

# TONIGHT WE MAKE HISTORY

*p.s.*

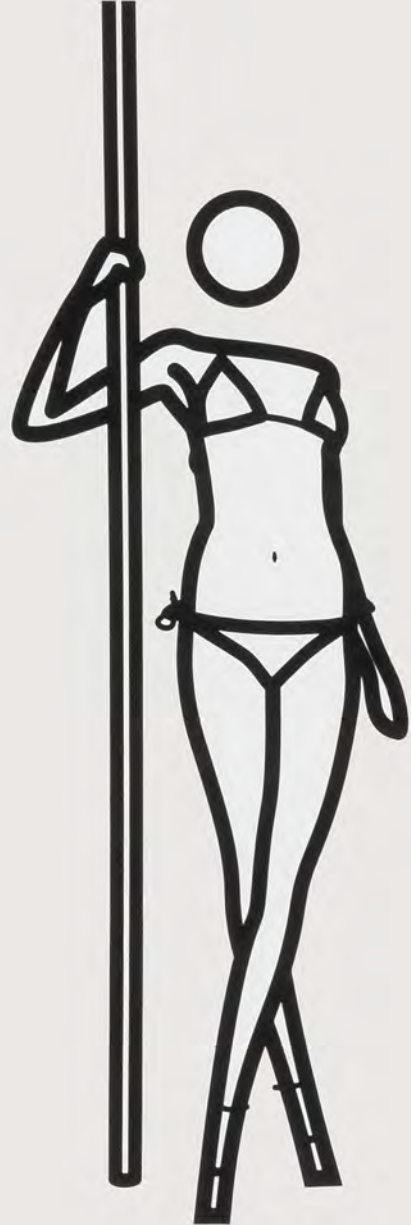
( I can't be there )

EDITIONS AND WORKS ON PAPER

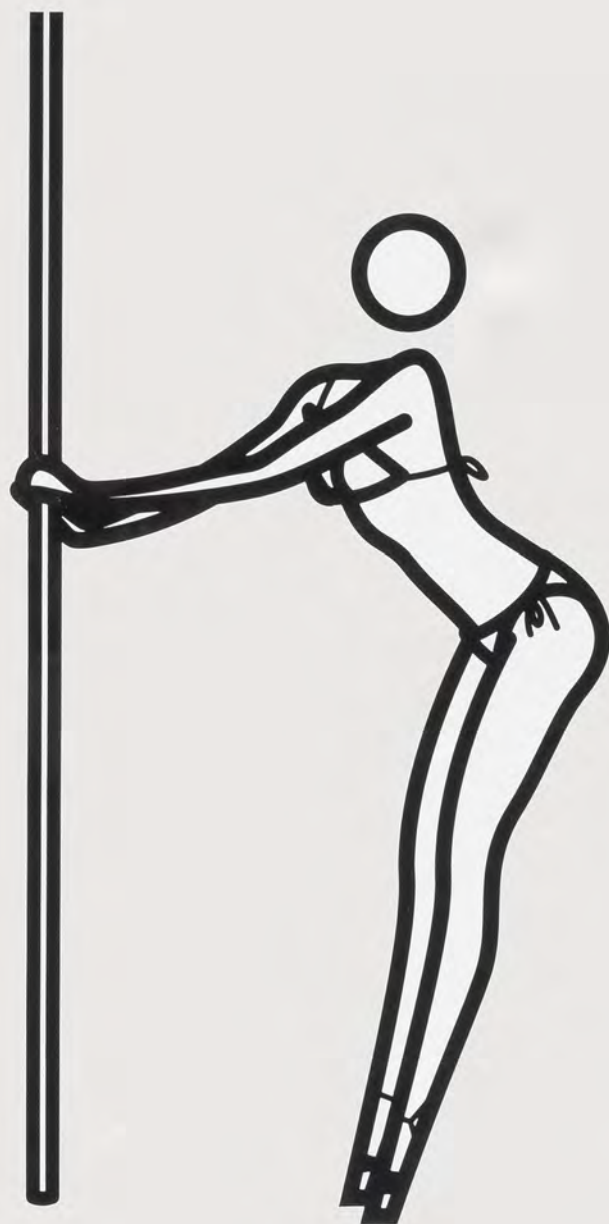
Tuesday 21st July 2020

 **Forum**  
Auctions

















AUCTION NO. 57

## EDITIONS AND WORKS ON PAPER

**Tuesday 21st July 2020, 1.00pm**

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(Behind closed doors)

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This auction is being held under conditions imposed by the present UK government 'lockdown' guidance. As a result we will not be able to offer in person viewing or attendance at the sale, however we will provide enhanced condition reporting including by video on appointment. All usual modes of remote bidding will be available including live online, by telephone and absentee bidding. We thank both our customers and staff for facilitating the continuation of our sales calendar under these challenging times.

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### SPECIALISTS

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Modern and Contemporary Art and Editions  
Richard Carroll,  
Specialist of 16th-19th Century Works on Paper  
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Administrator and Trainee Cataloguer

### BUYER'S PREMIUM (INCLUDING VAT)

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24% of hammer price from £150,001 to £1,000,000  
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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 MASTER PRINTS



1

### Andries Jacobsz Stock (c. 1580-1648)

THE ADORATION OF THE SHEPHERDS, AFTER ABRAHAM BLOEMAERT  
Engraving, circa 1605-1610, an excellent early impression still bearing the name of Jacques Razet, on laid paper with Bishop's Crozier watermark, platemark 360 x 280mm (14¼ x 11in), sheet 395 x 320mm (15½ x 12½in), fine marginal handling creases, careful repair to upper left corner, well outside image (unframed)

Provenance:

Brentano-Birckenstock Collection [L. 345]:

Possibly the sale of the collection in 1870, April 4-6, Frankfurt s / I M. (at F. A. C. Prestel)

Literature:

Hollstein 3

✱ When the Brentano-Birckenstock collection was sold at auction in 1870, the catalogue preface suggested the provenance would become as esteemed as that of the collection of Pierre Mariette: "Dorénavant l'estampille de la collection Brentano-Birckenstock sera un certificat aussi précieux que la signature de P. Mariette, que les marques du comte d'Arundel ou du Prince de Ligne".

£800 - 1,200



2

### 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, small loss to corner in upper right margin with fine tear, other old small repaired nicks, small loose paper tipped at centre on support, sheet 154 x 116mm (6 x 4½in) (unframed)

Literature:

Hind 198; Hind New Hollstein 206 ii/ii

£1,500 - 2,000



3

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

A SCHOLAR IN HIS STUDY ('FAUST')

Etching and drypoint, *circa* 1652, but a later impression of New Hollstein's sixth state (of seven) on wove paper without watermark, sheet 210 x 160mm (8¼ x 6¼in), trimmed within the plate, several careful repairs to tears and perforations in the sheet, some repaired losses, mounted on archival thin support (unframed)

Literature:

Hind 260; New Hollstein 270 vi/vii

**£2,000 - 3,000**



4

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

A BLIND HURDY-GURDY PLAYER AND FAMILY RECEIVING ALMS

Etching and drypoint, 1648, but a later very well inked and bold impression, New Hollstein's third state (of five) on laid paper without watermark, platemark 165 x 130mm (6½ x 5½in), sheet 180 x 143mm (7 x 5½in), marginal loss to upper corners restored, expert restoration to areas of surface abrasion and fine perforations to the sheet (unframed)

Literature:

Bartsch 176; New Hollstein 243 iii/v

**£2,000 - 3,000**





5

### 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 (5½ x 5¼in), 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

**£2,000 - 3,000**



6

**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 (5 $\frac{5}{8}$  x 3 $\frac{3}{4}$ in), sheet 147 x 101mm (5 $\frac{3}{4}$  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

**£3,000 - 5,000**



7

**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 (3 $\frac{1}{4}$  x 2 $\frac{1}{2}$ in), sheet 86 x 70mm (3 $\frac{1}{2}$  x 2 $\frac{3}{4}$ in), thinning to platemark indentation at lower left corner, expertly repaired (unframed)

Literature:

Hind 219; New Hollstein 229 iv/v

**£1,200 - 1,800**





8

**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 (4 $\frac{3}{8}$  x 3 $\frac{1}{4}$ in), 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

**£3,000 - 5,000**



9

**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), before any late reworking on cream laid paper without watermark, sheet 96 x 144mm (3 $\frac{3}{4}$  x 5 $\frac{1}{2}$ in), thread margins with some light toning to sheet (unframed)

**Literature:**

New Hollstein 280 iii/v

**£3,000 - 5,000**





10

**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**





11

### Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, circa 1633, but a later impression of New Hollstein's sixth state (of eight) before the addition of Lamoureux's address in the lower right corner and further re-work, on laid paper without watermark, platemark 535 x 412mm (21 x 16¼in), sheet 595 x 465mm (23½ x 18¼in), central vertical and horizontal folds, some splitting to folds and associated creases, numerous marginal nicks and tears, some damp-stains and surface dirt, several small perforations within image (unframed)

Literature:

Hind 103; New Hollstein 119 vi/viii

**£7,000 - 10,000**





12

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

JAN UYTENBOGAERT, 'THE GOLDWEIGHER'

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 201 mm (9¾ x 7⅞in), trimmed within the platemark, careful repair to lower left corner (unframed)

Literature:

Hind 167; New Hollstein 172 iii/iii

**£5,000 - 7,000**





13

### Rembrandt van Rijn (1606-1669)

#### THE SHIP OF FORTUNE

Etching, circa 1633, a fine early impression of New Hollstein's second state (of two), printed for Herckmans' 1634 publication 'Der Zee-Vaert Lof', with Dutch text showing through from verso, platemark 112 x 165mm (4 $\frac{3}{8}$  x 6 $\frac{1}{2}$ in), sheet 122 x 196mm (4 $\frac{7}{8}$  x 7 $\frac{3}{4}$ in) (unframed)

Literature:

Hind 111; New Hollstein 123 ii/ii

£8,000 - 12,000



14

### Martin Rota (circa 1520-1583)

THE LAST JUDGEMENT, AFTER MICHELANGELO  
Engraving, 1569, but a later impression on wove paper, platemark 310 x 225mm (12 $\frac{1}{4}$  x 8 $\frac{3}{4}$ in), sheet 325 x 240mm (12 $\frac{3}{4}$  x 9 $\frac{1}{2}$ in), tipped onto album leaf (unframed)  
Together with an anonymous engraving of the same subject, closely related to Sebastiano Fulcaro's version after *The Last Judgement*, engraving, 230 x 175mm (9 $\frac{1}{8}$  x 6 $\frac{7}{8}$ in) (unframed) (2)

Literature:

[Rota] Bartsch XVI.260.28

£300 - 400





15

**George Stubbs (1724-1806)**

A SLEEPING CHEETAH (A TYGER)

Mezzotint, 1788, Lennox-Boyd's second state (of two), before further wear to the plate but with the etched publication details at lower edge, on wove paper without watermark, platemark 150 x 201mm (5 $\frac{7}{8}$  x 7 $\frac{7}{8}$ in), sheet 153 x 206mm (6 x 8 $\frac{1}{8}$ in), margins slightly irregular (unframed)

Literature:

Lennox-Boyd 77

✻ Scarce.

**£14,000 - 18,000**





**16**

**Samuel Palmer (1805-1881)**

THE SKYLARK

Etching, circa 1850, a clean impression of the completed image with the plate number '17' below, on thick ivory wove paper with bevelled platemark, platemark 120 x 95mm (4¾ x 3¾in), sheet 210 x 170mm (8¼ x 6¾in), some minor spotting and surface dirt (unframed)

Together with *Christmas - folding the last sheep* (from Samuel Palmer A Memoir), etching on wove paper, circa 1850, but a later state with the engraved title and the words "from Bampfylde's Sonnet", platemark 125 x 105mm. (4⅞ x 4⅛in), sheet 355 x 255mm. (14 x 10in) (unframed) (2)

Literature:

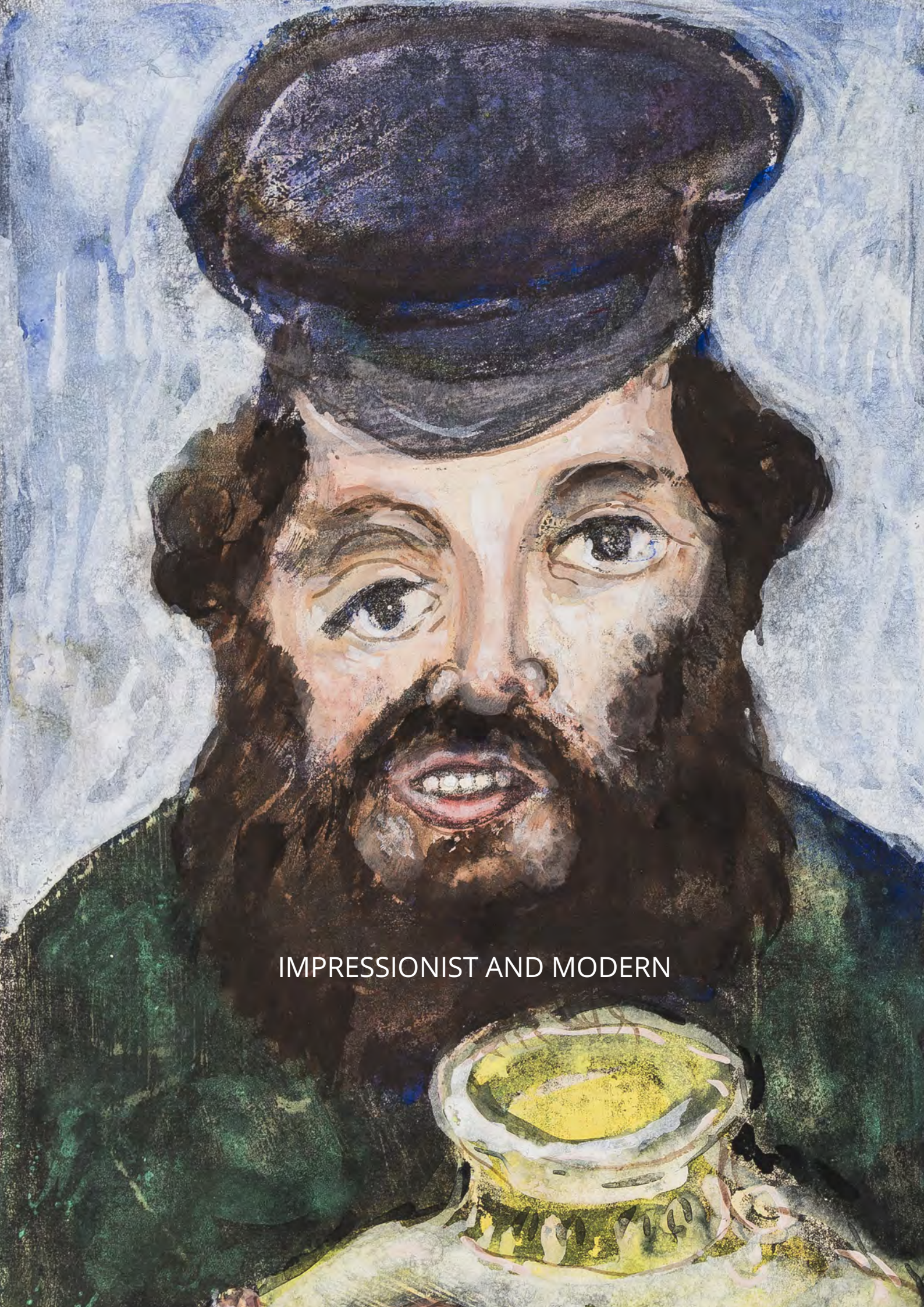
Lister 2; 4

**£1,500 - 2,000**



*"Christmas"*  
From Bampfylde's Sonnet.





IMPRESSIONIST AND MODERN



17

**Pierre-Auguste Renoir (1841-1919)**

LE CHAPEAU ÉPINGLE (1RE PLANCE) (SEE DELTEIL 6, STELLA 6)

The rare and previously unrecorded drypoint printing with rich burr, printed in dark brown ink, 1894-95, a unique proof printed before steel-facing and the bevelling of the plate, on laid paper, with full margins, 120 x 85mm (4¾ x 3½in) (unframed)

Both Delteil and Stella had only seen impressions of this work printed after the plate was steel-faced and mistakenly assumed the work to be an etching. This previously unknown impression printed prior to the steel-facing displays extremely rich burr and a delicate veil of plate tone, and thus we can unquestionably state that the work is indeed a drypoint engraving rather than an etching.

£6,000 - 8,000



18

**Pierre-Auguste Renoir (1841-1919)**

La Danse a la Campagne, 2E Palanche (Delteil 2)

Etching, circa 1890, with the artist's stamped signature, on wove paper, with full margins, sheet 322 x 251mm (12½ x 9¾in) (unframed)

£4,000 - 6,000





19

**Eduard Vuillard (1868-1940)**

LA CUISINIÈRE (ROGER-MARX 42)

Lithograph printed in colours, 1899, the edition was 100, as included in the portfolio *Paysages et Intérieurs*, published by Ambroise Vollard, Paris, on *Chine volant*, with full margins, sheet 370 x 292mm (14½ x 11½in) (unframed)

**£8,000 - 12,000**



20

**Jacques Villon (1875-1973)**

MINNE AU TUB (GINESTET ET POUILLON 193)

Etching with aquatint, 1907, signed and inscribed epreuve d'artiste in pencil, an artist's proof aside from the edition of 50, on laid paper, with full margins, 235 x 165mm, (9¼ x 6½in) (unframed)

£800 - 1,200



21

**Henri de Toulouse-Lautrec (1864-1901)**

TA BOUCHE (WITTROCK 7)

Lithograph printed in olive green with pochoir in red and green, 1893, signed in pencil, numbered from the edition of 100, one of 40 impressions with the stencil colouring in red and green, published by Edouard Kleinmann, Paris with his blindstamp, on japan paper, with full margins, sheet 360 x 280mm (14½ x 11in) (unframed)

£2,500 - 3,000



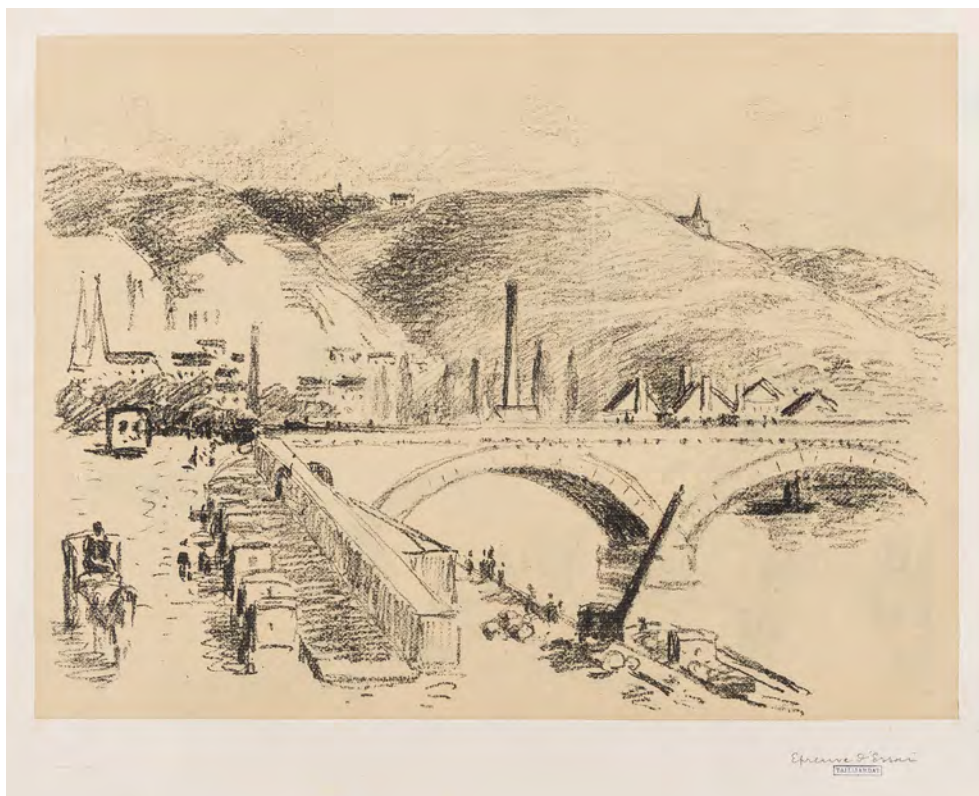
22

**Camille Pissarro (1830-1903)**

PONT CORNEILLE A ROUEN (DELTEIL 170)

The rare lithograph, 1896, inscribed *épreuve d'essai*, an artist's proof aside from the edition of 12, on chine appliqué, with wide (full?) margins, sheet 230 x 310mm (9 x 12¼in) (unframed)

£1,200 - 1,800



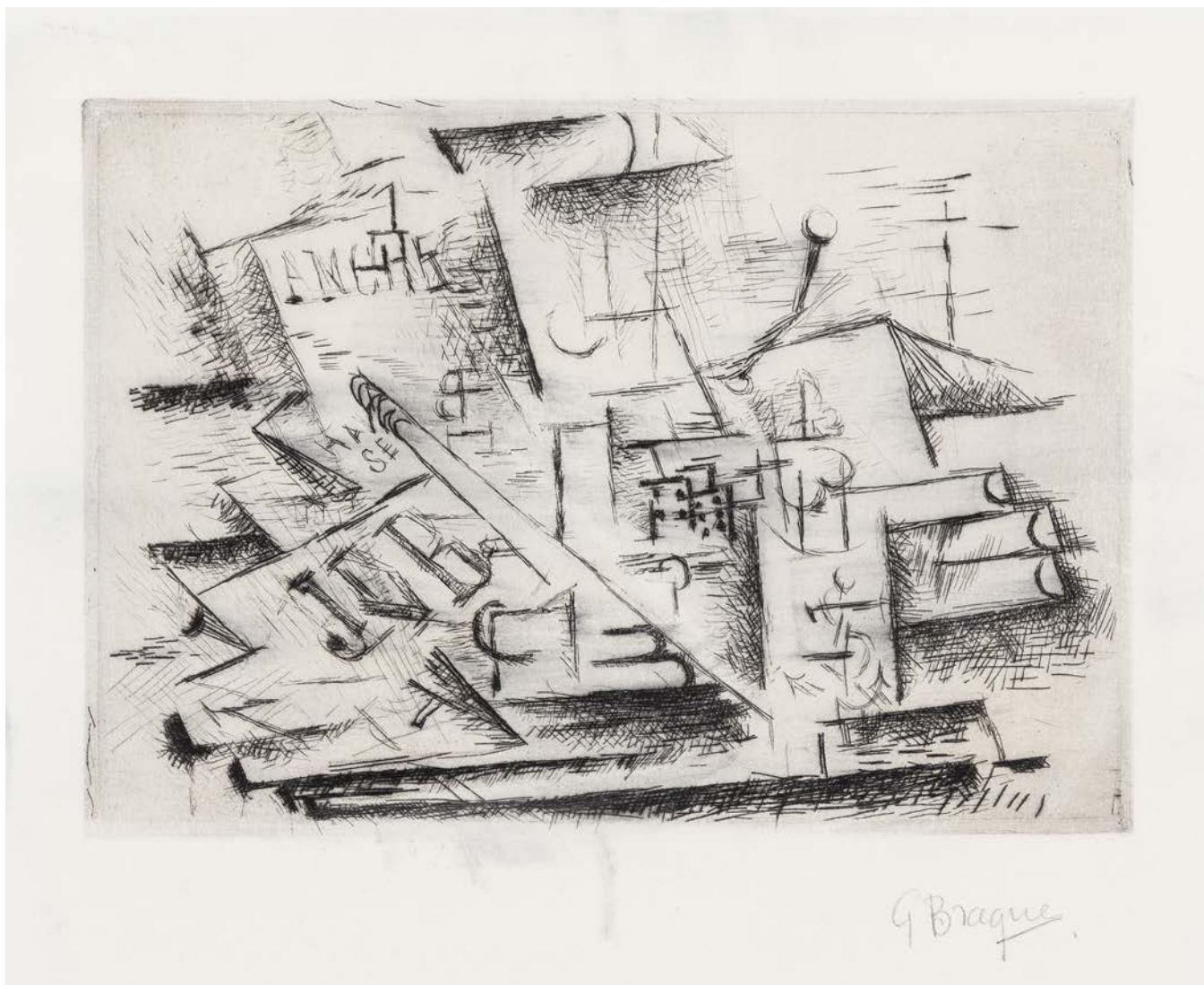
22A

**Reginald Marsh (1898-1954)**

IRON STEAMBOAT CO. (SASOWSKI 131)  
Etching, 1931, signed and titled in pencil, numbered from the edition of only 20, on laid paper, with full margins, 177 x 228mm (6⅞ x 8⅞in)

£1,500 - 2,000





23

**Georges Braque (1882-1963)**

JOB (VALLIER 5)

The rare and important etching, 1912, signed in pencil, the edition was 100, printed by Eugène Delâtre, published by Henry Kahnweiler, Paris, on laid Arches paper, with full margins, 143 x 200mm., (5½ x 7¾in) (unframed)

£15,000 - 20,000 ARR



24

**Georges Braque (1882-1963)**

TÊTE VERT (VALLIER 58)

Etching, printed in colours, 1950, signed in pencil, numbered from the edition of 30, on wove paper, with full margins, 330 x 206mm (13 x 8in) (unframed)

£2,500 - 3,500 ARR



25

**Georges Braque (1882-1963)**

OISEAU NOIR SUR FOND BLEU (VALLIER 100)

Etching printed in colours, signed in pencil, numbered from the edition of 75, on wove paper, with full margins, 145 x 225mm (5¾ x 8¾in) (unframed)

£4,000 - 6,000 ARR





26

**Georges Braque (1882-1963)**

AOÛT. FRONTISPIECE (SEE VALLIER 135)

Aquatint printed in colours, 1958, printed by Crommelynck and Dutrou, published by Louis Broder, Paris, on Japon nacré paper, with full margins, 250 x 325mm (9¾ x 12¾in) (unframed)

£1,000 - 1,500 ARR



27

**Georges Braque (1882-1963)**

OISEAU DANS SON NID, FROM AOÛT (VALLIER 135)

Aquatint, 1958, signed and inscribed 'H.C.', a hors d'commerce proof aside from the edition of 70 in pencil, printed by Crommelynck and Dutrou, published by Louis Broder, Paris, on Japon nacré paper, with full margins, sheet 250 x 325mm (9¾ x 12¾in) (unframed)

£500 - 700 ARR





28

28

**Marc Chagall (1887-1985)**

JUIF PRIANT (KORNFELD 31. Illb.)

Wood-engraving, 1943, printed after 1950, signed in pencil, numbered from the edition of 20, on japan paper, with full margins, 280 x 200mm, (11 x 8in) (unframed)

£3,000 - 5,000

29

**Marc Chagall (1887-1985)**

JUIF À LA THORA. (KORNFELD 32)

Wood-engraving, 1943, printed after 1950, signed in pencil, numbered from the edition of 20, on japan paper, with full margins, 280 x 200mm, (11 x 8in) (unframed)

£2,500 - 3,000

30

**Marc Chagall (1887-1985)**

MAISON (KORNFELD 35. Illb.)

Wood-engraving, 1943, printed after 1950, signed in pencil, numbered from the edition of 20, on japan paper, with full margins, 280 x 200mm, (11 x 8in) (unframed)

£2,000 - 3,000



29



30





31

**Marc Chagall (1887-1985)**

L'HOMME AU SAMOVAR (MOURLOT 4)

Gouache on a lithographic base, one of only two hand-coloured impressions of this a rare and important work, 1922-23, signed and inscribed *épreuve rehaussée* in pencil, on wove paper with full margins, sheet 410 x 265mm, (16¼ x 10½in) (unframed)

The present lot is an incredibly rare and important hand-coloured lithograph. It closely resembles closely the 1914 watercolour *My Father*, which resides in the Russian Museum, St. Petersburg. Mourlot records only two hand-coloured copies of this lithograph, and this example is so heavily worked that it is considerably more a painting than a print. As with lot 32, these extremely scarce hand-coloured proofs were in the most part retained by the artist as special personal projects, and were very occasionally gifted to close friends, stored for the majority of their existence in folios their colouration is as bright and fresh as the day it was laid down.

Provenance:

The estate of the artist

The artist's son David McNeill, by descent.

Sotheby's London 4th July 2004, Lot 119

Private collection, London acquired from the above.

£45,000 - 55,000 ARR





32

**Marc Chagall (1887-1985)**

THE VIOLINIST (KORNFELD 81 IIA / III)

The rare and important etching, one of only three impressions extensively hand-coloured in gouache and crayon, 1930, signed in blue ink within the composition and signed and dated in pencil in the lower right margin, on wove paper, with full margins, 205 x 155mm, (8 x 6 1/8in) (unframed)

Provenance:

Galerie Kornfeld, Bern, June 2000, Lot 19

Private collection, London acquired from the above.

£28,000 - 32,000 ARR



33

**Marc Chagall (1887-1985)**

FEMME ET VASE DES FLEURS (COUVERTURE DE MENU) (MOURLOT 414)

Lithograph printed in colours, 1964, a rare proof before the printed text, the colours fresh, signed and inscribed EA in pencil, an artist's proof, on wove paper, with full margins, 325 x 250mm (12¾ x 9⅞in) (unframed)

£2,500 - 3,000 ARR



34

**Marc Chagall (1887-1985)**

THE PROPHET AND THE ANGEL (MOURLOT 942)

Lithograph printed in colours, 1979, signed in pencil, numbered from the edition of 50, printed by Mourlot, Paris, on Japon nacre paper, with full margins, sheet 595 x 460mm (23⅞ x 18⅞in) (unframed)

£3,500 - 4,500 ARR



35

**Marc Chagall (1887-1985)**

JONAH II (MOURLOT 660)

Lithograph printed in colours, 1972, signed in pencil, numbered from the edition of 50, printed by Mourlot, Paris, on Arches paper, with full margins, sheet 592 x 415mm (23¼ x 16⅜in) (unframed)

£3,500 - 4,500 ARR

36

No lot



37

**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 ARR



Marc Chagall 1961

# VERVE

REVUE ARTISTIQUE ET LITTÉRAIRE  
DIRECTEUR : TERIADE

VOL. X, N<sup>os</sup> 37 ET 38



ÉDITIONS  
DE LA  
REVUE **VERVE** PARIS  
4, RUE FÉROU (VI<sup>e</sup>)

38

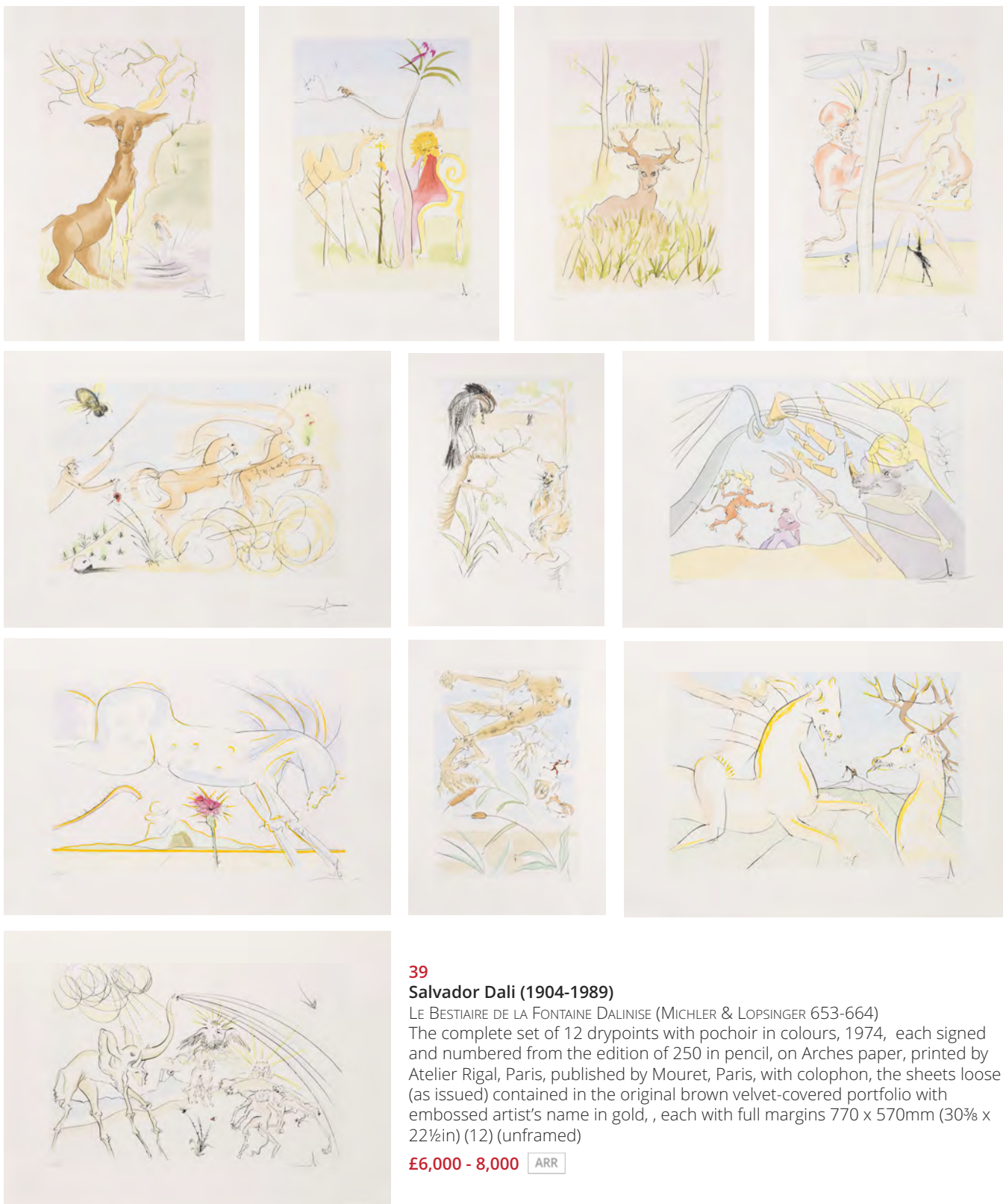
**Marc Chagall (1887-1985)**

UNTITLED

Pencil crayon on title page of Verve no.37-38, 1961, signed and dated in black ink, the complete volume, 1960 comprising 24 lithographs in colour, overall 360 x 270mm (14½ x 10½in) (volume)

£5,000 - 7,000 ARR





**39**

**Salvador Dali (1904-1989)**

LE BESTIAIRE DE LA FONTAINE DALINISE (MICHLER & LOPSINGER 653-664)

The complete set of 12 drypoints with pochoir in colours, 1974, each signed and numbered from the edition of 250 in pencil, on Arches paper, printed by Atelier Rigal, Paris, published by Mouret, Paris, with colophon, the sheets loose (as issued) contained in the original brown velvet-covered portfolio with embossed artist's name in gold, , each with full margins 770 x 570mm (30¾ x 22½in) (12) (unframed)

**£6,000 - 8,000** ARR



40

**Salvador Dali (1904-1989)**

THE CYCLES OF LIFE, REFLECTIONS (FIELD 79-C)  
Etching with lithograph printed in colours,  
1979, signed in pencil, numbered from the  
German edition of 125, published by  
Graphos Verlag, Germany, on BFK Rives  
paper, with full margins, sheet 615 x  
440mm (14¾ x 21½in) (unframed)

£700 - 900

ARR



41

**Salvador Dali (1904-1989)**

AQUARIUS (MICHLER AND LOPSINGER 1185; FIELD 67-6 K)  
Lithograph printed in colours, 1967, signed and  
numbered from the edition of 250 in pencil, on Arches  
paper, printed by Murlot, Paris. Published by Amiel,  
Paris, with margins, sheet 760 x 550mm (30 x 21½in)  
(unframed)

£600 - 800

ARR





**42**

**Salvador Dali (1904-1989)**

LA DIVINE COMÉDIE (THE DIVINE COMEDY) (M&L 1039-1138; FIELD p.190)

The complete set of six volumes, 1960, containing 100 woodcuts printed in colours, on Rives wove paper, with title, contents, justification and text pages in Italian, from the edition of 2900, published by Arti e Scienze, Salani, Florence, the full sheets bound within red boards, each volume 341 x 271 x 43mm (13½ x 10¾ x 1¾in) (vol) (6)

**£2,500 - 3,500** ARR

**43**

**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** ARR





44

**Salvador Dali (1904-1989)**

VENUS (FIELD 74-17-A; M&L 677E)

Etching, 1971, signed, inscribed 'H.C.' and numbered in roman numerals in pencil from the edition of 25, on Richard de Bas paper, printed by Ateliers Rigal, published by Mouret, Paris, with full margins, sheet 790 x 575mm (31 x 22½in) (unframed)

£600 - 800



45

No lot



46

**Salvador Dali (1904-1989)**

ANTONY & CLEOPATRA (FIELD 68-7 I)

Engraving printed in colours, 1968, signed in pencil, numbered from the edition of XCV, published by Jean Schneider, Basel, on Japon nacré paper, with full margins, 175 x 125mm (6⅞ x 4⅞in) (unframed)

£500 - 700



47

**Salvador Dali (1904-1989)**

ANANAS (FIELD 67-11)

Photolithograph with etching, 1967, signed in pencil, numbered from the edition of 175, published by Les bibliophiles de l'Union Française, Paris, on Japon nacré paper, with full margins, 590 x 388mm (23¼ x 15¼in) (unframed)

£1,000 - 1,500 ARR



48

**Salvador Dali (1904-1989)**

PÉGASE (FIELD 68-4 A)

Engraving, 1968, signed in pencil, numbered from the edition of 75, published by Jean Schneider, Basel, on Japon nacré paper, with full margins, 175 x 125mm (6⅞ x 4⅞in) (unframed)

£700 - 900 ARR





49

**Salvador Dali (1904-1989)**

DON QUICHOTTE AND SANCHO PANZA (FIELD 68-1)

Etching with aquatint printed in colours, 1968-80, the second state with the aquatint, signed in pencil, numbered from the edition of 200, on Auvergne wove paper, with full margins, 495 x 390mm (19½ x 15¾in) (unframed)

£2,000 - 3,000

50-51

No Lots





RAOUL DUFY

LE CASINO DE LA JETÉE A NICE

Estampe gravée sur bois en couleurs

*Raoul Dufy*  
20 MARS 1950

33  
150

*Vu Robert Rey*

52

**Raoul Dufy (1877-1953 ) after.**

LE CASINO DE LA JETÉE A NICE

Wood-engraving in colours, 1950, signed in pencil by the artist and by Robert Rey the wood-engraver, numbered from the edition of 150, published by L'Image Littéraire and R. Finelli-Feugère, Nice and New York, , on Van Gelder wove paper, with full margins, sheet 362 x 467mm., (14¼ x 18¾in) (unframed)

£1,500 - 2,000 ARR



53

**Paul Gauguin (1848-1903)**

NAVE NAVE FENUA (KORNFELD 14)

Woodcut, 1893-94, a finely inked impression printed before the edition of 1921, on pale grey chine, with margins, sheet 250 x 365mm (9 $\frac{5}{8}$  x 14 $\frac{1}{2}$ in) (unframed)

