



 **Forum**
Auctions

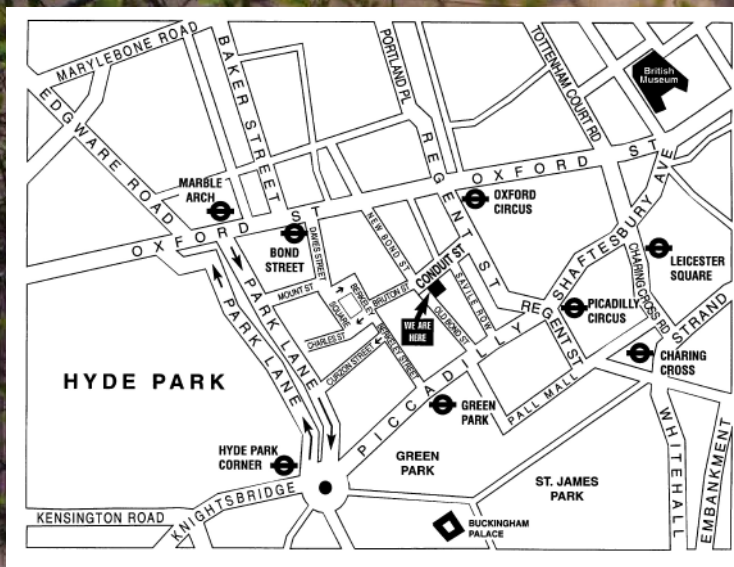
EDITIONS AND WORKS ON PAPER 1500-2018

Wednesday 26th September 2018

The Westbury Hotel, Mayfair, London



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





AUCTION NO. 34

EDITIONS AND WORKS ON PAPER 1500-2018

Wednesday 26th September 2018, 12 noon

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

VIEWING: BY APPOINTMENT

19TH- 21ST SEPTEMBER

220 Queenstown Road,
London SW8 4LP

VIEWING: 23RD – 26TH SEPTEMBER

The Westbury Hotel,
London W1S 2YF

Sunday 23rd September
12 noon – 6.00pm

Monday 24th September
9.30am – 5.30pm

Tuesday 25th September
9.30am – 7.30pm

Wednesday 26th September
from 9.30am

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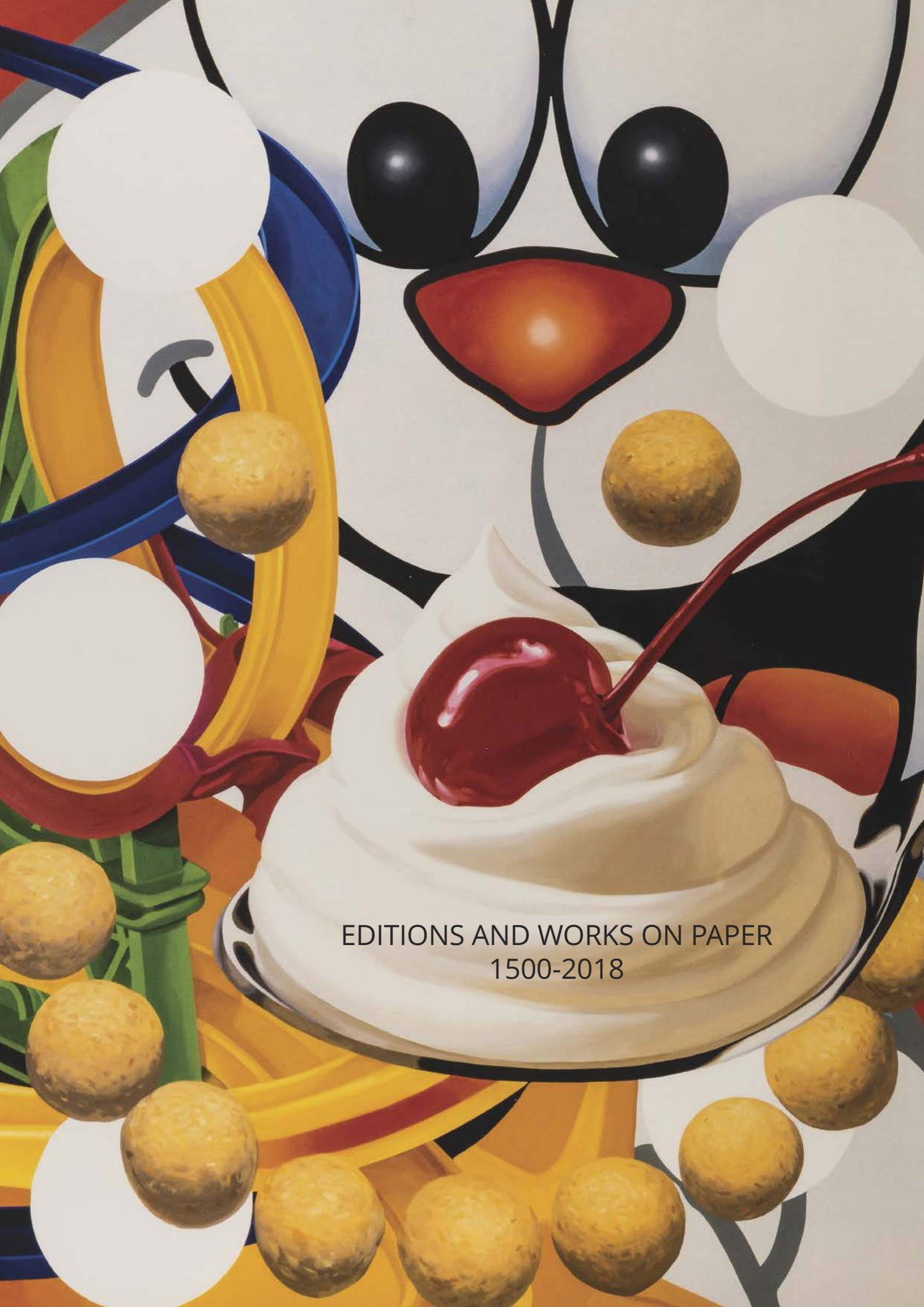
Collection Arrangements

Paid for items will be available to collect from The Westbury Hotel until 5pm on Wednesday 26th September. From Thursday 27th September, paid for items will be available to collect from Forum Auctions' premises at 220 Queenstown Road, London SW8 4LP. Please note that parking is available and we do not fall into the London congestion zone. We can help arrange packing and shipping of purchased lots, or clients may use their own carrier. Items must be paid for and collected by Thursday 18th October.

GENERAL INFORMATION FOR BUYERS AT AUCTION

1. **Introduction.** The following notices are intended to assist buyers, particularly those that are new to our saleroom and internet bidding platforms. Our auctions are governed by our Terms and Conditions of Business incorporating the Terms of Consignment, the Terms of Sale supplemented by any notices that are displayed in our saleroom, the online catalogue listing or announced by the auctioneer at the auction. Our Terms and Conditions of Business are available for inspection at our saleroom and online at www.forumauctions.co.uk. Our staff will be happy to help you with any questions you may have regarding our Terms and Conditions of Business. Please make sure that you read our Terms of Sale set out in this catalogue and on our website carefully before bidding in the auction. In registering to bid with us you are committing to be bound by our Terms of Sale.
2. **Agency.** As auctioneers we usually act on behalf of the seller whose identity, for reasons of confidentiality, is not normally disclosed. If you buy at auction your contract for the goods is with the seller, not with us as auctioneer.
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4. **Buyer's Premium.** The Terms of Sale oblige you to pay a buyer's premium on the hammer price of each lot purchased. All lots are offered under the Auctioneer's Margin Scheme and VAT (at 20%) is included within the buyer's premium. Our rate of buyer's premium is 30% of the first £150,000 of the hammer price, reducing to 24% of the hammer price from £150,001 to £1,000,000 and then 14.4% of the hammer price in excess of £1,000,000. Buyers wishing to purchase lots outside the margin scheme must notify us and will be subject to VAT (currently at 20%) on the hammer price in addition to buyer's premium (and other applicable charges) which may be reclaimed as input VAT or in the event of export outside the EU.
5. **Items with zero rated VAT.** Please note that VAT is not added to the buyers' premium on certain goods, such as qualifying books.
6. **Inspection of goods by the buyer.** You will have ample opportunity to inspect the goods and must do so for any lots that you might wish to bid for. **Please note carefully the exclusion of liability for the condition of lots set out in Clause 11 of our Terms of Sale.**
7. **Export of goods.** If you intend to export goods you must find out in advance if
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 - b. they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing unit. We are happy to make the submission of necessary applications on behalf of our buyers but we will charge for this service only to cover the costs of our time.
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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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EDITIONS AND WORKS ON PAPER
1500-2018



OLD MASTERS



1
Albrecht Dürer (1471-1528)

HERCULES CONQUERING CACUS (HERCULES CONQUERING THE MOLIONIDE TWINS)

Woodcut, a good Meder III a-b impression, on cream laid paper with possible very faint watermark, borderline 390 x 285mm (15½ x 11¼in), sheet 440 x 295mm (17 x 11¾in), good margins, many areas of wear expertly retouched, unframed, [circa 1496, but slightly later impression].

Literature:

Bartsch 127; Meder, Hollstein 238; Schoch Mende Scherbaum 105

*** One of the important early woodcuts, executed just after the artist's first journey to Italy, and prior to producing the Apocalypse woodcut series.

£2,000 - 3,000

2

Rembrandt van Rijn (1606-1669)

THE FLIGHT INTO EGYPT: A NIGHT PIECE
Etching and drypoint with light plate tone, 1651, but a later impression of New Hollstein's eighth state (of ten) with fine shading to Joseph's cheek but before further reworking, on laid paper without watermark, platemark 126 x 110mm (5 x 4¼in), sheet 130 x 115mm (5½ x 4½in), small margins, unframed.

Provenance:

Albert van Loock (b. 1917), Brussels, [L. 3751]

Literature:

Hind 253; New Hollstein 262 iv/vi,

£750 - 1,000



3

Rembrandt van Rijn (1606-1669)

ST. JEROME IN A DARK CHAMBER

Etching with plate tone, 1642, a detailed and delicate impression of New Hollstein's second state (of three) with curtain at right partly burnished into a concave outline, before any later re-working, on laid paper with partial watermark of a Strasbourg lily crown [probably Hinterding's 'C-i-a', datable to 1642], sheet 150 x 170mm (5¾ x 6¾in), trimmed on or just within the platemark, minor rubbing and surface dirt, unframed.

Literature:

Hind 201; New Hollstein ii/iii

£1,000 - 1,500



4

Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS BY TORCHLIGHT

Etching and drypoint, 1654, a good but later impression of New Hollstein's third state (of four) before further reworking, well-inked on thin Japan-like wove paper without watermark, sheet 210 x 164mm (8¼ x 6½in), trimmed on or just within the platemark, minor nick to surfaced in lower left quadrant, sheet appears to be laid onto thin tissue support, unframed.

Provenance:

Albert van Loock (b. 1917), Brussels, [L. 3751]

Literature:

Hind 280; New Hollstein 286 iii/iv,

£1,200 - 1,800



5

Rembrandt van Rijn (1606-1669)

THE RAISING OF LAZARUS: SMALL PLATE

Etching with touches of drypoint, 1642, a well inked but later impression of New Hollstein's second state (of two), evenly printed with depth and Lazarus's forehead shaded with small parallel diagonal lines in drypoint, on light-blue coloured laid paper with partial watermark, possibly part of a small armorial device, good margins, platemark 150 x 113mm (5⅞ x 4½in), sheet 165 x 125mm (6½ x 4⅞in), unframed.

Literature:

Hind 198; New Hollstein 206 ii/ii

*** A rare and unusual example of a Basan-era impression printed on light-blue coloured laid paper.

£1,200 - 1,800



6

Rembrandt van Rijn (1606-1669)

MAN DRAWING FROM A CAST

Etching, circa 1641, but a later impression of New Hollstein's fifth state (of six), before further reworking, on cream wove paper without watermark laid onto thin tissue, sheet 96 x 67mm (3¾ x 2⅝in), trimmed to platemark or just within, unframed.

Literature:

Hind 191; New Hollstein 192 v/vi,

£750 - 1,000



7

Rembrandt van Rijn (1606-1669)

ST JEROME KNEELING IN PRAYER, LOOKING DOWN

Etching, 1635, but a later impression of New Hollstein's second state (of two), lightly re-worked around the right elbow on cream laid paper without watermark, platemark 112 x 81mm (4½ x 3¼in), sheet 123 x 94mm (4¾ x 3¾in), good margins, unframed.

Literature:

Hind 140; New Hollstein 142 ii/ii,

£1,200 - 1,800



8

Rembrandt van Rijn (1606-1669)

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

Etching, 1639, a very good but later impression of New Hollstein's second state (of two), without any re-working but with the two dots in the upper right corner, on cream laid paper without watermark, platemark 83 x 46mm (3¼ x 1¾in), sheet 98 x 59mm (3¾ x 2¼in), good margins, unframed.

Literature:

Hind 164; New Hollstein 178 ii/ii,

£1,500 - 2,000

9

Rembrandt van Rijn (1606-1669)

THE ARTIST'S MOTHER: HEAD ONLY, FULL FACE
Etching, circa 1628, a good impression of this rare little print, New Hollstein's second state (of two) with completed hood, on laid paper without a watermark, sheet 43 x 54mm (1¼ x 2⅛in), trimmed within the left edge and the blank space above, with thread margin below, minor surface dirt, unframed.

Literature:

Hind 2; New Hollstein 6 ii/ii

£2,500 - 3,500



10

Rembrandt van Rijn (1606-1669)

CHRIST SEATED DISPUTING WITH THE DOCTORS

Etching with touches of drypoint, 1654, a very well inked impression with strong contrasts and little wear of New Hollstein's second state (of two), on thin laid paper without watermark, platemark 95 x 145mm (3¾ x 5¾in), sheet 155 x 192mm (6⅛ x 7½in), unusually wide margins, light spotting and exposure lines from previous mounts, edges reinforced verso, light cockling upper right corner, unframed.

Literature:

Hind 277; New Hollstein 281 ii/ii

£1,500 - 2,000

11

Rembrandt van Rijn (1606-1669)

CHRIST AND THE WOMAN OF SAMARIA AMONG RUINS

Etching and drypoint, 1634, a good impression of New Hollstein's third state (of five) with strong contrasts and depth, little signs of wear and light touches of burr still in the beard of the left disciple, the garments of the disciples and the buildings behind, on laid paper with small margins, sheet 126 x 110mm (4 $\frac{7}{8}$ x 4 $\frac{1}{4}$ in), minor spotting and light surface dirt, upper left corner with faint small crease, upper right corner with excellent repair to abrasion/fine split, unframed.

Literature:

Hind 122; New Hollstein 127 iii/v,

£3,500 - 4,500



12

Rembrandt van Rijn (1606-1669)

THE DESCENT FROM THE CROSS: SECOND PLATE

Etching and engraving, 1633, a good but later impression of New Hollstein's eighth state (of eight), dark and evenly printed with Lamoureux's address on thick laid paper, good margins, platemark 535 x 405mm (21 x 16in), sheet 547 x 428mm (21 $\frac{1}{2}$ x 16 $\frac{7}{8}$ in), faint central horizontal fold, unframed.

Literature:

Hind 103; New Hollstein 119 viii/viii,

£2,000 - 3,000

13

Rembrandt van Rijn (1606-1669)

JOSEPH TELLING HIS DREAMS

Etching, 1638, a good but later impression of New Hollstein's fifth state (of six), evenly printed with depth and the diagonal strokes on the face of the bearded man seated, but before further reworking, on light-blue coloured laid paper without watermark and with good margins, platemark 111 x 83mm (4 $\frac{3}{8}$ x 3 $\frac{1}{4}$ in), sheet 126 x 94mm (4 $\frac{7}{8}$ x 3 $\frac{3}{4}$ in), unframed.

Literature:

Hind 160; New Hollstein 167 v/vi

*** A rare and unusual example of a Basan-era impression printed on light-blue coloured laid paper.

£2,500 - 3,500



14

Rembrandt van Rijn (1606-1669)

THE PANCAKE WOMAN

Etching with light plate tone, 1635, a good but later impression of New Hollstein's final state (of seven), on laid paper without watermark, with small margins, platemark 109 x 77mm (4 $\frac{1}{4}$ x 3in), sheet 114 x 83mm (4 $\frac{1}{2}$ x 3 $\frac{1}{4}$ in), fine printers' crease to upper margin, unframed.

Literature:

Hind 141; New Hollstein 144 vii/vii,

£1,200 - 1,800

15

Rembrandt van Rijn (1606-1669)

THE GOLDSMITH

Etching and drypoint with light plate tone, 1655, a good but later impression of New Hollstein's third state (of three), well inked and evenly printed on wove paper without watermark, with good margins, platemark 78 x 57mm (3 x 2¼in), sheet 90 x 65mm (3½ x 2½in), unframed.

Literature:

Hind 285; New Hollstein 289 iii/iii,

£1,200 - 1,800



16

Rembrandt van Rijn (1606-1669)

THE RAISING OF LAZARUS: THE LARGER PLATE

Etching and engraving, circa 1632, a good later impression of New Hollstein's eighth state (of nine), before further reworking, on cream laid paper without watermark, good margins with well repaired tear to lower edge going into the image, other small nicks, slight splitting of paper along platemark at upper left, platemark 367 x 255mm (14½ x 10in), sheet 390 x 270mm (15¾ x 10¾in), unframed.

Literature:

Hind 96; New Hollstein 113 viii/ix,

£2,500 - 3,500



17

Rembrandt van Rijn (1606-1669)

THE ANGEL APPEARING TO THE SHEPHERDS

Etching, engraving and drypoint, 1634, but a later impression of New Hollstein's third state (of six) on laid paper without watermark, sheet 263 x 221mm (10 $\frac{3}{4}$ x 8 $\frac{3}{4}$ in), trimmed on or just within the platemark, some wear but before reworking, with four or five restored pin-holes to sheet, unframed.

Provenance:

Albert van Loock (b. 1917), Brussels, [L. 3751]

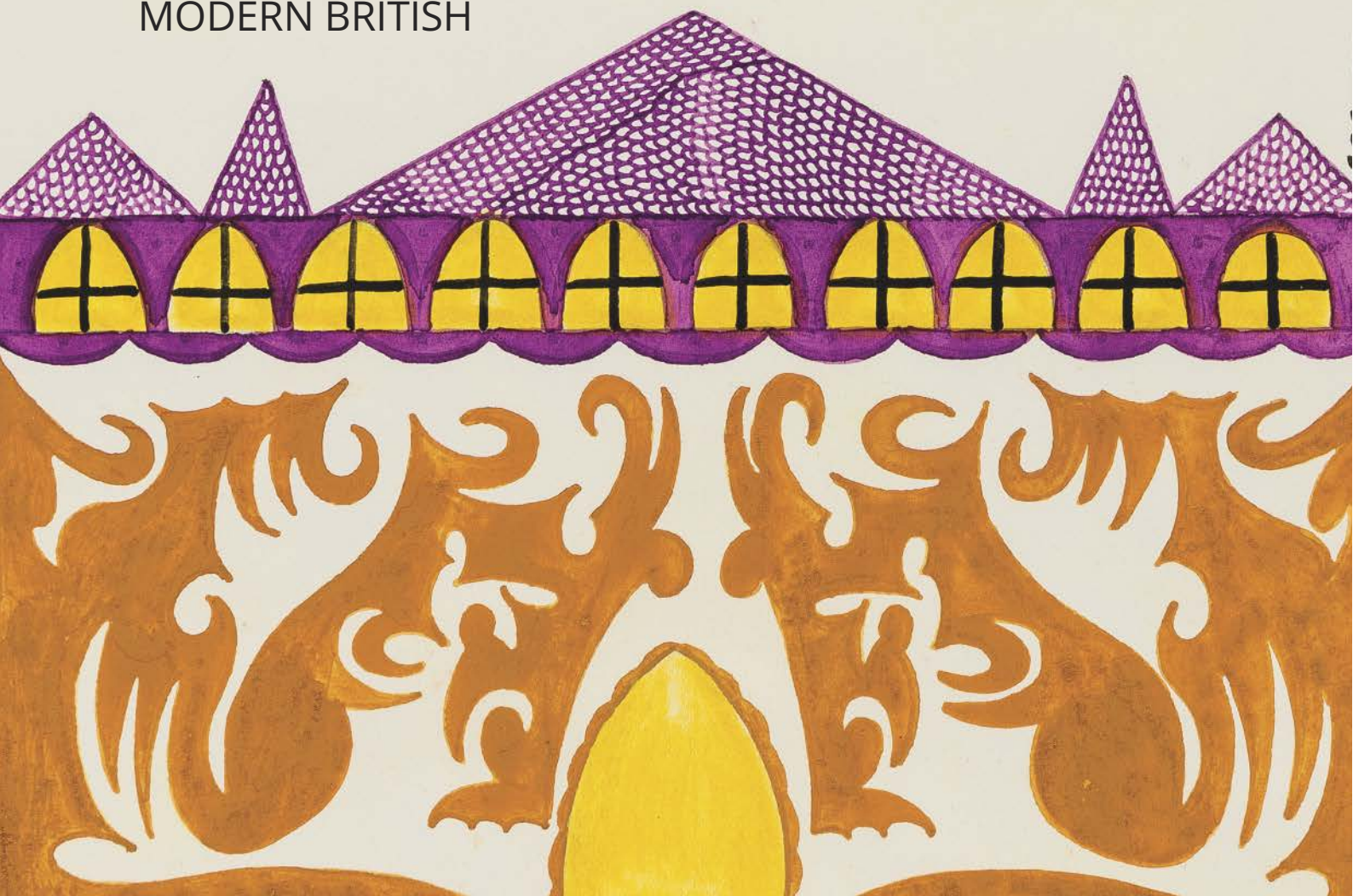
Literature:

Hind 120; New Hollstein 125 iii/vi,

£2,500 - 3,500



MODERN BRITISH





18

Norman Ackroyd (b.1938)

MOVING THROUGH

Photogravure with aquatint, 1967, signed, titled, dated and numbered from the edition of 75 in pencil, on handmade wove paper, with full margins, sheet 570 x 790mm (22½ x 31½in) (unframed)

£400 - 600 ARR

19

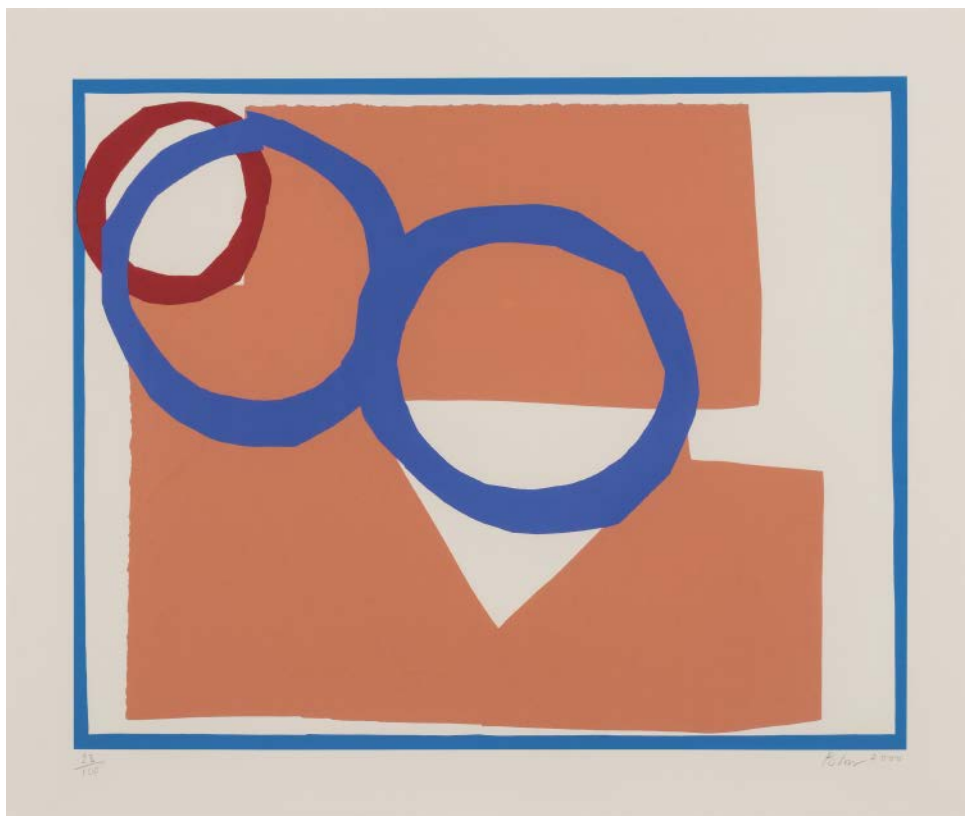
Norman Ackroyd (b.1938)

MORNING STORY (PETROGRAD)

Photogravure with aquatint, 1968, signed, titled, dated and numbered from the edition of 75 in pencil, on handmade wove paper, with full margins, 570 x 790mm (22½ x 31½in) (unframed)

£400 - 600 ARR





20

Sandra Blow (1925-2006)

UNTITLED

Screenprint in colours, 2000, signed, dated and numbered from the edition of 100 in pencil, on Arches paper, as included in The Royal Academy of Arts Members Portfolio, published by Royal Academy Schools, London, the full sheet 505 x 640mm (19 $\frac{3}{8}$ x 25 $\frac{1}{4}$ in) (framed)

£250 - 350



21

Sir Anthony Caro (1924-2013)

LEAF POOL

Wall mounted card sculpture, 2000, signed and numbered from the edition of 500 in pencil, published by Bernard Jacobson Gallery, London, overall 300 x 600 x 90mm (11 $\frac{3}{4}$ x 23 $\frac{3}{8}$ x 3 $\frac{1}{2}$ in) (unframed)

£700 - 900

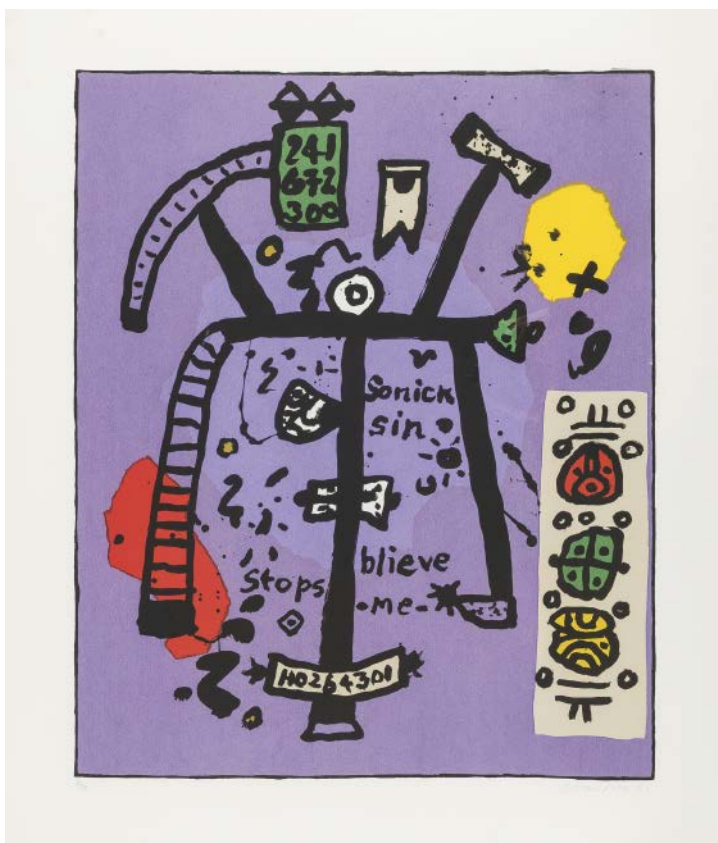
22

Lynn Chadwick (1914-2003)

HOMMAGE À PICASSO

Lithograph printed in colours, 1971, signed, dated and numbered in roman numerals from the edition of 30 in pencil, on BFK Rives paper, printed by Erker-Presse, St Gallen, Switzerland, published by Propyläen-Verlag, Berlin, the full sheet printed to the edges, 765 x 560mm (30½ x 22in) (unframed)

£400 - 600



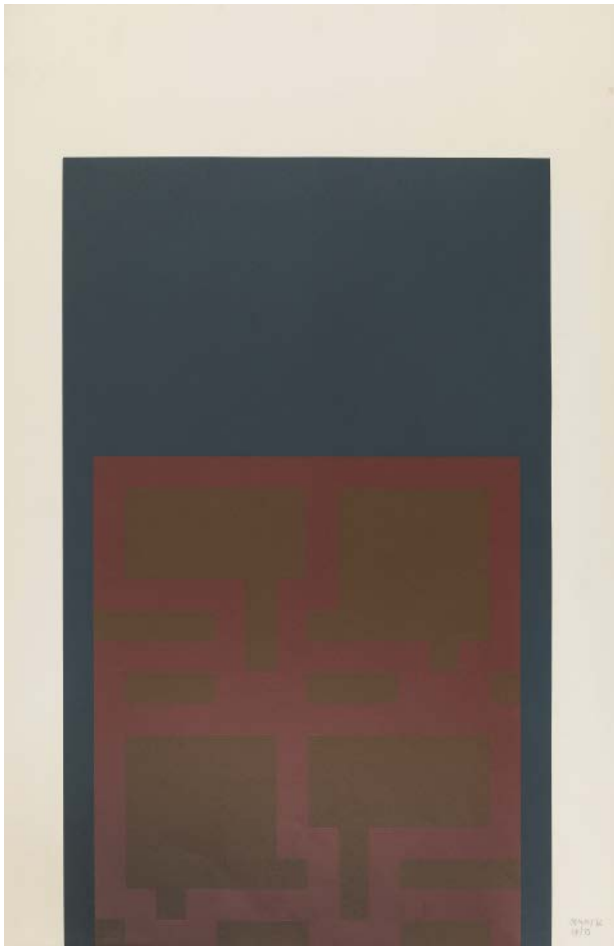
23

Alan Davie (1920-2014)

SONICK SIN

Screenprint in colours, 2001, signed, dated and numbered from the edition of 30 in pencil, on wove paper, printed by Kip Gresham at The Print Studio, Cambridge, the full sheet, image 680 x 565mm (26¾ x 22¼in) (framed)

£300 - 500



24

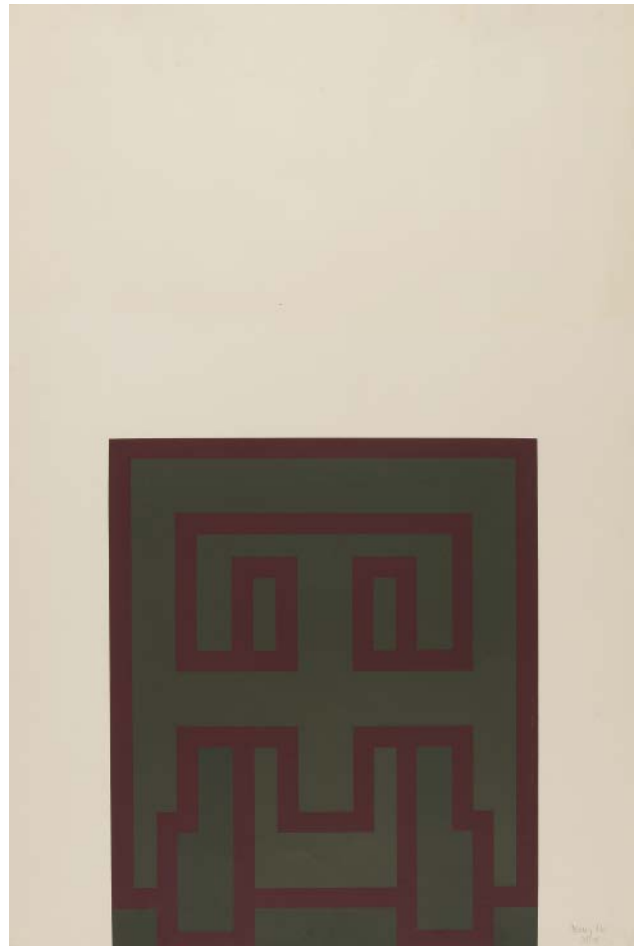
Robyn Denny (1930-2014)

SUITE 66 VII

Screenprint in colours, 1966, signed in pencil, numbered from the edition of 75, on wove paper, printed at Kelpra Studio, published by editions Alecto, London, with their rubber stamps verso, the full sheet printed to the edges, 762 x 495mm (30 x 19½in) (unframed)

£300 - 500

ARR



25

Robyn Denny (1930-2014)

SUITE 66 III

Screenprint in colours, 1966, signed in pencil, numbered from the edition of 75, on wove paper, printed at Kelpra Studio, published by editions Alecto, London, with their rubber stamps verso, the full sheet printed to the edges, 762 x 495mm (30 x 19½in) (unframed)

£300 - 500

ARR



26

Robyn Denny (1930-2014)

SUITE 66 I

Screenprint in colours, 1966, signed in pencil, numbered from the edition of 75, on wove paper, printed at Kelpra Studio, published by editions Alecto, London, with their rubber stamps verso, the full sheet printed to the edges, 762 x 495mm (19½ x 30in) (unframed)

£300 - 500

ARR



27

Elisabeth Frink (1930-1993)

CORMORANT

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

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

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

Provenance:

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

£6,000 - 8,000 ARR

28

Terry Frost (1915-2003)

UNTITLED 02 (KEMP 111)

Linocut printed in colours, 1989, signed and numbered from the edition of 40 in pencil, on Zerkall paper, printed by Vivien Hendry, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 640 x 645mm (25¼ x 25½in) (framed)

£600 - 800

ARR



29

Terry Frost (1915-2003)

UNTITLED 08 (KEMP 117)

Linocut printed in colours, 1989, signed and numbered from the edition of 40 in pencil, on Zerkall paper, printed by Vivien Hendry, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, with full margins, sheet 640 x 645mm (25¼ x 25½in) (framed)

£600 - 800

ARR



30
Terry Frost (1915-2003)

LORCA (KEMP 98-107)

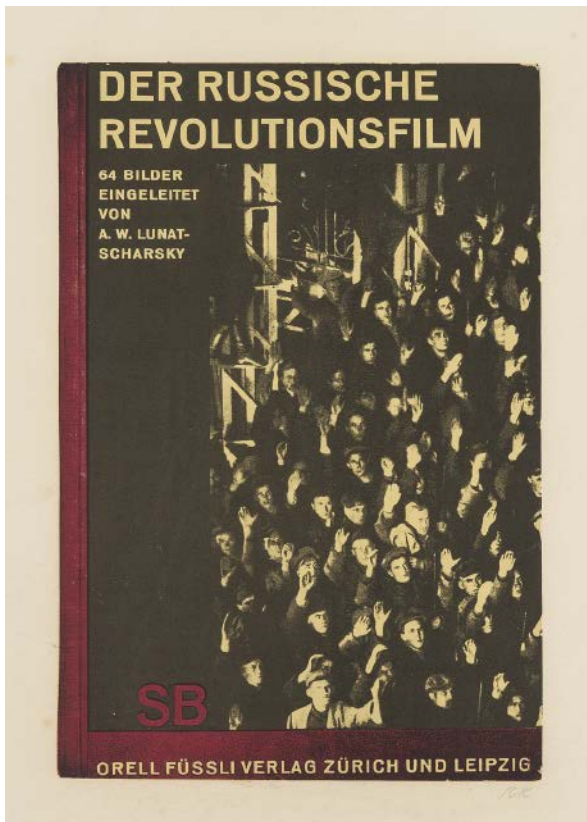
The complete portfolio comprising 11 etchings, five with hand-colouring, 1989, each signed and inscribed 'AP 1/X' in pencil, each an artist's proof aside from the edition of 75, also signed and inscribed on the justification in pencil, with the lithographic title page and text, on Somerset Satin wove paper, loose as issued, in the deluxe calfskin portfolio box with printed vellum inset, printed by Hugh Stoneman at Stoneman Graphics, Cornwall, published by Austin/Desmond Contemporary Books, London, overall 625 x 415 x 55mm (24½ x 16½ x 2¼in) (unframed) (folio) (11)

£6,000 - 8,000



31
R.B. Kitaj (1932-2007)
 BEDROOM (RAMKALAWON 155)
 Screenprint in colours, 1971, signed and numbered from the edition of 70 in white pencil, on wove paper, printed at Kelpra Studio, London, the full sheet, 690 x 945mm (27½ x 37¼in) (framed)

£400 - 600



32
R.B. Kitaj (1932-2007)
 DER RUSSISCHE REVOLUTIONSFILM (RAMKALAWON 79)
 Screenprint in colours, 1969-1970, initialled in pencil, from the edition of 150, on J. Green wove paper, printed at Kelpra Studio, London, published by Marlborough AG, Shellenberg, with margins, image 770 x 575mm (30¼ x 22½in) (framed)

£200 - 300

33

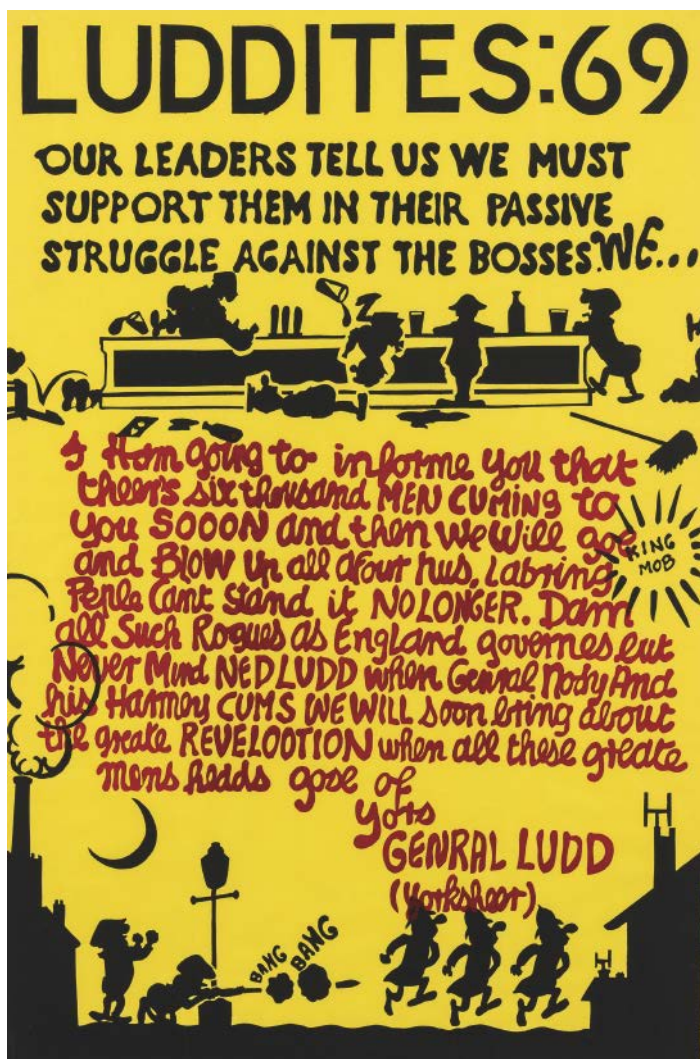
Iain Macnab (1890-1967)

UNLOADING THE CATCH

Etching with aquatint, 1930, signed in pencil, from the edition of 50, on wove paper, with margins, sheet 277 x 371mm (10¾ x 14¾in) (unframed)

£150 - 200

ARR



34

King Mob

LUDDITES

The rare screenprint in colours, 1969, on thin wove, printed at the Poster Workshop, London, published by the artists, the full sheet printed to the edges, 765 x 510mm (30 x 20in) (framed)

