, sheet 620 x 600mm (24 3/8 x 23 5/8in) (unframed)

£1,500 - 2,000



159
Peter Blake (b.1932)

HOMAGE TO RAUSCHENBERG II

Screenprint in colours with gold leaf, diamond dust, embossing and glaze embellishments, 2011, signed and numbered from the edition of 125 in pencil, on wove paper, published by CCA Galleries, London, the full sheet, sheet 860 x 700mm (34 x 27 1/2in) (framed)

£1,200 - 1,800

160

Peter Blake (b.1932)

FOUND ART- UNION JACK II & STARS AND STRIPES

Two inkjet prints in colours, 2005, each signed and numbered from the edition of 25 in pencil, each on Somerset Satin paper, printed by Coriander Studio, London, each the full sheet, 1220 x 1016mm (48 x 40in) (framed) (2)

£3,000 - 5,000 ARR



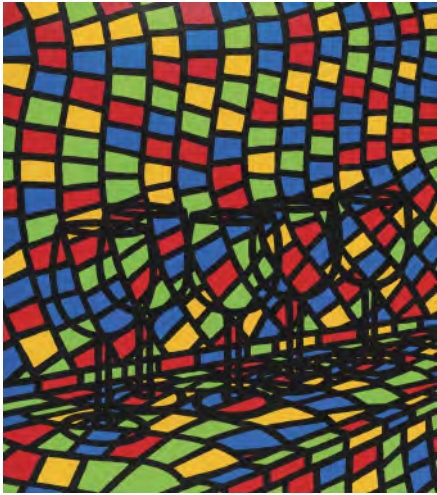
161

Patrick Caulfield (1936-2005)

CRUCIFIX (CRISTEA 8)

Screenprint in colours, 1968, signed and numbered from the edition of 75 in pencil, on wove paper, printed by Kelpra Studio, published by Leslie Waddington Prints, London, the full sheet printed to the edges, 710 x 932mm (28 x 36½in) (unframed)

£1,000 - 1,500



162

Patrick Caulfield (1936-2005)

SOME POEMS OF JULES LAFORGUE (CRISTEA 38)

The book, 1973, edition A with the text in English, comprising 22 silkscreens printed in colours and a separate folder containing six screenprints signed and numbered from the edition of 200 in pencil verso, on Neobond synthetic paper, co-published by Petersburg Press and Waddington Galleries, London, the book bound as published in the original pale grey leather boards and matching slip-case, each sheet 405 x 355mm (16 x 14in) (folio)

£3,000 - 5,000

163

David Hockney (b.1937)

THE BOY HIDDEN IN AN EGG (TOKYO 69)
Etching with aquatint, 1969, signed in pencil,
inscribed 'Grimm Ed.' in brown ink verso,
numbered from the edition of 100, on
Hodgkinson handmade paper, printed by the
Print Shop, Amsterdam, published by
Petersburg Press, London, with full margins,
plate 198 x 170mm (7 $\frac{7}{8}$ x 6 $\frac{5}{8}$ in) (framed)

£2,500 - 3,500



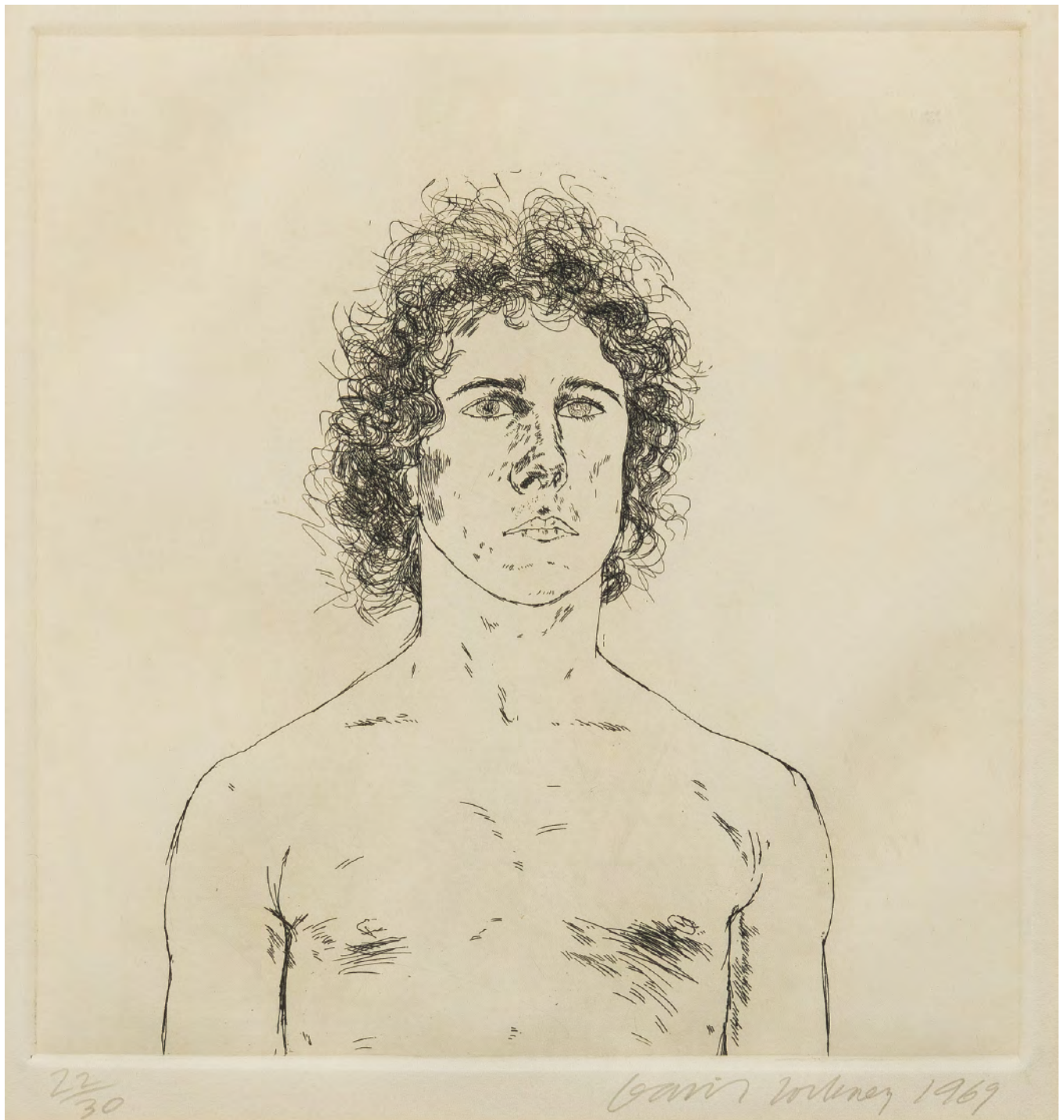
164

David Hockney (b.1937)

THE PRINCESS IN HER TOWER (TOKYO 68)
Etching with aquatint, 1969, signed in pencil,
inscribed 'Grimm Ed.' in brown ink verso,
numbered from the edition of 100, on
Hodgkinson handmade paper, printed by the
Print Shop, Amsterdam, published by
Petersburg Press, London, with full margins,
plate 447 x 323mm (17 $\frac{1}{2}$ x 12 $\frac{3}{4}$ in) (framed)

£2,500 - 3,500





165

David Hockney (b.1937)

WAYNE SLEEP (SCOTTISH ARTS COUNCIL 112)

Etching, 1969, signed and dated in pencil, numbered from the edition of 30, printed by Maurice Payne, London, on Crisbrook handmade paper, with full margins, plate 245 x 245mm (9 7/8 x 9 7/8in) (framed)

Wayne Sleep, dancer, director and choreographer, was the shortest male dancer ever to be admitted to the Royal Ballet School, he is noted for his unusual physique and often had roles created specifically for him including notably that of Mr. Mistoffelees by Andrew Lloyd Webber in Cats.

£2,500 - 3,500 ARR



166

David Hockney (b.1937)

CARDIGAN ROAD, BRIDLINGTON

Inkjet printed computer drawing on paper, 2008, signed, dated and numbered from the edition of 25 in pencil, published by the artist and Annelly Juda Fine Art, London, housed within the artist's original designated frame, with the Annelly Juda label affixed to the reverse of the frame, with full margins, sheet 1137 x 813mm (44¾ x 32in) (artist's frame)

£30,000 - 50,000 ARR

167

David Hockney (b.1937) (after)

POSTER FOR THE STAATLICHE GRAPHISCHE SAMMLUNG, MUNICH
Offset lithograph printed in colours, 1977, pencil, on wove paper, published by the Staatliche Graphische Sammlung, Munich, with full margins, sheet 835 x 590mm (32¾ x 23¼in) (framed)

£500 - 700



167

168

Richard Hamilton (1922-2011)

UN DES EFFETS DES EAUX DE MIERS
Etching with aquatint printed in colours, 1973, signed and numbered from the edition of 100 in pencil, on Jeyes toilet paper mounted onto rag wove support, as included in the '18 Small Prints' portfolio, printed by the artist and Maurice Payne at the Petersburg Press, published by Bernard Jacobson Ltd., London, the full sheet, 150 x 210mm (5¾ x 8¼in) (framed)

£400 - 600



168

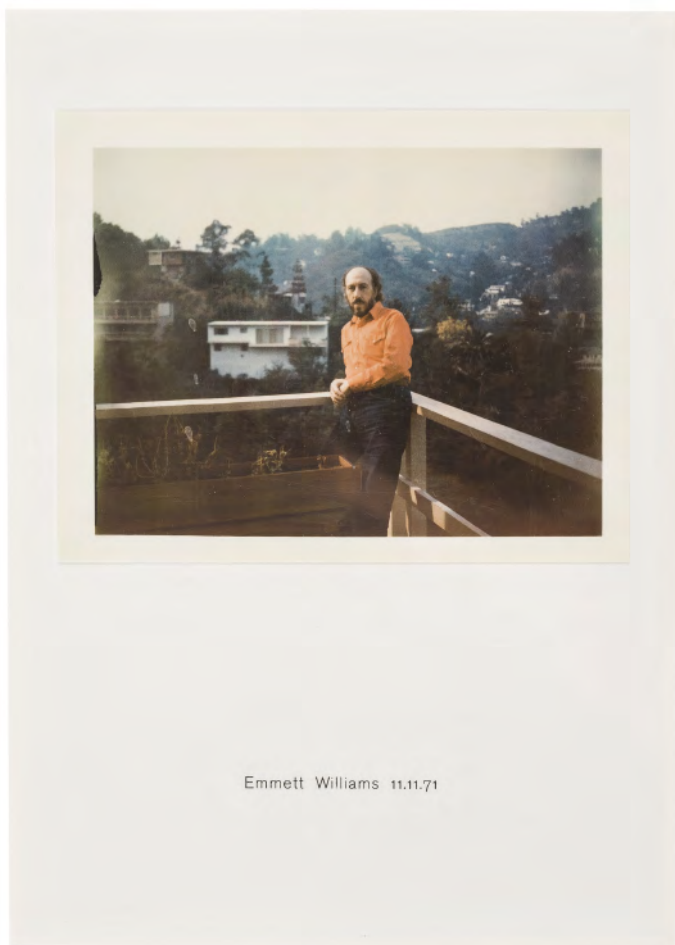
169

Richard Hamilton (1922-2011)

MARCEL DUCHAMP (LULLIN P.264)

The rare monochrome offset lithograph laminated with silver foil, 1967, one of a few proofs before the text was added, the full sheet 697 x 569mm (27 $\frac{3}{8}$ x 22 $\frac{3}{8}$ in) (framed)

£2,000 - 3,000



170

Richard Hamilton (1922-2011)

POLAROID PORTRAIT, EMMETT WILLIAMS 11.11.71

Digital restoration of a polaroid photograph, 1971/2010, the edition was 2 (one reserved for the Richard Hamilton Archive), on wove paper, mounted and framed to the artist's specifications in a clear acrylic box frame, overall 183 x 131 x 25mm (7 $\frac{1}{8}$ x 5 $\frac{1}{8}$ x 1in) (artist's frame)

This work is accompanied by the certificate of authenticity issued by the Serpentine Gallery, London, detailing that the polaroid print was presented by the artist on the occasion of his solo exhibition, 3 March - 25 April 2010.

£3,000 - 5,000



171

Dieter Roth (1930-1988)

SELBSTBILDNIS ALS LOCH (DOBKE 240)

Unique screenprint in colours, 1972, signed and dated in pencil, on wove paper, published by the Hamburger Kunstverein, Hamburg, the full sheet printed to the edges, sheet 500 x 702mm (19¾ x 27½in) (unframed)

£6,000 - 8,000

172

Dieter Roth (1930-1988)

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

The unique screenprint in colours, 1972, signed, inscribed KüEx, an artist's proof aside from the edition of 100 unique variants, on wove paper, the full sheet printed to the edges, 860 x 610mm (33 $\frac{7}{8}$ x 24in) (unframed)

£2,000 - 3,000



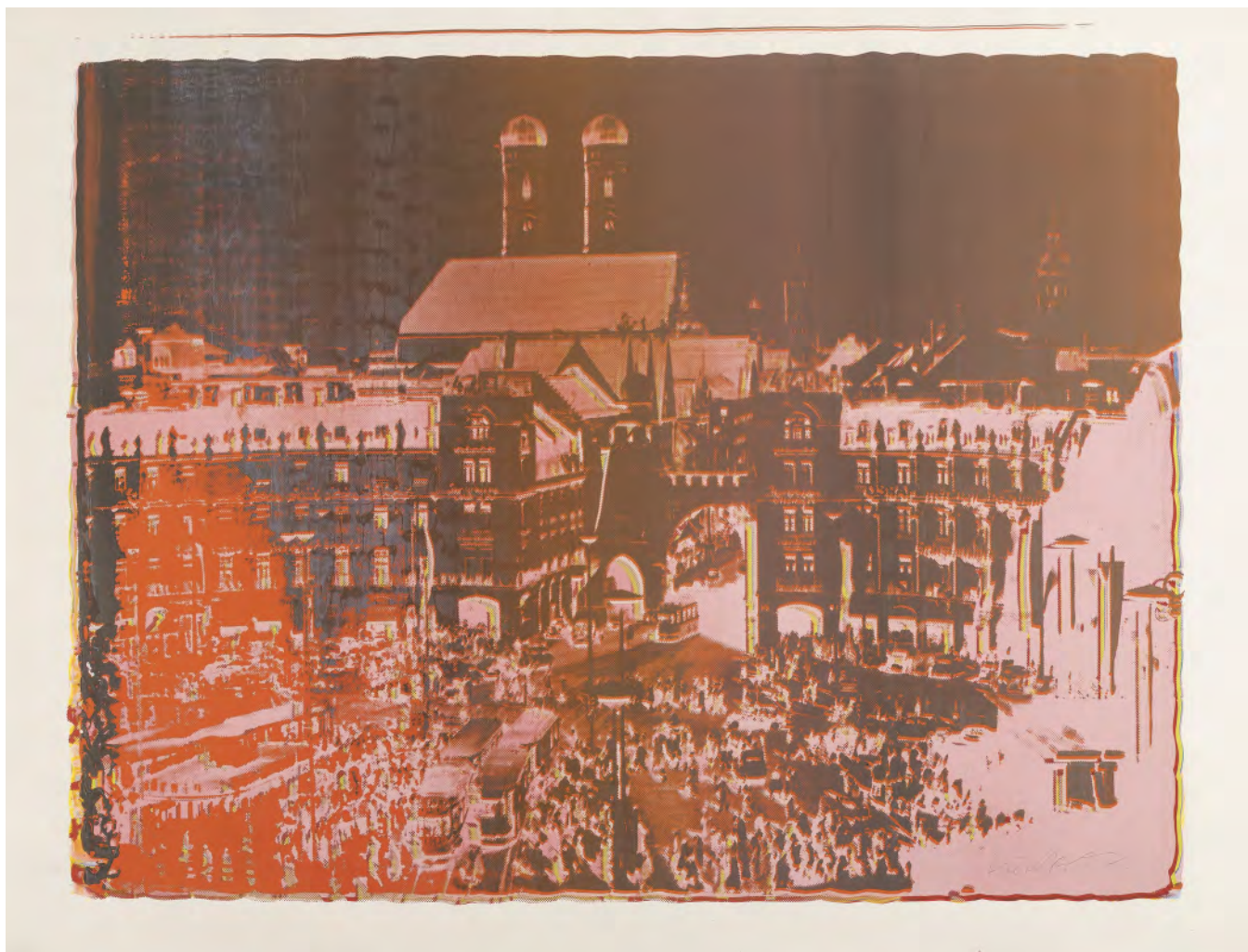
173

Dieter Roth (1930-1988)

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

The unique screenprint in colours, 1972, signed, inscribed KüEx, an artist's proof aside from the edition of 100 unique variants, on wove paper, the full sheet printed to the edges, 860 x 610mm (33 $\frac{7}{8}$ x 24in) (unframed)

£2,000 - 3,000



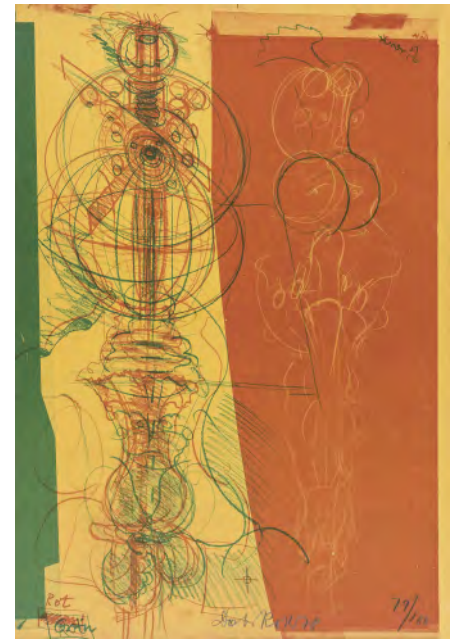
174

Dieter Roth (1930-1988)

MÜNCHEN (DOBKE 159)

Unique screenprint in colours, 1971, signed in pencil, one of 115 unique colour variants, printed by Hartmut Kaminsky, published by Dieter Roth, Düsseldorf, on smooth wove paper, the full sheet printed near to the edges, sheet 730 x 1020mm (28¾ x 40½in)

£5,000 - 7,000



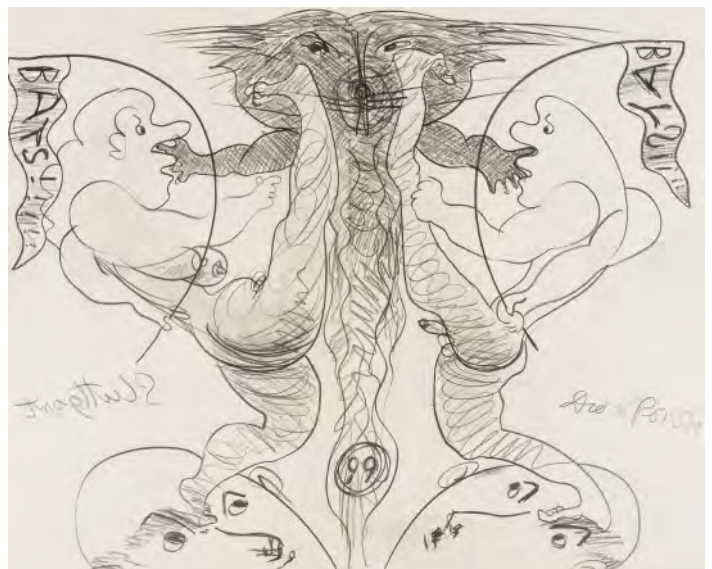
175

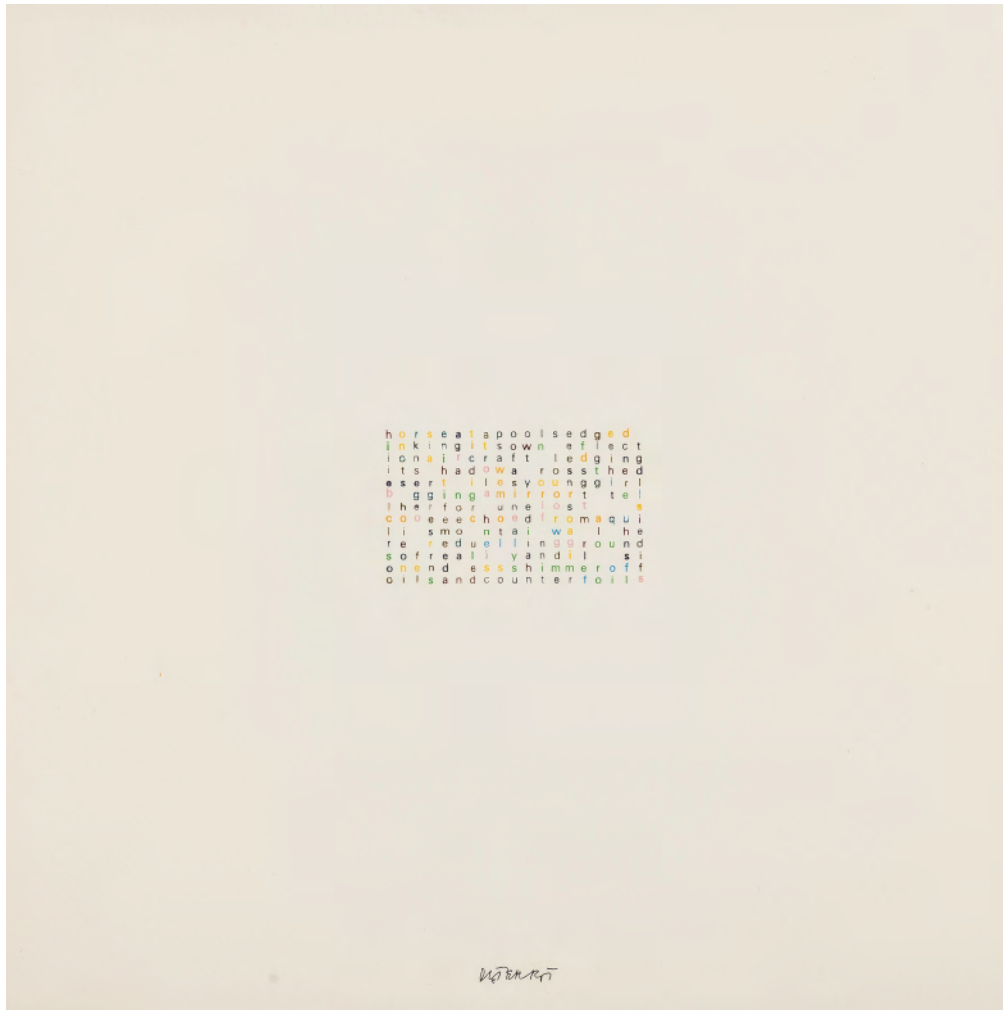
Dieter Roth (1930-1988)

2 TIMES 5 BATS (DOBKE 360)

The rare complete portfolio comprising 12 offset lithographs printed in colours and the double page speedy drawing, 1978, one lithograph serving at the title page, one as the label, the lithographs signed, dated and numbered from the edition of 100 in pencil, the drawing signed in pencil, on various papers, printed by Staib & Mayer, Stuttgart, published by Edition Hansjorg Mayer, Stuttgart & London, loose in the original cardboard portfolio, 510 x 380mm (20 x 15in) (13) (folio)

£5,000 - 7,000





176



177

176

Dieter Roth (1930-1988)

REFLECTIONS (NOT IN DOBKE)

Foilblock print in colours, 1972, from the edition of unknown but presumably very small size, on smooth wove paper, printed by Harlands of Hull Ltd., published by ICI Plastics Division, the full sheet loose in the original beige paper wrapper with poem by Poet Laureate C. Day Lewis and justification, overall size 250 x 250mm (9 7/8 x 9 7/8in) (unframed)

The present lot was published by the plastics division of chemicals giant ICI, to show the potentials of foil stamping in fine art and graphic design utilising their new Melinex polyester film. Regarded as the one of ages the most experimental printmakers ICI's choice or Roth as one of the artists commissioned was ideal. A poem by the then Poet Laureate C. Day Lewis was chosen was the inspiration for the artist's, and Roth took the verse and replicated it in a typographic, concrete fashion. He alternated each letter in a different colour of foilblock intentionally leaving out occasional letters and words, the result is a staccato rendering of the poem, which whilst his version is incomplete is still entirely coherent. The foilblock technique whilst used commercially was rarely used artistically and it wasn't until Damien Hirst's use of it in 2009 with the Dead Series that it was seen to any great success.

