

PRINTS & MULTIPLES

London 21 March 2019



CHRISTIE'S





Erich Heckel 10



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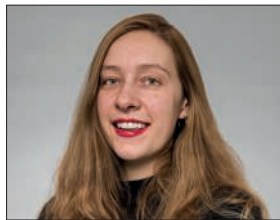
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INTERNATIONAL PRINT AUCTIONS

AUCTION CALENDAR

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CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

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PRINTS AND MULTIPLES
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MODERN EDITION
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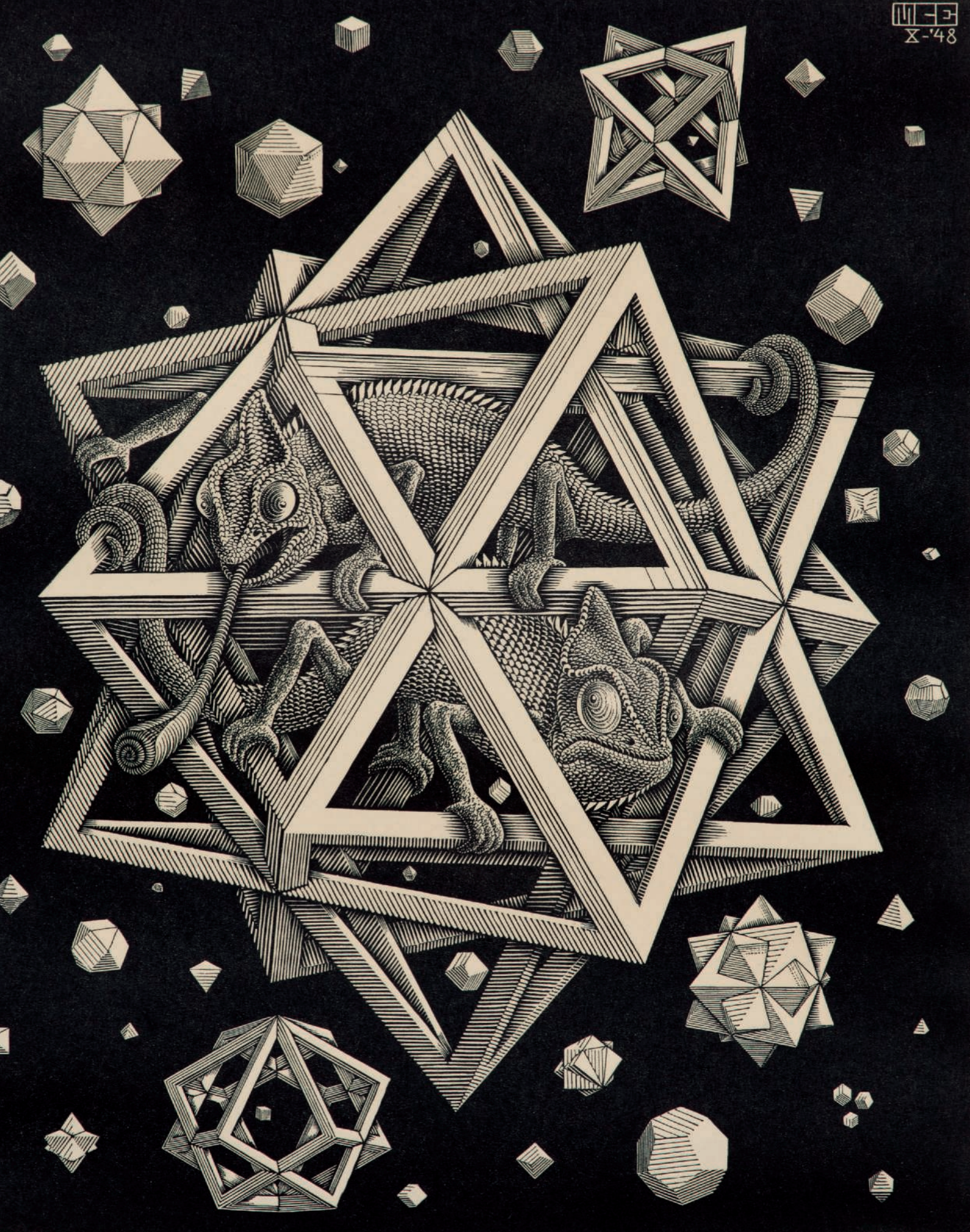
CONTEMPORARY EDITION
NEW YORK, ONLINE

SEPTEMBER 2019

CONTEMPORARY EDITION
LONDON, ONLINE

SEPTEMBER 2019

PRINTS AND MULTIPLES
LONDON



PRINTS & MULTIPLES

THURSDAY 21 MARCH 2019

PROPERTIES FROM

The Collection of John Hockney
The Collection of Guido Bosi, Bologna
The Estate of Harry Grubert
The Collection of the late Sir Lawrence Gowing
The Collection of The Sociedad Bilbaina, Bilbao
The Estate of Desmond Saunders
The Collection of Marcia and Granvil Specks

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Inside front cover: Lot 63
Page 2: Lot 70
Back cover:
Lot 101 © Succession Picasso/DACS, London 2019

AUCTION

Thursday 21 March 2019
at 1.00 pm Lots 1 - 211
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 REDWATTLE-16954

VIEWING

Sunday	17 March	12.00 pm – 5.00 pm
Monday	18 March	9.00 am – 4.30 pm
Tuesday	19 March	9.00 am – 8.00 pm
Wednesday	20 March	9.00 am – 4.30 pm

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CHRISTIE'S

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'positively prophetic in its fluent use of line, its bright colour, its technical experimentation and in its direct, confident, quirky self-presentation'

(Mark Glazebrook, former Director of the Whitechapel Gallery)

FROM THE COLLECTION OF JOHN HOCKNEY

λ*1

DAVID HOCKNEY (B. 1937)

Self-Portrait

lithograph printed in colours with hand additions in pen and ink, 1954, on wove paper, signed and dated in blue ink, a very good impression of this rare print, one of only five known impressions, printed by the artist, Bradford, the colours fresh, in good condition, framed
Sheet 298 x 258 mm.

£40,000-60,000

US\$52,000-77,000
€46,000-68,000

PROVENANCE:

Laura Hockney (1900-1999), Bradford; a gift from the artist.
By descent from the above.

LITERATURE:

Scottish Arts Council 1; Tokyo 1

David Hockney, *Paintings, prints and drawings 1960-1970*, The Whitechapel Gallery, London, 2 April - 3 May 1970, exhib. cat., no. P1 (another impression illustrated).

Mark Glazebrook, *David Hockney Portraits*, National Portrait Gallery, London, 2006, exhib. cat. p. 26.

R. L.Loyd, *Hockney Printmaker*, Dulwich Picture Gallery, London, 5 February - 11 May 2014, exhib. cat., no. 46 (another impression illustrated).

C. Simon Sykes, *Hockney A Rake's Progress, Volume I*, Century London, p. 42-44.

This early lithograph belongs to a small group of self-portraits which David Hockney made at the age of seventeen, while a student at Bradford College of Art. It depicts the young artist seated in the front bedroom of his childhood home at 18 Hutton Terrace, Ecclehill, which he had converted into a makeshift studio. This arrangement caused his mother Laura some distress. Lamenting in her diary 'Our front bedroom is in a terrible state. What it is to have an artist son!!', she goes on, 'He is doing a full-length portrait of himself and has the wardrobe mirror dismantled and propped up where he can see it - a table littered with paints - brushes - etc - but he dropped paint on the carpet just where he hadn't covered it with newspapers!'. The painting to which she refers is the earliest of the self-portraits, a three-quarter view of the artist, with a tousled fringe, executed in the muted tones of the Euston Road School. The youthful reticence conveyed by this painting is very different to the self-assured, frontal pose of the lithograph which followed shortly after. At the time Hockney was a great admirer of the painter Stanley Spencer, and in his printed self-portrait he self-consciously models his appearance on that of the older artist. With his hair cut in a fringe, wearing Spencer-esque prescription glasses, Hockney shows his feeling of confraternity with Spencer, declaring his newfound identity as an artist.

Hockney was introduced to lithography by his tutor Derek Stafford, who regarded the young artist as one of the most talented students he had ever taught. One of three lithographs from 1954, *Self-portrait* is one of his earliest forays into printmaking, an artform which Hockney has employed extensively throughout his career. This lithograph, comprising five separate zinc plates, one for each colour, is technically ambitious for a first attempt. Undaunted by the complexities of inking and registration, the young Hockney clearly relished its facility for vibrant areas of flat colour and patterned effect. Evoking the *intimiste* domestic interiors of Vuillard and Bonnard, he transmutes the familiar surroundings of his Bradford home into hues of saffron yellow and magenta red, an imaginative leap which perfectly illustrates his credo that 'the moment you cheat for the sake of beauty you know you're an artist'.

Handprinted by the young artist, no doubt using an art department press, the very few surviving proofs are often slightly misregistered, with corrections in pencil or ink, the margins ink thumbbed and a little tulgey. Of the five known impressions, three are printed with a flesh tone on the hands and face. The remaining two, including this example, are pale yellow in these areas. Unlike the professionally printed etchings and lithographs he would later make with master printers from around the world, *Self-portrait* is endearingly handmade, and a very personal testament of the young artist. It can be no accident that Hockney chose to give this print to his much-loved mother, Laura Hockney, who in turn, on her death in 1999, bequeathed it her youngest son, John Hockney.



Barrow Lorkeny 1954.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ2

DAVID HOCKNEY (B. 1937)

Tree

lithograph in colours, 1968, on BFK Rives wove paper, signed and dated in pencil, numbered 36/95 (there were also 22 artist's proofs), published by Petersburg Press, London, the full sheet, with a deckle edge above and below, the pink slightly attenuated, some handling creases at the upper sheet edge, otherwise in good condition
Image 560 x 415 mm., Sheet 650 x 498 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

Scottish Arts Council, Tokyo 61



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ3

DAVID HOCKNEY (B. 1937)

Picture of a simple framed traditional Nude Drawing, from: A Hollywood Collection

lithograph in colours, 1965, on wove paper, signed and dated in pencil, numbered 17/85 (there were also 16 proofs), published by Editions Alecto, London, with their inkstamp verso, the full sheet, very pale light-staining, occasional soft creases at the sheet edges in places, otherwise in good condition
Image & Sheet 767 x 560 mm.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LITERATURE:

Scottish Arts Council, Tokyo 45



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ4

DAVID HOCKNEY (B. 1937)

A Picture of a Landscape in an elaborate Gold Frame, from: A Hollywood Collection

lithograph in colours, 1965, on wove paper, signed and dated in pencil, inscribed *Trial Proof XI*, one of the 16 proofs aside from the edition of 85, published by Editions Alecto, London, with their inkstamp verso, the full sheet, in very good condition
Image & Sheet 767 x 563 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

PROVENANCE:

An unidentified collector's stamp verso.

LITERATURE:

Scottish Arts Council, Tokyo 42

VARIOUS PROPERTIES

λ5

DAVID HOCKNEY (B. 1937)

Picture of Melrose Avenue in an ornate Gold Frame, from: A Hollywood Collection

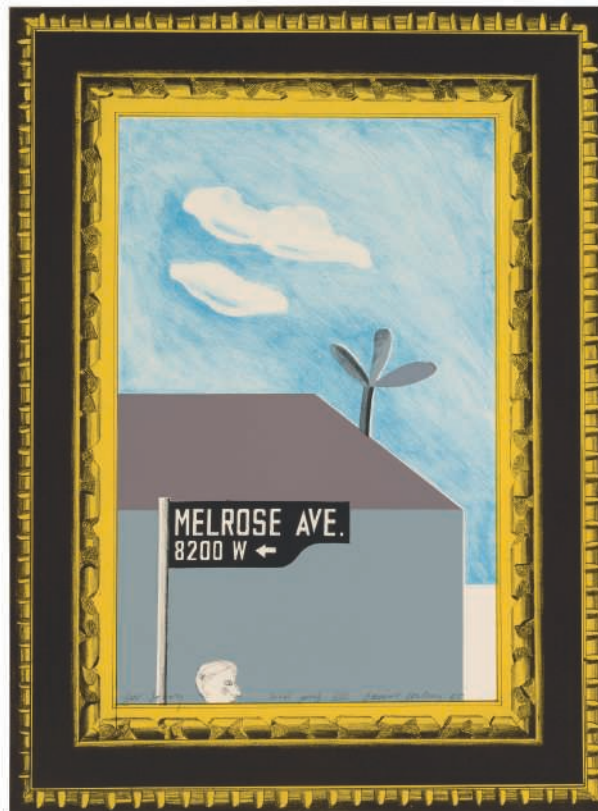
lithograph in colours, 1965, on wove paper, signed, dated, inscribed *Trial proof VIII* and dedicated *for Jerry* in pencil, one of 16 proofs aside from the edition of 85, the full sheet, the colours bright, generally in very good condition, framed
Image & Sheet 765 x 563 mm.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

LITERATURE:

Scottish Arts Council, Tokyo 44



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ6

DAVID HOCKNEY (B. 1937)

Picture of a Portrait in a Silver Frame, from: A Hollywood Collection

lithograph in colours, 1965, on wove paper, signed and dated in pencil, numbered 45/85 (there were also 12 artist's proofs), published by Editions Alecto, London, with their inkstamp *verso*, the full sheet, in very good condition; together with **the title-page and justification page from A Hollywood Collection**

Image & Sheet 763 x 563 mm. (and similar)

(3)

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

PROVENANCE:

An unidentified collector's stamp *verso*.

LITERATURE:

Scottish Arts Council, Tokyo 43





VARIOUS PROPERTIES

λ7

DAVID HOCKNEY (B. 1937)

Kaisarion with all his Beauty

etching and aquatint printed in black and red, 1961, on J. Whatman handmade wove 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.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

LITERATURE:

Scottish Arts Council 8; Tokyo 8

λ8

DAVID HOCKNEY (B. 1937)

The French Shop

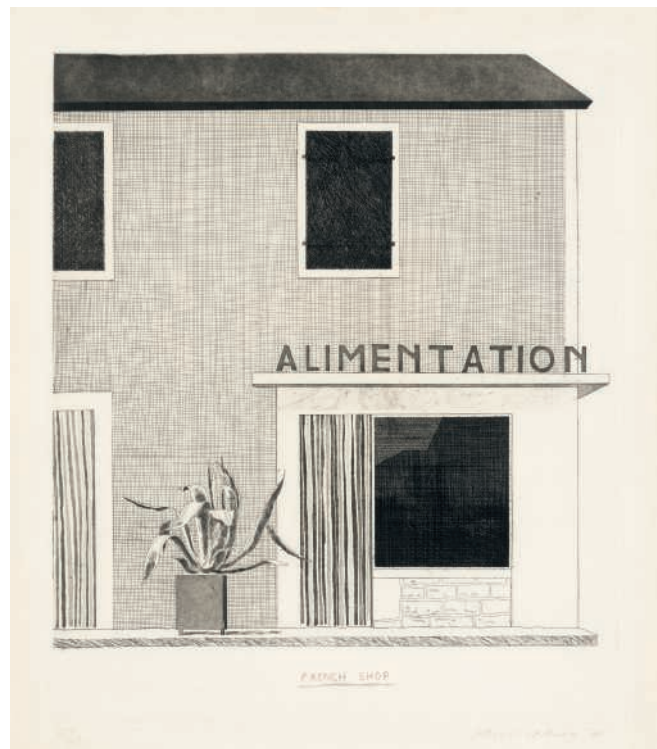
etching with aquatint printed in red and black, 1971, on wove paper, signed and dated in pencil, numbered 367/500 (there were also sixty proofs numbered in Roman numerals on a different paper), published by the Observer, London, the full sheet, the red attenuated, pale light- and mount staining, otherwise in good condition, framed
Plate 540 x 456 mm., Sheet 638 x 538 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

Scottish Arts Council 122; Tokyo 112





λ9

DAVID HOCKNEY (B. 1937)

Rue de Seine

etching with aquatint, 1972, on J. Green wove paper, signed and dated in pencil, numbered 70/150, published by Petersburg Press, London, the full sheet, a deckle edge below, occasional pale pinpoint foxmarks, pale moisture staining at lower right, otherwise in very good condition, framed Plate 535 x 440 mm., Sheet 895 x 703 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-28,000

LITERATURE:

Scottish Arts Council 121; Tokyo 111



λ10

DAVID HOCKNEY (B. 1937)

Illustrations for Six Fairy Tales from the Brothers Grimm

the complete portfolio of 39 etchings, 1969-70, on Hodgkinson handmade wove paper, watermark DH/PP, with title, text and justification, with the suite of six plates, signed in pencil and numbered 40/100 on the justification, Edition A (there were also one hundred copies, 15 artist's proofs and five dedicated proofs of the editions B, C & D with different suites and the portfolio edition of one hundred with a suite of all plates), published by Petersburg Press, London, 1970, the full sheets, with deckle edges, bound (as issued), the separate suite of six plates loose (as issued), each signed in pencil *recto*, inscribed *Grimm, Ed. A* and numbered 40/100 in pen and sepia ink *verso*, the full sheets, with deckle edges, in very good condition, within the original blue calf boards and slipcase (portfolio)
 Sheets 448 x 308 mm. (each), Portfolio 476 x 324 X 45 mm. (overall)

£7,000-10,000

US\$9,100-13,000

€8,000-11,000

LITERATURE:

Scottish Arts Council 70-108; Tokyo 67-105

The suite of this edition comprises the following loose, signed etchings: *A wooded landscape* (SAC 75); *Rapunzel growing in the garden* (SAC 81); *Rapunzel, Rapunzel, let down your hair!* (SAC 86); *The sexton disguised as a ghost* (SAC 89); *A room full of straw* (SAC 104) and *Pleading for the child* (SAC 106).

λ*11

DAVID HOCKNEY (B. 1937)

Postcard of Richard Wagner with a Glass of Water

etching in colours, 1973, on English handmade wove paper, signed and dated in pencil, numbered 27/100 (there were also 21 proofs), published by Bernard Jacobson, London, with the artist's copyright stamp, the full sheet, some pale time staining and soft creases, generally in good condition
Plate 168 x 126 mm., Sheet 213 x 150 mm.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

LITERATURE:

Scottish Arts Council 154



λ*12

DAVID HOCKNEY (B. 1937)

The Older Rapunzel, from: Six Fairy Tales

etching, 1969, on Hodgkinson handmade wove paper, watermark DH/PP, signed in pencil, inscribed for Rudolf in brown ink verso, a proof aside from the numbered edition of one hundred, published by Petersburg Press, London, the full sheet, pale light-staining, a flattened crease in the lower margin, otherwise in good condition
Plate 227 x 255 mm., Sheet 445 x 402 mm.

£2,000-3,000

US\$2,600-3,900

€2,300-3,400

PROVENANCE:

Rudolf Rieser, Cologne; a gift from the artist.
With Waddington Graphics, London; acquired from the above.
Acquired from the above by the present owner.

LITERATURE:

Scottish Arts Council 84; Tokyo 81



Rudolf Rieser was the bookbinder who made the portfolio boxes for *Six Fairy Tales*.

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ13

DAVID HOCKNEY (B. 1937)

Mo asleep

etching with aquatint, 1971, on J. Green wove paper, signed and dated in pencil, numbered 51/75 (there were also 16 proofs), published by Petersburg Press, London, the full sheet, with a deckle edge below, in very good condition
Plate 680 x 540 mm., Sheet 888 x 708 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

An unidentified collector's stamp verso.

LITERATURE:

Scottish Arts Council 124; Tokyo 116

The sitter is Mo McDermott, artist and Hockney's studio assistant for many years.





λ*14

DAVID HOCKNEY (B. 1937)

James

lithograph, 1980, on Arches Cover wove paper, signed and dated in pencil, numbered 8/100 (there were also 26 proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, the full sheet, in very good condition
Image 540 x 500 mm., Sheet 610 x 510 mm.

£1,500-2,000

US\$2,000-2,600

€1,800-2,300

LITERATURE:

Gemini 922; Tokyo 243

PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ15

DAVID HOCKNEY (B. 1937)

A Portrait of Rolf Nelson

lithograph in colours heightened with pink watercolour, 1965-68, on BFK Rives wove paper, signed and dated in pencil, numbered 7/12 (there were also eight proofs), the full sheet, with a deckle edge above and below, pale light-staining, a short tear at the upper sheet edge, otherwise in good condition
Image 620 x 610 mm., Sheet 1050 x 750 mm.

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

PROVENANCE:

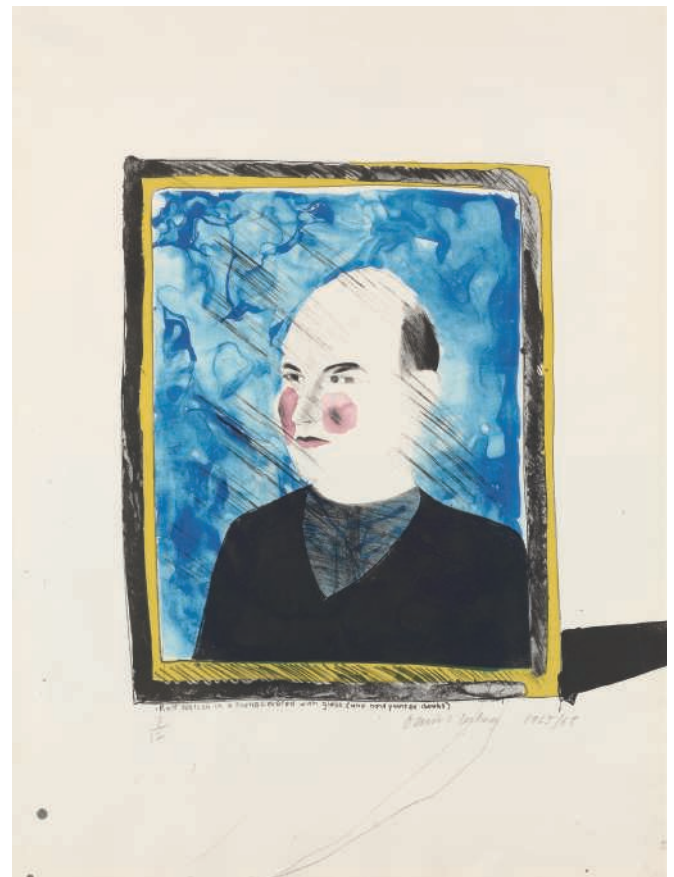
An unidentified collector's stamp *verso*.

LITERATURE:

Scottish Arts Council 63

Rolf Nelson (born 1935) was an American art dealer from New York. From 1963 he operated his own gallery on La Cienega Boulevard in Los Angeles, which had a significant influence on the southern Californian art scene of the 1960s, before moving back to New York in 1966.

In each impression of this print, produced in a very small edition, Hockney heightened the sitter's cheeks with pink watercolour.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ16

DAVID HOCKNEY (B. 1937)

Ann combing her Hair

lithograph, 1979, on Koller handmade wove paper, signed and dated in pencil, numbered 8/75 (there were also 15 artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, copyright inkstamp and workshop number *DH79-885 verso*, the full sheet, with deckle edges, in very good condition
Sheet 605 x 795 mm.

£3,500-5,000

US\$4,600-6,400
€4,000-5,700

PROVENANCE:

An unidentified collector's stamp *verso*.

LITERATURE:

Tokyo 215; Gemini 830

Ann Graves (née Upton) was a long-time personal friend of Hockney's.



VARIOUS PROPERTIES

Δλ17

DAVID HOCKNEY (B. 1937)

Celia smoking

lithograph, 1973, on Angoumois handmade wove 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 backboard at the upper corners *verso*, with some pale associated staining *recto*
Image & Sheet 990 x 725 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:

Scottish Arts Council 146; Tokyo 136

Celia Birtwell (born 1941) is a British textile designer. She studied fabric design at Salford and met Hockney in 1961 through his friend Mo McDermott and the fashion designer Ossie Clark, whom she married in 1969. His favourite female sitter, Hockney has portrayed Celia many times throughout their long and enduring friendship. Although these portraits reflect Hockney's many stylistic changes and technical variations over the years, they consistently capture Birtwell's gentle femininity as well as a hidden steeliness.



PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ18

DAVID HOCKNEY (B. 1937)

Celia - Adjusting her Eyelash

lithograph, 1979, on Twinrocker handmade wove paper, signed and dated in green pencil, numbered 28/100 (there were also sixteen artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, copyright inkstamp and workshop number *DH79-904 verso*, the full sheet, with deckle edges, in very good condition
Sheet 595 x 785 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

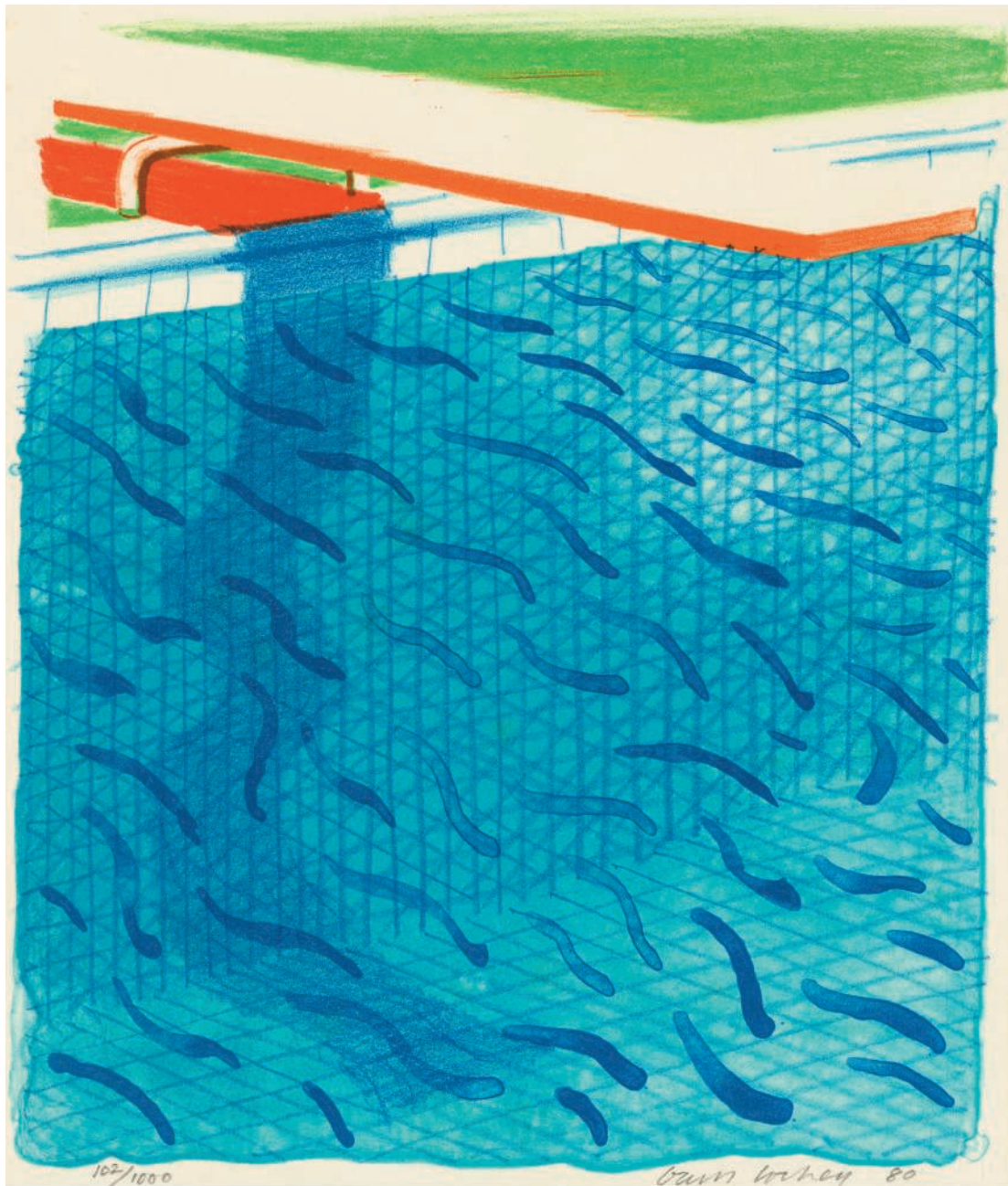
PROVENANCE:

An unidentified collector's stamp *verso*.

LITERATURE:

Gemini 837





VARIOUS PROPERTIES

λ19

DAVID HOCKNEY (B. 1937)

Pool made with Paper and blue Ink for Book

lithograph in colours, 1980, on wove paper, signed, dated and numbered 102/1000 in pencil, published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, the colours fresh, in very good condition, framed, complete with the book *Paper Pools*, in the original card slipcase, both stamp-numbered 102, the book signed in red ink on the justification
Image 260 x 219 mm., Sheet 266 x 228 mm.

£15,000-25,000

US\$20,000-32,000
€18,000-28,000

LITERATURE:

Tokyo 234

λ20

DAVID HOCKNEY (B. 1937)

Red Square and the Forbidden City

lithograph in colours, 1982, on Somerset wove paper, signed and dated in pencil, numbered 329/1000, published by Petersburg Studios, New York, the full sheet, in very good condition, within the original red folder with justification and numbering, complete with the book *China Diary*, signed by both the artist and the co-author, Stephen Spender, published by Thames & Hudson, London, in the original card slipcase
Image and Sheet 492 x 540 mm. (unfolded)

£1,500-2,500

US\$2,000-3,200
€1,800-2,800

LITERATURE:
Tokyo 254



FROM THE COLLECTION OF JOHN HOCKNEY

λ*22

DAVID HOCKNEY (B. 1937)

Blue Hang Cliff, from: Some New Prints

lithograph with screenprint in colours, 1993, on wove paper, signed and dedicated for *John get well soon, Love David H.* in pencil, inscribed *first proof*, a proof impression before the edition of 68 (there were also 14 artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, some backboard staining and toning at the sheet edges (as is common with this series), otherwise in good condition, framed
Image 535 x 705 mm., Sheet 585 x 801 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

PROVENANCE:
John Hockney (B. 1939), Leura, New South Wales; a gift from the artist, 1993.

LITERATURE:
Tokyo 335; Gemini 604



VARIOUS PROPERTIES

λ21

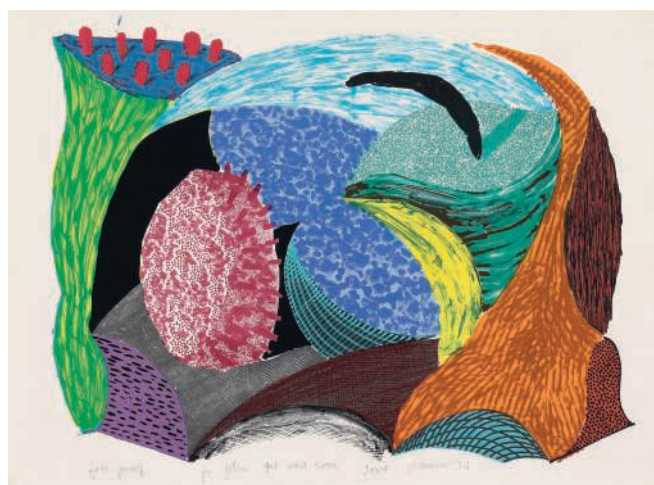
DAVID HOCKNEY (B. 1937)

Untitled No. 329, from: A Bigger Book (Art Edition A)

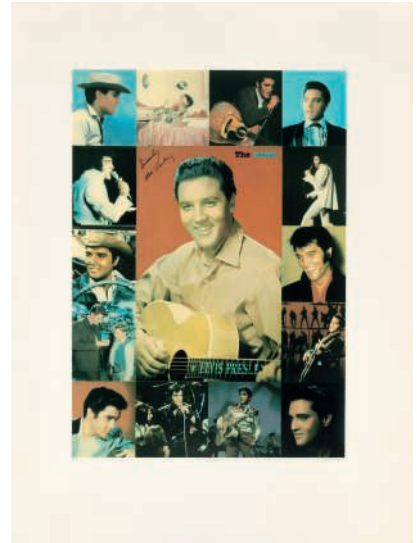
iPad drawing in colours, 2010/2016, printed on archival paper, signed and dated '10 in pencil, numbered 173/250, co-published by the artist and Taschen, Berlin, with the artist's blindstamp, the full sheet, within the original blue fabric-covered portfolio; together with the publication *A Bigger Book*, from the edition of one thousand and the accompanying Marc Newsom bookstand
Image 440 x 330 mm., Sheet 560 x 432 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000



In March 1993 John Hockney was gravely ill in the Prince Of Wales Hospital, Sydney. David Hockney flew to Australia to be at his brother's bedside, staying with him until he revived. This impression of *Blue Hang Cliff* was brought as a gift and hung on the hospital wall.



λ23

PETER BLAKE (B. 1932)

Alphabet Series

the complete set of 26 screenprints in colours, 1991, on wove paper, each signed and titled in pencil, numbered 34/95, published by Waddington Graphics and Coriander Studio, London, some sheets with their blindstamp, the full sheets, with a deckle edge at left or right, some sheets with the colours attenuated, some with very pale light-staining, occasional soft and unobtrusive handling creases and a few short nicks at the sheet edges, otherwise generally in good condition
Image 726 x 505 mm., Sheet 1025 x 770 mm. (and similar)

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

λ24

RICHARD HAMILTON (1922-2011)

Fashion-Plate

photo-offset lithograph, collage, screenprint and pochoir in colours retouched with cosmetics, 1969-70, on Fabriano wove paper, signed in pencil, numbered 29/70 (there were also seven artist's proofs), published by Professional Prints A.G., Zug (Petersburg Press S.A.), the full sheet, a moisture stain in the margin at lower centre, the upper sheet edge folded and with two minor screw holes, framed
Image 745 x 602 mm., Sheet 992 x 688 mm.

£5,000-7,000

US\$6,500-9,000

€5,700-8,000

LITERATURE:

Lullin 76



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

λ*25

RICHARD HAMILTON (1922-2011)

I'm dreaming of a black Christmas

screenprint on collotype in colours with collage, 1971, on Schoeller Elfenbein-Karton wove paper, signed in pencil, numbered 33/150 (there were also 15 artist's proofs), published by Professional Prints A.G., Zug (Petersburg Press S.A.), London, with their blindstamp, the full sheet, in good condition, framed
Image 508 x 762 mm., Sheet 749 x 1000 mm.