£5,000 - 7,000



54

**Fernand Léger (1881-1955)**

NU AU FEUILLAGE

The rare etching, *circa* 1931-32, signed in pencil and inscribed 'Essai', one of very few proof impressions, the edition was never realised, on wove paper, with margins, plate 397 x 272mm (15 $\frac{5}{8}$  x 10 $\frac{3}{4}$ in) (unframed)

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

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

£4,000 - 6,000

ARR



55

**Le Corbusier (1887-1965)**

TROIS FEMMES

Lithograph, 1942-64,  
inscribed Epreuve de  
L'Atelier Mourlot, a scarce  
studio proof, printed by  
Mourlot, Paris, with the  
Atelier Mourlot rubber  
stamp verso on Arches  
paper, with full margins,  
sheet 450 x 560mm.,  
(17¾ x 18½in) (unframed)

£300 - 500 ARR



56

**Le Corbusier (1887-1965)**

MODULOR

Lithograph printed in colours, 1956, a printer's  
proof aside from the edition of 200, printed by  
Mourlot, Paris, with the Atelier Mourlot rubber  
stamp verso on Arches paper, sheet 735 x  
540mm., (28⅞ x 21¼in)

£1,000 - 1,500 ARR





**57**  
**Henri Matisse (1869-1954)**

SAINT CATHERINE (DUTHUIT 618)

Lithograph, 1946, signed in pencil, numbered from the edition of 200, with full margins, on a double sheet of wove paper, the sheet folded as issued, sheet 324 x 250mm., (12¾ x 9¾in) (unframed)

£4,000 - 6,000 ARR

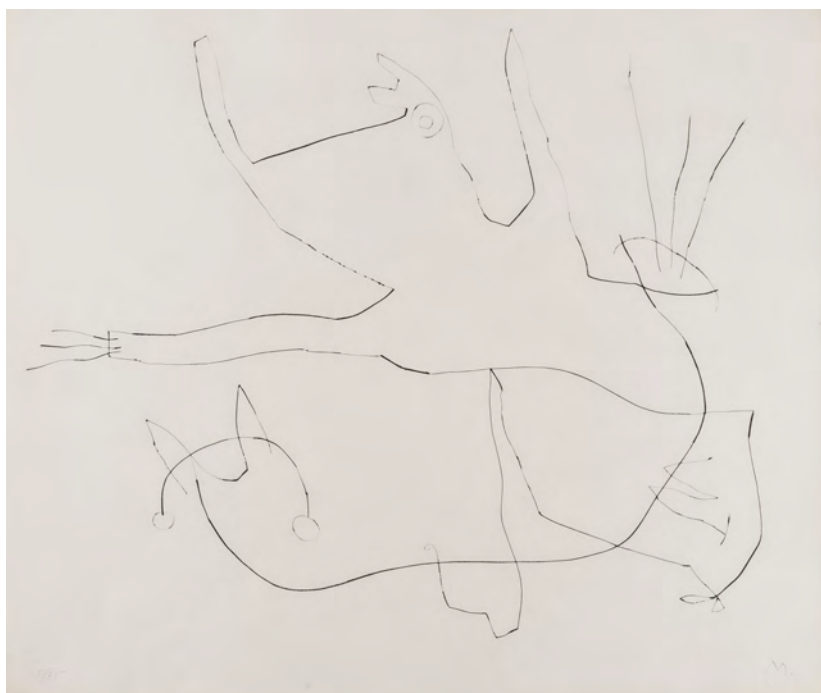


**58**  
**Henri Matisse (1869-1954)**

CHARLES D'ORLEANS. POÈMS (DUTHUIT BOOKS 28)

The book, 1950, comprising 100 lithographed pages printed in colours and one letterpress page, with title-page, text and justification, this copy signed in pencil, numbered from the edition of 1200, printed by Mourlot, published by Tériade, Paris, on Arches paper, with full margins, overall size 410 x 266mm., (16½ x 10¼ in.) (unframed)

£2,000 - 2,500 ARR



**59**  
**Joan Miró (1893-1983)**

FLUX DE L'AIMANT PLATE 6 (DUPIN 376)

Drypoint, 1964, initialed 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)

£500 - 700 ARR





60

**Pablo Picasso (1881-1973)**

LE CHARDONERET (BLOCH 348, BAER 595 A/C)

Aquatint with drypoint and grattoir, 1936, a rare pre-steel faced impression, signed in red crayon, one of only 3 impressions in this state as cited by Baer, on Montval laid paper, with full margins, sheet 415 x 315mm, (41½ x 31¼in) (unframed)

£10,000 - 15,000 ARR





**61**

**Pablo Picasso**

TÊTE DE JEUNE FILLE (PORTRAIT DE MARIE-THÉRÈSE (BAER 244 II/IV)

The very rare lithograph, 1928, numbered 4e one of only 7 impressions of Baer's 2nd state of 4, each of the other states exists only as a single proof, printed by Duchâtel, Paris, with full margins, sheet 238 x 192mm., (9½ x 7½ in)

Provenance:

The Estate of the artist

Marina Picasso (by descent) with her rubber stamp verso (Lugt 3698)

**£14,000 - 16,000** ARR





Picasso

62

**Pablo Picasso (1881-1973)**

Portrait de Marie-Thérèse de Face (Baer 417, Bloch 276)

Drypoint, 1934, printed with rich plate tone, signed in pencil, a scarce trial proof before the posthumous stamp signed edition of 50, on Richard de Bas laid paper, with full margins, 510 x 400mm., (20 1/8 x 15 3/4 in) (unframed)

**£20,000 - 25,000** ARR





63

**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)

£17,000 - 20,000 ARR



64

**Pablo Picasso (1881-1973)**

LE BEC DE GAZ

Ink on paper, 1945, signed and dated '29.5.45' by Pablo Picasso, signed and inscribed by Paul Eluard 'Ce bec de gaz est le plus beau jour de ma nuit. Paul X' in pencil, sheet 283 x 363mm (11¼ x 14½in) (irregular) (framed)

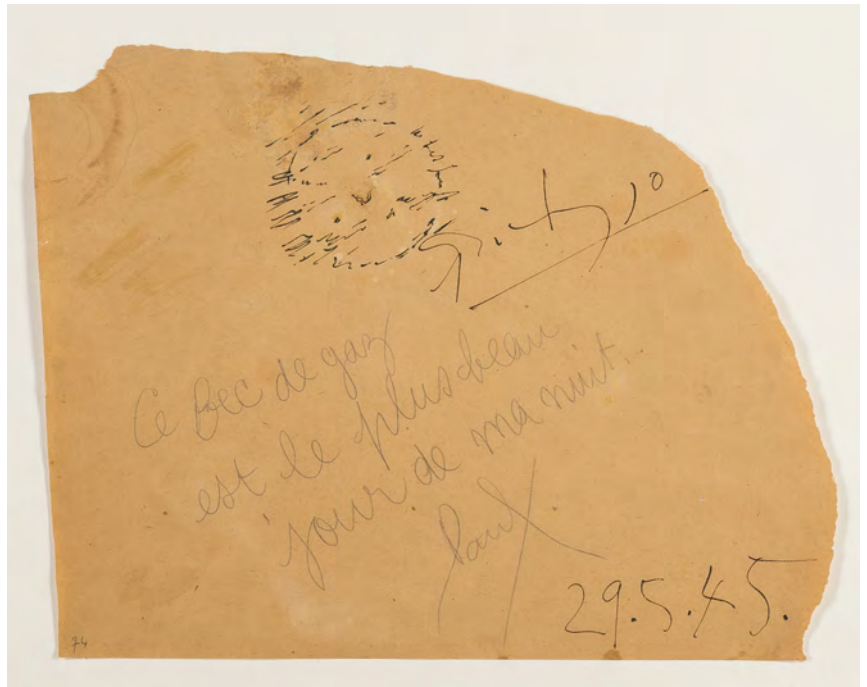
Provenance:

Gift of the artists.

Private Collection, London.

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

£5,000 - 7,000 ARR



65

**Pablo Picasso (1881-1973)**

LES JEUX ET LA LECTURE (BLOCH 741; MOURLOT 240)

Lithograph, 1953, signed in pencil, a proof aside from the edition of 50, on Arches paper, the full sheet, sheet 658 x 502mm (25¾ x 19¾in) (unframed)

£15,000 - 20,000 ARR





66

**Pablo Picasso (1881-1973)**

PROFIL DE JACQUELINE

Silver repoussé charger, conceived in 1956 and later executed by Françoise and Pierre Hugo, incised with the signature, stamped H.C. and numbered from the edition of 6, an hors commerce example aside from the edition of 20, with the silversmith's mark, registration numbers and the French silver assay marks, with the certificate of authenticity signed by Pierre Hugo, housed within the original red suede lined wooden box, diameter 422mm., (16<sup>5</sup>/<sub>8</sub> in)

£50,000 - 70,000 ARR



67

**Pablo Picasso (1881-1973)**

NEGRE (BLOCH 633, BAER 841)

Etching, 1949, signed in pencil, one of 16 proofs with the corrected title-page for the book *Corps Perdu* as cited by Baer in volume V of her catalogue, as included on a folded sheet of Montval wove paper, with full margins, 390 x 570mm., (15 $\frac{3}{8}$  x 22 $\frac{1}{2}$  in.) (unframed)

£1,500 - 2,000 ARR



68

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

FEMME FAUNE

Lithograph, 1960, signed in red crayon, as included in the portfolio *Faunes et Flores d'Antibes*, printed by Jacomet, published by Au Pont des Artes, Paris, on Richard de Bas laid paper, with full margins, sheet 465 x 405mm., (18 $\frac{1}{4}$  x 15 $\frac{7}{8}$  in.) (unframed)

£1,500 - 2,000 ARR



69

**Pablo Picasso (1871-1973)**

LE FUMEUR

Lithograph, 1965, signed in pencil a proof aside from the edition of 200, on BFK Rives paper, the full sheet, 310 x 260mm (12¼ x 10¼in) (framed)

£2,000 - 3,000 ARR



70

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

GRANDE MATERNITÉ

Lithograph printed in colours, 1963, signed in pencil, numbered from the edition of 200, printed by Mourlot, published by Éditions Combat de la Paix, Paris, on wove paper, the full sheet printed near to the edges, sheet 895 x 630mm., (35¼ x 24¾in) (unframed)

£5,000 - 7,000 ARR





71

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

LE CLOWN ET L'HARLEQUIN (CZWIKLITZER P.437)

Lithograph and offset lithograph printed in colours, 1971, signed and numbered from the edition of 100 in pencil, on Arches paper, printed by Henri Deschamps, with margins, sheet 735 x 560mm (29 x 22in) (unframed)

**£5,000 - 7,000** ARR



72

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

UNTITLED (FROM PORTRAITS IMAGINAIRES)

Offset lithograph printed in colours, 1969, numbered from the French edition of 250, printed by Marcel Salinas, published by Harry N. Abrahams, New York, on Arches paper, the full sheet printed to the edges, sheet 655 x 503mm (25½ x 19¾in) (unframed)

£1,500 - 2,000 ARR



73

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

UNTITLED (FROM PORTRAITS IMAGINAIRES)

Offset lithograph printed in colours, 1969, numbered from the French edition of 250, printed by Marcel Salinas, published by Harry N. Abrahams, New York, on Arches paper, the full sheet printed to the edges, sheet 655 x 503mm (25½ x 19¾in) (unframed)

£1,500 - 2,000 ARR



74

**Pablo Picasso (1881-1973)**

LE DÉJEUNERS SUR L'HERBE (BLOCH 1024)

Lithograph, 1962, signed in pencil, numbered from the edition of 150, printed by Mourlot, published by Éditions Cercle d'Art, on wove paper, with full margins, 250 x 320mm., (9½ x 12¾in) (unframed)

£4,500 - 5,500 ARR



75

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

LA CASSEROLE ÉMAILÉE

Wood-engraving in colours, 1950, signed in pencil by the artist and by Robert Rey the wood-engraver, numbered from the edition of 150, published by L'Image Littéraire and R. Finelli-Feugère, Nice and New York, , on Van Gelder wove paper, with full margins, sheet 362 x 467mm., (14¼ x 18¾in) (unframed)

£4,000 - 6,000 ARR





**76**  
**Pablo Picasso (1881-1973) after.**  
 BETHSABÉ  
 Etching with aquatint printed in colours, circa 1960, signed in pencil, the edition was 300, printed by Atelier Crommelynck, with their blindstamp, on BFK Rives paper, with full margins, sheet 455 x 560mm, (17¾ x 22in) (unframed)  
**£8,000 - 12,000**





**77**

**Pablo Picasso (1881-1973)**

BALZAC (BLOCH 713)

Etching, 1952-61, with the stamped signature, numbered from the edition of 50, published by Galerie Louise Leiris, Paris, on laid paper, with full margins, sheet 356 x 530mm., (14 x 20½in) (unframed)

**£2,200 - 2,500** ARR



**78**

**Pablo Picasso (1881-1973)**

HOMME ASSIS PRÈS D'UNE FEMME ALLONGÉE (BLOCH 1456)

Etching, 1967, with the stamped signature, numbered from the edition of 50, published by Galerie Louise Leiris, Paris, on wove paper, with full margins, sheet 446 x 559mm., (17½ x 22in) (unframed)

**£2,200 - 2,500** ARR



79



80



81

79

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

RONDE DE LA JEUNESSE AU SOLEIL

Lithograph printed in colours, signed in blue crayon, on Arches paper, with full margins, sheet 650 x 500mm., (25½ x 19¾ in) (unframed)

£2,500 - 3,500

80

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

POSTER THE MUSÉE DES ARTS DÉCORATIFS (CZWIKLITZER 104)

Lithograph printed in colours, 1955, the edition was 500, printed by Mourlot, published by La Musée des Arts Décoratifs, Paris, with the Atelier Mourlot rubber stamp verso, on wove paper, with full margins, sheet 1090 x 680mm., (42⅞ x 26¾ in) (unframed)

£1,500 - 2,000

81

**Pablo Picasso (1881-1973)**

FLEURS (FOR UCLA) (BLOCH 1279, MOURLOT 351)

Lithograph printed in colours, 1961, signed in pencil, numbered from the edition of 100, published by the UCLA Art Council of the UCLA Art Galleries, on Arches paper, with full margins, sheet 740 x 520mm., (29 x 20½ in) (unframed)

£3,800 - 4,200



82

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

LE CORSAJE RAYE

Lithograph printed in colours, 1949-78, a proof before text, the edition was 300, printed by Mourlot, Paris, with the Atelier Mourlot rubber stamp, verso, on wove paper, with full margins, sheet 780 x 575mm., (30¾ x 22½in) (unframed)

£700 - 900 ARR



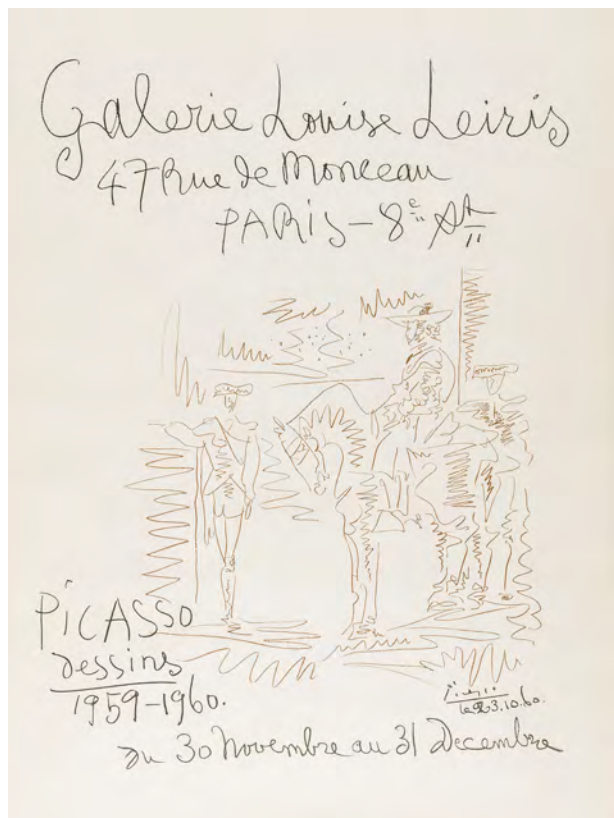
83

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

TÊTE D'HOMME (HOMMAGE À RENÉ CHAR) (CZWIKLITZER 348)

Lithograph printed in colours, 1969, a printer's proof aside from the edition of 100, printed by Mourlot, Paris, with the Atelier Mourlot rubber stamp, verso, on wove paper, with full margins, sheet 780 x 575mm., (30¾ x 22½in) (unframed)

£1,000 - 1,500 ARR



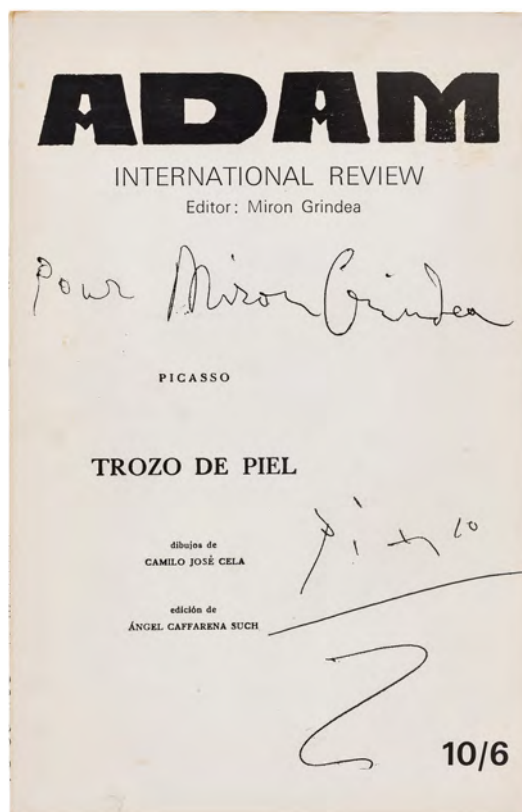
84

**Pablo Picasso (1881-1973)**

PICASSO DESSINS, 1959-1960 (CZW 41, MOURLOT 334)

Original offset lithograph printed in colours, 1960, the edition was 1500, on thin wove, printed by Mourlt, Paris, published by Galeries Louise Leiris, Paris, sheet 655 x 492mm (25¾ x 19½in) (unframed)

£300 - 400



85

**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 ½in) (vol)

£800 - 1,200



86

**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 (17½ x 25¾in) (unframed)

£1,500 - 2,000





87

**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)

£1,500 - 2,000



88

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

VERVE 29-30. PICASSO AND THE HUMAN COMEDY

The book, 1954, comprising 15 lithographs printed in colours, with title-page, text and reproductions, printed by Mourlot, Paris, published by Tériade and Harcourt, Brace and Company, New York, on wove paper, bound as published in the original lithographed boards, overall size 360 x 270mm., (14½ x 10½in) (book)

£1,500 - 2,000

89

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

£1,000 - 1,500



90

**Georges Rouault (1871-1958)**

FLEURS DU MAL. NU DE PROFIL (CHAPON / ROUAULT 274B)

Aquatint printed in colours, 1936, the edition was 250, on wove paper, with full margins, 313 x 210mm (21 $\frac{1}{4}$  x 8 $\frac{1}{4}$ in) (unframed)

£1,200 - 1,800



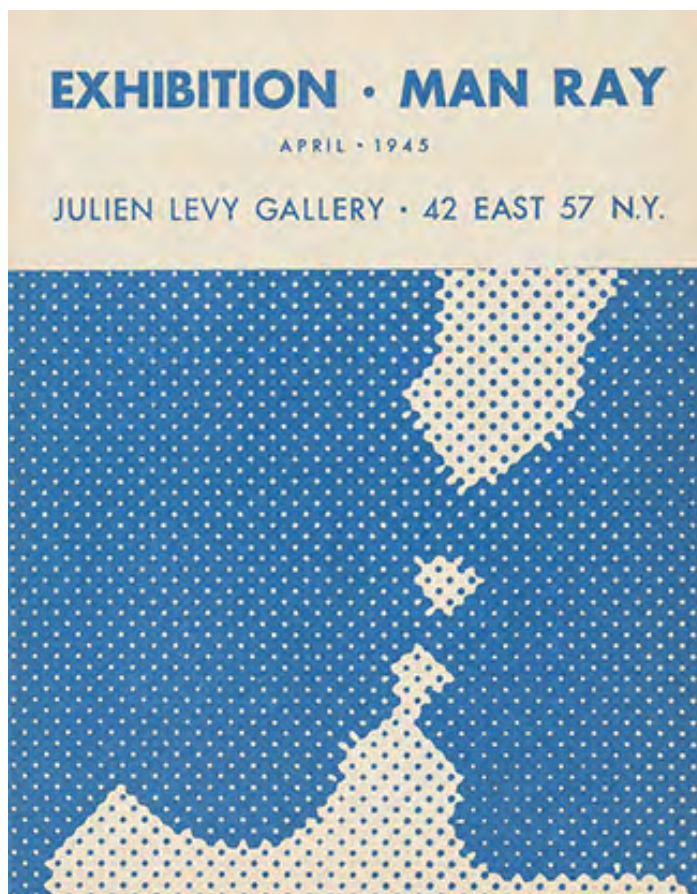
91

**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 ARR



92

**Marcel Duchamp (1887-1968)**

READY-MADES ET ÉDITIONS DE ET SUR MARCEL DUCHAMP (SCHWARZ 642)  
Offset lithograph printed in colours, 1967, from the edition of 400, on cardboard, the full sheet, sheet 695 x 478mm (27 x 18¾in) (unframed)

£1,000 - 1,500 ARR



93

### Marcel Duchamp (1887-1968)

THE LARGE GLASS AND RELATED WORKS VOLUME II

The book comprising nine etchings, 1969, with title-page, text by Arturo Schwarz and justification this copy signed in pencil by the artist and the publisher, numbered from the edition of 150, published by Galleria Schwarz Milan, on wove paper, with full margins, the sheets loose in the original paper wrappers and red cloth covered boards, housed within the original wooden box, overall size 430 x 260mm., (17 x 10¼in) (volume)

£3,000 - 5,000 ARR





94

**Marcel Duchamp (1887-1968) and Jacques Villon (1875-1963)**

LA MARIÉE (THE BRIDE) (GINESTET ET POUILLON E672)

Etching with aquatint printed in colours, 1934, signed by both Duchamp and Villon, also titled in English by Duchamp, numbered from the edition of 200, published by Galerie Bernheim-Jeune, Paris, on wove paper, with full margins, sheet 711 x 533mm (28 x 21in)

Jacques Villon (Gaston Duchamp) was the elder brother of Marcel Duchamp and a master printmaker, at the behest of Galerie Bernheim-Jeune he produced a number of aquatints reproducing important works of the day by artists including his brother Marcel Duchamp, Henri Matisse, Amedeo Modigliani, Pablo Picasso, and others. In the most part these incredible aquatints were produced with the artist who had originally conceived the work and often works were signed by both artists.

£10,000 - 15,000



**95**  
**Nicholas de Staël (1912-1955)**

MÉDITERRANÉE

Pochoir in colours, with the stamped signature, numbered from the edition of 200, on wove paper, with full margins, in good condition, sheet 359 x 464mm., (12 x 18¼in) (framed)

£1,000 - 1,500





96

96

**Man Ray (1890-1976)**

THE FATHER OF MONA LISA

Offset lithograph printed in colours, 1968, signed and numbered from the edition of 100, on glossy wove paper, published by The Letter Edged In Black Press, New York, from the S.M.S Portfolio, 260 x 165mm (10¼ x 6½in) (unframed)

£1,000 - 1,500 ARR

97

**Man Ray (1890-1976)**

AUTOPORTRAIT

Photolithograph, 1972, initialed in pencil, inscribed E.A., an artist's proof aside from the edition of 100, on wove paper, with full margins, sheet 450 x 300mm (17½ x 11¾in) (unframed)

£800 - 1,200 ARR

98

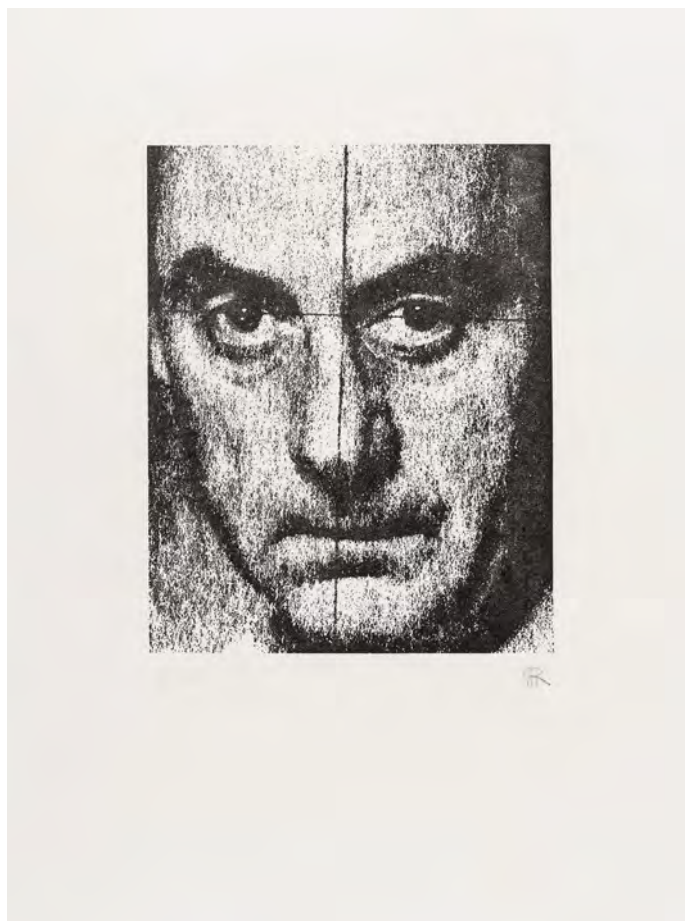
**Various Artists**

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, Hélion, Baj, Labisse, Peverelli and others.

£1,000 - 1,500 ARR



97



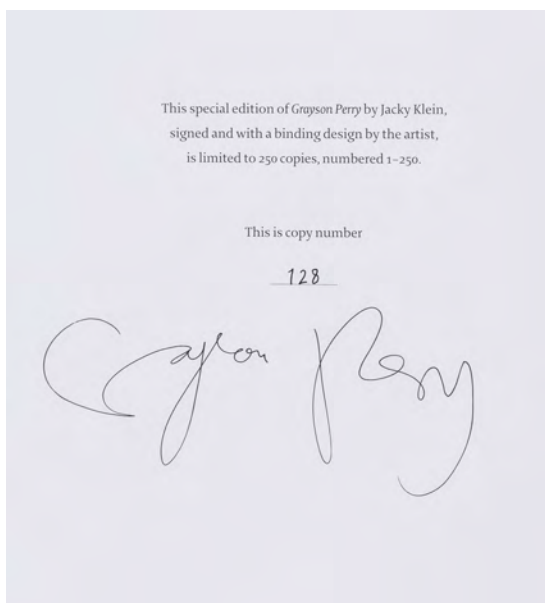
98



PROPERTY FROM A PRIVATE COLLECTION







99

### Grayson Perry (b.1960)

GRAYSON PERRY

Book, 2009, signed numbered from the edition of 250, published by Thames and Hudson, London, 236 x 296mm (9¼ x 11½in); with 'Red Alan Manifesto' silk scarf and 'Red Alan' soft toy 230 x 130 x 70mm (9 x 5½ x 2¾in) (3)

£100 - 150 ARR



100

### Tracey Emin (b.1963)

FANTASY ISLAND

The complete portfolio, 1998, comprising a softback story book and other ephemera in the original cardboard slip case, the book signed and numbered from the edition of 100 in pencil, and a colour polaroid, signed, titled and dated in black ink, published by Emin International, various sizes (1 frame; 1 multiple)

£300 - 500 ARR

101

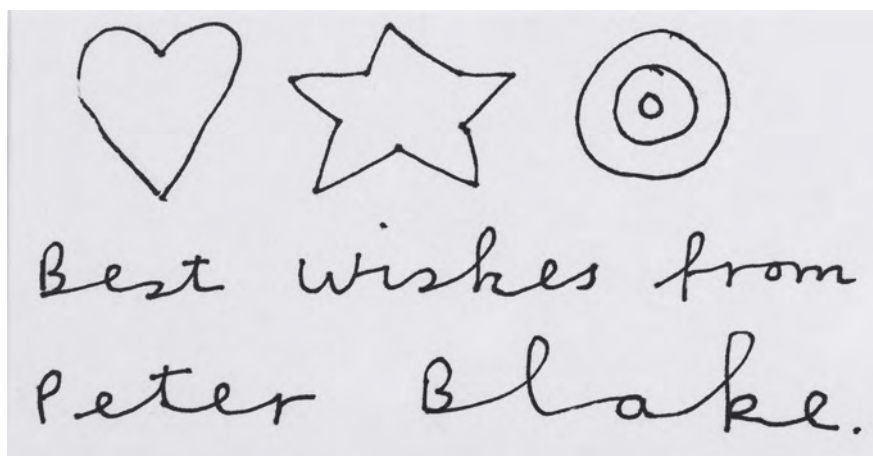
**Peter Blake (b.1932)**

UNTITLED

Black ink on paper, signed in black ink,  
image 65 x 120mm (2½ x 4¾in) (framed)

£200 - 300

ARR



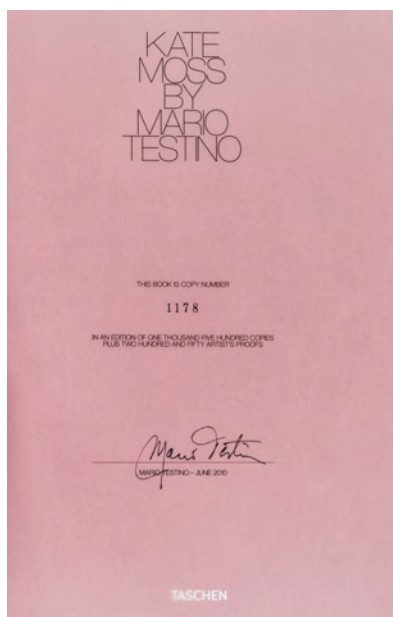
102

**Mario Testino (b.1954)**

KATE MOSS

Book, 2010, signed and  
numbered from the edition of  
1500, published by Taschen,  
London, in the original packaging,  
572 x 458mm (22½ x 18in)  
(multiple)

£500 - 700



103

**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 the Olympics, London, each sheet  
400 x 300mm ( 15¾ x 11⅞in) (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





**104**

**Alex Katz (b.1927)**

CITYSCAPE

Pigment print in colours, 2016, signed and numbered from the edition of 90 in pencil, on wove paper, the full sheet printed to the edges, sheet 762 x 546mm (30 x 21½in) (framed)

**£1,500 - 2,000**



**105**

**Alex Katz (b.1927)**

LAURA 5

Archival pigment print, 2018, signed and numbered from the edition of 125 in pencil, on Crane Museo Max paper, the full sheet printed to the edges, sheet 585 x 600mm (23 x 23in) (framed)

**£1,500 - 2,000**

106

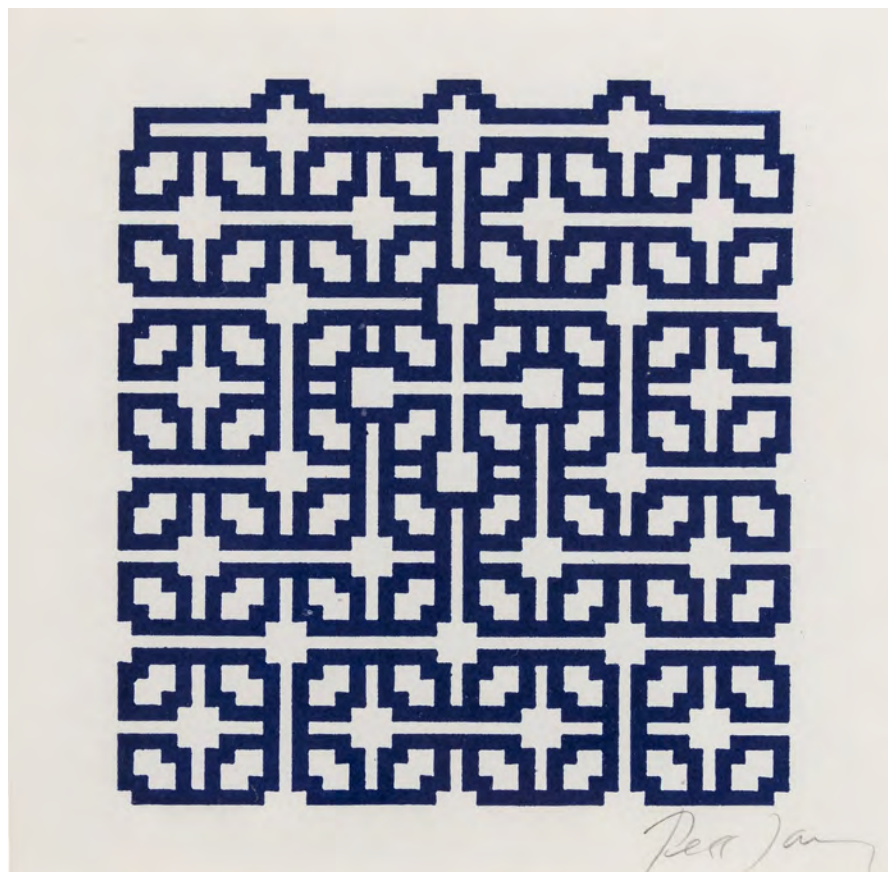
**Gary Hume (b.1962)**

UNTITLED (FROM THE SISTER TROOP)

Screenprint in colours with collage and cut-out, 2009, signed and dated in pencil, numbered from the edition of 60 in pencil verso, laid down on Brushed Aluminium Mirricard on Somerset Satin paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 873 x 724mm (34<sup>3</sup>/<sub>8</sub> x 28<sup>1</sup>/<sub>2</sub>in) (framed)

£800 - 1,200

ARR



107

**Tess Jaray (b.1937)**

UNTITLED

Screenprint in blue, signed in pencil, on wove paper, the full sheet, 150 x 150mm (5<sup>7</sup>/<sub>8</sub> x 5<sup>7</sup>/<sub>8</sub>in) (framed)

£100 - 150

ARR

108

No Lot



109

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

BOUND

C-type print in colours, 2007, signed in black ink, from the edition of 100, published by White Cube Gallery, London, with full margins, image 280 x 230mm (11 x 9in) (framed)

£500 - 700 ARR



110

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

SERGEANT WENNINGER AND ME

Pigmented digital print in colours, 2004-2008, signed in black ink, numbered from the edition of 50 in pencil, on Hahnemuhle Fine Art paper, published by White Cube Gallery, London, with full margins, image 254 x 203mm (10 x 8in) (framed)

£300 - 500 ARR



58  
150

J. Stezaker  
2011

**111**

**John Stezaker (b.1949)**

UNTITLED

Archival pigment print, 2011, signed, dated and numbered from the edition of 150 in pencil, on Somerset wove paper, image 310 x 377mm (12¼ x 14¾in) (framed)

£400 - 600 ARR

**112**

**Steve McCurry (b.1950)**

FISHERMAN ON THE THE LAKE, MYANMAR

Unique Giclee printed in colours, 2011, signed, titled and dated in black ink verso, on Hahnemuhle Pearl paper mounted to museum board, the full sheet printed to the edges, 95 x 135mm (3¾ x 5¼in) (framed)

£300 - 500 ARR



**113**

**Dave Buonaguidi (b.1964)**

PINK TRASH

Screenprint in colours on American Dollar Bill, 2018, signed and numbered from the edition of 150 in pencil, the full sheet, 70 x 155mm (2¾ x 6in) (framed)

£50 - 100





114

**Rankin (1966-2006)**

UNTITLED

Unique polaroid, 2010,  
signed verso, the full  
sheet, 88 x 107mm  
(3⅜ x 4¼in) (framed)

£800 - 1,200 ARR



115

**Sara Pope (b.1973)**

LIPS

Fine Art Giclée print with a gold glitter, 2018, signed and  
inscribed AP in pencil, an artist's proof aside from the  
edition of 50, on 300gsm Hahnemühle Photo Rag,  
published by Art on a Postcard, London, with full sheet  
printed to the edges, 148 x 105mm (5¾ x 4¼in) (framed)

£100 - 150 ARR

116

**Maggi Hambling (b.1945)**

WAVES I

Etching, 2009, signed, dated and numbered from the edition of 20 in pencil, on wove paper, with full margins, sheet 255 x 318mm (10 x 12½in) (framed)

£200 - 300

ARR



117

**Christopher Kettle (b.1971)**

STUDY 10 (2008)

Acrylic on canvas, 2008, signed and dated in black ink verso, in the artist's frame, overall 360 x 308mm (14¼ x 12in) (framed)

£500 - 700

ARR



118

**Stella Vine (b.1969)**

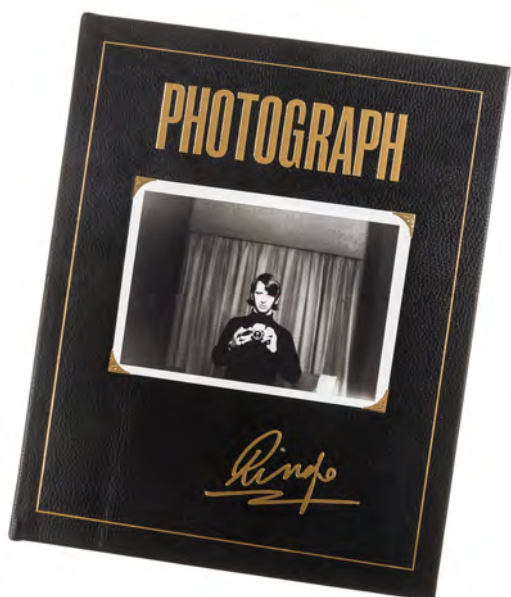
HI PAUL CAN YOU COME OVER?