£2,000 - 3,000

177

Bridget Riley (b.1931) (after)

A POSTER FOR BLAZE: BRIDGET RILEY AT KUNSTHALLE BERN, 1971

Offset lithographic poster, 1971, on thin wove paper, published by Kunsthalle Bern, Switzerland, the full sheet, 1000 x 700mm (39 1/2 x 29 1/2in) (framed)

£600 - 800

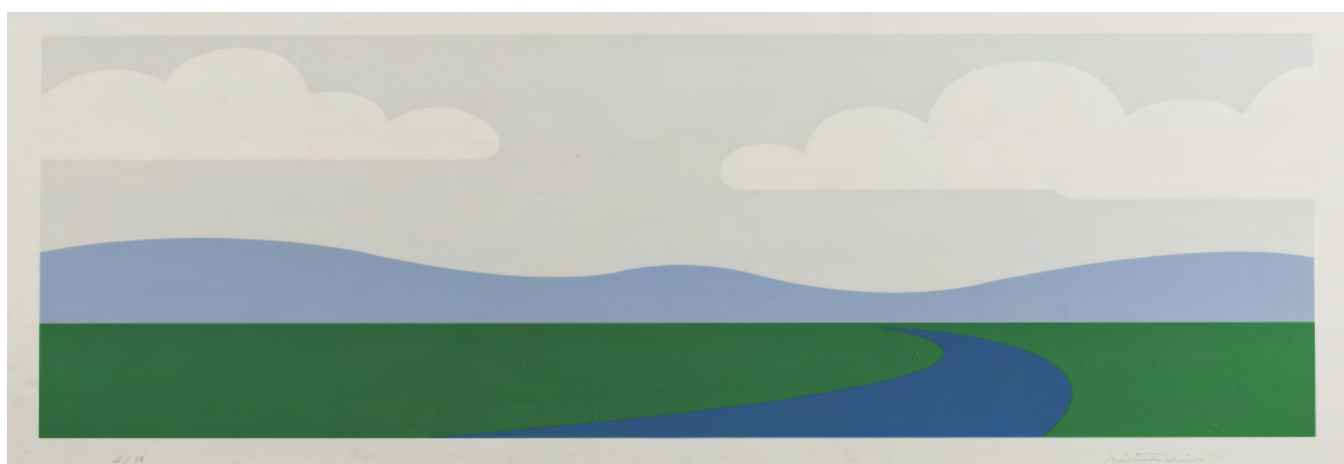
178

Julian Opie (b.1958)

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

Screenprint in colours, 2003, from the edition of an unknown size, on thick wove paper, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39 $\frac{3}{8}$ x 23 $\frac{5}{8}$ in) (unframed)

£500 - 700 ARR



179

Julian Opie (b.1958)

LANDSCAPE (CRISTEA 2)

Screenprint in colours, 1995, signed and numbered from the edition of 78 in pencil, on BFK Rives wove paper, printed by Alain Buuse, Lille, published by Galerie de l'Ancienne Poste, Calais, with full margins, sheet 878 x 480mm (18 $\frac{7}{8}$ x 34 $\frac{5}{8}$ in) (framed)

£1,500 - 2,000 ARR



180

Julian Opie (b.1958)

ELENA, SCHOOLGIRL (WITH LOTUS BLOSSOM) (CRISTEA 103)

Screenprint in colours, 2006, signed and numbered from the edition of 100 in pencil, on Somerset Satin paper, printed by Advanced Graphics, London, published by Julian Opie and the Museum of Modern Art, New York, sheet 510 x 397mm (20 x 15½in) (unframed)

The sitter is the artist's daughter.

£6,000 - 8,000



POST WAR AMERICAN



181
Claire Falkenstein (1909-1997)

STRUTTURA GRAFICA, THREE PLATES

Three engravings, with relief, etching and aquatint printed in colours, 1963, each signed in pencil, numbered from the edition of XXX, on C.M.Fabrizio wove paper, with full margins, each sheet 694 x 496mm (27 ¼ x 19 ½in) (3) (unframed)

Claire Falkenstein was an American sculptor, painter, printmaker and jewellery designer. She taught for a time at the California School of Fine Arts alongside Clyfford Still and Richard Diebenkorn, and in 1950 she moved to Paris where she studied engraving under Stanley William Hayter at Atelier 17 after it had re-located to Paris post war. Whilst at Atelier 17 she worked alongside Jean Arp, Alberto Giacometti, Sam Francis and Paul Jenkins, and it was there that she became most associated with Art Informel. One of her most recognisable works are the New Gates of Paradise which were commissioned by her friend Peggy Guggenheim for the entrance to her Palazzo on the Grand Canal, now known as the Guggenheim Venice.

£800 - 1,200



182
Gail Singer (1924-1983)

COMBAT

Engraving printed in colours, 1958, signed, titled and dated in pencil, numbered from the edition of 46, on BFK Rives paper, printed at Atelier 17, Paris, with full margins, 460 x 340mm (18 ½ x 13 ½in) (unframed)

£300 - 500

183

**Alexander Calder
(1898-1976)**

LUNAR VIEW

Aquatint printed in colours, 1961, signed and numbered from the edition of 90 in pencil, on BFK Rives wove paper, printed and published by Maeght, Paris, with margins, sheet 720 x 520mm (28¼ x 20½in) (unframed)

£1,500 - 2,000



184

**Alexander Calder
(1898-1976)**

PREZENZA 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)

£3,000 - 5,000



185

Jim Dine (b.1935)

KALI

The book, 1999, comprising 15 etchings with aquatint, with title, text and justification pages, this copy signed on the title page and numbered from the edition of 30 in pencil on the justification, published by Enitharmon Press, London, all bound (as issued) within the original blue cloth covered boards with matching slipcase, together with a separate untitled etching, on wove, signed, dated and numbered from the edition of 30 in pencil, the full sheet loose as issued within a separate wallet, overall 245 x 187mm (9 $\frac{5}{8}$ x 7 $\frac{3}{8}$ in) (vol) (16)

£1,200 - 1,800



186

Jim Dine (b.1935)

HERACLEUM

Acrylic and sand on paper, 1981-82, signed and dated '1981' at upper left recto, titled and dated '82' verso, on stiff wove paper, sheet 591 x 495mm (23 $\frac{1}{4}$ x 19 $\frac{1}{2}$ in) (framed)

Provenance:
Jürgen Schreiber Kunsthandel
Mannheim

£4,000 - 6,000



187

187

Robert Indiana (1928-2018)

WALL: TWO STONE (SEE SHEEHAN 141)

Lithograph printed in colours, 1990, signed, titled, dated and numbered from the edition of 46 in pencil, on BFK Rives wove paper, printed and published by Vinalhaven Press, Vinalhaven, with their blindstamp, with full margins, sheet 1016 x 749mm (40 x 29½in) (unframed)

£500 - 700

188

Robert Indiana (1928-2018)

WALL: TWO STONE (SEE SHEEHAN 141)

Lithograph printed in colours, 1990, signed, titled, dated and numbered from the edition of 46 in pencil, on BFK Rives wove paper, printed and published by Vinalhaven Press, Vinalhaven, with their blindstamp, with full margins, sheet 1016 x 749mm (40 x 29½in) (unframed)

£500 - 700

189

Robert Indiana (1928-2018)

WALL: TWO STONE (SEE SHEEHAN 141)

Lithograph printed in colours, 1990, signed, titled, dated and numbered from the edition of 46 in pencil, on BFK Rives wove paper, printed and published by Vinalhaven Press, Vinalhaven, with their blindstamp, with full margins, sheet 1016 x 749mm (40 x 29½in) (unframed)

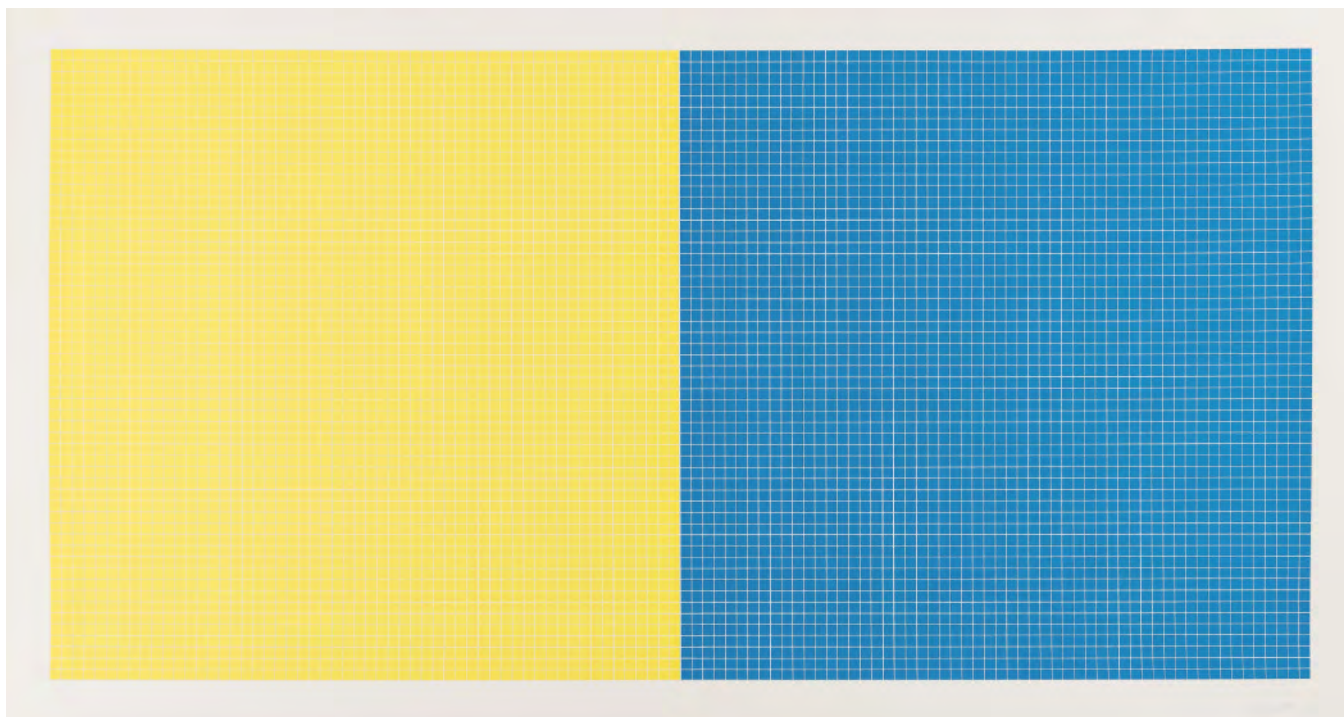
£500 - 700



188



189



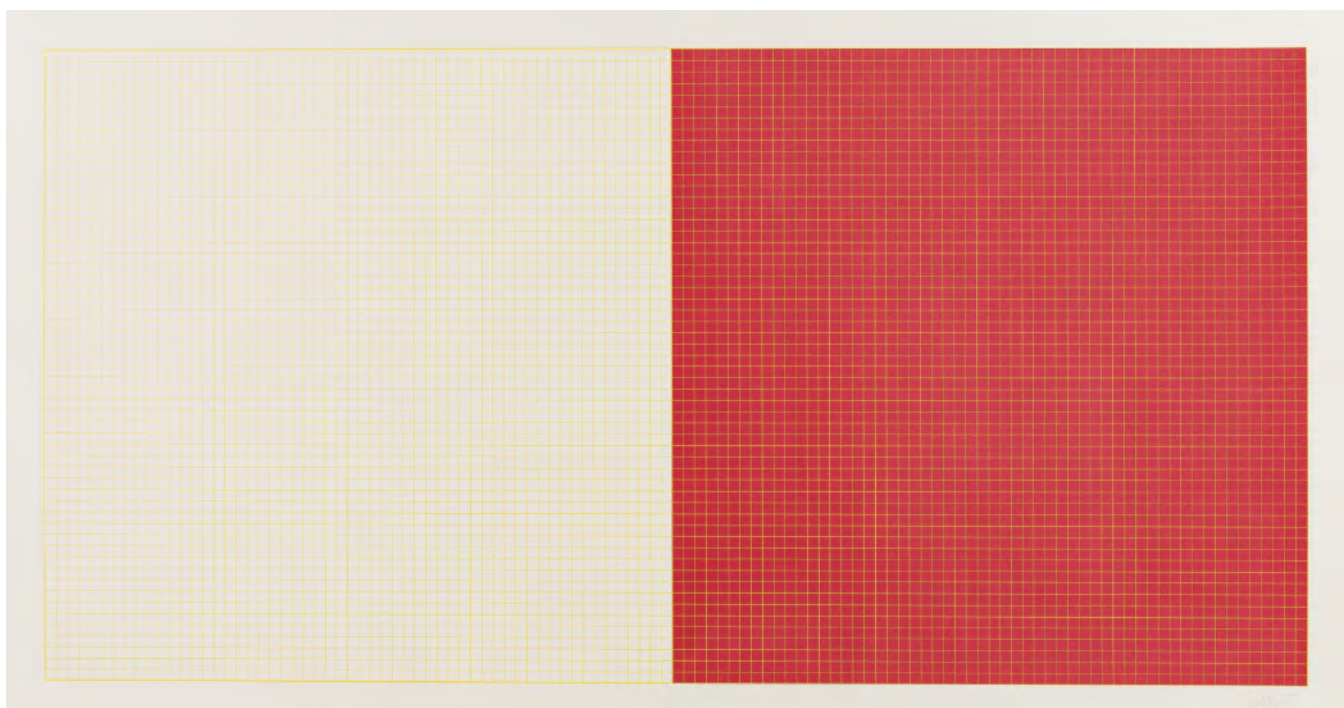
190

Sol Lewitt (1928-2007)

GRIDS AND COLOUR (SEE K.179.01)

Screenprint in colours, 1979, signed and numbered from the edition of 10 in pencil, on Arches paper, printed by Joe Watanabe, New York, published by Rudiger Schottia, Munich, the full sheet, 406 x 762mm (16 x 30in) (unframed)

£1,000 - 1,500



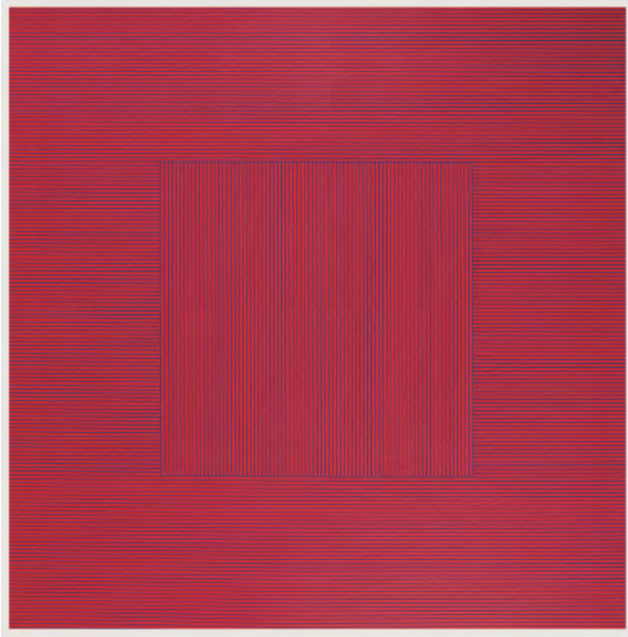
191

Sol Lewitt (1928-2007)

Grids and colour (see K.179.01)

Screenprint in colours, 1979, signed and numbered from the edition of 10 in pencil, on Arches paper, printed by Joe Watanabe, New York, published by Rudiger Schottia, Munich, the full sheet, 406 x 762mm (16 x 30in) (unframed)

£1,000 - 1,500



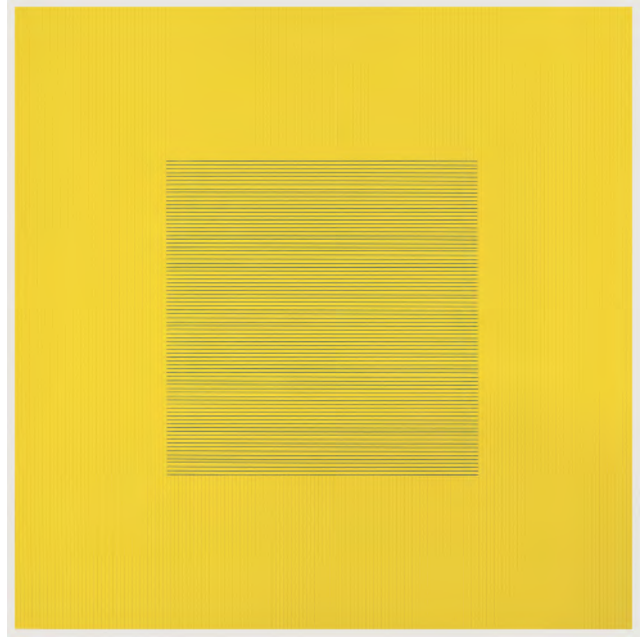
192

Sol Lewitt (1928-2007)

LINES IN TWO DIRECTIONS & IN FIVE COLOURS ON FIVE COLOURS WITH ALL THEIR COMBINATIONS (KRAKOW 1981.02)

Screenprint in colours, 1981, signed and inscribed TP in pencil, a unique trial proof, aside from the edition of 10, on wove paper, printed by Joe Watanabe, published by Multiples Inc., New York, with full margins, sheet 508 x 508mm (20 x 20in) (unframed)

£1,200 - 1,800



194

Sol Lewitt (1928-2007)

LINES IN TWO DIRECTIONS & IN FIVE COLOURS ON FIVE COLOURS WITH ALL THEIR COMBINATIONS (KRAKOW 1981.02)

Screenprint in colours, 1981, signed and inscribed TP in pencil, a unique trial proof, aside from the edition of 10, on wove paper, printed by Joe Watanabe, published by Multiples Inc., New York, with full margins, sheet 508 x 508mm (20 x 20in) (unframed)

£1,200 - 1,800



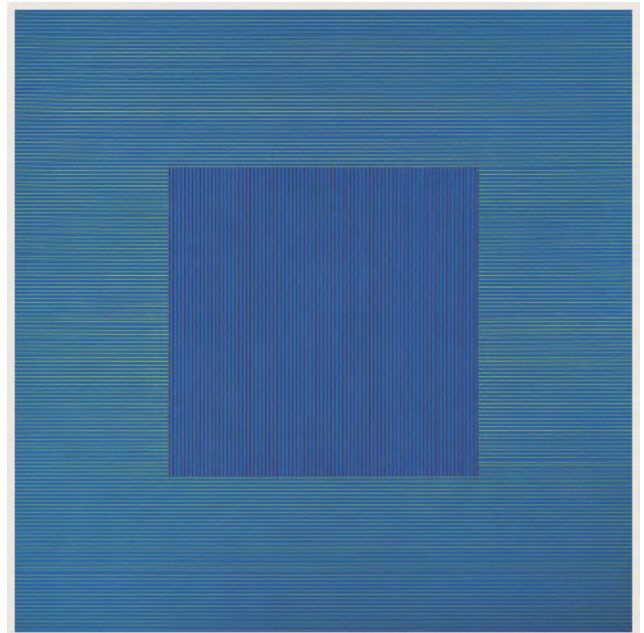
193

Sol Lewitt (1928-2007)

LINES IN TWO DIRECTIONS & IN FIVE COLOURS ON FIVE COLOURS WITH ALL THEIR COMBINATIONS (KRAKOW 1981.02)

Screenprint in colours, 1981, signed and inscribed TP in pencil, a unique trial proof, on wove paper, aside from the edition of 10, printed by Joe Watanabe, published by Multiples Inc., New York, with full margins, sheet 508 x 508mm (20 x 20in) (unframed)

£1,200 - 1,800



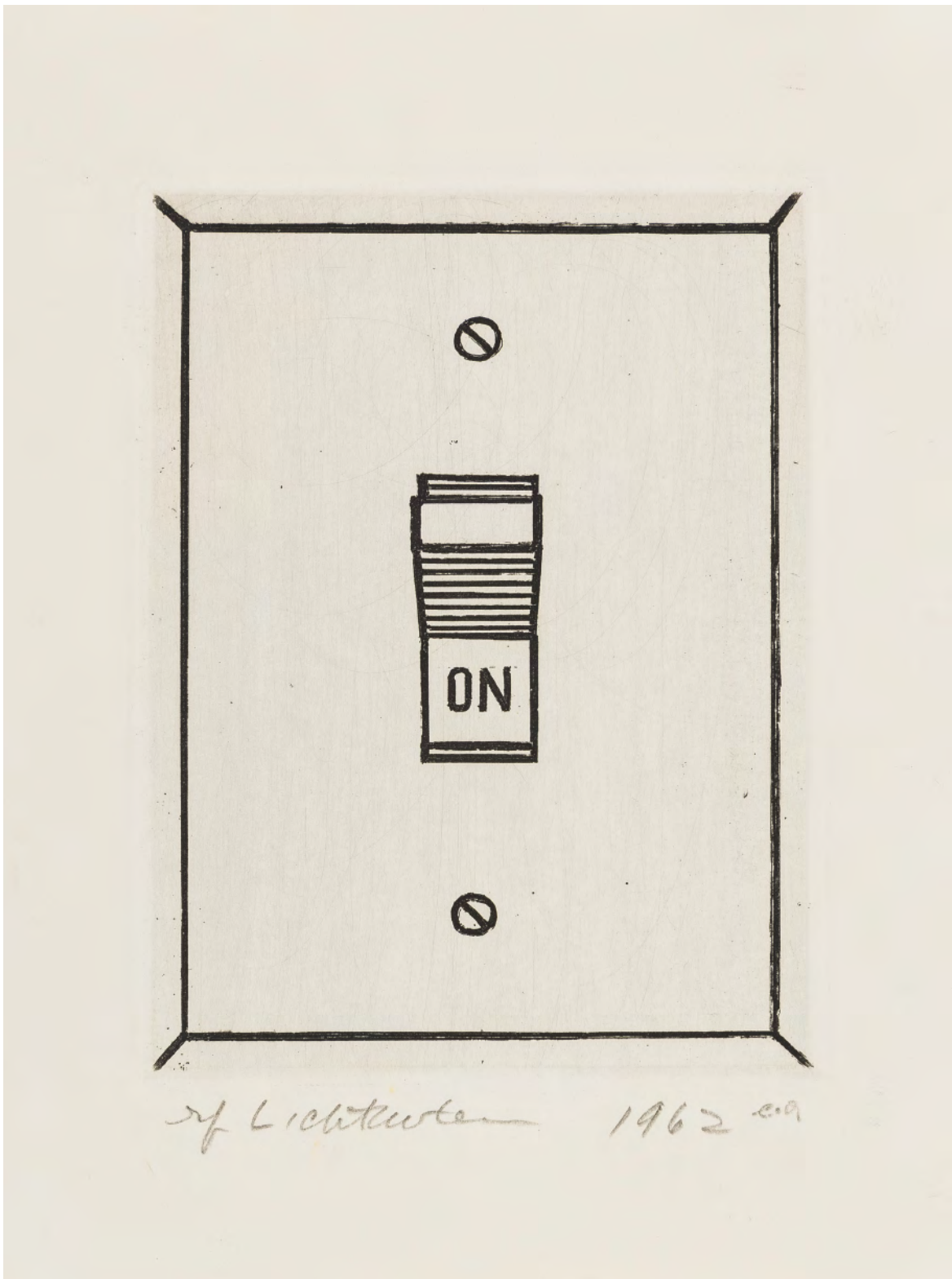
195

Sol Lewitt (1928-2007)

LINES IN TWO DIRECTIONS & IN FIVE COLOURS ON FIVE COLOURS WITH ALL THEIR COMBINATIONS (KRAKOW 1981.02)

Screenprint in colours, 1981, signed and inscribed TP in pencil, on wove paper, a unique trial proof, aside from the edition of 10, printed by Joe Watanabe, published by Multiples Inc., New York, with full margins, sheet 508 x 508mm (20 x 20in) (unframed)

£1,200 - 1,800



196

Roy Lichtenstein (1923-1997)

ON (CORLETT 32)

Etching, 1962, signed, dated and numbered from the edition of 60 in pencil, on wove paper, as included in the portfolio 'The International Anthology of Contemporary Engraving: The International Avant-Garde, Vol. 5, America Discovered', published by Galleria Schwarz, Milan, with wide margins, sheet 253 x 187mm (10 x 7³/₈in) (unframed)

The present lot is the first true Pop Art print by Roy Lichtenstein, it is based on a painting of the same title from 1961.