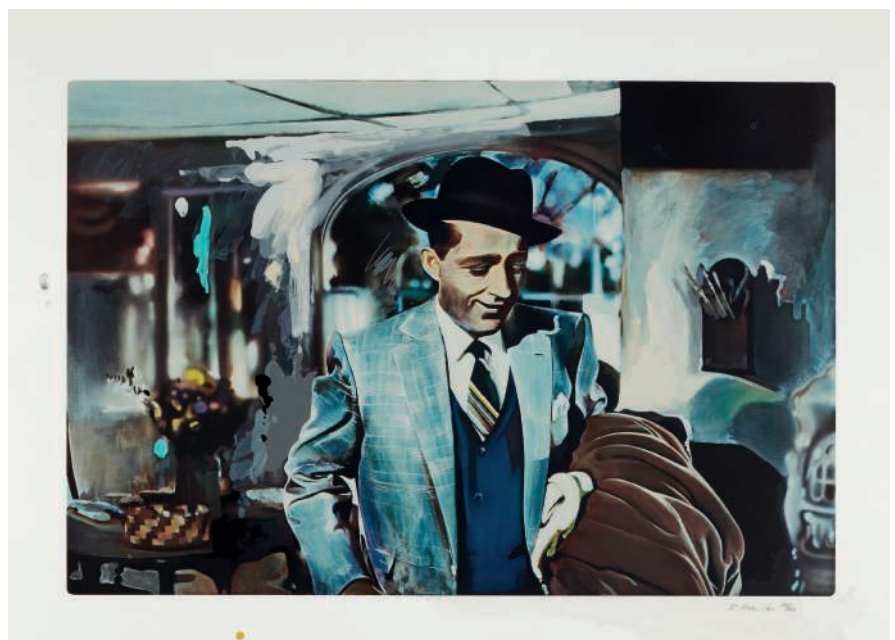
£6,000-8,000

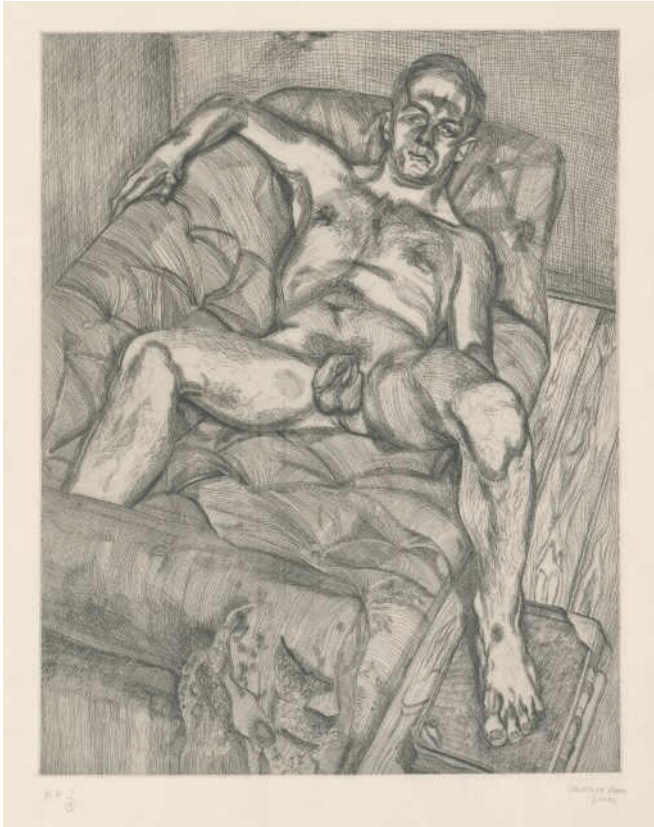
US\$7,800-10,000

€6,900-9,100

LITERATURE:

Lullin 82





PROPERTY FROM THE COLLECTION OF THE LATE SIR LAWRENCE GOWING

λ26

LUCIAN FREUD (1922-2011)

Man Posing

etching, 1985, on Somerset wove paper, dedicated *Lawrence from Lucian* in pencil, numbered A.P 1/15, an artist's proof aside from the edition of fifty, co-published by James Kirkman, London and Brooke Alexander, New York, the full sheet, occasional pinpoint foxmarks in the margin, some minor rubbing and creasing at the sheet edges, otherwise in good condition, framed
Plate 700 x 545 mm., Sheet 883 x 735 mm.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

PROVENANCE:

Sir Lawrence Gowing (1918-1991), London; a gift from the artist.

LITERATURE:

Hartley 27; Figura 44



VARIOUS PROPERTIES

λ27

LUCIAN FREUD (1922-2011)

Head of Bruce Bernard

etching, 1985, on wove paper, initialed and dedicated *For Bruce L.F.* in pencil, inscribed *Trial Proof*, a proof before the edition of fifty (there were also 15 artist's proofs) co-published by James Kirkman, London, and Brooke Alexander, New York, the full sheet, in very good condition, framed
Plate 295 x 296 mm., Sheet 494 x 477 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

PROVENANCE:

Bruce Bernard (1928-2000), London; a gift from the artist.
Then by bequest to the present owner.

LITERATURE:

Hartley 26

This etching is the first of three portraits that Freud made of his friend, the photographer, writer and picture editor, Bruce Bernard. Freud had first met Bernard in 1942 when the artist was twenty and Bernard a youth of fourteen, and in the ensuing decades the two men forged an intense and lasting friendship. Although their association was a long one, and Freud had requested to paint Bernard on numerous occasions, Bernard was reticent to accept, due to the artist's painstakingly slow method of painting. It was not until 1985 that he finally agreed, and 'considered accepting what I still saw as a burdensome honour' in sitting for a Freud portrait. The result was this fine etching, which took two drawings and 28 sittings to produce. The trial proof bears a personal dedication from Freud to Bernard.



PROPERTY FROM THE COLLECTION OF THE LATE SIR LAWRENCE GOWING

λ28

LUCIAN FREUD (1922-2011)

Girl holding her Foot

etching, 1986, on white wove paper, dedicated *Lawrence from Lucian* in pencil, inscribed *Proof*, a proof aside from the edition of fifty (there were also 15 artist's proofs), co-published by James Kirkman, London, and Brooke Alexander, New York, printed at Palm Tree Studios, with their blindstamp, the full sheet, generally in very good condition, framed
Plate 695 x 540 mm., Sheet 862 x 693 mm.

£15,000-25,000

US\$20,000-32,000
€18,000-28,000

PROVENANCE:

Sir Lawrence Gowing (1918-1991), London; a gift from the artist.

LITERATURE:

Hartley 25; Figura 34



VARIOUS PROPERTIES

λ29

LUCIAN FREUD (1922-2011)

Bella (Second Version)

etching, 1982, on white wove paper, initialed in pencil, numbered 13/25 (there were also ten artists proofs), printed by Terry Wilson of Palm Tree Studios, with his blindstamp, the full sheet, a deckle edge below, in very good condition; complete with the book *Lucian Freud* by Lawrence Gowing, published by Thames & Hudson, London, numbered 13 in black ink on the justification, all within the original card slipcase, numbered on the front Plate 150 x 135 mm., Sheet 273 x 220 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:

Hartley 15



λ30

LUCIAN FREUD (1922-2011)

Head of Ib

etching, 1988, on Somerset wove paper, initialed in pencil, numbered 11/40 (there were also ten artist proofs), published by James Kirkman, London and Brooke Alexander, New York, the full sheet, in very good condition, framed Plate 214 x 160 mm., Sheet 360 x 280 mm.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

PROVENANCE:

With Galerie Berggruen, Paris (with their label verso).

LITERATURE:

Hartley 35; Figura 54



PROPERTY FROM A DISTINGUISHED COLLECTION

λ ■ 31

FRANCIS BACON (1909-1992)

Study from Human Body

aquatint in colours, 1992, on wove paper, with the stamp-signature and blindstamp of the artist's estate, numbered 74/90 (there were also thirty artist's proofs numbered in Roman numerals), co-published by Marlborough Graphics and 2RC Edizioni d'Arte, Rome, with their blindstamp, printed by Vigna Antoniniana, Rome, with their blindstamp, the full sheet, the colours bright and fresh, some minor soft creases in places, otherwise in very good condition, framed
Image 1350 x 985 mm., Sheet 1627 x 1220 mm.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

LITERATURE:

Sabatier 8



PROPERTY FROM A DISTINGUISHED COLLECTION

λ32

FRANCIS BACON (1909-1992)

Triptych 1983

the complete set of three lithographs in colours, 1983, on Arches wove paper, each signed in pencil, numbered 140/180, published by Galerie Lelong, Paris, the full sheets, the colours bright and fresh, in very good condition, each framed

Image 670 x 498, Sheet 900 x 630 mm. (each)

(3)

£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Sabatier 17

PROPERTY FROM A DISTINGUISHED COLLECTION

λ33

FRANCIS BACON (1909-1992)

Right Panel, from: Three Studies of the Male Back

lithograph in colours, 1987, on Arches wove paper, signed, dated and inscribed *Bon a Tirer/ Francis Bacon 6/4/87* in felt-tip pen, before the edition of 99, published by Michael Peppiatt for Art International, Paris, the full sheet, with a deckle edge above, a horizontal flattened crease above, some creasing in the margins, otherwise in good condition; together with two working proofs of the **Right panel** and the **Centre panel of the same triptych**, on Arches wove paper, each with cancellation marks, the full sheets, with occasional paper losses at the corners and remains of adhesive tape
Image 605 x 450 mm., Sheet 897 x 618 mm. (and similar)

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Sabatier 21



PROPERTY FROM A DISTINGUISHED COLLECTION

λ34

FRANCIS BACON (1909-1992)

After Second Version of Painting 1946

offset lithograph in colours, 1971, on wove paper, signed in black felt-tip pen, numbered 3/150, published by Städtische Kunsthalle, Düsseldorf, the full sheet, a few soft, unobtrusive handling creases at the sheet edges, the signature faded, otherwise in good condition, framed
Image & Sheet 808 x 589 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:
Sabatier 31



PROPERTY FROM A DISTINGUISHED COLLECTION

λ35

FRANCIS BACON (1909-1992)

Study for Self-Portrait

offset lithograph in colours, 1984, on wove paper, signed in pencil, numbered 87/182 (there were also some artist's proofs), published by Marlborough Gallery, New York, the full sheet, very pale time staining at the sheet edges, in very good condition, framed
Image 817 x 610, Sheet 936 x 648 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Sabatier 35



VARIOUS PROPERTIES

λ ■ 36

FRANCIS BACON (1909-1992)

Étude pour une corrida

lithograph in colours, 1971, on wove paper, signed in black felt-tip pen, numbered 76/150, published by Musée du Grand Palais, Paris, the full sheet, with a deckle edge above, the colours bright, very pale time staining at the sheet edges, pale backboard staining, the signature faded (as is common), otherwise in good condition, framed
Image 1263 x 1150 mm., Sheet 1600 x 1200 mm.

£35,000-45,000

US\$46,000-58,000

€40,000-51,000

LITERATURE:

Sabatier 10



4

Joan Miró

FRANCIS BACON: PRINTS AND MEMORABILIA FROM A PRIVATE COLLECTION (LOTS 37-52)



λ37

AFTER FRANCIS BACON (1909-1992)

Portrait of John Edwards

lithograph in colours, 2002, on wove paper, with the printed signature (as issued), numbered 5/50, from the posthumous edition published by the artist's estate, with their blindstamp and inkstamp verso, the full sheet, in very good condition, framed
Image 740 x 545 mm., Sheet 967 x 696 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

λ38

AFTER FRANCIS BACON (1909-1992)

Three Studies for a Portrait of John Edwards

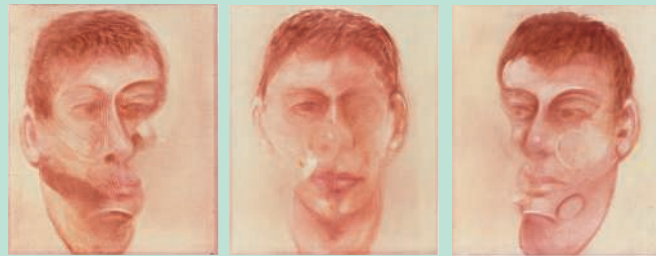
three photo-lithographs in colours, 1980, on cardboard, each signed, dated and inscribed with panel order on the reverse, the left panel titled and dedicated *To John Edwards - with all best wishes* in felt tip on the reverse, framed
Sheets 350 x 293 mm. (each)

£1,000-1,500

US\$1,300-1,900
€1,200-1,700

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.



λ39

FRANCIS BACON (1909-1992)

Metropolitan Triptych

three etchings with aquatint in colours printed on one sheet, 1981, on Guarro wove paper, signed in pencil, numbered A.P. 4/15, an artist's proof aside from the edition of 99, published by Polígrafa, Barcelona, the full sheet, irregular brown staining, otherwise in good condition, framed
Plate 390 x 295 mm., Sheet 625 x 1100 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 4



λ40

FRANCIS BACON (1909-1992)

Triptych 1983 (Left Panel)

lithograph in colours, 1983, one from the set of three, on Arches wove paper, signed in pencil, numbered 121/180, inscribed *For John* in felt-tip pen, published by Galerie Lelong, Paris, the full sheet, pale brown staining in the upper right margin, some soft creases in places, otherwise in good condition, framed
Image 670 x 500 mm., Sheet 897 x 630 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 17



λ41

FRANCIS BACON (1909-1992)

Triptych 1986-1987

the complete set of three lithographs in colours, 1983, on Arches wove paper, each signed in pencil, numbered AP 1/XV, a set of artist's proof impressions aside from the edition of 99, published by Galerie Lelong, Paris, the full sheets, some backboard staining, framed
Images 652 x 487 mm., Sheets 897 x 627 mm. (each) (3)

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

PROVENANCE:

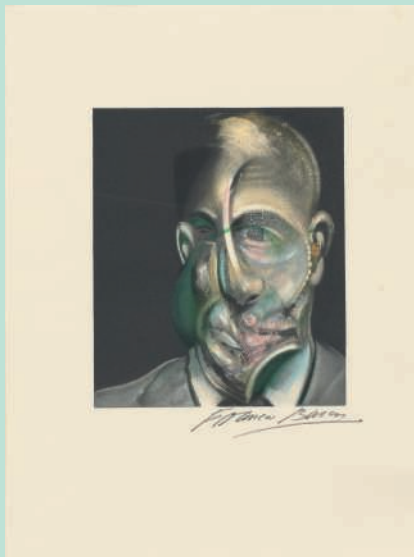
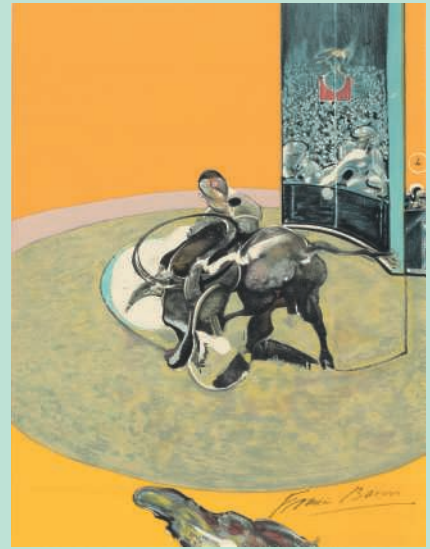
John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 6



FRANCIS BACON: PRINTS AND MEMORABILIA FROM A PRIVATE COLLECTION (LOTS 37-52)



λ42

FRANCIS BACON (1909-1992)

Miroir de la Tauromachie

the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 143 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the images framed with their corresponding text page, some light-staining, the colours slightly attenuated, with the original paper wrappers with title, within the canvas-covered box with title
510 x 385 x 43 mm. (box)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 29-30

λ43

JORGE S. LEWINSKI (1921-2008)

Francis Bacon

a collection of 15 gelatin silver prints, circa 1960's, with the credit stamp verso, 11 loose, four framed in one, together with **three black and white photographs of Francis Bacon** by an unknown photographer, framed in one; and **a colour photograph of the Members of the Colony Room**, photographer unknown, framed

245 x 200 mm. (Lewinski photographs)

(19)

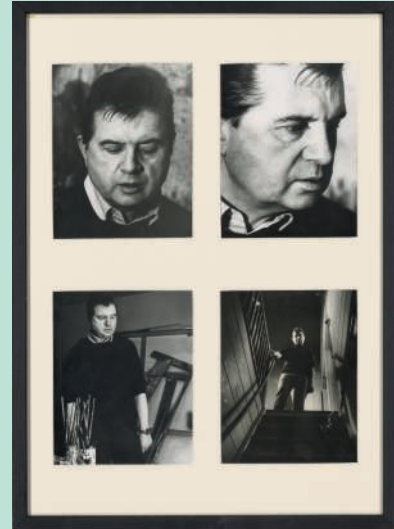
£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.



λ44

AFTER FRANCIS BACON (1909-1992)

Three Studies for a Portrait of John Edwards

three photo-lithographs in colours, 1980, on cardboard, each signed, titled, dated and inscribed with the panel number on the reverse, framed
Sheets 297 x 267 mm. (each)

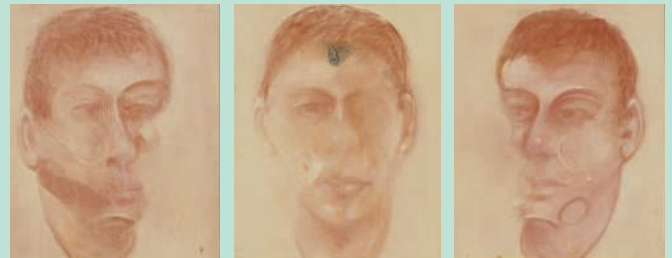
£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.



45

ANONYMOUS

The Removal of Francis Bacon's Studio, 7 Reece Mews, 20-29 July 1998

An album of photographs, with printed dedication 'For John Edwards in appreciation of his gift of the studio of Francis Bacon to the Hugh Lane Gallery of Modern Art', 1998, with an accompanying CD included in the back of the folio; together with **a group of 66 photographs**, of various sizes and subjects, of the artist's studio, exhibition shots at the Municipal Art Gallery and other unknown locations

420 x 605 x 30 mm. (folio)

£2,000-3,000

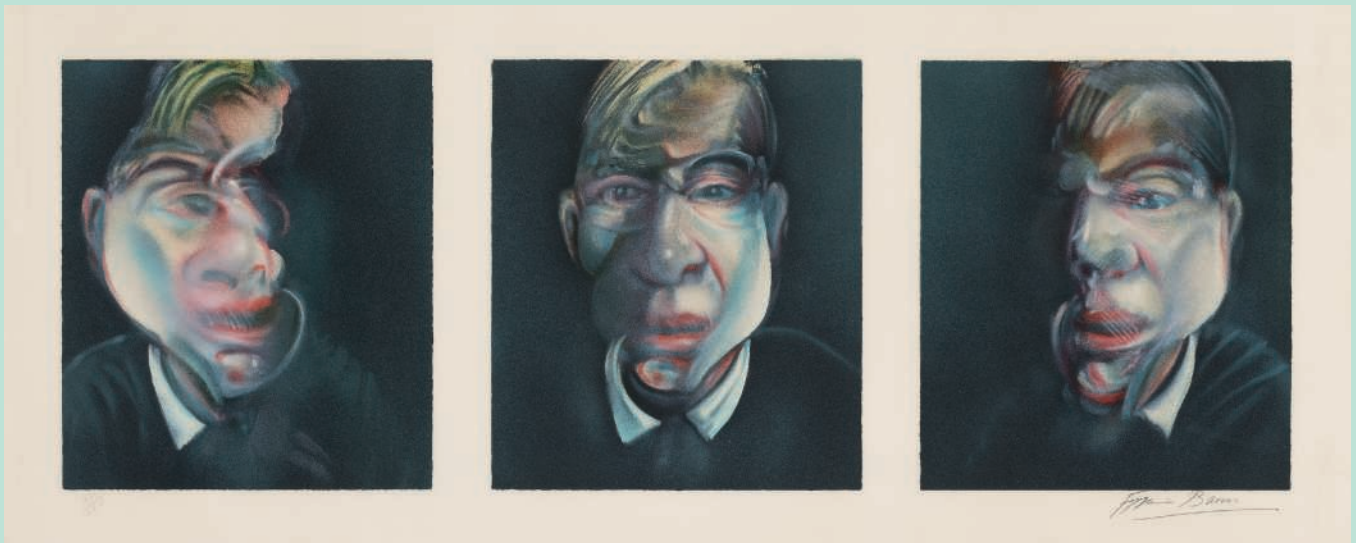
US\$2,600-3,900

€2,300-3,400

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.





λ46

FRANCIS BACON (1909-1992)

Three Studies for a Self-Portrait

three lithographs in colours printed on one sheet, 1981, on wove paper, signed in pencil, numbered XVI/XXV, a *hors commerce* impression aside from the edition of 150, printed by Arts Litho, Paris, with their blindstamp, published by Editions de la Différence, Paris, the full sheet, a deckle edge at right, generally in very good condition, framed
Image 325 x 280 mm. (each), Sheet 472 x 1038 mm. (3)

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 15

θ47

A group of two books, exhibition catalogue and a set of French stamps

comprising **Three Centuries of Furniture in Colour** by H.D. Molesworth and John Kenworthy-Browne, published by Michael Joseph Ltd, London, 1972, paint spattered hardcover; with **Francis Bacon** by Lawrence Gowing and Sam Hunter, published by Thames & Hudson, 1989, dedicated on the title page *To my David + John T- All Moy John xxxx*; and **Francis Bacon Paintings**, exhibition catalogue, published by Tony Shafrazi Gallery, 2002, dedicated *4 David + John, lots of love John E xxx*; together with **a framed sheet of 15 French stamps**, 1992, featuring a Francis Bacon painting of John Edwards (4)

£1,500-2,000

US\$2,000-2,600
€1,800-2,300

PROVENANCE:

John Edwards (1949 - 2003), London, then by descent.
Private Collection, London.



λ48

FRANCIS BACON (1909-1992)

Studies of the human Body

offset lithograph in colours, 1980, on wove paper, signed in felt-tip pen, inscribed AP, an artist's proof aside from the edition of 250, the colours, signature and numbering faded, framed; together with **two exhibition posters**, *Francis Bacon Retrospective Exhibition Poster*, Central House of the Union of Artists, Moscow, 22 September to 7 November 1988, dedicated *To Roy Geordie, Best wishes, John*; and *Second Version of Painting 1946*, poster for Städtische Kunsthalle, Düsseldorf, 1971, both framed
Sheet 1012 x 660 mm. (Studies) (3)

£600-800

US\$780-1,000
€690-910

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 34 & 31



λ49

FRANCIS BACON (1909-1992)

Oresteia of Aeschylus

three lithographs in colours printed on one sheet, 1981, on Arches wove paper, signed in pencil, numbered XI/XXV, an *hors commerce* copy aside from the edition of 150, printed by Arts Litho, Paris, with their blindstamp, published by Éditions de la Différence, Paris, the full sheet, a deckle edge at right, generally in very good condition, framed
Image 400 x 390 mm. (each), Sheet 535 x 1035 mm.

£6,000-8,000

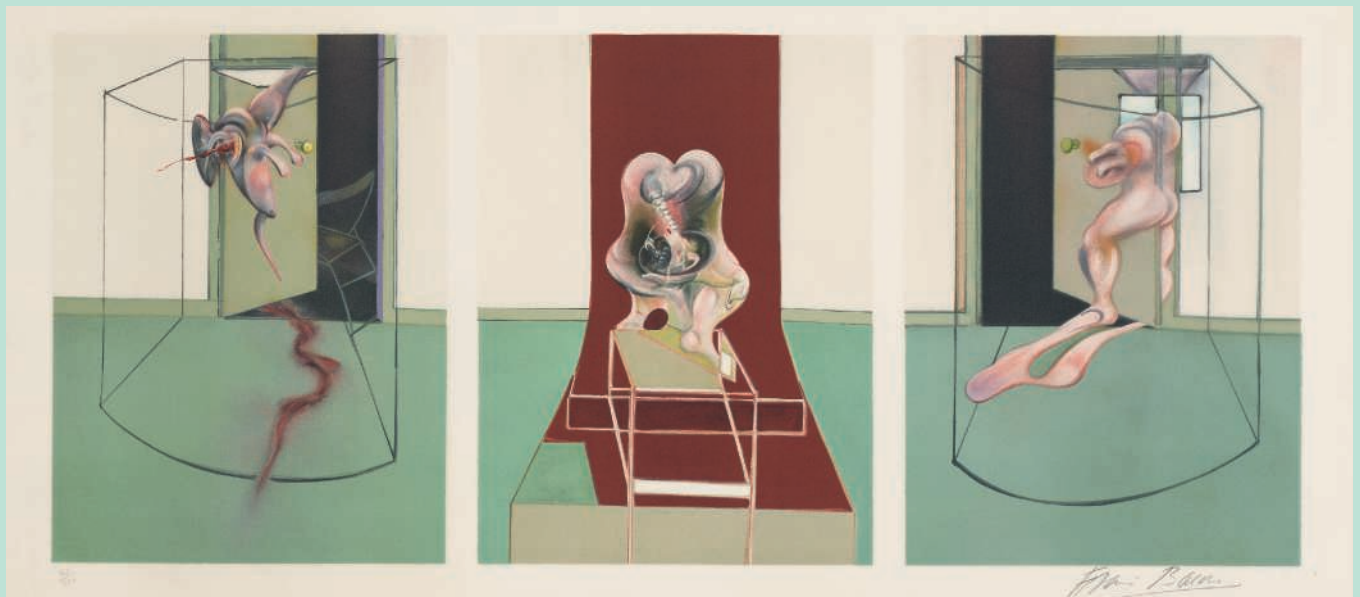
US\$7,800-10,000
€6,900-9,100

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 16





λ50

FRANCIS BACON (1909-1992)

Triptych 1983 (Right Panel)

lithograph in colours, 1983, one from the set of three, on Arches wove paper, signed in pencil, numbered 121/180, published by Galerie Lelong, Paris, the full sheet, pale time staining, occasional minor abrasions in the margins, otherwise in good condition, framed
Image 670 x 500 mm., Sheet 895 x 627 mm.

£4,000-6,000

US\$5,200-7,700

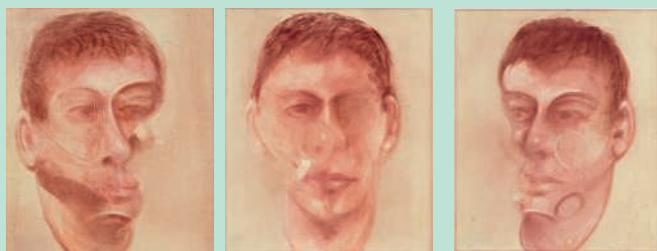
€4,600-6,800

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 17



λ51

AFTER FRANCIS BACON (1909-1992)

Three Studies for a Portrait of John Edwards

three photo-lithographs in colours, 1980, on AGFA Colour Paper, each signed, titled, and dated felt-tip on the reverse, framed
Sheets 340 x 285 mm. (each)

£1,000-1,500

US\$1,300-1,900

€1,200-1,700

PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.



λ52

FRANCIS BACON (1909-1992)

Metropolitan Triptych

three etchings with aquatint in colours printed on one sheet, 1981, on Guarro wove paper, signed in pencil, numbered A.P. 2/15, an artist's proof aside from the edition of 99, published by Polígrafa, Barcelona, the full sheet, a soft semi-circular scratch in the right image, otherwise in good condition, framed Plate 390 x 295 mm. (each), Sheet 625 x 1100 mm.

£6,000-8,000

US\$7,800-10,000

€6,900-9,100

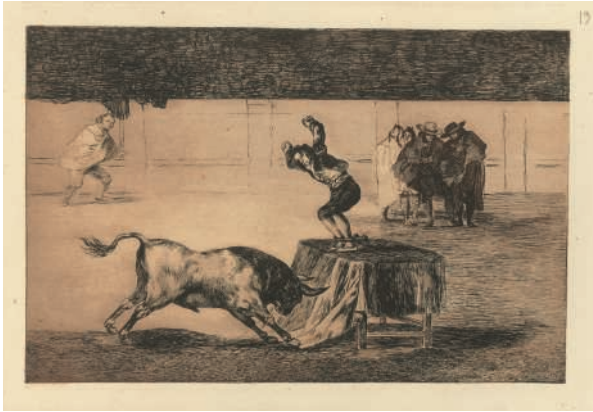
PROVENANCE:

John Edwards (1949 - 2003), London; then by descent.
Private Collection, London.

LITERATURE:

Sabatier 4

53 No Lot



PROPERTY FROM THE COLLECTION OF THE SOCIEDAD BILBAINA, BILBAO

054

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

La Tauromaquia

the complete set of forty etchings with burnished aquatint, drypoint and engraving printed in reddish-brown, 1816, on heavy laid paper, without watermarks, with title-page, list of contents and engraved portrait of the artist by A. Lobo, a good uniform set of the Fifth Edition, stamped '0040', from the edition of two hundred, published by the Círculo de Bellas Artes of Madrid, 1921, the full sheets, each plate with a circular embossed portrait of the artist stamped in the lower right margin (as issued), and the blindstamp of the Biblioteca Sociedad Bilbiana, scattered foxing, occasional time staining and minor soiling, otherwise in good condition, with tissue guards, bound in the original canvas portfolio

Plates 248 x 350 mm., Sheets 345 x 440 mm. (and similar)

Album 358 x 475 x 30 mm.

£5,000-7,000

US\$6,500-9,000

€5,700-8,000

LITERATURE:

Delteil 224-256; Harris 204-236

PROPERTY FROM THE COLLECTION OF THE SOCIEDAD BILBAINA, BILBAO

055

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Desastres de la Guerra

the complete set of eighty etchings with burnished aquatint, drypoint and engraving, 1810-1820, on wove paper, some with watermark fragments J.G.O. or Palmette, with title-page and biographical essay, from the First Edition of five hundred copies (Harris 1b), after the corrections to the titles, published by the Real Academia de Nobles Artes de San Fernando, Madrid, 1863, the full sheets, 42 plates with the blindstamp of the Biblioteca Sociedad Bilbiana, a few plates bound out of sequence, some sheets with parallel printer's creases, occasional pale time staining and soiling in places, otherwise generally in good condition, bound in marbled boards with red Morocco spine
Plates 175 x 219 mm., Sheets 235 x 320 mm. (and similar)
Album 243 x 345 x 300 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

LITERATURE:

Delteil 120-199; Harris 121-200





PROPERTY FROM THE COLLECTION OF THE SOCIEDAD BILBAINA, BILBAO

056

FRANCISCO DE GOYA Y LUCIENTES (1746-1828)

Los Caprichos

78 etchings with burnished aquatint, drypoint and engraving, 1799, on wove paper, without watermark, lacking Plates 32 and 59 and the front and back covers, presumably from the Third or Fourth Edition (before the plates were bevelled), printed by the Calcografía for the Real Academia, Madrid, between 1868 and 1878, some of the plates with the blindstamp of the Biblioteca Sociedad Bilbiana, scattered foxmarks, some pale stains in places, a few tears and a split in the margins, bound in marbled boards with a red Morocco spine

Plates 213 x 147 mm., Sheets 298 x 210 mm. (and similar)

Album 305 x 230 x 30 mm.

£7,000-10,000

US\$9,100-13,000

€8,000-11,000

LITERATURE:

Delteil 38-66, 68-93, 95-117;

Harris 36-68, 70-95, 97-115



VARIOUS PROPERTIES

057

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)

Album 330 x 497 x 7 mm.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000

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'. 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 dread 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 people. 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. The fate of the plates after completion is only partly understood. It is known that the series originally comprised 22 plates and was left with Goya's son Xavier upon the artist's departure from Spain. The plates 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 the present first edition in 1864. It was only at this point that the series was given a title and individual proverbs were assigned to each plate. The four remaining plates were discovered in the early 1870s in Paris. 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.



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ*58

JAMES ENSOR (1860-1949)

L'Assassinat (The Assassination)

etching, 1888, on *simili*-Japan paper, signed, titled and dated in pencil, countersigned in pencil on the reverse, with wide margins, generally in good condition, framed
Plate 178 x 239 mm., Sheet 346 x 476 mm.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LITERATURE:

Delteil 28; Croquez 38; Taevernier 38; Elesh 38

PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ*59

JAMES ENSOR (1860-1949)

Le Christ insulté (The Mocking of Christ)

etching, 1886, on *simili*-Japan paper, signed, titled and dated in pencil, countersigned on the reverse, a very good impression of the second, final state, with wide margins, pale light-staining, generally in very good condition, framed
Plate 238 x 159 mm., Sheet 404 x 314 mm.

£1,500-2,500

US\$2,000-3,200
€1,800-2,800

LITERATURE:

Delteil, Croquez, Taevernier, Elesh 1



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ*60

JAMES ENSOR (1860-1949)

Les Gendarmes

etching, 1899, on *simili*-Japan paper, Elesh's seventh, final state, signed, titled and dated in pencil, countersigned in pencil on the reverse, with wide margins, in good condition, framed
Plate 178 x 239 mm., Sheet 346 x 476 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

LITERATURE:

Delteil, Croquez, Taevernier, Elesh 55



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ*61

JAMES ENSOR (1860-1949)

La Vengeance de Hop-Frog (Hop-Frog's Revenge)

etching with drypoint, 1898, on *simili*-Japan paper, Elesh's second, final state, signed and dated in pencil, countersigned and titled in red crayon on the reverse, with margins, light-staining, small areas of rubbing in the upper margin, a partially broken crease at the right sheet edge (with associated minor splitting), framed
Plate 356 x 248 mm., Sheet 397 x 286 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:

Delteil 112; Croquez 111; Taevernier 112; Elesh 115



PROPERTY FROM A PRIVATE COLLECTION, CHICAGO

λ*62

JAMES ENSOR (1860-1949)

Les Bons Juges (The Good Judges)

etching with drypoint and hand-coloring in watercolor, on *simili*-Japan paper, 1894, Elesh's second (final) state, signed, titled and dated in pencil, countersigned and titled in pencil on the reverse, with margins, pale light-staining, otherwise in good condition, framed
Plate 178 x 239 mm., Sheet 248 x 292 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

Delteil 86; Croquez 88; Taevernier 88; Elesh 88

Ensor was not just a painter, but also a prolific draughtsman. He first turned to printmaking in 1886, and over the course of his career produced some 133 images, the majority of them etchings. These are marked by agitated lines and (arguably) even greater exaggeration and visual invention than is found in his paintings.

During this same time period, Ensor's work also became highly politicized and deeply satirical. In piece after piece he skewered one group of Brussels society after another, from the government, doctors and judges, to the Catholic Church and the art establishment — and ultimately, the Belgian bourgeoisie as a whole.