£600 - 800

ARR

35

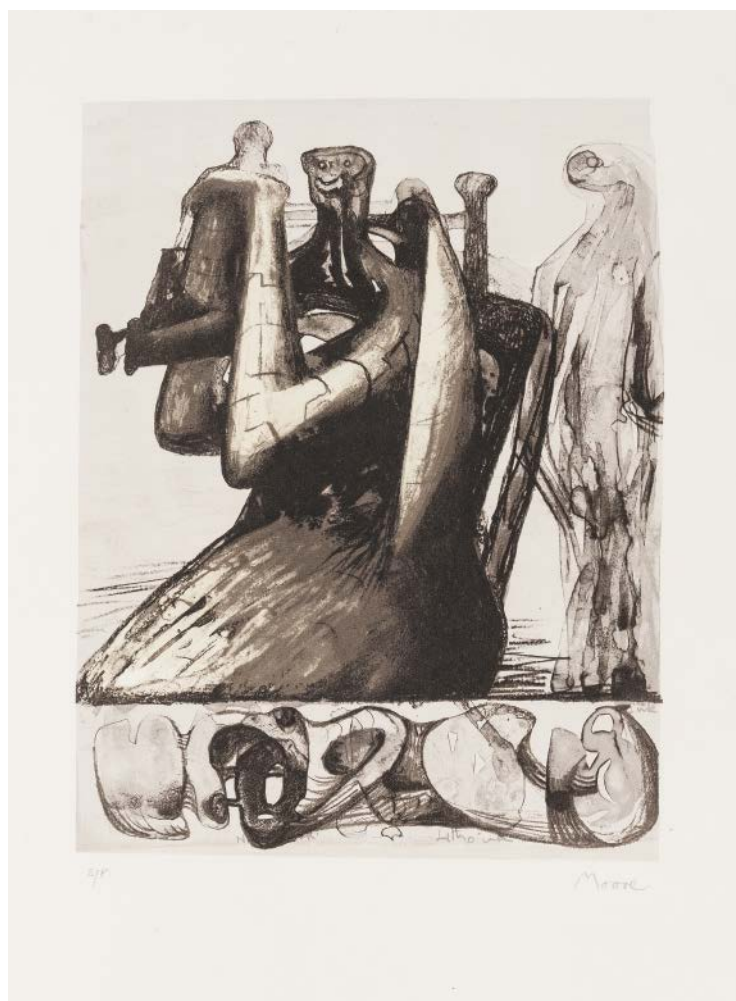
Henry Moore (1898-1986)

MALE FIGURE IN LANDSCAPE (CRAMER 470)

Lithograph printed in colours, 1979, signed and inscribed 'S/P' in pencil, a proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for the Henry Foundation, Much Hadam, with full margins, sheet 522 x 597mm (20½ x 23½in) (unframed)

£400 - 600

ARR



36

Henry Moore (1898-1986)

MOTHER AND CHILD SHELL (CRAMER 432)

Lithograph printed in colours, 1976, signed and inscribed 's/p' in pencil, a proof aside from the edition of 50, printed by Curwen Prints Ltd, London, published by Raymond Spencer Company Ltd for The Henry Moore Foundation, Much Hadam, with full margins, sheet 561 x 464mm (22 x 18¼in) (unframed)

£400 - 600

ARR

37

Henry Moore (1898-1986)

MOTHER AND CHILD IX (CRAMER 679)

Etching, 1983, signed, inscribed 'PL IX' and numbered from the edition of 65 in pencil, on Arches wove paper, from the Mother and Child album, printed by James Collyer and John Crossley, with their blindstamp, published by Raymond Spencer Company Ltd for The Henry Moore Foundation, Much Hadham, with full margins, sheet 521 x 440mm (20½ x 17¼in) (unframed)

£700 - 900

ARR



38

John Nash (1893-1977)

CÉLESTE (GREENWOOD 2906)

Wood engraving, 1930, signed in pencil, on wove paper, as included in "Céleste and other sketches" by Stephen Hudson, published by the Blackmore Press, London, the full sheet, 209 x 144mm (8¼ x 5¾in) (unframed)

£400 - 600

ARR

39

John Piper (1903-1992)

NUDE II (LEVINSON 390)

Etching with aquatint, 1986-1987, signed in pencil, on Arches paper, printed at Kelpira Studio, published by Marlborough, London, with full margins, sheet 718 x 508mm (28¼ x 20in) (unframed)

£500 - 700

ARR



40

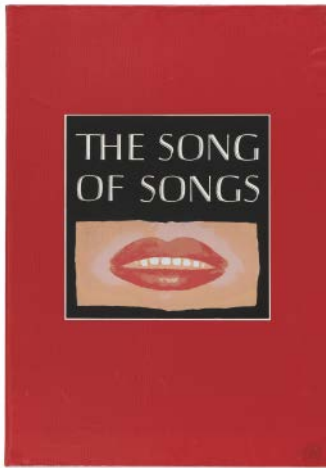
John Piper (1903-1992)

THE VISITATION (LEVINSON 253)

Lithograph printed in colours, 1975, signed and numbered from the edition of 90 in pencil, on Arches paper, printed by Burleighfield House, Loudwater, published Gallery Wolfgang Ketterer, Munich, with their blindstamp, with full margins, sheet 570 x 480mm (22½ x 18¾in) (unframed)

£400 - 600

ARR



41

Michael Rothenstein (1908-1993)

THE SONG OF SONGS

The complete set of 9 screenprints in colours, 1979, each signed in pencil, from the edition of 150, also signed by Rothenstein and the printers on the colophon in pencil, on Zerkall paper, published by Rampant Lions Press, Cambridge, in the original red portfolio box with printed cover, overall 575 x 410mm (22½ x 16½in) (unframed) (9) (folio)

£300 - 500 ARR

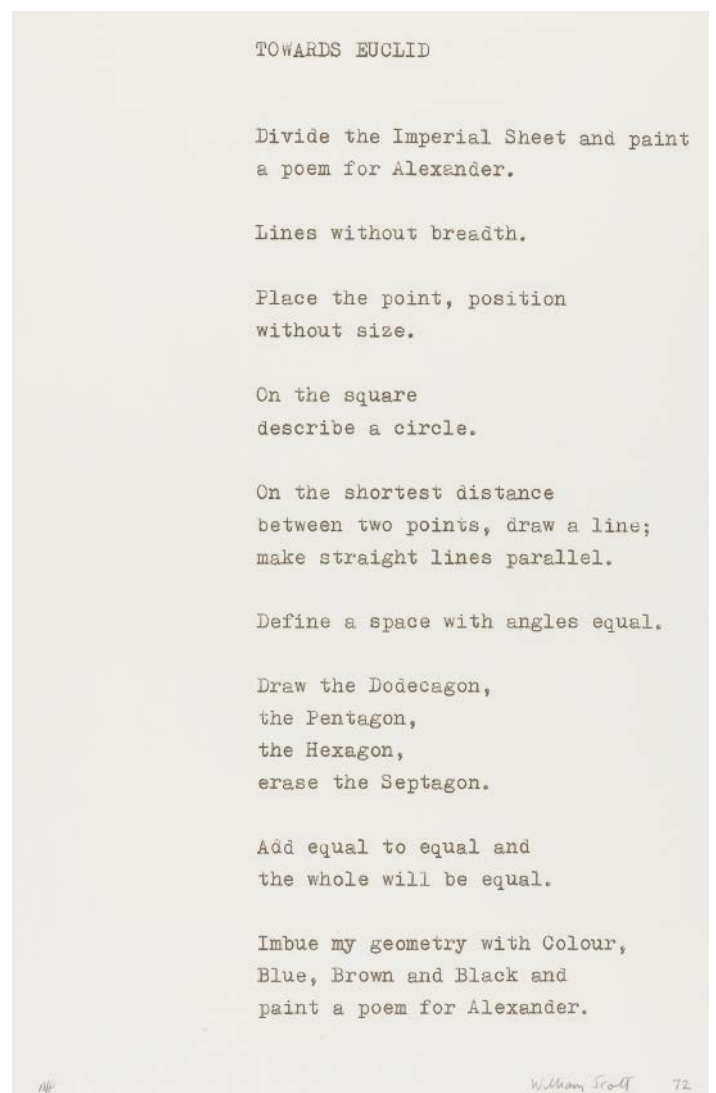
42

William Scott (1913-1989)

TOWARDS EUCLID (FROM A POEM FOR ALEXANDER)

Screenprint in colours, 1972, signed, dated and inscribed 'AP' in pencil, an artist's proof aside from the edition of 72, on wove paper, printed at Kelpira Studio, London, with their stamp on the reverse, published by Leslie Waddington, London, the full sheet printed to the edges, 584 x 391mm (23 x 15½in) (unframed)

£300 - 500 ARR



43

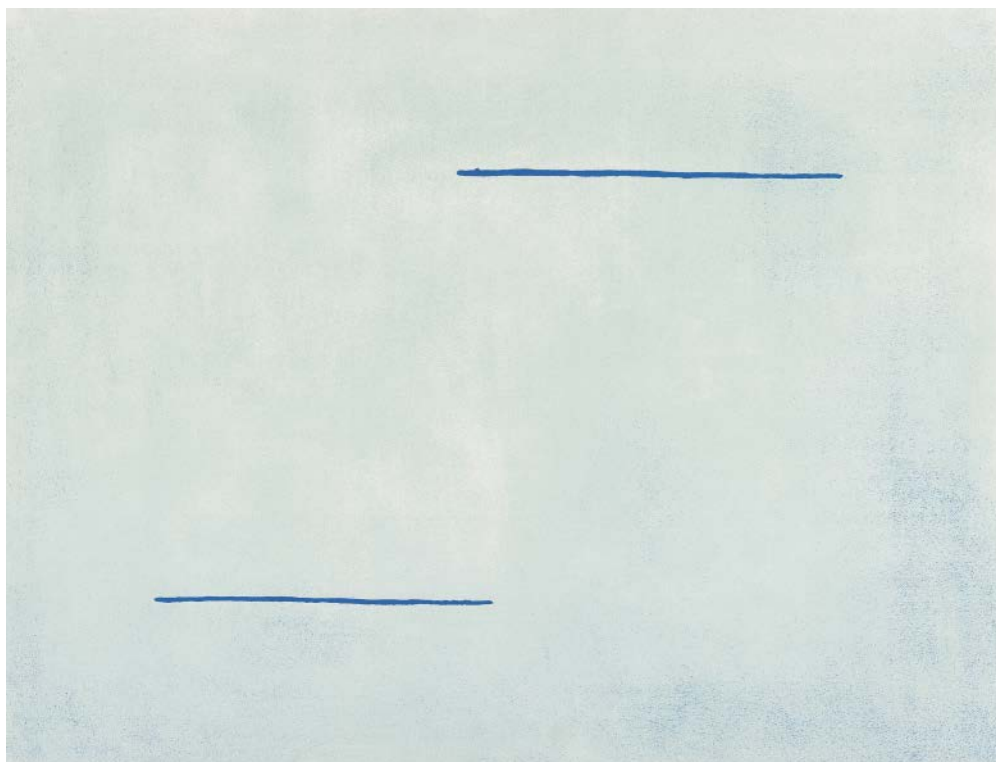
William Scott (1913-1989)

BLUE FIELD (FROM A POEM FOR ALEXANDER) (ARCHEUS 32)

Screenprint in colours, 1972, an unsigned proof aside from the edition of 72, printed by Kelpra London, published by Leslie Waddington Prints, London, the full sheet printed to the edges, sheet 578 x 774mm (22½ x 30½in) (unframed)

£600 - 800

ARR



44

Graham Sutherland (1903-1980)

THREE LITHOGRAPHS (TASSI 147-149)

The set of three lithographs printed in colours, 1973-1974, each signed and numbered from the edition of 75 in pencil, each on Arches paper, printed by Mourlot, Paris, published by Teodorani, Milan, together with the justification and original paper covered board portfolio as published, each the full sheet, 728 x 520mm (28½ x 20½in) (unframed) (3) (folio)

Includes: The Swimmer (T. 147); Roses (T. 148); The Rock (T. 149)

£1,500 - 2,000

ARR



45

HRH Prince of Wales (b.1948)

WENSLEYDALE FROM MOORCOCK

Lithograph printed in colours, 1990, signed, dated and inscribed 'Studio Proof' in pencil, a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, with full margins, sheet 450 x 595mm (17¾ x 23½in) (unframed)

£500 - 700

ARR



47

HRH Prince of Wales (b.1948)

WINDSOR CASTLE NORTH ASPECT

Lithograph printed in colours, 1991, signed and dated in pencil, stamped 'Curwen Studio Proof', a proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, with full margins, sheet 450 x 595mm (17¾ x 23½in) (unframed)

£500 - 700

ARR



46

HRH Prince of Wales (b.1948)

HONG KONG FROM HMY BRITANNIA

Lithograph printed in colours, 1998, signed, dated and inscribed 'S/P' in pencil, stamped 'Curwen Studio Proof' a special proof aside from the edition of 295, on Somerset wove paper, printed at Curwen Press, Chilford, with full margins, sheet 450 x 595mm (17¾ x 23½in) (unframed)

£600 - 800

ARR



48

HRH Prince of Wales (b.1948)

THE HURELI, KLOSTERS, SWITZERLAND

Lithograph printed in colours, 1998, signed and dated in pencil, stamped 'Curwen Studio Proof' a studio proof aside from the edition of 100, on Somerset wove paper, printed at Curwen Press, Chilford, with their blindstamp, with full margins, sheet 455 x 600mm (17⅞ x 23⅝in) (unframed)

£500 - 700

ARR



49



50



51

49

Scottie Wilson (1889-1972)

UNTITLED

Ink and gouache and pencil on paper, signed in black ink, sheet 280 x 194mm (11 x 7⁵/₁₆in) (unframed)

£500 - 700

50

Scottie Wilson (1889-1972)

UNTITLED

Ink and gouache and pencil on paper, signed in black ink, sheet 280 x 194mm (11 x 7⁵/₁₆in) (unframed)

£500 - 700

51

Scottie Wilson (1889-1972)

UNTITLED

Ink and gouache and pencil on paper, signed in black ink, sheet 280 x 194mm (11 x 7⁵/₁₆in) (unframed)

£500 - 700

Catherine Yarrow (1904-1990)

Catherine Yarrow was born just outside London in Harpenden. She moved to Paris in her mid-twenties and it was here that she met Stanley William Hayter at his studio Atelier 17. There she learned printmaking specifically engraving and also took up drawing, painting and later ceramics. She was heavily influenced by Surrealism and it was at Atelier 17 that she met many of the most important and influential artists of the time such as Alberto Giacometti, Max Ernst, Alexander Calder, Man Ray, Jean Arp and Brassaï. She battled anxiety and depression and lived through the second world war, which is evident in her work. In the 1940s she moved to New York and through the relocated Atelier 17 met a new group of artists such as Louise Bourgeois, Leonora Carrington and the influential art patron Peggy Guggenheim. After the war in the late 1940s she moved back to London and had a show in 1950 at the Hanover Gallery, and it was in the 1950s that she began creating unique works such as monoprints, pastels depicting abstract forms, which created some of her most striking images.

Catherine Yarrow was a highly important but somewhat forgotten British artist and we are delighted to offer a fantastic selection of etchings, monoprints and works on paper. Alongside the selection in this sale we will be including a further group of her works in a special online sale.



52

Catherine Yarrow (1904-1990)

BLACK AND GREEN FACED FIGURES

Watercolour and gouache on paper, 1935, signed and dated in pencil, sheet 465 x 338mm (18¼ x 13¼in) (framed)

Exhibited:

Neolithic Childhood: Art in a False Present c.1930, Haus der Kulturen der Welt, Berlin, 12 March - July 31 2018

Literature:

Philip Wright, Catherine Yarrow: Not What I Want, Austin / Desmond Fine Art, London, 2012, p.8

£800 - 1,200

ARR



53

Catherine Yarrow (1904-1990)

CROUCHING FEMALE

Watercolour on paper, 1935, sheet, 325 x 338mm (12¾ x 13¼in) (framed)

Exhibited:

Neolithic Childhood: Art in a False Present c.1930, Haus der Kulturen der Welt, Berlin, 12 March - July 31 2018

Literature:

Philip Wright, Catherine Yarrow: Not What I Want, Austin / Desmond Fine Art, London, 2012, p.19

£800 - 1,200

ARR

54

Catherine Yarrow (1904-1990)

Kneeling PURPLE Figure (Morges)

Watercolour and ink on paper, 1935, sheet 438 x 289mm
(17¼ x 11¾in) (framed)

Exhibited:

31 Women, Breese Little, London, 2 June - 31 July 2017

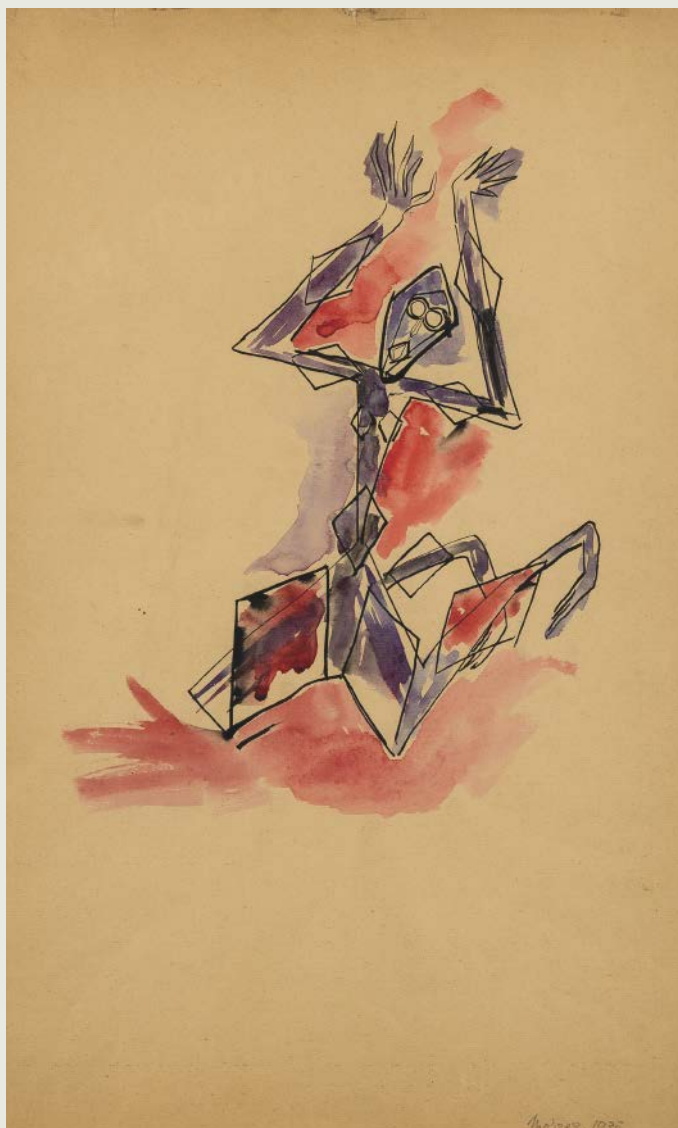
Neolithic Childhood: Art in a False Present, Haus der
Kulturen der Welt, Berlin, 12 March - July 31 2018.

Literature:

Philip Wright, Catherine Yarrow: Not What I Want, Austin /
Desmond Fine Art, London, 2012, p.23

£600 - 800

ARR



55

Catherine Yarrow (1904-1990)

AMORPHIC FIGURE

Etching with aquatint, c.1935, with margins, plate
170 x 170mm (6¾ x 6¾in) (framed)

Exhibited:

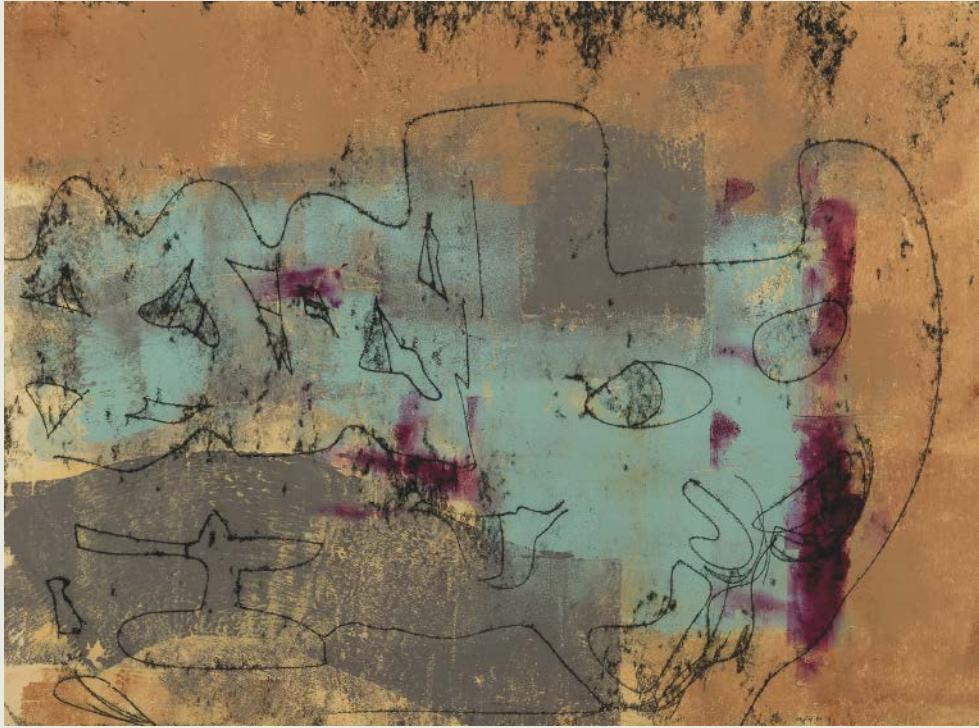
Neolithic Childhood: Art in a False Present c.1930,
Haus der Kulturen der Welt, Berlin, 12 March - July
31 2018.

Literature:

Philip Wright, Catherine Yarrow: Not What I Want,
Austin / Desmond Fine Art, London, 2012, p.39.

£500 - 700

ARR



56

Catherine Yarrow (1904-1990)

LANDSCAPE

Monotype printed in colours, c.1955, on thin wove paper, sheet 370 x 500mm (14½ x 19¾in) (framed)

£400 - 600

ARR



57

Catherine Yarrow (1904-1990)

CHISTLEHURST

Monotype printed in colours, 1956, signed, dated and titled in pencil, on japan paper, plate 380 x 505mm (15 x 19¾in) (framed)

£400 - 600

ARR

58

Catherine Yarrow (1904-1990)

TREE

Monotype, 1956, signed and dated in black ink, on Japan paper, sheet 325 x 310mm (12¾ x 12¼in) (unframed)

£400 - 600

ARR



59

Catherine Yarrow (1904-1990)

THE SPINNEY

Monotype, 1956, signed, titled and dated in pencil, on wove paper, sheet 355 x 490mm (13½ x 18¾in) (unframed)

£400 - 600

ARR



60

Catherine Yarrow (1904-1990)

GARDEN AND OBJECT

Monotype printed in colours, 1956, signed and dated in black ink, on Japan paper, with margins, plate 340 x 440mm (13 $\frac{3}{8}$ x 17 $\frac{1}{4}$ in) (framed)

£400 - 600 ARR



61

Catherine Yarrow (1904-1990)

CHAIR (1)

Monotype printed in colours, 1956, signed dated in black ink, sheet 310 x 260mm (12 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in) (unframed)

£300 - 500 ARR



62

Catherine Yarrow (1904-1990)

CROQUET GARDEN

Monotype, 1956, signed and dated in black ink, on wove paper, sheet 325 x 315mm (12 $\frac{3}{4}$ x 12 $\frac{3}{8}$ in) (framed)

£400 - 600 ARR



63

Catherine Yarrow (1904-1990)

CROQUET GARDEN

Monotype printed in colours, 1956, on Japan paper, sheet, 325 x 315mm (12 $\frac{3}{4}$ x 12 $\frac{3}{8}$ in) (framed)

£400 - 600 ARR

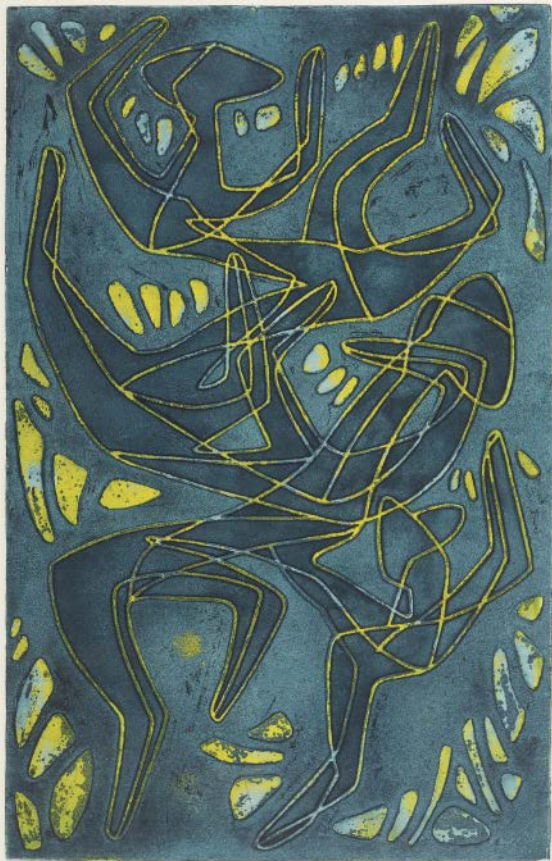
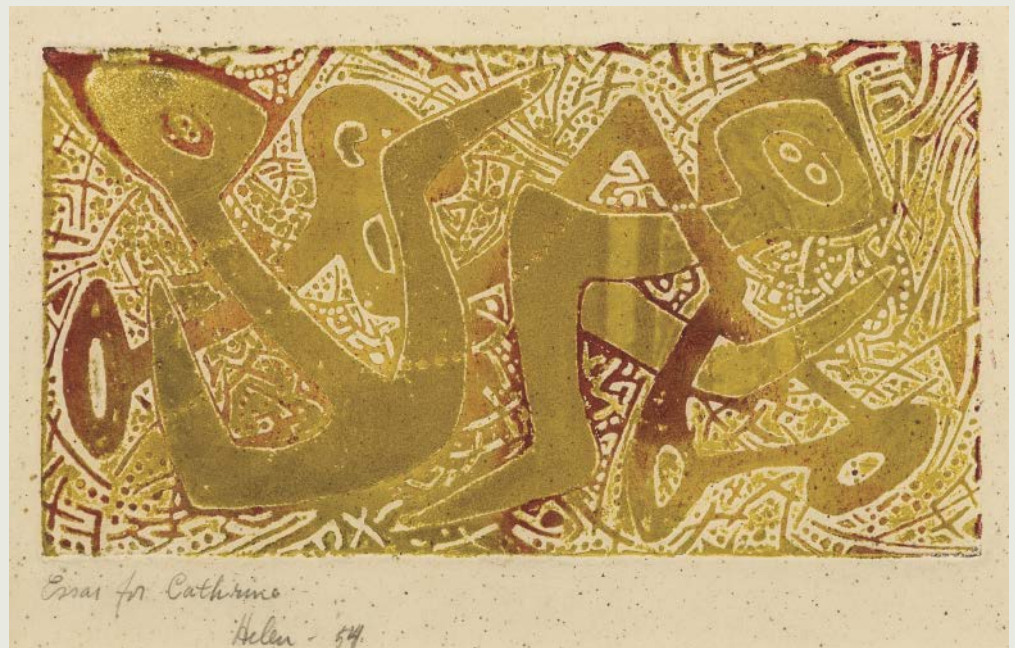
64

Helen Phillips (1913-1995)

UNTITLED

Engraving printed in colours, 1954, signed, dated and inscribed 'Eissai for Catherine' in pencil, on wove paper, with margins, plate 135 x 260mm (5¼ x 10¼in) (framed)

£300 - 500



65

Helen Phillips (1913-1995)

SALTIMBANQUES

Engraving printed in colours, 1954, signed, titled and inscribed in pencil, on wove paper, sheet 655 x 410mm (25¾ x 16¼in) (framed)

£500 - 700



66

Gail Singer (1924-1983)

COMBAT

Engraving printed in colours, 1958, signed, dated and numbered from the edition of 20 in pencil, inscribed 'For Katherine with love- Combat' in pencil, on wove paper, sheet 465 x 335mm (18¼ x 13¼in) (framed)

£500 - 700

67

Josef Stoitzner (1884-1951)

AUS DEN TAUREN

Woodcut printed in colours, 1912, signed, titled and inscribed in pencil, on wove paper, with margins, block 445 x 398mm (17½ x 15½in) (framed)

£700 - 900



68

Enid Mitchell (b.1936)

POTTERY

Lincout printed in colours, c.1930, signed, titled and numbered from the edition of 25 in pencil, on Japan paper, with margins, block 100 x 100mm (4 x 4in) (unframed)

£500 - 700

69

Enid Mitchell (b.1936)

AT THE FAIR

Lincout printed in colours, c.1930, signed, titled and numbered from the edition of 25 in pencil, on Japan paper, with margins, block 100 x 100mm (4 x 4in) (unframed)

£500 - 700



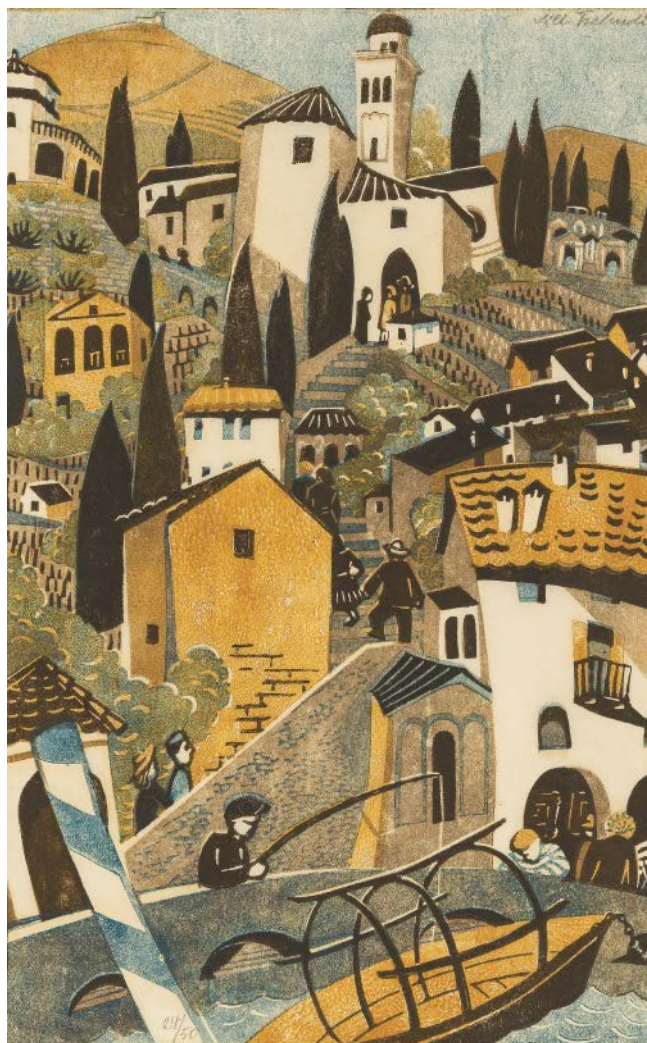
70

Lill Tschudi (1911-2004)

MORCOTE (COPPEL LT 81)

Linocut printed in brown, cerulean blue, ochre and beige, 1948, signed, titled and numbered from the edition of 50 in pencil, on tissue thin vellum paper, with margins, block 360 x 228mm (14 $\frac{1}{8}$ x 8 $\frac{7}{8}$ in) (unframed)

£5,000 - 7,000



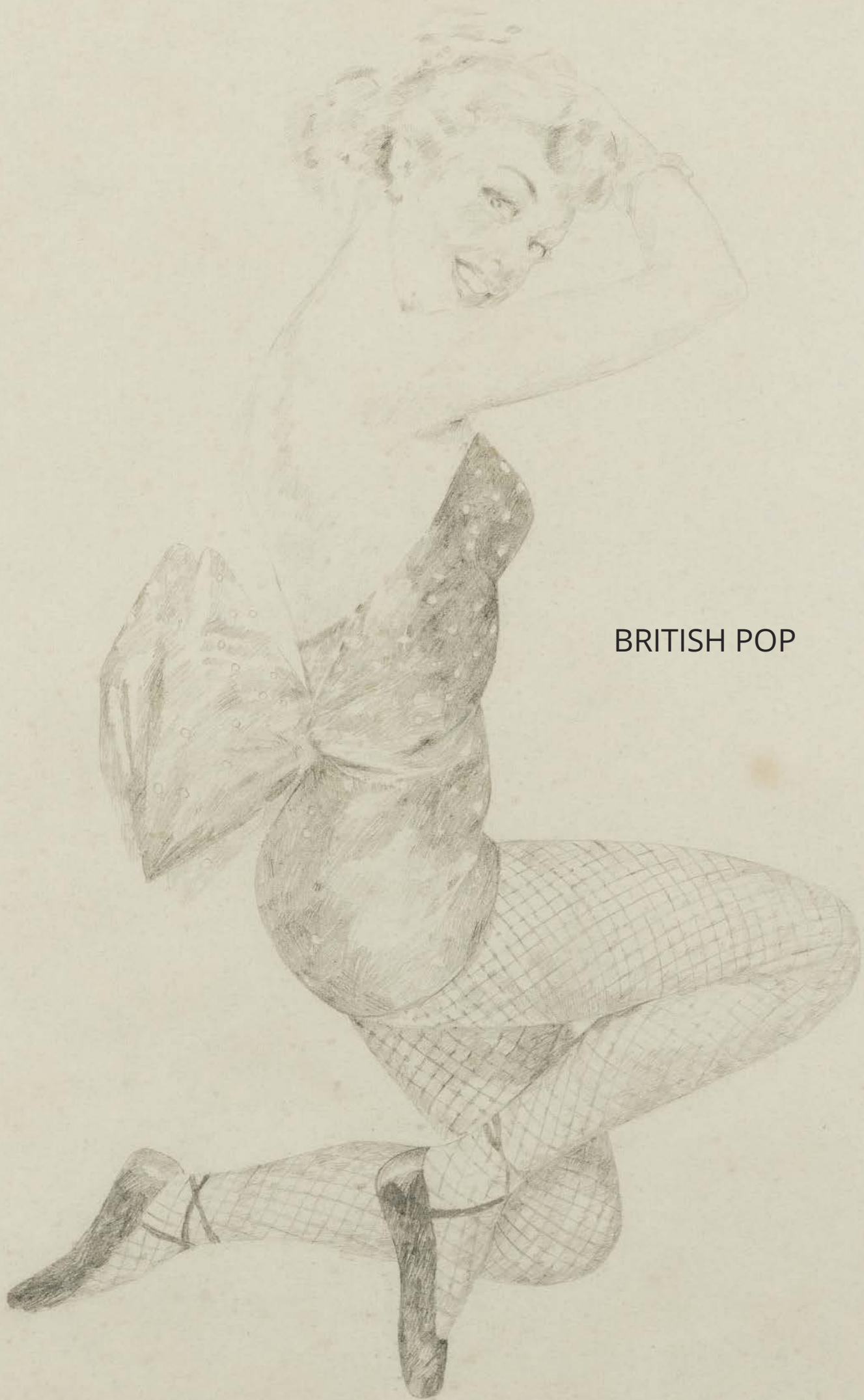
71

Lill Tschudi (1911-2004)

WAITERS (COPPEL LT 47)

LINOCUT printed in dark blue, light blue and reddish brown, 1936, signed and numbered from the edition of 50 pencil, on thin white oriental laid, with margins, block 278 x 262mm (10 $\frac{7}{8}$ x 10 $\frac{1}{4}$ in) (unframed)

£8,000 - 12,000



BRITISH POP



72

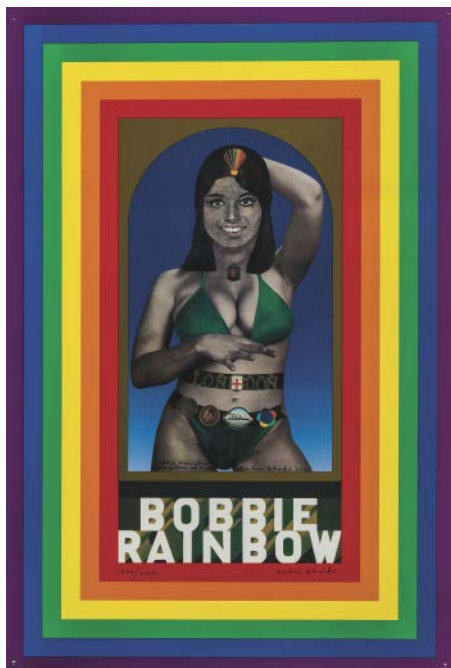
Peter Blake (b.1932)

MOTIF

Inkjet with screenprint in colours, 2003, signed and numbered from the edition of 50 in pencil, on wove paper, published by CCA Galleries, Tilford, with full margins, sheet 442 x 386mm (17 $\frac{3}{8}$ x 15 $\frac{1}{8}$ in) (unframed)

£200 - 300

ARR



73

Peter Blake (b.1932)

BOBBIE RAINBOW

Screenprint in colours, 2001, signed and numbered from the edition of 2000 in black ink, on tin, published by Pallant House, Chichester, the full sheet printed to the edges, 660 x 440mm (26 x 17 $\frac{1}{4}$ in) (unframed)

The present work illustrates Bobbie Rainbow, the fictitious daughter of Babe Rainbow who was created by the artist for the BIBA store in 1968.