£12,000 - 15,000



197

Roy Lichtenstein (1923-1997)

MODERN ART POSTER (CORLETT II.8)

Screenprint in colours, 1967, signed and numbered from the edition of 300 in pencil, on ivory wove paper, published by Leo Castelli Gallery, New York, sheet 229 x 303mm (9 x 11 7/8in) (unframed)

£6,000 - 8,000



198

Roy Lichtenstein (1923-1997)

SANDWICH AND SODA

Screenprint in colours on translucent polystyrene, 1964, the edition was 500, as included in the portfolio 'X by X 10 Works by 10 Painters', published by The Wadsworth Atheneum, Hartford, Connecticut, the full sheet printed to the edges, sheet 485 x 584mm (19 x 23in) (framed)

£8,000 - 12,000



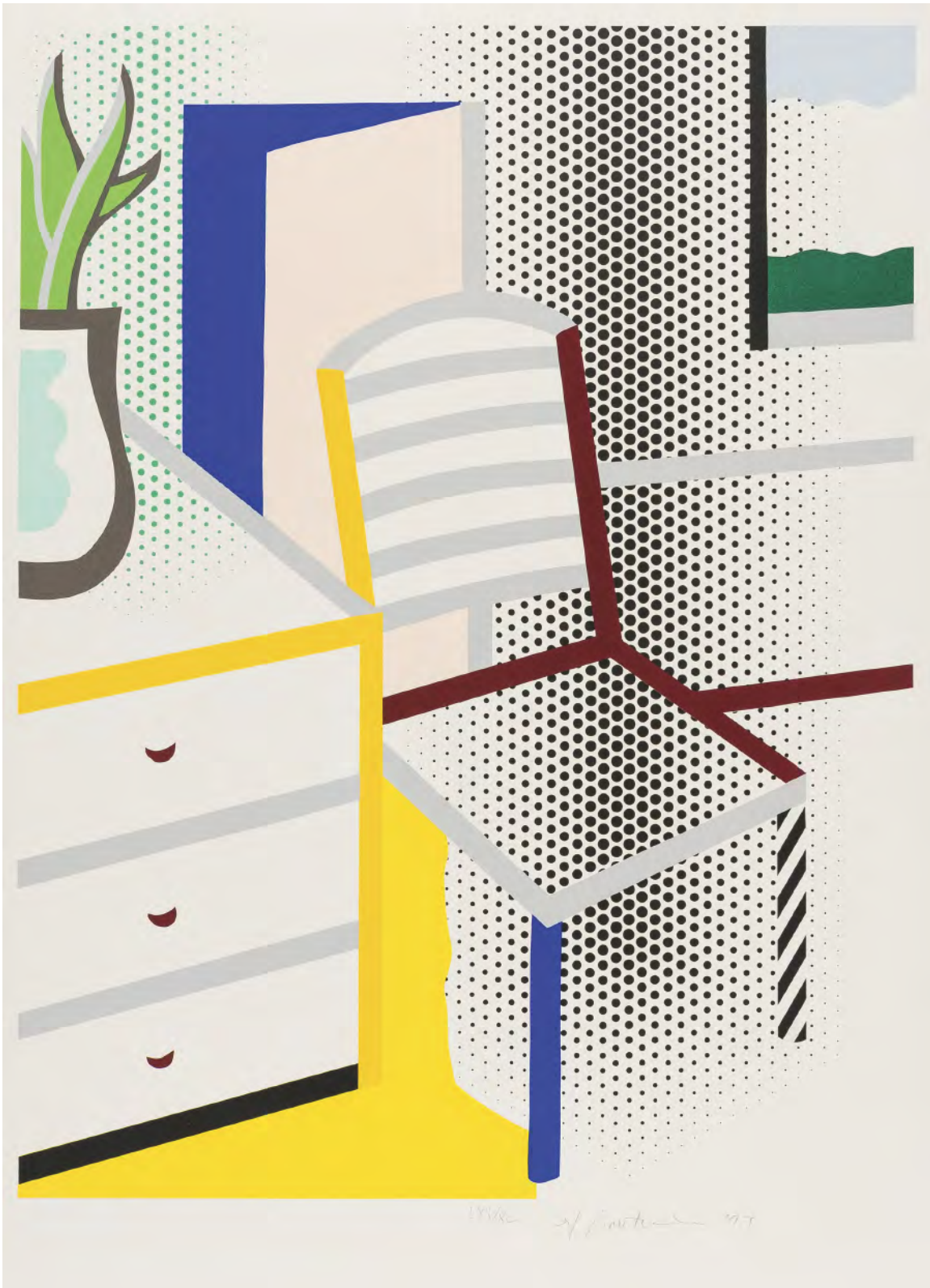
199

Roy Lichtenstein (1923-1997)

AGAINST APARTHEID (CORLETT 200)

Lithograph printed in colours, 1983, signed, dated and numbered from the edition of 100 in pencil, on Arches paper, with full margins, sheet 778 x 600mm (30³/₈ x 23 1/2in) (unframed)

£12,000 - 15,000



200

Roy Lichtenstein (1923-1997)

INTERIOR WITH CHAIR (CORLETT 309)

Screenprint in colours, 1996, a fine impression, the colours bright, signed, dated and numbered from the edition of 90 in pencil, on wove paper, with full margins, sheet 686 x 521 mm (26¾ x 20¾in) (unframed)

£20,000 - 30,000



201

Alex Katz (b.1927)

THE EMPEROR JONES

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

£1,500 - 2,000

202

Alex Katz (b.1927)

SASHA TWO

Pigment print in colours, 2016, signed, dated and numbered from the edition of 100 in pencil, on Crane Museo Max wove paper, the full sheet printed to the edges, 864 x 864mm (34 x 34in) (unframed)

£2,500 - 3,000



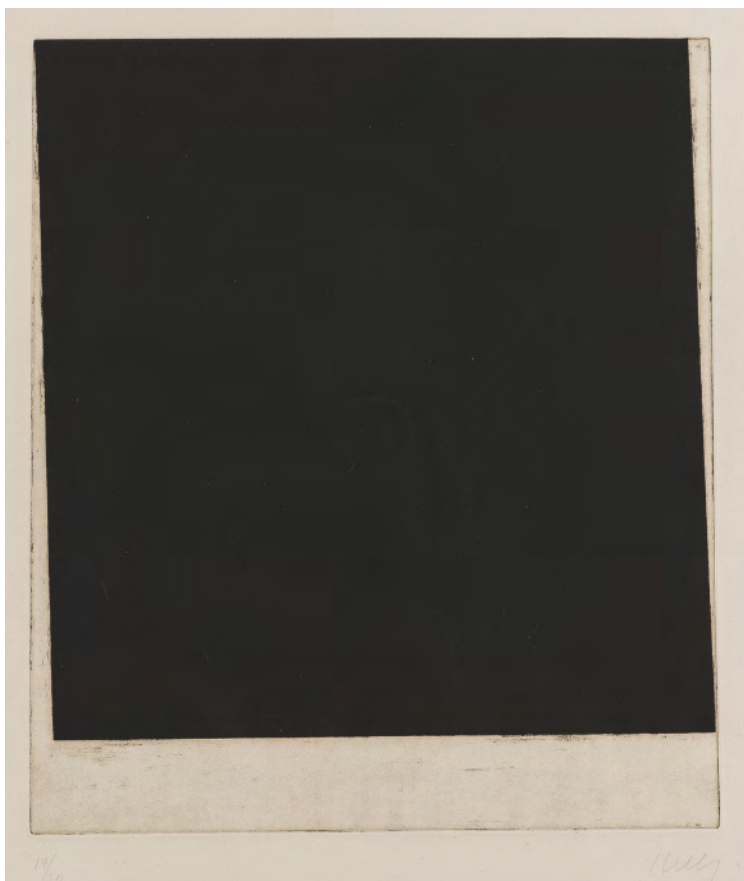
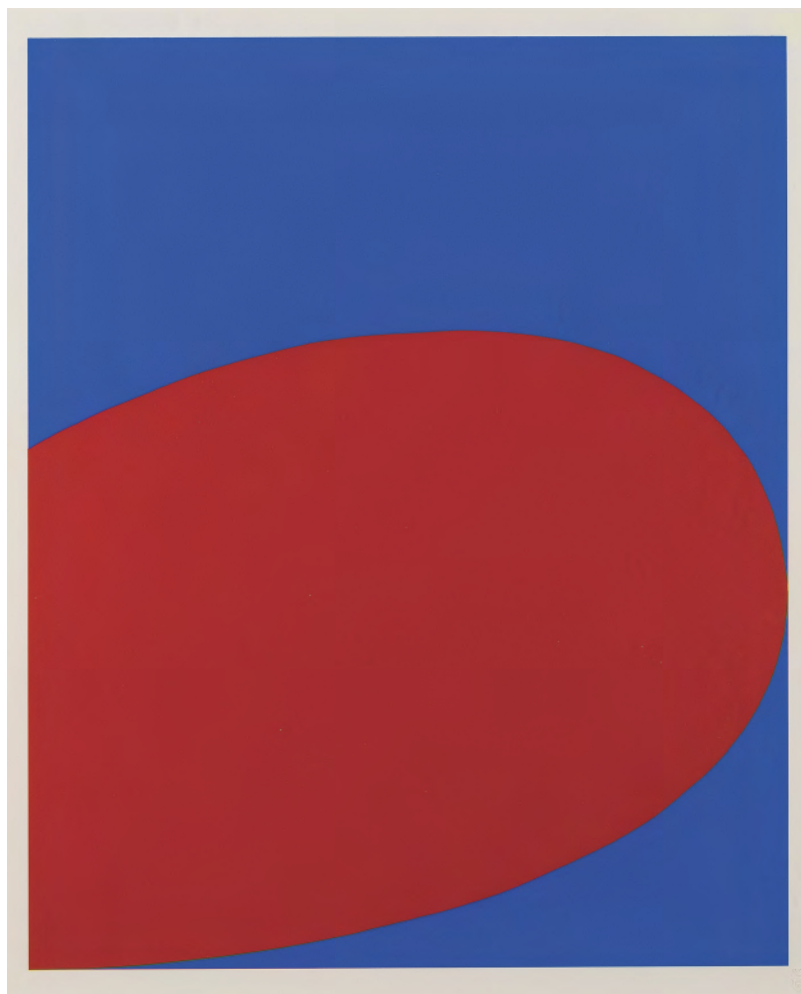
203

Ellsworth Kelly (1923-2015)

RED AND BLUE

Screenprint in colours, 1964, the edition was 500, on Mohawk superfine wove paper, as included in the portfolio 'X by X 10 Works by 10 Painters', printed by Ives-Sillman, with his blindstamp, published by The Wadsworth Atheneum, Hartford, the full sheet printed to the edges, 485 x 584mm (19 x 23in) (framed)

£2,500 - 3,500



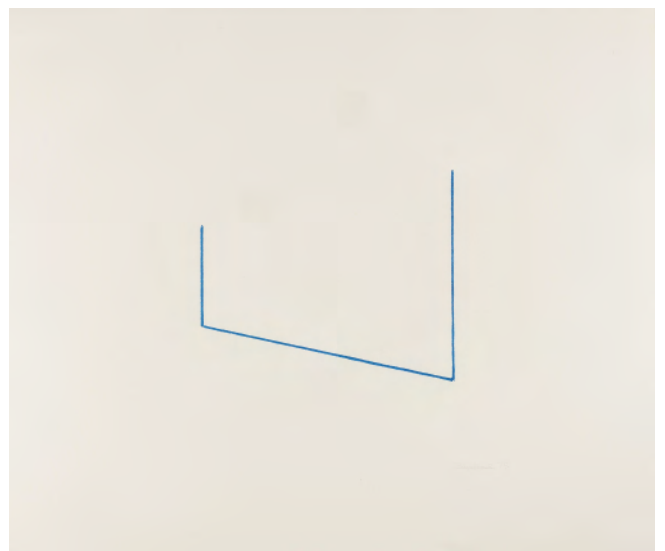
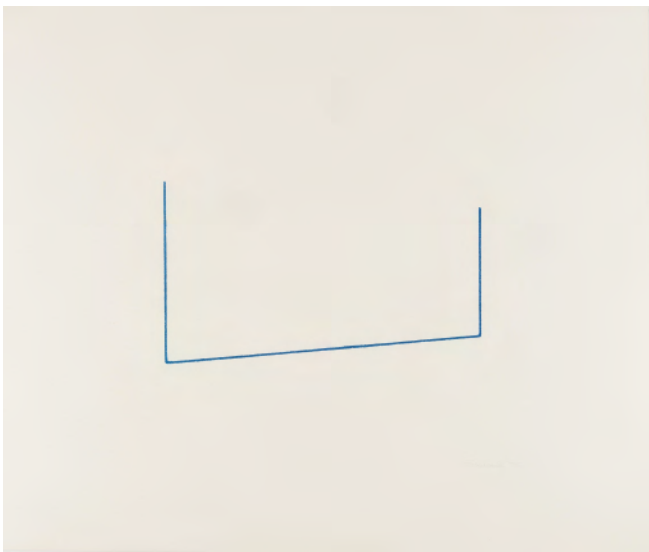
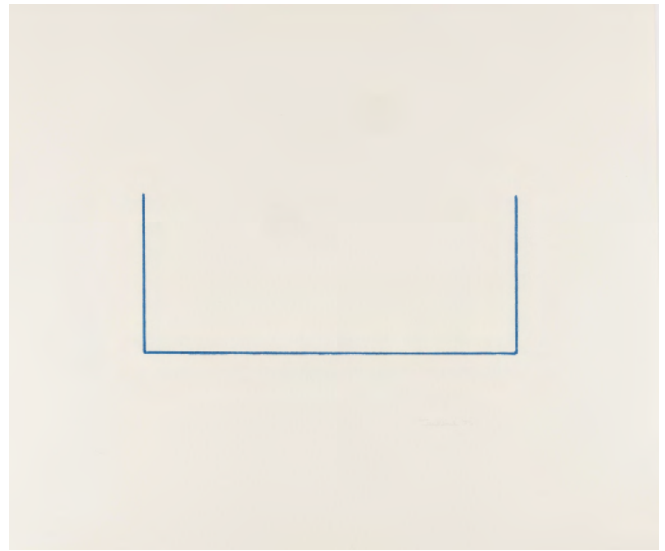
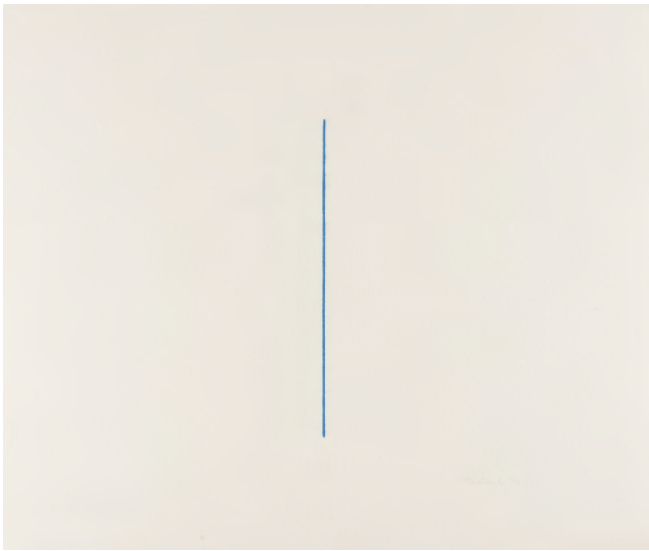
204

Ellsworth Kelly (1923-2015)

WALL (AXSOM 177)

Etching with aquatint, 1976-79, signed and numbered from the edition of 50 in pencil, on Arches paper, printed and published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, with full margins, sheet 413 x 356mm (16¼ x 14in) (framed)

£6,000 - 8,000



205

Fred Sandback (1943-2003)

UNTITLED

The complete set of six lithographs printed in blue, 1975, each signed and dated in pencil, annotated '201 B1, 201 B2, 201 B3, 201 B4, 201 B5' and '201 B6' respectively in pencil on the reverse (from the second edition of approximately 300 unnumbered prints), on laid paper, published by Griffelkunstvereinigung, Hamburg, each the full sheet, each 445 x 530mm (17½ x 20¾in) (unframed)

£2,500 - 3,500

206

Robert Rauschenberg (1925-2008)

CAUCUS

Offset-lithograph printed in colours, 1997, signed, dated and numbered from the edition of 90, on Arches paper, the full sheet printed to the edges, 940 x 686mm (37 x 27in) (unframed)

£1,500 - 2,000



207

Ed Ruscha (b. 1937)

DISH (ENGBERG 67)

Lithograph, 1973, signed and numbered from the edition of 250 in pencil, on BFK Rives paper, with full margins, sheet 89 x 201mm (3½ x 7¾in) (unframed)

£1,800 - 2,200



208

Ed Ruscha (b. 1937)

MEWS (ENGBERG 36)
Screenprint with organic materials, 1970, signed and numbered from the edition of 120 in pencil, on wove paper, printed and published by Editions Alecto, London, with full margins, sheet 585 x 810mm (18 x 27in) (unframed)

£2,800 - 3,200



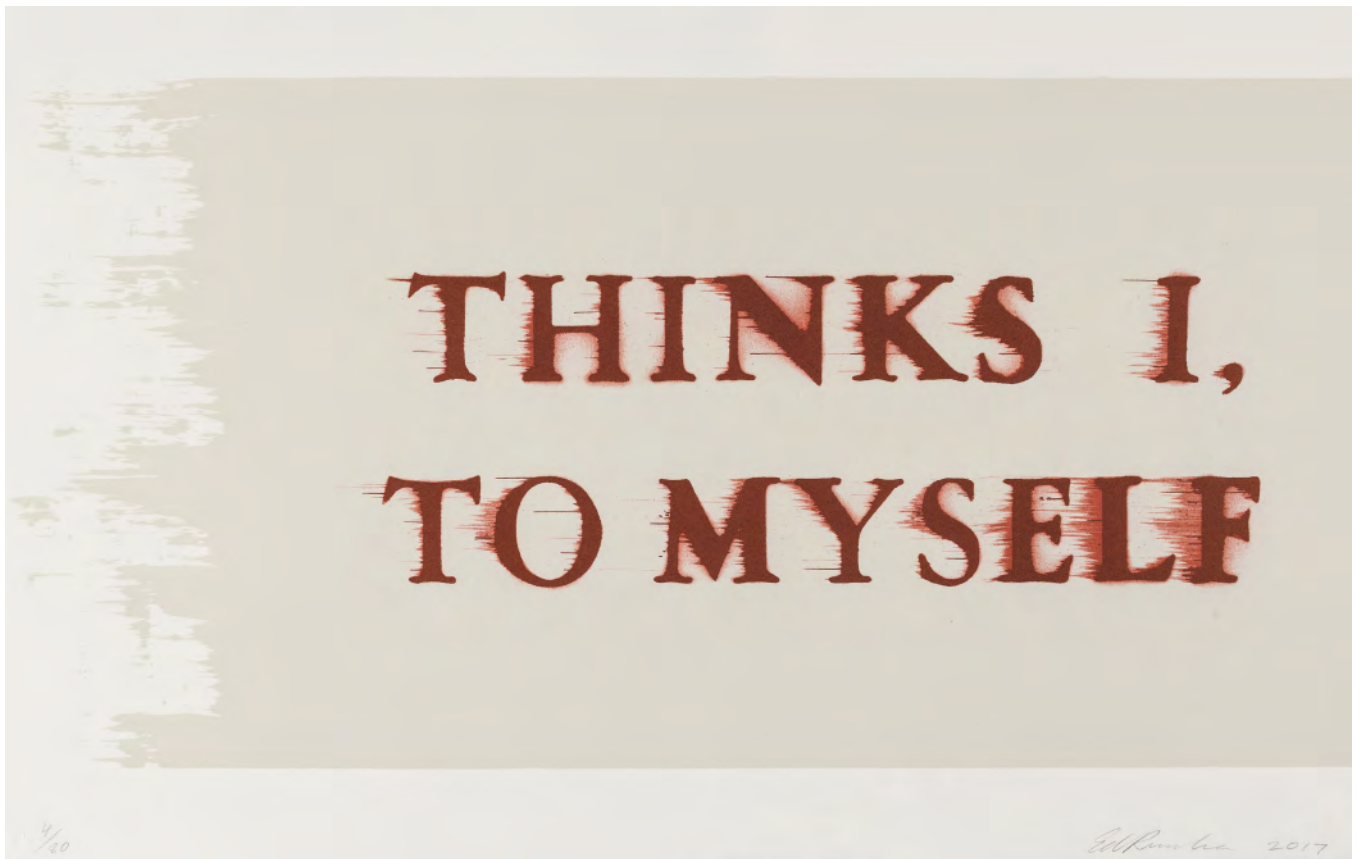
209

Ed Ruscha (b.1937)