λ*63

ERICH HECKEL (1883-1970)*Fränzi liegend*

woodcut printed in black and blue from one block cut into four parts, 1910, on firm textured wove paper, signed and dated 10 in pencil, a very good impression of the very rare blue colour variant, printing very richly and evenly, the full sheet, deckle edges at right and below, some very pale light-staining, otherwise in very good condition
Block 228/203 x 415/402 mm., Sheet 312 x 523 mm.

£150,000-250,000

US\$200,000-320,000

€180,000-280,000

EXHIBITED:

Milwaukee Art Museum, *German Expressionist Prints: The Marcia and Granvil Specks Collection*, 2004, no. 147.

LITERATURE:

Annemarie & Wolf-Dieter Dube, *Erich Heckel - Das graphische Werk*, New York, 1974, no. 188.

Stephanie d'Alessandro & David Gordon, *German Expressionist Prints: The Marcia and Granvil Specks Collection*, Milwaukee (exh. cat.), 2004, no. 147.
Kichner, Heckel, Schmidt-Rottluff, Nolde - Künstler der Brücke in der Sammlung Hagemann, Frankfurt & Essen (exh. cat.), 2004-5, p. 157, no. 7 (another impression illustrated).

Die Geburt des deutschen Expressionismus, Berlin (exh. cat.), 2006, no. 70 (another impression illustrated).

Gerd Presler, *Die Brücke*, Reinbek bei Hamburg, 2007, p. 123.

A young girl lies naked on a blue blanket against a neutral black background. Her lean, childish body is turned towards the viewer, her angular face with high cheekbones, wide lips and big, dark eyes looks straight ahead. With the greatest economy of means, Erich Heckel created this print from a single woodblock by carving the shape of the body roughly out of the block, retaining only a few sparse lines to indicate her bodily and facial features. Then, with a jigsaw, he cut out three separate areas around body, which - taken out, inked separately and put back in - could be printed in a different colour and would constitute the blanket. *Fränzi liegend* ('Fränzi reclining') is arguably the most famous woodcut of the period, a powerfully concentrated image, pared down to a basic human figure and simple blocks of colour - the quintessential expressionist print.

The image shows one of the favourite models of the Brücke artists, at a time when the artists' group was at its most cohesive and tightly-knit. During the summers of 1909 to 1911, they took Fränzi and other models and girlfriends along to the Moritzburg Lakes outside Dresden, where they bathed and relaxed, painted and drew - living out their dream of a life at one with nature, uninhibited and free. Heckel in particular was fascinated by the girl and produced numerous prints, drawings and paintings of her, both in the studio and at the lakes.

Rumours and assumptions have long surrounded the identity and background of the child, partially supported by Max Pechstein, who in his memoirs remembered her as the orphaned daughter of an acrobat. He also mentioned her sister, usually identified with another, slightly older model called Marzella. These sparse details however proved untrue when in 1995 Gerd Presler found Fränzi's family name mentioned in one of Kirchner's notebooks, who had paid her a visit in Dresden in 1925 or 26. Church records revealed her identity: Lina Franziska Fehrmann was born on 11 October 1900 as the twelfth child of a haberdasher and a machinist. She did not have a sister called Marzella and both her parents were alive when, at the age of just nine, she first joined Heckel, Kirchner and Pechstein at the Moritzburg Lakes and became their most striking - and unlikely - muse.

Erich Heckel's inventory of works records a total of 28 impressions of *Fränzi liegend*, including three printed in black only, twenty in black and red, and five in black and blue. It seems that only a very small number of these were printed immediately upon completion of the block in 1910. The earliest impressions of *Fränzi liegend* all have a strong 'workshop character' and demonstrate that Heckel was more interested in the printing process than in the finished print. The four impressions that are known with some certainty to have been printed in 1910 are all printed in black and red. They are irregularly, almost carelessly inked and clearly show the application of the inks by hand or brush; the black block prints with much structure within the torso and legs, and the paper shows considerable handling marks, such as fingerprints and accidental brushstrokes in the margins. All other known impressions, including the five impressions in blue, were probably printed in the early 1950s when Heckel's work, after being discredited during the Nazi-era and being partly lost and destroyed during the war, began to be rediscovered and appreciated. It must have been then that the artist decided to print a small edition of *Fränzi liegend*, one of his graphic masterpieces, for the main print rooms, private collectors and a few select art dealers in Germany.

These later impressions, most of which are now in public collections, differ noticeably from the early proofs. The inking, especially in the red or blue, is much more homogeneous and opaque, and many of the sculptural marks on the torso, especially at her groin, abdomen and breasts, have disappeared. Dube thought these differences indicated the block had been re-cut and designated it as a second state. It seems more likely however, that the block in fact remained unchanged and that the differences in the later impressions are the result of a more careful and controlled inking and printing process.





VARIOUS PROPERTIES

λ64

OTTO DIX (1891-1969)

Leonie

lithograph in colours, 1923, on laid paper, watermarked *Johann Wilhelm*, signed and dated in pencil, numbered 14/65, published by Karl Nierendorf, Berlin, the full sheet, the red attenuated, with very pale light- and mount staining, an unobtrusive, skilfully repaired paperloss at the lower left sheet edge, a few other unobtrusive and skilfully repaired paper splits in the margins, framed
Image 473 x 370 mm., Sheet 597 x 465 mm.

£20,000-30,000

US\$26,000-39,000
€23,000-34,000

LITERATURE:
Karsch 58 IIIa

λ65

EMIL NOLDE (1867-1956)

Schiffe bei Windstille

drypoint, 1907, on white wove paper, signed in pencil, an impression of the extremely rare first state (of two) (Schiefler & Mosel record only two impressions of the first state and approximately 21 of the second, final state), with wide margins, probably the full sheet, the sheet with various skilfully restored small holes, tears and paper losses, mostly at the sheet edges and in the margins, framed

Plate 228 x 308 mm., Sheet 558 x 451 mm.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LITERATURE:

Schiefler & Mosel 71



λ66

EMIL NOLDE (1867-1956)

Ringelreihe

etching with aquatint, 1908, on cream wove paper, signed and titled in pencil, inscribed *Erster Zust. 6. Druck* by Ada Nolde, one of approximately nine impressions of the first state (of three), with wide margins, probably the full sheet, a few minor handling creases and surface dirt, otherwise in good condition, framed

Plate 219 x 263 mm., Sheet 533 x 444 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

Schiefler & Mosel 104

λ67

EMIL NOLDE (1867-1956)

Strassenmusikant und Kinder

etching, 1909, on wove paper, signed in pencil, one of approximately five impressions of the first state (of two), with wide margins, probably the full sheet, several short, skilfully repaired tears at the lower sheet edge, one at the lower right sheet edge, a few small repaired holes in the lower margins, otherwise in good condition, framed

Plate 110 x 80 mm., Sheet 520 x 348 mm.

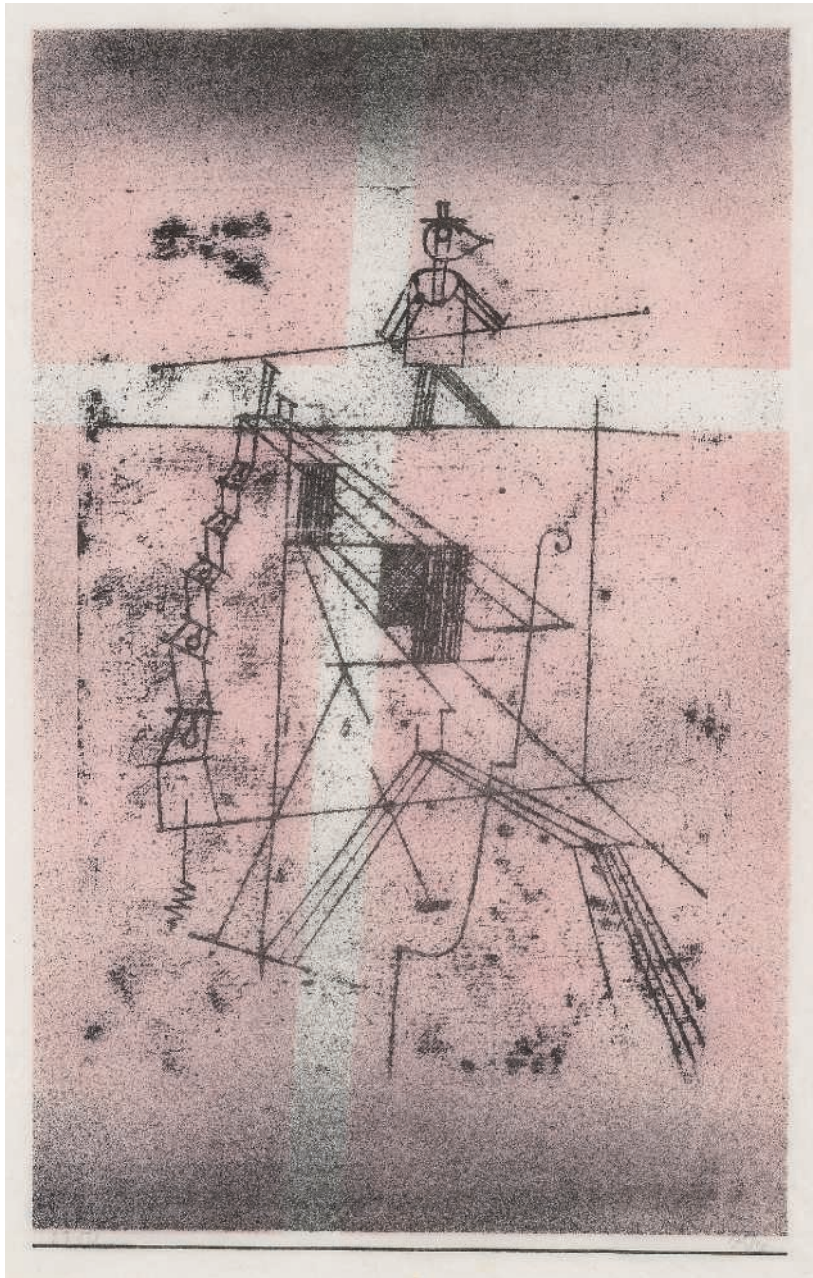
£800-1,200

US\$1,100-1,500
€920-1,400

LITERATURE:

Schiefler & Mosel 127





68

PAUL KLEE (1879-1940)

Seiltänzer

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

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

PROVENANCE:

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

LITERATURE:

Kornfeld 95



PROPERTY FROM THE ESTATE OF HARRY GRUBERT

069

WASSILY KANDINSKY (1866-1944)

Klänge

the complete set of 56 woodcuts (including 12 in colours), 1913, with title, text and justification pages, on Van Gelder laid paper, text in German, signed on the justification, copy number 99 of 300, published by R. Piper, Munich, 1913, the full sheets, bound (as issued), within the original red paper boards with gilt design on cover, generally good condition
286 x 286 mm.

£30,000-40,000

US\$39,000-51,000
€35,000-46,000

LITERATURE:

Roethel 71-4, 85, 95-140, 142-6

Kandinsky began work on the woodcuts for *Klänge* as early as 1907, exhibiting four proof impressions in the Salon d'Automne in Paris in 1910. A number of studies for the prints are in the Gabriele Münter Stiftung in the Lenbachhaus in Munich.

Kandinsky had long associated music and writing, and in a letter to Gabriele Münter from 1904 he wrote that a work of art must 'klingen' (sound/ resonate). In the brochure published for *Klänge* Kandinsky wrote: 'Ich wollte nichts als Klänge bilden, sie bilden sich aber von Selbst. Das ist die Bezeichnung des Inhaltes, des Inneren. Es ist der Grund, der Boden, auf welchem allerhand, teils von Selbst, teils dank der Hand der berechnenden Gärtners wuchs' (cf. R. Jentsch, *Illustrierte Bücher des deutschen Expressionismus*, Stuttgart, 1990, p. 60).

The book is a combination or synthesis of prose-poems and images. 'Kandinsky's prose-poems are experimental in technique, but fully assured, and are characterized by strange juxtapositions and combinations of sometimes violent events, things seen and acts of seeing, feelings, abstracts, sounds and verbal encounters, the results being frequently grotesque and comic. The woodcuts range in style from Kandinsky's early fairy-tale idiom to fully-fledged abstracts of great power and beauty' (A. Griffiths, F. Carey, *The Print in Germany 1880-1933*, London, 1984, p. 246)

Frances Carey and Antony Griffiths described *Klänge* as 'one of the most beautiful books of the twentieth century.'



'Imagine very low reliefs, with full forms, printed handsomely, with sober notes of red and yellow to break the monotony of the blacks and whites. He [Gauguin] extracts from these the powerful effects that are the secret of the artist's temperament'

(Julien Leclercq, February 1895).

In this extract from a review written for the journal *Mercure de France* in February 1895, the symbolist poet and art critic Julien Leclercq describes a series of ten woodcuts by Paul Gauguin, exhibited in his studio at 6 rue Véringetorix in December 1894. Known collectively as *NOA NOA* ('Fragrant Scent') (see lots 70-74), Gauguin had created the woodcuts upon his return to Paris to accompany an essay about his sojourn in Tahiti for an exhibition of his paintings at Durand-Ruel in November 1893. Roughly cut, gouged and scratched using a knife, needle and sandpaper, the blocks were initially proofed by Gauguin himself, using his hands instead of a press to selectively apply pressure while printing and varying the inking for each impression. He then commissioned the Breton artist Louis Roy to print an edition of 25-30 impressions of each block. The Durand-Ruel publication was never realised, but the following year Gauguin displayed both his own proofs and impressions from Roy's edition, alongside paintings and wood carvings, in his own studio, with the prints simply tacked to the walls. For many of Gauguin's close circle of friends and admirers, amongst them Julien Leclercq, the woodcuts were amongst the highlights of the show. Writing in *Le Soir*, the poet Charles Morice effused: *'I would say that Gauguin's current effort will tomorrow provoke a complete revolution in the art of engraving and in that of watercolour'*. With their modest scale and muted palette, these dark and mysterious prints - full of allusions to Tahitian mythology and art - powerfully declare Gauguin's urge to create a new aesthetic, unfettered with European notions of form and tradition.

Julien Leclercq had met Gauguin at the home of his neighbours on rue Véringetorix, the composer William Molard and the Swedish sculptor Ida Ericson, his wife. A gathering place for French and Scandinavian artistic circles, Ericson's and Molard's acquaintances included many eminent contemporaries such as Grieg, Munch, Strindberg, Bonnard and Vuillard. Leclercq, who would later marry the Finnish pianist Fanny Flodin, was a regular visitor. As an art critic, Leclercq was a passionate advocate of modern French painting, and an early champion of Vincent van Gogh. He had written an obituary for van Gogh in *Mercure de France* in September 1890. As an important impresario of French art, he organised the first major exhibition of French Impressionism in Norway, which opened at C. W. Blomqvist's in Kristiania in 1898.

Following the artist's return to Tahiti in 1895, Leclercq moved into Gauguin's studio, where he was later joined by Flodin after their marriage in 1898. They

remained living there until Leclercq's untimely death in October 1901. The following four woodcuts from *NOA NOA* (lots 70-73) come by direct descent from the couple's collection, yet at what point prior to Leclercq's death they were acquired is not known. As all four sheets have pinholes in the corners, it is tempting to think these prints were in fact the ones exhibited in Gauguin's studio in 1894. It seems likely that they remained tacked to the studio walls in the months following the exhibition, and were inherited by Leclercq with his occupancy of the apartment after Gauguin's departure in June 1895. What we know with certainty is that the woodcuts were part of the property left to Leclercq's young widow. Prior to her return to Helsinki, Flodin sold the majority of the collection, including works by Van Gogh and Gauguin, but kept the woodcuts and took them with her to Finland. They have remained in the family ever since.

As *NOA NOA* was never formally published in Gauguin's lifetime, complete sets printed by Louis Roy are almost unattainable. Although individual plates do occasionally appear at auction, it is a rare occurrence for five impressions, including two rare trial proofs, to be offered simultaneously.



Julien Leclercq and Fanny Flodin, 1897/98.



PROPERTY FROM AN IMPORTANT NORDIC COLLECTION

70

PAUL GAUGUIN (1848-1903)

Nave Nave Fenua (Delightful Land), from: NOA NOA

woodcut printed in black, cinnamon and yellow with pochoir in brick red, 1893-94, on *simili*-Japan paper, a strong and vibrant impression of the fourth, final state, from the edition of approximately 25-30 impressions printed by Louis Roy, Paris, 1894, with margins, a narrow margin at right, some soft horizontal creasing, pale time-staining, otherwise in good condition
Block 356 x 203 mm., Sheet 400 x 249 mm.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

PROVENANCE:

Julien Leclercq (1865-1901), Paris; presumably acquired directly from the artist.

Fanny Flodin (1868-1954), Helsinki; by bequest from the above; then by descent to the present owners.

LITERATURE:

Kornfeld 14.IVC

Of the 25-30 impressions recorded by Mongan, Kornfeld & Joachim, nine are in public collections.

PROPERTY FROM AN IMPORTANT NORDIC COLLECTION

71

PAUL GAUGUIN (1848-1903)

Te Faruru (Here we make Love), from: NOA NOA

woodcut printed in black and cinnamon with pochoir in brick red, 1893-94, on *simili*-Japan paper, a soft and atmospheric impression of the fifth state (of six), from the edition of approximately 25-30 impressions printed by Louis Roy, Paris, 1894, with small margins, some unobtrusive horizontal creasing, time-staining, otherwise in good condition
Block 356 x 203 mm., Sheet 396 x 247 mm.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Julien Leclercq (1865-1901), Paris; presumably acquired directly from the artist.

Fanny Flodin (1868-1954), Helsinki; by bequest from the above; then by descent to the present owners.

LITERATURE:

Kornfeld 15.V

Of the 25-30 impressions of this edition recorded by Mongan, Kornfeld & Joachim, seven are in public collections.

Gauguin took this woodblock with him when he returned to Tahiti in 1895 where it was subsequently broken up. Only two fragments survive, in the collection of the National Gallery of Prague. As a result the subject was not included in Pola Gauguin's posthumous reprinting of the *NOA NOA* series.

TE FARURU





PROPERTY FROM AN IMPORTANT NORDIC COLLECTION

72

PAUL GAUGUIN (1848-1903)

Te atua (The Gods), from: NOA NOA

woodcut printed in black and ochre, 1893-94, on *simili*-Japan paper, a fine and rare trial proof impression of the third, final state, printed by the artist and Louis Roy, Paris, 1894, before the edition of approximately 25 with the halos and floral offering stopped out, with small margins, occasional soft vertical creasing, otherwise in good condition
Block 204 x 355 mm., Sheet 249 x 400 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Julien Leclercq (1865-1901), Paris; presumably acquired directly from the artist.

Fanny Flodin (1868-1954), Helsinki; by bequest from the above; then by descent to the present owners.

LITERATURE:

Kornfeld 17.IIIC

Of the five trial proofs recorded by Mongan, Kornfeld & Joachim, two are in public collections. The present impression was not included in this census.

The artist broke up the woodblock shortly after the edition was printed, taking parts of it with him on his return to Tahiti in 1895. As a result, the subject was excluded from Pola Gauguin's posthumous reprinting of the *NOA NOA* series.



PROPERTY FROM AN IMPORTANT NORDIC COLLECTION

73

PAUL GAUGUIN (1848-1903)

L'Univers est créé (The Creation of the Universe), from: NOA NOA
woodcut printed in black and cinnamon with pochoir in pale red, 1893-94,
on *simili*-Japan paper, second, final state, from the edition of approximately
25-30 impressions printed by Louis Roy, Paris, 1894, with small margins, time-
staining, occasional soft handling creases, otherwise in good condition
Block 205 x 355 mm., Sheet 250 x 398 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Julien Leclercq (1865-1901), Paris; presumably acquired directly from the
artist.

Fanny Flodin (1868-1954), Helsinki; by bequest from the above; then by
descent to the present owners.

LITERATURE:

Kornfeld 18.IID

Of the 25-30 impressions of this edition cited by Mongan, Kornfeld &
Joachim, eight are, to our knowledge, in public collections.



PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

***74**

PAUL GAUGUIN (1848-1903)

Manao Tupapau (Watched by the Spirits of the Dead),
from: NOA NOA

woodcut printed in black, reddish brown and yellow, 1893-94, on *simili*-Japan paper, a fine impression of the fourth, state, a rare trial proof, probably printed by the artist and Louis Roy, Paris, *circa* 1894, before the edition of approximately 25-30 impressions, with small margins, pale time-staining, occasional soft handling creases, otherwise in good condition
Block 204 x 355 mm., Sheet 249 x 398 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

PROVENANCE:

Collection of Erhard Weyhe (1882-1972), New York;
then by descent to the present owners.

LITERATURE:

Kornfeld 20.IVC

The experimental technique of this fine impression suggests that it may be a trial proof made in preparation for the edition printed by Louis Roy. The underlying colour, a watery reddish-brown ink, has been brushed onto the block and then printed, creating a more painterly effect differing from the edition, where the brown ink is more viscous and evenly applied with a roller. The block was re-inked in black and perhaps deliberately miss-registered, to allow the underlying brown tone to show through. Finally, the bright yellow was printed with a stencil over the central black body, creating a veil over the figure which contrast subtly from the tulgey darkness of the tropical night.

Mongan, Kornfeld & Joachim record three trial proofs. This impression was not known to them, but relates closely to the example cited, formerly with William Weston, London, now in the collection of the Machida City Museum of Graphic Arts, Tokyo.

This print originally comes from the private collection of the New York art dealer and publisher, Erhard Weyhe, of the eponymous Weyhe Gallery, Lexington Avenue, which specialized in prints, drawings and art books.

75

PIERRE-AUGUSTE RENOIR (1841-1919)

Le chapeau épinglé (2eme planche)

lithograph in blue-green, circa 1898, on China paper, signed in the stone and with a second printed signature below, a rare trial proof impression aside from the edition of two hundred printed in black, bistre and sanguine (before the final edition of two hundred in eleven colours), with wide margins, probably the full sheet, pale mount staining, pale scattered foxmarks, an unobtrusive short tear at the lower sheet edge, otherwise in good condition, framed
Image 620 x 487 mm., Sheet 720 x 602 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

LITERATURE:

Delteil, Stella 30; Roger-Marx 5



76

EDOUARD MANET (1832-1883)

Le Chanteur Espagnol (Le Guitarero)

etching, roulette and bitten tone, 1861, on laid paper, signed and dedicated *A mon ami le chanteur Hernandez/ Ed. Manet* in pencil, a fine impression of this rare proof, Harris's second state (of seven), before the erasing of the first signature and date, the full sheet, laid onto a Japan support, with pale light-staining, the signature and inscription faded, otherwise in good condition, framed
Plate 307 x 244 mm., Sheet 346 x 261 mm.

£6,000-8,000

US\$7,800-10,000

€6,900-9,100

LITERATURE:

Guerin 16; Harris 12



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

λ77

HENRI MATISSE (1869-1954)

Nu agenouillé et cambré

etching, 1918, on grey *Chine appliqué* on Arches wove paper, signed in pencil, numbered 3/15, published by H. Petiet, Paris, with his blindstamp, the full sheet, a deckle edge at right, in good condition, framed Plate 160 x 61 mm., Sheet 380 x 285 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

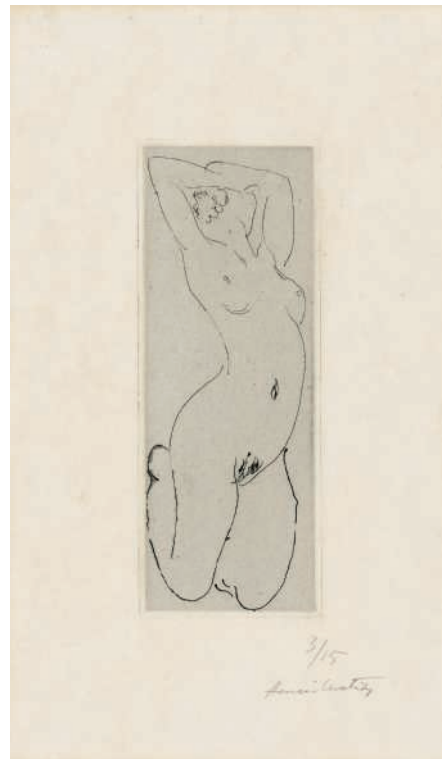
PROVENANCE:

With Galeria Estiarte, Madrid.

Acquired from the above by the present owners.

LITERATURE:

Duthuit 77



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

λ78

HENRI MATISSE (1869-1954)

Nu renversé près d'une table Louis XV

lithograph, 1929, on Arches wove paper, signed in pencil, numbered 46/50 (there were also ten artist's proofs), the full sheet, a deckle edge above and below, in good condition, framed Image 560 x 460 mm., Sheet 660 x 504 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

PROVENANCE:

With Marlborough Gallery, Madrid (their label on the backboard).

With Galería Elvira González, Madrid.

Acquired from the above by the present owners.

LITERATURE:

Duthuit 499



VARIOUS PROPERTIES

λ79

MARC CHAGALL (1887-1985)

La femme du peintre

lithograph in colours, 1971, on Arches wove paper, signed in pencil, numbered 21/50, the full sheet, with a deckle edge at right, the reds slightly attenuated, the sheet laid down to a thin support of Japan paper, pale light-staining, otherwise in good condition, framed
Image 646 x 500 mm., Sheet 755 x 590 mm.

£18,000-25,000

US\$24,000-32,000
€21,000-28,000

PROVENANCE:

With Libreria Prandi, Reggio Emilia (with their blindstamp).

LITERATURE:

Mourlot 630



λ80

MARC CHAGALL (1887-1985)

David and Absalom

lithograph in colours, 1956, on Arches wove paper, signed in black ink, numbered 65/75, published by Verve, Paris, printed to the edges of the full sheet (as published), generally in very good condition, framed
Image & Sheet 355 x 260 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:
Mourlot 133

PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ81

MARC CHAGALL (1887-1985)

Les Toits

lithograph in colours, 1956, on Arches wove paper, signed in pencil, inscribed *HC*, a *hors commerce* impression aside from the edition of 75 (there were also a few artist's proofs), published by Maeght, Paris, the full sheet, with deckle edges above and below, the colours fresh, pale time-staining, otherwise in good condition
Image 550 x 413 mm., Sheet 660 x 502 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

PROVENANCE:
René Char (1907-1988), Paris.
Bernard Moustrou (?-1991), Avignon.
Acquired from the above by the present owners.

LITERATURE:
Mourlot 163



PROPERTY FROM THE ESTATE OF DESMOND SAUNDERS

λ82

MARC CHAGALL (1887-1985)

Composition champêtre

lithograph in colours, 1965, on Arches wove paper, signed in pencil, numbered 49/50, published by Maeght, Paris, the full sheet, a deckle edge below, with light- and mount staining, the colours slightly attenuated, pale foxing in the margins
Image 356 x 303 mm., Sheet 620 x 465 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

PROVENANCE:
With Redfern Gallery, London.
Desmond Saunders (1926-2018), acquired from the above, 13 January 1968.

LITERATURE:
Mourlot 437





VARIOUS PROPERTIES

λ83

MARC CHAGALL (1887-1985)

L'Odyssee

the complete set of 82 lithographs, 43 in colours, 1975, on Arches wove paper, *en-* and *hors-texte*, with title, text in French, justification and a table of contents for each volume, signed in pencil on the justification, copy 118 of 250 (there were also twenty *hors commerce* copies numbered in Roman numerals), published by Fernand Mourlot, Paris, the full sheets, generally in very good condition, loose (as issued), within the original folded paper covers printed with lithographic text, canvas-covered portfolio boxes with gilt text on the front and spine

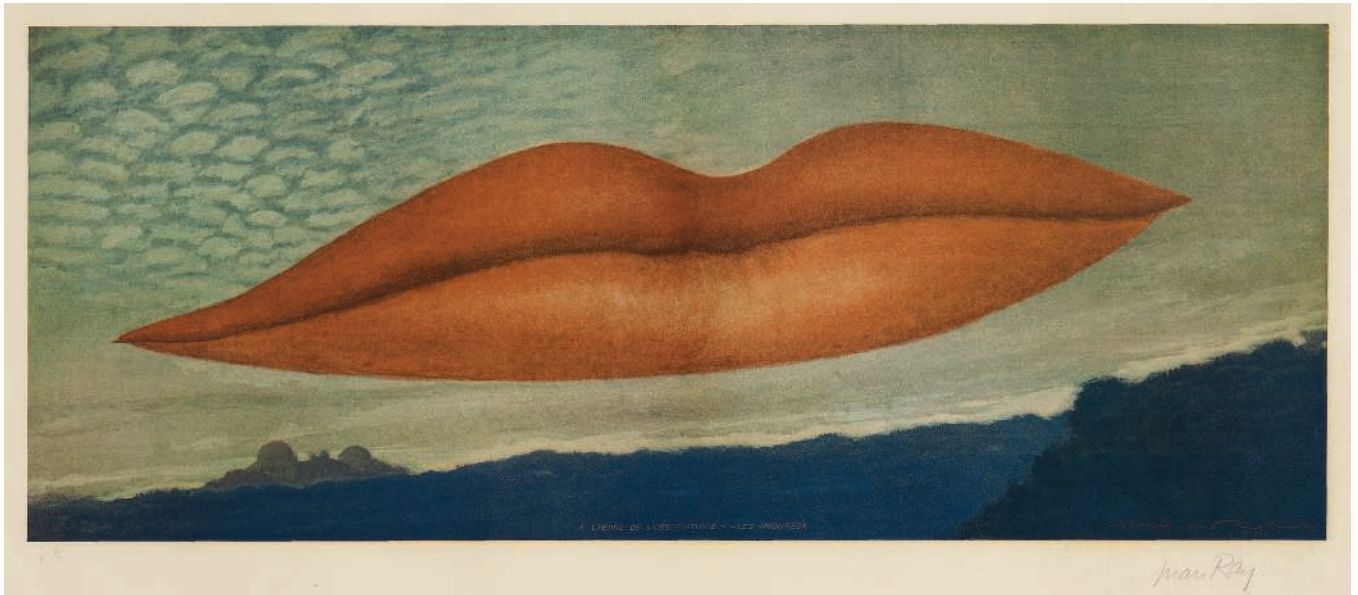
455 x 355 x 107 mm. (each portfolio box)

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

LITERATURE:

Mourlot 749-830; Cramer books 96



84

MAN RAY (1880-1976)

A l'heure de l'observatoire - les amoureux

photo-lithograph in colours, 1970, on wove paper, signed in pencil, inscribed *E.A.*, an artist's proof aside from the edition of 150, published by J. Petithory, Paris, the full sheet, with a deckle edge at left, very pale light- and backboard staining, a few short and unobtrusive nicks and minor creasing in the margins, otherwise in good condition, framed
Image 354 x 896 mm., Sheet 676 x 1021 mm.

£20,000-30,000

US\$26,000-39,000
€23,000-34,000

LITERATURE:

Anselmino 15

PROPERTY FROM A PRIVATE FRENCH COLLECTION

85

WIFREDO LAM (1902-1982)

Contre une maison sèche

the set of nine etchings and aquatints in colours, 1974, on BFK Rives wove paper, with justification, each plate signed and numbered in pencil, initialled by the publisher on the justification, copy number 18/60, published by Jean Hughes, Paris, 1974, the full sheets, some cockling at the sheet edges, otherwise in very good condition, loose, in a beige cloth-covered folder with the title embossed in brown on the front (portfolio)
Plates 375 x 455 mm., Sheets 555 x 750 mm.
Portfolio 570 x 770 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

PROVENANCE:

René Char (1907-1988), Paris.
Bernard Moustrou (?-1991), Avignon.
Acquired from the above by the present owners.



PROPERTY FROM AN IMPORTANT
SPANISH COLLECTION

λ86

JOAN MIRÓ (1893-1983)

Série noire & rouge: One Plate

etching, 1938, on Arches wove paper, signed in pencil, inscribed *épreuve d'artiste*, an artist's proof aside from the edition of thirty, co-published by Pierre Loeb, Paris and Pierre Matisse, New York, a fine impression, the full sheet, pale light- and mount staining, otherwise in good condition, framed

Plate 170 x 260 mm., Sheet 326 x 452 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

LITERATURE:

Dupin 33



PROPERTY FROM AN IMPORTANT
SPANISH COLLECTION

λ87

JOAN MIRÓ (1893-1983)

La Géante

drypoint, 1938, on Arches wove paper, signed in pencil, inscribed *H.C. an hors commerce* impression aside from the edition of thirty, co-published by Pierre Loeb, Paris and Pierre Matisse, New York, a fine impression, the full sheet, pale light- and mount staining, otherwise in good condition, framed

Plate 352 x 238 mm., Sheet 475 x 330 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

LITERATURE:

Dupin 27



VARIOUS PROPERTIES

λ88

JOAN MIRÓ (1893-1983)

One plate from: Serie III

etching and aquatint with extensive hand-colouring, 1952-53, on vellum, signed in black ink, numbered IX/XIII, one of thirteen unique proofs on this support, aside from the edition of fifty on Arches wove paper, published by Maeght, Paris, the full sheet, minor surface dirt, otherwise in very good condition, framed Plate 227 x 290 mm., Sheet 436 x 857 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

LITERATURE:

See Dupin 92



λ*89

JOAN MIRÓ (1893-1983)

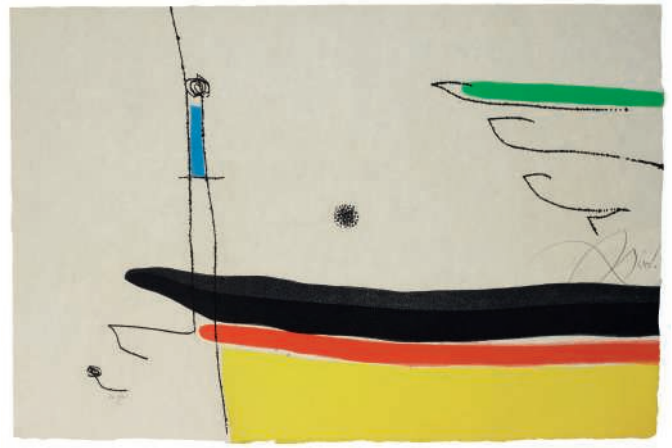
Equinoxe

etching with aquatint and carborundum in colours, 1967, on Mandeure wove paper, signed in pencil, numbered 11/75, published by Maeght, Paris, presumably the full sheet, a deckle edge at right, some pale pinpoint foxing, otherwise in very good condition, framed
Image & Sheet 1044 x 736 mm.

