

# PRINTS & MULTIPLES

*King Street · 19 September 2017*



CHRISTIE'S









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## INTERNATIONAL PRINT AUCTIONS

### AUCTION CALENDAR

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#### 23 OCTOBER

PRINTS AND MULTIPLES  
NEW YORK

#### 12-21 SEPTEMBER

CONTEMPORARY EDITION  
ONLINE

#### 28 NOVEMBER - 7 DECEMBER

MODERN EDITION  
ONLINE

#### 13 DECEMBER

OLD MASTER PRINTS  
LONDON, KING STREET

#### 28 MARCH 2018

PRINTS AND MULTIPLES  
LONDON, KING STREET



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### ART AFTER HOURS

Thursday 14 September  
6 – 8:30 pm

Join us at Christie's for an evening  
of art & talks.

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For general enquiries about this auction,  
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sale coordinator.

Front cover: Lot 121 (part)  
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Inside front cover: Lot 14 (part)  
Inside back cover: Lot 200 (detail)

Back cover: Lot 166  
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# CHRISTIE'S

## PRINTS & MULTIPLES

### TUESDAY 19 SEPTEMBER 2017

## AUCTION

Tuesday 19 September 2017  
at 1.00 pm Lots 1-217  
8 King Street, St. James's  
London SW1Y 6QT

## AUCTION CODE AND NUMBER

In sending absentee bids or making  
enquiries, this sale should be referred  
to as **ROI G-13879**

## VIEWING

Thursday	14 September	9.00 am	–	4.30 pm
Friday	15 September	9.00 am	–	4.30 pm
Saturday	16 September	12.00 pm	–	5.00 pm
Sunday	17 September	12.00 pm	–	5.00 pm
Monday	18 September	9.00 am	–	8.00 pm

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\*1

**ALBRECHT DÜRER (1471-1528)**

*The Betrayal of Christ & Christ before Caiaphas, from: The Small Passion*

two woodcuts, circa 1508-09, on laid paper, *The Betrayal of Christ* with a partial High Crown watermark, the other without watermark, very good, early impressions from the text edition of 1511, printing very clearly and with good contrasts, *The Betrayal Meder a* (before the line to the right of Malchus' button is shortened), *Christ before Caiaphas* before the gaps in the upper right border, both with small margins, in very good condition

Block 128 x 98 mm., Sheet 135 x 103 mm. (each)

(2)

£3,000-5,000

\$4,000-6,500

€3,400-5,500

**LITERATURE:**

Bartsch 27 & 29; Meder, Hollstein 136 & 138; Schoch Mende Scherbaum 197 & 199



2

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child crowned by one Angel*

engraving, 1520, on laid paper, watermark Small Jug (M. 158), a very good Meder I b impression, printing clearly and silvery, with narrow margins, an inky plate edge below, the sheet along the lower platemark partially broken and repaired, some pale unobtrusive foxing, otherwise in very good condition  
Plate 136 x 97 mm., Sheet 139 x 100 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Reverend Canon Edward Harding Firth (1863-1936), Winchester (without mark and not in Lugt); then by descent to the present owner.

**LITERATURE:**

Bartsch 37, Meder, Hollstein 41; Schoch Mende Scherbaum 92



3

**ALBRECHT DÜRER (1471-1528)**

*Saint Christopher facing to the Right & Saint Christopher facing to the Left*

two engravings, 1521, both on laid paper, without watermarks, very good Meder a-b impressions, both trimmed to the subjects, *Saint Christopher facing to the Right* with a short tear across the upper left corner, otherwise in good condition, *Saint Christopher facing to the Left* with a repaired tear at upper right, the tip of the lower left corner made up and other, smaller defects, both thinly backed with Japan paper  
Image & Sheet 117 x 74 mm. (B. 52)  
Image & Sheet 116 x 75 mm. (B. 51)

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Baron Henri de Triqueti (1802-1874), Paris, with his stamp *recto* (Lugt 1304). (B. 52 & 51)  
Unidentified collector's mark *DGR recto* (Lugt 757b). (B. 52 & 51)  
Unidentified collector's mark *D* in pencil *verso* (not in Lugt). (B. 51)  
Reverend Canon Edward Harding Firth (1863-1936), Winchester (without mark and not in Lugt); then by descent to the present owner. (B. 52 & 51)

**LITERATURE:**

Bartsch 52 & 51, Meder, Hollstein 52 & 53; Schoch, Mende, Scherbaum 94 & 95





\* 4

## ALBRECHT DÜRER (1471-1528)

### *Melencolia I*

engraving, 1514, on laid paper, without watermark, a fine Meder lla impression, printing with great clarity and intense contrasts, the figure's face printing darkly, trimmed inside the platemark but retaining a fillet of blank paper outside the subject in most places, trimmed on or just inside the platemark below, a narrow strip on the right of the upper sheet edge and subject made-up with pen and ink, otherwise in very good condition  
Sheet 241 x 187 mm.

£50,000–70,000

\$66,000–91,000

€56,000–77,000

#### PROVENANCE:

Earl John Spencer (1708-1746), Althorp, Northamptonshire, with his collector's mark *recto* (Lugt 1531); his sale, Christie's, London, 25 June 1919, lot 53 (£65-2-0 to Dunthorne).

With Robert Dunthorne & Son, London; acquired at the above sale; probably their 1922 catalogue, no. 42.

With Kennedy & Co., New York, their inventory number a68496 in pencil *verso*.

Dr. William Sargent Ladd (1887-1949), Portland, Oregon & West Point, New York, probably acquired from the above; then by descent to the present owner.

#### LITERATURE:

Bartsch 74; Meder, Hollstein 75; Schoch Mende Scherbaum 71

This fine and early impression of Dürer's most famous print was once part of the legendary collection of Earl Spencer, until its sale at Christie's in London almost one hundred years ago. The collection was probably founded by The Honorable John Spencer (1708-1746). Many works in the collection came from Sarah Duchess of Marlborough (1660-1744), who had been a regular client of the famous Paris print dealer Pierre Mariette (1634-1716). Soon after the Spencer sale at Christie's in 1919, probably around 1925, the print was acquired by Dr. William Sargent Ladd (1887-1949), Dean of Cornell University Medical College, New York, and grandson of the former Mayor of Oregon and philanthropist William Sargent Ladd (1826-1893).

*Melencolia I* is the most discussed and debated image in the pantheon of Western art. The rich symbolism that still remains open to interpretation embodies the complexity of humanist thought in the Renaissance period. This work is one of the artist's three so-called *Meisterstiche* ('master engravings'), created between 1513-1514, which are widely considered the pinnacle of the artist's mastery of the graphic medium. It is thought that the three engravings, *Melencolia I*, *Death, Knight and the Devil* and *Saint Jerome in his Study* each represent one of the three forms of virtuous living, intellectual, moral and theological, as outlined in Thomas Aquinas' *Summa Theologiae* (written *circa* 1265-1274 but published in 1485). In Dürer's time, the nature of a virtuous life, and by extension of the ideal 'Renaissance man', was a popular topic of conversation in

*[Dürer] executed some copper-plates that astonished the world. He set himself to make an engraving...of a figure of Melancholy, with all the instruments that reduce all who use them...to a melancholy humour; and in this he succeeded so well, that it would not be possible to do more delicate engraving with the burin*

Giorgio Vasari, *Lives of the Most Eminent Painters*, 1550, translated by Gaston de Vere, The Medici Society, London 1912-14, volume VI, p. 95.

literary and artistic circles. Dürer himself was surrounded and no doubt inspired by the Nuremberg humanists, above all by his friend Willibald Pirckheimer. Treatises such as Machiavelli's *The Prince* (1513) and Castiglione's *The Courtier* (1528) give testimony of this culture and the moral debates of the time.

The melancholic temperament was associated with intellectual creativity and as such this depiction has been understood to be an allegorical self-portrait. Indeed, it has been suggested that the 'I' of the title *Melencolia I* refers to Cornelius Agrippa's hierarchy of the Melancholic temperament, with 'imagination' ranking above 'mind' and 'reason'. The winged figure can thus be taken to be an allegory of artistic melancholy and the tools of measurement in the image refer to the artist's examination of the natural world.

One of the other competing theories identifies the central figure as Lucifer, the best and brightest of the angels, contemplating his rebellion. Having been expelled from Heaven and condemned to the material world, represented by the instruments pertinent to the material world which surround him, he sits considering his fate. His act of defiance marks the beginning of sadness for mankind. According to this interpretation, the star and the rainbow on the horizon signify hope for mankind.







**5**  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Self-Portrait in a Cap and Scarf with the Face dark:  
 Bust*

etching, 1633, on laid paper, without watermark, a good impression of the second state (of five), the face printing very darkly and evenly but beginning to show some wear in the cap, trimmed inside the platemark, with skilfully made-up paper losses on all sides, with touches of pen and ink in places, the borderline panned in, framed  
 Sheet 135 x 104 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Hermann Weber (1817-1854), Bonn, Germany (Lugt 1383); probably his sale, Weigel, Leipzig, 28 April 1856, lot 25 (6-2 Rth).

Unidentified collector's mark FH in orange ink *verso* (not in Lugt).

With Colnaghi, London, their stock number C. 286641 *verso*.

**LITERATURE:**

Bartsch, Hollstein 17; Hind 108; New Hollstein 120



**6**  
**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Self-Portrait etching at a Window*

etching and drypoint, 1648, on laid paper, probably without watermark, a good impression of the eighth state (of nine), with small margins, tipped to the mount at three corners, otherwise in good condition, framed  
 Plate 155 x 128 mm., Sheet 163 x 134 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**LITERATURE:**

Bartsch, Hollstein 22; Hind 229; New Hollstein 240

7

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Joseph telling his Dreams*

etching, 1638, on laid paper, without watermark, a very good impression of the third state (of six), with narrow margins, a short tear at upper right, some thin spots, a couple of tiny nicks at the left sheet edge; with *The Adoration of the Shepherds with the Lamp*, etching, circa 1654, on laid paper, without watermark, third, final state, trimmed to the subject or with thread margins in places, the upper right corner made-up, two tiny nicks at the left sheet edge, a couple of small stains; generally in good condition

Plate 110 x 83 mm., Sheet 112 x 86 mm. (B. 37)

Plate 105 x 129 mm., Sheet 105 x 130 mm. (B. 45) (2)

£5,000–7,000

\$6,600–9,100

€5,600–7,700

**PROVENANCE:**

Hippolyte Dreux (1800-1884), Paris (Lugt 1303). (B. 37)

Unidentified collector's inscription *Huber* in pencil *verso*. (B. 45)

Reverend Canon Edward Harding Firth (1863-1936), Winchester (without mark and not in Lugt); then by descent to the present owner. (B. 37 & 45)

**LITERATURE:**

Bartsch, *Hollstein* 37 & 45; *Hind* 160 & 273; *New Hollstein* 167 & 279



\* 8

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*The Descent from the Cross by Torchlight*

etching and drypoint, 1654, on laid paper, without watermark, a good, slightly later impression, *New Hollstein's* third state (of four), with margins, inconspicuous printer's creases in the upper part of the subject, the tip of the lower right sheet corner made up, a short section of the lower right margin supported on the reverse, an old pencil inscription in the lower margin, otherwise in good condition, framed

Plate 210 x 161 mm., Sheet 218 x 170 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

With Kennedy & Co., New York.

**LITERATURE:**

Bartsch, *Hollstein* 83; *Hind* 280; *New Hollstein* 286







\*9

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Adam and Eve*

etching, 1638, on laid paper, without watermark, a good impression of New Hollstein's second, final state, printing with little wear in the densely worked areas and with touches of burr around Eve's eyes, with thread margins, trimmed on the platemark in places, the sheet backed with another sheet of laid paper, a made-up paper loss at the upper left corner, some short tears and other minor defects  
Plate 162 x 116 mm., Sheet 165 x 119 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**LITERATURE:**

Bartsch, Hollstein 28; Hind 159; New Hollstein 168

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10

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*Jan Lutma, Goldsmith*

etching with drypoint and engraving, 1656, without watermark, a good but slightly later impression of the second/ third state (of five), showing some wear, with touches of graphite, with 7 - 10 mm. margins, in very good condition  
Plate 195 x 149 mm., Sheet 213 x 161 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Achenbach Foundation of Graphic Arts, Fine Arts Museums of San Francisco, de-accessioned in 2012.

**LITERATURE:**

Bartsch, Hollstein 276; Hind 290; New Hollstein 293

It appears that New Hollstein's second and third states are indeed identical and that the inscription underneath the window and the barely legible one in the densely worked area at lower right were in fact engraved at the same time. What we do know with certainty is that François Lutma's address at lower right had been added in Rembrandt's lifetime, since he outlived François by five years.



VARIOUS PROPERTIES

11

**REMBRANDT HARMENSZ. VAN RIJN (1606-1669)**

*A Small Collection*

comprising ten etchings, including **Abraham and Isaac** (B. 34; New Holl. 224), 1645, on laid paper, a good impression of the first state (of two), with small margins, some short tears and creases mainly in the margins; and **nine other prints by Rembrandt**, all on laid paper, mostly later impressions, all with margins, generally in good condition  
Plate 141 x 95 mm., Sheet 185 x 127 mm. (and smaller) (10)

£5,000-7,000

\$6,600-9,100

€5,600-7,700

Including: *Three Heads of Women: one asleep* (B. 368; New Holl. 161), 1637, second state (of three); *Christ seated disputing with the Doctors* (B. 64; New Holl. 281), 1654, with a partial, unidentified Coat-of-Arms watermark, the only state; *The Virgin and Child with the Cat and the Snake* (B. 63; New Holl. 278), 1654, third state (of four); *Jews in the Synagogue* (B. 126; New Holl. 242), 1648, fourth state (of nine); *Self-Portrait in a flat Cap and embroidered Dress* (B. 26; New Holl. 210), circa 1642, third, final state; *Bust of a Man wearing a high Cap, three-quarters right: the Artist's Father* (B. 321; New Holl. 57), 1630, a later impression of the third state (of six); *The Tribute Money* (B. 68; New Holl. 138), circa 1634, second state (of four); *Beggar with a wooden Leg* (B. 179; New Holl. 49), circa 1630, third state (of four); and *The Card Player* (B. 136; New Holl. 193), 1641, second state (of five).







*De que mal morira?*

\*12

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*De que mal morira?* (Of what ill will he die?), from:  
*Los Caprichos*

etching and aquatint, circa 1797-99, on laid paper, without watermark, a very good impression from the First Edition of approximately three hundred copies, published by the artist, Madrid, 1799, the full sheet, with deckle edges below and at right, in very good condition

Plate 212 x 147 mm., Sheet 314 x 221 mm.

£2,500-3,500

\$3,300-4,600

€2,800-3,900

**PROVENANCE:**

Siegfried Barden (1854-1917), Hamburg (Lugt 2756); possibly sold at C. G. Boerner, Leipzig, 8-10 November 1921.  
Dr. William Sargent Ladd (1887-1949), Portland, Oregon & West Point, New York; then by descent to the present owner.

**LITERATURE:**

Delteil 77; Harris 75



**13**  
**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Los Desastres de la Guerra*

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-20, on wove paper, without watermark, with introductory text, a good set from the Third Edition of one hundred copies, published by the Real Academia de Bellas Artes de San Fernando, Madrid, 1903, in an edition of one hundred, the full sheets, some time staining and minor foxmarks, otherwise in good condition, bound in contemporary mottled paper-covered boards and green cloth spine, generally in good condition (book)  
 245 x 350 x 25 mm. (overall).

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**LITERATURE:**

Delteil 120-199; Harris 121-200

For additional images visit [www.christies.com](http://www.christies.com)





14

**FRANCISCO DE GOYA Y LUCIENTES (1746-1828)**

*Los Proverbios*

the complete set of 18 etchings with aquatint and drypoint, 1816-24, on heavy wove paper, watermark J.G.O and Palmette or none, fine, richly printed impressions from the First Edition of three hundred copies, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, with the lithographic title page, the full sheets, generally in very good condition, bound (lacking the boards) (book)  
Plates 242 x 348 mm., Sheets 312 x 474 mm. (and similar)

£35,000–45,000

\$46,000–59,000

€39,000–50,000

**PROVENANCE:**

António Cánovas del Castillo (1828-1897), Málaga and Madrid, Prime Minister of Spain (with his bookplate).

**LITERATURE:**

Delteil 202-219; Harris 248-265

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Francisco de Goya created his final and most enigmatic print series in the years between 1816 and 1824. The series was published under the title *Los Proverbios*, although Goya's own captions for the working proofs include the word '*disparates*', meaning 'follies'. As a result, this print series is known by both titles. Like Goya's 'black' paintings, begun in 1819 after his recovery from a serious illness and filled with macabre visions, *Los Proverbios* are imbued with an overwhelming sense of pessimism and appear to reflect Goya's precarious mental state at the time. Each of the etchings depicts isolated figures in dark, often nightmarish landscapes. While some plates appear harmlessly satirical, others depict gruesome monsters or attacks on innocents. The compositions have few precedents and virtually no parallels in 19th century art, but may be connected with the artist's interest in carnival themes, which he had often explored in his sketchbooks. It is doubtful that Goya ever intended them for a wider public.

The fate of the plates after completion is only partly understood. It is known that the series originally comprised 22 plates, and these were left with Goya's son Xavier upon the artist's departure from Spain, remaining hidden until Xavier's death in 1854. Eighteen of them passed through two owners before coming to the Royal Academy of San Fernando in 1862, where they were cleaned and published in a first, posthumous edition in 1864 - it was only at this point that the individual proverbs were assigned to each plate. Meanwhile the four remaining plates had made their way to Paris, where they were discovered in the early 1870's. They were eventually published in the French periodical *L'Art* in 1877.





**15**  
**AFTER JOHN DIXON (CIRCA 1740 - 1811) &**  
**GEORGE STUBBS (1724-1806) BY ROBERT LAURIE (1755-1836)**  
*A Tigress lying on the ground*

mezzotint, circa 1780, on wove paper, without watermark, a very good impression of the third, final state, published by Laurie & Whittle, London, 1800, with small margins, a repaired vertical tear through the upper half of the image, some creases and other minor defects at the sheet edges

Plate 495 x 585 mm., Sheet 536 x 626 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

16

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*The 'Adam and Eve', Old Chelsea*

etching and drypoint, 1878, on tissue-thin laid paper, a very good impression of Glasgow's third, final state, published by Hogarth & Son, London, 1879, with wide margins, pale mountstaining, otherwise in very good condition, with **five other prints by the artist**, generally in good condition, each framed  
Plate 176 x 301 mm., Sheet 242 x 374 mm. (6)

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Rosalind Birnie Philip (1873-1958), London (Lugt 406). (C 25)  
With Kennedy Galleries, New York, their stocknumber a53694  
inscribed in pencil *verso*. (G 51)

**LITERATURE:**

Etchings: Glasgow 182, 51, 186 & 181; Kennedy 175, 47, 179 & 182  
Lithographs: Chicago 40 & 25; Way 38 & 21; Levy 63 & 34

Including: *Billingsgate* (G. 51), etching and drypoint, 1859, on thin laid paper, a very good impression of Glasgow's ninth, final state; *Little Putney Bridge* (G. 186), etching and drypoint, 1879, on thick wove paper, a good impression of Glasgow's fifth, final state; *Chelsea* (G. 181), etching and drypoint, 1878-79, on laid paper, a good impression of Glasgow's fifth, final state; *The Garden* (C. 40), lithograph, 1891, on laid paper watermark O.W.P & A.C.L. (C 219), a good impression of the only state; *Drury Lane Rags* (C. 25), lithograph, 1888, on buff coloured laid paper, a very good impression of the only state

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17

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Free Trade Wharf*

etching, 1877, on laid paper, without watermark, a very good impression of Glasgow's fourth state (of eight), published by the Fine Art Society, 1879, with wide margins, probably the full sheet, with some mount and time staining, otherwise in very good condition; with **The Lime-Burner**, etching, 1859, on thin laid paper, without watermark, a very good impression of Glasgow's first state (of two), published before the Thames Set, 1871, with wide margins, very pale time staining, otherwise in very good condition; with **Old Hungerford Bridge**, etching, 1861, on laid paper, with a partial watermark Hands Clasped in a Shield, a good impression of Glasgow's fourth, final state, published in the *Thames Set*, 1871, the full sheet, with mount staining, otherwise in very good condition, each framed  
Plate 247 x 176 mm., Sheet 306 x 225 mm. (G. 55) (3)

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Glasgow 171, 55 & 76; Kennedy 163, 46 & 76

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18

**JAMES ABBOT MCNEILL WHISTLER (1834-1903)**

*T. A. Nash's Greengrocer's Shop*

etching and drypoint, 1887, on thin wove paper (?), signed with the butterfly on the tab and annotated *imp*, a very good impression of Glasgow's fifth, final state, trimmed on the platemark (as issued), a small nick at the upper left sheet edge, tipped down onto a card mount, generally in good condition  
Plate and Sheet 177 x 123 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Glasgow 298; Kennedy 263

19

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*The Village Sweet Shop*

etching, 1886, presumably on laid paper, signed with the butterfly on the tab and annotated *Imp*, a very good impression of Glasgow's only state, trimmed on or just outside the platemark (as issued), stuck down in places to the mount, otherwise in good condition

Plate and Sheet 86 x 121 mm.

£3,000-5,000

\$4,000-6,500

€3,400-5,500

**LITERATURE:**

Glasgow 266; Kennedy 251



20

**JAMES ABBOTT MCNEILL WHISTLER (1834-1903)**

*Maunder's Fish Shop, Chelsea*

lithograph, 1890, on laid paper, without watermark, signed with the butterfly in pencil, an impression of the second, final state, before the published edition of approximately 500-1000 impressions issued in *The Whirlwind 2* (27 December 1890), with margins, the left edge slightly irregular, otherwise the full sheet, pale light-staining, scattered foxing, otherwise in good condition, framed

Image 190 x 170 mm., Sheet 322 x 205 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Rosalind Birnie Philip (1873-1958), London (Lugt 406).

**LITERATURE:**

Chicago 37; Way 28; Levy 42







**21**  
**EDOUARD MANET (1832-1883)**

*Berthe Morisot in Outline*

lithograph, 1872-74, on grey *chine appliqué* on wove paper, second, final state, from the edition of fifty published posthumously in 1884 (there was no lifetime edition), with wide margins, probably the full sheet, in very good condition; with *Berthe Morisot in black* (H. 73), on *chine appliqué* on wove paper, second, final state, from the edition of fifty published posthumously in 1884 (there was no lifetime edition), with wide margins, pale foxing, otherwise generally in good condition  
 H. 73: Image 204 x 143 mm., Sheet 410 x 320 mm.  
 H. 74: Image 190 x 140 mm., Sheet 455 x 320 mm.

(2)

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

Harris 73 & 74

Manet's two lithographic portraits of Berthe Morisot were based on his painting *Berthe Morisot au bouquet de violettes* (Collection Musée d'Orsay, Paris). An edition was not published in Manet's lifetime and it has been suggested that the prints may have been made to commemorate the marriage of Morisot to Manet's brother Eugène in 1874. Both were finally issued in 1884, with three other lithographs selected by the artist's widow, in an edition of fifty (see Juliet Wilson-Bareau, *Manet: 1832-1883*, The Metropolitan Museum of Art, New York, exh. cat., 1983, p. 279-80).



**\*22**

**PIERRE-AUGUSTE RENOIR (1841-1919)**

*Enfants jouant à la balle*

lithograph in colours, 1900, on Arches Ingres laid paper, watermark *MBM*, from the edition of two hundred, the colours very fresh, the full sheet, with deckle edges, the sheet edges folded above, below and at left, otherwise in good original condition, framed  
Image 600 x 515 mm., Sheet 907 x 625 mm.

£25,000–35,000

\$33,000–46,000

€28,000–39,000

**LITERATURE:**

Delteil, Stella 32; Roger-Marx 31





**23**  
**CAMILLE PISSARRO (1830-1903)**  
*La Vache*

etching, drypoint and aquatint, 1885, on Van Gelder wove paper, the only known impression of the second state (of three), signed and inscribed *no 1-2e état/ La Vache/ manière grise et aquatinte sur cuivre* in black ink, with wide margins, a few ink marks at the left sheet edge, in very good condition  
 Plate 117 x 112 mm., Sheet 196 x 253 mm.

£5,000–7,000

\$6,600–9,100

€5,600–7,700

**LITERATURE:**

Delteil 58 (this impression cited)

Delteil cites only one impression for the first and second states respectively, before the edition of 12 for the third, final state. A further seven posthumous impressions of the third state were issued with the artist's stamp signature.

**24**  
**CAMILLE PISSARRO (1830-1903)**  
*Église et Ferme d'Eragny*

etching, 1890, on grey laid paper, sixth, final state, with the artist's black monogram stamp (L. 613e), numbered *no 3* in pencil, from the posthumous edition of seven impressions printed in 1923 (there were also 15 lifetime impressions printed in colours), the full sheet, pale light- and time staining, otherwise in good, original condition, framed  
 Plate 154 x 242 mm., Sheet 267 x 309 mm.

£2,000–3,000

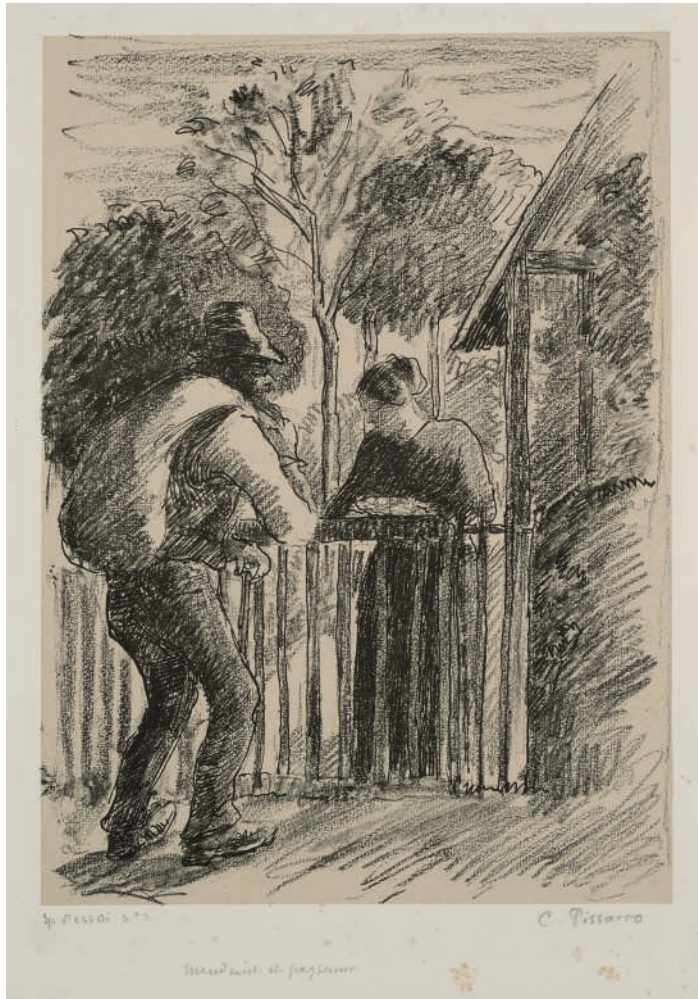
\$2,700–3,900

€2,300–3,300

**LITERATURE:**

Delteil 96





25

**CAMILLE PISSARRO (1830-1903)**

*Mendiant et paysanne*

lithograph, circa 1897, on cream *chine appliqué* on wove paper, signed in *crayon aniline*, titled and inscribed *Ep. d'essai no. 2* in pencil, a very rare impression of the first state (of two), with wide margins, scattered foxing in the margins, generally in good condition

Image 297 x 215 mm., Sheet 450 x 315 mm.

£7,000-10,000

\$9,200-13,000

€7,800-11,000

**LITERATURE:**

Delteil 183

Only two impressions of the first state were printed. Five or six impressions of the second, final state were printed, of which two were signed.





**26**

**KER-XAVIER ROUSSEL (1867-1944)**

*Six plates, from: L'Album de Paysage*

lithographs in colours, circa 1900, on China paper, lacking one plate, each signed in pencil, fine impressions from the edition of one hundred, the full sheets, the colours fresh, some occasional scattered foxing, otherwise in good condition

Image 235 x 410 mm. (and smaller), Sheet 405 x 530 mm. (and similar)

(6)

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Salomon 14-19; Johnson 134

Envisaged as a set of twelve lithographs by Ambroise Vollard, *L'Album de Paysage* was never completed or published. Vollard would later issue the seven lithographs which had already been printed in an edition of one hundred. This lot lacks the seventh plate, *La Source* (Salomon 20).



**27**

**EDOUARD VUILLARD (1868-1940)**

*Le Jardin des Tuileries*

lithograph in colours, 1896, on China paper, second, final state, signed and inscribed *n. 96* in pencil, from the edition of one hundred, published by A. Vollard in *L'Album des peintres-graveurs*, with wide margins, the colours very fresh, scattered foxing at the lower left extending slightly into the image, otherwise in very good condition

Image 300 x 430 mm., Sheet 430 x 565 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**LITERATURE:**

Roger-Marx 28

## THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

The collection of Francey and Dr. Martin L. Gecht is the result of nearly four decades of deeply engaged connoisseurship. Encompassing an array of late-nineteenth and twentieth century engravings, lithographs, drawings, and sculptures, it is an assemblage whose breadth and depth embody the Gechts' lifelong pursuit of beauty. "I get great joy out of my collection," Martin Gecht noted, "and... a totally new appreciation each time I look at it." Whether at home or in the public sphere, the couple wholeheartedly embraced fine art's ability to illuminate the world. (For works from the collection, see lots 28, 42 and 49).



\* 28

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Elles*

lithograph in colours, 1886, on wove paper, Wittrock's third, final state, from the poster edition of unknown size, the full sheet, an adhesive stain in the subject, framed  
Sheet: 25 x 19 in. (635 x 483 mm.)

£5,000-7,000

\$6,600-9,100

€5,600-7,700

**LITERATURE:**

Delteil 179; Adriani 171; Wittrock 155





VARIOUS PROPERTIES

29

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Sagesse*

lithograph with hand-colouring in watercolour, 1893, on wove paper, inscribed in pencil by the artist with instructions to the printer, the only known working proof of the second, final state, and before the first edition of one hundred, with margins, pale time-staining, otherwise in good condition  
Image 255 x 190 mm., Sheet 350 x 265 mm.

£40,000-60,000

\$53,000-78,000

€45,000-66,000

**LITERATURE:**

Delteil 22; Adhémar 23; Adriani 32; Wittrock 9

This rare hand-coloured proof is inscribed with the artist's instructions to the printer for the stencil colouring applied to the First Edition, and the First Song Sheet Edition, both published in 1893.

The instructions, in the form of a colour key chart, read:

*5 tons*

*la robe* - [light green] *Chair d' femme* [pale orange-pink]

*lampe* [pale yellow] / *tenir en teinte / la lampe*

*Tête d'homme* [pink] *Cheveux* [orange]

We are grateful to Wolfgang Wittrock for confirming that the present impression is the one first mentioned by Dortu and described in Wittrock's catalogue raisonné as an impression of the second state with watercolour additions, inscribed *cinq teintes*.

30

**HENRI DE TOULOUSE-LAUTREC (1864-1901)**

*Promenoir*

lithograph, 1899, on Japan paper, with the artist's stamped monogram in red (Lugt 1338), from the edition of one hundred, published by La Maison Moderne, Paris, in the album *Germinal*, the full sheet, with deckle edges on all sides, some minor surface stains in the margins, otherwise in good, original condition

Image 460 x 355 mm., Sheet 712 x 570 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**LITERATURE:**

Delteil 290; Adhémar 324; ; Adriani 309; Wittrock 307



31

**FELIX VALLOTTON (1865-1925)**

*La Symphonie*

woodcut, 1897, on Japan paper, signed in purple crayon, numbered 85, from the edition of one hundred, published by La Maison Moderne, Paris, in the album *Germinal*, the full sheet, with deckle edges on all sides, in very good, original condition

Block 216 x 266 mm., Sheet 720 x 580 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

Vallotton & Goerg 186





32

**EDVARD MUNCH (1863-1944)**

*Self-Portrait*

lithograph, 1895, on thin cream laid oriental paper, signed in pencil, a fine, rich impression of Woll's second state (of four), printed by Lassally, Berlin, with wide margins, trimmed slightly irregularly at the upper sheet edge, some mount and light-staining in the margins, a couple of creases in the lower margin, generally in good condition, framed  
Image 460 x 320 mm., Sheet 545 x 385 mm.

£50,000–70,000

\$66,000–91,000

€56,000–77,000

**LITERATURE:**

Schiefler 31; Woll 37

E. Prelinger/ M. Parke-Taylor, *The symbolist prints of Edvard Munch – The Vivian and David Campbell Collection*, Art Gallery of Ontario, Toronto (exh. cat.), 1997, no. 14, p. 93-96 (another impression illustrated).

N. Cullinan, 'Medium as Muse – Munch, Medium Specificity and Modernity', in: A. Lampe/ C. Chéroux, *Edvard Munch – The Modern Eye*, Tate Modern, London (et al.) (exh. cat.), no. 3, p. 19-22 (another impression illustrated).

Munch's self-portraits (see lots 32 and 36) are haunting psychic studies that present not just the artist's physical appearance but are infused with a sense of the artist's inner being. Munch's typically Symbolist depiction of himself in the present work shows a disembodied head, splitting the physical and spiritual sides of the self (see also lot 37).

In his best prints – and arguably more so than in his paintings – Munch perfectly matched medium and content and created highly condensed images, which are visually as simple as they are complex. *Self-Portrait* is reduced to four elements charged with meaning: the right skeleton arm alludes to the hand of the artist, whilst presaging his inevitable death; his white disembodied face hovers on a dark surface, calling to mind a death mask, as well as that first of all prints, the veil of Veronica with the face of Christ; the inscription of the artist's name and the date of the print at the top mimics the entablature of a tombstone, a reference also to the lithographic stone; and finally the intense, velvety black of the background, the colour of mourning, signifying eternal night.

The present second state is the definitive version of this print. In the first, unfinished state the background is still patchy, without the impenetrable blackness. In the third and fourth states, the skeleton arm and the inscription at the top are obliterated, thus losing all the *memento mori* connotations, which make this image one of the most chilling yet touching self-portraits of modern art.



EDVARE MUYICH

1895

*[Faint signature]*







## PRINTS BY EDVARD MUNCH FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD



It is rare today to find works of art from the early 20th century which have been in a single collection ever since they were acquired directly from the artist. Yet this is the case with this fine group of prints by Edvard Munch from the collection of Dr Heinrich Becker. A high-school teacher by training and profession, Heinrich Becker had a passion for modern art. Promoting art and artists was a vocation he pursued resolutely and selflessly for all his life.

Born in Braunschweig in 1881, Becker studied languages and history of art in Leipzig and Göttingen and graduated with a dissertation on early French literature in 1905. In 1908 he settled in Bielefeld in Westphalia, Germany, where he taught German, French, English and history of art until his retirement in 1947. In his spare time, he began to organise art exhibitions, at first of local painters but soon also of famous artists such as Emil Nolde and Käthe Kollwitz. These first exhibitions took place in a single room provided by the Municipal Museum of Bielefeld, until in 1927 a building was found and the Städtisches Kunsthaus Bielefeld was established, a civic foundation that Heinrich Becker served as honorary director. Two years later he initiated the formation of a 'Freundeskreis', a support group which helped fund the exhibitions through the fees and donations of its members. Local arts clubs of this kind played an invaluable role in supporting the avant-garde in Germany during the first half of the 20th century, and the Kunsthaus Bielefeld exhibited, amongst others, Franz

Marc, August Macke and Edvard Munch. Becker befriended many of the artists he worked with, and the archives of the Munchmuseet in Oslo hold a total of 17 letters from Becker to Munch, beginning in 1930, when Becker first proposed to hold an exhibition of the artist's work. The acquisitions of the prints offered here are detailed in this correspondence.

These early years of the Kunsthaus turned out to be a short flourishing: in 1933 the local Nazi administration disapproved of Dr Becker's exhibition programme and forced him to step down. On the occasion of his dismissal, as a thank-you for many years of dedicated unpaid work, the chairmen of the 'Freundeskreis' presented Heinrich Becker with the very impression of Munch's *Girls on the Bridge* (lot 33) which Becker had acquired for the Kunsthaus a couple of years earlier. Presumably they also feared that the woodcut might be confiscated and sold off or destroyed as 'degenerate art', if it were to remain in the collection. A label attached to the back of the print bears witness to this wise and generous gift.

In May 1945 - the Nazi government had just collapsed and the war barely ended - Heinrich Becker re-applied for the directorship of the Kunsthaus, which he would lead from then on until he finally retired in 1954. In recognition of his enormous contribution to art and culture, he was honoured with the German Order of Merit in 1961. He died in 1972; his collection has since remained in the family for three generations.

33

**EDVARD MUNCH (1863-1944)**

*The Girls on the Bridge*

woodcut, 1918, on cream wove paper, signed in pencil, titled *Madchen auf der Brucke*, numbered *No. 10 serie II* at lower left corner, a fine and even impression of this rare and important subject, second state (after the removal of some of the marks within the white dress of the girl in the foreground), a rare variant of this state printed in black, printed by Nielsen, Norway, with wide margins, probably the full sheet, some light- and mount staining, generally in good condition  
Block 500 x 428 mm., Sheet 710 x 545 mm.

