

# PRINTS & MULTIPLES

*London 28 March 2018*



CHRISTIE'S











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Richard Lloyd  
International Head of  
Department

### PARIS



Frédérique  
Darricarrère-Delmas  
Senior Specialist

## INTERNATIONAL PRINTS DEPARTMENT

### SALE COORDINATOR

Alice L'Estrange  
Tel: +44 (0)20 7752 3083

### BUSINESS MANAGER

Giulia Archetti  
Tel: +44 (0)20 7389 2317

### EUROPEAN MANAGING DIRECTOR

Tara Rastrick  
Tel: +44 (0)20 7389 2193

### GLOBAL MANAGING DIRECTOR

Caroline Sayan  
Tel: +1 212 636 2289

### WORLDWIDE

### LONDON, KING STREET

Murray Macaulay  
Alexandra Gill  
Tim Schmelcher  
Charlie Scott  
James Baskerville  
Tel: +44 (0)20 752 3083

### NEW YORK

Richard Lloyd  
Adam McCoy  
Libia Elena Nahas  
Lindsay Griffith  
Tel: +1 212 636 2290

### PARIS

Frédérique Darricarrère-Delmas  
Tel: +33 (0)1 40 76 85 71

### TOKYO

Chie Banta  
Tel: +81 (0)3 3571 0745

## INTERNATIONAL PRINT AUCTIONS

### AUCTION CALENDAR

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.

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### 15 - 23 MARCH

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LONDON, ONLINE

### 12-23 APRIL

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NEW YORK, ONLINE

### 19-20 APRIL

PRINTS & MULTIPLES  
NEW YORK

### 10-17 MAY

MODERN EDITION  
LONDON, ONLINE

### JULY

CONTEMPORARY EDITION  
NEW YORK, ONLINE

### 20 SEPTEMBER

PRINTS AND MULTIPLES  
LONDON, KING STREET

### 14-26 SEPTEMBER

CONTEMPORARY EDITION  
LONDON, ONLINE

### OCTOBER

PRINTS & MULTIPLES  
NEW YORK



# PRINTS & MULTIPLES

WEDNESDAY 28 MARCH 2018

## PROPERTIES FROM

The Collection of the Late Benn & Constance Levy  
The Collection of the Late Edouard Pignon  
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The Collection of Dr Heinrich Becker, Bielefeld  
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## SPECIALISTS

Murray Macaulay  
Head of Department  
Tel: +44 (0)20 7389 2252

Tim Schmelcher  
International Specialist  
Tel: +44 (0)20 7389 2268

Alexandra Gill  
Senior Specialist  
Tel: +44 (0)20 7389 3109

Charlie Scott  
Specialist  
Tel: +44 (0)20 7389 2261

James Baskerville  
Associate Specialist  
Tel: +44 (0)20 7752 3385

Frédérique Darricarrère-Delmas (Paris)  
Senior Specialist  
Tel: +33 (0)1 40 76 85 71

## SALE COORDINATOR

Alice L'Estrange  
Tel: +44 (0)20 7752 3083

## EMAIL

First initial followed by last name  
@christies.com (eg. Murray Macaulay =  
mmacaulay@christies.com.)  
For general enquiries about this auction,  
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sale coordinator.

Front cover: Lot 170 © Hockney  
Inside front cover: Lot 65 (detail)  
Inside back cover: Lot 185 (detail)  
Back cover: Lot 15

## AUCTION

Wednesday 28 March 2018  
at 1.00 pm Lots 1-220  
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 **RAPTURE-15681**

## VIEWING

Friday	23 March	9.00 am – 4.30 pm
Saturday	24 March	12.00 pm – 5.00 pm
Sunday	25 March	12.00 pm – 5.00 pm
Monday	26 March	9.00 am – 4.30 pm
Tuesday	27 March	9.00 am – 8.00 pm

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Richard Lloyd, Will Porter

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[20]

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**CHRISTIE'S**





**\* 1**

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child appearing to Saint John, title page for: The Apocalypse*

woodcut, 1511, on laid paper, watermark Tower with Crown (M. 259), a very good impression from the Latin text edition of 1511, trimmed outside the image and the text verso, a small repaired paper loss at the lower left sheet corner, otherwise in good condition  
Sheet 363 x 228 mm.

£3,000-5,000

\$4,300-7,100

€3,400-5,600

**PROVENANCE:**

With Colnaghi & Co., London (their stock number C 14256 in pencil verso)

**LITERATURE:**

Bartsch 60; Meder, Hollstein 163; Schoch Mende Scherbaum 111



**\* 2**

**ALBRECHT DÜRER (1471-1528)**

*Saint John before God and the Elders, from: The Apocalypse*

woodcut, circa 1496, on laid paper, watermark Tower with a Crown (M. 259), a good impression from the Latin text edition of 1511, printing somewhat unevenly in places, trimmed on or just outside the borderline, pale staining and surface dirt mainly at the sheet edges, some repaired tears  
Block & Sheet 392 x 278 mm.

£3,000-5,000

\$4,300-7,100

€3,400-5,600

**LITERATURE:**

Bartsch 63; Meder, Hollstein 166; Schoch Mende Scherbaum 114





**\* 3**

**ALBRECHT DÜRER (1471-1528)**

*The Martyrdom of Saint John, from: The Apocalypse*

woodcut, circa 1496/97, on laid paper, without watermark, a fine impression from the first Latin text edition of 1498, with small margins, some pale mottled foxing, in very good condition  
Block 390 x 282 mm., Sheet 402 x 295 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

Georg Hamming (d. circa 1895), Regensburg (Lugt 1159); his sale, Hugo Helbing, Munich, 21-25 October 1895, lot 630 (sold with Bartsch 71).

**LITERATURE:**

Bartsch 61; Meder, Hollstein 164; Schoch Mende Scherbaum 112





**\* 4**

**ALBRECHT DÜRER (1471-1528)**

*The Four Horsemen of the Apocalypse, from: The Apocalypse*

woodcut, circa 1497/98, on laid paper, without watermark, a very good, strong and even impression from the German text edition of 1498, trimmed inside the upper borderline, the borderline here and elsewhere partially made up, various repaired tears and small paper losses at the sheet edges, some thin spots and patches of paper paste verso  
Sheet 393 x 281 mm.

£20,000-30,000

\$29,000-42,000  
€23,000-34,000

**PROVENANCE:**

Rusu, Germany (not in Lugt)

**LITERATURE:**

Bartsch 64; Meder, Hollstein 167; Schoch Mende Scherbaum 115



**\* 5**

**ALBRECHT DÜRER (1471-1528)**

*The Opening of the Fifth and Sixth Seal, from: The Apocalypse*

woodcut, circa 1497/98, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, with thread margins, in very good condition

Block & Sheet 395 x 283 mm.

£7,000–10,000

\$9,900–14,000

€7,900–11,000

**PROVENANCE:**

Friedrich Quiring (b. 1886), Eberswalde (Lugt 1041c).

**LITERATURE:**

Bartsch 65; Meder, Hollstein, Schoch, Mende, Scherbaum 116



**\* 6**

**ALBRECHT DÜRER (1471-1528)**

*The Four Avenging Angels, from: The Apocalypse*

woodcut, circa 1496/98, on laid paper, watermark Flower with Triangle (M. 127), a good impression from the Latin text edition of 1511, trimmed on the borderline, with thread margins in places, a made-up paper loss at the lower right corner, otherwise in very good condition

Block & Sheet 293 x 281 mm.

£7,000–10,000

\$9,900–14,000

€7,900–11,000

**LITERATURE:**

Bartsch 69; Meder, Hollstein 171; Schoch Mende Scherbaum 119







**\* 7**

**ALBRECHT DÜRER (1471-1528)**

*Saint John devouring the Book, from: The Apocalypse*

woodcut, circa 1498, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, trimmed to or on the borderline, the sheet a little toned and stained, otherwise in very good condition  
Block & Sheet 393 x 282 mm.

£5,000–7,000

\$7,100–9,900

€5,700–7,900

**LITERATURE:**

Bartsch 70; Meder, Hollstein 172; Schoch Mende Scherbaum 120



**\* 8**

**ALBRECHT DÜRER (1471-1528)**

*The Apocalyptic Woman, from: The Apocalypse*

woodcut, circa 1497, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, trimmed to the borderline, a repaired tear (90 mm.) at right, few small repairs in the tail of the monster, the sheet slightly dusty and grey, otherwise in good condition  
Block & Sheet 393 x 281 mm.

£4,000–6,000

\$5,700–8,500

€4,500–6,800

**LITERATURE:**

Bartsch 71; Meder, Hollstein 173; Schoch Mende Scherbaum 121



\*9

**ALBRECHT DÜRER (1471-1528)**

*The Beast with two Horns like a Lamb, from: The Apocalypse*

woodcut, circa 1496/97, on laid paper, without watermark, a good impression from the Latin text edition of 1511, printing somewhat dryly, trimmed to or just inside the borderline at right and below, to the borderline above, a small margin at left, pale scattered foxing, otherwise in good condition  
Sheet 392 x 282 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Pierre Sentuc (b. 1929) (Lugt 3608).

**LITERATURE:**

Bartsch 74; Meder, Hollstein 175; Schoch Mende Scherbaum 123



10

**ALBRECHT DÜRER (1471-1528)**

*The Whore of Babylon, from: The Apocalypse*

woodcut, circa 1496-97, on laid paper, without watermark, a very good impression from the Latin text edition of 1511, trimmed on the borderline above and at left, trimmed into the subject at right and below, some small paper losses at the sheet edges, some stains; with **Saint John devouring the Book, from: The Apocalypse**, woodcut, circa 1498, on laid paper, without watermark, a good impression from the Latin text edition of 1511, trimmed on the borderline or with narrow margins at left and at right, trimmed fractionally into the subject above below, the tips of the corners reattached, stained  
Sheet 380 x 271 mm. (and similar) (2)

£4,000–6,000

\$5,700–8,500  
€4,500–6,800

**LITERATURE:**

Bartsch 73 & 70; Meder, Hollstein 177 & 172; Schoch Mende Scherbaum 125 & 120







11

**ALBRECHT DÜRER (1471-1528)**

*The Flight into Egypt, from: The Life of the Virgin*

woodcut, 1504, on laid paper, without watermark, a good and even impression from the Latin text edition of 1511, with thread margins or trimmed to the borderline in places, some time staining, the tip of the upper right corner made-up with pen and ink, a short tear at the lower right corner, otherwise in good condition

Block 298 x 207 mm., Sheet 299 x 208 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**LITERATURE:**

Bartsch 89; Meder, Hollstein 201; Schoch Mende Scherbaum 179



\* 12

**ALBRECHT DÜRER (1471-1528)**

*Three Peasants in Conversation*

engraving, circa 1497, on laid paper, without watermark, a very good Meder a impression, printing clearly with good contrasts, trimmed to the platemark or with thread margins in places, a few thin spots, generally in very good condition

Plate & Sheet 108 x 76 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**PROVENANCE:**

King Ferdinand of Portugal (1816-1885) (Lugt 968); his sale, J.M. Heberle, Cologne, 29 November 1893 and following days, lot 773 (30ff to Davidson).

**LITERATURE:**

Bartsch 86; Meder, Hollstein 87; Schoch Mende Scherbaum 15



\* 13

**ALBRECHT DÜRER (1471-1528)**

*The Virgin and Child with Saint Anne*

engraving, circa 1500, on laid paper, without watermark, a very good Meder a impression, trimmed on or just outside the platemark on all sides, a short tear at the right sheet edge, a skilfully repaired area in the dress of the Virgin, some stray spots of black ink, otherwise in good condition, framed

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**PROVENANCE:**

Cabinet Brentano-Birckenstock (18th & 19th century), Vienna and Frankfurt (Lugt 345); their sale, F.A.C. Prestel, Frankfurt am Main, 16 May 1870, lot 228 ('Très-belle épreuve d'une pièce rare')(Fl. 31; to Helmrich). Unknown collector's stamp M in purple (not in Lugt).

**LITERATURE:**

Bartsch 29; Meder, Hollstein 43; Schoch Mende Scherbaum 27





PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**14**  
**ALBRECHT DÜRER (1471-1528)**  
*The Engraved Passion*

the complete set of 16 engravings, 1507-1513, on laid paper, a uniform set of very good to fine impressions, Meder a-c, trimmed to, on or just outside the platemark, tipped to the support sheets, with some associated disturbances to the sheet corners, some sheets toned and stained, *Christ crowned with Thorns* with a small defect in the face of the man at upper right, all bound in a fine early 20th century tooled brown crushed morocco binding by Chambolle-Duru, with a card slipcase, the binding in very good condition  
 Plate & Sheet 115 x 75 mm. (and similar)

**PROVENANCE:**  
 Sir David Lionel Goldsmid-Stern-Salomons Bt (1851-1925), Tunbridge Wells, England, with his bookplate.

£40,000-60,000

\$57,000-85,000  
 €45,000-68,000

**LITERATURE:**  
 Bartsch, Meder, Hollstein 3-18; Schoch Mende Scherbaum 45-60



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**15**

**ALBRECHT DÜRER (1471-1528)**

*Melencolia I*

engraving, 1514, on laid paper, without watermark, a fine Meder a impression of the second, final state, printing very clearly and with strong contrasts, trimmed inside the platemark and to or just outside the borderline, a short vertical tear at upper left, the tip of the upper right corner and upper right sheet edge made up with pen and ink, a thin spot at upper left, otherwise in very good condition  
Sheet 237 x 185 mm.

£150,000–250,000

\$220,000–350,000

€170,000–280,000

**LITERATURE:**

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

*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's *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 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.









PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

16

**AEGIDIUS SADELER II (CIRCA 1570-1629)**

*Portrait of Bartholomeus Spranger with an Allegory on the Death of His Wife, Christina Müller*

engraving, 1600, on laid paper, without watermark, a very good impression of the second, final state, printing with great clarity and strong contrasts, with the address of the publisher Marco Sadeler, with small margins, some cockling at the sheet edges, otherwise in very good condition, framed  
Plate 298 x 423 mm., Sheet 294-5 x 415-17 mm.

£5,000-7,000

\$7,100-9,900

€5,700-7,900

**PROVENANCE:**

Unidentified (Lugt 4100).

**LITERATURE:**

Hollstein 332

S. Metzler, *Bartholomeus Spranger: Splendor and Eroticism in Imperial Prague - The Complete Works*, exh. cat., The Metropolitan Museum of Art, New York, November 2014 – February 2015, no. 217 (another impression illustrated).

*'The private tears of Bartholomeus Spranger are made public by Aegidius Sadeler, who admired his art and his marriage; and dedicates the print to him with sincere affection. At Prague in the centennial year.'*

The dedication below this famous engraving aptly describes the artist's intent to create a double portrait commemorating Christina Müller and her husband, the Mannerist painter Bartholomeus Spranger, following her untimely death. A rich, allegorical meditation on mortality and the vagaries

of time, Sadeler divides the print into two halves representing the realms of the living, and of the dead. The left side depicts the bereaved artist pointing towards a portrait of his wife on the right. Christina's effigy is set against a shadowy sarcophagus, surrounded by symbols of death: a grinning skull held by a putto, who in turn stands on an overturned hour glass and is flanked by an upended, smoking torch. On the right of the portrait, Minerva as the goddess of wisdom looks away in grief, while to the left a personification of Faith, bearing an open book and a crucifix, holds out the Christian hope of eternal life.

In contrast to the relative restraint of the memorial to Christina, the left half of the engraving is filled with a phantasmagoria of figures. Spranger, who sorrowfully gazes at the viewer, is separated from his wife by the dramatic figures of Death, represented by the crouching skeleton, and the winged, scythe-bearing figure of Old Father Time. Death prepares to drive an arrow into Spranger's heart, but hesitates, waiting upon Father Time, who holds an upturned hourglass, which is not yet empty. To the left of the artist, three women represent the visual arts: Sculpture, Architecture and Painting. Above them the winged figure of Fame bears trumpets and a banner with the words 'He lives by Divine Will and through his name', whilst a putto carries a wreath and a martyr's palm. These figures symbolically speak of the vocation of the artist to continue to create art despite grief and in the face of ever-present mortality. Spranger leans with his arm on a pedestal inscribed with the words:

*'What do you want before the appointed day? The time of death does not yet come, art will make you more famous.'*



VARIOUS PROPERTIES

**17**

**GEORG PENCZ (1500-1550)**

*Medea and Jason*

engraving, 1539, on laid paper, without watermark, a very good, clear impression of Hollstein's first state (of two), with narrow margins on three sides, trimmed to the platemark above, in very good condition

Plate 115 x 74 mm., Sheet 117 x 76 mm.

£800-1,200

\$1,200-1,700

€900-1,400

**PROVENANCE:**

Staatsgalerie Stuttgart, Kupferstichkabinett (Lugt 2323), with their de-accession stamp (Lugt 2324).

**LITERATURE:**

Bartsch 71; Hollstein 121



(actual size)

**\* 18**

**ADRIAEN JANSZ. VAN OSTADE (1610-1685)**

*The Family*

etching, circa 1647, on laid paper, with a partial watermark Strasbourg Lily in a Shield with Crown, a very good impression of Godefroy's rare second state (of seven), trimmed to or just inside the platemark, a repaired nick at the lower right corner, otherwise in very good condition

Plate & Sheet 177 x 158 mm.

£4,000-6,000

\$5,700-8,500

€4,500-6,800

**LITERATURE:**

Bartsch, Hollstein, Godefroy 46







(actual size)

**\* 19**

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

*Self-Portrait in a Fur Cap: Bust*

etching, 1630, on laid paper, without watermark, a fairly good impression of this rare and lightly bitten print, New Hollstein's sixth, final state, with small margins, thin spots at the corners *verso*, otherwise in good condition  
Plate 61 x 51 mm., Sheet 67 x 55 mm.

£7,000–10,000

\$9,900–14,000

€7,900–11,000

**LITERATURE:**

Bartsch, Hollstein 24; Hind 29; New Hollstein 72

**20**

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

*Bust of an old Woman in a furred Cloak and heavy Headdress*

etching, *circa* 1629, on laid paper, without watermark, a very good impression of this rare print, New Hollstein's eighth state (of ten), with thread margins, a flattened vertical crease, a few tiny repairs at the left sheet edge, otherwise in very good condition  
Plate 58 x 54 mm., Sheet 59 x 55 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**PROVENANCE:**

August Artaria (1807-1893), Vienna (Lugt 33); his sale, Artaria & Co., Vienna, 6 May 1896 (and following days), lot 937 ('Schöner Druck') (26 Kr.; to Davidsohn). Paul Davidsohn (1839-1924?), London, Vienna & Berlin (Lugt 654). K. J. Gottstein (20th century), Vienna (Lugt 1169bis).

**LITERATURE:**

Bartsch, Hollstein 355; Hind 82, New Hollstein 25

The illustration of the seventh state in New Hollstein's catalogue appears to be of an eighth state impression. The present impression is of New Hollstein's eighth state, with the neck and collar, where previously white, shaded over with the burin.



(actual size)





(actual size)

## 21

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

*A Peasant calling out: 'Tis vinnich kout'; and A Peasant replying: 'Dats Niet'*

the pair of etchings, 1634, on laid paper, without watermarks, very good to good impressions of the only states, with thread margins or trimmed fractionally inside the platemarks, B. 178 with two tiny made-up areas at the lower sheet edge, otherwise in good condition  
Sheet 110 x 45 mm. (and smaller) (2)

£12,000-18,000

\$17,000-25,000  
€14,000-20,000

#### PROVENANCE:

Initial R and paraph in brown ink, dated 1749 (not in Lugt).

With W & G Smith, London.

British Museum, London (Lugt 300), with their duplicate stamp (Lugt 305); acquired from the above, 5 July 1843.

#### LITERATURE:

Bartsch, Hollstein 177 & 178; Hind 114 & 115; New Hollstein 131 & 132



PROPERTY FROM THE KÜNSTLERHAUS VIENNA



22

22

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

*A Beggar seated warming his Hands at a Chafing Dish*

etching, circa 1630, on laid paper, with an indistinct watermark fragment, a good impression of New Hollstein's second, final state, beginning to show a little wear in the face, with thread margins or trimmed on the platemark, a few pale foxmarks, an ink stain below, generally in good condition; **with two other prints by Rembrandt**

Plate 104 x 48 mm., Sheet 109 x 52 mm. (B. 168) (and smaller)

(3)

£3,000-5,000

\$4,300-7,100

€3,400-5,600

**PROVENANCE:**

Johann Matthias Ranftl (1804-1854) and Aloisia Ranftl (d. 1869); bequeathed to the Künstlerhaus Vienna in 1869.

**LITERATURE:**

Bartsch, Hollstein 173; Hind 8; New Hollstein 44

Also included in this lot are: **An old Beggar Woman with a Gourd** (B. 168; New Holl. 40), etching, circa 1630, on laid paper, without watermark, a strong but later impression of New Hollstein's second, final state; and **Head of a Man in a Fur Cap, crying out**(B. 327; New Holl. 36), etching, circa 1629, on laid paper, without watermark, a good impression of New Hollstein's sixth state (of seven)

23

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

*Beggar with a wooden Leg*

etching, circa 1630, on 18th century laid paper, without watermark, a good impression of New Hollstein's third state (of four), beginning to show some wear, with thread margins, pale light-staining and scattered foxing, otherwise in good condition; with **A Beggar Woman leaning on a Stick**(B. 170; New Holl. 229), etching with drypoint, 1646, on laid paper, partial watermark Words (ST?), a good impression of New Hollstein's second state (of five)

Plate 113 x 66 mm., Sheet 115 x 68 mm. (B. 179) (and smaller)

(2)

£2,500-3,500

\$3,600-4,900

€2,900-3,900

**PROVENANCE:**

Johann Matthias Ranftl (1804-1854) and Aloisia Ranftl (d. 1869); bequeathed to the Künstlerhaus Vienna in 1869.

**LITERATURE:**

Bartsch, Hollstein 179; Hind 12; New Hollstein 49



23



24

24

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

*The Goldsmith*

etching and drypoint, 1655, on thick laid paper, without watermark, a good but later impression of New Hollstein's second state (of three), printing with a light plate-tone, with narrow margins, in very good condition; **with two other prints by Rembrandt and seven after Rembrandt**

Plate 93 x 142 mm., Sheet 95 x 144 mm. (B. 113) (and smaller)

(10)

£2,000-3,000

\$2,900-4,200

€2,300-3,400

**PROVENANCE:**

Johann Matthias Ranftl (1804-1854) and Aloisia Ranftl (d. 1869); bequeathed to the Künstlerhaus Vienna in 1869.

**LITERATURE:**

Bartsch, Hollstein 123; Hind 285; New Hollstein 289

Also included in this lot are: *The Hurdy-Gurdy Player followed by Children at the Door of a House ('The Schoolmaster')* (B. 128; New Holl. 191), etching, 1641, on stiff wove paper, without watermark, a later impression of New Hollstein's second state (of four); with *The Star of the Kings: A Night Piece* (B. 113; New Holl. 263), etching, engraving and drypoint, circa 1651, on wove paper, a good but later impression of New Hollstein's second state (of four); and **seven prints after Rembrandt**



**25**

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

*Three Oriental Figures (Jacob and Laban?)*

etching, 1641, on sturdy 18th century laid paper, without watermark, a good but later impression of New Hollstein's second, final state, with narrow margins, with pale scattered foxing, otherwise in good condition; with **Abraham caressing Benjamin** (B. 33; New Holl. 165), etching, circa 1637, on thin laid paper, without watermark, a good but later impression of New Hollstein's third state (of four)

Plate 145 x 114 mm., Sheet 148 x 116 mm. (B. 118) (and smaller) (2)

£3,000–5,000 \$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Johann Matthias Ranftl (1804-1854) and Aloisia Ranftl (d. 1869); bequeathed to the Künstlerhaus Vienna in 1869.

**LITERATURE:**

Bartsch, Hollstein 118; Hind 183, New Hollstein 190



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**26**

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

*The Small Lion Hunt (with one Lion)*

etching, circa 1629, on laid paper, without watermark, a very good impression, printing with strong wiping scratches, with thread to narrow margins, a small paper split above the rider's hand, a tiny backed hole at lower left, a few foxmarks, a tiny paper loss at the lower right corner, framed

Plate 157 x 117 mm., Sheet 159 x 119 mm.  
£5,000–7,000 \$7,100–9,900  
€5,700–7,900

**PROVENANCE:**

Nathaniel Smith (circa 1741-1800), London (Lugt 2298); Bindon Blood (d. 1855), Ennis, County Clare, and Edinburgh (Lugt 3011), presumably his sale, Sotheby's London, 18 July 1856. Sotheby's, London, 7 March 1985, lot 145 (£3,300). Acquired from the above by the present owner.

**LITERATURE:**

Bartsch, Hollstein 116; Hind 6; New Hollstein 29







VARIOUS PROPERTIES

**27**

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

*The Angel departing from the Family of Tobias*

etching, 1641, on laid paper, without watermark, a very good impression of New Hollstein's fifth state (of nine), still printing clearly and with little wear, with narrow margins, a small skilfully repaired tear at the lower left sheet edge, otherwise in good condition  
Plate 104 x 150 mm., Sheet 108 x 157 mm.

£4,000–6,000

\$5,700–8,500

€4,500–6,800

**LITERATURE:**

Bartsch, Hollstein 43; Hind 145; New Hollstein 189

**28**

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

*Jews in the Synagogue*

etching with drypoint, 1648, on laid paper, without watermark, a good but later impression of New Hollstein's fifth state of nine, trimmed on the platemark and slightly into the platemark at the upper right corner, otherwise in good condition  
Plate & Sheet 71 x 129 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**PROVENANCE:**

Daniel Daulby (1745/1746–1798), Liverpool and Rydal Mount, his initials and the number six in brown ink verso (Lugt 738); his sale, Christie's, London, 15 May 1800, lot 155 (combined with one other etching).

**LITERATURE:**

Bartsch, Hollstein 126; Hind 234; New Hollstein 242



(actual size)



## 29

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

#### *A Small Collection*

comprising nine etchings, including *The Stoning of Saint Stephen* (B. 97; New Holl. 140), 1635, on laid paper, without watermark, a good impression of the third state (of four), with thread margins or trimmed to the platemark in places, the sheet toned, generally in good condition; and **eight other prints by Rembrandt**, all on thin laid paper, without watermarks, later impressions, with small to large margins, generally in good condition Plate 95 x 85 mm., Sheet 98 x 87 mm. (9)

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

Including: *An Artist drawing from a Model* (B. 192; New Holl. 176), circa 1639, a later impression of the third state (of four); *Peter and John healing the Cripple at the Gate of the Temple* (B. 94; New Holl. 312), 1659, a later impression of the fifth state (of six); *Three Heads of Women, one asleep* (B. 368; New Holl. 161), 1635, a later impression of the second state (of three); *The Rest on the Flight into Egypt: A Night Piece* (B. 57; New Holl. 216), circa 1644, a good but later impression of the seventh state (of nine); *The Card Player* (B. 136; New Holl. 193), 1641, a good impression of the third state (of five); *Abraham caressing Benjamin* (B. 33; New Holl. 165), circa 1637, a later impression of the third state (of four); *The Hurdy-Gurdy Player followed by Children at the Door of a House ('The Schoolmaster')* (B. 128; New Holl. 191), 1641, second or third state (of four); and *The Flight into Egypt: A Night Piece* (B. 53; New Holl. 262), 1641, a slightly later impression of the seventh state (of ten).



(actual size)

## \* 30

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

#### *Christ seated disputing with the Doctors*

etching with touches of drypoint, 1654, on laid paper, countermark NB (similar to *Hinterding NB-a*), a good but slightly later impression of New Hollstein's only state, still printing with the fine vertical wiping marks and traces of burr, with narrow to thread margins, generally in very good condition Plate 95 x 145 mm., Sheet 99 x 147 mm.

£4,000–6,000

\$5,700–8,500  
€4,500–6,800

#### LITERATURE:

Bartsch, Hollstein 64; Hind 277; New Hollstein 281







**\* 31**

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

*Christ and the Woman of Samaria: an arched print*

etching with drypoint, 1657, on heavy laid paper, without watermark, a good impression of New Hollstein's fourth state (of five), before the extensive rework, with narrow margins, in very good condition  
Plate 124 x 158 mm., Sheet 129 x 163 mm.

£1,500–2,000

\$2,200–2,800

€1,700–2,300

**PROVENANCE:**

William Hayes Fogg Art Museum of Harvard University, Cambridge (Mass.), with their duplicate stamp (Lugt 936).  
Gordon A. Block (b. 1914), Philadelphia (Lugt 342a).  
Kanegis Gallery, Boston, with their gallery label on the mount.

**LITERATURE:**

Bartsch, Hollstein 70; Hind 294; New Hollstein 302

**32**

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

*The Raising of Lazarus: small plate*

etching with drypoint, 1642, on laid paper, partial watermark Arms of Amsterdam (similar to Hinterding G.a.2), a very good impression of the first state (of two), printing clearly with a light plate-tone, with narrow margins, the tip of the lower right corner made up with pen and ink, a few unobtrusive foxmarks, otherwise in good condition  
Plate 150 x 114 mm., Sheet 153 x 117 mm.

£5,000–7,000

\$7,100–9,900

€5,700–7,900

**LITERATURE:**

Bartsch, Hollstein 72; Hind 198; New Hollstein 206



**\* 33**

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

*The Raising of Lazarus: the larger plate*

etching and engraving, circa 1632, on thick laid paper, without watermark, a good but later impression of New Hollstein's eighth state (of nine), with small margins, a small re-attached area in the upper margin, otherwise in good condition  
Plate 370 x 259 mm., Sheet 377 x 265 mm.

£2,000–3,000

\$2,900–4,200

€2,300–3,400

**LITERATURE:**

Bartsch, Hollstein 73; Hind 96; New Hollstein 113



**\* 34**

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

*Christ at Emmaus: the larger plate*

etching and drypoint, 1654, on thin laid paper, countermark ADG (?), a good but later impression of New Hollstein's fourth state (of five), trimmed to or just inside the platemark, some pale scattered foxing, a minor repaired paper loss at the upper right corner, otherwise in good condition  
Plate & Sheet 218 x 167 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Vicomte Philogène de Montfort (1806-1883), Paris (Lugt 1035 & 1136).  
Unidentified Initials IM in purple (not in Lugt).

**LITERATURE:**

Barstch, Hollstein 87; Hind 282; New Hollstein 283



**\* 35**

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

*The Crucifixion: small plate*

etching, circa 1635, on laid paper, without watermark, a very good impression of New Hollstein's first state (of three), printing clearly with the diagonal scratch in the sky, with 9 mm. margins on all sides, pale mount staining, otherwise in very good condition, framed  
Plate 96 x 68 mm., Sheet 115 x 86 mm.

£8,000–12,000

\$12,000–17,000  
€9,000–14,000

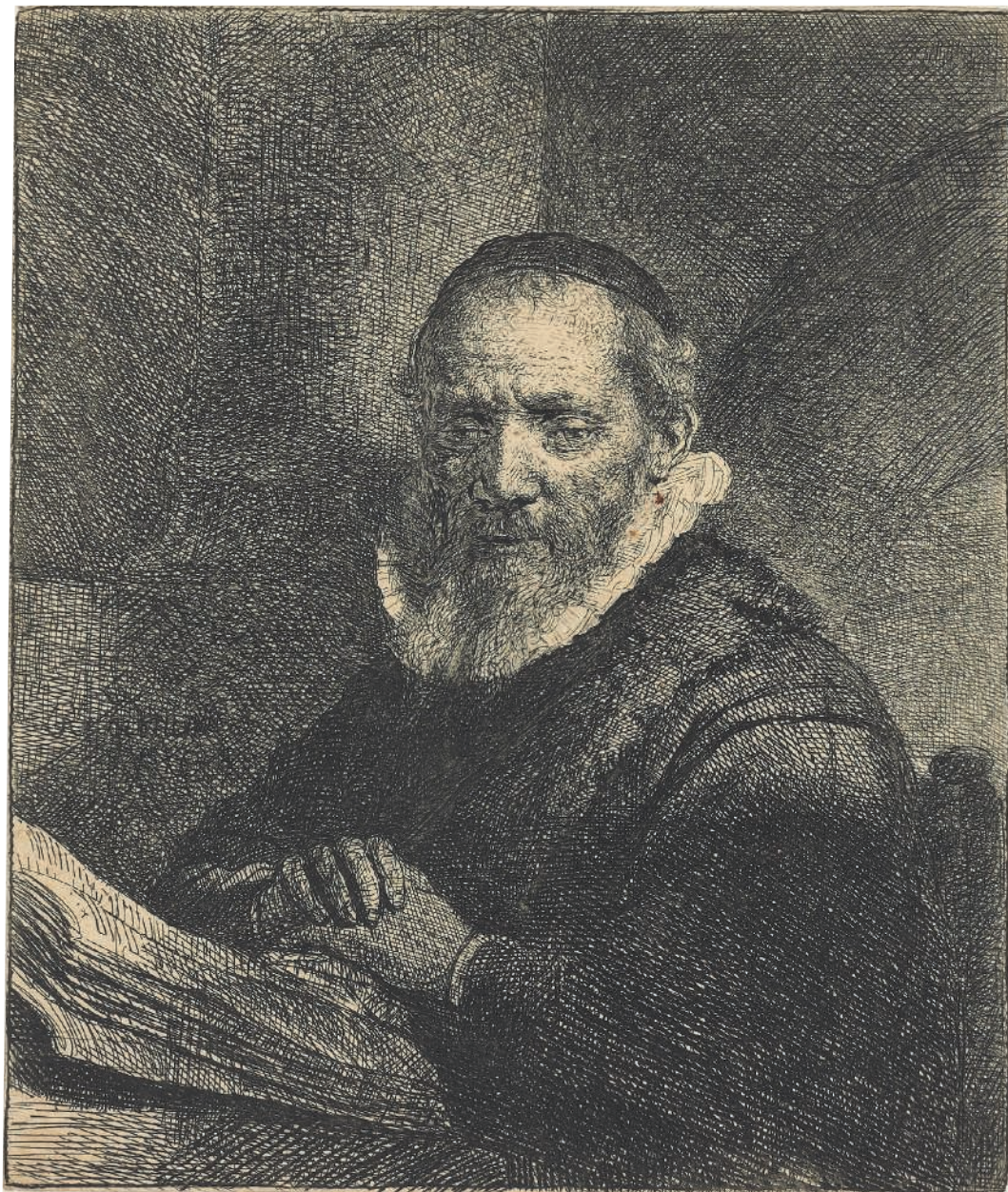
**LITERATURE:**

Bartsch, Hollstein 80; Hind 123; New Hollstein 143



(actual size)





(actual size)

**36**

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

*Jan Cornelis Sylvius*

etching, 1633, on laid paper, with an indistinct watermark, possibly Countermark RP, a very good impression of New Hollstein's first state (of three), trimmed on or just inside the platemark but outside of the borderline on all sides, two minor rust spots in the collar, otherwise in very good condition  
Sheet 165 x 141 mm.

£6,000–8,000

\$8,500–11,000  
€6,800–9,000

**LITERATURE:**

Bartsch, Hollstein 266; Hind 111; New Hollstein 124



PROPERTY FROM A DISTINGUISHED PRIVATE COLLECTION

**37**

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

*Abraham Francen, Apothecary*

etching and engraving, circa 1657, on laid paper, without watermark, a good impression of New Hollstein's twelfth, final state, trimmed to or just within the platemark, in good condition, framed; together with **Albrecht Dürer**, *Cardinal Albrecht of Brandenburg (the Small Cardinal)*, engraving, 1519, on laid paper, without watermark, a good but slightly later Meder b impression, trimmed to the border, skinning in the upper left image visible *recto*, pinpoint foxing in the lower and upper right image, other minor defects

Plate 159 x 209 mm., Sheet 162 x 211 mm.

(Rembrandt)

Plate 146 x 97 mm., Sheet 147 x 97 mm. (Dürer) (2)

£800-1,200

\$1,200-1,700

€900-1,400

**LITERATURE:**

Bartsch 102; Meder, Hollstein 160; Schoch, Mende & Scherbaum 89

Bartsch, Hollstein 273; Hind 291; New Hollstein 301



VARIOUS PROPERTIES

**\* 38**

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

*Jan Asselijn, Painter ('Krabbetje')*

etching, engraving and drypoint, circa 1637, on laid paper, without watermark, a good impression of the fifth state (of seven), with narrow margins, a small stray spot of ink in the blank background, pale scattered foxing, remains of old paper hinges *verso* with associated adhesive staining at the left sheet edge, otherwise in good condition

Plate 218 x 172 mm., Sheet 225 x 176 mm.

£3,000-5,000

\$4,300-7,100

€3,400-5,600

**PROVENANCE:**

Adam Gottlieb Thiermann (d. 1860/61), Berlin (Lugt 2434).

Kupferstichkabinett der Staatlichen Museen zu Berlin (Lugt 1606), with their duplicate stamp (Lugt 2398).

Alessandro Castagnari (circa 1900), Rome (Lugt 86a).





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

*Recueil de Quatre-Vingt-Cinq Estampes originales, Têtes, Paysages et différents Sujet, dessinées et gravées par Rembrandt*

the album containing 78 etchings by Rembrandt and 18 etchings after or in the manner of Rembrandt, lacking only one original plate by the artist (NH. 40), on thin laid paper, watermarks *PAS RUE* and Trefoil, with H.-L. Basan's list of contents and title page, published *circa* 1807-1809, the plates printed directly onto the album pages, at times several onto one sheet, with thick laid separation pages, some scattered foxing, time staining and minor surface dirt mainly at the sheet edges, some other minor defects, generally in good condition, with the original marbled boards (lacking the spine, the boards loose and worn) (album)

465 x 305 x 203 mm. (album)

£30,000–50,000

\$43,000–71,000

€34,000–56,000

**PROVENANCE:**

A bookplate with the Crest of Preston, West Derby, inscribed *Si Dieu Veult*, on the inside front cover.

**LITERATURE:**

G. W. Nowell-Usticke, *Rembrandt's Etchings, States and Values*, Livingston Publishing Co., Narberth, 1967, pp. 18-20.

E. Hinterding, *The History of Rembrandt's Copperplates, with a Catalogue of those that survive*, Waanders Uitgevers, Zwolle, 1995, pp. 29-34.

