

# PRINTS & MULTIPLES

*London 20 September 2018*

CHRISTIE'S



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International Specialist



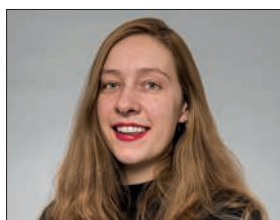
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# PRINTS & MULTIPLES

THURSDAY 20 SEPTEMBER 2018

## PROPERTIES FROM:

The Collection of Aimé Moqué  
The Collection of Karl Julius Anselmino

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Cover: Lot 132 © Judd Foundation/VAGA, New York/  
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Inside front cover: Lot 18 (detail)

Opposite page: Lot 23 (detail)

## AUCTION

Thursday 20 September 2018  
at 2.00 pm Lots 1 - 191  
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 **RUFUS-16013**

## VIEWING

Saturday	15 September	12.00 pm – 5.00 pm
Sunday	16 September	12.00 pm – 5.00 pm
Monday	17 September	9.00 am – 4.30 pm
Tuesday	18 September	9.00 am – 8.00 pm
Wednesday	19 September	9.00 am – 4.30 pm

## AUCTIONEERS

Richard Lloyd, Nick Martineau

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[20]

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# CHRISTIE'S



1

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

*Los Proverbios*

the complete set of 18 etchings with aquatint and drypoint, 1816-24, on heavy wove paper, watermark Palmette or without watermark, very good, richly printed impressions from the First Edition of three hundred copies, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1864, with the lithographic title page, the full sheets, a stain in the margins of two plates, otherwise in very good condition, bound in the original green paper cover (book)

Plates 245 x 350 mm., Sheets 330 x 495 mm. (and similar)

£30,000-50,000

\$39,000-65,000  
€34,000-56,000

**LITERATURE:**

Delteil 202-219; Harris 248-265

Francisco de Goya created his final and most enigmatic print series in the years between 1816 and 1824. The series was published under the title *Los Proverbios*, although Goya's own captions for the working proofs include the word 'disparates', meaning 'follies'. As a result, this print series is also known as *Los Disparates*. Like Goya's 'black' paintings, begun in 1819 after his recovery from a serious illness and filled with macabre visions, *Los Proverbios* are imbued with an overwhelming sense of pessimism and appear to reflect Goya's precarious mental state at the time. Each of the etchings depicts isolated figures in dark, often nightmarish landscapes. While some plates appear harmlessly satirical, others depict gruesome monsters or attacks on innocents. The compositions have few precedents and virtually no parallels in 19th century art, but may be connected with the artist's interest in carnival themes, which he had often explored in his sketchbooks. It is doubtful that Goya ever intended them for a wider public. The fate of the plates after completion is only partly understood. It is known that the series, originally comprised 22 plates, was left with Goya's son Xavier upon the artist's departure from Spain, and remained hidden until Xavier's death in 1854. Eighteen of them passed through two owners before coming to the Royal Academy of San Fernando in 1862, where they were cleaned and published in a first, posthumous edition in 1864. It was only at this point that the individual proverbs were assigned to each plate. Meanwhile the four remaining plates had made their way to Paris, where they were discovered in the early 1870's. They were eventually published for the first time in the French periodical *L'Art* in 1877 and are hence not part part of the present first edition.



This fine group of eight etchings by James Ensor are dedicated to his close friend, the celebrated Belgian composer Aimé Mouqué (1894-1961). Their friendship was borne out of a shared passion for the arts of both painting and music, and Mouqué taught Ensor to play the piano and music notation. The two friends collaborated closely on Ensor's ballet-pantomime *La Gamme d'amour* in 1911, with Mouqué assisting in writing the piano scores for the second half of the ballet. Ensor's esteem for his friend's musical talent is particularly evident in the dedications, such as "pour mon ami Aimé Mouqué/ le défenseur brillant de ma musique" (lot 5). Mouqué held positions in Ostend as professor of music at the Koninklijk Atheneum, conductor of the Kursaal orchestra in the 1930s and later conductor of the Stadssymfonie, from 1939 until 1956.



James Ensor and Aimé Mouqué in Ostend circa 1940

PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 2

**JAMES ENSOR (1860-1949)**

*Insectes singuliers (Strange Insects)*

drypoint, 1888, on Japan paper, signed, dated and titled in pencil, countersigned and titled in pencil on the reverse, with wide margins, probably the full sheet, a few pinpoint foxmarks, otherwise in very good condition, framed

Plate 117 x 159 mm., Sheet 235 x 292 mm.

€3,000–5,000

\$3,900–6,500

€3,400–5,600

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Tavernier, Elesh 46



PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 3

**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, dated and titled in pencil, countersigned in pencil on the reverse, with wide margins, probably the full sheet, in very good condition, framed

Plate 138 x 177 mm.

Sheet 232 x 292 mm.

€2,500–3,500

\$3,300–4,500

€2,800–3,900

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil 80; Croquez, Tavernier, Elesh 90





PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 4

**JAMES ENSOR (1860-1949)**

*Bataille des Eperons d'Or*  
(*Battle of the Golden Spurs*)

etching, 1895, on *simili-japan* paper, signed, dated, titled and dedicated *Pour Mouqué le bon soldat/ cette bataille memorable où Français, Flamands / médecins et Flamingants se crévent le râble, se foulent la rate, s'ouvrent le ventre* in pencil, countersigned and titled in pencil on the reverse, printing with a rich plate tone, with wide margins, probably the full sheet, in very good condition, framed

Plate 178 x 241 mm., Sheet 367 x 470 mm.

£2,500-3,500

\$3,300-4,500

€2,800-3,900

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil 95; Croquez, Tavernier 96; Elesh 98



PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 5

**JAMES ENSOR (1860-1949)**

*Le Vengeance de Hop Frog*  
(*Hop Frog's Revenge*)

drypoint and etching, 1898, on wove paper, signed, dated, titled and dedicated *pour mon ami Aimé Mouqué/ le défenseur brillant de ma musique/ Baron(?) James Ensor/ Ostende Decembre(?) 1937* in pencil, countersigned and titled in pencil on the reverse, with wide margins, with mount staining, otherwise in good condition, framed

Plate 355 x 250 mm., Sheet 688 x 514 mm.

£5,000-7,000

\$6,500-9,100

€5,600-7,800

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Tavernier 112; Croquez 111; Elesh 115





PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 6

**JAMES ENSOR (1860-1949)**

*Le Roi Peste (King Pest)*

etching, 1895, on *simili*-Japan paper, signed, titled and dedicated *Aimé Mouqué roi de la musique* in pencil, countersigned and titled in pencil on the reverse, with wide margins, probably the full sheet, with pale mount staining, generally in very good condition, framed  
Plate 100 x 117 mm., Sheet 179 x 271 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Tavernier 100; Elesh 102

PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 7

**JAMES ENSOR (1860-1949)**

*Péchés Capitaux dominés par la Mort*, from: *Les Sept Péchés Capitaux (The Deadly Sins dominated by Death)*, from: *The Seven Deadly Sins*

etching, 1904, on *simili*-Japan paper, signed, titled, dated and dedicated *à monsieur Aimé Mouqué/ et je lui souhaite les péchés en réduction/ James Ensor/ mars 1926* in pencil, countersigned and titled in pencil on the reverse, with wide margins, probably the full sheet, with pale mount staining, otherwise in good condition, framed  
Plate 90 x 139 mm., Sheet 241 x 310 mm.

£2,500–3,500

\$3,300–4,500

€2,800–3,900

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Tavernier, 126; Elesh 131



PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 8

**JAMES ENSOR (1860-1949)**

*Grande vue de Mariakerke (Large View of Mariakerke)*

etching, 1887, on *simili*-Japan paper, signed, titled, dated and dedicated *pour Madame Mouqué la plus charmante des Ostendaises/ cette eau-forte d'un Ostendais admirateur des charmes d'Ostende* in pencil, countersigned and titled in pencil on the reverse, with wide margins, probably the full sheet, with pale mount staining, otherwise in good condition, framed  
Plate 218 x 267 mm., Sheet 348 x 477 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300

**PROVENANCE:**

A gift by the artist to Louise Mouqué, née Rysselmans (1893-1982), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Tavernier, Elesh, 13





PROPERTY FROM THE COLLECTION OF AIMÉ MOUQUÉ

λ 9

**JAMES ENSOR (1860-1949)**

*Peste dessous, Peste dessus, Peste partout (Pollution under, Pollution above, Pollution everywhere)*

etching with extensive hand-colouring in gouache, 1904, on *simili*-Japan paper, signed and dedicated *à mon ami Aimé Mouqué* in pencil, countersigned and titled in pencil on the reverse, with wide margins, probably the full sheet, with pale mount staining, otherwise in very good condition, framed  
Plate 195 x 295 mm., Sheet 352 x 456 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**PROVENANCE:**

A gift by the artist to Aimé Mouqué (1894-1961), Ostend, Belgium; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Tavernier 127; Elesh 132



Aimé Mouqué with his collection of Ensor prints.



10

VARIOUS PROPERTIES

λ 10

**JAMES ENSOR (1860-1949)**

*Péchés Capitaux dominés par la Mort*, from: *Les Sept Péchés Capitaux* (*The Deadly Sins dominated by Death*, from: *The Seven Deadly Sins*)

etching with extensive hand-colouring in gouache, 1904, on *simili*-Japan paper, signed, titled, dated and dedicated *pour Madame l'Epinois/ mes péchés grimaçant sous/ le masque ricanant. James Ensor/ ostende avril 1937* in pencil, countersigned and titled in pencil on the reverse, with wide margins, minor mount- and light-staining, generally in very good condition, framed Plate 89 x 140 mm., Sheet 223 x 265 mm.

£20,000–30,000

\$26,000–39,000

€23,000–33,000

**LITERATURE:**

Delteil, Croquez, Tavernier, 126; Elesh 131

λ 11

**JAMES ENSOR (1860-1949)**

*Les Bons Juges* (*The Good Judges*)

drypoint and etching, 1894, on *simili*-Japan paper, signed, dated and titled in pencil, countersigned and titled in pencil *verso*, with margins, minor light-staining, soft creasing at the sheet edges, otherwise in good condition, framed Plate 178 x 238 mm., Sheet 251 x 283 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Delteil 86; Croquez, Tavernier, Elesh 88



11



λ 12

**JAMES ENSOR (1860-1949)**

*Le coup de vent à la lisière (Squall at the edge of the woods)*

etching, 1888, on *simili*-Japan paper, second, final state, signed, titled and dated in pencil, countersigned and titled in pencil on the reverse, with wide margins, light-staining, otherwise generally in good condition; with **Grande vue de Mariakerke (Large view of the Mariakerke)** (E. 13), etching, 1887, on *simili*-Japan paper, second, final state, signed and dedicated *affectueux souvenir de notre vieille Flandre/ ó mon ami Albert Croquez* in pencil, with wide margins, light-staining

E. 47: Plate 180 x 250 mm., Sheet 355 x 476 mm.

E. 13: Plate 221 x 270 mm., Sheet 350 x 465 mm.

£2,500–3,500

\$3,300–4,500

€2,800–3,900

**PROVENANCE:**

A gift from the artist; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Taevernier, Elesh 13 & 47

λ 13

**JAMES ENSOR (1860-1949)**

*La Cathédrale (The Cathedral)*

etching, 1886, on *simili*-Japan paper, a very good impression of Elesh's rare first state (of four), signed in pencil, with margins, pale light-staining, a pinhole in the upper margin, with irregularly trimmed sheet edges, otherwise in good condition

Plate 247 x 190 mm., Sheet 297 x 234 mm.

£6,000–8,000

\$7,800–10,000

€6,700–8,900

**PROVENANCE:**

A gift from the artist; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Taevernier & Elesh 7



λ 14

**JAMES ENSOR (1860-1949)**

*Le Grand Bassin d'Ostende (The Main Dock, Ostend)*

etching, 1888, on *simili*-Japan paper, second, final state, signed, titled and numbered in pencil, countersigned in pencil on the reverse, with wide margins, light-staining, with irregularly trimmed sheet edges, otherwise generally in good condition; with **Les Barques échouées (Grounded boats)** (E. 49), etching, 1888, on *simili*-Japan paper, signed, dated and titled in pencil, with wide margins, light-staining

E. 45: Plate 180 x 236 mm., Sheet 354 x 477 mm.

E. 49: Plate 176 x 238 mm., Sheet 357 x 478 mm.

£2,500–3,500

\$3,300–4,500

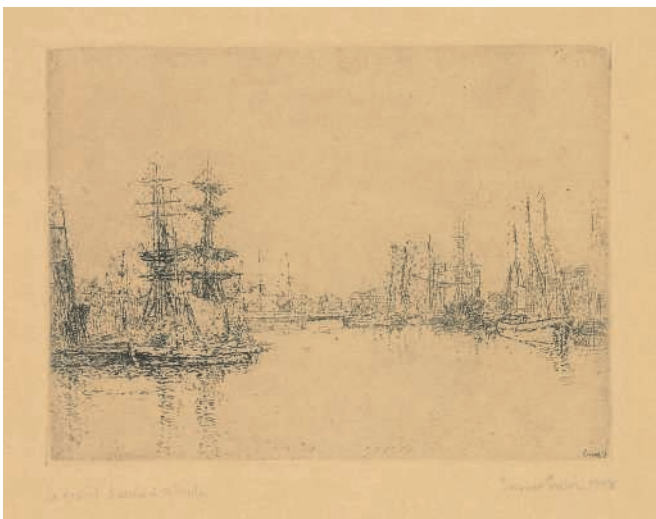
€2,800–3,900

**PROVENANCE:**

A gift from the artist; then by descent to the present owner.

**LITERATURE:**

Delteil, Croquez, Taevernier, Elesh 45 & 49





λ 15

**EMIL NOLDE (1867-1956)**

*Jungs*

etching with aquatint, 1908, on wove paper, signed and titled in pencil, a very good, strong impression of the third, final state, one of approximately 17 impressions of this state (Schiefler & Mosel also record ten examples of the first and two of the second state), with wide margins, trimmed slightly irregularly, very pale light-staining, generally in good condition, framed Plate 261 x 215 mm., Sheet 620 x 470 mm.

£2,500–3,500

\$3,300–4,500

€2,800–3,900

**LITERATURE:**

Schiefler & Mosel 105



λ 16

**EMIL NOLDE (1867-1956)**

*Mann und Mädchen*

etching with aquatint, 1918, on cream wove paper, signed and titled in pencil, numbered I. 9., a very good, rich impression, one of approximately 13 impressions, the full sheet, with deckle edges at right and below, very pale light-staining, generally in very good condition Plate 306 x 235 mm., Sheet 570 x 460 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

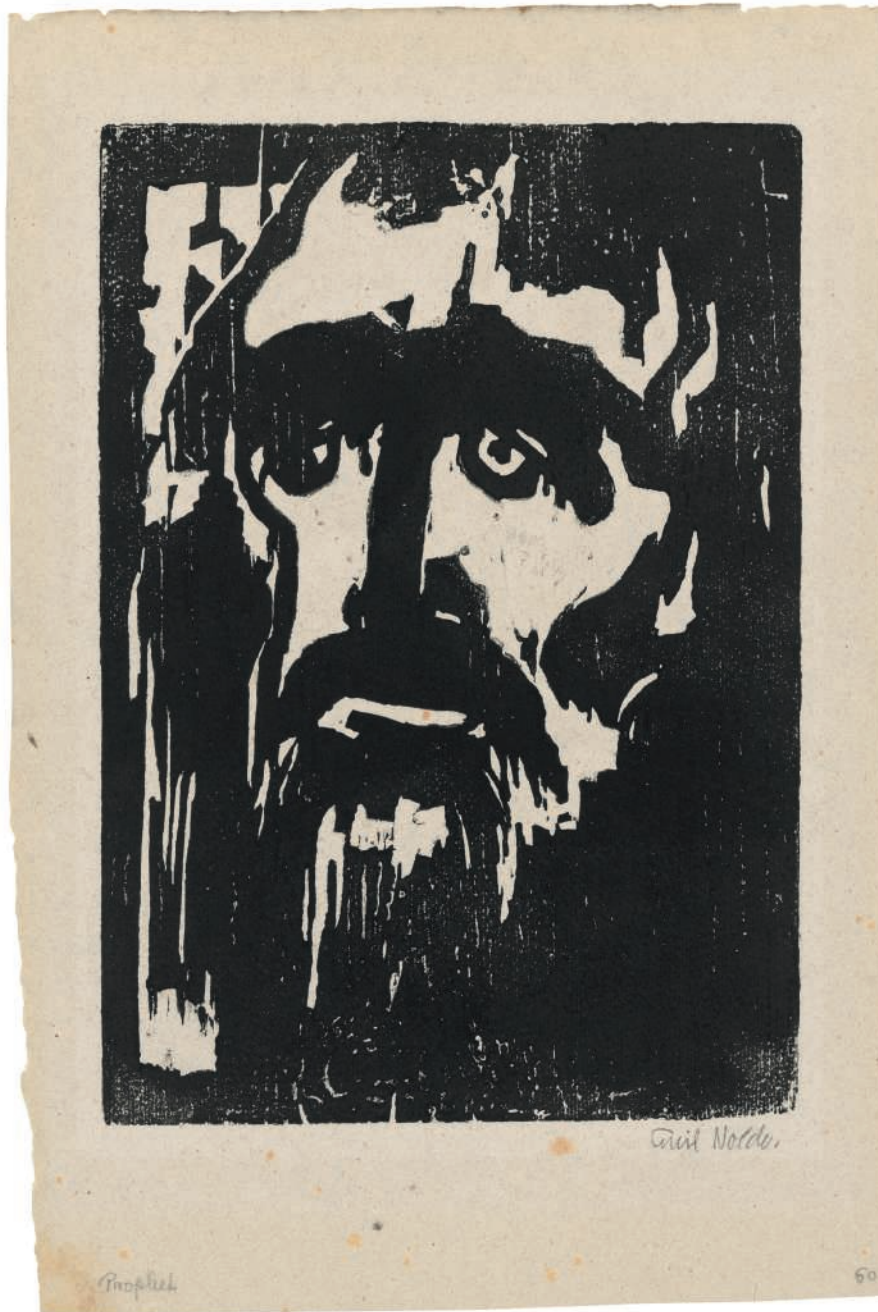
**PROVENANCE:**

Schleswig-Holsteinischer Kunstverein, Kupferstichsammlung, Kiel; with their stamp (not in Lugt) and inscribed *Inv.1926/112* in pencil on the reverse.

**LITERATURE:**

Schiefler & Mosel 194

Schiefler and Mosel record only the present state, but mention that according to his notes Nolde printed at least two impressions of a second state. The numbering of the present sheet with the Roman numeral 'I' seems to imply that there was indeed a second state.



λ 17

**EMIL NOLDE (1867-1956)**

*Prophet*

woodcut, 1912, oatmeal laid paper, watermark initials FLC, signed and titled in pencil, a very good, rich impression, with much gaufrage, one of approximately twenty to thirty impressions, the full sheet, with deckle edges at left and above, the left margin slightly irregular, some foxmarks in the lower margin, generally in good condition, framed

Block 322 x 225 mm., Sheet 420 x 283 mm.

£15,000-25,000

\$20,000-32,000

€17,000-28,000

**LITERATURE:**

Schiefler & Mosel 110

PROPERTY FROM A PRIVATE GERMAN COLLECTION

**18**

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

*Nackte Tänzerinnen*

woodcut, 1909, on stiff wove card, signed and inscribed Eigendruck, a very good impression of the second state (of three), with much of the woodblock structure printing within the blank areas, and with considerable gaufrage visible verso, two un-inked oblique printer's creases at upper centre, presumably the full sheet, with margins above and below, printed to the edges of the sheet at left and right (as issued), in very good condition, framed Block 360 x 555 mm., Sheet 415 x 555 mm.

£120,000–180,000

\$160,000–230,000

€140,000–200,000

**PROVENANCE:**

Estate of the artist; on the reverse with the estate stamp of the Kunstmuseum Basel (Lugt 1570b), inscribed with the Schiefler number in black *ink H 110 III*.

**LITERATURE:**

Schiefler H 110; Dube H 140; Gercken 292

Gercken records three impressions of the first state, the present, unique impression of the second state, and three impressions of the third, final state. Up until the end of 1908 Ernst Ludwig Kirchner's printed works still reflected the influence of the Jugendstil aesthetic, and tended towards a harmonious, almost ornamental, structuring of the picture plane.

By contrast, the early woodcuts of 1909 are characterised by a new rigour, a concentration on a few basic outlines, bodily features and shapes. This development culminated in *Nackte Tänzerinnen*, one of the boldest woodcuts in black and white of his entire oeuvre.

The print shows nude dancers on stage and was probably inspired by a visit to a Berlin cabaret. In 1908 Pechstein had moved there from Dresden and Kirchner came to Berlin more frequently. He had always been inspired by female nudes and much of his early work is dominated by this theme. The print is hence not remarkable for its motif - the depiction of nudity or the public display of naked bodies in a night club - but for its formal qualities. The figures of the three dancers appear almost in a fish-eye perspective. The central figure is pushed all the way to the front of the image, almost literally 'into the face' of the viewer, her naked breasts and hat cut off by the image edge, thus evoking the tantalising proximity of the woman. The other two figures, one dancing with both arms and one leg raised, the other crouching on the stage floor, are placed in the far background. This is achieved by extreme foreshortening, while at the same time Kirchner makes no attempt to create the illusion of actual space or depth.

What makes *Nackte Tänzerinnen* so startling, however, is the enormous hat, which takes up nearly one third of the entire picture surface and completely dominates the composition. It was an artistic coup-de-foudre: never before and rarely ever after did Kirchner allow himself so daring a formal device.







VARIOUS PROPERTIES

λ 19

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

*Häuser und Mond*

woodcut, 1919, on cream wove paper, signed in pencil, inscribed with the work number 1930, one of a very small number of impressions, printing very strongly and evenly, the full sheet, a short horizontal and a longer vertical crease at centre, some very pale light-staining and a few minor defects at the sheet edges, otherwise in good condition  
Block 397 x 500 mm., Sheet 480 x 695 mm.

£3,000–5,000

\$3,900–6,500  
€3,400–5,600

**LITERATURE:**

Schapiro 257

The block for this large landscape woodcut is preserved at the Brücke Museum, Berlin. (See Magdalena Moeller (ed.), *Karl Schmidt-Rottluff - Die Holzstöcke*, Berlin, 2011, no. 121.)

λ \* 20

**KARL SCHMIDT-ROTTLUFF (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.  
Framed in Perspex

£2,000–3,000

\$2,600–3,900  
€2,300–3,300

**LITERATURE:**

Schapiro R 40





FORMERLY IN THE COLLECTION OF  
KARL JULIUS ANSELMINO

λ 21

**MAX BECKMANN (1884-1950)**

*Tanzendes Paar*

woodcut, 1922, on laid paper, signed in pencil, numbered 15/30 (from the edition of sixty of which thirty were numbered by Günther Franke), the full sheet, very pale time staining, otherwise in very good condition, framed  
Image 183 x 110 mm., Sheet 420 x 290 mm.

£3,000–5,000

\$3,900–6,500  
€3,400–5,600

**LITERATURE:**

Hofmaier 227



FORMERLY IN THE COLLECTION OF  
KARL JULIUS ANSELMINO

λ 22

**MAX BECKMANN (1884-1950)**

*Kinder am Fenster*

drypoint, 1922, on wove paper, signed in pencil, unnumbered, from the edition of one hundred (only 35 were numbered), published by Verlag, R. Piper & Co. Munich, the full sheet, pale time staining, otherwise in very good condition, framed  
Plate 320 x 223 mm., Sheet 535 x 378 mm.

£3,000–5,000

\$3,900–6,500  
€3,400–5,600

**LITERATURE:**

Hofmaier 237

PROPERTY FROM A PRIVATE NORWEGIAN COLLECTION

**23**

**EDVARD MUNCH (1863-1944)**

*The Girls on the Bridge*

woodcut printed in blue with lithograph in pale green, 1918, on wove paper, signed in pencil, a fine, bright and richly inked impression of this rare and important subject, Woll's variant II (of III), printed by Anton Peder Nielsen, Oslo, with wide margins, a few skilful repairs in the margins, otherwise in good condition, framed  
Block 493 x 428 mm., Sheet 654 x 575 mm.

£100,000–150,000

\$130,000–190,000

€120,000–170,000

**LITERATURE:**

Schiefler 488; Woll 628

The woodcut *The Girls on the Bridge*, executed in 1918, is a variation on a motif that Munch had first explored in 1901 in a painting now held at the National Gallery, Oslo (NG.M.00844). The three figures gazing into the water are depicted on the pier - not a bridge as the title would suggest - at Åsgårdstrand, a village on the shores of the Oslofjord, where Munch owned a small house. This shoreline featured prominently in his early work, including prints such as *Attraction I*, 1896 and *Melancholy II*, 1898. In these, as in the present work, the landscape plays a dynamic role, enhancing the drama of the scene by acting as a foil to the human presence.

In his painted oeuvre, Munch revisited the theme of *The Girls on the Bridge* seven times, each time modulating the scene, turning the figures to face the viewer, adding further characters in conversational groups, and allowing the girls to age with the passing years. Importantly, Munch stressed that creating variations of a subject did not constitute repetition in his work. He stated, '*I never make copies of my paintings. And whenever I have used the same motif again, it has been solely... because it allows me to find out so much more about that motif.*'

In the present woodcut he reverted to the earliest painted iteration of the subject. What was he trying to discover in the scene that he had not explored before? Most noticeable is the shift in style from the gentle curvilinear execution of the painting, rooted in Nordic Jugendstil, to the boldness of the woodcut's rectilinear Expressionism. There is a new sense of artistic liberation in the decisive power of each incision. This is not merely a formal development: the effect of this newly found rigidity of lines and shapes, conversely, creates a sense of claustrophobia and imprisonment of the three girls. Caught between the impenetrable vertical striations in the sky, the lines gouged on the ground and the hard diagonals of the railings, the graceful figures become the motionless targets for a barrage of arrow-like strokes. In this way, Munch animates the inanimate and paralyses the animate - both the girls and the dark mass of the linden tree - to create a sense of foreboding and pent-up turbulence that is not found in the painting of 1901. It is this tension that renders the present woodcut perhaps the most significant and powerful of Munch's approaches to one of his archetypal motifs.





VARIOUS PROPERTIES

**24**

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

*Sur la terrasse, Parnasse*

lithograph, 1919-20, on thin wove paper, signed in pencil, numbered '13.' from the edition of approximately 75, with wide margins, presumably the full sheet, generally in very good condition, framed  
Image 390 x 495 mm., Sheet 495 x 595 mm.

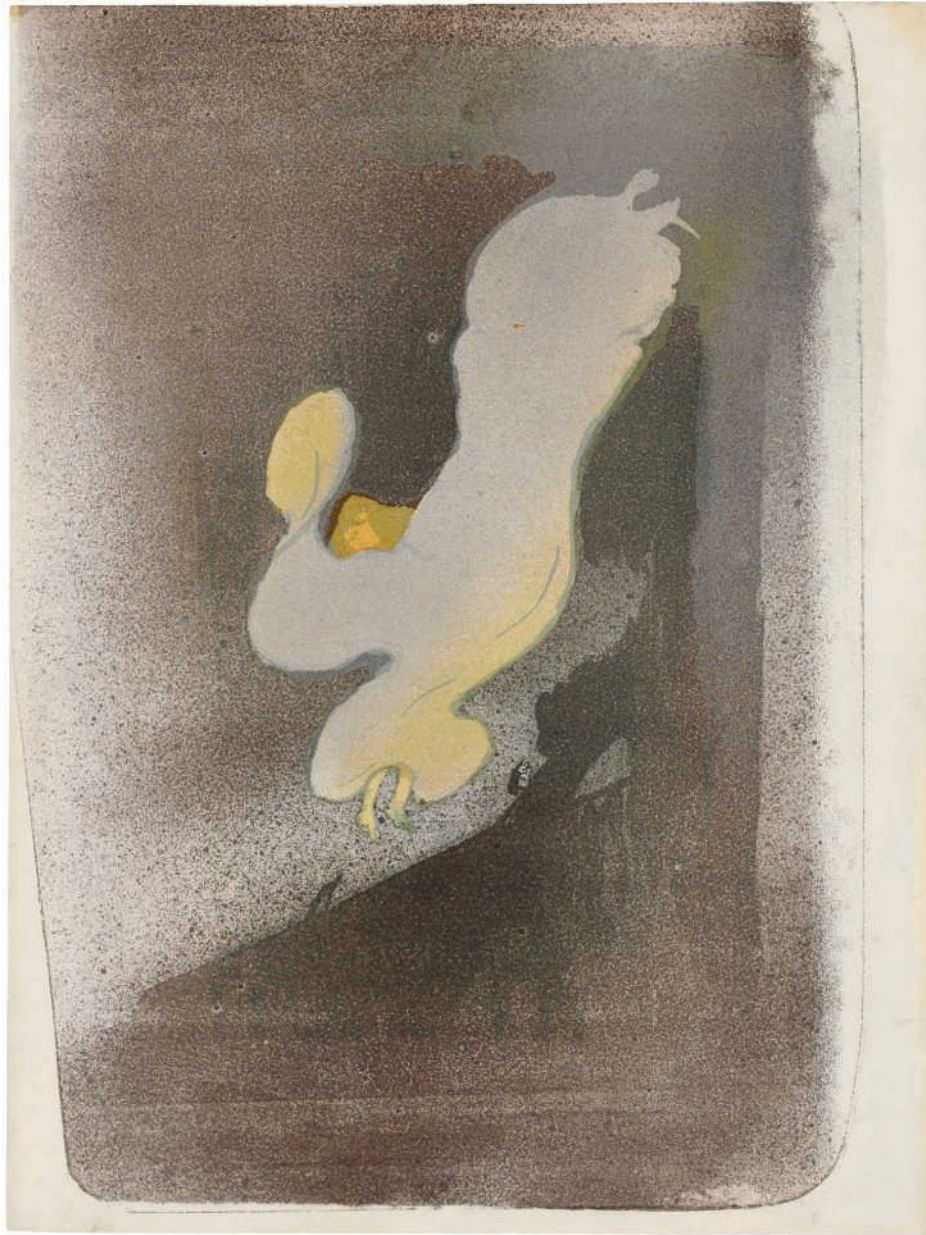
£15,000-25,000

\$20,000-32,000  
€17,000-28,000

**LITERATURE:**

Black 66; Leicester Galleries 61

This large and evocative lithograph of a Parisian nightlife scene is one of Nevinson's most ambitious printed subjects, and it very effectively evokes the clamour and bustle one would have experienced at the Café du Parnasse at the cusp of the 1920s. Nevinson's closely cropped composition plunges the viewer directly into the midst of the densely-packed crowd of people on the terrace. The close grouping of these glamorous figures creates a lively, almost frantic atmosphere, to which the projecting beams of light that burst across the revelling throng add a dynamic compositional dimension. *Sur la Terrasse, Parnasse* is indebted to Nevinson's earlier involvement with the Futurist movement, exemplified by the striking diagonals that radiate from the electric lights and the illuminated signs in the background. In the depiction of the crowd itself, the composition owes much to the innovations of artists of the previous generation, such as Degas and Manet, and their understanding and use of photography to instil similarly cropped scenes with a sense of frozen immediacy in the snapshot of a moment.



**\*25**

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

*Miss Loie Fuller*

lithograph in colours with hand-applied gold and silver powder, 1893, on thin, ivory wove paper, from the edition of approximately sixty impressions printed in a unique colour combinations, published by André Marty, Paris, printed to the edges of the sheet at the upper left and above, with small margins elsewhere, the sheet possibly fractionally reduced, several short, skilfully repaired paper splits and tears, laid down to a wove paper support, framed Image 368 x 265 mm., Sheet 373 x 281 mm.

£40,000-60,000

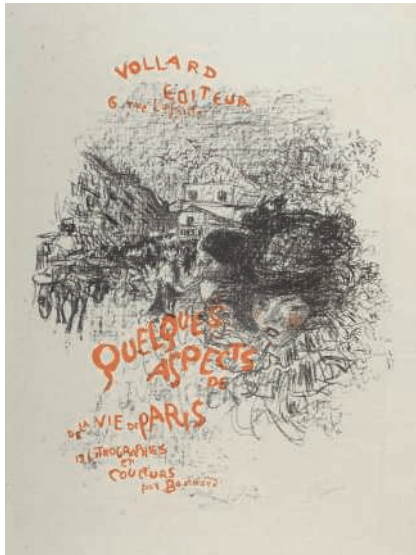
\$52,000-78,000  
€45,000-67,000

**LITERATURE:**

Delteil 39; Adhémar 8; Wittrock 17; Adriani 10

Henri Toulouse-Lautrec's unique vision of Miss Loie Fuller's dazzling performance of her signature 'Serpentine Dance' - performed at the Parisian music hall the Folies-Bergère - is best captured in the present lithograph. The young American dancer's stationary form is barely discernible amid the swirling waves of billowing silk which reflect a vivid range of colours emanating from electric coloured lights. This striking interpretation embodies a radiance and ethereal beauty that distinguishes it from popular renditions of Miss Fuller by other contemporary artists such as Jules Chéret and François-Raoul Larche. It is in fact Toulouse-Lautrec's first non-poster colour lithograph.

The dramatic contour of her gown silhouetted against the shadowy stage and the subtle effects of the dappled colours are enhanced by the addition of gold power applied directly by the artist, as he individually coloured each impression. Toulouse-Lautrec envisioned his muse from the audience's perspective, thereby heightening the sense of spectacle and drawing attention to his own role as a flâneur of modern Parisian life.



**26**

**PIERRE BONNARD (1867-1947)**

*Quelques aspects de la vie de Paris*

the complete set of 13 lithographs in colours including the title, 1895-98, the title on China paper, otherwise on fine, cream wove paper, the colours exceptionally fresh and bright, the title signed in pencil, from the edition of one hundred, printed by A. Clot, published by A. Vollard, Paris, 1899, presumably the full sheets, generally in very good condition  
Sheet 534 x 409 mm. (and smaller)

£60,000-80,000

\$78,000-100,000  
€67,000-89,000

**PROVENANCE:**

With Galerie Candillier, Paris.

**LITERATURE:**

Roger-Marx 56-68; Bouvet 58-70

*Quelques Aspects de la vie de Paris* is regarded as Bonnard's *tour de force* in printmaking. Commissioned by Ambroise Vollard in 1895, the suite was displayed for the first time in Vollard's gallery at No. 6 Rue Lafitte in March 1899. Eschewing the popular taste at the time for views of famous Parisian landmarks, Bonnard chose to depict a more personal experience of city; the view from his studio window in Montmartre, or the commonplace sights of urban life. The only identifiable sights are incidental, the Moulin de la Galette, just visible in the middle distance of the title-page (Bouvet 58), and the Arc de Triomphe (Bouvet 69), at the far end of the avenue du Bois de Boulogne. A formative precedent for Bonnard was Hiroshige's famous series of Ukiyo-e woodcuts *One Hundred Famous Views of Edo*; especially the use of the elevated vantage point, which Bonnard found well suited to the depiction of Paris's wide boulevards, and the masterful evocation of the effects of weather. Taking his cue from Hiroshige, Bonnard's series of lithographs wonderfully displays the life of the city and its passing seasons; bustling streets with people, dogs, carriages, bicycles, top hats and parasols, in bright sunshine, mist, or the moment before a storm.





**'No one better captures the look of the street, the coloured patch seen through the Parisian mist, the passing silhouettes, a young girl's frail grace. A searching hand moving with simian pliancy seizes the passing gesture, the evanescent faces of the street, born and vanished on the instant. It is the poetry of life that is gone, a remembrance of things, of animals, of human beings'.**

Gustave Geffroy (1855-1926) (quoted in: *Rediscovered Printmakers of the 19th Century*, Merrill Chase Gallery, Chicago, 1978).



**27**

**EDGAR DEGAS (1834-1917)**

*Marguerite Degas, the Artist's Sister*

heliogravure printed in black, circa 1860-62, on laid paper, watermark MBM, a good impression of this rare print (Reed & Shapiro record only two impressions printed in brown ink), with wide margins, a deckle edge below, with light-, mount and backboard staining, framed  
Plate 139 x 105 mm., Sheet 328 x 234 mm.

£4,000-6,000

\$5,200-7,800  
€4,500-6,700

**PROVENANCE:**

Edgar Degas (1834-1917), Paris (Lugt 657 & Lugt 658bis).

**LITERATURE:**

Reed & Shapiro 14 IIa



**\* 28**

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

*Branchages*

etching, circa 1880, on cream simili-Japanpaper, a fine impression of this uncommon print, from the posthumous edition of fifty before steel-facing and the reduction of the plate, with wide margins, in very good condition  
Plate 172 x 122 mm., Sheet 330 x 210 mm.

£3,000-5,000

\$3,900-6,500  
€3,400-5,600

**LITERATURE:**

Van Gelder 146; Préaud 110

*My father would spend hours examining from below the leaves, the branches, the twigs, the very texture, the tassels and laces of a bush. He would fly into a sudden rage and exclaim "Even the greatest artist is incapable of rendering this! It is beyond us." (...) He would spend hours in our garden, studying the work of spiders weaving their web". (Rodolphine, the artist's daughter, quoted in: L. Godefroy & M-A. Leblond, *La vie nomade de Rodolphe Bresdin*, pp. 78-79).*

According to Van Gelder all known impressions of *Branchages* are posthumous. The first edition of fifty, to which this impression belongs, was reserved for a luxury edition of *La vie nomade de Rodolphe Bresdin*, an unpublished biography by Louis Godefroy (1885-1934) and Marius-Ary Leblond. The book was never issued and the manuscript remains in the collection of the Bibliothèque Nationale de France, Paris. At some point the plate was steel-faced and reduced in size before a second edition of 125 impressions was published in 1976 in the deluxe edition of Dirk van Gelder's *Rudolphe Bresdin/Catalogue Raisonné de L'Oeuvre Gravé*.



λ 29

**HENRI MATISSE (1869-1964)**

*Visage légèrement penché vers la gauche*

lithograph, 1913, on Japan paper, signed in black ink, numbered 48/50, also with the artist's stamped initials (as issued), the full sheet, in very good condition, framed  
Sheet 501 x 328 mm.

£15,000-25,000

\$20,000-32,000

€17,000-28,000

**PROVENANCE:**

With William Weston Gallery, London.  
Purchased from the above by the present owner.