£40,000-60,000

US\$52,000-77,000
€46,000-68,000

LITERATURE:
Dupin 428



PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ90

JOAN MIRÓ (1893-1983)

Le marteau sans maître

the complete set of 26 etchings and aquatints in colours, 1976, on *Japon nacré* paper, each signed in pencil, numbered XLVII/L, from the deluxe edition of fifty without text (as issued), aside from the text edition of 125 (there were also 25 *hors commerce* copies), published by Le Vent d'Arles, Paris, the full sheets, with deckle edges below and at right, in very good condition, loose in grey paper-covered boards with the title embossed in black on the front, with a red leather spine and tie (portfolio)

Plates 285 x 230 mm., Sheets 440 x 330 mm. (15 plates)

Plates, Sheets 445 x 660 mm. (11 plates)

Portfolio 680 x 460 mm.

£30,000-50,000

(26)

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

René Char (1907-1988), Paris.
Bernard Moustrou (?-1991), Avignon.
Acquired from the above by the present owners.

LITERATURE:

Dupin 944-969; Cramer 216



VARIOUS PROPERTIES

λ91

JOAN MIRÓ (1893-1983)

Prise à l'hameçon

etching, aquatint and carborundum in colours, 1969, on Arches wove paper, signed in pencil, numbered 41/75, the full sheet, a deckle edge above, the sheet laid down at the edges to a thin support of Japan paper, time staining at the sheet edges, minor rubbing in the margins, otherwise in good condition, framed

Plate 990 x 595 mm., Sheet 1055 x 680 mm.

£6,000-8,000

US\$7,800-10,000

€6,900-9,100

LITERATURE:

Dupin 515



λ92

JOAN MIRÓ (1893-1983)

Els Gossos VI

etching with aquatint in colours, 1979, on wove paper, signed in pencil, numbered HC XV/XV, an *hors commerce* impression aside from the edition of thirty, published by Maeght, Barcelona, printed to the sheet edges (as issued), the full sheet, a deckle edge below, a tiny split at the upper left, otherwise in very good condition

Sheet 732 x 1160 mm.

£7,000-10,000

US\$9,100-13,000

€8,000-11,000

PROVENANCE:

With Galeria Maeght, Barcelona.

Gifted to the present owner, an employee at the gallery from 1977-89.

LITERATURE:

Dupin 1102



λ93

JOAN MIRO (1893-1983)

Gaudí XVIII

etching and aquatint in colours, 1979, on Arches wove paper, signed in white crayon, numbered *HC XIII/ XV*, a *hors commerce* impression aside from the edition of fifty, published by Maeght, Barcelona, printed to three sides of the full sheet (as issued), with a deckle edge below, the paper slightly toned, pale time and backboard staining, some minor skinning in places *verso*, otherwise in good condition
Sheet 905 x 630 mm.

£12,000-18,000

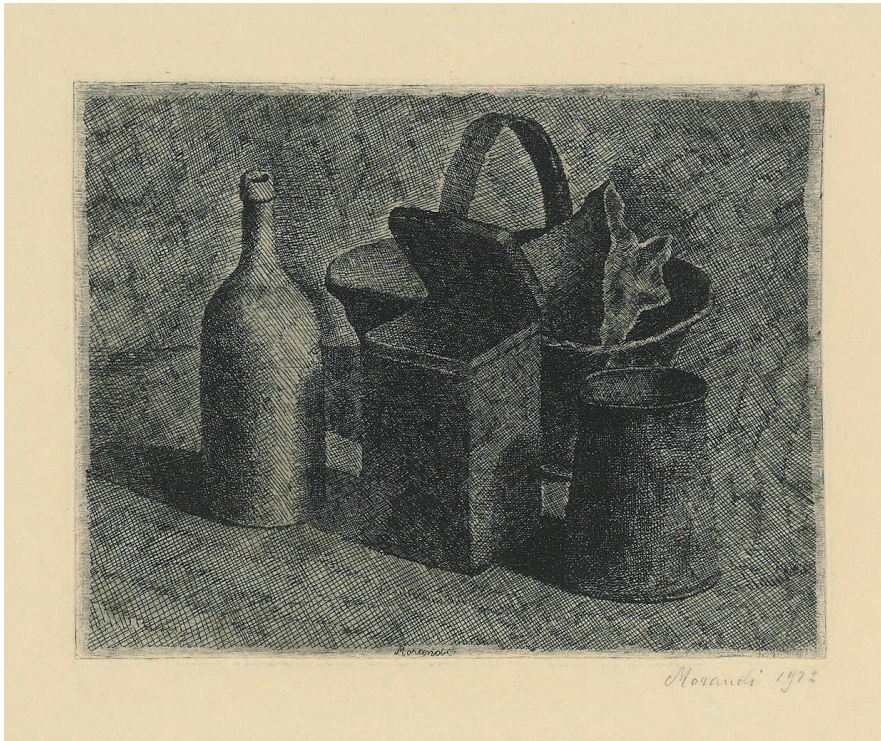
US\$16,000-23,000
€14,000-20,000

PROVENANCE:

With Galeria Maeght, Barcelona.
Gifted to the present owner, an employee at the gallery from 1977-89.

LITERATURE:

Dupin 1077



λ94

GIORGIO MORANDI (1890-1964)

Natura morta con il cestino del pane (lastra piccola)

etching, 1921, on Fabriano wove paper, signed and dated in pencil, a fine and atmospheric impression of this rare, early print, Vitali's second state (of three), with wide margins, possibly the full sheet, pale time staining at the extreme sheet edges, otherwise in very good condition, framed Plate 118 x 153 mm., Sheet 325 x 460 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-28,000

PROVENANCE:

An unidentified collector's blindstamp.

LITERATURE:

Vitali 14; Cordaro 1921.9

According to Cordaro, this early etching for the first time brought Morandi international recognition as a printmaker, as Galerie Krugier in Geneva and the National Gallery in Washington (n. B26292) acquired impressions of it. Some impressions of this print (including the present one), as stated by the author, bear the handwritten date '1922'. Other examples are the impression in the collection of Copenhagen National Museum (inv. no. 1966-25) and the one sold at Finarte in Milan on 17 May 1990 (sale 737, lot 193).



λ95

GIORGIO MORANDI (1890-1964)

Natura morta con quattro oggetti e tre bottiglie

etching, 1956, on cream wove paper, a very good impression of the second, final state, signed and dated in pencil, numbered 52/100 (there were also ten artist's proofs numbered in Roman numerals), from the deluxe edition of Lamberto Vitali: *Giorgio Morandi - Opera Grafica*, published by G. Einaudi, Turin, 1957, the full sheet, in very good condition, bound within the original off-white laid paper portfolio, with title-page, text and justification Plate 203 x 197 mm., Sheet 390 x 283 mm. Portfolio 392 x 285 x 6 mm. (overall)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

LITERATURE:

Vitali 117; Cordaro 1956.2



λ96

GIORGIO MORANDI (1890-1964)

Natura morta con tazza e caraffa

etching, 1929, on *chine collé* on heavy off-white Fabriano wove paper, signed in pencil, numbered 37/40, a very good impression of the first state (of two), printing with warm plate tone, with wide margins, probably the full sheet, very pale mount and backboard staining, otherwise in good condition, framed
Plate 238 x 291 mm., Sheet 359 x 475 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

LITERATURE:

Vitali 56; Cordaro 1929.4

λ97

PABLO PICASSO (1881-1973)

Le repas frugal

etching with drypoint, 1904, on Van Gelder wove paper, a fine impression of Baer's second, final state, from the edition of 250 on this paper (there were also 27 or 29 impressions on Japan paper), published by Ambroise Vollard, Paris, 1913, with wide margins, very pale light- and backboard staining, some pinholes at the extreme sheet edges, otherwise in good condition
Plate 463 x 377 mm., Sheet 648 x 500 mm.

£80,000-120,000

US\$110,000-150,000
€92,000-140,000

LITERATURE:

Bloch 1; Baer 2

Le repas frugal is Picasso's second etching, created when the artist was only 23 years old, yet it is one of the greatest in the history of printmaking and a key work of his early career, perhaps the quintessential and final Blue Period icon.

'Picasso was working at the time on an etching, which has become famous since: it is of a man and a woman sitting at a table in a wine-shop. There is the most intense feeling of poverty and alcoholism and a startling realism in the figures of this wretched, starving couple.'

(F. Olivier, *Picasso and his friends*, London, 1964, p. 27-8.)

Thus Fernande Olivier describes *Le repas frugal*, which she saw on her first visit to Picasso's studio at the Bateau Lavoir in August 1904. What she probably did not know was that the woman in the print is a portrait of Madeleine, Picasso's lover at the time. As it turned out, Picasso would divide his attentions between Madeleine and Fernande for quite some time before Fernande ultimately became the artist's first great love and muse. In the Summer of 1904, however, Madeleine still played an important role in Picasso's life in Paris. The man seated next to her is a figure from the artist's past in Barcelona which he had finally left only four months earlier. He first appears in several sketches and a gouache from 1903 and then in the large painting *Le repas de l'aveugle* of the same year. Both the blind man from Barcelona and Madeleine from Paris would continue to haunt Picasso's imagination and their chiselled features and gaunt bodies re-appear in different guises until 1905. *Le repas frugal* thus bridges the Blue and Rose Periods and 'links Picasso's Spanish past with his French future.' (John Richardson, *A Life of Picasso*, vol. I, p. 300, London, 1991.)

Whereas Madeleine would eventually be superseded in Picasso's life and work by Fernande, the blind man (and his alter ego, the minotaur) would, as Roland Penrose observed, remain a central figure in the artist's personal mythology: 'The allegory of the blinded man has pursued Picasso throughout his life like a shadow as though reproaching him for his unique gift of vision.' (R. Penrose, *Picasso: His Life and Work*, London, 1981, p. 89.)

Between his Blue and Rose Periods Picasso's interest shifted from the urban poor to the *saltimbanques*, the strolling acrobat players of Paris. The style and mood of his work also gradually changed. This is best illustrated by comparing *Le repas de l'aveugle* with the gouache *Acrobate et jeune arlequin* of 1905: there is an earthy weight and sense of deep sorrow about the former, whilst the latter is imbued with an ethereal elegance not found in the earlier pictures. Melancholy rather than intense grief became the prevailing sentiment. This transition towards a less sombre atmosphere is also manifest in *Le repas frugal*: the misery of the scene is alleviated by the couple's tender embrace and the woman's knowing smile. The stylistic shift towards more refined, elegant figures is particularly pronounced in the print: the bodies are emaciated and their limbs elongated to the extreme - an effect that is perhaps intensified by the linear quality of the etching technique. Not without reason has it been described as a mannerist print.





λ98

PABLO PICASSO (1881-1973)

Deux femmes près de la fenêtre

linocut in colours, 1959, on Arches wove paper, signed in pencil, numbered 2/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, Paris, 1960, the full sheet, very pale mount staining, otherwise in good condition, framed

Image 530 x 642 mm., Sheet 619 x 750 mm.

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

LITERATURE:

Bloch 924; Baer 1252



PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ99

PABLO PICASSO (1881-1973)

Petit déjeuner sur l'herbe, d'après Manet

linocut in two shades of brown and black, 1962, on Arches wove paper, signed and dedicated *Epreuve d'auteur pour Yvonne Zervos* in black ink, one of approximately twenty artist's proofs, aside from the edition of fifty published by Galerie L. Leiris, Paris, 1963, the full sheet, a deckle edge below, pale time-staining, in very good condition

Block 348 x 269 mm., Sheet 625 x 440 mm.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

PROVENANCE:

Yvonne Zervos (1905-1970), Paris; presumably a gift from the artist.

René Char (1907-1988), Paris; presumably a gift from the above.

Bernard Moustrou (?-1991), Avignon.

Acquired from the above by the present owners.

LITERATURE:

Bloch 1096; Baer 1328



VARIOUS PROPERTIES

λ100

PABLO PICASSO (1881-1973)

La dame à la collerette

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 43/50, published by Galerie L. Leiris, Paris, 1963, the full sheet, a deckle edge below, with pale light- staining, otherwise in good condition, framed

Image 540 x 395 mm., Sheet 625 x 442 mm.

£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Bloch 1147; Baer 1321

λ101

PABLO PICASSO (1881-1973)

Tête de femme

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 23/50 (there were also approximately twenty artist's proofs), published by Galerie L. Leiris, 1963, the full sheet, the colours fresh and bright, some pale time staining at the upper sheet edge, otherwise in very good condition
Image 640 x 530 mm., Sheet 652 x 620 mm.

£70,000-100,000

US\$91,000-130,000

€80,000-110,000

LITERATURE:

Bloch 1067; Baer 1279

Jacqueline Picasso, née Roque, met the artist in the summer of 1952 and became his second wife eight years later. The couple left Paris in 1958, dividing their time between Villa La Californie at Cannes and the newly acquired property Château de Vauvenargues near Aix-en-Provence. While the move facilitated Roque in becoming Picasso's most frequently depicted muse over the following twenty years, and ensured the harmonious bliss of the happy couple, it presented a major practical drawback in the hindered communications with Picasso's printing studios in Paris. While living near the studio plates could be proofed and returned within a matter of hours; now it took days.

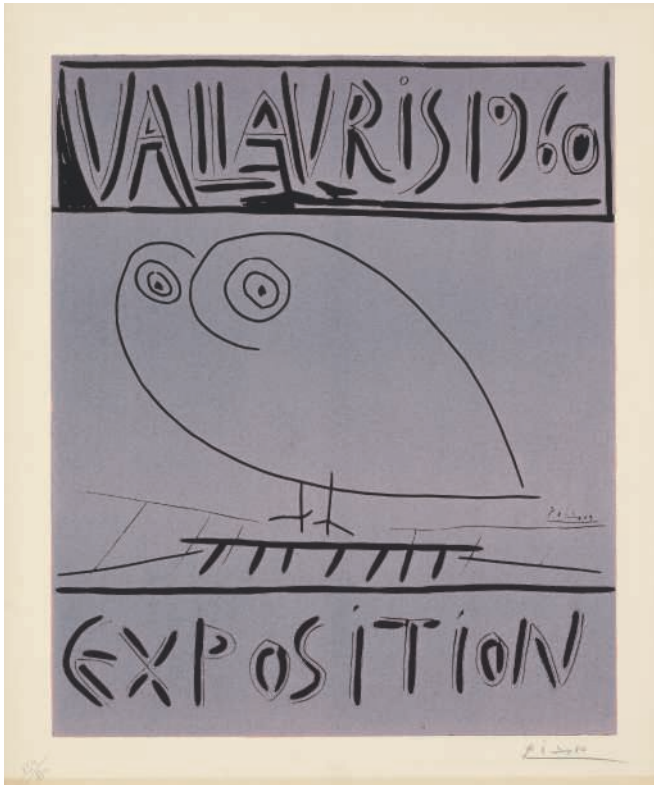
In a quest to retain the immediacy of the artistic process Picasso started exploring the technique of linocutting which would not require the intermediary of a distant Parisian workshop. Picasso found the outcomes, such as a stunning re-imagining of Lucas Cranach's *Portrait of a Young Girl*, satisfying but became increasingly frustrated with the labour-intensive, convoluted process that required the cutting and registering of several different colour blocks to be printed precisely one on top of the other. As was typical of Picasso when faced with technical difficulties, he relished this challenge and in an audacious move completely re-invented the technique in the short period of 1958 to 1963. Rather than using separate blocks for each colour, he printed from just one; the so-called 'reduction' method where the uncarved block was printed in one flat colour, and then cut and printed in each successive colour. Whilst making the task of registration much simpler, this new technique required tremendous foresight to know how each change in the block would affect the composition.

In being representative of both strands of these biographical themes, this work is an incredible culmination of both the personal apex Picasso was experiencing during this period of his life, being content in a stable relationship characterized with vitality and happiness, and also the pinnacle of his innovative professional methodology.

1911



Picasso



VARIOUS PROPERTIES

λ102

PABLO PICASSO (1881-1973)

Vallauris 1960 Exposition

linocut printed in black and pink, 1960, on Arches wove paper, signed in pencil, numbered 154/170 (there were also thirty artist's proofs), published by the Association des Potiers de Vallauris, with wide margins, presumably the full sheet, pale mount staining in the lower margin, occasional soft creases at the sheet edges, generally in good condition
Image 637 x 529 mm., Sheet 752 x 621 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

LITERATURE:

Bloch 1290; Baer 1268



λ103

PABLO PICASSO (1881-1973)

Le peintre à la palette

linocut, 1963, on Arches wove paper, signed in pencil, numbered 146/150 (there were also approximately thirty artist's proofs), the full sheet, some pale time staining, occasional soft creases in the margins, otherwise in very good condition
Image 640 x 530 mm., Sheet 752 x 620 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

LITERATURE:

Bloch 1153; Baer 1342



λ104

PABLO PICASSO (1881-1973)

Fernand Crommelynck, Le Cocu magnifique

the complete portfolio with twelve etchings, including four with aquatint, 1968, *hors-texte*, with title, text and justification, on Rives wove paper, signed in pencil on the justification page by the artist and author, copy nr. 32 from the total edition of two hundred (the first thirty copies included an additional suite of 12 etchings), published by Atelier Crommelynck, Paris, the full sheets, loose (as issued), within the original paper and parchment wrapper and red leather-covered box with lettering on the spine, in very good condition 313 x 410 x 65 mm. (overall)

£5,000-7,000

US\$6,500-9,000

€5,700-8,000

LITERATURE:

Bloch 1244-1255; Baer 1432-1443; Cramer Books 140



λ105

PABLO PICASSO (1881-1973)

Douglas Cooper: Pablo Picasso, Les Déjeuners

the complete publication including one lithograph, 1962, on Arches wove paper, *hors-texte*, with title-page, justification, text in French, reproductions after the artist, and table of reproductions, the lithograph signed in pencil, the justification stamp-numbered 52 (the total edition was 125 and 25 *hors commerce* copies), published by Editions Cercle d'Art, Paris, the full sheet, with a deckle edge at right, the sheet very slightly toned, some toning and discolouration to the text and reproductions, otherwise in good condition, loose (as issued), within the original beige cloth-covered protective boards and portfolio with title on the spine Sheet 270 x 367 mm. (lithograph) 395 x 295 x 58 mm. (overall)

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

PROVENANCE:

Pierre Tilman (b. 1944), Sète, France.

LITERATURE:

Cramer Books 118





λ106

PABLO PICASSO (1881-1973)

Visage de Marie-Thérèse

lithograph, 1928, on Japan paper, signed in pencil, numbered 13/75, with wide margins, the upper sheet edge slightly irregular, generally in good condition, framed

Image 205 x 140 mm., Sheet 488 x 335 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-28,000

LITERATURE:

Bloch 95; Baer 243; Mourlot XXIII

λ107

PABLO PICASSO (1881-1973)

Portrait de Vollard II, from: La Suite Vollard

aquatint, 1937, on Montval laid paper, watermark Montgolfier, from the edition of fifty with wide margins (there was also an edition of 260 with narrower margins), published by Ambroise Vollard, Paris, 1939, the full sheet, several flattened horizontal creases in the left margin, framed; together with *Portrait de Vollard III*, from the same series, aquatint, 1937, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 with narrow margins (there was also an edition of fifty with wide margins), the full sheet, a deckle edge above, with pale light- and mount staining, occasional pale scattered foxmarks, framed

Plate 350 x 245 mm., Sheet 500 x 385 mm.

(B. 231)

Plate 350 x 245 mm., Sheet 444 x 340 mm.

(B. 232)

(2)

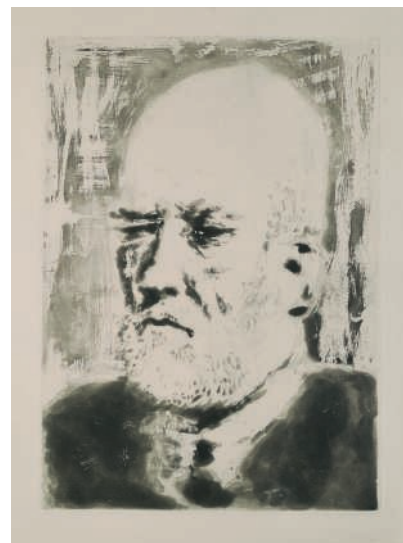
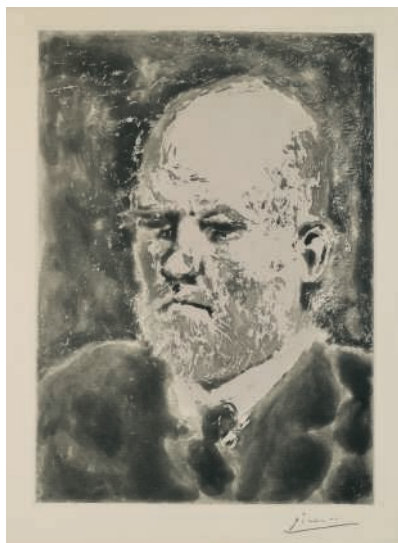
£4,000-6,000

US\$5,200-7,700

€4,600-6,800

LITERATURE:

Bloch 231 & 232; Baer 617 & 618



λ108

PABLO PICASSO (1881-1973)

Minotaure, une coupe à la main, et jeune 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 Ambroise Vollard, Paris, 1939, the full sheet, a deckle edge at left and right, in very good condition, framed

Plate 195 x 270 mm., Sheet 340 x 445 mm.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

LITERATURE:

Bloch 190; Baer 349



PROPERTY FROM THE ESTATE OF DESMOND SAUNDERS

λ109

PABLO PICASSO (1881-1973)

Trois femmes nues près d'une fenêtre, 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 Ambroise Vollard, Paris, the full sheet, with deckle edges above and below, pale light- and backboard staining, otherwise in good condition, framed

Plate 367 x 2997 mm., Sheet 444 x 334 mm.

£6,000-8,000

US\$7,800-10,000

€6,900-9,100

PROVENANCE:

With Redfern Gallery, London.

Desmond Saunders (1926-2018), acquired from the above, 22 January 1968.

LITERATURE:

Bloch 176; Baer 329





PROPERTY FROM THE ESTATE OF DESMOND SAUNDERS

λ110

PABLO PICASSO (1881-1973)

Scène bacchique au minotaure, 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 Ambroise Vollard, Paris, 1934, the full sheet, with deckle edges at left and right, pale light-staining, otherwise in very good condition, framed Plate 297 x 366 mm., Sheet 342 x 444 mm.

£15,000-25,000

US\$20,000-32,000
€18,000-28,000

PROVENANCE:

With Redfern Gallery, London.

Desmond Saunders (1926-2018), acquired from the above, 10 April 1968.

LITERATURE:

Bloch 192; Baer 351



VARIOUS PROPERTIES

λ*111

PABLO PICASSO (1881-1973)

Minotaure aveugle guidé par une fillette dans la nuit,
from: *La Suite Vollard*

aquatint and drypoint, 1934, on Montval laid paper, watermark Vollard,
signed in pencil, from the edition 260 (there was also an edition of fifty with
wider margins), published by Ambroise Vollard, Paris, 1939, the sheet slightly
reduced on all sides, pale light-staining, the subject in good condition, framed
Plate 248 x 348 mm., Sheet 330 x 430 mm.

£50,000-70,000

US\$65,000-90,000
€57,000-80,000

LITERATURE:

Bloch 225; Baer 437

The following three prints by Pablo Picasso come from the personal collection of the renowned Bolognese tailor Guido Bosi (1923-2018). During his long and illustrious career, Bosi befriended and dressed many International artists and celebrities, among them Walter Chiari, Catherine Deneuve, Lucio Dalla, Fidel Castro, Joan Miró, Man Ray and Lucio Fontana. The atelier at Via Farini 3, in the centre of Bologna, was both a place for artisanal research and production, as well as an exhibition space, in which mannequins, rolls of fabrics and sartorial creations cohabited with part

of his remarkable collection of 20th century works of art - reflecting the inseparable link between Guido's taste in art and fashion. Bosi counted among his friends the painter Edouard Pignon (1905-1993) who was in turn an intimate of Picasso (Pignon's collection was offered at Christie's, Paris, on 23 March 2017). The prints offered here are dedicated by Picasso to Pignon, and were later gifted to Guido Bosi by the painter. For an additional lot belonging to this collection, Michelangelo Pistoletto's *Autoritratto*, see lot 148.



PROPERTY FROM THE COLLECTION OF GUIDO BOSI, BOLOGNA

λ112

PABLO PICASSO (1881-1973)

Trois femmes

drypoint, 1965, on Richard de Bas wove paper, signed in pencil, dedicated *Pour mes Pignon, Picasso, Le 29.9.1965*, one of approximately 15 proofs aside from the edition of fifty, published by Galerie L. Leiris, Paris, the full sheet, very pale, unobtrusive light-staining, a few very pale foxmarks, otherwise in good condition, framed Plate 231 x 331 mm., Sheet 330 x 454 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

Edouard and Hélène Pignon, Nice; a gift from the artist.

Guido Bosi, Bologna, gifted by the above; then by descent.

LITERATURE:

Bloch 1206; Baer 1184



PROPERTY FROM THE COLLECTION OF GUIDO BOSI, BOLOGNA

λ113

PABLO PICASSO (1881-1973)

Dans l'atelier

aquatint and drypoint, 1965, on Richard de Bas wove paper, signed in pencil, dedicated *Pour mes Pignon, Picasso, Le 29.9.1965*, a very good, atmospheric impression, one of approximately 15 proofs aside from the edition of fifty, published by Galerie L. Leiris, Paris, the full sheet, with a deckle edge at right, with pale light- and mount staining, otherwise in good condition, framed Plate 247 x 382 mm., Sheet 391 x 518 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

PROVENANCE:

Edouard and Hélène Pignon, Nice; a gift from the artist.

Guido Bosi, Bologna, gifted by the above; then by descent.

LITERATURE:

Bloch 1225; Baer 1207



PROPERTY FROM THE COLLECTION OF GUIDO BOSI, BOLOGNA

λ114

PABLO PICASSO (1881-1973)

Fumeur II

aquatint in colours, 1964, on Auvergne Richard de Bas paper, signed in crayon, dedicated *Pour mes Pignon*, Picasso, Le 29.9.1965, one of approximately 15 proofs aside from the edition of fifty, published by Galerie Louise Leiris, Paris, the full sheet, deckle edges at left and right, the colours fresh, very pale light-staining, some very soft, unobtrusive handling creases, otherwise in very good condition, framed Plate 414 x 316 mm., Sheet 556 x 408 mm.

£20,000-30,000

US\$26,000-39,000

€23,000-34,000

PROVENANCE:

Edouard and Hélène Pignon, Nice; a gift from the artist.
Guido Bosi, Bologna, gifted by the above; then by descent.

LITERATURE:

Bloch 1166; Baer 1166



VARIOUS PROPERTIES

λ115

PABLO PICASSO (1881-1973)

L'ecuyère et les clowns

lithograph printed in red, 1957, on Arches wove paper, signed in red crayon, numbered 5/50, Mourlot's second state of this colour variant, the full sheet, pale mount staining, otherwise in very good condition, framed
Image 510 x 655 mm., Sheet 562 x 762 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:

Bloch 842; Mourlot 304



λ116

PABLO PICASSO (1881-1973)

Crane de chèvre sur la table

aquatint, 1952, on Arches wove paper, signed in red pencil, numbered 6/50 (there were also approximately ten artist's proofs), published by Galerie Louise Leiris, Paris, 1953, the full sheet, deckle edges above and below, two short repaired tears in the background at upper left, with associated light scuffs to the right, two pale moisture stains at the upper left corner and upper left margin, a short tear in the lower left margin, the sheet lightly toned, the signature slightly faded, framed
Plate 515 x 668 mm., Sheet 567 x 758 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

LITERATURE:

Bloch 696; Baer 903



λ117

AFTER PABLO PICASSO (1881-1973)

Bathsheba

aquatint in colours, circa 1960, on Rives BFK wove paper, signed in pencil, numbered 273/300, published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, in very good condition
Plate 265 x 370 mm., Sheet 450 x 564 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800



λ*118

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, Barcelona, the full sheets, deckle edges 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)

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

Ågerup 272 & 275

λ*119

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, copy number 27 (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

US\$7,800-10,000
€6,900-9,100

LITERATURE:

Webel 53-67

λ120

LAURENCE STEPHEN LOWRY (1887-1976)

Shapes and Sizes

lithograph in colours, 1967, on Arches wove paper, signed and dated in brown crayon, numbered 12/75, published by Ganymed Original Editions, London, the full sheet, deckle edges above and below, pale mount and backboard staining, otherwise in good condition, framed Image 471 x 608 mm., Sheet 565 x 760 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800





121

CHRISTOPHER RICHARD WYNNE NEVINSON (1889-1946)

Waterloo Bridge from a Savoy Window

drypoint, 1924-26, on J Whatman laid paper, a fine impression of this rare print, signed in pencil, the full sheet, pale mount staining, otherwise in very good condition, framed

Plate 275 x 352 mm., Sheet 345 x 466 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

Black 108

122

CHRISTOPHER RICHARD WYNNE NEVINSON (1889-1946)

A French Port (Bordeaux)

etching, 1922, on cream laid paper, a fine impression of this very rare print, printed with selectively wiped platetone, signed in pencil, with wide margins, in very good condition

Plate 145 x 195 mm., Sheet 232 x 292 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:

Black 87





123

CHRISTOPHER RICHARD WYNNE NEVINSON (1889-1946)

New York: An Abstraction

drypoint, 1921, on laid paper, signed in pencil, a fine impression of this exceptionally rare print, with wide margins, pale light- and mount staining, generally in very good condition, framed
 Plate 125 x 89 mm., Sheet 280 x 228 mm.

£20,000-30,000

US\$26,000-39,000
 €23,000-34,000

LITERATURE:

Black 77

For a Futurist artist like Christopher Richard Wynne Nevinson, New York and specifically Manhattan epitomised the optimism of the Futurist movement, their enthusiasm for a modern world defined by speed, technology, and mechanisation. In the case of the present work, *New York: An Abstraction*, the city also represented the rise of the new, industrial metropolis on a scale that had not been seen before.

Nevinson made his first trip to New York in 1919 on occasion of the opening of an exhibition of his prints at the prestigious Keppel Galleries, which had been organised by the co-owner of the Leicester Galleries in London, Oliver Brown. In particular his war prints of 1918 were a success with the Americans. However, through a combination of sluggish sales, a general

dislike of the British at the time and the artist's tendency to alienate the locals, a second visit in 1920 was a far less enjoyable experience, which left him with a jaded view of the city and a growing dislike of America in general.

Reflecting his change in attitude, he renamed a painting of the same year, closely related to the present etching, to *The Soul of the Soulless City* ('*New York - an Abstraction*').

With both the painting and the etching, Nevinson created an image that is both still and unnerving, conveying a sense of claustrophobia and utter abandonment amongst the high-rise architecture. No other humans can be seen and if one were to shout, only an echo would be heard, reverberating off the surrounding monoliths.

The imagery of *New York: An Abstraction*, still influences us today, as can be seen in the recent online series of *Tate Worlds: Art Reimagined for Minecraft*. Taking the painting as its inspiration, the New York of Nevinson's time has been reimagined as a Minecraft map: visitors to the website can board a train taking them past landmarks that Nevinson observed, before roller-coasting into the future amongst the skyscrapers.

To our knowledge only one other impression of this rare drypoint has been offered at auction in the last thirty years. We could trace only one example in a public collection, at the Metropolitan Museum of Art, New York.



λ124

MAURITS CORNELIS ESCHER (1898-1972)

XXIV Emblemata

booklet comprising 22 woodcuts, 1931-32, on Van Gelder *simili*-Japan paper, with text by A. E. Drijfhout, lacking the second title page and plates XI and XII, each signed with initials in pencil, the first title-page printed on the cover, with signed contents page, the justification stamp numbered 12, one of 25 copies with the plates signed, the remainder of the edition of three hundred was unsigned, published by C.A.J. van Dishoeck, Bussum, the full sheets, with time staining, unbound but with binding holes at left, generally in good, original condition

232 x 200 x 7 mm. (overall)

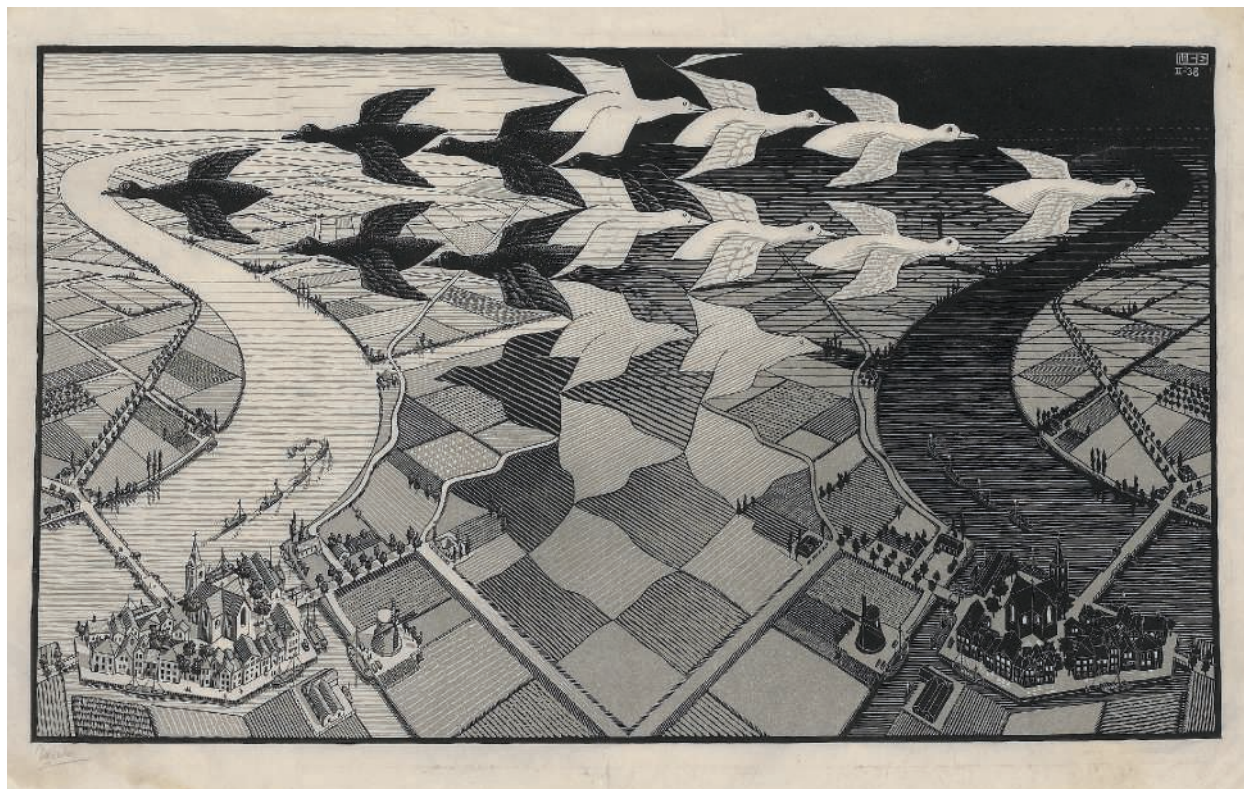
£30,000-50,000

US\$39,000-64,000
€35,000-57,000

LITERATURE:

Boel 159, 161-171, 174-187

The idea of a book of emblemata was suggested to Escher by the Dutch art historian G. J. Hoogewerff, director of the Dutch Historical Institute in Rome. An emblem is an allegorical illustration that combines an image with text in the form of a saying or poem. As an artistic idiom it reached its zenith in the 18th century, when numerous books were published, often with a didactic imperative. Hoogewerff himself composed the aphorisms, under the pseudonym A. E. Drijfhout, for Escher's modern version. While Escher makes a nod to the past by including traditional motifs such as the lute, his emblemata include references drawn from everyday life, such as a vase of flowers, a kite and steam roller, as well as exquisitely rendered scenes of the natural world. Although the project was not met with initial success, it did lead to Hoogewerff writing a ground-breaking article on Escher as a graphic artist for the journal *Elsevier*, which was published in 1931. Hoogewerff's effuse praise for the artist would make a significant contribution to Escher's reputation.



