

 **Forum**  
Auctions



**EDITIONS AND WORKS ON PAPER**

**FEATURING THE BEST OF BRITISH**

**Tuesday 24th March 2020**

**The Westbury Hotel, Mayfair, London**

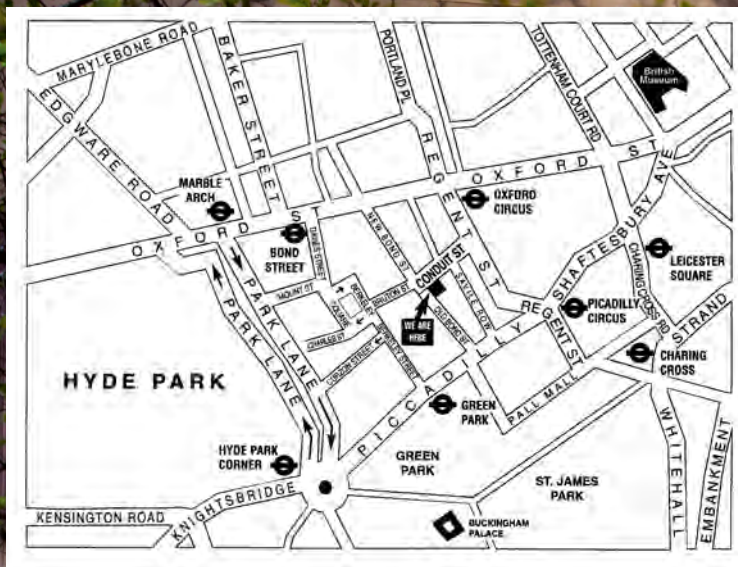












The Westbury Hotel, 37 Conduit Street, London W1S 2YF







AUCTION NO. 52

## **EDITIONS AND WORKS ON PAPER FEATURING THE BEST OF BRITISH**

**Tuesday 24th March 2020, 12noon**

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

### **VIEWING: BY APPOINTMENT**

**17TH – 20TH MARCH**  
220 Queenstown Road,  
London SW8 4LP

### **VIEWING: 22ND – 24TH MARCH**

The Westbury Hotel,  
London W1S 2YF

Sunday 22nd March  
12.00noon – 5.00pm

Monday 23rd March  
9.30am – 7.00pm

Tuesday 24th March  
from 9.00am – 12.00noon

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### **SPECIALISTS**

Rupert Worrall,  
Head of Prints and Editions  
Alexander Hayter, International Head of  
Modern and Contemporary Art and Editions  
Richard Carroll,  
Specialist of 16th-19th Century Works on Paper  
Sarah McLean,  
Junior Specialist of Prints and Editions  
Violette Jongbloed,  
Departmental Assistant, Prints and Editions  
Ruby Burbidge,  
Administrator of Prints and Editions

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- 10. Live online bidding.** When using our BidFORUM platform to participate in the auction through your account on our website there will be no additional charges. If you are using a third party live bidding platform then additional fees may be applicable. We will invoice these to you as an additional service and any applicable VAT will be separated out.
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  - a. **ARR** denotes a lot where Artist's Resale Right or Droit de Suite royalty charges may be applicable to the Lot. Presently these charges are levied on a sliding scale at 4% of the hammer price up to Euro 50,000; 2% from Euro 50,001 to 200,000; 1% from Euro 200,001 to 350,000; 0.5% from Euro 350,001 to 500,000; and 0.25% above Euro 500,000 subject always to a maximum royalty charge of Euro 12,500. We will collect and pay royalty charges on your behalf and calculate the £ sterling equivalent of the Euro amount.
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OLD MASTERS





**1**  
**Albrecht Dürer (1471-1528)**  
 CHRIST ON THE MOUNT OF OLIVES

Etching, 1515, but a later albeit clear and well inked Meder d impression, on antique laid paper with indistinct postal horn watermark, likely printed by Heinrich Wetterroth, platemark 224 x 160mm (8¾ x 6¼in), sheet 318 x 227mm (12¼ x 8⅞in), wide margins, some spotting, (unframed)

Literature:  
 Meder 19; S.M.S 80

**£700 - 1,000**

**2**  
**Willem Pietersz Buytewech (1592-1624)**  
 ST. FRANCIS RECEIVING THE STIGMATA; MARY MAGDALENE PENITENT

Two works after Rubens, etchings, circa 1615-1625, each approx. 140 x 105mm (5½ x 4¼in), the former with thread margins, the latter trimmed, presented on one mount (unframed)

Provenance:  
 A. Hunter (19th century)  
 [Lugt 2306]

Literature:  
 Hollstein 11 & 12

**£300 - 500**



**2**



**3**  
**Claude Lorrain (1600-1682)**  
 LE BOUVIER (THE COWHERD)

Etching, circa 1650-1651, a well inked impression of Mannocci's fourth state (A), with tree study in black chalk verso tracing the etched tree, on laid paper without watermark, sheet 134 x 202mm (5¼ x 8in), repaired tear to upper left corner, (unframed)

Together with:  
 LE TROUPEAU EN MARCHÉ PAR UN TEMPS ORAGEUX (THE HERD RETURNING IN STORMY WEATHER)

Etching, circa 1650-1651, a good impression of Mannocci's second state (B), before the scratch of (C), on laid paper without watermark, sheet 160 x 220mm (6¼ x 8¾in), some brown spots (unframed)

Literature:  
 Mannocci 18 iv (A); 40 ii (B)

**£600 - 800**



4

**Rembrandt van Rijn (1606-1669)**

CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE

Etching with drypoint, 1635, but a later impression of New Hollstein's fourth state (of four), on laid paper without watermark, sheet 140 x 171mm (5½ x 6¾in), trimmed to or just within platemark, tipped at upper corners onto support, even toning with scratches to surface (unframed)

Provenance:

F. C. Th. Baron van Isendoorn à Blois ((1784-1865) [L. 2610]

Literature:

Hind 126; New Hollstein 139 iv/iv

£500 - 700



5

**Rembrandt van Rijn (1606-1669)**

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

Etching and drypoint, 1652, but a 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 'Seine Colportage' blue ink stamp verso, (unframed)

Literature:

Hind 301; New Hollstein 312 iv/vi

£1,000 - 1,500



6

**Rembrandt van Rijn (1606-1669)**

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, but a later and somewhat compromised impression of New Hollstein's sixth state (of eight), on laid paper without watermark and mounted on support, sheet 540 x 412mm (21¼ x 16¼in), numerous areas of loss, particularly to upper edge, upper corners, and lower left corner, handling creases, damp-stains and toning to sheet, nicks and tears to extremities (unframed)

Literature:

Hind 103; New Hollstein 119 vi/viii

£700 - 1,000



7

**Rembrandt van Rijn (1606-1669)**

BEGGARS RECEIVING ALMS AT THE DOOR OF A HOUSE

Etching and drypoint, 1648, a good but later impression of the third state (of five) on laid paper without watermark, printing with plate tone and faint wiping marks, platemark 165 x 130mm (6½ x 5¼in), sheet 169 x 134mm (6⅝ x 5¼in), small nick to lower centre (unframed)

Literature:

Bartsch 176; New Hollstein 243 iii/v

£1,200 - 1,800



8

**Rembrandt van Rijn (1606-1669)**

BEGGAR MAN AND BEGGAR WOMAN CONVERSING

Etching, 1630, but a later impression of New Hollstein's third state (of three) with the horizontal scratch through the cap of the man removed, on laid paper without watermark, platemark 76 x 65mm (3 x 2½in), sheet 95 x 86mm (3¾ x 2⅝in), some faint spotting (unframed)

Together with:

'A Beggar Woman Leaning on a Stick', etching, 1646, but a later impression of New Hollstein's third state (of five), platemark 84 x 64mm (3¼ x 2½in), sheet 95 x 75mm (3¾ x 2⅝in), some spotting and pin-sized rust spots, careful marginal repairs (unframed)

Literature:

Hind 7; New Hollstein 45 iii/iii; 229 iv/v

£1,500 - 2,000







9

**Rembrandt van Rijn (1606-1669)**

THE RAISING OF LAZARUS: THE SMALL PLATE

Etching with touches of drypoint, 1642, a good impression of New Hollstein's second state (of two) on laid paper without watermark, thread margins, indistinct collector's note verso dated '1819', small loss to corner in upper right margin with fine tear, other old small repaired nicks, tipped at centre on support, sheet 154 x 116mm (6 x 4½in) (unframed)

Literature:

Hind 198; Hind New Hollstein 206 ii/ii

**£2,000 - 3,000**



10

**Rembrandt van Rijn (1606-1669)**

A BEGGAR WOMAN LEANING ON A STICK

Etching, 1646, but a later slightly faint and delicate impression of New Hollstein's fourth state (of five) on ivory laid paper, platemark 82 x 66mm (3¼ x 2½in), sheet 86 x 70mm (3½ x 2¾in), thinning to platemark indentation at lower left corner, expertly repaired (unframed)

Literature:

Hind 219; New Hollstein 229 iv/v

**£1,500 - 2,000**

11

**Rembrandt van Rijn (1606-1669)**

THE RETURN OF THE PRODIGAL SON

Etching, circa 1636, a later impression of New Hollstein's third state (of three), on thin laid paper without watermark mounted on extra-fine tissue, sheet 160 x 140mm (9⅞ x 7⅞in), thread margins, several careful areas with repaired loss, notably to the corners, toning to sheet (unframed)

Together with:

'The Baptism of the Eunuch', etching with touches of drypoint and plate tone, 1641, but a later impression of New Hollstein's third state (of four), on cream wove paper without watermark, small loss in upper right, toning to sheet (unframed)

Literature:

Hind 147; NH 159 iii/iii [AND] Hind 182; NH 186 iii/iv

**£2,500 - 3,000**





12

**Rembrandt van Rijn (1606-1669)**

SELF-PORTRAIT IN A CAP AND SCARF WITH THE FACE DARK  
Etching, 1633, a good but later impression of New Hollstein's fourth state (of five) on slightly thick laid paper, platemark 132 x 104mm (5¼ x 4⅛in), sheet 144 x 116mm (5¾ x 4⅝in), 'Colportage' duty stamp in blue ink verso, marginal repair to lower right edge, not effecting the image (unframed)

Literature:

Hind 108; New Hollstein 120 iv/v

£3,000 - 5,000



13

**Rembrandt van Rijn (1606-1669)**

THE PANCAKE WOMAN

Etching with light plate tone, 1635, a good but later impression of New Hollstein's third state (of seven), on laid paper without watermark, sheet 111 x 81mm (4¾ x 3¼in), several careful repairs to splits in the upper tow corners, and lower right corner, other expert repairs in the lower left edge (unframed)

Provenance:

Indistinct blindstamp in lower right corner, possibly Chevalier de Damery [L. 2862];  
"F.E." red ink stamp verso [Not in Lugt]

Literature:

Hind 141; New Hollstein 144 iii/vii

£3,500 - 4,500



14

**Rembrandt van Rijn (1606-1669)**

SELF-PORTRAIT ETCHING AT A WINDOW

Etching, drypoint and burin, 1648, a good but later impression of New Hollstein's eighth state (of nine), the landscape showing wear but otherwise printing clearly, on slightly thick laid paper without watermark, platemark 158 x 131mm (6¼ x 5¼in), sheet 164 x 134mm (6⅝ x 5¼in), scraping verso, recto with light rubbing and surface dirt (unframed)

Literature:

Hind 229; New Hollstein 240 viii/ix

£4,500 - 5,500



15

**Rembrandt van Rijn (1606-1669)**

THREE HEADS OF WOMEN, ONE ASLEEP

Etching, 1637, a well inked impression of New Hollstein's second state (of three) on thin laid paper without watermark, platemark 142 x 95mm (5⅝ x 3¾in), sheet 147 x 101mm (5¾ x 4in), laid onto extra-fine tissue support with careful repairs to largely marginal paper losses, particularly at upper centre, minor cockling to sheet (unframed)

Literature:

Hind 152; New Hollstein 161 ii/iii

£4,000 - 6,000





**16**  
**Rembrandt van Rijn (1606-1669)**

JOSEPH TELLING HIS DREAMS

Etching, 1638, a good but later impression of New Hollstein's fifth state (of six), on thin laid paper without watermark, platemark 111 x 83mm (4 $\frac{3}{8}$  x 3 $\frac{1}{4}$ in), sheet 123 x 92mm (4 $\frac{7}{8}$  x 3 $\frac{5}{8}$ in) (unframed)

Together with:

'The Persian', etching, 1632, but a later impression of New Hollstein's third state (of three) [AND] 'The Artist's Mother with her hand on her chest', 1631, but a later impression on laid paper (unframed) (3)

Literature:

New Hollstein 167 v/vi; 110 iii/iii; 87

**£2,500 - 3,000**



**17**  
**Rembrandt van Rijn (1606-1669)**

LIEVEN WILLEMSZ VAN COPPENOL, WRITING MASTER: THE LARGER PLATE

Etching, engraving and drypoint, circa 1658, but a later impression of New Hollstein's eighth state (of nine), on thick fibrous laid paper without watermark, sheet 141 x 131mm (5 $\frac{1}{2}$  x 5 $\frac{1}{4}$ in), trimmed just within the plate (unframed)

Together with:

'The Pancake Woman', etching, 1635, but a later impression of New Hollstein's final state (of seven), on thin laid paper without watermark [AND] 'The Tribute Money', etching, circa 1634, but a later impression of New Hollstein's third state (of three), on thin laid paper without watermark (unframed) (3)

Literature:

New Hollstein 306 viii/ix; 144 vii/vii; 138 iii/iii

**£2,500 - 3,000**





18

**Rembrandt van Rijn (1606-1669)**

THE CIRCUMCISION IN THE STABLE

Etching with touches of drypoint, circa 1654, a good impression of New Hollstein's third state (of five), on cream laid paper without watermark, sheet 96 x 144mm (3¾ x 5½in), thread margins with some light toning to sheet (unframed)

Literature:

New Hollstein 280 iii/v

**£5,000 - 6,000**





19

**Rembrandt van Rijn (1606-1669)**  
 Jan Uytenbogaert, 'The Goldweiger'  
 Etching and drypoint, 1639, a fine  
 impression of New Hollstein's third  
 state (of three) with excellent  
 contrasts, on delicate imitation  
 oriental laid paper without  
 watermark, laid on thin tissue  
 support, sheet 246 x 201mm  
 (9¾ x 7⅞in), trimmed within the  
 platemark, careful repair to lower  
 left corner (unframed)

Literature:  
 Hind 167; New Hollstein 172 iii/iii

£8,000 - 10,000



20

**Wenceslaus Hollar (1607-1677)**

THE FOUR SEASONS: THE THREE QUARTER LENGTH FIGURES

The set of four etchings, 1641, good impressions on cream laid paper,  
 two with grapes watermark, one with indistinct armorial device, the  
 other without watermark, all numbered in the lower left corner, each  
 platemark approx. 250 x 180mm (9¾ x 7⅞in), sheets approx. 280 x  
 210mm (11 x 8¼in) or slightly larger, good margins (unframed) (4)

Literature:

Pennington 610-613; New Hollstein 332-335

£500 - 700



21

**James Barry (1741-1806)**

SELF-PORTRAIT OF THE ARTIST

Mezzotint, circa 1756-1810, an excellent heavily inked impression on fibrous wove paper without watermark, platemark 350 x 255mm (14 x 9¾in), sheet 475 x 330mm (18¾ x 13in), appears to be the full sheet with deckle edge, even toning and some surface dirt, a few scattered worm holes to sheet (unframed)

Literature:

Chaloner Smith 20 (Engraver not ascertained: Class III);  
cf. Pressly 36

✱ An unrecorded proof impression of this scarce print; printing before corrections made to the jacket, the areas surrounding the hair, and most prominently the drapery behind the artist. We have been unable to find a comparative state at auction, or a copy held within an institution.

**£5,000 - 7,000**



22

**James Barry (1741-1806)**

SELF-PORTRAIT OF THE ARTIST

Mezzotint, circa 1756-1810, a well inked and clear impression on cream wove paper without watermark, with extensive ink inscription within margin below that reads 'Barry Fecit/ James Barry Esq. late P.P.+ R.A. of/ the Royal Academy and member of Clementine Academy at Bologna', platemark, 355 x 250mm (14 x 9¾in), sheet 455 x 345mm (18 x 13½in), minor spotting and handling creases (unframed)

Literature:

Chaloner Smith 20 (Engraver not ascertained: Class III);  
Pressly 36

✱ Scarce. The last copy at auction that we can trace was sold at Sotheby's London, December 1st, 1988 [see lot 171; sold for £6,380, incl. premium]. The ink inscription on the present impression bears some similarities to those on another copy held in the British Museum [see acc. no. 1902,1011.7094].

**£2,000 - 3,000**





**23**

**Francisco Goya (1746-1828)**

QUIEN SE PONDRÁ CASCABEL AL GATO? (OTRAS LEYES POR EL PUEBLO), from: 'Los Proverbios'  
 Etching with aquatint, circa 1824, but a slightly later impression on cream laid paper with text as published in L'Art, sheet 245 x 393mm (9¾ x 15½in), upper edge trimmed within platemark, minor handling creases (unframed)

Literature:

Delteil 222; Harris 268

**£1,200 - 1,800**



**24**

**Francisco Goya (1746-1828)**

AL TORO Y AL AIRE DARLES CALLE (LLUVIA DE TOROS), FROM: 'LOS PROVERBIOS'  
 Etching with aquatint, circa 1824, on cream laid paper with text as published in L'Art, sheet 240 x 350mm (9½ x 13¾in), trimmed within the platemark, minor abrasion to extremities of sheet in the lower left corner (unframed)

Literature:

Delteil 223; Harris 269

**£1,200 - 1,800**



IMPRESSIONIST AND MODERN







**25**  
**Marc Chagall (1887-1985)**

MEIN LEBEN

A fine first edition copy, 1959, signed, dated and dedicated 'Pour Mon O. Poetsch' in black marker on the front endpaper, with title, justification, and text pages, all bound within the original boards, wrappers and dust jacket, overall 215 x 170 x 30mm (8½ x 6¾ x 1½in) (vol)

**£350 - 450**



**26**

**26**  
**Marc Chagall (Russian/French, 1887-1985)**

CHAGALL LITHOGRAPHE I-VI

A set of six volumes, 1960-1986, comprising 28 lithographs printed in colours, volume one with text in French, the remainder with text in German, 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**

**27**  
**Marc Chagall (1887-1985)**

THE DEATH OF DORKON (MOURLOT 320; SEE CRAMER BOOKS 46)

Lithograph printed in colours, 1961, from the edition of 250, on Arches wove paper, as included in 'Daphnis and Chloé', printed by Mourlot, published by Tériade, Paris, the full sheet, 430 x 650mm (16¾ x 25½in) (unframed)

**£3,500 - 4,500**



**27**



28

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

JERUSALEM WINDOWS. JUDAH (CHARLES SORLIER 15)

Lithograph printed in colours, 1964, signed and inscribed 'epreuve d'artiste' in pencil, an artist's proof aside from the edition of 150, on Arches paper, with full margins, 610 x 460mm (23¾ x 17⅞in) (unframed)

£5,000 - 7,000  ARR



29

**Marc Chagall (1887-1985)**

L'ARBRE FLEURI (MOURLOT 915)

Lithograph printed in colours, 1977, signed and numbered from the edition of 100 on the justification, on wove paper, the full sheet printed near to the edges, sheet 330 x 521mm (13 x 20½in) (unframed)

£2,500 - 3,000  ARR



30

**Marc Chagall (1887-1985)**

ISIAH DIVINELY INSPIRED (MOURLOT 146)

Lithograph, 1956, signed and numbered from the edition of 75 in pencil, printed by Mourlot, Paris, on wove paper, with full margins, sheet 355 x 263mm (14 x 10<sup>3</sup>/<sub>16</sub>in) (unframed)

£2,500 - 3,000



31

**Marc Chagall (1887-1985)**

MUSIQUE (SEE CRAMER BOOKS 112)

Etching with aquatint printed in colours, 1981, signed and inscribed 'Essai Pour Fernand' in pencil, a working proof aside from the total edition of 50, with unique colour workings, on Rives wove paper, as included in 'Songes', printed by Fequet Baudier, published by Editions Gérard Cramer, Paris, the full sheet, plate 305 x 240mm (12 x 9<sup>1</sup>/<sub>2</sub>in) (unframed)

£3,000 - 5,000



32

**Marc Chagall (1887-1985)**

THE MAGIC FLUTE (MOURLOT 665)

Lithograph printed in colours, 1972, signed in pencil, numbered from the edition of 50, on Arches paper, printed by Mourlot, Paris, with full margins, sheet 590 x 440mm (23¼ x 17¾in) (framed)

£8,000 - 12,000  ARR



32

33

**Marc Chagall (1887-1985)**

MÉGACLÈS RECONNAÎTE SA FILLE PENDANT LE FESTIN (MOURLOT 347)

Lithograph printed in colours, 1961, signed and inscribed Épreuve d'Artiste in pencil, an artist's proof aside from the edition of 60, on Arches paper, printed by Mourlot, published by Tériade Éditeur, Paris, with full margins, sheet 538 x 760mm (21 x 30in) (unframed)

£17,000 - 20,000  ARR



33





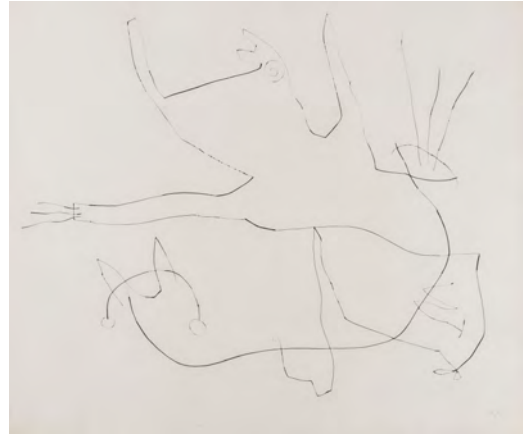
34

**Joan Miró (1893-1983)**

MIRÓ SCULPTEUR (MAEGHT 937)

The rare black state of lithograph, 1974, signed in pencil, numbered from the edition of XXV, printed by Polígrafa, S.A., Barcelona, on Guarro wove paper, with full margins, sheet 348 x 517mm (13¾ x 20¾in) (unframed)

£2,000 - 3,000



36

**Joan Miró (1893-1983)**

FLUX DE L'AIMANT PLATE 6 (DUPIN 376)

Drypoint, 1964, initialled in pencil, the edition was 75, printed and published by Maeght, Levallois-Perret, on BFK Rives paper, the full sheet printed near to the edges, sheet 610 x 505mm (24 x 19¾in) (unframed)

£1,000 - 1,500



35

**Joan Miró (1893-1983) (after)**

UNTITLED

Lithograph printed in colours, signed and numbered from the edition of 300 in pencil, on Arches paper, published by Maeght, Paris, with their blindstamp, with full margins, sheet 497 x 655mm (19½ x 25¾in) (unframed)

£2,000 - 3,000



37

**Joan Miró (1893-1983)**

TERRES DE GRAND FEU EXHIBITION (PICAZO 7)

Lithograph printed in colours, 1956, a proof before letters, signed in pencil, numbered from the edition of 200, on Arches paper, printed by Mourlot, published by Galerie Maeght, Paris, with full margins, sheet 750 x 525mm (29½ x 20¾in) (unframed)

£2,500 - 3,000



38

**Salvador Dali (1904-1989)**

SATOR (FIELD 69-1F; M&L 301G)

Etching with hand colouring in gold, blue and purple, 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 (12½ x 9½in) (unframed) (2)

£400 - 600  ARR



39

**Salvador Dali (1904-1989)**

MARTIAN DALÍ EQUIPPED WITH A DOUBLE HOLOELECTRONIC MICROSCOPE (FIELD 74-12.C)

Etching with aquatint printed in colours, 1974, signed and inscribed 'EA' in pencil, an artist's proof aside from the edition of 195, on wove paper, with full margins, 740 x 550mm (29½ x 21½in) (unframed)

The authenticity of this work has been confirmed by Frank Hunter of the Salvador Dalí Archives Ltd., inscribed and signed by him verso

£1,000 - 1,500  ARR

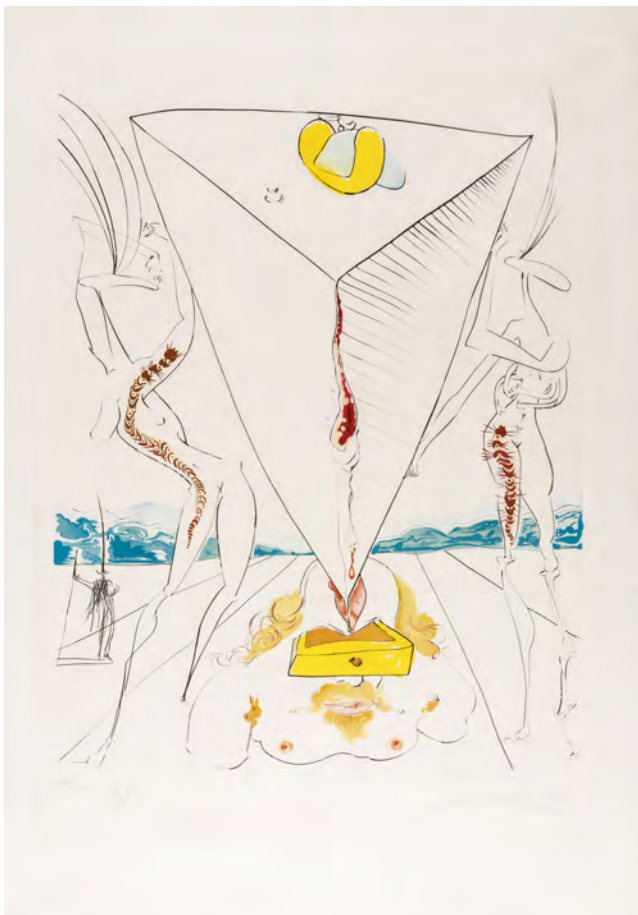




40



41



42

40

**Salvador Dalí (1904-1989)**

CHEVALIER A GENOU (FIELD 69-1K; M&L 305G)

Etching with hand colouring in gold, blue and purple, 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 (12½ x 9½in) (unframed) (2)

£400 - 600

41

**Salvador Dalí (1904-1989)**

L'UNICORNE LASER DÉSINTÈGRE LES CORNES DE RHINOCÉROS COSMIQUES, (M&L 646a; Field 74-12-H)

Etching and lithograph printed in colours with embossing, 1974, signed and numbered from the edition of 195 in pencil, on watermarked BFK Rives wove paper, published by Lavigne, Paris, full sheet, 970 x 700mm (38 x 27in) (unframed)

£1,000 - 1,500

42

**Salvador Dalí (1904-1989)**

PHILOSOPHE ECRASE PAR LE COSMOS (M&L 642a; Field 74-12-A)

Etching and lithograph printed in colours with embossing, 1974, signed by the artist and publisher and numbered from the edition of 195 in pencil, on watermarked BFK Arches wove paper, published by Lavigne, Paris, full sheet, 981 x 700mm (38½ x 27in) (unframed)

£1,000 - 1,500



43

**Salvador Dali (1904-1989)**

L'ETALON 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 japon paper, printed by Torrents, published by frzte-Sammlerkreis, with full margins, plate 495 x 645mm (19½ x 25¾in) (unframed)

£1,200 - 1,800



44

**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 Arzte-sammlerkreis/Graphos Verlag, with full margins, image 490 x 640mm (19¼ x 25½in) (unframed)

£1,000 - 1,500

45

**Salvador Dali (1904-1989)**

ELEFANTE-CICOGNA (M&L 1450A; FIELD 76-2-F)

Lithograph printed in colours, 1973, signed and numbered from the edition of 250 in pencil, on watermarked Arches wove paper, printed Carpentier, published Grapholith, the full sheet, 475 x 648mm (18¾ x 25½in) (unframed)

£700 - 900







46



47



48

46

**Salvador Dalí (1904-1989)**

PAPILLONS ANCIENNES (M&L 1493D; FIELD 77-1-D)

Lithograph printed in colours, 1976, signed and numbered in Roman numerals from the edition of C in pencil, on Japan paper, printed by Siena Studio, New York, published by Bowles & Hopkins, the full sheet 750 x 520mm (29½ x 20½in) (unframed)

£600 - 800

47

**Salvador Dalí (1904-1989)**

COURTIER ASASOVE (M&L 1492D; FIELD 77-1-B)

Lithograph printed in colours, 1976, signed and numbered in Roman numerals from the edition of C in pencil, on Japan paper, printed by Siena Studio, New York, published by Bowles & Hopkins, the sheet 750 x 520mm (29½ x 20½in) (unframed)

£600 - 800

48

**Salvador Dalí (1904 - 1989)**

SIX PLATES, FROM TRISTAN ET L'ISEULT (M&L 409B, 4106B, 412B, 413B, 419B, 424B; 70-10-D, 70-10-E, 70-10-G, 70-10-H, 70-10-N, 70-10-S)

Six etchings printed in colours, 1970, monogrammed in pencil from the German edition of 125, on watermarked BFK Rives wove paper, printed by Ateliers Rigal, Published by Pamela Verlag, Paris, with some accompanying text pages in German, sheet 450 x 330mm ( 17¾ x 13in) (unframed) (6)

£1,500 - 2,000

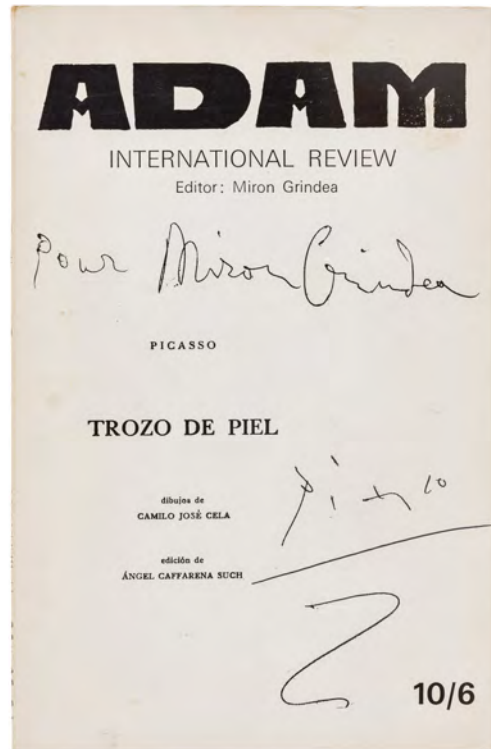




**49**  
**Pablo Picasso (1881-1973)**

DESIRE  
 The book, the first paperbound edition 1962, signed and dated 'Le 17.2.65' in blue ink on the title-page, with text and illustrations, this copy in a tooled and engraved calfskin designer binding, overall size 200 x 135mm (8 x 5¼in) (vol)

**£1,000 - 1,500**



**50**  
**Pablo Picasso (1881-1973)**

ADAM INTERNATIONAL REVIEW No. 322-4  
 The complete volume, 1967, signed and dedicated 'pour Miron Grindea' (the editor) on the front cover in black ink, with title, justification and text pages, all bound within the original card wrappers, overall 215 x 140 x 5mm (8½ x 5½ x 1/8in) (vol)

**£800 - 1,200**



**51**  
**Pablo Picasso (1881-1973)**

PICASSO LITHOGRAPHE I-IV 1949-1964 (CRAMER 154,164, 204, 304)  
 The complete set of four volumes, 1949-1964, each comprising the title, text, lithographic frontispiece and wrappers printed in black and colours, all on wove paper, the lithographs printed by Mourlot Frères, Paris, published by Editions du Livre, Monte Carlo, each volume 322 x 248mm (12½ x 9¾in) (vols) (4)

**£2,000 - 3,000**



52

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

COMPOSITION AU VERRE A PIED (BLOCH 431; MOURLOT 77)

Lithograph, 1947, signed in blue crayon, a proof with large margins, before the book edition 'Dans l'Atelier de Picasso', on watermarked Arches wove paper, the full sheet 441 x 655mm (17 $\frac{3}{8}$  x 25 $\frac{3}{4}$ in) (unframed)

£1,500 - 2,000  ARR



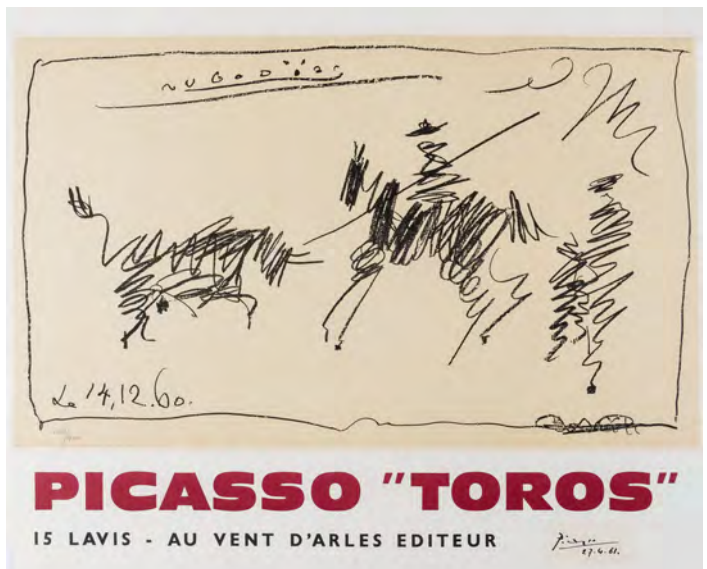
54

**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 (11 $\frac{1}{2}$  x 19 $\frac{1}{4}$ in) (unframed)

£800 - 1,200  ARR



53

**Pablo Picasso (1881-1973)**

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

The book, comprising four lithographs, one printed in colours, 1961, on wove paper, and 109 reproduction lithographs on smooth paper, from an edition of an unknown size, with title-page, colophon and text in German, the lithographs printed by Mourlot, Paris, published by André Sauret, Monte-Carlo, bound (as issued) and housed within the original red paper covered slipcase, overall 335 x 260mm (13 $\frac{1}{8}$  x 10 $\frac{1}{4}$ in) (vol)

£1,200 - 1,800





55

55

**Pablo Picasso (1881-1973)**

DEGAS PAIE ET S'EN VA FILLES NE SONT PAS TENDRE (BLOCH 1988)

Aquatint, scraper and drypoint, 1971-1978, with the stamped signature as issued, numbered from the edition of 50 in pencil, on Rives paper, from 156 series, with full margins, plate 366 x 492mm (14 $\frac{3}{8}$  x 19 $\frac{1}{4}$ in) (framed)

£2,000 - 3,000  ARR

56

**Pablo Picasso (1881-1973)**

FEMME NUE ET HOMME A LA CANNE (BLOCH 1464)

Transfer lithograph, 1969, signed in pencil, numbered from the edition of 125, on wove paper, with full margins, sheet 265 x 225mm (10 $\frac{1}{2}$  x 8 $\frac{7}{8}$ in) (unframed)

£4,000 - 6,000  ARR



56





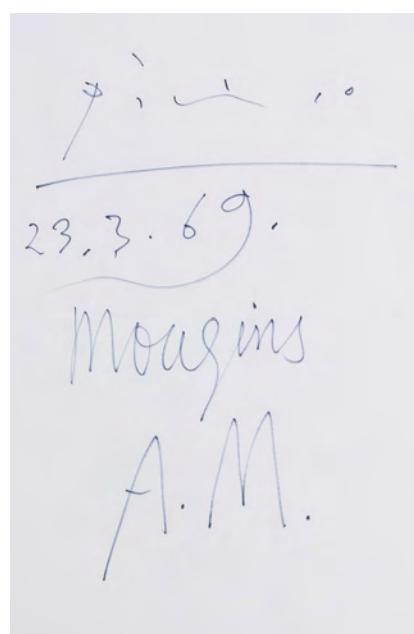
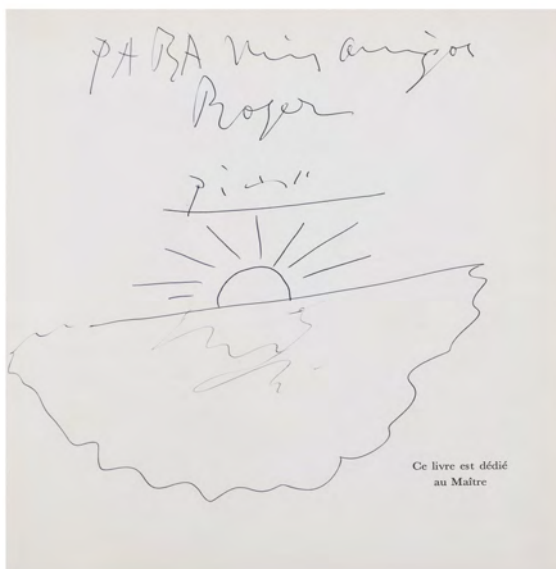
**57**  
**Pablo Picasso (1881-1973)**  
 DOBLE ENSAYO SOBRE (CRAMER 142)  
 Drypoint, 1967, signed in pencil, numbered from the edition of 120, on Japan paper, with full margins, 160 x 130mm (6¼ x 5½in) (unframed)

£4,000 - 6,000



**58**  
**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 full margins, sheet 655 x 490mm (25¾ x 19¼in) (unframed)

£3,500 - 4,500



**59**  
**Pablo Picasso (1881-1973)**  
 LE COUCHER DE SOLEIL;  
 MOUGINS A.M.  
 Two ink drawings, 1969, the first signed and inscribed 'Para mis amigos Roger' in black ink, on cream wove paper; the second signed, dated and inscribed '23.3.69. Mougins A.M.' in black marker with a gold ink border, on wove paper, sheet 300 x 250mm (11¾ x 9¾in); image 325 x 250mm (12¾ x 9¾in) (framed) (2)

Each work is sold with a photo-certificate from Claude Ruiz-Picasso.

£5,000 - 7,000





60

60

**Pablo Picasso (1881-1973)**

LE REPOS DE SCULPTEUR IV (BLOCH 174)

Etching 1933, signed in pencil, the edition was 250, on Montval laid paper, from the Vollard Suite, published by Ambroise Vollard, Paris, with the Vollard watermark, with full margins, 193 x 267mm (7<sup>5</sup>/<sub>8</sub> x 10<sup>1</sup>/<sub>2</sub>in) (unframed)

£8,000 - 12,000

61

**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, printed by Mourlot, published by Éditions Combat de la Paix, Paris, on wove paper, the sheet printed near to the edges, sheet 895 x 630mm (35<sup>1</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub>in) (unframed)

£8,000 - 12,000



61





62

**Pablo Picasso (1881-1973)**

LE SIÈGE DE JÉRUSALEM (CRAMER 3)

The book, 1914, comprising one etching, one drypoint and an etching with drypoint, with title-page, text and justification this copy signed by the artist and by the author Max Jacob in blue ink, numbered 40, the edition was 100, on Van Gelder laid paper, printed by Eugène Delâtre, published by Henri Kahnweiler, Paris, the full sheets bound as issued in the original glassine wrapped paper covers, overall size 229 x 163mm (9 x 6½in) (vol)

**£20,000 - 30,000**



In 1953, after being left at the seasoned age of 72 by his wife of ten years, and their two young children, Picasso is coming to terms with ageing and is in the process of re-identifying his myths – the myths he created for himself as a consequence of his artistic character and the success as an artist throughout his life. The loss of his family triggers a time of self-reflection, the 29/30 Verve becoming the result of this whilst he embarks you on the humorous self-satire of his human form.