*The New Hollstein Dutch & Flemish, Engravings and Woodcuts 1450-1700*, Text & Plates, compiled by Erik Hinterding and Jaco Rutgers, Amsterdam, 2013.

**The album contains the following plates by Rembrandt bound in the following order:**

NH. 158 III/IV, NH. 210 III/III, NH. 120 IV/V, NH. 170 III/IV, NH. 240 VIII/IX, NH. 189 VII/IX, NH. 224 II/II and copy b.II of the same, NH.167 IV/VI, NH. 128 III/IV, NH. 279 III/III, NH. 125 III/VI (lifetime), NH. 262 VII/IX, NH. 268 II/III, NH. 300 IX/XI, NH. 184. IV/V, NH. 117 copy e.V, NH. 216 VI/IX, NH. 280 IV/V, NH. 277 (lifetime), NH. 138 II/IV, NH. 278 III/IV, NH. 281 (lifetime), NH. 302 IV/V, NH. 139 II/IV, NH. 127 IV/V, NH. 206 II/II, NH. 159 I/III (lifetime), NH. 143 I/II (lifetime), NH. 286 III/IV, NH. 183 II/III, NH. 283 IV/V, NH. 186 III/IV, NH. 312 V/VI, NH. 212 III/III, NH. 141 II/III, NH. 190 II/II (lifetime), NH. 304 copy a, NH. 276 copy, NH. 9 copy a, NH. 104W copy, B. 132 previously attributed to Rembrandt (not listed in New Hollstein), NH. 140 III/IV, NH. 263 II/IV, NH. 282 II/II, NH. 242 VI/IX, NH. 191 IV/IV, NH. 289 II/III, NH. 144 VI/VII, NH. 142 I/II (lifetime), NH. 165 III/IV, NH. 192 IV/VI, NH. 53 VI/VII, NH. 48 III/III, NH. 266 II/III, NH. 229 IV/V, NH. 45 II/III (lifetime), NH. 178 II/II, NH. 110 II/III, NH. 193 III/V, NH. 49 III/IV, NH. 243 III/V, NH. 233 V/VIII, NH. 258 III/III, NH. 176 III/IV, NH. 234 II/III (lifetime), NH. 308 V/VI, NH. 309 I/II (lifetime), NH. 264 VIII/X, NH. 270 VI/VII, NH. 148 II/IV (lifetime), NH. 292 V/VI, NH. 301 XI/XII, NH. 236 V/VII, NH. 153 VIII/IX, NH. 306 VIII/IX, NH. 84 copy a, NH. 294 copy b.II, NH. 293 IV/V, NH. 251 III/V, NH. 57 IV/VI, B. 295 (by Ferdinand Bol, formerly attributed to Rembrandt), NH. 91 a.II, copy after/manner of Rembrandt, NH. 87 IV/VI, B. EL30 (School of Rembrandt), NH. 161 II/III, NH. 157 I/II (lifetime), NH. 205 copy by Basan, copy by Basan in the Manner of Rembrandt, copy by Basan in the Manner of Rembrandt, Pieter Rottermond in the manner of Rembrandt, NH. 113 VII/IX, NH. 173 IV/V, NH. 119 VI/VIII, NH. 306 copy a.II.

In 1786 the Parisian printer and publisher Pierre-Francois Basan (1723-97) acquired around eighty etching plates by Rembrandt from the estate of his fellow Parisian dealer C.-H. Watelet (1718-1786). The so-called *Basan recueil* was first published in 1789 and constituted a landmark not only in the history of Rembrandt scholarship, but also in the development of the academic study of art. For the first time a volume containing an overview of Rembrandt's work printed from his own plates was available to the collecting public. It was, in many respects, the first illustrated catalogue of an artist's work. Such was its success that the *recueil* continued to be issued until 1846, first by Basan's sons Antoine-Simon-Ferdinand (1763/64-98) and Henry-Louis (d. before 1819), then by the Parisian publisher Auguste Jean (d. 1820), and finally, on his death, by his widow.

In his detailed study on the history of Rembrandt's copperplates, Eric Hinterding highlights the difficulty in dating individual *recueils*, citing variations in presentation, contents and paper types. There is, however, a gradual, yet discernible deterioration in the quality of later editions, caused by the wear to the plates from intensive printing.

This particular album is unusual in that the plates have been printed directly onto the sheet, a characteristic of the early *recueils* published by Pierre-Francois, as opposed to each plate being printed separately and then pasted individually into the album, a feature of subsequent editions. However, the inclusion of Henri-Louis Basan's title-page indicates a publication date on or after 1807, when Henri-Louis followed in his father's footsteps and began to publish the *recueil* under the same title.

That this album is one of Henri-Louis earlier editions is supported by the presence of *Faust* (NH. 270), in its original condition, before the plate was radically reworked, the original plate of *The Death of the Virgin* (NH. 173), replaced by a copy in later albums.

The superior quality of the *recueil* is consistent with Nowell-Usticke's assessment that 'The first albums published by Henri-Louis are very comparable to his father's *recueils* in both quality and the paper on which they are printed'.





12



22



24



25







PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

040

**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 laid paper, without watermark, without title-page, with the biographical introduction, a very good set from the Second Edition of one hundred copies, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1892, the full sheets, in a contemporary brown quarter calf and marbled board binding, generally in very good condition  
Plates 174 x 218 mm., Sheets 235 x 320 mm. (and similar)  
240 x 345 x 27 mm. (album)

£20,000-30,000

\$29,000-42,000  
€23,000-34,000

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Delteil 120-199; Harris 121-200

The second edition of *Los Desastres de la Guerra* was limited to one hundred copies and appears to be a relatively uncommon survival as a complete set. To our knowledge, only one other complete volume of the second edition has been offered at auction within the last thirty years.

Harris considers the second edition superior to all subsequent printings.

For further works from the collection of Dr Heinrich Becker please view lots 66-78.









PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

**\* 41**

**HONORÉ DAUMIER (1808-1879)**

*Le Ventre Legislatif*, from: *L'Association mensuelle*

lithograph, 1834, on *Chine appliqué* on white wove paper, a very good impression, published by Aubert, Paris, with small margins, some minor creases at the sheet edges, the tip of the upper right sheet corner made-up, a few other minor defects, otherwise in good condition; with *Le Procureur-Général Plougoulm (deuxieme planche)*, by the same hand, lithograph, 1833, on thin white paper, a rare impression of the second, final state, some flattened creases, otherwise in good condition

Image 280 x 431 mm., Sheet 329 x 465 mm. (D. 131)

Image & Sheet 309 x 234 mm. (D. 167)

(2)

£12,000-18,000

\$17,000-25,000

€14,000-20,000

**LITERATURE:**

Delteil 131 & 167

**\* 42**

**RODOLPHE BRESLIN (1822-1885)**

*La Comédie de la Mort*

lithograph, 1854, on *Chine collé*, Preaud's fifth, final state, Van Gelder's sixth edition, probably published in 1861, probably the full sheet, a short tear at the lower sheet edge, scattered foxing in the margins, the subject in good condition

Image 218 x 151 mm., Sheet 502 x 325 mm.

£1,000-1,500

\$1,500-2,100

€1,200-1,700

**LITERATURE:**

Van Gelder 84; Préaud 129







**\* 43**

**RODOLPHE BRES DIN (1822-1885)**

*Le Bon Samaritain*

lithograph, 1861, on cream *Chine collé* on white *simili*-Japan paper, Preaud's first state B (of two), with the 'white bird'; printed by Lemer cier, Paris, with his address, one of 125 impressions on this paper printed from the original stone (there were a further 175 on two different types of *Chine collé*), with small margins on three sides and a wider margin below, occasional foxing and creasing mainly in the margins, generally in good condition

Image 561 x 442 mm., Sheet 632 x 479 mm.

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**PROVENANCE:**

Unidentified collector's mark JPM in blue ink verso (not in Lugt).

**LITERATURE:**

Van Gelder 100; Préaud 29





PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

\* 44

**FÉLIX BUHOT (1847-1898)**

*La Place Pigalle en 1878*

etching and drypoint, 1878, on laid paper, a very good impression of the third state (of five), with full margins on three sides, trimmed slightly at right, generally in good condition; with **Les Voisins de Campagne**, by the same hand, etching and drypoint, 1879-80, on laid paper, watermark Bunch of Grapes, signed in pencil, dedicated à *Monsieur Faure*, a very good impression of the fifth, final state, with wide margins, generally in good condition  
Plate 256 x 345 mm., Sheet 260 x 358 mm. (B. & G. 129)  
Plate 133 x 178 mm., Sheet 222 x 281 mm. (B. & G. 148) (2)

£2,500-3,500

\$3,600-4,900  
€2,900-3,900

**PROVENANCE:**

Unidentified collector's mark 'DB' in red ink verso (not in Lugt)(B. & G. 129)

**LITERATURE:**

Bourcard & Goodfriend 129; 148

*Les Voisins de Campagne* is dedicated to the celebrated baritone and collector Jean-Baptiste Faure (1830-1914).



\* 45

**FÉLIX BUHOT (1847-1898)**

*Église de Jobourg*

etching with drypoint vernis printed in bistre, 1887, on laid paper, signed, inscribed and dedicated in black ink *Église du Village (Hague)/ Premier Etat (Bistre)/ à Monsieur Keppel/ Felix Buhot*, a fine impression of very rare the first state (of two), with margins; together with **Église de Jobourg**, by the same hand, etching with drypoint vernis printed in bistre and pale greenish-blue, 1887, on thin laid Japan paper, not signed, with margins; and **Embarcadère à Trouville**, by the same hand, etching with drypoint, 1877, on thin laid Japan paper, a good impression of the second state (of three), before letters, with small margins

Plate 198 x 307 mm., Sheet 271 x 356 mm. (B. & G. 170 I)

Plate 198 x 307 mm., Sheet 251 x 359 mm. (B. & G. 170 colour)

Plate 199 x 280 mm., Sheet 230 x 305 mm. (B. & G. 126) (3)

£2,000-3,000

\$2,900-4,200  
€2,300-3,400

**LITERATURE:**

Bourcard & Goodfriend 170 (x2); 126



\* 46

**FÉLIX BUHOT (1847-1898)**

*Convoi funèbre au Boulevard de Clichy*

etching with aquatint printed from two plates in greenish-blue and bistre, 1887, on laid Japan paper, with the artist's red monogram stamp, a good impression of this rare print, second state (of three), with wide margins, some irregular brown staining and soft creasing in the margins  
Plate 310 x 402 mm., Sheet 427 x 582 mm.

£2,500-3,500

\$3,600-4,900  
€2,900-3,900

**LITERATURE:**

Bourcard & Goodfriend 159





**\* 47**

**EDOUARD MANET (1832-1883)**

*Le Chanteur Espagnol (Le Guitarero)*

etching, roulette and bitten tone, 1861, on fibrous cream Japan paper, signed and dedicated à Faure/ Ed. Manet in pencil, a fine impression of Harris's fifth state (of seven), printed by Auguste Delâtre, Paris probably from the edition published by the artist in 1863, the full sheet, laid onto a Japan support, in good condition

Plate 301 x 247 mm., Sheet 457 x 355 mm.

£8,000–12,000

\$12,000–17,000

€9,000–14,000

**LITERATURE:**

Guerin 16; Harris 12

The print is dedicated to Jean-Baptiste Faure (1830-1914), the celebrated baritone and collector, who was the subject of Manet's painting *Faure as Hamlet*, 1877 (Museum Folkwang, Essen) and of an incomplete portrait commission, 1882-83 (Metropolitan Museum, New York).





PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

**\* 48**

**EUGENE CARRIERE (1849-1906)**

*Nelly Carrière*

lithograph, 1895, on thin oatmeal paper, a fine impression from the edition of one hundred, signed and dedicated à *Madame Menard-Darian/ son respectueux et fidele ami. / Eugène Carrière*, with wide margins, probably the full sheet, a small repaired hole in the lower margin, otherwise in good condition

Image 470 x 360 mm., Sheet 595 x 439 mm.

£1,500–2,500

\$2,200–3,500

€1,700–2,800

**LITERATURE:**

Delteil 18

**\* 49**

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

*Nocturne: Furnace, from: The Second Venice Set*

etching, 1879-80, on thin laid paper, signed with the butterfly on the tab and annotated *imp*, a fine, tonal impression of Glasgow's eighth state (of twelve), trimmed to or just outside the subject (as issued), a small repaired paper loss at the upper right sheet edge, otherwise in good condition  
Sheet 177 x 229 mm.

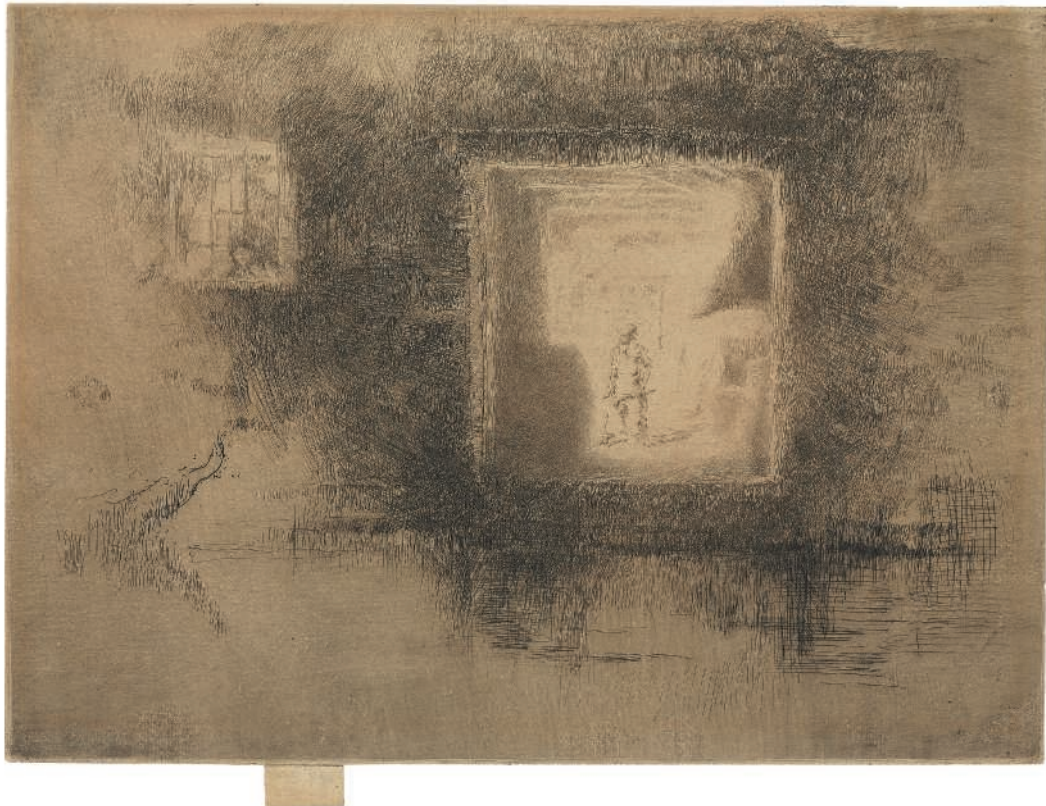
£5,000–7,000

\$7,100–9,900

€5,700–7,900

**LITERATURE:**

Kennedy 213; Glasgow 208







**\* 50**

**PAUL CESAR HELLEU (1859-1927)**

*Eve*

drypoint with extensive additional work in black and red chalk and heightened in white, *circa* 1895, on wove paper, a fine impression of this rare print, with rich burr, signed twice, in black crayon and in pencil (partially trimmed), pale light-staining, otherwise in good condition  
Sheet 443 x 300 mm.

£2,000-3,000

\$2,900-4,200  
€2,300-3,400

**LITERATURE:**

Montesquiou XXXVIII





PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

**\* 51**

**MAX KLINGER (1857-1920)**

*Weiblicher Akt in Schabkunst*

mezzotint, 1891, on heavy laid paper, not signed, a fine and atmospheric impression of Singer's second state (of three), before the addition of the letterpress text in the lower border, the full sheet, in very good condition; with *In die Gosse! (Into the Gutter!)*, plate 10, from: *A Life - Opus VIII*, by the same hand, etching with aquatint, 1880-84, on wove paper, not signed, a very good impression of Singer's fourth, final state, the full sheet, some skinning and soft creasing at the sheet edges and corners, otherwise in good condition  
 Plate 287 x 170 mm., Sheet 424 x 317 mm. (S. 271)  
 Plate 293 x 200 mm., Sheet 627 x 447 mm. (S. 136) (2)

£1,200-1,800

\$1,700-2,500  
 €1,400-2,000

**LITERATURE:**

Singer 271; 136



**\* 52**

**PAULA MODERSOHN-BECKER (1876-1907)**

*Blinde Frau im Walde*

etching with aquatint, circa 1900, on wove paper, signed by Otto Modersohn for the artist, a good impression of the third, final state, the full sheet, some pale foxing, generally in good condition  
 Plate 159 x 137 mm., Sheet 445 x 315 mm.

£1,000-1,500

\$1,500-2,100  
 €1,200-1,700

**LITERATURE:**

Werner 4





**\* 53**

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

*La Debauche (deuxieme planche)*

lithograph in colours, 1896, on wove paper, with the artist's red monogram stamp, a fine impression of the second, final state, from first edition of fifty impressions, before letters, the full sheet, the colours very fresh and bright, in very good condition  
Image 245 x 323 mm., Sheet 383 x 559 mm.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**PROVENANCE:**

Maurice Joyant (1864-1930), Paris; according to the consignor and without mark.

**LITERATURE:**

Delteil 178; Adhémar 212; Wittrock 167; Adriani 187





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**54**

**PAUL-CESAR HELLEU (1859-1927)**

*Octave Mirbeau*

drypoint, circa 1890s, on wove paper, a fine impression printing with rich burr, one of only three, signed in pencil and inscribed *Tiré à 3* at the lower sheet edge, with wide margins, occasional very pale foxing, otherwise in very good condition, framed  
Plate 255 x 400 mm., Sheet 450 x 635 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

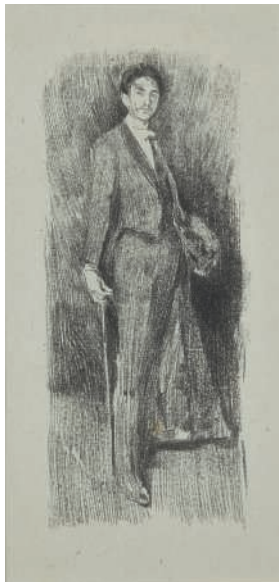
**PROVENANCE:**

With Galerie Paul Prouté, Paris.  
Acquired from the above by the present owner in 1983.

**LITERATURE:**

Not in de Montesquiou.

For more information on this lot please see [christies.com](http://christies.com)



**55**

**AFTER JAMES ABBOTT MCNEILL WHISTLER (1834-1903)  
BY BEATRICE WHISTLER (1857-1896)**

*Count Robert de Montesquiou*

lithograph, 1895, on ivory China paper, a fine impression of this rare print, with wide margins, scattered foxing mainly in the margins, the subject in good condition, framed  
Image 211 x 92 mm., Sheet 361 x 325 mm.

£700–1,000

\$990–1,400  
€790–1,100

**LITERATURE:**

Spink, Stratis & Tedeschi 84b

For more information on this lot please see [christies.com](http://christies.com)

**56**

**FELIX VALLOTTON (1865-1925)**

*Mogens Ballin et sa Femme*

woodcut, 1898, on *simili-Japan* paper, a very good impression of this rare print, with wide margins, a few spots of printer's ink in the left margin, a flattened crease at lower left, other minor defects, the subject in good condition  
Block 175 x 223 mm., Sheet 285 x 400 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Paul Sérusier (1864-1927); his estate sale, Ader, Picard & Tajan, Paris, 19-20 June 1984, lot 541 (their stamp verso).  
Acquired at the above sale by the present owner.

**LITERATURE:**

Vallotton and Goerg 202

Mogens Ballin (1871-1914) was a Danish artist associated with Paul Sérusier and *Les Nabis*. This rare double portrait of Ballin and his wife, belonged to Sérusier himself. We are aware of only six impressions, including this example, to have been offered at auction since 1984.







**57**

**ODILON REDON (1840-1916)**

*Vision, Plate VIII from: Dans Le Rêve*

lithograph, 1879, on ivory *Chine appliqué* on wove paper, a fine impression of this rare print, from the edition of 25, printed by Lemercier et Cie, Paris, with wide margins, presumably the full sheet, pale foxing in the margins, two short repaired tears, other minor defects, generally in good condition  
Image 273 x 196 mm., Sheet 564 x 400 mm.

£8,000-12,000

\$12,000-17,000  
€9,000-14,000

**LITERATURE:**  
Mellerio 34

We are aware of only one impression of this print to have been offered at auction in the last thirty years.





VARIOUS PROPERTIES

**\* 58**

**PAUL GAUGUIN (1848-1903)**

*Femmes, Animaux et Feuillages*

woodcut, 1898, on tissue-thin laid Japan paper, a richly inked impression, numbered *No 7* in black ink to the left of the artist's printed initials, from the edition of no more than forty impressions printed by the artist, with margins above and below, trimmed to the printed borders at left and right, time-staining, tipped to a card support at the sheet corners, two short tears at the upper right corner, otherwise in good condition  
Sheet 215 x 299 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

Austin Trevor (1897-1978), Belfast and London; Christie's, London, 29 June 1978, lot 231 (£ 2,800) (this impression cited by M., K. & J.).

**LITERATURE:**

Guérin 59; Guérin, Kornfeld & Joachim 43II.A

Mongan, Kornfeld & Joachim record 27 impressions, including the present one, eight of which are in public collections.





59

**PAUL GAUGUIN (1848-1903)**

*Nave Nave Fenua*

woodcut printed in black, cinnamon and yellow with pochoir in brick red, 1893-94, on *simili*-Japan paper, fourth, final state, from the edition of approximately 25-30 impressions printed by Louis Roy, Paris, 1894, with small, irregular margins, light-staining, the yellow in the sky attenuated, some touched-in abrasions in the subject, pinholes in the margins

Block 356 x 203 mm., Sheet 399 x 250 mm.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**LITERATURE:**

Kornfeld 14.IVC

Mongan, Kornfeld & Joachim record 25-30 impressions, nine of which are in public collections.





**60**  
**HENRI DE TOULOUSE-LAUTREC (1864-1901)**  
*Mademoiselle Marcelle Lender, en buste*

lithograph in colours, 1895, on smooth wove paper, a fine impression of Wittrock's fourth, final state, the colours fresh, with letterpress text, from the edition of 1,100 published in PAN, Vol. I, no. 3 (there was also a French edition of one hundred), the work removed from the volume with associated pages and framed separately, the full sheet, very pale light-staining, some pale scattered foxing, otherwise in very good condition; with **the complete edition of PAN**, the art nouveau periodical in 21 volumes plus the 'prospect book', 1895-1999, published by the *Genossenschaft Pan*, Berlin, with all illustrations and prints, *hors-texte*, with the decorative protective tissue papers, generally in good condition, in the original paper wrappers, with the title, year, volume number and the cover design by Franz von Stuck on the front, some wear to the paper wrappers

Image 326 x 240 mm., Sheet 372 x 277 mm. (lithograph)  
 370 x 285 mm. (each volume)  
 315 x 158 (prospect book)

£12,000-18,000

\$17,000-25,000  
 €14,000-20,000

**LITERATURE:**

Delteil 102; Adhémar 131; Wittrock 99; Adriani 115

Including woodcuts, etchings, aquatints and lithographs by and after Aubrey Beardsley, Peter Behrens, Maurice Denis, Henri Edmond-Cross, Max Klinger, Käthe Kollwitz, Walter Leistikow, Max Liebermann, Maximilien Luce, William Nicholson, Emil Orlik, Auguste Rodin, Felicien Rops, Georges Seurat, Paul Signac, Henri de Toulouse-Lautrec, Felix Vallotton, Henry van de Velde, Théo van Rysselberghe, Ludwig von Hofmann, Anders Zorn and others.







\* 61

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

*Jane Avril*

lithograph in colours, 1899, on wove paper, a rare impression of Wittrock's edition A (of B), before the removal of the snake *remarque*, signed in pencil, from the edition of 25, the sheet slightly reduced, the colours attenuated, the sheet toned, skilfully repaired paper splits, laid onto a tissue-thin paper support  
Sheet 558 x 375 mm.

£15,000-25,000

\$22,000-35,000

€17,000-28,000

**LITERATURE:**

Delteil 367; Adhémar 323; Wittrock P 29; Adriani 354





62

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

*Sagesse*

lithograph with hand-colouring in watercolour, 1893, on wove paper, inscribed with instructions to the printer in pencil, presumably the only known working proof of the second, final state, 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.

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**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]

The present impression is probably the one first mentioned by Dortu and described by both Adriani and Wittrock as an impression of the second state with watercolour additions, inscribed *cinq teintes*.



λ 63

**JAMES ENSOR (1860-1949)**

*Les Diables Dzitts et Hihanox conduisant le Christ aux Enfers (The Devils Dzitts and Hihanox Leading Christ to Hell)*

etching and drypoint, 1895, on Japan paper, signed in pencil, a fine, clear impression, with wide margins, pale light-staining, a short repaired tear at the left sheet edge, some pale pinpoint foxmarks

Plate 140 x 174 mm., Sheet 245 x 316 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**LITERATURE:**

Delteil 88; Croquez, Taevernier, Elesh 90





**\* 64**

**EDVARD MUNCH (1863-1944)**

*Puberty*

etching, 1902, on heavy wove paper, 1902, Woll's state a (of b), a very good, richly printed impression, signed in pencil and inscribed 'avante letter', printed by Felsing, Berlin, with his signature, with margins (slightly faded), otherwise generally in good condition, framed  
Plate 178 x 152 mm., Sheet 343 x 292 mm.

£18,000-25,000

\$26,000-35,000

€21,000-28,000

**LITERATURE:**

Schiefler 164; Woll 186



**EDVARD MUNCH (1863-1944)***Vampire II*

lithograph and woodcut in colours, 1895-1902, on cream wove paper, signed in pencil, a fine impression of this important subject, Woll's variant V, the lithographic keystone printed in grey, the second stone in orange, the sawn woodblock in ochre, dark blue and green, probably printed by Lassally, Berlin, with wide margins, pale light-staining, paper losses at the sheet corners, otherwise in good condition  
Block 380 x 553 mm., Sheet 525 x 613 mm.

£250,000-350,000

\$360,000-490,000

€290,000-390,000

**PROVENANCE:**

Private Collection, Malmö, Sweden.  
Bukowski, Stockholm, 4 June 2015, lot 955.  
Acquired from the above by the present owner.

**LITERATURE:**

G. Schiefler, *Verzeichnis des Graphischen Werks Edvard Munchs bis 1906*, Oslo, 1974, no. 34, pp. 51-52 (another impression illustrated).  
E. Prelinger, M. Parke-Taylor, *The Symbolist Prints of Edvard Munch - The Vivian and David Campbell Collection*, exh. cat., New Haven and London, 1996, no. 18, pp. 105-111 (other impressions and versions illustrated).  
G. Woll, *Edvard Munch: The Complete Graphic Works*, London & New York, 2012, no. 41, pp. 70-71 (other versions illustrated).  
*Edvard Munch, A Genius of Printmaking*, Kunsthau Zurich, 2014, exhib. cat. no. 136 (another impression illustrated).  
*Edvard Munch, Love. Death. Loneliness*, Albertina, Vienna, 2016, exhib. cat. nos. 75-78 (other impressions and versions illustrated).

It was Munch's perceptive critic and friend Stanislaw Przybyszewski who first coined the title *Vampire*, having seen the work exhibited in 1893. Munch himself had initially called the work *Love and Pain*. The title significantly changes the way in which the viewer interacts with and reads the image. Przybyszewski's title *Vampire* invokes a sense of horror and high drama with the viewer; with his head lowered into her lap, the man has succumbed to the charms of the red-haired temptress, her arms envelop his shoulders tightly, her lips pause, her eyes are closed, as she is seemingly about to bite his neck



Edvard Munch, *Vampyr*, 1893-94. Munchmuseet, Oslo.  
©Munch-museet, Oslo, Norway / De Agostini Picture Library / Bridgeman Images.

- he is unescapably hers. Seen as a work called *Love and Pain*, the scene takes on a far more tender and calm mood, that of a tormented man surrendering himself to the comforting embrace of a lover. Instead of biting him, she is tenderly kissing him and providing solace. Depending on the context or the mood of the viewer, this work can either be seen as a macabre vision of lust and seduction or a sensitive, albeit agonised, interpretation of love.

*Vampire*, as it has now come to be known, is one of the most important motifs in the artist's entire *oeuvre*. First executed in oil, he returned to the subject again and again and created a total of ten different versions of it, in painting as well as in the print medium. The subject was part of Munch's so-called *Frieze of Life*, a series of archetypal paintings exploring the themes of angst, love, sex and death, including *The Scream* and *Madonna*. Munch began working on the cycle in the 1890s, but the motifs formulated then occupied him for his entire life.

Whilst the earliest printed versions of *Vampire*, dating from 1895, were executed in black and white, it seems clear that Munch saw this ultimately as a work in colours. He spent seven years developing his ideas, applying gouache and watercolour to a range of monochrome impressions until, in 1902, he concluded his investigations with a period of intense experimentation, using both woodblocks and lithographic stones. To create the present version, Munch ran the sawn woodblock through the press to print the green background, dark blue encapsulating aura, and ochre-coloured flesh. The horizontal wood grain of the rough wooden plank he used is strongly visible, adding texture to the image. Next, Munch added a lithographic stone to colour the fiery orange hair strands that seem to consume the man. Finally, he printed the keystone with the figures in grey to complete the composition. The result is a haunting and powerful image, and one of the technically most innovative and demanding prints in the artist's *oeuvre*. Elizabeth Prelinger summarises the experimentation and complexity with which the artist approached this work and why it can be considered one of the crowning masterpieces of his graphic output:

'...the artist ceaselessly experimented with the order in which he printed the stones and the block sections. The result was a constantly shifting image, one in which the artist manipulated the different areas in order to alter the appearance and meaning of the scene.... Though each impression stands on its own, representing a different facet of Symbolist meaning, ideally one would view them all together, not unlike Claude Monet's series paintings of haystacks or the façade of Rouen Cathedral. The Vampyre images exhibit the extraordinary scope of Munch's technical creativity and remain endlessly suggestive.'

Elizabeth Prelinger and Michael Parke-Taylor, *The Symbolist Prints of Edvard Munch*, Yale University Press, New Haven and London, 1996, p.111.



*'He sat with his arm around her body. Her head was so near to him. It seemed so remarkable to have her eyes, her mouth, her breasts so near to him.*

*And he laid his head between her breasts. He felt her blood stream through her veins. He listened to the beat of her heart. He buried his face in her lap. She lowered her head down on him and he felt two warm, burning lips on his neck. A shudder passed through his body, a shudder of voluptuousness. And he pressed her compulsively to him.'*

Edvard Munch, MS, MM T 2771, cited in Reinhold Heller, *Munch: His Life and Work*, Chicago, University of Chicago Press, 1984, p.129









Edvard Munch



PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

**66**

**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.

£5,000–7,000

\$7,100–9,900  
€5,700–7,900

**PROVENANCE:**

A gift by the artist to Dr. Heinrich 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.

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.

**67**

**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.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Dr. Heinrich 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'Oeuvre in Paris, where it was performed in 1897. Only very few examples of this ephemeral print have survived in good condition.





## Property from the Collection of Dr Heinrich Becker, Bielefeld (lots 40, 66-78)

A high-school teacher by training and profession, Heinrich Becker had a passion for modern art and shortly after settling in Bielefeld in 1908, he began to organise art exhibitions in his spare time. In 1927, the Städtisches Kunsthaus Bielefeld was established and Becker served as honorary director and curated many art exhibitions of leading contemporary artists, including Emil Nolde, Käthe Kollwitz, Franz Marc and Edvard Munch.

Unfortunately in 1933 with the rise of the local Nazi administration, Dr Becker was forced to step down from his position at the Kunsthaus. Most of the art promoted by Becker was now considered 'degenerate' and many of his acquisitions were confiscated and sold off or purposefully destroyed. After the end of the second world war Becker was reinstated as director, which he continued to lead until his retirement 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.

Promoting art and artists was a vocation Becker pursued resolutely and selflessly for all his life, and he befriended many of the artists that he worked with. The numerous letters of correspondence between Becker and his

artist friends, for example in the archives of the Munchmuseet in Oslo and the Käthe Kollwitz Museum in Cologne, bear testament to this. Aside from his acquisitions for the Kunsthaus Bielefeld, Becker also built an impressive personal collection, in particular of graphic works, which included many self-portraits of these new friends. Becker forged a particularly close friendship with Edvard Munch, whose *Self-Portrait with Hat I* of 1927 was offered in these rooms in September 2017 and sold for £18,750, setting a new record price for the subject at auction.

The following group of works, all well kept by subsequent generations, include a rare self-portrait of Conrad Felixmüller (lot 69) and a striking double-portrait of Felixmüller with his wife Londa (lot 70). The Felixmüllers were also friends of Heinrich Becker and his wife, as the photograph of both families taking during a ramble in the countryside testifies. The collection comprises other self-portraits by Max Beckmann, Lovis Corinth and Emil Nolde, Otto Mueller's important *Selbstbildnis mit Modell und Maske* (lot 74), as well as a rare self-portrait by Käthe Kollwitz (lot 72), with whom he maintained an increasingly frank and cordial correspondence from 1929 to 1944: *Sitzende Frau mit Umschlag Tuch*. The group is rounded off with a very rare impression of Nolde's woodcut *Mann und junges Mädchen* (lot 78).

*'Nietzsche said "Life is an ordeal without music". I would say the same about art'*

(Heinrich Becker, quoted in: Karl Otto Lorenz, 'Heinrich Becker - 1881-1972' in: *Der Heinrich Becker zum 100. Geburtstag*, Kunsthalle Bielefeld & Bielefelder Kunstverein e.V., exh. cat., Bielefeld, 1981 p. 10)

**68**

**JEAN-JACQUES DE BOISSIEU (1736-1810)**

*Jean-Jacques de Boissieu, Portrait de l'auteur*

etching, drypoint and roulette, 1796, on laid paper, a very good impression of the rare fourth state (of six), before the portrait of Boissieu's wife was changed to a landscape, with narrow margins, with some minor stains in the margins, generally in good condition  
Plate 376 x 292 mm., Sheet 385 x 300 mm.

£1,500-2,500

\$2,200-3,500

€1,700-2,800

**PROVENANCE:**

Ernst Friedrich Oppermann (1827-1888), Berlin (Lugt 887), his Sale on 15 May 1882, Berlin, directed by Amsler & Ruthardt, Lot 142.  
Valentin Weisbach (1843-1899), Berlin (Lugt 2539b).  
Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Roux, Perez 102







Becker and Felixmüller with their families at Bielefeld in August 1924. Back row left to right: Heinrich Becker, Londa and Conrad Felixmüller. Front row left to right Luca F., Arnold B., Titus F., Lydia B. and Elissé B. Photograph courtesy of the heirs of Heinrich Becker.



PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

λ 69

**CONRAD FELIXMÜLLER (1897-1977)**

*Selbstbildnis*

lithograph, 1921, on thin laid paper, signed, titled and dated in pencil, numbered 10/50 (Söhn states that approximately only ten impressions were printed), a very good impression of this rare subject, printed at the Akademie der Künste, Dresden, with wide margins, in very good condition

Image 410 x 297 mm., Sheet 559 x 450 mm.

£2,000–3,000

\$2,900–4,200

€2,300–3,400

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Söhn 256



λ 70

**CONRAD FELIXMÜLLER (1897-1977)**

*Ehepaar (Wir - zum 14. Mai 1918/ Selbstbildnis mit Frau)*

lithograph, 1918, on smooth wove paper, signed and titled *Ehepaar* in pencil, a fine impression of this rare print (Söhn records approximately twenty impressions), the full sheet, in very good condition  
Image 465 x 365 mm., Sheet 590 x 458 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Söhn 141

*'My dear Dr Becker!*

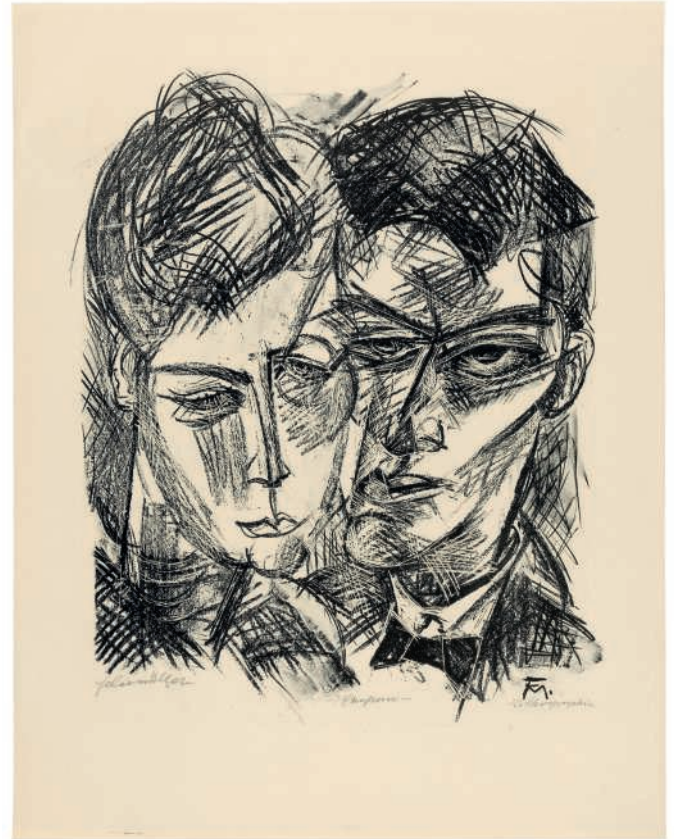
*We have now come to a happy agreement on the acquisition of the "Children's Home", and I am very pleased about this event which I owe your faithful friendship for the arts...*

*With heartfelt thanks I greet you, and also your dear wife- my wife joins me...*

*Always your devoted*

*Conrad Felixmüller'*

(A letter from Conrad Felixmüller to Heinrich Becker dated 16 August 1968, on the acquisition of Felixmüller's *Kinderbewahranstalt*, a painting of 1927, for the Kunsthaus in 1968)



λ 71

**MAX BECKMANN (1884-1950)**

*Selbstbildnis*

woodcut, 1922, on pink Japan paper, signed in pencil, a fine impression of the third, final state, from the partially numbered edition of 75 on this paper (there was also an edition of 125 impressions on laid paper), published by Verlag R. Piper, Munich, the full sheet, generally in very good condition  
Block 220 x 155 mm., Sheet 442 x 351 mm.