Offset lithograph printed in colours, 2016, signed, titled, dated and inscribed 'AP' from the edition of 3 in pencil, on wove paper, with margins, image 185 x 200mm (7¼ x 7¾in) (framed)

£200 - 300

ARR





119

**Ringo Starr (b.1940)**

PHOTOGRAPH

The deluxe boxed set, 2013, signed in black ink, comprising a giclee print, numbered from the edition of 350, housed in the original brown folding solander box, overall 355 x 265mm (14 x 10½in) (1 portfolio; 1 framed)

£600 - 800 ARR



120

**Jonas Mekas (1922-2019)**

HOLY FOOLS (JOHN LENNON)

Digital pigment print in colours, 2012, signed in black ink, from the edition of 50, on Hahnemuehle Fine Art pearl paper, published by the Serpentine Gallery, London, with margins, sheet 355 x 279mm (14 x 11in) (framed)

£300 - 500 ARR



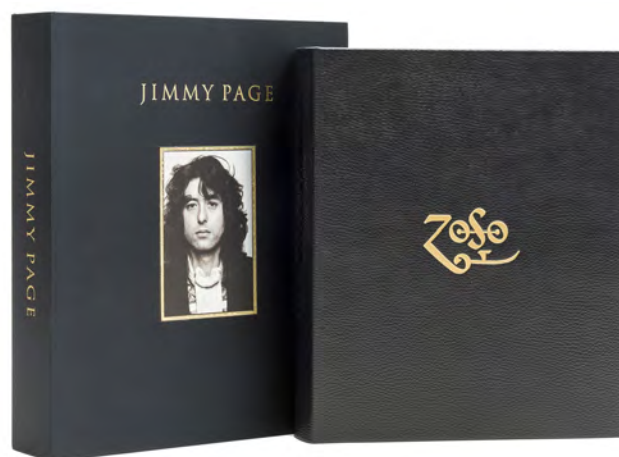
121

**Sir Paul McCartney (b.1942) & Linda McCartney (1942-1998)**

LIFE IN PHOTOGRAPHS. ART EDITION A (HORSE)

Deluxe book, 2011, signed by Paul McCartney in pencil, numbered from the edition of 250 with a silver bromide print 'Stella and James, Scotland, 1984' by Linda McCartney, signed by Paul McCartney in pencil, published by Taschen, London, in the solander original box, various sizes (1 multiple; 1 frame)

£1,800 - 2,200 ARR



122

**Jimmy Page (b.1944)**

JIMMY PAGE ZOSO

Deluxe limited edition book, 2010, signed in black ink, numbered from the edition of 350, published by Genesis, London, overall 370 x 310 x 70mm (14½ x 12 x 2¾in) (multiple)

£600 - 800

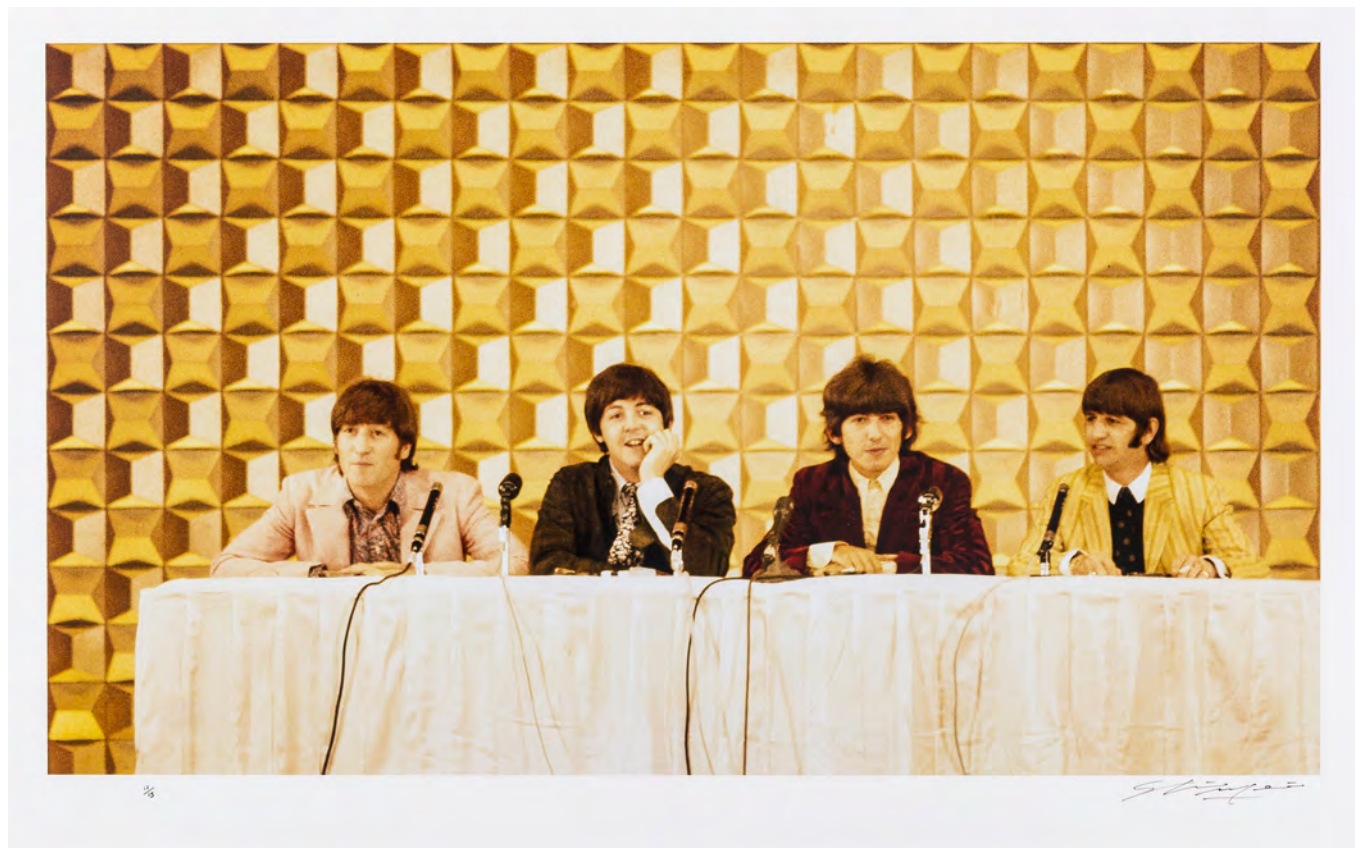
123

**Mark Knopfler (b.1949)**

GET LUCKY PORTFOLIO

Deluxe limited edition, 2009, from the edition of 13,000, comprising a limited edition CD / DVD digipack, CD with three bonus tracks, a bonus DVD with behind the scenes Kill to get Crimson tour footage featuring interviews conducted by Guy Fletcher, Danny Cummings, and Jessica Hoop, the vinyl version of Get lucky (double LP), guitar tablature for the song Get lucky, 3x MK branded professional poker chips, 2x MK branded professional craps dice and a classic gig ticket (limited edition replica), overall 320 x 320mm (12½ x 12½in) (multiple)

£50 - 100



124

**Shimpei Asai (b.1937)**

HILTON HOTEL; THE BEATLES IN TOKYO

Archival Giclee printed in colours, 1966-2016, signed by Shimpei Asai and numbered from the edition of 15 in black ink, on 100% Cotton Hahnemuhle Photo Rag® 320gsm paper, with margins, sheet 508 x 762mm (20 x 30in) (framed)

£2,000 - 3,000



125

**Sandra Blow (1925-2006))**

CRYSTAL GLAZING (BASFORD 33)

Screenprint in colours, 2003, signed, titled and numbered from the edition of 175 in pencil, on wove paper, printed by Coriander Studios, London, published by CCA, Tilford, with full margins, image 510 x 510mm (20 x 20in) (framed)

£300 - 500 ARR



126

**Wolfgang Tillmans (b.1968)**

WALD (TIERRA DEL FUEGO)

Laser print in colours, 2010, signed and numbered from the edition of 150 in pencil verso, on wove paper, with full margins, published by the Serpentine Gallery, London, with thin margins, image 397 x 265mm (15½ x 10½in) (framed)

£400 - 600 ARR

127

**Ringo Starr (b.1940)**

INDIA

Archival Giclee using K3 Lightfast Inks, 1966-2015, signed in black ink, numbered from the edition of 25, on 100% Cotton Hahnemuhle Photo Rag® 320gsm paper, published by Genesis, London, sheet 508 x 762mm (20 x 30in) (framed)

£2,000 - 3,000



128

**Maggi Hambling (b.1945)**

GEORGE MELLY

Screenprint in colours, 2006, signed, dated and numbered from the edition of 100 in pencil, on wove paper, with full margins, 630 x 505mm (24¾ x 19⅞in) (framed)

£300 - 500

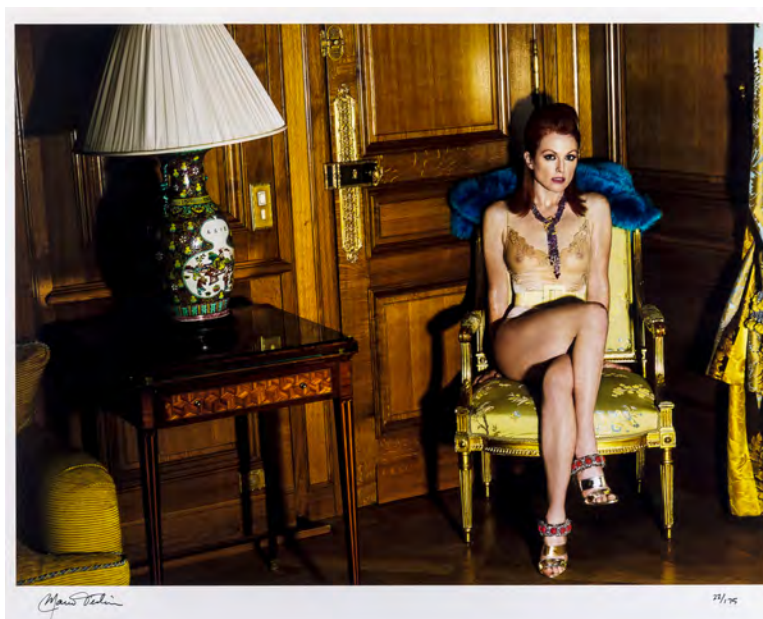


129

**Mario Testino (b.1954)**

JULIANNE MOORE AT THE CRILLON HOTEL, PARIS 2008  
C-type print in colours, 2010, signed and numbered from the edition of 175 in black ink, on Fuji crystal archive supergloss paper, published by Counter Editions, London, sheet 500 x 600mm (19 5/8 x 23 1/2 in) (framed)

£1,000 - 1,500



130

**Chris Orr (b.1943)**

BLACK DOG AT TOWER BRIDGE  
Paper relief print printed in colours, 2009, signed, titled, dated and numbered from the edition of 30 in pencil, on wove paper, the full sheet, 528 x 755mm (20 3/4 x 29 3/4 in) (framed)

£300 - 500

ARR

131

**Catherine Yass (b.1963)**

LIGHTHOUSE (EAST)

Lucia pigment print printed in colours, 2011, signed and numbered from the edition of 60 in pencil, on archival Hahmemuhle photo rag paper, published by the De La Warr Pavilion, with full margins, sheet 605 x 508mm (23 7/8 x 19 1/2 in) (framed)

£500 - 700

ARR



132

**Joe Tilson (b.1928)**

STONES OF VENICE, SANT' ALPIO RIO  
Aquatint printed in colours, 2008,  
signed and numbered from the  
edition of 20 in pencil, an artist's  
proof aside from the edition,  
published by Alan Cristea Gallery,  
London, with full margins, sheet  
340 x 400mm (13 $\frac{3}{8}$  x 15 $\frac{3}{4}$ in)  
(framed)

£300 - 500 ARR



133

**Joe Tilson (b.1928)**

LE MUSE URANIA

Aquatint printed in colours, 2005, signed, dated and  
inscribed HC in pencil, a hors d'commerce impression  
aside from the edition of 45, published by Alan Cristea,  
London, image 435 x 315mm (17 x 12 $\frac{3}{8}$ in) (framed)

£400 - 600 ARR



134

**Barbara Rae (b.1943)**

WINTER ACHILL

Etching printed in colours, 2010, signed, titled and numbered from the edition of 100 in pencil, printed by Peacock, Aberdeen, Scotland, with full margins, image 170 x 220mm (6⅞ x 8½in) (framed)

£300 - 500 ARR



135

**Quentin Blake (b.1932)**

WHAT ARE YOU LIKE

Lithograph, signed and numbered from the edition of 50 in pencil, on wove paper, with full margins, image 370 x 560mm (14½ x 22in) (framed)

£300 - 500 ARR



31/50 - 2008

R. Whiteread

136

**Rachel Whiteread (b.1963)**

UNTITLED

Archival Inkjet print in colours, 2008, signed, dated and numbered from the edition of 50 in pencil, on Innova smooth cotton rag paper, with full margins, sheet 382 x 458mm (15 x 18in) (framed)

£600 - 800 ARR



137

**Whitney McVeigh (b.1968)**

HEAD SERIES

Screenprint in colours, 2007, signed and inscribed 'AP in pencil, an artist's proofs aside from the edition, with full margins, sheet 740 x 630mm (29½ x 24¾in) (framed)

£200 - 300 ARR



138

**Anne Desmet (b.1964)**

TOWER OF PISA (DETAIL)

Lithograph printed in colours, 2018, signed, titled and dated verso, published by Art on a Postcard, London, image 139 x 100mm (5½ x 4in) (framed)

£50 - 100 ARR

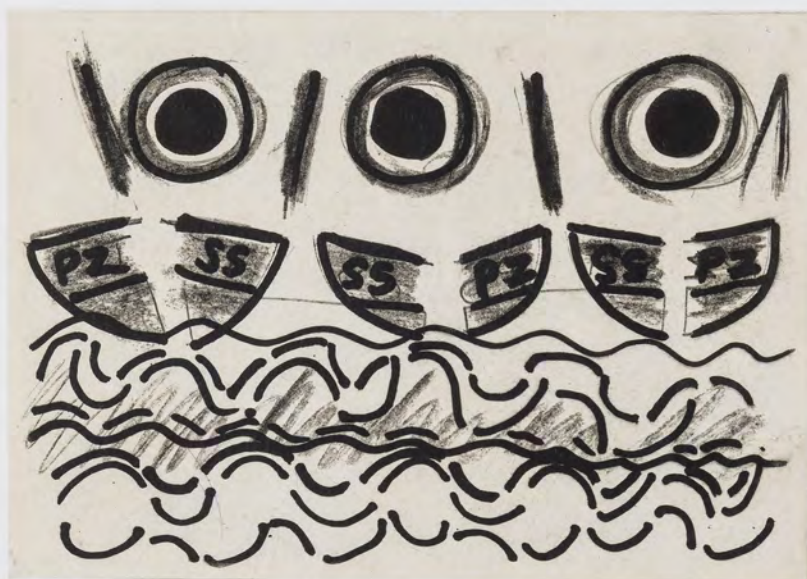
139

**Terry Frost (1915-2003)**

PZ AND SS (KEMP 257 C)  
Etching, 2003, signed,  
dated and numbered  
from the edition of 30 in  
pencil, on Chinese tissue  
attached to Somerset  
white textured paper,  
printed by Hugh  
Stoneman and Michael  
Ward at Stoneman  
Graphics, Cornwall,  
published by the artist,  
Newlyn, sheet 465 x  
431mm (18½ x 17in)  
(framed)

£300 - 500

ARR



430

Terry Frost 03



140

**Callum Innes (b.1962)**

UNTITLED

Photopolymer etching printed in colours, 2004,  
signed and numbered from the edition of 140 in  
pencil, on wove paper, published by Tate, St Ives,  
with full margins, sheet 482 x 430mm (19 x 17in)  
(framed)

£400 - 600

ARR



141

**Gillian Ayres (b.1930)**

THE SEEDS THAT WOKE THE CLAY  
Etching with aquatint and  
carborundum printed in  
colours, 2010 signed ,dated  
and numbered from the edition  
of 50 in pencil, with full  
margins, sheet 380 x 425mm  
(15 x 16¾in) (framed)

£700 - 1,000 ARR



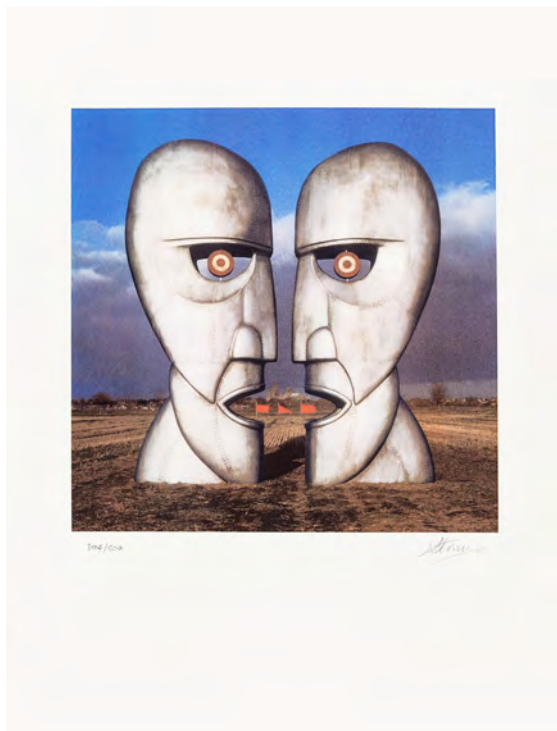
142

**Rachel Kneebone (b.1973)**

UNTITLED (ROSE)

Porcelain multiple, 2017, signed and  
numbered from the edition of 75, published  
by White Cube Gallery, London, 100 x 100 x  
50mm (3⅞ x 3⅞ x 1⅞in) (multiple)

£200 - 300 ARR



143

### Storm Thorgerson (1944-2013)

TAKEN BY STORM

Deluxe Edition, 2008, comprising a book (signed), 4 artist's prints (each signed), Storm 3D ViewMaster and reel of 7 images, Monograph 'The Graphics of Storm Studios', notebook, postcards, illustrated coasters, limited edition t-shirt and playing cards, from the edition of 500, 440 x 330 x 180mm (17¼ x 13 x 7in) (multiple)

£600 - 800



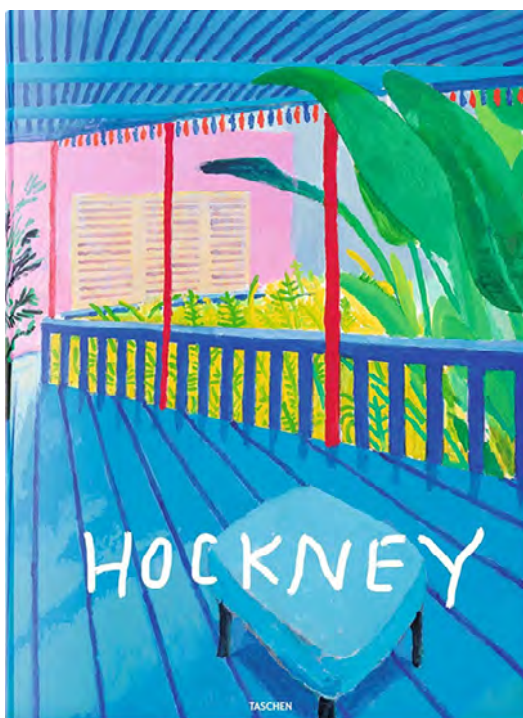
144

### The Toaster

THE TOASTER

Screenprint in colours, signed and numbered from the edition of 24 in pencil, on wove paper, the full sheet, 210 x 210mm (8¼ x 8¼in) (framed)

£50 - 100



145

### David Hockney (b.1937)

A BIGGER BOOK

The book, 2016, signed on the title-page in black ink, from the total edition of 10,000 (lacking the stand), with title-page text and reproductions, bound as published, overall size 500 x 700mm (19½ x 27½in) (volume)

£500 - 700



146

**Barbara Rae (b.1943)**

LARGE PURSE VASE

Ceramic Vase, 2016, with the artist's signature on the base, produced by Poole Pottery, Poole, 260 x 185 x 270mm (10¼ x 7¼ x 10¾in) (multiple)

£150 - 200



147

**Tracey Emin (b.1963)**

TWO COPIES MONOPRINT DIARIES

Two books, 1991, each signed and dated in black ink, 230 x 205mm (9 x 8in) (2)

£100 - 150

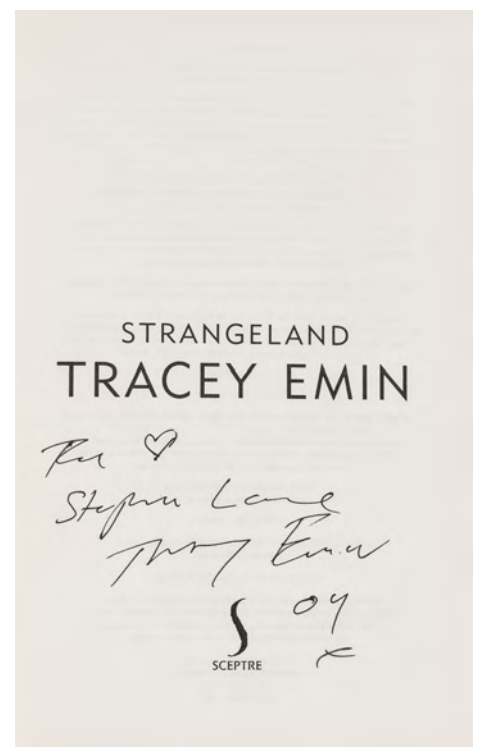
148

**Tracey Emin (b.1963)**

STRANGELAND; MY LIFE IN A COLUMN

Book, 2009, signed, dated and inscribed in black ink on title page, 205 x 135mm (8 x 5¼in); accompanied with 'My life in a column', book, signed and dated in black ink, 2012, 215 x 145mm (8½ x 5¾in) (2) (multiples)

£50 - 100



149

**Antony Gormley (b.1950)**

ONE FOR ALL

Oxidized brass multiple with acrylic base stand, 2008, incised and numbered from the edition of 100 verso, published by White Cube Gallery, London, 140 x 98 x 8mm (5½ x 4 x ⅜in) (unframed)

£1,200 - 1,800 ARR



150

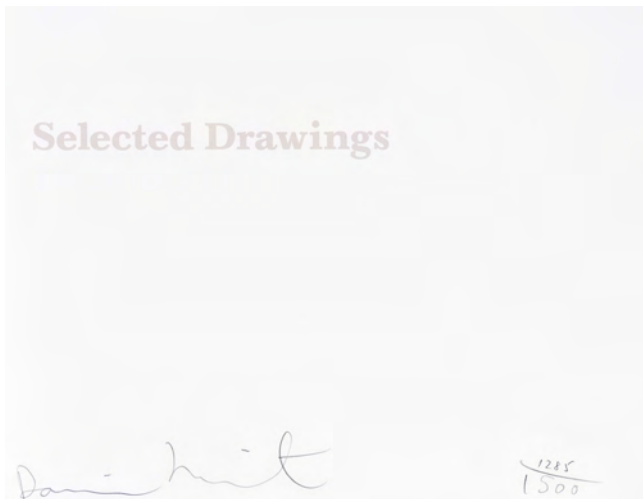
**Tracey Emin (b.1963)**

FOUNDINGS AND FLEDGLINGS - OUR ANGELS OF THIS EARTH

Transfer screenprint on white china teapot, 2007, from the edition of 200, an artist proof aside from the edition of 1000, published by Other Criteria, London, housed within the original publisher's box with certificate, height 190mm (7½in) (multiple)

£200 - 300 ARR





151

**Damien Hirst (b.1965)**

FROM THE CRADLE TO THE GRAVE: SELECTED DRAWINGS

Deluxe book, 2004, signed and numbered from the edition of 1500 in pencil, published by Other Criteria, London, overall 315 x 410mm (12¾ x 16in) (multiple)

£200 - 300

ARR



152

**Peter Blake (b.1932)**

THAT LUCKY OLD SUN

The complete portfolio comprising twelve screenprints in colours, 2009, on heavy wove, numbered from the edition of 1000 in pencil, with accompanying book co-signed by the artist and Brian Wilson, additionally numbered in black ink, from the edition of 1,000 copies, published by Genesis Publications Ltd., Guilford, housed in the original blue solander box, 445 x 330 x 55mm (17½ x 13 x 2¼in) (overall)

£300 - 500

ARR



153

**Peter Blake (b.1932)**

DEMONSTRATIONS

Ceramic plate, 1992, with the facsimile signature as published, from the edition of 500, produced by Wedgwood and commissioned by The National Arts Collection Fund, London, diameter 310mm (12¼in) (multiple)

£50 - 70

ARR



154

**Etel Adnan (b.1925)**

UNTITLED (#213)

Archival pigment print in colours, 2013-2015, signed and inscribed 'Artist Proof' in pencil, an artist's proof aside from the edition of 100, on Cotton Rag fine art paper, published by the Irish Museum of Modern Art, Dublin, with full margins, sheet 252 x 312mm (10 x 12¼in) (framed)

£400 - 600

155

**Joseph Szabo (b.1944)**

KISSING, JONES BEACH, 1981

Unique Giclee printed in colours, 2019, signed, titled, dated and inscribed verso in black ink, on Hahnemuhle Pearl paper, the full sheet printed to the edges, 100 x 150mm (4 x 6in) (framed)

£500 - 700



156

**Peter Blake (b.1932)**

STUDY FOR A POSTER FOR FRANKENSTEIN

Lithograph, 1987, signed and numbered from the edition of 48 in pencil, on wove paper, printed and published by the Royal College of Art, London, with margins, 200 x 200mm (7 7/8 x 7 7/8in) (framed)

£200 - 300 ARR

157

**Rose Wylie (b.1934)**

INGLORIOUS BASTERDS

Digital pigment print in colours, 2013, signed and numbered from the edition of 50 in pencil, published by Turps Banana, London, with full margins, sheet 375 x 593mm (14 3/4 x 23 1/4in) (unframed)

£500 - 700 ARR





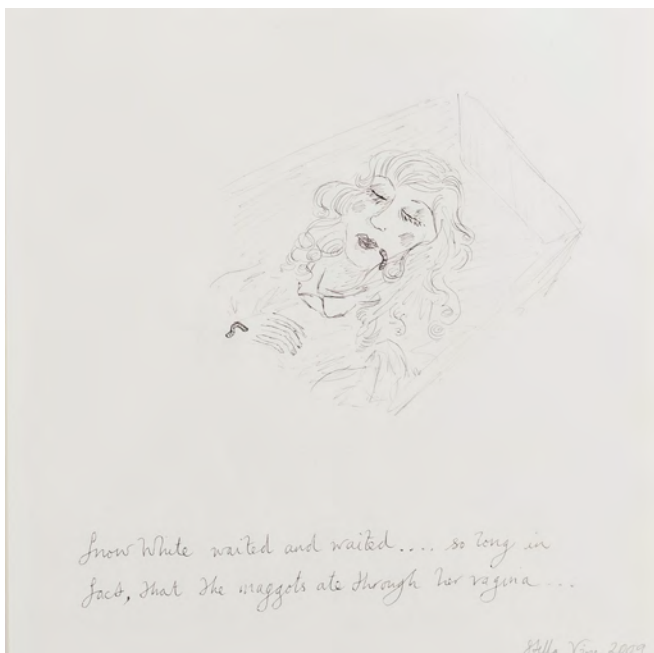
158

**Stella Vine (b.1969)**

THE WINDMILL

Pencil on paper, 2010, signed, titled and dated in pencil, sheet 135 x 135mm (5¼ x 5¼in) (framed)

£300 - 500 ARR



159

**Stella Vine (b.1969)**

SNOW WHITE WANTED & WAITED

Biro on paper, 2009, signed and dated in pencil, also signed, titled and dated verso, sheet 250 x 250mm (9¾ x 9¾in) (framed)

£300 - 500 ARR



160

**Stella Vine (b.1969)**

I ONLY MAKE LOVE TO JESUS

Offset lithograph printed in colours, 2014, signed, titled, dated and inscribed 'AP' from the edition of 3 in pencil, with margins, image 227 x 192mm (9 x 7½in) (framed)

£200 - 300 ARR



**161**  
**Stella Vine (b.1969)**  
 OLIVIA BLUE COCKTAIL DRESS  
 Oil on cardboard, 2009, signed, titled, dated verso, 185 x 200mm (7¼ x 7⅞in) (framed)

£700 - 900



**163**  
**Stella Vine (b.1969)**  
 MELISSA GRATER  
 Acrylic on paper, 2009 signed at lower right, signed and dated verso, 120 x 108mm (4¾ x 4¼in) (framed)

£500 - 700



**162**  
**Stella Vine (b.1969)**  
 DIANA RED & BLACK DRESS  
 Acrylic on cardboard, 2009, signed at lower right, signed, titled and dated verso, 210 x 255mm (8¼ x 10in) (framed)

£700 - 900



**164**  
**Stella Vine (b.1969)**  
 ELLENOR STRIPY TOP  
 Acrylic on paper, 2009, signed, titled and dated verso, 105 x 125mm (4¼ x 5in) (framed)

£500 - 700



165

**Stella Vine (b.1969)**

BEBE

Screenprint in colours, 2008, signed, titled, dated and numbered from the edition of 100 in pencil, on wove paper, with full margins, sheet 520 x 570mm (20½ x 22¾in) (unframed)

£200 - 300

ARR



166

**Eileen Hogan (b.1946)**

LADY SAINSBURY OF PRESTON CANDOVER (ANYA LINDEN)

Acrylic on paper, 2008, dated at lower right, signed and titled verso in black ink, 210 x 150mm (8¼ x 5 7/8in) (framed)

Provenance/Exhibited:

National Portrait Gallery: The Portrait Gala, 3rd of March, 2009

£400 - 600

ARR

167

**Jooney Woodward (b.1979)**

SKEGGIE

Unique Giclee photograph printed in colours, 2018, signed, titled and dated in black ink verso, on Hahnemuhle Pearl museum board, the full sheet printed to the edges, 100 x 150mm (9 7/8 x 5 7/8in) (framed)

Provenance:

Art on a Postcard, 2018

£500 - 700

ARR



168

**John Hoyland (1934-2011)**

1969

Etching with aquatint printed in colours, 2006, signed and numbered from the edition of 200 in pencil, on wove paper, printed by Tate St Ives, the full sheet, image 280 x 450mm (11 x 17 7/8in) (framed)

£400 - 600

ARR



169

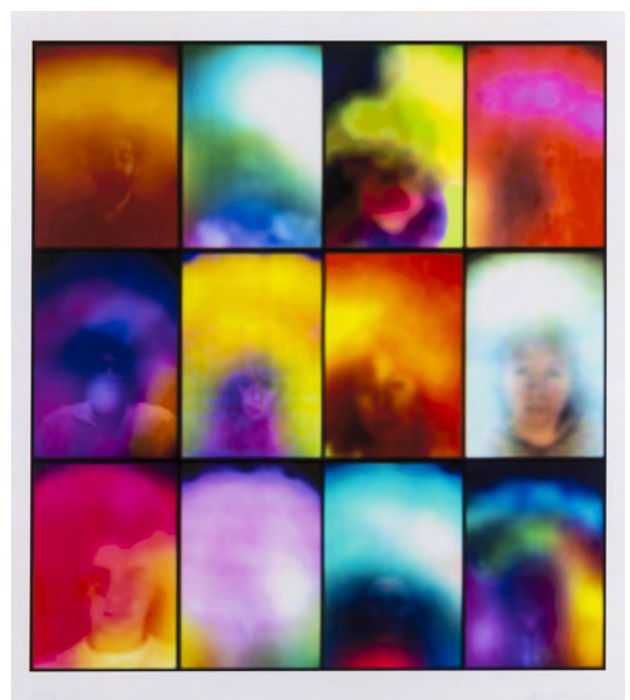
**Susan Hiller (1940-2019)**

SMALL HOMAGE TO MARCEL DUCHAMP

Archival pigment print in colours, 2011, signed and numbered from the edition of 25 in pencil, on Hahnemühle photo rag 308gsm paper, published by the Whitechapel Gallery, London, image 525 x 470mm (20 5/8 x 18 1/2in) (framed)

£1,000 - 1,500

ARR







**170**

**Frank Herrmann (b.1933)**

UNSEEN BEATLES

Silver Gelatin print, 2007, signed and numbered from the edition of 25 in pencil, with full margins, image 275 x 375mm (10¾ x 14¾in) (framed)

Proveance:

St Giles Gallery-Papart Gallery, Norwich

**£600 - 800**



**171**

**Michael Ward (1929-2011)**

THE BEATLES, VICTORIA MONUMENT, LIVERPOOL, FEBRUARY 19TH, 1963

Archival resin-coated photograph, 1963-2009, signed in black ink, numbered from the edition of 35 in pencil, published by Genesis, London, the full sheet, image 220 x 280mm (8½ x 11in) (framed)

**£800 - 1,200**

172

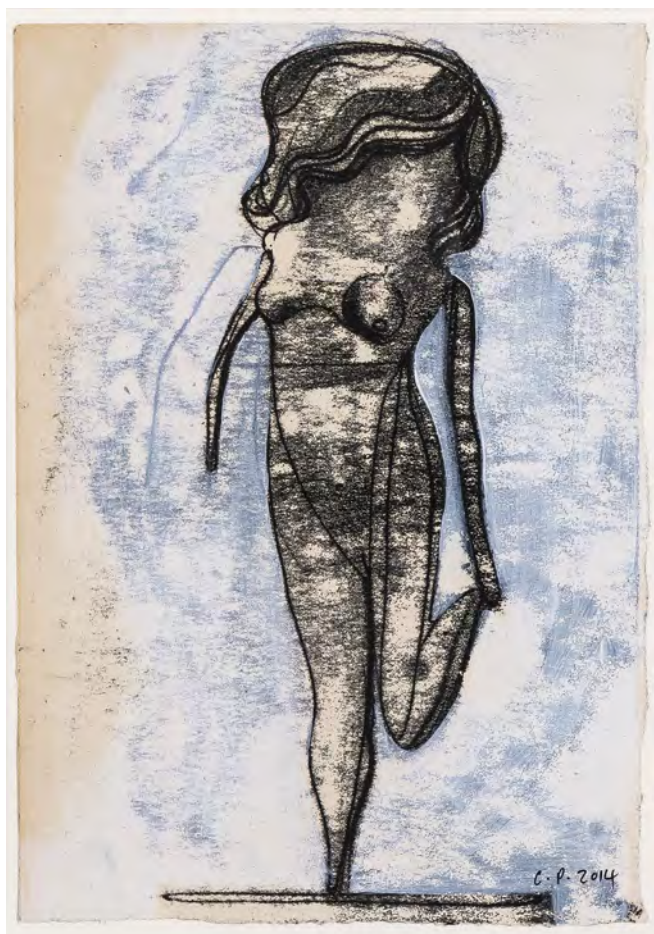
**Rankin (b.1966)**

TOMBI

Digital print, signed and numbered from the edition of 100 in pencil, published by Art on a Postcard, London, the full sheet, 170 x 120mm (6 $\frac{5}{8}$  x 4 $\frac{3}{4}$ in) (framed)

£150 - 200

ARR



173

**Cathy Pilkington (b.1968)**

DOLL ON ONE LEG

Ink drawing on paper, 2014, initialled and dated in black ink at lower right, sheet 278 x 191mm (10 $\frac{7}{8}$  x 7 $\frac{1}{2}$ in) (framed)

Provenance:

Purchased from the Royal Academy, 2014.

£1,000 - 1,500

ARR



174

**Anderson & Low**

RUFUS WAINWRIGHT, 2006

Photograph, 2006, signed, titled, dated verso, 190 x 155mm (7½ x 6⅛in) (framed)

Provenance:

The Portrait Gala, The National Portrait Gallery, 2005, London

£400 - 600 ARR



176

**Chris Frazer Smith (b.1963)**

THE ATONEMENT

Unique Giclee photograph, 2019, signed, titled and dated in blue ink verso, on Hahnemuhle Pearl museum board, 100 x 150mm (9⅞ x 5⅞in) (framed)

Provenance:

Art on a Postcard, 2019

Note:

Chris Frazer Smith was commissioned to take the photographs for Ian McEwan's book 'The Atonement' in 2001.

£150 - 200 ARR



175

**Paddy Summerfield (b.1947)**

ELSEWHERE WORLD

Unique Giclee photograph, 2018, signed in black ink verso, on Hahnemuhle Pearl museum board, 100 x 150mm (9⅞ x 5⅞in) (framed)

Provenance:

Art on a Postcard, 2018

£100 - 150 ARR

177

**Antony Gormley (b.1950)**

DOMAIN

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

£1,000 - 1,500



178

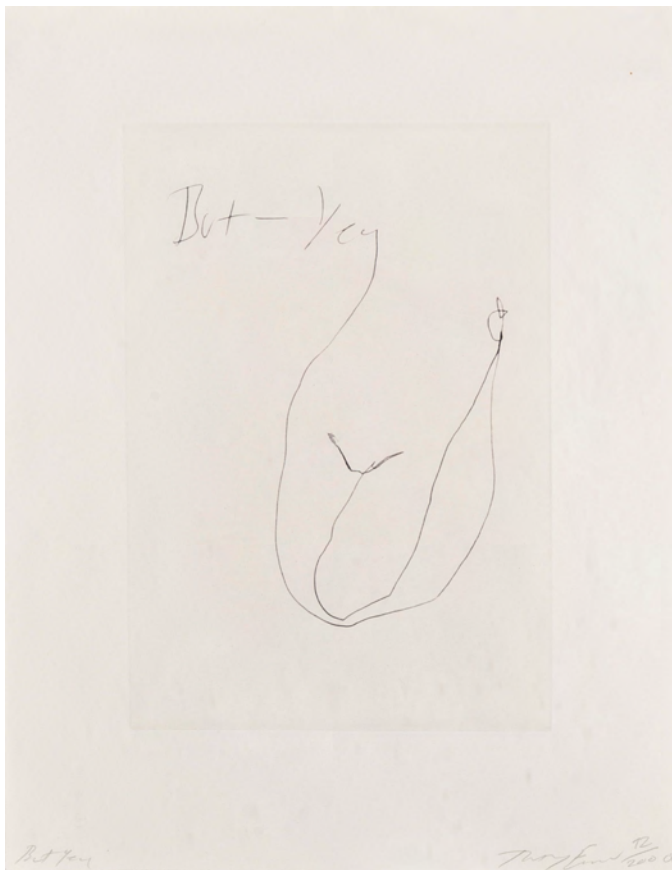
**Julian Opie (b.1958)**

VERA; JACK; BIJOU; SHAHNOZA (CRISTEA P.246)

Set of four hand-cut coloured paper prints, 2008, from the edition of 500, published by SCAI The Bathhouse, Tokyo, each in artist's frame s published, overall 260 x 600mm (10¼ x 23½in) (4) (framed)

£400 - 600





179

179

**Tracey Emin (b.1963)**

BUT YEH

Etching, 2005, signed, titled, dated and numbered from the edition of 200 in pencil, on wove paper, 450 x 330mm (17¾ x 13in) (framed)

£400 - 600 ARR

180

**Rachel Whiteread (b.1963)**

UNTITLED (2017)

Hand printed silver gelatin photograph on Ilford warm tone fibre based paper, with hand punched holes, 2017, signed, dated and numbered from the edition of 250 in pencil, printed by Bayeux, London, in the artist's frame, 315 x 285 x 38mm (12¾ x 11½ x 1½in)

£700 - 1,000 ARR

181

**Peter Blake (b.1932)**

HATS

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

£800 - 1,200 ARR



180



181





MODERN BRITISH





**182**

**Craigie Aitchison (1926-2009)**

CRUCIFIXION

Oil on canvas, 1984, inscribed and dated on the canvas overleaf, 1520 x 1020mm (60 x 40in)  
(unframed)

Provenance:

Acquired directly from the artist by the present owner's father.

Thence by descent.