This rare lot of 15 colour lithographs from the Picasso 29-30 edition of Verve, is the first complete suite to come to the market since 2009. Having been collected by the vendor over a period of time, it all started with an excellent provenance of eight of these lithographs coming directly from the son of a former employee of Tériade, the Verve publishing company. To have obtained the entire coloured suite is exceptional as buyers normally bought only one or two of their preferred plates, each of which would have been signed and numbered at different times, for their respective sales – thus some plates were more in demand, or vice versa some rarer than others. As plates were signed and numbered at different times, you will see that the writing on the lithographs as well as type of pencil, signature shape and signature location change from plate to plate.

Literature:

Mary Ann Caws, 'Pablo Picasso', Reaktion Books, 2005, London, UK

Swann Galleries, 'Auction Catalogue: Art, Press & Illustrated Books (sale# 2195)', 2009, New York, USA

Valeriano Bozal Fernández, Pablo Picasso, Museo Picasso, 'Picasso from caricature to metamorphosis of style',

Lund Humphries, 2003, Aldershot, Hampshire, U.K.; Burlington, VT, USA

Hans Bolliger, 'Tériade Editeur – Revue Verve, Exposition du 6 février au 12 mars 1960', Klipstein & Kornfeld, 1960, Bern, Switzerland

S U I T E

DE 15

D E S S I N S

DE

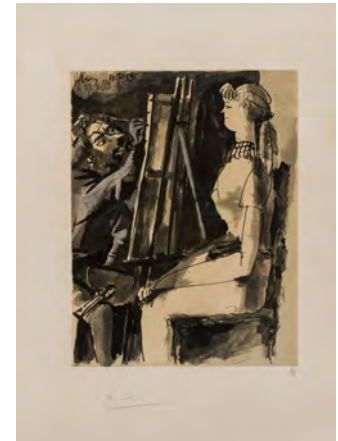
P I C A S S O

2 8 N O V E M B R E 1 9 5 3

A U 3 F É V R I E R 1 9 5 4

V E R V E 2 9 - 3 0





**63**

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

SUITE DE 15 DESSINS DE PICASSO. VERVE 29-30

The deluxe suite of 15 lithographs printed in colours, each signed in pencil, numbered from the edition of 75, published by Editions de la Revue Verve, Paris, with their blindstamp, on Arches paper, with full margins, each sheet 375 x 285mm (14¾ x 11¼in) (15 unframed; 1 framed) (16)

**£30,000 - 50,000**









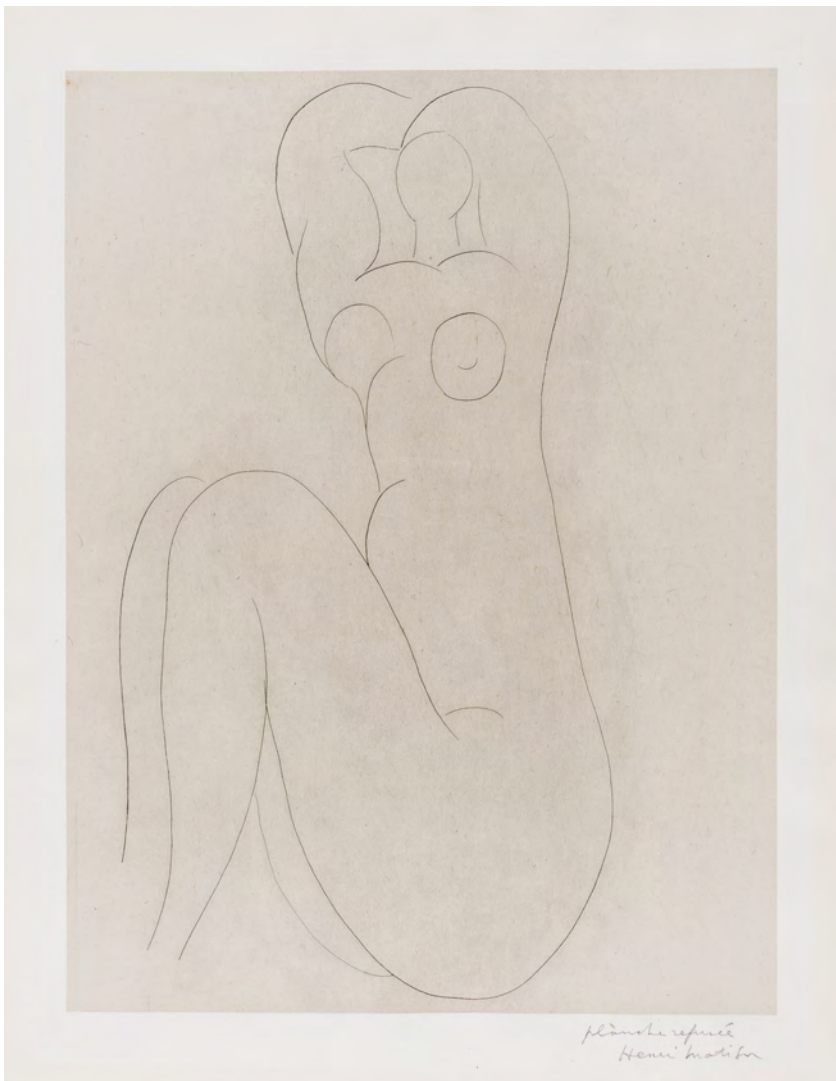
64

**Henri Matisse (1869-1954)**

FIGURE PENSIVE AU FAUTEUIL PLIANT (DUTHUIT 396)

Lithograph, 1906, numbered from the edition of 25 in pencil, Duthuit calls for the edition to be signed in ink, however no other recorded examples have been signed so it seems likely that Duthuit's description of the edition was incorrect, on Japan paper, the full sheet, 445 x 278mm (17½ x 10⅞in) (unframed)

£3,000 - 5,000



65

**Henri Matisse (1869-1954)**

NU AU BRAS LEVÉS (HOMMAGE - QUELLE SUIT AUX BAUMES DE TEMPS) (DUTHUIT BOOKS NO.5 P30-32)

Etching, 1932, signed and inscribed 'planche refusée' in pencil, a fine proof on Chine appliqué, plate XXVIII refusée for Poésies de Stéphane Mallarmé, sheet 385 x 300mm (15½ x 11¾in) (unframed)

£8,000 - 12,000



66

**Georges Rouault (1871-1958)**

PASSION: CHRIST ET PAUVRES (CHAPON/ROUAULT 262)

Aquatint printed in colours, 1935, a bright, fresh impression, the edition was 245, published by Abroise Vollard, Paris, on Montval Laid paper, with full margins, sheet 440 x 340mm (17<sup>3</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>8</sub>in) (framed)

£1,000 - 1,500



67

**Raoul Dufy (1888-1953)**

OCEAN FESTIVAL

Lithograph printed in colours, with the stamped signature, numbered from the edition of 200 and initialed by the printer Fernand Mourlot, on Arches paper, with full margins, sheet 480 x 633mm (18<sup>3</sup>/<sub>4</sub> x 24<sup>3</sup>/<sub>4</sub>in) (unframed)

£2,000 - 3,000

68

**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 12<sup>1</sup>/<sub>2</sub>in) (framed)

£600 - 800







69

**Andre Masson (1896-1987)**

HOMME ET FEMME [TERRE ÉROTIQUE]

Pen and black ink on wove paper, inscribed 'Commentaire d'un dessin de Blake - 1906/ Homme et [?] Femme/ [?] Paris 9.7.06', sheet approx. 165 x 225mm (6½ x 8¾in) (framed)

✧ An original drawing relating to Masson's suite of erotic visions, Terre Érotique; according to the inscription, the present work was produced from a childhood memory that the artist had of a Parisian exhibition of the works of William Blake. In 1948 an exhibition of Masson's drawings for Terre Érotique, organised by George Bataille at Galerie du Chêne, Place Vendôme, was closed by police. [Rubin, William, and Carolyn Lancher, Andre Masson, MOMA New York, 1976, p. 219]

£1,500 - 2,000 ARR



70

**James Ensor (1860-1949)**

L'ASSASSINAT (DELTEIL 28, CROQUEZ 38, ELESCH 38, TAEVERNIER 38)

Etching, 1888, signed, titled and dated in pencil, on laid paper with wide (full) margins, sheet 303 x 400mm (12 x 15¾in) (unframed)

£2,500 - 3,500



71

**Hans Bellmer (1902-1975)**

LES ANAGRAMMES DU CORPS

The complete set of 10 etchings printed in black with a colour plate, 1973, each signed and numbered from the edition of 100 in pencil, signed by author (Alain Jouffroy) on the justification page, published by Editions George Visat, Paris, overall 520 x 400mm (20½ x 15¾in) (10) (folio)

£1,500 - 2,000 ARR





72

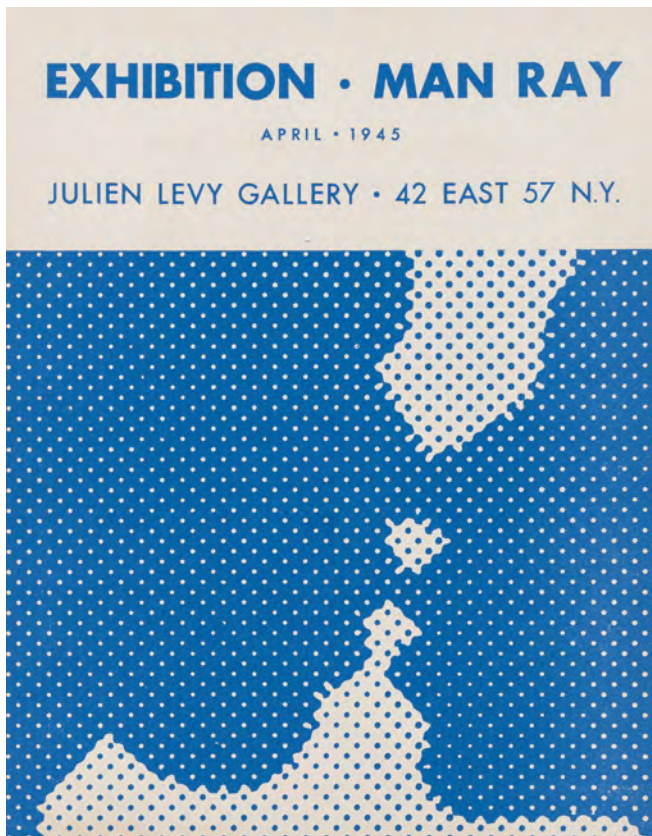
**Otto Mueller (1874-1930)**

ZWEI MÄDCHEN - HALBAKTE (KARSCH 121.B)

Lithograph, 1920, a fine, richly inked impression, initialed in pencil, the edition was 60, published by Euphorion Verlag, Berlin, on wove paper, with full margins, sheet 437 x 344mm (17¼ x 13½in) (framed)

**£12,000 - 18,000**

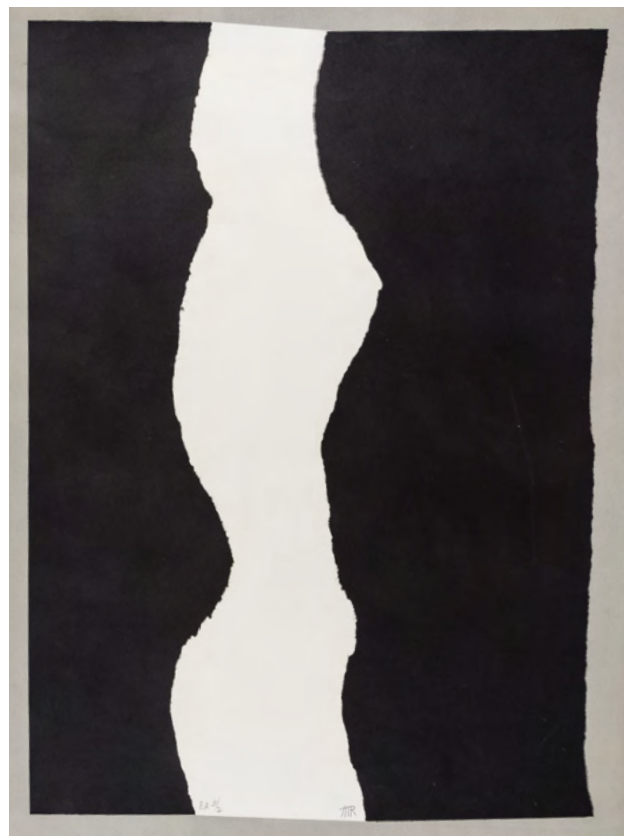




**73**  
**Marcel Duchamp (1887-1968)**

BROCHURE FOR THE JULIEN LEVY GALLERY EXHIBITION MAN RAY APRIL 1945  
 The scarce photomechanical relief print in blue on a folded gallery brochure, 1945, on laid wove paper, the full sheet printed to the edges, sheet 293 x 230mm (11½ x 9¼in) (unframed)

£700 - 1,000



**74**  
**Man Ray (1890-1976)**

AFFICHE  
 The rare lithographic poster before letters, circa 1965, initialed and inscribed 'EA 2/2', one of only two artist's proofs, on laid paper, the full sheet printed to the edges, sheet 805 x 595mm (31¾ x 23½in) (unframed)

£600 - 800



**75**  
**Max Bill (1908-1994)**

UNTITLED  
 Offset lithograph printed in colours, signed in pencil, numbered from the edition of 200, on smooth wove paper, with full margins, sheet 650 x 650mm (25½ x 25½in) (unframed)

£300 - 500





76

**Valerio Adami (b.1935)**

LO STUDIO DI FAULKNER

Acrylic and black crayon on paper, 1968, signed, dated '68.10.29' and titled in black crayon, the full sheet 557 x 415mm (21¾ x 16¼in) (framed)

The present lot is a study for the painting of the same title. During this period Adami painted a series of works depicting the home and studio of the writer and Noble Laureate William Faulkner.

£3,000 - 5,000  ARR



77

**Zoran Antonio Mušič (1909-2005)**

MOTIF DALMATE (SCHMÜCKING 76)

Lithograph printed in colours, 1959, signed and dated in pencil, numbered from the edition of 140, on BFK Rives paper, with full margins, 420 x 590mm (16½ x 23¼in) (unframed)

£300 - 500  ARR



78

**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, a 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, Hélicon, Baj, Labisse, Peverelli and others.

£1,200 - 1,800

79

**Various Artists**

DERRIÈRE LE MIROIR (22 VOLUMES)

A collection of twenty-two complete volumes, 1963-77, each with original lithographs printed in colours, printed and published by Maeght, Paris, each volume approximately

381 x 285 x 50mm (15 x 11¼ x 2in) (vol) (22)

Artists include: Adami, Braque, Calder, Chagall, Fiedler, Kandinsky, Kemeny, Miro, Palazuelo, Paul Rebeyrolle, Pol Bury, Revue blanche, Steinberg and Tal-Coat.

£1,200 - 1,800







80

**Victor Vasarely (1906-1997)**

HEXA 5

Screenprint in colours, 1988, signed in pencil, numbered from the edition of 300, on wove paper, as included in the Official Arts Portfolio of the XXIVth Summer Olympiad Seoul, South Korea, the full sheet printed to the edges, sheet 749 x 1003mm (29½ x 39½in) (unframed)

£1,000 - 1,500  ARR





POST-WAR AND CONTEMPORARY



81

**Robert Motherwell (1915-1991)**

BASQUE SUITE PLATE 10 (BELKNAP 59)

Screenprint in colours with embossing, 1970-71, signed in pencil, numbered from the edition of 150, on Barcham Green wove paper, printed by Kelpra Studio, published by Marlborough Graphics, Inc., London, with full margins, sheet 1041 x 717mm (41 x 28¼in) (unframed)

£2,200 - 2,400



82

**Robert Motherwell (1915-1991)**

BASQUE SUITE PLATE 8 (BELKNAP 57)

Screenprint in colours with embossing, 1970-71, signed in pencil, numbered from the edition of 150, on Barcham Green wove paper, printed by Kelpra Studio, published by Marlborough Graphics, Inc., London, with full margins, sheet 1041 x 717mm (41 x 28¼in) (unframed)

£2,200 - 2,400





83

**Frank Stella (b.1936)**

SINJERLI VARIATION IA (AXSOM 114)

The unique lithograph with screenprint, 1977, signed, titled and inscribed 'T.P.' in pencil also inscribed verso, a unique trial proof aside from the edition of 100, on Arches paper, printed by Edition printing, published by Petersburg Press, New York, with full margins, sheet 813 x 1079mm (32 x 47¼in) (unframed)

**£8,000 - 12,000**



84

**Ellsworth Kelly (1923-2015)**

UNTITLED (ORANGE STATE II) (AXOM 239)  
Lithograph printed in colours, 1988,  
signed and numbered from the edition  
of 11 in pencil, on Arches 88 paper,  
published by Gemini G.E.L., Los Angeles,  
with full margins, sheet 1185 x 1157mm  
(46 $\frac{5}{8}$  x 45 $\frac{1}{2}$ in) (framed)

**£4,000 - 6,000**



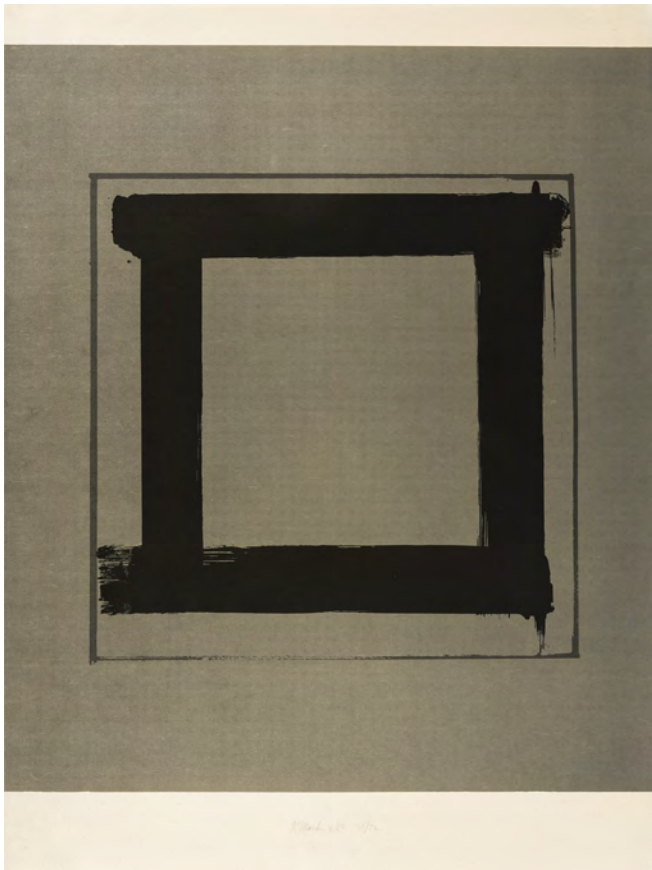
85

**Ellsworth Kelly (1923-2015)**

UNTITLED (ORANGE STATE I) (AXOM 238)  
Lithograph printed in colours, 1988,  
signed and numbered from the edition  
of 18 in pencil, on Arches paper,  
published by Gemini G.E.L., Los Angeles,  
with full margins, sheet 1185 x 1155mm  
(46 $\frac{5}{8}$  x 45 $\frac{1}{2}$ in) (framed)

**£4,000 - 6,000**





**86**  
**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 Hiroshige Kawanishi at Simca Print Artists, the full sheet, 970 x 737mm (38¼ x 29in) (unframed)

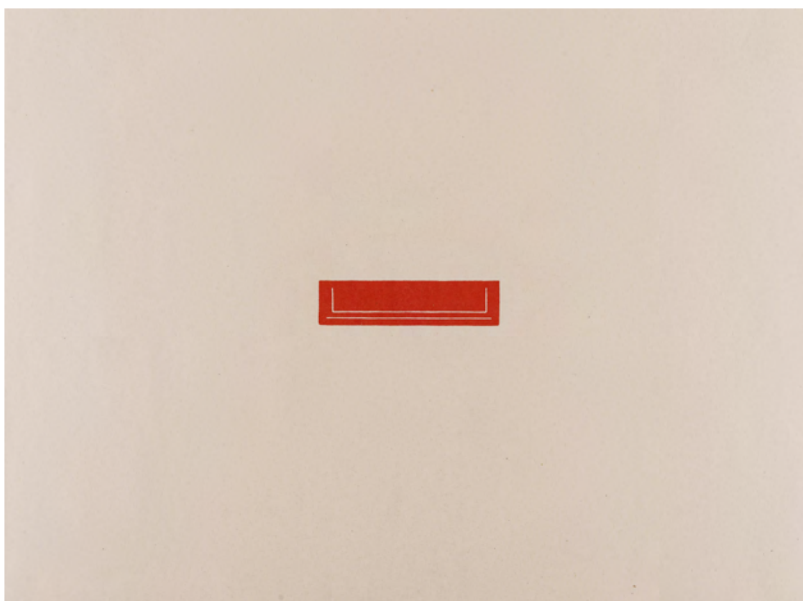
**£1,800 - 2,200**



**87**  
**Brice Marden (b.1938)**

UNTITLED PRESS #3 (LEWISON 21.3)  
 Lithograph printed in black and grey, 1972, signed and dated in pencil, numbered from the edition of 40, printed and published by United Press Inc., Captiva Island, Florida, on BFK Rives paper, with full margins, sheet 650 x 487mm (26½ x 19½in) (unframed)

**£2,500 - 3,000**



**88**  
**Fred Sandback (1943-2003)**

UNTITLED  
 Offset lithograph printed in colours, 1976, a proof before the text, sheet 356 x 483mm (14 x 19in) (unframed)

**£300 - 500**





89

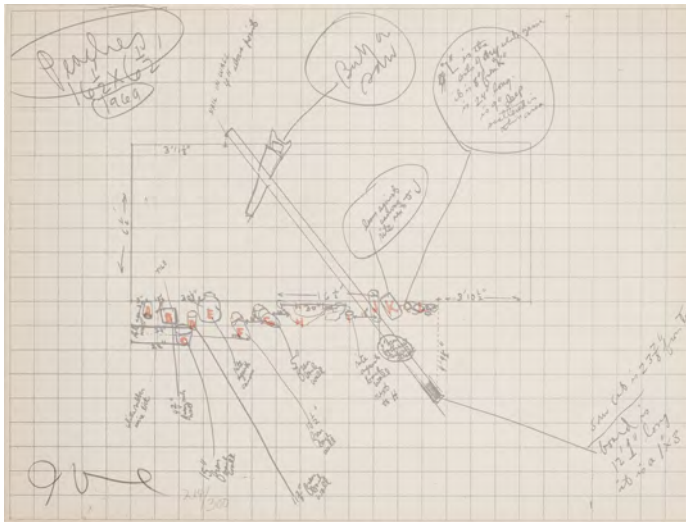
**Jasper Johns (b.1930)**

0-9

Lithograph printed in colours, 1967, signed, dated and numbered from the edition of 50 in pencil, on Japan collé to Chatham wove paper, published by ULAE, West Islip, New York, with full margins, sheet 311 x 244mm (25¼ x 20¼in) (unframed)

**£7,000 - 9,000**





90

**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)

£200 - 300



91

**Jim Dine (b.1935)**

TREE (A FEMALE ROBE FOR KAREN MCCREADY) (D'OENCH AND FEINBERG 81)

Etching with electric tool engraving with extensive handcolouring in acrylic, 1981, signed, dated and numbered from the edition of 23 in white crayon, on wove paper, printed at Palm Press, published by Pace Prints, New York, the sheet printed near to the edges, sheet 1175 x 912mm (46¼ x 35½in) (unframed)

£2,000 - 3,000





92

**Alex Katz (b.1927)**

BICYCLE RIDER (SCHRÖDER 154)

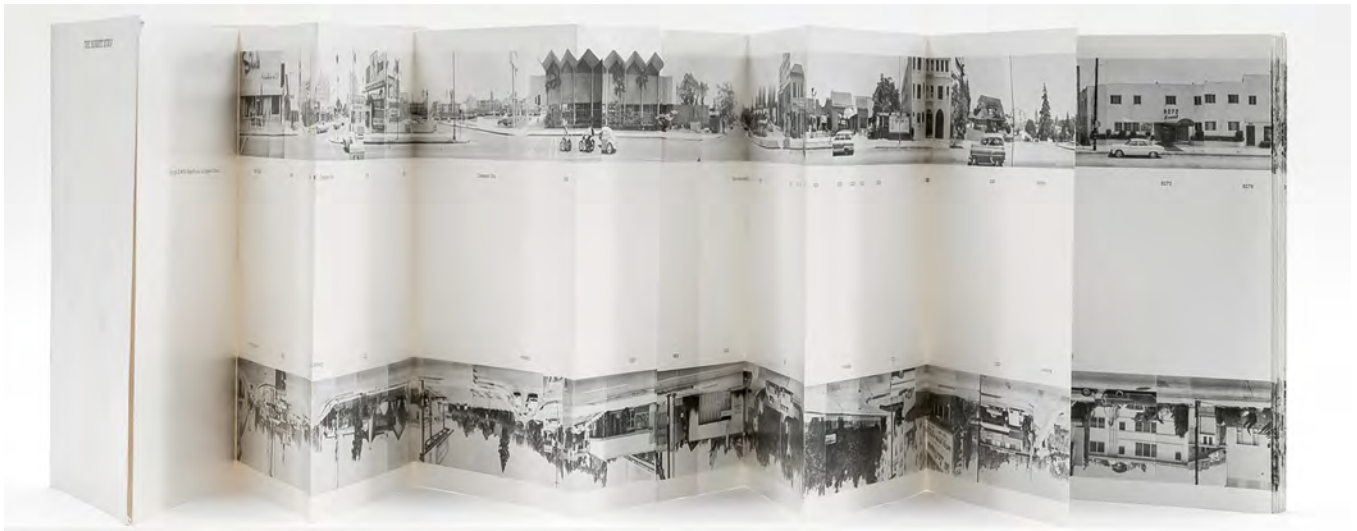
Lithograph printed in colours, 1982, signed in pencil, numbered from the edition of 250, on Arches paper, as included in the portfolio New York: Eight Contemporary Artists Celebrate Their City, printed at Siena Studio, Inc., New York, published by The New York Graphic Arts Society, Ltd., Waterbury, Connecticut, the full sheet printed to the edges, 558 x 762mm (22 x 30in) (unframed)

**£4,000 - 6,000**

93

No lot





**94**  
**Ed Ruscha (b.1937)**  
 EVERY BUILDING ON THE SUNSET STRIP  
 The rare book, 1966, the first edition, a particularly fine copy, with title-page and black & white illustrations bound concertina style in paper wrappers, published by the artist, in the original silver mylar covered slipcase, overall size 180 x 148mm (7 $\frac{1}{8}$  x 5 $\frac{7}{8}$ in) (vol)  
**£2,000 - 2,500**



**95**  
**Ed Ruscha (b.1937) and Billy Al Bengston (b.1934)**  
 BUSINESS CARDS  
 The rare book, 1968, the first edition, with title-page, text, and collaged elements, printed and published by the authors, bound as issued in faux wood grained wrappers with leather ties and a collaged photograph on the uppers, overall size 223 x 144mm (8 $\frac{7}{8}$  x 5 $\frac{3}{4}$ in) with a handwritten letter on Edward Ruscha's personal stationery to the present owner, signed and dated July 8th 1968 (2)  
**£2,500 - 3,500**





**96**  
**Claes Oldenburg (b.1929)**

N.Y.C. PRETZEL  
 The screenprinted multiple on three-ply cardboard, 1994, initialled in black ink and stamped with the artist's copyright inkstamp verso, 168 x 165 x 15mm (6<sup>5</sup>/<sub>8</sub> x 6<sup>1</sup>/<sub>2</sub> x 1<sup>1</sup>/<sub>2</sub>in) (multiple)

Oldenburg drew inspiration from the chaos that is N.Y.C.'s urban life in making the present artwork. In his words, 'the pretzel seemed a perfect multiple of the city, as characteristic of a particular place as the Fireplug had been of Chicago'. The artist even based the appearance of his pretzel on those he could purchase on the side of the street, from a stall just outside of his New York studio.

**£400 - 600**



**97**  
**James Rosenquist (b.1933)**

CIRCLES OF CONFUSION (GLENN 10)  
 Screenprint in colours, 1965, signed and inscribed in pencil, one of 50 artist proofs aside from the edition of 200, on Beckett paper, published by Original Editions, New York, image 600 x 500mm (23<sup>5</sup>/<sub>8</sub> x 19<sup>3</sup>/<sub>4</sub>in) (framed), Colours attenuated

**£300 - 500**

**98**  
**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)

**£700 - 1,000**







99

**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)

**£300 - 500**



100

**Tom Wesselmann (1931-2004)**

CYNTHIA IN THE BEDROOM

Screenprint in colours, 1981, signed, dated and numbered from the edition of 100, on Rag Stock paper, published by Transworld Art, with their blindstamp, with full margins, sheet 683 x 768mm (26 $\frac{7}{8}$  x 30 $\frac{1}{4}$ in) (unframed)

**£7,000 - 9,000**



101

**Keith Haring (1958-1990)**

APOCALYPSE (SEE. LITTMANN P.102)

Screenprint in colours, 1988, signed and dated in pencil, numbered from the edition of 90, published by George Mulder Fine Arts, New York, with his rubber stamp verso, on Museum Board, the full sheet printed to the edges, sheet 965 x 965mm (38 x 38in) (unframed)

£7,000 - 9,000



102

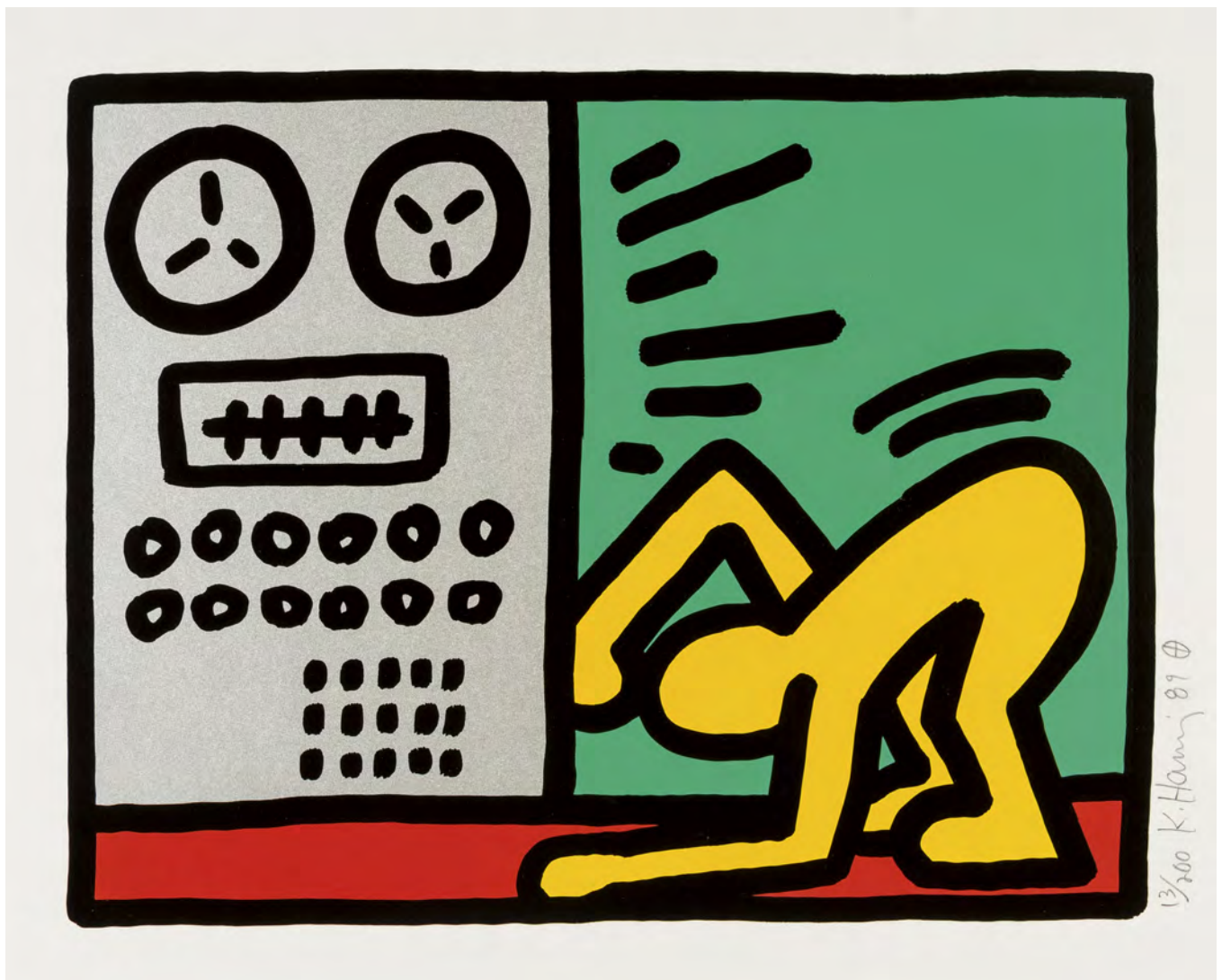
**Keith Haring (1958-1990)**

APOCALYPSE (SEE. LITTMANN P.102)

Screenprint in colours, 1988, signed and dated in pencil, numbered from the edition of 90, on Museum Board, published by George Mulder Fine Arts, New York, with his rubber stamp verso, the full sheet printed to the edges, sheet 965 x 965mm (38 x 38in) (unframed)

£7,000 - 9,000





103

**Keith Haring (1958-1990)**

POP SHOP III (SEE LITTMANN P.93)

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

**£14,000 - 16,000**





104

**Keith Haring (1958-1990)**

BAD BOYS, ONE PLATE (SEE LITTMANN P.57)

Screenprint in colours, 1986, signed, dated and numbered from the edition of 30 in pencil, on BFK Rives paper, published by Bèbert, Amsterdam, with full margins, sheet 647 x 498mm (25½ x 19½in) (unframed)

£3,500 - 4,500



106

**Keith Haring (1958-1990)**

INTERNATIONAL VOLUNTEER DAY (LITTMANN P.93)

Lithograph printed in colours, 1988, signed numbered from the edition of 1000 in pencil, on wove paper, published by the World Federation of United Nations Associations, the full sheet printed to the edges, 215 x 280mm (8½ x 11¼in) (unframed)

£4,000 - 6,000



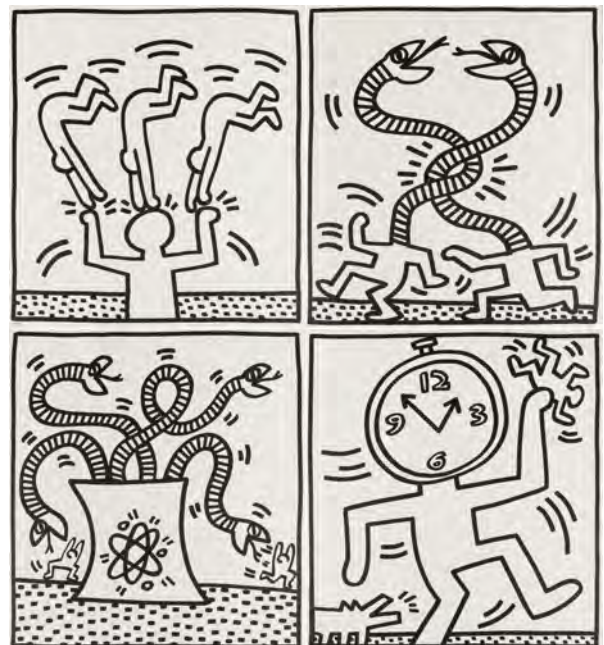
105

**Keith Haring (1958-1990)**

AGAINST ALL ODDS, FOUR PLATES

Four offset lithographs printed in colours, 1990, from the edition of 500, each on wove paper, published by Bebert Publishing House, Rotterdam, with margins, each sheet 200 x 240mm (8 x 9½in) (4) (unframed)

£1,000 - 2,000



107

**Keith Haring (1958-1990)**

UNTITLED FROM LUCIO AMELIO

Four lithographs, 1983, the edition was 300, on smooth wove paper, printed by La Buona Stampa di Ercolano, published by Galleria Lucio Amelio, Naples, with full margins, sheet 469 x 332mm (18½ x 13¼in) (4) (framed)

£1,500 - 2,000

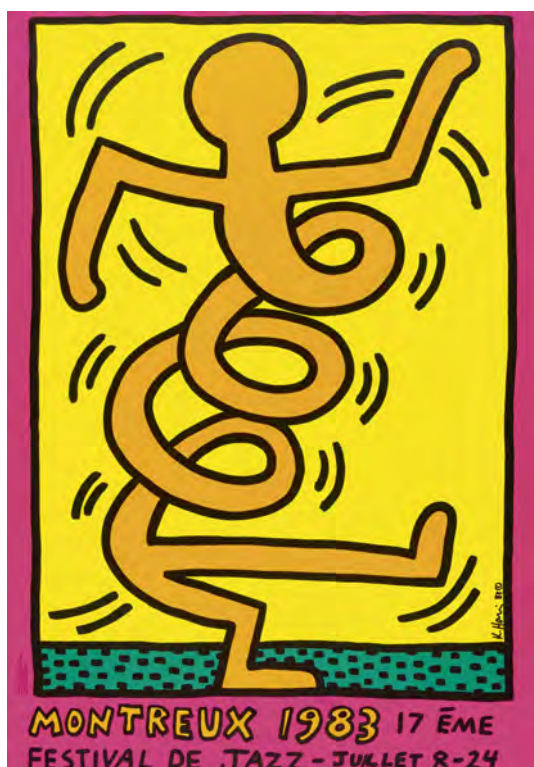




**108**  
**Keith Haring (1958-1990) (after)**  
 CRACK DOWN! (PRESTEL 47)  
 Offset lithograph printed in colours, 1986, from the edition of an unknown size, on wove paper, the full sheet, 560 x 434mm (22 x 17½in) (unframed)  
**£150 - 200**