£8,000–12,000

\$12,000–17,000  
€9,000–14,000

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Hofmaier 226.III







PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

**72**

**KÄTHE KOLLWITZ (1867-1945)**

*Sitzende Frau mit Umschlagtuch (Seated Woman with Shawl)*

lithograph, circa 1924, on thin cream wove paper, signed in pencil, a very good impression of this rare print, probably an unrecorded proof aside from the 14 impressions recorded by Knesebeck, the full sheet, minor traces of adhesive and a small skinned area at lower right, otherwise in good condition  
Image 410 x 320 mm., Sheet 612 x 446 mm.

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Knesebeck 211

Knesebeck records an impression on yellowish Japan paper as formerly in the Becker collection. Presumably this impression on cream wove is aside from the fourteen cited impressions, of which six are in museum collections in Boston, Rhode Island, Frankfurt, Hamburg, Lübeck and the Kollwitz Museum in Cologne. To our knowledge only two other impressions of this print have been offered at auction within the last thirty years.

*'So your work at the Kunsthau in Bielefeld has come to an end. I am sorry about this, because I know how much your work has contributed and with how much love and dedication you did it. It is a great loss'*

(A letter from Käthe Kollwitz to Heinrich Becker dated 29 August 1933, following his dismissal as director of the Kunsthau)



**73**

**KÄTHE KOLLWITZ (1867-1945)**

*Tod packt eine Frau, Plate 4 from: Tod*

lithograph, 1934, on cream wove paper, signed in pencil, numbered 38/100, the full sheet, with pale light-staining, two short backed tears at the right sheet edge, otherwise in good condition  
Image 510 x 365 mm., Sheet 648 x 435 mm.

£2,000-3,000

\$2,900-4,200

€2,300-3,400

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

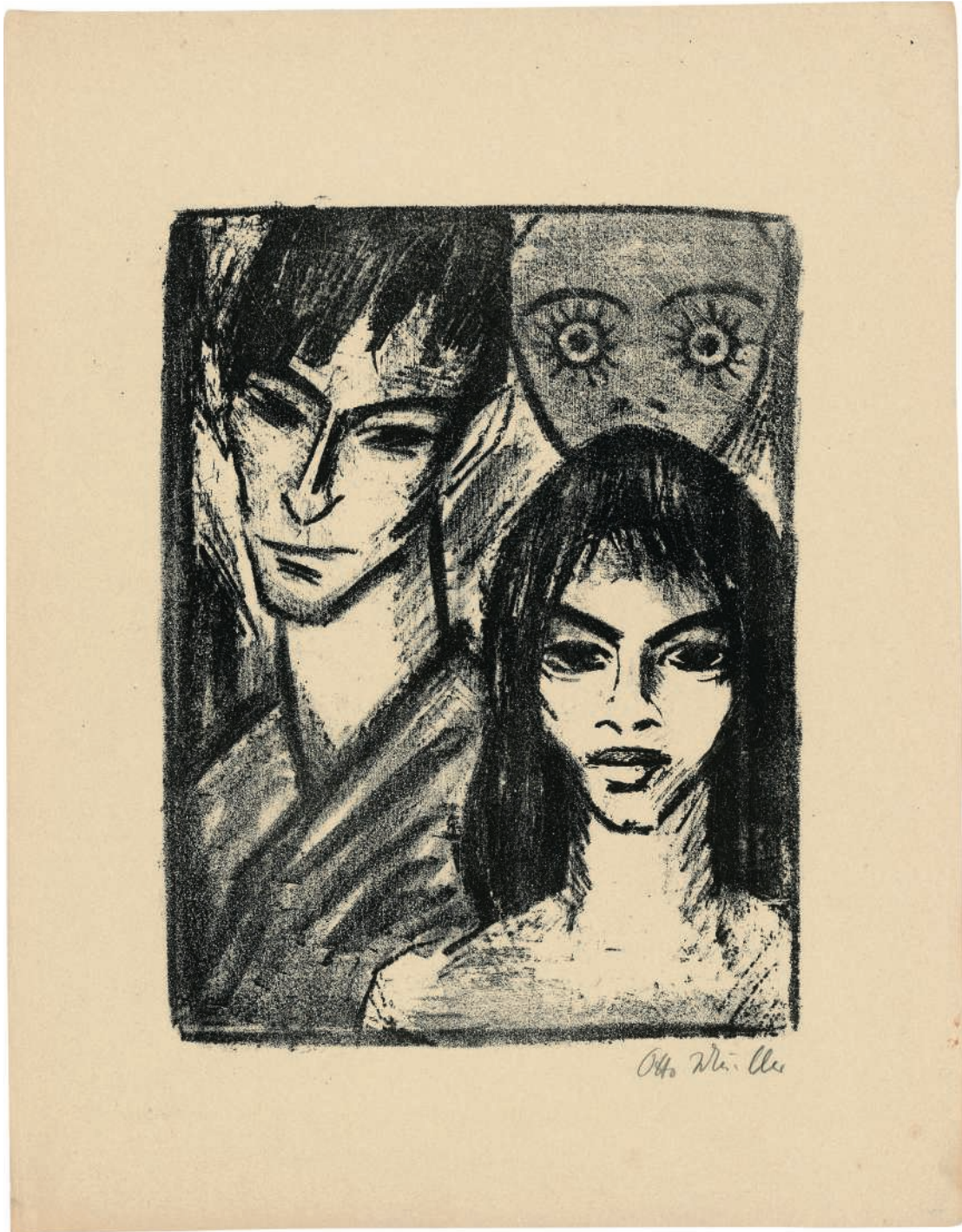
**LITERATURE:**

Knesebeck 267

*Tod (Death)* was Kollwitz's final print series, and it is the culmination of her preoccupation on the subject of death. This powerful image of a mother and child embraced by Death is very sculptural in its composition, yet Kollwitz's masterful handling of the lithographic technique allows the figures to almost melt away at their moment of death.

Kollwitz had intended to create this portfolio for some time and wrote in her diary in 1927, a decade before the project's completion in 1938, "*Zum Thema Tod muß ich noch Blätter machen. Muß muß muß!*" [I must make the prints on the theme of Death. Must must must!].





74

**OTTO MUELLER (1874-1930)**

*Selbstbildnis mit Modell und Maske*

lithograph, 1921-22, on cream wove paper, signed in pencil, a very good impression, one of approximately twenty proofs before the numbered edition of thirty, published by J.B. Neumann, Berlin, the full sheet, generally in very good condition

Image 390 x 295 mm., Sheet 562 x 440 mm.

£7,000-10,000

\$9,900-14,000  
€7,900-11,000

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Karsch 141a





PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

λ 75

**EMIL NOLDE (1867-1956)**

*Der Maler (Selbstbildnis)*

etching printed in brown, 1905-06, on cream wove paper, signed and dated 05 in pencil, a fine impression of the second state (of three), one of a total of twenty proofs before the numbered edition of twenty of the third, final state, printed by Otto Felsing, Berlin, the full sheet, generally in very good condition  
Plate 177 x 128 mm., Sheet 427 x 313 mm.

£4,000-6,000

\$5,700-8,500  
€4,500-6,800

**PROVENANCE:**

An unidentified collector's mark, CB in blue lower right recto.  
Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Schiefler 6



76

**LOVIS CORINTH (1858-1926)**

*Selbstbildnis (Self-Portrait)*

etching and drypoint, 1920, on laid paper, without watermark, a very good impression printing with a light plate tone, signed in pencil, from the unnumbered edition of 120, published by Fritz Gurlitt, Berlin, the full sheet, a deckle edge at right, pale light-staining, otherwise in very good condition  
Plate 243 x 184 mm., Sheet 341 x 286 mm.

£1,000-1,500

\$1,500-2,100

€1,200-1,700

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Schwarz 414; Müller 482

*'With new courage you start again and mention exhibitions and possible acquisitions or loans of prints and watercolors. But times are still so desperately uncertain that one does not even know how much ones pictures are worth...When things do get better I would be delighted to work with you again.*

*Me and my wife are thinking fondly of Bielefeld and our friends there.*

*Our best regards*

*Emil Nolde'*

(A letter from Emil Nolde to Heinrich Becker dated 25 January 1946, following his reinstatement as director of the Kunsthaus)



λ 77

**EMIL NOLDE (1867-1956)**

*Junge Mädchen (Ada Nolde und Lis Vilstrup)*

lithograph printed in greenish black, 1907, on wove paper, signed in pencil, from the edition of one hundred (of which only the first twenty were numbered), a very good impression of the second, final state, printed by Genthe, Hamburg, the full sheet, some unobtrusive creases and two short nicks at the extreme sheet edges, otherwise in very good condition  
Image 456 x 402 mm., Sheet 596 x 465 mm.

£2,500-3,500

\$3,600-4,900

€2,900-3,900

**PROVENANCE:**

An unidentified collector's mark, CB in blue lower right *recto* and *verso*.  
Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Schiefler & Mosel 15 II







PROPERTY FROM THE COLLECTION OF DR HEINRICH BECKER, BIELEFELD

λ 78

**EMIL NOLDE (1867-1956)**

*Mann und junges Mädchen*

woodcut, 1925, on laid Japan paper, a good impression of the third, final state, inscribed *II. 4.*, one of only five signed copies of the final state, before the unsigned editions of seventy and 520, the full sheet, some pinpoint foxing in the upper left margin, otherwise in good condition  
Block 158 x 110 mm., Sheet 307 x 213 mm.

£4,000–6,000

\$5,700–8,500  
€4,500–6,800

**PROVENANCE:**

Dr. Heinrich Becker (1881-1972), Bielefeld; then by descent to the present owners.

**LITERATURE:**

Schiefler & Mosel 188 III

To our knowledge one of the five signed impressions of the third, final state, has not been offered at auction within the last thirty years

**79 No Lot**



VARIOUS PROPERTIES

λ \* 80

**MAX BECKMANN (1884-1950)**

*Selbstbildnis, from: Gesichter*

drypoint, 1918, on Japan paper, signed in pencil, from the edition of forty before the plate was steel-faced (there was also an edition of sixty on laid paper after steel-facing), published by the Verlag der Marées Gesellschaft, R. Piper & Co., Munich, 1919, with their blindstamp, the full sheet, with a deckle edge at right, in very good condition, framed  
Plate 275 x 255 mm., Sheet 470 x 325 mm.

£6,000–8,000

\$8,500–11,000

€6,800–9,000

**PROVENANCE:**

Worthington Gallery, Chicago, 1988.

**LITERATURE:**

Hofmaier 137



λ \* 81

**KARL SCHMIDT-ROSSLUFF (1884-1976)**

*Kiefernwald im Frühling*

drypoint, 1920, on heavy wove paper, signed in pencil, a fine impression of this very rare subject, printing with a rich plate tone, with the work number 2024, printed by Fritz Voigt, Berlin, with wide margins, pale mount staining, a short tear at the lower sheet edge, some minor flattened creases in the margins  
Plate 295 x 240 mm., Sheet 476 x 362 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**LITERATURE:**

Schapiro R 40







λ \* 82

**ERICH HECKEL (1883-1970)**

*Weisse Pferde*

woodcut printed from two blocks in black, green, powder blue and dark blue, 1912, on stiff wove paper, a very good impression of the fourth, final state, signed and dated in pencil, probably from the edition of approximately eighty impressions published by I. B. Newman, Berlin, with small margins, the sheet reduced on all four sides, pale light-staining, the colours still very fresh, a small retouched printing flaw at lower left, generally in good condition  
Block 308 x 311 mm., Sheet 351 x 355 mm.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**LITERATURE:**  
Dube H 242





PROPERTY FROM THE COLLECTION OF HERRMANN MÜNCHHAUSEN

λ 83

**EMIL NOLDE (1867-1956)**

*Segelboot*

woodcut, 1910, on oatmeal paper, signed and inscribed 'Handruck' and '1.4'.  
in pencil, one of approximately 12 impressions, a fine impression of this rare  
woodcut, printing with much gaufrage, with wide margins, pale light-staining,  
generally in very good condition  
Block 296 x 393 mm., Sheet 358 x 438 mm.

£7,000-10,000

\$9,900-14,000  
€7,900-11,000

**PROVENANCE:**

Acquired directly from the artist by Hermann Münchhausen (1866 - circa  
1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel H37



PROPERTY FROM THE COLLECTION OF HERRMANN MÜNCHHAUSEN

λ 84

**EMIL NOLDE (1867-1956)**

*Stine*

woodcut, 1906, on laid Japan paper, signed and dated in pencil, a very good impression of this rare woodcut, one of approximately three impressions of the first state (there were also two impressions of the second state and five of the third state), printing strongly and evenly, with wide margins, a few short tears in the margins, the sheet thinly backed, some small touches of white pigment in places

Block 281 x 226 mm., Sheet 352 x 284 mm.

£3,000-5,000

\$4,300-7,100  
€3,400-5,600

**PROVENANCE:**

Acquired directly from the artist by Hermann Münchhausen (1866 - circa 1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel H24 I



λ 85

**EMIL NOLDE (1867-1956)**

*König und Narr*

woodcut, 1906, on thin laid paper, signed and dated in pencil, a very good impression of this rare early woodcut, one of approximately seven impressions of the second, final state, the full sheet, in very good condition

Block 153 x 219 mm., Sheet 227 x 304 mm.

£4,000-6,000

\$5,700-8,500  
€4,500-6,800

**PROVENANCE:**

Acquired directly from the artist by Hermann Münchhausen (1866 - circa 1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel H11 II







Emil Nolde

λ 86

**EMIL NOLDE (1867-1956)**

*Der Tod als Tänzerin*

etching and aquatint, 1918, on stiff Van Gelder wove paper, signed and titled in pencil, a very good impression, one of approximately 18 of the second state (there were also ten of the first state), the full sheet, a few foxmarks, otherwise in good condition

Plate 208 x 265 mm., Sheet 610 x 454 mm.

£4,000–6,000

\$5,700–8,500

€4,500–6,800

**PROVENANCE:**

Acquired directly from the artist by Hermann Münchhausen (1866 – circa 1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel R200 II





PROPERTY FROM THE COLLECTION OF HERRMANN MÜNCHHAUSEN

λ 87

**EMIL NOLDE (1867-1956)**

*Am Morgen*

etching with drypoint and aquatint, 1907, on stiff wove paper, signed by the artist and by the printer in pencil, dated, numbered 6, and inscribed VIII in roman numerals, one of approximately twenty impressions of the eighth, final state, printed by Otto Felsing, Berlin, with his signature, the full sheet, some minor handling creases at the sheet edges, generally in very good condition  
Plate 304 x 238 mm., Sheet 598 x 436 mm.

£6,000–8,000

\$8,500–11,000

€6,800–9,000

**PROVENANCE:**

Acquired directly from the artist by Hermann Münchhausen (1866 – circa 1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel R82 VIII

λ 88

**EMIL NOLDE (1867-1956)**

*Segler und drei kleine Dampfer*

etching, 1910, on Van Gelder laid paper, signed and dedicated in pencil *Herrn Münchhausen in Freundschaft/ Weihnachten 1912/ E.N.*, inscribed II.17, one of approximately thirty impressions of the second, final state, the full sheet, some light-staining and pale scattered foxing, otherwise in good condition  
Plate 312 x 411 mm., Sheet 444 x 596 mm.

£5,000–7,000

\$7,100–9,900

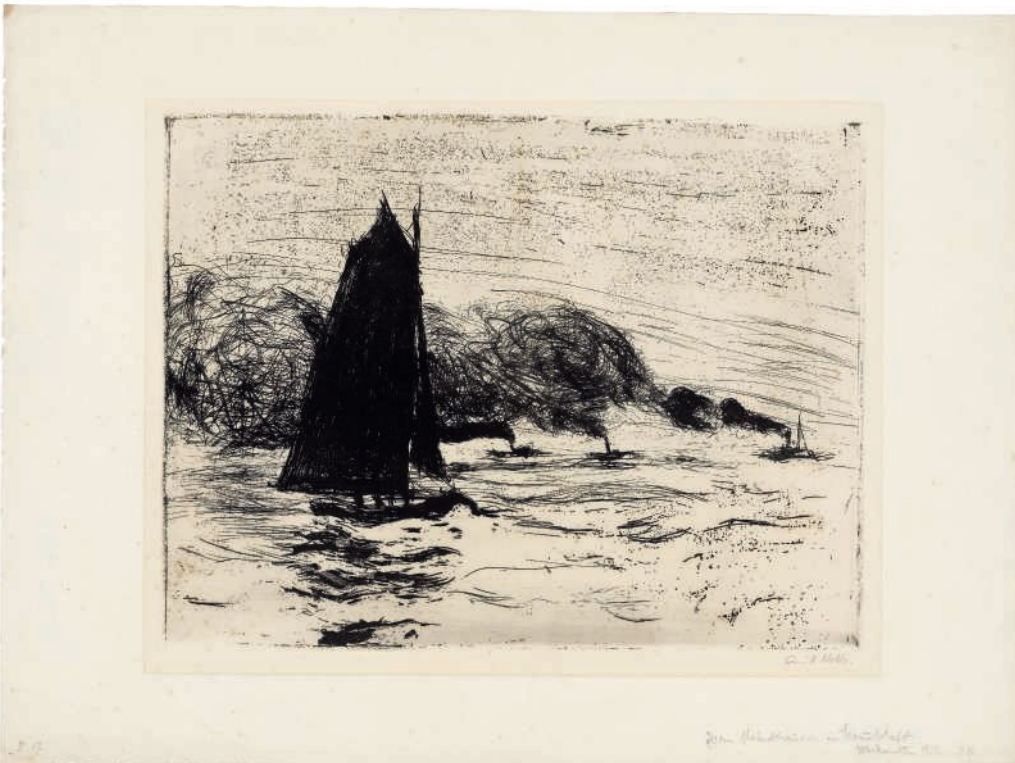
€5,700–7,900

**PROVENANCE:**

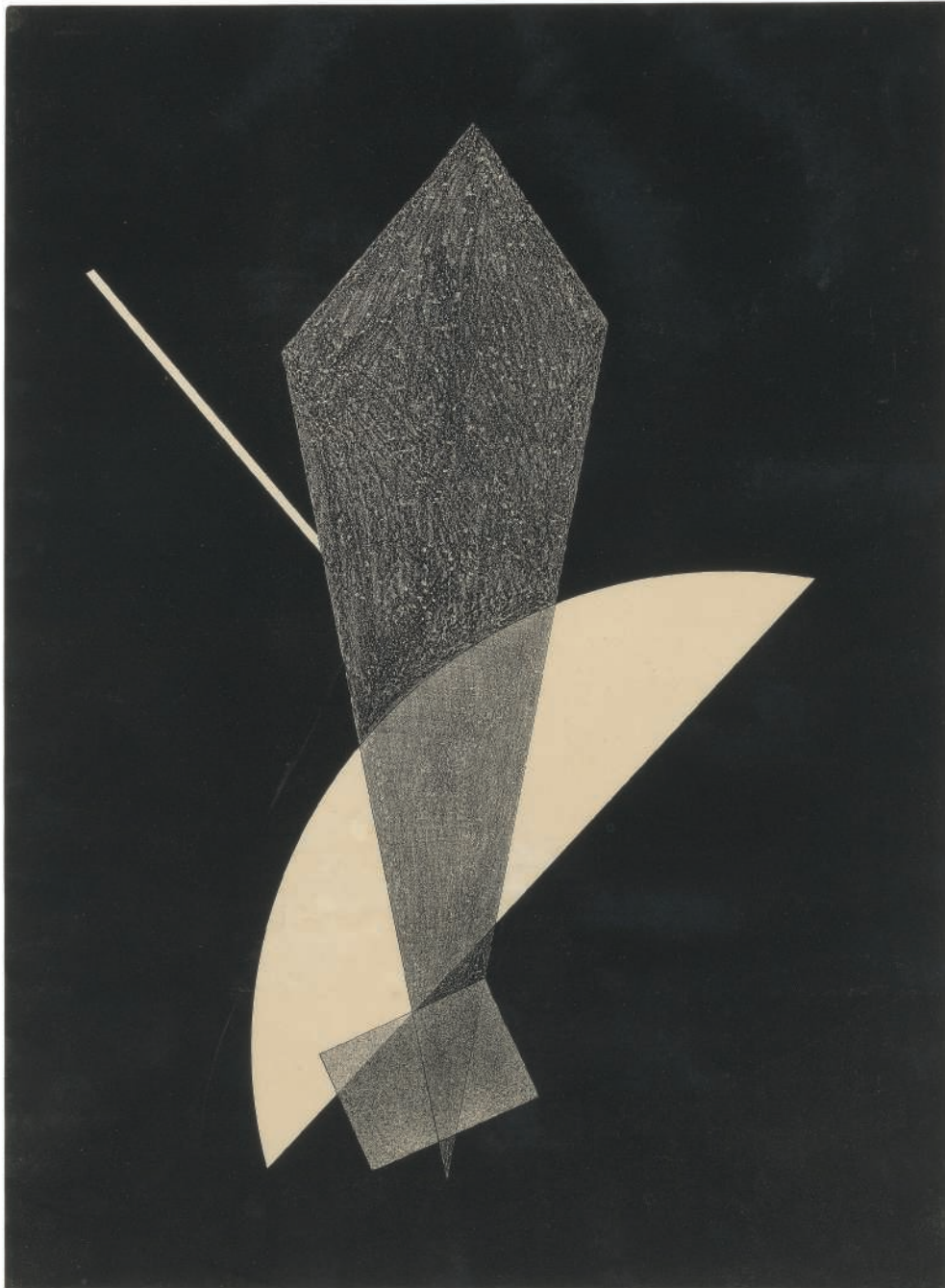
Acquired directly from the artist by Hermann Münchhausen (1866 – circa 1945), Schleswig-Holstein and Berlin; then by descent to the present owner.

**LITERATURE:**

Schiefler & Mosel R140 II







VARIOUS PROPERTIES

**\* 89**

**LASZLO MOHOLY-NAGY (1895-1946)**

*Konstrucktion V, from: 6. Kestner-Mappe 6 Konstruktionen*

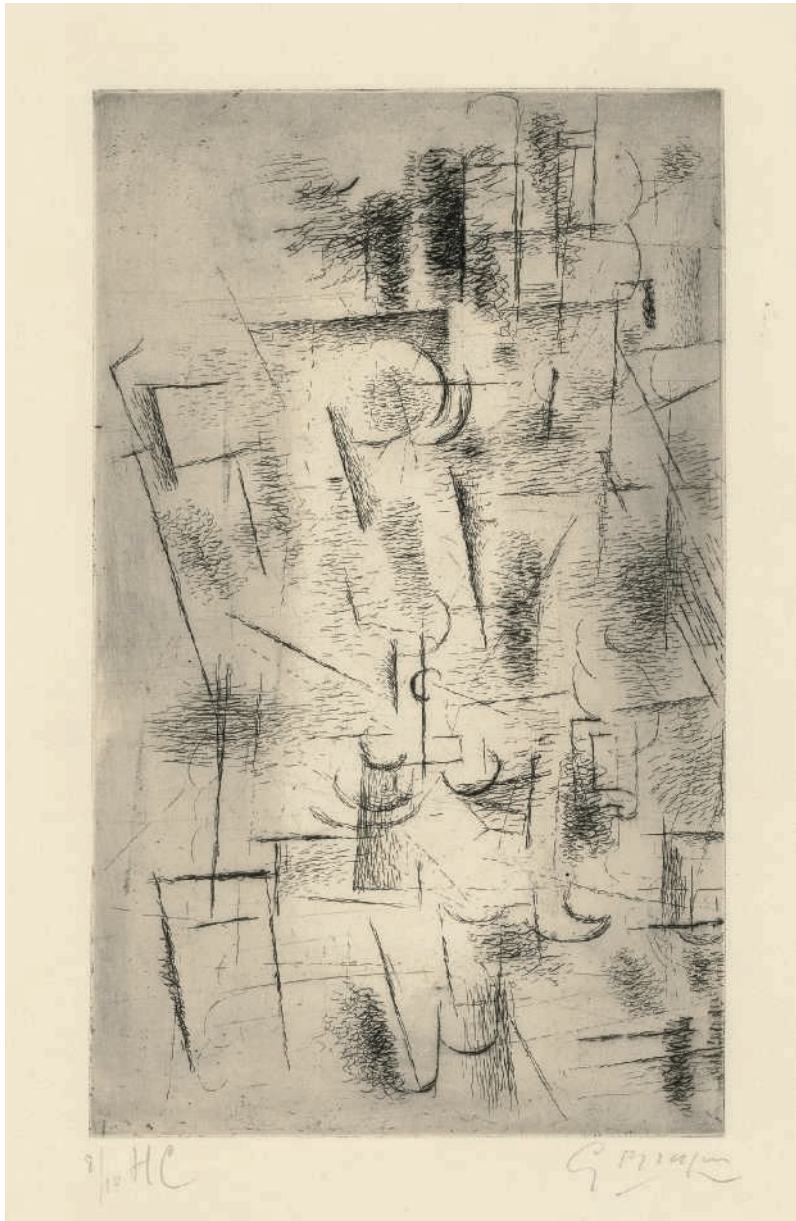
lithograph, 1923, on smooth wove paper, signed in pencil, numbered 22/50 on the reverse, published by Verlag Ludwig Ey for the Kestner-Gessellschaft, Hanover, some pale staining and foxmarks, framed  
Image & Sheet 597 x 437 mm.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**LITERATURE:**  
Passuth 122





**90**

**GEORGES BRAQUE (1882-1963)**

*Composition (Nature Morte aux Verres)*

etching with drypoint, 1912, on Arches wove paper, signed in pencil, numbered 8/10 HC, a fine *hors commerce* impression aside from the edition of fifty, printing with much plate tone and burr, published by Maeght, Paris, 1950 (there were only a few impressions printed in 1910-11), the full sheet, with deckle edges above and below, in very good condition, framed  
Plate 347 x 210 mm., Sheet 570 x 378 mm.

£8,000–12,000

\$12,000–17,000

€9,000–14,000

**PROVENANCE:**

With Waddington Gallery, London (their label on the reverse of the frame).  
Acquired from the above by the present owner.

**LITERATURE:**

Vallier 11





PROPERTY FROM THE ESTATE OF THE LATE JAMES O. FAIRFAX AC

**\* 91**

**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, with 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.

£15,000–20,000

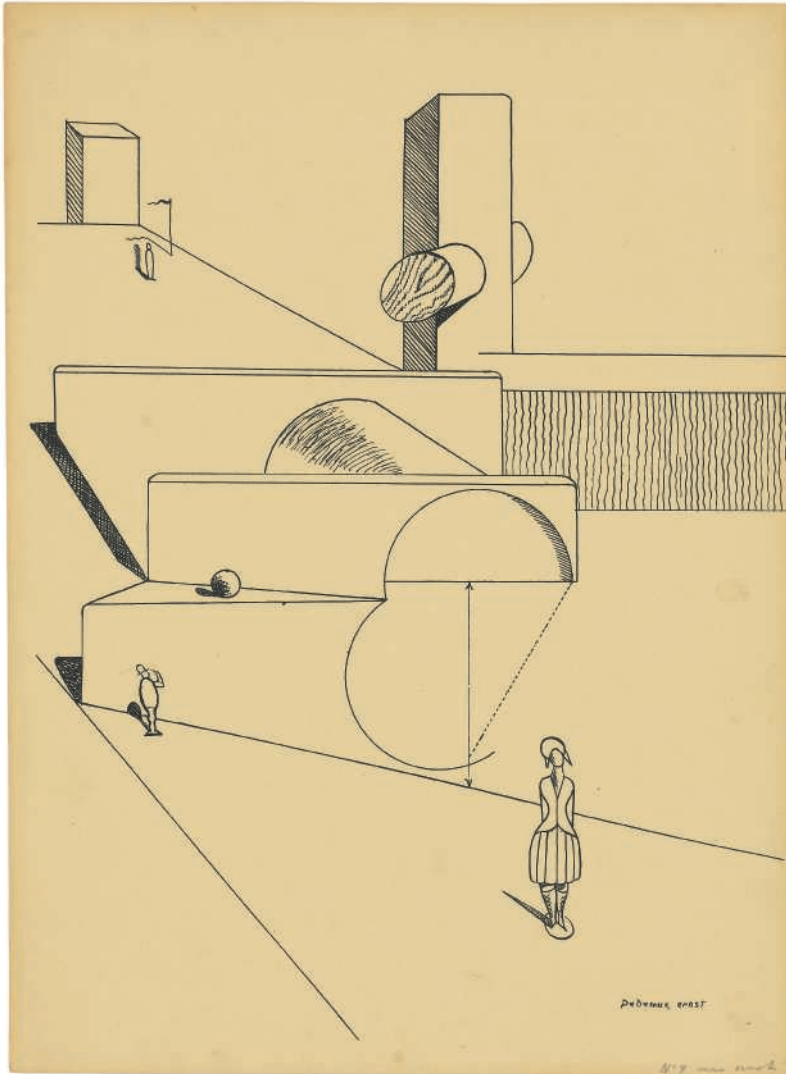
\$22,000–28,000

€17,000–23,000

**LITERATURE:**

Vallier 7





VARIOUS PROPERTIES

λ \* 92

**MAX ERNST (1891-1976)**

*Untitled, plate 4 from: Fiat modes pereat ars*

lithograph, 1919, on tan wove paper, signed in pencil, numbered No. 4, from the rare Museumsausgabe edition, the full sheet, pale time staining, occasional inky finger prints in places

Sheet 429 x 318 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Spies & Leppien 7; Surrealist Prints 47

\* 93

**PAUL KLEE (1879-1940)**

*St. Georg*

lithograph, 1912, on *simili*-Japanpaper, signed, titled, dated and inscribed with the work number 117 in pencil, also inscribed *zweiter Probedr. (Stein zerstört)* below, a previously unrecorded proof of this very rare print (Kornfeld records only three impressions), with wide margins, generally in very good condition, framed Image 70 x 165 mm., Sheet 149 x 264 mm.

£6,000–8,000

\$8,500–11,000

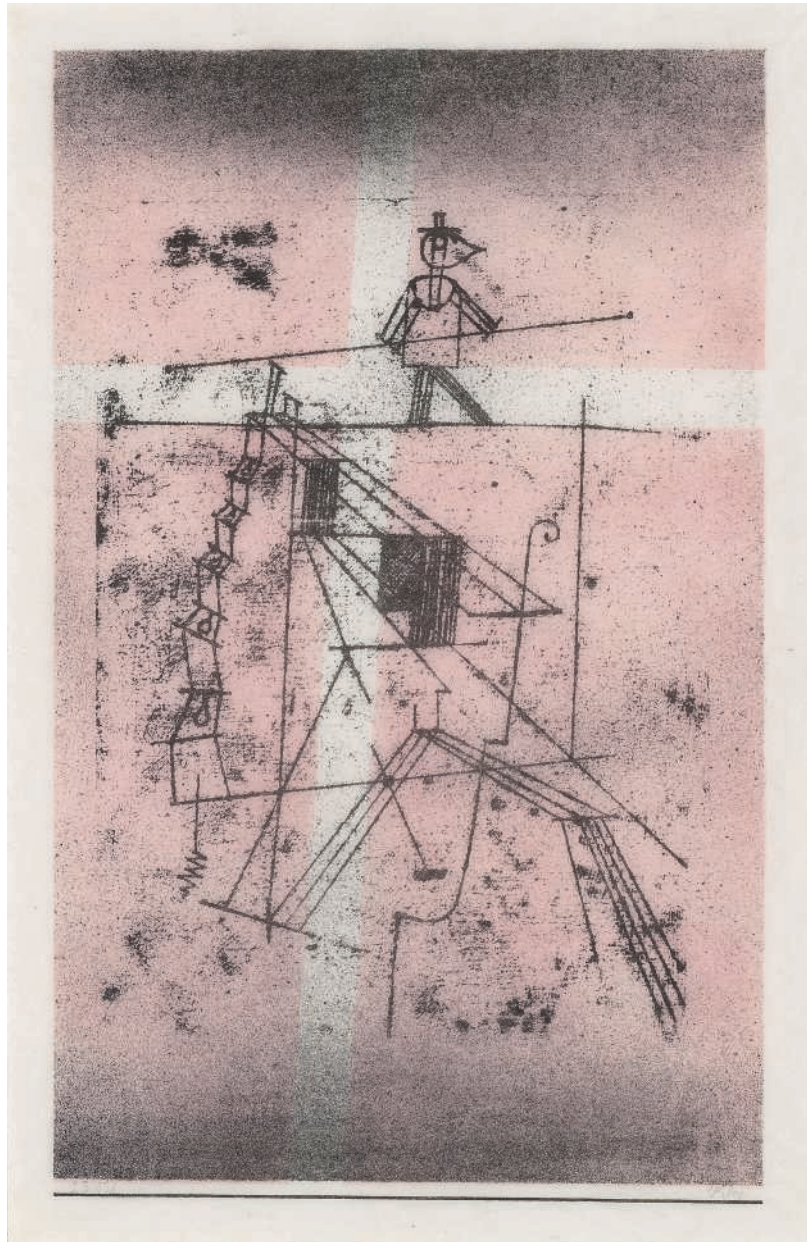
€6,800–9,000

**LITERATURE:**

Kornfeld 46







**94**

**PAUL KLEE (1879-1940)**

*Seiltänzer*

lithograph printed in black and pink, 1923, on tissue-thin Japan paper, signed and inscribed with the work number '23 138' in pencil, from the edition of eighty on this paper (there was also an edition of 220 on laid paper), published in *Kunst der Gegenwart*, by R. Piper, Munich, the full sheet, the colours fresh, a deckle edge at right and above, very pale mount staining, otherwise in very good condition, framed  
Image 432 x 266 mm., Sheet 515-19 x 370-9 mm.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**PROVENANCE:**

With Pace, New York (their label on the reverse of the frame).  
Acquired from the above by the present owner.

**LITERATURE:**

Kornfeld 95





λ 95

**PABLO PICASSO (1881-1973)**

*Le repos du sculpteur I*, from:  
*La Suite Vollard*

etching, 1933, on Montval laid paper, watermark Vollard, 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, a deckle edge at right, pale light- and time staining, otherwise in good condition  
Plate 192 x 270 mm., Sheet 334 x 445 mm.

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**LITERATURE:**

Bloch 171; Baer 324



λ • 96

**PABLO PICASSO (1881-1973)**

*Flûtiste et jeune fille au tambourin*, from: *La Suite Vollard*

etching, 1934, on Montval laid paper, watermark Picasso, unsigned, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, pale time staining, some scattered foxing, otherwise in good condition  
Plate 275 x 198 mm., Sheet 445 x 338 mm.

£5,000-7,000

\$7,100-9,900

€5,700-7,900

**LITERATURE:**

Bloch 213; Baer 412





PROPERTY FROM THE COLLECTION OF WILHELM REINOLD

λ 97

**PABLO PICASSO (1881-1973)**

*Faune dévoilant une femme, from: La Suite Vollard*

aquatint, 1936, 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, a deckle edge at right, in very good condition, framed

Plate 317 x 419 mm., Sheet 337 x 445 mm.

£40,000-60,000

\$57,000-85,000

€45,000-68,000

**PROVENANCE:**

Hauswedell & Nolte, Hamburg, 14 May 1960, lot 817 (DM 4,600).

Wilhelm Reinold (1895-1979), Hamburg, by whom acquired at the above sale; and then by descent to the present owners.

**LITERATURE:**

Bloch 230; Baer 609

For additional information on this lot see [christies.com](http://christies.com)



λ 98

**PABLO PICASSO (1881-1973)**

*Minotaure aveugle guidé par une Filette dans la Nuit, from:  
La Suite Vollard*

aquatint and drypoint, 1934, on Montval laid paper, watermark Vollard, signed in pencil, from the edition 260 (there was also an edition of fifty with wider margins), published by A. Vollard, 1939, the full sheet, a deckle edge at left and right, some pale mount and backboard staining, otherwise in very good condition

Plate 245 x 347 mm., Sheet 338 x 445 mm.

£60,000–80,000

\$85,000–110,000

€68,000–90,000

**LITERATURE:**

Bloch 225; Baer 437

Of Picasso's many alter-egos, the Minotaur is perhaps the most memorable. The mythic beast first appeared in a charcoal drawing with collage of 1928 (Centre Pompidou, Paris), but it was only in 1933 that the artist focused his attention on the creature in a group of etchings in the *Suite Vollard*. At the time, Picasso was embroiled in a passionate affair with the young Marie-Thérèse Walter, while attempting to maintain the status-quo of his marriage to Olga Khokhlova. For Picasso, the dual nature of the minotaur, half man and half beast representing the conflicting impulses of human nature of instinct and reason, became symbolic of his own troubled emotions - of blind desire, guilt and rage. He would later observe 'If all the ways I have been along were marked in a map and joined up with a line, it might represent a minotaur' (The artist, quoted in: D. Ashton, *Picasso on Art: A Selection of Views*, Viking, New York, 1972, p. 159).

In *Blind Minotaur led by a little Girl in the Night* Picasso re-interprets the myth in the light of his personal circumstances, casting himself in the role of the Minotaur, who is transformed from a creature of horror into a figure of pathos. In a reversal of the Greek myth, according to which Ariadne helps Theseus to destroy the monster, Picasso's Ariadne, a little girl holding a white dove, leads the Minotaur free from the labyrinth, the setting of his violent appetites. Now blind and helpless, the beast submits to being guided. The features of the girl explicitly identify her as Marie-Thérèse, and the Minotaur's reliance on the girl suggests Picasso's dependence on the woman he loves and the power she has over him. While other plates in the *Suite Vollard* reveal the sensuality of their relationship (see lot 97), or allude to its destructiveness in the breaking up of Picasso's marriage to Olga, *Blind Minotaur led by a little Girl in the Night* evokes a vision of muted hope, of the transformative potential of love. The scene is witnessed by a young sailor on the left, and by two older, bearded fishermen at the right, who are hauling

in a fishing net and pulling down a white sail. This seemingly insignificant detail is weighted with symbolic significance. In the myth, Theseus sails home and neglects to change his ship's black sails for white ones, the pre-arranged signal for a victorious outcome. His aged father, Aegeus, seeing the black sails and fearing the worst casts himself to his death from a cliff in grief. Picasso's alteration of this detail suggests an alternative outcome - of tragedy averted and hope fulfilled.

