

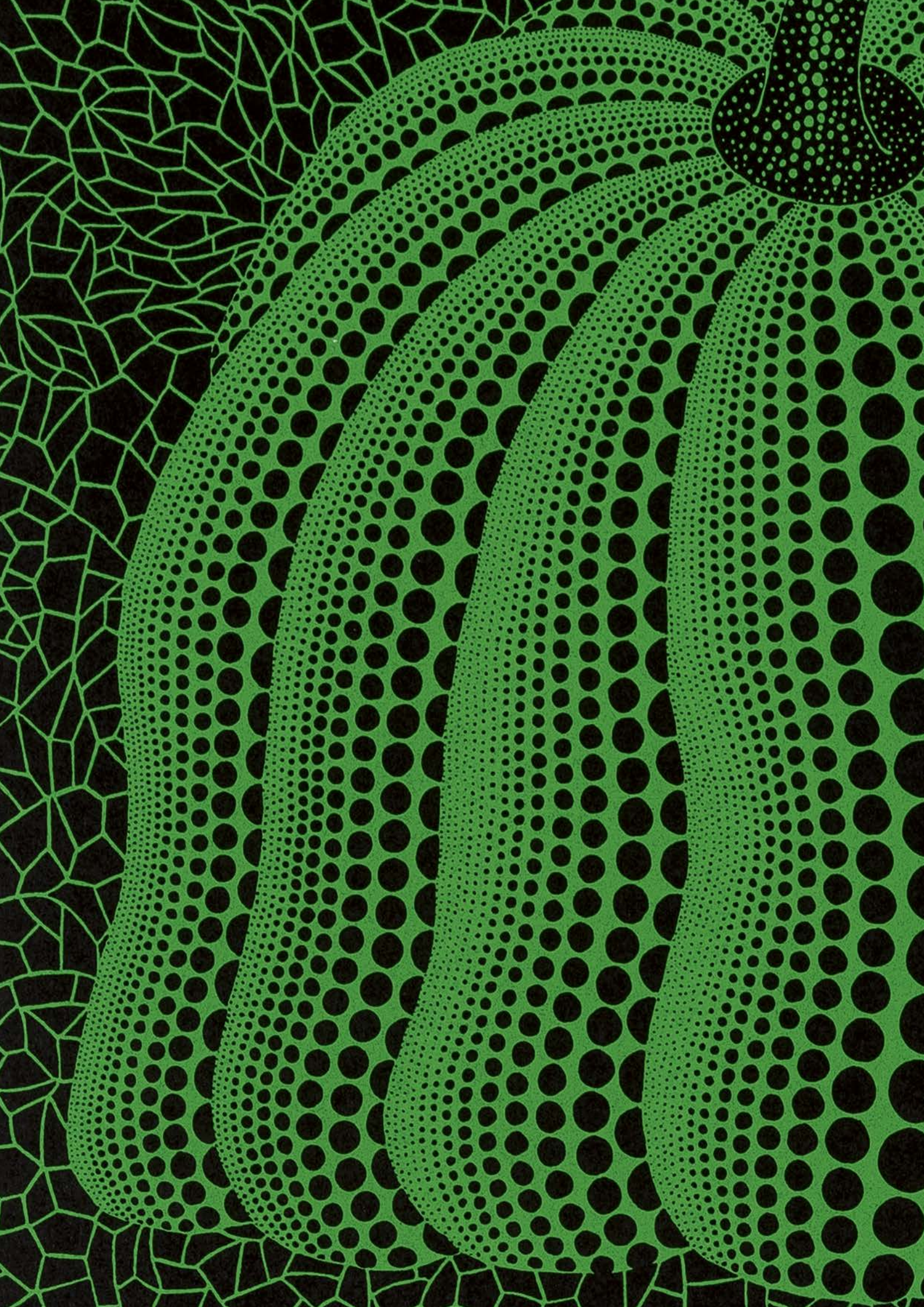


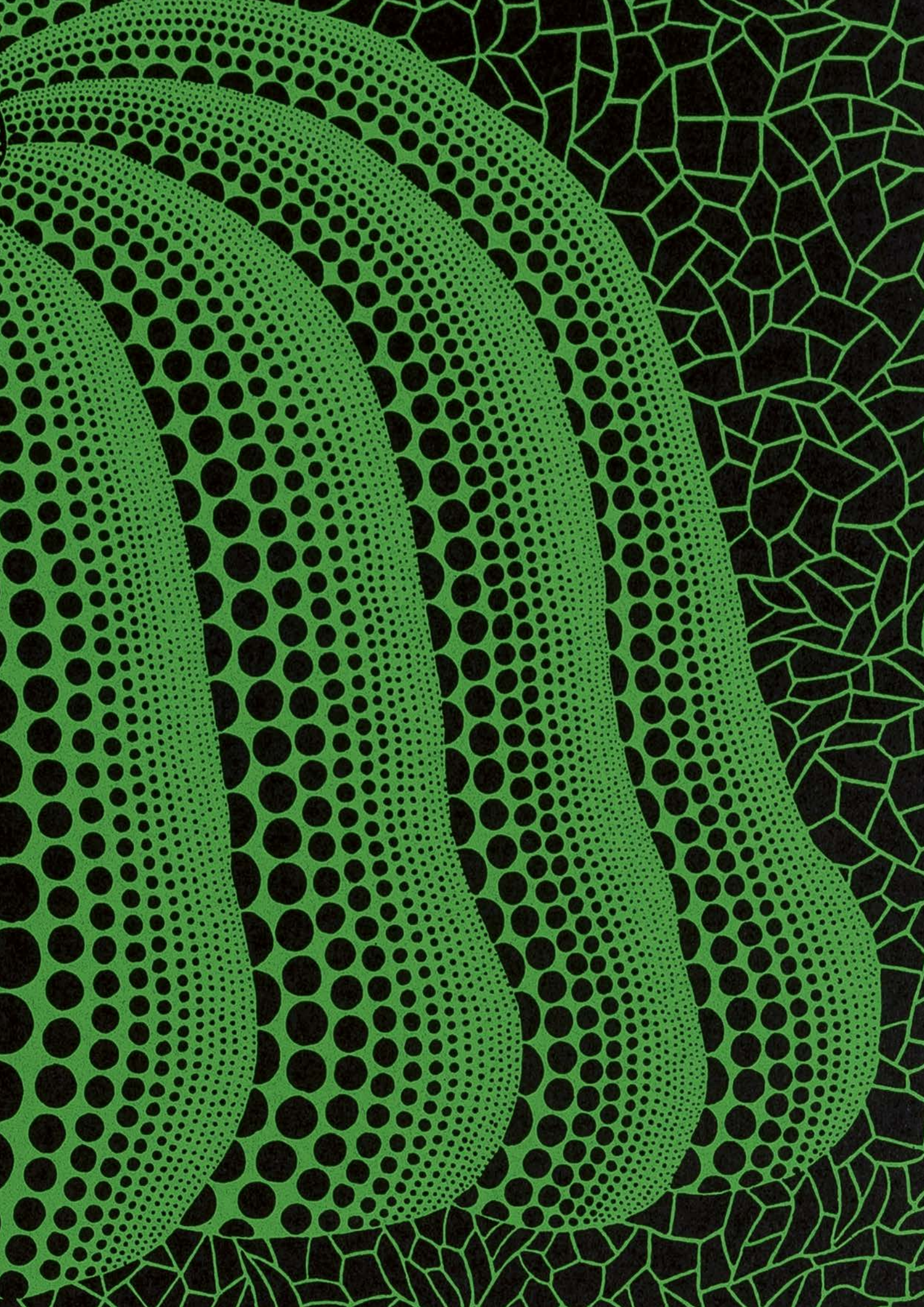
 **Forum**
Auctions

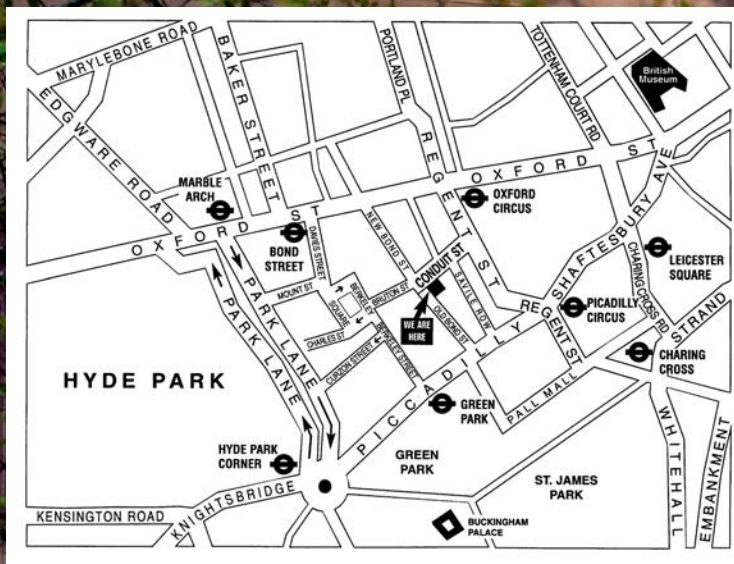
EDITIONS AND WORKS ON PAPER

Tuesday 21st January 2020

The Westbury Hotel, Mayfair, London







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





AUCTION NO. 50

EDITIONS AND WORKS ON PAPER

Tuesday 21st January 2020, 1.00pm

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

VIEWING: BY APPOINTMENT

14TH – 16TH JANUARY

220 Queenstown Road,
London SW8 4LP

VIEWING: 19TH – 21ST JANUARY

The Westbury Hotel,
London W1S 2YF

Sunday 19th January
11.00am – 4.00pm

Monday 20th January
9.30am – 7.30pm

Tuesday 21st January
from 9.00am

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15. **Shipping.** We can assist with the packing and shipping of your purchases by arrangement with our shipping department. Please contact shipping@forumauctions.co.uk for a list of shippers we regularly use together with indicative pricing for packing and shipping.



OLD MASTERS

1

Albrecht Dürer (1471-1528)

FIVE SOLDIERS AND A TURK ON HORSEBACK

Engraving, circa 1495, a Meder c/d impression on laid paper without watermark, numerous areas of loss to sheet carefully restored, largely in the blank areas of the plate, but one area affecting the feather from the hat of the central soldier facing out, other marginal nicks, unevenly trimmed within the platemark, sheet 132 x 146mm (5¼ x 5¾in) (framed)

Literature:

Bartsch 88; Meder 81; S.M.S. 4

£700 - 1,000



2

Albrecht Dürer (1471-1528)

The Martyrdom of Saint Catherine
Woodcut, circa 1498, a Meder g impression on laid paper with large watermark of a Strasbourg lily, sheet 400 x 287mm (15¾ x 11¼in), crease to upper left corner with surface dirt, four repaired nicks along the left edge, repair to upper right corner, crease with repaired splitting in the lower right quadrant (unframed)

Literature:

Bartsch 120; Meder 236; S.M.S. 128

£1,200 - 1,800





3



4

3

Rembrandt van Rijn (1606-1669)

PETER AND JOHN HEALING THE CRIPPLE AT THE GATE OF THE TEMPLE

Etching and drypoint, 1652, a slightly later impression of New Hollstein's fourth state (of six), printing with plate tone, on wove paper without watermark, platemark 181 x 217mm (7¼ x 8½in), sheet 188 x 224mm (7¾ x 8¾in), small margins, with 19th century 'Seine Colportage' blue ink import stamp verso, (unframed)

Literature:

Hind 301; New Hollstein 312

£1,000 - 1,500

4

Rembrandt van Rijn (1606-1669)

CHRIST SEATED DISPUTING WITH THE DOCTORS

Etching with touches of drypoint, 1654, a good impression of New Hollstein's second state (of two), printing with plate tone on thin laid paper without watermark, platemark 95 x 145mm (3¾ x 5¾in), sheet 107 x 156mm (4¼ x 6¼in) (unframed)

Literature:

Hind 277; New Hollstein 281 ii/ii

£1,200 - 1,800

5

Rembrandt van Rijn (1606-1669)

A PEASANT IN A HIGH CAP, STANDING LEANING ON A STICK

Etching, 1639, an excellent well inked impression of New Hollstein's second state (of two) with delicate plate tone, without any re-working but with the two dots in the upper right corner, on laid paper without watermark, platemark 83 x 46mm (3¼ x 1¾in), sheet 91 x 54mm (3½ x 2¼in), good margins with minor damp-stain to centre left (unframed)

Literature:

Hind 164; New Hollstein 178 ii/ii

£2,000 - 3,000



5

6

Rembrandt van Rijn (1606-1669)

SELF-PORTRAIT IN A CAP AND SCARF WITH THE FACE DARK

Etching, 1633, a good but slightly later impression of New Hollstein's fourth state (of five), platemark 133 x 105mm (5¼ x 4⅛in), sheet 148 x 119mm (5¾ x 4⅝in), even toning (unframed)

Literature:

Hind 108; New Hollstein 120 iv/v

£3,000 - 4,000



7

Rembrandt van Rijn (1606-1669)

ABRAHAM CARESSING ISAAC

Etching, circa 1637, New Hollstein's fourth state (of four) on wove paper, platemark 115 x 87mm (4½ x 3½in), sheet 131 x 102mm (5¼ x 4in), import duty 'Seine Colportage' blue ink stamp verso, marginal printers' crease to centre left, light toning (unframed)

Literature:

Hind 148; New Hollstein 165

£2,500 - 3,500



8

Rembrandt van Rijn (1606-1669)

CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE

Etching with drypoint, 1635, a good impression of New Hollstein's fourth state (of four), on laid paper, platemark 137 x 170mm (5½ x 6¾in), sheet 150 x 185mm (5¾ x 7¼in), 19th century import 'Seine Colportage' blue ink stamp verso, even toning (unframed)

Literature:

Hind 126; New Hollstein 139 iii/iv

£2,500 - 3,500



9

Rembrandt van Rijn (1606-1669)

JEWS IN THE SYNAGOGUE

Etching and drypoint, 1648, a very good impression of New Hollstein's sixth state (of nine), printing with plate tone, on laid paper without watermark, sheet 76 x 132 mm (3 x 5¼in), thread margins (unframed)

Literature:

Hind 234; New Hollstein 242 vi/ix

£3,000 - 5,000

10

Rembrandt van Rijn (1606-1669)

THREE ORIENTAL FIGURES (JACOB AND LABAN?)

Etching with drypoint, 1641, a good but later impression of New Hollstein's second state (of two), with the foliage added in drypoint, on thin cream laid paper without watermark, sheet 147 x 118mm (5¾ x 4¾in), thread margins, faint vertical crease running down right side, some handling creases, minor spotting and surface dirt (unframed)

Literature:

Hind 183; New Hollstein 118 ii/ii

£2,500 - 3,500



11

Rembrandt van Rijn (1606-1669)

JAN LUTMA, GOLDSMITH

Etching and drypoint, 1656, a well inked impression of New Hollstein's fourth state (of five), before further reworking, on laid paper with a proprietary watermark, sheet 200 x 151mm (7⅞ x 5⅞in), some toning to sheet, small repair to lower right corner, marginal nicks (unframed)

Provenance:

Naudet, Paris, (active 1763-1830), dated 1815 verso, [Lugt 1937]

Literature:

Hind 290; New Hollstein 293 iv/v

£3,000 - 5,000

12

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), on cream laid paper without watermark, platemark 158 x 131mm (6¼ x 5¼ in), sheet 161 x 133mm (6⅜ x 5¼in) marginal repair to lower extremity (unframed)

Literature:

Hind 229; New Hollstein 240 viii/ix

£4,500 - 5,500



13

Rembrandt van Rijn (1606-1669)

A SCHOLAR IN HIS STUDY ('FAUST')

Etching and drypoint, 1652, a slightly later impression of New Hollstein's fifth state (of seven), a good impression on laid paper without watermark, with light re-working in burin in places and with the two dots in the lower right corner, faint touches of brush and blackish-grey ink, sheet 213 x 162 mm (8⅜ x 6⅜in), thread margins, small repaired tear in the centre left, one or two spots (unframed)

Provenance:

August Artaria (1807-1893), Vienna [Lugt 33]

Literature:

Hind 260; New Hollstein 270 v/vii

£5,000 - 7,000

14

Rembrandt van Rijn (1606-1669)

NAKED WOMAN ON A MOUND

Etching with engraving, circa 1631, a very good detailed impression of New Hollstein's second (final) state, on laid paper without watermark, 180 x 164mm (7 x 6½in), trimmed to or just within the platemark (unframed)

Literature:

Hind 43; New Hollstein 88 ii/ii

£5,500 - 6,500



15

Rembrandt van Rijn (1606-1669)

JAN UYTENBOGAERT, 'THE GOLD WEAHER'

Etching and drypoint, 1639, a clear impression of New Hollstein's second state (of three), on wove paper without watermark, platemark 253 x 205mm (9¾ x 8¼in), sheet 270 x 220mm (10¾ x 8¾in), good margins (unframed)

Literature:

Hind 167; New Hollstein 172 ii/iii

£6,000 - 8,000



16

Rembrandt van Rijn (1606-1669)

THE RETURN OF THE PRODIGAL SON

Etching, 1636, an excellent dark and richly inked impression of New Hollstein's first state (of three) before any rework with the delicate landscape details printing clearly, on laid paper without watermark, platemark 155 x 132mm (6 1/8 x 5 1/4 in), sheet 169 x 145mm (6 5/8 x 5 3/4 in), faint vertical crease running down the left side, handling creases, minor spotting (unframed)

Provenance:

Paul Davidsohn, Berlin (1839-1924) [Lugt 654]

Literature:

Hind 147; NH 159 i/iii

£8,000 - 12,000

18

Rembrandt van Rijn (1606-1669)

ABRAHAM AND ISAAC

Etching and drypoint, 1645, a detailed impression of New Hollstein's first state (of two) with contrast and depth, on laid paper with armorial watermark, sheet 157 x 130mm (6 1/4 x 5 1/8 in), trimmed to or just within the platemark, two small areas of discolouration in the upper two corners, small spot in the lower right quadrant (unframed)

Literature:

Hind 34; New Hollstein 224 i/ii

"And He said, Take now thy son, thine only son Isaac, whom thou lovest, and get thee into the land of Moriah; and offer him there for a burnt offering upon one of the mountains which I will tell thee of." [Genesis 22:2 KJV]

"Faith begins precisely where thinking leaves off." Søren Kierkegaard, *Fear and Trembling*, 1843

£12,000 - 18,000



17

Rembrandt van Rijn (1606-1669)

THE ANGEL APPEARING TO THE SHEPHERDS

Etching, engraving and drypoint, 1634, an even impression of New Hollstein's third state (of six) on laid paper with watermark of a crown, sheet 264 x 225mm (10 3/8 x 8 7/8 in), small margins, several minor marginal repairs, faint central horizontal fold and light crease in upper quadrant, other handling creases, minor browning and surface dirt in the lower left half (unframed)

Provenance:

Unidentified collector's initials in ink verso 'BvR' [Not in Lugt]

Literature:

Hind 120; New Hollstein 125 iii/vi

£8,000 - 12,000





19

Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, a good but slightly later impression of New Hollstein's eighth state (of eight) on chine collé, a good evenly printed impression with some light signs of wear, with Lamoureux's address in the lower right corner, platemark 526 x 408mm (20¾ x 16in), sheet 560 x 425mm (22 x 16¾in), some marginal spotting (unframed)

Literature:

Hind 103; New Hollstein 119 viii/viii

£9,000 - 12,000



20

James Abbott McNeill Whistler (1834-1903)

READING

Lithograph, 1879-87, a good impression of the fourth state (of four), on cream laid appliqué on heavy wove paper, signed with butterfly monogram in pencil, sheet 213 x 160mm (8¼ x 6¼in) (unframed)

Literature:
Way 13 iv/iv

£2,500 - 3,500



21

James Abbott McNeill Whistler (1834-1903)

THE LITTLE MAST

Etching and drypoint, 1879-1880, a good impression of the eighth state (of eight), on laid paper without watermark and printing with plate tone, signed with butterfly monogram in pencil on tab, sheet 265 x 184mm (10½ x 7¼in) (unframed)

Literature:
Whistler Etchings Project, University of Glasgow no. 196 viii/viii

£3,000 - 5,000



22

James Abbott McNeill Whistler (1834-1903)

AMSTERDAM, FROM THE TOLHUIS

Etching and drypoint, 1863, a very good impression of the eighth state (of eight), on thin japon paper printing with plate tone, signed with butterfly monogram in pencil on tab, sheet 133 x 209mm (5¼ x 8¼in) (unframed)

Literature:
Whistler Etchings Project, University of Glasgow no. 99 viii/viii

£4,000 - 6,000



23

James Abbott McNeill Whistler (1834-1903)

MELON SHOP, HOUNSDITCH

Etching and drypoint, 1887, an excellent well inked impression of the first state (of five), on thin laid paper without watermark and printing with plate tone, signed with butterfly monogram in pencil on tab, sheet 127 x 175mm (5 x 6¾in) (unframed)

Provenance:
John H. Wrenn (1841-1911), Chicago [Lugt 1475]

Literature:
Whistler Etchings Project, University of Glasgow no. 355 i/v

£4,500 - 5,500



24
James Abbott McNeill Whistler (1834-1903)
LIMEHOUSE
Lithotint with scraping and incising, on a prepared half-tint ground, an excellent impression of Way's second and final state, on cream wove appliqué on off-white plate paper, signed with butterfly monogram in pencil in margin, sheet 270 x 343mm (10⁵/₈ x 13¹/₂in) (unframed)
Literature:
Way 4 ii/ii
£11,000 - 13,000



25

25

James Abbott McNeill Whistler (1834-1903)

THE TWO DOORWAYS

Etching and drypoint, 1879-1880, a fine detailed impression of the sixth state (of thirteen), on cream laid paper printing with plate tone, signed with butterfly monogram in pencil on tab, sheet 202 x 290mm (8 x 11½in) (unframed)

Provenance:

William Strang (1859-1921), London [Lugt 2336]

Literature:

Whistler Etchings Project, University of Glasgow no. 221 vi/xiii

£12,000 - 18,000

26

Frits Thaulow (1847-1906)

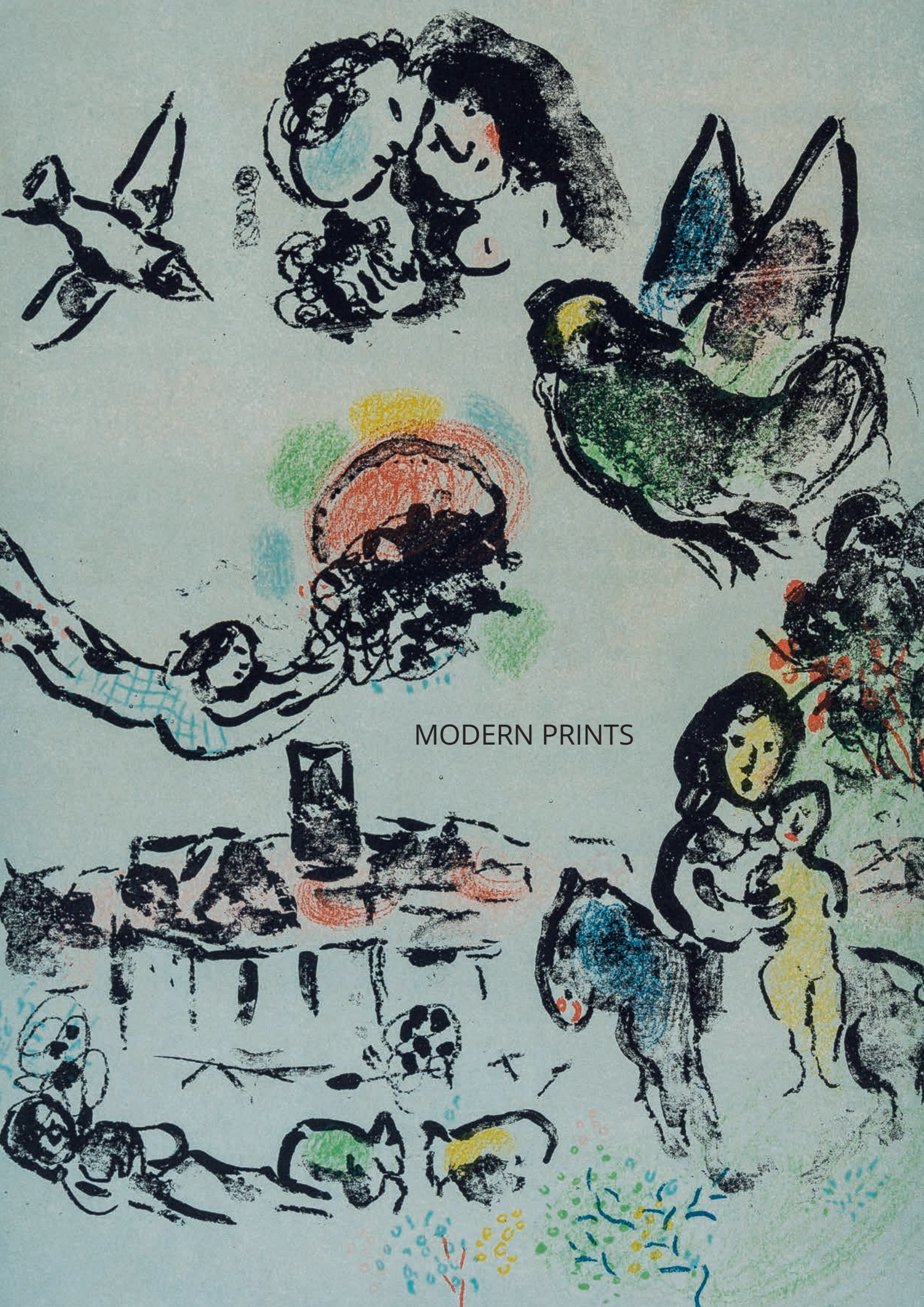
LE TRANSATLANTIQUE

Aquatint printed in colours with extensive additions in white gouache, circa 1898, signed and numbered no.38, on wove paper, with full margins, sheet 555 x 715mm (21¾ x 28¼in) (unframed)

£1,200 - 1,800



26



MODERN PRINTS



27

27
Georges Braque (1882-1963)

LE COUPLE (VALLIER 187)

Lithograph printed in colours, 1963, signed and numbered from the edition of 75 in pencil, on Arches wove paper, printed by Mourlot, Paris, published by Edwin Engelberts, with wide margins, image 311 x 216mm (12¾ x 8½in) (unframed)

£1,500 - 2,000 ARR



28

28
Georges Braque (1882-1963)

LES OISEAUX BLANCS (VALLIER 119)

Lithograph printed in colours, 1958, signed and inscribed 'H.C.' in pencil, one of only a few Hors Commerce impressions aside from the edition of 75, on cream Arches wove paper, printed and published by Maeght, Paris, the full sheet, 723 x 483mm (28¾ x 19in) (unframed)

£2,000 - 3,000 ARR



29

29
Geroges Braque (1882-1963)

OISEAU NOIR SUR FOND VERT (VALLIER 181)

Wood-engraving in colours, 1962, signed in pencil, numbered from the edition of 40, as included in the book Si je mourais là-bas, on japon nacre paper, published by Louis Broder, Paris, sheet 480 x 370mm (18¾ x 14½in) (unframed)

£3,500 - 4,500 ARR

30

Rodolphe Bresdin (1822-1885)

LA FUITE EN ÉGYPT

Lithograph, circa 1855-1857, signed in the plate by Bresdin, but without additional text of publisher Bertrand & Barrière, an atmospheric impression from the second stone, printed on white chine laid onto wove support, sheet 311 x 245mm (12¼ x 9½in), French inscription in lower margin, further inscriptions verso, fine vertical split along left section of image running almost the entirety of the image, an old printers' crease going from upper edge just into top of image, marginal spotting and surface dirt (unframed)

Literature:

Dirk van Gelder 85 II-3

£9,000 - 12,000



31

Marie Cassatt (1844-1926)

THE CROCHETING LESSON

Drypoint, 1902, a fine, richly inked impression, signed and inscribed in pencil, this impression one of only 6 printed on antique bleuâtre paper, one of six épreuves aside from the edition of 50, published by L'Estampe Nouvelle with their blindstamp (Lugt 886), sheet 441 x 267mm (17¾ x 10 ½in) (unframed)

£12,000 - 18,000



32

Marc Chagall (18897-1985)

CARTE DE VOEUX POUR L'ANNÉE 1968 & 1972 (MOURLOT 482, AND 641)

Two lithographs printed in colours, 1967 and 1972, the first signed and inscribed in ink by Vava Chagall, the second inscribed and signed in blue ball-point pen by Pierette Sorlier, both on wove paper, with full margins, various sizes (2) (unframed)

£800 - 1,200

ARR



34

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPH I-IV 1969-1973

The set of four volumes, 1960-1974, comprising 28 lithographs, most printed in colours, with text in German, the lithographs printed by Mourlot Frères, Paris, bound as issued in the original boards, with the original lithographed paper wrappers, each 325 x 255mm (12¾ x 10in) (vol) (4)

£2,000 - 3,000

ARR



33

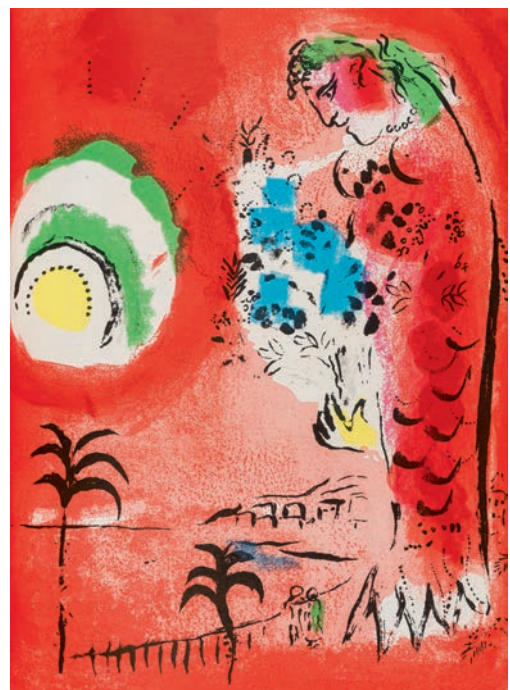
Marc Chagall (18897-1985)

CARTE DE VOEUX POUR L'ANNÉE 1979 (MOURLOT 951, AND 952)

Two lithographs printed in colours, 1979, each signed and inscribed in ink by Charles and Pierette Sorlier, both on wove paper, with full margins, various sizes (2) (unframed)

£800 - 1,200

ARR



35

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPHE 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

36

Marc Chagall (1887-1985)

NOCTURNE À VENISE (M.400)

Lithograph printed in colours, 1963, signed and numbered from the edition of 40 in pencil, on Arches paper, printed by Mourlot, published by André Suarét, Paris, with full margins, 327 x 244mm (12 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in) (unframed)

£4,000 - 6,000 ARR

37

Marc Chagall (1887-1985)

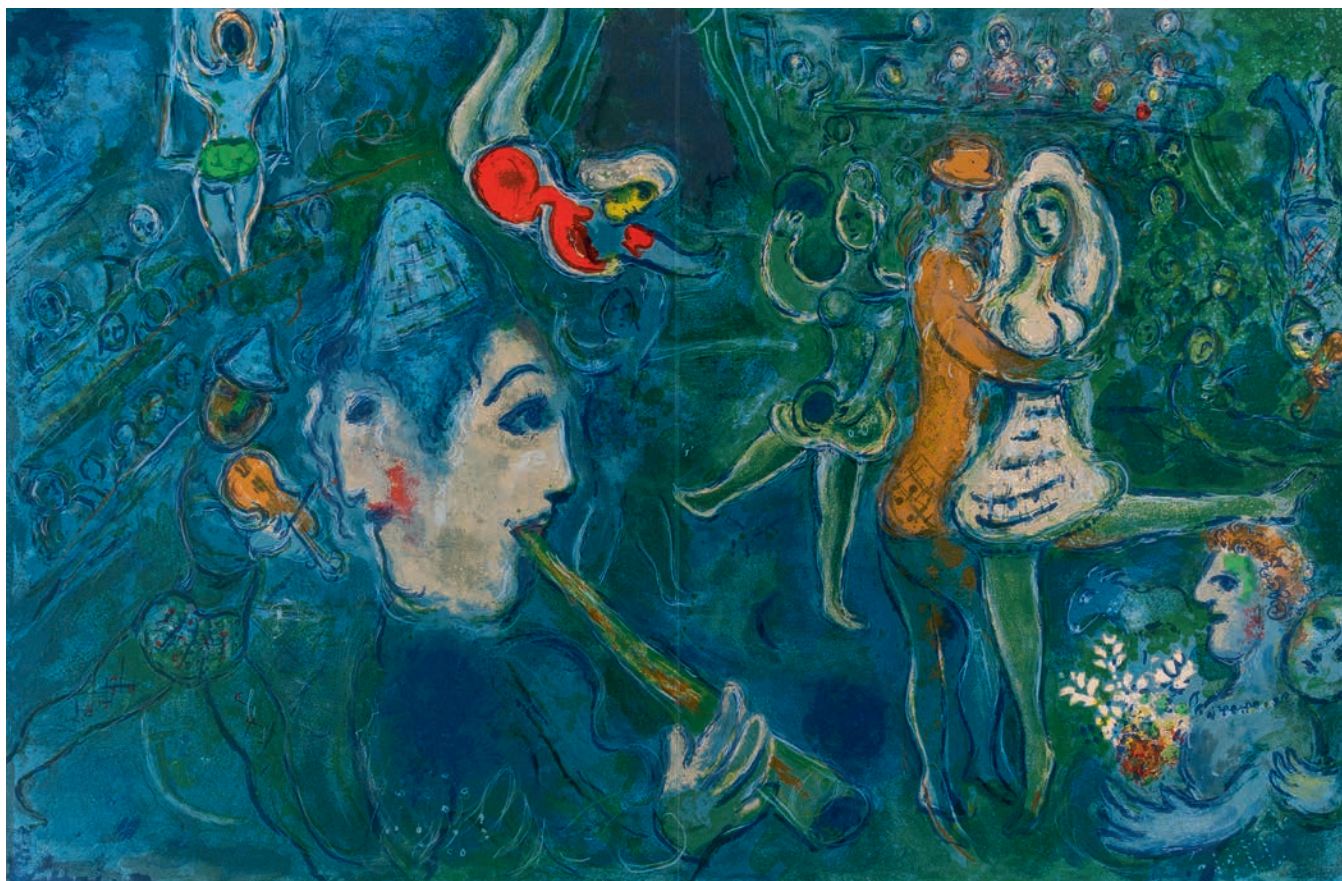
THE CIRCUS (MOURLOT 517; CRAMER BOOKS 68)

Lithograph printed in colours, 1967, from the book edition of 250, on Arches wove paper, printed by Mourlot, published by Tériade, Paris, sheet 420 x 647mm (16 $\frac{1}{2}$ by 25 $\frac{1}{2}$ in) (unframed)

£4,000 - 6,000 ARR



36



37

38

Marc Chagall (1887-1985)

LE JUIF PRIANT, JUIF À LA THORA, LA MAISON, L'HOMME AU SAC, CHÈVRE ET VIOLIN, L'ECUYÈRE ET LE COQ, (KORNFELD 31 III, 32 IV B, 33II B, 34 II B, 35 C AND 84)

The set of six wood engravings, 1922-1923, each signed in pencil, numbered from the edition of 20 printed in 1950, on simili Japan paper, with full margins, each sheet 476 x 330mm (18¾ x 13in) (unframed) (6)

£9,000 - 12,000

ARR





39

39

Salvador Dali (1904-1989)

LE PORTIQUE (FIELD 73-1-G; M&L 519A)

Etching with aquatint printed in colours, 1973, signed and numbered from the edition of 250 in pencil, on Richard de Bas paper, with full margins, sheet 575 x 777mm (22 $\frac{5}{8}$ x 30 $\frac{5}{8}$ in) (unframed)