**110**  
**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**



**109**  
**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**



**111**  
**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**



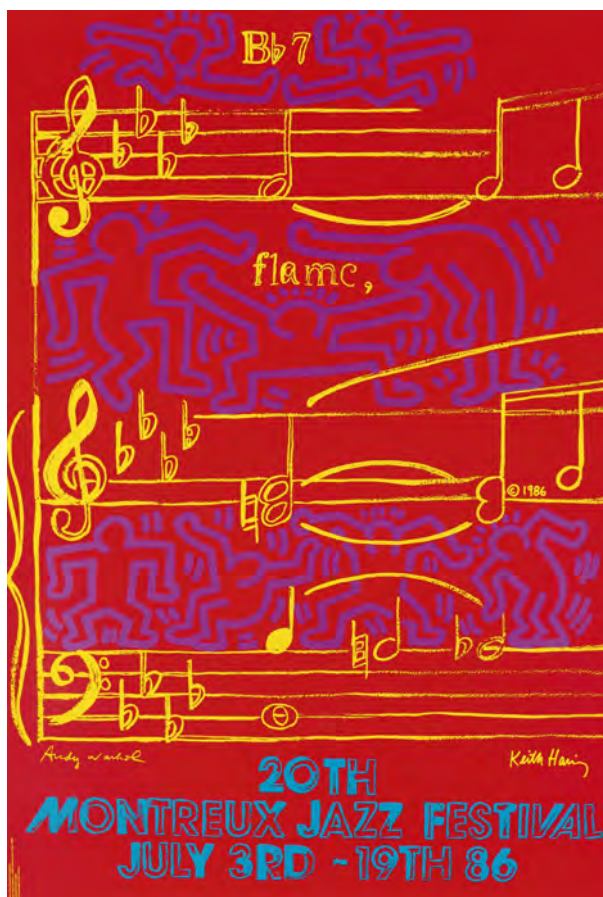


**112**  
**Keith Haring (1958-1990) (after)**  
 UNTITLED (BEST BUDDIES)  
 Offset lithographic poster printed in colours, 1987, on glossy wove paper, with the artist's estate copyright stamp, sheet 800 x 600mm (31½ x 23½in) (unframed)  
**£300 - 500**



**113**  
**Keith Haring (1958-1990) (after)**  
 UNTITLED (PLAYING PEOPLE)  
 Offset lithographic poster printed in colours, 1987/2000, on wove paper, co-published by Te Neues and the Estate of Keith Haring, with the estate's copyright stamp, sheet 800 x 600mm (31½ x 23½in) (unframed)  
**£300 - 500**

**114**  
**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**



**115**  
**Andy Warhol (1928-1987)**

MILDRED SCHEEL (FELDMAN AND SCHELLMANN 238)  
Screenprint in colours with diamond dust, 1980, signed and numbered from the edition of 1000 in pencil, printed by Rupert Jasen Smith, New York, published by the Deutsche Krebshilfe e.V., Cologne, on Arches 88 wove paper, the full sheet printed to the edges, 775 x 546mm (30½ x 21½in) (unframed)

**£5,000 - 7,000**



**116**  
**Andy Warhol (1928-1987)**

ERIC EMERSON (CHELSEA GIRLS) (FELDMANN & SCHELLMANN II.287)  
Screenprint in colours, 1982, signed and numbered from the edition of 75 in pencil, on Somerset Satin White wove paper, printed by Porter-Wiener Studio, published by Anthology Film Archives, New York, with full margins, sheet 762 x 559mm (30 x 22in) (unframed)

**£10,000 - 15,000**



117

**Andy Warhol (1928-1987)**

FLASH - NOVEMBER 22 (FELDMAN AND SCHELLMANN 11.36)

Screenprint in colours, 1963, signed in blue ball-point pen and numbered from the edition of 200 verso, published by Racolin Press, New York, on wove paper, the full sheet printed to the edges, 565 x 559mm (22¼ x 22in) (unframed)

£5,000 - 7,000



118

**Andy Warhol (1928-1987)**

FLASH - NOVEMBER 22 (FELDMAN AND SCHELLMANN 11.37)

Screenprint in colours, 1963, signed in blue ball-point pen and numbered from the edition of 200 verso, published by Racolin Press, New York, on wove paper, the full sheet printed to the edges, sheet 565 x 559mm (22¼ x 22in) (unframed)

£5,000 - 7,000



119

**Andy Warhol (1928-1987)**

DETAILS OF RENAISSANCE PAINTINGS (PAOLO UCCELLO ST. GEORGE AND THE DRAGON) (FELDMAN & SCHELLMANN IIB.32)

The unique screenprint in colours, 1984, signed inscribed 'T.P.' in pencil, numbered from the edition of 36 unique trial proofs, printed by Rupert Jason Smith, published by Editions Schellmann and Klüser, Munich and New York, on Arches Aquarelle (Cold Pressed) wove paper, with full margins, sheet 813 x 1118mm (32 x 44in) (unframed)

**£25,000 - 35,000**





120

**Andy Warhol (1928-1987)**

INGRID BERGMAN. THE NUN (FELDMAN & SCHELLMANN 314)

Screenprint in colours, 1983, signed, dated and numbered from the edition of 250 in pencil, on Lenox Museum board, printed by Rupert Jasen Smith, New York, with his blindstamp, published by Galerie Börjeson, Malmö, with their blindstamp verso, the full sheet printed to the edges, sheet 964 x 964mm (36 x 36in) (framed)

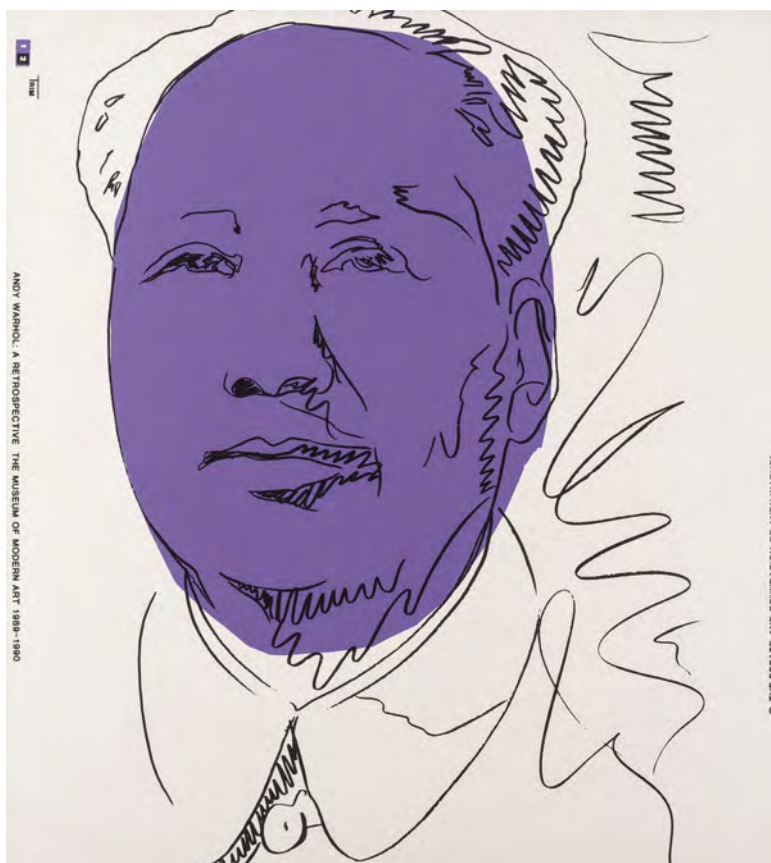
**£16,000 - 18,000**

121

**Andy Warhol (1928-1987)**

MAO (FELDMAN AND SCHELLMANN II.125A)  
Screenprint in colours, 1974, from the edition of unknown size, published by Factory Additions, New York, on wallpaper, the full sheet printed to the edges, sheet 850 x 749mm (33½ x 29½in) (unframed)

£2,500 - 3,500



122

**Andy Warhol (1928-1987) (after)**

BRILLO POSTER FOR THE PASADENA ART MUSEUM  
Screenprint in colours, 1970, from the edition of unknown size, on wove paper, published by the Pasadena Art Museum, the full sheet printed to the edges, sheet 757 x 654mm (29¾ x 25¾in) (unframed)

£1,500 - 2,000





123

**Andy Warhol (1928-1987) (after)**

MARILYN MONROE (SUNDAY B. MORNING)

Screenprint in colours with diamond dust additions, 2012, numbered from the edition of 2500 in pencil 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)

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

**£800 - 1,200**



125

**Andy Warhol (1928-1987) (after)**

DOLLAR SIGNS (SUNDAY B. MORNING) (SET OF FOUR)

The complete set of four screenprints in colours, 2013, each numbered from the edition of 1000 in pencil 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 495 x 438mm (19½ x 17¼in) (unframed) (4)

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

**£1,200 - 1,800**



124

**Andy Warhol (1928-1987) (after)**

MONA LISA (SUNDAY B. MORNING) (SET OF THREE)

Screenprints in colours, 2019, each inscribed 'PP' and numbered from the edition of 1,500 in pencil verso, each a printer's proof aside from the standard edition, each on Archival Museum Board, published by Sunday B Morning, with their rubber stamps in blue ink verso, each the full sheet printed to the edges, each 890 x 585mm (35 x 23in) (unframed) (3)

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

**£1,200 - 1,800**



126

**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**



**127**  
**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**



**129**  
**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**



**128**  
**Andy Warhol (1928-1987) (after)**  
 MARILYN (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**



**130**  
**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**



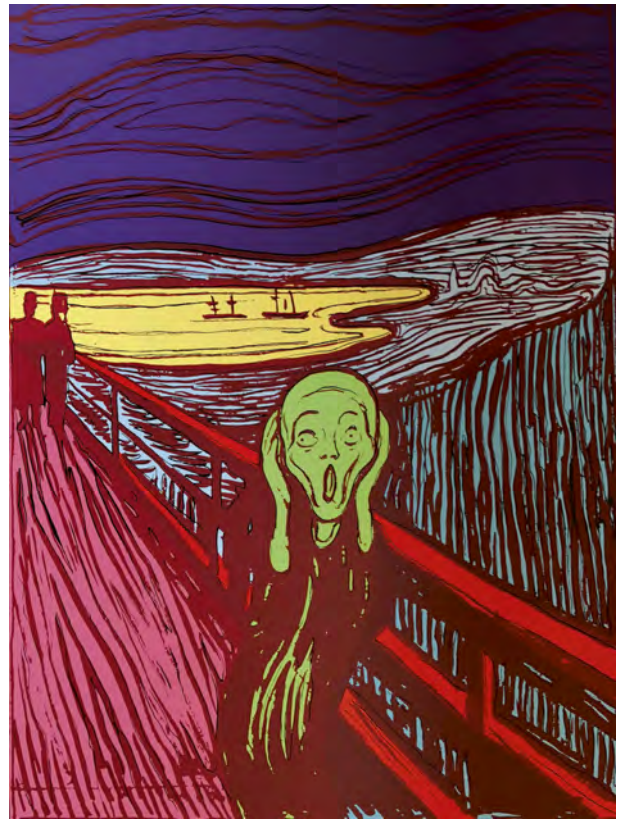
131

**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 (35<sup>5</sup>/<sub>8</sub> x 25<sup>5</sup>/<sub>8</sub>in) (unframed) (3)  
Each print in this set is accompanied by a certificate of authenticity issued by the publisher.

£1,000 - 1,500



132

**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

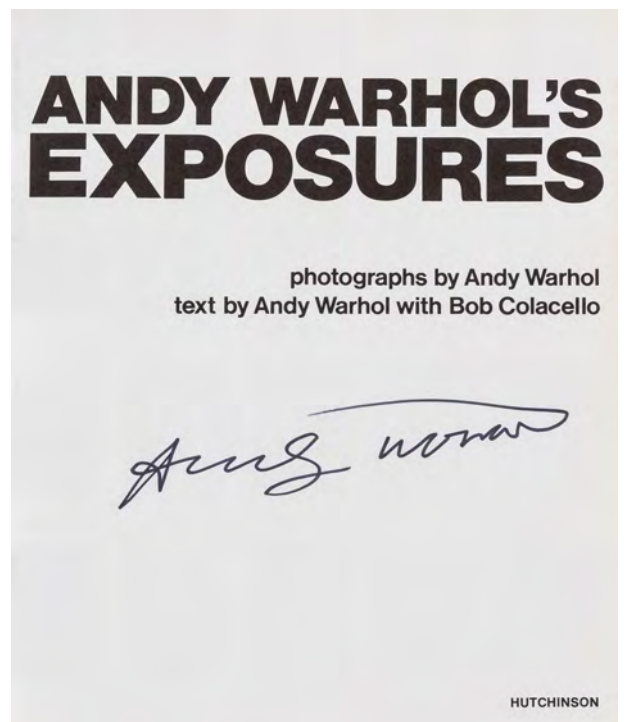
133

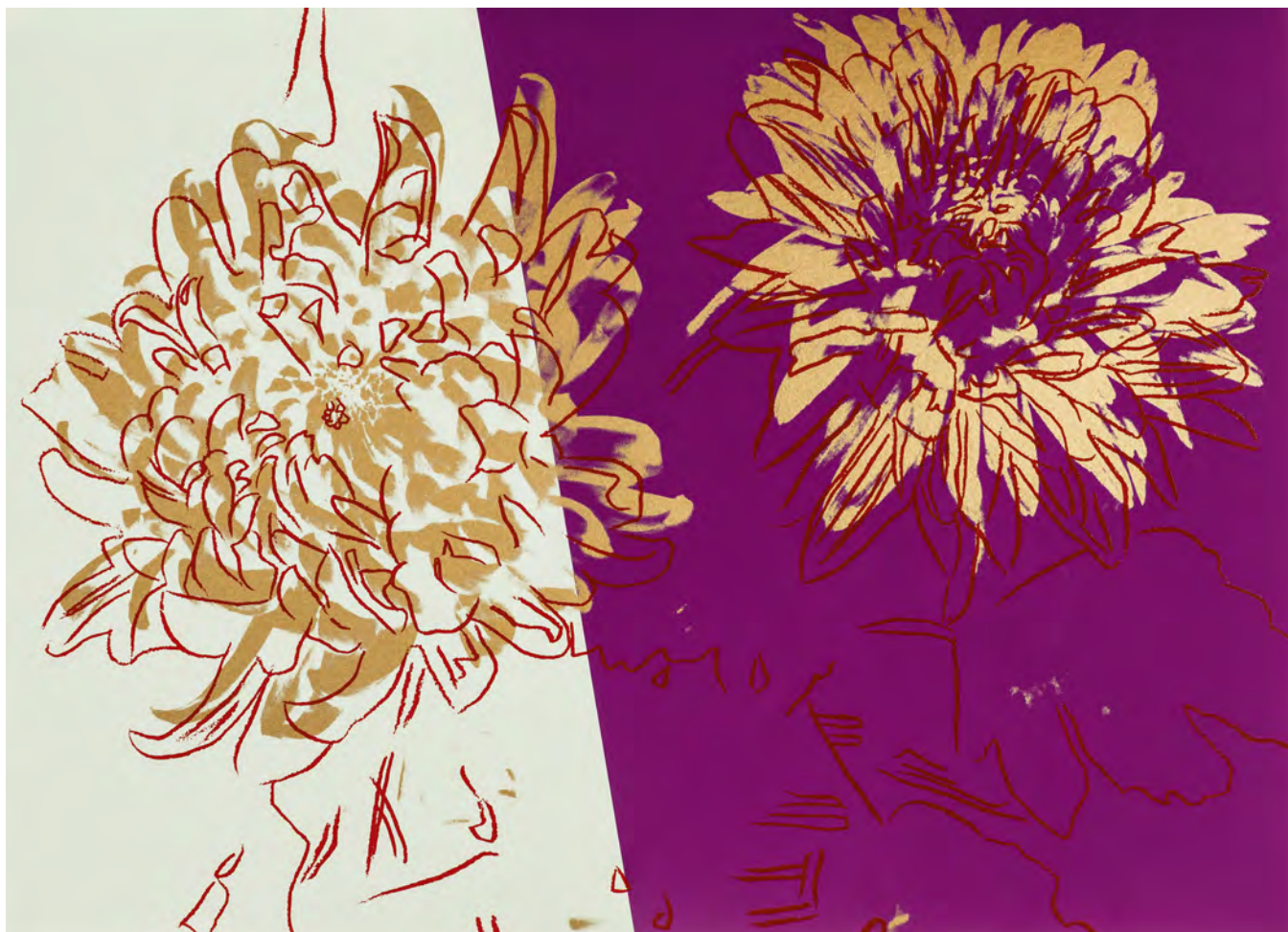
**Andy Warhol (1928-1987)**

EXPOSURES

Book, 1979, signed in black ink on the title page, original black cloth, spine lettered in silver, with original dust jacket published by Hutchinson, London, overall 291 x 241 mm (11<sup>1</sup>/<sub>2</sub> x 9<sup>1</sup>/<sub>2</sub>in) (vol)

£300 - 500





134

134

**Andy Warhol (1928-1987)**

KIKU (NOT IN FELDMAN & SCHELLMANN)

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

£1,200 - 1,800



135

135

**Roy Lichtenstein (1923-1997)**

HAT (CORLETT III.9)

Offset lithograph printed in colours, 1968, the edition was 2000, on a sheet of folded plastic coated wove paper, as included in the portfolio S.M.S volume 4, printed by Omega Graphics, published by Letter Edged in Black Press, New York, the full sheet printed to the edges, sheet, 184 x 361mm (7¼ x 14¼in) (unframed)

£800 - 1,200



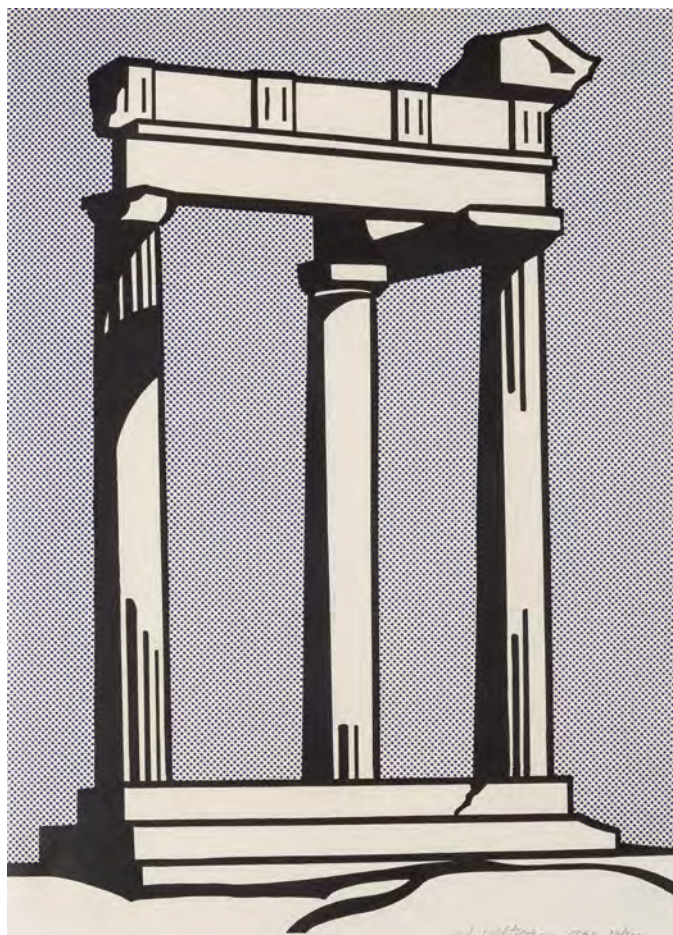
136

**Roy Lichtenstein (1923-1997)**

TEMPLE (CORLETT II.3)

Lithograph printed in colours, 1964, signed, dated and numbered from the edition of 300 in pencil, on wove paper, published by the Leo Castelli Gallery, New York, with margins, image 585 x 435mm (23 x 17½in) (unframed)

£6,000 - 8,000



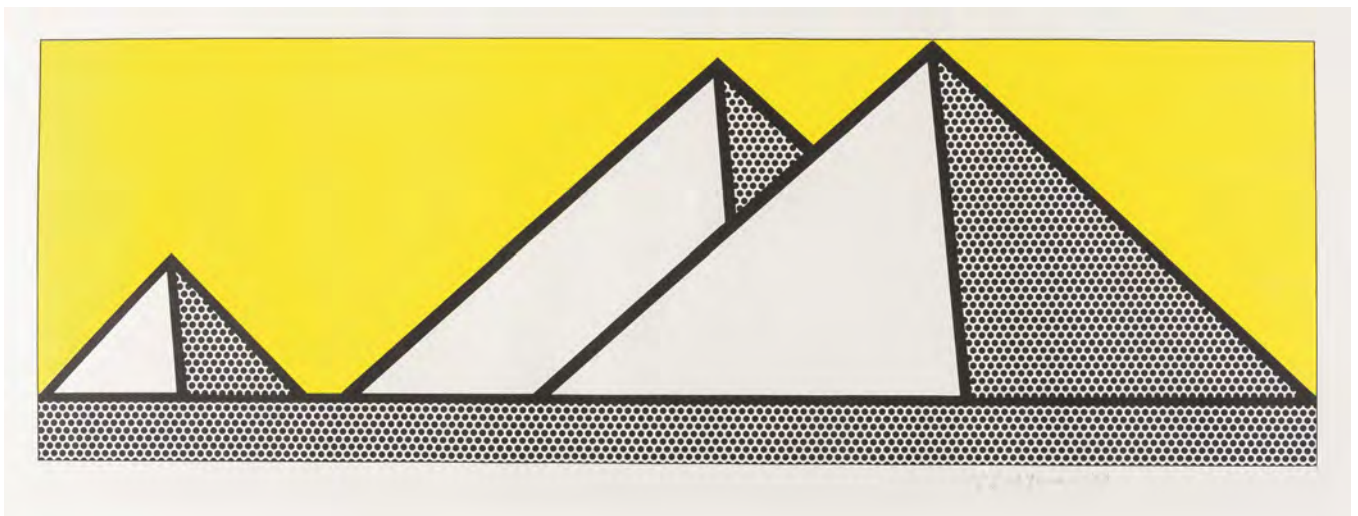
137

**Roy Lichtenstein (1923-1997)**

KNOCK KNOCK (CORLETT APP.8)

Lino-cut, 1975, signed and dated in pencil, the edition was circa 100, on Arches paper, published by the Centre National d'Art Contemporain, Paris, with full margins, sheet 572 x 400mm (22½ x 15¾in) (unframed)

£6,000 - 8,000



138

**Roy Lichtenstein (1923-1997)**

PYRAMIDS (CORLETT 87)

Lithograph printed in colours, 1969, a fine, fresh impression, signed and dated in pencil, the edition was 101, printed at Atelier Mourlot, published by the artist for the Print Collectors of the Friends of Art, Kansas City, Missouri, on Arches paper, with full margins, sheet 419 x 988mm (16½ x 38¾in) (unframed)

**£8,000 - 12,000**





139

**Sam Francis (1923-1994)**

UNTITLED (SFS-89)

Unique monotype in colours, 1989, with the Sam Francis Estate stamp verso, on Arches paper, the full sheet printed near to the edges, sheet 573 x 763mm (22½ x 30in) (framed)

This monotype is accompanied by a certificate of authenticity issued by the estate of the artist and the Litho Shop Inc., Santa Monica.

**£12,000 - 15,000**



140

140

**Sam Francis (1923-1994)**

UNTITLED (LEMBARK 263)

Lithograph printed in colours, 1984, signed in pencil, numbered from the edition of 250, as included in the portfolio Eight by Eight to Celebrate the Temporary Contemporary, published by the Museum of Contemporary Art, Los Angeles, on BFK Rives paper, the full sheet printed to the edges, sheet 1066 x 731mm (42 x 27 7/8in) (unframed)

£3,000 - 5,000

141

**Allan D'Arcangelo (1930-1998)**

LANDSCAPE III

Screenprint in colours, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, as included in 11 Pop Artist's Volume III, published by Leo Castelli Gallery, New York, the full sheet printed to the edges, 1009 x 755mm (39 3/4 x 29 3/4in) (unframed)

£400 - 600

142

**Allan D'Arcangelo (1930-1998)**

RESONANCE

Screenprint in colours, 1978, signed and dated in pencil, numbered from the 150, on wove paper with full margins, 765 x 511mm (30 1/8 x 20 1/8in) (unframed)

£400 - 600



141



142



143

**Dieter Roth (1930-1998)**

COLOGNE (KÖLN) (DOBKE 134)

Unique screenprint in colours, 1970, signed and dated in pencil, one of 110 unique colour variants, on firm yellow wove paper, printed by Hartmut Kaminski, published by Dieter Roth, Düsseldorf, the full sheet printed near to the edges, 700 x 1000mm (27<sup>5</sup>/<sub>8</sub> x 39<sup>3</sup>/<sub>8</sub>in) (framed)

£2,500 - 3,500  ARR



144

**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 (12<sup>3</sup>/<sub>4</sub> x 16<sup>7</sup>/<sub>8</sub>in) (unframed)

£1,000 - 1,500  ARR

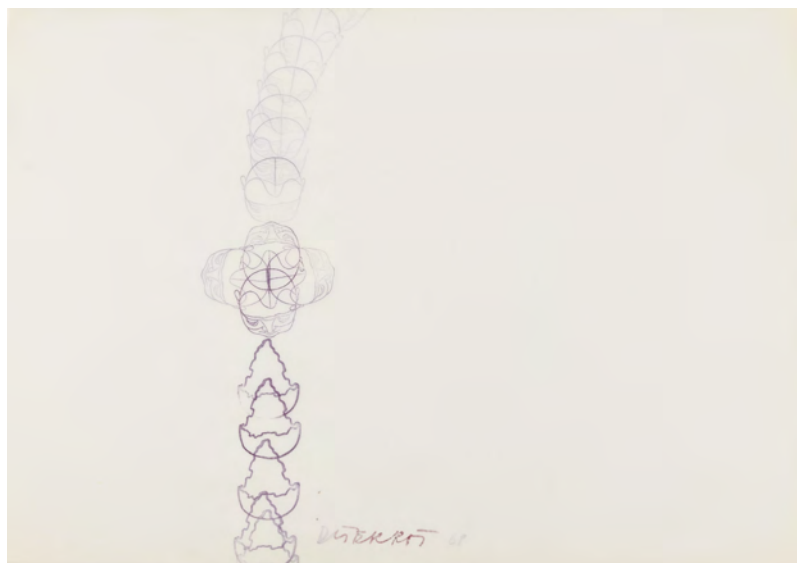
145

**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, on tracing paper, as included in the portfolio Kölner Kunstmarkt 68, the full sheet printed to the edges, within the original paper sleeve with the title printed on the front, sheet 323 x 455mm (12<sup>3</sup>/<sub>4</sub> x 16<sup>7</sup>/<sub>8</sub>in) (unframed)

£1,000 - 1,500  ARR







149

**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)

£1,000 - 1,500  ARR



149

150

**Nan Goldin (b.1953)**

AFRICA, PAVILLON DUFOUR, 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



150



**151**  
**Beatriz Milhazes (b.1960)**

LOVE AND PEACE

Ceramic, 2015, signed and numbered from the edition of 100 on the base, diameter 420mm (16½in) (multiple)

Accompanied by certificate of authenticity issued by the publisher.

£800 - 1,200



**153**  
**Ai Weiwei (b.1957)**

SERPENTINE GALLERY PAVILION

Screenprint, 2012, signed and numbered from the edition of 200 in pencil, also signed by the architects Herzog & de Meuron, on heavy wove paper, published by the Serpentine Gallery, London, the full sheet, 840 x 840mm (33 x 33in) (unframed)

£1,500 - 2,000



**152**  
**Ai Weiwei (b.1957)**

FREE SPEECH

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

£2,500 - 3,500



**154**  
**Franz West (1947-2012)**

PLATONIC MOON

C-print in colours, 2003, initialed in black ink, from the edition of 350, on wove paper, published by the Whitechapel, Gallery, London, image 290 x 415mm (11¾ x 16¼in) (framed)

£600 - 800





**155**  
**Prem Sahib (b.1982)**

OUTING

Laser print on black wove paper, 2015, signed and numbered from the edition of 85, published by Institute of Contemporary Arts, London, the full sheet 420 x 297mm (16½ x 11¾in) (framed)

£300 - 500 ARR



**156**  
**Akim Monet (b.1968)**

DOMUS ADRIANI (HADRIAN'S ALEXANDRIAN GARDENS)

The complete set of eight pigment prints in colours, 2007, each signed and numbered from the edition of 24 in pencil, on Photorag Cotton Watercolour paper, published by Laumont Editions, New York, with full margins, with colophon, title and text pages, the sheets loose (as issued), contained in the original brown fabric-covered portfolio with printed title, portfolio 635 x 495 x 45mm (25 x 19½ x 1¾in) (8) (unframed)

£1,000 - 1,500



**157**  
**Agnes Martin (1912-2004)**

PAINTINGS AND DRAWINGS 1974-1990 (SUITE OF 10)

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

£2,500 - 3,500

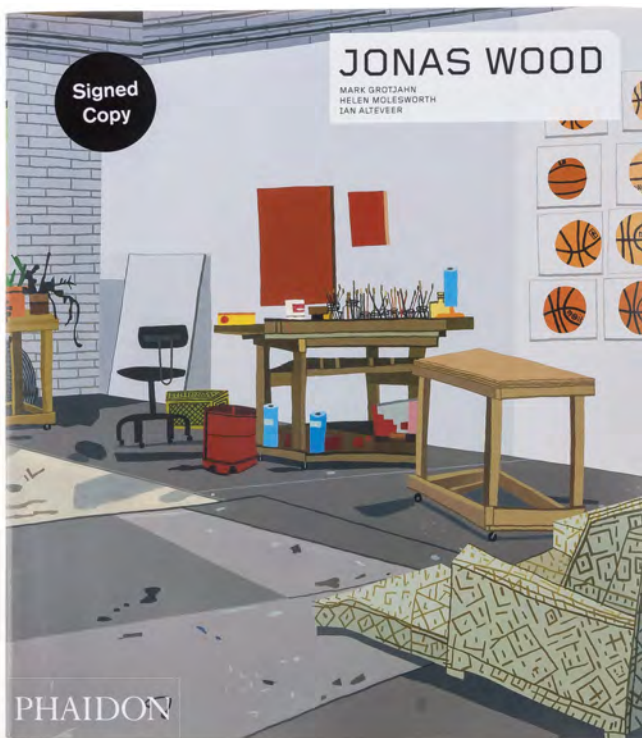
158

**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 3/8 x 28 3/8in) (unframed)

£300 - 500



159

**Jonas Wood (b.1977)**

JONAS WOOD

Book, 2019, signed in black ink, published by Phaidon, New York, 290 x 250mm (11 1/2 x 9 3/4in) (vol)

£100 - 150



160

**Raymond Pettibon (b.1957)**

UNTITLED (WE STILL HAVE SOMETHING EASY TO DESTROY)

Screenprint, signed and numbered from the edition of 120 in pencil, on wove paper, the full sheet, 915 x 610mm (36 x 24in) (framed)

£500 - 700



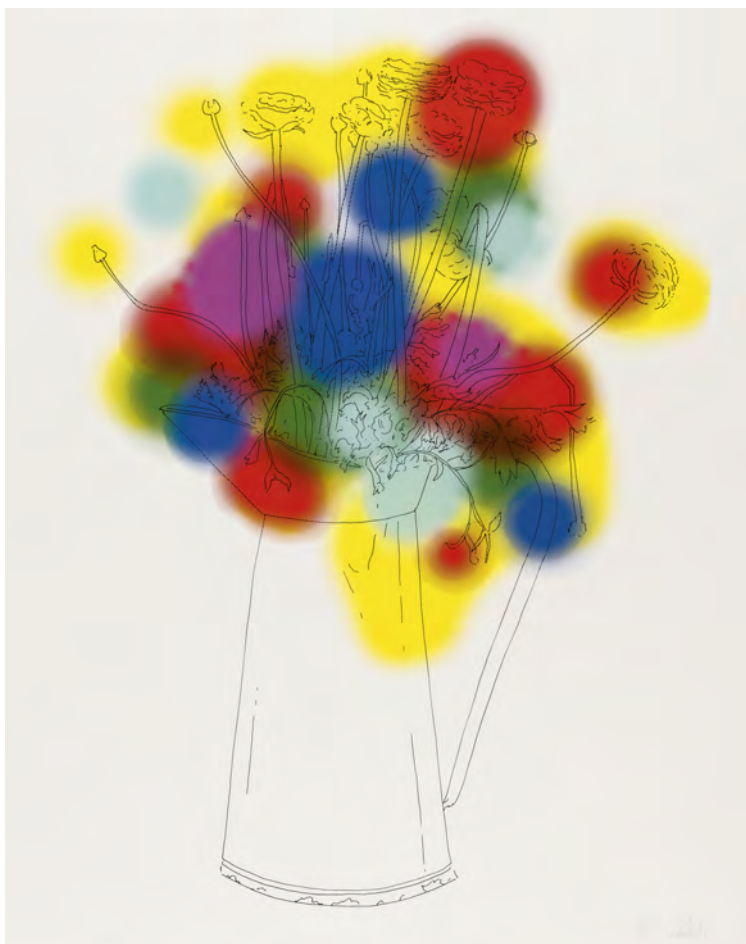
161

**Cindy Sherman (b.1954)**

UNTITLED

Lambda print in colours, 2002-2004, signed, dated and numbered from the edition of 350 in black ink verso, published by the Serpentine Gallery, London, on smooth wove paper, with full margins, 660 x 400mm (26 x 15¾in) (unframed)

£2,500 - 3,000



162

**Nicolas Party (b.1980)**

FLOWERS AND A FEW COLOURS

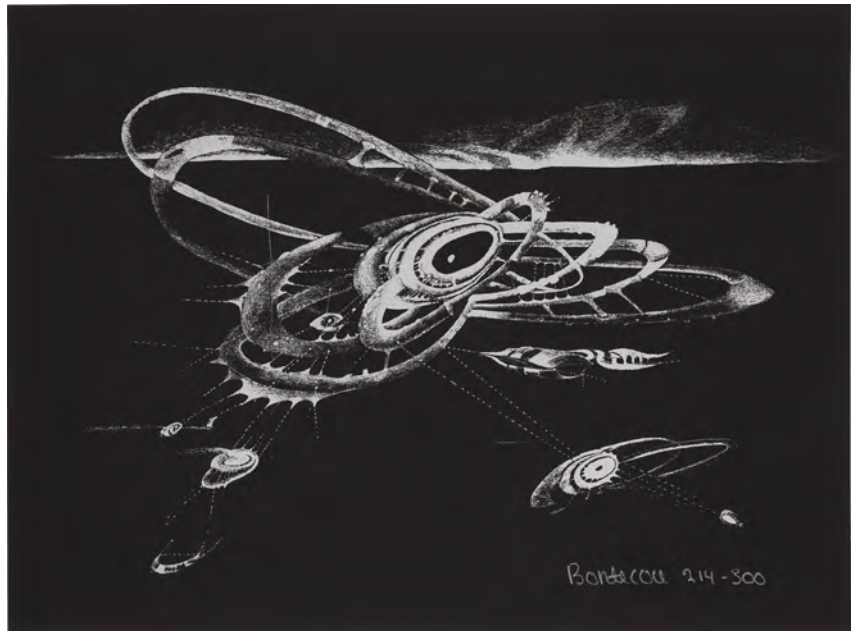
Screenprint in colours, 2013, signed and numbered from the edition of 40 in pencil, on wove paper, published by Glasgow Print Studio, Glasgow, the full sheet, 915 x 720mm (36 x 28½in) (unframed)

£2,000 - 3,000



**163**  
**Nancy Fouts (b.1945)**  
 OWL WITH BUTTERFLY  
 C-print in colours, 2012, signed and numbered from the edition of 100 in pencil, on wove paper, the full sheet, 910 x 600mm (35¾ x 23¾in) (unframed)

£100 - 150



**164**  
**Lee Bontecou (b.1931)**  
 UNTITLED  
 Lithograph, 1973, signed and numbered from the edition of 300 in silver crayon, on wove paper, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 225 x 225mm (8¾ x 8¾in) (unframed)

£1,200 - 1,800



**165**  
**John Chamberlain (1927-2011)**  
 UNTITLED  
 Lithograph printed in colours, 1973, signed and numbered from the edition of 300 in black ink, on acetate, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 225 x 225mm (8¾ x 8¾in) (unframed)

£700 - 1,000



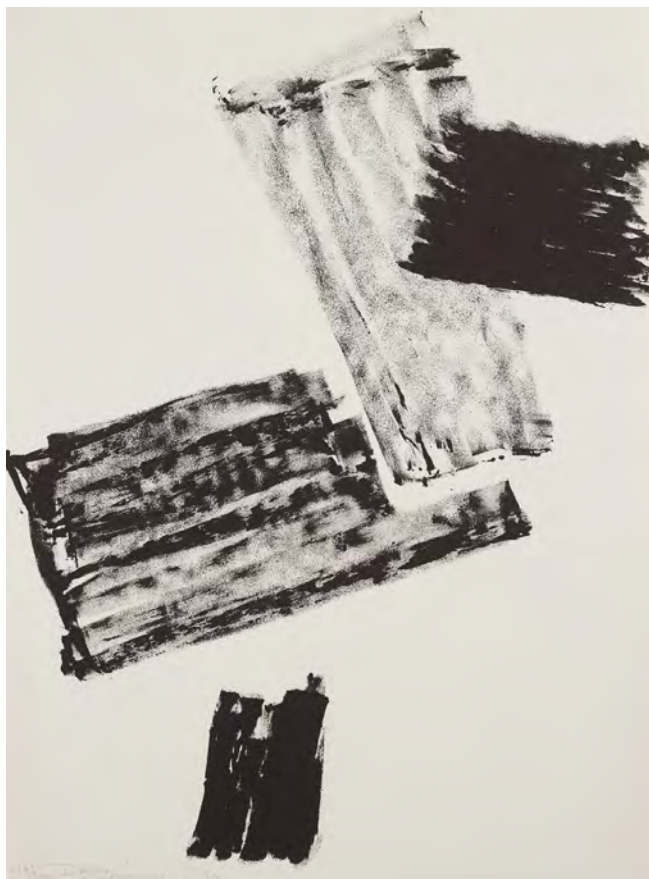
166

**Richard Stankiewicz (1922-1983)**

UNTITLED

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

£100 - 150



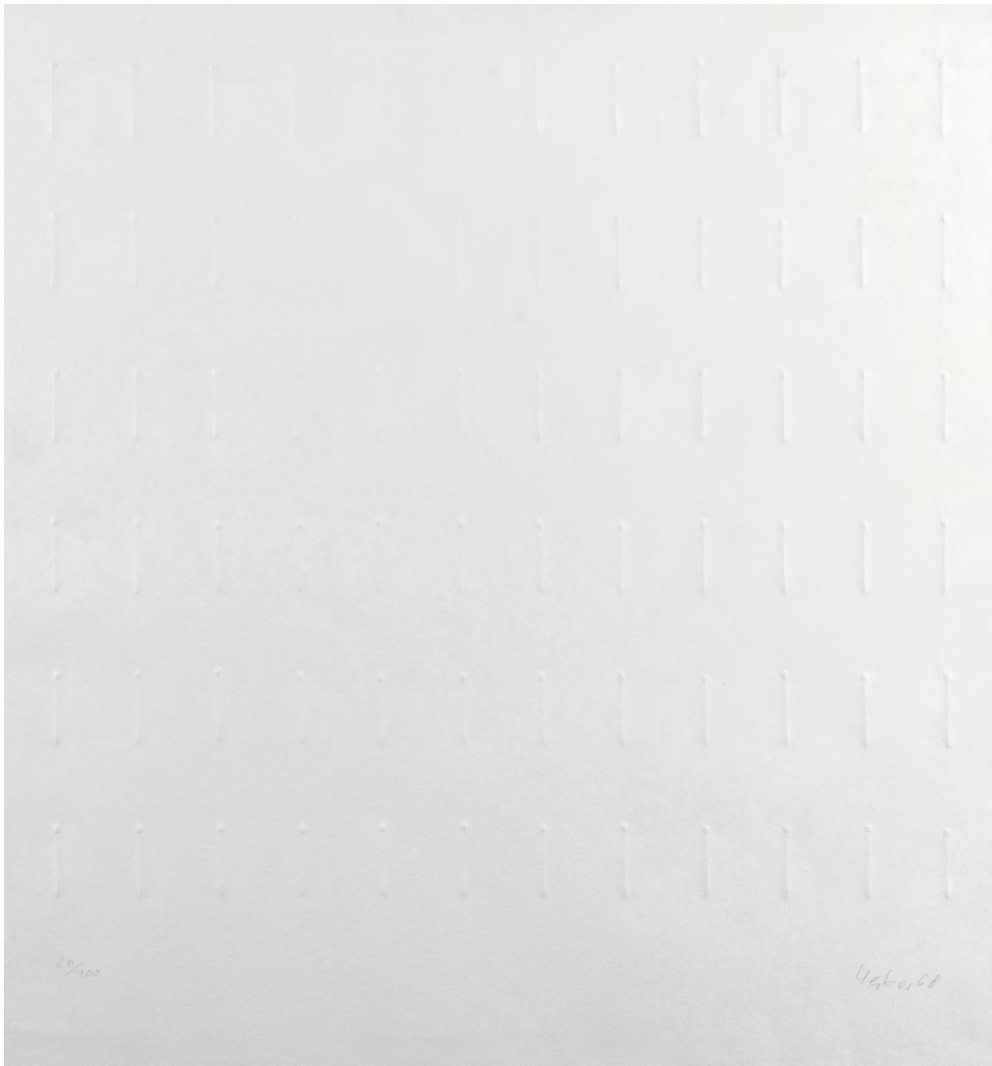
167

**Niki de Saint Phalle (1930-2002)**

NANA POWER - IN A BATH WITH YOU

Screenprint in colours, 1970, signed in pencil, numbered from the edition of 115, on wove paper, with full margins, sheet 686 x 508mm (27 x 20in) (unframed)

£700 - 900



**168**

**Guenter Uecker (b.1930)**

UNTITLED (RANKING)

Embossing, 1968, signed and dated in pencil, numbered from the edition of 100, on wove paper, the full sheet embossed to the edges, sheet 785 x 660mm (30¾ x 26in) (framed)

**£5,000 - 7,000**

**169**

**Yoko Ono (b.1933)**

UNTITLED

Ceramic fragment, 1997, inscribed 'To Peter Love Yoko Nov 1997', overall size 150 x 110mm (6 x 4¼in) (multiple)

The present lot is a fragment of a large ceramic vase smashed by the artist during a performance at the opening of her show at Modern Art Oxford, in November 1997.

