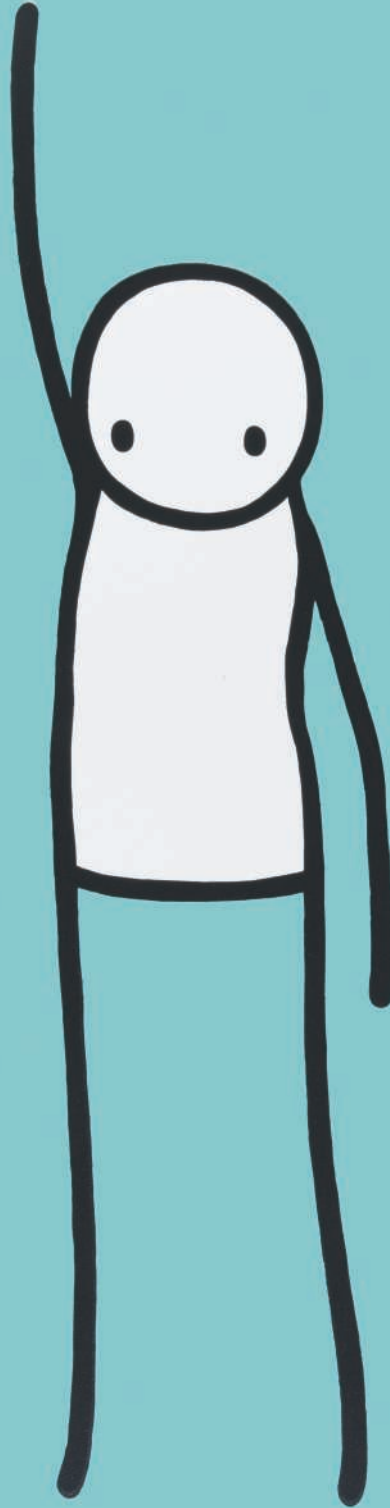


# PRINTS & MULTIPLES

*London 18 September 2019*



CHRISTIE'S





*W. S. Lullatt*



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# PRINTS & MULTIPLES

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Front and back cover: Lot 157  
Inside front cover: Lot 20  
Page 2: Lot 33  
Page 5: Lot 9

## AUCTION

Wednesday 18 September 2019  
at 1.00 pm Lots 1 - 185  
8 King Street, St. James's  
London SW1Y 6QT

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In sending absentee bids or making enquiries, this sale should be referred to as ROOK-16955

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Sunday	15 September	12.00 pm – 5.00 pm
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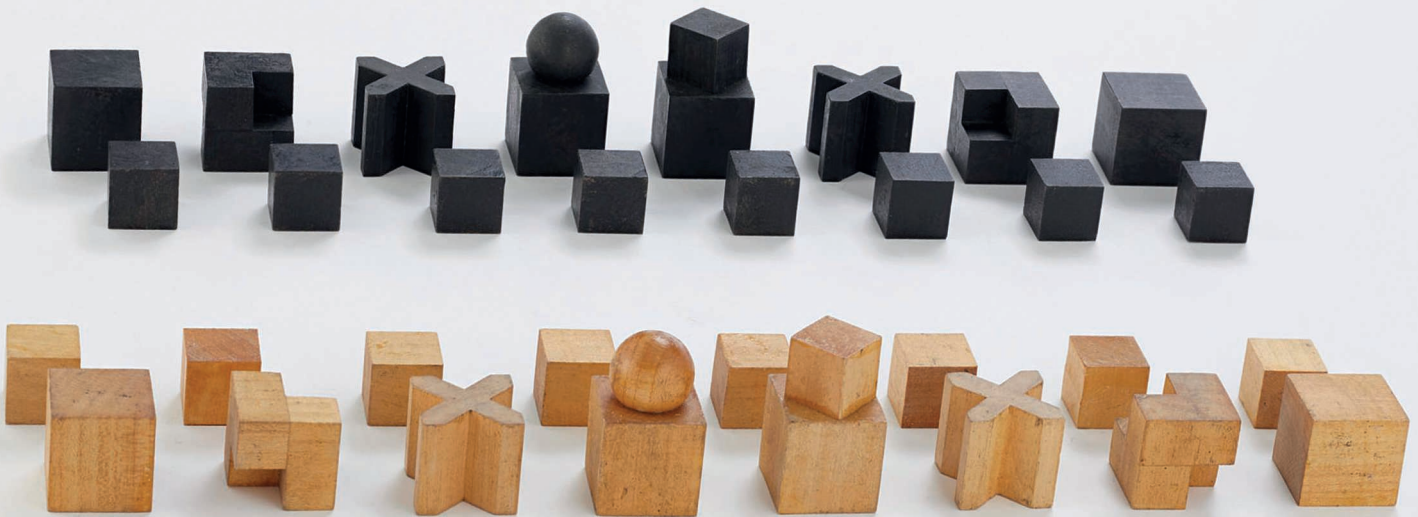


# CHECK MATE

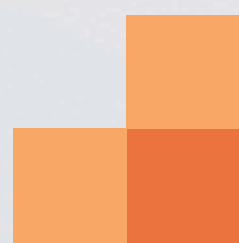
## CHESS RE-IMAGINED

Chess has fascinated artists, writers and composers for centuries. Beguilingly simple in design, it is a game of staggering complexity, with a near-infinite unfolding of possible moves. It is at once warfare and a form of play; it can be approached as a relaxing pastime or a vicious battle of the intellect. As an exercise in calculated moves within a narrow system of rules, it can, like art, impose a certain order on the confusion of the world. *Checkmate* presents a brief history of contemporary and twentieth-century artists' engagement with the 'Royal Game', coalescing around a core group of nine works by eminent contemporary artists. Commissioned by London-based arts organisation RS & A (lots 8-16), with a creative brief that specified only 32 pieces and 64 squares, the component parts of a chess set and board, each work bears the distinct, individual stamp of its creator's practice. Many refer to the legacy of their modernist predecessors, most notably Josef Hartwig's pared-down Bauhaus design, represented here with a set that once belonged to Walter Gropius (see lot 1), and Man Ray's elegant and surreal chess pieces (see lots 3, 5 & 6). By turns playful, dark, challenging and beautiful, these contemporary riffs on an ancient game engage with a wide array of ideas, from chess as psychoanalytic model to society in miniature. All of them, too, are functional, and ready to be played with.

Our thanks to Larry List for his valuable assistance in the preparation of the *Checkmate* catalogue. .



1 (part)







λ\*1

**JOSEF HARTWIG (1880-1955)**

*Bauhaus chess set, model XVI*

the complete set of 32 pieces in blonde and ebonised beech wood, 1923-24, in the original cardboard box, with paper label *DAS BAUHAUS SCHACH SPIEL VON JOSEF HARTWIG*, the label designed by Joost Schmidt (1893-1948), with a German copyright stamp on the underside of the queens, manufactured at the Bauhaus, Dessau, 1923-24, some minor wear, the box with some staining, generally in good condition  
King 5 cm., Pawn 22 mm.  
Box 124 x 124 x 52 mm.

£15,000-20,000

US\$19,000-24,000  
€17,000-21,000

**PROVENANCE:**

Walter Gropius (1883-1969), Berlin and Boston (his inventory number A.38.3208/*Gropius* on a label attached to the base of the box).  
Reginald R. Isaacs (1911-1986), Chicago and Cambridge, Massachusetts, and his son, Henry Isaacs (b. 1951), Portland, Maine; a gift from the above.  
Acquired from Henry Isaacs by the present owner in 2003.

**EXHIBITED:**

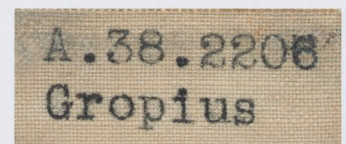
*The Art of Chess*, Somerset House, London (exh. cat.), 28 June - 28 September 2003 (p. 24, ill.).  
*The Imagery of Chess Revisited*, The Noguchi Museum Exhibition, New York (exh. cat.), 21 October 2005 - 5 March 2006.

**LITERATURE:**

Hans & Barbara Holländer, *Schach Partie durch Zeiten und Welten*, Museum für Kunst und Gewerbe, Hamburg, 2005, fig. 320, p. 311.  
Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 182 (p. 122, ill.).  
George Dean, *Chess Masterpieces - One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010 (p. 240-241, ill.).  
Larry List, *The Imagery of Chess Revisited*, George Braziller & Noguchi Museum, New York, 2005, pp. 55-60 (p. 58, 59, ill.).

Josef Hartwig designed this set in 1924 at the Bauhaus, where he was head of the carpentry workshop. Hartwig re-interpreted the traditional chess pieces, remodelling each form around its essential function in the game, the direction in which it can travel on the chess board. The King, therefore, is a small cube diagonally set on top of a large cube, reflecting his limited distance across the board but in all directions. The Queen has a sphere on top of a cube reflecting the mobility of her movement. An X for the Bishop, a cube made up of double inverted L's for the Knight, and a larger and smaller cube for the Rook and Pawn; each translating into concrete form the conceptual idiosyncrasies of chess. This spare, modernist design is carried through into the box, within which all the pieces neatly fit like a geometric pattern.

The present lot was gifted by the German architect and founder of the Bauhaus, Walter Gropius, to Reginald Isaacs and his son Henry in the 1950s. Isaacs, an architect, planner and author of Gropius' biography, had studied under Gropius at Harvard University. Although unsubstantiated, it is likely that the present set is a prototype - one of several given to the Bauhaus Masters for their approval before production was to begin - and that Gropius had kept it since it was first designed by Hartwig at the Bauhaus.



**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**



**Ω2**

**AFTER JOSEF HARTWIG (1980-1955)**

*Bauhaus chess set*

32 pieces, blonde and ebonised beech wood, a facsimile set after Josef Hartwig's prototype, in a wood box, with chess board  
King 57 mm., Pawn 30 mm.  
Box 150 x 150 x 80 mm.  
Board 455 x 455 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**\*3**

**AFTER MAN RAY (1890-1976)**

*Six chess pieces*

sterling-silver and niello, conceived in 1926, each engraved 'Man Ray ©MRT A/P\* 925' on the base, artist's proofs aside from the edition of ten produced under license from the Man Ray Trust, 2008  
King 78 mm., Pawn 30 mm.

£3,000-4,000

US\$3,700-4,800  
€3,300-4,300

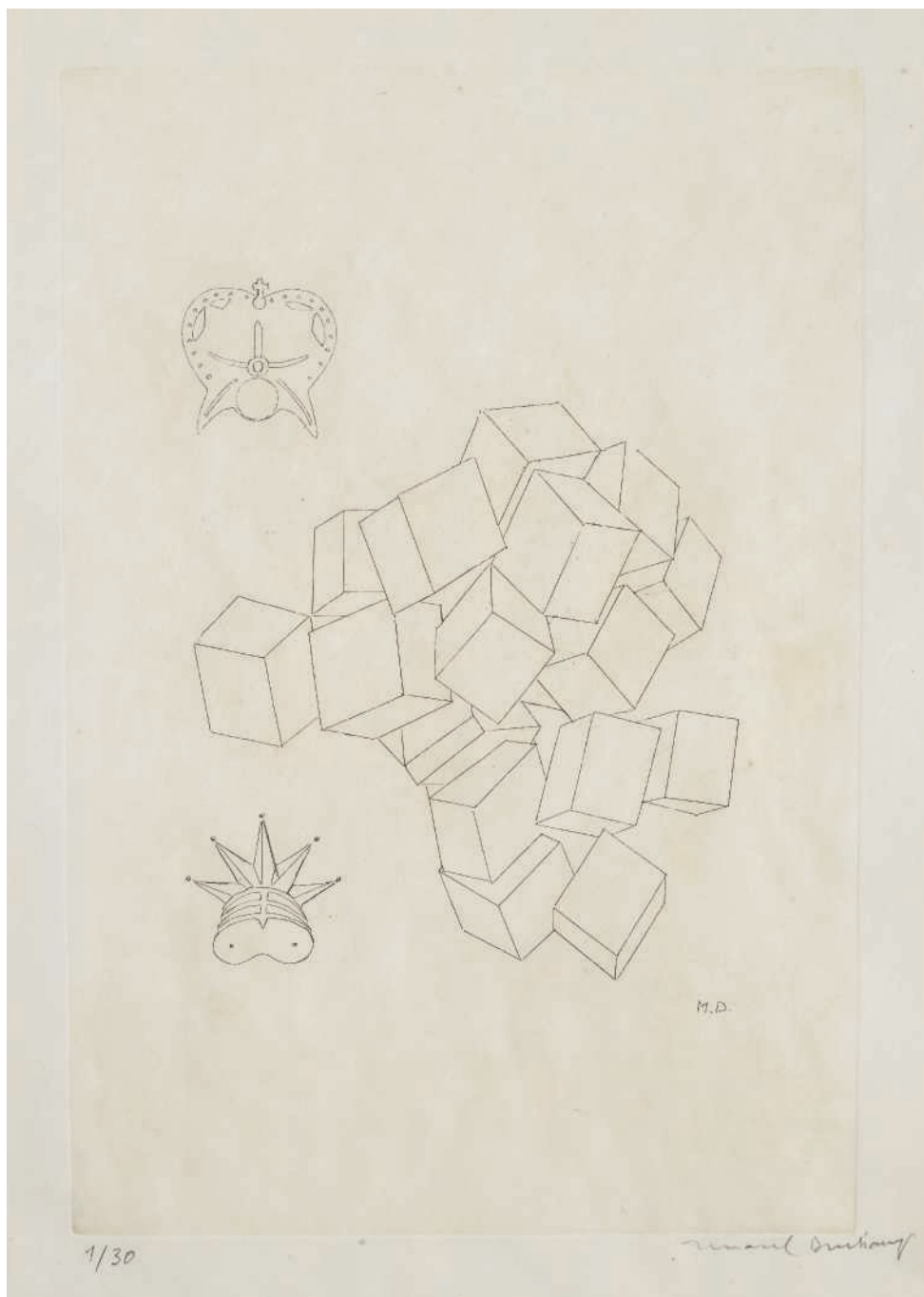
In the spirit of Dada, Man Ray's first chess set was made in 1920 based on materials found scattered around the studio, including simple wooden forms used as draughtsmen's models, and broken violins. Man Ray used the pyramid, the symbol of the pharaohs, as his King. His Queen's conical and more feminine form references the headdresses of ladies in medieval times and suggests a more fluid form of influence and power. The flagon for the

bishop wittily alludes to the clergy's reputation for making and imbibing good liquor. The scroll of a violin, which bears a resemblance to a horse's head, is Man Ray's lyrical substitute for the Knight, whose movement on the board is more erratic than the geometrical moves of the other pieces. Man Ray reduced his Rook and Pawn to the simplest possible geometric forms, the cube and sphere.

In 1926 the Maharaja of Indore commissioned a silver version of this chess set, of which only three copies were made. In 2008 ten sets were re-issued under license from the Man Ray Trust, as well as a few individual artist's proof pieces of which this lot, comprising a King, Queen, Bishop, Knight, Rook and Pawn, is an example.

The Man Ray Expertise Committee has confirmed the authenticity of this work.





λ4

**MARCEL DUCHAMP (1887-1968)**

*King and Queen, from: The Lovers*

etching, 1968, on *Japon nacré* paper, first state (of two), signed in pencil, numbered 1/30, the full sheet, with deckle edges on three sides, published by Arturo Schwarz, Milan, pale light-staining, a small finger print at lower left, otherwise in good condition, framed  
Plate 505 x 325 mm., Sheet 502 x 325 mm.

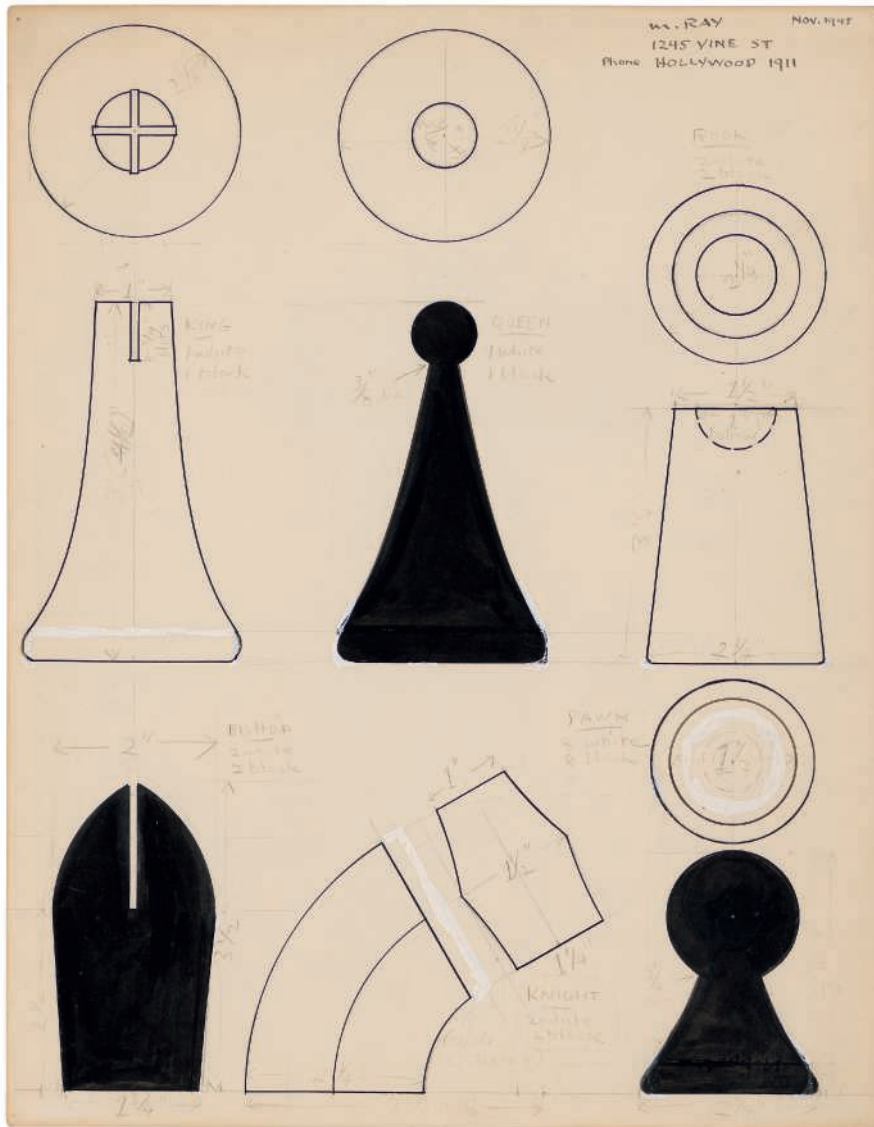
£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

LITERATURE:  
Schwarz 652

The figures to the left of the central motif of the cluster of cubes relate to Duchamp's designs for the King and Queen in his *Pocket Chess Set* from 1943. The dice, which represent the vagaries of chance separating the lovers, refer to Duchamp's poster for the Third French Chess Championship in Nice in 1925.

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



\*5

**MAN RAY (1890-1976)**

*1946 Series III Wood Chess Set Design Drawing*

signed, dated and inscribed 'M. RAY NOV. 1945 / 1245 VINE ST / Phone HOLLYWOOD 1911' in ink (upper right recto) counter-signed and dated 'Man Ray 45' in pencil (centre verso) Pen, ink and white gouache on paper, with extensive annotations in pencil 355 x 280 mm. (14 x 11 in.) Executed in 1945

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Count and Countess Csaky, The Mill House, Sonning-on-Thames, Berkshire. Private collection, acquired from the above in July 1996.

**EXHIBITED:**

*Man Ray: Paris/L.A.*, Track 16 Gallery & Robert Berman Gallery, Santa Monica, California (exh. cat.), 1996.

Artists from the time of Leonardo to the present have appreciated the beauty of mechanical drawings. The cleanly inked ruling pen lines, pencil notations, and corrections on this *1946 Series III Wood Chess Set Design Drawing* provide a fascinating insight into Man Ray's creative design process. At Boys' High School in Brooklyn the young artist studied freehand and mechanical drawing focusing on plan, elevation, and section drawing, essential for architectural draftsmen. These skills would later enable him to produce precise, dimensioned drawings, such as this one, which enabled machinists to produce accurate editions in wood and metal of his ideas. A photo-static copy of this exact drawing (private collection) shows how Man Ray would continue to copy and refine forms to explore possible variations.

By solidly inking-in silhouettes of the Knight, Pawn and Queen, Man Ray created a striking graphic composition while conveying the measurements and proportions necessary to produce his *1946 Series III Wood Chess Set* edition. Popular among the arts and culture community, one of the edition of ten chess sets made from this drawing was owned by famed jazz musician Artie Shaw.

The Man Ray Expertise Committee has confirmed the authenticity of this work.



\*6

**MAN RAY (1890-1976)**

*Chess set*

32 pieces in red and gold anodized aluminium, 1947, the two kings stamped with the initial 'R' on the finial, from an edition of no more than fifty, probably manufactured by Accro Products, California, each with the original black felted bottoms, within a fitted stained beechwood box (not original)

King 48 mm.; Pawn 32 mm.

Box 370 x 190 x 95 mm.

£12,000-18,000

US\$15,000-22,000

€13,000-19,000

**PROVENANCE:**

Christie's, Paris, 20 November 2006, lot 336 (€14,400).

Acquired from the above by the present owner.

Man Ray embarked on the design of a new version of his chess set in 1944 when he was invited by Julien Levy to participate in the exhibition *The Imagery of Chess*, along with Max Ernst, Marcel Duchamp, Yves Tanguy and Alexander Calder. Six sets in wood were made, followed in 1947 by a set in aluminium. Each piece was machined or turned individually and although an inventory from the period states that fifty sets were intended, it is possible, given the scarcity of these sets, that the artist may have produced them in smaller numbers to order.



The Man Ray Expertise Committee has confirmed the authenticity of this work.

## 7

### TAKAKO SAITO (B. 1929)

#### *Smell Chess set*

32 pieces in blonde and dark wood with cork stoppers, each piece containing spices, with the original blonde wood box with inlaid chess board lid, number 9/9, handmade by the artist  
Box 318 x 318 x 70 mm.

£3,000-4,000

US\$3,700-4,800  
€3,300-4,300

#### EXHIBITED:

*The Art of Chess*, Somerset House, London (exh. cat.), 28 June - 28 September 2003 (p. 35, illus.).

#### LITERATURE:

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 2006 (p.27, ill.).

Dylan McClain, *Masterworks: Rare and Beautiful Chess Sets*, Murray & Sorrell FUEL Ltd., London, 2016, p. 194 (p. 200, ill.)

Alice Motard, Eva Schmidt and Johannes Stahl, *Takako Saito: Dreams to Do*, Museum of Contemporary Art, Bordeaux, and Museum of Contemporary Art, Siegen, Germany, 2018-2019, p. 28-51 (p. 47, ill.).

*Smell Chess Set* is a rare example of FLUXUS artist Takako Saito's simple yet conceptually radical chess set designs.

A member of the FLUXUS art movement in the 1960s, Saito was the creator and fabricator of many FLUXUS projects, including her iconic *Sound Chess*, *Smell Chess* and *Weight Chess*. Just as Sol Lewitt worked out spatial permutations with a cube, Saito has used the conceptual structure of games like chess to create works which radically dislocate the senses. Saito has produced over one hundred works of this kind, the most in-depth exploration of the relationship between chess and art since the work of Marcel Duchamp.

The ability to visually identify the hierarchy and function of chess pieces is integral to the game, but Saito challenges the viewer's expected experience of identity by making all of the pieces identical, hollow wooden cubes. In Saito's chess sets the pieces can only be identified through the non-visual senses, by sound when shaken (*Sound Chess*), or by scent (*Smell Chess*), with each cube containing a signature spice. While Saito's sets resemble the cerebral cube permutations of Minimalism, they challenge the detachment of much abstract art, in which sense of touch is not permitted. Instead, her transformed games become a constant sensual "hands-on" encounter of grasping, shaking, and smelling.





■ 8

**BARBARA KRUGER (B. 1945)**

*Untitled (Do you feel comfortable losing?)*

32 pieces in red and black corian with miniature speakers, red corian and printed board with integral electronic and computer components, 2006, number A/P 1/3, one of three artist's proof sets aside from the edition of seven, published by RS & A. Ltd., London, within the original metal and carbon-fibre flight case with foam interior and printed exterior  
King 179 mm., Pawn 79 mm.  
Case 1019 x 945 x 230 mm.

£18,000-25,000

US\$22,000-30,000  
€20,000-27,000

**EXHIBITED:**

*The Art of Chess*, Gary Tatintsian Gallery, Moscow (exh. cat), 2006 (p. 26-27, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat), 24 January - 13 April 2009 (p. 81-83, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat), 2010 (p. 26, ill.).

*The Waste Land*, Turner Contemporary, Margate, 3 February-7 May 2018.

**LITERATURE:**

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 174-175, ill.).

George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams New York, 2010 (p. 259, ill.).

Barbara Kruger is renowned for her hard-hitting public art interventions that utilise the language of advertising to question stereotypes relating to gender and race. In her chess set, a red-framed, close-cropped photo of a face with eyes shut and mouth open provides the background upon which the grid of the board is scored. The face expression is highly ambiguous: is it shouting in glee, crying in pain or swallowing defeat? Despite drawing loose formal inspiration from the chess designs of Man Ray (see lots 3, 5 & 6) and Hartwig (lots 1 & 2), it is John Cage's 1968 *Reunion* performance that provides the conceptual background for the work. Kruger has produced a unique chess set where each piece on the board is a miniature speaker. Every chess piece contains a series of different audio recordings from classic Kruger questions such as 'What's up with your hair' or provocative announcements like 'You feel comfortable losing' and 'You can't be serious'. When heard together during the course of a game their real voices construct an audio conversational piece that parallels the act of playing chess.

This work is accompanied by a certificate issued by the publisher and signed by the artist.

■λ9

## RACHEL WHITEREAD (B. 1963)

### *Modern Chess Set*

32 pieces in mixed media, chess board in carpet and linoleum, 2005, number A/P 2/3, one of three artist's proof sets aside from the edition of seven, with the instruction manual, published by RS & A Ltd., London, within the original printed box  
King 100 mm., Pawn 10 mm.  
Box 245 x 750 x 415 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

#### EXHIBITED:

*The Art of Chess*, Gary Tatintsian Gallery, Moscow (exh. cat.), 2006 (p. 22-23, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 76-79, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 25, ill.).

#### LITERATURE:

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 176, ill.).

George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010 (p. 266, ill.).

In *Modern Chess Set* Rachel Whiteread creates a chess set from replicas of vintage dollhouse furniture. An avid collector of doll's houses and their contents, the artist's interest culminated in *Place (Village)*, 2006-2008, an installation of 150 model houses which she had amassed over twenty years. Whiteread wittily alludes to traditional gender politics, ranging miniatures versions of everyday utilities and appliances, such as sinks, stoves, ironing boards, buckets, washtubs and wastebaskets, against leisure-based furnishings and objects, such as armchairs, electric radiators and televisions. These carefully chosen objects frame the home environment as a site of work for women and of leisure for men. Each piece is meticulously fabricated after model toys in Whiteread's own collection and is presented on a patchwork of floral carpet squares and coloured linoleum. With its wooden box referencing the typography and packaging of the 1950's, *Modern Chess Set* gently critiques gender stereotypes while nostalgically evoking the aesthetics and spirit of a bygone era.

This work is accompanied by a certificate issued by the publisher.







λ10

**TRACEY EMIN (B. 1963)**

*Chess set*

32 pieces in bronze with patina, quilted-fabric chess board and cotton carrying case with yellow satin ties, fabric bag with drawstring, and corian and hallmarked silver brooch, 2008, the board and case with unique monotype elements in blue ink, with engraved signature and numbered AP 2/3 on the back of the brooch, one of three artist's proof sets aside from the edition of seven, published by RS & A. Ltd., London, presented in a glass and wood exhibition display case  
 King 60 mm., Pawn 20 mm.  
 Board 450 x 450 mm.  
 Bag 220 x 240 x 150 mm. (approximately)

£15,000-20,000

US\$19,000-24,000  
 €17,000-21,000

**EXHIBITED:**

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 104-107, another example ill.).  
*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 31, ill.).

In her *Travelling Chess Set*, British artist Tracey Emin - an experienced chess player - brings a feral immediacy to the cool ready-for-travel sensibility of Duchamp's early chess-related works and Alexander Calder's 1942 *Travelling Chess Set*, which he made specifically for Duchamp to play. Emin's soft, pliable sewn 'board' and embroidered pouch allude to the intricate needlepoint pillow chess boards used by 18th-century French nobles, who played with Pique-Sable (ivory or metal pointed) chess pieces while travelling by carriage. Her board also recalls the dense silver or gold embroidered felt boards of 19th-century Moroccan nomads, with their woven wire chess pieces. Emin's brocade-bordered squares, made from patterned floral and

paisley-print bed sheets, are interspersed with white panels with erotically charged monotype text, 'Yes' and 'You make me come'. They overlay each other randomly, as if laid down and whip-stitched with the back-and-forth urgency of blitz chess play or lovemaking. The board thus becomes a miniature blanket upon which the constrained courtship tradition is fast-forwarded into jet-setting romance. Board, pouch and pieces are all folded up into a thickly embroidered drawstring bag that is fastened with a replica of Emin's favourite brooch, a final keepsake of the near intimate experience of playing chess with this artist, a celebration of the erotic element of the Royal Game that the Surrealists would applaud.

This work is accompanied by a certificate issued by the publisher and signed by the artist.





■λ11

**GAVIN TURK (B. 1967)**

*The Mechanical Turk*

HD film on DVD, and wooden box with inlay, 2008, a unique set, published by RS & A Ltd., London  
Box: 500 x 330 x 330 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**EXHIBITED:**

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 100-103, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 31, ill.).

Gavin Turk questions what it means to be an agent of cultural change by recasting himself as a human simulacrum of such diverse figures as Che Guevara, Sid Vicious and Jean-Paul Marat. In the era of *Deep Blue*, the massive computer designed to play and beat world champion Gary Kasparov, the artist returns us to, coincidentally, his namesake: *The Mechanical Turk*. This 18th-century automaton was the first (pseudo) machine designed to successfully play chess. Dressing himself in the turban and traditional Turkish garb of the time, the artist impersonates the romantic-era robot and alludes to the fact that there may be a human element in this technological marvel. The film is approximately 14 minutes long and shows the artist executing the Knight's Tour with one hand in a mechanical fashion. This complex move consists of moving the Knight across the board until it has landed on every square and returned to its starting point.

This work is accompanied by a certificate of authenticity issued by the publisher.

■12

**TUNGA (1952-2016)**

*Eye for an Eye*

32 pieces in plated bronze with iron stands, and mahogany board, 2005, number AP 2/3, one of three artist's proof sets aside from the edition of seven, published by RS & A. Ltd., London, within the original two wooden boxes  
King & Pawn 140 mm.  
Board 750 x 750 x 750 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**EXHIBITED:**

*The Art of Chess*, Gary Tatintian Gallery, Moscow (exh. cat.), 2006 (p. 24-25, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 88-91, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 28, ill.).

**LITERATURE:**

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 167, ill.).

George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010 (p. 265, ill.).

Brazilian artist Tunga often creates work with exotic materials that focuses on the female body, sexuality and cultural rituals. To arrive at his *Eye for an Eye* chess set design the artist literally delved into the body as well as the cultural history of the game. He reasoned that there are thirty-two teeth in one's mouth just as there are thirty-two chess pieces, and has presented them as oversized bronze casts on an elegant chessboard. In doing so, Tunga has created a naturally integrated and harmonious ensemble of the most durable forms in the human body while also associating chess play with the Freudian links between teeth and sexual anxieties.

This work is accompanied by a certificate issued by the publisher.



12 (detail)



■ 13

**JAKE & DINOS CHAPMAN (B. 1966 & B. 1962)**

*Chess set*

32 pieces in bronze with hand-painting, real hair wigs styled by Eugene Souleiman, lead crystal bases, ebony and rosewood board and box with inlaid skull and crossbones veneer, 2003, number 2/7 (there were also three artist's proof sets), published by RS & A Ltd., London  
 Knight 220 mm., Pawn 110 mm.  
 Board 300 x 790 x 790 mm.

£20,000-30,000

US\$25,000-36,000  
 €22,000-32,000

**EXHIBITED:**

*The Art of Chess*, Somerset House, London (exh. cat.), 28 June - 28 September 2003 (p. 6-7, ill.).

*The Art of Chess*, Gary Tatintzian Gallery, Moscow (exh. cat.), 2006 (p. 14-15, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 68-71, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 23, ill.).

**LITERATURE:**

Mark Sanders, *RS & A. Ltd: Contemporary Artists' Chess Collection*, Waterside Press, London, 2003 (p. 7-8, ill.).

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 166, ill.).

Jake and Dinos Chapman started working together in the early 1990s and have become one of the leading art partnerships in the contemporary British art world. Though their works may initially recall the immediate sexual shock value of Salvador Dalí, the Chapman brothers ultimately give resonant form to pre-adolescent male obsessions with fantasy forms of conflict, violence and mutation. The two artists, who play chess themselves, perceive the game as an intersection of warfare and play, linked to the fears and anxieties of childhood. Drawing inspiration from the transgressive gender-blurring sexual innuendo of Duchamp's moustachioed *Mona Lisa*, their chess play becomes a slippery, catch-as-catch-can form of confrontation and 'mating'. Like visions from a dream, the hyper-real level of detail lifts this chess set of pubescent nightmares from the realm of shock to one of profundity.

This work is accompanied by a certificate issued by the publisher.

■λ14

**DAMIEN HIRST (B. 1965)**

*Mental Escapology*

32 pieces in cast glass and hallmarked English silver, mirrored glass board with black enamel screenprint mounted on a stainless steel surgical trolley, with two modified steel and white leather chairs, and a white wood and steel cabinet with glass doors, 2003, number AP 2/2, one of two artist's proof sets aside from the edition of seven, published by RS & A. Ltd., London

King 190 mm., Pawn 55 mm.  
Table/Board 755 x 720 x 720 mm.  
Cabinet 650 x 820 x 160 mm.  
Chairs 1000 x 500 x 600 mm. (each)

£100,000-150,000

US\$130,000-180,000  
€110,000-160,000

**EXHIBITED:**

*The Art of Chess*, Somerset House, London (exh. cat.), 28 June - 28 September 2003 (p. 42-43, ill.).

*The Art of Chess*, Gary Tatintsian Gallery, Moscow (exh. cat.), 2006 (p. 12-13, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 64-67, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 22, ill.).

**LITERATURE:**

Mark Sanders, *RS & A Contemporary Artists' Chess Collection*, Waterside Press, London, 2003 (p. 7-8, ill.).

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris 2008, p. 183 (p. 178-179, ill.).

George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010 (p. 258, ill.).

Throughout his career Damien Hirst has explored the idea of modern medicine as a new religion, a secular alternative to the heaven and hell of his Catholic upbringing. Hirst adroitly translates his obsession with medicine and pharmacology into his chess set design. Simulating a medical consultation room or theatre, with dentist chair, surgical trolley and cabinets replete with pill bottles, the game of chess becomes a metaphor for the life and death scenarios enacted in waiting rooms and hospital surgeries. Hirst creates a fetish of the modern clinical interior, recasting these often unaesthetic spaces, adorned with cheap utilitarian furniture, into the luxurious idiom of the high street; of glass and mirrors, chrome and white leather upholstery. In the shape of plastic pill bottles, his chess pieces have undergone a process of alchemical transformation, from the dross of mass-produced packaging into solid silver and lead crystal sculptures with sandblasted labelling. Transposed into the system of chess, Hirst's bottles reflect a corresponding hierarchy of drugs, from recreational stimulants to those promising to alleviate the symptoms of mortality.

This work is accompanied by a certificate issued by the publisher.







■\*15

**TOM FRIEDMAN (B. 1965)**

*Untitled*

32 pieces in mixed media, board table in maple and American black walnut, beer cans, two wall-mounted display units in maple and American black walnut respectively, with Perspex fronts, and two log stools, 2005, with the instruction manual from the artist's studio, number AP 2/3, one of three artist's proof sets aside from the edition of seven, published by RS & A. Ltd., London, within the original cube-shaped pine box  
 King 480 mm., Pawn 2 mm.  
 Table 480 x 560 x 360 mm.  
 Wall mounts 570 x 450 x 90 mm. (each)  
 Box 745 x 745 x 745 mm.

€6,000-8,000

US\$7,300-9,600  
 €6,500-8,600

**EXHIBITED:**

*The Art of Chess*, Gary Tatintian Gallery, Moscow (exh. cat.), 2006 (p. 20-21, ill.).  
*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 84-87, another example ill.).  
*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 27, ill.).

**LITERATURE:**

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 172-173, ill.).  
 George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams, New York, 2010 (p. 256-257, ill.).

Tom Friedman's chess set is a diminutive retrospective, a playful setting of the artist's best known works, including a Rook made out of a Crest toothpaste package, a miniature portrait of the artist carved out of Styrofoam and a plastic cup full of gravel made out of Play-Doh. The King on the white side is a replica of the sculpture *Untitled (UFO)*, while on the black side it takes the form of a pencil in reverse perspective. When the set is not in use it packs away into a perfect cube, the wall mounts, beer and tree trunk stools fitting underneath the table and then covered by an outer wooden box.

This work is accompanied by a certificate issued by the publisher.



## ■16

### MATTHEW RONAY (B. 1976)

#### *Over there in the bushes*

32 pieces and a basket in bronze with hand-painting, and white leather and gingham-patterned cotton board, 2005, a unique set, published by RS & A. Ltd., London

Rook 175 mm., Pawn 15 mm.

Board 1380 x 1380 x 20 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

#### EXHIBITED:

*The Art of Chess*, Gary Tatintsian Gallery, Moscow (exh. cat.), 2006 (p. 18-19, ill.).

*32 Pieces: The Art of Chess*, Reykjavik Art Museum, Iceland (exh. cat.), 24 January - 13 April 2009 (p. 92-95, ill.).

*The Art of Chess*, Dox Centre of Contemporary Art, Prague (exh. cat.), 2010 (p. 29, ill.).

#### LITERATURE:

Yves Marek, *Art échecs et mat*, Editions de l'imprimerie nationale, Paris, 2008, p. 183 (p. 177, ill.).

George Dean, *Chess Masterpieces. One thousand years of extraordinary chess sets*, Harry N. Abrams New York, 2010 (p. 264, ill.).

American artist Matthew Ronay's work is full of playful exuberance. His toy-like miniature sculptures, handcrafted from plastic, wood and painted particleboard, often resemble a child's bedroom gone awry and are usually installed on the floor. In *Over There in the Bushes*, Ronay has pursued his love of narrative to produce a surreal picnic with an added twist. Cast in solid bronze and then hand-painted with cartoon-like simplicity, the pieces range from pink and blue cupcakes and two marijuana joints as the Kings and Queens, to circumcised and uncircumcised penises as the rooks. The pawns appear in the guise of pizza slices, one side with pepperoni and the other in plain cheese. All thirty-two chessmen are played on gingham chessboard that doubles up as a picnic blanket complete with a bronze picnic basket.

This work is accompanied by a certificate issued by the publisher.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**17**

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

*La Passagère du 54 - Promenade en Yacht*

lithograph in colours, 1896, on wove paper, a fine impression of the second state (of three), signed and titled *En Mer* in pencil, numbered *No 24*, from the second edition of fifty before text, with the artist's orange monogram stamp, the full sheet, the colours fresh, a few short repaired tears at the sheet edges, the upper right corner re-attached, otherwise in good condition  
Image 600 x 400 mm., Sheet 645 x 500 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**LITERATURE:**

Delteil 366; Adhémar 188; Wittrock Posters 20; Adriani 137

'As the story is told [Lautrec], Guibert and their friends set off in early August [1895] in high spirits with a case of wine and champagne, on a cargo liner called the Chili, to cruise down the coast from Le Havre to Lisbon...

Aboard the ship, they saw a lovely young woman travelling with her daughter and their poodle, on their way, it was said, to join her husband, a colonial civil servant in Dakar. Henri was enchanted by her beauty, and a...marvellous lithographic poster...survives to document his infatuation. According to Joyant, Henri was so taken with her that Guibert had a hard time getting him to leave the ship at Lisbon. He wanted to follow her to Dakar.

It is not known whether he ever actually spoke to his perhaps unwitting model. The title of the work implies that he did not know her name, and his lithograph shows her from a viewpoint which suggests she may not ever have realised she was being observed...Joyant later called Henri's litho "an exquisite thing, in its tone, its elegance, in its mood of indolence, in the way it conveys the delight of being alive, with eyes idly wandering, on a fine day" (Julia Frey, *Toulouse-Lautrec - A Life*, Weidenfeld & Nicolson, London, 1994, pp. 413-4.)

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**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**





VARIOUS PROPERTIES

**18**

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

*Partie de Campagne*

lithograph in colours, 1897, on wove paper, with the artist's orange-red signature stamp, numbered in pencil *no.19*, from the edition of one hundred impressions, published by A. Volland in the second *L'Album des estampes originales de la Galerie Volland*, Paris, the full sheet, the colours fresh and bright, in very good condition, framed  
Image & Sheet 398 x 515 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**LITERATURE:**

Delteil 219; Adhémar 322; Wittrock 228; Adriani 228  
J. Döring, *Toulouse-Lautrec und die Belle-Époque*, Museum für Kunst und Gewerbe, Hamburg (exh. cat.), 2002.

Created four years before his untimely death, *Partie de Campagne* is one of the last great colour prints by Toulouse-Lautrec. It was inspired by a visit to Le Relais at Villeneuve-sur-Yonne, the country house of Thadée Natanson (1868-1951) and his wife, the pianist and socialite Misia Natanson (1872-1950), later known as Misia Sert, in July 1897. The print shows Misia and the painter Charles Conder (1868-1909) in a smart, two-wheeled trap drawn by a single horse on a country road, followed by a collie dog, then a fashionable breed in Paris. It is in fact an enlarged and more sophisticated version of

the slightly earlier print *Attelage en tandem* (W. 227), which also shows two figures seated in a similar trap, although drawn by two horses, with the same dog running along. For *Partie de Campagne* - one of the few of his prints that could be described as a landscape - Toulouse-Lautrec revised the composition significantly by turning the perspective to a more oblique angle. The trap and horse are now seen with extreme foreshortening nearly from behind. The viewer is now almost in the position of the dog, trotting along behind the carriage. The composition is dominated by the diagonal line demarcating the green meadow and the country road, which occupies half of the picture plane and is daringly left almost blank.

While the earlier print is a deftly-drawn sketch, the lines in *Partie de Campagne* are very delicate and the colours hazily applied in the spatter technique. By combining this very light and subtle manner with such a dynamic perspective, Toulouse-Lautrec lends this scene at once a great sense of movement and a quiet, almost lyrical atmosphere.

The lithograph was published as part of Ambroise Volland's second *Album des estampes originales*. In his memoirs, Volland recalled meeting Toulouse-Lautrec to discuss his contribution to the portfolio: 'I can still see the small limping man with his strange child-like gaze, saying to me: "I'll do you a housewife."' (quoted in: Adriani, no. 228, p. 290) One can only assume that Volland was pleased when, in the end, he presented him with *Partie de Campagne* instead.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**19**

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

*Jane Avril*

lithograph in colours, 1899, on wove paper, a fine impression of the second, final edition, after the removal of the snake remarque, the full sheet, the colours exceptionally fresh and bright, in very good condition  
Image 560 x 298 mm., Sheet 565 x 382 mm.

£50,000-70,000

US\$61,000-84,000  
€54,000-75,000

**LITERATURE:**

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

This famous poster, commissioned by Jane Avril herself, was Lautrec's final homage to the flamboyant dancer, and one of the last posters he made before his untimely death in 1901. With her elaborate, red feathered headdress and a black dress embellished with a yellow and green snake, Lautrec masterfully expresses the hypnotic sensuality of Avril's routine which earned her the epithet 'La Mélinite', a type of explosive. Her lithe, undulating shape echoes that of the coiling serpent, and evokes the temptress of Baudelaire's poem *Le serpent qui danse* (The Dancing Serpent):

*Seeing your rhythmic walk, beautiful in its abandon, one thinks of a serpent dancing at the end of a stick.*

*Under the weight of your laziness, your child's head hangs with the soft looseness of a young elephant's.*

*And your body sways and stretches like an elephant ship rolling from side to side....*

Although impressions of this poster are not uncommon, as well preserved examples as the present impression, in very good condition, are rare.



PROPERTY FROM A EUROPEAN ESTATE

**20**

**EDOUARD VUILLARD (1868-1940)**

*Paysages et Intérieurs*

the complete set of 13 lithographs including the title print, 1899, on *chine volant* paper, an extremely rare set with all 12 plates signed in pencil, fine impressions, the colours very fresh and bright, from the edition of one hundred, printed by A. Clot, published by A. Vollard, Paris, the full sheets, loose (as published), all hinged to later card mounts, in very good condition

Image 510 x 395 mm., Sheet 588 x 444 mm. (title)

Image 310 x 410 mm., Sheet 330 x 450 mm. (and smaller) (plates)

£80,000-120,000

US\$97,000-140,000

€86,000-130,000

**PROVENANCE:**

Klipstein & Kornfeld, Bern, 27-28 November 1959, lot 744.

Dr. Walter Neuerburg (1912-1986), Cologne (Lugt 1344a); acquired at the above sale; then by descent to the present owners.

**LITERATURE:**

C. Roger-Marx, *L'oeuvre gravé de Vuillard*, Monte Carlo, 1948, no. 31-43.

C. Feller Ives, *The Great Wave - The Influence of Japanese Woodcuts on French Prints*, Metropolitan Museum of Art (exh. cat.), New York, 1974, p. 67-9.

U.E. Johnson, *Ambroise Vollard Editeur*, New York, 1977, no. 155.