£500 - 700 ARR

40

Salvador Dali (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 from the edition of CLXXXV in pencil, on watermarked BFK Rives wove paper, as included in 'La Conquete du Cosmos', with full margins, plate 750 x 555mm (29 $\frac{1}{2}$ x 21 $\frac{3}{4}$ in) (unframed)

£700 - 900 ARR



40



41

Salvador Dali (1904-1989)

DAHLIA RAPAX (FROM SURREALISTIC FLOWERS) (FIELD 72-7-H; M&L538)
Lithograph with engraving in colours, 1972, signed, and inscribed 'EA' in pencil, on Arches wove paper, printed by Editions Graphique Internationales, with full margins, sheet 752 x 560mm (29½ x 22in) (unframed)

£700 - 900 ARR



43

Salvador Dali (1904-1989)

LE COSMONAUTE (FROM THE HIPPIES) (M&L 380B; FIELD 69-13-C)
Etching with pochoir in colours, 1969, signed, and numbered from the edition of 100 in pencil in roman numerals, on Japan paper, printed by Graphie Europa, Anstalt, Switzerland, with full margins, sheet 650 x 550mm (25½ x 21½in) (unframed)

£800 - 1,200 ARR



42

Salvador Dali (1904-1989)

IMMORTALITE STEREOSCOPIQUE ET STEREOCHIMIQUE DE LA MONARCHIE (FIELD 73-20-M; M&L 577B)

The scarce multiple, comprising the etchings in three parts and mirrored folding object, 1973, signed and numbered from the edition of 210 in pencil, the etchings on Auvergne wove paper, all housed within the original blue portfolio, overall 570 x 390 x 20mm (22½ x 15½ x ¾in) (folio)

£800 - 1,200 ARR



44

Salvador Dali (1904-1989)

VENUS ET L'AMOUR (FROM MYTHOLOGIE NOUVELLE) (FIELD 1-8-D; M&L 483B)

Etching with pochoir in colours, 1971, signed and numbered from the edition of 120 in pencil, on Japan paper, printed by Ateliers Rigal, published by Mouret, Paris, with full margins, sheet 760 x 560mm (30 x 22in) (unframed)

£800 - 1,000 ARR

45

Salvador Dali (1904-1989)

APOCALYPTISCHE REITER (FIELD 74-18; M&L 722C)

Etching in sepia, 1974, signed and inscribed 'P.A.', a proof aside from the edition of 50, on Japon paper, published by Arztesammlerkreis/Graphos Verlag, with full margins, image 490 x 640mm (19¼ x 25½in) (unframed)

£800 - 1,000 ARR



46

Salvador Dali (1904-1989)

L'ÉTALON BLANC (HOMMAGE AU CHEVAL) (FIELD 74-9; M & L 639B)

The scarce etching printed in sepia, 1973-1974, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 50, on japan paper, printed by Torrents, published by Ärzte-Sammlerkreis, with full margins, plate 495 x 645mm (19½ x 25½in) (unframed)

£1,200 - 1,400 ARR

47

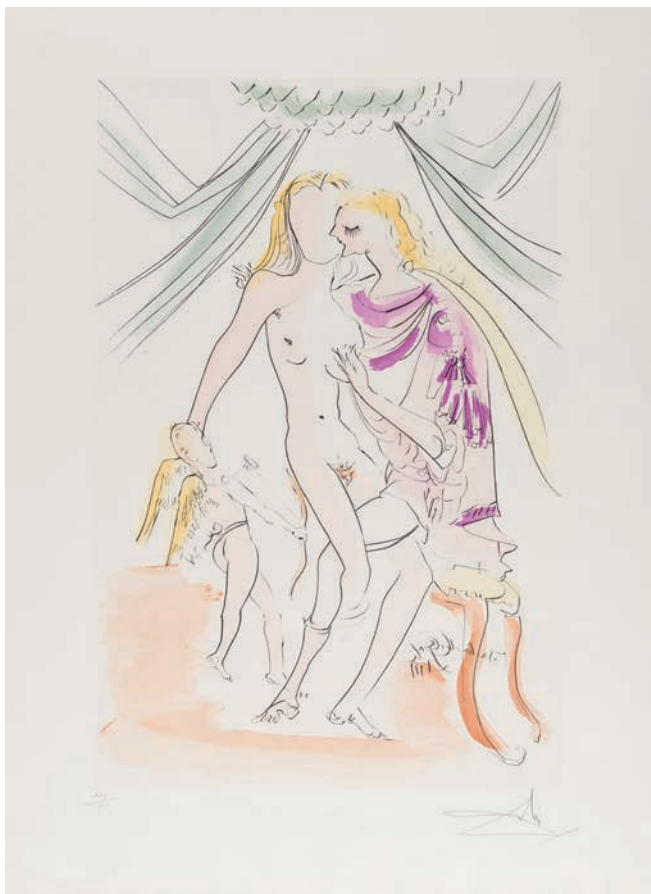
Salvador Dali (1904-1989)

PLAZA FOUNTAIN, NEW YORK CITY (FIELD 64-3-C; M&L 114B)

Etching printed in bistre, 1964, signed, dated, and numbered from the edition of 30 in roman numerals in pencil, on Japan paper, printed by Ateliers Rigal, published by Jean Schneider, Basel, with full margins, sheet 565 x 765mm (22¼ x 30½in) (unframed)

£1,400 - 1,800 ARR





48

48

Salvador Dali (1904-1989)

VENUS, MARS ET CUPIDON (FROM MYTHOLOGIE NOUVELLE) (FIELD 71-8-H; M&L 487A)

Etching with pochoir in colours, 1971, signed and numbered from the edition of 150 in pencil, on BFK Rives watermarked wove paper, printed by Ateliers Rigal, published by Mouret, Paris, with full margins, sheet 760 x 560mm (30 x 22in) (unframed)

£700 - 900

49

Salvador Dali (1904-1989)

APOTHÉOSE (FIELD 73-1-R; M&L 522A)

Etching with aquatint printed in colours, 1973, signed, and inscribed 'Epreuve d'Artistes' in pencil, on Richard de Bas paper, printed by Ateliers Rigal, with full margins, sheet 667 x 512mm (26 3/8 x 20 1/2 in) (unframed)

£500 - 700

50

Salvador Dali (1904-1989)

LE JUGEMENT DE PARIS (FROM MYTHOLOGIE) (FIELD 71-8-F)

Etching with pochoir in colours, 1971, signed and numbered from the edition of 50 in pencil in roman numerals, on Richard de Bas paper, printed by Ateliers Rigal, published by Mouret, Paris, with full margins, sheet 790 x 575mm (31 x 22 1/2 in) (unframed)

£1,000 - 1,200



49



50



51
Salvador Dali (1904-1989)

LE SOLEIL (FROM HIPPIES) (ML 386A)

Etching with hand colouring in gold, 1969, signed and numbered in pencil from the edition of 145 in pencil, on Arches wove paper, with the Dali blindstamp, sheet 660 x 500mm (26 x 19 $\frac{5}{8}$ in) (unframed)

£800 - 1,200 ARR



53
Salvador Dali (1904-1989)

TÊTE DE VEAU (FIELD 69-1G; M&L 306G)

Etching with hand colouring in gold, 1968/1969, signed and inscribed 'EA', one of very small number printed in black on tinted Arches paper, together with a second etching on silk, printed by Graphik Europa, Anstalt, published by Robbe, Paris, with full margins, plate 318 x 238mm (12 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in) (unframed) (2)

£400 - 600 ARR



52
Salvador Dali (1904-1989)

ESPEJO VIVO (FIELD 73-6; M&L 579A)

Etching printed in sanguine, 1973, signed and inscribed 'P.A.' in pencil, an artist's proof aside from the edition of 50, on Japan paper, printed by Spectra AG, published by Pinon, with full margins, sheet 780 x 574mm (30 $\frac{3}{4}$ x 22 $\frac{5}{8}$ in) (unframed)

£1,000 - 1,200 ARR



54
Salvador Dali (1904-1989)

SORCIÈRE AU BALAI (FIELD 69-1C; M&L 300G)

Etching with hand colouring in gold, 1968/1969, signed and inscribed 'EA', one of very small number printed in black on tinted Arches paper, together with a second etching on silk, printed by Graphik Europa, Anstalt, published by Robbe, Paris, with full margins, plate 318 x 238mm (12 $\frac{1}{2}$ x 9 $\frac{3}{8}$ in) (unframed) (2)

£400 - 600 ARR



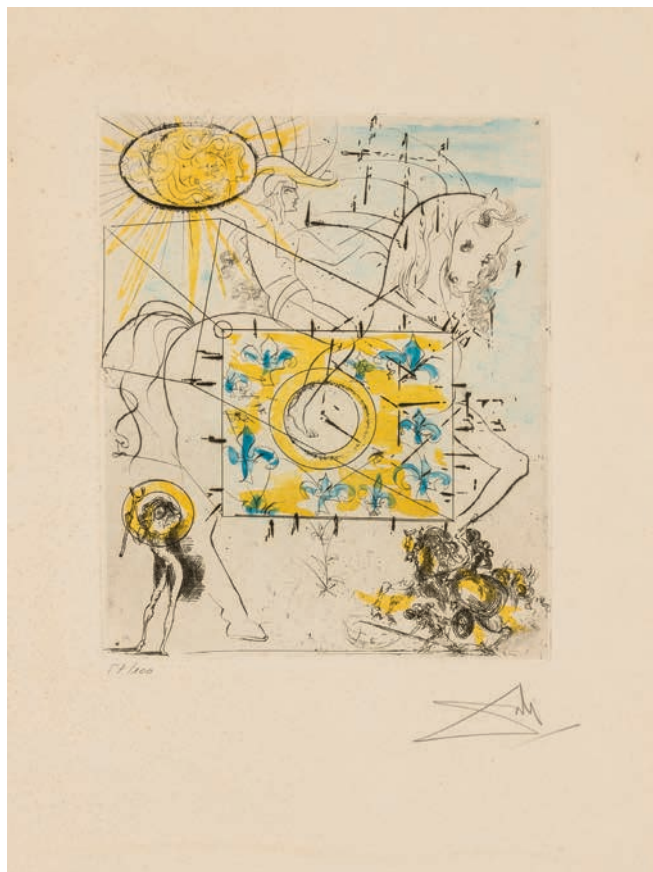
55

55
Salvador Dali (1904-1989)

LE LABYRINTHE (FIELD 75-12G; M&L 844A)

Etching with lithograph printed in colours, 1976, signed and numbered from the edition of 225 in black ink, on parchments, as included in 'Alchimie des philosophes', printed by Viglino, Arts Litho and Caza, published by Art et Valeur, the full sheet printed to the edges, 760 x 560mm (29 7/8 x 22in) (unframed)

£1,000 - 1,500 ARR



56

56
Salvador Dali (1904-1989)

CHEVAL ROYAL (M&L 429B)

Etching with aquatint and extensive hand-colouring in blue and yellow, 1970, signed and numbered from the edition of 100 in pencil, on Arches wove paper, printed by Visat, with full margins, 315 x 245mm (12 3/8 x 9 5/8in) (unframed)

£1,000 - 1,500 ARR

57
Salvador Dali (1904-1989)

JUDGEMENT OF PARIS (THREE GRACES) (FIELD 63-3I; M&L 123B)

Etching with aquatint, 1963, signed and numbered from the edition XX in pencil, on japan paper, as included in 'Mythologie', printed by Robbe, published by P. Argillet, Paris, with full margins, plate 500 x 400mm (19 5/8 x 15 3/4in) (unframed)

£1,500 - 2,000 ARR



57



58

Raoul Dufy (1877-1953)

FLUCTUAT NEC MERGITUR (LA SEINE DEVANT PARIS)

Lithograph extensively heightened with watercolour, circa 1925, on wove paper, with full margins, sheet 446 x 568mm (17 ½ x 33¾in) (unframed)

£1,800 - 2,200 ARR



59

Giorgio De Chirico (1888-1978)

IDOLO (BRANDANI 21)

Soft-ground etching, 1972, signed and inscribed EA in pencil, an artist's proof aside from the edition of 25, on Chine appliqué, with full margins, sheet 700 x 500mm (27½ x 19¾in) (unframed)

£1,500 - 2,000 ARR

60

Eugène Delâtre (1864-1938)

BORDS DE SEINE

Etching with aquatint printed in colours, circa 1904, signed in pencil, on wove paper, with full margins, sheet 493 x 305mm (19½ x 13¾in) (unframed)

£1,200 - 1,800



61

Erik Desmazières (b. 1948)

PRÉCIS D'HORTICULTURE

Etching, aquatint and roulette, 1991, signed and dated in pencil, from an edition of 90, on cream wove paper, platemark 345 x 535mm (13½ x 21in) (framed)

Literature:

Fitch-Febvrel 135

£300 - 500

ARR

62

Erik Desmazières (b. 1948)

INTÉRIEUR À PRESSY

Etching, aquatint and roulette, 1991, signed and dated in pencil, from an edition of 90, on cream wove paper, platemark 623 x 1050mm (24½ x 41¼in) (framed)

Literature:

Fitch-Febvrel 125

£700 - 1,000

ARR



63

Robert Delaunay (1885-1941)

SAINT SEVERIN

The rare lithograph printed in colours, circa 1909, signed and dedicated in pencil, likely a trial proof from the extremely rare colour state, on ivory Arches wove paper, printed by the artist with the 'Atelier R. Delaunay Paris' blindstamp, with margins, image 570 x 420mm (22½ x 16½in) (unframed)

£1,500 - 2,000



64

George Grosz (1893-1959)

DER HELD

Lithograph, 1933, signed, dated and numbered from the edition of 50 in pencil, on BFK Rives paper, with margins, 401 x 288mm (15¾ x 11 14/in) (unframed)

£600 - 800 ARR

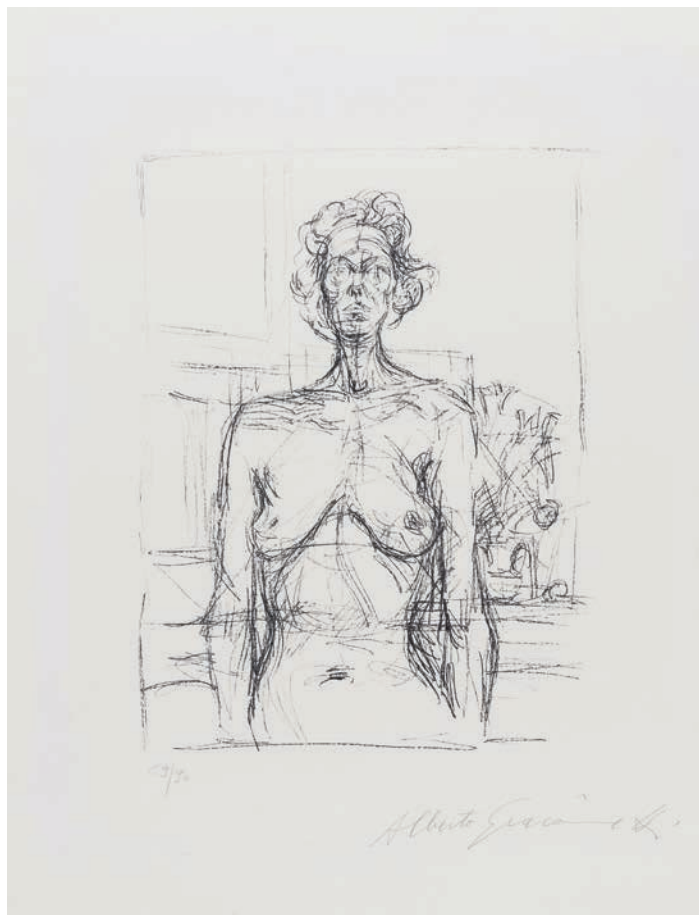
65

Alberto Giacometti (1901-1966)

Nu Aux Fleurs (Lust 32)

Lithograph, 1960, signed and numbered from the edition of 90 in pencil, on wove paper, with full margins, sheet 654 x 508mm (25¾ x 20in) (unframed)

£6,000 - 8,000 ARR



65

66

Wassily Kandinsky (1866-1944)

HOLZCHNITT FÜR DEN STURM (ROETHEL 80)

The rare and important woodcut, 1910, signed and inscribed A (No2) in pencil, Roethel records only one hand-printed impression, aside from the version printed in Year Three of Der Sturm, no.129, on laid Japan paper, sheet 107 x 197mm (4¼ x 7¾in) (unframed)

Provenance:

Ex. Coll. Willhelm Friedrich Arntz

£6,000 - 8,000



66



67

Fernand Léger (1881-1955) (after)

MARIE L'ACROBATE

Lithograph printed in colours, 1955, signed and numbered from the edition of 100 in pencil, on Arches paper, with margins, 445 x 321 mm (17½ x 12½in) (unframed)

£800 - 1,200 ARR

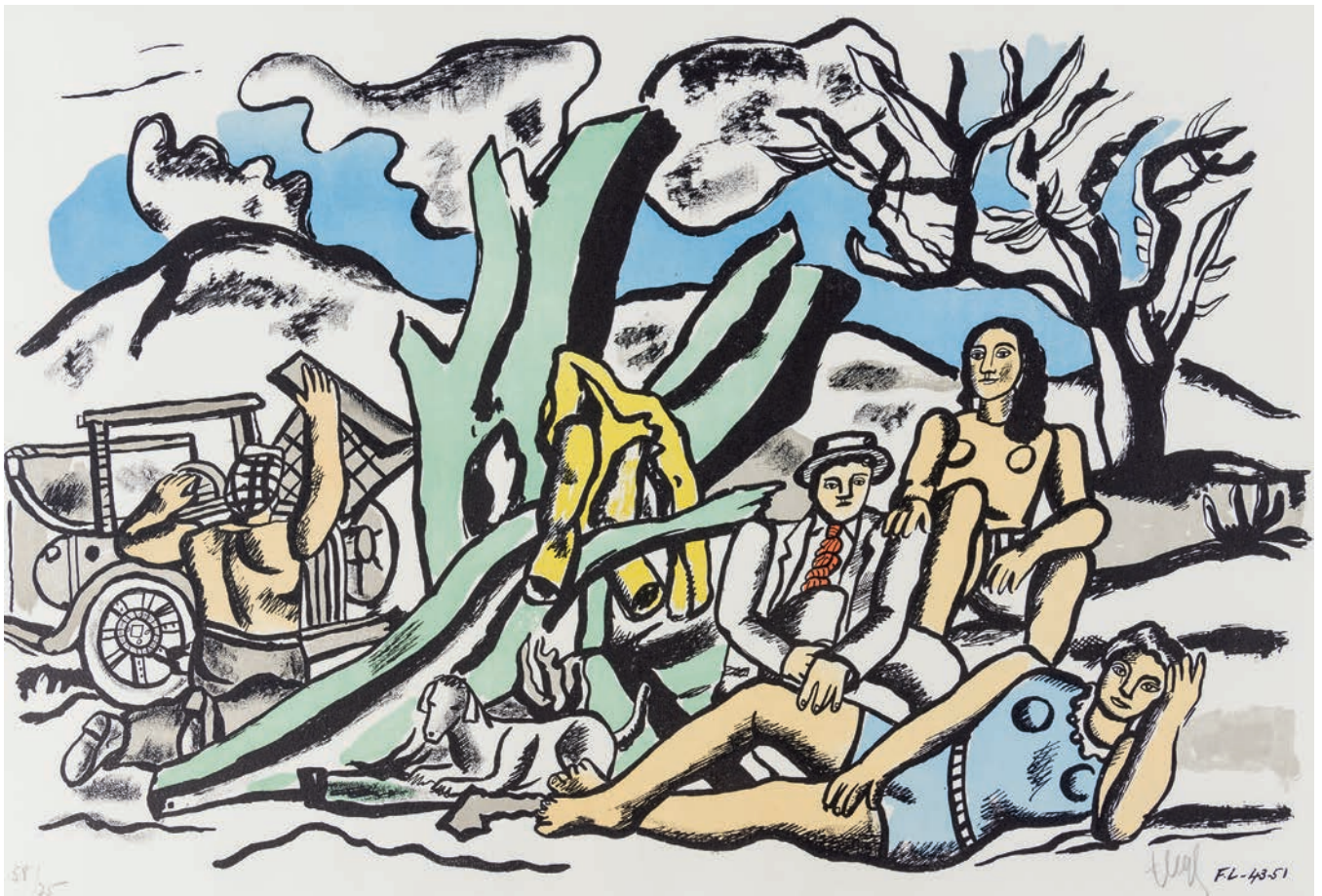
68

Fernand Léger (1881-1955)

LA PARTIE DE CAMPAGNE

Lithograph printed in colours, 1951 signed and numbered from the edition of 75 in pencil, on wove paper, printed by Mourlot, published by Maeght, Paris, the full sheet, 355 x 535mm (14 x 21in) (unframed)

£1,000 - 1,500 ARR



68

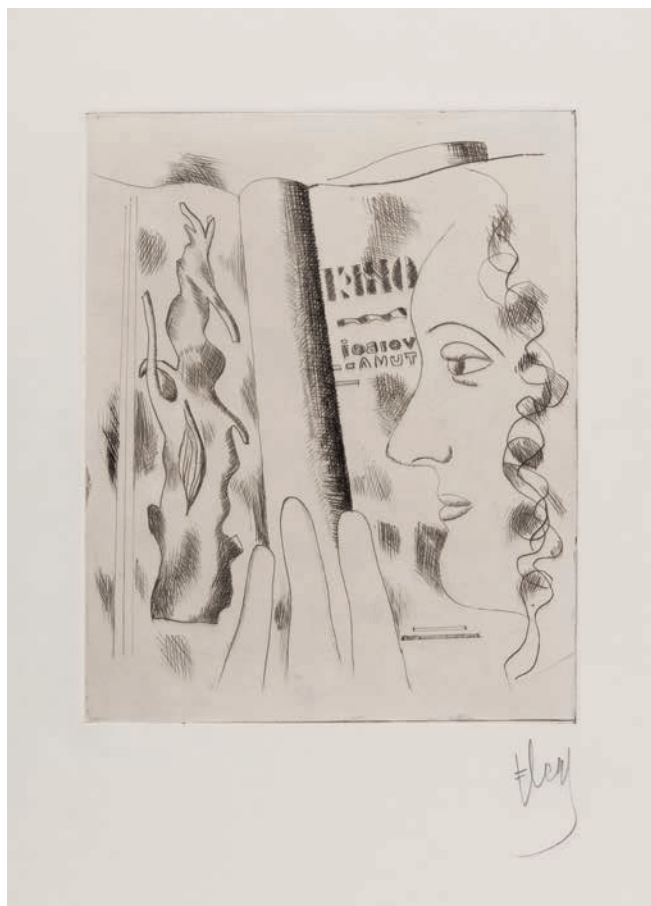
69

Fernand Léger (1881-1955)

PROFIL DE FEMME (SAPHIRE 14)

Drypoint, 1931, a fine, contemporary trial proof printed in dark brown ink before the plate was bevelled and steel-faced, signed in pencil, there was also posthumous impression of 100, Saphire notes only a single trial proof impression printed in 1931 (presumably the current lot) on sturdy wove paper, with full margins, 455 x 355mm (18 x 14in) (unframed)

£4,500 - 5,500 ARR



70

Fernand Léger (1881-1955)

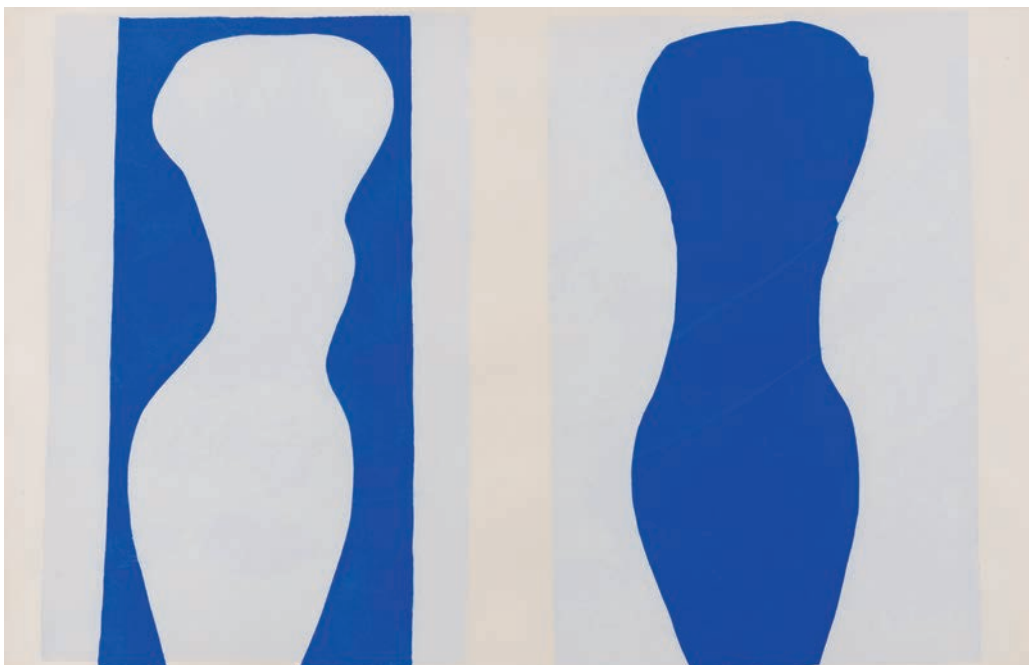
NU AU FEUILLAGE

The rare etching, circa 1931-32, signed in pencil and inscribed 'Essai', one of very few proof impressions, the edition was never realised, on wove paper, with margins, plate 397 x 272mm (15½ x 10¾in) (unframed)

This work was to be included in Lawrence Saphire's supplement to the catalogue raisonné of Léger prints.

Proposed by Christian Zervos, Nu au feuillage was intended to be published in a 1932 issue of Cashiers d'Art where a comparison was to be drawn between Braque's and Léger's treatment of the same subject. The article on Léger was, however, subsequently published in a 1933 issue of the magazine and so the comparison could not be drawn, and the piece was unused. We have only found record of one other impression of this work coming to market, another proof impression is in the collection of the Musée Zervos, Vézelay.

£5,000 - 7,000 ARR



71

Henri Matisse (1869-1954)

FORMES (DUTHIT Books 22)

Pochoir in colours, 1947, as included in Jazz from the deluxe edition of 100, on an unfolded sheet of Arches paper, published by Tériade Éditeur, Paris, the full sheet, 420 x 652mm, 16½ x 25½in (unframed)

£4,500 - 5,500

ARR



72

Henri Matisse (1869-1954)

Cortot (Mondain) (D476)

Lithograph, 1926, initialled, signed and inscribed 'Essai' in pencil, on japan, the full sheet, 458 x 560mm (18 x 22in) (unframed)

£3,000 - 5,000

ARR



73

73

Henri Matisse (1869-1954)

NU. ÉTUDE D'UN MOUVEMENT DES JAMBES (DUTHUIT 501)

Lithograph, 1929, signed and numbered from the edition of 50, on Arches paper, with full margins, sheet 502 x 660mm (19¾ x 26in) (unframed)

£6,000 - 8,000 ARR

74

Henri Matisse (1869-1954)

CINQUANTE DESSINS. Mlle M.M. (DUTHUIT BOOKS 2)

Etching, 1920, signed and numbered from the edition of 1000, on chine collé supported Van Gelder wove paper, printed by Victor Jacquemin, Paris, with full margins, sheet 300 x 215mm (11¾ x 8 ½in) (unframed)

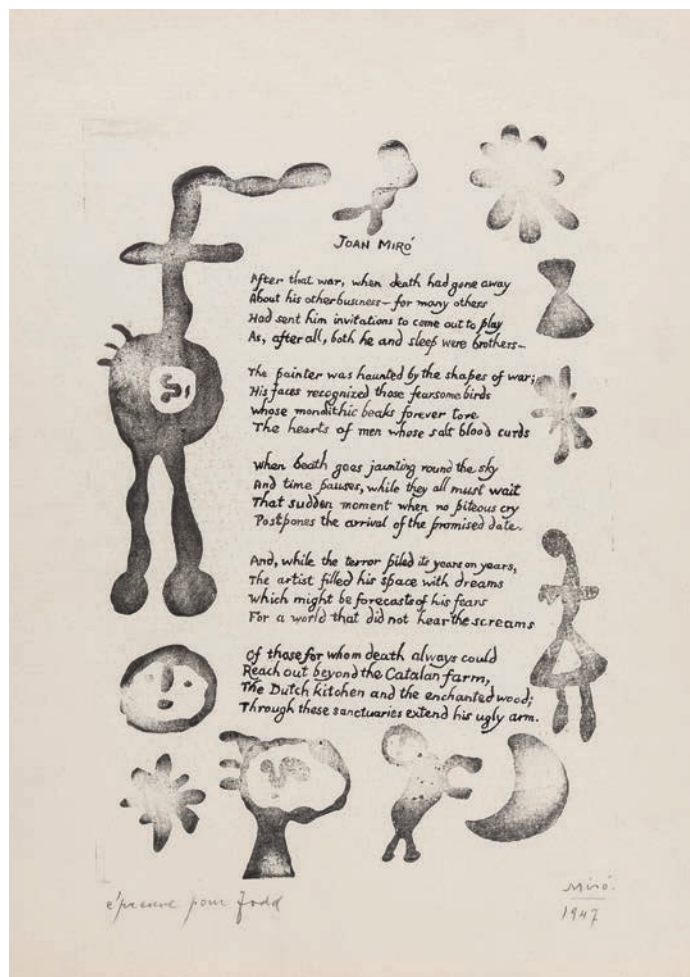
£2,800 - 3,200 ARR



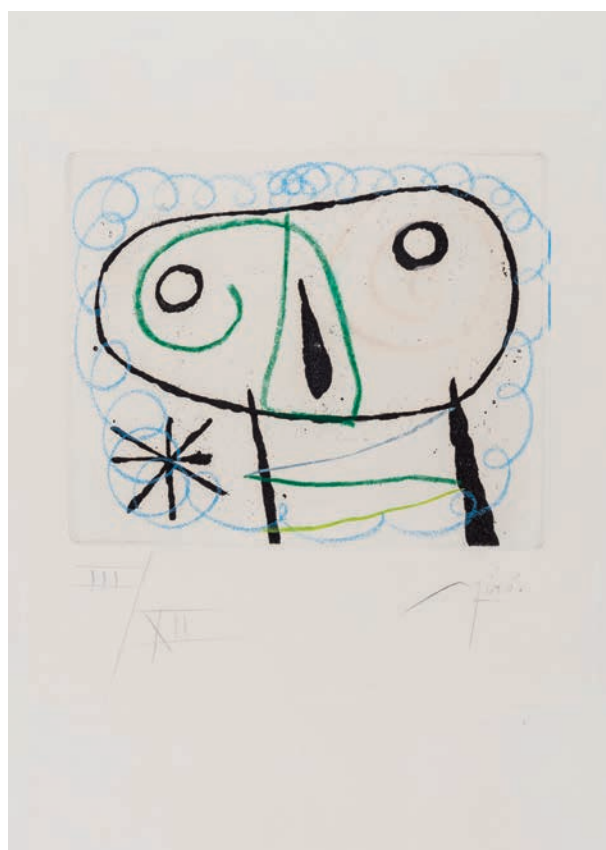
74



75



76



77

75

Joan Miró (1893-1983)

A POEM FOR DIANE BOUCHARD (SEE DUTHUIT VOL. 1 P.16-17)
The rare soft-ground etching with engraving, 1947, a fine proof impression aside from those within the Ruthven Todd Album, signed, dated and inscribed *épreuve d'essai pour Todd*, printed by the artist and Stanley William Hayter at Atelier 17, New York, on sturdy wove paper, with full margins, sheet 330 x 210mm (13 x 8¼in) (unframed)

£1,200 - 1,800

76

Joan Miró (1893-1983)

A POEM FOR JOAN MIRÓ (SEE DUTHUIT VOL. 1 P.17)
The rare soft-ground etching with engraving, 1947, a fine proof impression aside from those within the Ruthven Todd Album, signed, dated and inscribed *épreuve d'essai pour Todd*, printed by the artist and Stanley William Hayter at Atelier 17, New York, on sturdy wove paper, with full margins, sheet 330 x 255mm (13 x 10in) (unframed)

£1,500 - 2,000

77

Joan Miró (1893-1983)

LE BAGUE D'AURORE (DUPIN 132)
Aquatint with extensive hand-colouring in crayon, 1957, one of only 12 hand-coloured impressions, signed and numbered from the edition of XII, on wove paper, with full margins, sheet 376 x 281mm (14¾ x 11in) (unframed)

£4,500 - 5,500



78

Joan Miró (1883-1983)

UBU AUX BALÉARES (SEE. CRAMER BOOKS 146)

Lithograph printed in colours, 1971, signed and numbered from the edition of 120 in pencil, on Arches paper, printed by Mourlot, published by Tériade Éditeur, Paris, the full sheet printed near to the edges, sheet 500 x 660mm (19¾ x 26in) (unframed)

£2,200 - 2,500 ARR



79

Joan Miró (1883-1983)

L'ENFANCE D'UBU (SEE. CRAMER BOOKS 204)

Lithograph printed in colours, 1975, signed and numbered from the edition of 120 in pencil, on Arches paper, printed by Mourlot, published by Tériade Éditeur, Paris, the full sheet printed near to the edges, sheet 325 x 500mm (12¾ x 19¾in) (unframed)

£2,200 - 2,500 ARR



80

Joan Miró (1883-1983)

FISSURES (DUPIN 469)

Etching with aquatint printed in colours, 1969, signed and numbered from the edition of 75 in pencil, on BFK Rives paper, printed and published by Maeght, Paris, the full sheet printed to the edges, sheet 485 x 580mm (19 x 22¾in) (unframed)

£2,500 - 3,500 ARR



81

Marino Marini (1901-1980)

CHEVAUX ET CAVALIERS (GUASATALLA 106)

Lithograph printed in colours, 1972, signed and numbered from the edition of 50 in pencil, printed by Mourlot, Paris and published by XXe Siècle, Paris, with full margins, sheet 499 x 646mm (19½ x 25½in) (unframed)

£500 - 700 ARR

82

Man Ray (1890-1976)

MON PREMIER AMOUR (ANSELMINO 63)

Etching with aquatint printed in colours, 1971, signed and numbered from the edition of 100 in pencil, on watermarked Arches wove paper, printed by Jacques David, Paris, published by Richard Binder, Brussels, the full sheet, 663 x 502mm (26 x 19¾in) (unframed)

£600 - 800 ARR



82

83

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

VUE DEPUIS LE CAP D'ANTIBES (LUGT 225D)

The rare lithograph printed in blue, circa 1892, signed by both Monet and Thornley in pencil and with Thornley's red inkstamp, the edition was 25, on rose toned Chine appliqué supported on wove paper, printed by Belfond, Paris, with their blindstamp, published by Goupil, Paris, image 145 x 178mm (5¾ x 7in) (framed)