**£700 - 900**





170

**Tauba Auerbach, André Cadere, K8 Hardy, Sam Pulitzer, and Peter Saville**

ARTIST'S SPACE PORTFOLIO

The portfolio, 2015, comprising a 3D printed gold steel multiple, one digital print, one C-type print, one photo toner print and a bespoke hand marbled archival box, each either signed in ink on the work or on an accompanying certificate, with the justification and list of works signed by the curator Stefan Kalmår, printed and published by Artist's Space, New York, loose within the archival box designed by Peter Saville, overall size 635 x 530mm (25 x 21in) (folio)

£1,000 - 1,500 ARR



171

**Cy Twombly (1928-2001)**

UNTITLED (BASTIAN 38)

Lithograph with screenprint in colours, 1973, a proof aside from the edition of 300, on wove paper, as included in the portfolio The New York Collection for Stockholm, printed by Styria Studios, with their rubber stamp verso, published by Experiments in Art and Technology Inc., New York, the full sheet printed to the edges, sheet 305 x 229mm (12 x 9in) (framed)

£1,500 - 2,000

172

**Barbara Kruger (b.1945)**

SURVEILLANCE

Lithograph printed in colours, circa 1983, from the edition of a unknown size, on thick wove paper, the full sheet printed to the edges, 277 x 710mm (10 7/8 x 28in) (unframed)

Literature:

Wye, Deborah, 'Thinking Print: Books to Billboards, 1980-95'.

£1,500 - 2,000





**173**  
**Thomas Scheibitz (b.1968)**

PRECIOUS BASICS III  
 Photographic print in colours, 2008, signed, dated and numbered 1/12 in pencil verso, published by Camden Arts Centre, London, the full sheet printed to the edges, 440 x 291mm (17 $\frac{3}{8}$  x 11 $\frac{1}{2}$ in) (framed)

£700 - 900



**175**  
**Louise Bourgeois (1911-2010) (after)**

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

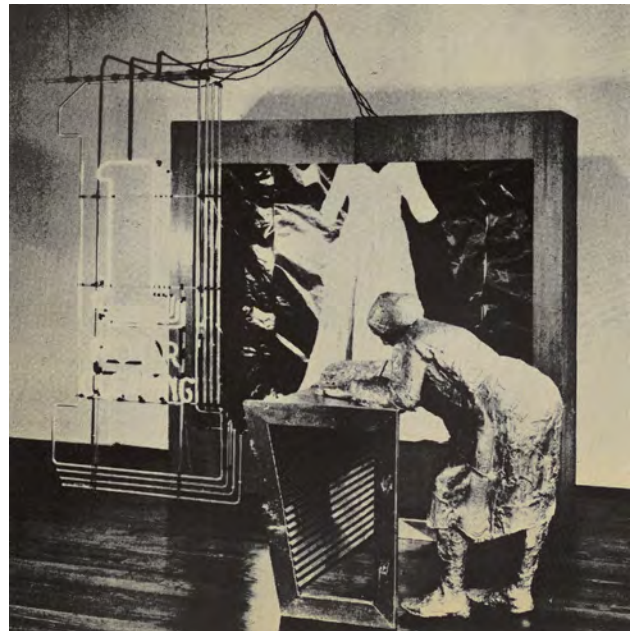
£1,500 - 2,000



**174**  
**Robert Longo (b.1945)**

MEN IN THE CITIES POSTER  
 Offset lithograph, 1991, signed in black ink, the full sheet 1005 x 510mm (39 $\frac{5}{8}$  x 20in) (unframed)

£300 - 500



**176**  
**George Segal (1924-2000)**

UNTITLED  
 Phonograph record with screenprinted cover, 1973, signed and numbered from the edition of 300 in pencil, printed by Styria Studios, published by Experiments in Art and Technology Inc., New York, with the printer's inkstamp verso, with full margins, sheet 178 x 178mm (7 x 7in) (unframed)

£250 - 350

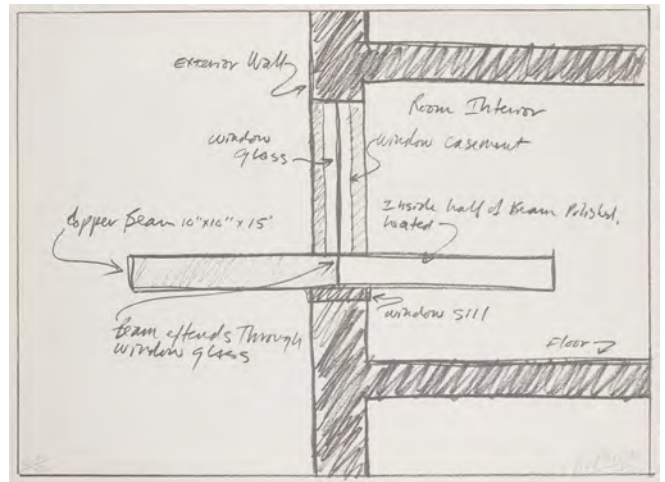




**177**  
**Red Grooms (b.1937)**

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

£300 - 500



**178**  
**Robert Morris (1931-2018)**

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

£200 - 300

**179**  
**Takashi Murakami (b.1962)**

IF I COULD ONLY DO THIS, IF I COULD ONLY DO THAT  
 Offset lithograph printed in colours, 2002, signed, dated, doodled on and numbered from the edition of 200 in black ink, on wove paper, published by Kaikai Kiki, Tokyo, sheet 399 x 399mm (15¾ x 15¾in) (framed)

£1,000 - 1,500





**180**  
**Nam June Paik (1932-2006)**

HOMMAGE TO EINSTEIN  
 Offset lithograph printed in colours, 1991, signed in pencil, one of only a few signed examples, on wove paper, the full sheet, 983 x 545mm (38½ x 21½in) (unframed)

£300 - 500



**182**  
**Lawrence Weiner (b.1942)**

LEARN TO READ  
 Screenprint in colours on cloth, 2019, signed and numbered from the edition of 25 in black ink, published by Printed Matter, New York, sheet 460 x 460mm (18 x 18in) (multiple)

£500 - 700



**181**  
**Zao Wou-Ki (1921-2013)**

ILLUMINATIONS, ONE PLATE (AGERUP 180; RIVIÈRE 181)  
 Etching with aquatint printed in colours, 1967, signed and inscribed 'E.A.', a proof aside from the edition of 200, on Rives wove paper, as included in 'Illuminations', printed by Atelier Lacouriere et Frelaut, published by Le Club Francais du Livre, Paris, with margins, plate 266 x 238mm (10½ x 9½in) (framed)

£2,000 - 3,000



**183**  
**Yoshitomo Nara (b.1959)**

MARCHING ON A BUTTERBUR LEAF  
 Offset lithograph printed in colours, 2019, the edition was 1,000, on archival wove paper, published by Dallas Contemporary, Dallas, the full sheet printed to the edges, 610 x 455mm (24 x 17¾in) (unframed)

£800 - 1,200



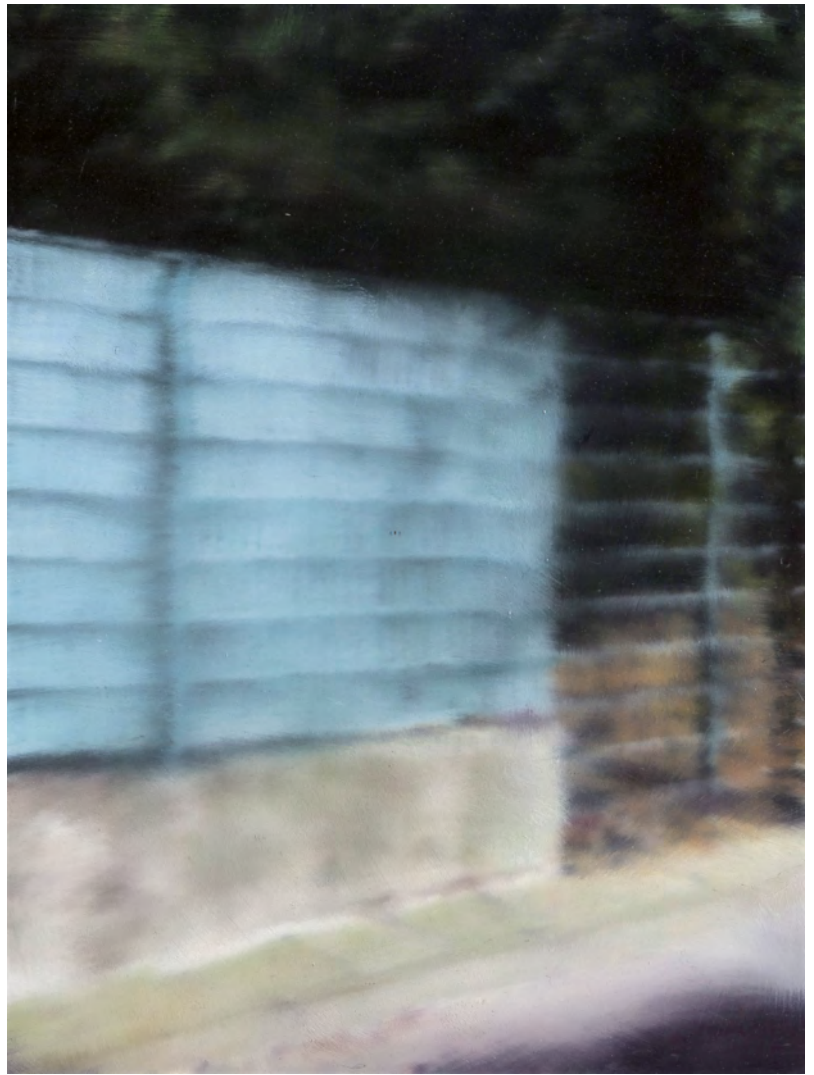
184

**Gerhard Richter (b.1932)**

FENCE (P13)

Diasec mounted chromogenic print laid on aluminium, 2015, numbered from the edition of 500 on the justification label verso, printed and published by Heni Productions, London, the full sheet printed to the edges, sheet 355 x 270mm (14 x 10½in)

£3,000 - 5,000



184

185

**Joseph Beuys (1921-1986)**

PLIGHT, POSTER FOR THE ANTONY D'OFFAY GALLERY

Offset lithograph printed in colours, signed and inscribed 'For Annette' in pencil, on smooth wove paper, the full sheet printed to the edges, 760 x 505mm (30 x 20in) (framed)

£500 - 700

186

**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)

£100 - 150

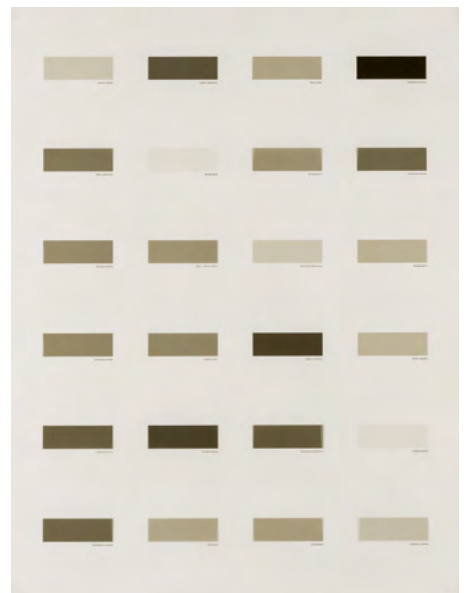
187

**Gerhard Merz (b.1947)**

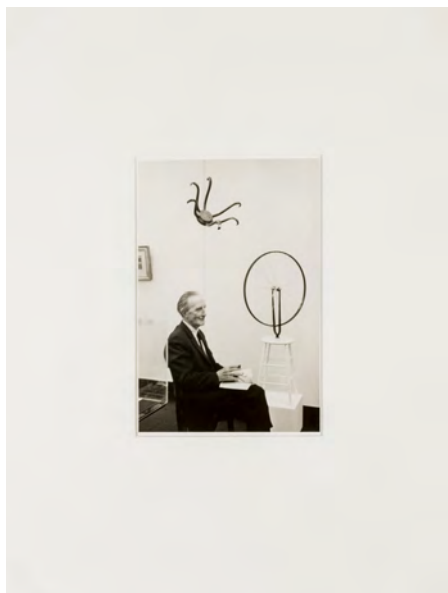
UNTITLED (2007)

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)

£150 - 200  ARR



187



186



185







190

190

**John Baldessari (b.1931)**

THROWING THREE BALLS IN THE AIR TO GET A STRAIGHT LINE (BEST OF THIRTY-SIX ATTEMPTS)

The complete set of 12 offset lithographs printed in colours, 1973, signed by the publishers and numbered from the edition of 500 aside from the edition of 2000, on coated stock paper, published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, with full margins, with title page and justification, the sheets loose (as issued) contained in the original blue letter-pressed paper folder with die-cut window opening, portfolio 250 x 330mm (9 $\frac{7}{8}$  x 12 $\frac{7}{16}$ in) (12) (unframed)

£8,000 - 12,000

191

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

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

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

£800 - 1,200  ARR



191



**192**  
**Yayoi Kusama (b.1929)**

PUMPKINS

Two painted cast resin multiples, 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**

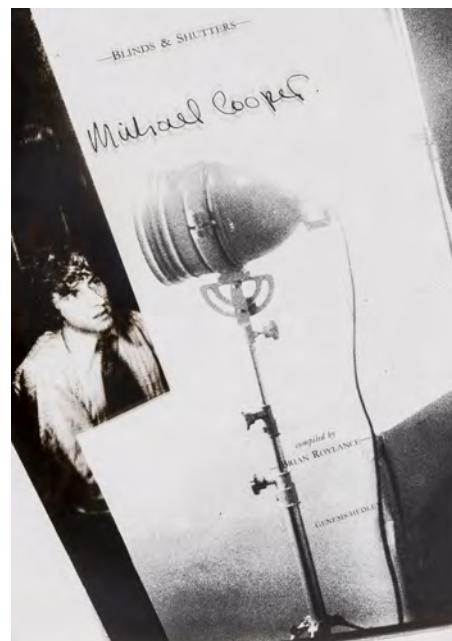


**193**  
**Isaac Julien (b.1960)**

STONES AGAINST DIAMONDS (ONYX CAVE)

Chromogenic print in colours, 2015, from an edition of 30, the full sheet diasec-mounted as issued, overall 6000 x 8000mm (23¾ x 31½in) (unframed)

**£1,500 - 2,000**



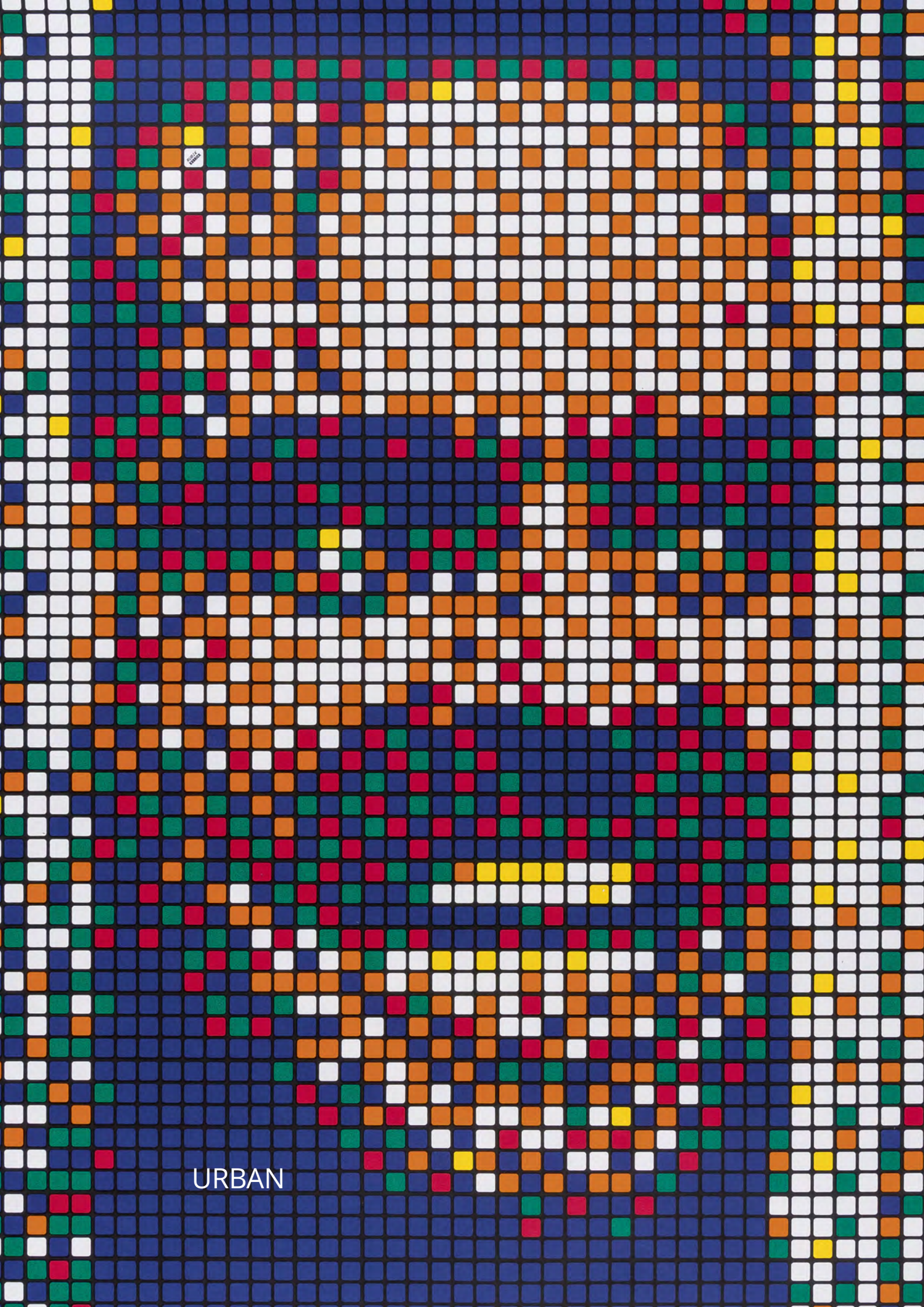
**194**  
**Michael Cooper (1941-1973)**

Blinds & Shutters

The complete deluxe artist's book, 1990, numbered in black ink from the edition of 5,000 on the front endpaper and again on the colophon page, signed by various contributors in ink, published by Genesis Publications, Guilford, all bound within the original leather boards and housed within the leather-bound solander box, overall 380 x 280 x 100mm (15 x 11 x 4in) (vol)

**£300 - 500**





URBAN





195



196



197

195

**Faile (1975 & 1976)**

VISIONS VICTOIRE

Screenprint in colours, 2017, signed and numbered from the edition of 300 in pencil, on Coventry Rag wove paper, with full margins, sheet 990 x 700mm (39 x 27<sup>3</sup>/<sub>8</sub>in) (unframed)

£600 - 800

196

**Faile (b.1975 & b.1976)**

SURGERE SUPRA BESTIAS

Screenprint in colours, 2013, signed and numbered from the edition of 500 in pencil, on Coventry Rag wove paper, as included in the 'Ballet de Faile' series, with full margins, sheet 1110 x 810mm (43<sup>1</sup>/<sub>4</sub> x 32in) (unframed)

£600 - 800

197

**Borf**

ROTHKO'S MODERN LIFE (NINE)

Giclee print with silkscreen gloss printed in colours, 2013, signed, dated and numbered from the edition of 75 in pencil, on Somerset White Satin 330gsm paper, published by Lazardies Gallery, London, the full sheet 1000 x 800mm (39<sup>3</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub>in) (unframed)

£300 - 500



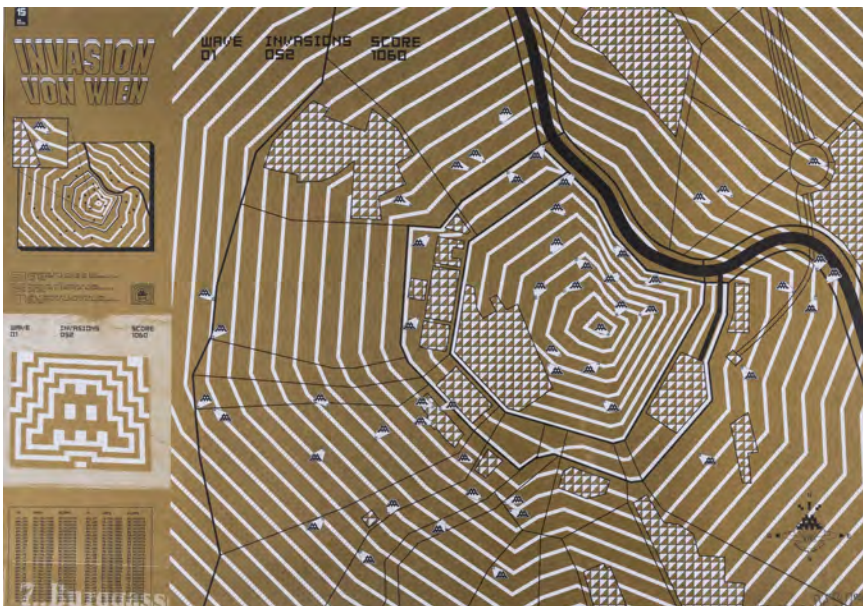
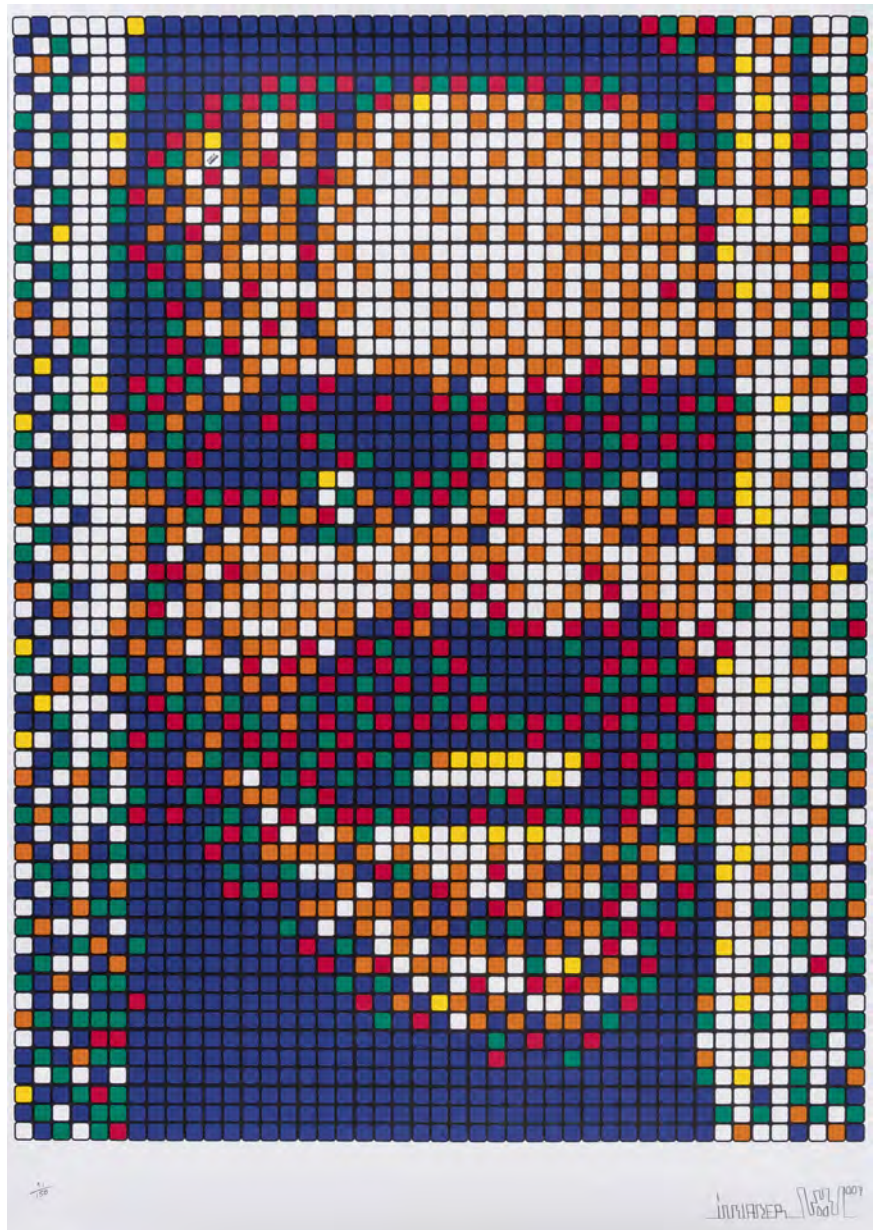
198

**Invader (b.1969)**

RUBIK KUBRICK THE SHINING (JACK)

Screenprint in colours, 2007, signed and dated in pencil, numbered from the edition of 150, on wove paper, with full margins, sheet 700 x 500mm (27½ x 19½in) (unframed)

£5,000 - 7,000



199

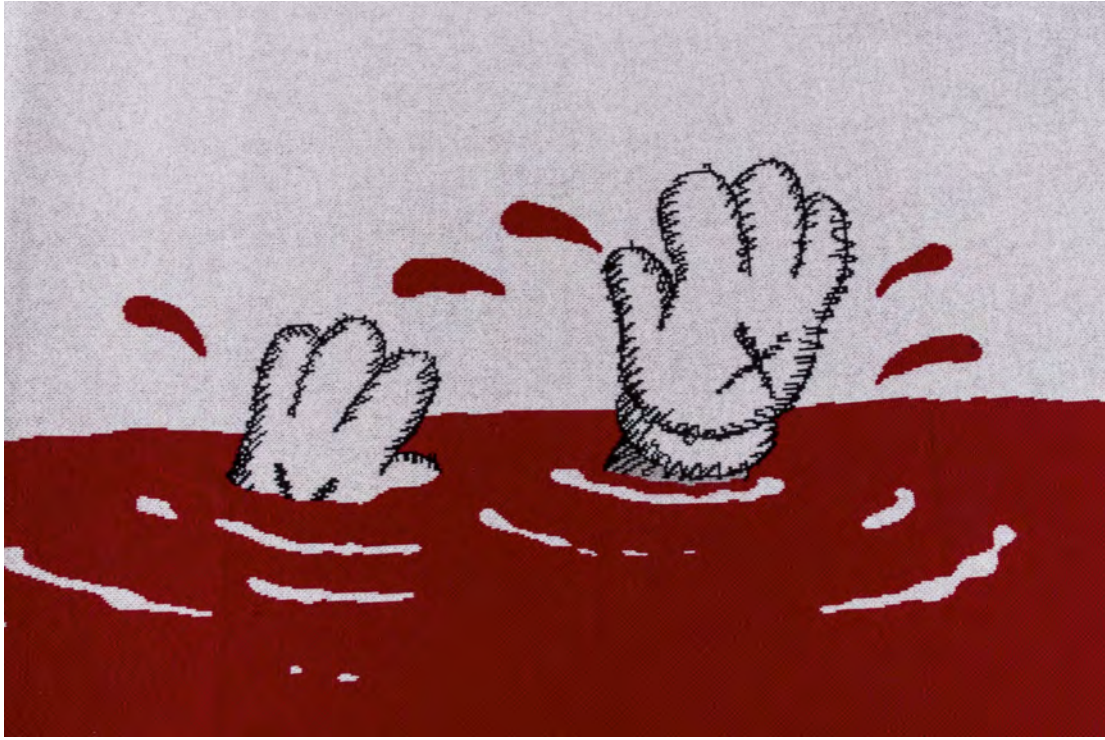
**Invader (b.1969)**

INVASION VON WEIN (VIENNA)

Offset lithograph printed in colours, 2006, signed and numbered from the edition of 50 in pencil, on stiff wove paper, the full sheet printed to the edges, sheet 420 x 595mm (16½ x 23½in) (framed)

£700 - 1,000





200

**KAWS (b.1974)**

UNTITLED (RED)

100% cashmere blanket, 2019, the edition was 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x71in) (multiple)

**£2,000 - 3,000**



201

**KAWS (b.1974)**

UNTITLED (BLUE)

100% cashmere blanket, 2019, the edition was 85, published by Studio Voltaire, London, with their label, overall 1300 x 1800mm (51 x71in) (multiple)

**£2,000 - 3,000**





202

**KAWS (b.1974)**

CHUM VS ASTRO BOY

Screenprint, 2002, signed, dated and numbered from the edition of 50 in pencil, on wove paper, the full sheet, 900 x 635mm (35 $\frac{3}{8}$  x 25in) (unframed)

**£13,000 - 18,000**



**203**  
**KAWS (b.1974)**  
 ORIGINALFAKE DISSECTED BEARBRICK COMPANION 400% (RED)  
 Painted Vinyl multiple, 2008, stamped, from the edition of 500,  
 contained within the original box, 280 x 110mm (11 x 4¾in)  
 (overall)  
**£1,000 - 1,500**



**205**  
**KAWS (b.1974)**  
 KUBRICK MAD HECTIC  
 Metal and vinyl multiple, 2003, stamped '© KAWS..03' on the  
 back of the proper right leg; further inscribed 'KUBRICK™  
 MEDICOM TOY' on the underside, from the edition of 500,  
 fabricated by Medicom Toy, Japan, with original Medicom  
 packaging, 254 x 180 x 100mm (10 x 7½ x 4in) (multiple)  
**£2,000 - 3,000**



**204**  
**KAWS (b.1974)**  
 CHRISTY TURLINGTON, TOKION POSTER  
 Offset lithograph printed in colours, 1999, on smooth wove  
 paper, published by Tokion, Los Angeles, with full margins, sheet  
 607 x 458mm (24 x 18in) (unframed)  
**£400 - 600**

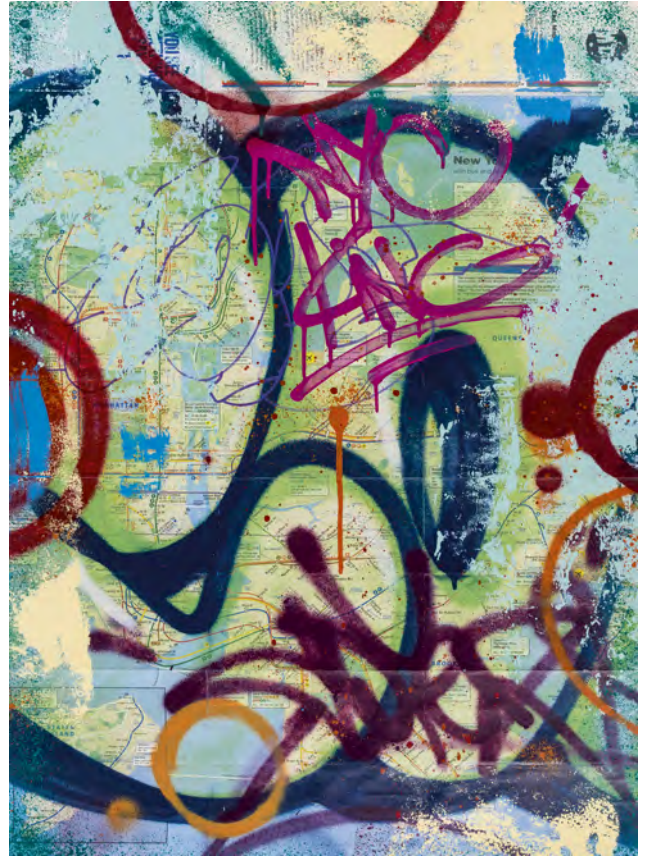


**206**  
**KAWS (b.1974)**  
 KUBRICK BUS STOP VOLUMES 1 & 2  
 Two sets of painted vinyl multiples, 2002, published by  
 Medicom, Japan, each housed within the original printed  
 cardboard box, overall size of each 216 x 216 x 84mm  
 (8½ x 8½ x 3½in) (2)  
**£400 - 600**





**207**  
**Cope2 (b.1968)**  
 STREET PIECE ON CANVAS  
 Acrylic spray paint on canvas, 2013, signed and dated verso,  
 405 x 505mm (16 x 19 7/8in) (unframed)  
**£1,000 - 1,500**



**209**  
**Cope2 (b.1968)**  
 NYC KING  
 Acrylic paint and spray paint on subway map, 2013, signed  
 and tagged by the artist in spray paint, sheet 855 x 580mm  
 (33 3/4 x 22 3/4in) (unframed)  
**£400 - 600**



**208**  
**Cope2 (b.1968)**  
 TRUE LEGEND PARKING STREET SIGN  
 Acrylic paint on metal street parking sign, 2014, 458 x 305mm  
 (18 x 12in) (multiple)  
**£800 - 1,200**



**210**  
**Ghost (b.1960)**  
 POPEYE  
 Acrylic and map elements collaged on canvas, 2013, 610 x  
 610mm (24 x 24in) (framed)  
**£700 - 1,000**



**211**  
**Crime 79 (b.1961)**  
 HEAVEN ON EARTH  
 Spray painted foam board,  
 inscribed in black ink, 600 x  
 900mm (35<sup>3</sup>/<sub>8</sub> x 25<sup>1</sup>/<sub>2</sub>in) (framed)  
**£700 - 1,000**



**212**

**212**  
**Copyright (British)**  
 FALLEN ANGEL  
 Mixed Media on Wood, 2015, signed and inscribed verso,  
 998 x 700mm (39<sup>1</sup>/<sub>4</sub> x 27<sup>1</sup>/<sub>2</sub>in) (framed)  
**£1,500 - 2,000**



**213**

**213**  
**D\*Face (b.1978)**  
 CANIS SERVO REGINA (DOG SAVE THE QUEEN)  
 Screenprint in colours, 2006, signed and numbered from the edition of 80 in pencil, on wove paper, published by Pictures On Walls,  
 London, sheet 700 x 500mm (27<sup>1</sup>/<sub>2</sub> x 19<sup>3</sup>/<sub>4</sub>in) (unframed)  
**£400 - 600**





214

214

**Swoon (b.1977)**

MONICA

Screenprint in colours with hand-colouring, 2010, signed and numbered from the edition of 2 in pencil, on heavy wove paper, published by Black Rat Projects, London, with margins, sheet 730 x 680mm (28¾ x 26¾in) (unframed)

£400 - 600



215

215

**Swoon (b.1977)**

IRINA

Screenprint on fabric printed in colours with embroidery, 2012, signed and numbered from the edition of 55 in black ink, sheet 595 x 263mm (23½ x 10¾in) (unframed)

£1,500 - 2,000



216

216

**Swoon (b.1977)**

KAMAYURA 35

Screenprint and hand painted acrylic gouaches and metallics, 2013, signed in pencil, on Jute paper, sheet 845 x 555mm (33¼ x 21¾in) (unframed)

