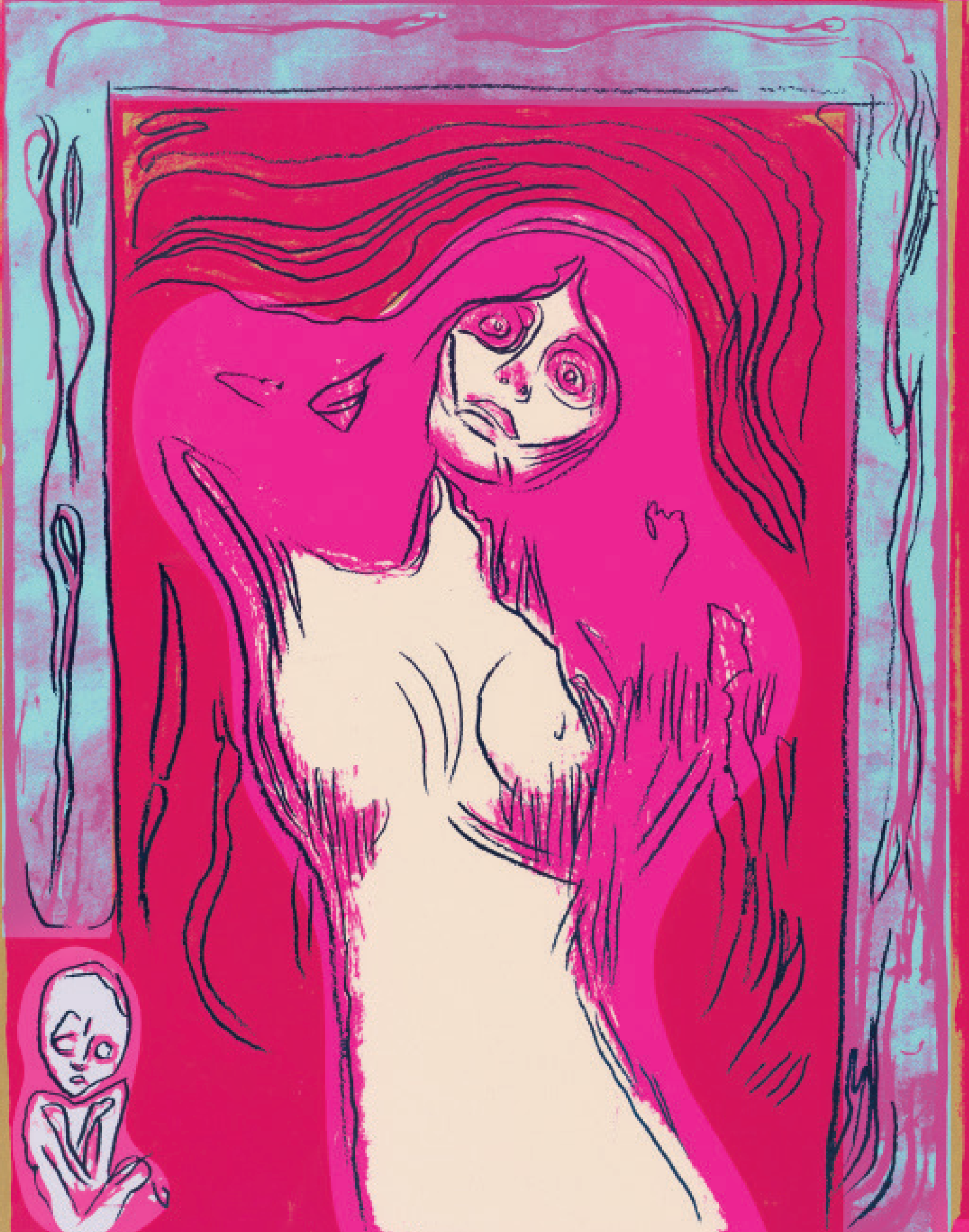


# PRINTS & MULTIPLES

London 18 March 2020



CHRISTIE'S



















# PRINTS & MULTIPLES

WEDNESDAY 18 MARCH 2020

## CHRISTIE'S LATES: DESTINATION INNOVATION

Monday 9 March 2020

6.00pm – 8.30pm

For the full program please see [christies.com/lates](http://christies.com/lates)

### INCLUDING PROPERTIES FROM:

The Collection of The Late Dowager Countess Bathurst

The Collection of The Late Monty and Barbie Passes:

Sold by Order of The Executors

The Collection of The Late Lord and Lady John Cholmondeley

Property from The Archive of The 107 Workshop

Art for Future - Selected Works from The Unicredit Group

### HEAD OF SALE

James Baskerville

Specialist

Tel: +44 (0)20 7752 3385

### SPECIALISTS

Murray Macaulay

Head of Department

Tel: +44 (0)20 7389 2252

Tim Schmelcher

International Specialist

Tel: +44 (0)20 7389 2268

Alexandra Gill

Senior Specialist

Tel: +44 (0)20 7752 3109

Stefano Franceschi

Junior Specialist

Tel: +44 (0)20 7752 3103

Frédérique Darricarrère-Delmas (Paris)

Senior Specialist

Tel: +33 (0)1 40 76 85 71

### SALE COORDINATOR

Alice L'Estrange

Tel: +44 (0)20 7752 3083

### AUCTION

Wednesday 18 March 2020

at 1.00 pm Lots 1 - 207

8 King Street, St. James's

London SW1Y 6QT

### AUCTION CODE AND NUMBER

In sending absentee bids or making enquiries, this sale should be referred to as RAT-17370

### VIEWING

Saturday 14 March 12.00 pm – 5.00 pm

Sunday 15 March 12.00 pm – 5.00 pm

Monday 16 March 9.00 am – 4.30 pm

Tuesday 17 March 9.00 am – 8.00 pm

### AUCTIONEERS

Richard Lloyd, Sarah Reynolds

### SERVICES

#### ABSENTEE AND TELEPHONE BIDS

Tel: +44 (0)20 7389 2658

Fax: +44 (0)20 7930 8870

#### AUCTION RESULTS

Tel: +44 (0)20 7839 9060

[christies.com](http://christies.com)

#### CLIENT SERVICES

Tel: +44 (0)20 7839 9060

Fax: +44 (0)20 7389 2869

Email: [info@christies.com](mailto:info@christies.com)

#### POST-SALE SERVICES

Zoe Zerlinden

Post-Sale Coordinator

Payment, Shipping, and Collection

Tel: +44 (0)20 7752 3200

Fax: +44 (0)20 7752 3300

Email: [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com)

#### CONDITIONS OF SALE

This auction is subject to Important Notices, Conditions of Sale and to Reserves

#### BUYING AT CHRISTIE'S

For an overview of the process, see the Buying at Christie's section.

[christies.com](http://christies.com)

#### COPYRIGHT NOTICE

No part of this catalogue may be reproduced, stored in a retrieval system or transmitted by any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of Christie's.

© COPYRIGHT, CHRISTIE, MANSON & WOODS LTD. (2020)

View catalogues and leave bids online at [christies.com](http://christies.com)



Browse this auction and view real-time results on your iPhone, iPod Touch, iPad and Android

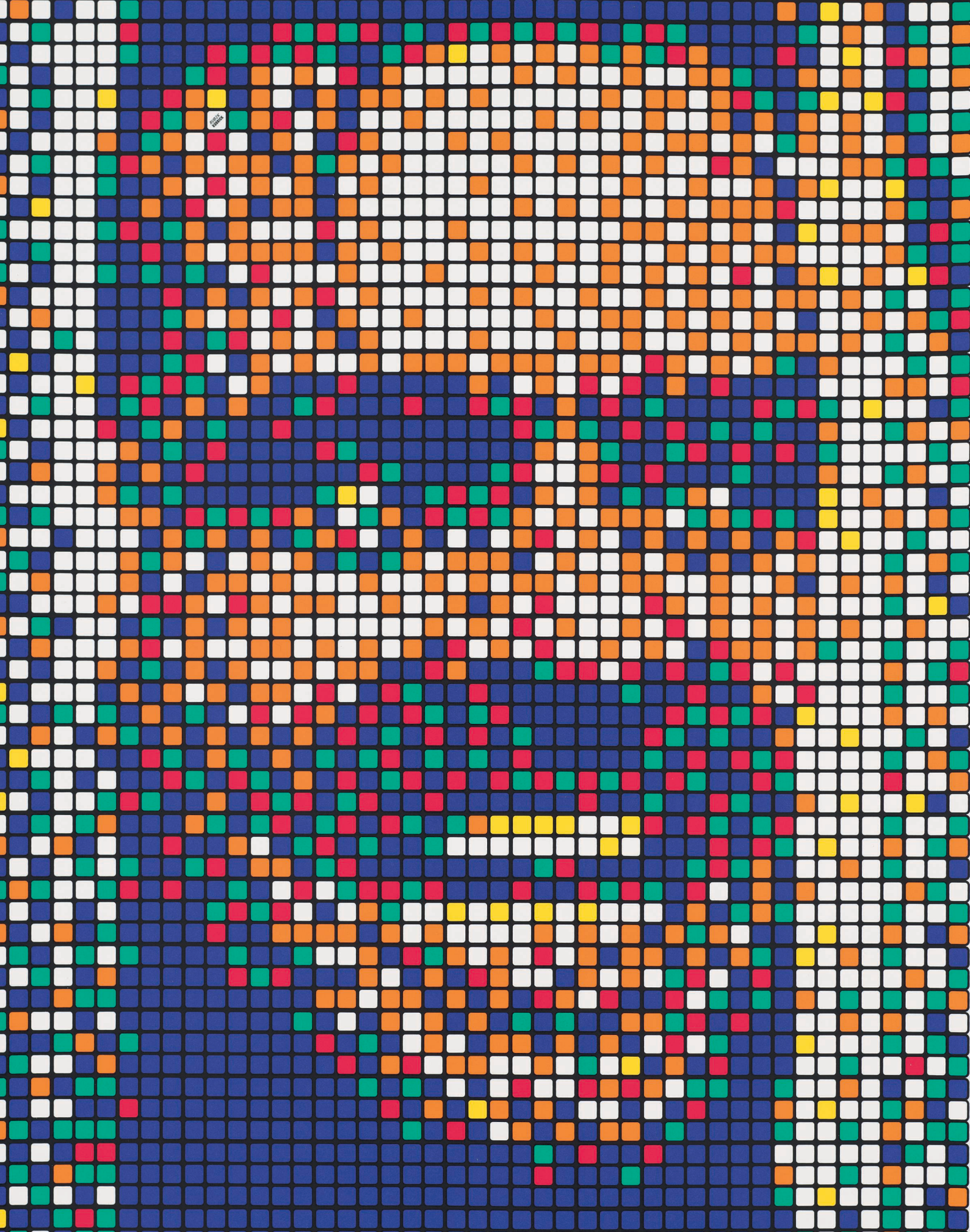
These auctions feature

**CHRISTIE'S LIVE**

Bid live in Christie's salerooms worldwide register at [christies.com](http://christies.com)

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.

# CHRISTIE'S



## SPECIALISTS FOR THIS AUCTION

### LONDON



James Baskerville  
Specialist, Head of Sale



Murray Macaulay  
Head of Department



Stefano Franceschi  
Junior Specialist

### PRINTS DEPARTMENT

#### EUROPE



Richard Lloyd  
International Head of  
Department



Tim Schmelcher  
International Specialist



Alexandra Gill  
Senior Specialist



Charlie Scott  
Consultant



Frédérique  
Darricarrère-Delmas  
Senior Specialist  
Paris



Alice L'Estrange  
Sale Co-ordinator

### 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.

## INTERNATIONAL PRINT AUCTIONS

### AUCTION CALENDAR

TO INCLUDE YOUR PROPERTY IN THESE SALES PLEASE CONSIGN TEN WEEKS BEFORE THE SALE DATE.  
CONTACT THE SPECIALISTS OR REPRESENTATIVE OFFICE FOR FURTHER INFORMATION.

#### 27 FEBRUARY- 6 MARCH 2020

DOMBERGER: 65 YEARS  
OF SCREEN PRINTING  
NEW YORK, ONLINE

#### 4 MARCH 2020

CONTEMPORARY EDITION  
NEW YORK

#### 15-16 APRIL 2020

PRINTS & MULTIPLES  
NEW YORK

#### 7-14 MAY 2020

MODERN EDITION  
LONDON, ONLINE

#### 9 JULY 2020

OLD MASTER PRINTS  
LONDON

#### JULY 2020

CONTEMPORARY EDITION  
NEW YORK, ONLINE

## INTERNATIONAL PRINTS

### DEPARTMENT

#### LONDON, KING STREET

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

#### NEW YORK

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

#### PARIS

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

#### SALE COORDINATOR

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

#### HEAD OF SALE MANAGEMENT

Laetitia Pot  
Tel: +44 (0)20 7389 2052

#### BUSINESS MANAGER

Rebecca Lazell  
Tel: +44 (0)20 7389 2022

#### EUROPEAN MANAGING DIRECTOR

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

#### GLOBAL MANAGING DIRECTOR

Caroline Sayan  
Tel: +1 212 636 2289

### ILLUSTRATIONS:

Front & back cover: Lot 110  
© 2020 The Andy Warhol Foundation for the  
Visual Arts, Inc. / Licensed by DACS, London.

Inside front cover: Lot 109 (detail)

Page 2: Lot 115 (detail)

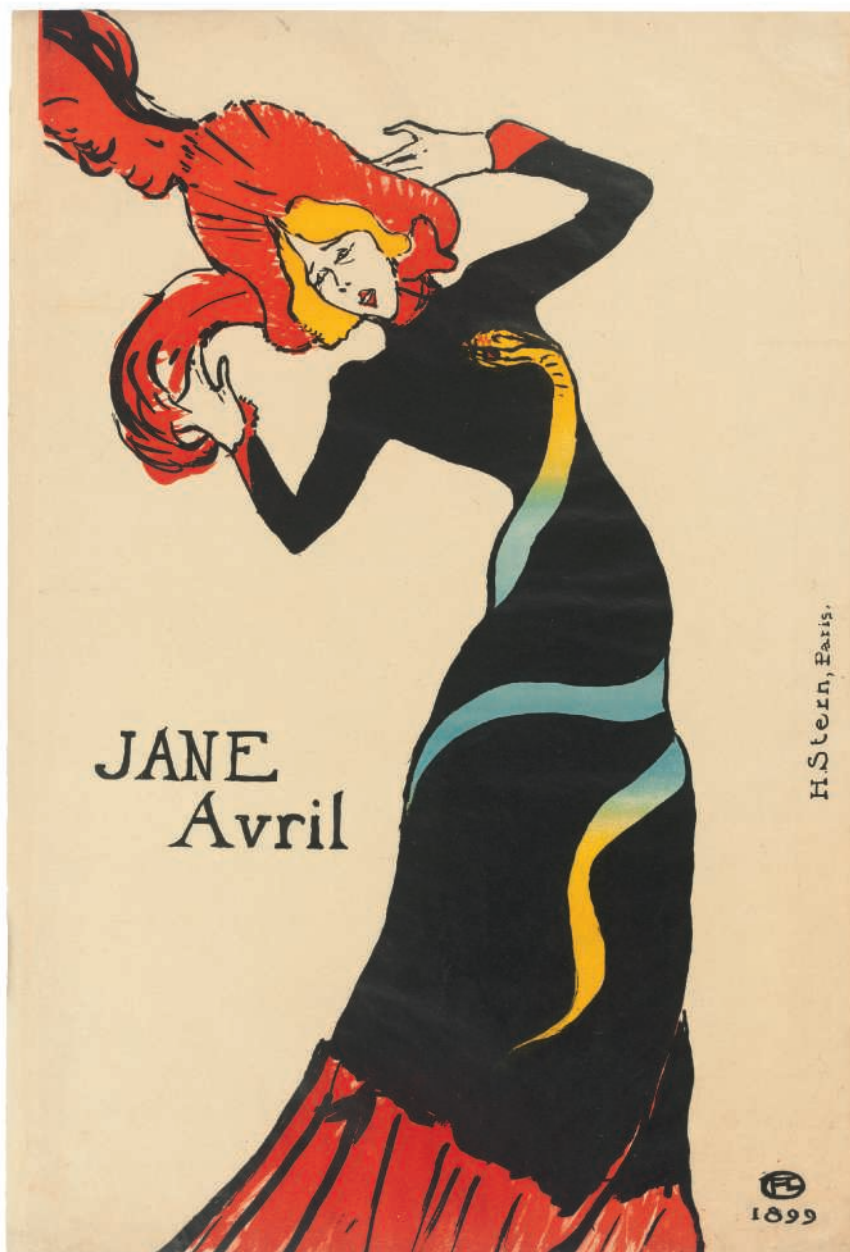
Page 4: Lot 25 (detail)

Page 6: Lot 170 (detail)

Page 8: Lot 206 (detail)

Page 160: Lot 180 (detail)

Inside back cover: Lot 81 (detail)



Δ1

**HENRI DE 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, three unobtrusive and very skilfully repaired tears in the blank subject at right, otherwise in very good condition  
Image 560 x 298 mm., Sheet 565 x 382 mm.

£40,000-60,000

US\$52,000-78,000  
€48,000-71,000

**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....*



2

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

*Divan Japonais*

lithograph in colours, 1893, on wove paper, a good impression of Wittrock's only state, probably the fourth variant, the full sheet, some scuffs and rubbed areas in places, some soft folds and handling creases, otherwise generally in very good condition, framed  
Image & Sheet 808 x 618 mm.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**LITERATURE:**

Delteil 341; Adhémar 11; Wittrock P11; Adriani 8



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**3**

**EDOUARD MANET (1832-1883)**

*Edgar Poe, Le Corbeau. The Raven*

the set of six lithographs, 1875, two plates on *simili*-parchment, the remainder on *chine*, with text on laid paper, in English and French, translated by Stéphane Mallarmé, Wilson-Bareau's first text edition, the justification signed by the artist and Mallarmé in sepia ink, presumably an unnumbered copy from the edition of 240 (the full edition was probably not realised), published by R. Lesclide, Paris, the sheets slightly reduced, Harris 83c trimmed fractionally into the subject at right, several plates with skilful repairs and made-up losses, mostly to the sheet edges, the plates on *chine* laid on a japan paper support, lacking the original cover and slipcase  
Sheets 530 x 350 mm. (overall)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

**PROVENANCE:**

With Christopher Drake, New York; acquired by the present owner in 1991. (*Ex libris* only)

**LITERATURE:**

Guérin 84-86; Harris 83a-f  
J. Wilson-Bareau & B. Mitchell, *Tales of a Raven, The Origins and Fate of le Corbeau* by Mallarmé and Manet, in: *Print Quarterly*, September 1989, Volume VI, no. 3, p. 250-307.

'The artist has translated, by means of a remarkably vigorous handling of the black and white medium, the multiple, fantastic shapes of the sinister bird...Monsieur Manet has transposed from one art into another the nightmare atmosphere and hallucinations that are so powerfully expressed in the works of Edgar Poe.'

('Choses du Jour', *Paris Journal*, no. 195, 17 July 1875, p. 1; quoted in: *Print Quarterly*, September 1989, Volume VI, Number 3, p. 265).



VARIOUS PROPERTIES

**4**

**MARY CASSATT (1844-1926)**

*Feeding the Ducks*

drypoint, etching and aquatint printed in colours, inked à la poupée, circa 1895, on laid paper, a very good impression of Breeskin's third, final state, and Shapiro's fourth, final state, signed in pencil, with small margins, the sheet reduced on all four sides, pale light-staining

Plate 295 x 393 mm., Sheet 340 x 446 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-24,000

**PROVENANCE:**

Paul Prouté (1887-1981), Paris (Lugt 2103c).

**LITERATURE:**

Breeskin 158; Shapiro 18 (this impression cited).

Shapiro knew of only 13 impressions of this print across all four states, eight of which are in public collections. Another impression offered in these rooms on 18 September 2019 sold for £87,500 (incl. premium).



**λ\*5**

**HENRI MATISSE (1869-1954)**

*Nu au turban*

lithograph, 1929, on Japan paper, signed in pencil, numbered 50/50 (there were also 10 artist's proofs), the full sheet, in very good condition Image 270 x 460 mm., Sheet 462 x 622 mm.

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

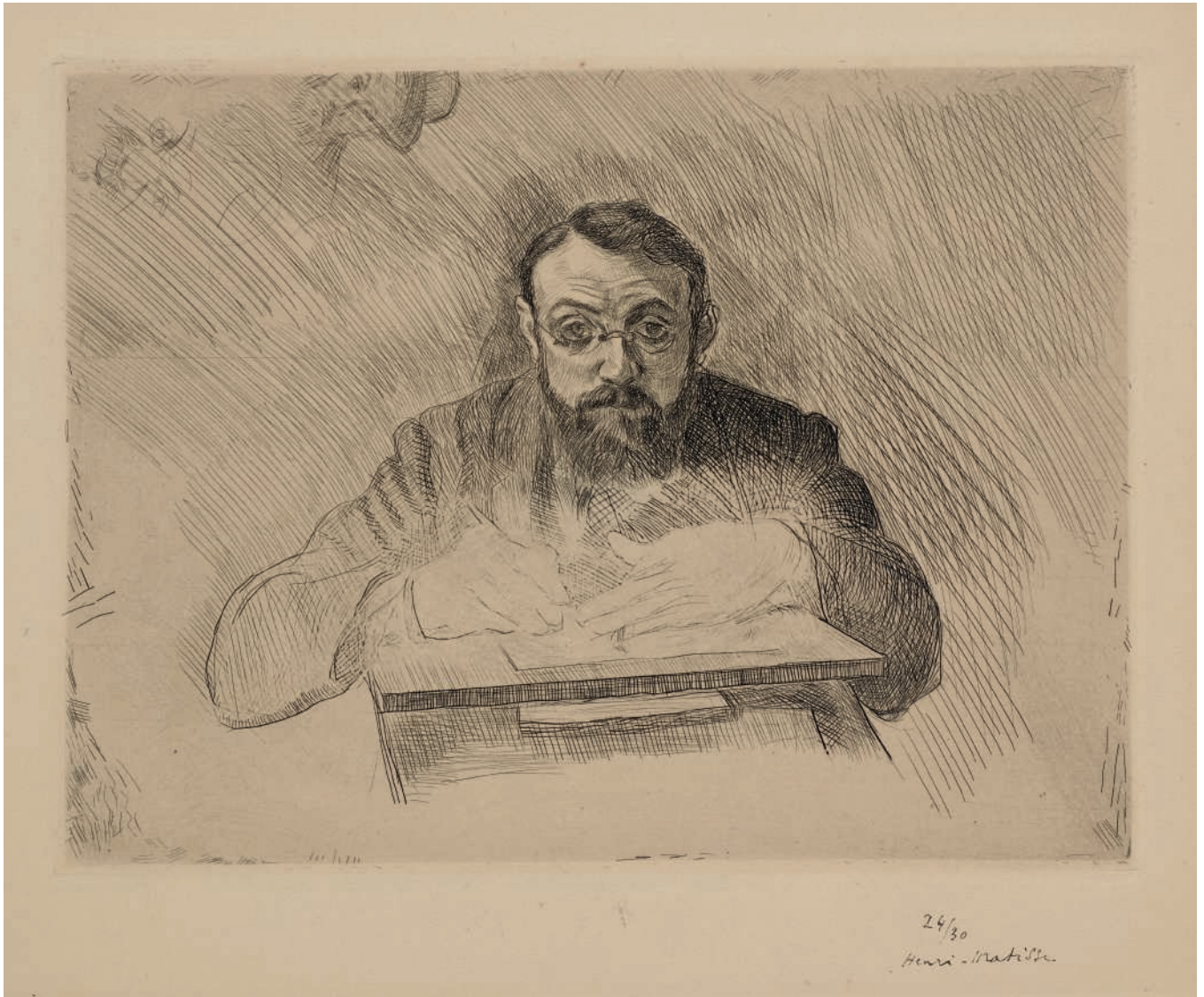
**PROVENANCE:**

H. M. Petiet (1894-1980), Paris. With his blindstamp (L. 5031).

**LITERATURE:**

Duthuit 509





PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

λ6

**HENRI MATISSE (1869-1954)**

*Henri Matisse gravant*

drypoint, 1900-1903, on heavy wove paper, signed in black ink, numbered 24/30, a very good impression of the fourth, final state, with margins, pale light-staining, otherwise in good condition  
Plate 150 x 199 mm., Sheet 205 x 252 mm.

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000

**PROVENANCE:**

With August Laube, Zurich.  
Acquired from the above.

**LITERATURE:**

Duthuit-Matisse 1

This incisive self-portrait is Matisse's first documented foray into etching. The artist shows himself studying his reflection intently in a mirror while he draws with an etching needle onto a copper plate resting on a drawing board. The pose and composition recall Rembrandt's *Self-Portrait etching at a Window*, 1648, and the Dutch Master's influence is also suggested by the preliminary sketches in the plate at upper left, a device which Rembrandt used on several occasions.

Despite this being his first attempt in the medium, *Henri Matisse gravant* is remarkable for the confidence of its execution and is an important example of Matisse's draughtsmanship in the pre-Fauve years.



PROPERTY FROM  
A PRIVATE NETHERLANDISH COLLECTION

λ7

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

*Self-Portrait*

linocut, 1917, on wove paper, signed and inscribed 'le afdruk' in pencil, a very good impression of this rare and early print, with margins, staining from old tape in the upper and lower margins, otherwise in good condition, framed  
Block 147 x 104 mm., Sheet 200 x 135 mm.

£3,000-5,000

US\$3,900-6,400

€3,600-5,900

**LITERATURE:**

Bool 16

This linocut is the second self-portrait made by Escher and one of the first prints to feature the artist's distinctive MCE monogram. Escher created a total of twelve self-portraits from 1917-1950, the most famous of which is *Hand with Reflecting Sphere*, 1935, in which the artist is depicted dramatically foreshortened in the polished mirror-like surface. Although in this early work from 1917 the artist is still learning his craft, Escher's rendering of his aqualine features into interlocked shapes of light and dark presage his later experiments in tessellation.

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



PROPERTY FROM  
A PRIVATE NETHERLANDISH COLLECTION

λ8

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

*Grasshopper*

wood engraving, 1935, on japan paper, signed in pencil, with small margins, pale mount-staining, otherwise in good condition, framed  
Block 181 x 240 mm., Sheet 217 x 300 mm.