P. D. Cate, G. Murray, R. Thomson, *Prints abound - Paris in the 1890s*, National Gallery of Art, Washington, D.C. (exh. cat.), 2000, no. 68-70 (other impressions ill.).

F. Roos Rosa de Carvalho & M. Vellekoop, *Printmaking in Paris - The rage for prints at the fin de siècle*, Amsterdam & Brussels, 2013, p. 106-9 (other impressions ill.).

Published at the same time as Pierre Bonnard's *Quelques vue de la vie de Paris* (see lot 21), Vuillard's *Paysages et Intérieurs* is regarded as the artist's most important work as a printmaker. It embodies the *Nabis* credo, famously articulated by Maurice Denis, that a picture 'before being a battle horse, a female nude or some anecdote, is essentially a flat surface covered with colours assembled in a certain order' (The *Nabis* Manifesto, 1890). The *Nabis* followed the example of Paul Gauguin, emphasising the primacy of colour and simplified form to evoke a purer, more subjective vision of reality. Like Gauguin, they took their formal cue from Japanese *Ukiyo-e* woodcuts by Hiroshige, Hokusai and others. In atmosphere, too, Vuillard's interiors are particularly reminiscent of the quiet, domestic scenes of Harunobu (see Feller Ives, p. 68).

Vuillard's *Paysages et Intérieurs* reveals this oriental influence, particularly in its use of decorative pattern. Like the *Ukiyo-e* masters he sought to emulate, Vuillard had strong personal connections with the textile trade - his uncle was a fabric designer and his mother a dressmaker - and the family apartment was filled with all manner of sumptuous, ornamental materials. Treating his prints like swatches of cloth, Vuillard elevated the patterned effects of wallpaper, clothes and fabric, or of light and shade, over incidental detail, refining these tableaux to their very essence. In doing so, he rendered daily life as vivid compositions of colour and shape.

Vuillard is known to have paid close attention to the proofing of his prints, going to great lengths to create the subtle effect of overlapping colours combined with the use of the underlying paper tone within the picture plane. It was this which led to André Masson's elegiac response after seeing *Paysages et Intérieurs* for the first time in 1944:

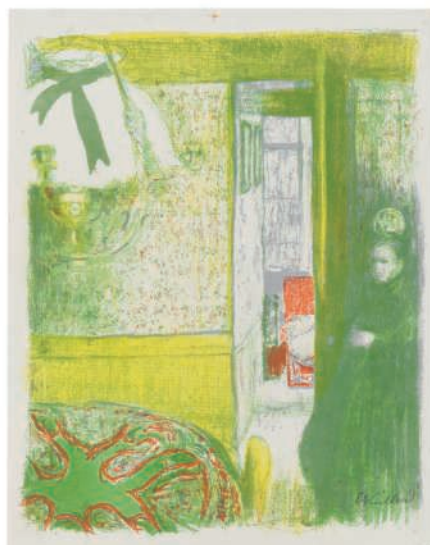
'I consider this set of prints by Vuillard to be, on the one hand, a remarkable monument of world art [...] and, on the other, the starting point of genuine colour lithography [...] Vuillard, while preserving his genius as a painter, never forgot that a lithograph is also a matter of printing and that for that very reason it should refrain from looking too much like a picture and above all that it's support is paper and that it is up to the artist to avail himself of this white or ivory 'ground' as an essential colour! It is on this account that he will surely remain the great master of this means of expression'. (quoted in: R. Passeron, *Impressionist Prints*, E. P. Dutton, New York, 1974)

As with the other series published by Vuillard in 1899, the album does not appear to have been systematically signed or numbered. At the time of publication, the series was not a great success and Vuillard soon began breaking up sets and selling the prints individually. Complete sets with all twelve plates signed by Vuillard, such as the present example, are hence extremely rare.

This set comes from the Neuerburg Collection, one of the finest collections of late 19th and early 20th century works on paper in Germany, begun by Heinrich Neuerburg (1883-1956) and continued by his son Walter.



20





**21**

**PIERRE BONNARD (1867-1947)**

*Quelques aspects de la vie de Paris*

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

£50,000-60,000

US\$61,000-72,000  
€54,000-64,000

**PROVENANCE:**

With Galerie Candillier, Paris.

**LITERATURE:**

Roger-Marx 56-68; Bouvet 58-70

'No one better captures the look of the street, the coloured patch seen through the Parisian mist, the passing silhouettes, a young girl's frail grace. A searching hand moving with simian pliancy seizes the passing gesture, the evanescent faces of the street, born and vanished on the instant. It is the poetry of life that is gone, a remembrance of things, of animals, of human beings'. (Gustave Geffroy, quoted in: *Rediscovered Printmakers of the 19th Century*, Merrill Chase Gallery, Chicago, 1978).

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



FROM A PRIVATE EUROPEAN COLLECTION

**22**  
**MAURICE DENIS (1870-1943)**

*Amour*

the complete set of 13 lithographs including the title print, 1892-99, on light wove paper, the title on China paper, each signed in pencil, two prints numbered 89 and 92 respectively, the others not numbered, from the edition of one hundred, printed by A. Clot, published by A. Vollard, Paris, 1911, the full sheets, the colours fresh, some sheets slightly toned, some with minor stains and a few pale foxmarks, otherwise in very good, original condition  
 Sheet 590 x 452 mm. (and smaller)

£6,000-8,000

(13)  
 US\$7,300-9,600  
 €6,500-8,600

**LITERATURE:**

Cailler 107-119;  
 U. E. Johnson, *Ambroise Vollard Editeur*, Museum of Modern Art, New York, no. 32



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**23**

**MARY CASSATT (1844-1926)**

*Celeste and Marjorie*

drypoint printed with tone, circa 1898, on Arches laid paper, signed with initials in pencil, a fine, tonal impression of this rare print, second, final state, with small margins, with deckle edges at left and right, in very good condition  
Plate 288 x 410 mm., Sheet 305 x 445 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**LITERATURE:**

Breeskin 166; Shapiro 18

To our knowledge this is the only impression of this print to have been offered at auction in the last thirty years.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**24**

**PAUL CÉSAR HELLEU (1859-1927)**

*Madame Helleu devant les Watteau du Louvre*

drypoint in black and sanguine, circa 1895, on Van Gelder laid paper, a fine impression, signed in pencil, with wide margins, deckle edges on three sides, in very good condition  
Plate 298 x 401 mm., Sheet 450 x 635 mm.

£2,500-3,500

US\$3,100-4,200  
€2,700-3,800

**LITERATURE:**

Montesquiou 56



VARIOUS PROPERTIES

**25**

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

*Enfants jouant à la balle*

lithograph in colours, 1900, on Arches Ingres laid paper, watermark MBM, from the edition of two hundred in colours (there were also a few impressions printed in black), published by A. Vollard, Paris, the full sheet, the colours slightly attenuated, pale light- and mount staining, two hard horizontal folds across the width of the sheet at the upper and lower margins, partially broken and repaired  
Image 590 x 515 mm, Sheet 903 x 620 mm

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

**LITERATURE:**

Delteil, Stella 32; Roger-Marx 31





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**26**

**MARY CASSATT (1844-1926)**

*Feeding the Ducks*

drypoint, etching and aquatint printed in colours, inked à la poupée, with touches of delicate hand-colouring, circa 1895, on Van der Ley laid paper, a fine impression of Breeskin's third, final state, and Shapiro's fourth, final state, signed in pencil, with wide margins, with a deckle edge at left, in very good condition  
Plate 295 x 393 mm., Sheet 385 x 501 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000

**LITERATURE:**

Breeskin 158; Shapiro 18

Cassatt created *Feeding the Ducks* at Chateau Mesnil-Beaufresne, which was located approximately fifty miles northwest of Paris. According to her patron Louise Havemeyer, Cassatt installed a printing press in a pavilion near the pond on the grounds, where she would work on her prints, paintings and pastels, observing her visitors as they enjoyed boating on the pond. For *Feeding the Ducks* she inked and wiped her etching plates individually, adding monotype colour to the ducks and reflections in the water; an experimental approach which gave each impression its own distinctive qualities.

Shapiro knew of only 13 impressions of this print across all four states.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**27**

**AUGUSTE LOUIS LEPÈRE (1849-1918)**

*Le Parlement à 9 heures du soir, Londres*

wood engraving, 1890, on Japan paper, a fine impression of this rare print, signed and dedicated *à mon ami Buhot* in black crayon, from the edition of approximately 12, with wide margins, some soft creasing in the margins, a tiny loss at the upper right tip of the sheet, otherwise in very good condition  
Block 290 x 481 mm., Sheet 423 x 590 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**PROVENANCE:**

Felix Buhot (1847-1898), Paris; a gift from the artist

**LITERATURE:**

Lotz-Brissonneau 231

To our knowledge only one impression of this print has been offered at auction in the last thirty years.

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**28**

**ALBERT BESNARD (1849-1934)**

*La Femme*

the rare complete set of 12 etchings, 1885-87, on Van Gelder laid paper, one on Japan paper, each signed in pencil and inscribed *Tiré à 100*, with wide margins, presumably the full sheets, with deckle edges at right, pale light staining, otherwise in good condition  
Plates 317 x 248 mm. (and smaller), Sheets 507 x 322 mm. (and smaller) (12)

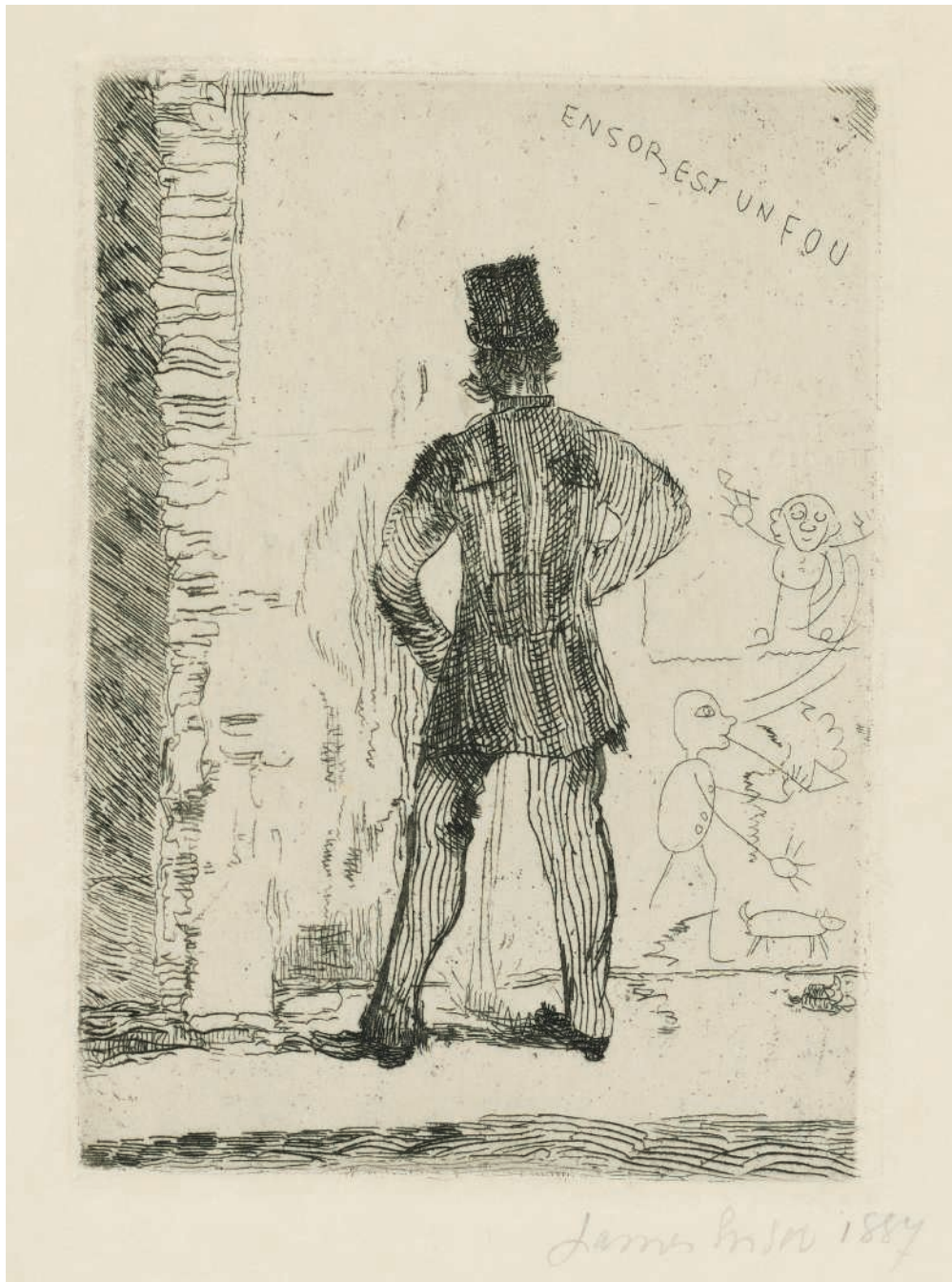
£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Delteil 47-58





VARIOUS PROPERTIES

λ\*29

**JAMES ENSOR (1860-1949)**

*Le Pisseur*

etching, 1887, on *simili*-Japan paper, a very good impression of the only state, signed and dated in pencil, countersigned and titled in pencil *verso*, with wide margins, a few very pale stains in the margins, otherwise in very good condition

Plate 148 x 107 mm., Sheet 285 x 198 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**LITERATURE:**

Delteil, Croquez, Tavernier, Elesh 12

One of the most subversive and prolific Belgian painters and printmakers, as well as an important source of inspiration for expressionism and surrealism, James Ensor offers in the present etching a sharp retort to his contemporary critics who condemned his anarchical and satirical approach to art. The artist depicts a well-dressed gentleman giving in to his urges on a graffitied wall in which a phrase stands at the top: *ENSOR EST UN FOU*. At the same time, the artist from Ostende pays homage to another master etcher of the 17th century, Jacques Callot, whose drawing of a similar subject (a study for *La Fiera dell'Impruneta*, circa 1620) is located in the Uffizi, Florence.



PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

**\*30**

**PAUL GAUGUIN (1848-1903)**

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

woodcut printed from two blocks in black, orange and yellow, 1893-94, on heavy tan 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 small margins, the sheet edges trimmed slightly unevenly, otherwise in good condition  
Block 205 x 356 mm., Sheet 231 x 382 mm.

£25,000-35,000

US\$31,000-42,000  
€27,000-38,000

**PROVENANCE:**

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

**LITERATURE:**

Kornfeld 20.IVD  
Tobia Bezzola & Elizabeth Prelinger, *Paul Gauguin: The Prints*, Kunsthaus Zürich (exh. cat), 28 September 2012 - 20 January 2013, p. 78, 87-88 (p. 81, another impression ill.).

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

*'The night is loud with demons, evil spirits and spirits of the dead; there are also the tupapaus, with pale lips and phosphorescent eyes, who loom in nightmares over the beds of young girls.'*

In the manuscript for NOA NOA Gauguin recounts how, returning home late one night to his Tahitian village, he discovered his mistress Tehamana, lying paralysed with fear on the bed. 'In the semi-darkness, which no doubt seethed with dangerous apparitions and ambiguous shapes, I feared to make the slightest movement in case the child should be terrified out of her mind. Did I know what she thought I was at that moment? Perhaps she took me, with my anguished face, for one of those legendary demons or spectres, the *tupapaus* that filled the sleepless nights of her people'. The experience became the source of Gauguin's great, eponymous painting of 1892 (Albright Knox Art Gallery, Buffalo). About two years later, having returned to Paris, he made a lithograph of the subject for the portfolio *L'Estampe Originale* and which closely follows the painting. In this woodcut however, created slightly earlier, the artist completely reworked the composition. Tehamana lies with her back to the viewer, her body curled into a foetal position, bathed in a baleful yellow light. Apart from the scratched profile of an old woman and a few sparks of preternatural light, the embodiment of the dreaded spirits of the dead, Gauguin has left the background largely uncut, conjuring up a dark and mysterious Tahitian night.



PROPERTY FROM A DISTINGUISHED PRIVATE AMERICAN COLLECTION

**\*31**

**PAUL GAUGUIN (1848-1903)**

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

woodcut printed from two blocks in red, bistre and green, 1893-94, on China paper, the fourth, final state, one of a few impressions printed by Tony or Jacques Beltrand for Eugène Druet, Paris, after 1918, wide margins, in very good condition

Block 205 x 354 mm., Sheet 325 x 438 mm.

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

**PROVENANCE:**

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

**LITERATURE:**

Kornfeld 20.IVE

**In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.**

VARIOUS PROPERTIES

**32**

**EDVARD MUNCH (1863-1944)**

*The Girls on the Bridge*

etching, 1903, on wove paper, a fine and atmospheric impression of the second, final state, printed with selectively wiped tone, signed in pencil, inscribed *Gedruckt in 6 Expl.*, with wide margins, occasional soft creasing in the margins, otherwise in good condition, framed  
Plate 188 x 264 mm., Sheet 309 x 476 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

Christie's, London, 15 May 2008, lot 67.  
Private collection, Paris.

**LITERATURE:**

Schiefler 200; Woll 232 (this impression cited).  
G. Woll, *Edvard Munch - A Genius of Printmaking*, Zurich & Ostfildern, 2013, p. 55, no. 11 (another impression ill.)  
D. Buchhart & K. A. Schröder, *Edvard Munch - Love, Death, Loneliness*, Albertina, Vienna (exh. cat.), 2015-16, p. 73, no. 34 (another impression ill.)

The present etching of *The Girls on the Bridge* of 1903 is the earliest iteration of this subject in the print medium. Repetition and variation lies at the core of Edvard Munch's working practice, and the motif of girls or young women standing on bridge - the steamship jetty at Åsgårdstrand - became a recurring subject for several paintings and a few prints. The first painted version, of 1899, shows all three girls peering over the water (Nasjonalmuseet, Oslo). Two years later, in 1901, Munch created another painting, this time with the first figure turned towards the viewer (Kunsthalle Hamburg). It is this painting that the composition of the present etching resembles most closely. Several other painted variations on the theme were made over the years. In 1905, Munch made a small, extremely rare woodcut in an upright format (Woll 271), followed by two lithographic variations (Woll 416 & 629) and a large woodcut (Woll 628) between 1912 and 1918.

*The Girls on the Bridge* is an outstanding example of Munch's ability to turn a seemingly quotidian scene into a powerful emblem of longing, isolation and nostalgia.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

### 33

#### EDVARD MUNCH (1863-1944)

##### *The Heart*

woodcut printed from one block in black, greyish-blue and red, 1898-99, on tan wove paper, signed in pencil, a fine impression of this rare woodcut, printed circa 1913 by Lassally, Berlin, with the replaced element between the heart and the woman's throat, with wide margins, pale mount-staining, otherwise in very good condition

Block 250 x 191 mm., Sheet 553 x 419 mm.

£100,000-150,000

US\$130,000-180,000

€110,000-160,000

##### PROVENANCE:

Reinhard Piper (1879-1953), Munich (his stamp verso; not in Lugt).  
With Galerie André Candillier, Paris.

##### LITERATURE:

Schiefler 134; Woll 135b

Munch's fraught relationships with women were a recurring theme in his art. In 1898, the year *The Heart* was made, Munch had begun a passionate liaison with Mathilda (Tulla) Larsen, the daughter of a wealthy Christiania wine merchant. Their affair was often tempestuous, with tensions arising from Tulla's desire to marry Munch, which he resisted. 'I have always put my art above everything else. Most often I feel a woman would block my way. I decided at an early age to remain unmarried. Because of the inherited tendencies to illness, both from my father and from my mother, I always felt it would be a crime to marry.' The relationship ended with an angry encounter in Asgardstrand in which a revolver shot severed the top two upper joints of the third finger on Munch's left hand.

*The Heart* calls to mind the religious iconography of the Sacred Heart, the apotheosis of self-sacrificial love, but is viscerally different. Is the woman who cradles the bloody organ intent on kissing or devouring it? Is her head bowed in reverence, or stooped in preparation for a ghastly feast? The image of Woman as predatory and desire as perilous is powerfully expressed in other iconic prints by Munch, such as *The Vampire* (1895). The meaning of *The Heart* is perhaps more ambiguous. It does, however, eloquently distil the artist's deeply ambivalent experience of love, one in which fear and passion are not mutually exclusive.

Executed as a woodcut, a medium which Munch experimented with extensively, *The Heart* illustrates his innovative method of cutting the carved block into its component pieces with a jigsaw. These were then inked separately with different colours, fitted back together again like a puzzle and printed with one pass through the press.





Edo. Munch

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**34**

**EDVARD MUNCH (1863-1944)**

*Woman's Head against the Shore*

woodcut printed from two blocks, in bluish-green, dark blue, red and orange, 1899, on thin laid Japan paper, signed in pencil, a fine impression of this rare print, with margins, possibly the full sheet, the colours fresh and strong, a tiny backed hole at centre right, various small, repaired paper losses in the upper and lower margins, the subject generally in very good condition  
Block 465 x 412 mm., Sheet 525 x 445 mm.

£80,000-120,000

US\$97,000-140,000  
€86,000-130,000

**LITERATURE:**

Schiefler 129; Woll 152

*Woman's Head against the Shore* is an outstanding example of Munch's inventiveness in exploring the potential of the woodcut technique. The woodcut is printed from two woodblocks, each of which Munch cut in two parts with a fret saw, providing him with four separate sections which could then be inked individually. By 'puzzling' the two blocks back together and printing one on top of the other he was able to produce multi-coloured prints, at once separating the colours and layering them. Apart from this technical innovation, Munch in this print also made full use of a trait unique to the woodcut medium: rather than disguising or suppressing the natural grain of the wood, he even heightened this effect to lend texture and transparency to the picture plane.

Not only is *Woman's Head against the Shore* a technical feat, it is also one of the most beautiful variations on a theme which haunted Munch and to which he would return again and again. Lonely figures - sometimes young couples - standing or sitting in quiet contemplation by the sea shore populate Munch's graphic oeuvre and are the subject of some of his finest prints. The sea is a classic topos in art and literature, a symbol for reflection and longing. For Munch however, to whom art was biography and therapy, it was much more than an artistic commonplace. Countless times Munch himself must have turned to the beach in his native Norway, lost in thought, melancholy or despair.

A sizable number of impressions in different states and colour variants are known, most of which are kept in the Munch Museum, Oslo, and in nine other public collections. However, impressions of this woodcut rarely come to the market.



De Munk



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**35**

**WASSILY KANDINSKY (1866-1944)**

*Die Nacht - Grosse Fassung*

woodcut printed from two blocks in black and in colours, 1903, on fibrous Japan paper, signed in pencil, annotated 'HOLZSCHNITT (Handdruck)', a fine, delicately coloured impression of the fourth state (of six), before the addition of the monogram, printed by the artist, with narrow margins, a slightly wider margin below, some pale foxing, otherwise generally in very good condition  
Block 300 x 129 mm., Sheet 305 x 131 mm.

£40,000-60,000

US\$49,000-72,000  
€43,000-64,000

**PROVENANCE:**

Christie's, London, 27 June 1997, lot 373.

**LITERATURE:**

Roethel 6

As with the majority of Kandinsky's early colour woodcuts, executed in Munich between 1902 and 1904, *Die Nacht* was printed in the Japanese manner from apparently two blocks. Kandinsky probably applied watercolours with a stencil to the colour block, and thereby achieved the subtle effect of hand-colouring. The line block was subsequently printed in black on top. The colours in the present woodcut are similar to the impression of the same state in the Lenbachhaus in Munich (Gabriele Münter- und Johannes Eichner-Stiftung, inv. no. 194; see Roethel no. 6d, ill.).

*Die Nacht*, with its jewel-like quality reminiscent of cloisonné enamel, and flattened, sinuously delineated forms, encapsulates Kandinsky's Jugendstil period. Kandinsky's chosen medium of woodcut in these early years forced him to simplify his composition and to concentrate on the essential elements of the image. These woodcuts thus played a crucial role in his artistic development, from the decorative manner of the *Jugendstil* to complete abstraction.

In a letter of 15 October 1904, Kandinsky mentioned rather *en-passant* to his companion Gabriele Münter that the lady in medieval court dress represented his love for her: "In Paris habe ich Holzschnitt 'Die Dame' (meine Liebe für dich vorstellend) verkauft." (*Archiv der Gabriele Münter- und Johannes Eichner-Stiftung*, Munich.) The preparatory gouache for this print was however the first work he ever gave to her.



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ36

**MAX PECHSTEIN (1881-1955)**

*Mann und Weib (Weib und Mann)*

lithograph with extensive hand-colouring in watercolour, 1909, on heavy oatmeal paper, a fine impression of this rare, early print, signed and dated 09, annotated 1. *Eigendruck/ 3 Drucke*, and titled *Weib + Mann* in pencil, apparently a first, unfinished state, before some additional additional work in the other known impressions, with small margins at left and right, wider margins above and below, the colour fresh, two short tears in the lower margin, otherwise in good condition  
Image 510 x 410 mm., Sheet 594 x 451 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

Unidentified stamp, initials Mb in Rectangle (Lugt 3786).  
Nagel, Stuttgart, 14 April 2010, lot 422.

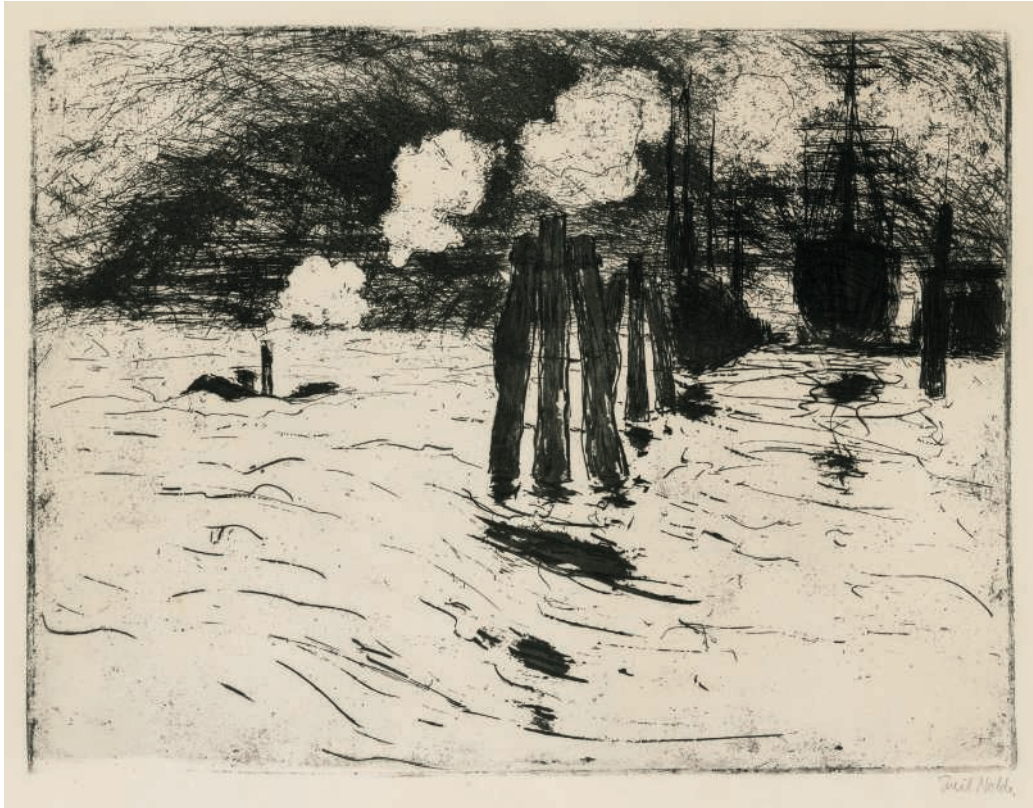
**LITERATURE:**

Fechter L 73; Krüger L 80

Impressions of this lithograph are extremely rare. Krüger mentions two impressions: one from the Stinnes Collection printed in black and olive green (Gutekunst & Klipstein, Bern, 1938); and another, also in printed in colours, with Hanna Bekker vom Rath, Frankfurt am Main, in 1973 (catalogue 16, 1974, no. 83, ill.). Since then, two other impressions have surfaced: one from the collection of Gustav Schiefeler, printed in colours, signed, dated and numbered 1 (Ketterer, Munich, 19 April 2013, lot 478); and another, also printed in colours, signed, dated, numbered 4, titled and inscribed with the price 40- and the artist's Berlin address. A fifth one, printed in black only, signed, dated, titled and numbered 3 is at the Coninx Stiftung, Zurich.

The present impression is not identical with any of these five. It is inscribed 1. *Eigendruck/ 3 Drucke*, indicating that it is the first of only three impressions. The inscription seems to correspond at least partly with our understanding that this is a first proof impression of the first, unfinished state. Fechter knew of one handcoloured impression, which may be identical with the present one. It would also be intriguing know whether it is identical with the impression exhibited at the Berliner Secession exhibition in 1909 (no. 553) or at the Deutsche Graphische Ausstellung at the Deutsche Buchgewerbeausstellung in Leipzig in 1910 (no. 482)

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



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**λ37**

**EMIL NOLDE (1867-1956)**

*Hamburg, Schiff im Dock*

etching, 1910, on wove paper, a very good impression of the second, final state, signed in pencil, one of approximately 24 impressions of this state (there were five impressions in the first state), titled by another hand in the lower margin, with wide margins, the sheet reduced on all sides, pale light-staining, framed  
Plate 305 x 408 mm., Sheet 480 x 556 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Schieffler & Mosel 138



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**38**

**CHRISTIAN ROHLFS (1849-1938)**

*Ägyptische Tänzerin*

linocut, circa 1913, on cream wove paper, a strong, richly inked impression, one of a small number of impressions printed in different colours, signed in red crayon, presumably printed and trimmed to the image by the artist, in very good condition  
Image & Sheet 370 x 163 mm.

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600

**LITERATURE:**

Vogt 68



VARIOUS PROPERTIES

λ39

**OTTO DIX (1891-1969)**

*Matrose und Mädchen*, from: *Radierwerk II*

etching and drypoint, 1920, on crème copper plate printing paper, signed, dated, titled in pencil and inscribed *Ätzrad*, numbered VI/20 (there were also ten impressions on thinner and brighter paper), a fine, rich impression of this rare print, published by Dresdner Verlag, 1921, the full sheet, the paper slightly toned, pale time- and backboard staining, some soft creasing in places, otherwise in good condition  
Plate 297 x 247 mm., Sheet 498 x 340 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000

**PROVENANCE:**

Unidentified collector's stamp, initials C.R., *recto* (not in Lugt).  
With Galerie Nierendorf, Berlin, 1970.

**LITERATURE:**

Karsch 13



PROPERTY FROM A PRIVATE ITALIAN COLLECTION

**λ40**

**PABLO PICASSO (1881-1973)**

*L'homme à la guitare*

engraving, 1915, on Japan paper, signed in pencil, numbered 54/100 (there were also 15 artist's proofs), published by Edition M. Guiot, Paris, 1929, with wide margins, in good condition, framed  
Image 146 x 109 mm., Sheet 279 x 190 mm.

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**PROVENANCE:**

Milena Milani (1917-2013), Venice.

Acquired from the above by the present owner.

**LITERATURE:**

Bloch 30; Baer 51



VARIOUS PROPERTIES

λ41

**GIORGIO MORANDI (1890-1964)**

*Natura morta con zuccheriera, conchiglie e frutto*

etching, 1921, on wove paper, signed and dated in pencil, a very good impression of this scarce print, with wide margins, in good condition  
Plate 108 x 131 mm., Sheet 249 x 296 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

Giacomo Manzù (1908-1991), Bergamo & Rome, a gift from the artist;  
Erich Steingraber (1922-2013), Tegernsee, Bavaria; a gift from the above.

**LITERATURE:**

Vitali 8; Cordaro 19213, p. 9 (ill.)



\*42

**LOUIS MARCOUSSIS (1883-1941)**

*La table*

etching in colours, 1930, on Arches wove paper, signed in pencil, numbered 113/120 (there was also an edition of twenty on Japan paper), published by Jeanne Bucher, Paris, the full sheet, a deckle edge at right, some pale time staining, occasional pinpoint foxing, otherwise in good condition, framed  
Plate 247 x 180 mm., Sheet 498 x 332 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Milet 52



\*43

**LOUIS MARCOUSSIS (1883-1941)**

*Le comptoir*

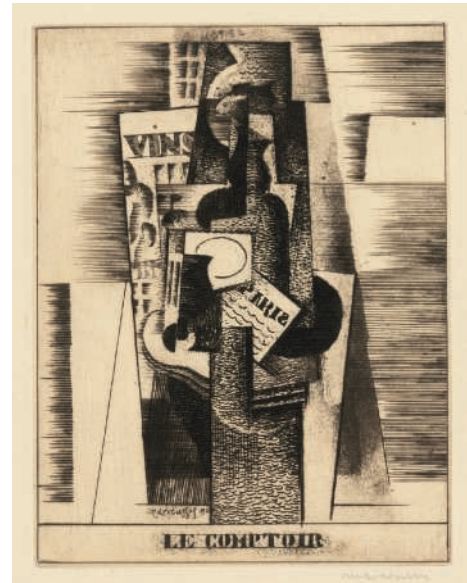
etching, aquatint and drypoint printed in brown, 1920, on simili-Japan paper, an impression of Milet's fourth, final state, signed in pencil, a proof aside from the edition of 125 published in *Die Schaffenden* in 1922, without their stamp verso, the full sheet, pale time staining, a few pale foxmarks in the margins, otherwise in good condition, framed  
Plate 187 x 143 mm., Sheet 406 x 309 mm.

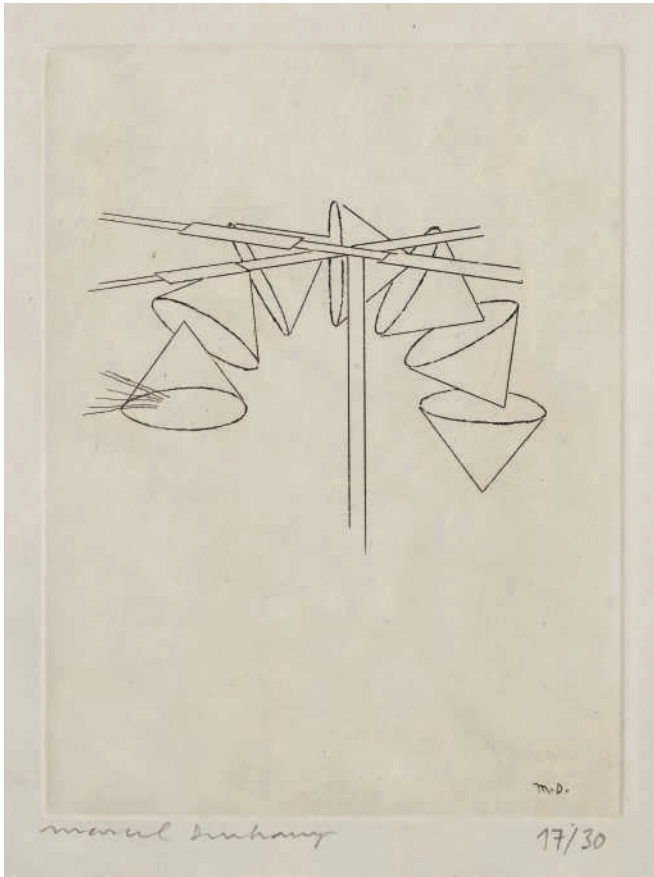
£2,500-3,500

US\$3,100-4,200  
€2,700-3,800

**LITERATURE:**

Milet 35





**λ44**

**MARCEL DUCHAMP (1887-1968)**

*The Sieves, from: The Large Glass and Related works, volume I*

etching, 1965, on *Japon nacré* paper, a good impression of the first state (of two), signed in pencil, numbered 17/30, published by Arturo Schwarz, Milan, the full sheet, a deckle edge below and at right, pale mount staining, otherwise in good condition, framed  
Plate 180 x 135 mm., Sheet 330 x 254 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Schwarz 626

The authenticity of this work has been confirmed by the Association Marcel Duchamp.



**\*45**

**KURT SELIGMANN (1900-1962)**

*Three Plates, from: Protuberances Cardiaques*

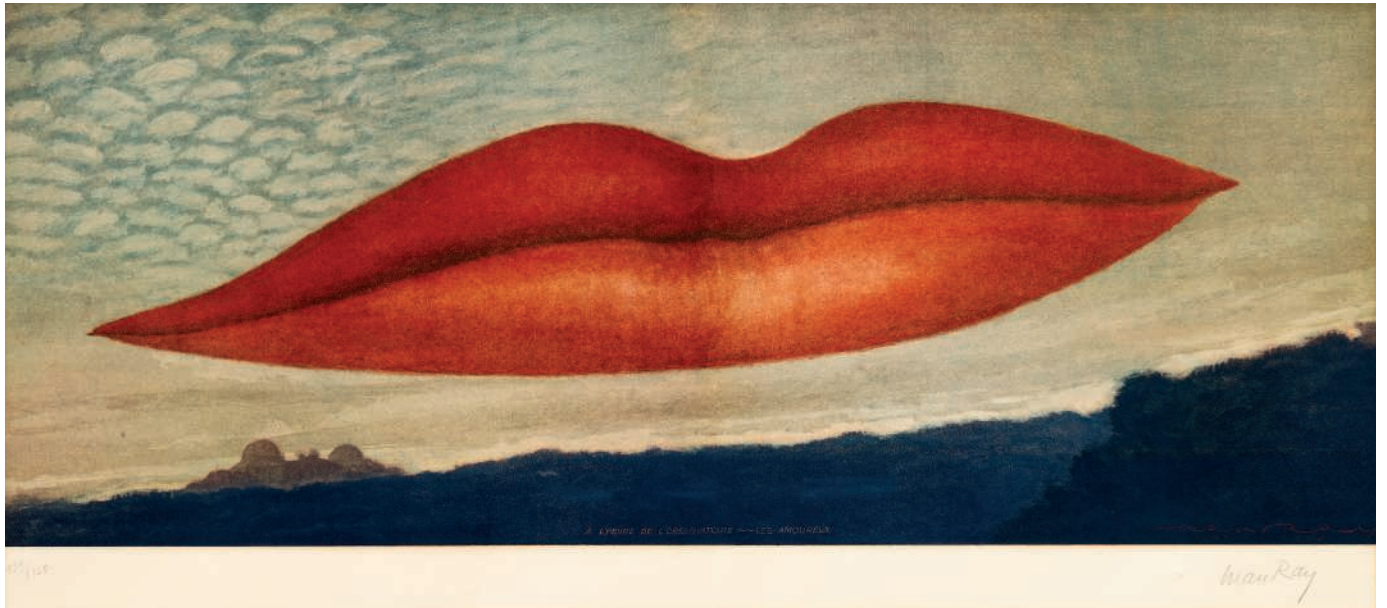
three etchings including *Carnavales*, *Le Prestidigitateur* and *Demolitions Hivernales*, 1933, on BFK Rives wove paper, unsigned; together with *Untitled* (not in Serger), etching by the same hand, circa 1930, on wove paper, unsigned; the full sheets, some pale toning and surface dirt, otherwise in good condition  
Plate 350 x 185 mm.(and smaller) Sheet 450 x 380 mm. (and similar)  
(4)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**

Serger 9, 18 & 23



**46**

**MAN RAY (1880-1976)**

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

photo-lithograph in colours, 1970, on wove paper, signed in pencil, numbered 129/150, published by J. Petithory, Paris, with wide margins, the colours fresh, some brown staining in the margins, a few pinholes at the extreme right sheet edge, the subject in good condition  
Image 354 x 900 mm., Sheet 669 x 1016 mm.

£20,000-25,000

US\$25,000-30,000  
€22,000-27,000

**LITERATURE:**

Anselmino 15



λ47

**HENRI MATISSE (1869-1954)**

*Nu allongé, from: Dessins*

etching, 1925, on *Chine appliqué*, signed in pencil, numbered 5/100 (there was also an unsigned edition of one thousand on another paper), the full sheet, a deckle edge below, pale time staining, otherwise in very good condition, framed  
Plate 92 x 122 mm., Sheet 260 x 211 mm.

£3,500-5,000

US\$4,300-6,000  
€3,800-5,400

**LITERATURE:**

Duthuit Books 3

λ48

**HENRI MATISSE (1869-1954)**

*Le lanceur de couteaux, from: Jazz*

pochoir in colours, 1947, on Arches wove paper, from the edition of one hundred (there was also a folded book edition of 270), published by Tériade Éditeur, Paris, the full sheet, a deckle edge at left and right, pale time staining, otherwise in very good condition, framed  
Image and Sheet 422 x 650 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**LITERATURE:**

see Duthuit books 22



PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ49

**HENRI MATISSE (1869-1954)**

*Marianna Alcaforado: Lettres Portugaises*

the complete book including seventy lithographs and an additional suite of 12 lithographs, 1946, on Arches wove paper, 15 lithographs printed in brown *hors-texte*, the others printed in purple *en-texte* (including the front and back covers), the additional suite on single sheets of wove paper, printed in brown, with title, text and justification, signed in blue ink on the justification, copy number 67, from the edition of 250 (there were also twenty *hors commerce* copies), published by Tériade Éditeur, Paris, in very good condition, the full sheets, loose (as issued), in the original paper cover with glassine wrapper, with the title and decorative floral motifs printed in purple on the front and back, the additional suite in a paper envelope in the back, all within the original cream paper-covered boards and slipcase (book)  
290 x 220 mm. (overall)

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

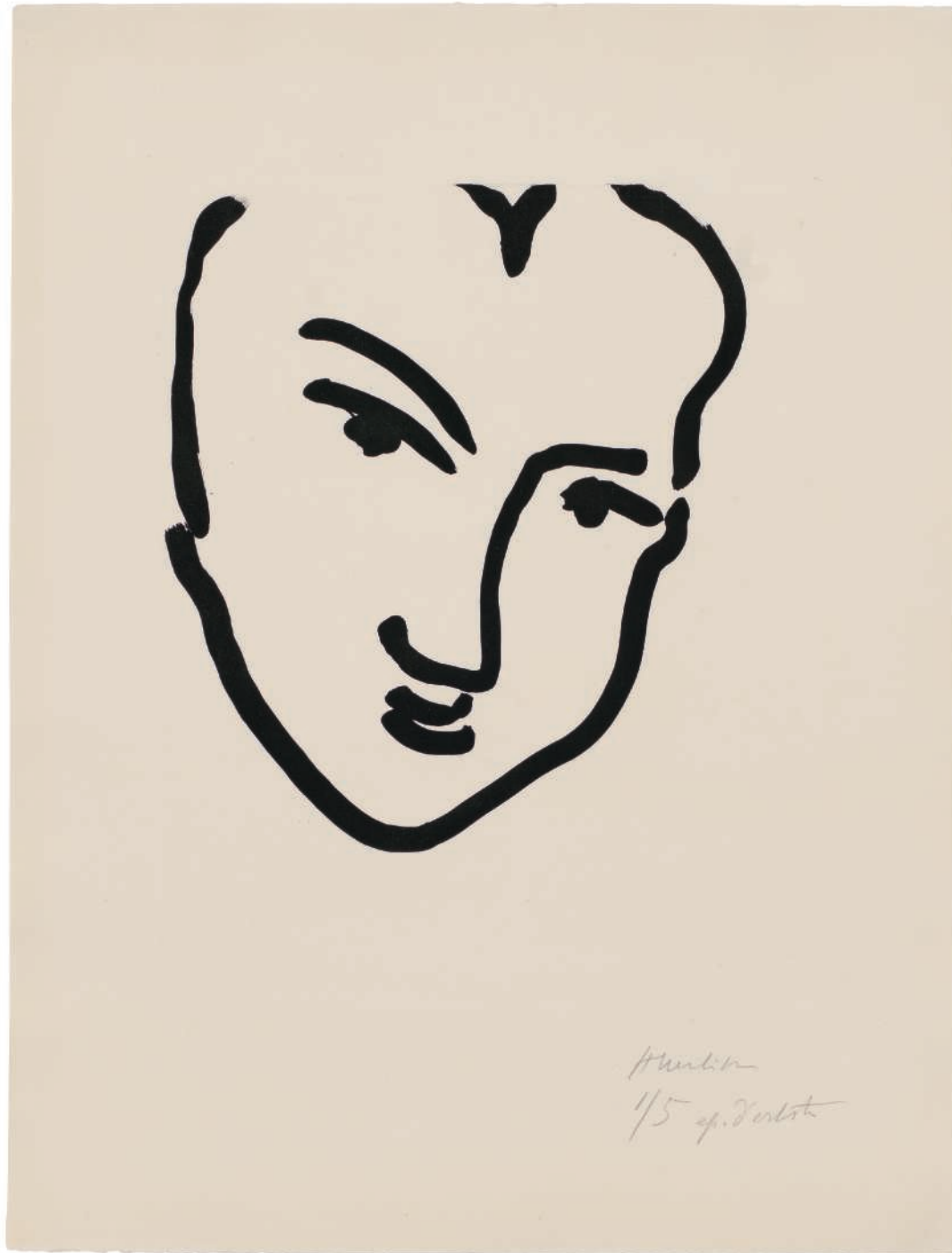
**PROVENANCE:**

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

**LITERATURE:**

Duthuit books 15





VARIOUS PROPERTIES

λ50

**HENRI MATISSE (1869-1954)**

*Nadia au visage penché*

aquatint, 1948, on Marais wove paper, signed in pencil, numbered 1/5 *ep. d'artiste*, an artist's proof aside from the edition of 25, the full sheet, a deckle edge below, occasional pinpoint foxmarks, otherwise in very good condition, framed

Plate 436 x 350 mm., Sheet 660 x 503 mm.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**PROVENANCE:**

With Andipa Gallery, London (with their label on the reverse).

**LITERATURE:**

Duthuit 806



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**51**

**ERIC GILL (1882-1940)**

*Eve*

wood engraving, 1926, on laid paper, signed in pencil, numbered 23/50, with wide margins, a short repaired tear at the upper sheet edge, otherwise in good condition

Block 235 x 117 mm., Sheet 331 x 207 mm.