**LITERATURE:**

Duthuit 414



**\* 30**

**AFTER GEORGES BRAQUE (1882-1963)**

*Pichet et oiseau*

etching and aquatint in colours, circa 1950, on BFK Rives wove paper, signed in pencil, numbered 31/200, published by Maeght, Paris, with wide margins, presumably the full sheet, with deckle edges at left and right, pale mount staining, some creases in the left margin, the subject in good condition, framed  
Plate 416 x 515 mm., Sheet 555 x 760 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900

**LITERATURE:**

Vallier p. 292



PROPERTY FROM A PRIVATE SPANISH COLLECTION

**31**

**GEORGES BRAQUE (1882-1963)**

*Hélios VI*

lithograph in colours, 1948, on Arches wove paper, signed in pencil, numbered 56/75, published by Maeght, Paris, with wide margins, pale light-staining, the purple attenuated, framed  
Image 475 x 410 mm., Sheet 647 x 495 mm.

£1,500–2,500

\$2,000–3,200  
€1,700–2,800

**PROVENANCE:**

Christie's, London, 2 December 1992, lot 306.

**LITERATURE:**

Vallier 41



VARIOUS PROPERTIES

**32**

**GEORGES BRAQUE (1882-1963)**

*L'oiseau et son ombre III*

etching with aquatint in colours, 1961, on BFK Rives wove paper, signed in pencil, inscribed H.C., an *hors commerce* impression aside from the edition of 75, published by Maeght, Paris, with wide margins, the sheet slightly reduced on all sides, otherwise in good condition, framed  
Plate 335 x 587 mm., Sheet 505 x 742 mm.

£8,000–12,000

\$11,000–16,000

€8,900–13,000

**PROVENANCE:**

With William Weston Gallery, London.  
Acquired from the above by the present owner.

**LITERATURE:**

Vallier 158



λ 33

**GIORGIO MORANDI (1890-1964)**

*Zinnie*

etching, 1930, on wove paper, a very good impression of the first state (of two), signed in pencil, numbered 28/65, the full sheet, the sheet slightly toned, a few tiny foxmarks in places, generally in good condition  
Plate 247 x 196 mm., Sheet 401 x 307 mm.

£5,000–7,000

\$6,500–9,100

€5,600–7,800

**PROVENANCE:**

With Galleria La Bussola, Turin (their ink stamp on the reverse).

**LITERATURE:**

Vitali 72



λ 34

**GIORGIO MORANDI (1890-1964)**

*Gruppo di Zinnie*

etching, 1931, on wove paper, signed and numbered 12/30 in pencil, a very good impression of the first state (of two), with wide margins, probably the full sheet, some minor staining and surface dirt in the margins, generally in good condition

Plate 226 x 191 mm.

Sheet 436 x 284 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Vitali 86



λ 35

**GIORGIO MORANDI (1890-1964)**

*Grande natura morta con la lampada a petrolio*

etching, 1930, cream *Chine appliqué* on Fabriano wove paper, a very good impression of the fifth state (of six), signed in pencil, numbered 11/40, with wide margins, presumably the full sheet, with deckle edges above and at left, pale light-staining, otherwise in good condition  
Plate 305 x 362 mm., Sheet 377 x 509 mm.

£30,000–50,000

\$39,000–65,000  
€34,000–56,000

**LITERATURE:**  
Vitali 75

One of Morandi's finest etched works, *Grande natura morta con la lampada a petrolio* was created in 1930, at the height of the artist's most productive period in printmaking. 1930 was also the year he became Professor of Printmaking at the Academy of Fine Arts, Bologna. This appointment gave him financial security for the rest of his career and allowed him to devote himself almost entirely to his art.

Despite the arrival of revolutionary new printing techniques in the 20th century, Morandi, who was entirely self-taught, always and only used the very traditional and relatively simple technique of etching. Rejecting any innovation, the foundation of his work was the grand tradition of printmaking. Indeed, his mastery of the technique was based on the first treatises on etching, published in the 16th and 17th centuries.

Morandi's rigorous approach of reducing familiar objects to pure geometric forms is reminiscent of Paul Cézanne, whose works he had admired at the Rome Secession of 1914. In a more obvious sense, *Grande natura morta con la lampada a petrolio* is the artist's own, more classical and lyrical answer to the Cubist arrangements of his contemporaries Georges Braque and Pablo Picasso. Grounded in the tangible and the familiar, Morandi's art more immediately suggests the idea of a fourth dimension or metaphysical realm than the literary, surreal visions of Giorgio de Chirico and Carlo Carrà, with whom he had exhibited the previous year. It is perhaps a testament to the strength of Morandi's artistic vision that he was able to steer his own, highly personal path amongst the many avant-garde influences of his time, in order to produce subtly haunting prints such as the present one.



λ 36

**PABLO PICASSO (1881-1973)**

*Sculpteur, modèle couché et sculpture, from: La Suite Vollard*

etching, 1933, on Montval laid paper, watermarked 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, with deckle edges above and below, pale time, mount and backboard staining, otherwise in good condition, framed

Plate 267 x 194 mm., Sheet 445 x 338 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**PROVENANCE:**

With Henri Petiet, Paris; his number 338 in pencil lower left (partially erased).

**LITERATURE:**

Bloch 147; Baer 298



λ \* 37

**PABLO PICASSO (1881-1973)**

*Modèle et sculpture surréaliste, from: La Suite Vollard*

etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, with deckle edges above and below, some mount staining, otherwise in good condition, framed

Plate 270 x 195 mm., S. 446 x 340 mm.

£6,000–8,000

\$7,800–10,000

€6,700–8,900

**PROVENANCE:**

With Henri Petiet, Paris; his number 335 in pencil lower left.

**LITERATURE:**

Bloch 187; Baer 346





PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 38

**PABLO PICASSO (1881-1973)**

*Minotaure caressant une femme, from: La Suite Vollard*

etching, 1933, on Montval laid paper, watermark Montgolfier, signed in pencil, from the edition of fifty with wide margins (there was also an edition of 260 on smaller sheets), published by A. Vollard, Paris, 1939, some pale mount staining, otherwise in very good condition, framed  
Plate 298 x 370 mm, Sheet 388 x 505 mm.

£8,000-12,000

\$11,000-16,000  
€8,900-13,000

**LITERATURE:**

Bloch 191; Baer 350



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 39

**PABLO PICASSO (1881-1973)**

*Minotaur, buveur et femmes, from: La Suite Vollard*

etching and aquatint, 1933, on Montval 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, pale mount staining, otherwise in very good condition, framed Plate 296 x 365 mm., Sheet 338 x 442 mm.

£12,000-18,000

\$16,000-23,000  
€14,000-20,000

**LITERATURE:**

Bloch 200; Baer 368



VARIOUS PROPERTIES

λ \* 40

**PABLO PICASSO (1881-1973)**

*Minotaure caressant une femme, 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, in very good condition Plate 300 x 365 mm., Sheet 340 x 445 mm.

£6,000-8,000

\$7,800-10,000  
€6,700-8,900

**PROVENANCE:**

With Henri Petiet, Paris; his number 354 in pencil lower left.

**LITERATURE:**

Bloch 191; Baer 350



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 41

**PABLO PICASSO (1881-1973)**

*Peintre et modèle IV*

aquatint and drypoint, 1963, on Richard de Bas wove paper, signed in pencil, numbered 26/50 (there were also 15 artist's proofs), published by Galerie L. Leiris, 1965, the full sheet, in very good condition, framed Plate 375 x 490 mm., Sheet 515 x 665 mm.

£6,000-8,000

\$7,800-10,000  
€6,700-8,900

**LITERATURE:**

Bloch 1141; Baer 1139



VARIOUS PROPERTIES

λ. 42

**PABLO PICASSO (1881-1973)**

Femme assise en tailleur: Geneviève Laporte

etching and drypoint, 1951, on *japon nacré* paper, signed in pencil, numbered 80/180 (there were also 12 artist's proofs), published by G. Gili, Barcelona, 1969, the full sheet, generally in very good condition, framed  
Plate 145 x 100 mm., Sheet 314 x 233 mm.

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**LITERATURE:**

Bloch 1837; Baer 888



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 43

**PABLO PICASSO (1881-1973)**

*José Delgado: La Tauromaquia*

the complete portfolio comprising 26 aquatints and one drypoint, 1959, on Guarro wove paper, watermark Bull's Head, *hors-texte*, with title, text in Spanish, table of contents and justification, unsigned, copy number 151/250, from the standard edition of 220 (the total edition was 263), printed by Atelier Lacourrière, Paris, published by Ediciones de la Cometa, Barcelona, the full sheets, loose (as issued), within the original grey paper folder with the title printed in drypoint on the front, in very good condition; all within the original parchment-covered boards and slipcase with the title in gilt on the spine, with some minor wear, otherwise in good condition  
Plates 200 x 295 mm. (and similar)  
Sheets 350 x 500 mm. (and similar)  
380 x 520 x 70 mm. (overall)

(26)

£30,000-50,000

\$39,000-65,000  
€34,000-56,000

**PROVENANCE:**

Sotheby's, London, 30 June 1993, lot 622.

**LITERATURE:**

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

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



44

λ 44

**PABLO PICASSO (1881-1973)**

*Corrida en Arles*

aquatint in colours, 1951, on Arches wove paper, a unique colour variant, one of only three proofs printed from all three plates before steel-facing, the yellow plate inked à la poupée in blue, yellow and green, printed by Jacques Frélaud at Lacourrière's printshop (there were also nine impressions printed after steel-facing without the supervision of the artist), the full sheet, with deckle edges at left and right, pale light-staining, scattered pinpoint foxing, generally in good condition, framed

Plate 420 x 540 mm., Sheet 500 x 655 mm.

£18,000-25,000

\$24,000-32,000

€21,000-28,000

**PROVENANCE:**

The estate of the artist; then by descent.  
Marina Picasso (B. 1951), Geneva, New York and Cannes (Lugt 3698).  
Sotheby's, London, 30 June 1993, lot 634.

**LITERATURE:**

See Bloch 1355; Baer 887Bb

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

VARIOUS PROPERTIES

λ 45

**PABLO PICASSO (1881-1973)**

*Sueño y Mentira de Franco I & II*

two etchings with aquatint, 1937, on Montval laid paper, with the accompanying poem by the artist, each with the stamped signature (as issued), numbered 41/850 (there were also editions of thirty on *Japon ancien* and 150 on *Chine*), published by the artist, Paris, 1937, the full sheets, with deckle edges on three sides, discoloration in the lower left margin and at the sheet edges from old tape, lacking the original folder, framed

Plate 317 x 420 mm., Sheet 386 x 570 mm. (each)

(2)

£5,000-7,000

\$6,500-9,100

€5,600-7,800

**LITERATURE:**

Bloch 297-298; Baer 615-616; Cramer books 28

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



45



35

PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 46

**PABLO PICASSO (1881-1973)**

*Fumeur*

etching with aquatint, 1964, on Richard de Bas wove paper, signed in pencil, numbered 26/50 (there were also 15 artist's proofs), published by Galerie L. Leiris, 1965, the full sheet, in very good condition, framed  
Plate 410 x 312 mm., Sheet 570 x 407 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Bloch, Baer 1173



VARIOUS PROPERTIES

λ \* 47

**PABLO PICASSO (1881-1973)**

Plate 7, from: *El Entierro del Conde de Orgaz*

etching, 1966, on wove paper, a rare proof impression before the plate was bevelled and steel-faced, one of only three such proofs, before the unsigned edition of 263 impressions and the signed edition of 12 on *japon nacré*, the full sheet, a deckle edge below, some pale time staining, otherwise in good condition

Plate 219 x 322 mm., Sheet 281 x 380 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**PROVENANCE:**

Marina Picasso (B. 1951), Geneva, New York and Cannes (Lugt 3698).

With Jan Krugier Gallery, New York (their label with inventory no. 27655 on the back of frame).

**LITERATURE:**

Bloch 1472; Baer 1383A; see Cramer Books 146



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 48

**PABLO PICASSO (1881-1973)**

*Le Portraitiste*

etching, 1966, on wove paper, signed in pencil, numbered 41/50 (there were also 15 artist's proofs), published by Galerie L. Leiris, Paris, 1967, the full sheet, in very good condition, framed  
Plate 315 x 417 mm., Sheet 451 x 568 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Bloch 1234; Baer 1471



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 49

**PABLO PICASSO (1881-1973)**

*Marin rêveur avec deux femmes, from: Series 156*

etching, scraper and drypoint, 1970, on wove paper, with the stamped signature, numbered 41/50 (there were also 18 proofs for the artist and printer), published by Galerie L. Leiris, 1978, the full sheet, in very good condition

Plate 150 x 208 mm., Sheet 251 x 330 mm.

£1,500-2,000

\$2,000-2,600

€1,700-2,200

**PROVENANCE:**

Sotheby's, London, 30 June 1993, lot 651.

**LITERATURE:**

Bloch 651, Baer 1869



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 50

**PABLO PICASSO (1881-1973)**

*Couple aux champ, avec un putto couronné de fleurs, from: Series 347*

etching, 1968, on BFK Rives wove paper, signed in pencil, numbered 17/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, 1969, the full sheet, in very good condition, framed

£4,000-6,000

\$5,200-7,800

€4,500-6,700

**LITERATURE:**

Bloch 1697; Baer 1713



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 51

**PABLO PICASSO (1881-1973)**

*Jeune femme au lit, Célestine et gentilhomme, from: Series 347*

etching, 1968, on wove paper, signed in pencil, numbered 48/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, pale light-staining, otherwise in very good condition, framed

£1,000-1,500

\$1,300-1,900

€1,200-1,700

**LITERATURE:**

Bloch 1802; Baer 1819





PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 52

**PABLO PICASSO (1881-1973)**

*La dame à la collerette (Portrait de Jacqueline à la Fraîse)*

linocut in colours with extensive hand-colouring in red and blue crayon, 1962-1963, on Arches wove paper, signed in red and blue crayon, dedicated 'pour le Docteur Stéhelin/ son ami Picasso/ le 14 Juillet 1966', a proof aside from the edition of fifty, published by Galerie L. Leiris, Paris, 1963, the full sheet, a deckle edge below, some pale time staining, otherwise in good condition, framed

Image 554 x 442 mm., Sheet 625 x 442 mm.

£30,000-50,000

\$39,000-65,000  
€34,000-56,000

**PROVENANCE:**

Dr. Jean Stéhelin (died 1973), Paris, Cannes, a gift from the artist in 1966. Anonymous sale; Christie's, London, 1 December 1993, lot 581.

**LITERATURE:**

Bloch 1147; Baer 1321

Dr. Stéhelin was Picasso's physician for many years.





PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 53

**PABLO PICASSO (1881-1973)**

*L'homme à la fraise*

linocut in colours with extensive hand-colouring in red and blue crayon, 1963, on Arches wove paper, signed in red and blue crayon, dedicated 'pour le Docteur Stéhelin/ son ami Picasso/ le 14 Juillet 1966', a proof aside from the edition of fifty, published by Galerie L. Leiris, the full sheet, a deckle edge below, some pale time staining, otherwise in good condition, framed Image 535 x 405 mm., Sheet 625 x 443 mm.

£30,000-50,000

\$39,000-65,000  
€34,000-56,000

**PROVENANCE:**

Dr. Jean Stéhelin (died 1973), Paris, Cannes, a gift from the artist in 1966. Anonymous sale; Sotheby's, London, 30 June 1993, lot 635.

**LITERATURE:**

Bloch 1148; Baer 1320

VARIOUS PROPERTIES

λ 54

**PABLO PICASSO (1881-1973)**

*La femme au chapeau*

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 43/50 (there were also twenty artist's proofs), published by Galerie L. Leiris, Paris, 1963, the full sheet, pale light- and mount staining, otherwise in good condition, framed

Image 535 x 395 mm., Sheet 625 x 443 mm.

£50,000-70,000

\$65,000-91,000

€56,000-78,000

**LITERATURE:**

Bloch 1145; Baer 1323

Picasso's first involvement with linocut printing had been rather casual. In 1952 he had produced a series of simple posters for the potters of Vallauris, a village in the hills above Cannes. It was a combination of geographic necessity and artistic curiosity which led him, at the age of 78, to turn away from etching and lithography – hitherto his favourite means of graphic expression – and take up the linocut technique again.

Picasso had left Paris with Jacqueline Roque in 1958, dividing his time between Villa La Californie at Cannes, and the newly acquired Château de Vauvenargues, near Aix-en-Provence. A major practical drawback of this move was the delay in communicating with the printing studios in Paris. There plates could be proofed and returned within hours; now it took days, robbing Picasso of the immediate contact with his printers.

Six years after his initial foray into linocut printing, Picasso began working with the young printer Hidalgo Arnéra, re-imagining Lucas Cranach's sober *Portrait of a Young Girl*. The resulting print is astonishing, but he found the process too labour-intensive and complicated, as it had required the cutting and registering of six different colour blocks, to be printed precisely on top of one another. To remedy these technical problems Picasso came up with an extraordinary solution: rather than use separate blocks for each colour, he printed the whole image from just one block in the so-called 'reduction' method. The block was printed in the lightest colour, then cut further and printed successively from the lighter to the darker colours. While making the task of registration much simpler, it required a tremendous power of imagination to foresee how each change in the block would affect the composition as a whole. It was precisely the kind of artistic experiment which Picasso enjoyed – a creative liberation.

Although linocuts form a relatively small part of Picasso's oeuvre as a printmaker, he created some of his most outstanding compositions in this technique, in a short burst of activity between 1958 and 1963.



Picasso



λ 55

**PABLO PICASSO (1881-1973)**

*Bacchanale*

linocut in colours, 1959, on Arches wove paper, signed in pencil, presumably one of twenty artist's proofs aside from the edition of fifty, published by Galerie L. Leiris, Paris, 1960, the full sheet, the colours fresh, some handling creases, with associated hairline cracks to the printed surface  
Block 227 x 630 mm., Sheet 619 x 747 mm.

£20,000-30,000

\$26,000-39,000  
€23,000-33,000

**PROVENANCE:**

Estate of the artist, then by descent.  
Maya Widmaier-Picasso, Paris.  
A gift by the above to the present owner.

**LITERATURE:**

Bloch 931; Baer 1260 B.f.2



λ \* 56

**PABLO PICASSO (1181 - 1973)**

*Carnaval 1967*

linocut printed in light and dark brown, 1967, on Arches wove paper, signed in pencil, numbered 54/160 (there were also approximately thirty artist's proofs), published by Le Patriote, Nice, with margins, the sheet reduced on all four sides, the subject in good condition, framed  
Block 640 x 530 mm., Sheet 708 x 601 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Bloch 1242; Baer 1852

λ 57

**PABLO PICASSO (1881-1973)**

*Le Vieux Roi*

linocut in colours, 1963, on Arches wove paper, signed in pencil, presumably one of approximately thirty artist's proofs aside from the edition of 160, published by Edition La Patriote, Nice, the full sheet, the colours fresh, unobtrusive rubbing in the subject, otherwise in good condition  
Block 642 x 530 mm., Sheet 752 x 620 mm.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Estate of the artist, then by descent.  
Maya Widmaier-Picasso, Paris.  
A gift by the above to the present owner.

**LITERATURE:**

Bloch 1152; Baer 1338 B.i.3



λ \* 58

**PABLO PICASSO (1881-1973)**

*Portrait d'homme (Notre Dame de Vie)*

linocut in colours, 1966, on Arches wove paper, signed in pencil, numbered 92/150, published by Editions Cercle d'Art, Paris, the full sheet, light- and time staining, in good condition, framed  
Block 346 x 280 mm., Sheet 437 x 380 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Bloch 1230; Baer 1848



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 59

**PABLO PICASSO (1881-1973)**

*Jacqueline aux cheveux flous, en buste*

linocut, 1962, on Arches wove paper, signed in pencil, numbered 41/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, Paris, 1963, the full sheet, in very good condition, framed  
Image 350 x 270 mm., Sheet 628 x 445 mm.

£8,000-12,000

\$11,000-16,000  
€8,900-13,000

**LITERATURE:**

Bloch 1091; Baer 1295



VARIOUS PROPERTIES

λ 60

**PABLO PICASSO (1881-1973)**

*Le peintre à la palette*

linocut, 1963, on Arches wove paper, signed in pencil, numbered 150/150 (there were also approximately thirty artist's proofs), the full sheet, some pale time staining, otherwise in very good condition  
Image 640 x 530 mm., Sheet 752 x 620 mm.

£5,000-7,000

\$6,500-9,100  
€5,600-7,800

**LITERATURE:**

Bloch 1153; Baer 1342

λ 61

**PABLO PICASSO (1881-1973)**

*Vallauris 1960 Exposition*

linocut printed in black and pink, 1960, on Arches wove paper, signed in pencil, numbered 155/170 (there were also thirty artist's proofs), published by the Association des Potiers de Vallauris, with wide margins, presumably the full sheet, pale light-, mount and time staining, generally in good condition  
Image 637 x 528 mm., Sheet 751 x 622 mm.

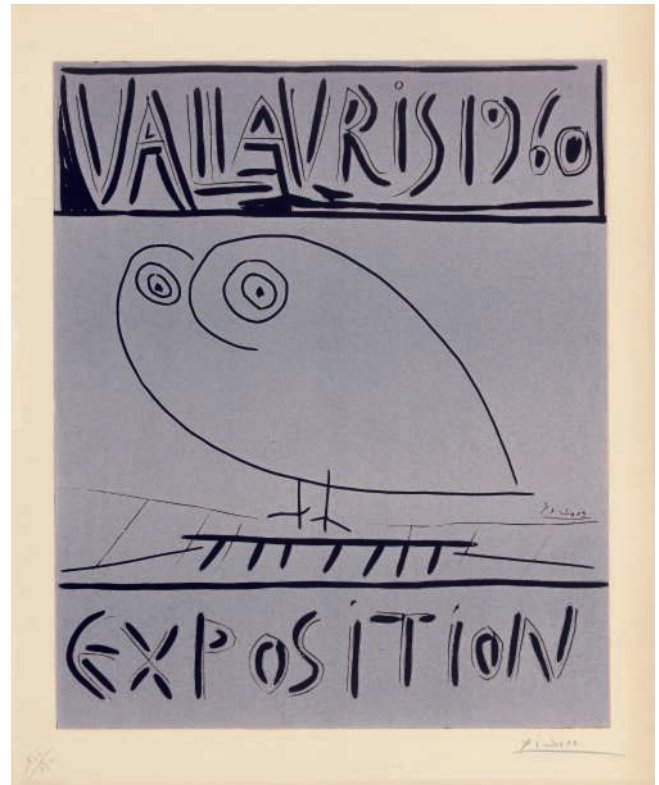
£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Bloch 1290; Baer 1268



λ 62

**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 150/185 (there were also between 35-40 artist's proofs), published by the association *Peinture et Lumière*, Vallauris, with wide margins, presumably the full sheet, a pale band of mount staining along the lower sheet edge, otherwise in good condition  
Image 640 x 531 mm., Sheet 753 x 623 mm.

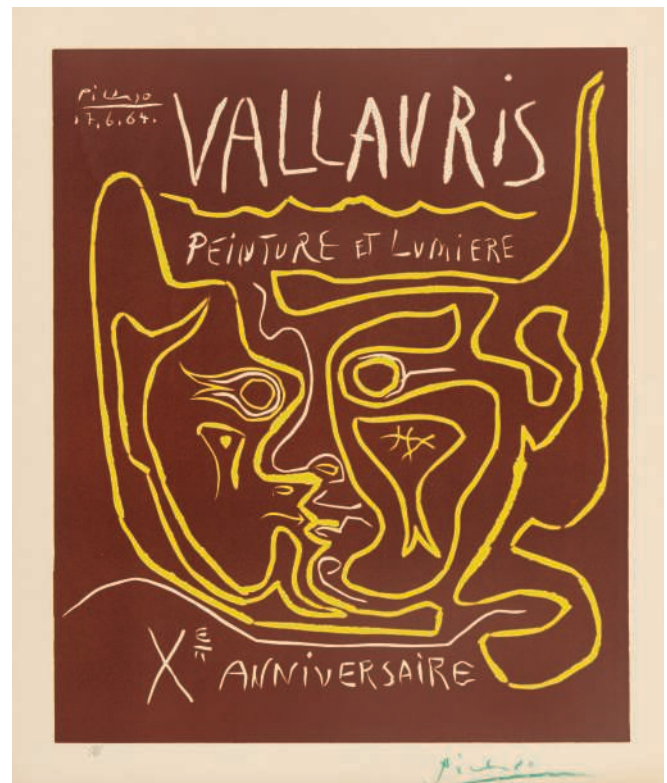
£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Bloch 1850; Baer 1353





λ 63

**PABLO PICASSO (1881-1973)**

*Tête de jeune femme*

lithograph, 1947, on Arches wove paper, signed in pencil, numbered 12/50 (there were also six proofs for the artist and printer), the full sheet, with deckle edges above and below, in very good condition  
Image 610 x 470 mm., Sheet 660 x 498 mm.

£18,000–25,000

\$24,000–32,000

€21,000–28,000

**LITERATURE:**

Bloch 458; Mourlot 106



λ 64

**PABLO PICASSO (1881-1973)**

*Centaure et bacchante*

lithograph, 1947, on Arches wove paper, signed in pencil, numbered 11/50 (there were also six proofs for the artist and printer), the full sheet, with deckle edges at left and right, in very good condition  
Image & Sheet 499 x 658 mm.

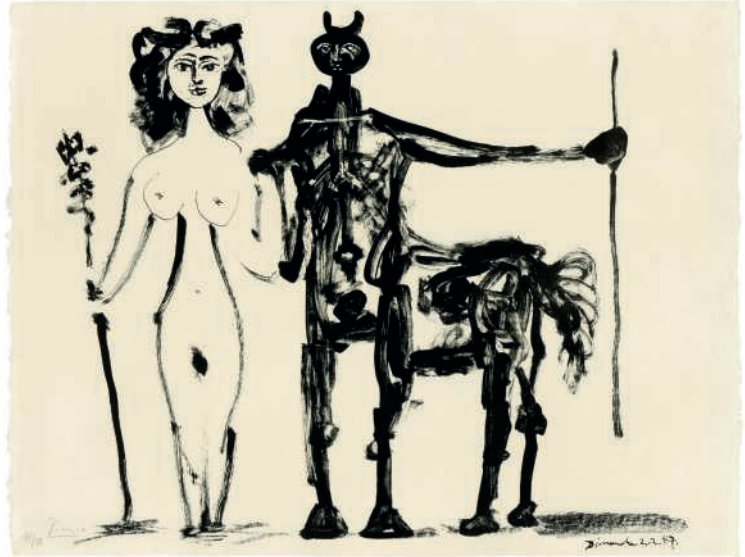
£7,000-10,000

\$9,100-13,000

€7,800-11,000

**LITERATURE:**

Bloch 416; Mourlot 62



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 65

**PABLO PICASSO (1881-1973)**

*Le gros pigeon*

lithograph, 1947, on Arches wove paper, signed in red crayon, indistinctly numbered 50/50 (there were also six proofs for the artist and printer), the full sheet, with light-, mount and time staining, the signature faded, soft handling creases in the margins, framed  
Image 400 x 510 mm., Sheet 498 x 653 mm.

£2,000-3,000

\$2,600-3,900

€2,300-3,300

**PROVENANCE:**

Christie's, London, 2 December 1992, lot 490.

**LITERATURE:**

Bloch 419; Mourlot 66



FORMERLY IN THE COLLECTION OF KARL JULIUS ANSELMINO

λ 66

**PABLO PICASSO (1881-1973)**

*Nature morte au verre et fleurs*

lithograph, 1947, on Arches wove paper, signed in blue pencil, numbered 42/50 (there were also six proofs for the artist and printer), the full sheet, with light- and backboard staining, otherwise in good condition, framed  
Image 390 x 550 mm., Sheet 503 x 655 mm.

£6,000-8,000

\$7,800-10,000

€6,700-8,900

**LITERATURE:**

Bloch 445; Mourlot 87





PROPERTY FROM A DISTINGUISHED PRIVATE  
EUROPEAN COLLECTION

λ \* 67

**PABLO PICASSO (1881-1973)**

*La danse des banderilles*

lithograph, 1954, on Arches wove paper, signed in red crayon, numbered 9/50 (there were also six proofs for the artist and printer), the full sheet, with deckle edges at left and right, in good condition, framed

Image 480 x 640 mm., Sheet 500 x 652 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Bloch 752; Mourlot 248



VARIOUS PROPERTIES

λ 68

**PABLO PICASSO (1881-1973)**

*Portrait de famille, quatre personnages dont trois assis*

lithograph, 1962, on Arches wove paper, signed in purple crayon, an unnumbered proof aside from the edition of fifty (there were a few proofs for the artist and printer), the full sheet, a deckle edge above and below, in very good condition, framed

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**PROVENANCE:**

Estate of the artist, then by descent.

Maya Widmaier-Picasso, Paris.

A gift by the above to the present owner.

**LITERATURE:**

Bloch 1033; Mourlot 386

λ 69

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

*Pierrot et Arlequin, from: Dix Pochoirs*

pochoir in colours, circa 1920, on Arches wove paper, partial watermark J. PERRIGOT, signed in pencil, numbered 66/100, published by Editions Galerie Rosenberg, Paris, the full sheet, a deckle edge at left, the red slightly attenuated, otherwise in very good condition

Image 273 x 213 mm. Sheet 305 x 233 mm.

£5,000-7,000

\$6,500-9,100

€5,600-7,800

**PROVENANCE:**

The estate of the artist; then by descent.

Maya Widmaier-Picasso, Paris.

A gift by the above to the present owner.



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 70

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

*Nature morte au citron et pichet rouge*

aquatint in colours, circa 1955, on BFK Rives wove paper, signed in pencil, inscribed 'H.C.', an *hors commerce* impression aside from the edition of three hundred, printed and published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, some pale light- and time staining, the colours attenuated, soft handling creases at the sheet edges, framed

Plate 331 x 412 mm., Sheet 503 x 656 mm.

£6,000-8,000

\$7,800-10,000

€6,700-8,900

**PROVENANCE:**

With Wasart Gallery, Madrid.





VARIOUS PROPERTIES

**λ 71**

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

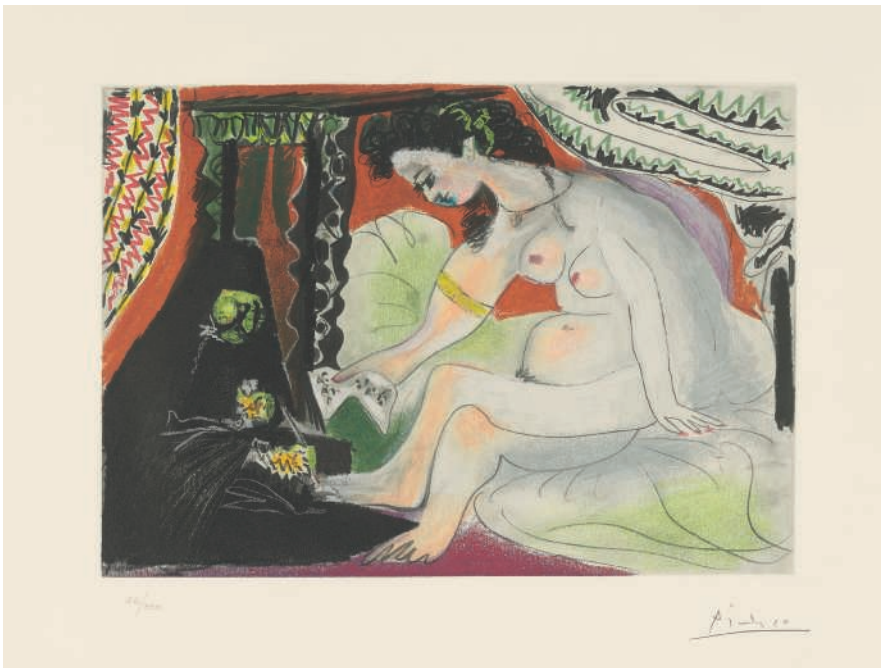
*La Corrida*

aquatint in colours, 1956, on Arches wove paper, signed in pencil, numbered 81/200, published by Atelier Lacourière, Paris, with their blindstamp, the full sheet, deckle edges above and below, with mount staining, pale backboard staining, otherwise in good condition, framed  
Plate 485 x 655 mm., Sheet 568 x 764 mm.

£7,000–10,000

\$9,100–13,000

€7,800–11,000



**λ 72**

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

*Bethsabée*

aquatint in colours, 1960, on BFK Rives wove paper, signed in pencil, numbered 26/300, printed and published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, a deckle edge below, in very good condition, framed  
Plate 262 x 370 mm., Sheet 450 x 560 mm.

£5,000–7,000

\$6,500–9,100

€5,600–7,800



λ 73

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

*Le verre d'absinthe*

aquatint in colours, 1972, on Arches wove paper, signed in pencil, numbered 204/300, printed and published by Atelier Crommelynck, Paris, with their blindstamp, with deckle edges above and below, the sheet slightly reduced at left and right, pale light-staining, otherwise in good condition, framed  
Plate 495 x 605 mm., Sheet 640 x 798 mm.

£6,000–8,000

\$7,800–10,000

€6,700–8,900

λ 74

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

*Portrait de Maya au bateau*

offset lithograph and collotype in colours, circa 1965, on Arches wove paper, signed in pencil, an artist's proof aside from the edition of two hundred, the full sheet, a deckle edge at right, scattered foxing in the margins, generally in good condition, framed  
Image 730 x 540 mm., Sheet 860 x 610 mm.

£6,000–8,000

\$7,800–10,000

€6,700–8,900

**PROVENANCE:**

Estate of the artist, then by descent.  
Maya Widmaier-Picasso, Paris.  
A gift by the above to the present owner.





λ \*75

**MARC CHAGALL (1887-1985)**

*Bible*

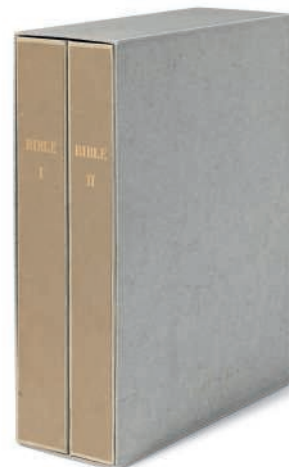
the complete set of 105 etchings, 1931-39, on Montval paper, *hors-texte*, with title page, text in French and justification, signed in black ink on the justification, copy 226 of 275 (there were also twenty *hors commerce* copies numbered in Roman numerals), published by Tériade Editeur, Paris, 1956, the full sheets, all in very good condition, loose (as issued), within the original paper cover printed with lithographic text, grey paper-covered boards with title in gilt on the spine and matching slipcase, some minor skinning to the paper boards, otherwise in good condition (portfolio) 470 x 356 mm. (overall)

£30,000-50,000

\$39,000-65,000  
€34,000-56,000

**LITERATURE:**

Cramer Books 29





λ 76

**MARC CHAGALL (1887-1985)**

*Place de la Concorde*

lithograph in colours, 1952, on wove paper, signed in pencil, numbered 44/75, the full sheet, some light- and backboard staining, the colours slightly attenuated, framed  
Image & Sheet 356 x 266 mm.

£3,000–5,000

\$3,900–6,500  
€3,400–5,600

**LITERATURE:**

Mourlot 83; see Cramer Books 23

λ 77

**MARC CHAGALL (1887-1985)**

*Les amoureux de la Tour Eiffel*

lithograph in colours, 1960, on Arches wove paper, signed in pencil, numbered 2/50, the full sheet, a deckle edge at right, pale light-staining, the colours slightly attenuated, otherwise in good condition  
Image 552 x 435 mm., Sheet 661 x 507 mm.

£5,000–7,000

\$6,500–9,100  
€5,600–7,800

**LITERATURE:**

Mourlot 187.2



λ 78

**MARC CHAGALL (1887-1985)**

*Petit paysans II*

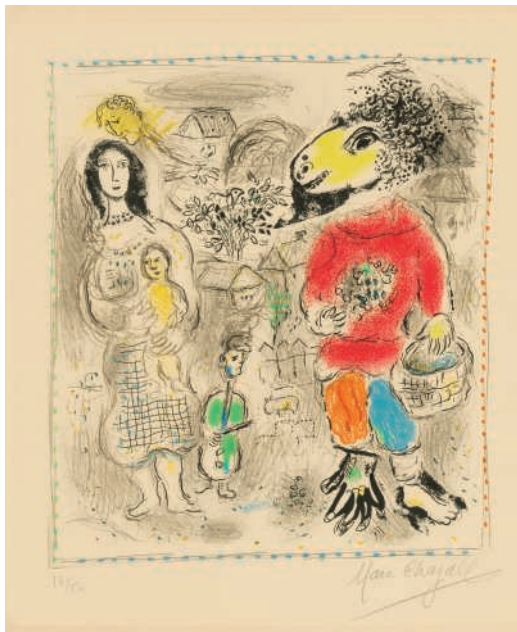
lithograph in colours, 1968, on Arches wove paper, 1968, signed in pencil, numbered 17/50, the full sheet, a deckle edge at right, the colours slightly attenuated, light- and mount staining  
Image 330 x 300 mm., Sheet 600 x 480 mm.

£4,000–6,000

\$5,200–7,800  
€4,500–6,700

**LITERATURE:**

Mourlot 547





λ 79

**MARC CHAGALL (1887-1985)**

*One Plate, from: Le Cirque*

lithograph in colours, 1967, on wove paper, signed in pencil, numbered 20/24 (there was also an unsigned, unnumbered edition of 250 without margins and twenty *hors commerce* copies), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the colours still strong, pale light-, mount and backboard staining, otherwise in good condition, framed  
Image 422 x 656 mm., Sheet 520 x 755 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Mourlot 510; see Cramer Books 78

λ 80

**MARC CHAGALL (1887-1985)**

*Les trois bouquets*

lithograph in colours, 1976, on Arches wove paper, signed in pencil, numbered 41/50 (there were also ten artist's proofs on Japan paper), the full sheet, a deckle edge at right, the colours slightly attenuated in places, light- and mount staining, pale scattered foxing in the margins, framed  
Image 425 x 331 mm., Sheet 649 x 492 mm.