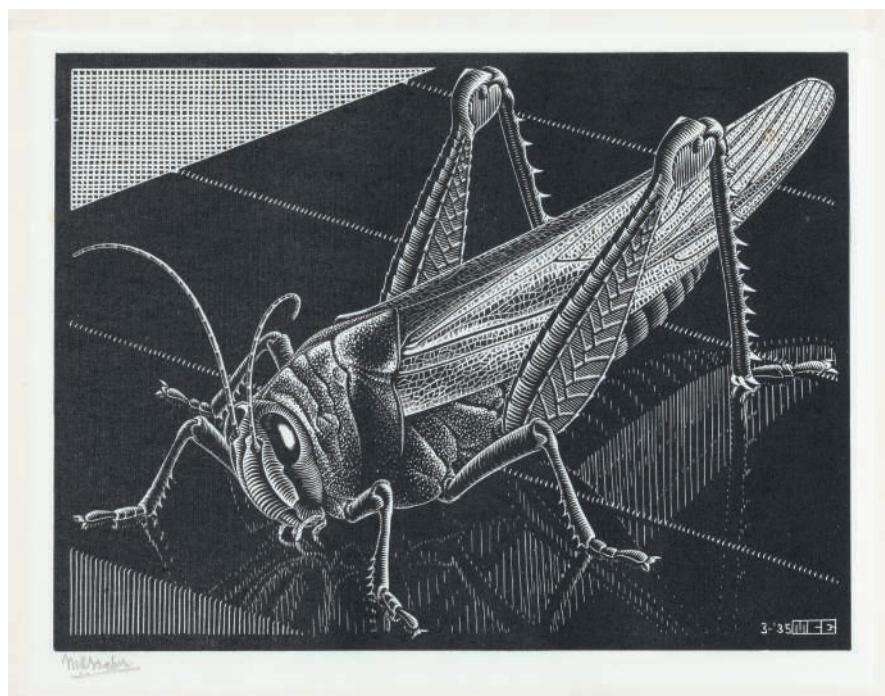
£2,500-3,500

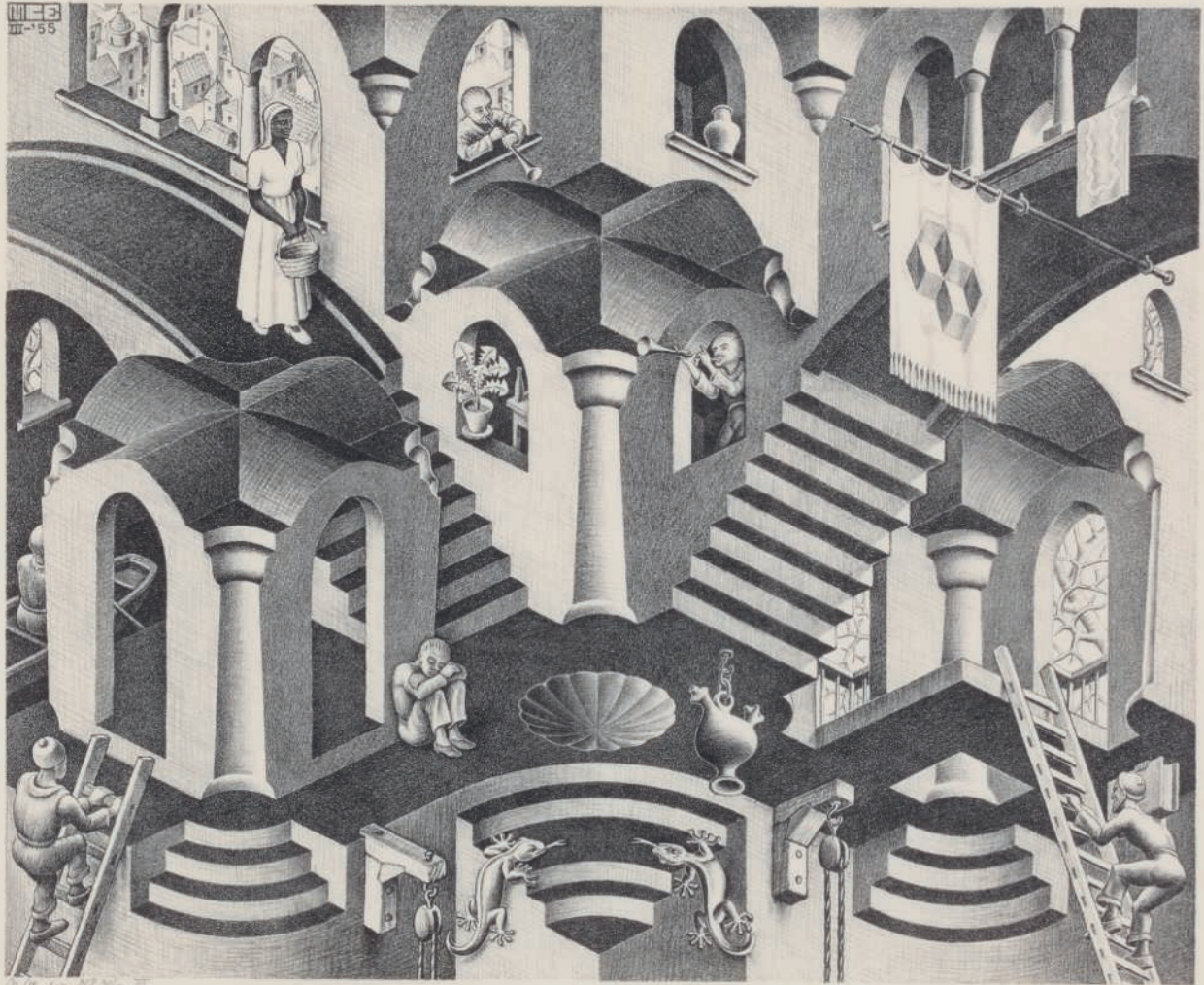
US\$3,300-4,500

€3,000-4,100

**LITERATURE:**

Bool 271





PROPERTY FROM A PRIVATE NETHERLANDISH COLLECTION

λ9

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

*Convex and Concave*

lithograph, 1955, on wove paper, signed in pencil, numbered 'No. 31/54 III', with wide margins, very pale light-staining, otherwise in good condition, framed  
Image 275 x 335 mm., Sheet 402 x 478 mm.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**LITERATURE:**

Bool 399



PROPERTY FROM A PRIVATE EUROPEAN COLLECTION

**10**

**EL LISSITZKY (1890-1941)**

*Neuer, Plate 10 from Sieg über die Sonne*

lithograph in colours, 1923, on wove paper, signed in pencil, from the edition of 75, with wide margins, probably the full sheet, pale mount and backboard staining, a few pale pinpoint foxmarks, otherwise in good condition, framed Image 325 x 325 mm., Sheet 533 x 455 mm.

£18,000-25,000

US\$24,000-32,000  
€22,000-29,000

**PROVENANCE:**

With Alice Adam Ltd., Chicago.  
Francey and Dr. Martin L. Gecht, Chicago; acquired from the above in 1988;  
their single owner sale, Christie's, New York, 3 May 2006, lot 139 (\$ 45,600).  
Acquired at the above sale by the present owner.

**LITERATURE:**

Eindhoven Museum 70

*Neuer (New Man)* is one of a series of nine lithographs intended as stage designs for a futuristic opera called *Victory over the Sun* by Aleksei Kruchenykh and Michail Matyushin. The opera was performed for the first time in 1913 in Saint Petersburg, directed by Diaghilev with robotic costumes and abstract sets by Malevitch. Involving a plot in which the sun is cast out of the heavens as an outmoded form of light and energy, and superseded by technology, the opera was a radical, utopian vision of the transformation of mankind.

Lissitzky's interpretation of the opera was even more radical than Malevich's, envisaging the use of mechanical puppets instead of living performers, controlled by a single *Schaugestalter* (Show-realiser). [The bodies] 'glide, roll, float, on, in, and over the stage. All the parts of the stage and all the bodies are set in motion by means of electromechanical forces and devices, and the control centre is in the hands of a single individual' (El Lissitzky, *Suprematism in World Reconstruction*, quoted in: R. Heller, *Stark Impressions: Graphic Production in Germany, 1918-1933*, M. & L. Block Gallery, Northwestern University, Evanston, Illinois, 1993, p. 340.).



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

11

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

*Troops Resting*

drypoint, 1916, on F. J. Head & Co. laid paper, signed in pencil, a fine, rich and tonal impression of this very rare print, with wide margins, pale mount staining, otherwise in very good condition, framed  
Plate 212 x 263 mm., Sheet 289 x 406 mm.

£40,000-60,000

US\$52,000-77,000

€48,000-71,000

**PROVENANCE:**

Sotheby's London The Collection of Lord and Lady Attenborough, 11th November 2009, lot 17.

Acquired at the above sale by the present owner.

**LITERATURE:**

Black 7

During Nevinson's volunteer work with the Friends Ambulance Service he saw at first hand troops marching to the Front. This image was conceived against the backdrop of the Battle of the Somme and the defence of Verdun and the terror of these battles can be seen in the defeated and exhausted looking soldiers.

Although Nevinson accepted Futurist principles, and was indeed author of the *English Futurist Manifesto*, he never agreed with its tenant, *We glorify war, which for us is the only hygiene of the world*. Here, instead of reveling in this glory, Nevinson combines cubist and futurist techniques to portray man as a mere extension of the war machine and thus part of an impersonal and inglorious affair.

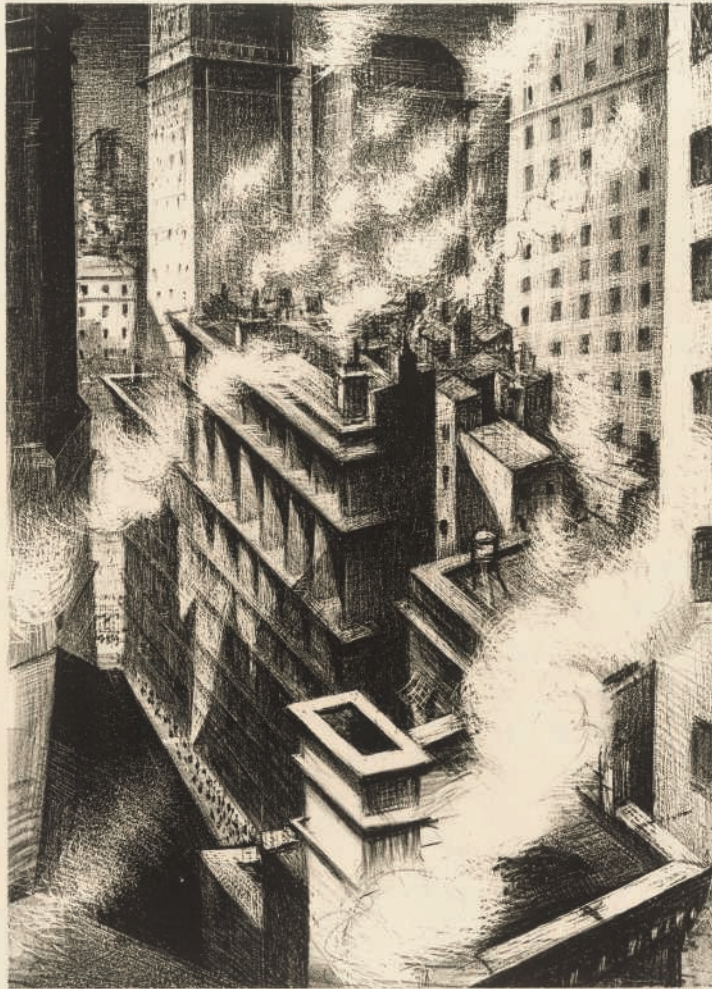
Evidence suggests that Nevinson found the labour intensive process of creating prints and in particular drypoints surprisingly soothing. A welcome distraction from the horrors experienced on the Western Front.

To our knowledge only two impressions have been offered at auction in the last 20 years (including the present impression).

18

**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.**





PROPERTY FROM THE COLLECTION OF THE LATE DOWAGER COUNTESS BATHURST

**12**

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

*Looking Down into Wall Street*

lithograph, 1919, on laid paper, signed and inscribed *Steel and Steam, New York City* in pencil, from the edition of 25, with wide margins, some soft, flattened creases in the margins, generally in good condition  
Image 485 x 350 mm., Sheet 670 x 480 mm.

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000

**LITERATURE:**

Black 54

Nevinson's first New York prints were produced in 1919 and exhibited at a solo exhibition in October of that year. *Looking down on Wall Street* is an imposing lithograph seen from above, looking North East towards Brooklyn, with the Western tower of the Brooklyn Bridge in the distance. Nevinson produced a number of skyscraper views, all of which allude to his sceptical attitude towards the growing strength of the financial district, illustrated here by the tightly packed buildings towering over the diminutively small scale figures below. These strikingly angular viewpoints may also have been influenced by the pre-war book of photographs of the city taken by Alvin Langdon Coburn, titled *New York*, which included ten images of skyscrapers.



PROPERTY FROM THE COLLECTION OF THE LATE DOWAGER COUNTESS BATHURST

**13**

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

*The Great White Way*

lithograph, 1920, on Aldwych laid paper, signed in pencil, from the edition of 25, the full sheet, a repaired paper loss at lower right, some other repaired tears at the sheet edges, the subject in good condition  
Image 501 x 306 mm., Sheet 658 x 510 mm.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**LITERATURE:**

Black 71

Between December 1919 and June 1920 Nevinson produced a further group of New York themed prints. This included *The Great White Way*, a term adopted in the late 1890's for the first neon lights which appeared on Broadway. This lithograph is an energetic image of glamorous nocturnal New York life, a noisy, bright and pleasure seeking city, during the imminent introduction of Prohibition.

Nevinson's images of New York were received with equal acclaim in New York as they were in London. As with his compelling images of the Western Front, the New York images share the same theme of illustrating the relentless and dominant power of the mechanical age in the twentieth century.



PROPERTY FROM THE COLLECTION OF  
THE LATE DOWAGER COUNTESS BATHURST

**14**

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

*La Corniche*

lithograph, circa 1920, on laid paper, signed in pencil, the full sheet, a repaired tear in the right margin, otherwise in good condition  
Image 180 x 235 mm., Sheet 380 x 435 mm.

£1,000-1,500

US\$1,300-1,900

€1,200-1,800

**LITERATURE:**

Not in Black

In mid-March 1920 when Nevinson's father visited his son's studio, he observed that the artist was working on an idealised mixture of *Marseilles and St. Ives ... a harbour scene*. By 21 March after another visit to the studio his father noted that Nevinson had painted a couple of *Mediterranean towns with their dolls houses*. [Henry Nevinson Diaries, March 1920]

This would date the work to early in 1920, when Nevinson must have been recalling visits to Marseilles and St Ives. An oil entitled *La Corniche* was exhibited in his November-December 1920 show at the Bourgeois Galleries, New York.

Our thanks to Jonathan Black for his assistance in cataloguing this lot.



PROPERTY FROM THE COLLECTION OF  
THE LATE DOWAGER COUNTESS BATHURST

**15**

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

*Cornish Landscape*

lithograph, 1918, on laid paper, signed in pencil, from the edition of 25, the full sheet, with some repaired tears in the margins, otherwise in good condition  
Image 288 x 375 mm., Sheet 486 x 571 mm.

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Black 45



PROPERTY FROM THE COLLECTION OF  
THE LATE DOWAGER COUNTESS BATHURST

**16**

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

*Place du Tertre, Montmartre*

lithograph, 1919-1920, on Aldwych laid paper,  
signed and dated '1920' in pencil, from the edition  
of 25, the full sheet, with a few repaired nicks  
and tears at the sheet edges, otherwise in good  
condition

Image 404 x 452 mm., Sheet 510 x 660 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Black 67



PROPERTY FROM THE COLLECTION OF  
THE LATE DOWAGER COUNTESS BATHURST

**17**

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

*Le Port*

lithograph, 1919, on Aldwych laid paper, signed  
and dated in pencil, from the edition of 25, the  
full sheet, a repaired paper loss at the upper right  
corner, some repaired tears at the sheet edges, the  
subject in good condition

Image 507 x 390 mm., Sheet 685 x 507 mm.

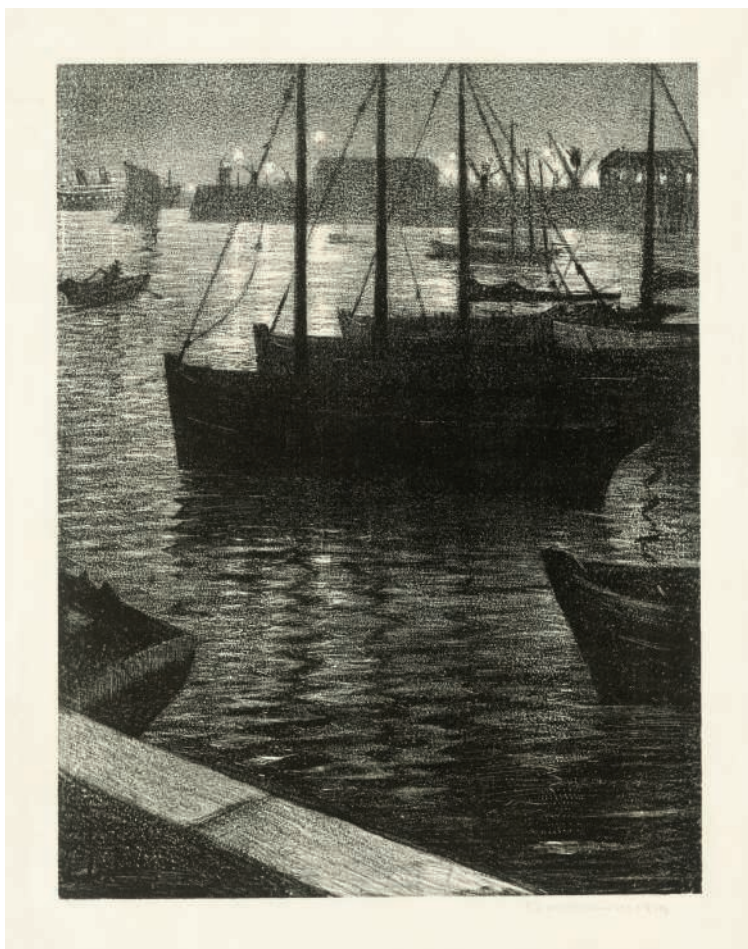
£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Black 53





PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ18

**PABLO PICASSO (1881-1973)**

*Torero et Cheval Piétinés par le Taureau*

etching, 1929, on Arches wove paper, watermark J Perrigot, a very fine impression of this rare print, one of only five known proofs, with wide margins, deckle edges below and at left, very pale time and mountstaining, otherwise in very good condition

Plate 191 x 278 mm., Sheet 278 x 376 mm.

£8,000-12,000

US\$11,000-15,000  
€9,500-14,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona; then by descent to the present owner.

**LITERATURE:**

Bloch 1315; Baer 139 (this impression cited in Baer)

Picasso was commissioned by Gustau Gili Roig in 1926 to create a series of ten etchings to illustrate José Delgado's *Tauromaquia o el Arte de Torear a Caballo y a Pie*. The artist completed six of etchings, including the present subject, before the project was interrupted and then abandoned due to the outbreak of the Spanish Civil War in 1936. Gustau Gili Roig's son, Gustau Gili Esteve, persuaded Picasso to revive the project three decades later, resulting in the portfolio of 26 aquatints published in 1959 (see lot 19).



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

-Ernest Hemingway

PROPERTY FROM AN IMPORTANT EUROPEAN COLLECTION

λ019

**PABLO PICASSO (1881-1973)**

*José Delgado: La Tauromaquia*

the complete portfolio comprising 26 sugar-lift aquatints, 1959, on Guarro with a Bull's Head watermark designed by Picasso, *hors-texte*, with title, text in Spanish, table of contents and justification, signed in pencil on the justification, copy number V, one of ten copies reserved for the collaborators (the standard edition was 220), printed by Atelier Lacourière, Paris, published by Ediciones de la Cometa, Barcelona, the full sheets, loose (as issued), within the original grey paper folder with the drypoint title printed on the front, within the original parchment-covered boards and slipcase with the title in gilt on the spine, in very good condition (portfolio)

Plate 200 x 295 mm. (and similar)

Sheet 350 x 500 mm. (and similar)

380 x 520 x 70 mm. (overall)

£30,000-50,000

US\$39,000-64,000  
€36,000-59,000

**PROVENANCE:**

Editorial Gustavo Gili, Barcelona; then by descent to the present owner.

**LITERATURE:**

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

For more information on this lot, please visit [christies.com](https://www.christies.com)



PROPERTY FROM AN IMPORTANT PRIVATE COLLECTION

λ20

**PABLO PICASSO (1881-1973)**

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

aquatint, 1936, on Montval laid paper, watermark Picasso, signed in pencil, from the edition of 260 (there was also an edition of fifty with wider margins), published by A. Vollard, Paris, 1939, the full sheet, a deckle edge at right, some pale light-staining, otherwise in very good condition, framed Plate 315 x 419 mm., Sheet 339 x 450 mm.

£30,000-50,000

US\$39,000-64,000  
€36,000-59,000

**LITERATURE:**

Bloch 230; Baer 609

In a room flooded with moonlight a handsome and god-like faun unveils a sleeping woman. Based on Rembrandt's etching *Jupiter and Antiope*, 1659 (B., Holl. 204), it contains many autobiographical allusions to the artist's passionate relationship with his lover Marie-Thérèse Walter, whose powerful physical allure is so evocatively portrayed in the curvaceous figure of the sleeper. Unlike Rembrandt's Jupiter, who leers lecherously at the nubile Antiope, this faun gazes upon her, transfixed by her beauty and reaching out to caress the object of his desire.

At the time this aquatint was made, Marie-Thérèse had given birth to their daughter, Maya, and it has been suggested that this aquatint is Picasso's nostalgic evocation of a passion now passing, irrevocably changed with the advent of parenthood. It is undoubtedly one of the most beautiful examples of the artist's graphic work, both poetic and mysterious - and a dazzling display of his draughtsmanship and his command of the sugar-lift etching technique.





21

VARIOUS PROPERTIES

λ21

**PABLO PICASSO (1881-1973)**

*La Dormeuse*

lithograph, 1947, on Arches wove paper, signed in blue crayon, numbered 20/50 (there were also six proofs for the artist and printer), the full sheet, a deckle edge at right, occasional pale pinpoint foxmark, otherwise in very good condition, framed  
Image & Sheet 495 x 647 mm.

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000

**LITERATURE:**

Bloch 435; Mourlot 81

λ22

**PABLO PICASSO (1881-1973)**

*Faune souriant*

lithograph, 1948, on Arches wove paper, signed in pencil, numbered 7/50 (there were also six proofs for the artist and printer), 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.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**LITERATURE:**

Bloch 519; Mourlot 112



22

28

**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.**

PROPERTY FROM THE ESTATE OF  
AN IMPORTANT GERMAN COLLECTOR

λ23

**PABLO PICASSO (1881-1973)**

*Profil en trois couleurs*

lithograph in colours, 1956, on Arches wove paper,  
signed in pencil, numbered 28/50 (there were also  
six proofs for the artist and printer), the full sheet,  
a deckle edge above and below, with light- and  
backboard staining, otherwise in good condition,  
framed  
Image 520 x 420 mm., Sheet 660 x 503 mm.

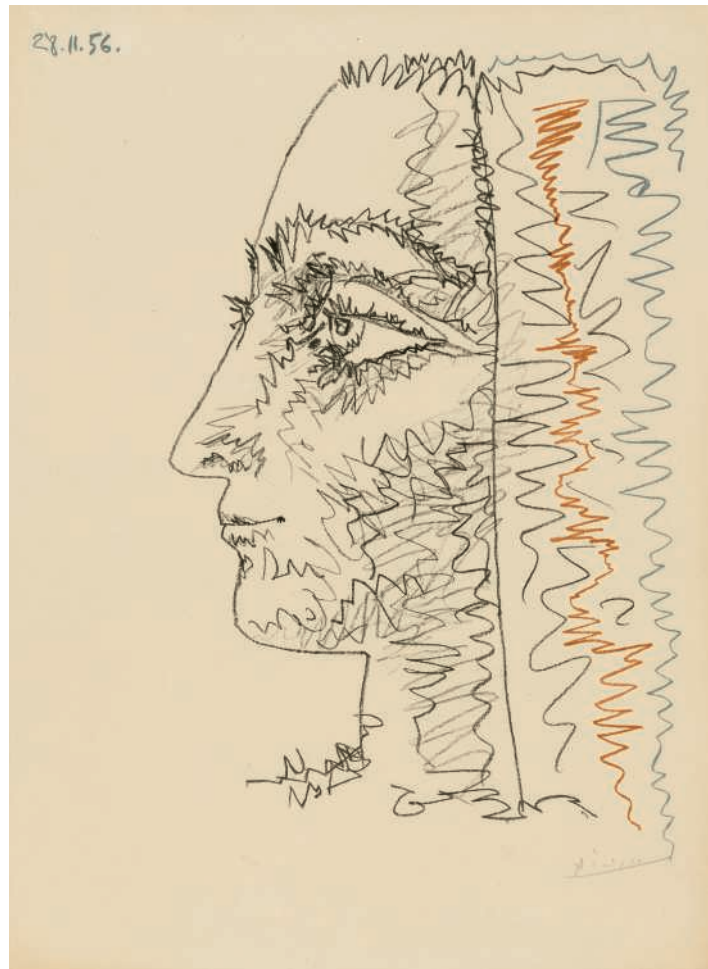
£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**LITERATURE:**

Bloch 826; Mourlot 288



VARIOUS PROPERTIES

λ24

**PABLO PICASSO (1881-1973)**

*Le Picador II*

lithograph in colours, 1961, on wove paper, signed  
in pencil, numbered 1/50 (there was also an  
unsigned book edition of unknown size), published  
by A. Sauret, Paris, with small margins generally in  
good condition, framed  
Image 203 x 270 mm., Sheet 244 x 314 mm.

£5,000-7,000

US\$6,500-9,000

€6,000-8,300

**LITERATURE:**

Bloch 1017; Mourlot 350





λ\*25

**PABLO PICASSO (1881-1973)**

*Bacchanale*

linocut in colours, 1959, on Arches wove paper, signed in pencil, inscribed *Epreuve d'artiste*, one of approximately twenty artist's proof aside from the edition of fifty, published by Galerie Louise Leiris, Paris, 1960, with wide margins, the colours fresh, pale time staining at the sheet edges, some creasing in the margins, otherwise in good condition, framed  
Block 530 x 636 mm., Sheet 615 x 745 mm.

£30,000-50,000

US\$39,000-65,000  
€36,000-59,000

**PROVENANCE:**

Anonymous sale; Christie's, London, 19 September 2007, lot 405.  
Acquired at the above sale by the present owner.

**LITERATURE:**

Bloch 930; Baer 1259





λ\*26

**PABLO PICASSO (1881-1973)**

*Bacchanale à l'acrobate*

linocut in colours, 1959, on Arches wove paper, signed in pencil, numbered 2/50 (there were also approximately twenty artist's proofs), published by Galerie Louise Leiris, Paris, 1960, with wide margins, presumably the full sheet, the colours fresh, in very good condition, framed  
Block 527 x 641 mm., Sheet 620 x 750 mm.

£30,000-50,000

US\$39,000-64,000  
€36,000-59,000

**LITERATURE:**

Bloch 933; Baer 1264



λ27

**PABLO PICASSO (1881-1973)**

*Nature morte à la pastèque*

linocut in colours, 1962, on Arches wove paper, signed in pencil, numbered 23/160 (there were also approximately twenty artist's proofs), published by Louise Leiris, 1963, the full sheet, the red slightly attenuated, with pale time staining, occasional soft creasing with associated cracking to the ink, framed Image 590 x 705 mm., Sheet 622 x 754 mm.

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

**LITERATURE:**

Bloch 1098; Baer 1301

λ28

**PABLO PICASSO (1881-1973)**

*Carnaval 1967*

linocut printed in two shades of brown, 1967, on Arches wove paper, signed in pencil, numbered 95/160 (there were also approximately thirty artist's proofs), published by Le Patriote, Nice, with wide margins, presumably the full sheet, some minor adhesive on the surface at upper right, an inky finger mark in the upper margin, otherwise in good condition  
Block 640 x 529 mm., Sheet 752 x 622 mm.

£5,000-7,000

US\$6,500-9,100

€5,900-8,200

**LITERATURE:**

Bloch 1242; Baer 1852



28

λ29

**PABLO PICASSO (1881-1973)**

*Peintre dessinant et modèle nu au chapeau*

linocut, 1965, on Arches wove paper, signed in pencil, numbered 16/160 (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\$9,100-13,000

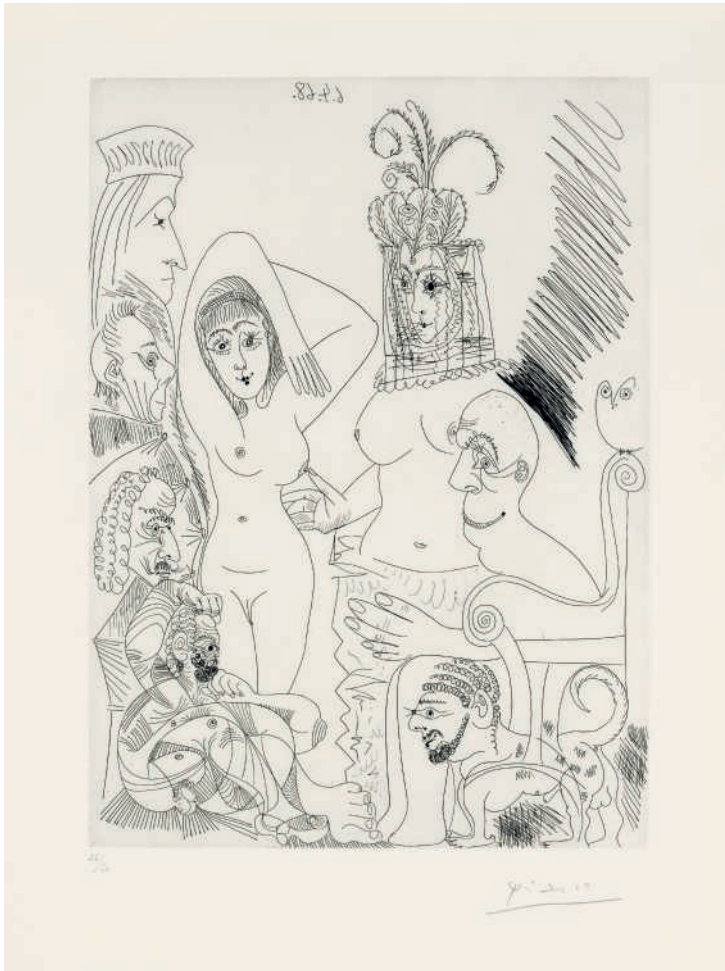
€8,300-12,000

**LITERATURE:**

Bloch 1194; Baer 1357



29



λ30

**PABLO PICASSO (1881-1973)**

*Homme barbu songeant à une Scène des Mille et Une Nuits, from: Série 347*

etching, 1968, on wove paper, signed in pencil, numbered 26/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, in very good condition, framed  
Plate 375 x 275 mm., Sheet 542 x 425 mm.

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200

**LITERATURE:**

Bloch 1497; Baer 1513



λ31

**PABLO PICASSO (1881-1973)**

*Autour de la Célestine: Collation au Jardin, avec Jeune Bacchus Gras, from: Série 347*

etching, 1968, on wove paper, signed in pencil, numbered 43/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, pale mount staining, in very good condition  
Plate 316 x 416 mm., Sheet 452 x 565 mm.