Another interpretation of *Blind Minotaur led by a little Girl in the Night* sees it within the context of the political turmoil of the 1930s, the rise of General Franco and Picasso's engagement with the Republican cause. Set against this backdrop, the blind Minotaur, a creature of passion and violence, can be interpreted as a personification of Spain on the brink of civil war. In this reading, the dove-bearing girl is a symbol of a fragile peace, holding the blind forces of war and destruction in check. As Stephen Coppel comments on this series, 'They are stepping stones on the road to *Guernica*, [Picasso's] monumental icon of the horrors of war'. (S. Coppel, *Picasso Prints - The Vollard Suite*, exh. cat., The British Museum Press, London, 2012, p. 169).

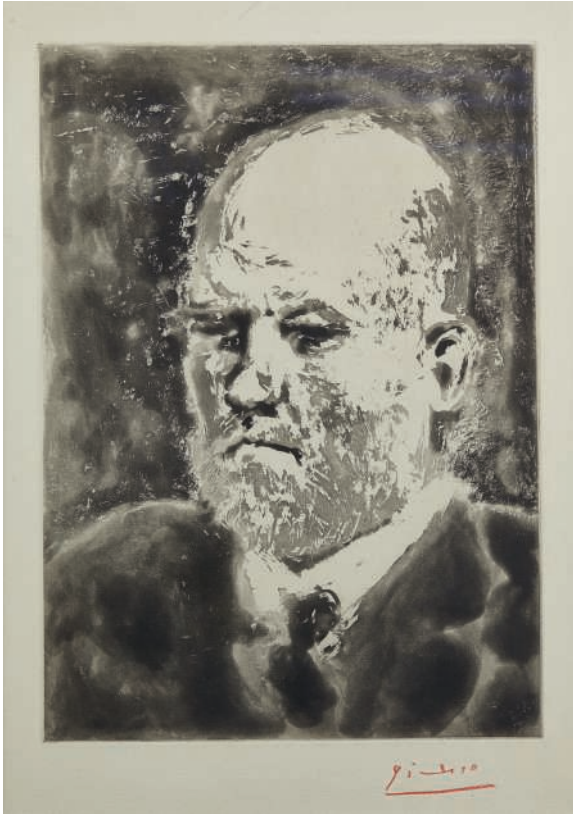
*Blind Minotaur led by a little Girl in the Night* is an extraordinary example of Picasso's facility with printmaking. Picasso achieved the dreamlike effect through burnished aquatint, a method akin to mezzotint, in which the artist works from dark to light. Starting with a prepared plate, in which an aquatint had been applied and etched to create an overall tone, he then scraped and burnished the image, creating the bright highlights, illuminating the scene from the left and throwing the figures into sharp relief against the star-punctured night sky. The effect is magical and the subject is rightly regarded as one of the masterpieces of the *Suite Vollard* and of Picasso's graphic oeuvre.



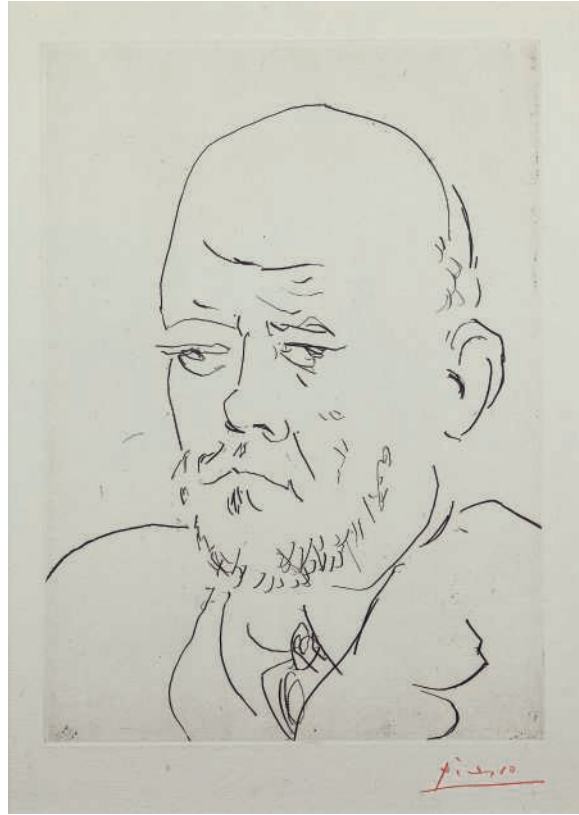


P. Picasso





99



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ 99

**PABLO PICASSO (1881-1973)**

*Portrait de Vollard I & III, from: La Suite Vollard*

one aquatint and one etching, 1937, on Montval laid papers, watermarks Vollard and Picasso respectively, each signed in red crayon, from the edition of 250 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheets, deckle edges below, in very good condition, framed  
Plate 348 x 248 mm., Sheet 445 x 338 mm. (each)

(2)

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

**LITERATURE:**

Bloch 232 & 233; Baer 617 & 619

VARIOUS PROPERTIES

λ 100

**PABLO PICASSO (1881-1973)**

*Tête de jeune garçon*

lithograph, 1945, on Arches wove paper, signed in pencil, numbered 39/50 (there were also 18 proofs for the artist and printer), published by Galerie L. Leiris, Paris, the full sheet, in very good condition  
Image 310 x 230 mm., Sheet 440 x 330 mm.

£6,000-8,000

\$8,500-11,000  
€6,800-9,000

**PROVENANCE:**

Galleria del Secolo, Rome (their inkstamp on the reverse).

**LITERATURE:**

Bloch 378; Mourlot 8



100





PROPERTY FROM THE COLLECTION OF THE LATE EDOUARD PIGNON

λ 101

**PABLO PICASSO (1881-1973)**

*Fumeur au Maillot rayé gris et bleu*

aquatint in colours, 1964, on Auvergne Richard de Bas wove paper, signed in pencil and dedicated *pour les Pignon, Picasso, Le 29.9.65.*, a proof aside from the edition of fifty and 15 artist's proofs, published by Galerie L. Leiris, Paris, the full sheet, with deckle edges on all four sides, pale light and mount staining, some scattered pinpoint foxing, otherwise in good condition, framed Plate 417 x 317 mm., Sheet 565 x 413 mm.

£18,000-22,000

\$26,000-31,000  
€21,000-25,000

**PROVENANCE:**

Edouard and Hélène Pignon, Nice; a gift from the artist.  
Private collection, Paris; then by descent from the above to the present owner.

**LITERATURE:**

Bloch 1172; Baer 1172





PROPERTY FROM THE COLLECTION OF THE LATE EDOUARD PIGNON

λ 102

**PABLO PICASSO (1881-1973)**

*Buste de femme à la queue de cheval: Jacqueline*

sugar-lift aquatint and drypoint, 1955, on Arches wove paper, signed in pencil, dedicated in red crayon *Pour Hélène et Edouard Pignon*, Picasso, a proof aside from the edition of fifty and 15 artist proofs, published by Galerie L. Leiris, Paris, the full sheet, pale light-staining, scattered foxing, otherwise in good condition Plate 647 x 496 mm., Sheet 765 x 577 mm.

£18,000–22,000

\$26,000–31,000

€21,000–25,000

**PROVENANCE:**

Edouard and Hélène Pignon, Nice; a gift from the artist.  
Private collection, Paris; then by descent from the above to the present owner.

**LITERATURE:**

Bloch 771; Baer 927



λ 103

**PABLO PICASSO (1881-1973)**

*Picasso from 1916 to 1961 (Heads of Picasso and Cocteau)*

lithograph, 1962, on wove paper, watermark Picasso, signed in pencil, dedicated *Madame HP et Edouard Pignon mes chers amis - Picasso, Le 27.11.62*, a proof aside from the edition of thirty (there was also a book edition of 255 with smaller margins), the full sheet, with deckle edges at left and right, pale light and mount staining, a pinpoint hole in the upper margin, framed  
Image 365 x 257 mm., Sheet 553 x 375 mm.

£2,200-2,800

\$3,200-4,000

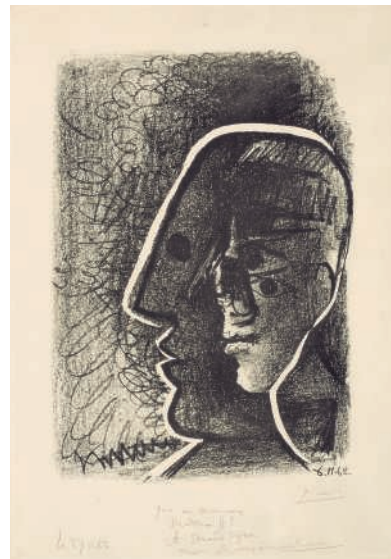
€2,500-3,200

**PROVENANCE:**

Edouard and Hélène Pignon, Nice; a gift from the artist.  
Private collection, Paris; then by descent from the above to the present owner.

**LITERATURE:**

Bloch 1845; Mourlot 358; Cramer 117



λ 104

**PABLO PICASSO (1881-1973)**

*Dans l'Atelier: Peintre et sa toile avec un modèle assis*

aquatint and drypoint, 1965, on Auvergne Richard de Bas wove paper, signed in pencil, dedicated in black ink *Pour mes Pignon, Picasso, le 29.9.65*, a proof aside from the edition of fifty and 15 artist's proofs, published by Galerie L. Leiris, Paris, the full sheet, with deckle edges at left and right, light-, mount and backboard staining, otherwise in good condition, framed  
Plate 245 x 380 mm., Sheet 390 x 518 mm.

£2,500-3,500

\$3,600-4,900

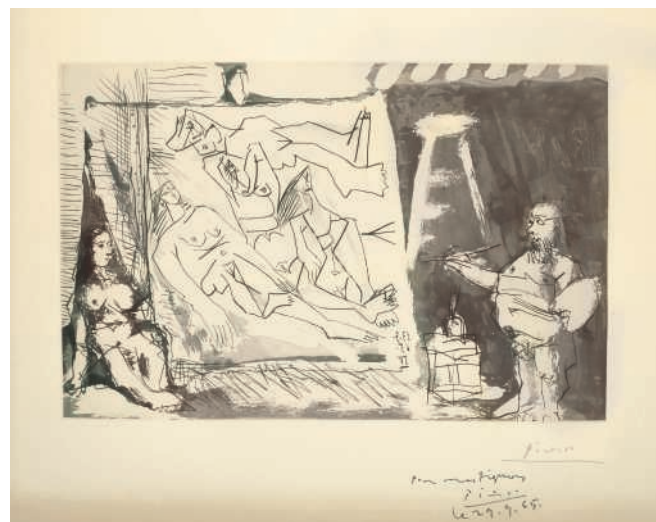
€2,900-3,900

**PROVENANCE:**

Edouard and Hélène Pignon, Nice; a gift from the artist.  
Private collection, Paris; then by descent from the above to the present owner.

**LITERATURE:**

Bloch 1221; Baer 1203



VARIOUS PROPERTIES

λ • 105

**PABLO PICASSO (1881-1973)**

*Peintre longiligne avec des Femmes, dont une 'petite Pisseuse', from: Séries 347*

etching, 1968, on wove paper, signed in pencil, numbered 31/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, 1969, the full sheet, pale light-staining, some scattered foxing at the lower sheet edge, otherwise in good condition  
Plate 410 x 495 mm., Sheet 563 x 645 mm.

£5,000-7,000

\$7,100-9,900

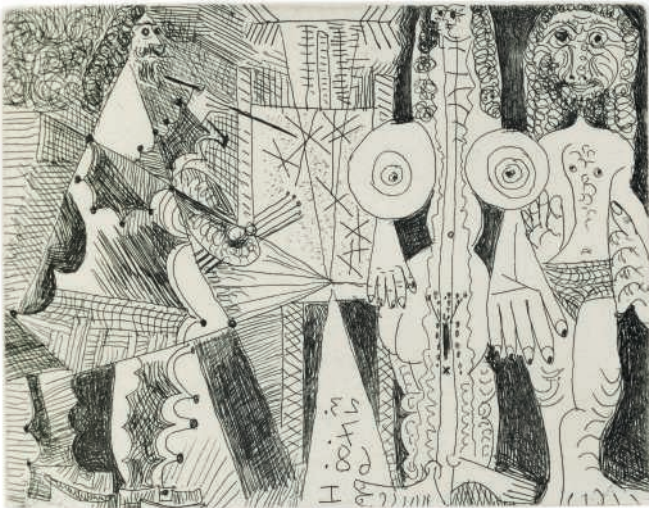
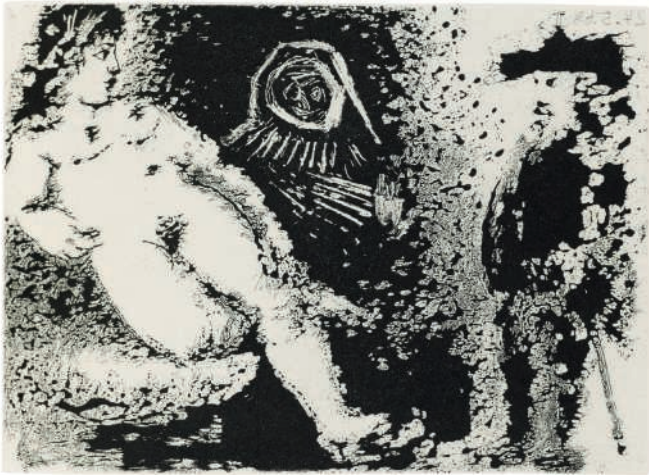
€5,700-7,900

**LITERATURE:**

Bloch 1555; Baer 1571







λ 0106

**PABLO PICASSO (1881-1973)**

*Fernando de Rojas: La Célestine*

the complete book comprising 66 etchings and aquatints, 1971, on Richard de Bas laid paper, watermarked La Celestine, hors-texte, with title, text and justification, signed in pencil on the justification, copy number II, from the edition of thirty numbered in Roman numerals (there were also 350 copies with Arabic numbering), published by Atelier Crommelynck, Paris, the full sheets, with deckle edges below, in very good condition, bound (as issued), within the original parchment covered boards with the title on the cover, with paper and parchment dust jacket, with title on the spine, all within the original parchment covered slipcase (book)

228 x 190 x 45 mm. (overall)

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**LITERATURE:**

Cramer Books 149

λ 107

**PABLO PICASSO (1881-1973)**

*Toros Vallauris*

linocut printed in black and orange, 1958, on Arches wove paper, signed in blue crayon, numbered 110/195 in pencil (there were also 22 artist's proofs), published by the Association des Potiers de Vallauris, the full sheet, some touched in cracks and scratches, light- and backboard staining, framed Block 647 x 530 mm., Sheet 780 x 650 mm.

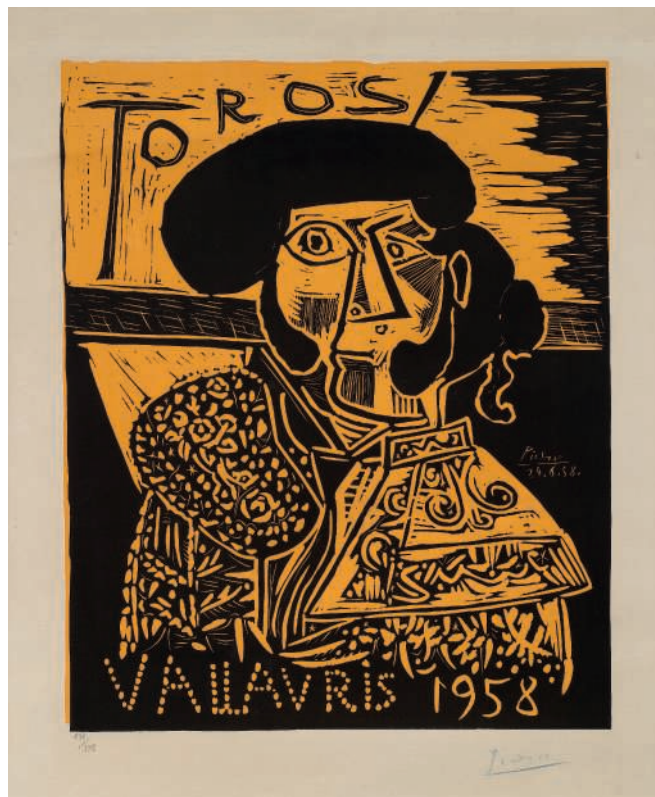
£4,000–6,000

\$5,700–8,500

€4,500–6,800

**LITERATURE:**

Bloch 1282; Baer 1049



λ 108

**PABLO PICASSO (1881-1973)**

*Vallauris. Peinture et Lumière. Xe Anniversaire*

linocut printed in brown and yellow, 1964, on Arches wove paper, signed in green crayon, numbered 162/185 (there were also between 35-40 artist's proofs), published by the association *Peinture et Lumière*, Vallauris, with wide margins, some soft creasing at the sheet edges, otherwise in good condition

Block 640 x 530 mm., Sheet 752 x 623 mm.

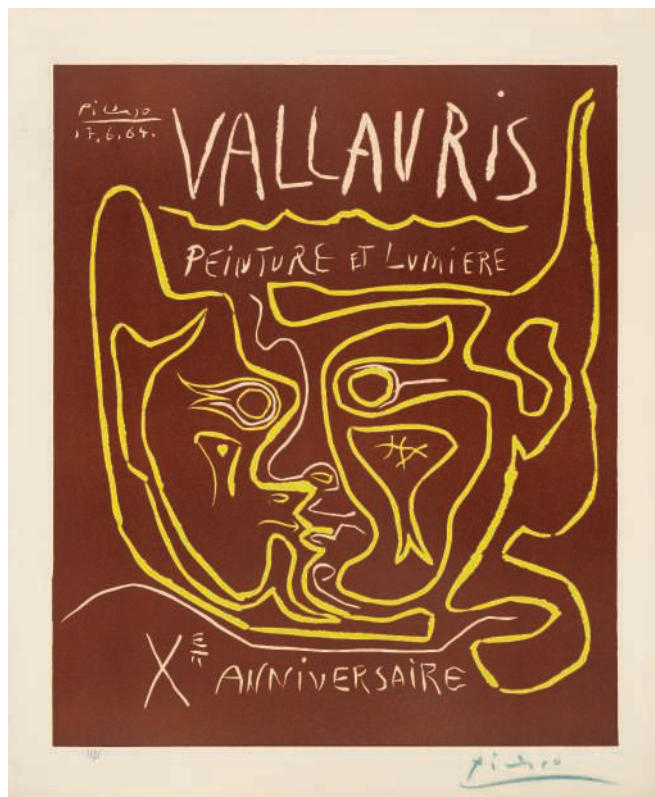
£3,000–5,000

\$4,300–7,100

€3,400–5,600

**LITERATURE:**

Bloch 1850; Baer 1353







λ 109

**PABLO PICASSO (1881-1973)**

*Carnaval 1967*

linocut printed in brown, 1967, on Arches wove paper, signed in pencil, numbered 103/160 (there were also around thirty artist's proofs), published by Le Patriote, Nice, with wide margins, some soft creasing at the sheet corners, otherwise in very good condition  
Block 640 x 530 mm., Sheet 751 x 621 mm.

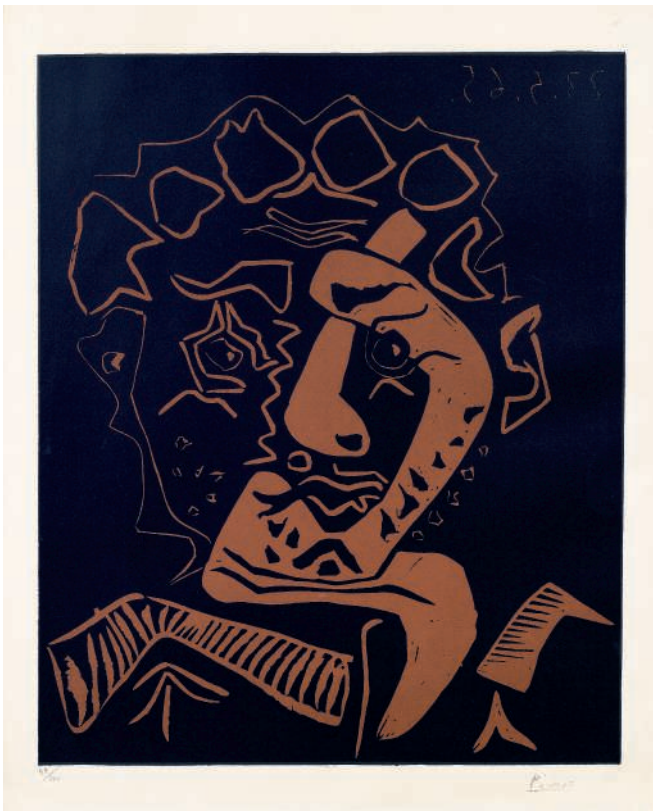
£4,000-6,000

\$5,700-8,500

€4,500-6,800

**LITERATURE:**

Bloch 1242; Baer 1852



λ 110

**PABLO PICASSO (1881-1973)**

*Tête d'Histrion (Le Danseur)*

linocut printed in black and brown, 1965, on Arches wove paper, signed in pencil, numbered 149/200, published by the Musée des Augustins, Toulouse, the full sheet, some light and backboard staining, occasional soft handling creases, framed  
Block 637 x 522 mm., Sheet 738 x 598 mm.

£4,000-6,000

\$5,700-8,500

€4,500-6,800

**LITERATURE:**

Bloch 1849; Baer 1360



λ \* 111

**PABLO PICASSO (1881-1973)**

*Les Banderilles*

linocut printed in black, brown and cream, 1959, on wove paper, signed in pencil, numbered 33/50 (there were also approximately twenty artist's proofs), published by Galerie L. Lieris, Paris, 1960, with margins, pale light-staining, not examined out of the frame  
Block 535 x 663 mm.

£25,000–35,000

\$36,000–49,000

€29,000–39,000

**LITERATURE:**

Bloch 940; Baer 1225

For additional information please contact the department.





λ \* 112

**HENRI MATISSE (1869-1954)**

*Visage de jeune femme*

aquatint, 1948, on BFK Rives wove paper, signed in pencil, numbered 18/25 (there were also five artist's proofs), the full sheet, soft handling creases at the left and right of the subject, a soft crease at the lower right sheet corner, otherwise in good condition  
Plate 345 x 245 mm., Sheet 555 x 375 mm.

£5,000-7,000

\$7,100-9,900

€5,700-7,900

**LITERATURE:**

Duthuit 790



λ \* 113

**HENRI MATISSE (1869-1954)**

*Figure assise, blouse transparente*

lithograph, 1929, on Japan paper, signed in pencil, numbered 9/25 (there were also five artist's proofs), the full sheet, pale time staining, occasional soft handling creases at the sheet edges, otherwise in good condition  
Image 540 x 450 mm., Sheet 645 x 500

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**LITERATURE:**

Duthuit 519



λ \*114

**HENRI MATISSE (1869-1954)**

*Nu renversé près d'une table Louis XV*

lithograph, 1929, on Arches wove paper, signed in pencil, numbered 38/50 (there were also 10 artist's proofs), the full sheet, areas of pale foxing mainly at the sheet edges, a soft crease at the lower right sheet corner, otherwise in good condition

Image 560 x 460 mm., Sheet 655 x 505 mm.

£8,000-12,000

\$12,000-17,000

€9,000-14,000

**LITERATURE:**  
Duthuit 499





λ \* 115

**HENRI MATISSE (1869-1954)**

*Le Renard blanc*

lithograph, 1929, on Arches wove paper, signed in pencil, numbered 16/75 (there were also ten artist's proofs), the full sheet, pale foxing and surface dirt at the sheet edges, a soft horizontal crease above the subject's head and at the upper left sheet corner, otherwise in good condition  
Image 515 x 365 mm., Sheet 660 x 504 mm.

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**LITERATURE:**  
Duthuit 514

λ Ω 116

AFTER HENRI MATISSE (1869-1954) BY ALEXANDER SMITH

*Mimosa*

hand-woven wool pile tapestry in colours, 1945, numbered '51' on a label verso, from the edition of five hundred, executed in 1951, in good condition  
147 x 91 cm.

£2,000-3,000

\$2,900-4,200  
€2,300-3,400



116

λ 117

MARC CHAGALL (1887-1985)

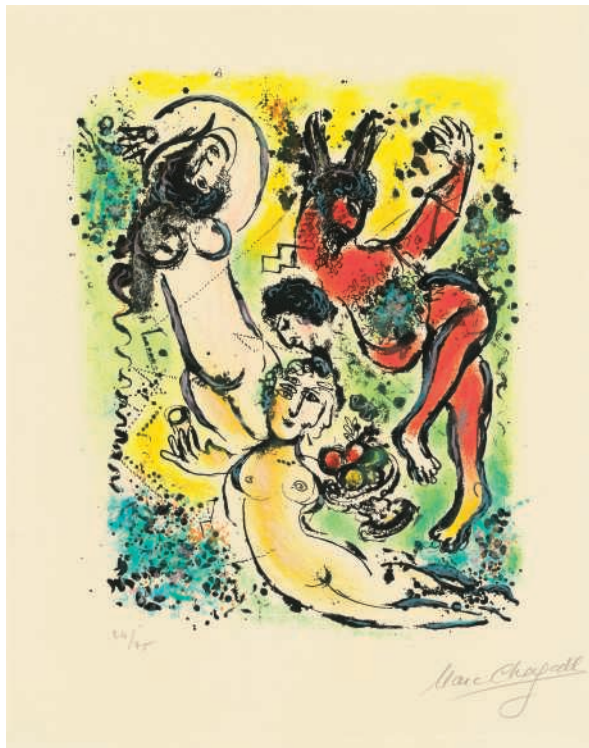
*One plate, from: In the Land of the Gods*

lithograph in colours, 1967, on Arches wove paper, signed in pencil, numbered 24/75 (there were also 25 artist's proofs), published by A. C. Mazo, Paris, the full sheet, a deckle edge at right, the pink slightly attenuated, a repaired tear in the upper margin, otherwise in good condition  
Image 440 x 360 mm., Sheet 647 x 495 mm.

£7,000-10,000

\$9,900-14,000  
€7,900-11,000

LITERATURE:  
Mourlot 537



117

λ 118

AFTER MARC CHAGALL (1887-1985)

*Aleko*

etching and aquatint in colours, circa 1955, on BFK Rives wove paper, signed in pencil, numbered 260/300 in pencil, published by Maeght, Paris, with wide margins, the colours bright, some time staining and pale scattered foxing  
Plate 470 x 523 mm., Sheet 554 x 719 mm.

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

LITERATURE:  
Maeght 1206



118



λ 119

**MARC CHAGALL (1887-1985)**

*Paravent*

lithograph in colours, 1963, on smooth wove paper, mounted in the original four panel waxed oak folding screen, signed in black ink, numbered 23/100 in black and green ink at the lower right corner of the right hand panel, published by Galerie Cramer, Geneva, the full sheets, the colours very fresh, one panel with a small stain in the upper subject, occasional pale foxing, the vellum on the reverse of the panels slightly loose in places, generally in good condition  
1470 x 1800 mm. (overall)

£30,000–50,000

\$43,000–71,000

€34,000–56,000

**LITERATURE:**

Mourlot 390



λ \* 120

**SALVADOR DALI (1904-1989)**

*Venus de Milo aux tiroirs*

white painted bronze multiple, 1936/64, with six removable drawers, stamped with the artist's signature on the base, numbered 32/150, cast by Venturi Arte, Bologna, with their stamp, in very good condition  
80 x 95 x 380 mm.

£4,000-6,000

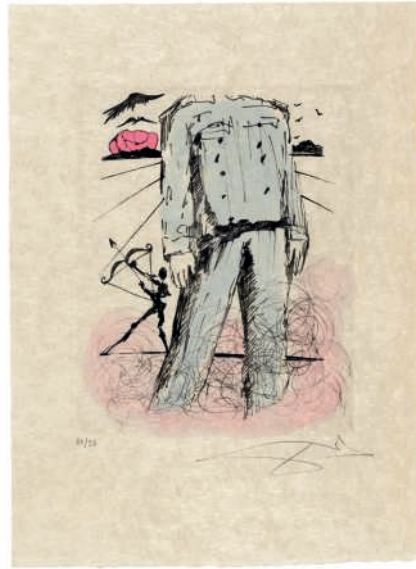
\$5,700-8,500  
€4,500-6,800

**PROVENANCE:**

Galerie du Dragon, Paris, with their stamped and numbered certificate of authenticity.







λ 121

**SALVADOR DALÍ (1904-1989)**

*Poèmes de Mao Tse-Tung*

the complete suite of eight heliogravures with drypoint in colours, 1967, on *Japon nacré* paper, each signed in pencil, numbered 89/95 (there was also a book edition of 229), published by Editions Argillet, Paris, the full sheets, loose (as issued), with deckle edges below and at right, in very good condition, within the original burgundy cloth-covered cardboard folder, with the artist's signature printed in gold on the front Plates 240 x 190 mm., Sheets 392 x 275 mm. (8)

£6,000-8,000

\$8,500-11,000  
€6,800-9,000

**LITERATURE:**

Michler & Löpsinger 209-16; Field 67-1



**λ 122**

**SALVADOR DALÍ (1904-1989)**

*Hippies*

the complete set of eleven etchings with hand-colouring, 1969-1970, on Japan paper, each signed in pencil, numbered LI/C (there was also an edition of 145 on Arches wove paper), published by P. Argillet, Paris, all with the artist's blindstamp, the full sheets, some with scattered foxing and pale time staining, otherwise in very good condition, within the original orange and magenta cloth-covered portfolio  
680 x 530 x 20 mm. (overall) (11)

£12,000-18,000

\$17,000-25,000  
€14,000-20,000

**LITERATURE:**

Michler & Löpsinger 377-387; Field 69-13





λ 123

**SALVADOR DALÍ (1904-1989)**

*FlorDalí (Les Fruits)*

the complete set of twelve photolithographs with drypoint, etching and embossing in colours, 1969-1970, on Auvergne wove paper, each signed and numbered XXX/CL in pencil, M. & L. 347 and 355 also dated (there were also two hundreds copies on Rives and 35 on Japan paper), published by Werbungs- und Commerz Union Anstalt, Vaduz, the full sheets, folded at the edges, light- and mount staining, some scattered foxmarks, a few other minor defects, each framed  
Image 563 x 365 mm., Sheet 744 x 558 mm. (and similar)

(12)

£15,000-25,000

\$22,000-35,000  
€17,000-28,000

**LITERATURE:**

Michler & Löpsinger 344-355; Field 69-11 A-L



λ 124

**SALVADOR DALÍ (1904-1989)**

*Les Songes drôlatiques de Pantagruel*

the complete portfolio of 25 lithographs printed in black and white, 1973, on *Japon Nacré* paper, each signed in pencil, numbered III/L, aside from the edition of 250 printed in colours, published by Editions Celami, Geneva, the full sheets, loose (as issued), in very good condition, all within the original red cloth-covered portfolio case, with faux-leather spine, with the title and artist's signature printed in black on the front

805 x 595 x 40 mm. (overall)

£6,000-8,000

\$8,500-11,000

€6,800-9,000

**LITERATURE:**

Michler & Löpsinger 1398-1422; Field 73-7





λ 125

**JOAN MIRÓ (1893-1983)**

*Les Forestiers (bleu)*

aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, numbered 58/75, published by Maeght, Paris, the full sheet, the blue slightly attenuated, with pale light- and mount staining, otherwise in good condition  
Plate 495 x 323 mm., Sheet 660 x 500 mm.

£6,000-8,000

\$8,500-11,000

€6,800-9,000

**LITERATURE:**

Dupin 150



λ 126

**JOAN MIRÓ (1893-1983)**

*Tête au Soleil Couchant*

etching with aquatint and carborundum in colours, 1967, on Arches wove paper, signed in pencil, numbered 54/75 in pencil, published by Maeght, Paris, authenticated in pencil *verso* by Rosa Maria Malet, Fundació Joan Miró, Barcelona (dated 19/11/2017), the full sheet, a couple of short tears at the left sheet edge, otherwise in good condition, framed

Plate 277 x 377 mm., Sheet 500 x 657 mm.

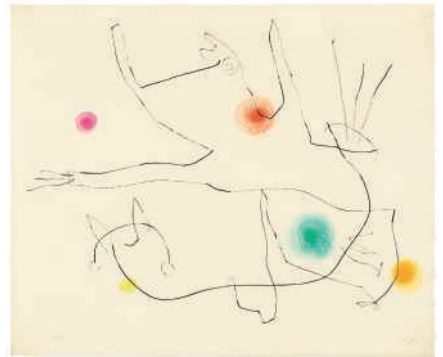
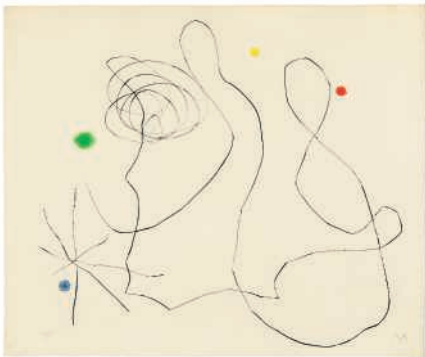
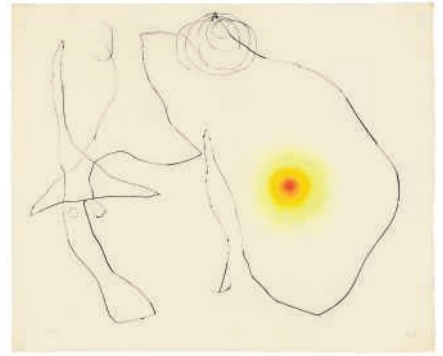
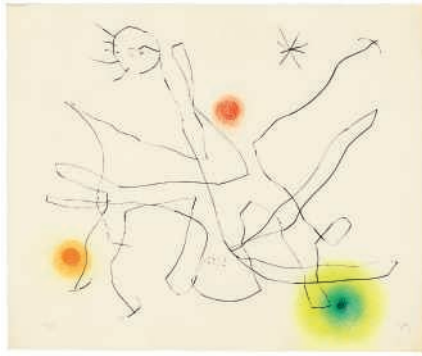
£8,000-12,000

\$12,000-17,000

€9,000-14,000

**LITERATURE:**

Dupin 437



λ \* 127

**JOAN MIRÓ (1893-1983)**

*René Char: Flux de l'Aimant*

the complete set of 16 drypoints with aquatint, some printed in colours, 1964, on BFK Rives wove paper, each initialed in pencil, numbered 46/75, hors-texte, with title page, text in French and justification, signed by the artist and the author on the justification, copy number 46 of 75 (there were also twenty sets numbered in Roman numerals), published by Maeght Editeur, Paris, the full sheets, with deckle edges at right, generally in very good condition, loose (as issued), contained within the original parchment-covered portfolio with an additional drypoint with aquatint in colours on the cover 510 x 620 x 45 mm. (overall)

£7,000-10,000

\$9,900-14,000  
€7,900-11,000

**LITERATURE:**

Dupin 370-386; Cramer books 88







λ \* 128

JOAN MIRÓ (1893-1983)

*Prise à l'hameçon*

etching, aquatint and carborundum in colours, 1969, on Arches wove paper, signed in pencil, numbered 6/75, the full sheet, a deckle edge above and below, in very good condition, framed  
Plate 990 x 595 mm., Sheet 1060 x 677 mm.

£4,000-6,000

\$5,700-8,500  
€4,500-6,800

LITERATURE:  
Dupin 515

λ \* 129

JOAN MIRÓ (1893-1983)

*Soleil ebouillanté*

etching with aquatint and carborundum in colours, 1969, on wove paper, signed in pencil, numbered 56/75, published by Maeght Editeur, Paris, the full sheet, in very good condition  
Plate 990 x 595 mm., Sheet 1050 x 680 mm.

£7,000-10,000

\$9,900-14,000  
€7,900-11,000

LITERATURE:  
Dupin 518



λ \* 130

**JOAN MIRÓ (1893-1983)**

*Le Grand Carnassier*

etching with aquatint and carborundum in colours, on Arches wove paper, 1969, signed in pencil, numbered 9/75, published by Maeght Editeur, Paris, the full sheet, a deckle edge above and below, the colours fresh and strong, generally in very good condition, framed  
Sheet 1052 x 695 mm.

£6,000–8,000

\$8,500–11,000

€6,800–9,000

**LITERATURE:**  
Dupin 502



λ \* 131

**JOAN MIRÓ (1893-1983)**

*Gaudi VII*

etching with aquatint in colours, 1979, on Arches wove paper, signed in pencil, numbered 9/50, published by Maeght, Barcelona, the full sheet, in very good condition, framed  
Plate 325 x 249 mm., Sheet 657 x 500 mm.