£70,000-100,000

\$92,000-130,000

€78,000-110,000

**PROVENANCE:**

Acquired directly from the artist by Dr. Heinrich Karl Wilhelm Becker (1881-1972) for the Städtisches Kunsthaus Bielefeld in 1931, for 100 kr. (according to a letter from Becker to Edvard Munch, dated 9 April 1931 [Munchmuseet MM K 3688]). A gift by the Städtisches Kunsthaus Bielefeld to Heinrich Becker, on occasion of his dismissal as director of the Kunsthaus by the Nazi government in 1933 (according to a note attached to the back of the sheet: *Als Dank für Ihre jahrelange selbstlose Arbeit/ für das Bielefelder Kunstleben/ überreicht vom/ "Freundeskreis des Bielefelder Kunsthauses"/ der Vorstand: [signed by] D. Emdenberg (?) Walther Delius Otto Lorenz/ September 1933*); then by descent to the present owners.

**LITERATURE:**

Schiefler 488; Woll 628

The present woodcut from 1918 is Munch's final and most significant rendering of the subject of *The Girls on the Bridge*, a motif that he had worked on as early as 1901 in a painted version now in the National Gallery, Oslo, Norway. The scene depicts the jetty in the seaside village of Åsgårdstrand, on the Christiania fjord north of the capital, where Munch owned a small house.

The painted and the woodcut version closely resemble each other in composition, yet the softer lines of the painting, still rooted in the style of the art nouveau, are here articulated in a harder, expressionist manner, accentuated by the woodcut medium. The present composition, like the other printed versions, is reversed on its horizontal axis and shows a formal and psychological mirroring of the scene.

During 1908-09 Munch had suffered from an emotional collapse, which may have been caused by the death of his muse Aase Nørregard. It has been suggested that the figure of the girl in white in another of Munch's seminal woodcuts, *Two Human Beings: The Lonely Ones*, was inspired by Nørregard and it is tempting to think that the figure of the girl in white in *The Girls on the Bridge*, with her head downcast and looking into the black expanse of water below, was also inspired by Munch's memories of his departed friend.

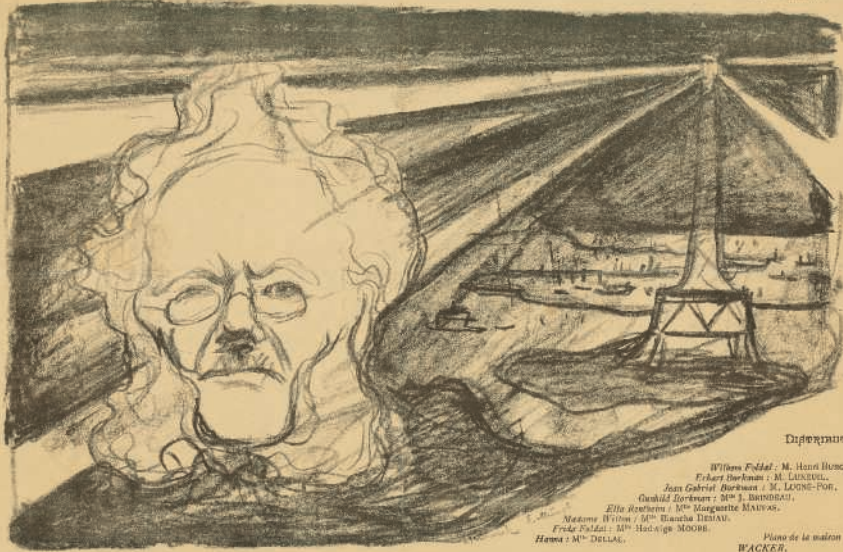
The three silent figures stand in a unified group, huddled together as if threatened by the looming linden tree and its reflection in the water below. The dense vertical striations in the sky and on the floor of the jetty seem to imprison the figures into a kind of paralysis or lethargy. At the same time, the sharp diagonal incisions of the railing collide with the vertical gouges on the floor and in the sky to create a vortex of movement in an otherwise static scene. It is this simultaneous sense of quiescence and internal unrest, which is central to Munch's temperament, and which makes *The Girls on the Bridge* a quintessential work in his printed oeuvre.



Ed. M. 1914

Illustration of a scene





Jean Gabriel Borkman, 4 actes et 3 tableaux par HENRIK IBSEN

Traduction de M. le Comte PROZOE

Causserie de M. LAURENT-TAILHADE

## DISTRIBUTION

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 Ella Rostrom : M<sup>lle</sup> Marguerite MAUVSS.  
 Nekene Wilson : M<sup>lle</sup> Émile DUBAU.  
 Frøde Faldal : M<sup>lle</sup> HODGÈS MOORE.  
 Hanna : M<sup>lle</sup> DELAËL. Place de la maison  
 BACKER.

## 34

## EDVARD MUNCH (1863-1944)

Theatre Programme: John Gabriel Borkman

lithograph with letterpress text, 1897, on wove paper, published with the periodical *L'Art et la Scène*, Paris, the full sheet, with the usual horizontal and vertical folds, a short vertical tear outside of the subject at upper right, pale light- and time staining, a few unobtrusive scattered foxmarks, otherwise in good condition  
 Image 210 x 320 mm., Sheet 278 x 380 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,700

## PROVENANCE:

Dr. Heinrich Karl Wilhelm Becker (1881-1972), Bielefeld; acquired in Paris in the summer of 1934 (according to a letter from Becker to Edvard Munch dated 9 December 1934 [Munchmuseet MM K 3694]); then by descent to the present owners.

## LITERATURE:

Schiefler 171; Woll 108

This theatre programme was issued as a folded insert to the magazine *L'Art et la Scène* to advertise Henrik Ibsen's play *John Gabriel Borkman* at the Théâtre de l'Œuvre in Paris, where it was performed in 1897. Only very few examples of this ephemeral print have survived in good condition.

A year earlier, Munch had designed the programme for *Peer Gynt* (Woll 82), another of Ibsen's plays, at the same theatre, starring Jane Avril and Alfred Jarry, of which Heinrich Becker also owned an impression.



35

**EDVARD MUNCH (1863-1944)**

*Woman with long Hair*

etching, 1896, on cream wove paper, signed in pencil, a very good impression of this rare print, with a light plate tone, printed and signed by Otto Felsing, Berlin, the full sheet, generally in very good condition  
Plate 245 x 100 mm, Sheet 446 x 313 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

A gift by the artist to Dr. Heinrich Karl Wilhelm Becker (1881-1972), Bielefeld (according to a letter from Becker to Edvard Munch, dated 9 April 1931 [Munchmuseet MM K 3688]); then by descent to the present owners.

**LITERATURE:**

Schiefler 47; Woll 54

This early etching by Munch of a woman with long hair and exposed breasts is a precursor to one of his most famous lithographs, *The Sin* (Woll 198) in 1902. Munch's representations of women are highly ambiguous. Other etchings with similar compositions from around this period,

such as *Madonna* (Woll 11) and *The Woman I* (Woll 21), are explicitly sexual in their depiction of the female body. In contrast, and much like *The Sin*, the present work seems more of a psychological study, with the woman's eyebrows furrowed in thought, and the closely cropped composition focuses more on the expression on her face and hair than her exposed breasts.

For a woman to have her hair unfurled during the 19th century was considered equivalent to nakedness, yet this figure seems to embody the suffering associated with love rather than the feelings of desire and temptation traditionally associated with such an image. It is instructive in this context to consider the etching *The Woman and the Heart* (Woll 55), which was originally etched onto the same plate as *Woman with Long Hair*. The two works were conceived alongside one another and were frequently printed together even after the plate had been cut in two. *The Woman and the Heart* shows a woman holding a large heart away from her body, the blood dripping onto the ground and onto her feet. It is unclear if the heart is her own, or whether the women on the two parts of the plate are the same figure, yet they clearly both signify the suffering associated with love.



36

**EDVARD MUNCH (1863-1944)**

*Self-Portrait with Hat I*

lithograph printed in bright red, 1927, on ribbed buff wove paper, signed in pencil, a very good impression, the present variant printed in red particularly rare, with wide margins, the upper sheet edge folded, pale light-staining, generally in very good condition

Image 202 x 185 mm., Sheet 492 x 335 mm.

£7,000-10,000

\$9,200-13,000

€7,800-11,000

**PROVENANCE:**

Dr. Heinrich Karl Wilhelm Becker (1881-1972), Bielefeld, acquired directly from the artist in 1931, for 50 kr. (according to a letter from Becker to Edvard Munch, dated 9 April 1931 [Munchmuseet MM K 3688]); then by descent to the present owners.

**LITERATURE:**

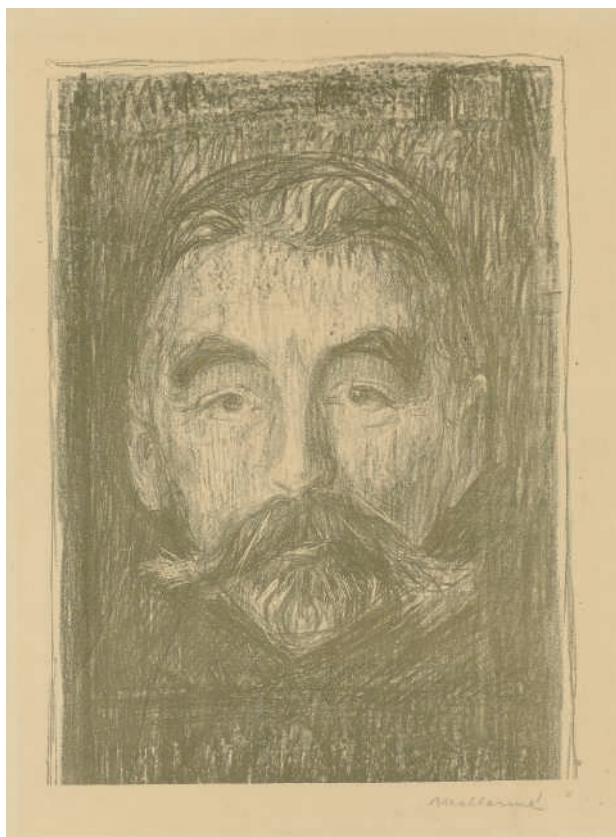
Woll 681

To our knowledge only one impression in red of this rare self-portrait has previously appeared at auction.

*"...For months now I have been handling your works, in particular your graphic sheets, so that they have become an intrinsic part of me. During this time you have answered all my requests and you have been so generous and kind to me that I have been able to surround myself with some of your prints. They have become an important part of my being."*

Heinrich Becker to Edvard Munch, in a letter dated 10-12-31 (Munchmuseet MM K 3690)





37

**EDVARD MUNCH (1863-1944)**

*Stéphane Mallarmé*

lithograph in olive green, 1897, on stiff cream Japan paper, unsigned, inscribed *Mallarmé* in pencil by another hand, a fine, early impression of Woll's variant a), with the sitter's name below masked out, printed by Auguste Clot, Paris, with wide margins, probably the full sheet, some very minor creases and light-staining, otherwise in very good condition  
Image 405 x 295 mm., Sheet 564 x 410 mm.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**PROVENANCE:**

Estate of Félix Vallotton (1865-1925), Lausanne, Paris (according to Heinrich Becker's notes).

With Galerie Paul Prouté, Paris (according to Heinrich Becker's notes).

Dr. Heinrich Karl Wilhelm Becker (1881-1972), Bielefeld, acquired from the above; then by descent to the present owners.

**LITERATURE:**

Schiefler 79; Woll 99

Stéphane Mallarmé (1842-1898) was one of the leading Symbolist writers and poets working in France in the late 19th century. His most famous work, *L'après-midi d'un faune*, is an erotic and sensual monologue of a Faun awakening and retelling his trysts with nymphs within his dream. The poem became the inspiration for Debussy's famous orchestral work and Nijinsky's ballet of the same name.

During their meetings, Munch made detailed notes of Mallarmé's countenance and expressions to incorporate into his portrait: "*Two eyes in which the clear day is reflected - The quiet water beneath a ridge - the beard and hair are grizzled - a little bristly like the beard of a pig - The smile is kind and a little pensive.*" (Munchmuseet, MM N 178)

These two masters of the Symbolist aesthetic greatly admired one another. Mallarmé was clearly pleased with the outcome, commenting that it was a "*gripping portrait, which gives me an intimate sense of myself.*"

An impression of this subject in olive-green, perhaps chosen because of the colour of the walls in Mallarmé's study in Paris, has not appeared at auction in over twenty years.









VARIOUS PROPERTIES

**38**

**EDVARD MUNCH (1863-1944)**

*Young Couple in a Spruce Forest*

woodcut printed in black, pink, blue and moss green, 1915, on thin, fibrous laid Japan paper, a very good impression of this extremely rare print, with margins, probably the full sheet, a deckle edge at right, a couple of small paper losses and short tears at the sheet edges, pale staining along the sheet edges, generally in good condition

Block 320 x 605 mm., Sheet 420 x 630 mm.

£50,000–70,000

\$66,000–91,000

€56,000–77,000

**LITERATURE:**

Schiefler 442; Woll 540

The rare and unusual woodcut *Young Couple in a Spruce Forest* (Woll 540) seems to form a pair with Munch's better known print *Towards the Forest II* (W. 541), executed roughly at the same time in 1915. In fact, the two prints could be seen as a sequence, whereby the young couple is first seen approaching the forest, before finally stepping into the dark woods for a secret embrace.

The image of *Young Couple in a Spruce Forest* is made-up of short, narrow lines gouged out of a dark surface, which itself is printed over a multicoloured, striped surface. The effect is that of cold, glittering northern moonlight falling through a dense canopy of needles into the forest and onto the figures. Munch further heightened the sense of almost being in the forest by using very fibrous, natural paper and by printing the dark surface from a single, heavily grained plank of spruce wood.

The catalogue raisonné by Gerd Woll records only two other impressions of this state; both of which are in the Munchmuseet, Oslo.





λ 39

**ERICH HECKEL (1883-1970)**

*Weisse Pferde*

woodcut printed from two blocks in black, green, powder blue and dark blue, 1912, on Zanders laid paper, watermark Rampant Lion and pendant initials JWZ, signed and dated in pencil, a very good impression of the fourth, final state, printing with loosely and transparently applied colours, probably from the edition of approximately eighty unnumbered impressions, published by I. B. Neumann, Berlin, with wide margins, the colours fresh and bright, in good condition  
Block 320 x 310 mm., Sheet 393 x 405 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**  
Dube H 242

Depictions of animals are rare in Heckel's printed oeuvre and unlike most depictions of landscapes and nature by the *Brücke* artists, there is a sense of impending drama in this highly concentrated composition. This feeling of unease is further heightened by the uneven shape of the block. This image of figures leading two white horses in a sudden gale is one of the most memorable woodcuts of German Expressionist printmaking and a classic work of the period.



40

### ERNST LUDWIG KIRCHNER (1880-1938)

#### *Badendes Paar*

woodcut, 1909, on cream wove paper, signed in pencil, inscribed *Eigendruck*, a good impression of this very rare print, one of two known impressions of the first state (of two), with the artist's estate stamp of the Kunstmuseum Basel (numbered in black ink H 129 I) verso, with margins, probably the full sheet, some creases and minor stains and surface dirt in the margins, otherwise in good condition

Block 203 x 301 mm., Sheet 353 x 423 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

#### LITERATURE:

Schiefler 129; Dube 158; Gercken 308

Gercken records a total of seven impressions of this print: a handcoloured impression of the first state, the present impression of the first state printed in black only, and five impressions of the second, final state, including one printed in black only and four printed from two blocks in colours.

This rare woodcut forms part of the earliest group of prints in Kirchner's oeuvre depicting bathers in a landscape, one of the classic themes explored by the artist and his fellow members of the Brücke-group, Heckel, Schmidt-Rottluff and Pechstein. It was in the summer of 1909 that they all went to the Moritzburg Lakes outside of Dresden to swim, sunbathe and sketch each other and their girlfriends in the nude. During that summer, Kirchner created a total of at least 15 prints of bathers, in different formats and in all techniques - lithographs, woodcuts and drypoints. The present woodcut, cut rapidly and energetically into the woodblock, betrays the spontaneity of the process: it was only after printing two impressions of the first state before Kirchner realised that he had left the head of the man almost entirely black, as seen here, and decided to give the face of the man more definition.



λ 41

**MAX BECKMANN (1884-1950)**

*Self-Portrait*

lithograph, 1911, on stiff Japan paper, signed in pencil in Latin script, not numbered, a fine proof impression aside from the numbered First Edition of twenty, published by E. W. Tieffenbach, Berlin (there was also a Second Edition of forty impressions on laid paper, published by I. B. Neumann, Berlin, circa 1917), the full sheet, with deckle edges at left and above, some minor unobtrusive printer's creases at the edges of the subject, generally in very good condition  
Image 250 x 185 mm., Sheet 580 x 415 mm.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**LITERATURE:**

Hofmaier 25

Max Beckmann was only seventeen when he made his first printed self-portrait in 1901, depicting himself as an isolated, screaming head (Hofmaier 2). His last, showing a man in late middle age wearing a beret, came sixty-two years later. In the intervening forty-five years he returned to his own likeness as a subject no fewer than thirty-five times, rivalling Rembrandt as the possibly greatest self-portraitist in the history of printmaking.

The present lithograph is only his fourth self-portrait and the earliest to be at all obtainable, albeit very rarely. The first one, created in pure drypoint, exists in one impression only and is part of the artist's estate. The second, *Self-Portrait with Beard* (H. 5), exists only in two impressions, as does the third, *Self-Portrait 1904* (H. 6), in which the artist presented himself for the first time as a dandy in a black-tie suit. In the present lithograph of 1911 he portrayed himself once again in what was to become his favourite attire, this time staring wide-eyed, almost menacingly, at the viewer. In its intensity and concentration on a seemingly disembodied head, it is reminiscent of another great self-portrait, created in the last years of the 19th century: Edvard Munch's famous self-portrait with a skeleton arm (see lot 32).





THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

**\* 42**

**ERNST LUDWIG KIRCHNER (1880-1938)**

*Portrait of Willem van Vloten*

woodcut, 1918, on ivory wove paper, dedicated, dated and signed in pencil *Herrn Doktor Grisebach in Dankbarkeit/ EL Kirchner/ Juli 18*, annotated *Handdruck*, a very good impression of the second, final state, with wide margins at left and right, trimmed close to the image above and below, as printed and probably the full sheet, the sheet backed, otherwise in good condition, framed

Image 585 x 270 mm., Sheet 590 x 464 mm.

£20,000-30,000

\$27,000-39,000

€23,000-33,000

**LITERATURE:**

Schiefler 304; Dube H 329; Gercken 895

Gercken records a total of nine impressions of this large portrait print: one of the first state and eight of the second, final state, including the present impression.

For further information on this lot visit [www.christies.com](http://www.christies.com)



PROPERTY FROM THE BUCHHEIM MUSEUM, BERNRIED, GERMANY

λ 43

**OTTO DIX (1891-1969)**

*Der Krieg*

the set of fifty etchings with drypoint and aquatint, 1924, most plates on laid paper, watermark BSB, some without watermark and 12 plates on wove paper, all signed in pencil, mostly unnumbered (one plate numbered 15/70 and dated 24 in pencil), presumably a proof set aside from the total edition of seventy published by Karl Nierendorf, Berlin, printed by O. Felsing, Berlin, all with margins, most sheets slightly trimmed and with small thin spots and repairs where previously tipped down at the sheet corners and edges, the subjects in very good condition, lacking the justification, table of contents, paper wrappers and linen portfolios

Plates 255 x 192 mm. (and similar),  
 Sheets 448 x 332 mm. (and similar)

£50,000-75,000

(50)

\$66,000-98,000

€56,000-83,000

**PROVENANCE:**

Lothar-Günther Buchheim (1918-2007), and Diethild Buchheim (1922-2014), Feldafing, Germany; after 2001 donated to the Buchheim Museum, Bernried am Starnberger See, Germany; de-acquired from the collection as a duplicate in 2016.

**LITERATURE:**

Karsch 70-119

Otto Dix's *Der Krieg* is one of the finest and most unflinching depictions of war in western art. His early 20th century vision of the horrors of the battlefield ranks alongside those of Jacques Callot's *Les Grandes Misères de la Guerre* and Francisco de Goya's *Los Desastres de la Guerra* (see lot 13).

Dix enlisted in the army soon after hostilities began and took part in some of the bloodiest engagements of the entire conflict, including the Battle of the Somme, the Russian front, Verdun and Ypres. His work before and in the early stages echoed the dynamism of the Italian Futurists, whose work was exhibited in Germany in 1913. Whilst Dix avoided the nervous collapse experienced by many other artists, including Ernst Ludwig Kirchner and Max Beckmann, he was nonetheless radically transformed by what he saw. The excitement and fascination with industrial warfare gave way to an intensely critical attitude towards the German social and military establishment once the war was over. Back in Dresden he became involved with a small Dadaist group, and through them exhibited in the First International Dada Fair in 1920. He adopted a collage technique, which had its roots in Dada as well as Cubism and proved perfectly suited to depicting the grotesque products of war and its corrupting effects on society.



His horrific and grotesque, at times darkly funny, depictions of the war - the battlefields, the trenches, shell craters, soldiers in close combat, dismembered bodies and rotting corpses left behind in the mud - were the result of a desire, a need almost, to exorcise the ghosts that haunted him. 'My dreams were full of debris' he said many years later. (Quoted in 'Dix: War', John Willett, *Disasters of War - Callot Goya Dix*, Arts Council Touring Exhibition, South Bank Centre, London, 1998, p. 65).

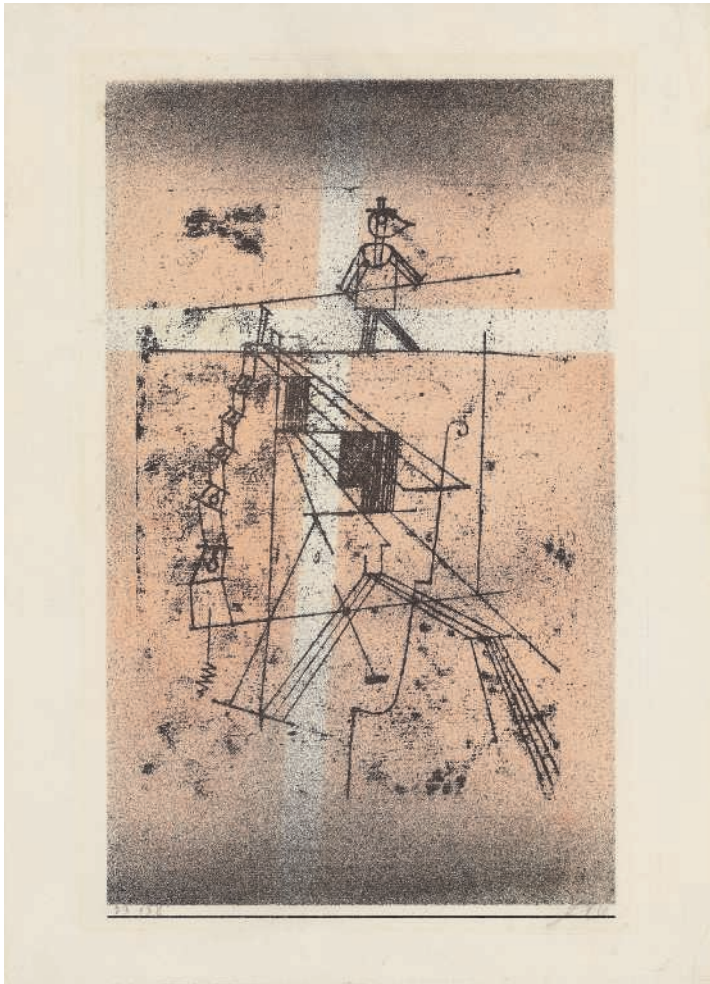
This exorcism was typified by a large, gruesome painting entitled *The Trench* (1920-23), which was sold initially to the Wallraf-Richartz Museum in Cologne. After much controversy it was given back to Dix before at last finding a home in the Staatliche Kunstsammlungen in Dresden. In between it was sent on tour as part of a pacifist exhibition called *Nie wieder Krieg!* ('Never another War!'), the popularity of which prompted Dix's dealer Karl Nierendorf to commission a series of fifty prints on the same theme, to be published in Berlin in 1924.

The painting was to slumber in a Dresden storeroom until it was seized by the Nazis and shown in the notorious *Entartete Kunst* exhibition in 1937, where it hung near a complete set of *Der Krieg*. The painting subsequently disappeared, and was presumably destroyed. The prints, however, have survived - Dix's finest, most famous, passionate and shocking work.

It is fascinating to think that the present set belonged to Lothar-Günther Buchheim, himself the author of a harrowing account of 20th century warfare. His best-selling novel *'Das Boot'* of 1973 (and the subsequent film) are based on Buchheim's own experiences as a young sailor on board a German submarine during World War II. In his later life, together with his wife Diethild, he formed an important collection of German Expressionist Art, now permanently housed at the Buchheim Museum in Bernried in Bavaria.

For additional images visit [www.christies.com](http://www.christies.com)





\*44

**PAUL KLEE (1879-1940)**

*Seiltänzer*

lithograph in colours, 1923, on BSB laid paper, signed, dated and numbered 23 138 in pencil, from the fourth, final edition of 220 copies (there was also an edition of eighty printed on Japan paper), published by R. Piper & Co, Munich, with their blindstamp, the full sheet, a deckle edge at right, pale light-staining, generally in good condition, framed Image 440 x 267 mm., Sheet 520 x 377 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Kornfeld 95



λ 45

**ALEXANDRA EKSTER (1882-1949)**

*Décor de Théâtre*

the complete set of 15 pochoirs in colours with extensive handcolouring in gouache, 1930, on Arches wove paper, from the unnumbered edition of 150, published by Edition des Quatre Chemins, Paris, the full sheets, deckle edges on all sides, lacking the text and portfolio, some sheets with pale foxing and staining, otherwise in good condition

Image 247 x 340 mm. (and smaller), Sheet 329 x 508 mm. (each)

£6,000-8,000

\$7,900-10,000

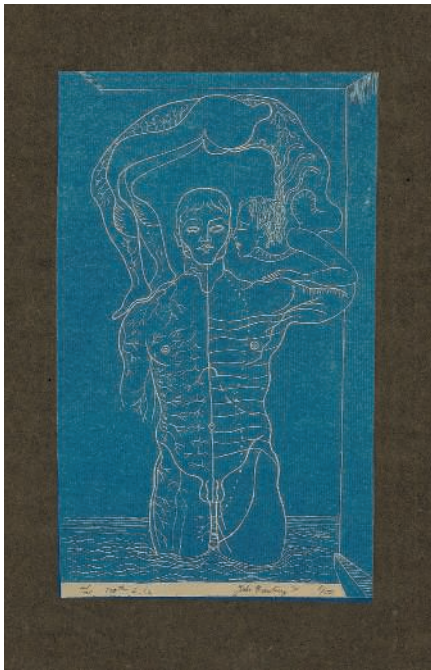
€6,700-8,800

**LITERATURE:**

Chauvelin et al., *Alexandra Exter*, Chevilly-Larue, 2003, pp. 304-327.

Ekster's designs were very warmly received when she showed them in 1927 at the Galerie aux Quatre Chemins, Paris. 'Alexandra Ekster's exhibition demonstrates her very great talent', wrote André Boll in a contemporary review; 'her conceptions reflect that thirst for originality which presides over the renewal of stage design in the USSR' (quoted in: Chauvelin, p. 305). Many of her remarkable designs consider the role and essence of light and create what Chauvelin terms 'Light Sculptures' - ethereal constructions which at once define and elude space; objects on the edge of Materiality, 'almost mythical objects, at least as close to Suprematism than to Constructivism, which had been their starting point. Ekster had thus solved the fundamental contradiction of the Russian avant-garde' (Chauvelin, p. 307).

For additional images visit [www.christies.com](http://www.christies.com)



λ 46

**JOHN BANTING (1902-1972)**

*The 100th Lie, from: 12 Blueprints*

cyanotype (blueprint), 1931, on wove paper, signed, dated, titled and numbered 1/100 in black ink, the full sheet, tipped at the corners to the original grey-brown backing sheet (as issued), in very good condition, framed  
Image & Sheet 243 x 138 mm.

£1,500–2,500

\$2,000–3,300

€1,700–2,800

**LITERATURE:**

F. Carey & A. Griffiths, *Avant-Garde British Printmaking 1914 - 1960*, British Museum, London, 1990, no. 88/3 (another impression illustrated).

The planned edition of one hundred was never completed. The British Museum records that the highest edition number found on a print from the series is 14/100, indicating that there were scarcely more than 14 impressions printed of each subject.

*'John Banting was the first, and perhaps the only true Surrealist that this country produced. The blueprints that he made from 1931 onwards are extraordinary, both in their imagery and in their technique, which had nothing whatever to do with any tradition of printmaking in this country but was instead derived from Man Ray's photograms and Max Ernst's drawings.'* (F. Carey & A. Griffiths, *Avant-Garde British Printmaking 1914 - 1960*, British Museum, London, 1990, p. 90).

λ 47

**LEONORA CARRINGTON (1917-2011)**

*The Memory Tower*

etching and aquatint in colours, 1995, on Somerset Satin wove paper, signed and dated in pencil, inscribed *A.P. VI/X*, an artist's proof aside from the edition of thirty, published by Graphicstudio University of South Florida, Tampa, with their blindstamp, the full sheet, in very good condition, framed  
Plate 600 x 455 mm., Sheet 850 x 655 mm.

£2,500–3,500

\$3,300–4,600

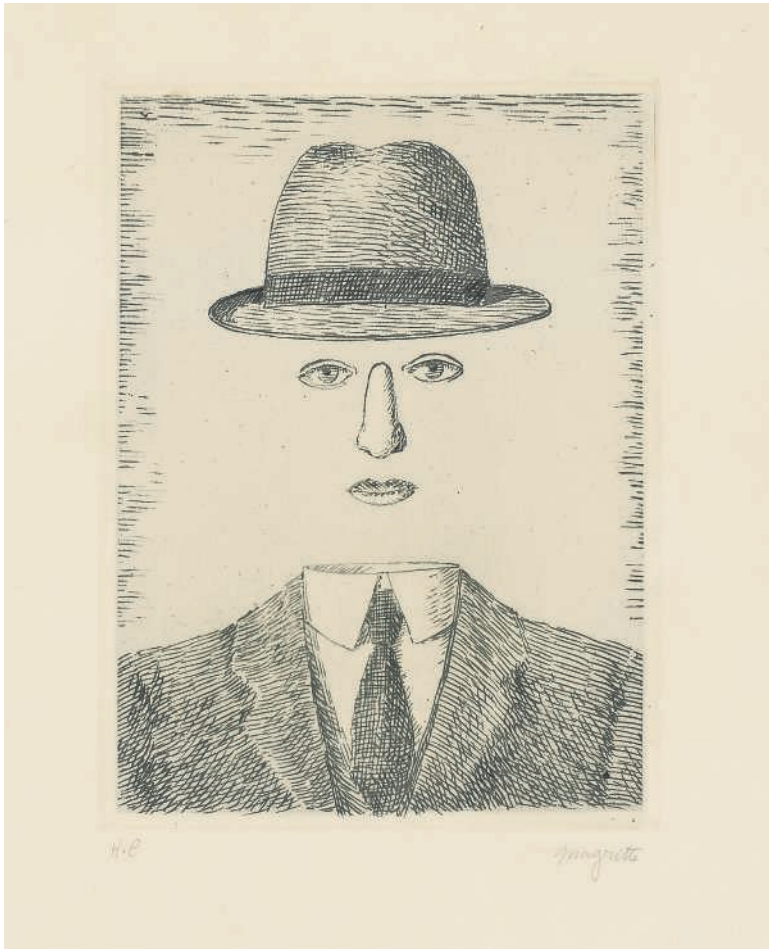
€2,800–3,900

**PROVENANCE:**

Viktor Wynd, London, acquired directly from the publisher.







λ 48

**RENE MAGRITTE (1898-1967)**

*Paysage de Baucis*

etching, 1966, on wove paper, signed in pencil, inscribed *H.C.*, one of 25 *hors commerce* impressions aside from the edition of one hundred (there were also a small number of additional proofs printed in blue or rose pink), published by Editions Georges Visat, Paris, the full sheet, generally in very good condition, framed  
Plate 228 x 169 mm., Sheet 381 x 280 mm.

£10,000-15,000

\$14,000-20,000

€12,000-17,000

**LITERATURE:**

Kaplan & Baum 5



THE FRANCEY AND DR. MARTIN L. GECHT COLLECTION

\* 49

## LOUIS MARCOUSSIS (1879-1941)

*Guillaume Apollinaire*

drypoint and soft-ground etching with aquatint, 1912-20, on Arches laid paper, Milet's sixth, final state, signed in pencil and inscribed '6e État', from the edition of thirty, with margins, the signature reinforced, remains of adhesive tape at the sheet edges verso, framed  
Image: 492 x 279 mm., Sheet: 591 x 394 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

### LITERATURE:

Milet 33

Ludwig Markus was born in Poland, but worked in France from 1903 on, becoming a French citizen in 1914. In 1910 he met another Polish expatriate, Wilhelm Apollinairis de Kostrowitzky (1880-1918), who since 1903 had signed his poems as Guillaume Apollinaire. Apollinaire suggested that

Markus change his name to Marcoussis after a town outside Paris. Moreover, the poet praised his fellow countryman's work in the 1912 Salon d'Automne and Section d'Or exhibitions, and as a fervent supporter of Cubism, introduced him to Georges Braque and Pablo Picasso.

The Gecht Collection's impression of *Portrait of Guillaume Apollinaire II*, one of the most powerful Cubist portraits done in any medium, is unusually lush in tonality. The composition represents the artist's second attempt at his friend's likeness. Marcoussis executed the first etched portrait, dated 1912, from life. It shows Apollinaire in a tufted chair, holding his pipe and reading his recently completed poem *Zone*. The coat-of-arms of the writer's family appears at the upper left, and inscribed above his head are the titles of his books.

For further information on this lot visit [www.christies.com](http://www.christies.com)



VARIOUS PROPERTIES

λ 50

**PABLO PICASSO (1881-1973)**

*Salomé, from: La Suite des Saltimbanques*

drypoint, 1905, on Van Gelder Zonen wove paper, from the edition of 250 after the steelfacing of the plate (there were also 27 or 29 on Japan paper), published by A. Volland, Paris, 1913, with wide margins, the sheet slightly reduced, time staining, otherwise in good condition  
Plate 400 x 348 mm., Sheet 635 x 488 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**LITERATURE:**

Bloch 14; Baer 17





λ 51

**PABLO PICASSO (1881-1973)**

*Peintre chauve devant son chevalet, from:  
Le chef-d'oeuvre inconnu*

etching, 1927, on Van Gelder Zonen wove paper, signed in red ink, a proof aside from the edition of 99, published by A. Vollard, Paris, with margins, the signature faded, a pale brown stain at the upper right corner  
Plate 195 x 278 mm., Sheet 358 x 481 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Bloch 87; Baer 128

λ 52

**PABLO PICASSO (1881-1973)**

*Modèle accoudé sur un tableau, from:  
La Suite Vollard*

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, light- and backboard staining, otherwise in good condition  
Plate 270 x 194 mm., Sheet 446 x 337 mm.

£7,000–10,000

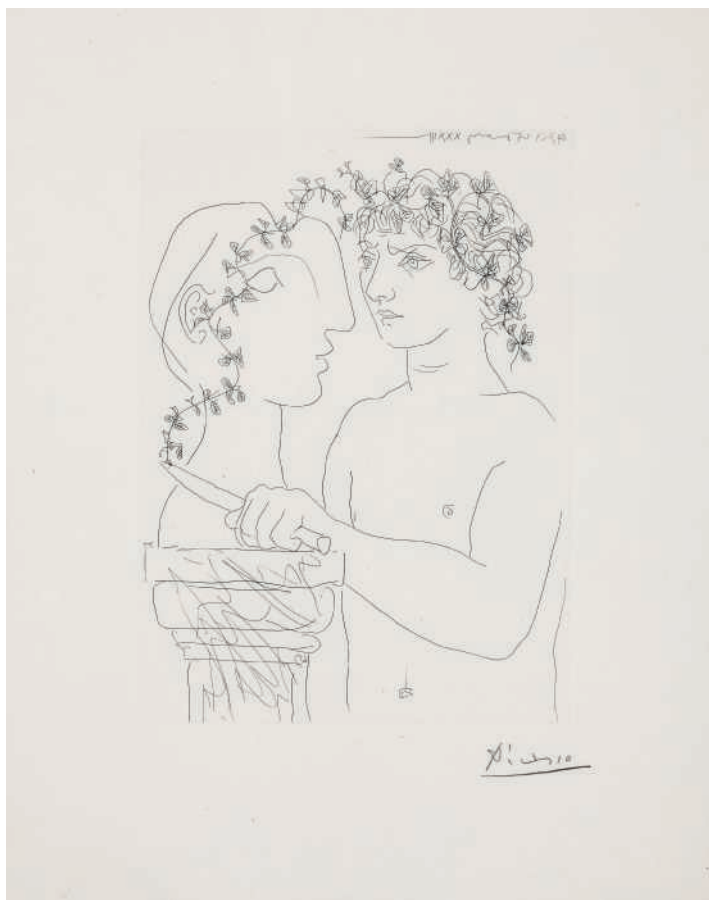
\$9,200–13,000

€7,800–11,000

**LITERATURE:**

Bloch 151; Baer 303





λ 53

**PABLO PICASSO (1881-1973)**

*Jeune Sculpteur au Travail*, from: *La Suite Vollard*

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, in very good condition, framed  
Plate 267 x 194 mm., Sheet 445 x 337 mm.