£7,000-10,000

\$9,100-13,000

€7,800-11,000

**LITERATURE:**

Mourlot 845







PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 81

**MARC CHAGALL (1887-1985)**

*Les deux rives*

lithograph in colours, 1980, on Arches wove paper, signed in pencil, numbered 40/50 (there were also some artist's proofs), published by Maeght Editeur, Paris, the full sheet, a deckle edge below, very pale light-staining, occasional soft handling creases in the margins, otherwise in good condition, framed Image 940 x 600 mm., Sheet 1155 x 750 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**LITERATURE:**

Mourlot 974

PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 82

**MARC CHAGALL (1887-1985)**

*Les roses pompon*

lithograph in colours, 1974, on *Japon nacré*, signed in pencil, numbered 16/50, published by Maeght, Paris, the full sheet, a deckle edge below and at right, pale light-staining, the colours still strong, the sheet tipped down to the backboard at the upper sheet edge, otherwise in good condition, framed Image 320 x 250 mm., Sheet 538 x 405 mm.

£3,000–5,000

\$3,900–6,500  
€3,400–5,600

**PROVENANCE:**

Christie's, London, 2 December 1992, lot 338.

**LITERATURE:**

Mourlot 725





VARIOUS PROPERTIES

λ 83

**AFTER MARC CHAGALL (1887-1985)  
BY CHARLES SORLIER (1921-1990)**

*Twelve Maquettes of Stained Glass Windows for Jerusalem*

the complete set of twelve lithographs in colours, 1964, on Arches wove paper, each signed in pencil and numbered in Roman numerals LXVI/LXXV (there was also an edition of 150 numbered in Arabic numerals and ten artist's proof sets), published by Mourlot, Paris, with the letterpress inscription *verso*, the full sheets, with deckle edges at right, the colours generally quite bright, a few sheets a little attenuated, some pale, unobtrusive mount staining and very pale light- and backboard staining, some skinning at the upper sheet edge, generally in good condition, each framed  
Images 616 x 460 mm., Sheets 743 x 525 mm. (each) (12)

£60,000-80,000

\$78,000-100,000  
€67,000-89,000

**PROVENANCE:**

With Redfern Gallery, London (their label on the reverse).  
Acquired from the above by the present owner in 1967.

**LITERATURE:**

Sorlier 12-23

These lithographs represent the stained glass windows that illuminate the Synagogue of the Hadassah Medical Centre in Jerusalem, depicting the *Twelve Sons of Jacob*. The windows took two years to complete and were unveiled at a ceremony attended by Chagall in 1962.



The windows were significant to Chagall, who wanted to illustrate his sympathy and understanding for his fellow Jewish people and their turbulent history. The Bible was a powerful and lasting influence on Chagall's work and this set was inspired by Jacob blessing his twelve sons (Genesis 49) and Moses blessing the Twelve Tribes (Deuteronomy 33). Each window and subsequent lithograph was designed with a dominant colour inspired by the gems which adorned the breastplate of the High Priest according to Exodus 28:15.

The set includes: *The Tribe of Ruben, The Tribe of Simeon, The Tribe of Levi, The Tribe of Judah, The Tribe of Zebulun, The Tribe of Issachar, The Tribe of Dan, The Tribe of Gad, The Tribe of Asher, The Tribe of Naphtali, The Tribe of Joseph, and The Tribe of Benjamin.*

**'This is my modest gift to the Jewish people who have always dreamt of biblical love, friendship and of peace among all peoples. This is my gift to that people which lived here thousands of years ago among the other Semitic people.'**

Marc Chagall, 6 February 1962



λ 84

**AFTER MARC CHAGALL (1887-1985)  
BY CHARLES SORLIER (1921-1990)**

*Les coquelicots*

lithograph in colours, 1949, on wove paper, signed in pencil, inscribed *Epreuve d'artiste*, one of a few artist's proofs aside from the edition of four hundred, published by Maeght, Paris, the full sheet, the colours slightly attenuated, otherwise in good condition, framed  
Image 556 x 409 mm., Sheet 645 x 476 mm.

£7,000-10,000

\$9,100-13,000  
€7,800-11,000

**LITERATURE:**

Charles Sorlier 2



λ 85

**AFTER MARC CHAGALL (1887-1985)  
BY CHARLES SORLIER (1921-1990)**

*Sirène et poisson, from: Nice and the Côte d'Azur*

lithograph in colours, 1967, on Arches wove paper, signed in pencil, numbered 19/150 (there were also 75 numbered in Roman numerals and ten artist's proofs), with wide margins, light- and mount staining, framed  
Image 612 x 458 mm., Sheet 715 x 520 mm.

£6,000-8,000

\$7,800-10,000  
€6,700-8,900

**LITERATURE:**

Charles Sorlier 28



λ 86

**AFTER MARC CHAGALL (1887-1985)  
BY CHARLES SORLIER (1921-1990)**

*Carmen*

lithograph in colours, 1967, on Arches wove paper, signed in black crayon, numbered 56/200, with full margins, a deckle edge below, the colours fresh and bright, the upper sheet spot glued in places on the reverse, otherwise in good condition, framed  
Image 1003 x 756 mm., Sheet 1020 x 667 mm.

£35,000–50,000

\$46,000–65,000

€39,000–56,000

**LITERATURE:**

Charles Sorlier 39



PROPERTY FROM A PRIVATE SPANISH COLLECTION

λ 87

**JOAN MIRÓ (1893-1983)**

*L'astre du marécage*

aquatint in colours with carborundum, 1967, on Mandeure wove paper, signed in pencil, numbered 46/75 (there were also a few *hors commerce* impressions), published by Maeght, Paris, the sheet slightly trimmed, very pale time and light-staining, pale scattered foxmarks, a 5-cm. repaired tear at the lower margin, two horizontal flattened folds across the upper and lower margins, occasional soft creasing at the sheet edges, framed Image & Sheet 1040 x 700 mm.

£5,000-7,000

\$6,500-9,100  
€5,600-7,800

**PROVENANCE:**

Christies, London, 2 December 1992, lot 436.

**LITERATURE:**

Dupin 426

VARIOUS PROPERTIES

λ 88

**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, two short tears at the left sheet edge, otherwise in good condition, framed Plate 277 x 377 mm., Sheet 500 x 657 mm.

£7,000-10,000

\$9,100-13,000  
€7,800-11,000

**LITERATURE:**

Dupin 437





λ 89

**JOAN MIRO (1893-1983)**

*La femme arborescente*

etching and aquatint in colours, 1974, on Arches wove paper, signed in pencil, numbered 39/50, published by Maeght, Paris, the full sheet, a deckle edge below, in very good condition, framed  
Plate & Sheet 1105 x 725 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Dupin 649



λ 90

**JOAN MIRÓ (1893-1983)**

*L'étranglé*

etching and aquatint in colours, 1974, on Arches wove paper, signed in pencil, numbered 31/50, published by Maeght, Paris, the full sheet, pale light- and mount staining, otherwise in good condition, framed

Plate 1143 x 737 mm., Sheet 137 x 960 mm.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**LITERATURE:**

Dupin 651



λ \* 91

**JOAN MIRO (1893-1983)**

*Plate V, from: The Perseides*

lithograph in colours, 1970, on BFK Rives wove paper, watermark LB, signed in pencil, numbered 75/75, published by L. Broder, Paris, the full sheet, pale light-staining, otherwise in very good condition, framed  
Image & Sheet 660 x 510 mm.

£4,000–6,000

\$5,200–7,800  
€4,500–6,700

**LITERATURE:**  
Mourlot 660



λ 92

**JOAN MIRO (1893-1983)**

*La conversation*

lithograph in colours, 1969, printed on Hessian and pasted on to Mandeure Chiffon, signed in pencil, numbered 48/75, published by Maeght, Paris, the full sheet, pale backboard staining, otherwise in good condition, framed  
Sheet 1170 x 755 mm.

£4,000–6,000

\$5,200–7,800  
€4,500–6,700

**LITERATURE:**  
Mourlot 588



Δ λ 93

**JOAN MIRO (1893-1983)**

*Two plates, from: Cartones*

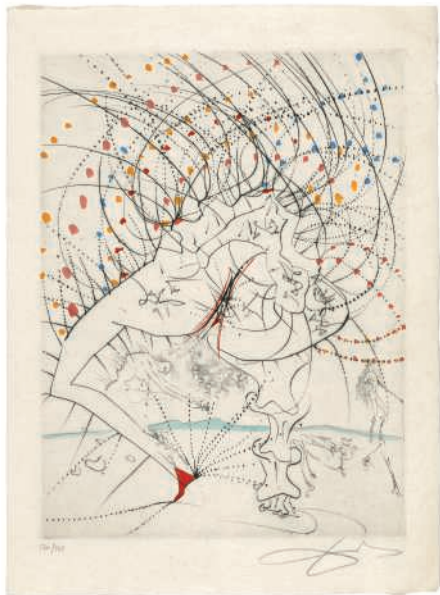
lithographs in colours, 1965, on Arches wove paper, both signed in pencil, numbered 31/75 and 66/75 respectively, published by P. Matisse, New York, the full sheets, both in very good condition; with *Miro Sculptures* (M. 755), lithograph in colours, 1971, on Arches wove paper, signed in pencil, numbered 122/150 (there was also an unsigned text edition), published by the Walker Art Center, Minneapolis, the full sheet, in very good condition  
M. 452: Image 305 x 425 mm., Sheet 420 x 548 mm.  
M. 453: Image 500 x 635 mm., Sheet 543 x 705 mm.  
M. 755: Image & Sheet 860 x 730 mm.

(3)

£2,500–3,500

\$3,300–4,500  
€2,800–3,900

**LITERATURE:**  
Mourlot 452, 453 & 755; see Cramer Books 103



λ 94

**SALVADOR DALI (1904-1989)**

*Venus aux Fourrures*

the complete set of 16 drypoints with hand-colouring in watercolour and gold paint, 1969, on *Japon nacré* paper, each signed in pencil, numbered 130/145 (there was also an edition of 150 on Arches wove paper and a book edition with twenty plates of 294), published by Pierre Argillet, Paris, each with the *Dali* blindstamp, the full sheets, with deckle edges on two sides, in very good condition, loose (as issued), in the original blue *moiré* cloth-covered folder and box, with title in gilt on the spine and design on the front (portfolio)

410 x 310 x 50 mm. (overall)

£10,000-15,000

\$13,000-19,000

€12,000-17,000

**LITERATURE:**

Michler & Löpsinger 357-376; Field 68-6



λ 95

**SALVADOR DALÍ (1904-1989)**

*Biblia Sacra*

the complete set of five volumes containing 105 offset lithographs in colours, with the gold multiple of the artist's hand, 1967, the prints on thick wove paper, with the artist's signature watermark, copy number *CLV*, from the deluxe *Magni Luxus* edition of 199 (there was also a deluxe *ad personam* edition of 99 with a watercolour, and a standard edition of 1499 numbered in Arabic numerals), signed by the publisher on the justification, published by Editore Rizzoli, Milan, the full sheets, generally in very good condition, bound (as issued), within the original dark green crushed morocco bindings, with gilt title and coloured morocco inlays to the spine, with the green *moiré* and morocco slippcases, the spines and *moiré* on slippcases partially faded, otherwise in very good condition, the gold multiple stamped with the artist's signature and hallmarked 750, within the original green crushed morocco presentation box, in very good condition  
 (5 books & multiple)  
 500 x 400 x 90 mm. (each volume)  
 66 x 50 x 5 mm. (multiple)

£7,000-10,000

\$9,100-13,000  
 €7,800-11,000

**PROVENANCE:**

A gift from the publisher; then by descent to the present owner.

**EXHIBITED:**

Michel & Löpsinger 1600; Field 69.3

This lot is accompanied by a certificate of authenticity, printed on vellum and signed by the publisher.





λ 96

**SALVADOR DALI (1904-1989)**

*Hippies*

the complete set of eleven etchings with hand-colouring, 1969-1970, on Japan paper, each signed in pencil, inscribed 'E.A.', an artist's proof set aside from the edition of one hundred on Japan (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, in very good condition, within the original orange and magenta cloth-covered portfolio 680 x 530 x 20 mm. (overall)

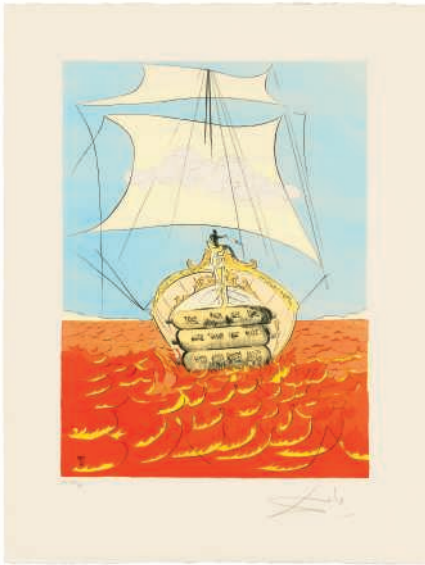
£15,000-20,000

\$20,000-26,000

€17,000-22,000

**LITERATURE:**

Michler & Löpsinger 377-387; Field 69-13



97

λ 97

**SALVADOR DALÍ (1904-1989)**

*The Twelve Tribes of Israel*

the complete set of thirteen etchings with pochoir in colours, 1973, on Arches wove paper, each signed in pencil, numbered SA 60/195 (the total edition was 460), lacking the title page, text and justification, the full sheets, loose (as issued), in very good condition, all within a blue portfolio with title printed in white on the front  
680 x 525 x 10 mm. (13)

£6,000–8,000

\$7,800–10,000  
€6,700–8,900

**LITERATURE:**  
Field 72-6



λ 98

**SALVADOR DALÍ (1904-1989)**

*William Shakespeare: Romeo e Giulietta*

the complete book of ten offset lithographs with screenprint in colours with an additional suite, 1975, the prints on white wove card, with text in Italian, title and justification, the text pages on laid paper, with the artist's signature watermark, signed in red crayon on the title page, a dedicated copy from the total edition of 999, published by Editore Rizzoli, Milan, the full sheets, printed to the edges on three sides, bound in burgundy silk boards (as issued), the title embossed in gold on the cover, with the original, matching slipcase; with an additional suite of the ten prints, all signed in red or blue crayon, the full sheets, in good condition, framed (book & ten framed prints)  
420 x 350 mm. (overall)

£3,000–5,000

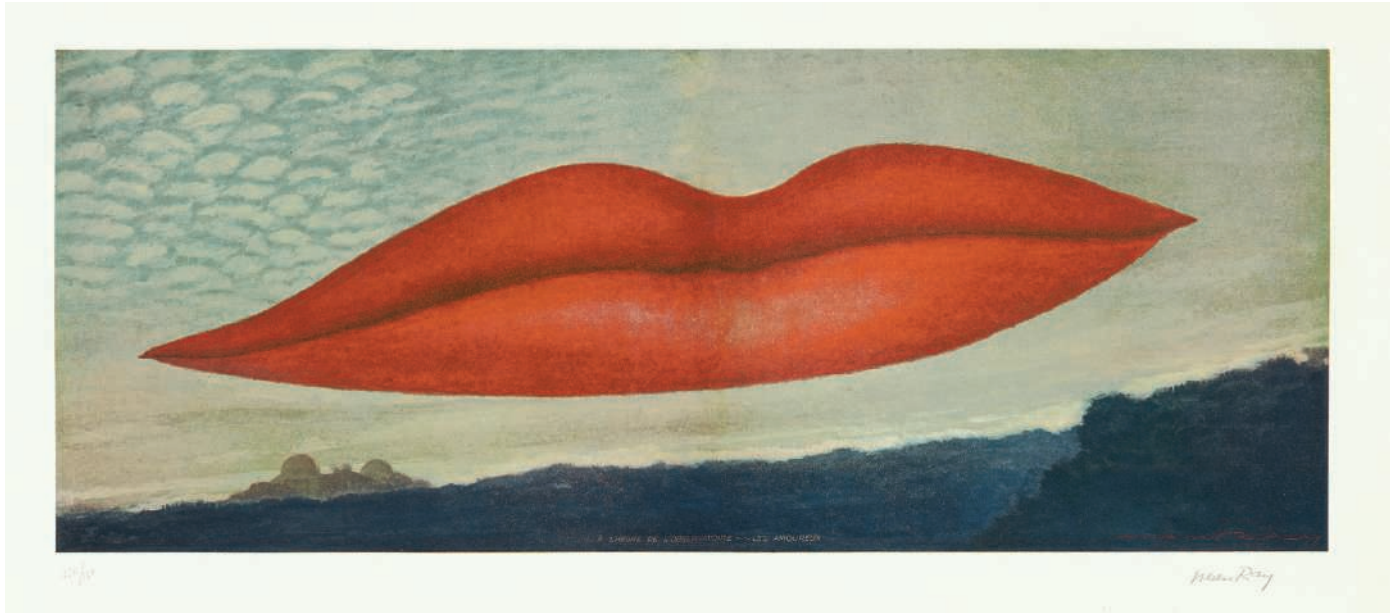
\$3,900–6,500  
€3,400–5,600

**PROVENANCE:**  
A gift from the publisher to Ettore de Simone; then by descent to the present owner.

**LITERATURE:**  
See Michel & Löpsinger 1601



This lot is accompanied by a certificate of authenticity, printed on vellum and signed by the publisher.



**99**

**MAN RAY (1880-1976)**

*A l'heure de l'observatoire - les amoureux*

photo-lithograph in colours, 1970, on wove paper, signed in pencil, numbered 124/150, published by J. Petithory, Paris, the full sheet, in very good condition, framed  
Image 352 x 895 mm., Sheet 603 x 1037 mm.

£40,000–60,000

\$52,000–78,000

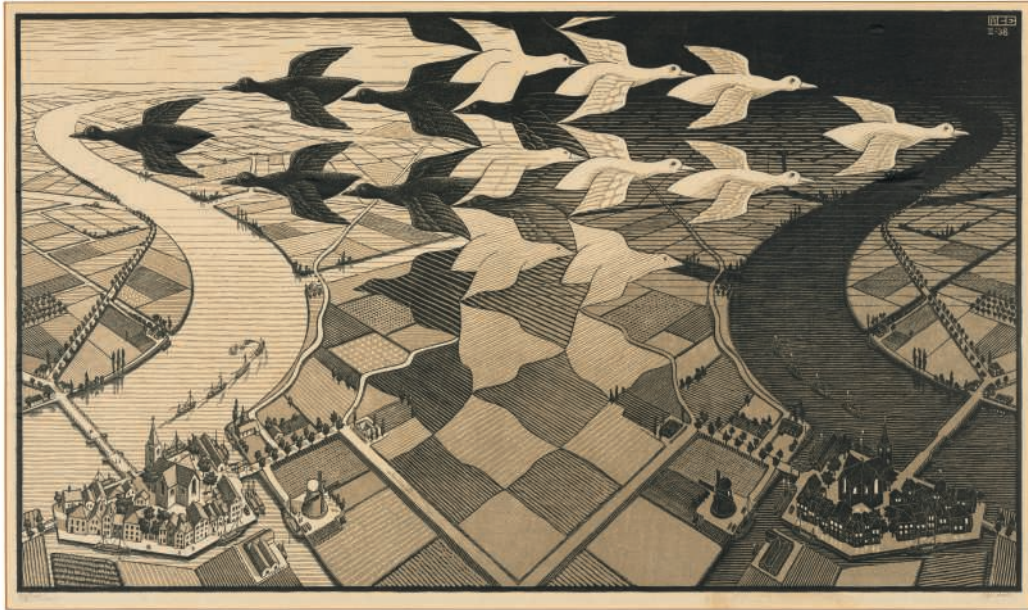
€45,000–67,000

**PROVENANCE:**

With Robert Self Gallery, London.  
Acquired from the above by the present owner in 1971.

**LITERATURE:**

Anselmino 15



λ 100  
**MAURITS CORNELIS ESCHER**  
 (1898-1972)

*Day and Night*

woodcut in black and grey, 1938, on Japan paper, signed in pencil, inscribed *Eigendruck*, with margins, generally in good condition, framed Block 390 x 678 mm.

£8,000–12,000

\$11,000–16,000  
 €8,900–13,000

**PROVENANCE:**

Acquired from the artist, *circa* 1960; then by descent.

**LITERATURE:**

Bool 303

λ 101  
**MAURITS CORNELIS ESCHER**  
 (1898-1972)

*Convex and Concave*

lithograph, 1955, on *simili*-Japan paper, signed in pencil, numbered *No.45/57*, with wide margins, pinholes at the sheet corners, with some small associated paper losses, otherwise in good condition Image 275 x 335 mm., Sheet 402 x 445 mm.

£8,000–12,000

\$11,000–16,000  
 €8,900–13,000

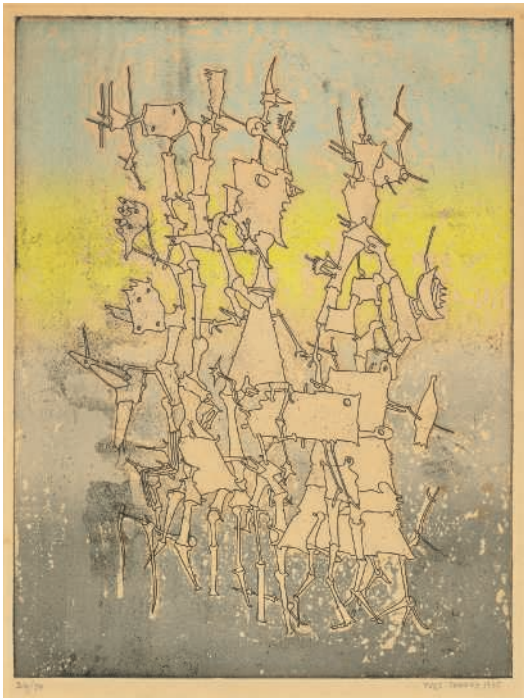
**PROVENANCE:**

Acquired directly from the artist by the present owner.

**LITERATURE:**

Bool 399





λ \* 102

**YVES TANGUY (1900-1955)**

*Rhodomancie*, from: Brunidor Portfolio No. 1

etching with monotype in colours, 1947, on wove paper, signed and dated in pencil, numbered 24/70, printed by Atelier 17, New York, published by Edition Brunidor, New York, with margins, the sheet slightly reduced, the colours fresh, pale mount and light-staining

Plate 298 x 224 mm., Sheet 398 x 318 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Wittrock 13



λ \* 103

**SERGE POLIAKOFF (1906-1969)**

*Composition rouge, verte, jaune et bleue*

burin, drypoint, aquatint and roulette in colours, 1964, on Arches wove paper, signed in pencil, numbered 63/75 (there were also two signed impressions on Japan paper), published by XXe Siècle, Paris, the full sheet, with deckle edges at left and right, pale light- and mount staining, otherwise in very good condition, framed

Plate 620 x 500 mm., Sheet 780 x 565 mm.

£3,000–4,000

\$3,900–5,200

€3,400–4,400

**LITERATURE:**

Poliakoff & Schneider XVI



\* 104

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

*Two Plates from: À la gloire de l'image et art poétique*

two lithographs in colours, 1976, on Arches wove paper, each signed and dated in pencil, numbered 84/99 (there were also 15 artist's proofs and 15 *hors commerce* copies aside from the book edition of 330), published by Ediciones Polígrafa S.A., Barcelona, the full sheets, a deckle edge below, a few, unobtrusive handling creases in the margins, pale time and light-staining, very minor surface dirt, otherwise in good condition, each framed  
Image 400 x 670 mm, Sheet 498 x 748 mm. (and similar)

£5,000–7,000

\$6,500–9,100

€5,600–7,800

**LITERATURE:**

Ågerup 272 & 275





λ \* 105

**JEAN DUBUFFET (1901-1985)**

*Les Murs - 12 Poèmes de Guillevic*

the complete set of 15 lithographs including the paper cover, 1945, on Montval paper, *en-texte*, with title, text and justification page, 1945, on Montval paper, numbered 32 (the total edition was 172), the full sheets, with deckle edges at right, pale scattered foxing and time staining, some soft handling creases and occasional short nicks at the sheet edges, loose (as issued), within the original grey paper-covered boards and slipcase 400 x 300 x 35 mm. (overall)

£6,000-8,000

\$7,800-10,000  
€6,700-8,900

**LITERATURE:**

Webel 53-67

λ \* 106

**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 (faded), numbered 39/75 in pencil, published by Ganymed Originals, London, the full sheet, laid down at the sheet edges to a sheet of thin wove card, time staining at the extreme sheet edges, the subject in good condition, framed  
Image 935 x 610 mm., Sheet 975 x 645 mm.

£3,000-5,000

\$3,900-6,500  
€3,400-5,600



Henry Moore, born in Leeds in 1898, was arguably the greatest British sculptor of the 20th century, and a compulsive draftsman and accomplished printmaker. The present four early collotypes (lots 107-110) give us a rare insight into how Moore developed an image in his early years as a printmaker. The working proofs of Cramer 5 (lot 110) and 9 (lot 108) illustrate how he experimented with colour before eventually deciding on one colour variant for publication. The standing and seated figures in the rare proofs of the unpublished subjects of Cramer 16 and 17 (lots 107 and 109) demonstrate Moore's skill in translating three-dimensional sculptural ideas into pictorial form.

Collotype printing is a delicate process which requires close collaboration between the artist and the printer. Ganymed Press specialised in this form of

printing in London between 1947-1963. The firm was run by Bernhard Baer (1905-1983) and his wife Anne. A group of similar working proofs to the present ones were donated by the Baers to the British Museum, London.

The prints in these lots were in the collection of Cyril S. Reddihough, a solicitor and spirited art collector based Harrogate, who built an impressive collection of paintings, sculpture and prints by some of the leading British Modernists, including Henry Moore, Ben Nicholson, Barbara Hepworth and Christopher Wool. A selection from his collection was sold at Bonhams, London, on 15 June 2016.



### λ 107

#### HENRY MOORE (1898-1986)

##### *Two Standing Figures with Studies on the Left*

collotype printed in green and black, circa 1950, on wove paper, a rare proof of this unpublished subject, one of approximately thirty impressions all printed in different colour variations (Cramer records a few signed trial proofs in 3-4 different colours and erroneously catalogue this print as a lithograph), with small margins, presumably the full sheet, some minor foxing verso and recto, otherwise in good condition  
Image 250 x 360 mm., Sheet 263 x 360 mm.

£10,000-15,000

\$13,000-19,000

€12,000-17,000

#### PROVENANCE:

Cyril Spencer Reddihough (died 2001), Harrogate, Yorkshire.

Acquired by the present owner in 2016.

#### LITERATURE:

Cramer 17

David Mitchinson, *Henry Moore - Prints and Portfolios*, Patrick Cramer, Geneva, 2010, page 32.

To our knowledge, no other impressions of this subject are recorded as being offered at auction within the last thirty years.

### λ 108

#### HENRY MOORE (1898-1986)

##### *Standing Figures*

four collotypes printed in black and grey, 1949, on four sheets of wove paper, working proofs for four of the five figure groups of the completed image, before the edition of 75 published by Ganymed Original Editions, London, 1951, printed to the sheet edges, some unobtrusive foxing and minor handling creases, otherwise in good condition  
Image 185 x 230 mm.(and smaller), Sheet 195 x 230 mm. (and smaller) (4)

£3,000-5,000

\$3,900-6,500

€3,400-5,600

#### PROVENANCE:

Cyril Spencer Reddihough (died 2001), Harrogate, Yorkshire.  
Acquired by the present owner in 2016.

#### LITERATURE:

Cramer 9

David Mitchinson, *Henry Moore - Prints and Portfolios*, Patrick Cramer, Geneva, 2010, page 22.

The complete, published subject of *Standing Figures* (Cramer 9) consists of five figure groups printed on one sheet, with the addition of yellow as an overall background tone.



λ 109

**HENRY MOORE (1898-1986)**

*Three Female Figures*

collotype, circa 1950, on wove paper, a rare proof of this unpublished print, one of only a few impressions, printed to the edges of the sheet, some pale foxing *recto* and *verso*, minor handling creases, otherwise in good condition  
Image & Sheet 500 x 380 mm.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**PROVENANCE:**

Cyril Spencer Reddihough (died 2001), Harrogate, Yorkshire.  
Purchased by the present owner in 2016.

**LITERATURE:**

Cramer 16

David Mitchinson, *Henry Moore - Prints and Portfolios*, Patrick Cramer, Geneva, 2010, page 28 and 32 (ill.).

Cramer erroneously catalogued this as a lithograph and records only one trial proof. He names the printer as W. S. Cowell Ltd, Ipswich. Subsequently, Mitchinson identified the print as a collotype and states that eleven proofs are known.

To our knowledge, only two impressions of this subject have been offered at auction within the last thirty years, both at Christie's, South Kensington, on 19 July 2000 (lot 12) and 29 November 2007 (lot 154).



λ 110

**HENRY MOORE (1898-1986)**

*Figures in settings*

five collotypes, 1949, on five sheets of laid paper, working proofs for four of the eight individual images of the complete composition, and one duplicate, all colour variants of the published version (three with blue instead of brown, one lacking yellow), one with pencil marks outside the image, before the edition of 75 published by Ganymed Original Editions, London, 1951, printed to the sheet edges, some faint handling creases, otherwise in good condition  
Image 150 x 152 mm. (and smaller), Sheet 166 x 180 mm. (and smaller) (5)

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**PROVENANCE:**

Cyril Spencer Reddihough (died 2001), Harrogate, Yorkshire.  
Purchased by the present owner in 2016.

**LITERATURE:**

Cramer 5

David Mitchinson, *Henry Moore - Prints and Portfolios*, Patrick Cramer, Geneva, 2010, page 22.

The complete, published subject of *Figures in Settings* (Cramer 5), consists of eight individual scenes printed on one sheet in brown, yellow, red, grey and black.



λ 111

**FRANCIS BACON (1909-1992)**

*Oedipus and the Sphinx (after Ingres)*

lithograph in colours, 1984, on wove paper, signed in pencil, inscribed *HC*, an *hors commerce* impression aside from the edition of 150, published by Éditions de la Différence, Paris, the full sheet, generally in very good condition, framed Image 1170 x 860 mm., Sheet 1278 x 895 mm.

£7,000–10,000

\$9,100–13,000

€7,800–11,000

**LITERATURE:**

Sabatier 18



λ 112

**FRANCIS BACON (1909-1992)**

*Portrait of John Edwards, from: Triptych (1986-87)*

etching and aquatint in colours, 1987, on wove paper, signed in pencil, numbered 11/99 (there were also 15 artist's proofs numbered in Roman numerals), published by Ediciones Polígrafa, Barcelona, the full sheet, light- and mount staining, some small nicks at the upper sheet edge Plate 652 x 488 mm., Sheet 895 x 625 mm.

£5,000–7,000

\$6,500–9,100

€5,600–7,800

**LITERATURE:**

See Sabatier 6



λ 113

**FRANCIS BACON (1909-1992)**

*Second Version, Triptych 1944*

the complete set of three lithographs in colours, 1989, on Arches wove paper, each signed in pencil, inscribed *E.A.*, one of eight artist's proof sets aside from the edition of sixty, published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, with deckle edges at right, in very good condition

Image 623 x 462 mm., Sheet 755 x 560 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Sabatier 24



114

FROM THE COLLECTION OF MICHAEL PEPIATT

λ 114

**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 20/99 in pencil, published by Michael Peppiatt for Art International, Paris, the full sheets, with deckle edges above, the colours strong and vibrant, in very good condition  
Image 605 x 450 mm., Sheet 808 x 590 mm. (each)

£20,000-30,000

\$26,000-39,000

€23,000-33,000

**LITERATURE:**

Sabatier 21

VARIOUS PROPERTIES

λ 115

**DAVID HOCKNEY (B. 1937)**

*Kaisarion with all his Beauty*

etching and aquatint in black and red, 1961, on J. Whatman handmade paper, signed and dated in pencil, from the edition of approximately fifty impressions, printed by Ron Fuller and Peter Mathews at the Royal College of Art, London, the full sheet, with deckle edges on three sides, pale mount staining, otherwise in very good condition, framed  
Plate 495 x 280 mm., Sheet 573 x 392 mm.

£10,000-15,000

\$13,000-19,000

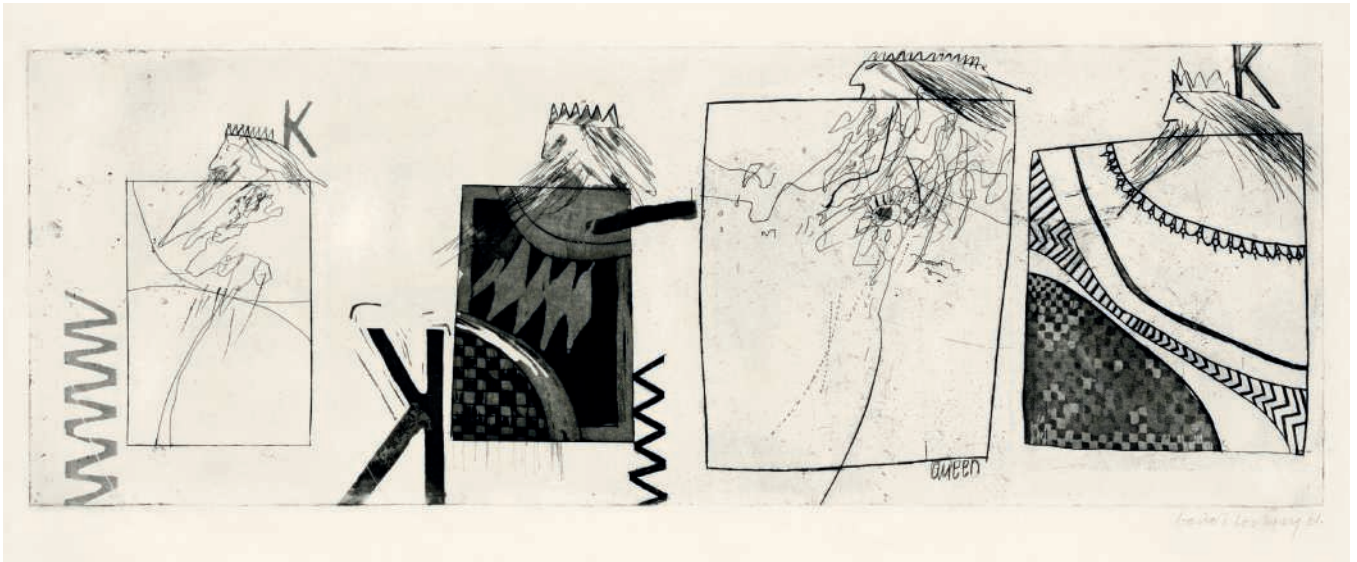
€12,000-17,000

**LITERATURE:**

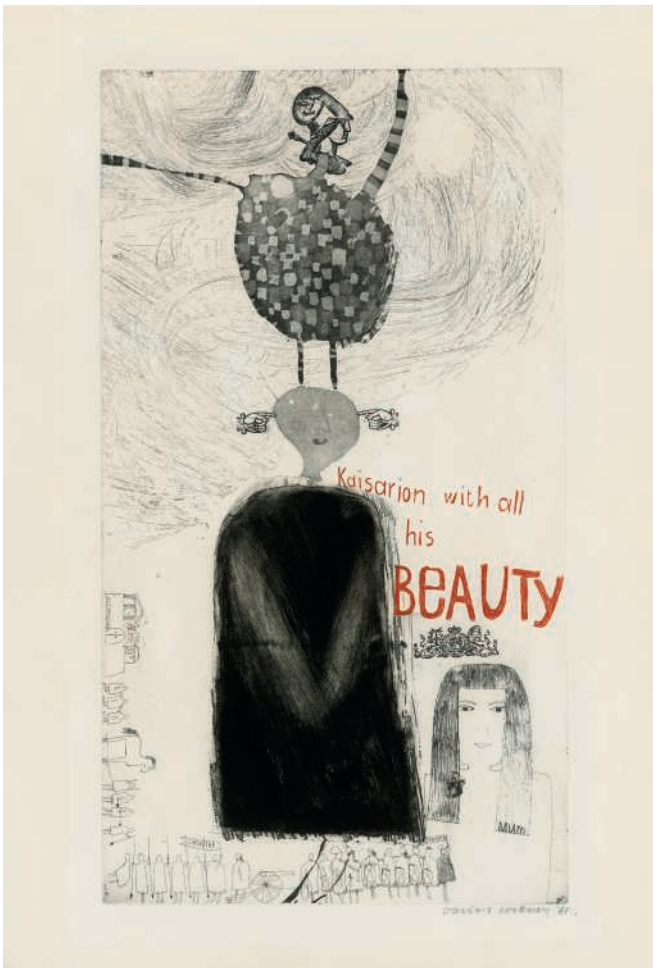
Scottish Arts Council 8; Tokyo 8

*'Kaisarion was standing a little forward/ dressed in pink tinted silk/ on his dress a garland of hyacinths/ his belt a double row of sapphires and amethysts/ his shoes were tied with white ribbons/ embroidered with rose coloured pearls/... Kaisarion with all his beauty'*  
(C. P. Cavafy, *Alexandrian Kings*)

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



116



115

λ 116

**DAVID HOCKNEY (B. 1937)**

*Three Kings and a Queen*

etching and aquatint with pen and ink additions, 1961, on wove paper, watermark *J Whatman 1956*, signed and dated in pencil, inscribed *Queen* in grey and black ink in the subject, a working proof before burnishing to the aquatint on the second figure at left and before the published edition of approximately fifty, with narrow margins at left and right, wide margins above and below, several uninked printer's creases in the subject, in good condition, framed

Plate 230 x 655 mm., Sheet 490 x 689 mm.

£6,000–8,000

\$7,800–10,000

€6,700–8,900

**PROVENANCE:**

Ian Bennett (?-2014), London.

Acquired by the present owner in the early 1980's.

**LITERATURE:**

See Scottish Arts Council 7; Tokyo 7

Inspired by illustrations in a book on the history of card games, *Three Kings and a Queen* belongs to a series of works begun in the autumn of 1960. In each of these images the letter K identifies the figure as a king. Here, its omission on one of the figures designates this king as a 'queen', a witty visual pun and appropriation of the slang term for homosexual.

Alistair Grant, Head of Printmaking at the Royal College of art, found *Three Kings and a Queen* in the drying racks of the Print Room and entered it, without informing Hockney, into an etching revival exhibition *The Graven Image* with Robert Erskine, at St George's Gallery, London. Hockney won a prize of £100 for the etching, which funded his first trip to New York in the summer of 1961.