**£25,000 - 35,000** ARR



183

**John Melville (1902-1986)**

FROLICS ON THE BEACH

Oil on canvas, 1964, signed and dated at lower right, 1120 x 1760mm (44 x 69½in) (framed)

£2,000 - 3,000



184

**John Melville (1902-1986)**

GIRL ON A SWING

Oil on canvas, 1949, signed at lower left, 1350 x 990mm (39 x 53in) (framed)

Exhibited:

John Melville Exhibition, 1996, The Westbourne Gallery, 62 Westbourne Grove, London, W2 Literature: John Melville Exhibition Catalogue, The Westbourne Gallery, 1996, illus. p.11

£4,000 - 6,000



185

**Laura Knight (1877-1970)**

THREE ANGELS

Sepia with blue watercolour, 1953, initialled, dated and inscribed "Christmas 1953 L.K." in black ink additionally inscribed 'Christmas Card Painted for Stanislas Idzikowski by Laura Knight' verso, on paper, 210 x 165mm (8 $\frac{3}{8}$  x 6 $\frac{1}{2}$ in) (framed); together a letter and three reproduction prints 'Fairground at Night', 'Ballerinas in a dressing', 'Aux Folies Bergeres', each signed and inscribed 'To my dear friend Idi...Laura Knight' room' in pencil, on paper (various sizes) (3 framed)

**Notes**

Sold with a hand written letter from Dame Laura to Idzikowski, dated 24th February 1953, "My Dear Stas", apologising that she cannot visit due to "a number of pictures that have been on exhibition in Scotland have been sent off and are arriving back at my studio that day ..." "it is a great disappointment to me not to come on Thursday, and renew, so soon, the joy I had in being with you again that evening at The Royal Academy ... God bless, ever yrs, Laura".

£1,500 - 2,000 ARR



186

**John Piper (1903-1992)**

WIGGENHALL, ST PETER (LEVINSON 254)

Lithograph printed in colours, 1975, signed and numbered from the edition of 75 in pencil, on Arches, printed at Burleighfield House, Loudwater, Bucks, published by the United Kingdom National Committee for the International Association of Art, as part of their portfolio of Prints by British Artists, with full margins, 552 x 420mm (21 $\frac{3}{4}$  x 16 $\frac{1}{2}$ in) (framed)

£700 - 900 ARR

187

No lot



**188**  
**Gillian Ayres (1930-2018)**

CINNABAR

Etching with carborundum with extensive handcolouring in acrylic and watercolour, signed in pencil, numbered from the edition of 12, on beige handmade wove paper, the full sheet printed to the edges, sheet 380 x 540mm., (15 x 21½in) (unframed)

£1,200 - 1,800 ARR



189

**Patrick Heron (1920-1999)**

SIX IN VERMILION WITH RED IN RED

Screenprint in colours, 1970, signed, dated and numbered from the edition of 100 in pencil, on wove paper, with margins, image 610 x 800mm (24 x 31½in) (framed)

£1,500 - 2,000 ARR



190

**John McLean (1939-2019)**

MOON GYTE

Acrylic on paper, 2000, signed and dated, sheet 750 x 560mm (29½ x 22in) (framed)

£500 - 1,000 ARR



191

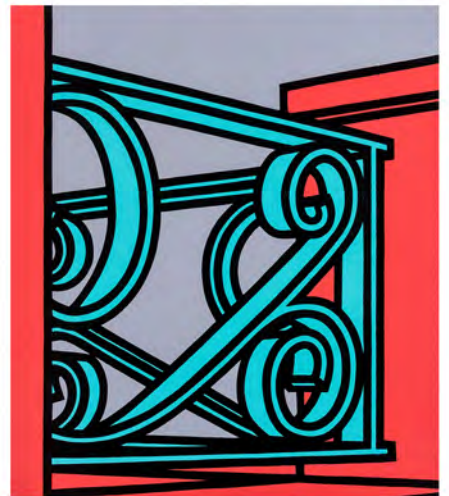
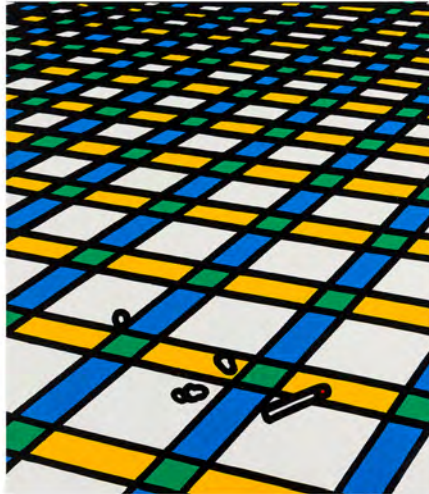
**Patrick Caulfield (1936-2005)**

GLAZED EARTHENWARE (CRISTEA 51)

Screenprint in colours, 1976, signed in pencil, numbered from the edition of 76, printed at Kelpra Studio, published by Waddington Graphics, London, on wove paper, with full margins, sheet 772 x 993mm (30 $\frac{1}{8}$  x 38 $\frac{3}{4}$ in) (framed)

£2,500 - 3,500 ARR





192

**Patrick Caulfield (1936-2005)**

SOME POEMS OF JULES LAFORGUE (CRISTEA 38.A-V)

The book, 1973, comprising 22 screenprints in colours and the separate folder of six loose prints signed and numbered from the edition of 200 in pencil verso, edition B, with title page-text and justification this copy signed and numbered from the edition of 200, co-published by Petersburg Press and Waddington Galleries, London, on Neobond synthetic paper, the book bound and the loose plates within the grey faux leather boards as issued both housed in the original grey sleeve, overall size 405 x 355mm (16 x 14in) (unframed)

£4,000 - 6,000

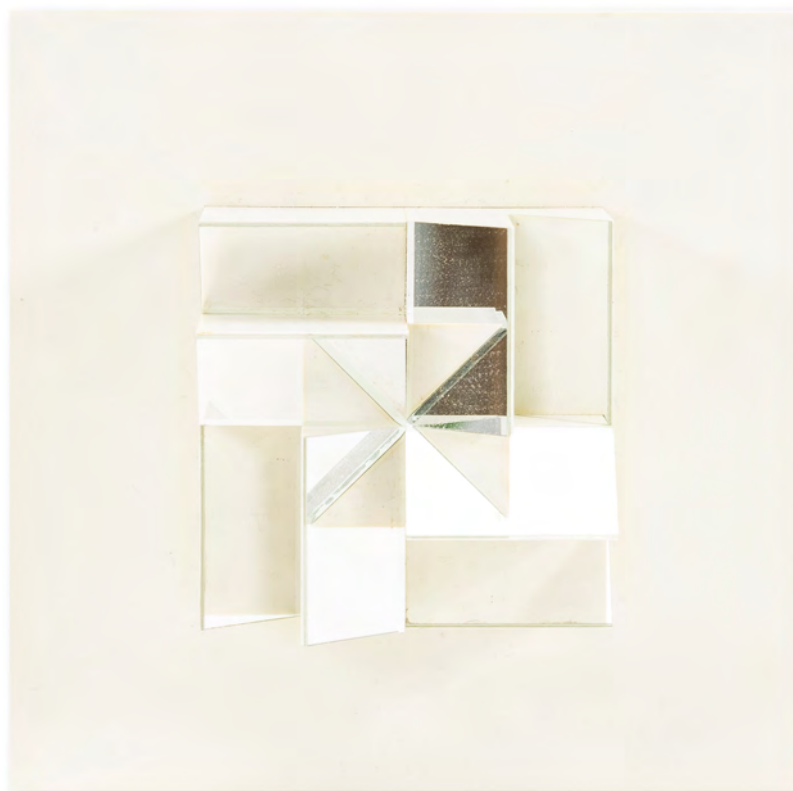
193

**Mary Martin (1907-1969)**

Injected moulded polystyrene with mirror elements, 1968, the edition was circa 200, overall size 180 x 180 x 90mm., (7 x 7 x 3½in.)

£600 - 800

ARR



194

**Allen Jones (b.1937)**

PLATE E, (FROM A NEW PERSPECTIVE OF FLOORS)

Lithograph printed in colours, 1966, signed, dated and numbered from the edition of 20 in pencil, on Arches paper, printed by Tamarind Lithography Workshop with the printer and the workshop blindstamp, published by Editions Alecto, the full sheet, 765 x 559mm (30⅞ x 22in) (framed)

£800 - 1,200

ARR





195

**Eduardo Paolozzi (1924-2005)**

HOLLYWOOD FACES

Lithograph printed in colours, 1994, signed, dated and numbered from the edition of 30 in pencil, on wove paper, with full margins, sheet 745 x 550mm (29¼ x 21½in) (framed)

£250 - 350 ARR



197

**Eduardo Paolozzi (1924-2005)**

UNTITLED (CAPTAIN FANTASTIC)

Screenprint with extensive handcolouring in crayon, 1995, signed, dated and inscribed 'B.A.T.' in pencil, on Lana aquarelle paper, printed and published by GLS Cambridge, with margins, image 345 x 260mm (13½ x 10¼in) (framed)

£400 - 600 ARR



196

**Eduardo Paolozzi (1924-2005)**

UNTITLED

Unique photo-etching, 1970, signed and dated in pencil, inscribed Artist's Proof, on wove paper, with margins, plate 255 x 360mm (10 x 14in) (framed)

£300 - 500 ARR



198

**Eduardo Paolozzi (1924-2005)**

ELVIS

Screenprint with extensive handcolouring in crayon, 1995, signed, dated and inscribed 'B.A.T.' in pencil, on Lana aquarelle paper, printed and published by GLS Cambridge, the full sheet, 400 x 470mm (15¾ x 18½in) (framed)

£400 - 600 ARR



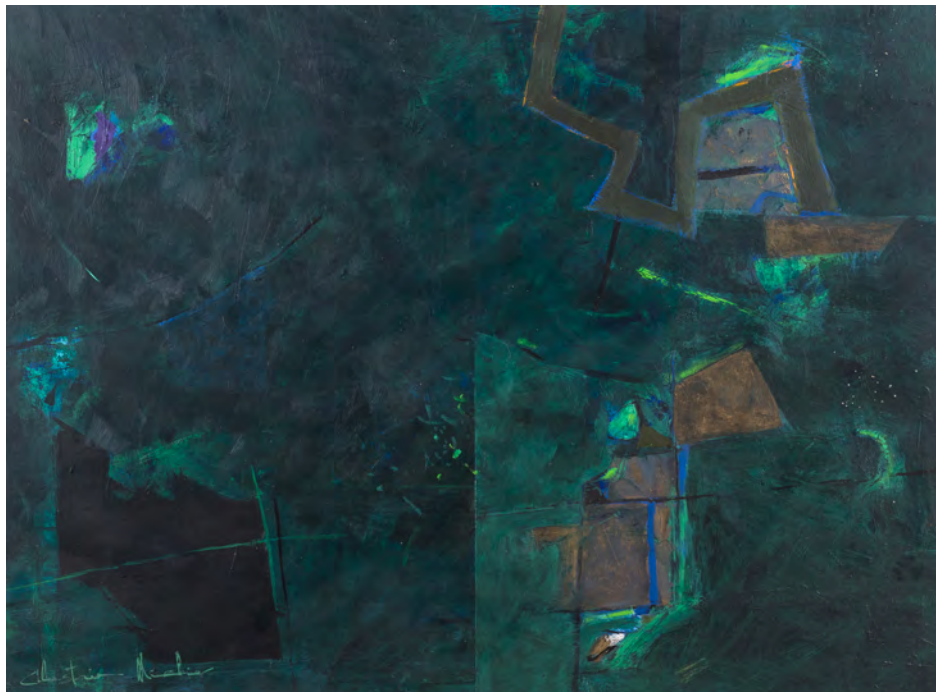
199

**Eduardo Paolozzi (1924-2005)**

BILKO

Screenprint with extensive handcolouring in crayon, 1995, signed and inscribed 'B.A.T.' in pencil, on Lana aquarelle paper, printed and published by GLS Cambridge, the full sheet, 400 x 470mm (15¾ x 18½in) (framed)

£400 - 600



200

**Alistair Michie (1921-2008)**

FATHOM 2

Acrylic on board, signed at lower left, 730 x 980mm (28 x 38in) (framed)

Provenance:

RWA, 1996. £3,000

£400 - 600



AMERICAN POST-WAR & POP



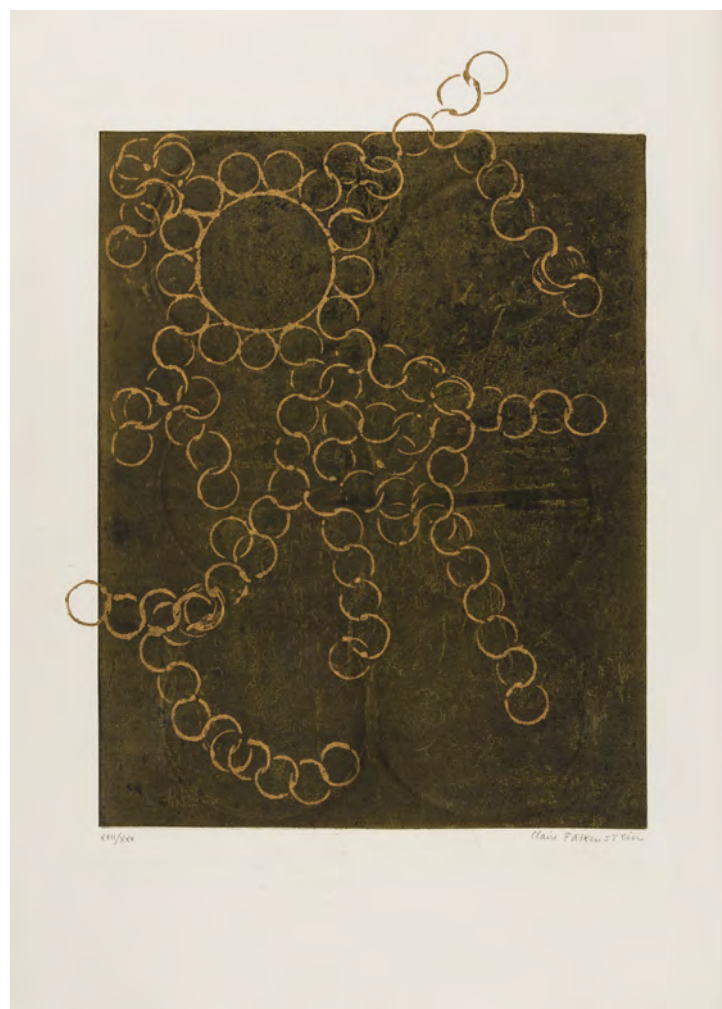
201

**Jim Dine (b.1935)**

RAINBOW

Lithograph printed in colours, 1972, signed, dated and numbered from the edition of 150 in pencil, on wove paper, the full sheet, 365 x 450mm (14 $\frac{3}{8}$  x 17 $\frac{3}{4}$ in) (framed)

£600 - 800 ARR



202

**Claire Falkenstein (1909-1997)**

STRUTTURA GRAFICA, THREE PLATES

Three engravings, with relief, etching and aquatint printed in colours, 1963, each signed in pencil, each aside from the edition, on C.M.Fabrizio wove paper, with full margins, each sheet 694 x 496mm (27 $\frac{1}{4}$  x 19 $\frac{1}{2}$ in) (3) (unframed)

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

£700 - 900





203



204

203

**Keith Haring (1958-1990)**

MONTREUX 1983 PINK (DÖRING & OSTEN 8)

Screenprint in colours, 1983, on heavy wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, sheet 1000 x 700mm (39¾ x 27½in) (unframed)

£500 - 700

204

**Keith Haring (1958-1990)**

MONTREUX 1983 GREEN (DÖRING & OSTEN 9)

Screenprint in colours, 1983, on heavy wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, sheet 1000 x 700mm (39¾ x 27½in) (unframed)

£500 - 700

205

**Keith Haring (1958-1990)**

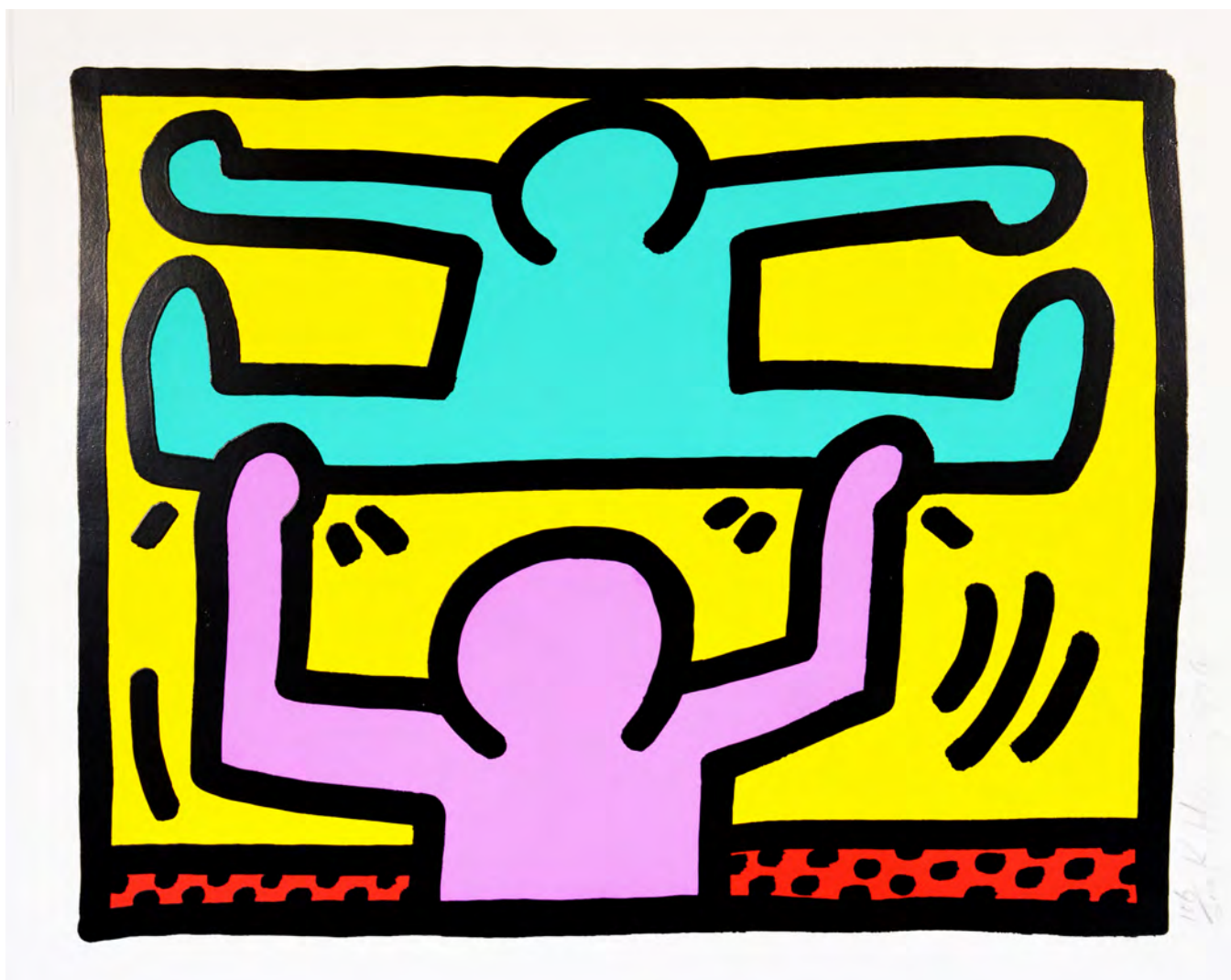
MONTREUX 1983 YELLOW (DÖRING & OSTEN 10)

Screenprint in colours, 1983, on heavy wove paper, printed by Albin Uldry, Bern, the full sheet printed to the edges, sheet 1000 x 700mm (39¾ x 27½in) (unframed)

£500 - 700



205



205A

**Keith Haring (1958-1990)**

POP SHOP I

Screenprint in colours, 1989, signed and dated in pencil, numbered from the edition of 200, published by Martin Lawrence Editions, New York, on wove paper, with full margins, sheet 305 x 318mm (12 x 15in)

**£12,000 - 15,000**





**205B**

**Keith Haring (1958-1990)**

POP SHOP VI

Screenprint in colours, 1989, with the authentication stamp verso signed by the executor of the Keith Haring Estate Julia Gruen, numbered from the edition of 200, published by Martin Lawrence Editions, New York, on wove paper, with full margins, sheet 340 x 418mm (13<sup>3</sup>/<sub>8</sub> x 16<sup>1</sup>/<sub>4</sub>in)

**£6,000 - 8,000**

206

**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)

£500 - 700



207

**Keith Haring (1958-1990) (after)**

SPIRIT OF ART VASE

Glazed porcelain, 1992, numbered from the edition of 750 on the base, published by Villeroy & Boch with their stamp on the base, 260 x 190 x 80mm (10¼ x 7½ x 3¼in) (multiple)

£800 - 1,200



**208**

**Robert Indiana (1928-2018)**

NUMBERS. 8 (SHEEHAN 53)

Screenprint in colours, 1968, signed in pencil, numbered from the edition of 120, printed and co-published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, on Schoellers Parole paper, the full sheet printed to the edges, sheet 649 x 498mm (25 $\frac{5}{8}$  x 19 $\frac{5}{8}$ in)

**£2,500 - 3,500**



**209**

**Robert Indiana (1928-2018)**

NUMBERS. 9 (SHEEHAN 54)

Screenprint in colours, 1968, signed in pencil, numbered from the edition of 120, printed and co-published by Edition Domberger, Stuttgart and Galerie Schmela, Düsseldorf, on Schoellers Parole paper, the full sheet printed to the edges, sheet 649 x 498mm (25 $\frac{5}{8}$  x 19 $\frac{5}{8}$ in) (framed)

**£2,500 - 3,500**



**210**

**Robert Indiana (1928-2018)**

THE AMERICAN DREAM 2 (SHEEHAN 125)

The complete set of four screenprints in colours, 1982, each signed, inscribed with the plate number and numbered from the publisher's proof edition of 15 in pencil, aside from the edition of 100, printed by Domberger KG, Filderstadt, published by Prestige Art Ltd., New York, on Fabriano 100% rag paper, the full sheets, each sheet 678 x 678mm., (26¾ x 26¾in) (multiple) (4)

**£4,000 - 6,000**





**211**

**Alex Katz (b.1927)**

BLUEBERRY FIELD (SCRÖDER 17)

Screenprint in colours, 1968, signed in pencil, numbered from the edition of 100, published by Fischbach Gallery, New York, on wove paper, the full sheet printed to the edges, sheet 356 x 432mm (14 x 17in) (unframed)

**£3,000 - 5,000**



212

**Roy Lichtenstein (1923-1997)**

FOOT AND HAND (CORLETT II.4)

Offset lithograph printed in colours, 1964, a bright, fresh impression signed, dated and numbered from the edition of 300, published by Leo Castelli Gallery, New York, on wove paper, with full margins, sheet 438 x 549mm (17¼ x 21½in) (unframed)

**£10,000 - 15,000**



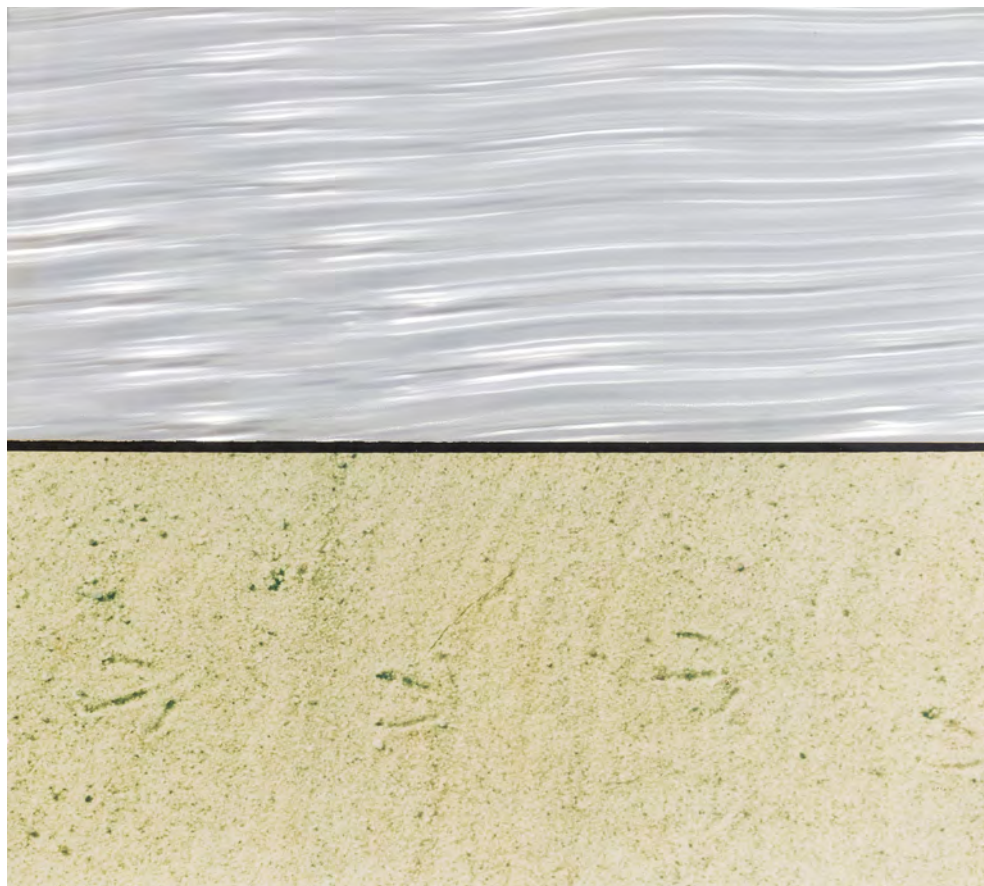
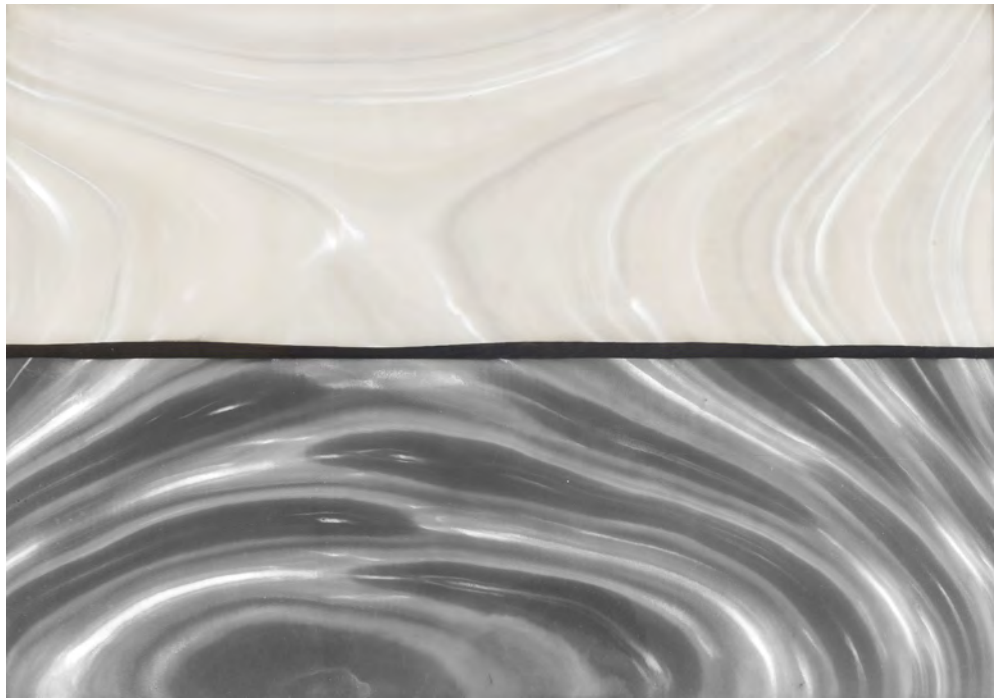
**213**

**Roy Lichtenstein (1923-1997)**

LANDSCAPE 2 (CORLETT 52)

Screenprint on translucent  
moiré Rowlux, 1967, signed  
dated and numbered from the  
edition of 100 on an adhesive  
label verso, published by  
Original Editions and Leo  
Castelli Gallery, New York, the  
full sheet printed to the edges,  
sheet 302 x 457mm (11 $\frac{7}{8}$  x  
18in) (unframed)

**£5,000 - 7,000**



**214**

**Roy Lichtenstein (1923-1997)**

LANDSCAPE 10 (CORLETT 56)

Screenprint on chromogenic  
photograph with translucent  
moiré Rowlux collage, 1967,  
signed, dated and numbered  
from the edition of 100 on an  
adhesive label verso, published  
by Original Editions and Leo  
Castelli Gallery, New York, the  
full sheet printed to the edges,  
sheet 302 x 457mm (11 $\frac{7}{8}$  x  
18in) (unframed)

**£5,000 - 7,000**



215

**Robert Longo (b.1953)**

BLACK FLAG

Three-dimensional cast paper relief in black, 1999, signed, dated and inscribed 'HC' in pencil, a hors commerce impression aside from the edition of 60, on wove paper, sheet 720 x 1120mm (28¼ x 44in) (framed)

**£8,000 - 12,000**



**216**

**Robert Longo (b.1953)**

UNTITLED (FOR JOSEPH BEUYS)

Lithograph printed in colours, 1986, signed and dated in pencil, numbered from the edition of 90, published by Galerie Bernd Kluser, Munich, and Editions Schellmann, New York, on Somerset wove paper, the full sheet printed to the edges, sheet 812 x 610mm (32 x 24in)

**£800 - 1,200**



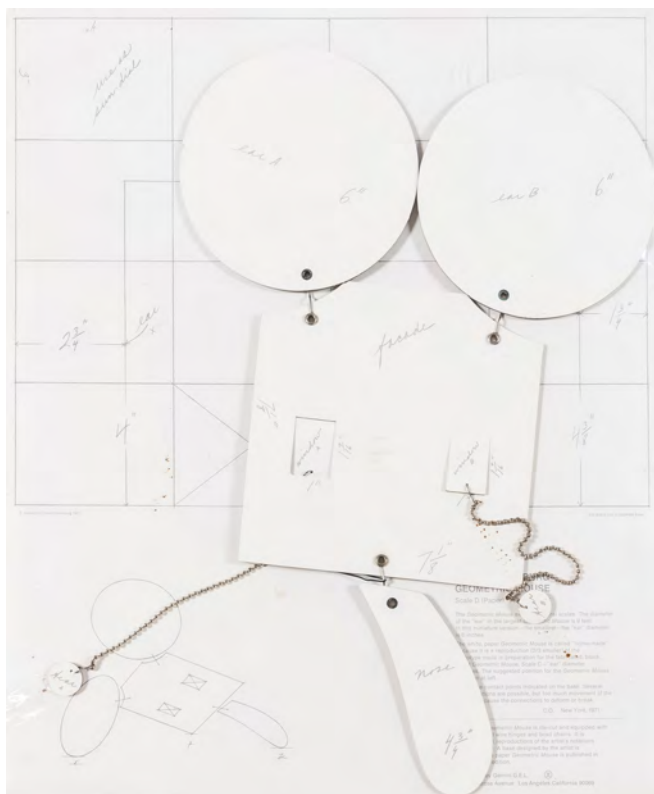
**217**

**Robert Motherwell (1915-1991)**

SOOT-BLACK STONE 4 (BELKNAP 116)

Lithograph, 1973, signed in pencil, numbered from the edition of 50, printed and published by Gemini G.E.L., Los Angeles, with their and the artist's blindstamps, on Hawthorne of Larroque handmade paper, with full margins, sheet 914 x 609mm (36 x 24in)

**£1,500 - 2,000**



218



219



220

218

**Claes Oldenburg (b.1929)**

GEOMETRIC MOUSE, SCALE D "HOME MADE" (AXSOM / PLATZKER 73)

Offset lithograph printed in colours on a construction of cardboard and foamcore, with stainless steel chains, wire and nickel plated fasteners, 1971, the edition was circa 3000, printed and published by Gemini G.E.L. Los Angeles, with the publication details printed lower right, within the original cellophane wrapper, overall size 483 x 420mm (19 x 16½in) (multiple)

£600 - 800

219

**James Rosenquist (b.1933)**

THE FLAME STILL DANCES ON LEO'S BOOK

Lithograph printed in colours, 1997, signed, titled, and dated in pencil, numbered from the edition of XC, printed by ULAE, with their blindstamp, published by Jean-Cristophe Castelli, New York, on wove paper, with full margins, sheet 940 x 688mm (37 x 27½in) (unframed)

£1,500 - 2,000

220

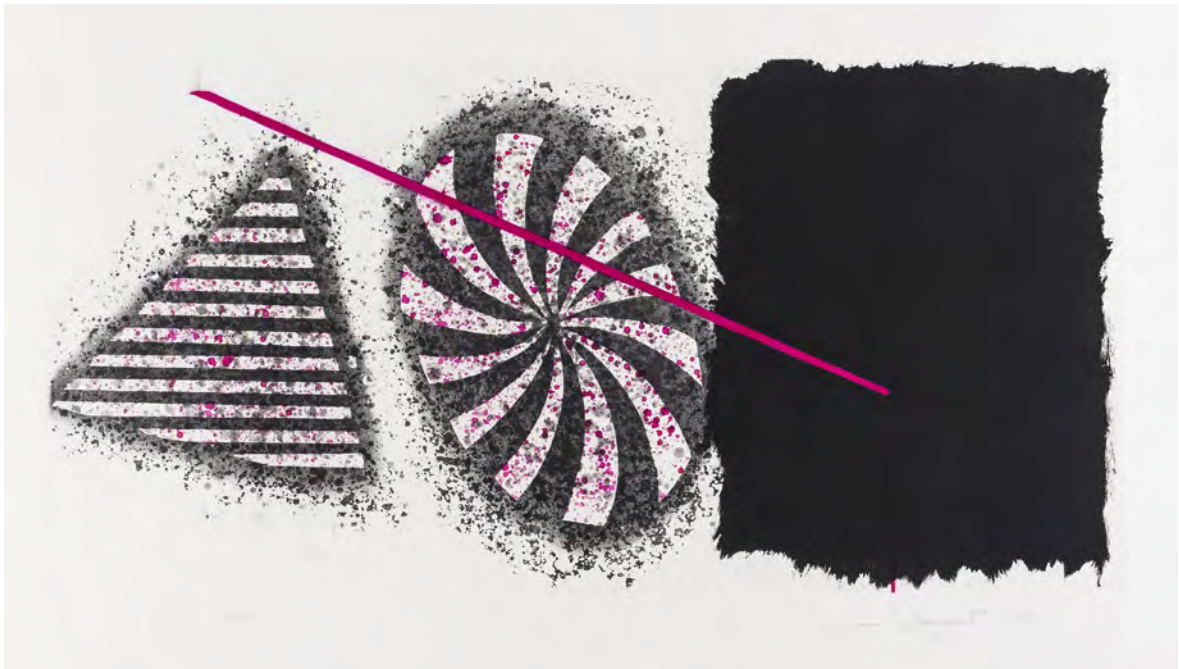
**Robert Rauschenberg (1925-2008)**

SKETCH FOR MONOGRAM

Screenprint with lithograph printed in colours, 1973, signed, dated and numbered from the edition of 300 in pencil, on rag paper, printed by Styria Studio Inc., New York, published by Experiments in Art and Technology, Inc., New York, sheet 304 x 229mm (12 x 9in) (unframed)

£1,800 - 2,200





221

**James Rosenquist (b.1933)**

BLACK STAR

Aquatint printed in colours, 1973, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins, sheet 622 x 1041mm (24¼ x 41in) (unframed)

£600 - 800



222

**James Rosenquist (b.1933)**

BLACK STAR 2ND STATE

Aquatint printed in colours, 1973, signed, titled and dated in pencil, numbered from the edition of 78, on wove paper, with full margins, sheet 622 x 1041mm (24¼ x 41in) (unframed)

£400 - 600

223

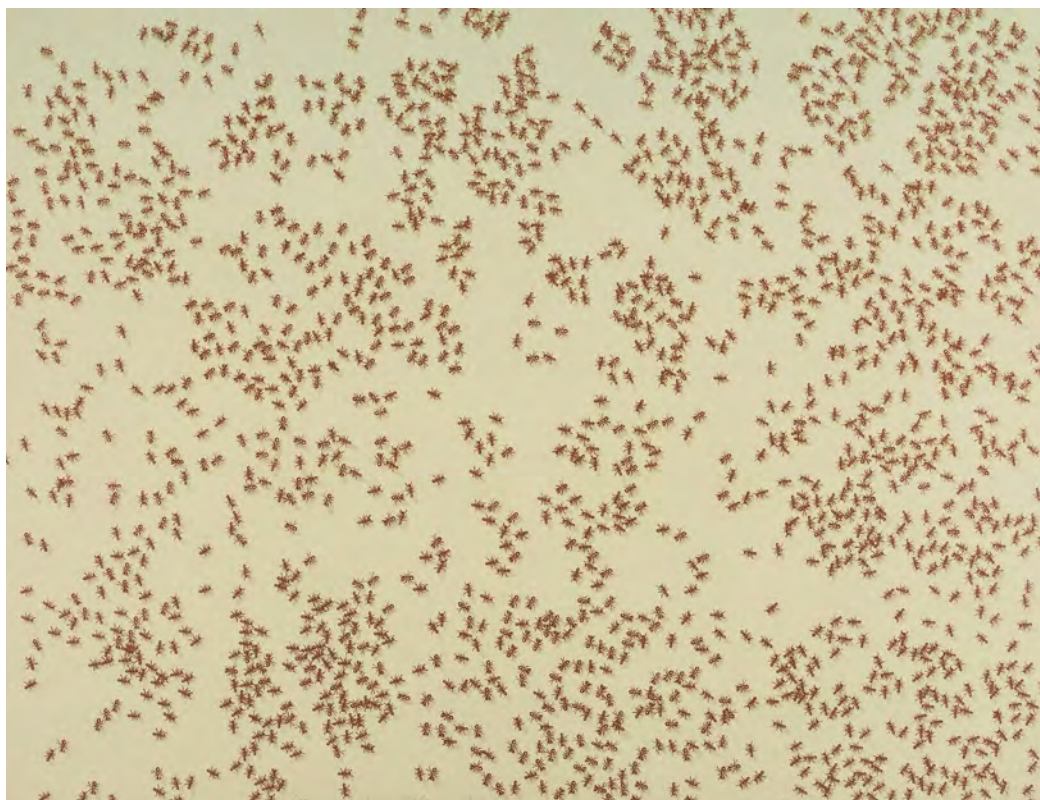
**Ed Ruscha (b.1937)**

SWARM OF RED ANTS

(ENGBERG 62)

Screenprint, 1972,  
signed and dated in  
pencil, numbered from  
the edition of 100, as  
included in the portfolio  
Insects, published by  
Multiples Inc., New York,  
the full sheet printed to  
the edges, sheet 510 x  
688mm (20 $\frac{1}{8}$  x 27in)  
(unframed)

£2,000 - 3,000



224

**Ed Ruscha (b.1937)**

UNIT

Lithograph printed in colours, 2004,  
signed, dated and numbered from the  
edition of 40 in pencil, published by  
Hamilton Press, Venice, California, with  
their blindstamp, on Hahnemühle  
German etching paper, with full  
margins, sheet 356 x 318mm (14 x  
12 $\frac{1}{2}$ in) (unframed)

£3,000 - 5,000





225

**Ed Ruscha (b.1937)**

ZOOT SOOT (DEDICATED TO THE MEMORY OF RICHARD DUARDO)