£3,000 - 5,000

217

**Swoon (b.1977)**

EDLINE 32

Screenprint on Tracing paper, hand-painted acrylics, paper cutouts on wooden door, 2015, signed in pencil recto, signed and dated in black ink verso, numbered 32/32 in pencil verso, 1170 x 530 x 30mm (46 x 21 x 1¼in) (multiple)

£3,000 - 5,000



217



BEST OF BRITISH







**218**

**Craigie Aitchison (1926-2009)**

DAFFODILS AND CANDLESTICK (LAMBIRTH & PECK 46)  
Screenprint in colours, 2001, signed and numbered from the edition of 75 in white ink, on wove paper, printed by Coriander Studios, UK, published by Jonathan Stone, the image, 500 x 385mm (19<sup>5</sup>/<sub>8</sub> x 15<sup>1</sup>/<sub>2</sub>in) (framed)

£300 - 500



**219**

**Edward Ardizzone (1900-1979)**

THE WRECK

Lithograph printed in colours, 1951, printed by The Banyard Press for the School Print series, the full sheet, sheet 493 x 760mm (19<sup>1</sup>/<sub>2</sub> x 30in) (framed)

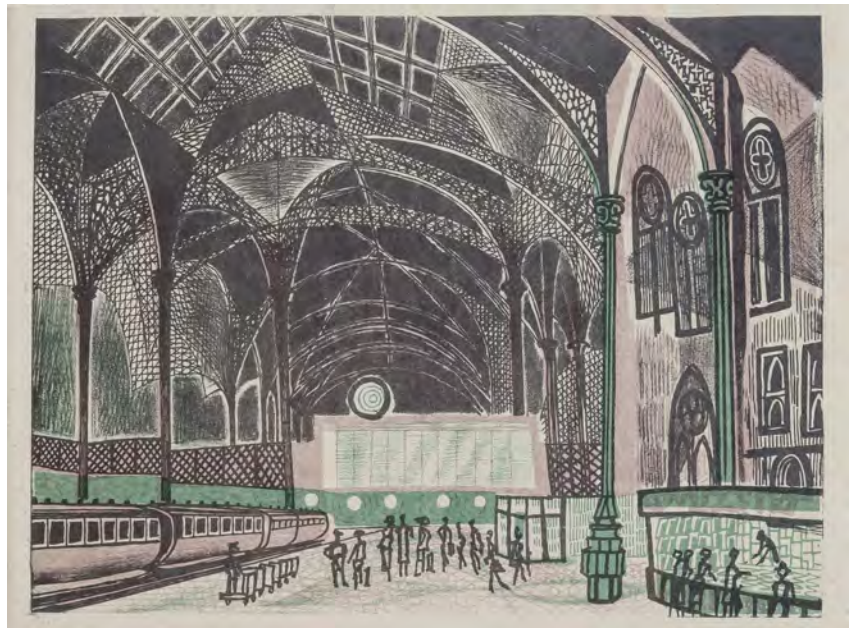
£100 - 150

**220**  
**Edward Bawden (1903-1989)**

LIVERPOOL STREET STATION

The rare lithograph printed in colours, circa 1960, on wove paper, sheet 240 x 332mm (9½ x 13in) (framed)

£400 - 600



**221**  
**Henry Cliffe (1919-1983)**

UNTITLED

Lithograph printed in colours, 1958, signed and numbered from the edition of 50 in pencil, on wove paper, with margins, 560 x 790mm (22 x 31in) (framed)

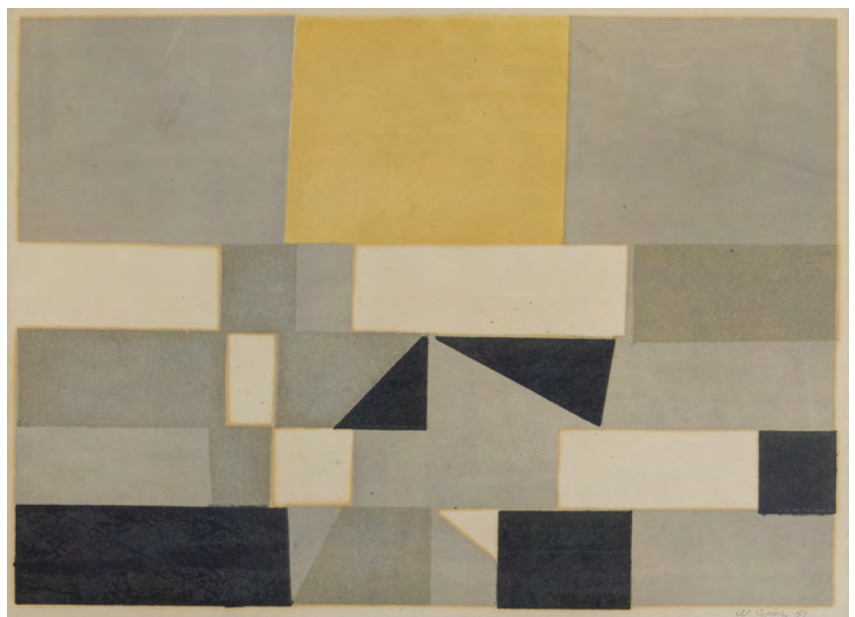
£200 - 300

**222**  
**William Gear (1915-1997)**

ABSTRACT GREY AND YELLOW

Lithograph printed in colours, 1951, signed and dated in pencil, on wove paper, with margins, sheet 320 x 390mm (12½ x 15½in) (unframed)

£200 - 300





223

Nick Cudworth (b.1947)

OVERCOAT

Pencil on paper, 1975, signed, titled and inscribed in pencil, sheet 760 x 560mm (30 x 22in) (framed)

£500 - 700



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223

224

Nick Cudworth (b.1947)

THE DAVENPORT

Pencil on paper, 1977, signed, titled and inscribed in pencil, sheet 550 x 750mm (21 5/8 x 29 1/2in) (framed)

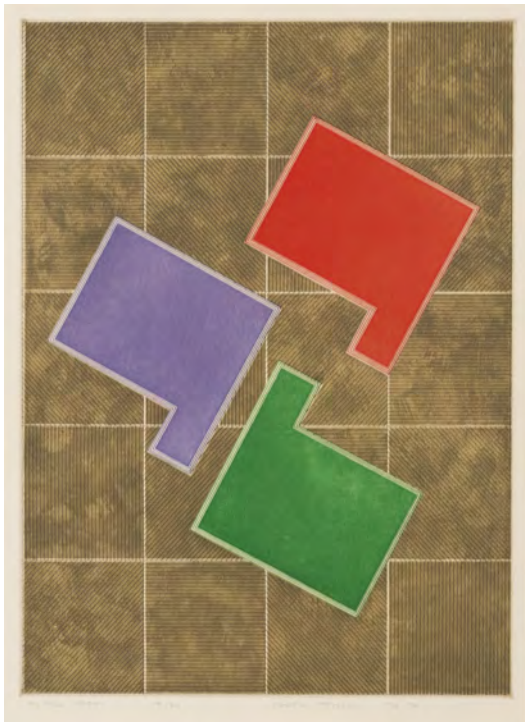
£500 - 700



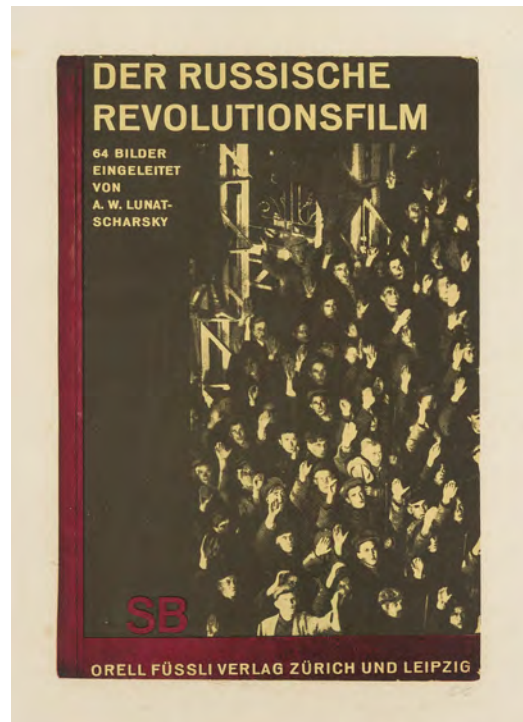
224







**228**  
**Gordon House (1932-2004)**  
 GOTHIC GREEN (117)  
 Etching printed in colours, 1978/79, signed, dated, titled and numbered from the edition of 40 in pencil, on wove paper, with margins, plate 406 x 305mm (16 x 12in) (framed)  
 £200 - 300  ARR



**230**  
**R.B. Kitaj (1932-2007)**  
 DER RUSSISCHE REVOLUTIONSFILM (RAMKALAWON 79)  
 Screenprint in colours, 1969-1970, initialed in pencil, from the edition of 150, on J. Green wove paper, printed at Kelpra Studio, London, published by Marlborough AG, Shellenberg, with margins, image 770 x 575mm (30¼ x 22½in) (framed)  
 £200 - 300  ARR



**229**  
**Gordon House (1932-2004)**  
 MANX YELLOW (118)  
 Etching printed in colours, 1978/79, signed, dated, titled and numbered from the edition of 40 in pencil, on wove paper, with margins, plate 406 x 305mm (16 x 12in) (framed)  
 £200 - 300  ARR



**231**  
**R.B. Kitaj (1932-2007)**  
 HIS EVERY POOR, DEFEATED, LOSER'S, HOPELESS MOVE, LOSER BURIED (ED DORN) (RAMKALAWON 46)  
 Screenprint and collage in colours, 1966, signed and numbered from the edition of 70 in pencil, on brown paper, printed by Kelpra Studio, published by Marlborough Fine Art, London, the full sheet, 765 x 506mm (30 x 19¾in) (framed)  
 £300 - 500  ARR



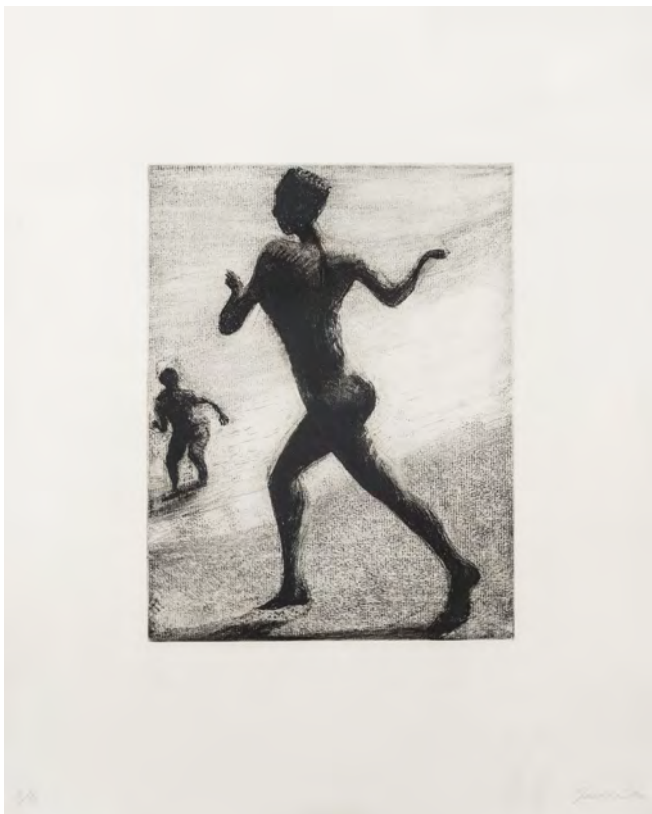
**232**  
**Bill Jacklin (b.1943)**  
GIRL IN DECK CHAIR  
Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500



**233**  
**Bill Jacklin (b.1943)**  
BATHERS I  
Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500



**234**  
**Bill Jacklin (b.1943)**  
THE BATHER  
Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 315 x 240mm (12¼ x 9½in)

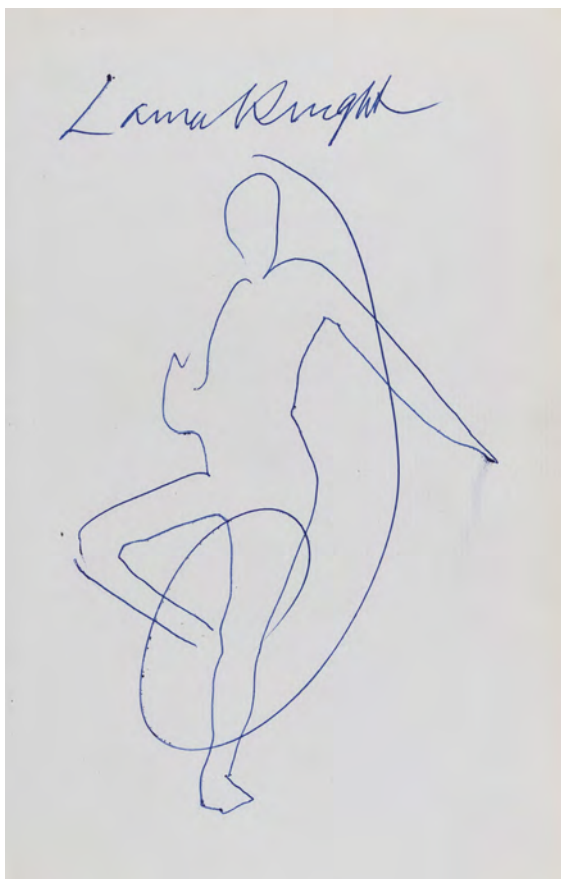
£300 - 500



**235**  
**Bill Jacklin (b.1943)**  
TWO MEN TALKING  
Etching, 1992, signed and numbered from the edition of 30 in pencil, on wove paper, as included in the Coney Island Suite, with full margins, image 240 x 315mm (9½ x 12¼in)

£300 - 500





**236**  
**Dame Laura Knight (1877-1970)**

THE MAGIC OF A LINE  
 Ink drawing, signed in blue ink, on the front endpaper of a first edition copy of 'The Magic of a Line', bound within the publication, image 190 x 110mm (7½ x 4¼in) (vol), in excellent condition

**£500 - 700**



**237**  
**Dame Laura Knight (1877-1970)**

OIL PAINT AND GREASE PAINT  
 Ink drawing, 1937, signed, dated and inscribed 'At Clanmure House' in black ink, on the front endpaper of a fourth edition copy of 'Oil Paint and Grease Paint', bound within the publication, image 135 x 145mm (5¼ x 5¾in) (vol), Some wear to the spine and front/back boards, browning/time staining the drawing page, fox spots to pages (mainly at the front and back). Original cover folded into the back of the book.

**£500 - 700**



**238**  
**Henry Moore (1898-1986)**

SEATED FIGURE (CRAMER 578)  
 Lithograph printed in colours, 1980, A printer's proof aside from the signed and numbered from the edition of 50, on TH Saunders wove paper, printed at Curwen Studio, London, published by Raymond Spencer Ltd. for the Henry Moore Foundation, Much Hadham, with full margins, 465 x 565mm (18¾ x 22¼in) (unframed)

**£400 - 600** ARR



239

**Laurence Stephen Lowry (1887-1976)**

VILLAGE ON A HILL

Lithograph, 1966, signed and dated in red felt-tip pen, numbered from the edition of 75 in pencil, on wove paper, published by Ganymed Originals, London, the full sheet, 975 x 645mm (38 $\frac{3}{4}$  x 25 $\frac{3}{8}$ in) (framed)

£3,000 - 5,000



240

**Alfred Manessier (1911-1993)**

ABSTRACT COMPOSITION

Lithograph printed in colours, circa 1955, signed and numbered from the edition of 200 in pencil, on wove paper, published by L'Oeuvre Gravee, Paris, with margins, image 375 x 470mm (14¾ x 18 12in) (framed)

£100 - 150  ARR



241

**Victor Pasmore (1908-1988)**

UNTITLED 7 (LYNTON G65)

Screenprint in colours, 1990, initialed, dated and numbered from the edition of 70 in pencil, on Arches paper, printed by Kelpra Studio, published by Marlborough Graphics Ltd, London, with full margins, sheet 732 x 1035mm (28¾ x 40¾in) (framed)

£700 - 1,000  ARR

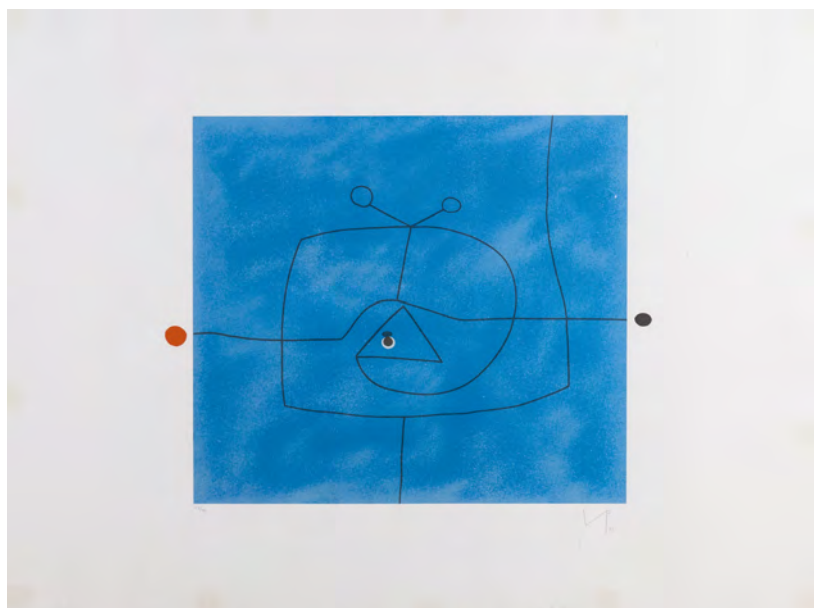
242

**Victor Pasmore (1908-1988)**

APOLLO II (LYNTON G32)

Screenprint in colours, 1985, signed, dated and numbered from the edition of 70 in pencil, on Arches wove paper, printed by Kelpra Studio, published by Marlborough Graphics, London, the full sheet, 420 x 525mm (16½ x 20¾in) (framed)

£600 - 800  ARR





243



244



245

243

**Victor Pasmore (1908-1988)**

POINTS OF CONTACT No. 25 (BOWNESS & LAMBERTINI 48c)  
Screenprint in colours, 1974, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 70, on wove paper, printed by Kelpra Studio, published by Marlborough Graphics, London, sheet 975 x 655mm (38¾ x 25¾in) (framed)

£400 - 600

244

**Victor Pasmore (1908-1988)**

POINTS OF CONTACT No. 19 (BOWNESS AND LAMBERTINI 34)  
Etching with aquatint printed in colours, 1973, signed, dated and inscribed AP in pencil, an artist's proof aside from the edition of 70, printed by Kelpra Studio, published by Marlborough Graphics, London, with full margins, image 795 x 535mm (31¼ x 21in) (framed)

£400 - 600

245

**Victor Pasmore (1908-1988)**

UNTITLED

Lithographic reproduction printed in blues, 1991, signed and dated in pencil, one of only a few examples created after the original painting, on wove paper, the full sheet 635 x 610mm (25 x 24in) (framed)

£400 - 600



246

**Patrick Procktor (1936-2003)**

LILY

Lithograph printed in colours, signed and numbered from the edition of 150 in pencil, on wove paper, the full sheet, 773 x 573mm (30<sup>3</sup>/<sub>8</sub> x 22<sup>5</sup>/<sub>8</sub>in) (framed)

£300 - 500



247

**Patrick Procktor (1936-2003)**

THE BACINO, VENICE

Aquatint printed in colours, 1978, signed and inscribed 'Printer's Proof' in pencil, aside from the edition of 35, on wove paper, with full margins, sheet 270 x 685mm (10<sup>5</sup>/<sub>8</sub> x 27in) (unframed)

£300 - 500



248

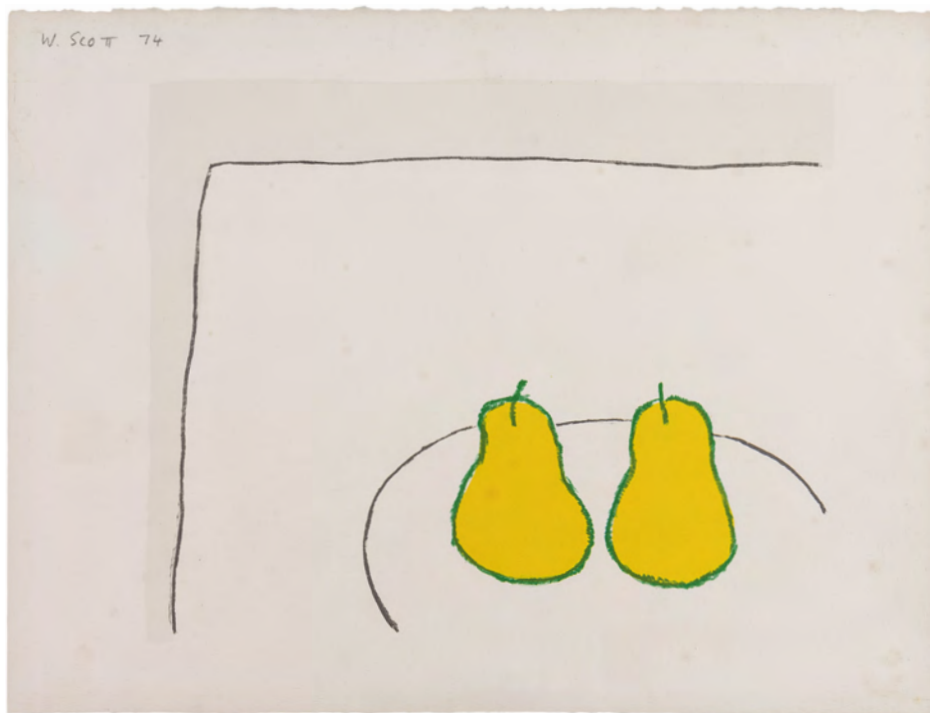
**John Piper (1903-1992)**

DUCHENE FOUNTAIN, BLENHEIM (LEVINSON 418)

Screenprint in colours, 1989, signed and numbered from the edition of 100 in pencil, on Velin Arches paper, printed by Kelpra Studio, London, published by CCA Galleries, Tilford, with full margins, sheet 583 x 780mm (22<sup>7</sup>/<sub>8</sub> x 30<sup>7</sup>/<sub>8</sub>in) (framed)

£700 - 1,000





249

**William Scott (1913-1989)**

LEMON PEARS (ARCHEUS 49)

Lithograph printed in colours, 1974, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 85, printed by Kelpra Studio, London, published by Waddington Graphics, London, the full sheet 292 x 376mm (11½ x 14¾in) (framed)

£2,500 - 3,500



250

**Julian Trevelyan (1910-1988)**

WALLINGTON, CLOCK TOWER (TURNER 317)

Etching, aquatint and soft-ground printed in colours, 1975, signed and titled in pencil, a proof aside from the edition of 52 in pencil, on T H Saunders wove paper, printed by Studio Prints, Ltd, published by Leslie Waddington Graphics, London, with full margins, sheet 610 x 774mm (24 x 30½in) (unframed)

£250 - 350





**251**  
**Ursula Fookes (1906-1991)**

VILLAGE

Pencil on tracing paper, the preparatory drawing for the linocut, with full margins, image 260 x 183mm (10¼ x 7½in) (framed)

£300 - 500  ARR



**252**  
**Claude Flight (1881-1955)**

A COLLECTION OF LINO-CUT PRINTING BOOKS AND GREETING CARDS

A private collection of Claude Flight linocut books, circa 1934, as well as letters and image proofs from the original publishers to Claude Flight, six original linocut greeting cards printed in colours, each on wove paper, and a unique linocut proof on tissue-thin paper, mounted onto a wove support, printed in colours, various sizes (unframed) (12)

Titles include (all by Claude Flight): Lino Cutting and Printing by Claude Flight (B.T. Batsford, Ltd., Publishers, London); Lino-Cuts, A Handbook of Linoleum-cut Colour Printing (London, John Lane the Bodley Head Limited); The Practice of Lino Cutting & Printing in Colours and Black & White explaining the use of the 'Claude Flight Lino Cutting and Colour Printing Outfit'; Lino-Cuts: A Hand-Book of Linoleum-Cut Colour Printing with Ten Illustrations in Colour and Eighteen in Black And White (London, John Lane The Bodley Head Limited)

£200 - 300  ARR



**253**  
**Sybil Andrews (1898-1993)**

RED CEDAR THE PASSAGE OF TIME (COPPEL SA A/2)

Woodcut printed in black, 1977, signed, titled and numbered from the edition of 25 in pencil, block 880 x 313mm (24½ x 12¾in) (unframed)

£4,000 - 6,000  ARR





**254**  
**Sir Peter Blake (b.1932)**

MIDGET (FROM SIDE-SHOW)  
 Wood-enchaving, 1978, signed, dated and inscribed 'Final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600



**256**  
**Sir Peter Blake (b.1932)**

BEARDED LADY (FROM SIDE-SHOW)  
 Wood-enchaving, 1978, signed, dated and inscribed 'final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600



**255**  
**Sir Peter Blake (b.1932)**

TATTOOED MAN (FROM SIDE-SHOW)  
 Wood-enchaving, 1978, signed, dated and inscribed 'Final working proof' in pencil, aside from the edition of 100, on thin laid Japan paper, printed at White Ink Studio, published by Waddington Graphics, London, the image, 152 x 127mm (6 x 5in) (framed)

£400 - 600



**257**  
**Sir Peter Blake (b.1932)**

TINY T.N.T. TANTRUM THE POCKET PRINCE  
 Wood-enchaving printed in black and red, 1973, signed and numbered from the edition of 175 in pencil, on tissue thin Japan paper, from the portfolio 'Eighteen Small Prints', printed by Advanced Graphics, London, published by Bernard Jacobson Ltd., London, the full sheet, 210 x 150mm (8¼ x 5½in) (unframed)

£500 - 700





258

**Sir Peter Blake (b.1932)**

BABE RAINBOW

Screenprint on pressed tin, 1968, from the edition of 10,000, the full sheet printed to the edges, 660 x 440mm (26 x 17¼in) (unframed)

£400 - 600



260

**Sir Peter Blake (b.1932)**

MARILYN MONROE, BLACK

Screenprint in colours with diamond dust, 2009, signed and numbered from the edition of 175 in pencil, on wove paper, published by CCA Galleries, London, with full margins, sheet 820 x 595mm (32¼ x 23½in) (framed)

£2,000 - 3,000



259

**Sir Peter Blake (b.1932)**

AMERICAN TRILOGY GREEN (LARGE)

Screenprint in colours, 2007, signed and numbered from the edition of 25 in pencil, on wove paper, published by CCA Galleries, London, the full sheet printed to the edges, 1872 x 936mm (73¾ x 36¾in) (framed)

£1,800 - 2,000



261

**Sir Peter Blake (b.1932)**

DANCING OVER PALLANT

Pigment print in colours, 2008, signed and numbered from the edition of 175 in pencil, on wove paper, with full margins, 270 x 190mm (10¾ x 7½in) (unframed)

£500 - 700

262

**Sir Peter Blake (b.1932)**

RED NOSE DAY 2019

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

£1,200 - 1,800



263

**Sir Peter Blake (b.1932)**

I LOVE YOU

Digital print in colours on canvas, 2013, signed and numbered from the edition of 50 in black ink, published by CCA Galleries, Tilford, 840 x 1200mm (33<sup>1</sup>/<sub>8</sub> x 47<sup>1</sup>/<sub>4</sub>in) (framed)

£2,500 - 3,500

264

**Patrick Caulfield (1936-2005)**

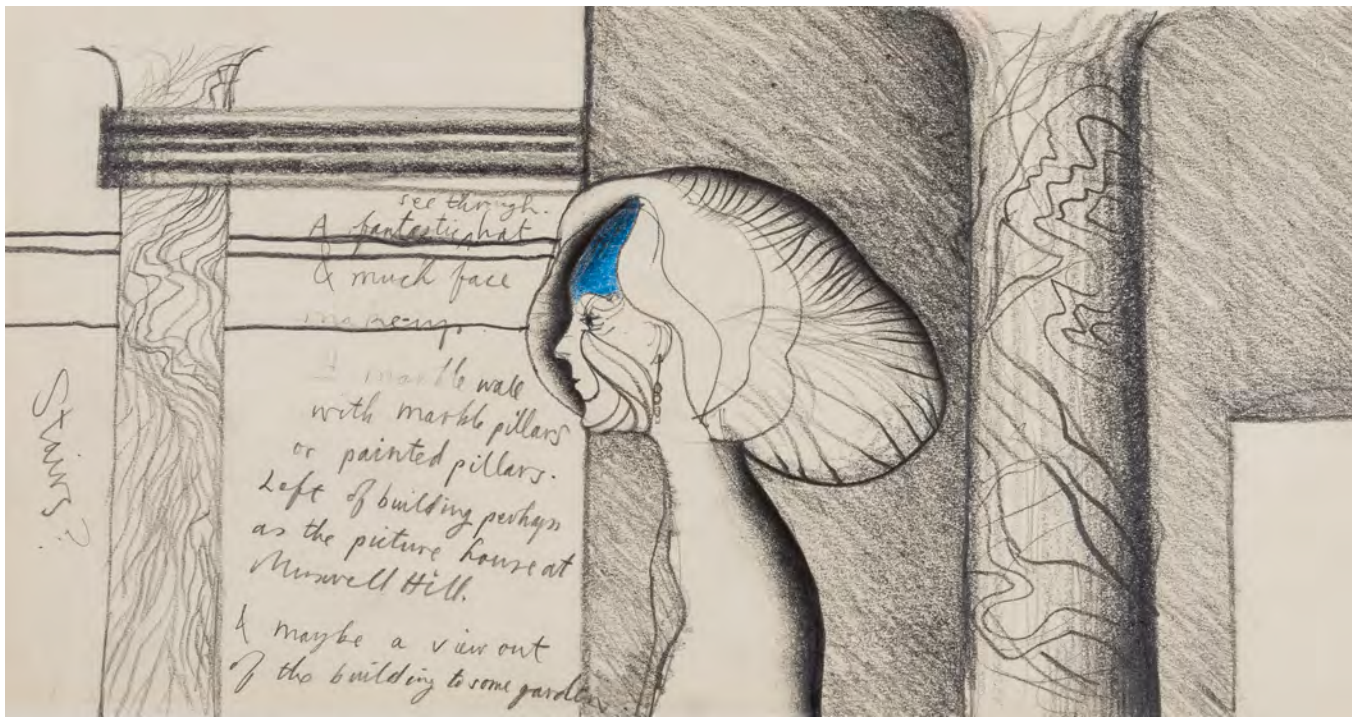
FOR JOHN CONSTABLE (CRISTEA 47)

Screenprint in colours, 1976, signed in pencil, numbered from the edition of 100, on wove paper, published by Bernard Jacobson Gallery, London, on wove paper, the full sheet printed to the edges, sheet 1025 x 772mm (40<sup>3</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>8</sub>in) (unframed)

£2,000 - 3,000







265

265

**Colin Self (b.1941)**

CINEMA STUDY. MUSWELL HILL

Graphite and blue crayon, 1972, signed, dedicated, inscribed, and dated in pencil, on wove paper, with full margins, sheet 147 x 280mm (5¾ x 11in) (unframed)

£800 - 1,200

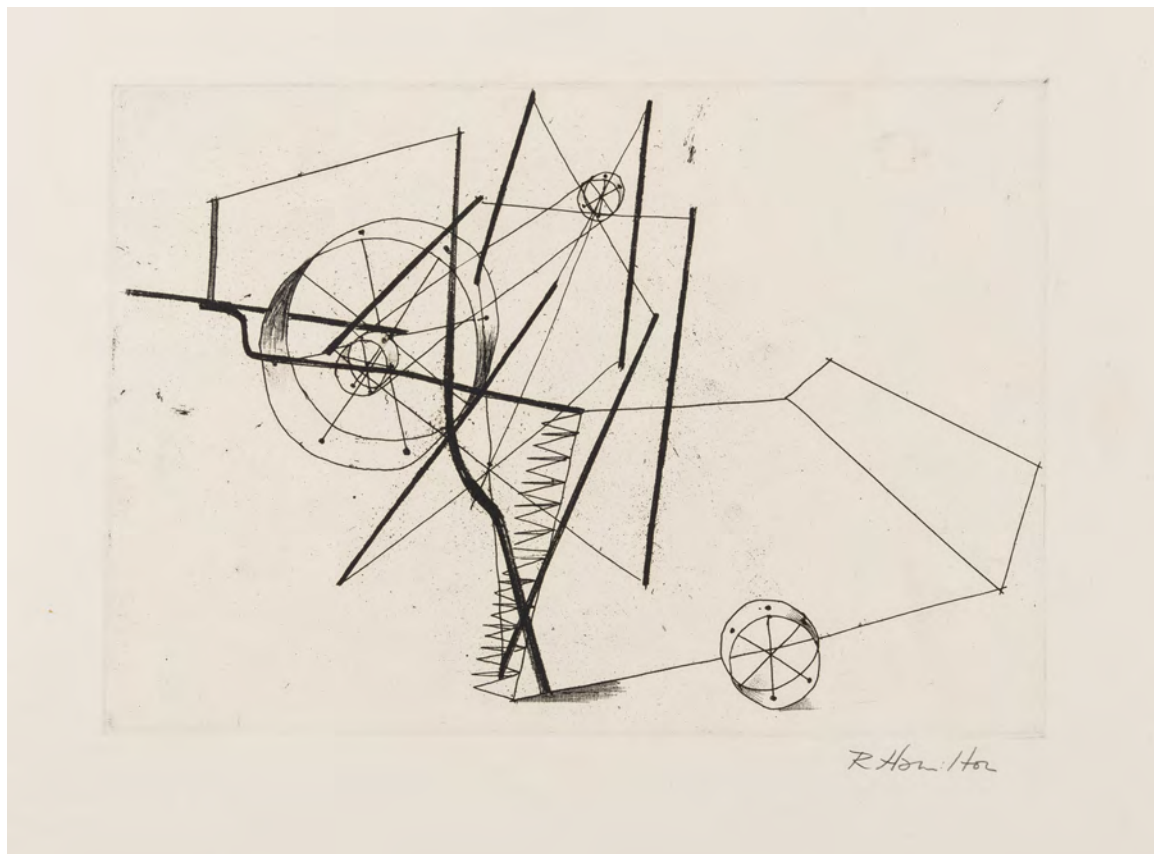
266

**Richard Hamilton (1922-2011)**

REAPER (A) (LULLIN 20)

Etching, 1977, signed in pencil, from the edition of 300, on J Whatman paper, published by Griffelkunst-Vereinigung, Hamburg, with full margins, sheet 293 x 331mm (11 x 13in) (unframed)

£400 - 600



266





**267**  
**Richard Hamilton (1922-2011)**

SWINGING LONDON 67 (LULLIN 69)  
 Photo-offset lithograph printed in colours, 1968, signed in pencil, from the edition of 1000, on Opaline machine made wove paper, published by ED 912 Edizioni di Cultura Contemporanea, Milan, the full sheet, 705 x 500mm (27¾ x 19½in) (unframed)

£600 - 800



**269**  
**David Hockney (b.1937)**

SKATER (XIV OLYMPIC WINTER GAMES, SARAJEVO) (BAGGOTT 135)  
 Offset lithograph printed in colours, 1982, on wove paper, the full sheet, 845 x 620mm (33¼ x 24½in) (unframed)

£200 - 300



**268**  
**David Hockney (b.1937)**

FIESTA (BAGGOTT 178)  
 Offset lithograph printed in colours, 1988, on wove paper, the full sheet, 630 x 429mm (24¾ x 16¾in) (unframed)

This poster was created on the occasion of the artist's inclusion in the Fiesta of 1988 in Bradford, the artist's birthplace. It is unusual in that the reproduced image of 'Flowers, Apple & Pear on a Table, July 1986' is exactly the same size as the original artwork.