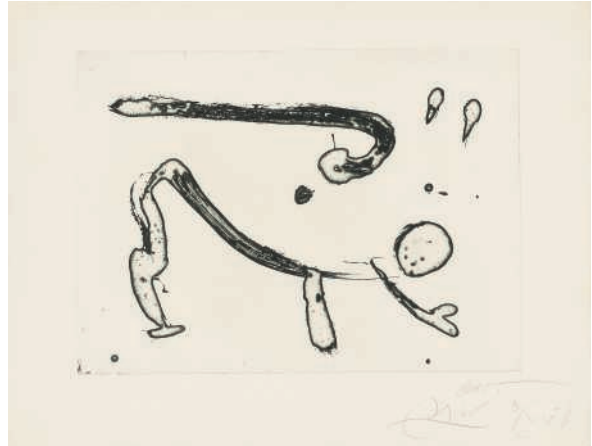
£4,000–6,000

\$5,700–8,500

€4,500–6,800

**LITERATURE:**  
Dupin 1066





λ 132

**JOAN MIRÓ (1893-1983)**

*Ocells de Montroig I-V*

the complete set of five sugar-lift etchings, 1979, on Arches wove paper, each signed, dated 3/V.79. and inscribed *Bat.* in pencil, *bon à tirer* impressions printed by Joan Barbará, Barcelona, 1979, before the posthumous edition of 45 published by Maeght, the full sheets, generally in very good condition

Plate 393 x 297 mm., Sheets 660 x 500 mm. (and similar)

(5)

£15,000-20,000

\$22,000-28,000

€17,000-23,000

**PROVENANCE:**

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

**LITERATURE:**

See Dupin 1216-1220

The plates for *Ocells de Montroig* or *Birds of Montroig* were made by Miro in 1979 at the print studio of Joan Barbará, Barcelona. Produced late in the artist's life, the series reveals his imagination undimmed by the physical constraints of age. The title is a *double entendre* - the Catalan word 'ocells' (birds) is also used colloquially to denote male genitalia - and the swirling and seemingly abstract forms are imbued with a playfully suggestive eroticism. The edition was not realised before the artist's death, and these rare proofs, signed and inscribed *bon á tirer* by the artist, are the only known, signed life-time impressions.



λ 133

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge i Estels II*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed // in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (dated 2/IX/2008), with deckle edges above and below, in good condition  
Image & Sheet 905 x 630 mm.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**PROVENANCE:**

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

**EXHIBITED:**

*Joan Miró – Miró, inèdit I pòtum/ Miró, oeuvres in inèdits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 45.

**LITERATURE:**

See Dupin 1089

Lots 133, 134 & 135 are maquettes for the series *Personatge i Estels* (Figure and Stars), a set of seven etchings which Miró made with the printer Joan Barbará 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 134

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge i Estels V*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed V in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (dated 2/IX/2008), with deckle edges above and below, in good condition  
Image & Sheet 905 x 632 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

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

**EXHIBITED:**

*Joan Miró – Miró, inèdit I pòtum/ Miró, oeuvres in inèdits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 48.

**LITERATURE:**

See Dupin 1092



λ 135

**JOAN MIRÓ (1893-1983)**

*Maquette for: Personatge i Estels VI*

collage, ink, pastel, pencil and etching, 1979, on Arches wove paper, inscribed VI in grey crayon verso, authenticated in pencil verso by Rosa Maria Malet, Fundació Joan Miró, Barcelona (dated 2/IX/2008), with deckle edges above and below, in good condition  
Image & Sheet 906 x 632 mm.

£10,000-15,000

\$15,000-21,000

€12,000-17,000

**PROVENANCE:**

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

**EXHIBITED:**

*Joan Miró – Miró, inèdit I pòtum/ Miró, oeuvres in inèdits*, Musée d'art modern Céret, 19 June -19 September 1993, no. 49.

**LITERATURE:**

See Dupin 1093





λ \* 136

**JOAN MIRÓ (1893-1983)**

*Gaudí XVII*

etching and aquatint in colours, 1979, on Arches wove paper, signed in pencil, numbered 9/50 (there were also 15 *hors commerce* impressions numbered in Roman numerals), published by Maeght, Barcelona, the full sheet, in very good condition, framed  
Image & Sheet 903 x 630 mm.

£8,000-12,000

\$12,000-17,000  
€9,000-14,000

**LITERATURE:**  
Dupin 1076



λ 137

**SERGE POLIAKOFF (1900-1969)**

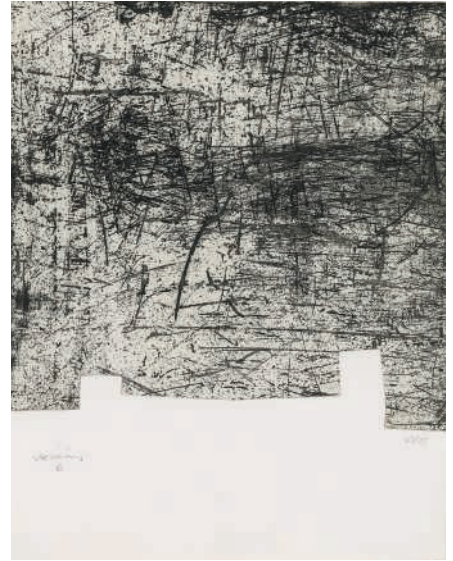
*Composition jaune*

lithograph in colours, 1965, on BFK Rives wove paper, signed in pencil, inscribed EA, an artist's proof aside from the edition of 75, published by Galerie im Erker, St. Gallen, printed by Erker-Press, with their blindstamp, the full sheet, some light- and time staining, otherwise in good condition  
Image 630 x 475 mm., Sheet 802 x 633 mm.

£3,000-5,000

\$4,300-7,100  
€3,400-5,600

**LITERATURE:**  
Poliakoff & Schneider 46



138

λ 138

**EDUARDO CHILLIDA (1924-2002)**

*Yves Bonnefoy: Une Hélène de vent ou de fumée I-III*

the set of three etchings, 1990, on heavy wove paper, each signed in pencil, numbered 47/75 (there were also 15 numbered in Roman numerals and ten artist's proof sets), published by Editions F.B., Paris, lacking the book, the full sheets, in very good condition, framed  
Plates 540 x 530 mm. (and smaller), Sheets 660 x 512 mm. (3)

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

**LITERATURE:**

Van der Koelen 90006-90008

λ 139

**EDUARDO CHILLIDA (1924-2002)**

*Urrutiko*

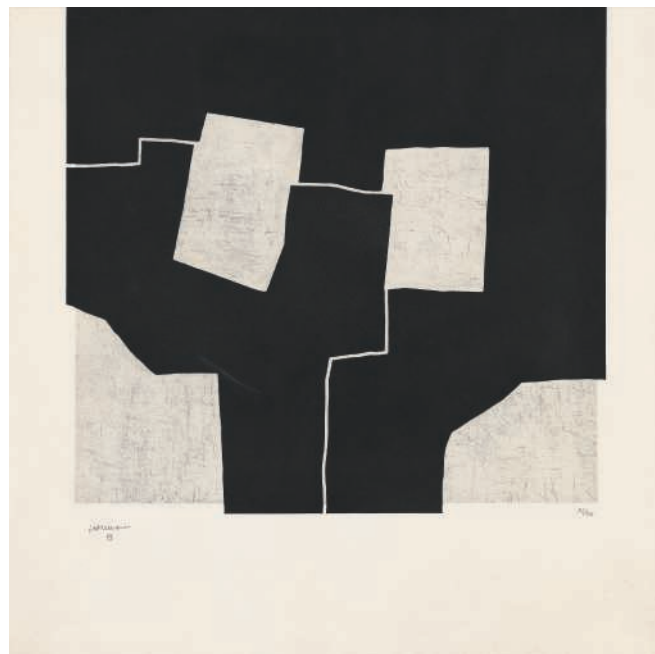
etching with aquatint, 1972, on Fabriano wove paper, signed in pencil, numbered 82/90 (there were also 25 in Roman numerals), published by Edizioni Grafiche, Rome, trimmed fractionally into the right margin and below, scuffs in the black background at lower left, moisture stains at the lower sheet edge, pale scattered foxing, irregular staining *verso*  
Plate 73 x 775 mm, Sheet 945 x 948 mm.

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

**LITERATURE:**

Van der Koelen 72006



139



λ 140

**JEAN DUBUFFET (1901-1985)**

*Nez Carotte*

lithograph in colours, 1962, on BFK Rives wove paper, signed, titled and dated in pencil, numbered 45/50 (there were also four artist's proofs), the full sheet, a deckle edge above and below, very pale light-staining, some pale scattered foxing, otherwise in very good condition, framed  
Image 600 x 380 mm., Sheet 650 x 500 mm.

£50,000–70,000

\$71,000–99,000

€57,000–79,000

**LITERATURE:**

Webel 808

*Dubuffet Prints from The Museum of Modern Art*, New York, 1989, exh. cat., p. 5-13.

'One must, therefore, improvise, become a hunter of images taken by surprise' (*Jean Dubuffet*)

In 1957, Jean Dubuffet embarked on an ambitious and characteristically unconventional project: the creation of a vast inventory of images printed directly from raw materials, without the artist ever touching a brush. *Les Phénomènes*, as the series became known, included such idiosyncratic textures transferred onto the plate as a rubbing of a friend's back, rocks, orange peels and straw. Dubuffet also experimented with chemical reactions, such as the mixture and oxidation of varnish and water, the melting of powder onto the plate which he then exposed to fluctuating temperatures, and even the dragging of a burning rag across the resin-coated surface. Dubuffet's intention in creating this encyclopaedia of visual phenomena was two-fold: to investigate the potential of the lithographic process, and to create a rich vein of future source material. 'I liked to think that once such a collection of... master plates had been assembled... I could proceed to design prints for many years in infinite variety, simply by varying the juxtaposition of these matrices' (the artist, quoted in 'Jean Dubuffet - A Hunter of Images', in: *MoMA*, p. 6).

In April 1961, Dubuffet brought the project to its fruition with the creation of twenty new lithographs made by overprinting, cutting up and re-assembling elements taken from *Les Phénomènes*. The wittily titled *Nez Carotte*, or Carrot Nose, exemplifies this experimental technique. Printed in yellow, blue, red and black, the source plate for the final two colours is clearly identifiable as *Géométrie* (Webel 614) from *Les Phénomènes*. By overprinting these 'found' textures Dubuffet creates an uncontrived patina of specks and splashes closer to action painting than printmaking. He then integrated this into his composition, creating the rotund shape and exaggerated features of his absurd homunculus, reminiscent of Ubu, Alfred Jarry's farcical anti-hero.

'The assemblages of 1961-2 not only demonstrate the success of Dubuffet's novel lithographic technique, but also constitute a rogue's gallery of unforgettable personalities. The wry purveyors of essential human character communicate their diversity through succinct turns of the mouth or tilts of the nose. Creatures such as *Nez Carotte*... convey the universality of man's frailties, foibles and humour'. (*MoMA*, p. 12).



45/50

Neo-Expressionist

1988





λ 141

**GIORGIO MORANDI (1890-1964)**

*Natura morta con nove Oggetti (Still Life with nine Objects)*

etching, 1954, on heavy wove paper, signed and numbered 82/100 in pencil (there were also two trial proofs and ten artist's proofs numbered in Roman numerals), a very good impression of Vitali's first state (of two), commissioned by l'Associazione Amatori d'Arte, Rome, with wide margins, the signature and numbering slightly faded, otherwise in good condition  
Plate 180 x 250 mm., Sheet 329 x 443 mm.

£12,000-18,000

\$17,000-25,000  
€14,000-20,000

**PROVENANCE:**

Gallerie del Milione, Milan, their label adhered to the reverse of the sheet.

**LITERATURE:**

Vitali 115; Cordaro 1954.1





λ 142

**MAURITS CORNELIS ESCHER (1898-1972)**

*Reptiles*

lithograph, 1943, on wove paper, signed in pencil, numbered No. 20/30, with margins, the sheet slightly reduced on all four sides, with very pale light-staining, otherwise in good condition  
Image 334 x 385 mm., Sheet 465 x 385 mm.

£20,000-30,000

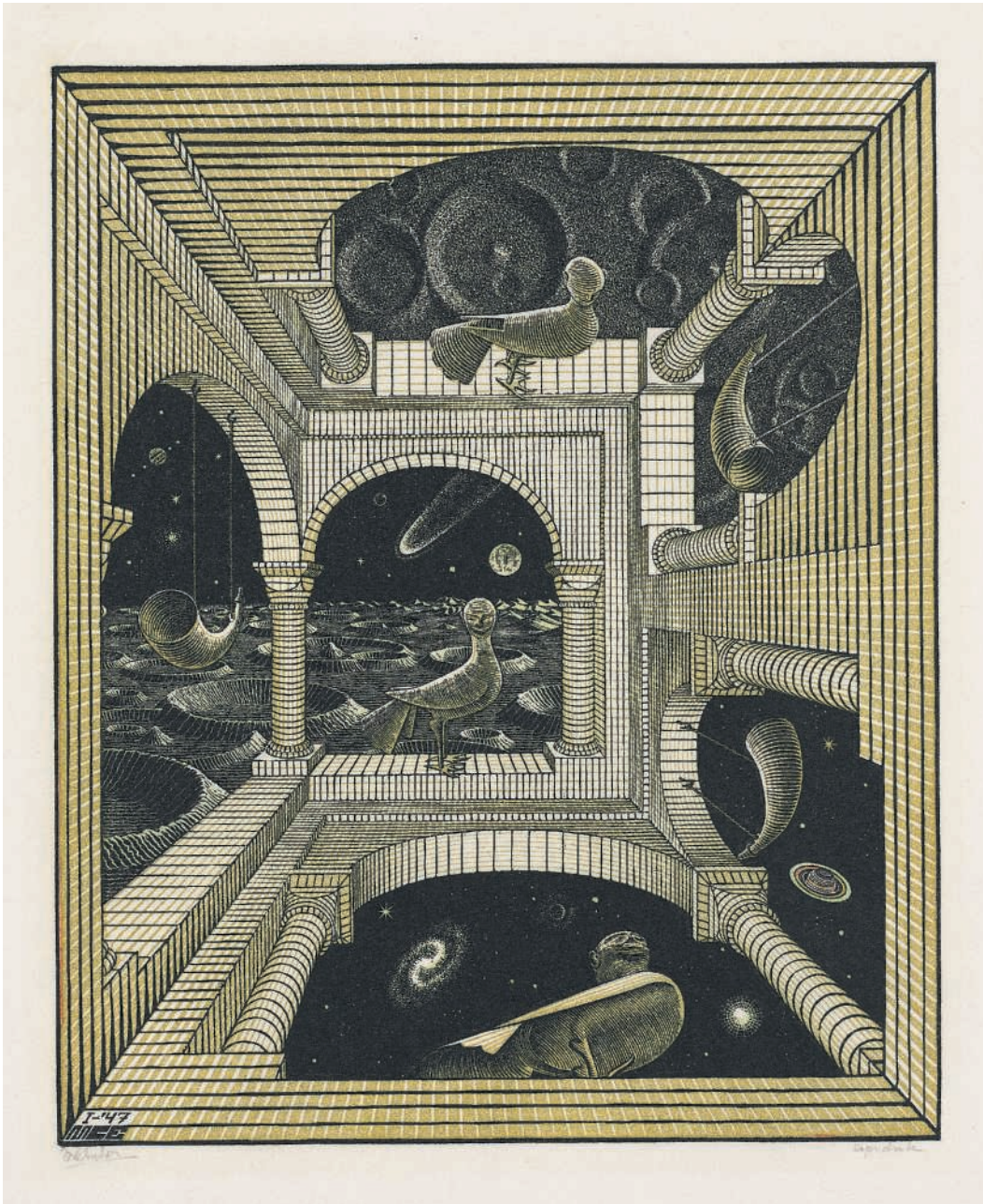
\$29,000-42,000

€23,000-34,000

**LITERATURE:**

Boo1 327





λ 143

**MAURITS CORNELIS ESCHER (1898-1972)**

*Other World*

woodcut and wood engraving in colours, 1947, on thin Japan paper, signed in pencil, inscribed *Eigendruck*, with wide margins, very pale light-staining, some small paper losses at the corners, the subject in very good condition

Block 319 x 260 mm., Sheet 398 x 312 mm.

£8,000-12,000

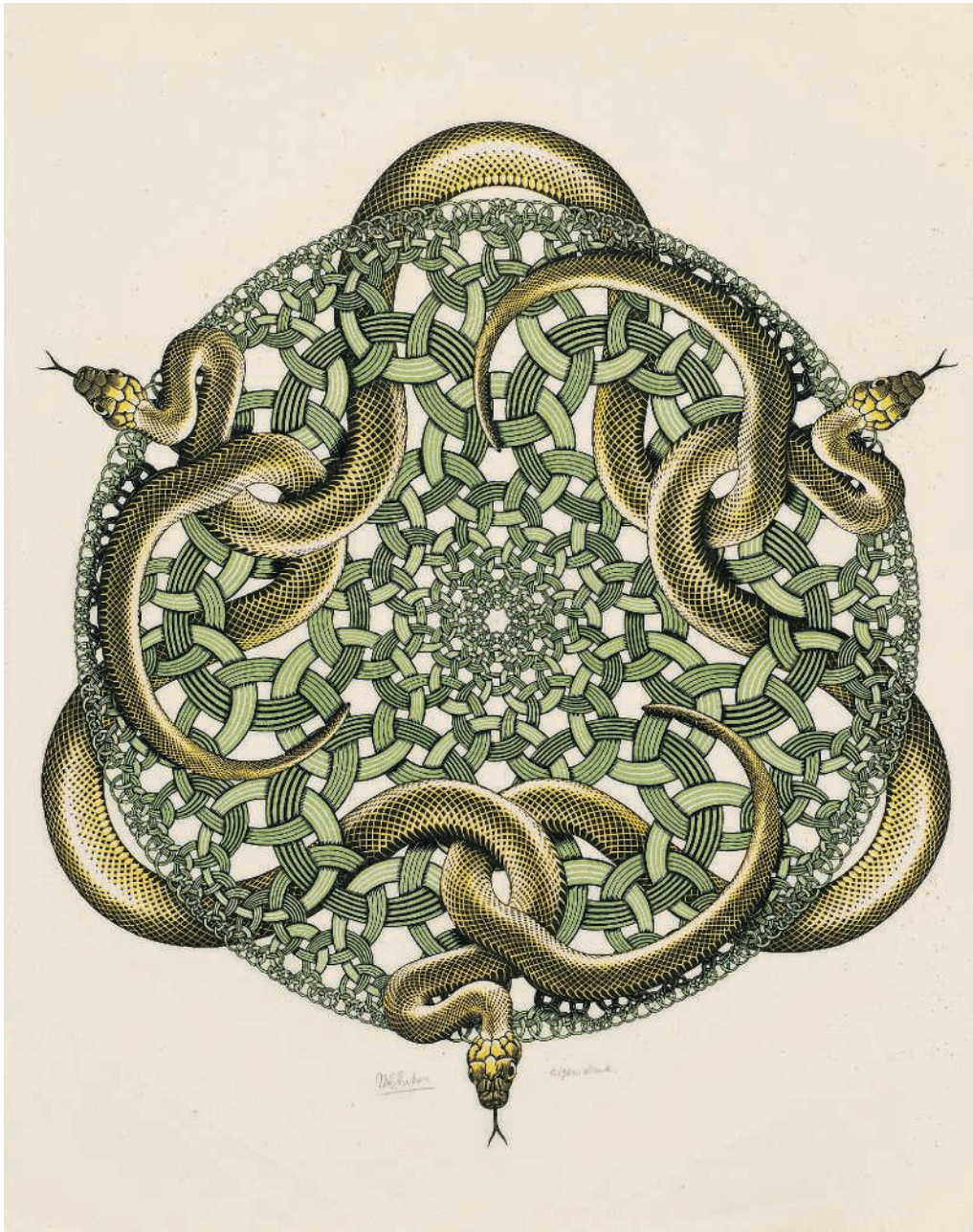
\$12,000-17,000

€9,000-14,000

**LITERATURE:**

Bool 348





λ 144

**MAURITS CORNELIS ESCHER (1898-1972)**

*Snakes*

woodcut in black, green and yellow, 1969, on Japan paper, a very good impression of this rare print, signed in pencil, inscribed *Eigendruck*, with narrow margins at left and right, wide margins above and below, presumably the full sheet, scattered pinpoint foxing, flattened creases in the margins at all four corners, with two short associated tears at the sheet edges, otherwise generally in good condition  
Block 498 x 447 mm., Sheet 598 x 475 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Boo 448





145

**CHRISTOPHER RICHARD WYNNE NEVINSON (1889-1946)**

*From a Paris Plane*

lithograph, 1928-29, on wove paper, signed in pencil, a very good impression of this extremely rare print, with wide margins, some skilful repairs, otherwise in good condition

Image 406 x 503 mm., Sheet 507 x 630 mm.

£35,000-50,000

\$50,000-71,000  
€40,000-56,000

**EXHIBITED:**

Leicester Galleries, London; with their label on the backboard.

**LITERATURE:**

Black 140

Nevinson produced a first version of the impressive and compelling *From A Paris 'Plane* as an oil in the early 1920's - probably related to his experience of taking one of the first precarious and uncomfortable civilian air flights in 1919 from London to Paris, flying in a converted wartime RAF Handley Page twin-engined bomber (he referred in passing to making several such turbulence-wracked flights 'shortly after the war' in an article he wrote for the *Daily Mail*, published in January 1930). He may have been led to translate the composition into this commandingly monumental and lithograph later in the 1920's - the first recorded incidence of the lithograph being exhibited was at the Pittsburgh International Art Fair early in October 1930; only a week after the Wall Street Stock Market crash which would wreck the until then healthy

market for contemporary prints in the UK and the USA - as his lithographs had been particularly well-received when exhibited in a solo show of his prints held in New York at the Kraushaar Galleries in October 1926 and as part of a major retrospective of his print making achievements held at the Ruskin Galleries, Birmingham, in July-August 1927.

*From A Paris 'Plane* compositionally owes a great deal to Nevinson's awareness of contemporary photography - aerial views would often be reproduced in popular magazines of the day such as *The Sphere* and *The Graphic* - but the work also benefits from the artist's undoubted technical skill. The dynamic presentation of simplified shadows on the wing, the articulation of the fields far below receding into the distance through skilful scraping away by Nevinson on the surface of the lithographic stone and the use of a schematised zig-zag Seine estuary (or possibly the mouth of the River Somme) to lead the eye from the aircraft wing on the left to move into the centre of the composition, all attest to Nevinson's consummate skill as a designer and printmaker. This was in all likelihood Nevinson's last major lithograph; owing to increasing problems with his physical health he gave up printmaking altogether in 1932 (although in the late 1930's he designed several striking lithographic posters for the London Passenger Transport Board and its publicity supremo Frank Pick).

We would like to thank Dr Jonathan Black, author of *C.R.W. Nevinson The Complete Prints*, for his assistance in cataloguing this lot.

To our knowledge, only one other impression has been offered at auction in the last thirty years.

For the complete essay please see [christies.com](http://christies.com)



THE COLLECTION OF

## Melva Bucksbaum

**\*146**

**LILL TSCHUDI (1911-2004)**

*Rumba Band I*

linocut in colours, 1935, on Japan paper, signed and titled in pencil, numbered 8/50 and inscribed *Handdruck* in the image, with wide margins, otherwise in good condition, framed  
Image 279 x 324 mm., Sheet 302 x 337 mm.

£3,000-5,000

\$4,300-7,100  
€3,400-5,600

VARIOUS PROPERTIES

**λ \*147**

**LAURENCE STEPHEN LOWRY (1887-1976)**

*A Village on a Hill*

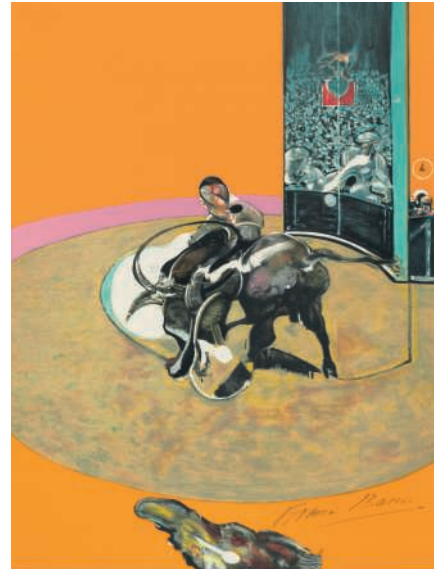
lithograph in cream and black, 1966, on wove paper, signed and dated in red felt-tip pen, numbered 39/75 in pencil, published by Ganymed Originals, London, the full sheet, laid down to a support, time staining at the sheet edges, the signature and date slightly faded, otherwise in good condition  
Image 935 x 610 mm., Sheet 975 x 645 mm.

£4,000-6,000

\$5,700-8,500  
€4,500-6,800







λ 148

**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 77 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in very good condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title 510 x 385 x 42 mm. (overall)

£40,000–60,000

\$57,000–85,000  
€45,000–68,000

**LITERATURE:**

Sabatier 29-30





FROM THE COLLECTION OF MICHAEL PEPIATT

**λ 149**

**FRANCIS BACON (1909-1992)**

*Three Studies of the Male Back*

the complete set of three lithographs in colours, 1987, on Arches wove paper, each signed and numbered 22/99 in pencil, published by Michael Peppiatt for Art International, Paris, the full sheets, with deckle edges above, the colours strong and vibrant, in excellent condition  
Image 605 x 450 mm., Sheet 808 x 590 mm. (each)

(3)

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**LITERATURE:**  
Sabatier 21





VARIOUS PROPERTIES

**λ 150**

**LUCIAN FREUD (1922-2011)**

*Pluto*

etching and drypoint with watercolour, 1988, on Somerset Satin White paper, initialed in pencil, numbered 37/40 (there were also ten artist's proofs), co-published by James Kirkman and Brooke Alexander, London and New York, the full sheet, a deckle edge below, in very good condition, framed Plate 322 x 604 mm., Sheet 415 x 687 mm.

£70,000-100,000

\$99,000-140,000

€79,000-110,000

**LITERATURE:**

Hartley 37; not in Figura



λ 151

**LUCIAN FREUD (1922-2011)**

*Bella in her Pluto Shirt*

etching, 1995, on Somerset Satin White paper, initialed in pencil, numbered 15/36 (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, the full sheet, a deckle edge at left, in very good condition, framed  
Plate 682 x 593 mm., Sheet 818 x 720 mm.

£20,000-25,000

\$29,000-35,000

€23,000-28,000

**LITERATURE:**

Hartley 51; Figura 53



λ \* 152

**LUCIAN FREUD (1922-2011)**

*Self Portrait: Reflection*

etching, 1996, on Somerset wove paper, signed in pencil, numbered 19/46 (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, the full sheet, in very good condition, framed Plate 594 x 430 mm., Sheet 880 x 700 mm.

£60,000–80,000

\$85,000–110,000

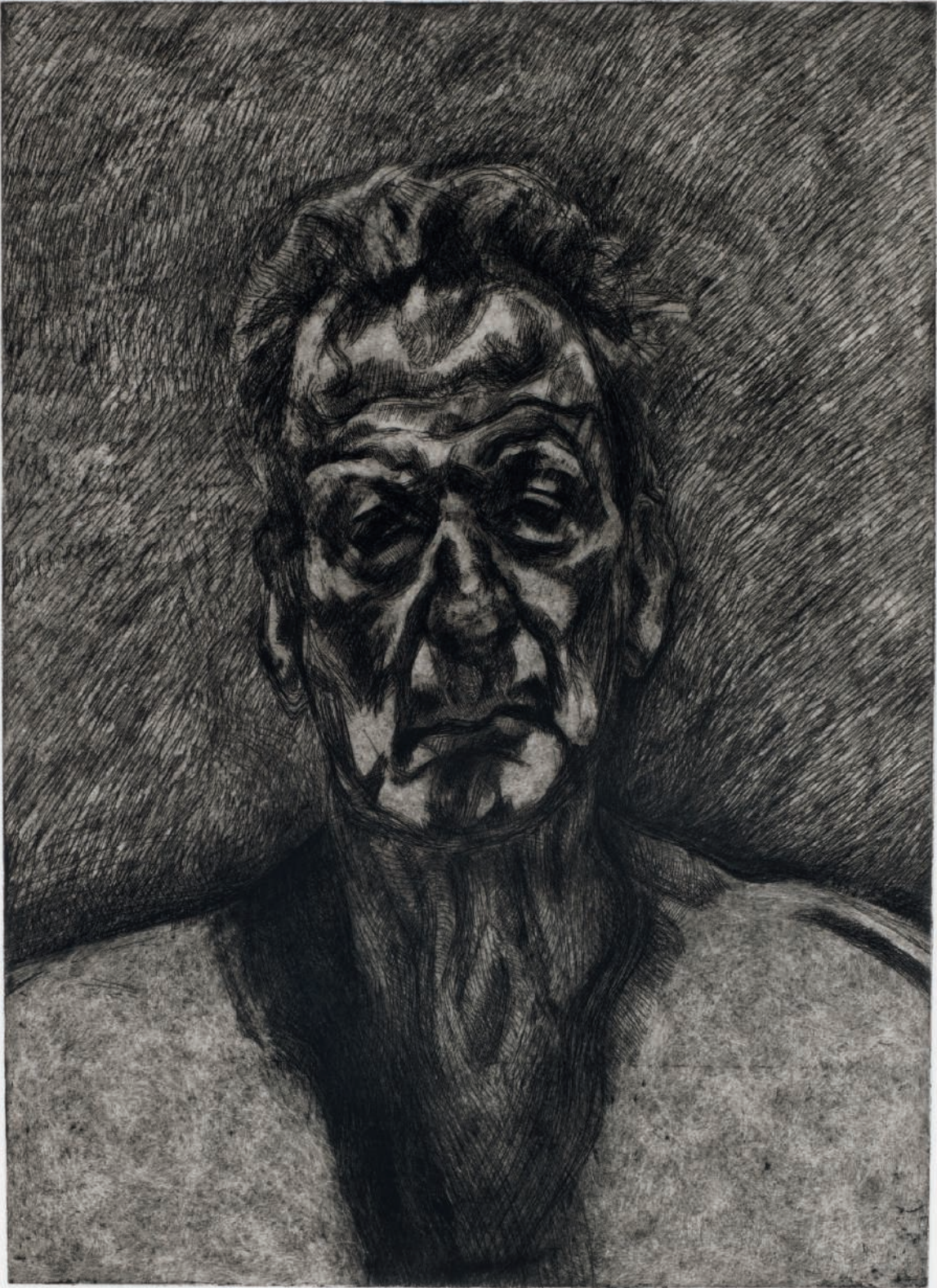
€68,000–90,000

**LITERATURE:**

Hartley 55; Figura 76

Freud's self-portraits frequently use the word 'reflection' in their title – a word that references his tool, the mirror he uses to help depict himself as subject and the act of depicting himself on the picture plane. As with his works on canvas from the same period, Lucien Freud's *Self Portrait: Reflection* is an unflinching, unidealized depiction of the sitter, no less critical when he is focusing on himself. Arguably the present work, his only etched self-portrait, is his most sombre in character and leans towards the morbid. His head with hollow, hooded eyes and solemn expression appears to half emerge from the gloom of the densely-etched background, more akin to a death mask rather than the face of a living man. However through the clever application of deep, sweeping lines down his neck the eye of the viewer is drawn to his strong, broad shoulders, confidently uncovered. Aware of his own ageing process but not overwhelmed by it, he stares stony faced into the void.

Unlike his previous etchings, it is much darker in composition. This is in part due to the obsessively complex layering of the etched lines but is also down to the skill and techniques used by his long-time printer and collaborator Marc Balakjian at Studio Prints, London. Through judicious use of stiff ink and the selective wiping of it from the surface, Balakjian created the mottled tonal effect that can be seen in the unetched areas of the shoulders and face. This work highlights the importance of this collaboration; whilst the artist is the creative driving force, often he would have to rely on the printer to bring his vision to reality, which here is achieved with a staggering, almost haunting effect.







*'re Nude examines the consequences of applying the Futurist method to the Cubist concept of spectator motion, as opposed to subject motion'*

(Richard Hamilton, quoted in: *Richard Hamilton*, The Solomon R Guggenheim Museum, New York, 1973, p. 22)

PROPERTY FROM THE COLLECTION OF THE LATE BENN AND CONSTANCE LEVY

λ 153

**RICHARD HAMILTON (1922-2011)**

*re Nude etching*

etching with relief, 1954, on wove paper, signed and inscribed *Proof* in pencil, an undescribed, probably unique impression printed in black and grey (Lullin records a total of three impressions in colours), with wide margins, some unobtrusive pale stains in the margins, generally in very good condition, framed

Plate 400 x 300 mm., Sheet 500 x 378 mm.

£8,000-12,000

\$12,000-17,000

€9,000-14,000

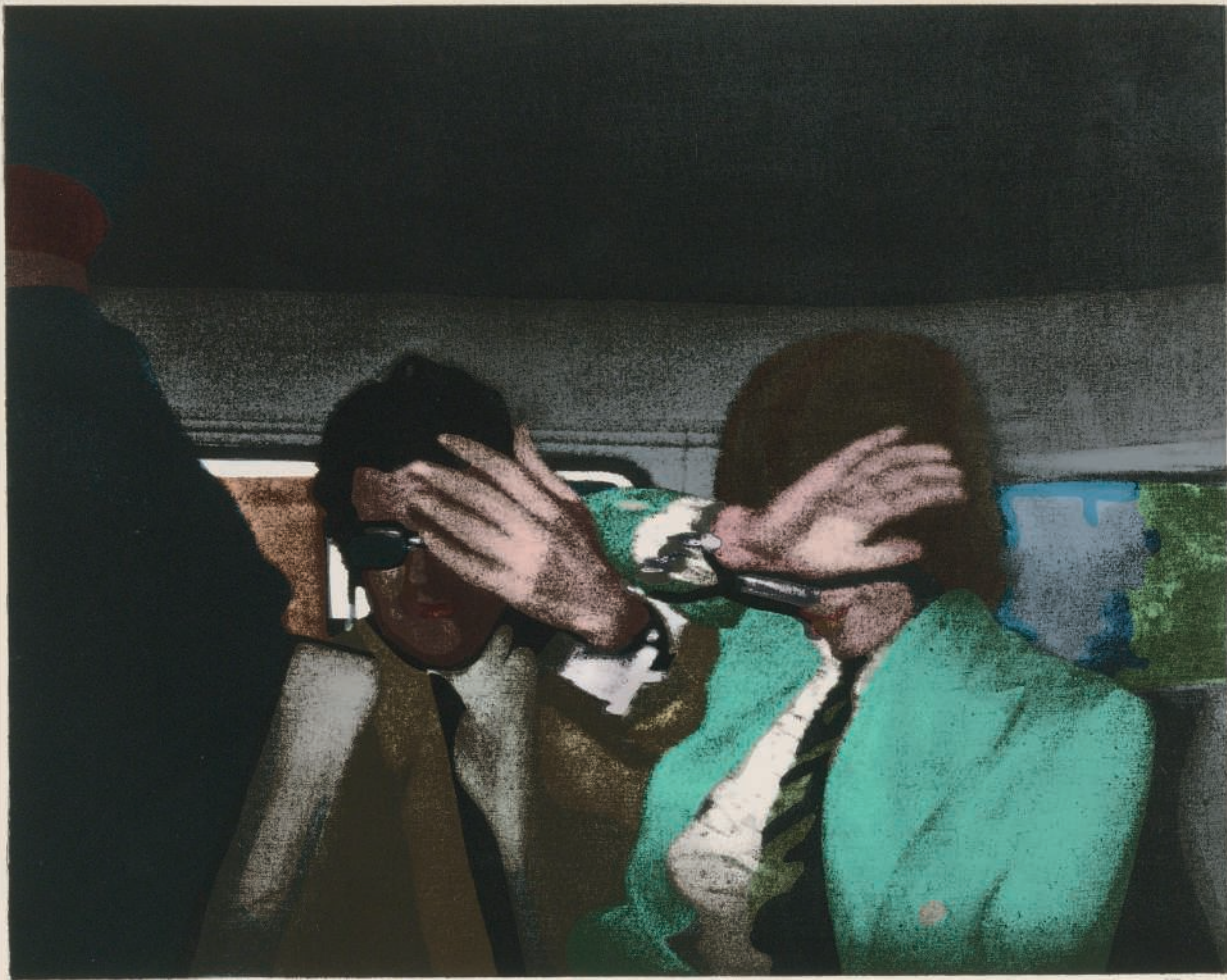
**PROVENANCE:**

Acquired directly from the artist by Benn (1900-1973) and Constance Levy (1910-2005); then by descent to the present owners.

Benn Levy, the playwright and politician, and Constance Cummings, the film and stage actress, were keen collectors of contemporary art. Their collection of works by Richard Hamilton stemmed from a chance meeting with the artist and his wife Terry O'Reilly in Spain where both were on holiday with their families. It was the beginning of a life-long friendship and Benn and Constance collected works by Hamilton during the 1950s and 1960s.

Hamilton's *re Nude* seems in part to reference Marcel Duchamp's *Nude Descending a Staircase, No. 2* of 1912 and Eadweard Muybridge's pioneering photographs of the study of motion, but in Hamilton's work the seated figure is clearly in stasis, subverting the traditional role of the viewer in the depiction of movement on a flat surface. In Hamilton's exploration of this theme he furthered the Cubist method of representing a subject from differing viewpoints by exploring a single frame of reference but superimposing different points of distance between the artist and subject along a straight line.

Lullin has suggested that the title '*re Nude*' may in part refer to the artist's reflections on the traditional art-school subject of the academic nude, but this simultaneous disruption of the traditional life-study culminates in a 'renewal' of the 'nude' through the concept of movement.



VARIOUS PROPERTIES

λ 154

**RICHARD HAMILTON (1922-2011)**

*Release*

screenprint in colours with silver collage, 1972, on Hodgkinson mould-made paper, signed in pencil, numbered 94/150 (there were also 15 artist's proofs), published by Petersburg Press, London, for the National Council for Civil Liberties and Release, with margins, a deckle edge at right, some skilfully repaired tears through the signature at lower right, the subject in very good condition

Image 684 x 856 mm., Sheet 693 x 938 mm.

£20,000–30,000

\$29,000–42,000

€23,000–34,000

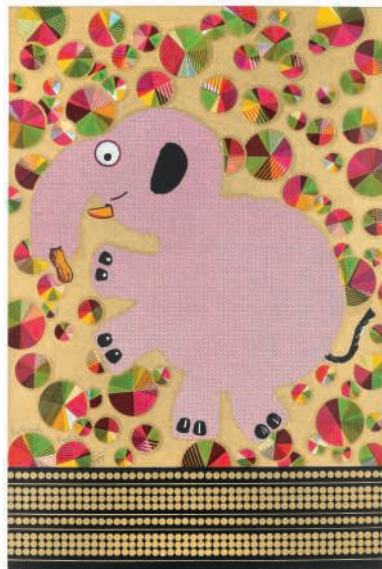
*Release* depicts the musician Mick Jagger and Hamilton's art dealer Robert Fraser, handcuffed in the back of a police van on their way to court having been arrested for drug possession. The source image was taken from a paparazzi photograph published in the *Daily Sketch* newspaper in June 1967.