Screenprint in colours, 2019, signed and dated in pencil, numbered from the edition of 40, printed and published by Modern Multiples, Los Angeles, with their blindstamp, on Saunders Waterford WC paper, with full margins, sheet 380 x 450mm (15 x 17¾in)

**£6,000 - 8,000**

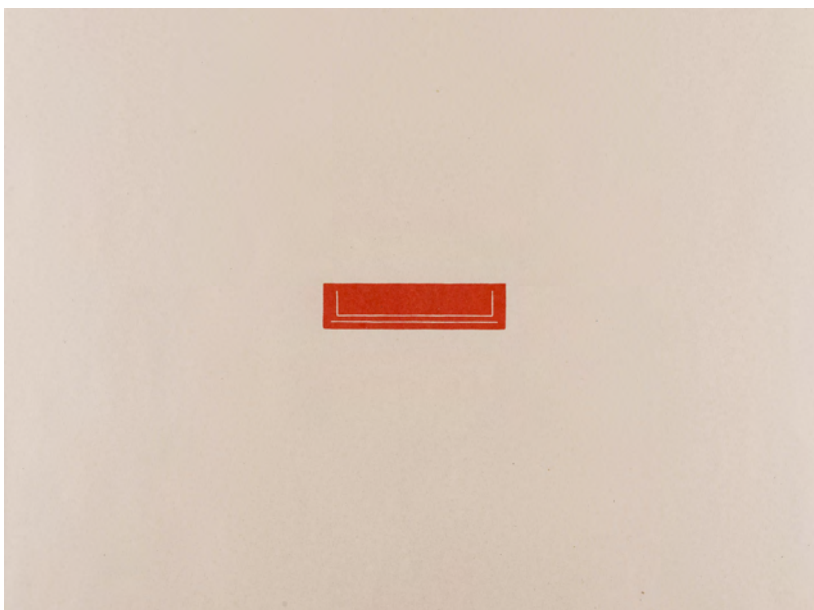
**226**

**Ed Ruscha (b.1937)**

L.C. (ENGBERG 260)

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

**£3,000 - 5,000**



**227**

**Fred Sandback (1943-2003)**

UNTITLED

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

**£500 - 700**





228

**Andy Warhol (1928-1987)**

MARILYN (ANNOUNCEMENT) (NOT IN FELDMAN & SCHELLMANN)

Offset lithograph printed in colours, 1981, signed in black felt-tip pen, from the edition of unknown size, published by Leo Castelli Gallery, New York on a sheet of folded smooth wove paper with the exhibition details printed on the reverse, the full sheet printed to the edges, sheet 305 x 305mm (12 x 12in) (unframed)

**£6,000 - 8,000**

**229**

**Andy Warhol (1928-1987)**

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN 130)

Screenprint in colours, 1975, signed, dated and numbered from the edition of 125, the total edition was 250, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, on Arches paper, with full margins, sheet 1105 x 724mm (43½ x 28½in) (unframed)

**£7,000 - 9,000**



**230**

**Andy Warhol (1928-1987)**

LADIES AND GENTLEMEN (FELDMAN & SCHELLMANN 137)

Screenprint in colours, 1975, signed, dated and numbered from the edition of 125, the total edition was 250, printed by Alexander Heinrici, New York, published by Luciano Anselmino, Milan, on Arches paper, with full margins, sheet 1105 x 724mm (43½ x 28½in) (unframed)

**£7,000 - 9,000**





231

**Andy Warhol (1928-1987)**

SPACE FRUIT: APPLES (FELDMAN AND SCHELLMANN II.200)

Screenprint in colours, 1979, signed in black felt-tip pen, a rare exhibition proof aside from the edition of 150, on Stathmore Bristol paper, printed by Rupert Jasen Smith and Joe Gripi, New York, published by Grippi/Zivian, Inc., New York, the full sheet 762 x 1016mm (30 x 40in) (unframed)

**£5,000 - 7,000**

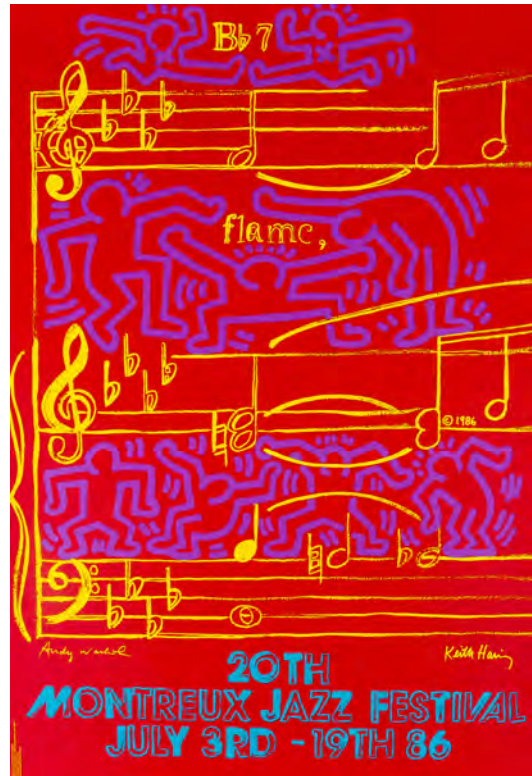
232

**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



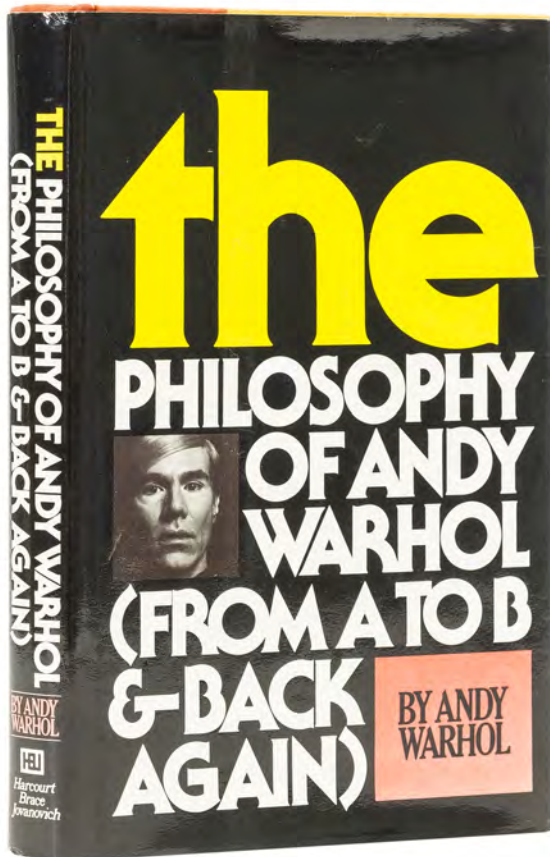
233

**Andy Warhol (1928-1987)**

THE PHILOSOPHY OF ANDY WARHOL

A rare signed copy of book 'The Philosophy of Andy Warhol', 1975, initialled in black ink, published by Harcourt Brace Jovanovich, London and New York, overall 240 x 161 x 50mm (9½ x 6¼ x 2in) (vol)

£400 - 600



234

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

LOUISIANA MUSEUM DENMARK

Offset lithographic poster printed in colours, 1976, on wove paper, printed by Grafodan Offset Vaerloose, Denmark, sheet 997 x 616mm (39¼ x 24¼in) (sheet)

£500 - 700







**235**

**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**



**236**

**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**



CONTEMPORARY





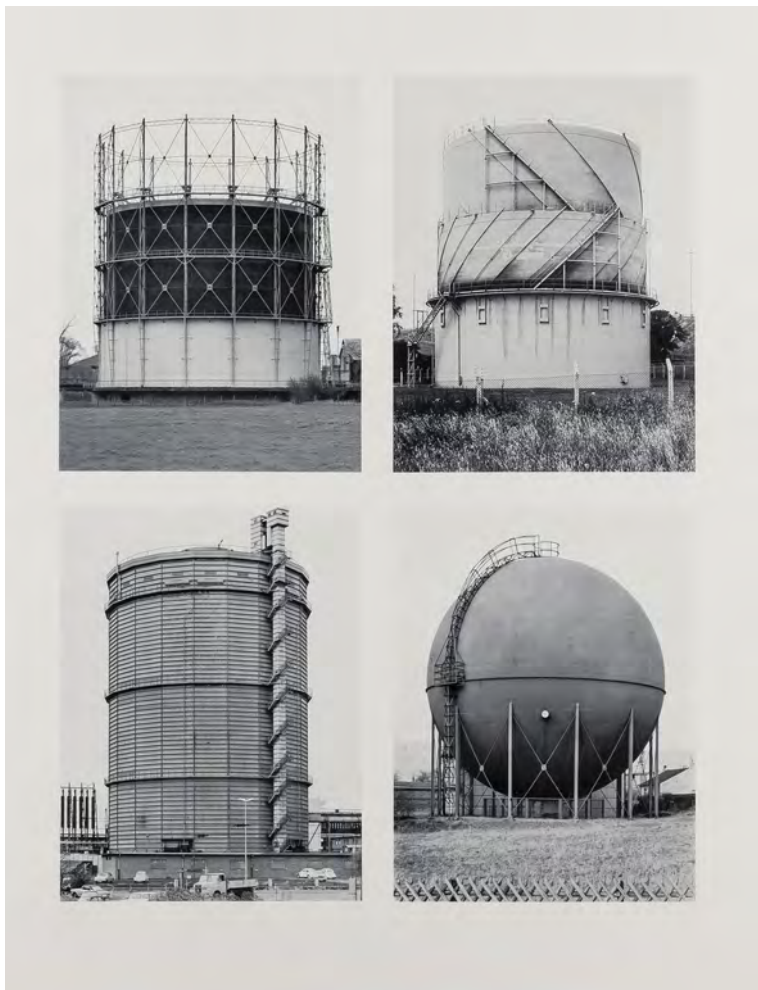
237

**Eve Arnold (1912-2012)**

RETIRED WORKER, GUELIN, CHINA, 1979

Cibachrome print, 2002, initialled inscribed P/P in pencil, a printers proof aside from the edition, sheet 356 x 255mm (14 x 10in) (unframed)

£300 - 500



238

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

VIER GASOMETER (ANONYME SKULPTUREN)

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

£1,200 - 1,800 ARR

239

**Francis Bacon (1909-1992) (after)**

PORTRAIT OF ISABEL RAWSTHORNE STANDING IN A STREET, OSLO

Offset lithograph printed in colours, 1968, signed and dated in blue ink, on thin wove paper, with margins, sheet 700 x 500mm (27½ x 19½in) (unframed)

£1,000 - 1,500 ARR



240

**Francis Bacon (1909-1992) (after)**

STUDY FOR A PORTRAIT OF JOHN EDWARDS; RUSSIAN RETROSPECTIVE EXHIBITION POSTER

Offset lithograph printed in colours, 1988, from the edition of *circa* 250 of which only approximately 30 are extant, on thin wove paper, the full sheet printed to the edges, 901 x 575mm (35½ x 22¾in) (unframed)

This work was printed to advertise the first retrospective exhibition in Russia granted to a living artist since the Russian Revolution and was adopted by the State as a symbol of Glasnost. The exhibition was organized by the British Council in collaboration with Marlborough Fine Art in London. It was held at the Central Union of Artists in Moscow (22nd September to 7th November 1988). It is believed that only 250 posters were printed for the exhibition and at the end of it there were *circa* 30 left unused.

£1,200 - 1,800 ARR



241

**Peter Blake (b.1932)**

UNTITLED (FROM MADONNA ON A VENICE BEACH)  
Screenprints in colours, 1996, signed and  
numbered from the edition of 100, on wove  
paper, with full margins, sheet 395 x 440mm  
(15½ x 17¼) (framed)

£400 - 600 ARR



242

**Peter Blake (b.1932)**

UNTITLED (FROM MADONNA ON A  
VENICE BEACH)  
Screenprint in colours, 1996,  
signed and numbered from the  
edition of 100, on wove paper,  
with full margins, sheet 395 x  
440mm (15½ x 17¼) (framed)

£400 - 600 ARR

243

**Andrea Bowers (b.1965)**

SENECA FALLS, NEW YORK, 1983, WOMAN  
CLIMBING OVER THE FENCE TO PROTEST THE  
NUCLEAR TEST SITE, 2003 (FROM THE NON  
- VIOLENT PROTEST DRAWINGS)

Graphite on Paper, 2003, 830 x  
640mm (32½ x 25½in) (framed)

Exhibited:

Whitney Museum of American Art:  
2004 Biennial: March 3, 2004- May  
30, 2004

£10,000 - 15,000



244

**Phyllida Barlow (b.1944)**

UNTITLED

Mixed media on paper, 1996-97, signed  
and dated in pencil *verso*, sheet 297 x  
420mm., (11½ x 16½in) (unframed)

£600 - 800 ARR



245

**Phyllida Barlow (b.1944)**

UNTITLED

Mixed media on paper, 1996-97, signed and dated in pencil  
*verso*, sheet 298 x 422mm., (11¾ x 16½in) (unframed)

£600 - 800 ARR



246

**Phyllida Barlow (b.1944)**

UNTITLED

Mixed media on paper, 1996-97, signed and dated in pencil  
*verso*, sheet 297 x 421mm., (11⅔ x 16½in) (unframed)

£600 - 800 ARR

247

No Lot

248

**Louise Bourgeois (1911-2010)**

I HAVE BEEN TO HELL AND BACK

Embroidery on 100% Cotton

Handkerchief, 1996, numbered from the edition of 1000, published by the Tate, London, housed within the original paper envelopes, sheet 310 x 310mm (12½ x 12½in) (unframed)

£2,500 - 3,500



249

**Louise Bourgeois (1911-2010)**

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





250

**Katherine Bernhardt (b.1975)**

NIKE PANTHER

Lithograph printed in colours, 2019, signed, dated, titled and numbered from the edition of 100 in pencil, on BFK Rives wove paper, co-published by Art Omi and Art+Culture Projects, New York, the full sheet printed to the edges, 509 x 762mm (20 x 30in) (unframed)

**£2,500 - 3,500**



251

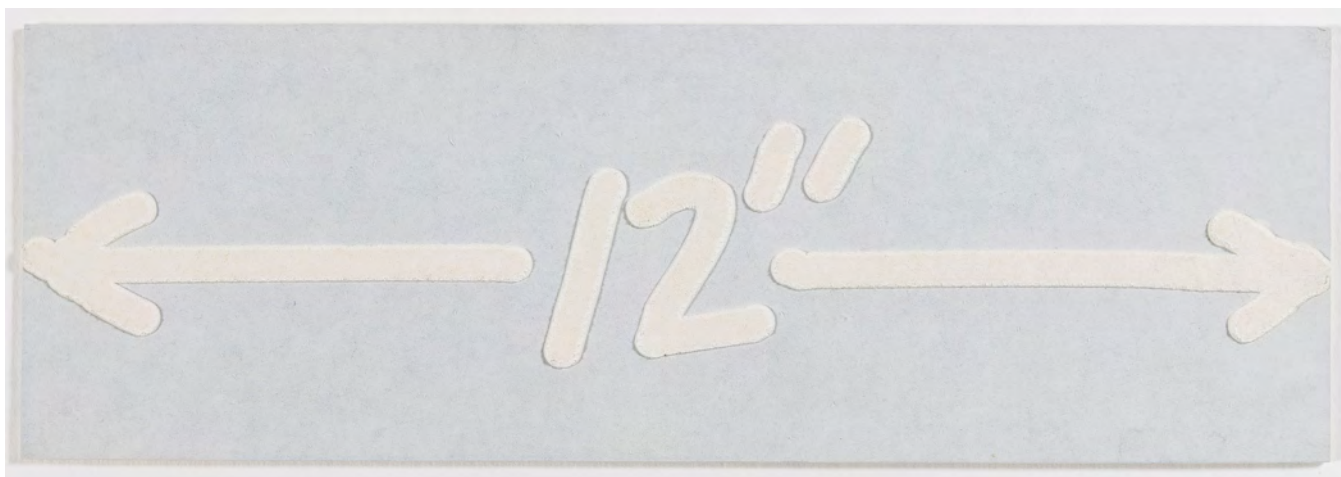
**John Baldessari (b.1931)**

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 7/8 x 12 7/8 in) (12) (unframed)

**£8,000 - 12,000**





252

Mel Bochner (b.1940)

12" 2007

Unique monoprint wood-engraving and embossment, 2007, signed verso in pencil, on hand-dyed Twinrocker handmade paper, the full sheet, 102 x 305mm (4 x 12in) (framed)

£2,000 - 3,000



253

Mel Bochner (b.1940)

UNTITLED (FROM THE COUPLES PORTFOLIO)

Two Aquatints printed one printed in colours, 1993, signed, dated and inscribed B.A.T. in pencil, the bon à tirer impression aside from the edition of 75, on wove paper with full margins, each sheet 455 x 560mm (17 7/8 x 22in) (unframed)

£1,500 - 2,000



254

**Mel Bochner (b.1940)**

WHITE ISLAND

Aquatint, 1985, signed, titled, dated and inscribed W.P, numbered from the edition of 12, on BFK Rives paper, with full margins, sheet 940 x 750mm (37 x 29½in) (unframed)

£1,500 - 2,000



255

**Christo & Jeanne Claude (1935-2020, and 1935-2009)**

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

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

£800 - 1,000

ARR



256

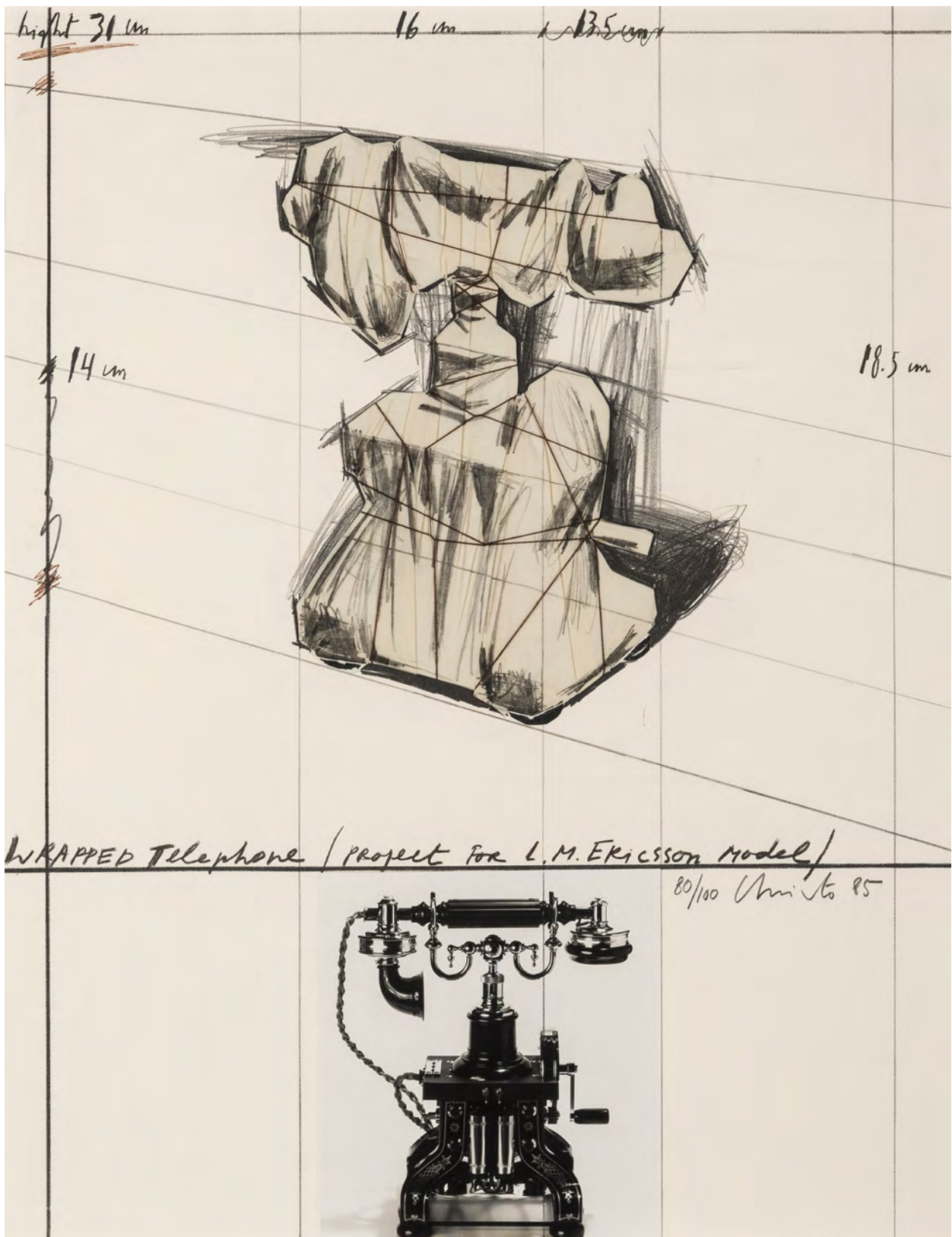
**Christo (b.1935)**

CORRIDOR STORE FRONT, PROJECT (SCHELLMANN 6)

Two-part screenprint with hinges, to be opened; front print die-cut and mounted on acetate; rear print mounted on cardboard support, 1968, signed, dated and numbered from the edition of 100 in pencil, printed by Hans-Peter Haas, Stuttgart, published by Verlag Gerd Hatje, with full margins, 705 x 555mm (27¾ x 21in) (unframed)

£1,000 - 1,500

ARR



257

**Christo & Jeanne Claude (1935-2020, and 1935-2009)**

WRAPPED TELEPHONE, PROJECT FOR L.M. ERICSSON MODEL (SCHELLMANN 119)

Lithograph with collage of fabric, twine and photograph, 1985, signed, dated and numbered from the edition of 100, printed by Landfall Press, Chicago, published by L.M. Ericsson, New Jersey, on Arches Cover White mounted on museum board, the full sheet printed to the edges, sheet 710 x 560mm (28 x 22in) (unframed)

£5,000 - 7,000 ARR



**258**

**George Condo (b.1957)**

UNTITLED (FROM (MORE SKETCHES OF SPAIN FOR MILES DAVIS)

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

**£600 - 800**



**259**

**George Condo (b.1957)**

UNTITLED (FROM (MORE SKETCHES OF SPAIN FOR MILES DAVIS)

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

**£600 - 800**



260

**George Condo (b.1957)**

DROOPY DOG ABSTRACTION

Screenprint in colours, 2017, signed, dated and numbered from the edition of 75 in pencil, on Coventry Rag paper, published by Art + Culture, Brooklyn, the full sheet, 457 x 406mm (18 x 16in) (unframed)

**£18,000 - 22,000**



**261**

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

£500 - 700

ARR



**262**

**Martin Creed (b.1968)**

WORK NO. 78 (AS MANY 2.5CM SQUARES AS ARE NECESSARY CUT FROM 2.5CM ELASTOPLAST TAPE AND PILED UP, ADHESIVE SIDES DOWN TO FORM A 2.5CM CUBIC STACK)

The elastoplast tape, polystyrene, paper and cardboard multiple, 1993, signed, inscribed a.p. and numbered from the artist's proof edition of 5, the total edition was 55, overall size 101 x 101 x 101mm (4 x 4 x 4in)

£800 - 1,000

ARR



**263**

**Martin Creed (b.1968)**

WORK No.152; WORK No. 153

Each masking tape, blue-print, window-mount and frame, 1996, both signed, please check titled and dated verso, overall size 495 x 495 x 51mm (19½ x 19½ x 2in)

**£3,000 - 5,000** ARR





264

**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 (23¼ x 29½in) (unframed)

£1,000 - 1,500 ARR



265

**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 (10¼ x 8½in) (framed)

£1,500 - 2,000 ARR

266

**Peter Doig (b.1959)**

FISHERMAN

Digital pigment print in colours, 2014, signed, dated and numbered from the edition of 500 in silver ink, on Somerset photo-rag paper, published by the Montreal Museum of Fine Art, Montreal, the full sheet printed to the edges, 880 x 690mm (34 $\frac{5}{8}$  x 27 $\frac{1}{2}$ in) (SH) (unframed)

£700 - 1,000



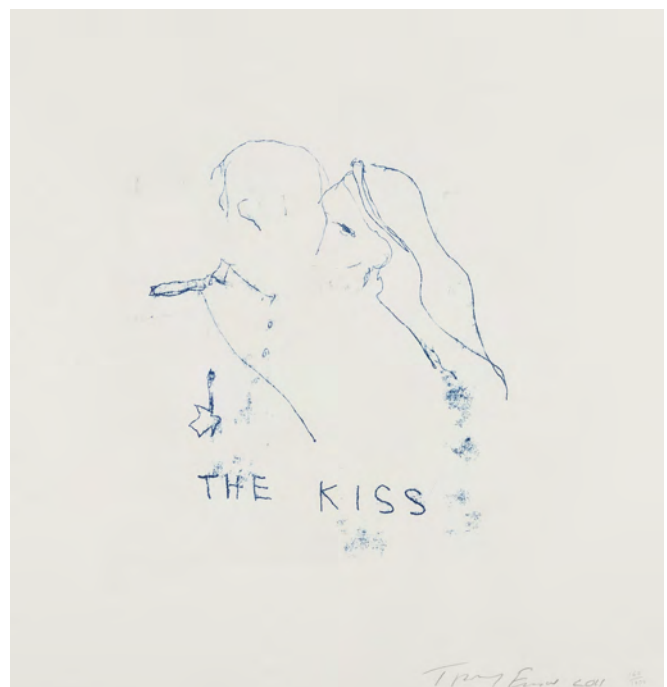
267

**Tracey Emin**

BUT YEA

Offset lithographic poster printed in colours, 2016, signed in silver felt-tip pen, from the total edition of 500, on silk finish paper, 700 x 500mm (27 $\frac{1}{2}$  by 19 $\frac{3}{4}$ in) (unframed)

£800 - 1,000



268

**Tracey Emin (b.1963)**

THE KISS

Polymer gravure printed in blue, 2011, signed, dated and numbered from the edition of 1000 in pencil, on wove paper, with full margins, plate 227 x 206mm (9 x 8 $\frac{1}{8}$ in) (unframed)

£400 - 600



269

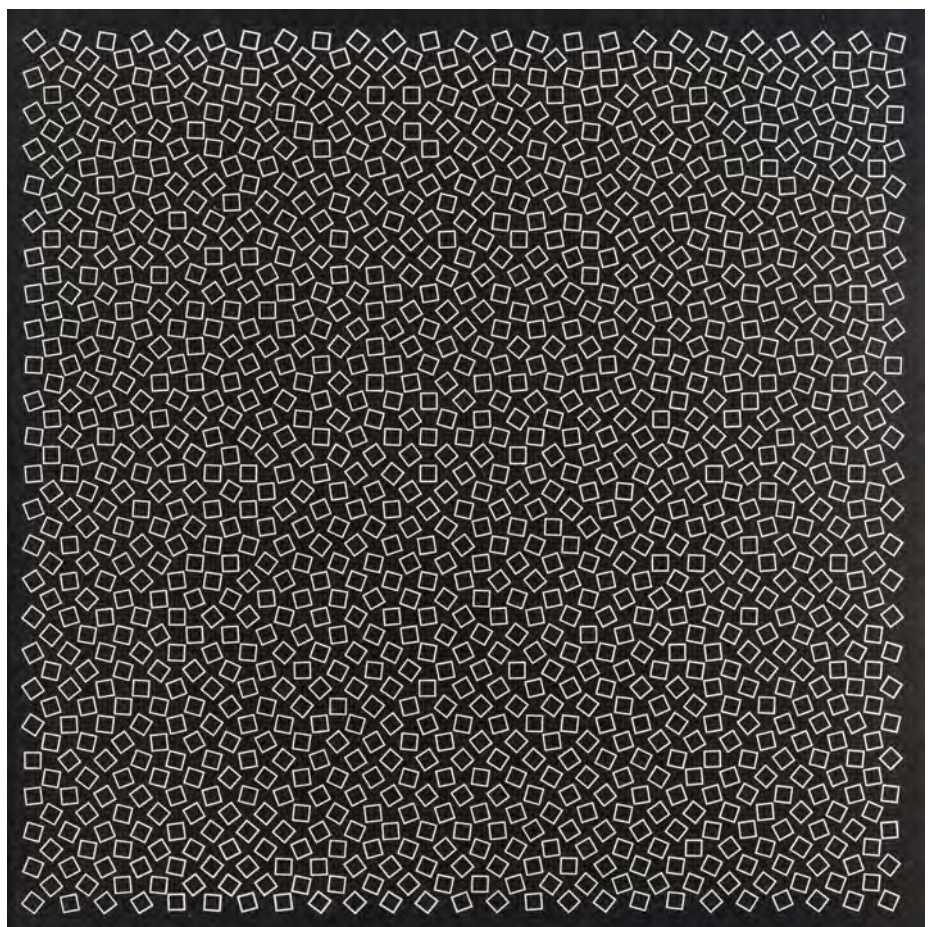
**Gerhard von Graevenitz (1934-1983)**

UNTITLED (SQUARES, AND CROSSES)

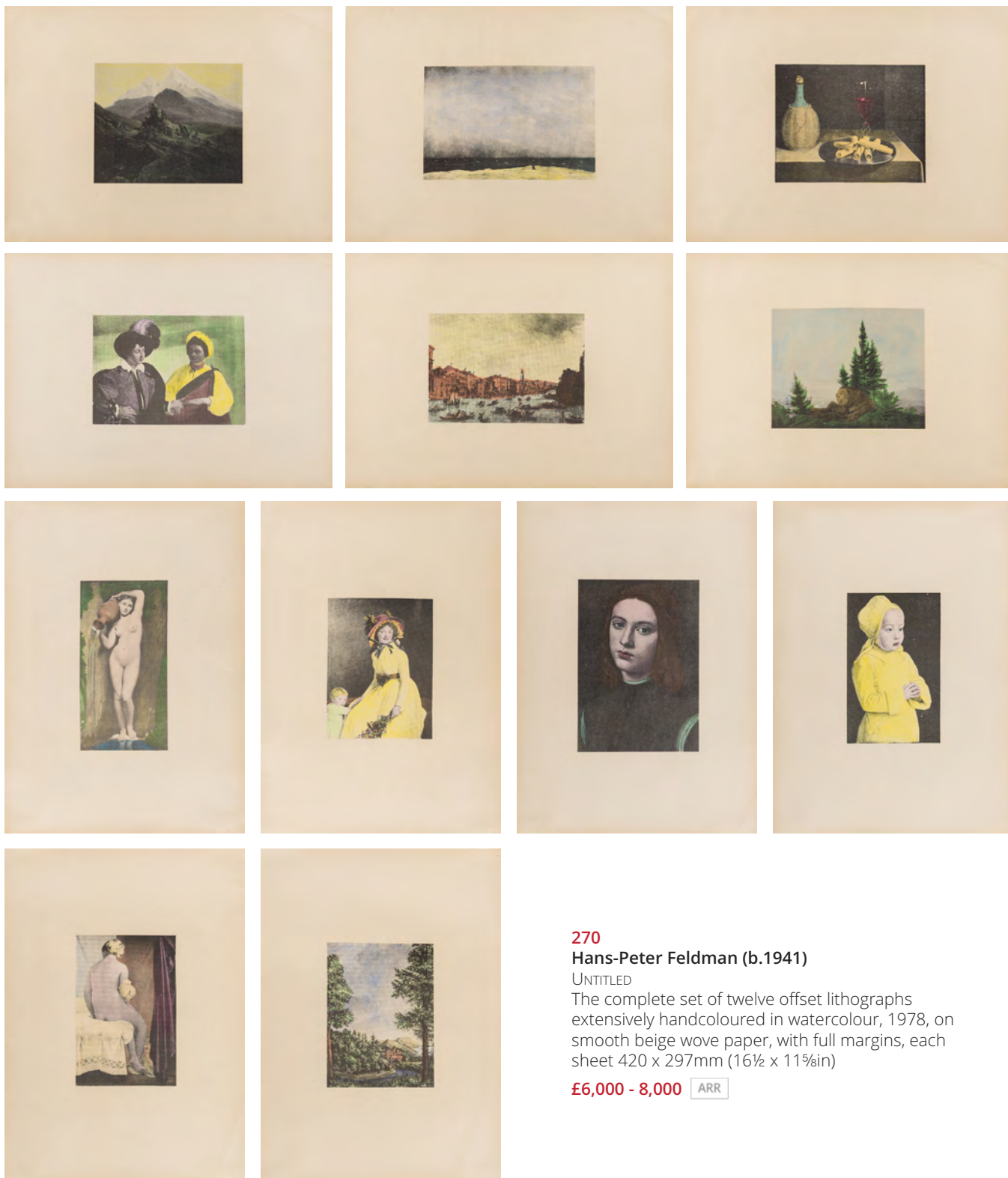
Two screenprints, 1963, each signed and dated in pencil, numbered from the edition of 30, on wove paper, the full sheets printed to the edges, sheet 514 x 514mm (20¼ x 20¼in)

£500 - 700

ARR







**270**

**Hans-Peter Feldman (b.1941)**

UNTITLED

The complete set of twelve offset lithographs extensively handcoloured in watercolour, 1978, on smooth beige wove paper, with full margins, each sheet 420 x 297mm (16½ x 11½in)

**£6,000 - 8,000** ARR



**271**

**Antony Gormley (b.1950)**

Body

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

**£800 - 1,200** ARR



**272**

**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)

**£6,000 - 8,000** ARR



273

**Richard Hamilton (1922-2011)**

BATHERS (B) (LULLIN 74)

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

£3,000 - 5,000



274

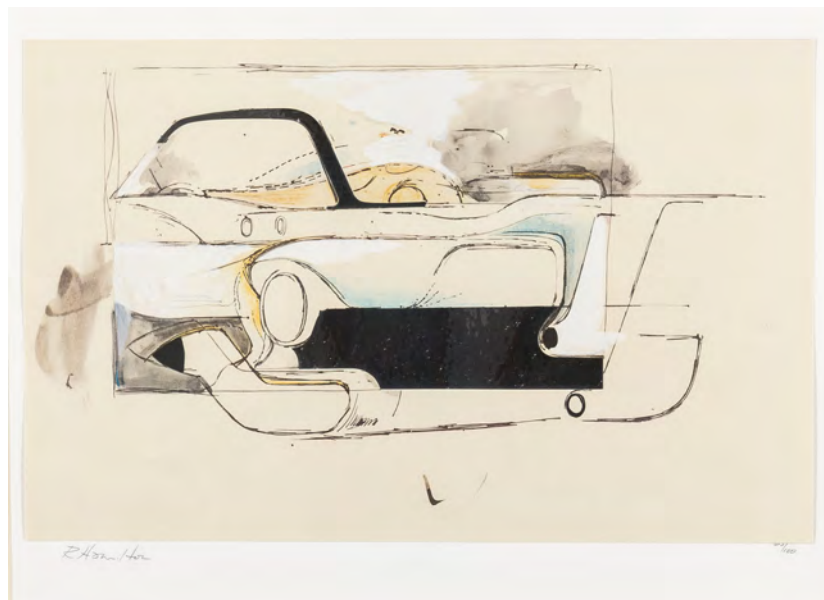
**Richard Hamilton (1922-2011)**

AAH! (LULLIN 131)

Collotype and screenprint printed in colours, 1982, signed and numbered from the edition of 100 in pencil, on Ivorex mounted on board, from the Collected Words portfolio, printed by the artist, Eberhard Schreiber and Frank Kicherer, Stuttgart, published by Waddington Graphics, London, sheet 384 x 489mm (15½ x 19¼in) (framed)

£700 - 1,000

ARR



275

**Richard Hamilton (1922-2011)**

HERS IS A LUSH SITUATION (LULLIN 128)

Collotype and screenprint printed in colours with collaged metalized foil, 1982, signed and numbered from the edition of 100 in pencil, on Ivorex mounted on board, from the Collected Words portfolio, printed by the artist, Eberhard Schreiber and Frank Kicherer, Stuttgart, published by Waddington Graphics, London, sheet 384 x 489mm (15½ x 19¼in) (framed)

£700 - 1,000

ARR

276

**Richard Hamilton (1922-2011)**

TOWARDS A DEFINITIVE STATEMENT..., (LULLIN 132)

Collotype and screenprint printed in colours with collaged metalized foil, 1982, signed and numbered from the edition of 100 in pencil, on Ivorex mounted on board, from the Collected Words portfolio, printed by the artist, Eberhard Schreiber and Frank Kicherer, Stuttgart, published by Waddington Graphics, London, sheet 384 x 489mm (15½ x 19¼in) (framed)

£700 - 1,000

ARR



277

**Richard Hamilton (1922-2011)**

WADDINGTON GALLERY POSTER (NOT IN LULLIN)

Offset lithograph printed in colours, 1984, signed in pencil, on thin wove paper, image 830 x 590mm (32 $\frac{5}{8}$  x 23 $\frac{1}{4}$ in) (framed)

£400 - 600



278

**Richard Hamilton (1922-2011)**

POLAROID PORTRAIT, EMMETT WILLIAMS 11.11.71

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

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

£3,000 - 5,000





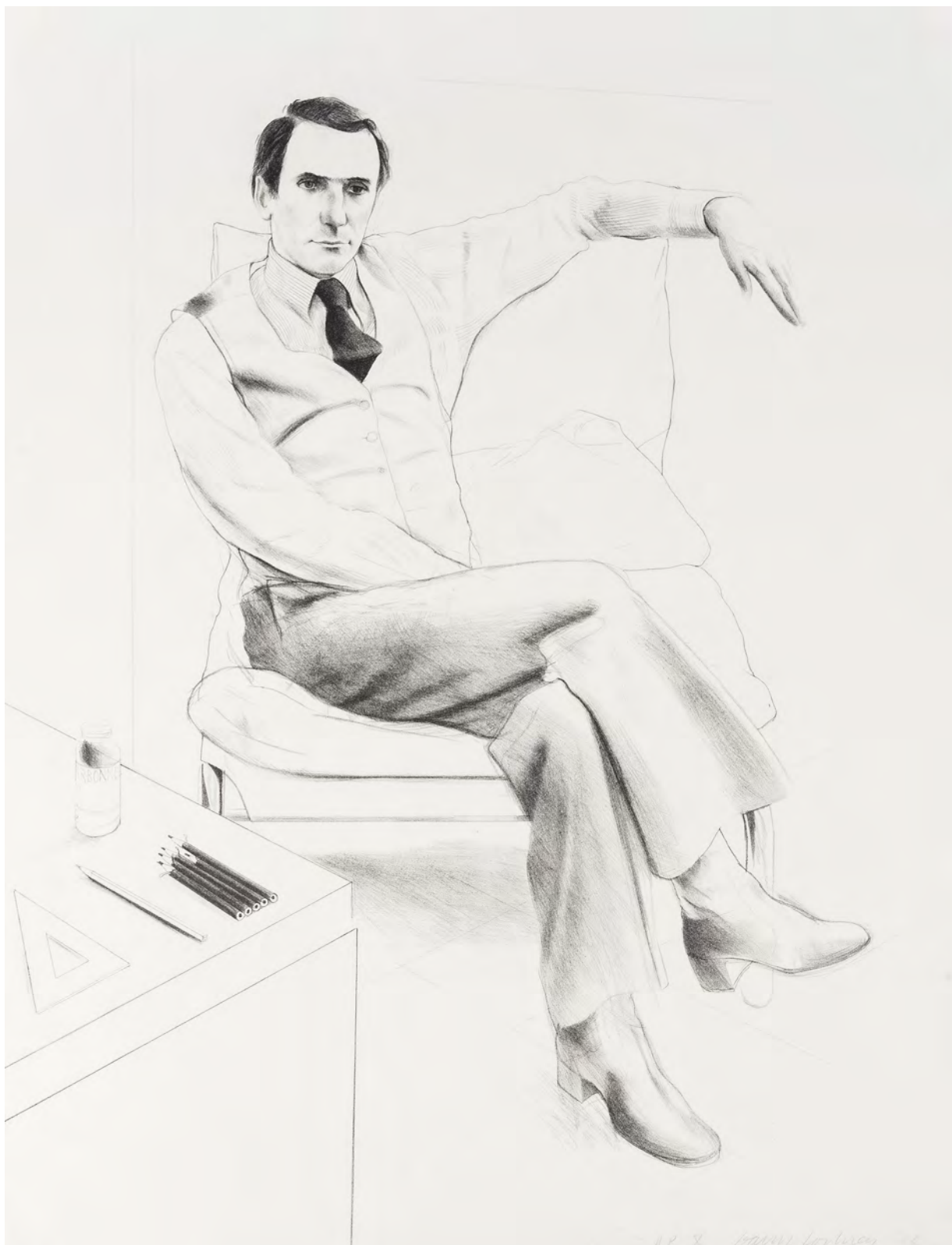
279

**David Hockney (b.1937)**

GREGORY EVANS (TOKYO 165)

Lithograph, 1976, signed and dated in pencil, numbered from the edition of 90, printed and published by Gemini G.E.L., Los Angeles, on Arches Cover mould-made paper, with full margins, sheet 1054 x 749mm (41½ x 29½in) (unframed)

£4,000 - 6,000 ARR



**280**

**David Hockney (b.1937)**

NICHOLAS WILDER (TOKYO 168)

Lithograph, 1976, signed, dated and inscribed A.P. in pencil, an artist's proof aside from the edition of 90, printed and published by Gemini G.E.L., Los Angeles, on Rives LW (Lightweight) paper, the full sheet printed to the edges, sheet 1054 x749mm (41½ x 29½ in.) (unframed)

**£5,000 - 7,000** ARR



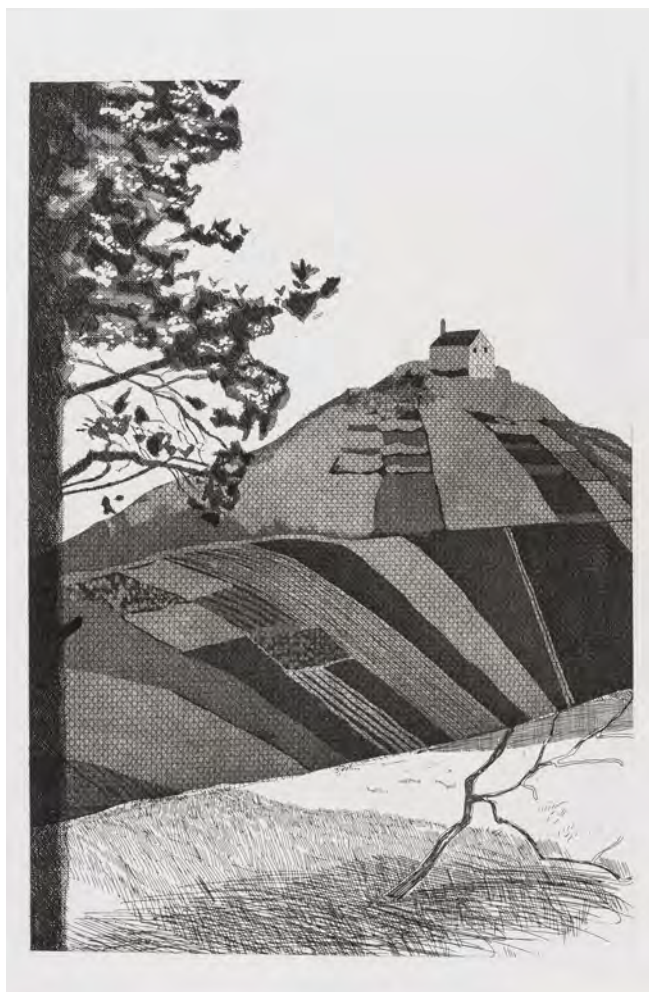
281

**David Hockney (b.1935)**

A WOODED LANDSCAPE (TOKYO 72)

Etching, 1969, from the unsigned edition of 400, proofed by Maurice Payne, printed by Piet Clement, published by Petersburg Press and Kasmin Gallery, London, on W.S. Hodgkinson wove paper, with full margins, sheet 455 x 310mm., (17 $\frac{7}{8}$  x 12 $\frac{1}{4}$ in.)