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200

**LITERATURE:**

Bloch 1550; Baer 1566

λ32

**PABLO PICASSO (1881-1973)**

*Enlèvement, À Pied, avec la Célestine, from: Séries 347*

etching, 1968, on wove paper, signed in pencil, numbered 23/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, in very good condition, framed  
Plate 60 x 85 mm., Sheet 254 x 328 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**

Bloch 1627; Baer 1643



λ33

**PABLO PICASSO (1881-1973)**

*Gentilhomme, Femme honteuse et Reître, from: Séries 347*

etching, 1968, on wove paper, signed in pencil, numbered 11/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, the full sheet, pale mount staining, otherwise in very good condition, framed  
Plate 147 x 221 mm., Sheet 281 x 365 mm.

£3,000-5,000

US\$3,900-6,400  
€3,600-5,900

**LITERATURE:**

Bloch 1699; Baer 1715



λ34

**PABLO PICASSO (1881-1973)**

*Scène pastorale poussinesque sur le thème de Pan et Syrinx, from: Séries 347*

etching, 1968, on wove paper, signed in pencil, numbered 30/50 (there were also 17 artist's proofs), published by Galerie L. Leiris, Paris, 1969, the full sheet, pale scattered foxing at the upper and lower sheet edges, otherwise in very good condition, framed  
Plate 411 x 496 mm., Sheet 568 x 645 mm.

£3,000-5,000

US\$3,900-6,400  
€3,600-5,900

**LITERATURE:**

Bloch 1685; Baer 1701





35

PROPERTY FROM THE COLLECTION OF THE  
LATE MONTY AND BARBIE PASSES: SOLD BY ORDER OF THE EXECUTORS

λ35

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

*Les coquelicots*

lithograph in colours, 1949, on Arches wove paper, signed in pencil,  
inscribed *Epreuve d'artiste*, one of a few artist's proofs aside from the  
edition of four hundred, published by Maeght, Paris, the full sheet, the  
colours slightly attenuated, with light-, mount and backboard staining,  
otherwise in good condition, framed  
Image 557 x 410 mm., Sheet 647 x 478 mm.

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000

**LITERATURE:**

Charles Sorlier 2

VARIOUS PROPERTIES

λ36

**MARC CHAGALL (1887-1985)**

*Menu pour une réception sur le Bateau-Mouche*

lithograph in colours, 1959, on Arches wove paper, signed in pencil, numbered  
69/75, the full sheet, the colours slightly attenuated, light-, mount and  
backboard staining, framed  
Image 246 x 156 mm., Sheet 382 x 313 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**

Mourlot 220



36

36

**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.**

λ37

**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 a few artist's proofs), published by Maeght, 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\$7,800-10,000

€7,100-9,400

**PROVENANCE:**

With Galerie Matarasso, Nice; then by descent.

**LITERATURE:**

Mourlot 299

PROPERTY FROM THE COLLECTION OF THE  
LATE MONTY AND BARBIE PASSES: SOLD BY ORDER OF THE EXECUTORS

λ38

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

*Romeo and Juliet*

lithograph in colours, 1964, on Arches wove paper, signed in pencil, numbered 64/200 (there were also 25 artist's proofs), the full sheet, a deckle edge at right, the colours slightly attenuated, some soft creases at the upper sheet edge, otherwise in good condition, framed  
Image 643 x 1000 mm., Sheet 655 x 1020 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Charles Sorlier 10

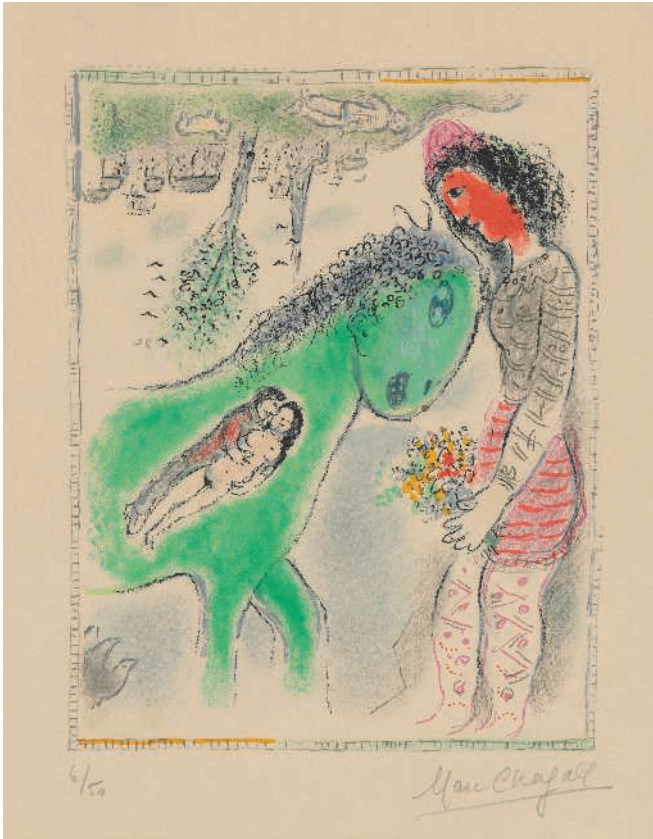


37



38

37



VARIOUS PROPERTIES

λ39

**MARC CHAGALL (1887-1985)**

*Le cheval vert*

lithograph in colours, 1973, on wove paper, signed in pencil, numbered 6/50, published by Maeght, Paris, the full sheet, a deckle edge at right, with light- and mount staining, the colours slightly attenuated, otherwise in good condition, framed  
Image 337 x 259 mm., Sheet 545 x 415 mm.

£4,000-6,000

US\$5,200-7,700  
€4,800-7,100

**LITERATURE:**  
Mourlot 698

λ40

**MARC CHAGALL (1887-1985)**

*Le petit Acrobate rouge*

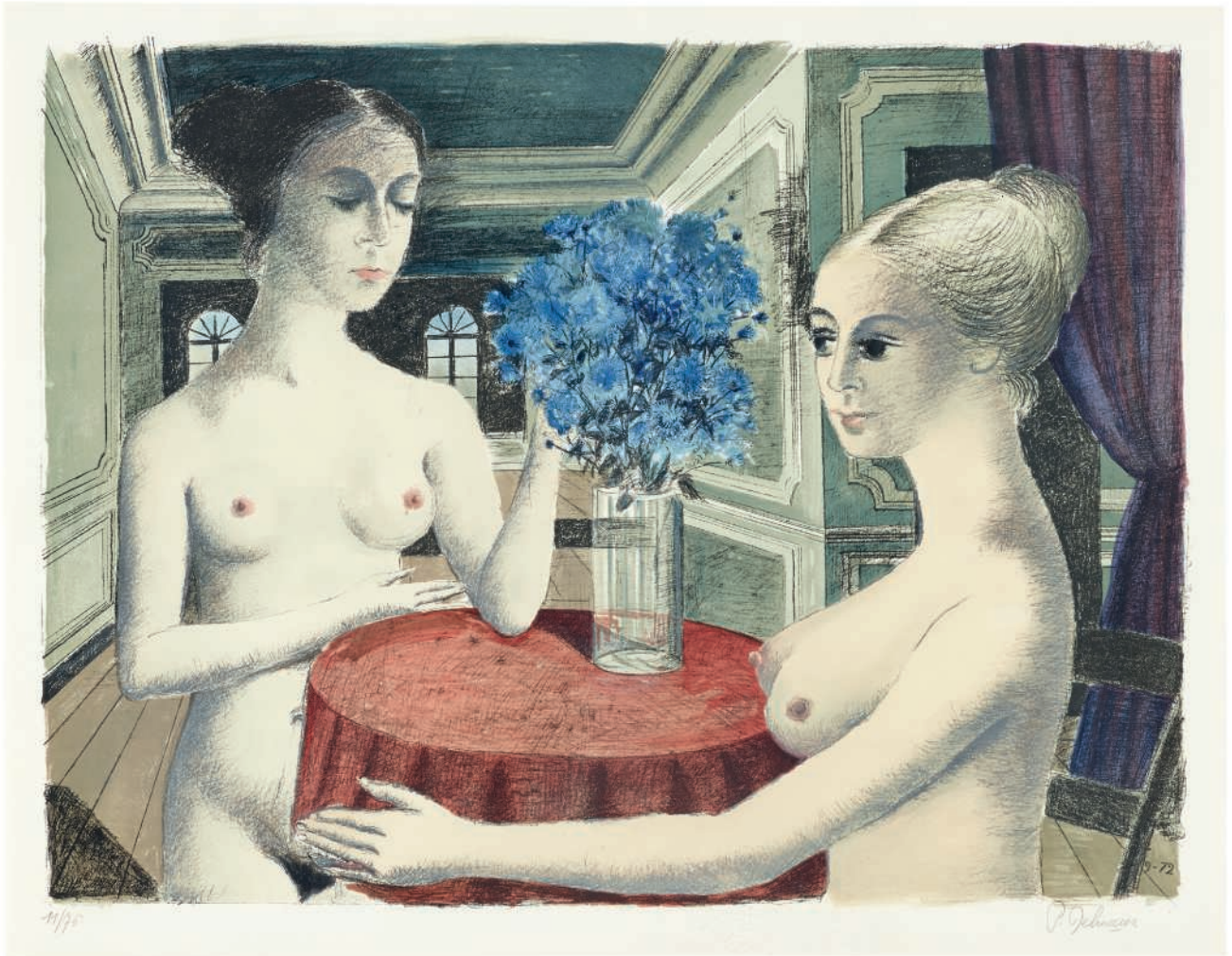
lithograph in colours, 1979, on wove paper, signed in pencil, numbered 8/50, published by Mourlot, Paris, with their blindstamp, the full sheet, pale light-staining, otherwise in very good condition, framed  
Image 315 x 240 mm., Sheet 490 x 328 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Mourlot 947





λ\*41

**PAUL DELVAUX (1897-1994)**

*Silence*

lithograph in colours, 1972, on BFK Rives wove paper, signed in pencil, numbered 11/75, published by Galerie Le Bateau Lavoir, Paris, the full sheet, in very good condition, framed  
Image 595 x 790 mm., Sheet 685 x 995 mm.

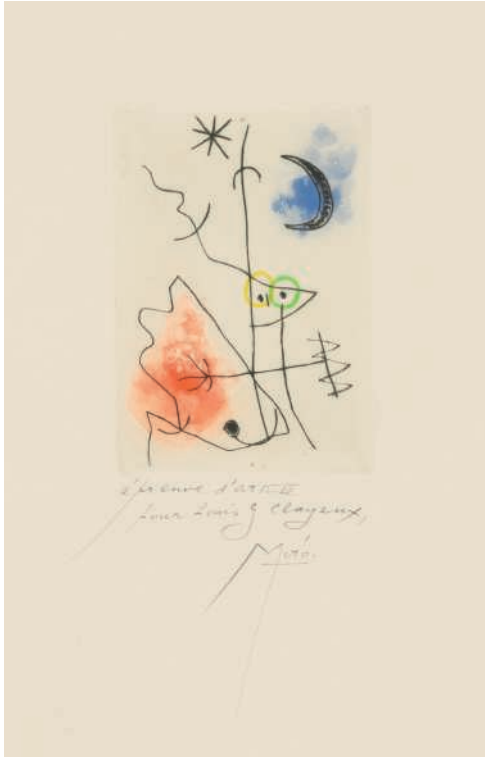
£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Jacob 64



42

λ42

**JOAN MIRÓ (1893-1983)**

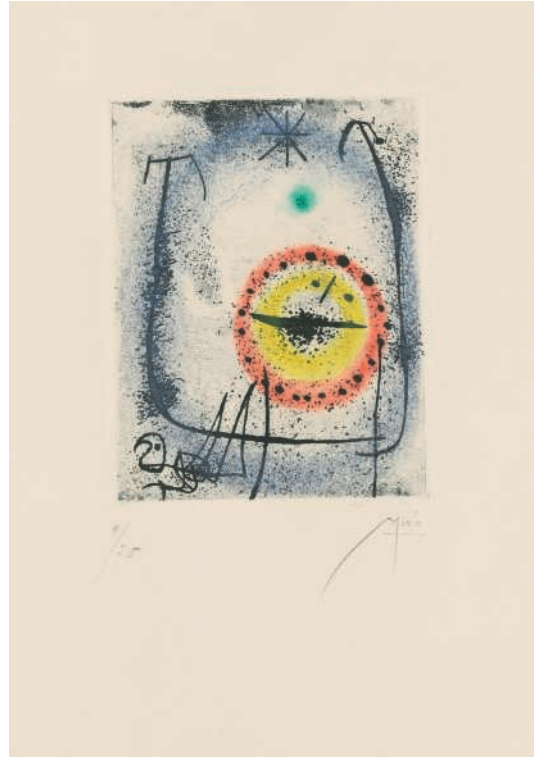
*Le Grillon*

drypoint with aquatint in colours, 1958, on wove paper, signed in pencil, inscribed 'Épreuve d'artiste/pour Louis G. Clayeaux', an artist's proof aside from the edition of 75, published by Maeght, Paris, the full sheet, a deckle edge at right, in very good condition  
Plate 135 x 95 mm., Sheet 381 x 285 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Dupin 152



43

λ43

**JOAN MIRÓ (1893-1983)**

*Le Prophète*

etching with aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, numbered 9/75, published by Maeght, Paris, the full sheet, a deckle edge at right and below, in very good condition  
Plate 155 x 120 mm., Sheet 380 x 282 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Dupin 157



44

λ44

**JOAN MIRÓ (1893-1983)**

*Les Magdaléniens*

etching with aquatint in colours, 1958, on BFK Rives wove paper, signed in pencil, inscribed 'Épreuve d'artiste/pour Louis G.', an artist's proof aside from the edition of 75, published by Maeght, Paris, the full sheet, a deckle edge below, a minor pale stain at the lower sheet edge, otherwise in very good condition  
Plate 115 x 140 mm., Sheet 283 x 380 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Dupin 154

λ45

**JOAN MIRÓ (1893-1983)**

*La Mesure du Temps*

aquatint in colours, 1960, on wove paper, signed in pencil, numbered 30/50, published by Maeght, Paris, the full sheet, a deckle edge below, the sheet slightly toned, occasional soft creasing in the margins, otherwise in good condition

Plate 198 x 160 mm., Sheet 322 x 253 mm.

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Dupin 285



λ46

**JOAN MIRÓ (1893-1983)**

*One Plate, from: L'Oiseau Solaire, L'Oiseau Lunaire, Étincelles*

etching, aquatint and carborundum in colours, on Arches wove paper, 1967, signed in pencil, numbered 37/75, published by Pierre Matisse, New York, the full sheet, a deckle edge at right, in very good condition, framed Plate & Sheet 308 x 245 mm.

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Dupin 448; see Cramer Books 117





47

λ47

**JOAN MIRÓ (1893-1983)**

*Makemono*

lithograph in colours, 1950-55, on natural Chanton silk, an unsigned proof aside from the edition of fifty, the colours very bright and fresh, published by Maeght, Paris, 1956, in very good condition, rolled as a scroll (as issued), with stained, beech batons, and a Macassar ebony case by Antoine Brac de Perrière, Lyon, with the artist's name in marquetry on the lid (the batons and box not original)

Image & Sheet 415 x 10,000 mm. (approx.)

Box 590 x 145 x 90 mm.

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

Jean Brochier, Lyon; presumably a gift from the artist.

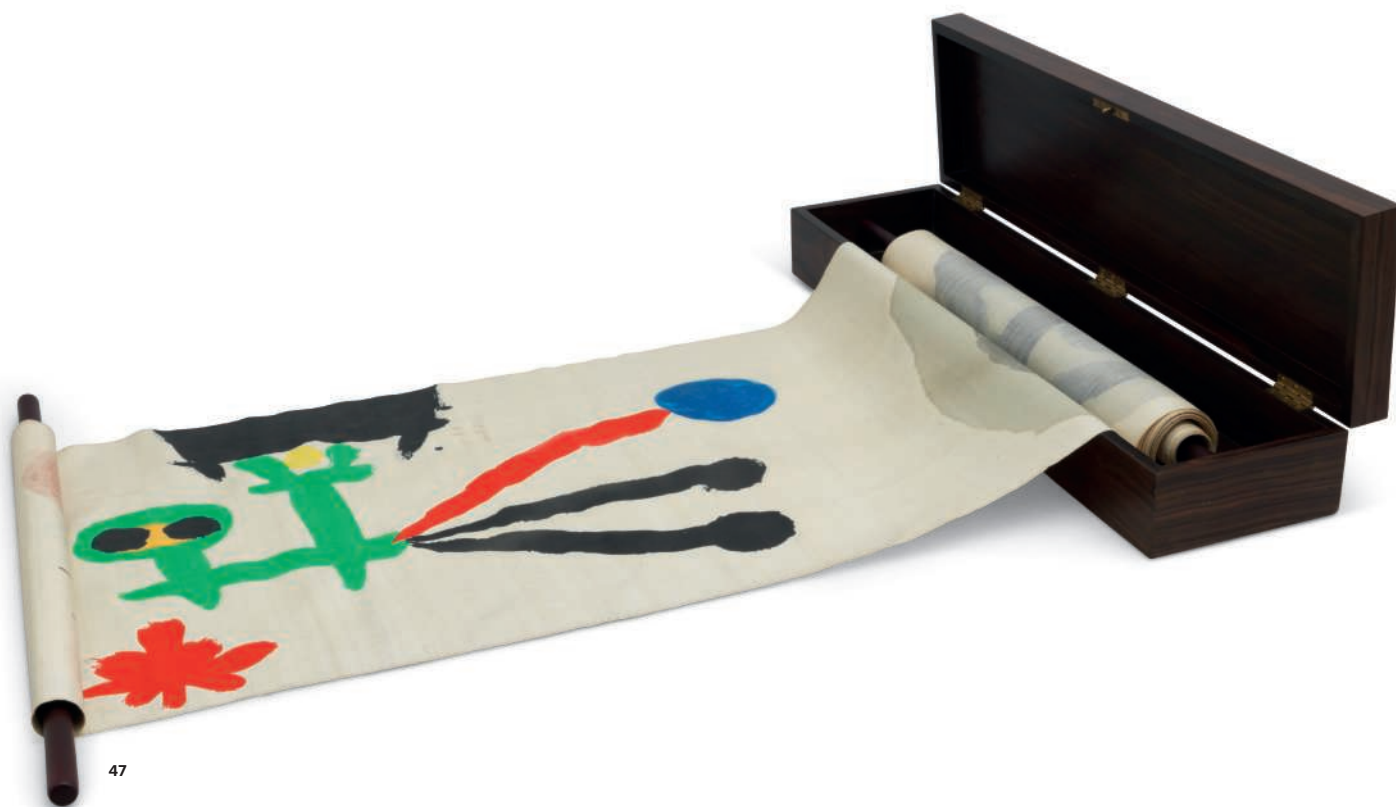
Christie's, Paris, 9 November 2010, lot 124.

Acquired from the above by the present owner.

**LITERATURE:**

Paul Wember, *Joan Miró - The Graphic Work*, exh. cat., Kaiser Wilhelm Museum, Krefeld, 1957, no. 183 (another impression illustrated).

Jean Brochier was the owner of the prominent silk-weaving workshop in Lyon who supplied the beautiful Chanton silk used for the *Makemono* scroll. In a letter to Brochier, dated 9/2/57, Miró effusively praises the quality of the material, admiring 'its impeccable execution, a veritable masterpiece of Lyonese craftsmanship'. The lot is accompanied an original letter by Miró to Brochier; as well as several facsimiles of other letters relating to their collaboration.



47

42

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.



Δλ48

**JOAN MIRÓ (1893-1983)**

*Sculptures*

lithograph in colours, 1971, on Arches wove paper, signed in pencil, numbered 90/150, published by the Walker Art Center, Minneapolis, the full sheet, in very good condition; with **One Plate, from: Cartones**, lithograph in colours, 1965, on Arches wove paper, signed in pencil, numbered 72/75, published by P. Matisse, New York, the full sheet, in very good condition  
Image & Sheet 860 x 730 mm. (M. 755)  
Image 500 x 635 mm., Sheet 543 x 705 mm. (M. 453) (2)

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**

Mourlot 755 & 453



λ49

**JOAN MIRÓ (1893-1983)**

*Plate II from: Oda a Joan Miró*

lithograph in colours, 1973, on Guarro wove paper, signed in pencil, numbered 6/75 (there was also an edition of 25 in Roman numerals with wider margins), published by Poligrafa, Barcelona, the full sheet, some pale time staining at the extreme sheet edges, some soft and unobtrusive handling creases in places, otherwise in very good condition  
Image & Sheet 878 x 610 mm.

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100

**LITERATURE:**

Mourlot 904; Cramer Books 175



λ50

**FRANCIS BACON (1909-1992)**

*Second Version, Triptych 1944*

the complete set of three lithographs in colours, 1989, on Arches wove paper, each signed in pencil, inscribed *H.C.*, one of 23 *hors commerce* sets aside from the edition of sixty (there were also eight artist's proof sets), published by Michel Archimbaud for Librairie Séguier for IRCAM, Centre Pompidou, Paris, the full sheets, deckle edges at right, in very good condition, each framed Image 625 x 465 mm., Sheet 755 x 567 mm. (each)

£12,000-18,000

US\$16,000-23,000  
€15,000-21,000

**PROVENANCE:**

With Galería Marlborough, Madrid.  
With Galería Alejandro Sales, Barcelona (their label verso).

**LITERATURE:**

Sabatier 24

λ\*51

**FRANCIS BACON (1909-1992)**

*Three Studies for a Self-Portrait*

three lithographs in colours, 1981, printed on a single sheet of Arches wove paper, signed in pencil, numbered 143/150 (there were also ten artist's proofs), published by Éditions de la Différence, Paris, the full sheet, with a deckle edge at right, in very good condition, framed Image 325 x 280mm. (each), Sheet 473 x 1035 mm.

£15,000-20,000

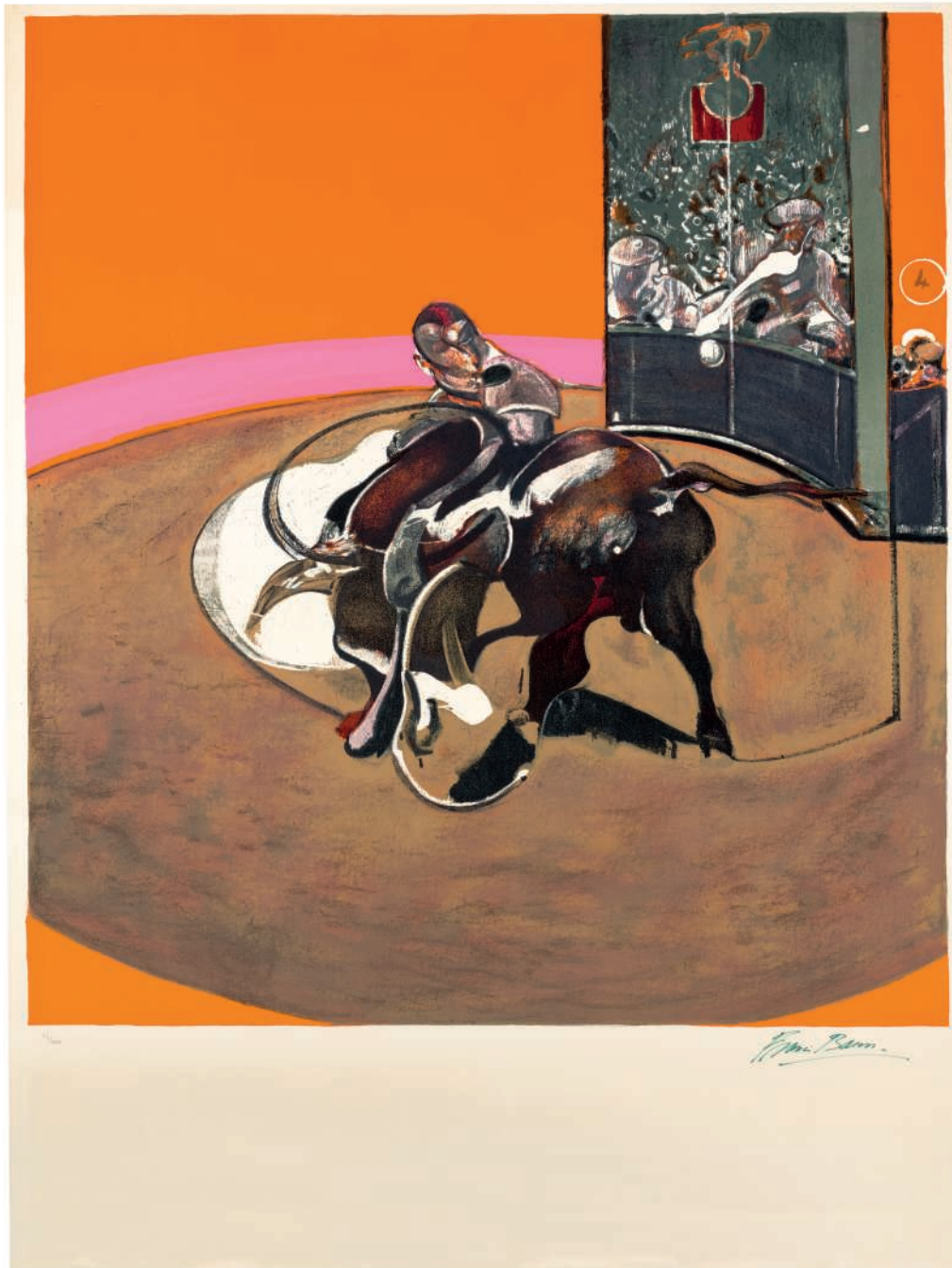
US\$20,000-26,000  
€18,000-24,000

**LITERATURE:**

Sabatier 15







λ52

**FRANCIS BACON (1909-1992)**

*Étude pour une corrida*

lithograph in colours, 1971, on wove paper, signed in black felt-tip pen, numbered 53/150, published by Musée du Grand Palais, Paris, the full sheet, with a deckle edge above and below, the colours very bright, very pale toning at the sheet edges

Image 1263 x 1150 mm., Sheet 1600 x 1200 mm.

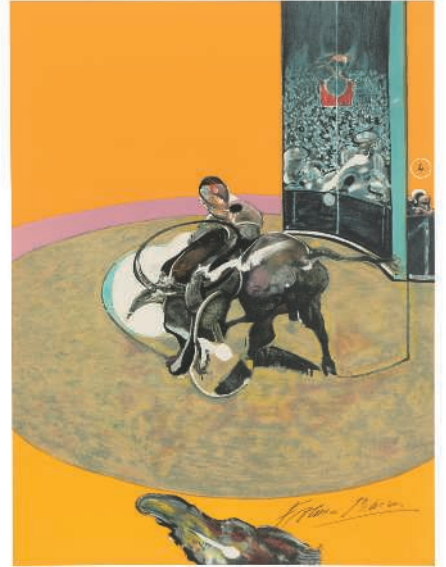
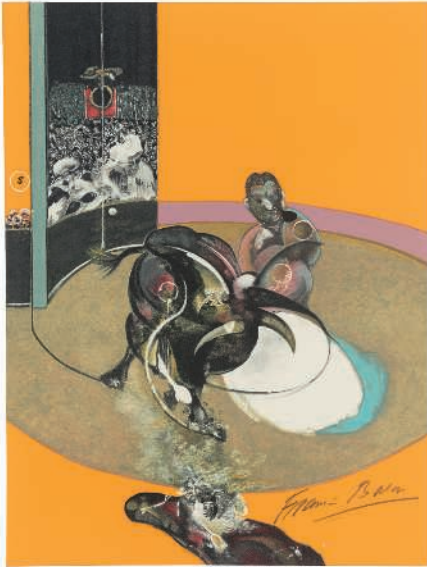
£40,000-60,000

US\$52,000-78,000

€48,000-71,000

**LITERATURE:**  
Sabatier 10





λ053

**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 74 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\$39,000-64,000

€36,000-59,000

**LITERATURE:**

Sabatier 29-30





54

■λ54

**FRANCIS BACON (1909-1992)**

*Study from Human Body*

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

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**LITERATURE:**

Sabatier 8

λ55

**AFTER FRANCIS BACON (1909-1992)**

*Portrait of John Edwards*

lithograph in colours, 2002, on wove paper, with the stamped-signature (as issued) and blindstamp of the artist's estate, numbered 49/50, from the posthumous edition published by the artist's estate, the full sheet, a fine scratch in the lower image, otherwise in good condition, framed  
Image 735 x 545 mm., Sheet 995 x 695 mm.