£100 - 150

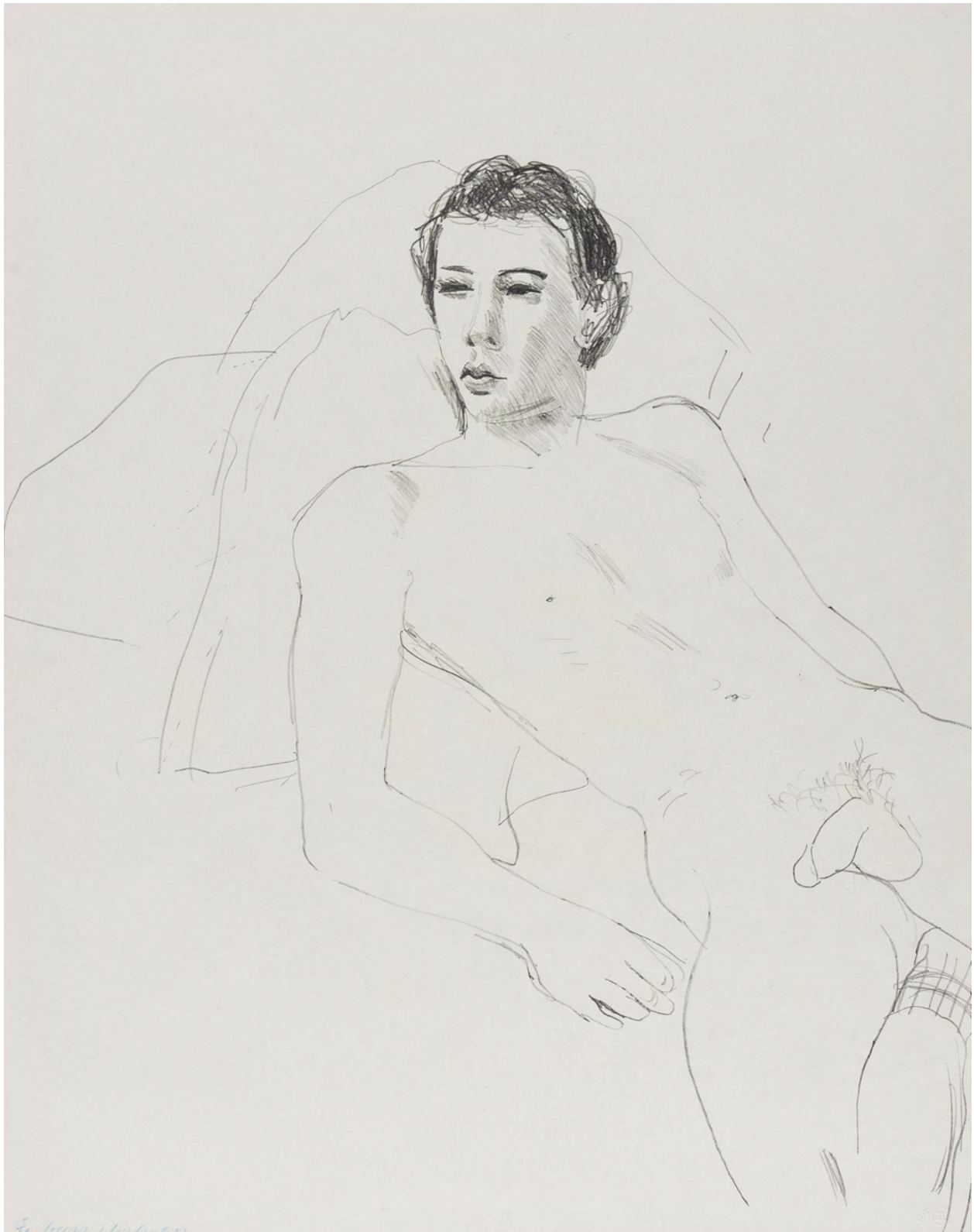


**270**  
**David Hockney (b.1937)**

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





**271**

**David Hockney (b.1937)**

GREGORY RECLINING (TOKYO 198)

Lithograph, 1976, signed and numbered from the edition of 28 in blue pencil crayon, on newsprint-coloured, BFK Rives paper, the full sheet, 648 x 498mm (25½ x 19¾in) (unframed)

**£8,000 - 12,000**  ARR



**272**  
**David Hockney (b.1937)**

THINGS RECENT  
 The book, 1991, with one pigment print in colours, with title-page, text, reproductions and justification, this copy stamp numbered from the edition of 1250, printed at the artist's studio, published by Andre Emmerich Gallery, New York, on wove paper, the full sheets, spiral bound as published, overall size 217 x 285mm (8½ x 11¼in) (vol)

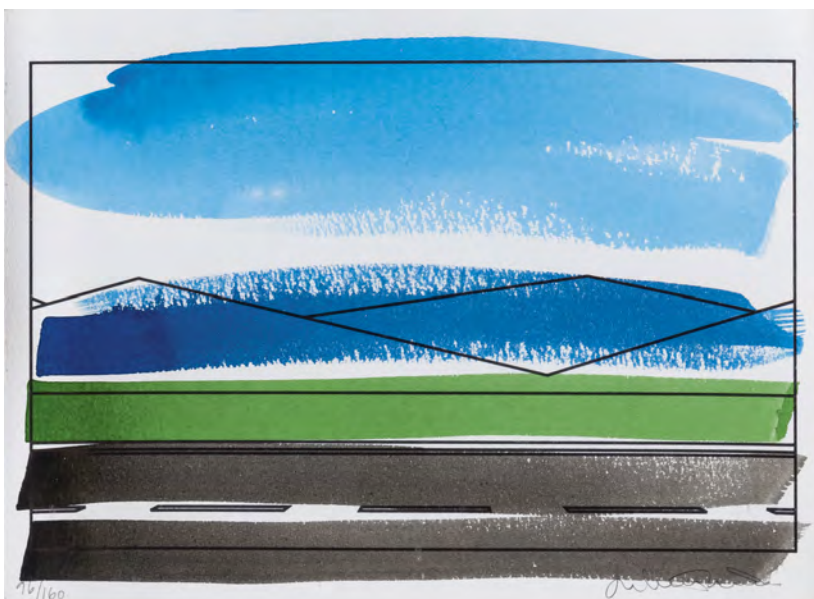
**£300 - 500**



**273**  
**Julian Opie (b. 1958)**

VIEW FROM MY BEDROOM WINDOW (CRISTEA 104)  
 Continuous computer animation on LCD screen, 2007, signed in black ink and numbered from the edition of 300 on a label affixed to the reverse of the monitor, together with the original box and accessories, published by Alan Cristea Gallery, London, unit 248 x 305 x 42mm (9¾ x 12 x 1½in) (multiple)

**£1,500 - 2,000**



**274**  
**Julian Opie (b.1958)**

ROADSCAPE (CRISTEA 22)  
 Inkjet printed in colours with watercolour, 2001, signed and numbered from the edition of 160 in pencil (only 106 printed), printed by the Julian Opie Studio, London, published by the Whitechapel Gallery, London, sheet 208 x 285mm (8¼ x 11 14/in) (framed)

**£800 - 1,200**



275

**Julian Opie (b.1958)**

WALKING IN MELBOURNE 1

Digital print in colours, 2018, from the edition of an unknown size, on wove paper, co-published by the artist's studio and the National Gallery of Victoria, London and Melbourne, on the occasion of the artist's exhibition 'Julian Opie', with full margins, sheet 353 x 353mm (13<sup>7</sup>/<sub>8</sub> x 13<sup>7</sup>/<sub>8</sub>in) (unframed)

£200 - 300  ARR



276

**Julian Opie (b.1958)**

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

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

£500 - 700  ARR



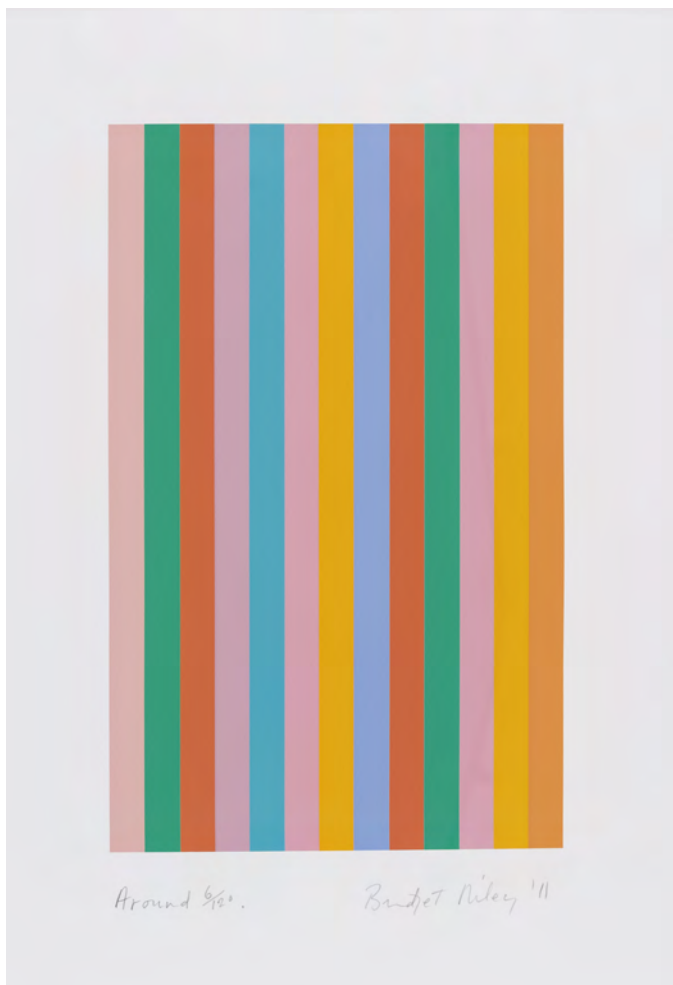
277

**Bridget Riley (b.1931)**

INTERVALS I

Screenprint in colours, 2019, signed, dated and numbered from the edition of 120 in pencil, on wove paper, published by the Scottish National Gallery, Edinburgh, the full sheet, 512 x 406mm (20½ x 16in) (framed)

£2,000 - 3,000



278

**Bridget Riley (b.1931)**

AROUND (SCHUBERT 78)

Screenprint in colours, 2011, signed, titled, dated and numbered from the edition of 120 in pencil, printed and published by Angus Wade at Artizan Editions, Hove, with full margins, sheet 556 x 400mm (21¾ x 15¾in) (framed)

£4,000 - 6,000





279

**Joe Tilson (b.1928)**

TRANSPARENCY, CLIP-O-MATIC CHE

Acetate and mylar collage on colour silkscreen, 1969, signed, dated and numbered from the edition of 70 in pencil, printed and published by Kelpira Studio, London, image 625 x 470mm (24½ x 18½in) (framed)

£400 - 600



281

**Allen Jones (b.1937)**

UNTITLED (FROM MAGICIAN SUITE) (LLOYD 71D)

Lithograph printed in colours, 1976, signed, dated and numbered from the edition of 60 in pencil, printed by Jack Lemon at the Landfall Press, Chicago, published by Waddington Graphics, London, the full sheet 825 x 570mm (32½ x 22½in) (framed)

£300 - 500



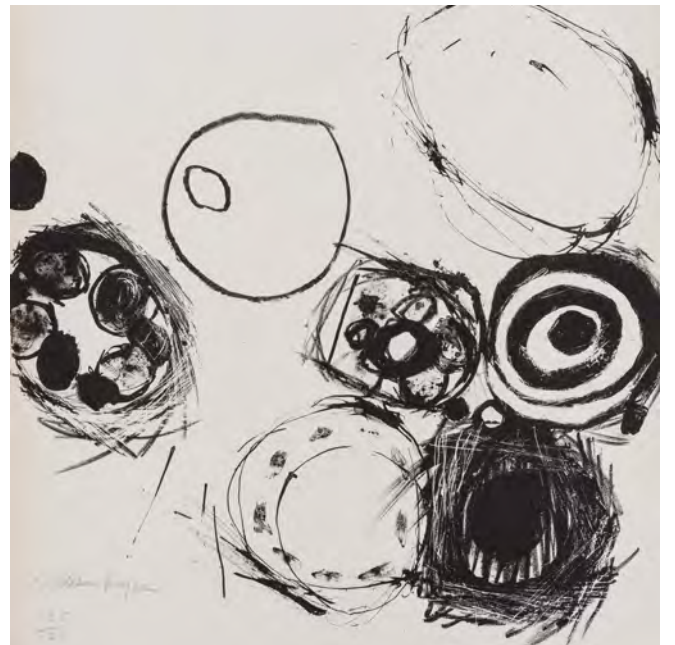
280

**Joe Tilson (b.1928)**

SERRE (FROM LE CRETE SENESI SERIES)

Screenprint in colours with woodblock, 1995, signed, dated and inscribed 'AP' in pencil, on wove paper, printed by Advanced Graphics, published by Alan Cristea Gallery, London, the full sheet, 885 x 620mm, (34¾ x 24¾in) (framed)

£500 - 700



282

**Gillian Ayres (b.1930)**

UNTITLED

Screenprint, signed and numbered from the edition of 65 in pencil, on wove paper, the full sheet, 330 x 330mm (13 x 13in) (unframed)

£300 - 500

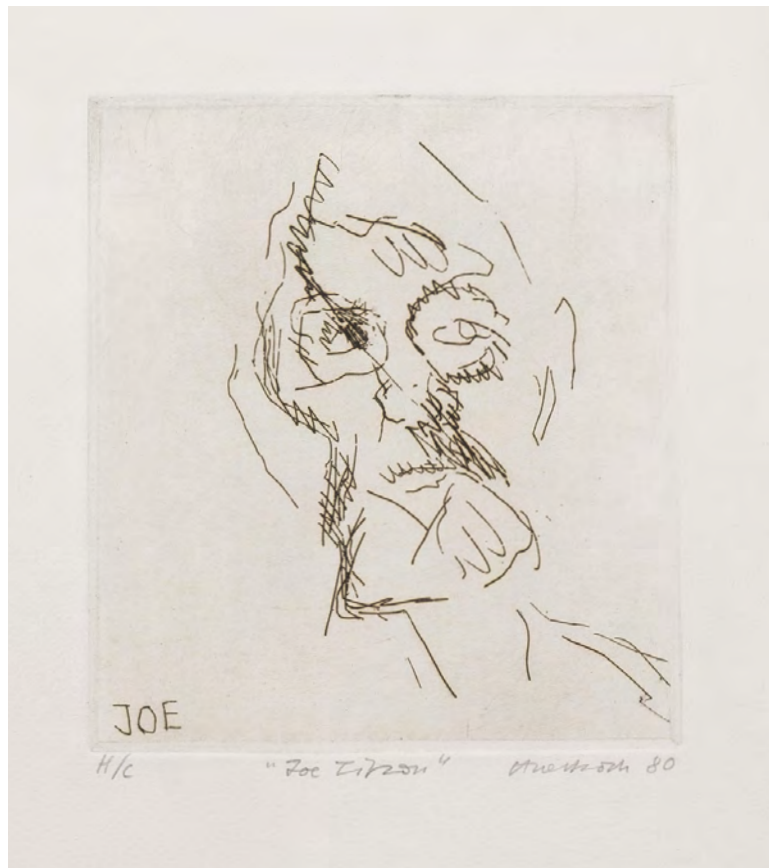
283

**Frank Auerbach (b.1931)**

JOE TILSON (HARTLEY 9)

Etching, 1980, signed in pencil, numbered from the edition of 50, on wove paper, published by Marlborough Graphics, London, on wove paper, with full margins, 153 x 144mm (6 x 5¾in) (unframed)

£3,000 - 5,000



284

**Francis Bacon (1909-1992)**

RIGHT PANEL FROM TRIPTYCH 1986-1987 (SABATIER 6)

Etching with aquatint printed in colours, 1987, signed in pencil, numbered from the edition of 99, on Arches wove paper, printed and published by Poligrafa, Barcelona, with full margins, sheet 652 x 486mm (25¾ x 19¼in) (unframed)

£7,000 - 9,000





285

**David Bailey (b.1938)**

LEGS AND HOSEPIPE

Gelatin silver print, 1980, signed in pencil, signed again, dated and numbered from the edition of 200 in pencil verso, further dated and numbered in black ink within the studio stamps verso, on wove paper, sheet 250 x 380mm (9 $\frac{7}{8}$  x 15in) (framed)

£300 - 500



287

**Peter Doig (b.1959)**

UNTITLED (CANOE)

Aquatint in colours, 2008, signed and numbered from the edition of 500 in pencil, on wove paper, the full sheet printed to the edges, 590 x 745mm (23 $\frac{1}{4}$  x 29 $\frac{3}{8}$ in) (unframed)

£1,000 - 1,500



286

**Martin Creed (b.1968)**

WORK NO. 223

Digital print, 2000, signed and dated in pencil, with the printed title and numbering from the edition of 100, on wove paper, as included in the Cubitt portfolio, published by Cubitt, London, sheet 250 x 210mm (9 $\frac{7}{8}$  x 8 $\frac{3}{8}$ in) (framed)

£400 - 600



288

**Peter Doig (b.1959)**

ECHO LAKE

Etching printed in green, 2000, signed in pencil, numbered from the edition of 100, on wove paper, as included in the Cubitt Portfolio, with full margins, sheet 260 x 210mm (10 $\frac{1}{4}$  x 8 $\frac{1}{2}$ in) (framed)

£1,500 - 2,000



**289**  
**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



**290**  
**Tracey Emin (b.1963)**

SMALL BIRD  
The plaster and metal multiple, 2014, housed within the original Emin International cardboard box, signed and dated on the inner of lid in black ink, numbered from the edition of 40 in black ink on a label affixed to the outer of lid, overall 93 x 30 x 29mm (3⅜ x 1½ x 1⅛in) (multiple)

£800 - 1,200



**291**  
**Tracey Emin (b.1963)**

FOUNDLINGS AND FLEDGLINGS - OUR ANGELS OF THIS EARTH  
Transfer screenprint on white china teapot, 2007, from the edition of 1000, published by Other Criteria, London, housed within the original publisher's box, height 190mm (7½in) (multiple)

£300 - 500

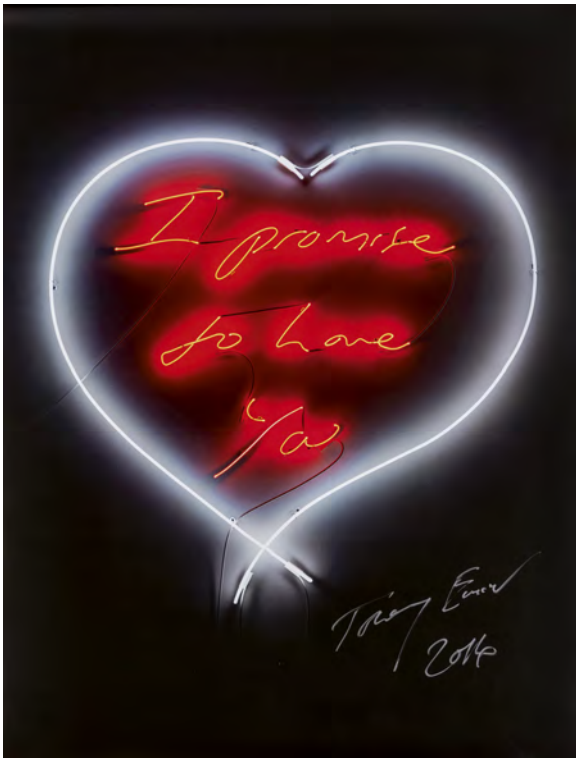


**292**  
**Tracey Emin (b.1963)**

BE FAITHFUL TO YOUR DREAMS  
Embroidered cotton handkerchief, 1999, published by Momart, London, housed within the original plastic packaging, overall 406 x 406mm (16 x 16in) (unframed)

£600 - 800





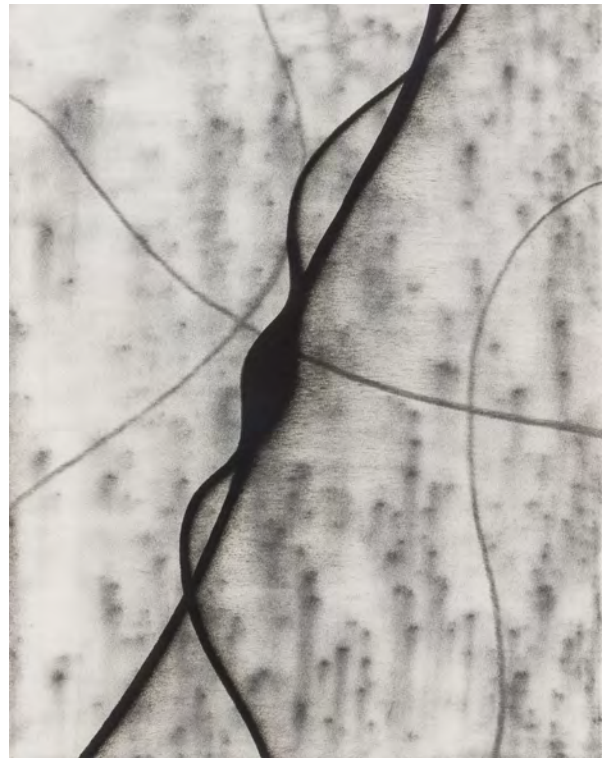
293

**Tracey Emin (b.1963)**

**I PROMISE TO LOVE YOU**

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

£500 - 700



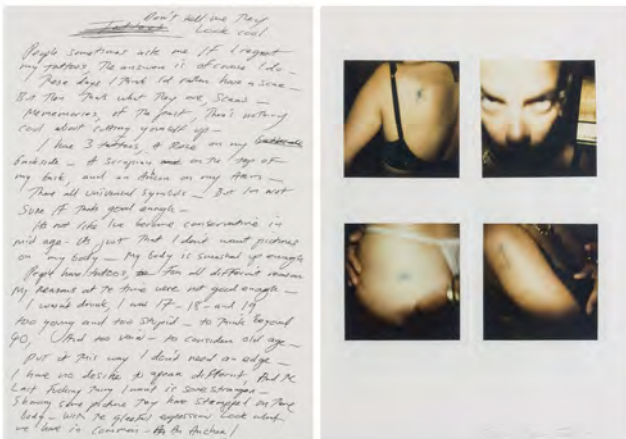
295

**Mark Francis (b.1962)**

**UNTITLED**

Charcoal on paper, 2001, sheet 380 x 280mm (15 x 11in) (framed)

£2,000 - 3,000



294

**Tracey Emin (b.1963)**

**TATTOO**

The complete set of two inkjet prints in colours, 2001, one signed, dated and numbered from the edition of 200 in pencil, each on wove paper, each sheet 297 x 210mm (11½ x 8¼in) (unframed) (2)

£600 - 800



296

**Antony Gormley (b.1950)**

**FIGURE**

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

£700 - 1,000

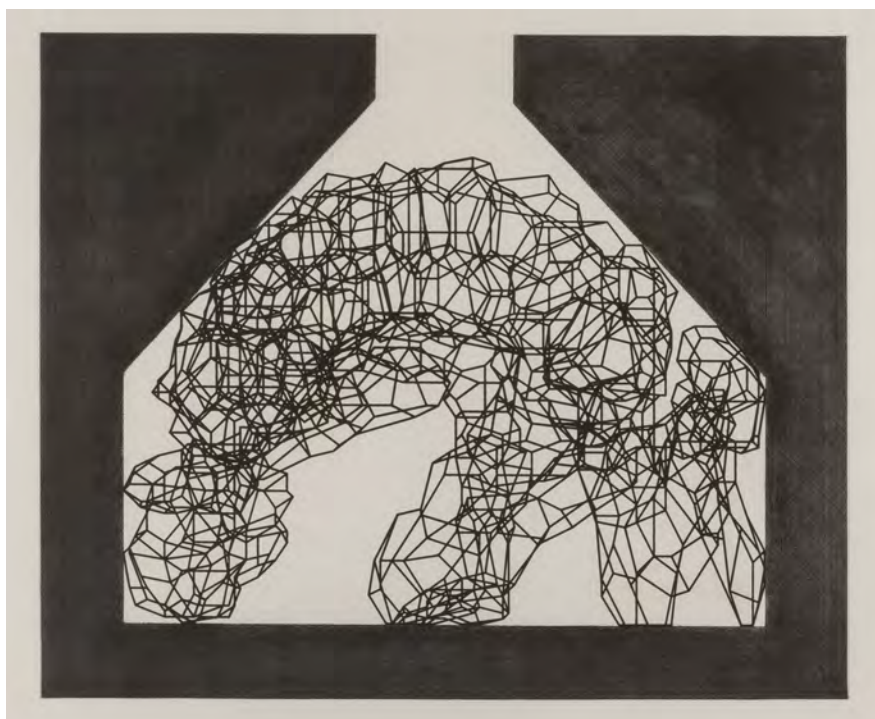
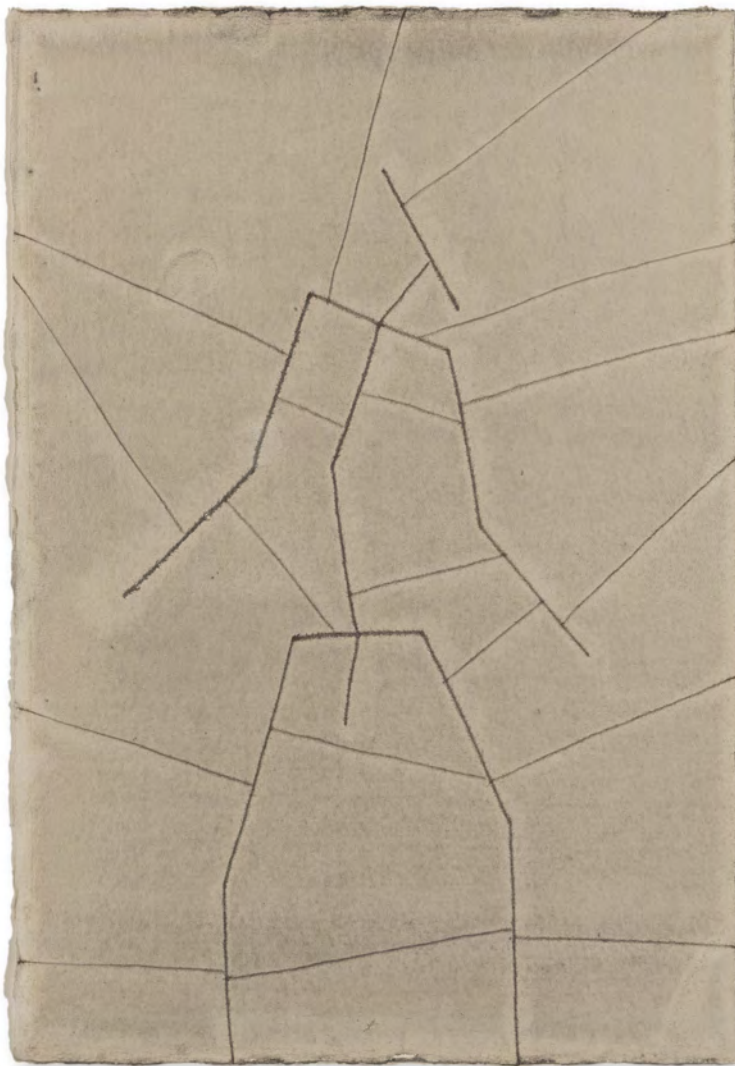
297

**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), In excellent original condition, framed archivally.

£6,000 - 8,000  ARR



298

**Antony Gormley (b.1950)**

FIRMAMENT

Etching, 2008, signed, titled, dated and numbered from the edition of 60 in pencil verso, on wove paper, with full margins, sheet 650 x 750mm (25½ x 29½in) (framed), Hinged to mount verso at various places. In excellent condition as published. With White Cube Gallery label verso.

£2,500 - 3,500  ARR



299

**Gary Hume (b.1962)**

1000 WINDOWS

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

£250 - 350  ARR



300

**Gary Hume (b.1962)**

MICHAEL

Screenprint in colours, 2002, signed and dated in pencil, numbered from the edition of 50, on wove paper, published by White Cube Editions, London, the full sheet printed near to the edges, sheet 1527 x 764mm (60⅞ x 30⅞in)

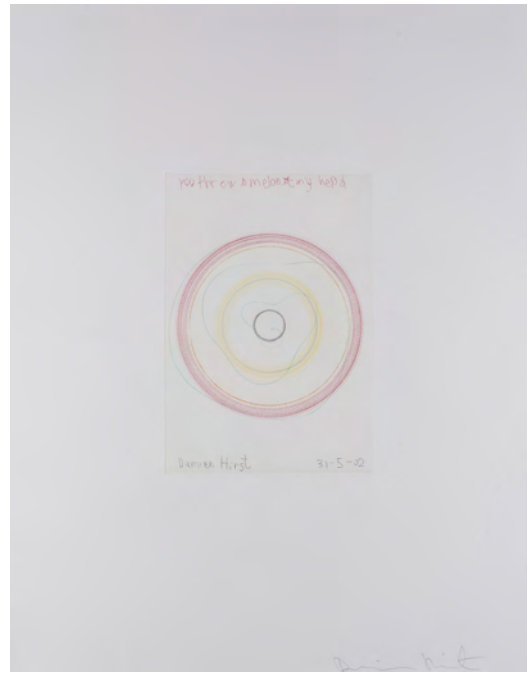
£2,000 - 3,000  ARR



**301**  
**Damien Hirst (b.1965)**

I SAW HALF OF THE MOON (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



**303**  
**Damien Hirst (b.1965)**

YOU THREW A MELON AT MY HEAD (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



**302**  
**Damien Hirst (b.1965)**

SPIN ME RIGHT ROUND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



**304**  
**Damien Hirst (b.1965)**

LIKE A SNOWBALL DOWN A MOUNTAIN (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000





305

**Damien Hirst (b.1965)**

I GET AROUND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



307

**Damien Hirst (b.1965)**

TIE A YELLOW RIBBON ROUND THE OLD OAK TREE (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



306

**Damien Hirst (b.1965)**

OH MY GOD ... AND FOR THOSE REALLY STUBBORN STAINS!!!!?? (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



308

**Damien Hirst (b.1965)**

BILLY MILL ROUNDABOUT (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

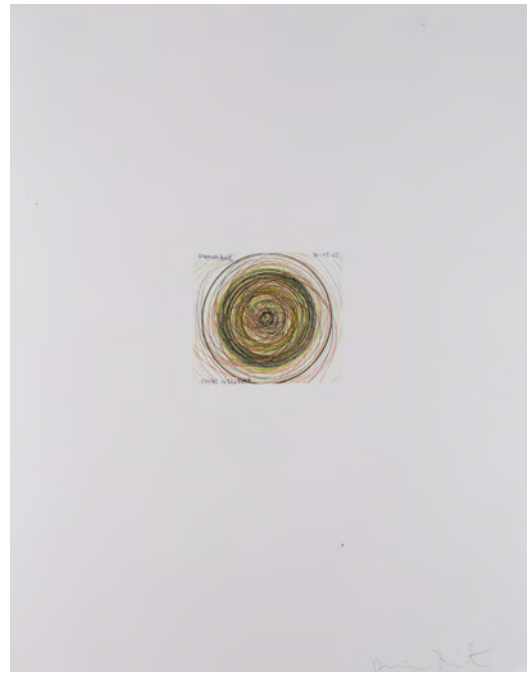
£1,500 - 2,000



**309**  
**Damien Hirst (b.1965)**

SPINNING WHEEL (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

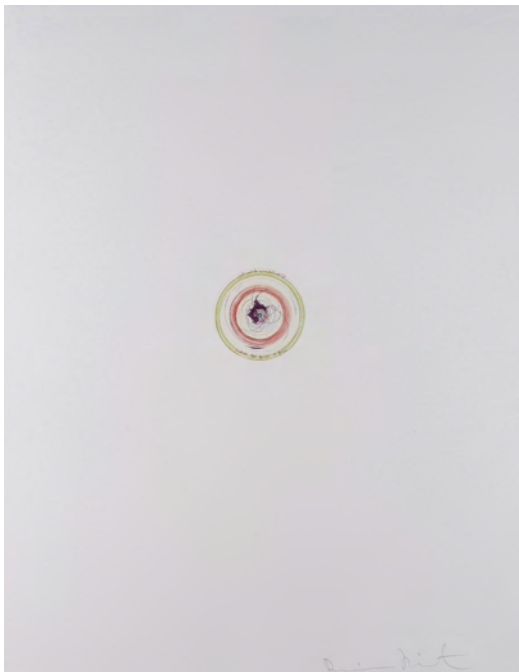
£1,500 - 2,000



**311**  
**Damien Hirst (b.1965)**

CIRCLES IN THE SAND (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

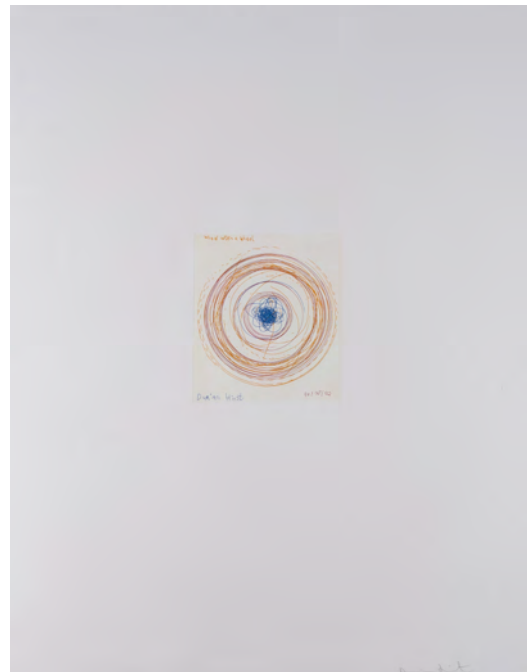
£1,500 - 2,000



**310**  
**Damien Hirst (b.1965)**

RING-A-RING OF ROSES (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000



**312**  
**Damien Hirst (b.1965)**

WHEEL WITHIN A WHEEL (FROM IN A SPIN, THE ACTION OF THE WORLD ON THINGS I)  
 Etching printed in colours, 2002, signed in pencil, from the edition of 68, on Hahnemuhle paper, printed by Hope (Sufferance) Press, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet 910 x 706mm (35<sup>3</sup>/<sub>8</sub> x 27<sup>3</sup>/<sub>4</sub>in) (unframed)

£1,500 - 2,000





**313**  
**Damien Hirst (b.1965)**  
 FOR THE LOVE OF GOD  
 Screenprint in colours with diamond dust, 2009, signed and numbered from the edition of 1000 in white pencil, on wove paper, printed by Coriander Studios, published by Other Criteria, London, the full sheet printed to the edges, 325 x 240mm (12 $\frac{1}{2}$  x 9 $\frac{1}{2}$ in) (framed)

£3,000 - 5,000



**315**  
**Damien Hirst (b.1965)**  
 FOR THE LOVE OF GOD, BELIEVE  
 Screenprint in colours, 2007, signed and numbered from the edition of 1700 in white crayon, on wove paper, published by White Cube, London, the full sheet printed to the edges, 325 x 240mm (12 $\frac{3}{4}$  x 9in) (framed)

£2,000 - 3,000



**314**  
**Damien Hirst (b.1965)**  
 BEYOND BELIEF VIP GIFT BAG  
 Paper gift bag containing a printed t-shirt, a foil stamped pink leather Smythson notebook, two pairs of 3D glasses, a silver foil covered white chocolate skull and a CD single, 2007, produced in a small number for VIP guests at the opening of Damien Hirst's White Cube exhibition Beyond Belief at and the unveiling of the Diamond encrusted skull For the Love of God (various sizes) (6)

£800 - 1,200



**316**  
**Damien Hirst (b.1965)**  
 THE SOULS  
 The deluxe limited edition book comprising a foil block print in colours bound into the book, 2012, signed and numbered from the edition of 100 in white crayon, published by Other Criteria and Paul Stopler, London, cloth covered hardback book, overall 260 x 162mm (10 $\frac{1}{4}$  x 6 $\frac{1}{2}$ in) (vol)

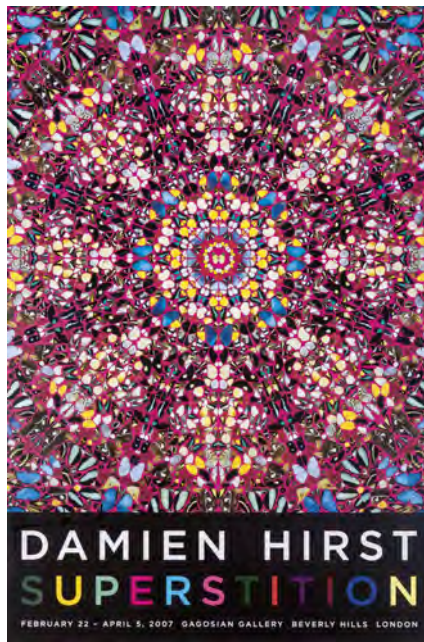
£1,500 - 2,000



317

**317**  
**Damien Hirst (b. 1965)**  
 ROMANCE IN THE AGE OF UNCERTAINTY  
 The complete set of three offset lithographic posters printed in colours, 2003, each signed in black marker pen, published by White Cube, London, each on smooth wove paper, together with a copy of the exhibition catalogue, each the full sheet printed to the edges, 836 x 660mm (33 x 26in); together with two further posters, unsigned as issued, each on gloss wove paper, the first titled 'Superstition' and the second titled, 'New Paintings', each the full sheet printed to the edges, various sizes (unframed) (6)

£300 - 500



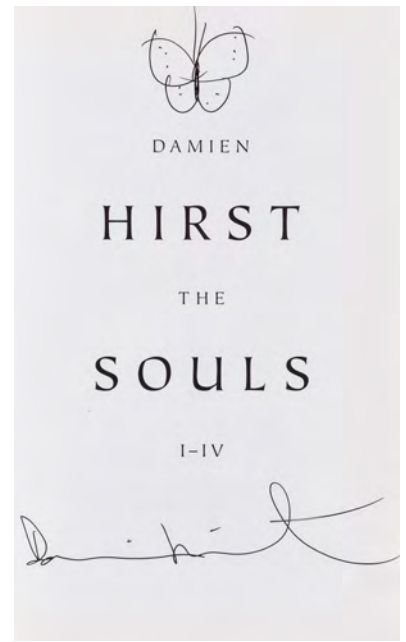
318

**318**  
**Damien Hirst (b.1965)**  
 SUPERSTITION  
 Offset lithograph printed in colours, 2007, signed in black ink, the full sheet printed to the edges, sheet 985 x 660mm (38¾ x 26in) (unframed)

£600 - 800

**319**  
**Damien Hirst (b.1965)**  
 THE SOULS  
 Hardback book, 2012, signed and doodled with a Butterfly in black ink, published by Other Criteria and Paul Stolper, London, cloth covered hardback book, overall 260 x 162mm (10¼ x 6½in) (vol)

£300 - 500



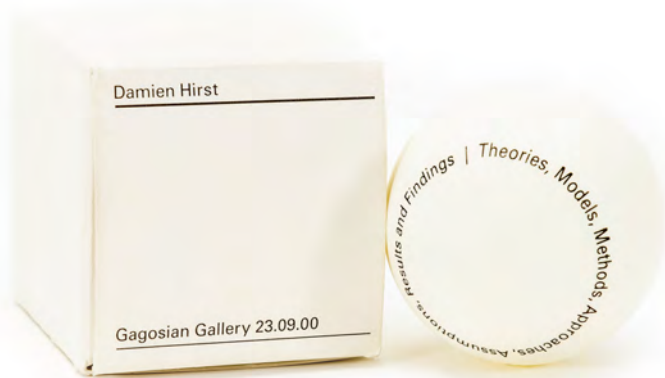
319

**320**  
**Damien Hirst (b.1965)**  
 THEORIES, MODELS, METHODS, ASSUMPTIONS, RESULTS AND FINDINGS INVITATION  
 Printed table tennis ball, 2000, with the original printed leaflet and white card box, published by Gagosian Gallery, New York, overall size 40 x 40mm (1½ x 1½in)

£400 - 600

**321**  
**Damien Hirst (b.1965)**  
 SCHIZOPHRENOGENESIS  
 Hardback book in sealed foil blister pack, 2017, signed in black pen, from the edition of 400, published by Paul Stolper and Other Criteria, London, overall 294 x 220 x 31mm (11½ x 8½ x 1½in) (vol)

£300 - 500



320



321



322

**Damien Hirst (b.1965)**

THE LAST SUPPER

Lithograph printed in colours, 2005, signed in white pencil, the edition size unknown, on smooth wove paper, printed and published by Paul Stolper and Other Criteria, London, the full sheet printed on both sides, 1480 x 1949mm (58¼ x 76¾in) (unframed)