£150 - 250

ARR



74

Peter Blake (b.1932)

COSTUME LIFE DRAWING - YELLOW HAT

Offset lithograph printed in colours, 1982, signed and numbered from the edition of 500 in pencil, on wove paper, published by Waddington Graphics, London, with full margins, sheet 745 x 465mm (29 $\frac{3}{8}$ x 18 $\frac{1}{4}$ in) (unframed)

£200 - 300

ARR



75

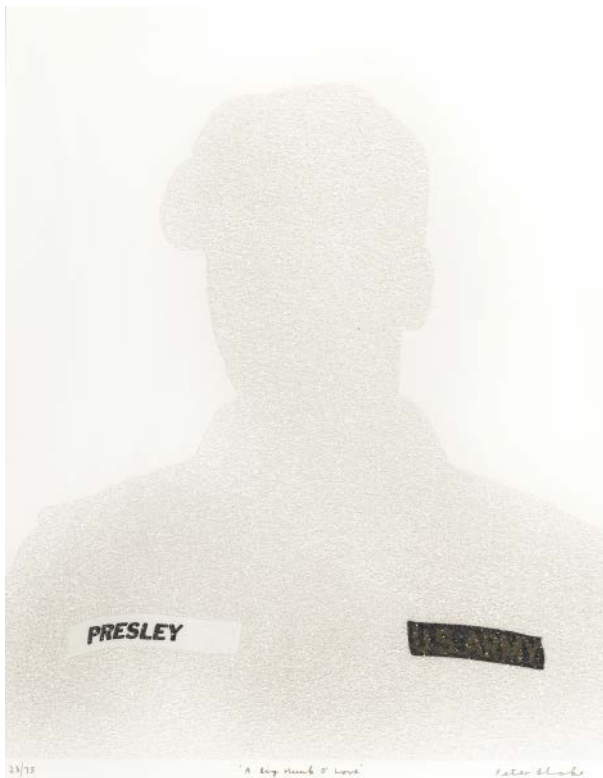
Peter Blake (b.1932)

THE MUSEUM OF EVERYTHING 3

Digital print in colours, 2010, signed and numbered from the edition of 100 in pencil, on wove paper, the full sheet 320 x 262mm (12 $\frac{1}{2}$ x 10 $\frac{1}{4}$ in) (unframed)

£150 - 200

ARR



76

76

Peter Blake (b.1932)

A BIG HUNK O' LOVE

Screenprint in colours with diamond dust, 2004, signed, titled, and numbered from the edition of 75 in gold ink, on bright white Colorplan paper, the full sheet, 750 x 578mm (29½ x 22¾in) (framed)

£500 - 700

77

Patrick Caulfield (1936-2005)

CURTAINS DRAWN BACK FROM BALCONIES OF SHORES (CRISTEA 38U)

Screenprint in colours, 1973, signed and inscribed 'Artist's Proof' in pencil, one of 20 artist's proofs aside from the numbered 'C' edition of 100, on Neobond synthetic wove paper, as included in 'Some Poems of Jules Laforgue', published by Petersburg Press in association with Waddington Galleries, London, with full margins, sheet 610 x 560mm (24 x 22in) (framed)

£500 - 700

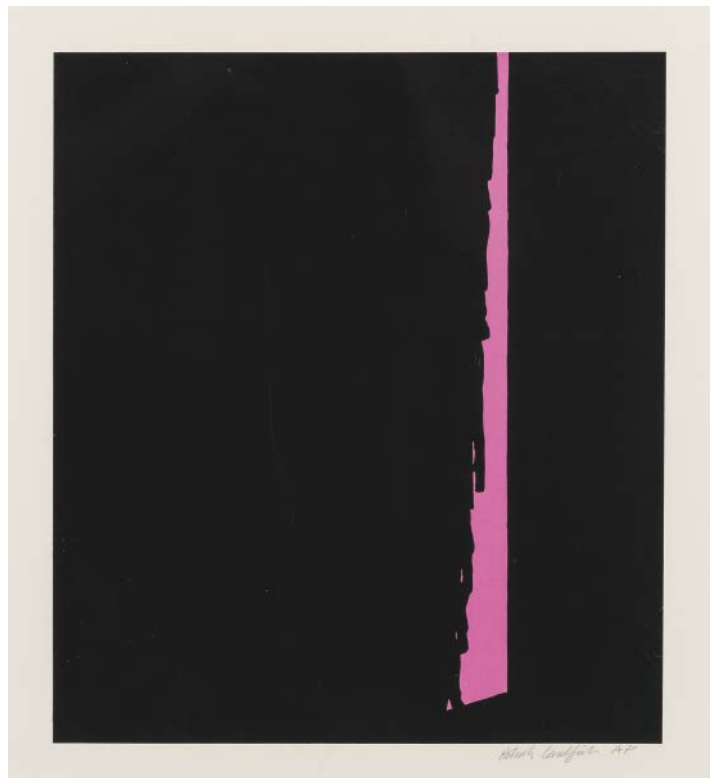
78

Patrick Caulfield (1936-2005)

VASE

Screenprint in colours, 2000, signed and numbered from the edition of 100 in pencil, on wove paper, published by The Royal Academy of Arts, London, the full sheet printed to the edges, 638 x 512mm (25 x 20½in) (unframed)

£800 - 1,200



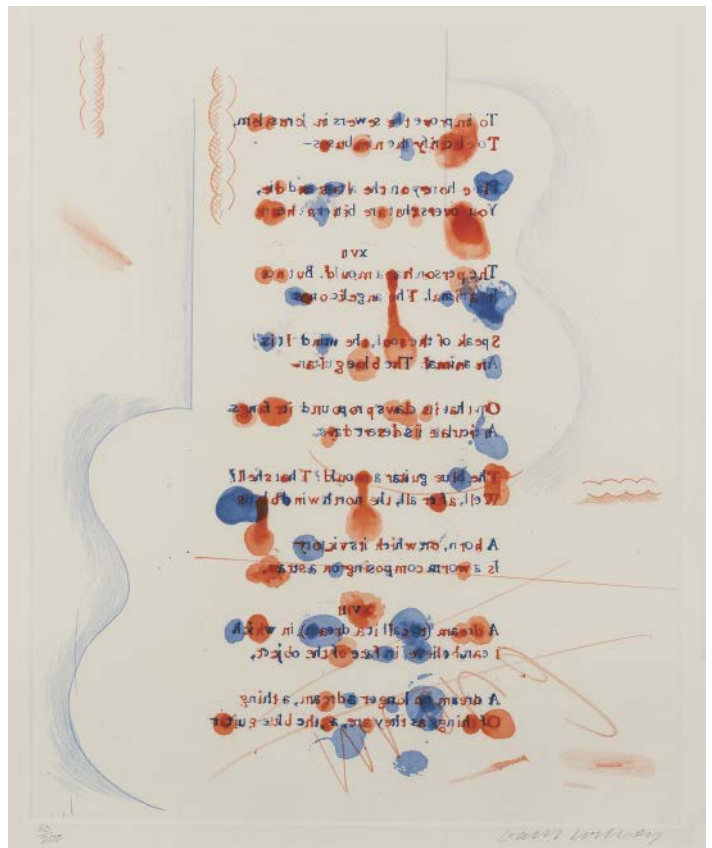
77



78



79



80



81

79

David Hockney (b.1937)

OLYMPISCHE SPIELE MÜNCHEN

Lithograph printed in colours, 1972, on wove paper, printed by Matthieu, Zurich, published by Edition Olympia 1972 GmbH, Munich, with full margins, sheet 1055 x 698mm (41½ x 27½in) (framed)

£700 - 1,000

ARR

80

David Hockney (b.1937)

MADE IN APRIL (M.C.A. TOKYO 188)

Etching with aquatint printed in colours, 1976-77, signed and numbered from the edition of 200 in pencil, on wove paper, as included in the portfolio The Blue Guitar, published by Petersburg Press, London and New York, with full margins, sheet 525 x 456mm (20½ x 18in) (framed)

£800 - 1,200

ARR

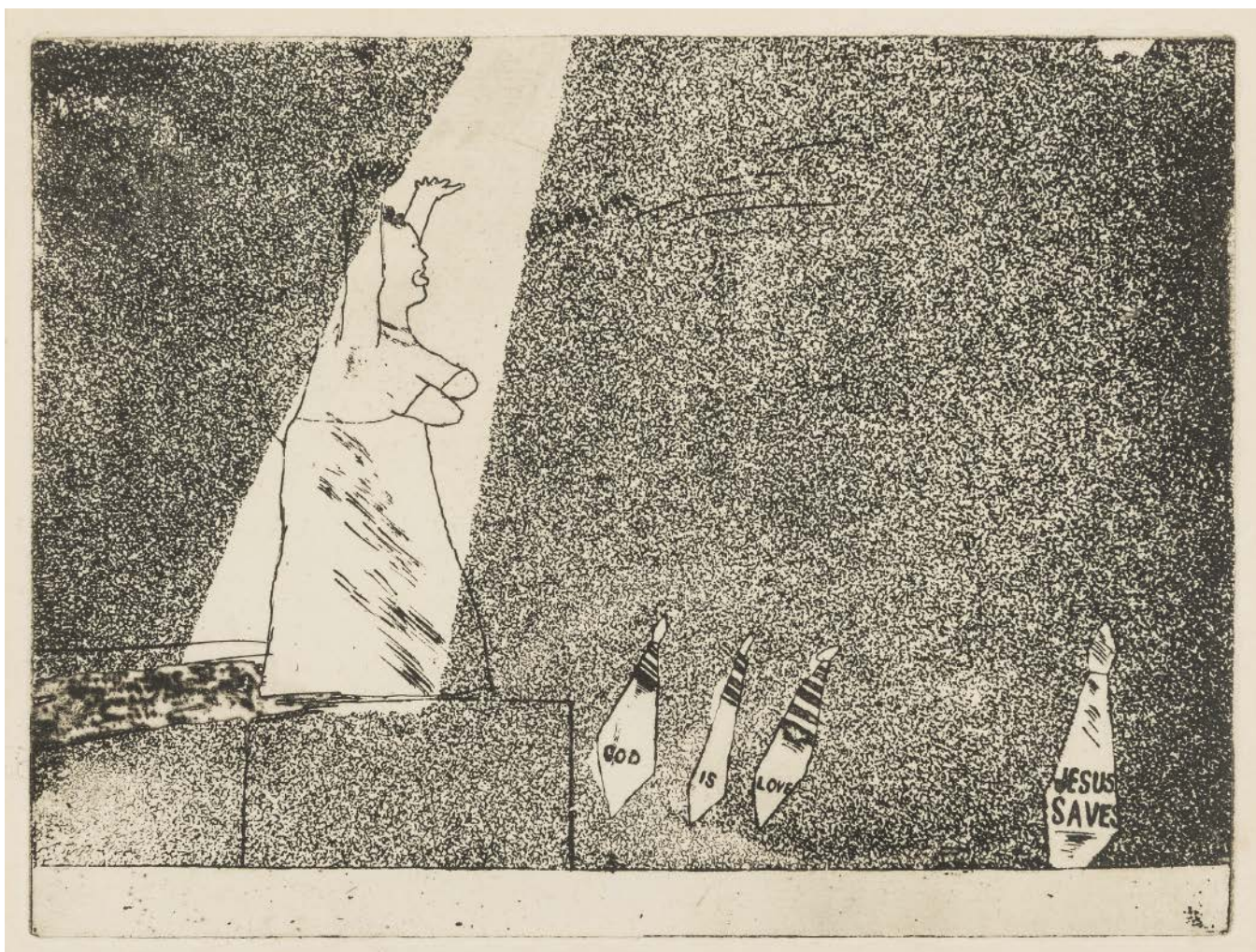
81

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, and the painted metal bookstand designed by Marc Newson, with title-page text and reproductions, bound as published, overall size 500 x 700mm (19½ x 27½in) (multiple)

£1,000 - 1,500



82

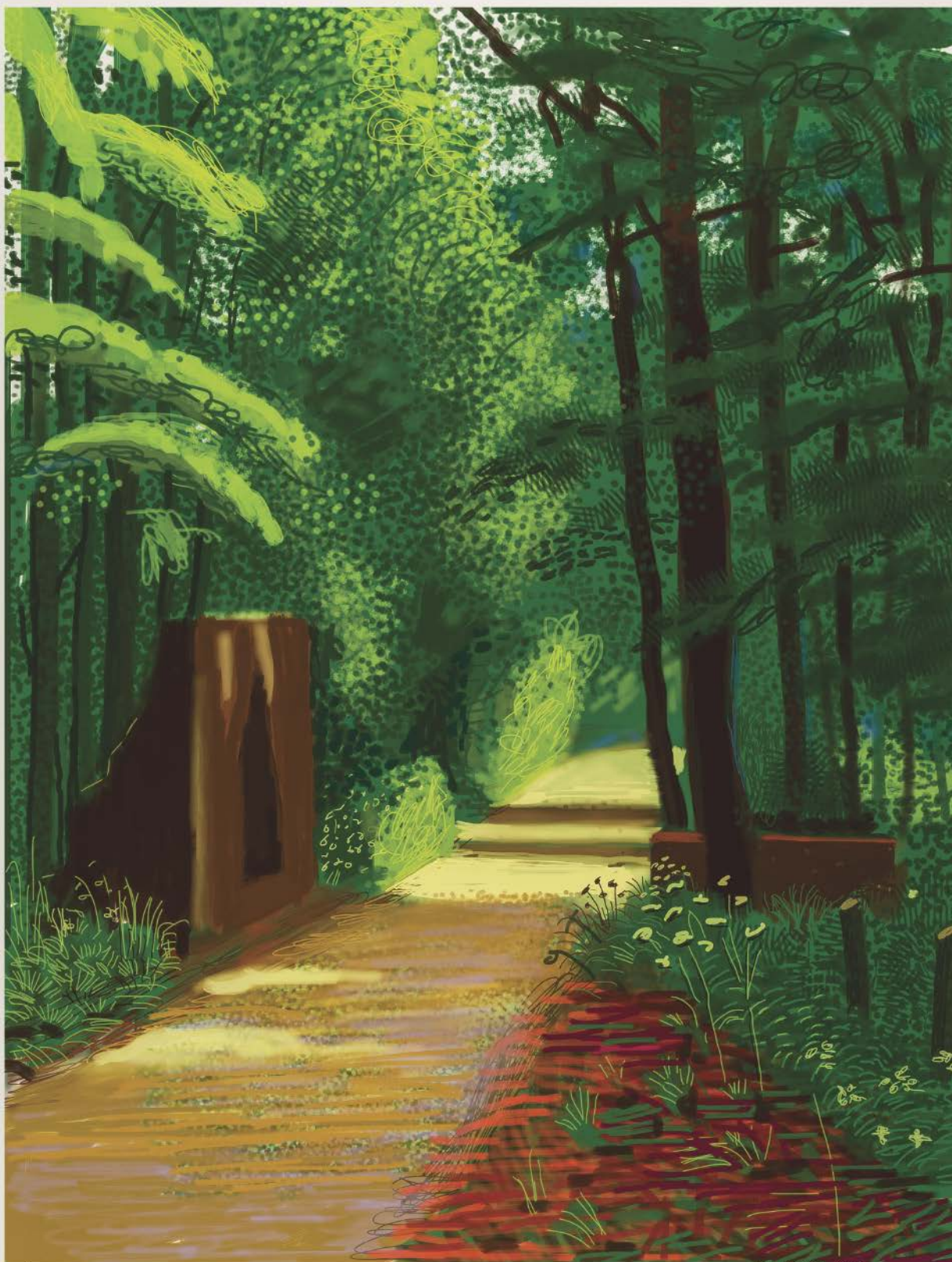
David Hockney (b.1937)

HALLELUJAH GOD IS LOVE, JESUS SAVES

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

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

£10,000 - 15,000 ARR



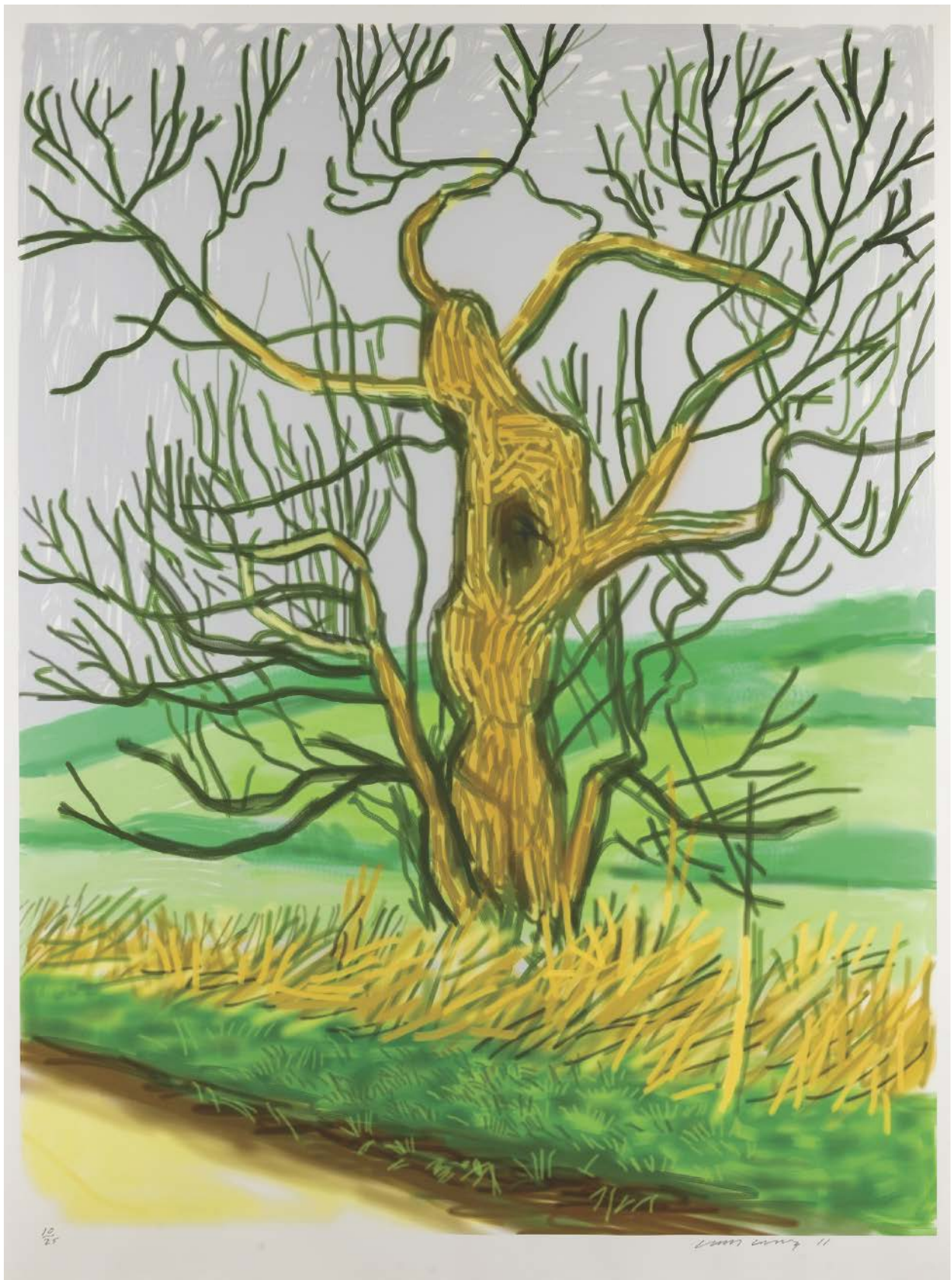
83

David Hockney (b.1937)

THE ARRIVAL OF SPRING IN WOLDGATE, EAST YORKSHIRE IN 2011 (TWENTY-ELEVEN) - 2 JUNE 2011

iPad drawing printed in colours, 2011, signed, dated and numbered from the edition of 25 in pencil, on smooth wove paper, published by the artist, with full margins, sheet 1397 x 1054mm (54 7/8 x 41 1/2 in) (unframed)

£25,000 - 35,000



84

David Hockney (b.1937)

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

iPad drawing printed in colours, 2011, signed, dated and numbered from the edition of 25 in pencil, on smooth wove paper, published by the artist, housed within the artist's original designated frame, with full margins, sheet 1397 x 1054mm (54 7/8 x 41 1/2in) (framed)

£25,000 - 35,000 ARR



85

Allen Jones (b.1937)

HERMAPHRODITE HEAD (LLOYD 25)

Lithograph printed in colours, 1964, signed, dated and inscribed 'artist proof' in pencil, one of ten artist's proofs aside from the edition of 75, on wove paper, printed by E. Matthieu, Zurich, published by Editions Alecto, London, the full sheet printed to the edges, 755 x 565mm (29¾ x 22¼in) (unframed)

£400 - 600

ARR



87

Allen Jones (b.1937)

AFTER HOURS

Lithograph printed in colours, 1985, signed, dated and numbered from the edition of 75 in pencil, on wove paper, published by Waddington Graphics, London, the full sheet, 1085 x 875mm (42¾ x 34½in) (framed)

£300 - 500

ARR



86

Allen Jones (b.1937)

SHIMMY

Lithograph, 1996, signed, dated and numbered from the edition of 100 in pencil, on wove paper, published by the Royal Academy, London, the full sheet, 765 x 570mm (30 x 22½in) (framed)

£400 - 600

ARR



88

Julian Opie (b.1958)

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

Screenprint in colours, 2003, from the edition of an unknown size, on wove paper, published by K21 Kunstammlung Nordrhein-Westfalen, Dusseldorf, with full margins, sheet 1000 x 600mm (39¾ x 23¾in) (unframed)

£500 - 700

ARR

89

Peter Phillips (b.1939)

PIN-UP GIRL I

PENCIL on paper, 1963, signed and dated in pencil, with margins, sheet 640 x 460mm (25½ x 18in) (framed)

£500 - 700

ARR



90

Peter Phillips (b.1939)

PIN-UP GIRL II

Pencil on paper, 1963, signed and dated in pencil, with margins, sheet 640 x 460mm (25½ x 18in) (framed)

£500 - 700

ARR

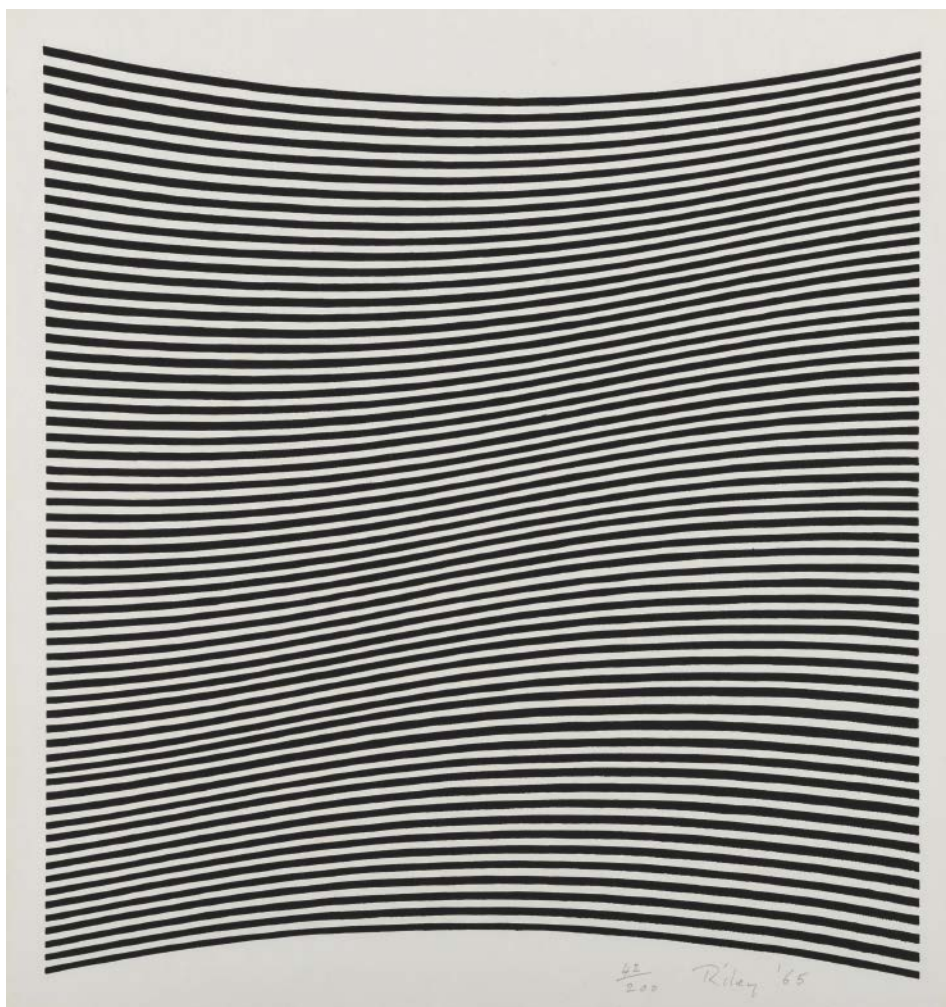


91
Bridget Riley (b.1931)

UNTITLED (WAVE) (SCHUBERT 20)

Screenprint in colours, 1975, signed, dated and numbered from the edition of 400 in pencil, on wove paper, printed by Graham Henderson, London, published by Galerie Beyeler, Basel, the full sheet, 199 x 480mm (7 $\frac{7}{8}$ x 18 $\frac{7}{8}$ in) (framed)

£1,500 - 2,000 ARR



92
Bridget Riley (b.1931)

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

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

£8,000 - 12,000 ARR

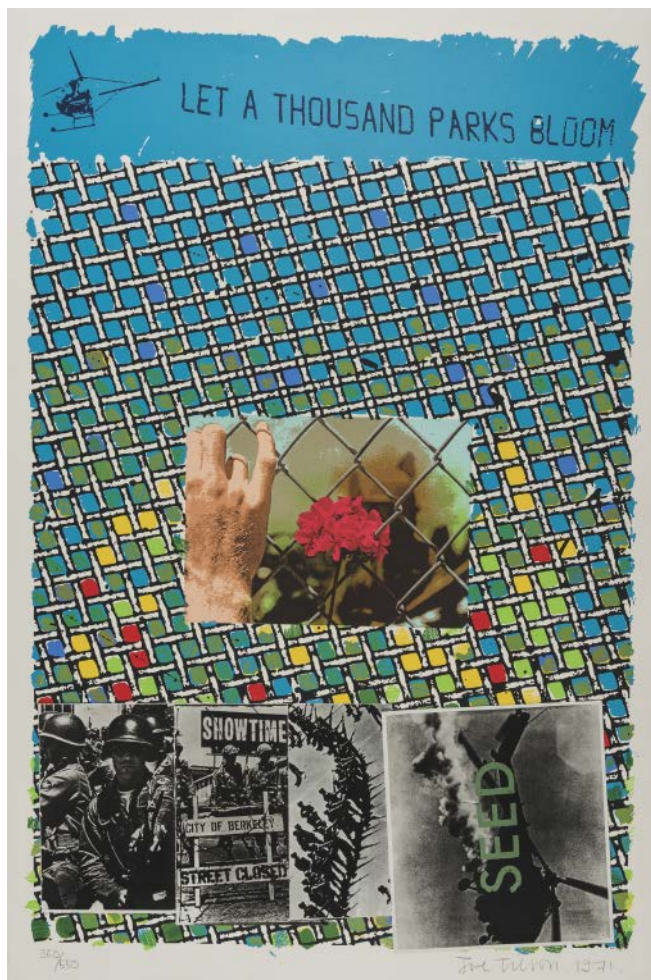
93

Colin Self (b.1941)

FIGURE 1 (SIDEY 1059)

Etching, 1971, signed and numbered from the edition of 60 in pencil, on Crisbrook paper, printed and published by Editions Alecto, London, with full margins, sheet 686 x 540mm (27 x 21¼in) (framed)

£500 - 700 ARR



94

Joe Tilson (b.1928)

LET A THOUSAND PARKS BLOOM

Screenprint in colours with collage, 1971, signed, dated and numbered from the edition of 550 in pencil, on wove paper, the full sheet, 1025 x 704mm (40¾ x 27¾in) (unframed)

£300 - 500 ARR

95

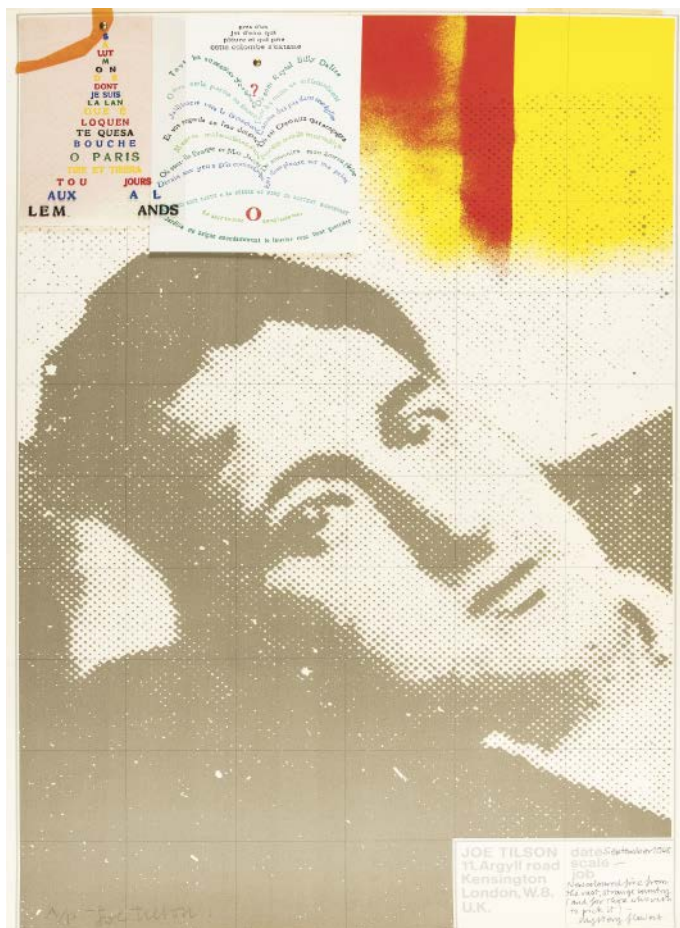
Joe Tilson (b.1928)

PROROSIA

Etching with aquatint printed in colours, 1978, signed, dated and numbered from the edition of 70 in pencil, on wove paper, with full margins, sheet 750 x 845mm (29½ x 33¼in) (unframed)

£300 - 500 ARR

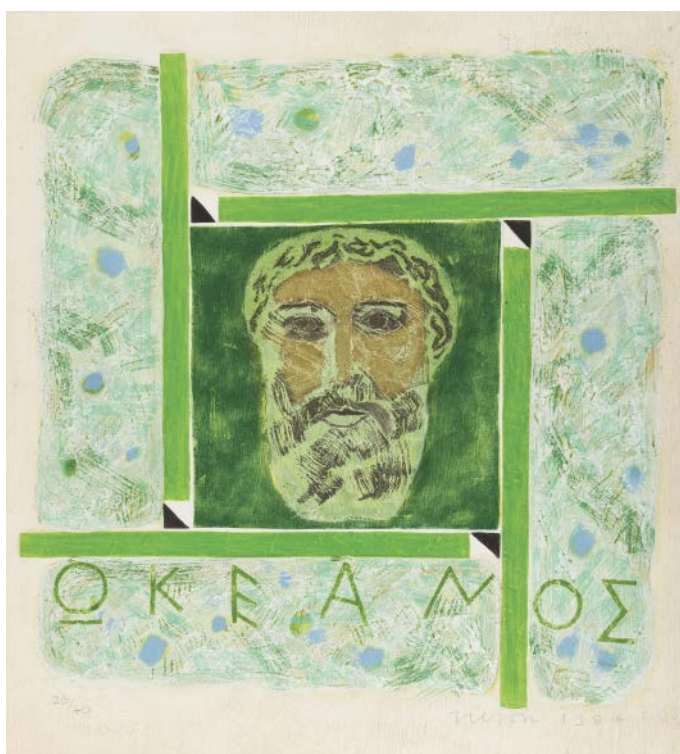




96



97



98

96

Joe Tilson (b.1928)

NEW COLOURED FIRE FROM THE VAST STRANGE COUNTRY
Screenprint in colours with collage, 1968, signed and inscribed 'A/P' in pencil, an artist's proof aside from the numbered edition of 70, on wove paper, lacking some collage elements, the full sheet printed to the edges, 1016 x 686mm (40 x 27in) (unframed)

£400 - 600

97

Joe Tilson (b.1928)

CUT OUT AND SEND
Screenprint in colours, 1968, signed, dated and numbered from the edition of 70 in pencil, on J Green wove paper, lacking the collage, printed and published by Kelpra Studios, London, with full margins, sheet 1016 x 686mm (40 x 27in) (framed)

£1,500 - 2,000

98

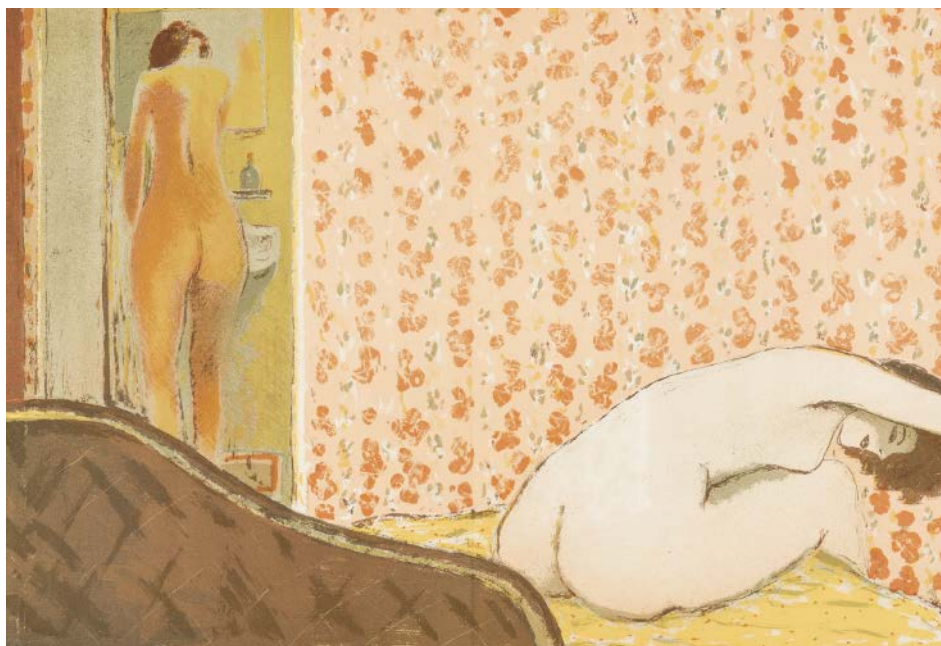
Joe Tilson (b.1928)

MASK OF OCEANOS
Etching with aquatint printed in colours, 1984, signed, dated and numbered from the edition of 40 in pencil, on wove paper, published by Waddington Graphics, London, the full sheet, 1145 x 1035mm (45 x 40¾in) (unframed)

£400 - 600

IMPRESSIONIST AND MODERN





99

Jean-Pierre Cassigneul (b.1935) & Charles Baudelaire (1821-1867)

LES PIÈCES CONDAMNÉES

The complete portfolio comprising 29 lithographs printed in colours, 1977, signed by Cassigneul and numbered from the edition of 305 in pencil on the colophon, on Arches paper, together with the title, text and justification pages, printed and published by Mourlot, Paris, loose, as issued in the original grey fabric covered boards and blue slipcase, overall 290 x 380mm (11 $\frac{3}{8}$ x 15in) (folio) (29)

£800 - 1,200 ARR



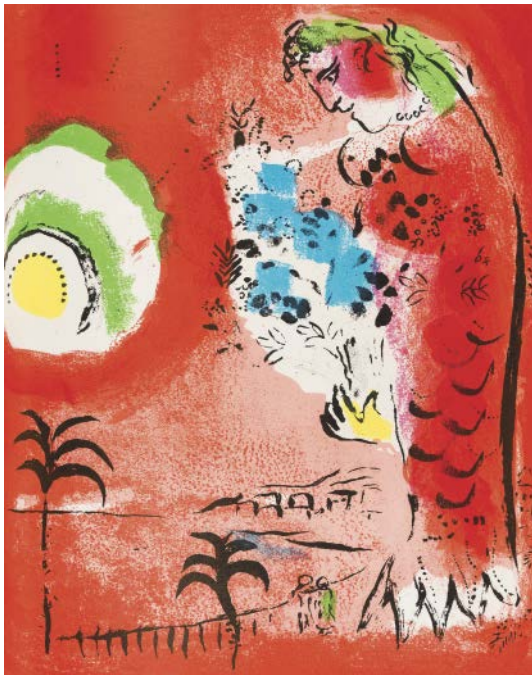
100

Georges Braque (1882-1963)

FEUILLAGE EN COULEURS (VALLIER 105)

Etching with aquatint printed in colours, 1956, signed and numbered from the edition of 60 in pencil, on BFK Rives paper, printed and published by l'Atelier Crommelynck, Paris, with their blindstamp, with margins, sheet 656 x 502mm (25 $\frac{3}{4}$ x 19 $\frac{3}{4}$ in) (unframed)

£4,000 - 6,000 ARR



101

Marc Chagall (1887-1985)

CHAGALL LITHOGRAPHE I-IV

The set of four volumes, 1960-1974, comprising 28 lithographs, most printed in colours, with text in German, the lithographs printed by Mourlot Frères, Paris, bound as issued in the original boards, with the original lithographed paper wrappers, each 325 x 250mm (12¾ x 9¾in) (vol) (4)

£2,000 - 3,000



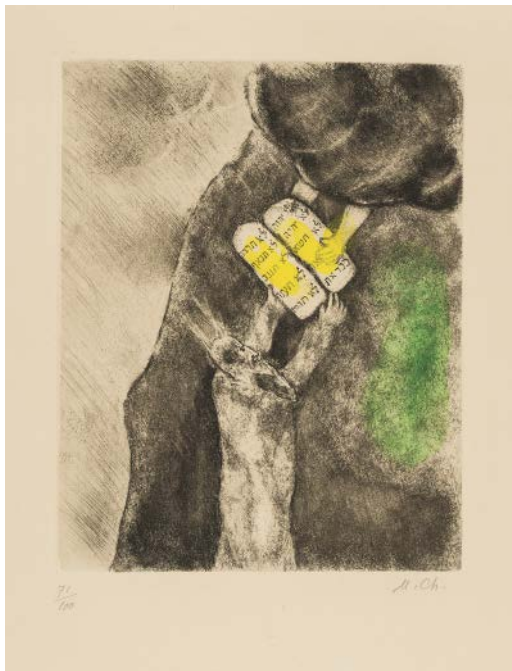
103

Marc Chagall (1887-1985)

LA BAIE DE ANGES (SORLIER P.39)

Lithograph printed in colours, 1962, signed and dated in pencil, on wove paper, printed by Mourlot, Paris, with margins, sheet 967 x 674mm (38½ x 26½in) (unframed)

£1,500 - 2,000 ARR



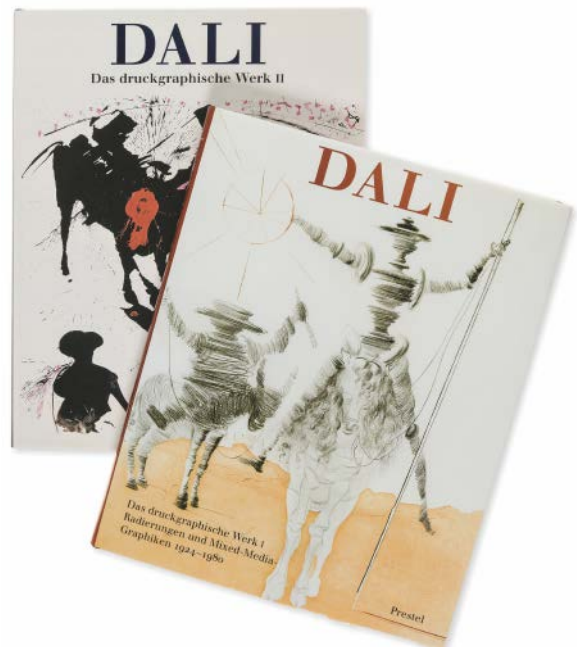
102

Marc Chagall (1887-1985)

MOSES RECEIVING THE TEN COMMANDMENTS (CRAMER BOOKS 30)

Etching with hand-colouring in watercolour, 1958, initialled and numbered from the edition of 100 in pencil, on Arches paper, from 'The Bible' series, with full margins, sheet 535 x 390mm (21 x 15½in) (unframed)

£1,200 - 1,800 ARR



104

Salvador Dali (1904-1989) by Michler and Löpsinger

CATALOGUE RAISONNÉ OF PRINTS I,II

The complete set of two catalogues of Dali's graphic work, 1924-1980, with text in German, the second extended edition, published by Prestel, Munich, each 308 x 250mm (12¼ x 9¾in) (vol) (2)

£400 - 600



105

Salvador Dali (1904-1989)

PARADIS PERDU (M & L 704-713c; FIELD 74-11)

The complete set comprising 10 etchings printed in colours, 1974, each signed and numbered from the edition of 20 in pencil, inscribed 'Arches' in pencil, on Arches paper, together with the title page, printed by Ateliers Rigal, Paris, published by l'Automobile Club de France, loose (as issued) within the original blue fabric covered portfolio case with the artist's embossed signature in gold, overall 395 x 300mm (15½ x 11¾in) (10) (folio)

£3,500 - 4,500 ARR



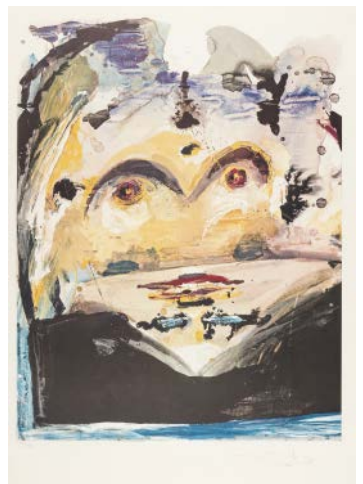
106

Salvador Dali (1904-1989)

HIPPIES (M & L 377-387B; FIELD 69-13)

The complete set of 11 etchings with drypoint and hand-colouring, 1969-1970, each signed and numbered in roman numerals from the edition of 100 in pencil, on Japon paper, printed by Robbe, published by P. Argillet, Paris, each with the Dali blindstamp, each with full margins, plate 400 x 320mm (15¾ x 12½in) (unframed) (11)