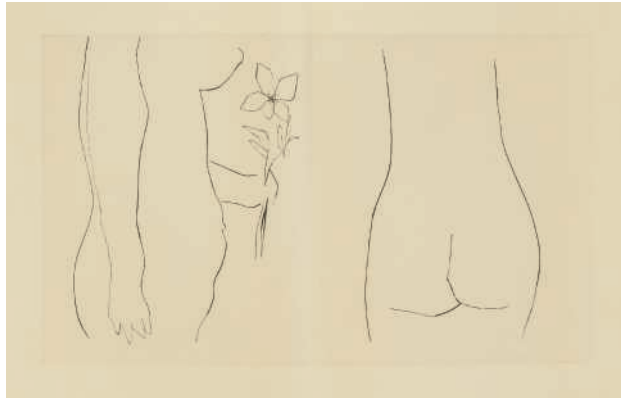
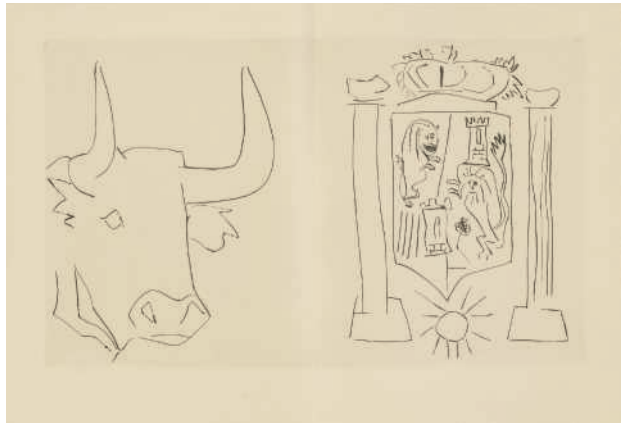
**LITERATURE:**

Bloch 156; Baer 309

£10,000-15,000

\$14,000-20,000

€12,000-17,000



λ 54

**PABLO PICASSO (1881-1973)**

*Le frère mendiant o Libro del Conocimiento*

the complete set of 16 drypoints, 1958-59, on *vieux Japon*, *en- and hors-texte*, with title, justification and text in French and Spanish by Marcos Jimenez de la Espada and Pierre Margry, signed in red pencil on the title and justification page by the artist and the publisher, dedicated *pour José Luis Galicia*, a proof set aside from the edition of 54, published by Latitud Cuarenta y Uno, Paris, the full sheets, loose (as issued), in very good condition, within the original Auvergne paper wrappers and parchment folder with the first two drypoints printed on the front and back, within the original grey cloth-covered boards and slipcase (book)

Overall 450 x 350 x 45 mm.

£15,000-20,000

\$20,000-26,000

€17,000-22,000



**PROVENANCE:**

A gift from the publisher to the present owner.

**LITERATURE:**

Bloch 876-897; Baer 1003-1018; Cramer Books 98



λ \* 55

**PABLO PICASSO (1881-1973)**

*Danses*

lithograph, 1954, on Arches wove paper, signed in green pencil, numbered 2/50 (there were also six proofs for the artist and printer), the full sheet, pale light- and backboard staining, otherwise in good condition, framed  
Image 479 x 619 mm.,  
Sheet 502 x 657 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**LITERATURE:**

Bloch 750; Mourlot 246



λ 56

**PABLO PICASSO (1881-1973)**

*L'atelier du vieux peintre*

lithograph in colours, 1954, on Arches wove paper, signed and numbered 50/50 in pencil (there were also six proofs for the artist and printer), the full sheet, the violet slightly attenuated, otherwise in very good condition, framed  
Image 330 x 530 mm.,  
Sheet 495 x 660 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**LITERATURE:**

Bloch 760; Mourlot 260



λ 57

**PABLO PICASSO (1881-1973)**

*Jacqueline de profil à droite*

lithograph, 1958, on Arches wove paper, signed in pencil, a proof aside from the edition of fifty (there were six proofs for the artist and painter), the full sheet, with deckle edges above and below, generally in very good condition, framed  
Image 560 x 440 mm., Sheet 657 x 500 mm

£40,000–60,000

\$53,000–78,000

€45,000–66,000

**PROVENANCE:**

With Galeria Estiarte, Madrid.

**LITERATURE:**

Bloch 854; Mourlot 310

This portrait of Jacqueline Roque, Picasso's second wife and muse, belongs to a series of six lithographic portraits made between December 1957 and December 1958. Picasso developed the image through three states, beginning with a somewhat prosaic profile in which Jacqueline is presented with her hair in a chignon on a light ground, then extensively re-working the plate with tusche wash to create the view of her in three-quarter profile with her hair falling on her shoulders on a dark background. Using a knife he scraped a network of highlights into the stone which delineate the figure. The effect is of a nocturnal scene in which Jacqueline's elegant features appear lit by a lamp or a candle.



Richio



λ 58

**PABLO PICASSO (1881-1973)**

*Bacchanale avec chevreau et spectateur*

linocut in colours, 1959, on Arches wove paper, signed in pencil, numbered 21/50 (there were also approximately twenty artist's proofs), published by Galerie Louise Leiris, 1960, the full sheet, with very pale mount staining, otherwise in very good condition, framed

Image 526 x 635 mm., Sheet 620 x 748 mm.

£40,000–60,000

\$53,000–78,000

€45,000–66,000

**LITERATURE:**

Bloch 931; Baer 1260

Although linocuts form a relatively small part of Picasso's oeuvre as a printmaker, he produced some of his most outstanding compositions by this method in a short burst of activity between 1958 to 1963. Unlike with techniques such as etching and lithography, no other artist had experimented much with the linocut before Picasso's exhaustive exploration of its creative possibilities. His first involvement with linocut printing had been rather casual. In 1952 he had produced a series of simple posters for the potters of Vallauris, a village in the hills above Cannes. It was only six years later that he engaged with the technique more intensely. Working with the young printer Hidalgo Arnéra, he re-imagined Lucas Cranach's sober *Portrait of a Young Girl*. The resulting print is astonishing, but he found the process too labour-intensive and complicated, as it had required the cutting and registering of six different colour blocks, to be printed precisely on top of one another. As was typical of Picasso when faced with technical difficulties, he relished the challenge and in a bold move completely re-invented the technique. Rather than using separate blocks for each colour, he printed from just one; the so-called 'reduction' method where the uncarved block was printed in one flat colour, and then cut and printed in each successive colour. Whilst making the task of registration much simpler, this new technique required tremendous foresight to know how each change in the block would affect the composition.



1971.11.25

1971.11.25



\*λ59

**PABLO PICASSO (1881-1973)**

*Nature morte à la pastèque*

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 136/160 (there were also approximately twenty artist's proofs), published by Louise Leiris, 1963, the full sheet, the colours fresh, with pale light- and mount staining, remains of tape hinges in places along the sheet edges, generally in good condition, framed  
Image 590 x 705 mm., Sheet 622 x 752 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Bloch 1098; Baer 1301



λ 60

**PABLO PICASSO (1881-1973)**

*Carnaval*

linocut printed in black and brown, 1965, on Arches wove paper, signed and numbered 95/160 in pencil (there were also approximately 35 artist's proofs), published by Le Patriote, Nice, the full sheet, generally in very good condition  
Block 640 x 525 mm., Sheet 751 x 620 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**LITERATURE:**

Bloch 1193; Baer 1356



λ 61

**AFTER PABLO PICASSO (1881-1973)**

*Nature morte aux poires et au pichet*

aquatint in colours, circa 1960, on Arches wove paper, signed and numbered 23/00 in pencil, published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, with deckle edges at left and at right, a tiny nick in the subject at lower left, some pinpoint foxing in the margins, generally in good condition  
Plate 320 x 435 mm., Sheet 500 x 662 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000





62

**GEORGES BRAQUE (1882-1963)**

*Théière et citrons*

lithograph printed in colours, 1949, on Arches wove paper, signed in black crayon, numbered 37/75 (there were also a few artist's proofs), published by Maeght, Paris, the sheet reduced below and at left, framed  
Sheet 490 x 646 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

Valier 44

63

**GEORGES BRAQUE (1882-1963)**

*Saint-John Perse: L'ordre des oiseaux*

the complete set of twelve etchings with aquatint in colours, 1962, on Richard de Bas wove paper, watermark *Au Vent d'Arles*, three prints *en-texte*, with title, text and justification, signed by the artist and author on the justification in black ink, copy 86 of one hundred (there were also thirty copies numbered in Roman numerals with an additional signed suite), published by Au Vent d'Arles, Paris, the full sheets, pale time staining, offsetting primarily to the text pages, bound (as issued) in the original black morocco and silk-covered boards and slipcase, with collage on the cover, generally in very good condition (book)  
450 x 560 x 30 mm. (overall)

£5,000–7,000

\$6,600–9,100

€5,600–7,700

**LITERATURE:**

Vallier 182

For additional images  
visit [www.christies.com](http://www.christies.com)





λ64

**GIORGIO MORANDI (1890-1964)**

*Natura morta con panneggio a sinistra*

etching, 1927, on wove paper, signed and dated 1927 in pencil, numbered 33/40, with wide margins, possibly the full sheet, a short tear in the upper left margin, adhesive staining along the left sheet edge, pale light- and mount staining in the margins, framed  
Plate 245 x 349 mm, Sheet 347 x 495 mm.450 x 560 x 30 mm. (overall)

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Vitali 31; Cordaro 1927-2





λ 65

**GEORGES ROUAULT (1871-1958)**

*Miserere*

the complete set of 58 aquatints, 1922-27, on Arches laid paper, watermark Ambroise Vollard, *hors-texte*, with title, text and justification, copy 252 of 425, published by Editions de l'Etoile Filante, Paris, the full sheets, loose (as issued), some pale light- and time staining, minor foxing at the sheet edges, otherwise generally in good condition, in the original rust-coloured linen and parchment-covered portfolio metal clasp, and title in gilt on the front (portfolio) 710 x 540 x 110 mm. (overall)

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**LITERATURE:**

Chapon & Rouault 54-111

λ 66

**AFTER MARC CHAGALL  
(1887-1985)**

*Aleko*

etching and aquatint in colours, circa 1955, on Rives wove paper, signed and numbered 63/300 in pencil, published by Maeght, Paris, with wide margins, the colours bright, an unobtrusive diagonal crease, some scuffs in the image, pale foxing in the margins, otherwise in good condition, framed  
Plate 470 x 525 mm.,  
Sheet 552 x 663 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Maeght 1206



λ 67

**MARC CHAGALL (1887-1985)**

*David*

lithograph in colours, 1973, on wove paper, signed in pencil, inscribed E.A., dedicated *en bon souvenir Marc Chagall 1978*, an artist's proof aside from the edition of 150, published by Musées Nationaux, Paris, the full sheet, with scattered foxing, tipped to a card at the upper corners, otherwise in good condition; with **Catalogue Frontispiece**, lithograph, 1969, on wove paper, signed in pencil, numbered 67/100 (there was also an edition of fifty numbered in Roman numerals and thirty with wide margins), dedicated *en bon souvenir Marc Chagall 1978*, the full sheet, some pale scattered foxing, some soft creasing at upper right, otherwise in good condition  
Image 155 x 115 mm.,

Sheet 305 x 244 mm. (M. 700)

(2)

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Mourolot 700 & 595

For the additional image visit  
[www.christies.com](http://www.christies.com)





λ 68

**HENRI MATISSE (1869-1954)**

*Figure de dos au collier noir*

lithograph, 1906, on Japan paper, signed in black ink, numbered 20/25, the full sheet, some pale time-staining, otherwise in good condition, framed  
Image 410 x 275 mm.; Sheet 450 x 280 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Christie's, New York, 20-21 November 1985, lot 446.  
With Waddington Gallery, London (their label verso).  
Acquired from the above by the present owner.

**LITERATURE:**

Duthuit-Matisse 402

This rare lithograph dates from 1906, the year Matisse made his first lithographs, in the early years of Fauvism. The edition of this print was not usually signed, however the present impression carries an occasional signature of the period. The drawing upon which the lithograph was based was sold at Sotheby's, New York, 8 May 2013 (\$125,000).

λ 69

**HENRI MATISSE (1869-1954)**

*Buste de femme avec collier et bracelet*

etching, 1926, grey *chine appliqué* on wove paper, signed in pencil, numbered 7/15, with wide margins, in very good condition

Plate 179 x 127 mm., Sheet 450 x 313 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**LITERATURE:**

Duthuit-Matisse 93







PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

λ \*70

**HENRI MATISSE (1869-1954)**

*Nadia au menton pointu*

aquatint, 1948, on Marais wove paper, watermark *Par Fil*, signed in pencil, numbered 19/25, the full sheet, with deckle edges above and below, mount-staining, otherwise in good condition, framed  
Plate 434 x 348 mm., Sheet 660 x 505 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

With Alan Cristea Gallery, London (their label verso).



VARIOUS PROPERTIES

λ 71

**HENRI MATISSE (1869-1954)**

*L'enterrement de Pierrot, from: Jazz*

pochoir in colours, 1947, on Arches wove paper, from the edition of one hundred (there was also a folded edition of 270), published by Tériade Éditeur, Paris, the full sheet, the colours slightly attenuated, otherwise in good condition  
Image, Sheet 450 x 652 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

See Duthuit Books 22



λ 72

**HENRI MATISSE (1869-1954)**

*Florilège des Amours de Ronsard*

the complete set of 125 lithographs printed in sanguine and one in black, 1948, on wove paper, comprising 27 lithographs *hors-texte* and the remainder *en-texte*, with title, text in French and justification, signed by the artist and the publisher on the justification, copy 125 from the edition of three hundred (there were also twenty hors-commerce impressions), published by Albert Skira, Paris, the full sheets, loose (as issued), with the lithographic cover, within the original paper-covered boards with purple suede spine and paper-covered slipcase with the lithographic design in blue-black, the spine and slipcase with some staining and wear, the book with the usual pale offsetting, some foxing in places, generally in good condition (book) 400 x 305 x 75 mm. (overall)

£8,000-12,000

\$11,000-16,000

€8,900-13,000

73

**FERNAND LEGER (1881-1955)**

*Les Danseuses (Fond Jaune)*

lithograph in colours, 1954, on wove paper, signed in blue ink, numbered 72/75, published by Galerie Louise Leiris, Paris, the full sheet, a deckle edge above and below, in very good condition, framed

Image 560 x 450 mm., Sheet 655 x 505 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Sapphire 137



(detail)







λ74

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge I Estels I*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed *I* in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (2/IX/2008), with deckle edges above and below, in good condition Image & Sheet 910 x 634 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**PROVENANCE:**

Joan Barabarà (1927-2013), Barcelona; then by descent to the present owner

**LITERATURE:**

See Dupin 1088

**EXHIBITED:**

*Joan Miró – Miró, inédit I pòtum/ Miró, oeuvres in inédits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 44.

Lots 74 & 75 are maquettes for the series *Personatge I Estels I* (Figure and Stars), a set of seven etchings which Miró made with the printer Joan Barabarà in Barcelona and which were published by Maeght in 1979. These remarkable working proofs reveal the artist's experimental method of creating an image by placing and re-positioning the compositional elements in a playful way across the picture plane, using collage, brush and ink, and hand-colouring.



λ 75

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge I Estels III*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed III in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (2/IX/2008), with deckle edges above and below, in good condition Image & Sheet 905 x 633 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

Joan Barbará (1927-2013), Barcelona; then by descent to the present owner

**LITERATURE:**

See Dupin 1090

**EXHIBITED:**

*Joan Miró - Miró, inèdit I pòtum / Miró, oeuvres in inèdits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 46.



λ 76

**SALVADOR DALÍ (1904-1989)**

*Mythologie*

the complete set of 16 mixed media prints with engraving, drypoint and some with hand-colouring, 1963-65, on Arches wove paper, each signed in pencil, numbered 42/150 (there was also an edition of one hundred lettered in Roman numerals on Japan paper and twenty artist's proofs), published by Pierre Argillet, Paris, the full sheets, with deckle edges on two sides, in very good condition, loose (as issued), in the original black cloth-covered folder with the title and artist's signature embossed in gilt on the front (portfolio)

Plate 625 x 530 mm. (and smaller), Sheet 765 x 565 mm.

795 x 600 mm. (overall)

£15,000-25,000

\$20,000-33,000

€17,000-28,000

**LITERATURE:**

Michler & Löpsinger 116-131; Field 63-3

For additional images visit [www.christies.com](http://www.christies.com)





λ77

**SALVADOR DALÍ (1904-1989)**

*Venus aux Fourrures*

the complete set of 16 drypoints with hand-colouring in watercolour and gold paint, 1969, on *Japon nacré* paper, each signed in pencil, numbered 36/145 (there was also an edition of 150 on Arches wove paper and a book edition with twenty plates of 294), published by Pierre Argillet, Paris, each with the blindstamp *Dalí*, the full sheets, with deckle edges on two sides, in very good condition, loose (as issued) in the original blue moiré cloth-covered folder and box, with title in gilt on the spine and design on the front(portfolio)

Plate 316 x 235 mm., Sheet 380 x 280 mm.

410 x 310 x 50 mm. (overall)

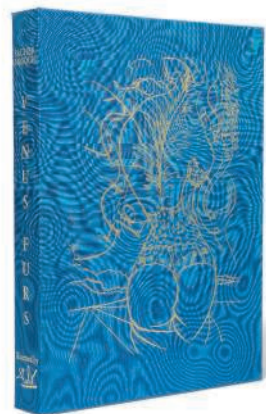
£7,000-10,000

\$9,200-13,000

€7,800-11,000

**LITERATURE:**

Michler & Löpsinger 357-376; Field 68-6





λ 78

**SALVADOR DALÍ (1904-1989)**

*Tauromachie Surréaliste*

the complete set of seven etchings and aquatints with extensive hand-colouring, 1966-67, on *Japon nacré* paper, each signed in pencil, numbered LXXVII/C (there was also an edition of 250 on Arches wove paper), published by Pierre Argillet, Paris, 1970, each with the blindstamp *Dalí*, the full sheets, with deckle edges on all four sides, in very good condition, loose (as issued), in the original blue and brown cloth-covered folder with the artist's signature in gilt on the front (portfolio)

Plate 318 x 412 mm., Sheet 510 x 660 mm.

685 x 545 mm. (overall)

£6,000-8,000

\$7,900-10,000

€6,700-8,800

**LITERATURE:**

Michler & Löpsinger 154-160; Field 70-11

Dalí based his series on seven plates from Picasso's famous series *La Tauromaquia* (see lot 96), which he re-interpreted in a surrealist vein.









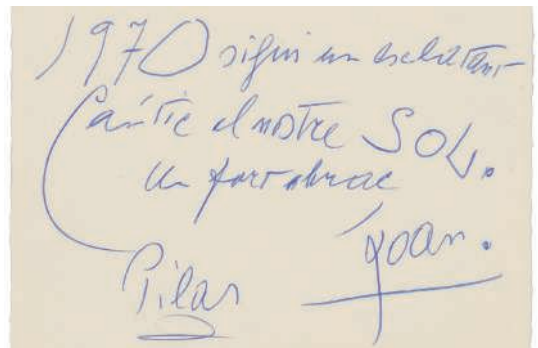
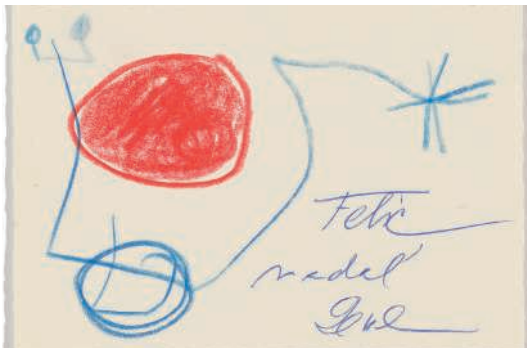
February 1967

## ESTAMPAS DE LA COMETA: PRINTS FROM THE ARCHIVE OF EDITORIAL GUSTAVO GILI

The fine art print is discussed almost exclusively in terms of the artist's creative process, perhaps with a fleeting reference to the master printer. But the publisher's central role, not only as financier and facilitator, but as creative catalyst, is often overlooked. The Gili family have been involved in the publishing of fine art prints and *livres d'artiste* for generations, and a study of the works from their archive together with a selection of rarely seen letters and photographs on loan for the pre-sale exhibition, provides a fascinating insight into the intellectual and creative stimulus of their collaborations with the artists they have worked with, which in some cases lasted for decades.

Established in Barcelona in 1902 by the consummate entrepreneur and bibliophile Gustau Gili Roig (1868-1945), Editorial Gustavo Gili first specialised in Spanish translations of French, German and Italian scientific and technical manuals. These early publications reveal an astute sense of the market, indispensable for any successful publisher, and exceptional production values, with elegant typography and exquisitely designed covers. Over the course of the following decades the publisher became increasingly associated with the literary and visual arts, first under the imprint *Ediciones de la Cometa*, which was later called *Estampas de la Cometa*. These publishing endeavours were continued and consolidated by two successive generations of the Gili family and, under the auspices of Gustau Gili Esteve (1906-1992), Editorial Gustavo Gili would collaborate with the great artists of the day, Pablo Picasso and Joan Miró, to produce some of its most highly sought-after *livres d'artiste*.

The genre of the *livre d'artiste*, or artist's book, had emerged in the late 19th century amongst a new generation of bibliophiles and publishers who sought to re-imagine text and image in a radical way: by commissioning artists, not illustrators, to visually respond to the text, not defer to it. This approach was enthusiastically taken up by the 20th century avant-garde, and the role of the publisher was crucial in connecting artists with like-minded writers or existing texts. The correspondence between Joan Miró and Gustau Gili Esteve, which continued for over a decade and culminated in the publication of *Càntic del Sol* (1975), reveals this dynamic exchange. In a missal dated 13/IX/60 Miró thanks Gili for sending him books on the 13th century Franciscan scholar Ramón Llull. Although Miró responded with enthusiasm, the texts do not seem to have inspired him. Then in a letter dated 23/I/1963 Miró refers to a translation into Catalan of Saint Francis of Assisi's *Cantic of the Sun* by the poet Josep Carner (1884-1970), which Gili had introduced him to. Miró was electrified and went on to describe his conception for a book which would parallel the architecture of a cathedral, 'with typography, both elegant and austere... like the columns that support the nave..., contrasting with the richness of Saint Francis's vision, and the illumination from the stained-glass windows that I envisage for my illustrations'. After production of the *Cantic del Sol* had begun in earnest in 1969, Miró wrote to Gili again to commend him on the early proofs, 'The book has begun well, with a perfect understanding of technique and composition', before detailing the changes which he wished to be made.

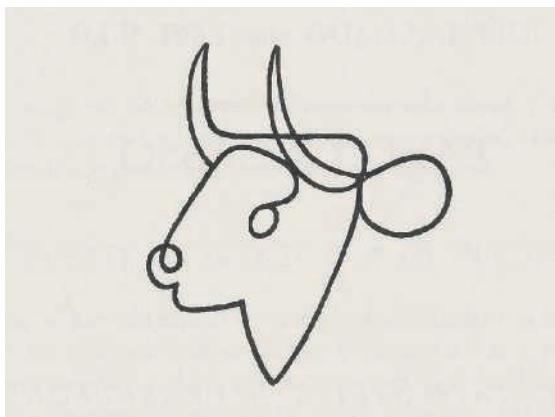


Recto & Verso: Christmas card from Pilar and Joan Miró to the Gili family, 1970 (Archive Editorial Gustavo Gili)  
© Successió Miró/ADAGP, Paris and DACS London 2017



Gustavo Gili Esteve and Anna Maria Torra with Picasso in Mougins. Manipulated photo by Picasso © Succession Picasso/DACS, London 2017

The rapport and trust revealed in these letters took many years to nurture and often a great deal of persistence and determination. In many cases these professional relationships matured into friendships. This was certainly the case with Picasso over the work on *La Tauromaquia* which was first commissioned by Gustau Gili Roig in 1926 before being interrupted by the Spanish Civil War. In 1956 the project was revived by his son Gustau Gili Esteve, who, three decades later, persuaded Picasso to revisit the idea. Their friendship gave rise not only to one of the artist's best known *livre d'artistes* but also preserved the artist's links with the city of Barcelona, an important factor in the establishment of the Picasso Museum in the city in 1963.



Detail of the Bull's Head watermark, Promotional booklet for *La Tauromaquia*, 1959 (Archive Editorial Gustavo Gili)



Under the leadership of Esteve's son Gustau Gili Torra (1935-2008), the focus of the publishing house shifted away in the 1960's and 70's from *livre d'artiste* towards the production of print series, a change signified by the renaming of the company to *Estampas de la Cometa*. These print collaborations, firstly with Joan Miró and then with a new generation of artists, were mostly made in intaglio, a medium able to encompass the gestural, textured surfaces of works by artists such as Antoni Tàpies, Hans Hartung and Antonio Saura, as well as the baroque delicacy of Lucio Fontana, and the austere formalism of Eduardo Chillida. But there was versatility too, as can be seen in the embracing of the conceptual collective *Equipo Crónica*. Adopting the language of Pop Art, these darkly humorous screenprints and multiples turned revered Spanish cultural icons into the day-glow parlance of popular culture; a satirical quip against the repressive nationalism of the Franco regime.

Gili Torra's interest in reaching a wider audience outside of the literary and artistic elites, was reflected in the

publishing of a series of small format monographs under the title *Colección Nueva Órbita* (1965-1973), a publication specifically aimed at a new and younger readership. Highlighting developments in contemporary art, each edition focused on a single artist, and included informative essays, photographs and an original print. Although intended for a mass market, the same attention to production values were applied, with Lucio Fontana writing in February 1966 'The cover for my book is very pretty, well done'. The letters from this period express the same collegiate warmth between the artists and Gili Torra which had characterised earlier generations of the firm.

Including almost all the prints published by Editorial Gustavo Gili during its heyday as a fine art publisher from 1959 to 1977, mostly in bon à tirer impressions and rare proofs, this sale offers a unique insight into a highpoint of fine art publishing in Spain in the 20th century.



Promotional leaflets for Colección Nueva Órbita, 1965-1973 (Archive Editorial Gustavo Gili)

don't get dressed up in gold or sequins if you're cold put on the garb of nakedness  
with grape leaves and begin to dance because today is Sunday.

(Picasso, *The Burial of the Count of Orgaz*, translation by Jerome Rothenberg, 2004)



λ79

**PABLO PICASSO (1881-1973)**

*Frontispiece, from: El Entierro del Conde de Orgaz*

etching, 1939, on Romani wove paper, without watermark, signed in pencil twice, inscribed *Bon à tirer and y para Gustavo Gili*, dated *le 3.10.69.*, a rare signed proof before the unsigned edition of 263 published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges at left and right, in very good condition, framed

Plate 348 x 245 mm., Sheet 461 x 360 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1465; Baer 667B; see Cramer Books 146

Picasso's poem *El Entierro de Conde de Orgaz* (*The Burial of the Count of Orgaz*) was written over a period of two years from 1957 to 1959 at a time of renewed interest in his Spanish past. Taking the title from El Greco's painting in the church of San Tomé, Toledo, the poem is written in Spanish in an unpunctuated, Joycean style, that draws upon the sights and sounds of Picasso's Andalusian childhood. Ten years later, when Picasso suggested to Gustavo Gili that he publish the poem, Picasso chose one engraving from 1939, and fifteen etchings made between 1966–67 to accompany the text. In Picasso's etchings, El Greco's ecstatic vision of saints and angels is transformed into a ribald procession of fleshy nudes and hoary voyeurs, of circus performers, and the artist and model.

Only a deluxe suite of twelve copies, comprising twelve plates without text, were signed by the artist. The book edition of 263 was signed on the justification alone. This set of signed *bon à tirer* impressions aside from the suite of twelve, include all sixteen plates, with the three additional aquatints (lots 92–94) and one engraving (lot 74) excluded from the deluxe edition.

λ 80

**PABLO PICASSO (1881-1973)**

Plate 1, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition

Plate 220 x 322 mm., Sheet 363 x 460 mm.

£4,000-6,000                      \$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1466; Baer 1377Bb;  
see Cramer Books 146



λ 81

**PABLO PICASSO (1881-1973)**

Plate 2, from:

*El Entierro del Conde de Orgaz*

etching with drypoint and scraper, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed

Plate 220 x 322 mm., Sheet 364 x 462 mm.

£4,000-6,000                      \$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1467; Baer 1378Bb;  
see Cramer Books 146







λ 82

**PABLO PICASSO (1881-1973)**

Plate 3, from:  
*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 221 x 322 mm., Sheet 362 x 462 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1468; Baer 1379Bb;  
see Cramer Books 146



λ 83

**PABLO PICASSO (1881-1973)**

Plate 4, from:  
*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition  
Plate 220 x 322 mm., Sheet 361 x 460 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1469; Baer; 1380Bb;  
see Cramer Books 146

λ.84

**PABLO PICASSO (1881-1973)**

Plate 5, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 221 x 322 mm., Sheet 362 x 460 mm.

£3,000-5,000

\$4,000-6,500

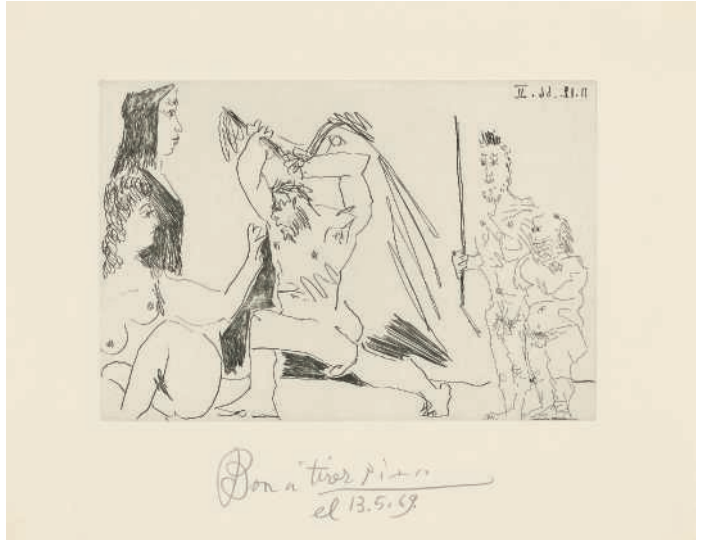
€3,400-5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1470; Baer 1381Bb;  
see Cramer Books 146



λ.85

**PABLO PICASSO (1881-1973)**

Plate 6, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 220 x 322 mm., Sheet 362 x 460 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1471; Baer 1382Bb;  
see Cramer Books 146





λ 86

**PABLO PICASSO (1881-1973)**

Plate 7, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 221 x 322 mm., Sheet 365 x 463 mm.

£4,000–6,000

\$5,300–7,800

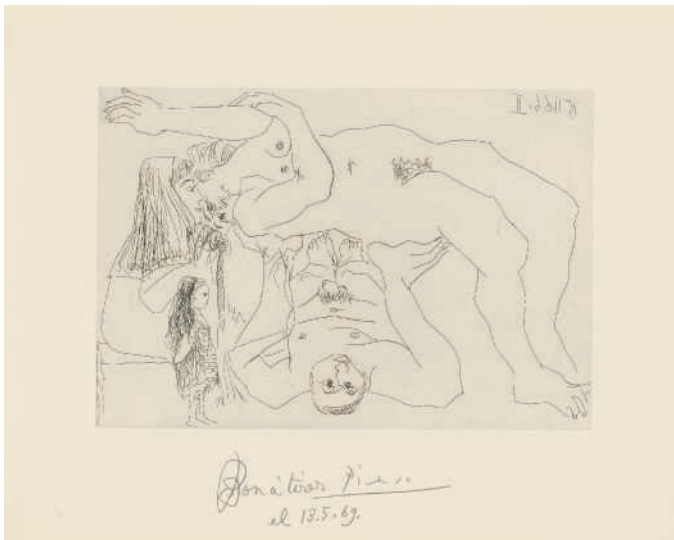
€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1472; Baer 1383Bb;  
see Cramer Books 146



λ 87

**PABLO PICASSO (1881-1973)**

Plate 8, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 221 x 320 mm., Sheet 360 x 461 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1473; Baer 1384Bb;  
see Cramer Books 146



λ 88

**PABLO PICASSO (1881-1973)**

Plate 9, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed

Plate 220 x 322 mm., Sheet 360 x 462 mm.

£4,000–6,000                      \$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

Bloch 1474; Baer 1385Bb;  
see Cramer Books 146



λ 89

**PABLO PICASSO (1881-1973)**

Plate 10, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed

Plate 221 x 322 mm., Sheet 363 x 463 mm.

£4,000–6,000                      \$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1475; Baer 1386Bb;  
see Cramer Books 146





λ 90

**PABLO PICASSO (1881-1973)**

Plate 11, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition

Plate 220 x 322 mm., Sheet 362 x 467 mm.

£4,000–6,000

\$5,300–7,800

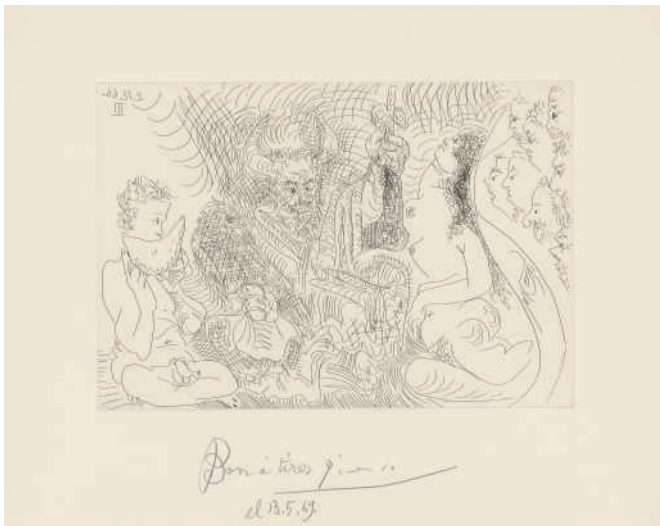
€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1476; Baer 1387Bb;  
see Cramer Books 146.



λ 91

**PABLO PICASSO (1881-1973)**

Plate 12, from:

*El Entierro del Conde de Orgaz*

etching, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of 263 (there were a further 12 signed impressions on *japon nacré*), published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition, framed

Plate 221 x 321 mm., Sheet 362 x 465 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1477; Baer 1388Bb;  
see Cramer Books 146

λ 92

**PABLO PICASSO (1881-1973)**

Plate 13, from:

*El Entierro del Conde de Orgaz*

aquatint, 1966, on Romani wove paper, watermark *Conde de Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of thirty on *japon impérial*, published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition

Plate 220 x 322 mm., Sheet 365 x 462 mm.

€3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1478; Baer 1389Bb;  
see Cramer Books 146



λ 93

**PABLO PICASSO (1881-1973)**

Plate 14, from:

*El Entierro del Conde de Orgaz*

aquatint, 1966, on Romani wove paper, watermark *Comte d'Orgaz*, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of thirty on *japon impérial*, published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition

Plate 275 x 379 mm., Sheet 363 x 463 mm.

€3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1479; Baer 1390Bb;  
see Cramer Books 146







λ 94

**PABLO PICASSO (1881-1973)**

*Plate 15, from:*

*El Entierro del Conde de Orgaz*

aquatint, 1966, on Romani wove paper, without watermark, signed in pencil, inscribed and dated *Bon à tirer el 13.5.69.*, one of only a few signed proofs before the unsigned edition of thirty on *japon impérial*, published by Editorial Gustavo Gili, Barcelona, 1969, printed after the steel-facing of the plate, the full sheet, with deckle edges above and below, in very good condition

Plate 220 x 323 mm., Sheet 364 x 462 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 1480; Baer 1391Bb; see Cramer Books 146

λ 95

**PABLO PICASSO (1881-1973)**

*Buste d'homme barbu au chapeau*

aquatint, 1971, on wove paper, signed in red crayon, inscribed *P*, one of 17 lettered *hors-commerce* impressions, aside from the edition of 182, the full sheet, in very good condition, loose in a paper folder; with the book *L'Hospital de Santa Creu i de Sant Pau* (print and book), as issued, title, justification and text, published by Editorial Gustavo Gili, Barcelona, within the original paper covers with the title in gilt on a green leather label on the spine, and green paper-covered slipcase Plate 118 x 89 mm., Sheet 300 x 232 mm. 320 x 260 mm. (overall)

£3,000–5,000

\$4,000–6,500

€3,400–5,500

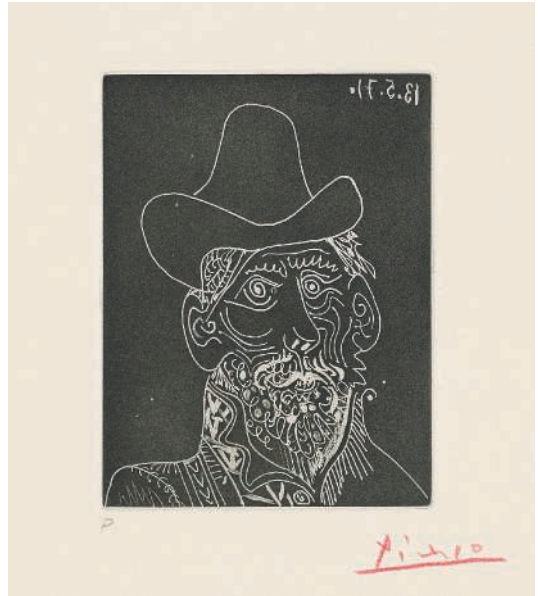
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 2014; Baer 1989; Cramer Books 151

This book was published to commemorate the establishment of the Reventós-Picasso Foundation in memory of Dr Cinto Reventós (d. 1968). One of Picasso's closest friends as a youth, Reventós had been a respected physician at the Hospital of the Holy Cross and of Saint Paul in Barcelona. The project was the initiative of Gustau Gili Esteve and of his wife, Anna Maria, and Picasso donated this plate for the publication. Proceeds from the sale of the book were used to set up a specialist unit for respiratory illnesses in the hospital. The printing was completed on 25 October 1971, Picasso's 90th birthday.