L.C. (ENGBERG 260)

Screenprint in colours, 1997, signed, dated and numbered from the edition of 90 in pencil, on Somerset Velvet paper, the full sheet printed to the edges, 940 x 686mm (37 x 27in) (unframed)

£2,500 - 3,000



210

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, California, and the Royal Academy of Arts, London, the full sheet printed to the edges, 335 x 535mm (13¼ x 21in) (unframed)

£4,000 - 6,000



211



212



213

211

Frank Stella (b.1936)

PRINTS 1967-1982

Offset-lithographic poster printed in colours, 1983, signed, dated and numbered from the edition of 100 in pencil, on stiff wove paper, published by the Whitney Museum of American Art, New York, the full sheet printed to the edges, sheet 1905 x 1320mm (75 x 52in) (unframed)

£1,500 - 2,000

212

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 (39 ½ x 27in) (unframed)

£3,000 - 5,000

213

Cy Twombly (1928-2011)

UNTITLED (FROM THE NEW YORK COLLECTION FOR STOCKHOLM) (BASTIAN 38)

Lithograph and screenprint in colours, 1973, a rare proof aside from the edition of 300, on mould-made rag paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 305 x 229mm (12 x 9in) (framed)

£800 - 1,200



214

Tom Wesselmann (1931-2004)

CLAIRE NUDE

Lithograph with screenprint in colours, 1980, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, sheet 788 x 762mm (31 x 30in) (unframed)

£6,000 - 8,000

215

Tom Wesselmann (1931-2004)

A POSTER FOR OLYMPISCHE SPIELE MÜNCHEN, 1972
Screenprint in colours, 1972, signed in pencil, on thick wove paper, published by Edition Olympia 1972 GbmH, Munich, with full margins, sheet 1150 x 640mm (40 x 25 1/5in) (unframed)

£700 - 1,000



215

216

Keith Haring (1958-1990)

CHATEAU MOUTON ROTHSCHILD
Lithograph printed in colours, 1988, inscribed in gold ink, with the script signature stamp in red ink of Phillipine de Rothschild, on Arches paper, published by Chateau Mouton Rothschild, Bordeaux, 83 x 170mm (3 3/8 x 6 3/4in) (unframed)

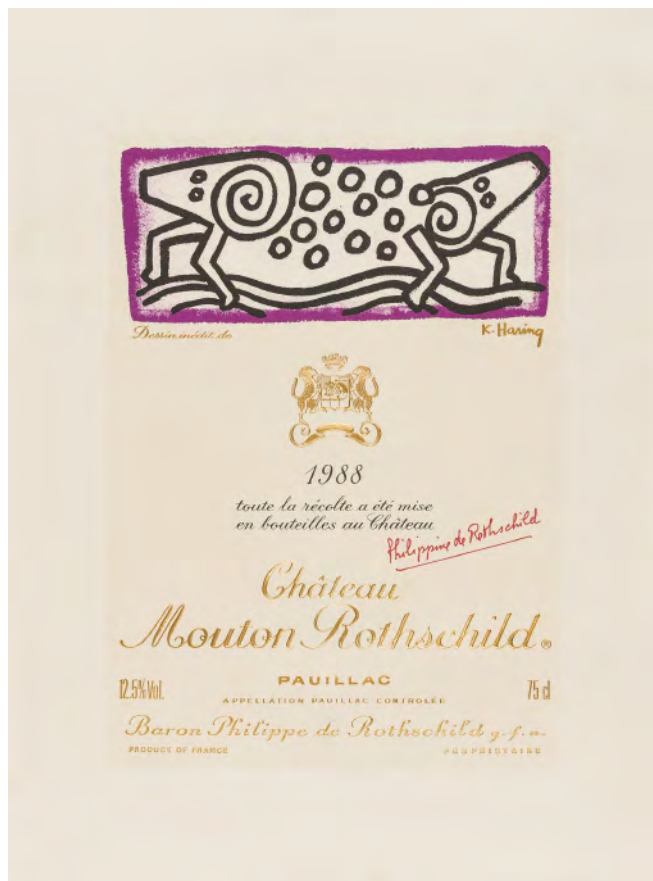
£700 - 1,000

217

Keith Haring (1958-1990) (after)

UNTITLED (BEST BUDDIES)
Offset lithographic poster printed in colours, 1987, on wove paper, sheet 800 x 600mm (31 1/2 x 23 5/8in) (unframed)

£600 - 800



216



217

218

Keith Haring (1958-1990)

UNTITLED FROM LUCIO AMELIO

Four offset lithographs, 1983, the edition was 300, on smooth wove paper, printed by La Buona Stampa di Ercolano, published by Galleria Lucio Amelio, Naples, with full margins, each sheet 469 x 332mm (18½ x 13½in) (4) (framed)

£1,500 - 2,000



219

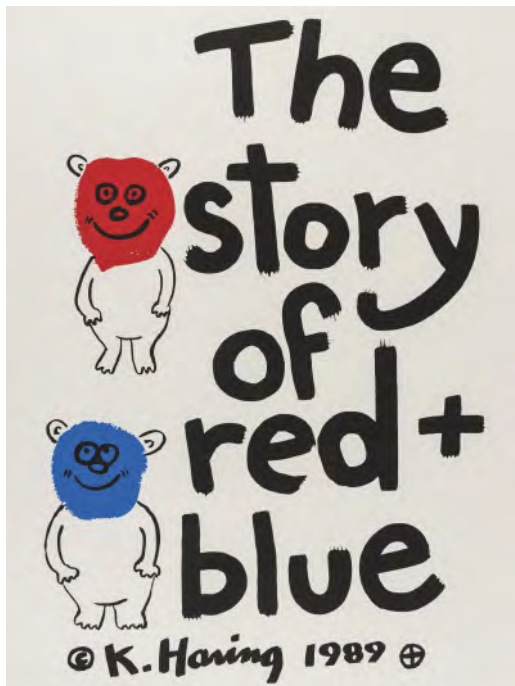
Keith Haring (1958-1990)

UNTITLED FROM LUCIO AMELIO

Four offset lithographs, 1983, the edition was 300, on smooth wove paper, printed by La Buona Stampa di Ercolano, published by Galleria Lucio Amelio, Naples, with full margins, each sheet 469 x 332mm (18½ x 13½in) (4) (framed)

£1,500 - 2,000





220
Keith Haring (1958-1990)
 THE STORY OF RED AND BLUE (LITTMANN P.128)
 Lithograph printed in colours, 1989, from the edition of 90, the full sheet, 560 x 420mm (22 x 16½in) (unframed)
£1,500 - 2,000



221
Keith Haring (1958-1990)
 AGAINST ALL ODDS, FOUR PLATES
 Four offset lithographs printed in colours, 1990, from the edition of 500, each on wove paper, published by Bebert Publishing House, Rotterdam, with margins, each sheet 200 x 240mm (8 x 9½in) (4) (unframed)
£1,000 - 1,500



222
Keith Haring (1958-1990)
 MONTREUX 1983 (PRESTEL 8)
 Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)
£500 - 700



223
Keith Haring (1958-1990)
 MONTREUX 1983 (PRESTEL 9)
 Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)
£500 - 700



224
Keith Haring (1958-1990)
 MONTREUX 1983 (PRESTEL 10)
 Screenprint in colours, 1983, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 700 x 1000mm (27½ x 39¾in) (unframed)
£500 - 700



225

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200



227

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200



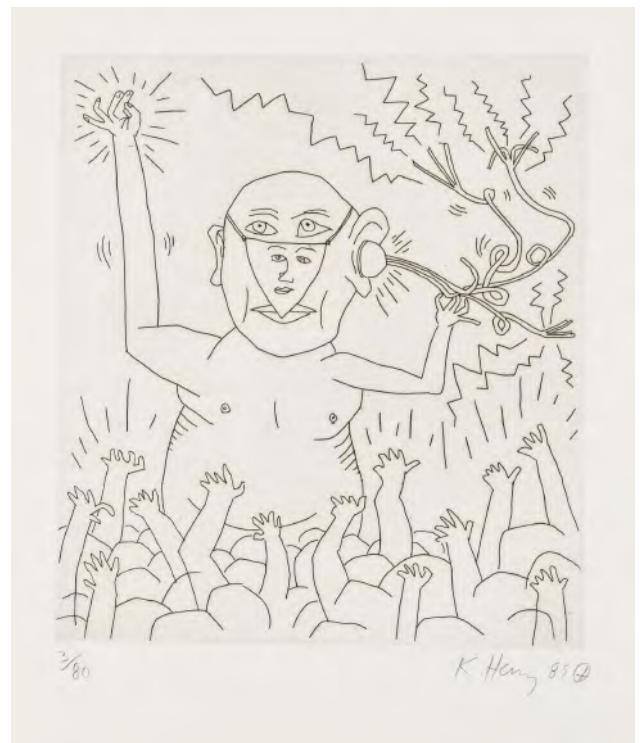
226

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200



228

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200

229

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200



231

Keith Haring (1958-1990)

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

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

£1,800 - 2,200

230

Keith Haring (1958-1990)

UNTITLED (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)

£1,800 - 2,200





232

Keith Haring (1958-1990)

DOLLAR BILL DRAWING (BODYBUILDER)

Felt-tip pen on facsimile \$10 bill, 1988, signed, inscribed for 'Lisa XXX' and dated in pencil, the full sheet, 102 x 248mm (4 x 9¾in) (unframed)

Provenance:

A gift from the artist.

Acquired from Phillips Auctions 24th April 2018.

£3,500 - 4,500



233

Keith Haring (1958-1990)

DOLLAR BILL DRAWING (CAR)

Felt-tip pen on facsimile \$10 bill, 1988, signed and dated in pencil, the full sheet, 102 x 248mm (4 x 9¾in) (unframed)

Provenance:

A gift from the artist.

Acquired from Phillips Auctions 24th April 2018

£3,500 - 4,500



234

Keith Haring (1958-1990)

INTERNATIONAL VOLUNTEER DAY (LITTMANN P.93)

Lithograph printed in colours, 1988, signed numbered from the edition of 1000 in pencil, on wove paper, published by the World Federation of United Nations Associations, the full sheet printed to the edges, 215 x 280mm (8 ½ x 11¼in) (unframed)

£3,000 - 5,000



235

Keith Haring (1958-1990)

BEST BUDDIES (LITTMANN P.184-185)

Screenprint in colours, 1990, titled and numbered from the edition of 200 in pencil, additionally signed by Julia Gruen, the executor of the Keith Haring Foundation, dated and numbered on the reverse, numbered from the edition of 200 in pencil, published by Martin Lawrence Limited Editions, New York, with full margins, sheet 660 x 813mm (26 x 32in) (unframed)

£25,000 - 35,000



236

Keith Haring (1958-1990)

POP SHOP I (SEE LITTMANN P.83)

Screenprint in colours, 1987, signed and numbered from the edition of 200 in pencil, on wove paper, with full margins, 305 x 380mm (12 x 15in) (unframed)

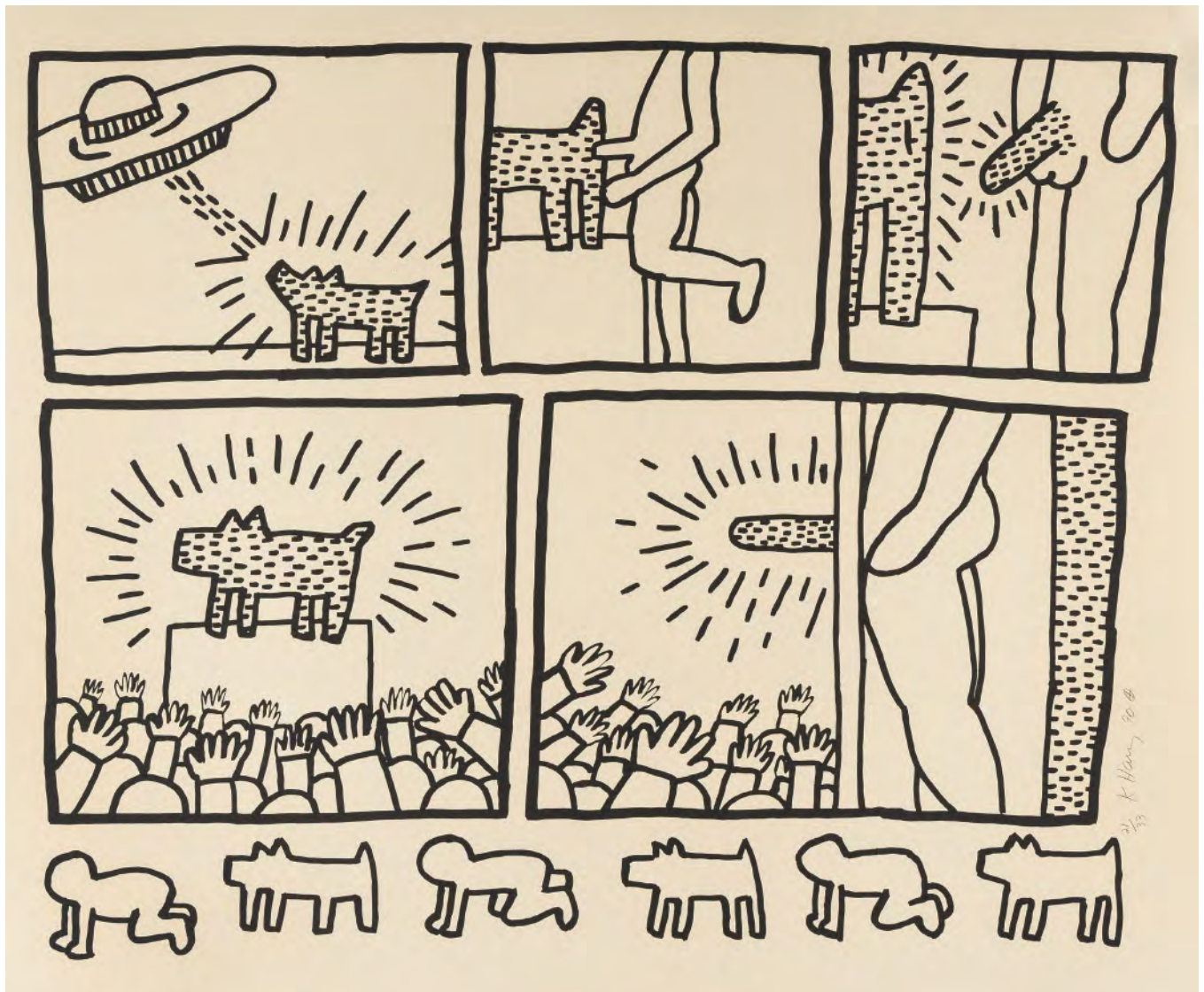
£12,000 - 15,000



237
Keith Haring (1958-1990)
 POP SHOP I (SEE LITTMANN P.83)
 Screenprint in colours, 1987,
 signed and numbered from
 the edition of 200 in pencil,
 on wove paper, with full
 margins, 305 x 380mm (12 x
 15in) (unframed)
£12,000 - 15,000

238
Keith Haring (1958-1990)
 POP SHOP III (SEE LITTMANN
 P.145)
 Screenprint in colours, 1987,
 signed and numbered from
 the edition of 200 in pencil,
 on wove paper, with full
 margins, 305 x 380mm
 (12 x 15in) (unframed)
£12,000 - 15,000





239

Keith Haring (1958-1990)

THE BLUEPRINT DRAWINGS (SEE LITTMANN P.177)

Screenprint, 1990, signed, dated and numbered from the edition of 33 in pencil, on wove paper, published by Durham Press, Pennsylvania, with full margins, sheet 1073 x 1365mm (42¼ x 53¾in) (unframed)

£12,000 - 18,000



240

Keith Haring (1958-1990)

UNTITLED

Gouache and ink with photo collage by Herb Ritts, 1989, signed, dated 'Nov 5 1989' and inscribed 'For Herb' in pencil verso, on wove paper, sheet 622 x 749mm (24 ½ x 29 ½in)

Provenance:

A gift from the artist to the photographer Herb Ritts.

Acquired by the present owner from the estate of the above.

The present lot is one of only 13 works produced which features collage elements of Herb Ritts' photographs. The series was produced for a 1989 joint exhibition at the Fay Gold Gallery, in Atlanta, Georgia. The present example was specially selected by Haring to gift to his friend Herb Ritts. Eleven works from the series were recently exhibited at the Gladstone Gallery New York.

£30,000 - 50,000

241

Andy Warhol (1928-1987) & Keith Haring (1958-1990)

20TH MONTREUX JAZZ FESTIVAL (MARECHAL 47)

Screenprint in colours, 1986, on thick wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, 1000 x 700mm (39¾ x 27½in) (unframed)

£500 - 700

242

Andy Warhol (1928-1987)

KIKU (NOT IN FELDMAN & SCHELLMANN)

The complete deluxe book, 1983, containing the screenprint in colours, the edition was 1500, on thick wove paper, published by Gendai Hanga Center, Tokyo, on the occasion of their exhibition 'Andy Warhol', bound as issued within the original grey cloth boards with embossed title in silver, overall, 285 x 212 x 18mm (11¼ x 8¾ x ¾in) (vol)

£1,000 - 1,500



241



242



243

Andy Warhol (1928-1987)

MARILYN MONROE (MARILYN) (FELDMAN & SCHELLMANN II.21)

Screenprint in colours, 1967, signed and inscribed 'ap' in pencil verso, an artist's proof aside from the edition of 100, printed by Aetna Silkscreen Products, published by Factory Additions, New York, on wove paper, the full sheet printed to the edges, 152 x 152mm (6 x 6in) (unframed)

The present artwork was published to announce the production and publication of the Marilyn Monroe portfolio.

£35,000 - 45,000

Frederick Weisman and his wife Marcia (the sister of the collector Norton Simon) started collecting art in the late 1940s, by the late 60s they had amassed one of the finest collections of post-war American art on the West Coast. Their collection was world renowned and they were famously depicted in David Hockney's painting American Collectors (Fred and Marcia Weisman) which is now in the collection of the Art Institute of Chicago. After their divorce in 1979 they split the collection, Marcia donated many of her works to the newly formed Museum of Contemporary Art, Los Angeles. Frederick ultimately set up the Frederick R. Wesiman Foundation located at his Los Angeles Estate where the public are able to see art in more domestic setting separated from the traditional confines of a museum.

244
Andy Warhol (1928-1987)

MARCIA WEISMAN (FELDMAN & SCHELLMANN II.22)
The rare screenprint in colours, 1975, initialled in pencil recto, signed, dated and numbered from the edition of 10 verso, on Arches Aquarelle wove paper, published by Andy Warhol Enterprises, Inc., New York, the full sheet printed to the edges, 1118 x 730mm (44 x 28¾in) (unframed)

£5,000 - 7,000



245
Andy Warhol (1928-1987)

FREDERICK WEISMAN (FELDMAN & SCHELLMANN II.23)
The rare screenprint in colours, 1975, initialled in pencil recto, signed, dated and numbered from the edition of 10 verso, on Arches Aquarelle wove paper, published by Andy Warhol Enterprises, Inc., New York, the full sheet printed to the edges, sheet 1118 x 730mm (44 x 28¾in) (unframed)

£5,000 - 7,000



246

Andy Warhol (1928-1987)

ERIC EMERSON (CHELSEA GIRLS) (FELDMAN & SCHELLMANN II.287)

Screenprint in colours, 1982, signed and numbered from the edition of 75 in pencil, on wove paper, published by Anthology Film Archives, New York, with full margins, sheet 486 x 340mm (19¼ x 13½in) (unframed)

£7,000 - 9,000

247

Andy Warhol (1928-1987)

DIAMOND DUST SHOES (FELDMAN & SCHELLMANN II.255)

The unique screenprint with diamond dust, 1980, signed, dated and inscribed Trial Proof in pencil verso, on Arches Aquarelle paper, printed by Rupert Jasen Smith, published by Andy Warhol, New York, the full sheet printed to the edges, sheet 1016 x 1511mm (40 x 59½in) (unframed)

£80,000 - 100,000







248
Agnes Martin (1912-2004)

PAINTINGS AND DRAWINGS 1974-1990 (SUITE OF 10)

The complete set of 10 lithographs printed in colours, 1991, from the edition of 2500, on vellum transparency paper, printed by Lecturis, Eindhoven and published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, housed within the original grey card portfolio, each sheet 298 x 298mm (11¾ x 11¾in) (folio) (10)

This set was published to celebrate the artist's 1991 retrospective at the Stedelijk Museum in Amsterdam., In very good condition, apart from the slightest signs of wear to the outer portfolio. The prints in excellent condition.

£2,000 - 3,000



249
John Baldessari (b.1931)

STAIRWAY, COAT AND PERSON

Archival inkjet print, 2011, signed in black ink and stamp numbered from the edition of 120 on a label affixed to the reverse, the full sheet, 508 x 406mm (20 x 16in) (framed)

£300 - 500



250
Richard Prince (b.1949)

UNTITLED (ROTHKO'S ROOMS)

Archival pigment print, 2014, with the stamped signature as published, numbered from the edition of 100 verso, on wove paper, published by The Song Cave, sheet 279 x 216mm (11 x 8½in) (unframed)

£500 - 700



CONTEMPORARY

251
Beatriz Milhazes (b.1960)

LOVE AND PEACE
Ceramic, 2015, signed and numbered from the edition
100 on the base, diameter 420mm (16½in)

Accompanied by certificate of authenticity issued by the
publisher.