£1,500 - 2,000 ARR



282

**David Hockney (b.1935)**

HOME (TOKYO 84)

Etching, 1969, signed in pencil on a separate justification sheet, from the unsigned edition of 400, proofed by Maurice Payne, printed by Piet Clement, published by Petersburg Press and Kasmin Gallery, London, on W.S. Hodgkinson wove paper, the full sheet printed to the edges, sheet 455 x 310mm., (17 $\frac{7}{8}$  x 12 $\frac{1}{4}$ in.)

£3,000 - 5,000 ARR

283

**David Hockney (b.1937)**

AN EROTIC ETCHING (SCOTTISH ARTS COUNCIL 172)

Etching, 1975 signed in pencil, numbered from the edition of 100; and Allen Jones, Navajo Jacket (Lloyd 68) screenprint in colours, signed dated and numbered from the edition of 100 in pencil, both included within the book Peter Webb. The Erotic Arts, with title-page, text and justification, within the original green morocco gilt boards, overall size

£3,000 - 5,000 ARR



284

**David Hockney (b.1937)**

RED SQUARE AND THE FORBIDDEN CITY, FROM CHINA DIARY (MCA TOKYO 254)

Lithograph printed in colors, 1982, signed, dated and numbered from the edition of 1000 in pencil, on Somerset paper, printed and published by Petersburg Studios, New York, London, the full sheet; accompanied with the original lithograph slip cover and book China Diary, signed in felt tip pen by the artist, co-author, Stephen Spender and Jeffrey Archer, published by Thames and Hudson, London, sheet 495 x 546mm (19½ x 21½in) (2) (multiple)

£1,500 - 2,000 ARR







285

**David Hockney (b.1937)**

LANDSCAPE WITH A PLANT (TOKYO 293)

Homemade print executed on an office colour copy machine in colours, 1986, signed, dated and numbered from the edition of 50, on Arches Text paper, published by the artist, 279 x 432mm (11 x 17in) (unframed)

£6,000 - 8,000



214 / 250

David Hockney 2009

**286**

**David Hockney (b.1937)**

IPHONE DRAWING 'No. 535', 28TH JUNE 2009

Inkjet print in colours, 2009, signed and numbered from the edition of 250 in pencil, on cotton fibre archival paper, published by Taschen, London, with full margins, sheet 560 x 430mm (22 x 17in) (unframed)

**£7,000 - 9,000**



287

**David Hockney (b.1937)**

OLYMPISCHE SPIELE MÜNCHEN, 1972 (BAGGOTT 34)

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

£800 - 1,200 ARR



288

**David Hockney (b.1937)**

FIESTA (BAGGOTT 178)

Offset lithographic poster printed in colours, 1988, on glossy thick wove paper, the full sheet printed to the edges, 630 x 425mm (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.

£500 - 700 ARR

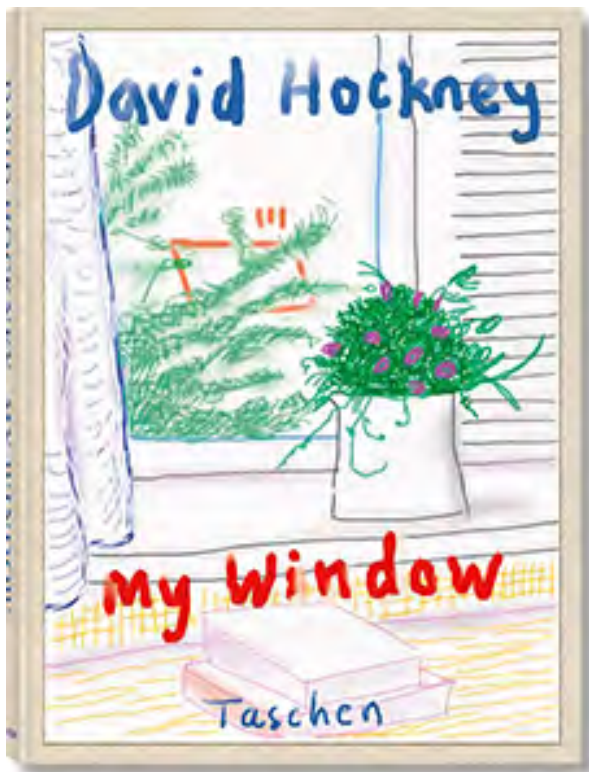
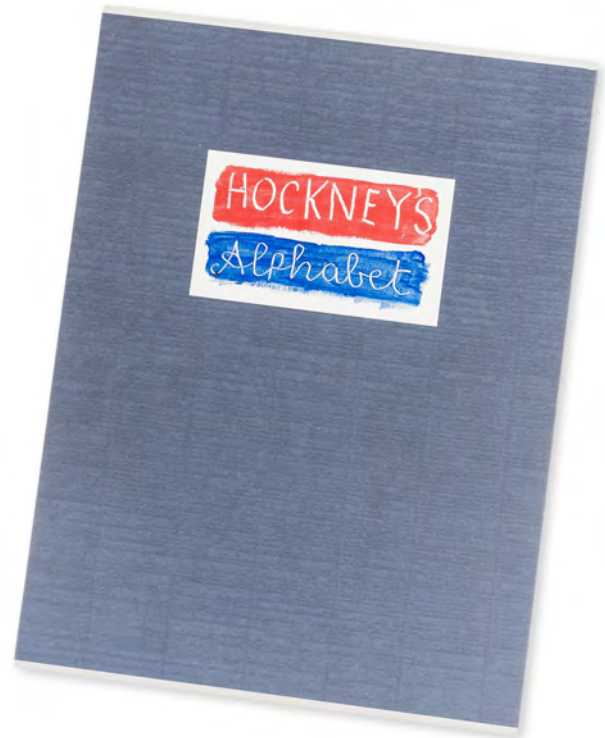
289

**David Hockney**

HOCKNEY'S ALPHABET

The book, 1991, comprising twenty-six lithographs printed in colours, signed in ink by the artist and the contributing writers, numbered from the edition of 300, with title-page, text, and justification, published by Faber & Faber, London, on wove paper, bound as issued in the original quarter vellum paper wrapped boards and matching slip-case, overall size 343 x 255mm., (13¾ x 10in) (unframed)

£1,500 - 2,000 ARR



290

**David Hockney (b.1937)**

MY WINDOW

Deluxe hardcover book, 2019, signed in black ink, numbered from the edition of 1000, reproducing 120 of the artist's iPhone and iPad drawings, in the original clamshell box, published by Taschen, London, overall 500 x 385mm (19¾ x 14⅞in) (book)

£500 - 700 ARR

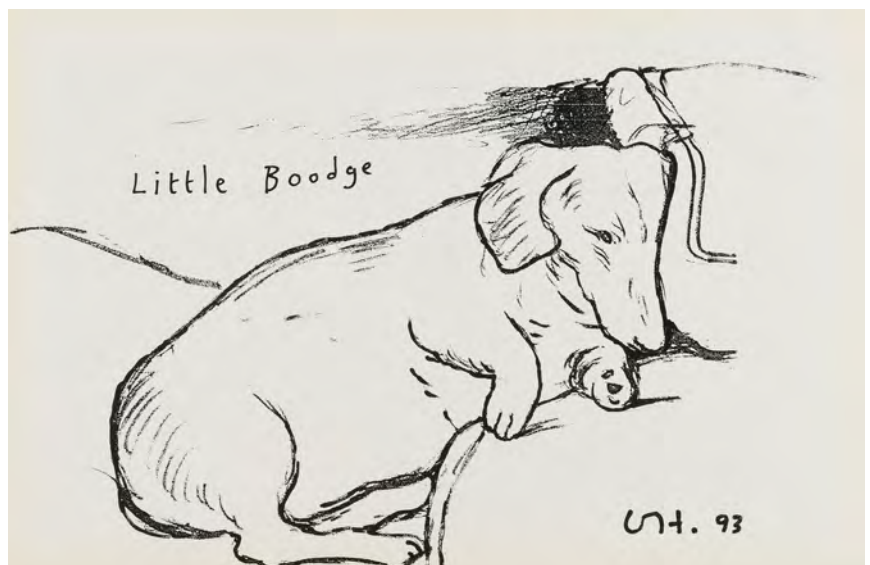
291

**David Hockney (b.1937)**

LITTLE BOODGE

Offset lithograph, 1993, on wove paper, the full sheet, 420 x 280mm (16⅝ x 11in) (unframed)

£500 - 700 ARR





292

**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 26⅜in) (framed)

£6,000 - 8,000 ARR



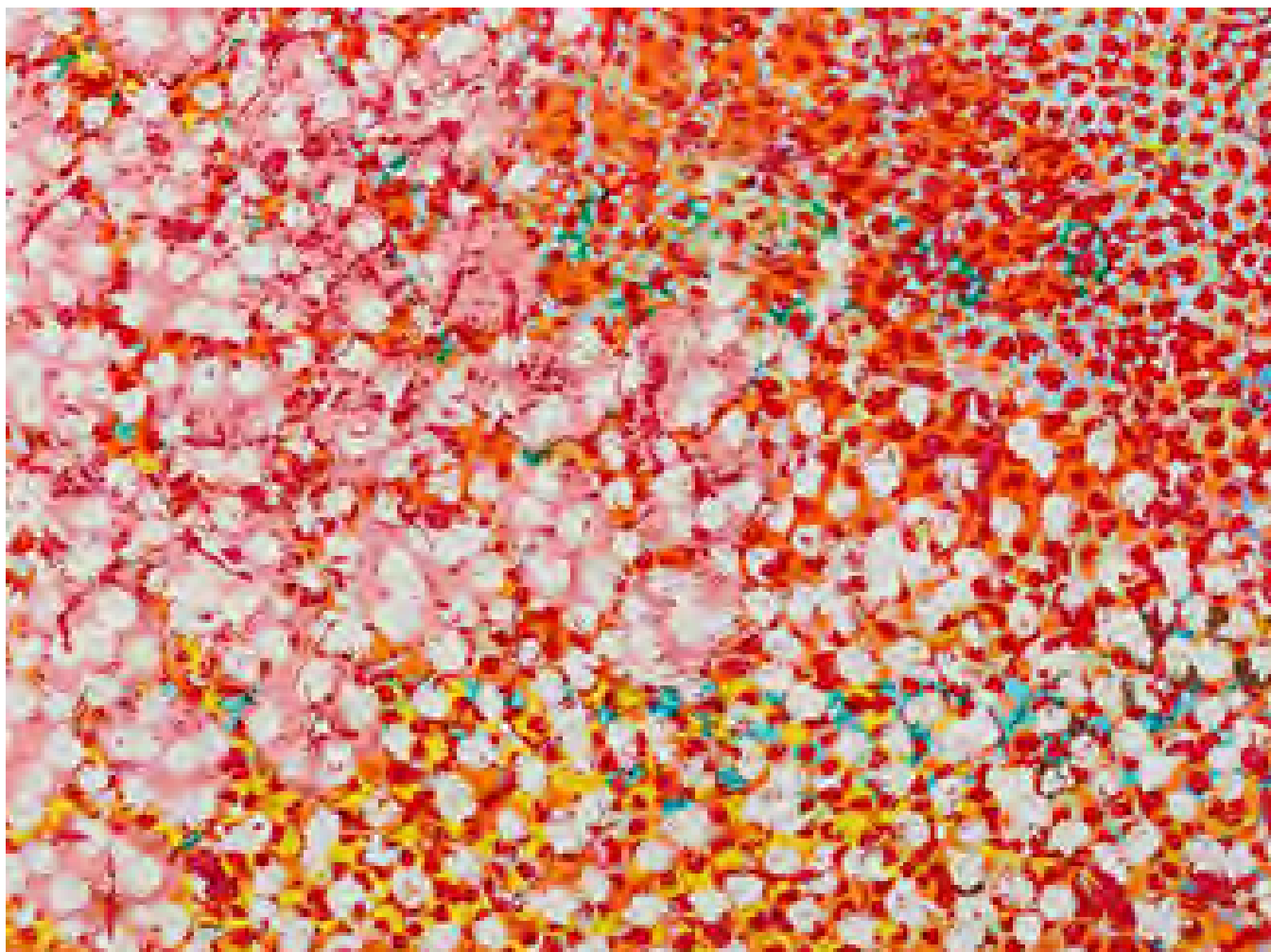
293

**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 26⅜in) (framed)

£6,000 - 8,000 ARR



294

**Damien Hirst**

SANS SOUCI H4-1

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

£10,000 - 15,000



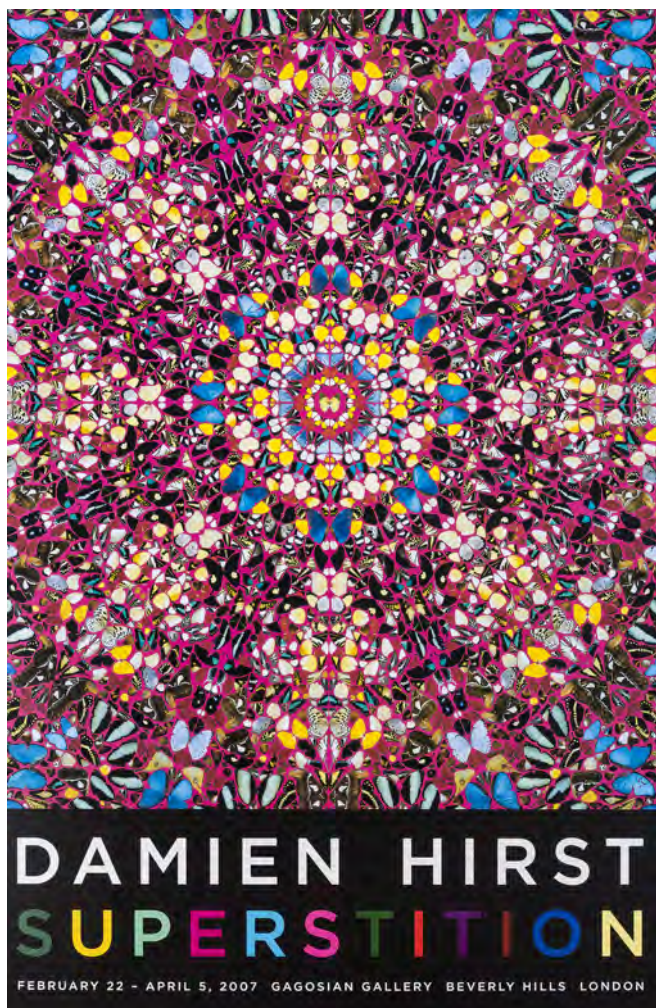
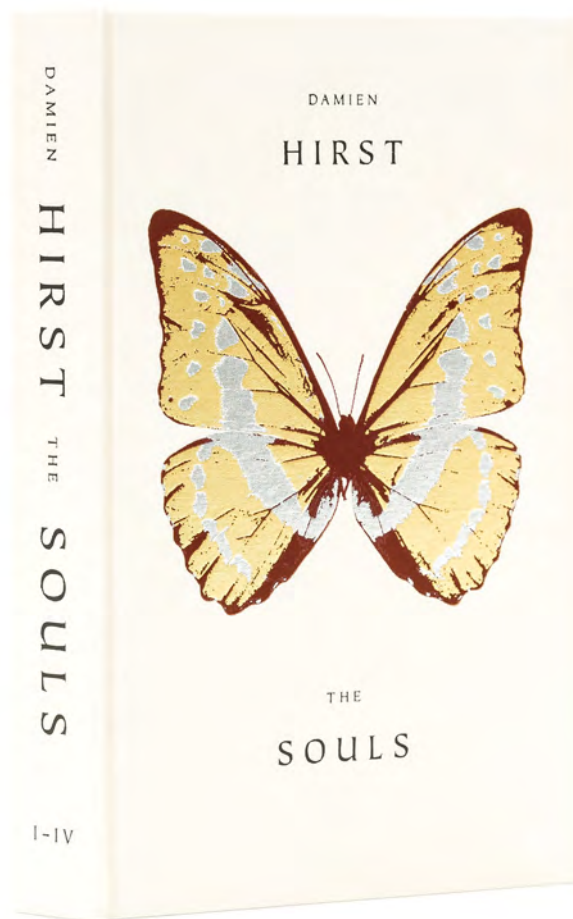
295

**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 ARR



296

**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 ARR



297

**Anish Kapoor (b.1954)**

UNTITLED

The Perspex, nylon and oil paint multiple, 2003, signed and numbered from the edition of 60 on the accompanying certificate of authenticity, published by Parkett Art, Zurich, overall size 260 x 260 x 380mm (10¼ x 10¼ x 15in) (multiple)

£4,000 - 6,000



298

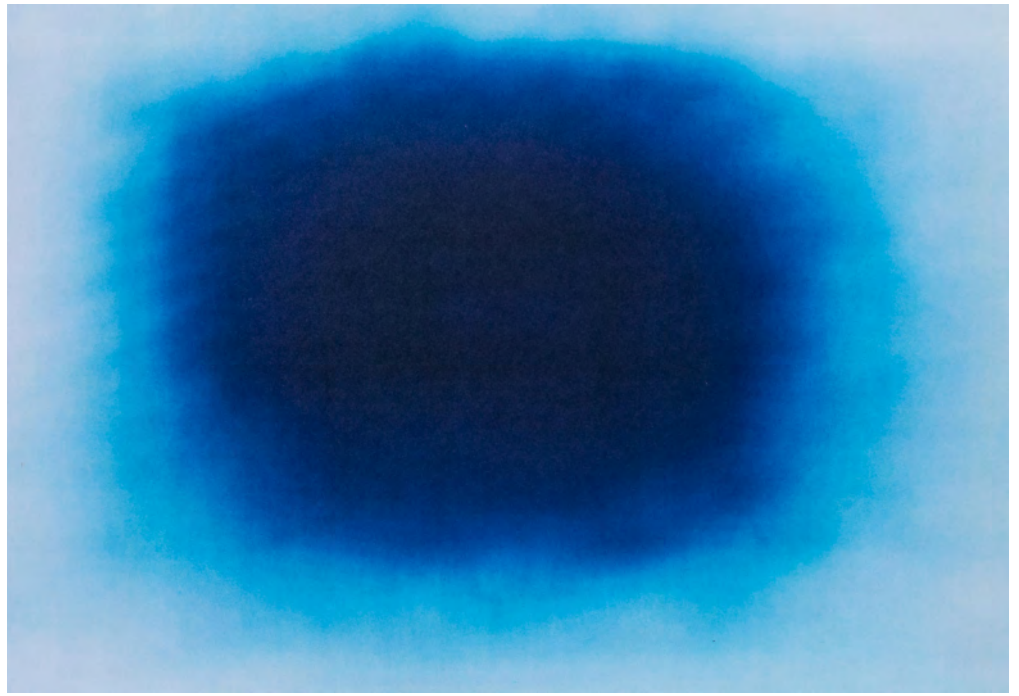
**Anish Kapoor (b.1954)**

BREATHING BLUE (2020)

Digital print in colours, 2020, numbered from the edition of 100, on 350gsm wove paper, published by the Hospital Rooms, London, the full sheet printed to the edges, 300 x 420mm (11¾ x 16½in) (unframed)

£500 - 700

ARR



299

**Idris Khan (b.1978)**

EVERY...BERND AND HILLA BECHER GABLE SIDED HOUSES  
Photo-lithograph printed in colours, 2008, signed and numbered from the edition of 100 in pencil, on Arches paper, with full margins, sheet 685 x 500mm (27 x 19¾in) (unframed)

£800 - 1,200

ARR



300

**Barbara Kruger (b.1945)**

SURVEILLANCE

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

**£1,500 - 2,000**





155  
200

pumpkin 2000

Yayoi Kusama

301

**Yayoi Kusama (b.1929)**

PUMPKIN 2000 (YELLOW) (KUSAMA 298)

Screenprint in colours, 2000, on wove paper, signed, titled and numbered from the edition of 200 in pencil, printed by K2 Screen, published by Serpentine Gallery, London, the full sheet, 480 x 640mm (18 $\frac{7}{8}$  x 25 $\frac{1}{4}$ in) (framed)

**£12,000 - 18,000**

302

**Yayoi Kusama (b.1929)**

PUMPKIN

Hand painted acrylic on resin, 1993, signed 'Kusama' in black paint on the base, 25 x 40 x 40mm (1 x 1.5 x 1.5in) (multiple)

Provenance:

Acquired directly from the artist in 1993 at the 45th Venice Biennale.

£3,500 - 5,000



303

**Yayoi Kusama (b.1929)**

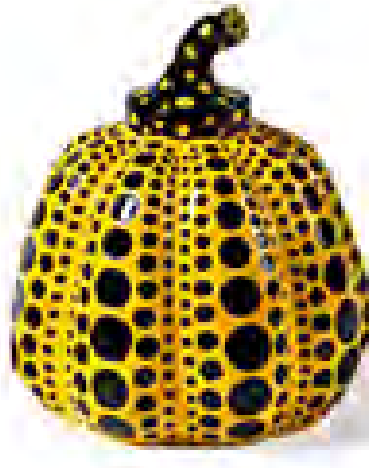
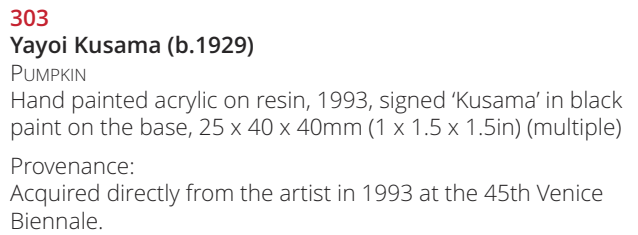
PUMPKIN

Hand painted acrylic on resin, 1993, signed 'Kusama' in black paint on the base, 25 x 40 x 40mm (1 x 1.5 x 1.5in) (multiple)

Provenance:

Acquired directly from the artist in 1993 at the 45th Venice Biennale.

£3,500 - 5,000



304

**Yayoi Kusama (b.1929)**

PUMPKINS (YELLOW/BLACK & RED/WHITE)

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

£1,000 - 1,500



305

**Michael Landy (b.1963)**

H.2.N.Y. ANTI-LOGIC

Glue and gouache on paper,  
2006, signed, titled and dated  
verso, on wove paper, sheet  
562 x 763mm (22½ x 30in)

£3,000 - 5,000 ARR



306

**Michael Landy (b.1963)**

H.2.N.Y. "A LEGITIMAGE WORK OF ART AS SOCIAL  
EXPRESSION, EVEN IF IT POPPED A BIT" JOHN CANADAY

Glue and gouache on paper, 2006, signed, titled  
and dated verso, on wove paper, sheet 562 x  
763mm (22½ x 30in)

£3,000 - 5,000 ARR



307

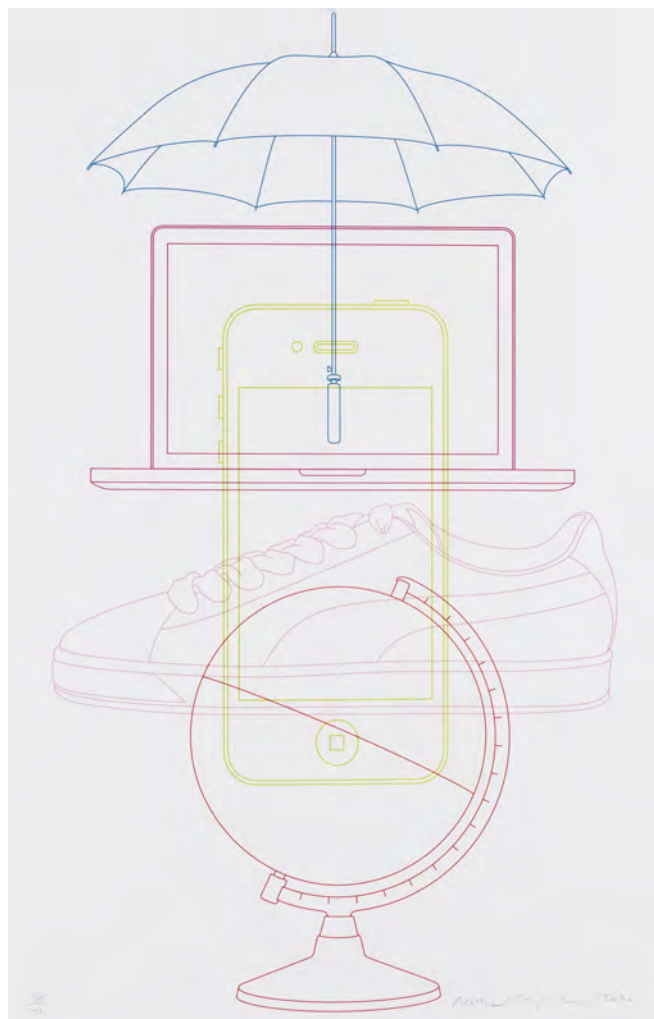
**Gerald Laing (1936-2011)**

PRINT (INGRAM / HALLIWELL 50)

The hinged aluminium multiple hand-painted in orange and purple Liquitex acrylic, 1965, scratch signed, dated and inscribed London on the upper element, the edition was 46, published by the artist, overall size 423 x 146mm (16½ x 5⅞in) (multiple)

£700 - 900

ARR



308

**Michael Craig-Martin (b.1941)**

ART FOR LIFE

Lithograph printed in colours, 2020, signed and numbered from the edition of 40 in pencil, on wove paper, the full sheet, 760 x 495mm (22 x 19½in) (unframed)

£400 - 600

ARR



309

**Eddie Martinez (b.1977)**

NO TITLE 5

Lithograph printed in colours, 2016, initialled, dated and numbered from the edition of 60 in pencil, on 300 g. Velin d'Arches paper, the full sheet, 925 x 695mm (36 $\frac{3}{8}$  x 27 $\frac{3}{8}$ in) (unframed)

£2,000 - 3,000



310

**Vik Muniz (b.1961)**

SIX COLOURS AFTER RICHTER

Digital Chromogenic print in colours, 2008, signed and dated in black ink, numbered from the edition of 6 on a label affixed verso, sheet 1193 x 1016mm (47 x 40in) (framed)

£10,000 - 15,000

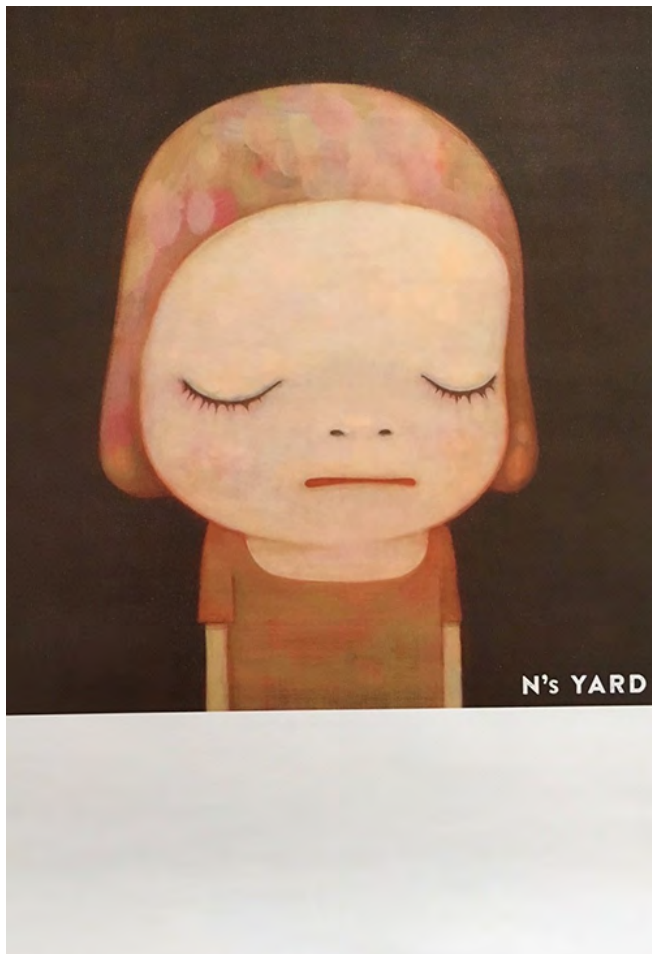
**311**

**Takashi Murakami (b.1962)**

**DOB RED AND THEN x5**

Offset lithograph printed in colours, 2001, signed and numbered from the edition of 300 in black ink, on wove paper, the full sheet, 500 x 500mm (19<sup>5</sup>/<sub>8</sub> x 19<sup>5</sup>/<sub>8</sub>in) (unframed)

**£700 - 1,000**



**312**

**Yoshimoto Nara (b.1959)**

**N's YARD (SET OF 8)**

The set of 8 offset lithographs printed in colours, 2018, each 500 x 350mm (19<sup>3</sup>/<sub>4</sub> x 13<sup>3</sup>/<sub>4</sub>in) (8) (unframed)

**£500 - 700**





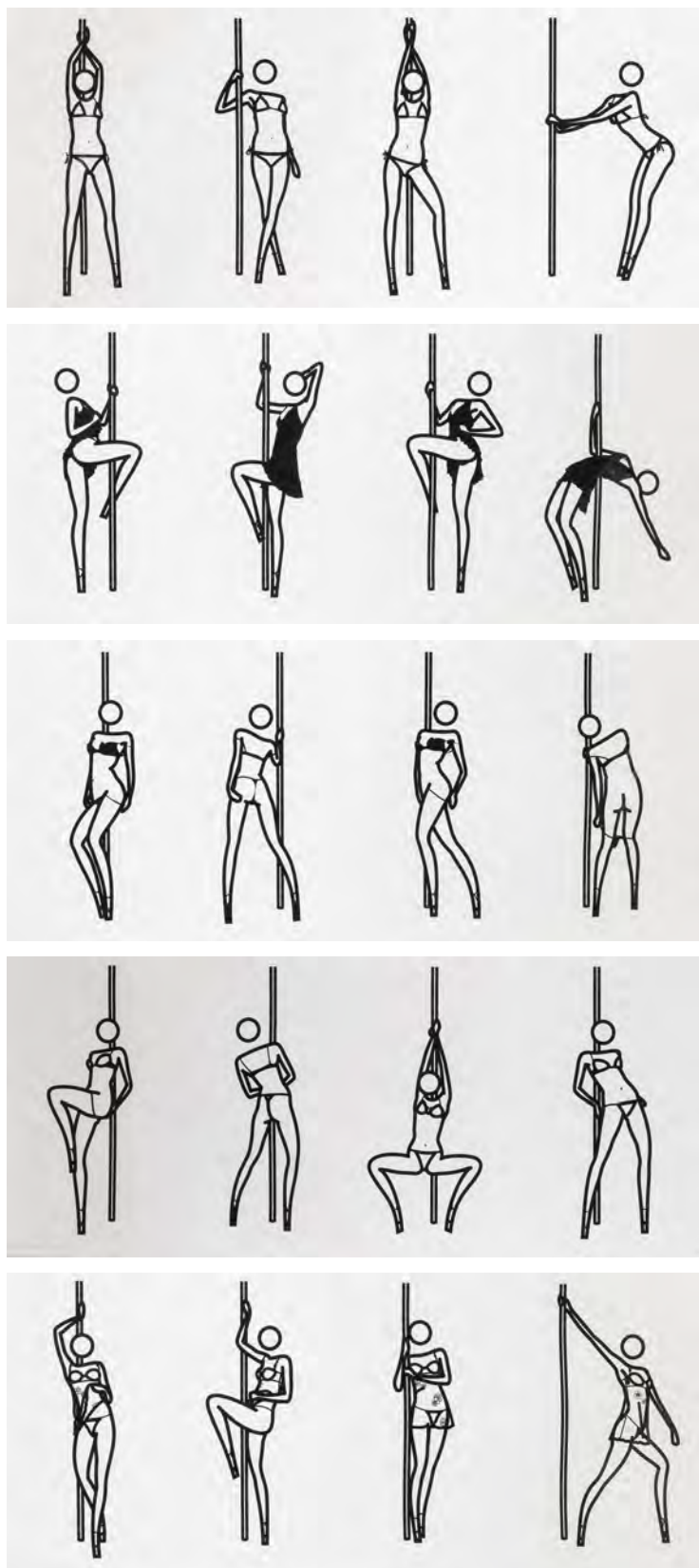
313

**Chris Ofili (b.1968)**

UNTITLED

Etching with aquatint printed in orange, 2000, signed and numbered from the edition of 100 in pencil, on Hahnemühle wove paper, as included in the Cubitt Portfolio, with full margins, sheet 260 x 210mm (10¼ x 8¼in) (framed)

£1,000 - 1,500



314

**Julian Opie (b.1958)**

THIS IS SHAHNOZA (CRISTEA 58-62)

The rare complete set of five screenprints, 2006, signed and numbered from the edition of 40 in pencil, on Somerset Satin paper, printed by Advanced Graphics, London, published by Alan Cristea, London, the full sheets 570 x 1360mm (22½ x 53½in) (5) (framed)

£35,000 - 45,000 ARR





315

**Julian Opie (b.1958)**

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

Screenprint in colours, 2003, from the edition of unknown size, on wove paper, published by K21 Kunstsammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39 $\frac{3}{8}$  x 23 $\frac{5}{16}$ in) (unframed)

£500 - 700 ARR



316

**Julian Opie (b.1958)**

NEW YORK COUPLE 2

Screenprint with collage and pigment print in colours within the artist's frame, 2019, signed in black felt-tip pen and numbered from the edition of 55 on an adhesive label on the verso of the frame, published by Cristea Roberts, London, on Canson Conservation board, the full sheet printed to the edges, sheet 1251 x 914mm (49¼ x 36in) (framed)

£7,000 - 9,000





317

**Julian Opie (b.1958)**

NEW YORK COUPLE 6

Screenprint with collage and pigment print in colours within the artist's frame, 2019, signed in black felt-tip pen and numbered from the edition of 55 on an adhesive label on the verso of the frame, published by Cristea Roberts, London, on Canson Conservation board, the full sheet printed to the edges, sheet 1251 x 914mm (49¼ x 36in) (framed)

£7,000 - 9,000



**318**

**Julian Opie (b.1958)**

STATUETTES

The complete set of seven laser-cut acrylic multiples, 2018, each housed within the original presentation box, various sizes, the largest 257 x 110 x 60mm (10 x 4 $\frac{1}{4}$  x 2 $\frac{1}{2}$ in) (multiples) (7)