**PABLO PICASSO (1881-1973)***José Delgado: La Tauromaquia*

the complete portfolio comprising 26 sugar-lift aquatints and an additional suite, 1959, on Guarro and Japan papers, *hors-texte*, with title, text in Spanish, table of contents and justification, signed and numbered in pencil on the justification, copy number 13, one of thirty deluxe copies (the standard edition without the additional suite was 220), printed by Atelier Lacourrière, Paris, published by Ediciones de la Cometa, Barcelona, the full sheets, loose (as issued), the suite on Guarro wove paper with a Bull's Head watermark designed by Picasso, within the original grey paper folder with the drypoint title printed on the front; the additional suite on *japon ancien*, with some pale scattered foxing in the margins, in a separate grey paper folder; all within the original parchment-covered boards and slipcase with the title in gilt on the spine, all generally in good condition (portfolio)

Plate 200 x 295 mm. (and similar)

Sheet 350 x 500 mm. (and similar)

380 x 520 x 70 mm. (overall)

£40,000–60,000

\$53,000–78,000

€45,000–66,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Bloch 950-976; Baer 970-996; Cramer Books 100

*La Tauromaquia* was first commissioned by Gustau Gili Roig in Paris in 1928. Under the imprint *Ediciones de la Cometa*, Gili Roig planned to extend his firm's expertise into the bibliophile market for *livre de artiste*, commissioning leading artists to produce original prints in response to literary texts. The project began well, with Picasso producing six plates, before it floundered, interrupted by the Spanish Civil War. Almost three decades later in 1956, Gustau Gili Esteve, the son and heir to the business, contacted Picasso and visited him in Cannes with a view to resurrecting his father's idea. They immediately struck up a rapport and the artist agreed to revisit the project.

Written in 1796 by the legendary bullfighter José Delgado, colloquially known as Pepe Illo, *La Tauromaquia* is the first documented handbook for bullfighting. It was a source for the series of etchings of the same title, by Francisco y Lucientes Goya first published in 1816, in which he famously depicted Pepe Illo's fatal goring by the bull Barbudo as the final plate in the suite. Picasso, a life-long lover of the *corrida de toros*, knew and admired Goya's *La Tauromaquia*. However, where the former's imagery highlights the brutality and violence of the mortal struggle between man and beast, Picasso's rendering evokes its poetry. Following the bull from the tranquillity of the field into the bull ring, Picasso charts the course of the numerous encounters between the torero and the bull. Executed directly onto copper, he produced all 26 plates in one sitting, using a sugar-lift solution of ink mixed with syrup applied with brush. The scenes are rendered with an extraordinary economy recalling the fluid precision of Chinese brush paintings. Each pass of the bull and torero is reduced to its essence, focusing the eye on the pivotal flourish of a cape or lunge of the torero's sword. Leaving large areas of the sheet empty, Picasso uses the contrast between the black figures and the white ground to suggest the brilliance of the noontday sun. The cover, the only plate executed in drypoint, features a kite flying over a bull in a landscape, a visual pun referencing the publisher's imprint Ediciones de la Cometa, *cometa* meaning kite in Spanish.

*Bullfighting is the only art in which the artist is in danger of death and in which the degree of brilliance in the performance is left to the fighter's honour*

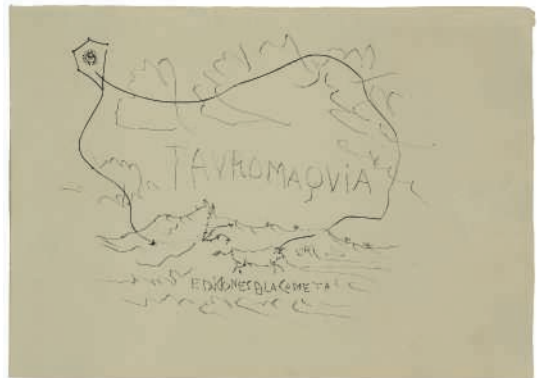
(Ernest Hemingway, *Death in the Afternoon*)



© David Douglas Duncan, Photography Collection, Harry Ransom Center  
The University of Texas at Austin

The spontaneity of these intaglio prints was facilitated by the use of the sugar-lift method which Picasso had been introduced to by the famous printer Roger Lacourrière in his workshop in 1934. Allowing the artist to paint directly onto the copperplate, it particularly suited Picasso's way of working, leading him to comment to Françoise Gilot 'with sugar-lift everything is more direct and at the same time more delicate'. Although Picasso used it extensively in the ensuing decades in combination with etching and aquatint, it was in the last decade of his life that he began to use it to its full potential. In *La Tauromaquia* he achieved a degree of freedom in intaglio printmaking that had never been seen before.

For additional images please visit [www.christies.com](http://www.christies.com)



(Cover)







λ 97  
**JOAN MIRÓ (1893-1983)**

*Je travaille comme un jardinier*

lithograph, 1964, signed in pencil, inscribed *H.C.*, an *hors commerce* impression aside from the edition of 15 numbered in Roman numerals, published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition  
 Image & Sheet 221 x 221 mm.

£500-700

\$660-910

€560-770

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Mourlot 413; see Cramer Books 90

λ 98  
**JOAN MIRÓ (1893-1983)**

*Je travaille comme un jardinier*

lithograph in colours, 1964, signed in pencil, inscribed *H.C.*, an *hors commerce* impression aside from editions of thirty numbered in Arabic numerals and of 15 in Roman numerals, published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition  
 Image & Sheet 221 x 222 mm.

£800-1,200

\$1,100-1,600

€890-1,300

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Mourlot 417; see Cramer Books 90

λ 99

**JOAN MIRÓ (1893-1983)**

*Els Castellers*

etching and aquatint in colours, 1973, on Arches wove paper, signed, dated 29/III/73. and inscribed *Bat.* in pencil, a *bon à tirer* impression before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1974, with their stamp *verso*, the full sheet, deckle edges at right and left, in very good condition, framed  
Plate & Sheet 895 x 640 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 647

λ 100

**JOAN MIRÓ (1893-1983)**

*Personatges Solars*

etching and aquatint in colours with embossing, 1973, on Arches wove paper, signed, dated 29/III/73. and inscribed *Bat.* in pencil, a *bon à tirer* impression before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1974, with their ink stamp *verso*, the full sheet, deckle edges above and below, the sheet slightly irregularly toned above, otherwise in good condition, framed  
Plate & Sheet 638 x 900 mm.

£3,000-5,000

\$4,000-6,500

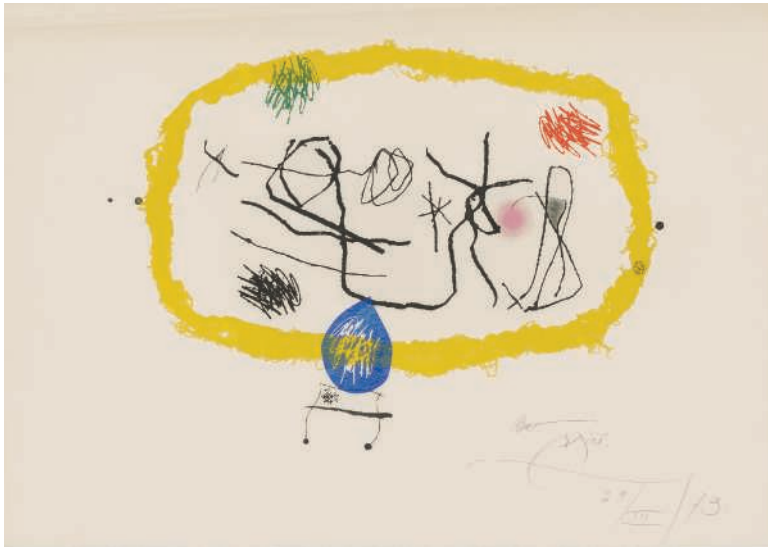
€3,400-5,500

**PROVENANCE:**

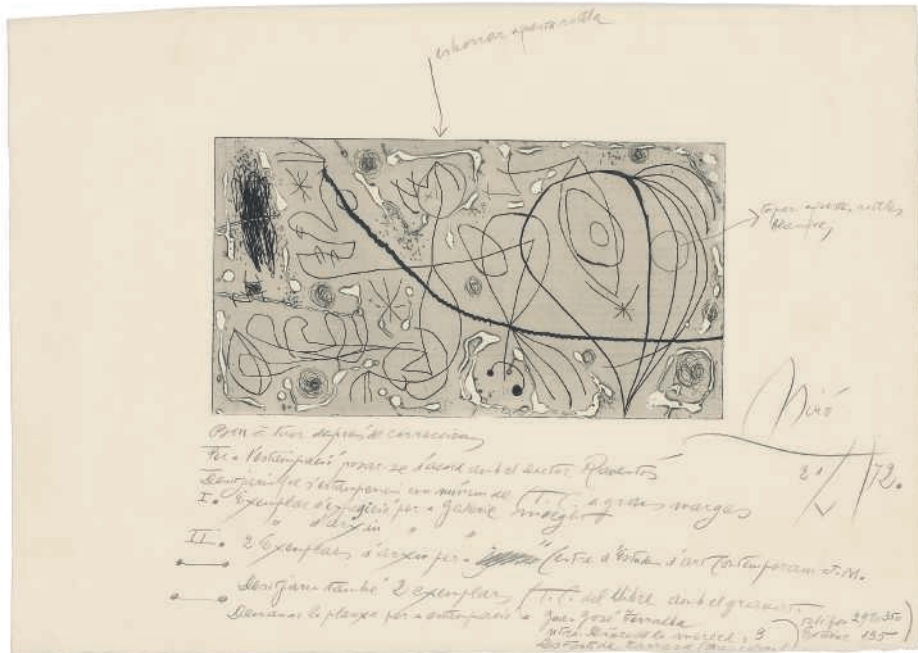
Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 648







λ 101

## JOAN MIRÓ (1893-1983)

*Picasso i els Reventos*

a rare suite of five etchings with aquatint and embossing printed from two plates, 1973, on BFK Rives wove paper, comprising five *bon à tirer* proofs, including: one impression of the black plate only, one impression of the colour plate with the lines printed in green, one impression of the colour plate with a green surface tone, a red spot and the lines white, one impression of the colour plate printed in black with surface tone, and one of the combined plates printed in black, green and red; each signed, dated 29/1/73, all inscribed *Bon à tirer* and extensively annotated in pencil or black ball-point pen, the black proof of the colour plate with detailed instructions to the printer, before the total edition of 45 of the suite of four decomposition prints (the total edition of the complete image was 232), published by Editorial Gustavo Gili, Barcelona, the full sheets, some handling marks in the margins, otherwise in good condition  
Plate 237 x 435 mm., Sheet 562 x 760 mm. (and similar)

(5)

£8,000-12,000

\$11,000-16,000

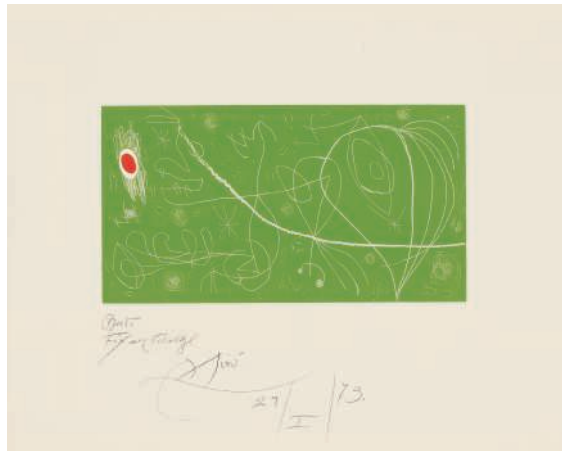
€8,900-13,000

### PROVENANCE:

Editorial Gustavo Gili, Barcelona.

### LITERATURE:

Dupin 588-591; see Cramer Books 176





(cover)



λ102

### JOAN MIRÓ (1893-1983)

*Joan Miró. Gravats 5 Poemes. Joan Salvat-Papasseit*

the complete set of five etchings and aquatint in colours with embossing, 1974, on Arches wove paper, each signed in pencil, numbered 2/50 (there were also five artist's proofs and 15 *hors commerce* copies), published by Editorial Gustavo Gili, Barcelona, the full sheets, with deckle edges at left and right, in very good condition, each framed; with the title-page and text, loose within the original white cloth-covered folder, with the justification pasted to the inside cover (as issued), the title screen-printed on the cover (portfolio)

Plate, Sheet 900 x 640 mm. (and similar)

Portfolio 955 x 675 mm.

£25,000-35,000

\$33,000-46,000

€28,000-39,000

#### PROVENANCE:

Editorial Gustavo Gili, Barcelona.

#### LITERATURE:

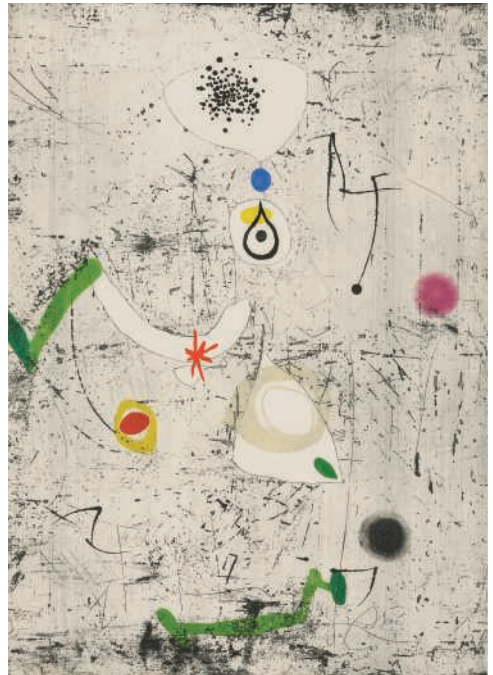
Dupin 712-716; see Cramer Books 179

The poet Joan Salvat-Papasseit (1894-1924) was one of the first Catalan writers to experiment with the modernist idiom, combining the influences of surrealism and futurism with a distinctively Catalan literary style. Formally experimental and often whimsical, Papasseit's texts parallel the art of Joan Miró, who greatly admired the poetry of his compatriot. For this series, published in 1974 to commemorate the 50th anniversary of Papasseit's early death, Miró selected five poems, *Interior* (1919), *El Record d'una fuga de Bach* (1919), *Les formigues* (1921), *El berenar a les roques* (1922) and *Proverbi* (1924), as inspiration for the present five impressive etchings with aquatint.

*The moon dark grey dressed in mourning is more a widow and brighter*

(*Memory of a Fugue by Bach*, J. Salvat-Papasseit, 1919)







λ 103

**JOAN MIRÓ (1893-1983)**

*Plate 5 from: Joan Miró. Gravats 5 Poemes. Joan Salvat-Papasseit*

etching and aquatint in colours with embossing and collage elements, 1973, on Arches wove paper, signed, dated 17/VI/73, inscribed *Bon à tirer* and annotated with instructions to the printer in pencil, a proof before the edition of fifty (there were also five artist's proofs and 15 *hors commerce* copies) published by Editorial Gustavo Gili, Barcelona, 1974, the full sheet, deckle edges at left and right, in very good condition

Plate, Sheet 900 x 635 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 716; see Cramer Books 179

λ 104

**JOAN MIRÓ (1893-1983)**

*Plate 1 from: Quatre colors aparien el món*

etching and aquatint in colours with embossing, 1974, on Arches wove paper, signed, dated 17/11/74 and inscribed *Bat.* in pencil, a *bon à tirer* impression before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1975, the full sheet, deckle edges at right and left, pale time staining at the sheet edges, otherwise in very good condition, framed  
Plate & Sheet 900 x 635 mm.

€6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 822; see Cramer Books 213



λ 105

**JOAN MIRÓ (1893-1983)**

*Plate 2 from: Quatre colors aparien el món*

etching and aquatint in colours with embossing, 1974, on Arches wove paper, signed, dated 17/11/74. and inscribed *Bat.* in pencil, a *bon à tirer* impression before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1975, the full sheet, deckle edges at right and left, a short flattened crease at the upper left corner, a short tear at the upper right sheet edge, otherwise in good condition, framed  
Plate & Sheet 898 x 640 mm.

€6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 823; see Cramer Books 213







λ 106

**JOAN MIRÓ (1893-1983)**

*Plate 3, from: Quatre colors aparien el món*

etching and aquatint in colours with embossing, 1974, on Arches wove paper, signed, dated 17/II/74. and inscribed *Bat* in pencil, a *bon à tirer* impression, before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1975, the full sheet, deckle edges at right and left, a small area of discoloration lower left, otherwise in very good condition, framed

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 824; see Cramer books 213



λ 107

**JOAN MIRÓ (1893-1983)**

*Plate 4, from: Quatre colors aparien el món*

etching and aquatint in colours, 1974, on Arches wove paper, signed in pencil, inscribed *H.C.*, a *hors commerce* impression, aside from the edition of fifty, published by Editorial Gustavo Gili, Barcelona, 1975, the full sheet, with deckle edges above and below, in very good condition

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 825; see Cramer books 213



λ 108

**JOAN MIRÓ (1893-1983)**

*Plate 5 from: Quatre colors aparien el món*

etching and aquatint in colours with embossing, 1974, on Arches wove paper, signed, dated 17/11/74, and inscribed *Bat.* in pencil, a *bon à tirer* impression, before the edition of fifty published by Editorial Gustavo Gili, Barcelona, 1975, the full sheet, deckle edges at right and left, in very good condition, framed  
Plate & Sheet 895 x 635 mm.

£6,000-8,000

\$7,900-10,000

€6,700-8,800

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 826; see Cramer Books 213



λ 109

**JOAN MIRÓ (1893-1983)**

*Plate 13 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed

Plate 400 x 520 mm., Sheet 630 x 900 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 845; see Cramer Books 196

λ 110

**JOAN MIRÓ (1893-1983)**

*Plate 2 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed

Plate 400 x 520 mm., Sheet 630 x 910 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 834; see Cramer Books 196





λ 111

**JOAN MIRÓ (1893-1983)**

*Plate 9 from: Càntic del Sol*

etching and aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
Plate 400 x 520 mm., Sheet 630 x 900 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 841; see Cramer Books 196



λ 112

**JOAN MIRÓ (1893-1983)**

*Plate 14 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
Plate 395 x 520 mm., Sheet 630 x 900 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 846; see Cramer Books 196



λ 113  
**JOAN MIRÓ (1893-1983)**  
*Plate 29 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
 Plate 395 x 517 mm., Sheet 632 x 905 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Dupin 861; see Cramer Books 196



λ 114  
**JOAN MIRÓ (1893-1983)**  
*Plate 31 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
 Plate 395 x 520 mm., Sheet 630 x 905 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Dupin 863; see Cramer Books 196



λ 115

**JOAN MIRÓ (1893-1983)**

*Plate 11 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
Plate 395 x 520 mm., Sheet 630 x 905 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 843; see Cramer Books 196



λ 116

**JOAN MIRÓ (1893-1983)**

*Plate 28 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
Plate 395 x 520 mm., Sheet 632 x 905 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 860; see Cramer Books 196





**λ 117**  
**JOAN MIRÓ (1893-1983)**  
*Plate 8 from: Càntic del Sol*

etching and aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
 Plate 400 x 520 mm., Sheet 630 x 910 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Dupin 840; see Cramer Books 196

**λ 118**  
**JOAN MIRÓ (1893-1983)**  
*Plate 30 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
 Plate 397 x 518 mm., Sheet 630 x 905 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**  
 Editorial Gustavo Gili, Barcelona.

**LITERATURE:**  
 Dupin 862; see Cramer Books 196



λ 119

**JOAN MIRÓ (1893-1983)**

*Plate 33 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition  
Plate 395 x 515 mm., Sheet 630 x 905 mm.

£1,000–1,500

\$1,400–2,000

€1,200–1,700

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 865; see Cramer Books 196



λ 120

**JOAN MIRÓ (1893-1983)**

*Plate 6 from: Càntic del Sol*

aquatint in colours, 1975, on Arches wove paper, signed in pencil, inscribed *P/A*, an artist's proof before the edition of 12 with wide margins (there was also an unsigned book edition of 273 copies), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
Plate 400 x 520 mm., Sheet 630 x 910 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 838; see Cramer Books 196

**JOAN MIRÓ (1893-1983)***Francesc d'Assis: Càntic del Sol*

the complete portfolio comprising 33 etchings and aquatints in colours, two additional suites, one cancellation suite, and two *planches refusées*, 1975, on various papers, with the title, text in Catalan and justification, signed in pencil and numbered on the justification, copy number 2, one of only two deluxe copies reserved for the artist and publisher (the standard edition without any additional suites or plates was 220), published by Editorial Gustavo Gili, Barcelona, the full sheets, occasional scattered foxing, otherwise in very good condition, loose (as issued), all within their paper folders, within the original yellow cloth-covered boards with the title in red on the spine, and portfolio box with the artist's signature in red on the cover (portfolio)

Plate & Sheet 357 x 500 mm. (and similar)  
400 x 545 x 135 mm. (overall)

€40,000–60,000

\$53,000–78,000

€45,000–66,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Dupin 833-867; Cramer Books 196

In his Christmas greetings of 1970, emblazoned with a vivid hand-drawn red orb, underscored by a blue moon and star, Joan Miró enthused 'May 1970 be a dazzling Song to our Sun'. He was alluding to the *Càntic del Sol*, a project first mentioned in a letter to Gustau Gili Esteve as early as January 1963. Miró's association with Gili Esteve dated from the early 1960's, leading to their first collaboration in 1964, the publication of Yvon Taillandier's (B. 1926) *Je travaille comme un jardinier*, for which he contributed two small lithographs (see lots 97 & 98). Although they would collaborate on numerous projects over the course of the next decade, *Càntic del Sol* would be the most ambitious in conception and scale. Ultimately published in 1975, it stands as one of the most important artist's books in Miró's oeuvre.

*Càntic del Sol* (The Canticle of the Sun) is a hymn to the Creator written in the 13th century by Saint Francis of Assisi (1181/2-1226). According to Church tradition, it was composed during a period of illness in which the saint became blind. Robbed of his physical sight, Francis meditated on the created order through the eyes of faith, perceiving a mystical unity between man and nature, mirroring the Divine. The saint famously expressed this cosmic brotherhood by addressing the four elements as brothers and sisters, thus emphasising humanity's intimate and filial connection with the natural world. For Joan Miró, an artist with an almost reverential view of the Catalonian landscape, Saint Francis's ecstatic vision must have resonated with his own artistic attempts to 'escape into absolute nature' (William S. Rubin, *Miró in the Collection of The Museum of Modern Art*, New York, 1973, p. 21).

In his letter to Gustau Gili of 1963, Miró mentions reading a translation of the poem in Catalan by the poet Josep Carner (1884-1970), which he described as 'magnificent'. Carner's vigorous treatment of the text, rooting Saint Francis's vision in

*Praised be to You my Lord with all  
Your creatures, especially Brother Sun,  
Who is the day through whom You give us light.  
And he is beautiful and radiant with great  
splendour,  
Of You Most High, he bears the likeness.*

(Saint Francis of Assisi, *The Canticle of the Sun*)

the Catalan language and experience, seems to have electrified Miró. In the same letter, he describes his own vision of the book as an interplay of text and image that would parallel the architecture of a cathedral, 'with typography, both elegant and austere... like the columns that support the nave..., contrasting with the richness of Saint Francis's vision, and the illumination from the stained-glass windows that I envisage for my illustrations'.

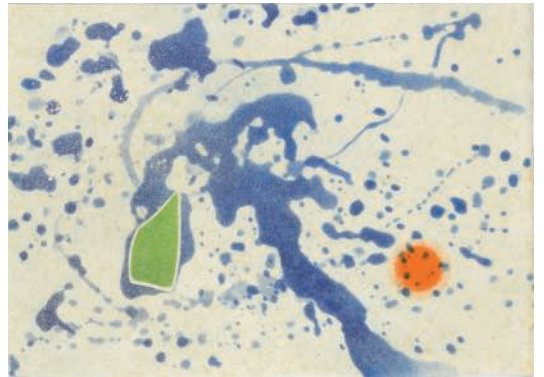
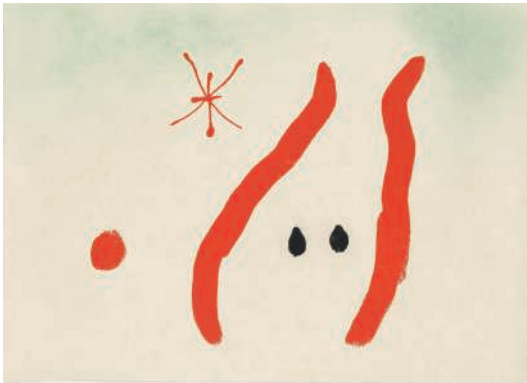
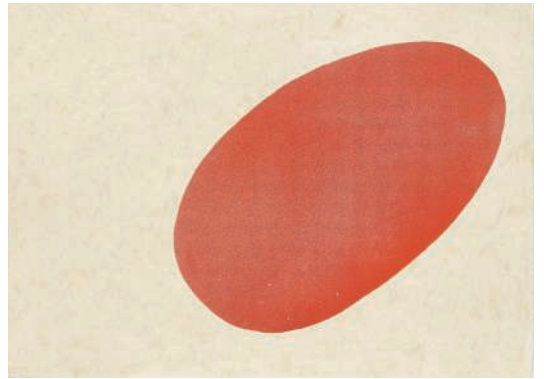
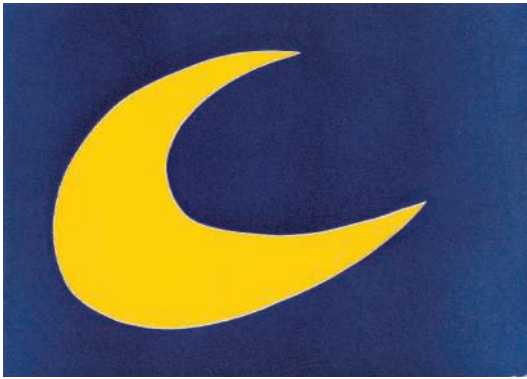
Miró created a total of 35 etchings responding to the text, resulting in what Marià Manent describes in her foreword to the book as 'an astonishing cosmic calligraphy'. Using his visual language of ciphers and symbols, and exploiting the potential of the intaglio medium, Miró created a whole range of effects; aquatint for the luminous sun and moon imagery of the opening pages, splatter-like sugar-lift aquatint, evocatively suggesting water, and the embossed linearity of etching and open bite, for wind and fire. These archetypal images poetically evoke both the microscopic and macroscopic, the minutia of phytoplankton and the grandeur of supernova. In doing so, Miró elegantly expresses his own deeply-felt sense of the mystical interconnectedness of life.

The present copy offered from the archive of Editorial Gustavo Gili is one of only two deluxe copies, reserved for the artist and publisher, comprising two additional suites of the etchings on Auvergne and Japan papers, a suite of the cancelled plates on Arches paper, and two rare extra plates not included in the standard edition.

For additional images please visit [www.christies.com](http://www.christies.com)









λ 122

**EDUARDO CHILLIDA (1924-2002)**

*Autapen*

aquatint, 1968, signed and inscribed VALE in blue ball point pen, a *bon à tirer* impression before the edition of thirty, published by Editorial Gustavo Gili, Barcelona, the full sheet, generally in very good condition  
Plate 135 x 95 mm., Sheet 315 x 234 mm.

£700-1,000

\$920-1,300

€780-1,100

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 68024



λ 123

**EDUARDO CHILLIDA (1924-2002)**

*Inguru VI*

aquatint, 1968, on *chine-collé* on Arches wove paper, signed and inscribed VALE in blue ball-point pen, a *bon à tirer* impression before the edition of fifty (there were also five artist's proofs and five *hors commerce* impressions), published by Editorial Gustavo Gili, Barcelona, with wide margins, with deckle edges at left and right, some surface dirt in the margins, otherwise in good condition  
Plate 440 x 350 mm., Sheet 760 x 565 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 68006

λ 124

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu I*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated S. SEBASTIAN 22-4-72, inscribed *!AURERRA!* and extensively annotated with instructions to the printer in pencil, a *bon à tirer* impression before the edition of 75 (there were also four artist's proofs), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, the annotations a little smudged in places, the paper toned *verso*, framed  
Plate 690 x 675 mm.,  
Sheet 760 x 1010 mm.

€3,000–5,000

\$4,000–6,500

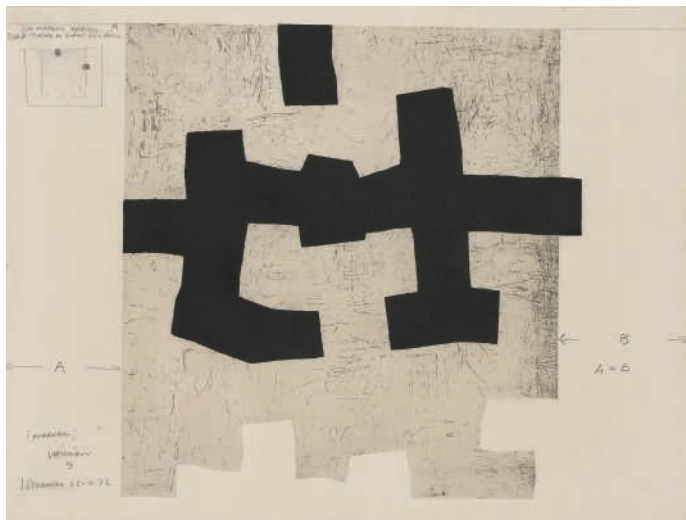
€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 72009



λ 125

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu II*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated 8-3-72, inscribed *AURERRA* and annotated with instructions to the printer in pencil, a *bon à tirer* impression before the edition of 75 (there were also four artist's proofs), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
Plate 700 x 690 mm.,  
Sheet 765 x 1010 mm.

€3,000–5,000

\$4,000–6,500

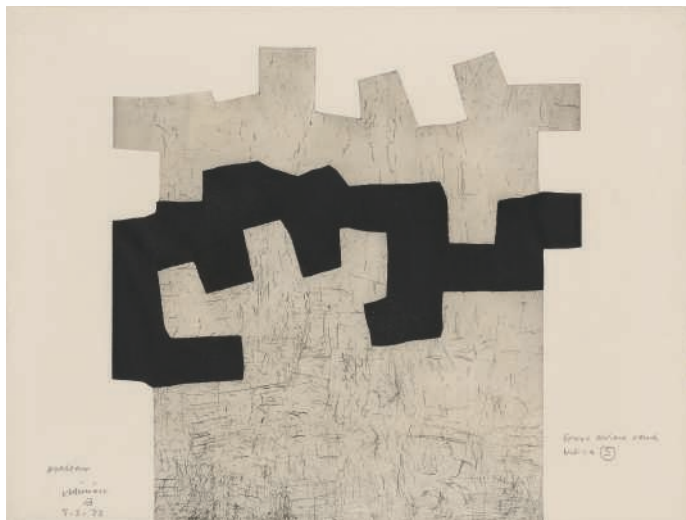
€3,400–5,500

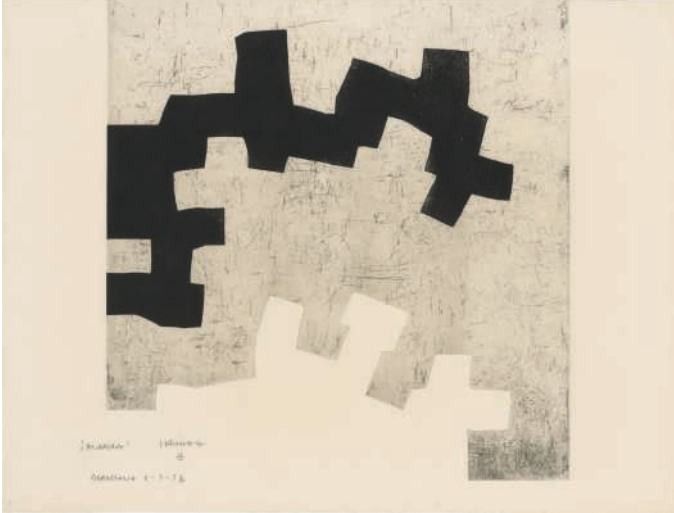
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 72010





λ 126

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu III*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated *BARCELONA 8-3-72* and inscribed *!AURERRA!* in pencil, a *bon à tirer* impression before the edition of 75 (there were also four artist's proofs), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in very good condition, framed  
Plate 710 x 690 mm.,  
Sheet 760 x 1010 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 72011



λ 127

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu IV*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated *8-3-72* and inscribed *AURERRA* in pencil, a *bon à tirer* impression before the edition of 75 (there were also four artist's proofs), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges above and below, occasional soft handling creases, otherwise in good condition, framed  
Plate 460 x 696 mm.,  
Sheet 760 x 1010 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 72012



λ 128

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu V*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated 8-3-72 and inscribed *AURERRA* in pencil, a *bon à tirer* impression before the edition of 75 (there were also four artist's proofs), published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at right and left, in very good condition, framed  
Plate 692 x 692 mm.,  
Sheet 763 x 1010 mm.

£3,000–5,000

\$4,000–6,500

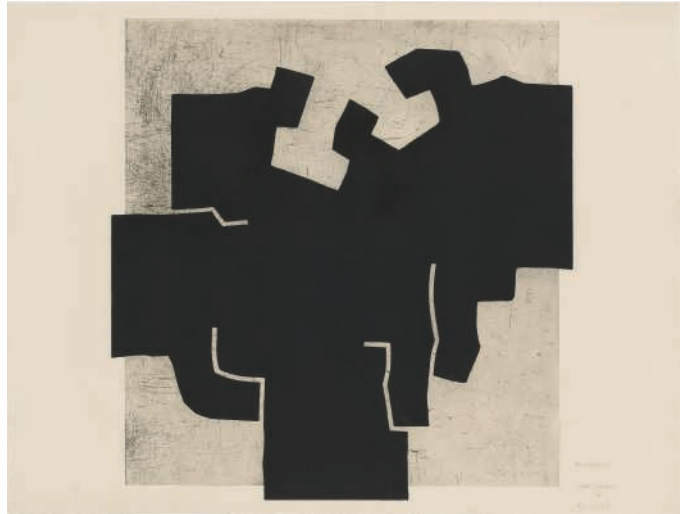
€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 72013



λ 129

**EDUARDO CHILLIDA  
(1924-2002)**

*Aldikatu (variant)*

etching and aquatint, 1972, on Guarro wove paper, watermark *La Cometa*, signed, dated 8-3-72 and inscribed *AURERRA* in pencil, a very rare impression of this unpublished plate (there was no edition), the full sheet, with deckle edges above and below, pale toning in the margins, otherwise in good condition, framed  
Plate 475 x 600 mm.,  
Sheet 1010 x 760 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

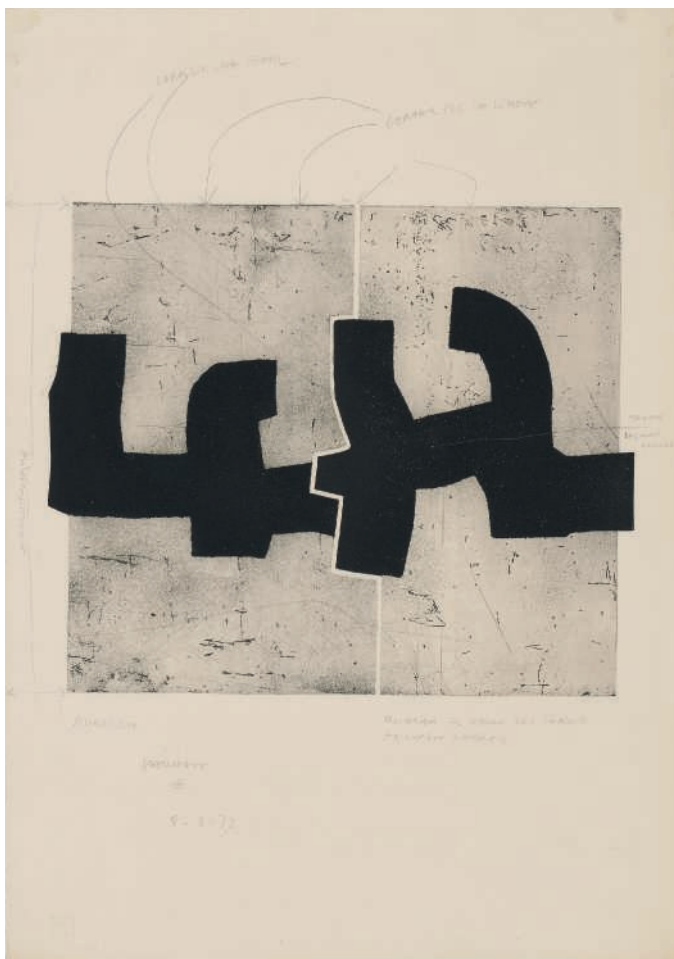
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Not in Koelen.





λ 130

**EDUARDO CHILLIDA (1924-2002)**

*Aldikatu (variant)*

etching and aquatint, 1972, on Arches wove paper, signed, dated 8-3-72, inscribed *AURERRA* and extensively annotated with instructions to the printer in pencil, a very rare impression of this unpublished plate (there was no edition), the full sheet, with deckled edges at left and right, occasional handling marks, otherwise in good condition, framed  
Plate 460 x 515 mm., Sheet 900 x 640 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Not in Koelen

λ 131

**EDUARDO CHILLIDA**  
**(1924-2002)**

*Untitled*

woodcut, 1978, on Barker wove paper, signed, dated *SAN SEBASTIAN 22-2-78*, inscribed *IAURRERA!* and annotated with instructions to the printer in pencil, a *bon à tirer* impression printed by Editorial Gustavo Gili in 1978, before the edition of fifty published by Galerie Calart Actual, Geneva, 1983, the print cut out and collaged onto a support sheet; with an unrecorded woodcut by the same hand printed *verso*

Block 290 x 310 mm.,  
Sheet 600 x 575 mm.