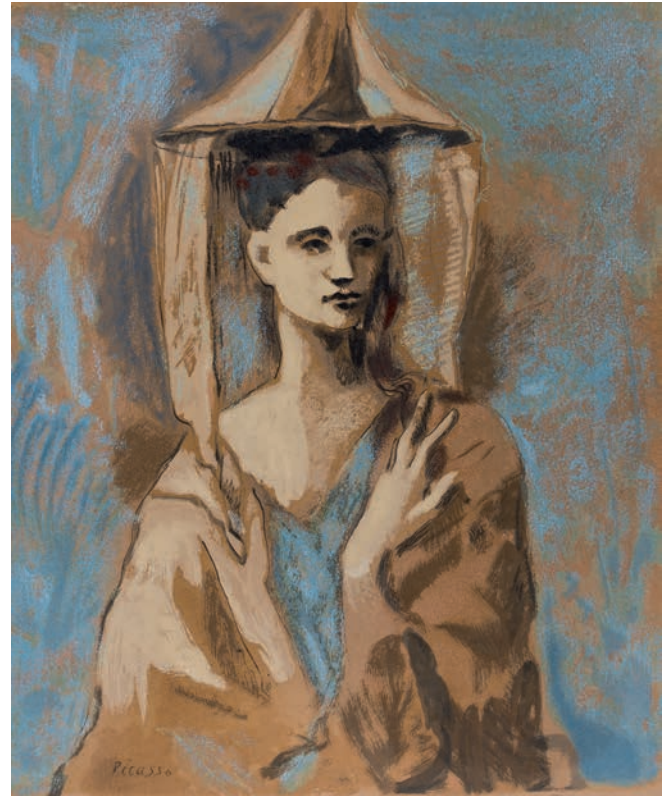
£8,000 - 12,000



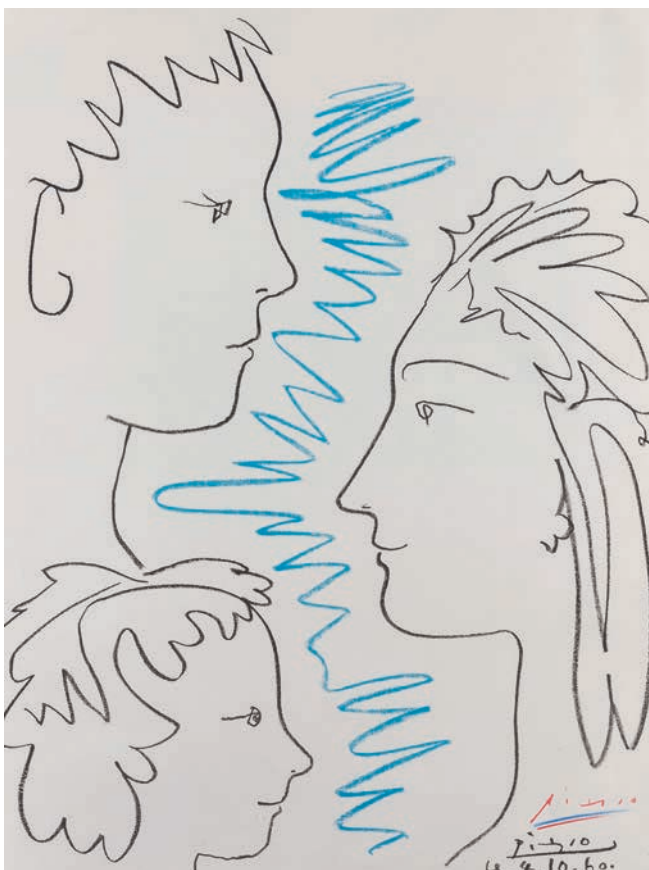
83



84



85



86

84

Pablo Picasso (1881-1973)

CES PEINTRES NOS (BLOCH 794; MOURLOT 279)

The complete volume comprising the lithograph 'L'Atelier de Cannes' printed in colours, 1958, printed and published by Mourlot Paris, overall 447 x 323mm (17½ x 12½in) (volume)

£1,000 - 1,500

85

Pablo Picasso (1881-1973) (after)

JEUNE FEMME DE L'ÎLE DE MAJORQUE

Lithograph printed in colours, 1954, numbered from the edition of 550 on an inkstamp verso, on board, 610 x 460mm (24 x 18in) (unframed)

£700 - 1,000

86

Pablo Picasso (1881-1973) (after)

BOL D'AIR POUR LES GAMINS DE PARIS

Lithograph printed in colours, 1960, signed in red and blue pencil, on wove paper, the full sheet printed almost to the edges, 650 x 495mm (25½ x 19½in) (framed)

£1,000 - 1,500

87

Pablo Picasso (1881-1973) (after)

POUR FERNAND MOURLOT

Lithograph printed in colours, circa 1957, one of only 200 copies signed and inscribed by Fernand Mourlot in black ink, on wove paper, sheet 750 x 510mm (29½ x 20in) (unframed)

£600 - 800 ARR

88

Pablo Picasso (1881-1973)

A LOS TOROS MIT PICASSO, BY JAIME SABARTÉS (BLOCH 1014-47; CRAMER BOOKS 113)

The book, comprising 4 lithographs, one printed in colours, 1961, on wove paper and 109 reproduction lithographs on smooth paper, from an edition of unknown size, with title page, colophon and text in German, published/printed by André Sauret, Monte-Carlo/Mourlot, Paris, with full margins, bound (as issued) 335 x 260mm (13¼ x 10¼in) (overall)

£1,200 - 1,800 ARR



87



88

89

Pablo Picasso (1881-1973) (after)

LA FOLIE

Lithograph printed in colours, 1958, signed and numbered from the edition of 300 in pencil, on wove paper, image 480 x 370mm (19 x 14½in) (framed)

£2,000 - 3,000



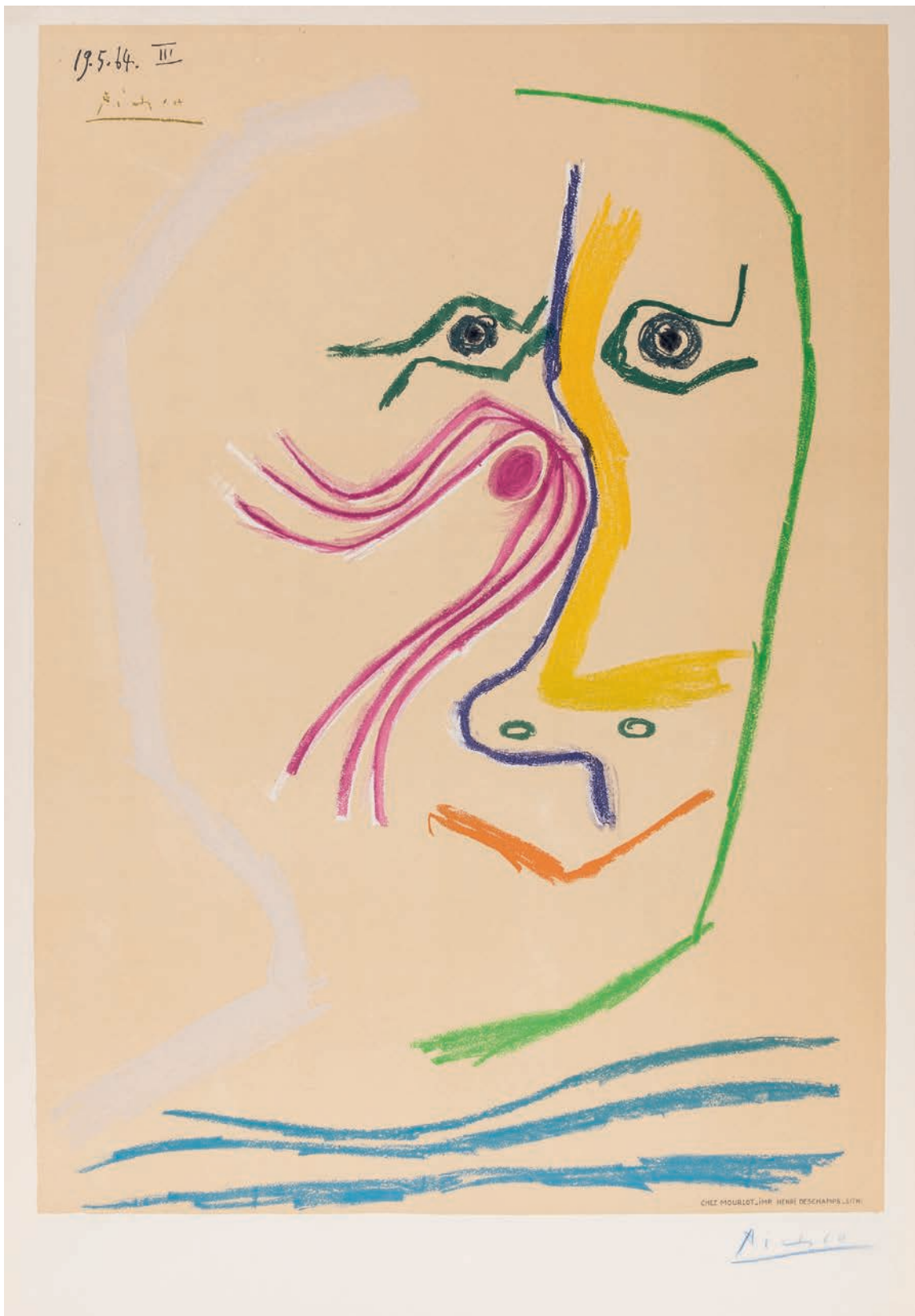
90

Pablo Picasso (1881-1973) (after)

JACQUELINE (LA FEMME AUX DES)

Lithograph, 1960, signed in pencil, a proof aside from the edition, on watermarked Arches wove paper, printed and published by Mourlot, Paris, with margins, sheet 560 x 382mm (22 x 15in) (unframed)

£2,500 - 3,000



91

Pablo Picasso (1881-1973) (after)

TÊTE D'HOMME (HOMMAGE À RENÉ CHAR) (CWLICKITZER 291)

Lithograph printed in colours, 1969, signed in blue crayon, on Arches paper, with full margins, 638 x 448mm (25½ x 17½in) (unframed)

£4,500 - 5,500 ARR



92

Pablo Picasso (1881-1973)

FEMME NUE PÊCHANT DES TRUITES À LA MAIN (BAER 1327 I/III)

A rare impression of this unpublished linocut, 1962, with the stamped signature and inscribed Gravure inédite, there was no edition and only a few copies are known to exist, on wove paper, with full margins, sheet 622 x 750mm (25½ x 29½in) (unframed)

Provenance:

Ex Coll. Marina Picasso with her stamp verso (Lugt 3698)

£12,000 - 18,000 ARR

93

Pablo Picasso (1881-1973)

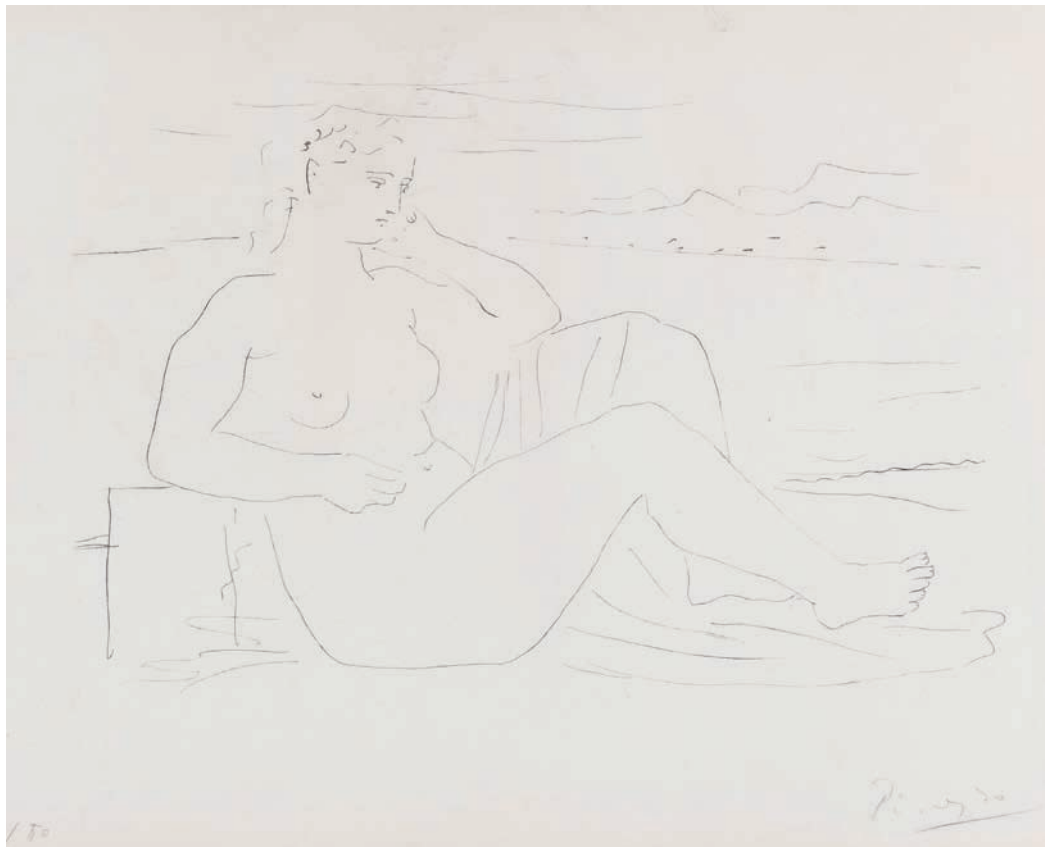
NEUF TÊTES (BLOCH 285)

Etching with drypoint, 1934, a fine proof impression with delicately wiped plate tone, signed, dated Paris 26 Novembre XXXIV and inscribed Pour mon ami Benno, Paris, one of only two known proofs, aside from the edition printed in 1961, sheet 450 x 315mm (17¾ x 12⅝in) (unframed)

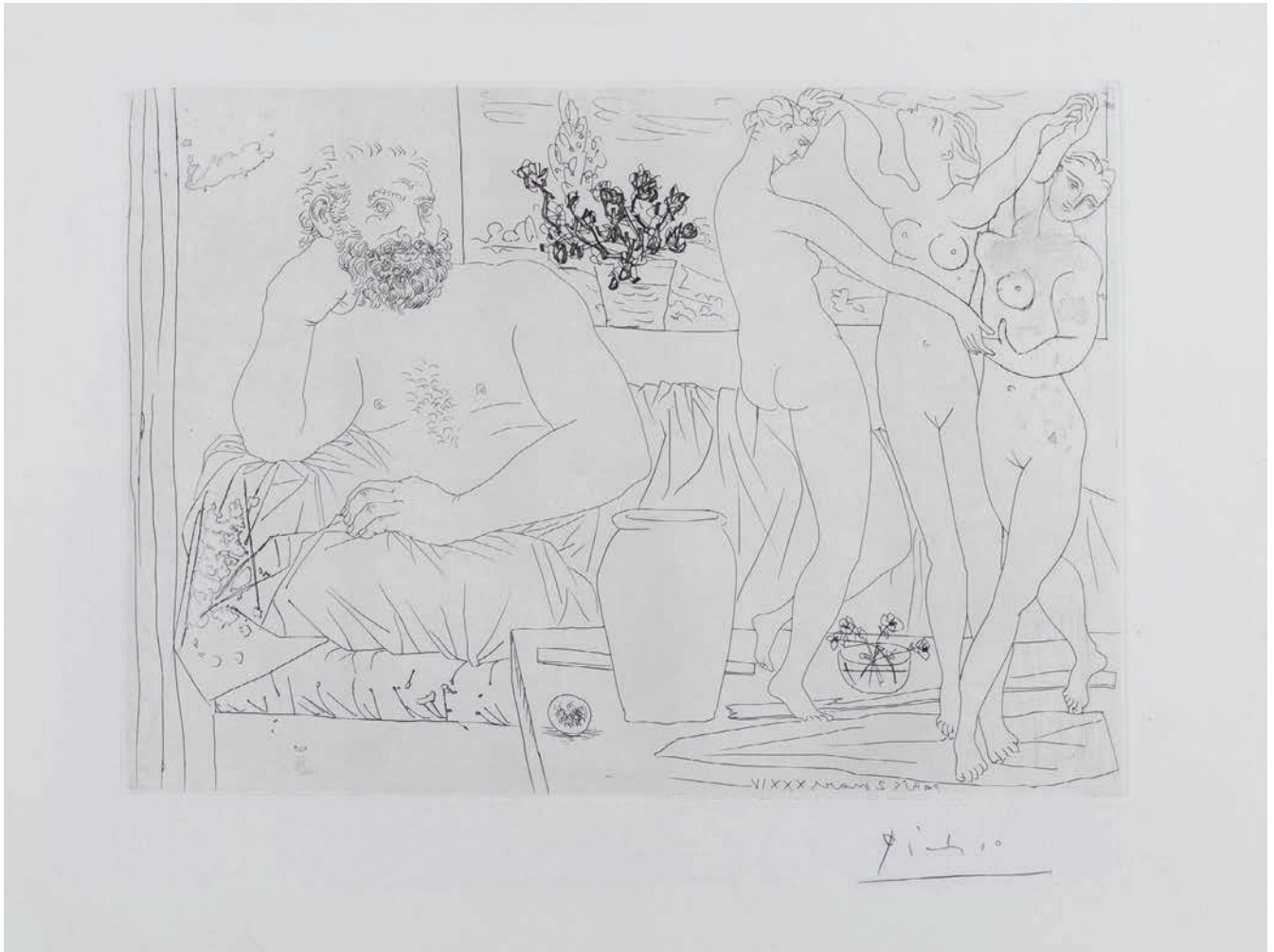
£8,000 - 12,000 ARR



93



94



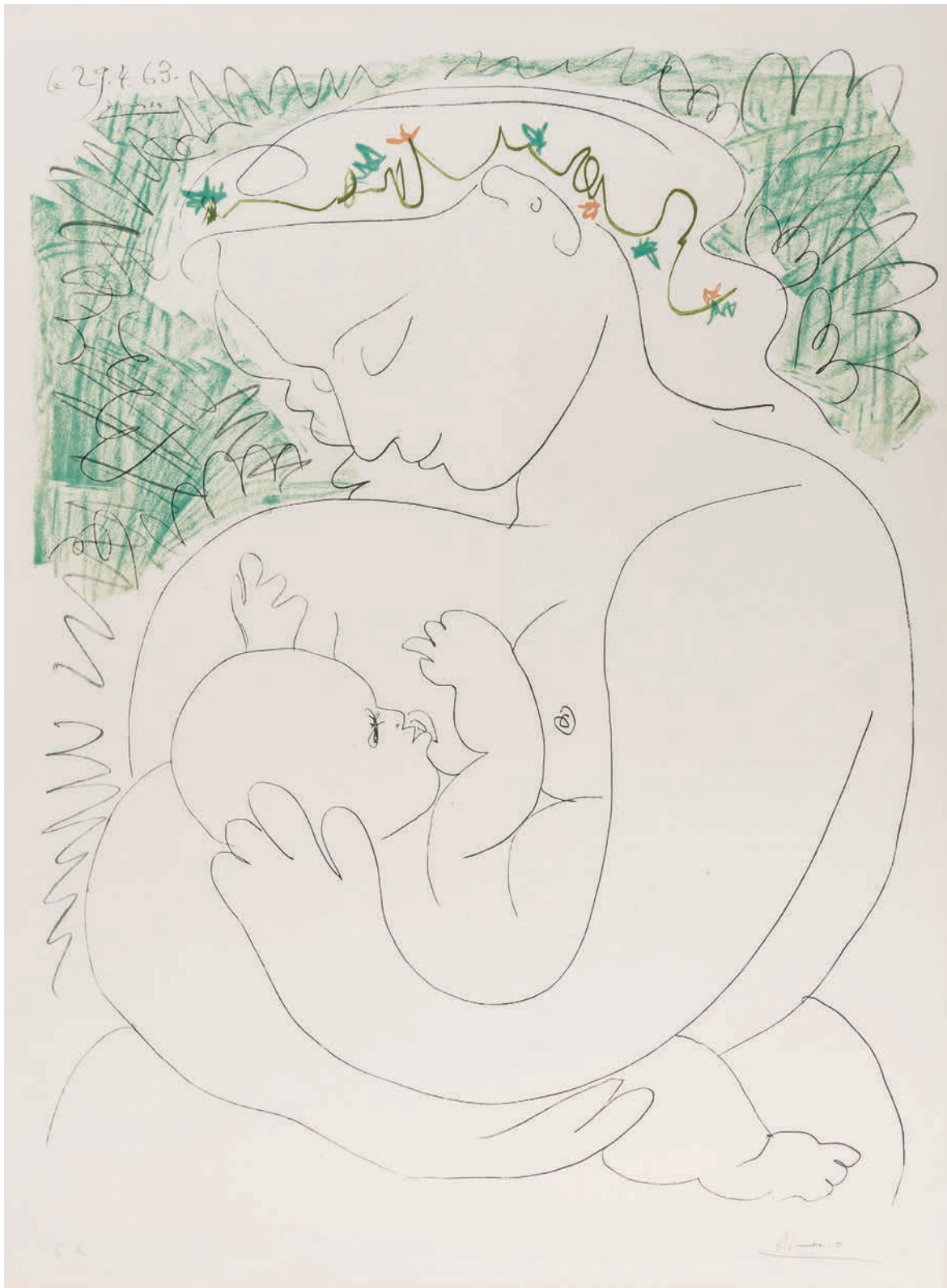
95

Pablo Picasso (1881-1973)

SCULPTEUR ET TROIS DANSEUSES SCULPTEES (BLOCH 217)

Etching, 1934, signed in pencil, from the total edition of 310, on on Montval laid paper, published by A. Volland, Paris, with full margins, plate 220 x 310mm (8 $\frac{5}{8}$ x 12 $\frac{1}{4}$ in) (framed)

£8,000 - 12,000 ARR



96

Pablo Picasso (1881-1973) (after)

GRANDE MATERNITÉ

Lithograph printed in colours, 1963, signed and inscribed EA in pencil, an artist's proof aside from the edition of 200, on wove paper, printed by Mourlot, published by Éditions Combat de la Paix, Paris, the sheet printed near to the edges, sheet 895 x 630mm (35¼ x 24¾in) (unframed)

£10,000 - 15,000 ARR

97

Pablo Picasso (1881-1973) (after)

BOUQUET DE FLEURS (CZW 147)

Lithograph printed in colours, 1958, signed in blue crayon, a proof before the text, on wove paper, published by Éditions Combat pour la Paix, Paris, with their blindstamp, with full margins, sheet 655 x 490mm (25¾ x 19¼in) (unframed)

£5,000 - 7,000 ARR



98

Pablo Picasso (1881-1973)

FEMME NUE

Offset lithograph in colours, circa 1950, signed in blue crayon, on Arches paper, with full margins, sheet 910 x 673mm (35½ x 26½in) (unframed)

£3,000 - 4,000 ARR



99

Pablo Picasso (1881-1973) (after)

PICASSO "TOROS"

Lithographic poster printed in colours, 1961, numbered from the edition of 400 in pencil, on wove paper, with trimmed margins, image 290 x 490mm (11½ x 19¼in) (unframed)

£800 - 1,200 ARR



100

Pablo Picasso (1881-1973)

THE PICADOR II (MOURLOT 350; BLOCH 1017)

Lithograph printed in colours, 1961, signed in pencil, a proof with large margins aside from the edition of 50, printed by Mourlot, Paris, sheet 290 x 367mm (11½ x 14½in) (unframed)

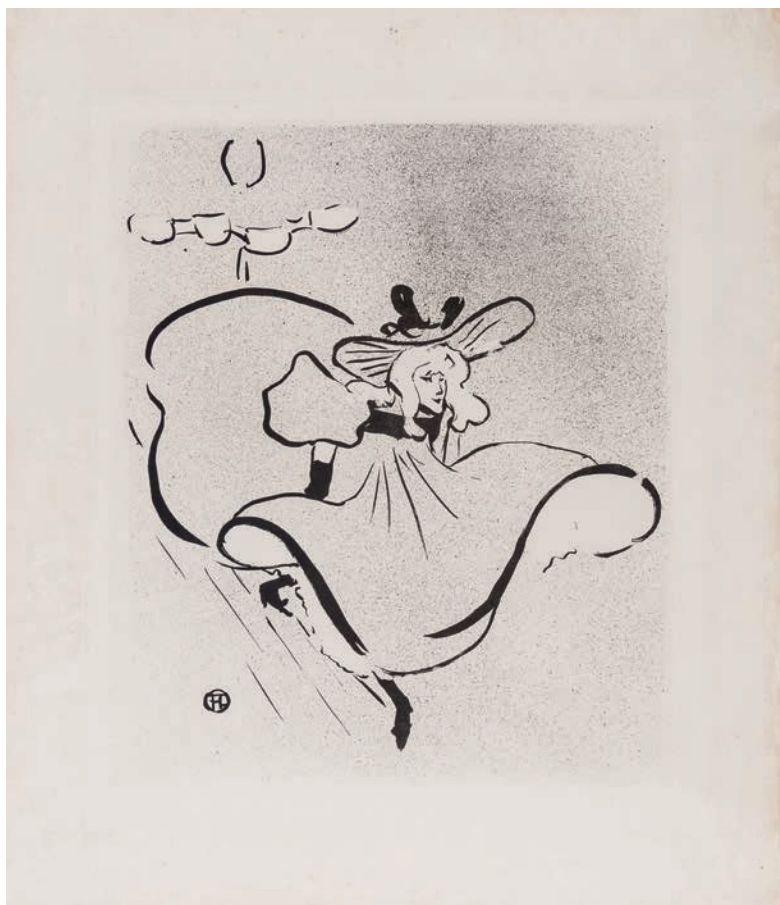
£4,000 - 6,000 ARR



101



102



103

101

Pablo Picasso (1881-1973) (after)

LE VIEUX ROI (BLOCH 869)

Lithograph, 1959, the edition was 1,000, on wove paper, published by Le Patriote, Nice, the full sheet, 665 x 500mm (26½ x 19¾in) (unframed)

£400 - 600

ARR

102

Pierre Auguste Renoir (1841-1919)

ÉTUDE DE FEMME NUE, ASSISE (DELTEIL, 42)

Lithograph, 1904, with the printed signature, the edition was 1000, published by Ambroise Vollard, Paris, on wove paper, with full margins, sheet 330 x 250mm (13 x 9¾in) (unframed)

£800 - 1,200

103

Henri de Toulouse-Lautrec (1864-1901)

JANE AVRIL (WITTROCK 18 I/II)

Lithograph, 1893, from the edition of 500, on wove paper, with full margins, 430 x 319mm (17 x 12½in) (unframed)

£1,500 - 2,000

104

Kees Van Dongen (1877-1968)

POLO, DEAUVILLE (JUFFERMANS 31)

Lithograph printed in colours, 1957, signed in pencil, numbered from the edition of 50, on wove paper with full margins, sheet 325 x 501mm (12¾ x 19¾in) (unframed)

£1,500 - 2,000 ARR



105

Jacques Villon (1875-1963)

LA CIGARETTE (GINESTET/POUILLON)

Etching with aquatint printed in colours, 1901, signed and inscribed 'No. 18' in pencil, from the edition of approximately 46, on wove paper, published by L'Estampe Nouvelle, Paris, with wide margins, plate 418 x 343mm (16½ x 13½in) (unframed), Registration pin-holes at upper and lower platemark - as published.

£1,200 - 1,800 ARR



106

Various Artists

VARIATIONS SUR L'IMAGINAIRE

The complete volume, 1972, comprising twenty lithographs printed in colours, each signed by the respective artist in pencil, text and justification pages, numbered '0' on the justification, an hors-commerce copy aside from the edition of 190, printed by Mourlot, published by Club du Livre—Philippe Lebaud, Paris, bound as issued in original blue Morocco binding and portfolio case, overall 405 x 325mm (16 x 12¾in) (vol)

Artists include Man Ray, Fini, Masson, Lamy, Delmotte, Cremonini, Dufour, Héliou, Baj, Labisse, Peverelli and others.

£1,200 - 1,800 ARR



BRITISH PRINTS

INCLUDING WORKS FROM A PRIVATE COLLECTION
LOTS 107-138

107

Craigie Aitchison (1926-2009)

CYPRESS TREE MONTECASTELLI

Screenprint in colours, 2004, signed, dated and numbered from the edition of 75 verso, on wove paper, sheet 150 x 120mm (6 x 4¾in) (framed)

£400 - 600 ARR



107

108

David Hockney (b.1937)

THE POET (S.A.C 190)

Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on wove paper, as included in the portfolio The Blue Guitar, published by Petersburg Press, London and New York, with full margins, 456 x 525mm (18 x 20¾in) (framed)

£1,000 - 1,500 ARR



108

109

David Hockney (b.1937)

UNTITLED NO. 516, FROM A BIGGER BOOK: ART EDITION D
iPad drawing in colours, 2010/2016, signed, dated and
numbered from the edition of 250 in pencil, printed on archival
paper, co-published by the artist, with their blindstamp, and
Taschen, Berlin, the full sheet, sheet 560 x 432mm (22 x 17in)
(framed)

£4,000 - 6,000 ARR



110

David Hockney (b.1937)

RAIN ON THE STUDIO WINDOW

Inkjet printed computer drawing, 2009, signed, dated and
numbered from the edition of 75 in pencil, on Epson Hot Press
Natural paper, the full sheet, loose (as issued), together with
the volume David Hockney My Yorkshire: Conversations with
Marco Livingstone, the colophon page signed and numbered
from the edition of 75 in pencil, the deluxe edition published in
2011 by Enitharmon, sheet 559 x 432mm (22 x 17in); Portfolio
588 x 458 x 30mm (23½ x 18 x 11¼in) (one framed)

£4,000 - 6,000 ARR



111

David Hockney (b.1937)

MICHELLE AND JOHN SPIKE

Inkjet printed computer drawing in colours, 2009, signed and numbered from the edition of 12 in pencil, on wove paper, framed to the artist's specifications, with full margins, image 1150 x 780mm (45¼ x 30¾in) (framed)

£15,000 - 20,000 ARR



112

David Hockney (b.1937)

UNTITLED No.12

Ipad drawing printed in colours, 2010, signed, dated and numbered from the edition of 25 in pencil, on wove paper, with full margins, image 840 x 635mm (33 x 25in) (framed)

£15,000 - 20,000 ARR

113

Damien Hirst (b.1965)

PSALM PRINT: USQUE QUO, DOMINE?

Screenprint in colours with diamond dust, 2009, signed and numbered from the edition of 25 in pencil, on wove paper, published by Other Criteria, London, the full sheet 740 x 714mm (29 x 28½in) (framed)

£5,000 - 7,000 ARR



114

Damien Hirst (b.1965)

CARVACROL

Screenprint in colours with bronze glitter, 2008, signed and numbered from the edition of 150 in pencil, on wove paper, with the blindstamp of the publisher, Other Criteria, London, sheet 980 x 761mm (38½ by 30in) (framed)

£4,000 - 6,000 ARR





115

Howard Hodgkin (1932-2017)

RED FLOWERS (NOT IN HEENK)

Screenprint in colours, 2015, initialled, dated and numbered from the edition of 75 in pencil, on Somerset mouldmade paper, printed by King and McGaw, Newhaven, the full sheet printed to the edges, 430 x 470mm (16 $\frac{7}{8}$ x 18 $\frac{1}{2}$ in) (framed)

£2,000 - 3,000 ARR



116

Howard Hodgkin (1932-2017)

SWIMMING (NOT IN HEENK)

Screenprint in blue, 2011, signed, dated and numbered from the edition of 350 in pencil, on Somerset White Satin paper, printed and published by Counter Editions, London, the full sheet printed to the edges, 755 x 580mm (29 $\frac{1}{2}$ x 23 $\frac{3}{4}$ in) (framed)

£2,500 - 3,500 ARR

117

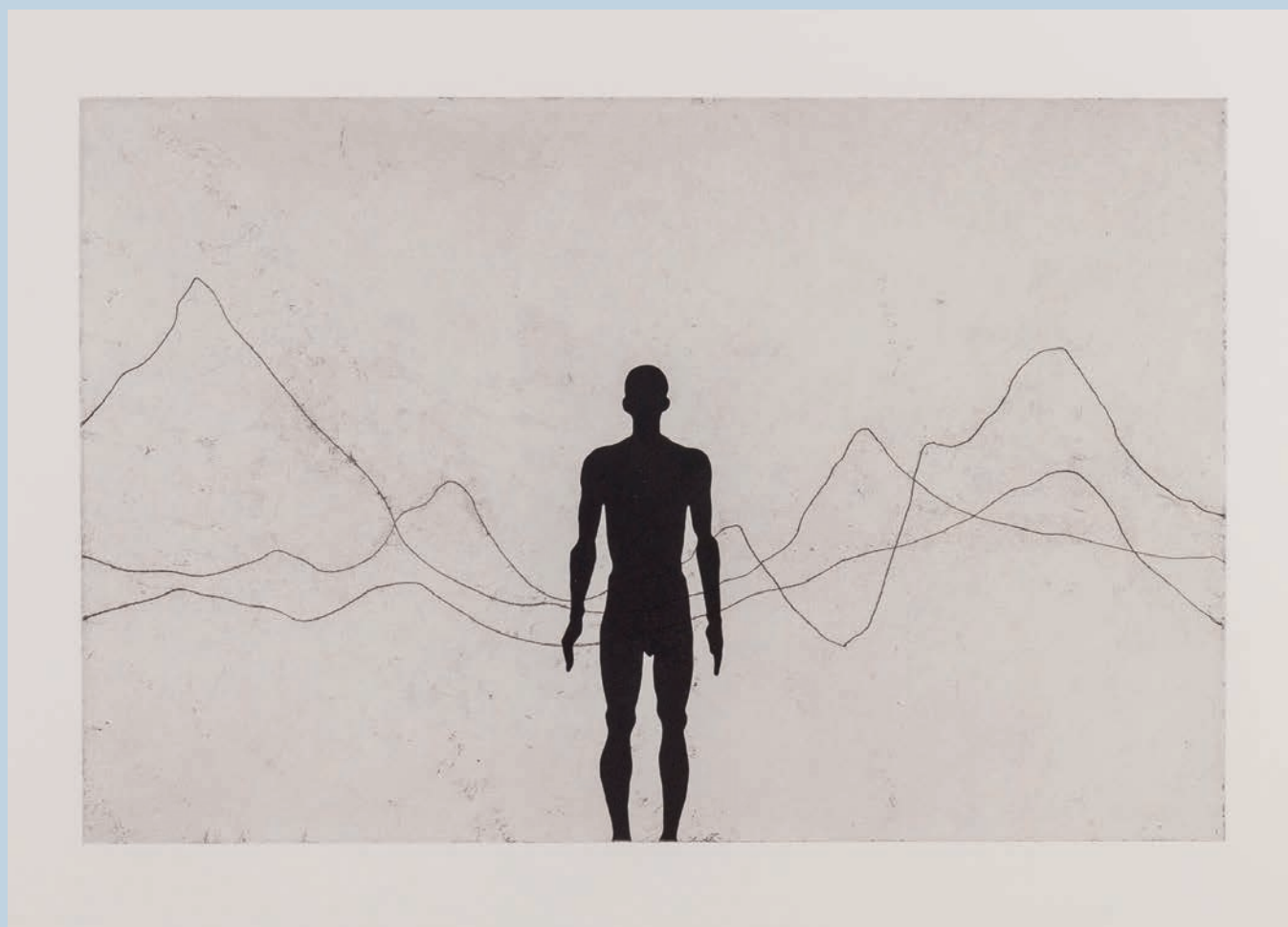
Antony Gormley (b.1950)

FROM THE CAVE

Photogravure etching, 2010, signed, titled, dated and numbered from the edition of 50 in pencil, on Fabriano paper, with full margins, 254 x 339mm (10 x 13¼in) (framed)

£600 - 800

ARR



118

Antony Gormley (b.1950)

HORIZON FIELD

Etching, 2010, signed, titled, dated and numbered from the edition of 80 in pencil, on BFK Rives paper, published by White Cube, London, sheet 570 x 760mm (22½ x 29¾in) (framed)