The title of this work comes from the organisation Release, which was set up to provide legal aid and social support to individuals often charged with drug abuse. *Release* relates to Hamilton's earlier work *Swingeing London* and comments on the heavy-handed application of the law against the increased freedom of behaviour and liberalisation of the 1960s.

**LITERATURE:**

Lullin 83





λ 155

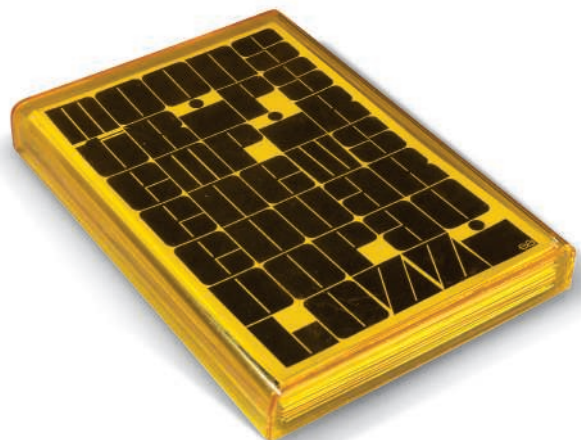
**EDUARDO PAOLOZZI (1924-2005)**

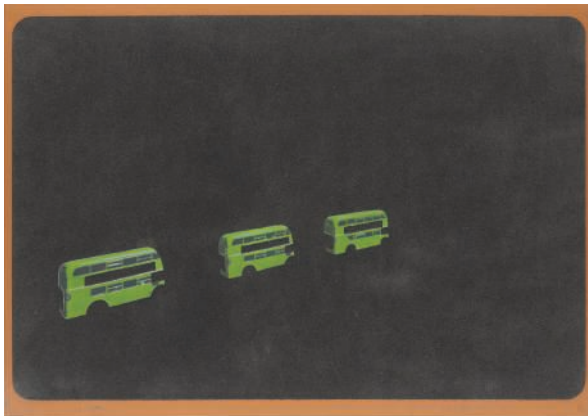
*Moonstrips Empire News, Volume I*

99 screenprints in colours, 1967, on various wove papers, *hors-texte*, title page, text and justification, seven signed in pencil and numbered 28/500 (there were also fifty artist's proof copies), lacking one signed plate (*The Silken world of Michelangelo*), published by Editions Alecto, London, 1967, each sheet with the their inkstamp on the reverse, the full sheets, loose (as issued), in very good condition, within the original yellow formed-acrylic box 400 x 280 x 50 mm. (overall)

£3,000–5,000

\$4,300–7,100  
€3,400–5,600





**156**  
**DIETER ROTH (1930-1998)**

*Six Piccadillies*

the complete set of six offset lithographs with screenprint in colours with a photomechanical reproduction of a picture postcard on the reverse, 1969-70, on wooden cardboard laminated with chromolux cardboard on both sides, each signed and dated in pencil, numbered 141/150, published by Petersburg Press, London and New York, the full sheets, in very good condition, each framed  
 Image & Sheets 500 x 700 mm.

(6)

£10,000-15,000

\$15,000-21,000

€12,000-17,000

**PROVENANCE:**

With Alan Cristea Gallery, London (their labels on the reverse of the frames).





λ 157

**DAVID HOCKNEY (B. 1937)**

*Study for Rumpelstiltskin*

the series of four etchings with aquatint printed on one sheet, 1961, on wove paper, signed and dated in pencil, numbered 1/15 (there were also six artist's proofs), published by Petersburg Press, London, 1972, the full sheet, pale time staining at the sheet edges, some short tears at the sheet edges, otherwise in good condition  
Plate 115 x 365 mm. (overall), Sheet 251 x 560 mm.

£2,500–3,500

\$3,600–4,900  
€2,900–3,900

**LITERATURE:**

Scottish Arts Council, Tokyo 11

λ 158

**DAVID HOCKNEY (B. 1937)**

*Figure by a Curtain*

lithograph printed in black and grey with screenprint in white, 1964, on BFK Rives wove paper, signed and dated in pencil, numbered 71/75 (there were also 16 artist's proofs), published by Editions Alecto, London, with their blindstamp, 1965, the full sheet, a deckle edge at left and right, in very good condition, framed

Image & Sheet 500 x 652 mm.

£7,000–10,000

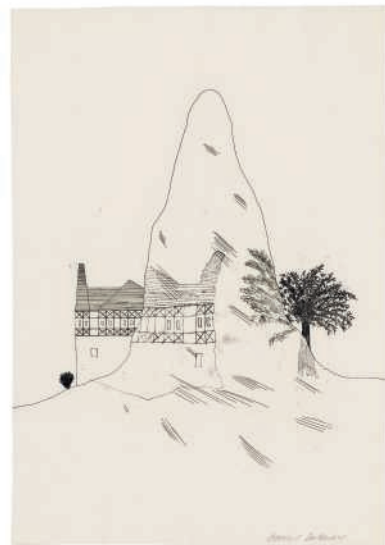
\$9,900–14,000  
€7,900–11,000

**LITERATURE:**

Scottish Arts Council, Tokyo 37

For additional information on this lot please see [christies.com](http://christies.com)





λ 159

DAVID HOCKNEY (B. 1937)

*Illustrations for Six Fairy Tales from the Brothers Grimm*

the complete portfolio of 39 etchings, 1969-70, on Hodgkinson handmade wove paper, watermark DH:PP, with title, text and justification, with the suite of six loose plates, signed and numbered 13/100 on the justification, Edition D (there were also one hundred copies, 15 artist's proofs and 5 dedicated proofs of the editions A, B & C with different suites, and the portfolio edition of one hundred with a suite of all plates), published by Petersburg Press, London, 1970, the full sheets, with deckle edges, bound (as issued), the separate suite of six plates loose (as issued), each signed in pencil *recto*, inscribed *Grimm, D* and numbered 13 in pen and sepia ink *verso*, the full sheets, with deckle edges, in very good condition, within the original blue calf boards and slipcase (portfolio)

Sheets 442 x 308 mm., Portfolio 477 x 323 X 45 mm.

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**PROVENANCE:**

A gift from the artist to a family member.

**LITERATURE:**

Scottish Arts Council 70-108; Tokyo 67-105





λ 160

**DAVID HOCKNEY (B. 1937)**

*Panama Hat*

etching with aquatint, 1972, on Crisbrook handmade paper, signed and dated in pencil, numbered 31/125 (there were also 15 artist's proofs), co-published by Brooke Alexander, Inc., New York, and Petersburg Press, London, 1972, with the artist's copyright blindstamp, the full sheet, very pale light-staining, otherwise in good condition, framed Plate, Sheet 417 x 337 mm.

£7,000–10,000

\$9,900–14,000

€7,900–11,000

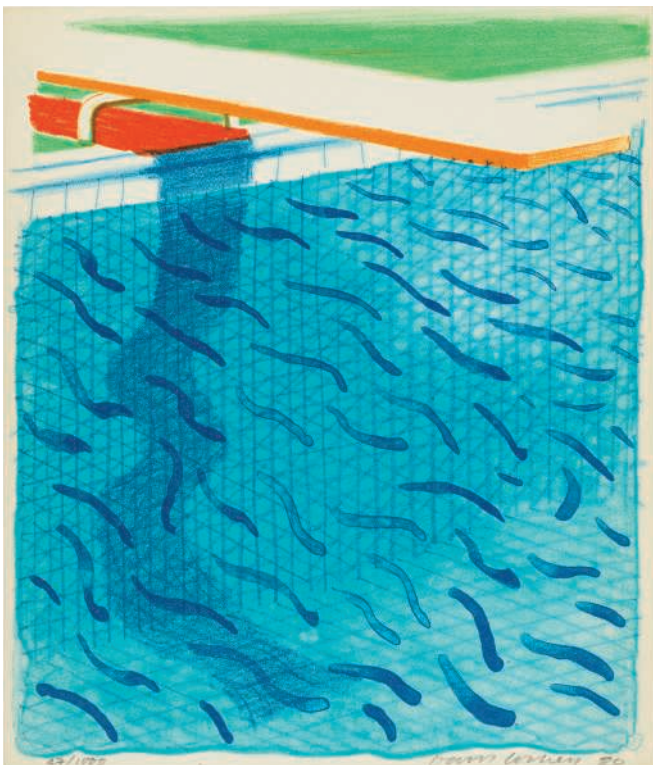
**LITERATURE:**

Scottish Arts Council 127; Tokyo 119

This still-life of a coat hanging off the back of a bentwood chair, with a panama hat, pipe and empty glass on the seat, depicts the personal effects of Hockney's great friend and early champion, Henry Geldzahler (1935-1994), then curator of Twentieth Century Art at the Metropolitan Museum. Geldzahler was a regular sitter for Hockney, and in his memorable introduction to the artist's autobiography of 1974 eloquently compares Hockney's fascination with the portrait with the cubist's love of still-life:

*'Hockney has never been interested in the commissioned portrait. As he has become increasingly fascinated by exactly how things look and in finding ways to paint what he sees with greater veracity, he has turned quite naturally to drawing and painting his close friends again and again. They are his guitar, absinthe bottle and journal, the objects of his affection'* (Henry Geldzahler in: *David Hockney by David Hockney*, Thames & Hudson, London, 1974, p. 9).

In this etching Hockney seems to be taking his friend quite literally, depicting him as a still-life.



λ 161

**DAVID HOCKNEY (B. 1937)**

*Pool made with paper and blue ink for book*

the set of one lithograph in colours and the book, 1980, on wove paper, signed, dated and numbered 47/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colours strong, pale time-staining, otherwise in very good condition; with the book **Paper Pools** and its card slipcase, both stamp-numbered 47, the book signed in red ink on the justification Image 258 x 219 mm., Sheet 266 x 228 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Tokyo 234



PROPERTY FROM THE COLLECTION OF ED VICTOR

λ 162

**DAVID HOCKNEY (B. 1937)**

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

lithograph in colours, 1978-80, on TGL handmade paper, signed and dated in pencil, numbered 26/80 (there were also 22 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 505 x 700 mm., Sheet 655 x 860 mm.

£30,000-50,000

\$43,000-71,000

€34,000-56,000

**LITERATURE:**

Tokyo 202; Tyler 245





VARIOUS PROPERTIES

λ 163

**DAVID HOCKNEY (B. 1937)**

*Lillies*

lithograph in colours, 1971, on Arches wove paper, signed and dated in pencil, numbered 2/65 (there were also 18 proofs on Japan paper), published in the portfolio *Europäische Graphik No. 7*, Galerie W. Ketterer, Munich, 1971, with their blindstamp, the full sheet, deckle edges above and below, printed to the sheet edges at right and above (as published), the colours fresh and bright, in very good condition  
Sheet 657 x 502 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Scottish Arts Council 118; not in Tokyo

λ 164

**DAVID HOCKNEY (B. 1937)**

*Celia - Inquiring*

lithograph, 1979, on Japanese Toyoshi 80 paper, signed and dated in blue pencil, numbered 31/79 (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, in very good condition, framed  
Sheet 1030 x 743 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Tokyo 223; Gemini 835



λ 165

**DAVID HOCKNEY (B. 1937)**

*Black Tulips*

lithograph, 1980, on cream BFK Rives wove paper, signed and dated in pencil, numbered 100/100 (there were also twenty artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, some soft creasing at the lower right corner, otherwise in very good condition, framed

Image 946 x 470 mm., Sheet 1118 x 762 mm.

£8,000–12,000

\$12,000–17,000

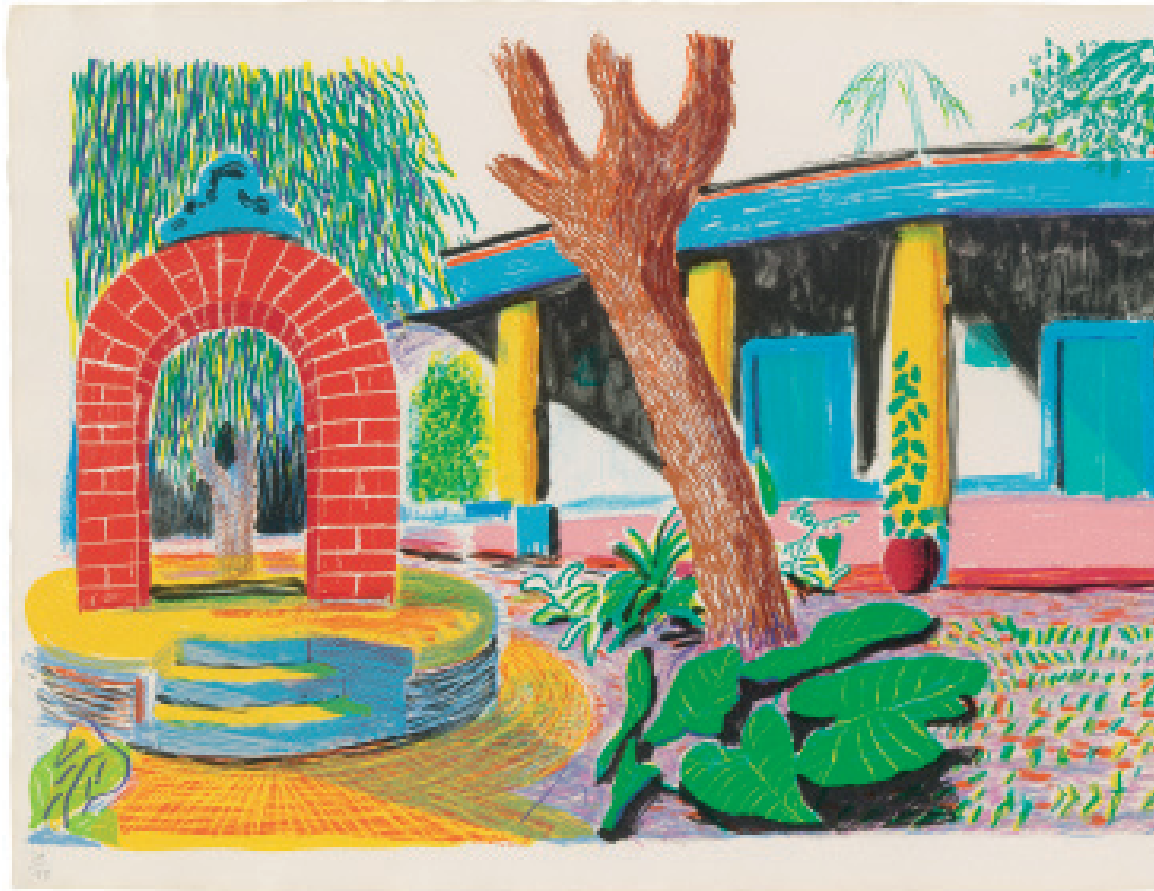
€9,000–14,000

**LITERATURE:**

Tyler Graphics 258; Tokyo 236







λ \* 166

**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 in pencil, numbered 24/98 (there were also twenty artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, pale time staining at the sheet edges, otherwise in very good condition  
Sheet 740 x 1920 mm.

£25,000–35,000

\$36,000–49,000  
€29,000–39,000

**PROVENANCE:**

Alan Cristea Gallery, London  
Acquired from the above by the present owner.

**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, to which this lot belongs.

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, it's 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 its long rectangular format and shifting perspective, *Hotel Acatlán: Second Day* strongly reflects 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 167

**DAVID HOCKNEY (B. 1937)**

*The Studio March 28th 1995*

digital inkjet print in colours, 1995, on Somerset Heavyweight textured paper, signed and dated in pencil, numbered 34, from the edition of 45, published by Nash Editions, Los Angeles, the full sheet, in very good condition, framed  
Image 837 x 1055 mm., Sheet 891 x 1110 mm.

£3,000-5,000

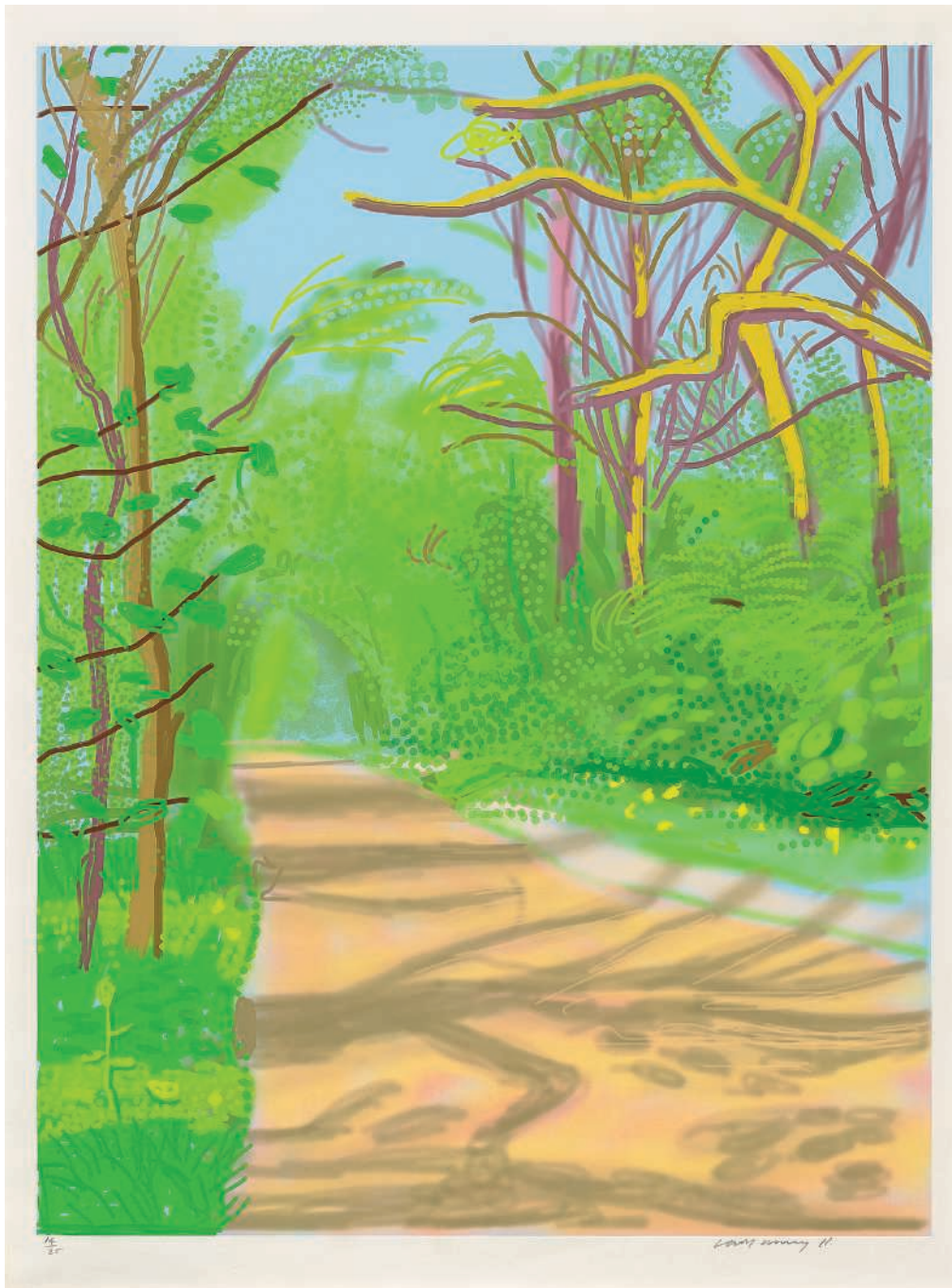
\$4,300-7,100  
€3,400-5,600

**LITERATURE:**  
Tokyo 360

**168**  
**NO LOT**







λ 169

**DAVID HOCKNEY (B. 1937)**

*The Arrival of Spring in Woldgate, East Yorkshire in 2011  
(twenty eleven) - 25 April 2011*

iPad drawing in colours, 2011, printed on wove paper, signed and dated in pencil, numbered 14/25, the full sheet, in very good condition, framed Sheet 1397 x 1045 mm.

£25,000–35,000

\$36,000–49,000  
€29,000–39,000

**PROVENANCE:**

With Annelly Juda Fine Art, London (their label on the reverse of the frame).

*The Arrival of Spring in Woldgate, East Yorkshire* (see lots 169-170) were first exhibited in *A Bigger Picture*, the artist's landmark exhibition at the Royal Academy in 2012. The series follows the gradual changing of the season, from 1 January to 2 June 2011, and were popularly acclaimed. Although the works were executed on an iPad, sometimes taking two or three days to draw, Hockney's intention was for them to be printed on a much larger format. An edition of 25 were digitally printed on paper (see lot 169), and a further ten in a larger format, mounted on dibond (see lot 170).



λ 170

**DAVID HOCKNEY (B. 1937)**

*The Arrival of Spring in Woldgate, East Yorkshire in 2011  
(twenty eleven) – 2 January 2011*

iPad drawing in colours, 2011, printed on four sheets of paper, mounted onto four aluminium panels, signed and dated in black felt-tip pen, numbered 8/10, in very good condition, framed

2360 x 1780 mm. (overall)

£30,000–50,000

\$43,000–71,000

€34,000–56,000

*'I do think the iPad is a new art form. Much better than a lithograph. Inkjet printing is more vivid—the colour stays exactly the same. The prints use an awful lot of pigment. But the bigger they get, they don't fade, don't pixelate'*

(David Hockney)

**PROVENANCE:**

With Galerie Lelong, Paris (their label on the reverse of the frame).





λ 171

**DAVID HOCKNEY (B. 1937)**

*A Bigger Green Valley*

inkjet printed digital drawing in colours, 2008, on two sheets of paper, mounted onto two aluminium panels, signed and dated in black felt-tip pen, numbered 14/15, in very good condition, framed 1540 x 2170 mm. (overall)

£30,000–50,000

\$43,000–71,000

€34,000–56,000

**PROVENANCE:**

With Galerie Lelong, Paris (their label on the reverse of the frame).



λ 172

**HOWARD HODGKIN (1932-2017)**

*Palm and Window*

etching with carborundum in colours and hand-colouring, 1990-1991, on Arches wove paper, initialed and dated in pencil, numbered 30/55 (there were also 15 artist's proofs), published by Waddington Graphics, printed and hand-coloured by Jack Shirreff at the 107 Workshop, in very good condition, framed  
Image & Sheet 1494 x 1205 mm.

£6,000–8,000

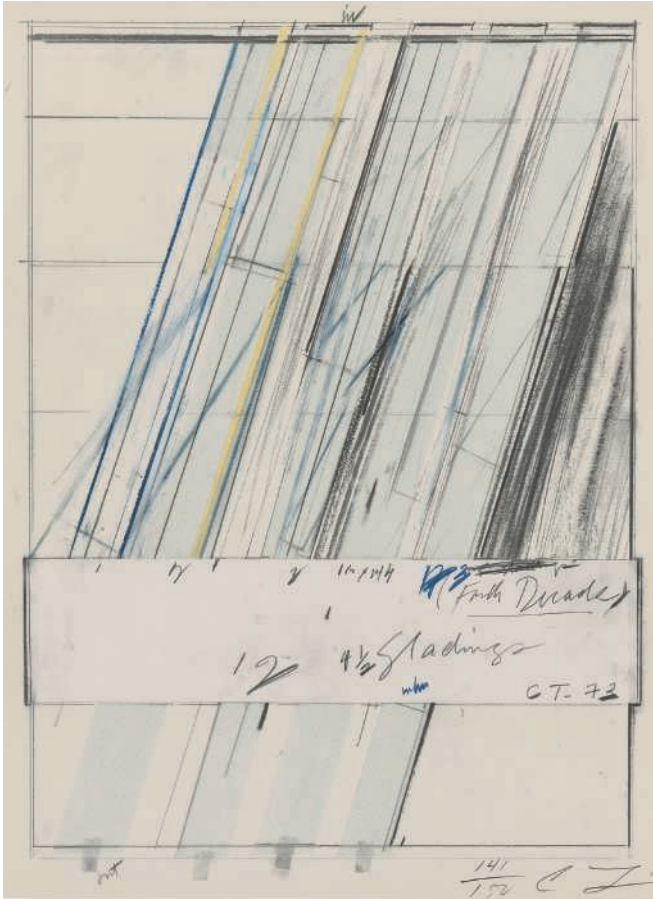
\$8,500–11,000

€6,800–9,000

**LITERATURE:**

Heenk 88





**173**

**CY TWOMBLY (1928-2011)**

*Untitled*

offset lithograph in colours, 1973, on heavy wove paper, signed in pencil, numbered 141/150 (there were also five artist's proofs), co-published by ZEITmagazin Verlag, Hamburg and Propyläen Verlag, Berlin, the full sheet, in very good condition, framed  
Image & Sheet 760 x 560 mm.

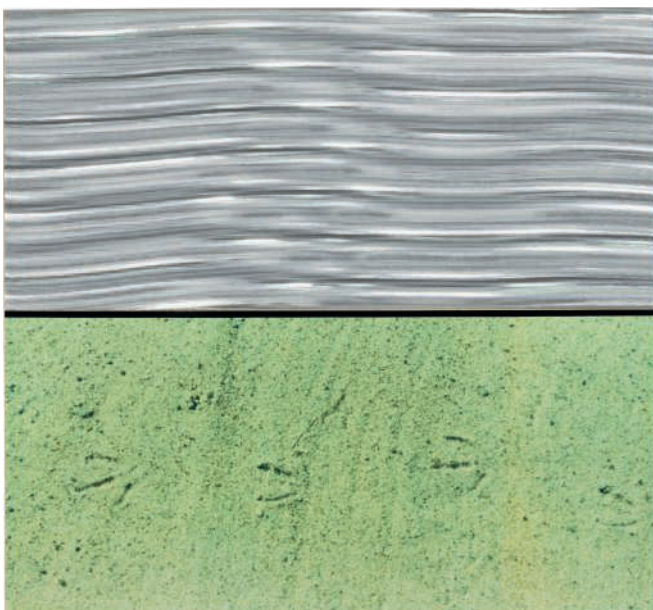
£4,000–6,000

\$5,700–8,500

€4,500–6,800

**LITERATURE:**

Bastian 40



**174**

**ROY LICHTENSTEIN (1923-1997)**

*Landscape 10, from: Ten Landscapes*

screenprint in colours with chromogenic photographic collage, 1967, mounted to composition board (as issued), signed and dated in pencil on the reverse, numbered 62/100 (there were also ten artist's proofs), co-published by Original Editions and Leo Castelli Gallery, New York, in very good condition, framed  
Image 392 x 421 mm., Sheet 440 x 547 mm.

£3,000–5,000

\$4,300–7,100

€3,400–5,600

**LITERATURE:**

Corlett 56



**\* 175**

**ROBERT MOTHERWELL (1915-1991)**

*Redness of Red*

lithograph and screenprint in colours with collage, 1985, on Arches Cover paper, initialled in pencil, numbered 87/100 (there were also 24 artist's proofs), published by Tyler Graphics, Ltd., New York, with their blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 610 x 410 mm.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**LITERATURE:**

Engberg & Banach 354; Belknap 324





**176**

**WILLEM DE KOONING (1904-1997)**

*One plate, from: Quatre Lithographies*

lithograph in colours, 1986, on Arches wove paper, signed and dated in pencil, numbered XI/L (there were also one hundred in Arabic numerals), published by Editions de la Différence, Paris, the full sheet, in very good condition, framed Image & Sheet 717 x 626 mm.

£7,000-10,000

\$9,900-14,000

€7,900-11,000

**177**

**SAM FRANCIS (1923-1994)**

*Sea/ Sail*

lithograph in colours, 1969, on wove paper, signed in pencil on the reverse, numbered 12/20, published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp, the full sheet, in very good condition Image & Sheet 913 x 638 mm.

£1,500-2,500

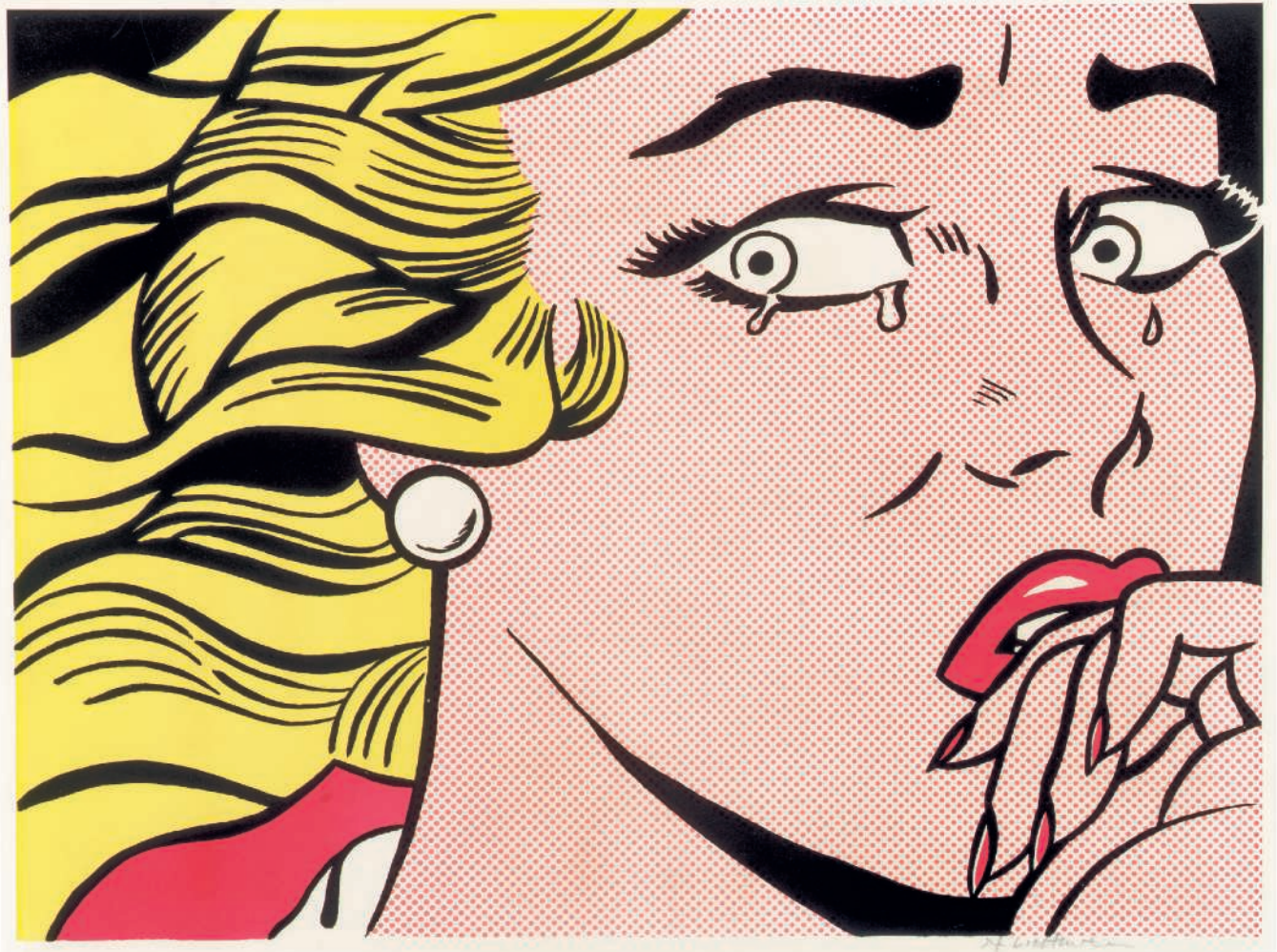
\$2,200-3,500

€1,700-2,800

**LITERATURE:**

Lembark L106





178

**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

\$43,000–71,000  
€34,000–56,000

LITERATURE:  
Corlett II.1





179

**ANDY WARHOL (1928-1987)**

*Beef Consommé, from: Campbell's Soup I*

screenprint in colours, 1968, on smooth wove paper, signed in ball-point pen on the reverse, numbered 44/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the colours attenuated, with some water damage, short creases, retouching in the white areas, framed  
Image 813 x 470 mm., Sheet 890 x 582 mm.

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

**LITERATURE:**

Feldman & Schellmann II.52



180

**TOM WESSELMANN (1931-2004)**

*Nude, from: 11 Pop Artists, Volume II*

screenprint in colours, 1971, on stiff wove paper, signed in pencil, numbered 46/200 (there were also fifty artist's proofs), published by Original Editions, New York, printed to the edges of the full sheet, the colours slightly attenuated, with light-staining, some cracks and minor ink losses at the sheet edges and corners, framed  
Sheet 607 x 752 mm.

£3,000-5,000

\$4,300-7,100  
€3,400-5,600



181

**ROY LICHTENSTEIN (1923-1997)**

*Reflections on Hair, from: Reflections Series*

lithograph, screenprint and woodcut in colours, with metalized PVC collage with embossing, 1990, on Somerset paper, signed and dated in pencil, numbered 68/68 (there were also 16 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Image 1250 x 990 mm., Sheet 1426 x 1143 mm.

£15,000-25,000

\$22,000-35,000

€17,000-28,000

**LITERATURE:**  
Corlett 241





**182**

**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 100/100 (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 excellent condition  
Image 610 x 610 mm., Sheet 680 x 680 mm. (each) (6)

£20,000–30,000

\$29,000–42,000

€23,000–34,000

**LITERATURE:**

Sheehan 126-131



**\* 183**

**ROY LICHTENSTEIN (1923-1997)**

*Still Life with Pitcher and Flowers, from: Six Still Lives*

lithograph and screenprint in colours, 1974, on Rives BFK wove paper, signed and dated in pencil, numbered 4/100 (there were also ten artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with their inkstamp verso, printed by Styria Studio, New York, with their blindstamp, the full sheet, generally in very good condition, framed  
Image 770 x 1153 mm., Sheet 940 x 1320 mm.

£10,000–15,000

\$15,000–21,000  
€12,000–17,000

**LITERATURE:**  
Corlett 130





**184**

**ANDY WARHOL (1928-1987)**

*The New Spirit (Donald Duck), from: Ads*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 131/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, Inc., New York, with the publisher's and artist's copyright inkstamp on the reverse, the full sheet, in very good condition, framed  
Image & Sheet 964 x 964 mm.

£20,000-30,000

\$29,000-42,000

€23,000-34,000

**LITERATURE:**

Feldman & Schellmann II.357



**185**

**ANDY WARHOL (1928-1987)**

*Kiku*

the complete set of three screenprints in colours, 1983, on Rives BFK wove paper, each signed in pencil, numbered 134/300 (there were also thirty artist's proofs), published by Gendai Hanga Center, Tokyo, with their blindstamp, printed by Ryoichi Ishida, Tokyo, with his blindstamp, with the artist's copyright inkstamp on the reverse, the full sheets, in very good condition, each framed  
Image & Sheet 498 x 660 mm. (each) (3)

£30,000-50,000

\$43,000-71,000

€34,000-56,000

**LITERATURE:**

Feldman & Schellmann II.307-309





**186**

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)*

screenprint in black, circa 1978, on wove paper, a rare unpublished proof (there was no edition), with the artist's copyright stamp *recto*, printed by Rupert Jasen Smith, New York, the full sheet, with the Andy Warhol Art Authentication Board Inc. stamp inscribed A135.095 on the reverse, some very pale staining, otherwise in very good condition  
Image 460 x 356 mm., Sheet 569 x 444 mm.

£100,000–150,000

\$150,000–210,000

€120,000–170,000

**PROVENANCE:**

This work is accompanied by the letter from the Andy Warhol Art Authentication Board, Inc.

**LITERATURE:**

Feldman & Schellmann IIIA.3

This screenprint was created in the late 1970s at approximately the same time as the artist's painted Reversal series.

The source image of Monroe was taken from a publicity photograph for the 1953 film *Niagara*, which Warhol also used to create his 1967 *Marilyn* portfolio and many painted depictions of the actress.

*'Warhol's Reversals recapitulate his portraits of famous faces but with the tonal values reversed. As if the spectator was looking at photographic negatives, highlighted faces have gone dark while former shadows now rush forward. The reversed Marylins, especially, have a lurid otherworldly glow, as if illuminated by internal footlights'*

-David Bourdon in *Warhol*, New York, 1989, p. 378







187

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe (Marilyn)*

screenprint in black, circa 1978, on wove paper, a rare unpublished proof (there was no edition), in this composition probably unique, with the artist's copyright stamp *recto*, printed by Rupert Jasen Smith, New York, the full sheet, in very good condition  
Image 240 x 300 mm., Sheet 572 x 445 mm.

£30,000–50,000

\$43,000–71,000  
€34,000–56,000

**PROVENANCE:**

The Estate of Andy Warhol, New York; their sale Christie's, New York, *Andy Warhol Sex, Drugs, & Rock & Roll*, October 2015.

**LITERATURE:**

see Feldman & Schellmann IIIA.3

This work is accompanied by a Certificate of Provenance from Christie's.



**188**

**KEITH HARING (1958-1990)**

*One plate, from: Pop Shop I*

screenprint in colours, 1987, on wove paper, signed, dated and numbered 143/200 in pencil, published by Martin Lawrence Ltd. Editions, New York, the full sheet, the colours vibrant, in very good condition, framed Image 265 x 340 mm., Sheet 305 x 380 mm.

£7,000–10,000

\$9,900–14,000  
€7,900–11,000

**PROVENANCE:**

Acquired directly from Popshop, New York, 1987, by the present owner.

**LITERATURE:**

see Littmann p. 82





**\* 189**

**KEITH HARING (1958-1990)**

*Pop Shop IV*

the complete set of four screenprints in colours, 1989, on wove paper, each signed and dated in pencil, numbered AP 13/25, an artist's proof set before the edition of two hundred (there were also twenty *hors commerce* sets), printed by Durham Press, Durham, Pennsylvania, each with their blindstamp, published by Martin Lawrence Editions Ltd., New York, the full sheets, Plate A with a small pale stain on the numbering, otherwise in very good condition, each framed

Image, Sheet 340 x 420 mm. (each)  
(4)

£30,000-50,000 \$43,000-71,000  
€34,000-56,000

**PROVENANCE:**

With Martin Lawrence Gallery, New York, with their labels on the reverse of the frames.

Acquired from the above by the present owner.