£1,000 - 1,500



**318A**

**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 (9 $\frac{3}{4}$  x 12 x 1 $\frac{5}{8}$ in) (multiple)

£1,500 - 2,000



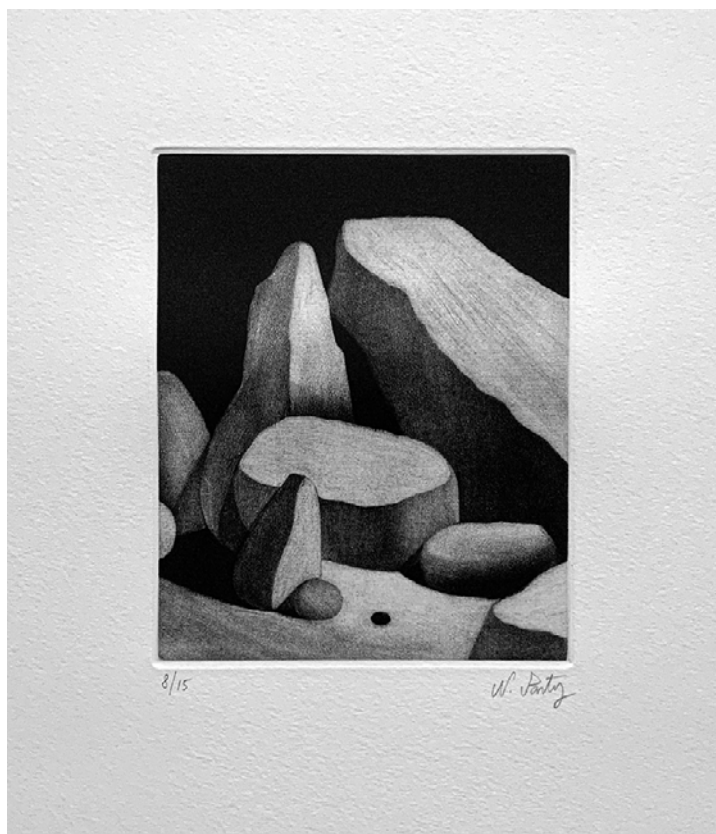
319

**Grayson Perry (b.1960)**

YOU ARE ALONE

Ink on paper, 2005, signed and dated verso in black ink, 295 x 210mm (11 $\frac{5}{8}$  x 8 $\frac{3}{8}$ in) (framed)

£3,000 - 5,000 ARR



320

**Nicolas Party (b.1980)**

Rocks II

Mezzotint, 2016, signed and numbered 8/15 in pencil, on wove paper, with full margin, sheet 476 x 346mm (18 $\frac{3}{4}$  x 13 $\frac{1}{2}$ in) (unframed)

£3,500 - 4,500 ARR

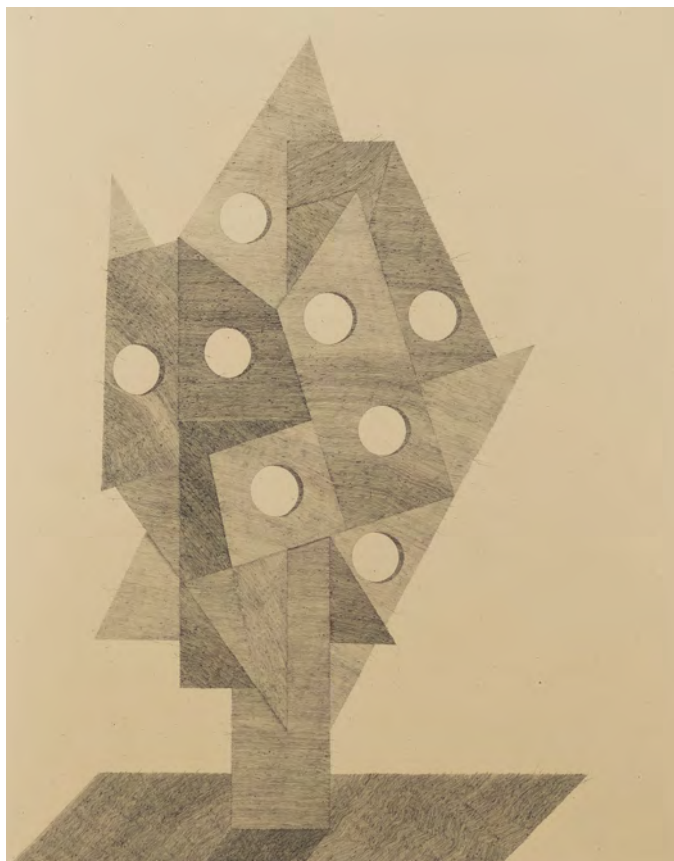
**321**

**Nicolas Party (b.1980)**

UNTITLED

Xerox print with unique handcolouring in acrylic, 2016, signed and numbered from the edition of 50 (each unique and in 10 different colour ways), on smooth wove paper, with full margins, sheet 297 x 210mm (11¾ x 8¼in) (unframed)

**£800 - 1,200** ARR



**322**

**Peter Peri (b.1971)**

HEAD 13

Graphite on paper, 2008, signed and dated verso, 840 x 680mm (33 x 26¾in) (framed)

Exhibited:

Arnolfini Gallery, Bristol: 'Magical Consciousness- May 12th-July 3rd, 2011

**£1,000 - 1,500**



323

**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) (unframed)

£800 - 1,200



324

**Seth Price (b.1973)**

GOLD KEY (WHITE 4)

Printed dibond, 2007, initialled verso, the full sheet, 1210 x 1210mm (47¾ x 47¾in) (unframed)

Provenance:

Friedrich Petzel Gallery, New York

£3,000 - 5,000

325

**David Rayson (b.1966)**

NIGHT GARDEN

Coloured ink on paper, 2003, sheet 1829 x 2591mm., (72 x 102in.); with One Day, the portfolio of eight screenprints in colours, 2006, each signed and numbered on the reverse, on wove paper, the full sheets printed to the edges, each sheet 510 x 630mm (20½ in x 24¾in)

£700 - 900

ARR



326

**David Rayson (b.1966)**

ALL DAY WEDNESDAY, ALL DAY THURSDAY AND TODAY

Coloured ink on paper, 2003, sheet 1829 x 2591mm., (72 x 102in.); with One Day, the portfolio of eight screenprints in colours, 2006, each signed and numbered on the reverse, on wove paper, the full sheets printed to the edges, each sheet 510 x 630mm (20½ in x 24¾in)

£700 - 900

ARR

327

**Gio Pomodoro (1930-2002)**

UNTITLED

Etching with carborundum, 1964, signed, dated and numbered from the edition of 20 in pencil, on wove paper, printed by Stamperia 2RC, Roma, the full sheet, 480 x 640mm (18¾ x 25¼in) (framed)

£1,000 - 1,500

ARR





328

**Marc Quinn (b.1964)**

SUMMER IS SPRING SPRUNG (RED)

Painted bronze, 2014, engraved with artists signature and numbered from the edition of 45, 130 x 110 x 90mm (5 $\frac{1}{8}$  x 4 $\frac{3}{8}$  x 3 $\frac{1}{2}$ in) (multiple)

£1,500 - 2,000 ARR



329

**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 (36 $\frac{1}{4}$  x 55in) (unframed)

£2,500 - 3,500 ARR

330

**Gerhard Richter (b.1932) (after)**

HUND. PLAKAT FÜR DIE KUNSTHALLE BREMEN (SEE BUTIN 1)  
Offset lithograph printed in colours, 1965-1993,  
signed in pencil, a rare, possibly unique proof  
before text, on smooth wove paper, with full  
margins, sheet 840 x 595mm (33½ x 23¼in)  
(unframed)

£3,000 - 5,000 ARR



331

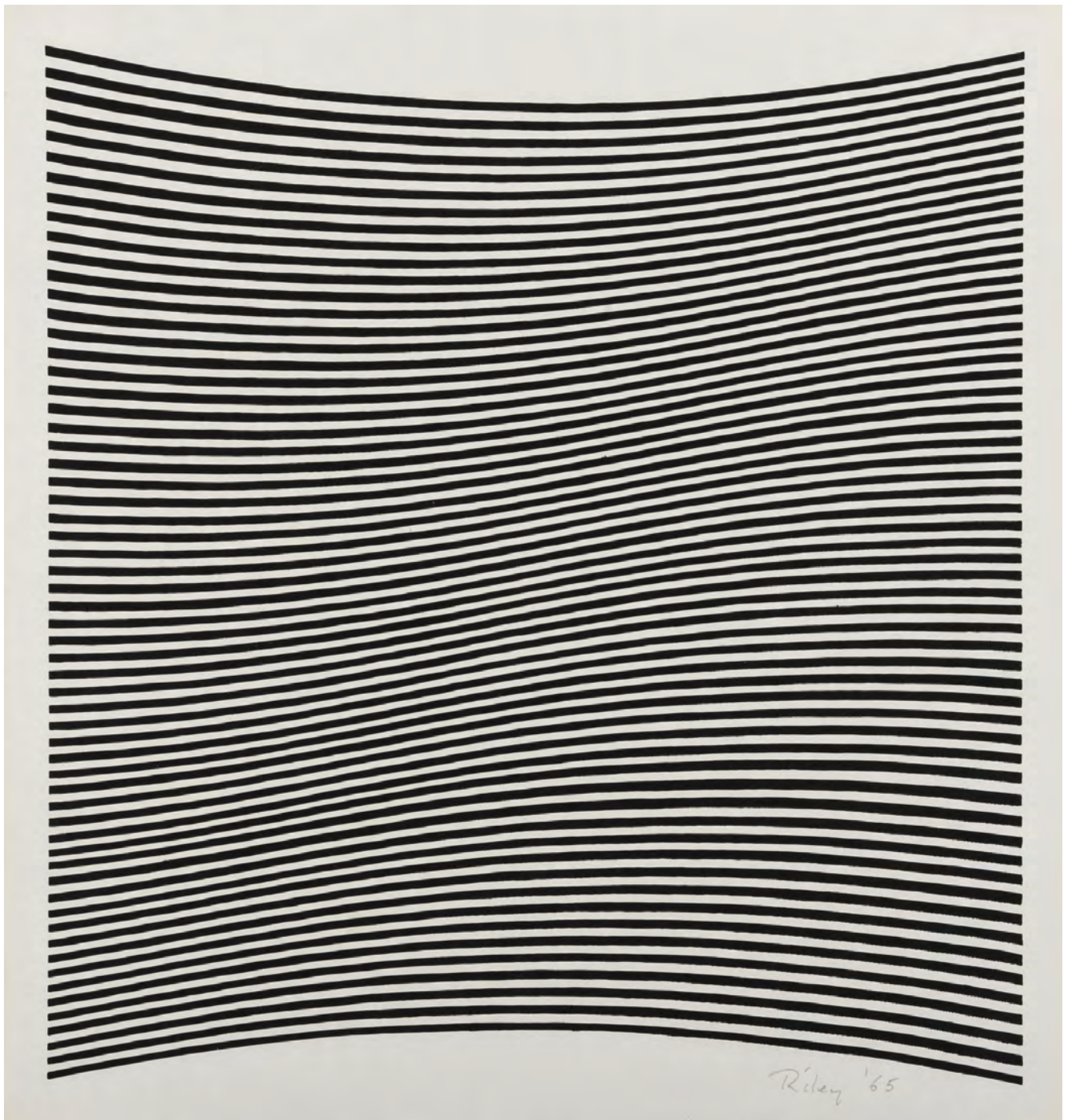
Gerhard Richter (b.1932)

Lincoln Center / List Art Posters 40th Anniversary

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

£1,000 - 1,500 ARR





332

**Bridget Riley (b.1931)**

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

Screenprint in black, 1965, signed, dated and numbered from the edition of 200 in pencil, on wove paper, printed by kelpira Studio, London, published by Editions Panderma, the full sheet 319 x 319mm (12½ x 12½in) (unframed)

£7,000 - 9,000 ARR



333

**Bridget Riley**

UNTITLED (FRAGMENT 2) (SCHUBERT 5B)

Screenprint on Plexiglas, 1965, scratch signed and dated, numbered from the edition of 75, printed at Kelpra Studio, published by Robert Fraser Gallery, London, the full sheet printed near to the edges, sheet 674 x 839mm (26½ x 33in)

£25,000 - 30,000 ARR



334

**Dieter Roth (1930-1998)**

IN OELPER SCHEPERTS  
(BRAUNSCHWEIGER LANDSCHAFT  
MIT KASEBAUMEN) (DOBKE 281)  
Planograph with applied soft  
cheese spread sealed  
with a plastic envelope,  
1973, signed and dated in  
black ink, the edition was  
100, printed by Karl Schulz,  
Braunschweig, published by  
the Kunstverein Rheinland-  
Westfalen, on wove paper,  
the full sheet printed to the  
edges, sheet 320 x 490mm,

£1,000 - 1,500 ARR



335

**Dieter Roth (1930-1998)**

KUCHEN (CAKE) (DOBKE 148)  
The rare etching, 1970,  
signed, dated and  
numbered from the  
edition of 30, one of only  
15 impressions printed in  
black ink, there were a  
further 15 impressions  
printed in relief in white  
on black paper, printed by  
H. Badetzko, Düsseldorf,  
published by Gallery  
Wilbrand, Cologne, on  
wove paper, with full  
margins, sheet 530 x  
775mm (20 7/8 x 30 1/2 in)

£2,500 - 3,500 ARR



**336**

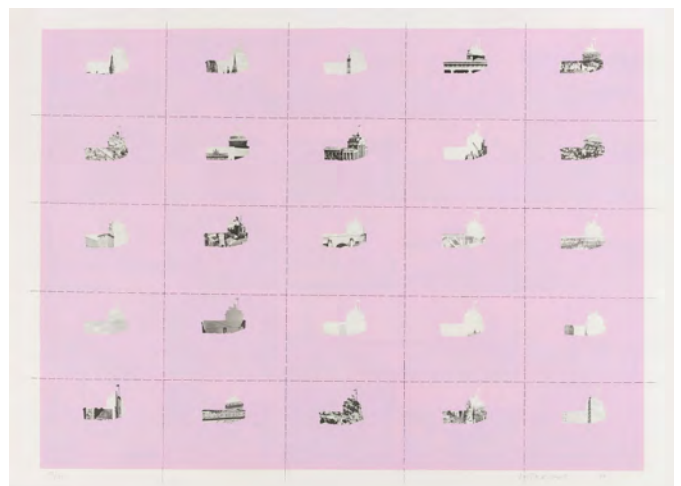
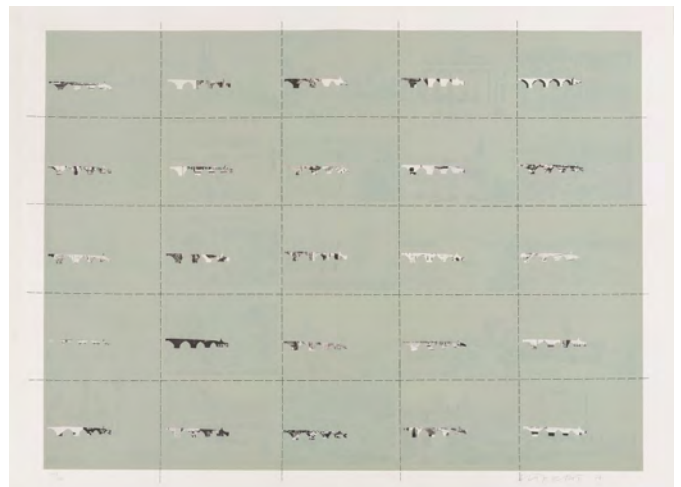
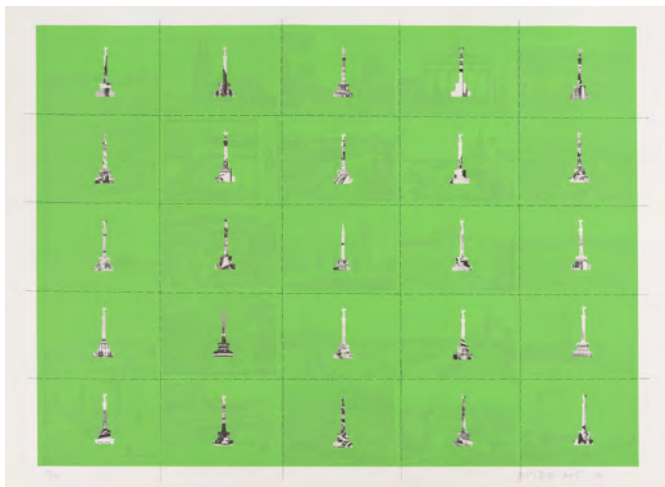
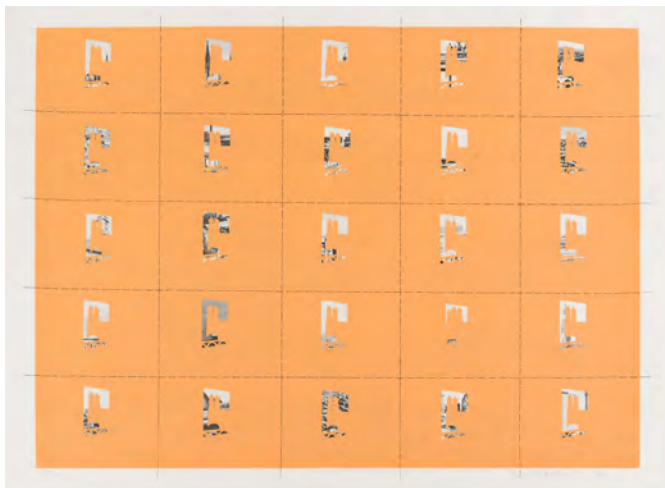
**Dieter Roth (1930-1998)**

SICHERUNGEN (FUSES) (DOBKE 178)

The unique screenprint in colours, 1971, signed and dated in pencil, numbered from the edition of 100 unique works, Dobke states the edition was only 50, printed by Hartmut Kaminski, published by the artist Düsseldorf, on Schoeller Durex wove paper, with their blindstamp, the full sheet printed to the edges, sheet 510 x 730mm (20 $\frac{1}{8}$  x 28 $\frac{3}{4}$ in)

**£4,000 - 6,000**





337

### Dieter Roth (1930-1998)

GERMAN CITIES (DOBKE 137-141)

The scarce complete set of five screenprints with offset planograph in colours, 1970, each signed and dated in pencil, numbered from the edition of 100, printed by Karl Löw, and Staib & Mayer, Stuttgart, published by Edition Tangente, Heidelberg, on wove paper, the full sheets, each sheet 610 x 860mm (24 x 33 3/8 in) (unframed)

£12,000 - 15,000 ARR

Note.

Roth appropriated the imagery for *German Cities* from black-and-white postcards featuring banal views of landmarks in four cities in Germany. Keeping them true to scale, he reproduced these photographs in an orderly five-by-five grid. Next, he obscured each source image by covering it with a nearly opaque layer of ink, solid except for a shape taken from one of the pictured city's famed landmarks, such as Berlin's Brandenburg Gate or Munich's Frauenkirche. In each grid of twenty-five images, the silhouette of the landmark is purposefully misaligned, matching up only once. From: 'Wait, Later This Will be Nothing: Editions by Dieter Roth, Museum of Modern Art, New York February 17 - June 24, 2013'

338

**Dieter Roth (1930-1998)**

1 (NOT IN DOBKE)

The rare screenprint, 1985, signed and dated in pencil, from the edition of unknown but presumably small size, we have found no record of this work at auction, printed by Edition Künstlerhaus, published by DGB Kreis and Edition Künstlerhaus Stuttgart, on wove paper, the full sheet printed to the edges, sheet 840 x 595mm., (33 $\frac{1}{8}$  x 23 $\frac{3}{8}$ in) (unframed)

£2,000 - 3,000



339

**Thomas Ruff (b.1958)**

No Title 1

Photo-lithograph printed in colours, 2009, signed and numbered from the edition of 100 in pencil, on 250g Velin d'Arches paper, with full margins, sheet 760 x 560mm (30 x 22in) (unframed)

£1,200 - 1,800





340

**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, sheet 760 x 560mm (29½ x 22in) (unframed)

£1,500 - 2,000 [ARR](#)



342

**David Shrigley (b.1968)**

I ENDORSE EVERYTHING

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 [ARR](#)



341

**David Shrigley (b.1968)**

ART WILL SAVE THE WORLD

Screenprint in colours with varnish overlay, 2019, signed, dated and numbered from an edition of 125 in pencil verso, on wove paper, published by Nicolai Wallner Galleri, Copenhagen, the full sheet, 750 x 550mm (29½ x 21½in) (unframed)

£1,000 - 1,500 [ARR](#)



343

**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 [ARR](#)

344

**Al Taylor (1948-1999)**

UNTITLED (WIRE INSTRUMENT)

Pencil and ink wash on paper, 1989, dated verso in pencil, sheet 279 x 216mm (11 x 8½in) (framed)

Provenance:

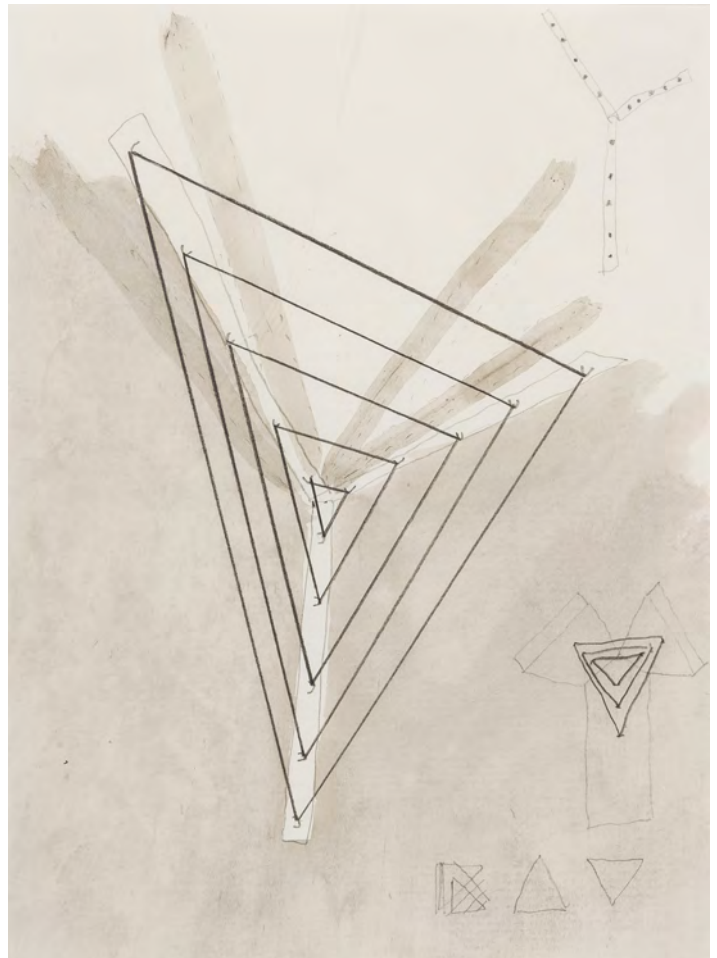
Estate of Al Taylor No.AT (D-89.169)

Zwirner & Wirth.

Exhibited:

Santa Monica Museum of Art, Al Taylor 'Wire Instruments and Pet Stains, January 22nd- April 16th 2011 (illustrated in the catalogue)

£3,000 - 5,000



345

**Joe Tilson (b.1928)**

TASTE

Screenprint in colours, 1999, signed, dated and numbered from the edition of 50 in pencil, on wove paper, the full sheet 810 x 590mm (31½ x 23¼in) (framed)

£800 - 1,200 ARR



346

**Ai Weiwei (b.1957)**

SUNFLOWER SEEDS

Sixty hand-painted porcelain multiples, from the edition of unknown size, produced by the artist for the installation Kui Hua Zi at Tate Modern October 2010 to May 2011, dimensions variable (multiple) (60)

£500 - 700





347

### Ai Weiwei (b.1957)

THE PAPER CUT PORTFOLIO (NEW YORK; CATS AND DOGS; MAP OF CHINA; FURNITURE; HAIRCUT; CITIZENS INVESTIGATION; RIVER CRABS; ZODIAC)

The complete portfolio of eight papercuts, 2019, each signed in black ink, from the edition of 250, published by Taschen, London, in the original clothbound clamshell box, each 600 x 600mm (23 5/8 x 23 5/8 in) (8) (unframed)

Papercutting is a traditional Chinese art originating from the Han Dynasty (206 B. C.-22 A. D.) The coloured, intricately cut papers are used in festivities, for prayers, and as everyday decoration. In his papercut portfolio, Ai Weiwei employs the medium to reflect on his life and work, starting with his sojourn in New York from 1982 to 1993.

£15,000 - 20,000



348

**Rachel Whiteread (b.1963)**

DOORKNOB

The UV-resistant Technogel coated with black polyurethane film multiple, 2001, signed and numbered from the edition of 300 on the accompanying justification card, produced by Technogel, Vicenza, published by the Deutsche Guggenheim, Berlin, for the exhibition Rachel Whiteread Transient Spaces, overall size 57 x 127 x 64mm., (2¼ x 5 x 2½in)

£600 - 800

ARR



349

**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 (23¾ x 23¾in) (unframed)

£300 - 500



350

**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) (unframed)

£500 - 700

351-352

No Lots





URBAN ART





353

**Ben Eine (b.1970)**

CELEBRATE- SHUTTER

Screenprint in colours, 2016, signed and numbered from the edition of 150, on Somerset Satin paper, printed and published by Jealous Gallery, London, with full margins, sheet 700 x 680mm (27½ x 26¾in) (framed)

£300 - 500

ARR



355

**Ben Eine (b.1970)**

X-PINK; X-YELLOW; X-PURPLE (FROM THE ALPHABET SERIES)

Three screenprints in colours, 2015, each signed and numbered from the edition of 125 in pencil, each on Somerset Satin paper, co-published with Jealous, Moniker Editions, London, the full sheets, 570 x 550mm (22½ x 21½in) (3) (unframed)

£900 - 1,200

ARR



354

**Ben Eine (b.1970)**

H-YELLOW (FROM THE ALPHABET SERIES)

Screenprint in colours, 2015, signed and numbered from the edition of 125 in pencil, on Somerset Satin paper, co-published with Jealous, Moniker Editions, London, the full sheet, 570 x 550mm (22½ x 21½in) (unframed)

£300 - 500

ARR



356

**Ben Eine (b.1970)**

C-PINK; C-GREEN; C-BLUE (FROM THE ALPHABET SERIES)

Three screenprints in colours, 2015, each signed and numbered from the edition of 125 in pencil, each on Somerset Satin paper, co-published with Jealous, Moniker Editions, London, the full sheets, 570 x 550mm (22½ x 21½in) (3) (unframed)

£900 - 1,200

ARR



357

**Ben Eine (b.1970)**

SMILEY FACE (ORANGE)

Spray paint on canvas, 2007, 760 x 505mm (30 x 19½in)  
(framed)

Provenance:

Nelly Duff, London.

£3,000 - 5,000



358

**Ben Eine (b.1970)**

SMILEY FACE (BLUE)

Spray paint on canvas, 2011, 760 x 505mm (30 x 19½in)  
(framed)

Provenance:

Commissioned directly from the artist by the present owner.

£3,000 - 5,000

359

**D\*Face b.1978**

DEATH AND GLORY

Etching with aquatint and hand-colouring, 2007, signed and numbered from the edition of 50 in pencil, on wove paper, published by Black Rat Press, London, with margins, sheet 580 x 560mm (22¾ x 22in) (framed)

£500 - 700



360

**Charming Baker (b.1964)**

DIGNITY RIDES A TRICKY PONY

Archival inkjet in colours, 2011, signed and numbered from the edition of 200 in pencil, on Somerset wove paper, published by Jealous Editions, London, with full margins, sheet 820 x 870mm (32¼ x 34¼in) (framed)

£300 - 500 ARR



361

**Charming Baker (British b.1964)**

THE THROBBING REALISATION THE THE FUTURE IS AN IMPOSSIBLE PLACE TO BE  
Giclée with screenprinted varnish and lascaux gold, 2011, signed and numbered from an edition of 250 in pencil on somerset wove paper, the full sheet, 450 x 500mm (17 7/8 x 19 5/8in) (unframed)

£500 - 700 ARR



362

**Charming Baker (b.1964)**

FLOCKED PANDA # 7

Unique screenprint with flocking in colours, 2018, signed in pencil, on Somerset tub sized 410gsm paper, published by Jealous gallery, London, with full margins, 1000 x 1000mm (39 3/8 x 39 3/8in) (framed)

£1,500 - 2,000 ARR



363

**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 x 71in) (multiple)

£1,800 - 2,200



364

**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 x 71in) (multiple)

£2,000 - 3,000





365

**Invader (b.1969)**

ALADDIN SANE (YELLOW)

Screenprint with embossing in colours, 2014, signed, dated and numbered from the edition of 65 in pencil, on wove paper, printed and published by Pictures on Walls, London, sheet 450 x 430mm (17¾ x 17in) (unframed)

£5,000 - 8,000 ARR

366

**James Joyce**

TOO CLOSE TO HOME AND TOO NEAR THE BONE (SAATCHI EDITION)

Screenprint in colours with varnish, 2018, signed and numbered from the edition of 10 in pencil, an artist's proof aside from the edition of 10, on wove paper, the full sheet, 700 x 500mm (27 $\frac{7}{8}$  x 19 $\frac{5}{8}$ in) (framed)

£500 - 700 ARR



367

**James Joyce**

HAPPY CLOWN

Paint and lacquer on wooden panel, 2018, signed verso, 1270mm (50in) (diameter) (framed)

£3,000 - 5,000 ARR



368

**JJ Adams (b.1978)**

LIZ TAYLOR

Giclee printed in colours, 2019, signed and numbered from the edition of 95 in pencil, on wove paper, the full sheet, 1005 x 880mm (41¾ x 34½in) (unframed)

£400 - 600 ARR



369

**JJ Adams (b.1978)**

TWIGGY- DROP DEAD AND GORGEOUS

Giclee printed in colours, 2018, signed and inscribed from the edition of 10, an artist's proof aside from the edition of 95 in pencil, on wove paper, the full sheet, 1155 x 901mm (44 x 36in) (framed)

£600 - 800 ARR



370

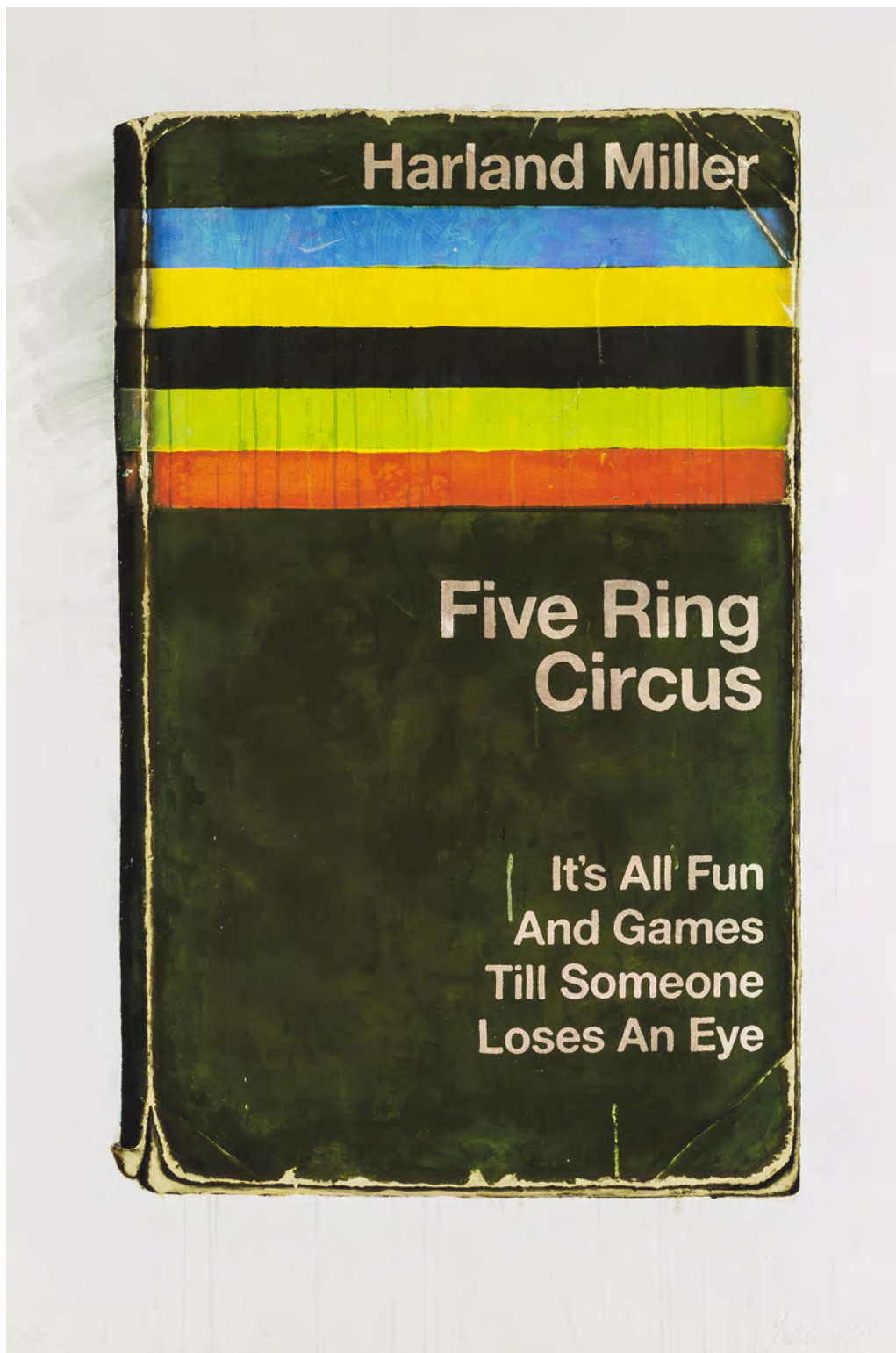
**JJ Adams (b.1978)**

ENGLAND EXPECTS (TOO MUCH)

Giclee printed in colours, 2019, signed and numbered from the edition of 95 in pencil, on wove paper, the full sheet, 750 x 750mm (29½ x 29½in) (unframed)

£400 - 600 ARR





**371**

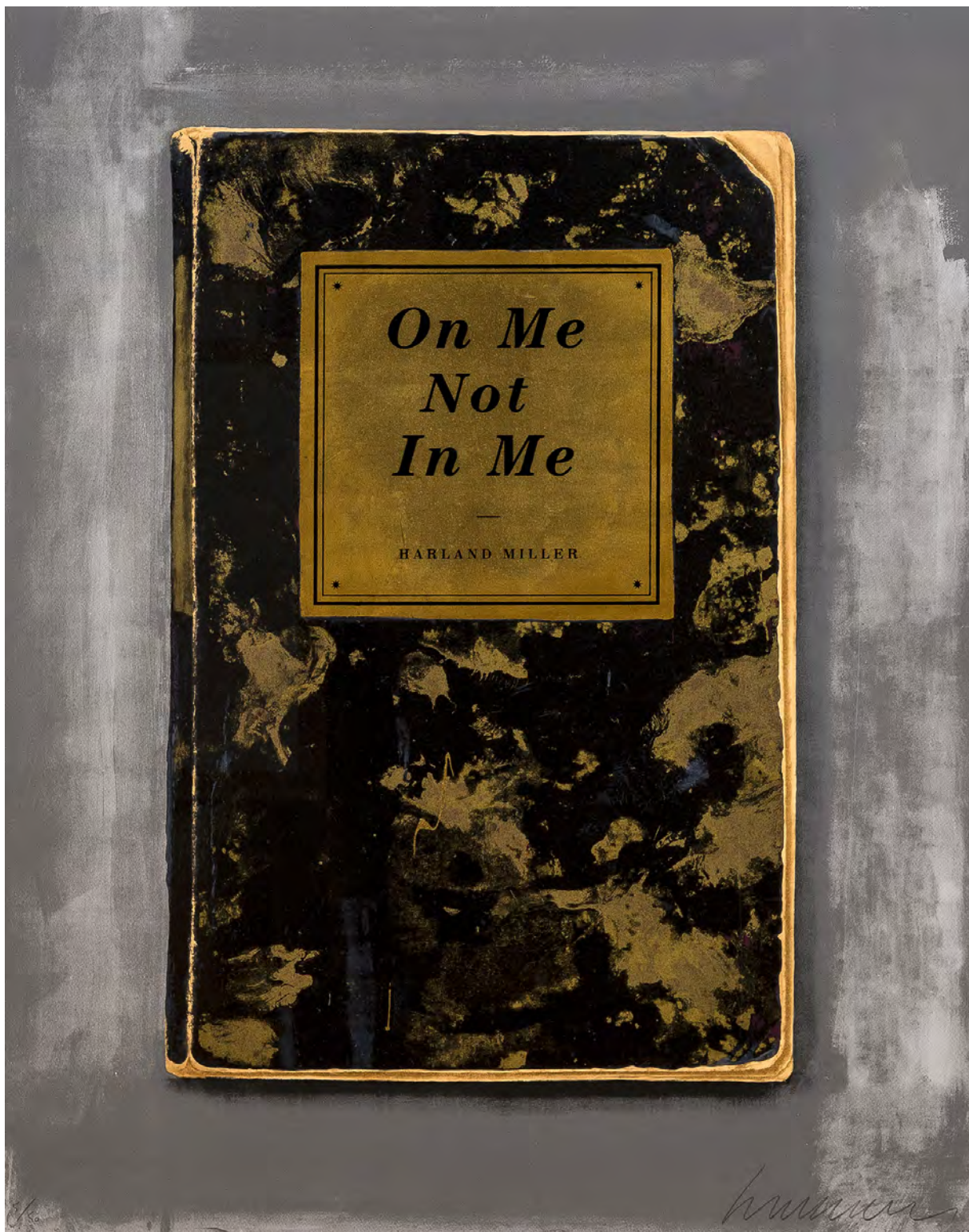
**Harland Miller (b.1964)**

FIVE RING CIRCUS-IT'S ALL FUN AND GAMES TILL SOMEONE LOSES AN EYE

Giclée print in colors, 2012, signed, dated and numbered from the edition of 50 in pencil, on German etching paper, published by Ingleby Gallery, Edinburgh, the full sheet, 990 x 660mm (37 $\frac{1}{8}$  x 26in) (unframed)

**£8,000 - 12,000** ARR





372

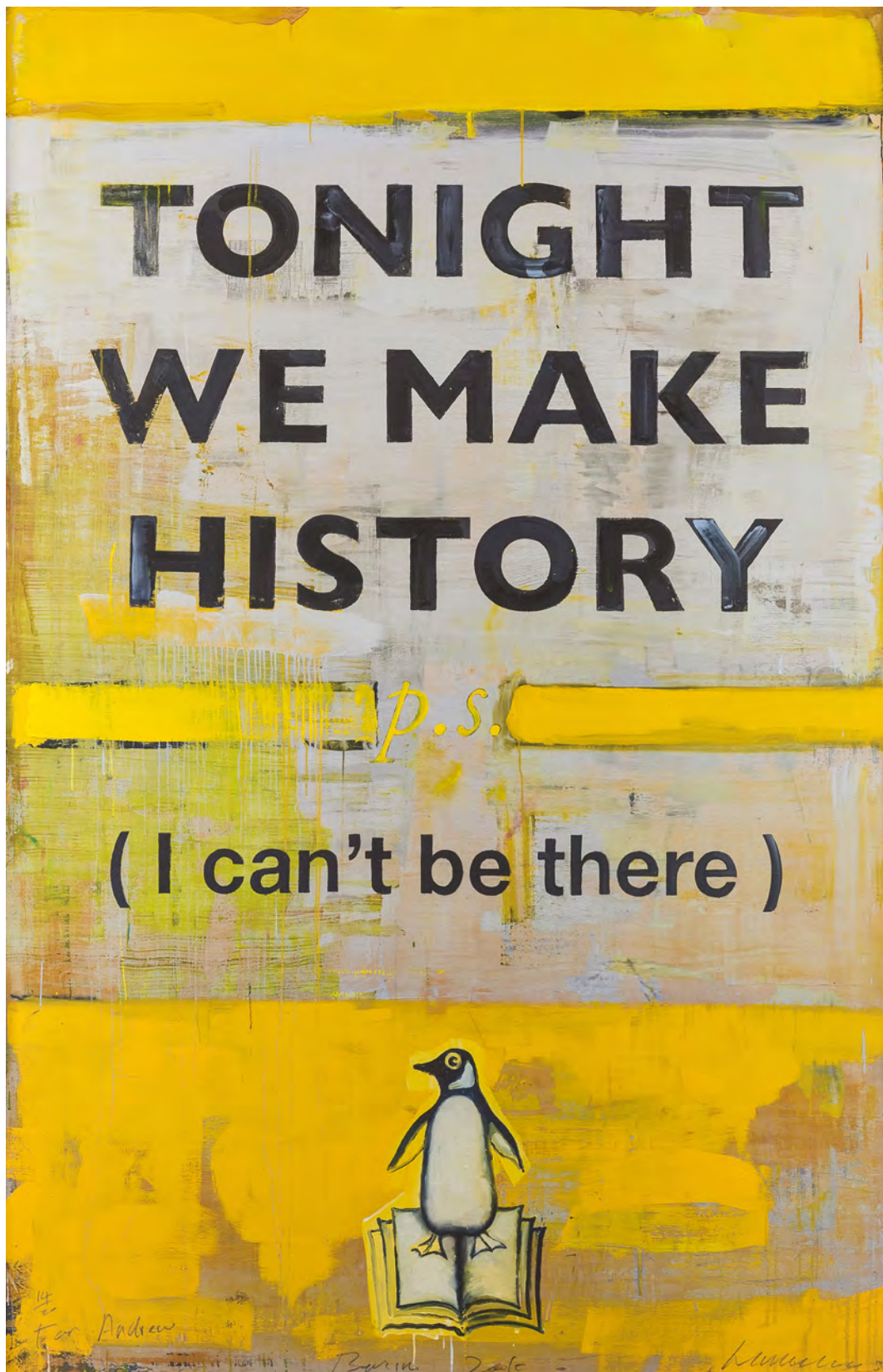
**Harland Miller (b.1964)**

ON ME NOT IN ME

Screenprint in colours hand finished with gold leaf, 2015, signed and numbered from the edition of 50 in pencil, on wove paper, the full sheet printed to the edges, sheet 800 x 650mm (31½ x 25¾in) (framed)

**£12,000 - 18,000** ARR





373

**Harland Miller (b.1964)**

TONIGHT WE MAKE HISTORY

Etching with silver chine colle, 2018, signed in pencil, inscribed and numbered from the edition of 20 in pencil, on wove paper, published by Manifold Editions, London, sheet 1040 x 730mm (41 x 25 5/8 in) (framed)

£20,000 - 30,000

ARR



374

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

THE FLATULATION OF CHRIST

Unique engraving with pencil additions, 2015, signed and dated in pencil, on wove paper, image 250 x 190mm (9¾ x 7½in) (framed)

£3,000 - 5,000 ARR



375

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

TELL ME BEAUTIFUL UNTRUE THINGS

Unique pigment print in colours, with extension hand colouring in watercolour, 2019, signed and dated in pencil, on wove paper, the full sheet 1205 x 775mm (47½ x 30½in) (framed)

£4,000 - 6,000 ARR

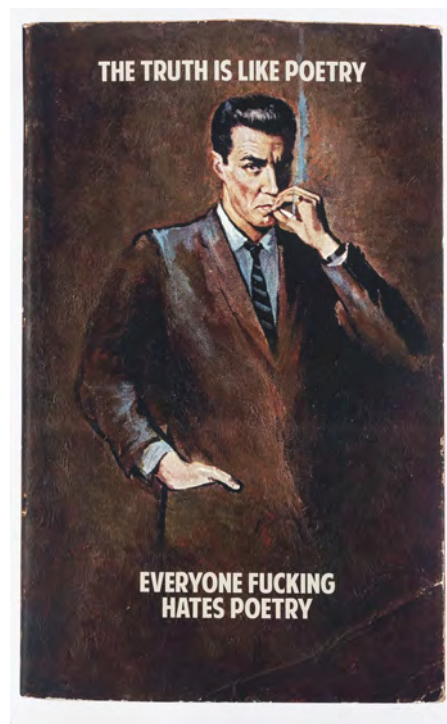


**376**  
**The Connor Brothers (b.1968)**

ALL SHE WANTED...