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**LITERATURE:**

Physick 380



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**λ52**

**KEES VAN DONGEN (1877-1968)**

*Le Torse*

lithograph, circa 1924-25, on Japan paper, with the artist's stamped signature in black ink, numbered 11/15, published by Galerie des Peintres Graveurs, Paris, with their blindstamp, deckle edges above and below, in very good condition

Image 383 x 270 mm., Sheet 503 x 325 mm.

£1,500-2,500

US\$1,900-3,000

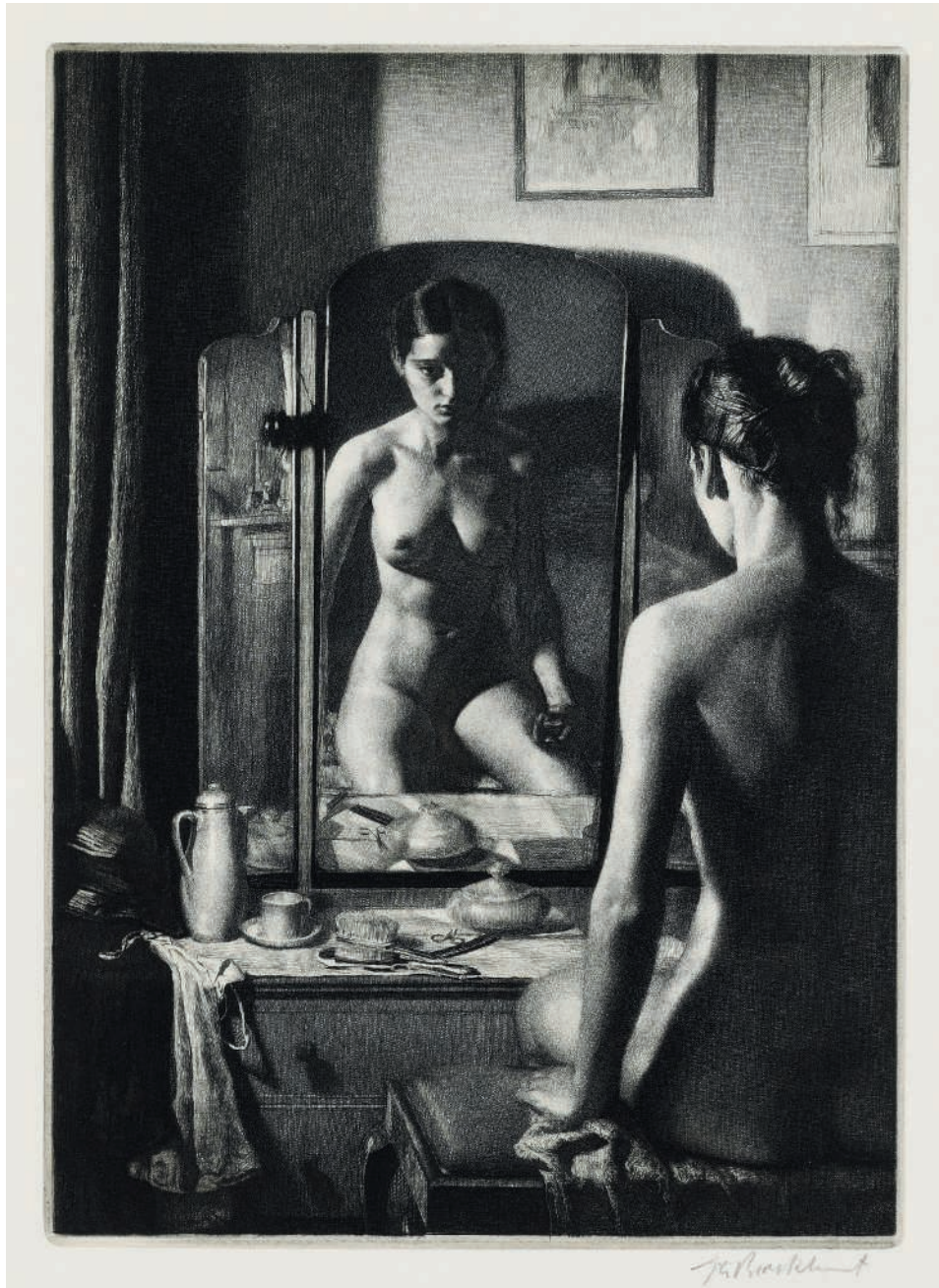
€1,700-2,700

**PROVENANCE:**

Edmond Frapier (1878-1960), Paris (Lugt 2921c).

**LITERATURE:**

Juffermans 5



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ53

**GERALD LESLIE BROCKHURST (1890-1978)**

*Adolescence (Kathleen Nancy Woodward)*

etching, 1932, on Whatman wove paper, a very good impression of the fifth, final state, signed in pencil, from the edition of ninety, with full margins, a deckle edge above and below, a small stain at the upper right sheet corner, otherwise in very good condition

Plate 368 x 264 mm., Sheet 465 x 340 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

LITERATURE:  
Fletcher 75

*Adolescence* is considered Brockhurst's masterpiece in the etching medium. The young woman gazing at her reflection in the mirror is the artist's muse, Kathleen Woodward, whom he had met in 1926 while she was a model at the Royal Academy Schools in London. Their affair caused a scandal, and led to Brockhurst's very public and acrimonious divorce from his first wife, Anais Folin. Woodward and Brockhurst later moved to New York, where they married in 1947. For Brockhurst, 'Dorette' (as he called Woodward), embodied his vision of young womanhood and the work is charged with the sensuality of their impetuous relationship.



VARIOUS PROPERTIES

λ54

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

*Rippled Surface*

linocut in black and grey, 1950, on Japan paper, signed and annotated 'eigen druk' in pencil, printed by the artist, with small margins, in very good condition  
Block 260 x 317 mm., Sheet 292 x 347 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**LITERATURE:**

Bool 367

λ055

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

*M.C. Escher: Regelmatische Vlakverdeling (Regular Division of the Plane)*

the complete book including seven wood engravings and an additional suite of six printed in red, 1958, on wove paper, one print on the frontispiece, the others *hors-texte*, dedicated *Voor George en Milie/v.d.S./13-XII-'58* in ink on the front fly-leaf, with title, text by the artist, *en-texte* illustrations and justification, the justification with the inscription *auteurs-exemplaar/ L.L.* in ink, an author's copy aside from the edition of 175, published by Stichting De Roos, Utrecht, the full sheets, bound (as issued), the additional suite loose in a cloth strap on the inside back-cover (as issued), all within the original, paper-covered boards with the artist's bird design in red, with cloth-spine and fore-edges, in very good condition (book)  
345 x 260 mm. (overall)

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

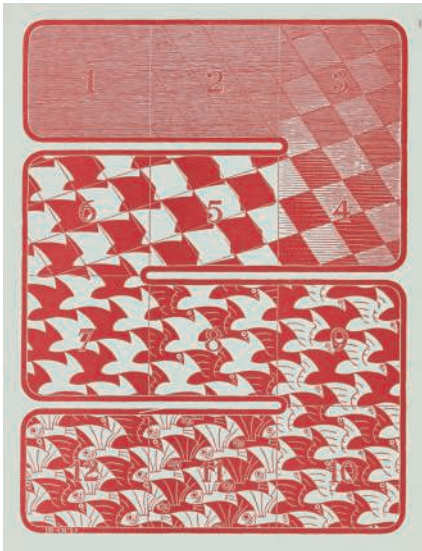
**PROVENANCE:**

Johan George Escher (1894-1969), Bentveld; a gift from the artist.  
Then by descent to the present owner.

**LITERATURE:**

Bool 368, 416-421





55

'A graphic artist has something of the troubadour within him. He sings and repeats the same song in each print he creates from the same woodblock, copperplate or lithographic stone.'

For the frontispiece with the opening line of his treatise *Regular Division of the Plane*, Escher used the woodcut *Self-Portrait in a Spherical Mirror*, in the manner of a medieval manuscript, to decorate the elaborate red G of 'graficus'. The book is Escher's most elaborate exposition of his interest in tessellation, illustrated with his own wood engravings.

In the dedication to his eldest brother Johan George Escher and his wife Emelie on the fly leaf, Escher signs off with the cryptic initials 'v.d. S'. Pronounced as 'van de Es', this ubiquitous Netherlandish surname is comparable to 'Smith' in the English-speaking world. With this everyman *nom de plume*, an insider joke known only to his family, Escher self-deprecatingly mocks his growing reputation.





THE PROPERTY OF A PARISIAN COLLECTOR

**56**

**ERIC RAVILIOUS (1903-1942)**

*Different Aspects of Submarines, from: Submarine Series*

lithograph in colours, 1941, on wove paper, from the edition of approximately fifty, printed by W.S. Cowell, Ipswich, published by the artist, with small to narrow margins, pale light-staining, otherwise in very good condition, framed  
Image 277 x 320 mm., Sheet 285 x 342 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

**PROVENANCE:**

With The Fine Art Society, London (their label and inventory number 30518 on the back of the frame).

Acquired by the present owner from the above.

Apart from one complete set of the *Submarine Lithographs*, sold at Christie's South Kensington (4 April 2007, lot 77, £102,000), only one other impression of the present work has been offered at auction in the last thirty years.

THE PROPERTY OF A PARISIAN COLLECTOR

**57**

**ERIC RAVILIOUS (1903-1942)**

*Ward Room I, from: Submarine Series*

lithograph in colours extensively hand-coloured with watercolour, 1940-41, on wove paper, from the edition of approximately fifty, printed by W.S. Cowell, Ipswich, published by the artist, with small to narrow margins, the colours fresh, in very good condition, framed  
Image 278 x 317 mm., Sheet 303 x 348 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

With The Fine Art Society, London (their label on the back of the frame, inventory number 31396).

Acquired from the above by the present owner in 2015.

Apart from one complete set of the *Submarine Lithographs*, sold at Christie's South Kensington (4 April 2007, lot 77, £102,000), only one other impression of *Ward Room I* has appeared at auction in the last thirty years.



THE PROPERTY OF A PARISIAN COLLECTOR

**58**

**ERIC RAVILIOUS (1903-1942)**

*Commander looking through the Periscope, from: Submarine Series*

lithograph in colours, 1941, on wove paper, from the edition of approximately fifty, printed by W. S. Cowell, Ipswich, published by the artist, small to narrow margins, a wider margin at left, the colours fresh, very pale light-staining, otherwise in very good condition, framed  
Image 277 x 315 mm., Sheet 313 x 395 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

**PROVENANCE:**

With The Fine Art Society, London (their label verso, inventory number 30517).

Acquired from the above by the present owner in 2015.





VARIOUS PROPERTIES

λ059

**HENRY MOORE (1898-1986)**

*Shelter Sketch Book*

the complete portfolio comprising seven lithographs in colours, 1966-67, on *Japon nacré paper*, two on wove paper, with title, text, eighty collotype facsimiles, and justification, signed in blue ink on the justification, copy number 57, from the deluxe edition of 75, each plate signed in pencil, five impressions numbered LVII/LXXV, the two specially designed for this edition numbered 57/75, published by Marlborough Fine Art, London, and Rembrandt Verlag, Berlin, 1967, the full sheets, the title and text with some handling marks, otherwise in very good condition, loose (as issued), within the original paper folders and boards, vellum portfolio and grey paper-covered portfolio box, each with the artist's name embossed on the front (portfolio)  
368 x 310 mm. (overall)

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**  
Cramer 80-86





λ60

**AFTER HENRI MATISSE (1869-1954)**

*Nice Travail et Joie*

lithograph in colours, 1947, on Marais wove paper, signed with an occasional signature in black ink, from the poster edition of 10,000, printed by Mourlot, published by the Syndicat d'Initiative de Nice et L'Union Européenne pour l'Art Moderne, with margins, a deckle edge at right, the colours fresh, the printed text at the lower margin rubbed out, some soft handling creases along the margins, otherwise in good condition (poster)  
Image 957 x 564 mm., Sheet 1004 x 623 mm.

£2,500-3,500

US\$3,100-4,200

€2,700-3,800

**PROVENANCE:**

With Galerie Matarasso, Nice; then by descent.

**LITERATURE:**

Mourlot 40

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**61**

**MILTON AVERY (1885-1965)**

*Flight*

woodcut in black and blue, 1953, on Japan paper, a very good impression of the second state (of three), signed and dated in pencil, numbered 13/25, printed by the artist, with wide margins, soft handling creases in the lower margin, otherwise in very good condition

Block 178 x 229 mm., Sheet 290 x 300 mm.

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**LITERATURE:**

Lunn 51



VARIOUS PROPERTIES

λ62

**MARC CHAGALL (1887-1985)**

*Île Saint-Louis*

lithograph in colours, 1959, on Arches wove paper, signed in pencil, numbered 5/75, published by Maeght, Paris, the full sheet, a deckle edge below, with pale light- and mount staining, the colours slightly attenuated, generally in good condition, framed  
Image 510 x 673 mm., Sheet 560 x 760 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

**LITERATURE:**

Mourlot 225

PROPERTY FROM THE COLLECTION OF MONTY AND BARBIE PASSES

■λ63

**MARC CHAGALL (1887-1985)**

*Paravent*

lithograph in colours, 1963, on smooth wove paper, mounted in the original four-panel waxed oak folding screen, signed in black ink, numbered 69/100 in black and green ink at the lower right corner of the right panel, published by Galerie Cramer, Geneva, the full sheets, the colours very fresh, in good condition  
1470 x 1800 mm. (overall)

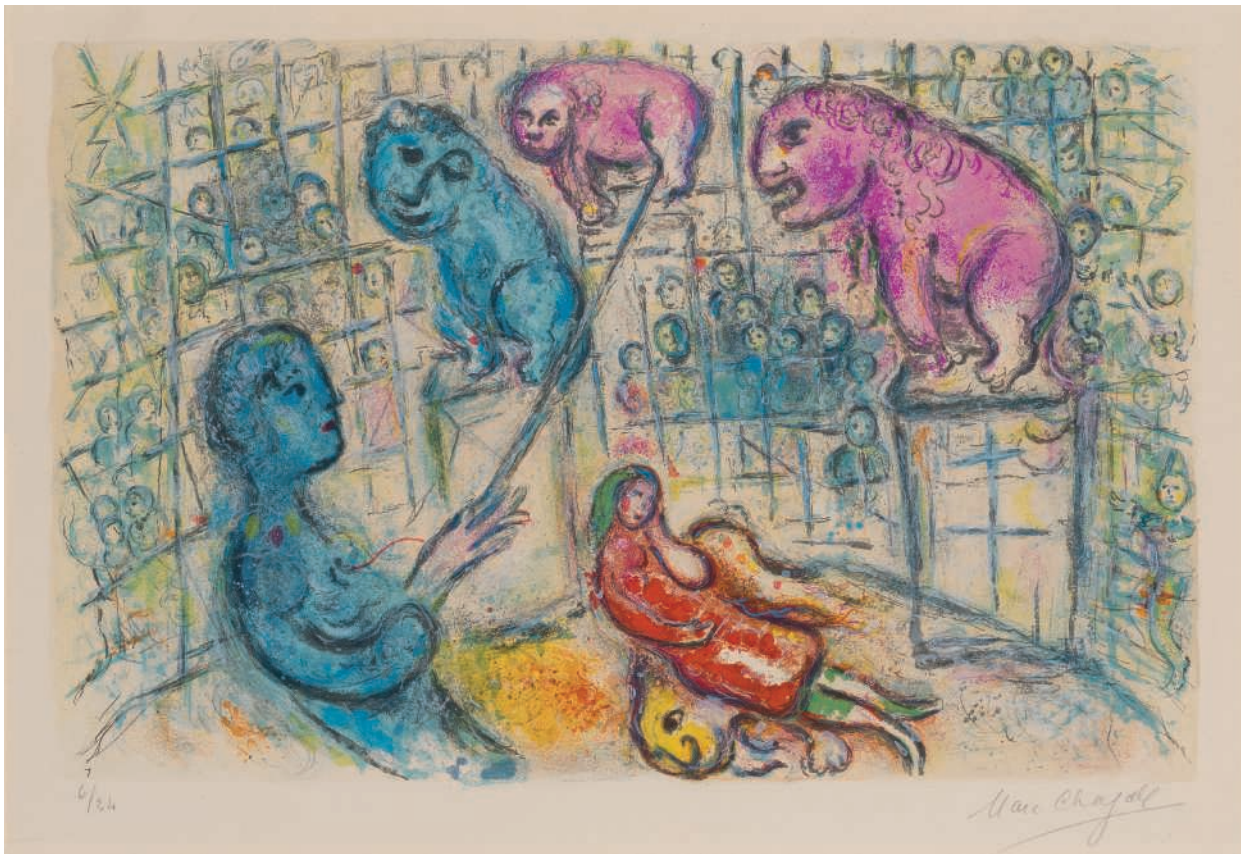
£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**LITERATURE:**  
Mourlot 390





64

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

■λ64

**MARC CHAGALL (1887-1985)**

*One Plate from: Le Cirque*

lithograph in colours, 1967, on wove paper, signed in pencil, numbered 6/24 (there was also an unsigned, unnumbered edition of 250 without margins and twenty *hors commerce* copies), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, with pale light-and mount staining, the colours slightly attenuated, otherwise in good condition, framed  
Image 418 x 650 mm., Sheet 520 x 760 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**LITERATURE:**

Mourlot 506; Cramer books 68

VARIOUS PROPERTIES

λ65

**MARC CHAGALL (1887-1985)**

*Hyménée, from: Daphnis et Chloé*

lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 27/60, from the signed edition with wide margins (there was also an unsigned book edition of 250 and twenty *hors commerce* copies), published by Tériade, Paris, the full sheet, a deckle edge below, some pale scattered foxmarks mainly in the margins, a small backed repair in the lower left margin, otherwise in good condition  
Image 420 x 640 mm., Sheet 538 x 756 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**LITERATURE:**

Mourlot 349; see Cramer Books 46

λ66

**MARC CHAGALL (1887-1985)**

*Enlèvement de Chloé, from: Daphnis et Chloé*

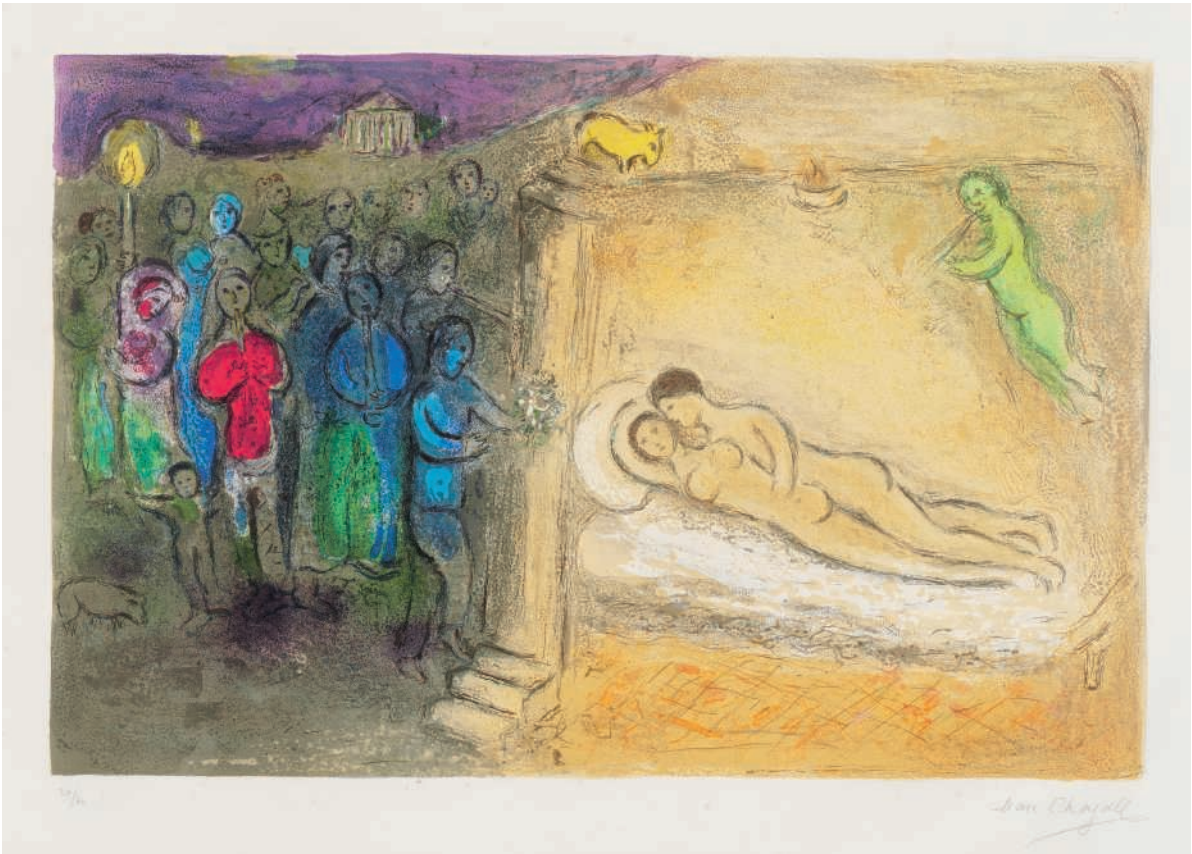
lithograph in colours, 1961, on Arches wove paper, signed in pencil, numbered 20/60 (there was also an unnumbered edition of 250 without margins), published by Tériade Editeur, Paris, the full sheet, a deckle edge below, the colours fresh, pale mount staining, a band of adhesive staining at the upper sheet edge, generally in good condition  
Image 425 x 641 mm., Sheet 538 x 761 mm.

£20,000-30,000

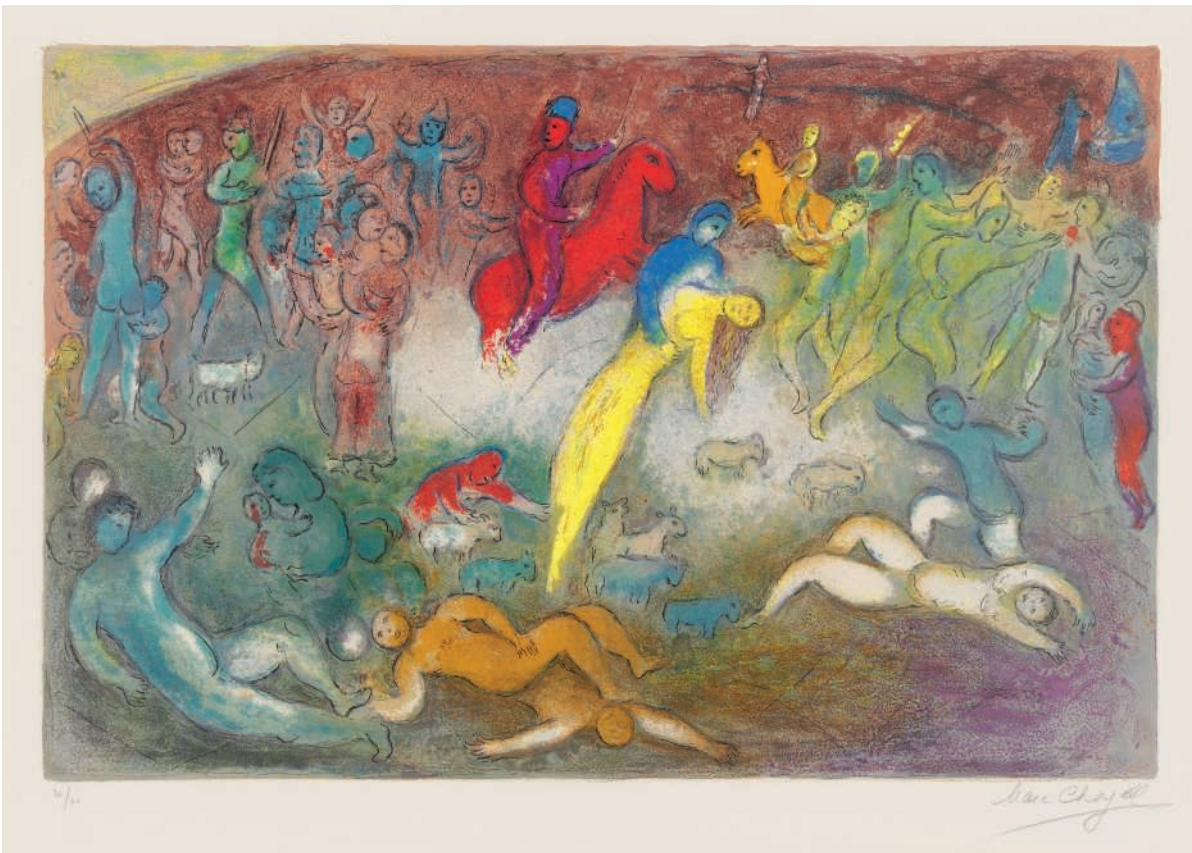
US\$25,000-36,000  
€22,000-32,000

**LITERATURE:**

Mourlot 327; see Cramer Books 46



65



66



λ67

**MARC CHAGALL (1887-1985)**

*Bouquet à l'arc-en-ciel*

lithograph in colours, 1975, on Japan paper, signed in pencil, numbered 17/50, the full sheet, the green slightly attenuated, otherwise in very good condition, framed

Image 370 x 296 mm., Sheet 541 x 437 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**LITERATURE:**

Mourlot 743



λ68

**MARC CHAGALL (1887-1985)**

*Nature morte au bouquet*

lithograph in colours, 1960, on Arches wove paper, signed in pencil, numbered 69/75 (there were also some artist's proofs), published by Maeght Editeur, Paris, the full sheet, a deckle edge at right, the colours fresh, very pale light-staining, some soft creases along the sheet edges, otherwise in good condition

Image 650 x 500 mm., Sheet 744 x 578 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

With Galerie Matarasso, Nice; then by descent.

**LITERATURE:**

Mourlot 299





PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ069

**JOAN MIRÓ (1893-1983)**

*René Char: Le marteau sans maître*

the complete set of 26 etchings and aquatints in colours, 1976, on *Japon nacré* paper, each signed in pencil, inscribed H.C 5/6, an *hors commerce* copy aside from the deluxe edition of fifty without text (there was also a text edition of 125 and 25 *hors commerce* copies), published by Le Vent d'Arles, Paris, the full sheets, deckle edges below and at right, in very good condition, loose in the original grey paper-covered boards with red leather spine, with the title embossed in black on the front (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

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

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

**LITERATURE:**

Dupin 944-969; Cramer 216

*Le marteau sans maître* was a collaboration between the poet René Char and Joan Miró. This suite of etchings without text is one of six *hors commerce* copies aside from the deluxe edition of fifty, not recorded by Cramer and Dupin. The present set comes from the collection of the author and his nephew Bernard Moustrou.



VARIOUS PROPERTIES

λ70

**JOAN MIRÓ (1893-1983)**

*L'astre du marécage*

aquatint in colours with carborundum, 1967, on Mandeure wove paper, signed in pencil, numbered 23/75 (there were also a few *hors commerce* impressions), published by Maeght Éditeur, Paris, the full sheet, pale time staining at the extreme sheet edges, some soft creases at the sheet edges, otherwise in good condition

Plate & Sheet 1045 x 725 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**LITERATURE:**

Dupin 426

λ71

**JOAN MIRÓ (1893-1983)**

*Tir à l'arc*

etching, aquatint and carborundum in colours, 1972, on Arches wove paper, signed and dated 20/XII/72. in pencil, inscribed *H.C.*, an *hors commerce* impression aside from the edition of fifty, published by Maeght Éditeur, Paris, with wide margins, probably the full sheet, a deckle edge below, the colours fresh, some soft handling creases and pale stains in the margins, otherwise in good condition

Plate 857 x 620 mm., Sheet 1047 x 744 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**PROVENANCE:**

With Galerie Matarasso, Nice; then by descent.

**LITERATURE:**

Dupin 554



λ72

**JOAN MIRÓ (1893-1983)**

*La femme aux bijoux*

aquatint in colours with carborundum, 1968, on Mandeure rag paper, signed in pencil, numbered 54/75, published by Maeght Éditeur, Paris, the full sheet, a deckle edge at right, the colours fresh, pale light-staining, some cockling at the upper and lower sheet edges, otherwise in good condition, framed

Plate 468 x 344 mm., Sheet 753 x 586 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

**LITERATURE:**

Dupin 452





■ 73

**JOAN MIRO (1893-1983)**

*Galathée*

etching and aquatint in colours with embossing, 1976, on Arches wove paper, signed in pencil, numbered 29/50, published by Maeght Editeur, Paris, the full sheet, deckle edges at left and right, pale light-staining, otherwise in very good condition, framed  
Plate 1152 x 740 mm., Sheet 1383 x 960 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000

**LITERATURE:**  
Dupin 931



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**λ74**

**PABLO PICASSO (1881-1973)**

*Les trois amies*

etching, circa 1923, on wove paper, signed in pencil, a rare proof impression of the second, final state, before steel-facing, printed in relief, before the edition of 150, with wide margins, with a deckle edge below, a crease in the lower margin, some surface dirt in the margins, otherwise in good condition

Plate 415 x 298 mm., Sheet 542 x 430 mm.

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Henri Petiet (1894-1980), Paris (with his initials in pencil at lower right *recto*).

**LITERATURE:**

cf. Bloch 76; Baer 117IIa

Baer cites only one other proof impression printed in relief in the collection of Musée Picasso, Paris.



VARIOUS PROPERTIES

**λ\*75**

**PABLO PICASSO (1881-1973)**

*Sculpteur avec sculpture et d'autres oeuvres*

etching, 1927, on Japan paper, signed in black ink, a fine and rare proof impression, printing with much plate tone, before steel-facing and the edition of 99 impressions, printed by Louis Fort, Paris, with margins, in good condition

Plate 194 x 278 mm., Sheet 250 x 320 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**LITERATURE:**

Bloch 86; see Baer 127a

Baer cites three proof impressions before steel-facing: two on Japan paper including one without margins; one signed impression on Rives paper. She also assumes that one or two additional proofs existed in the collections of Fort or Volland. The present impression is probably one of the latter.



λ76

**PABLO PICASSO (1881-1973)**

*Minotaure caressant une femme, from: La Suite Vollard*  
 etching, 1933, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, deckle edges at left and right, pale mount staining, otherwise in good condition, framed  
 Plate 298 x 368 mm., Sheet 340 x 445 mm.

£7,000-10,000

US\$8,500-12,000  
 €7,600-11,000

**LITERATURE:**  
 Bloch 191; Baer 350

λ77

**PABLO PICASSO (1881-1973)**

*Deux nu assis*  
 etching, 1930, on laid paper, signed in pencil, numbered 85/100 (there were also approximately 15 artist's proofs), the full sheet, a deckle edge at right, pale mount-staining, a few fox marks in the margins, otherwise in good condition  
 Plate 260 x 181 mm., Sheet 445 x 290 mm.

£4,000-6,000

US\$4,900-7,200  
 €4,300-6,400

**LITERATURE:**  
 Bloch 133; Baer 200





λ78

**PABLO PICASSO (1881 - 1973)**

*Five Plates from: René Char: Les Transparents*

the complete additional suite of five cardboard cuts, 1967, on thin laid China paper, each signed in pencil, from the deluxe edition of ten (there was also an edition of fifty portfolios, signed and numbered on the justification, including four unsigned prints only), with the original glassine folder numbered I/ X in pencil, published by PAB Editeur, Alès, the full sheets, a few pale, unobtrusive foxmarks, otherwise in very good condition

Plate 250 x 186 mm., Sheet 327 x 252 mm. (and similar)

€5,000-7,000

US\$6,100-8,400

€5,400-7,500

**LITERATURE:**

Bloch 1236-39, 1369; Baer 1856-1860; Cramer Books 138



λ79

**PABLO PICASSO (1881-1973)**

*Deux femmes accroupies*

lithograph, 1956, on Arches wove paper, signed in pencil, numbered 10/50 (there were also a few artist's proofs), the full sheet, deckle edges at left and right, very pale light-staining, a few pinpoint foxmarks, some minor soft creasing in the margins, otherwise in good condition, framed  
Image 425 x 540 mm., Sheet 505 x 660 mm.

€5,000-7,000

US\$6,100-8,400

€5,400-7,500

**LITERATURE:**

Bloch 790; Mourlot 274



λ80

**PABLO PICASSO (1881-1973)**

*L'Ecuycère et les clowns*

lithograph in colours, 1961, on Arches wove paper, signed in blue crayon, numbered 30/50 in pencil (there were also a few artist's proofs), the full sheet, a deckle edge below, the colours fresh, pale mount staining, occasional soft creasing in the margins, otherwise in good condition, framed Image 515 x 650 mm., Sheet 561 x 765 mm.

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**LITERATURE:**

Bloch 844; Mourlot 304

λ81

**PABLO PICASSO (1881-1973)**

*Faune souriant*

lithograph, 1948, on Arches wove paper, signed in pencil, numbered 7/50 (there were also six artist's proofs), the full sheet, deckle edges at left and right, the sheet slightly toned, otherwise in good condition, framed Image 648 x 524 mm., Sheet 763 x 563 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

**LITERATURE:**

Bloch 519; Mourlot 112





λ82

**PABLO PICASSO (1881-1973)**

*Toros en Vallauris 1954*

linocut, 1954, on thin wove paper, signed and dedicated *Pour Zincano* in red crayon, probably from the edition of one hundred (there were also 140 unsigned impressions), printed by H. Arnéra, Vallauris, published by Association des Potiers de Vallauris, with wide margins, probably the full sheet, a small hole in the lower left margin, various short, repaired tears, some creases and pale scattered foxing and other minor defects in the margins  
Block 740 x 798 mm., Sheet 760 x 951 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**PROVENANCE:**

With Galerie Matarasso, Nice; then by descent.

**LITERATURE:**

Bloch 1264; Baer 1027



λ83

**PABLO PICASSO (1881-1974)**

*Peintre dessinant et modèle nu au chapeau*

linocut, 1965, on Arches wove paper, signed in pencil, numbered 14/160 (there were also 35 artist's proofs), the full sheet, occasional soft creasing at the sheet edges, otherwise in very good condition  
Image 530 x 638 mm. Sheet 621 x 752 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**LITERATURE:**

Bloch 1194; Baer 1357



λ84

**PABLO PICASSO (1881-1973)**

*Portrait d'homme, from: Notre Dame de Vie*

linocut in colours, 1966, on Arches wove paper, signed in pencil, numbered 133/150, one of 25 copies reserved for the artist and his friends, published by Editions Cercle d'Art, Paris, the full sheet, a deckle edge above, very pale light-staining and scattered foxing mainly in the margins, otherwise in good condition, framed, lacking the book *Notre Dame de Vie*  
Block 345 x 295 mm., Sheet 435 x 380 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Bloch 1230; Baer 1848; see Cramer Books 134



PROPERTY FROM A PRIVATE FRENCH COLLECTION

λ85

**PABLO PICASSO (1881-1973)**

*Portrait de Famille Ingresque IV*

linocut in colours, 1962, on Arches wove paper, signed in black ink, inscribed *Epreuve d'auteur / pour Yvonne Zervos*, a proof aside from the edition of fifty published by Galerie Louise Leiris, Paris, 1963, the full sheet, a deckle edge at right, some light- and mount staining, otherwise in good condition, framed  
Image 392 x 535 mm., Sheet 505 x 660 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

**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 1146; Baer 1337



VARIOUS PROPERTIES

λ86

**PABLO PICASSO (1181 - 1973)**

*Carnaval 1967*

linocut printed in two shades of brown, 1967, on Arches wove paper, signed in pencil, numbered 91/160 (there were also approximately thirty artist's proofs), published by Le Patriote, Nice, with wide margins, presumably the full sheet, in very good condition  
Block 640 x 530 mm., Sheet 752 x 621 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

**LITERATURE:**

Bloch 1242; Baer 1852





λ87

**PABLO PICASSO (1881-1973)**

*Peintre au travail*

aquatint, etching and drypoint, 1964, on BFK Rives wove paper, signed in pencil and titled, numbered 30/50 (there were also 15 artist's proofs), published by Galerie Louise Leiris, Paris, 1967, with wide margins, presumably the full sheet, a deckle edge below, in very good condition, framed  
Plate 319 x 470 mm., Sheet 455 x 600 mm.

€3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Bloch 1157; Baer 1145



λ88

**PABLO PICASSO (1881-1973)**

*Vieil homme pensant à sa jeunesse: garçon sur un cheval de cirque et femmes, Plate 15 from: La Série 347*

etching, 1968, on BFK Rives wove paper, signed in pencil, numbered 33/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, a deckle edge below, in very good condition, framed  
Plate 315 x 419 mm., Sheet 456 x 565 mm.

€4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Bloch 1495; Baer 1511



λ89

**PABLO PICASSO (1881-1973)**

*Couple, hibou et odalisque à cheval - Le départ de la Shunamite, Plate 79 from: La Série 347*

etching, 1968, on wove paper, signed in pencil, numbered 5/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, deckle edges above and below, in very good condition, framed  
Plate 88 x 125 mm., Sheet 252 x 330 mm.

€2,500-3,500

US\$3,100-4,200  
€2,700-3,800

**LITERATURE:**

Bloch 1559; Baer 1575

λ90

**PABLO PICASSO (1881-1973)**

*Mousquetaire attablé avec un jeune garçon évoquant sa vie, Plate 97 from: La Série 347*

etching and drypoint, 1968, on wove paper, signed in pencil and numbered 31/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, deckle edges above and below, two soft vertical creases along the right and left sheet edges, otherwise in good condition, framed  
Plate 336 x 492 mm., Sheet 501 x 657 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

Anonymous sale, Christie's, London, 29 March 2006, lot 257.

**LITERATURE:**

Bloch 1577; Baer 1593



λ91

**PABLO PICASSO (1881-1973)**

*Scène pastorale poussinesque sur le thème de Pan et Syrinx, Plate 205 from: La Série 347*

etching, 1968, on wove paper, signed in pencil, numbered 31/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, a deckle edge above and below, pale scattered pinpoint foxmarks at the upper and lower sheet edges, minor creasing in the margins, otherwise in good condition, framed  
Plate 412 x 496 mm., Sheet 570 x 647 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Bloch 1685; Baer 1701



λ92

**PABLO PICASSO (1881-1973)**

*En pensant à Goya: Femmes en prison, Plate 206 from: La Série 347*

etching and aquatint, 1968, on BFK Rives wove paper, signed in pencil, numbered 33/50 (there were also 17 artist's proofs), published by Galerie Louise Leiris, Paris, 1969, the full sheet, a deckle edge at right, very pale mount staining, otherwise in very good condition, framed  
Plate 315 x 394 mm., Sheet 475 x 565 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Bloch 1686; Baer 1702





λ93

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

*Nature morte aux poires et au pichet*

aquatint in colours, circa 1960, on BFK Rives wove paper, signed in pencil, numbered 35/300, published by Atelier Crommelynck, Paris, with their blindstamp, the full sheet, deckle edges at left and at right, the sheet slightly toned, otherwise in good condition  
Plate 332 x 410 mm., Sheet 505 x 655 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

λ94

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

*Vollard et son chat*

aquatint in colours, circa 1960, on Arches wove paper, signed in pencil, numbered 148/200, published by Atelier Lacourrière, Paris, with their blindstamp, with wide margins, pale light- staining, generally in good condition  
Image 600 x 455 mm., Sheet 740 x 565 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600



λ95

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

*One plate from: Verve Nos. 29-30*

lithograph in colours, 1954, on wove paper, signed in pencil, numbered 22/75, published by Editions de la Revue Verve, Paris, with their blindstamp, with margins, generally in good condition  
Image 240 x 320 mm., Sheet 262 x 351 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



λ96

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

*One plate from: Verve Nos. 29-30*

lithograph in colours, 1954, on wove paper, signed in pencil, numbered 14/75, published by Editions de la Revue Verve, Paris, with their blindstamp, the full sheet, in very good condition

Image 240 x 320 mm., Sheet 270 x 380 mm.

£3,000-5,000

US\$3,700-6,000

€3,300-5,400



PROPERTY FROM A PRIVATE FRENCH COLLECTION

θ97

**VARIOUS ARTISTS**

*René Char: Le monde de l'art n'est pas le monde du pardon*

the complete book comprising two aquatints, one drypoint, and three lithographs printed in colours, 1974, on wove paper, with title, text, offset lithographic reproductions and justification, signed with initials by the author in pencil on the justification, copy number *E.A. 6/15*, one of 15 unrecorded artist's proof copies aside from the edition of 75 (there were also 25 *hors commerce* copies), each print signed and numbered in pencil, the one by Wifredo signed in purple crayon and not numbered, published by Maeght Editeur, Paris, in very good condition, the full sheets, loose (as issued), in the original paper folder with the title on the front, all within a grey cloth-covered portfolio box (book)

375 x 290 mm. (overall)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

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

**LITERATURE:**

see Cramer books 178 (Miró); Heede & Moestrup 251 (Zao Wou-Ki).

The contributing artists were Pierre Charbonnier, Wifredo Lam, Joan Miró, Maria Vieira da Silva, Arpad Szenes and Zao Wou-Ki.



VARIOUS PROPERTIES

98

**WIFREDO LAM (1902-1982)**

*Visible Invisible*

the complete set of ten etchings with aquatint in colours, 1972, on Goya wove paper, each signed in pencil and numbered 29/99, with title, text and justification, signed and numbered on the justification, published by Edizioni Levi Art Center, Milan, loose (as issued), with margins, the sheets possibly slightly reduced, text pages with some minor handling creases, a few prints with some pinholes, small dents and abrasions in the margins and at the sheet edges, some with occasional pinpoint foxing and minor staining, within the original brown paper-covered portfolio box (slightly stained)

525 x 735 x 30 mm. (overall)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400



**PROVENANCE:**

With Edward Totah Gallery, London.  
Acquired from the above by the present owner.



■λ99

**FRANCIS BACON (1909-1992)**

*Metropolitan Museum of Art*

lithograph in colours, 1975, on Arches wove paper, signed in green felt-tip pen (faded), numbered 126/200, published by the Metropolitan Museum of Art, New York, with their blindstamp, the full sheet, some minor time staining, some pinpoint foxmarks, the signature faded, otherwise in good condition, framed

Image 860 x 1150 mm., Sheet 1600 x 1110 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**LITERATURE:**

Sabatier 11



■λ100

**FRANCIS BACON (1909-1992)**

*Seated Figure*

etching and aquatint in colours, 1983, on wove paper, signed in pencil, inscribed HC (an *hors-commerce* proof) aside from the edition of 99, published by Polígrafa, Barcelona, the full sheet, a deckle edge below, some pale time staining, scattered foxing in the upper margin, otherwise in good condition, framed

Plate 725 x 544 mm., Sheet 1020 x 710 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**LITERATURE:**

Sabatier 5



λ101

**FRANCIS BACON (1909-1992)**

*Study for a Portrait of John Edwards*

lithograph in colours, 1986, on Arches wove paper, signed in pencil, numbered 14/150 (there were also thirty *hors-commerce* impressions), published by Yves Peyré for L'Ire des Vents, Paris, the full sheet, a deckle edge above, the sheet folded back at the lower edge, pale mount staining, otherwise in good condition, framed

Image 605 x 451 mm., Sheet 807 x 597 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

**LITERATURE:**

Sabatier 20



λ0102

**FRANCIS BACON (1909-1992)**

*Miroir de la Tauromachie*

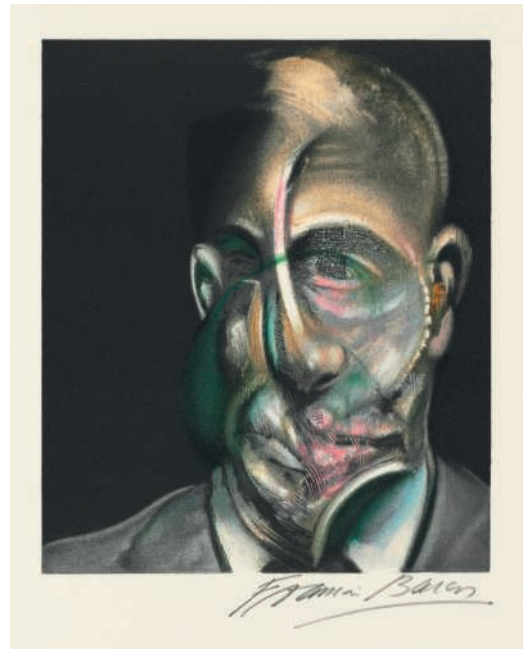
the complete set of four lithographs in colours, 1990, on Arches wove paper, with title, text in French by Michel Leiris and justification, each lithograph signed in pencil, printed on folded sheets with letterpress text on the inside pages, copy number 77 from the edition of 150 (there were also five *hors commerce* copies), published by Galerie Lelong, Paris, the full sheets, in very good condition, loose (as issued), in the original paper wrappers with title, within the canvas-covered box with title 510 x 385 x 42 mm. (overall)

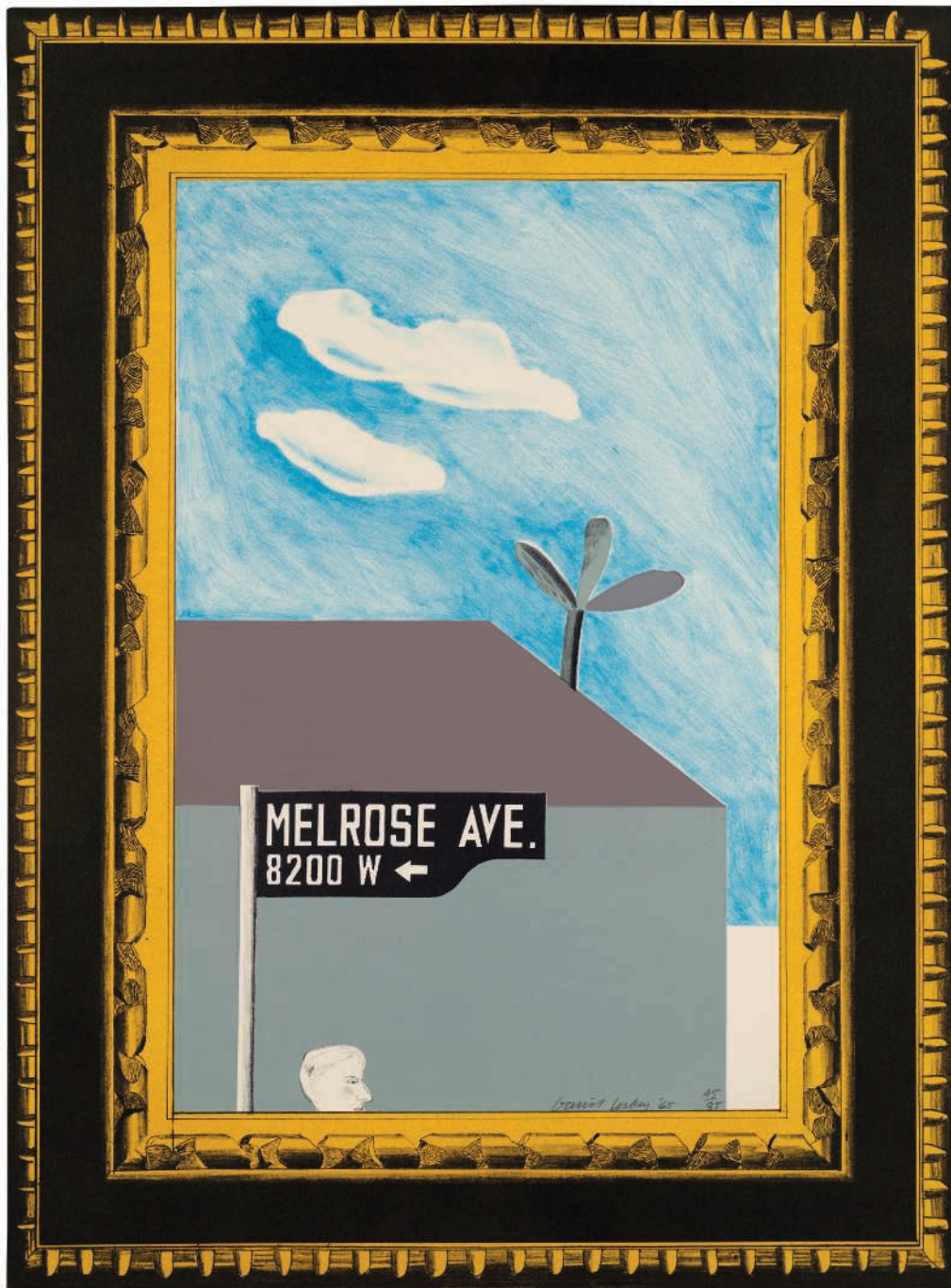
£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**LITERATURE:**

Sabatier 29-30





PROPERTY FROM A PRIVATE GERMAN COLLECTION

λ103

**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 and dated in pencil, numbered 45/85 (there were also 16 proofs), published by Editions Alecto, London, printed by Gemini Ltd., Los Angeles, with their inkstamps verso, the full sheet, the colours fresh and bright, in very good condition  
Image & Sheet 765 x 563 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**LITERATURE:**

Scottish Arts Council, Tokyo 44



VARIOUS PROPERTIES

λ104

**DAVID HOCKNEY (D. 1937)**

*The French Shop*

etching with aquatint printed in red and black, on wove paper, 1971, signed and dated in pencil, numbered 7/500 (there were also sixty proofs numbered in Roman numerals on a different paper), published by the Observer, London, with wide margins, the sheet slightly reduced, pale light-staining, scattered foxing, two moisture stains at the lower corners, otherwise in good condition, framed

Plate 538 x 457 mm., Sheet 625 x 535 mm.