£800 - 1,200



252
Jeff Koons (b.1955)

CRACKED EGG
Aluminium multiple with red glaze, 2008, from the edition of 1000,
published by the Los Angeles County Museum of Art, Los Angeles, as an
invitation for the opening of the Broad Art Collection, contained in the
original black cardboard box and with the yellow BCAM insert (lacking
invitation card), overall 120 x 80 x 80mm (4¾ x 3⅛ x 3⅛in) (multiple)

£2,000 - 3,000



253
George Condo (B.1957)

FROM: MORE SKETCHES OF SPAIN FOR MILES DAVIS
Etching, 1991, signed and numbered from the edition of 40 in
pencil, on Guarro wove paper, published by Alexander Kahan,
New York, with full margins, sheet 480 x 565mm (18 ¾ x 22 ¼in)
(unframed)

£600 - 800



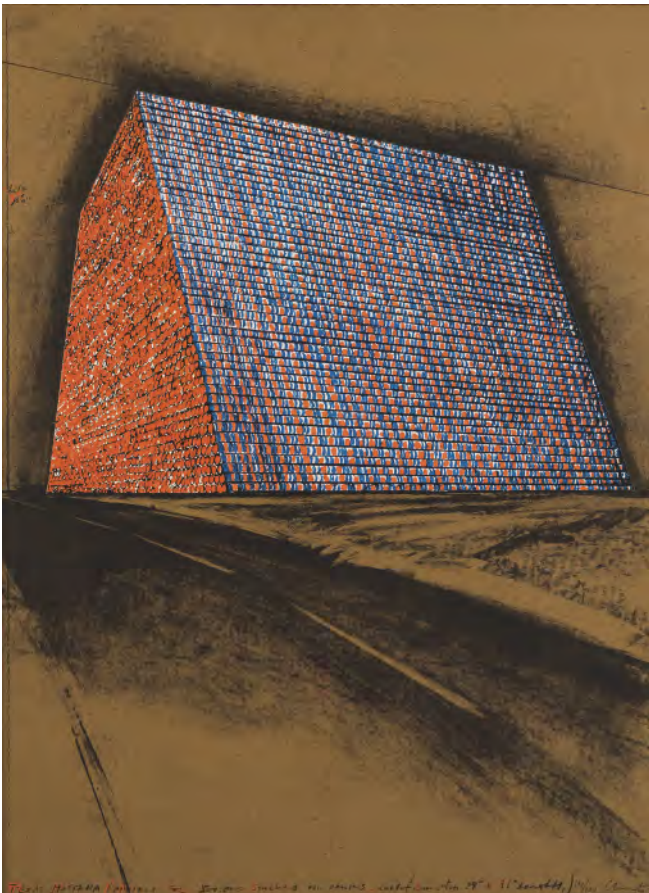
254

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

WALL OF OIL BARRELS- THE IRON CURTAIN, RUE VISCONTI, PARIS, 1961-62 (SCHELLMANN 151)

Offset lithograph printed in colours, 1990, signed and numbered from the edition of 150 in pencil, on Fabriano wove paper, printed by Richard Larsen, published by Edition Blondal, Copenhagen, with full margins, sheet 890 x 610mm (35 x 24in) (unframed)

£1,000 - 1,500



255

Christo and Jeanne Claude (b.1935 and 1935-2005)

TEXAS MASTABA, PROJECT FOR 500,000 STACKED OIL DRUMS (SCHELLMANN 85)

Lithograph with screenprint in colours with collage, 1976, signed and numbered from the edition of 200 in pencil, on stiff wove paper, as included in the portfolio 'America The Third Century', published by APC Editions, Chermayeff and Geisner Associates, New York, the full sheet printed to the edges, 765 x 568mm (30 x 22³/₈in) (framed)

£800 - 1,200



256

Günther Uecker (b. 1930)

OHNE TITEL

Embossing, 1971, signed, dated and numbered from the edition of 150 in pencil, on wove paper, with full margins, 465 x 465mm (18³/₈ x 18³/₈in) (framed)

£4,500 - 5,500 ARR

257

Gerhard Richter (b.1932)

LINCOLN CENTER / LIST ART POSTERS 40TH ANNIVERSARY
Screenprinted poster in colours, 2003, on Somerset
Rag paper, from the edition of 500, printed by Brand X
Editions, published by the Lincoln Art Centre, New York,
sheet 1125 x 877mm (44½ x 34½in) (unframed)

£1,500 - 2,000 ARR



258

Walton Ford (b.1960)

NEW TRICKS FOR ANCIENT WINGS
Lithograph printed in colours, 2001, signed and
numbered from the edition of 90 in pencil, on wove
paper, published by Derrier L'Etoile, New York, with full
margins, sheet 914 x 698mm (36 x 27½in) (framed)

£2,000 - 3,000

259

Christopher Wool (b.1955)

2008

Screenprint in colours, 2008, signed and numbered from the edition of 45 in pencil, on Dur-O-Tone Newsprint, printed by Brand X Editions, New York, published by Parkett Art, Zurich and New York, with full margins, sheet 965 x 635mm (38 x 25in) (framed)

£2,000 - 3,000



260

Christopher Wool (b.1955) (after)

SPOKESMAN

Screenprint, 1989, the edition was 350, on wove paper, as included in *The Black Book*, with full margins, sheet 600 x 410mm (23½ x 16¼in) (framed)

£1,500 - 2,000

261

Cindy Sherman (b.1954)

UNTITLED

Ektacolor photograph, 1986, signed and numbered from the edition of 90 verso, as included in the portfolio For Joseph Beuys, published by Editions Schellmann, Munich, the full sheet, 813 x 595mm (32 $\frac{3}{4}$ x 23 $\frac{1}{2}$ in) (framed)

£3,500 - 4,500



262

Jonas Wood (b.1977)

LARGE SHELF STILL LIFE 2017

Offset lithograph printed in colours, 2017, on wove paper, the full sheet printed to the edges, 595 x 595mm (28 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in) (unframed)

£300 - 500





263

Mel Bochner (b.1940)

KICK AGAINST THE PRICKS

Screenprint in colours, 2018, signed, dated and numbered from the edition of 30 in pencil, on blue wove paper, printed and published by Two Palms, New York, the full sheet printed to the edges, 267 x 711mm (10½ x 28in) (framed)

£2,000 - 3,000



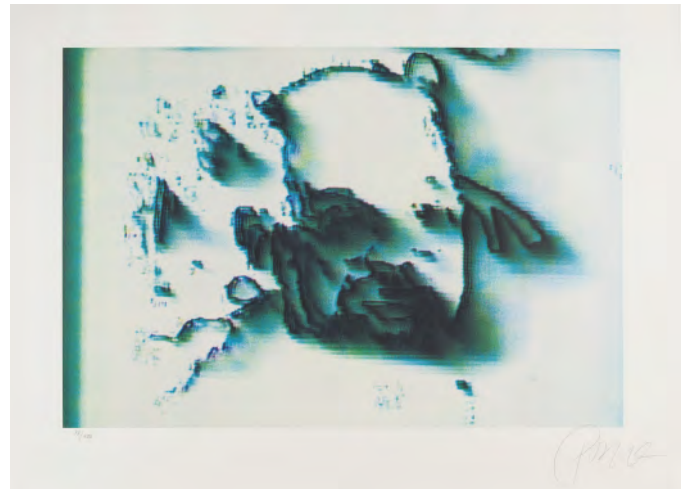
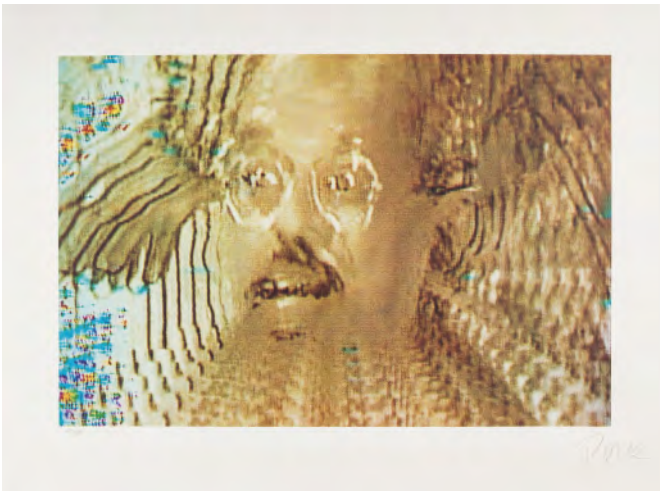
264

Jonas Wood (b.1977)

VOTE

Screenprint in colours, 2018, signed, dated and numbered from the edition of 300 in pencil, on Coventry Rag paper, the full sheet printed to the edges, 400 x 253mm (15¾ x 10) (unframed)

£2,000 - 3,000



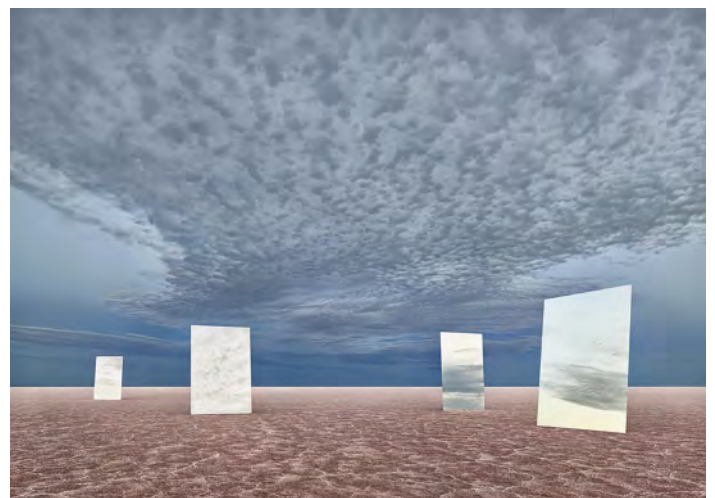
265

Nam June Paik (1932-2006)

ALLEN IN VISION

Four screenprints with inkjet in colours, 1990, each signed and numbered from the edition of 100 in pencil, each on wove paper, published by Editions Nicole Fauché, Paris, each sheet 419 x 619mm (16 ½ x 24 3/8in) (4) (unframed)

£800 - 1,200



266

Murray Fredericks (b.1970)

MIRROR #17; ARRAY 12

Two giclée prints in colours, 2016 and 2018, each signed in pencil verso, each unique, each on Hahnemühle Pearl paper, flush-mounted onto museum board, each the full sheets, each 101 x 152mm (4 x 6in) (unframed) (2)

£500 - 700

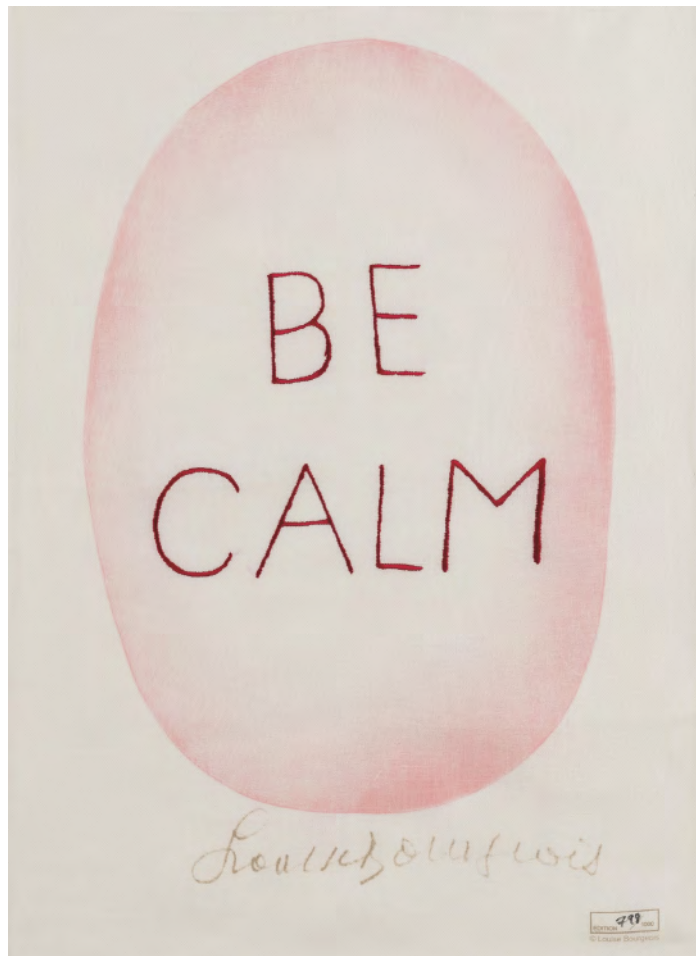
267

Bruce Weber (b.1946)

LISA MARIE, PALM BEACH,
1986

Gelatin silver print,
1986, signed, titled,
dated, annotated and
numbered from the
edition of 15 on the
reverse in pencil, on
gloss photographic
paper, sheet 386 x
489mm (15¼ x 19¼in)
(framed)

£1,000 - 1,500



268

Louise Bourgeois (1911-2010) (after)

BE CALM

Screenprint and machine embroidery on linen tea towel,
2005, numbered from the edition of 1000 in black ink,
with the artist's printed copyright, published by Tate,
London and Third Drawer Down, Melbourne,
accompanied by the original packing envelope, 690 x
480mm (27 x 19in) (framed)

£2,000 - 3,000

269

Jean Dubuffet (1901-1985)

COQUETTE AU MIROIR (WEBBEL 43; ARNAUD 41)
Lithograph, 1944, signed and inscribed
"épreuve d'essai" in pencil, an artist's
proof aside from the edition of 10, on
fibrous Auvergne wove paper, the full
sheet, 325 x 250mm (12¾ x 9¾in)
(unframed)

£4,000 - 6,000

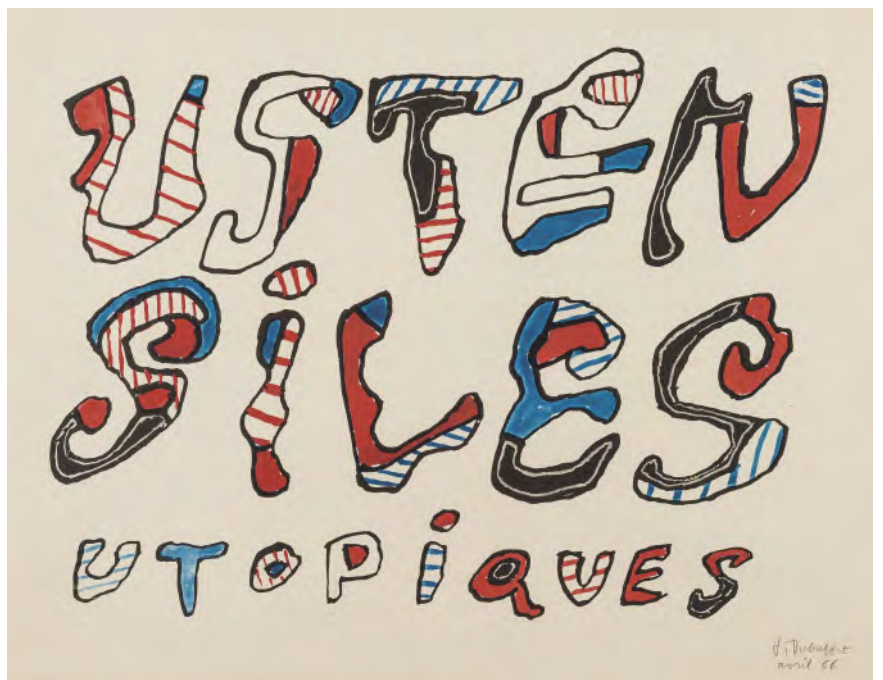


270

Jean Dubuffet (1901-1985)

USTENSILES UTOPIQUES
Lithograph printed in colours, 1966,
signed and dated in pencil, on wove
paper, published by Robert Fraser Gallery,
London, the full sheet, 455 x 565mm (17⅞
x 22 1/5in) (framed)

£1,000 - 1,500





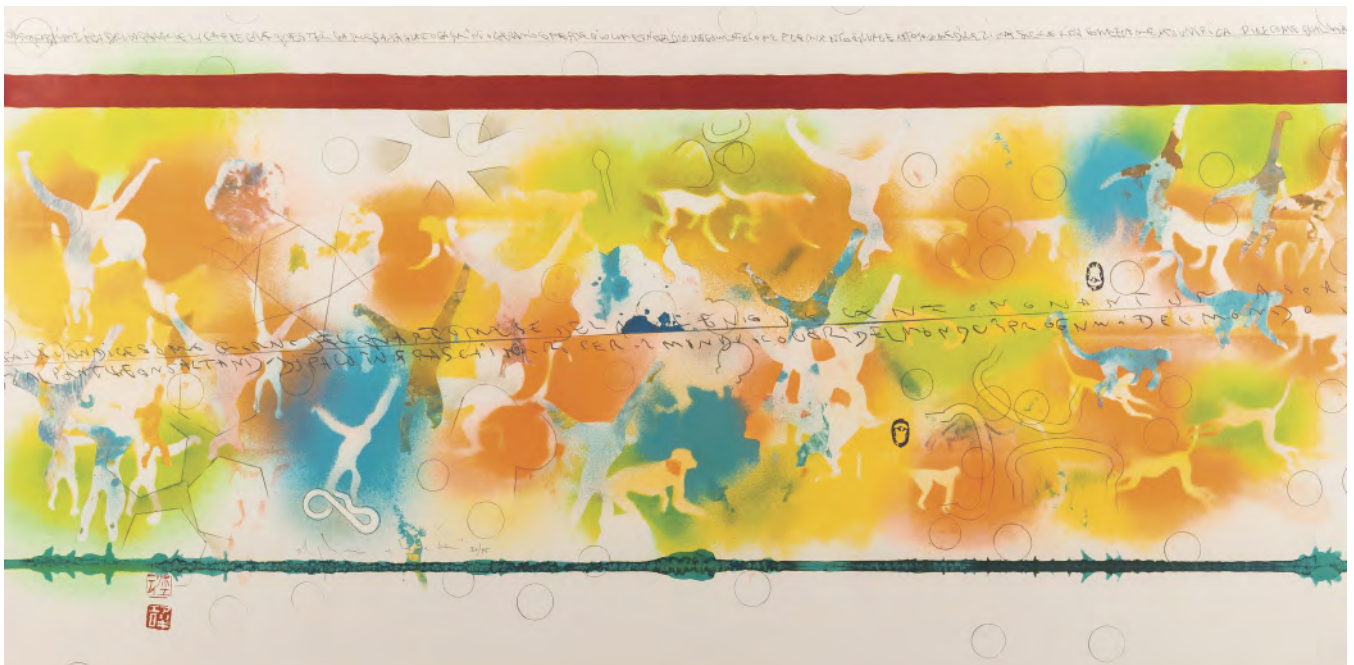
271

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

SUPERCOMB

Offset lithograph printed in colours, 1988, on smooth wove paper, published by Yvon Lambert Gallery, the full sheet printed to the edges, sheet 729 x 521mm (28 ¾ x 20 ½in) (framed)

£800 - 1,200



272

Alighiero Boetti (1940-1994)

MONKEYS, FROM: NATURE, AN OBTUSE MATTE

Screenprint in colours, 1991, signed and numbered from the edition of 75 in pencil, on wove paper, printed by Luciano Polleto, published by Edizioni Studio Fornaresio, Milan, with full margins, 600 x 1200mm, (23 6/8 x 47 ¼in) (framed)

£2,000 - 3,000 ARR



273

Lucio Fontana (1899-1968)

CONCETTO SPAZIALE (RUHÉ & RIGO, E-38)

Etching with aquatint and hand punched holes, 1968, signed and numbered from the edition of 80 in pencil, on wove paper, printed and published by Stamperia 2RC, Rome with their blindstamp, co-published by Marlborough Gallery Rome, the full sheet printed to the edges, 462 x 621mm, (18 $\frac{1}{8}$ x 24 $\frac{1}{4}$ in) (unframed)

£6,000 - 8,000



274

Zao Wou-Ki (1921-2013)

ILLUMINATIONS, ONE PLATE (AGERUP 180;
RIVIÈRE 181)

Etching with aquatint printed in colours,
1967, signed and inscribed 'E.A.', a proof
aside from the edition of 200, on Rives
wove paper, as included in
'Illuminations', printed by Atelier
Lacouriere et Frelaut, published by Le
Club Francais du Livre, Paris, with
margins, plate 266 x 238mm (10½ x
9½in) (framed)

£2,000 - 3,000



275

Zao Wou-Ki (1921-2013)

UNTITLED (AGERUP 289)

Lithograph printed in colours, 1978, signed, dated and numbered from the edition of 150 in pencil, on Arches wove paper, printed by Bellini, Paris, published by Egmont H Petersen, Copenhagen, with full margins, sheet 560 x 760mm (22 x 30in) (unframed)

£2,500 - 3,500



276

276

Zao Wou-Ki (1921-2013)

LE JARDIN D'ENCRE

The complete portfolio comprising the etching with aquatint printed in colours, 2007, signed and numbered from the edition of 63 in pencil, on wove paper, with the title, justification and text pages by Bernard Noël in French, the etching printed by René Tazé, published by Bernard Dumerchez, Paris, all housed within the original cream cloth-bound clamshell box, overall 670 x 390 x 45mm (26¼ x 15½ x 2in) (folio)

£2,000 - 3,000

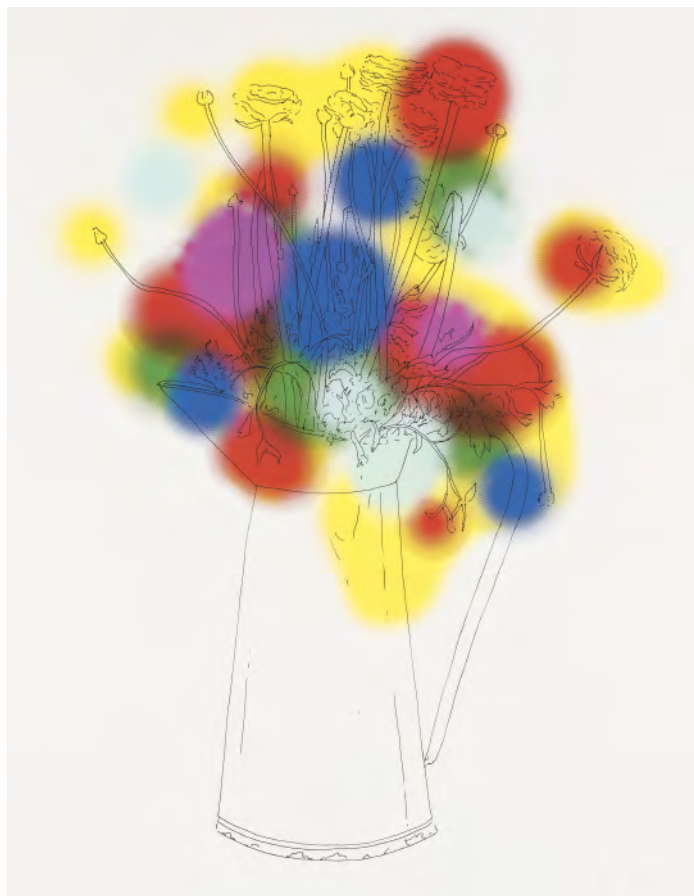
277

Nicolas Party (b.1980)

FLOWERS AND A FEW COLOURS

Screenprint in colours, 2013, signed and numbered from the edition of 40 in pencil, on wove paper, published by Glasgow Print Studio, Glasgow, the full sheet, 915 x 720mm (36 x 28½in) (unframed)

£800 - 1,200



277



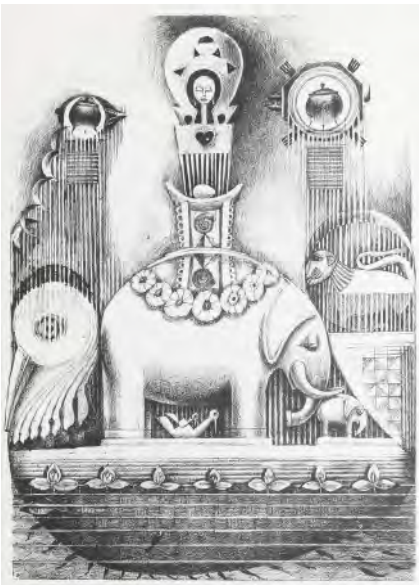
278

Takashi Murakami (b.1962)

FLOWERBALL

Offset lithograph printed in colours, signed and numbered from the edition of 300 in black felt-tip pen, on wove paper, printed and published by Kaikai Kiki Ltd., Japan, the full sheet printed to the edges, diameter 712mm (28in) (framed)

£700 - 1,000



279

John Biggers (1924-2001)

OUR GRANDMOTHERS

The complete book, 1994, comprising five lithographs, each on handmade HMP wove paper, together with the title, colophon and text pages by Maya Angelou, signed by both and numbered from the edition of 400 in pencil on the colophon page, printed by Wild Carrot Letterpress, published by Limited Editions Club, New York, bound (as issued) and housed within the original cloth-covered clamshell box, overall 580 x 465 x 35mm (22 $\frac{7}{8}$ x 18 $\frac{5}{16}$ x 1 $\frac{3}{16}$ in) (vol)

£1,000 - 1,500



280

Ai Weiwei (b.1957)

FREE SPEECH

Hand painted porcelain, 2014, signed and numbered from the edition of 60 on the accompanying certificate of authenticity issued by the publisher, published by the Vancouver Art Gallery, Vancouver, overall 50 x 40 x 8mm (2 x 1½ x ¼in) (multiple)

£2,500 - 3,500

281

Amy Sillman (b.1955)

UNTITLED

Archival pigment print, 2016, signed, dated, inscribed 'for PP' and numbered from the edition of 50 in pencil, on wove paper, sheet 355 x 229mm (14 x 9in) (unframed)

£300 - 500





282

Francis Bacon (1909-1992)

TRIPTYCH AUGUST 1972 (RIGHT PANEL) (SABATIER 23)

Lithograph printed in colours, 1989, signed and numbered from the edition of 180 in pencil, on Arches wove paper, published by Galerie Lelong, Paris, with full margins, sheet 655 x 485mm (25¾ x 19¼in) (framed)

£7,000 - 9,000

283

Dexter Dalwood (b.1960)

CITY OF SIGNS

Acrylic on paper, 1986, signed in pencil verso, sheet 740 x 550mm (29 x 22 3/5in) (framed)

Provenance:

Acquired directly from the artist by the current owner.