£3,000 - 5,000

ARR

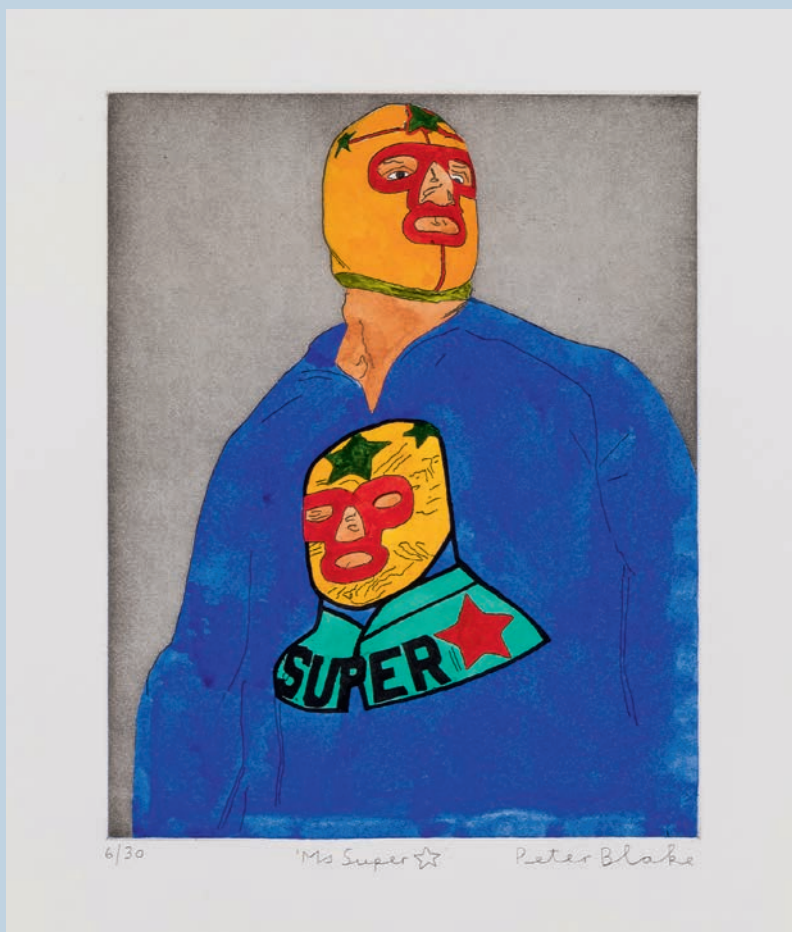
119

Peter Blake (b.1932)

Ms SUPER

Etching with extensive watercolour, 2010, signed, titled and numbered from the edition of 30 in pencil, on wove paper, published by Paul Stolper, London with full margins, plate 250 x 200mm (9¾ x 7⅞in) (framed)

£1,000 - 1,500 ARR



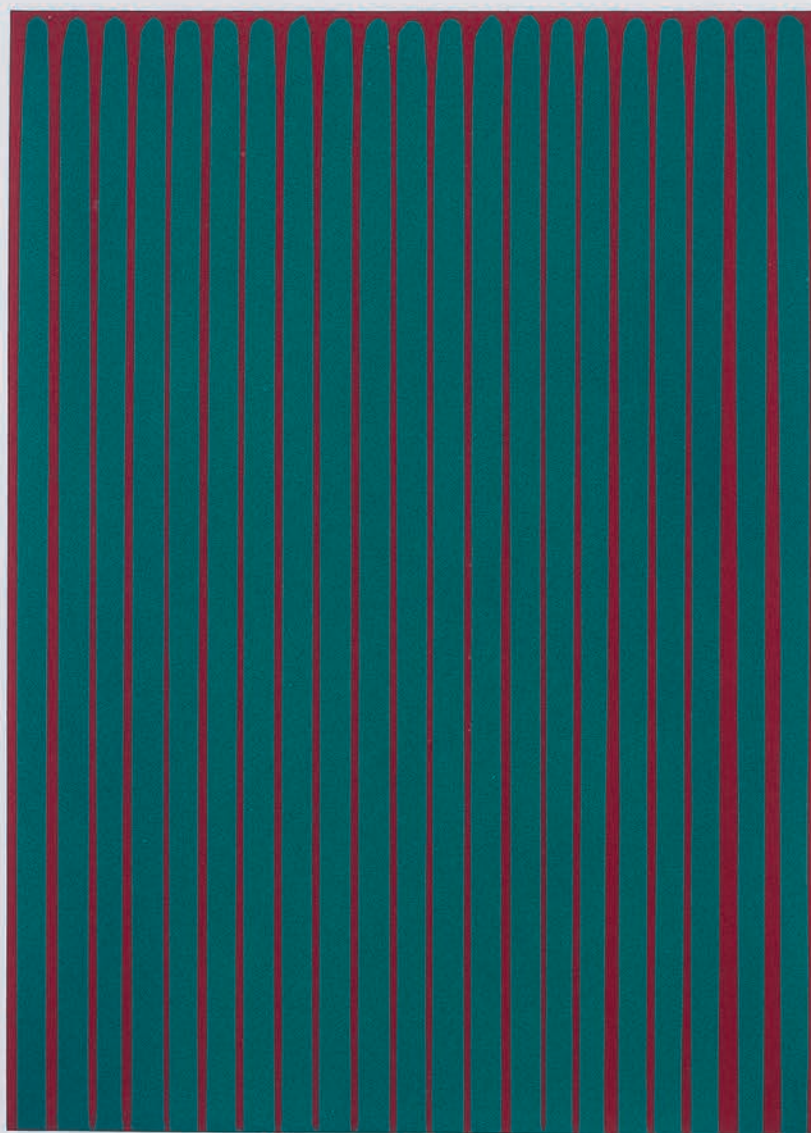
120

Peter Blake (b.1932)

HATS

Unique polaroid in colours, 2009, signed, titled, dated and inscribed 'Studio' in ink, 105 x 88mm (4¼ x 3½in) (framed)

£1,500 - 2,000 ARR



121

Ian Davenport (b.1966)

ETCHED LINES: PHTHALOCYANINE GREEN (BLUE SHADE) ON PYRROLE CRIMSON (11)

Unique etched monoprint in colours, 2008, signed, dated and numbered 1/1 in pencil, published by Alan Cristea, London, sheet 640 x 500mm (25½ x 20in) (framed)

£3,000 - 5,000 ARR



122

Chris Levine (b.1960)

EQUANIMOUS I

Giclee print in colours, 2009, initialled and dated in ink, from the edition of 100, published by Stolen Space, London, with full margins, 330 x 285mm (13 x 11½in) (framed)

£1,500 - 2,000 ARR



123

Grayson Perry (b.1960)

FOR FAITH IN SHOPPING

Struck copper, 2008, from the edition of 50, published by Victoria Miro Gallery, London, in the original blue box, 68 x 68 x 6mm (2¾ x 2¾ x ¼in) (unframed)

£800 - 1,200 ARR





126

Marc Quinn (b.1964)

UNTITLED

Pigment print in colours with UV coated filtering varnish, 2004, signed and numbered from the edition of 100 verso in pencil, on watercolour paper, published by the Irish Museum of Modern Art, Dublin, sheet 355 x 545mm (14 x 21½in) (framed)

£600 - 800 ARR



127

Julian Opie (b.1958)

WINTER LANDSCAPE (CRISTEA 46)

Screenprint in colours, 2003, signed and numbered from the edition of 50 in pencil, on Somerset Satin 410 gsm paper, printed by Advanced Graphics, London, published by Alan Cristea Gallery London, the full sheet, 300 x 660mm (11¾ x 26in) (framed)

£2,000 - 3,000 ARR

128

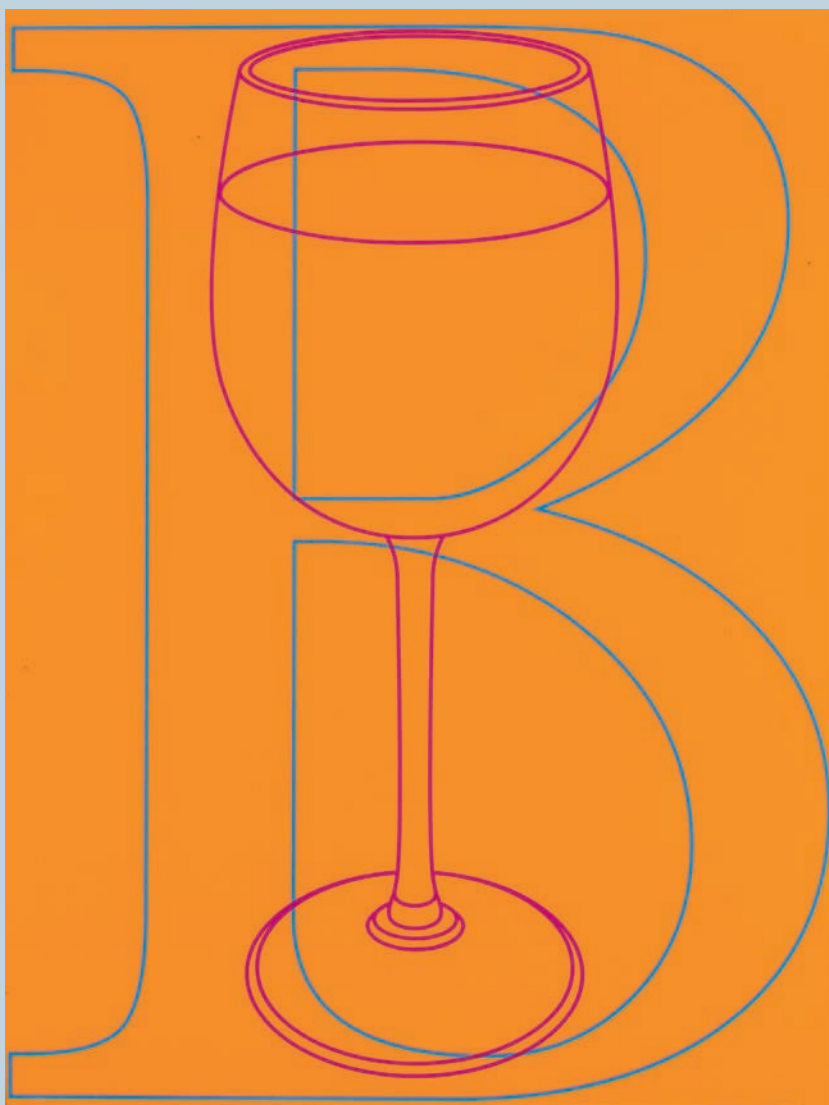
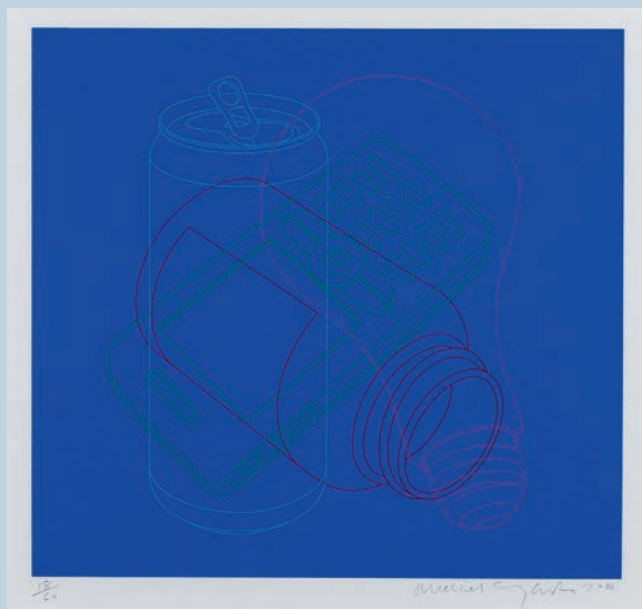
Michael Craig-Martin (b.1941)

ANTHOLOGY

Screenprint in colours, 2006, signed, dated and numbered from the edition of 60 in pencil, on wove paper, published by the Irish Museum of Modern Art, Dublin, with full margins, image 265 x 280mm (10½ x 11in) (framed)

£600 - 800

ARR



129

Michael Craig-Martin (b.1941)

B (FROM ALPHABET)

Screenprint in colours, 2007, signed and numbered from the edition of 40 in pencil, on wove paper, published by the Alan Cristea Gallery, London, the full sheet printed to the edges, 610 x 718mm (24 x 28½in) (framed)

£600 - 800

ARR

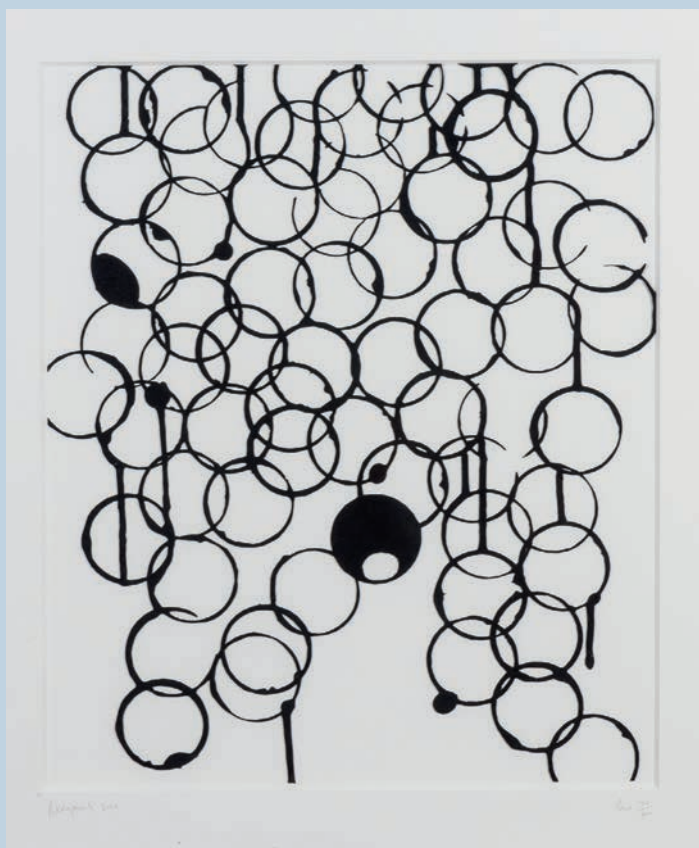
130

Gillian Wearing (b.1963)

LILY COLE (2009)

C-type colour photograph, 2009, signed, dated and numbered from the edition of 175 in pencil verso, on Matt Fuji Crystal Archive paper, printed by Metro Imaging, London, published by Counter Editions, London, the full sheet, 610 x 480mm (24 x 19in) (framed)

£1,000 - 1,500 ARR



131

Rachel Whiteread (b.1963)

RINGMARK

Laser-cut relief multiple in stained-black plywood, 2010, signed, titled, dated and numbered from the edition of 400 in pencil, mounted as issued on Heritage Conservation board, published by Counter Editions, London, 610 x 530mm (24 x 20 7/8in) (framed)

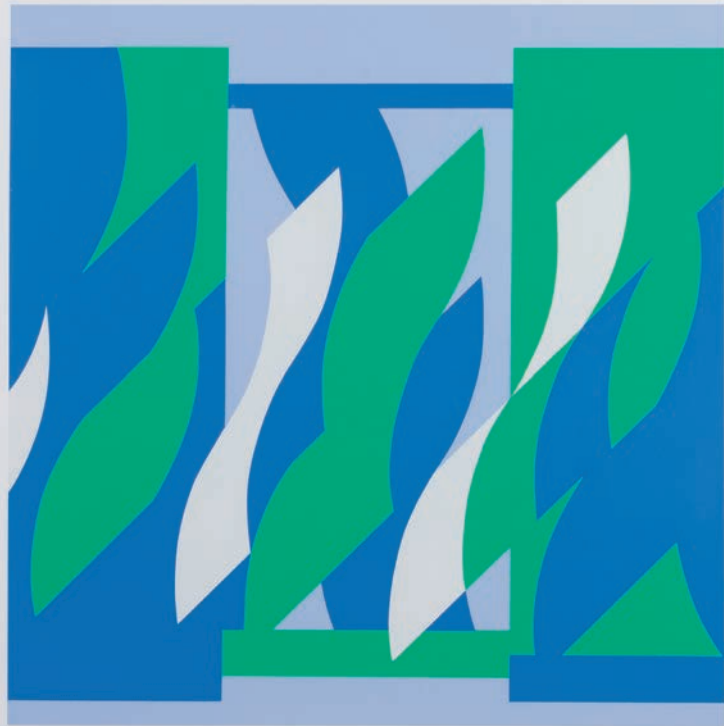
£700 - 1,000 ARR

132

Bridget Riley (b.1931)

PLACES FOR CHANGE (SCHUBERT 72)
Screenprint in colours, 2009, signed,
dated and numbered from the
edition of 75 in pencil, on wove
paper, printed by Angus Wade,
published by Artizan Editions, Hove,
with full margins, 560 x 530mm
(22 x 20 7/8 in) (framed)

£3,000 - 5,000 ARR



Places for Change 7/8.

Bridget Riley '09

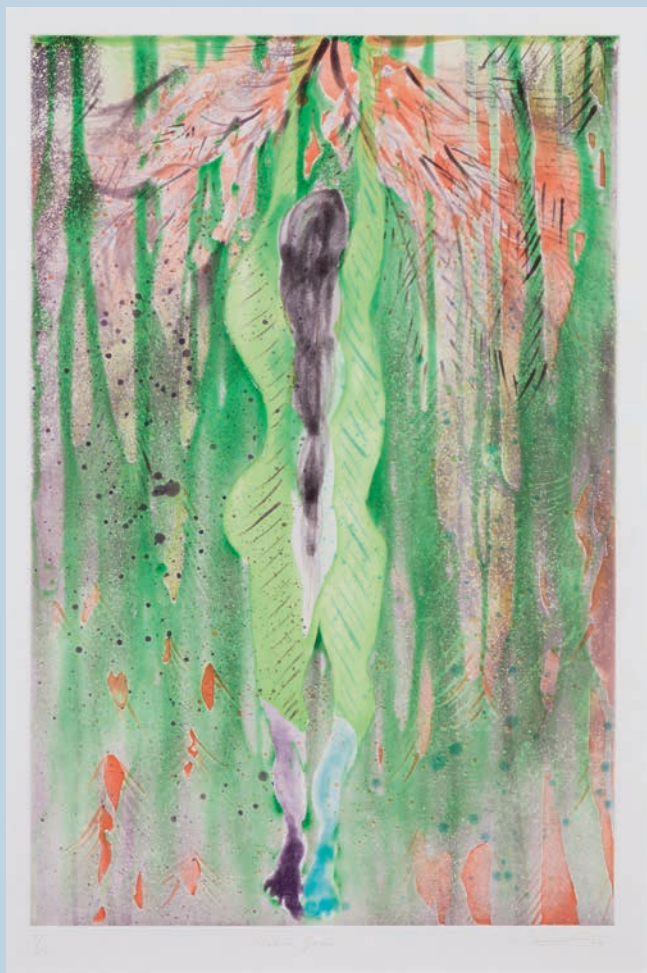
133

Tracey Emin (b.1965)

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

£500 - 700 ARR

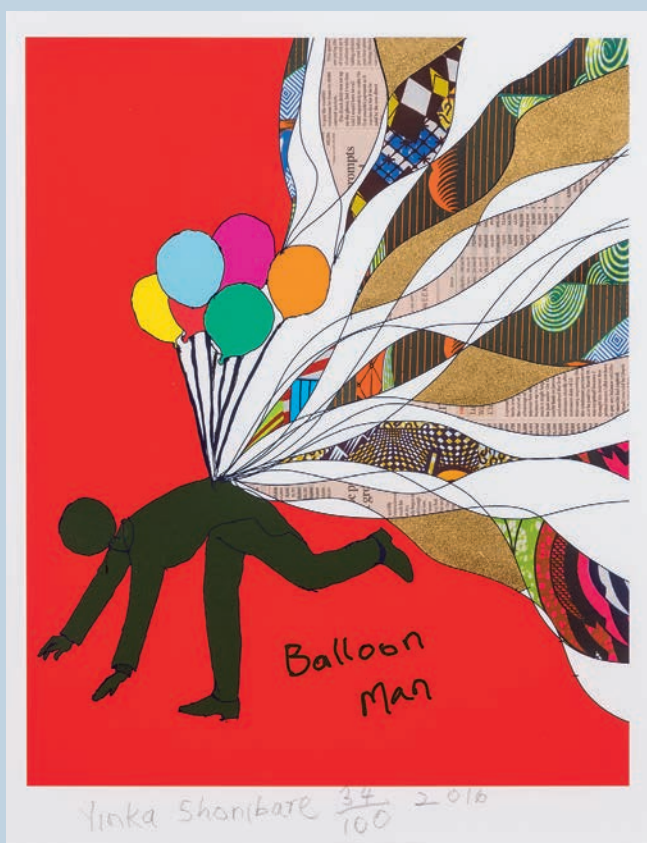




134



135



136

134

Chris Ofili (b.1968)

HABIO GREEN

Spit bite aquatint with aquatint and drypoint printed in colours, 2009, signed and numbered from the edition of 30 in pencil, printed and published by Crown Point Press, San Francisco, with full margins, plate 590 x 369mm (23¼ x 14½in) (framed)

£800 - 1,200 ARR

135

Yinka Shonibare (b.1962)

LONDON UNDERGROUND

Offset lithograph printed in colours, 2008, signed, dated and numbered from the edition of 2, on wove paper, published by London Transport, London, the full sheet, 1001 x 625mm (39¾ x 24½in) (framed)

Art on the Underground commissioned 100 artists in 2008 to make brand new works of art inspired by the Roundel as a contemporary symbol for a world-class transport system.

£2,000 - 3,000 ARR

136

Yinka Shonibare (b.1962)

BALLOON MAN

Screenprint in colours, 2016 signed, dated and numbered from the edition of 100 in pencil, on wove paper, with full margins, sheet 395 x 305mm (15½ x 12in) (framed)

£400 - 600 ARR

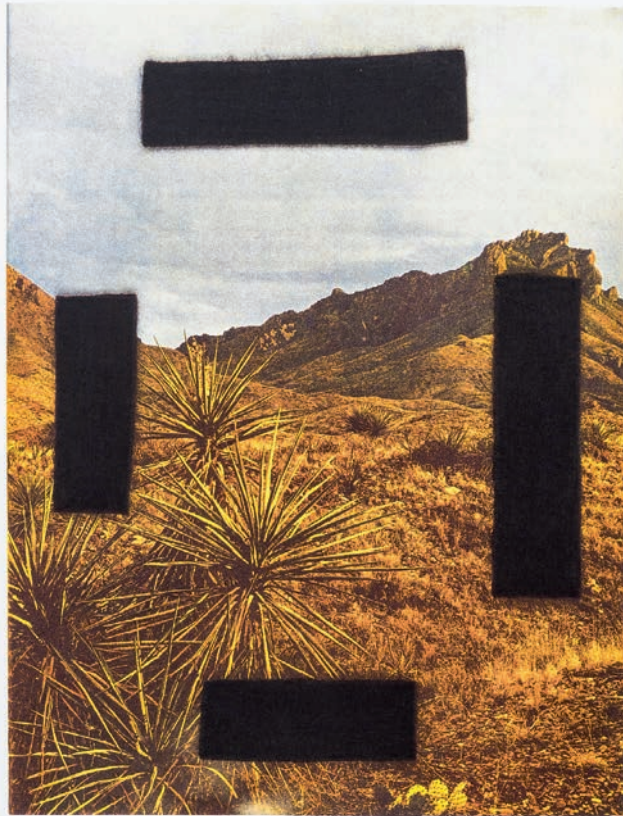
137

Ed Ruscha (b.1937)

NOOSE AROUND YOUR NECK (FROM COUNTRY CITYSCAPES SERIES)

Photogravure with screenprint in colours, 2001, signed, dated and numbered from the edition of 60 in pencil, published by Graphic Studio, Tampa, Florida, with full margins, sheet 455 x 355mm (17 7/8 x 14in) (framed)

£1,500 - 2,000



NOOSE
AROUND
YOUR
NECK

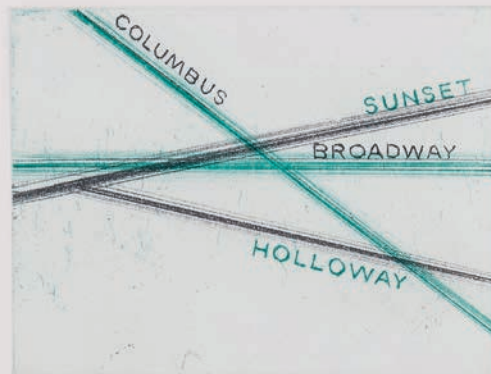
138

Ed Ruscha (b.1937)

COLUMBUS, SUNSET (FROM LOS FRANCISCO SAN ANGELES PORTFOLIO)

Etching printed in colours, 2001, signed, dated and numbered from the edition of 45 in pencil, printed and published by Crown Point Press, San Francisco, with full margins, sheet 205 x 246mm (8 1/8 x 9 3/4in) (framed)

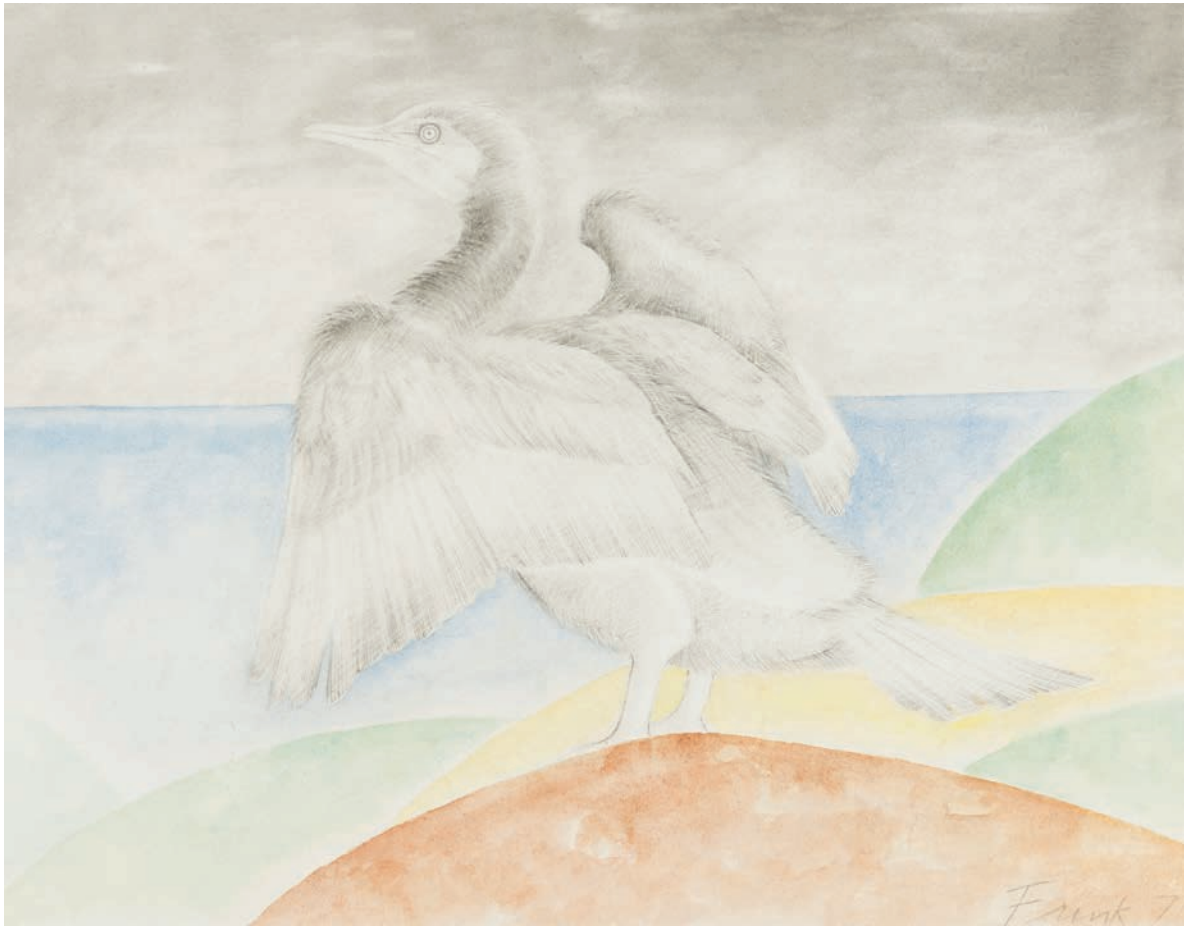
£2,000 - 3,000



2/45

Ed Ruscha 2001

OTHER PROPERTIES



139

Elisabeth Frink (1930-1993)

CORMORANT

Watercolour and pencil on paper, 1971, signed and dated in pencil, sheet 430 x 570mm (17 x 22½in) (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

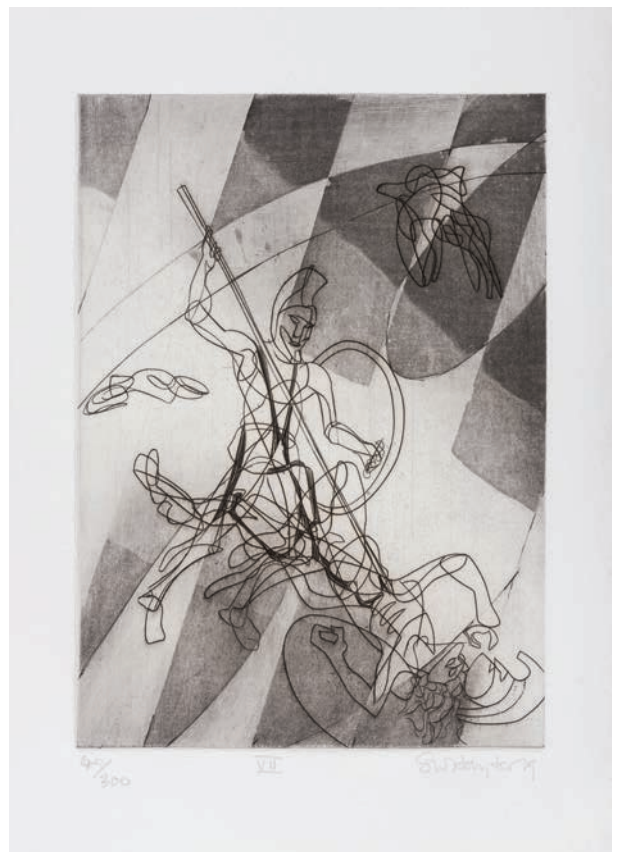
140

Stanley William Hayter (1901-1988)

DEATH OF HECTOR (BLACK & MOOREHEAD 401-409)

The portfolio comprising nine engravings with soft-ground etching, three printed in colours, 1979, all signed, dated, inscribed and numbered from the edition of 300 in pencil, printed and published by Circle Press, Guildford, within the original slipcase overall 415 x 320mm (16¼ x 12½in) (unframed) (9)

£500 - 700 ARR



140

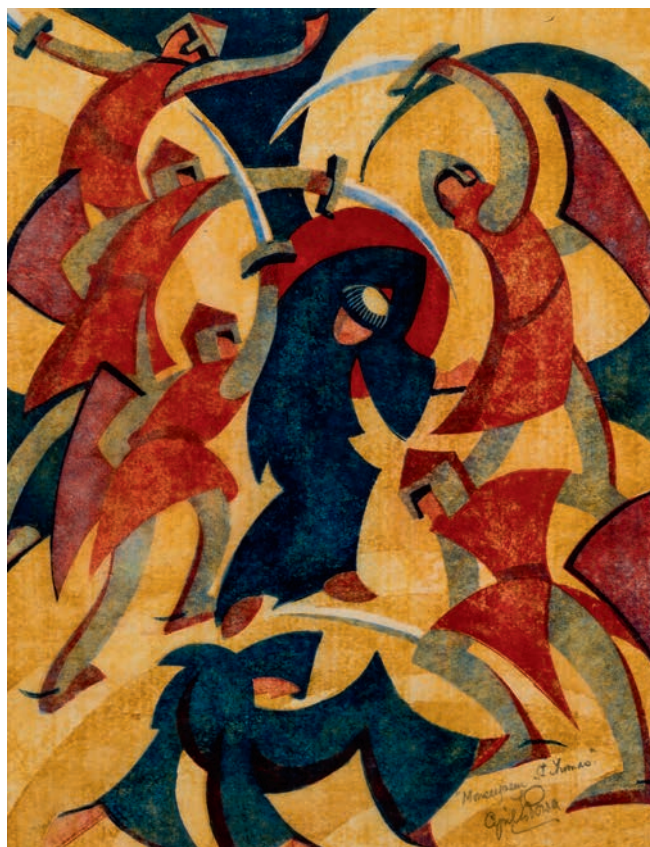
141

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 7/8 x 11 in) (framed)

£5,000 - 7,000 ARR



142

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 (10 3/4 x 6 3/4 in) (framed)

£4,000 - 6,000



143

Christopher Richard Wynne Nevinson (1889-1946)

MT (MOTOR TRANSPORT) (BLACK 43)

The very rare woodcut printed in brown, 1918, an excellent impression, signed in pencil, from the edition of 12, on oriental laid, with margins, image 214 x 285mm (8½ x 11¼in) (framed)

This print was first exhibited at the Leicester Galleries in March 1918. Jonathan Black notes "The experience of being picked up by a lorry- known as 'lorry jumping' - either when returning from a rare ten days' leave (which a British soldier in the ranks might expect to be given every 14 to 18 months), or setting out for Calais or Boulogne to catch a leave ship home, was depicted in the early 1918 woodcut MT. From the glum expressions and the skilfully delineated dejected body language of the troops in the back of the lorry, one can imagine the former scenario is presented in MT. This was one of a handful of woodcuts Nevinson produced in 1918-19, no more than four or five in total." (Black, C.R.W Nevinson: The complete prints, page.36).

£40,000 - 60,000

LOTS 144-152

A PRIVATE COLLECTION OF BRITISH SURREALIST WORKS

144

Stanley William Hayter (1901-1988)

UNTITLED (CHEVAL)

Graphite on wove paper, 1946, signed and dated in pencil,
on wove paper, sheet 528 x 458mm (20¾ x 18in)
(unframed)

£600 - 800

145

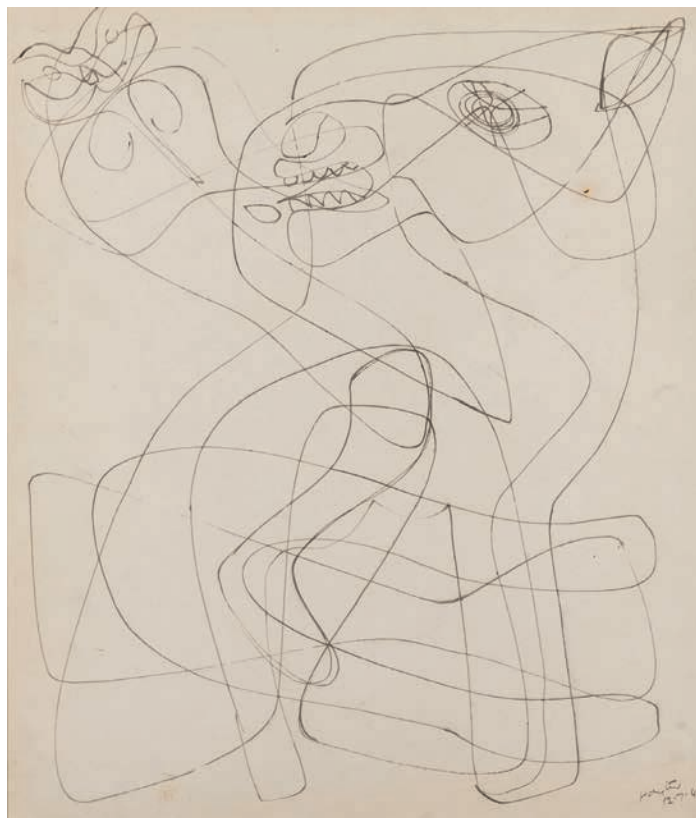
Julian Trevelyan (1910-1988)

MEDITERRANEAN LANDSCAPE

Graphite on blue/grey paper, signed and dated in pencil,
260 x 345mm (10¼ x 13 ½in) (unframed)

The present work was most likely produced whilst Julian
Trevelyan was on holiday with his friend Stanley William
Hayter in Corsica.