λ125

MAURITS CORNELIS ESCHER (1898-1972)

Day and Night

woodcut in black and grey, 1938, on Japan paper, signed in pencil, with margins, the sheet laid onto a Japan paper support at the sheet edges, pale staining in the margins, framed
Image 390 x 666 mm., Sheet 471 x 712 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:
Bool 303

λ126

MAURITS CORNELIS ESCHER (1898-1972)

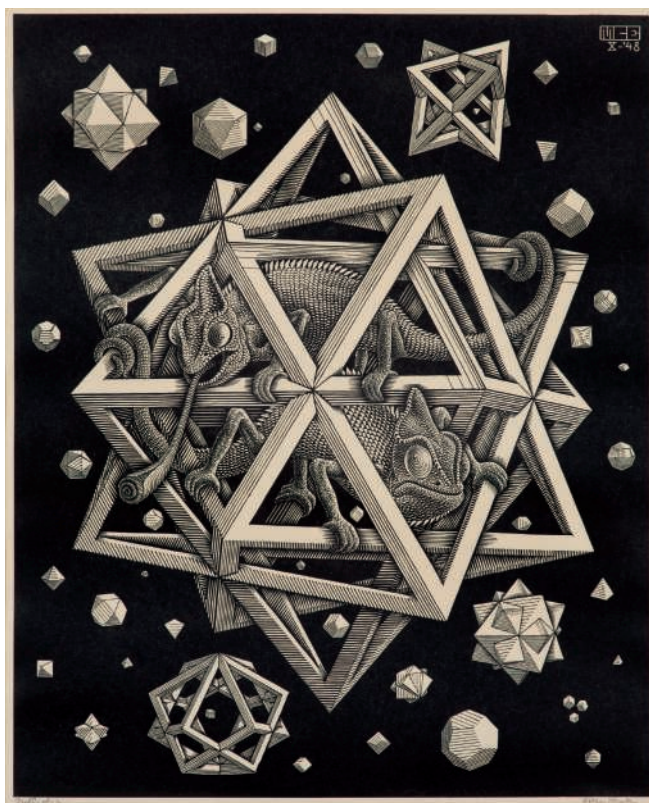
Stars

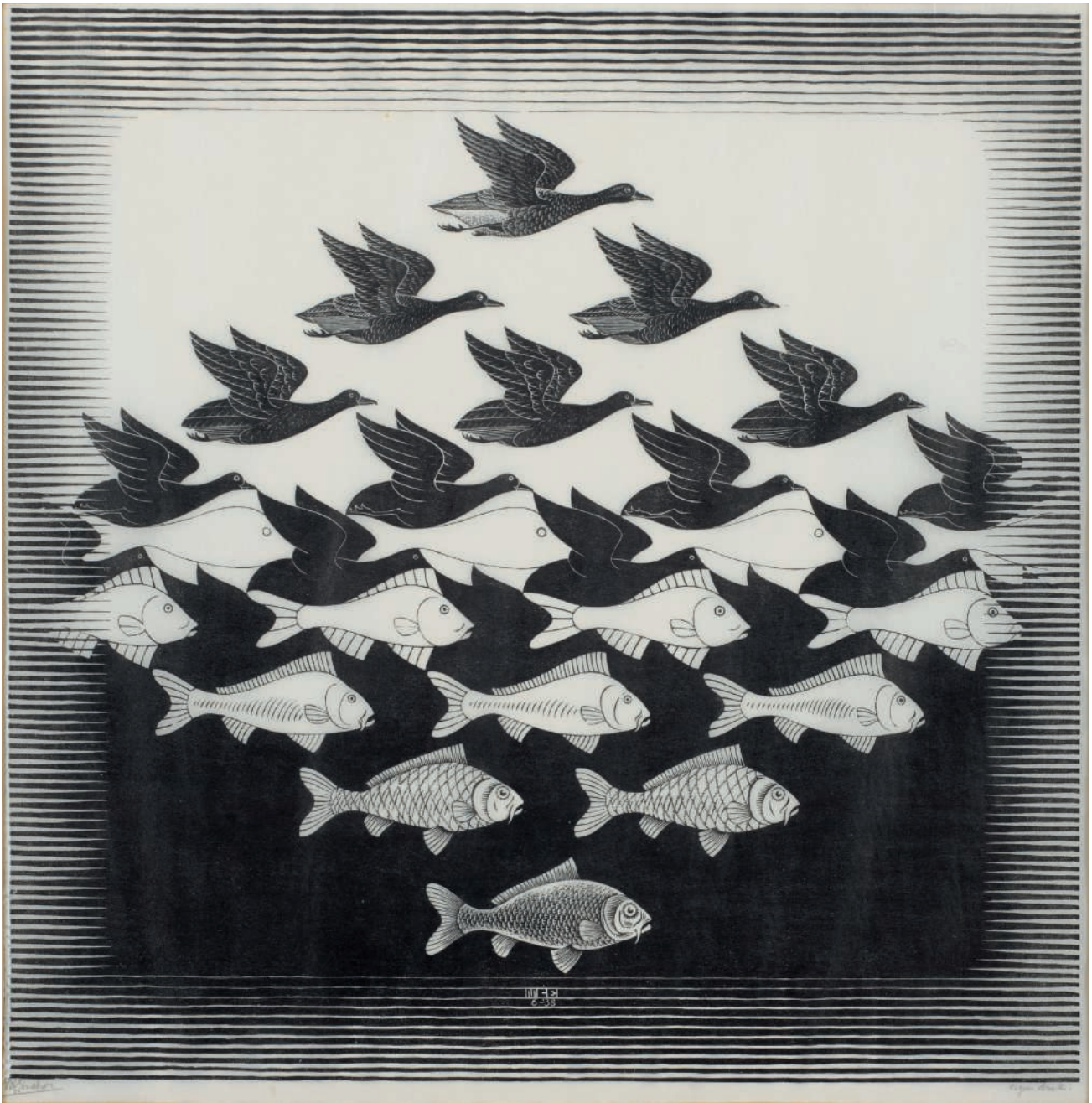
wood engraving, 1948, on Japan paper, signed in pencil, inscribed *eigendruck*, with wide margins, in good condition, framed
Image 320 x 260 mm., Sheet 398 x 328 mm.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

LITERATURE:
Bool 359





λ127

MAURITS CORNELIS ESCHER (1898-1972)

Sky and Water I

woodcut, 1938, on Japan paper, signed in pencil, inscribed *eigendruck*, with wide margins, in good condition, framed

Image 436 x 438 mm., Sheet 480 x 470 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

LITERATURE:

Bool 306



λ128

BRIDGET RILEY (B. 1931)

Untitled [Fragment 2]

screenprint in white and black, 1965, on Plexiglas, scratch-signed and dated, a proof aside from the numbered edition of 75, published by the artist, the full sheet, in very good condition, framed
Image 689 x 669 mm., Sheet 712 x 693 mm.

£20,000-30,000

US\$26,000-39,000
€23,000-34,000

LITERATURE:
Schubert 5b



λ129

LOUISE BOURGEOIS (1911-2010)

Untitled (Toi et Moi)

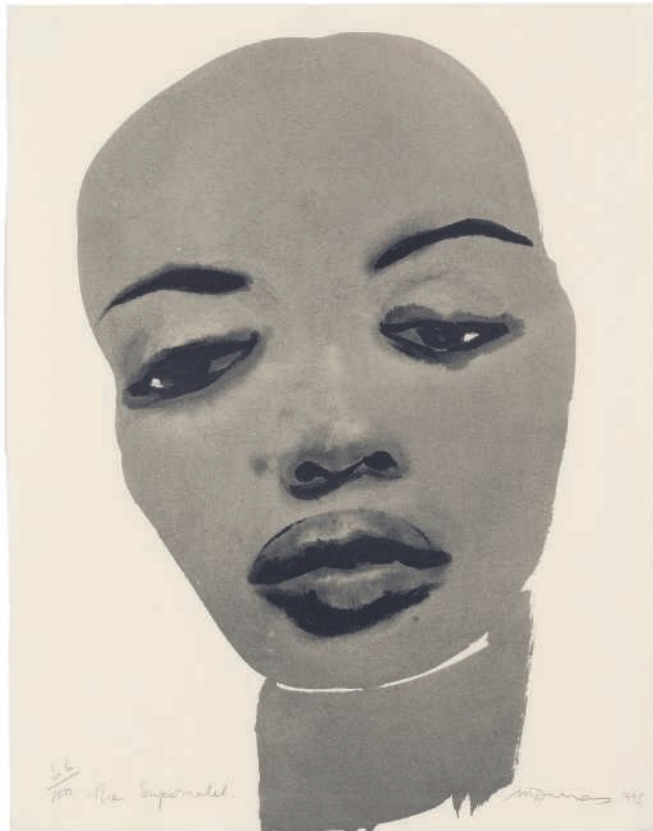
screenprint in black and red, 2006, on woven fabric, inscribed in black ink HC 11/14, a *hors commerce* impression aside from the edition of 125, the full sheet, in very good condition, framed
Image & Sheet 200 x 273 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

PROVENANCE:

A gift from the artist to the present owner.



λ130

MARLENE DUMAS (B. 1953)

The Supermodel

lithograph in colours, 1995, on Lana Pur Fil wove paper, signed, titled, and dated in pencil, numbered 66/100 (there were also twenty artist's proofs), published by the Institute of Contemporary Art, Philadelphia, the full sheet, a deckle edge at left and right, in very good condition, framed
Image 640 x 395 mm., Sheet 660 x 515 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000



λ131

LOUISE BOURGEOIS (1911-2010)

Untitled (Pink Days)

screenprint in pink, 2008, on wove paper, initialled in pencil, numbered 105/175, dedicated to *Paule + Edouard. Best Wishes* on the reverse, the full sheet, in very good condition, framed
Image & Sheet 213 x 280 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

PROVENANCE:

A gift from the artist to the present owner.

λ132

NIKI DE SAINT PHALLE (1930-2002)

La baigneuse ou Nana de Berlin

painted polyester multiple, circa 1973, incised with the artist's signature, numbered 337 (the edition was five hundred), published by Edition Zeit-Magazin Hamburg und Propyläen Refactor, Berlin (with their red wax seal), a small loss at the toes of the left foot, otherwise in good condition
335 x 300 x 235 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000





133

BEATRIZ MILHAZES (B. 1960)

Carioca, from: Banners of Persuasion

wool tapestry with silk, 2008, signed in black felt-tip pen on a label verso, numbered 3/5, commissioned by the Rug Company, London, in very good condition
2000 x 2000 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

λ*134

GERHARD RICHTER (B. 1932)

Kerze I

offset print, 1988, on thin wove paper, signed in black chalk, from the edition of 250, published by the Verein zur Förderung moderner Kunst e. V., Goslar, the full sheet, some minor cockling, otherwise in very good condition, framed
Image & Sheet 895 x 945 mm.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

LITERATURE:

Butin 64



λ*135

GERHARD RICHTER (B. 1932)

Waldhaus (P18)

giclée print in colours, 2018, on paper mounted on aluminium panel, numbered 120/200 in felt-tip pen verso (there were also two artist's proofs), published by Heni Productions, London, with their label and stamp verso, in very good condition, framed
Image & Sheet 1420 x 980 mm.

£6,000-8,000

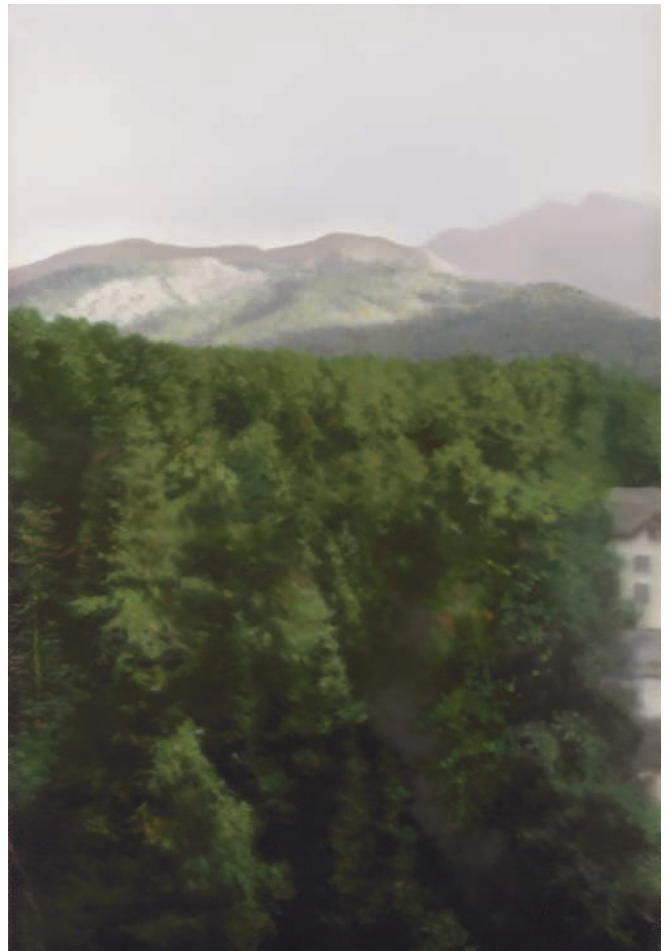
US\$7,800-10,000

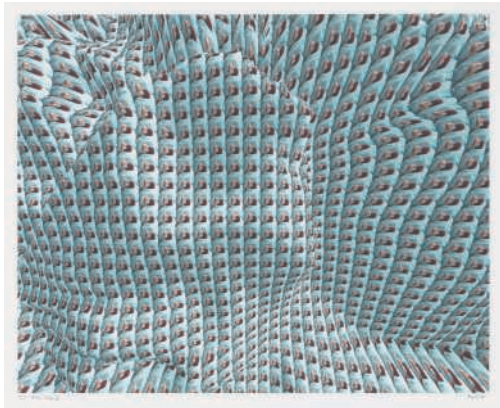
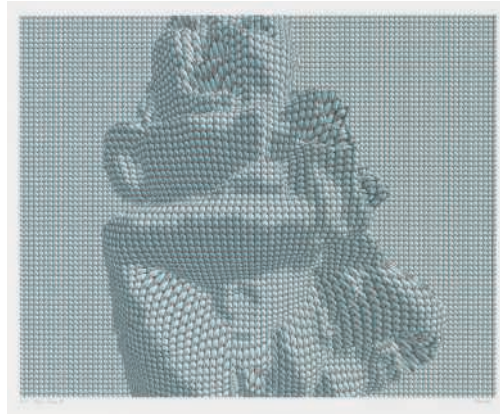
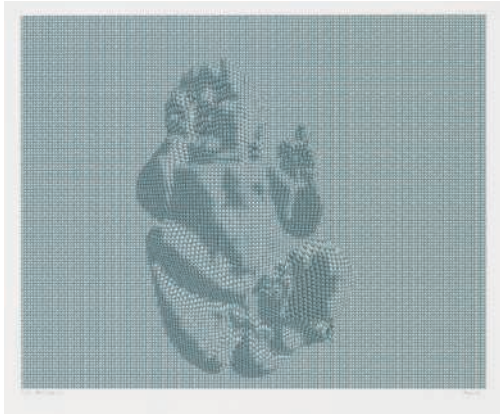
€6,900-9,100

LITERATURE:

See Richter 890-1

Executed in 2018, this facsimile object is number one hundred and twenty from an edition of two hundred.





λ136

THOMAS BAYRLE (B. 1937)

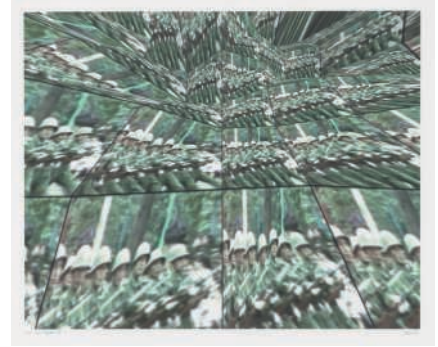
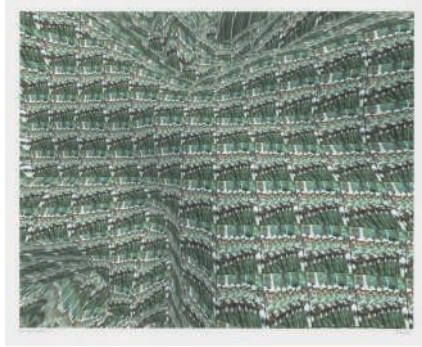
Blue Sleep

the complete set of six offset lithographs in colours, 1998, on wove paper, each signed, dated and titled in pencil, numbered 3/6, together with; **Superstars**, complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; **Scream**, complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; and **Zähne putzen**, complete set of six offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/6, the full sheets, in very good condition, each framed
Images 485 x 605 mm., Sheets 590 x 715 mm.

(18)

£8,000-12,000

US\$11,000-15,000
€9,200-14,000



λ137

THOMAS BAYRLE (B. 1937)

Last Battle

the complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled in pencil, numbered 3/3; together with **Hijack**, complete set of 3 lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; **Stumpf**, complete set of 3 lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; and **Feed**, complete set of six lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/6; the full sheets, in very good condition, each framed

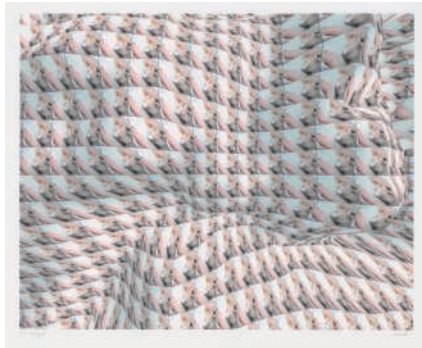
Images 485 x 605 mm., Sheets 590 x 715 mm.

(15)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000



λ138

THOMAS BAYRLE (B. 1937)

Honey

the complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled in pencil, numbered 3/3; together with **Enterprise**, complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; **Explosion**, complete set of three offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/3; and **Rasierren**, complete set of six offset lithographs in colours, 1998, on wove paper, each signed, dated and titled, numbered 3/6, the full sheets, in very good condition, each framed

Images 485 x 605 mm., Sheets 590 x 715 mm.

(15)

£8,000-12,000

US\$11,000-15,000

€9,200-14,000



λ139

GERHARD RICHTER (B. 1932)

Flow (P6)

diasec mounted chromogenic print, 2014, on aluminium composite panel, numbered 450/500 in felt-tip pen *verso*, published by Heni Productions, London, with their label *verso*, within the original cardboard box, in excellent condition
Image & Panel 450 x 450 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

See Richter 934-13

Executed in 2014, this facsimile object is number four hundred and fifty from an edition of five hundred.



λ*140

GERHARD RICHTER (B. 1932)

Ibrit (P8)

diasec mounted chromogenic print, 2014, on aluminium composite panel, numbered 383/500 in felt-tip pen *verso*, published by Heni Productions, London, with their label and stamp *verso*, within the original cardboard box, in excellent condition
Image & Panel 328 x 440 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

See Richter 915-20

Executed in 2014, this facsimile object is number three hundred and eighty-three from an edition of five hundred.



λ*141

GERHARD RICHTER (B. 1932)

Bagdad (P9)

diasec mounted chromogenic print, 2014, on aluminium composite panel, numbered 383/500 in felt-tip pen *verso*, published by Heni Productions, London, with their label and stamp *verso*, within the original cardboard box, in excellent condition
Image & Panel 500 x 400 mm.

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

LITERATURE:

See Richter 914-1

Executed in 2014, this facsimile object is number three hundred and eighty-three from an edition of five hundred.

PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

λ142

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

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

lithograph with collage of transparent polyethylene, twine, and staples with handcolouring in grease pencil and paint, 1988, on Guarro wove paper mounted onto board (as issued), signed in pencil, numbered 37/100 (there were also 25 artist's proofs numbered in Roman numerals), published by Galeria Joan Prats, Barcelona, the full sheet, in very good condition, framed Sheet 560 x 380 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Schellmann 137



VARIOUS PROPERTIES

λ143

PORTFOLIO

Eerbetoon aan Jan Hoet, 8 Mei 2004 (Tribute To Jan Hoet, 8 May 2004)

the complete set of two lithographs and two screenprints, 2004, on various papers, by Marina Abramovic, Günther Förg, Michelangelo Pistoletto and Luc Tuymans, each signed and numbered 97/100 (there were also ten artist's proofs), published by S.M.A.K., Ghent, the full sheets, loose (as issued), within the original cardboard and black-cloth portfolio, with the printed label on the front, in very good condition 955 x 660 x 10 mm. (overall)

£3,000-5,000

US\$3,900-6,500
€3,500-5,700



λ*144

AFTER LUCIO FONTANA (1899-1968)

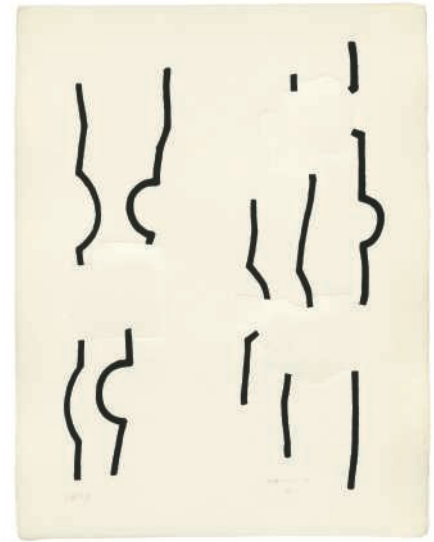
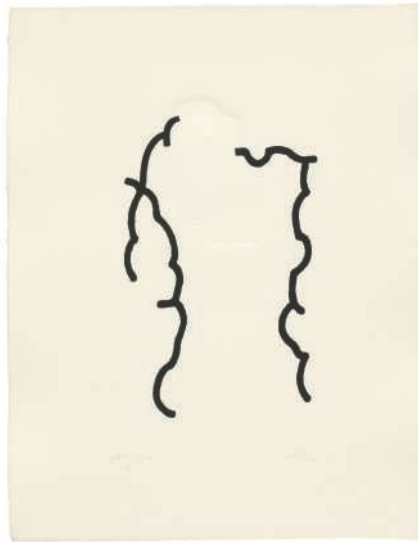
Concetto Spaziale (Red)

3D multiple in red plastic, 1968, from the edition of unknown size, co-published by Editorial Gustavo Gili and Galeria René Métras, Barcelona, a small semi-circular scuff at upper right, otherwise in good condition, within the original cardboard box with the artist's name in black on the cover 295 x 295 x 20 mm. (multiple) 310 x 310 x 33 mm. (overall)

£3,000-5,000

US\$3,900-6,500
€3,500-5,700





PROPERTY FROM A DISTINGUISHED PRIVATE
SPANISH COLLECTION

λ145

EDUARDO CHILLIDA (1924-2002)

Hommage à Jean-Sébastien Bach

the complete portfolio comprising eleven screenprints with embossing and one relief print, 1997, on thick Eskulan wove paper, with title, text and justification, each sheet signed in pencil and numbered 106/120, additionally signed and numbered 106/120 on the justification (there were also nine sets in numbered in Roman numerals, 12 proofs reserved for the artist and ten *hors commerce* for his collaborators), published by Editions Edouard Weiss, Paris, the full sheets, with deckle edges, some sheets with very pale time staining at the edges, otherwise in very good condition, within the original off-white embossed slipcase (portfolio)

Sheet 650 x 505 mm. (each), Portfolio 657 x 525 x 50 (overall) (12)

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

PROVENANCE:

With Galería Elvira González, Madrid.
Acquired from the above by the present owners.

LITERATURE:

Van der Koelen 97002-97013

VARIOUS PROPERTIES

λ146

EDUARDO CHILLIDA (1924-2002)

Zubi-Aundi

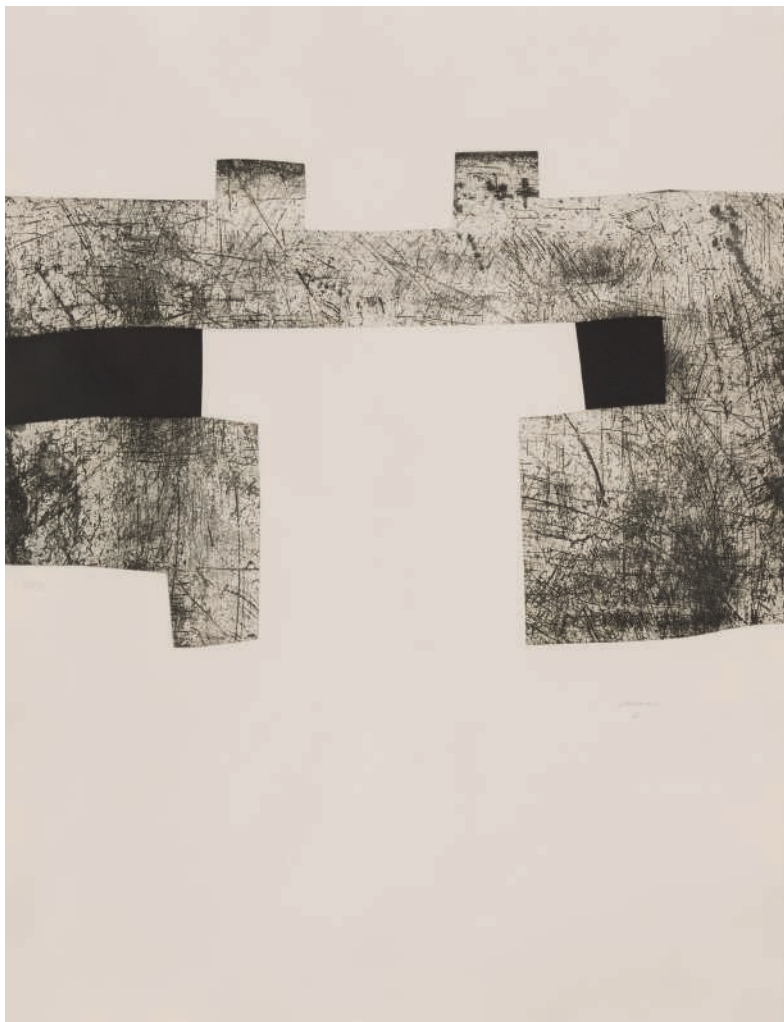
etching with aquatint, 1989, on wove paper, signed in pencil, numbered 43/50 (there were also ten artist's proofs), published by Galería Theo, Madrid, the full sheet, deckle edges at left and right, in very good condition, framed
Plate 755 x 1220 mm., Sheet 1580 x 1220 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:

Koelen 89011





λ147

MICHELANGELO PISTOLETTO (B. 1933)

La Mela

screenprint in colours, 2014, on polished stainless steel, signed in black ink *verso*, numbered 43/80, the full sheet, minor handling marks at the sheet edges, otherwise in very good condition
Image 715 x 1000 mm., Sheet 800 x 1000 mm.

£18,000-25,000

US\$24,000-32,000

€21,000-28,000



PROPERTY FROM THE COLLECTION OF
GUIDO BOSI, BOLOGNA

λ148

MICHELANGELO PISTOLETTO (B. 1933)

Autoritratto (Self-Portrait)

screenprint in colours, 1970, on polished stainless steel, signed in black ink *verso*, numbered 74/200 (there were also 25 artist's proofs numbered in Roman numerals), the full sheet, the colours slightly attenuated, a few rust spots, some unobtrusive, light scratches in blank areas, some oxidation at the lower corners and *verso*, otherwise in good condition

Image 717 x 555 mm., Sheet 1000 x 700 mm.

£7,000-10,000

US\$9,100-13,000

€8,000-11,000

PROVENANCE:

With Galleria Studio G7, Bologna (their label *verso*).

EXHIBITED:

Pistoletto multiplo, Galleria Studio G7, Bologna, 13 October 1973.



VARIOUS PROPERTIES

λ149

MICHELANGELO PISTOLETTO (B. 1933)

Respiro

screenprint in colours, 2007, on mirrored Thermodet, 2007, signed in silver ink on the reverse, numbered 234/300, the full sheet, in very good condition, contained within the original paper wrapper with title printed on the front, all within the original cardboard packing box

Image & Sheet 210 x 298 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,800

The work was realized to support *Stop TB Italia Onlus*; a charity to fight tuberculosis in the world.



λ150

GRAYSON PERRY (B. 1960)

Vote Alan Measles for God, from: Banners of Persuasion

wool needlepoint tapestry, 2008, signed in black felt-tip pen on a label verso, numbered 4/5, commissioned by the Rug Company, London, in very good condition
2560 x 1760 mm.

£25,000-35,000

US\$33,000-45,000

€29,000-40,000



λ151

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, in very good condition
600 x 300 x 17 mm. (overall)

£2,500-3,500

US\$3,300-4,500

€2,900-4,000



λ152

DAMIEN HIRST (B. 1965)

Aurous Iodide

screenprint in colours with gold glitter, 2009, on wove paper, signed and dedicated in pencil for *Daniel, cheers!*, numbered 70/150, published by Other Criteria, London, the full sheet, in very good condition, framed
Image 760 x 560 mm., Sheet 978 x 758 mm.

£6,000-8,000

US\$7,800-10,000

€6,900-9,100



λ ■ 153

DAMIEN HIRST (B. 1965)

Mortuary

inkjet print in colours, 2005, on heavy wove paper, signed, titled and dated in pencil, numbered 9/75, published by Edition Gagosian, New York, the full sheet, in very good condition, framed
Image 838 x 1242 mm., Sheet 1025 x 1415 mm.

£2,000-3,000

US\$2,600-3,900

€2,300-3,400

λ154

DAMIEN HIRST (B. 1965)

Dissection Table with Tools

inkjet print in colours, 2005, on heavy wove paper, signed, dated and titled in pencil, numbered 7/75, published by Edition Gagosian, New York, the full sheet, in very good condition, framed
Image 1115 x 915 mm., Sheet 1320 x 1090 mm.

£4,000-6,000

US\$5,200-7,700

€4,600-6,800





155

ROBERT RAUSCHENBERG (1925-2008)

Plus Fours, from: Hoarfrost Editions

offset lithograph and screenprint transfers, 1974, on silk chiffon and silk satin, signed and dated in pencil, numbered 10/28 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their inkstamp and workshop number RR74-689, the full sheets, the edges frayed in places, soft creasing throughout, some surface dirt and pale staining in places, otherwise in good condition

1670 x 2450 mm. (overall)

£6,000-8,000

US\$7,800-10,000

€6,900-9,100

LITERATURE:

Gemini 573

***156**

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.

£4,000-6,000

US\$5,200-7,700

€4,600-6,800





PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

157

ROBERT MOTHERWELL (1915-1991)

Elegy Black Black

lithograph in colours, 1983, on TGL handmade paper, signed in pencil, numbered *ap VI/XIV*, an artist's proof aside from the edition of 98, published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, their workshop number *RM81-629* in pencil *verso*, the full sheet, in very good condition, framed
Sheet 382 x 956 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

Belknap 274; Engberg & Banach 309

PROPERTY FROM AN IMPORTANT SPANISH COLLECTION

158

ROBERT MOTHERWELL (1915-1991)

Barcelona Elegy to the Spanish Republic

etching and aquatint in black and sienna, 1991, on German etching paper, initialed in pencil, inscribed *Trial Proof*, a rare signed proof before the posthumous edition of fifty published by the Dedalus Foundation, New York, 1992, the full sheet, some pale pinpoint foxing in the margins, otherwise in good condition, framed
Plate 557 x 702 mm., Sheet 735 x 880 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

PROVENANCE:

From the Archive of Polígrafa, Barcelona.

LITERATURE:

Engberg & Banach 533





PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

■ 159

RICHARD SERRA (B. 1939)

Reykjavik

paintstick on screenprint, 1991, on Fuji hand-made paper, signed and dated in pencil, numbered 6/46 (there were also 8 artist's proofs), published by Gemini G.E.L., Los Angeles (with their blindstamps), the full sheet, deckle edges on all sides, in very good condition, framed
Sheet 1715 x 1945 mm.