£4,000-5,000

US\$5,200-6,500

€4,800-5,900



55

48

**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.**



56

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ56

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

*A Street full of People*

lithograph in black and beige with hand additions in blue crayon, 1966, on Kent wove paper, signed and dated in red crayon, numbered 2/75, published by Ganymed Original Editions, London, the full sheet, pale mount staining and some minor nicks at the sheet edges, otherwise in good condition, framed Image & Sheet 626 x 978 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

λ\*57

**LUCIAN FREUD (1922-2011)**

*Donegal Man*

etching, 2007, on Somerset White wove paper, initialed in pencil, numbered 29/46 (there were also twelve artist's proofs), published by Acquavella Gallery, New York, the full sheet, a deckle edge at left and right, in very good condition, framed Plate 454 x 381 mm., Sheet 667 x 572 mm.

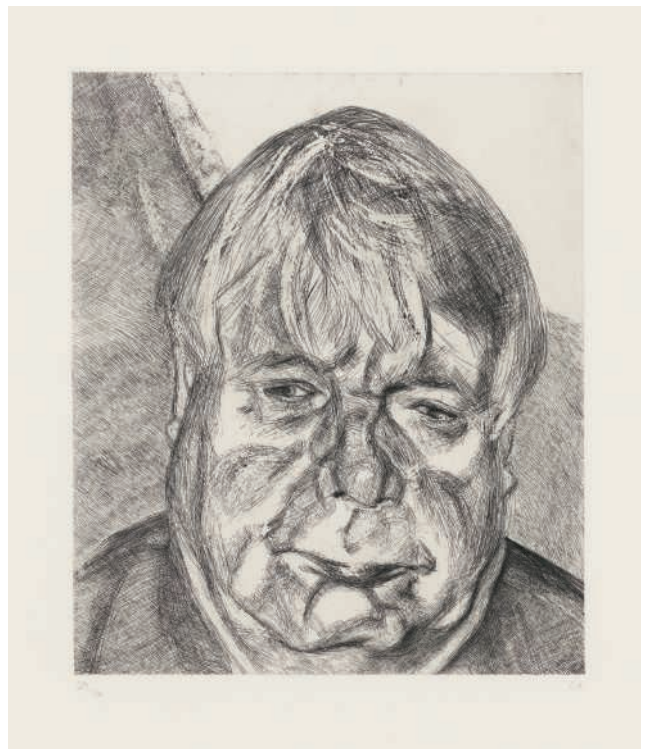
£5,000-7,000

US\$6,500-9,100

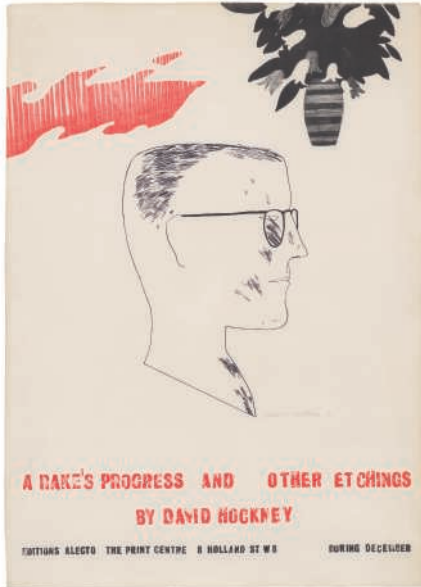
€5,900-8,200

**LITERATURE:**

Figura 88



57



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ58

**DAVID HOCKNEY (B. 1937)**

*A Rake's Progress and Other Etchings by David Hockney*

lithographic poster printed in red and black, 1963, on Crisbrook handmade paper, signed and dated in pencil, from the signed edition of 110, published by Editions Alecto, London, the full sheet, pale time staining, soft handling creases, otherwise in good condition, framed  
Image 745 x 548 mm., Sheet 795 x 570 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**PROVENANCE:**

With Editions Alecto, London.

Acquired from the above by the present owners.

**LITERATURE:**

Whitechapel P45; Baggott 6

58



VARIOUS PROPERTIES

λ059

**DAVID HOCKNEY (B. 1937)**

*Illustrations for Fourteen Poems by C. P. Cavafy (Edition A)*

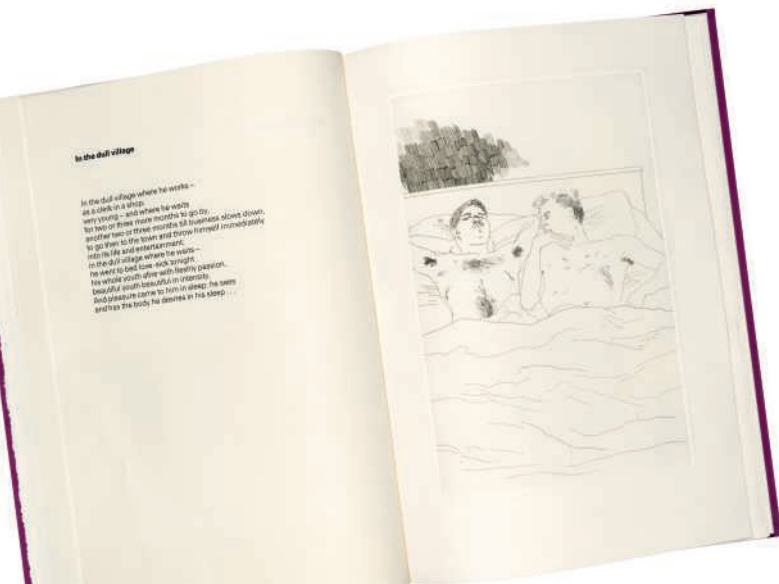
the complete set of thirteen etchings with aquatint, 1966-67, on Crisbrook handmade paper, with title, text, table of contents, and justification, signed in pencil on the justification, Edition A, copy number 166/500, including *Portrait of Cavafy II* (only issued with the first 250 sets, there were also fifty artist's proofs), signed and dated in pencil, inkstamped Edition A ea 431 verso, loose (as issued), the bound etchings inkstamped Edition A ea 362-373 (respectively) verso, 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)  
485 x 340 x 30 mm. (overall)

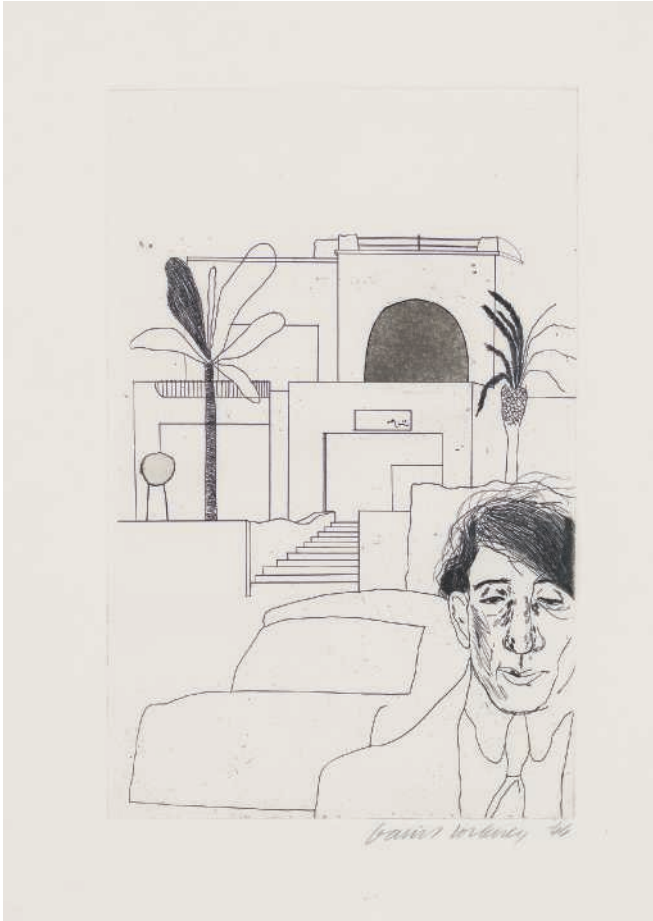
£4,000-6,000

US\$5,200-7,700  
€4,700-7,100

**LITERATURE:**

Scottish Arts Council & Tokyo 47-59





60

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ60

**DAVID HOCKNEY (B. 1937)**

*Portrait of Cavafy II, from: Fourteen Poems by C.P. Cavafy*

etching with aquatint, 1966, on wove paper, signed and dated in pencil, a proof aside from the numbered edition of 300, published by Editions Alecto, London, the full sheet, the sheet slightly cockled, otherwise in very good condition, framed

Plate 350 x 224 mm., Sheet 570 x 404 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

With Editions Alecto, London.

Acquired from the above by the present owners.

**LITERATURE:**

Scottish Arts Council, Tokyo 59

λ61

**DAVID HOCKNEY (B. 1937)**

*Postcard of Richard Wagner with a Glass of Water*

etching in colours, 1973, on English handmade wove paper, signed and dated in pencil, numbered 34/100 (there were also 21 proofs), published by Bernard Jacobson, London, with the artist's copyright blindstamp, the full sheet, some pale light-staining, otherwise in very good condition, framed  
Plate 168 x 126 mm., Sheet 213 x 151 mm.

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Scottish Arts Council 154; not in Tokyo



61



62

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ62

**DAVID HOCKNEY (B. 1937)**

*Peter*

etching, 1969, on wove paper, signed and dated in pencil, numbered 35/75 (there were also 16 proofs), published by Petersburg Press, London, 1970, the full sheet, with deckle edges above and below, pale foxmarks in places, otherwise in very good condition, framed  
Plate 685 x 545 mm., Sheet 925 x 715 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**

Scottish Arts Council 110; Tokyo 107



63

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ63

**DAVID HOCKNEY (B. 1937)**

*Peter Schlesinger*

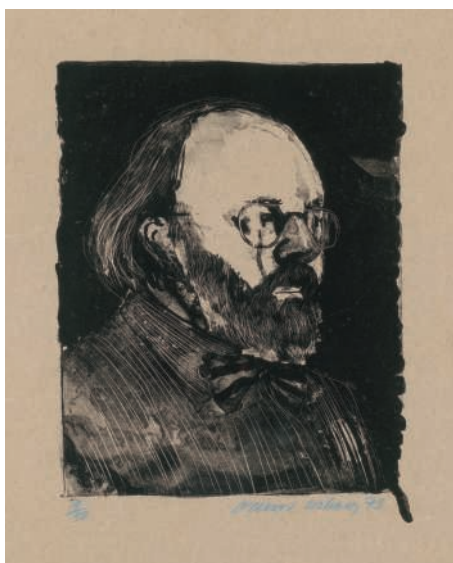
lithograph in sepia, 1976, on cream wove paper, signed and dated in pencil, numbered 16/90 (there were also 35 proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, the full sheet, with pale time staining, otherwise in good condition, framed  
Image & Sheet 403 x 300 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Scottish Arts Council 185; Gemini 734; Tokyo 172



64

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ64

**DAVID HOCKNEY (B. 1937)**

*Henry*

lithograph, 1973, on Goodman Buff handmade paper, signed and dated in blue crayon, numbered 19/50 (there were also twenty proofs), published by Gemini G.E.L., Los Angeles, with their blindstamp, with pale time staining at the extreme sheet edges, otherwise in good condition, framed  
Image 273 x 210 mm., Sheet 410 x 308 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**LITERATURE:**

Scottish Arts Council 145; Gemini 450; Tokyo 145

VARIOUS PROPERTIES

λ65

**DAVID HOCKNEY (B. 1937)**

*Portrait of Felix Mann*

lithograph, 1969, on Arches wove paper, signed in pencil, numbered 16/65 (there was also an edition of 35 on Japan paper and 18 proofs), published by Galerie Wolfgang Ketterer, Munich, 1971, the full sheet, a deckle edge above and below, in very good condition, framed  
Image & Sheet 658 x 505 mm.

£1,000-1,500

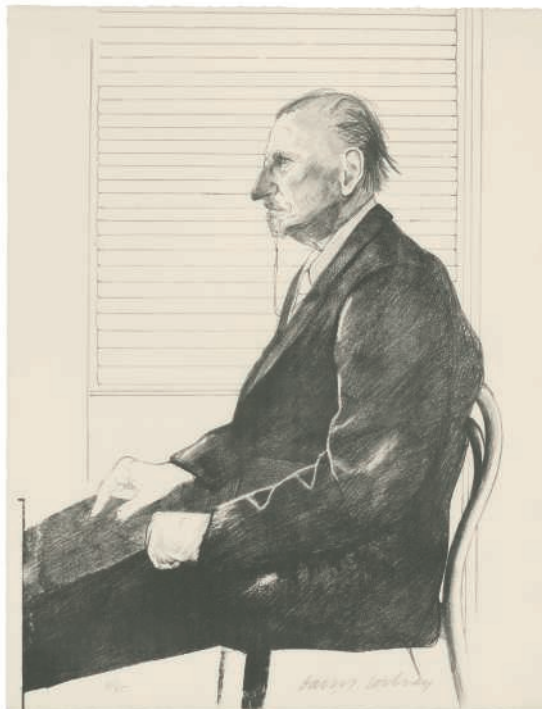
US\$1,300-1,900

€1,200-1,800

**LITERATURE:**

Scottish Arts Council 113; not in Tokyo

Felix Mann was a German photographer and journalist as well as a noted scholar and connoisseur of prints. Hockney portrayed him in another lithograph of the same year, in a similar pose but depicted *en face*, titled *The Connoisseur* (see S.A.C. 114).



PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ66

**DAVID HOCKNEY (B. 1937)**

*Billy Wilder*

lithograph in colours, 1976, on Okawara Japan paper, signed and dated in red crayon, numbered 31/43 (there were also 22 proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps and their inkstamp and workshop number *DH76-765* in pencil *verso*, the full sheet, some pale pinpoint foxmarks in places, the sheet slightly cockled above, otherwise in good condition, framed  
Image & Sheet 977 x 711 mm.

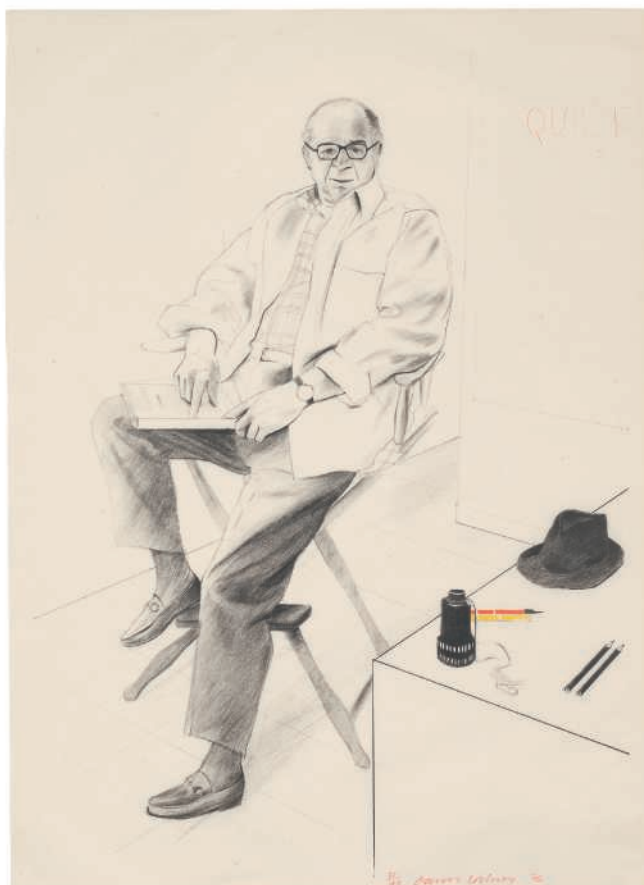
£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Scottish Arts Council 180; Tokyo 169; Gemini 715





VARIOUS PROPERTIES

λ67

**DAVID HOCKNEY (B. 1937)**

*Celia Observing*

etching and aquatint in colours, on Rives BFK wove paper, 1976, signed and dated in pencil, numbered 47/60 (there were also 14 artist's proofs), published by Petersburg Press, London and New York, with wide margins, the colours fresh, the sheet slightly cockled, very pale mount staining, some pale pinpoint scattered foxmarks, otherwise in good condition, framed Plate 682 x 543 mm., Sheet 840 x 688 mm.

£5,000-7,000

US\$6,500-9,000

€6,000-8,300

**LITERATURE:**

Not in Scottish Arts Council or Tokyo

λ\*68

**DAVID HOCKNEY (B. 1937)**

*Celia with Green Hat*

lithograph in colours, 1985, on HMP handmade paper, signed and dated in pencil, numbered 1/98 (there were also eighteen 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 760 x 560mm.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**PROVENANCE:**

Kenneth E. Tyler (b. 1931); his sale, Sotheby's, New York, 5 June 2000, lot 1064.

**LITERATURE:**

Tokyo 268; Tyler 274





PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**λ69**

**DAVID HOCKNEY (B. 1937)**

*Tree*

lithograph in colours, 1968, on BFK Rives wove paper, signed and dated in pencil, numbered 22/95 (there were also 22 artist's proofs), published by Petersburg Press, London, the full sheet, with a deckle edge above and below, the red attenuated (as is common), otherwise in very good condition, framed

Image 560 x 420 mm., Sheet 646 x 498 mm.

£3,000-5,000

US\$3,900-6,400  
€3,600-5,900

**LITERATURE:**

Scottish Arts Council, Tokyo 61

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

**λ70**

**DAVID HOCKNEY (B. 1937)**

*Glass Table with Objects*

lithograph in colours, 1969, on BFK Rives wove paper, signed and dated in pencil, numbered 45/75 (there were also 16 proofs), published by Petersburg Press, London, the full sheet, a deckle edge at left and right, generally in very good condition, framed

Image 210 x 380 mm., Sheet 449 x 559 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**PROVENANCE:**

With Kasmin Ltd, London (with his label verso).  
D. H. Evers, London (with his label verso).

**LITERATURE:**

Scottish Arts Council 68; Tokyo 65



69



70



FROM THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY

λ71

**DAVID HOCKNEY (B. 1937)**

*Three Kings and a Queen*

etching and aquatint, 1961, on English handmade paper, signed and dated in blue ball-point pen, from the edition of 50, printed by Ron Fuller and Peter Matthews at the Royal College of Art, the full sheet, pale light- and mount staining, otherwise in very good condition, framed  
Plate 230 x 654 mm., Sheet 552 x 794 mm.

£4,000-6,000

US\$5,200-7,700

€4,700-7,100

**LITERATURE:**

Scottish Arts Council; Tokyo 7



72

VARIOUS PROPERTIES

λ72

**DAVID HOCKNEY (B. 1937)**

*Cold Water about to hit the Prince, from: Illustration for six Fairy Tales, from the Brothers Grimm*

etching and aquatint, 1969, on Hodgkinson handmade paper, watermarked DH/PP, signed in pencil, numbered 17/100 (there were also twenty artist's proofs), published by Petersburg Press, London, 1970, the full sheet, a deckle edge at right, generally in very good condition, framed  
Plate 385 x 273 mm., Sheet 624 x 460 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**

Scottish Arts Council 97; Tokyo 94

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ73

**DAVID HOCKNEY (B. 1937)**

*The French Shop*

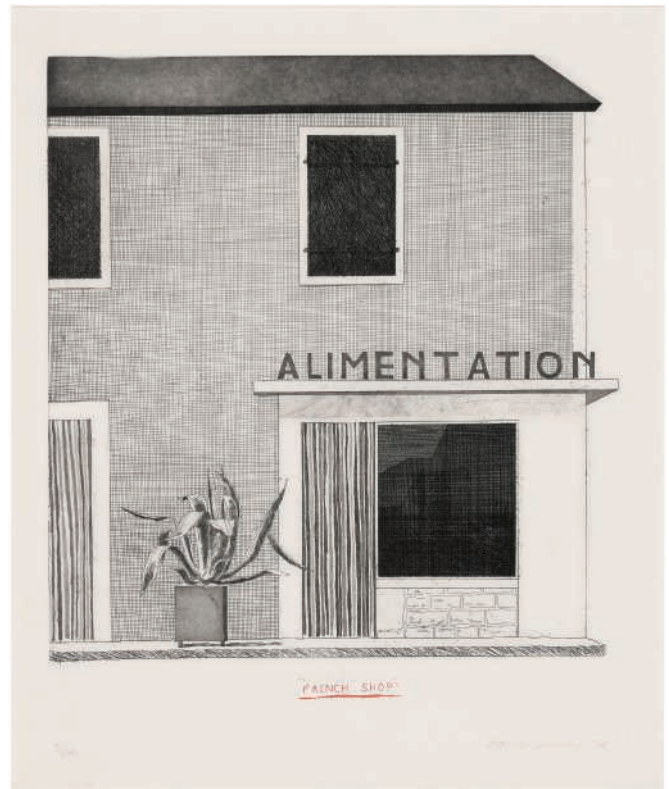
etching with aquatint printed in red and black, 1971, on wove paper, signed and dated in pencil, numbered 325/500 (there were also sixty proofs numbered in Roman numerals on a different paper), published by the Observer, London, with wide margins, very pale time staining at the sheet edges, two very pale pale moisture stains in the lower sheet, otherwise in good condition, framed  
Plate 535 x 457 mm., Sheet 625 x 533 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-7,100

**LITERATURE:**

Scottish Arts Council 122; Tokyo 112



73



VARIOUS PROPERTIES

**λ\*74**

**DAVID HOCKNEY (B. 1937)**

*Lithographic Water Made of Lines, Crayon, and Two Blue Washes*

lithograph in colours, 1978-80, on TGL handmade paper, signed and dated in pencil, numbered 41/85 (there were also 23 artist's proofs), published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 550 x 700 mm., Sheet 756 x 875 mm.

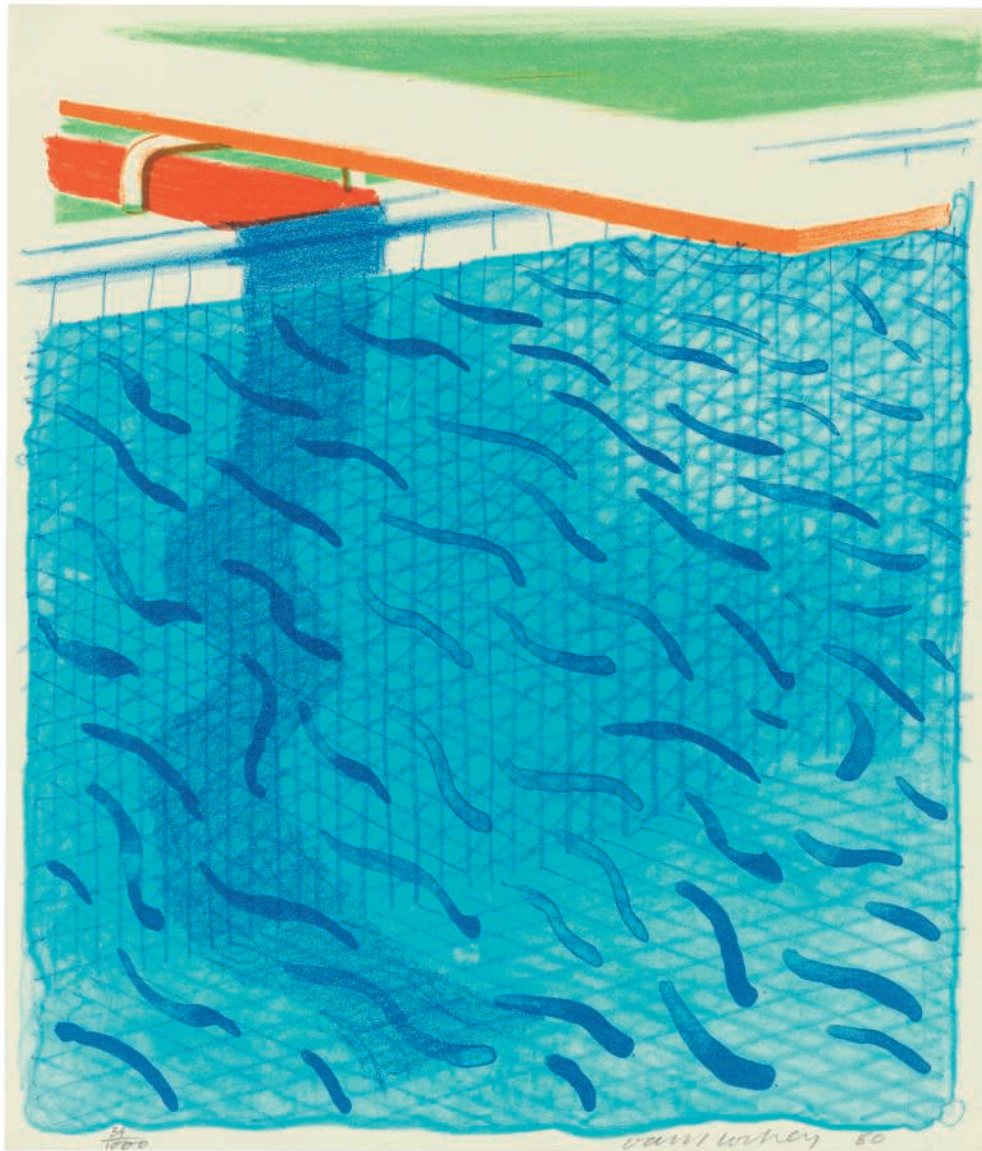
£30,000-50,000

US\$39,000-65,000

€36,000-59,000

**LITERATURE:**

Tokyo 209; Tyler 252



λ75

**DAVID HOCKNEY (B. 1937)**

*Pool made with Paper and blue Ink for Book*

lithograph in colours, 1980, on wove paper, signed, dated and numbered 34/1000 in pencil (there were also one hundred artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp and their workshop number *DH80-460* in pencil verso, the full sheet, the colours fresh, in very good condition, complete with the book **Paper Pools**, with the original card slipcase, both stamp-numbered 34, the book signed in red ink on the justification  
Image 260 x 220 mm., Sheet 267 x 230 mm.

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000

**LITERATURE:**  
Tokyo 234



λ76

**DAVID HOCKNEY (B. 1937)**

*The Drooping Plant*

home made print executed on an office colour copy machine, 1986, on Arches wove paper, signed and dated in pencil, numbered 44/46, published by the artist, with his blindstamp, the full sheet, in very good condition, in the artist's original frame  
Image 274 x 210 mm., Sheet 278 x 215 mm.