**LITERATURE:**

Littmann p. 146-47









**190**

**ANDY WARHOL (1928-1987)**

*Edward Kennedy*

screenprint in colours with diamond dust, 1980, on Lenox Museum Board, signed in pencil, numbered TP 2/15, one of fifteen trial proofs, a unique colour variant aside from the edition of three hundred, published by Kennedy for President Committee, Washington, D.C., printed by Rupert Jasen Smith, with his blindstamp, with the artist's copyright stamp verso, the full sheet, in very good condition, framed Image & Sheet 1017 x 814 mm.

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**LITERATURE:**

Feldman & Schellmann II.240



191

**FRANK STELLA (B. 1936)**

*Ahab's Leg, from: The Waves*

screenprint, lithograph and linocut with handcolouring and collage in colours, 1985-1989, on TH Saunders wove paper, signed and dated in pencil, numbered 51/60 (there were also ten artist's proofs), published by Waddington Graphics, London, 1989, the full sheet, apparently in excellent condition, not examined out of the frame  
Image & Sheet 1905 x 1390 mm.

£8,000-12,000

\$12,000-17,000

€9,000-14,000

**LITERATURE:**

Waddington 13



192

**FRANK STELLA (B. 1936)**

*Libertina, from: Imaginary Places*

relief, screenprint, etching, aquatint, lithograph and engraving in colours, 1995, on TGL handmade paper, signed and dated in pencil, numbered 38/50 (there were also 12 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 553 x 1260 mm.

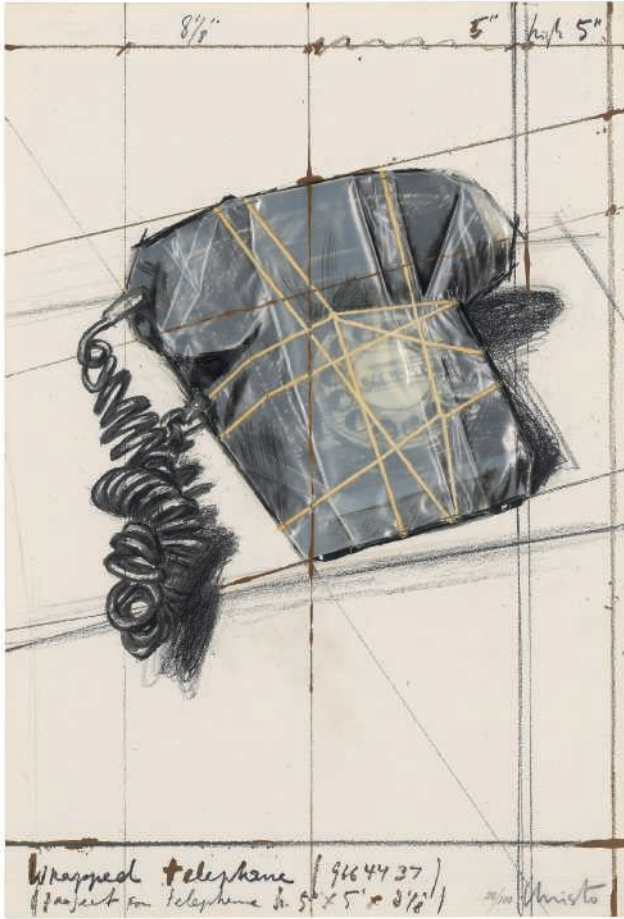
£4,000-6,000

\$5,700-8,500

€4,500-6,800







**193**

**CHRISTO (B. 1935) AND JEANNE-CLAUDE (1935-2008)**

*Wrapped Telephone, Project, from: 12 Years of Galeria Joan Prats, 1976-1988*

lithograph with collage of transparent polyethylene, twine, and staples with handcolouring in grease pencil and paint, 1988, on Guarro wove paper mounted onto board (as issued), signed in pencil, numbered 20/100 (there were also 25 artist's proofs numbered in Roman numerals), published by Galeria Joan Prats, Barcelona, the full sheet, in very good condition, framed Sheet 560 x 380 mm.

£3,000-5,000

\$4,300-7,100  
€3,400-5,600

**LITERATURE:**

Schellmann 137

**194**

**SOL LEWITT (1928-2007)**

*Plate 4, from: Two Asymmetrical Pyramids*

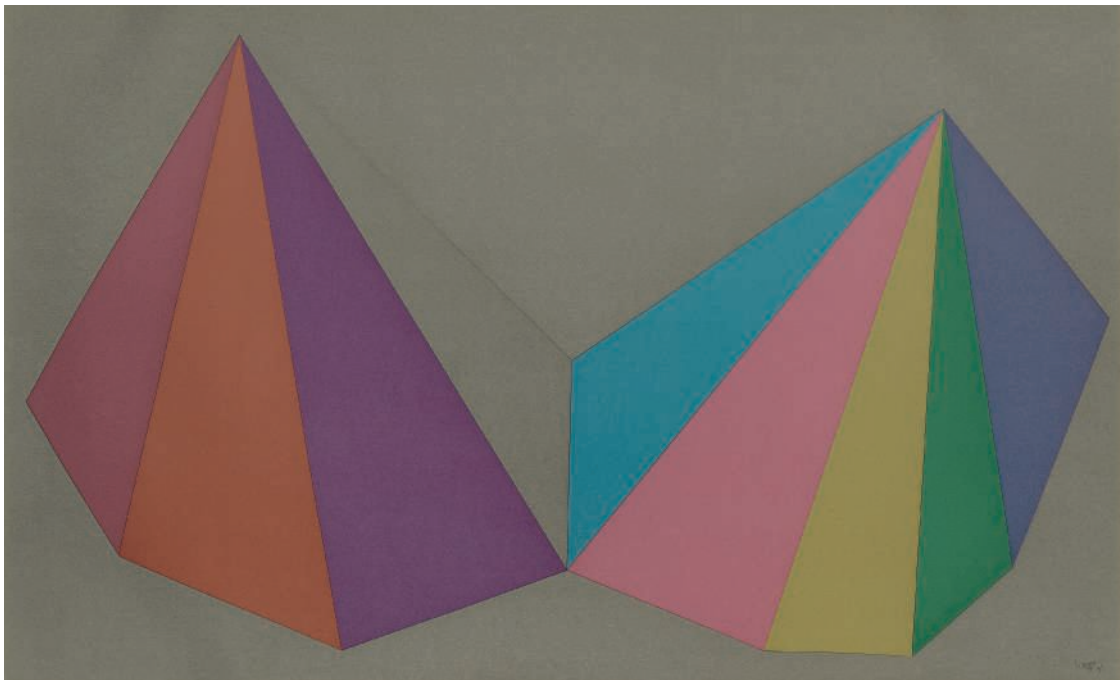
screenprint in colours, 1986, on Arches paper, signed in pencil, numbered TP 2/3, a trial proof aside from the edition of twenty, published by Multiples Inc., New York, the full sheet, in very good condition, framed Sheet 965 x 1575 mm.

£5,000-7,000

\$7,100-9,900  
€5,700-7,900

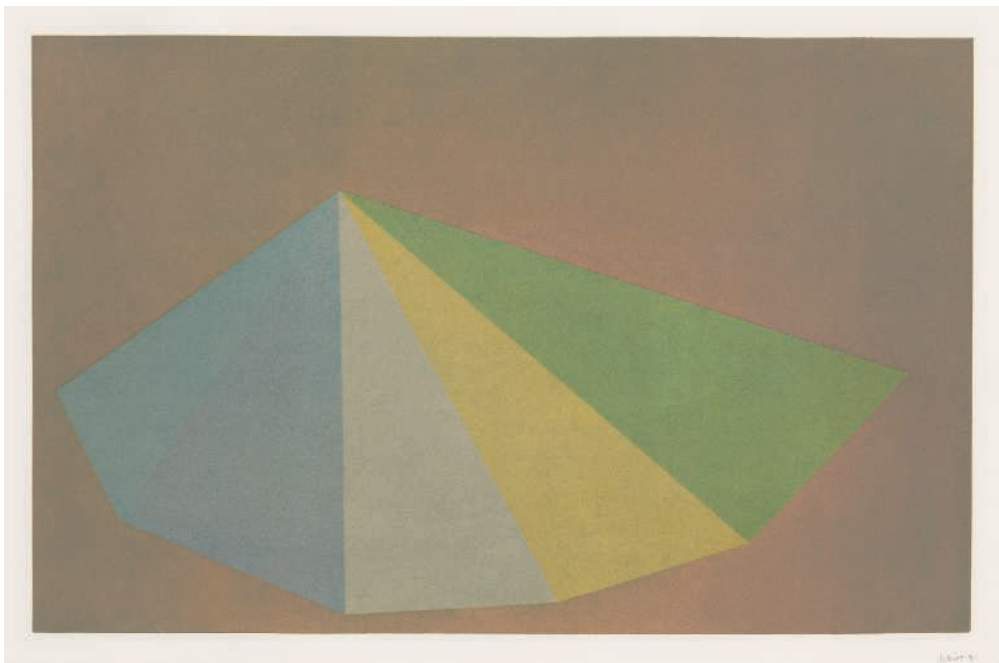
**LITERATURE:**

Krakow 1986.04





195



196

**195**

**SOL LEWITT (1928-2007)**

*Plate 3, from: Pyramids*

aquatint in colours, 1987, on Somerset satin wove paper, signed in pencil, numbered 4/19 (there were also ten artist's proofs), published by Parasol Press, New York, the full sheet, in very good condition, framed Plate 528 x 833 mm., Sheet 594 x 902 mm.

£2,500-3,500

\$3,600-4,900  
€2,900-3,900

**LITERATURE:**

Krakow 1987.03

**196**

**SOL LEWITT (1928-2007)**

*Plate 2, from: Pyramids*

aquatint in colours, 1987, on Somerset satin wove paper, signed in pencil, numbered 4/19 (there were also ten artist's proofs), published by Parasol Press, New York, the full sheet, in very good condition, framed Plate 528 x 835 mm., Sheet 594 x 902 mm.

£2,500-3,500

\$3,600-4,900  
€2,900-3,900

**LITERATURE:**

Krakow 1987.03





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**197**

**PHILIP GUSTON (1913-1980)**

*Sea*

lithograph, 1980, on grey John Köller handmade paper, signed, dated and titled in pencil, numbered 14/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges on all four sides, in very good condition, framed Image, Sheet 780 x 1200 mm.

£4,000–6,000

\$5,700–8,500

€4,500–6,800



**198**

**PHILIP GUSTON (1913-1980)**

*Curtain*

lithograph, 1980, on grey John Köller handmade paper, signed, dated and titled in pencil, numbered 7/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges on all four sides, in very good condition, framed Image, Sheet 780 x 1020 mm.

£4,000–6,000

\$5,700–8,500

€4,500–6,800

199

**PHILIP GUSTON (1913-1980)**

*Summer*

lithograph, 1980, on Köller transfer paper, signed, dated and titled in pencil, numbered 29/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges at left and right, in very good condition, framed Image, Sheet 510 x 780 mm.

£2,500-3,500

\$3,600-4,900

€2,900-3,900



200

**PHILIP GUSTON (1913-1980)**

*Scene*

lithograph, 1981, on BFK Rives wove paper, signed, dated and titled in pencil, numbered 17/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, a deckle edge below, in very good condition, framed Image, Sheet 505 x 755 mm.

£3,000-5,000

\$4,300-7,100

€3,400-5,600



201

**PHILIP GUSTON (1913-1980)**

*Pile-Up*

lithograph, 1983, on J. Barcham Green Crisbrook wove paper, with the artist's estate blindstamp, numbered 42/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in very good condition, framed Image, Sheet 505 x 760 mm.

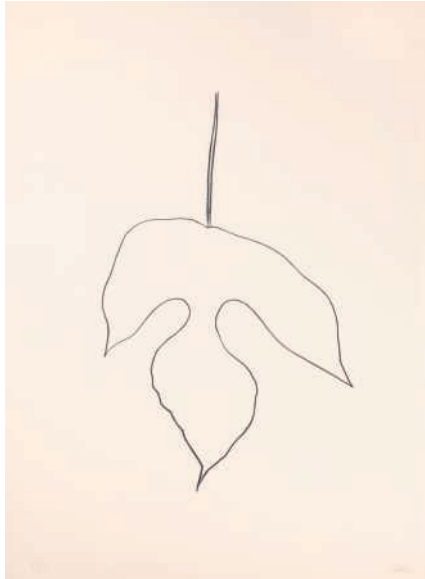
£2,000-3,000

\$2,900-4,200

€2,300-3,400







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**202**

**ELLSWORTH KELLY (1923-2015)**

*Mulberry Leaf*

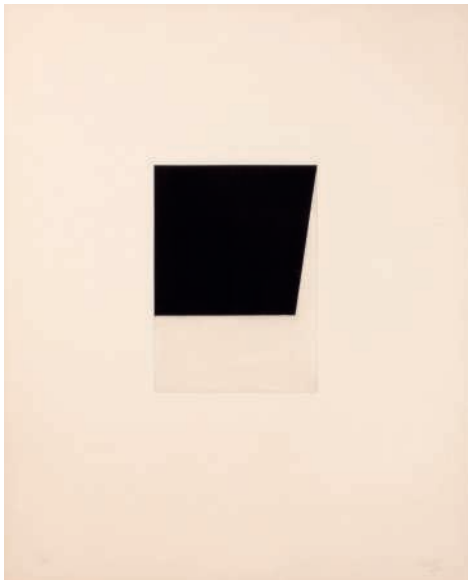
lithograph, 1979-80, on Arches Cover wove paper, signed in pencil, numbered 25/50 (there were also 14 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp, the full sheet, a deckle edge below, in very good condition  
Image & Sheet 920 x 676 mm.

£2,000-3,000

\$2,900-4,200  
€2,300-3,400

**LITERATURE:**

Axsom 190



**203**

**ELLSWORTH KELLY (1923-2015)**

*Concorde V*

etching and aquatint, 1981-82, on Arches Cover wove paper, signed in pencil, numbered 17/18 (there were also nine artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in very good condition, framed  
Plate 260 x 211 mm., Sheet 670 x 540 mm.

£2,000-3,000

\$2,900-4,200  
€2,300-3,400

**LITERATURE:**

Axsom 200; Gemini 999



**204**

**BRUCE NAUMAN (B. 1941)**

*All Thumbs holding Hands*

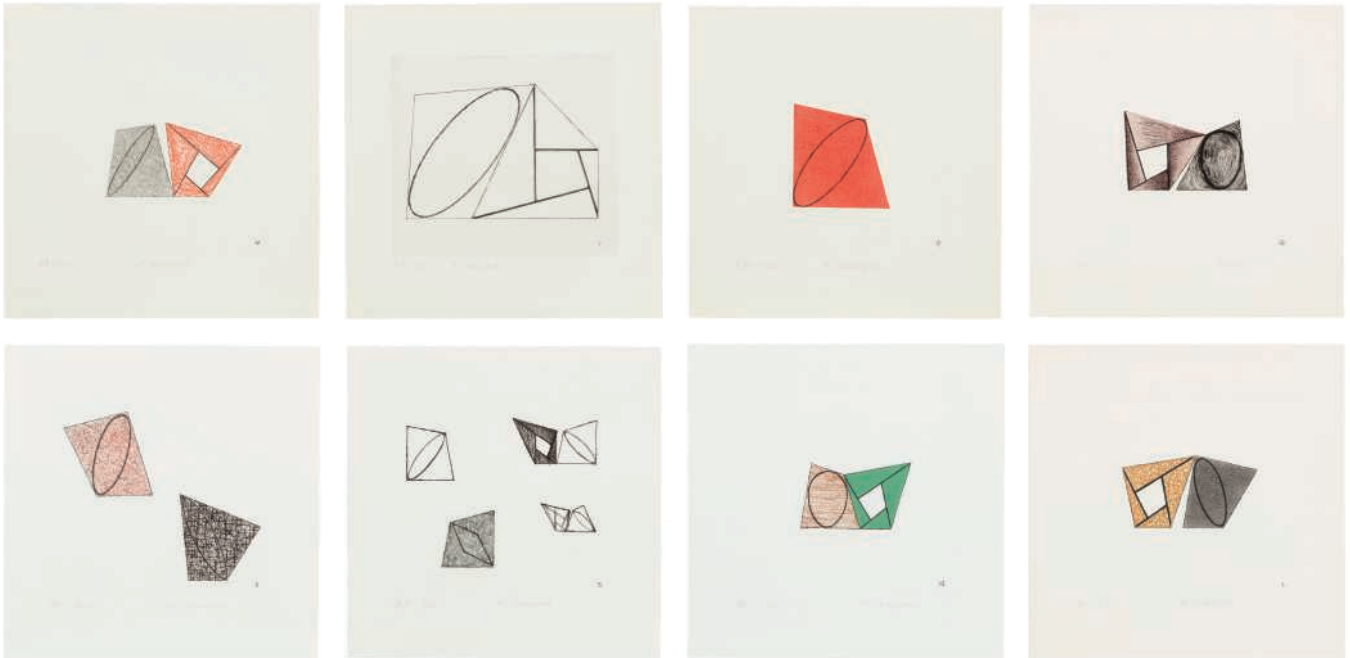
lithograph with hand-cut collage, 1998, on wove paper, signed and dated in pencil, numbered 9/30, published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges above and below, in very good condition, framed  
Image & Sheet 560 x 760 mm.

£1,500-2,000

\$2,200-2,800  
€1,700-2,300

**LITERATURE:**

Gemini 1751



205

**205**

**ROBERT MANGOLD (B. 1937)**

*Pages*

the complete set of 12 etchings, seven printed in colours, 1989, on various papers, with the title-page, each signed in pencil, numbered AP 9/10, an artist's proof set aside from the edition of forty, published by Simmelink/ Sukimoto Editions, Los Angeles, the full sheets, in very good condition, loose (as issued), within the original cream cloth-covered box, with the artist's name and title printed on the front (portfolio) 370 x 370 mm. (overall)

£2,000–3,000

\$2,900–4,200

€2,300–3,400

**206**

**VIJA CELMINS (B. 1938)**

*Night Sky 2 (Reversed)*

etching, photogravure and drypoint in black and cream, 2002, on Hahnemühle Copperplate paper, signed and dated in pencil, numbered 12/65 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, in very good condition, framed Plate 400 x 495 mm., Sheet 520 x 615 mm.

£5,000–7,000

\$7,100–9,900

€5,700–7,900

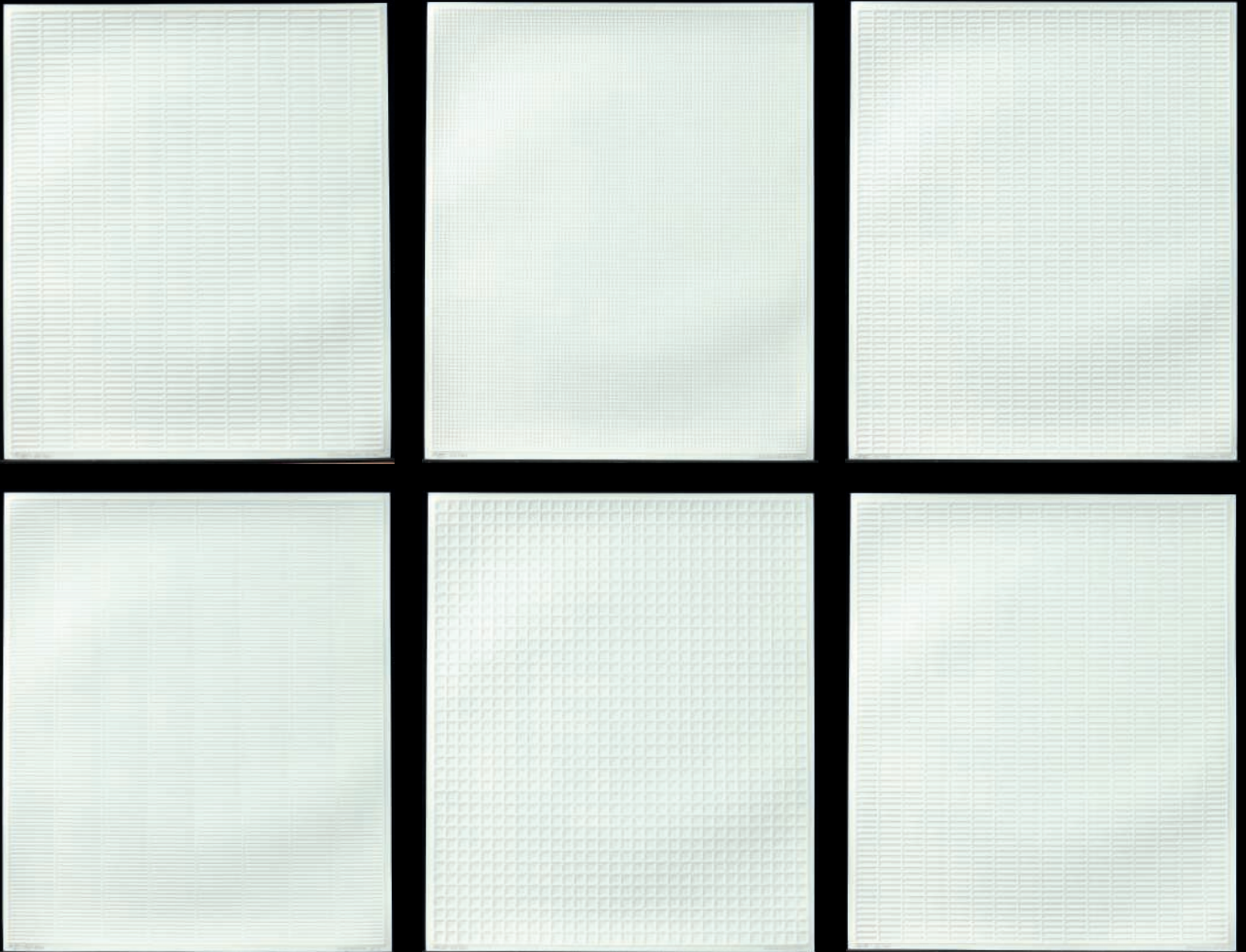


206

**PROVENANCE:**

McKee Gallery, New York, with their label on the reverse of the frame.





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ 207**

**JAN SCHOONHOVEN (1914-1994)**

*Geprägte Strukturen*

the complete set of eight embossed prints, 1972, on thick wove paper, with the justification signed in black ink, copy number 66, stamp-numbered 066, each plate signed, dated, titled *M/I* to *MVIII*, and numbered in pencil, published by Edition Galerie M, Bochum, the full sheets, in very good condition, loose (as issued), within the original white cardboard box, signed in black felt-tip pen on the front (portfolio)

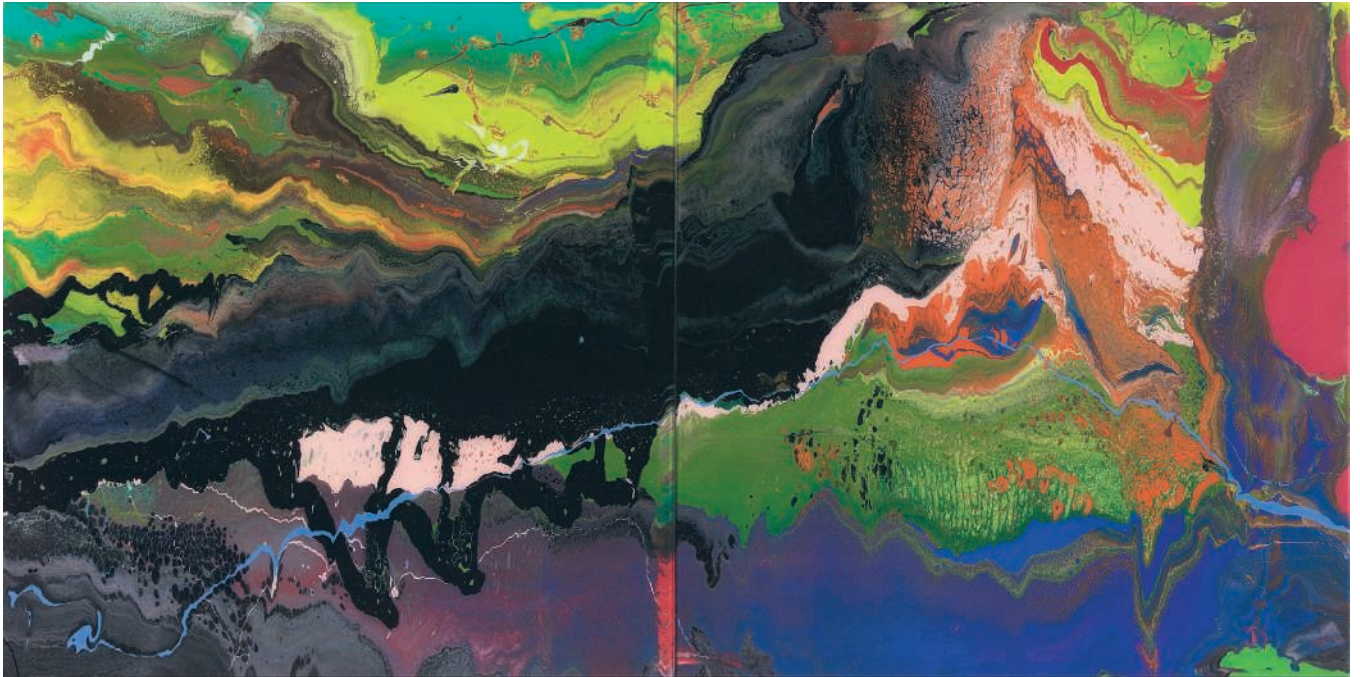
Image & Sheet 588 x 498 mm. (each)

675 x 580 mm. (overall)

£7,000–9,000

\$9,900–13,000

€7,900–10,000



VARIOUS PROPERTIES

**λ 208**

**GERHARD RICHTER (B. 1932)**

*Flow (P16)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 367/500 (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

\$12,000–17,000

€9,000–14,000

Executed in 2016, this facsimile object is number 367 from an edition of five hundred.





209



**λ 209**

**GEORG BASELITZ (B. 1938)**

*Eighteen Plates, from: Bäume*

eighteen etchings from the set of thirty-six, some with aquatint and drypoint, 1974, on brown *Chine collé* laid on Fabriano wove paper, each signed and dated in pencil and numbered 10/30 (there were also five sets numbered in Roman numerals), published by Galerie Heiner Friedrich, Munich, the full sheets, some pale light-staining and foxing, each framed  
Plates 330 x 250 mm. (and smaller), Sheets 695 x 496 mm. (18)

£5,000–7,000

\$7,100–9,900  
€5,700–7,900

**λ 210**

**JOSÉ MARIA SICILIA (B. 1954)**

*Serie Tajo*

the complete set of five etchings in colours, 1992, on tissue-thin China paper, each initialled and dated in pencil, numbered 9/25, published by Editions F.B., Paris, the full sheets, in very good condition, each framed  
Sheets 390 x 390 mm. (5)

£3,000–5,000

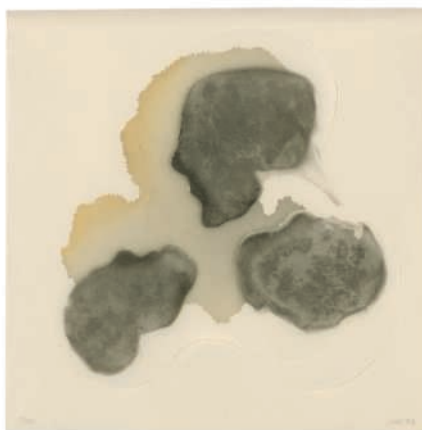
\$4,300–7,100  
€3,400–5,600

**LITERATURE:**

Jahn 122-128, 131, 134, 136-7, 141, 146, 150-1, 153, 155, 157



210





PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION, MILAN

λ 211

**JOSEPH BEUYS (1921-1986)**

*Iphigenia / Titus Andronicus*

photo-positive and negative on film, 1985, with the artist's brown paint stamp, from the edition of 45 (there were also five artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, mounted within the original glass and iron frame and stand, in very good condition  
711 x 578 x 50 mm.

£5,000–7,000

\$7,100–9,900  
€5,700–7,900

**PROVENANCE:**

Edition Schellmann, Munich/ New York.  
Hirschl & Adler Modern, New York.

**LITERATURE:**

Schellmann 523

Joseph Beuys' simultaneously performed Goethe's *Iphigenia* and Shakespeare's *Titus Andronicus* at the Frankfurt theater festival *experimental 3* in May 1969. This work incorporates photographic negatives taken during this seminal performance.



VARIOUS PROPERTIES

**Ω 212**

**JEFF KOONS (B. 1955)**

*Puppy (Vase)*

glazed white ceramic vase multiple, 1998, with incised signature and date on the underside, numbered 283/3000, published by Art of this Century, New York and Paris, with their embossed stamp, in very good condition  
445 x 445 x 267 mm.

£5,000–7,000

\$7,100–9,900  
€5,700–7,900



212



213

**λ • \* 213**

**FRANCIS ALÿS (B. 1959)**

*Ghetto Collector*

tin multiple with magnets, plastic wheels and string, 2003, signed and dated in blue pen, numbered 93/99, published by Parkett Editions, New York, some minor wear consistent with the making and the materials used, generally in good condition  
150 x 240 x 135 mm. (overall)

£1,500–2,000

\$2,200–2,800  
€1,700–2,300

LITERATURE:  
Parkett 69

**λ 214**

**DAMIEN HIRST (B. 1965)**

*Phendimetrazine*

screenprint in colours with glaze, 2011, on white wove paper, signed in pencil, numbered 85/150, published by Other Criteria, London, with their and the artist's blindstamps, the full sheet, in very good condition, framed

Image 940 x 480 mm., Sheet 705 x 1186 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600



214



λ 215

**BANKSY (B. 1974), DAMIEN HIRST (B. 1965) AND VARIOUS ARTISTS**

*In the darkest hour there may be light*

the complete set of 23 prints including lithographs, digital photographic prints and screenprints, 2006, on various papers, each signed in pencil or ink, copy number 13/50, co-published by The Serpentine Gallery & Other Criteria, London, the full sheets, in very good condition, loose in paper wrappers (as published), within the original cloth-covered box, with a digital photographic print on the front (portfolio)  
480 x 340 mm. (overall)

£20,000–30,000

\$29,000–42,000  
€23,000–34,000

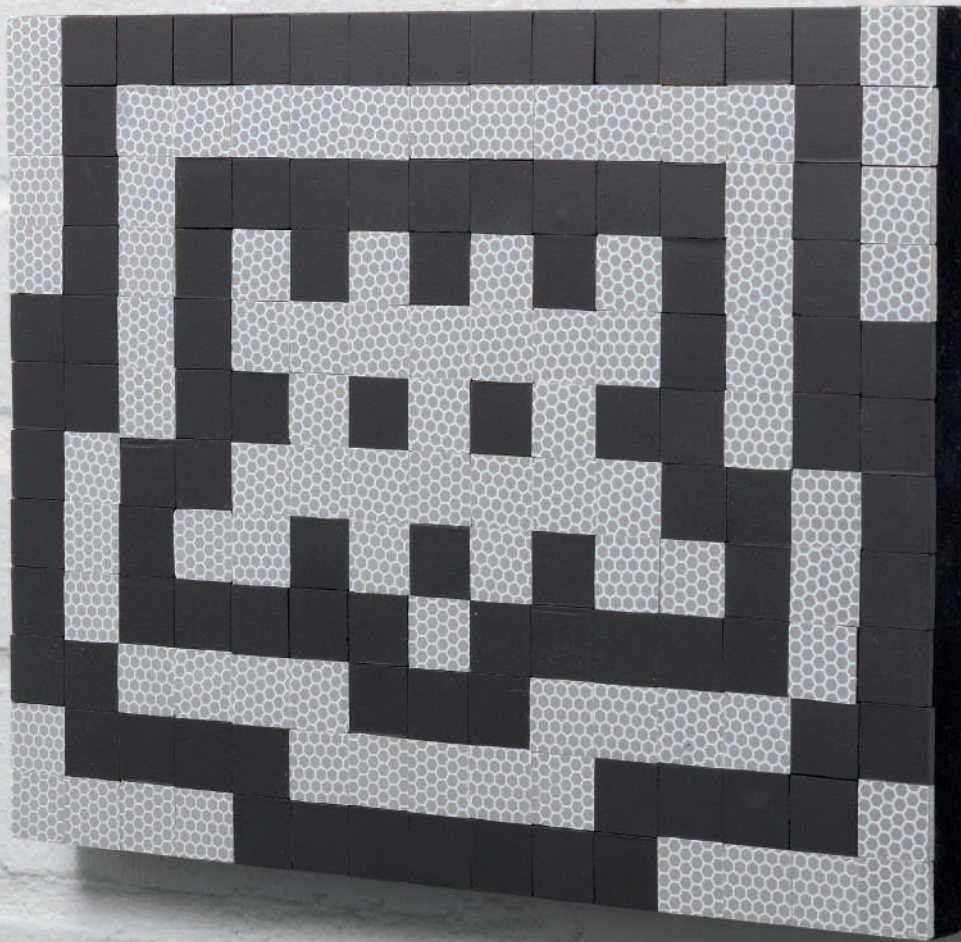
*In the darkest hour there may be light* includes Banksy's digital pigment print *Napalm (Can't beat the Feeling)* and Damien Hirst's screenprint with glaze *Blue Butterfly*.

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



The contributing artists to the portfolio were Banksy, Don Brown, Angela Bulloch, John Currin, Tracey Emin, Angus Fairhurst, Steven Gregory, Marcus Harvey, Damien Hirst, Rachel Howard, John Isaacs, Michael Joo, Jeff Koons, Jim Lambie, Sean Landers, Tim Lewis, Sarah Lucas, Nicholas Lumb, Tom Ormond, Laurence Owen, Richard Prince, Haim Steinbach and Gavin Turk.





λ 216

**INVADER (B. 1969)**

*Small Retinal Invasion 1*

unique ceramic mosaic of matt-black and reflective-grey tiles on wooden panel

signed, inscribed, titled and dated "SMALL RETINAL INVASION 1" INVADER 007" (on the reverse)

Executed in 2007.

240 x 298 x 22 mm. (overall)

£10,000–15,000

\$15,000–21,000

€12,000–17,000

**PROVENANCE:**

With Lazarides Gallery, London.

Acquired from the above by the present owner in December 2008.



λ 217

**STIK (B. 1979)**

*Seated Figure*

acrylic on found pre-printed canvas  
signed "STIK" (on the reverse)  
Executed in 2008.  
400 x 400 x 45 mm. (overall)

£7,000–10,000

\$9,900–14,000

€7,900–11,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

*NO:ID*, 24-26 Calvert Avenue, Shoreditch, London, 18-21 September 2008

This work has been authenticated by the artist.

*Seated Figure* was painted in 2008 and exhibited at the artist's first pop-up exhibition held in a derelict shop on Calvert Avenue in Shoreditch. The figure appears serene and is seated in a meditative pose with one knee raised and eyes closed, set against a pre-printed backdrop of the Grand Canyon in Nevada. This early work is unusual for the artist and was the only one produced on a canvas with a pre-printed background due to the found nature of the support.







DONATED BY THE ARTIST IN AID OF THE MYMURAL PROJECT

λ 218

**STIK (B. 1979)**

*Little Big Mother*

acrylic on wooden panel

signed, inscribed, titled and dated "STIK 2014 PROTOTYPE FOR 'BIG MOTHER' CHARLES-HOCKING HOUSE, BOLLO-BRIDGE ROAD, ACTON, LONDON" (on the reverse)

Executed in 2014.

985 x 280 x 40 mm. (overall)

£15,000-25,000

\$22,000-35,000

€17,000-28,000

This work has been authenticated by the artist.

This is the original working maquette for 'Big Mother', the tallest mural in Britain situated on the façade of the condemned West London council tower block 'Charles Hocking House'. The mural, a forlorn mother and child figure, draws attention to our need for social housing, a message ironically rendered more acute by the building's scheduled imminent demolition. The maquette was donated by Stik to fund the community-led initiative 'MyMural'.

*'MyMural is a project designed to empower council residents to curate art on their own estates. I am delighted Stik is working with researchers from our design against crime Centre and the Mayor's Office to make a difference to creating colourful cities...'*

-Professor Jeremy Till

Head of Central Saint Martins

Pro Vice-Chancellor Research, University of the Arts London



© Dan Joyce  
©STIK





λ 219

**STIK (B. 1979)**

*Onbu (Piggyback)*

ukiyo-e woodcut in black, white and pink with mother-of-pearl dust, 2013, on laid rice paper, signed, inscribed *For Sheila* and numbered 1/1 in pencil, a unique variant aside from the edition, a very good impression with the woodgrain printing clearly in the background, printed at the Adachi Foundation, Japan, published by the artist, the full sheet, in excellent condition, framed  
Block 395 x 180 mm., Sheet 477 x 200 mm.

£7,000–10,000

\$9,900–14,000

€7,900–11,000

**PROVENANCE:**

A gift from the artist to the present owner.

This lot is offered with the Certificate of Authenticity signed and inscribed by the artist.

The figure group in *Onbu* is an interpretation of a detail from Hiroshige's *The Fifty-Three Stations of the Tōkaidō Road*, of a figure giving a piggyback at a crossing on the Seto river. This project was conceived in collaboration between the artist and the Hiroshige Museum in Tokyo.

This unique variant in pink with mother of pearl dust was created as a special gift from the artist to the present owner. This one-off artist's proof was gifted in response to a running joke with the close friend who always asked Stik, known for his strict colour palette, for 'a pink, sparkly one'.

The published edition of *Onbu* was printed using traditional Japanese pigments in four colour variants: Blue, Grey, Green and Pink, each in an edition of 15, at the Adachi Institute in Tokyo, which was established to preserve traditional Japanese woodcut techniques.



Utagawa Hiroshige (1797-1858), *Fujieda: Fording the Seto River*, from the series: *The Fifty-three Stations of the Tōkaidō Road*, woodcut, 1840-1845

Library of Congress, Washington, D.C., LC-DIG-jpd-01281

λ 220

**STIK (B. 1979)**

*Dancer*

digital pigment print in black and red, 2011, on stiff wove paper, signed with the artist's stick figure in pencil, inscribed *AP 3/10*, an artist's proof aside from the edition of 250, published by Squarity, London, the full sheet, in very good condition, framed Image 460 x 212 mm., Sheet 500 x 239 mm.