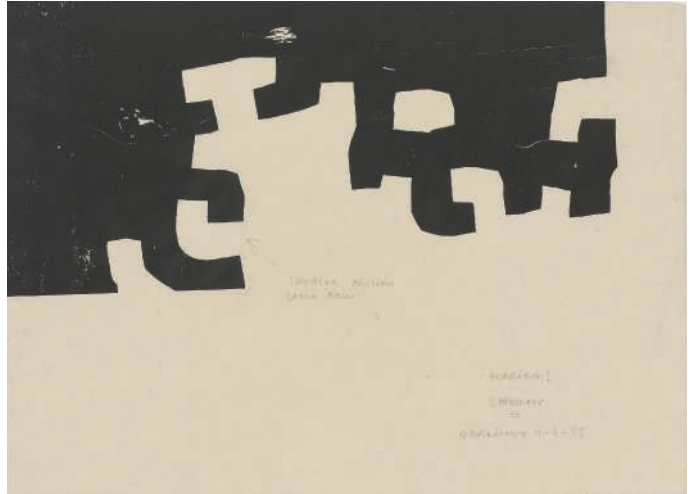
£2,000-3,000            \$2,700-3,900  
                                  €2,300-3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 78008, p. 350-351



λ 132

**EDUARDO CHILLIDA**  
**(1924-2002)**

*Gili III*

woodcut, 1975, on Barker wove paper, signed, dated *Barcelona 11-6-75*, inscribed *IAURRERA!* and annotated with instructions to the printer in pencil, a *bon à tirer* impression, before the edition of fifty, printed by Las Estampas de la Cometa, Barcelona, published by Propyläen Verlag, Berlin, 1979, the full sheet, some minor handling marks and creases, otherwise in good condition  
Block 335 x 700 mm.,  
Sheet 575 x 775 mm.

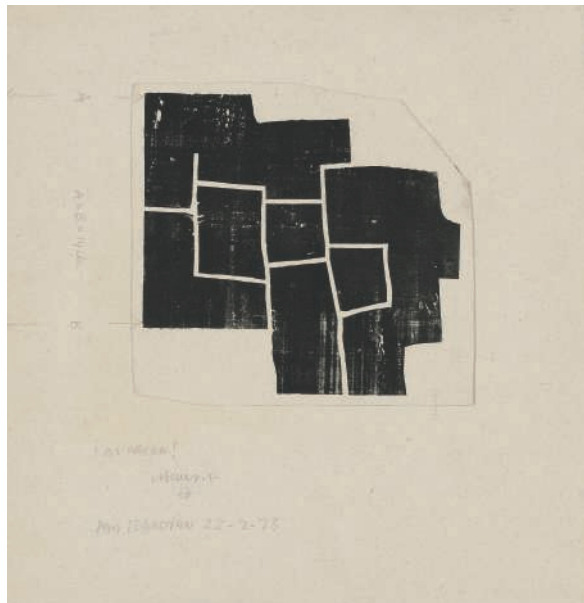
£4,000-6,000            \$5,300-7,800  
                                  €4,500-6,600

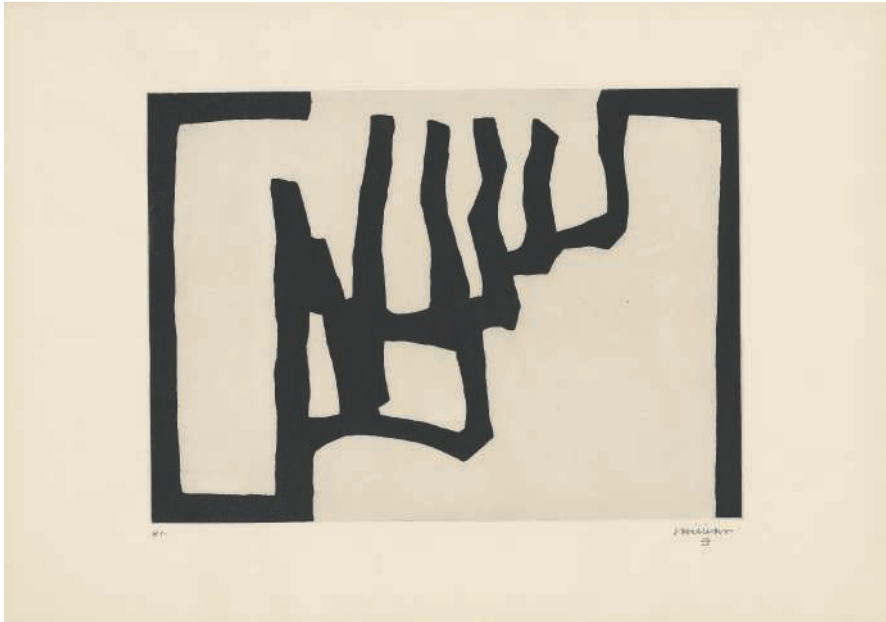
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Koelen 79011





λ 133

**EDUARDO CHILLIDA (1924-2002)**

*Inguru*

the complete set of five aquatints, 1968, on *chine-collé* on cream Arches wove paper, each signed in pencil, inscribed *H.C.*, one of five *hors commerce* sets before the edition of fifty (there were also five artist's proof sets), published by Editorial Gustavo Gili, Barcelona, the full sheets, deckle edges above and below, in very good condition, loose (as issued), within the original hessian-covered folder with stamped text on the cover (portfolio)  
Plate 430 x 590 mm., Sheet 635 x 900 mm.  
Portfolio 935 x 655 x 15 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

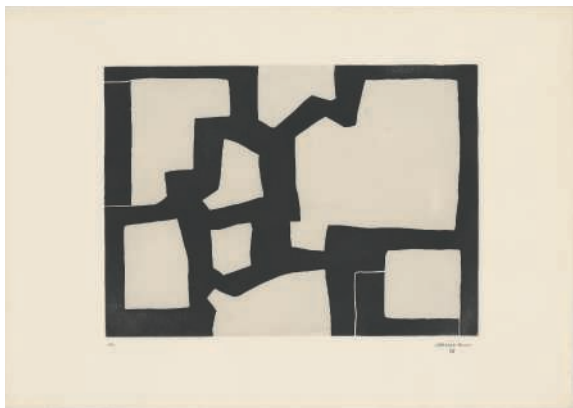
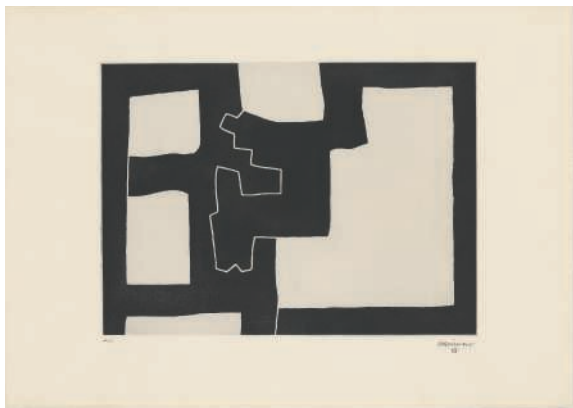
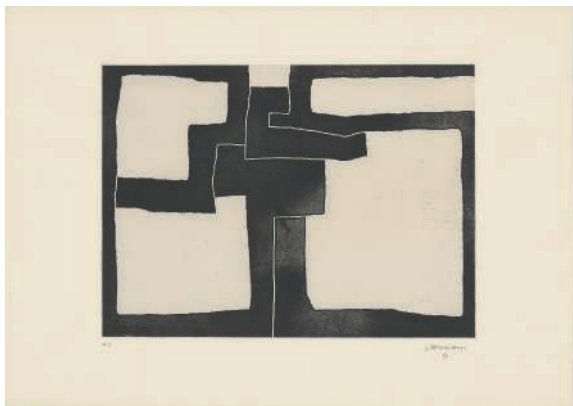
Editorial Gustavo Gili, Barcelona.

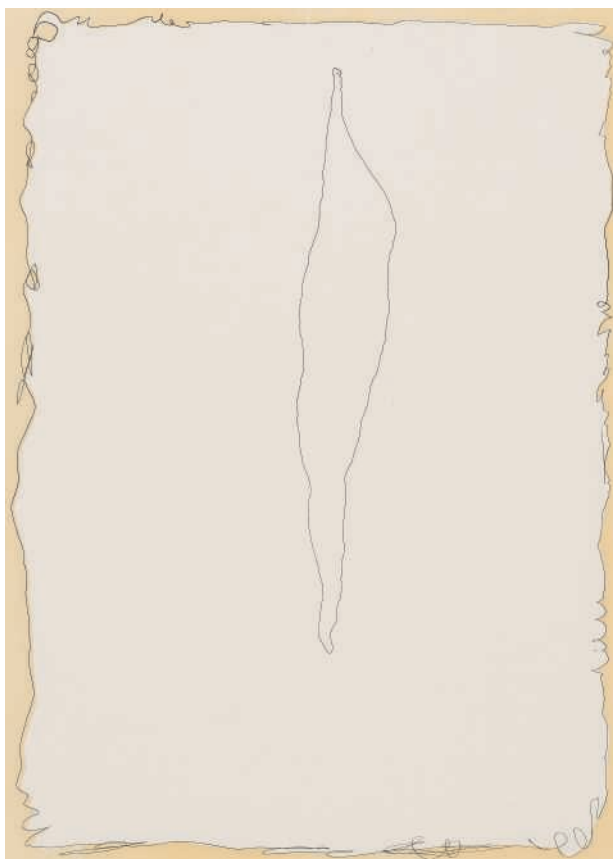
**LITERATURE:**

Koelen 68002-68005

In his introduction to the catalogue raisonné of Eduardo Chillida's prints, Martin van der Koelen describes the *Inguru* series as marking a transition from a looser abstraction towards a greater degree of structure in his graphic work. This is apparent in the use of borders at the edges of the rectangular plates, which, although interrupted in places, frame the more intuitive internal structures of lines and shapes. This gives the strong sense of visual stability so characteristic of the artist's oeuvre from this point.







λ 134

**LUCIO FONTANA (1899-1968)**

*Serie Rosa*

the complete set of five etchings with aquatint in colours, one with incisions, 1966, on BFK Rives wove paper, each signed in pencil, inscribed *P.A.*, artist's proofs aside from the edition of fifty, published by Editorial Gustavo Gili, Barcelona, the full sheets, with deckle edges at left and right, generally in very good condition, each framed; with the original beige cloth-covered folder with the title in white on the cover (5 prints & portfolio)

Plate & Sheet 755 x 560 mm.

Portfolio 795 x 600 mm.

£5,000-7,000

\$6,600-9,100

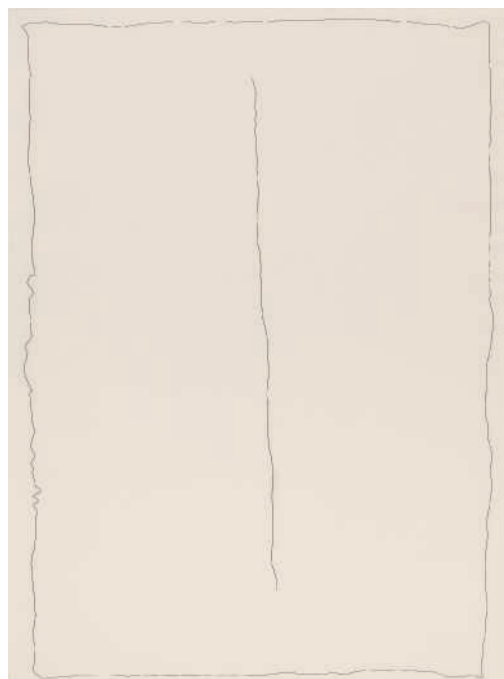
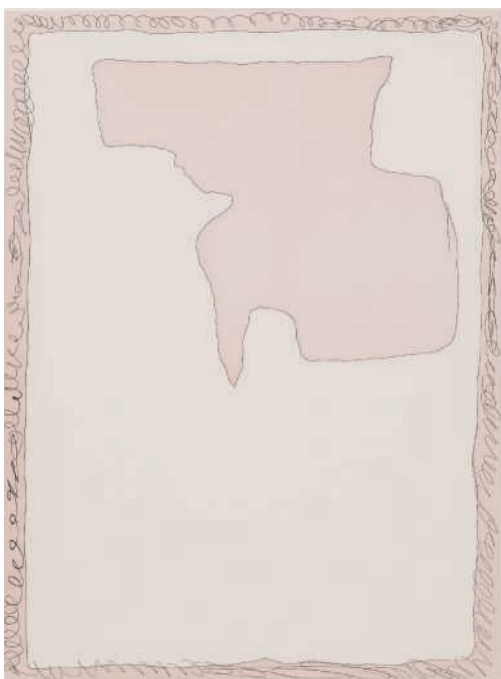
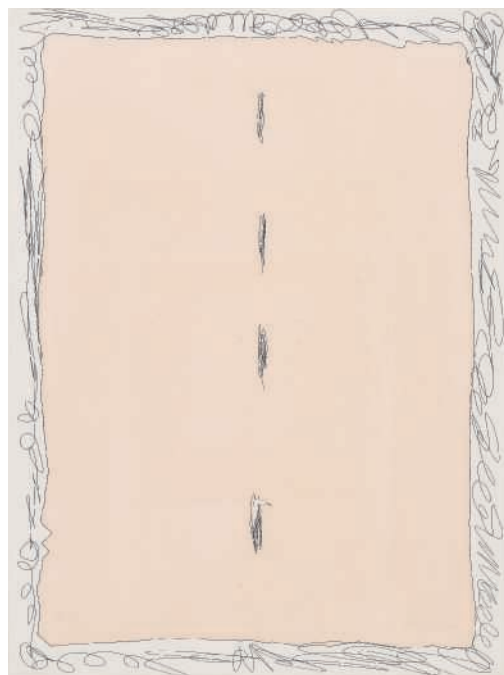
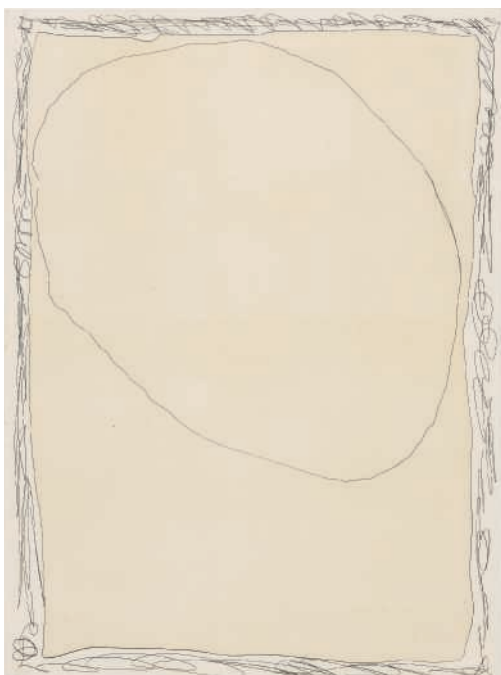
€5,600-7,700

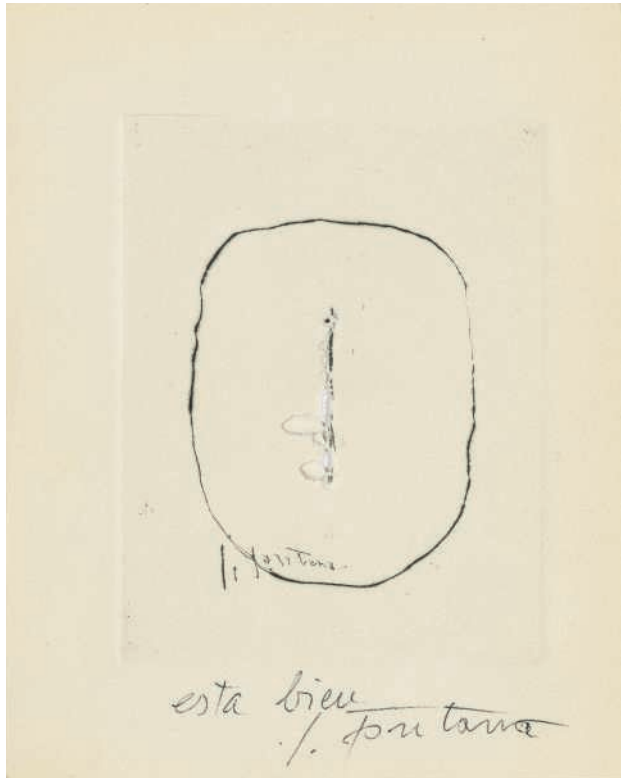
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Ruhé & Rigo E.26-30





λ 135

**LUCIO FONTANA (1899-1968)**

*Concetto Spaziale*

drypoint with incision, 1966, on wove paper, signed in ball-point pen, inscribed *esta bien, a bon à tirer* impression before the edition of thirty, published by Editorial Gustavo Gili, Barcelona, the full sheet, in very good condition  
Plate 132 x 102 mm., Sheet 188 x 153 mm.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

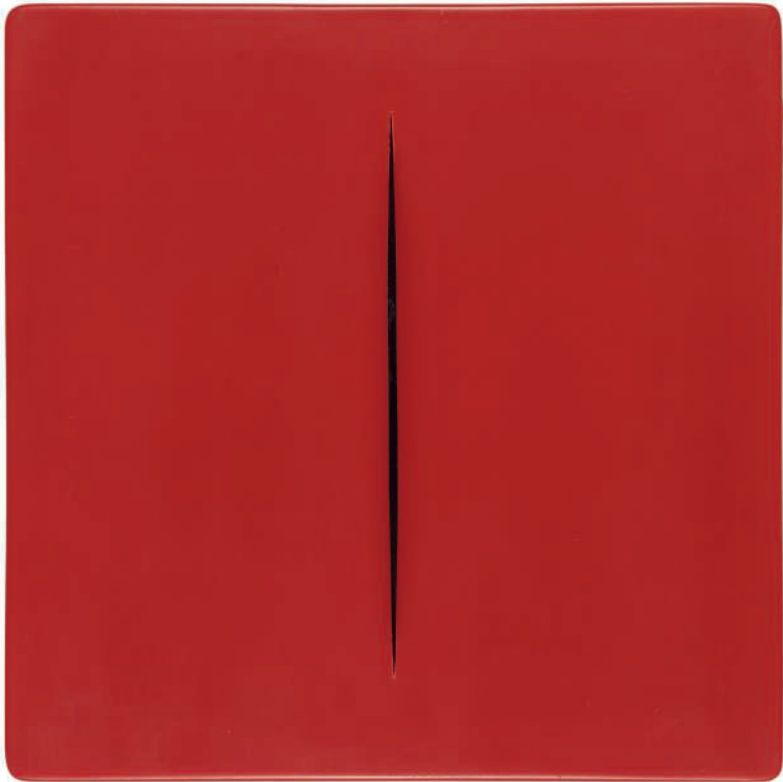
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Ruhé & Rigo E.50





λ 136

**AFTER LUCIO FONTANA (1899-1968)**

*Concetto Spaziale (Red)*

3D multiple in red plastic, 1968, from the edition of unknown size, with the accompanying booklet *Lucio Fontana Fotografías Ugo Mulas*, published by Editorial Gustavo Gili, and Galeria René Métras, Barcelona, in very good condition, within the original cardboard box with the artist's name in black on the cover

295 x 295 mm. (multiple)

310 x 310 mm. (overall)

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.



λ 137

**ANTONI TÀPIES (1923-2012)**

*Untitled*

etching and aquatint in colours, 1972, on Guarro wove paper, watermark *La Cometa*, signed, inscribed *Bon à tirer excepte X* and annotated with instructions to the printer in pencil, a proof before the edition of one hundred, published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in good condition  
Plate & Sheet 760 x 1010 mm.

€1,000–1,500

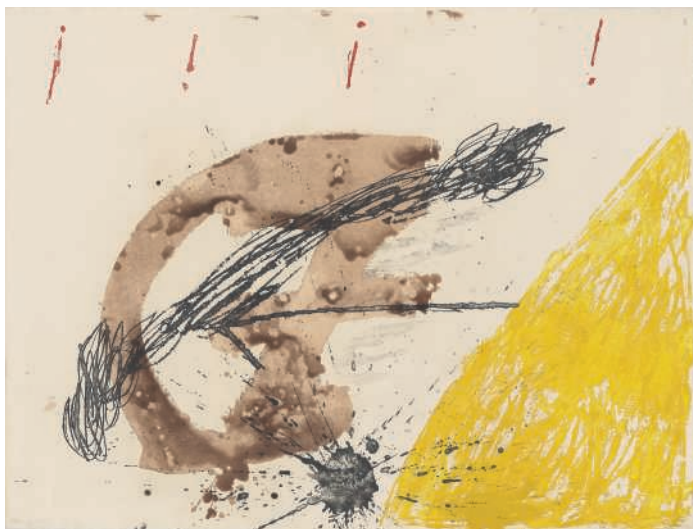
\$1,400–2,000

€1,200–1,700

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

Galfetti 307



λ 138

**ANTONI TÀPIES (1923-2012)**

*Untitled*

etching and aquatint in colours, 1972, on Guarro wove paper, watermark *La Cometa*, signed, inscribed *Bon à tirer* and annotated with instructions for the printer in pencil, a proof before the edition of one hundred, published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in good condition  
Plate & Sheet 760 x 1010 mm.

€1,000–1,500

\$1,400–2,000

€1,200–1,700

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Galfetti 308

λ 139

**ANTONI TÀPIES (1923-2012)**

*La Taca Vermella*

aquatint in colours, 1972, on Guarro wove paper, watermark *La Cometa*, signed and inscribed *Bon à tirer* in pencil, a proof before the edition of one hundred published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in good condition  
Plate & Sheet 760 x 1015 mm.

£2,000-3,000

\$2,700-3,900

€2,300-3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Galfetti 309



λ 140

**ANTONI TÀPIES (1923-2012)**

*Untitled*

etching and aquatint with carborundum in colours, 1972, on Arches wove paper, signed and inscribed *Bon à tirer* in pencil, a proof before the edition of one hundred published by Editorial Gustavo Gili, Barcelona, the full sheet, with deckle edges at left and right, in good condition  
Plate & Sheet 900 x 640 mm.

£1,000-1,500

\$1,400-2,000

€1,200-1,700

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Galfetti 334





λ 141

**ANTONI TÀPIES (1923-2012)**

*Suite Catalana*

the set of five aquatints in colours, 1972, on Guarro wove paper, watermark *La Cometa*, each signed and inscribed *Bon à tirer* in pencil, a proof set before the edition of 75 published by Editorial Gustavo Gili, Barcelona, the full sheets, with deckle edges at left and right, generally in good condition, each framed, lacking the original folder

Plate & Sheet 765 x 1015 mm.

£7,000-10,000

\$9,200-13,000

€7,800-11,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Galfetti 302-306

'...on quite a few occasions I have approached a set of prints as a series in which the individual prints are all related, and have tried to establish a common link, although this has never been of a narrative nature but more visual...The sequences are decided, most of the time, intuitively. One print appears after another and I intuit that the next one should be of a different character, and so on. But we cannot speak of series in the strictest sense of the word, but rather of variations on a theme' (Antoni Tàpies, quoted in: *Tàpies, Graphic Work 1995-2011*, Editorial Gustavo Gili, Barcelona, 2014, p. 22-23).







λ 142

**ANTONIO SAURA (1930-1998)**

*Petite Dame I, Ia, II*

three etchings and aquatints, 1968, each signed in blue ball-point pen, inscribed *vale para tirar*, aside from the editions of 25 and 30 respectively, published by Editorial Gustavo Gili, Barcelona, two with wide margins, one with small margins (C. 74.2), some time staining, otherwise in very good condition

Plate 123 x 93 mm., Sheet 225 x 206 mm. (and smaller)

(3)

£700-1,000

\$920-1,300

€780-1,100

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Cramer 74.1, 74.2 & 80



λ 143

**ANTONIO SAURA (1930-1998)**

*Novisaurias*

the set of five aquatints, 1969, on BFK Rives wove paper, each signed, inscribed *Vale para estampar*, *Vala para tirar* or *Liste para tirar* in blue ball-point pen, a *bon à tirer* set before the edition of fifty published by Editorial Gustavo Gili, Barcelona, the full sheets, deckle edges at left and right, some occasional creases, otherwise in good condition, lacking the original portfolio case

Plate, Sheet 755 x 560 mm.

(5)

£2,000–3,000

\$2,700–3,900

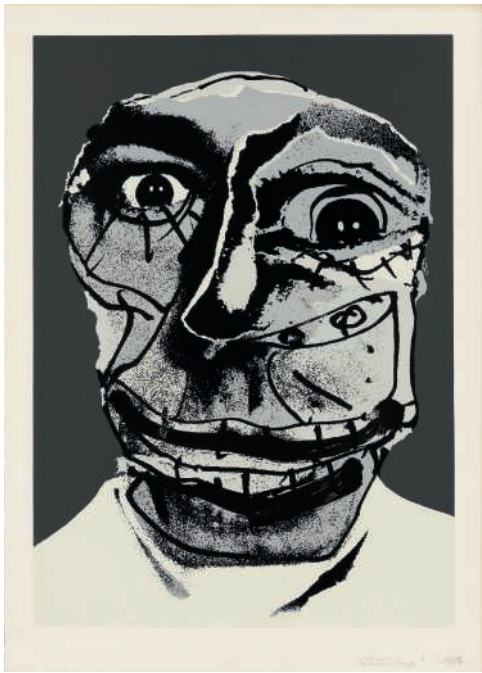
€2,300–3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Cramer 81-85



λ 144

**ANTONIO SAURA (1930-1998)**

*Moi*

the complete set of 18 screenprints in colours, 1976, on Schoeller wove paper, Plate 14 unsigned and extensively annotated with instructions to the printer, otherwise signed, inscribed *Bon à tirer* or *Bat* and annotated in pencil or ball-point pen, a proof set before the edition of sixty (there were also 12 *hors commerce* impressions) published by Editorial Gustavo Gili, Barcelona, the full sheets, pale time-staining in the margins, some plates with studio handling marks

Image 908 x 646 mm. (and similar), Sheet 1022 x 735 mm.

£2,500–3,500

\$3,300–4,600

€2,800–3,900

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Cramer 236-253





λ 145

**ANTONIO SAURA (1930-1998)**

*La Cámara Ardiente o Los Amores Célebres*

the set of twelve etchings, 1977, on grey *chine collé* on cream wove paper, each signed and inscribed *Vale* in pencil, some with annotations, a *bon à tirer* set without text and before the edition of 85 published by Editorial Gustavo Gili, Barcelona, the full sheets, in good condition, four plates framed, otherwise loose (as issued), lacking the original portfolio case  
Plate 90 x 145 mm., Sheet 220 x 280 mm.

£2,000-3,000

\$2,700-3,900

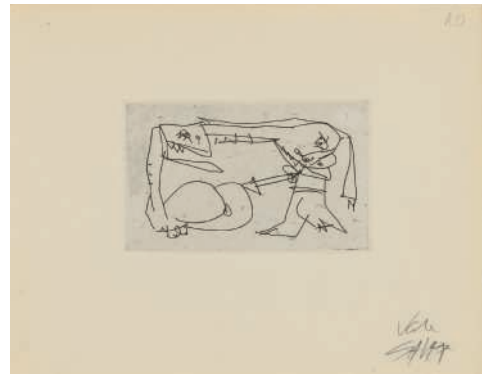
€2,300-3,300

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

**LITERATURE:**

Cramer 254-265



λ 146

**JOAN HERNANDEZ PIJUAN (1931-2005)**

*Escala 1:100*

the complete set of 11 etchings and aquatints printed in black and in colours, 1974, on Arches wove paper, with a poem by Carles Camps i Mundó in Catalan, each signed in pencil, inscribed H.C. or H/C, a *hors commerce* copy aside from the edition of 35 published by Editorial Gustavo Gili, Barcelona, 1975, the full sheets, with deckle edges above and below, loose (as issued), with the original paper mounts and cream cloth-covered portfolio, with the title in black on the cover (portfolio)  
Plates 343 x 255 mm. (and smaller), Sheets 650 x 500 mm.  
Portfolio 690 x 530 mm.

£1,500-2,500

\$2,000-3,300

€1,700-2,800

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.





λ 147

**MANOLO MILLARES (1926-1972)**

*Untitled*

etching and aquatint, 1970, on wove paper, signed in pencil, numbered 6/50 (there were also six artist's proofs), the full sheet, loose (as issued), with the accompanying booklet *Manolo Millares* by J.M. Moreno Galvan, published by Editorial Gustavo Gili, Colección Nueva Órbita, Barcelona, all within a black cloth-cover box with the title in white on the spine (portfolio)

Plate 250 x 200 mm., Sheet 378 x 305 mm.  
380 x 305 mm. (overall)

£500-700

\$660-910

€560-770

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.



λ 148

**MANOLO MILLARES (1926-1972)**

*Antropofauna*

the set of five etchings with aquatint, 1970, on BFK Rives wove paper, each signed and inscribed VALE in blue crayon, some with annotations, a *bon à tirer* set before the edition of fifty published by Editorial Gustavo Gili, Barcelona, the full sheets, with deckle edges above and below, some inky finger prints at the edges and other minor handling marks, otherwise in good condition, lacking the original folder  
Plate & Sheet 560 x 760 mm.

£2,500-3,500

\$3,300-4,600

€2,800-3,900

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.





λ 151

**EQUIPO CRÓNICA (ESTABLISHED 1964-1981)**

*Conde Duque; & Infanta*

a pair of gouaches with black crayon, circa 1972, on cardboard  
555 x 395 mm. (and similar)

£3,000-5,000

(2)

\$4,000-6,500

€3,400-5,500

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

These two gouaches are preparatory studies for multiples. *Conde Duque* was included with Tomas Llorens's book on Equipo Crónica, published by Colección Nueva Orbita (see lot 152). The multiple for *Infanta*, however, appears to have been a project which was never realised with Editorial Gustavo Gili.





λ 152

**EQUIPO CRÓNICA (ACTIVE 1964-1981)**

*Tomas Llorens: Equipo Crónica*

the complete set of a multiple in papier-maché, a pop-up book and booklet, 1972, the multiple painted with acrylic, signed and numbered 9/100 in white on the base, the pop-up signed in pencil, numbered 110/200, published by Editorial Gustavo Gili, Colección Nueva Orbita, Barcelona, the elastic on the pop-up perishing, otherwise in good condition, all within the original cardboard box with the collective's name on the front (portfolio)

210 x 110 x 80 mm. (multiple)

205 x 160 mm. (pop-up & booklet)

220 x 180 x 120 mm. (overall)

£1,500-2,000

\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.

The title of the multiple is *Conde Duque*; and the pop-up book *El Bodegón Nacional*.



λ 153

**EQUIPO CRÓNICA (ESTABLISHED 1964-1981)**

*Compositions*

the complete deluxe set comprising five screenprints in colours and a polychrome multiple with painted polystyrene stand, 1972, the screenprints on card, each signed in pencil and numbered 5/75, the polychrome figure signed and numbered 5/25 in red ink, published by Editorial Gustavo Gili, Barcelona, the full sheets, in very good condition, the door of the polystyrene stand loose, the prints framed, with the original cardboard box with label on the front (5 prints, 1 sculpture & portfolio) Image, Sheet 700 x 1000 mm.

Multiple with stand: 270 x 762 x 1080 mm.

£10,000–15,000

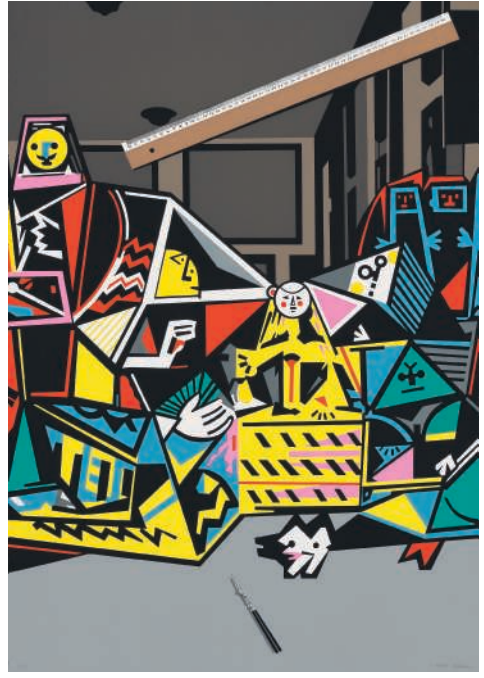
\$14,000–20,000

€12,000–17,000

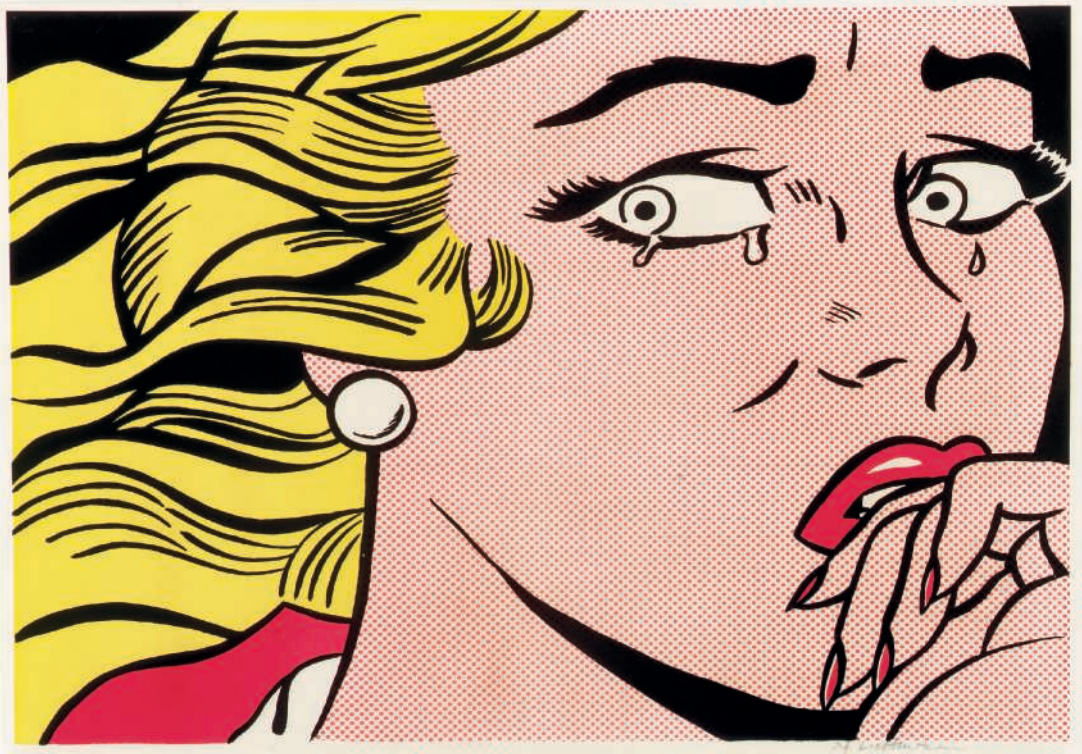
**PROVENANCE:**

Editorial Gustavo Gili, Barcelona.









VARIOUS PROPERTIES

**154**

**ROY LICHTENSTEIN (1923-1997)**

*Crying Girl*

offset lithograph in colours, 1963, on wove paper, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, the full sheet, the colours slightly attenuated, otherwise in good condition, framed  
Image 437 x 585 mm., Sheet 460 x 611 mm.

£30,000-50,000

\$40,000-65,000

€34,000-55,000

**LITERATURE:**

Corlett II.1



155

**ROY LICHTENSTEIN (1923-1997)**

*Landscape 2, from: Ten Landscapes*

screenprint, 1967, on Rowlux mounted onto composition board (as issued), signed and dated in pencil on the reverse, numbered 62/100, published by Original Editions, New York, with their label on the reverse, pale light- and mount staining, otherwise in good condition  
Image & Sheet 302 x 460 mm.

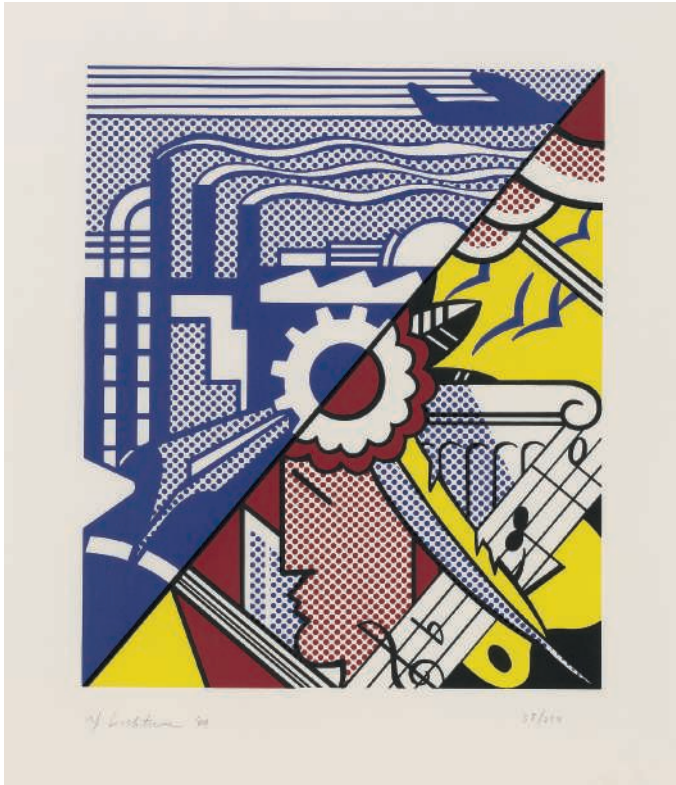
£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Corlett 52



156

**ROY LICHTENSTEIN (1923-1997)**

*Industry and the Arts II*

screenprint in colours, 1969, on Fabriano wove paper, signed and dated in pencil, numbered 38/250, published by Gabriele Mazzotta Editore, with their blindstamp, the full sheet, in very good condition, framed  
Image 661 x 484 mm., Sheet 436 x 364 mm.