£1,000 - 1,500



144



145

146

Conroy Maddox (1912-2005)

MAGNETIC CREATURES

Gouache on wove paper, 1939, signed and dated, 355 x 315mm (14 x 12 ½in) (unframed)

£300 - 500



147

Conroy Maddox (1912-2005)

TREASURE TRAIL

Gouache on wove paper, 1941, signed and dated, 300 x 250mm (11¾ x 10in) (unframed)

£600 - 800



148

Conroy Maddox (1912-2005)

DAY OF THE ANTHROPOIDS

Gouache on board, 1940, signed, and inscribed, Day of The Anthropoids/1940/Conroy Maddox/ For Tony Reichhardt/in Friendship/Conroy on the artist's label attached to the backboard, 317 x 463mm (12 $\frac{5}{8}$ x 18 $\frac{1}{4}$ in) (unframed)

Provenance:

Ex Coll. Tony Reichhardt

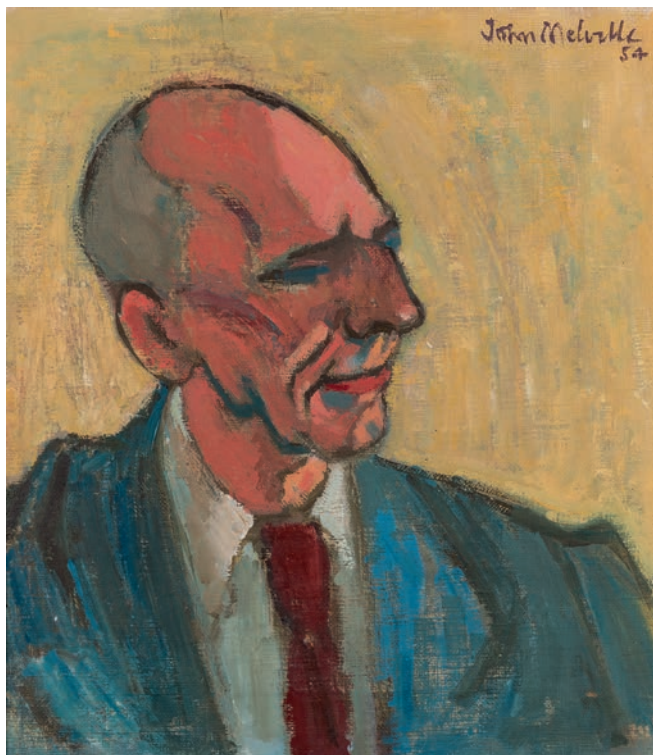
Exhibited:

Holsworthy Gallery, The Surrealist Eye, Conroy Maddox, September 1980, no.50

Blond Fine Art, Conroy Maddox, Gouaches of the 1940s, March-April 1984, no.17

Tony Reichhardt joined Marlborough as the manager of The New London Gallery, in 1963 he opened Marlborough Graphics and in the 1970s became director of Marlborough Fine Art. Through the many exhibitions he curated he became close friends with many of the artists including Conroy Maddox.

£2,000 - 3,000 ARR



149

149

John Melville (1902-1986)

PORTRAIT OF FM

Oil on canvas, signed lower right, 431 x 380mm (17 x 15in)
(framed)

£200 - 300 ARR

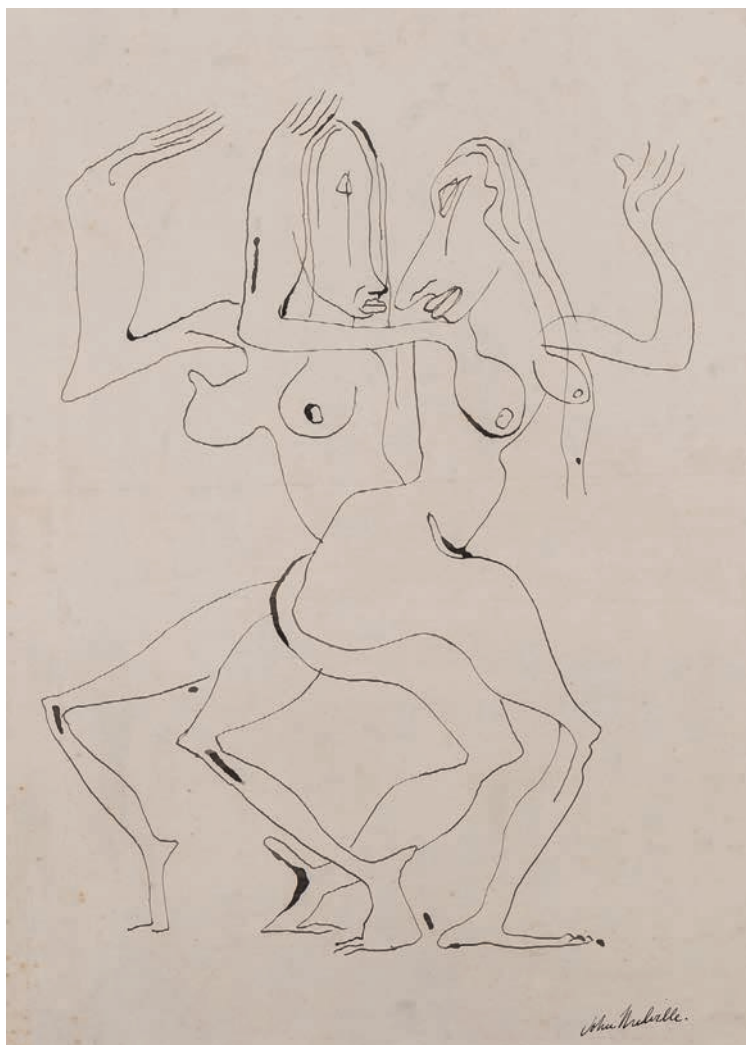
150

John Melville (1902-1986)

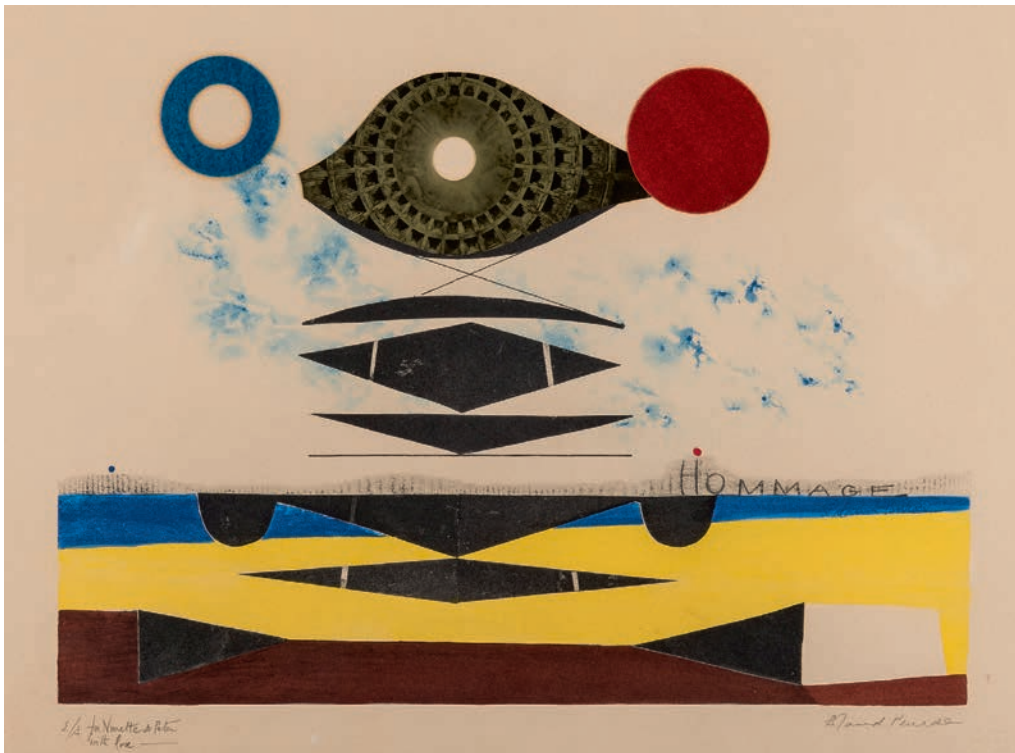
SELF-PORTRAIT, SURREAL DANCERS, ODALISQUE AFTER MATISSE

Three works in black crayon and charcoal, Pen and Ink and Pencil, all on wove paper, all signed, sheets various sizes
(framed) (3)

£300 - 500 ARR



150



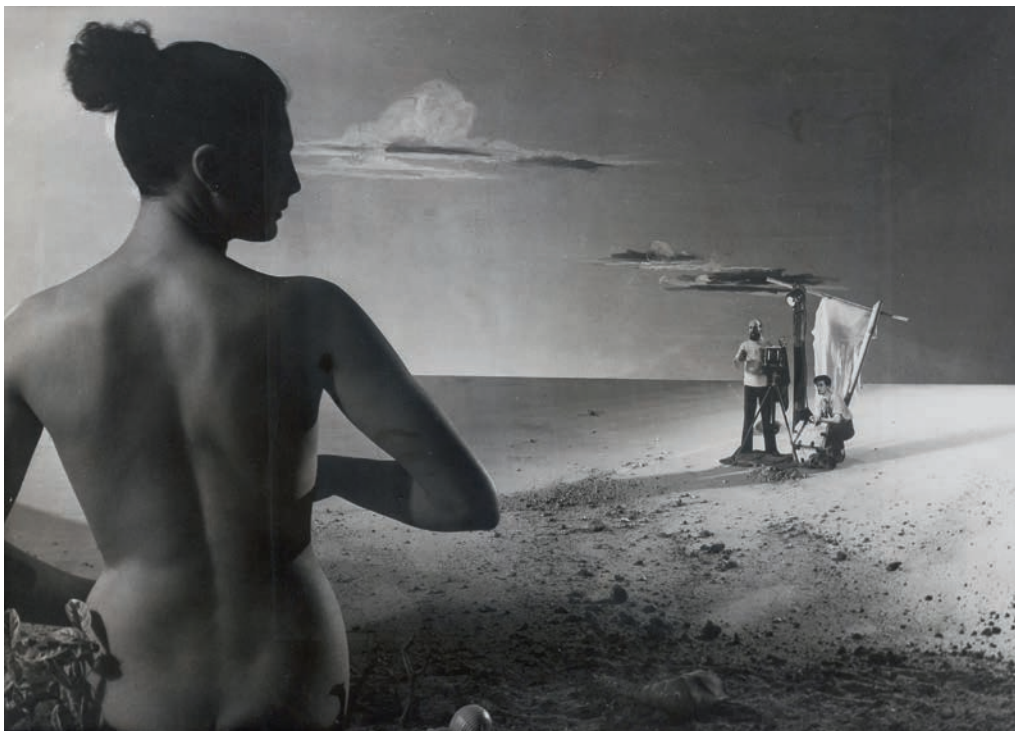
151

Roland Penrose (1900-1984)

HOMMAGE À MAN RAY

Lithograph printed in colours with collage, signed, inscribed EA, and dedicated to Ninette and Peter, on wove paper, with full margins, sheet 350 x 500mm (13¾ x 19⅞in) (unframed)

£300 - 500



152

Angus McBean (1904-1990)

FEMALE FIGURE WITH SELF-PORTRAIT ON THE BEACH

Gelatine silver print, circa 1950, sheet 310 x 440mm (12¼ x 17¼in) (framed)

£200 - 300



POST-WAR AND
CONTEMPORARY



153

153

David Hockney (b.1937)

OLYMPISCHE SPIELE MÜNCHEN, 1972 (BAGGOTT 34)

Lithograph printed in colours, 1972, on thick wove paper, printed by Matthieu, Zurich, published by Edition Olympia 1972 GmbH, Munich, with full margins, sheet 1150 x 640mm (40 x 25½in) (unframed)

£800 - 1,200 ARR

154

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 (39¾ x 23¾in) (unframed)

£500 - 700 ARR

155

Julian Opie (b.1958)

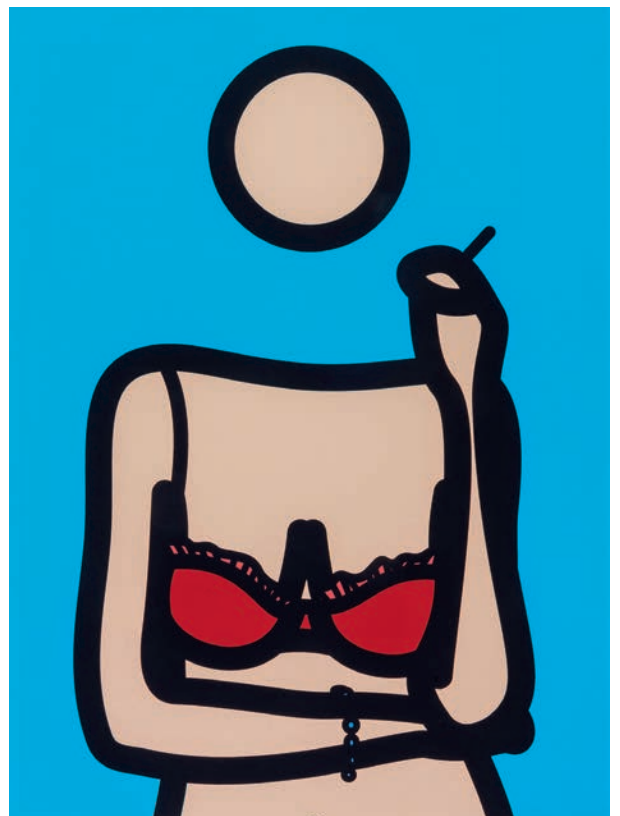
TWENTY SIX PORTRAITS (CRISTEA 95)

The complete book of 26 prints in colours, 2006, comprised of 16 lithographs bound as issued, five Lambda prints and five screenprints tipped-in (as issued), on wove paper, the full sheets, with text by the artist, signed and numbered from the 250 in pencil on the justification page, published by Alan Cristea Gallery, London, bound in the original cloth cover, contained in the original navy silk slipcase, 427 x 304 x 20mm (16¾ x 11¾ x ¾in) (vol)

£3,000 - 5,000 ARR



154



155



156

Julian Opie (b.1958)

ELENA AND CRESSIE GET READY FOR THE PARTY 2 (CRISTEA 165)

Screenprint on Perspex and pigment print on paper in colours within the artists specified frame, 2011, signed and numbered from the edition of 30 on an adhesive label on the reverse of the frame, printed by Advanced Graphics, published by The Alan Cristea Gallery, London, the full sheet printed to the edges, overall size 780 x 620mm (30¾ x 24¾in) (framed)

£3,000 - 5,000 ARR

157

Julian Opie (b.1958)

ELENA AND CRESSIE GET READY FOR THE PARTY 4 (CRISTEA 167)
Screenprint on Perspex and pigment print on paper in colours within the artists specified frame, 2011, signed and numbered from the edition of 30 on an adhesive label on the reverse of the frame, printed by Advanced Graphics, published by The Alan Cristea Gallery, London, the full sheet printed to the edges, overall size 780 x 620mm (30¾ x 24¾in) (framed)

£3,000 - 5,000 ARR



158

Julian Opie (b.1958)

ELENA AND CRESSIE GET READY FOR THE PARTY 5 (CRISTEA 168)
Screenprint on Perspex and pigment print on paper in colours within the artists specified frame, 2011, signed and numbered from the edition of 30 on an adhesive label on the reverse of the frame, printed by Advanced Graphics, published by The Alan Cristea Gallery, London, the full sheet printed to the edges, overall size 780 x 620mm (30¾ x 24¾in) (framed)

£3,000 - 5,000 ARR

159

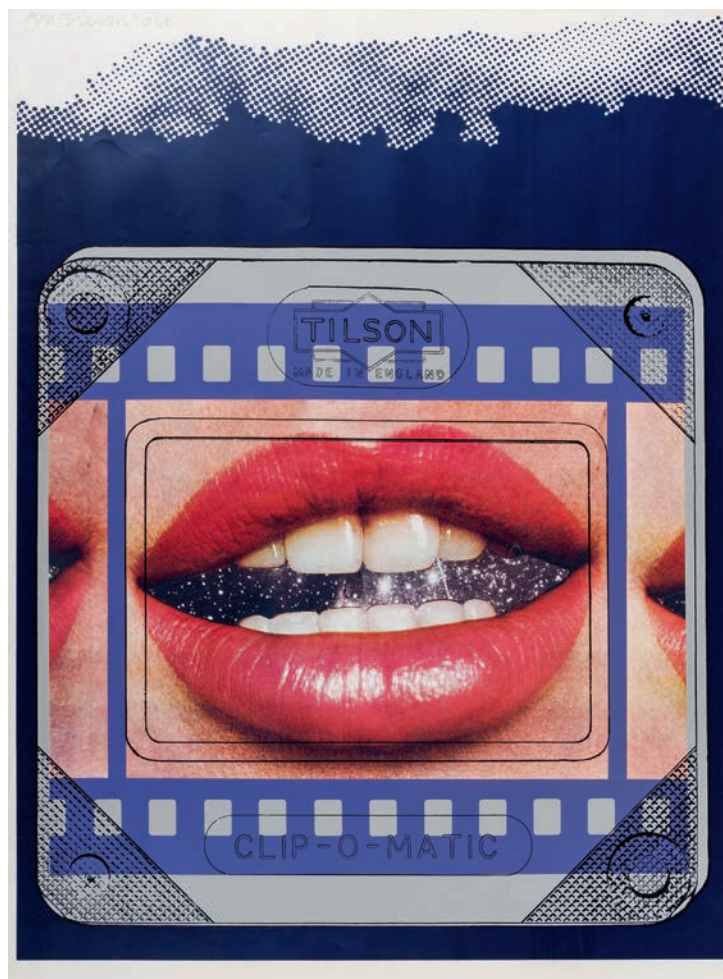
Joe Tilson (b.1928)

CLIP-O-MATIC LIPS

Screenprint in colours, 1968, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 100 in pencil, the full sheet, 920 x 682mm (36¼ x 26¾in) (unframed)

£800 - 1,200

ARR



160

Allen Jones (b.1937)

SELF (LLOYD 28)

Screenprint in colours, 1965, signed and inscribed, one of 25 artist's proofs aside from the edition of 225, on wove paper, printed by Chiron Press, New York, published by Tanglewood Press, Los Angeles, the full sheet, 560 x 430mm (22 x 17in) (framed)

£400 - 600

ARR

161

Alexander Calder (1898-1976)

FLYING COLOURS

Five lithographs printed in colours, 1973, all on wove paper, each with the Flying colours Collection blindstamp, published by Braniff International Airlines, the full sheets printed to the edges, each sheet 508 x 660mm (20 x 26in) (unframed) (5)

£1,200 - 1,800



162

Chuck Close (b.1940)

A DOCUMENTATION WITH TEN PHOTOGRAPHIC ETCHINGS OF THE WORK IN PROGRESS

The rare complete portfolio, 1972, comprising ten photo-etchings, with title-page and text, this copy numbered from the edition of only 20, the sheets loose in the original cream paper portfolio, overall size 392 x 300mm (15 3/8 x 11 3/4in) (unframed) (10)

£600 - 800



163

John Chamberlain (1927-2011)

FLASHBACK I

Screenprint in colours, 1981, signed and numbered from the artist's proof edition of LXXV in pencil, the published edition was 175, on Arches paper, published by London Arts Inc., Detroit, with their blindstamp, with full margins, sheet 710 x 508mm (28 x 20in) (unframed)

£400 - 600

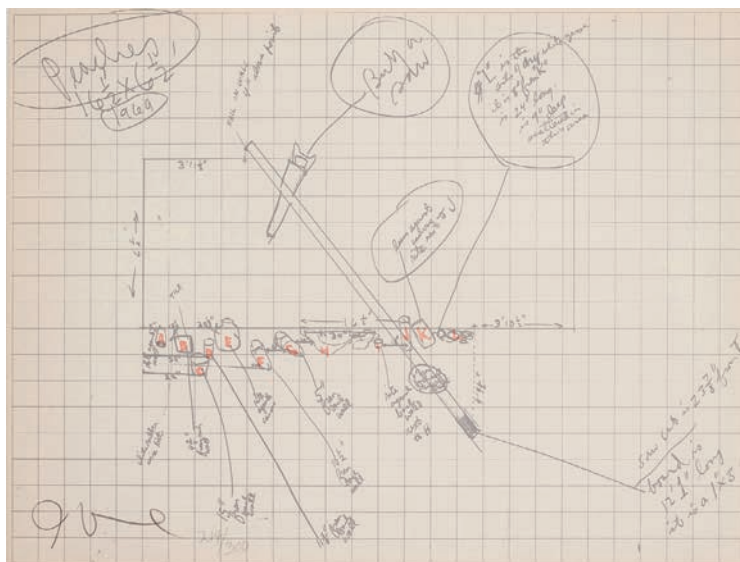
164

Jim Dine (b.1935)

UNTITLED

Screenprint in colours, 1973, signed and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£300 - 500



165

Jim Dine (b.1935)

LOST SHELLS (D'OENCH & FEINBERG 186)

Diptych etching with drypoint and hand-colouring in colours, 1985, signed and numbered from the edition of 32 in pencil, on two sheets of BFK Rives wove paper, printed by Atelier Crommelynck, Paris, published by Pace, New York, each the full sheet, each sheet 762 x 540mm (30 x 21 1/4in) (framed)

£600 - 800

166

Mark Di Suvero (b.1933)

UNTITLED

Screenprint in colours, 1973, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£800 - 1,200





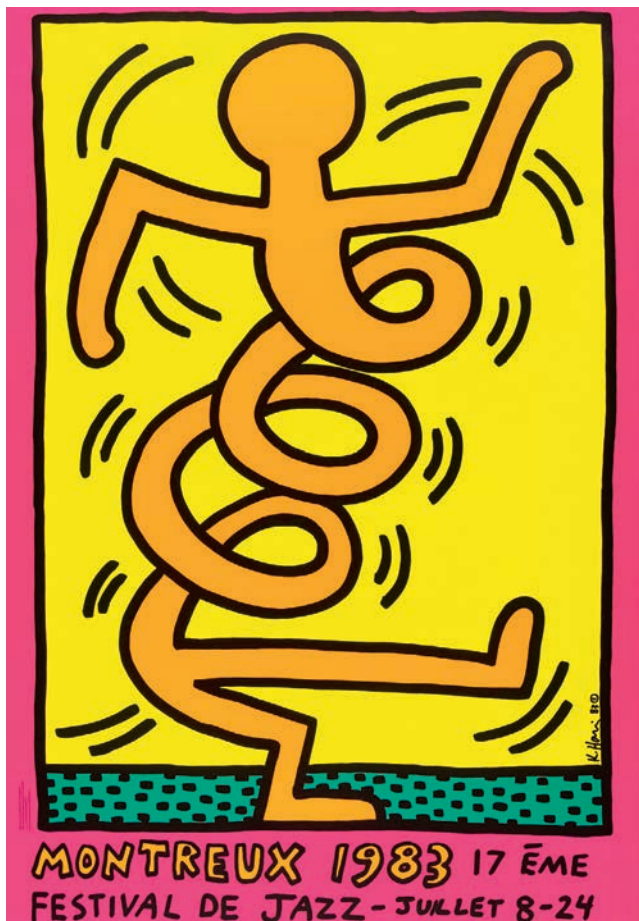
167

Richard Estes (b.1932)

BIG DIAMONDS

Screenprint in colours, 1979, signed in pencil, numbered from the edition of 100, as included in the portfolio Urban Landscapes No. 2, printed by Domberger Screenprinted Stuttgart, published by Parasol Press Ltd., New York, with their blindstamp, on Fabriano Cottone wove paper, with full margins, sheet 500 x 340mm (19¾ x 13¼in) (unframed)

£900 - 1,200



168



169



170

168

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)

£300 - 500

169

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)

£300 - 500

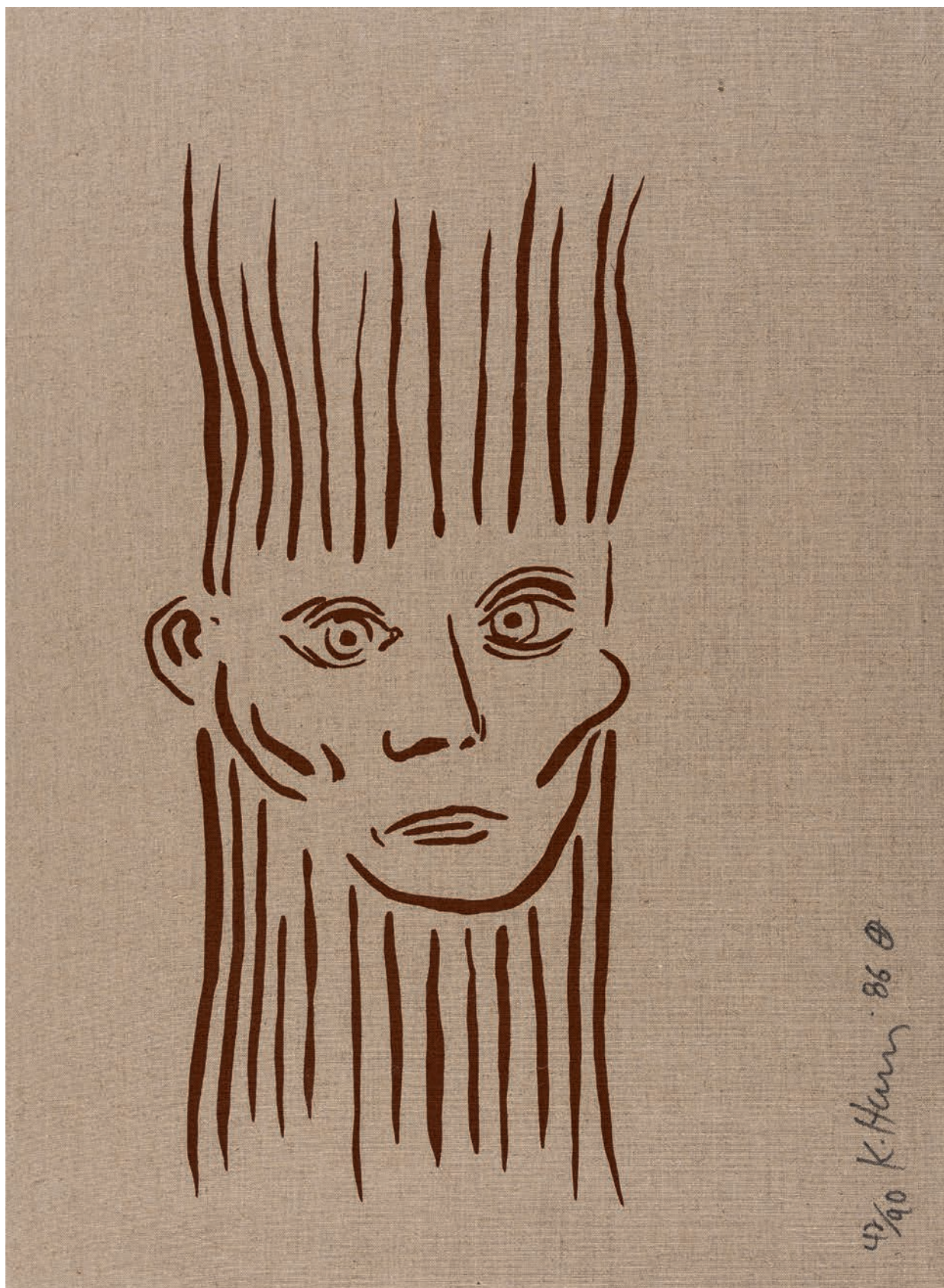
170

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)

£300 - 500



171

Keith Haring (1958-1990)

JOSEPH BEUYS (LITTMANN P.61)

Screenprint on canvas, 1986, signed, dated and numbered from the edition of 90 in black felt-tip pen, as included in the portfolio For Joseph Beuys, published by Galerie Bernd Kluser and Editions Schellmann, Munich and New York, the full sheet, 790 x 603mm (31½ x 23¾in) (unframed)

£5,000 - 7,000



172

172

Andy Warhol (1928-1987)

HAPPY BUTTERFLY DAY

Offset-lithograph with extensive hand-colouring in watercolour, circa 1955, from the edition of unknown but presumably very small size, on laid paper, with full margins printed close to the edges, sheet 350 x 252mm (13¾ x 9¾in)

£1,800 - 2,200

173

Andy Warhol (1928-1987)

UNTITLED (SATURN)

Gouache and ink on paper, circa 1954, with the "Estate of Andy Warhol" and the "Andy Warhol Foundation for the Visual Arts" ink stamps, initialled VF (Vince Freemont) and with the foundation number 328.049 in pencil verso, on wove paper, with full margins, sheet 340 x 510mm (13¾ x 20in) (framed)

£10,000 - 15,000



173



174

Andy Warhol (1928-1987)

MARILYN MONROE (FELDMAN & SCHELLMANN II.21)

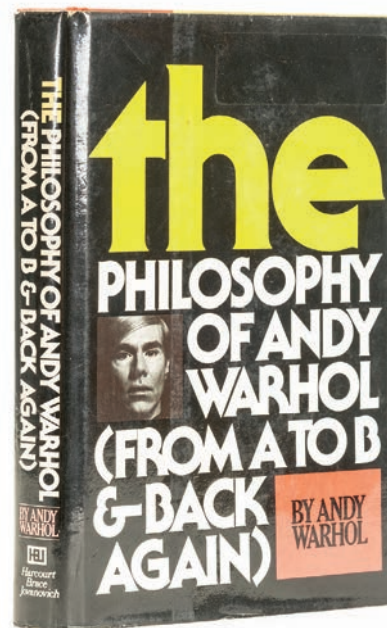
Screenprint in colours, 1967, signed and inscribed a.p. in pencil, an artist's proof aside from the edition of 100, on wove paper, printed by Aetna Silkscreen Products, published by Factory Additions, New York, the full sheet printed to the edges, sheet 152 x 152mm (6 x 6in) (framed)

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

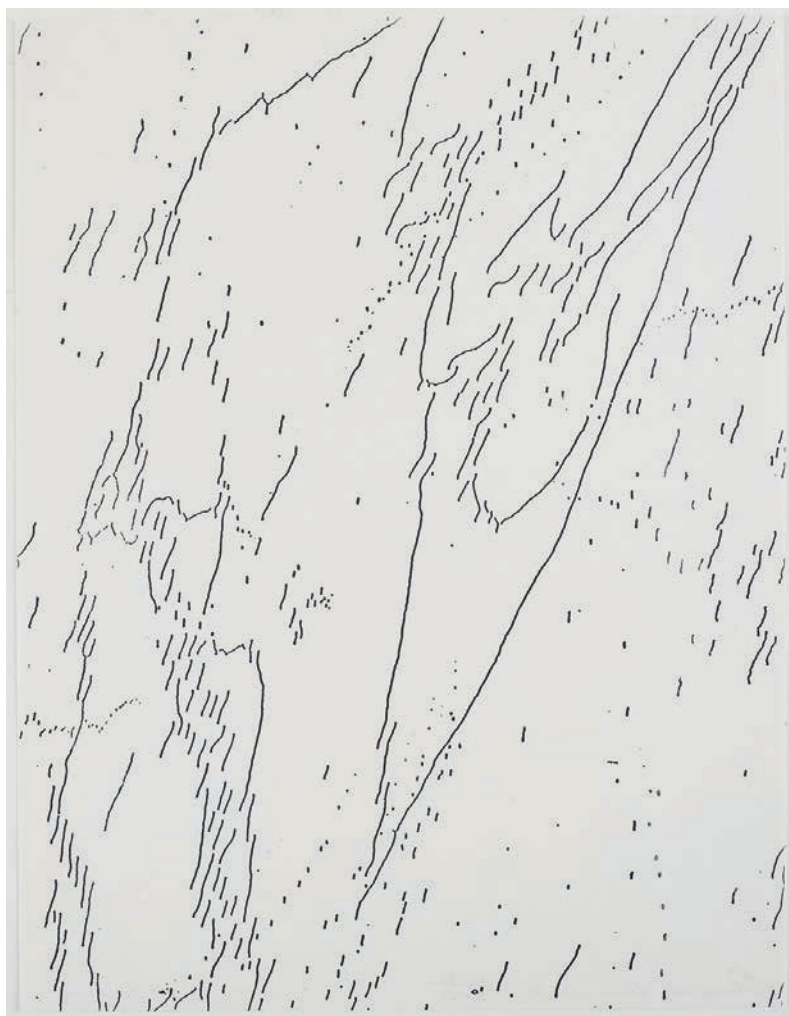
£35,000 - 45,000



175



176



177

175

Andy Warhol (1928-1987) (after)

MICK JAGGER ANNOUNCEMENT

The set of ten postcards, 1975, each signed in black, published by Seabird Editions, on wove paper, in the original printed paper sleeve, each 155 x 103mm (6 1/8 x 4 1/8 in) (multiple)

£4,000 - 6,000

176

Andy Warhol (1928-1987)

THE PHILOSOPHY OF ANDY WARHOL

A rare signed copy of 'The Philosophy of Andy Warhol', 1975, signed on the cover and further signed and inscribed 'to Tatiana' with a daggered heart drawing on the flyleaf in black ink, published by Hancourt Brace Jovanovich, London and New York, overall 240 x 161 x 50mm (9 1/2 x 6 1/4 x 2 in) (vol)

£1,000 - 1,500

177

Andy Warhol (1928-1987)

MAO 1973 (FELDMAN & SCHELLMANN II.89)

Unique Xerox print, 1973, signed and numbered from the edition of 300 verso, with the artist's copyright inkstamp verso, on typewriter paper, from the New York Collection for Stockholm, printed by Julie Martin, New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 279 x 216mm (11 x 8 1/2 in) (unframed), In excellent condition, the full sheet. Contained within the publishers original folder.

£2,000 - 3,000



178

Andy Warhol (1928-1987)

SANTA CLAUS (FELDMAN & SCHELLMANN II.266)

Screenprint in colours, 1981, signed and numbered from the edition of 200 in pencil, on Lenox Museum Board, as included in the Myths portfolio, printed by Rupert Jasen Smith, with his blindstamp, published by Ronald Feldman Fine Arts, New York, the full sheet printed to the edges, sheet 965 x 965mm (38 x 38in) (unframed)

£18,000 - 22,000



179

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



180

Andy Warhol (1928-1987) (after)

SOUP CAN I (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2018, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 890 x 585mm (35 x 23in) (unframed) (10)

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

£1,500 - 2,000



181

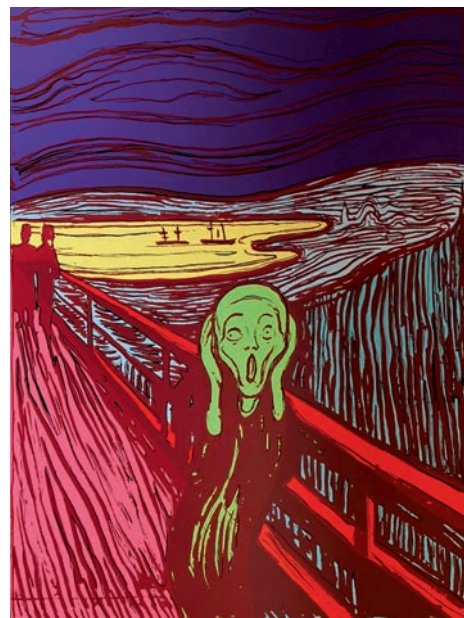
Andy Warhol (1928-1987)(after)

SOUP CAN II (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2015, numbered from the edition of 1500 verso, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 890 x 585mm (35 x 23in) (unframed) (10)

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

£1,500 - 2,000



182

Andy Warhol (1928-1987)(after)

THE SCREAM (SUNDAY B. MORNING) (SET OF THREE)

The complete set of three screenprints in colours, 2017, each numbered from the edition of 1500 verso, on Archival Museum Board, published by Sunday B Morning, each with their rubber stamps in blue ink verso, each the full sheet printed to the edges, each 890 x 640mm (35½ x 25½in) (unframed) (3)

Each print in this set is accompanied by a certificate of authenticity issued by the publisher.