£12,000 - 15,000 ARR

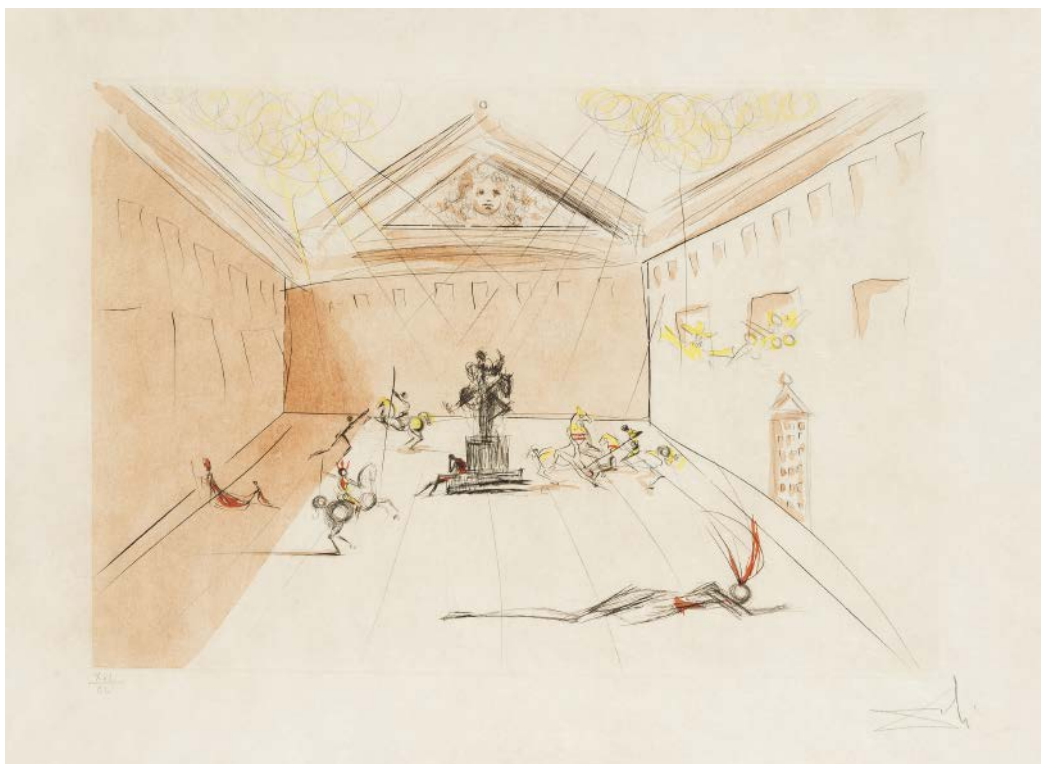


107
Salvador Dali (1904-1989)

ANAMORPHOSES (M & L 1363-1367A; FIELD 72-1)

The complete set of five lithographs printed in colours, together with the polished steel viewing cylinder, 1972, each signed and numbered from the edition of 300 in pencil, on BFK Rives paper, printed by WUCUA, published by Matthieu, Basel each with the Orangerie blindstamp, each the full sheet, the largest 881 x 621mm (34½ x 24½in) (unframed) (5)

£4,000 - 5,000 ARR



108

Salvador Dali (1904-1989)

PLAZA MAYOR (DUEL IN THE SUN) (M & L 582B; FIELD 73-11)

Etching with pochoir in colours, 1973, signed and numbered in roman numerals from the edition of 150 in pencil, on japan paper, printed and coloured by Ateliers Rigal, published by Vison Nouvelle, Paris, with full margins, plate 405 x 590mm (16 x 23¼in) (unframed)

£600 - 800 ARR



109

Salvador Dali (1904-1989)

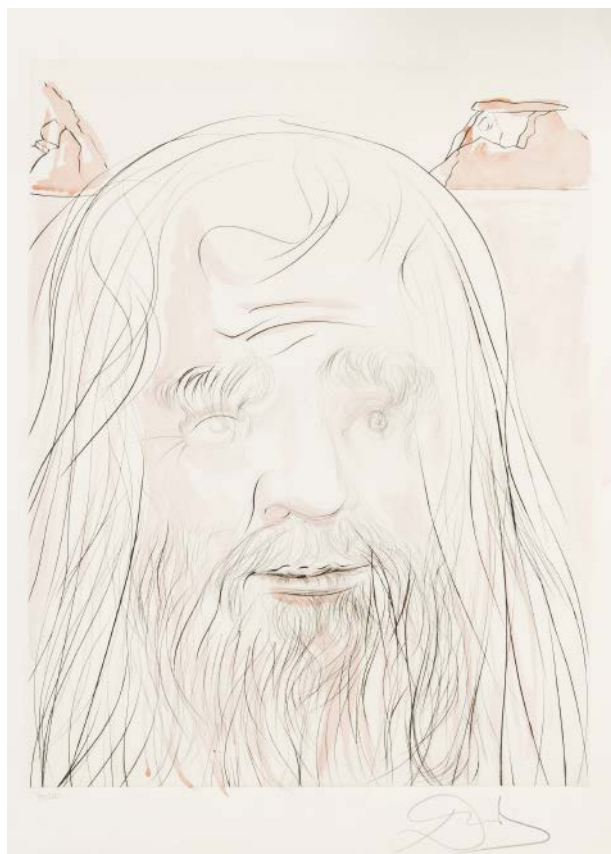
MOSES (FROM OUR HISTORICAL HERITAGE) (M & L 760; FIELD 75-4-C)

Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19⅞in) (unframed)

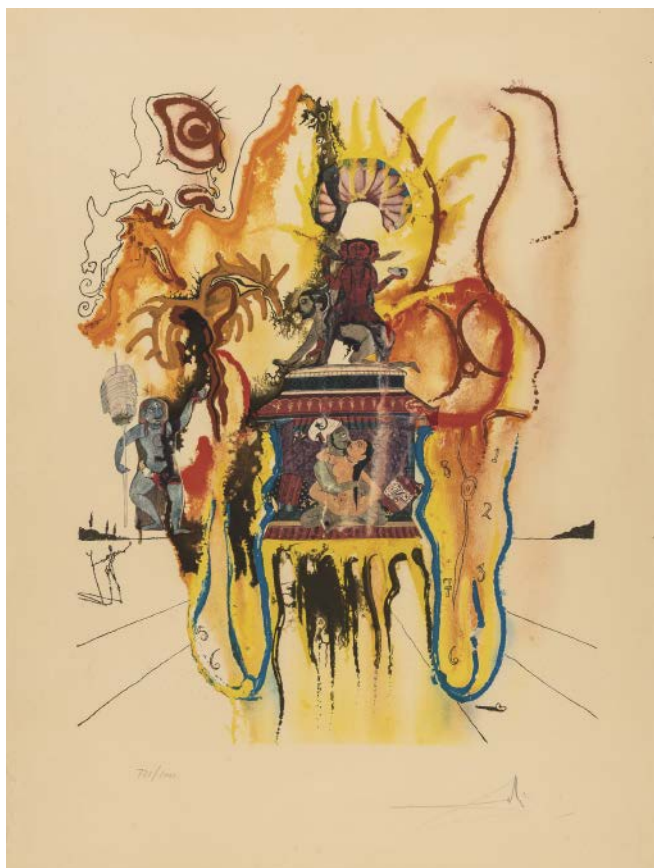
£300 - 500 ARR



110



111



112

110

Salvador Dali (1904-1989)

JEREMIAH (FROM OUR HISTORICAL HERITAGE) (M & L 7521; FIELD 75-4-K)
Etching with pochoir printed in colours, 1975, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 300, on Arches paper, published by Léon Amiel, with full margins, sheet 660 x 505mm (26 x 19¾in) (unframed)

£300 - 500 ARR

111

Salvador Dali (1904-1989)

LEONARDO (M & L 764)

Drypoint with aquatint and lithograph in colours, 1975, signed and numbered from the edition of 250 in pencil, from Hommage à Leonardo da Vinci, on watermarked BFK Rives wove paper, printed by Leblanc and Matthieu, Paris, published by Graphik International, Stuttgart, with full margins, sheet 765 x 555mm (30 x 21¾in) (unframed)

£400 - 600 ARR

112

Salvador Dali (1904-1989)

MYSTIC (INDIAN) (M & L 1396B)

Lithograph printed in colours, 1973, signed and numbered edition of 100 in pencil, on Arches paper, as included in 'Four Dreams of Paradise', printed by Grapholith, published by Zeit Magazin/Observer, the full sheet, 713 x 540mm (28¼ x 21¼in) (unframed)

£400 - 600 ARR

113

Salvador Dali (1904-1989)

ASPIRATION (M & L 947D; FIELD 80-1H)

Etching with aquatint printed in colours, 1981, signed, inscribed 'G' and numbered from the edition of 125 in pencil, on Arches paper, as included in 'Historia de Don Quichotte de la Mancha', published by Levine and Levine, New York for DALIART, with their blindstamp, the full sheet, plate 400 x 445mm (15¾ x 17½in) (unframed)

£400 - 600

ARR



114

Salvador Dali (1904-1989)

L'ÉTALON BLANC (HOMMAGE AU CHEVAL) (M & L 639A)

The scare etching printed in sepia, 1973-1974, signed and numbered from the edition of 175 in pencil, on Arches paper, printed by Torrents, published by Ärzte-Sammlerkreis, with full margins, plate 495 x 645mm (19½ x 25¾in) (unframed)

£800 - 1,200

ARR

115

Salvador Dali (1904-1989)

Portrait de Calderón (M & L 515A; FIELD 73-1-D)

Etching with aquatint printed in colours, 1971, signed and inscribed 'E.A.' in pencil, an artist's proof aside from the edition of 150, on Richard de Bas wove paper, as included in 'Calderón: La Vie est un songe', printed by Ateliers Rigal, with full margins, plate 340 x 250mm (13 $\frac{3}{8}$ x 9 $\frac{7}{8}$ in) (unframed)

£350 - 450

ARR



116

Salvador Dali (1904-1989)

BIRTH OF VENUS (M & L 492; FIELD 71-8A)

Etching, 1970, signed and inscribed 'E.A.' in pencil, one of 50 artist's proofs aside from the numbered editions of 150, on Auvergne wove paper, as included in 'Suite mythologique nouvelle', printed by Ateliers Rigal, published by Vision Nouvelle, the full sheet, plate 580 x 390mm (22 $\frac{3}{4}$ x 15 $\frac{3}{8}$ in) (unframed)

£800 - 1,200

ARR



117

Salvador Dali (1904-1989)

VISION DEL PARAÍSO (M & L 800D; FIELD 73-1-K)

Etching with aquatint printed in colours, 1975, signed and numbered from the edition of 75 in pencil, on Arches paper, as included in 'Life is a Dream', printed by Branons-Duplessis, published by Subirana, with full margins, sheet 316 x 382mm (12 $\frac{1}{2}$ x 15in) (unframed)

£400 - 600

ARR



118

Salvador Dali (1904-1989)

LE PÉCHÉ PARTAGÉ (M & L 552c; FIELD 72-8A)

Etching printed in colours, 1972, signed in pencil, from the French edition of 124, on Arches paper, as included in 'Le Décameron', printed by Ateliers Rigal, published by Michèle Broutta and Pamela Verlag, with full margins, plate 172 x 125mm (6¾ x 5in) (unframed)

£300 - 500 ARR



120

Salvador Dali (1904-1989)

LA JUMENT DE COMPÈRE PIERRE (M & L 560c; FIELD 72-8I)

Etching printed in colours, 1972, signed in pencil, from the French edition of 124, on Arches paper, as included in 'Le Décameron', printed by Ateliers Rigal, published by Michèle Broutta and Pamela Verlag, with full margins, plate 172 x 125mm (6¾ x 5in) (unframed)

£300 - 500 ARR



119

Salvador Dali (1904-1989)

LE TONNEAU (M & L 558; FIELD 72-8-G)

Etching printed in colours, 1972, signed in pencil, from the French edition of 124, on Arches paper, as included in 'Le Décameron', printed by Ateliers Rigal, published by Michèle Broutta and Pamela Verlag, with full margins, plate 172 x 125mm (6¾ x 5in) (unframed)

£300 - 500 ARR



121

Salvador Dali (1904-1989)

LA RESSUSCITÉE (M & L 561c; FIELD 72-8J)

Etching printed in colours, 1972, signed in pencil, from the French edition of 124, on Arches paper, as included in 'Le Décameron', printed by Ateliers Rigal, published by Michèle Broutta and Pamela Verlag, with full margins, plate 172 x 125mm (6¾ x 5in) (unframed)

£300 - 500 ARR



122

Salvador Dali (1904-1989)

WASHINGTON GATE (M & L 113c; FIELD 64-3B)

Etching printed in bistre, 1964, signed, dated and inscribed 'Epreuve de artiste' in pencil, an artist's proof aside from the numbered edition of 125, on Richard de Bas paper, printed by Werbungs und Commerz Union Anstalt, published by Ateliers Rigal, Paris, the full sheet, plate 435 x 635mm (17½ x 25in) (unframed)

£600 - 800 ARR



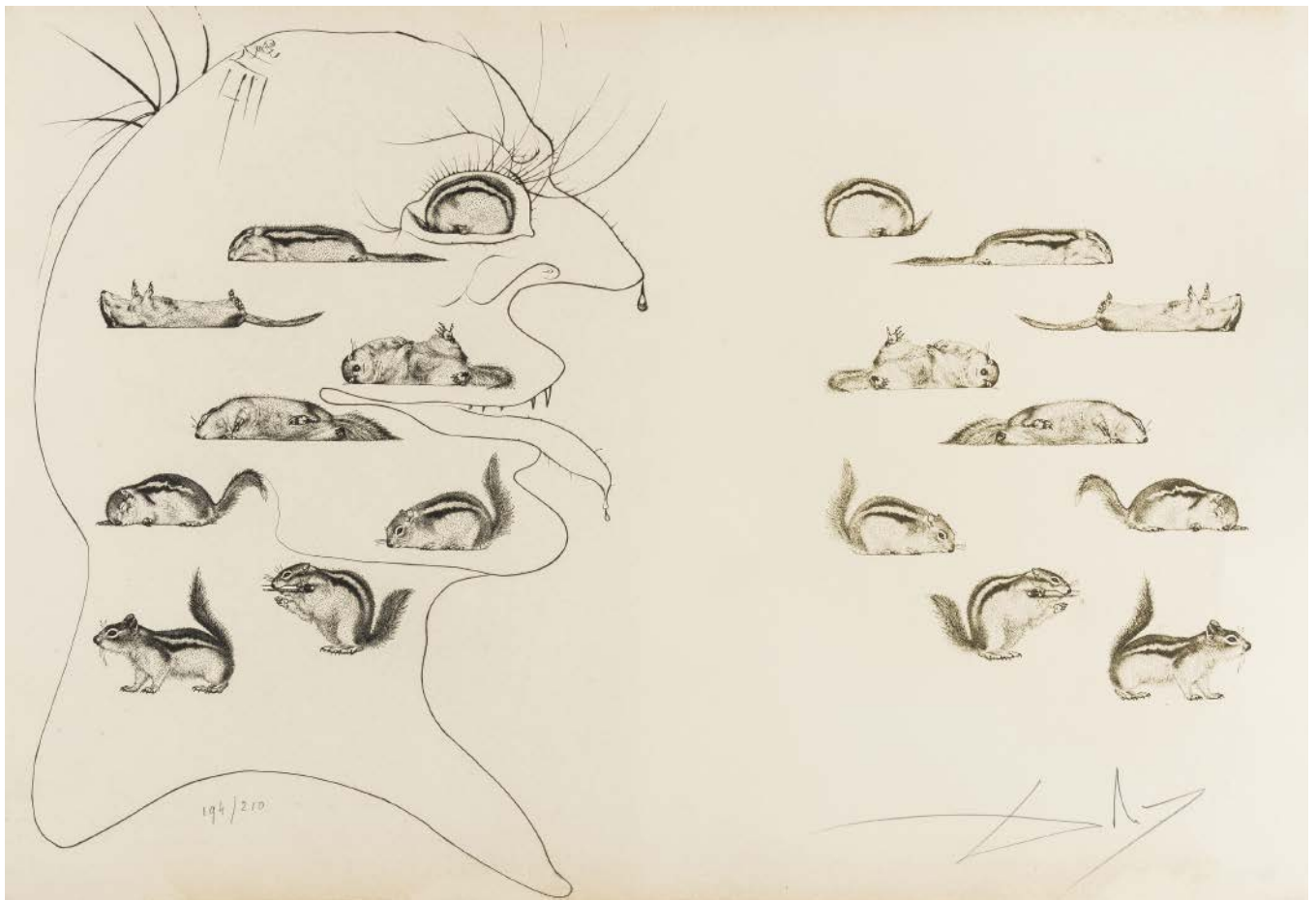
123

Salvador Dali (1904-1989)

THE APOCALYPTIC RIDER (M & L 722 ; FIELD 74-18)

Drypoint, 1974, signed and numbered from the edition of 175 in pencil, on Piera wove paper, printed by Ärzte-Sammlerkreis, published by Leblanc, with full margins, 570 x 765mm (22½ x 30½in) (unframed) (unframed)

£600 - 800 ARR



124

124

Salvador Dali (1904-1989)

L'HOMME RESSUCITÉ PAR L'HOLOGRAPHIE DE L'ÉCUREUIL (M & L 567B; FIELD 73-20A)

Etching with heliogravure, 1975, signed and numbered from the edition of 210 in pencil, on Richard de Bas wove paper, printed by Ateliers Rigal, as included in 'Dix Recettes d'immortalité', published by Audouin/Descharnes, Paris, the full sheet, 395 x 575mm (15½ x 22½in) (unframed)

£300 - 500 ARR

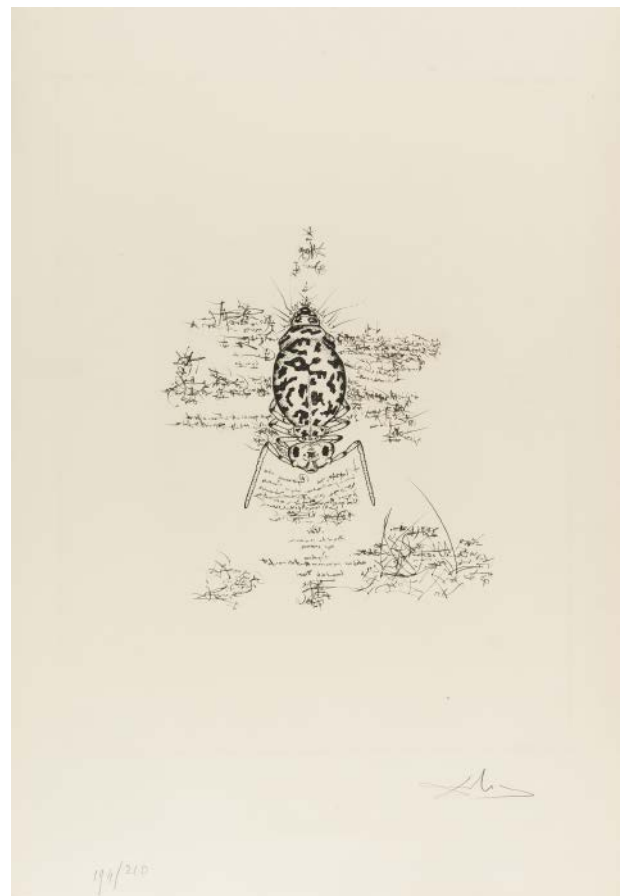
125

Salvador Dali (1904-1989)

IMMORTALITÉ DU DALIANUS GALAE (M & L 567B; FIELD 73-20A)

Etching with heliogravure, 1975, signed and numbered from the edition of 210 in pencil, on Richard de Bas wove paper, printed by Ateliers Rigal, as included in 'Dix Recettes d'immortalité', published by Audouin/Descharnes, Paris, the full sheet, 395 x 575mm (15½ x 22½in) (unframed)

£300 - 500 ARR



125



126

Raoul Dufy (1877-1953) (after)

LA FÉE ÉLECTRICITÉ

Nine Lithographs printed in colours, from the set of ten, 1953, the first plate signed by the publisher verso and numbered from the edition of 350 in pencil, on Arches paper, printed by Mourlot, Paris, published by Pierre Berès, Paris, each the full sheet printed to the edges, 1014 x 635mm (39¾ x 25in) (unframed) (9)

The set of lithographs recreate Dufy's large-scale mural that adorned the entrance to the 'Pavillon de la Lumière et de l'Électricité' for the 1938 International Exposition in Paris. After the Exposition the mural was donated to Musée d'art moderne de la ville de Paris, where it has been on view since 1964.

£2,000 - 3,000 ARR



127

Raoul Dufy (1877-1953) (after)

BAIE DE SAINTE-ADRESSE; ANÉMONES

Two lithographs printed in colours, 1935 and 1942, each numbered from the edition of 250 in pencil, on B.F.K Rives paper, printed and published by A.D.A.G.P., Paris, 2004, with their blindstamp, each with full margins, image 430 x 838mm (16 $\frac{7}{8}$ x 33in) and 542 x 720mm (21 $\frac{3}{8}$ x 28 $\frac{3}{8}$ in) (unframed) (2)

£400 - 500

ARR



128

Rene Magritte (1898-1967) (after)

LE BEAU MONDE

Lithograph printed in colours, stamp signed, signed by Georgette Magritte, the executor of the artist's estate, and numbered from the edition of 300 in pencil, with full margins, image 534 x 423mm (21 x 16 $\frac{5}{8}$ in) (unframed)

£300 - 500

ARR



129

Joan Miro (1893-1983)

LITHOGRAPHE I-III

Three volumes, 1972-1977, comprising circa 27 lithographs printed in colours, all on wove paper, with text in German, Spanish and French, with title-page, text and justification, printed by Maeght, Paris, published by Ediciones Poligrafa, Barcelona, each bound as issued in the original boards with lithographed wrappers, each 330 x 260mm (13 x 10 $\frac{1}{4}$ in) (vol) (3)

£500 - 700



130

Joan Miro (1893-1983)

LES ESSENCES DE LA TERRA (CRAMER BOOKS 123)

The incomplete portfolio, 1968, containing six lithographs in black (one double page), signed in pencil and stamp numbered from the edition of 1000 on the colophon, each sheet on Guarro wove paper, with title page and justification, published by Ediciones Poligrafa, Barcelona, loose as issued within the orange cloth-bound portfolio folder, overall 495 x 385mm (19½ x 15½in) (6) (unframed) (folio)

£200 - 300

ARR



131

Joan Miro (1893-1983)

CÉRAMIQUES (MOURLOT 928)

Lithograph printed in colours, 1974, signed and numbered from the edition 50 in pencil, on Arches paper, printed and published by Maeght, Paris, the full sheet, 550 x 750mm (22½ x 29½in) (unframed)

£2,000 - 3,000

ARR

132

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

TEMPÊTE À BELLE-ÎLE

The rare lithograph printed in blue, circa 1892, signed by both Monet and Thornley in pencil, on off-white Chine appliqué supported on wove paper, printed by Belfond, Paris, with their blind stamp (Lugt 225d), published by Goupil, Paris, image 203 x 242mm (8 x 9½in) (unframed)

£7,000 - 9,000



133

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

FALASIES

The rare lithograph printed in dark green, circa 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on off-white Chine appliqué supported on wove paper, printed by Belfond, Paris, with their blind stamp (Lugt 225d), published by Goupil, Paris, image 197 x 247mm (7¾ x 9¾in) (unframed)

£7,000 - 9,000

134

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

RAVIN DE LA PETITE CREUSE

The rare lithograph printed in dark blue, circa 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on greenish blue Chine appliqué supported on wove paper, printed by Belfond, Paris, with their blind stamp (Lugt 225d), published by Goupil, Paris, image, 207 x 291mm (8¼ x 11½in) (unframed)

£7,000 - 9,000



135

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

VUE DEPUIS LE CAP D'ANTIBES

The rare lithograph printed in blue, circa 1892, signed by both Monet and Thornley in pencil, from the edition of 25, on rose toned Chine appliqué supported on wove paper, printed by Belfond, Paris, with their blind stamp (Lugt 225d), published by Goupil, Paris, image 145 x 178mm (5¾ x 7in) (unframed)

£8,000 - 12,000

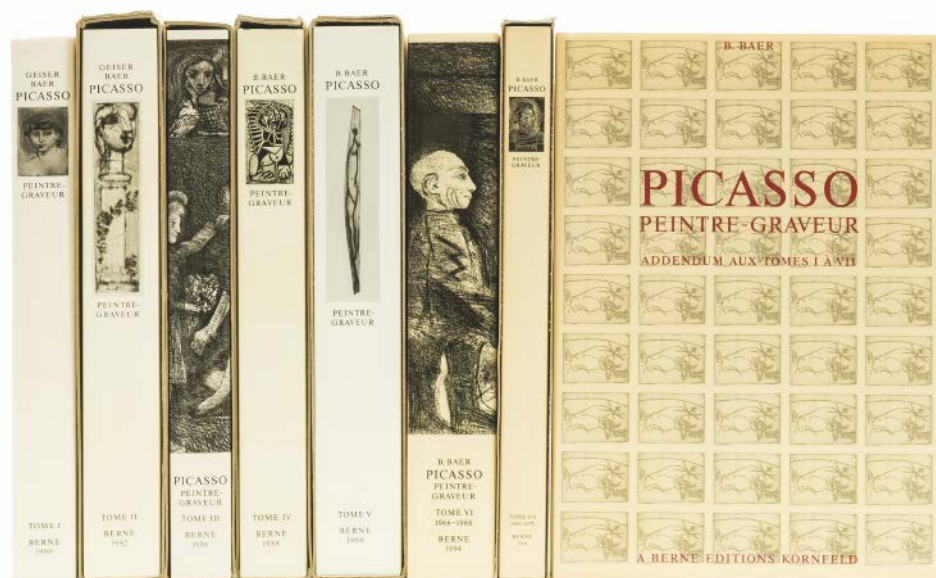
136

Pablo Picasso (1881-1973)

CATALOGUE OF THE PRINTED GRAPHIC WORK I,II,IV & PICASSO
LITHOGRAPHE

The complete set of three catalogues of the Picasso's graphic work 1904-1972, 1968-1979, with text in French, published by Editions Kornfeld et Klipstein, Berne, each 295 x 247mm (11½ x 9¾in) (vol) (3); together with 'Picasso Lithographe', 1970, with text in French, published by André Sauret, 280 x 245mm (11 x 9¾in) (vol) (4)

£300 - 500



137

Pablo Picasso (1881-1973) by Geiser & Baer

PEINTRE-GRAVEUR I-VII, ADDENDUM

The complete set of seven catalogues of Picasso's graphic work 1899-1972, together with the addendum volume, with text in French, published by Editions Kornfeld, Berne, each 315 x 220mm (12¾ x 8¾in) (vol) (8)

£1,800 - 2,200



138

Pablo Picasso (1881-1973)

LITHOGRAPHE I-IV (CRAMER 55, 60, 77, 125)

The complete set of four volumes of the catalogue raisonné, 1949-1964, comprising eight original lithographs, one in colour, including the lithographed covers and a frontispiece in each volume, with text in French, printed by Mourlot Frères, Paris, published by André Sauret, Monte-Carlo, bound as issued within the original lithographed paper wrappers, overall 330 x 250mm (13 x 25¾in) (4) (vol)

£2,000 - 3,000



139

Pablo Picasso (1881-1973)

VERVE: VOLUME VIII, 29-30. SUITE DE 180 DESSINS DE PICASSO (NOT IN CRAMER)

The volume, 1954, comprising 16 lithographs printed in colours and 164 monochrome heliographic prints, printed by Mourlot, Paris, with text in English, overall 270 x 360mm (10½ x 14½in) (vol)

£500 - 700

140

Pablo Picasso (1881-1973)

TÊTE DE ROI

Lithograph printed in colors, 1951, signed in red crayon, from the edition of an unknown size, on wove paper, from the edition of unknown size, printed by Imprimerie de la Victoire, Nice, with margins, image 496 x 400mm (19½ x 15¾in) (framed)

£1,500 - 2,000



141

Pablo Picasso (1881-1973) (after)

FEMME NUE (CZWIKLITZER 397)

Lithograph printed in colours, 1969-1971, signed and inscribed 'H.C.' in pencil, a hors d'commerce impression aside from the edition of 200 (with text), on Arches paper, with full margins, sheet 485 x 356mm (19 x 14in) (unframed)

£1,000 - 1,500



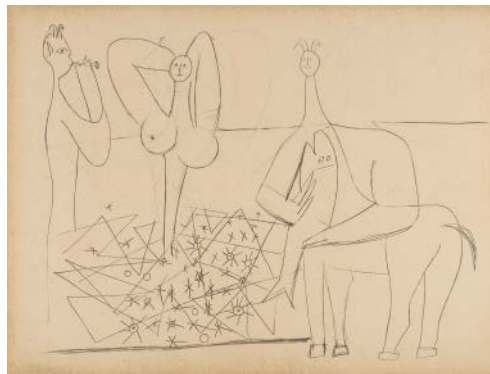
142

Pablo Picasso (1881-1973)

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

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

£1,000 - 1,500



143

Pablo Picasso (1881-1973) (after)

LES DESSINS D'ANTIBES DE PABLO PICASSO, FOUR PLATES

Four offset lithographs, 1958, from the French edition of 200, on Richard de Bas wove paper, printed by Daniel Jacoment, Published by Au Pont des Arts, Paris, each the full sheet, 505 x 655m (19 $\frac{7}{8}$ x 25 $\frac{3}{4}$ in) (unframed) (4)

£600 - 800



144

144

Pablo Picasso (1881-1973) (after)

FAUNE

Lithograph printed in colours, 1956, the edition was 200, on Richard-de-Bas wove paper, as included in the portfolio 'Femmes et Faunes', published by Au Vent D'Arles, Paris, with full margins, sheet 514 x 410mm (20¼ x 16in) (unframed)

£500 - 700 ARR

145

Pablo Picasso (1881-1973)

FAUNE

Offset lithograph printed in colours, 1960, signed by the artist in red crayon, on Richard de Bas laid paper, as included in the portfolio 'Faunes et Flores d'Antibes', on Picasso watermarked Richard de Bas laid paper, as included in the portfolio 'Faunes et Flores d'Antibes', printed by Jacomet, published by Au Pont des Arts, Paris, the full sheet, 465 x 405mm (18¼ x 15¾in) (unframed)

£1,400 - 1,800 ARR

146

Pablo Picasso (1881-1973)

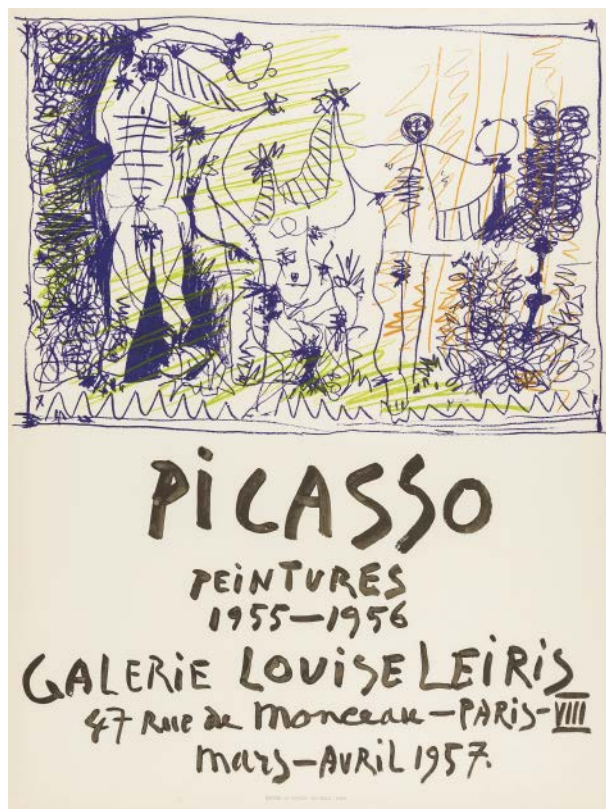
PEINTURES 1955-1956, GALERIE LOUIS LEIRIS (MOURLOT 299)

Lithograph printed in colours, 1955, from the edition of 1500, on wove paper, printed and published by Mourlot, Paris, sheet 733 x 542mm (28¾ x 21¾in) (unframed)

£400 - 600 ARR



145



146

147

Pablo Picasso (1881-1973)

PIGEONNEAU DANS SON NID (BLOCH 427; MOURLOT 71)

Lithograph, 1947, one of 5 artist's proofs aside from the numbered edition of 50, on Arches paper, with full margins, image 215 x 395mm (8½ x 15½in) (unframed)

£800 - 1,200



148

Pablo Picasso (1881-1973)

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

Lithograph, 1947, a proof aside from the book edition, on wove paper, as included in Dans l'Atelier de Picasso, with margins, sheet 445 x 330mm (17½ x 13in) (unframed)

£400 - 600

149

Pablo Picasso (1881-1973)

JEU DE BALLON SUR UNE PLAGE (BAER 1046, CRAMER 89)

Linocut printed in brown, 1957, from the edition of 200 printed for the cover of 'Dans l'Agrile De Picasso', on Arches paper, block 80 x 130mm (3¼ x 5¼in) (unframed)

£200 - 300



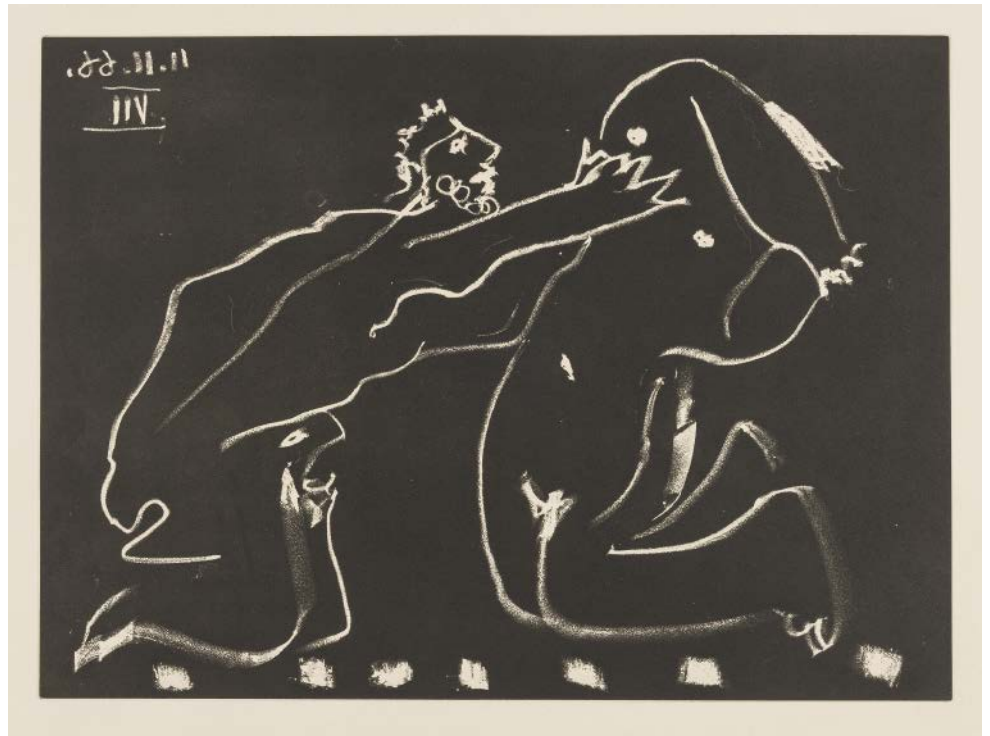
150

Pablo Picasso (1881-1973)

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

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

£1,200 - 1,800 ARR



151

Pablo Picasso (1881-1973)

COMPOSITION AU VERRE ET A LA
POMME (MOURLOT 33)

Lithograph printed in colours,
1946, from the third and final
state, from the unsigned edition
of 50, on Hodomura Japan
paper, published by Mourlot,
Paris for the deluxe edition of
'Dans l'Atelier de Picasso', with
margins, image 285 x 350mm
(11¼ x 14in) (unframed)

£400 - 600 ARR



152

Pablo Picasso (1891-1973)

REPOS DU SCULPTEUR (BLOCH 174)

Etching, 1933, signed in pencil, from the edition of 260, on Montval laid paper with the Picasso watermark, published by A.Vollard, Paris, with full margins, plate 193 x 268mm (7 $\frac{7}{8}$ x 10 $\frac{1}{2}$ in) (unframed)

£7,000 - 9,000

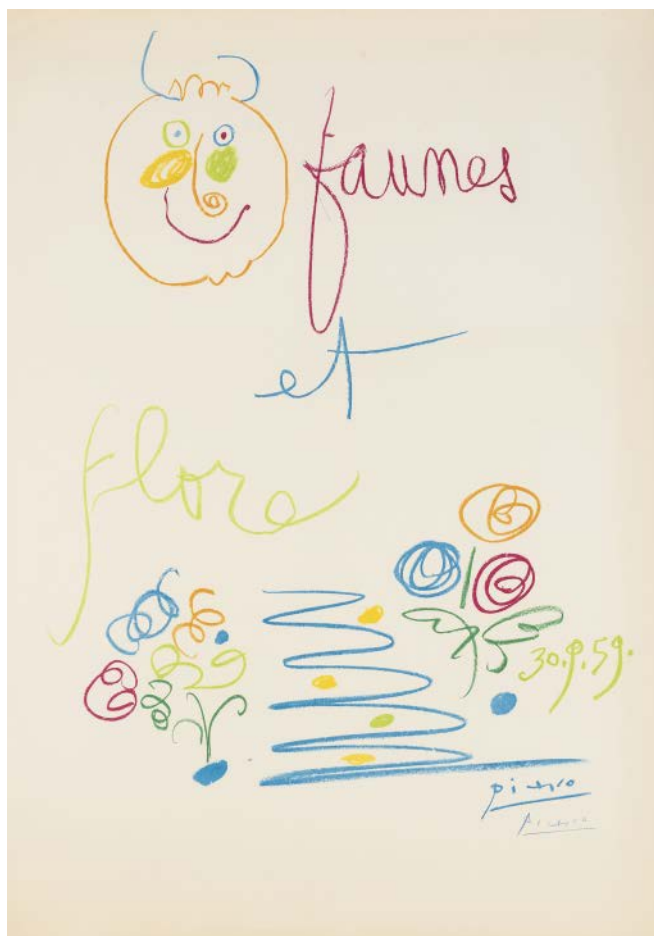
153

Pablo Picasso (1881-1973) (after)

BOUQUET DE FLEURS (CZWIKLITZER 147)

Lithograph printed in colours, 1958, signed in blue crayon, a proof before the text, on wove paper, published by Éditions Combat pour la Paix, Paris, with their blindstamp, with full margins, sheet 555 x 380mm (27 $\frac{1}{8}$ x 15in) (unframed)

£3,000 - 5,000



154

Pablo Picasso (1881-1973) (after)

FAUNES ET FLORE (CZWIKLITZER 148)

Lithograph printed in colours, 1960, signed in blue crayon, a proof before the text, on Arches paper, with full margins, sheet 765 x 555mm (30 $\frac{1}{8}$ x 21 $\frac{7}{8}$ in) (unframed)

£3,000 - 5,000

155

Pablo Picasso (1881-1973) (after)

TETE D'HOMME BARBU

Etching printed in colours, 1967, signed and numbered from the edition of 200 in pencil, on Arches paper, with margins, sheet 675 x 521mm (26½ x 20½in) (unframed)

£3,000 - 5,000

ARR



156

Pablo Picasso (1881-1973) (after)

GRAND MATERNITÉ

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

£6,000 - 8,000

ARR



157

157

Camille Pissarro (1830-1903)

MARCHE DE PONTOISE (DELTEIL 75 II/III)

Etching with drypoint, 1888, signed and inscribed '2e etat no.1' in pencil, from the second state of three, one of only two known impressions of this state, on wove paper, with margins, plate 99 x 62mm (4 x 2½in) (unframed)

£2,500 - 3,500

158

Camille Pissarro (1830-1903)

GRAND'MERE (LA FEMME DE L'ARTISTE) (DELTEIL 143)

Lithograph, c.1895, signed, titled and inscribed in pencil, from the edition of 10, on chine applique paper, with full margins, sheet 147 x 111mm (5¾ x 4¾in) (unframed)