λ \* 117

**DAVID HOCKNEY (B. 1937)**

*Still Life*

etching and aquatint, 1969, on wove paper, signed and dated in pencil, numbered 23/75 (there were also 16 proofs), published by Petersburg Press, London, 1970, the full sheet, a deckle edge at right, some soft handling creases in the margins, otherwise in very good condition Plate 542 x 687 mm., Sheet 710 x 925 mm.

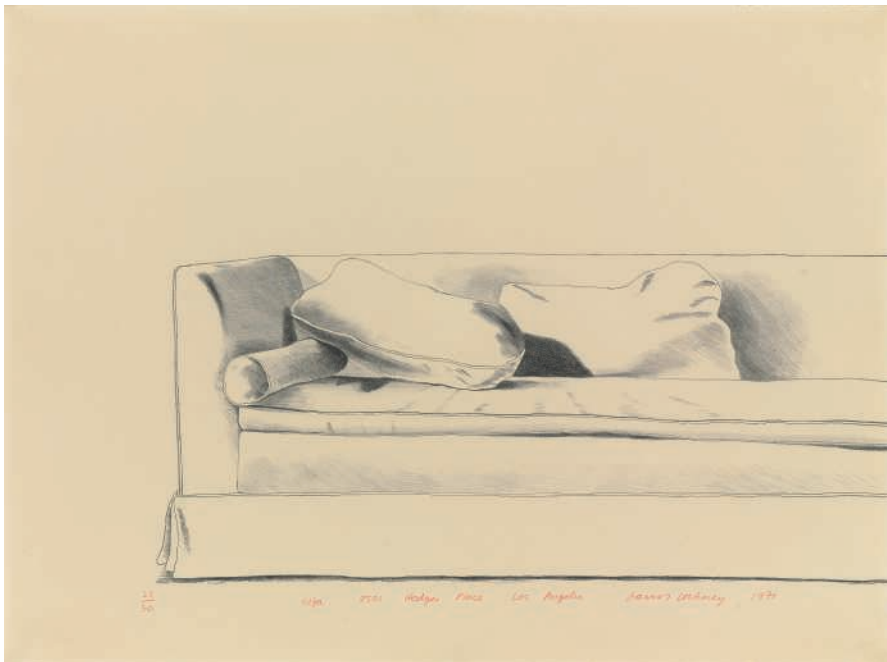
£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Scottish Arts Council 111; Tokyo 108



λ 118

**DAVID HOCKNEY (B. 1937)**

*Sofa, 8501 Hedges Place, Los Angeles*

lithograph, 1971, on cream Arches wove paper, signed, titled and dated in red pencil, numbered 23/30 (there were also 12 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp on the reverse, the full sheet, deckle edges above and below, pale light-staining, minor discoloration at the extreme sheet edges, otherwise in good condition Image & Sheet 570 x 765 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

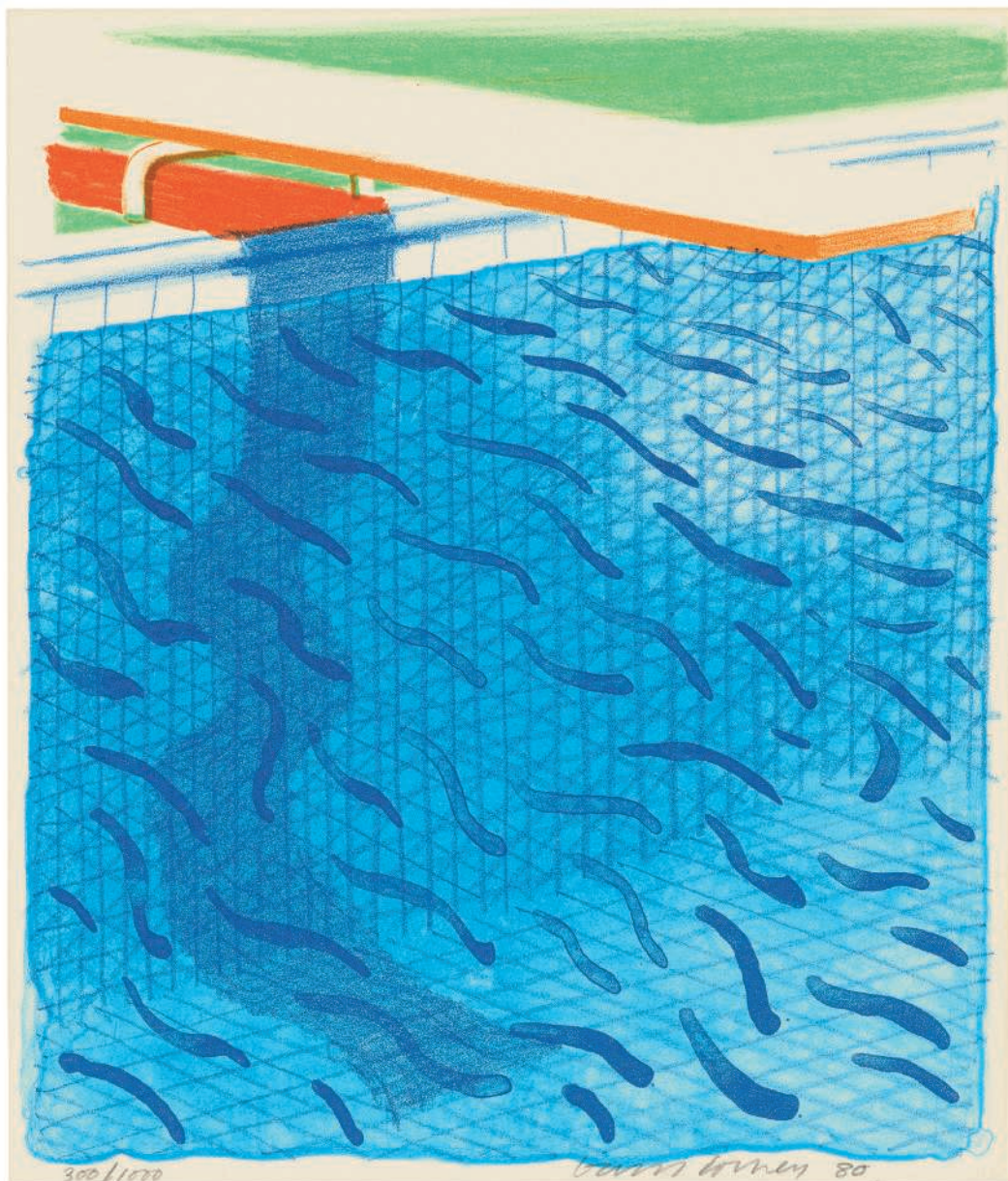
**LITERATURE:**

Scottish Arts Council 117; Tokyo 110; Gemini 23.2

8501 Hedges Place was the home of Arthur Lambert, a young financier from Washington and friend of Hockney's, living and working in L.A.

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





λ 119

**DAVID HOCKNEY (B. 1937)**

*Pool made with paper and blue ink for book*

lithograph in colours, 1980, on wove paper, signed, dated and numbered 300/1000 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, framed, complete with the book **Paper Pools**, in the original card slipcase, both stamp-numbered 47, the book signed in red ink on the justification Image 260 x 219 mm., Sheet 266 x 228 mm.

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

**LITERATURE:**  
Tokyo 234



λ 120

**DAVID HOCKNEY (B. 1937)**

*Peter*

etching, 1969, on wove paper, signed and dated 1969 in pencil, numbered 33/75 (there were also 16 proof impressions), published by Petersburg Press, London, 1970, the full sheet, with deckle edges above and below, some pale time staining at the extreme sheet edges, otherwise in very good condition, framed

Plate 685 x 545 mm., Sheet 925 x 715 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300

**LITERATURE:**

Scottish Arts Council 110; Tokyo 107



λ 121

**DAVID HOCKNEY (B. 1937)**

*An Erotic Etching*

etching, 1975, on wove paper, signed in pencil, inscribed A.P. I, one of 15 artist's proofs aside from the edition of one hundred (there were also 26 impressions lettered A-Z), published by Secker and Warburg, London, with the copyright blindstamp, the full sheet, in very good condition, framed

£1,200–1,800

\$1,600–2,300

€1,400–2,000

**LITERATURE:**

Scottish Arts Council 172



λ 122

**DAVID HOCKNEY (B. 1937)**

*Ann in the Studio*

etching and aquatint, 1984, on watermarked BFK Rives wove paper, signed and dated in pencil, numbered 36/61 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and inkstamp verso, the full sheet, in good condition

Plate 610 x 914 mm., Sheet 787 x 1061 mm.

£700–1,000

\$910–1,300

€780–1,100

**LITERATURE:**

Tokyo 258; Gemini 1191



λ 123

**DAVID HOCKNEY (B. 1937)**

*Celia smoking*

lithograph, 1973, on Angoumois handmade paper, signed, dated and titled in pencil, numbered 23/70 (there were also 17 proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, with deckle edges on three sides, a 20 mm. repaired tear at the right sheet edge, spot-glued to the backing board at the top corners verso, with some pale associated staining recto

Image & Sheet 990 x 725 mm.

£5,000–7,000

\$6,500–9,100

€5,600–7,800

**LITERATURE:**

Scottish Arts Council 146; Tokyo 136



λ 124

**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

£8,000–12,000

\$11,000–16,000

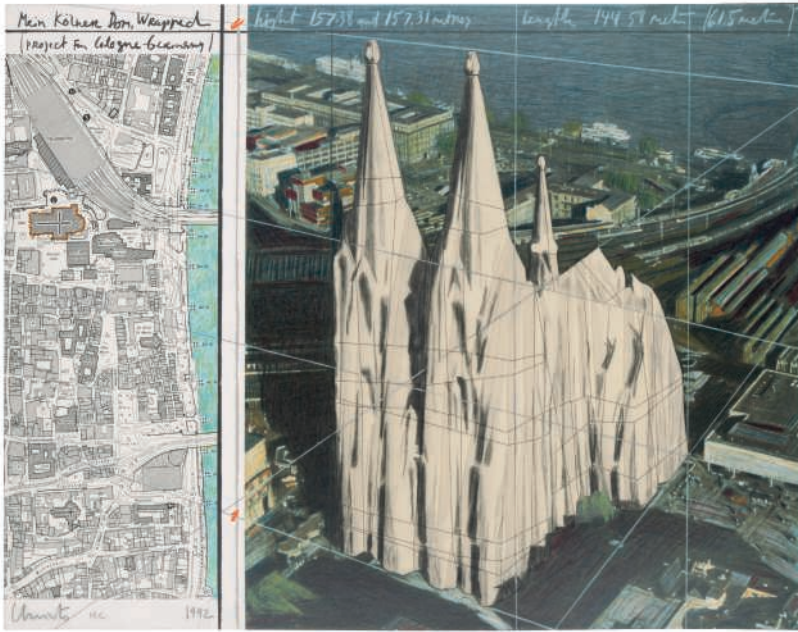
€8,900–13,000

**LITERATURE:**

Tokyo 223; Gemini 835

**125 NO LOT**

**126 NO LOT**



**127**

**CHRISTO (B. 1935)**

*Mein Kölner Dom, Wrapped*  
(Project For Cologne - Germany)

offset lithograph in colours with collage of fabric, string, staples, city map and pencil additions, 1992, on Guarro paper mounted on cardboard, signed and dated in pencil, inscribed HC, one of the five unnumbered *hors commerce* impressions aside from the edition of 110 (there were also thirty numbered in Roman numerals, 35 artist's proofs and ten numbered *hors commerce* impressions), printed by Poligrafa, Barcelona and published by Torsten Lilja, Stockholm, the full sheet, in very good condition, framed Image & Sheet 560 x 715 mm.

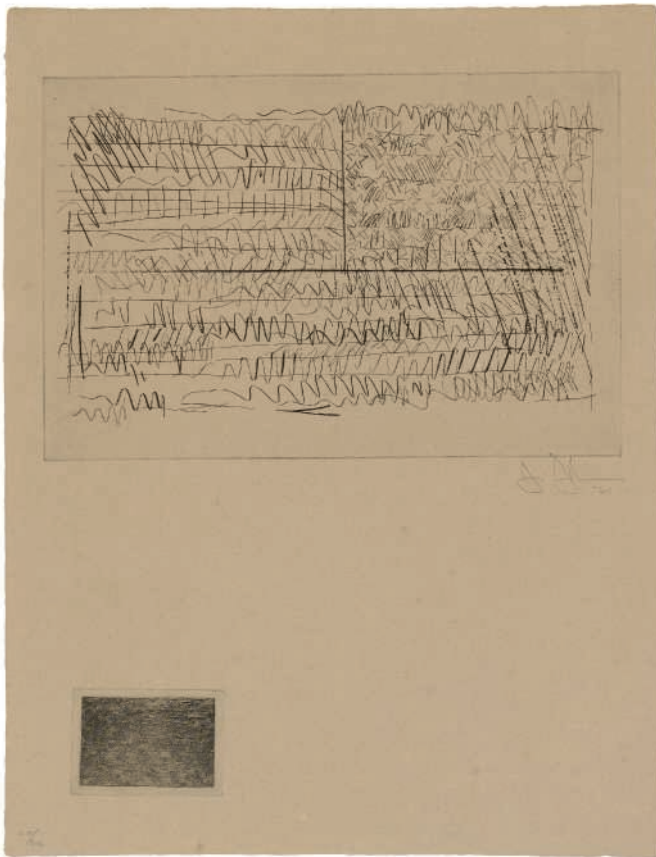
£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Schellmann 161



PROPERTY FROM A DISTINGUISHED PRIVATE  
EUROPEAN COLLECTION

**\* 128**

**JASPER JOHNS (B. 1930)**

*One plate (Flag)*, from: 1st Etchings

etching, 1968, on Angoumois paper, watermarked Jasper Johns, signed and dated in pencil, numbered 20/26 (there were also two artist's proofs and ten *hors commerce* sets), published by U.L.A.E., West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed Sheet 657 x 508 mm.

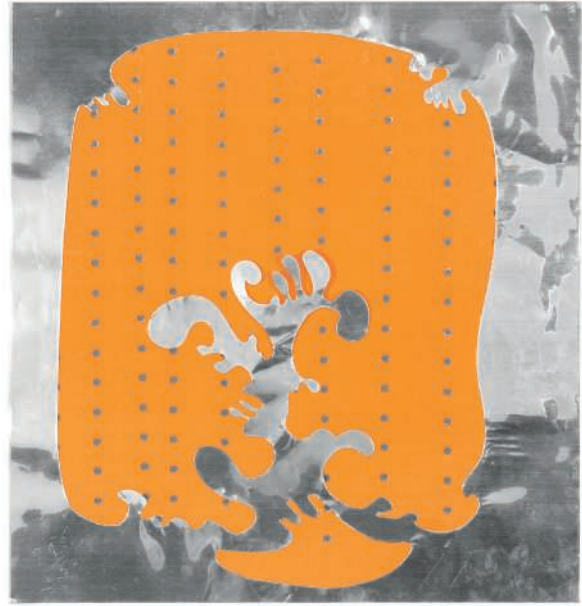
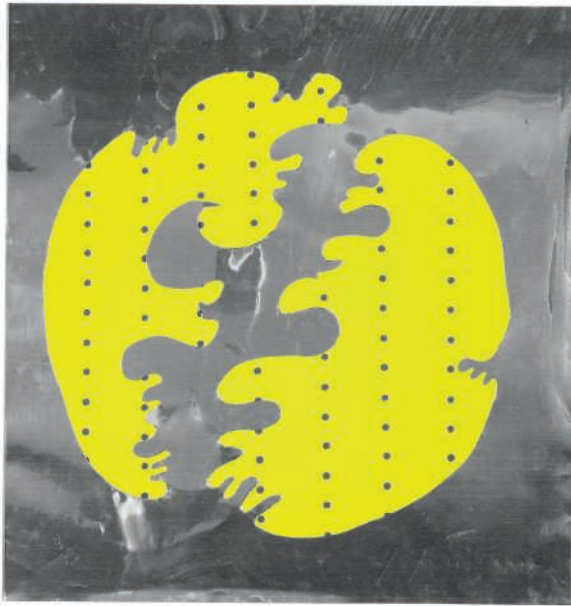
£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

see ULAE 43



VARIOUS PROPERTIES

λ\* 129

**LUCIO FONTANA (1899-1968)**

*Quattro oggetti di Lucio Fontana e due poesie di Salvatore Quasimodo*

the complete set of four screenprints on coloured, punctured card and silver foil, 1965-66, each scratch-signed and numbered 9/50 on the foil, with title, text and justification, copy no. 9, signed in black ink by the publisher on the justification, published by Sergio Tosi, Milan, the full sheets, a small crease to the foil on the orange plate, loose (as issued) in the original beige folder, with an elaborate signature in black felt-tip pen extending across the two halves of the cover, and the original portfolio, with marbled boards and blue leather spine, generally in good condition (portfolio)  
490 x 490 mm. (overall)

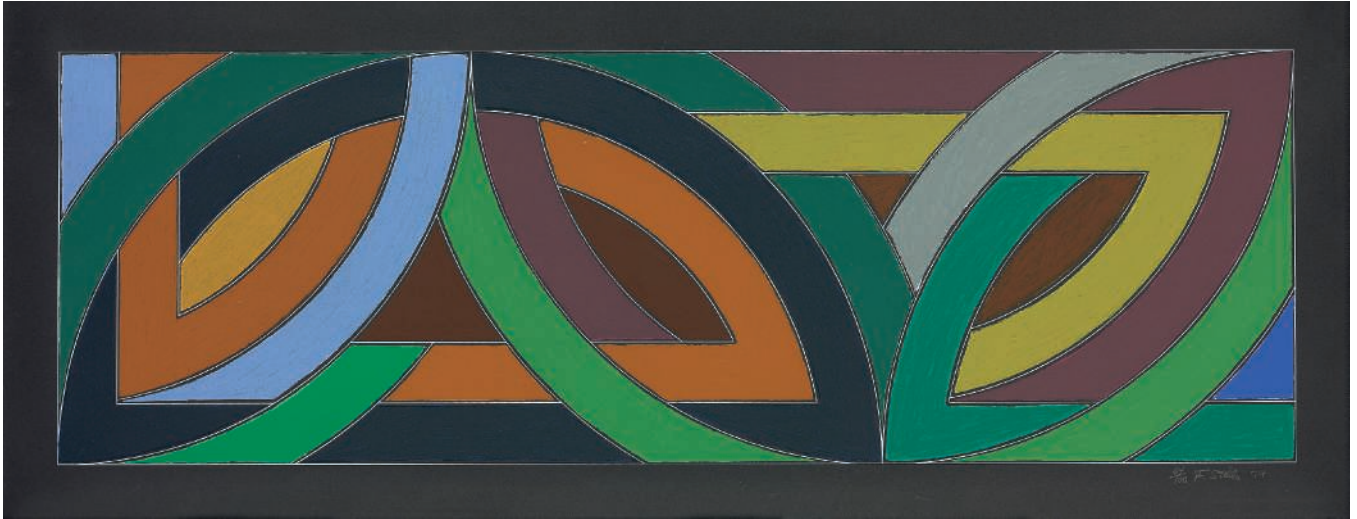
£15,000-20,000

\$20,000-26,000

€17,000-22,000

**LITERATURE:**

Ruhé & Rigo S. 8-11



**130**

**FRANK STELLA (B. 1936)**

*York Factory II*

screenprint in colours, 1974, on Arches Cover Black paper, signed and dated in pencil, numbered 64/100 (there were also twenty artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, inkstamp and workshop number *FS73-5090 verso*, the full sheet, in very good condition, framed Image 340 x 1022 mm., Sheet 467 x 1130 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

With Margo Leavin Gallery, Los Angeles (their label on the backboard).

**LITERATURE:**

Axson 94; Gemini 51.76

**131**

**SOL LEWITT (1928-2007)**

*Bands of Colour in four Directions and all Combinations*

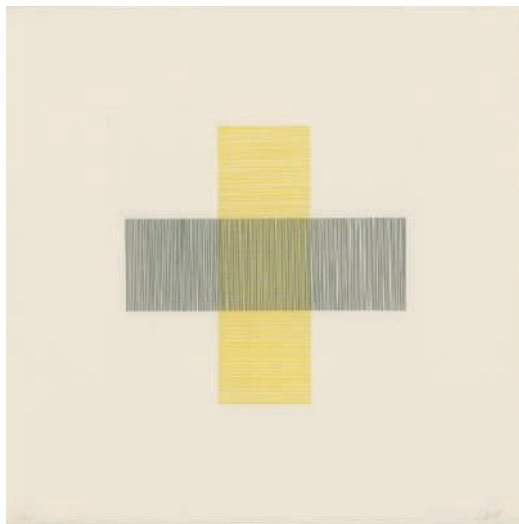
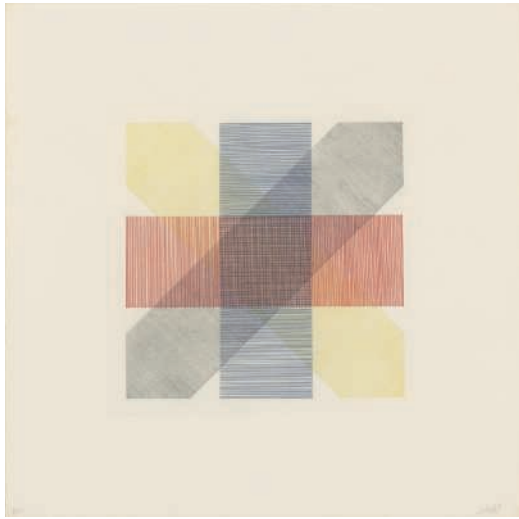
the complete set of 16 etchings in colours, 1971, on Rives BFK wove paper, each signed in pencil, numbered 2/25 (there were also seven artist's proofs lettered A-G), co-published by Parasol Press and Wadsworth Atheneum, New York and Hartford, the full sheets, in very good condition, each framed Plates 320 x 325 mm., Sheets 536 x 536 mm. (16)

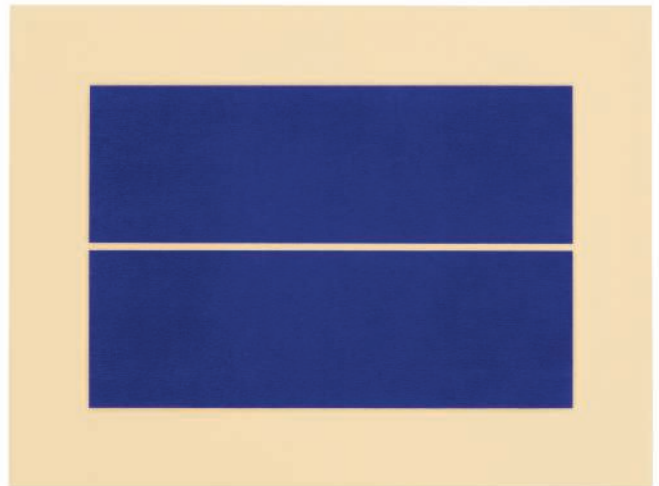
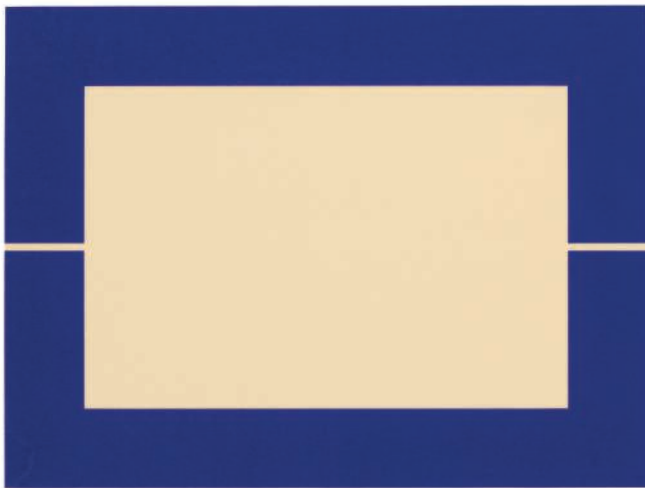
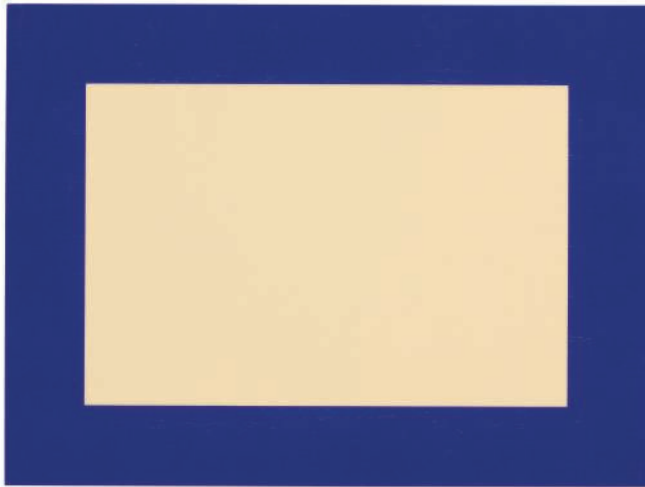
£25,000–35,000

\$33,000–45,000  
€28,000–39,000

**LITERATURE:**

Tate E2





## 132

### DONALD JUDD (1928-1994)

#### *Untitled*

the complete set of ten woodcuts printed in ultramarine blue, 1988, on Okawara paper, each signed in pencil on the reverse, numbered PP 4/4, a printer's proof set aside from the edition of 25, published by Brooke Alexander Editions, New York, printed by Derrière L'Etoile Studios, New York, the full sheets, in excellent condition, framed  
Sheets 600 x 800 mm. (each)

£150,000–200,000

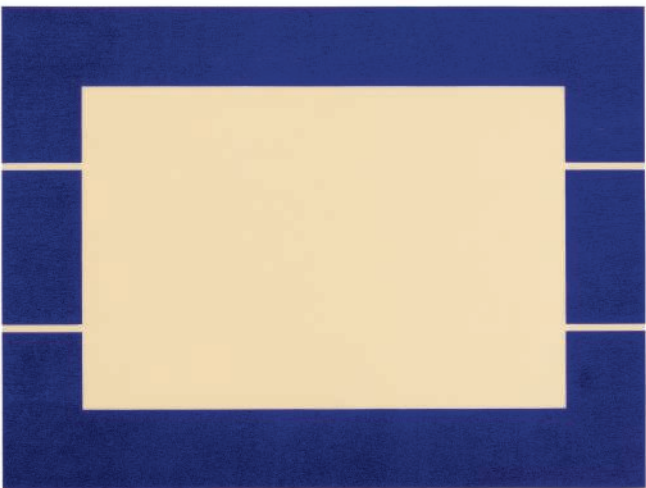
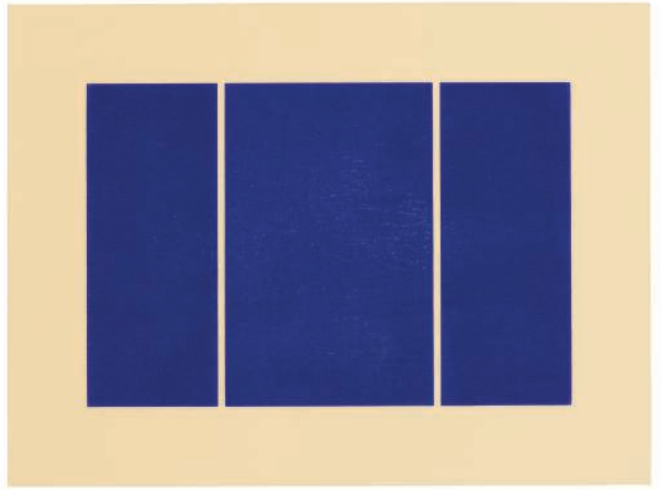
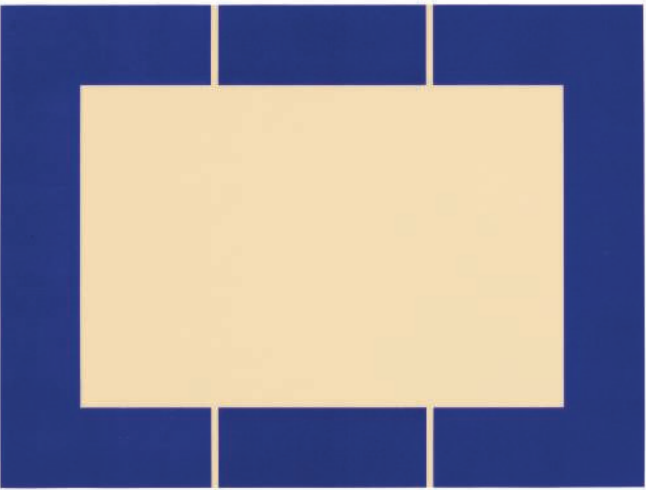
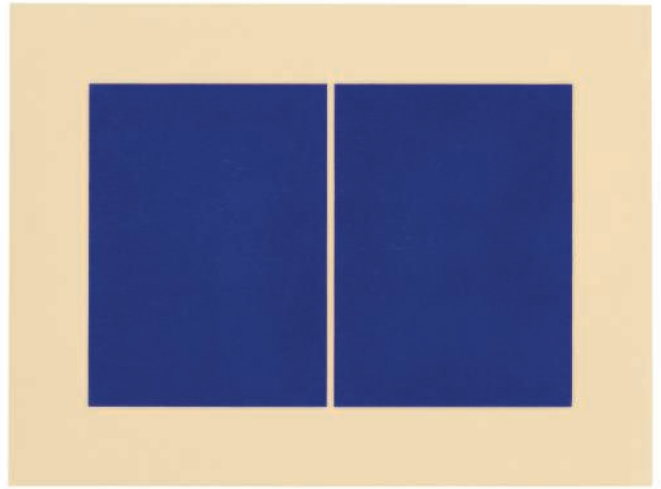
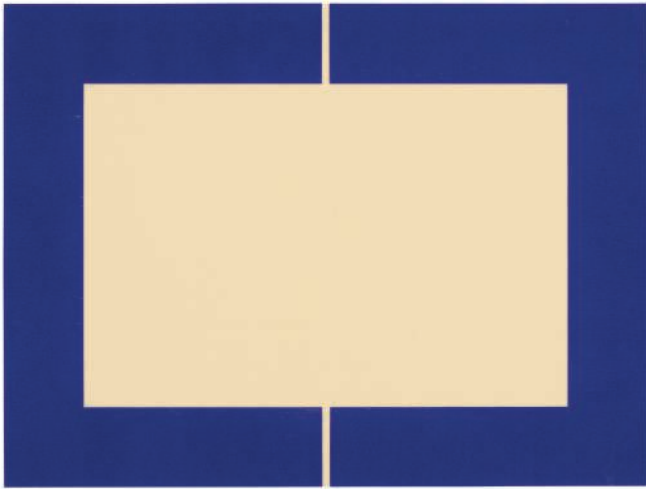
\$200,000–260,000  
€170,000–220,000

#### LITERATURE:

Schellmann 167-176

This set of woodcuts is a preeminent work for Donald Judd as a printmaker, in which he explores the major themes that fascinated him throughout his artistic career. Judd plays with space and shapes through repetition and variation by manipulating the picture plane in the most basic terms. As in his sculptural work, where the empty or 'negative' space around it is as important as the object itself, in these woodcuts the unprinted and the printed areas are equally important. The saturated blue ink exemplifies Judd's fascination with colour and non-colour in relation to space and perception. When hung in parallel lines, these ten prints recall Judd's stacked sculptures, creating a sense of tension and harmony.







133

**\* 133**

**RICHARD DIEBENKORN (1922-1993)**

*Untitled (Ocean Park)*

lithograph in colours, 1969, on wove paper, initialed and dated in pencil, numbered 30/90, published by Collector's Press, San Francisco, with their blindstamp, the full sheet, some soft creases at the sheet edges, otherwise in good condition  
Image & Sheet 610 x 475 mm.

£6,000-8,000

\$7,800-10,000

€6,700-8,900

**134**

**EDWARD RUSCHA (B. 1937)**

*Carp with Fly*

lithograph in colours, 1969, on Arches wove paper, signed and dated in pencil, numbered 16/20 (there were also three artist's proofs), published by the Tamarind Lithography Workshop, Los Angeles, with their blindstamp and pencil workshop number 2528A in pencil *verso*, the full sheet, pale time staining, otherwise in good condition, framed  
Image 340 x 490 mm., Sheet 432 x 611 mm.

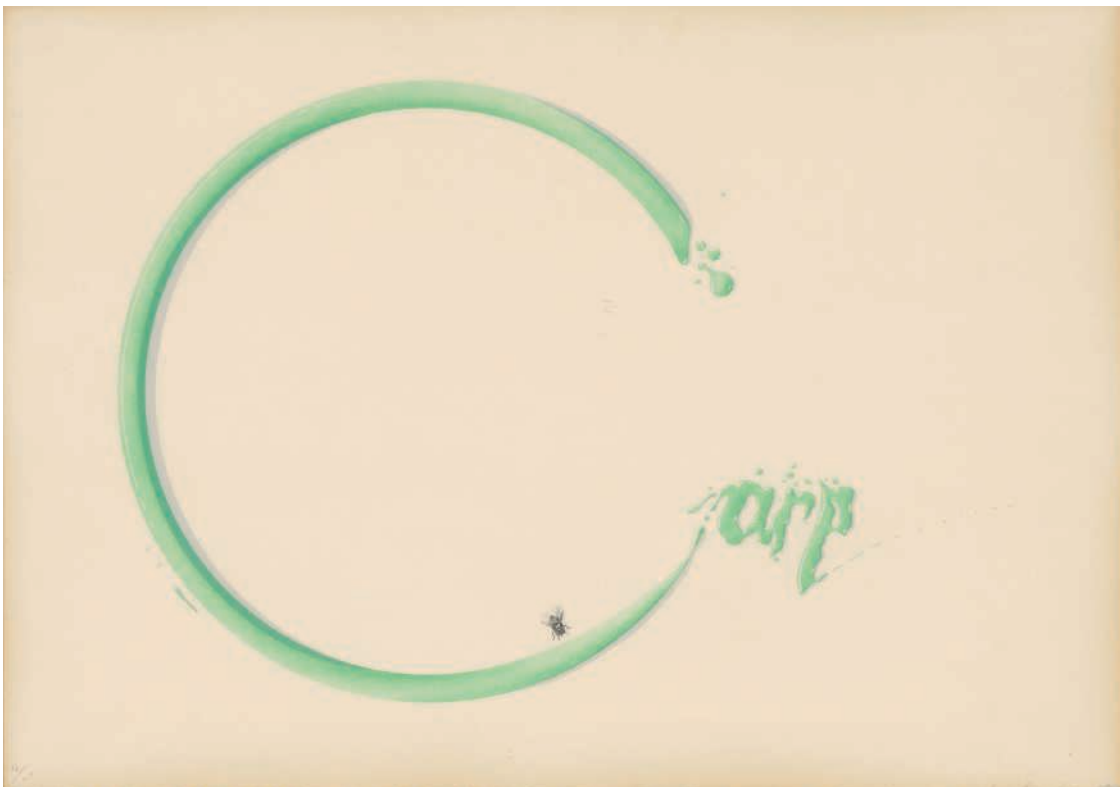
£7,000-10,000

\$9,100-13,000

€7,800-11,000

**LITERATURE:**

Engberg 11



134



135

**EDWARD RUSCHA (B. 1937)**

*Hollywood with Observatory*

lithograph in colours, 1969, on BFK Rives calendered paper, signed and dated in pencil, numbered 11/17, published by the Tamarind Lithography Workshop, Los Angeles, with their blindstamp, and workshop number 2532 in pencil verso, the full sheet, pale time staining at the sheet edges, otherwise in good condition, framed  
Image 30 x 744 mm., Sheet 167 x 815 mm.

£15,000–25,000

\$20,000–32,000  
€17,000–28,000

**LITERATURE:**  
Engberg 15

*Hollywood with Observatory* is unusual amongst Ruscha's numerous depictions of the famous Hollywood sign. Rather than focussing on the sign itself, which is shown in its actual position slightly beneath the crest of the hill and not elevated above it, Ruscha has created a long, thin panorama of the Hollywood hills. Ruscha traces the corrugations of the skyline, both natural and man-made, bookmarked on one end by the eponymous letters and the Mount Lee communications tower, and on the other by the Griffith Observatory. This format recalls Ruscha's artist's book *Every Building on the Sunset Strip*, 1966, which when unfolded to its full length of 7.6 metres documents in photographs a two mile street view of the Sunset strip. This montage of shop fronts and signage has been described by Stephen Coppel as 'a portrait of LA forever fixed in time' (*The American Dream. Pop to present*, The British Museum, London, 2017, exh. cat., p. 111). Ruscha made *Hollywood with Observatory* during a two month fellowship at the renowned Tamarind Lithography Workshop, named after the avenue in Los Angeles where it was located. The collaborative ethos nurtured at Tamarind between artist and printer proved to be particularly conducive and Ruscha produced twenty-two colour lithographs in total, characterised by new heights of technical sophistication (see also lot 134). *Hollywood with Observatory* was printed in a small edition of 17 impressions, and, with a handful of examples in public collections, is a rarity at auction.



**136**

**ROY LICHTENSTEIN (1923-1997)**

*Shipboard Girl*

offset lithograph in colours, 1965, on thin wove paper, signed in pencil, from the edition of unknown sized, a flattened crease at the lower left corner, the sheet slightly reduced, framed  
Image 663 x 487 mm., Sheet 682 x 506 mm.

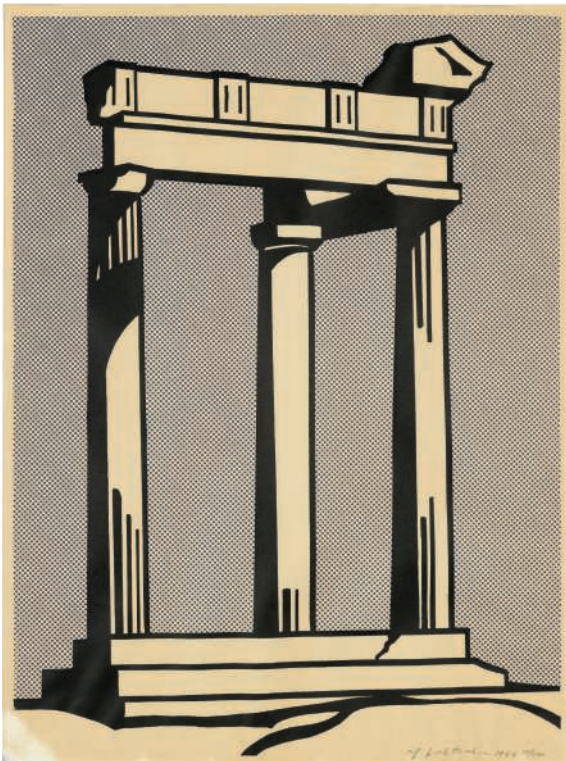
£20,000–30,000

\$26,000–39,000

€23,000–33,000

**LITERATURE:**

Corlett II.6



**137**

**ROY LICHTENSTEIN (1923-1997)**

*Temple*

offset lithograph in colours, 1964, on wove paper, signed and dated in pencil, numbered 20/300, published by L. Castelli Gallery, New York, the full sheet, time and backboard staining, framed  
Image 585 x 435 mm., Sheet 600 x 450 mm.