£5,000-7,000

US\$6,500-9,100

€5,900-8,200

**LITERATURE:**

Tokyo 311

PROPERTY FROM A PRIVATE ENGLISH COLLECTION

λ77

**DAVID HOCKNEY (B. 1937)**

*Red Square and the Forbidden City*

lithograph in colours, 1982, on Somerset wove paper, signed in pencil, numbered 34/1000, published by Petersburg Studios, New York, the full sheet, in very good condition, framed  
Image and Sheet 492 x 540 mm. (unfolded)

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400

**LITERATURE:**  
Tokyo 254



VARIOUS PROPERTIES

λ78

**DAVID HOCKNEY (B. 1937)**

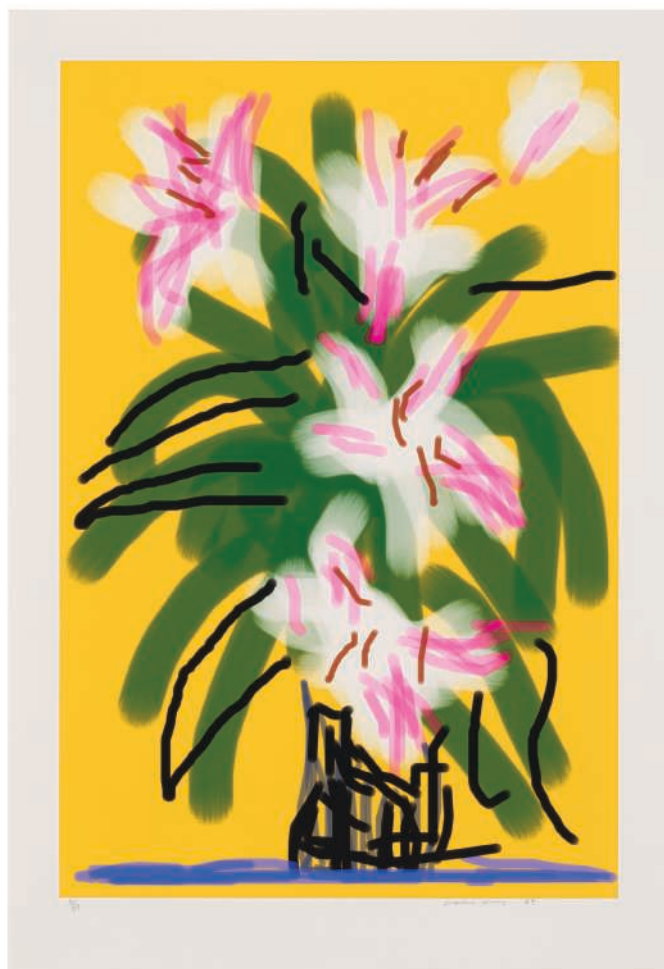
*Lilies*

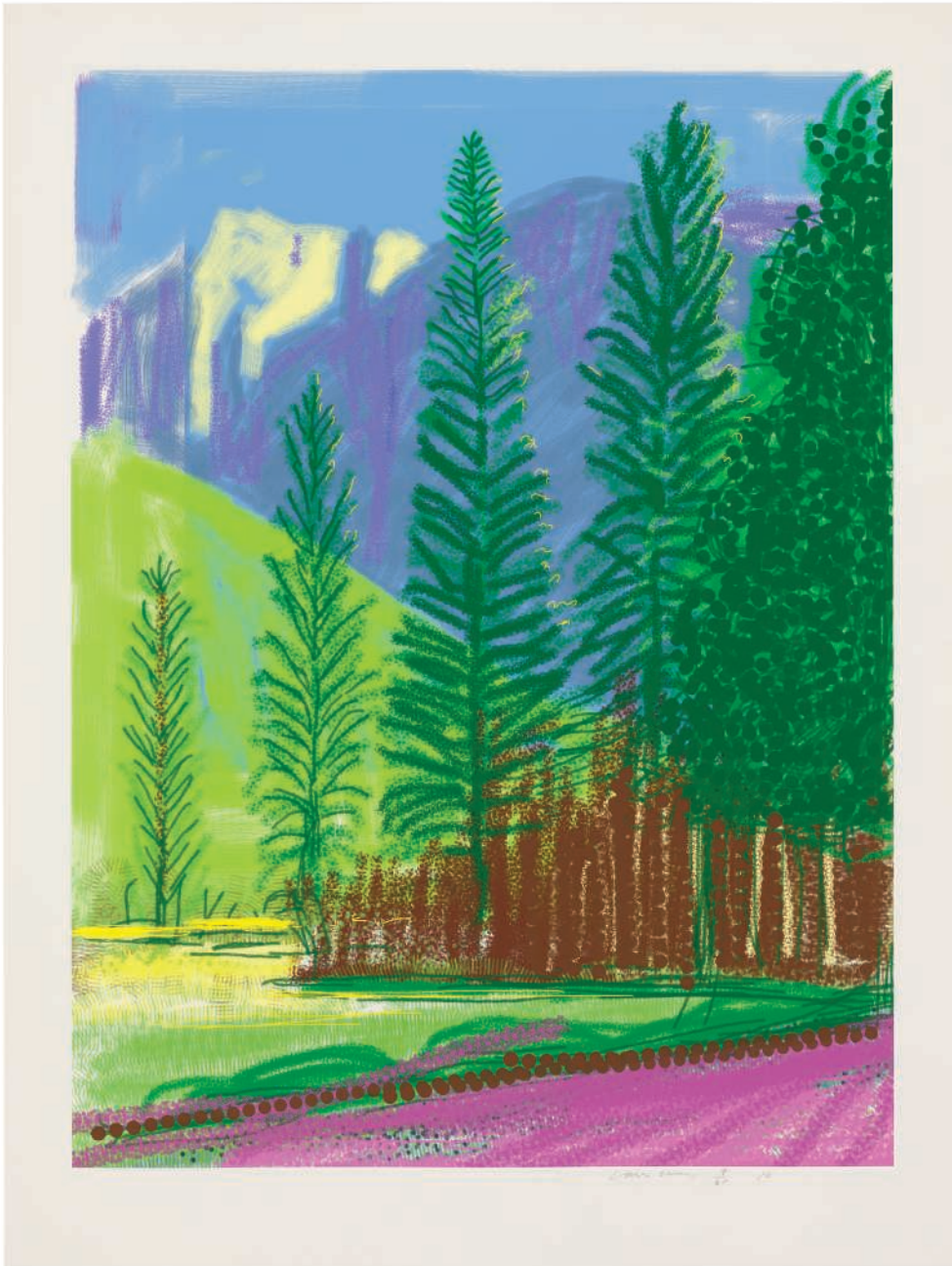
ipad drawing in colours, 2009, printed on wove paper, signed and dated in pencil, numbered 21/25, published by the artist, with his blindstamp, the full sheet, in very good condition, framed  
Image 815 x 543 mm., Sheet 942 x 643 mm.

£15,000-20,000

US\$20,000-26,000  
€18,000-24,000

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





λ79

**DAVID HOCKNEY (B. 1937)**

*Untitled No. 12, from: The Yosemite Suite*

ipad drawing in colours, 2010, printed on wove paper, signed and dated in pencil, numbered 9/25, 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.

£15,000-20,000

US\$20,000-26,000

€18,000-24,000

**PROVENANCE:**

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





λ80

**DAVID HOCKNEY (B. 1937)**

*Untitled No. 22, from: The Yosemite Suite*

ipad drawing in colours, 2010, printed on wove paper, signed and dated in pencil, numbered 9/25, 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.

£15,000-20,000

US\$20,000-26,000

€18,000-24,000

**LITERATURE:**

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



81

**EDWARD RUSCHA (B. 1937)**

*Mocha Standard*

screenprint in colours, 1969, signed, dated and numbered 75/100 in pencil (there were also three artist's proofs), published by the artist, the full sheet, generally in very good condition, framed  
Image 495 x 940 mm., Sheet 655 x 1018 mm.

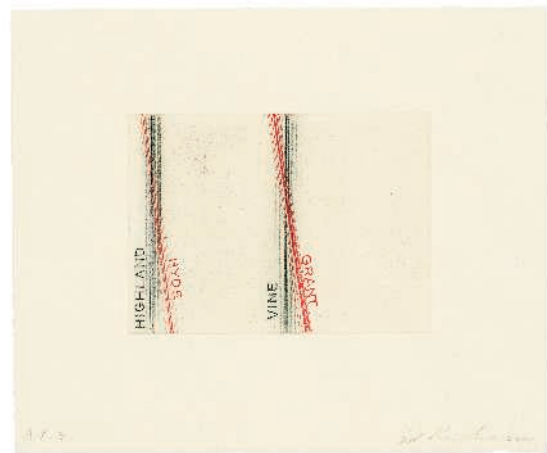
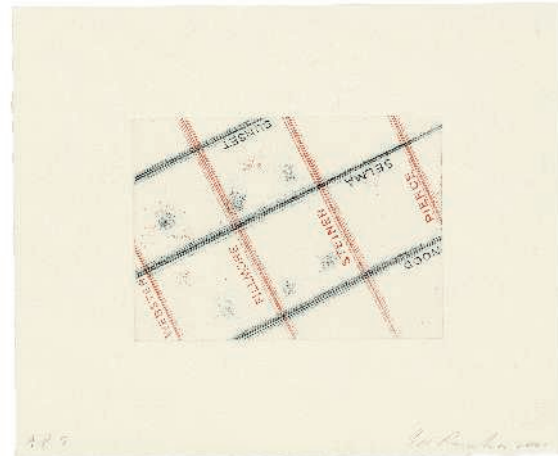
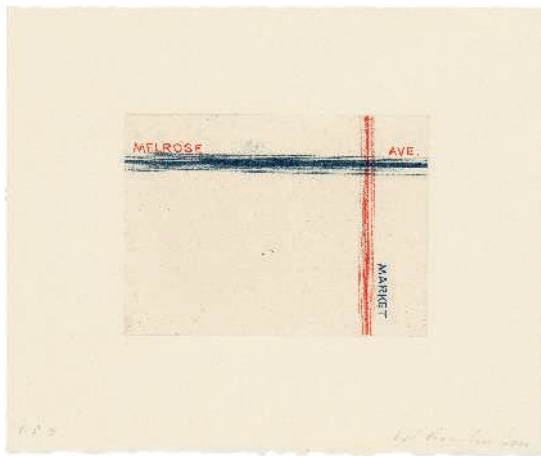
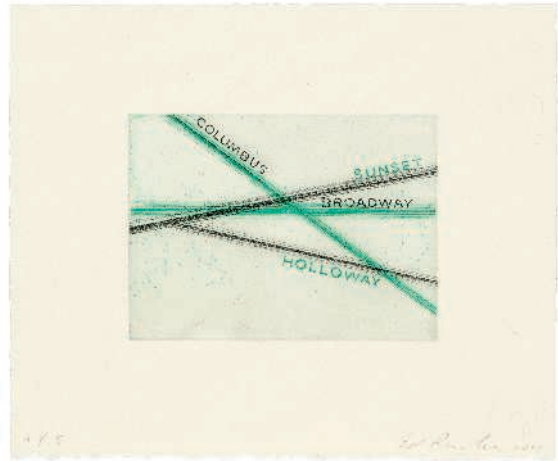
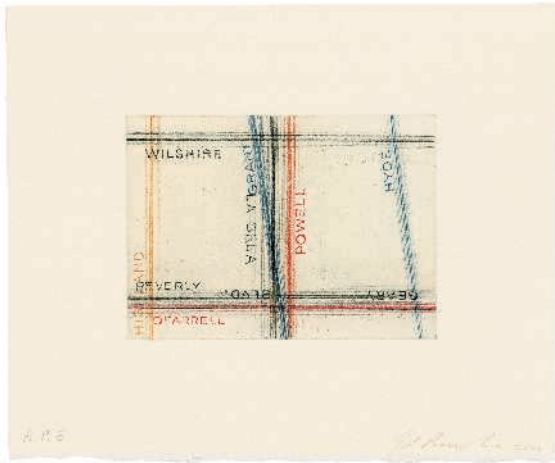
£60,000-80,000

US\$78,000-100,000  
€71,000-94,000

**LITERATURE:**  
Engberg 30

*"...I started looking at gas stations as though it was architecture and very simple architecture at that and some gas stations were made by...they were prefabricated and made of metal panels that were just literally put together and bolted together and so I began to see it as as a beautiful form of architecture...."*

-Ed Ruscha



**82**  
**EDWARD RUSCHA (B. 1937)**

*Los Francisco San Angeles*

the complete set of seven etchings in colours, 2001, on wove paper, with justification, each signed and dated in pencil, inscribed A.P. 5, one of ten artist's proof sets, aside from the edition of 45, published by Crown Point Press, San Francisco, each with their blindstamp and inkstamp on the reverse, the full sheets, deckle edges below, in very good condition, loose (as issued), in the original grey linen-covered portfolio with embossed title 216 x 257 mm. (overall)

£15,000-25,000

US\$20,000-32,000  
 €18,000-29,000



**83**

**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.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100



**\*84**

**JIM DINE (B. 1935)**

*Atheism*

lithograph in colours with hand-colouring, 1986, on Arches wove paper, signed and dated in pencil, numbered 27/35 (there were also ten artist's proofs), published by Pace Editions, New York, the full sheet, in very good condition, framed  
Image & Sheet 1710 x 1210 mm.

£3,000-5,000

US\$3,900-6,400  
€3,600-5,900

**LITERATURE:**

Carpenter 2

85

**JASPER JOHNS (B. 1930)**

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

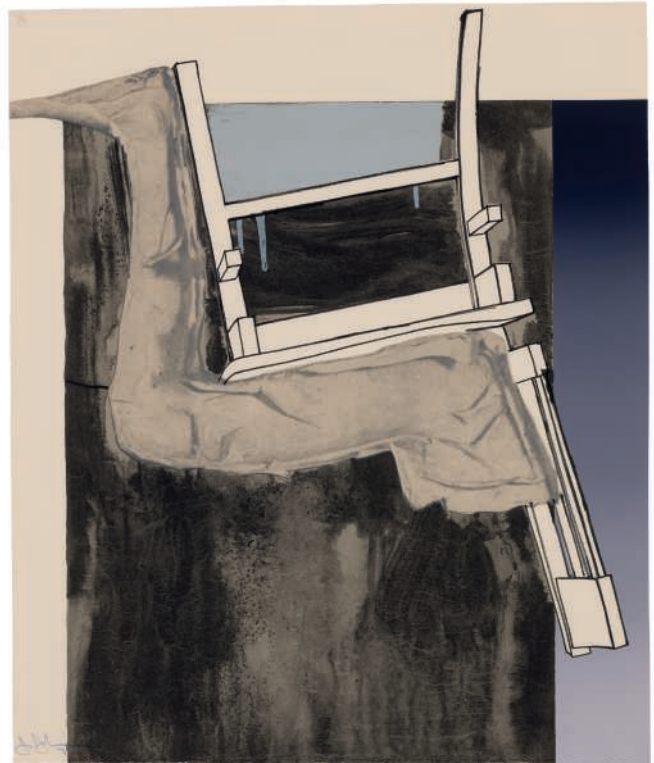
lithograph in colours, 1971, on wove paper, signed and dated in blue crayon, numbered 63/68 (there were also twelve artist's proofs), published by Gemini G.E.L., Los Angeles, with their blindstamps, inkstamp and workshop number in pencil JJ71-377 verso, the full sheet, a deckle edge below, printed to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

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100

**LITERATURE:**

Universal Limited Art Editions 90; Gemini 287



86

**JASPER JOHNS (B. 1930)**

*Pinion*

lithograph in colours, 1966, on handmade Italia wove paper, signed and dated '63-66' in red pencil, numbered 12/36 (there were also six artist's proofs), published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, the colours fresh, generally in very good condition, framed  
Image 980 x 620 mm., Sheet 1025 x 715 mm.

£5,000-7,000

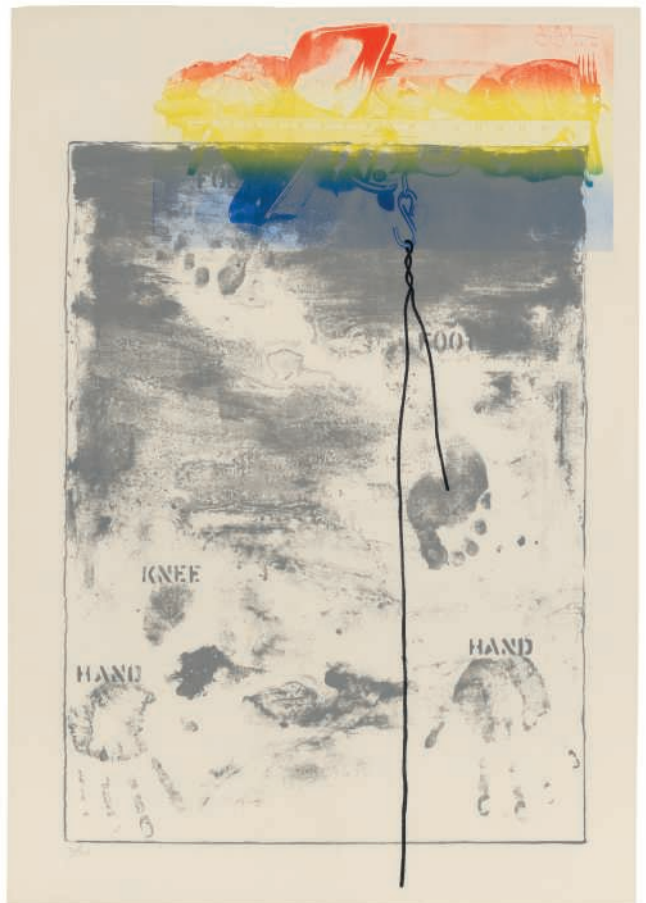
US\$6,500-9,100  
€5,900-8,200

**PROVENANCE:**

David Whitney (1939-2005), Worcester, Massachusetts; his sale, 'Important Prints by Jasper Johns from the Collection of David Whitney', Christie's, New York, 7 November 1996, lot 644.

**LITERATURE:**

Universal Limited Art Editions 27





87

87

**ROBERT RAUSCHENBERG (1925-2008)**

*Gulf*

lithograph in colours, 1969, on German Copperplate paper, signed and dated in pencil, numbered AP 3/5, an artist's proof aside from the edition of 31, published by Universal Limited Art Editions, West Islip, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 1070 x 767 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**PROVENANCE:**

David Whitney (1939-2005), Worcester, Massachusetts; his sale, 'An American Visionary: The Collection of David Whitney', Sotheby's, New York, 16 November 1996, lot 296.

**LITERATURE:**

Foster 70

88

**ANDY WARHOL (1928-1987)**

*Tattooed Woman holding Rose*

offset lithograph in orange, circa 1955, on tissue-thin green wove paper, with the artist's estate stamp and the stamp of the Warhol Foundation and annotated 'PM 15.0172' in pencil on the reverse, the full sheet, with flattened horizontal folds (as issued), pale light-staining, otherwise in good condition, framed  
Sheet 736 x 281 mm.

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

**LITERATURE:**

Not in Feldman & Schellmann



88

89

**ROY LICHTENSTEIN (1923-1997)**

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

screenprint on gelatin photographic print mounted on three-dimensional lenticular offset lithograph, 1967, on white composition board with window mount (as issued), signed in pencil, numbered 97/200 (there were also 25 proofs lettered A through Y), additionally signed and numbered on the verso of the image, published by Tanglewood Press Inc., New York, the full sheet, some pale staining, remains of adhesive on the verso of the mount, otherwise in good condition, framed  
Image 281 x 355 mm.

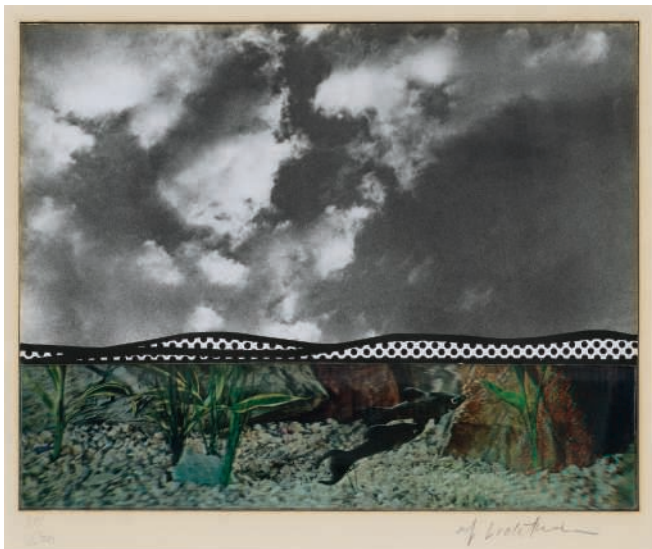
£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Corlett 50



88

68

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.

λ90

**JOE TILSON (B. 1928)**

*Transparency, Che Guevara, October 9th 1967*

screenprint on acrylic, 1969, signed and numbered 6/20 in black ink on a label on the reverse, published by Marlborough Fine Art, London, a scratch in the screenprint at upper centre, some minor scuffs, in the original carved and painted wooden frame, with some hairline cracks, minor losses and scuffs to the painted surface

Overall 300 x 300 x 24 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

In the late 1960's, Joe Tilson made politically engaged pop art featuring the heroes of the counter-culture: Ho Chi Minh, Malcolm X and Che Guevara. *Che Guevara - Transparency* was published two years after Guevara's capture and execution by CIA-assisted Bolivian forces on 9 October 1967. Tilson appropriated a newsreel still of the South American revolutionary which relates closely to Alberto Korda's famous photograph of Guevara from 1960, the *Guerrillero heroico*, an image which has become synonymous with political idealism and a youthful fervour for social justice. Tilson's *Transparency*, made shortly after Che's death, refers back to an older, religious visual tradition by framing Guevara as a contemporary martyr – a ready-made icon for the pop generation.



λ91

**JOE TILSON (B. 1928)**

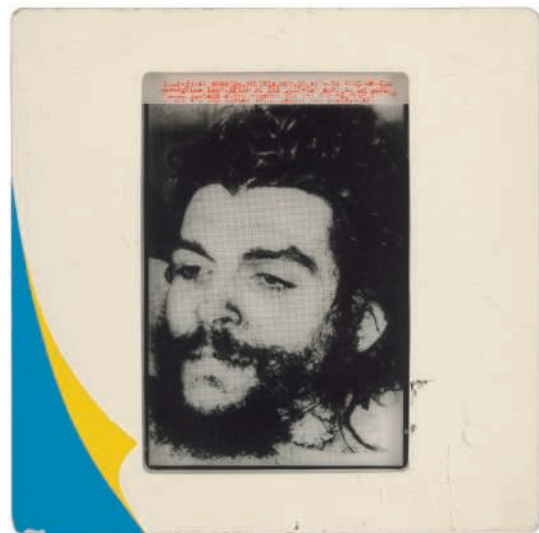
*Transparency, Che Guevara II, October 9th 1967*

screenprint on acrylic, 1969, signed and numbered 2/20 in black ink on a label on the reverse, published by Marlborough Fine Art, London, some minor scuffs in the screenprint, in the original painted wooden frame, with some hairline cracks, minor losses and scuffs to the painted surface

Overall 300 x 300 x 24 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



λ92

**JOE TILSON (B. 1928)**

*Transparency, Yuri Gagarin, April 12th 1961*

screenprint on acrylic, 1969, signed and numbered 2/20 in black ink on a label on the reverse, published by Marlborough Fine Art, London, a small scratch in the screenprint in the visor, some minor scuffs, in the original painted wooden frame, with some hairline cracks, minor losses and scuffs to the painted surface

Overall 300 x 300 x 24 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500





**\*93**

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe*

screenprint in colours, 1967, on wove paper, initialled and dated in pencil verso, stamp numbered 65/250 (the numbering reinforced), (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the colours bright and fresh, generally in very good condition, framed Image & Sheet 915 x 915 mm.

£80,000-120,000

US\$110,000-160,000  
€95,000-140,000

**LITERATURE:**

Feldman & Schellmann II.28





**94**

**ANDY WARHOL (1928-1987)**

*Marilyn Monroe*

screenprint in colours, 1967, on wove paper, initialled and dated in pencil verso, stamp numbered 77/250 (there were also 26 artist's proofs lettered A-Z), published by Factory Additions, New York, the full sheet, the colours bright and fresh, pale backboard staining, generally in very good condition  
Image & Sheet 915 x 915 mm.

£60,000-80,000

US\$78,000-100,000

€71,000-94,000

**LITERATURE:**

Feldman & Schellmann II.30



95

**ANDY WARHOL (1928-1987)**

*Mao*

screenprint in colours, 1972, on wove paper, signed in blue ballpoint pen *verso*, numbered 44/250 (there were also fifty artist's proofs), published by Castelli Graphics and Multiples, New York, printed by Styria Studio, New York, with the artist's copyright stamp and the printer's stamp *verso*, the full sheet, the colours vibrant and fresh, some vertical creases at left and lower right, with occasional associated cracks and craquelures, a tiny nick at the right sheet edge, backboard staining, otherwise in good condition, framed Image & Sheet 914 x 914 mm.

£25,000-35,000

US\$33,000-45,000

€30,000-41,000

**LITERATURE:**

Feldman & Schellmann II.94



**\*96**

**ANDY WARHOL (1928-1987)**

*Ladies and Gentlemen*

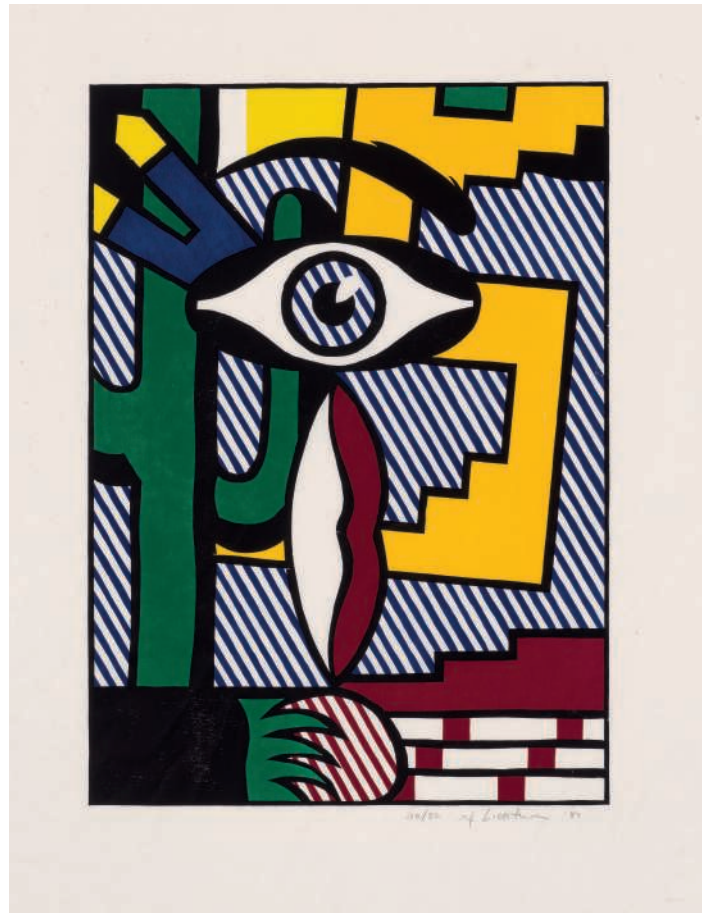
screenprint in colours, 1975, on Fabriano wove paper, initialled in pencil, numbered 73/150 in pencil *verso*, published by Studio G7, Bologna, the full sheet, the sheet very slightly cockled, generally in good condition, framed Image 770 x 570 mm., Sheet 1000 x 698 mm.

£3,000-4,000

US\$3,900-5,200  
€3,600-4,700

**LITERATURE:**

Feldman & Schellmann 126



**97**

**ROY LICHTENSTEIN (1923-1997)**

*American Indian Theme III, from: American Indian Theme Series*

woodcut in colours, 1980, on handmade Suzuki paper, signed and dated in pencil, numbered 40/50 (there were also 18 artist's proofs), published by Tyler Graphics Ltd., Bedford, New York, with their blindstamp and their workshop number *RL79-481* in pencil *verso*, the full sheet, a deckle edge at left, a repaired tear in the right margin, otherwise in good condition, framed Image 670 x 483 mm., Sheet 890 x 693 mm.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**PROVENANCE:**

With Tower Gallery, New York (their label *verso*).  
Anonymous sale, Christie's, New York, 7 November 1996, lot 739.

**LITERATURE:**

Corlett 162; Tyler 348



■98

**ROY LICHTENSTEIN (1923-1997)**

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

lithograph and screenprint in colours, 1974, on BFK Rives wove paper, signed and dated in pencil, numbered 81/100 (there were also ten artist's proofs), co-published by Multiples, Inc. and Castelli Graphics, New York, with their inkstamp verso, printed by Styria Studio, New York, with their blindstamp, the full sheet, the yellow slightly attenuated, some vertical scuffs at the left of the image, otherwise in good condition, framed  
Image 773 x 1156 mm., Sheet 939 x 1322 mm.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

LITERATURE:  
Corlett 130



■99

AFTER ROY LICHTENSTEIN (1923-1997)

*Amerind Landscape*

hand-woven wool tapestry, 1979, with the embroidered signature verso, from the edition of twenty, published by Modern Masters Tapestries, New York, generally in very good condition  
2780 x 3652 mm. (overall)

£12,000-18,000

US\$16,000-23,000  
€15,000-21,000

**100**

**ANDY WARHOL (1928-1987)**

*Goethe*

screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 69/100 (there were also 22 artist's proofs), co-published by Editions Schellmann & Klüser, Munich and New York, and Denise René/ Hans Meyer, Düsseldorf, with theirs and the artist's copyright stamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition, framed  
Image & Sheet 965 x 965 mm.

£30,000-50,000

US\$39,000-65,000  
€36,000-59,000

**LITERATURE:**

Feldman & Schellmann II.272



**101**

**ANDY WARHOL (1928-1987)**

*Apple, from: Ads*

unique screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, inscribed and numbered *TP 18/30*, one of thirty trial proofs each printed in a unique combination of colours, aside from the standard edition of 190, published by Ronald Feldman Fine Arts, Inc., New York, with the artist's and publisher's copyright ink stamp on the reverse, the full sheet, generally in good condition, framed  
Image & Sheet 969 x 967 mm.

£50,000-70,000

US\$65,000-91,000  
€59,000-82,000

**PROVENANCE:**

With Halycon Gallery, London.

Acquired from the above in 2002; then by descent to the present owners.

**LITERATURE:**

see Feldman & Schellmann IIB.359







102

**\*102**

**ANDY WARHOL (1928-1987)**

*\$ (1)*

unique screenprint in colours, 1982, on Lenox Museum board, signed in pencil, numbered 11/60 (there were also ten artist's proofs) each printed in a unique combination of colours, published by the artist, New York, with his stamp *verso*, the full sheet, the signature slightly smudged, otherwise in good condition, framed  
Image & Sheet 502 x 399 mm.

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

**PROVENANCE:**

Sotheby's, New York, 7 November 1992, lot 826 (part).

**LITERATURE:**

see Feldman & Schellmann II.274-279

*"American money is very well-designed, really. I like it better than any other kind of money"*

-Andy Warhol

**103**

**ANDY WARHOL (1928-1987)**

*\$ (Quadrant)*

unique screenprint in colours, 1982, on Lenox Museum Board, signed in pencil, numbered 11/60 (there were also ten artist's proofs) each printed in a unique combination of colours, published by the artist, with his copyright inkstamp on the reverse, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, in very good condition  
Image & Sheet 1015 x 815 mm.