Giclee in colours, 2019, signed and dated in pencil, numbered from the edition of 95, on wove paper, with full margins, sheet 1283 x 762mm (50½ x 30in) (framed)

£1,000 - 1,500 ARR



**378**  
**The Connor Brothers (b.1968)**

THE TRUTH IS LIKE POETRY

Giclee printed in colours, 2018, signed and numbered from the edition of 35 in pencil, on wove paper, published by Hang-Up Gallery, London, the full sheet, 700 x 500mm (27½ x 19½in) (unframed)

£400 - 600 ARR



**377**  
**The Connor Brothers (b.1968)**

I DON'T WANT TO GO TO HEAVEN NONE OF MY FRIENDS ARE THERE, 2019

Giclee with silkscreen varnish printed in colours, 2019, signed and numbered from the edition of 35 in pencil, on archival paper, with full margins, sheet 750 x 500mm (29½ x 19¾in) (unframed)

£500 - 700 ARR



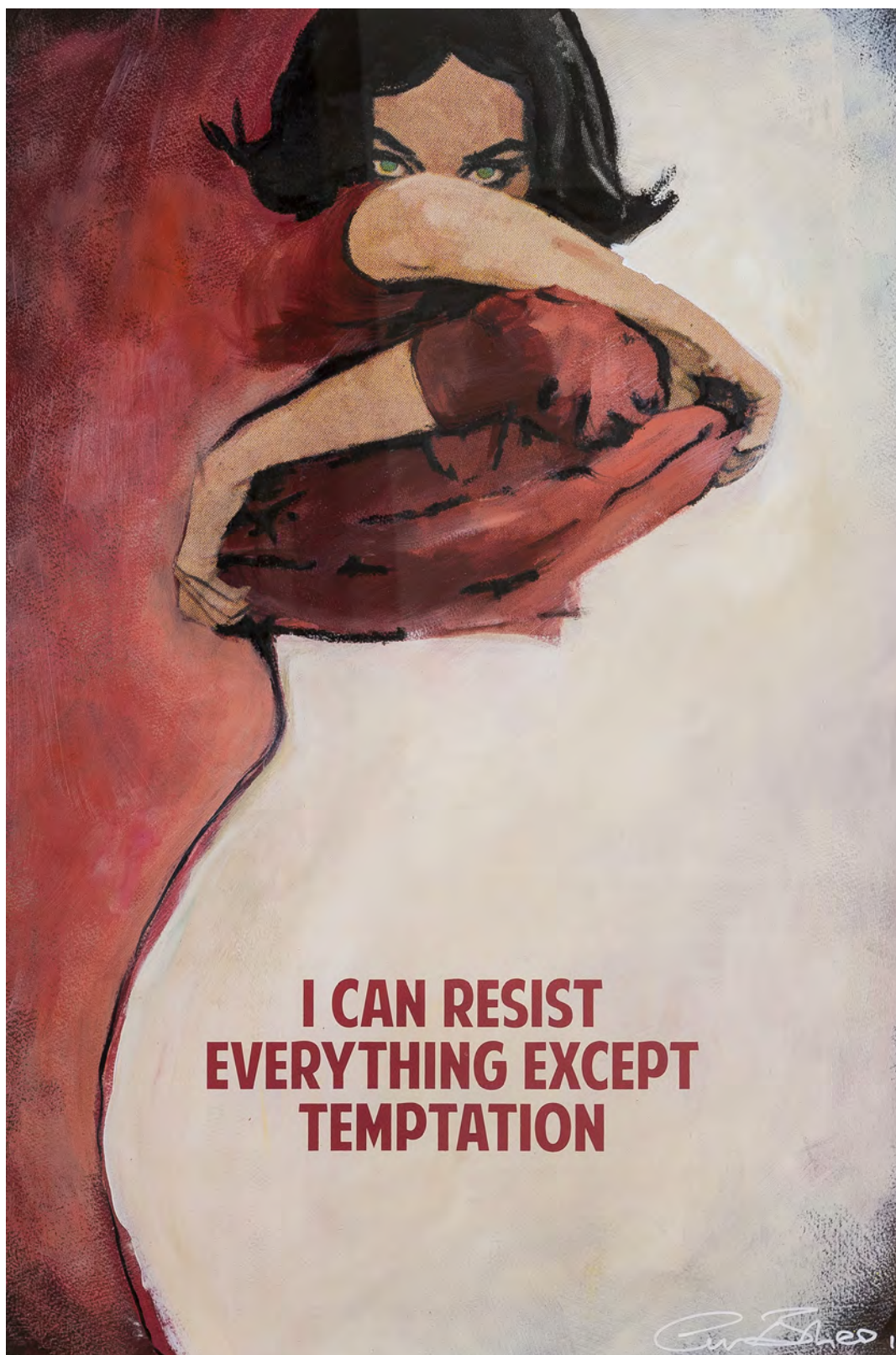
**379**  
**The Connor Brothers (b.1968)**

NORMAL IS THE CRUELEST OF ALL INSULTS

Giclee printed in colours, 2018, signed and numbered from the edition of 35 in pencil, on wove paper, published by Hang-Up Gallery, London, the full sheet, 700 x 500mm (27½ x 19½in) (unframed)

£300 - 500 ARR





380

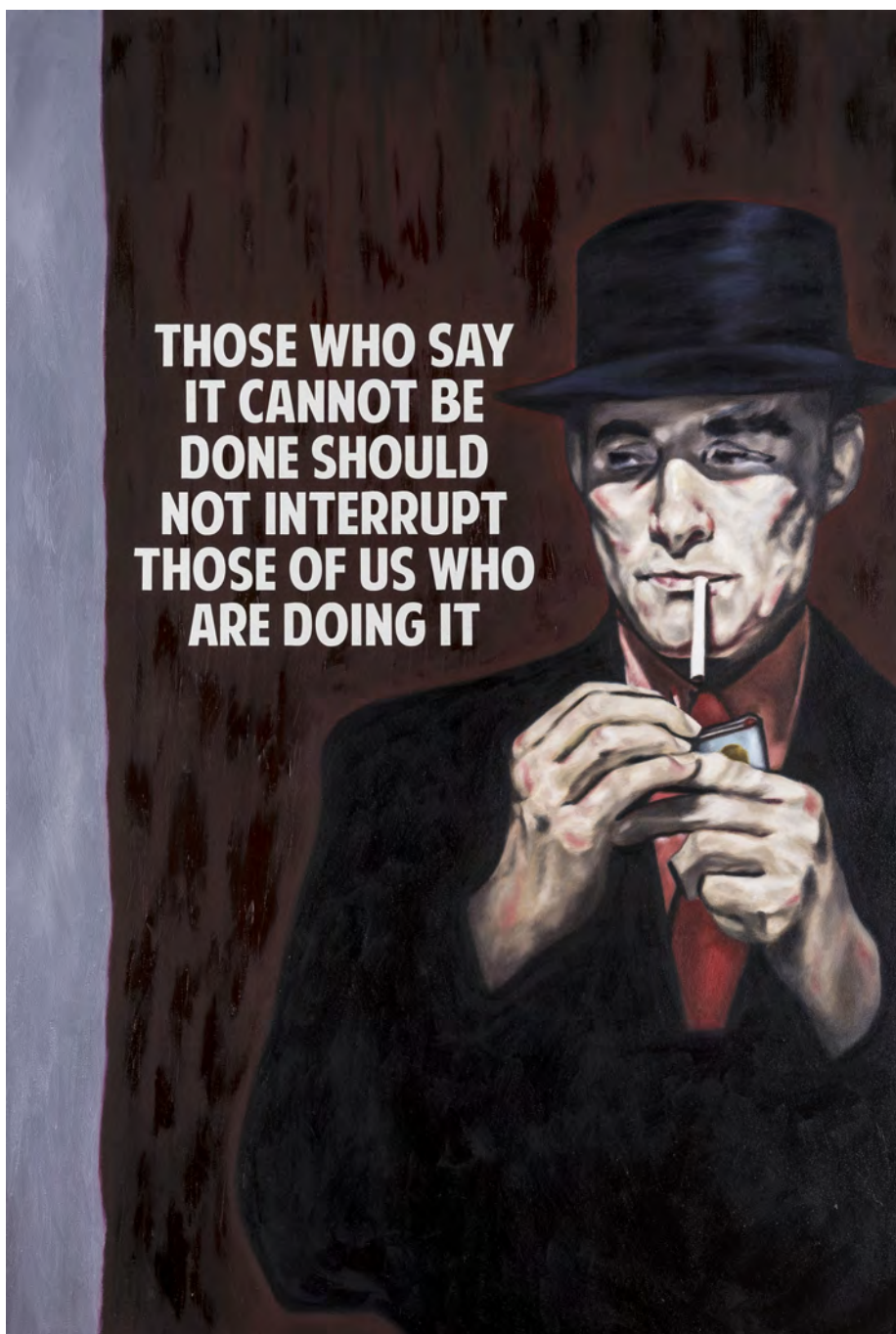
**The Connor Brothers (b.1968)**

I CAN RESIST EVERYTHING APART FROM TEMPTATION

Giclee, screenprint, acrylic, and oil and hand applied varnish, 2019, signed in black ink on label affixed verso, on paper, in the artist's designated frame, 890 x 640 x 40mm (35 x 25¼ x 1½in) (framed)

**£3,000 - 5,000**

ARR



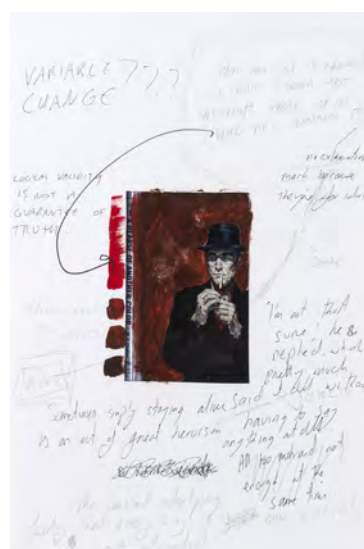
**381**

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

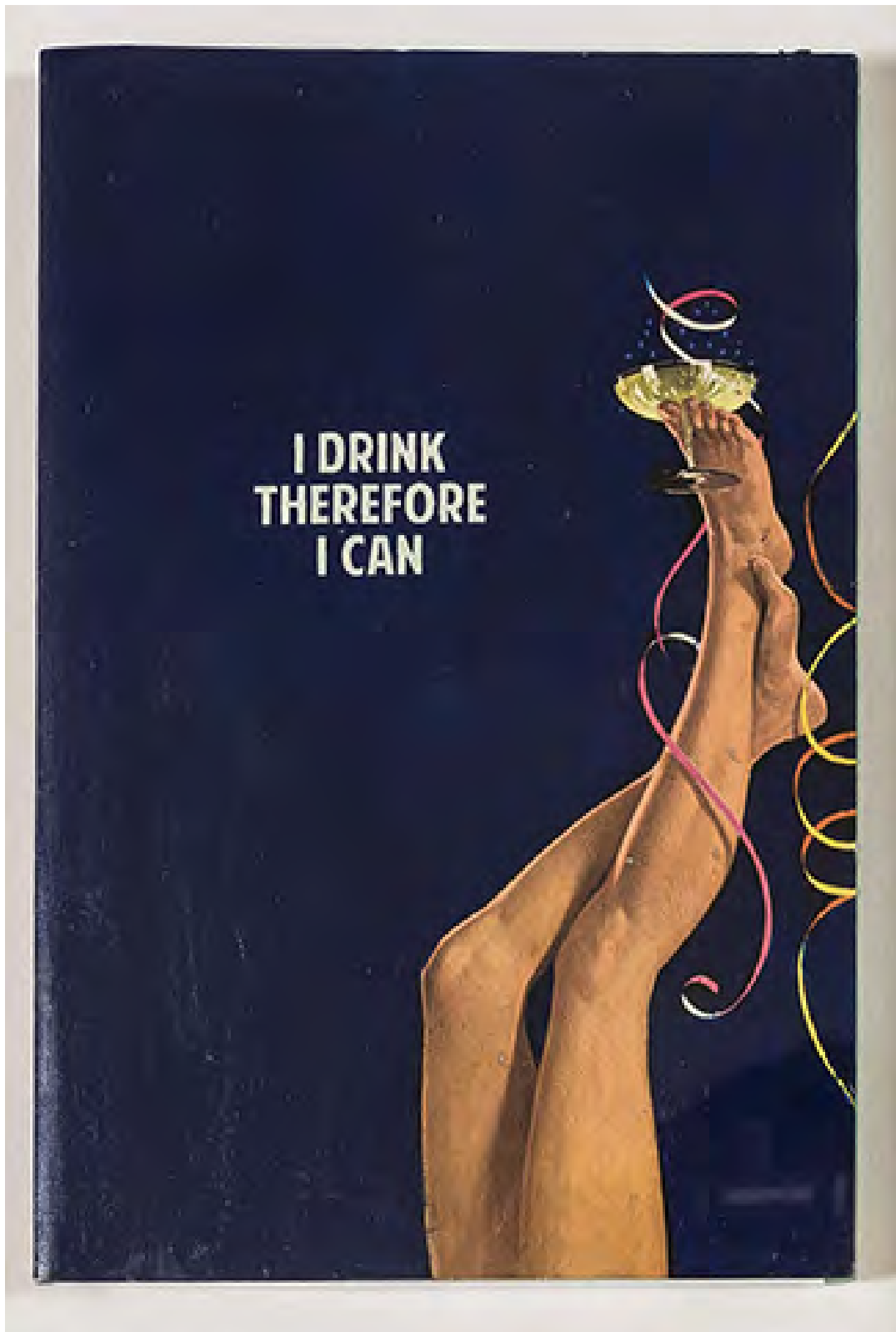
THOSE WHO SAY IT CANNOT BE DONE

Oil on canvas, 2019, signed on label affixed verso, in the artist's designated frame, 1150 x 800 x 60mm (45¼ x 31½ x 2¾in) (framed); with the study, acrylic on printed book cover with extensive additions in pencil and black ink, 2018, on wove paper, sheet 470 x 348mm (18½ x 13¾in) (framed)

**£10,000 - 15,000** ARR







382

**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)

£2,000 - 3,000

ARR

**383**

**JR (b.1983)**

LE LOUVRE DAY

Lithograph printed in colours, 2018, signed and numbered from the edition of 180 in pencil, on BFK Rives paper, with full margins, sheet 700 x 1000mm (27½ x 39¾in) (framed)

**£1,200 - 1,800**

ARR



**384**

**JR (b.1983)**

LE LOUVRE NIGHT

Lithograph printed in colours, 2018, signed and numbered from the edition of 180 in pencil, on BFK Rives paper, with full margins, sheet 700 x 1000mm (27½ x 39¾in) (framed)

**£1,200 - 1,800**

ARR

**385**

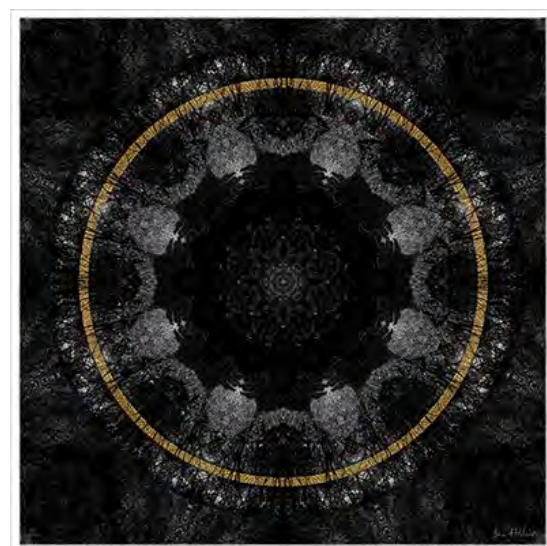
**Dan Hillier (b. 1973)**

IN - GOLD

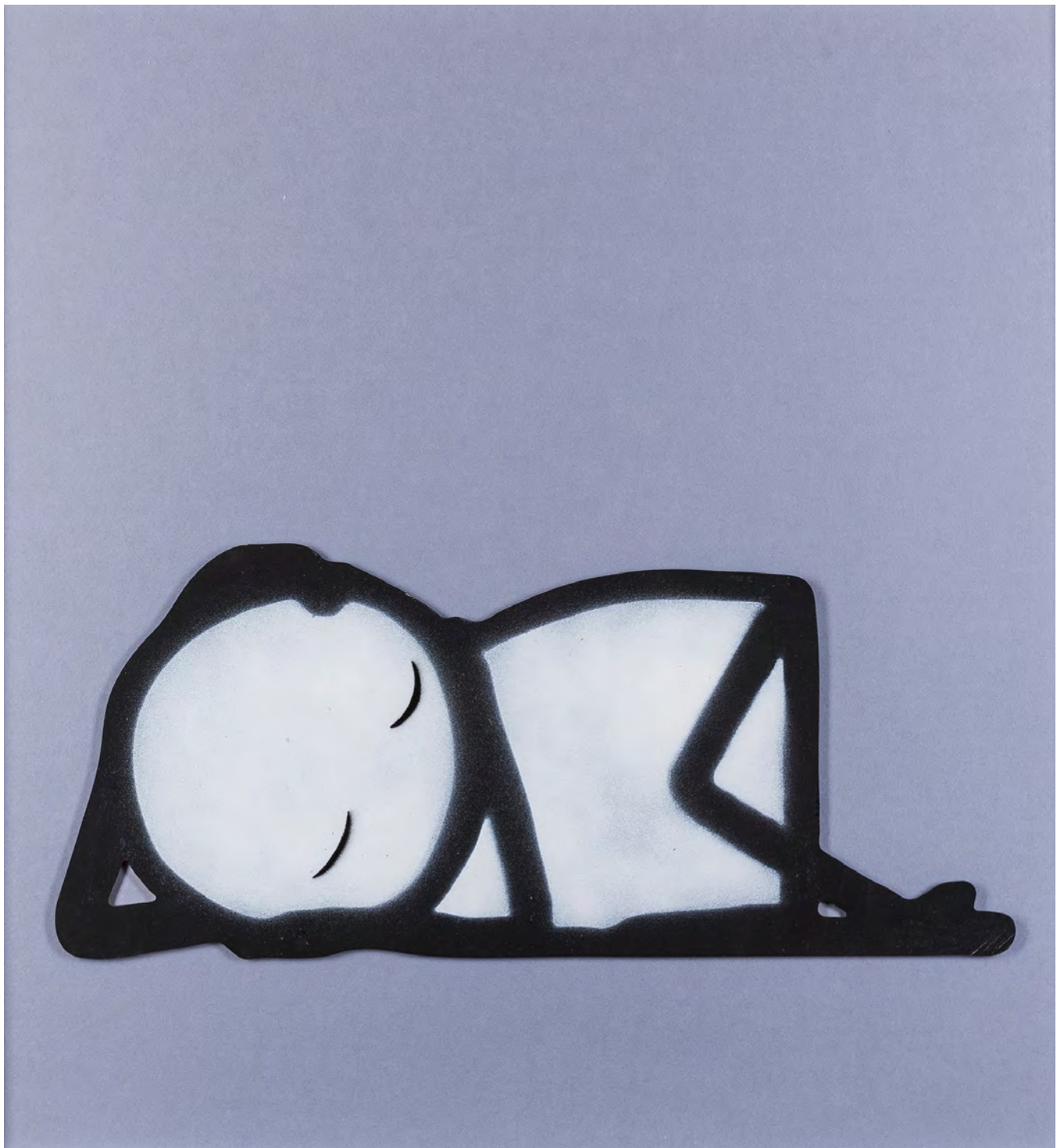
Screenprint in colours with hand-applied gold leaf additions, 2018, from an edition of 5, on Somerset wove paper, with margins, the sheet 760 x 760mm (29½ x 29½in) (artist's frame)

**£600 - 800**

ARR







**386**

**Stik**

ROUGH SLEEPER

Stencil spraypaint in black and white on MDF cut-out, 2009, signed, stamped and numbered from the edition of 25 in black ink verso, 600 x 300 x 50mm (23<sup>5</sup>/<sub>8</sub> x 11<sup>3</sup>/<sub>4</sub> x 2in) (framed)

Provenance:

Acquired by the vendor in Shoreditch, 2009.

The edition was released in an 'art drop' around the streets in Brick Lane and Mayfair in 2010

**£35,000 - 45,000** ARR



387

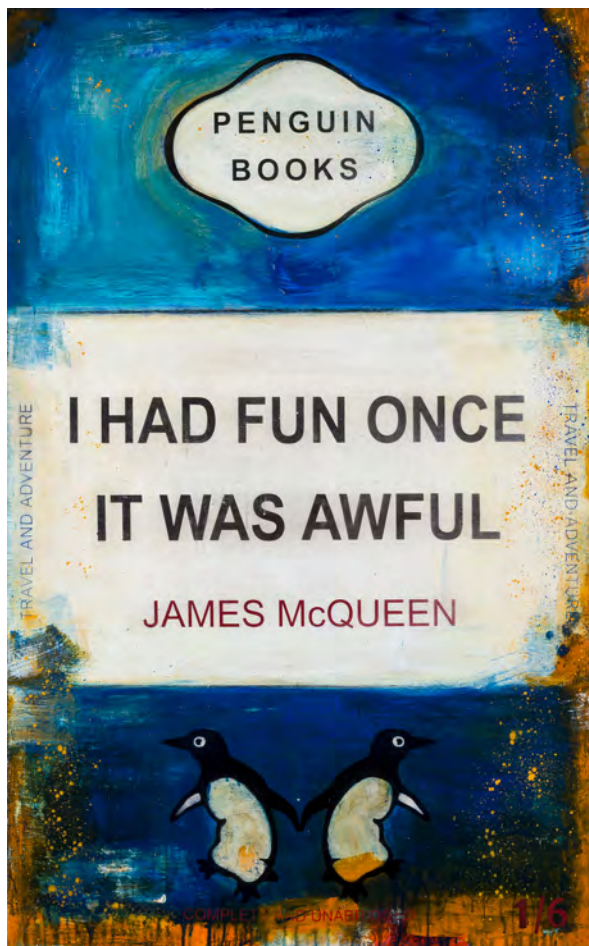
**Martin Watson & Nafir (b.1984)**

TEARGAS

Screenprint with unique hand finishing in colours, 2019, signed in pencil by both artists, the edition was fourteen, each unique, on wove paper, with full margins, 700 x 500mm (27½ x 19½in) (unframed)

**£1,600 - 1,800**





388

388

**James McQueen (b.1977)**

I HAD FUN ONCE (BLUE)

Oil on canvas, 2020, signed, dated inscribed 1/1 in black ink verso, 1220 x 760mm (47¼ x 30in) (unframed)

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

£2,000 - 3,000

389

**James McQueen (b.1977)**

HAPPINESS IS EXPENSIVE

Oil on canvas, 2020, signed, dated and inscribed 1/1 in black ink verso, 1830 x 1220mm (72 x 47¼in) (unframed)

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

£3,000 - 5,000

390

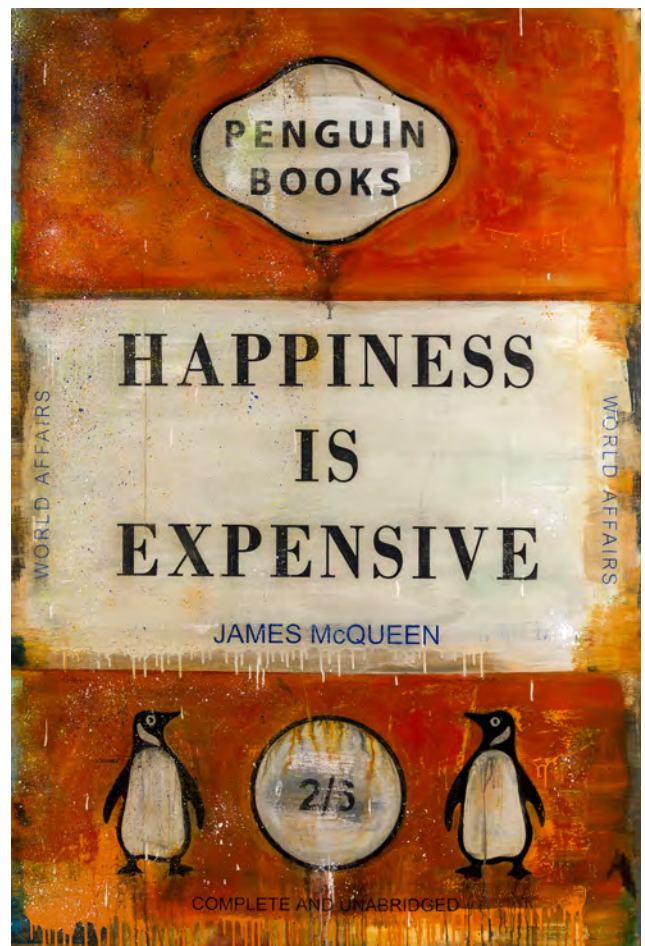
**James McQueen (b.1977)**

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.

£1,200 - 1,800



389



390



391

**Banksy (b.1974)**

MORONS

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

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

£10,000 - 15,000





392

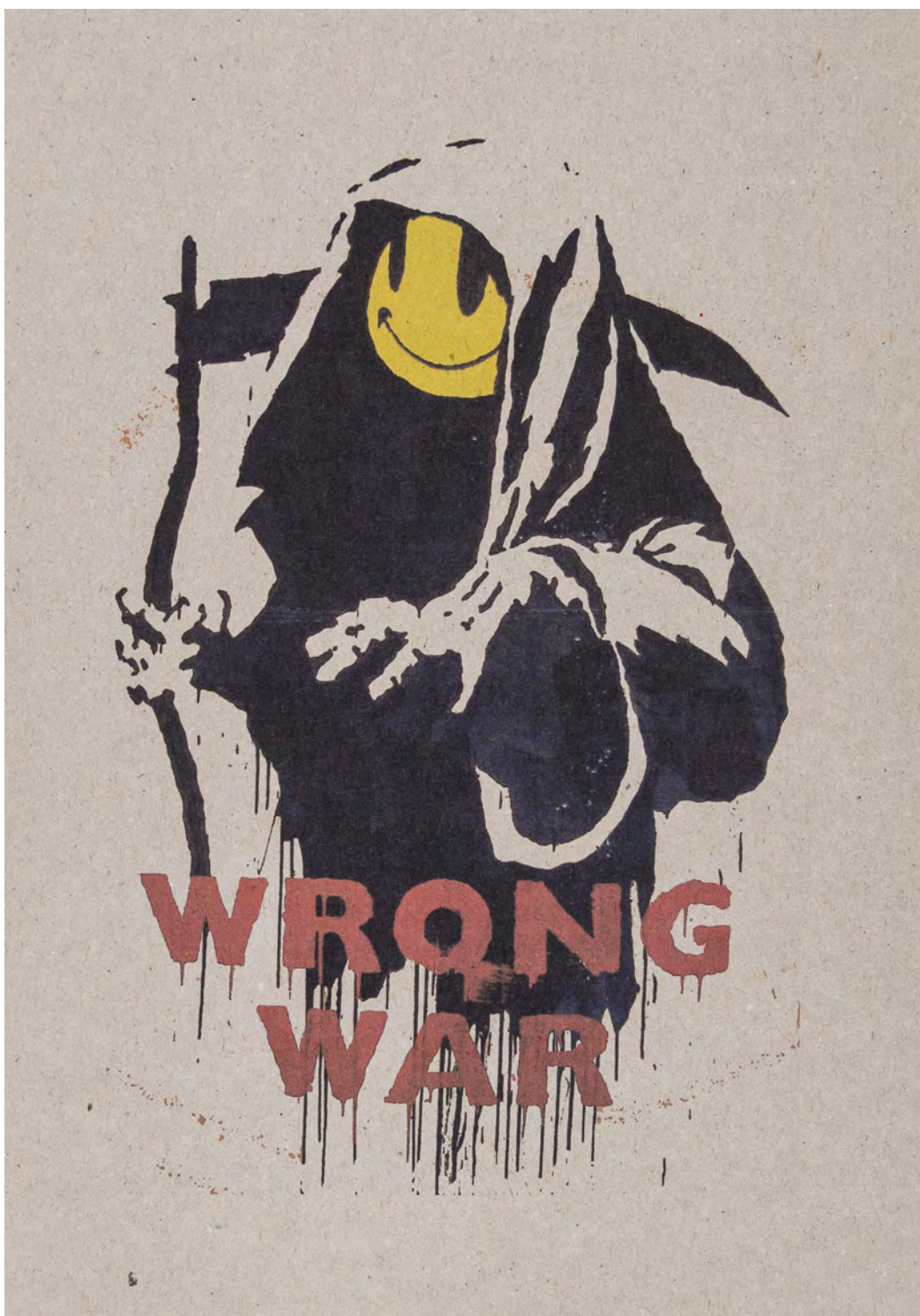
**Banksy (b.1974)**

TOXIC MARY

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 700 x 500mm (27½ x 19½in) (unframed)

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

£8,000 - 12,000 ARR



**393**

**Banksy (b.1974) & Various Artists**

PAX BRITANNICA: A HELLISH PEACE

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

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

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

**£15,000 - 20,000** ARR





394

**Banksy (b.1974)**

RUDE COPPER

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

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

**£15,000 - 20,000** ARR



**395**

**Banksy (b.1974)**

GRIN REAPER

Screenprint in colours, 2005, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, with their blindstamp, the full sheet printed to the edges, 676 x 439mm (26½ x 17¼in) (unframed)

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

**£25,000 - 35,000** ARR





396

**Banksy (b.1974)**

GET OUT WHILE YOU CAN

Screenprint in colours, 2004, numbered from the edition of 175 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp at lower right, the full sheet, 500 x 350mm (19 $\frac{5}{8}$  x 13 $\frac{3}{4}$ 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** ARR



**397**

**Banksy (b.1974)**

**BOMB LOVE (BOMB HUGGER)**

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

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

**£14,000 - 18,000** ARR





398

**Banksy (b.1974)**

NO BALL GAMES (GREEN)

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

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

£30,000 - 50,000 ARR



399

**Banksy (b.1974)**

LAUGH NOW

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, published by Pictures on Walls, London, the full sheet printed to the edges, 700 x 500mm (27½ x 19½in) (framed)

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

£15,000 - 20,000





400

**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.

£20,000 - 30,000 ARR

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- (c) which at the date of the auction had a value materially less than it would have had if it had been as described;

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### 1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 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

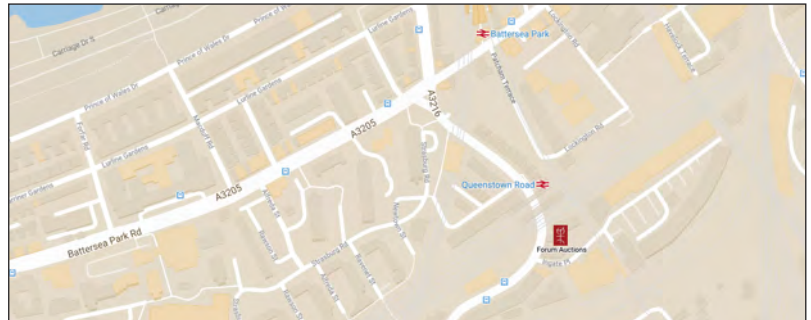
## LOCATIONS

### LONDON

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Email: [info@forumauctions.co.uk](mailto:info@forumauctions.co.uk)

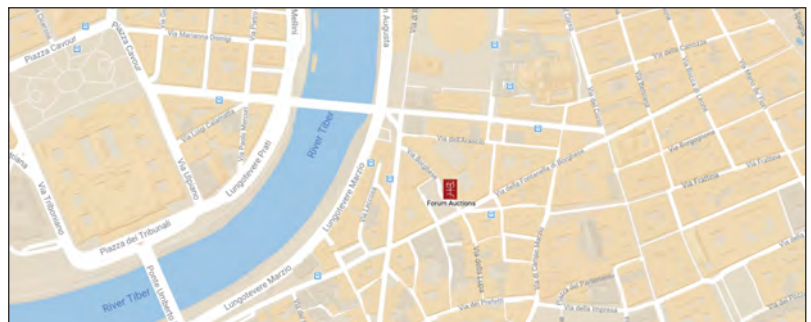


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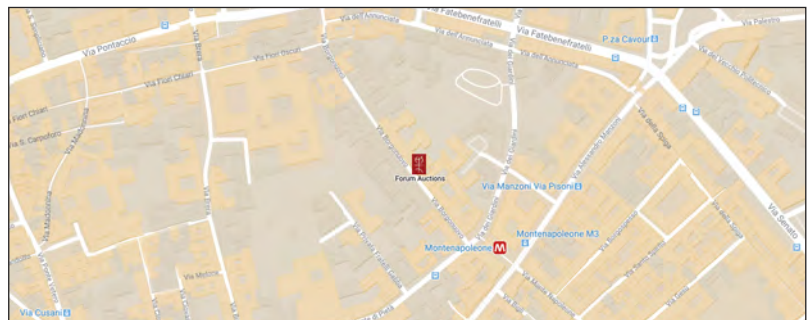


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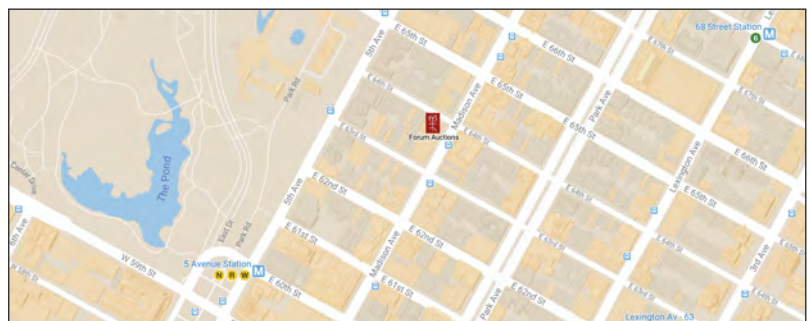


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## ABSENTEE/PHONE BID FORM

AUCTION NO.: 57

TITLE: EDITIONS AND WORKS ON PAPER

DATE: 21ST JULY 2020

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

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

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

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

Address \_\_\_\_\_

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

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

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

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

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

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

For companies: please attach a copy of legal representative

Lot No.	Description	Bid £	Phone Bid

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

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

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

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

SIGNATURE

DATE

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

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