£500 - 700 ARR



284

Jake and Dinos Chapman (b.1962 & b.1966)

BUNNY DREAMS

Etching with aquatint printed in colours, 2012, signed and numbered from the edition of 100 in pencil, on wove paper, published by Paupers Press, London, with full margins, sheet 400 x 320mm (15 3/4 x 12 5/8in) (unframed)

£500 - 700 ARR

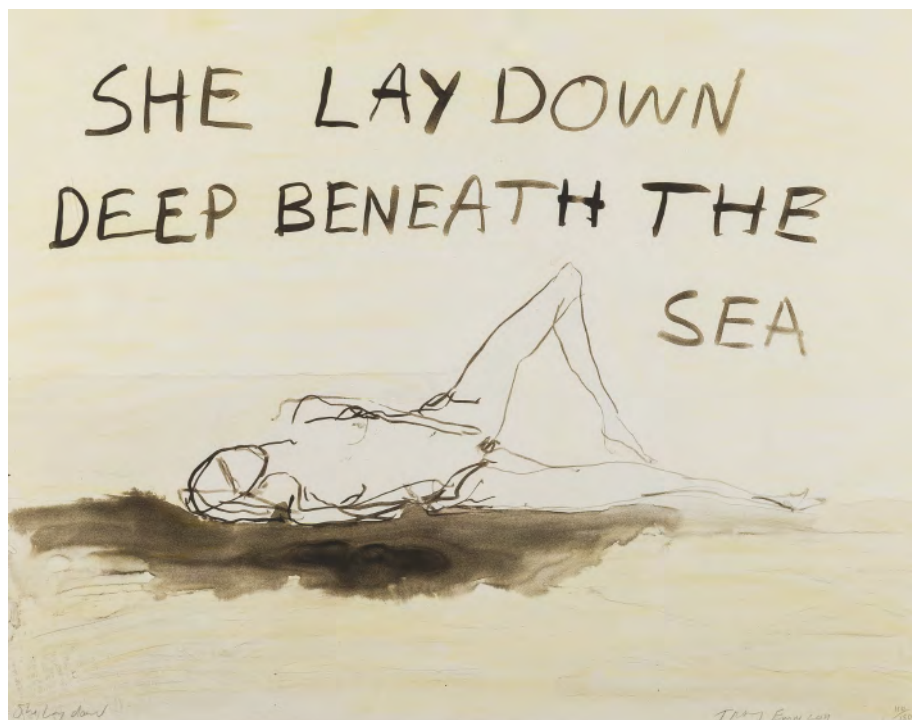
285

Tracey Emin (b.1963)

BIRD ON A WING AFTER DB

Etching printed in blue, 2018, signed, dated, titled and numbered from the edition of 200 in pencil, on wove paper, published by Emin International, London, with full margins, sheet 460 x 450mm (18 x 17¾in) (unframed)

£800 - 1,200



286

Tracey Emin (b.1963)

SHE LAY DEEP DOWN BENEATH THE SEA

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

£800 - 1,200

287

Damien Hirst (b.1965)

FOR THE LOVE OF GOD, BELIEVE

Screenprint in colours, 2007, signed and numbered from the edition of 1700 in white crayon, on wove paper, published by White Cube, London, the full sheet printed to the edges, 325 x 240mm (12¾ x 9in) (framed)

£2,000 - 3,000 ARR



288

Damien Hirst (b.1965)

TO LURE

Etching printed in colours, 2008, signed and inscribed in pencil, a proof aside from the edition of 75, stamped 'Happy Christmas 2008' in red ink, on wove paper, printed and published by Other Criteria, London, the full sheet, 400 x 430mm (17 x 15¾in) (framed)

The present artwork was one of an edition that were given as gifts to the staff of Science, the artist's studio, for Christmas 2008.

£2,000 - 3,000 ARR

289

Damien Hirst (b.1965)

BEANS AND CHIPS (FROM THE LAST SUPPER)

Screenprint in colours, 2005, signed in pencil, numbered from the edition of 150 in pencil verso, on Somerset wove paper, printed by Coriander Studio, published by Charles Booth-Clibborn under his imprint The Paragon Press, London, the full sheet, image 1520 x 1000mm (59¾ x 39¾in) (framed)

£3,000 - 5,000 ARR



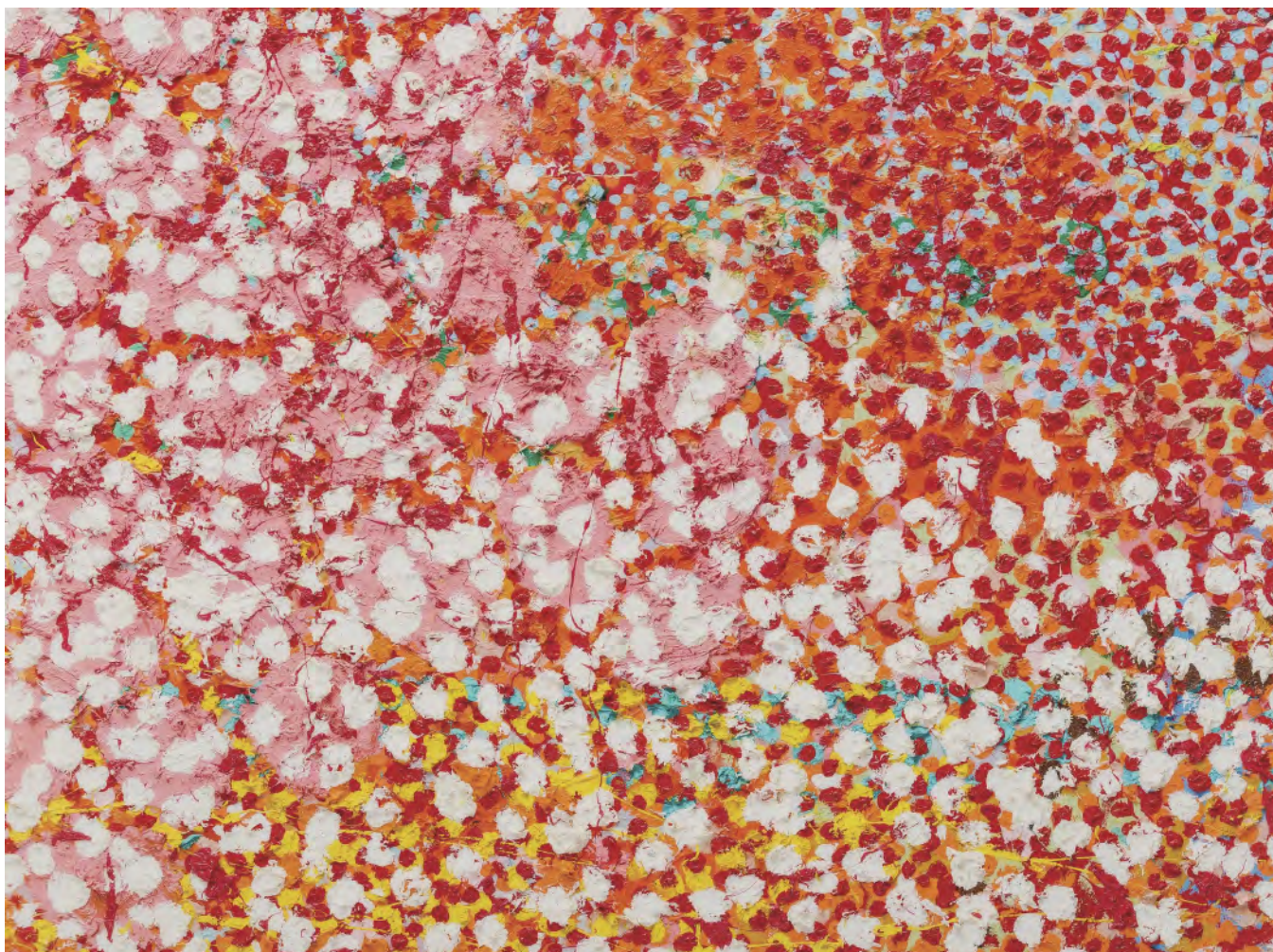
290

Damien Hirst (b.1965)

SAUSAGES (FROM THE LAST SUPPER)

Screenprint in colours, 2005, signed in pencil, numbered from the edition of 150 in pencil verso, on Somerset wove paper, printed by Coriander Studio, published by Charles Booth-Clibborn under his imprint The Paragon Press, London, image 1520 x 1000mm (59¾ x 39¾in) (framed)

£3,000 - 5,000 ARR



291

Damien Hirst (b.1965)

SANS SOUCI (H4-1)

Diasc-mounted giclée print in colours, 2018, signed and numbered from the edition of 75 on a label affixed verso, on aluminium panel, published by Heni Productions, London, the full sheet printed to the edges, 920 x 1260mm (36¼ x 49½in) (unframed)

£6,000 - 8,000 ARR



292

Damien Hirst (b. 1965)

MINNIE (PINK GLITTER)

Screenprint in colours with glitter, 2016, signed and numbered from the edition of 150 in pencil, on wove paper, with the artist's copyright stamp verso, published by Other Criteria, London, the full sheet printed to the edges, 864 x 698mm (34 x 27⁵/₈in) (unframed)

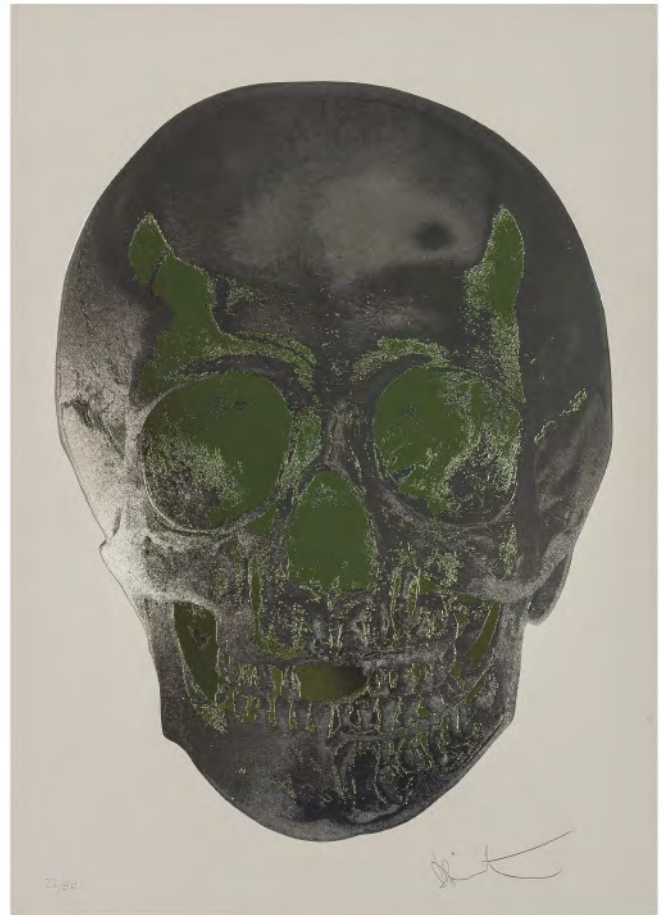
£18,000 - 22,000

293

Damien Hirst (b. 1965)

TILL DEATH DO US PART (DOVE GREY, GUNMETAL, LEAF GREEN SKULL)
Screenprint, glaze and foilblock in colours, 2012, signed and numbered from the edition of 50 in pencil, on Somerset Satin wove paper, published by Other Criteria and Paul Stopler, London, with full margins, sheet 522 x 370mm (20 ½ x 14 ½in) (unframed)

£4,000 - 6,000 ARR



294

Gary Hume (b.1962)

LONDON FIELDS

Linocut printed in colours, 2013, signed and titled in pencil, numbered from the edition of 56 in pencil verso, on Somerset Satin wove paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 1340 x 970mm (52¾ x 38¼in) (framed)

£2,000 - 3,000 ARR VAT

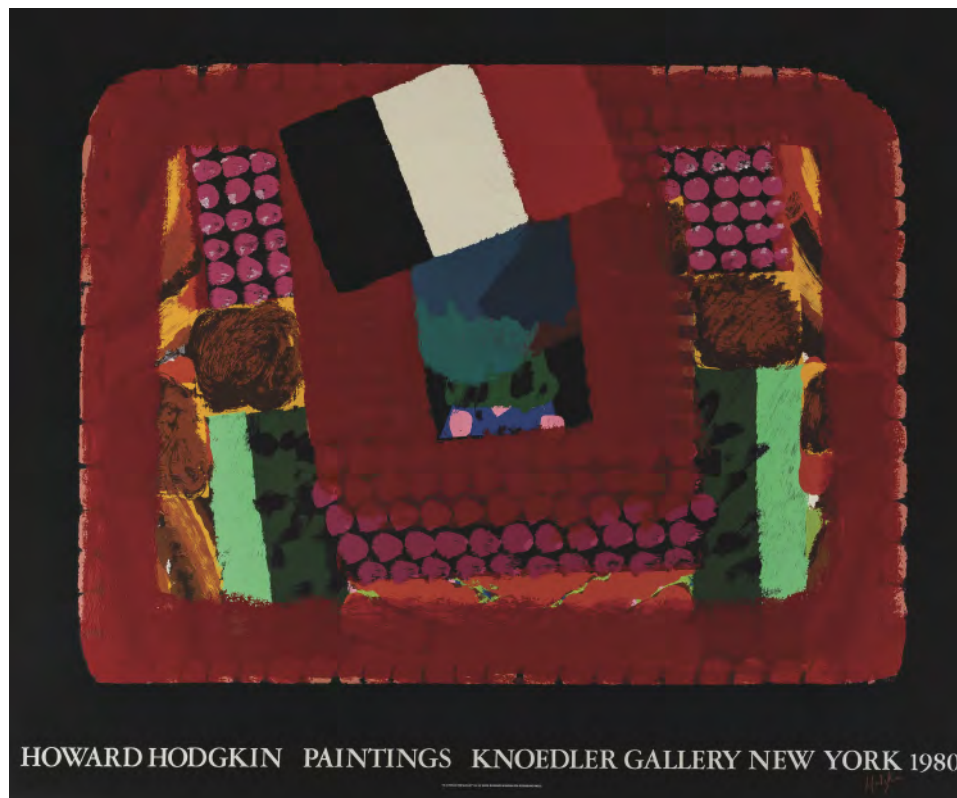
295

Howard Hodgkin (1932-2017)

IN A FRENCH RESTAURANT (HEENK P.223)

Screenprint in colours, 1982, signed in orange pencil, a proof aside from the edition of 500, on TH Saunders Waterford white wove paper, printed by Cromacomp, published by Petersburg Press, New York, the full sheet printed to the edges, 1210 x 1460mm (47 7/8 x 57 1/2 in) (unframed)

£800 - 1,200



296

Howard Hodgkin (1932-2017)

THE ROAD TO RIO (NOT IN HEENK)

Screenprint in colours, 2016, initialed, dated and numbered from the edition of 350 in pencil, on wove paper, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (30 x 23 1/2 in) (unframed)

£2,000 - 3,000



297

Howard Hodgkin (1932-2017)

FIGURE COMPOSITION (HEENK 4)

The very rare screenprint in colours, 1966, signed, dated and numbered from the edition of 10 in pencil, printed by John Vince at the Bath Academy of Art, Corsham, published by the artist, on wove paper, the full sheet printed near to the edges, sheet 480 x 532mm (18 7/8 x 21 in) (framed)

£8,000 - 12,000



298
Howard Hodgkin (1932-2017)

FOR JACK

Etching with aquatint and carborundum printed in colours, with extensive hand-colouring, 2006, on wove paper, initialed, dated and inscribed in pencil, a proof aside from the edition of 60, printed and hand-coloured by Jack Shirreff at the 107 Workshop, published by Alan Cristea Gallery, London, sheet 985 x 1360mm (39½ x 53½in) (unframed)

£5,000 - 7,000 ARR

299

Antony Gormley (b.1950)

FIGURE

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

£600 - 800



299

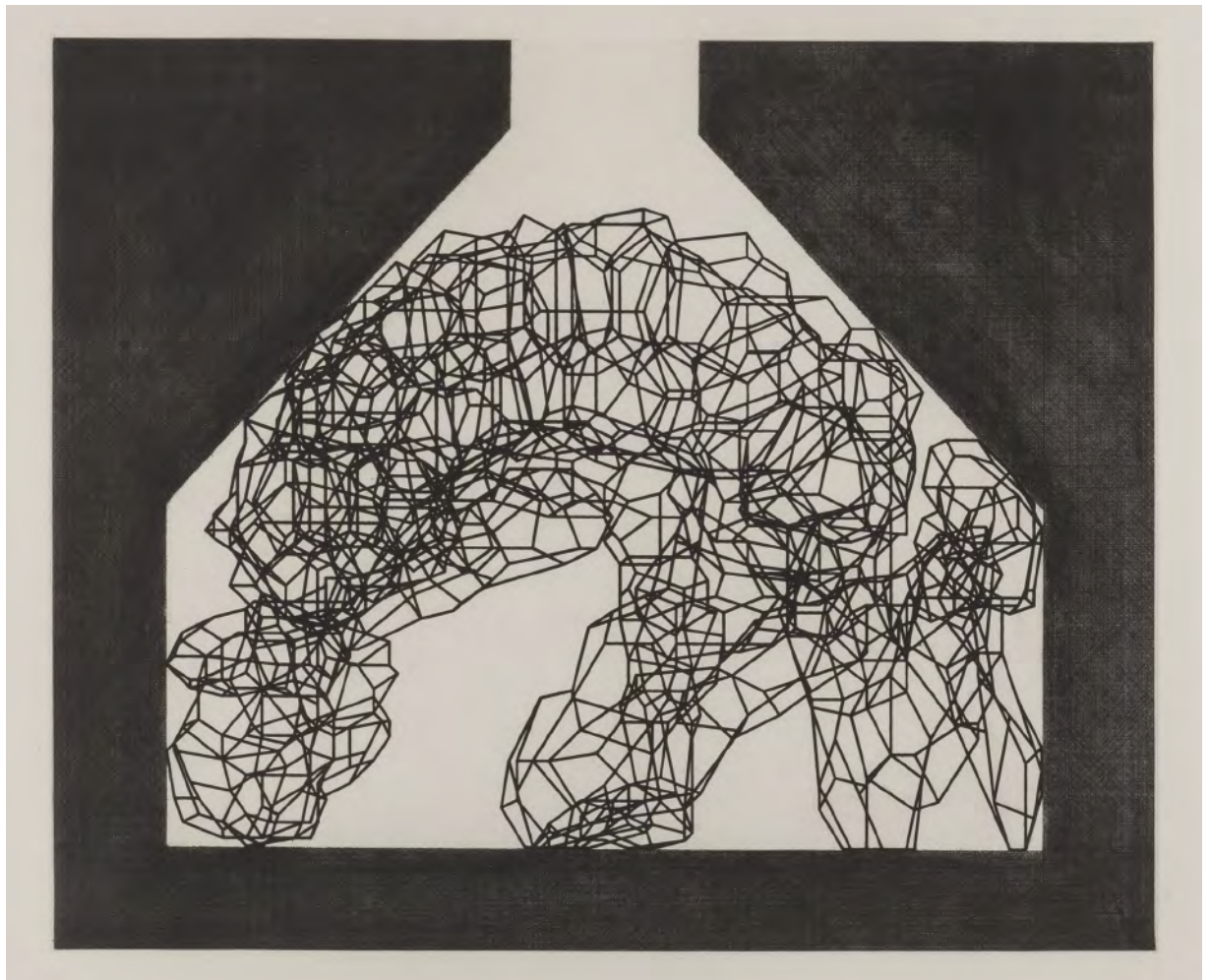
300

Antony Gormley (b.1950)

FIRMAMENT

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

£2,500 - 3,500



300



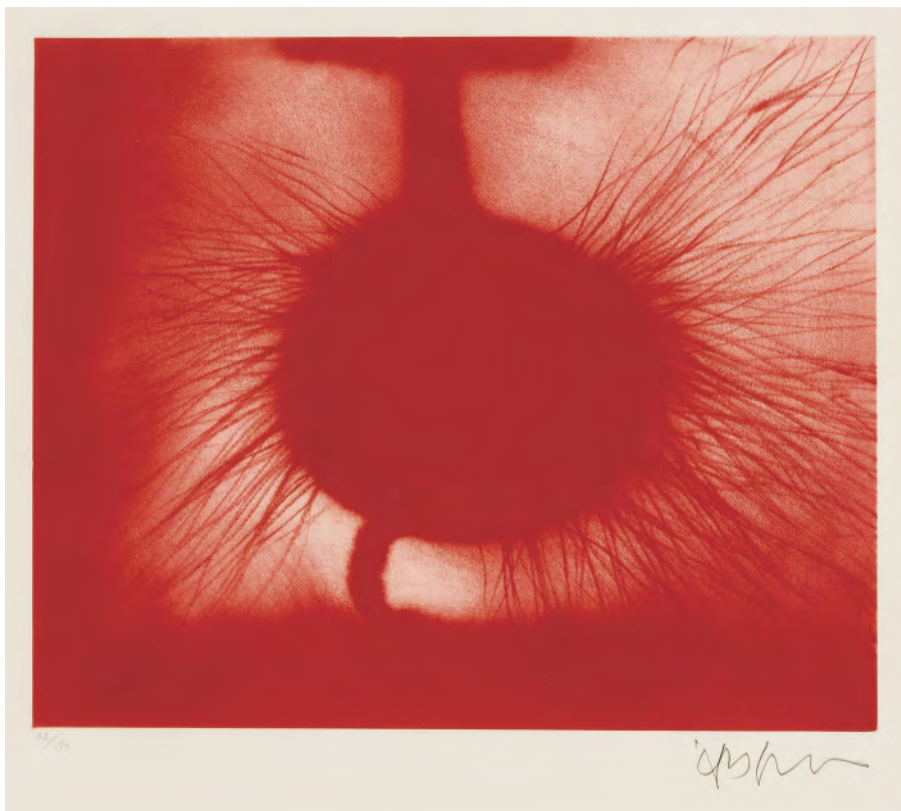
301

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)