£3,000–5,000

\$4,300–7,100  
€3,400–5,600

**PROVENANCE:**

A gift from the artist to the present owner.

This lot is offered with the Certificate of Authenticity from Squarity.

*Dancer* was produced exclusively for the 2011 Q Awards in London and was not offered for general release. The prints were presented to special guests of the ceremony and are owned by artists including Ed Sheeran, Adele, Brian May, Bono, Liam Gallagher, Elton John, Tinie Tempah and many more.

As the prints were distributed in narrow cardboard tubes consequently many were badly damaged and creased by recipients taking them in and out of the tubes during the event. It is unknown how many impressions from the edition of 250 survived and it is very rare to find one in pristine condition. As this artist's proof copy was given by the artist to the present owner before the event, it has survived in very good, original condition.





**PRINTS & WORKS ON PAPER BY ZAO WOU-KI**  
ONLINE 15-23 MARCH



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ\*1

**ZAO WOU-KI (1920-2013)**

*Untitled*

watercolour, gouache and ink on paper  
signed in Chinese; signed in dated 'ZAO 50' (lower right)  
Painted in 1950  
136 x 90 mm.

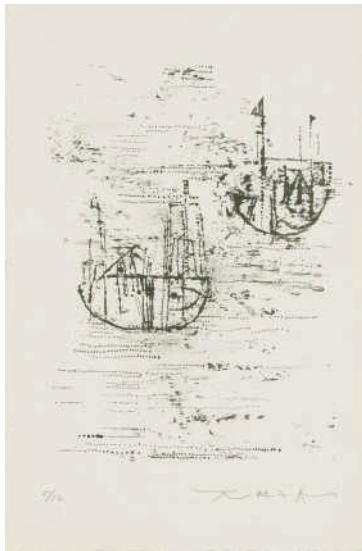
£14,000-18,000

\$20,000-25,000  
€16,000-20,000

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation



λ\*2

**ZAO WOU-KI (1920-2013)**

*Les petits Bateaux*

lithograph, on wove paper, 1953, signed and numbered 5/12 in pencil, a proof printed in dark green, lacking the brown ink, aside from the edition of 200 (there were also 20 artist's proofs signed and 14 proofs on Japan paper), published by The Cadby-Birch Gallery, New York  
Image: 190 x 160 mm.  
Sheet: 325 x 250 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 84



λ\*3

**ZAO WOU-KI (1920-2013)**

*Untitled*

signed in Chinese; signed and dated 'ZAO 50' (lower right)  
watercolour, gouache and ink on paper  
136 x 90 mm  
Painted in 1950

£14,000-18,000

\$20,000-25,000  
€16,000-20,000

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

λ\*4

**ZAO WOU-KI (1920-2013)**

*Paysage rouge*

lithograph in colours, on Japan paper, 1953, signed, dated and numbered 1/30 in pencil, with full margins  
Image: 268 x 385 mm.  
Sheet: 325 x 500 mm.

£2,800-4,500

\$4,000-6,300  
€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 85 A



λ\*5

**ZAO WOU-KI (1920-2013)**

*Untitled*

engraving and drypoint, on *Chine collé* to wove paper, 1954, signed, dated and annotated H.C. V/X in pencil, an *hors commerce* proof aside from the edition of 120, published by Gutekunst and Klipstein, Berne, with full margins  
Image: 160 x 108 mm.  
Sheet: 228 x 149 mm.

£3,000-4,000

\$4,200-5,600  
€3,400-4,500

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner)

**LITERATURE**

Ågerup 92



λ\*6

**ZAO WOU-KI (1920-2013)**

*Paysage rose et bleu*

lithograph in colours, on folded Rives wove paper (as published), 1954, signed, dated and annotated *épreuve d'artiste* 9/60 in pencil, an artist's proof aside from the edition of 250, published by La Hune, Paris, the card printed with the greeting: '*Heureuse soit pour vous l'année qui vient / Lanlan et Zao Wou-Ki*'  
Image & Sheet: 110 x 250 mm.

£2,200-3,000

\$3,100-4,200  
€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 86





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ\*7**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching and aquatint in colours, on Japan paper, 1957, signed and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 50, published by Louis Broder, Paris, with full margins

Image: 235 x 295 mm.

Sheet: 280 x 380 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 110



**λ\*8**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on laid Japan paper, 1956, signed, dated and annotated *épreuve sur Japon 3/6* in pencil, an artist's proof aside from the edition of 150, published by L'Œuvre Gravée, Zurich, the full sheet, with uneven margins

Image: 425 x 495 mm.

Sheet: 660 x 510 mm.

£4,000-5,000

\$5,600-7,000

€4,600-5,600

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 100



**λ\*9**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching and aquatint in colours, on BFK Rives wove paper, 1959, signed, dated and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 75, published by La Hune, Paris, with full margins

Image: 392 x 440 mm.

Sheet: 502 x 653 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 118



λ\*10

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching in colours, on BFK Rives wove paper, 1961, signed, dated and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 95, published by L'Œuvre Gravée, Zurich, with their watermark, with full margins

Image: 397 x 378 mm.

Sheet: 650 x 500 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 130



λ\*11

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on BFK Rives wove paper, 1961, signed, dated and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 95, published by L'Œuvre Gravée, Zurich, with their watermark, with full margins

Image: 390 x 550 mm.

Sheet: 500 x 650 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 131



λ\*12

**ZAO WOU-KI (1920-2013)**

*Les Terrasses de Jade*

set of four etchings with aquatint in colours, on Japan paper, 1962, each signed, dated and annotated e.a. in pencil, artist's proofs aside from the edition of 60 (1-10 on Japon Impérial paper, 11-60 on Rives wove paper), published by Sources, Paris, with full margins

Image: 138 x 119 mm. (A. 136)

Sheet: each 250 x 220 mm.

(4)

£3,500-5,200

\$4,900-7,300

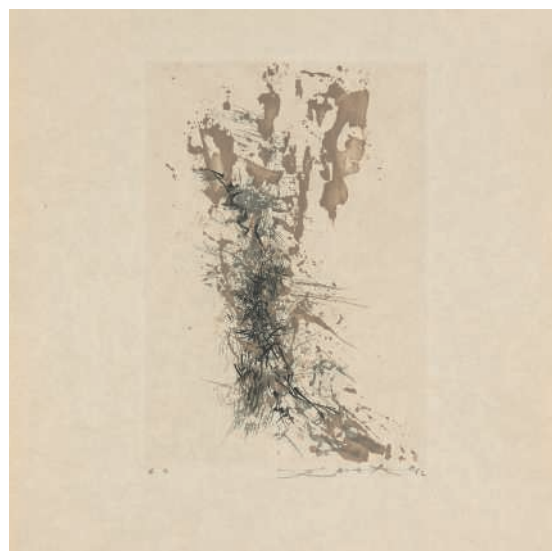
€4,000-5,900

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 133-136





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



**λ\*13**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on Arches wove paper, 1965, signed, dated and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 90, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins

Image: 314 x 572 mm.

Sheet: 570 x 760 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 162



**λ\*14**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on BFK Rives wove paper, 1965, signed, dated and annotated *épreuve d'artiste* in pencil, an artist's proof aside from the edition of 99, published by L'Œuvre Gravée, Zurich, with their watermark, with full margins

Image: 590 x 307 mm.

Sheet: 653 x 504 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 158



**λ\*15**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on BFK Rives wove paper, 1968, signed, dated and annotated H.C. in pencil, a *hors commerce* proof aside from the edition of 99 (there were also 10 artist's proofs), published by Al Lublin, New York, with full margins

Image: 545 x 445 mm.

Sheet: 760 x 560 mm.

£3,500-5,200

\$4,900-7,300

€4,000-5,900

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 190

λ\*16

ZAO WOU-KI (1920-2013)

Untitled

lithograph in colours, on *Japon nacré* paper, 1969, signed, dated and annotated *épreuve sur Japon 2/2* in pencil, an artist's proof aside from the edition of 95 on Rives wove paper (there were also 10 artist's proofs), published by Fernand Hazan, Paris, with full margins  
Image: 437 x 630 mm.  
Sheet: 570 x 765 mm.

£3,500-5,200

\$4,900-7,300  
€4,000-5,900

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 201



λ\*17

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint in colours, on BFK Rives wove paper, 1968, signed, dated and annotated H.C. in pencil, a *hors commerce* proof aside from the edition of 99 (there were also 10 artist's proofs), published by Al Lublin, New York, with full margins  
Image: 393 x 740 mm.  
Sheet: 635 x 903 mm.

£3,000-4,000

\$4,200-5,600  
€3,400-4,500

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 195



λ\*18

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint in colours, on Arches wove paper, 1969, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99, published by London Graphic Ltd., London, with full margins  
Image: 577 x 375 mm.  
Sheet: 760 x 560 mm.

£3,500-5,200

\$4,900-7,300  
€4,000-5,900

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 202





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



**λ\*19**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on Arches wove paper, 1969, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99, published by London Graphic Ltd., London, with full margins

Image: 393 x 513 mm.

Sheet: 567 x 760 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 203



**λ\*20**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1970, signed, dated and annotated E.A. I/XIII in pencil, an artist's proof aside from the edition of 125, published by Pierre Hautot, Paris, with full margins

Image: 447 x 635 mm.

Sheet: 570 x 763 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 207



**λ\*21**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1973, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 120 (there were also 20 artist's proofs on Japan paper), published by De Francony, Nice, with full margins

Image: 623 x 490 mm.

Sheet: 760 x 560 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 237

λ\*22

ZAO WOU-KI (1920-2013)

Untitled

lithograph in colours, on Arches wove paper, 1973, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99 (there were also 10 *hors commerce* proofs), published by Mythes et Légendes, Paris, with full margins

Image: 395 x 665 mm.

Sheet: 538 x 760 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 242



λ\*23

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint, on *Chine collé* to Arches wove paper, 1973, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins

Image: 307 x 413 mm.

Sheet: 502 x 658 mm.

£1,200-2,200

\$1,700-3,100

€1,400-2,500

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 244



λ\*24

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint in colours, on Arches wove paper, 1974, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 95, published by Galerie de France, Paris, with full margins

Image: 433 x 614 mm.

Sheet: 570 x 762 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 252







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ\*25**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1976, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 120 (there were also 20 artist's proofs on Japan paper), published by De Francony, Nice, with full margins

Image: 657 x 470 mm.

Sheet: 760 x 544 mm.

£2,800-4,500

\$4,000-6,300  
€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 286



**λ\*26**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on Japan paper, 1974, signed, dated and annotated E.A. I/X in colours, an artist's proof aside from the edition of 90 on Rives wove paper (there were also 10 artist's proofs and 10 *hors commerce* proofs), published by Yves Rivière, Paris, with full margins

Image: 395 x 633 mm.

Sheet: 560 x 760 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 256



**λ\*27**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on wove paper, 1978, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 60 (there were also 5 *hors commerce* proofs), published by Kunstforum, Schelderode, with full margins

Image: 525 x 370 mm.

Sheet: 560 x 390 mm.

£2,800-4,500

\$4,000-6,300  
€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 291

λ\*28

ZAO WOU-KI (1920-2013)

*Untitled*

etching with aquatint in colours, on BFK Rives wove paper, 1978, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99 (there were also 15 proofs on Japan paper), published by Ediciones Polígrafa S.A., Barcelona, with full margins

Image: 280 x 480 mm.

Sheet: 500 x 650 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 302 A



λ\*29

ZAO WOU-KI (1920-2013)

*Untitled*

etching and aquatint in colours, on BFK Rives wove paper, 1981, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99, published by Berggruen & Cie, Paris, with full margins

Image: 498 x 375 mm.

Sheet: 763 x 577 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 314



λ\*30

ZAO WOU-KI (1920-2013)

*Untitled*

etching with aquatint in colours, on BFK Rives wove paper, 1978, signed, dated and annotated E.A. in pencil, an artist's proof aside from the edition of 99 (there were also 15 proofs on Japan paper), published by Ediciones Polígrafa S.A., Barcelona, with full margins

Image: 280 x 480 mm.

Sheet: 500 x 655 mm.

£2,200-3,000

\$3,100-4,200

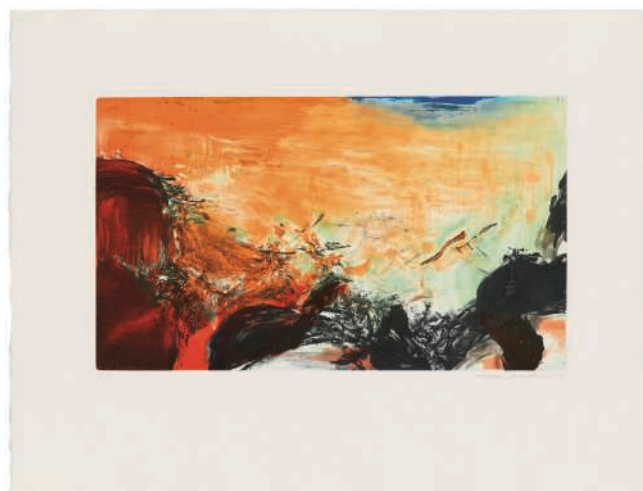
€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 302 B







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ\*31**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching and aquatint in colours, on Guarro wove paper, 1986, signed and dated in pencil, annotated E.A. IV/XV, an artist's proof aside from the edition of 99, printed and published by Ediciones Polígrafa S.A., Barcelona (the trial proofs and the *bon à tirer* printed by Lacourière et Frélaud, Paris), with full margins  
Image: 562 x 411 mm.  
Sheet: 765 x 570 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 328



**λ\*32**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching and aquatint in colours, on Guarro wove paper, 1986, signed and dated in pencil, annotated E.A. V/XV, an artist's proof aside from the edition of 99, printed and published by Ediciones Polígrafa S.A., Barcelona (the trial proofs and the *bon à tirer* printed by Lacourière et Frélaud, Paris), with full margins  
Image: 630 x 410 mm.  
Sheet: 760 x 560 mm.

£2,800-4,500

\$4,000-6,300  
€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 329



**λ\*33**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on BFK Rives wove paper, 1987, signed, dated and annotated EA 4/15 in pencil, an artist's proof aside from the edition of 99, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins  
Image: 547 x 396 mm.  
Sheet: 760 x 560 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 332

λ\*34

ZAO WOU-KI (1920-2013)

*Untitled*

etching and aquatint in colours, on BFK Rives wove paper, 1987, signed, dated and annotated E.A. 9/15 in pencil, an artist's proof aside from the edition of 99, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins  
Image: 387 x 538 mm.

Sheet: 575 x 760 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 333



λ\*35

ZAO WOU-KI (1920-2013)

*Untitled*

etching and aquatint in colours, on BFK Rives wove paper, 1987, signed and annotated E.A. 14/15 in pencil, an artist's proof aside from the edition of 99, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins  
Image: 357 x 577 mm.

Sheet: 573 x 763 mm.

£1,800-2,200

\$2,600-3,100

€2,100-2,500

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 334



λ\*36

ZAO WOU-KI (1920-2013)

*Untitled*

lithograph in colours, on Arches wove paper, 1988, signed, dated and numbered 91/99 in pencil, published by Galerie Séguier, Paris, with full margins  
Image: 675 x 495 mm.

Sheet: 760 x 560 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 336







PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ\*37**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1989, signed, dated and numbered E.A. 1/15 in pencil, an artist's proof aside from the edition of 75, published by Ste'Prints ETC, Paris, with full margins  
Image 580 x 465 mm.  
Sheet: 650 x 500 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 338



**λ\*38**

**ZAO WOU-KI (1920-2013)**

*Untitled*

etching with aquatint in colours, on BFK Rives wove paper, 1989, signed, dated and annotated E.A. I/XV in pencil, an artist's proof aside from the edition of 99, printed and published by Ediciones Polígrafa S.A., Barcelona (the trial proofs and the *bon à tirer* printed by Lacourière et Frélaud, Paris), with full margins  
Image: 387 x 630 mm.  
Sheet: 560 x 760 mm.

£1,800-2,800

\$2,600-3,900  
€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 342



**λ\*39**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on wove paper, 1991, signed, dated and annotated E.A. 15/15 in pencil, an artist's proof aside from the edition of 99 (there were also 10 *hors commerce* proofs), published by Artcurial, Paris, with full margins  
Image: 465 x 665 mm.  
Sheet: 560 x 760 mm.

£2,800-4,500

\$4,000-6,300  
€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 353

λ\*40

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint, on *Chine collé* to Arches wove paper, 1992, signed, dated and annotated E.A. 16/30 in pencil, an artist's proof aside from the edition of 75, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins

Image: 593 x 545 mm.

Sheet: 810 x 680 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 359



λ\*41

ZAO WOU-KI (1920-2013)

Untitled

lithograph in colours, on Arches wove paper, 1994, signed, dated and annotated E.A. VI/XV in pencil, an artist's proof aside from the edition of 99 (there were also 15 *hors commerce* proofs), published by Edition Heede & Moestrup, Copenhagen, with full margins

Image: 475 x 670 mm.

Sheet: 560 x 760 mm.

£1,800-2,800

\$2,600-3,900

€2,100-3,200

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 376



λ\*42

ZAO WOU-KI (1920-2013)

Untitled

etching with aquatint, on *Chine collé* to Arches wove paper, 1992, signed, dated and annotated E.A. 16/30 in pencil, an artist's proof aside from the edition of 75, printed and published by Atelier Lacourière et Frélaud, Paris, with full margins

Image: 590 x 545 mm.

Sheet: 805 x 681 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 360





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION



**λ\*43**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1998, signed, dated and annotated E.A. 25/25 in pencil, an artist's proof aside from the edition of 99 (there were also 26 proofs, numbered A-Z, on Japan paper), published by Galerie Enrico Navarra, Paris and Éditions de la Différence, Paris, with full margins

Image: 450 x 650 mm.

Sheet: 560 x 760 mm.

£2,200-3,000

\$3,100-4,200

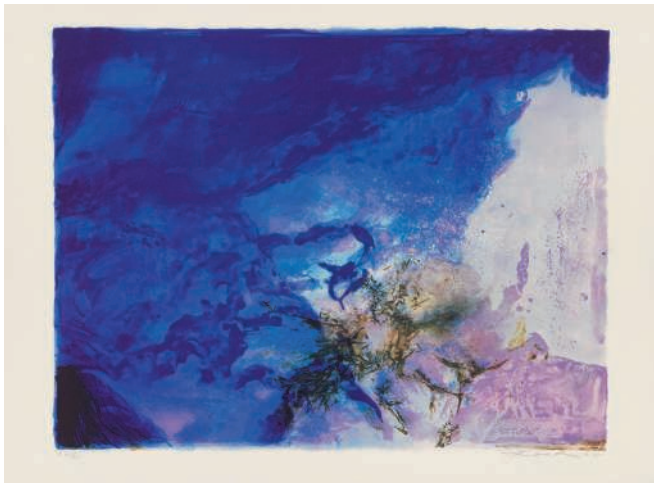
€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 390



**λ\*44**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1995, signed, dated and annotated E.A. 8/15 in pencil, an artist's proof aside from the edition of 40, (there were also 15 *hors commerce* proofs), published by LVMH, Paris, with full margins

Image: 486 x 640 mm.

Sheet: 560 x 760 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 389



**\*45**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1998, signed, dated and annotated E.A. 25/25 in pencil, an artist's proof aside from the edition of 99 (there were also 26 proofs, numbered A-Z, on Japan paper), published by Galerie Enrico Navarra, Paris and Éditions de la Différence, Paris, with full margins.

Image: 646 x 454 mm.

Sheet: 753 x 562 mm.

£2,200-3,000

\$3,100-4,200

€2,500-3,400

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 392

λ\*46

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 1998, signed, dated and annotated E.A. 5/20 in pencil, an artist's proof aside from the edition of 100 (there were also 20 proofs on Japan paper), published by Art Estampe, Paris, with full margins

Image: 560 x 320 mm.

Sheet: 650 x 400 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 396



λ\*47

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 2000, signed, dated and annotated E.A. 11/25 in pencil, an artist's proof aside from the edition of 150 (there were also 25 *hors commerce* proofs), published by Cercle d'Art, Paris and Edition Heede & Moestrup, Copenhagen, with full margins

Image: 750 x 633 mm.

Sheet: 930 x 774 mm.

£3,500-5,200

\$4,900-7,300

€4,000-5,900

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 398



λ\*48

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 2000, signed, dated and annotated E.A. 5/25 in pencil, an artist's proof aside from the edition of 150 (there were also 25 *hors commerce* proofs), published by Cercle d'Art, Paris and Edition Heede & Moestrup, Copenhagen, with full margins

Image: 750 x 633 mm.

Sheet: 930 x 776 mm.

£2,800-4,500

\$4,000-6,300

€3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 399







49

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

**λ\*49**

**ZAO WOU-KI (1920-2013)**

*Untitled*

lithograph in colours, on Arches wove paper, 2000, signed, dated and annotated E.A. 5/25 in pencil, an artist's proof aside from the edition of 150 (there were also 25 *hors commerce* proofs), published by Cercle d'Art, Paris and Edition Heede & Moestrup, Copenhagen, with full margins  
 Image: 751 x 632 mm.  
 Sheet: 930 x 776 mm.

£2,800-4,500

\$4,000-6,300  
 €3,200-5,100

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

**LITERATURE**

Ågerup 400

**λ\*50**

**ZAO WOU-KI (1920-2013)**

*Untitled*

signed in Chinese ; signed 'ZAO' (lower right)  
 watercolour on paper  
 323 x 499 mm  
 Painted in 2005

£22,000-30,000

\$31,000-42,000  
 €25,000-34,000

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.



50



51

λ\*51

ZAO WOU-KI (1920-2013)

*Untitled*

signed in Chinese ; signed and dated 'ZAO Mars 2005' (lower right)  
watercolour on paper  
360 x 510 mm  
Painted in 2005

£22,000-30,000

\$31,000-42,000  
€25,000-34,000

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.

λ\*52

ZAO WOU-KI (1920-2013)

*Untitled*

signed in Chinese; signed 'ZAO' (lower right)  
watercolour on paper  
360 x 510 mm  
Painted in 2005

£22,000-30,000

\$31,000-42,000  
€25,000-34,000

**PROVENANCE**

Private Collection, Europe (acquired directly from the artist by the present owner).

The authenticity of the artwork has been confirmed by the Zao Wou-Ki Foundation.



52



# INDEX

- A**  
Alj's, F., 213
- B**  
Bacon, F., 148, 149  
Banksy, 215  
Baselitz, G., 209  
Beckmann, M., 71, 80  
Beuys, J., 211  
Boissieu, J.-J. de, 68  
Braque, G., 90, 91  
Bresdin, R., 42, 43  
Buhot, F., 44-46
- C**  
Carrière, E., 48  
Celmins, V., 206  
Chagall, M., 117-119  
Chillida, E., 138, 139  
Christo, 193  
Corinth, L., 76
- D**  
Dalí, S., 120-124  
Daumier, H., 41  
Dubuffet, J., 140  
Dürer, A., 1-15, 37
- E**  
Ensor, J., 63  
Ernst, M., 92  
Escher, M. C., 142-144
- F**  
Felixmüller, C., 69, 70  
Francis, S., 177  
Freud, L., 150-152
- G**  
Gauguin, P., 58, 59  
Goya, F. de, 40  
Guston, P., 197-201
- H**  
Hamilton, R., 153, 154  
Haring, K., 188, 189  
Heckel, E., 82  
Helleu, P. C., 50, 54  
Hirst, D., 214, 215  
Hockney, D., 157-171  
Hodgkin, H., 172
- I**  
Indiana, R., 182  
Invader, 216
- K**  
Kelly, E., 202, 203  
Klee, P., 93, 94  
Klinger, M., 51  
Kollwitz, K., 72, 73  
Kooning, W. de, 176  
Koons, J., 212
- L**  
LeWitt, S., 194-196  
Lichtenstein, R., 174, 178, 181, 183  
Lowry, L. S., 147
- M**  
Manet, E., 47  
Mangold, R., 205  
Matisse, H., 112-116  
Miró, J., 125-136  
Modersohn-Becker, P., 52  
Moholy-Nagy, L., 89  
Morandi, G., 141  
Motherwell, R., 175  
Mueller, O., 74  
Munch, E., 64-67
- N**  
Nauman, B., 204  
Nevinson C.R.W., 145  
Nolde, E., 75, 77, 78, 83-88
- O**  
Ostade, A. van, 18
- P**  
Paolozzi, E., 155  
Pencz, G., 17  
Picasso, P., 95-111  
Poliakoff, S., 137
- R**  
Redon, O., 57  
Rembrandt, 19-39  
Richter, G., 208  
Roth, D., 156
- S**  
Sadeler, A., 16  
Schmidt-Rottluff, K., 81  
Schoonhoven, J., 207  
Sicilia, J. M., 210  
Stella, F., 191, 192  
STIK, 217-220
- T**  
Toulouse-Lautrec, H. de, 53, 60-62  
Tschudi, L., 146  
Twombly, C., 173
- V**  
Vallotton, F., 56
- W**  
Warhol, A., 179, 184-187, 190  
Wesselmann, T., 180  
Whistler, B., 55  
Whistler, J. A. M., 49

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(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.

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### 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 if 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 accepted 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 H2(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 salerooms 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) and, 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 a deposit 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 B1(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 bidder 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 any and 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 can find a Written Bid Form at the back of our catalogues, at any Christie's office 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 RESERVES

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

### 3 AUCTIONEER'S DISCRETION

The auctioneer can act 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; and
- (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 last 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 £175,000, 20% on that part of the **hammer price** over £175,000 and up to and including £3,000,000, and 12.5% of that part of the **hammer price** above £3,000,000.

### 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 reclaims 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.

For **lots** Christie's ships to the United States, a state sales or use tax may 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 state, county, or locale 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  $\lambda$  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 total royalty for any **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

0.5% 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 have 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, 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 to anyone else.

(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, **other damages** or expenses.

(j) **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, damage 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 not 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 saleroom at which you bought it in the same **condition** as at the time of sale, within 14 days of the date of the sale.

(k) **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)(ii) 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

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 LOYD 3000 0200 1727 10.

(ii) 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 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://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.

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 Department only (subject to conditions).

(iv) Banker's draft

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

(v) Cheque

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

(d) 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 6QT.

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 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 as set 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 due;

(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 must pay us any 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, reveal 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 Gd(i) and (ii). In such circumstances paragraph Gd(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 we are allowed to by law. We will only release your property to you after you pay us or the relevant **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 us any difference between the amount we have received from the sale and the amount you owe us.

## G COLLECTION AND STORAGE

(a) 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**).

(b) 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.

(c) 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.

(d) 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:

(i) we will charge you storage costs from that date.

(ii) 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.

(iii) we may sell the **lot** in any commercially reasonable way we think appropriate.

(iv) the storage terms which can be found at [christies.com/storage](http://christies.com/storage) shall apply.

(v) 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 acts, 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. 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 any lot you purchase.

(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  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 if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. 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, ornamental 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, only 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  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 of 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**) other than in the event of fraud 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.

(c) 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.

(d) 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 shall not want 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 that 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 make arrangements 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 this 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 following 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.CHRISTIES.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

**authentic:** a genuine example, rather than a copy or forgery of:

(i) 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;

(ii) 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;

(iii) 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 Cataloguing Practice'.

**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:

<b>A non VAT registered UK or EU buyer</b>		<b>No VAT refund is possible</b>
<b>UK VAT registered buyer</b>	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.
<b>EU VAT registered buyer</b>	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> 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 <b>re-invoice</b> 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.
<b>Non EU buyer</b>		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 hammer price. VAT on the buyer's premium can only be refunded if you are an overseas business. The VAT amount in the buyer's premium 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 re-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 Page.

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

### 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 Guarantees**

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.



# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Park Royal. 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 Christie's Park Royal, 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 Christie's Park Royal. All collections from Christie's Park Royal 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 PARK ROYAL

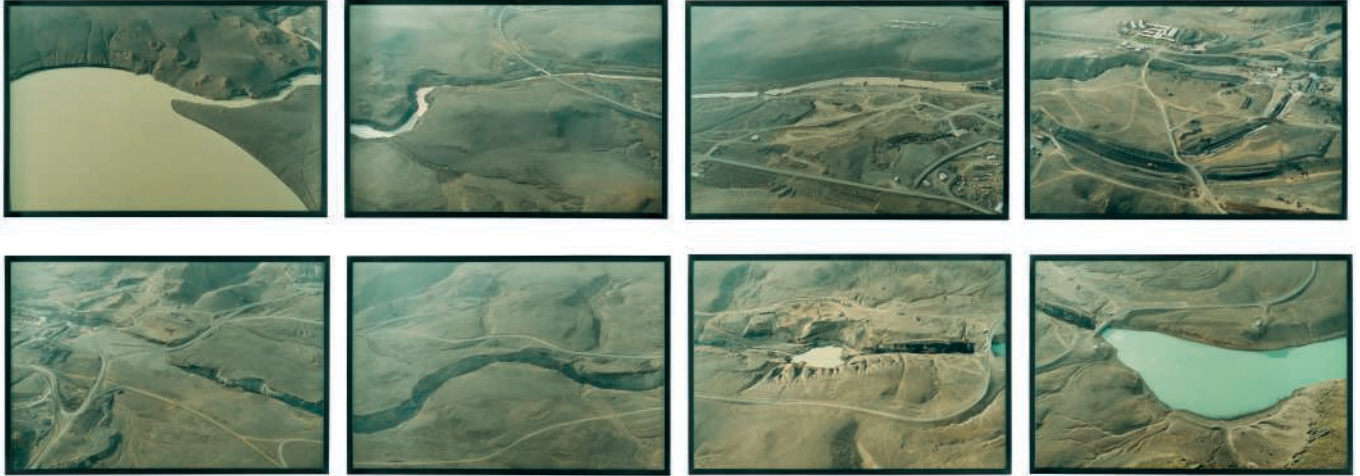
Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

Please note that the opening hours for Christie's Park Royal are Monday to Friday 9.00am to 5.00pm and lots transferred are not available for collection at weekends.





OLAFUR ELIASSON (B. 1967)  
*The Hydro-Electric Construction Site Series*  
signed 'Olafur Eliasson' (on a label affixed to the backing board of part one)  
C-print, in eight parts  
each: 17¼ x 26¾in. (45.4 x 67.8cm.)  
Executed in 2000, this work is number four from an edition of six  
£20,000 – 30,000

**FIRST OPEN**

*London, 9 - 17 April 2018*

**VIEWING**

9 - 17 April 2018  
8 King Street  
London SW1Y 6QT

**CONTACT**

Anna Touzin  
atouzin@christies.com  
+44 (0)20 752 3064

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**





CLAUDE FLIGHT (1881-1955)  
*The Park*  
signed and dated 'CLAUDE FLIGHT '22' (lower left)  
watercolour and charcoal  
17¾ x 23¾ in. (45 x 60.3 cm.)  
£6,000-8,000

**MODERN / BRITISH & IRISH ART**  
*London, 21 March 2018*

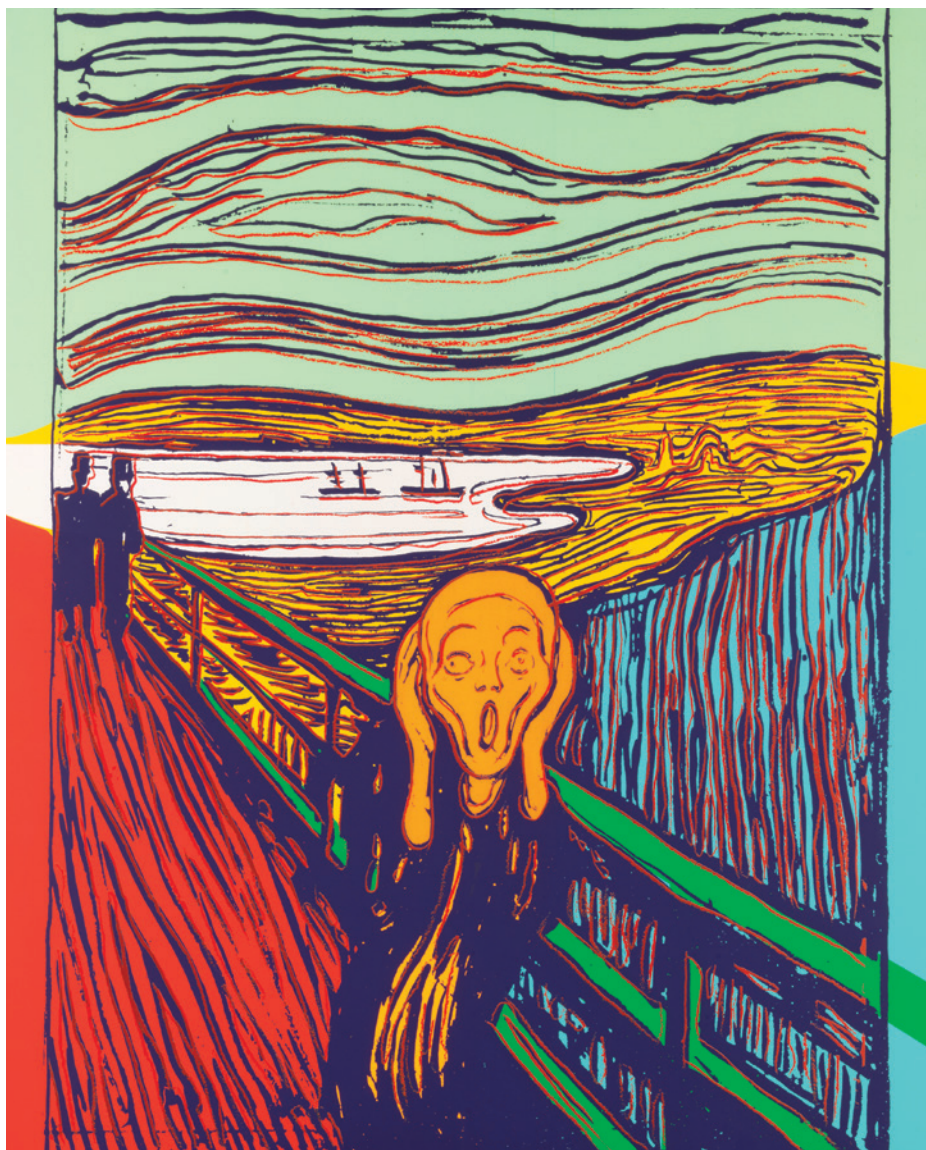
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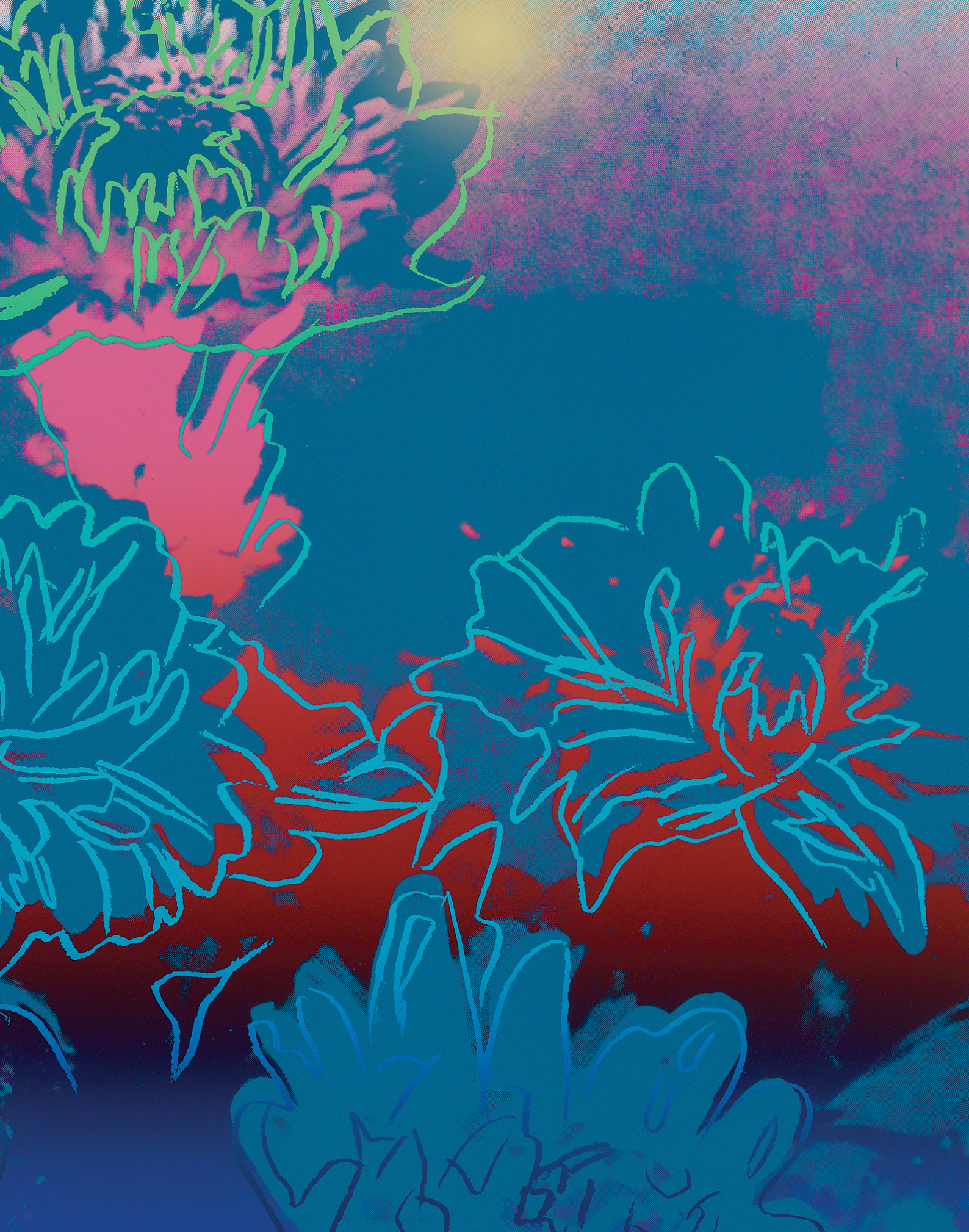
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