£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

Corlett II.3



*'Sometimes I wonder  
why I spend*

*The lonely nights*

*Dreaming of a song.*

*The melody haunts  
my reverie*

*And I am once again with  
you.*

*When our love was  
new, and each kiss  
an inspiration.*

*But that was long ago,  
and now my consolation*

*Is in the stardust  
of a song.'*

Sung by Nat King Cole

**\* 138**

**ROY LICHTENSTEIN (1923 - 1997)**

*Reverie*

screenprint in colours, 1965, on wove paper, signed in pencil, numbered 148/200 (there were also fifty impressions numbered in Roman numerals and approximately five artist's proofs), published by Original Editions, New York, the full sheet, in good condition, framed  
Image 687 x 583 mm., Sheet 765 x 610 mm.

£60,000–80,000

\$78,000–100,000  
€67,000–89,000

**LITERATURE:**  
Corlett 38

Roy Lichtenstein based the lovelorn blonde in *Reverie* on the illustrations of the graphic artist Arthur Peddy (1916–2002). Peddy's drawings for the DC Comics series *Falling in Love* and *Girls' Love Stories* were very influential on the artist, and a source material for several works in the early 1960s. In *Reverie* Lichtenstein strategically adjusted Peddy's original composition, zooming in on the heroine's plaintive face and filling the entire sheet with her wistful expression. Her eyes are rendered in a downturned, imploring manner, and her parted lips reveal a pleading mouth. Lichtenstein eliminated her earrings in order to focus more fully on her curled hair, and altered the pearls of her necklace into a straight line set at a forty-five degree angle. The title refers to the lyrics of *Stardust*, a nostalgic ballad composed in 1927 by Hoagy Carmichael (1899–1981), and later popularized by Nat King Cole in the 1950s. It's haunting lyrics perfectly evoke the melodrama reflected in Lichtenstein's heroine.

139

**ROY LICHTENSTEIN (1923-1997)**

*Reflections on Girl, from: Reflections Series*

lithograph, screenprint and relief in colours, with metalized PVC collage with embossing, 1990, on Somerset paper, signed and dated in pencil, numbered AP 14/16, an artist's proof aside from the edition of 68, published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 983 x 1237 mm.  
Sheet 1146 x 1391 mm.

£110,000–150,000

\$150,000–190,000

€130,000–170,000

**LITERATURE:**

Corlett 245

This large mixed-media screenprint is one of most celebrated works of the artist's later printed oeuvre. Featuring a blonde-haired bombshell with ruby-red lips, the archetype of 1960s beauty, the artist is looking back to his by-now classic early works as a source of inspiration. This process of re-visitation is a witty reference to Pop Art's use of imagery from mass media as sources of inspiration, as the artist's own work had by now become a part of popular visual culture. As Lichtenstein noted, *'all my art is in some way about other art, even if the other art is cartoons'* (Lichtenstein, quoted in: J. Hendrickson, *Roy Lichtenstein*, Cologne, 2000, frontispiece).

In the *Reflections* series, Lichtenstein investigates the ways in which the reflective surface can both prevent and enable comprehension of the underlying subject. *"It enable[d] him to unleash a new range of inventive bravura, a heightened exploitation of spatial effects, and a new freedom in suggesting illusion"* (E. Baker, 'The Glass of Fashion and the Mold of Form' in: J. Coplans (ed.), *Roy Lichtenstein*, New York, 1972, p. 179). The female figure in *Reflections on Girl* is partly obscured by diagonal blocks of white filled with Benday dots and diagonal dashes. The colour of the blue on white suggests a reflective sheen and the metalised PVC strip of collage in the centre of the composition heightens this effect of light reflections.

*'Mirrors are flat objects that have surfaces you can't easily see since they're always reflecting what's around them. There's no simple way to draw a mirror, so cartoonists invented dashed or diagonal lines to signify 'mirror'. Now, you*

*see those lines and you know it means 'mirror' even though there are obviously no such lines in reality. If you put horizontal, instead of diagonal lines across the same object, it wouldn't say 'mirror'. It's a convention that we unconsciously accept'* (R. Lichtenstein quoted in: M. Kimmelman, *'Roy Lichtenstein at the Met - Portraits, Talking with Artists at the Met, the Modern, The Louvre and elsewhere'*, New York Times, 31 March 1995, p. C1)

In *Reflections on Girl*, Lichtenstein used an image from the comic book *Falling in Love* as the basis for the female figure in this image, but altered the colour palette and transposed the original brunette hair to sunshine-blond in order to conform to the more stereotypical Pop idea of beauty. In this late series, however, the artist develops the subject with the use of the superimposed mirrored-reflections which breaks apart the figure, the composition and the text. In the source material, the text above read "Fire seethed through my body ... fanning ... spreading", while the young woman is shown to be thinking "H-He couldn't kiss me that way and love someone else!". The partial obscuration of the text and the resultant ellipsis prevents the viewer from fully comprehending this message, but the words 'kiss' and 'love' are still discernible, while the slightly dejected downward tilt of the figure's head conveys a sense of introspective self-doubt. This ironic trope of the love-struck or forlorn female figure in *Reflections on Girl* is characteristic of many of Lichtenstein's most iconic subjects.

**'It started when I tried to photograph a print by Robert Rauschenberg that was under glass. But the light from a window reflected on the surface of the glass and prevented me from taking a good picture. But it gave me the idea ... where the reflection would hide most of the work, but you could still make out what the subject was. ... It portrays a painting under glass. It is framed and the glass is preventing you from seeing the painting.'**

(Roy Lichtenstein, 'A Review of My Work Since 1961', in: G. Bader, *Roy Lichtenstein*, October Files, New York, 2009, p. 69.)



1965 - 1966



140

**ROY LICHTENSEIN (1923-1997)**

*Still Life with Picasso, from: Hommage à Picasso*

screenprint in colours, 1973, on Arches 88 wove paper, signed and dated in pencil, numbered V/XXX, a trial proof aside from the edition of ninety (there were also thirty artist's proofs), published by Propyläen Verlag, Berlin, and Panthéon Press, Rome, printed by Gemini G.E.L., with their blindstamp, the full sheet, backboard staining, framed  
Image 725 x 520 mm., Sheet 760 x 560 mm.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**LITERATURE:**

Corlett 127

■ 141

**AFTER ROY LICHTENSTEIN (1923-1997)**

*Amerind Landscape*

hand-woven wool tapestry, 1979, with the embroidered signature verso, from the edition of twenty, published by Modern Masters Tapestries, New York, generally in good condition  
2800 x 3700 mm.

£18,000–25,000

\$24,000–32,000

€21,000–28,000





**ROY LICHTENSTEIN (1923-1997)***View from the Window, from: Landscape Series*

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

£60,000–80,000

\$78,000–100,000

€67,000–89,000

**PROVENANCE:**

Christie's, New York, 9 May 1989, lot 197 (\$46,200).  
With Leslie Waddington, London.  
Acquired from the above by the present owner.

**LITERATURE:**

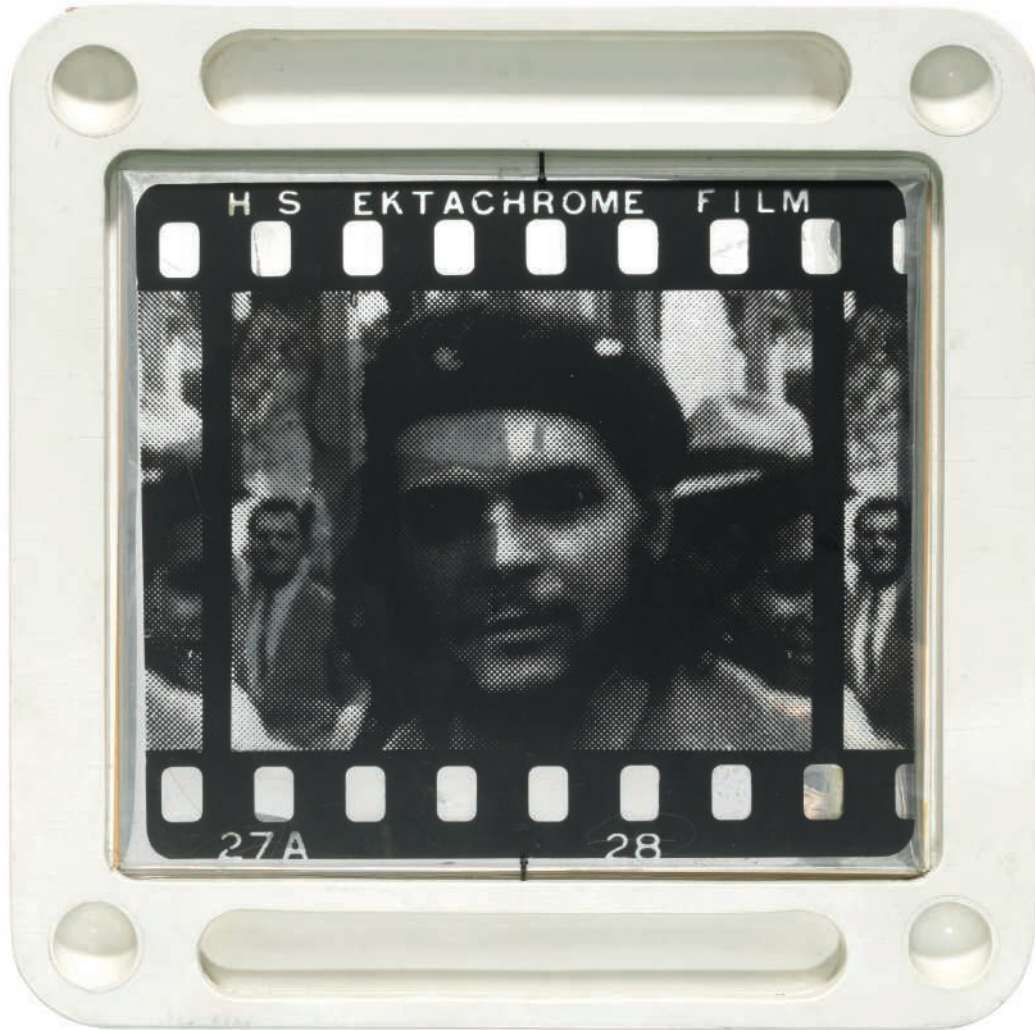
Corlett 215; Gemini 216

*It is an attempt to classicise a romantic notion...When I use it in a painting, it is to express the conflict of quasi-expressionistic technique and commercial motif...I am thrilled about the idea of Brushstrokes made of false Brushstrokes. I'm impressed by how artificial things can look. I try to be as stylised as I can get away with.* (Roy Lichtenstein, quoted in: Gianni Mercurio, *Roy Lichtenstein – Meditations on Art*, La Triennale di Milano, 2010, p. 221)

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

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





λ 143

**JOE TILSON (B. 1928)**

*Transparency, Che Guevara*

screenprint on acrylic plastic, silver cellulose and white painted wood relief, 1968, signed and dated in pencil verso, titled, dated, catalogued and numbered ½0 in black ink on a label on the reverse, published by Marlborough Fine Art, London, some hairline cracks and minor losses to the painted surface, otherwise in good original condition  
305 x 305 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000

**PROVENANCE:**

With Marlborough Fine Art, London (their label verso).

In the late 1960's, Joe Tilson made politically engaged pop art featuring the heroes of the counter-culture: Ho Chi Minh, Malcolm X and Che Guevara. *Che Guevara - Transparency* was published the year after Guevara's capture and execution by CIA-assisted Bolivian forces on 9 October 1967. Tilson appropri-

ated a newsreel still of the South American revolutionary and had it printed on plastic mounted onto foil and encased in a white painted wooden relief. This still relates closely to Alberto Korda's famous photograph of Guevara from 1960, the *Guerrillero heroico*, an image which has become synonymous with political idealism and a youthful fervour for social justice. Tilson's *Transparency*, made shortly after the Che's death, refers back to an older, religious visual tradition by framing Guevara as a contemporary martyr – a ready-made icon for the pop generation. Although Tilson would later become sceptical of the efficacy of politically motivated art as an agent of change, he perhaps underestimated its incendiary power. As Pat Gilmour observed 'some of his prints were burned in South America and the people showing them were imprisoned, which does not suggest an altogether aesthetic response' (P. Gilmour, *A Linear Job on ineffable work of paradoxical non-linear complexity*, in: *Joe Tilson/Graphics*, The Vancouver Art Gallery, 1979, exh. cat., p. 5).

A large version of this piece, *Transparency, Che Guevara A*, produced in six unique colour variations, was sold in these rooms on 26 June 2015, lot 176 (£74,500). To our knowledge, the present impression is the only example from the small-format edition to be offered at auction for thirty years.



**144**

**ANDY WARHOL (1928-1987)**

*Electric Chair*

screenprint in colours, 1971, on wove paper, signed and dated in ball-point pen on the reverse, stamp numbered 106/250 (there were also fifty artist's proofs numbered in Roman numerals), published by B. Bischofberger, Zurich, with their inkstamp on the reverse, the full sheet, in very good condition, framed Image & Sheet 901 x 1216 mm.

£8,000-12,000

\$11,000-16,000

€8,900-13,000

**LITERATURE:**

Feldman & Schellmann II.74

**145**

**ANDY WARHOL (1928-1987)**

*Birmingham Race Riot, from: Ten Works by ten Painters*

screenprint, 1964, on wove paper, from the edition of five hundred unsigned impressions (there were also ten artist's proofs), published by Wadsworth Atheneum, Hartford, Connecticut, with their blindstamp, in very good condition, framed Sheet 507 x 608 mm.

£3,000-5,000

\$3,900-6,500

€3,400-5,600

**LITERATURE:**

Feldman & Schellmann II.3





146

**ANDY WARHOL (1928-1987)**

*Jacqueline Kennedy III (Jackie III)*, from: 11 Pop Artists III

screenprint in metallic blue and black, 1966, on wove paper, with the artist's stamped signature on the reverse, numbered 184/200 in pencil (there were also fifty numbered in Roman numerals), published by Original Editions, New York, the full sheet, in good condition, framed  
Image & Sheet 1015 x 762 mm.

£8,000-12,000

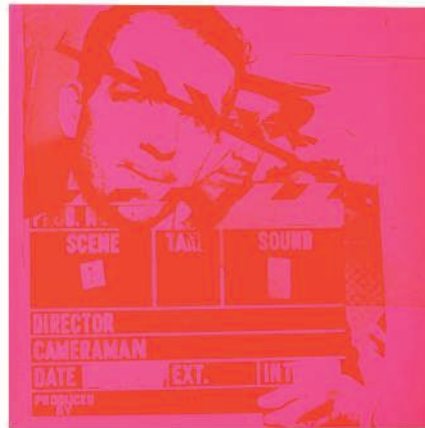
\$11,000-16,000

€8,900-13,000

'Warhol based these screenprints on press images he collected in the months following President John F. Kennedy's assassination. He chose iconic scenes of Jacqueline Kennedy just before and after she was widowed and cropped them closely around her face. While Jackie's changing expression amounts to a timeline of the tragedy, the metallic ink surfaces, perfectly flat and devoid of any surrounding activity, render the scenes more abstract, both formally and emotionally.' (Gallery label from *Andy Warhol: Campbell's Soup Cans and Other Works, 1953-1967*, MoMA, New York, April 25–October 18, 2015.)

**LITERATURE:**

Feldman & Schellmann II.15



147

**ANDY WARHOL (1928-1987)**

*Flash - November 22, 1963*

the set of 11 screenprints in colour, 1968, on wove paper, each signed in ball-point pen on the reverse, from the edition of two hundred (there were also 26 sets numbered in Roman numerals and ten lettered A-J with three additional screenprints), published by Racolin Press, New York, printed by Aetna Silkscreen Products, New York, lacking the cover, plexiglass box, teletype text and colophon, the full sheets, generally in very good condition, each framed Images & Sheets 533 x 533 mm.

£40,000-60,000

\$52,000-78,000  
 €45,000-67,000

**LITERATURE:**

Feldman & Schellmann II.32-41

In 1968 Warhol created *Flash*, a portfolio of eleven screenprints reflecting on the unfolding media spectacle surrounding President John F. Kennedy's assassination by Lee Harvey Oswald in 1963. The collective obsession with the Kennedy assassination, a potent combination of celebrity and tragedy, fascinated Warhol.

'When President Kennedy was shot that fall, I heard the news over the radio while I was alone painting in my studio. I don't think I missed a stroke. I wanted to know what was going on out there, but that was the extent of my reaction. I'd been thrilled about having Kennedy as president; he was hand-

some, young, smart - but it didn't bother me that much that he was dead. What bothered me was the way television and radio were programming everybody to feel so sad. It seemed like no matter how hard you tried, you couldn't get away from the thing.' (Andy Warhol, *POPism: The Warhol Sixties*, London 2007, p. 77).

Source images for *FLASH* included campaign posters, an advertisement for the rifle used by Lee Harvey Oswald, press photographs of Oswald escorted by Texas Rangers after his arrest, and the now iconic image of Jackie Kennedy smiling from the Lincoln Continental stretch limousine moments before her husband's death. Warhol's approach to this material is, however, far from literal. Avoiding narrative sequence or an hierarchy of events, images are taken out of context, re-arranged and overprinted, with the effect that the sources are obscured rather than documented. Shifting layers of truth and fiction are suggested by the motif of a film clapper which Warhol transposes onto photographs of both Kennedy and Oswald. Does this describe the choreography of news reportage by the tabloid press for maximum effect, or does it allude to the darker conspiracy theories around JFK's assassination? Warhol's use of colour heightens the dramatic pitch of the series. However, while the blues for Jackie and the red and black for JFK are evocative of mourning, violence and death, the shocking pink used for Oswald, and the innocuous green of the murder weapon seem arbitrary, disrupting any preconceived notions of colour and meaning. Disorientating and elusive, Warhol's *FLASH* presciently evokes the fragmented reality of our information-saturated world, in which facts, imagination and lies become indistinguishable.



**148**

**ANDY WARHOL (1928-1987)**

*Flowers*

offset lithograph in colours, 1964, on wove paper, signed and dated in black ball-point pen, from the edition of approximately three hundred, published by Leo Castelli Gallery, New York, the full sheet, time staining at the sheet edges, pale moisture stains in the lower subject and margin, otherwise in good condition, framed  
Image 559 x 559 mm., Sheet 584 x 585 mm.

£10,000–15,000

\$13,000–19,000

€12,000–17,000

**LITERATURE:**

Feldman & Schellmann II.6

**149**

**ANDY WARHOL (1928-1987)**

*One Plate, from: Ladies and Gentlemen*

screenprint in colours, 1975, on wove paper, signed and dated in pencil on the reverse, numbered 118/125 (there were also 25 artist's proofs), published by L. Anselmino, Milan, the full sheet, a deckle edge below, in very good condition, framed  
Image 970 x 682 mm., Sheet 1110 x 728 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**LITERATURE:**

Feldman & Schellmann II.128





**150**

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on wove paper, signed in blue ball-point pen, stamp-numbered 110/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp verso, the full sheet, in very good condition

Image & Sheet 914 x 914 mm.

£25,000–35,000

\$33,000–45,000

€28,000–39,000

**LITERATURE:**

Feldman & Schellmann II.93



**151**

**ANDY WARHOL (1928-1987)**

*Joseph Beuys*

screenprint in black, 1980, on Arches Cover Black paper, signed in pencil, numbered 31/90 (there were also 15 artist's proofs), published by Editions Schellmann & Klüser, Munich and New York, with their blindstamp, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed

Image 1005 x 760 mm., Sheet 1120 x 760 mm.

£12,000–18,000

\$16,000–23,000

€14,000–20,000

**LITERATURE:**

Feldman & Schellmann II.246





**\* 152**

**ANDY WARHOL (1928-1987)**

*Goethe*

screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, inscribed and numbered AP 12/22, an artist's proof aside from the edition of one hundred, with the artist's red copyright stamp on the reverse, published by Schellmann & Klüser, Munich and New York or Denise René/ Hans Mayer, Düsseldorf, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 965 x 965 mm.

£30,000-50,000

\$39,000-65,000

€34,000-56,000

**PROVENANCE:**

With Coskun Fine Art, London (their label verso).  
Acquired from the above by the present owner.

**LITERATURE:**

Feldman & Schellmann 273



153

**153**

**ANDY WARHOL (1928-1987)**

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

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered R1/30 (there were also five artist's proofs), by G. Mulder, Amsterdam, with the artist's copyright stamp verso, printed by Rupert Jasen Smith, New York, the full sheet, in very good condition, framed Image & Sheet 1000 x 800 mm.

£60,000-80,000

\$78,000-100,000  
€67,000-89,000

**LITERATURE:**

Feldman & Schellmann 336A

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

**154**

**ANDY WARHOL (1928-1987)**

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

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered R1/30 (there were also five artist's proofs), published by G. Mulder, Amsterdam, with the artist's copyright stamp verso, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, the colours slightly attenuated, otherwise in good condition, framed Image & Sheet 1000 x 800 mm.

£10,000-15,000

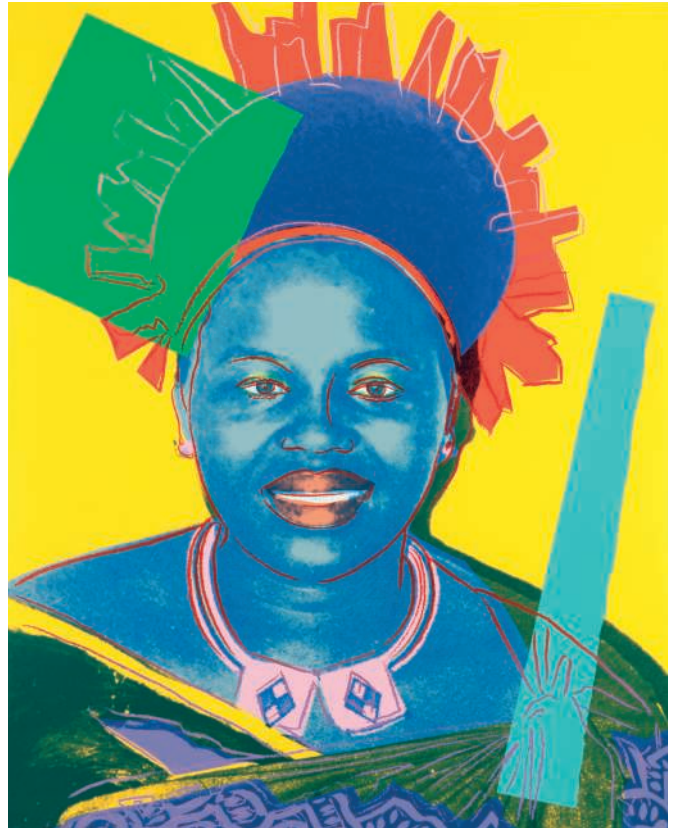
\$13,000-19,000  
€12,000-17,000

**LITERATURE:**

Feldman & Schellmann II.344A



154



155



156

155

**ANDY WARHOL (1928-1987)**

*Queen Ntombi Twala, from: Reigning Queens (Royal Edition)*

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered R1/30 (there were also five artist's proofs), published by G. Mulder, Amsterdam, with the artist's copyright stamp verso, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 1000 x 800 mm.

£7,000-10,000

\$9,100-13,000

€7,800-11,000

**LITERATURE:**

Feldman & Schellmann II.348A

156

**ANDY WARHOL (1928-1987)**

*Queen Beatrix, from: Reigning Queens (Royal Edition)*

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered R1/30 (there were also five artist's proofs), published by G. Mulder, Amsterdam, with the artist's copyright stamp verso, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, the green and yellow slightly attenuated, otherwise in good condition, framed  
Image & Sheet 1000 x 800 mm.

£12,000-18,000

\$16,000-23,000

€14,000-20,000

**LITERATURE:**

Feldman & Schellmann II.340A



**\* 158**

**ANDY WARHOL (1928-1987)**

*The New Spirit (Donald Duck)*, from: *Ads*  
screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 148/190 (there were also thirty artist's proofs), published by R. Feldman Fine Arts, 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

\$26,000–39,000

€23,000–33,000

**LITERATURE:**

Feldman & Schellmann II.357



**159**

**ANDY WARHOL (1928-1987)**

*Sitting Bull*

screenprint in colours, 1986, on Lenox Museum Board, one from an unknown number of proofs, with the inkstamps of the artist's estate on the reverse, annotated 'UP 100.005' in pencil, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 915 x 915 mm.

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**LITERATURE:**

Feldman & Schellmann IIIA.70

This subject was printed for the portfolio *Cowboys ad Indians* published by Gaultney Kleinman Art, New York, in 1986, but was ultimately not included in the edition.



**\* 160**

**ANDY WARHOL (1928-1987)**

**\$ (1)**

unique screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 45/60 (there were also ten artist's proofs), published by the artist, New York, with the artist's copyright inkstamp on the reverse, the full sheet, generally in very good condition, framed  
Image & Sheet 502 x 398 mm.

£20,000-30,000

\$26,000-39,000

€23,000-33,000

**LITERATURE:**

See Feldman & Schellmann 278



**161**

**KEITH HARING (1958-1990)**

*One Plate from: Pop Shop II*

screenprint in colours, 1988, on wove paper, signed and dated in pencil, numbered 88/200 (there were also twenty artist's proofs), published by M. Lawrence Limited Editions, New York, the full sheet, in very good condition, framed

Image 266 x 342 mm.,  
Sheet 304 x 381 mm.

£7,000-10,000

\$9,100-13,000

€7,800-11,000

**LITERATURE:**

Littmann p. 97



**162**

**KEITH HARING (1958-1990)**

*The King*

lithograph in colours, 1989, on Arches Infinity wove paper, signed and dated in pencil, numbered 4/50, published by N. Fauché, Paris, the full sheet, a deckle edge above and below, the colours fresh, a pale moisture stain upper right, otherwise in good condition, framed Image & Sheet 590 x 760 mm.

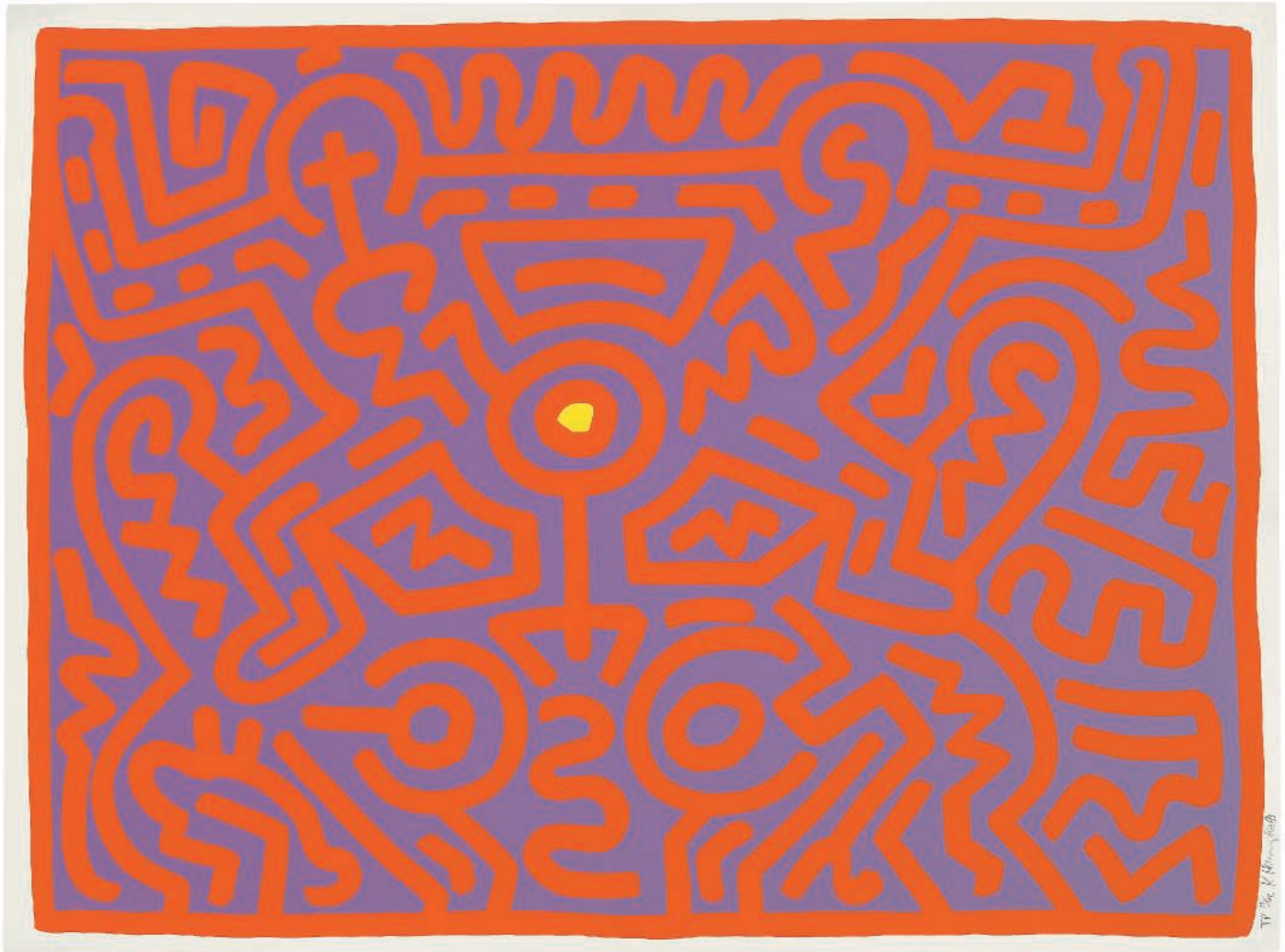
£3,000-5,000

\$3,900-6,500

€3,400-5,600

**LITERATURE:**

Littmann p. 115



**\* 163**

**KEITH HARING (1958-1990)**

*One Plate, from: Growing*

screenprint in colours, 1988, on wove paper, signed and dated in pencil, numbered TP 16/40, a unique colour trial proof aside from the edition of one hundred (there were also 15 artist's proofs), published by M. Lawrence Editions, New York, with their blindstamp, printed by Rupert Jasen Smith, with his blindstamp, in very good condition, framed  
Image 725 x 980 mm., Sheet 760 x 1025 mm.

£15,000–20,000

\$20,000–26,000

€17,000–22,000

**LITERATURE:**

See Littmann p. 91



164

**KEITH HARING (1958-1990)**

*Retrospect*

screenprint in colours, 1989, on thick wove paper, signed and dated in pencil, numbered 28/75 (there were also seven artist's proofs), published by M. Lawrence Editions, New York, with their blindstamp, the colours fresh and bright, the full sheet, in very good condition, in the publisher's original frame Image 1035 x 1950 mm., Sheet 1160 x 2080 mm.

£120,000-180,000

\$160,000-230,000  
€140,000-200,000

**PROVENANCE:**

With Martin Lawrence Gallery, New York; their label on the reverse of the frame.  
Acquired from the above by the present owner.

**LITERATURE:**

See Littmann pp. 120-1





28/75 K Haring 89 ⊕

*Retrospect* is an edited survey of Haring's series *Pop Shop I-VI* and features many of the artist's most famous motifs, including barking dogs, dog man, angel and radiant baby. Made at a time when the artist was ailing from HIV Aids, *Retrospect* also includes several new images which do not appear in previous *Pop Shop* iterations and which were presumably intended for another series, tragically never realised. In an interview given a few months before his death in February 1990, Haring movingly talks about the new perspective his illness had given him as an artist:

'The thing about all the projects I am working on now...is that there is a certain sense of summing up in them. Everything I do now is a chance to put a crown on the whole thing. It adds another kind of intensity to the work that I do now; it's one of the good things to come from being sick. If you're writing a story you can sort of ramble on and go in a lot of directions at once, but when you get to the end of the story, you have to start pointing all the things toward one thing. That's the point that I'm at now, not knowing where it stops but knowing how important it is to do it now. The whole thing is getting much more articulate. In a way it's really liberating.' (The artist, quoted in: D. Sheff, *Keith Haring: An Intimate Conversation*, Rolling Stone, 10 August 1989, p. 102).



165

**AFTER JEAN-MICHEL BASQUIAT (1960-1988)**

*Jawbone of an Ass*

screenprint in colours, 1982, on Saunders 410 Hot Press watercolour paper, numbered 46/85 in pencil (there were also 15 artist's proofs), signed and dated '10.19.04' in pencil by the executor of the artist's estate on the reverse and with the estate stamp, published by David De Sanctis Contemporary Art, Los Angeles, 2005, the full sheet, in very good condition, framed  
Image, Sheet 1080 x 1524 mm.

£30,000–50,000

\$39,000–65,000

€34,000–56,000



λ 166

**STIK (B. 1979)**

*Untitled*

acrylic on canvas board  
signed and dated *STIK 2008* (on the reverse)  
Executed in 2008.  
398 x 300 x 3 mm. (overall)

£6,000–8,000

\$7,800–10,000  
€6,700–8,900

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

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

*Untitled* was intended as a gift for the Boundary Estate Community Launderette on Calvert Avenue, next door to where Stik's *NO:ID* show was held. The work was purchased by the present owner from the artist at the exhibition before the intended gift was made. The subject of the painting is undefined and could represent a snowball, the moon or a bundle of laundry, amongst other possibilities. This painting is possibly the artist's first work on a canvas support.

This work has been authenticated by the artist.

λ 167

**STIK (B. 1979)**

*Angola 3*

acrylic on canvas  
signed, dated, titled, inscribed with two stick figures and dedicated *STIK MAR 2010 "ANGOLA 3" To Al and Luke from JO + STIK* (on the reverse)  
Executed in 2010.  
405 x 405 x 40 mm. (overall)

£7,000–10,000

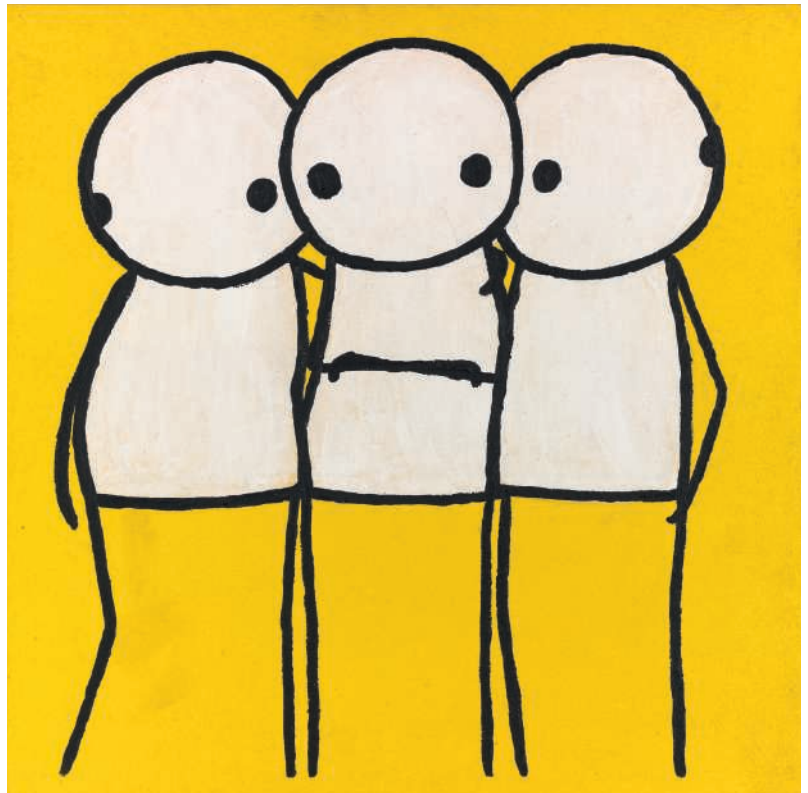
\$9,100–13,000  
€7,800–11,000

**PROVENANCE:**

A gift from the artist to the present owner.

This work has been authenticated by the artist.

The 'Angola Three' Robert King, Albert Woodfox and Herman Wallace, members of the Black Panther movement, were sentenced to decades of solitary confinement at Louisiana State Penitentiary (also known as Angola prison) in the early 1970s. The three men collectively spent more than one hundred years in prison before their convictions were overturned and they were released in 2001, 2016 and in 2013 respectively.





DONATED BY THE ARTIST IN AID OF CARDBOARD CITIZENS

λ 168

**STIK (B. 1979)**

*Up on the Roof*

gloss emulsion on plywood, hand-painted on both sides

signed *STIK* (on the side)

Executed in 2009.

2360 x 675 x 10 mm. (overall)

£15,000–25,000

\$20,000–32,000

€17,000–28,000

**EXHIBITED:**

STIK, Mile End Arts Pavilion, London, 5th–20th December 2009.  
Brady Arts and Community Centre, London, *circa* 2010 to 2018.

Of the sixteen unique sculptures originally created for this series, only three are known to have survived. The present sculpture was included in the artist's first solo show at the Mile End Art Pavilion, London, with ten others from the series. Each figure was attached to the ceiling by wires so that the sculptures could be moved around in order to create different interactions and conversations between the figures. '*Bound*', a companion piece from the series, was sold in these rooms in September 2017 for £35,000 (\$47,000), the auction record for a work by the artist at the time.

*Up on the Roof* is titled after the Cardboard Citizens production of the same name and was installed by the artist on the side of the Brady Arts and Community Centre in 2010 where the performance was held. Cardboard Citizens has pioneered the use of participatory arts and theatre to engage homeless people in a process of change, and for engaging general audiences to focus on the plight of those at the margins of our society. The proceeds raised from the sale of this sculpture will help fund existing work and deliver further projects in the local community.

This work has been authenticated by the artist.



(actual size)

λ 169

**STIK (B. 1979)**

*Untitled*

pyrography and acrylic on wooden canvas wedge  
signed and dated *STIK 2014* (on the reverse)

Executed in 2014.