£700 - 1,000 ARR



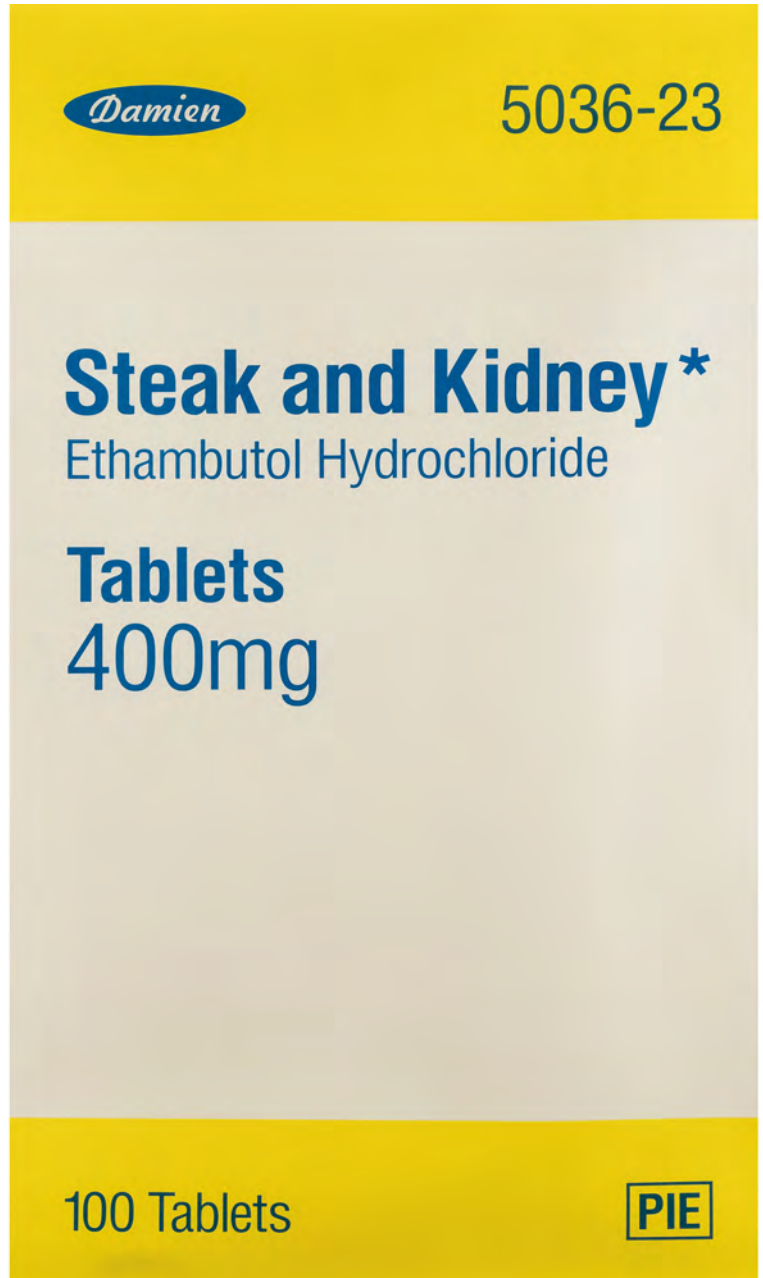
323

**Damien Hirst**

THE LAST SUPPER. STEAK AND KIDNEY

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

£3,500 - 4,500 ARR





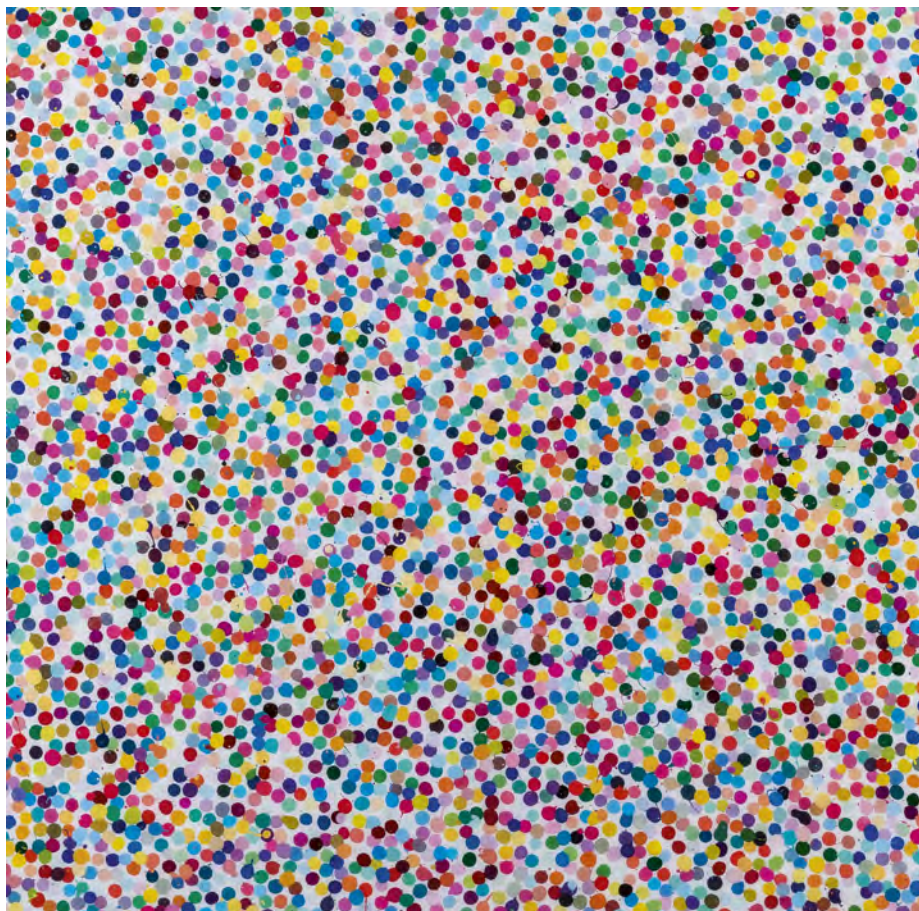
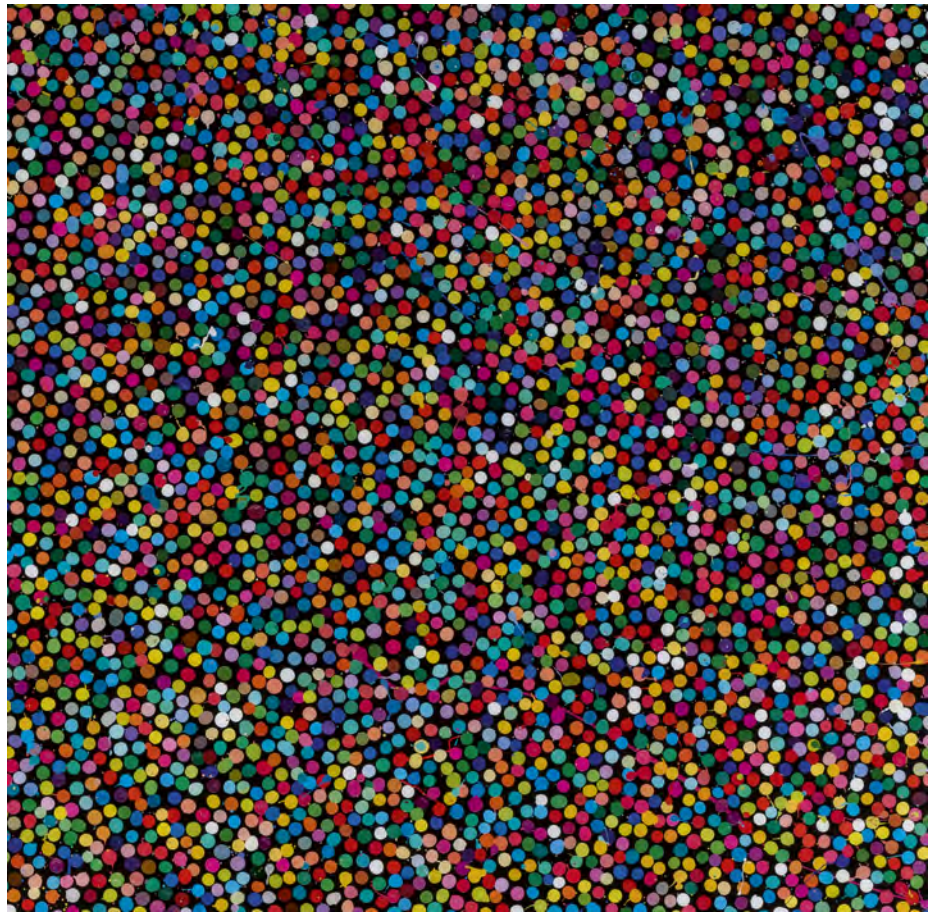
324

**Damien Hirst (b.1965)**

H5-8. SAVOY

Diasec-mounted giclée print in colours on aluminium panel, 2018, signed and numbered from the edition of 100 an adhesive label verso, published by the Tate Gallery and Heni, London, the full sheet printed to the edges, 900 x 900mm (35¼ x 35¼in) (unframed)

£4,000 - 6,000



325

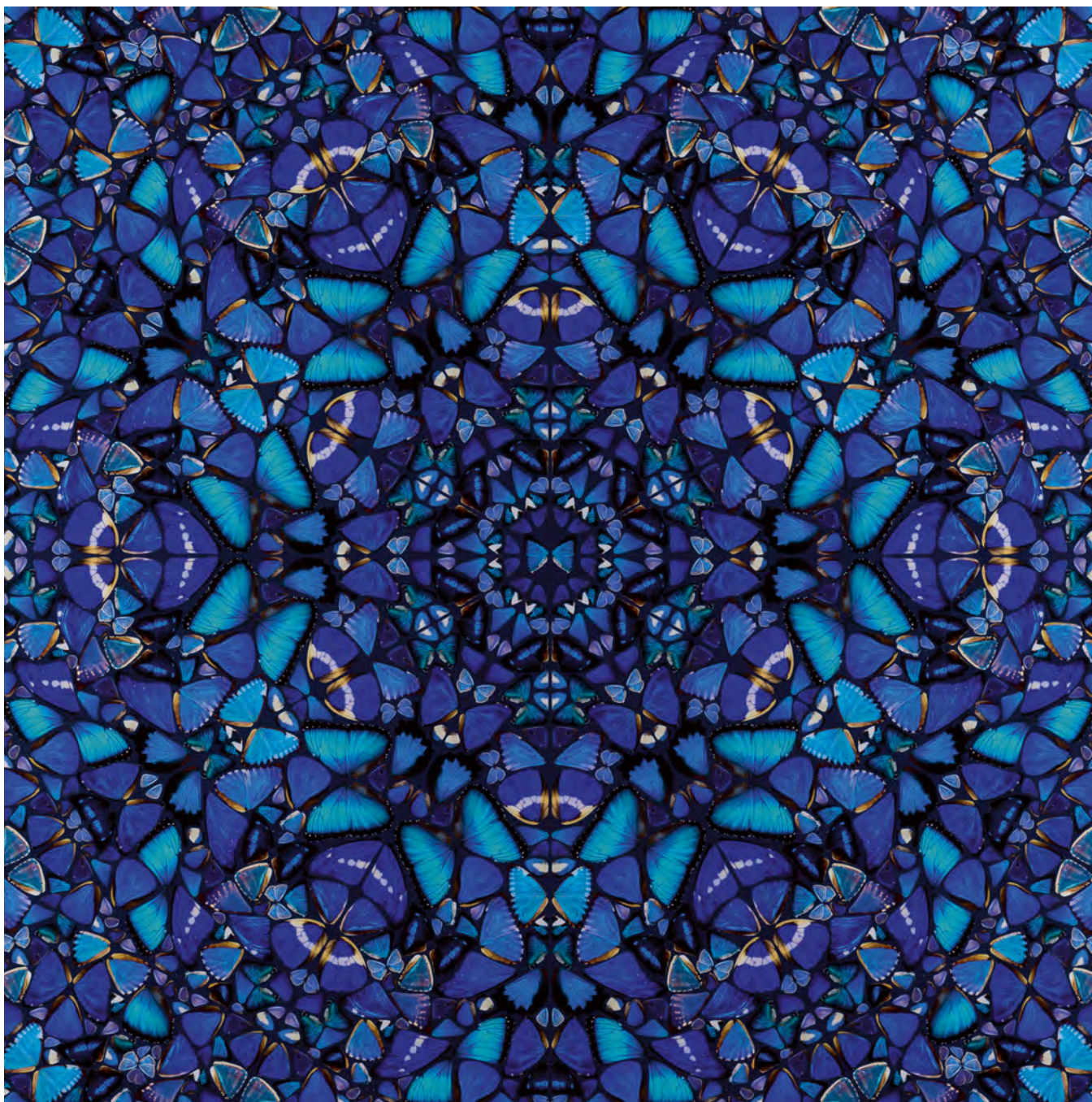
**Damien Hirst (b.1965)**

H5-2. BEVERLY HILLS

Diasec-mounted giclée print in colours on aluminium panel, 2018, signed and numbered from the edition of 100 an adhesive label verso, published by the Tate Gallery and Heni, London, the full sheet printed to the edges, 900 x 900mm (35¼ x 35¼in) (unframed)

£4,000 - 6,000





326

**Damien Hirst (b.1965)**

GOODNESS (H6-4)

Diasc-mounted Giclée print on aluminium composite pane, 2019, signed and numbered from the edition of 50 in pencil on a label affixed to the verso, published by Foundation Beyeler, Basel, 1000 x 1000mm (39 $\frac{3}{8}$  x 39 $\frac{3}{8}$ in) (unframed)

**£8,000 - 12,000**

327

**Damien Hirst (b.1965)**

THE WONDER OF YOU, YOUR SMELL

Etching printed in colours, 2015, signed in pencil, numbered from the edition of 55 in pencil verso, on wove paper, printed and published by Charles Booth-Clibborn under his imprint The Paragon Press, the full sheet, 920 x 670mm (36¼ x 26¾in) (framed)

£7,000 - 10,000



328

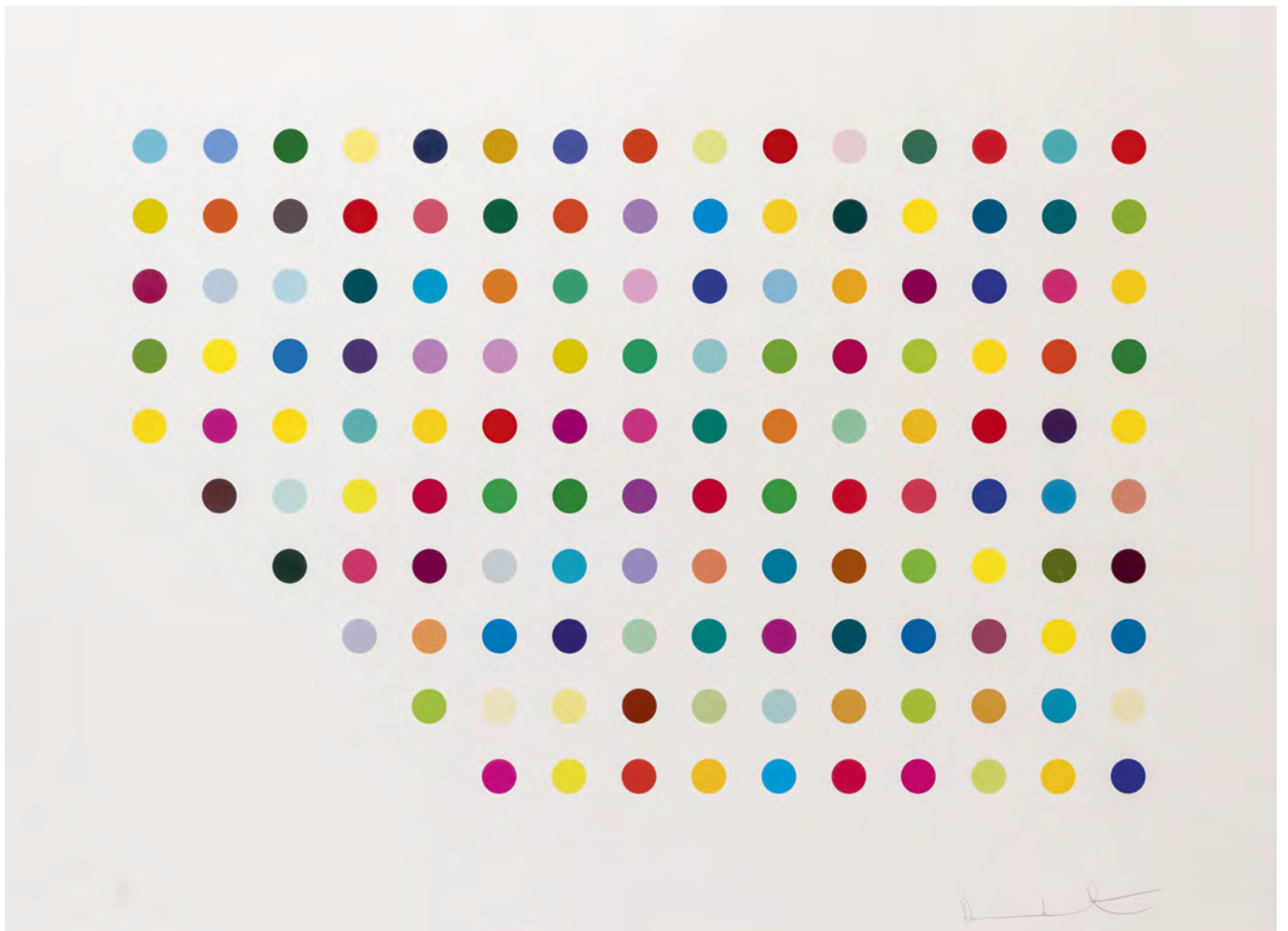
**Damien Hirst (b.1965)**

THE WONDER OF YOU, YOUR TASTE

Etching printed in colours, 2015, signed in pencil, numbered from the edition of 55 in pencil verso, on wove paper, printed and published by Charles Booth-Clibborn under his imprint The Paragon Press, the full sheet, 920 x 670mm (36¼ x 26¾in) (framed)

£7,000 - 10,000





329

**Damien Hirst (b.1965)**

MEPROBAMATE

Screenprint in colors, 2011, signed and numbered from the edition of 150 in pencil, on Somerset Tub Sized paper, published by Other Criteria, London, with their blindstamp, with full margins, 700 x 940mm (27½ x 36½in) (framed)

£5,000 - 7,000



330

**330**  
**Jake and Dinos Chapman (b. 1962 & 1966)**

THE RAPE OF CREATIVITY  
 Etching printed with tone, 2003, signed and numbered from the edition of 100 verso, published by Modern Art Oxford, on wove paper, with full margins, sheet 493 x 590mm (19½ x 23¼in)

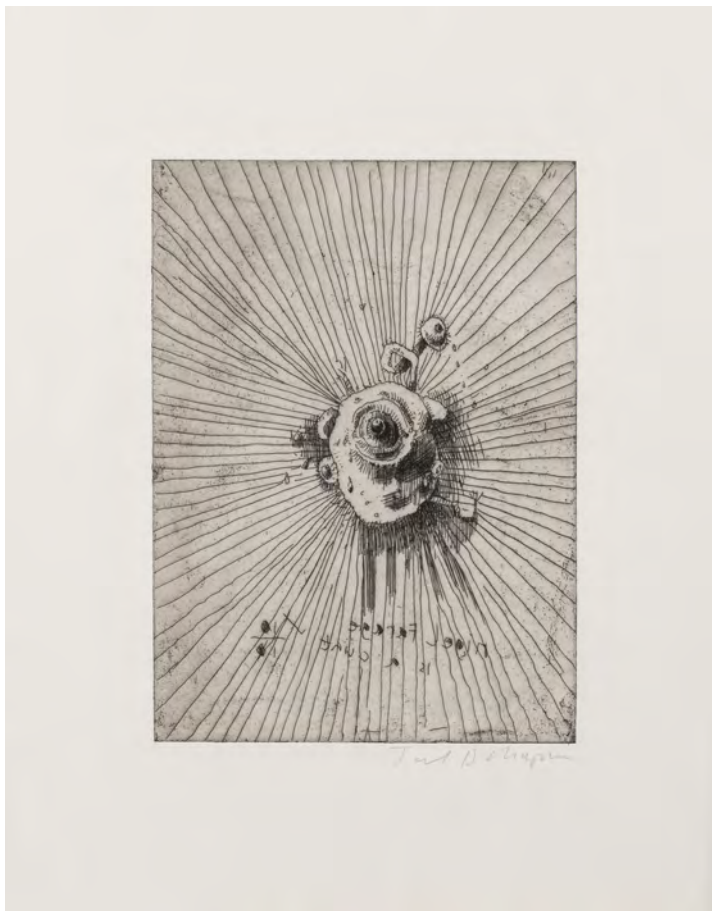
£800 - 1,000

**331**  
**Jake and Dinos Chapman (b.1962 & 1966)**

POLITIKALPRINTS  
 Etching, 2016, signed and numbered from the edition of 100 in pencil verso, on cream wove paper, the full sheet, 360 x 195mm (14¼ x 7¾in) (framed)

The proceeds of this print will go to a London arts charity against homelessness.

£300 - 500



331



332

**Howard Hodgkin (1932-2017)**

COMPOSITION WITH RED (ARCH) (HEENK 10)

Lithograph printed in colours, 1970, signed and inscribed 'H.C.' in pencil, one of six hors de commerce impressions aside from the edition of 100, on wove paper, printed by Stanley Jones at Curwen Prints Ltd, London, published by Felix Mann and Galerie Wolfgang Ketterer, Munich, with their blindstamp, the full sheet, 530 x 756mm (20 $\frac{7}{8}$  x 29 $\frac{3}{4}$ in) (unframed)

£800 - 1,200  ARR



333

**Anish Kapoor (b.1954)**

LES OBJETS D'ARTISTES

Red earthenware and blue glass multiple in three parts, 1993, with the artist's stamped-signature, from the edition of unknown size, overall 121 x 254 x 216mm (4 $\frac{3}{4}$  x 10 x 8 $\frac{1}{2}$ in) (multiple)

£1,500 - 2,000  ARR

334

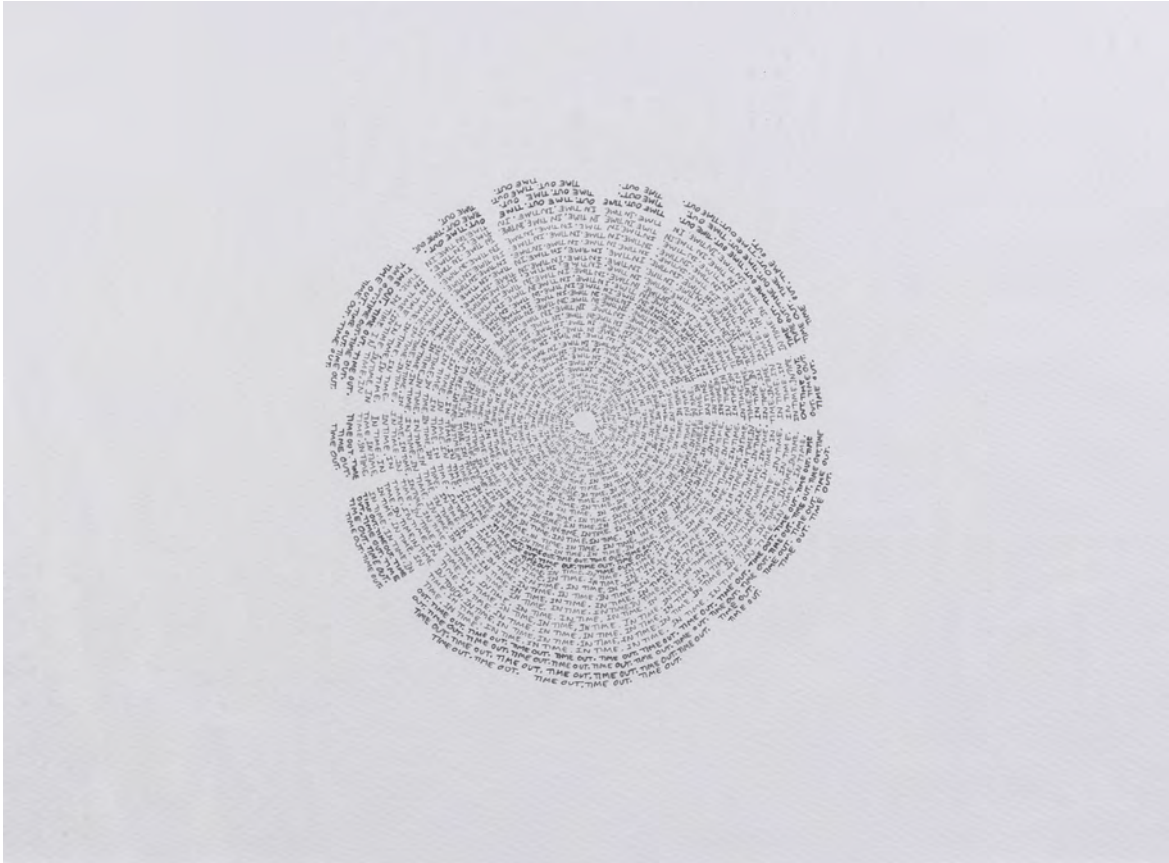
**Anish Kapoor (b.1954)**

UNTITLED

Polymer gravure type etching, 2014, signed and numbered from the edition of 150 in pencil, on BFK Rives paper, with full margins, sheet 320 x 380mm (12 $\frac{5}{8}$  x 14 $\frac{7}{8}$ in) (unframed)

£1,800 - 2,200  ARR





335



336

335

**Richard Long (b.1945)**

IN TIME TIME OUT

Pencil on paper, the full sheet, 270 x 365mm  
(10 $\frac{3}{8}$  x 14 $\frac{3}{8}$ in) (framed)

£1,000 - 1,500

336

**Richard Long (b.1945)**

HAND

Pencil on paper, 2016, signed in red ink,  
dated in pencil, stamped with the artist's  
monogramme, sheet 296 x 206mm  
(11 $\frac{3}{4}$  x 8 $\frac{1}{8}$ in) (framed)

£1,000 - 1,500



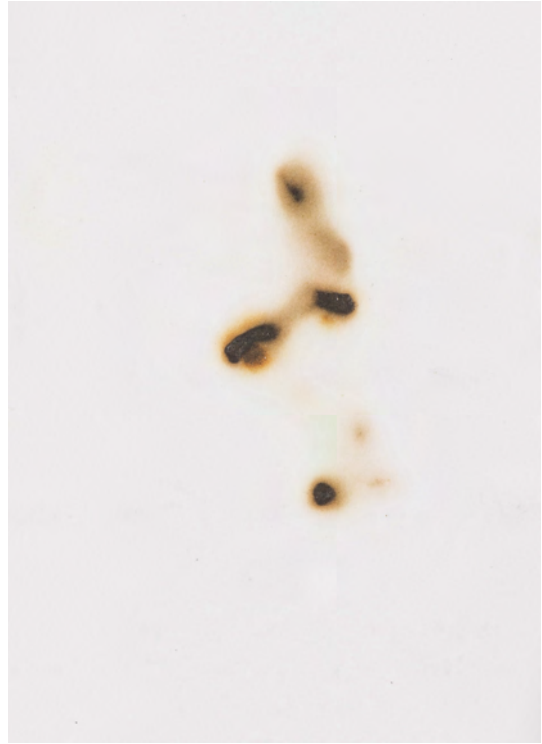




**339**  
**Andrew McAttee (b.1972)**

SPIN  
Screenprint with glazes, 2010, signed and numbered from the edition of 50 in silver ink, on wove paper, the full sheet printed to the edges, sheet 800 x 800mm (31½ x 31½in) (framed)

£500 - 700



**341**  
**Cornelia Parker (b.1956)**

CIGARETTE LANDS IN SECRET (CIGARETTE BURN)  
Cigarette burn on paper, signed and titled in pencil verso, sheet 152 x 101mm (6 x 4in) (framed)

£400 - 600



**340**  
**Cornelia Parker (b.1956)**

PORNOGRAPHIC DRAWING  
Lithograph printed in colours, 2000, signed and numbered from the edition of 200 in pencil, on wove paper, published by the Serpentine Gallery, London, the full sheet, 454 x 416mm (17¾ x 16¾in) (framed)

£200 - 300



**342**  
**John Stezaker (b.1949)**

UNTITLED  
Double-sided lithograph, 1996, signed and numbered from the edition of 55 in pencil, on wove paper, printed and published by the Royal College of Art, London, the full sheet, 280 x 280mm (11 x 11in) (framed)

£400 - 600



343

**Marc Quinn (b.1964)**

UNTITLED

Pigment print in colours with UV varnish, 2004, signed and numbered in pencil from the edition 100 of verso, published by the Irish Museum of Modern Art, Dublin, on wove paper, the full sheet printed to the edges, sheet 355 x 545mm (14 x 21 ½in) (framed)

£700 - 900 ARR



344

**Marc Quinn (b.1964)**

INTERNAL LABYRINTH MQ180

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

£2,500 - 3,500 ARR



**345**  
**David Shrigley (b.1968)**  
 I CANNOT LIVE WITHOUT YOU  
 Screenprint in colours, 2019, signed and numbered from the edition of 125 in pencil, on wove paper, printed and published by Jealous Gallery, London, the full sheet, 760 x 560mm (30 x 22in) (framed)

£1,500 - 2,000



**347**  
**David Shrigley (b.1968)**  
 IT'S ALL YOUR FAULT  
 Screenprint in colours, 2019, signed and numbered from the edition of 125 in pencil, on Somerset Tub Sized paper, printed and published by Jealous Gallery, London, the full sheet, sheet 750 x 560mm (29½ x 22in) (unframed)

£1,000 - 1,500



**346**  
**David Shrigley (b.1968)**  
 UNTITLED (YOU ARE SPECIAL)  
 Screenprints in colours, 2019, signed and numbered from the edition of 125 in pencil, on wove paper, printed and published by Stephen Friedman Gallery, London, the full sheet, 760 x 560mm (30 x 22in) (framed)

£1,500 - 2,000



**348**  
**David Shrigley (b.1968)**  
 SHITS  
 Hand-painted acrylic, 2019, signed, dated and numbered from the edition of 125 in pencil verso, on 640 gsm Fabriano Artistic paper, printed and published by Counter Editions, London, the full sheet 755 x 560mm (29¾ x 22in) (unframed)

£3,000 - 5,000





349

349

**David Shrigley (b.1968)**

IT'S OK

Linocut printed in black, 2015, signed and numbered from the edition of 100 in pencil, on Somerset White Satin wove paper, published by House of St. Barnabas, London, the full sheet printed to the edges, 208 x 145mm (8¼ x 5½in) (unframed)

£300 - 500

350

**David Shrigley (b.1968)**

BE NICE

Screenprint in colours, 2017, signed, dated and numbered from the edition of 125 in pencil, on Somerset wove paper, printed by K2 Screen, published, by Counter Editions, London, the full sheet printed to the edges, 760 x 560mm (29¾ x 22in) (unframed)

£3,000 - 5,000

351

**David Shrigley (b.1968)**

VIBES

Screenprint in colours, 2018, signed and numbered from the edition of 125 in pencil, on wove paper, published by Counter Editions, London, with full margins, 760 x 560mm (29¾ x 22in) (unframed)

£1,500 - 2,000



350



351

352

**Gavin Turk (b. 1967)**

RELIC (CAVE)

Screenprint in colours on acrylic multiple, 1995, signed, dated and numbered in black ink verso, from the edition of 130, diameter 520mm (20½in) (multiple)

True to the artist's tongue-in-cheek aesthetic, here Turk creates a replica of the 'historical blue plaques' to commemorate work done during his time at the Royal College of Art.

£2,000 - 3,000



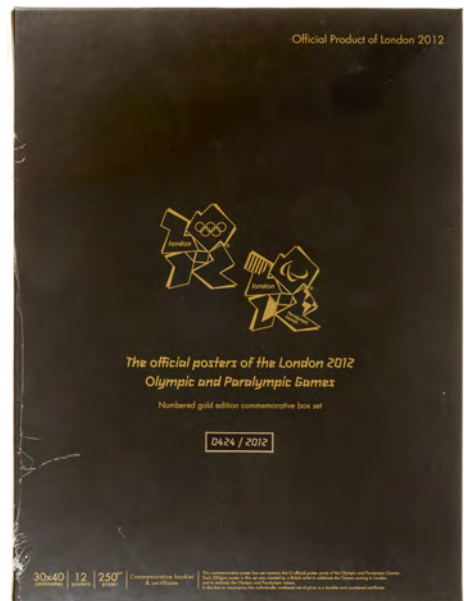
353

**Gavin Turk (b.1967)**

KNOB

Screenprint in colours, 1997, signed, dated, and numbered from the edition of 90 in pencil, on wove paper, published by Habitat, London, the full sheet, 690 x 940mm (27½ x 37in) (unframed)

£300 - 500



354

**Various Artists**

2012 OLYMPIC GAMES LIMITED EDITION BOX SET

The complete deluxe set of twelve digital prints in colours, 2012, each on wove paper, all housed within the original clamshell box, the box numbered from the edition of 2012, published by Olympics, London, each sheet 400 x 300mm ( 15¾ x 11 7/8in) (folio)

Artists include: Rachel Whiteread, Chris Ofili, Howard Hodgkin, Anthea Hamilton, Bridget Riley, Martin Creed, Tracey Emin, Michael Craig-Martin, Sarah Morris, Fiona Banner, Bob and Roberta Smith, and Gary Hume.

£200 - 300





355

**Bambi (b.1982)**

TO DI WORLD

Spray paint with diamond dust in colours, signed and inscribed 'AP' in pencil, on Somerset Soft Wove Paper published by Hyde Images, London the full sheet, 1135 x 770mm (44½ x 30¼in) (framed)

£400 - 600



357

**Bambi (b.1982)**

I'M TOO HOT FOR MY BURKA

Spraypaint, 2013, signed, inscribed 2nd Edition and numbered from the edition of 100, on wove paper, the full sheet, 1140 x 780mm (44¾ x 31in) (framed)

This work is accompanied by a certificate of authenticity.