£2,500 - 3,500

159

Camille Pissarro (1830-1903)

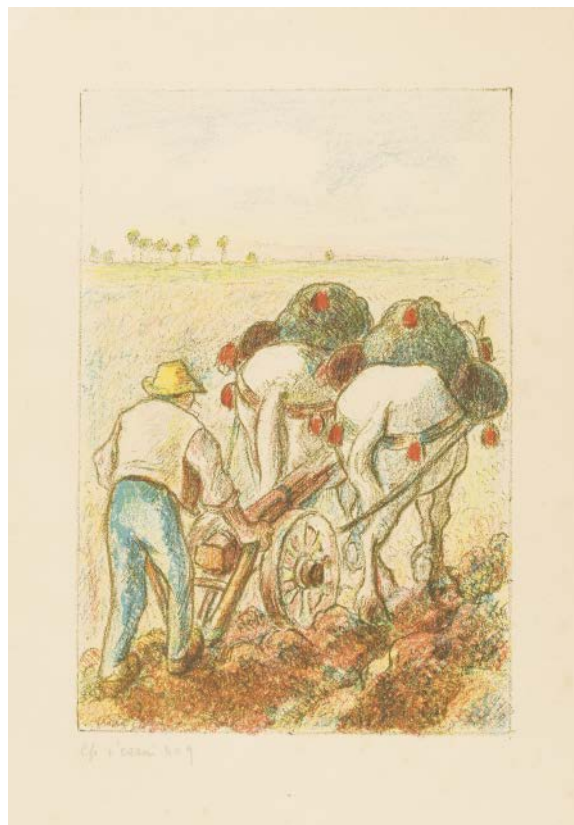
LA CHARRUE, FROM: LES TEMPS NOUVEAUX (DELTEIL 194 II/II; VEVEY 100)

Lithograph printed in colours, 1901, the third (final) state, inscribed ep d'eissai no.9 in pencil, one of 14 trial proofs before the edition (with printed signature), on tan wove paper, with margins, sheet 400 x 290mm (15¾ x 11½in) (unframed)

£4,000 - 6,000



158



159

160

Camille Pissarro
(1830-1903)

PORTEUSES DE FAGOTS

(DELTEIL 153)

Lithograph, 1896, on
watermarked Van Gelder
cream laid paper, as
included in 'Les Temps
Nouveau', published by
Jean Grave, Paris, with wide
margins, image 229 x
300mm (9 x 11⁷/₈in)
(unframed)

£1,000 - 1,500



161

Camille Pissarro
(1830-1903)

GROUPE DE PAYSANS 1RE PL

(DELTEIL 188)

Lithograph printed in dark
brown ink, c.1899, signed,
titled and inscribed 'Ep Defi
No.4', from the edition of 15,
on light tan Ingres paper
chine applique to wove
support, with full margins,
image 115 x 130mm (4¹/₂ x
5¹/₈in) (unframed)

£3,000 - 5,000



162

162

Pierre-Auguste Renoir (1841-1919)

FEMME NUE ASSISE (DELTEIL, STELLA 12)

Etching, c.1906, on Van Gelder paper, as included in the edition published in Theodore Duret's "L'Histoire des peintres impressionnistes", with margins, plate 184 x 143mm (7¼ x 5½in) (framed)

£400 - 600

163

Richard Seewald (1889-1976)

DER HIRTE JENTSCH (H77 III; RIFKIND 2707)

Woodcut with pochoir, 1919, on wove paper, block 297 x 176mm (11¾ x 7in) (unframed)

£250 - 300 ARR

164

Kees Van Dongen (1877-1968)

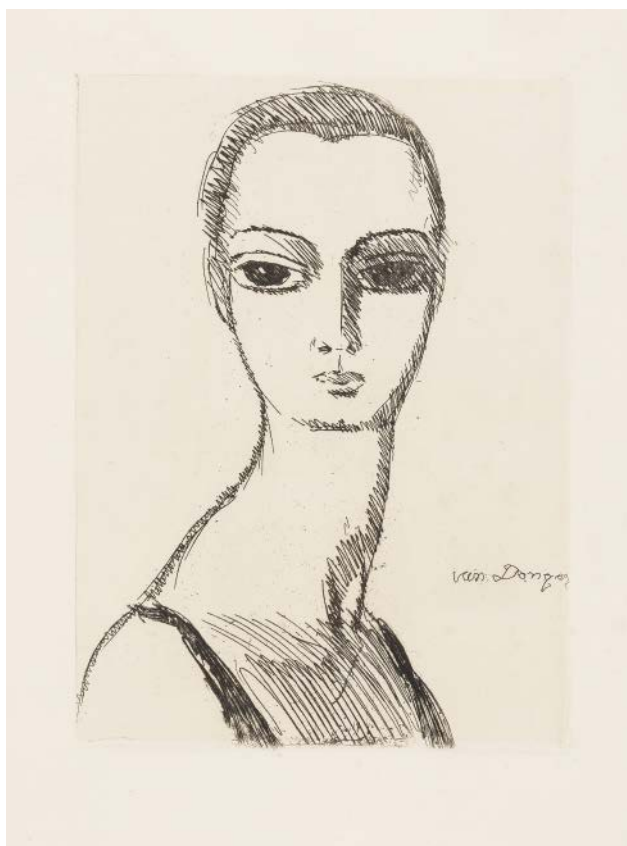
GIRL WITH SWAN'S NECK (JUFFERMANS 3)

Etching, circa 1925, a proof aside from the edition of 200, on Arches paper, with margins, plate 218 x 159mm (8½ x 6¼in) (unframed)

£500 - 700 ARR



163



164



165

Various Artists

DERRIÈRE LE MIROIR (24 VOLUMES)

A collection of twenty-four complete volumes, 1965-76, with approximately 130 original lithographs printed in colours, together with two incomplete volumes and various loose text pages and plates, each volume approximately 381 x 285 x 50mm (15 x 11¼ x 2in) (vol) (24)

Artists include: Ausgaben von Valerio Adami, Francis Bacon, Alexander Calder, Eduardo Chillida, Wassily Kandinsky, Joan Miro, Jean-Paul Riopelle, Saul Steinberg, Pierre Tal-Coat, Antoni Tàpies, Marc Chagall.

£2,000 - 3,000

166

Jacques Villon (1875-1963)

THE THREE ORDERS (GINSTET/POUILLON 450)

Etching, 1939, signed and numbered from the edition of 50 in pencil, on watermarked Arches laid paper, with full margins, sheet 261 x 400mm (10¼ x 15¾in) (unframed)

£400 - 600

ARR



167

Jacques Villon (1875-1963)

CROQUIS DE PLAGE, MÈRE ET ENFANT (GINSTET/POUILLON 179)

Aquatint, 1907, signed in pencil, an artist's proof aside from the edition of 15, on BFK Rives paper, with full margins, plate 200 x 149mm (8 x 6in) (unframed)

£700 - 900

ARR



168

Jan Wiegers (1859-1959)

COLLECTION

Woodcut; etching; lithograph; 1924-1958, each signed, dated and variously inscribed in pencil, on various papers, various sizes (3) (unframed)

Titles:

Haus El Kirchner; Kirchners Wohnhaus auf dem Wildboden mit Blick ins Sertig und der Figur Eva vor dem Haus; Tower in Amsterdam.

£700 - 900



POST WAR



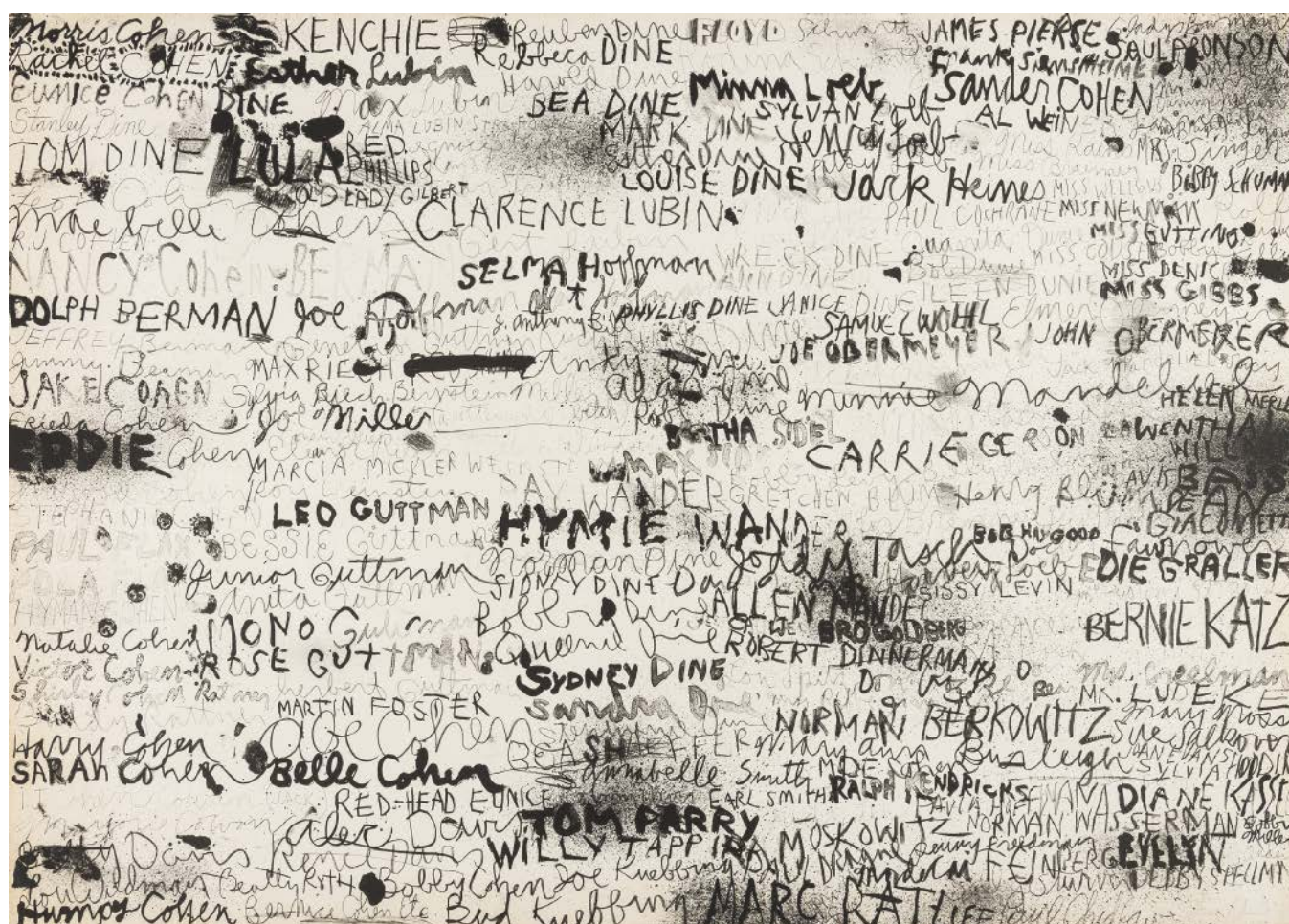
169

Alexander Calder (1898-1976)

CONVECTION, BEASTIE (TWO WORKS)

Two lithographs printed in colours, 1974, each on wove paper, from the Flying Colours Collection 1974, the full sheets printed to the edges, each sheet 510 x 660mm (20 x 26in) (unframed) (2)

£300 - 400



170

Jim Dine (b. 1935)

CINCINNATI I (MIRKO CAT 50)

Lithograph, 1969, signed and numbered from the edition of 75 in pencil, on wove paper, published by St Petersburg Press, London, the full sheet printed to the edges, 700 x 1030mm (27½ x 40½in) (unframed)

£800 - 1,000



171

Jim Dine (b. 1935)

VEGETABLES (MIRKO CAT 66A-H)

The rare complete portfolio, 1970, comprising eight offset lithographs with collaged elements, each signed and numbered from the edition of 80 in pencil, each on handmade Hodgkinson paper with the artist's and publisher's watermarks, together with the title and colophon pages, published by Petersburg Press, London, each the full sheet, the sheets loose (as issued) within the original green portfolio box with the embossed title, overall 476 x 430 x 20mm (18¾ x 17 x ¾in) (8) (folio)

£2,000 - 3,000

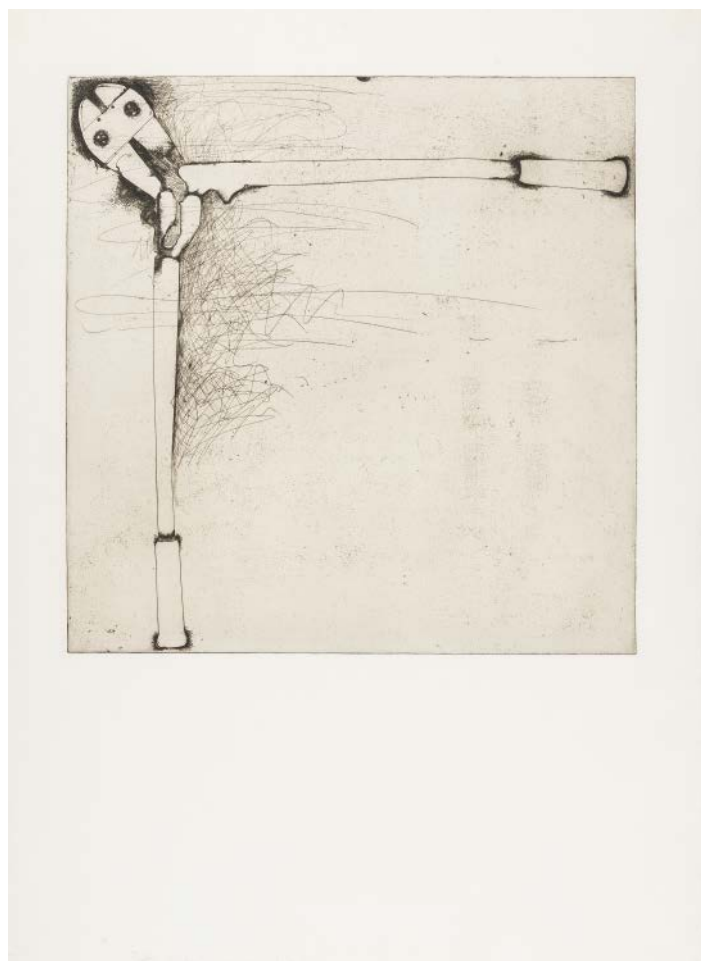
172

Jim Dine (b. 1935)

PAINTBRUSH (KRENS 132)

Etching, 1971, signed, dated and numbered from the edition of 75 in pencil, on J. Green Mould Made paper, printed by Maurice Payne, published by Petersburg Press, London, the full sheet, 889 x 711mm (35 x 28in) (framed)

£700 - 900



173

Jim Dine (b. 1935)

BOLT CUTTERS (FIRST STATE) (KRENS 143)

Etching, 1972, signed, dated and numbered from the edition of 75 in pencil, on Hodgkinson Mould Made paper, the full sheet, printed by Maurice Payne, published by Petersburg Press, London, the full sheet, 1016 x 762mm (40 x 30in) (unframed)

£700 - 900

174

Jim Dine (b. 1935)

NANCY READING (KERNS 162)

Etching, 1973, signed, dated and numbered from the edition of 60 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£700 - 900



175

Jim Dine (b. 1935)

WATERCOLOUR MARKS (KERNS 163)

Etching extensively heightened with watercolour hand-colouring, 1973, signed, dated and numbered from the edition of 55 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£1,000 - 1,500

176

Jim Dine (b. 1935)

WATERCOLOUR MARKS (KERNS 163)

Etching extensively heightened with watercolour hand-colouring, 1973, signed, dated and numbered from the edition of 55 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£1,000 - 1,500



177

Jim Dine (b. 1935)

BEGONIA (KERNS 164)

Etching, 1974, signed, dated and numbered from the edition of 55 in pencil, on American Etching paper, printed by Alan Uglow and Winston Roeth, published by Petersburg Press, New York, the full sheet, 1105 x 840mm (40 x 33in) (unframed)

£700 - 900

178

Jim Dine (b. 1935)

THE NEW FRENCH TOOLS 3 - FOR PEP (D'OENCH & FEINBERG 173)
Etching with aquatint, 1984, signed, dated and numbered from the edition of 50 in pencil, on BFK Rives buff paper, printed by Atelier Crommelynck, Montparnasse, published by Pace, New York, the full sheet, 1067 x 765mm (42 x 30in) (unframed)

£1,000 - 1,500



179

Jim Dine (b. 1935)

THE NEW FRENCH TOOLS 4 - ROUSSILLON (D'OENCH & FEINBERG 174)
Etching with aquatint, 1984, signed, dated and numbered from the edition of 50 in pencil, on BFK Rives paper, printed by Atelier Crommelynck, Montparnasse, published by Pace, New York, the full sheet, 1076 x 756mm (42 $\frac{3}{8}$ x 29 $\frac{3}{4}$ in) (unframed)

£1,000 - 1,500

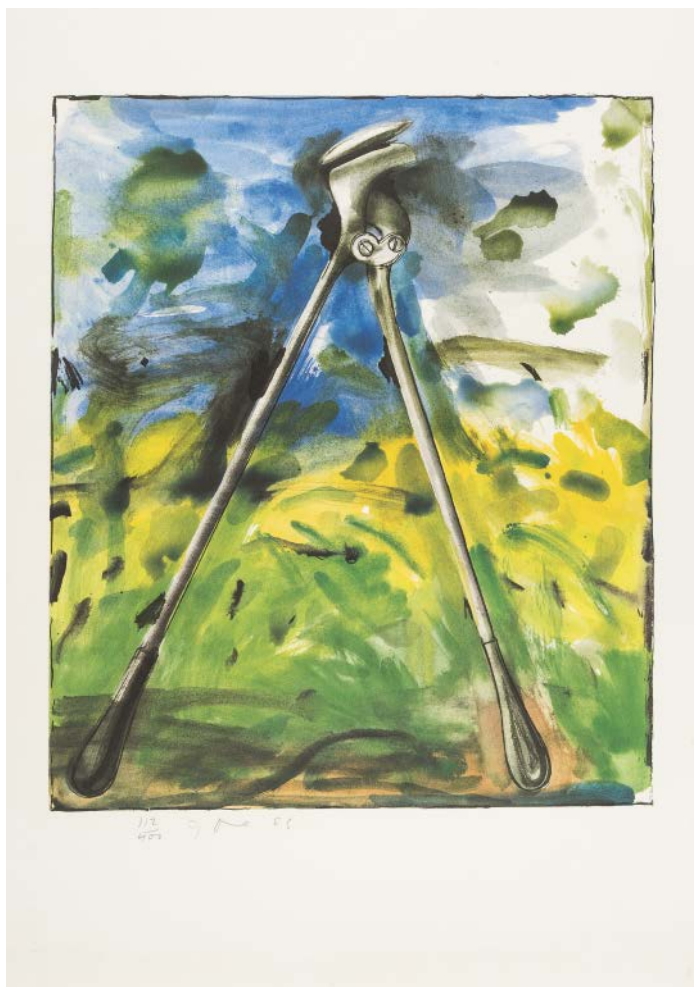
180

Jim Dine (b. 1935)

THE ASTRA TOOL

Lithograph printed in colours, 1985, signed, dated and numbered from the edition of 400 in pencil, on BFK Rives paper, as included in 'The Astra Set', published by AB Astra and Jim Dine/Waddington Graphics, London, and Pace Editions, New York, the full sheet, 890 x 635mm (35 x 25in) (unframed)

£800 - 1,000



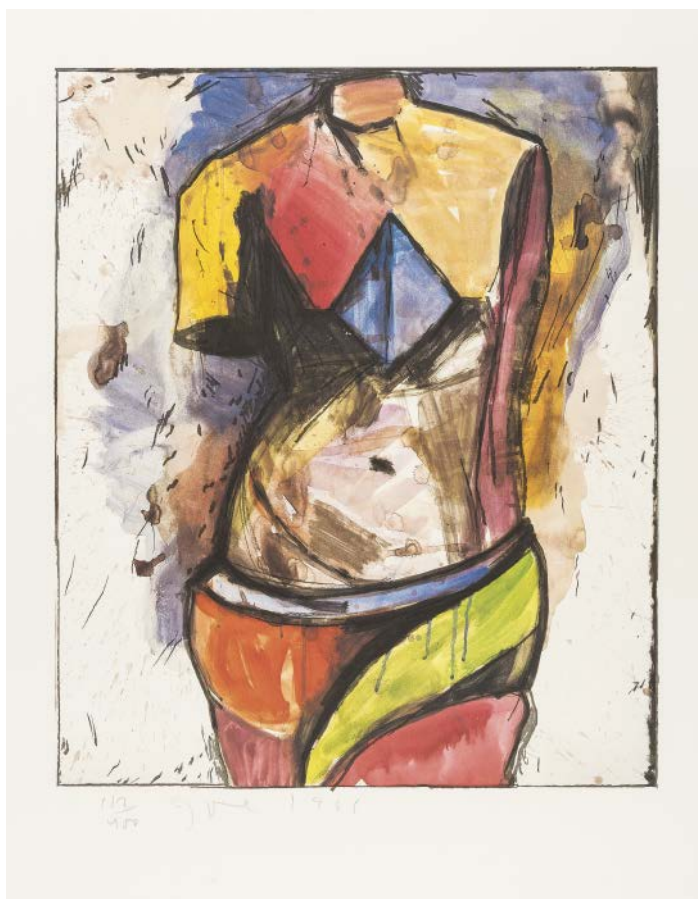
181

Jim Dine (b. 1935)

THE COLOURFUL VENUS I

Lithograph printed in colours, 1985, signed, dated and numbered from the edition of 400 in pencil, on BFK Rives paper, as included in 'The Astra Set', published by AB Astra and Jim Dine/Waddington Graphics, London, and Pace Editions, New York, the full sheet, 890 x 635mm (35 x 25in) (unframed)

£800 - 1,000





31
789 01 1993

182

Jim Dine (b. 1935)

BEHIND THE THICKET (CARPENTER 68)

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

£3,000 - 5,000



183

Jim Dine (b.1935)

KALI

The book, 1999, comprising 15 etchings with aquatint, with title, text and justification pages, this copy signed on the title page and numbered from the edition of 30 in pencil on the justification, published by Enitharmon Press, London, all bound (as issued) within the original blue cloth covered boards with matching slipcase, together with a separate untitled etching, on wove, signed, dated and numbered from the edition of 30 in pencil, the full sheet loose as issued within a separate wallet, overall 245 x 187mm (9½ x 7¾in) (vol) (16)

£1,200 - 1,800



184

Sam Francis (1923-1994)

UNTITLED SFE-071 (LEMBARK 105)

Monoprint aquatint printed in colours, 1989, signed and numbered from the edition of 18 unique impressions in pencil, inscribed SFE-071 in pencil verso, on wove paper, printed by Jacob Samuel, published by the Litho Shop, Inc, Santa Monica, with their blindstamp, with full margins, sheet 760 x 705mm (30 x 27¾in) (framed)

£2,500 - 3,500

185

Robert Indiana (1928 - 2018) (after)

LOVE RUG

Hand-tufted wool multiple, with the justification/manufacture's label affixed to verso, 381 x 381mm (15 x 15in) (multiple)

£300 - 500



186

Robert Indiana (1928 - 2018) (after)

LOVE RUG

Hand-tufted wool multiple, with the justification/manufacture's label affixed to verso, 381 x 381mm (15 x 15in) (multiple)

£300 - 500



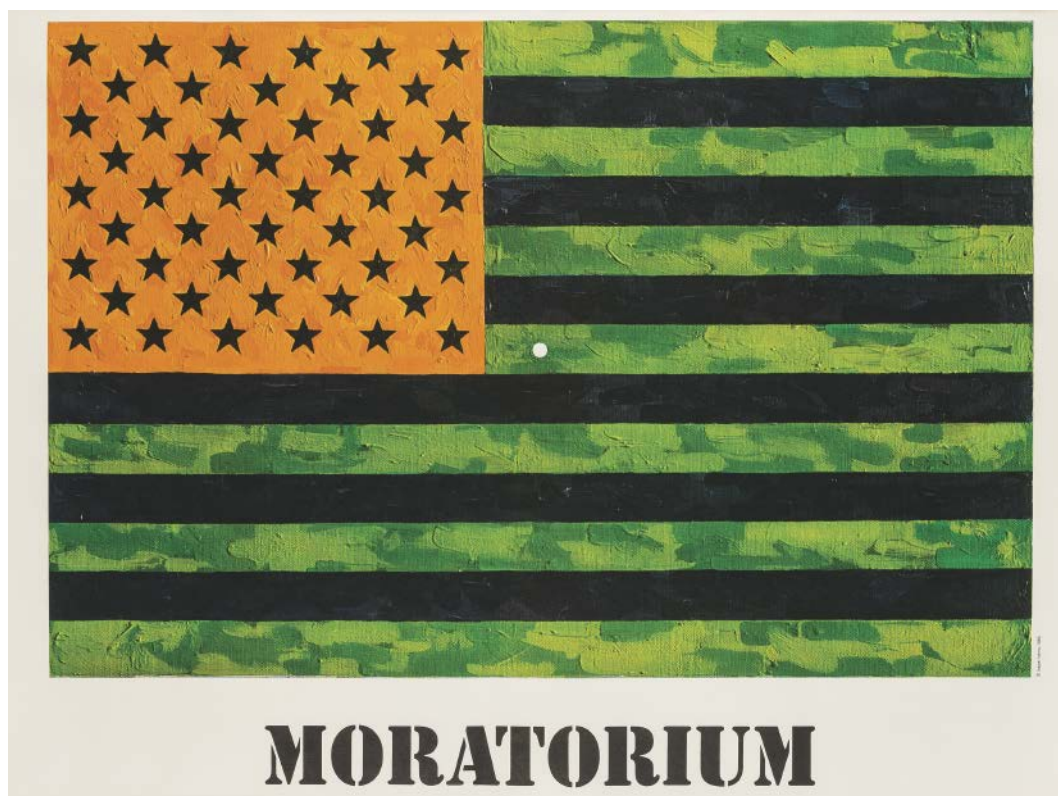
187

Jasper Johns (b.1930)

TWO FLAGS (WHITNEY ANNIVERSARY)

Offset lithograph printed in colours, 1980, on Arches wove paper, published by Gemini GEL, Los Angeles, with full margins, sheet 1167 x 762mm (46 x 30in) (unframed)

£500 - 700



188

Jasper Johns (b. 1930)

MORATORIUM, FLAG POSTER FOR THE NATIONAL VIETNAM MORATORIUM

Offset lithograph printed in colours, 1969, on wove paper, published by Leo Castelli Gallery, Los Angeles, the full sheet, 578 x 725mm (22¾ x 28½in) (unframed)

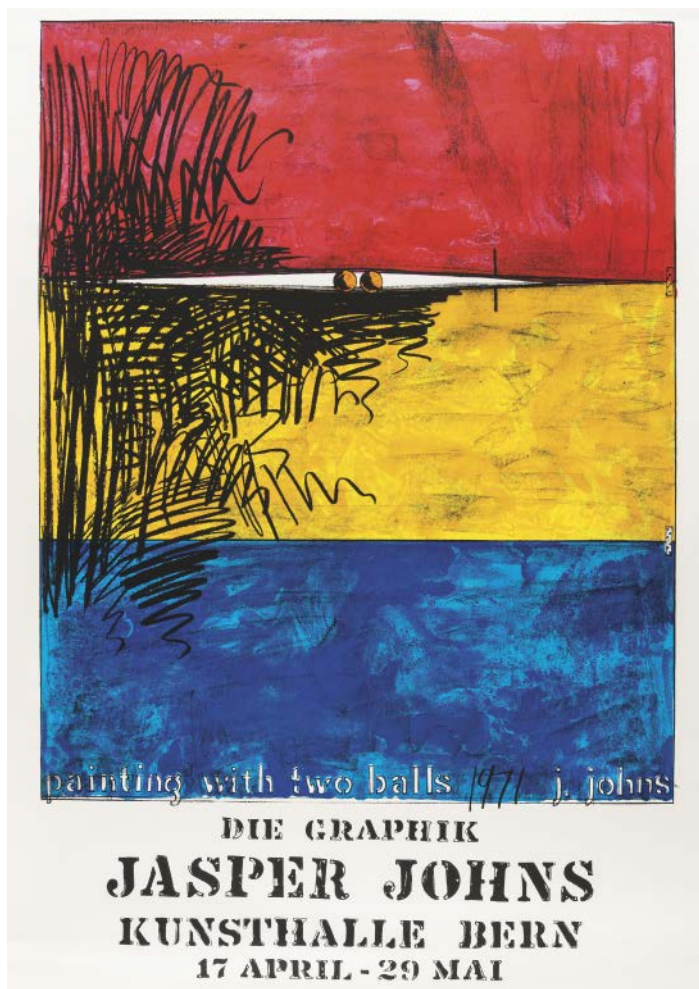
£400 - 600

189

Jasper Johns (b. 1930)

PAINTING WITH TWO BALLS, POSTER FOR THE AMERIKA HAUS BERLIN
Lithograph printed in colours, 1972, on wove paper,
with full margins, sheet 1000 x 702mm (39½ x 27½in)
(unframed)

£500 - 700



190

Alain Kirili (b. 1946)

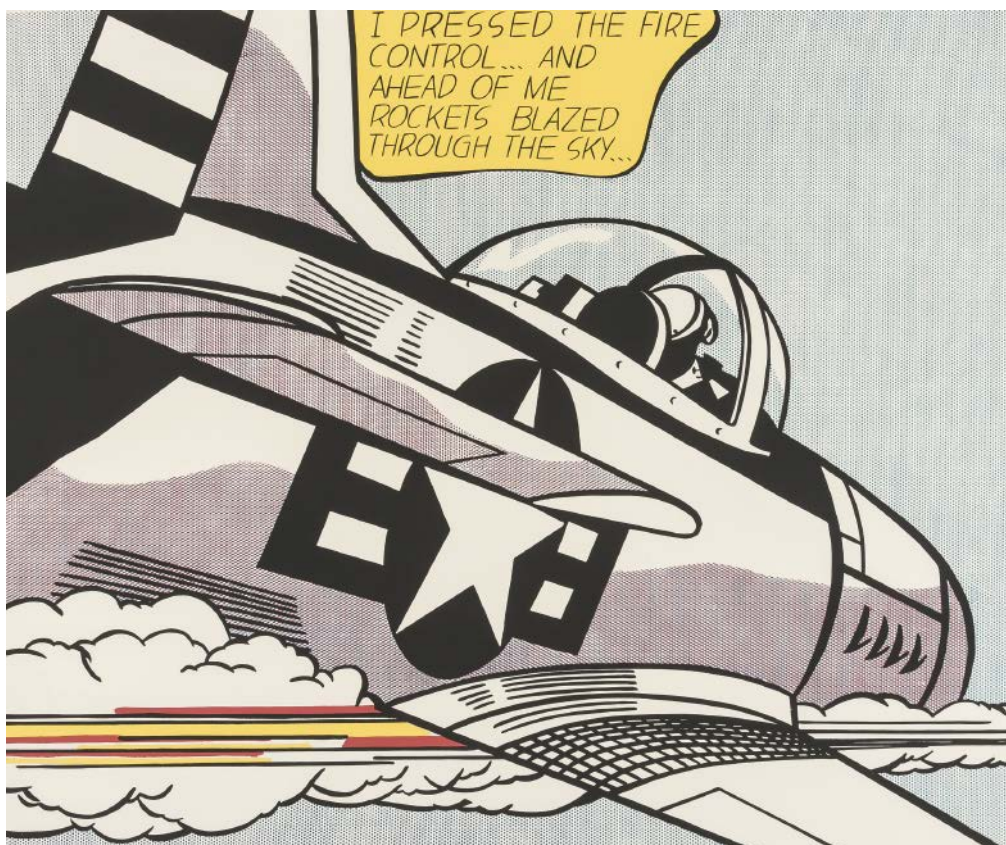
UNTITLED

Crayon on paper, 1981, signed and dated in black crayon,
sheet 280 x 215mm (11 x 8½in) (unframed)

Provenance:

Private Collection, Vienna.

£300 - 500



191

Roy Lichtenstein (1923-1997)

WHAAM! (CORLETT APP.7)

Offset lithographic diptych printed in colours, 1963, signed in pencil on the right panel, each on thick wove paper, printed by Lautrec Photlitho, Leeds, published by the Tate Gallery, London, with full margins, each sheet 629 x 736mm (24¾ x 29in) (unframed) (2)

£7,000 - 10,000



192

Roy Lichtenstein (1923-1997)

AS I OPENED FIRE

Offset lithographic triptych printed in colours, 1966, signed in black ink on the right panel, each on thick wove paper, printed by Drukkerij Luij & Co, Amsterdam, published by the Stedelijk Museum, Amsterdam, each sheet 640 x 527mm (25¼ x 20¾in) (unframed) (3)

£8,000 - 12,000



193

James Rosenquist (b.1933)

F-111 (CASTELLI GALLERY POSTER)

Offset lithograph printed in colours, 1965, signed and dated in pencil, from the edition of an unknown size, on wove, published by Leo Castelli Gallery, New York, with full margins, sheet 737 x 584mm (29 x 23in) (framed)

Provenance:

Estate of Ileana Sonnabend, New York.

£1,500 - 2,000



194

Ed Ruscha (b. 1937)

DUTCH DETAILS (ENGBERG B14)

The rare complete book, comprising 116 offset lithographs, 1971, from the edition of 3000 of which only approximately 200 are extant, each on wove paper, published by Stichting Octopus, Netherlands, overall 110 x 380 x 10mm (4½ x 15 x ¼in) (vol)

Wim Beeren, the commissioner of the Sonsbeek 71 international festival, invited Ruscha to produce a photobook in conjunction with the upcoming exhibition in 1971. Beeren chose the location for the photobook, Stadskanaal-a small canal-side village in Groningen, the Netherlands-however he left all other specifications up to the artist.

Undoubtedly building on the panorama of Los Angeles he had completed for his book *Every Building on the Sunset Strip* (1966), Ruscha began once again to photograph the facades of houses onsite. However the topography of the village ultimately demanded a more performative and visceral approach from the artist, who found himself journeying back and forth across the bridges of the canal in order to capture the houses along it. He documented each trip with six photographs, which progress from a distance shot to a close-up view of a house directly across both sides of each chosen bridge.

Ruscha presented these images in an oversized horizontal format, with each leaf within the photobook folding out to reveal two sequences of photographs from each journey across a single bridge. This presentation, interestingly, is completely unique in the artist's oeuvre. The book itself was initially intended to be an open edition, with 3,000 printed in preparation for the exhibition. However it ultimately did not sell well, with only approximately 200 sold through mail order. The printer decided to remove all extra copies from the warehouse and destroy them, making this the rarest of Ruscha's books.