68 x 29 x 4 mm. (overall)

212 x 160 x 35 mm. (frame)

£1,500–2,500

\$2,000–3,200

€1,700–2,800

**PROVENANCE:**

A gift from the artist to the present owner.

This piece is one from a series of six standing figures on wooden canvas wedges. Each was hand-drawn by the artist with a pyrograph, a heated metal implement used in order to burn a line onto a surface. In the series, three of the figures are looking left and three are facing right.

λ 170

**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, numbered 12/250 (there were also ten artist's proofs), published by Squarity, London, with their blindstamp, the full sheet, with the usual soft horizontal creases, otherwise in good condition, framed Image 460 x 212 mm., Sheet 500 x 240 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600

**PROVENANCE:**

Acquired by the present owner at the 2011 Q Awards.

*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 at the event in narrow cardboard tubes, 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 survived and the majority of those that appear on the market are creased to varying degrees.

This work has been authenticated by the artist.





**171**

**JEFF KOONS (B. 1955)**

*Dom Pérignon Balloon Venus*

lacquered polyurethane resin in two parts, 2013, with a bottle of Dom Pérignon Rosé Vintage 2003, with the impressed signature on the suede interior lining of the lower part, from the edition of 650 (there were also forty artist's proofs), lacking the original custom flight case, some minor scuffs in places, otherwise in very good condition

619 x 320 x 352 mm. (overall)

£25,000–35,000

\$33,000–45,000

€28,000–39,000

Ω 172

**JEFF KOONS (B. 1955)**

*Balloon Dog (Magenta)*

metallic porcelain multiple, 2015, numbered 1112/2300 in gold glaze on the reverse (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, in very good condition, with the original box and plastic stand 267 mm. (diameter)

£4,000–6,000

\$5,200–7,800  
€4,500–6,700



Ω 173

**JEFF KOONS (B. 1955)**

*Balloon Rabbit (Red), Balloon Monkey (Blue)  
and Balloon Swan (Yellow)*

three metallic porcelain multiples, 2017, each with stamped signature, title, date and numbering on the underside, each numbered 595/999, (there were also fifty artist's proofs), published by Bernardaud, Limoges, France, with their blindstamp on the underside, in good condition, with the original boxes

Rabbit overall: 292 x 139 x 210 mm.

Monkey overall: 249 x 209 x 392 mm.

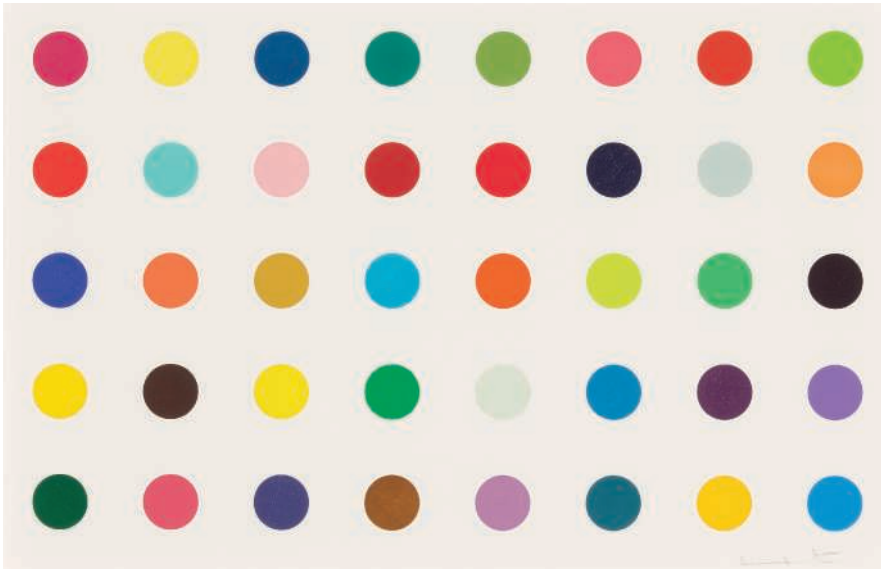
Swan overall: 241 x 164 x 210 mm.

(3)

£25,000–35,000

\$33,000–45,000  
€28,000–39,000





λ 174

**DAMIEN HIRST (B. 1965)**

*Methyl Phenylsulfoxide, from: 12 Woodcut Spots*

woodcut in colours, 2010, on wove paper, signed in pencil, numbered 30/48 on the reverse, published by Paragon Press, London, the full sheet, in very good condition, framed  
Image & Sheet 1040 x 1625 mm.

£12,000–18,000

\$16,000–23,000  
€14,000–20,000



λ 175

**DAMIEN HIRST (B. 1965)**

*Psilocybin*

lenticular panel and digital print in colours, 2013, on PETG plastic, signed in red marker pen, numbered 15/100, published by P. Stolper, London, in very good condition, within the artist's original frame  
610 x 410 mm. (overall)

£7,000–10,000

\$9,100–13,000  
€7,800–11,000



λ 176

**DAMIEN HIRST (B. 1965)**

*Cinchonidine*

etching in colours, 2004, on Hahnemühle etching paper, signed in pencil, numbered 57/145 verso (there were also 35 artist's proofs), published by Paragon Press, London, the full sheet, in very good condition, framed

Image & Sheet 1150 x 1125 mm.

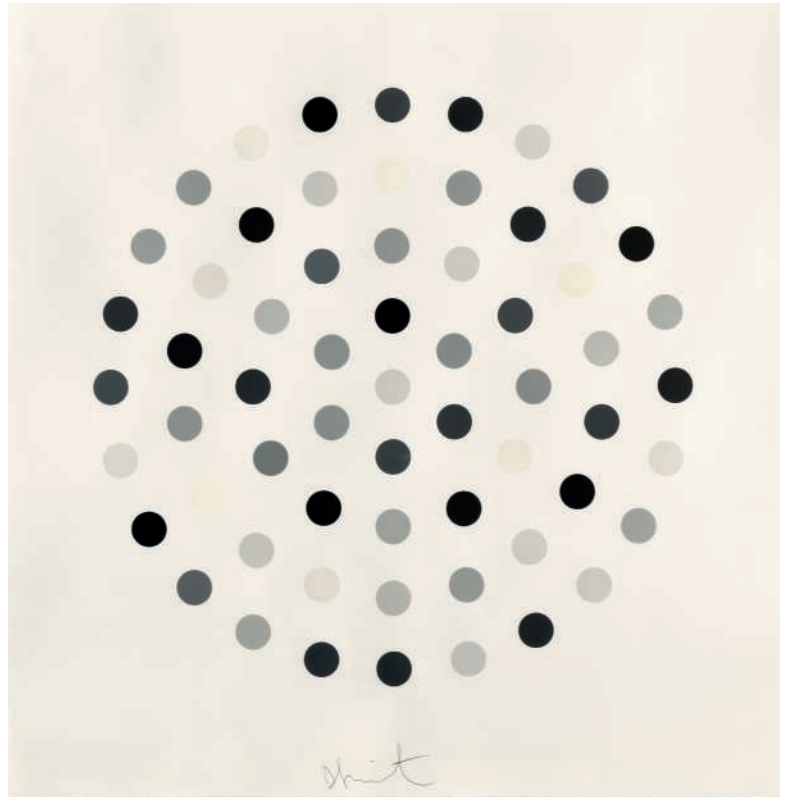
£4,000–6,000

\$5,200–7,800

€4,500–6,700

**LITERATURE:**

See Paragon Press vol II., p. 159



λ 177

**DAMIEN HIRST (B. 1965)**

*Opium*

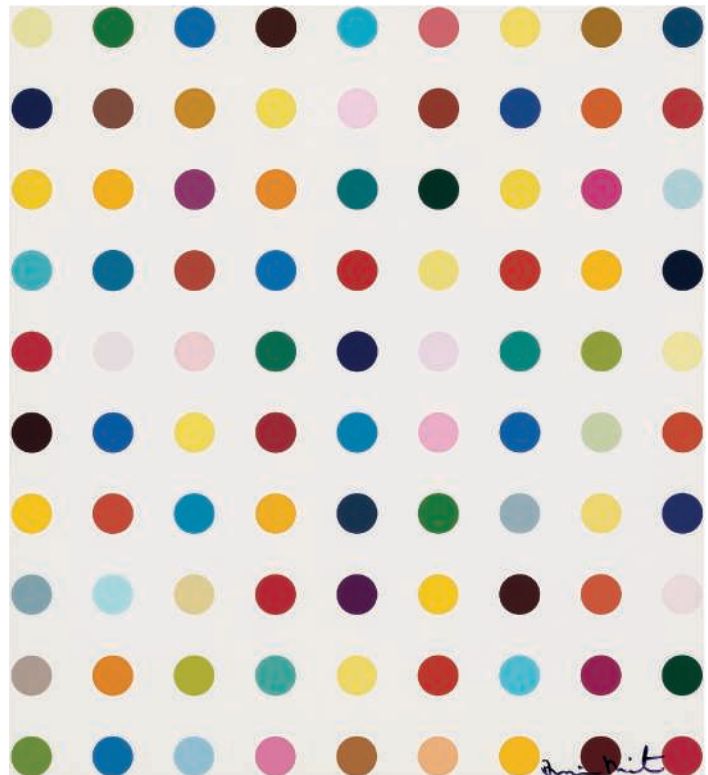
lambda inkjet print in colours, 2000, on glossy wove paper, signed in black felt-tip pen, numbered 27/500 verso, printed close to the edges of the full sheet (as issued), published by Eyestorm, London, in very good condition, framed

Image & Sheet 484 x 434 mm.

£3,000–5,000

\$3,900–6,500

€3,400–5,600



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178

**CHRISTOPHER WOOL (B. 1955)**

*Black Book*

hardcover book, 1989, printed on smooth wove paper, with title page and justification, signed in black ink on the justification and numbered 54 of 350 (there were also eight artist's proof copies), co-published by Gisela Capitain, Cologne and Thea Westreich, New York, bound (as issued), with original black paper covers, in very good condition  
587 x 407 x 13 mm. (overall)

£18,000-25,000

\$24,000-32,000  
€21,000-28,000





**179**

**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 97/100 (there were also 15 artist's proofs), co-published by Prestige Art, New York, and Edition Domberger, Filderstadt, Germany, with their blindstamp, the full sheets, in excellent condition Images 610 x 610 mm., Sheets 680 x 680 mm. (each)

£20,000–30,000

\$26,000–39,000

€23,000–33,000

**LITERATURE:**

Sheehan 126-131



λ 180

**GERHARD RICHTER (B. 1932)**

*Mao*

collotype printed in black and purple, 1968, on wove paper, signed and dated in pencil, numbered 19/22 (there was also an edition of 478, approximately ten of which were signed), published by Galerie H. Hanover, lacking the publisher's stamp on the reverse, the full sheet, soft cockling at the upper corners, generally in very good condition, framed  
Image & Sheet 838 x 593 mm.

£15,000–20,000

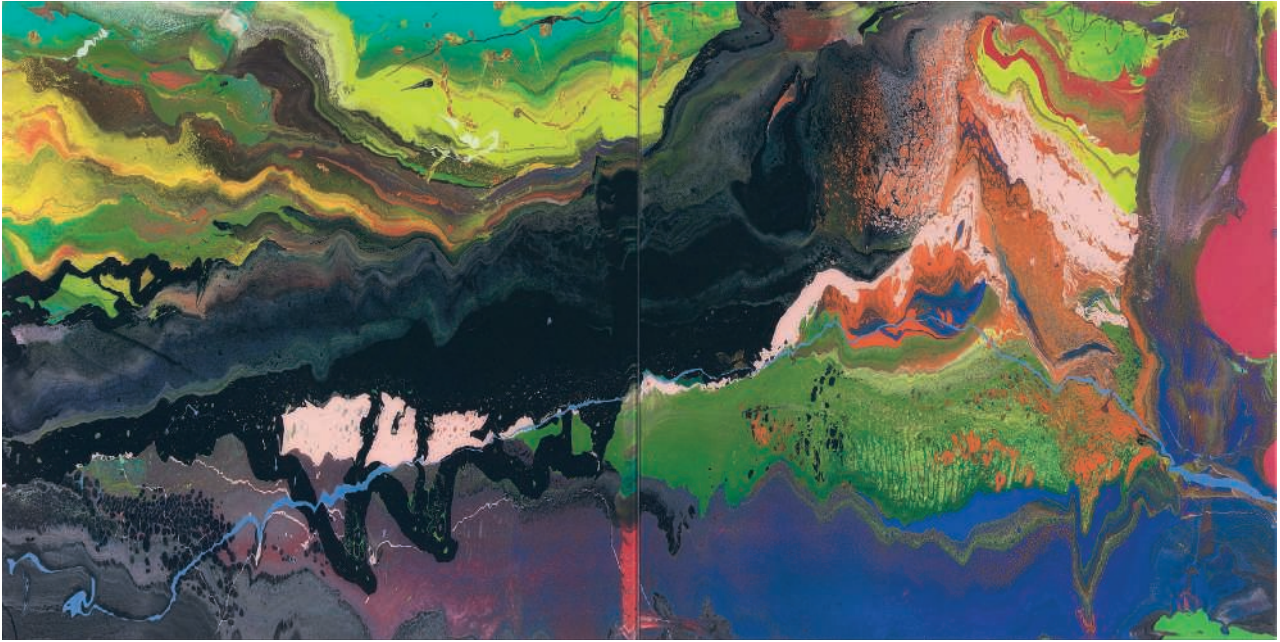
\$20,000–26,000

€17,000–22,000

Based on a 1967 newspaper photograph, Richter's haunting image of Mao is one of the defining portraits from the artist's early Capitalist Realism phase. Working primarily from newspaper and magazine photographs, Richter and fellow artist Sigmar Polke converted the imagery destined for popular consumption into ironic criticisms of contemporary German consumer culture. The artist's choice of collotype here lends the image a ghostly quality, whilst also re-enforcing a sensibility for inexpensive 'non art' which could be disseminated to a wide audience.

**LITERATURE:**

Butin 10



■ λ 181

**GERHARD RICHTER (B. 1932)**

*Flow (P16)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 465/500 (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 Image & Panel 1000 x 2000 mm.

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

Executed in 2016, this facsimile object is number 465 from an edition of five hundred.

■ λ 182

**GERHARD RICHTER (B. 1932)**

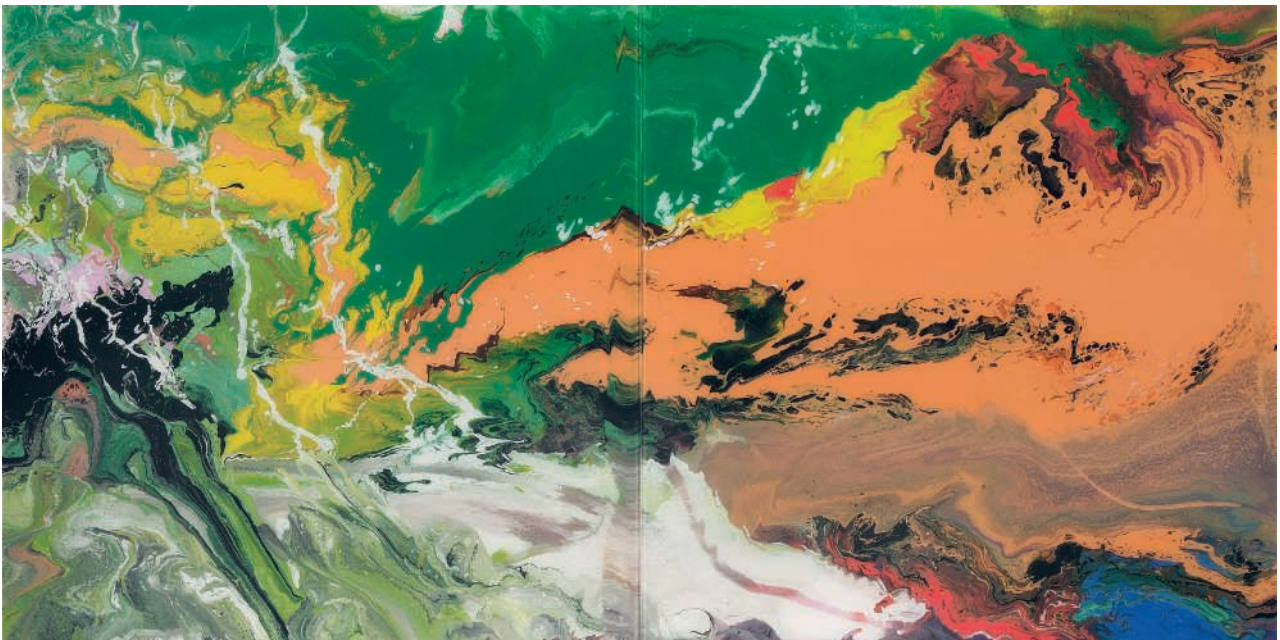
*Flow (P15)*

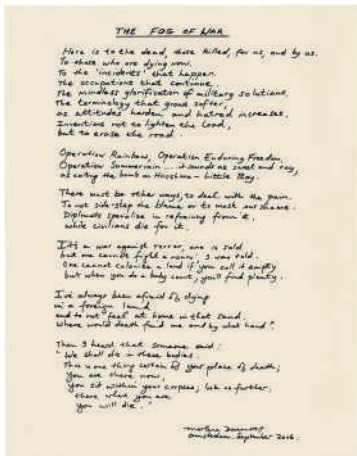
diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 465/500 (there were also two artist's proofs), published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label verso, in excellent condition Image & Panel 1000 x 2000 mm.

£8,000–12,000

\$11,000–16,000  
€8,900–13,000

Executed in 2016, this facsimile object is number 465 from an edition of five hundred.





**λ 183**  
**MARLENE DUMAS (B. 1953)**  
*The Fog of War*

the complete set of four digital prints in colours, 2006, on wove paper, each signed, titled and dated in pencil, numbered 71/80 (there were also ten artist's proof sets), with text by the artist and justification, published by Marcel Kalksma at Contemporary Art Editions, Amsterdam, the full sheets, loose (as issued), in very good condition, all within the original brown card portfolio with title printed in grey on the front and numbered brown label on the drawstring  
 365 x 470 x 8 mm. (overall)

£7,000-10,000                      \$9,100-13,000  
 €7,800-11,000

**184**  
**ROBERTO LONGO (B. 1953)**  
*Gun*

screenprint in black and silver with handcolouring in ink wash, 1993, on thick Fabriano wove paper, signed and dated in pencil, inscribed with the number VII on the reverse, the full sheet, with deckle edges at left and right, in very good condition  
 Image & Sheet 756 x 567 mm.

£4,000-6,000                      \$5,200-7,800  
 €4,500-6,700



**185**

**ROBERT LONGO (B. 1953)**

*White flag, from: Columbus: In Search of a New Tomorrow*

screenprint printed in white, 1992, on stiff wove paper, signed and dated in pencil, inscribed A.P., an artist's proof aside from the edition of one hundred, published by Edition Domberger, Filderstadt, Germany, with their blindstamp, the full sheet, some surface abrasions in the image at right, otherwise in good condition

Image 456 x 718 mm., Sheet 580 x 760 mm.

£1,000-1,500

\$1,300-1,900

€1,200-1,700

The portfolio *Columbus: In Search of a New Tomorrow* was conceived Michael Domberger and published under the patronage of King Juan Carlos of Spain and of documenta IX. 37 artists, musicians and authors contributed to this publication in protest of the destruction of nature in South America, these included Roy Lichtenstein, Christo, Sigmar Polke, Antoni Tàpies, Eduardo Chillida, Nan June Paik, Robert Mangold and Robert Longo amongst others.



**186**

**ROBERT LONGO (B. 1953)**

*Frank & Glenn*

lithograph in colours, 1991, on wove paper, signed and dated in pencil, numbered AP 7/10, an artist's proof aside from the edition of 30, published by Brooke Alexander, New York, the full sheet, generally in very good condition, framed

Image 810 x 1140 mm., Sheet 950 x 1400 mm.

£7,000-10,000

\$9,100-13,000

€7,800-11,000



**187**

**ROBERT LONGO (B. 1953)**

*Cindy*

lithograph, 1993, on wove paper, signed and dated in pencil, numbered 20/25, published by Brooke Alexander, New York, the full sheet, in very good condition, framed

Image 440 x 145 mm., Sheet 575 x 360 mm.

£3,000-5,000

\$3,900-6,500

€3,400-5,600





**188**

**ROBERT LONGO (B. 1953)**

*Edmund*

lithograph, 1985, on wove paper, signed and dated in pencil, numbered AP 3/10. an artist's proof aside from the edition of 38, published by Brooke Alexander, New York, the full sheet, in very good condition, framed  
Image 1588 x 800 mm., Sheet 1740 x 997 mm.

£18,000–25,000

\$24,000–32,000

€21,000–28,000





189

**ROBERT LONGO (B. 1953)**

*Anne*

lithograph, 1985, on wove paper, signed and dated in pencil, numbered AP 3/10, an artist's proof aside from the edition of 38, published by Brooke Alexander, New York, the full sheet, in very good condition, framed  
Image 1550 x 660 mm., Sheet 1735 x 998 mm.

£18,000–25,000

\$24,000–32,000

€21,000–28,000



**190**

**ROBERT LONGO (B. 1953)**

*Untitled (Iceman X)*

archival pigment print, on Epson hot-pressed paper, signed and dated in pencil, numbered 15/25 in pencil (there were also five artist's proofs), published by Adamson Editions, Washington D.C., the full sheet, generally in good condition, framed  
Image 990 x 785 mm., Sheet 1220 x 965 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000



**191**

**ROBERT LONGO (B. 1953)**

*Tiger*

archival pigment print, 2011, on Epson hot-pressed paper, signed and dated in pencil, numbered 27/30 in pencil (there were also three artist's proofs), published by Doctors without Borders, New York, the full sheet, in very good condition, framed  
Image 1065 x 775 mm., Sheet 1150 x 845 mm.

£12,000–18,000

\$16,000–23,000  
€14,000–20,000

**END OF SALE**

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# CONTEMPORARY EDITION

14-26 SEPTEMBER 2018

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The Estate of Marc Balakjian  
Various Properties

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Opposite page: Lot 289 (detail)

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# Contemporary Edition

## Online Auction 14-26 September 2018

This season's Contemporary Edition online auction offers a diverse array of prints and multiples by the greats of Post-War and Contemporary Art. The sale comprises a selection of works created from the late 1960s up to 2018 by many preeminent artists of the post-war period, including Cy Twombly, Tom Wesselmann, Michelangelo Pistoletto, Lucio Fontana, Ellsworth Kelly, Bridget Riley, Louise Bourgeois and Sol LeWitt, as well as works by much sought-after contemporary artists, such as Kara Walker, Carmen Herrera, Vija Celmins, Yoshitomo Nara, Christopher Wool and Banksy.

This sale also includes portfolios by Robert Indiana, Luc Tuymans, Urs Fischer and Patrick Caulfield, and several three-dimensional multiples by Donald Judd, Günther Förg, Mona Hatoum, Grayson Perry, Rachel Whiteread and Ai Weiwei.

The curated section '*Etching & The London School: A Homage to Studio Prints*' (lots 213-237) celebrates the printer Marc Balakjian, his London workshop Studio Prints and their close collaboration with the artists Lucian Freud, Frank Auerbach, Paula Rego, Leon Kossoff, Celia Paul and Stephen Conroy. This selection of etchings, focused on figurative work and portraiture, consists of working proofs, printer's proofs and *bon à tirer*-impressions printed before the respective editions.

Composed of over 120 works by a truly global range of artists, with estimates ranging from £500 to £35,000, Contemporary Edition has much to discover for both new and seasoned collectors. Highlights will be on view at King Street from 15<sup>th</sup>-19<sup>th</sup> September alongside the 20<sup>th</sup> September Prints & Multiples auction.

Specialist contacts:

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λ 201

## BANKSY (B. 1975)

*Toxic Mary*

screenprint in colours, on wove paper, 2003, signed and dated in black ink, numbered 38/150 (there was also an unsigned edition of 600), published by Pictures on Walls, London, with the Certificate of Authenticity from Pest Control

Image 657 x 433 mm.

Sheet 695 x 497 mm.

£7,000–10,000

\$9,000–13,000

€7,800–11,000



λ 202

## BANKSY (B. 1975)

*Flying Copper*

screenprint in colours, on wove paper, 2004, signed and dated in pencil, numbered 112/150 (there was also an unsigned edition of 600), published by Pictures on Walls, London, with their blindstamp, with the Certificate of Authenticity from Pest Control

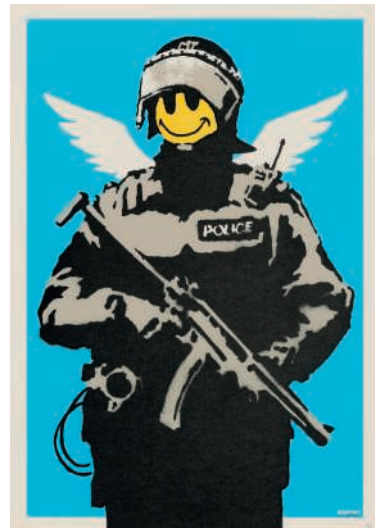
Image 953 x 621 mm.

Sheet 988 x 690 mm.

£15,000–25,000

\$20,000–32,000

€17,000–28,000



λ 203

## BANKSY (B. 1975)

*No Ball Games (Grey)*

screenprint in colours, on wove paper, 2009, signed in pencil, numbered 21/250, published by Pictures on Walls, London, with their blindstamp, with the Certificate of Authenticity from Pest Control

Image 610 x 640 mm.

Sheet 668 x 697 mm.

£20,000–30,000

\$26,000–39,000

€23,000–33,000





λ 204

## MR. BRAINWASH (B. 1966)

*Tomato Spray*

screenprint in colours with red spray paint, on wove paper, 2009, signed in pencil, numbered 63/100, with the artist's fingerprint in ink and dated in crayon on the reverse  
Image 330 x 330 mm.  
Sheet 385 x 383 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



λ 205

## BANKSY (B. 1975)

*Grannies*

screenprint in colours, on wove paper, 2006, signed and dated in pencil, numbered 42/150 (there was also an unsigned edition of 500), published by Pictures on Walls, London, with the Certificate of Authenticity from Pest Control  
Image 480 x 682 mm.  
Sheet 572 x 765 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000



λ 206

## PURE EVIL (B. 1968)

*Screaming Marilyn and Masters of War (Two Works)*

two screenprints in colours, with extensive hand-colouring in acrylic, on thick wove paper, 2018, **Screaming Marilyn** signed in red felt-tip pen, **Masters of War** signed in pencil, each numbered 1/1, unique hand-finished variants aside from the standard editions of 100, with the Certificates of Authenticity from Pure Evil Gallery, London

(Screaming Marilyn) Image & Sheet 850 x 700 mm.

(Masters of War) Image 697 x 677 mm., Sheet 748 x 698 mm.

(2)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



207

## SHEPARD FAIREY (B. 1970)

*Soup Can I, II, III & IV*

the complete suite of four screenprints in colours, on wove paper, 2005-2009, numbered 180/200, 59/200, 182/200 and 182/200 respectively, each signed and dated in pencil, published by Iconoclast Editions, Los Angeles

Image 478 x 367 mm. (each)

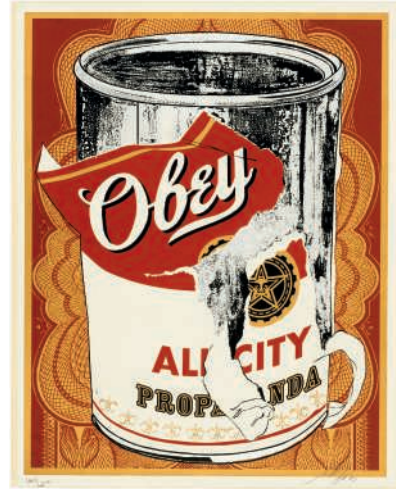
Sheet 507 x 405 mm. (and similar)

(4)

£5,000-7,000

\$6,500-9,000

€5,600-7,700



λ. 208

## BANKSY (B. 1975)

*Choose your Weapon (Turquoise)*

screenprint in colours, on wove paper, 2009, signed in turquoise crayon, numbered 14/25, published by Pictures on Walls, London, with the Certificate of Authenticity from Pest Control

Image 598 x 598 mm.

Sheet 698 x 698 mm.

£35,000-45,000

\$45,000-58,000

€39,000-50,000



209

## SHEPARD FAIREY (B. 1970)

*Malcolm X*

screenprint in colours, on an aluminium panel mounted on wood, 2006, signed and dated in pencil, numbered 2/2, countersigned, dated and numbered in felt-tip pen on the reverse, aside from the standard edition of 150 on paper;

together with **May Day Flag**, by the same hand, offset lithograph, on wove paper, 2010, signed and dated in pencil, numbered 86/600 (Malcom X) 635 x 480 x 35 mm. (overall)

(May Day Flag) Image 430 x 586 mm., Sheet 456 x 610 mm.

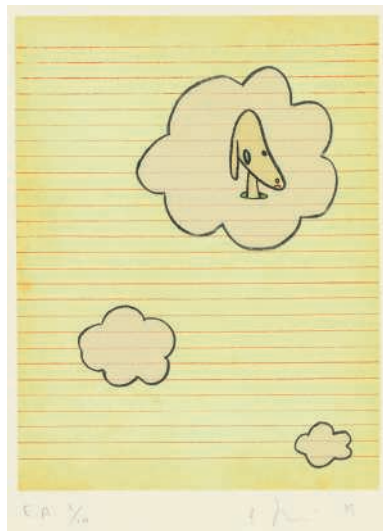
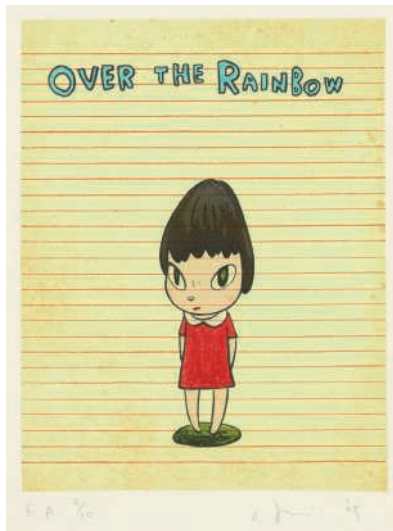
(2)

£5,000-7,000

\$6,500-9,000

€5,600-7,700





210  
**YOSHITOMO NARA**  
**(B. 1959)**

*Over the Rainbow*

the set of two lithographs in colours, on wove paper, 2005, each signed and dated in pencil, inscribed *E.A. 2/10*, artist's proofs aside from the edition of 100

Image 300 x 229 mm. (each)

Sheet 415 x 314 mm. (each) (2)

£12,000–18,000

\$16,000–23,000

€14,000–20,000



λ 211

**BANKSY (B. 1975)**

*Laugh Now*

screenprint in colours, on wove paper, 2003, signed and dated in black ink, numbered 53/150 (there was also an unsigned edition of 450), published by Pictures on Walls, London, with the Certificate of Authenticity from Pest Control

Image 656 x 420 mm.

Sheet 692 x 494 mm.

£15,000–25,000

\$20,000–32,000

€17,000–28,000



212

**YOSHITOMO NARA (B. 1959)**  
**AND HIROSHI SUGITO (B. 1970)**

*Untitled*

lithograph in colours, on wove paper, 2005, signed by both the artists and dated in pencil, inscribed *E.A. 1/10*, an artist's proof aside from the edition of 100

Image 299 x 230 mm.

Sheet 422 x 331 mm.

£5,000–7,000

\$6,500–9,000

€5,600–7,700

## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS

λ 213

### STEPHEN CONROY (B. 1964)

*A small group of Self-Portraits (Four Works)*

four etchings comprising: **S.C. I**, on grey wove paper, 2003, signed in pencil, inscribed *PP 1/2*, a printer's proof before the edition of 35, published by Studio Prints, London; with **Self Portrait**, on wove paper, 2003, signed in pencil, inscribed *BAT*, a *bon à tirer* impression before the edition of 35, published by Marlborough Graphics Ltd., London; with **Self Portrait**, on Somerset cream wove paper, 2003, signed in pencil, inscribed *BAT*, a *bon à tirer* impression before the edition of 35, published by Curwen Chilford Prints, Cambridge; and **The Man who drew too much** (softground), on Somerset cream wove paper, 2003, signed in pencil, inscribed *BAT*, a *bon à tirer* impression before the edition of 35, published by Curwen Chilford Prints, Cambridge

*S.C. I*, Plate 504 x 378 mm., Sheet 758 x 568 mm.

*Self Portrait*, Plate 114 x 92 mm., Sheet 327 x 285 mm.

*The Man who drew too much*, Plate 253 x 200 mm., Sheet 557 x 380 mm.

*Self Portrait*, 253 x 200 mm., Sheet 555 x 385 mm.

(4)

£1,500–2,000

\$2,000–2,600

€1,700–2,200



λ 214

### LUCIAN FREUD (1922–2011)

*Kai*

etching, on Somerset wove paper, 1991–92, initialled in pencil, inscribed *Printers Proof 2/2*, before the edition of forty (there were also ten artist's proofs), published by Matthew Marks Gallery, New York

Plate 696 x 547 mm.

Sheet 793 x 630 mm.

£30,000–50,000

\$39,000–64,000

€34,000–55,000



λ 215

### FRANK AUERBACH (B. 1931)

*William Feaver*

etching and engraving with touches of black felt-tip pen, on Somerset wove paper, 2007, signed and titled in pencil, inscribed *Working Proof*, before the edition of forty (there were also ten artist's proofs), published by Marlborough Graphics Ltd., London

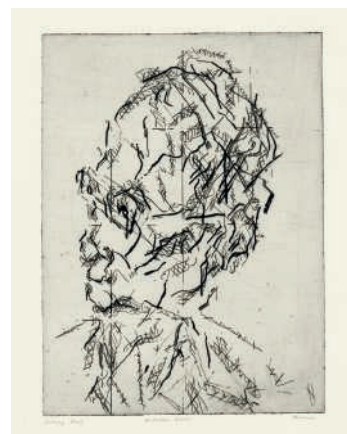
Plate 405 x 298 mm.

Sheet 630 x 500 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300



## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS



λ 216

### LUCIAN FREUD (1922-2011)

*Esther*

etching, on wove paper, 1991, initialled in pencil, inscribed *P.P 2/2*, a printer's proof before the edition of 25 (there were also ten artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York

Plate 216 x 200 mm.

Sheet 428 x 391 mm.

£7,000-10,000

\$9,000-13,000

€7,800-11,000



λ 217

### FRANK AUERBACH (B. 1931)

*Seven Portraits 1989-90*

the complete set of seven etchings, on Somerset wove paper, 1989-90, each signed in pencil, each inscribed *B.A.T., bon à tirer* impressions before the edition of fifty, published by Marlborough Graphics Ltd., London

Plate 178 x 148 mm. (each)

Sheet 258 x 214 mm. (each)

£15,000-20,000

\$20,000-26,000

€17,000-22,000



λ 218

### CELIA PAUL (B. 1959)

*A small group of portraits of the Artist's Mother (Four Works)*

four softground etchings, on wove paper, comprising: **My Mother seated**, 1997; **My Mother**, 1998; **Silhouette of my Mother turning**, 1999; and **My Mother and Me**, 2004, each signed in pencil and inscribed *P/P 1/2*, printer's proofs before the respective editions (*My Mother seated*, from an edition of 25, *My Mother*, from an edition of ten, *Silhouette of my Mother turning* and *My Mother and Me* from editions of fifteen), published by Marlborough Graphics Ltd., London

Plate 352 x 288 mm. (and similar)

Sheet 596 x 480 mm. (and similar)

(4)

£800-1,200

\$1,100-1,500

€890-1,300

## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS

λ 219

### PAULA REGO (B. 1935)

*Secrets and Stories*

etching and aquatint, on Arches wove paper, 1989, signed in pencil, inscribed *PP 2/2*, a printer's proof before the edition of fifty (there were also fourteen artist's proofs), published by the artist with Malborough Graphics, London  
Plate 333 x 516 mm.  
Sheet 570 x 763 mm.

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



λ 220

### LEON KOSSOFF (B. 1926)

*From Veronese or The Family of Darius before Alexander, after Veronese, No. 1 and 2 (two works)*

two drypoints, on TH Saunders wove paper, 1990–92, each signed, dated and titled in pencil, each inscribed *P/P 1/2*, two printer's proofs  
Plate 435 x 602 mm. (and similar)  
Sheet 592 x 783 mm. (and similar)

£1,500–2,000

(2)  
\$2,000–2,600  
€1,700–2,200



λ 221

### PAULA REGO (B. 1935)

*Children and their Stories*

etching and aquatint, on Arches wove paper, 1989, signed in pencil, inscribed *PP 2/2*, a printer's proof before the edition of 75 (there were also fourteen artist's proofs), published by ABCD Ingénierie culturelle, Paris  
Plate 339 x 523 mm.  
Sheet 575 x 761 mm.

£1,200–1,800

\$1,600–2,300  
€1,400–2,000



## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS



λ 222

### LEON KOSSOFF (B. 1926)

*Pilar and Jacinto, No. 1, 2 and 3 (three works)*

drypoints, on TH Saunders wove paper, 1992, each signed, dated and titled in pencil, inscribed *P/P 1/2*, printer's proofs before the edition of ten, published by the artist and distributed by Anthony d'Offay Gallery, London  
Plate 408 x 454 mm. (and similar)  
Sheet 780 x 590 mm. (and similar)

(3)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



λ 223

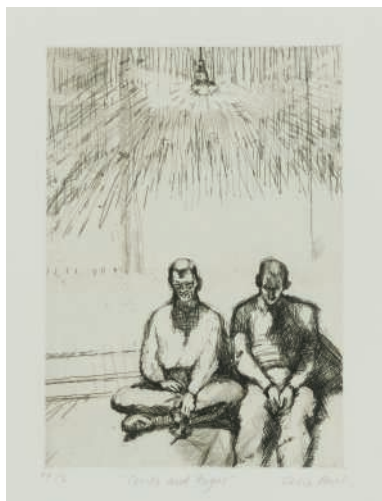
### LUCIAN FREUD (1922-2011)

*Man Posing*

etching, on Somerset wove paper, 1985, initialed in pencil, inscribed *Printers Proof 2/2*, before the edition of fifty (there were also fifteen artist's proofs), co-published by James Kirkman, London and Brooke Alexander, New York  
Plate 965 x 545 mm.  
Sheet 920 x 735 mm.