£1,000 - 1,500

183

Andy Warhol (1928-1987) (after)

MAO (SUNDAY B MORNING) (SET OF FIVE)

The complete set of five screenprints in colours, 2011, each on Archival Museum Board, printed and published by Sunday B Morning, with their blue inkstamps verso, each the full sheet printed to the edges, each 850 x 750mm (33½ x 29½in) (unframed) (5)

This lot is accompanied by a certificate of authenticity issued by the Publisher.

£700 - 1,000



184

Andy Warhol (1928-1987)(after)

MARILYN (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2011, each numbered from the edition of 2000 verso, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed) (10)

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

£1,500 - 2,000



185

Andy Warhol (1928-1987) (after)

FLOWERS (SUNDAY B. MORNING) (SET OF TEN)

The complete set of ten screenprints in colours, 2018, on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, the full sheet printed to the edges, 915 x 915mm (36 x 36in) (unframed) (10)

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

£1,500 - 2,000

186

Alex Katz (b.1927)

LYSA

Pigment print in colours, 2017, signed in pencil, numbered from the edition of 30, published by Lococo Fine Art, St. Louise, Missouri, on Crane Museo Max paper, the full sheet printed to the edges, sheet 760 x 560mm (30 x 22in) (unframed)

£1,500 - 2,000



187

Alex Katz (b.1927)

THE EMPEROR JONES

Screenprint in colours, 2006, signed in pencil, numbered from the edition of 60, printed by Brand X Editions Inc., published by the Wooster Group, New York, on wove paper, the full sheet printed to the edges, sheet 1524 x 812mm (60 x 32in)

The present lot was produced to raise funds for the Wooster Group's revival of the Emperor Jones, a 1920s play by Eugene O'Neil. The title role in the production was portrayed by Kate Valk.

£1,500 - 2,000



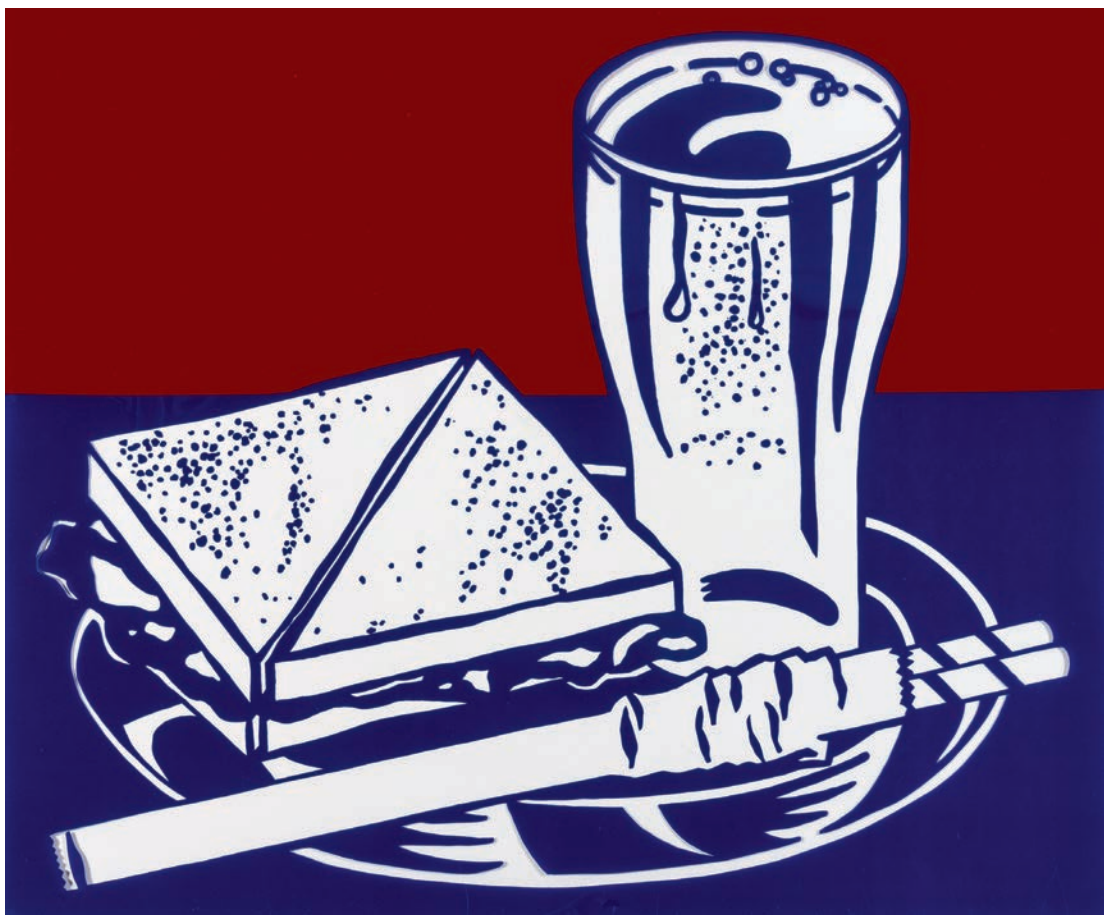
188

Roy Lichtenstein (1923-1997) (after)

AS I OPENED FIRE (TRIPTYCH) (CORLETT APP 5)

The complete set of three offset lithographs printed in colours, 1966, each on wove, from one of several editions of over 3,000 printed since 1966, published by Stedelijk Museum, Amsterdam, with margins, each sheet 641 x 530mm (25¼ x 20⅞in) (unframed) (3)

£1,200 - 1,800



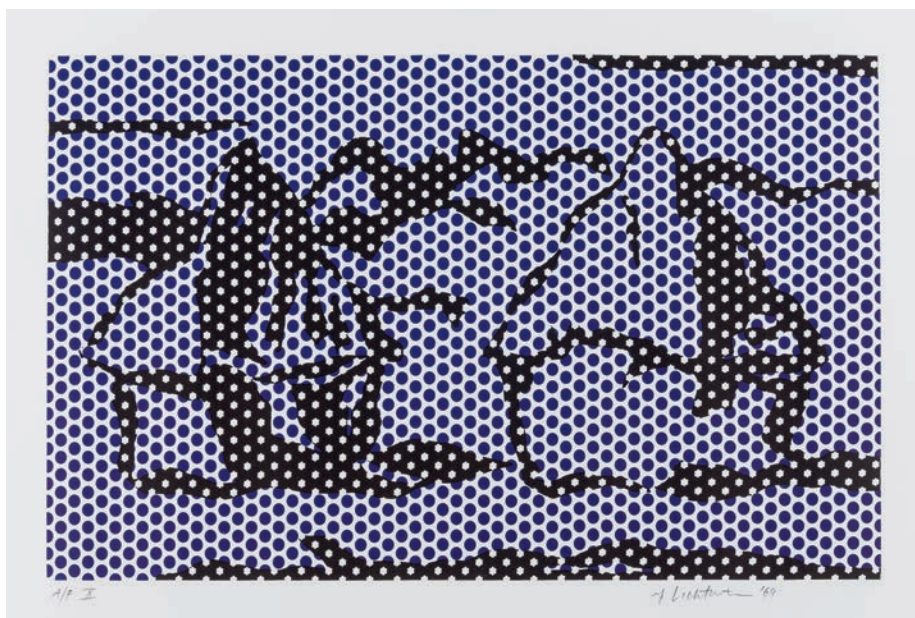
189

Roy Lichtenstein (1923-1997)

SANDWICH AND SODA (CORLETT 35)

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

£8,000 - 12,000



190

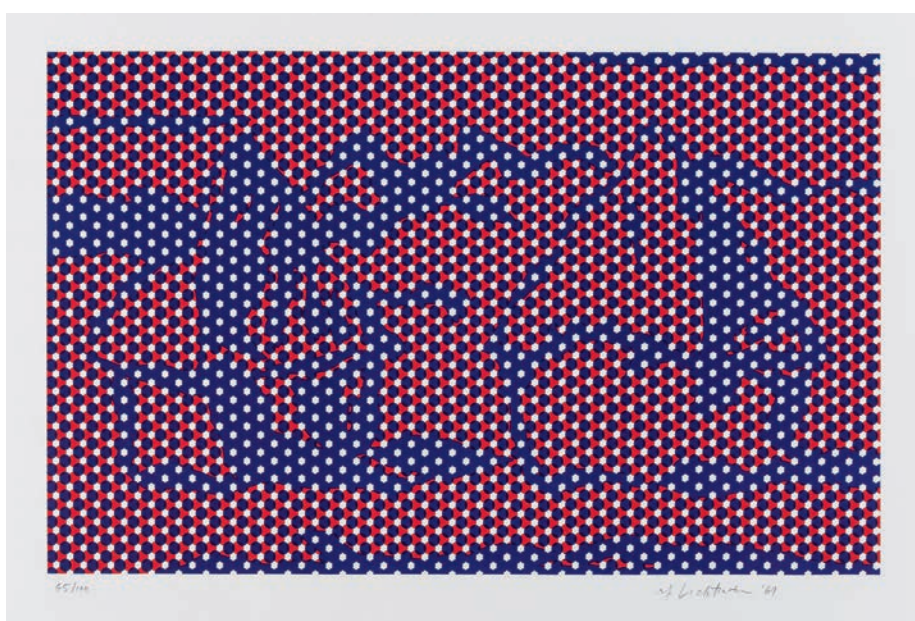
Roy Lichtenstein (1923-1997)

HAYSTACK #3 (CORLETT 67)

Lithograph printed in colours with screenprint, 1969, signed, dated and inscribed A/P X in pencil, one of ten artist's proofs aside from the edition of 100, on BFK Rives paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp and workshop number verso, the full sheet printed to the edges, 341 x 598mm (13 ½ x 23 5/8in) (unframed)

The Haystack series was the first in a number of works which directly reference the works of Claude Monet, following on from the Haystacks, the artist turned his eye to the depiction of Cologne Cathedral. Haystacks also marked the first time that Lichtenstein worked with the master printers at Gemini G.E.L in Los Angeles, a relationship that was to last until the year before he died.

£7,000 - 9,000



191

Roy Lichtenstein (1923-1997)

HAYSTACK #4 (CORLETT 68)

Lithograph printed in colours with screenprint, 1969, signed and numbered from the edition of 100 in pencil, on BFK Rives paper, printed and published by Gemini G.E.L., Los Angeles, with their blindstamp and workshop number verso, the full sheet printed to the edges, 341 x 598mm (13 ½ x 23 5/8in) (unframed)

£7,000 - 9,000

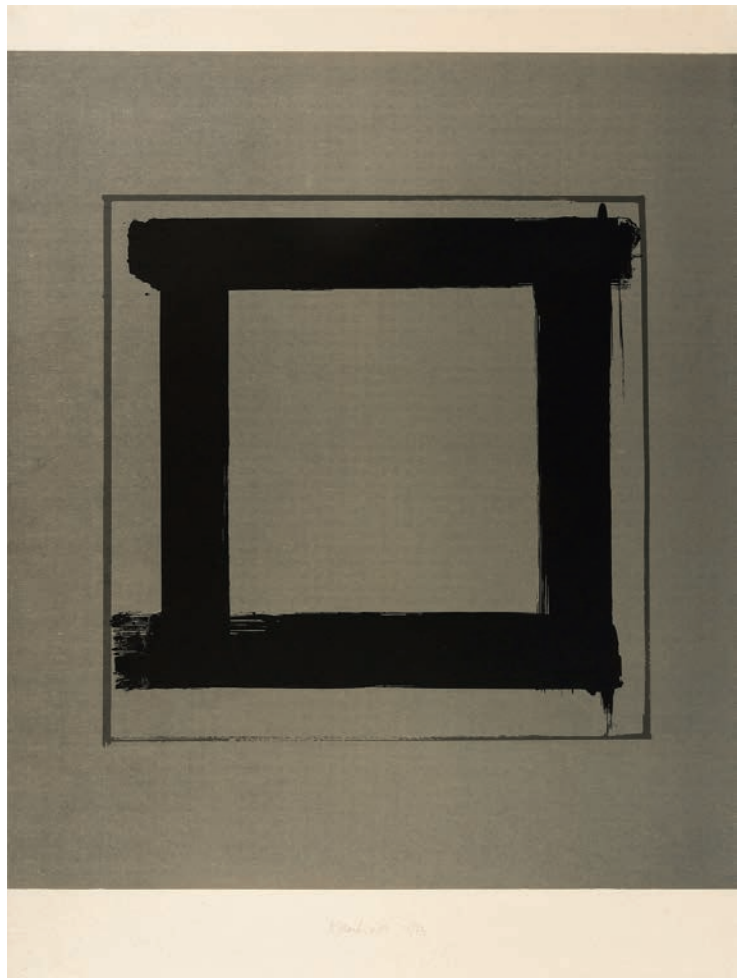
192

Brice Marden (b.1938)

SQUARE (LEWISON 38.2)

Screenprint in transparent black and black, 1983, signed, titled, dated and numbered from the edition of 32 in pencil, on Japanese handmade Mino Kozo Kizuki paper, printed by Hiroshi Kawanishi at Simca Print Artists, the full sheet, sheet 970 x 737mm (38¼ x 29in) (unframed)

£2,000 - 3,000



193

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, Monchengladbach 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.

£2,500 - 3,500

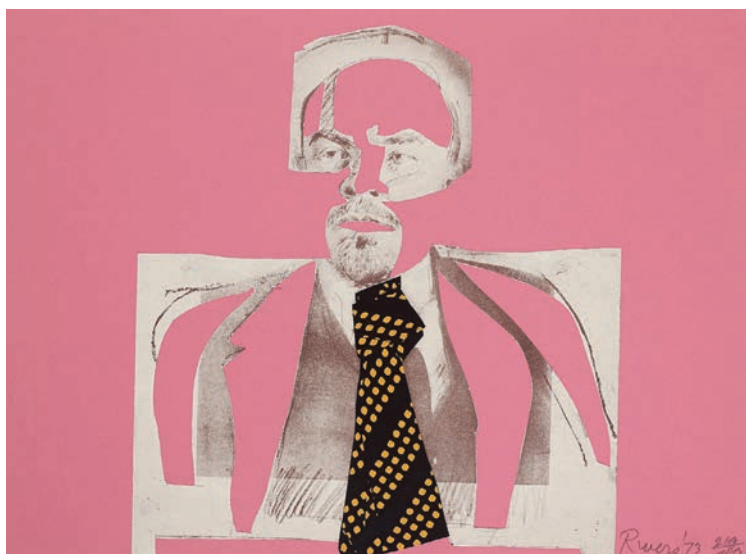
194

Robert Motherwell (1915-1991)

UNTITLED

Screenprint in colours, 1991, signed and numbered from the edition of 300 in pencil, with full margins, sheet 511 x 362mm (20 x 14¼in) (unframed)

£300 - 500



195

Larry Rivers (1923-2002)

UNTITLED

Lithograph and screenprint in colours, 1973, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£400 - 600

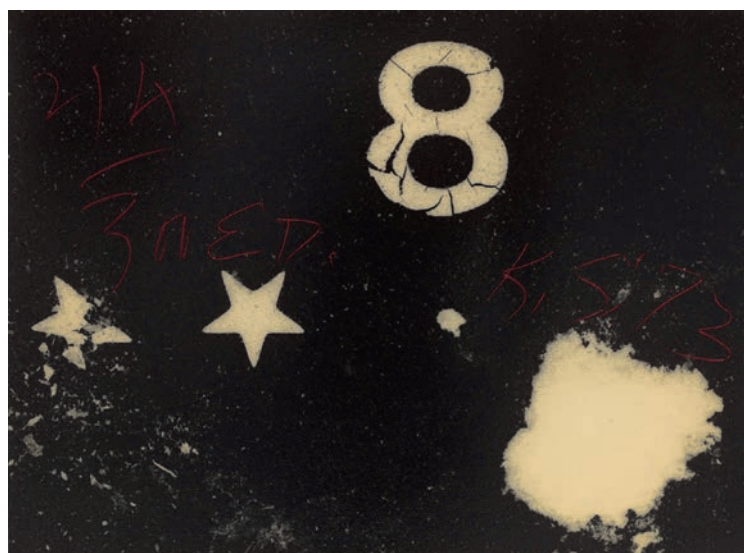
196

Keith Sonnier (b.1941)

UNTITLED

Screenprint with varnish additions in colours, 1973, signed, dated and numbered from the edition of 300 in red crayon, on wove paper, printed by Styria Studios Inc., New York, published by Experiments in Art and Technology, Inc., New York, the full sheet 229 x 305mm (9 x 12in) (unframed)

£500 - 700





197

197

Tom Wesselmann (1931-2004)

JUDY WITH BLUE BLANKET

Screenprint in colours, 1988, signed and numbered from the edition of 75 in pencil, on Lenox Museum Board, published by Lincoln Center/List Poster and Program, with full margins, sheet 762 x 1016mm (30 x 40in) (unframed)

£5,000 - 7,000

198

Katherine Bernhardt (b.1975)

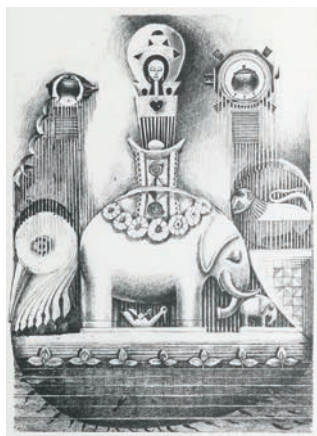
CRAZY DORITOS

Lithograph printed in colours, 2019, signed, dated and numbered from the edition of 65 in pencil, on Somerset wove paper, printed and published by Counter Editions, London, the full sheet, 1290 x 830mm (50 7/8 x 32 3/4in) (unframed)

£3,000 - 5,000



198



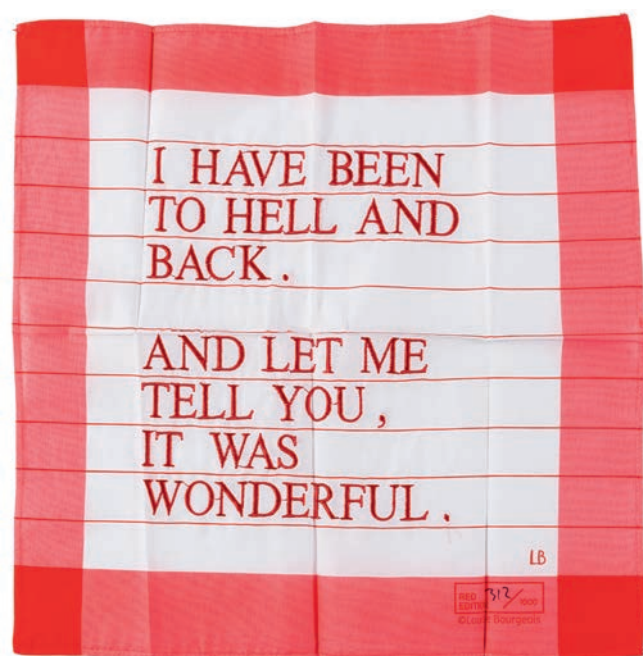
199

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 $\frac{3}{8}$ x 18 $\frac{3}{8}$ x 1 $\frac{3}{8}$ in) (vol)

£700 - 1,000



200

Louise Bourgeois (1911-2010)

I HAVE BEEN TO HELL AND BACK

Embroidery on 100% Cotton Handkerchief, 1996, numbered from the edition of 1000, published by the Tate, London, housed within the original paper envelopes, sheet 310 x 310mm (12 $\frac{1}{2}$ x 12 $\frac{1}{2}$ in) (unframed)

£1,800 - 2,200

ARR



201

John Behan (b.1938)

BIRDS IN FLIGHT

Bronze sculpture on granite base, Initialled on the base 'JB', 535 x 230 x 230mm (21 x 9 x 9in)

£1,500 - 2,000

ARR

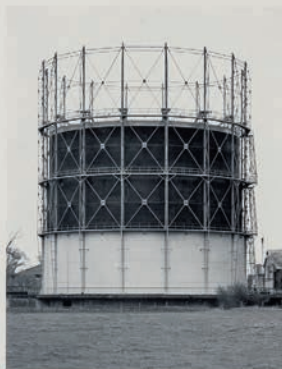
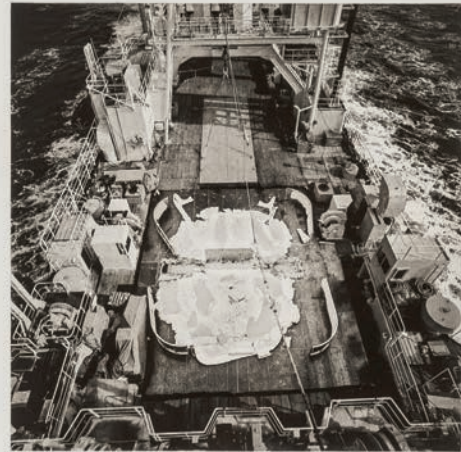
202

Matthew Barney (b.1967)

UNTITLED

Photogravure and embossing, 2007, signed and numbered from the HC edition of 5 in pencil, on Hahnemuhle paper, as included in 'Re-Object, Mythos', printed by Recom, Stuttgart, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, the full sheet, 810 x 610mm (32 x 24in) (framed)

£600 - 800



203

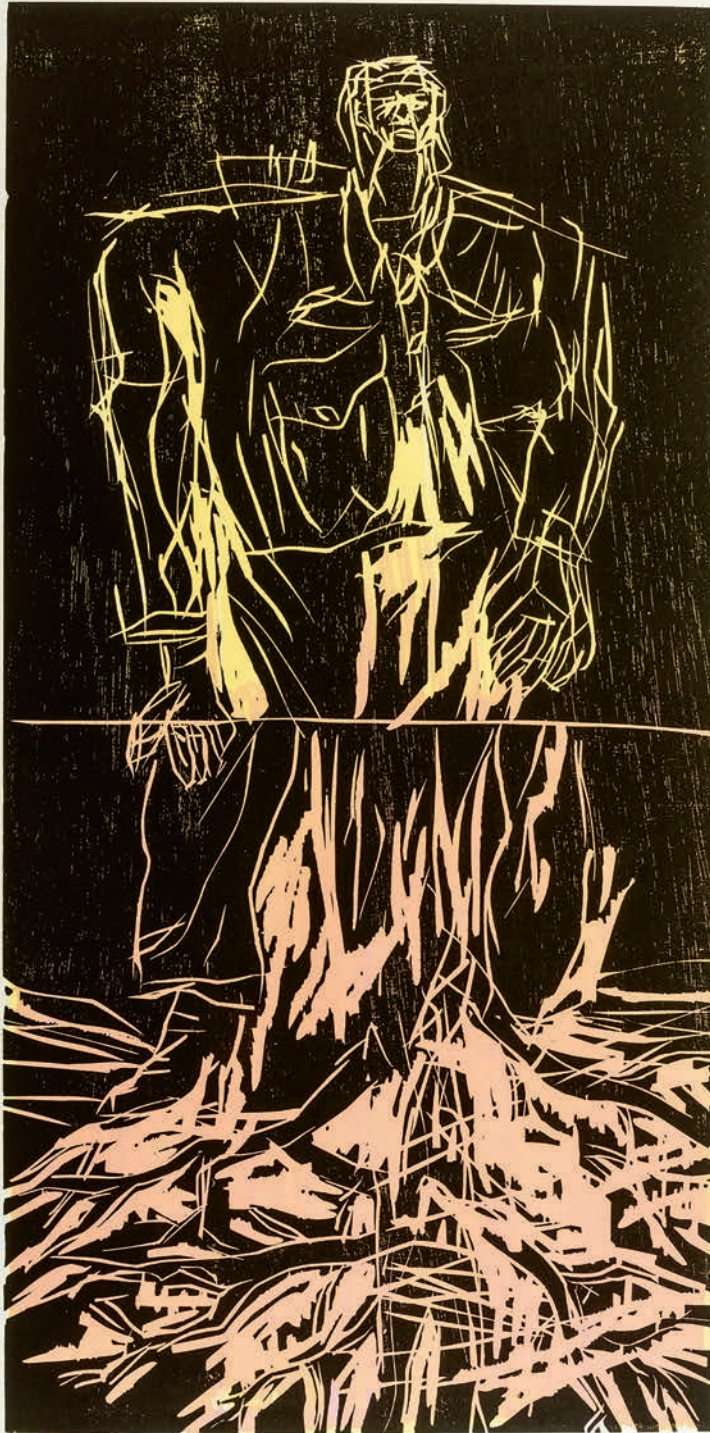
Bernd & Hilla Becher (1931-2007 & 1934-2015)

VIER GASOMETER (ANONYME SKULPTUREN)

Offset lithograph, 1973, signed, dated and numbered from the edition of 80 in pencil, on glossy wove paper, the full sheet, 800 x 640mm (20 x 15½in) (framed)

£2,000 - 3,000

ARR



204

George Baselitz (b.1938)

GETEILTHER HELD (REMIX)

Woodcut with hand colouring, 2008,
signed and numbered from the
edition of 50 in pencil, on japan
paper, with full margins, 1240 x
700mm (48¾ x 27½in) (unframed)

£5,000 - 7,000 ARR

205

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 (18¾ x 22¼in) (unframed)

£400 - 600



206

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 (18¾ x 22¼in) (unframed)

£400 - 600

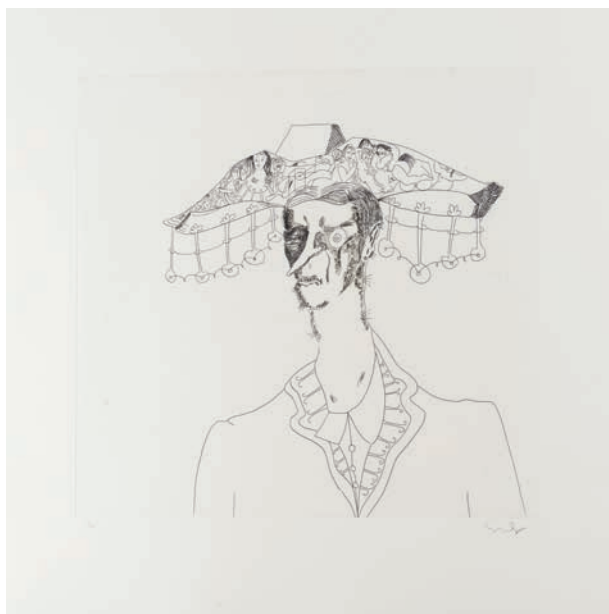
207

George Condo (b.1957)

FROM. MORE SKETCHES OF SPAIN FOR MILES DAVIS

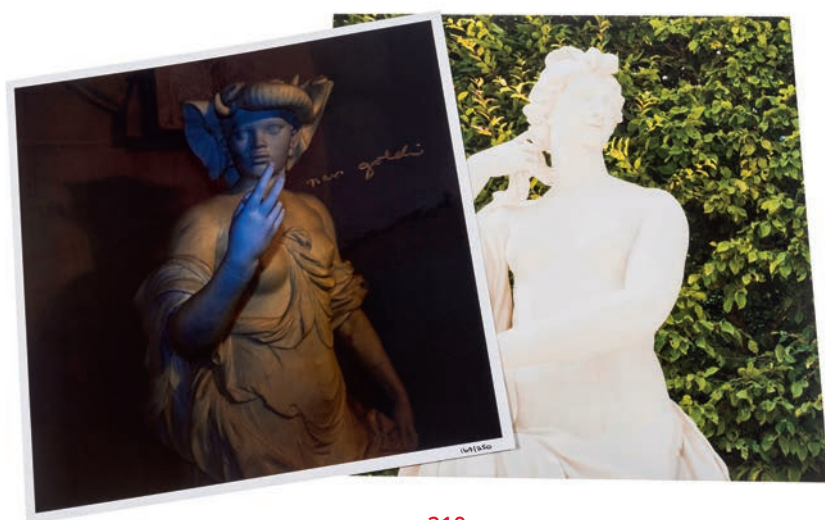
Etching, 1991, signed and numbered from the edition of 40 in pencil, on Guarro wove paper, published by Alexander Kahan, New York, with full margins, sheet 480 x 565mm (18¾ x 22¼in) (unframed)

£400 - 600





208



210



209

208

Tracey Emin (b.1963)

LOVE IS A STRANGE THING

Offset lithograph printed in colours, 2000, signed in black ink, numbered from the edition of 250 in pencil verso, on thin glossy wove paper, the full sheet printed to the edges, 705 x 540mm (27¾ x 21¼in) (unframed)

£400 - 600 ARR

209

Douglas Gordon (b.1966)

FOURTY

Photograph with cut-out perforations, 2007, signed and numbered from the HC edition of 5 in black marker, on Baryta paper mounted to acrylic mirror, as included in 'Re-Object, Mythos', printed by Recom, Stuttgart, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, image 810 x 610mm (32 x 24in) (framed)

£1,500 - 2,000 ARR

210

Nan Goldin (b.1953)

AFRICA, PAVILLON DUFOR, VERSAILLES

Digital print in colours, 2019, signed in gold pen and numbered from the edition of 250 in black ink, on gloss photographic paper, published by the Vinyl Factory, London, housed within the original record sleeve with the LP, sheet 305 x 305mm (12 x 12in) (unframed)

£500 - 700

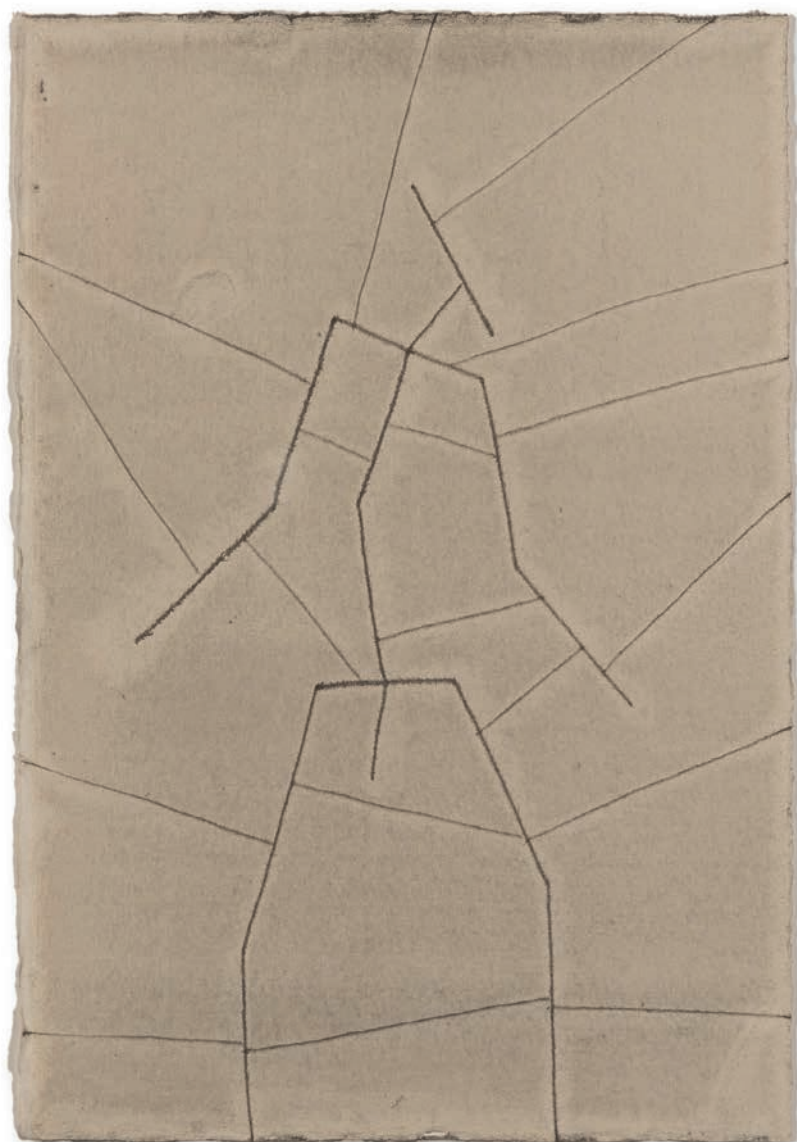
211

Antony Gormley (b.1950)

DOMAIN

Etching, 2013, signed, titled, dated and numbered from the edition of 100 verso in pencil, on wove paper, with full margins, sheet 380 x 303mm (15 x 12in) (unframed)

£1,000 - 1,500 ARR



212

Antony Gormley (b.1950)

SITE XXII

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

£7,000 - 10,000 ARR



213

213

Lippy Lipshitz (1903-1980)

NEBUCHADNEZZAR

Plaster on wooden base, signed in the plaster with the artist's incised signature, the base with various further inscriptions, overall 330mm (13in) (height)

£500 - 700

214

Yayoi Kusama (b.1929)

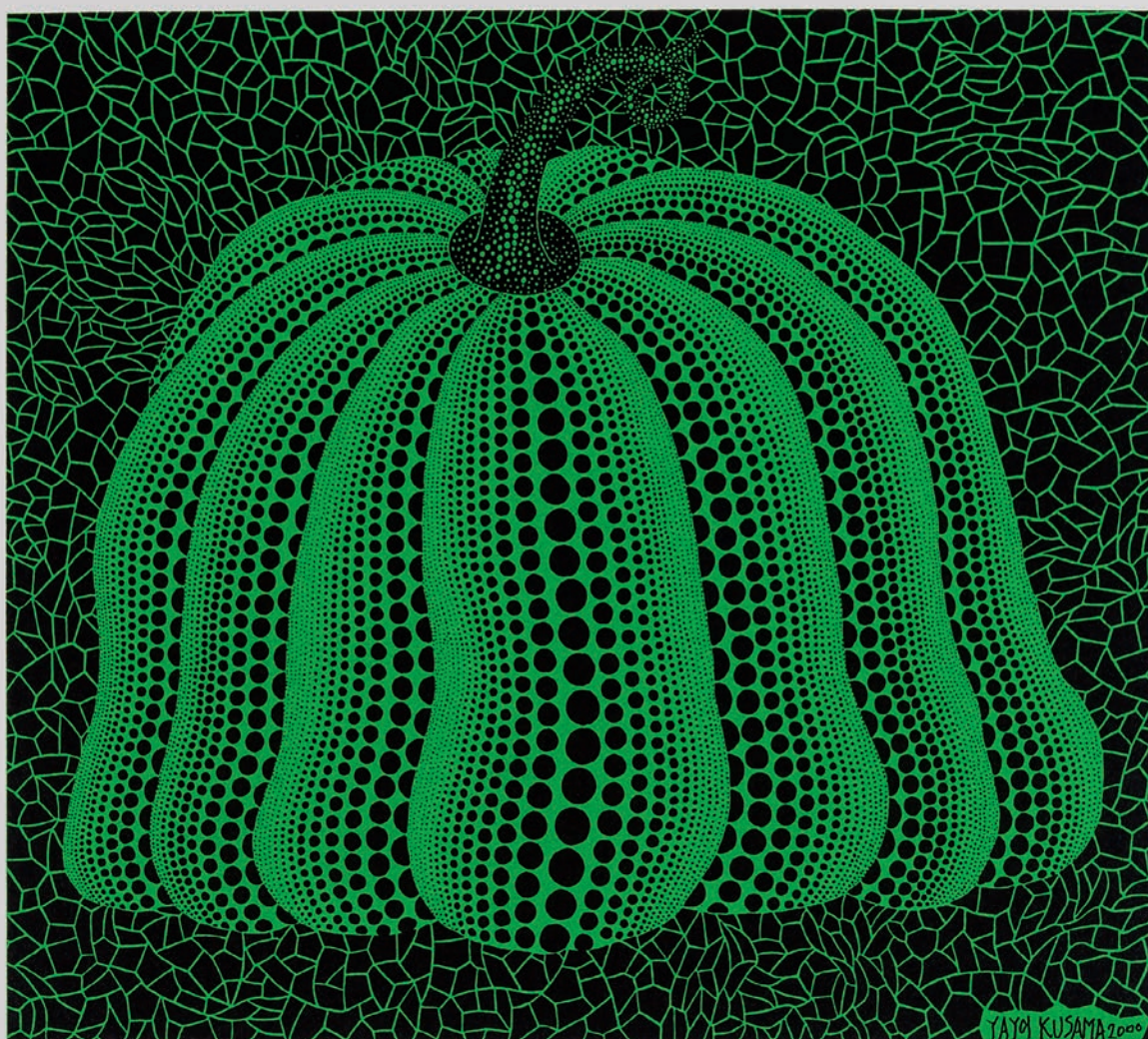
PUMPKINS

The set of two cast resin multiples painted in colours, 2016, each stamped with the artist's name on the base, published by Benesse Holdings, Japan, both in the original printed, fitted box, each 100 x 80 x 80mm (4 x 3¼ x 3¼in) (multiple) (2)