£70,000-100,000

US\$91,000-130,000

€83,000-120,000

**LITERATURE:**

see Feldman & Schellmann II.283-284



**104**

**ANDY WARHOL (1928-1987)**

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

screenprint in colours with diamond dust, 1985, on Lenox Museum Board, signed in pencil, numbered R2/30 (there were also five artist's proofs), from the deluxe Royal edition with diamond dust, aside from the standard edition of forty, published by G. Mulder, Amsterdam, with the artist's copyright stamp verso, printed by Rupert Jasen Smith, New York, the full sheet, generally in very good condition, framed  
Image & Sheet 1000 x 800 mm.

£100,000-150,000

US\$130,000-190,000  
€120,000-180,000

**LITERATURE:**

Feldman & Schellmann 336A





**105**

**ANDY WARHOL (1928-1987)**

*Queen Beatrix, from: Reigning Queens*

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered PP2/5, a printer's proof aside from the edition of forty (there were also ten artist's proofs), published by G. Mulder, Amsterdam, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, some minor rubbing at the tip of the lower left corner, otherwise in good condition, framed Image and Sheet 100 x 799 mm.

£15,000-20,000

US\$20,000-26,000  
€18,000-24,000

**LITERATURE:**

Feldman & Schellmann II.338

**106**

**ANDY WARHOL (1928-1987)**

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

screenprint in colours, 1985, on Lenox Museum Board, signed in pencil, numbered 18/40 (there were also ten artist's proofs), published by G. Mulder, Amsterdam, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, a short crack at the lower left corner, occasional minor rubbing marks in places, otherwise generally in very good condition, framed Image & Sheet 1000 x 800 mm.

£15,000-20,000

US\$20,000-26,000  
€18,000-24,000

**LITERATURE:**

Feldman & Schellmann 334

107

**ANDY WARHOL (1928-1987)**

*Lamentation, from: Martha Graham*

screenprint in colours, 1986, on Lenox Museum Board, signed in pencil verso, numbered 97/100 (there were also 25 artist's proofs), published by the Martha Graham Center of Contemporary Dance, Inc., New York, printed by Rupert Jasen Smith, with his blindstamp, with the artist's copyright inkstamp verso, some creases at the upper left corner, minor ink losses along the extreme sheet edges in places, some skinning at the upper right sheet edge verso, framed

Image & Sheet 916 x 916 mm.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**LITERATURE:**

Feldman & Schellmann II.388



108

**ANDY WARHOL (1928-1987)**

*Frolunda Hockey Player*

screenprint in colours, 1986, on Lenox Museum Board, signed in pencil, numbered 75/100 (there were also twenty artist's proofs), published by Art Now Gallery, Gothenburg, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, some minor pale spots in the black background, otherwise in good condition, framed

£6,000-8,000

US\$7,800-10,000

€7,100-9,400

**LITERATURE:**

Feldman & Schellmann 366



109

**ANDY WARHOL (1928-1987)**

*Madonna & Self-Portrait with Skeleton's Arm (after Munch)*

unique screenprint in colours, 1984, on Lenox Museum Board, from a small, unnumbered edition of unique colour variants, with the artist's estate stamp and the Andy Warhol Foundation stamps *verso*, inscribed A129.989 in pencil, printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, the occasional soft scuff mark, otherwise in good condition, framed  
Image & Sheet 814 x 1016 mm.

£100,000-150,000

US\$130,000-190,000

€120,000-180,000

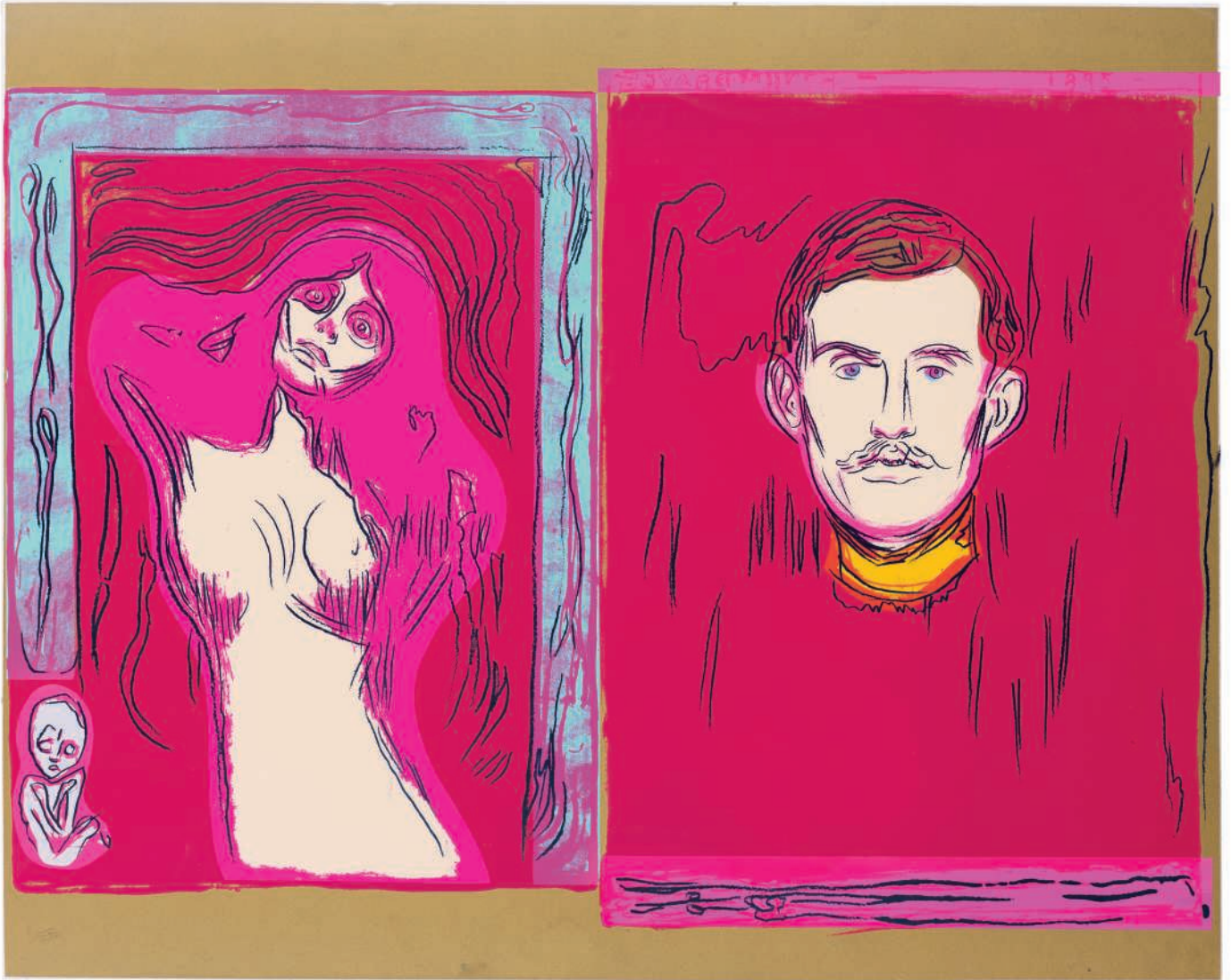
**LITERATURE:**

see Feldman & Schellmann IIIA.62

Whenever Andy Warhol turned to art history for inspiration, he did so with the same obsession he had for the icons of pop culture: images which defined a celebrity, a moment in history, a social phenomenon. Piero della Francesca, Botticelli, Leonardo, Tischbein had all created images which had entered the public consciousness. It is no accident therefore that Warhol also turned to Edvard Munch's works in search of images to be appropriated, to be 'warholised'. Munch himself was a genius producer of iconic images, such as *The Scream*, which summed up a mood or sentiment and which, in the course of time, had become popular emblems of modern art.

Based on Eduard Munch's two lithographs of 1895, *Madonna and Self-Portrait* (both of which are including in the sale; see lots 38 and 39), this double-portrait is amongst the most complex and inspired cases of such appropriation within Warhol's printed oeuvre. Dominating the left side of this print in glowing red, hot pink and gold, is *Madonna*, Munch's quintessential image of overwhelming femininity. To her right is the illuminated face of Munch himself, staring sternly and defiantly ahead, seemingly ignoring the embodiment of seduction and ecstasy next to him. By placing both figures together on one picture plane, dramatically enlarging the images and changing Munch's sombre palette into his own lurid screenprint inks, Warhol managed to visualise a multitude of questions usually only raised by art historians: Munch's neurotic, fearful attitude towards women; the relation of the artist and muse; the impact of colour and format on a subject; and the effect of juxtaposing one work of art to another.







# ANDY WARHOL

*Cowboys & Indians*

*“Real art is basic emotion. If a scene is handled with simplicity – and I don’t mean simple – it’ll be good, and the public will know it.”*

-John Wayne (1907-1979)





**\*110**

**ANDY WARHOL (1928-1987)**

Cowboys and Indians

the complete set of ten screenprints in colours, 1986, on Lenox Museum Board, each signed in pencil and numbered 'II/X' except *John Wayne* which is annotated 'UNIQUE' over an erased number (a *hors-commerce* set, the edition was 250), published by Gaultney, Klineman Art, Inc., New York, each with their ink stamp and the artist's copyright ink stamp on the reverse, the full sheets, in generally very good condition, with the original title page and cardboard box, framed  
Image & Sheet 911 x 911 mm. (each)

(10)

£300,000-500,000

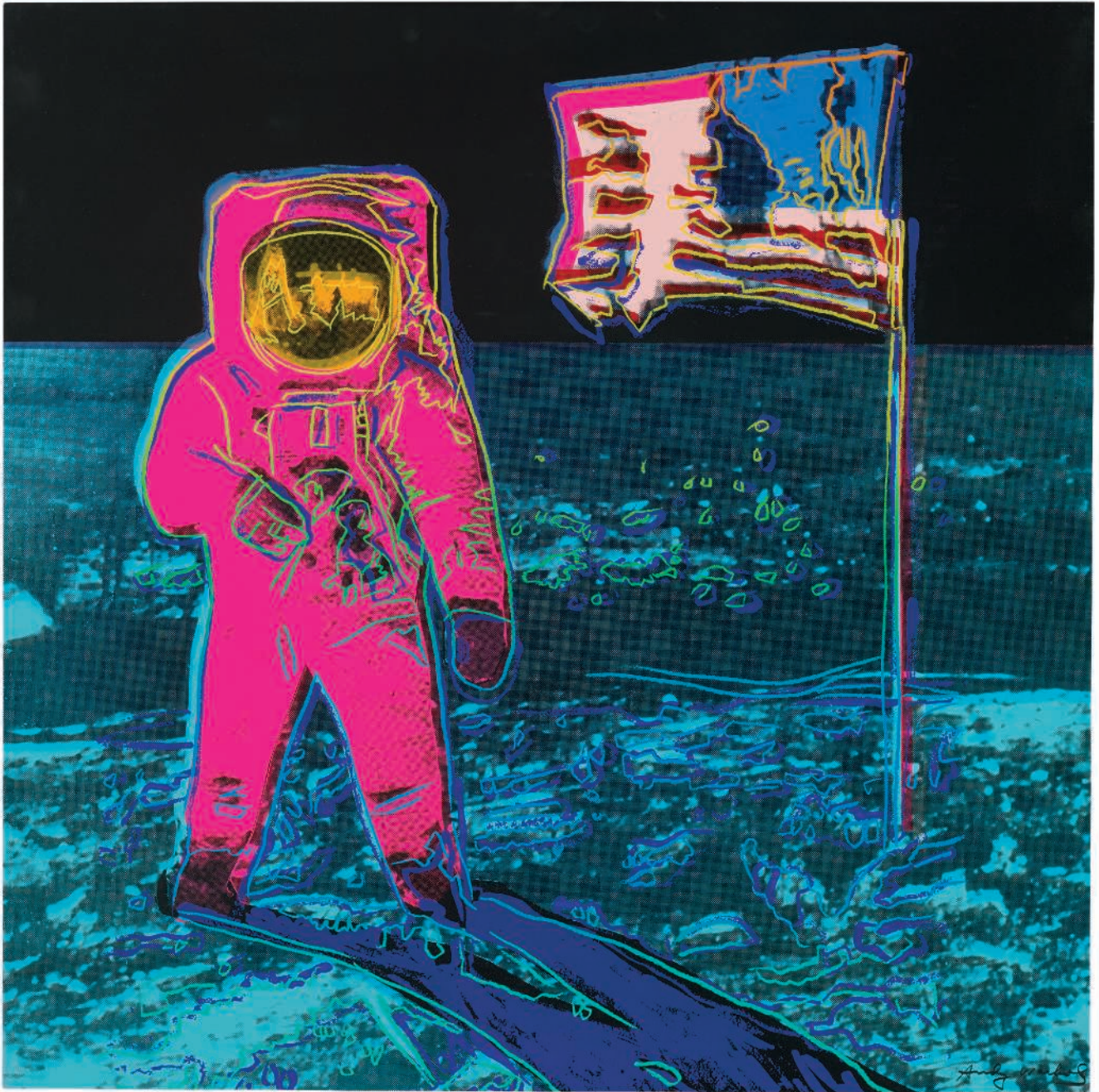
US\$390,000-640,000

€360,000-590,000

**LITERATURE:**

Feldman & Schellmann II.377-386

Including: *John Wayne*, *Annie Oakley*, *General Custer*, *Northwest Coast Mask*, *Kachina Dolls*, *Plains Indian Shield*, *Mother and Child*, *Geronimo*, *Indian Head Nickel*, and *Teddy Roosevelt*



111

**ANDY WARHOL (1928-1987)**

*Moonwalk*

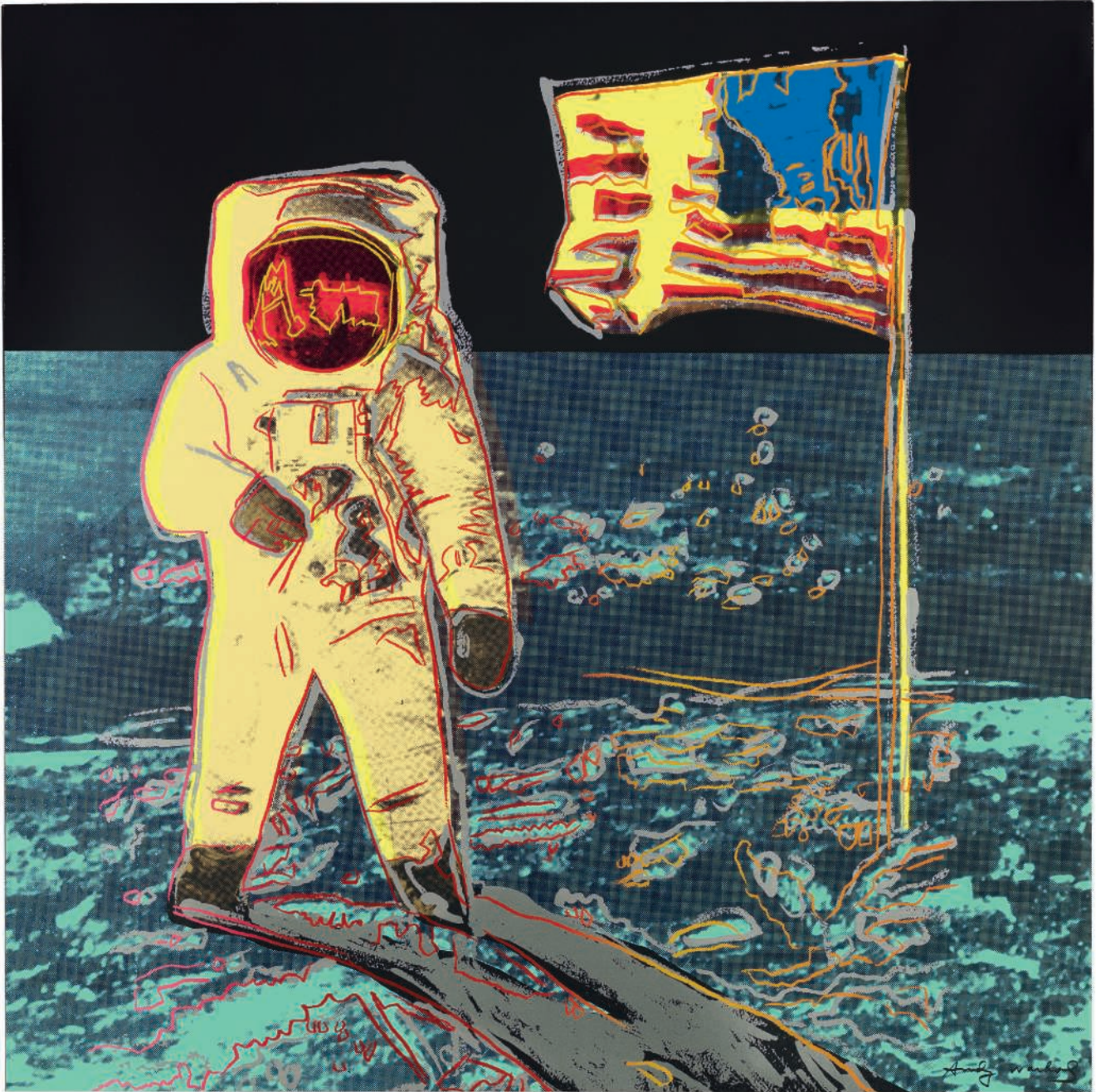
screenprint in colours, 1987, on Lenox Museum Board, with the artist's printed signature, numbered 124/160 (there were also 31 artist's proofs), signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, published by Ronald Feldman Fine Arts, New York, the full sheet, the colours bright and fresh, the lower right corner tip touched in with pen and ink, other tiny touched in areas at the sheet edges, otherwise in good condition, framed  
Image & Sheet 964 x 964 mm.

£70,000-100,000

US\$91,000-130,000  
€83,000-120,000

LITERATURE:

Feldman & Schellmann II.405



112

**ANDY WARHOL (1928-1987)**

*Moonwalk*

screenprint in colours, 1987, on Lenox Museum Board, with the artist's printed signature, numbered 83/160 (there were also 31 artist's proofs), signed and numbered by the executor of the Andy Warhol Estate, the publisher and the printer in pencil on the reverse, published by Ronald Feldman Fine Arts, New York, the full sheet, the colours bright and fresh, a minor scuff in the blue of the flag, some minor soft creasing in places, otherwise in very good condition, framed  
Image & Sheet 965 x 965 mm.

£70,000-100,000

US\$91,000-130,000  
€83,000-120,000

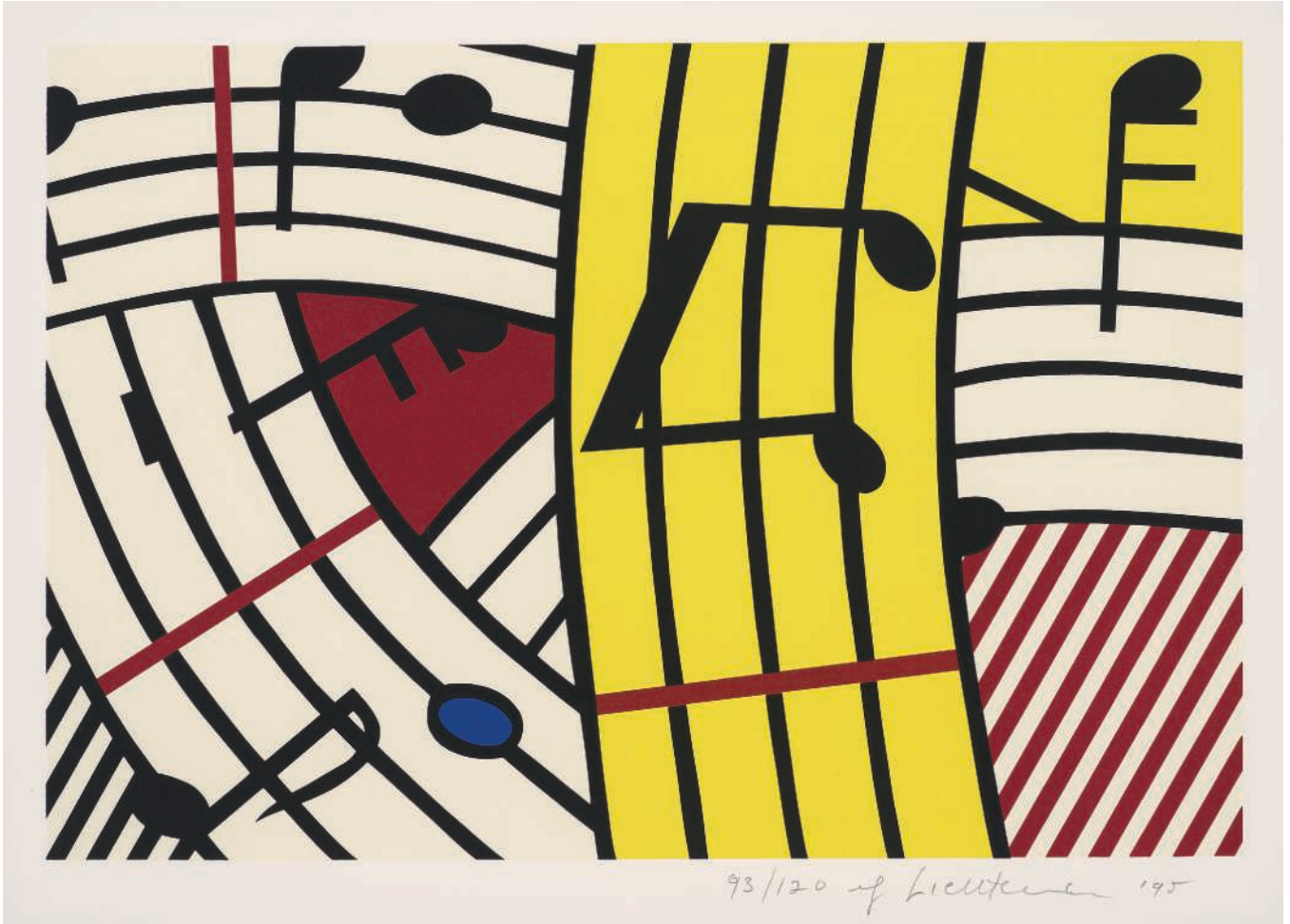
**LITERATURE:**

Feldman & Schellmann II.404



25/60 of Creation 199





114

**\*113**

**ROY LICHTENSTEIN (1923-1997)**

*The Mask*

lithograph, waxtype, woodcut, screenprint and collage in colours, 1989, on Saunders Waterford wove paper, signed and dated in pencil, numbered 38/60 (there were also eight artist's proofs), published by Waddington Graphics, London and Graphicstudio, Tampa, with their blindstamp, the full sheet, in very good condition, framed  
Image 1040 x 640 mm., Sheet 1168 x 796 mm.

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000

LITERATURE:  
Corlett 227

**114**

**ROY LICHTENSTEIN (1923-1997)**

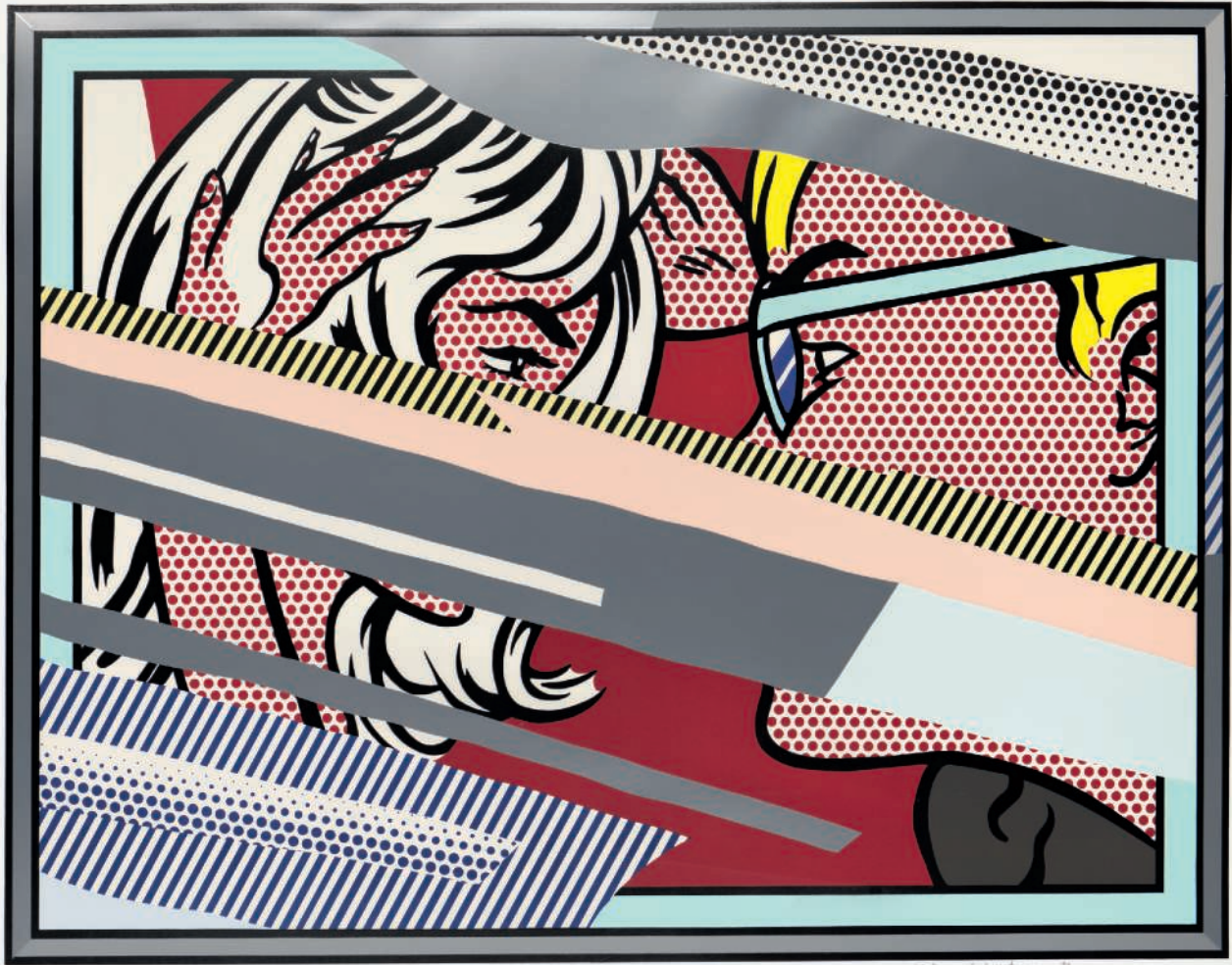
*Composition IV*

screenprint in colours, 1995, on BFK Rives wove paper, signed and dated in pencil, numbered 93/120 (there were also thirty artist's proofs, eleven of which were unsigned), co-published by the artist and Kennedy for Senate, New York, printed by Brand X Editions, New York, with their blindstamp, the full sheet, a deckle edge below, a few pale pinpoint foxmarks in the margins, otherwise in good condition, framed  
Image 335 x 493 mm., Sheet 698 x 565 mm.

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000

LITERATURE:  
Corlett 293



■\*115

**ROY LICHTENSTEIN (1923-1997)**

*Reflection on Conversation, from: Reflections Series*

lithograph, screenprint and woodcut in colours, with metalized PVC collage with embossing, 1990, on Somerset paper, signed and dated in pencil, inscribed 'PP I', a printer's proof aside from the edition of 68 (there were also 16 artist's proofs), published by Tyler Graphics Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, generally in very good condition, framed Image 1200 x 1545 mm., Sheet 1370 x 1700 mm.