£10,000–15,000

\$13,000–19,000  
€12,000–17,000



λ 224

### CELIA PAUL (B. 1959)

*A small group of Interior Scenes (Four Works)*

four etchings comprising: **Kate pregnant**, on Somerset wove paper, 1996; **Cerith and Angus**; **Men at a Window**; and **Two Men**, on wove paper, 1991, each signed and titled in pencil, inscribed *P/P 1/2*, printer's proofs before the respective editions (*Kate pregnant*, *Men at a Window* and *Two Men* from an edition of 25, *Cerith and Angus* from an edition of fifteen), published by Marlborough Graphics Ltd., London

*Kate*, Plate 350 x 290 mm., Sheet 525 x 660 mm.

*Cerith*, Plate 347 x 245 mm., Sheet 543 x 420 mm.

*Men at a Window*, Plate 127 x 118 mm., Sheet 250 x 211 mm.

*Two Men*, Plate 160 x 132 mm., Sheet 254 x 211 mm.

(4)

£800–1,200

\$1,100–1,500  
€890–1,300

## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS

λ 225

### FRANK AUERBACH (B. 1931)

*Jake 06*

etching and aquatint, on Somerset wove paper, 2006, signed and titled in pencil, inscribed *P.P. 1/2*, a printer's proof impression before the edition of 35 (there were also ten artist's proofs), published by Marlborough Graphics Ltd., London

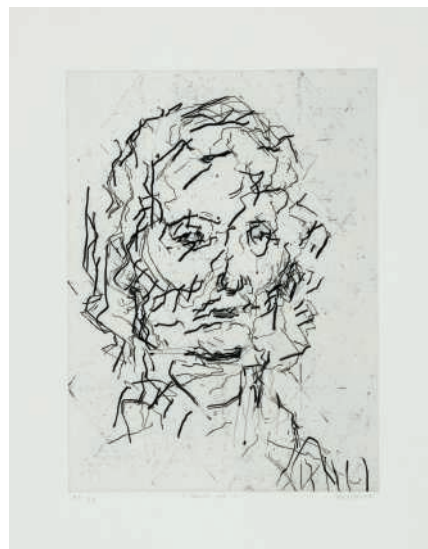
Plate 402 x 296 mm.

Sheet 630 x 500 mm.

£3,000–5,000

\$3,900–6,400

€3,400–5,500



λ 226

### FRANK AUERBACH (B. 1931)

*David*

etching, on Somerset wove paper, 2007, signed and titled in pencil, inscribed *1st State 1/1*, a unique impression of the first state, before the edition of forty of the final state (there were also ten artist's proofs), published by Marlborough Graphics Ltd., London

Plate 405 x 297 mm.

Sheet 630 x 500 mm.

£4,000–6,000

\$5,200–7,700

€4,500–6,600



λ 227

### FRANK AUERBACH (B. 1931)

*Reclining Head of Julia (Two Works)*

two etchings with engraving, on Somerset wove paper, 1998, comprising *Julia*, signed in pencil, inscribed *Working Proof* and with the instructions to the printer on the reverse, a unique impression of the first state (of two); together with *Julia*, signed, titled and dated in pencil, inscribed *PP. 1/2*, a printer's proof of the second, final state, before the edition of 35 (there were also ten artist's proofs), published by Marlborough Graphics Ltd., London

Plate 154 x 125 mm.

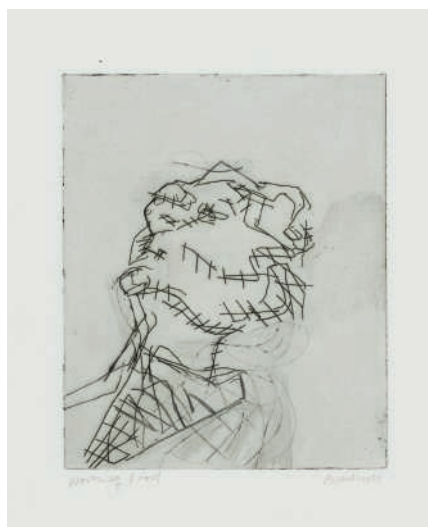
Sheet 262 x 227 mm. (and similar)

(2)

£5,000–7,000

\$6,500–9,000

€5,600–7,700





λ 228

## STEPHEN CONROY (B. 1964)

*A small group of Male Head Studies (Three Works)*

three etchings, on wove paper, comprising: **Head Study I**, 1999, signed in pencil; **Fallen**, 2002, unsigned; and **Dominic**, 2005, inscribed *Dear Mark + Dorothea I love this like this - heavy ink and all! / thanks, lots of love Stephen*, each inscribed BAT in pencil, *bon à tirer* impressions before the respective editions (*Head Study I* from an edition of 25, *Fallen* and *Dominic* from editions of 35), published by Studio Prints, London

*Dominic*, Plate 530 x 396 mm., Sheet 775 x 557 mm.

*Head Study I*, Plate 344 x 278 mm., Sheet 600 x 500 mm.

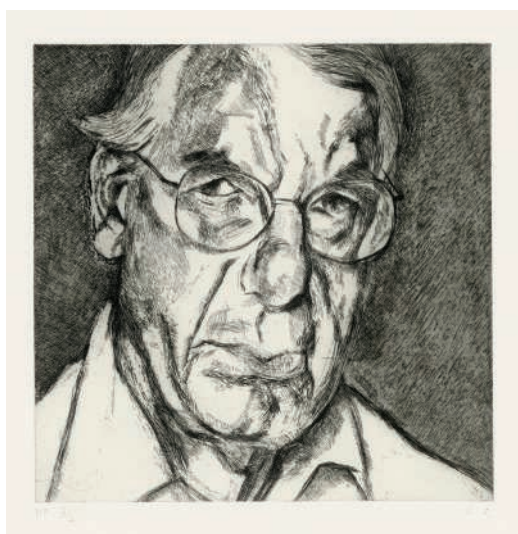
*Fallen*, Plate 293 x 360 mm., Sheet 476 x 534 mm.

(3)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



λ 229

## LUCIAN FREUD (1922-2011)

*The New Yorker*

etching, on Somerset wove paper, 2006, initialled in pencil, inscribed *P.P. 2/2*, a printer's proof impression before the edition of 46 (there were also twelve artist's proofs), published by Acquavella Galleries Inc., New York  
Plate 378 x 378 mm.  
Sheet 648 x 572 mm.

£15,000-20,000

\$20,000-26,000

€17,000-22,000



λ 230

## STEPHEN CONROY (B. 1964)

*T. T. I, II & III (Three Works)*

three etchings, on grey wove paper, 2003, each signed in pencil, each inscribed *PP 1/2*, printer's proofs before the editions of 35, published by Studio Prints, London

Plate 347 x 300 mm. (and similar)

Sheet 615 x 520 mm. (and similar)

(3)

£1,500-2,000

\$2,000-2,600

€1,700-2,200



## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS

λ 231

### CELIA PAUL (B. 1959)

*A small group of Head Studies (Three Works)*

three etchings comprising: **Head of Jean** and **Head of Mandy**, on wove paper, 1993; together with **Kate**, on grey wove paper, 2001, each signed in pencil and inscribed *P/P 1/2*, printer's proofs before the respective editions of 25 (*Kate* from an unknown edition), published by Marlborough Graphics Ltd., London

*Kate*, Plate 176 x 230 mm., Sheet 502 x 570 mm.

*Mandy*, Plate 147 x 119 mm., Sheet 308 x 257 mm.

*Jean*, Plate 104 x 141 mm., Sheet 285 x 259 mm.

(3)

£600–800

\$780–1,000

€670–890



λ 232

### FRANK AUERBACH (B. 1931)

*Ruth 2006*

etching and aquatint with engraving, on Somerset wove paper, 2006, signed and titled in pencil, inscribed *B.A.T.*, a *bon à tirer* impression of the second, final state, before the edition of 35 (there were also ten artist's proofs), published by Marlborough Graphics Ltd., London

Plate 403 x 297 mm.

Sheet 630 x 500 mm.

£3,000–5,000

\$3,900–6,400

€3,400–5,500



λ 233

### LUCIAN FREUD (1922-2011)

*Susanna*

etching, on Somerset wove paper, 1996, initialled in pencil, inscribed *P/P 2/2*, a printer's proof before the edition of forty (there were also twelve artist's proofs), published by Matthew Marks Gallery, New York

Plate 298 x 299 mm.

Sheet 502 x 500 mm.

£7,000–10,000

\$9,000–13,000

€7,800–11,000



## ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS



λ 234

### CELIA PAUL (B. 1959)

*A small group of Artist's Self-Portraits (Four Works)*

four softground etchings, one printed in colours, comprising: **Self Portrait with Canvas**, **In the Studio**, **Little Self Portrait** and **Little Self Portrait 2**, each on wove paper, 2002-03, each signed in pencil and inscribed *P/P 1/2*, printer's proofs before the respective editions of fifteen, published by Marlborough Graphics Ltd., London

Plate 103 x 114 mm. (and similar)

Sheet 305 x 294 mm. (and similar)

(4)

£800-1,200

\$1,100-1,500

€890-1,300



λ 235

### LUCIAN FREUD (1922-2011)

*Reclining Figure*

etching with drypoint, on Arches wove paper, 1994, initialed in pencil, inscribed *P.P. 1/2*, a printer's proof before the edition of thirty (there were also fourteen artist's proofs), published by Matthew Marks Gallery, New York

Plate 170 x 237 mm.

Sheet 350 x 415 mm.

£6,000-8,000

\$7,800-10,000

€6,700-8,900



λ 236

### FRANK AUERBACH (B. 1931)

*Ruth II*

etching, on Somerset wove paper, 1994, signed in pencil, inscribed *Working Proof 1/1*, a unique impression of the first state of two, before the edition of thirty, published by Marlborough Graphics Ltd., London

Plate 251 x 204 mm.

Sheet 387 x 303 mm.

£4,000-6,000

\$5,200-7,700

€4,500-6,600

ETCHING & THE LONDON SCHOOL: A HOMAGE TO STUDIO PRINTS

λ 237

## LEON KOSSOFF (B. 1926)

*Christ Church, Spitafields, Spring, Summer and Autumn (three works)*

etchings with aquatint, on TH Saunders wove paper, 1986-92, each signed, dated and titled in pencil, inscribed *P/P 2/2*, printer's proofs before the editions of 25, published by the artist and distributed by Anthony d'Offay Gallery, London

Plate 594 x 400 mm. (and similar)

Sheet 780 x 590 mm. (and similar)

(3)

£1,200-1,800

\$1,600-2,300

€1,400-2,000



VARIOUS PROPERTIES

238

## MARIO TESTINO (B. 1954)

*Kate Moss, London, 2006*

chromogenic print, on Fujiflex Crystal Archive Supergloss paper, 2012, signed and numbered 146 in ink on the reverse from the edition of 175 (there were also 25 artist's proofs), published by Counter Editions, London  
Image 412 x 534 mm. Sheet 508 x 610 mm.

£2,500-3,500

\$3,300-4,500

€2,800-3,900



\* 239

## RICHARD PRINCE (B. 1949)

*It's a Free Concert From Now On*

ektacolor print, on Fujifilm Photo paper, 2004, signed, dated and numbered 19/66 in black felt-tip pen on the reverse (there were also 26 artist's proofs in Roman numerals), published by Parkett Editions, Zurich and New York  
Image 760 x 850 mm.

Sheet 760 x 1012 mm.

£2,000-3,000

\$2,600-3,900

€2,300-3,300





240

## JOHN BALDESSARI (B. 1931)

*Throwing Three Balls in the Air to Get a Straight Line  
(Best of Thirty-Six Attempts)*

the complete portfolio of thirteen offset lithographs in colours, on coated stock paper, 1973, with title-page and justification page, numbered 491 on the justification page, one of 500 publisher's sets, aside from the edition of 2000, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, loose (as issued) in the original blue letter-press paper slipcase with die-cut window opening

Image 177 x 258 (each)

Sheet 242 x 322 mm. (each)

246 x 328 x 60 mm. (overall)

(15)

£2,000–3,000

\$2,600–3,900

€2,300–3,300



λ \* 241

## RICHARD HAMILTON (1922-2011)

*Portrait of Dieter Roth*

digital print in colours, on Somerset wove paper, 1998, signed in pencil, numbered VIII/XX (there was also an edition of thirty in Arabic numerals published by the Kunstmuseum Winterthur), published by Alan Cristea Gallery, London

Image 400 x 400 mm.

Sheet 630 x 580 mm.

£4,000–6,000

\$5,200–7,700

€4,500–6,600



\* 242

## URS FISCHER (B. 1973)

*Thinking about Störtebeker*

the complete portfolio of 18 bound screenprints with the additional suite of 18 loose digital prints in colours, on transparent paper and Epson Enhanced Matte Paper respectively, 2005, the bound set within the original white portfolio with title-page and justification, signed in pencil and numbered 20/25 on the justification page (there were also five artist's proofs), published by Galerie Eva Presenhuber, Zurich

Image 522 x 364, Sheet 559 x 412 mm. (each)

Portfolio 574 x 431 x 20 mm. (overall)

£10,000–15,000

\$13,000–19,000

€12,000–17,000

λ 243

**PATRICK HUGHES  
(B. 1939)**

*Poppy*

3D lithographic multiple hand-colouring, 2010, signed in pencil, numbered A.P. 7/7, an artist's proof aside from the edition of fifty, published by Flowers Gallery, London, in a Perspex presentation box  
445 x 1110 x 207 mm. (overall)

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



244

**SOL LEWITT  
(1928-2007)**

*Irregular Zigzag Bands*

etching and aquatint in colours, on thick wove paper, 1996, signed in pencil, numbered 45/50 (there were also fifteen artist's proofs), published by Leucadia National Corporation, New York  
Plate 173 x 691 mm.  
Sheet 330 x 785 mm.

£1,500–2,000

\$2,000–2,600  
€1,700–2,200



λ 245

**PATRICK HUGHES  
(B. 1939)**

*Venetian*

3D archival inkjet multiple with hand-colouring, 2012, signed in pencil, numbered A.P. 8/8, an artist's proof aside from the edition of fifty, published by Flowers Gallery, London, in a Perspex presentation box  
820 x 430 x 175 mm. (overall)

£2,500–3,500

\$3,300–4,500  
€2,800–3,900





PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

\* 246

## TOM WESSELMANN (1931-2004)

*Bedroom Blonde*

transfer-printed glazed porcelain tile in colours, 1988, signed in ink on a ceramic label applied to the reverse, numbered 68/100, published by Rosenthal Limiterite Kunstreiben, Berlin, with their ceramic label on the reverse, contained within the original wooden presentation box and accompanied by the certificate of authenticity  
440 x 345 x 30 mm. (overall)

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



VARIOUS PROPERTIES

247

## AFTER FRANK STELLA (B. 1936) & VARIOUS ARTISTS

*Five Works, from: Ten from Leo Castelli*

comprising: **After Frank Stella**, *Fortin de las Flores I*, screenprint in colours with pencil additions, on English Vellum graph paper, 1967, initialed and dated in brown ink, numbered 149/200, published by Tanglewood Press Inc., New York, with their blindstamp; together with **Robert Morris**, *Model*; **James Rosenquist**, *Sketch for Forest Ranger*; **Lee Bontecou**, *Untitled*; and **Larry Poons**, *Untitled*

Image 237 x 472 mm., Sheet 457 x 583 mm. (and similar)

£2,000–3,000

(5)  
\$2,600–3,900  
€2,300–3,300



248

## KEITH HARING (1958-1990)

*Fight AIDS Worldwide*

lithograph in colours, on Arches wove paper, 1990, numbered in pencil 646/1000, with the Estate of Keith Haring inkstamp and signed by the executor Julia Gruen on the reverse, published by the World Federation of United Nations Associations, New York, with their blindstamp  
Image 268 x 202 mm.  
Sheet 279 x 213 mm.

£1,000–2,000

\$1,300–2,600  
€1,200–2,200

249

## ROBERT INDIANA (1928-2018)

*The American Dream No. 2*

the complete set of four screenprints in colours, on Fabriano wove paper, 1982, one plate signed and dated in pencil, numbered 78/100 (there were also forty artist's proofs), the other plates initialled in pencil and inscribed *1 of 4*, co-published by Prestige Art Ltd., New York and and Edition Domberger, Stuttgart, with their blindstamp

Image 610 x 610 mm. (each)  
Sheet 680 x 680 mm. (each)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



250

## ROY LICHTENSTEIN (1923-1997)

*Fish and Sky, from: Ten from Leo Castelli*

screenprint on gelatin photographic print mounted on three-dimensional lenticular offset lithograph, 1967, on white composition board with window mount (as issued), signed in pencil, numbered 149/200 (there were also 25 proofs lettered A through Y), published by Tanglewood Press, Inc., New York  
Image 281 x 355 mm.  
Sheet 602 x 506 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



251

## ROBERT INDIANA (1928-2018)

*American Dream No. 5 (The Golden Five)*

the complete set of five screenprints in colours, on Fabriano wove paper, 1980, one plate signed, dated and titled in pencil, the others initialled and dated, each numbered 77/100 (there were also forty artist's proofs), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp

Image 610 x 610 mm. (each)  
Sheet 680 x 680 mm. (each)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500





252

## ALEX KATZ (B. 1927)

*Black Cap (Ada)*

woodcut, on Somerset wove paper, 2010, signed in pencil, numbered 17/30 (there were also seven artist's proofs), published by Peter Blum Edition, New York  
Block & Sheet 432 x 563 mm.

£2,000–3,000

\$2,600–3,900  
€2,300–3,300



253

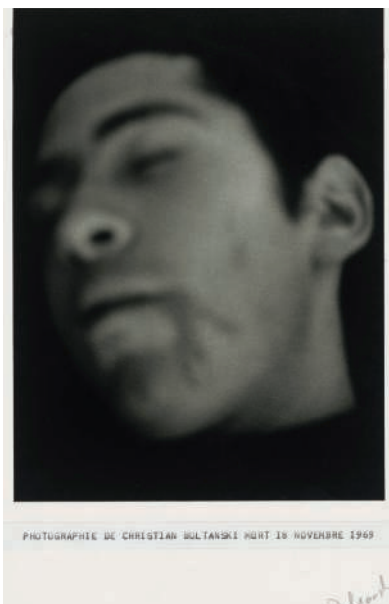
## KARA WALKER (B. 1969)

*Snared*

lithograph, on wove paper, 2013, initialed in pencil, numbered 21/50, published by Camden Arts Center, London  
Image & Sheet 282 x 215 mm.

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



λ 254

## CHRISTIAN BOLTANSKI (B. 1944)

*Reconstitution d'un accident qui ne m'est pas encore arrivé et où j'ai trouvé la mort*

the complete portfolio comprising the gelatin silver print with the strip of the typed text *PHOTOGRAPHIE DE CHRISTIAN BOLTANSKI MORT 18 NOVEMBRE 1969* mounted to the card support, signed in pencil, numbered 13/20, together with the six photocopies, loose (as issued), within the original screenprinted metal slipcase  
175 x 287 x 5 mm. (overall)

£1,500–2,500

\$2,000–3,200  
€1,700–2,800



λ 255

## MICHELANGELO PISTOLETTO (B. 1933)

*Respiro*

screenprint in colours, on mirrored Thermodet, 2007, signed in silver ink on the reverse, numbered 234/300  
Image & Sheet 210 x 298 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



λ 256

## MICHELANGELO PISTOLETTO (B. 1933)

*Il Cappio*

screenprint in colours, on reflective silver foil, 1973, signed in black ink, numbered 91/130 in blue ink, published by Kestner-Gesellschaft, Hanover  
Image & Sheet 825 x 593 mm.

£2,000–3,000

\$2,600–3,900  
€2,300–3,300



λ 257

## MICHELANGELO PISTOLETTO (B. 1933)

*Persona che guarda lontano 1962-1999*

screenprint in colours on Thermodet mirror, 2001 signed in silver ink on the reverse, numbered 58/100 (there were also twenty numbered in Roman numerals), published by Gabrius-Printstore, Milan  
660 x 495 x 140 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500





λ 258

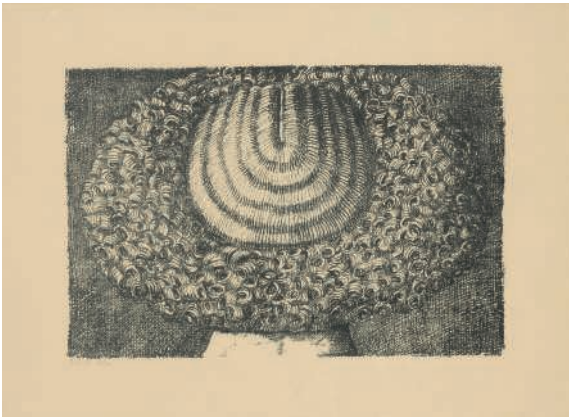
## MICHELANGELO PISTOLETTO (B. 1933)

*Campana della solidarietà*

screenprint in colours, on SuperMirror steel, 2014, signed in felt-tip pen on the reverse, numbered 159/200  
400 x 300 x 102 mm. (overall)

£2,000–3,000

\$2,600–3,900  
€2,300–3,300



λ \* 259

## DOMENICO GNOLI (1933-1970)

*Frauenkopf (Chevelure)*

lithograph, on BFK Rives wove paper, 1965, signed in pencil, numbered 8/10, aside from the edition of fifty

Image 330 x 495 mm.  
Sheet 482 x 656 mm.

£1,000–2,000

\$1,300–2,600  
€1,200–2,200



λ 260

## MONA HATOUM (B. 1952)

T42

fine stoneware multiple in two parts, 1993-98, signed and numbered 97/100 in black ink on the Certificate of Authenticity, published by Alexander and Bonin, New York

142 x 244 x 60 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500

261

## AI WEIWEI (B. 1957)

*Artist's Hand*

cast urethane resin multiple with electroplated rhodium, 2017, with the incised signature on the base, from the edition of 1000, co-published by the Public Art Fund, USA, and eBay for Charity, with the original cardboard box  
128 x 103 x 103 mm. (overall)

£1,000–1,500

\$1,300–1,900  
€1,200–1,700



λ 262

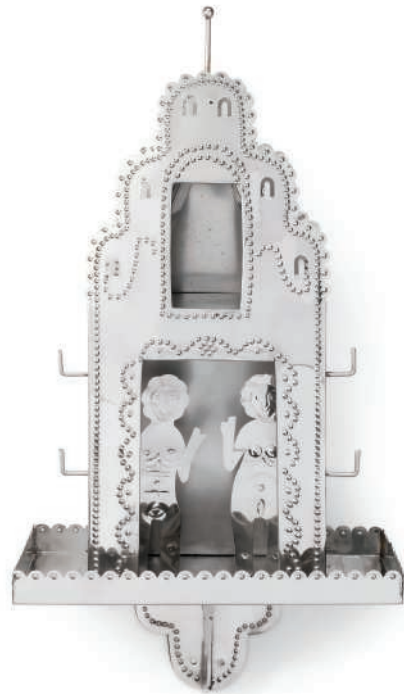
## GRAYSON PERRY (B. 1960)

*House of Love*

steel multiple comprising a shrine and two figures, 2017, signed in black ink on the certificate of authenticity, from the edition of fifty plus four artist's proofs, published by Serpentine Gallery, London  
600 x 300 x 17 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



263

## AI WEIWEI (B. 1957)

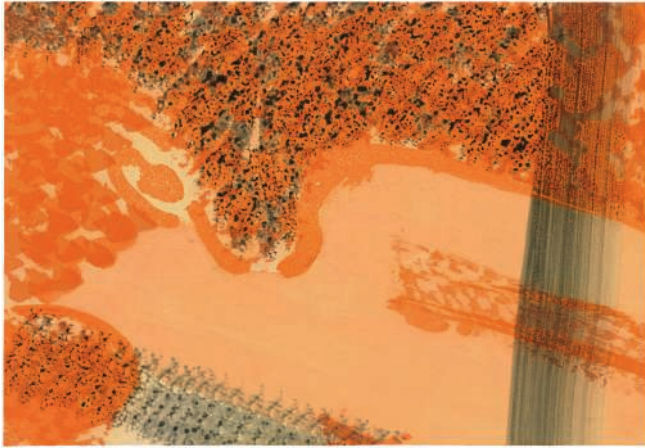
*Thin Line*

3D multiple with glass fibre light line and PMMA mirror in the acrylic display case, with incised signature and title, numbered 42/100 on the case, additionally signed and numbered in black marker on the Certificate of Authenticity affixed to the reverse, co-published by the artist and Amsterdam Light Festival Foundation, 2017  
500 x 500 x 250 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500





λ 264

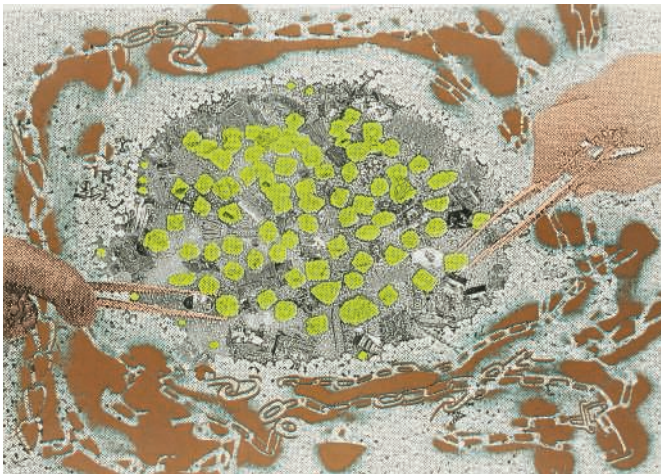
## HOWARD HODGKIN (1932-2016)

*As you'd been wont - Wantonly Wantonly Eros Past, from: The Way We Live Now*

aquatint in colours with hand colouring, on Ingres-Fabiano paper, 1991, initialled and dated in pencil, numbered 4/50 (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London  
Plate & Sheet 295 x 430 mm.

£1,000-1,500

\$1,300-1,900  
€1,200-1,700



λ 265

## SIGMAR POLKE (1941-2010)

*Untitled, from: Estampes et Révolution, 200 ans après*

lithograph in colours, on Arches wove paper, 1989, signed and dated in pencil, inscribed e.a., one of approximately twenty artist's proofs aside from the edition of one hundred, published by Centre National des Arts Plastiques, Paris  
Image & Sheet 605 x 853 mm.

£1,000-1,500

\$1,300-1,900  
€1,200-1,700



λ 266

## HOWARD HODGKIN (1932-2017)

*Swimming*

screenprint in colours, on wove paper, 2011, initialled and dated in pencil, numbered 252/350 (there were also 35 artist's proofs), published by Counter Editions, London  
Image & Sheet 755 x 598 mm.

£2,000-3,000

\$2,600-3,900  
€2,300-3,300

λ 267

## GÜNTHER FÖRG (1952-2013)

*Edition 1, Edition 1 & Edition 2 (Three Works)*

a group of three lead multiples hand-painted with acrylic, 1993, each signed and dated in ink on the reverse, two numbered 4/100, one numbered 6/100 (there were also twenty artist's proofs), published by *Texte zur Kunst*, Berlin, with their edition stamp on the reverse  
230 x 170 x 20 mm. (each)

(3)

£5,000-7,000

\$6,500-9,000  
€5,600-7,700



268

## DONALD JUDD (1928-1994)

*Untitled, from: Ten From Leo Castelli*

folded stainless steel multiple, 1967, signed in black felt-tip pen and numbered 149/200 on a paper label affixed to the reverse, published by Tanglewood Press, Inc., New York  
608 x 508 x 65 mm. (overall)

£4,000-6,000

\$5,200-7,700  
€4,500-6,600



λ 269

## RACHEL WHITEREAD (B. 1963)

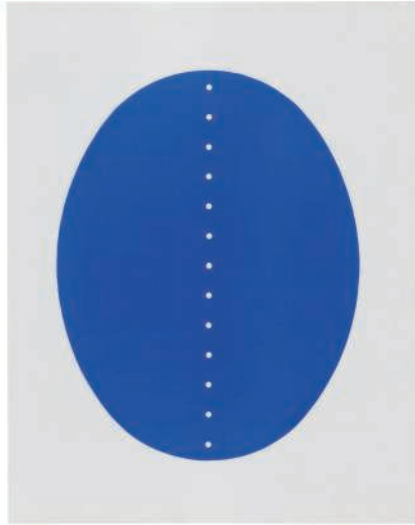
*Switch*

plaster cast multiple, 1994, with engraved initials, numbered 12/60 on a brass plaque on the reverse (there were also 25 numbered in Roman numerals), published by Parkett Editions, Zurich and New York  
89 x 89 x 29 mm. (overall)

£3,000-5,000

\$3,900-6,400  
€3,400-5,500





λ 270

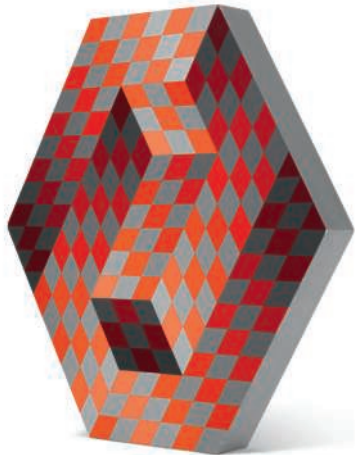
## LUCIO FONTANA (1899-1968)

*Concetto Spaziale*

screenprint in blue with punched holes, on clear acetate, 1967, scratch signed and numbered 133/190 (there were also ten numbered in Roman numerals), published by Louis Gans, Utrecht  
Image 522 x 405 mm.  
Sheet 700 x 550 mm.

£2,000-3,000

\$2,600-3,900  
€2,300-3,300



λ 271

## VICTOR VASARELY (1906-1997)

*GESTALT-RJ (Double-sided)*

3D wooden multiple, handpainted with acrylic, 1981, signed in ballpoint pen, numbered in felt-tip pen 21/100, with a Perspex stand  
418 x 390 x 50 mm. (overall)

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



λ 272

## LUCIO FONTANA (1899-1968)

*Concetto Spaziale*

screenprint in red with punched holes, on clear acetate, 1967, scratch signed and numbered 174/190 (there were also ten numbered in Roman numerals), published by Louis Gans, Utrecht  
Image 495 x 495 mm.  
Sheet 700 x 550 mm.

£2,000-3,000

\$2,600-3,900  
€2,300-3,300

273

## JOSEF ALBERS (1888-1976)

*I-S d*

screenprint in colours, on wove paper, 1969, initialed, dated and titled in pencil, numbered 57/125, published by Ives-Sillman Inc., New Haven, with their blindstamp

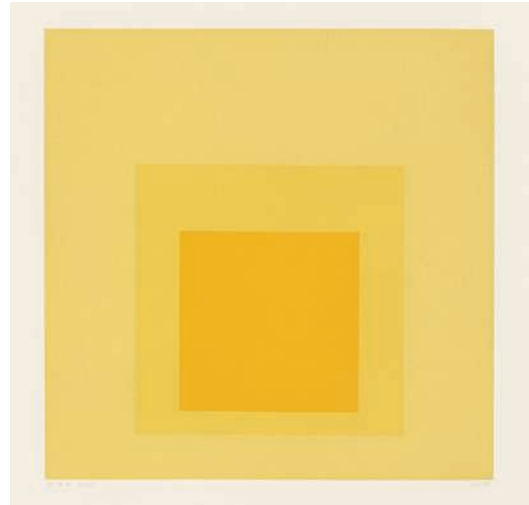
Image 349 x 347 mm.

Sheet 544 x 544 mm.

£1,500-2,500

\$2,000-3,200

€1,700-2,800



λ \* 274

## PATRICK CAULFIELD (1936-2005)

*Some Poems of Jules Laforgue*

the complete book of 22 bound screenprints, together with the accompanying six loose screenprints in colours, on Neobond paper, 1973, signed and numbered 35/200 in pencil on the justification and inscribed *Edition B*, from the French edition of 200 (there were also twenty artist's proofs), the accompanying prints each signed and numbered 35/200 in pencil on the reverse, with the artist's inkstamp, published by Petersburg Press in association with Waddington Galleries, London, within the original leatherette covers and slipcase

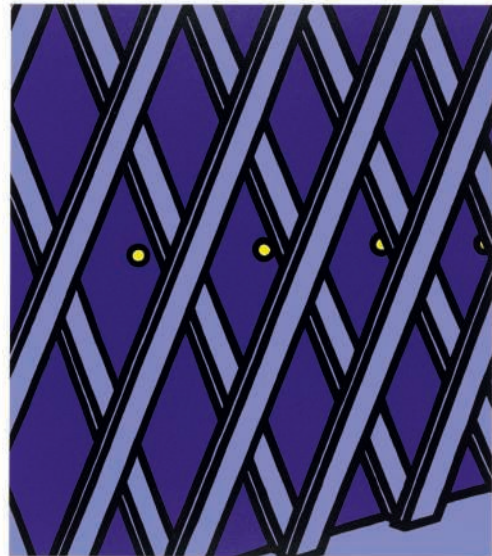
Image & Sheet 400 x 350 mm. (each)

420 x 363 x 60 mm. (overall)

£3,000-5,000

\$3,900-6,400

€3,400-5,500



275

## AGNES MARTIN (1912-2004)

*Paintings and Drawings 1974-1990*

the complete set of ten lithographs in colours, on firm transparency paper, 1991, from the edition of 2500, co-published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, loose (as issued), contained within the original grey card slipcase and accompanied by the monograph produced for the exhibition

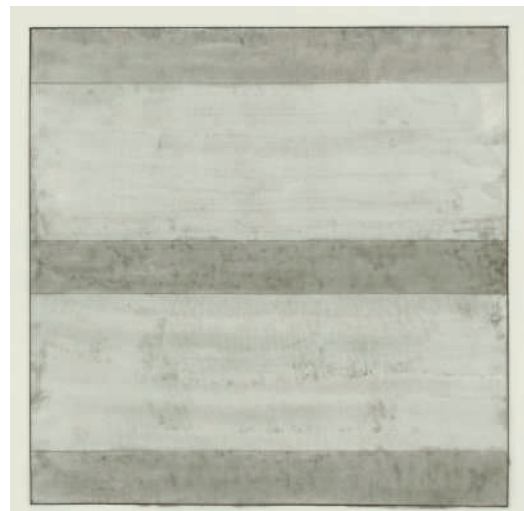
Image 226 x 227 mm., Sheet 298 x 298 mm. (and similar)

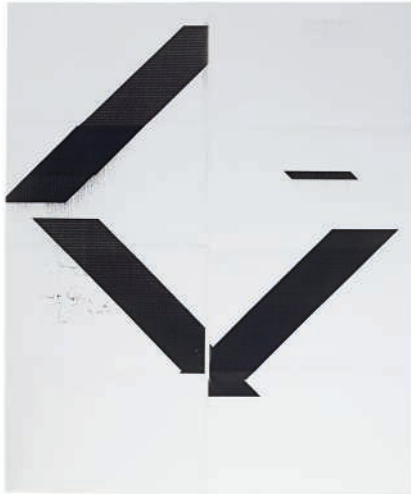
303 x 308 x 18 mm. (overall)

£2,000-3,000

\$2,600-3,900

€2,300-3,300





\* 276

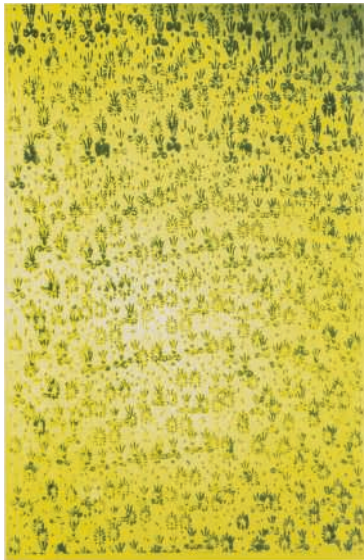
## WADE GUYTON (B. 1972)

*X Poster (Untitled, 2007, Epson UltraChrome inkjet on linen, 84 x 69 inches, WG1208)*

digital print with archival UV curable inks, on hand-folded paper (as issued), signed in ink and numbered 96/100 on a paper label affixed to the cardboard sleeve, published by Printed Matter Inc., New York  
Image & Sheet 2134 x 1753 mm.

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



277

## CHRISTOPHER WOOL (B. 1955)

*Untitled (Kölnischer Kunstverein)*

offset lithograph in colours, on smooth wove paper, 1991, signed and dated in pencil on the reverse, numbered 12/40, published by Edition Kölnischer Kunstverein, Cologne  
Image 977 x 638 mm.  
Sheet 986 x 650 mm.

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



\* 278

## JESUS RAFAEL SOTO (1923–2005)

*Vibrations*

the complete portfolio of eight screenprints in colours, on cardboard, 1969, each signed in pencil and numbered 106/200, published by Denise René, Paris, with their blindstamp, loose (as issued), complete with the title and justification page, contained within the original blue and black linen-covered box

Sheet 680 x 510 (each)  
710 x 540 x 20 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

279

## ROBERT MANGOLD (B. 1937)

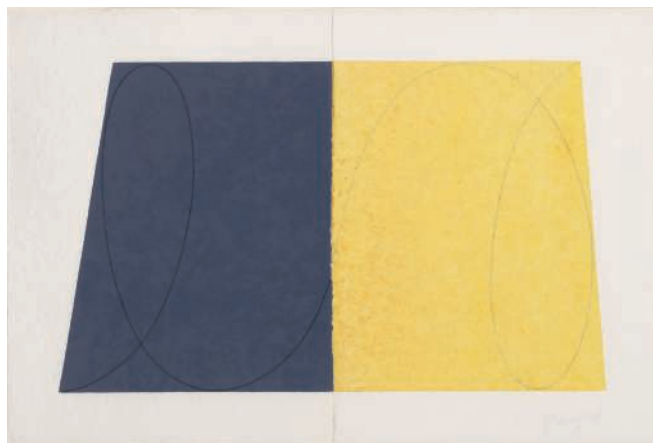
*Untitled [GM/RM 1-94 A-7], from: Drawing With Monotype Background*

monotype printed from two blocks in blue and yellow, with blind embossing and graphite, on two joined sheets of thick handmade paper, 1994, signed in pencil, a unique impression from a series of 25 variants, published by Garner Tullis Workshop, New York  
Image 614 x 1016 mm.  
Sheet 820 x 1220 mm.