£4,000-6,000

\$5,300-7,800

€4,500-6,600

**LITERATURE:**

Corlett 86

157

**ROY LICHTENSTEIN (1923-1997)**

*View from the Window, from: Landscape Series*

lithograph, woodcut and screenprint in colours, 1985, on wove paper, signed and dated in pencil, numbered 34/60 (there were also 11 artist's proofs), published by Gemini G.E.L., New York, with their blindstamps, the full sheet, in very good condition, framed Image 1942 x 776 mm., Sheet 2020 x 854 mm.

£70,000–100,000

\$92,000–130,000

€78,000–110,000

**LITERATURE:**

Corlett 215; Gemini 216

The composition for *View from the Window* is loosely based on Max Beckmann's painting *Evening on the Terrace* (Collection Richard L. Feigen, New York), a view of the Dutch seaside resort of Scheveningen painted in 1928. Lichtenstein's large format mixed-media print belongs to a series called *Landscapes*, begun in 1984, in which the artist revisited landscape paintings by modern masters, rendering them in his signature cartoon-like brushstrokes. His homage is full of whimsy and humour. Whilst Beckmann's view is dark and brooding, Lichtenstein's treatment evokes the sunny Mediterranean of Matisse and the Fauves, an art historical quip and playful subversion of the Expressionist's original intent. This effect is achieved with a much wider range of colours than in his earlier prints, with pastel pinks, blues, greens, yellows and metallic silver, supplementing his staple palette of primary colours.

Riva Castleman notes that in his *Landscapes* Lichtenstein departs from the isolated 'abstract' brushstroke of his earlier oeuvre, and instead employs the strokes to define a scene, an open window with a bunch of flowers, looking onto a view of sea and sky, with the sail of a boat in the distance. 'However much it may be presumed that the artist now conveys depth and atmosphere where he always distinguished his work as flat and made with marks that emphasised and maintained that flatness', Castleman continues, 'his methods remain the same, but demonstrate that even compositions that presume to give the impression of near and far are still marks on a flat surface. The marks that make the boat are little different from those that make the frame of the window or the adjacent water...the *Landscapes* accentuate the preposterous conventions of picture-making itself'. (Riva Castleman, *Seven Master Print-Makers – Innovations in the Eighties*, The Museum of Modern Art, New York, exh. cat. 1991, p. 92).

*It is an attempt to classicise a romantic notion...When I use it in a painting, it is to express the conflict of quasi-expressionistic technique and commercial motif...I am thrilled about the idea of Brushstrokes made of false Brushstrokes. I'm impressed by how artificial things can look. I try to be as stylised as I can get away with – not stylish*

(Roy Lichtenstein, quoted in: Gianni Mercurio, *Roy Lichtenstein – Meditations on Art*, La Triennale di Milano, 2010, p. 221)





158

**ANDY WARHOL (1928-1987)**

*One Plate from: A Gold Book*

offset lithograph with hand colouring, 1957, on wove paper, probably from the edition of one hundred copies, presumably the full sheet, pale time staining at the sheet edges, generally in good condition

Image 335 x 240 mm., Sheet 366 x 283 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Feldman & Schellmann IV.115

159

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1974, on wallpaper, signed and dated 1976 in red ink (faded), inscribed to *Si (?) much love*, a proof aside from the unnumbered edition of one hundred impressions signed in felt-tip pen, published by Factory Additions, New York, the full sheet, pale scuffs in the purple ink, occasional soft creasing at the sheet edges, framed

Image & Sheet 1011 x 753 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**LITERATURE:**

Feldman & Schellmann II.125A





\*160

**ANDY WARHOL (1928-1987)**

*Black Bean, from: Campbell's Soup I*

screenprint in colours, 1968, on smooth wove paper, signed in ball-point pen on the reverse, stamp-numbered 13/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the red attenuated, a few minor scuffs in the upper red section, framed  
Image & Sheet 890 x 586 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**LITERATURE:**

Feldman & Schellmann II. 44



161

**ANDY WARHOL (1928-1987)**

*Beef with Vegetables and Barley, from: Campbell's Soup I*

screenprint in colours, 1968, on smooth wove paper, not signed or numbered, one of a very small number of printer's proofs aside from the edition of 250 (there were also 26 artist's proofs), published by Factory Additions, New York, the full sheet, in very good condition  
Image & Sheet 892 x 590 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

Peter Gidal, London; acquired directly from the printer in New York City in 1980.

**LITERATURE:**

Feldman & Schellmann II.49





162

**ANDY WARHOL (1928-1987)**

*Scotch Broth, from: Campbell's Soup II*

screenprint in colours, 1969, on smooth wove paper, signed in ball-point pen, numbered 245/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, printed by Salvatore Silkscreen Co., Inc., New York, the full sheet, generally in very good condition, framed  
Image & Sheet 890 x 586 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Feldman & Schellman II.55



163

**ANDY WARHOL (1928-1987)**

*Oyster Stew, from: Campbell's Soup II*

screenprint in colours, 1969, on paper, signed in ballpoint pen, stamp-numbered 116/250 (there were also 26 artist's proofs), published by Factory Additions, New York, minor scuffs in the red ink, a surface abrasion below the central medallion, a small paper loss at the tip of the lower left corner, framed  
Image & Sheet 889 x 585 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**LITERATURE:**

Feldman & Schellmann II.60



**164**  
**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on Beckett High White wove paper, signed in ball-point pen on the reverse, stamp numbered 49/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples Inc., New York, printed by Styria Studio Inc., New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, the colours fresh and vibrant, some small skilful repairs along the sheet edges  
Image & Sheet 914 x 914 mm.

£15,000-20,000

\$20,000-26,000

€17,000-22,000

**LITERATURE:**

Feldman & Schellmann II. 91





**165**  
**ROBERT INDIANA (B. 1928)**

*The Garden of Love*

the complete set of six screenprints in colours, 1982, on Fabriano wove paper, each signed, dated and titled in pencil, numbered 81/100 (there were also 15 artist's proofs), co-published by Prestige Art, New York, and Edition Domberger, Stuttgart, with their blindstamp, the full sheets, in very good condition  
Image 610 x 610 mm., Sheet 680 x 680 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Sheehan 126-131

***A person has to keep something to herself, or your life is just a layout in a magazine.***

(Grace Kelly, quoted in: Donald Spoto, *High Society: Grace Kelly and Hollywood*, Arrow, 2010, p. 105.)

**166**

**ANDY WARHOL (1928-1987)**

*Grace Kelly*

screenprint in colours, 1984, on Lenox Museum Board, signed in pencil, numbered 52/225 (there were also thirty artist's proofs), published by the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, with their inkstamp *verso*, the full sheet, generally in very good condition, framed  
Image & Sheet 1015 x 810 mm.

£70,000–100,000

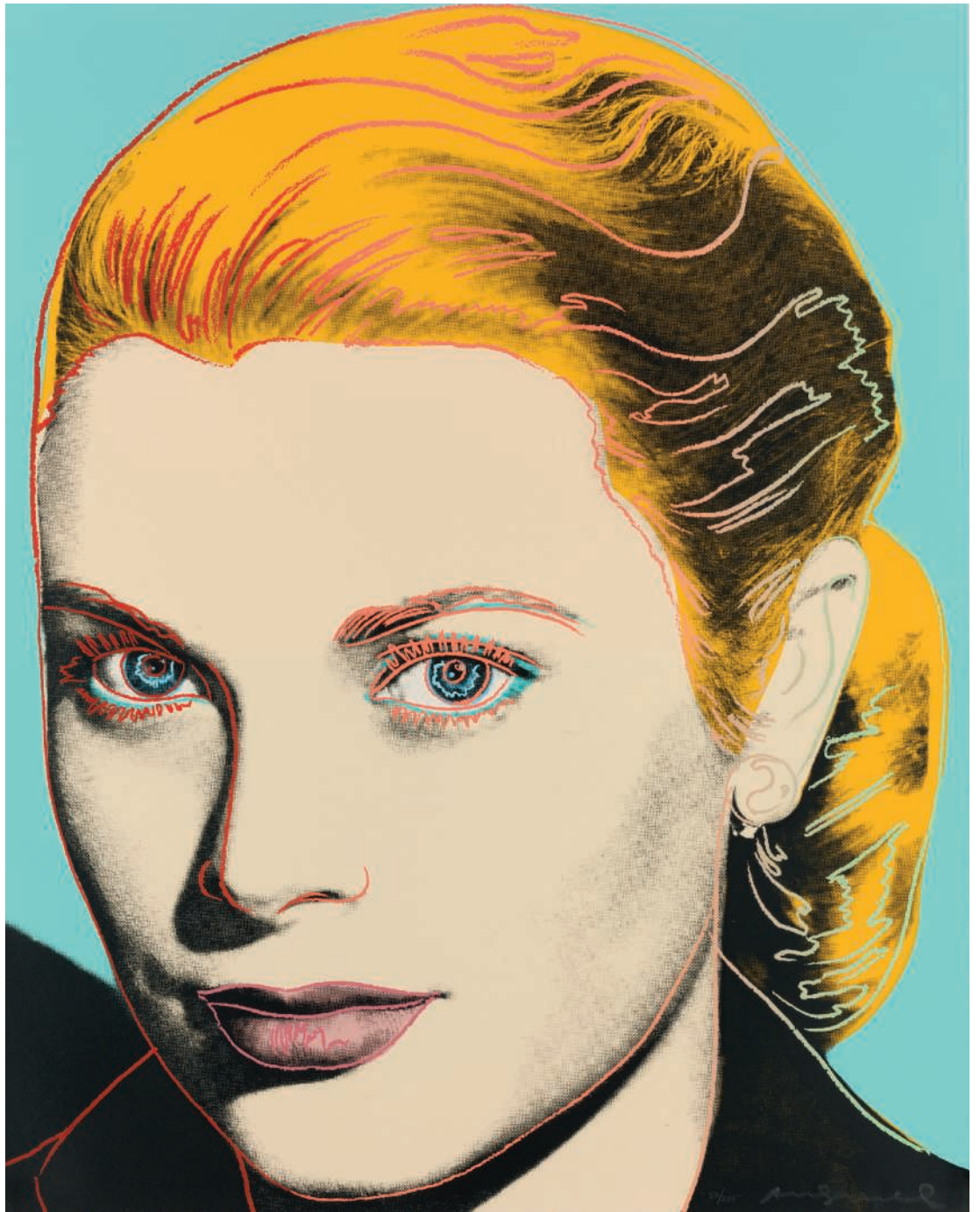
\$92,000–130,000

€78,000–110,000

**LITERATURE:**

Feldman & Schellmann II.305

The present work is based on a still from the screen debut of Grace Kelly in 1951, playing Louise Anne Fuller in the film *Fourteen Hours*.





**\*167**

**ANDY WARHOL (1928-1987)**

*Goethe*

screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 46/100 (there were also 22 artist's proofs), co-published by Editions Schellmann & Klüser, Munich and New York, and Denise René/ Hans Meyer, Düsseldorf, with theirs and the artist's copyright stamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 963 x 963 mm.

£30,000-50,000

\$40,000-65,000

€34,000-55,000

**LITERATURE:**

Feldman & Schellmann II.272





168

**ANDY WARHOL (1928-1987)**

*The Nun, from: Ingrid Bergman*

screenprint in colours, 1983, on Lenox Museum Board, signed in pencil, numbered 171/250 (there were also twenty artist's proofs), published by Galerie Börjeson, Malmö, Sweden, with their inkstamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, a minor surface abrasion at the upper right corner, otherwise in very good condition, framed  
Image & Sheet 964 x 964 mm.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**LITERATURE:**

Feldman & Schellmann II.314



**169**  
**ANDY WARHOL (1928-1987)**

*Joseph Beuys*

screenprint in colours with diamond dust, 1980, on Arches Cover Black paper, signed in pencil, numbered 88/90 (there were also 15 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with their blindstamp, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed

Image 1010 x 764 mm., Sheet 1120 x 764 mm.

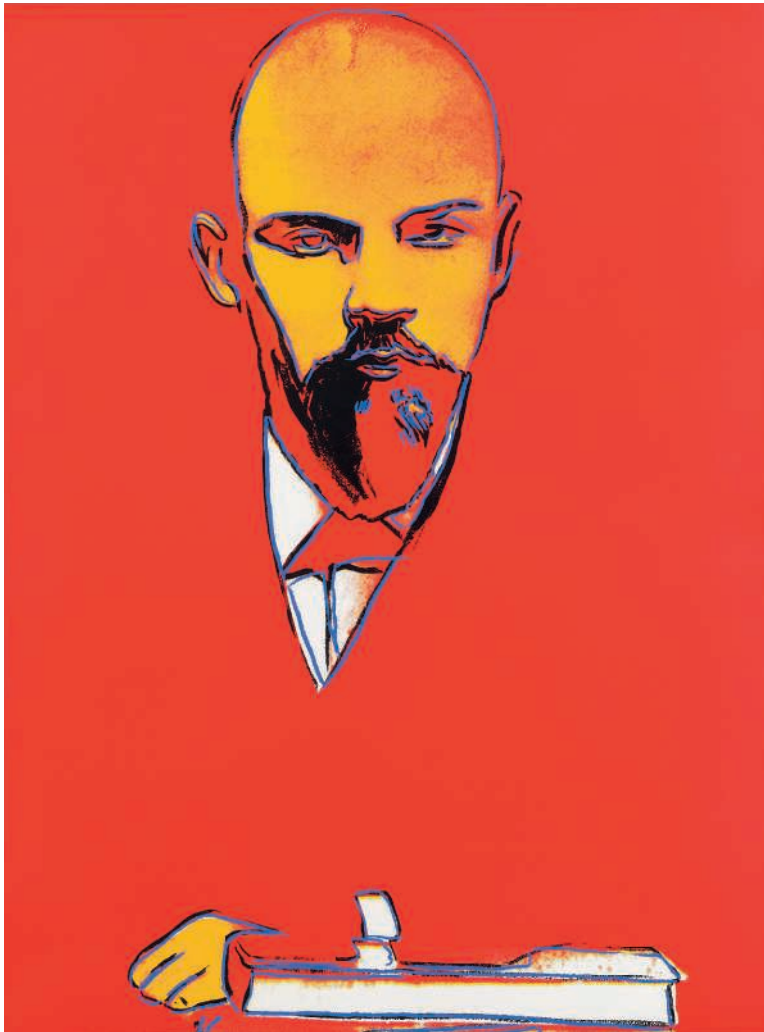
£15,000–20,000

\$20,000–26,000

€17,000–22,000

**LITERATURE:**

Feldman & Schellmann II.274



**170**  
**ANDY WARHOL (1928-1987)**  
*Red Lenin*

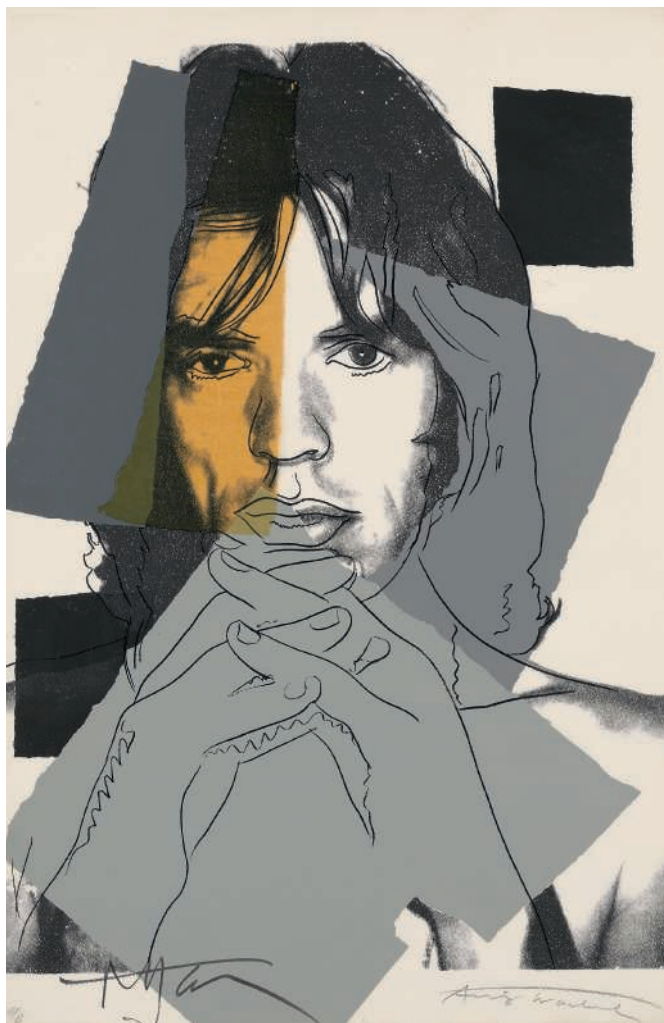
screenprint in colours, 1987, on Arches wove paper, signed on the reverse by the executor of the Andy Warhol Estate, with their stamped authentication certificate, numbered 60/120 (there were also 24 artist's proofs) published by the artist's estate, New York, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed Image & Sheet 998 x 750 mm.

£50,000-70,000

\$66,000-91,000

€56,000-77,000

**LITERATURE:**  
Feldman & Schellmann II.403



171

**ANDY WARHOL (1928-1987)**

*Mick Jagger*

screenprint in colours, 1975, on Arches Aquarelle paper, signed in pencil by the artist and in felt-tip pen by Mick Jagger, numbered 113/250 (there were also fifty artist's proofs), published by Seabird Editions, London, with their inkstamp on the reverse, the full sheet, pale backboard staining at the upper sheet edge, otherwise in good condition, framed Image & Sheet 1113 x 735 mm.

£30,000-50,000

\$40,000-65,000

€34,000-55,000

**LITERATURE:**

Feldman & Schellmann II.147

A master at capturing the raw essence of his subjects' features, here Warhol renders the chiselled face of Jagger with masterful precision – paying homage to his infamous lips – to create a truly intimate and visually gratifying portrait. This portrait of *Mick Jagger* from the portfolio of ten marks a departure in Warhol's work from the ubiquitous single pose found in earlier print series such as *Mao* (1972) and *Marilyn* (1967), for which the artist used found imagery. Here, Warhol took his own 'passport photo' images of the famous heart-throb using a specialised pre-focused camera and stark lighting. Jagger's varied poses in the series and washed-out features give the resulting images a dynamic and almost caustic ambience to match the singer's well-known personality. The *Mick Jagger* series is also unique in that the prints are signed by both the artist and the sitter, as in the present impression.





172

**ANDY WARHOL (1928-1987)**

*Queen Elizabeth II, from: Reigning Queens (Royal Edition)*

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, inscribed *R PP 1/2*, a printer's proof aside from the edition of thirty (there were also five artist's proofs), published by George C. P. Mulder, Amsterdam, printed by Rupert Jasen Smith, New York, with his blindstamp and the artist's copyright stamp *verso*, the full sheet, in very good condition, framed  
Image & Sheet 100 x 80 mm.

£40,000–60,000

\$53,000–78,000

€45,000–66,000

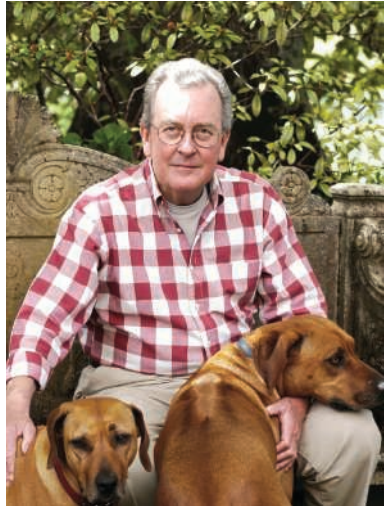
**LITERATURE:**

Feldman & Schellmann II.334A

Property from  
**THE ESTATE OF THE LATE JAMES O. FAIRFAX AC**

James Oswald Fairfax AC (1933-2017) was a passionate and discerning connoisseur whose interest in the fine and decorative arts spanned eras, cultures and continents. The art he collected over the years reflects both his eye for beauty and also his love of travel, and was acquired to adorn the beautiful homes that he created for himself both in Australia and the United Kingdom.

The great-grandson of the founder of the *Sydney Morning Herald* and Chairman, from 1977 to 1987, of publishers *John Fairfax Ltd.*, James was educated in Sydney, Melbourne and then at Balliol College, Oxford. His kindness and generosity extended to artists, collectors and amateurs, and not least to public institutions: among his many generous bequests to Australian galleries were important works by Rubens, Ingres, Canaletto and Watteau, given to the Art Gallery of New South Wales; the National Gallery of Australia; the National Gallery of Victoria; the Gallery of Modern Art, Brisbane and the Art Gallery of South Australia, ensuring that his taste will be shared with a wide public. Christie's is delighted to be offering works from this fascinating and varied collection in a series of sales in London.



**\*173**

**GEORGES BRAQUE (1882-1963)**

*Bass*

etching with drypoint, 1911, on Arches paper, signed in pencil, inscribed *HC*, one of six *hors commerce* impressions aside from the edition of thirty, printed by G. Visat, published by Maeght, Paris, 1950, the full sheet, deckle edges above and below, some pale light-staining, otherwise in very good condition, framed Plate 460 x 330 mm., Sheet 655 x 502 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Vallier 7



\*174

**WAYNE THIEBAUD (B. 1920)**

*Cherry Stand, from: Delights*

etching with hand-colouring, 1964, on wove paper, signed and dated in pencil, with the heart drawn in red ink, inscribed *Trial Proof* (a proof aside from the edition of one hundred) published by Crown Point Press, Berkeley, with wide margins, presumably the full sheet, framed

Plate 143 x 170 mm., Sheet 370 x 280 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

With Rutgers Barclay Gallery, Santa Fe, 1988.



\*175

**LUCIAN FREUD (1922-2011)**

*Pluto aged Twelve*

etching, 2000, on Somerset White wove paper, initialed in pencil, numbered 23/46 (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, the full sheet, in very good condition, framed  
Plate 432 x 597 mm., Sheet 570 x 725 mm.

£50,000–70,000

\$66,000–91,000

€56,000–77,000

**LITERATURE:**

Figura 91





VARIOUS PROPERTIES

λ \*176

**LUCIAN FREUD (1922-2011)**

*Lord Goodman in his yellow Pyjamas*

etching with hand-colouring, 1987, on BFK Rives wove paper, initialed in pencil, numbered 15/50 (there were also ten artist's proofs), co-published by James Kirkman, London, and Brooke Alexander, New York, the full sheet, in very good condition, framed Plate 310 x 400 mm., Sheet 480 x 560 mm.

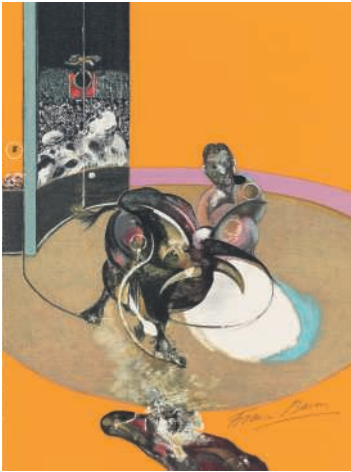
£50,000–70,000

\$66,000–91,000

€56,000–77,000

**LITERATURE:**

Hartley 32; Figura 68



λ 177

**FRANCIS BACON (1909-1992)**

*Miroir de la Tauromachie*

the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 66 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in excellent condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title 510 x 385 mm. (overall)

£40,000-60,000

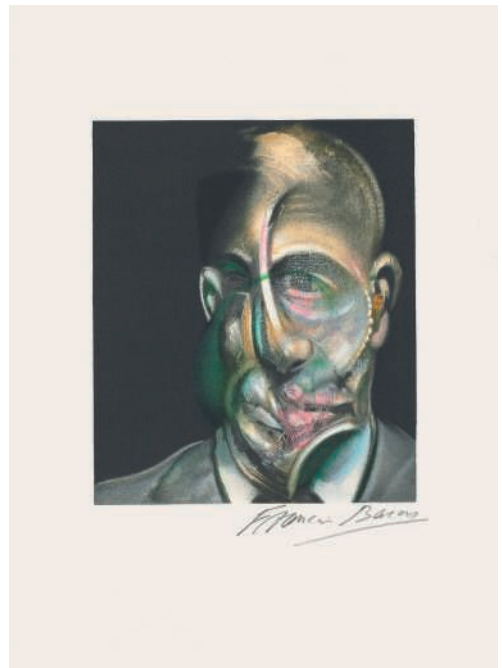
\$53,000-78,000

€45,000-66,000

**LITERATURE:**

Sabatier 29-30

**178 No Lot**











VARIOUS PROPERTIES

λ 179

**DAVID HOCKNEY (B. 1937)**

*Figure by a Curtain*

lithograph in black and grey with screenprint in white, 1964, on BFK Rives wove paper, signed and dated in pencil, numbered 2/75 (there were also 16 artist's proofs), published by Editions Alecto, London, 1965, the full sheet, a deckle edge at left, pale, unobtrusive staining above, a short repaired tear in the lower subject, other minor defects  
Image & Sheet 503 x 642 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

**LITERATURE:**

Scottish Arts Council 37; Tokyo 37

PROPERTY FROM A DISTINGUISHED BELGIAN COLLECTION

λ 180

**DAVID HOCKNEY (B. 1937)**

*Untitled (Two young Men on a Sofa)*

etching, 1966, on wove paper, signed and inscribed *artists proof* in pencil, one of only a few known impressions, with wide margins, probably the full sheet, in very good condition, framed  
Plate 345 x 222 mm., Sheet 555 x 387 mm.

£3,000–5,000

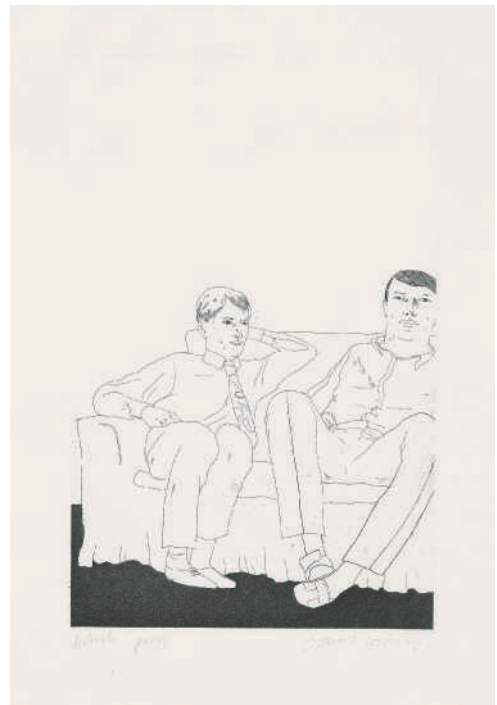
\$4,000–6,500

€3,400–5,500

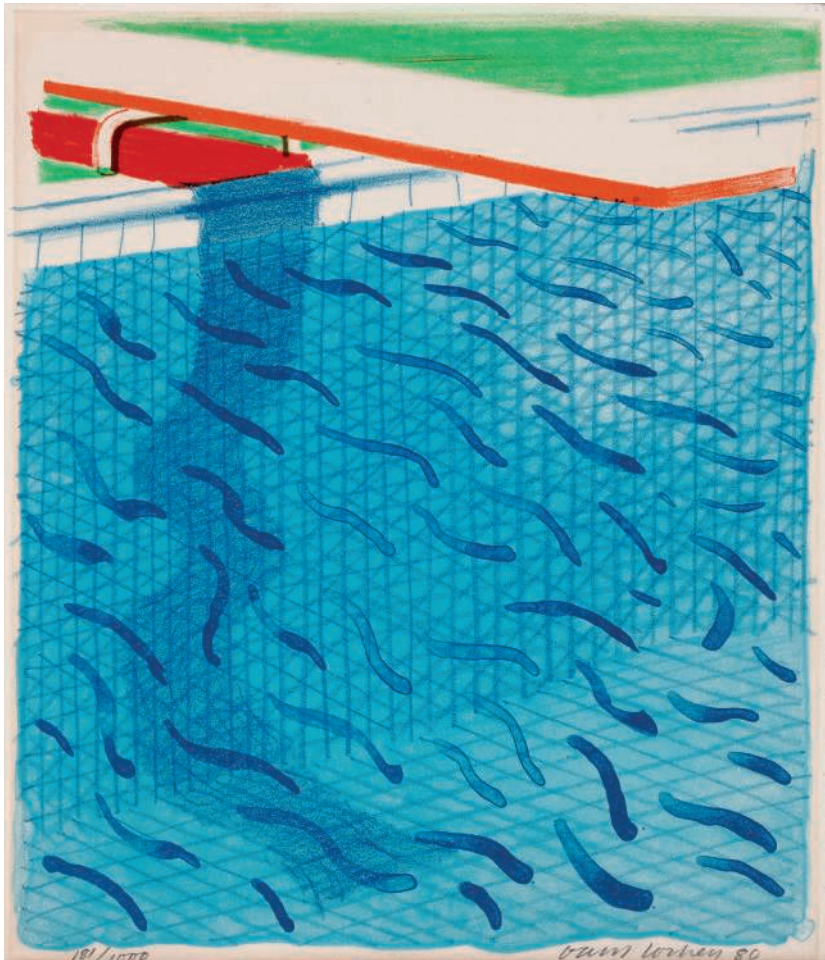
**LITERATURE:**

See Scottish Arts Council 47-59; see Tokyo 47-59  
R. Lloyd, *Hockney Printmaker*, Dulwich Picture Gallery, London (ex. cat.), 2014, no. 22 (another impression illustrated).

The present proof is one of only a handful of impressions of this print, created for the *Fourteen Poems by C. P. Cavafy* (Editions Alecto, London, 1966), but never included in the final publication.







λ181

**DAVID HOCKNEY (B.1937)**

*Pool made with paper and blue Ink for book*

lithograph in colours, 1980, on wove paper, signed, dated and numbered 181/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colours strong, some time- and mount staining, otherwise in good condition; complete with the book **Paper Pools** and accompanying card slipcase, both stamp-numbered 181, the book signed in red ink on the justification

Image 258 x 219 mm., Sheet 266 x 228 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**LITERATURE:**

Tokyo 234



λ 182

**DAVID HOCKNEY (B. 1937)**

*Lithographic water made of lines and crayon*

lithograph printed in blue, 1978-80, on TGL handmade paper, signed and dated in pencil, inscribed *P.P. II*, a printer's proof aside from the edition of 42 (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, generally in good condition  
Image 550 x 742 mm., Sheet 713 x 868 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Tokyo 211



λ \*183

**DAVID HOCKNEY (B. 1937)**

*Lithograph of water made of thick and thin lines and a light blue and a dark blue wash*

lithograph in colours, 1978-80, on TGL handmade paper, signed and dated in pencil, numbered 14/34 (there were also 14 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition  
Image 505 x 690 mm., Sheet 655 x 862 mm.

£30,000-50,000

\$40,000-65,000

€34,000-55,000

**LITERATURE:**

Tokyo 208



λ 184

**DAVID HOCKNEY (B. 1937)**

*Two Vases in the Louvre*

etching in colours, 1974, on Inveresk mould-made paper, signed and dated in pencil, numbered 48/75 (there were also 18 artist's proofs), published by Petersburg Press, New York and London, with the artist's copyright blindstamp, the full sheet, scattered pin-point foxing, otherwise in good condition, framed

Plate 744 x 740 mm., Sheet 995 x 920 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

With Galleria d'Arte Contemporanea, Rome (with their label verso).

**LITERATURE:**

Scottish Arts Council 168; Tokyo 154



λ 185

**DAVID HOCKNEY (B. 1937)**

*Pretty Tulips*

lithograph in colours, 1969-70, on wove paper, signed, dated and titled in pencil, numbered 16/200, published by Petersburg Press, London, 1970, the full sheet, very pale light-staining, otherwise in good condition, framed  
Image & Sheet 726 x 505 mm.

£6,000–8,000

\$7,900–10,000

€6,700–8,800

**PROVENANCE:**

With Kasmin Limited, London (their label verso, stock number 3763).

With Knoedler Gallery, New York (according to an exhibition loan label verso).

**LITERATURE:**

Scottish Arts Council 115

**EXHIBITED:**

*Flowers*, Welsh Arts Council, Cardiff, 1978-79, no. 17.



λ 186

**DAVID HOCKNEY (B. 1937)**

*Marguerites*

etching with aquatint in colours, 1973, on wove paper, signed and dated in pencil, numbered 71/100, printed by Atelier Crommelynck, Paris, published by Petersburg Press, London and New York, with the artist's copyright blindstamp, the full sheet, a deckle edge below, the colours exceptionally fresh, in very good condition, framed  
Plate 238 x 181 mm., Sheet 415 x 317 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000

**PROVENANCE:**

With Waddington, London.

Acquired from the above by the present owner in 1973/4.

**LITERATURE:**

Scottish Arts Council 157; Tokyo 141

This impression is a rare example with vibrant lilac petals, the artist's intended colour when the edition was first printed (see the proof impression offered in *Hommage à Aldo Crommelynck*, Sotheby's, Paris, 25 February 2013, lot 74). With exposure to sunlight the original lilac ink faded quickly, and in almost all the impressions that appear on the market the petals look almost white. In the case of the present impression the owner was able - with the help of Waddington Gallery - to persuade Atelier Crommelynck to reprint the lilac from the original plate. This was indeed done in the mid-1970s and the colour has remained fresh in the ensuing years.



λ 187

**DAVID HOCKNEY (B. 1937)**

*Still Life with Book*

lithograph in colours, 1973, on Arjomari handmade paper, signed, titled and dated in blue pencil, numbered 26/88 (there were also 19 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp *verso*, the full sheet, pale mount staining, otherwise in very good condition, framed  
Image 692 x 559 mm., Sheet 813 x 635 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000

**PROVENANCE:**

With Waddington Gallery, London (their label *verso*).

**LITERATURE:**

Scottish Arts Council 144; Tokyo 135





λ 188

**DAVID HOCKNEY (B. 1937)**

*An Image of Gregory, from: The Moving Focus Series*

lithograph in colours with collage, 1984-85, on two sheets of TGL handmade paper, signed and dated in pencil, numbered 38/75 (there were also thirty artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheets, in very good condition, in the original frames designed by the artist, made by Jerry Solomon, Los Angeles Image & Sheet 1990 x 890 mm. (overall)  
Frame 2240 x 1040 mm. (overall)

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**LITERATURE:**

Tokyo 276





λ 189

**DAVID HOCKNEY**

*Walking past two Chairs, from: The Moving Focus Series*

lithograph overlaid with screenprint in colours, 1984-6, on wove paper and plexiglass, signed and dated in pencil, numbered 7/38 (there were also 24 proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, the full sheet, the lithograph in very good condition, in the original frame designed by the artist, made by Jerry Solomon, Los Angeles  
715 x 1160 x 105 mm. (overall)

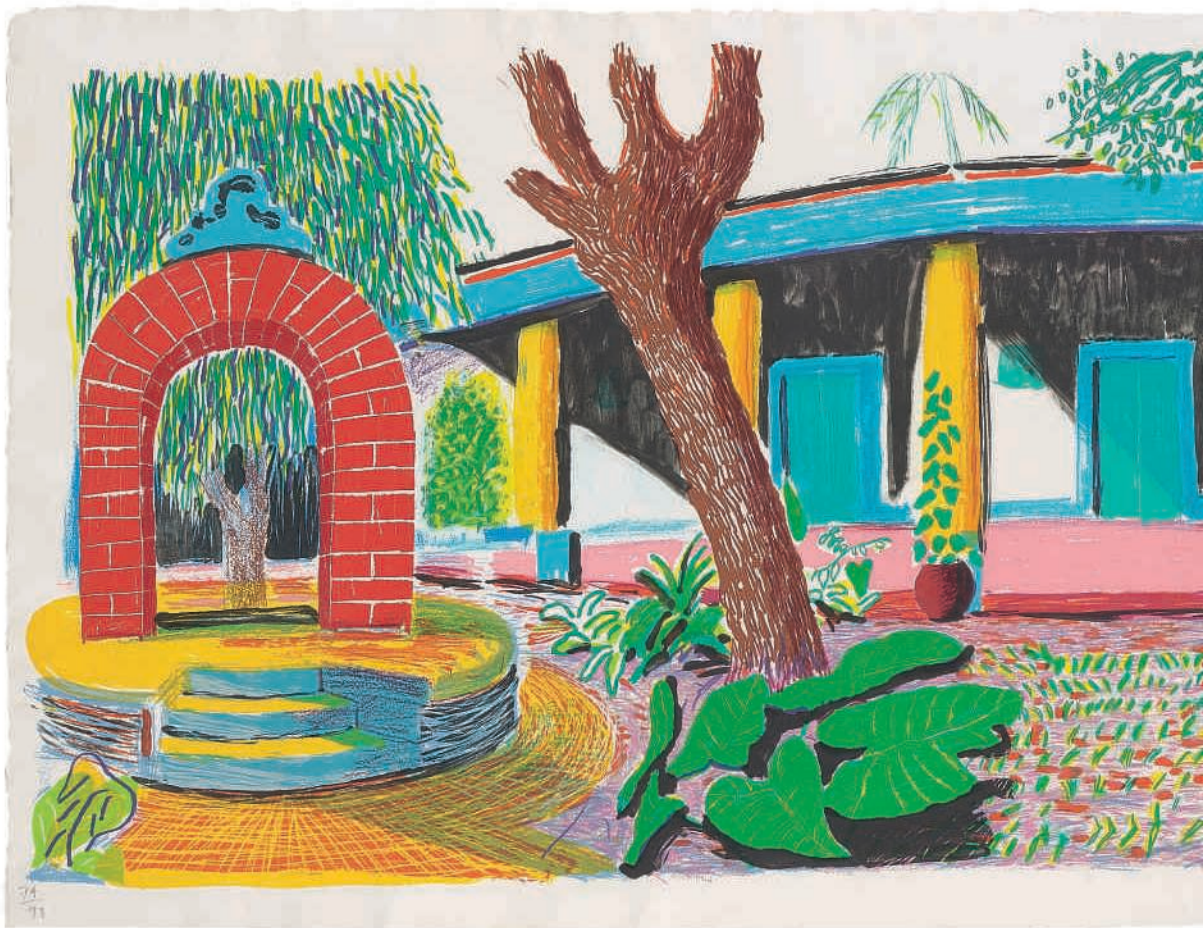
£20,000–30,000

\$27,000–39,000

€23,000–33,000

**LITERATURE:**

Tokyo 275



λ190  
**DAVID HOCKNEY (B. 1937)**

*Hotel Acatlán: Second day, from: The Moving Focus Series*

lithograph in colours, 1985, on two sheets of TGL handmade wove paper, signed and dated, numbered 74/98 (there were also twenty artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheets, in very good condition, framed

Sheet 740 x 1925 mm.