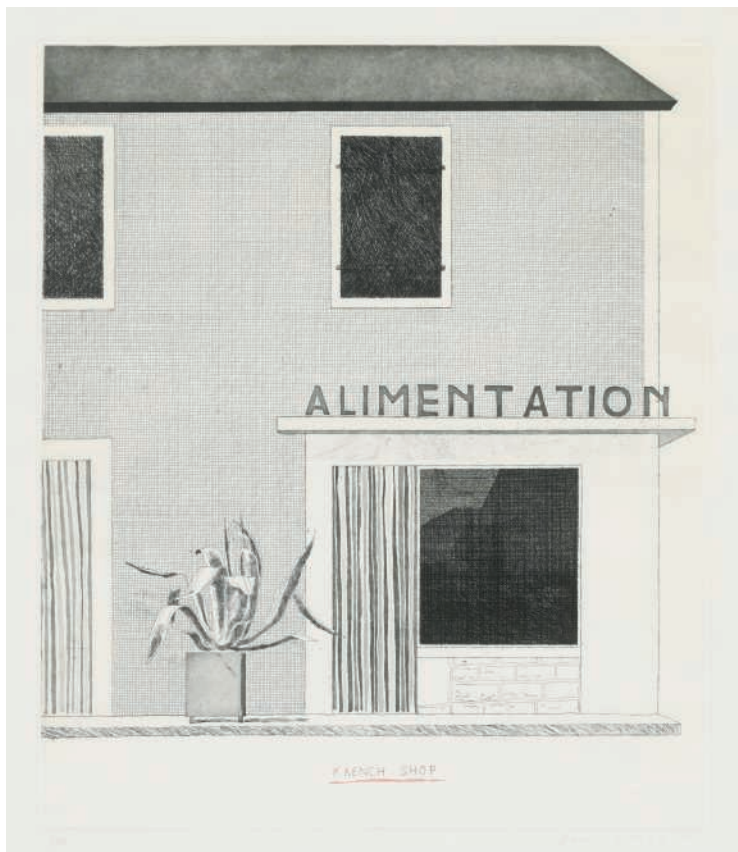
£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**LITERATURE:**

Scottish Arts Council 122; Tokyo 112



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ0105

**DAVID HOCKNEY (B. 1937)**

*Illustrations for Fourteen Poems from C. P. Cavafy*

the complete set of 12 etchings with aquatint, 1966-67, on Crisbrook handmade paper, with title, text, table of contents, and justification, signed in pencil on the justification, Edition B, copy number 467/500, from the edition of five hundred, the etchings stamped Edition B ea 362-373 (respectively) in black ink on the reverse, published by Editions Alecto, London, 1967, the full sheets, bound (as issued), in very good condition, within the original lilac cloth-covered boards and black slipcase (portfolio)

493 x 340 mm. (overall)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**PROVENANCE:**

With Editions Alecto, London.

Acquired from the publisher by the present owners.

**LITERATURE:**

Scottish Arts Council & Tokyo 47-58





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ106

**DAVID HOCKNEY (B. 1937)**

*For the OZ Obscenity Fund*

offset lithograph, 1971, on J. Green wove paper, signed and inscribed *O.K.*, numbered 13/30, published independently to raise funds for the OZ magazine trial, the full sheet, some pale scattered foxing at upper right, a pale stain at upper right, otherwise good condition, framed  
Sheet 715 x 950 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**PROVENANCE:**

With Austin Desmond, London.  
Acquired from the above by the present owner.

The trial of the editors of the British Underground paper *OZ*, Richard Neville, Jim Anderson and Felix Dennis in 1971 became a *cause célèbre*. They faced prosecution on charges of conspiracy to corrupt public morality following the publication of *Issue 28* in May 1970. Known as the '*Schoolkids OZ*', *Issue 28* had been guest-edited by a group of secondary school students, and famously featured an article with the head of Rupert the Bear pasted onto an X-rated cartoon by Robert Crumb. The trial became a test case for civil liberties and freedom of speech, and the editors' cause was taken up by a host of celebrities, including John Lennon and Yoko Ono, who composed and produced the single *God Save Us*, released on Apple by the Elastic Oz Band in July 1971, to gain publicity and raise money for the trial. David Hockney contributed the present, rare offset lithograph, of which to our knowledge only two impressions have been offered at auction in the last thirty years.



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ107

**DAVID HOCKNEY (B. 1937)**

*An Erotic Etching*

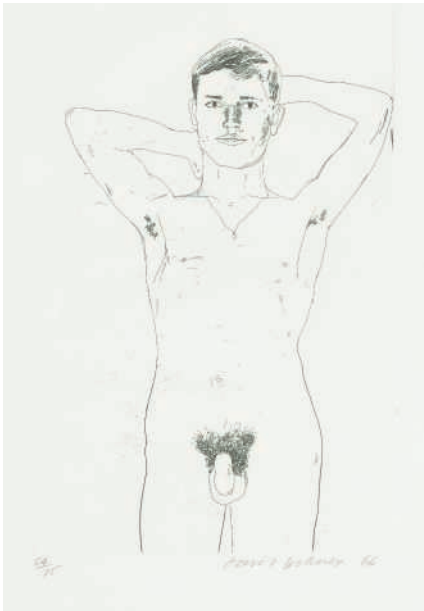
etching, 1975, on wove paper, signed in pencil, inscribed '*Proof N*', one of 26 lettered impressions, aside from the edition of one hundred (there were also 15 artist's proofs), published by Secker & Warburg, London, with the copyright blindstamp, the full sheet, in very good condition, framed  
Plate 150 x 113 mm., Sheet 215 x 152 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Scottish Arts Council 172; not in Tokyo



VARIOUS PROPERTIES

λ108

**DAVID HOCKNEY (B. 1937)**

*Illustrations for Fourteen Poems from C. P. Cavafy*

the complete set of twelve etchings 1967, on Crisbrook handmade paper, each signed, dated and numbered 54/75 (there were also fifteen artist's proofs), Edition D, published by Editions Alecto Limited, London, with their inkstamp verso, loose (as issued), the full sheets, in very good condition, all within the original black cloth-covered portfolio case, with the edition number on the spine

590 x 425 x 43 mm. (overall)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000

**LITERATURE:**

Scottish Arts Council & Tokyo 47-58

Hockney was introduced to the poetry of Constantine P. Cavafy through the writings of Lawrence Durrell. As an art student in 1960 he found an English edition of an anthology by the Greek poet in the public library in Bradford - the book was not on the shelves and only available upon request. Hockney

never returned the book, as he later admitted. Cavafy was homosexual and many of his poems frankly and unashamedly celebrate *'the beauty of deviate attractions'*, as he put it in his poem *In an old book*. As early as 1961, when homosexual acts were still illegal in the U.K., Hockney had dealt with themes of gay love and desire. Yet in these early works the homosexual nature of the scenes was somewhat disguised and alleviated by the deliberately crude graffiti style and the irreverence of the images. For the *Fourteen Poems* Hockney chose a very different, representational style: his sparse, accurate lines are perfectly matched to the clarity and simplicity of Cavafy's tone. Both Cavafy and Hockney in their respective medium maintained a sobriety and directness which removed the stigma and gave these scenes of gay love dignity and romance. Gently erotic rather than overtly sexual, the poems and the etchings are however very explicit in what they are about: physical desire and intimacy between young men.

The etchings were made in 1966 and came out in 1967, just as parliament passed the Sexual Offences Act, which finally de-criminalised homosexuality in England and Wales. The Cavafy etchings are Hockney's gay manifesto, published at a time when homosexuality was still a highly controversial subject. Much later the artist described the etchings as 'good propaganda', yet they are intimate and personal rather than declamatory: *'I wasn't speaking for anybody else, but I would certainly defend my way of living.'* (D. Hockney in: *A History of the World in a Hundred Objects*, BBC, 2011.)



PROPERTY FROM A PRIVATE GERMAN COLLECTION

**λ109**

**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, a deckle edge below, in very good condition  
Plate 680 x 540 mm., Sheet 888 x 708 mm.

£2,500-3,500

US\$3,100-4,200

€2,700-3,800

**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.



VARIOUS PROPERTIES

**λ110**

**DAVID HOCKNEY (B. 1937)**

*Maurice Payne*

etching, 1971, on wove paper, signed and dated in pencil, numbered 57/75 (there were also 16 proofs), published by Petersburg Press, London, with wide margins, a partial deckle edge below, pale time and light-staining, some minor pinpoint foxing, framed  
Plate 685 x 540 mm, Sheet 888 x 700 mm.

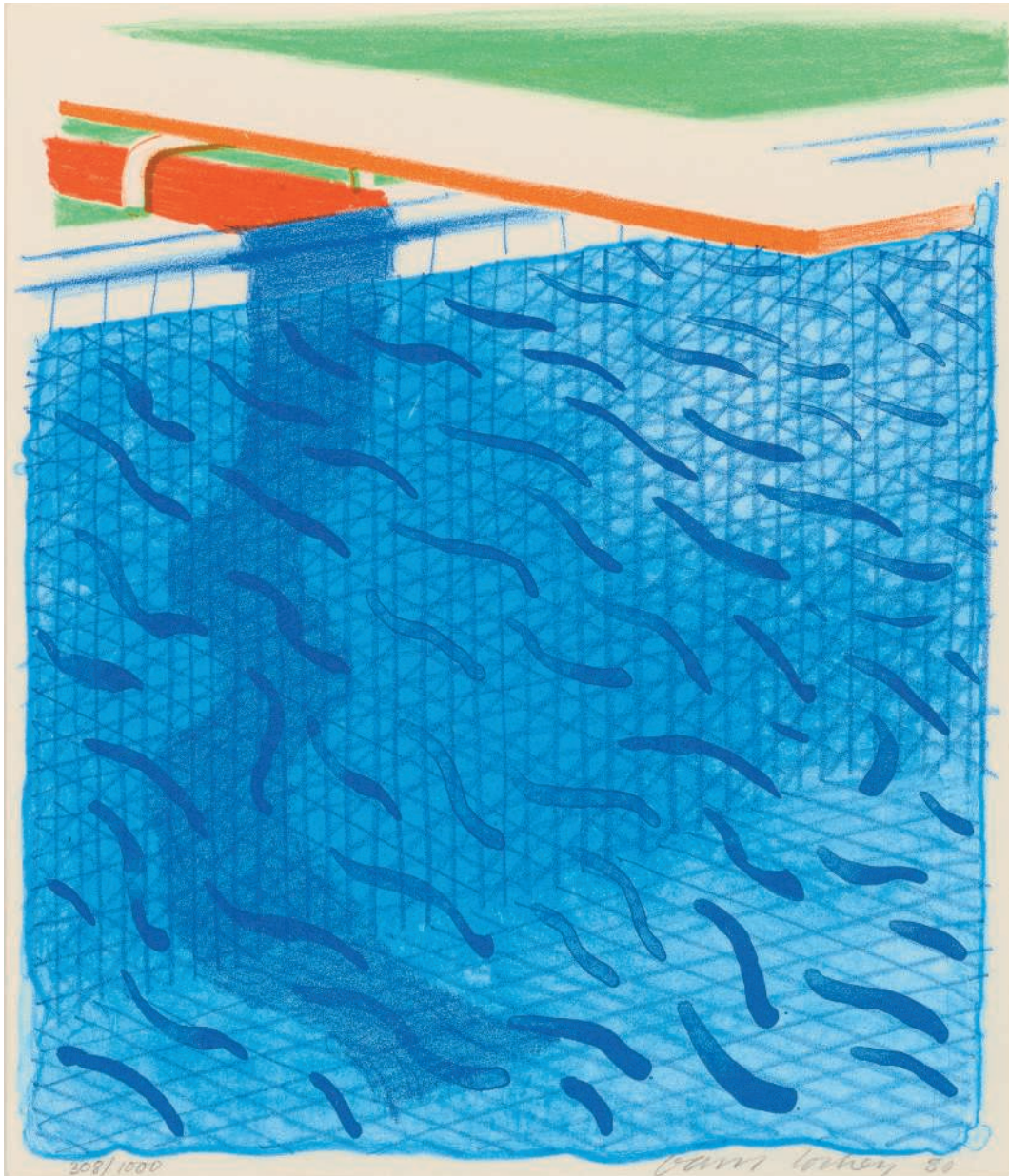
£1,500-2,000

US\$1,900-2,400

€1,700-2,100

**LITERATURE:**

Scottish Arts Council 123; Tokyo 115



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ0111

**DAVID HOCKNEY (B. 1937)**

*Pool made with Paper and blue Ink for Book*

lithograph in colours, 1980, on wove paper, signed, dated and numbered 308/1000 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*, with the original card slipcase, both stamp-numbered 308, the book signed in red ink on the justification  
Image 260 x 219 mm., Sheet 266 x 228 mm.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**LITERATURE:**  
Tokyo 234



VARIOUS PROPERTIES

■λ112

**DAVID HOCKNEY (B. 1937)**

*An Image of Celia, from: Moving Focus*

lithograph and screenprint in colours with collage, 1984-86, on TGL handmade paper and German etching paper, signed and dated in pencil, numbered AP XVIII/XVIII, an artist's proof aside from the edition of forty, published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, apparently in very good, original condition, in the artist's original sculptural frame finished in white, blue and red lacquer  
Image & Sheet 1520 x 1045 mm.  
Frame 1710 x 1215 mm.

£60,000-80,000

US\$73,000-96,000  
€65,000-86,000

**PROVENANCE:**

With Petersburg Press Ltd., London.

Acquired by the previous owner from the above in 1973; then by descent.

**LITERATURE:**

Tokyo 277

λ113

**DAVID HOCKNEY (B. 1937)**

*Simplified Faces State I*

etching in colours, 1973, on wove paper, signed, dated and titled in pencil, numbered 30/30 (there were also eight proofs), published by Petersburg Press, London, 1974, printed by Crommelynck, Paris, with their blindstamp, the full sheet, some very minor staining at the sheet edges, otherwise in good condition

Plate 336 x 329 mm., Sheet 556 x 504 mm.

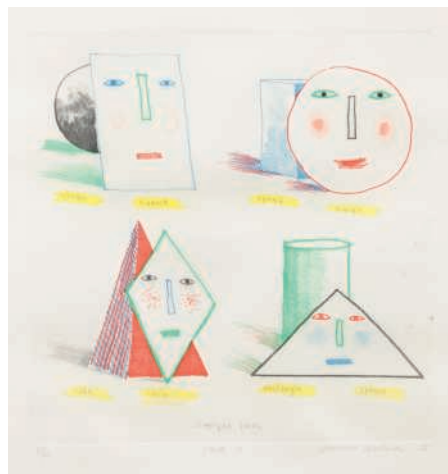
£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Scottish Arts Council 165; Tokyo 144

PROPERTY FROM A PRIVATE ENGLISH COLLECTION



λ114

**DAVID HOCKNEY (B. 1937)**

*An Image of Celia (Study), from: Moving Focus*

lithograph in colours, 1986, on HMP handmade paper, signed and dated in pencil, numbered 6/60 (there were also 16 artist's proofs), published by Tyler Graphics, Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

Image & Sheet 578 x 457 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

With Alan Cristea Gallery, London (their label on the backboard).

**LITERATURE:**

Not in Scottish Arts Council; Tokyo 280

In 1985, Hockney was invited by the editor of French *Vogue* to design its December-January issue. Hockney devised this issue to be a lesson in perspective, illustrated with photo-collages inspired by cubism. Taking his cue from traditional fashion magazine covers featuring the face of a beautiful woman, Hockney painted a portrait of his friend and muse Celia Birtwell. Executed in the style of Picasso, and illustrated obliquely on the cover so that the edges of the canvas are visible, Birtwell's exaggerated features and brightly coloured green-mascara eyes and red lips fulfilled the essential function of a cover, to ensure that the magazine would stand-out on display on the Paris newsstands. One of Hockney's favourite paintings, *Painted Lady* was stolen in 1987 and has never resurfaced.

The *Painted Lady* motif appears in this lithograph, which is in turn a study for his famous *An Image of Celia* (see lot 112).

PROPERTY FROM A PRIVATE ENGLISH COLLECTION



λ115

**DAVID HOCKNEY (B. 1937)**

*The Perspective Lesson, from: Moving Focus*

lithograph in colours, 1984, on grey HMP handmade wove paper, signed and dated in pencil, numbered 40/50 (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

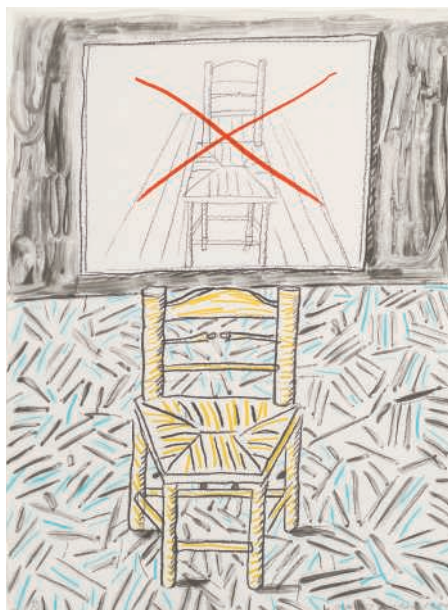
Image & Sheet 755 x 555 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Not in Scottish Arts Council; Tokyo 265





VARIOUS PROPERTIES

**λ116**

**PATRICK HUGHES (B. 1939)**

*Hoppera*

3D archival inkjet multiple with hand-colouring, 2008, signed in pencil, numbered 20/45, published by Flowers Gallery, London, in a Perspex presentation box, in very good condition 430 x 955 x 185 mm. (overall)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400



**λ117**

**PATRICK HUGHES (B. 1939)**

*Corner*

3D archival inkjet multiple with hand-colouring, 2015, signed in pencil, numbered 26/50, published by Flowers Gallery, London, in a Perspex presentation box, in very good condition 455 x 535 x 158 mm. (overall)

£2,500-3,500

US\$3,100-4,200

€2,700-3,800



**λ118**

**PATRICK HUGHES (B. 1939)**

*Bookends*

3D archival inkjet and photographic multiple with hand-colouring, 2015, signed in pencil, numbered 26/50, published by Flowers Gallery, London, in a Perspex presentation box, in very good condition 640 x 895 x 170 mm. (overall)

£2,500-3,500

US\$3,100-4,200

€2,700-3,800





PROPERTY OF A PARISIAN COLLECTOR

■λ119

**DAVID HOCKNEY (B. 1937)**

*The Atelier, March 17th 2009*

inkjet-printed computer drawing in colours, 2009, on wove paper, signed and dated in pencil, numbered 21/30, the full sheet, in very good condition, framed  
Image 570 x 940 mm., Sheet 745 x 1095 mm.

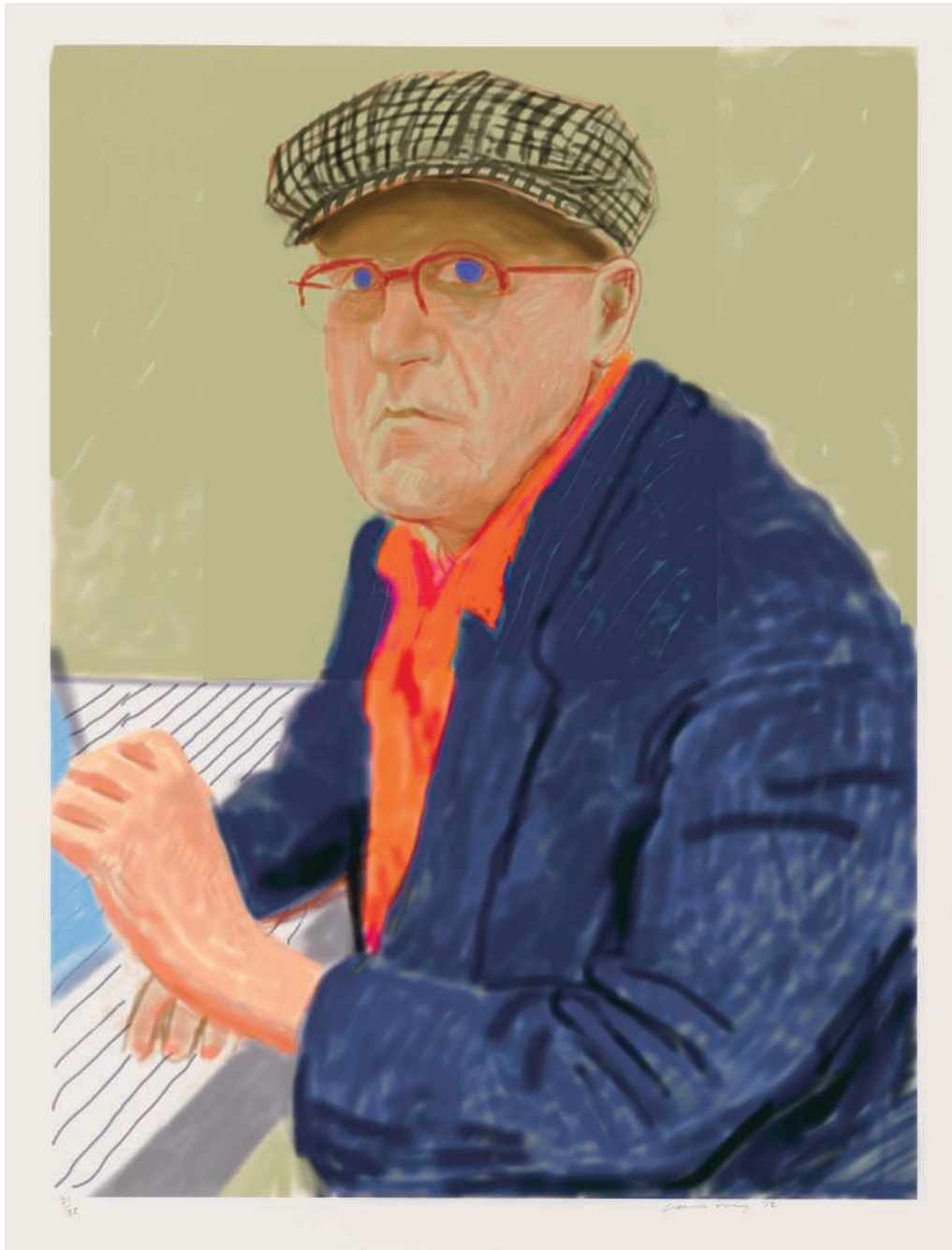
£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

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



VARIOUS PROPERTIES

■λ120

**DAVID HOCKNEY (B. 1937)**

*Self-Portrait II, 14 March 2012*

iPad drawing in colours, 2012, printed onto wove paper, signed and dated in pencil, numbered 21/25, published by the artist, with his blindstamp, the full sheet, in very good condition, framed  
Image 815 x 610 mm., Sheet 940 x 710 mm.

£25,000-35,000

US\$31,000-42,000

€27,000-38,000

**LITERATURE:**

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

Despite the autobiographical content of early prints such as *Myself and my Heroes* (1961) and *The Rakes Progress* (1961-63), and his occasional appearance in later prints such as *The Student* (1973) and *Henry seated with Tulips* (1976), self-portraits are relatively uncommon in Hockney's work. Only eight true self-portraits exist in his printmaking oeuvre. The earliest was made in 1954 while Hockney was a student at Bradford (see Christie's, London, 21 March 2019, lot 1, £60,000), the most recent dates from 2012, the year of Hockney's acclaimed exhibition *A Bigger Picture* at the Royal Academy in London. The present lot is one of four iPad self-portraits created by Hockney that year. With his bright red shirt and blue jacket, and the now familiar red-rimmed glasses and tweed cap, Hockney's attire is very different to the sober clothing of his 17-year-old self, in a morning suit and NHS prescription glasses. His expression is, however, no less inscrutable.



■λ121

**DAVID HOCKNEY (B. 1937)**

*Sunflowers*

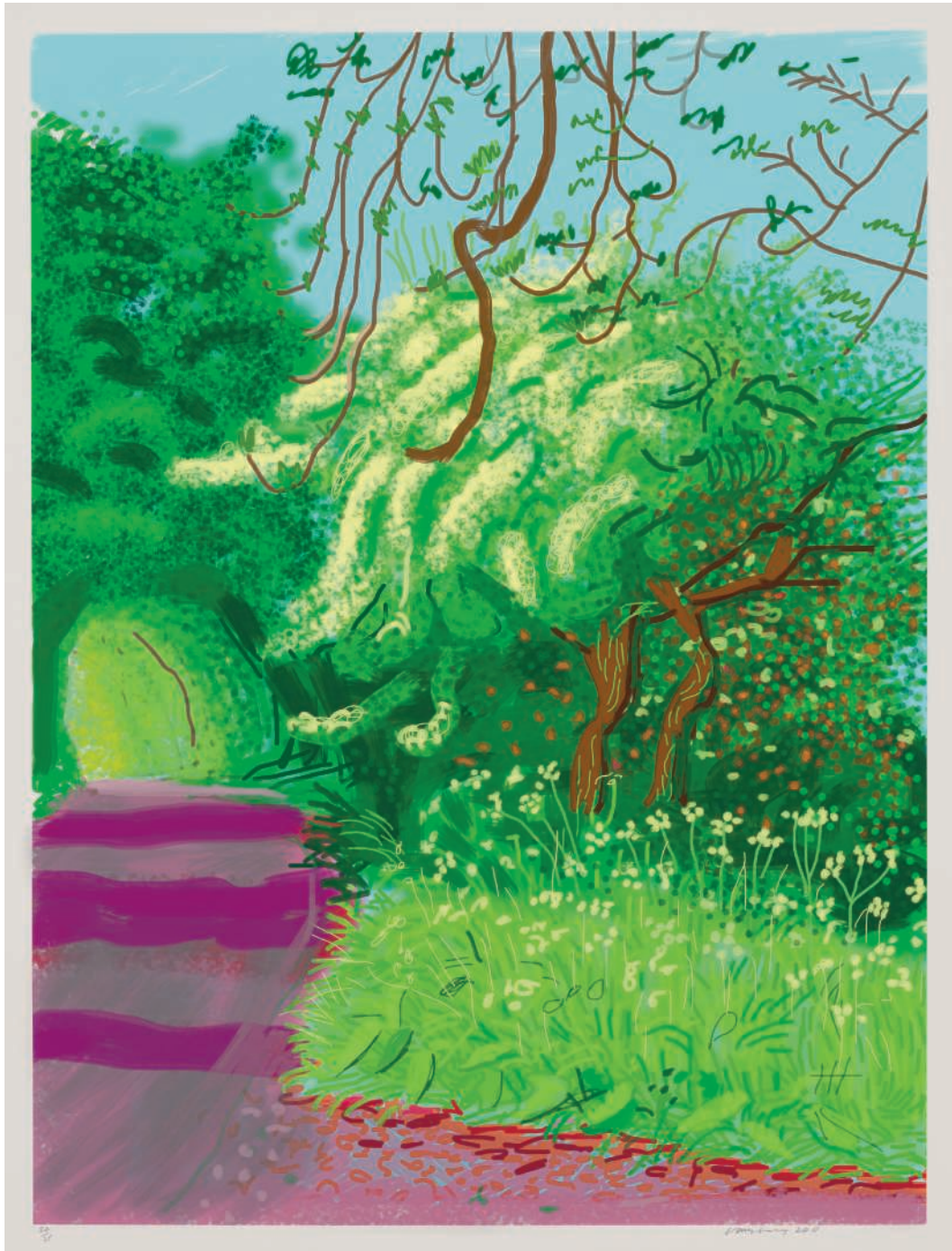
iPad drawing in colours, 2010, printed on wove paper, signed and dated in pencil, numbered 13/25, published by the artist, with his blindstamp, the full sheet, in very good condition, framed  
Image 815 x 610 mm., Sheet 940 x 710 mm.

£25,000-35,000

US\$31,000-42,000  
€27,000-38,000

**LITERATURE:**

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



■λ122

**DAVID HOCKNEY (B. 1937)**

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 14 May 2011*

iPad drawing in colours, 2011, printed on wove paper, signed and dated in pencil, numbered 24/25, the full sheet, in very good condition, framed  
Sheet 1400 x 1050 mm.

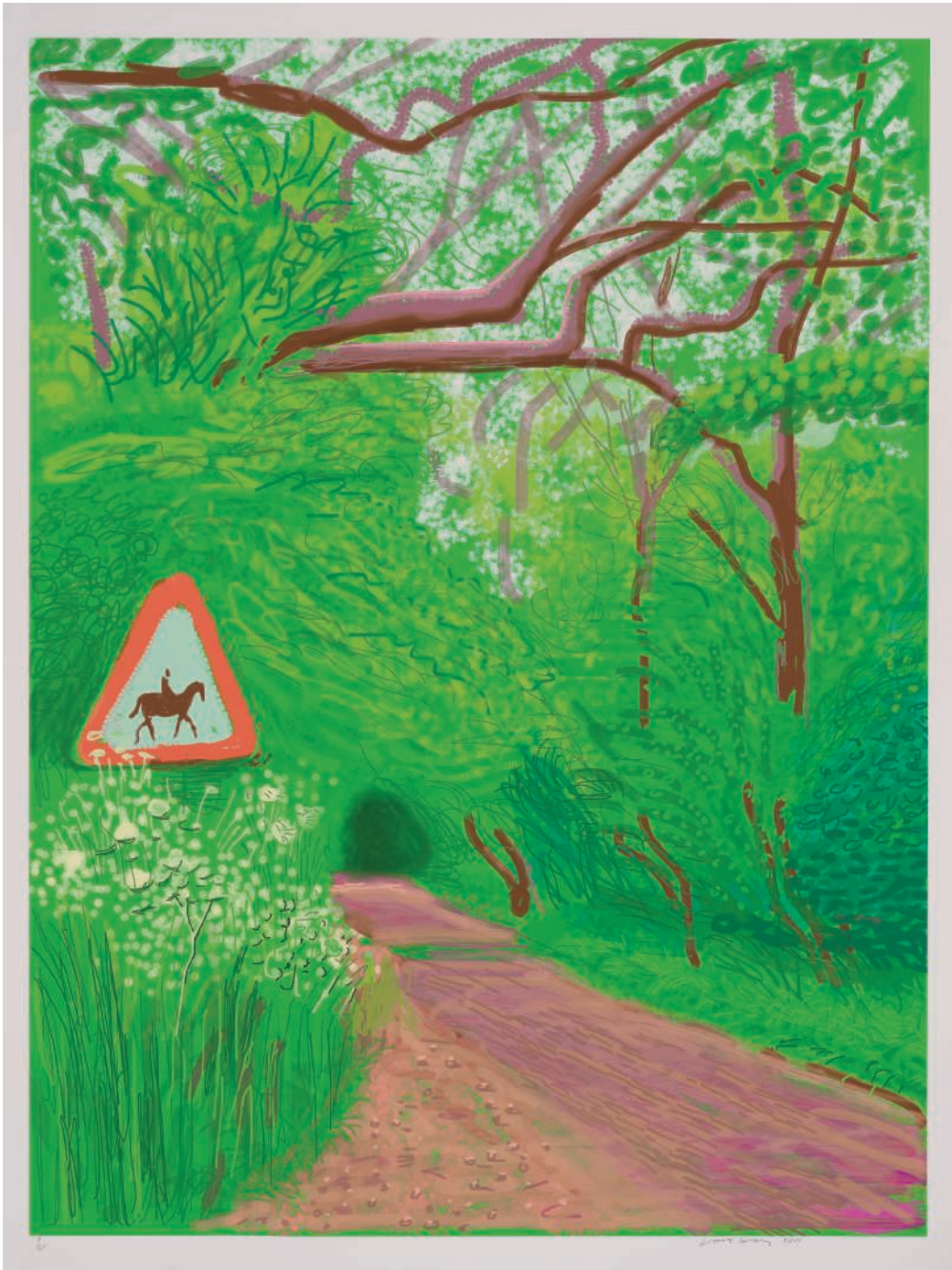
£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

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



■λ123

**DAVID HOCKNEY (B. 1937)**

*The Arrival of Spring in Woldgate, East Yorkshire in 2011 (twenty eleven) - 30 May 2011*

iPad drawing in colours, 2011, printed on wove paper, signed and dated in pencil, numbered 9/25, the full sheet, in very good condition, framed  
Sheet 1400 x 1050 mm.

£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

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



0124

**ANDY WARHOL (1928-1987)**

*In the bottom of my garden*

21 offset lithographs including the cover, with extensive hand-colouring in watercolour, circa 1956, on wove paper, with two impressions of F.IV.95 & 98 each, lacking F.IV.90 & 101, signed in pencil on the front flyleaf, published by the artist, the full sheets, the colours very fresh, a few sheets with some pale foxing, otherwise in very good condition, bound (as issued), within the original paper-covered boards, an abrasion and some staining and wear to the covers (book)

220 x 285 mm. (overall)

£20,000-30,000

US\$25,000-36,000

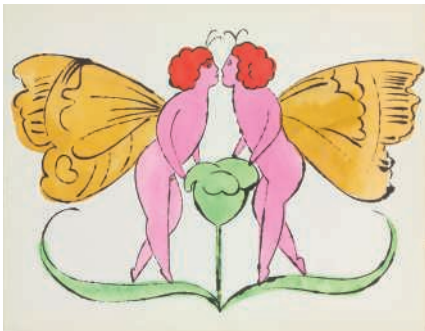
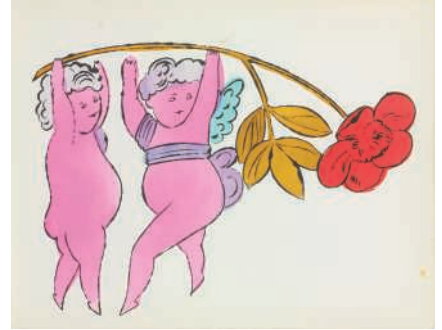
€22,000-32,000

**LITERATURE:**

Feldman & Schellmann IV.86-89, 91-105

As this copy is in its original binding, it can be assumed that the omission of two plates and the inclusion of two duplicate impressions occurred at the time of compilation.







PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

**\*125**

**ROY LICHTENSTEIN (1923-1997)**

*Crying Girl*

offset lithograph in colours, 1963, on wove paper, signed in pencil, dedicated *To Michael & Sue Abrams*, from the edition of unknown size, published by Leo Castelli Gallery, New York, the full sheet, laid onto board, a pale moisture stain at lower left, framed  
Image 445 x 589 mm., Sheet 465 x 609 mm.

£40,000-60,000

US\$49,000-72,000  
€43,000-64,000

LITERATURE:  
Corlett II.1





VARIOUS PROPERTIES

**126**

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe*

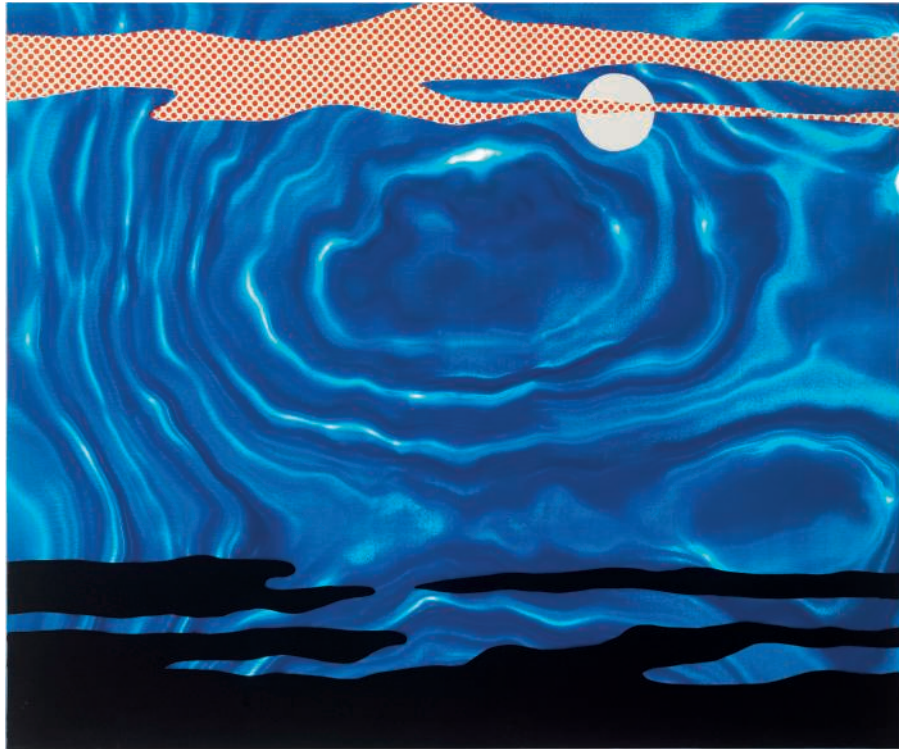
screenprint in colours, 1967, on wove paper, initialled and dated in pencil verso, stamp numbered 54/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the pink slightly attenuated, the other colours bright and fresh, generally in very good condition  
Image & Sheet 916 x 916 mm.