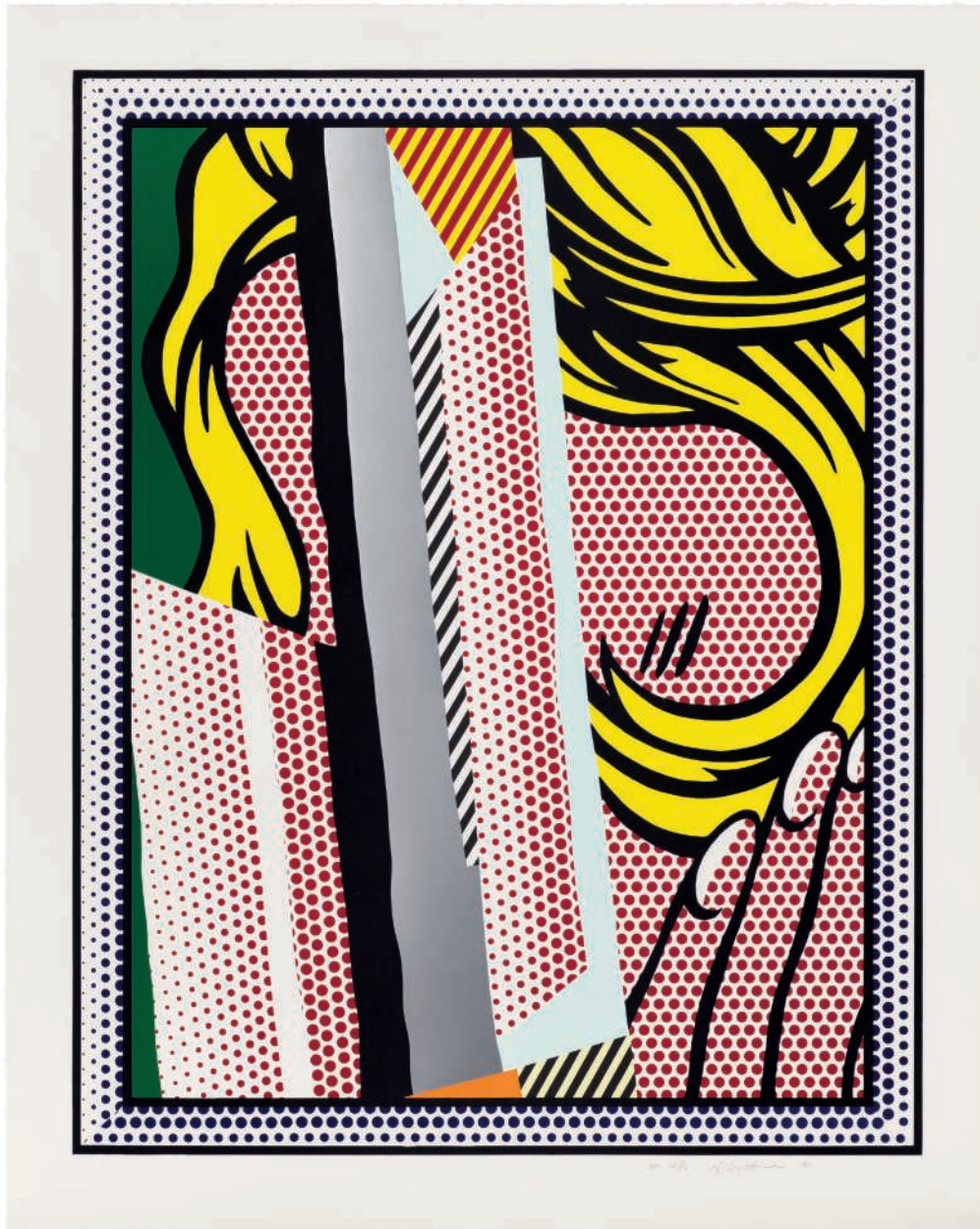
£80,000-120,000

US\$110,000-150,000  
€94,000-140,000

LITERATURE:  
Corlett 240

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

-Roy Lichtenstein



**116**

**ROY LICHTENSTEIN (1923-1997)**

*Reflections on Hair, from: Reflections Series*

lithograph, screenprint and woodcut in colours, with metalized PVC collage with embossing, 1990, on Somerset paper, signed and dated in pencil, numbered AP 15/16, an artist's proof aside from the edition of 68, published by Tyler Graphics, Ltd., Mount Kisco, New York, with their blindstamp, the full sheet, in very good condition, framed

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

£20,000-30,000

US\$26,000-39,000

€24,000-35,000

**LITERATURE:**  
Corlett 241



117

**ROY LICHTENSTEIN (1923-1997)**

*Rain Forest, from: Columbus: In Search of a New Tomorrow*

screenprint in colours, 1992, on Fabriano paper, signed and dated in pencil, numbered 28/100 (there were also twenty artist's proofs), published by Edition Domberger, Filderstadt, Germany, with their blindstamp, the full sheet, the colours bright and fresh, in very good condition, framed  
Image 655 x 547 mm., Sheet 763 x 581 mm.

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

LITERATURE:  
Corlett 278



118

118

**ROBERT INDIANA (1928-2018)**

*The American Dream No. 2*

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

Image 610 x 610 mm. (each) Sheet 680 x 680 mm. (each) (4)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**LITERATURE:**

Sheehan 125

119

**ROBERT INDIANA (1928-2018)**

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

the complete set of five screenprints in colours, 1980, on Fabriano wove paper, one plate signed, dated and titled in pencil, the others initialled and dated, each numbered 78/100 (there were also forty artist's proof sets), co-published by Prestige Art Ltd., New York, and Edition Domberger, Stuttgart, with their blindstamp, in very good condition

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

(5)

£4,000-6,000

US\$5,200-7,800

€4,800-7,100

**LITERATURE:**

Sheehan 113



119





λ\*121

**PATRICK CAULFIELD (1936-2005)**

*Les Demoiselles d'Avignon vues de derrière*

screenprint in colours, 1999, on wove paper, signed in pencil, numbered 10/14 AP, an artist's proof aside from the edition of 65, published by Alan Cristea Gallery, London, the full sheet, apparently in very good condition, framed

Image 1055 x 915mm., Sheet 1300 x 1117 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Cristea 90



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ122

**PATRICK HUGHES (B. 1939)**

*Double Doors*

3D lithograph with hand-colouring, 2003, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 40, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 420 x 870 x 150 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ123

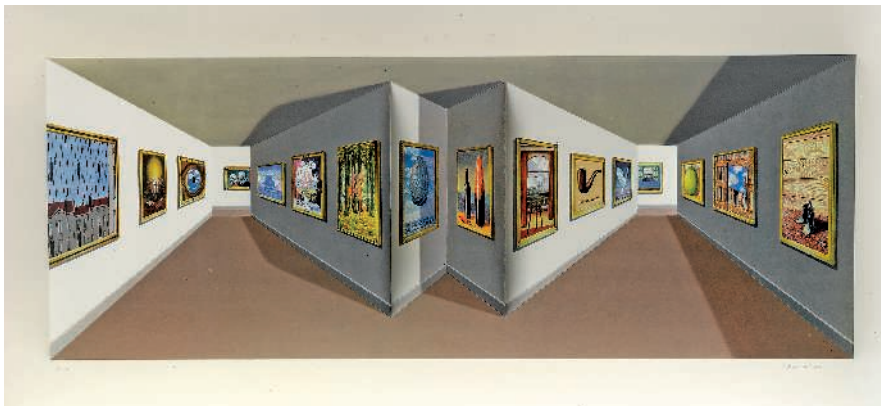
**PATRICK HUGHES (B. 1939)**

*Library Doors*

3D lithograph with hand-colouring, 2004, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 460 x 970 x 150 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ124

**PATRICK HUGHES (B. 1939)**

*Magrittes*

3D lithograph with hand-colouring, 2004, signed in pencil, numbered PP. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 475 x 1025 x 240 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ125

**PATRICK HUGHES (B. 1939)**

*Impossible*

3D lithograph with hand-colouring, 2005, signed in pencil, numbered P.P. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 460 x 825 x 185 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ126

**PATRICK HUGHES (B. 1939)**

*Grand Canals*

3D lithograph with hand-colouring, 2007, signed in pencil, numbered P.P. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 440 x 955 x 220 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

■λ127

**PATRICK HUGHES (B. 1939)**

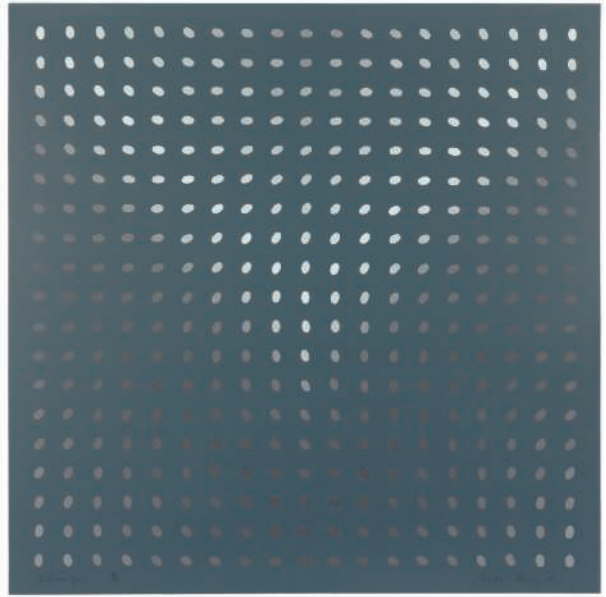
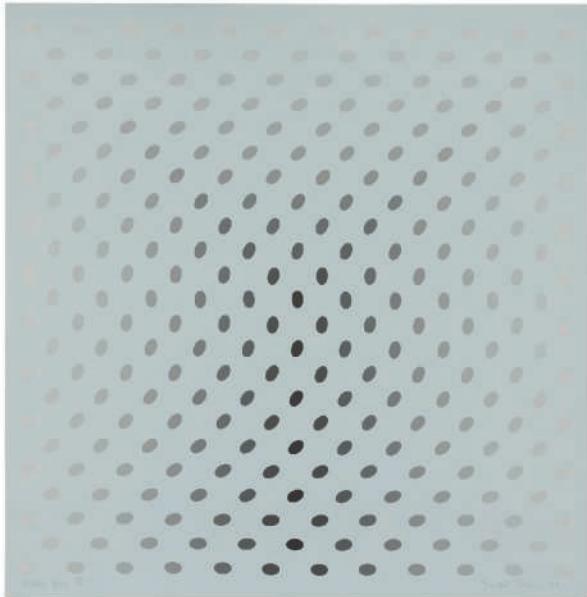
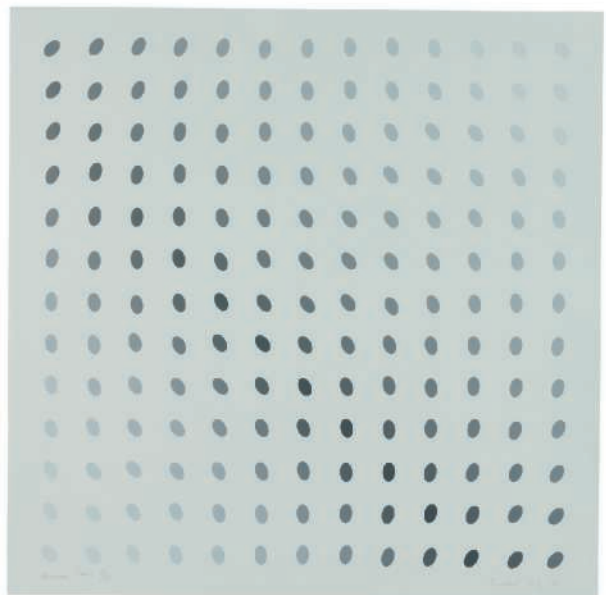
*Cloudy*

3D archival inkjet multiple with hand-colouring, 2008, signed in pencil, numbered P.P. 1/3, a printer's proof aside from the edition of 45, published by Flowers Gallery, London, printed and hand-coloured by Jack Shireff at the 107 Workshop, in a Perspex presentation box, in very good condition  
Overall 460 x 970 x 150 mm.

£1,500-2,000

US\$2,000-2,600  
€1,800-2,400





FROM THE COLLECTION OF THE LATE LORD AND LADY JOHN CHOLMONDELEY

**λ128**

**BRIDGET RILEY (B. 1931)**

*Nineteen Greys*

the complete set of four screenprints in shades of grey, 1968, on card, each signed, dated and titled in pencil, numbered 58/75 (there were also six artist's proof sets), printed by Kelpra Studio, London, with their inkstamp on the reverse, the full sheets, with pale backboard staining, occasional minor scuffing at the sheet edges, otherwise in very good condition, each framed  
Image & Sheet 752 x 752 mm. (and similar)

(4)

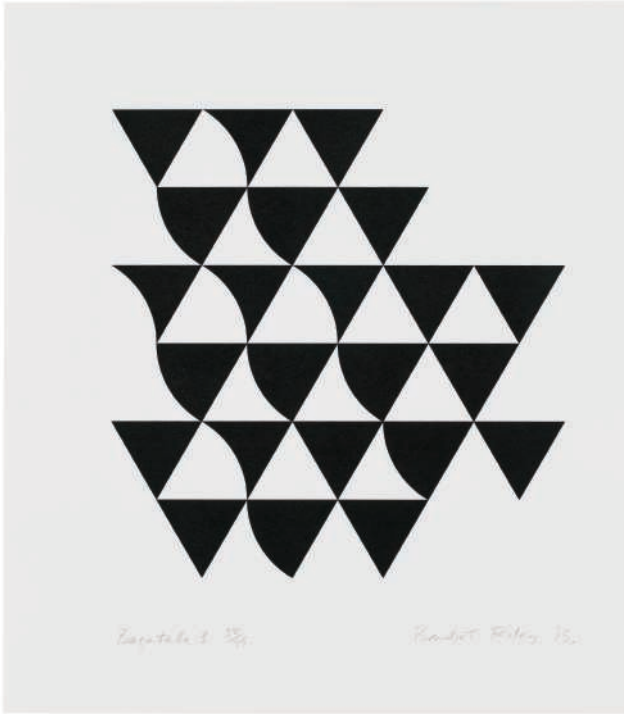
£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**LITERATURE:**

Schubert 8 (a-d)



129

VARIOUS PROPERTIES

λ129

**BRIDGET RILEY (B. 1931)**

*Bagatelle 3*

screenprint, 2015, on wove paper, signed titled and dated in pencil, numbered 38/75, published by Karsten Schubert Gallery, London, the full sheet, in very good condition, framed  
Image 440 x 427 mm., Sheet 669 x 587 mm.

£4,000-6,000

US\$5,200-7,700  
€4,800-7,100



130

λ130

**BRIDGET RILEY (B. 1931)**

*Sideways*

screenprint in colours, 2010, on wove paper, signed, titled and dated in pencil, numbered 154/250 (there were also 25 artist's proofs), the full sheet, in very good condition, framed  
Image 288 x 173 mm., Sheet 460 x 325 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**  
Schubert 76

λ131

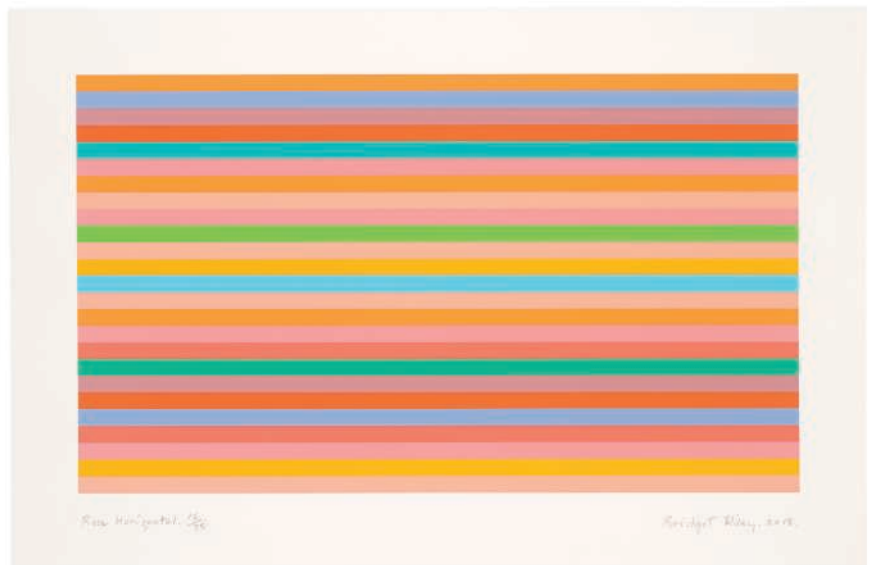
**BRIDGET RILEY (B. 1931)**

*Rose Horizontal*

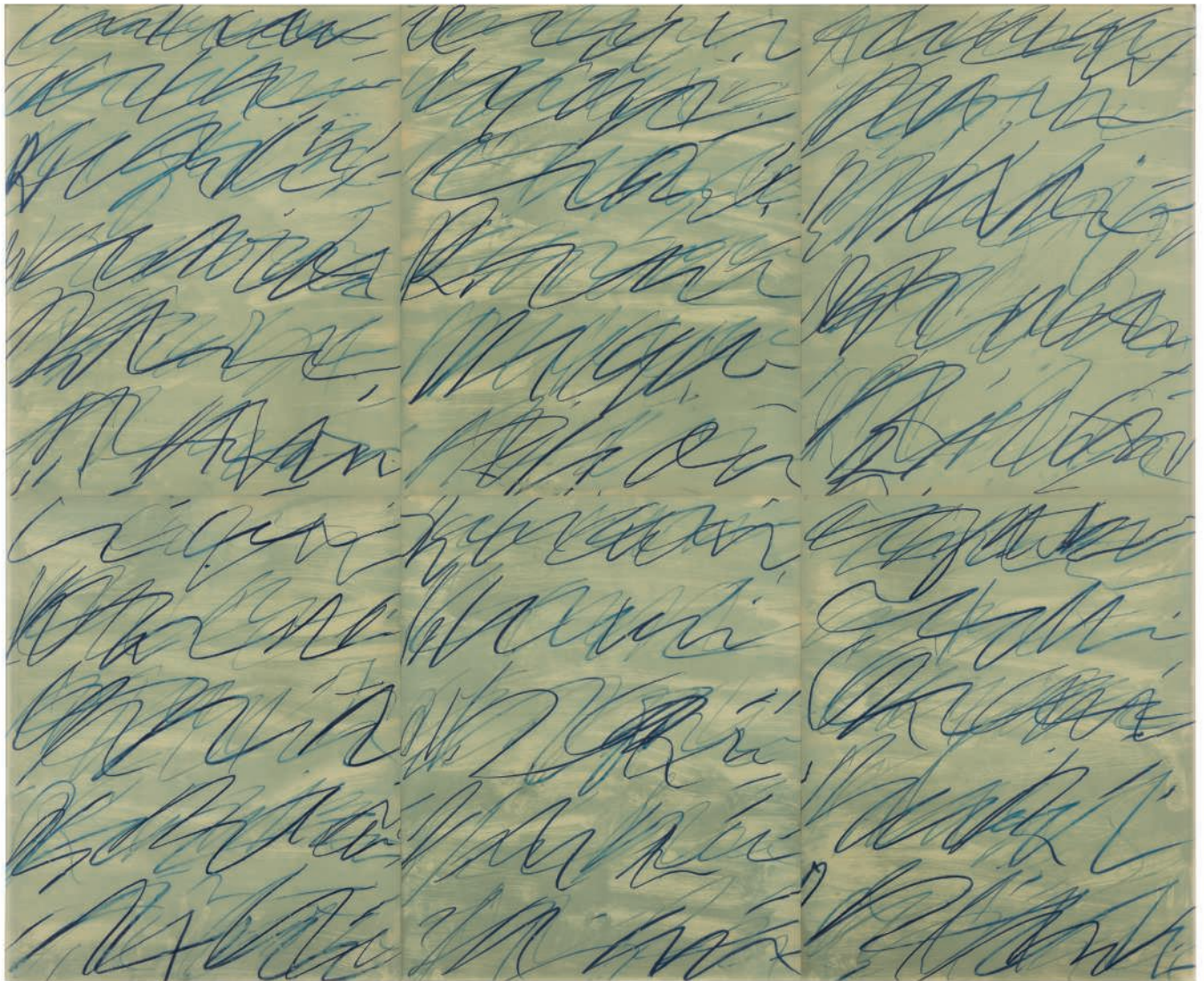
screenprint in colours, 2018, on wove paper, signed, dated and titled in pencil, numbered 16/75, the full sheet, in very good condition, framed  
Image 478 x 825 mm., Sheet 643 x 979 mm.

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100



131



PROPERTY FROM A PRESTIGIOUS PRIVATE ITALIAN COLLECTION

■132

**CY TWOMBLY (1928-2011)**

*Roman Notes*

the complete set of six offset lithographs in colours, with the justification page, 1970, on heavy wove paper, an unsigned and unnumbered printer's proof set aside from the edition of one hundred (there were also ten artist's proof sets), printed by Electa Editrice, Venice, published by Neuendorf Verlag, Hamburg, printed to the edges of the full sheets (as issued), some pale time staining at the extreme sheet edges, the sheets joined together with tape at the edges verso, some soft and unobtrusive handling creases, otherwise in good condition, framed

Image & Sheet 867 x 697 mm. (each)

1734 x 2091 mm. (overall)

£50,000-70,000

US\$65,000-90,000

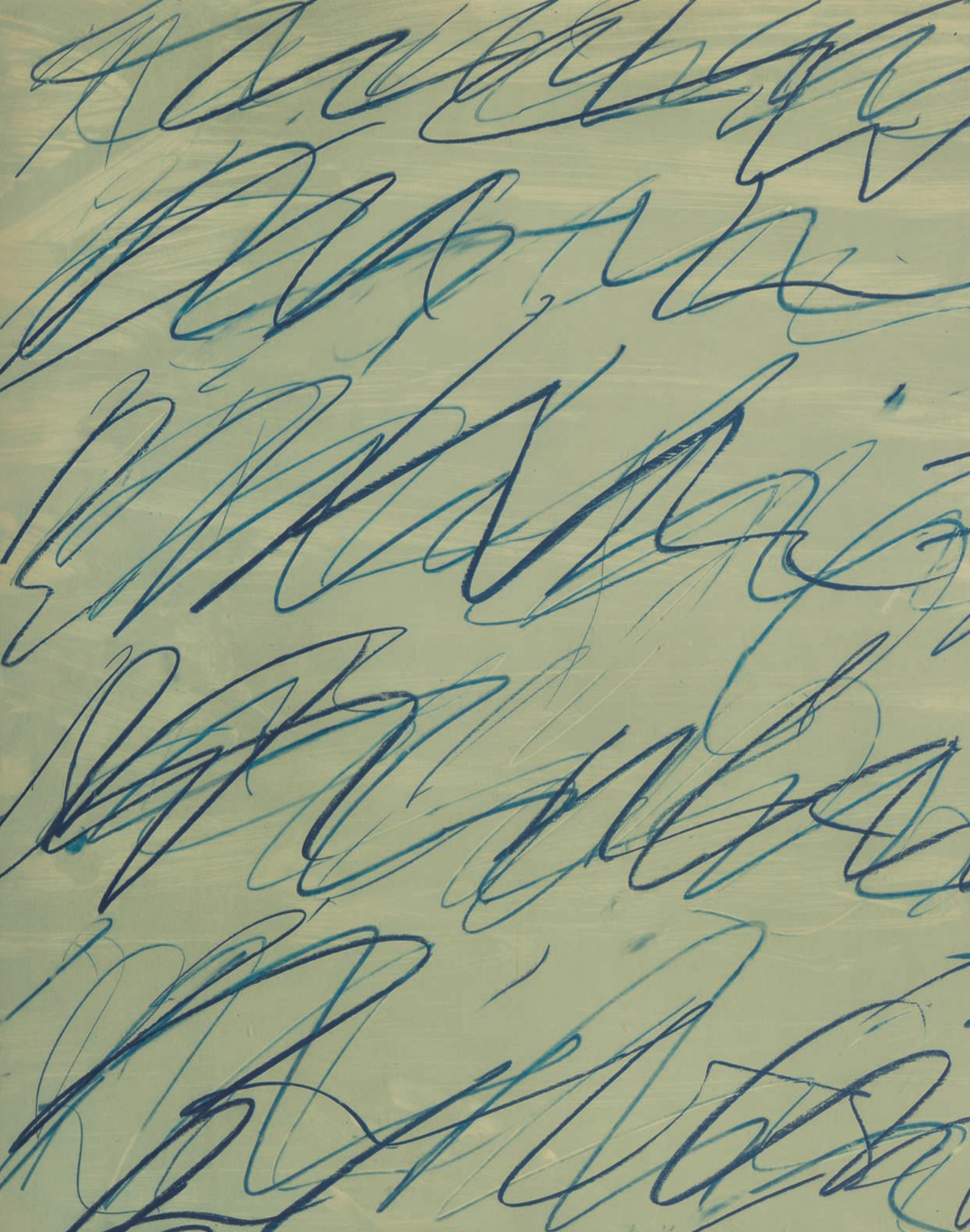
€59,000-82,000

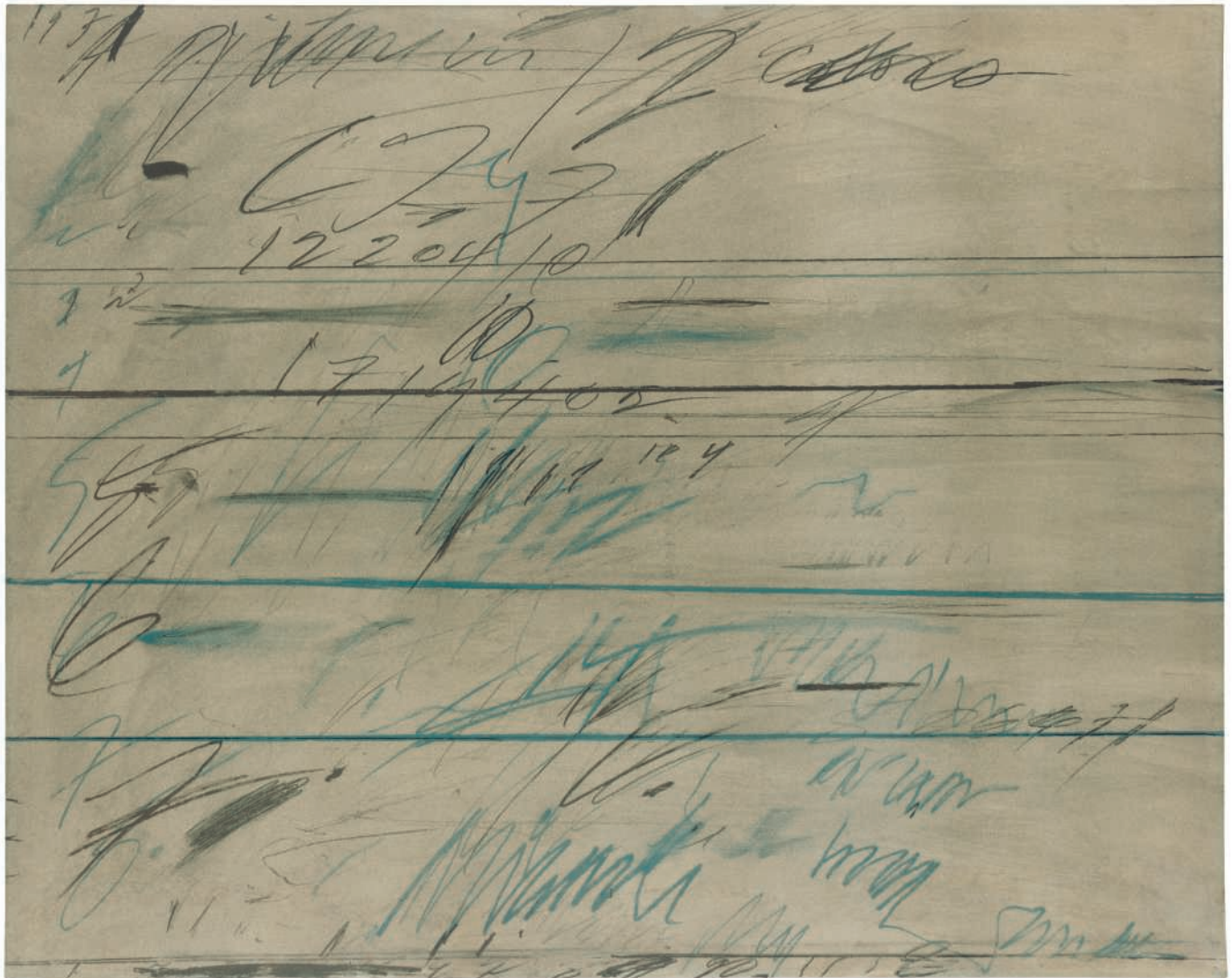
**PROVENANCE:**

With Electa Editrice, Milan.

**LITERATURE:**

Bastian 21-26





VARIOUS PROPERTIES

**133**

**CY TWOMBLY (1928-2011)**

*Untitled*

offset lithograph in colours, 1971, on heavy wove paper, initialed and dated in pencil verso, numbered 72/100 (there were also 25 artist's proofs), published by Galerie Yvon Lambert, Paris, the full sheet, pale light-staining, some pale discolouration verso, otherwise in good condition  
Image & Sheet 694 x 869 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

**LITERATURE:**

Bastian 37

**134**

**RICHARD DIEBENKORN (1922-1993)**

*Greyland*

lithograph in colours, 1984-86, on wove paper, signed and dated 1984 in pencil, numbered 4/40 (there were also eight artist's proofs), published by Gemini, G.E.L., Los Angeles, with their blindstamps and ink stamp on the reverse, the full sheet, in very good condition, framed Image 890 x 686 mm., Sheet 1120 x 870 mm.