£7,000-10,000

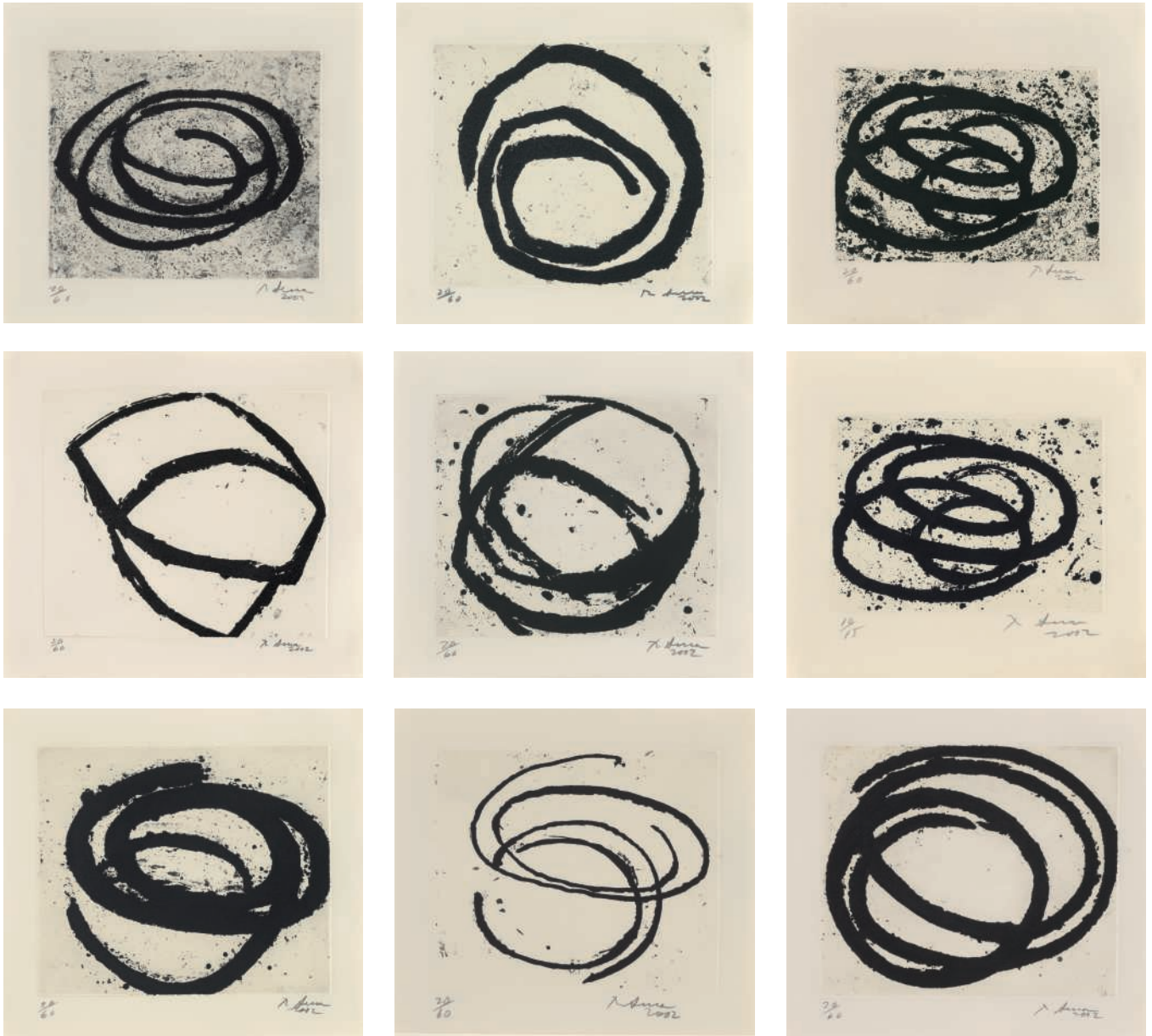
US\$9,100-13,000
€8,000-11,000

PROVENANCE:

With Galería Elvira González, Madrid.
Acquired from the above by the present owners.

LITERATURE:

Gemini 47.82



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

160

RICHARD SERRA (B. 1939)

Venice Notebook 2001

the series of 18 etchings, 2002, on wove paper, each signed and dated in pencil, *Plate 15 (State)* numbered 10/15 (there were also four artist's proofs of this plate), otherwise numbered 20/60 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and copyright inkstamp verso, the full sheets, a few plates with some pale stains in the margins, generally in very good condition, each framed Plate 245 x 330 mm., Sheet 404 x 455 mm. (and similar) (18)

£20,000-30,000

US\$26,000-39,000
€23,000-34,000

PROVENANCE:

Acquired directly from the publisher by the present owners in 2002.

LITERATURE:

Gemini 47.124-141

The first 18 plates from *Venice Notebook 2001* were published in 2002, the year the present owners acquired this series. The following year an additional two plates were issued, which are not included in this group.

VARIOUS PROPERTIES

161

DONALD JUDD (1928-1994)

Untitled, from: Ten from Leo Castelli

folded stainless steel multiple, 1967, signed in ink and numbered 197/200 on a label affixed to the underside (there were also 25 artist's proofs), published by Tanglewood Press, New York, some light scratches and minor abrasions, otherwise in good condition
610 x 510 x 65 mm. (Overall)

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

PROVENANCE:

With Leo Castelli Gallery, New York.

With Paula Cooper Gallery, New York.

LITERATURE:

Schellmann I



162

ELLSWORTH KELLY (1923-2015)

Blue Curve (Black State)

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

£2,000-3,000

US\$2,600-3,900

€2,300-3,400

LITERATURE:

Axsom 284; Gemini 28.229



163

SOL LEWITT (1928-2007)

Irregular Zigzag Bands

etching and aquatint in colours, 1996, on thick wove paper, signed in pencil, numbered AP 1/15, an artist's proof aside from the edition of fifty, published by Leucadia National Corporation, New York, the full sheet, the upper left corner slightly creased, otherwise in very good condition, framed
Plate 175 x 694 mm., Sheet 330 x 785 mm.

£1,500-2,000

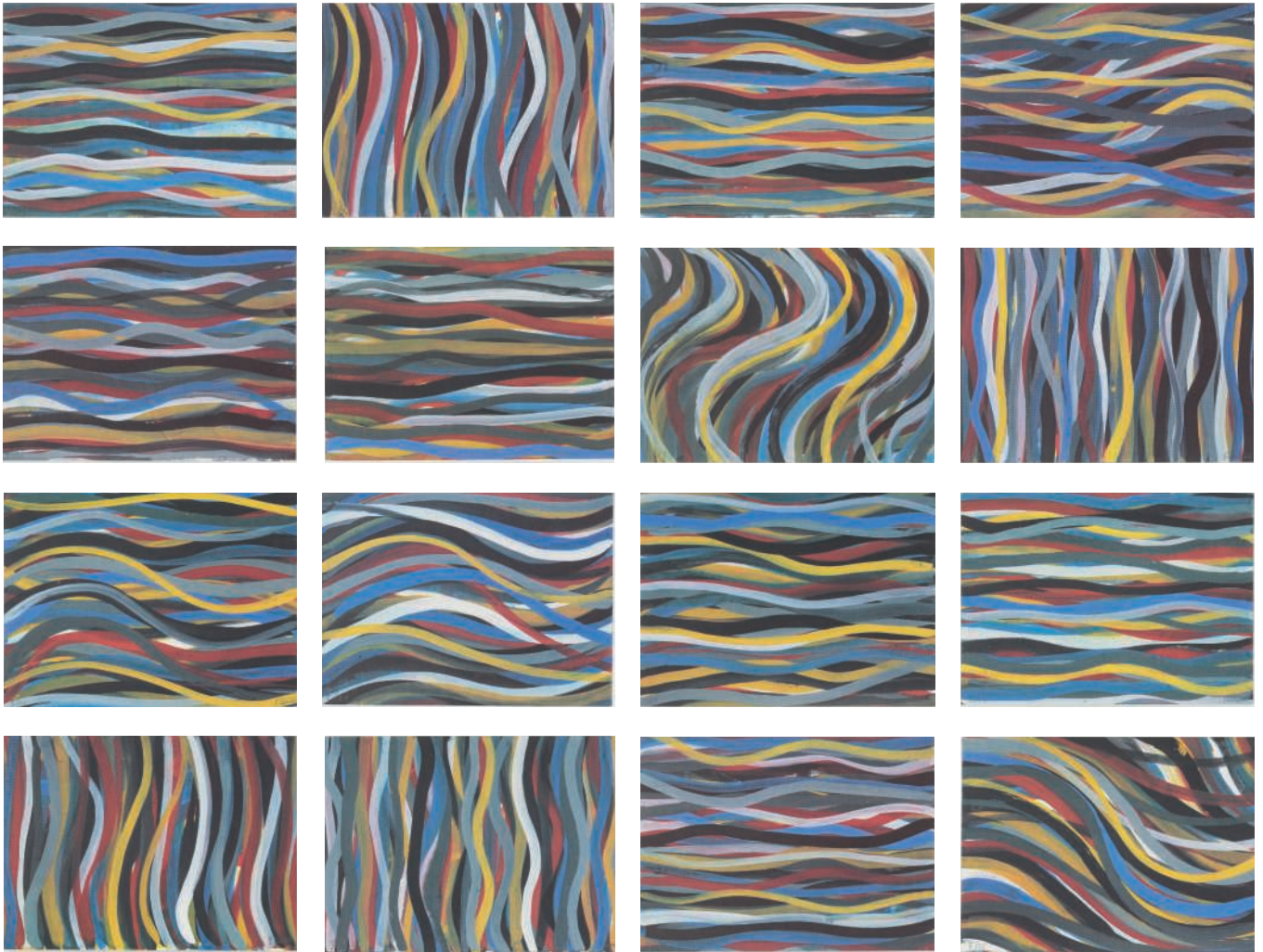
US\$2,000-2,600

€1,800-2,300

LITERATURE:

Krakow 1996.06





164

SOL LEWITT (1928-2007)

Brushstrokes: Horizontal and Vertical

the complete set of 25 photo-lithographs in colours, 1996, on wove paper, each signed in pencil, numbered 5/25 (aside from the portfolio edition of 105 copies signed only on the colophon), published by Marco Noire Editions, Turin, the full sheets, in very good condition, each framed
Image & Sheet 165 x 227 mm. (each)

(25)

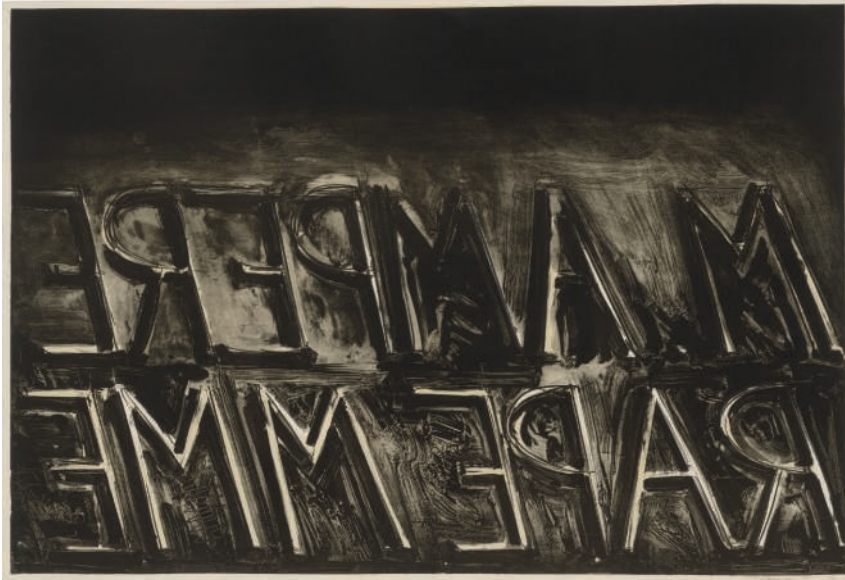
£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Krakow 1996.02



165

BRUCE NAUMAN (B. 1941)

M. Ampere

lithograph in colours, 1973, on Roll Rives wove paper, signed and dated in pencil, numbered 15/50 (there were also ten artist's proofs), published by Cirrus Editions, Los Angeles, with their blindstamp, the full sheet, pale time staining at the sheet edges, otherwise in very good condition, framed

Image 765 x 1124 mm., Sheet 790 x 1150 mm.

£3,000-5,000

US\$3,900-6,400

€3,500-5,700

LITERATURE:

Cordes 21

PROPERTY FROM A PRIVATE SWISS COLLECTION

***166**

DAN FLAVIN (1933 - 1996)

Untitled (for Rento)

the set of two screenprints in colours, 1986, on wove paper, each signed and dated in pencil, annotated 'another of 354' and 'another of 351' respectively, each from an edition of 40, printed by Rento Brattinga, Steendruckerei, Amsterdam, the full sheets, in very good condition, each framed
Sheets 756 x 1063 mm. (each)

£5,000-7,000

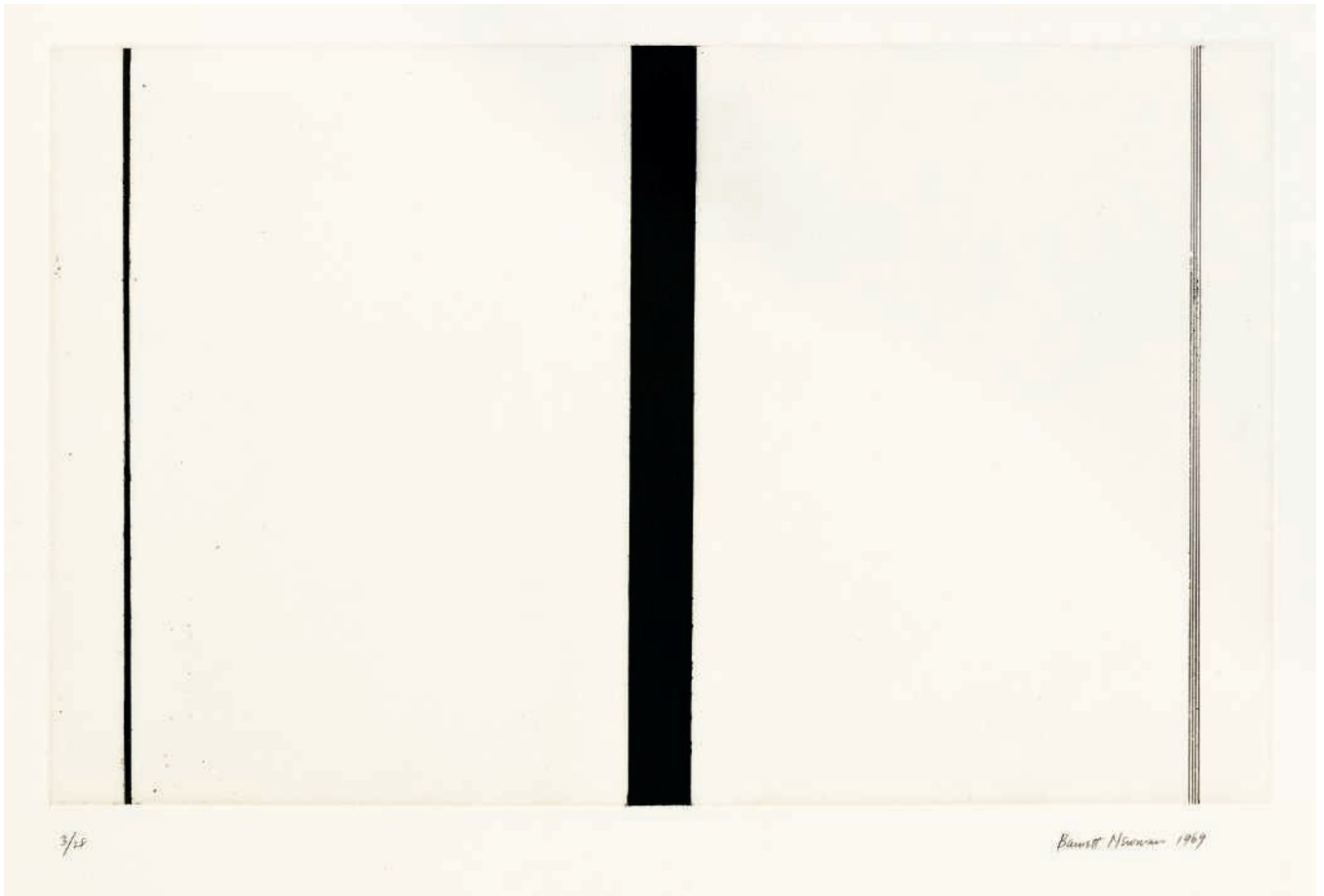
US\$6,500-9,000

€5,700-8,000

PROVENANCE:

Property from the Judd Foundation, Christie's New York, 02 May 2006, lot 432.





VARIOUS PROPERTIES

***167**

BARNETT NEWMAN (1905-1970)

Untitled Etching I

etching and aquatint, 1969, on J. Green wove paper, signed and dated in pencil, numbered 3/28 (there were also four artist's proofs), published by Universal Limited Art Editions, West Islip, with their blindstamp, the full sheet, generally in very good condition, framed
Image 372 x 593 mm., Sheet 573 x 787 mm.

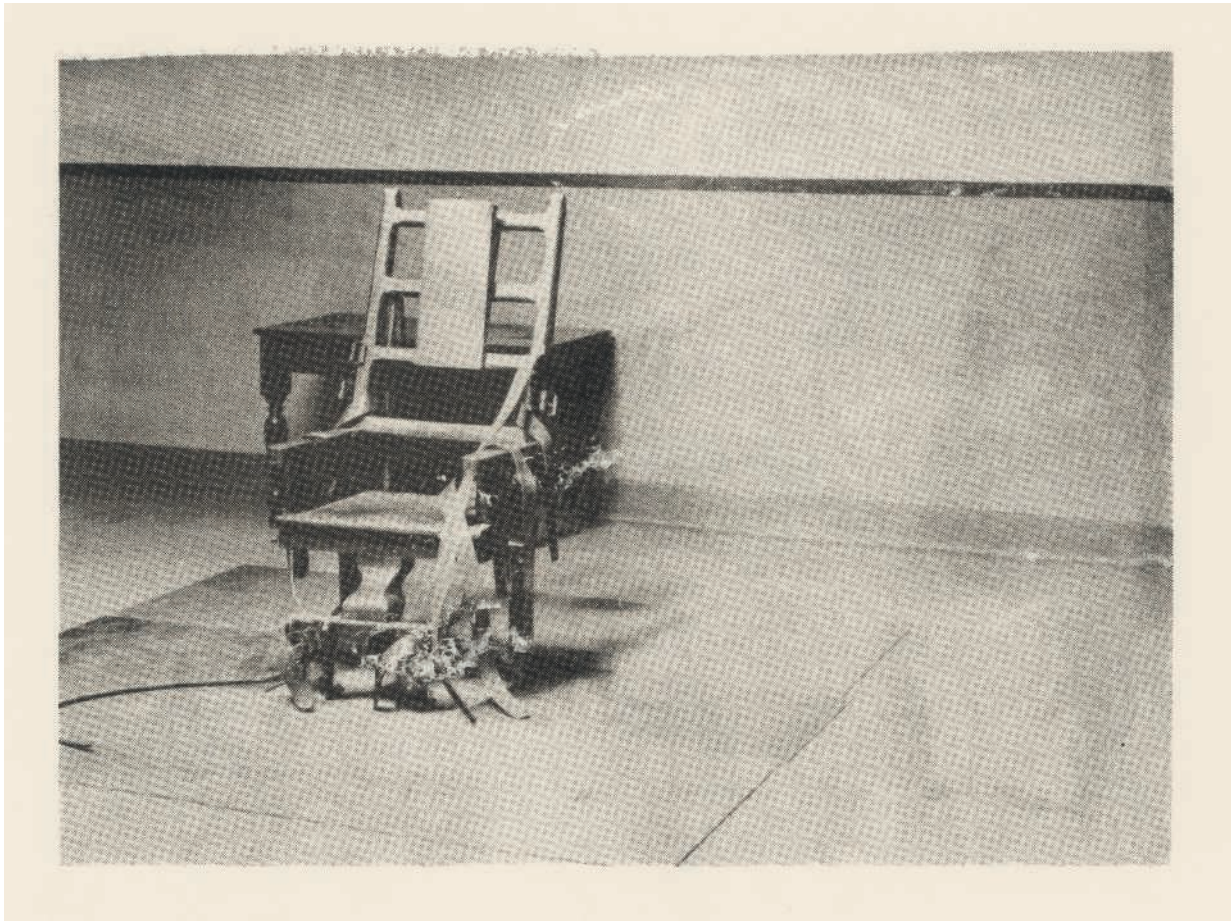
£50,000-70,000

US\$65,000-90,000

€57,000-80,000

LITERATURE:

BNF 249; Sparks 40B



PROPERTY FROM A PRIVATE SWISS COLLECTION

***168**

ANDY WARHOL (1928-1987)

Electric Chair

screenprint, *circa* 1978, on Strathmore Drawing paper, with the artist's estate stamp and the stamp of the Warhol Foundation on the reverse and annotated 'UP 47.34' in pencil, with wide margins, presumably the full sheet, in very good condition, framed
Image 300 x 410 mm., Sheet 456 x 607 mm.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

PROVENANCE:

Ronald Feldman Fine Arts, New York.

LITERATURE:

Feldman & Schellmann IIIA.4



VARIOUS PROPERTIES

169

ROBERT INDIANA (1928-2018)

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 68/100 (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, the colours fresh, in very good condition condition, each framed

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

(6)

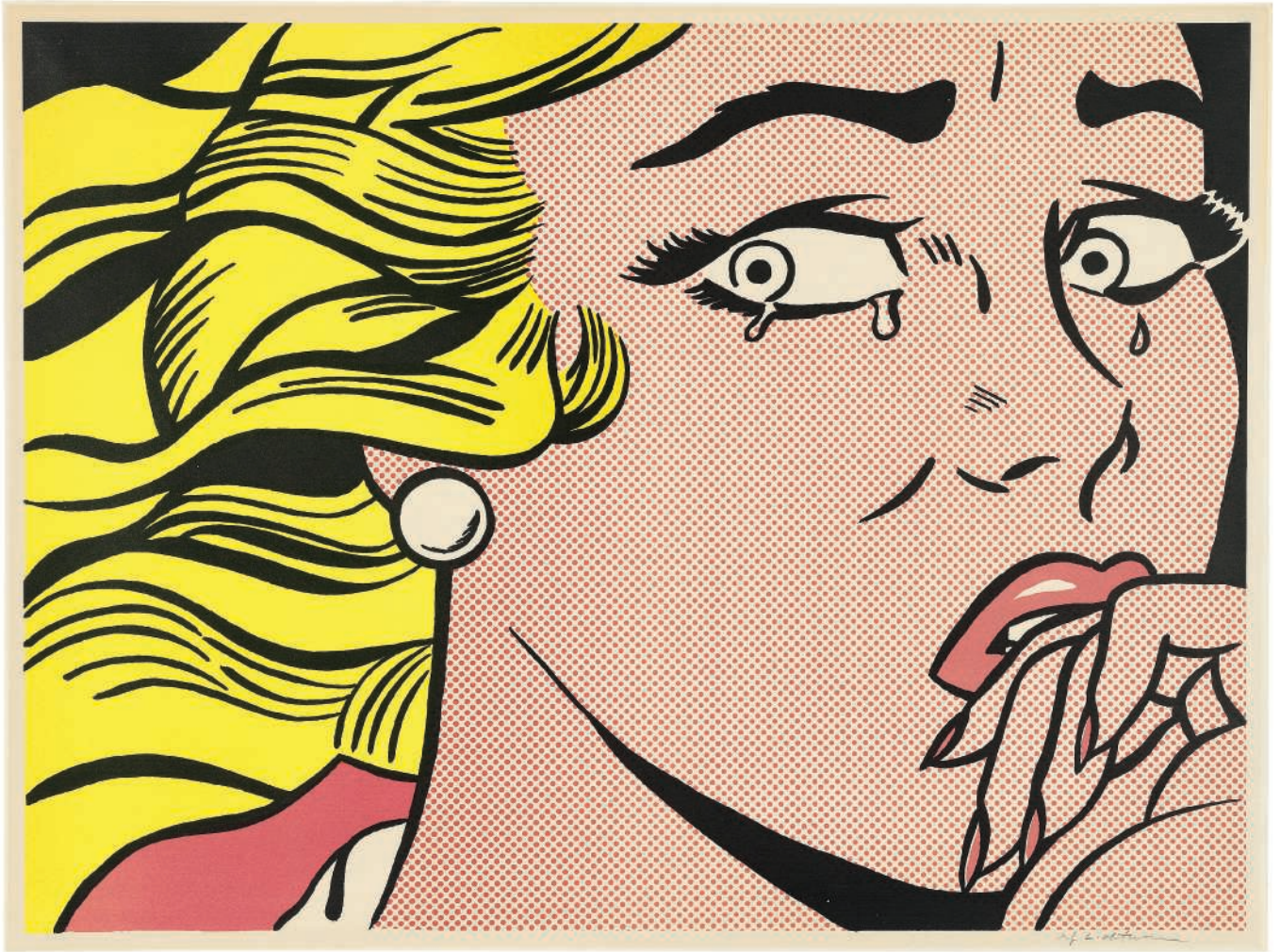
£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Sheehan 126-131



170

ROY LICHTENSTEIN (1923-1997)

Crying Girl

offset lithograph in colours, 1963, on wove paper, signed in pencil, from the edition of unknown size, published by Leo Castelli Gallery, New York, the full sheet, the colours slightly attenuated, otherwise in very good condition, framed
Image 438 x 590 mm., Sheet 458 x 610 mm.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

LITERATURE:
Corlett II.1



Roy Lichtenstein: Paintings

The Parrish Art Museum Southampton New York 1982

■ 171

AFTER ROY LICHTENSTEIN (1923-1997)

Roy Lichtenstein: Paintings, The Parrish Art Museum, Southampton, New York, 1982

screenprint poster in colours, 1982, on wove paper, from the edition of 250, published by Petersburg Press, London and New York, the full sheet, in very good condition, framed
Image 1215 x 1215 mm., Sheet 1670 x 1400 mm.

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

This large format poster, which features Lichtenstein's iconic *Girl with Hair Ribbon*, 1965 (Museum of Contemporary Art, Tokyo), was issued on occasion of the exhibition at the Parrish Art Museum, then located in Southampton Village, the artist's home town, in 1982. The painting was reproduced to the full scale as a screenprint, a medium used extensively by Lichtenstein for his original prints, and one which has become synonymous with pop art. Petersburg Press also published three similarly large format posters designed by David Hockney for the Metropolitan Opera, and one other with Howard Hodgkin.



PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

172

ANDY WARHOL (1928-1987)

Portraits of the Artists, from: Ten from Leo Castelli

screenprints on 100 polystyrene boxes in ten colours, 1967, with incised initials in the lower blue box with Warhol's portrait, numbered 139/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, New York, a box with a few short cracks, residues of glue in places, some minor scratches throughout, otherwise in good condition, framed
508 x 508 x 20 mm.(overall)

£15,000-20,000

US\$20,000-26,000
€18,000-23,000

PROVENANCE:

With Galería Estiarte, Madrid.
Acquired from the above by the present owners.

LITERATURE:

Feldman & Schellmann II.17

The ten artists portrayed are, from left to right: Lee Bontecou, Frank Stella, Larry Poons, Robert Morris, Donald Judd, Robert Rauschenberg, James Rosenquist, Roy Lichtenstein, Jasper Johns and Andy Warhol.

VARIOUS PROPERTIES

***173**

ANDY WARHOL (1928-1987)

Tattooed woman holding rose

offset lithograph in orange, circa 1955, on tissue thin green wove paper, with the artist's estate stamp and the stamp of the Warhol Foundation and annotated 'PM 15.0464' in pencil on the reverse, the full sheet, generally in very good condition, with flattened horizontal folds (as issued), in very good condition, framed
Sheet 737 x 280 mm.

£10,000-15,000

US\$13,000-19,000
€12,000-17,000

LITERATURE:

Not in Feldman & Schellmann





174

ANDY WARHOL (1928-1987)

Goethe

screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 77/100 (there were also 22 artist's proofs), co-published by Editions Schellmann & Klüser, Munich and New York, and Denise René/ Hans Meyer, Düsseldorf, with theirs and the artist's copyright stamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 965 x 965 mm.

£30,000-50,000

US\$39,000-64,000

€35,000-57,000

LITERATURE:

Feldman & Schellmann II.272

175

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 wove paper, signed and dated in pencil, numbered AP 14/16, an artist's proof aside from the edition of 68, published by Tyler Graphics, 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.

£100,000-150,000

US\$130,000-190,000
€120,000-170,000

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'*, The 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-blonde 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 concealment 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.)



40 1964 of 1964



176

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 R11/30 (there were also five artist's proofs), published by G. Mulder, Amsterdam, with the artist's copyright stamp *verso*, printed by Rupert Jasen Smith, with his blindstamp, New York, the full sheet, a tiny pale stain on the left shoulder of the queen, some creases in the upper part of the sheet, occasional scuffs and creasing at the sheet edges, otherwise in good condition, framed
Image & Sheet 998 x 798 mm.

£50,000-70,000

US\$65,000-90,000
€57,000-80,000

PROVENANCE:

With Gul Coskun, London

LITERATURE:

Feldman & Schellmann 337A

177

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 R29/30 (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 very good condition, framed

Image & Sheet 997 x 798 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-23,000

LITERATURE:

Feldman & Schellmann II.340A



178

ANDY WARHOL (1928-1987)

Mao

screenprint in colours, 1974, on wallpaper, signed in felt tip pen, from the unnumbered edition of approximately one hundred impressions, published for the exhibition at the Musée Galliera, Paris, by Factory Additions, New York, the full sheet, occasional soft creasing at the sheet edges, otherwise in very good condition, framed

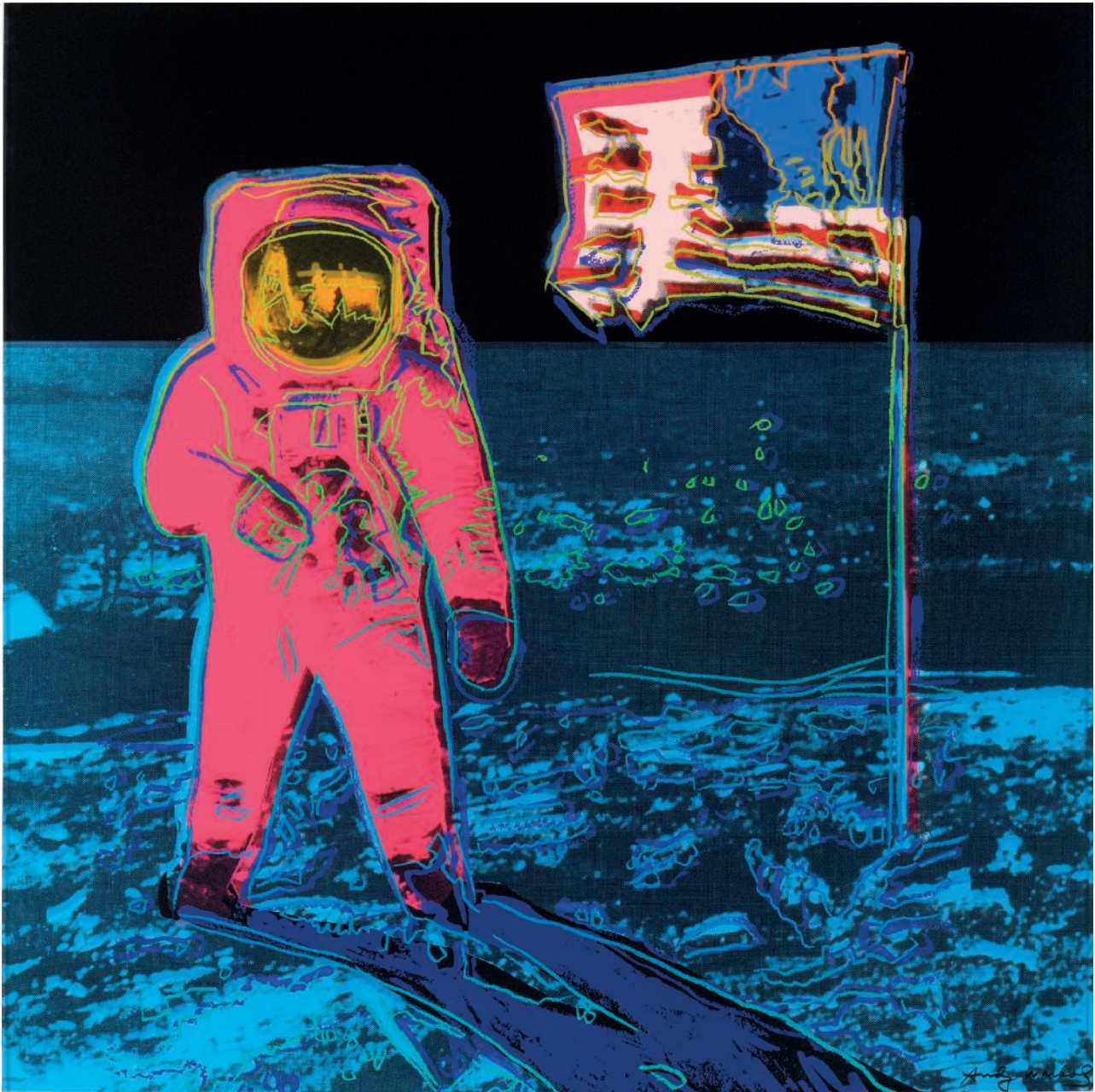
£6,000-8,000

US\$7,800-10,000

€6,900-9,100

LITERATURE:

Feldman & Schellmann II.125A



179

ANDY WARHOL (1928-1987)

Moonwalk

the complete set of two screenprints in colours, 1987, on Lenox Museum Board, each with the artist's printed signature, numbered 20/160 in pencil (there were also 31 artist's proof sets), signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, published by Ronald Feldman Fine Arts, New York, the full sheets, in very good condition, framed
Image and Sheet: 964 x 964 mm. (each) (2)

£150,000-250,000

US\$200,000-320,000
€180,000-280,000

LITERATURE:

Feldman & Schellmann II.404-405



At the time of his death, Andy Warhol was working on a major portfolio entitled *TV*, in which he aimed to trace the history of television. *Moonwalk*, the only completed image in the project, is an example of the quintessential post-war American icons portrayed by Warhol. Using a freeze-frame image originally broadcast to millions of viewers, the astronaut Buzz Aldrin stands next to the American flag he has placed on the moon. Warhol returns to this seminal moment through the technique of screenprint. Combining a palette of neon colours, and fluorescent outlines, he updates the original image to reflect the flourishing visual culture of the 1980's. Warhol's initials can be discerned across Aldrin's visor; a typical ironic touch by the artist who thereby adds his mark to the famous image, just as the American flag was added to the surface of another world.

This year marks the fiftieth anniversary of the Apollo 11 mission, in which Neil Armstrong and Buzz Aldrin became the first men to walk on the Moon.



180

ANDY WARHOL (1928-1987)

Kachina Dolls, from: Cowboys and Indians

unique screenprint in colours, 1986, on Lenox Museum Board, signed in pencil, numbered TP 18/36, one of 36 trial proof impressions with unique colour combinations, aside from the regular edition of 250 (there were also fifty artist's proofs), published by Gaultney, Klineman Art Inc., New York, with the artist's inkstamp *verso*, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed
Image & Sheet 915 x 915 mm.

£25,000-35,000

US\$33,000-45,000
€29,000-40,000

LITERATURE:

Feldman & Schellmann IIB.381



181

ANDY WARHOL (1928-1987)

Geronimo, from: Cowboys and Indians

screenprint in colours, 1986, on Lenox Museum Board, signed in pencil, numbered 238/250 (there were also fifty artist's proofs), with the artist's inkstamp verso, published by Gaultney, Klineman Art Inc., New York, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, a few very minor surface scuffs, generally in very good condition, framed
Image & Sheet 910 x 910 mm.