£6,000 - 8,000

195

Ed Ruscha (b.1937)

EVERY BUILDING ON SUNSET STRIP; SOME LOS ANGELES APARTMENTS; TWENTYSIX GASOLINE STATIONS; 34 PARKING LOTS

Four artist's books, each comprising text and multiple images, 1966-1970, each on various papers, each bound as issued, 254 x 203mm (10 x 8in) (and smaller) (4) (vol)

Every Building on Sunset Strip

The first edition leporello fold book, 1966, bound in white wrappers housed within the reflective mylar covered slipcase (as issued), continuous image 7610 x 175mm

Some Los Angeles Apartments

Comprising 34 black and white illustrations, from the second edition, 1970, the edition was 3000, bound in white wrappers

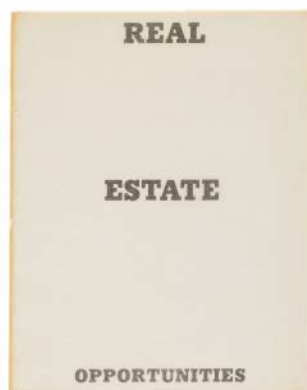
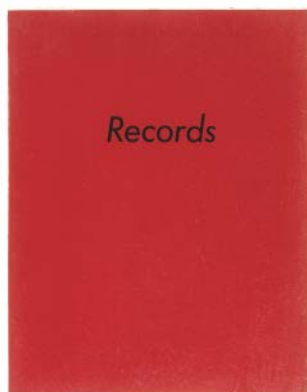
Twentysix Gasoline Stations

Comprising 26 black and white illustrations, from the third edition, 1969, the edition was 3000, bound in white wrappers

34 Parking Lots

Comprising 31 black and white illustrations, from the second edition, 1974, the edition was 2000, bound in white wrappers

£1,200 - 1,800



196

Ed Ruscha (b. 1937)

BABYCAKES WITH WEIGHTS; REAL ESTATE OPPORTUNITIES; RECORDS; NINE SWIMMING POOLS

Four first edition artist's books, each comprising text and multiple images, 1968-1971, each on various papers, each bound as issued, 191 x 152mm (7½ x 6in) (and smaller) (4) (vol)

Baby Cakes with Weights

Comprising 22 black and white illustrations, 1970, bound in light blue wrappers with pink ribbon, and title in green felt lettering

Real Estate Opportunities

Comprising 25 black and white illustrations, 1970, from the edition of 4000, bound in white matt wrappers

Nine Swimming Pools (and a broken Glass)

Comprising 10 colour illustrations, 1968, bound in white matt wrappers

Records

Comprising 60 colour illustrations, 1971, bound in the original illustrated wrappers

£1,500 - 2,000

197

Ed Ruscha (b.1937)

BUSINESS CARDS; HARD LIGHT; VARIOUS SMALL FIRES; ROYAL ROAD TEST

Four artist's books, each comprising text and multiple images, 1968-1978, each on various papers, each bound as issued, 238 x 160mm (9 x 6¼in) (and smaller) (4) (vol)

Business Cards (with Billy Al Bengston)

Comprising 21 black and white illustrations, the artists business cards, and photograph of the artists, 1968, signed by Ruscha and Bengston in back ink on the cover, the edition was 1000, bound with a leather strap in faux-wood gran wrappers

Hard Light (with Lawrence Weiner)

Comprising 67 black and white illustrations, 1978, bound in printed wrappers

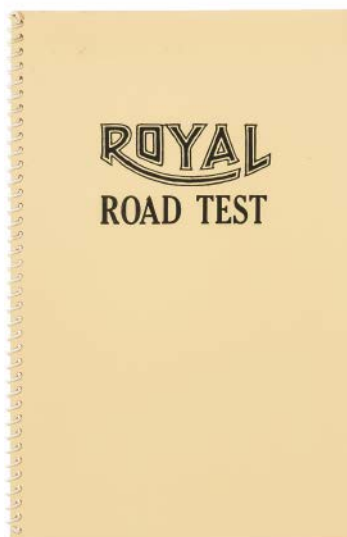
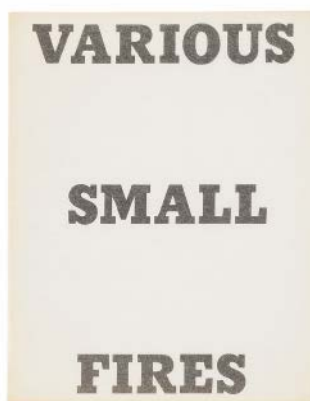
Various Small Fires

Comprising 16 black and white illustrations, from the second edition, 1970, the edition was 3000, bound in white wrappers

Royal Road Test (with Mason Williams and Patrick Blackwell)

Comprising 38 black and white illustrations, from the third edition, 1971, the edition was 200, wire bound with printed wrappers

£700 - 1,000



198

Ed Ruscha (b.1937)

COLORED PEOPLE; A FEW PALM TREES; EDWARD RUSCHA (ED - WERD REW- SHAY) YOUNG ARTIST (MINNEAPOLIS CATALOGUE); CRACKERS; EDWARD RUSCHA: PRINTS & PUBLICATIONS 1962-1974

Five artist's books, each comprising text and multiple images, 1969 - 1975, each on various papers, each bound as issued, 222 x 152mm (8¾ x 6in) (and smaller) (4) (vol)

Colored People

Comprising 15 colour illustrations, 1972, bound in yellow wrappers

A Few Palm Trees

Comprising 14 black and white illustrations, 1971, bound in black wrappers



Edward Ruscha (Ed - Werd Rew- Shay) Young Artist (Minneapolis Catalogue)

Illustrated volume, together with the artist's business card, 1972, bound in printed boards

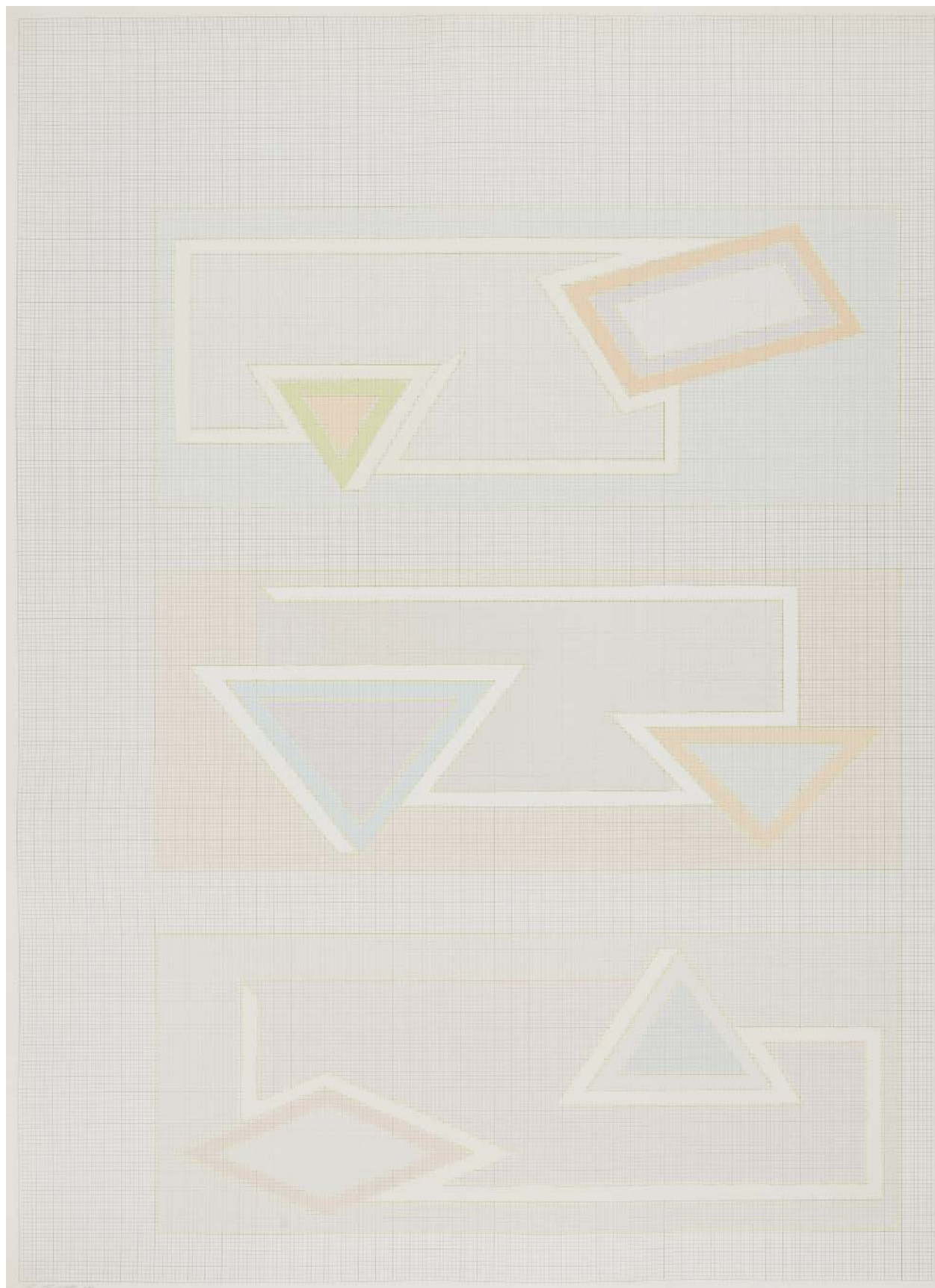
Crackers

Comprising 115 black and white illustrations, 1969, bound in white wrappers

Edward Ruscha: Prints & Publications 1962-1974

The illustrated laporello, 1975, bound in green printed boards

£700 - 1,000



199

Frank Stella (b. 1936)

PASTEL STACK (AXSOM 48)

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

£3,500 - 4,000

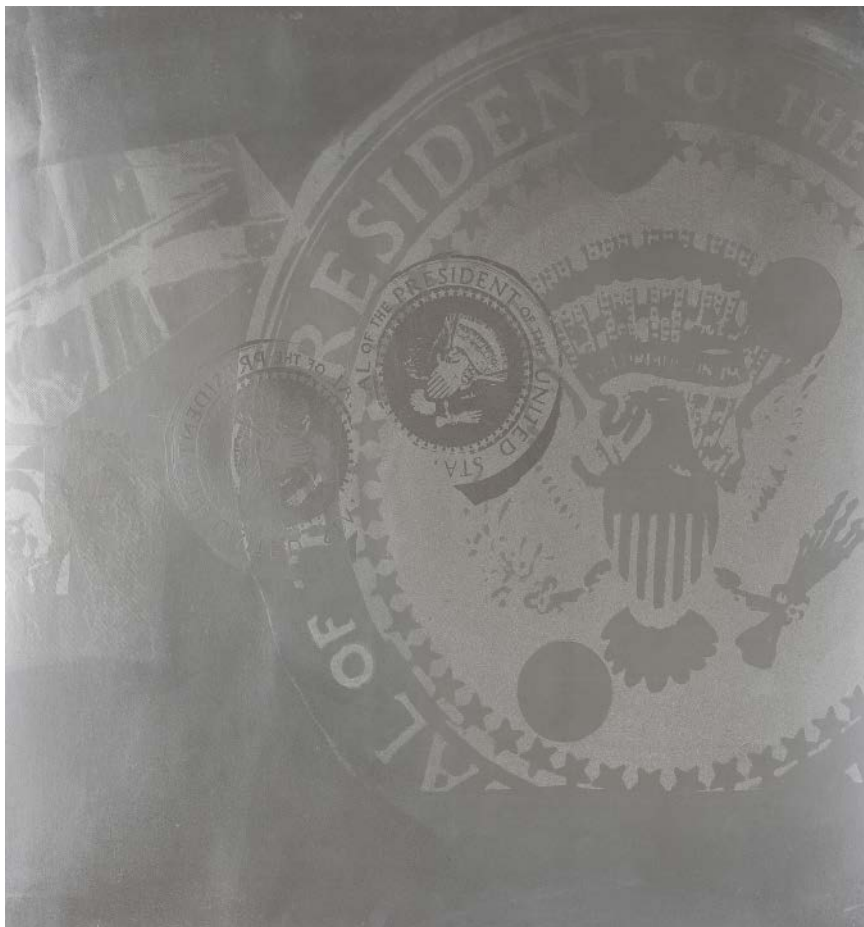
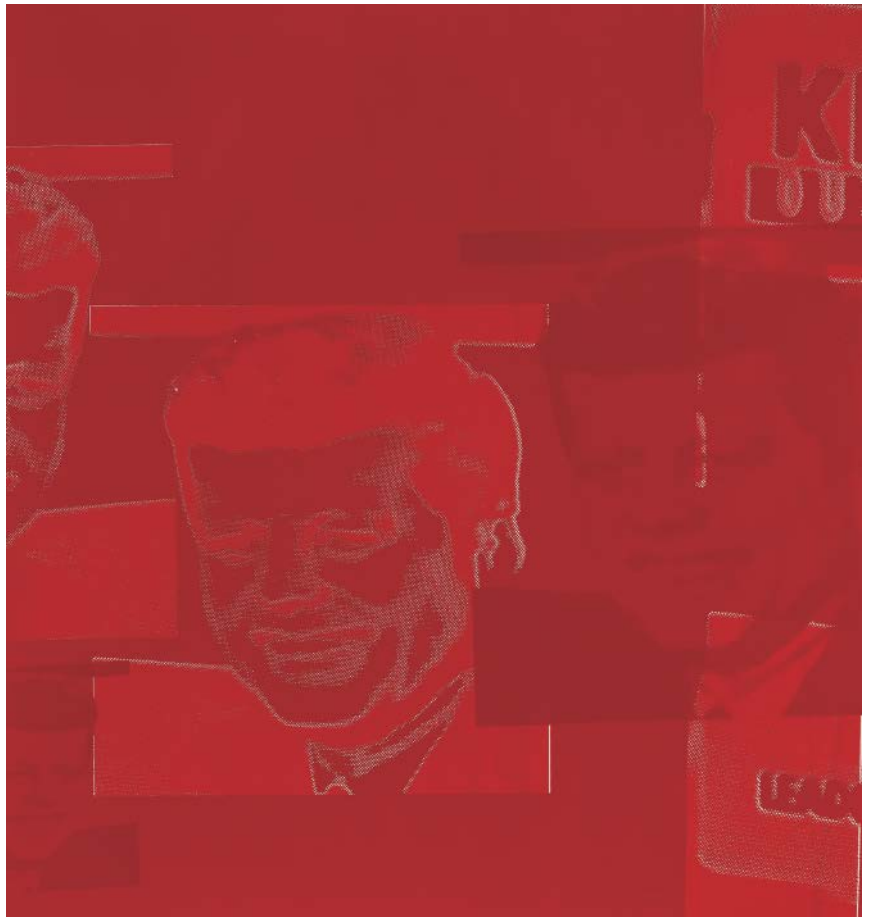
200

Andy Warhol (1928-1987)

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.35); ONE PLATE

Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in) (unframed)

£5,000 - 7,000



201

Andy Warhol (1928-1987)

FLASH- NOVEMBER 22ND, 1963 (FELDMAN AND SCHELLMANN II.33); ONE PLATE

Screenprint in colours, 1968, signed in blue ball-point pen verso, from the edition of 200, on wove paper, printed Aetna Silkscreen products, Inc., New York, published by Racolin Press, Inc., Briarcliff Manor, New York, the full sheet printed to the edges, 530 x 530mm (20 $\frac{7}{8}$ x 20 $\frac{7}{8}$ in) (unframed)

£5,000 - 7,000



202

Andy Warhol (1928-1987)

LIZ (FELDMAN & SCHELLMANN II.7)

Offset lithograph in colours, 1967, signed and dated in black ball-point pen, from the edition of circa 300, printed by Total Color, New York, published by Leo Catselli Gallery, New York, with full margins, 587 x 587mm (23 $\frac{1}{8}$ x 23 $\frac{1}{8}$ in) (framed)

£15,000 - 20,000

IF YOU DONT
DONT YOU LIKE
IT YOU CAN
YOU CAN GET
THE FU*CK
OUT OUT OF
MY HOUSE

CONTEMPORARY



203

Mat Collishaw (b.1966)

INSECTICIDE

Photogravure printed in colours, 2009, signed and numbered from the edition of 100 in pencil, on wove paper, with full margins, plate 455 x 395mm (17 $\frac{7}{8}$ x 15 $\frac{1}{2}$ in) (framed)

£500 - 700 ARR



204

Jake and Dinos Chapman (b.1962 & 1966)

JAKE NOT DINOS; DINOS NOT JAKE

The pair of etchings, 2006, each signed by the respective artist and numbered from the editions of 100 in pencil, each on Somerset wove paper, each the full sheet, plate 220 x 150mm (8 $\frac{5}{8}$ x 5 $\frac{7}{8}$ in) (framed) (2)

£600 - 800 ARR



205

Tracey Emin (b.1963)

BLEEDAY

Lithograph printed in colours, 2010, signed, dated and numbered from the edition of 100 in pencil, on laid paper, the full sheet, 320 x 400mm (12 $\frac{5}{8}$ x 15 $\frac{3}{4}$ in) (unframed)

£400 - 600 ARR

206

Damien Hirst (b. 1965)

LORABID 200MG

Polyurethane resin with ink pigment, 2014, with the artist's incised signature, blindstamp, date and numbered from the edition of 30, produced and published by Other Criteria, London, with their incised blindstamp, housed within the original printed box, overall 140 x 52 x 52mm (5½ x 2 x 2in) (multiple)

£2,000 - 3,000



207

Damien Hirst (b. 1965)

ORUVAIL 200MG

Polyurethane resin with ink pigment, 2014, with the artist's incised signature, blindstamp, date and numbered from the edition of 30, produced and published by Other Criteria, London, with their incised blindstamp, housed within the original printed box, overall 140 x 52 x 52mm (5½ x 2 x 2in) (multiple)

£2,000 - 3,000



208

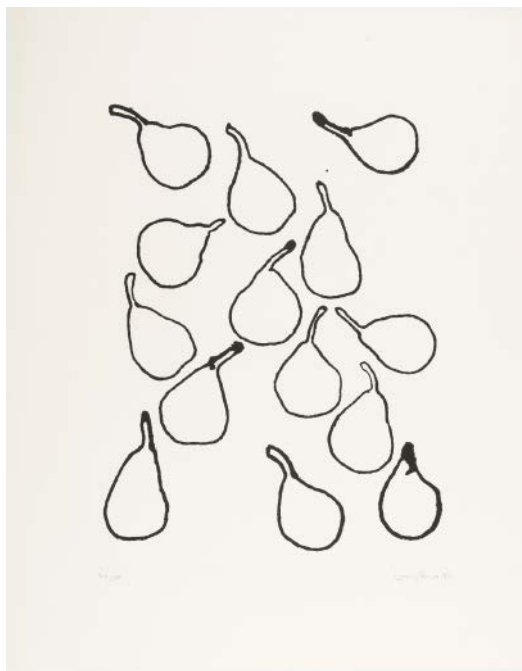
Damien Hirst (b. 1965)

ROMANCE IN THE AGE OF UNCERTAINTY

The complete set of three offset lithographic posters printed in colours, 2003, each signed in black marker pen, published by White Cube, London, each on smooth wove paper, each the full sheet printed to the edges, 836 x 660mm (33 x 26in) (unframed) (3)

£300 - 500

ARR



209

Gary Hume (b.1962)

A PAGE OF PEARS

Screenprint, 1997, signed and numbered from the edition of 50 in pencil, on wove paper, with full margins, sheet 570 x 450mm (22½ x 17¾in) (unframed)

£700 - 900

ARR



210

Gary Hume (b. 1962)

THE CLERIC

Screenprint in colours, 2000, signed, dated, titled, inscribed 'A.P.' and numbered in roman numerals from the edition of 30 in pencil, an artist's proof aside from the edition of 300, on wove paper, published by Counter Editions, London, with full margins, sheet 1020 x 760 (40 x 30in) (framed)

In the present work Hume references popular contemporary subjects such as Kate Moss, blackbirds and flowers, but transforms them through the lens of his distinct artistic style. His abstraction creates an uneasy tension, making what was once familiar suddenly strange. The result is a work that is awkward, edgy but also beautiful, as it both attracts and repels its viewers.

£700 - 1,000

ARR



211

Gary Hume (b.1962)

HERMAPHRODITE POLAR BEAR

Screenprint in colours, 2006, signed, titled and numbered from the edition of 100 in pencil, on wove paper, published by Kestner Gesellschaft, Hanover, with full margins, sheet 600 x 465mm (23½ x 18¼in) (framed)

£400 - 600

ARR



212

Marc Quinn (b.1964)

THE ECSTATIC AUTOGENESIS OF PAMELA

Digital print in colours, with extensive hand-colouring in yellow gouache, 2010, signed and numbered from the edition of 50 in pencil, included in the deluxe copy of the text accompanying the artist's exhibition at the White Cube Gallery, London, 2010, this copy signed in pencil and numbered from the edition of 50, bound as issued in the original printed boards, overall 253 x 197mm (10 x 7¾in) (vol)

£300 - 500

213

Fiona Rae b.1963

BEWITCHED

Screenprint in colours with glitter, 2001, signed, titled and inscribed 'Stage Proof' in pencil, a proof before the published edition, on wove paper, with wide margins, image 830 x 690mm (32½ x 27½in) (framed)

£600 - 800 ARR





24/25

SK 2004

214
Sam Taylor-Johnson (b.1967)

FALLING VI

C-type print in colours, 2004, signed, dated and numbered from the edition of 75 in black ink, on Fujifilm Professional glossy wove paper, with full margins, image 280 x 280mm (11 x 11in) (unframed)

£700 - 900



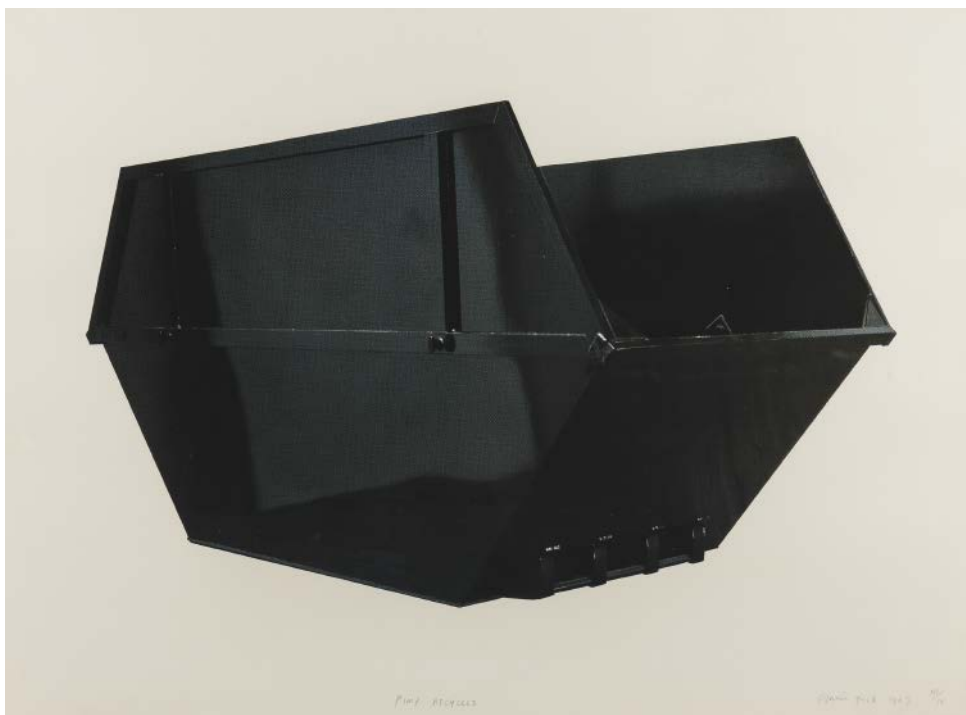
215

Gavin Turk (b.1967)

KNOB

Screenprint in colours, 1997, signed, dated, inscribed 'AP' and numbered in roman numerals, one of 30 artist's proofs aside from the numbered edition of 90, on wove paper, published by Habitat, London, the full sheet, 690 x 940mm (27½ x 37in) (framed)

£500 - 700



216

Gavin Turk (b. 1967)

PIMP RECYCLED

Screenprint and collage on paper, 1997, signed, dated, titled and numbered in roman numerals from the edition of 9 in pencil, the full sheet, 560 x 760mm (22 x 30in) (framed)

£1,000 - 1,500



217

Gavin Turk (b. 1967)

RELIC (CAVE)

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

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

£2,000 - 3,000 ARR

218

Gavin Turk (b. 1967)

POP ART ROADKILL (TWO WORKS)

Two found-art object multiples, 2004, each embossed with the artist's initials and date, each mounted onto thick black card, self-published by the artist, each sheet 250 x 200mm (9¾ x 7⅞in) (unframed) (2)

In the words of the artist, 'If the message is the medium, what does a car-squashed can of Dr Pepper's speak from the tarmac, beauty and truth...'

£200 - 300 ARR



219

Gillian Wearing b.1963

MELANIE AND KELLY

Screenprint in colours, 1997, signed, dated, inscribed 'AP' and numbered in roman numerals, one of 30 artist's proofs aside from the numbered edition of 90, on wove paper, published by Habitat, London, the full sheet printed to the edges, 889 x 1143mm (35 x 45in) (framed)

£400 - 600 ARR



220

Rachel Whiteread (b.1963)

MIKE AND MODELMAKERS

The deluxe portfolio, comprising hardback book, ex-libris bookplate and lead cement mixer multiple, the book plate and lead multiple signed and numbered from the edition of 40, published by Salon Verlag, Cologne, all housed within the original clamshell-box, overall 305 x 225 x 80mm (12 x 8⅞ x 3⅞in) (portfolio)

£800 - 1,200 ARR



221



222

221

Darren Almond (b.1971)

MINUS 60000

Two gelatin silver prints, 2006, each signed and numbered from the edition of 40 in black ink verso, published by Carolina Nitsch, New York, each sheet 1016 x 762mm (40 x 30in) (unframed) (2)

£1,200 - 1,800

ARR

222

Cory Arcangel (b.1978)

No.III

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

£500 - 700

223

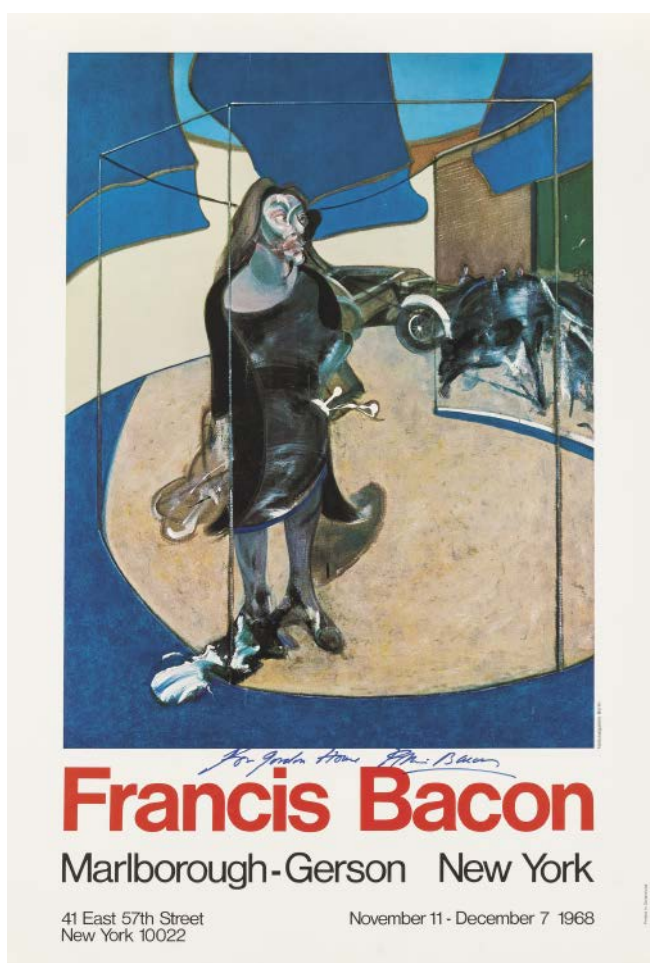
Francis Bacon (1909-1992) (after)

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, sheet 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.

£1,500 - 2,000 ARR



224

Francis Bacon (1909-1992) (after)

PORTRAIT OF ISABEL RAWSTHORNE STANDING IN A STREET, OSLO
Offset lithograph printed in colours, 1968, signed and inscribed 'For Gordon House from Francis Bacon' in blue ink, on thin wove paper, with full margins, sheet 762 x 507mm (30 x 20in) (unframed)

£2,000 - 3,000 ARR



225

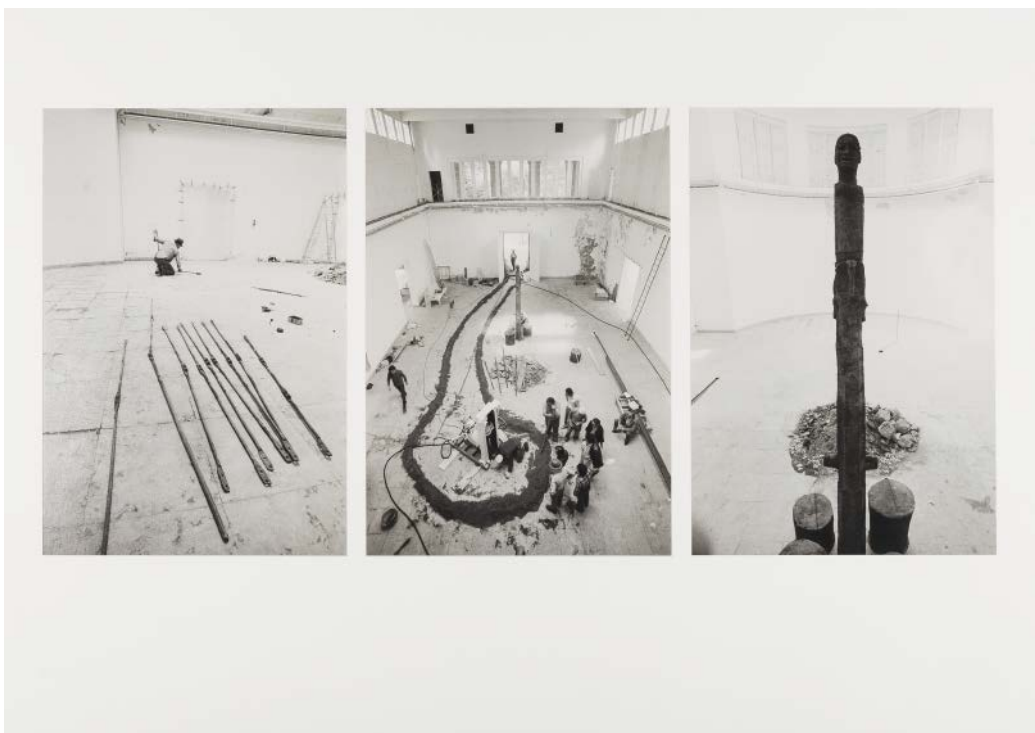
David Bailey (b. 1938)

LEGS AND HOSEPIPE

Gelatin silver print, printed 1980, signed, titled, dated and numbered from the edition of 200 in pencil, 250 x 380mm (9 7/8 x 15in) (framed)

£800 - 1,200

ARR



226

Joseph Beuys (1921-1986)

TRAM STOP 1976/2007

Digital photographic print triptych, 2007, from the original negatives, numbered from the edition of 45 in pencil verso, mounted on board, as included in 'Re-Object, Mythos', printed at Blow up, Munich, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, sheet 610 x 810mm (24 x 32in) (unframed)

£600 - 800

ARR

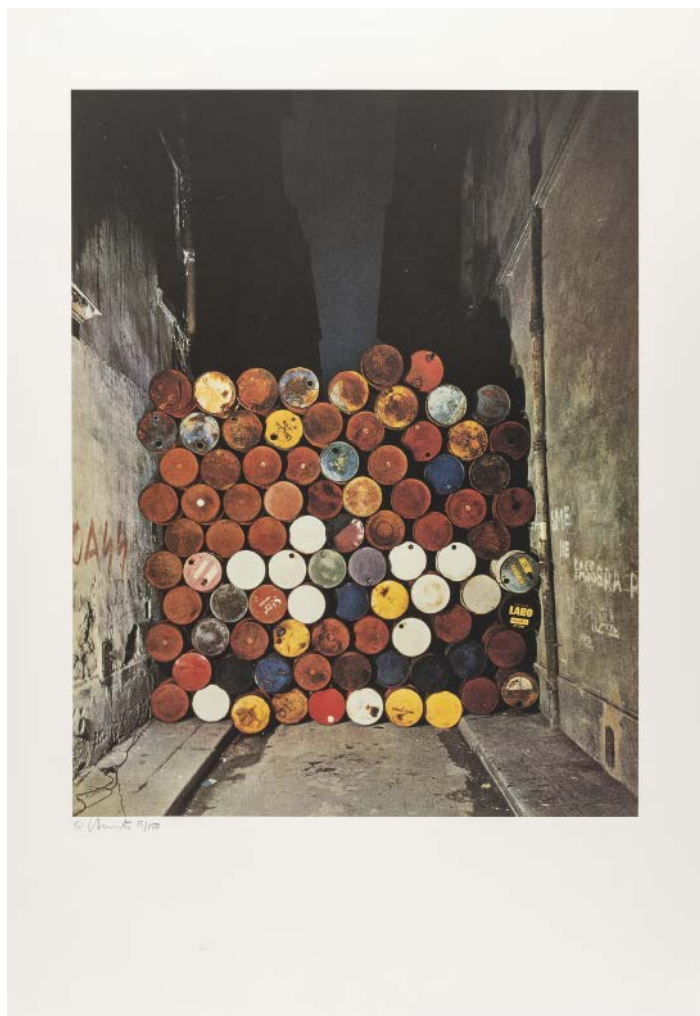
227

Jonathan Borofsky (b.1942)

CROSS HEAD

Etching with screenprint in colours, 1991, signed and numbered from the 32 in pencil, on wove paper, published by Gemini GEL, Los Angeles, with a 'JB & II' blindstamp, sheet 1180 x 870mm (46½ x 34¼in) (unframed)

£150 - 200



228

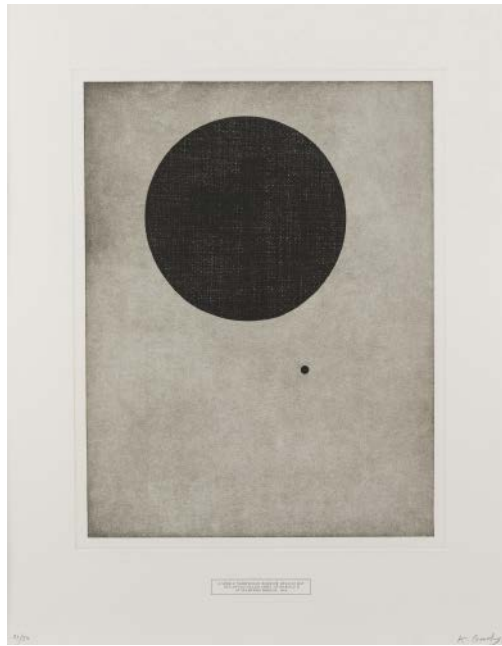
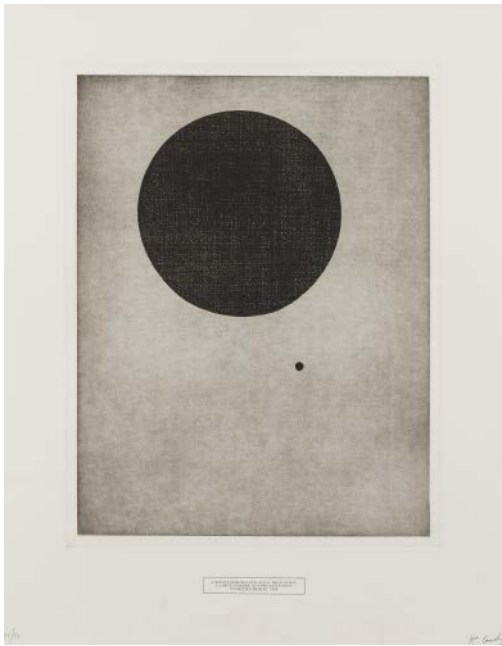
Christo & Jeanne Claude (b.1935; 1935-2009)

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

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

£1,500 - 2,000

ARR



229

Keith Coventry (b. 1958)

HISTORY ETCHING (DIPTYCH)

The pair of etchings, 2008, each signed and numbered from the edition of 50 in pencil, each on Somerset wove paper, published by Paul Stolper, London, each the full sheet, 610 x 485mm (24 x 19in) (framed) (2)

£800 - 1,200

ARR



230

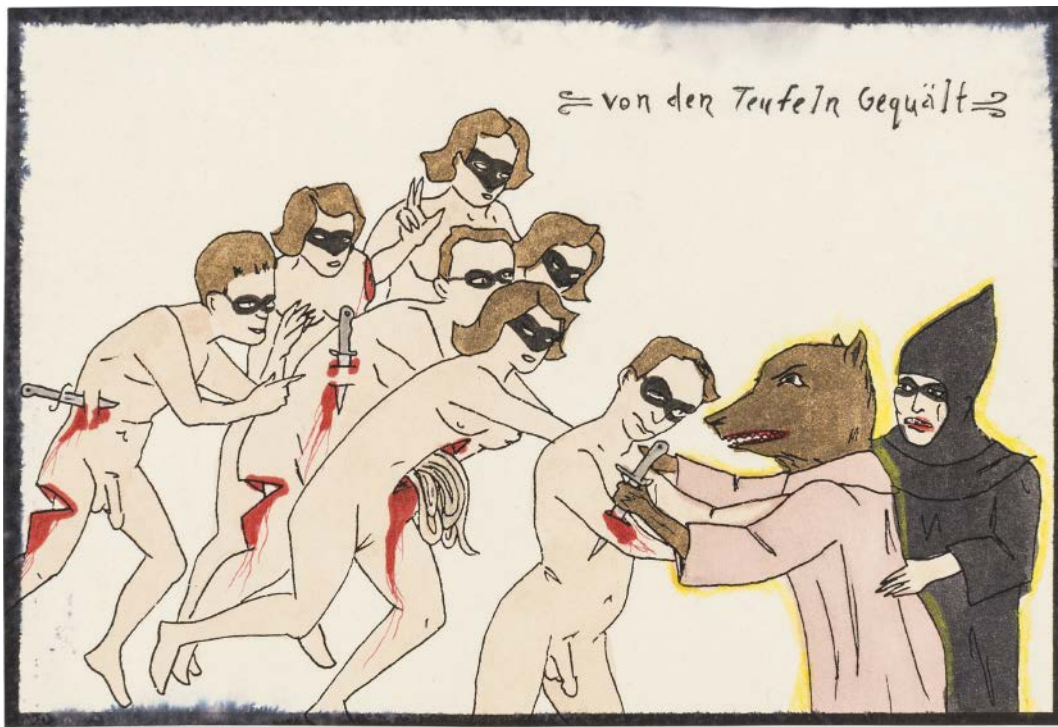
Peter Doig (b.1959)

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 29¾in) (unframed)

£1,200 - 1,800

ARR



231

Marcel Dzama (b. 1974)

VON DEN TEUFELN GEQUÄLT

Ink, watercolour and pencil crayon on paper, 2014, titled in black ink, signed in pencil and again in blue ink verso, with the 'Postcards from the Edge, a benefit for visual aids' red inkstamp verso, the full sheet 102 x 152mm (4 x 6in) (framed)

£600 - 800



232

Gilbert & George (b.1943 & 1942)

STREET PARTY

Digital pigment print in colours, 2008, signed by each artist in black ink, the edition was 200, on wove paper, with full margins, sheet 318 x 482mm (12½ x 19in) (framed)

£300 - 500

ARR



233

Lucian Freud (1922-2011)

HEAD AND SHOULDERS (HARTLEY 21)

Etching, 1982, the second and final state, initialled in pencil and inscribed 'Studio Proof', a rare proof aside from the edition of 20, on Somerset wove paper, printed by Palm Tree Studios, London, with their blind stamp, the full sheet, plate 248 x 298mm (9¾ x 11¾in) (unframed)

£6,000 - 8,000 ARR

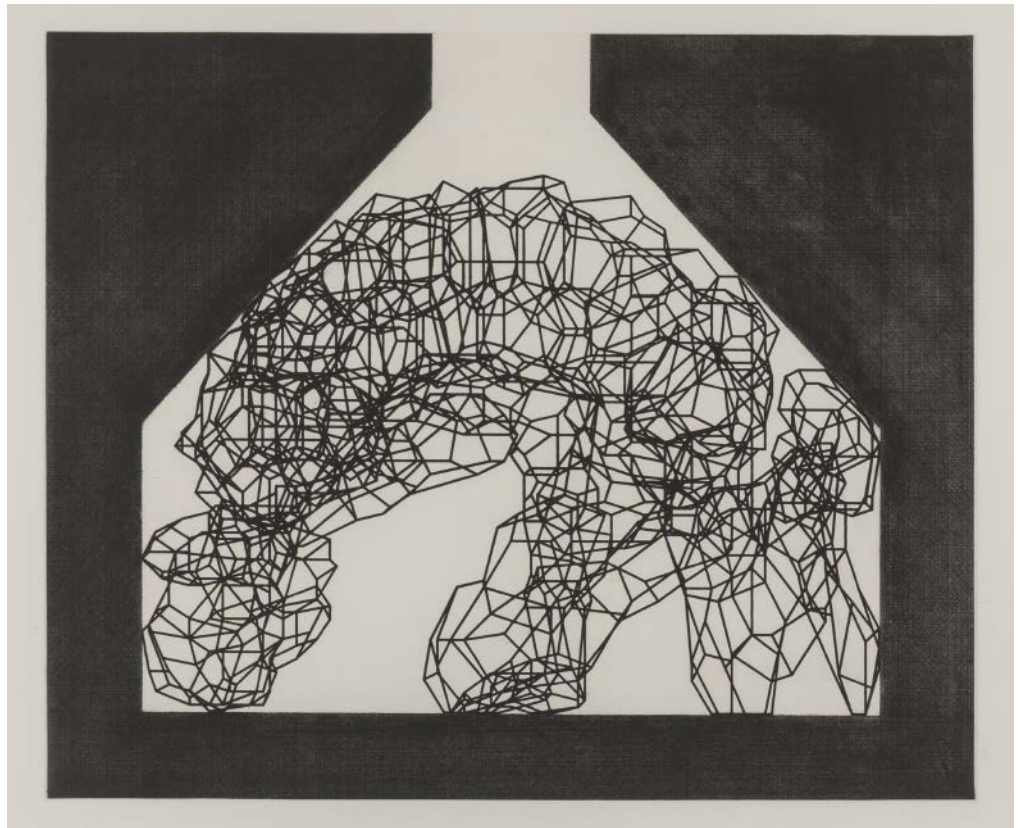
234

Antony Gormley (b.1950)

FIRMAMENT

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

£2,500 - 3,500 ARR



235

Antony Gormley (b.1950)

FEELING MATERIAL

Etching printed with tone, 2014, signed and numbered from the edition of 100 in pencil verso, on Somerset cotton rag paper, housed within the original black cloth portfolio, with full margins, sheet 310 x 274mm (12½ x 10⅞in) (unframed)

£1,500 - 2,000 ARR



236
Howard Hodgkin (1932-2017)

ICE (NOT IN HEENK)

Screenprint in colours, 2013, initialed, dated and numbered from the edition of 350 in pencil, on Somerset White Satin paper, published by Counter Editions, London, the full sheet printed to the edges, 760 x 600mm (29 $\frac{7}{8}$ x 23 $\frac{5}{8}$ in) (framed)

£2,000 - 3,000 ARR



237

Howard Hodgkin (1932-2017)

GREEN CHATEAU I (HEENK 39)

Lithograph printed in green with hand colouring in green gouache, 1978, initialled, dated and numbered from the edition of 12 in pencil, on Arches paper, printed by Alan Cox and Don Bessant at Sky Editions, published by Bernard Jacobson Ltd, London, with full margins, sheet 267 x 378mm (10½ x 14¾in) (unframed)

£3,000 - 5,000 ARR



238

Howard Hodgkin (1932-2017)

GREEN CHATEAU II (HEENK 40)

Lithograph printed in green with hand colouring in yellow gouache, 1978, initialled, dated and numbered from the edition of 12 in pencil, on Arches paper, printed by Alan Cox and Don Bessant at Sky Editions, published by Bernard Jacobson Ltd, London, with full margins, sheet 267 x 378mm (10½ x 14¾in) (unframed)

£3,000 - 5,000 ARR



239

Howard Hodgkin (1932-2017)

GREEN CHATEAU III (HEENK 41)

Lithograph printed in green with hand colouring in pink gouache, 1978, initialled, dated and numbered from the edition of 12 in pencil, on Arches paper, printed by Alan Cox and Don Bessant at Sky Editions, published by Bernard Jacobson Ltd, London, with full margins, sheet 267 x 378mm (10½ x 14¾in) (unframed)

£3,000 - 5,000



240

Howard Hodgkin (1932-2017)