£1,000 - 1,500



214



15/
100

PUMPKIN 2000

Yayoi Kusama

215

Yayoi Kusama (b.1929)

PUMPKIN 2000 (GREEN) (KUSAMA 300)

Screenprint in colours, 2000, on wove paper, signed, titled and numbered from the edition of 100 in pencil, printed by K2 Screen, published by Serpentine Gallery, London, the full sheet, 480 x 640mm (18 7/8 x 25 1/4 in) (unframed)

£10,000 - 15,000



216

216

Jeff Koons (b.1955)

GIRL WITH LOBSTER

Digital pigment print (Ditone) in colours, 2009, signed and numbered from the edition of 5, a Hors d'commerce impression aside from the edition of 45, on Innova paper, published by Edition Schellmann, Munich and New York, the full sheet, 749 x 610mm (29½ x 24in) (framed)

£10,000 - 15,000

217

Gerhard Merz (b.1947)

UNTITLED (2007)

Digital pigment print in colours, 2007, signed and numbered from the HC edition of 5 in pencil verso, on transparent foil, printed by Recom, Stuttgart, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, the full sheet, 810 x 610mm (32 x 24in) (framed)

£200 - 300

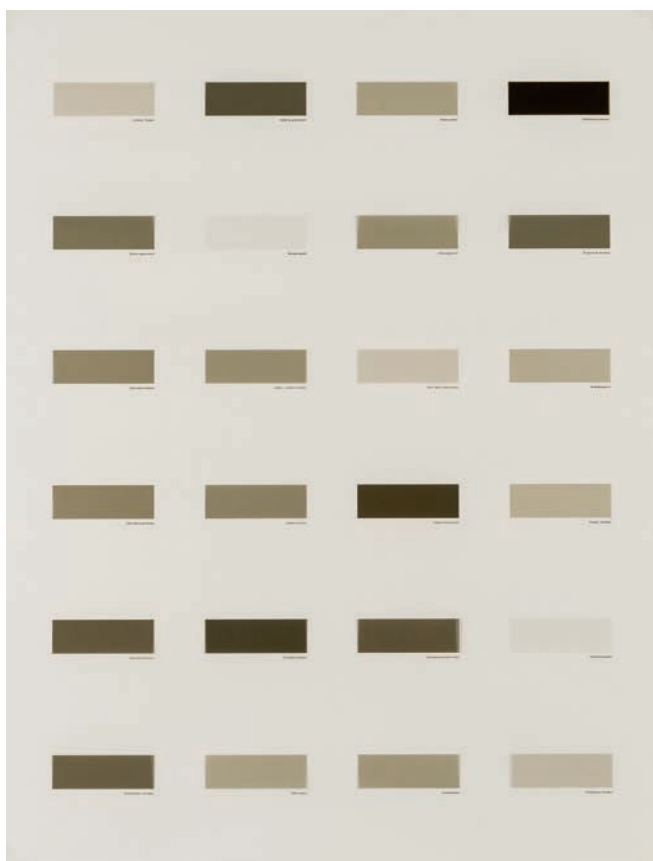
218

Richard Prince (b.1949)

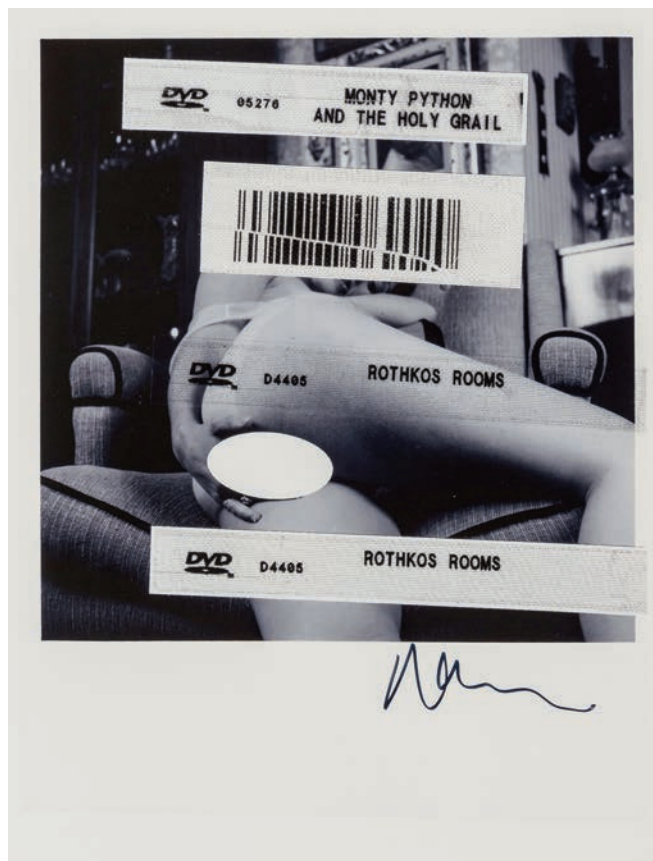
UNTITLED (ROTHKO'S ROOMS)

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)

£400 - 600



217



218

219

Peregrine Heathcote (b.1973)

WAITING AT THE STATION

Oil on canvas, signed in red paint, 900 x 750mm
(35½ x 29½in) (framed)

£2,000 - 3,000 ARR



220

Roman Nogin (b.1976)

BY THE SEA

Oil on canvas, 2014, signed in black paint to lower right, inscribed and dated in black marker verso, 597 x 1195mm (23¼ x 47in)
(framed)

£700 - 1,000



221

Richard Serra (b.1939)

UNTITLED

Lithograph, 1973, signed, dated and numbered from the edition of 300 in pencil, on rag paper, with the artist's copyright inkstamp verso, published by Experiments in Art and Technology, Inc., New York, the full sheet, 243 x 229mm (9½ x 9in) (unframed)

£1,800 - 2,200



222

Kiki Smith (b.1954)

TATTOO

Tattoo ink transfer, 1995, signed and numbered from the edition of 100, printed by Temp-Tu Marketing, New York, published by Pace Gallery, New York, the full sheet, 508 x 762mm (20 x 30in) (framed)

£1,800 - 2,200

223

David Shrigley (b.1968)

SELL YOUR SOUL

Screenprint in colours, 2012, initialled, dated and numbered from the edition of 100 in pencil, on Arches paper, with full margins, 765 x 570mm (30½ x 22½in) (unframed)

£400 - 600

ARR



224

David Shrigley (b.1968)

FUCKING ACE

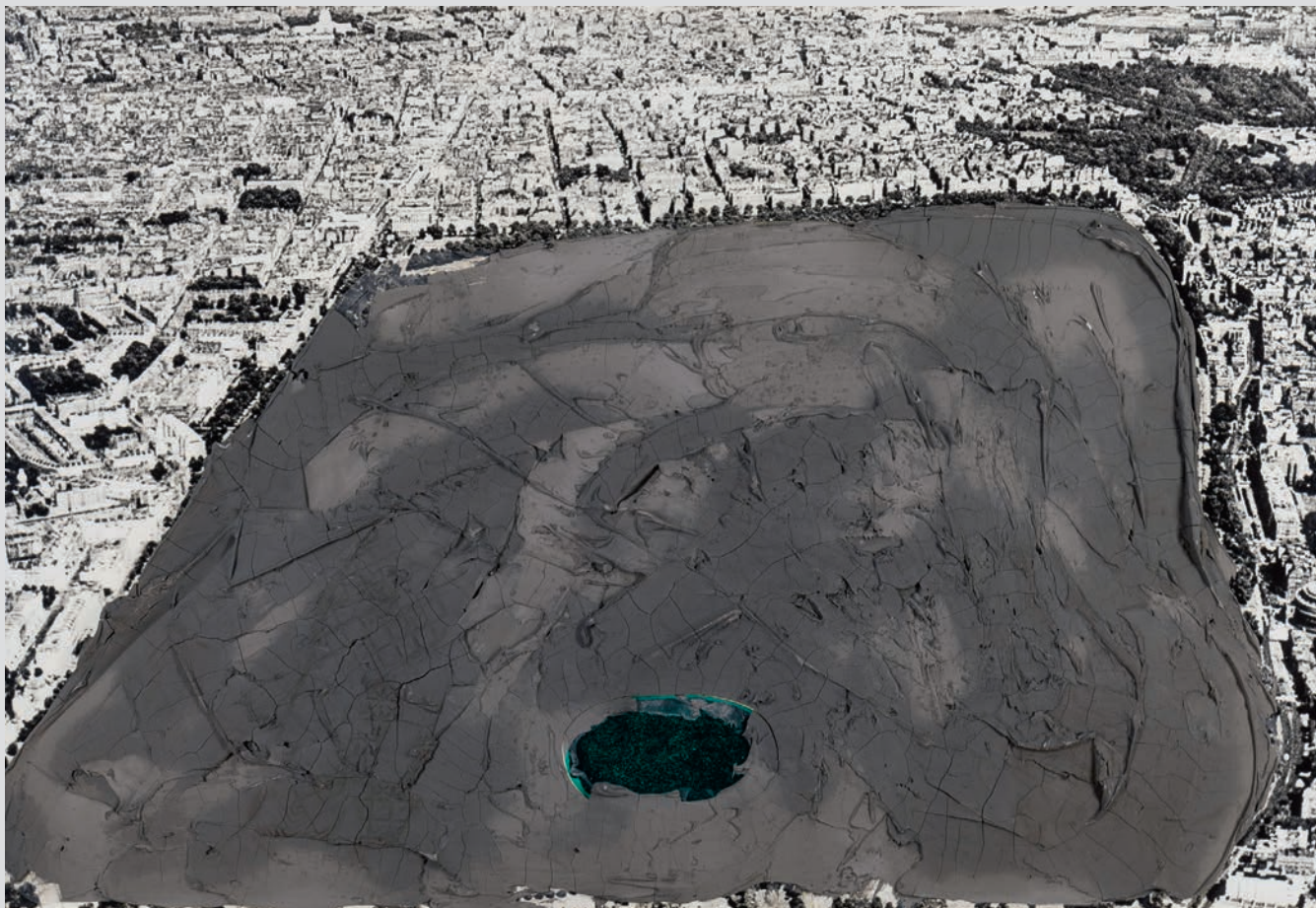
Linocut, 2018, signed, dated and numbered from the edition of 125 in pencil, printed and published by Schaefer Graphics, Copenhagen, the full sheet printed to the edges, 760 x 560mm (30 x 22in) (unframed)

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

£1,000 - 1,500

ARR

AN IMPORTANT COLLECTION OF EDITIONS BY DIETER ROTH



225

Dieter Roth (1930-1998)

POSTCARD (DOBKE 103)

The rare and important relief print and plastic colour-foil and grey acrylic paint on a photomechanical reproduction of a picture postcard, 1969, a unique version in grey aside from those in either white or green, signed and numbered from the edition of 50 in pencil verso, printed by Rudolph Reiser, Cologne, Dieter Roth and Bernd Minnich Düsseldorf, published by Taucher Verlag, Cologne, on stiff wove paper, the full sheet printed to the edges, sheet 640 x 950mm (25¼ x 37¾in) (framed)

£8,000 - 12,000 ARR

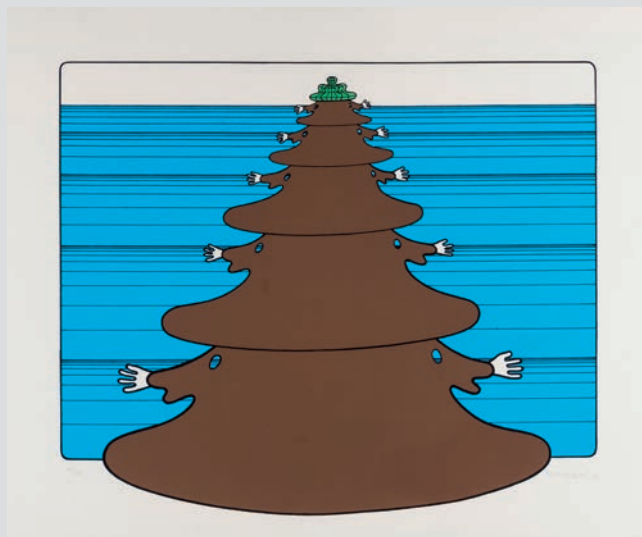
226

Dieter Roth (1930-1998)

CAKE BY THE SEA (DOBKE 147)

Screenprint in colours, 1970, signed and dated in pencil, numbered from the edition of 100 unique impressions, printed by Hartmut Kaminski, Düsseldorf, published by the Kunstverein Wuppertal, on wove paper, with full margins, 625 x 900mm, 24½ x 35½ in.

£600 - 800 ARR



227

Dieter Roth (1930-1998)

SWING (DOBKE 87)

The unique screenprint in colours, 1967, signed and numbered from the edition of 50 unique variants in pencil, printed by Jörg Dietrich, Stuttgart, published by Hansjörg Mayer, and the artist, Stuttgart, on wove paper, the full sheet printed to the edges, sheet, 610 x 860mm (24 x 33¾in) (unframed)

£500 - 700 ARR

228

Dieter Roth (1930-1988)

ÚTVEGSBANKI ISLANDS (DOBKE 302)

Engraving, 1973, signed and dated and numbered from the edition of 100 in pencil, on wove paper, printed by Birgit Skiöld, London, published by Bernard Jacobson Gallery, London, with full margins, sheet 150 x 210mm (6 x 8¾in) (unframed)

£1,000 - 1,500 ARR



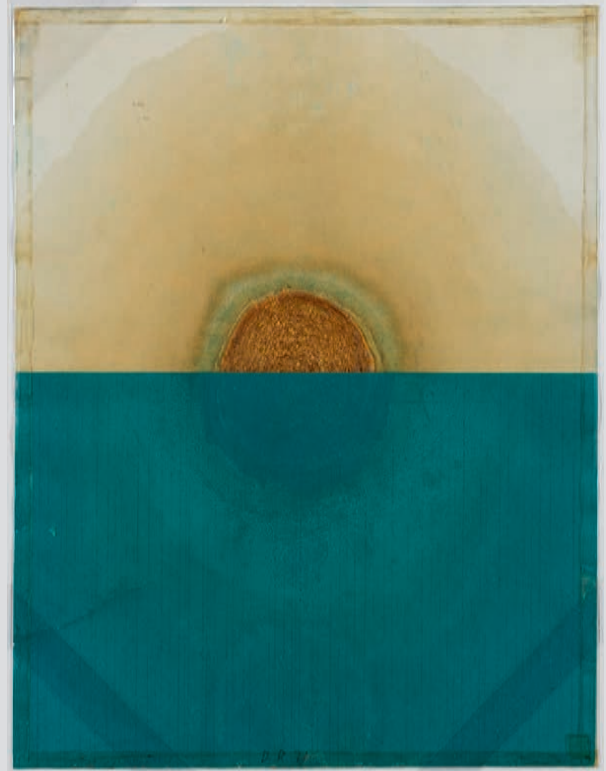
229

Dieter Roth (1930-1998)

SMALL SUNSET (DOBKE 96)

Compressed sausage on blue and white wove paper sealed within a plastic sleeve, 1968, signed in pencil, from the edition of unknown but presumably small size, printed by Rudolf Rieser, Cologne, published by the artist, Düsseldorf, the full sheet printed to the edges, sheet 430 x 320mm (17 x 12½in) (framed)

£2,000 - 3,000 ARR



230

Dieter Roth (1930-1988)

Tompkinspatent (Dobke 101)

The unique screenprint in colours with vegetable juice on stiff white card contained in a plastic sleeve, 1968-9, signed and inscribed AP, a unique artist's proof aside from the edition of 50, printed by Hartmut Kaminski, published by the artist, Düsseldorf, the full sheet printed to the edges, sheet 720 x 1020mm (28 ½ x 40¼in) (unframed)

£4,000 - 6,000 ARR



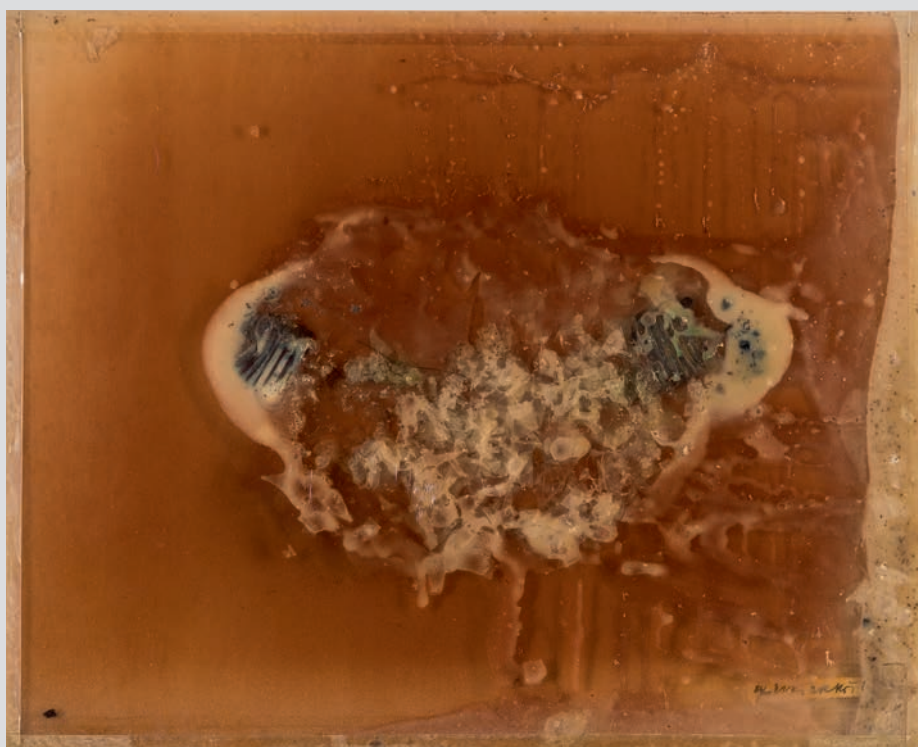
231

Dieter Roth (1930-1998)

SMALL LANDSCAPE

Compressed soft cheese on emery paper sealed within a plastic sleeve, 1969, signed in pencil, numbered from the edition of 50, printed by Rudolf Rieser, Cologne, published by Kunstverein für die Rheinlande und Westfalen, Düsseldorf, the full sheet printed to the edges, sheet 320 x 435mm (12½ x 17in) (framed)

£2,000 - 3,000 ARR



232

Dieter Roth (1930-1998)

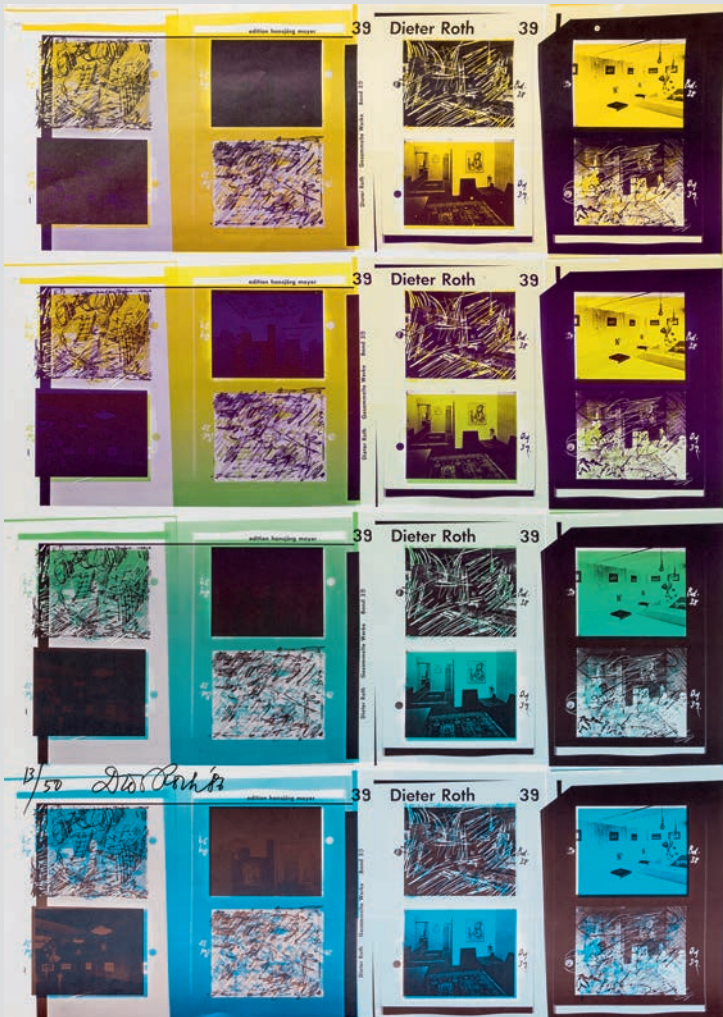
Zwei Birnen (Dobke 107)

Two compressed light bulbs with glue contained in a plastic sleeve, 1969, signed and numbered from the edition of 100 in pencil, printed by Rudolf Rieser, Cologne, published by the artist, Düsseldorf, the full sheet printed to the edges, sheet 350 x 430mm (13¾ x 17in) (framed)

£2,000 - 3,000 ARR



233



234

233

Dieter Roth (1930-1998)

At Home (Dobke 143)

Unique screenprint in colours, 1970, signed and numbered from the edition of 120 unique variants in pencil, printed by Hartmut Kaminski, Düsseldorf, published by the artist and U. Breger Göttingen, on beige wove paper, the full sheet printed to the edges, sheet, 650 x 920mm (25½ x 36¼in) (unframed)

£2,000 - 3,000 ARR

234

Dieter Roth (1930-1988)

DIETER ROTH GESAMMELTE WERKE 39 (SEE DOBKE BOOKS P.231)
Offset lithograph printed in colours, 1983, signed, dated and numbered from the edition of 50 in pencil, printed by Staib + Mayer, Stuttgart, published by Edition Hansjörg Mayer, Stuttgart, London, Reykjavik, on wove paper, the full sheet printed to the edges, sheet 1000 x 700mm (39¼ x 27 ½in) (unframed)

£1,000 - 1,500 ARR



235

Dieter Roth (1930-1998)

Untitled (Container)

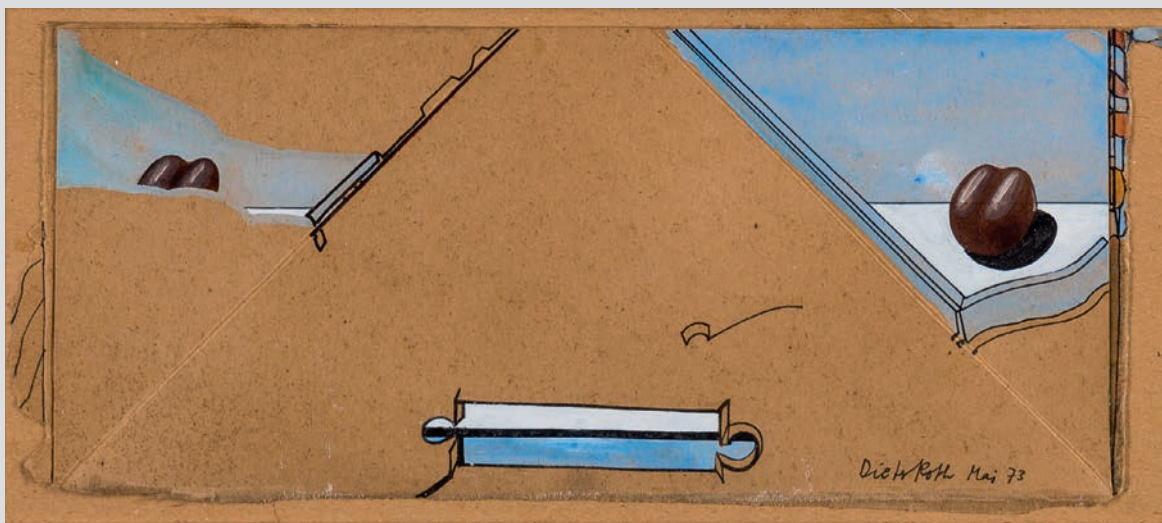
Oil, encaustic, watercolour, graphite and pen and ink on cardboard with paperclip and metal collage elements, 1973, signed twice and dated 'Mai 73', 195 x 275mm (7¾ x 10¾in) (framed)

Exhibited:

1974, Kunstverein in Hamburg: Originale 1946-1973.

The present work relates to Roth's 1971-73 portfolio containers. The folio, one of Roth's most important incorporates many of the techniques Roth had utilized and developed up to that point.

£2,500 - 3,500 ARR



236

Dieter Roth (1930-1998)

UNTITLED (COCO DE MER)

Gouache with pen and ink on cardboard, 1973, signed and dated 'Mai 73' in black ink, 120 x 275mm (4¾ x 10¾in) (framed)

Exhibited:

1974, Kunstverein in Hamburg: Originale 1946-1973. Their label pasted on the reverse of the frame.

£2,500 - 3,500 ARR

237

Dieter Roth (1930-1998) & Stefan Wewerka (1928-2013)

WORLDOUT OBJECTS (DOBKE 221)

Unique screenprint in colours, 1970, signed and dated by each artist in pencil, inscribed from the edition of 125 in pencil, on wove paper, sheet 650 x 650mm (25½ x 25½in) (unframed)

£2,000 - 3,000 ARR



238

Dieter Roth (1930-1998) & Stefan Wewerka (1928-2013)

SMALL KUMMELLING (DOBKE 228)

Unique screenprint with watercolour, 1970, signed and dated by each artist in crayon, numbered from the edition of 12 in crayon, printed by Hartmut Kaminski, Dusseldorf, published by Edition Kummel, Cologne, the full sheet, 700 x 500mm (27½ x 20in) (unframed)

£2,000 - 3,000 ARR



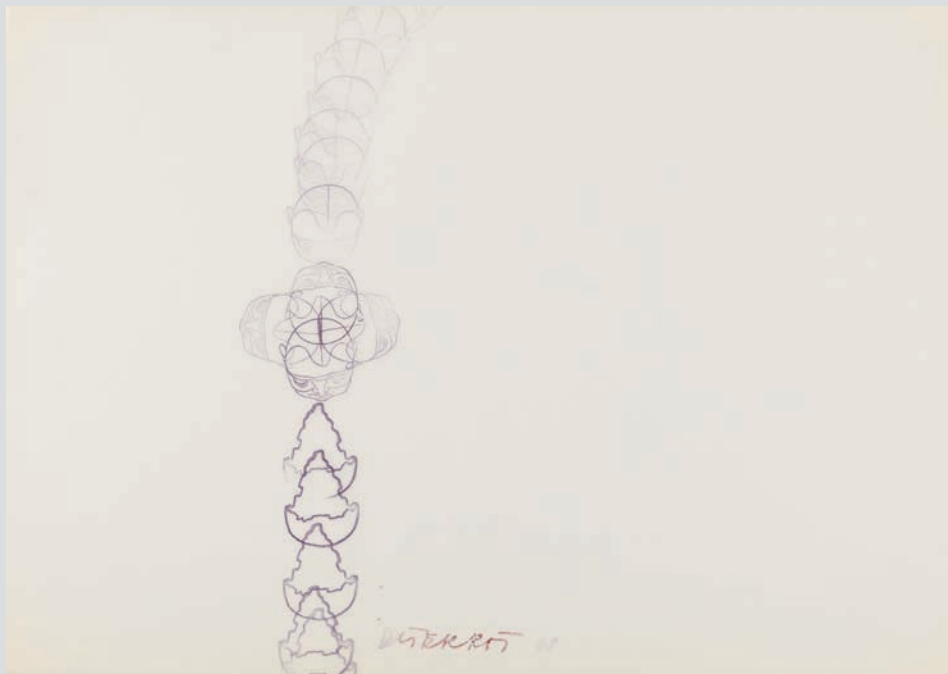
239

Dieter Roth (1930-1998)

STEMPELGRAFIK (SEE. DOBKE UNIQUE PIECES P.227)

Unique rubber stamp drawing in colours, 1968, signed and dated in red ink, from the edition of 150 unique stamp drawings, as included in the portfolio Kölner Kunstmarkt 68, on tracing paper, the full sheet printed to the edges, within the original paper sleeve with the title printed on the front, sheet 323 x 455mm (12¾ x 16⅞in) (unframed)

£2,500 - 3,500 ARR



240

Dieter Roth (1930-1998)

STEMPELGRAFIK (SEE. DOBKE UNIQUE PIECES P.227)

Unique rubber stamp drawing in colours, 1968, signed and dated in red ink, from the edition of 150 unique stamp drawings, as included in the portfolio Kölner Kunstmarkt 68, on tracing paper, the full sheet printed to the edges, within the original paper sleeve with the title printed on the front, sheet 323 x 455mm (12¾ x 16⅞ in) (unframed)

£2,500 - 3,500 ARR



241

Jonas Wood (b.1977)

BBALL STUDIO

Etching, 2019, signed and numbered from the edition of 200 in pencil, on BFK Rives paper, published by Phaidon Press, with their blindstamp, with full margins, sheet 279 x 241mm (11 x 9½in) (unframed)

£3,000 - 5,000

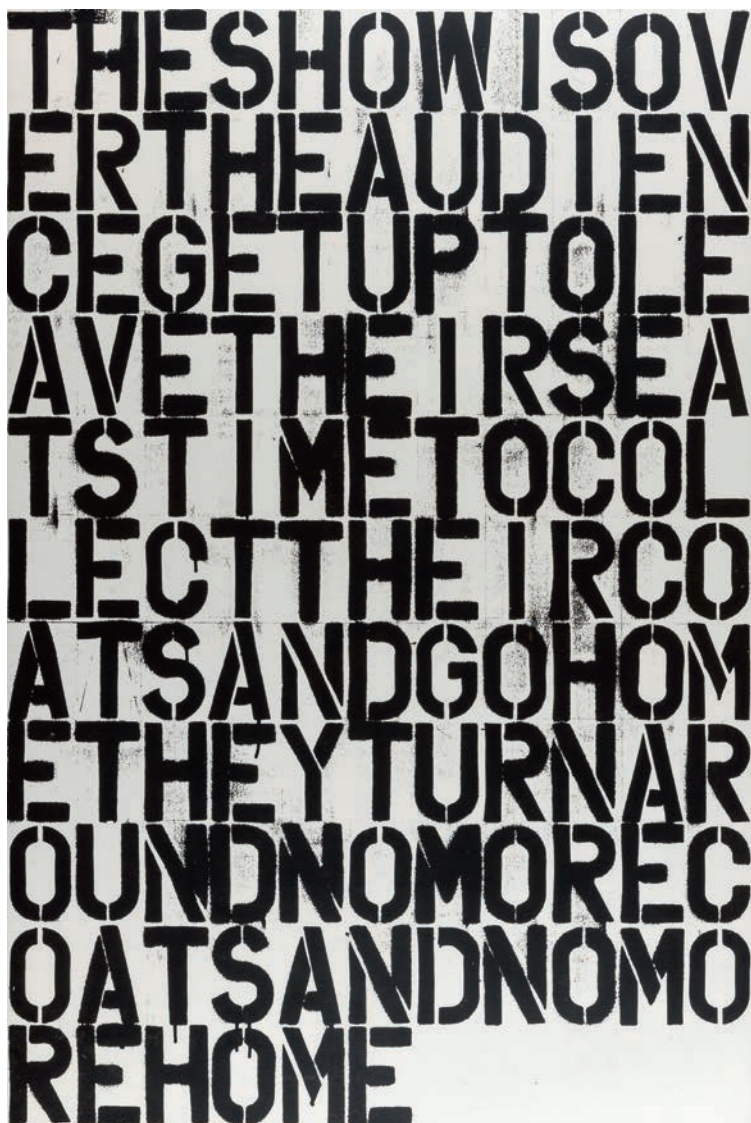
242

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



243

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

THE SHOW IS OVER

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

£1,000 - 1,500



244



246



245

244

Umbo (1902-1980)

MARCEL DUCHAMP MEME (FROM RE-OBJECT MYTHOS)

Photograph, 1965-2007, from the edition of 45, printed in 2007 from the original negative as a baryta print with selenium toning, in the original mount as published, printed at Moersch Photochemie, Hurth, published by Edition Schellmann, Munich for Kunsthaus Bregenz, Austria, sheet 405 x 305mm (15½ x 11¾in) (unframed)

£150 - 200 ARR

245

Horst P. Horst (1906-1999)

SUMMER HATS, FONSSAGRIVES (LISA) & LANE, 1940

Gelatin silver print, 1940 (printed later), with the photographer's blind stamp in the margin, signed, titled, dated and annotated in pencil with portfolio edition stamp on the reverse, on gloss photographic paper, image 446 x 350mm (17½ x 13¾in) (unframed)

Provenance:

Galerie Thierry Marlat, Paris.

This print comes from one of a set of three portfolios printed to commemorate Horst's 90th Birthday. In very good condition, apart from a soft handling crease in the upper right margin, only visible in a raking light. Slight softness to the upper right tip of corner.

£1,000 - 1,500 ARR

246

Pierre Jahan (1909-2003)

LE TROTTOIR SOUS LA PLUIE, 1993

Gelatin silver print, 1933, mounted and signed in pencil on the wove support, signed, titled, dated and annotated in blue and black ink with photographer's copyright stamp on the reverse of the support, sheet 250 x 305mm (9¾ x 12in) (unframed)

Provenance:

Galerie Thierry Marlat, Paris.

£200 - 300 ARR

247

Walker Evans (1903-1975)

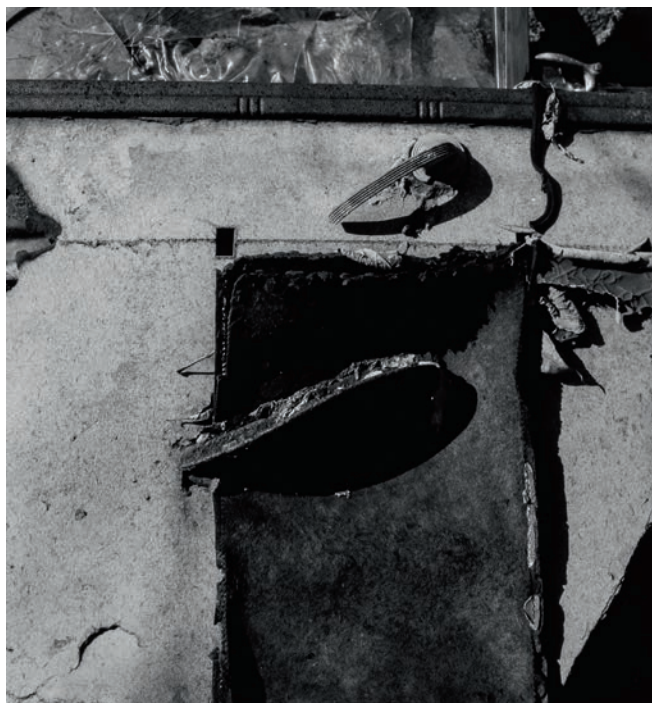
UNTITLED, (DOOR), CIRCA 1973

Gelatin silver print enlargement from a Polaroid Type 105 negative, circa 1973, mounted on brown board support, with credit and number stamps on the reverse of the support, on gloss photographic paper, sheet 270 x 253mm (10 $\frac{5}{8}$ x 9 $\frac{7}{8}$ in) (framed)

Provenance:

Sotheby's New York, 21-22 June 2010, Photographs from the Polaroid Collection, lot 458.