£15,000-25,000

US\$20,000-32,000
€18,000-28,000

LITERATURE:

Feldman & Schellmann II.384



***182**

ANDY WARHOL (1928-1987)

After the Party

screenprint in colours, 1979, on Arches 88 wove paper, signed in pencil, numbered 162/1000 (there were also thirty artist's proofs), published by Grosset and Dunlap, Inc., New York, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, a deckle edge below, in very good condition, framed Sheet 546 x 775 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-17,000

LITERATURE:

Feldman & Schellmann II.183



183

ROBERT INDIANA (1928-2018)

The American Dream No. 2

the complete set of four screenprints in colours, 1982, on Fabriano wove paper, one plate signed and dated in pencil, numbered *PP 9/15*, a set of printers proofs aside from the edition of one hundred (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 Edition Domberger, Stuttgart, with their blindstamp, in very good condition
Image 610 x 610 mm. (each)
Sheet 680 x 680 mm. (each)

(4)

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

LITERATURE:

Sheehan 125



184

ROBERT INDIANA (1928-2018)

American Dream No. 5 (The Golden Five)

the complete set of five screenprints in colours, 1980, on Fabriano wove paper, one plate signed, dated and titled in pencil, the others initialled and dated, each numbered 81/100 (there were also forty artist's proofs), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp, in very good condition
Image 610 x 610 mm. (each)
Sheet 680 x 680 mm. (each)

(5)

£4,000-6,000

US\$5,200-7,700

€4,600-6,800



LITERATURE:

Literature Sheehan 113



■ 185

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 47/60 (there were also 11 artist's proofs), published by Gemini G.E.L., New York, with their blindstamps, the full sheet, pale time-staining at the sheet edges, otherwise in very good condition, framed
Image 1942 x 777 mm., Sheet 2022 x 854 mm.

£50,000-70,000

US\$65,000-90,000
€57,000-80,000

LITERATURE:

Corlett 215; Gemini 216

***186**

JEFF KOONS (B. 1955)

Untitled (Vase of Flowers)

lithograph in colours, 2001, on Somerset Velvet paper, signed and dated in pencil, numbered 84/150 (there were also ten artist's proofs), published by Art of This Century, New York, the full sheet, in very good condition, framed Image 950 x 690 mm., Sheet 1053 x 750 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000



187

ROY LICHTENSTEIN (1923-1997)

Two Apples, from: Seven Apple Woodcut Series

woodcut in colours, 1983, on Iwano Kizuki Hoshio paper, signed and dated in pencil, numbered AP 14/14, an artist's proof aside from the edition of sixty, published by Petersburg Press, London and New York, the full sheet, minor cockling at the sheet edges (as usual with this paper), pale mount staining, otherwise in very good condition, framed Image 544 x 810 mm., Sheet 757 x 997 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

LITERATURE:
Corlett 198

188

TOM WESSELMANN (1931-2004)

Great American Nude Cut-Out

thinned Liquitex and pencil in colours, 1970, on die-cut museum board mounted to matboard (as issued), signed and dated in pencil, numbered 35/100, published by the artist, the full sheet, in very good condition, framed Sheet 406 x 509 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800





***189**

ANDY WARHOL (1928-1987)

Paramount, from: Ads

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 3/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, New York, with their blindstamp and the artist's copyright ink stamp on the reverse, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, in very good condition, framed
Sheet 965 x 965 mm.

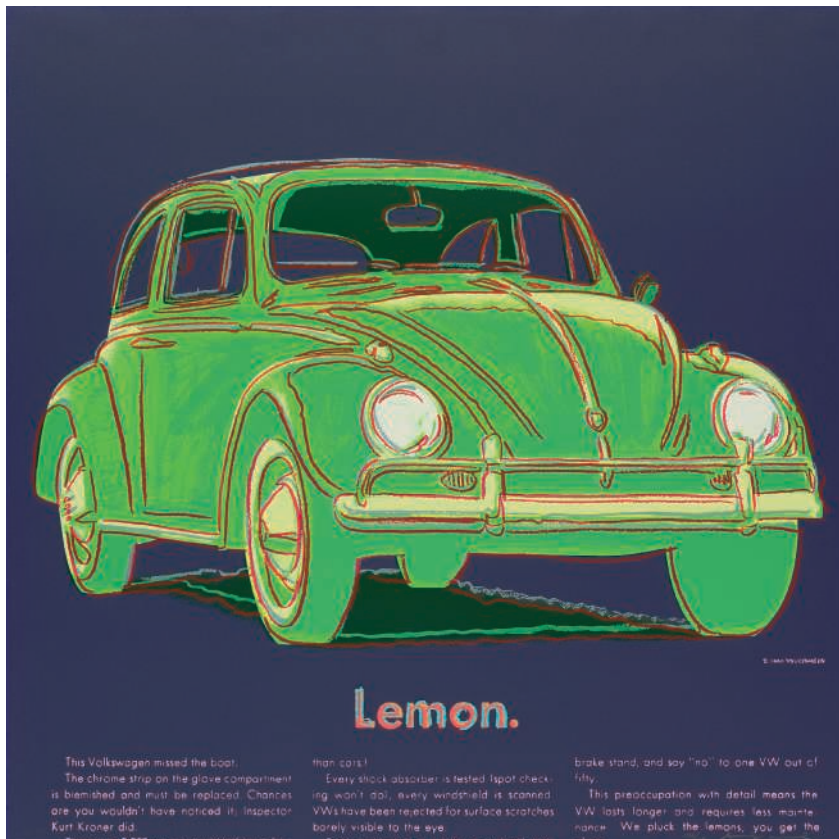
£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Feldman & Schellmann II.352



***190**

ANDY WARHOL (1928-1987)

Volkswagen, from: Ads

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 158/190 (there were also thirty artist's proofs), published by Ronald Feldman Fine Arts, New York, with their blindstamp and copyright inkstamp verso, the full sheet, the colours very slightly attenuated, some minor scuffs at the sheet edges in places, otherwise in good condition, framed
Image & Sheet 965 x 965 mm.

£20,000-30,000

US\$26,000-39,000

€23,000-34,000

LITERATURE:

Feldman & Schellmann II.358



191

KEITH HARING (1958-1990)

Pop Shop II

the complete set of four screenprints in colours, 1988, on wove paper, each signed and dated in pencil, numbered 185/200 (there were also twenty artist's proof sets), published by Martin Lawrence Editions, New York, the full sheets, in very good condition, framed
Image 267 x 342 mm., Sheet 305 x 381 mm.

£30,000-50,000

US\$39,000-64,000
€35,000-57,000

LITERATURE:

Littmann pp. 96-97



192

KEITH HARING (1958-1990)

The Fertility Suite: One Plate

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 98/100 (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, the colours fresh, with margins, the sheet reduced at right, laid to the backboard, framed

Image 1027 x 1203 mm., Sheet 1070 x 1265 mm.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

LITERATURE:

Littmann p.32



193

KEITH HARING (1958-1990)

The Fertility Suite: One Plate

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 98/100 (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, the colours fresh, with margins, the sheet reduced at right, laid to the backboard, framed

Image 1035 x 1180 mm., Sheet 1070 x 1265 mm.

£8,000-12,000

US\$11,000-15,000

€9,200-14,000

LITERATURE:

Littmann p. 31

194

KEITH HARING (1958-1990)

The Fertility Suite: One Plate

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 98/100 (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, the colours fresh, with margins, a small, retouched elliptical crease in the upper right subject, the sheet reduced at right, laid to the backboard, framed
Image 1040 x 1202 mm., Sheet 1071 x 1265 mm.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000

LITERATURE:

Littmann p. 33



195

KEITH HARING (1958-1990)

The Fertility Suite: One Plate

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 98/100 (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, the colours fresh, with margins, the sheet reduced at right, laid to the backboard, framed
Image 1030 x 1205 mm., Sheet 1065 x 1265 mm.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

LITERATURE:

Littmann p. 33



196

KEITH HARING (1958-1990)

The Fertility Suite: One Plate

screenprint in colours, 1983, on wove paper, signed and dated in pencil, numbered 98/100 (there were also 15 artist's proofs), published by Tony Shafrazi Gallery, New York, the colours fresh, with margins, the sheet reduced at right, laid to the backboard, framed
Image 1035 x 1212 mm., Sheet 1065 x 1265 mm.

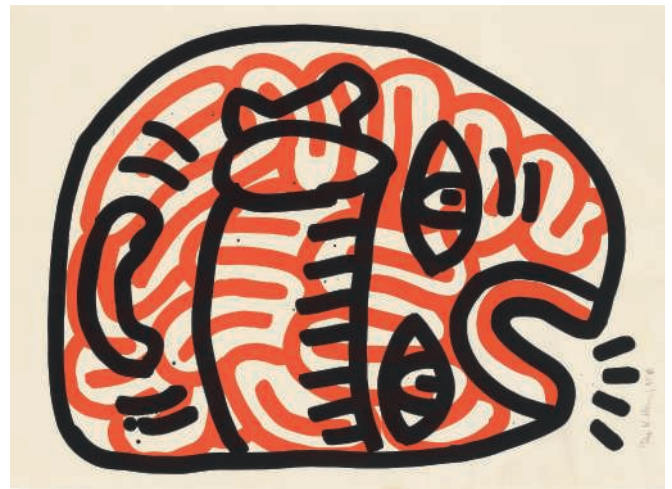
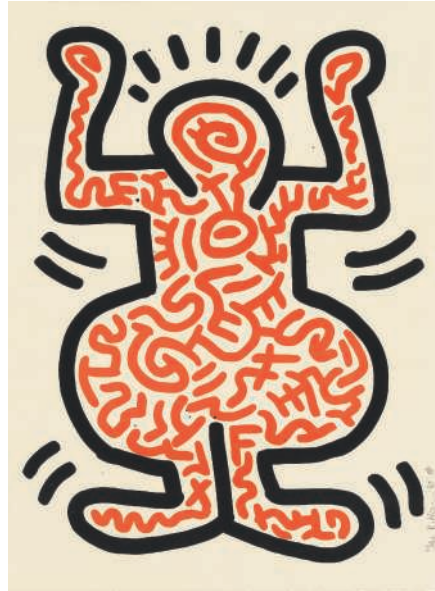
£8,000-12,000

US\$11,000-15,000
€9,200-14,000

LITERATURE:

Littmann p. 32





PROPERTY FROM A DISTINGUISHED PRIVATE SPANISH COLLECTION

197

KEITH HARING (1958-1990)

Ludo

the complete portfolio of five lithographs in colours, 1985, on Arches wove paper, all signed and dated in pencil, numbered 17/90 (there were also 15 artist's proofs), published by Éditions F.B., Paris, the full sheets, with deckle edges above and below, generally in very good condition, loose (as issued), within the original paper folder with title on the front and justification at the back, additionally signed in pencil on the justification

Image 605 x 455 mm., Sheet 655 x 480 (and similar)

(5)

£12,000-18,000

US\$16,000-23,000

€14,000-20,000

LITERATURE:

Littmann pp. 44-47



λ198

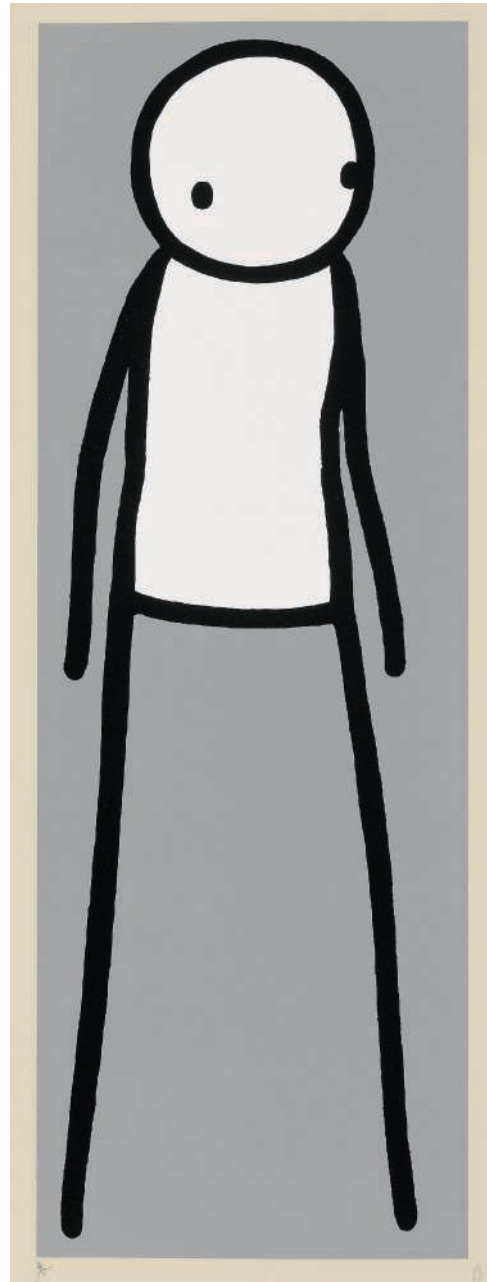
STIK (B. 1979)

Liberty (Orange)

screenprint in colours, 2013, on cream Somerset wove paper, signed in pencil, numbered 11/25, published by Squarity, London, with their blindstamp, the full sheet, in very good condition, framed
Image 1060 x 358 mm., Sheet 1115 x 408 mm.

£8,000-12,000

US\$11,000-15,000
€9,200-14,000



λ199

STIK (B. 1979)

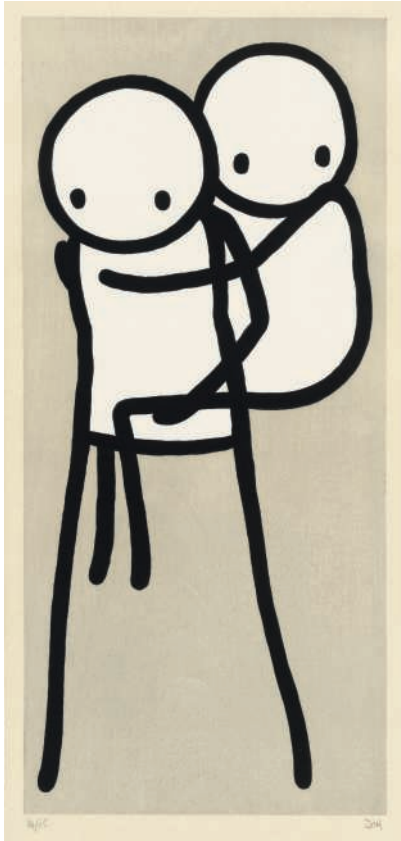
Walk (Grey)

screenprint in colours, 2012, on cream Somerset wove paper, signed with the artist's stick figure in pencil, numbered 4/5, published by Squarity, London, with the artist's and publisher's blindstamps, the full sheet, in very good condition
Image 1060 x 370 mm., Sheet 1120 x 418 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

This lot is offered with the Certificate of Authenticity issued by Squarity.



λ200

STIK (B. 1979)

Onbu (Piggyback) (Grey)

ukiyo-e woodcut in black, white and grey, 2013, on laid rice paper, signed and numbered 14/15 in pencil, a very good impression with the woodgrain printing clearly in the background, printed at the Adachi Foundation, Japan, published by the artist, the full sheet, with a deckle edge above, in very good condition Block 395 x 180 mm., Sheet 480 x 200 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

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

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



λ*201

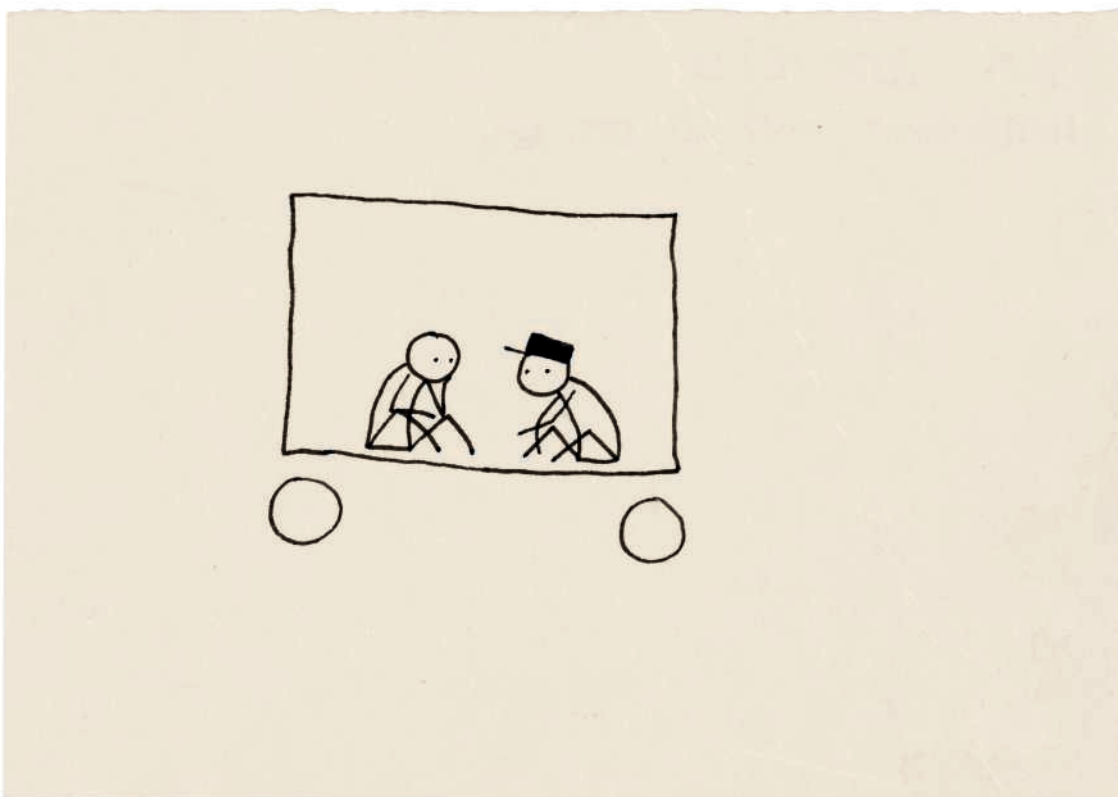
STIK (B. 1979)

Dancer

digital pigment print in black and red, 2011, on stiff wove paper, signed with the artist's stick figure in pencil, numbered 202/250 (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 very good condition Image 461 x 212 mm., Sheet 500 x 240 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800



(actual size)

λ202

STIK (B. 1979)

Untitled

pen and black ink on wove paper
signed and dated *STIK 2008* (on the reverse)
Executed in 2008.
Image 47 x 55 mm., Sheet 105 x 148 mm.

£1,200-1,800

US\$1,600-2,300
€1,400-2,000

This work has been authenticated by the artist.

λ203

STIK (B. 1979)

Untitled

pyrography and acrylic on wooden canvas wedge
signed and dated *STIK 2014* (on the reverse)
Executed in 2014.
70 x 40 x 4 mm. (overall)
212 x 160 x 35 mm. (frame)

£2,000-3,000

US\$2,600-3,900
€2,300-3,400



(actual size)

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.

This work has been authenticated by the artist.



***204**

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, 2017, 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, the full sheet, in excellent condition
Image & Sheet 2134 x 1753 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

205

AI WEIWEI (B. 1957)

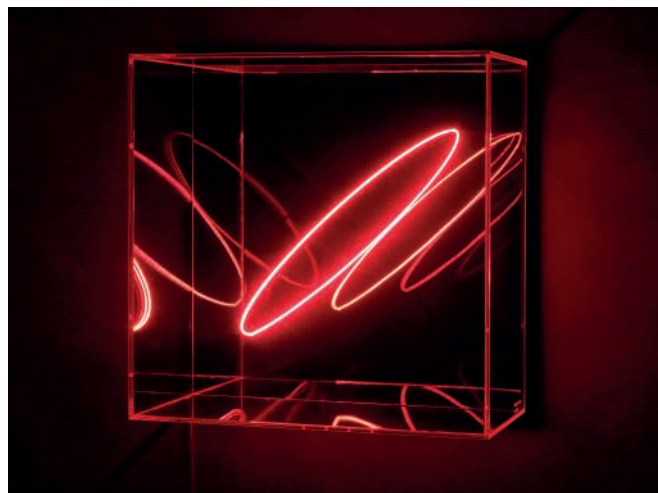
Artist's Hand

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

£1,500-2,500

US\$2,000-3,200
€1,800-2,800

This work was made to benefit the exhibition *Ai Weiwei: Good Fences Make Good Neighbors*, New York, 12 October 2017 - 11 February 2018.



206

AI WEIWEI (B. 1957)

Thin Line

3D multiple with glass fibre light line and PMMA mirror in the acrylic display case, 2017, with incised signature and title, numbered 47/100 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, generally in very good condition
500 x 500 x 250 mm. (overall)

£3,000-5,000

US\$3,900-6,400
€3,500-5,700

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0207

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 283 of 350 (there were also eight artist's proof copies), co-published by Gisela Capitan, 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)

£20,000-30,000

US\$26,000-39,000
€23,000-34,000





λ208

BANKSY (B. 1975)

Grin Reaper

screenprint in colours, 2005, on grey card, signed, dated and numbered 152/300 in pencil, published by Pictures on Walls, London (with their blindstamp), the full sheet, in very good condition, framed Image & Sheet 698 x 440 mm.

£18,000-25,000

US\$24,000-32,000

€21,000-28,000

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



λ209

BANKSY (B. 1975)

Gangsta Rat

screenprint in black and red, 2004, on wove paper, numbered 222/350 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp, the full sheet, pale mount staining, otherwise in very good condition, framed
Image 355 x 230 mm., Sheet 500 x 350 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

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



λ210

BANKSY (B. 1975)

Because I'm worthless

screenprint in black and red, 2004, on wove paper, numbered 148/175 in pencil (there was also a signed edition of 75), published by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition, framed
Image 385 x 180, Sheet 500 x 350 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

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



λ211

BANKSY (B. 1975)

Balloon Girl

screenprint in colours, 2004, on wove paper, numbered 469/600 in pencil (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp, the sheet slightly reduced above and below, laid down to the backboard, framed
Sheet 655 x 499 mm.

£15,000-25,000

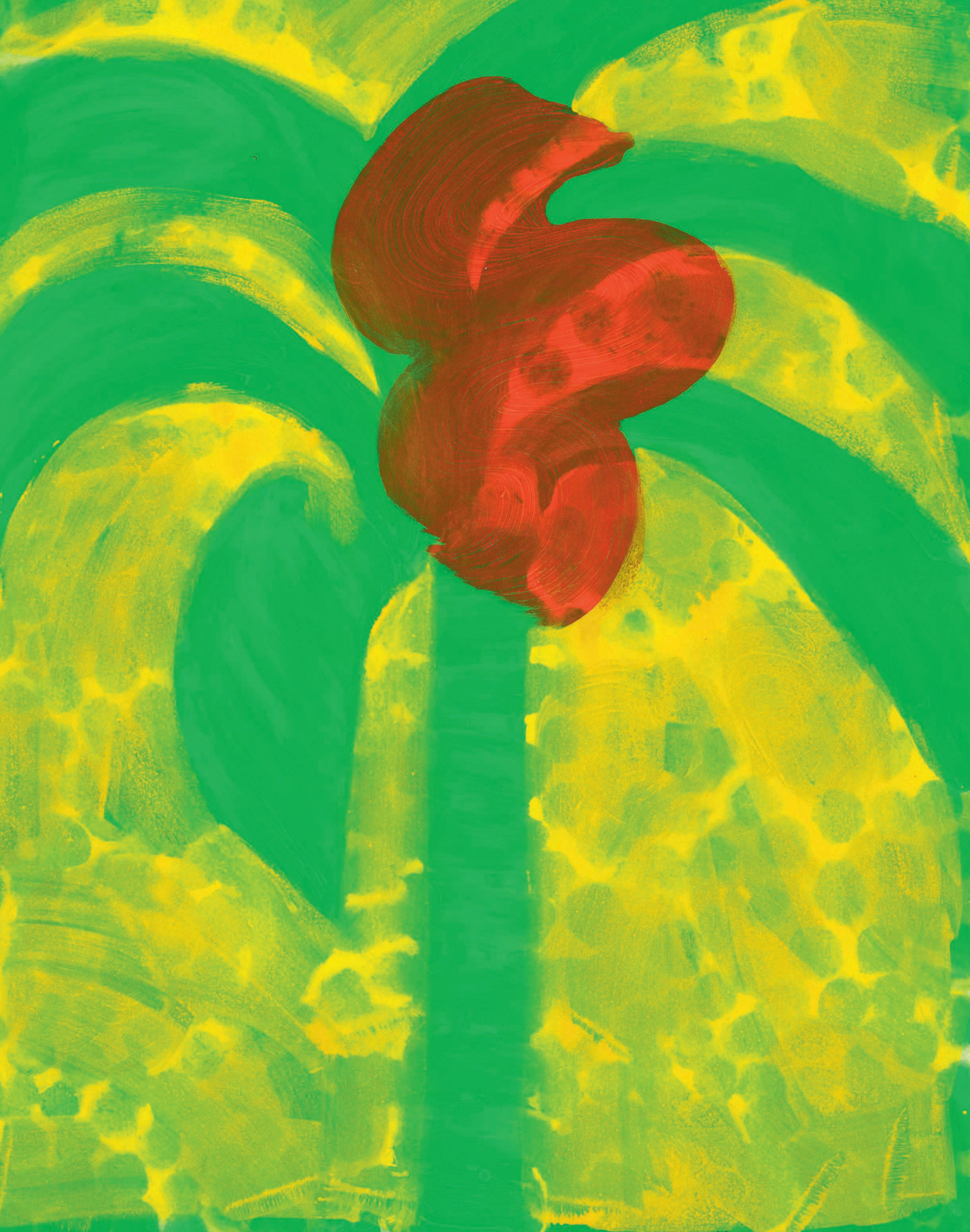
US\$20,000-32,000

€18,000-28,000

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

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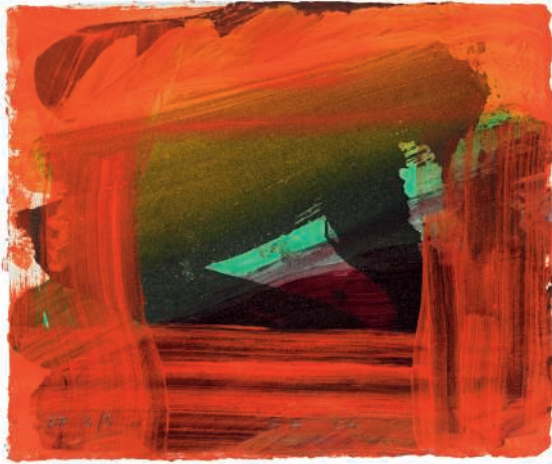
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λ1

HOWARD HODGKIN (1932-2017)

Turkish Delight

lift-ground etching with aquatint in colours, with extensive hand-colouring, 2004, on wove paper, initialled, dated and inscribed PP 3/5 in pencil, a printer's proof aside from the edition of eighty (there were also ten artist's proofs), published by Mezzanine Gallery, New York, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 240 x 290 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Not in Heenk



λ2

HOWARD HODGKIN (1932-2017)

Flowering Palm

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated 91 and inscribed PP 3/4 in pencil, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1490 x 1210 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:

Heenk 89



λ3

HOWARD HODGKIN (1932-2017)

Away

lift-ground etching and aquatint in black, with extensive hand-colouring, 2000-02, on Two Rivers wove paper, initialled, dated MMI and inscribed PP 4/5 in pencil, a printer's proof aside from the edition of fifty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 235 x 280 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 108

λ4

HOWARD HODGKIN (1932-2017)

Eye

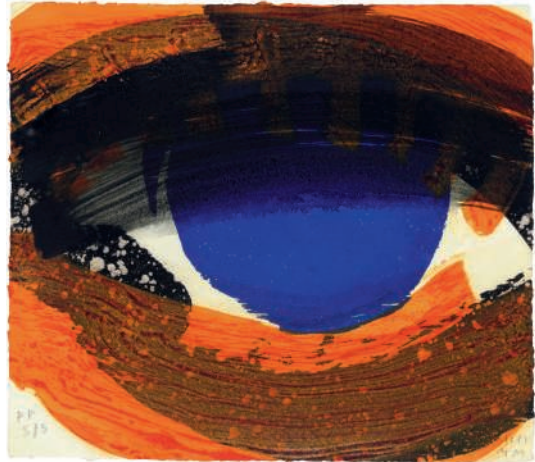
lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 2000, on Two Rivers wove paper, initialled, dated MM and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of forty (there were also 18 artist's proofs), co-published by The Institute of Contemporary Art, Philadelphia and Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 286 x 330 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenck 102



λ5

HOWARD HODGKIN (1932-2017)

Books for the Paris Review

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1997-99, on Two Rivers wove paper, initialled, dated 99 and inscribed PP 5/5, a printer's proof aside from the edition of one hundred (there were also twenty artist's proofs), published by The Paris Review, New York, 1998, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 375 x 420 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 100



λ6

HOWARD HODGKIN (1932-2017)

Moroccan Door

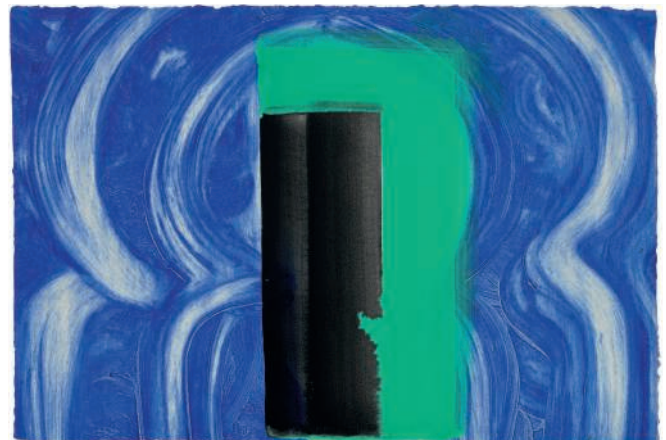
intaglio with carborundum in colours, with hand-colouring, 1990-91, on Du Chene hand-made wove paper, initialled and dated, a proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 760 x 1105 mm.

£6,000-8,000

US\$7,800-10,000
€6,900-9,100

LITERATURE:

Heenk 82





λ7

HOWARD HODGKIN (1932-2017)

Snow

intaglio with carborundum in colours, with hand-colouring, 1995, on Two Rivers wove paper, initialled, dated and inscribed PP 5/5, a printer's proof aside from the edition of eighty (there were also ten artist's proofs), published by The Metropolitan Museum of Art, New York, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 267 x 356 mm.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LITERATURE:
Heenk 92



λ8

HOWARD HODGKIN (1932-2017)

After Degas

intaglio with carborundum in colours, with hand-colouring, 1990-91, on Larroque et Pombie wove paper, initialled, dated 90 and inscribed P. in pencil, a proof aside from the edition of eighty (there were also ten artist's proofs), published by the Metropolitan Museum of Art, New York, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 255 x 320 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:
Heenk 81



λ9

HOWARD HODGKIN (1932-2017)

Summer

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 1997, on Two Rivers wove paper, initialled, dated and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of one hundred (there were also ten artist's proofs), published by the Metropolitan Museum of Art, New York, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 290 x 365 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:
Heenk 98

λ10

HOWARD HODGKIN (1932-2017)

For Jack

etching and aquatint with carborundum in colours, with extensive hand-colouring, 2006, on wove paper, initialed, dated and inscribed P. in pencil, a proof aside from the edition of sixty, published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 985 x 1360 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

LITERATURE:

Not in Heenk



λ11

HOWARD HODGKIN (1932-2017)

As Time Goes By (Red)

aquatint and carborundum in colours, with extensive hand-colouring, 2009, on five sheets of Moulin de Gué wove paper, initialed, dated and inscribed P. P 1/1 in pencil, the printer's proof, aside from the edition of seven (there were also three artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Sheet 2440 x 1220 mm. (each)
Overall 2440 x 6100 mm.

£35,000-50,000

US\$46,000-65,000
€40,000-57,000

LITERATURE:

Not in Heenk

λ12

HOWARD HODGKIN (1932-2017)

Rain

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 2000-02, on Two Rivers wove paper, initialed, dated MM, and inscribed PP 3/5 in pencil, a printer's proof aside from the edition of fifty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 270 x 320 mm.

£2,500-3,500

US\$3,300-4,500
€2,900-4,000

LITERATURE:

Heenk 105





λ13

HOWARD HODGKIN (1932-2017)

Seafood

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 2000-02, on Two Rivers wove paper, initialled, dated 99 and inscribed PP 2/5 in pencil, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, 2001, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 430 x 520 mm.

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

LITERATURE:

Heenk 111



λ14

HOWARD HODGKIN (1932-2017)

Two's Company (A-D)

the complete series of four etchings with aquatint in colours, with extensive hand-colouring, 2002-03, on Two Rivers wove paper, each initialled, dated MMII and inscribed PP 5/5 in pencil, printer's proofs aside from the edition of forty (there were also four artist's proofs), co-published by the Elton John AIDS Foundation, London and Alan Cristea Gallery, London, 2003, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 375 x 460 mm. (each)

£8,000-12,000

US\$11,000-15,000

€9,100-14,000

LITERATURE:

Heenk 118

(4)



λ15

HOWARD HODGKIN (1932-2017)

Red Listening Ear

intaglio with carborundum in colours, with hand-colouring, 1986, on TH Saunders wove paper, initialled, dated 87 and inscribed PP 4 in pencil, a printer's proof aside from the edition of one hundred (there were also nine artist's proofs), published by Bernard Jacobson Ltd., London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image and Sheet 475 x 650 mm.

£2,000-3,000

US\$2,600-3,900

€2,300-3,400

LITERATURE:

Heenk 74

λ16

HOWARD HODGKIN (1932-2017)

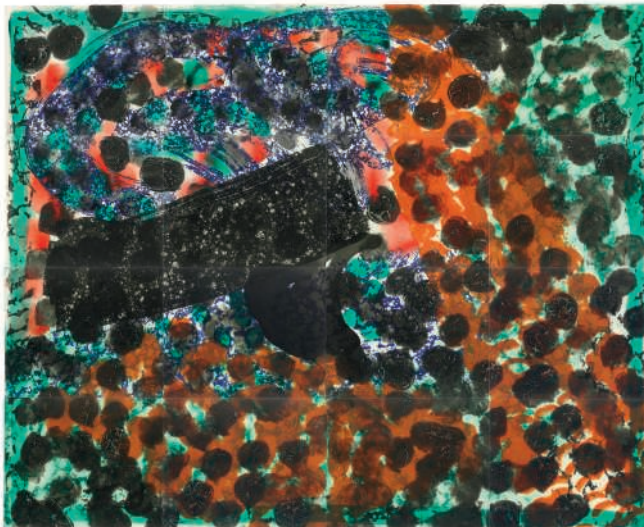
Venice, Morning, from: Venetian Views

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1995, on 16 sheets of Arches wove paper, one sheet initialled, dated and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of sixty (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 400 x 490 mm. (each)
Overall 1600 x 1965 mm.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

LITERATURE:
Heenk 93



λ17

HOWARD HODGKIN (1932-2017)

Venice, Afternoon, from: Venetian Views

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1995, on 16 sheets of Arches wove paper, one sheet initialled, dated 1996 and inscribed PP 4/5, a printer's proof aside from the edition of sixty (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 400 x 490 mm. (each)
Overall 1600 x 1965 mm.