GREEN CHATEAU IV (HEENK 42)

Lithograph printed in green with hand colouring in green and red gouache, 1978, initialled, dated and numbered from the edition of 12 in pencil, on Arches paper, printed by Alan Cox and Don Bessant at Sky Editions, published by Bernard Jacobson Ltd, London, with full margins, sheet 267 x 378mm (10½ x 14¾in) (unframed)

£3,000 - 5,000

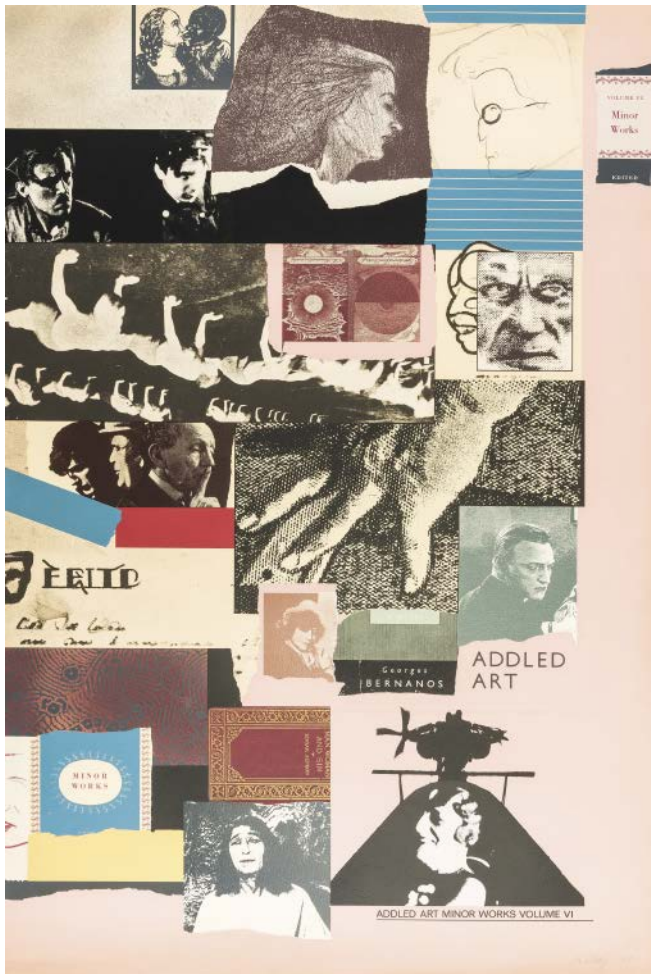
241

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)

£1,000 - 1,500



242

R.B. Kitaj (1932-2007)

ADDLED ART MINOR WORKS VOLUME VI (RAMKALAWON 186)

Screenprint in colours, 1975, signed and inscribed 'AP' in pencil, an artist's proof, on wove paper, printed by Kelpira Studio, London, the sheet printed to the edges, 1045 x 710mm (41½ x 28in) (unframed)

£300 - 500



243

Jeff Koons (b.1955)

LOOPY

High gloss Fujiflex print in colours, 2000, signed, dated and numbered from the edition of 1000 in black ink verso, on gloss photo paper, published by Eyestorm, London, the full sheet, 860 x 610mm (33 $\frac{7}{8}$ x 24in) (framed)

£2,000 - 3,000



244

Yayoi Kusama (b.1929)

PUMPKINS

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

£800 - 1,200



245

Yayoi Kusama (b.1929)

SOFT PUMPKINS, RED AND WHITE

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

£1,000 - 1,500

246

Richard Long (b.1945)

AFRICA FOOTPRINTS

Lithograph printed in colours, 1986, signed and numbered from the edition of 75 in brown crayon, on Somerset Satin paper, printed by Collotype Fine Arts, Nailsworth, published by Victoria Miro Gallery, London, the full sheet, image 1006 x 715mm (39½ x 28½in) (framed)

£600 - 800

ARR



247

Robert Longo (b.1953)

UNTITLED (JANET FROM THE MEN IN THE CITIES SERIES)

Archival pigment print in colours, 1981-2016, signed, dated and numbered from the edition of 100 in black ink, on wove paper, with full margins, sheet 456 x 355mm (18 x 14in) (unframed)

£2,000 - 3,000

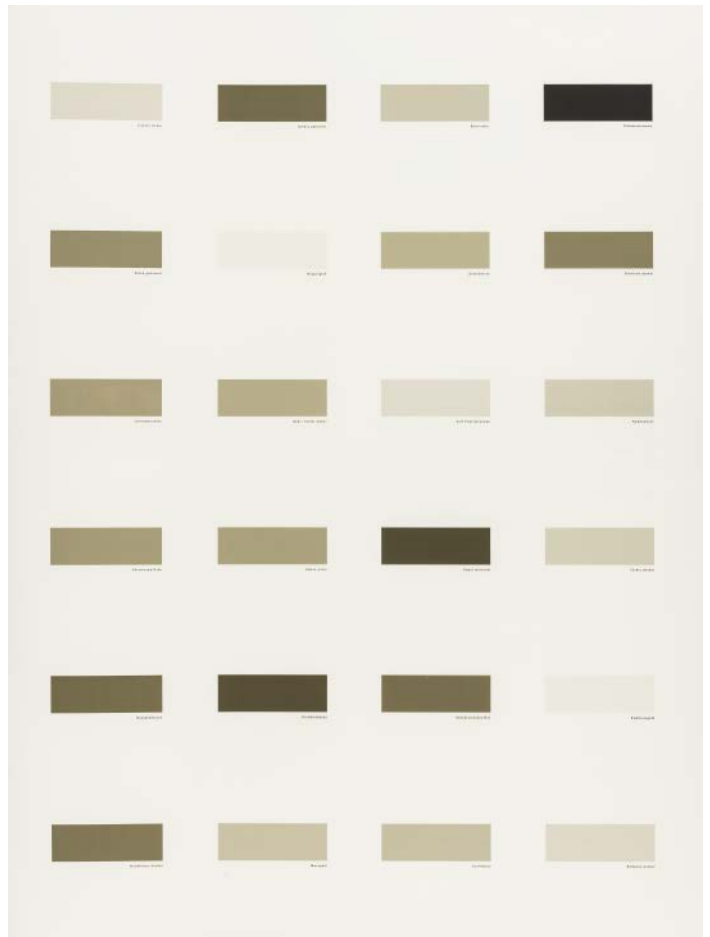
248

Gerhard Merz (b.1947)

UNTITLED (2007)

Digital pigment print in colours, 2007, signed and numbered from the edition of 45 in pencil verso, on transparent foil, in the original folder with text, as included in 'Re-Object, Mythos', printed by Recom, Stuttgart, published by Edition Schellmann for Kunsthaus Bregenz, Bregenz, the full sheet 810 x 610mm (32 x 24in) (unframed)

£200 - 300



249

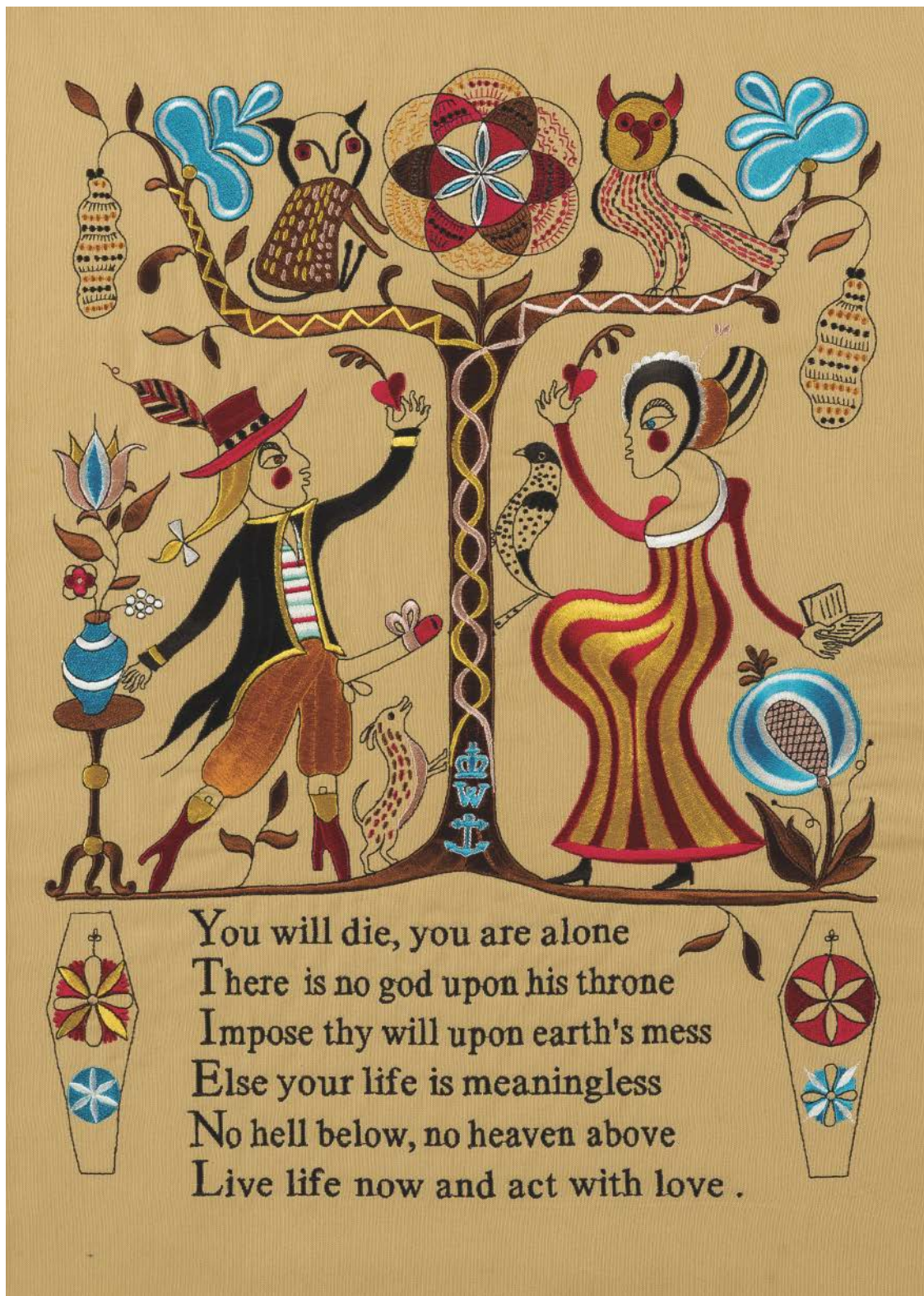
Therese Oulton (b.1953)

UNTITLED 1990

Monotype printed in colours, 1990, signed and dated in pencil, on wove paper, sheet 650 x 510mm (25½ x 20in) (framed)

Provenance:
Marlborough Graphics, London.

£300 - 500



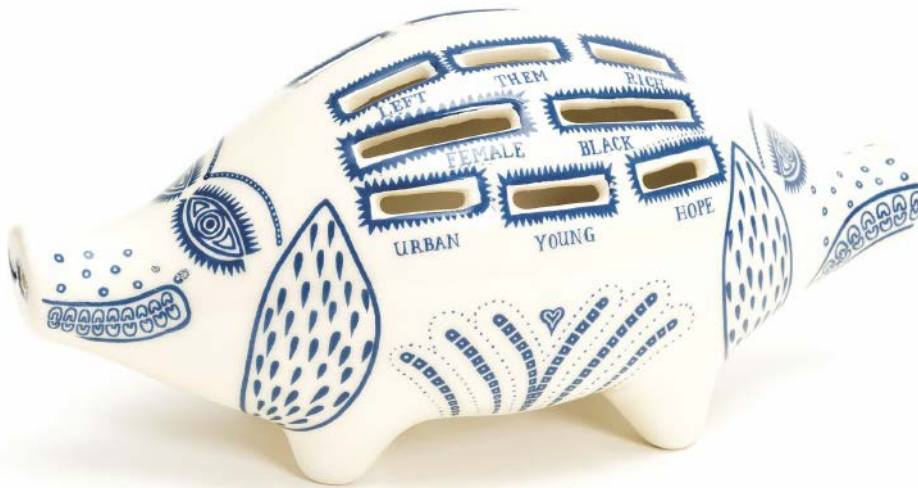
250

Grayson Perry (b.1960)

RECIPE FOR HUMANITY

Computerised embroidery printed in colours, 2005, signed and numbered from the edition of 250 in black ink verso, on cotton, published by Victoria Miro gallery, London, overall 485 x 365mm (19½ x 14½in) (framed)

£3,000 - 5,000 ARR



251

Grayson Perry (b.1960)

PIGGY BANK

The painted and glazed ceramic multiple, 2017, with the artist's logo on the underside, from the edition of an unknown size, published by the Serpentine Gallery, London, within the original grey cardboard box, overall 260 x 130 x 130mm (10¼ x 5½ x 5½in) (multiple)

£800 - 1,200

ARR



252

Laure Prouvost (b.1978)

A WANTEE TEAPOT

A unique partially glazed earthenware ceramic teapot, 2013, stamped and numbered from the edition of 100 on the accompanying certificate of authenticity, height 220mm (8½in) (multiple)

This was made as part of Laure Prouvost's Wantee project for the Kurt Schwitters in Britain exhibition at Tate Britain, which won her the 2013 Turner Prize.

£500 - 700

ARR

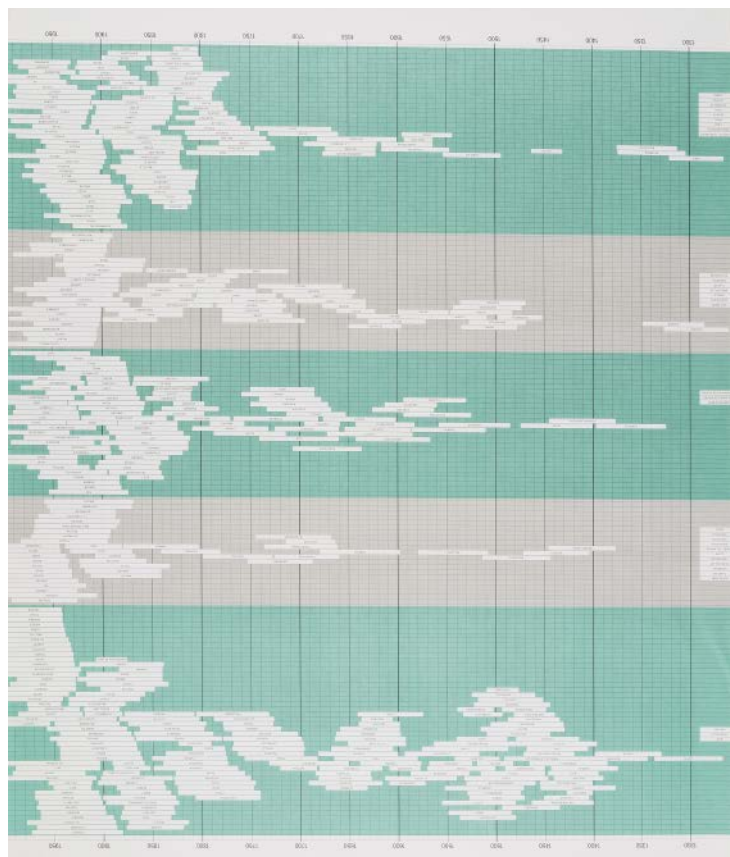
253

Daniel Richter (b.1962)

LITTLE DOGGY

Etching printed in blue, 1995, signed and numbered from the edition of 50 in pencil, on Zerkall Butten wove paper, published by the Contemporary Fine Arts, Berlin, and Niels Borch Jensen, Copenhagen, with full margins, sheet 380 x 320mm (15 x 12½in) (unframed)

£200 - 300 ARR



254

Gerhard Richter

ÜBERSICHT (BUTIN 93)

Offset lithograph, 1998, the edition was 1000, on wove paper, published by the Kunsterein Winterthur, the full sheet printed to the edges, 828 x 682mm (32½ x 26¼in) (unframed)

£500 - 700 ARR



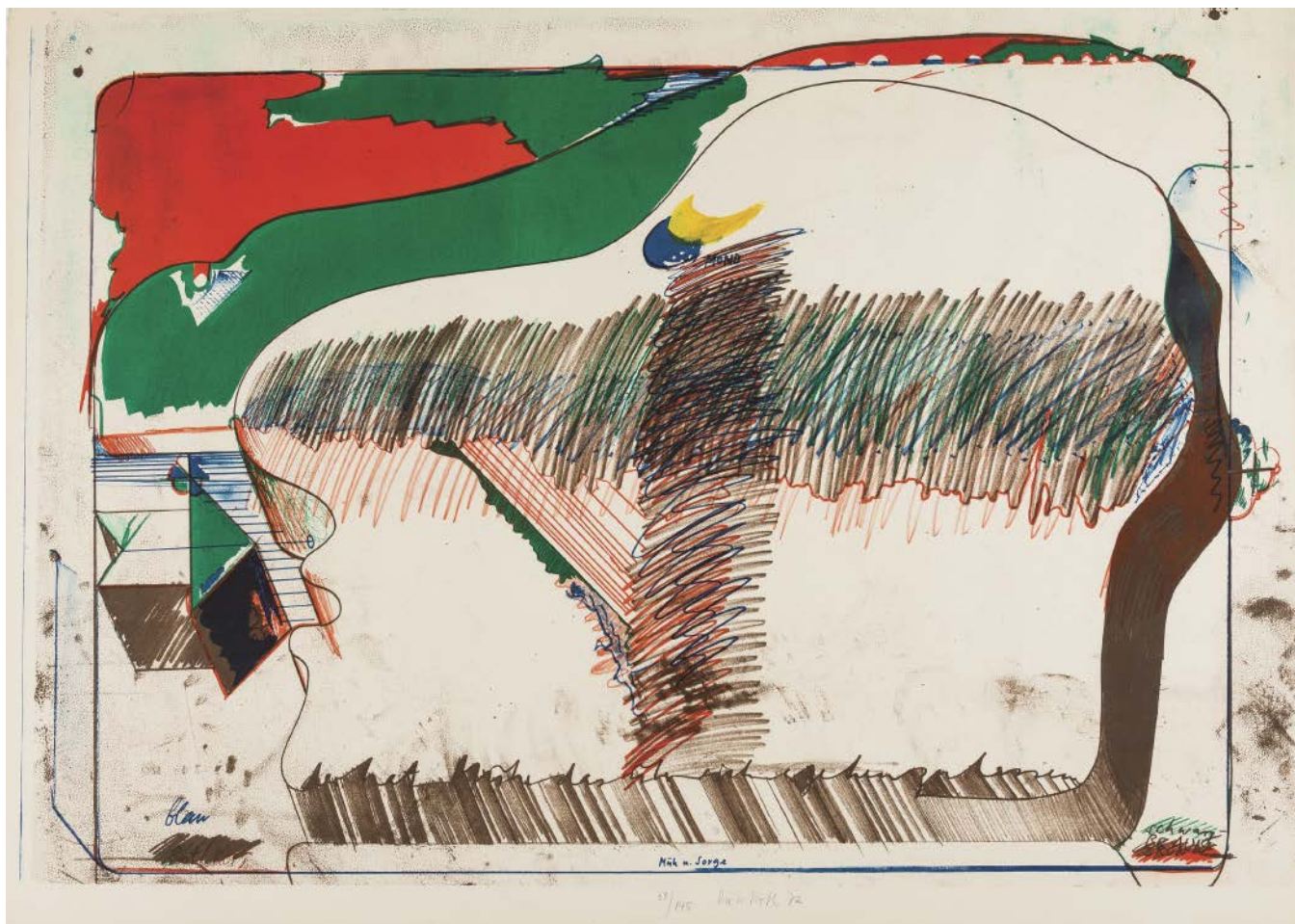
255

Gerhard Richter (b.1932)

TULIPS (P17)

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

£2,500 - 3,500 ARR



256

Dieter Roth (1930-1998)

PAIN AND SORROW (DOBKE 262)

Offset lithograph printed in colours, 1972, signed, dated and numbered from the edition of 145 in pencil, on wove paper, printed by Karl Schulz, Braunschweig, published by Hans Hoppner, Hamburg, the full sheet, 650 x 930mm (25½ x 36½in) (unframed)

£400 - 600

ARR



257

Rotraut (b.1938)

UNTITLED (1959)

Acrylic and resin on wood, 1959, signed and dated in blue ink verso, 233 x 70 x 23mm (5¼ x 2¾ x ¾in)

£200 - 300

ARR

258

Antoni Tàpies (1923-2012)

POEMS FROM THE CATALAN II

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

£2,000 - 3,000 ARR



259

Antoni Tàpies (1923-2012)

PROFIL (GALFETTI 1132)

Lithograph printed in colours, 1982, signed and numbered from the edition of 75 in pencil, on wove paper, with full margins, sheet 800 x 610mm (31½ x 24in) (unframed)

£400 - 600 ARR



260



261

260

Luc Tuymans (b. 1958)

GISCARD

Lithograph printed in colours, 2004, signed and numbered from the edition of 100 in pencil, on Arches wove paper, the full sheet, 765 x 558mm (30 x 22in) (framed)

£1,000 - 1,500

261

Cy Twombly (1928-2011)

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

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

£1,200 - 1,500



262

Various Artists

18 SMALL PRINTS

The complete portfolio, 1973, comprising 18 prints in various media, each signed numbered from the edition of 100 in pencil, published by Bernard Jacobson Ltd., London, the full sheets, loose as issued, within the original clear plexiglass box, each 210 x 150mm (8¼ x 5⅞in) (or the reverse) (folio) (18)

Artists & Titles Include: Ivor Abrahams 'Four Seasons'; Peter Blake 'Tiny Tim TNT'; Patrick Caulfield 'Night Sky'; Bernard Cohen 'Open'; Robyn Denny 'Untitled'; Nigel Hall 'Untitled'; Richard Hamilton 'Un des effets des eaux de Miers'; David Hockney 'Postcard of Richard Wagner with Glass of Water'; Gordon House 'Brown Arc'; Bill Jacklin 'Rocking Down the Line'; Eduardo Palozzi 'Me'; Peter Phillips 'Untitled'; Kenneth Price 'Crabcup Miniature'; Dieter Roth 'Untitled'; Edward Ruscha 'Hot Shot'; Ludwig Sander 'Untitled'; Richard Smith 'Untitled'; William Tillyer 'Untitled'.

£5,000 - 7,000



263

Various Artists

CENTENAIRE DE LA STATUE DE LA LIBERTÉ

The complete portfolio comprising six lithographs printed in colours by Michel Dubre, Michel Lecoste, Hugh de Saint-Morland, Eric Schlimberger, Eric Gaudin and Katia Schmitt, 1986, each signed and numbered from the edition of 250 in pencil, on Arches paper, with title-page, text and justification, printed by Mourlot, Paris, with their blindstamp, loose as issued in the original blue linen portfolio, with title embossed in gilt on the uppers, overall size 775 x 555mm (30½ x 21¾in) (folio) (6)

Inspired by the prints of Andy Warhol these images are also based on polaroid's, which was a working method of Warhol.

£250 - 350 ARR



264

Various Artists

UNTITLED

Collection of etchings from Paroles Peintes, 1962-1975, each on wove paper, various sizes (unframed) (24)

Paroles Peintes I, 1962- Roger Bissiere, Raoul Ubac, Roger Viellard, Ossip Zadkine.

Paroles Peintes II, 1965- Enrique Zanartu, Robert Wogensky, Jean Deyrolle, Magdeleine Vessereau, Iaroslav Sossountzov Serpan, Kumi Sugai, Enrio Baj, Camille Bryen, Jean Fautrier, Wifredo Lam.

Paroles Peintes III, 1967- Jorge Perez-Roman

Paroles Peintes IV, 1970- Alain Reynolds, Philippe Lapatre

Paroles Peintes V, 1975- Camille Bryen, Wifredo Lam, Raoul Ubac

£500 - 700



265

265

Rebecca Warren (b. 1965)

ZHIZNI

Bronze multiple, 2010, signed in black ink and numbered from the edition of 45 on the accompanying certificate of authenticity, published by Counter Editions, London, overall 280 x 140 x 80mm (11 x 5½ x 3¼in) (multiple)

£6,000 - 8,000 ARR



266

266

Rebecca Warren (b. 1965)

AN INTIMATE SCENE

Hand-painted plaster cast multiple, 2004, signed in black ink and numbered from the edition of 40 on the accompanying certificate of authenticity, published by Counter Editions, London, overall 280 x 178 x 140mm (11 x 7 x 5½in) (multiple)

£2,000 - 3,000 ARR



267

267

Richard Wentworth (b.1947)

HALF A MO

Stainless steel multiple, 1993, from the edition of 30, published by the Serpentine Gallery, London, 160 x 180 x 220mm (6¼ x 7 x 8⅝in) (multiple)

£500 - 700 ARR



268

Robbie Williams (b.1974)

SELF PORTRAIT SET

The set of four screenprints in colours, 2000, signed and numbered inscribed 'AP' from the edition of 10 in pencil, each on wove, each the full sheet printed to the edges, 725 x 725mm (28½ x 28½in) (4) (framed)

£500 - 700

ARR

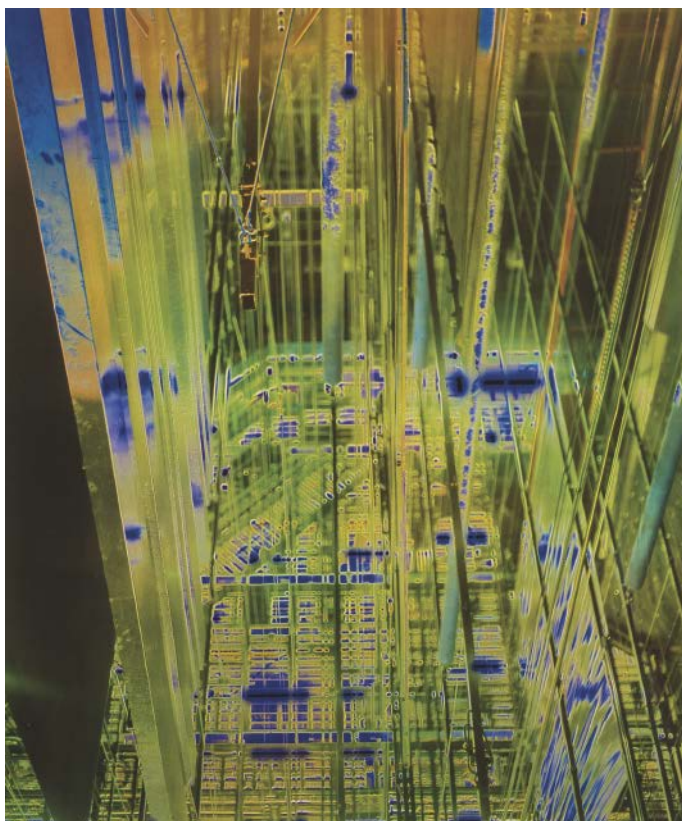
269

Jonas Wood (b.1977) (after)

LARGE SHELF STILL LIFE 2017

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

£500 - 700



270

Catherine Yass (b.1963)

STAGE

Screenprint in colours, 1997, signed and numbered from the edition of 75 in pencil verso, on wove paper, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet printed to the edges, 880 x 740mm (34 $\frac{1}{2}$ x 29 $\frac{1}{2}$ in) (framed)

£500 - 700

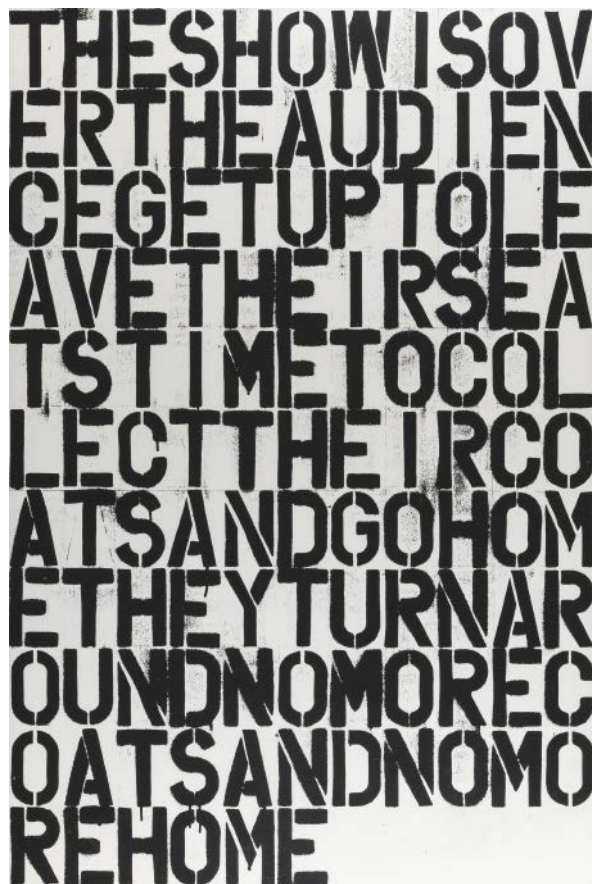
271

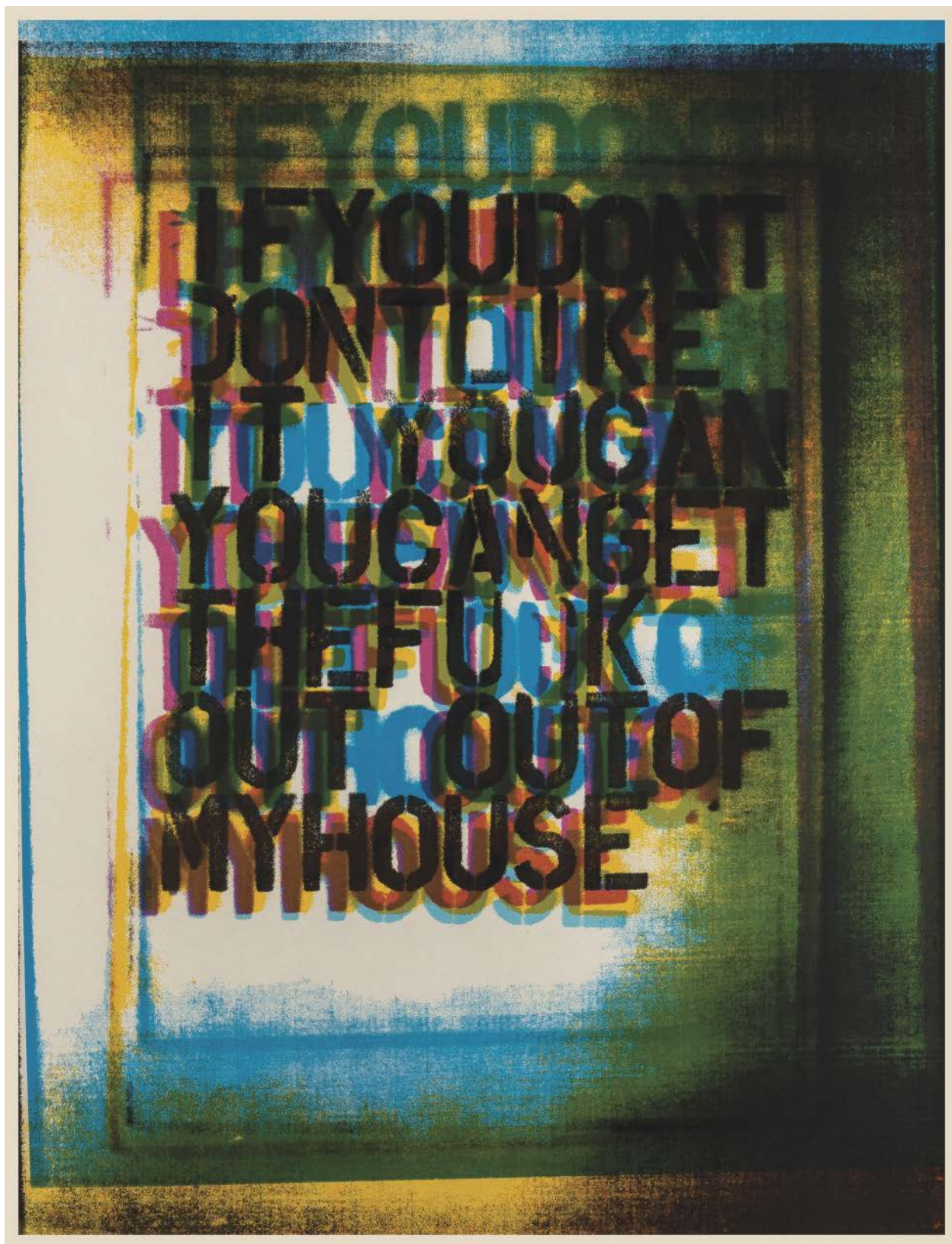
Christopher Wool (b.1955) & Felix Gonzalez-Torres (1957-1996)

THE SHOW IS OVER

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

£1,000 - 1,500





272

Christopher Wool (b.1955)

My House III

Screenprint in colours, 2000, signed, dated and numbered from the edition of 20 in pencil, an artist's proof aside from the edition of 100, on Matt custom Art paper, printed by Brand X Editions, New York, published by Counter Editions, London, with full margins, sheet 1002 x 760mm (40 x 30in) (framed)

£12,000 - 18,000

URBAN



273

Charming Baker (b.1964)

DINOSAUR

Pencil on paper, 2017, signed and dated in pencil, sheet 307 x 307mm (12 x 12in) (unframed)

£400 - 600

ARR



274

Mr Brainwash (b. 1966)

HENDRIX GRAPHIX (RED)

Screenprint hand-finished with spray paint in colours, 2009, signed, dated, inscribed 'life is wonderful', and numbered from the edition of 3 in black crayon, one of three unique works, with the artist's fingerprint in black ink, on wove paper, the full sheet printed to the edges, 761 x 559mm (30 x 22in) (unframed)

This work is accompanied by a certificate of authenticity signed by the artist and with the artist's thumbprint in black ink. The certificate itself is hand-painted with spray paint in colours.

£700 - 1,000

ARR



275

Sandra Chevrier (b.1983)

LA CAGE QUAND LE VENT SE MET A TOURNER

Screenprint in colours with varnish, 2015, signed and numbered from the edition of 150, on Stonehenge paper published by C.O.A Gallery, Montreal, sheet 1250 x 345mm (49¼ x 13¾in) (framed)

This work is accompanied by a certificate of authenticity issued by C.O.A Gallery.

£900 - 1,200

276

Clet Abraham (b.1966)

IL PUGNO

Hand cut vinyl stickers applied to found original road sign, diameter 400mm (15¾in) (framed)

£1,000 - 1,500 ARR



277

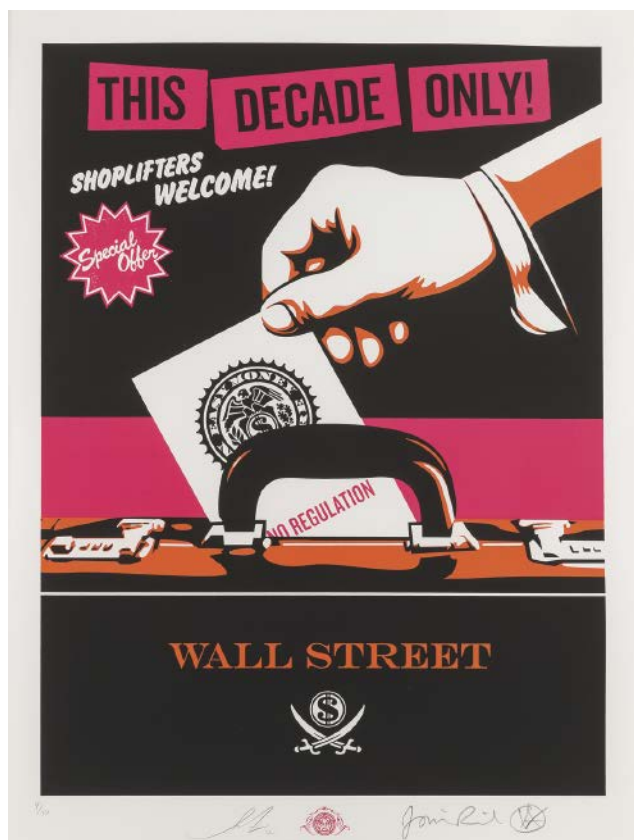
D*Face (b.1978)

A*HOLE

Unique screenprint hand finished with spray paint, 2006, signed and numbered 1/1 in silver ink, on wove paper, published by Stolen Space Gallery, London, with the artist's and publisher's blindstamps, with full margins, sheet 500 x 700 (19¾ x 27½in) (framed)

£2,000 - 3,000 ARR





278



279



280

278

Shepard Fairey & Jamie Reid (b.1970 & b.1947)

SHOPLIFTERS WELCOME

Screenprint in colours, 2012, signed by both artists and numbered from the edition of 50 in pencil, on Cotton Rag Archival paper, published by Subliminal Projects and Paul Stolper Gallery, London, the full sheet, 876 x 660mm (34½ x 26in) (framed)

This work is accompanied by the certificate of authenticity issued by Paul Stolper Gallery, London.