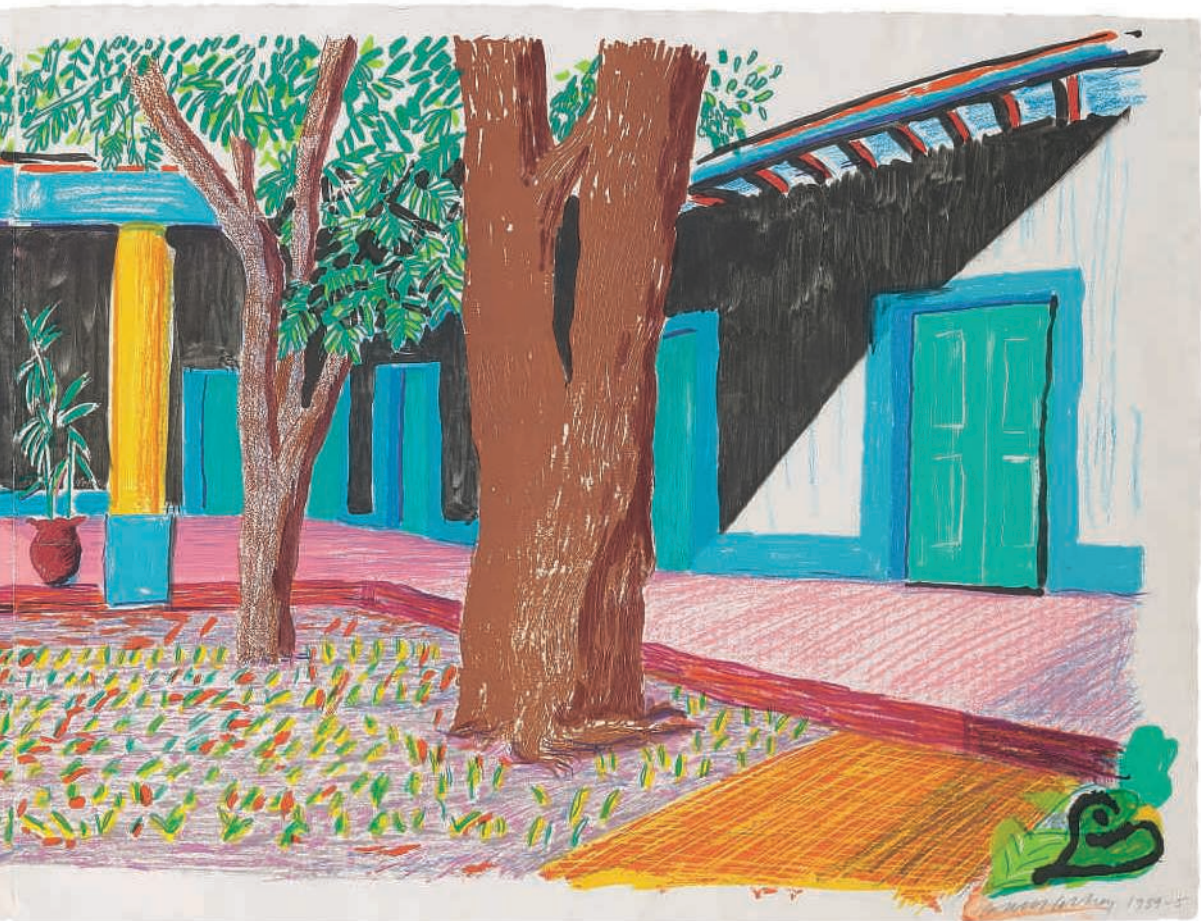
£30,000–50,000

\$40,000–65,000

€34,000–55,000

**LITERATURE:**  
Tokyo 270





*Moving Focus*, Hockney's series of prints made with master printer Ken Tyler from 1984-1987, reflect the enduring influence of cubism on the artist, in particularly the work of Picasso, as well as an enthusiasm for Chinese scroll painting, with which Hockney had become fascinated. The title was taken from a chapter title in *The Principles of Chinese Painting* by George Rowley (1947), a book which had profoundly affected the artist's view of perspective. Hockney realised that the process of viewing the scroll, in which the image is gradually revealed from right to left as it is unfurled, had the effect of allowing the spectator into the picture in a new way. 'In

my own photo-collages...I'd been pushing the notion of the observer's head swivelling about in a world which was moving in time, but I'd really only just begun to try and deal with how to portray movement of the observer's whole body across space. And that's precisely what the Chinese landscape artists had mastered' (David Hockney, quoted in: C. Simon Sykes, *Hockney: The Biography*, vol. 2, Century, London, 2014, p. 206). This insight had a profound effect on his most famous group of prints in the *Moving Focus* series, his views of the Hotel Acatlán, two of which are offered in this sale (see this lot and the following).

(Note continued on page 174)

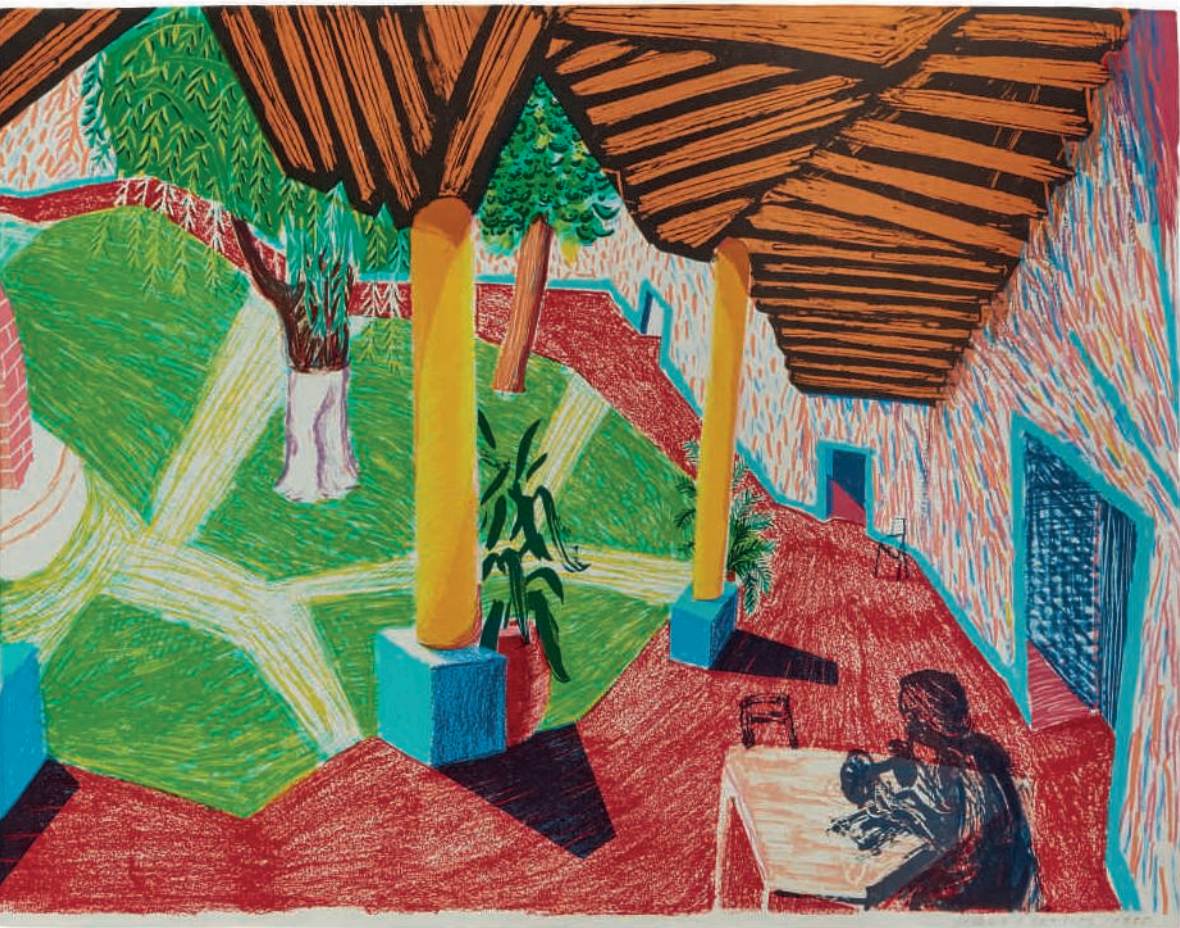


(Note continued from page 173)

Hockney had discovered the Hotel Romano Angeles in the small town of Acatlán, Hidalgo Province, by accident after his car had broken down on a trip from Mexico City to Oaxaca. Arranged around a courtyard with tropical plants and a well at its centre, its rustic charm and colour had immediately appealed to the artist. On his return to Los Angeles Hockney contacted Ken Tyler to enlist his help. Tyler proposed a new lithographic method which he had recently developed, the mylar technique. Using prepared sheets of the semi-transparent plastic the technique allowed Hockney to overlay colour drawings, simulating the colour separation necessary for colour lithography, and to visualise the final effect, something which had not hitherto been possible. This was liberating for a colourist like Hockney, and the Hotel Acatlán prints are some of the most vibrant in his graphic oeuvre.

With their long rectangular formats and shifting perspectives, *Hotel Acatlán: Second Day* (lot 190) and *Hotel Acatlán: Two Weeks Later* (lot 191) strongly reflect the dual influences of cubism and Chinese painting on Hockney and his conviction that the viewer belongs in the picture and not outside it. In a letter to his friend R.B. Kitaj, Hockney elaborates: 'It has so many different perspectives that you are forced to move your eye constantly...It is a totally impossible view from one point, yet there is a clarity and order about the picture. The effect of the space is extremely strong, yet it is not an illusion you want to walk in to, because you are already in the picture and walking around' (David Hockney, *A Walk Around the Hotel Courtyard, Acatlán*, quoted in: *Hockney: The Biography*, p. 209).





λ 191

**DAVID HOCKNEY (B. 1937)**

*Hotel Acatlán: Two Weeks Later, from: The Moving Focus Series*

lithograph in colours, 1985, on two sheets of HMP handmade wove paper, signed and dated in pencil, numbered 29/98 (there were also 29 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheets, in very good condition, framed

Sheet 730 x 1880 mm.

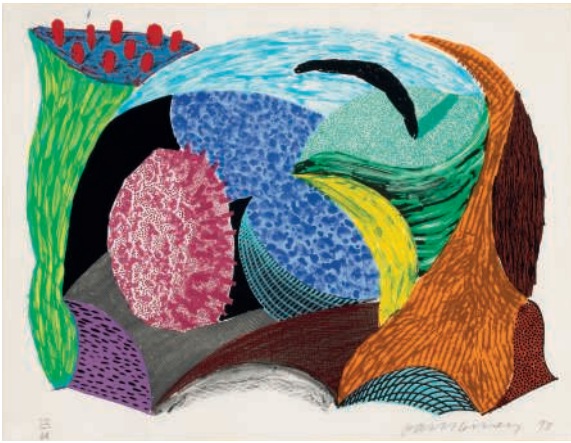
£30,000–50,000

\$40,000–65,000

€34,000–55,000

**LITERATURE:**

Tokyo 271



λ 192  
**DAVID HOCKNEY (B. 1937)**

*Going Out, from: Some New Prints*

lithograph and screenprint in colours, 1993, on wove paper, signed and dated in pencil, numbered 22/68 (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp *verso*, apparently the full sheet, with some toning at the sheet edges, otherwise in good condition, framed  
 Image & Sheet 618 x 686 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Tokyo 336; Gemini 605



λ 193  
**DAVID HOCKNEY (B. 1937)**

*Blue Hang Cliff, from: Some New Prints*

lithograph with screenprint in colours, 1993, on wove paper, signed and dated in pencil, numbered 22/68 (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp *verso*, the full sheet, some toning at the sheet edges, otherwise in good condition, framed  
 Image & Sheet 585 x 765 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

**LITERATURE:**

Tokyo 335; Gemini 604



λ 194  
**DAVID HOCKNEY (B. 1937)**

*Photography is dead long live Painting*

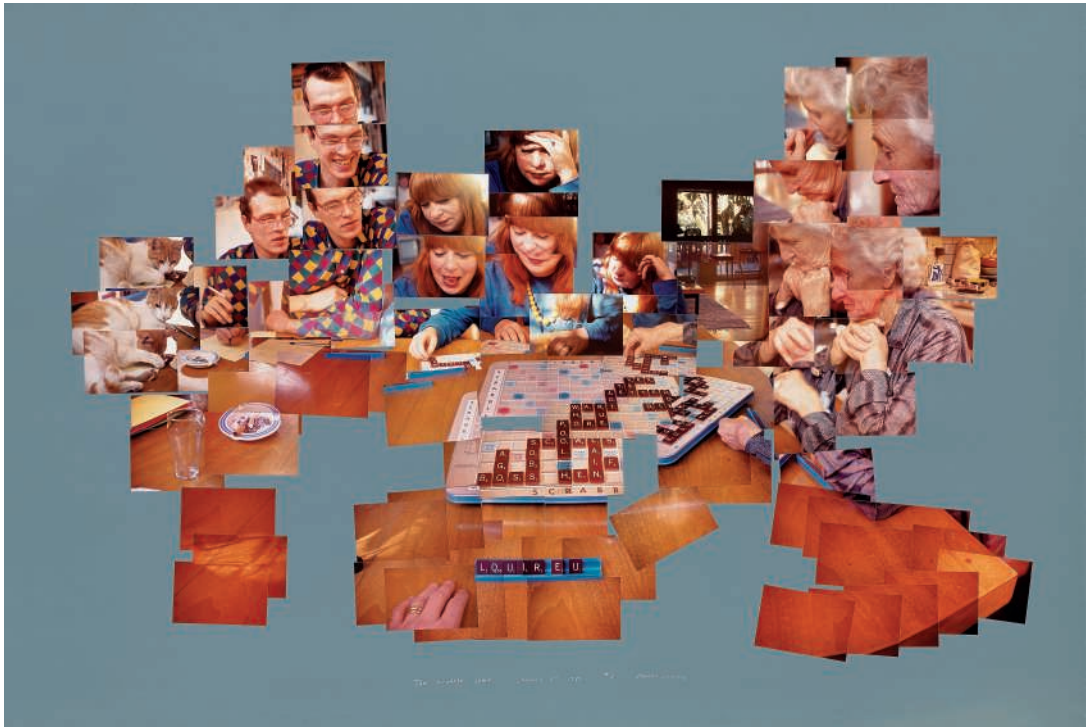
digital inkjet print in colours, 1995, on wove paper, signed and dated in pencil, numbered #19 from the edition of 45, the full sheet, in very good condition, framed  
 Image 830 x 1055 mm.,  
 Sheet 885 x 1110 mm.

£2,000–3,000

\$2,700–3,900

€2,300–3,300

For further information on this lot please visit [www.christies.com](http://www.christies.com)



λ 195

**DAVID HOCKNEY (B. 1937)**

*The Scrabble Game*

photographic collage in colours, 1983, on grey card, signed, dated *January 1st 1983* and titled in white ink, inscribed # 8, from the total edition of twenty, generally in very good condition, framed

Image & Sheet 990 x 1473 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

With Knoedler Gallery, London, January 1983.

**LITERATURE:**

National Portrait Gallery Publications, *David Hockney Portraits*, 2006, cat. 57 (another impression illustrated).

M. Livingstone, *Hockney's Portraits and People*, 2003, p. 58-59 (another impression illustrated).





(watercolour)

λ 196

**TERRY FROST (1915-2003)**

*Selected Poems of Federico Garcia Lorca*

the complete portfolio including an original watercolour with acrylic and eleven etchings and aquatints in colours some with handcolouring, 1989, on Arches wove paper, hors-texte, with title-page, text and justification, copy number 6/75 (there were also 15 *hors commerce* editions), published by Austin Desmond Contemporary Books, London, one of the first 15 deluxe copies including an original watercolour, the watercolour signed and dated in pencil, countersigned, dated and inscribed *Green for Lorca* and *Reserve for Klimt* in pencil *verso*, the prints all signed in pencil, numbered 6/75, the full sheets, loose (as issued), each within a paper folder with letterpress title and text, all within the original black calf-covered box, with the title in red on the front and printed vellum label (portfolio)  
615 x 420 x 55 mm. (overall)

£6,000-8,000

\$7,900-10,000

€6,700-8,800







**\*197**

**SAM FRANCIS (1923-1994)**

*Untitled*

monotype printed in colours with dry pigments, oil and inks, 1984, on handmade paper, printed to the edges of the sheet, generally in very good condition, framed  
Image & Sheet 1117 x 1536 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

**PROVENANCE:**

Galerie Seoul, Korea.

Private Collection.

Christie's London, *Nineteenth & Twentieth Century Prints*, 2 July 1998, lot 178.

**EXHIBITED:**

Galerie Seoul, Korea, *Sam Francis: Monotypes*, 1988.



λ 198

**PIERRE SOULAGES (B. 1919)**

*Sérigraphie 18*

screenprint in colours, 1988, on wove paper, signed in pencil, 123/300, (there were also thirty artist's proofs), published by the Olympic Games Committee, Seoul, the full sheet, a deckle edge below, in very good condition

Image 755 x 540 mm., Sheet 887 x 682 mm.

£5,000-7,000

\$6,600-9,100

€5,600-7,700

PROPERTY FROM THE TRUST OF THEODORE W. KHEEL

**199**

**ROBERT RAUSCHENBERG (1925-2008)**

*Seminole Host, from: ROCI USA (Wax Fire Works)*

acrylic and firewax in colours, 1990, on stainless steel, signed and dated in paint, numbered 2/2, a proof aside from the edition of 22, published by Saff Tech Arts, Oxford, Maryland, with their stamp, the Rauschenberg copyright stamp on the reverse, also stamped RP90113 on the reverse, in very good condition, framed Image & Sheet 2444 x 1834 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000





VARIOUS PROPERTIES

λ 200

**BRIDGET RILEY (B. 1931)**

*June*

screenprint in colours, 1992-2002, on wove paper, signed, titled and dated in pencil, numbered 36/75, published by Artisan Editions, Hove, the full sheet, in very good condition, framed

Image 800 x 1140 mm., Sheet 1015 x 1350 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**LITERATURE:**

Schubert 36



λ 201

**MICHELANGELO PISTOLETTO (B. 1933)**

*Mollette*

screenprint in colours on polished stainless steel mirror, 1972, signed in black marker pen on the reverse, numbered 185/200, published by Edizioni Multipli, Turin, the full sheet, a few occasional scuff and minor scratch, otherwise in very good condition  
Image & Sheet 1000 x 700 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000





λ 202

**MICHELANGELO PISTOLETTO (B. 1933)**

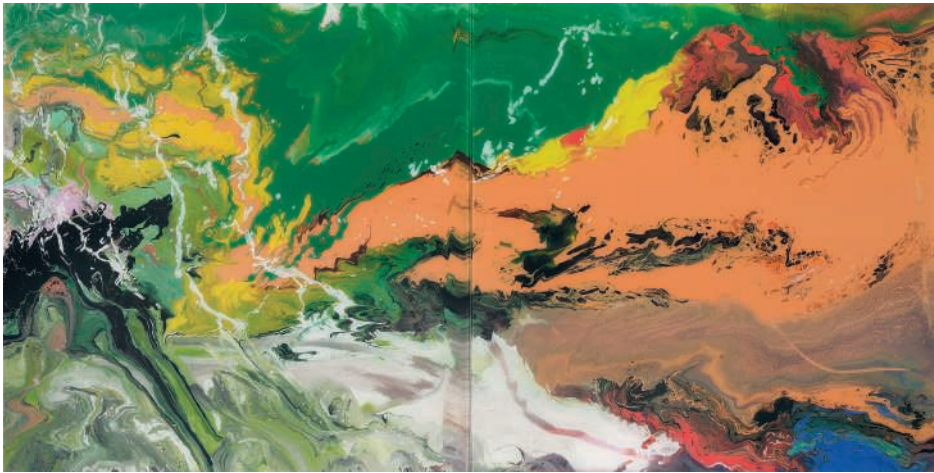
*Joyce DiDonato*

screenprint in colours, 2007, on Termodet mirrored board, numbered, signed and inscribed in silver marker pen verso: *N. 463 - 5/5 / (quattrocentosessantatre - cinque su cinque) / Michelangelo Pistoletto / Joyce DiDonato (particolare) / serigrafia su Termodet / 1962-2007 / cm 65 x 100*; in very good condition  
Image & Board 650 x 1000 mm.

£20,000–30,000

\$27,000–39,000

€23,000–33,000



**λ 203**  
**GERHARD RICHTER (B. 1932)**  
*Flow (P15)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 311/500 (there were also two artist's proofs), published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label verso, in excellent condition  
 1000 x 2000 mm. (overall)

£8,000–12,000	\$11,000–16,000
	€8,900–13,000

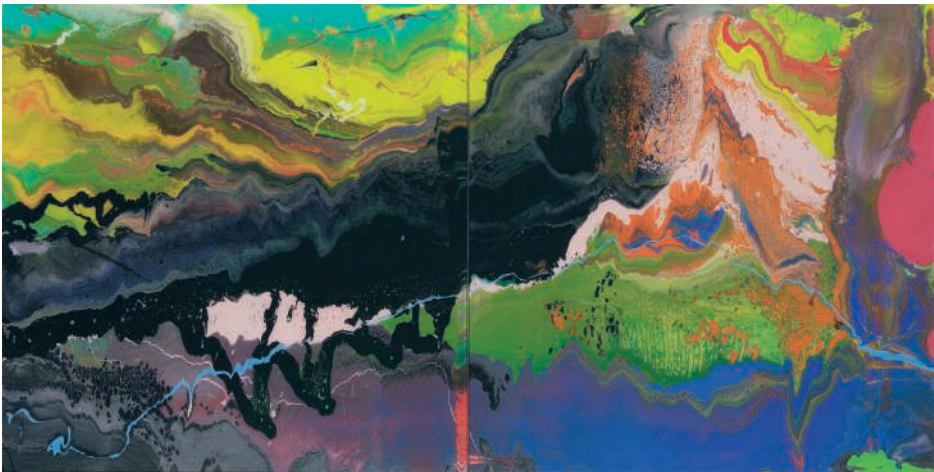
Executed in 2016, this facsimile object is number 311 from an edition of five hundred.

**λ 204**  
**GERHARD RICHTER (B. 1932)**  
*Flow (P16)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 311/500 (there were also two artist's proofs), published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label verso, in excellent condition  
 1000 x 2000 mm. (overall)

£8,000–12,000	\$11,000–16,000
	€8,900–13,000

Executed in 2016, this facsimile object is number 311 from an edition of five hundred.





λ 205

**DAMIEN HIRST (B. 1965)**

*Valium*

lambda inkjet print in colours, 2000, on glossy Fujicolor Professional Paper, signed in black felt-tip pen, numbered 116/500 on the reverse (there were also 25 artist's proofs), published by Eyestorm, London, the full sheet, the colours very fresh, in very good condition, framed  
Image 1219 x 1219 mm., Sheet 1270 x 1270 mm.

£7,000–10,000

\$9,200–13,000

€7,800–11,000



λ\*206

**DAMIEN HIRST (B. 1965)**

*Mickey*

screenprint in colours, 2014, on wove paper, signed in pencil, numbered 77/250, published by Other Criteria, London, with their and the artist's blindstamps, the full sheet, in very good condition, framed  
Image & Sheet 875 x 700 mm.

£18,000–25,000

\$24,000–33,000

€20,000–28,000



207

**TOM WESSELMANN (1931-2004)**

*Great American Nude Cut-Out*

thinned Liquitex and pencil in colours, 1970, on die-cut museum board mounted to matboard (as issued), signed and dated in pencil, numbered 70/100, published by the artist, in very good condition, framed Sheet 406 x 509 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600



λ.208

**DAMIEN HIRST (B. 1965)**

*Blue Butterfly from:*

*In the darkest hour there may be light*

screenprint in colours with glaze, 2006, on wove paper, signed in blue ink, numbered 32/50 (there were also 29 artist's proofs), co-published by the Serpentine Gallery and Other Criteria, London, the full sheet, in very good condition

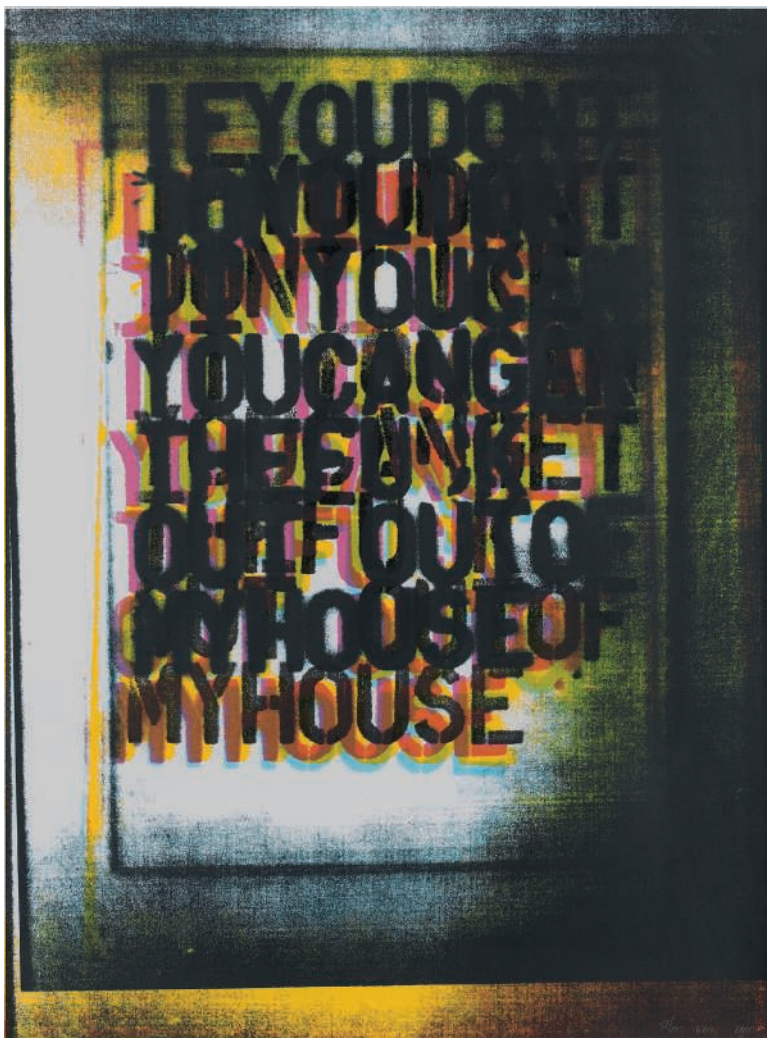
Image & Sheet 420 x 295 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500





**209**  
**CHRISTOPHER WOOL (B. 1955)**

*My House I*

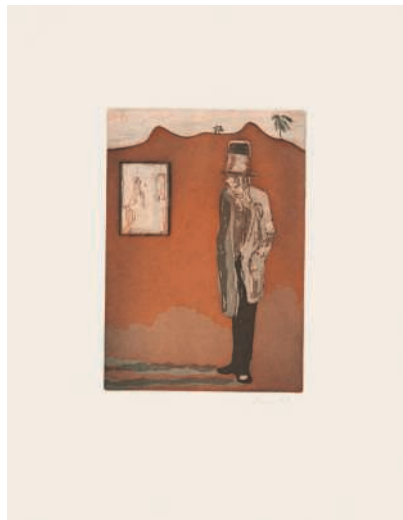
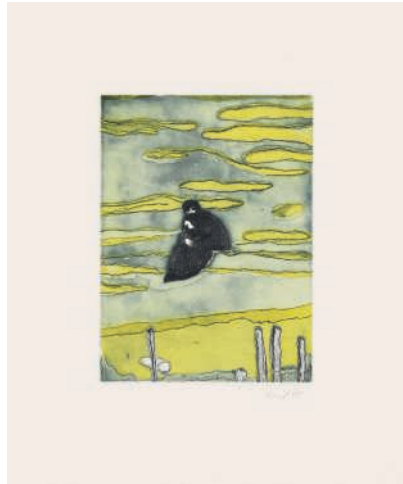
screenprint in colours, 2000, on matte custom art paper, signed and dated in pencil, numbered 72/100, published by Counter Editions, London, the full sheet, in very good condition, framed

Image & Sheet 1015 x 760 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000



λ 210

**PETER DOIG (B. 1959)**

*Black Palms*

the complete set of six etchings with aquatint in colours, 2004, on Zerkall wove paper, signed and dated in pencil, from the edition of 119, published by Griffelkunst-Vereinigung, Hamburg, the full sheets, in very good condition

Plates 198 x 150 mm., Sheets 535 x 382 mm. (and similar)

(6)

£5,000–7,000

\$6,600–9,100

€5,600–7,700

For additional images visit [www.christies.com](http://www.christies.com)



λ 211

**ANTONY GORMLEY (B. 1950)**

*Horizon Field*

etching, 2010, on BFK Rives wove paper, signed, dated and titled in pencil *verso*, numbered 9/AP, an artist's proof aside from the edition of eighty, printed by Thumbprint Editions, London, the full sheet, a deckle edge above and below, in very good condition, framed  
Plate 323 x 500 mm., Sheet 574 x 762 mm.

£3,000–5,000

\$4,000–6,500

€3,400–5,500

λ 212

**STIK (B. 1979)**

*Bound*

a unique sculpture, hand-painted on both sides in white and black gloss emulsion on plywood, with black marine-grade rope, 2009

Overall 2340 x 750 x 10 mm.

£15,000–25,000

\$20,000–33,000

€17,000–28,000

**PROVENANCE:**

A gift from the artist to the present owner.

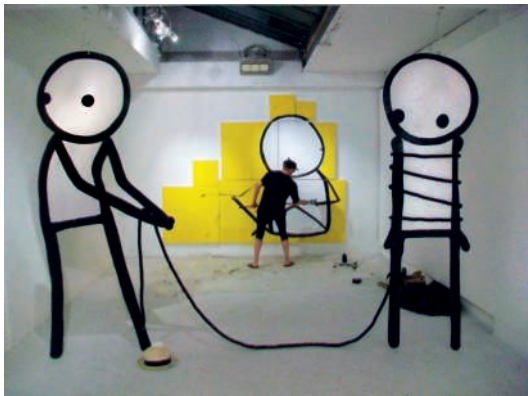
**EXHIBITED:**

*STIK*, Mile End Arts Pavilion, London, 5th– 20th December 2009.

*Lava Collective Group Show*, The Rag Factory, London, August 2010.

Austin Gallery and Benny's Bar, Shoreditch, London.

This work has been authenticated by the artist.



As installed in the *Lava Collective Group Show* at The Rag Factory, London, in 2010  
© The artist.

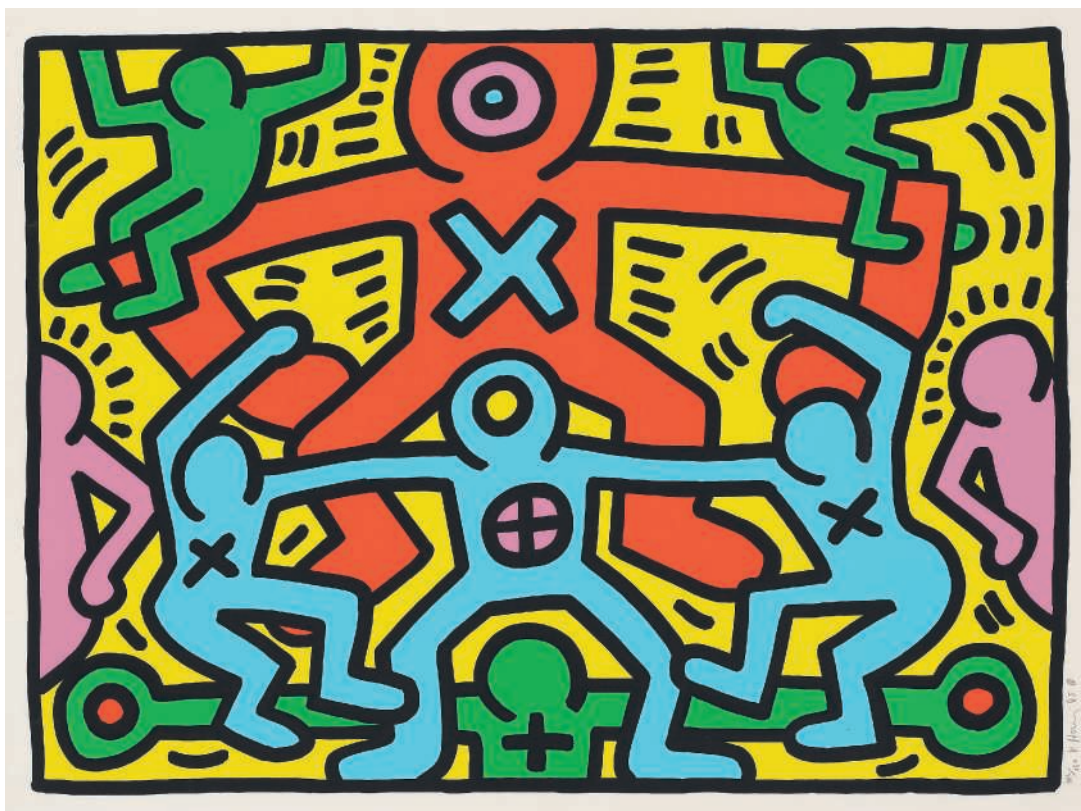
Of the sixteen unique sculptures originally created for this series, only three are known to have survived. The present sculpture was included in the artist's first solo show at the Mile End Art Pavilion, London, with ten others from the series. Each figure was attached to the ceiling by wires so that the sculptures could be moved around in order to create different interactions and conversations between the works.

For the artist's group exhibition at The Rag Factory in 2010, the artist overpainted the side with previously closed-eyes to mirror the side with open eyes. *Bound* was then gifted to the present owner and installed at Austin Gallery and Benny's Bar in Shoreditch, London.

Of the three surviving works from this series, the present figure is the only one in private hands. One is displayed outside of The Foundry, Old Street, London, the other at the Brady Arts & Community Centre, Whitechapel, London.







**213**  
**KEITH HARING (1958-1990)**

*Untitled*

screenprint in colours, 1985, on wove paper, signed and dated in pencil, numbered 113/150 (there were also twenty artist's proofs), the full sheet, pale light-staining, in very good condition, framed  
Image 535 x 725 mm, Sheet 600 x 800 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Littmann pp. 50

λ 214

**BANKSY (B. 1974)**

*Jack and Jill (Police Kids)*

screenprint in colours, 2005, on wove paper, numbered 178/350, published by Pictures on Walls, London, with their blindstamp, the full sheet, generally in very good condition, framed  
Image 450 x 650 mm.,  
Sheet 500 x 698 mm.

£4,000–6,000

\$5,300–7,800

€4,500–6,600

This lot is offered with the Certificate of Authenticity from Pest Control.



λ 215

**BANKSY (B. 1974)**

*Gangsta Rat*

screenprint in black and red, 2004, on wove paper, numbered 180/350 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp, the full sheet, generally in very good condition, framed

Image 355 x 230 mm., Sheet 500 x 350 mm.

£5,000–7,000

\$6,600–9,100

€5,600–7,700

This lot is offered with the Certificate of Authenticity from Pest Control.





λ 216

**BANKSY (B. 1974)**

*Napalm (Can't beat the Feeling), from:  
In the darkest hour there may be light*

digital pigment print in colours, 2006, on wove paper, signed and dated in pencil, numbered 32/50 (there were also 29 artist's proofs), published by The Serpentine Gallery and Other Criteria, London, the full sheet, in very good condition  
Image 210 x 295 mm., Sheet 297 x 420 mm.

£10,000–15,000

\$14,000–20,000

€12,000–17,000

Banksy's works are renowned for their juxtaposition of humour and political comment, as exemplified in the present work. *Napalm (Can't beat the feeling)* contrasts the shocking Pulitzer prize-winning image of Kim Phuc, who became known as the napalm girl, alongside two icons of American consumer culture, Mickey Mouse and Ronald McDonald.

The phrase 'Can't beat the feeling' is a reference to the Coca-Cola slogan of the late 1980s, but in the present context

creates a sickening juxtaposition with the image of Kim fleeing naked down a street, screaming in pain from the napalm burns down her back and arms.

*Napalm* comments not just on the horrors of the Vietnam war but of the then recent US-led invasion of Iraq in 2003. The comparison of one of the most infamous and provocative images of war with these symbolic figures of American pop culture highlights the often hidden commodification of war. Behind the seemingly innocent figures of these brand mascots, Banksy's print seems to suggest a much grimmer reality, that of huge corporations in the reckless pursuit of profit, often at the expense of the most vulnerable.