£8,000-12,000

US\$11,000-15,000
€9,100-14,000

LITERATURE:
Heenk 94



λ18

HOWARD HODGKIN (1932-2017)

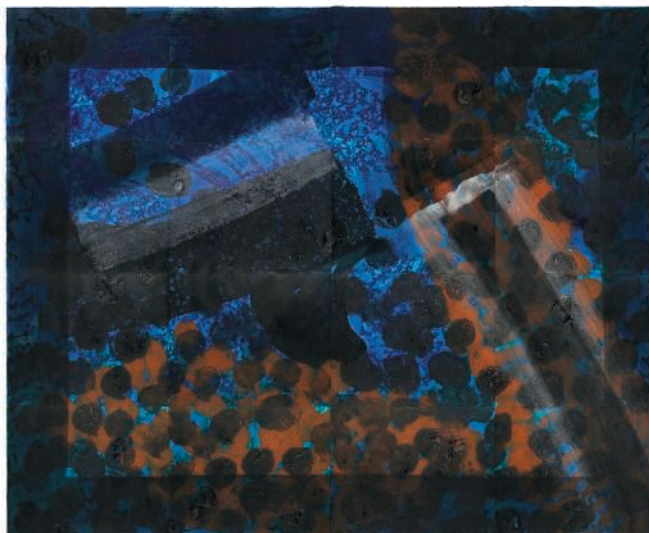
Venice, Evening, from: Venetian Views

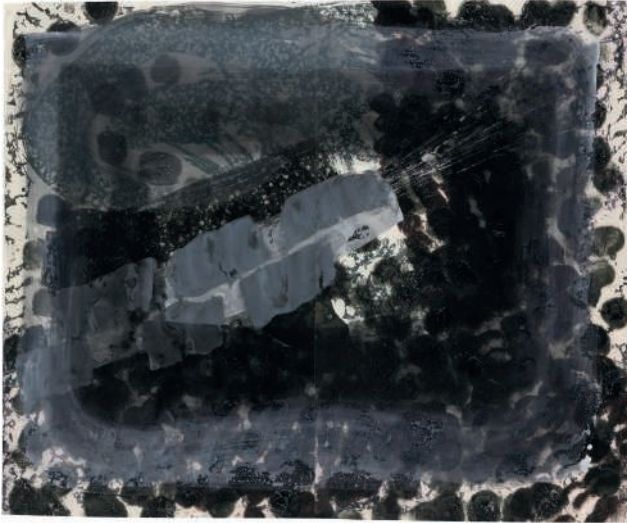
lift-ground etching and aquatint with carborundum in colours with extensive hand-colouring, 1995, on 16 sheets of Arches wove paper, one sheet initialled, dated and inscribed PP 2/5 in pencil, a printer's proof aside from the edition of sixty (there were also 14 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 400 x 490 mm. (each)
Overall 1600 x 1965 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 95





λ19

HOWARD HODGKIN (1932-2017)

Venice, Night, from: Venetian Views

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1995, on two sheets of Arches wove paper, initialed, dated and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of thirty (there were also ten artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1590 x 975 mm. (each)
Overall 1590 x 1950 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 96



λ20

HOWARD HODGKIN (1932-2017)

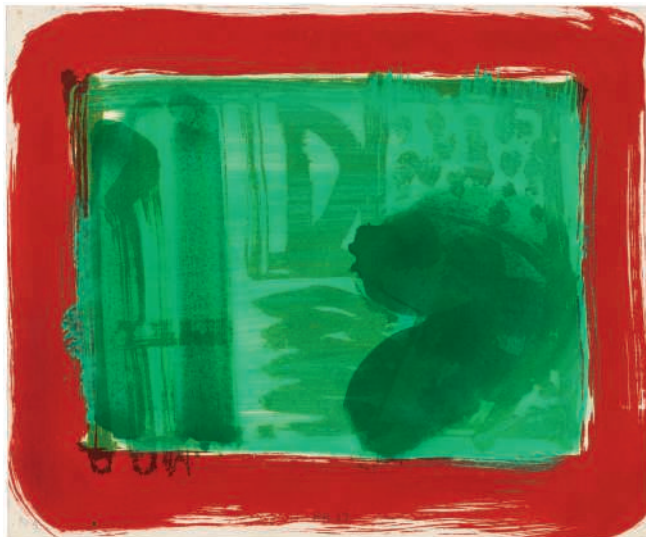
Mango

intaglio with carborundum in colours, with hand-colouring, 1990-91, on Du Chene hand-made wove paper, initialed, dated and inscribed PP 4 in pencil, a printer's proof, aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 740 x 1110 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:
Heenk 83



λ21

HOWARD HODGKIN (1932-2017)

Green Room

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1986, on BFK Rives wove paper, initialed, dated 87 and inscribed PP 4 in pencil, a printer's proof aside from the edition of one hundred (there were also ten artist's proofs), published by Bernard Jacobson Ltd., London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 508 x 610 mm.

£1,500-2,500

US\$2,000-3,200
€1,800-2,800

LITERATURE:
Heenk 72

λ22

HOWARD HODGKIN (1932-2017)

Put Out More Flags

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1992, on Two Rivers wove paper, initialled, dated and inscribed PP 2/5 in pencil, a printer's proof aside from the edition of 75 (there were also 25 artist's proofs), published by the Modern Art Museum of Fort Worth, Texas, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 435 x 530 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 90



λ23

HOWARD HODGKIN (1932-2017)

Night Palm

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated and inscribed PP 4/4, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1493 x 1208 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:

Heenk 86



λ24

HOWARD HODGKIN (1932-2017)

In a Public Garden

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 1997-98, on Two Rivers wove paper, initialled, dated and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of seventy (there were also twenty artist's proofs), published by the Kunstverein für die Rheinlande und Westfalen, Düsseldorf, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 250 x 280 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 99





λ25

HOWARD HODGKIN (1932-2017)

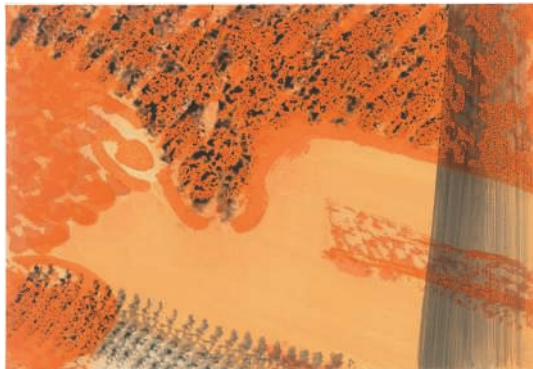
Street Palm

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated 91 and inscribed PP 4 in pencil, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1490 x 1205 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 87



λ26

HOWARD HODGKIN (1932-2017)

As You'd Been Wont - Wantonly Wantonly / Eros Past, from: The Way We Live Now

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1990, on Fabriano laid paper, initialled, dated 91 and inscribed PP 3 in pencil, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 295 x 430 mm.

£1,000-2,000

US\$1,300-2,600
€1,200-2,300

LITERATURE:
See Heenk p 217



λ27

HOWARD HODGKIN (1932-2017)

Home

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 2000-02, on Two Rivers wove paper, initialled, dated MMII and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of fifty (there were also fifteen artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 370 x 413 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

LITERATURE:
Heenk 112

λ28

HOWARD HODGKIN (1932-2017)

But He Did Stop Smoking / He Didn't Miss Cigarettes At All, from: The Way We Live Now

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1990, on Fabriano laid paper, initialled, dated 91 and inscribed PP 3 in pencil, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 289 x 840 mm.

£1,000-2,000

US\$1,300-2,600

€1,200-2,300

LITERATURE:

See Heenk p 217



λ29

HOWARD HODGKIN (1932-2017)

Frost

lift-ground etching and aquatint in colours, with extensive hand-colouring, 2000-02, on Arches wove paper, initialled, dated MM and inscribed P.P 4.5 in pencil, a printer's proof aside from the edition of fifty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 1150 x 1155 mm.

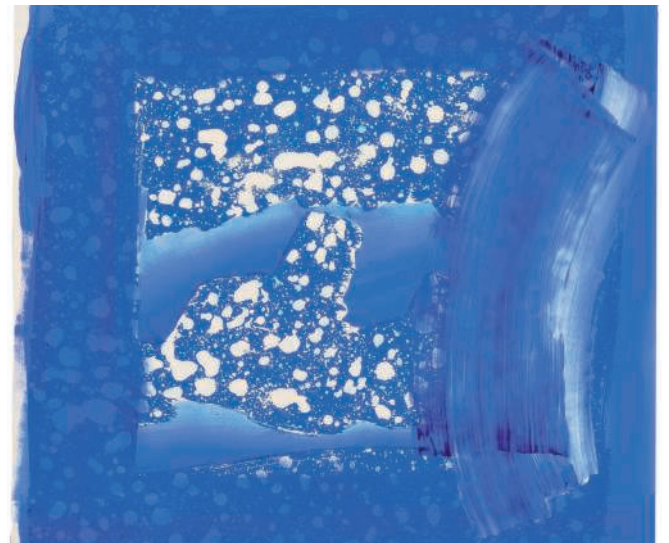
£8,000-12,000

US\$11,000-15,000

€9,100-14,000

LITERATURE:

Heenk 103



λ30

HOWARD HODGKIN (1932-2017)

Strictly Personal

lift-ground etching and aquatint, with carborundum in colours with hand-colouring, 2000-02, on Two Rivers wove paper, initialled, dated MM and inscribed PP 2/5, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop Image & Sheet 300 x 340 mm.

£4,000-6,000

US\$5,200-7,700

€4,600-6,800

LITERATURE:

Heenk 109





λ31

HOWARD HODGKIN (1932-2017)

Into the Woods, Spring, from: Into the Woods

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 2001-02, on two sheets of wove paper, initialed, dated MMV and inscribed PP 2/3 in pencil, a printer's proof aside from the edition of 19 (there were also ten artist's proofs), published by Alan Cristea Gallery, London, printed and hand coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 2030 x 1330 mm. (each)
Overall 2030 x 2660 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 113



λ32

HOWARD HODGKIN (1932-2017)

Into the Woods, Autumn, from: Into the Woods

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 2001-02, on two sheets of wove paper, initialed, dated MMV and inscribed PP 2/3 in pencil, a printer's proof aside from the numbered edition of 19 (there were also ten artist's proofs), published by Alan Cristea Gallery, London, printed and hand coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 2030 x 1330 mm. (each)
Overall 2030 x 2660 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 115



λ33

HOWARD HODGKIN (1932-2017)

Into the Woods, Winter, from: Into the Woods

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 2001-02, on two sheets of wove paper, initialed, dated MMV and inscribed PP 2/3 in pencil, a printer's proof aside from the edition of 19 (there were also ten artist's proofs), published by Alan Cristea Gallery, London, printed and hand coloured by Jack Shirreff at the 107 Workshop
Image and Sheet 2030 x 1330 mm. (each)
Overall 2030 x 2660 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 116

λ34

HOWARD HODGKIN (1932-2017)

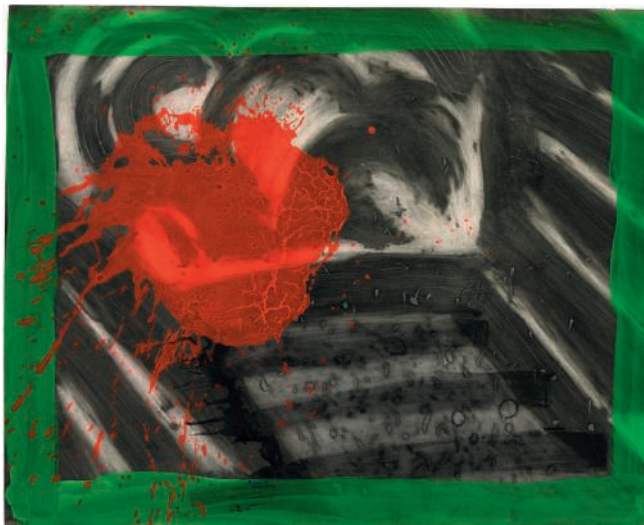
In an Empty Room

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated 91 and inscribed PP 2/4 in pencil, a printer's proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1205 x 1490 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

LITERATURE:
Heenk 84



λ35

HOWARD HODGKIN (1932-2017)

Palm and Window

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated and inscribed *Proof* in pencil, a proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 1490 x 1200 mm.

£7,000-10,000

US\$9,100-13,000
€8,000-11,000

LITERATURE:
Heenk 88



λ36

HOWARD HODGKIN (1932-2017)

Norwich

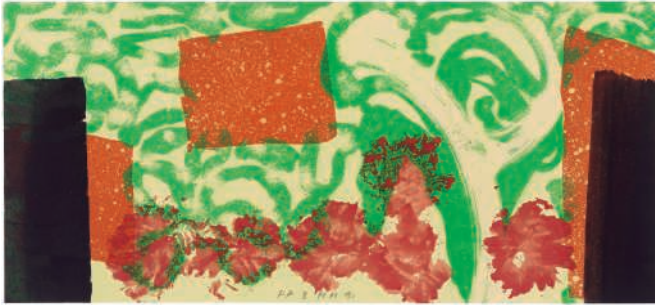
lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1999-2000, on Two Rivers wove paper, initialled, dated MM and inscribed P. in pencil, a proof aside from the edition of eighty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 420 x 475 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:
Heenk 101





λ37

HOWARD HODGKIN (1932-2017)

The Hospital Room was Choked with Flowers / Everybody likes Flowers / Surplus Flowers / The Room...was Filling with Flowers, from: The Way We Live Now

lift-ground etching and aquatint in colours, with hand-colouring, 1990, on Fabriano laid paper, initialed, dated and inscribed PP 3, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 290 x 632 mm.

£1,000-2,000

US\$1,300-2,600
€1,200-2,300

LITERATURE:

See Heenk p 217



λ38

HOWARD HODGKIN (1932-2017)

Dawn

lift-ground etching and aquatint in colours, with extensive hand-colouring, on Two Rivers wove paper, 2000-02, initialed, dated MM and inscribed PP 4/5, a printer's proof aside from the edition of sixty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 265 x 323 mm.

£5,000-7,000

US\$6,500-9,000
€5,700-8,000

LITERATURE:

Heenk 106



λ39

HOWARD HODGKIN (1932-2017)

Sunset

aquatint in blue, with extensive hand-colouring, 2008, on wove paper, initialed, dated and inscribed PP 2/5 in pencil, a printer's proof aside from the edition of thirty (there were also five artist's proofs), published by Whitechapel Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image 270 x 570 mm., Sheet 318 x 698 mm.

£2,000-3,000

US\$2,600-3,900
€2,300-3,400

LITERATURE:

Not in Heenk

λ40

HOWARD HODGKIN (1932-2017)

Sea

lift-ground etching and aquatint in colours, with extensive hand-colouring, 2002-03, on Two Rivers wove paper, initialled, dated MMIII and inscribed PP 5/5 in pencil, a printer's proof aside from the edition of one hundred (there were also 15 artist's proofs), published by Thames & Hudson, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 232 x 263 mm.

£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 117



λ41

HOWARD HODGKIN (1932-2017)

In Touch / Checking In, from: The Way We Live Now

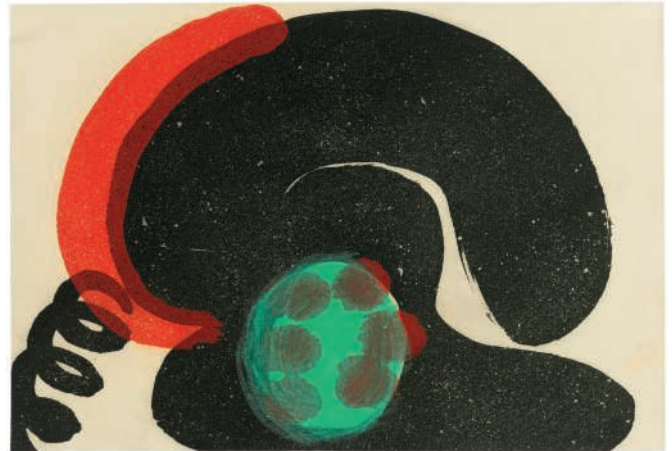
lift-ground etching and aquatint in colours, with hand-colouring, 1990, on Fabriano laid paper, initialled, dated 91 and inscribed PP 2, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 293 x 422 mm.

£1,000-2,000

US\$1,300-2,600
€1,200-2,300

LITERATURE:

See Heenk p 216



λ42

HOWARD HODGKIN (1932-2017)

Blue Listening Ear

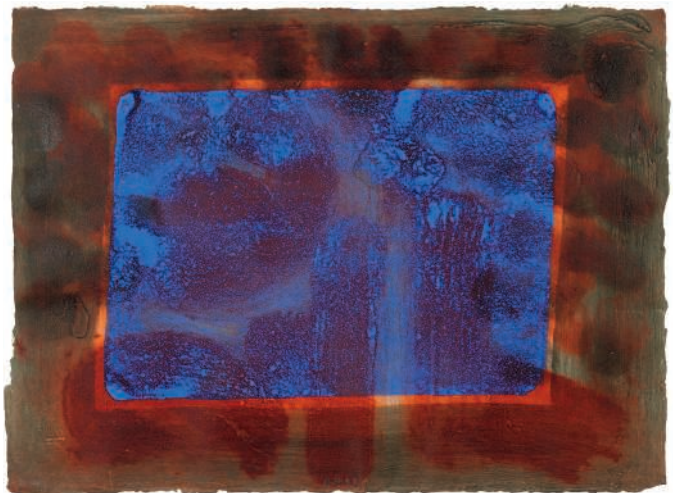
lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 1986, on TH Saunders wove paper, initialled, dated 87 and inscribed PP 4 in pencil, a printer's proof aside from the edition of one hundred (there were also ten artist's proofs), published by Bernard Jacobson Ltd., London, printed and hand-coloured by Jack Shirreff at the 107 Workshop
Image & Sheet 475 x 635 mm.

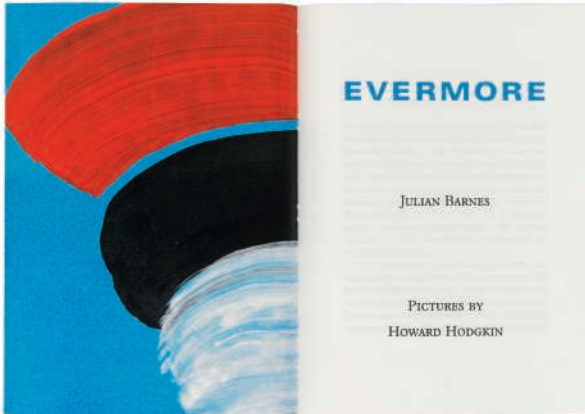
£3,000-5,000

US\$3,900-6,500
€3,500-5,700

LITERATURE:

Heenk 73





λ043

HOWARD HODGKIN (1932-2017)

Evermore (book)

the complete book containing six lift-ground etchings and aquatint in colours, four of the etchings and the frontispiece with hand-colouring, 1996-97, on Arches wove paper, signed and dated in pencil, inscribed H.C. 12/15 and signed by the author in ink, an hors commerce copy aside from the standard edition of 150 (there were also 15 artist's proofs), the book bound (as issued) with the blue card dust jacket, published by Palawan Press, London, 1996, printed and hand-coloured by Jack Shirreff at the 107 Workshop Book 180 x 133 x 14 mm.

£4,000-6,000

US\$5,200-7,700
€4,600-6,800

LITERATURE:

See Heenk p 218



λ44

AFTER HOWARD HODGKIN (1932-2017)

In Tangier

screenprint in colours, 1991, on wove paper, initialed, dated and inscribed HC 7/9 in pencil, a *hors commerce* impression aside from the poster edition of 1000, published by Lincoln Center/List Art Posters & Prints, New York Image 690 x 755 mm., Sheet 955 x 870 mm.

£800-1,200

US\$1,100-1,500
€910-1,400

LITERATURE:

See Heenk p 223

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A detailed description of every work in this sale is available online at christies.com/printsonline 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 Sunday 17 March to Wednesday 20 March 2019. In addition our specialists are always on hand to help. Feel free to contact James Baskerville at 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 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. 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 CONDUCTING 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 related to bidding 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 you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

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 £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of "VAT Symbols and Explanation" for further information.

2 TAXES

The successful bidder is responsible for all 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**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some lots, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale. If the UK withdraws from the EU without an agreed transition deal relating to the import or export of property, then UK VAT rules only will apply from 11pm (GMT) on 29 March 2019. If your purchased lot has not been shipped before 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due on your purchase. Further information can be found in the **'VAT Symbols and Explanation'** section of our catalogue.

For **lots** Christie's ships to the United States, sales or use tax may be due on the **hammer price**, **buyer's premium** and/or any other charges related to the lot, regardless of the nationality or citizenship of the purchaser. Christie's will collect sales tax where legally required. 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 λ 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 Practice'. For example, use of the term 'ATTRIBUTED TO...' in a **Heading** means that the lot is in Christie's opinion probably a work by the named artist but no warranty is provided that the lot is the work of the named artist. Please read the full list of **Qualified Headings** and a lot's full **catalogue description** before bidding.

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

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

(f) The **authenticity warranty** does not apply if the lot can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the lot.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the lot issued at the time of the sale and only if, 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. Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

If you pay for your purchase using a credit card issued outside the region of the sale, depending on the type of credit card and account you hold, the payment may incur a cross-border transaction fee. If you think this may apply to you, please check with your credit card issuer before making the payment.

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

(e) For more information please contact our Post-Sale Service Department by phone on +44 (0)20 7752 3200 or fax on +44 (0)20 752 3300.

2. TRANSFERRING OWNERSHIP TO YOU

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

3 TRANSFERRING RISK TO YOU

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

(a) When you collect the lot; or

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

4 WHAT HAPPENS IF YOU DO NOT PAY

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

(i) to charge interest from the **due date** at a rate of 5% a year above the UK Lloyds Bank base rate from time to time on the unpaid amount due;

(ii) we can cancel the sale of the lot. If we do this, we may sell the lot again, publicly or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;

(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;

(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;

(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);

(vi) we can, at our option, reveal your identity and contact details to the seller;

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

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

(ix) we can take any other action we see necessary or appropriate.

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

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

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale

against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within thirty 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 thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at 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 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 or contact us at arttransport.london@christies.com. We will take reasonable care when we are handling, packing, transporting and shipping a **lot**. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to the export or import of any **lot** you purchase.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one.

For more information, please contact Christie's Art Transport Department on +44 (0)20 7839 9060. See the information set out at www.christies.com/shipping or contact us at arttransport.london@christies.com.

(b) Lots made of protected species

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

(c) US import ban on African elephant ivory

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

(d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: carpets, 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 import into those countries as 'gold'.

(f) Jewellery over 50 years old

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

(g) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol **V** 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 that 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.

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. 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.

K GLOSSARY

auctioneer: the individual auctioneer and/or Christie's.

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, 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

Important notice: The VAT liability in force on the date of the sale will be the rules under which we invoice you. If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property and you ship the lot to the EU after 11pm (GMT) on 29 March 2019, your invoiced VAT position will retrospectively change and additional import tariffs will be due. Christie's is unable to provide tax or financial advice to you and recommends you obtain your own independent tax advice.

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 hammer price . VAT at 20% will be added to the buyer's premium 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 hammer price and buyer's premium and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the hammer price or the buyer's premium .
*	These lots have been imported from outside the EU for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the hammer price . VAT at 20% will be added to the buyer's premium but will not be shown separately on our invoice.
Ω	These lots 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 hammer price and Import VAT at 20% will be charged on the Duty Inclusive hammer price . VAT at 20% will be added to the buyer's premium 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"> • If you register to bid with an address within the EU you will be invoiced under the VAT Margin Scheme (see No Symbol above). • If you register to bid with an address outside of the EU you will be invoiced under standard VAT rules (see † symbol above)
‡	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 hammer . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the hammer price and Clearance VAT at 20% will be charged on the Duty inclusive hammer price . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

VAT refunds: what can I reclaim?

If you are:

A non VAT registered UK or EU buyer		No VAT refund is possible
UK VAT registered buyer	No symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 hammer price through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the buyer's premium 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 lot had been sold with a † symbol) then, subject to HMRC's rules, you can reclaim the VAT charged through your own VAT return.
EU VAT registered buyer	No Symbol and α	The VAT amount in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot 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 buyer's premium . We will also refund the VAT on the hammer price if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	The VAT amount on the hammer and in the buyer's premium cannot be refunded. However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non EU buyer		If you meet ALL 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 buyer's premium .
	† 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 hammer price providing you export the wine while 'in bond' directly outside the EU using an Excise authorised shipper. 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.
	* and Ω	We will refund the Import VAT charged on the hammer price and the VAT amount in the buyer's premium .

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 7389 1611.

SYMBOLS USED IN THIS CATALOGUE

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

◊

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

△

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

◆

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

λ

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

•

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

~

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

Ψ

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

†, *, Ω, α, ‡

See VAT Symbols and Explanation.

■

See Storage and Collection Page.

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

IMPORTANT NOTICES

CHRISTIE'S INTEREST IN PROPERTY CONSIGNED FOR AUCTION

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

◊ **Minimum Price Guarantees**

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

◊◆ **Third Party Guarantees/Irrevocable bids**

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

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

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

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has given the Seller an Advance on the proceeds of sale of the

lot or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the **lot**. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

Bidding by parties with an interest

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

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

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

POST 1950 FURNITURE

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

EXPLANATION OF CATALOGUING PRACTICE

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

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

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

In Christie's opinion a work by the artist.

**Attributed to ..."

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

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

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

**Circle of ..."

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

**Follower of ..."

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

**Manner of ..."

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

**After ..."

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

"Signed ..."/"Dated ..."/

"Inscribed ..."

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

"With signature ..."/"With date ..."/

"With inscription ..."

In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

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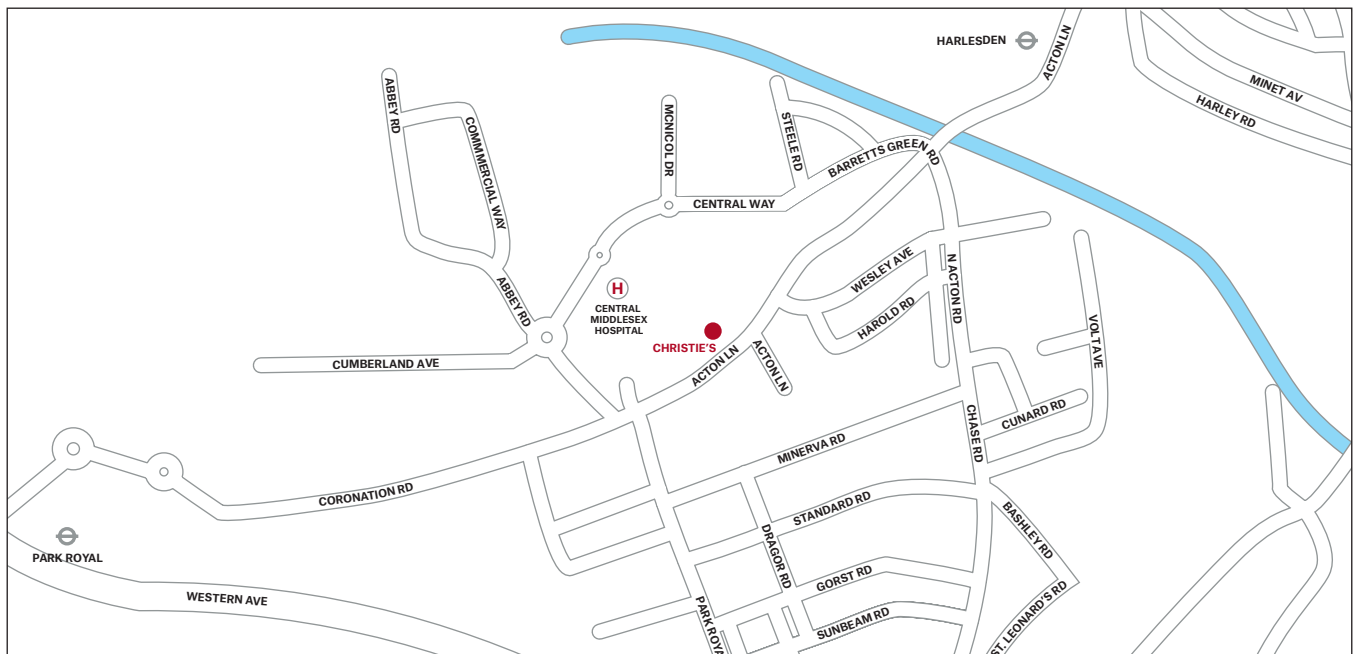
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CHRISTOPHER RICHARD WYNNE NEVINSON, A.R.A. (1889-1946)

The Thames looking towards Tower Bridge

signed 'C.R.W. NEVINSON' (lower right)

oil on canvas

18 x 24 in. (45.7 x 61 cm.)

£40,000-60,000

MODERN | BRITISH ART

London, 9 April 2019

VIEWING

4-8 April 2019

8 King Street

London SW1Y 6QT

CONTACT

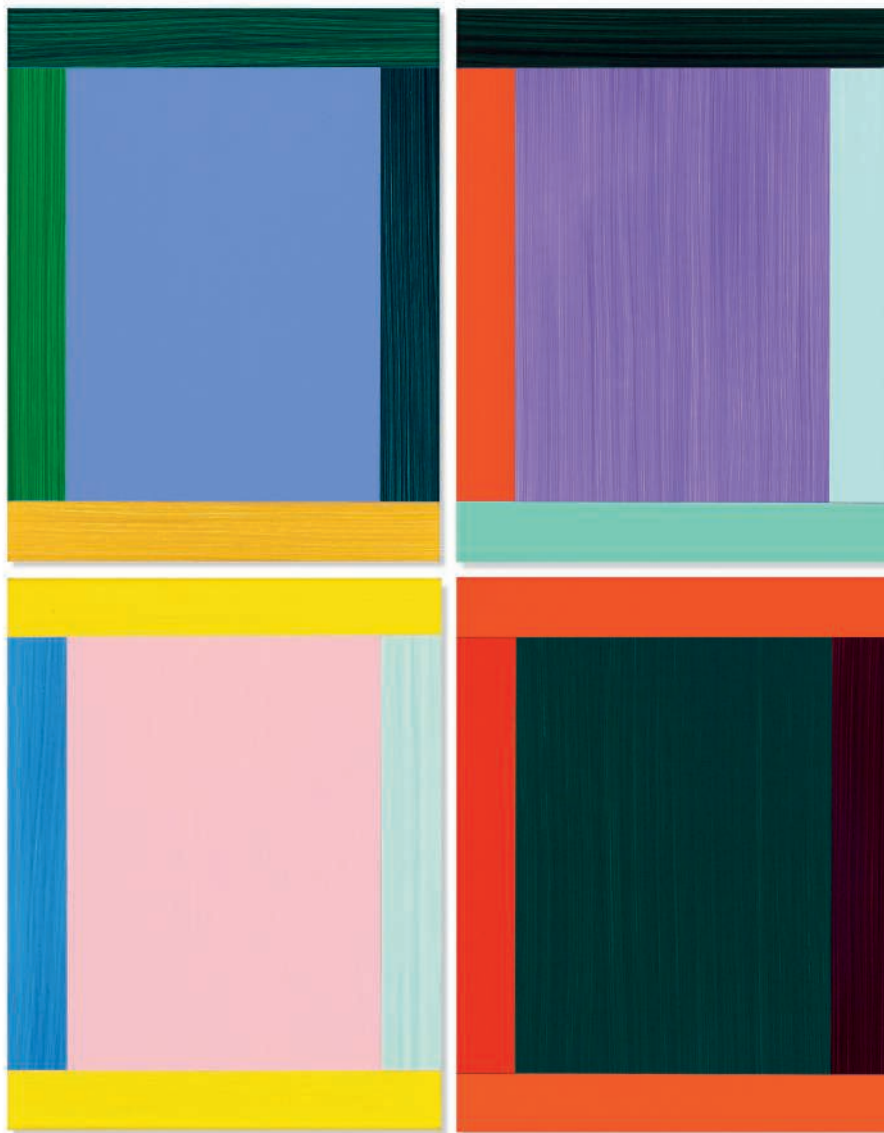
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CHRISTIE'S



IMI KNOEBEL (B. 1940)
Anima Mundi 3-4

each signed, titled, consecutively numbered, numbered and dated 'A-D ANIMA MUNDI 3-4 2010 3/5 Imi 2015' (on the reverse)

acrylic on plastic collage on plastic, in four parts

each: 18 $\frac{1}{8}$ x 14 $\frac{1}{8}$ in. (46 x 36cm.)

Executed in 2010-2015, this work is number three from an edition of five unique examples

£12,000-18,000

FIRST OPEN

Online, 4 - 11 April 2019

VIEWING

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ANDY WARHOL (1928-1987)

Marilyn Monroe (Marilyn)

signed and numbered 'Andy Warhol 166/250' (on the reverse of each sheet)

screenprint in colors on paper, in ten parts

each: 36 x 36 in. (91.4 x 91.4 cm.)

Executed in 1967. This work is number 166 from the edition of 250.

\$2,000,000-3,000,000

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New York, 16 May 2019

VIEWING

4-15 May 2019

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CHRISTIE'S



EDVARD MUNCH (1863-1944)
Angst, from *Album des Peintures Graveurs*
lithograph in red and black, 1896, Woll's second (final) state,
signed in pencil, numbered 4 (the edition was 100)
Image: 16 $\frac{1}{8}$ x 15 $\frac{1}{8}$ in. (412 x 385 mm.)
Sheet: 22 $\frac{3}{8}$ x 16 $\frac{1}{8}$ in. (570 x 431 mm.)
\$600,000-800,000

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