£70,000-100,000

US\$85,000-120,000  
€76,000-110,000

**LITERATURE:**

Feldman & Schellmann II.28



**127**

**ROY LICHTENSTEIN (1923-1997)**

*Moonscape, from: 11 Pop Artists, Volume I*

screenprint in colours, 1965, on blue Rowlux, signed and dated in pencil on the reverse, numbered 124/200 (there were also approximately five artist's proofs), published by Original Editions, New York, the full sheet, some minor scuffing in the matt black, otherwise in very good condition  
Image & Sheet 506 x 608 mm.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000

**LITERATURE:**  
Corlett 37

**128**

**ROY LICHTENSTEIN (1923-1997)**

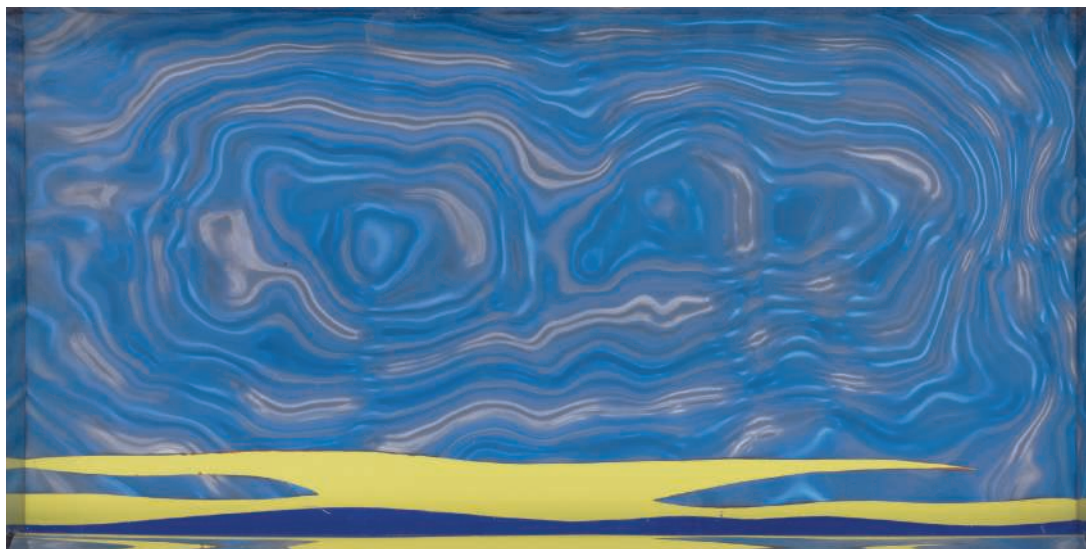
*Seascape II, from: Collection 65*

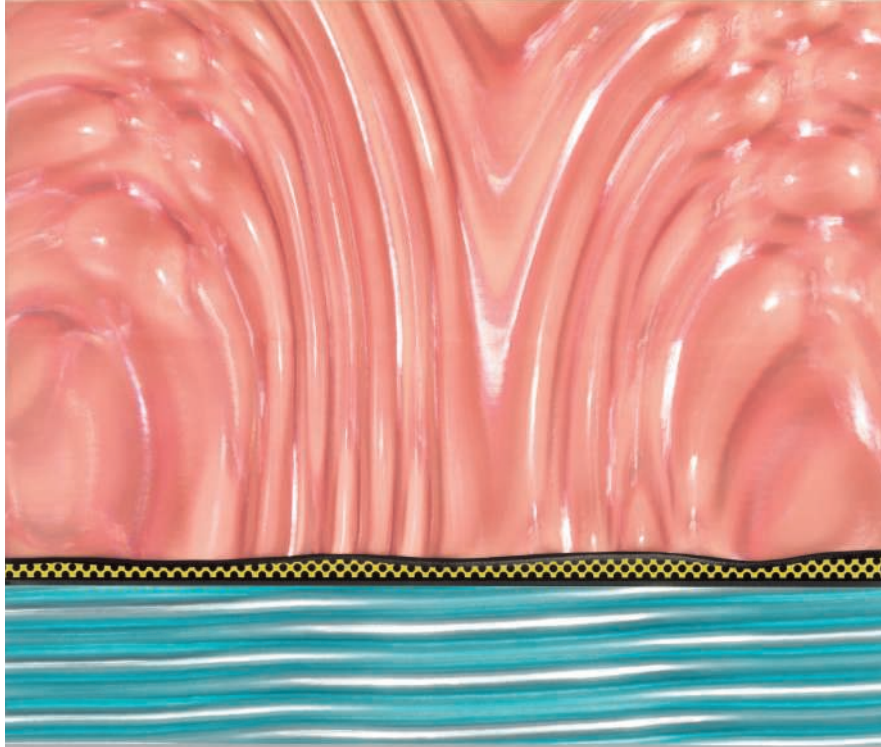
screenprint and die-cut collage in colours, 1965, on blue Rowlux, signed in ballpoint pen on a label *verso*, numbered 77/100 (of which at least 65 were realised), published by Edition MAT, Cologne, some staining on the yellow collage, the silver lining at the lower edge slightly buckled, otherwise in good condition, within the original box frame, the frame with some wear  
335 x 630 x 90 mm. (overall)

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

**LITERATURE:**  
Corlett 40





**129**

**ROY LICHTENSTEIN (1923-1997)**

*Landscape 5, from: Ten Landscapes*

screenprint in colours on pink moiré rowlux with blue moiré rowlux collage, 1967, mounted on four-ply white rag board (lacking the composition board), signed and dated in pencil on the reverse, numbered 82/100 (there were also ten sets numbered in Roman numerals reserved for the collaborators), co-published by Original Editions and Leo Castelli Gallery, New York, the full sheet, a pale band of staining at the upper sheet edge *verso*, otherwise in good condition

Image & Sheet 377 x 450 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**  
Corlett 55

**130**

**ROY LICHTENSTEIN (1923-1997)**

*Landscape 4, from: Ten Landscapes*

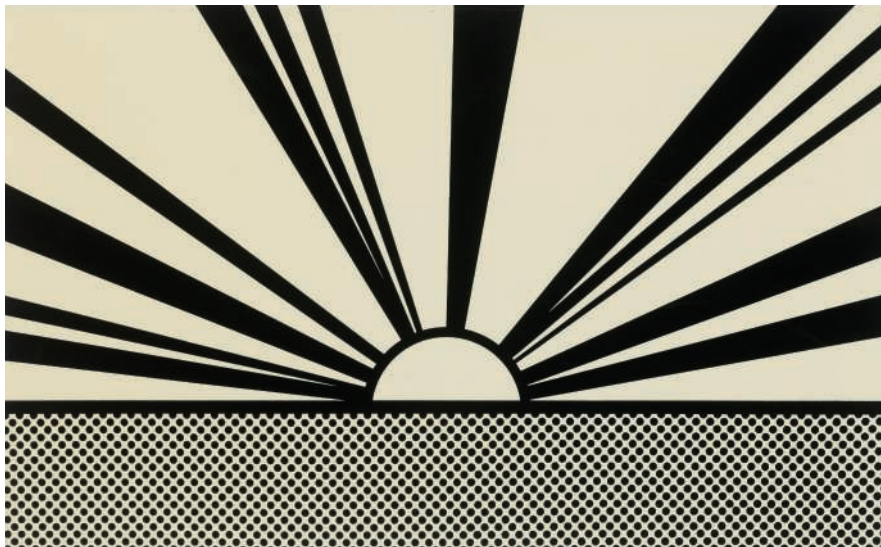
screenprint on opaque white rowlux, 1967, mounted on four-ply white rag board (lacking the composition board), signed and dated in pencil on the reverse, numbered 82/100 (there were also ten sets numbered in Roman numerals reserved for the collaborators), co-published by Original Editions and Leo Castelli Gallery, New York, the full sheet, some light-staining and surface dirt, otherwise in good condition

Image & Sheet 280 x 455 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**  
Corlett 54





**131**

**WAYNE THIEBAUD (B.1920)**

*BBQ Beef*

screenprint in colours, 1970, on Arches wove paper, signed and dated in pencil, numbered 20/50 (there were also ten artists' proofs), published by Parasol Press, Ltd., New York, the full sheet, in very good condition, framed  
Image 970 x 588 mm., Sheet 567 x 765 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400



**132**

**ANDY WARHOL (1928-1987)**

*C: A Journal of Poetry, (Vol. 1, No. 4),  
September 1963*

mimeograph journal with screenprinted front and back covers, 1963, on wove paper, unsigned (as issued), with texts by Edwin Denby, Ted Berrigan, Frank O'Hara, John Wieners, published by Lorenz Gude & Ted Berrigan, New York, with their copyright stamp, the cover print separate, probably the full sheet, with the usual vertical central fold, with various paper splits, small losses and staining along the fold, two repaired losses and a moisture stain at lower centre, the lower left corner made up, some other, smaller defects mainly at the sheet edges, framed; the journal stapled, with some text corrections in ballpoint pen (as issued), the journal generally in good condition  
356 x 456 mm. (Cover)  
356 x 217 x 5 mm. (Journal)

£5,000-7,000

US\$6,100-8,400

€5,400-7,500



133

**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 60/200 (there were also 25 examples lettered A-Y), published by Tanglewood Press, New York, a minor loss on the side of one box, otherwise generally in very good condition 510 x 510 x 20 mm. (overall)

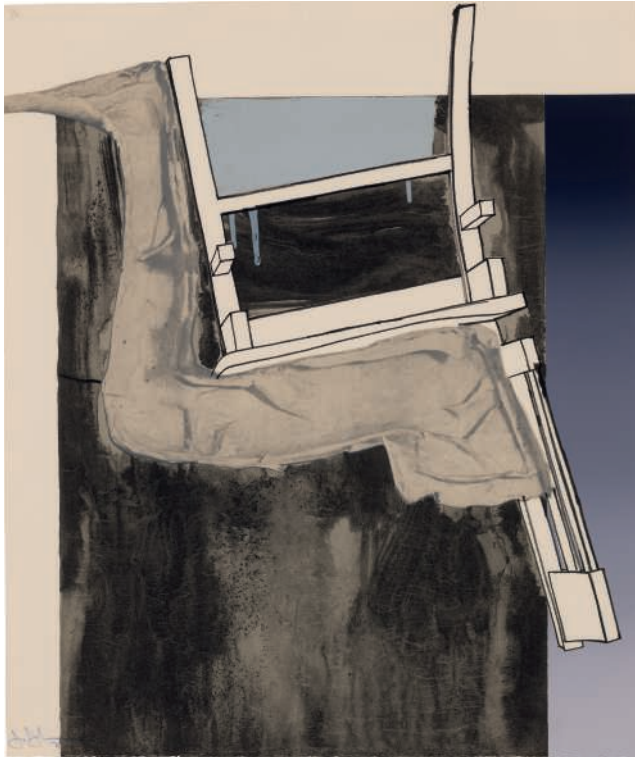
£15,000-20,000

US\$19,000-24,000  
€17,000-21,000

**LITERATURE:**

Feldman & Schellmann II.17

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



**134**

**JASPER JOHNS (B. 1930)**

*Leg and Chair, from: Fragment - According to What*

lithograph in colours, 1971, on wove paper, signed and dated in blue crayon, numbered 63/68 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, inkstamp and workshop number in pencil JJ71-377 verso, the full sheet, a deckle edge below, printed to the deckle edge (as issued), some very pale time staining at the sheet edges, otherwise in very good condition, framed Sheet 897 x 756 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Universal Limited Art Editions 90; Gemini 287



**135**

**PORTFOLIO**

*7 Objects/69*

the complete set of seven multiples in various media, 1969, with title & justification tag and numbered identification tags for each object, the work by Nauman signed, the works by Serra, Bradshaw, and Kaltenbach with stamped or incised signatures, the remaining unsigned (as issued), copy 88 of 100 (there were also ten lettered collaborators' copies), published by Tanglewood Press, Inc., New York, each generally in very good condition, all contained within the original pinewood box 340 x 610 x 240 mm. (overall)

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

Including: DAVID BRADSHAW, Tears; EVA HESSE, Enclosed; STEPHEN KALTENBACH, Fire; BRUCE NAUMAN, Record; ALAN SARET, Untitled; RICHARD SERRA, Rolled, Encased, & Sawed; KEITH SONNIER, Plaster Cast in Satin

PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**136**

**EDWARD RUSCHA (B. 1937)**

*This Sky*

lithograph in colours, 1991, on BFK Rives wove paper, signed and dated in pencil, numbered 13/15 (there were also two artist's proofs), published by the artist, printed by Hamilton Press, Venice, California, with their blindstamp, the full sheet, a deckle edge at right, in very good condition, framed  
Image & Sheet 331 x 410 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Engberg & Barlach 204

VARIOUS PROPERTIES

**137**

**EDWARD RUSCHA (B. 1937)**

*I'm Amazed, from: Fourteen Big Prints*

screenprint in colours, 1971, on heavy wove paper, signed and dated in pencil, numbered 100/100 (there were also fifteen artist's proofs), published by Bernard Jacobson, London, the full sheet, some very minor staining, soft creases and a few dents at the sheet edges, otherwise in good condition, framed  
Image & Sheet 1015 x 1520 mm.

£2,500-3,500

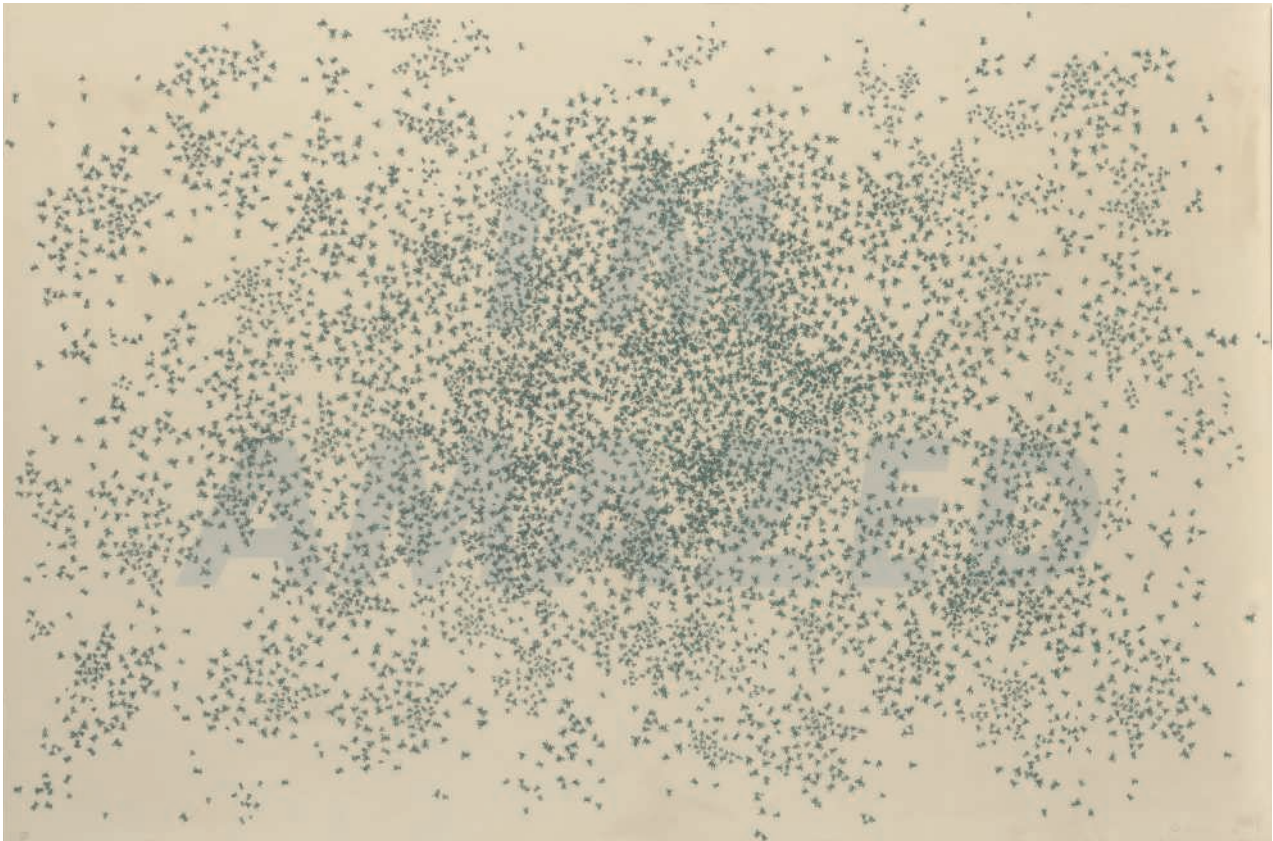
US\$3,100-4,200  
€2,700-3,800

**LITERATURE:**

Engberg 56



This print was published by Bernard Jacobson as part of the portfolio *Fourteen Big Prints* which included works by fourteen different artist, among them Peter Blake, Patrick Caulfield and Eduardo Paolozzi. Ed Ruscha contributed the present screenprint, for which he drew exactly 5,693 flies.



**138**

**DONALD JUDD (1928-1994)**

*Untitled, from: Ten from Leo Castelli*

folded stainless steel multiple, 1967, signed in ink and numbered 66/200 on a label affixed to the underside (there were also 25 artist's proofs), published by Tanglewood Press, New York, with some minor scratches and surface abrasions, otherwise in good condition  
610 x 510 x 65 mm. (overall)

£4,000-6,000

US\$4,900-7,200

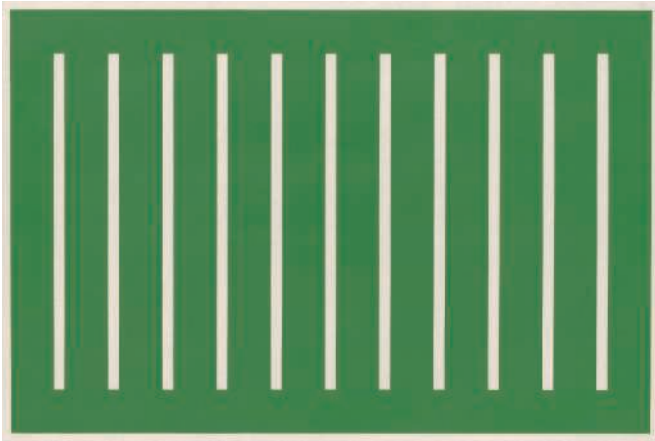
€4,300-6,400

**LITERATURE:**

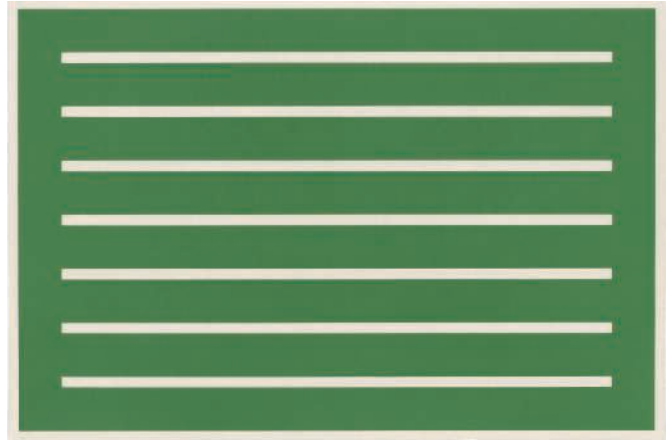
Schellmann I



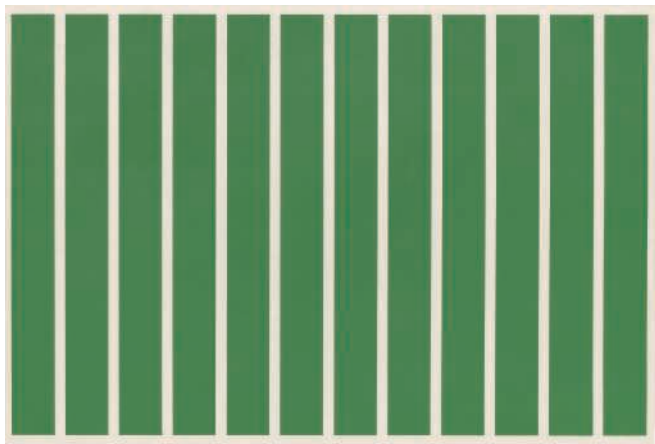




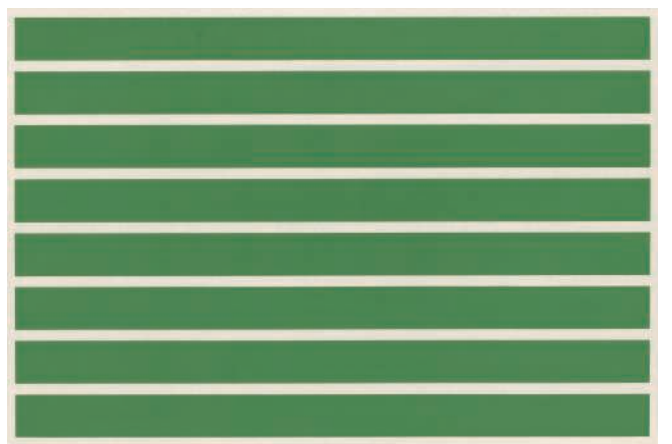
139



140



139



140

### 139

**DONALD JUDD (1928-1994)**

*Untitled (Two Plates)*

two woodcuts printed in chromium oxide green, 1991, from the set of four, on Japanese Mitsumata laid paper, each signed in pencil *verso*, numbered PP 3/4, printer's proofs aside from the edition of 25 (there were also ten artist's proof sets), published by Brooke Alexander Editions, New York, printed by Derrière L'Etoile Studios, New York, the full sheets, with deckle edges, the colours very bright and fresh, one of the sheet with a soft and unobtrusive crease at the lower right corner, otherwise as described and in very good condition Block 633 x 958 mm., Sheet 672 x 990 mm. (each)

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

Given by the printer to the present owner, who collaborated in the printing of the edition.

**LITERATURE:**

Schellmann 207-208

### 140

**DONALD JUDD (1928-1994)**

*Untitled (Two Plates)*

two woodcuts printed in chromium oxide green, 1991, from the set of four, on Japanese Mitsumata laid paper, each signed in pencil *verso*, numbered PP 3/4, printer's proofs aside from the edition of 25 (there were also ten artist's proof sets), published by Brooke Alexander Editions, New York, printed by Derrière L'Etoile Studios, New York, the full sheets, with deckle edges, the colours very bright and fresh, one of the sheet with a soft and unobtrusive crease at the upper right corner, otherwise as described and in very good condition Block 635 x 959 mm., Sheet 682 x 992 mm. (each)

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

Given by the printer to the present owner, who collaborated in the printing of the edition.

**LITERATURE:**

Schellmann 211-212



λ141

**RICHARD HAMILTON (1922-2011)**

*Putting on de Stijl*

collo type and screenprint in colours, 1979, on wove paper, signed in pencil, numbered 40/90 (there were also nine artist's proofs), published by Waddington Graphics, London, with wide margins, pale light- and mount staining  
Image 300 x 420 mm., Sheet 498 x 640 mm.

£1,800-2,500

US\$2,200-3,000  
€2,000-2,700

**LITERATURE:**

Lullin 111; Waddington 107

λ142

**RICHARD HAMILTON (1922-2011)**

*Leopold Bloom*

etching, roulette, engraving and aquatint, 1983, on BFK Rives wove paper, signed and dedicated *Leopold for Lawrence from Richard* in pencil, one of 12 artist's proofs aside from the edition of 120, published by Waddington Graphics, London, with full margins, with deckle edges at left and right, pale time-staining at the sheet edges, two small stains in the lower margin, otherwise in good condition  
Plate 530 x 368 mm., Sheet 755 x 565 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**PROVENANCE:**

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

**LITERATURE:**

Lullin 139; Waddington 134



λ143

**RICHARD HAMILTON (1922-2011)**

*Lobby*

collo type and screenprint in colours, 1984, on wove paper, signed in pencil, numbered 4/88 (there were also nine artist's proofs), published by Waddington Graphics, London, the full sheet, pale staining at the corners, otherwise in very good condition, framed  
Image 330 x 480mm., Sheet 429 x 582 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Lullin 142; Waddington 137



λ144

**MICHELANGELO PISTOLETTO (B. 1933)**

*Il Bagno Turco*

screenprint in colours, 1971, on polished stainless steel, signed with engraving tools on the reverse, numbered 113/150, the full sheet, in very good condition  
Image & Sheet 700 x 1000 mm.

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

145

**ANDY WARHOL (B. 1928)**

*Cow*

screenprint in colours, 1966, on wallpaper, from the edition of unknown size (there were one hundred with a rubber signature stamp and numbered verso), published by L. Castelli Gallery, New York, on the occasion of an exhibition in April 1966, the colours very bright and fresh, the full sheet, with margins at left and right, printed to the edges above and below (as published), a pale moisture stain in the lower right corner, two short tears and associated crease at the right sheet edge, some creases, tiny nicks and time-staining at the sheet edges

Sheet 1162 x 761 mm.

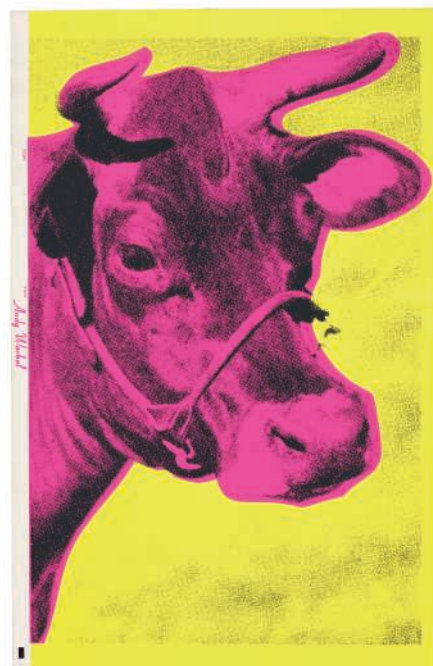
£2,500-3,500

US\$3,100-4,200

€2,700-3,800

**LITERATURE:**

Feldman & Schellmann II.11



■146

**ANDY WARHOL (1928-1987)**

*Queen Margrethe II of Denmark, from: Reigning Queens*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 5/40 (there were also ten artist's proofs), published by George C. P. Mulder, Amsterdam, printed by Rupert Jasen Smith, with his blindstamp, the full sheet, some minor scuffing in the blue background, a light scratch at the lower sheet edge, otherwise in very good condition, framed  
Image & Sheet 998 x 799 mm.

£12,000-15,000

US\$15,000-18,000

€13,000-16,000

**LITERATURE:**

Feldman & Schellmann II.343



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

\*147

**TOM WESSELMANN (1931-2004)**

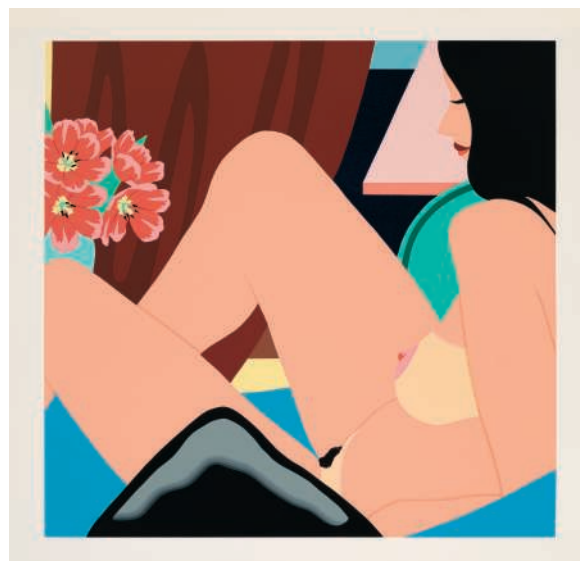
*Helen Nude*

screenprint in colours, 1981, on wove paper, signed and dated in pencil, numbered 145/150 (there were also 12 artist's proofs), published by Transworld Art, New York, with their blindstamp, the full sheet, generally in very good condition  
Image 788 x 810 mm., Sheet 913 x 937 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400





VARIOUS PROPERTIES

**148**

**ROY LICHTENSTEIN (1923-1997)**

*I Love Liberty*

screenprint in colours, 1982, on wove paper, signed and dated in pencil, numbered AP 70/73, an artist's proof aside from the edition of 250, co-published by the artist and People for the American Way, Washington, D.C., the full sheet, in very good condition, framed  
Image 820 x 534 mm., Sheet 970 x 685 mm.

£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**LITERATURE:**  
Corlett 192



**\*149**

**ROY LICHTENSTEIN (1923-1997)**

*Modern Head #4, from: Modern Head Series*

lithograph in colours, 1970, on engraved aluminium, with incised signature and date on the reverse, numbered 36/100 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, with their copyright screenprint mark on the reverse, some minor scuffs, in the original polished aluminium frame

Image & Sheet 520 x 430 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**LITERATURE:**

Corlett 94; Gemini 246



**150**

**ROY LICHTENSTEIN (1923-1997)**

*Mirror #1, from: Mirror Series*

line-cut and screenprint in black, blue and white, with metalised PVC collage and embossing, 1972, on Arjomari paper, signed and dated in pencil, numbered 37/80 (there were also ten artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, some light-staining, a pale stain at the lower left tip of the sheet, framed

Image 533 mm. (diameter), Sheet 710 x 710 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Corlett 106



**151**

**PORTFOLIO**

*Bonjour Max Ernst*

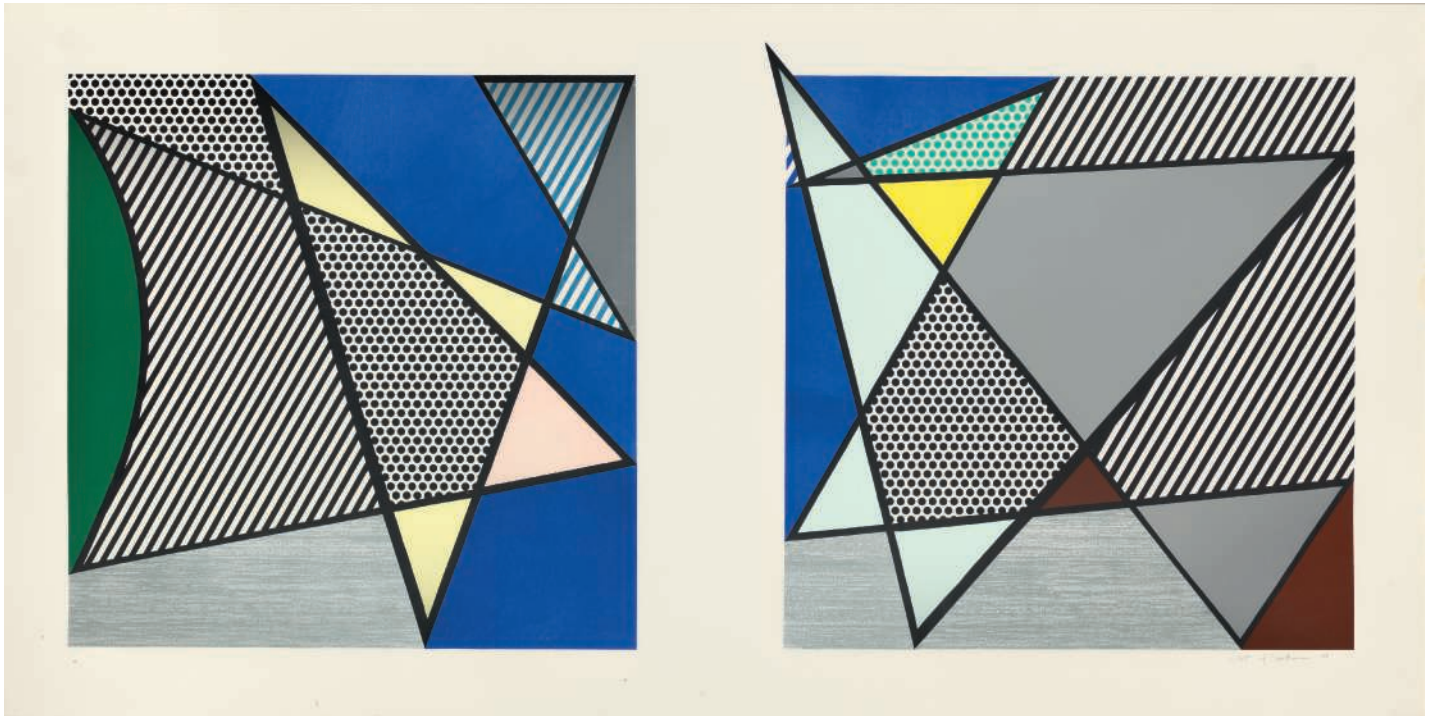
the complete portfolio comprising 24 prints in various media, 1974, on wove paper, with title, text in French by Louis Aragon, and justification, each signed and numbered in pencil, the justification signed by the author in red ink, copy number 22, from the edition of one hundred (there were also thirty *hors commerce* copies), published by Éditions Georges Visat, Paris, the full sheets, generally in very good condition, loose (as issued), in the original cream cloth-covered portfolio, with an embossed roundel of bricks on the cover and title in grey on the spine

690 x 530 mm. (Portfolio)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

The portfolio includes prints by: Pierre Alechinsky, Arman, Enrico Baj, Hans Bellmer, Ben Vautier, César, William Copley, André François, Haim Kern, Wifredo Lam, Roy Lichtenstein (Corlett 137), Man Ray (Anselmino 113), André Masson, Sebastian Matta, Jean Messagier, Joan Miró (Mourlot 936), Henry Moore (Cramer 342), Bert-Johnny Nilsson, Meret Oppenheim, Roland Penrose, Niki de Saint-Phalle, Dorothea Tanning, Gérard Titus Carmel and Paul Wunderlich.



■152

**ROY LICHTENSTEIN (1923-1997)**

*Imperfect Diptych 46 1/4" x 91 3/8", from: Imperfect Series*

woodcut and screenprint with collage in colours, 1988, on Archivart 4-ply Museum Board, signed and dated in pencil, numbered 21/45 (there were also 14 artist's proofs), printed & published by Gemini G.E.L., Los Angeles, with their blindstamps, inkstamp and workshop number *RL87-1152 verso*, the full sheet, the colours bright and fresh, two pale moisture stains at the right sheet edge, a small rubbed area in the green at upper left, a few minor nicks at the sheet edges, otherwise in good condition, framed  
Sheet 1175 x 2311 mm.

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**LITERATURE:**

Corlett 219; Gemini 1360

λ153

**NIKIDE SAINT-PHALLE (1930-2002)**

*Arbre et Dragon*

polyester-resin multiple painted with acrylic, on a mirrored base, 1993, signed and numbered 3/8 in pen on the base, the figure loose from the tree, otherwise in very good condition  
290 x 360 x 290 mm. (overall)

£15,000-20,000

US\$19,000-24,000  
€17,000-21,000







**154**

**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 89/100 (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

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

(6)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**LITERATURE:**

Sheehan 126-131

*“Advertising is the greatest art form of the 20th century”*

Andy Warhol

**155**

**ANDY WARHOL (1928-1987)**

*Chanel, from: Ads*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 82/190 (there were also thirty artist's proofs), printed by Rupert Jasen Smith, with his blindstamp, published by Ronald Feldman Fine Arts, Inc., New York, with the publisher and artist's copyright stamp on the reverse, in very good condition, framed  
Image, Sheet 965 x 965 mm.

£100,000-150,000

US\$130,000-180,000

€110,000-160,000

**PROVENANCE:**

With Halcyon Gallery, London (with their label on the back of the frame).

**LITERATURE:**

Feldman & Schellmann II.354



THE MOST TREASURED NAME IN PERFUME

**CHANEL**



*"The thing about all the projects I am working on now...is that there is a certain sense of summing up in them. Everything I do now is a chance to put a crown on the whole thing."*

(Keith Haring, 1989)



■156

KEITH HARING (1958-1990)

*Retrospect*

screenprint in colours, 1989, on thick wove paper, signed and dated in pencil, numbered 36/75 (there were also seven artist's proofs), published by Martin Lawrence Editions, New York, with their blindstamp, the colours exceptionally fresh and bright, the full sheet, in very good condition, in the publisher's original frame  
Image 1035 x 1950 mm., Sheet 1160 x 2080 mm.

£150,000-250,000

US\$190,000-300,000  
€170,000-270,000

PROVENANCE:

With Martin Lawrence Gallery, New York (with their label on the reverse).  
Acquired from the above by the present owner in 2005.

LITERATURE:

See Littmann pp. 120-1

This work is accompanied by a certificate of authenticity issued by the publisher.

λ\*157

**STIK (B. 1979)**

*Liberty*

the deluxe master set of five screenprints in colours, 2013, on Somerset wove paper, each signed in pencil, each numbered AP 4/5 (the standard edition without the yellow variant was issued in an edition of 25), published by Squarity, London, with their blindstamp, the full sheets, in very good condition  
Images 1060 x 360 mm., Sheets 1120 x 410 mm.

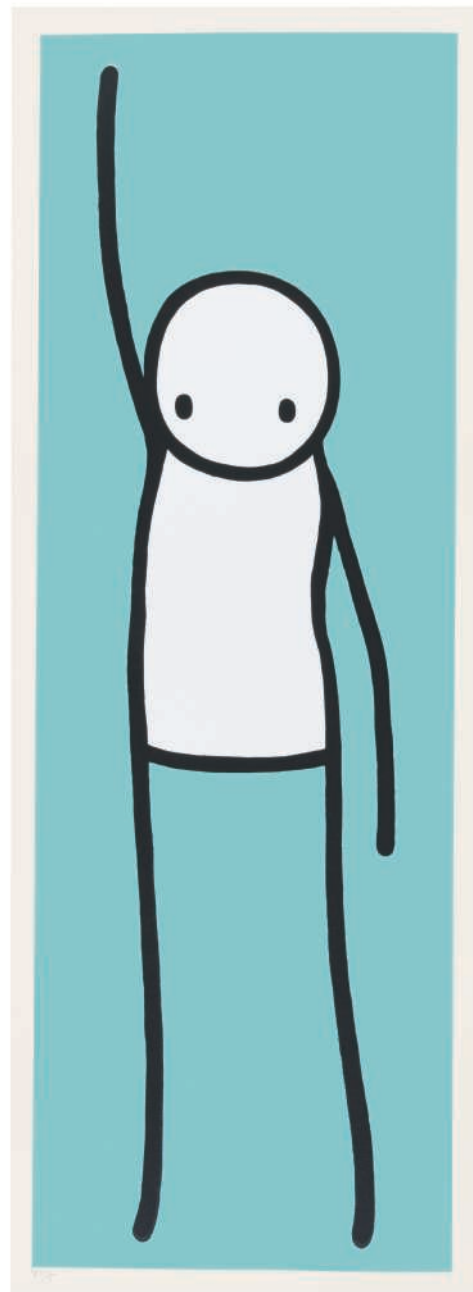
(5)

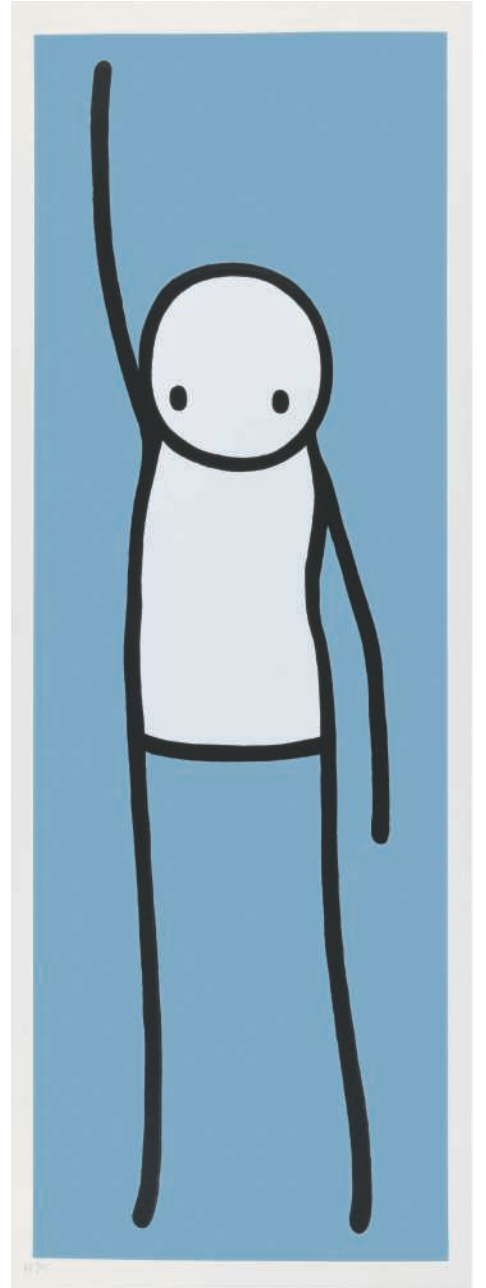
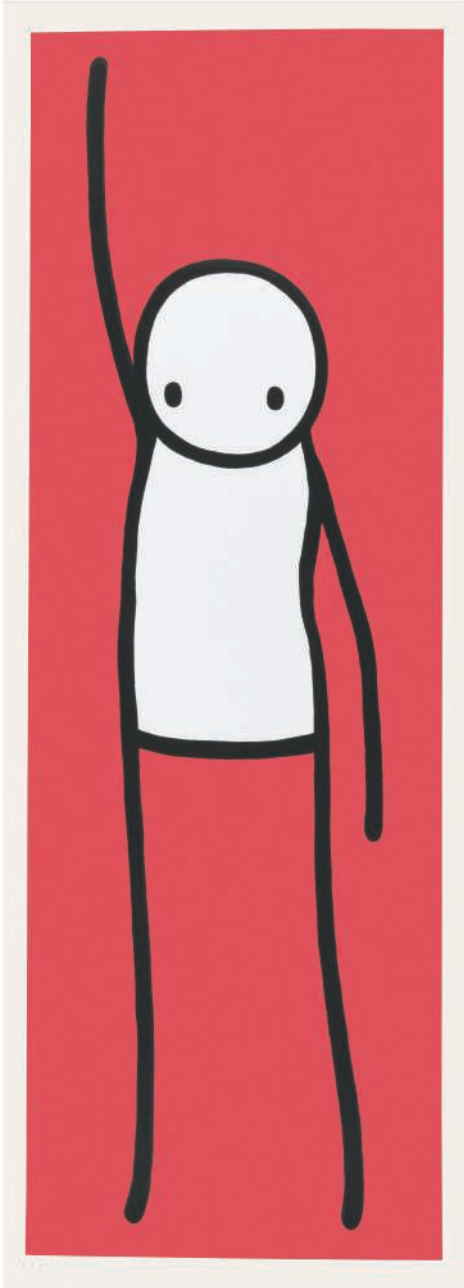
£80,000-120,000

US\$97,000-140,000

€86,000-130,000

The present deluxe set comprises: *Liberty (Red)*;  
*Liberty (Orange)*; *Liberty (Blue)*; *Liberty (Aqua)*;  
*Liberty (Yellow)*







λ158

**STIK (B. 1979)**

*Liberty (Orange)*

acrylic on canvas

signed and dated *STIK 2013* (on the reverse)

Executed in 2013.

This work is from a series of 12 unique mini canvases.

177 x 62 x 26 mm. (overall)

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.

The artist produced a series of 12 hand-painted mini canvases with the *Liberty* figure, comprising two in each of the following colours: blue, purple, red, orange, yellow and green.

The figure in the present example is facing left, whilst the other variant in orange faces right.





■λ159

**STIK (B. 1979)**

*Rough Sleeper (maquette)*

emulsion and acrylic on plywood

signed, titled and dated *STIK ROUGH "SLEEPER" 2009* (on the reverse)

Executed in 2009

295 x 725 x 8 mm. (overall)

555 x 910 x 65 mm. (frame)

£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

A gift from the artist to the present owner.

**EXHIBITED:**

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

St. Mungo's event, Cholmondeley Room, House of Lords, The Palace of Westminster, London, 2010.

This is a unique hand-painted maquette which inspired the subsequent edition *Rough Sleeper*. These stencil-spraypainted wooden cut-outs, were created in a smaller size (220 x 530 mm.) and produced in an edition of 25. The edition was then released in an 'art drop' around the streets in Brick Lane and Mayfair in 2010.

In 2015 the artist created the *Sleeping Baby* mural at Homerton University Hospital, Hackney, London, which was based on the composition of *Rough Sleeper*.

This design is one of the most well-known and beloved figures in the artist's oeuvre.



λ160

**STIK (B. 1979)**

*Couple*

acrylic on canvas  
signed and dated *STIK 2009* (on the reverse)  
Executed in 2009  
This work is unique.  
610 x 915 x 15 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

**PROVENANCE:**

Acquired directly from the artist by the present owner.

**EXHIBITED:**

*STIK: Kama Sutra*, Austin Gallery, Hackney Road, London, 2009.



λ161

**STIK (B. 1979)**

*Lovers (Orange)*

screenprint in colours, 2011, on Somerset Newsprint wove paper, signed with the artist's stick figure in pencil, inscribed AP 3/4, a rare artist's proof in orange aside from the standard edition of fifty in blue (there were also four artist's proofs in grey), published by Squarity, London, with their and the artist's blindstamp, the full sheet, in very good condition, framed  
Image 1060 x 510 mm., Sheet 1120 x 560 mm.

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

**PROVENANCE:**

Acquired directly from the publisher by the present owner.

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



λ162

**STIK (B. 1979)**

*Diva*

screenprint in colours, 2009, on Somerset Newsprint wove paper, signed with the artist's stick figure in pencil, numbered 26/50, published by Squarity, London, with their blindstamp, the full sheet, in very good condition, framed  
Image 1060 x 340 mm., Sheet 1115 x 380 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

■λ163

**STIK (B. 1979)**

*Heavy*

sand-cast iron sculpture on the artist's oak plinth  
stamp-signed and dated *STIK 2012* on the metal plaque on the plinth  
Executed in 2012, this work is from an edition of three  
1660 x 410 x 410 mm. (overall)

£100,000-150,000

US\$130,000-180,000  
€110,000-160,000

**EXHIBITED:**

*Stik - Walk*, Imitate Modern, London, 19 April - 10 May 2012.

**LITERATURE:**

see *Stik - Walk*, exhibition catalogue, London, 2012, p. 23.







λ\*164

**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 159/250 (there were also ten artist's proofs), published by Squarity, London, with their blindstamp, the full sheet, with the usual horizontal creases, otherwise in good condition Image 461 x 212 mm., Sheet 498 x 238 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

Acquired by the present owner at the 2011 Q Awards.

*Dancer* was produced exclusively for the 2011 Q Awards in London and was not offered for general release. The prints were presented to special guests of the ceremony and are owned by artists including Ed Sheeran, Adele, Brian May, Bono, Liam Gallagher, Elton John, Tinie Tempah and many more. As the prints were distributed at the event in narrow cardboard tubes, many were badly damaged and creased by recipients taking them in and out of the tubes during the event. It is unknown how many impressions from the edition survived and the majority of those that appear on the market are creased to varying degrees.

λ165

**STIK (B. 1979)**

*Untitled*

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

Executed in 2014

This work is from an edition of six unique variants.

69 x 30 x 4 mm. (overall)

210 x 160 x 35 mm. (frame)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

A gift from the artist to the present owner.

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



(actual size)



λ166

**STIK (B. 1979)**

*Plaque (Heritage Blue)*

hand-cast polyurethane resin plaque with colour tint in blue, 2011, signed, dated and numbered 3/12 in white paint on the reverse, published by Squarity, London, in very good condition  
230 x 230 x 20 mm. (overall)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400



1167

**JEFF KOONS (B. 1955)**

*Dom Pérignon Balloon Venus*

lacquered polyurethane resin in two parts, 2013, with a bottle of Dom Pérignon Rosé Vintage 2003, and maintenance kit, with the impressed signature on the suede interior lining of the lower part, from the edition of 650 (there were also forty artist's proofs), in very good condition, all contained within the original custom flight case

619 x 324 x 352 mm. (overall)

£25,000-35,000

US\$31,000-42,000

€27,000-38,000

1168

**DAMIEN HIRST (B. 1965)**

*Pharmaceuticals*

digital print in colours, 2005, on Somerset wove paper, signed, titled and dated in pencil, numbered 58/75 (there were also ten artist's proofs), published by Other Criteria Ltd., London, the full sheet, in very good condition, framed  
Image 1058 x 840 mm., Sheet 1270 x 1018 mm.

£12,000-18,000

US\$15,000-22,000

€13,000-19,000







■λ\*169

**DAMIEN HIRST (B. 1965)**

*All you Need is Love Love Love*

screenprint in colours, 2008, on wove paper, signed in pencil, numbered 50/50 (there were also five artist's proofs), published by Other Criteria, London, the full sheet, in very good condition, framed Image & Sheet 1523 x 1514 mm.

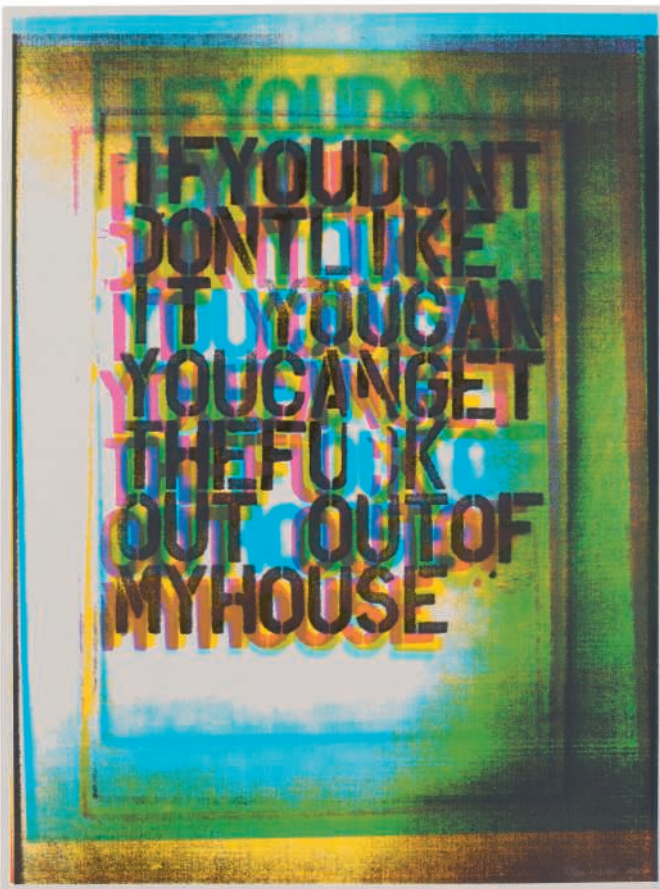
£30,000-50,000

US\$37,000-60,000

€33,000-54,000

**PROVENANCE:**

With Other Criteria, London (their label verso).  
Christie's, London, 15 March 2016, lot 173.  
Acquired at the above sale by the present owner.



■170

**ROBERT LONGO (B. 1953)**

*Frank & Glenn*

lithograph in colours, 1991, on wove paper, signed and dated in pencil, numbered PP 3/5, a printer's proof aside from the edition of thirty (there were also ten artist's proofs), published by Brooke Alexander, New York, the full sheet, in very good condition  
Image 810 x 1140 mm., Sheet 955 x 1400 mm.