£600 - 800



248

Yan Morvan (b.1954)

UNTITLED, FROM THE 'BLOUSON NOIR' SERIES, 1975

Gelatin silver print, 1975 (printed later), signed, titled, dated and annotated in pencil on the reverse, on gloss photographic paper, image 282 x 420mm (11 $\frac{1}{8}$ x 16 $\frac{1}{2}$ in) (unframed)

Provenance:

Galerie Thierry Marlat, Paris.

£300 - 500 ARR



249

Tracey Moffatt (b.1960)

PET THANG, No. 6, 1991

Chromogenic print in colours, 1991, signed, dated and inscribed 'AP 5' in black ink on the photographer's label affixed to the reverse of the frame, an artist's proof, on gloss photographic paper, sheet 1100 x 800mm (43¼ x 31½in) (framed)

Pet Thang, No. 6 is from a series of six images.

Provenance:

Galerie Thierry Marlat, Paris.

£800 - 1,200



250

Tracey Moffatt (b.1960)

PET THANG, No. 1, 1991

Chromogenic print in colours, 1991, signed and numbered from the edition of 30 in black ink on the photographer's label affixed to the reverse of the frame, on gloss photographic paper, sheet 800 x 1100mm (31½ x 43¼in) (framed)

Pet Thang, No. 1 is from a series of six images.

Provenance:

Galerie Thierry Marlat, Paris.

£800 - 1,200



251

Antonio Lopez (1943-1987)

GINGER ROGERS, 1970s

Nine chromogenic Kodak Instamatic prints flush mounted together on support in a sequence, titled in pencil on card, each on gloss photographic paper, each 103 x 80mm (4 x 3¼in); sequence 340 x 265mm (13½ x 10¾in) (unframed)

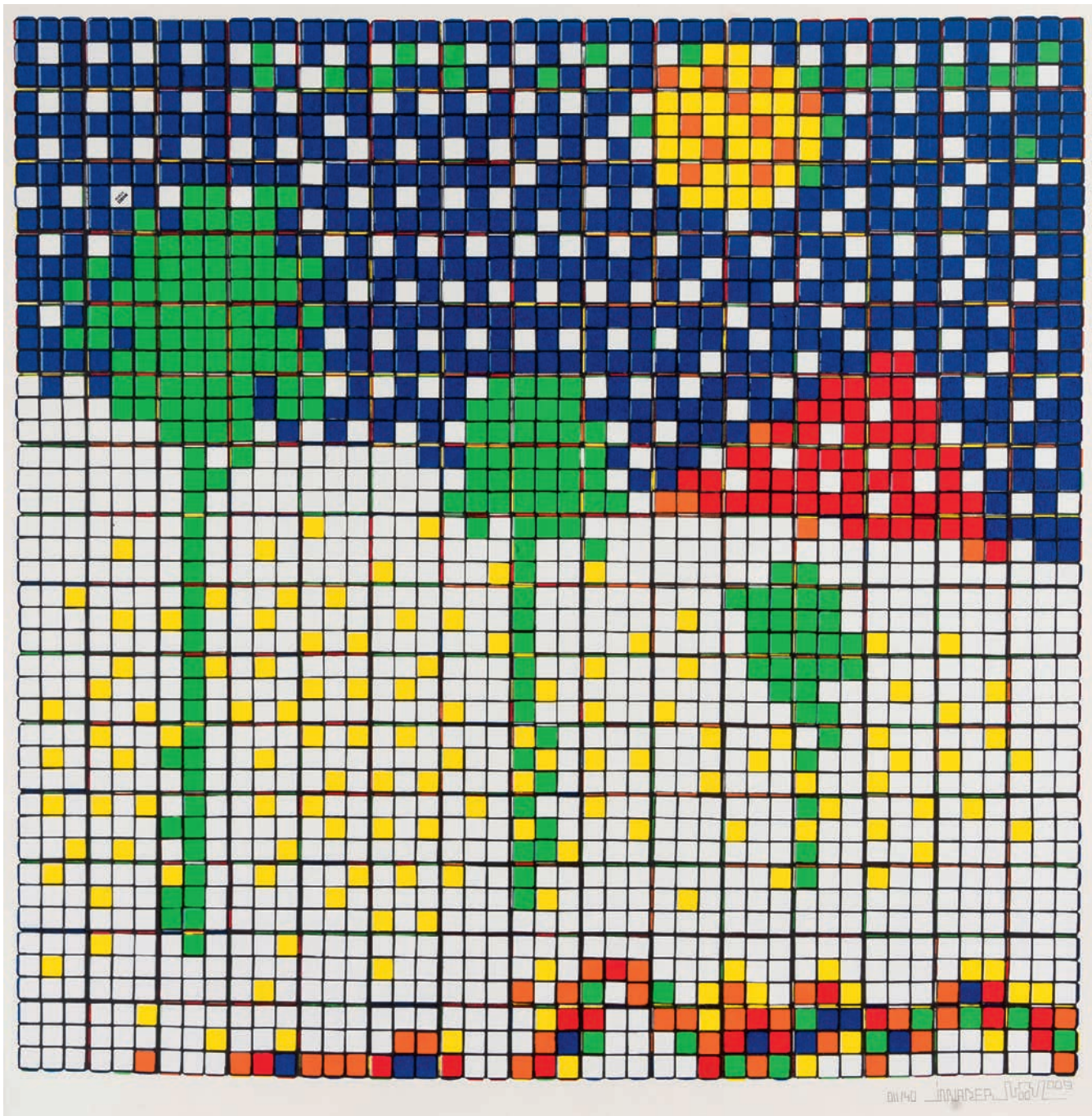
Provenance:

Galerie Thierry Marlat, Paris.

£700 - 1,000



URBAN



252

Invader (b.1969)

BOYS DON'T CRY

Screenprint in colours, 2009, signed, dated and numbered from the edition of 40 in pencil, on wove paper, with full margins, sheet 700 x 700mm (27½ x 27½in) (unframed)

£3,000 - 5,000 ARR

253

Invader (b.1969)

RUBIK KUBRICK THE SHINING (JACK)

Screenprint in colours, 2007, signed, dated and numbered from the edition of 150 in pencil, on wove paper, with full margins, sheet 700 x 500mm (27½ x 19⅝in) (unframed)

£5,000 - 7,000 ARR

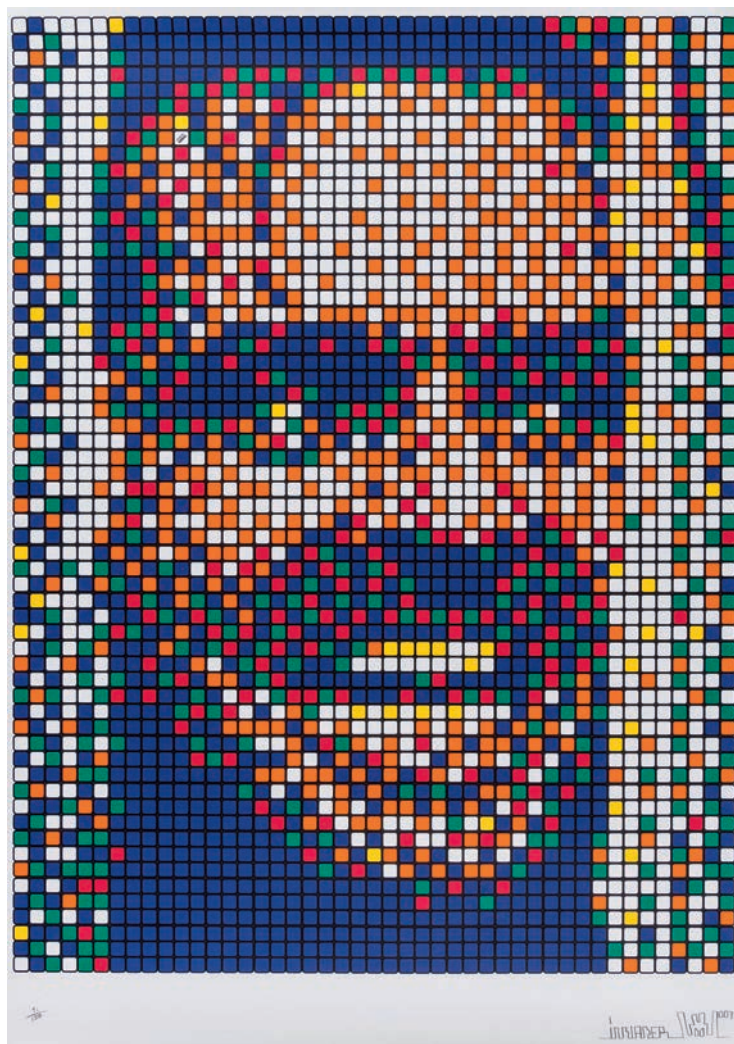
254

Invader (b.1969)

RUBIK KUBRICK CLOCKWORK ORANGE (ALEX)

Screenprint in colours, 2006, signed, dated and inscribed in pencil, an artist's proof aside from the edition of 150, on wove paper, with full margins, sheet 500 x 700mm (19⅝ x 27½in) (unframed)

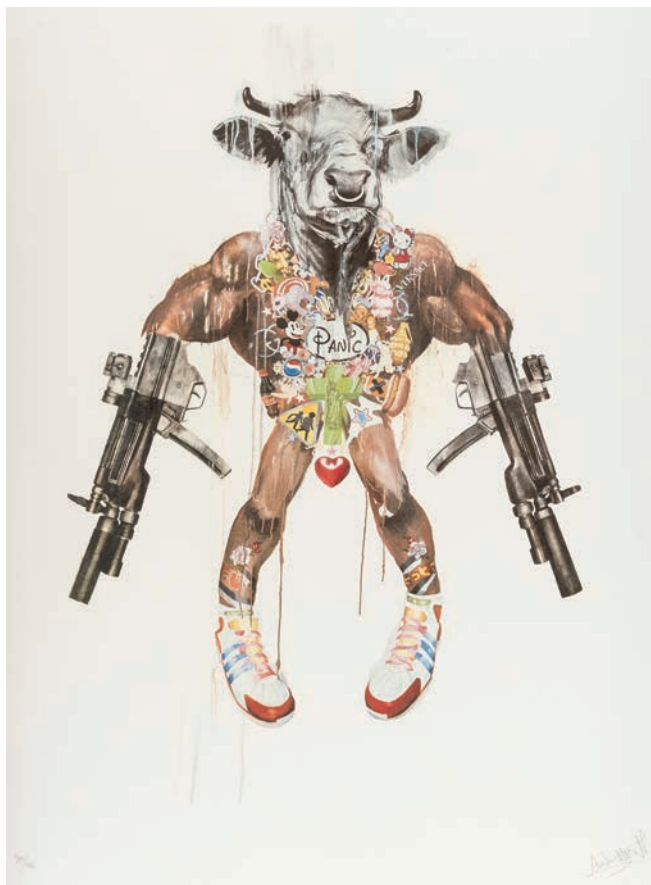
£5,000 - 7,000 ARR



253



254



255



256



257

255

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 25½in) (unframed)

£500 - 700

256

Charming Baker (b.1964)

CONVERSATION PIECE (SHOT IN THE ARSE)

Screenprint in colours with varnish glaze, 2009, signed and numbered from the edition of 150, on Somerset wove paper, printed and published by Jealous Gallery, London, the full sheet, 680 x 590mm (26¾ x 23¼in)

£500 - 700

257

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)

£2,000 - 3,000

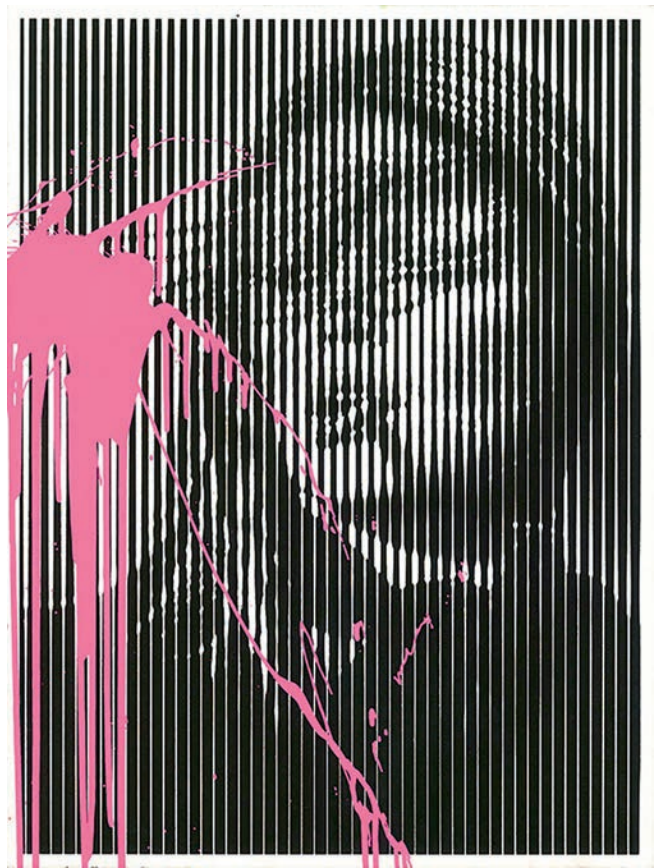
258

Mr Brainwash (b.1966)

BOMBSHELLS - BRIGITTE BARDOT

Screenprint in colours, 2019, signed and numbered from the edition of 50 in pencil, on wove paper, the full sheet, 760 x 570mm (30 x 22½in) (unframed)

£700 - 1,000



259

Ben Eine (b.1970)

LOVE

Screenprint in colours, 2018, signed, dated and inscribed 'A/P' in pencil, an artist's proof aside from the edition of 200, on Somerset wove paper, with full margins, sheet 600 x 600mm (23½ x 23½in) (unframed)

£400 - 600 ARR



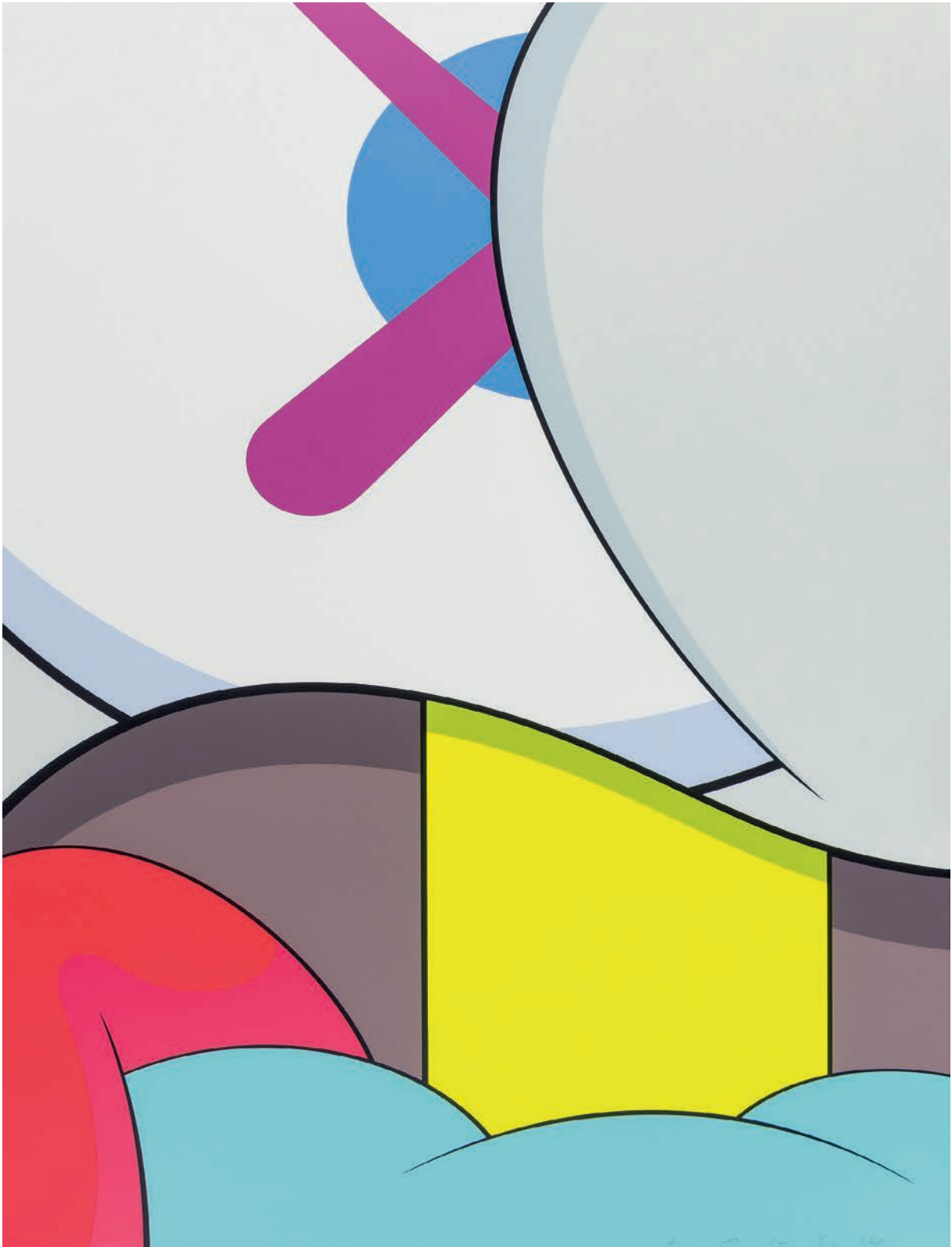
260

Ben Eine (b.1970)

THIS SOUNDS BETTER IN THE RAIN (BLUE)

Giclée print in colours hand-finished with screenprint, gloss and glitter, 2013, signed, dated and numbered from the edition of 25 in pencil, on wove paper, published by Art Republic, London, the full sheet, 700 x 700mm (27½ x 27½in) (framed)

£500 - 700 ARR



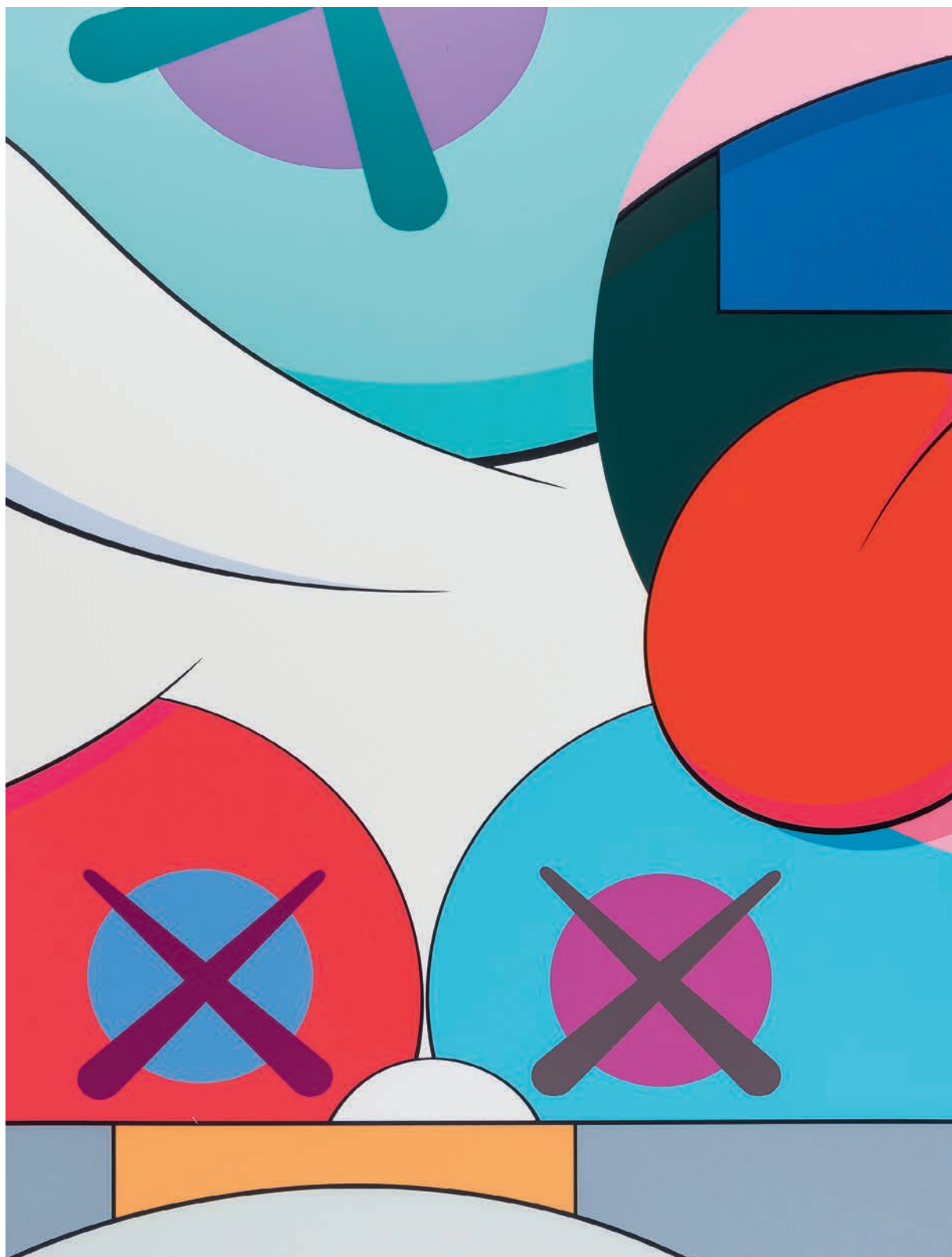
261

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed, dated and numbered from the edition of 100 in pencil, on wove paper, the full sheet printed to the edges, sheet 888 x 584mm (34 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in) (unframed)

£10,000 - 15,000



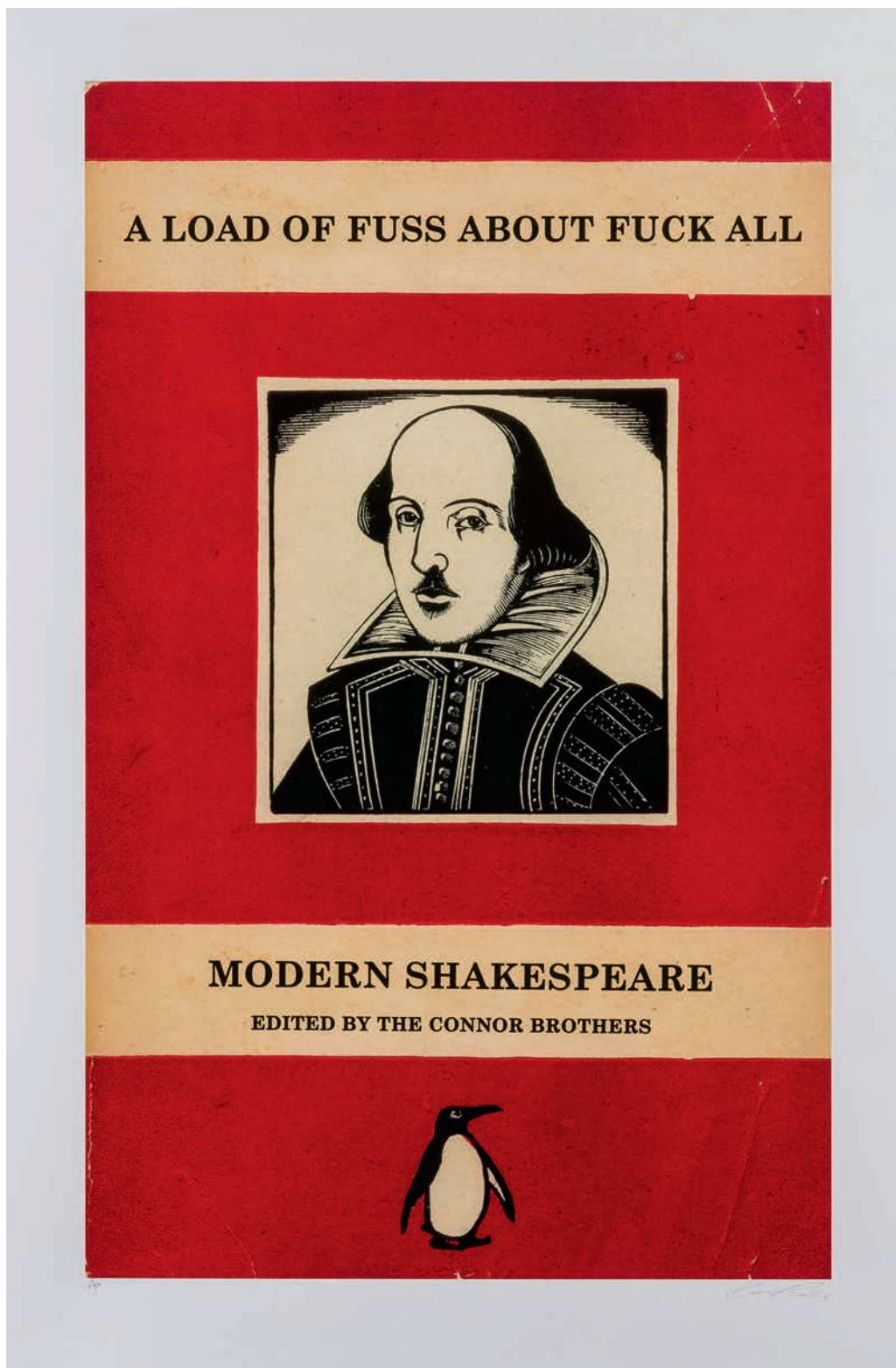
262

KAWS (b.1974)

BLAME GAME

Screenprint in colours, 2014, signed, dated and numbered from the edition of 100 in pencil, on wove paper, the full sheet printed to the edges, sheet 888 x 584mm (34 $\frac{7}{8}$ x 22 $\frac{7}{8}$ in) (unframed)

£10,000 - 15,000



263

The Connor Brothers (b.1968)

A LOAD OF FUSS ABOUT FUCK ALL

Giclée print in colours with screenprinted varnish, 2013, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 50, on wove paper, with full margins, sheet 1183 x 795mm (framed)

£1,000 - 1,500



264

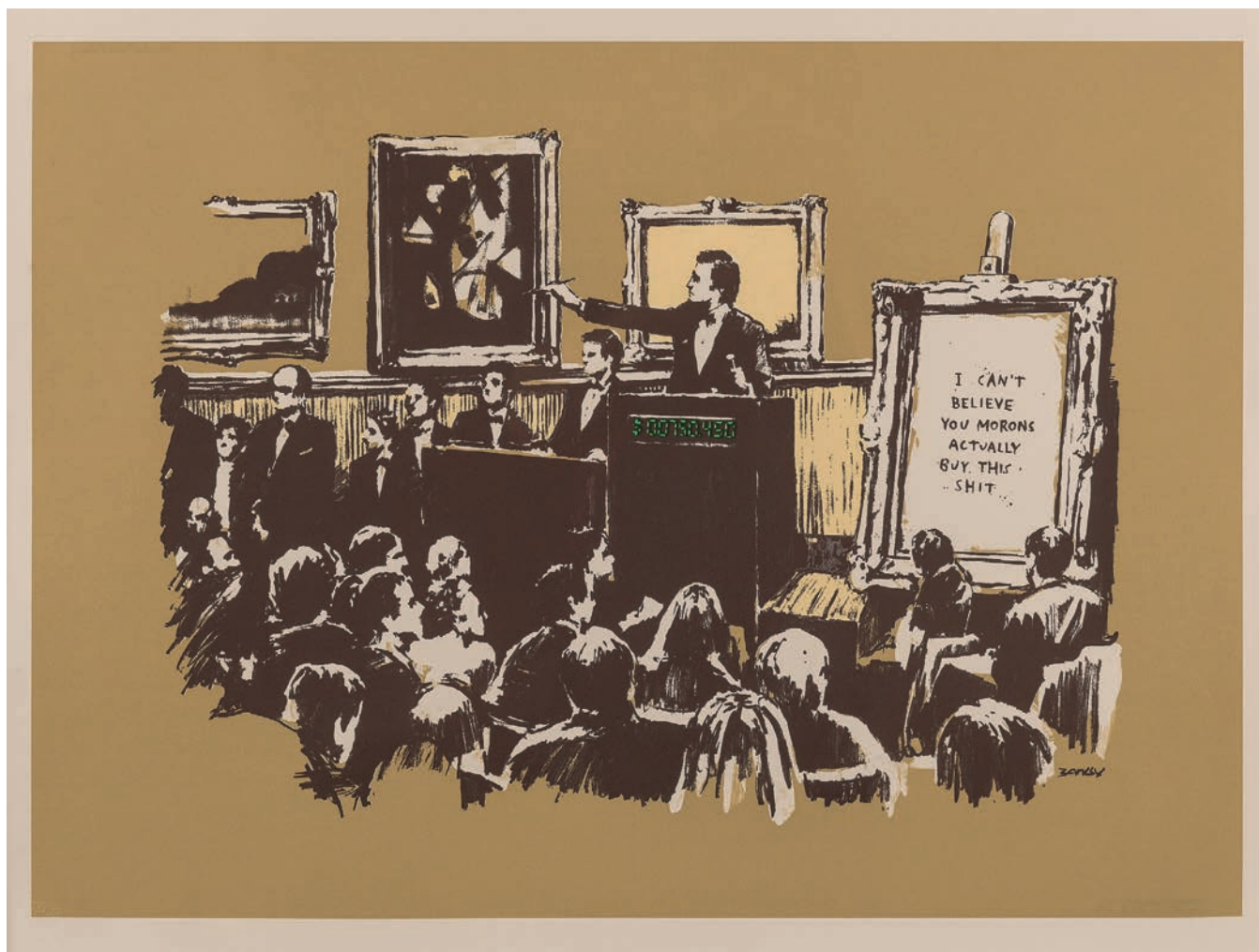
Banksy (b.1974)

NAPALM

Screenprint in colours, 2004, signed and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 500 x 700mm (19 $\frac{3}{8}$ x 27 $\frac{1}{2}$ in) (unframed)

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

£7,000 - 9,000 ARR



265

Banksy (b.1974)

MORONS (SEPIA)

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

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

£25,000 - 35,000 ARR



266

Banksy (b.1974)

Rude COPPER

Screenprint in black with unique spray paint in grey, 2002, signed and numbered 1/250 in black ink, stamped with the red Banksy tag as issued, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 590 x 420mm (23½ x 16½in)

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

£70,000 - 90,000

ARR

IMPORT



267

Banksy (b.1974)

WRONG WAR

Screenprint in colours, 2004, signed in black ink, from the edition of 100, on brown card, as included in the 'Pax Britannica: A Hellish Peace' portfolio, published by Aquarium Gallery, London, 299 x 210mm (11¾ x 8¼in) (unframed)

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

£15,000 - 20,000 ARR



268

Banksy (b.1974)

GRANNIES

Screenprint in colours, 2006, numbered from the edition of 500 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 560 x 755mm (22 x 29¾in)

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

£7,000 - 10,000 ARR



269

Banksy (b.1974)

MONKEY QUEEN

Screenprint in colours, 2004, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 493 x 342mm (19 7/8 x 13 1/2 in) (framed)

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

£10,000 - 15,000 ARR



270

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, with full margins, sheet 500 x 700mm (19¼ x 27½in) (framed)

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

£15,000 - 20,000 ARR

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TERMS OF SALE

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

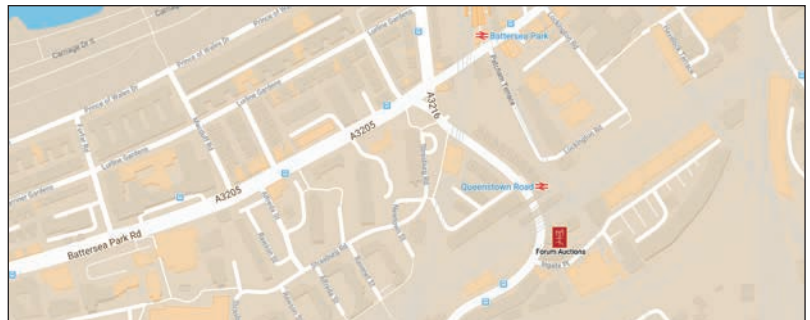
LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

Tel: +44 (0) 20 7717 5092

Email: info@forumauctions.co.uk

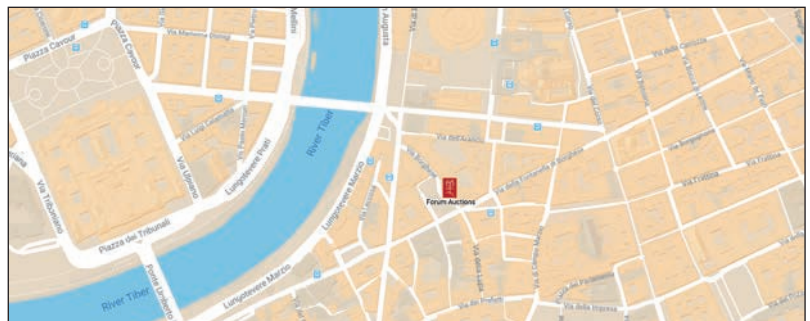


ROME

Forum Auctions
Palazzo Borghese
Largo della fontanella di Borghese 19
00186 Roma

Tel: +39 06 45 55 59 70

Email: rome@forumauctions.co.uk

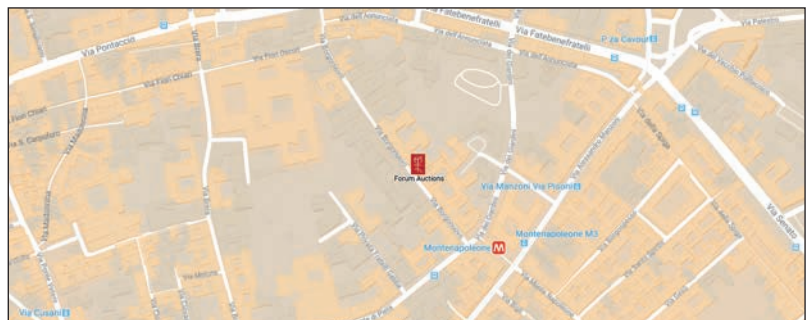


MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

Tel: +39 02 89 0 66 43

Email: milan@forumauctions.co.uk

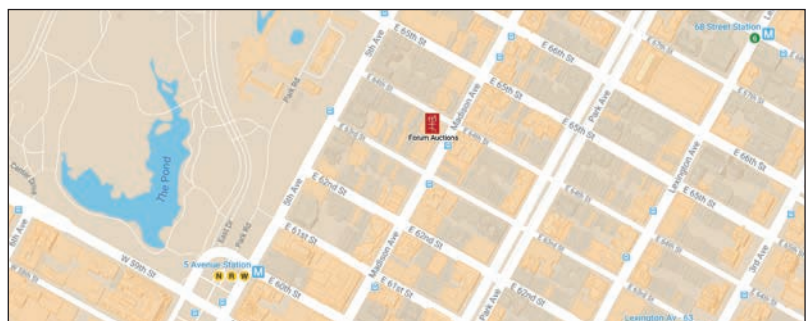


NEW YORK

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

AUCTION NO.: 50

DATE: 21ST JANUARY 2020

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

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

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

_____ County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

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

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

For companies: please attach a copy of legal representative

| Lot No. | Description | Bid £ | Phone Bid |
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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