£400 - 600

279

Nancy Fouts (b.1945)

IF YOU HEAR THE WORD 'ART' REACH FOR THE GUN

Giclee printed in colours, 2011, signed and inscribed 'AP' in pencil, an artist's proof aside from the edition of 50, on wove paper, with full margins, sheet 695 x 500mm (27¾ x 19¾in) (unframed)

£200 - 300

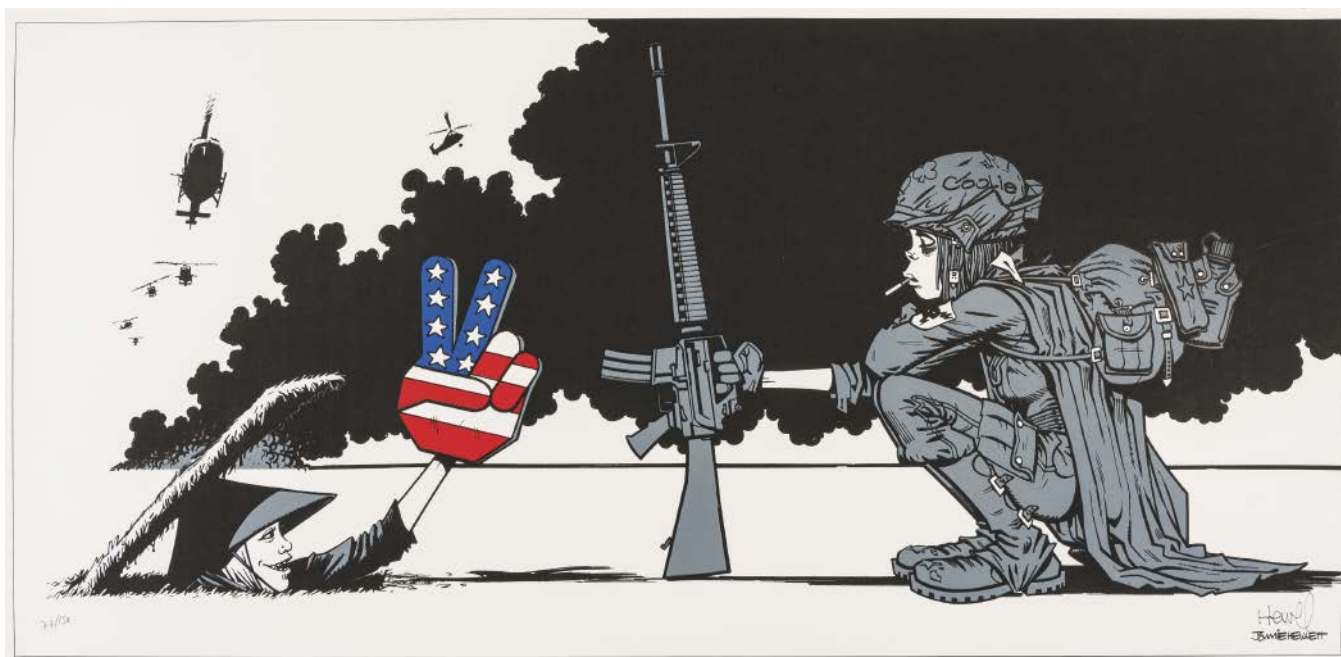
280

Mehdi Ghadyanloo (b.1981)

INSIDE OF DOUBT

Screenprint in colours, 2017, signed and numbered from the edition of 50 in pencil, on wove paper, published by Howard Griffin Prints, London, the full sheet printed to the edges, 762 x 762mm (30 x 30in) (unframed)

£600 - 800



281

Jamie Hewlett (b.1968)

BIG SPONGE FINGER

Screenprint in colours, 2004, signed in black ink and numbered from the edition of 150 in pencil, on wove paper, published by Pictures on Walls, with their blindstamp, with margins, sheet 665 x 325mm (25¾ x 26¼in) (unframed)

£700 - 900 ARR

282

Jamie Hewlett (b. 1968)

M16 ASSAULT LOLLY

Screenprint in colours, 2004, signed and numbered from the edition of 100 in pencil, on wove paper, published by Pictures on Walls, London, the full sheet, 710 x 510mm (28 x 20in) (unframed)

£600 - 800 ARR



283

Paul Insect (b.1971)

DJ SHADOW (BIG HEAD)

Screenprint in colours, 2006, signed and numbered from the edition of 150 in pencil, on wove paper, published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 700 x 500mm (27½ x 19¾in) (unframed)

£200 - 300



284

Paul Insect (b.1971)

DEAD SID (GOLD)

Screenprint in colours, 2007, signed and numbered from the edition of 150 in pencil, on wove paper, published by Lazarides Gallery, London, with full margins, sheet 750 x 570mm (29½ x 22½in) (unframed)

£250 - 350

285

Invader (b.1969)

RUBIK CUBISM

Screenprint in colours, 2006, signed, dated and numbered from the edition of 75 in pencil, on thick wove paper, published by Space Shop, Paris, the full sheet, 700 x 700mm (27½ x 27½in) (unframed)

£2,000 - 3,000 ARR



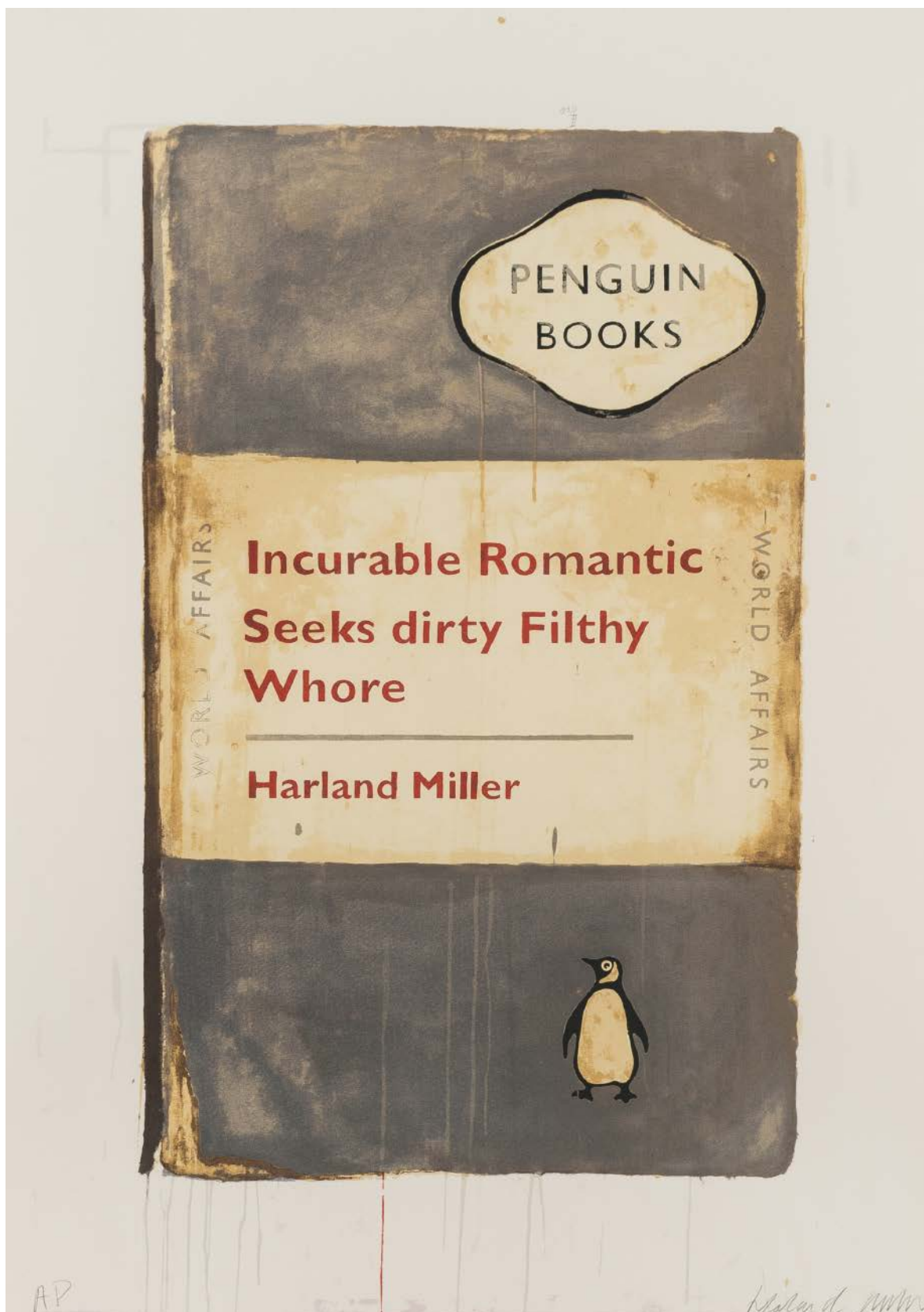
286

Invader (b. 1969)

10 INVASION MAPS: SET 1 (1999-2003)

The complete set of ten offset lithographic maps and red invader badge, 2003, signed, dated and numbered from the edition of 100 in black ink on the justification page mounted onto the inside lid, all housed within the original grey presentation box with the title embossed in gold, overall 220 x 160 x 30mm (8½ x 6¼ x 1¼in) (10) (folio)

£3,000 - 5,000 ARR



287

Harland Miller (b. 1964)

INCURABLE ROMANTIC SEEKS DIRTY FILTHY WHORE

Screenprint in colours, 2010, signed and inscribed 'A/P' in pencil, an artist's proof aside from the edition of 50, on Somerset 410gsm paper, the full sheet printed to the edges, 590 x 420mm (23¼ x 16½in) (framed)

£4,000 - 6,000 ARR



288

Danny Minnick

SEEN TOO MUCH EVIL KEITH

Unique screenprint in colours with extensive hand-colouring in acrylic paint, 2017, signed and inscribed 'PPII' a printers proof aside from the edition of 120, on wove paper, the full sheet printed to the edges, 501 x 702mm (20 $\frac{1}{8}$ x 27 $\frac{5}{8}$ in) (unframed)

£1,000 - 1,500



289

Danny Minnick

SEEN TOO MUCH EVIL KEITH

Screenprint in colours, 2017/2018, signed and numbered from the edition of 120, on wove paper, the full sheet printed to the edges, 501 x 702mm (20 $\frac{1}{8}$ x 27 $\frac{5}{8}$ in) (framed)

£500 - 700



290

Miss Bugs

CARRY YOUR SINS

Screenprint, acrylic and collage on canvas, 2010, signed, dated, titled, inscribed and numbered from the edition of 3 in black ink verso, overall 850 x 655mm (33½ x 25¾in)

£700 - 1,000 ARR



292

Miss Bugs

HER BRAIN THINKS LIKE A BOMB (RED)

Screenprint and spray paint in colours, 2016, signed, dated and inscribed 'AP' in pencil, one of 10 artist's proofs aside from the edition, on thick wove paper, published by the artists, with full margins, sheet 660 x 447mm (26 x 17¾in) (unframed)

£300 - 500 ARR



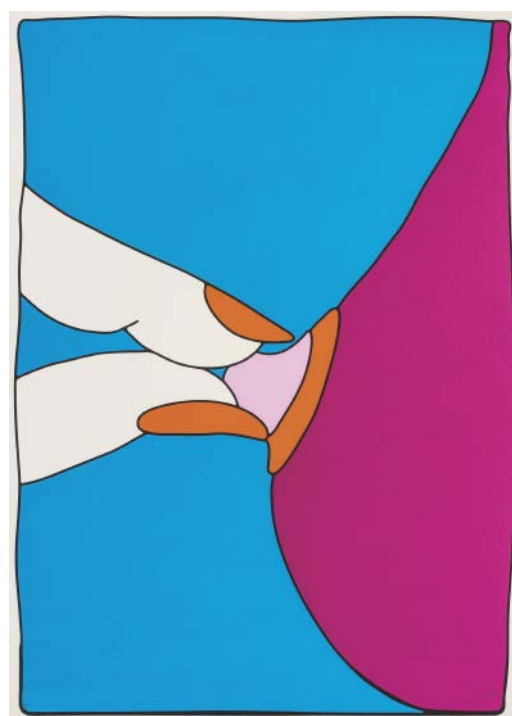
291

Miss Bugs

HER BRAIN THINKS LIKE A BOMB (BLUE)

Screenprint and spray paint in colours, 2016, signed, dated and inscribed 'AP' in pencil, one of 30 artist's proofs aside from the edition, on thick wove paper, published by the artists, with full margins, sheet 660 x 447mm (26 x 17¾in) (unframed)

£300 - 500 ARR



293

Parra (b. 1976)

NIPPLE TWISTER (ORANGE)

Screenprint in colours, 2008, signed and numbered from the edition of 20 in pencil, on thick wove paper, published by Pictures on Walls, London, with their blindstamp, with full margins, sheet 700 x 500mm (27½ x 19¾in) (unframed)

£400 - 600 ARR



294

294

SEEN (b.1961)

POST NO BILLS

Acrylic and spray paint on canvas, 2017, signed in black ink verso, 558 x 710mm (22 x 28in) (unframed)

£400 - 600

295

Snik

FIX THE SKY A LITTLE

Spray paint on canvas, 2016, signed and dated in black ink verso, housed within the artist's designated frame, overall 1250 x 750mm (49¼ x 29½in) (artist's frame)

This is a unique colourway piece based on a mural created in Miami in December 2016.

£2,500 - 4,000

296

Snik & Dilk

THE GIRL IN THE RED DRESS

Screenprint with unique hand-finishing in colours, 2016, on wove paper, sheet 930 x 640mm (36½ x 25¼in) (framed)

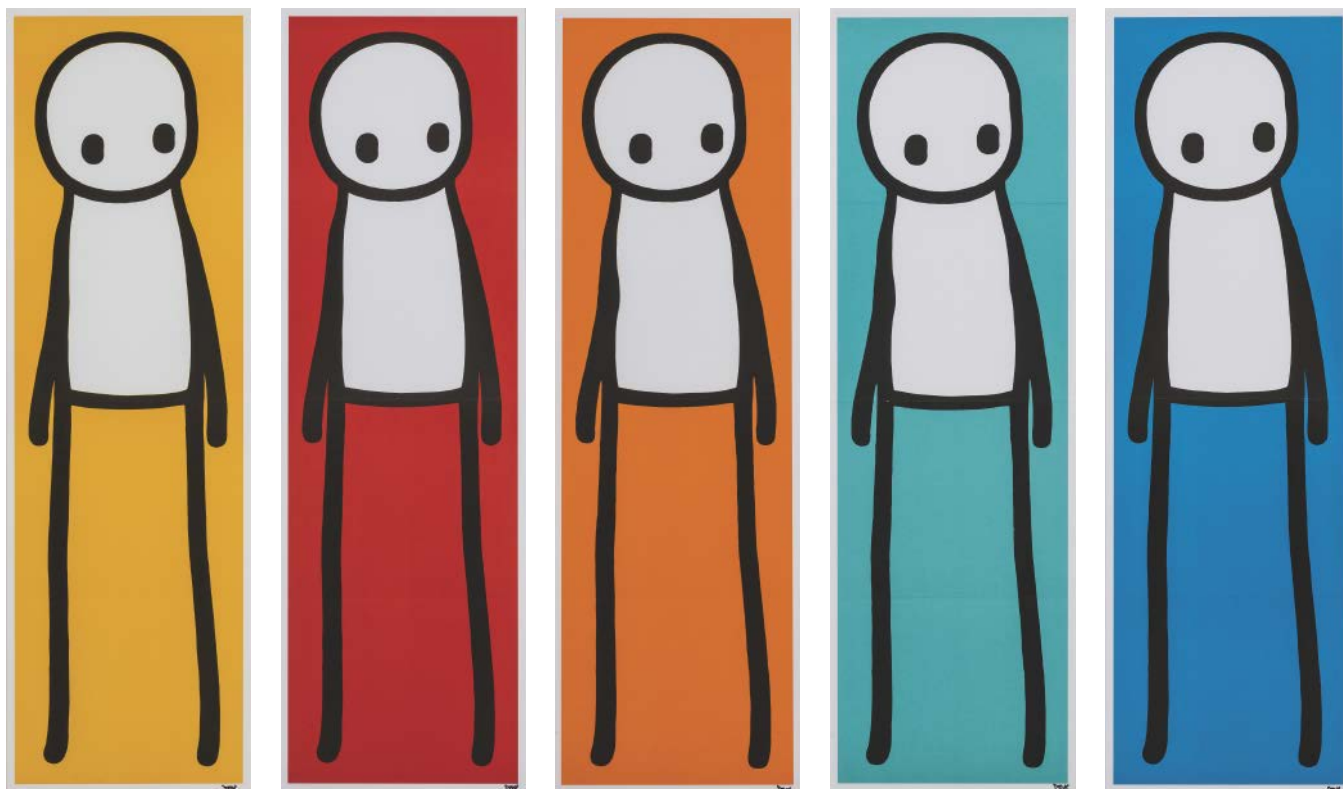
£700 - 1,000



295



296



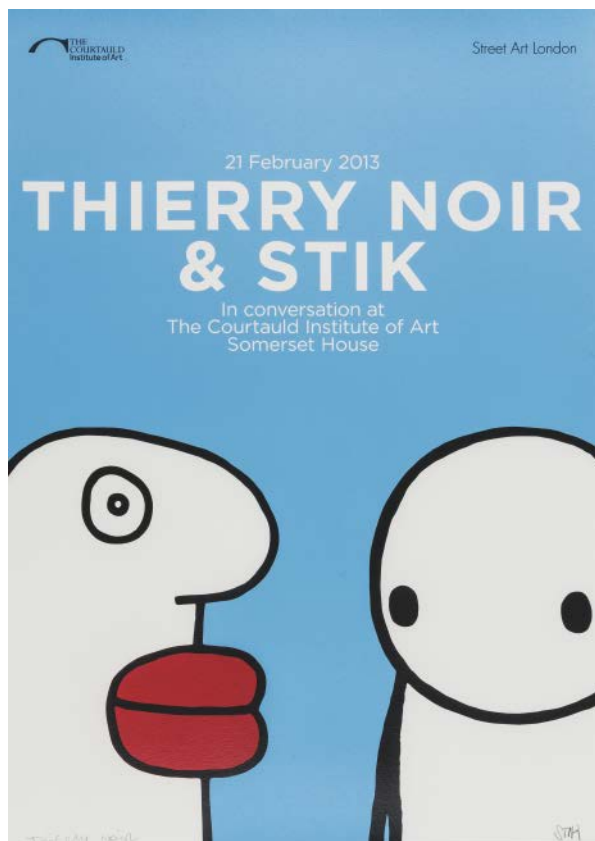
297

Stik

STANDING FIGURE SET

The complete set of five offset lithographs printed in colours, 2013, each signed, each with full margins, each sheet 760 x 240mm (30 x 9.in) (5) (unframed)

£2,000 - 3,000



298

Stik & Thierry Noir (b.1958)

IN CONVERSATION

Screenprint in colours, 2013, signed by each artist in pencil, on wove paper, the full sheet printed to the edges, 590 x 420mm (23¼ x 16½in) (unframed)

£300 - 500



299

Various Artists

NUART FESTIVAL 15TH ANNIVERSARY BOX SET

The complete boxset of 15 limited edition prints, 2015, each signed and numbered from the edition of 100, published by Nuart Festival, Norway, in the original black portfolio box, overall 326 x 326mm (12¾ x 12¾in) (unframed) (15) (folio)

Artists Include: Bortusk Leer, Jamie Reid, Dotdotdot, Isaac Cordal, Martha Cooper, Futura, Fra Biancoshock, Martin Watson (hand-finished), Icy & Sot, Ella & Pitr, Sandra Chevrier, Dotmasters, Mobstr, M-City (hand-sprayed original), and Pixel Pancho.

£700 - 900 ARR



300



301



302

300

Vhils (b. 1987)

EVERYTHING IS EPHEMERAL

Screenprint in colours with hand-applied bleach, 2009, signed in bleach and numbered from the edition of 30 in pencil, on wove paper, published by Lazarides Gallery, London, with their blindstamp, the full sheet printed to the edges, 750 x 495mm (27¾ x 19½in) (unframed)

Exhibited:

'Scratching the Surface', Lazarides Gallery, London, 2009.

£700 - 1,000

ARR

301

Vhils (b. 1987)

ROOTS

Screenprint in colours with hand-applied bleach, 2009, signed in bleach and numbered from the edition of 30 in pencil, on wove paper, published by Lazarides Gallery, London, with their blindstamp, the full sheet printed to the edges, 750 x 495mm (27¾ x 19½in) (unframed)

Exhibited:

'Scratching the Surface', Lazarides Gallery, London, 2009.

£700 - 1,000

ARR

302

Vhils (b. 1987)

BEAUTY DIES AND FADES AWAY

Screenprint in colours with hand-applied bleach, 2009, signed in bleach and numbered from the edition of 30 in pencil, on wove paper, published by Lazarides Gallery, London, with their blindstamp, the full sheet printed to the edges, 750 x 495mm (27¾ x 19½in) (unframed)

Exhibited:

'Scratching the Surface', Lazarides Gallery, London, 2009.

£700 - 1,000

ARR

303

Martin Watson (b.1984)

FEATHER

Spray paint on canvas, 2016, signed, titled and numbered from the edition of 5 in black ink verso, overall 440 x 440mm (17¼ x 17¼in) (framed)

£2,000 - 3,000 ARR



304

Jonathan Yeo (b.1970)

SCARLETT (FROM SOME PEOPLE)

Digital C-print, 2012, signed and numbered from the edition of 60 verso, on Fuji Crystal Archive paper, printed by Artful Dodgers Imaging, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet printed to the edges, 178 x 328mm (7 x 12¾in) (framed)

£300 - 500 ARR



305

Jonathan Yeo (b.1970)

ERIN (FROM SOME PEOPLE)

Archival inkjet printed in colours, 2012, signed and numbered from the edition of 60 verso, on Somerset Satin paper, printed by Coriander Studio, London, published by Charles Booth-Clibborn under his imprint the Paragon Press, London, the full sheet, 634 x 365mm (25 x 14¾in) (unframed)

£300 - 500 ARR



306

Banksy (b.1974)

GRANNIES

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

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

£4,000 - 6,000 ARR



307

Banksy b.1974

GIRL WITH BALLOON

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet, 659 x 499mm (25 $\frac{7}{8}$ x 19 $\frac{5}{8}$ in) (framed)

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

£25,000 - 35,000 ARR



308

Banksy (b. 1974)

LOVE IS IN THE AIR (FLOWER THROWER)

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

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

£10,000 - 15,000



309

Banksy (b.1974)

GRIN REAPER

Screenprint in colours, 2005, signed, dated and numbered from the edition of 300 in pencil, on wove paper, printed and published by Pictures on Walls, London, with their blindstamp, the full sheet printed to the edges, 676 x 439mm (26 7/8 x 17 1/4in) (framed)

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

£15,000 - 20,000 ARR



310

310

Banksy (b.1974)

JACK AND JILL (POLICE KIDS)

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

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

£5,000 - 7,000

311

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, the full sheet printed to the edges, 700 x 500mm (27½ x 19½in) (framed)

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

£4,000 - 6,000



311

312

Banksy (b.1974)

HAPPY CHOPPERS

Screenprint in colours, 2003, numbered from the edition of 750 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 498 x 700mm (19 $\frac{7}{8}$ x 27 $\frac{1}{2}$ in) (framed)

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

£6,000 - 8,000



313

Banksy (b.1974)

BOMB LOVE (BOMB HUGGER)

Screenprint in colours, 2003, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, the full sheet printed to the edges, 695 x 495mm (27 $\frac{1}{2}$ x 19 $\frac{3}{4}$ in) (framed)

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

£7,000 - 9,000



314

Banksy (b.1974)

HMV

Screenprint in black, 2004, stamped Banksy in red ink as issued, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 350 x 500mm (13¾ x 19½in) (framed)

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

£5,000 - 7,000 ARR



315

Banksy (b.1974)

NAPALM

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

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

£4,000 - 6,000 ARR



316

Banksy (b.1974)

PULP FICTION

Screenprint in colours, 2004, numbered from the edition of 600 in pencil, on wove paper, printed and published by Pictures on Walls, London, with full margins, sheet 478 x 689mm (18¾ x 27½in) (framed)

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

£8,000 - 12,000 ARR

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

"Terms of Sale" means these terms of sale, as amended or updated from time to time;

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

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

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

"Website" means our website available at www.forumauctions.co.uk.

In these Terms of Sale, the words 'you', 'yours', etc. refer to you as the Buyer. The words "we", "us", etc. refer to the Auctioneer. Any reference to a 'Clause' is to a clause of these Terms of Sale unless stated otherwise.

1. Information that we are required to give to Consumers

- 1.1 A description of the main characteristics of each Lot as contained in the auction catalogue.
- 1.2 Our name, address and contact details as set out herein, in our auction catalogues and/or on our Website.
- 1.3 The price of the Goods and arrangements for payment as described in Clauses 6 and 8.
- 1.4 The arrangements for collection of the Goods as set out in Clauses 7 and 8.
- 1.5 Your right to return a Lot and receive a refund if the Lot is a Deliberate Forgery as set out in Clause 12.
- 1.6 We and Trader Sellers have a legal duty to supply any Lots to you in accordance with these Terms of Sale.
- 1.7 If you have any complaints, please send them to us directly at the address set out on our Website.

2. Bidding procedures and the Buyer

- 2.1 You must register your details with us before bidding and provide us with any requested proof of identity and billing information, in a form acceptable to us.
- 2.2 We strongly recommend that you either attend the auction in person or inspect the Lots prior to bidding at the auction. You are responsible for your decision to bid for a particular Lot. If you bid on a Lot, including by telephone and online bidding, or by placing a commission bid, we assume that you have carefully inspected the Lot and satisfied yourself regarding its condition.
- 2.3 If you instruct us in writing, we may execute commission bids on your behalf. 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 Bidding increments will be set at our sole discretion.

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;
- d. any artist's resale right royalty payable on the sale of the Lot; and
- e. for Premium Inclusive Auctions there will be no Premium though there may be additional fees, duties or taxes applicable

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).
- 5.5 For Exclusively Online Auction only, Clauses 16 and 17 may apply

6. Payment

- 6.1 Following your successful bid on a Lot you will:
 - 6.1.1 immediately give to us, if not already provided to our satisfaction, proof of identity in a form acceptable to us (and any other information that we require in order to comply with our anti-money laundering obligations); and
 - 6.1.2 pay to us within 3 working days the Total Amount Due in any way that we agree to accept payment or in cash (for which there is an aggregate upper limit of 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 difference between the Total Amount Due for the Lot and the price we sell it for as well as the charges outlined in Clause 7 and 8.1.5). Please note that if we sell the Lot for a higher amount than your winning bid, the extra money will belong to the Seller;
 - 8.1.4 remove, store and insure the Lot at your expense;
 - 8.1.5 if you do not pay us within 10 business days of your successful bid, we may charge interest at a rate not exceeding 1.5% per month on the Total Amount Due;
 - 8.1.6 keep that Lot or any other Lot sold to you until you pay the Total Amount Due;
 - 8.1.7 reject or ignore bids from you or your agent at future auctions or impose conditions before we accept bids from you; and/or
 - 8.1.8 if we sell any Lots for you, use the money made on these Lots to repay any amount you owe us.
- 8.2 We will act reasonably when exercising our rights under Clause 8.1. We will contact you before exercising these rights and try to work with you to correct any non-compliance by you with these Terms of Sale.

9. Health and safety

Although we take reasonable precautions regarding health and safety, you are on our premises at your own risk. Please note the lay-out of the premises and security arrangements. Neither we nor our employees or agents are responsible for the safety of you or your property when you visit our premises, unless you suffer any injury to your person or damage to your property as a result of our, our employees' or our agents' negligence.

10. Warranties

- 10.1 The Seller warrants to us and to you that:
 - 10.1.1 the Seller is the true owner of the Lot for sale or is authorised by the true owner to offer and sell the lot at auction;
 - 10.1.2 the Seller is able to transfer good and marketable title to the Lot, subject to any restrictions set out in the Lot description, to you free from any third party rights or claims; and
 - 10.1.3 as far as the Seller is aware, the main characteristics of the Lot set out in the auction catalogue (as amended by any notice displayed in the saleroom or announced by the Auctioneer at the auction) are correct. For the avoidance of doubt, you are solely responsible for satisfying yourself as to the condition of the Lot in all respects.
 - 10.1.4 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. Neither we nor the Seller will be liable, under any circumstances, to pay you any sums over and above the Total Amount Due and we will not be responsible for any inaccuracies in the information provided by the Seller except as set out below.

- 10.3 Please note that many of the Lots that you may bid on at our auction are second-hand.

- 10.4 If in an Exclusively Online Auction a Lot is not second-hand and you purchase the Lot as a Consumer from a Seller that is a Trader, a number of additional terms may be implied by law in addition to the Seller's warranties set out at Clause 10.1 (in particular under the Consumer Rights Act 2015). These Terms of Sale do not seek to exclude your rights under law as they relate to the sale of these Lots.

- 10.5 Save as expressly set out above, all other warranties, conditions or other terms which might have effect between the Seller and you, or us and you, or be implied or incorporated by statute, common law or otherwise are excluded.

11. Descriptions and condition

- 11.1 Our descriptions of the Lot will be based on: (a) information provided to us by the Seller of the Lot (for which we are not liable); and (b) our opinion (although we do not warrant that we have carried out a detailed inspection of each Lot).
- 11.2 We will give you a number of opportunities to view and inspect the Lots before the auction. You (and any consultants acting on your behalf) must satisfy yourself about the accuracy of any description of a Lot. We shall not be responsible for any failure by you or your consultants to properly inspect a Lot.
- 11.3 Representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or estimated selling price involve matters of opinion. We undertake that any such opinion will be honestly and reasonably held, subject always to the limitations in 10.1, and accept liability for opinions given negligently or fraudulently.
- 11.4 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.
 - 11.5.1 Lots are sold "as is" (i.e. as you see them at the time of the auction). Neither we nor the Seller accept any liability for the condition of second-hand Lots or for any condition issues affecting a Lot if such issues are included in the description of a Lot in the auction catalogue (or in any saleroom notice) and/ or which the inspection of a Lot by the Buyer ought to have revealed.
 - 11.5.2 In the case of Exclusively Online Auctions the provisions of Clauses 16 and 17 may apply

12. Deliberate Forgeries

- 12.1 You may return any Lot which is found to be a Deliberate Forgery to us within twelve months of the auction provided that you return the Lot to us in the same condition as when it was released to you, accompanied by a written statement identifying the Lot from the relevant catalogue description and a written statement of defects prepared by an accredited expert.
- 12.2 If we are reasonably satisfied that the Lot is a Deliberate Forgery, we will refund the money paid by you for the Lot (including any Premium and applicable VAT) provided that if:
 - 12.2.1 the catalogue description reflected the accepted view of experts as at the date of the auction; or
 - 12.2.2 you personally are not able to transfer good and marketable title in the Lot to us, you will have no right to a refund under this Clause 12.2.
- 12.3 If you have sold the Lot to another person, we will only be liable to refund the Total Amount Due for the Lot. We will not be responsible for repaying any additional money you may have made from selling the Lot or any other costs you have incurred in relation to the Lot save for those Lots purchased in exclusively online auctions from a Trader.
- 12.4 Your right to return a Lot that is a Deliberate Forgery does not affect your legal rights and is in addition to any other right or remedy provided by law or by these Terms of Sale.

13. 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 13.4, if we are found to be liable to you for any reason (including, amongst others, if we are found to be negligent, in breach of contract or to have made a misrepresentation), our liability will be limited to the Total Amount Due as paid by you to us for any Lot.

- 13.4 Notwithstanding the above, nothing in these Terms of Sale shall limit our liability (or that of our employees or agents) for:
- 13.4.1 death or personal injury resulting from negligence (as defined in the Unfair Contract Terms Act 1977);
 - 13.4.2 fraudulent misrepresentation; or
 - 13.4.3 any liability which cannot be excluded by law.

14. Notices

- 14.1 All notices between you and us regarding these Terms of Sale must be in writing and signed by or on behalf of the party giving it.
- 14.2 Any notice referred in these Terms of Sale may be given:
- 14.2.1 by delivering it by hand;
 - 14.2.2 by first class pre-paid post or Recorded Delivery; or
 - 14.2.3 by email, provided that a copy is also sent by pre-paid post or Recorded Delivery.
- 14.3 Notices must be sent as follows:
- 14.3.1 by hand or registered post:
 - b. to us, at our address set out in these Terms of Sale or at our registered office address appearing on our Website; and
 - a. to you, at the last postal address that you have given to us as your contact address in writing; or
 - 14.3.2 by email:
 - a. to us, at the following email addresses:
info@forumauctions.co.uk and office@forumauctions.co.uk
 - b. to you, by sending the notice to any email address that you have given to us as your contact email address.
- 14.4 Notices will be deemed to have been received:
- 14.4.1 if delivered by hand, on the day of delivery;
 - 14.4.2 if sent by first class pre-paid post or Recorded Delivery, two business days after posting, exclusive of the day of posting; or
 - 14.4.3 if sent by email, at the time of transmission unless sent after 17.00 in the place of receipt in which case they will be deemed to have been received on the next business day in the place of receipt (provided that a copy has also been sent by pre-paid post or Recorded Delivery).
- 14.5 Any notice or communication given under these Terms of Sale will not be validly given if sent by fax, email (unless also delivered Recorded Delivery), any form of messaging via social media or text message.

15. Data Protection

We will hold and process any personal data in relation to you in accordance with the principles underlying the Data Protection Act. Our registration number with the Information Commissioner is ZA178875.

16. Conditional Right to cancel following an Exclusively Online Auction only

- 16.1 If you are contracting as a Consumer and the Seller of a Lot is a Trader, you will have a statutory right to cancel your purchase of that Lot if you change your mind for any reason. The provisions below set out your legal right to cancel. Further advice about your legal right to cancel your purchase is available from your local Citizens Advice Bureau or Trading Standards office.
- 16.2 You may cancel your purchase at any time from the date of the Order Confirmation up to the end of the **fourteenth day** after the day of collection of the Lot by you or the person specified by you for collection (e.g. if you receive an Order Confirmation on 1 January and you collect a Lot on 10 January, you may cancel at any time between 1 January and the end of the day on 24 January).
- 16.3 To cancel your purchase, you must inform us of your intention to cancel it. The easiest way to do so is to complete the model cancellation form attached to your Order Confirmation. If you use this method, we will email you to confirm that we have received your cancellation. Alternatively, you can email us at office@forumauctions.co.uk. If you send us your cancellation notice by email or by post, then your cancellation is effective from the date you send us the email or post the letter to us.
- 16.4 If you exercise your right to cancel your purchase, you will receive a refund of the Total Amount Due paid for the Lot in accordance with Clause 17. When exercising the cancellation right, you must return the Lots to us immediately at your own cost (as set out below).
- 16.5 Following purchasing of Lots, you are entitled to a reasonable opportunity to inspect the Lots (which will include removing them from their packaging and inspecting them). At all times, you must take reasonable care of the Lots and must not let them out of your possession. If you are in breach of your obligations to take reasonable care of the Lots in this Clause 16.5, we will have a claim against you and may deduct from the refund costs incurred by us as a result of the breach.

- 16.6 Details of this statutory right, and an explanation of how to exercise it, are also provided in the Order Confirmation. This provision does not affect your statutory rights.

- 16.7 The cancellation right described in this Clause is in addition to any other right that you might have to reject a Lot, for instance because it is a Deliberate Forgery as set out in Clause 12.

17. Exercising the right to cancel following an Exclusively Online Auction only

- 17.1 Where you have validly returned a Lot to us under your right of cancellation described in Clause 16, we will refund the full amount paid by you for the Lot.
- 17.2 Please note that we are permitted by law to reduce your refund to reflect any reduction in the value of the Lot, if this has been caused by your handling of the Lot in a way contrary to the conditions specified in these terms or which would not be permitted during a pre-sale exhibition held prior to an auction. If we refund you the price paid before we are able to inspect the Lot and later discover you have handled the Lot in an unacceptable way, you must pay us an appropriate amount.
- 17.3 You will be responsible for returning the Lot to us at your own cost.
- 17.4 We will process any refund due to you within the deadlines below:
- 17.4.1 if you have collected the Lot but have not returned it to us: fourteen days after the day on which we receive the Lot back from you or, if earlier, the day on which you provide us with evidence that you have sent the Lot back to us; or
 - 17.4.2 if you have not collected the Lot or you have already returned the Lot to us: fourteen days after you inform us of your decision to cancel the Contract.
- 17.5 We will refund you using the same means of payment that you used for the transaction.
- 17.6 Legal ownership of a Lot will immediately revert to the Seller if we refund any such payment to you.
- 17.7 For further information on how to return Lots to us, please get in touch with us using the contact details provided on our Website.

18. General

- 18.1 We may at our sole discretion, though acting reasonably, refuse admission to our premises or attendance at our auctions by any person.
- 18.2 We act as an agent for our Sellers. The rights we have to claim against you for breach of these Terms of Sale may be used by either us, our employees or agents, or the Seller, its employees or agents, as appropriate. Other than as set out in this Clause, these Terms of Sale are between you and us and no other person will have any rights to enforce any of these Terms of Sale.
- 18.3 We may use special terms in the catalogue descriptions of particular Lots. You must read these terms carefully along with any glossary provided in our auction catalogues.
- 18.4 Each of the clauses of these Terms of Sale operates separately. If any court or relevant authority decides that any of them are unlawful, the remaining clauses will remain in full force and effect.
- 18.5 We may change these Terms of Sale from time to time, without notice to you. Please read these Terms of Sale for every sale in which you intend to bid carefully, as they may be different from the last time you read them.
- 18.6 Except as otherwise stated in these Terms of Sale, each of our rights and remedies are: (a) are in addition to and not exclusive of any other rights or remedies under these Terms of Sale or general law; and (b) may be waived only in writing and specifically. Delay in exercising or non-exercise of any right under these Terms of Sale is not a waiver of that or any other right. Partial exercise of any right under these Terms of Sale will not preclude any further or other exercise of that right or any other right under these Terms of Sale. Waiver of a breach of any term of these Terms of Sale will not operate as a waiver of breach of any other term or any subsequent breach of that term.
- 18.7 These Terms of Sale and any dispute or claim arising out of or in connection with them (including any non-contractual claims or disputes) shall be governed by and construed in accordance with the laws of England and Wales and the parties irrevocably submit to the exclusive jurisdiction of the English courts.

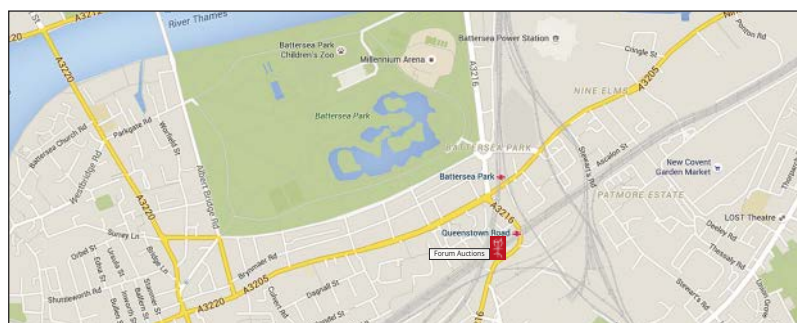
LOCATIONS

LONDON

Forum Auctions
220 Queenstown Road
London
SW8 4LP

Tel: +44 (0) 20 7717 5092

Email: info@forumauctions.co.uk

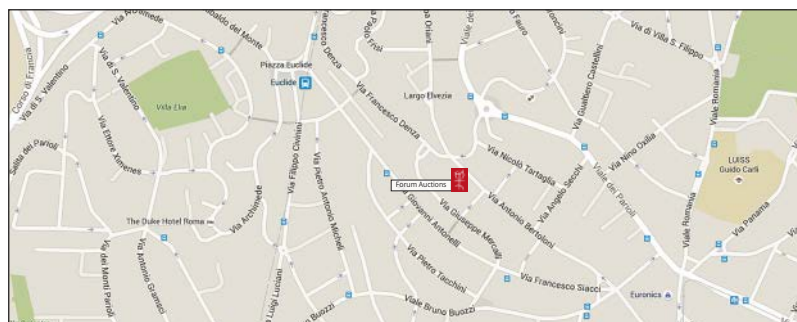


ROME

Forum Auctions
Via Antonio Bertoloni, 45
Roma
00197

Tel: +39 06 45 55 59 70

Email: rome@forumauctions.co.uk

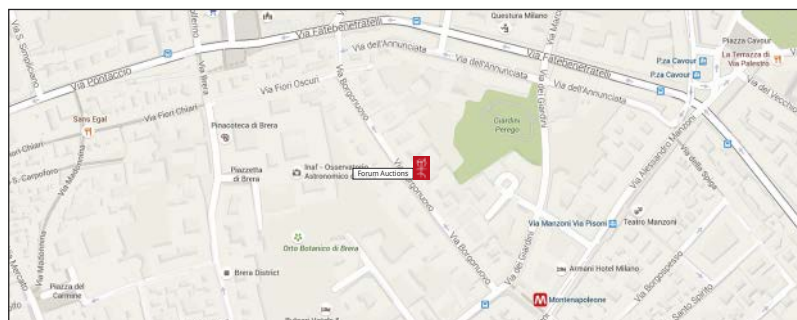


MILAN

Forum Auctions
Via Borgonuovo, 12
Milano

Tel: +39 02 89 0 66 43

Email: milan@forumauctions.co.uk

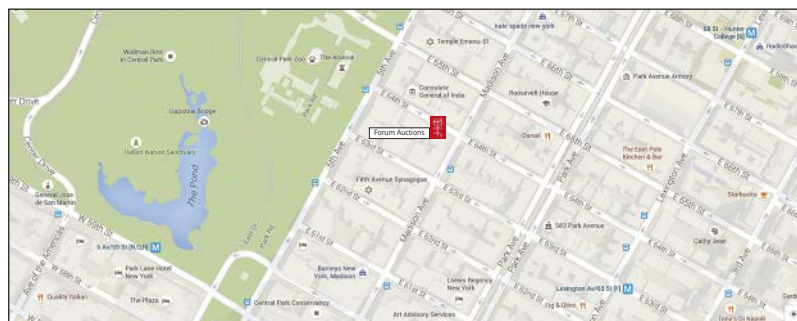


NEW YORK

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

Tel: +1 646 370 4657

Email: newyork@forumauctions.co.uk



www.forumauctions.co.uk

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

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

Forename _____ Surname _____

Company _____ VAT No. _____

Address _____

_____ County/State _____

Post Code/Zip _____ Country _____

Tel. _____ Mobile/Cell _____

Fax. _____ Email _____

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

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

For companies: please attach a copy of legal representative

| Lot No. | Description | Bid £ | Phone Bid |
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I authorise Forum Auctions to bid on my behalf up to the maximum price indicated plus the buyer's premium plus VAT.

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

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

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

SIGNATURE

DATE

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

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

www.forumauctions.co.uk