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

**PROVENANCE:**

Given by the printer to the current owner, who collaborated in the printing of the edition.

171

**CHRISTOPHER WOOL (B. 1955)**

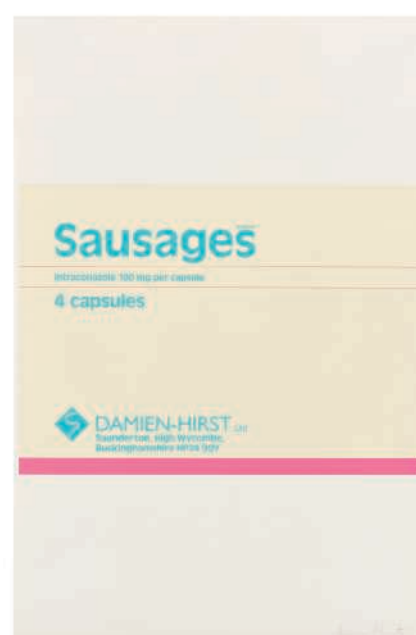
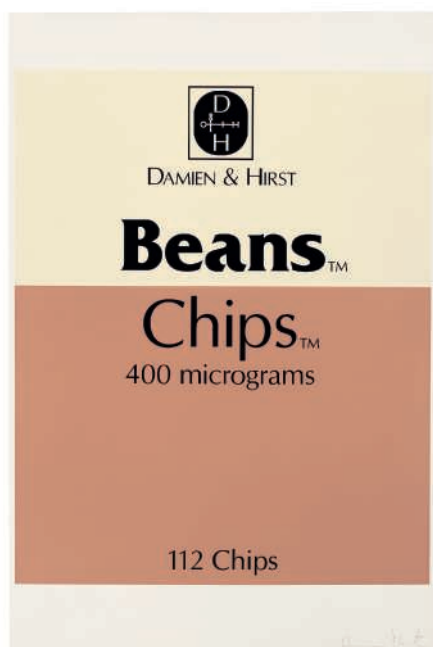
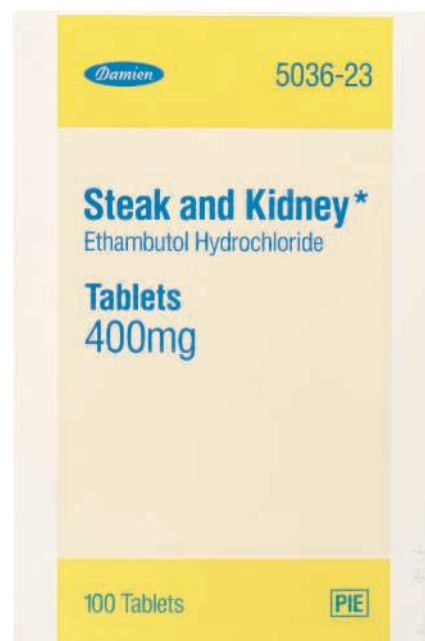
*My House III*

screenprint in colours, 2000, on matte custom art paper, signed and dated in pencil, numbered 97/100, published by Counter Editions, London, the full sheet, tipped down to a support sheet at the four corners verso, otherwise in very good condition, framed  
Image 994 x 740 mm., Sheet 1017 x 764 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000



λ172

DAMIEN HIRST (B. 1965)

*The Last Supper*

the complete set of 13 screenprints in colours, 1999, on wove paper, each signed in pencil, from the edition of 150 and 25 artist's proofs, published by The Paragon Press, London, the full sheets, each with a deckle edge above and below, the colours very bright and fresh, in very good condition  
 Sheets 1550 x 1015 mm.

£25,000-35,000

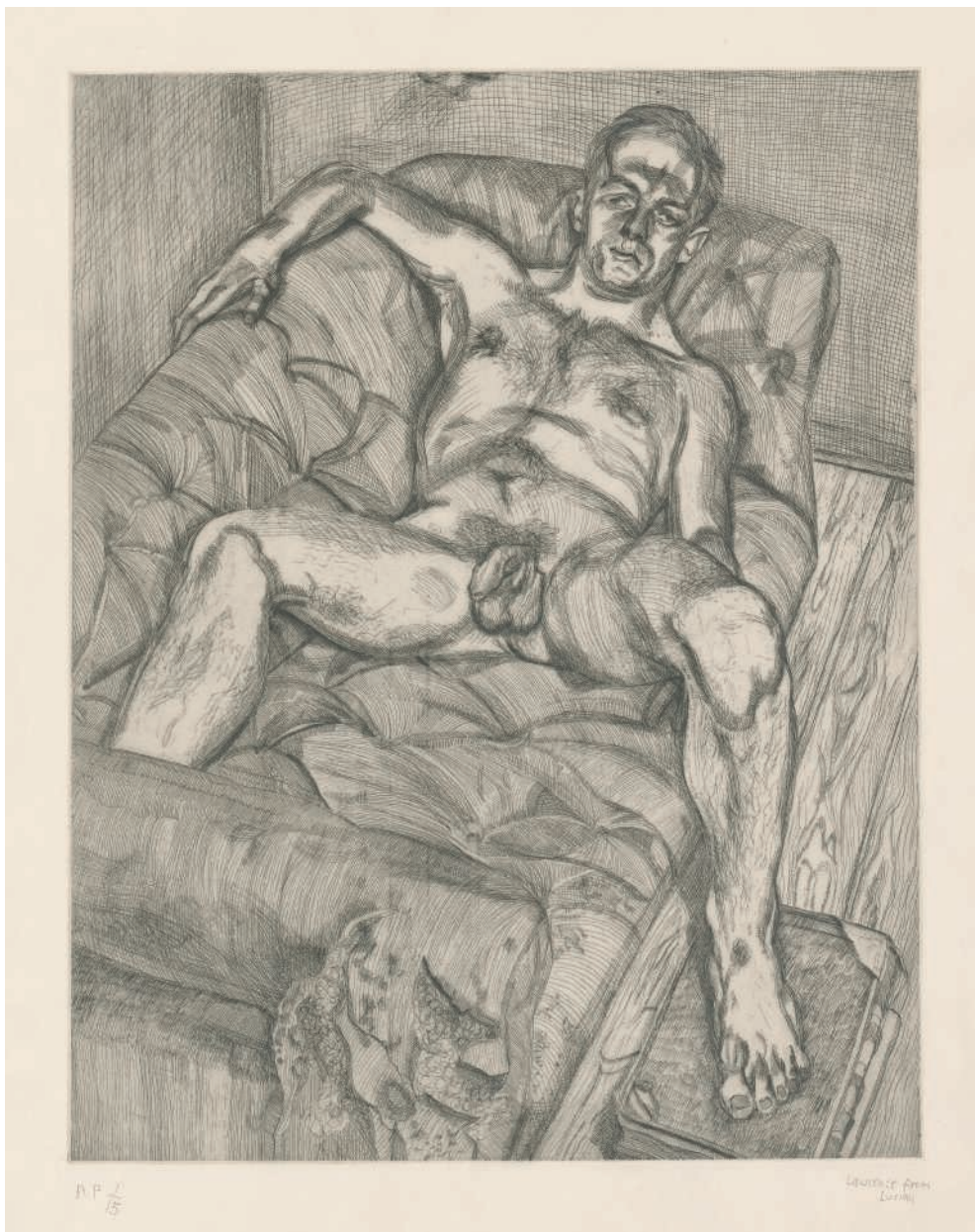
US\$31,000-42,000  
 €27,000-38,000

**PROVENANCE:**

With Austin Desmond, London.  
 Acquired from the above by the present owner.

**LITERATURE:**

See *Contemporary Art in Print, The Paragon Press 1995-2000*, London, 201, pp. 230-243.



PROPERTY FROM THE COLLECTION OF THE LATE SIR LAWRENCE GOWING

**λ173**

**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.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**PROVENANCE:**

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

**LITERATURE:**

Hartley 27; Figura 44



VARIOUS PROPERTIES

**λ174**

**LUCIAN FREUD (1922-2011)**

*Woman with an Arm Tattoo*

etching, 1996, on Somerset wove paper, initialled in pencil, numbered 16/40 (there were also 12 artist's proofs), published by Matthew Marks Gallery, New York, the full sheet, a deckle edge below, pale staining in the lower margin, otherwise in good condition, framed  
Plate 592 x 815 mm., Sheet 700 x 916 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

**PROVENANCE:**

With Marlborough Gallery, London.

**LITERATURE:**

Hartley 54; Figura 40



λ175

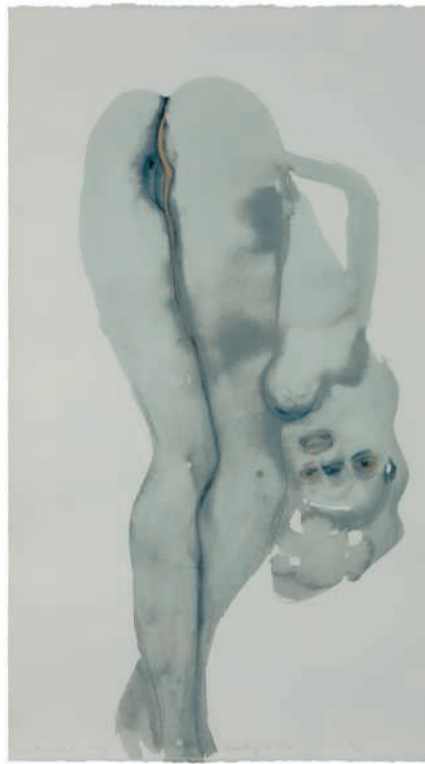
**MARLENE DUMAS (B. 1953)**

*Purple Pose*

lithograph in colours, 1999, on wove paper, signed, titled and dated in pencil, numbered 4/50, published by Edition Marcel Kalksma, Amsterdam, the full sheet, deckle edges above and below, in very good condition, framed  
Image 1205 x 540 mm., Sheet 1215 x 680 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



λ176

**MARLENE DUMAS (B. 1953)**

*Dorothy D-lite*

lithograph in colours with bronze powder, 1999, on Arches wove paper, signed, titled and dated in pencil, numbered 4/50, published by Edition Marcel Kalksma, Amsterdam, the full sheet, deckle edges above and below, in very good condition, framed  
Image 1105 x 520 mm., Sheet 1220 x 680 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



λ177

**MARLENE DUMAS (B. 1953)**

*Snowflake*

lithograph in colours, 1999, on wove paper, signed, titled and dated in pencil, numbered 4/50, published by Edition Marcel Kalksma, Amsterdam, the full sheet, deckle edges above and below, in very good condition, framed  
Image 1210 x 370 mm., Sheet 1223 x 680 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**178**

**WILLIAM KENTRIDGE (B. 1955)**

*Sleeper Red, from: Sleeper Series*

etching and aquatint with drypoint printed in black and red, 1997, on wove paper, signed in pencil, inscribed *PP III/V*, a printer's proof aside from the edition of fifty, published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, in very good condition Plate & Sheet 975 x 1920 mm.

£25,000-35,000

US\$31,000-42,000  
€27,000-38,000

**LITERATURE:**

see D. Krut, *William Kentridge Prints*, Johannesburg and Iowa, 2006, pp. 66, 68-69.

In 1996 Kentridge embarked on a series of etchings to coincide with the centenary of Alfred Jarry's *Ubu Roi*. In *Ubu tells the Truth* Kentridge transposed Jarry's spiral-bellied comic anti-hero with the figure of a naked man based on photographs of Kentridge performing the part of Ubu in his studio. The series was the basis for a theatre production written and directed by the artist, *Ubu & the Truth Commission* (1997), which in turn was the genesis of *The Sleeper* prints. 'I had worked on a series of messy drawings of a naked man, sometimes enclosed by the white Ubu line drawing, trying to get some feel of the theatre production in them. With the first set of drypoints I had used a thumbprint and printed the heel of my hand to suggest the flesh texture. With the large drawings one has to pull shape and texture into the drawing on a larger scale. I wheeled a bicycle across the paper, hit it with charcoal-impregnated silk rope, invited children and cats to walk over it, spattered it freely with pigment. *The Sleeper* prints used a range of materials and objects placed on soft ground to try to effect the same damage upon the paper' (William Kentridge, in: *William Kentridge Prints*, David Krut Publishing, Johannesburg and New York, 2006, p. 66)



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**179**

**WILLIAM KENTRIDGE (B. 1955)**

*Casspirs Full of Love*

etching and drypoint, 1989, on wove paper, signed in pencil, inscribed *PP III/III*, a printer's proof aside from the edition of thirty, co-published by the artist and David Krut, Johannesburg and London, printed by Jack Shirreff at the 107 Workshop, Wiltshire, 2000, the full sheet, in very good condition  
Plate 1490 x 810 mm., Sheet 1670 x 980 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

**LITERATURE:**

see D. Krut, *William Kentridge Prints*, Johannesburg and Iowa, 2006, pp. 36-37.





PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**180**

**WILLIAM KENTRIDGE (B. 1955)**

*Dutch Iris*

etching with aquatint in colours, 1996, on BFK Rives wove paper, signed in pencil, inscribed *Proof*, aside from the edition of fifty, published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, in very good condition  
Plate 1088 x 595 mm., Sheet 1210 x 802 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**181**

**WILLIAM KENTRIDGE (B. 1955)**

*Dutch Iris II*

etching and aquatint in colours, 1993-98, on Arches wove paper, signed in pencil, inscribed P/P 2/3, a printer's proof aside from the edition of thirty, published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, occasional pale foxing in the margins, otherwise in very good condition  
Plate 1085 x 593 mm., Sheet 1210 x 802 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000



λ\*182

**JOSEPH BEUYS (1921-1986)**

*Iphigenia / Titus Andronicus*

photo-positive and negative on film, 1985, with the artist's brown paint stamp, from the edition of 45 (there were also five artist's proofs), published by Edition Schellmann, Munich and New York, the full sheet, mounted within the original glass and iron frame and stand, lacking the signed and numbered black label *verso*, a couple of tiny flakes on the lower right sheet edge, the glass slightly slipped, occasional tiny chips, otherwise in good condition, framed  
730 x 560 x 55 mm. (frame)  
780 x 553 x 128 mm. (stand)

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Schellmann 523

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

λ183

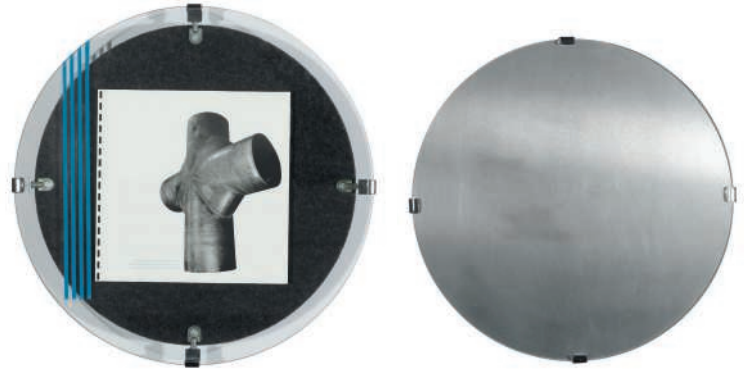
**REINHARD MUCHA (B. 1950)**

*Edition 1991 - Kreuzstück*

diptych of two tondos, one made of glass and aluminium, the other of glass, enamel paint and an offset printed book page, 2004, signed on the title and justification page in pencil, numbered 10/25 (there were also three artist proof sets), both mounted onto a felt and aluminium support with steel clips, published by Galerie Bärbel Grässlin, Frankfurt am Main, all contained within the original grey painted wooden box with sliding cover, with stencilled title and edition numbering, all in very good condition  
490 x 490 x 175 mm. (overall)

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600



λ184

**GERHARD RICHTER (B. 1932)**

*Domecke I (Cathedral Corner I)*

cibachrome print mounted on plexiglass, 1998, signed and dated in felt-tip pen on the reverse, numbered 24/60 (there were also six artist's proofs), the full sheet, a few scratches and minor scuffs on the plexiglass surface, otherwise in good condition  
Image & Panel 780 x 550 mm.

£12,000-18,000

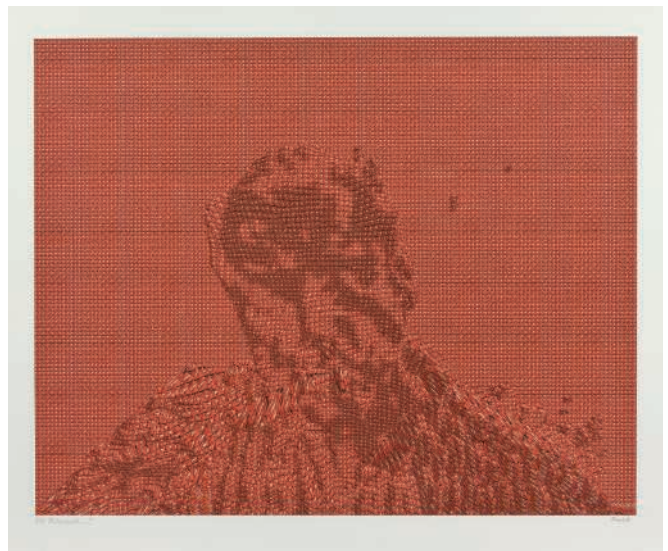
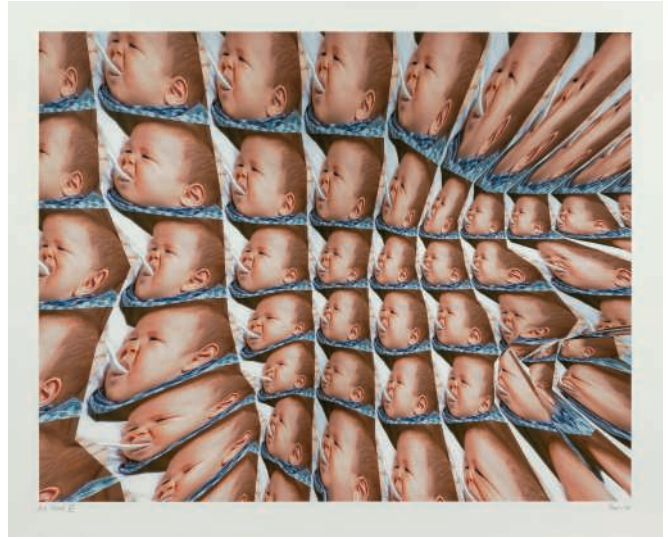
US\$15,000-22,000  
€13,000-19,000

**PROVENANCE:**

With Timothy Taylor Gallery, London.

**LITERATURE:**

Butin 97



λ185

**THOMAS BAYRLE (B. 1937)**

*b(alt)*

the complete set of 24 offset lithographs in colours, 1998, on wove paper, each signed, dated and titled in pencil, numbered 3/6 (there was also one artist's proof set), the full sheets, in very good condition, each framed

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

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

Thomas Bayrle's work group *b(alt)* consists of four sets of six motifs each, titled respectively *Blue Sleep I-VI*, *Eat Feed I-VI*, *Rasieren I-VI*, and *Zähneputzen I-VI*.

We are grateful to Galerie Neugerriemschneider, Berlin, for their help in cataloguing this lot.



I CAN'T  
BELIEVE  
YOU MORONS  
ACTUALLY  
BUY THIS  
SHIT...

ZANKY

ZANKY

HIGHLIGHTS FROM

# BANKSY: I CAN'T BELIEVE YOU MORONS ACTUALLY BUY THIS SH\*T

11-24 SEPTEMBER 2019

## HEAD OF SALE

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

## SALE COORDINATOR

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

## EMAIL

First initial followed by last name  
@christies.com (eg. James Baskerville =  
jbaskerville@christies.com.)  
For general enquiries about this auction,  
email should be addressed to the  
sale coordinator.

Opposite page: Banksy, *Morons (Sepia)* (detail)

## ONLINE AUCTION

11-24 September 2019  
Bid Online at [christies.com/banksy](http://christies.com/banksy)  
This sale will begin closing at 9am EST/2pm BST  
on 24 September

## AUCTION NUMBER

When making enquiries, this sale should be referred to as **18446**

## VIEWING HIGHLIGHTS

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

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# CHRISTIE'S

In addition to the hammer price, a Buyer's Premium (plus VAT) is payable. Other taxes and/or an Artist Resale Royalty fee are also payable if the lot has a tax or λ symbol. Check Section D of the Conditions of Sale at the back of this catalogue.



λ†

**BANKSY (B. 1975)**

*Girl with Balloon - Colour AP (Gold)*

screenprint in black and gold, 2004, on wove paper, an extremely rare variant with a gold balloon, signed in pencil, numbered AP 51, one of 88 artist's proofs comprised of different colour variants, published by Pictures on Walls, London, with their blindstamp  
Image 390 x 260 mm.  
Sheet 695 x 495 mm.

£150,000-250,000

US\$190,000-300,000  
€170,000-270,000



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**BANKSY (B. 1975)**

*Morons (Sepia)*

screenprint in colours, 2007, on Somerset wove paper, signed in pencil, numbered 69/300, published by Pictures on Walls, London, with their blindstamp  
Image 499 x 710 mm.  
Sheet 565 x 760 mm.

£12,000-18,000

US\$15,000-22,000  
€13,000-19,000



λ

**BANKSY (B. 1975)**

*Choose Your Weapon (Lemon Yellow)*

screenprint in colours, 2010, on wove paper, signed in yellow crayon, numbered 17/25, published by Pictures on Walls, London  
Image 600 x 600 mm.  
Sheet 700 x 700 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000

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**BANKSY (B. 1975)**

*Girl with Balloon*

screenprint in colours, 2004, on wove paper, numbered 396/600 in pencil (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp  
Image 390 x 260 mm.  
Sheet 695 x 495 mm.

£50,000-70,000

US\$61,000-84,000  
€54,000-75,000

**PROVENANCE:**

Acquired directly from Pictures on Walls by the present owner in 2005.



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**BANKSY (B. 1975)**

*Pulp Fiction*

screenprint in colours, 2004, on wove paper, signed and dated in pencil, numbered 93/150 (there was also an unsigned edition of 600), published by Pictures on Walls, London, with their blindstamp  
Image 410 x 630 mm.  
Sheet 480 x 689 mm.

£35,000-50,000

US\$43,000-60,000  
€38,000-54,000



λ

**BANKSY (B. 1975)**

*No Ball Games (Grey)*

screenprint in colours, 2009, on wove paper, signed in pencil, numbered 127/250, published by Pictures on Walls, London, with their blindstamp  
Image 610 x 640 mm.  
Sheet 670 x 700 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000





λ

**BANKSY (B. 1975)**

*CND*

screenprint in colours, 2005, on wove paper, signed in pencil, numbered 126/350 (there was also an unsigned edition of 350), published by Pictures on Walls, London, with their blindstamp

Image 540 x 390 mm.

Sheet 700 x 500 mm.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000



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**BANKSY (B. 1975)**

*Donuts (Chocolate)*

screenprint in colours, 2009, on Arches wove paper, signed in brown crayon, numbered 089/299, published by Pictures on Walls, London, with their blindstamp

Image 340 x 590 mm.

Sheet 560 x 760 mm.

£15,000-25,000

US\$19,000-30,000  
€17,000-27,000



λ

**BANKSY (B. 1975)**

*Toxic Mary*

screenprint in colours, 2003-2004, on wove paper, signed and dated 03 in pencil, numbered 104/150 (there was also an unsigned edition of 600), published by Pictures on Walls, London, with their blindstamp

Image 660 x 435 mm.

Sheet 700 x 500 mm.

£18,000-25,000

US\$22,000-30,000  
€20,000-27,000



λ

**BANKSY (B. 1975)**

*Choose Your Weapon (Magenta)*

screenprint in colours, 2010, on wove paper, signed in pink crayon, numbered 16/25, published by Pictures on Walls, London  
Image 600 x 600 mm.  
Sheet 700 x 700 mm.

£30,000-50,000

US\$37,000-60,000  
€33,000-54,000



λ

**BANKSY (B. 1975)**

*Donuts (Strawberry)*

screenprint in colours, 2009, on Arches wove paper, signed in pink crayon, numbered 123/299, published by Pictures on Walls, London, with their blindstamp  
Image 340 x 590 mm.  
Sheet 560 x 760 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000



λ

**BANKSY (B. 1975)**

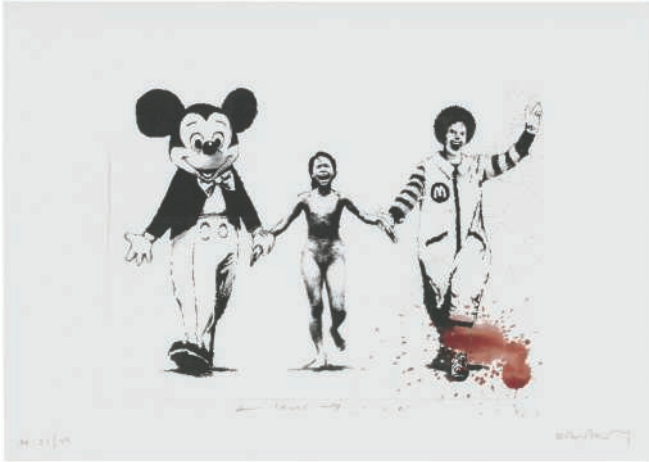
*Stop and Search*

screenprint in colours, 2007, on Arches wove paper, signed in blue crayon, numbered 436/500, published by Pictures on Walls, London, with their blindstamp  
Image 455 x 380 mm.  
Sheet 768 x 578 mm.

£20,000-30,000

US\$25,000-36,000  
€22,000-32,000





λ

**BANKSY (B. 1975), DAMIEN HIRST (B. 1965)  
AND VARIOUS ARTISTS**

*In the darkest hour there may be light*

the complete portfolio of 23 prints including lithographs, digital photographic prints and screenprints, 2006, on various papers, each signed in pencil or ink, each numbered AP 25/29, an artist's proof set aside from the edition of fifty, co-published by The Serpentine Gallery & Other Criteria, London, within the original cloth-covered box with the digital photographic print on the front Sheet 298 x 420 (each)

480 x 340 x 55 mm. (portfolio)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000

**PROVENANCE:**

A gift from The Serpentine Gallery, London, to the artist Steven Gregory, one of the contributing artists to the portfolio.



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**BANKSY (B. 1975)**

*Grin Reaper*

screenprint in colours, 2005, on grey card, signed and dated in pencil, numbered 131/300, published by Pictures on Walls, London, with their blindstamp

Image & Sheet 699 x 439 mm.

£20,000-30,000

US\$25,000-36,000

€22,000-32,000



λ

**BANKSY (B. 1975)**

*Welcome to Hell*

screenprint in colours, 2004, on wove paper, numbered 171/175 (there was also a signed edition of 75), published by Pictures on Walls, London, with their blindstamp

Image 390 x 180 mm.

Sheet 500 x 350 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000

λ†

**BANKSY (B. 1975)**

*Napalm*

screenprint in colours, 2004, on wove paper, signed and dated in pencil, numbered 33/150 (there was also an unsigned edition of 500), published by Pictures on Walls, London, with their blindstamp  
Image 372 x 585 mm.  
Sheet 472 x 700 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000



λ†

**BANKSY (B. 1975)**

*Queen Vic*

screenprint in colours, 2003, on wove paper, signed in pencil, numbered 30/500 (only the first fifty were signed), published by Pictures on Walls, London  
Image 670 x 470 mm.  
Sheet 700 x 500 mm.

£15,000-20,000

US\$19,000-24,000  
€17,000-21,000



λ

**BANKSY (B. 1975)**

*Love Rat*

screenprint in colours, 2004, on wove paper, numbered 449/600 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp  
Image 355 x 300 mm.  
Sheet 492 x 343 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000





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**BANKSY (B. 1975)**

*Jack and Jill (Police Kids)*

screenprint in colours, 2005, on wove paper, numbered 243/350 (there was also a signed edition of 350), published by Pictures on Walls, London, with their blindstamp

Image 450 x 650 mm.

Sheet 500 x 700 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600



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**BANKSY (B. 1975)**

*Trolleys*

screenprint in colours, 2007, on wove paper, numbered 200/500 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp

Image 290 x 660 mm.

Sheet 572 x 763 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600



λ

**BANKSY (B. 1975)**

*CND*

screenprint in colours, 2005, on wove paper, numbered 260/350 (there was also a signed edition of 350), published by Pictures on Walls, London, with their blindstamp

Image 540 x 390 mm.

Sheet 700 x 500 mm.

£7,000-10,000

US\$8,500-12,000

€7,600-11,000

λ

**BANKSY (B. 1975)**

*Flying Copper*

screenprint in colours, 2004, on wove paper, numbered 225/600 (there was also a signed edition of 150), published by Pictures on Walls, London  
Image 960 x 621 mm.  
Sheet 1000 x 700 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000



λ

**BANKSY (B. 1975)**

*Golf Sale*

screenprint in black, 2004, on wove paper, stamped with the BANKSY tag in red ink, numbered 635/750 (only the first 150 were signed), published by Pictures on Walls, London  
Image 310 x 435 mm.  
Sheet 346 x 498 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



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**BANKSY (B. 1975)**

*Weston Super Mare*

screenprint in colours, 2003, on wove paper, signed and inscribed 'THANKS' with a peace sign in ballpoint pen, numbered 191/750 in pencil (only the first 150 were intended to be signed), published by Pictures on Walls, London  
Image 206 x 946 mm.  
Sheet 350 x 1000 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000





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**BANKSY (B. 1975)**

*Bomb Hugger (Bomb Love)*

screenprint in colours, 2003, on wove paper, numbered 78/600 (there was also a signed edition of 150), published by Pictures on Walls, London  
Image 668 x 458 mm.  
Sheet 695 x 495 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600



λ

**BANKSY (B. 1975)**

*Grannies*

screenprint in colours, 2007, on Arches wove paper, numbered 10/500 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp  
Image 480 x 684 mm.  
Sheet 572 x 766 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



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**BANKSY (B. 1975)**

*Toxic Mary*

screenprint in colours, 2003-2004, on wove paper, numbered 241/600 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp  
Image 660 x 435 mm.  
Sheet 700 x 500 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

λ

**BANKSY (B. 1975)**

*Queen Vic*

screenprint in colours, 2003, on wove paper, numbered 409/600 (only the first fifty were signed), published by Pictures on Walls, London  
Image 670 x 470 mm.  
Sheet 700 x 500 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



λ

**BANKSY (B. 1975)**

*Flag (Silver)*

screenprint in black, 2006, on chromalux paper, numbered 693/1000 in black pen on the reverse, published by Pictures on Walls, London, with their blindstamp  
Image & Sheet 500 x 700 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400







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- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

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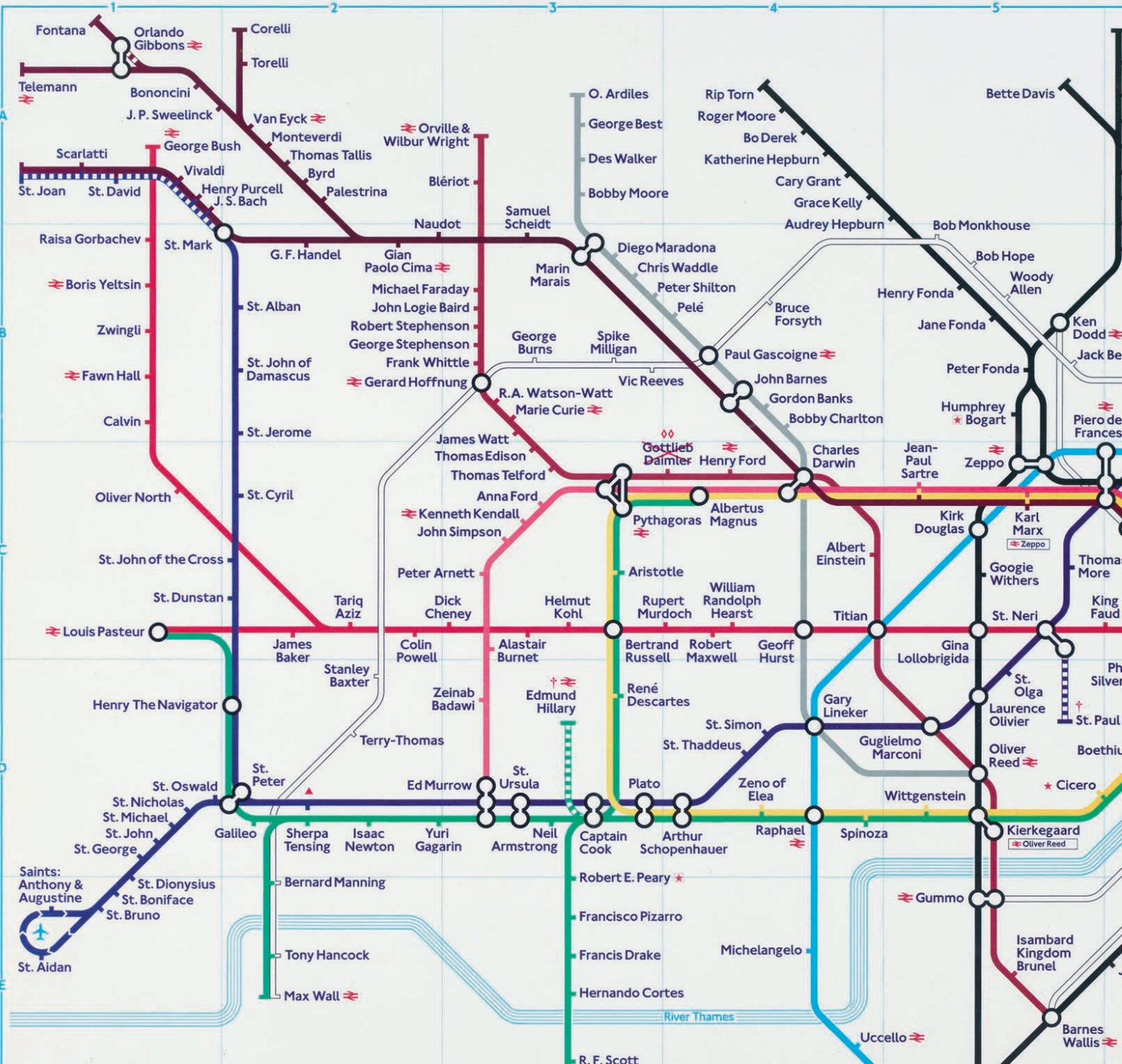
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# The Great Bear



**Key to lines**

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Louis			Restricted service
Philosophers			Restricted service
Explorers			Restricted service
Planets			Peak hours and Sunday mornings
Journalists			Peak hours only
Footballers			Peak hours only
Musicians			Peak hours only
Film Actors			Peak hours only
Saints			Peak hours only
Italian Artists			Under construction
Sinologues			Under construction
Thirty Comedians			Restricted service

# CONTEMPORARY EDITION

11-25 SEPTEMBER 2019

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

## SALE COORDINATOR

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Tel: +44 (0)20 7752 3272

## EMAIL

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jbaskerville@christies.com.)  
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Opposite page: Lot 340 (detail)

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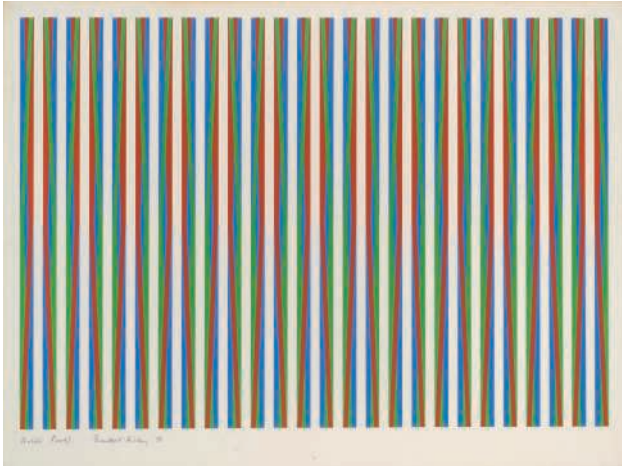
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# CHRISTIE'S

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λ301

**BRIDGET RILEY (B. 1931)**

*Firebird*

screenprint in colours, on wove paper, 1971, signed and dated in pencil, inscribed *Artist's Proof.*, aside from the edition of 75, published by the artist  
Image 664 x 954 mm.  
Sheet 765 x 1017 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**LITERATURE:**  
Schubert 9



λ302

**BRIDGET RILEY (B. 1931)**

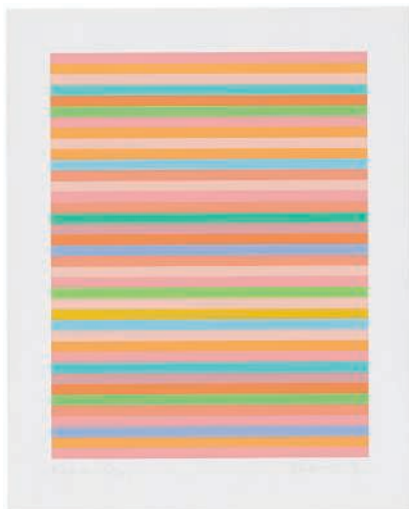
*June*

screenprint in colours, on wove paper, 1992-2002, signed, titled and dated in pencil, numbered 23/75, published by Artisan Editions, Hove  
Image 798 x 1140 mm.  
Sheet 1016 x 1345 mm.

£10,000-15,000

US\$13,000-18,000  
€11,000-16,000

**LITERATURE:**  
Schubert 36



λ303

**BRIDGET RILEY (B. 1931)**

*Rose Rose*

screenprint in colours, on Fabriano wove paper, 2011, signed, dated, titled in pencil, numbered 109/250 (there were also twenty artist's proofs), published by Counter Editions, London  
Image 700 x 546 mm.  
Sheet 870 x 698 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**  
Schubert 79

λ304

**BLINKY PALERMO (1943-1977)**

*Untitled, from: Hommage a Picasso*

grano-lithograph in green and red, on wove paper, 1974, signed and dated in pencil, inscribed *H.C.*, a *hors commerce* impression aside from the edition of 90 (there were also 15 artist's proofs), published by Propyläen Verlag, Berlin  
Image 475 x 340 mm.  
Sheet 665 x 500 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Jahn 35



305

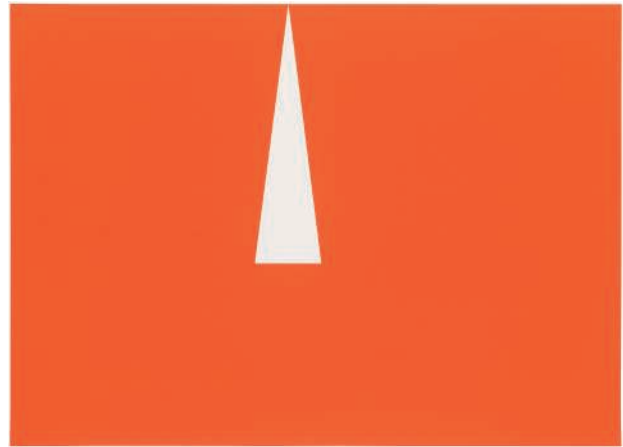
**CARMEN HERRERA (B. 1915)**

*Red with White Triangle*

screenprint in red and white, on Somerset wove paper, 2009, signed and dated in black ink on a label affixed to the reverse of the sheet, numbered AP 2/10, an artist's proof aside from the edition of 25, published by Ikon Gallery, Birmingham  
Image & Sheet 499 x 690 mm.

£7,000-9,000

US\$8,500-11,000  
€7,600-9,700



306

**CARMEN HERRERA (B. 1915)**

*Blanco Y Verde, 1960/2010*

lithograph in green, on card, 2010, signed in pen and ink on a label affixed to the reverse of the sheet, numbered 3/30, published by Edition 5x6x9, Berlin  
Image & Sheet 400 x 795 mm.

£7,000-9,000

US\$8,500-11,000  
€7,600-9,700





λ307

**IMI KNOEBEL (B. 1940)**

*Anima Mundi 2-3 Ed. I*

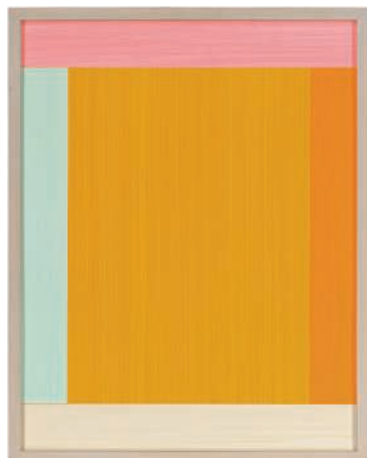
acrylic on plastic foil collage, in three parts, 2010-2015, one sheet signed, dated and titled in felt-tip pen on the reverse, the other two dated and titled only on the reverse, each numbered 2/5 and labelled 'A', 'B' and 'C' respectively on a label on the reverse of the frame  
Images & Sheets 460 x 360 mm.

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000

**PROVENANCE:**

With Galerie Christian Lethert, Cologne.



λ308

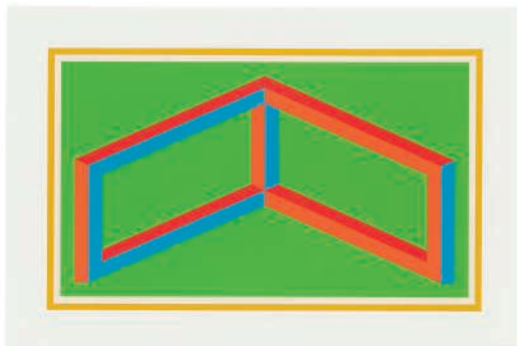
**IMI KNOEBEL (B. 1940)**

*Anima Mundi 2014-12 Ed.*

acrylic on plastic collage on plastic, 2012-15, signed, dated, titled and numbered 5/5 in felt-tip pen on the reverse  
Image & Sheet 459 x 358 mm.

£2,500-3,500

US\$3,100-4,200  
€2,700-3,800



**309**

**SOL LEWITT (1928-2007)**

*Plates I & II, from: Isometric Figures*

two linocuts in colours, from the series of five, on wove paper, 2002, each signed in pencil, numbered 36/55 (there were also ten artist's proofs), published by Alberico Cerri Serbelloni/Gabrius SpA., Milan, Italy  
Block 380 x 630 mm.

Sheet 501 x 752 mm. (each)

(2)

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Krakow 2002.01



**310**

**SOL LEWITT (1928-2007)**

*Irregular Zigzag Bands*

etching and aquatint in colours, on wove paper, 1996, signed in pencil, numbered 36/50 (there were also fifteen artist's proofs), published by Leucadia National Corporation, New York

Plate 175 x 695 mm.

Sheet 330 x 785 mm.

£1,500-2,000

US\$1,900-2,400

€1,700-2,100

**LITERATURE:**

Krakow 1996.06



**311**

**ELLSWORTH KELLY (1923-2015)**

*Yellow over Dark Blue, Plate 19, from: Série IX*

lithograph in yellow and blue, on BFK Rives wove paper, 1964-65, signed in pencil, inscribed *HC V/XIII*, a *hors commerce* impression aside from the edition of 75 (there were also eight artist's proofs), published by Maeght Editeur, Paris

Image 570 x 395 mm.

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**LITERATURE:**

Axson 22



**312**

**DAN FLAVIN (1933-1996)**

*For Janette O*

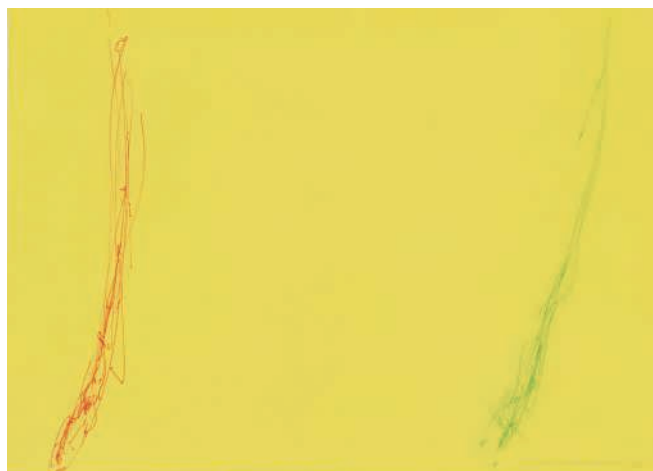
aquatint in colours, on Hahnemühle wove paper, 1988, signed, dated and titled in pencil, numbered 30/30, published by Aldo Crommelynck, New York

Plate & Sheet 565 x 790 mm.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200





**313**

**SAM FRANCIS (1923-1994)**

*Bright Jade Ghost, Variant III*

lithograph in colours, 1963, on BFK Rives wove paper, signed and inscribed *III* in pencil, numbered 67/125 (there were also some artist's proofs), published by Kornfeld and Klipstein, Bern  
Image & Sheet 627 x 910 mm.

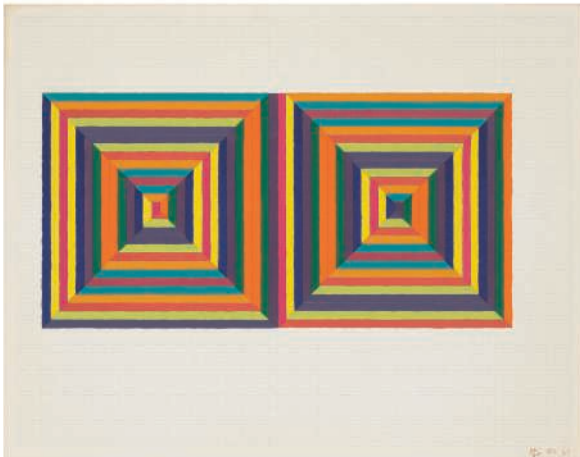
£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**LITERATURE:**

Lembark L29

The edition of 125 was printed in five colour combinations, 1-25 Variant I, 26-50 Variant II, 51-75 Variant III, 76-100 Variant IV, 101-125 Variant V.