£2,000 - 3,000



302

Anish Kapoor (b.1954)

UNTITLED

Polymer gravure type etching, 2014, signed and numbered from the edition of 150 in pencil, on BFK Rives paper, with full margins, sheet 320 x 380mm (12½ x 14½in) (unframed)

£2,000 - 3,000



303

Anish Kapoor (b.1954)

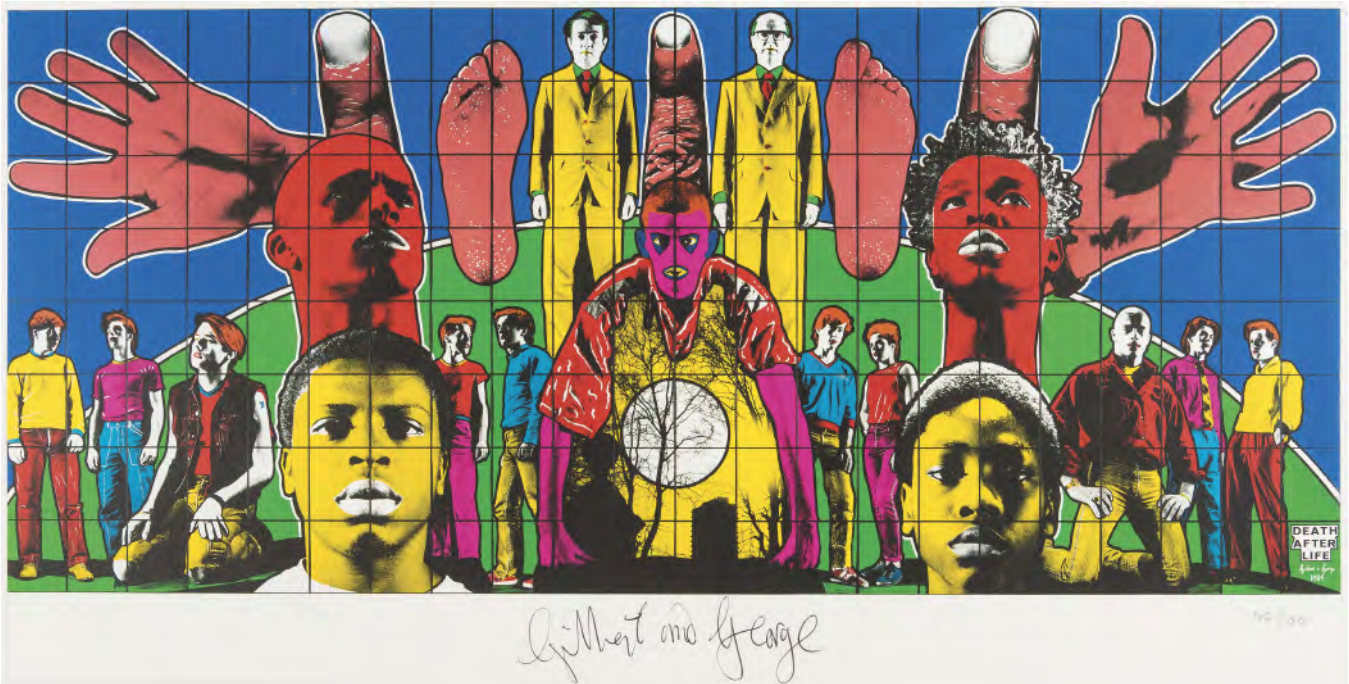
UNTITLED

Ink and gouache on paper, 2015, signed and dated in pencil, sheet 210 x 295mm (8¼ x 11½in) (framed)

Provenance:

Private Collection, London

£10,000 - 15,000



304
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, on Hahnemühle and Mohawk Superfine wove paper, published by Oak Tree Fine Press, Fyfield, with full margins, sheet 250 x 460mm (9 ¾ x 18in) (unframed)

£500 - 700



305
Fiona Rae (b.1963)

BEWITCHED

Screenprint in colours with glitter, 2001, signed, titled and inscribed 'Stage Proof' in pencil, a proof before the published edition, on wove paper, with wide margins, image 830 x 690mm (32 ½ x 27 ½ in) (framed)

£400 - 600

306

Jake and Dinos Chapman (b.1962 & 1966)

SMILEANDTHEWORLDSMILESWITHYOU

3 glitter overlays, 2017, signed and numbered from the edition of 100 in pencil, on Somerset Satin white paper, printed by Jealous Gallery, published by Blain Southern Gallery, London, with full margins, sheet 365 x 365mm (14 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in) (unframed)

£400 - 600 ARR



306

307

Chris Ofili (b.1968)

AFRO HARLEM MUSES

Two lithographs printed in colours with embossing, 2005, signed, titled, dated and numbered from the edition of 60 in pencil, on one sheet of Somerset velvet paper, published by David Zwirner Gallery, New York, with full margins, sheet 530 x 700mm (21 x 27 $\frac{5}{8}$ in) (unframed)

£2,000 - 3,000 ARR



307



308



309

308

Peter Doig (b.1959)

HAUS DER BILDER

Etching with aquatint printed in colours, 2000-2001, signed and numbered from the edition of 46 in pencil, on wove paper, published by Charles Booth Clibborn under his imprint the Paragon Press, with full margins, sheet 655 x 855mm (25¾ x 33½in) (framed)

£6,000 - 8,000

309

Eddie Peake (b.1981)

THE OTHER LANGUAGES, NEFARIOUS

Unique spray paint on Royal Academy plastic bag, 2013, signed and numbered from the edition of 25 on the accompanying certificate of authenticity, each unique, published by Focal Point Gallery, Southend, housed within the artist's designated frame, overall 630 x 470mm (24 4/5 x 18½in) (artist's frame)

£2,000 - 3,000



310

Yinka Shonibare (b.1962)

DOLLS HOUSE

Cast resin dolls house with wood and fabric covered furniture, miniature picture frames, and other dolls house elements, overall size 295 x 230 x 200mm (11¾ x 9 x 7¾in)

This dollhouse is a replica of the artist's own home, an 1872 Victorian townhouse located in London's East End. To make the house a home, Shonibare styled its interior with furniture in various wood finishes, designs and upholstery-including the artist's signature Dutch wax print fabric used across many of his projects. The finished home includes cabinets, chairs, tables, fireplaces, and even a canopy bed, along with reproductions of paintings by Shonibare and Jean-Honore Fragonard.

£1,500 - 2,000

311

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 8¾ x 3¼in) (portfolio)

£600 - 800





URBAN

KAW5.18

312

Shepard Fairey (b.1970)

TOOLS OF THE TRADE

Screenprint in colours, 2007, signed, dated, inscribed and numbered from the edition of 350 in pencil, on wove paper, with full margins, sheet 610 x 450mm (24 x 17¾in) (framed)

£400 - 600

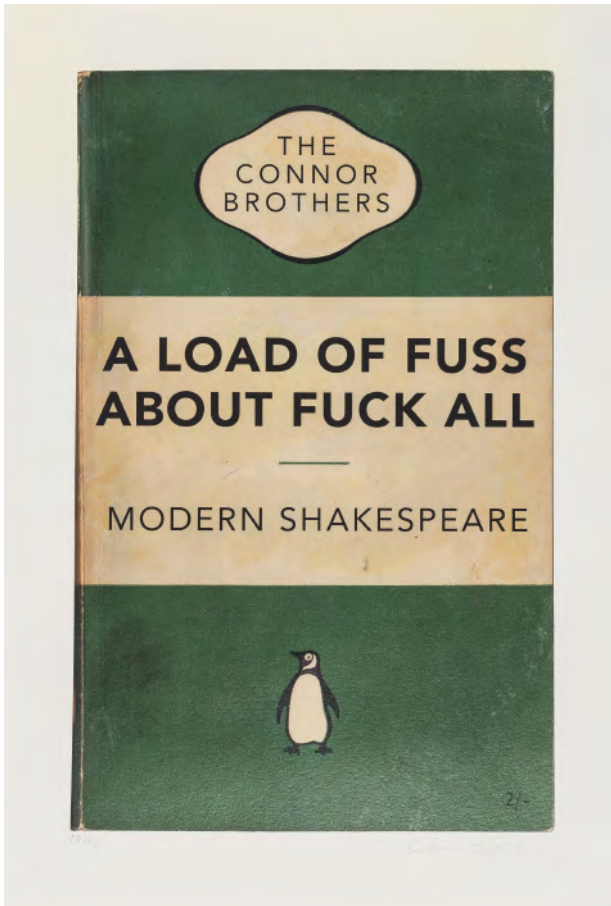


313

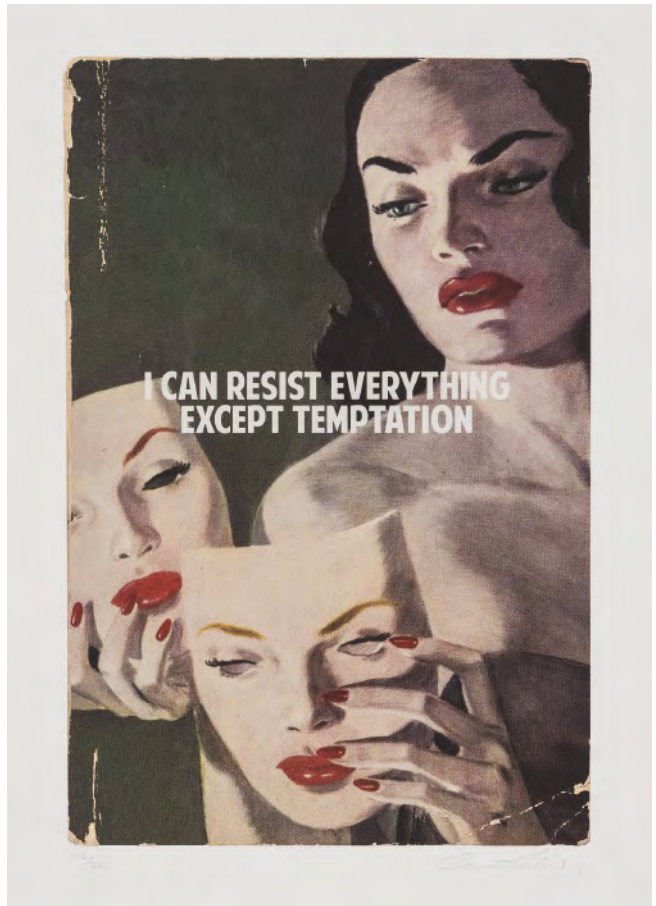
Charming Baker (b.1964)

THE ONLY THING I'M SURE OF IS THAT I'M SURE OF NOTHING
Screenprint with hand routed elements and laser cutting in colours, 2013, signed and numbered from the edition of 35 in pencil, on 6mm birch plywood, in the artists specified John Jones made frame, the full sheet printed to the edges, sheet 1260 x 1030mm (49% x 40%in) (framed)

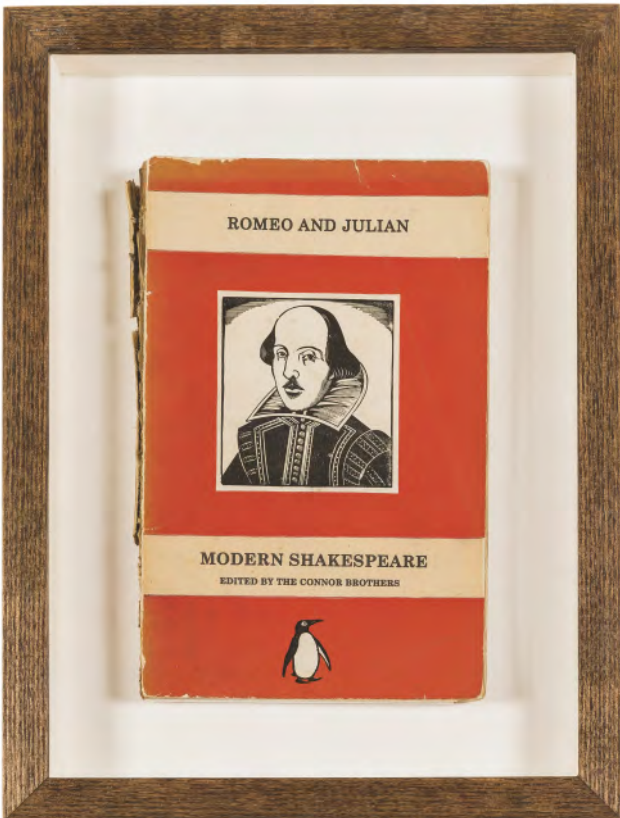
£3,000 - 5,000



314



315



316

314

The Connor Brothers (b.1968)

A LOAD OF FUSS ABOUT FUCK ALL

Giclee printed in colours, 2016, signed, dated and numbered from the edition of 95 in pencil, on wove paper, 421 x 291mm (16½ x 11½in) (unframed)

£600 - 800

315

The Connor Brothers (b.1968)

I CAN RESIST EVERYTHING EXCEPT TEMPTATION

Giclee print in colours, 2016, signed and numbered from the edition of 250 in pencil, on wove paper, published by the artists with Save the Children, London, with full margins, sheet 370 x 265mm (14½ x 10½in) (unframed)

£300 - 500

316

The Connor Brothers (b.1968)

ROMEO & JULIAN

Collage on vintage book, 2016, signed and dated in red ink on a label affixed to the reverse of the frame, an artist's proof, housed within the artist's designated frame, overall 270 x 205mm (10½ x 8in) (artist's frame)

£2,000 - 3,000

317

The Connor Brothers (b.1968)

I CAN RESIST EVERYTHING...

Hand-painted vintage paperback with screenprint additions, 2017, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£3,000 - 5,000



318

The Connor Brothers (b.1968)

TELL ME BEAUTIFUL UNTRUE THINGS

Hand-painted vintage paperback with screenprint additions, 2017, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£3,000 - 5,000

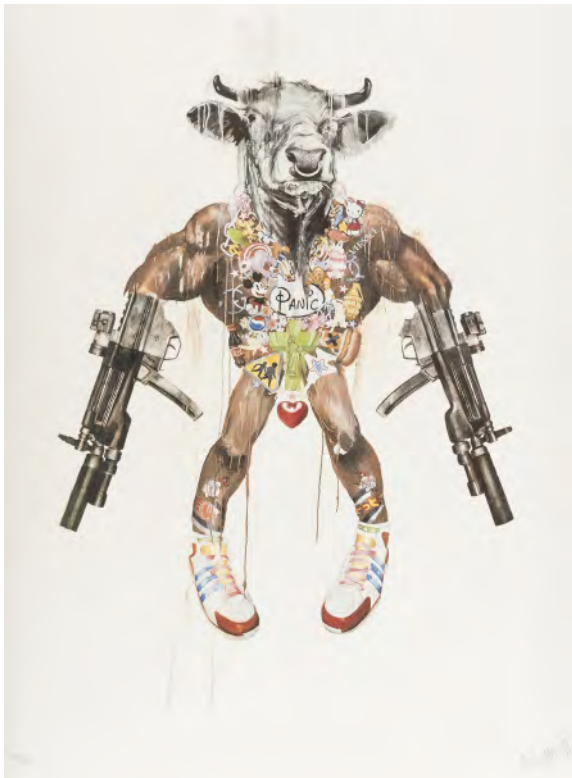
319

Eelus (b.1979)

KEYHOLE CREEPER - REPTILIAN

Hand-cut paper multiple with spraypaint additions, 2013, signed in black ink and numbered from the edition of 3 on a label affixed to the reverse of the frame, housed within the artist's designated frame, overall 250 x 180 x 35mm (9¾ x 7 x 1½in) (multiple)

£600 - 800



320

Antony Micallef (b.1975)

MYTHIC WEAPON - IMPROVISED MINOTAUR

Lithograph printed in colours, 2007, signed and numbered from the edition of 400 in pencil, on wove paper, published by Lazarides Gallery, London, the full sheet, 935 x 645mm (36¾ x 25¾in) (unframed)

£500 - 700

321

Ben Eine (b.1970)

TENDERLOIN AZ (GOLD)

Screenprint in colours, 2009, signed, dated and numbered from the edition of 25 in pencil, on wove paper, published by Nelly Duff Gallery, London, with their blindstamp, the full sheet printed to the edges, 700 x 700mm (27½ x 27½in) (framed)

£400 - 600





322



323

322

ZEVS (b.1977)

LIQUIDATED OLYMPIC RINGS

Screenprint in colours, 2012, signed and numbered from the edition of 50 in pencil, on Arches 88 wove paper, the full sheet printed to the edges, 700 x 500mm (27½ x 19¾in) (unframed)

£200 - 300

323

ZEVS (b.1977)

LIQUIDATED YES

Screenprint in colours, 2012, signed and numbered from the edition of 6 in pencil, one of six artist's proofs aside from the edition of 66, on wove paper, the full sheet printed to the edges, 700 x 500mm (27½ x 19¾in) (unframed)

£300 - 500

324

Oli Epp (b.1994)

CARPE DIEM

Screenprint in colours, 2018, signed and inscribed 'S/P' in pencil, a studio proof aside from the edition of 30, on Somerset Satin White paper, printed and published by Jealous Gallery, London, with full margins, sheet 760 x 615mm (30 x 24¼in) (unframed),

£500 - 700



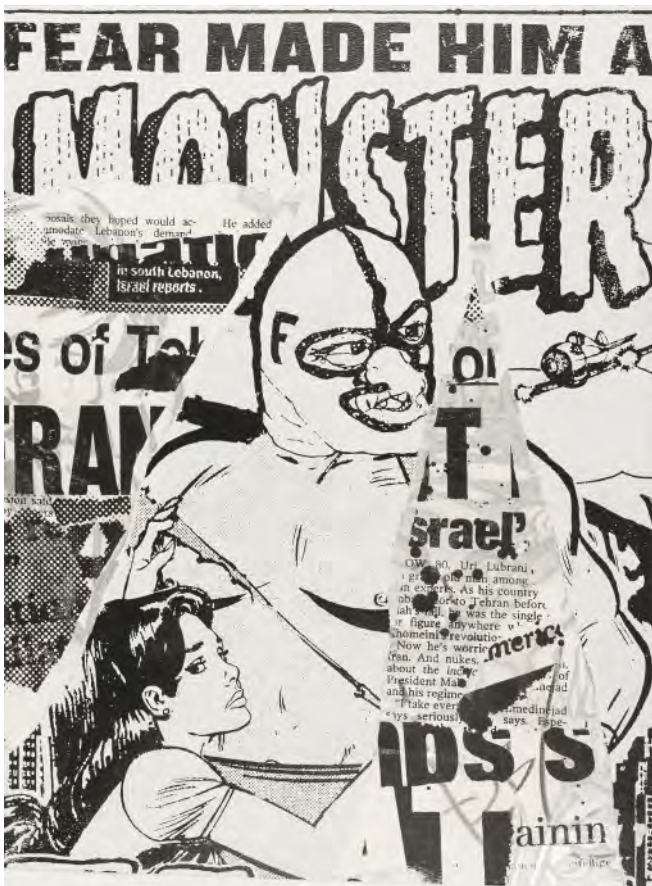
324



325



326



327

325

Faile (b.1975 & 1976)

FASHION CHIMPS NYC

Screenprint in colours, 2011, signed and inscribed in pencil, stamp dated and numbered from the edition of 300 verso in red ink, on Coventry Rag paper, with full margins, 1200 x 915mm (47¼ x 36in) (unframed)

£600 - 800

326

Faile (b.1975 & 1976)

LIVE BRIGHTON BEACH

Screenprint in colours, 2010, signed and inscribed in pencil, stamp dated and numbered from the edition of 100 in red ink verso, on Coventry Rag paper, with full margins, 990 x 695mm (39 x 27¾in) (unframed)

£600 - 800

327

Faile (b.1975 & 1976)

MONSTER

Unique spraypaint in silver with screenprinted additions, 2006, signed in pencil and stamped '2006' in red ink verso, the full sheet, 610 x 455mm (24 x 18in) (unframed)

£1,500 - 2,000



328

Kaws (b. 1974)

FAR FAR DOWN

Screenprint in colours, 2018, signed and numbered from the edition of 100 in pencil, published by Pace Prints, New York, on wove paper, the full sheet printed to the edges, 1352 x 813mm (32 x 53¼in) (unframed)

£20,000 - 30,000



329

Harland Miller (b.1964)

I'M SO EXCITED I JUST CAN'T HIDE IT

Original pen and ink drawing on hand bill, 2010, inscribed verso in ink, sheet 218 x 142mm (8½ x 5½in) (framed)

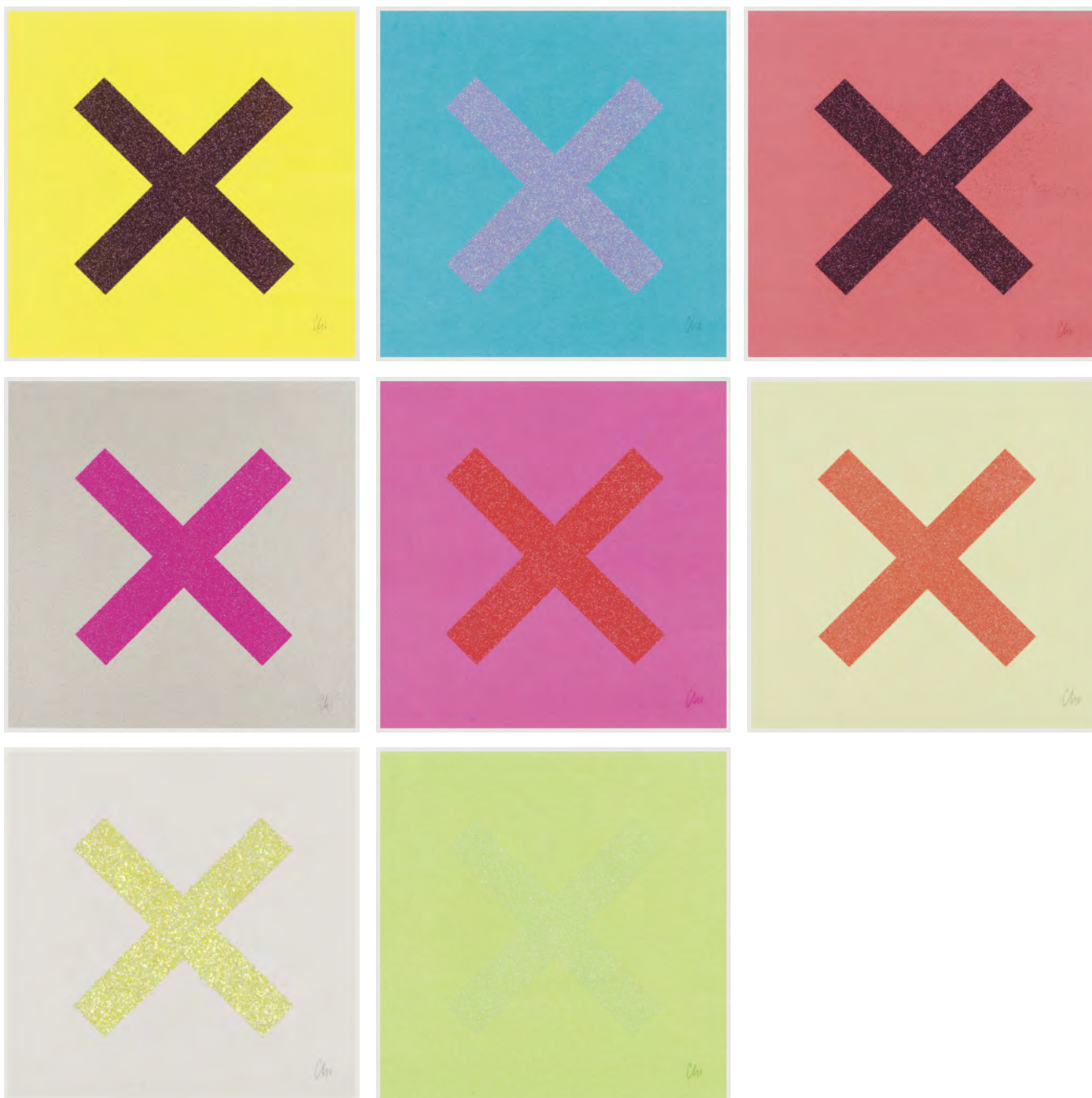
Footnote:

This important work was featured in the exhibition 'I'll never forget what I can't remember', Galerie Alex Daniels, Amsterdam: September 18- November 5th, 2010.