This special digital print edition of *Napalm (Can't beat the feeling)* in black with a red 'blood splatter' was issued in a signed edition of fifty following the screenprinted version in black, grey and yellow.

This lot is offered with the Certificate of Authenticity from Pest Control.





λ.217

**BANKSY (B. 1974)**

*NOLA (Pink and Yellow Rain)*

screenprint in colours, 2008, on Arches wove paper, signed in pencil, inscribed with a peace symbol and a heart, dedicated to *JM*, a very rare, unpublished colour variant (the published editions were *White Rain* and *Grey Rain* in editions of 289 and 63 respectively; there were also artist's proof editions in *Orange Rain* and *Yellow Rain* in editions of 32 and 31 respectively), published by Pictures on Walls, London, the full sheet, in excellent condition  
Image 640 x 440 mm., Sheet 755 x 550 mm.

£40,000–60,000

\$53,000–78,000

€45,000–66,000

**PROVENANCE:**

A gift from the artist to the present owner.

The title 'NOLA' is an abbreviation for New Orleans, Louisiana (LA), the city where Banksy's first version of this subject appeared as a stencilled graffiti work in 2008. The image of a girl being drenched by rain that is falling from inside of her umbrella is in reference to the devastating events of Hurricane Katrina in 2005, which had been amplified by failure of the flood defences that had been designed to protect the citizens from such a disaster.

The editions in *White Rain* and *Grey Rain* were made available for general release but the present example of *Pink and Yellow Rain* and a other colour variations were produced as artist's proofs and were not issued publically.

This lot is offered with the Certificate of Authenticity from Pest Control.

END OF SALE



**HIGHLIGHTS FROM CONTEMPORARY EDITION  
ONLINE AUCTION, 12-21 SEPTEMBER 2017**



**FRANK STELLA (B. 1936)**

Sidi Ifni

offset lithograph in colors, on wove paper, 1973

\$2,000–3,000



**ROY LICHTENSTEIN (1923-1997)**

Modern Head #5, from *Modern Head Series*

embossed graphite with die-cut paper overlay, 1970

\$8,000–12,000

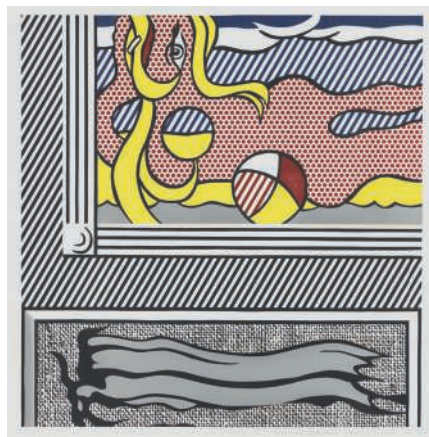


**DAVID HOCKNEY (B. 1937)**

Big Celia Print #1

lithograph, on Arches Cover paper, 1982

\$15,000–25,000



**ROY LICHTENSTEIN (1923-1997)**

Two Paintings: Beach Ball, from *Paintings*

woodcut, lithograph and screenprint in colors, on Arches 88 paper, 1984

\$20,000–30,000



**LOUISE NEVELSON (1899-1988)**

Black Ellipse

black polyester resin multiple, 1974

\$8,000–8,000



**FRANK STELLA (B. 1936)**

Sanor, from *Imaginary Places II*

etching, aquatint, lithograph, screenprint and relief in colors, on TGL handmade paper, 1996

\$5,000–7,000



**ELLSWORTH KELLY (1923-2015)**

Blue Yellow Red

lithograph in colors, on Rives BFK paper, 2000

\$4,000–6,000



**LOUISE BOURGEOIS (1911-2015)**

Beautiful Night

lithograph in colors, on music notation paper, 2004

\$3,000–5,000



**HIGHLIGHTS FROM CONTEMPORARY EDITION  
ONLINE AUCTION, 12-21 SEPTEMBER 2017**



**DAVID HOCKNEY (B. 1937)**  
*Mist*, from *The Weather Series*  
lithograph in colors, on Arjomari paper, 1974  
\$8,000–12,000



**BRIDGET RILEY (B. 1931)**  
*Elapse*  
screenprint in colors, on BFK Rives paper, 1982  
\$5,000–8,000



**ROBERT LONGO (B. 1953)**  
*Hell's Gate*  
digital pigment print, on wove paper, 2005  
\$10,000–15,000



**WILLEM DE KOONING (1904-1997)**  
*Quatre Lithographies: one plate*  
lithograph in colors, on Arches wove paper, 1986  
\$10,000–15,000



**JOSEF ALBERS (1888-1976)**

*Never Before*: six plates

the set of six screenprints in colors, on Arches 88 paper, 1976

\$6,000–8,000



**MARLENE DUMAS (B. 1953)**

*Bellies filled with Ghosts*

lithograph in colors with handcoloring in black ink, on BFK Rives wove paper, 1988

\$4,000–6,000



**DAVID HOCKNEY (B. 1937)**

*The Haunted Castle*, from: *Six Fairy Tales from Brothers Grimm*

etching, on Hodgkinson handmade paper, 1969

\$1,500–2,500



**KEITH HARING (1958-1990)**

*Lucky Strike*

screenprint in colors, on wove paper, 1987

\$8,000–12,000

**HIGHLIGHTS FROM CONTEMPORARY EDITION  
ONLINE AUCTION, 12-21 SEPTEMBER 2017**



**BRIDGET RILEY (B. 1931)**

About Lilac

screenprint in colors, on wove paper, 2007

\$3,000-5,000



**MR. BRAINWASH (B. 1966)**

Kate Moss

a unique screenprint in pale gold with diamond dust, on white wove paper, 2016

\$6,000-8,000



**YOSHITOMO NARA (B. 1959)**

Over the Rainbow

the set of two lithographs in colors, on wove paper, 2005

\$6,000-8,000



**EDWARD RUSCHA (B. 1937)**

Dutch Details

the complete book containing 116 offset lithographs, on wove paper, 1971

\$6,000-8,000



**BERND & HILLA BECHER (1931–2007 & 1934–2015)**

Vier Gasometer (Anonyme Skulpturen)

offset lithograph, on glossy wove paper, 1973

\$3,000–5,000



**AI WEIWEI (B. 1957)**

Dust to Dust

ground Neolithic pottery jar in a glass container, 2009

\$8,000–12,000



**GERHARD RICHTER (B. 1932)**

Fence (P13)

diasc mounted print in colors on aluminium, 2008

\$4,000–6,000



**JIM DINE (B. 1935)**

Two Florida Bathrobes

two etchings with lithograph in colors, on a single sheet of Rives BFK wove paper, 1986

\$4,000–6,000



**HIGHLIGHTS FROM CONTEMPORARY EDITION  
ONLINE AUCTION, 12-21 SEPTEMBER 2017**



**PATRICK HUGHES (B. 1939)**

Journeys

hand painted 3D lithographic multiple in colors, 2000

\$3,500–5,000

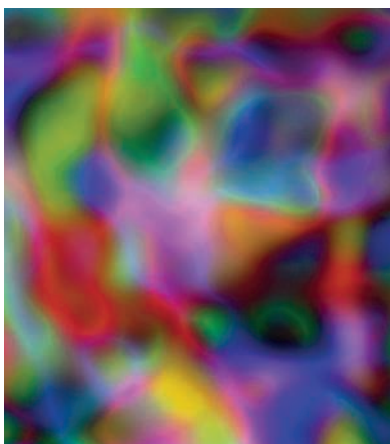


**ROBERT INDIANA (B. 1928)**

The American Dream No. 2

the complete set of four screenprints in colors, on Fabriano wove paper, 1982

\$4,000–6,000



**THOMAS RUFF (B. 1958)**

Substrat 34 I

chromogenic print in colors, on wove paper, 2007/15

\$3,000–5,000



**CHRIS LEVINE (B. 1960)**

Lightness of Being (Blue)

archival inkjet print in color, on heavy white wove paper, 2014

\$2,500–3,500

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in bold.

Unless we have a lot (a symbol, Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue for sale'.  
(b) Our description of any **lot** in the catalogue, any **condition report** and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

### 3 CONDITION

(a) The **condition of lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold 'as is', in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to condition by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition report** will not amount to a full description of **condition**, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition reports** may be available to help you evaluate the **condition** of a **lot**. **Condition reports** are provided free of charge as a convenience to our customers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason they are not an alternative to examining a **lot** in person or taking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition report**.

### 4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

### 5 ESTIMATES

**Estimates** are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

### 6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** at any time prior to or during the sale of a **lot**. Christie's has no liability to you for any decision to withdraw.

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.  
(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report. The request is made to us at least three weeks before the date of the auction and you pay the fee for the report.  
(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally recognised gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report or, if no report is available, assume that the gemstones may have been treated or enhanced.

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.  
(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.  
Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H(2)(g).

### B REGISTERING TO BID

#### 1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our auctions within the last two years you must register at least 48 hours before an auction to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

- (i) for individuals: Photo identification (driving licence, national identity card or passport, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).
- (ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and
- (iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or act as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

#### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B(1)(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

#### 3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bid identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

#### 4 BIDDING ON BEHALF OF ANOTHER PERSON

(a) **As authorised bidder.** If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her.

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due. Further, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the lot(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than five years the documentation and records evidencing the due diligence;

(ii) you will make such documentation and records evidencing your due diligence promptly available for immediate inspection by an independent third-party auditor upon our written request to do so. We will not disclose such documentation and records to any third-parties unless (1) it is already in the public domain, (2) it is required to be disclosed by law, or (3) it is in accordance with anti-money laundering laws;

(iii) the arrangements between you and the ultimate buyer(s) are not designed to facilitate tax crimes;

(iv) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity or that the ultimate buyer(s) are under investigation, charged with or convicted of money laundering, terrorist activities or other money laundering predicate crimes.

A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

#### 5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at [www.christies.com](http://www.christies.com) or in person. For help, please contact the Credit Department on +44 (0)20 7839 9060.

## 6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

### (a) Phone Bids

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for lots only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

### (b) Internet Bids on Christie's Live™

For certain auctions we will accept bids over the Internet. Please visit [www.christies.com/livebidding](http://www.christies.com/livebidding) and click on the 'Bid Live' icon to see details of how to watch, hear and bid at the auction from your computer. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ terms of use which are available on [www.christies.com](http://www.christies.com).

### (c) Written Bids

You may find a Written Bid Form at the back of our catalogues, at any of our offices or by choosing the sale and viewing the **lots** online at [www.christies.com](http://www.christies.com). We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

## C AT THE SALE

### 1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

### 2 RESERVE

Unless otherwise indicated, all lots are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the lot number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

- (a) refuse any bid;
- (b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- (c) withdraw any **lot**;
- (d) divide any **lot** or combine any two or more **lots**;
- (e) reopen or continue the bidding even after the hammer has fallen;
- (f) in the case of error or dispute and whether during or after the auction, to continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If any dispute relating to bidding arises during or after the auction, the auctioneer's decision in exercise of this option is final.

### 4 BIDDING

The auctioneer accepts bids from:

- (a) bidders in the saleroom;
- (b) telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- (c) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

### 5 BIDDING ON BEHALF OF THE SELLER

The auctioneer may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The auctioneer will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the auctioneer will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the auctioneer may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the auctioneer may deem such **lot** unsold.

### 6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The auctioneer will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

### 7 CURRENCY CONVERTER

The saleroom video screens (and Christie's LIVE™) may show bids in some other major currencies as well as sterling. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

## 8 SUCCESSFUL BIDS

Unless the auctioneer decides to use his or her discretion as set out in paragraph C3 above, when the auctioneer's hammer strikes, we have accepted the bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

## D THE BUYER'S PREMIUM, TAXES AND ARTIST'S RESALE ROYALTY

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each lot sold. On all **lots** we charge 25% of the **hammer price** up to and including £100,000, 20% on that part of the **hammer price** over £100,000 and up to and including £2,000,000, and 12% of that part of the **hammer price** above £2,000,000.

### 2 TAXES

The successful bidder is responsible for any applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. It is the buyer's responsibility to ascertain and pay all taxes due. You can find details of how VAT and VAT reclaimers are dealt with on the section of the catalogue headed 'VAT Symbols and Explanation'. VAT charges and refunds depend on the particular circumstances of the buyer so this section, which is not exhaustive, should be used only as a general guide. In all circumstances EU and UK law takes precedence. If you have any questions about VAT, please contact Christie's VAT Department on +44 (0)20 7389 9060 (email: VAT\_London@christies.com, fax: +44 (0)20 3219 6076). Christie's recommends you obtain your own independent tax advice.

Christie's ships to the United States, a state sales or use tax will be due on the **hammer price**, **buyer's premium** and shipping costs on the **lot**, regardless of the nationality or citizenship of the purchaser. Christie's is currently required to collect sales tax for **lots** it ships to the state of New York. The applicable sales tax rate will be determined based upon the county, locality to which the **lot** will be shipped. Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot**. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may be required to remit use tax to that state's taxing authorities. Christie's recommends you obtain your own independent tax advice with further questions.

### 3 ARTIST'S RESALE ROYALTY

In certain countries, local laws entitle the artist or the artist's estate to a royalty known as 'artist's resale right' when any **lot** created by the artist is sold. We identify these **lots** with the symbol 'r' next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

The artist's resale royalty applies if the **hammer price** of the **lot** is 1,000 euro or more. The artist's resale royalty **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

**Royalty for the portion of the hammer price (in euros)**

4% up to 50,000  
3% between 50,000.01 and 200,000  
1% between 200,000.01 and 350,000  
0.50% between 350,000.01 and 500,000  
over 500,000, the lower of 0.25% and 12,500 euro.

We will work out the artist's resale royalty using the euro to sterling rate of exchange of the European Central Bank on the day of the auction.

## E WARRANTIES

### 1 SELLER'S WARRANTIES

For each **lot**, the seller gives a warranty that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above warranties are incorrect, the seller shall not be allowed to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expenses. The seller gives no warranty in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all warranties from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

### 2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are authentic ('our authenticity warranty'). If, within five years of the date of the auction, you satisfy us that your **lot** is not authentic, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity**

warranty are as follows:

(a) It will be honoured for a period of five years from the date of the auction. After such time, we will not be obligated to honour the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the catalogue description (the 'Heading'). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is qualified. Qualified means limited by a clarification in a **lot's catalogue description** or by the use in a **Heading** of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice' for example, the use of the term 'ATTRIBUTED TO...'. In a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no warranty is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's full catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the sale or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be authentic by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**. (g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if the original buyer has owned the **lot** continuously between the date of the auction and the date of claim. It may not be transferred or assigned.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written details, including full supporting evidence, of any claim within five years of the date of the auction;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not authentic. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the condition it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, in any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or other damages or expenses.

(ii) **Books**: Where the **lot** is a book, we give an additional **warranty** for 14 days from the date of the sale that if on collation any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:

(i) the absence of blanks, half titles, tissue guards or advertisements in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;

(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;

(iii) books not identified by title;

(iv) **lots** sold without a printed **estimate**;

(v) books which are described in the catalogue as sold subject to return; or

(vi) defects stated in any **condition report** or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(c) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting**.

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(i) above and the **lot** must be returned to us in accordance with E2(h)(ii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

## F PAYMENT

### 1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:

(i) the **hammer price**; and

(ii) the **buyer's premium**; and

(iii) any amounts due under section D3 above; and (iv) any duties, goods sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the 'due date').

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United Kingdom in the currency stated on the invoice in one of the following ways:

(i) Wire transfer

(ii) You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 2000 0000 1200 1727 10.

(iii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7352 3200 or for some sales, by logging into myChristie's account by going to: www.christies.com/mychristies. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment. We reserve the right to charge you any transaction or processing fees which we incur when processing your payment.

Please note that for sales that permit online payment, certain transactions will be ineligible for credit card payment.

(iii) Cash

We accept cash subject to a maximum of £5,000 per buyer per year at our Cashier's Department only (subject to conditions).

(iv) Banker's draft

(v) You must make these payable to Christie's and there may be conditions.

(vi) Cheque

(vii) You must make cheques payable to Christie's. Cheques must be from accounts in pounds sterling from a United Kingdom bank.

(viii) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 8 King Street, St James's, London, SW1Y 6GT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7352 3200 or fax on +44 (0)20 7352 3300.

### 2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to the buyer.

### 3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:

(a) When you collect the **lot**; or

(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse or sent out on the page headed 'Storage and Collection', unless we have agreed otherwise with you in writing.

### 4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount; (ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publicly or privately on such terms we shall think necessary or appropriate, in which case you may be liable to pay us a shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts; (iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law; (v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us); (vi) we can, at our option, revere your identity and contact details to the seller;

(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;

(viii) to exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and (ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

(c) If you make payment in full after the **due date**, and we choose to accept such payment we may charge you storage and transport costs from the date that is 30 calendar days following the auction in accordance with paragraphs G(d) and (ii). In such circumstances paragraph G(d)(iv) shall apply.

### 5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of



your property we hold or which is held by another **Christie's Group** company in any way or are allowed to by law. We will only release your property to you if the purchaser is approved by another **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

- If we ask that you collect purchased **lots** promptly following the auction (but note that you may not collect any lot until you have made full and clear payment of all amounts due to us).
- Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.
- If you do not collect any **lot** promptly following the auction we can, at our option, remove the **lot** to another Christie's location or an affiliate or third party warehouse.
- If you do not collect a **lot** by the end of the 30th day following the date of the auction, unless otherwise agreed in writing:
  - we will charge you storage costs from that date.
  - if we can at our option move the **lot** to or within an affiliate or third party warehouse and charge you transport costs and administration fees for doing so.
  - we may sell the **lot** in any commercially reasonable way we think appropriate.
  - the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.
  - Nothing in this paragraph is intended to limit our rights under paragraph F4.

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

We will enclose a transport and shipping form with each invoice sent to you. You must make all transport and shipping arrangements. However, we can arrange to pack, transport and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an **estimate**, especially for any large items or items of high value that need professional packing before you bid. We may also suggest other handlers, packers, transporters or experts if you ask us to do so. For more information, please contact Christie's Art Transport on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com). We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their actions, failure to act or neglect.

### 2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at [www.christies.com/shipping](http://www.christies.com/shipping) or contact us at [arttransport.london@christies.com](mailto:arttransport.london@christies.com).

### (b) Lots made of protected species

**Lots** made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol **W** in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone, certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age and you will need to obtain these at your own cost. If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory), please see further important information in paragraph (c) if you are proposing to import the **lot** into the USA. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of property containing such protected or regulated material.

### (c) US import ban on African elephant ivory

The USA prohibits the import of ivory from the African elephant. Any **lot** containing elephant ivory or other wildlife material that could be easily confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) can only be imported into the US with results of a rigorous scientific test acceptable to Fish & Wildlife, which confirms that the material is not African elephant ivory. Where we have conducted such rigorous scientific testing on a **lot** prior to sale, we will make this clear in the **lot** description. In all other cases, we cannot confirm whether a **lot** contains African elephant ivory, and you will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for import into the USA at your own cost. If such scientific test is inconclusive

or confirms the material is from the African elephant, we will not be obliged to cancel your purchase and refund the **purchase price**.

### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: bowls, ewers, tiles, ornament boxes). For example, the USA prohibits the import of this type of property and its purchase by US persons (wherever located). Other countries, such as Canada, also permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

### (e) Gold

Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

### (f) Jewellery over 50 years old

Under current laws, jewellery over 50 years old which is worth £39,219 or more will require an export licence which we can apply for on your behalf. It may take up to eight weeks to obtain the export jewellery licence.

### (g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **W** in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer at the **lot** free of charge if collected in person from the sale site within one year of the date of the sale. Please check with the department for details on a particular **lot**. For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

## I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of or bid for, any **lot**) unless we are negligent or fraudulent misrepresentation by us or other than as expressly set out in these Conditions of Sale; or

(ii) We do not give any representation, **warranty** or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any **warranty** of any kind is excluded by this paragraph.

In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, condition reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(c) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs (a) to (d) or E2(i) above, we are found to be liable to you for any reason, we must still have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if we reasonably believe that completing the transaction is, or may be, unlawful or if the sale places us or the seller under any liability to anyone else or may damage our reputation.

### 2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may arrange in advance to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

### 3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

### 4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

## 5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

## 6 TRANSLATIONS

If we have provided a translation of this agreement, we will use the original version in deciding any issues or disputes which arise under this agreement.

## 7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy policy at [www.christies.com](http://www.christies.com).

## 8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

## 9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of England and Wales. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation followed by the Centre for Effective Dispute Resolution (CEDR) Model Mediation Procedure. We will use a mediator affiliated with CEDR who we and you agree to. If the dispute is not settled by mediation, you agree for our benefit that the dispute will be referred to and dealt with exclusively in the courts of England and Wales. However, we will have the right to bring proceedings against you in any other court.

## 10 REPORTING ON WWW.CHISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on [www.christies.com](http://www.christies.com). Sales totals are **hammer price plus buyer's premium** and do not reflect costs financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from [www.christies.com](http://www.christies.com).

## K GLOSSARY

- authenticity warranty:** a genuine example, rather than a copy or forgery of:
- the work of a particular artist, author or manufacturer; if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
  - a work created within a particular period or culture; if the **lot** is described in the **Heading** as a work created during that period or culture;
  - a work for a particular origin source if the **lot** is described in the **Heading** as being of that origin or source; or
  - (iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

**authenticity warranty:** the guarantee we give in this agreement that a **lot** is **authentic** as set out in section E2 of this agreement.

**buyer's premium:** the charge the buyer pays us along with the **hammer price**.

**catalogue description:** the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

**Christie's Group:** Christie's International Plc, its subsidiaries and other companies within its corporate group.

**condition:** the physical condition of a **lot**.

**due date:** has the meaning given to it in paragraph F1(a).

**estimate:** the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

**hammer price:** the amount of the highest bid the auctioneer accepts for the sale of a **lot**.

**Heading:** has the meaning given to it in paragraph E2.  
**lot:** an item to be offered at auction (or two or more items to be offered at auction as a group).

**other damages:** any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.  
**purchase price:** has the meaning given to it in paragraph F1(a).  
**provenance:** the ownership history of a **lot**.

**qualified:** has the meaning given to it in paragraph E2 and **Qualified Headings** means the section headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Catalogue Pricing'.

**reserve:** the confidential amount below which we will not sell a **lot**.

**saleroom notice:** a written notice posted next to the **lot** in the saleroom and on [www.christies.com](http://www.christies.com), which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the auctioneer either at the beginning of the sale, or before a particular **lot** is auctioned.

**UPPER CASE type:** means having all capital letters.

**warranty:** a statement or representation in which the person making it guarantees that the facts set out in it are correct.

## VAT SYMBOLS AND EXPLANATION

You can find a glossary explaining the meanings of words coloured in bold on this page at the end of the section of the catalogue headed 'Conditions of Sale'

### VAT payable

Symbol	
No Symbol	We will use the VAT Margin Scheme. No VAT will be charged on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

### VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). Subject to HMRC's rules, you can then reclaim the VAT charged through your own VAT return.
	* and Ω	Subject to HMRC's rules, you can reclaim the Import VAT charged on the <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the <b>lot</b> had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See below for the rules that would then apply.
	†	If you provide us with your EU VAT number we will not charge VAT on the <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the <b>lot</b> from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer and in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the <b>lot</b> had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before you bid**.

2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.

3. In order to receive a refund of VAT amounts/Import VAT (as applicable) non-EU buyers must:

(a) have registered to bid with an address outside of the EU; **and**

(b) provide immediate proof of correct export out of the EU within the required time frames of: 30 days via a controlled export for † and Ω **lots**. All other **lots** must be exported within three months of collection.

4. Details of the documents which you must provide to us to show satisfactory proof of export/shipping are available from our VAT team at the address below. We charge a processing fee of £35.00 per invoice to check shipping/export documents. We will waive this processing fee if you appoint Christie's Shipping Department to arrange your export/shipping.

5. If you appoint Christie's Art Transport or one of our authorised shippers to arrange your export/shipping we will issue you with an export invoice with the applicable VAT or duties cancelled as outlined above. If you later cancel or change the shipment in a manner that infringes the rules outlined above we will issue a revised invoice charging you all applicable taxes/charges.

6. If you ask us to re-invoice you under normal UK VAT rules (as if the **lot** had been sold with a † symbol) instead of under the Margin Scheme the **lot** may become ineligible to be resold using the Margin Schemes. **Movement within the EU must be within 3 months from the date of sale.** You should take professional advice if you are unsure how this may affect you.

7. All invoicing requests must be received within four years from the date of sale. If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
Tel: +44 (0)20 7389 2886.  
Fax: +44 (0)20 7839 1611.

## SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'.

○ Christie's has a direct financial interest in the lot. See Important Notices and Explanation of Cataloguing Practice.

△ Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

◆ Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

λ Artist's Resale Right. See Section D3 of the Conditions of Sale.

• **Lot** offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~ **Lot** incorporates material from endangered species which could result in export restrictions. See Section H2(b) of the Conditions of Sale.

ψ **Lot** incorporates material from endangered species which is shown for display purposes only and is not for sale. See Section H2(g) of the Conditions of Sale.

?, \*, Ω, α, #, † See VAT Symbols and Explanation.

■ See Storage and Collection Pages.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

## IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

### CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

△ **Property Owned in part or in full by Christie's**  
From time to time, Christie's may offer a **lot** which it owns in whole or in part. Such property is identified in the catalogue with the symbol △ next to its **lot** number.

○ **Minimum Price Guarantee**  
On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such **lots** with the symbol ○ next to the **lot** number.

◊ **Third Party Guarantees/Irrevocable bids**  
Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss, which can be significant, if the **lot** fails to sell. Christie's therefore sometimes chooses to share that risk with a third party. In such cases the third party agrees prior to the auction to place an irrevocable written bid on the **lot**. The third party is therefore committed to bidding on the **lot** and, even if there are no other bids, buying the **lot** at the level of the written bid unless there are any higher bids. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. If the **lot** is not sold, the third party may incur a loss. **Lots** which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol ◊.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or an amount calculated against the final **hammer price**. The third party may also bid for the **lot** above the written bid. Where the third party is the successful bidder, Christie's will report the final **purchase price** net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any **lots** they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a **lot** identified as being subject to a third party guarantee you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the **lot**.

### Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the **lot** or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

### Bidding by parties with an interest

In any case where a party has a financial interest in a **lot** and intends to bid on it we will make a saleroom announcement to ensure that all bidders are aware of this. Such financial interests can include where beneficiaries of an Estate have reserved the right to bid on a **lot** consigned by the Estate or where a partner in a risk-sharing arrangement has reserved the right to bid on a **lot** and/or notified us of their intention to bid.

Please see <http://www.christies.com/financial-interest/> for a more detailed explanation of minimum price guarantees and third party financing arrangements.

Where Christie's has an ownership or financial interest in every **lot** in the catalogue, Christie's will not designate each **lot** with a symbol, but will state its interest in the front of the catalogue.

### POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.

### FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and Limited Warranty. Buyers are advised to inspect the property themselves. Written condition reports are usually available on request.

### Name(s) or Recognised Designation of an Artist without any Qualification

In Christie's opinion a work by the artist.

\*\*"Attributed to..."

In Christie's qualified opinion probably a work by the artist in whole or in part.

\*\*"Studio of..."/"Workshop of..."

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*"Circle of..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*"Follower of..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

\*\*"Manner of..."

In Christie's qualified opinion a work executed in the artist's style but of a later date.

\*\*"After..."

In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed..."/"Dated..."/

"Inscribed..."

In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature..."/"With date..."/

"With inscription..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

## STORAGE AND COLLECTION

### COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00 pm on the day of the sale will, at our option, be removed to Cadogan Tate Ltd. Christie's will inform you if the **lot** has been sent offsite. Our removal and storage of the **lot** is subject to the terms and conditions of storage which can be found at [Christies.com/storage](http://Christies.com/storage) and our fees for storage are set out in the table below - these will apply whether the **lot** remains with Christie's or is removed elsewhere.

If the **lot** is transferred to Cadogan Tate Ltd, it will be available for collection from 12 noon on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Cadogan Tate Ltd. All collections from Cadogan Tate Ltd. will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060

Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's it will be available for collection on any working day 9.00am to 5.00pm. **Lots** are not available for collection at weekends.

### PAYMENT OF ANY CHARGES DUE

**ALL lots** whether sold or unsold will be subject to storage and administration fees. Please see the details in the table below. Storage Charges may be paid in advance or at the time of collection.

**Lots** may only be released on production of the 'Collection Form' from Christie's. **Lots** will not be released until all outstanding charges are settled.

### SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your lot can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.

### PHYSICAL LOSS & DAMAGE LIABILITY

Christie's will accept liability for physical loss and damage to sold **lots** whilst in storage. Christie's liability will be limited to the invoice purchase price including buyers' premium. Christie's liability will continue until the **lots** are collected by you or an agent acting for you following payment in full. Christie's liability is subject to Christie's Terms and Conditions of Liability posted on [www.christies.com](http://www.christies.com).

ADMINISTRATION FEE, STORAGE & RELATED CHARGES		
CHARGES PER LOT	LARGE OBJECTS E.g. Furniture, Large Paintings & Sculpture	SMALL OBJECTS E.g. Books, Luxury, Ceramics, Small Paintings
1-30 days after the auction	Free of Charge	Free of Charge
31st day onwards: Administration Fee	£70.00	£35.00
Storage per day	£8.00	£4.00
Loss & Damage Liability	Will be charged on purchased lots at 0.5% of the hammer price or capped at the total storage charge, whichever is the lower amount.	
All charges are subject to VAT. Please note that there will be no charge to clients who collect their lots within 30 days of this sale. Size to be determined at Christie's discretion.		

### CHRISTIE'S WAREHOUSE

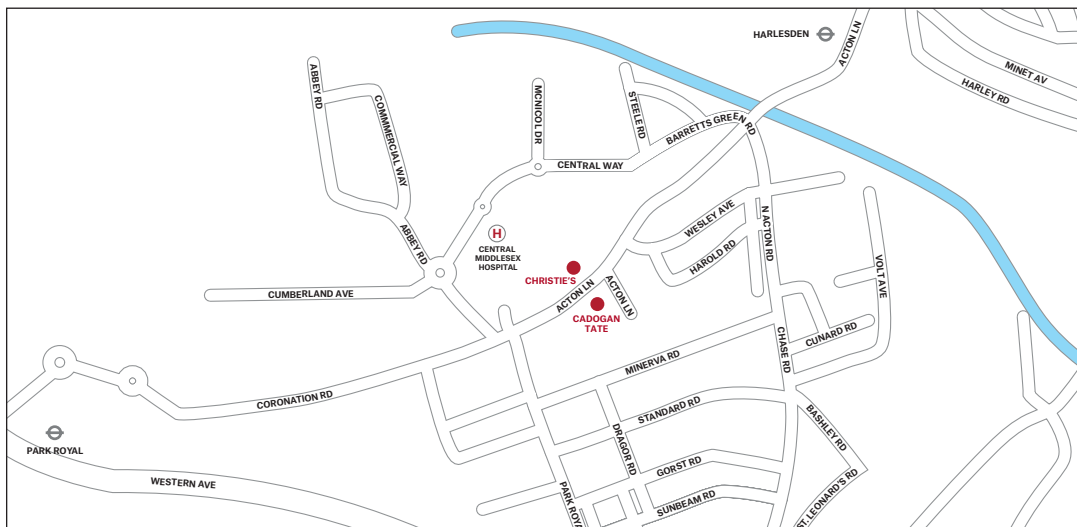
Unit 7, Central Park  
Acton Lane  
London NW10 7FY

### CADOGAN TATE WAREHOUSE

241 Acton Lane,  
Park Royal,  
London NW10 7NP

### COLLECTION FROM CADOGAN TATE LTD

Please note that Cadogan Tate Ltd's opening hours are Monday to Friday 9.00 am to 5.00 pm and lots transferred to their warehouse are not available for collection at weekends.







CY TWOMBLY (1928 - 2011)

*Tulips, Rome*

image: 6 $\frac{1}{8}$  x 6in. (15.7 x 15.1cm)

sheet: 17 x 11in. (43.2 x 27.9cm.)

Executed in 1985, this is number three from an edition of six

£8,000 – 12,000

**FIRST OPEN**

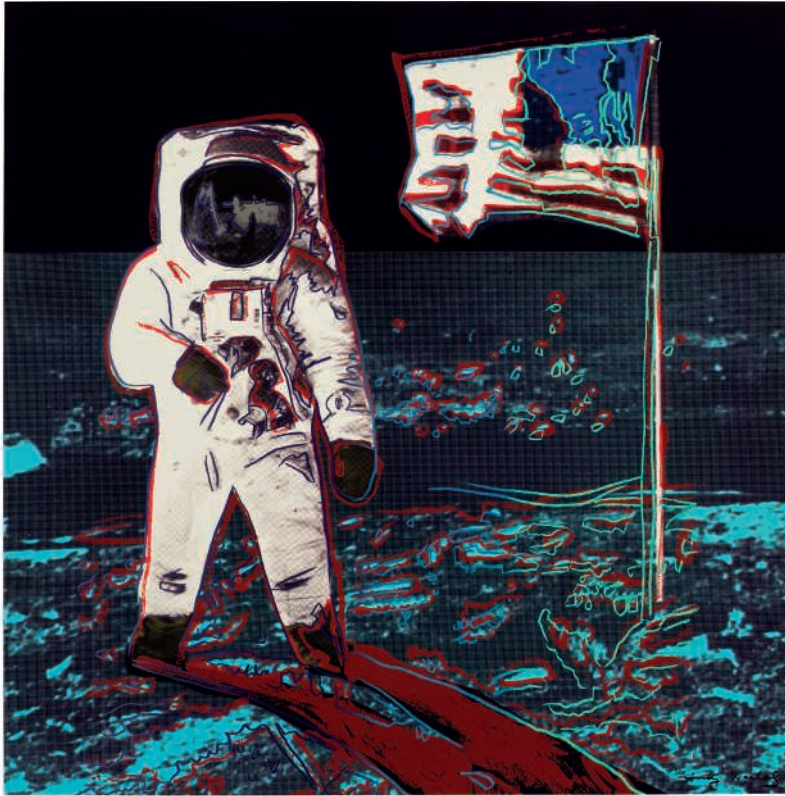
*London, King Street, 15 September 2017*

**CONTACT**

Paola Saracino Fendi  
pfendi@christies.com  
+ 44 207 389 2796

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



PROPERTY FROM THE COLLECTION OF SENATOR JACOB K. JAVITS AND MARIAN B. JAVITS  
ANDY WARHOL (1928-1987)

*Moonwalk: one plate (see F. & S. II.404-405)*

Unique screenprint in colors, 1987

With the artist's printed signature, numbered 'T.P. 27/66' (a trial proof, the edition was 160)

Sheet: 38 x 38 in.

\$100,000-150,000

## PRINTS & MULTIPLES

*New York, 24-25 October 2017*

### VIEWING

20-23 October 2017  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Richard Lloyd  
rlloyd@christies.com  
+1 212 636 2290

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

CHRISTIE'S



LOUIS JEAN DESPREZ (CIRCA 1743–1804)  
*La Chimère de Monsieur Desprez* (Wollin 22)  
etching, before 1771  
the rare third state, of five  
£20,000–30,000

## OLD MASTER PRINTS

*London, King Street, 13 December 2017*

### VIEWING

8–12 December 2017  
8 King Street  
London SW1Y 6QT

### CONTACT

Tim Schmelcher  
tschmelcher@christies.com  
+44 (0) 20 7389 2268

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**





**PROPERTY OF SIR ROGER BANNISTER CBE**

A PAIR OF ENGLISH BLACK KANGAROO LEATHER RUNNING SHOES, 1954,  
BY CHARLES LAW OF G.T. LAW AND SON, WIMBLEDON PARK, SURREY

Estimate: £30,000-50,000

Sold for: £266,500 (incl. premium), Out of the Ordinary, South Kensington, 10 September 2015

INVITE TO CONSIGN

**OUT OF THE ORDINARY**

*London, King Street, 17 January 2018*

**CONSIGN**

By 20 October 2017

**CONTACT**

Celia Harvey

ooo@christies.com

+44 (0)20 7389 2226

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



**PRINTS AND MULTIPLES**

**TUESDAY 19 SEPTEMBER 2017 AT 1.00 PM**

8 King Street, St. James's, London SW1Y 6QT

**CODE NAME: ROIG**

**SALE NUMBER: 13879**

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

**BIDDING INCREMENTS**

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at auctioneer's discretion

The auctioneer may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £100,000, 20% on any amount over £100,000 up to and including £2,000,000 and 12% of the amount above £2,000,000. For wine and cigars there is a flat rate of 17.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a lot for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**. I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

**Auction Results: +44 (0)20 7839 9060**

**WRITTEN BIDS FORM CHRISTIE'S LONDON**

**WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.**

**CHRISTIE'S WILL CONFIRM ALL BIDS RECEIVED BY FAX BY RETURN FAX. IF YOU HAVE NOT RECEIVED CONFIRMATION WITHIN ONE BUSINESS DAY, PLEASE CONTACT THE BID DEPARTMENT: TEL: +44 (0)20 7389 2658 • FAX: +44 (0)20 7930 8870 • ON-LINE WWW.CHRISTIES.COM**

Client Number (if applicable) **13879** Sale Number

Billing Name (please print)

Address

Postcode

Daytime Telephone Evening Telephone

Fax (Important) E-mail

Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

Address of Bank(s)

Account Number(s)

Name of Account Officer(s)

Bank Telephone Number

**PLEASE PRINT CLEARLY**

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

If you are registered within the European Community for VAT/IVA/TVÁ/BTW/MWST/MOMS Please quote number below:

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 (Consultant)

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 Arno Verkade

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 Anja Schaller (Consultant)

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 Christiane GrafIn  
 zu Rantzau

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 Schweizer

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