**314**

**AFTER FRANK STELLA (B. 1936)**

*Fortin de las Flores I, from: Ten From Leo Castelli*

screenprint in colours with pencil additions, on English Vellum graph paper, 1967, initialed and dated in brown ink, numbered 66/200, published by Tanglewood Press Inc., New York, with their blindstamp  
Image 239 x 475 mm.  
Sheet 459 x 585 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**LITERATURE:**

Axson I.B.



**315**

**ROBERT RAUSCHENBERG (1925-2008)**

*Passport, from: Ten from Leo Castelli*

screenprint in colours on three Plexiglas panels, 1967, with the artist's incised signature and date, numbered 66/200 (there were also 25 lettered copies), published by Leo Castelli Gallery, New York, lacking the original Plexiglas base  
508 mm. (Diameter)

£2,500-3,500

US\$3,100-4,200  
€2,700-3,800

**LITERATURE:**

Foster 39



316

**ROBERT RAUSCHENBERG (1925-2008)**

*Samarkand Stitches III, from: Samarkand Stitches*

screenprint in colours with collage, on fabric, 1988, with stitched signature and date, numbered #41 (the edition was 74 unique variants), published by Gemini G.E.L., Los Angeles, with their stitched copyright stamps and work number R.R. 88-162 on a label on the reverse, lacking the original powder-coated aluminum hanging rod  
1500 x 1150 mm. (overall)

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Gemini 1403



317

**ROY LICHTENSTEIN (1923-1997)**

*Dinnerware: one setting*

six glazed ceramics in black and white, from the set of sixty, 1966, each with the artist's stamped signature on the underside, from the edition of 800, with the Jackson China for Durable Dish Co. stamp, Villanova, Pennsylvania, published by Rosenthal Limitierte Kunstreihen, Germany  
Diameter 270 mm. (and smaller)

£800-1,200

(6)  
US\$970-1,400  
€860-1,300

**LITERATURE:**

Not in Corlett



318

**JIM DINE (B. 1935)**

*Palette I, from: Four Palettes*

painted wood multiple, mounted to board, 1969, signed in pencil, numbered 60/75, published by Petersburg Press, New York and London, with their inkstamp on the reverse  
710 x 510 x 25 mm. (overall)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**

Mikro Gallery 56





**\*319**

**JIM DINE (B. 1935)**

*Two Drypoints*

two drypoints, 1971-75, comprising: **Untitled (A Girl in Bikini)**, on wove paper, initialled, dated and inscribed *London* in pencil, additionally inscribed a *Creeley Book early proof*, a proof of this apparently unrecorded work; and **Self Portrait**, from the set of nine, on Hodgkinson hand-made tone weave paper watermarked PP, signed and dated in pencil, numbered 2/25 (there were also five artist's proofs), published Petersburg Press, New York Plate 201 x 150 mm., Sheet 450 x 367 mm. (Self Portrait) Plate 212 x 125 mm., Sheet 263 x 400 mm. (Girl)

(2)

£1,200-1,800

US\$1,500-2,200

€1,300-1,900

**LITERATURE:**

not in Williams College; Williams College 54

**320**

**KEITH HARING (1958-1990)**

*Keith Haring at Robert Fraser Gallery 19th Oct-Nov 12 1981*

lithograph and screenprint in colours, on wove paper, 1983, signed and dated in black felt pen, from an edition of approximately 70 of which a small number were signed  
Sheet 660 x 990 mm.

£700-1,000

US\$850-1,200

€760-1,100



KEITH HARING AT ROBERT FRASER GALLERY - OCT. 19 - NOV. 12, 1981 - 21 CORK ST. - LONDON, ENGLAND - 01-434-1911 - © K. Haring, 1983



**\*321**

**ANDY WARHOL (1928-1987)**

*Tattooed woman holding rose*

offset lithograph in orange, on tissue thin green wove paper, circa 1955, with the artist's estate stamp and the stamp of the Warhol Foundation and annotated 'PM 15.0464' in pencil on the reverse  
Sheet 737 x 280 mm.

£3,000-5,000

US\$3,700-6,000

€3,300-5,400

**LITERATURE:**

Not in Feldman & Schellmann

**322**

**ROBERT INDIANA (B. 1928)**

*The American Dream No. 2*

the complete set of four screenprints in colours, on Fabriano wove paper, 1982, one plate signed and dated in pencil, numbered *PP 3/15*, the other plates initialled in pencil, each inscribed *1 of 4*, a printer's proof before the edition of one hundred (there were also forty artist's proofs), co-published by Prestige Art Ltd., New York and Edition Domberger, Stuttgart, with their blindstamp

Image 611 x 611 mm.

Sheet 681 x 681 mm. (each)

(4)

£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**LITERATURE:**

Sheehan 125



**323**

**ROBERT INDIANA (1928-2018)**

*One Plate, from: The Book of Love*

screenprint in colours, on A.N.W. Creswood Museum Edition paper, 1997, signed and dated '96 in pencil, numbered 174/200 (there were also fifty artist's proofs in Roman numerals), published by American Images Editions, New York

Image 461 x 457 mm.

Sheet 610 x 507 mm.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200



**324**

**ROBERT INDIANA (1928-2018)**

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

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

Image 610 x 610 mm. (each)

Sheet 680 x 680 mm. (each)

(5)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**LITERATURE:**

Sheehan 113





**325**

**TOM WESSELMANN (1931-2004)**

*Lulu, from: Metropolitan Fine Art*

lithograph in colours, on wove paper, 1982, signed and dated in pencil, number AP 16/25, an artist's proof aside from the edition of 250, co-published by the Metropolitan Opera and Circle Gallery, New York, 1984, with their blindstamps and inkstamp on the reverse

Image 423 x 637 mm.

Sheet 560 x 764 mm.

£3,000-5,000

US\$3,700-6,000

€3,300-5,400



**326**

**TOM WESSELMANN (1931-2004)**

*UNICEF Bouquet, from: Meine Kindheit - Schmerz und Heilung, UNICEF*

screenprint in colours, on thick wove paper, 1998, signed in pencil, numbered 67/100

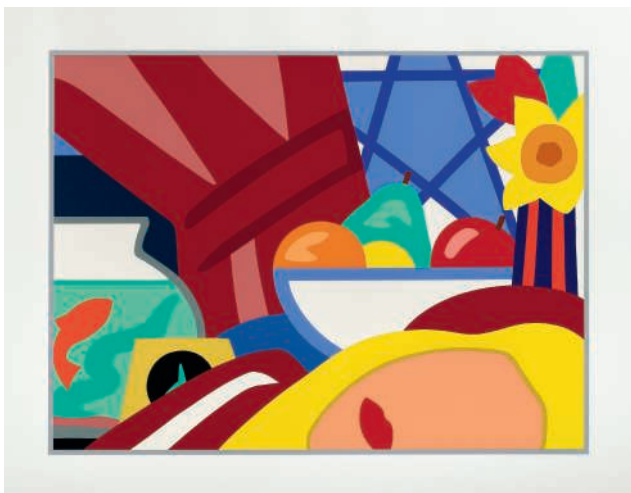
Image 635 x 545 mm.

Sheet 788 x 700 mm.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200



**327**

**TOM WESSELMANN (1931-2004)**

*Still Life with Blonde*

screenprint in colours, on museum board, 1999, signed in pencil, numbered 22/100 (there were also 12 artist's proofs), published by Cooper Square Prints, New York

Image 533 x 712 mm.

Sheet 762 x 941 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

**Δ328**

**DONALD SULTAN (B. 1951)**

*Aqua and Black, Nov 6, 2015, from: Reversal Poppies*

screenprint in aqua with flocking, on museum board, 2015, signed, titled and dated in pencil, numbered *P.P. 1/2*, a printer's proof aside from the edition of forty, published by Lococo Fine Art Publisher, St. Louis  
Image 1054 x 1054 mm.  
Sheet 1168 x 1168 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**329**

**TOM WESSELMANN (1931-2004)**

*TV Still Life, from: 11 Pop Artists III*

screenprint in colours, on thick wove paper, 1965, signed in pencil, numbered 119/200 (there were also fifty in Roman numerals plus approximately five artist's proofs), published by Original Editions, New York  
Image & Sheet 967 x 737 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**330**

**TOM WESSELMANN (1931-2004)**

*Great American Brown Nude: Cut-out*

screenprint in colours, on wove paper, 1971, signed and dated in pencil, numbered 7/100 (there were also an unknown number of artist's proofs), published by the artist, with the die-cut museum board mat (as issued)  
Image 347 x 450 mm.  
Mount 406 x 510 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200





**\*331**

**JEFF KOONS (B. 1955)**

*Balloon Dog (Blue)*

metallic porcelain multiple, 2002, numbered 228/2300 on label affixed to underside (there were also fifty artist's proofs), published by the Museum of Contemporary Art, Los Angeles, with original box and plastic stand  
Diameter 260 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



**332**

**AFTER JEFF KOONS (B. 1955)**

*Cracked Egg (Red)*

aluminium multiple with red glaze, 2008, from the edition of 1000, published by the Los Angeles County Museum of Art as an invitation for the opening of the Broad Contemporary Art Museum, within the original cardboard box, lacking the original invitation card  
115 x 75 x 75 mm. (overall)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**333**

**JEFF KOONS (B. 1955)**

*Balloon Rabbit (Red)*

metallic porcelain multiple, 2017, with the artist's stamped signature, title, date and numbering on the underside, numbered 809/999 (there were also 50 artist's proofs), published by Bernardaud, Limoges, France, with their stamp on the underside, within the original card box  
290 x 135 x 220 mm. (overall)

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**334**

**AFTER JEFF KOONS (B. 1955)**

*Three Works (Lips, Play-Doh & Elephant)*

three screenprints in colours, on glazed porcelain plates, 2013-15, each with the artist's stamped signature on the reverse, numbered 306/2500, 758/2500 and 707/2500 respectively, published by Bernardaud, Limoges, France, within the original card box

Diameter 310 mm. (each)

(3)

£1,500-2,000

US\$1,900-2,400

€1,700-2,100



**335**

**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 128 x 103 x 103 mm. (overall)

£1,500-2,500

US\$1,900-3,000

€1,700-2,700



**336**

**AI WEIWEI (B. 1957)**

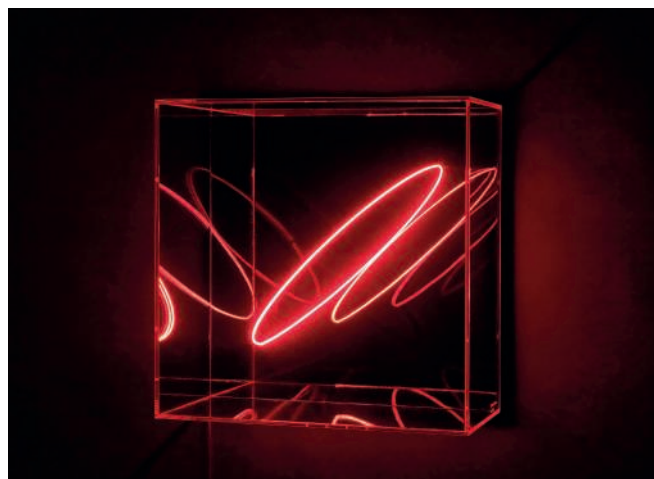
*Thin Line*

3D multiple with glass fibre light line and PMMA mirror in the acrylic display case, 2017, with incised signature and title, numbered 73/100 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 500 x 500 x 250 mm. (overall)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400





λ337

**PETER DOIG (B. 1959)**

*Untitled (Winter)*

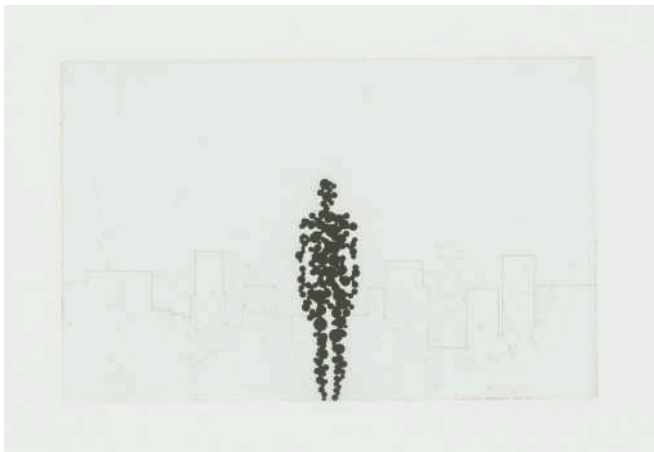
etching with aquatint in black and grey, on wove paper, 1997, signed and dated in pencil, inscribed *CP.*, an early colour trial proof before the edition of 70 in dark purple published in 2004

Plate 180 x 137 mm.

Sheet 239 x 300 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



λ338

**ANTONY GORMLEY (B. 1950)**

*Standing Matter*

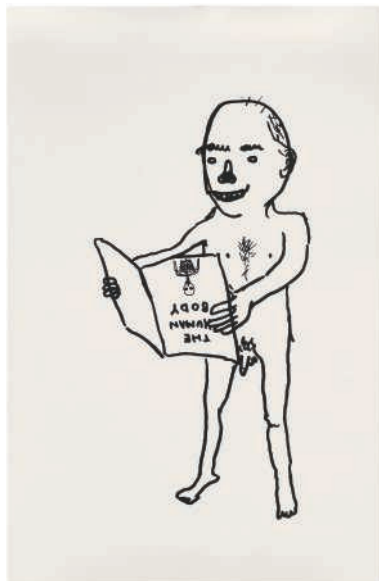
etching printed with tone, on Fabriano Tiepolo wove paper, signed, dated and inscribed *SM* in pencil on the reverse, numbered 36/80 (there were also seven artist's proofs)

Plate 318 x 497 mm.

Sheet 568 x 764 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



λ339

**DAVID SHRIGLEY (B. 1968)**

*The Human Body*

screenprint, on white mouldmade paper, 1999, initialled and dated in pencil on the reverse, numbered 26/150, published by Book Works, London

Sheet 1268 x 820 mm.

£800-1,200

US\$970-1,400  
€860-1,300



■λ340

**SIMON PATTERSON (B. 1967)**

*The Great Bear*

lithograph in colours, 1992, signed, dated and numbered 30/50 in pencil (there were also fifteen artist's proofs), printed by London Underground printers, published by the artist and Milch Gallery, London, in the integral London Regional Transport aluminium frame  
1080 x 1335 mm. (overall)

£20,000-30,000

US\$25,000-36,000

€22,000-32,000



λ341

**CHRIS LEVINE (B. 1960)**

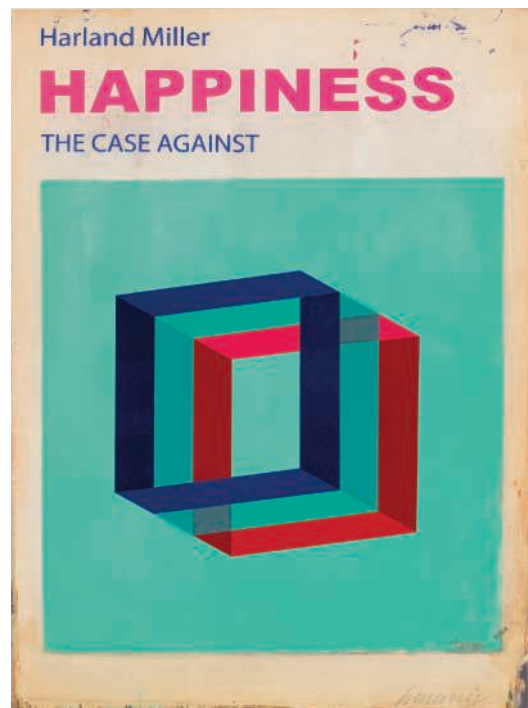
*Lightness of Being*

3D lenticular print, 2010, initialed and dated 08 in felt-tip pen on a label affixed to the reverse, numbered 19/200  
Image & Sheet 677 x 477 mm.

£10,000-15,000

US\$13,000-18,000

€11,000-16,000



■λ342

**HARLAND MILLER (B. 1964)**

*Happiness: The Case Against*

polymer-gravure with photo-etching and woodcut in colours, on Hahnemühle paper, 2017, signed in pencil, numbered 41/50 on the reverse (there were also 12 artist's proofs), published by Manifold Editions, London  
Image & Sheet 989 x 728 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500

# THE OLD VIC

The Old Vic is an iconic theatre with a strong social mission, operating at the heart of its local community.

For over 200 years this cultural landmark and independent not-for-profit charity, has provided inspiration for people from all walks of life to be entertained, to learn, and to engage with others around them.

The Old Vic can and wants to do more. But to do that they need to make space. Their solution is The Annex – a vibrant, five story creative arts hub which will enable them to double their education and outreach to 20,000 people each year;

provide access to fully-equipped studio space for emerging talent, schools and local drama groups to develop work, training and skills; and ensure long term financial sustainability for The Old Vic. The Old Vic is proud of its longstanding association with key British contemporary artists whom over the years have generously contributed their work in support of the theatre. The Old Vic would like to thank Charlotte Colbert, Philip Colbert, Ian Davenport, Antony Gormley, Chris Levine, Conrad Shawcross and Gavin Turk for their generous donations, offered across the First Open and Contemporary Edition auctions.

PROPERTY SOLD TO BENEFIT THE OLD VIC THEATRE

λ343

**CONRAD SHAWCROSS (B. 1977)**

*A Study for the Interpretation of Movement (9:8 in Blue)*

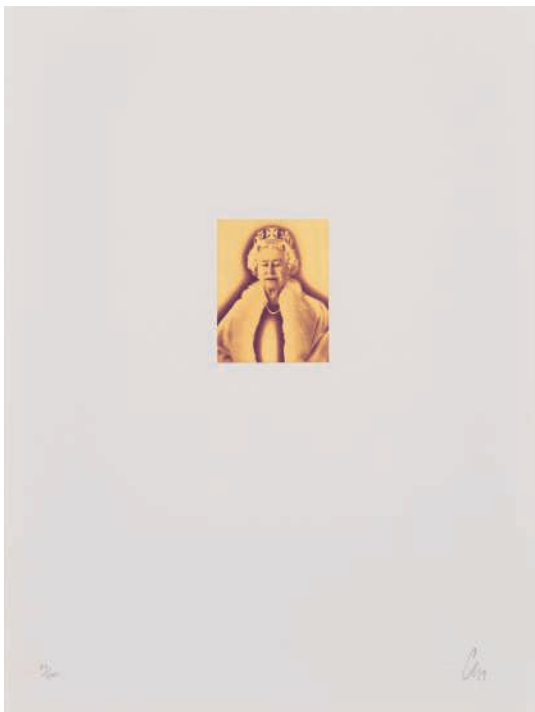
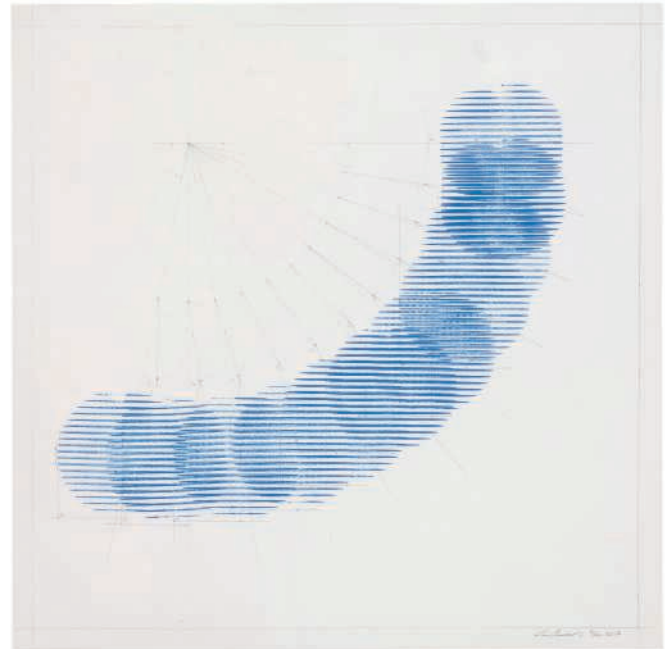
digital print, on thick wove paper, 2017, signed and dated in pencil, numbered 5/20, framed  
Image & Sheet 895 x 900 mm.

£2,000-2,500

US\$2,500-3,000  
€2,200-2,700

**PROVENANCE:**

Donated by the artist.



PROPERTY SOLD TO BENEFIT THE OLD VIC THEATRE

λ344

**CHRIS LEVINE (B. 1960)**

*Lightness of Being (EJAF Edition)*

screenprint in colours with 24Kt. gold leaf, on wove paper, 2018, initialed and dated '19' in pencil, numbered 28/500 (there was also one artist's proof), published by Jealous Gallery, London, framed

Image 80 x 63 mm.

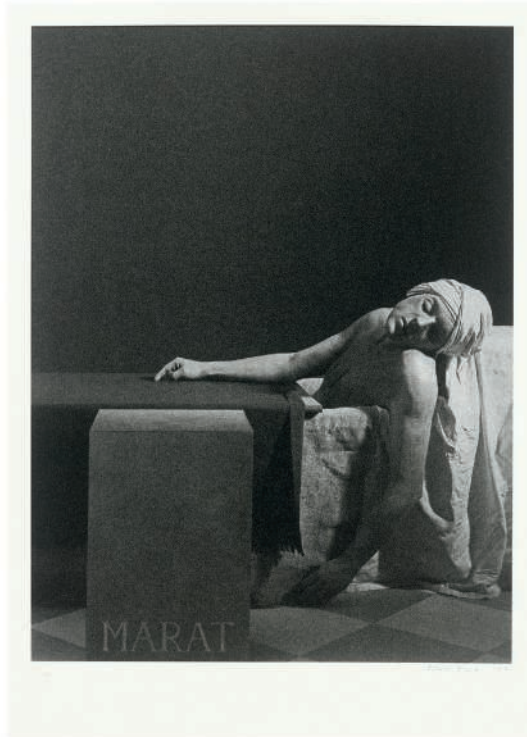
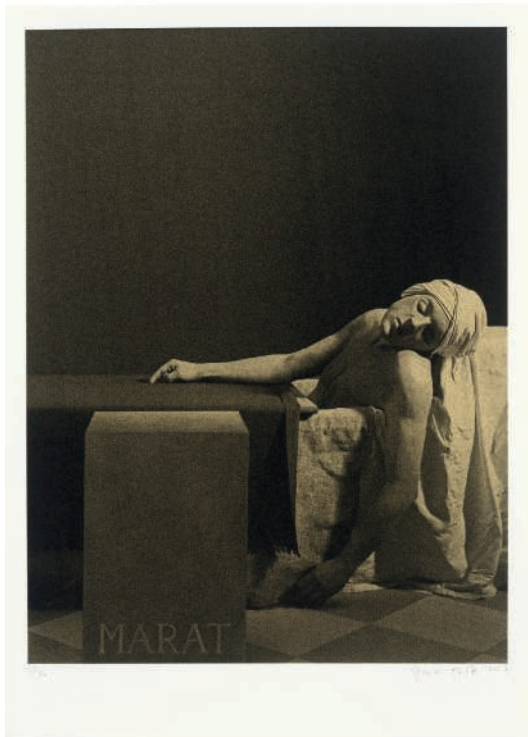
Sheet 400 x 300 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**PROVENANCE:**

Donated by the artist.



PROPERTY SOLD TO BENEFIT THE OLD VIC THEATRE

**λ345**

**GAVIN TURK (B. 1967)**

*Gold Marat, 2017 Gavin Turk & Silver Marat, 2017 Gavin Turk*

two screenprints, on cardboard, 2017, each signed and dated in pencil, numbered 21/40

Image 497 x 375 mm.

Sheet 575 x 415 mm. (each) (2)

£3,000-4,000

US\$3,700-4,800

€3,300-4,300

**PROVENANCE:**

Donated by the artist.

PROPERTY SOLD TO BENEFIT THE OLD VIC THEATRE

**λ346**

**IAN DAVENPORT (B. 1966)**

*Colour Splat Slide (White)*

screenprint in colours, on wove paper, 2017, signed and dated in pencil, inscribed AP 3/5, an artist's proof aside from the edition of 25

Image & Sheet 853 x 570 mm.

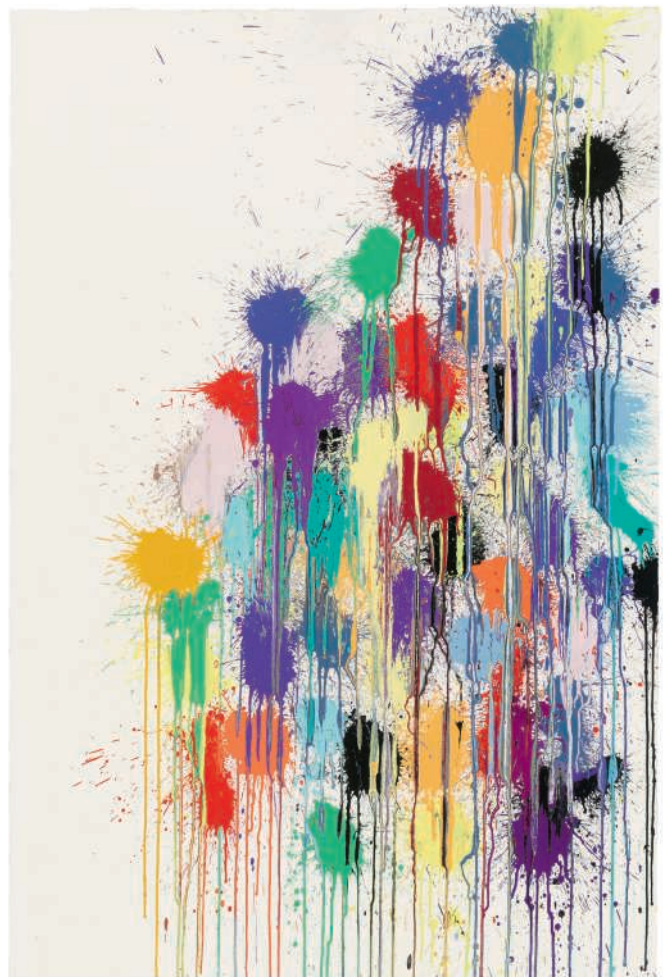
£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

Donated by the artist.





■λ347

**DAMIEN HIRST (B. 1965)**

*Claridges*

diasec mounted giclée print, 2018, on aluminium composite panel, signed in pencil on the reverse, numbered 78/100, published by Heni Productions, London, with their label and inkstamp on the reverse  
Image & Panel 900 x 900 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**  
Heni H5-4

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



■λ348

**DAMIEN HIRST (B. 1965)**

*Aurous iodide*

screenprint in colours with gold glitter, on wove paper, 2009, signed and dedicated in pencil for *Martin cheers!*, numbered 16/150, published by Other Criteria, London  
Image 764 x 561 mm.  
Sheet 980 x 760 mm.

£6,000-8,000

US\$7,300-9,600  
€6,500-8,600

■λ349

**DAMIEN HIRST (B. 1965)**

*Sans Souci*

diasec mounted giclée print, 2018, on aluminium composite panel, signed in pencil on the reverse, numbered 40/75 (there were also five artist's proofs), published by Heni Productions, London, with their label and inkstamp on the reverse

Image & Panel 920 x 1260 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Heni H4-1

Executed in 2018, this facsimile object is number forty from an edition of seventy five.



■λ350

**DAMIEN HIRST (B. 1965)**

*Beverly Hills*

diasec mounted giclée print, 2018, on aluminium composite panel, signed in pencil on the reverse, numbered 60/100, published by Heni Productions, London, with their label and inkstamp on the reverse

Image & Panel 900 x 900 mm.

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Heni H5-2

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



■λ351

**DAMIEN HIRST (B. 1965)**

*Cannizaro*

diasec mounted giclée print, 2018, on aluminium composite panel, signed in pencil on the reverse, numbered 67/75, published by Heni Productions, London, with their label and inkstamp on the reverse

Image & Panel 922 x 1270 mm.

£5,000-7,000

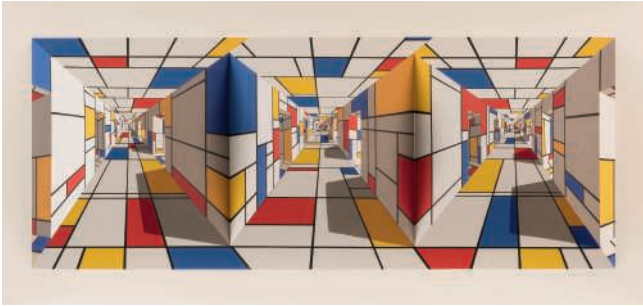
US\$6,100-8,400  
€5,400-7,500

**LITERATURE:**

Heni H4-4

Executed in 2018, this facsimile object is number sixty seven from an edition of seventy five.





■λ352

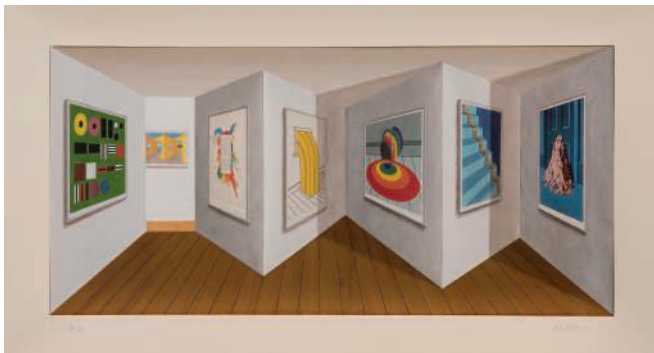
**PATRICK HUGHES (B. 1939)**

*Purism*

3D lithograph with hand-colouring, 2006, signed in pencil, numbered P.P. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 432 x 902 x 190 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400



■λ353

**PATRICK HUGHES (B. 1939)**

*Retrospective*

3D lithograph with hand-colouring, 2000, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of forty, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 430 x 773 x 204 mm.

£3,500-4,500

US\$4,300-5,400  
€3,800-4,800



■λ354

**PATRICK HUGHES (B. 1939)**

*Cubism*

3D lithograph with hand-colouring, 2003, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 446 x 1224 x 167 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

■λ355

**PATRICK HUGHES (B. 1939)**

*Horizon*

3D lithograph with hand-colouring, 2000, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of forty, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 450 x 970 x 153 mm.

£1,500-2,000

US\$1,900-2,400  
€1,700-2,100



■λ356

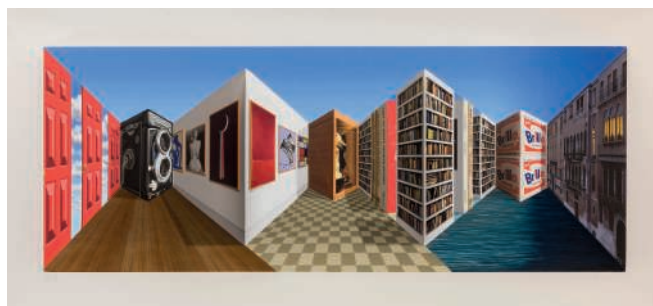
**PATRICK HUGHES (B. 1939)**

*Compendium*

3D lithograph with hand-colouring, 2010, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 439 x 910 x 182 mm.

£1,000-1,500

US\$1,300-1,800  
€1,100-1,600



■λ357

**PATRICK HUGHES (B. 1939)**

*Arcadia*

3D lithograph with hand-colouring, 1997, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 35, published by Flowers Gallery, London, in a Perspex presentation box  
Overall 406 x 742 x 194 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200





λ358

**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 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 1490 x 1213 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**LITERATURE:**  
Heenk 89



λ359

**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 P. 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 426 x 527 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**  
Heenk 90



λ360

**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 2/4, 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 1495 x 1213 mm.

£7,000-10,000

US\$8,500-12,000  
€7,600-11,000

**LITERATURE:**  
Heenk 86



λ361

**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, initialed, 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 415 x 474 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Heenk 101



λ362

**HOWARD HODGKIN (1932-2017)**

*Eye*

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, on Two Rivers wove paper, 2000, initialed, 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.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**

Heenk 102



λ363

**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 991 x 1367 mm.

£4,000-6,000

US\$4,900-7,200  
€4,300-6,400

**LITERATURE:**

Not in Heenk





λ364

**HOWARD HODGKIN (1932-2017)**

*Rain*

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, on Two Rivers wove paper, 2000-02, initialled, 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.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**  
Heenk 105



λ365

**HOWARD HODGKIN (1932-2017)**

*In a Public Garden*

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, on Two Rivers wove paper, 1997-98, 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.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**  
Heenk 99



λ366

**HOWARD HODGKIN (1932-2017)**

*Sea*

lift-ground etching and aquatint in colours, with extensive hand-colouring, on Two Rivers wove paper, 2002-03, 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.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**  
Heenk 117

λ367

**HOWARD HODGKIN (1932-2017)**

*Strictly Personal*

lift-ground etching and aquatint, with carborundum in colours with hand-colouring, on Two Rivers wove paper, 2000-02, 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.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Heenk 109



λ368

**HOWARD HODGKIN (1932-2017)**

*Red Listening Ear*

intaglio with carborundum in colours, with hand-colouring, on TH Saunders wove paper, 1986, 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.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**LITERATURE:**

Heenk 74



λ369

**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 244 x 321 mm.

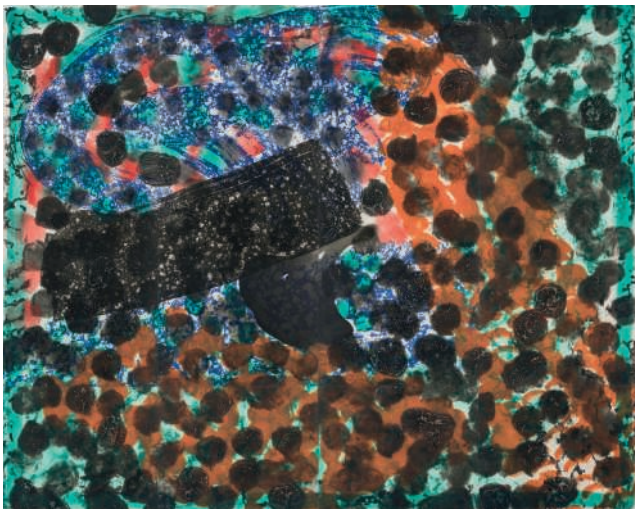
£3,000-5,000

US\$3,700-6,000  
€3,300-5,400

**LITERATURE:**

Heenk 81





λ370

**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 P in pencil, a 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 398 x 492 mm. (each)

Overall 1600 x 1965 mm.

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

LITERATURE:

Heenk 93



λ371

**HOWARD HODGKIN (1932-2017)**

*Venice, Afternoon, from: Venetian Views*

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1996, on 16 sheets of Arches wove paper, one sheet initialled, dated 1996 and inscribed *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 398 x 494 mm. (each)

Overall 1600 x 1695 mm.

£8,000-12,000

US\$9,700-14,000

€8,600-13,000

LITERATURE:

Heenk 94



λ372

**HOWARD HODGKIN (1932-2017)**

*Venice, Evening, from: Venetian Views*

lift-ground etching and aquatint with carborundum in colours with extensive hand-colouring, 1996, on 16 sheets of Arches wove paper, one sheet initialled, dated and inscribed P in pencil, a 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\$8,500-12,000

€7,600-11,000

LITERATURE:

Heenk 95

λ373

**HOWARD HODGKIN (1932-2017)**

*Venice, Night, from: Venetian Views*

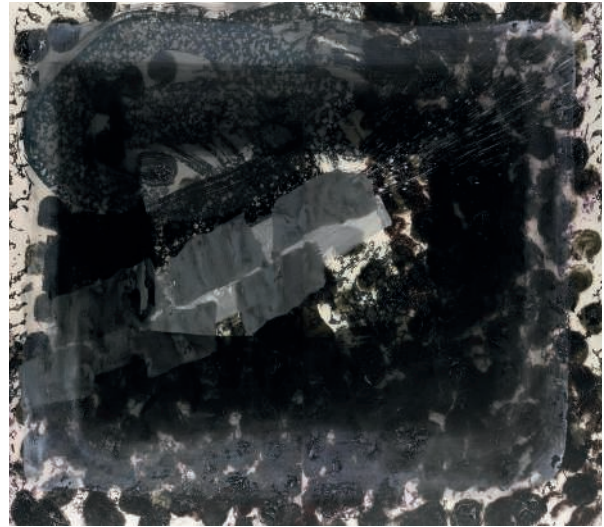
lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 1995, on two sheets of Arches wove paper, initialed, dated and inscribed PP 3/5 in pencil, a printer's proof aside from the edition of thirty (there were also ten artist's proofs), published by Alan Cristea Gallery, 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\$8,500-12,000  
€7,600-11,000

**LITERATURE:**

Heenk 96



λ374

**CRAIGIE AITCHINSON (1926-2009)**

*Pink Crucifixion*

etching, aquatint and carborundum in colours, with hand-colouring, 2004, on wove paper, signed in pencil, inscribed PP. 2, a printer's proof aside from the edition of fifty  
Image & Sheet 761 x 652 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



λ375

**CRAIGIE AITCHINSON (1926-2009)**

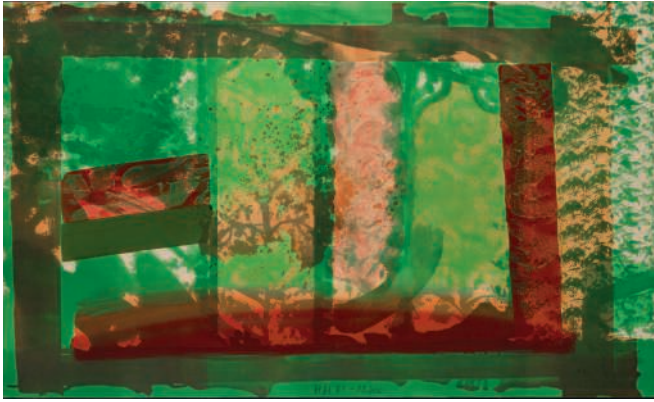
*Goatfell, Isle of Arran*

etching with carborundum, on wove paper, 2001, signed in pencil, inscribed PP. 2/3, a printer's proof aside from the edition of sixty (there were also eight artist's proofs)  
Plate 505 x 457 mm.  
Sheet 675 x 613 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700





λ376

**HOWARD HODGKIN (1932-2017)**

*Bleeding*

lithograph in colours with hand-colouring, on Arches wove paper, 1981-82, initialled and dated 81 in pencil, numbered 82/100 (there were also 33 artist's proofs), published by Bernard Jacobson Ltd., London, hand-coloured by Cinda Sparling, New York  
Image & Sheet 916 x 1520 mm.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**LITERATURE:**

Heenk 67



PROPERTY FROM THE COLLECTION OF THE LATE SIR LAWRENCE GOWING

λ377

**HOWARD HODGKIN (1932-2017)**

*Girl at night, from: 5 Rooms*

lithograph in colours, on BFK Rives wove paper, 1966, signed and dated in pencil, inscribed *artist's proof 5/15*, aside from the edition of 75, published by Editions Alecto, London, with their inkstamp and number *No. 301* on the reverse  
Image & Sheet 501 x 656 mm.

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

**LITERATURE:**

Heenk 6



PROPERTY FROM THE COLLECTION OF THE LATE SIR LAWRENCE GOWING

λ378

**HOWARD HODGKIN (1932-2017)**

*Nick*

etching and aquatint with hand-colouring, on Crisbrook hand-made paper, 1977, signed, dated and titled in pencil, inscribed *AP* and dedicated 'Love to Lawrence from Howard', one of the fifteen artist's proofs aside from the edition of one hundred, published by Petersburg Press, New York and London  
Plate 446 x 563 mm.  
Sheet 470 x 587 mm.

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**PROVENANCE:**

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

**LITERATURE:**

Heenk 32

λ379

**GÜNTHER UECKER (B. 1930)**

*Untitled, Plate 5, from: Vom Licht*

embossing on paper, on folded sheet of wove paper, the front with printed text by Hegel, signed in pencil, one of the twelve sheets from the portfolio (the total edition was 75), published by Galerie Rothe, Heidelberg  
Sheet 510 x 510 mm.

£1,000-1,500

US\$1,300-1,800

€1,100-1,600



380

**AGNES MARTIN (1912-2004)**

*Paintings and Drawings 1974-1990*

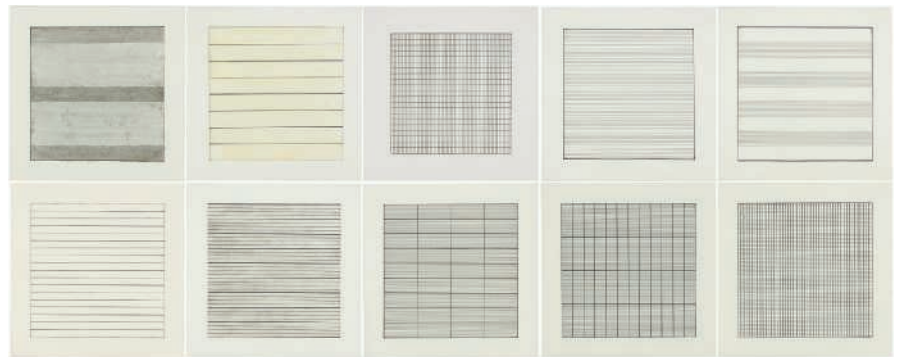
the complete set of ten lithographs in colours, on firm transparency paper, 1991, from the edition of 2500, co-published by Nemela & Lenzen GmbH, Monchengladback and Stedelijk Museum, Amsterdam, loose (as issued), contained within the original grey card slipcase and accompanied by the monograph produced for the exhibition Image 226 x 227 mm., Sheet 298 x 298 mm. (and similar)

308 x 308 x 18 mm. (overall)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200



λ381

**FRANÇOIS MORELLET (1926-2016)**

*Four Minimalist Works*

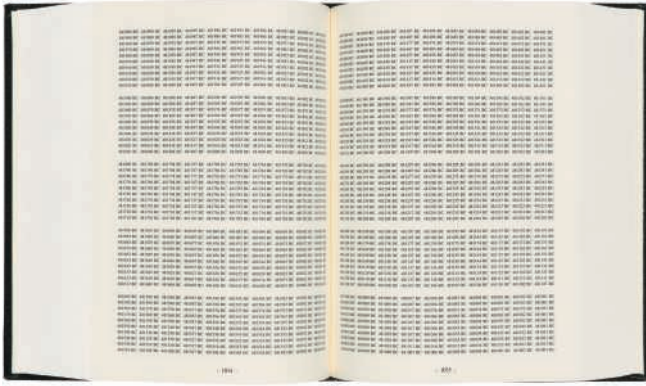
four screenprints, on various papers, including: **Tirets verticaux dont la longueur et l'espace augmentent de 2 mm à chaque intervalle horizontal**, 1977, signed in pencil, numbered 41/70, published by Fel Portello, Geneva; **3 et 3 horizontales, 3 et 3 verticales**, 1976, signed in pencil, numbered 66/100, published by Studio d'Arte FL, Rome; **2 trames, l'une à 45°, l'autre à 37°**, 1980, signed in pencil, numbered XXX/XXXIII, published by Club Eude, Barcelona; **Deux trames de lignes avec un interference**, 1974, signed in pencil, numbered 71/90  
Sheet 702 x 702 mm. (and smaller) (4)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200





**0382**

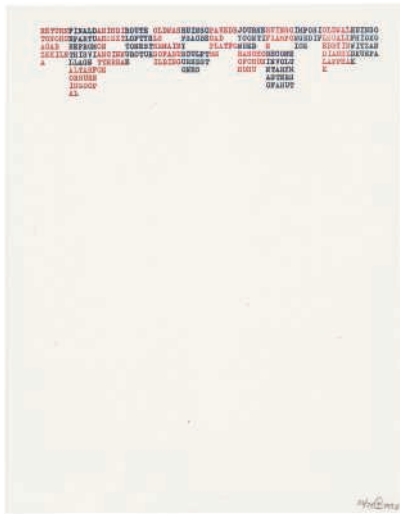
**ON KAWARA (1932-2014)**

*One Million Years: Past – For all those who have lived and died & Future – For the last one*

the complete set of two books, on Bible Veritable Ivory Paper, 1999, numbered 169 on the colophon, from the edition of 570 (only the first sixty copies are signed), published by Editions Micheline Szwajcer & Michèle Didier, Antwerp, bound (as issued), with silver/gold embossing on front and spine, within the original black leather-covered cardboard slipcase 160 x 115 x 90 mm. (overall)

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**383**

**CARL ANDRE (B. 1935)**

*Untitled*

screenprint in black and red, on typing paper, 1973, initialed and dated in pencil, numbered 36/75  
Sheet 280 x 217 mm.