£7,000–10,000

\$9,000–13,000

€7,800–11,000



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

280

## ROBERT MANGOLD (B. 1937)

*Tall Column A*

etching and aquatint in colours, on two joined sheets of wove paper, 2005, signed in pencil, numbered 3/35 (there were also ten artist's proofs), published by Simmelink/Sukimoto Editions, Middletown, New York  
Plate 2020 x 251 mm.  
Sheet 2174 x 557 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300



PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

281

## ROBERT MANGOLD (B. 1937)

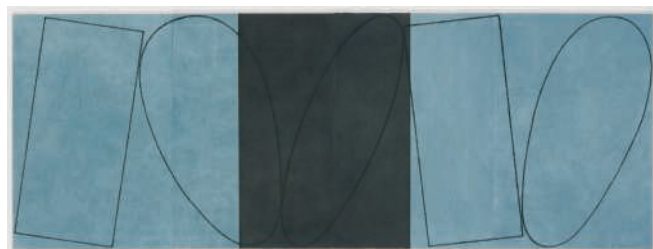
*Varied Figure Zone (4-part)*

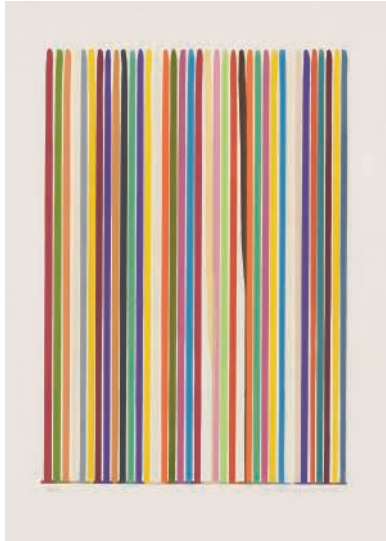
softground etching and aquatint in colours, on four joined sheets of Somerset wove paper, 2000, signed in pencil, numbered 2/0 (there were also eight artist's proofs), published by Simmelink/Sukimoto Editions, Middletown, New York  
Plate & Sheet 560 x 1520 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300





VARIOUS PROPERTIES

λ 282

## IAN DAVENPORT (B. 1966)

*Untitled (Southwark Bridge)*

etching in colours, on wove paper, 2006, signed and dated in pencil, numbered 12/26

Plate 676 x 474 mm.

Sheet 916 x 664 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300



λ 283

## BRIDGET RILEY (B. 1931)

*Red Dominance*

screenprint in colours, on wove paper, 1977, signed, titled and dated in pencil, numbered 54/100 (there were also twenty artist's proofs), published by Pace Editions, New York

Image 884 x 392 mm.

Sheet 980 x 491 mm.

£4,000–6,000

\$5,200–7,700

€4,500–6,600



284

## SOL LEWITT (1928-2007)

*Plates 05 & 21, from: Brushstrokes: Horizontal and Vertical (Two Works)*

two offset lithographs in colours, on wove paper, 1996, each signed in pencil, from the edition 25 (there was also an edition of 105 sets signed only in the portfolio), published by Marco Noire Editore, Turin

Image & Sheet 164 x 225 mm. (each)

(2)

£2,000–3,000

\$2,600–3,900

€2,300–3,300

285

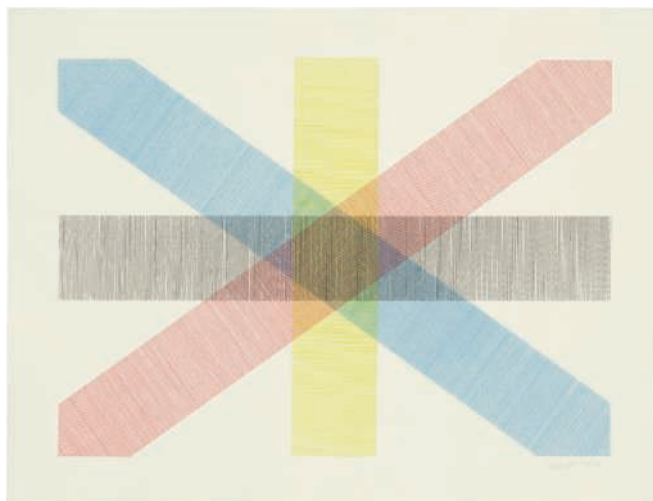
## SOL LEWITT (1928-2007)

*Bands of Lines in Four Directions in Four Colors*

screenprint in colours, on wove paper, 1977, signed in pencil, numbered 50/70 (there were also ten artist's proofs), published by the artist  
Image 295 x 411 mm.  
Sheet 372 x 487 mm.

£500-700

\$650-900  
€560-770



λ \* 286

## BRIDGET RILEY (B. 1931)

*Going Across*

screenprint in colours, on wove paper, 2001, signed and dated in pencil, numbered 42/90 (there were also ten artist's proofs), published by Parkett, New York and Zurich  
Image 417 x 727 mm.  
Sheet 615 x 913 mm.

£2,000-3,000

\$2,600-3,900  
€2,300-3,300



287

## SOL LEWITT (1928-2007)

*Plate 2, from: Pyramids*

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

£2,000-3,000

\$2,600-3,900  
€2,300-3,300





† 288

## ELLSWORTH KELLY (1923-2015)

*Blue Curve (Black State)*

lithograph, on Rives BFK wove paper, 2000, signed in pencil, numbered 40/58 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their inkstamp on the reverse  
Image & Sheet 203 x 152 mm.

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



289

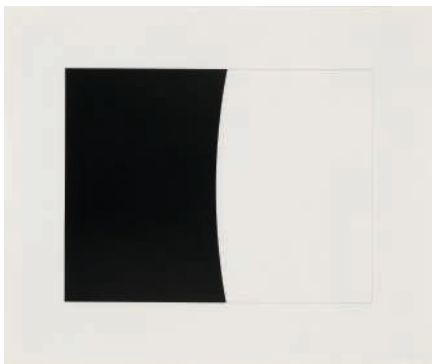
## CARMEN HERRERA (B. 1915)

*Untitled (NRW)*

lithograph in red, on wove paper, 2017, signed in pencil, numbered 84/100 (there were also ten artist's proofs), published by Kunstsammlung Nordrhein-Westfalen, Dusseldorf  
Image 735 x 480 mm.  
Sheet 997 x 674 mm.

£2,000–3,000

\$2,600–3,900  
€2,300–3,300



† 290

## ELLSWORTH KELLY (1923-2015)

*Fontenay, from: Third Curve Series*

lithograph with debossing, on wove paper, 1973-76, signed in pencil, numbered 7/16 (there were also nine artist's proofs), inscribed in pencil *EK73-660* on the reverse, published by Gemini G.E.L., Los Angeles, with their blindstamp and inkstamp on the reverse  
Image 559 x 735 mm.  
Sheet 863 x 1039 mm.

£3,000–5,000

\$3,900–6,400  
€3,400–5,500

291

## RICHARD SERRA (B. 1939)

*Hreppholar III & VIII, from: Afangar Icelandic Series*

two etchings with intaglio, on Kozo Japan paper laid to Meirat Velasquez hand-made paper (as issued), 1991, comprising *Hreppholar III*, signed and dated in pencil, numbered 8/38 (there were also ten artist's proofs) and *Hreppholar VIII*, signed and dated in black crayon, numbered 33/35 (there were also ten artist's proofs), co-published by the artist and Gemini G.E.L., Los Angeles  
(*III*) Plate & Sheet 838 x 1064 mm.

(*VIII*) Plate & Sheet 876 x 1094 mm.

(2)

£6,000–8,000

\$7,800–10,000

€6,700–8,900



292

## SOL LEWITT (1928-2007)

*Five Geometric Figures in Five Colors*

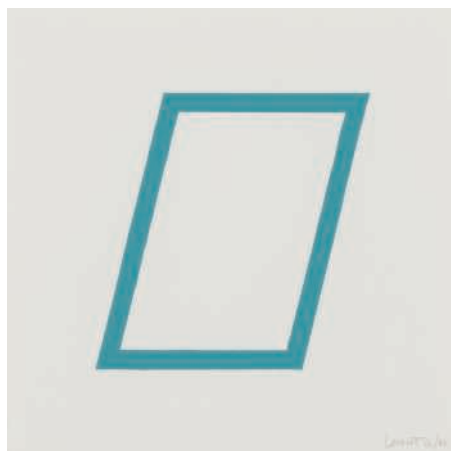
the complete set of five screenprints in colours, on wove paper, 1986, each signed in pencil, numbered 16/32, published by Bébert Gallery, Rotterdam  
Image & Sheet 254 x 254 mm. (each)

(5)

£2,000–3,000

\$2,600–3,900

€2,300–3,300



\* 293

## LOUISE NEVELSON (1899-1988)

*Nightscape*

cast paper relief in black, on wove paper, 1975, signed and dated in pencil, numbered 37/75, published by Pace Editions Inc., New York  
Image & Sheet 692 x 775 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300





\* 294

## WILLIAM KENTRIDGE (B. 1955)

*Cat*

drypoint, on wove paper, 2001, signed in pencil, numbered 18/20, published by David Krut Fine Art, New York

Plate 148 x 198 mm.

Sheet 350 x 405 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300



\* 295

## VIJA CELMINS (B. 1938)

*Ocean with Cross #1*

screenprint, on wove paper, 2005, signed in pencil, numbered 94/108 (there were also 18 artist's proofs), co-published by Lincoln Center/List Poster and Print Program, New York

Image 446 x 573 mm.

Sheet 612 x 728 mm.

£7,000–10,000

\$9,000–13,000

€7,800–11,000



λ 296

## LOUISE BOURGEOIS (1911–2010)

*Storm at Saint Honoré*

engraving and drypoint, on wove paper, 1994, the eighth, final state, signed and dated in pencil, numbered 28/100 (there were also 25 artist's proofs), published by Éditions de la Tempête, Paris

Plate 532 x 830 mm.

Sheet 624 x 906 mm.

£2,000–3,000

\$2,600–3,900

€2,300–3,300

297

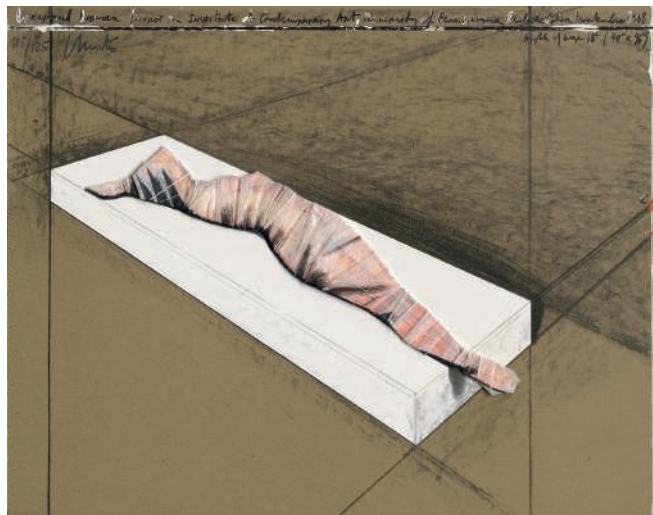
## CHRISTO (B. 1935)

*Wrapped Woman (Project for the Institute of Contemporary Art, Philadelphia)*

lithograph in colours with collage of polyethylene and twine with pencil additions, on card, 1997, signed and numbered 105/125 in pencil (there were also thirty artist's proofs numbered in Roman numerals), published by La Poligrafia, Barcelona  
Image & Sheet 555 x 710 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



λ 298

## TRACEY EMIN (B. 1963)

*One of a long Line of Boys dancing with Cats*

monoprint with extensive hand colouring, on wove paper, 1988, signed, titled and dated in pen and ink (faded)  
Image 385 x 400 mm.  
Sheet 400 x 500 mm.

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



λ 299

## MANOLO VALDES (B. 1942)

*Jarron de dos Asas*

etching with unique collage elements and hand colouring, on thick handmade paper, 1993, signed in pencil, numbered 43/55, published by Marlborough Graphics, New York  
Plate 1146 x 650 mm.  
Sheet 1340 x 835 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900





λ 300

## GEORG BASELITZ (B. 1938)

*Melancholie, drei Rosen*

etching and aquatint in colours, on BFK Rives wove paper, 1999, signed and dated in pencil, inscribed *h.c.*, a *hors commerce* impression aside from the edition of fifty

Image 435 x 330 mm.

Sheet 664 x 500 mm.

£1,200–1,800

\$1,600–2,300

€1,400–2,000



301

## RAYMOND PETTIBON (B. 1957)

*Untitled (Justly Felt and Brilliantly Said)*

screenprint in colours with the pressed flower, with unique handwritten texts by the artist, 1996, on Arches wove paper, signed and dated in pencil, numbered 52/60 (there were also twenty numbered in Roman numerals), published by Editions Parkett, New York and Zurich, folded (as issued)

Image & Sheet 243 x 1950 (unfolded)

243 x 195 x 50 mm. (folded)

£3,000–5,000

\$3,900–6,400

€3,400–5,500



λ 302

## LOUISE BOURGEOIS (1911–2010)

*Untitled (Les Fleurs)*

screenprint in red, on wove paper, 2009, initialed in pencil, numbered 106/175, dedicated 'to Paule + Edouard' on the reverse

Image & Sheet 285 x 214 mm.

£3,000–5,000

\$3,900–6,400

€3,400–5,500



λ 303

## LOUISE BOURGEOIS (1911-2010)

*Untitled (Toi et Moi)*

screenprint in black and red, on woven fabric, 2006, inscribed in black ink HC 11/14, a *hors commerce* impression aside from the edition of 125  
Image & Sheet 200 x 273 mm.

£5,000-7,000

\$6,500-9,000  
€5,600-7,700



λ 304

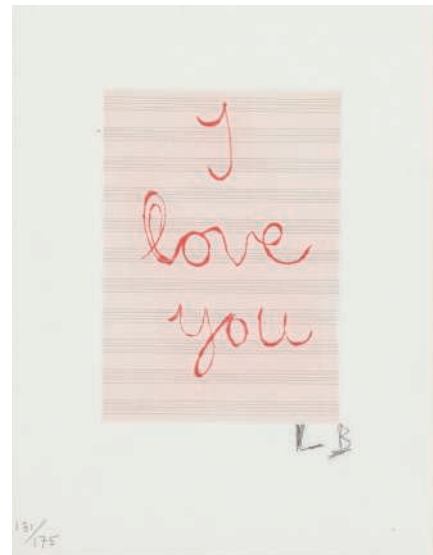
## LOUISE BOURGEOIS (1911-2010)

*Untitled (I love You)*

etching in red, on wove paper, 2007, initialled in pencil, numbered 131/175, dedicated 'to Paule and Edouard. 2007.' on the reverse  
Plate 175 x 124 mm.  
Sheet 305 x 233 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



λ 305

## LOUISE BOURGEOIS (1911-2010)

*Untitled (Pink Days)*

screenprint in pink, on wove paper, 2008, initialled in pencil, numbered 105/175, dedicated 'to Paule + Edouard. Best Wishes' on the reverse  
Image & Sheet 213 x 280 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500





306

## CY TWOMBLY (1928-2011)

*Plate I, from: Natural History Part I*

lithograph, grano-lithograph, collotype in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, initialed in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



307

## CY TWOMBLY (1928-2011)

*Plate II, from: Natural History Part I*

lithograph, grano-lithograph, collotype, photo-chrome in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, initialed in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



308

## CY TWOMBLY (1928-2011)

*Plate III, from: Natural History Part I*

lithograph, grano-lithograph, collotype, photo-chrome in colours, with collage and hand-colouring, on Richard de Bas mould-made paper, 1974, initialed in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500

309

## CY TWOMBLY (1928-2011)

*Plate V, from: Natural History Part I*

lithograph, grano-lithograph, collotype, photo-chrome in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, intialled in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



310

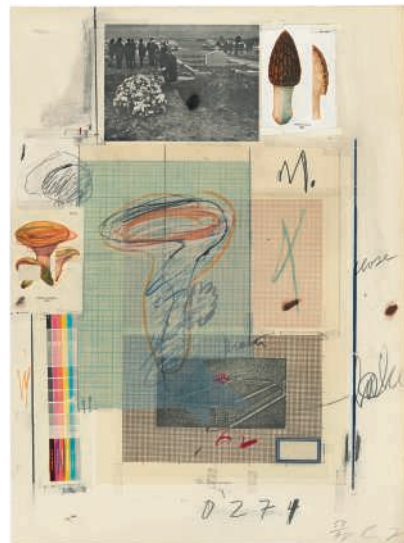
## CY TWOMBLY (1928-2011)

*Plate VII, from: Natural History Part I*

lithograph, grano-lithograph, collotype in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, intialled in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



311

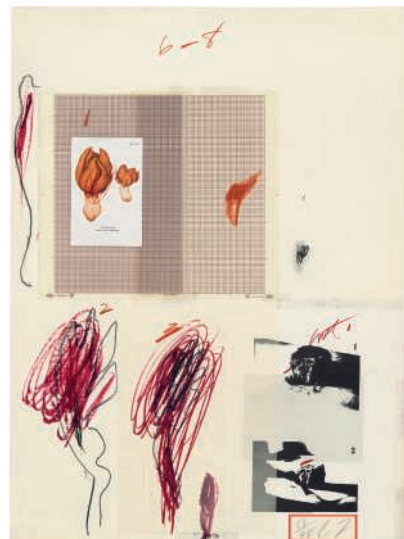
## CY TWOMBLY (1928-2011)

*Plate IX, from: Natural History Part I*

lithograph, grano-lithograph, collotype in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, intialled in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500





312

## CY TWOMBLY (1928-2011)

*Plate X, from: Natural History Part I*

lithograph, grano-lithograph, collotype in colours, with collage and hand-colouring, on Rives Couronne rag paper, 1974, initialled in pencil, numbered 53/98 (there were also 17 artist's proofs), with the embossed date and plate number, published by Propyläen Verlag, Berlin  
Image & Sheet 755 x 555 mm.

£3,000-5,000

\$3,900-6,400  
€3,400-5,500



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

λ \* 313

## SEAN SCULLY (B. 1945)

*This This*

etching and aquatint in colours, on wove paper, 1996, signed, dated and titled in pencil, numbered 42/50 (there were also five artist's proofs), published by Burnet Editions, New York, with their blindstamp  
Image 88 x 126 mm.  
Sheet 370 x 280 mm.

£2,000-3,000

\$2,600-3,900  
€2,300-3,300



VARIOUS PROPERTIES

314

## JASPER JOHNS (B. 1930)

*The Critic Sees, from Ten from Leo Castelli*

screenprint on acetate with embossing, on BFK Rives wove paper, 1967, signed, titled and dated in pencil, numbered 149/200 (there were also fifteen artist's proofs), published by Tanglewood Press, Inc., New York, with their blindstamp  
Image & Sheet 604 x 510 mm.

£1,500-2,500

\$2,000-3,200  
€1,700-2,800

λ \* 315

## PIERRE SOULAGES (B. 1919)

*Lithographie n°31*

lithograph in colours, on cream Arches wove paper, 1974, signed in pencil, numbered 12/95, published by Galerie de France, Paris  
Image 790 x 550 mm.  
Sheet 882 x 625 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



λ 316

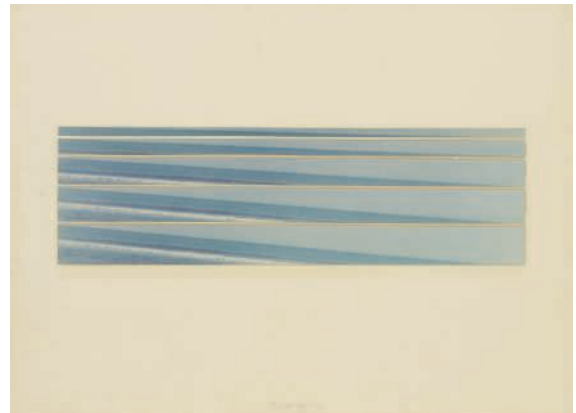
## JAN DIBBETS (B. 1941)

*Sea and Land (Two Works)*

two photo-collages in colours, on wove paper, 1974, each signed and dated in pencil, inscribed 50 ex, from the editions of fifty  
Image 232 x 794 mm. (and similar)  
Sheet 726 x 990 mm. (and similar)

£1,500–2,000

(2)  
\$2,000–2,600  
€1,700–2,200



317

## UGO RONDINONE (B. 1963)

*Poems*

the complete set of ten woodcuts in colours, on Arches wove paper, 2006, each signed, dated and titled in pencil on the reverse, numbered 31/33 (there were also six artist's proofs), co-published by World House Editions, Middlebury, Connecticut and Edition Copenhagen  
Block 690 x 500 mm. (and similar)  
Sheet 765 x 575 mm. (and similar)

£3,000–5,000

(10)  
\$3,900–6,400  
€3,400–5,500





318

## SAM FRANCIS (1923-1994)

*Damp*

lithograph in colours, on wove paper, 1969, signed in pencil, inscribed *Artist Proof*, one of four artist's proofs, aside from the edition of twenty, published by Tamarind Lithography Workshop, Los Angeles, with their blindstamp  
Image & Sheet 660 x 940 mm.

£2,500–3,500

\$3,300–4,500  
€2,800–3,900



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

\* 319

## ROBERT MOTHERWELL (1915-1991)

*Norway*

lithograph in colours, on wove paper, 1980, initialed in pencil, numbered 46/50 (there were also twenty artist's proofs in Roman numerals), published by Derrière L'Étoile Studios, New York  
Image 235 x 250 mm.  
Sheet 548 x 565 mm.

£1,500–2,500

\$2,000–3,200  
€1,700–2,800



VARIOUS PROPERTIES

λ 320

## SERGE POLIAKOFF (1900-1969)

*Composition brune, blanche, bleue et rouge, plate 1 from: Parménide. Dialogue de Platon*

etching with aquatint and engraving in colours, on Rives wove paper, 1964, signed in pencil, unnumbered (as issued) from the total edition of 130, published by *La Rose de Vents*, Paris  
Plate 287 x 198 mm.  
Sheet 378 x 280 mm.

£1,500–2,000

\$2,000–2,600  
€1,700–2,200

λ 321

## LUC TUYMANS (B. 1958)

*Spiritual Exercises*

the complete portfolio of seven lithographs in colours, on Arches wove paper, 2007, with title-page, text and justification, signed in pencil and numbered 45/50 on title-page (there were also five artist's proofs), each sheet numbered 45/50 and inscribed *No. 1* to *No. 7* in pencil on the reverse, loose within the original blue linen covered portfolio-box with title, published by Editions Copenhagen  
700 x 515 x 14 mm. (overall)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500



322

## SAM FRANCIS (1923-1994)

*Trietto II*

aquatint in colours, on wove paper, 1991, signed in pencil, numbered *A.P. VIII/XIV*, an artist's proof aside from the edition of 66, published by 2RC Edizioni d'Arte, Rome, with their blindstamp  
Plate 692 x 985 mm.  
Sheet 970 x 1350 mm.

£4,000–6,000

\$5,200–7,700  
€4,500–6,600



λ 323

## GARY HUME (B. 1962)

*Spring Angels*

the complete set of eight screenprints in colours, on Somerset wove paper, 2000, each signed, dated and titled in pencil, numbered 15 in ballpoint pen on the colophon, from the edition of 45 (there were also ten artist's proofs), published by Paragon Press, London  
Image 1076 x 862 mm. (each)  
Sheet 1265 x 1013 mm. (each)

£3,000–5,000

\$3,900–6,400  
€3,400–5,500





λ 324

**HANS PETER FELDMANN  
(B. 1941)**

*Untitled (David)*

plaster cast multiple painted in colours, 1991, numbered 22/30, published by Kunstverein für die Rheinlande und Westfalen, Düsseldorf, on the original metal plinth  
230 x 120 x 120 mm. (overall)

£3,000–5,000

\$3,900–6,400

€3,400–5,500



λ 325

**BRIDGET RILEY (B. 1931)**

*Two Blues*

screenprint in colours, on wove paper, 2003, signed, titled and dated in pencil, numbered 55/250, published by Artizan Editions, Hove  
Image 387 x 381 mm.  
Sheet 546 x 534 mm.

£2,500–3,500

\$3,300–4,500

€2,800–3,900



Δ 326

**AFTER ROY LICHTENSTEIN  
(1923-1997)**

*WHAAM! Poster*

offset lithograph in colours, on two sheets of wove paper, 1967, bearing a signature in pencil on the right sheet, copy 3M886 and 3M488, from the edition of 3000 published in 1986 and 1988, published by the Tate Gallery, London

Image 629 x 1472 mm. (overall)

Sheet 629 x 736 mm. (each)

£1,000–1,500

\$1,300–1,900

€1,200–1,700



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\*Please note that even if you have an account with Christie's, you may not have a My Christie's Login. If you have a trade account, please contact us to ensure that it is set up appropriately.

### 2. How do I bid in the sale?

To bid in the sale go to [christies.com/contemporaryedition](http://christies.com/contemporaryedition). You can begin bidding on 14 September 2018 at 2.00 pm (BST) Lots will begin closing in lot order starting 26 September 2018 at 2.00 pm (GMT) Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by your online only terms and conditions, which may be accessed online at [christies.com/contemporaryedition](http://christies.com/contemporaryedition)

### 3. How will I know if I have been outbid?

We encourage you to check the status of your bids often. You will receive email notifications to confirm your bids, as well as to let you know if you have been outbid. As a faster option, download the Christie's App to your smartphone or Tablet and enable push notifications.

### 4. How do I find out more about the works that interest me?

A detailed description of every work in this sale is available online at [christies.com/contemporaryedition](http://christies.com/contemporaryedition), along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself.

Works can also be viewed in person during the exhibition at our King Street Galleries from Saturday 15th September 2018. In addition our specialists are always on hand to help. Feel free to contact James Baskerville at [jbaskerville@christies.com](mailto:jbaskerville@christies.com) or +44 (0)20 7752 3385.

### 5. What is the final cost of my purchase?

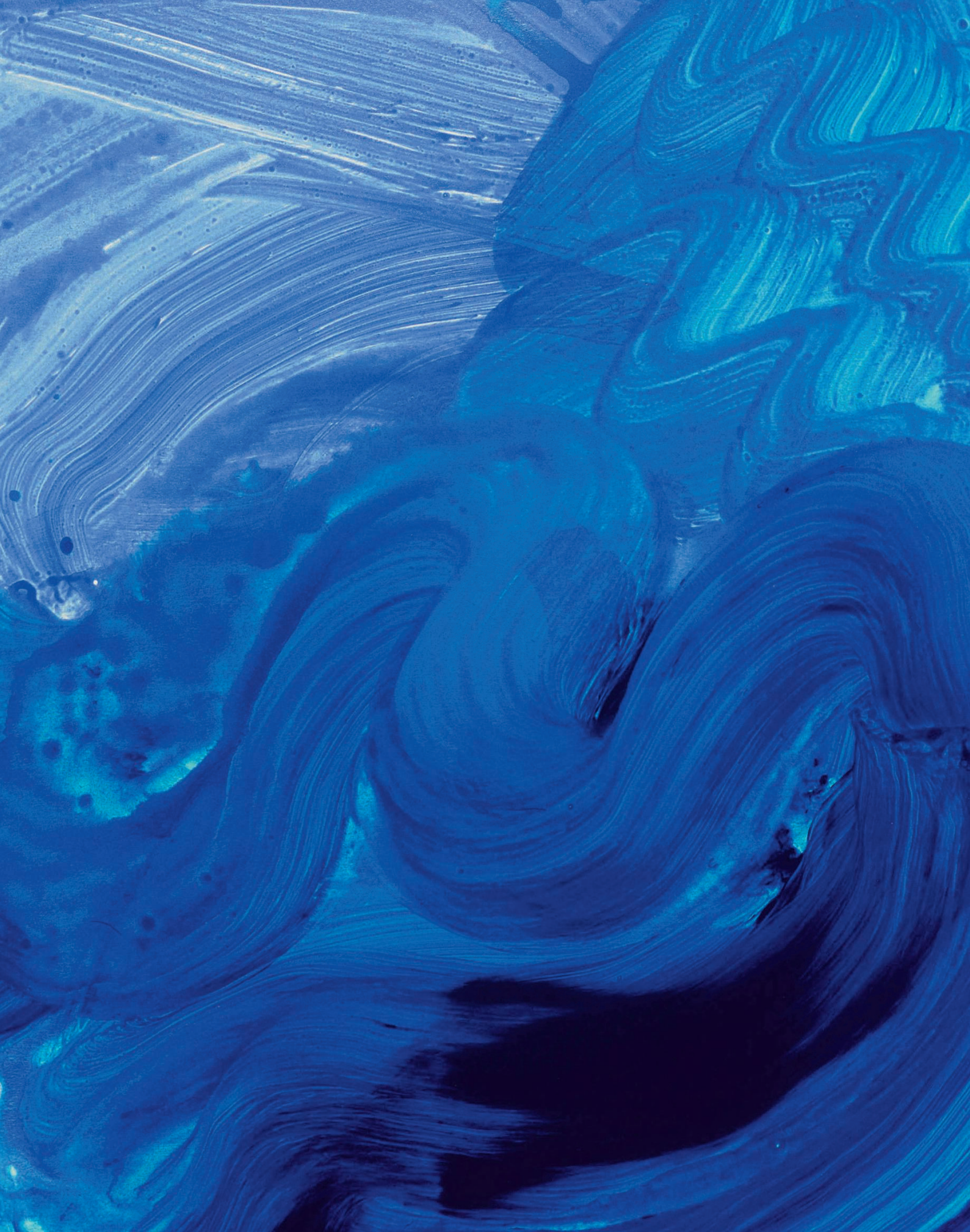
For your convenience, Christie's will calculate all costs associated with your purchase before you bid. Simply click the "Estimated Cost Calculator" link on any lot detail page, and the total will include estimated shipping, sales, tax, VAT, duties and any additional fees.

### 6. If I win, what happens next?

At the conclusion of the online auction, you will receive an email confirming whether or not you have been the successful bidder on the item. The email will direct you to the checkout page to confirm your payment and shipping details. Select the "CHECK OUT" tab under "My Bids and Checkout" and enter any necessary details.

### 7. How do I bring my purchases home?

After confirming your credit card information you will be asked to select from options to either ship or collect your purchase. Most items ship within 3-5 business days of payment clearance. You will receive an email with a tracking number when your shipment has been initiated. Pick-up is only available at the Christie's location that is in possession of the property: items cannot be shipped to other Christie's offices for pick-up.



# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

Unless we own a **lot** (Δ symbol), Christie's acts as agent for the seller.

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed 'Important Notices and Explanation of Cataloguing Practice' which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called 'Symbols Used in this Catalogue'.

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any lot, including about its nature or **condition**, artist, period, materials, approximate dimensions or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report 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, 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. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/>. As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (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 • next to the **lot** number. The reserve cannot be more than the **lot's low estimate**.

### 3 AUCTIONEER'S DISCRETION

The auctioneer can at his sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; 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 **X** 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

0.50% between 350,000.01 and 500,000

over 500,000, the lower of 0.25% and 12,500 euro.

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

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

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

If either of the above **warranties** are incorrect, the seller shall not 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 give notice to 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 claims notified within 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 Practices'. 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, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

(i) give us written notice of your claim within five years of the date of the auction. We may require full details and supporting evidence of any such claim;

(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.

### 3 YOUR WARRANTIES

(a) You **warrant** that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you **warrant** that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot(s)** in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;

(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;

(iii) 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, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

## 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 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) to make 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) You must collect purchased **lots** within seven days from the auction (but note that **lots** will not be released to you 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** within seven days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](http://www.christies.com/storage).

(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.

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

(d) The Storage Conditions which can be found at [www.christies.com/storage](http://www.christies.com/storage) will apply.

## 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@christies.com](mailto:arttransport@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@christies.com](mailto:arttransport@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, walibone, 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 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 thus 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 have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

## J OTHER TERMS

### 1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if: (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is or may be unlawful; or (iii) we reasonably believe 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 notice at [www.christies.com/about-us/contact/privacy](http://www.christies.com/about-us/contact/privacy).

## 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'.

o

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

Δ

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

#### Δ **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 Δ next to its **lot** number.

#### o **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 o next to the **lot** number.

#### o◆ **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 o◆.

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**

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

In Christie's opinion a work by the artist.

\*\*Attributed to ..."

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

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

In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

\*\*Circle of ..."

In Christie's qualified opinion a work of the period of the artist and showing his influence.

\*\*Follower of ..."

In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

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In Christie's qualified opinion a work executed in the artist's style but of a later date.

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In Christie's qualified opinion a copy (of any date) of a work of the artist.

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In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

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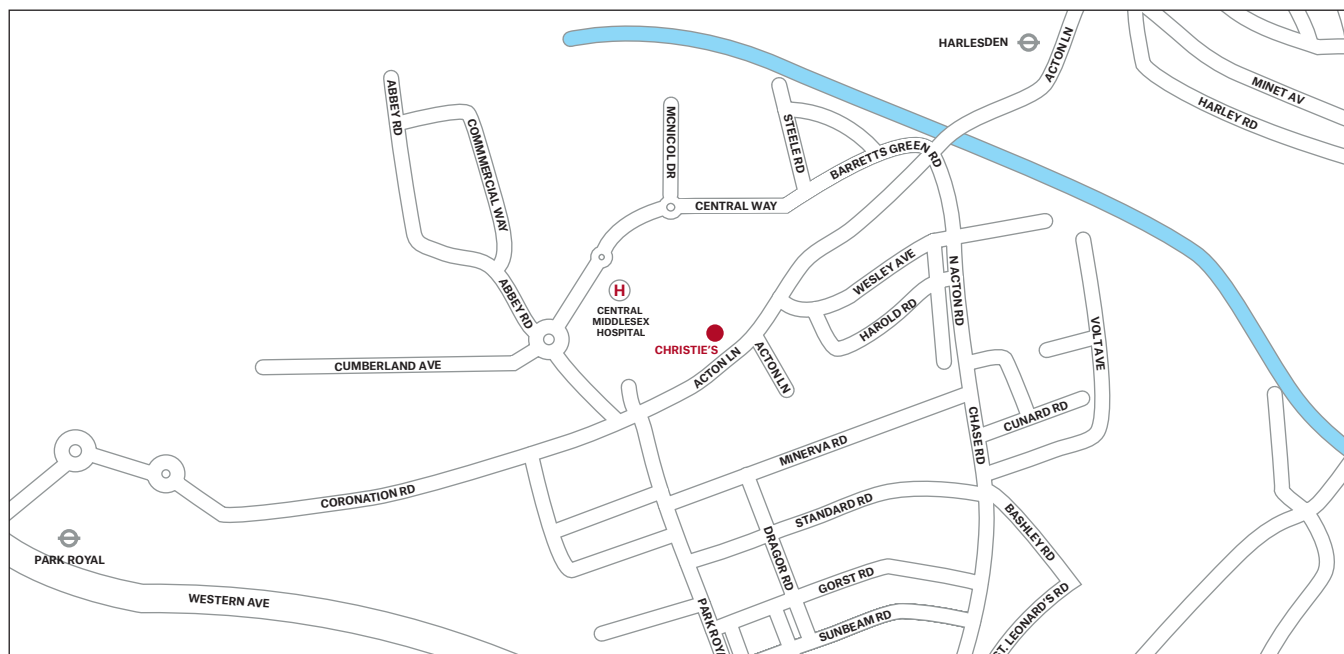
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PAUL-ÉLIE RANSON (1861-1909)

*Baigneuse trempant son pied*

huile et fusain sur toile

61 x 49.8 cm.

Peint vers 1900

€80.000-120.000

## JAPONISME

*Paris, 4 October 2018*

### VIEWING

9, Avenue Matignon  
75008 Paris

### CONTACT

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Property from The Museum of Modern Art Sold to Benefit the Acquisitions Fund  
SONIA DELAUNAY-TERK (1885-1979)

*La Prose du Transsibérien et de la petite Jehanne de France*

signed and dedicated 'à Georgette et Louis Brun ces langes de couleur et mes bons vœux Blaise Cendrars 1931', and numbered '150' (upper left)

pochoir in colors on 4 joined sheets

207.3 x 32.2 cm. (81 $\frac{5}{8}$  x 14 $\frac{1}{4}$  in.)

Executed in 1913

€150,000-250,000

## PARIS AVANT-GARDE

*Paris, 17 October 2018*

### VIEWING

13 - 17 October 2018  
9, Avenue Matignon  
75008 Paris

### CONTACT

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tdavies@christies.com  
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ANDY WARHOL (1928 - 1987)  
Superman, from *Myths*  
screenprint in colors with diamond dust, 1981  
signed in pencil, numbered 87/200  
Sheet: 38 x 38½ in.  
\$150,000-200,000

**PRINTS & MULTIPLES**

*New York, 23, 24, & 25 October 2018*

**VIEWING**

20-23 October 2018  
20 Rockefeller Plaza  
New York, NY 10020

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**CHRISTIE'S**



ANDREAS GURSKY (B. 1955)

*Hong Kong Port*

chromogenic print flush-mounted on acrylic in artist's frame

59 x 50½ in. (150 x 128cm.)

Executed in 1994, this work is number six from an edition of six

£30,000 - £40,000

**POST-WAR & CONTEMPORARY ART  
DAY AUCTION**

*London, 5 October 2018*

**VIEWING**

28 September - 4 October 2018

8 King Street

London SW1Y 6QT

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REMBRANDT HARMENSZ. VAN RIJN (1606-1669)  
*Christ presented to the people ('Ecce Homo')*  
Sold for £2,648,750 (\$3,500,000)  
Christie's London, July 2018  
WORLD RECORD FOR AN OLD MASTER PRINT AT AUCTION

NOW INVITING CONSIGNMENTS FOR  
**OLD MASTER PRINTS**  
*New York, January 2019*

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GIORGIO GHISI (1520-1582) AFTER GIOVANNI BATTISTA BERTANI (1516-1576)  
*The Vision of Ezekiel*  
engraving, 1554  
a good impression of this large and important print, fifth state (of six)  
£4,000-6,000

**OLD MASTER WORKS ON PAPER**

PRINTS AND DRAWINGS FOR UNDER £5,000

*Online Auction, 28 November - 6 December 2018*

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GERHARD RICHTER (B. 1932)  
*Fex, Chapütschin*  
signed, titled and dated 'Val Fex Richter, 92' (on the reverse)  
oil on photograph  
3½ x 5in. (9 x 12.7cm.)  
Executed in 1992  
£25,000 – 35,000

## FIRST OPEN

*Online Auction, 12 - 20 September 2018*

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