Literature:

'Harland Miller, I'll Never Forget What I Can't Remember', Reflex Editions, Amsterdam, Page 139.

£6,000 - 8,000



330

Chris Levine (b.1960)

X MARKS THE SPOT

The complete set of eight screenprints in colours with glitter, 2018, each initialled in ink, on Somerset Satin Radiant White 410gsm paper, printed by Jealous Gallery, London, published by the artist, each the full sheet, 300 x 300mm (11¾ x 11¾in) (8) (unframed)

£2,000 - 3,000 ARR

331

Borf

ROTHKO'S MODERN LIFE 14

Acrylic, house-paint and spray-paint on canvas, 2013, signed and dated in white ink verso, 1525 x 1015mm (60 x 40in)

£2,500 - 3,500 ARR



332

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 in pencil on the flyleaf, each unique, 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 5¼ x ¾in) (multiple)

£1,000 - 1,500



333

333

David Shrigley (b.1968)

FUCKING ACE

Linocut, 2018, signed, dated and numbered from the edition of 125 in pencil, printed and published by Schaefer Graphics, Copenhagen, the full sheet printed to the edges, 760 x 560mm (30 x 22in) (unframed)

This work is accompanied by a certificate of authenticity issued by the publisher.

£1,500 - 2,000

334

David Shrigley (b.1968)

UNTITLED (HAND)

Woodcut, 2005, signed and numbered from the edition of 20 in pencil, on wove paper, the full sheet printed to the edges, 597 x 397mm (23½ x 15½in) (framed)

£800 - 1,200

335

David Shrigley (b.1968)

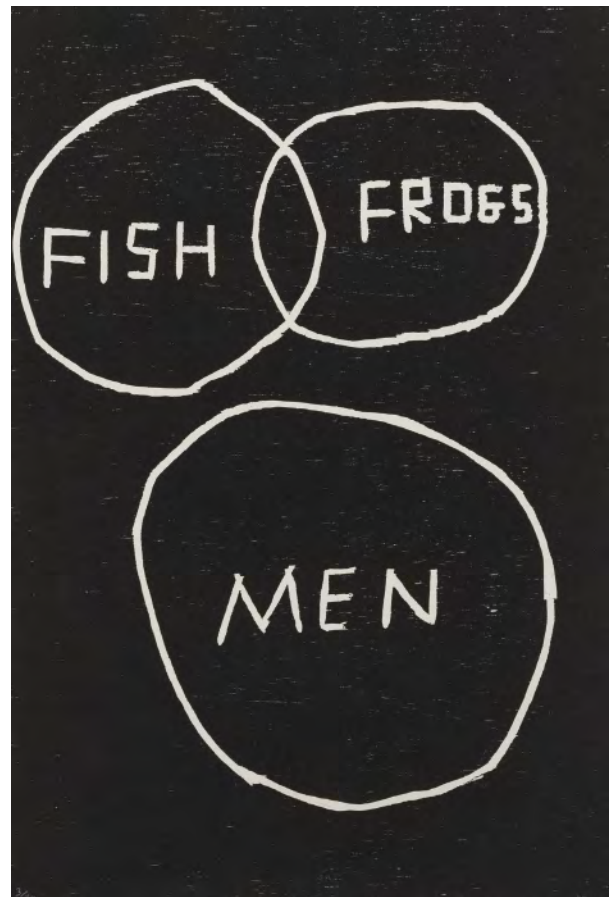
UNTITLED (FISH, FROG, MEN)

Woodcut, 2005, signed and numbered from the edition of 20 in pencil, on wove paper, the full sheet printed to the edges, 597 x 397mm (23½ x 15½in) (framed)

£1,000 - 1,500



334



335

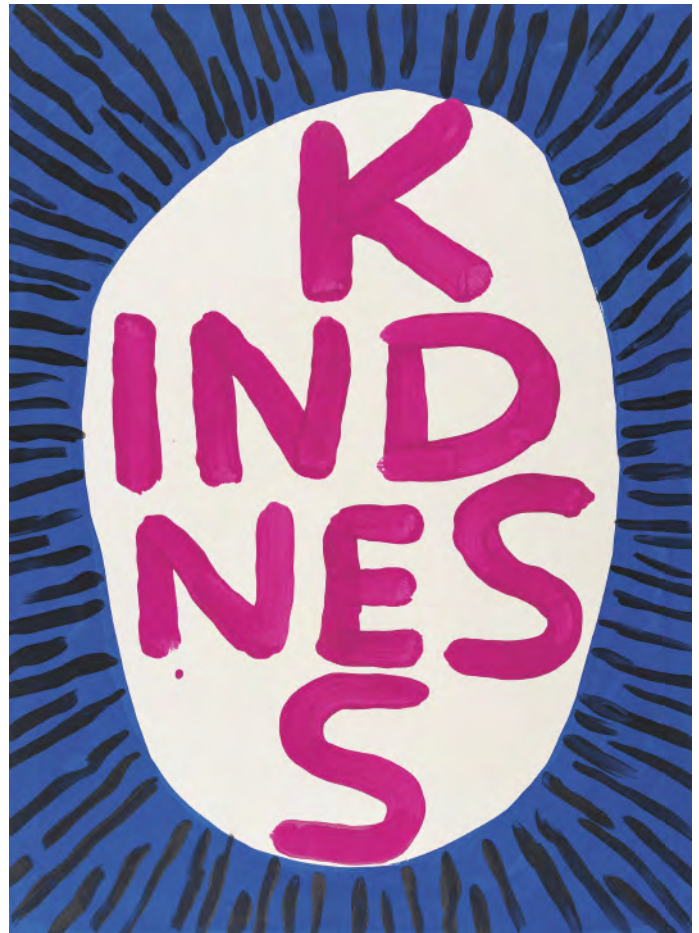
336

David Shrigley (b.1968)

KINDNESS

Screenprint in colours, 2018, signed, dated and numbered from the edition of 125 in pencil verso, on thick wove paper, published by Stephen Friedman Gallery, London, the full sheet printed to the edges, 760 x 560mm (30 x 22in) (unframed)

£1,500 - 2,000



337

David Shrigley (b.1968)

I AM CURRENTLY ON FIRE

Screenprint in colours with varnish overlay, 2018 signed, dated and inscribed in pencil verso, an artist's proof aside from the edition of 100, 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)

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

£1,500 - 2,000



338

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 Pictures on Walls, London, with full margins, sheet 500 x 700mm (19¾ x 27½in) (framed)

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

£12,000 - 18,000 ARR



339

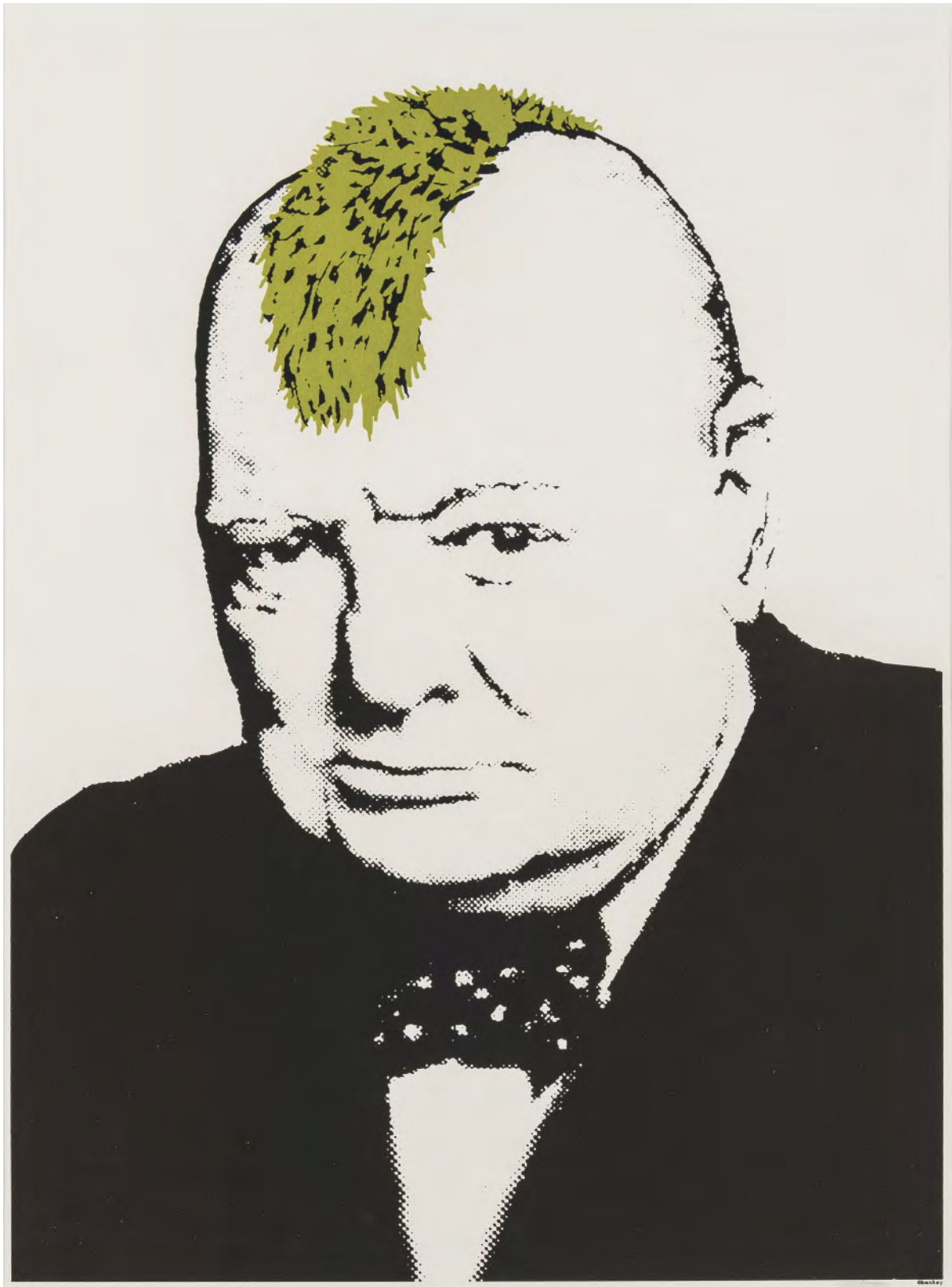
Banksy (b.1974)

RUDE COPPER

Screenprint in black, 2002, stamped Banksy in red ink as issued, numbered from the edition of 250 in pencil, on wove paper, printed and published by Pictures on Walls, London, image 560 x 410mm (22 x 16½in) (framed)

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

£10,000 - 15,000 ARR



340

Banksy (b.1974)

TURF WAR

Screenprint in colours, 2003, numbered from the edition of 750 in pencil, printed and published by Pictures on Walls, London, the full sheet, 482 x 347mm (19 x 13½in) (unframed)

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

£6,000 - 8,000 ARR



341

Banksy (b.1974)

GOLF SALE

Screenprint in black, 2004, numbered from the total edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with margins, sheet 333 x 473mm (13 x 18½in)

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

£15,000 - 20,000



342

Banksy (b.1974)

Love Rat

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, 493 x 345mm (19 $\frac{3}{8}$ x 13 $\frac{1}{2}$ in) (framed)

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

£12,000 - 18,000 ARR



343

Banksy (b.1974)

DONUTS (CHOCOLATE)

Screenprint in colours, 2009, signed and numbered from the edition of 299 in brown crayon, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 560 x 755mm (22 x 29¾in) (unframed)

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

£18,000 - 22,000



344

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 29½in) (unframed)

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

£15,000 - 20,000 ARR



345

Banksy (b.1974)

FLYING COPPER

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, printed and published by Pictures on Walls, London, with full margins, sheet 997 x 700mm (39¼ x 27½) (framed)

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

£10,000 - 15,000 ARR



346

Banksy (b.1974)

Get out while you can

Screenprint in colours, 2004, numbered from the edition of 175 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 500 x 350mm (19 $\frac{7}{8}$ x 13 $\frac{3}{4}$ in) (framed)

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

£12,000 - 18,000 ARR



347

Banksy (b.1974)

SALE ENDS V2

Screenprint in colours, 2017, signed and numbered from the edition of 500 in pencil, on Arches wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 575 x 765mm (22¾ x 30in) (framed)

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

£20,000 - 30,000

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INVITATION TO CONSIGN

UPCOMING

Colour Theory

21 June

Banksy X Editions

25 July

Select Editions

12 July

Urban Jungle

22 August

Fine Editions and Works on Paper

25 September



Forum
Auctions

TERMS OF SALE

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

You must read these Terms of Sale carefully. Please note that if you register to bid and/or bid at auction this signifies that you agree to and will comply with these Terms of Sale. If registering to buy over a live online Bidding Platform, including our own BidFORUM platform, you will be asked prior to every auction to confirm your agreement to these terms before you are able to place a bid. **When placing a bid you are making an irrevocable, binding and enforceable commitment to purchase the Lot irrespective of the method of bidding.**

Definitions and interpretation

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

"Auctioneer" means Forum Auctions Ltd, a company registered in England and Wales with registration number 10048705 and whose registered office is located at 220 Queenstown Road, London SW8 4LP or its authorised auctioneer, as appropriate;

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

"Bidding Platform" means any online bidding platform over which an auction is broadcast allowing bidders to place bids. Bidding Platforms may be operated by the Auctioneer, or by a third party service provider on the Auctioneer's behalf;

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

"Consumer" means an individual acting for purposes that are wholly or mainly outside that individual's trade, business, craft or profession;

"Consumer Contracts Regulations" means the Consumer Contracts (Information, Cancellation and Additional Charges) Regulations 2013;

"Deliberate Forgery" means:

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

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

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

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

"Reserve" means the minimum hammer price at which a Lot may be sold save that the auctioneer may use his discretion to accept a lower Hammer Price than the Reserve;

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

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

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

"Terms of Sale" means the terms of sale that a bidder enters into when registering to bid, as amended or updated from time to time;

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

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

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

"Website" means our website available at www.forumauctions.co.uk. In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words 'we', 'us', etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 3, 4, 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 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. Goods purchased at auction are generally not returnable under the Consumer Contracts Regulations.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. Commission bids will be accepted with reference only to our standard bidding increments and any off-increment bids will be reduced to the next increment immediately below. 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 We do not accept responsibility for missed bids.
- 2.9 Bidding increments will be set at our sole discretion.
- 2.10 In bidding you are making an irrevocable, binding and enforceable commitment to buy a Lot. We do not accept returned Lots for reasons of dissatisfaction with condition or buyer's remorse.

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 £150,000 plus 20% of the Hammer Price from £150,001 to £1,000,000 plus 12% of the Hammer Price exceeding £1,000,000;
- c. any VAT, Import VAT or other duties, fees or taxes applicable to the Lot; and
- d. any artist's resale right royalty payable on the sale of the Lot.

4. VAT and other duties

- 4.1 You shall be liable for the payment of any VAT and other fees, taxes or 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, fees and taxes 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).

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 10,000 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 deficit between the Total Amount Due for the Lot and the hammer 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 of 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;
 - 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; and
 - 10.1.4 unless otherwise described the Lot is capable of free circulation in the European Union save that certain types of Lots may be deemed to be of cultural or heritage importance and may require an export permit prior to their removal from the UK.
- 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. In order to receive a refund you must return the Lot to us in the same condition as when it was released to you.

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 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 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

11.5 Please note that Lots (in particular second-hand Lots) are unlikely to be in perfect condition. 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 which the inspection of a Lot by the Buyer ought to have revealed.

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.

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. Limitation of 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 It is your responsibility to establish whether a Lot may be subject to export restrictions, duties, taxes or fees.

13.3 Subject to Clause 13.5, 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.

13.5 Under all such circumstances howsoever arising the Lot will always have to have been returned to us in the same condition as previously sold before any refund payment is issued.

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. General

16.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.

16.2 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.

16.3 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.

16.4 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.

16.5 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.

16.6 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.

16.7 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

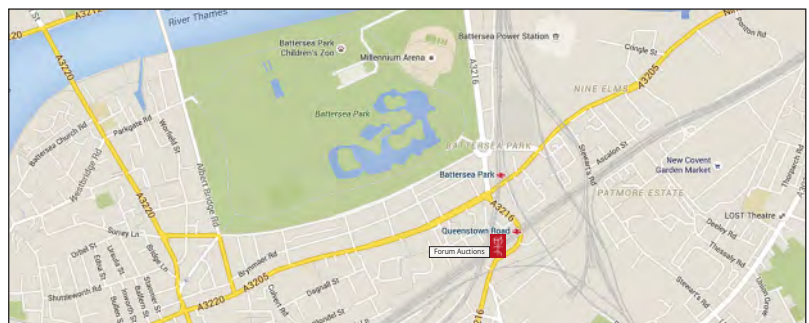
January 2019

LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

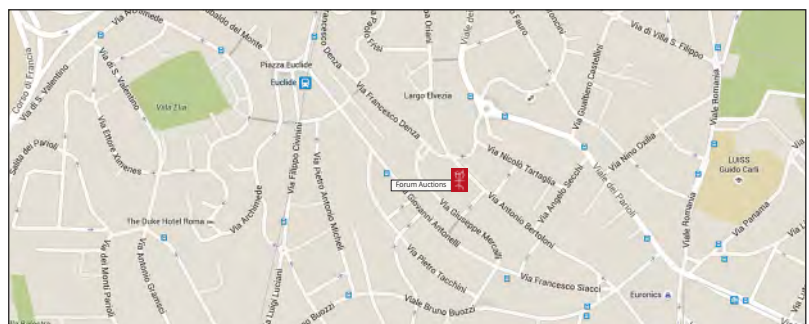
Tel: +44 (0) 20 7717 5092
Email: info@forumauctions.co.uk



ROME

Forum Auctions
Via Antonio Bertoloni, 45
Roma
00197

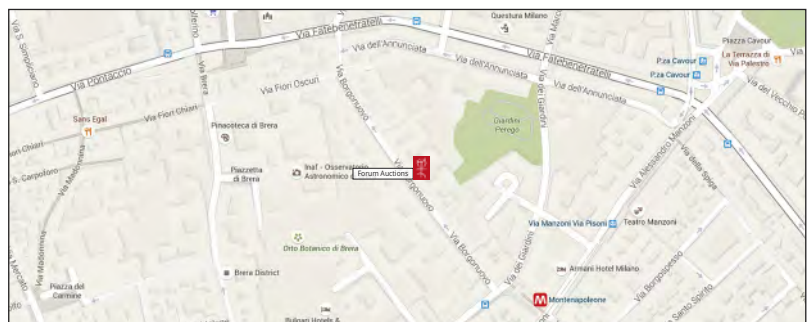
Tel: +39 06 45 55 59 70
Email: rome@forumauctions.co.uk



MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

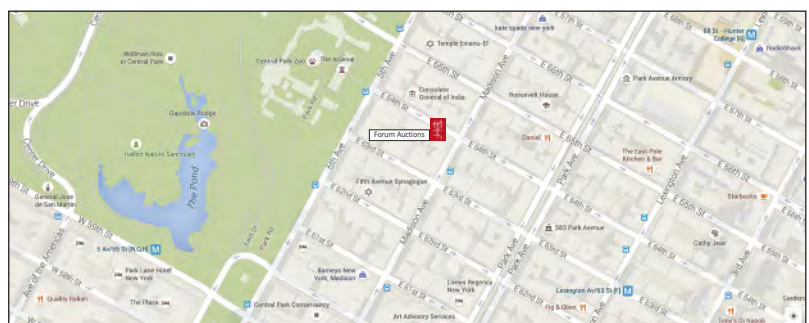
Tel: +39 02 89 0 66 43
Email: milan@forumauctions.co.uk



NEW YORK

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

Tel: +1 646 370 4657
Email: newyork@forumauctions.co.uk



www.forumauctions.co.uk



ABSENTEE/PHONE BID FORM

AUCTION NO. 43

DATE: 26TH JUNE 2019

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

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

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

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

IDENTITY DOCUMENT (PLEASE ATTACH COPY): PASSPORT DRIVER'S LICENCE 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.

Successful bids will be subject to Buyer's Premium (25% on the first £150,000 of hammer and 20% thereafter) and all other charges indicated in the catalogue description and saleroom notices including VAT as applicable.

NB: we reserve the right to reduce off-increment bids down to the next lowest standard bidding increment or otherwise at our sole discretion.

To allow time for the processing of bids, they should be received at least 24 hours prior to the sale. If you have not received confirmation by email within one working day please contact info@forumauctions.co.uk. I understand that by submitting these bids I have entered into a binding contract to purchase the individual lots if my bids are successful. I will comply with the Terms of Sale listed in printed catalogues and Forum Auctions' website.

SIGNATURE

DATE

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

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

www.forumauctions.co.uk

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