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900



**0384**

**MATT MULLICAN (B. 1951)**

*88 Maps*

the complete set of 30 works (comprising 13 screenprints in colours with graphite and 17 drawings in graphite, including title and justification), on thin off-white paper, 2010, signed in pencil on the justification page, each sheet stamped and dated on the reverse, numbered 10 A.P., one of the twelve artist's proofs aside from the edition of twenty, published by Three Star Books, Paris, loose (as issued), within the original orange cloth portfolio with screenprinted cover 620 x 315 x 20 mm. (overall)

£5,000-7,000

US\$6,100-8,400  
€5,400-7,500



**385**

**JOAN MITCHELL (1925-1992)**

*Arbres (Black and Yellow)*

lithograph in colours, on Arches wove paper, 1992, signed in pencil, numbered 22/125 (there were also 25 artist's proofs), co-published by Éditions Jean Fourrier and Éditions de la Différence, Paris  
Image & Sheet 762 x 565 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700



**λ386**

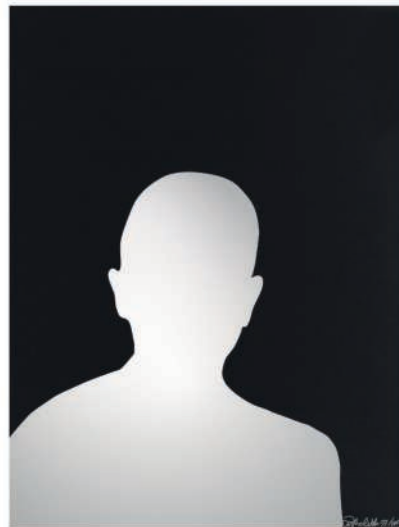
**PORTFOLIO**

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

the complete set of four prints, comprising two lithographs and two screenprints, on various papers, 2004, 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, loose (as issued), within the original cardboard and black-cloth portfolio, with the printed label on the front  
955 x 660 x 10 mm. (overall)

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200



**λ387**

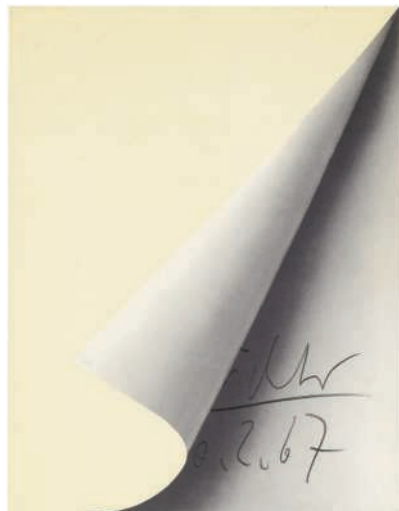
**GERHARD RICHTER (B. 1932)**

*Blattecke (Sheet Corner)*

offset lithograph in grey and ivory, on lightweight cardboard with granulated texture, 1967, signed and dated in pencil, numbered 555, from the edition of 739, published by Galerie h, Hanover  
Image & Sheet 234 x 180 mm.

£2,500-3,500

US\$3,100-4,200  
€2,700-3,800



**LITERATURE:**

Butin 11



**388**

**ALEX KATZ (B. 1927)**

*Black Hat (Nicole)*

woodcut, on Yamada Hanga Natural paper, signed in pencil, numbered 17/30 (there were also seven artist's proofs), published by Peter Blum Edition, New York

Block & Sheet 433 x 603 mm.

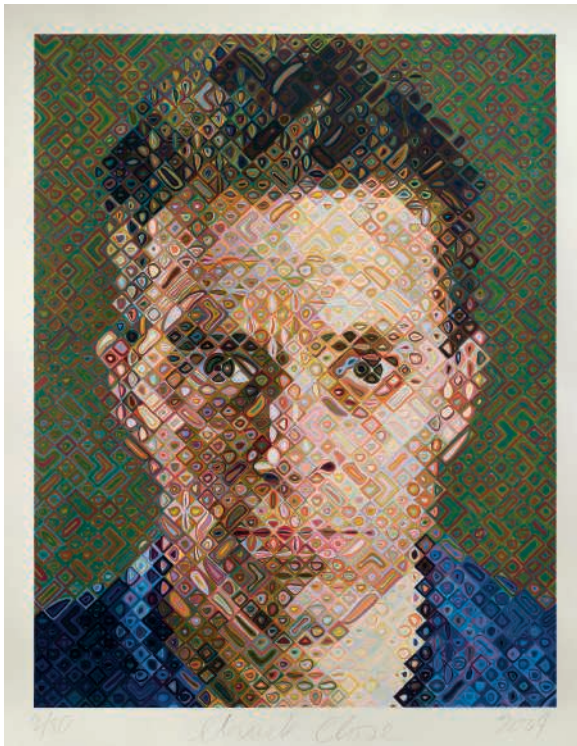
£1,500-2,500

US\$1,900-3,000

€1,700-2,700

**PROVENANCE:**

With Peter Blum Gallery, New York (their label on the reverse).



**389**

**CHUCK CLOSE (B. 1940)**

*James*

screenprint in colours, on Saunders Waterford paper, 2004, signed and dated in pencil, numbered 2/80, published by Pace Editions Inc., New York  
Image 1580 x 1226 mm.

Sheet 1750 x 1380 mm.

£12,000-18,000

US\$15,000-22,000

€13,000-19,000

**PROVENANCE:**

With Pace Prints, New York (their label on the backboard).



**390**

**CHUCK CLOSE (B. 1940)**

*Self-Portrait*

woodcut in colours, on Nishinouchi handmade paper, 2002, signed and dated in pencil, numbered 52/60, published by Pace Prints, New York  
Block 565 x 455 mm.

Sheet 796 x 635 mm.

£6,000-8,000

US\$7,300-9,600

€6,500-8,600

λ391

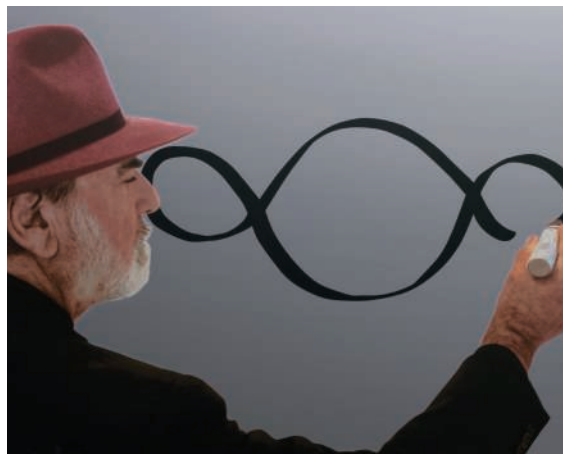
**MICHELANGELO PISTOLETTO (B. 1933)**

*The Drawing of The Third Paradise*

screenprint in colours, on polished stainless steel mounted on Aluminium panel, 2011, signed in felt-tip pen on the reverse, numbered 14/50 (there were also twenty in Roman numerals), published by Serpentine Gallery, London, within the original cardboard box  
Image & Panel 500 x 600 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200



■λ392

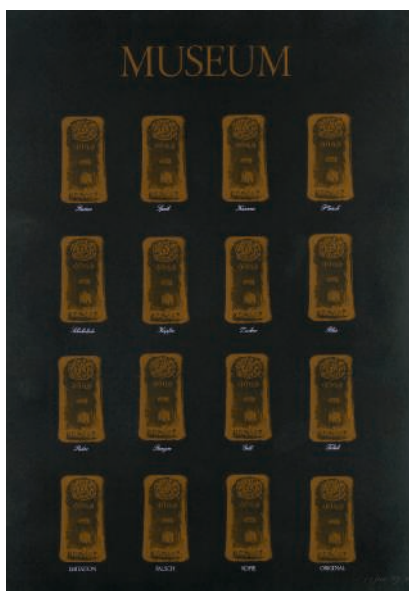
**MARCEL BROODTHAERS (1924-1976)**

*Museum - Museum (diptych)*

screenprint in colours in two parts, on cardboard, 1972, initialed and dated in pencil, numbered 53/100, published by Edition Tangente, Heidelberg, with their inkstamp on the reverse  
Image & Sheet 840 x 593 mm. (each)

£8,000-12,000

US\$9,700-14,000  
€8,600-13,000



λ393

**ROSEMARIE TROCKEL (B. 1952)**

*Tarzan*

digital print, on paper, 2013, signed in pencil on the reverse, numbered 22/37, published by Serpentine Gallery, London  
Image 603 x 500 mm.  
Sheet 702 x 601 mm.

£500-700

US\$610-840  
€540-750





λ394

**ALISON WILDING (B. 1948)**

*Rising*

cast acrylic with pigment, 2001, scratch-initialled and numbered 34/35 on the base, published by The Multiple Store, London  
160 x 120 x 165 mm. (overall)

£2,500-3,500

US\$3,100-4,200

€2,700-3,800



**395**

**JOHN CHAMBERLAIN (1927-2011)**

*Sockets*

unique metal multiple painted with acrylic varnish and polyester resin, 1977, signed, titled, dated *Dec 10 1977* and numbered 17/30 on the certificate of authenticity, a unique metal object from a series of thirty variants  
120 x 120 x 110 mm. (overall)

£15,000-25,000

US\$19,000-30,000

€17,000-27,000



**396**

**RICHARD ARTSCHWAGER (1923-2013)**

*Exclamation Point*

offset lithograph in colours, on two layers of polystyrene mounted on card, 2001, signed and dated in felt tip pen, numbered 5/80  
270 x 215 x 5 mm. (overall)

£1,000-1,500

US\$1,300-1,800

€1,100-1,600

λ\*397

**JEAN DUBUFFET (1901-1985)**

*Homme et mur, from: Les murs*

lithograph, from the set of fifteen, on wove paper, 1945, signed in pencil and inscribed *épreuve d'essai* on the reverse, a very rare trial proof aside from the three signed artist's proofs and the unsigned edition of 192, published by Éditions de Livre, Paris, 1950  
Image & Sheet 375 x 282 mm.

£1,500-2,500

US\$1,900-3,000  
€1,700-2,700

**LITERATURE:**

Webel 61



**398**

**PHILIP GUSTON (1913-1980)**

*Group*

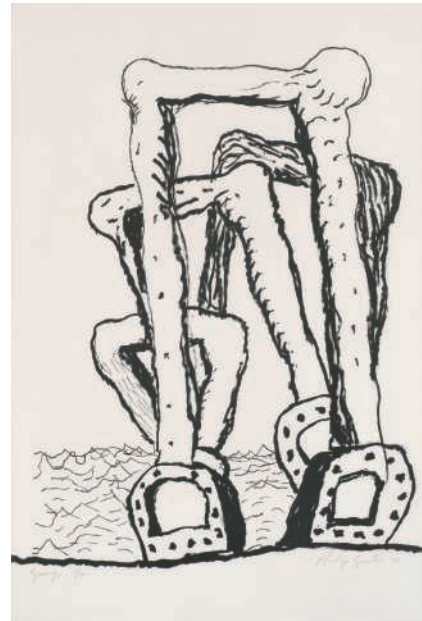
lithograph, on wove paper, 1980, signed, dated and titled in pencil, numbered 8/50 (there were also 11 artist's proofs), published by Gemini G.E.L., Los Angeles, 1981, with their blindstamp and their inkstamp and workshop number 79-912 in pencil on the reverse  
Sheet 749 x 496 mm.

£2,000-3,000

US\$2,500-3,600  
€2,200-3,200

**LITERATURE:**

Gemini 925



**399**

**ROBERTO LONGO (B. 1953)**

*Gun*

screenprint in black and silver with handcolouring in ink wash, on thick Fabriano wove paper, 1993, signed and dated in pencil, inscribed with the number *VII* on the reverse  
Image & Sheet 756 x 567 mm.

£3,000-5,000

US\$3,700-6,000  
€3,300-5,400





**\*400**

**JOHN BALDESSARI (B. 1931)**

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

the complete portfolio of twelve offset lithographs in colours, on coated stock paper, 1973, with title-page and justification page, signed by the publishers in ballpoint pen and numbered 442 on the justification page, one of 500 publisher's sets, aside from the edition of 2000, co-published by Edizioni Giampaolo Prearo and Galleria Toselli, Milan, loose (as issued) in the original blue letter-press paper slipcase with die-cut window opening, within the blue fabric-covered original publisher's box

Image 177 x 258 (each)

Sheet 242 x 322 mm. (each)

270 x 342 x 22 mm. (overall)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200



**λ401**

**LUC TUYMANS (B. 1958)**

*The Worshipper*

screenprint in colours, on BFK Rives wove paper, 2005, signed, titled and dated in pencil, numbered 56/100 (there were also 14 artist's proofs), published by Phaidon Press, London, with the original red cardboard folder and the accompanying book

Image 813 x 627 mm.

Sheet 1048 x 736 mm.

£800-1,200

US\$970-1,400

€860-1,300



**λ0402**

**MARLENE DUMAS (B. 1953) & MARIJKE VAN WARMERDAM (B. 1959)**

*Lucy and Luciaaaa*

the complete set of two lithographs in colours, one with gold leaf addition, on wove paper, 2005, with the exhibition catalogue *Hin und Weiter*, each signed and dated in pencil on the reverse, numbered 10/25, additionally signed by both artists in black marker inside the book, published by Walther Koenig Buchhandlung, Cologne, loose (as issued), within the original black cloth covered cardboard triptych box

293 x 220 x 20 mm. (overall)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

**λ403**

**GERHARD RICHTER (B. 1932)**

*Heiner Friedrich (nach einem Foto von Brigid Polk)*

offset print in colours, on lightweight chromo card, 1970, signed and dated in ink on the reverse, stamped on the reverse, numbered 79/250, published by Galerie Heiner Friedrich, Munich, framed with UV-proof Perspex  
Image 400 x 305 mm.  
Sheet 425 x 315 mm.

£2,000-3,000

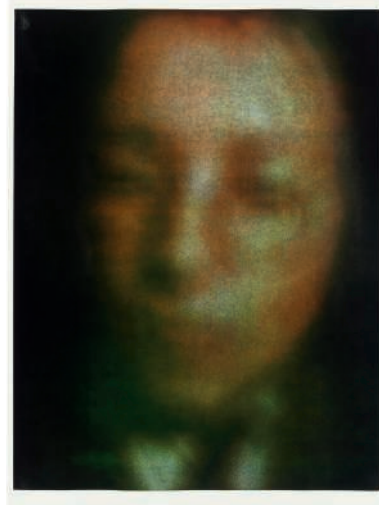
US\$2,500-3,600  
€2,200-3,200

**PROVENANCE:**

Given to the present owner by Heiner Friedrich in the 1970s.

**LITERATURE:**

Butin 30



PROPERTY FROM AN IMPORTANT NORWEGIAN COLLECTION

**λ\*404**

**SEAN SCULLY (B. 1945)**

*This This*

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

£1,200-1,800

US\$1,500-2,200  
€1,300-1,900



**405**

**MEL RAMOS (1935-2018)**

*Gitanes*

lithograph in colours, on wove paper, 1999, signed in pencil, numbered 105/199, published by Galerie Ernst Hilger  
Image 667 x 420 mm.  
Sheet 786 x 574 mm.

£1,500-2,000

US\$1,900-2,400  
€1,700-2,100





**406**

**SHEPARD FAIREY (B. 1970)**

*Malcolm X*

screenprint in colours, on an aluminium panel mounted on wood, 2006, signed and dated in pencil, numbered 2/2, countersigned, dated and numbered in felt-tip pen on the reverse, aside from the standard edition of 150 on paper; together with *May Day Flag*, by the same hand, offset lithograph, on wove paper, 2010, signed and dated in pencil, numbered 86/600

*Malcolm X* 635 x 480 x 35 mm. (overall)

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

(2)

£3,000-5,000

US\$3,700-6,000

€3,300-5,400



**λ407**

**DFACE (B. 1978)**

*Ha, Ha, Ha Not So Superman*

screenprint in colours and etching, on wove paper, 2008, signed in felt tip pen, numbered 1/1, a unique trial proof impression before the edition of 95 (there were also 28 artist's proofs), published by Black Rat Press  
Image & Sheet 842 x 555 mm.

£800-1,200

US\$970-1,400

€860-1,300



**■λ408**

**DAMIEN HIRST (B. 1965)**

*Valium*

lambda inkjet print in colours, 2000, on glossy Fujicolor Professional Paper, signed in black felt-tip pen, numbered 285/500 on the reverse (there were also 25 artist's proofs), published by Eyestorm, London  
Image 1219 x 1219 mm., Sheet 1270 x 1270 mm.

£5,000-7,000

US\$6,100-8,400

€5,400-7,500



■λ\*409

**GARY HUME (B. 1962)**

*Six plates, from: Spring Angels*

six screenprints in colours from the set of eight, on Somerset wove paper, 2000, each signed, dated and titled in pencil, copy number 32 from the edition of 45 (there were also ten artist's proofs), published by Paragon Press, London

Image 1076 x 862 mm. (each)

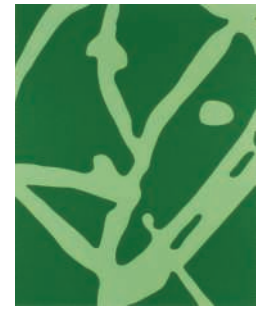
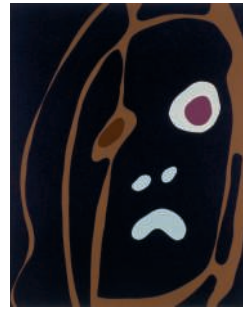
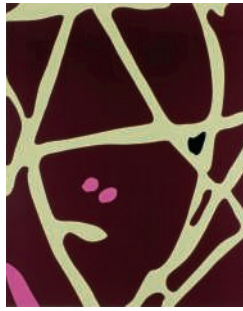
Sheet 1265 x 1013 mm. (each) (6)

£2,000-3,000

US\$2,500-3,600

€2,200-3,200

The six plates comprise: Spring Angel A, B, C, C#, E and F



\*410

**JENNY HOLZER (B. 1950)**

*Selection from the Survival Series (Spit all over someone...)*

cast aluminium plaque with black paint, 1983-1985, numbered 2/10 (on a gallery label on the reverse)  
150 x 250 x 5 mm. (overall)

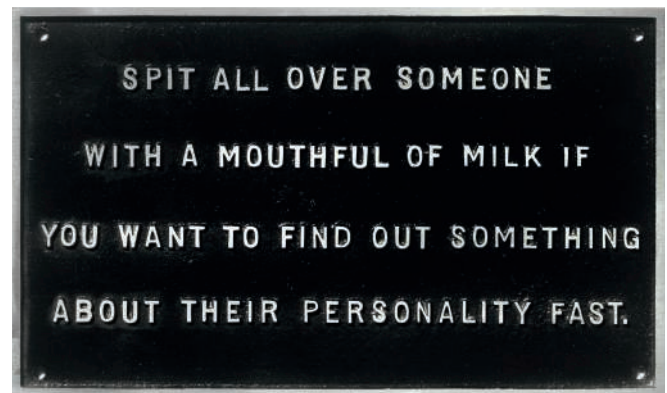
£4,000-6,000

US\$4,900-7,200

€4,300-6,400

**PROVENANCE:**

With Interim Art Gallery, London (their label verso).



λ\*411

**CHRIS OFILI (B. 1968)**

*Regal*

lithograph in colours with glow-in-the-dark screenprint, 2001, on wove paper, signed and titled in pencil, numbered 68/300, published by Counter Editions, London

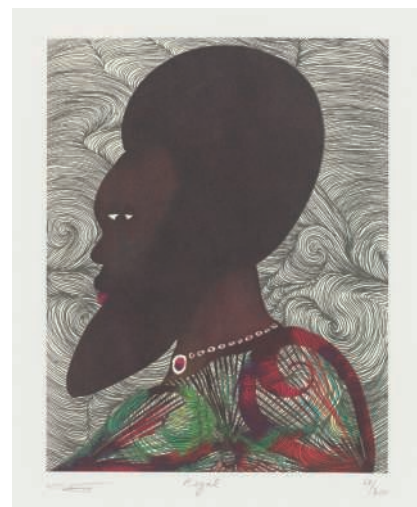
Image 240 x 190 mm.

Sheet 402 x 288 mm.

£500-700

US\$610-840

€540-750





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## 1. How do I register for the auction?

- i. Visit [christies.com/contemporaryedition](http://christies.com/contemporaryedition)
- ii. Click on the "Register for the auction link" at the top of the page. "Sign in" to an existing My Christie's account or "Join Now" to create a new login.\*
- iii. Choose your account from the drop-down menu: fill in billing and shipping information and credit card details.
- iv. You will have an opportunity to change these details when you check out and your credit card will not be automatically charged. You are now ready to bid.

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

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

To bid in the sale go to [christies.com/contemporaryedition](http://christies.com/contemporaryedition). You can begin bidding on 11 September 2019 at 2.00pm (BST) Lots will begin closing in lot order starting 25 September 2019 at 2.00pm (BST). Once you have registered, go to your desired lot's page and click either the 'Next Bid' or 'Max Bid' button. If you submit a Max Bid, Christie's will automatically update your offer in response to competing bids using the lowest possible winning amount at or below your maximum (similar to an absentee bid). When you bid you agree to be bound by your online only terms and conditions, which may be accessed online at [christies.com/contemporaryedition](http://christies.com/contemporaryedition).

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

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

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

A detailed description of every work in this sale is available online at [christies.com/contemporaryedition](http://christies.com/contemporaryedition), along with high-resolution images and condition reports. You can also zoom in on lots to examine condition and quality for yourself. Works can also be viewed by appointment during the exhibition at our King Street Galleries from 14-17 September 2019. Feel free to contact James Baskerville at [jbaskerville@christies.com](mailto:jbaskerville@christies.com) or +44 (0)20 7752 3385.

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

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

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

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

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

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

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# CONDITIONS OF SALE • BUYING AT CHRISTIE'S

## CONDITIONS OF SALE

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

## A BEFORE THE SALE

### 1 DESCRIPTION OF LOTS

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

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

### 2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

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

### 3 CONDITION

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

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

### 4 VIEWING LOTS PRE-AUCTION

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

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

### 5 ESTIMATES

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

### 6 WITHDRAWAL

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

### 7 JEWELLERY

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

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

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

### 8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch or clock is **authentic**. Watchbands described as 'associated' are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches and clocks often have very fine and complex mechanisms, a general service, change of battery or further repair work may be necessary, for which you are responsible. We do not give a **warranty** that any watch or clock is in good working order. Certificates are not available unless described in the catalogue.

(c) Most watches have been opened to find out the type and quality of movement. For that reason, watches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use.

Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(g).

## B REGISTERING TO BID

### 1 NEW BIDDERS

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

(i) for individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement).

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements. (b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Credit Department on +44 (0)20 7839 9060.

### 2 RETURNING BIDDERS

We may at our option ask you for current identification as described in paragraph B1(a) above, a financial reference or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms in the last two years or if you want to spend more than on previous occasions, please contact our Credit Department on +44 (0)20 7839 9060.

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

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

### 4 BIDDING ON BEHALF OF ANOTHER PERSON

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

(b) **As agent for an undisclosed principal:** If you are bidding as an agent for an undisclosed principal (the ultimate buyer(s)), you accept personal liability to pay the **purchase price** and all other sums due, unless it has been agreed in writing with Christie's before commencement of the auction that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

### 5 BIDDING IN PERSON

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

### 6 BIDDING SERVICES

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

#### (a) Phone Bids

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

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

For certain auctions we will accept bids over the Internet. For more information, please visit <https://www.christies.com/buying-services/buying-guide/register-and-bid/> As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on <https://www.christies.com/LiveBidding/OnlineTermsOfUse>.

#### (c) Written Bids

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

## C 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(i).

### 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 that **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 not 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.

**Brexit:** 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. If your purchased **lot** has not been shipped before the UK withdraws from the EU, your invoiced VAT position may retrospectively change and additional import tariffs may be due on your purchase if imported into the EU. 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  $\lambda$  next to the **lot** number. If these laws apply to a **lot**, you must pay us an extra amount equal to the royalty. We will pay the royalty to the appropriate authority on the seller's behalf.

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

*Royalty for the portion of the hammer price*

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.50% 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:

- 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
- 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:

- 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**.
- 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**.
- 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.
- The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.
- 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.
- 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:

- 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;
  - 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
  - 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:

- 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;
  - drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
  - books not identified by title;
  - lots** sold without a printed estimate;
  - books which are described in the catalogue as sold not subject to return; or
  - 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(ii)(iii) above and the **lot** must be returned to us in accordance with E2(ii)(iii) 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:

- 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;
- 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;
- 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:

- the **hammer price**; and
  - the **buyer's premium**; and
  - any amounts due under section D3 above; and
  - any duties, goods, sales, use, compensating or service tax or VAT. Payment is due no later than by the end of the seventh calendar day following the date of the auction (the '**due date**').
- (b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02 Swift code: LOYDGB2LCTY, IBAN (international bank account number): GB81 LOYD 3000 0200 1727 10.

(ii) Credit Card.

We accept most major credit cards subject to certain conditions. You may make payment via credit card in person. You may also make a 'cardholder not present' (CNP) payment by calling Christie's Post-Sale Services Department on +44 (0)20 7752 3200 or for some sales, by logging into your MyChristie's account by going to: [www.christies.com/mychristies](http://www.christies.com/mychristies). Details of the conditions and restrictions applicable to credit card payments are available from our Post-Sale Services Department, whose details are set out in paragraph (e) below.

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

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

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

- When you collect the **lot**; or
- 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):

- 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;
- 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;
- 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;
- 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;
- 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);
- we can, at our option, reveal your identity and contact details to the seller;
- 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;
- 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
- 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](http://www.christies.com/storage).

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

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

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

## H TRANSPORT AND SHIPPING

### 1 TRANSPORT AND SHIPPING

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

### 2 EXPORT AND IMPORT

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

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

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

#### (b) Lots made of protected species

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

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

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

#### (d) Lots of Iranian origin

Some countries prohibit or restrict the purchase and/or import of Iranian-origin 'works of conventional craftsmanship' (works that are not by a recognised artist and/or that have a function, for example: 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 ♪ 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](http://www.christies.com/about-us/contact/privacy).

## 8 WAIVER

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

## 9 LAW AND DISPUTES

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

## 10 REPORTING ON WWW.CHRISTIES.COM

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

## K GLOSSARY

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

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

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

# VAT SYMBOLS AND EXPLANATION

## IMPORTANT NOTICE:

The VAT liability in force on the date of the sale will be the rules under which we invoice you.

**BREXIT:** If the UK withdraws from the EU without an agreed transition deal relating to the import and export of property, your invoiced VAT position may retrospectively change and additional import tariffs may be due if you import your purchase into the EU. 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 <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
†	We will invoice under standard VAT rules and VAT will be charged at 20% on both the <b>hammer price</b> and <b>buyer's premium</b> and shown separately on our invoice.
θ	For qualifying books only, no VAT is payable on the <b>hammer price</b> or the <b>buyer's premium</b> .
*	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Import VAT is payable at 5% on the <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
Ω	These <b>lots</b> have been imported from outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, from outside of the UK for sale and placed under the Temporary Admission regime. Customs Duty as applicable will be added to the <b>hammer price</b> and Import VAT at 20% will be charged on the Duty Inclusive <b>hammer price</b> . VAT at 20% will be added to the <b>buyer's premium</b> but will not be shown separately on our invoice.
α	The VAT treatment will depend on whether you have registered to bid with an EU address or, if the UK has withdrawn from the EU without an agreed transition deal, a UK address or non-EU address: <ul style="list-style-type: none"> <li>• If you register to bid with an address <b>within</b> the EU or UK (as applicable above) you will be invoiced under the VAT Margin Scheme (see No Symbol above).</li> <li>• If you register to bid with an address <b>outside</b> of the EU or UK (as applicable above) you will be invoiced under standard VAT rules (see † symbol above)</li> </ul>
‡	For wine offered 'in bond' only. If you choose to buy the wine in bond no Excise Duty or Clearance VAT will be charged on the <b>hammer</b> . If you choose to buy the wine out of bond Excise Duty as applicable will be added to the <b>hammer price</b> and Clearance VAT at 20% will be charged on the Duty inclusive <b>hammer price</b> . Whether you buy the wine in bond or out of bond, 20% VAT will be added to the buyer's premium and shown on the invoice.

## VAT refunds: what can I reclaim? If you are:

Non-VAT registered UK buyer or Non-VAT registered EU buyer (please refer to the below category if you are a Non-VAT registered EU buyer and the UK has withdrawn from the EU without an agreed transition deal)		No VAT refund is possible
UK VAT registered buyer	No symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can re-invoice you outside of the VAT Margin Scheme under normal UK VAT rules (as if the 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 <b>hammer price</b> through your own VAT return when you are in receipt of a C79 form issued by HMRC. The VAT amount in the <b>buyer's premium</b> is invoiced under Margin Scheme rules so cannot normally be claimed back. However, if you request to be re-invoiced outside of the Margin Scheme under standard VAT rules (as if the 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 (please refer to the below category if the UK has withdrawn from the EU without an agreed transition deal)	No Symbol and α	<b>The VAT amount in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the 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 <b>buyer's premium</b> . We will also refund the VAT on the <b>hammer price</b> if you ship the lot from the UK and provide us with proof of shipping, within three months of collection.
	* and Ω	<b>The VAT amount on the hammer price and in the buyer's premium cannot be refunded.</b> However, on request we can <b>re-invoice</b> you outside of the VAT Margin Scheme under normal UK VAT rules (as if the lot had been sold with a † symbol). See above for the rules that would then apply.
Non-EU buyer or Non-VAT registered EU buyer (if the UK has withdrawn from the EU without an agreed transition deal) or EU VAT registered buyer (if the UK has withdrawn from the EU without an agreed transition deal)		If you meet <b>ALL</b> of the conditions in notes 1 to 3 below we will refund the following tax charges:
	No Symbol	We will refund the VAT amount in the <b>buyer's premium</b> .
	† and α	We will refund the VAT charged on the <b>hammer price</b> . VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. The VAT amount in the <b>buyer's premium</b> cannot be refunded to non-trade clients.
	‡ (wine only)	No Excise Duty or Clearance VAT will be charged on the <b>hammer price</b> providing you export the wine while 'in bond' directly outside the EU or, if the UK has withdrawn from the EU without an agreed transition deal, outside of the UK using an Excise authorised shipper. VAT on the <b>buyer's premium</b> can only be refunded if you are an overseas business. <b>The VAT amount in the buyer's premium cannot be refunded to non-trade clients.</b>
	* and Ω	We will refund the Import VAT charged on the <b>hammer price</b> and the VAT amount in the <b>buyer's premium</b> .

1. We **CANNOT** offer refunds of VAT amounts or Import VAT to buyers who do not meet all applicable conditions in full. If you are unsure whether you will be entitled to a refund, please contact Client Services at the address below **before** you bid.  
 2. No VAT amounts or Import VAT will be refunded where the total refund is under £100.  
 3. To receive a refund of VAT amounts/Import VAT (as applicable) a non-EU or EU

buyer (as applicable) must:  
 (a) have registered to bid with an address outside of the EU (prior to the UK withdrawing from the EU without an agreed transition deal) or UK (after the UK has withdrawn from the EU without an agreed transition deal); **and**  
 (b) provide immediate proof of correct export out of the EU or UK (as applicable) pursuant to (a) above 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. Prior to the UK withdrawing from the EU without an agreed transition deal, **movement within the EU must be within 3 months**

**from the date of sale.** You should take professional advice if you are unsure how this may affect you.  
 7. All re-invoicing requests must be received within four years from the date of sale.  
 If you have any questions about VAT refunds please contact Christie's Client Services on info@christies.com  
 Tel: +44 (0)20 7389 2886.  
 Fax: +44 (0)20 7839 1611.



## SYMBOLS USED IN THIS CATALOGUE

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

○

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

△

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

◆

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

□

Bidding by interested parties.

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. 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.

#### ○ 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 who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the **lot** not being sold. **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 irrevocable written bid. Where the third party is the successful bidder, Christie's will report the **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**.

#### □ Bidding by parties with an interest

When a party with a direct or indirect interest in the **lot** who may have knowledge of the **lot's reserve** or other

material information may be bidding on the **lot**, we will mark the **lot** with this symbol □. This interest can include beneficiaries of an estate that consigned the **lot** or a joint owner of a **lot**. Any interested party that successfully bids on a **lot** must comply with Christie's Conditions of Sale, including paying the **lot's** full Buyer's Premium plus applicable taxes.

#### Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-**lot** announcement will be made.

#### 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.

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

#### 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.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

\*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the consignor assume no risk, liability and responsibility for the authenticity of authorship of any lot in this catalogue described by this term, and the Limited Warranty shall not be available with respect to lots described using this term.

# STORAGE AND COLLECTION

## COLLECTION LOCATION AND TERMS

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's, 8 King Street, London SW1Y 6QT by 5.00 pm on the day of the sale will, at our option, be removed to Christie's Park Royal (details below). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Park Royal, it will be available for collection from 12.00 pm on the second business day following the sale.

Please call Christie's Client Service 24 hours in advance to book a collection time at Christie's Park Royal. All collections from Christie's Park Royal will be by pre-booked appointment only.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com).

If the **lot** remains at Christie's, 8 King Street, it will be available for collection on any working day (not weekends) from 9.00 am to 5.00 pm.

## COLLECTION AND CONTACT DETAILS

**Lots** will only be released on payment of all charges due and on production of a **Collection Form** from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

Tel: +44 (0)20 7839 9060  
Email: [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com)

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com).

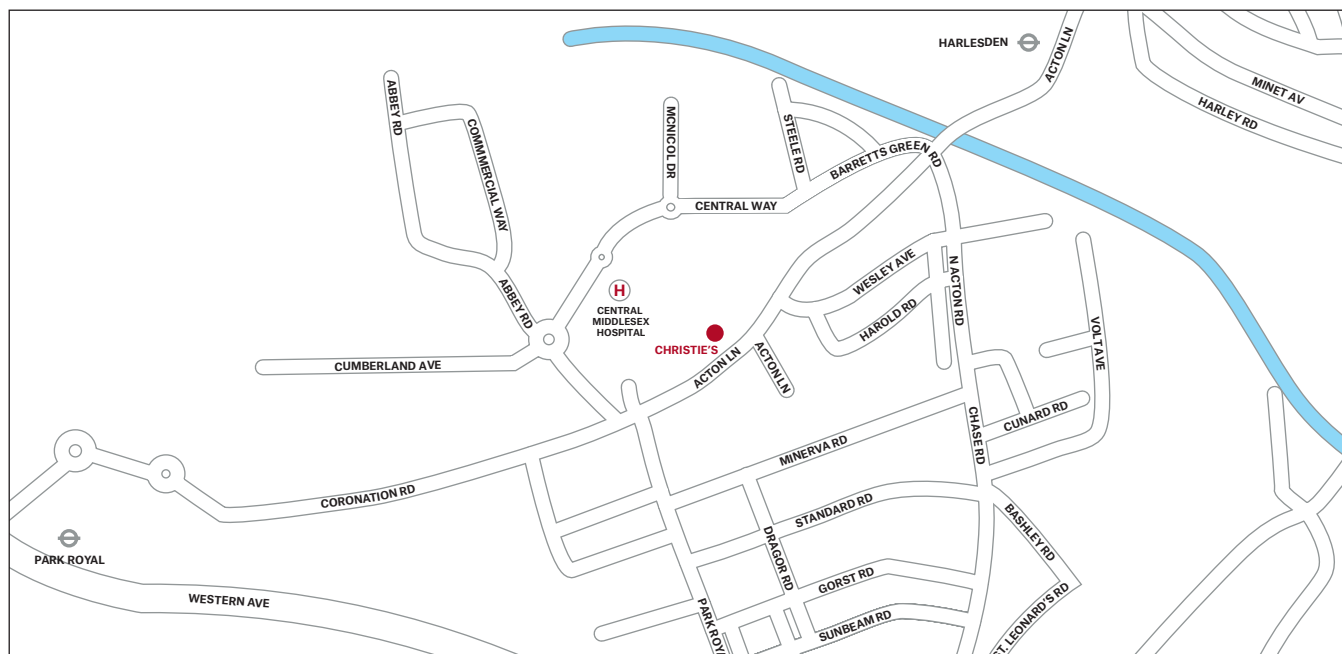
## CHRISTIE'S PARK ROYAL

Unit 7, Central Park  
Acton Lane  
London NW10 7FY

Vehicle access via Central Park only.

## COLLECTION FROM CHRISTIE'S PARK ROYAL

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



# CHRISTIE'S

INTERNATIONAL REAL ESTATE



## Elounda Azure, Crete, Greece

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The Collection of Terry Allen Kramer  
PABLO PICASSO (1881-1973)  
*Tête d'arlequin*  
signed, dated and numbered 'Picasso 20.12.70.IV' (upper left)  
colored wax crayons on paper  
25 ¾ x 19 ¾ in. (65.5 x 50.4 cm.)  
Executed on 20 December 1970  
\$700,000-1,000,000

## IMPRESSIONIST AND MODERN ART EVENING SALE

*New York, 11 November 2019*

### VIEWING

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Max Carter  
mcarter@christies.com  
+1 212 636 2050

### CONTACT

Jessica Fertig  
jfertig@christies.com  
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



HENDRICK GOLTZIUS (1558-1617) AFTER CORNELIS CORNELISZ. VAN HAARLEM (1562-1638)

*The Dragon devouring the Fellows of Cadmus*  
engraving, 1588, a very fine impression of the first state (of four)  
Plate 248 x 319 mm., Sheet 254 x 324 mm.  
£7,000 - 10,000

**OLD MASTER PRINTS**  
INCLUDING TWO PRIVATE EUROPEAN COLLECTIONS

*London 10 December 2019*

**VIEWING**

2-9 December 2019  
8 King Street  
London SW1Y 6QT

**CONTACT**

Tim Schmelcher  
tschmelcher@christies.com  
+ 44 (0)20 7389 2268

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



ERNST LUDWIG KIRCHNER (1880-1938)

*Weisse Villa in Hamburg-Blankenese*

colour lithograph printed from one stone in blue, black and green, 1910, one of only two known impressions

Image 13 ½ x 15 ½ in. (343 x 385 mm.) Sheet 16 ¾ x 19 ¼ in. (429 x 489 mm.)

\$200,000 - 300,000

## PRINTS & MULTIPLES

*New York, 22-23 October 2019*

### VIEWING

18-21 October 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Lindsay Griffith  
lgriffith@christies.com  
+1 212 636 2290

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



PABLO PICASSO (1881-1973)

*La Suite Vollard*

the rare complete set of one hundred etchings, aquatints and drypoints, 1930-1937, on Montval laid paper, each signed in pencil, from the edition of 50 with wider margins, published by A. Vollard, Paris, 1939, this set from the family of H.M. Petiet

Each Sheet: 19 ¾ x 15 in. (502 x 381 mm.)

\$3,000,000-5,000,000

## IMPRESSIONIST AND MODERN ART EVENING SALE

*New York, 11 November 2019*

### VIEWING

1-11 November 2019  
20 Rockefeller Plaza  
New York, NY 10020

### CONTACT

Richard Lloyd  
rlloyd@christies.com  
+1 212 636 2290

### CONTACT

Jessica Fertig  
jfertig@christies.com  
+1 212 636 2050

Other fees apply in addition to the hammer price. See Section D of our Conditions of Sale at the back of the Auction Catalogue

**CHRISTIE'S**



# WRITTEN BIDS FORM

## CHRISTIE'S LONDON

### PRINTS & MULTIPLES

WEDNESDAY 18 SEPTEMBER 2019 AT 1.00 PM

8 King Street, St. James's, London SW1Y 6QT

CODE NAME: ROOK

SALE NUMBER: 16955

(Dealers billing name and address must agree with tax exemption certificate. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name.)

**BID ONLINE FOR THIS SALE AT CHRISTIES.COM**

### BIDDING INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments) of up to 10 per cent. The auctioneer will decide where the bidding should start and the bid increments. Written bids that do not conform to the increments set below may be lowered to the next bidding interval.

UK£100 to UK£2,000	by UK£100s
UK£2,000 to UK£3,000	by UK£200s
UK£3,000 to UK£5,000	by UK£200, 500, 800 (eg UK£4,200, 4,500, 4,800)
UK£5,000 to UK£10,000	by UK£500s
UK£10,000 to UK£20,000	by UK£1,000s
UK£20,000 to UK£30,000	by UK£2,000s
UK£30,000 to UK£50,000	by UK£2,000, 5,000, 8,000 (eg UK£32,000, 35,000, 38,000)
UK£50,000 to UK£100,000	by UK£5,000s
UK£100,000 to UK£120,000	by UK£10,000s
Above UK£200,000	at <b>auctioneer's</b> discretion

The **auctioneer** may vary the increments during the course of the auction at his or her own discretion.

- I request Christie's to bid on the stated **lots** up to the maximum bid I have indicated for each **lot**.
- I understand that if my bid is successful, the amount payable will be the sum of the **hammer price** and the **buyer's premium** (together with any taxes chargeable on the **hammer price** and **buyer's premium** and any applicable Artist's Resale Royalty in accordance with the Conditions of Sale - Buyer's Agreement). The **buyer's premium** rate shall be an amount equal to 25% of the **hammer price** of each **lot** up to and including £225,000, 20% on any amount over £225,000 up to and including £3,000,000 and 13.5% of the amount above £3,000,000. For wine and cigars there is a flat rate of 22.5% of the **hammer price** of each **lot** sold.
- I agree to be bound by the Conditions of Sale printed in the catalogue.
- I understand that if Christie's receive written bids on a **lot** for identical amounts and at the auction these are the highest bids on the **lot**, Christie's will sell the **lot** to the bidder whose written bid it received and accepted first.
- Written bids submitted on 'no reserve' **lots** will, in the absence of a higher bid, be executed at approximately 50% of the **low estimate** or at the amount of the bid if it is less than 50% of the **low estimate**.

I understand that Christie's written bid service is a free service provided for clients and that, while Christie's will be as careful as it reasonably can be, Christie's will not be liable for any problems with this service or loss or damage arising from circumstances beyond Christie's reasonable control.

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WRITTEN BIDS MUST BE RECEIVED AT LEAST 24 HOURS BEFORE THE AUCTION BEGINS.

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**16955**

Client Number (if applicable) Sale Number

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Please tick if you prefer not to receive information about our upcoming sales by e-mail

I have read and understood this written bid form and the Conditions of Sale - Buyer's Agreement

Signature

If you have not previously bid or consigned with Christie's, please attach copies of the following documents. Individuals: government-issued photo identification (such as a driving licence, national identity card, or passport) and, if not shown on the ID document, proof of current address, for example a utility bill or bank statement. Corporate clients: a certificate of incorporation. Other business structures such as trusts, offshore companies or partnerships: please contact the Compliance Department at +44 (0)20 7839 9060 for advice on the information you should supply. If you are registering to bid on behalf of someone who has not previously bid or consigned with Christie's, please attach identification documents for yourself as well as the party on whose behalf you are bidding, together with a signed letter of authorisation from that party. New clients, clients who have not made a purchase from any Christie's office within the last two years, and those wishing to spend more than on previous occasions will be asked to supply a bank reference. We also request that you complete the section below with your bank details:

Name of Bank(s)

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### PLEASE PRINT CLEARLY

Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)	Lot number (in numerical order)	Maximum Bid £ (excluding buyer's premium)

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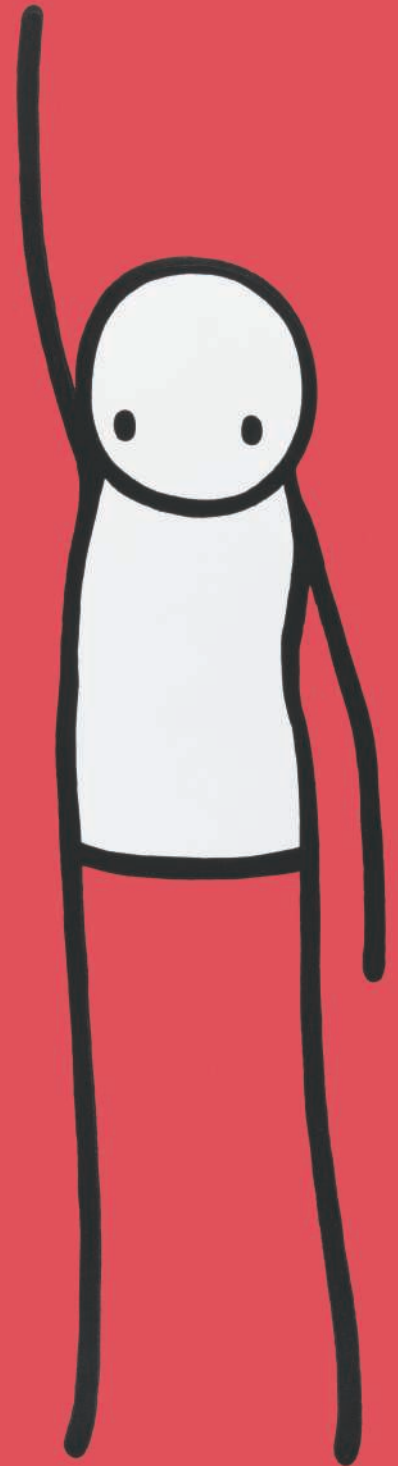
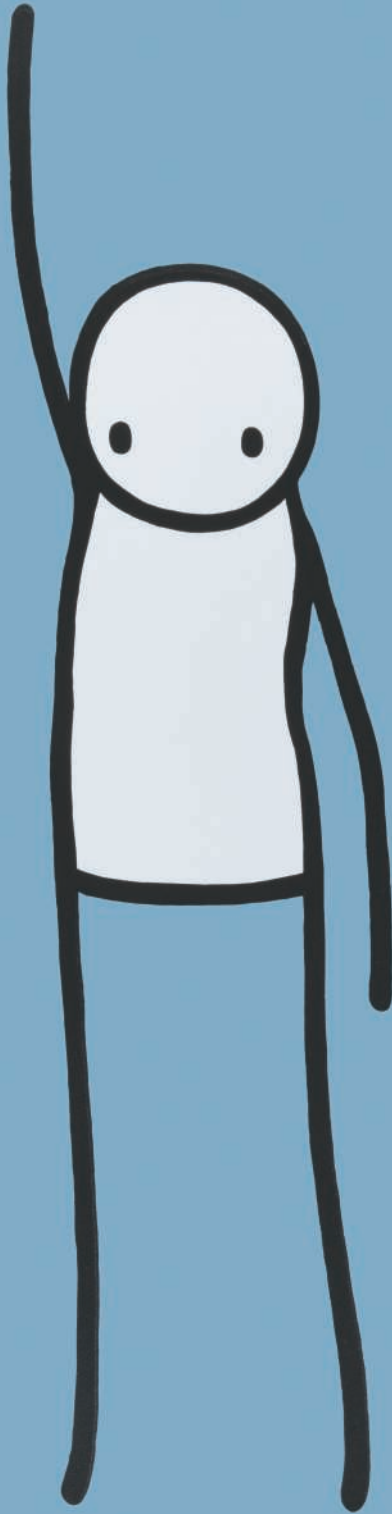
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