£600 - 800



356

**Bambi (b.1982)**

WILL AND KATE (A BIT LIKE MARMITE)

Spray paint in colours, signed and numbered from the edition of 25 in pencil, on Somerset Soft Wove Paper, published by Hyde Images, London, the full sheet, 1135 x 770mm (44½ x 30¼in) (framed)

£400 - 600



358

**Beejoir (b.1979)**

LV CHILD

Screenprint in colours, 2007, numbered from the edition of 400 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 700 x 500mm (27½ x 19¾in) (unframed)

£400 - 600



359

359

**Charming Baker (b.1964)**

LOVE IS NEVER THINKING IT MIGHT END BEFORE WE DO

Giclee print in colours with screenprinted varnish, 2011, signed and numbered from the edition of 250 in pencil, on Somerset wove paper, printed and published by Jealous Gallery, London, with full margins, sheet 540 x 550mm (21¼ x 21¾in) (framed)

£400 - 600

360

**Charming Baker (b.1964)**

FALLING BOY

Screenprint in colours, 2012, signed and numbered from the edition of 20 in pencil, published by Jealous Gallery, London, with full margins, sheet 1003 x 775mm (40½ x 30½in) (unframed)

£500 - 700

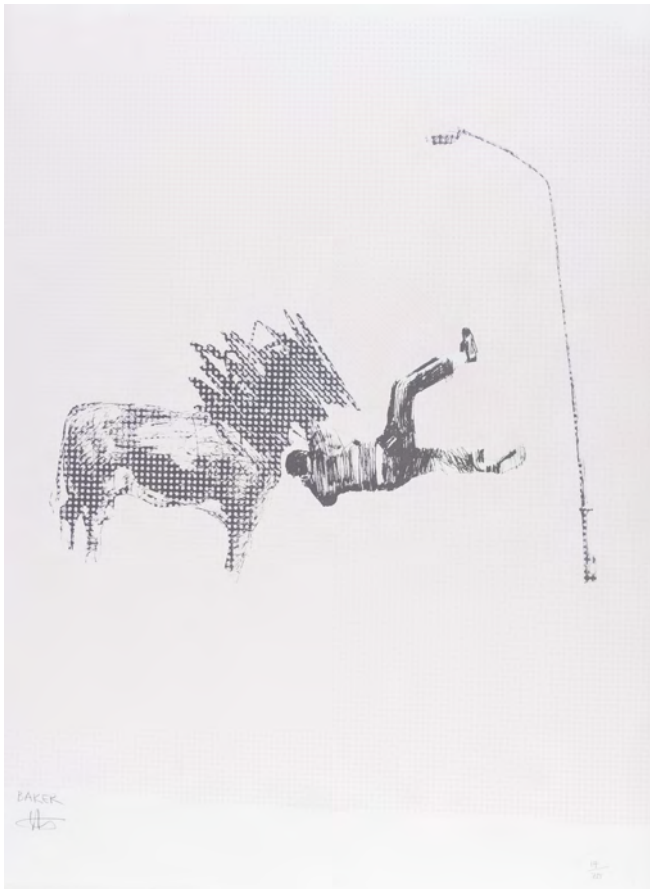
361

**Charming Baker (b.1964)**

TRY NOT TO ALWAYS THINK THE WORST - GOLD LEAF EDITION

Screenprint in colours with hand applied 24 carat gold leaf, 2013, signed and numbered from the edition of 20 in pencil, on Somerset Satin White Tub Sized paper, published by Jealous Gallery, London, with full margins, sheet 1025 x 765mm (40¾ x 30½in) (unframed)

£600 - 800



360



361



362

**Dan Baldwin (b.1972)**

BLACK AND WHITE

Unique glazed ceramic, 2012, signed, and dated on the base, 340 x 220mm (13 $\frac{3}{8}$  x 8 $\frac{5}{16}$ in) (multiple)

£800 - 1,200



363

**James Cauty (b.1956)**

COPYRIGHT THEFT

Giclee archival print in colours, 2006, signed by the publisher, numbered from the edition of 246 in silver ink, on 315 gsm archival wove paper, the full sheet, 416 x 305mm (16 x 12in) (unframed)

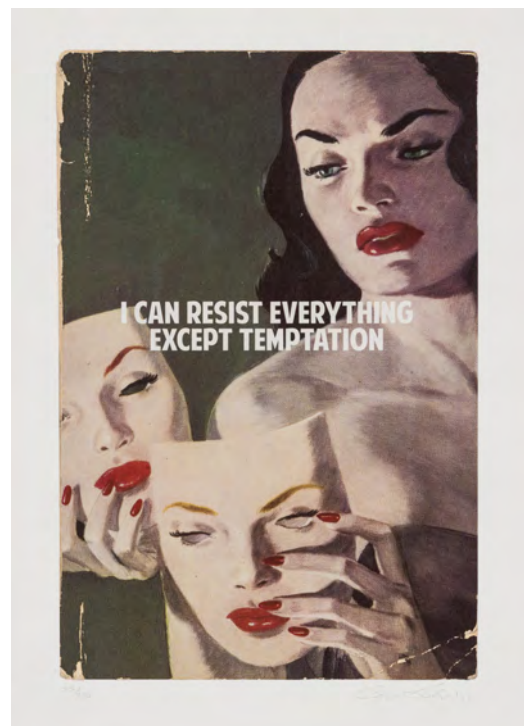
£400 - 600



**364**  
**The Connor Brothers (b.1968)**

TWO OF A KIND  
 Giclée print in colours, 2017, numbered from the edition of 250 in pencil, on archival Canson Mi-Teinte paper, with full margins, sheet 480 x 330mm (18 $\frac{7}{8}$  x 13in) (unframed)

£200 - 300



**366**  
**The Connor Brothers (b.1968)**

I CAN RESIST EVERYTHING EXCEPT TEMPTATION  
 Giclée print in colours, 2016, signed and numbered from the edition of 250 in pencil, on wove paper, published by the artists with Save the Children, London, with full margins, sheet 370 x 265mm (14 $\frac{1}{2}$  x 10 $\frac{1}{2}$ in) (framed)

£500 - 700



**365**  
**The Connor Brothers (b.1968)**

THE HONEYMOON IS OVER  
 Giclée print in colours, 2017, numbered from the edition of 250 in pencil, on archival Canson Mi-Teinte paper, with full margins, 480 x 330mm (18 $\frac{7}{8}$  x 13in) (unframed)

£200 - 300

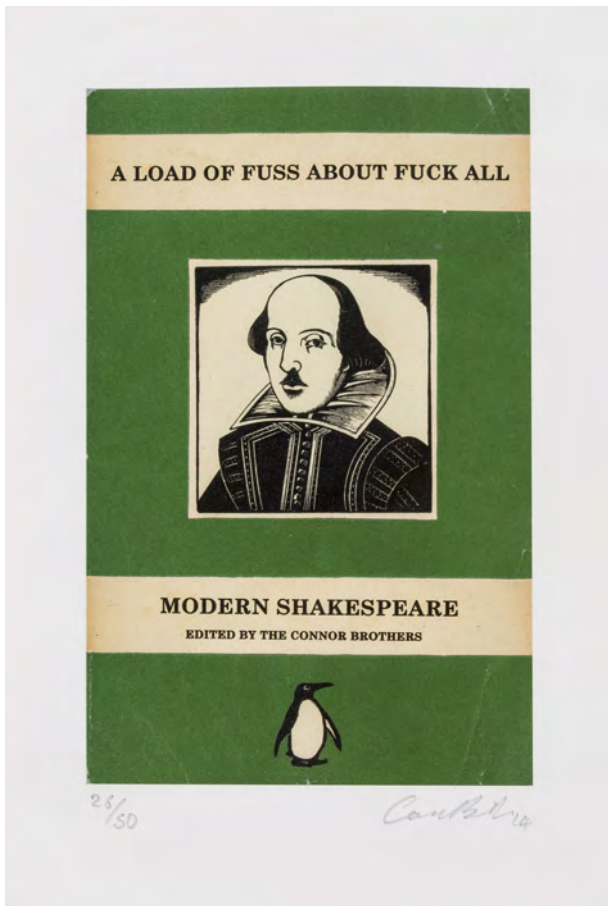


**367**  
**The Connor Brothers (b.1968)**

BE YOURSELF EVERYONE ELSE IS TAKEN  
 Giclée print in colours with screenprinted varnish, 2017, signed, dated and numbered from the edition of 50 in pencil, on Somerset wove paper, published by Jealous Gallery, London, with their blindstamp, the full sheet, 560 x 385mm (22 x 15 $\frac{1}{8}$ in) (unframed)

£600 - 800





368

368

**The Connor Brothers (b.1968)**

A LOAD OF FUSS ABOUT FUCK ALL (GREEN)

Giclée print in colours with screenprinted glaze, 2014, signed, dated and numbered from the edition of 50 in pencil, on wove paper, with full margins, sheet 235 x 160mm (9¼ x 6¼in) (unframed)

£600 - 800

369

**The Connor Brothers (b.1968)**

EVERY SAINT HAS A PAST AND EVERY SINNER HAS A FUTURE

Screenprint in colours, 2020, signed, dated and numbered from the edition of 50 in pencil, on wove paper, co-published by the artists and Artemizia Gallery, London and Bisbee, with full margins, sheet 750 x 500mm (29½ x 19¾in) (unframed)

£800 - 1,200

370

**The Connor Brothers (b.1968)**

I DRINK THEREFORE I CAN

Giclée print in colours, 2019, signed, dated and numbered from the edition of 30 in pencil, on wove paper, published by the artists in support of CALM Charity, London, the full sheet 750 x 500mm (29½ x 19¾in) (unframed)

£800 - 1,200



369



370

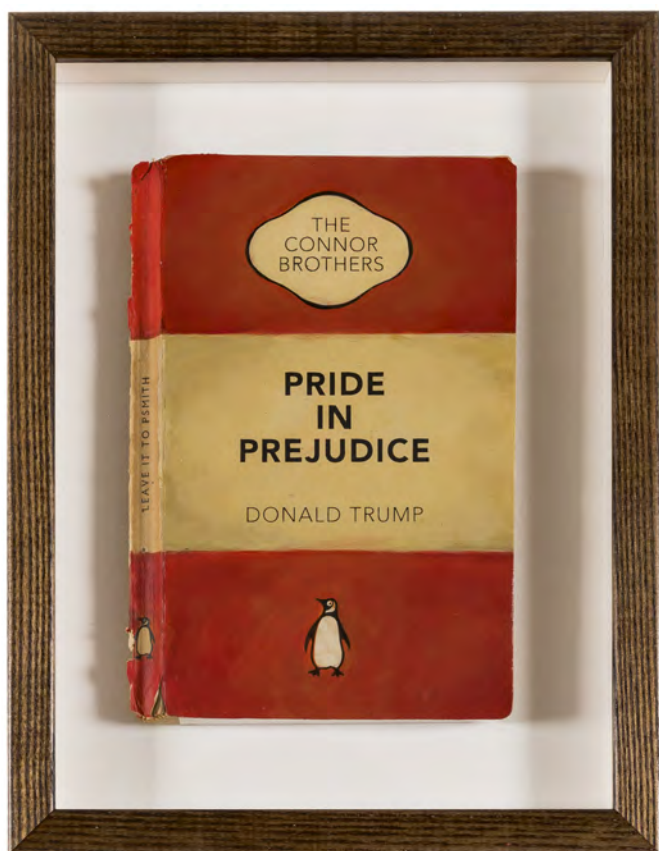
371

**The Connor Brothers (b.1968)**

SHE TRIED TO DROWN HER SORROWS BUT THE BASTARDS LEARNED HOW TO SWIM

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

£3,000 - 5,000



372

**The Connor Brothers (b.1968)**

PRIDE IN PREJUDICE (DONALD TRUMP)

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

£3,000 - 5,000





373

373

**The Connor Brothers (b.1968)**

THE EDGE

Hand-painted vintage paperback with screenprint additions, 2018, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£2,000 - 3,000

374

**The Connor Brothers (b.1968)**

I'VE HAD THE SORT OF DAY THAT WOULD MAKE JESUS KICK A PUPPY

Hand-painted vintage paperback with screenprint additions, 2018, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£2,000 - 3,000

375

**The Connor Brothers (b.1968)**

I DRINK THEREFORE I CAN

Hand-painted vintage paperback with screenprint additions, 2016, signed in black ink and numbered from the edition of 2 on a label affixed to the reverse, each unique, housed within the artist's designated frame, overall 270 x 205 x 30mm (10½ x 8 x 1¼in) (artist's frame)

£3,000 - 5,000



374



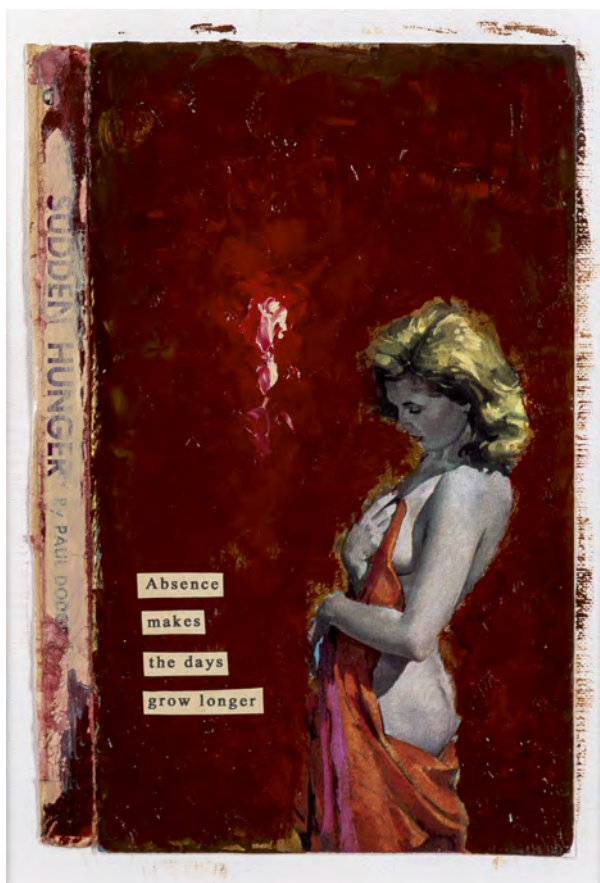
375



376



377



378

376

**The Connor Brothers (b.1968)**

THE TRUTH IS WEIDER THAN ANY FICTION I KNEW

Giclee with extensive hand embellishment in colours, 2019, signed, dated and numbered from the edition of 20 in pencil, on wove paper, 1200 x 770mm (47¼ x 30¼in) (framed)

£4,000 - 6,000

377

**The Connor Brothers (b.1968)**

HELL IS EMPTY

Giclee, screenprint, acrylic, oil and hand-painted varnish on paper, 2018, signed in white ink, housed within the artist's designated frame, signed again in black ink on a label affixed to the reverse, overall 890 x 640 x 40mm (35 x 25¼ x 1½in) (artist's frame)

£4,000 - 6,000

378

**The Connor Brothers (b.1968)**

ABSENCE MAKES THE DAYS GROW LONGER

Acrylic and collage on paper, 2019, housed within the artist's designated frame and signed in black ink on a label affixed to the reverse, overall 420 x 420mm (16½ x 16½in) (artist's frame)

£2,000 - 3,000



379

**James Joyce**

HERE FOR A GOOD TIME, NOT A LONG TIME  
Gold and black glitter on 3mm plywood,  
2018, signed and numbered from the  
edition of 45 in black ink on the subframe,  
published by Jealous Gallery, London,  
housed within the artist's designated frame,  
440 x 440mm (16½ x 16½in) (artist's frame)

£800 - 1,200  ARR



379

380

**Ben Eine (b.1970)**

CURSED  
Screenprint in colours, 2019, signed, dated,  
inscribed 'A/P' and numbered from the  
artist's proof edition of seven in pencil,  
published by Our Types, London, with full  
margins, sheet 700 x 500mm (27½ x 19¾in)  
(unframed)

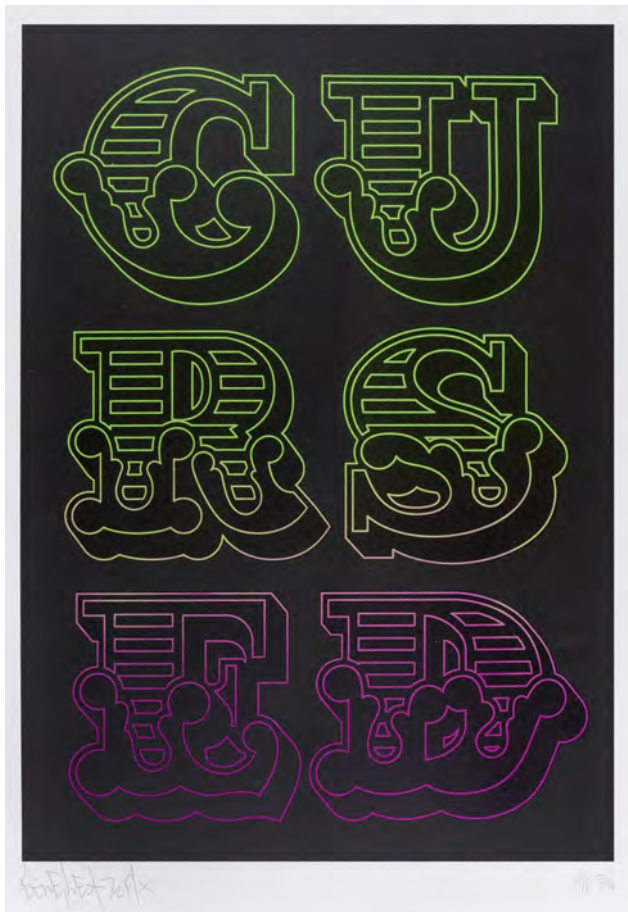
£400 - 600  ARR

381

**Ben Eine (b.1970)**

SHUTTER NUMBER  
Screenprint in colours, 2010, signed, dated  
and numbered from the edition of 5 in silver  
ink, on wove paper, published by Nelly Duff,  
London, the full sheet printed to the edges,  
710 x 510mm (28 x 20in) (framed)

£600 - 800  ARR



380



381





382



383



384

382

**Ben Eine (b.1970)**

SMILEY FACE (BLUE)

Spray paint on canvas, 2011, signed and dated in black ink verso, 760 x 505mm (30 x 19<sup>7</sup>/<sub>8</sub>in) (framed)

Provenance:

Commissioned directly from the artist by the present owner.

£4,000 - 6,000

ARR

IMPORT

383

**Ben Eine (b.1970)**

SMILEY FACE (ORANGE)

Spray paint on canvas, 2007, signed and dated in black ink verso, 760 x 505mm (30 x 19<sup>7</sup>/<sub>8</sub>in) (framed)

Provenance:

Nelly Duff, London.

£4,000 - 6,000

ARR

384

**Ben Eine (b.1970)**

MONSTERS

Mixed media on canvas, 2010, signed, dated and titled in blue ink and numbered from the edition of 10 in black ink verso, sheet 750 x 750mm (29<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>2</sub>in) (unframed)

£3,000 - 5,000

ARR



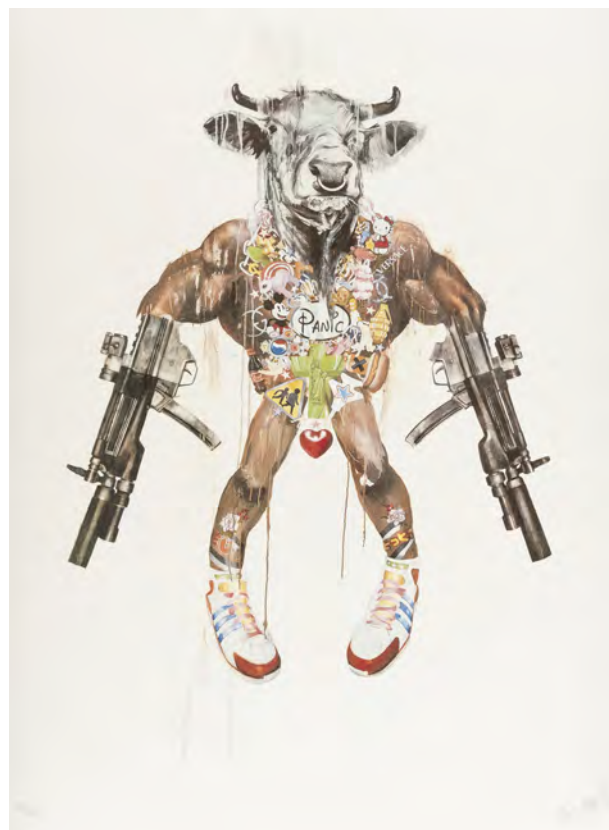
385

**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 (36 $\frac{7}{8}$  x 25 $\frac{3}{8}$ in) (unframed)

£400 - 600



386

**Antony Micallef (b.1975)**

BLACK SIREN

Screenprint in colours, 2010, signed and numbered from the edition of 116 in pencil, on wove paper, published by Shop at Lazarides, London, with margins, sheet 770 x 765mm (30 $\frac{1}{4}$  x 30in) (unframed)

£300 - 500

387

**Antony Micallef (b.1975)**

I BREAK EVERYTHING

Screenprint in colours, 2010, signed and numbered from the edition of 150 in pencil, on wove paper, printed at Corriander Studio, published by CCA Galleries London, with full margins, sheet 750 x 583mm (29 $\frac{1}{2}$  x 23in) (unframed)

£300 - 500



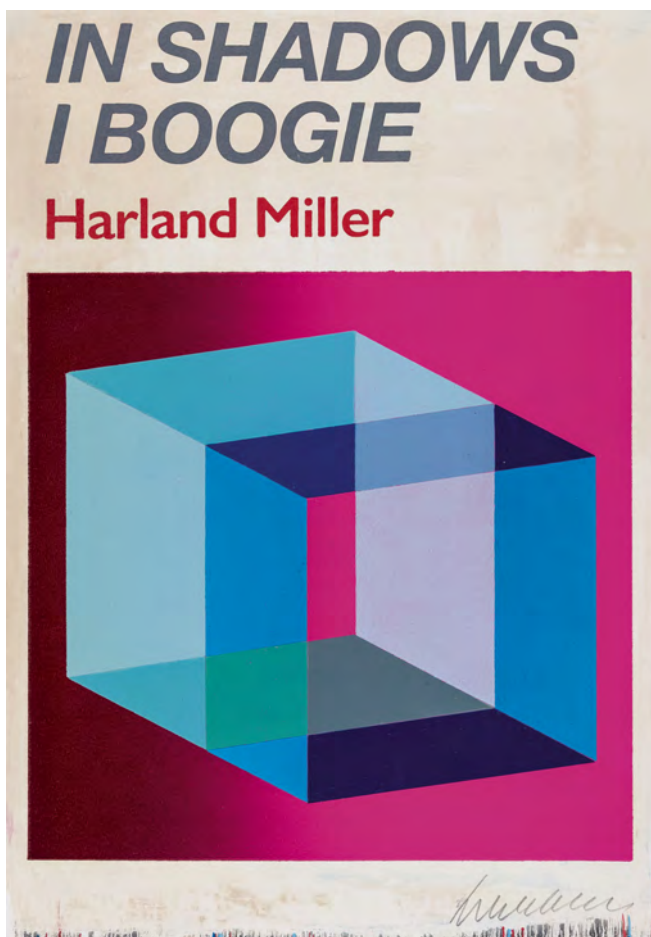
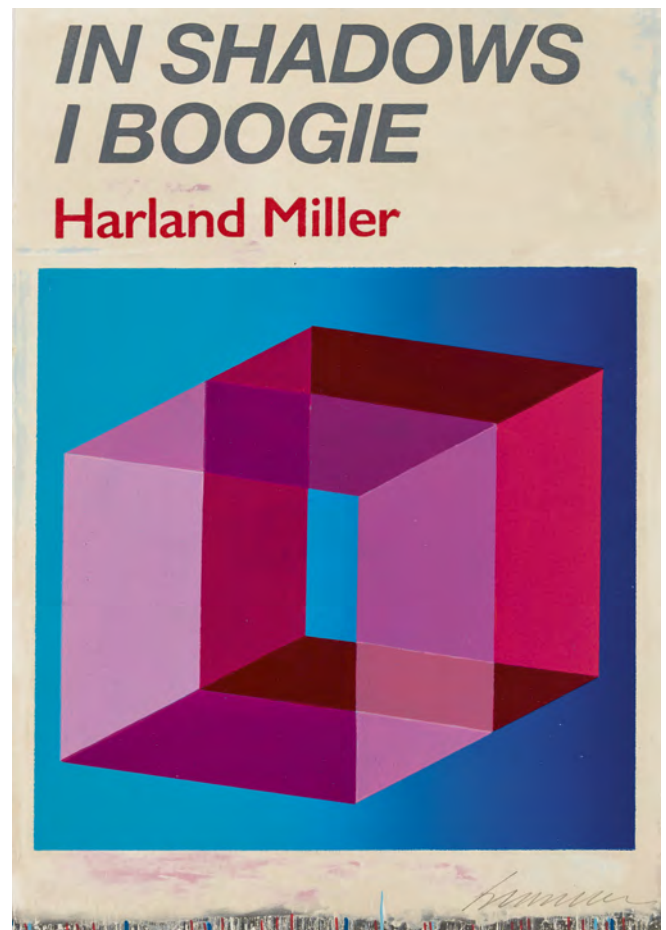
388

**Harland Miller (b.1964)**

IN SHADOWS I BOOGIE (BLUE)

The complete box set, comprising the etching with letterpress relief printing in colours and monograph, 2019, the print signed recto and numbered from the edition of 100 verso in pencil, the monograph signed and numbered from the edition of 100 in black ink, all housed within the original blue presentation box, together with a second signed copy of the monograph (pink), overall 345 x 253 x 45mm (13½ x 9¾ x 1¾in) (folio) (2)

£3,000 - 5,000



389

**Harland Miller (b.1964)**

IN SHADOWS I BOOGIE (PINK)

The complete box set, comprising the etching with letterpress relief printing in colours and monograph, 2019, the print signed recto and numbered from the edition of 100 verso in pencil, the monograph signed and numbered from the edition of 100 in black ink, all housed within the original blue presentation box, together with a second signed copy of the monograph (pink), overall 345 x 253 x 45mm (13½ x 9¾ x 1¾in) (folio) (2)

£3,000 - 5,000





390

**Harland Miller (b.1964)**

I CAN, CAN I

Watercolour and graphite on paper, 2010, signed in pencil, sheet 265 x 310mm (10<sup>9</sup>/<sub>16</sub> x 12in) (framed)

This preparatory study of the iconic 'I can, can I' by Miller illustrates the artist's process from start to end result, which makes it so unique. Far from the final product of this sketch (which is an oil on canvas) the present artwork is a much more delicate demonstration of Miller's unquestionable talents. With subtle pink hues and passionate pencil lines, this drawing is almost closer to an artist's sketch.

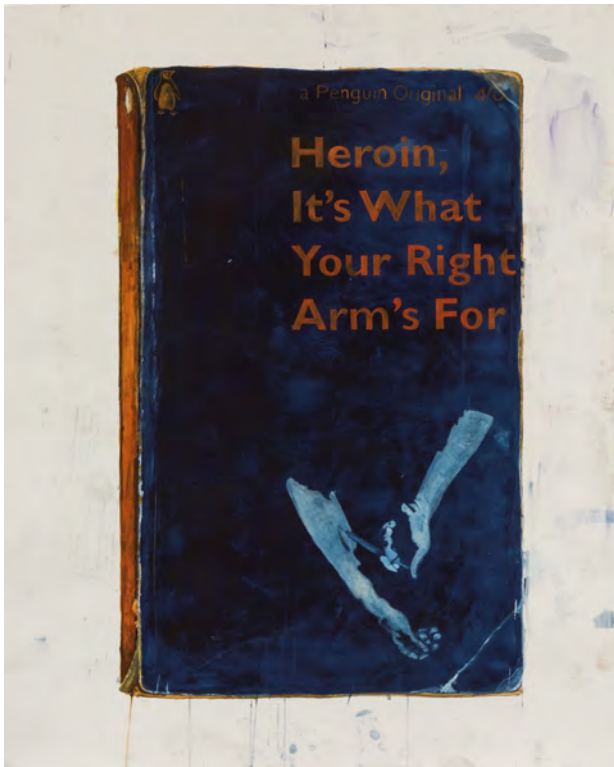
In his work, Harland draws from both his American and British heritage with his quick-witted humour and regular reference's to 'Penguin' books. He finds the perfect balance to create art works that are both suitable for collectors and families, frequenting the walls of galleries.

The present owner had the pleasure of meeting and conversing with Harland Miller at the White Cube Gallery, London, regarding the inspiration for this piece. During their exchange both the current owner and Miller spoke about the concept of an "arrow in flight". This illustrates Miller's personal process of production. The present artwork could be described as the arrow leaving the bow—as in the act of sketching the drawing on paper—then going onto "hit the target" once the artist began to paint the canvas.

Provenance:

Acquired from White Cube Gallery, London, by the present owner.

**£7,000 - 10,000** ARR



391

**Harland Miller (b.1964)**

HEROIN, IT'S WHAT YOUR RIGHT ARM'S FOR

Screenprint in colours, 2012, signed, dated, inscribed 'A.P.' and numbered from the edition of 10 in pencil, an artist's proof aside from the edition of 50, on wove paper, published by Turps Banana, with their blindstamp, the full sheet, 575 x 420mm (22½ x 16½in) (unframed)

£2,000 - 3,000



393

**Oli Epp (b.1994)**

CARPE DIEM

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

£600 - 800



392

**Oli Epp (b.1994)**

PRIDE

Screenprint in colours, 2019, signed, and numbered from the edition of 100 in pencil, on wove paper, published by Richard Heller Gallery, Santa Monica, the full sheet, 610 x 610mm (24 x 24in) (unframed)

£600 - 800



394

**Oli Epp (b.1994)**

YOU SPIN ME RIGHT ROUND

Screenprint in colours, 2019, signed and numbered from the edition of 100 in pencil, on Somerset Satin White wove paper, published by Carl Kosty-I, London, with full margins, sheet 700 x 600mm (27½ x 23½in) (unframed)

£800 - 1,200



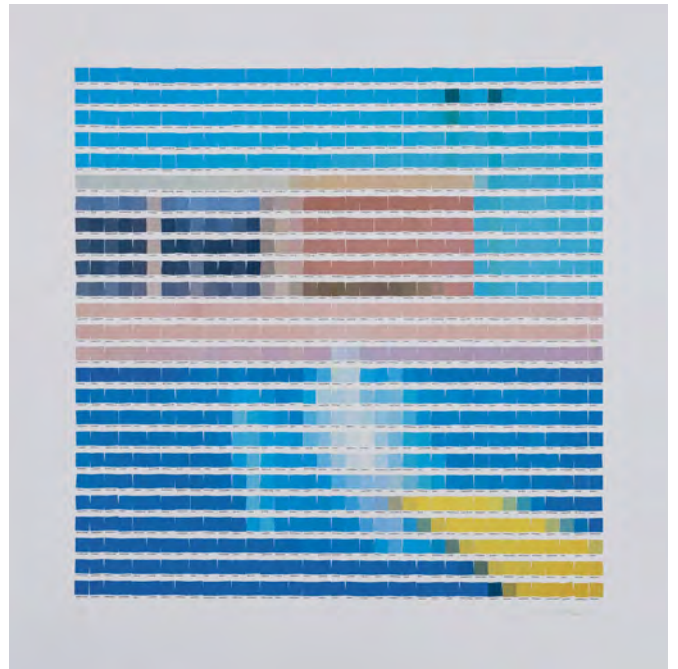
395

**Nick Smith (b.1980)**

BIGGER SPLASH

Screenprint in colours, 2015, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 100 in pencil, on 330gsm Somerset Satin paper, sheet 945 x 935mm (37¼ x 36¾in) (unframed)

£1,800 - 2,200



396

**Rich Simmons (b.1989)**

QUEEN TAGGING

Mixed Media on wood, circa 2011, signed in black paint verso, 1800 x 1000mm (71 x 39½in)

Provenance:  
Opera Gallery, London.

£8,000 - 12,000



397



398

397

**Jamie Reid (b.1947)**

GOD SAVE THE QUEEN- NEVER TRUST A PUNK  
Giclee print in colours, 2007, signed, titled and numbered from the edition of 100 in pencil, on wove paper, sheet 610 x 780mm (24 x 30 $\frac{3}{8}$ in) (unframed)

£400 - 600

398

**Jamie Reid (b.1947)**

FUCK FOREVER  
Screenprint in colours, 1997, signed, dated and numbered from the edition of 350 in pencil, published by Artificial Gallery, New York, with their blindstamp, on wove paper, the full sheet printed to the edges, sheet 1013 x 740mm (39 $\frac{1}{2}$  x 29 $\frac{1}{8}$ in) (unframed)

£500 - 700



399

**Xenz (b.1974)**

GOING ROUND IN CIRCLES

Screenprint with hand-applied indigo glitter in colours, 2012, signed and numbered from the edition of 40 in pencil, on BFK Rives 300gsm paper, published by Lazaradies Gallery, London, with full margins, sheet 700 x 700mm (27½ x 27½in) (unframed)

£300 - 500  ARR



400

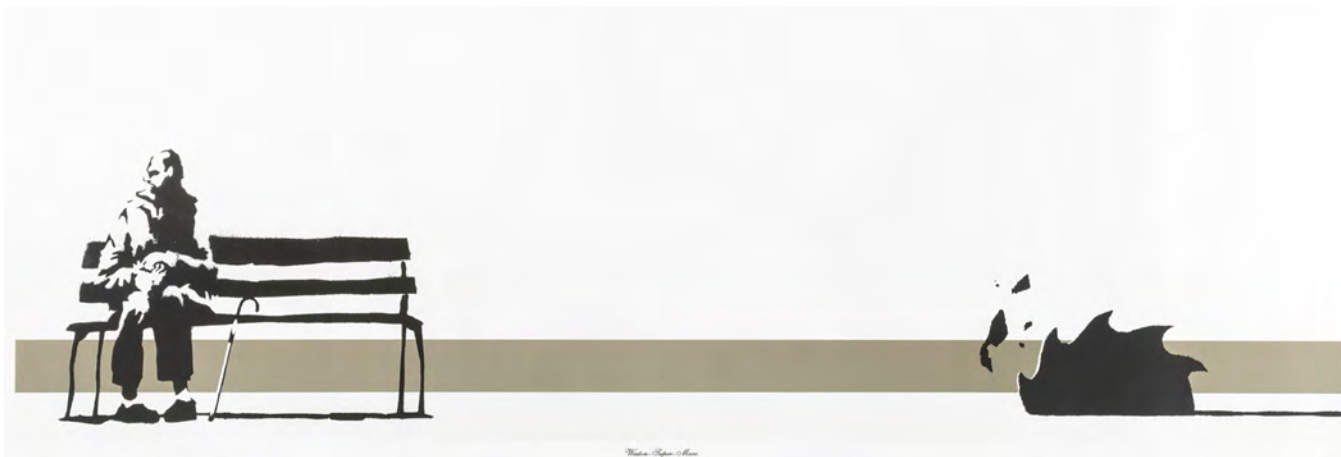
**James McQueen (b.1977)**

WHO THE FUCK IS BANKSY (BLUE)

Mixed media on paper, 2018, signed, dated and inscribed in black ink, on wove paper, the full sheet printed to the edges, 1340 x 1040mm (52¾ x 41in) (unframed)

Accompanied with a certificate of authenticity issued by the artist.

£1,500 - 2,000  ARR



401

**Banksy (b.1974)**

WESTON SUPER MARE

Screenprint in colours, 2003, numbered from the total edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 998 x 350mm (39¼ x 13¾in) (framed)

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

£10,000 - 15,000



402

**Banksy (b.1974)**

BOMB MIDDLE ENGLAND

Screenprint in colours, 2002, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 347 x 985mm (13⅞ x 38¾in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£10,000 - 15,000



403

**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 $\frac{3}{8}$  x 13 $\frac{1}{2}$ in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£10,000 - 15,000



403

404

**Banksy (b.1974)**

NAPALM

Screenprint in colours, 2004, numbered from the edition of 500 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 500 x 700mm (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.

£8,000 - 12,000



404

405

**Banksy (b.1974)**

BECAUSE I'M WORTHLESS

Screenprint in colours, 2004, numbered from the edition of 175 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 500 x 350mm (19<sup>5</sup>/<sub>8</sub> x 13<sup>3</sup>/<sub>4</sub>in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£12,000 - 18,000



406

**Banksy (b.1974)**

LOVE RAT

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 493 x 345mm (19<sup>3</sup>/<sub>8</sub> x 13<sup>1</sup>/<sub>2</sub>in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£15,000 - 20,000





407

**Banksy (b.1965)**

FESTIVAL (LA EDITION)

Screenprint in colours, 2006, numbered from the edition of 500 in pencil, on Arches 88 paper, printed and published by Pictures on Walls, London, the full sheet, 560 x 760mm (27¾ x 19½in) (unframed)

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

£10,000 - 15,000



408

**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 (19¾ x 27½in) (framed)

This work is authenticated by Pest Control Office and a certificate will be issued by them to the buyer.

£15,000 - 20,000





409

**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 their blindstamp, with full margins, sheet 500 x 700mm (19 $\frac{5}{8}$  x 27 $\frac{1}{2}$ in) (framed)

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

£15,000 - 20,000 ARR



**410**

**Banksy (b.1974)**

TOXIC MARY

Screenprint in colours, 2004, signed, dated and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, 680 x 470mm (26¾ x 18½in) (framed)

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

**£20,000 - 30,000**  ARR





**411**

**Banksy (b.1974)**

RUDE COPPER

Screenprint, 2002, numbered from the edition of 250 in pencil, printed and published by Pictures on Walls, sheet 569 x 420mm (22½ x 16½in) (unframed)

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

**£24,000 - 28,000**  ARR



412

**Banksy (b.1974)**

HAVE A NICE DAY

Screenprint in colours, 2003, signed and numbered from the edition of 150 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet, 351 x 987mm (13¾ x 38¾in) (unframed)

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

£25,000 - 35,000





413

**Banksy (b.1974)**

FLYING COPPER

Screenprint in colours, 2003, Signed and dated in black ink, numbered from the edition of 150 in pencil, printed and published by Pictures on Walls, London, with full margins, 997 x 700mm (39¼ x 27½) (framed)

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

£40,000 - 60,000  ARR



414

**Banksy (b.1974)**

TROLLEYS (COLOUR)

Screenprint in colours, 2007, signed and numbered from the edition of 750 in pencil, on Arches 88 wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 560 x 760mm (22 x 29<sup>7</sup>/<sub>8</sub>in) (unframed)

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

£25,000 - 35,000





415

**Banksy (b.1974)**

BOMB LOVE (BOMB HUGGER)

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

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

£12,000 - 18,000 ARR



416

**Banksy (b.1974)**

HMV

Screenprint in black, 2004, stamped in red ink with the artist's tag and numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 350 x 500mm (13¾ x 19⅝in) (framed)

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

£10,000 - 15,000



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Eduardo Paolozzi (1924-2005)  
*Signs of Death and Decay in the Sky (Miles 53)*  
Photolithograph, screenprint and lamination  
printed in colours, 1969-1970, signed, dated  
and numbered from the edition of 80 in  
pencil, 830 x 550mm.  
**Est. £200-300**

## Paolozzi Prints from a Private Collection

Online Auction: Tuesday 31st March, 1pm

Catalogue and online bidding at: [forumauctions.co.uk](http://forumauctions.co.uk)

Contact: [editionss@forumauctions.co.uk](mailto:editionss@forumauctions.co.uk) | +44 (0) 20 7871 2640





## Auction Financing for bidders

### An exclusive arrangement with Unbolted

#### Purchase Lots at auction with financing by Unbolted

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

#### How to register with Unbolted

Visit: [www.unbolted.com/uk/forumauctions](http://www.unbolted.com/uk/forumauctions)

Email: [forum-loan@unbolted.com](mailto:forum-loan@unbolted.com)

Phone: +44 (0)20 3567 1300

#### The Key Loan Conditions

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

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

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

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

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

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

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



## TERMS OF SALE

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

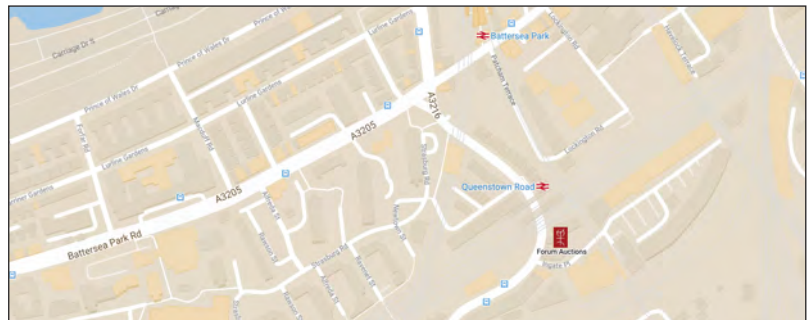
Forum Auctions Ltd  
January 2019

## LOCATIONS

### LONDON

Forum Auctions  
220 Queenstown Road  
London  
SW8 4LP

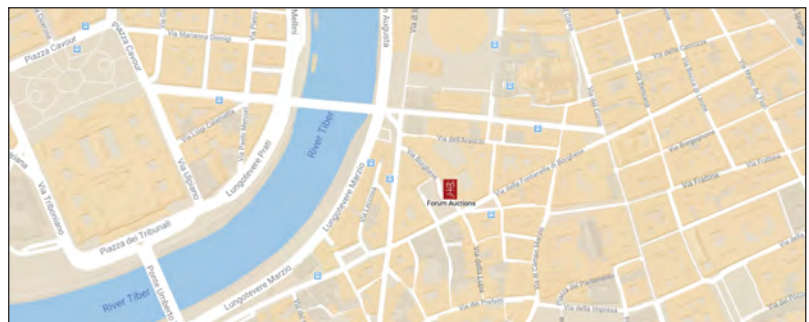
Tel: +44 (0) 20 7717 5092  
Email: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)



### ROME

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

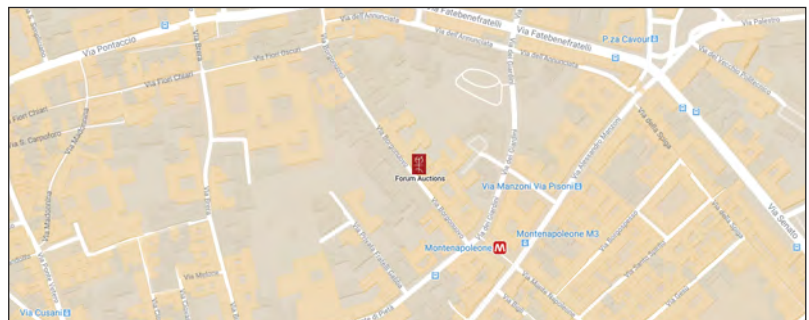
Tel: +39 06 45 55 59 70  
Email: [rome@forumauctions.co.uk](mailto:rome@forumauctions.co.uk)



### MILAN

Forum Auctions  
Via Borgonuovo, 12  
Milano

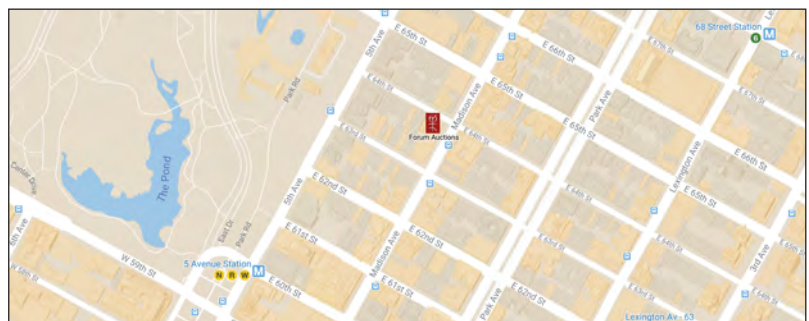
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