£8,000-12,000

US\$11,000-15,000

€9,400-14,000

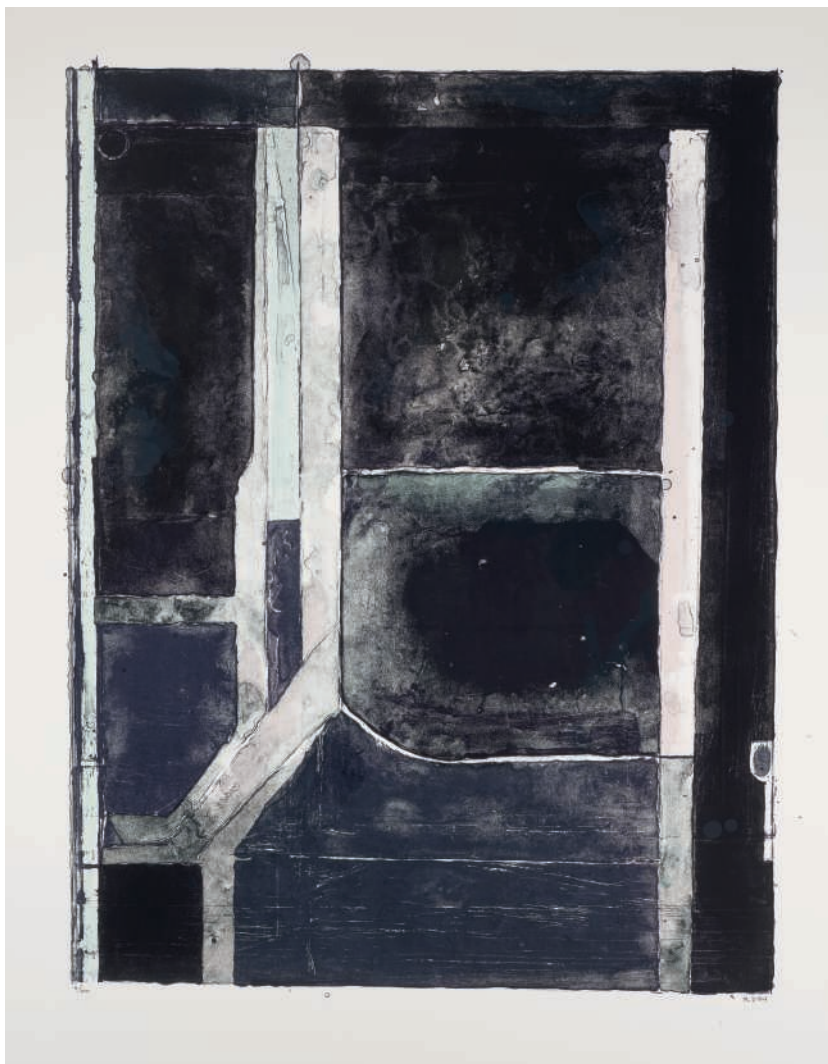
**PROVENANCE:**

With Obelisk Gallery, Boston, Massachusetts (their label verso).

With Richard Green Gallery, New York (their label verso).

**LITERATURE:**

Gemini 1195



**135**

**RICHARD DIEBENKORN (1922-1993)**

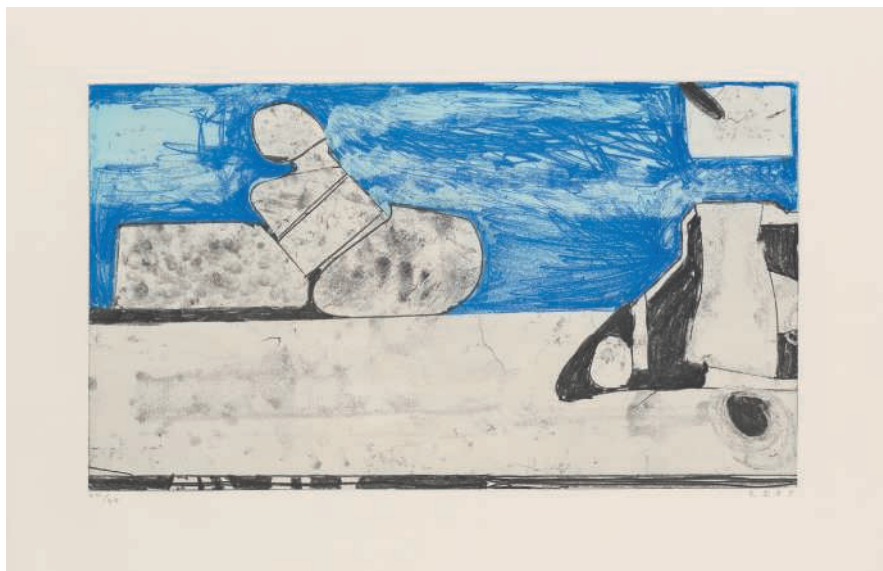
*Blue Softground*

softground etching and aquatint in colours, 1985, on wove paper, initialed and dated in pencil, numbered 24/35 (there were also ten artist's proofs), published by Crown Point Press, San Francisco, with their blindstamp, the full sheet, some very soft and unobtrusive handling creases in the margins, occasional minor skinning verso, otherwise in very good condition, framed Plate 350 x 602 mm., Sheet 656 x 910 mm.

£5,000-7,000

US\$6,500-9,100

€5,900-8,200





**136**

**JASPER JOHNS (B. 1930)**

*Usuyuki*

screenprint in colours, 1981, on Kurotoni Kozo paper, signed and dated in pencil, inscribed *PPI*, a printer's proof aside from the edition of 85, published by the artist and Simca Print Artists, Inc., New York, the full sheet, in good condition, framed  
Image 698 x 1149 mm., Sheet 749 x 1190 mm.

£15,000-20,000

US\$20,000-26,000

€18,000-24,000

**PROVENANCE:**

With Craig F. Starr Associates, New York.  
Acquired from the above by the present owner in 2004.

**LITERATURE:**

Universal Limited Art Editions 216





**\*137**

**JASPER JOHNS (B. 1930)**

*Cicada*

lithograph in colours, 1981, on wove paper, signed and dated in pencil, numbered 46/58 (there were also twelve artist's proofs), with the Gemini G.E.L. blindstamps, Los Angeles, the full sheet, the colours fresh, with some moisture stains in the lower left margin, otherwise in good condition, framed  
Image 679 x 526 mm., Sheet 890 x 660 mm.

£12,000-18,000

US\$16,000-23,000

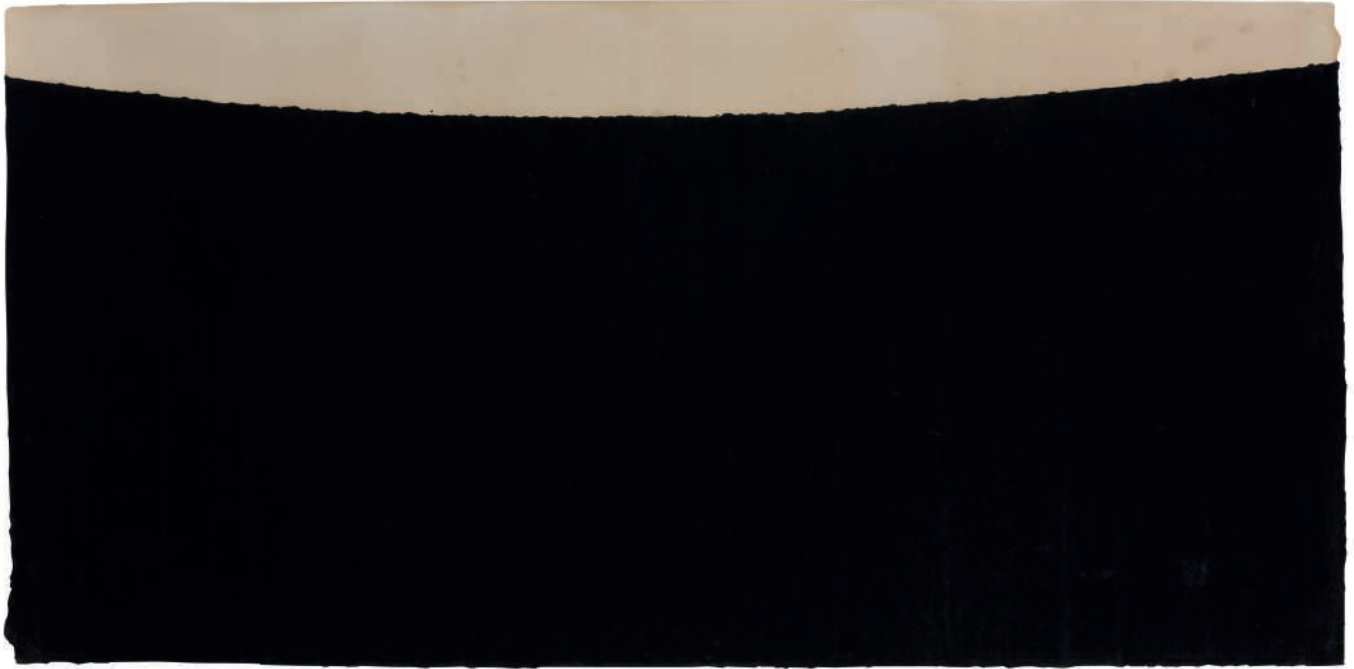
€15,000-21,000

**PROVENANCE:**

AT&T Corporate Art Program (their label verso).  
Sotheby's New York, 4 November 2000, lot 1294.

**LITERATURE:**

ULAE 213; Gemini 923



**138**

**RICHARD SERRA (B. 1939)**

*Clara Clara I*

lithograph with Paintstik, 1985, on Japanese Kizuki Hanga Dosa paper, signed and dated '84' in pencil, numbered 9/28 (there were also seven artist's proofs), published by Gemini G.E.L., Los Angeles, the full sheet, occasional scuffs in places in the black, foxmarks in places in the unprinted area, generally in good condition framed  
Sheet 907 x 1845 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

**LITERATURE:**

Gemini 1218; Berswordt-Wallrabe 34



**139**

**AGNES MARTIN (1912-2004)**

*Paintings and Drawings 1974-1990*

the complete set of ten lithographs in colours, 1991, on firm transparency paper, 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, still sealed and (apparently) in excellent condition  
Image 226 x 227 mm., Sheet 298 x 298 mm. (and similar)  
308 x 308 x 18 mm. (overall)

£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**140**

**DONALD JUDD (1928-1994)**

*Untitled: One Plate*

aquatint, 1980, on wove paper, signed in pencil, numbered 31/150 (there were also twenty artist's proofs), published by the artist, printed by Styria Studio, New York, with their blindstamp, the full sheet, in very good condition, framed  
Plate 622 x 750 mm., Sheet 744 x 870 mm.

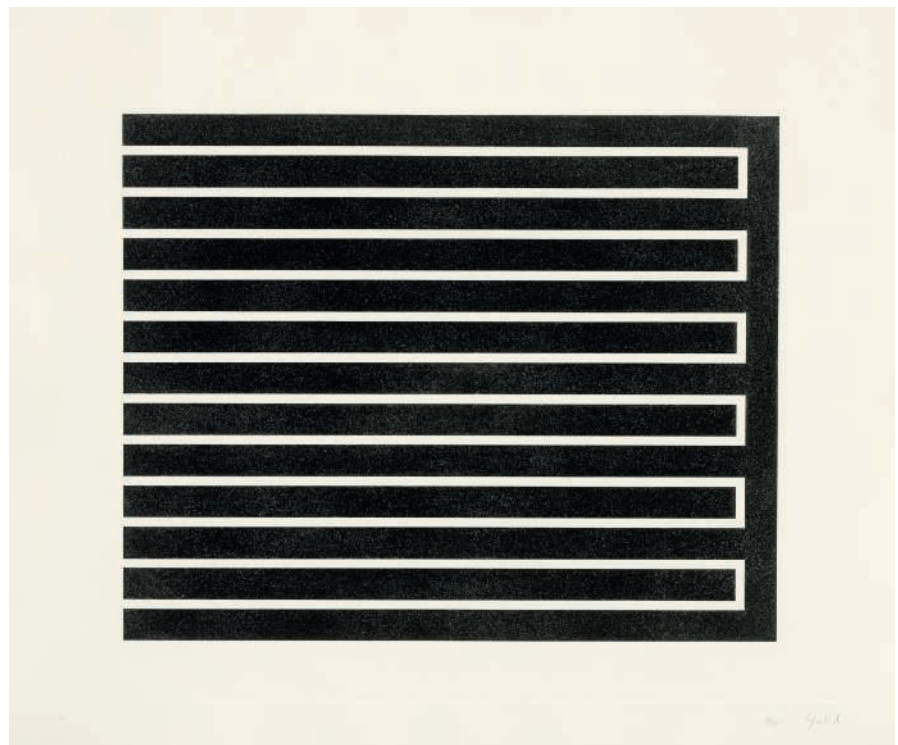
£2,500-3,500

US\$3,300-4,500

€3,000-4,100

**LITERATURE:**

Schellmann 123





■\*141

**FRANK STELLA (B. 1936)**

*Ahab's Leg, from: The Waves*

screenprint, lithograph and linocut in colours, with marbling and collage, and extensive hand colouring in acrylic and watercolour, 1989, on T. H. Saunders and Somerset wove paper, signed and dated in pencil, inscribed C.T.P. 8, a unique colour trial proof, aside from the edition of sixty published by Waddington Graphics, London, the full sheet, in very good condition, framed Image & Sheet 1924 x 1420 mm.

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000

LITERATURE:  
see Axsom 198

From 1985 to 1989, Frank Stella produced his series of thirteen large-scale prints *The Waves*, inspired by Herman Melville's novel, *Moby Dick*. The series was a technical *tour de force* combining diverse printmaking methods such as screenprint, lithography, and linocut with hand cut paper collage and hand coloured elements. The series was published by Waddington Graphics in 1989.

After completing the edition of sixty, with ten artist's proofs and four printer's proofs, Stella decided to use the remaining compositional plates and collage elements to explore further hand-painted colour arrangements and printings. He went on to make approximately ten unique colour variants of each design, of which this impression and the following lot are two examples.



■\*142

**FRANK STELLA (B. 1936)**

*The Pacific, from: The Waves*

screenprint, lithograph and linocut in colours, with marbling and collage, and extensive hand colouring in acrylic and watercolour, 1989, on T. H. Saunders and Somerset wove paper, signed and dated in pencil, inscribed C.T.P. II., a unique colour trial proof, aside from the edition of sixty published by Waddington Graphics, London, the full sheet, in very good condition, framed  
Image & Sheet 1927 x 1418 mm.

£15,000-25,000

US\$20,000-32,000

€18,000-29,000

**LITERATURE:**

see Axsom 187

# Art for Future | Selected Works from the UniCredit Group

‘All I want anyone to get out of my paintings is the fact that you can see the whole idea without any conclusion...What you see is what you see.’

–Frank Stella

Christie’s is delighted to have been appointed by UniCredit to manage the sale of a selection of artworks from Austria, Germany and Italy. The proceeds will be primarily used to support the further roll-out of the group’s Social Impact Banking (SIB) initiatives. The remaining balance will be dedicated to other relevant projects, including the support of young artists. UniCredit will also look to replace the masterpieces sold with works of young and emerging artists.

Following the excellent results of a selection of artworks already presented at various Christie’s international salerooms in 2019, 2020 started with sales of Impressionist and Modern art in February and continues with selected pieces by Frank Stella in the Prints and Multiples auction.

Social Impact Banking is part of UniCredit’s commitment to building a fairer and more inclusive society. It aims to identify, finance and promote people and companies that can have a positive social impact. As well as continuing to provide credit to projects and organisations not usually served by the traditional banking sector, UniCredit employees educate micro-entrepreneurs, social enterprises and vulnerable or disadvantaged groups, building valuable networks within our communities. SIB also focuses on monitoring and measuring outcomes, essential for sustainable growth. It was rolled out to additional UniCredit core countries last year, including: Germany, Austria, Serbia, Croatia, Hungary, Bulgaria, Romania, the Czech Republic and Slovakia, and Bosnia and Herzegovina.

UniCredit is a simple successful pan-European Commercial Bank, with a fully plugged in CIB, delivering a unique Western, Central and Eastern European network to its extensive client franchise. UniCredit offers both local and international expertise to its clients, providing them with unparalleled access to leading banks in its 13 core markets through its European banking network. Leveraging on an international network of representative offices and branches, UniCredit serves clients in another 18 countries worldwide.



2/6 4/5 Still 89



## Art for Future | Selected Works from the UniCredit Group

■\*143

**FRANK STELLA (B. 1936)**

*Moby Dick, from: The Waves*

screenprint, lithograph and linocut in colours, with marbling and collage, and extensive hand colouring in acrylic and watercolour, 1985-9, on T. H. Saunders and Somerset wove paper, signed and dated in pencil, numbered 22/60, (there were also 10 artist's proofs), published by Waddington Graphics, London, the full sheet, a soft crease at the upper right corner, otherwise in very good condition, framed  
Image & Sheet 1715 x 1380 mm.

£4,000-6,000

US\$5,200-7,700  
€4,800-7,100

**PROVENANCE:**

Knoedler & Company, New York.  
Helge Achenbach, Düsseldorf.  
Acquired from the above by the present owner.

**LITERATURE:**

Axsom 194  
From 1985 to 1989, Frank Stella produced his series of thirteen large-scale prints *The Waves*, inspired by Herman Melville's novel, *Moby Dick*. The series was a technical *tour de force* combining diverse printmaking methods such as screenprint, lithography, and linocut with hand cut paper collage and hand coloured elements. The series was published by Waddington Graphics in 1989.





## Art for Future | Selected Works from the UniCredit Group

■ 144

**FRANK STELLA (B. 1936)**

*The Hyena, from: The Waves*

screenprint, lithograph and linocut in colours, with marbling and collage, and extensive hand colouring in acrylic and watercolour, 1985-9, on T. H. Saunders and Somerset wove paper, signed and dated in pencil, numbered 22/60, (there were also 10 artist's proofs), published by Waddington Graphics, London, the full sheet, in very good condition, framed  
Image & Sheet 1710 x 1380 mm.

£4,000-6,000

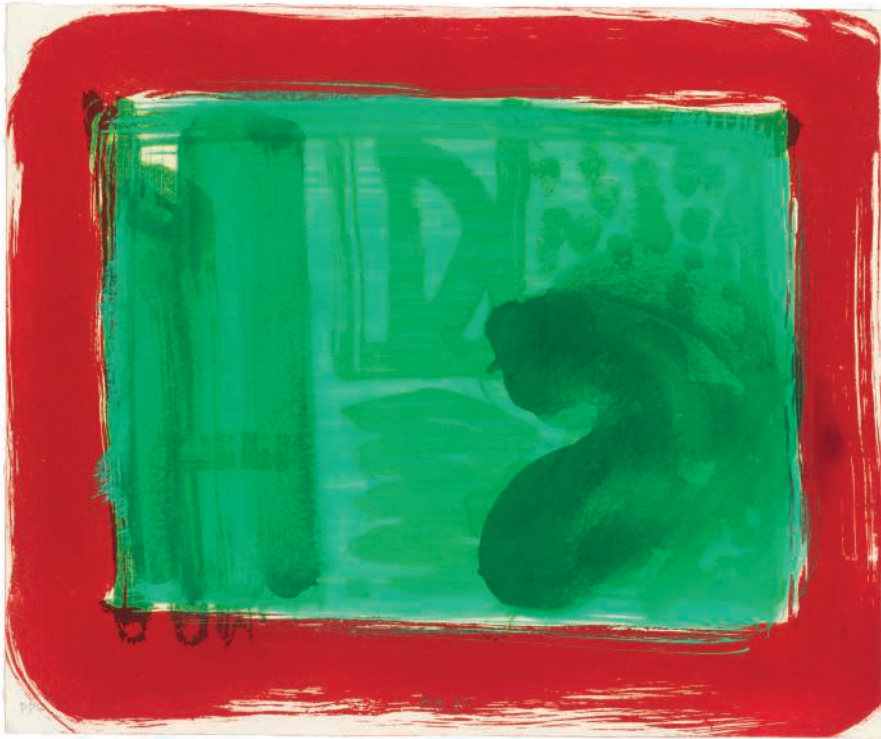
US\$5,200-7,700  
€4,800-7,100

**PROVENANCE:**

Knoedler & Company, New York.  
Helge Achenbach, Düsseldorf.  
Acquired from the above by the present owner.

**LITERATURE:**

Axsom 195  
HVB Luxembourg. *Architektur und Kunst. Band 2*, 2001, p. 24



PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

**λ145**

**HOWARD HODGKIN (1932-2017)**

*Green Room*

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1986, on BFK Rives wove paper, initialed, dated 87 and inscribed PP 2 in pencil, a printer's proof aside from the edition of one hundred (there were also ten artist's proofs), published by Bernard Jacobson Ltd., London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition

Image & Sheet 508 x 610 mm.

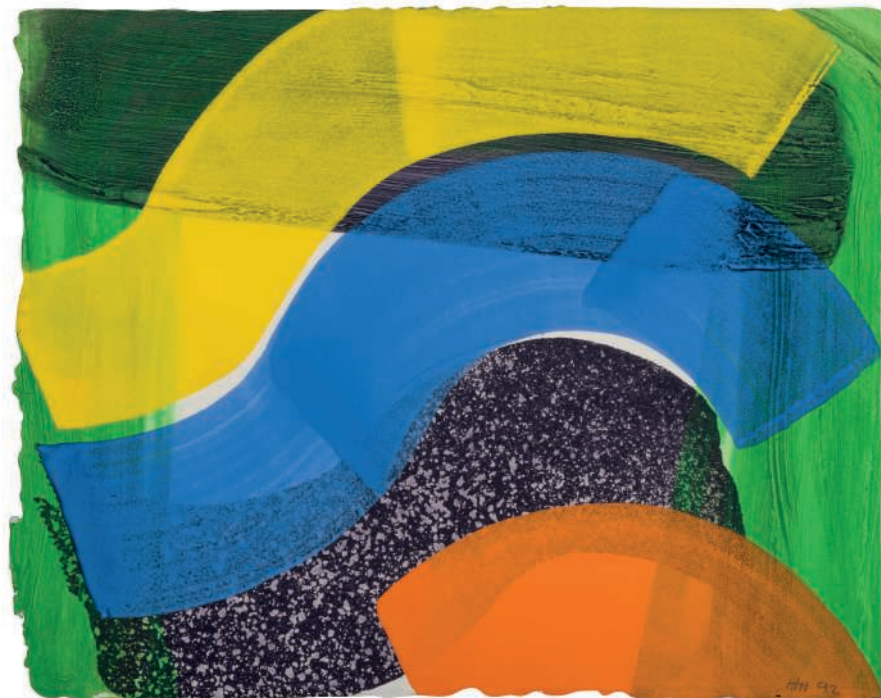
£1,500-2,500

US\$2,000-3,200

€1,800-2,900

**LITERATURE:**

Heenk 72



PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

**λ146**

**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, initialed, dated and inscribed P.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, the full sheet, in very good condition

£3,000-5,000

US\$3,900-6,500

€3,600-5,900

**LITERATURE:**

Heenk 90

PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

λ147

**HOWARD HODGKIN (1932-2017)**

*Red Listening Ear*

intaglio with carborundum in colours, with hand-colouring, 1986, on TH Saunders wove paper, initialled, dated 87 and inscribed PP 2 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, the full sheet, in very good condition  
Image & Sheet 475 x 645 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500

**LITERATURE:**

Heenk 74



PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

λ148

**HOWARD HODGKIN (1932-2017)**

*Snow*

intaglio with carborundum in colours, with hand-colouring, 1995, on Two Rivers wove paper, initialled, dated and inscribed PP 2/5, a printer's proof aside from the edition of eighty (there were also ten artist's proofs), published by The Metropolitan Museum of Art, New York, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition  
Image & Sheet 276 x 355 mm.

£2,500-3,500

US\$3,300-4,500  
€3,000-4,100

**LITERATURE:**

Heenk 92





PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

**λ149**

**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, the full sheet, in very good condition  
Image & Sheet 420 x 475 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Heenk 101



PROPERTY FROM THE ARCHIVE OF  
THE 107 WORKSHOP

**λ150**

**HOWARD HODGKIN (1932-2017)**

*Sea*

lift-ground etching and aquatint in colours, with extensive hand-colouring, 2002-03, on Two Rivers wove paper, initialed, dated MMIII and inscribed PP 2/5 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, the full sheet, in very good condition  
Image & Sheet 233 x 261 mm.

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
Heenk 117



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

■λ151

**HOWARD HODGKIN (1932-2017)**

*Into the Woods, Autumn, from: Into the Woods*

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

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200

**LITERATURE:**  
Heenk 115



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

■λ152

**HOWARD HODGKIN (1932-2017)**

*Into the Woods, Winter, from: Into the Woods*

lift-ground etching and aquatint with carborundum in colours, with extensive hand-colouring, 2001-02, on two sheets of wove paper, initialled, dated MMV and inscribed PP 2/3 in pencil, a printer's proof aside from the edition of 19 (there were also ten artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheets, in very good condition

Image and Sheet 2030 x 1330 mm. (each)

Overall 2030 x 2660 mm.

£5,000-7,000

US\$6,500-9,100

€5,900-8,200

**LITERATURE:**

Heenk 116

PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

**λ153**

**HOWARD HODGKIN (1932-2017)**

*Dawn*

lift-ground etching and aquatint in colours, with extensive 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 sixty (there were also 15 artist's proofs), published by Alan Cristea Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition Image & Sheet 268 x 324 mm.

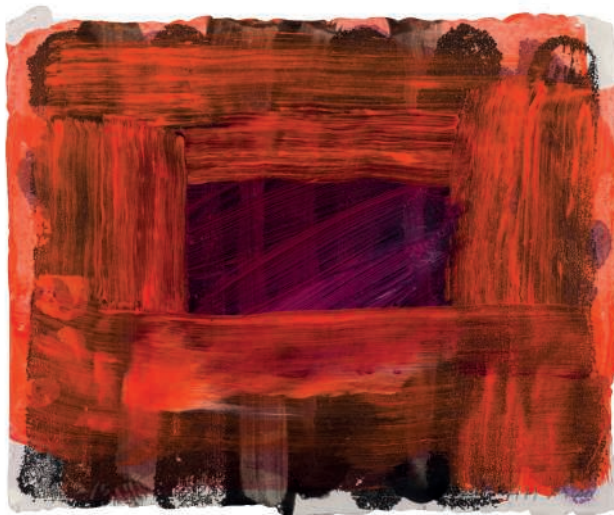
£5,000-7,000

US\$6,500-9,100

€5,900-8,200

**LITERATURE:**

Heenk 106



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

**λ154**

**HOWARD HODGKIN (1932-2017)**

*Rain*

lift-ground etching and aquatint with carborundum in colours, with hand-colouring, 2000-02, on Two Rivers wove paper, initialled, dated MM, and inscribed PP 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, the full sheet, in very good condition Image & Sheet 270 x 320 mm.

£2,000-3,000

US\$2,600-3,900

€2,400-3,500

**LITERATURE:**

Heenk 105



PROPERTY FROM  
THE ARCHIVE OF THE 107 WORKSHOP

**λ155**

**HOWARD HODGKIN (1932-2017)**

*Mango*

intaglio with carborundum in colours, with hand-colouring, 1990-91, on Du Chene hand-made wove paper, initialled, dated and inscribed PP 2 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, the full sheet, in very good condition Image & Sheet 732 x 1102 mm.

£5,000-7,000

US\$6,500-9,100

€5,900-8,200

**LITERATURE:**

Heenk 83





156

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

λ156

**HOWARD HODGKIN (1932-2017)**

*Moroccan Door*

intaglio with carborundum in colours, with hand-colouring, 1990-91, on Du Chene hand-made wove paper, initialed, dated, and numbered 21/55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition  
Image & Sheet 740 x 1120 mm.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400

LITERATURE:  
Heenk 82

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

λ157

**HOWARD HODGKIN (1932-2017)**

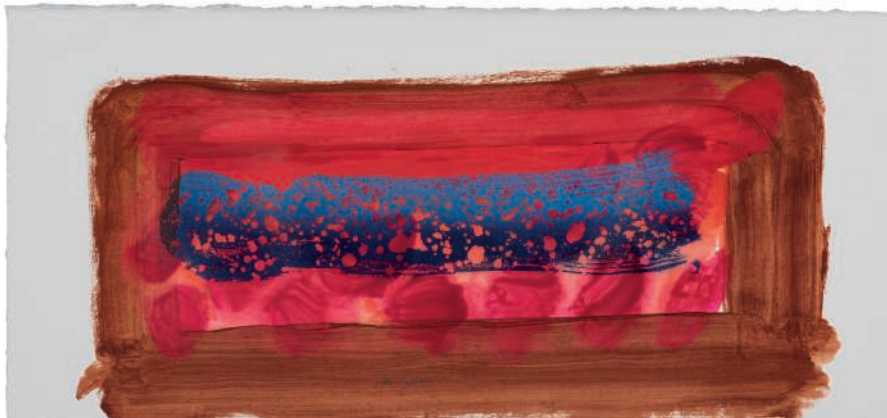
*Sunset*

aquatint in blue, with extensive hand-colouring, 2008, on wove paper, initialed and inscribed P in pencil, a proof aside from the edition of thirty (there were also five artist's proofs), published by Whitechapel Gallery, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition  
Image 265 x 570 mm., Sheet 308 x 660 mm.

£2,000-3,000

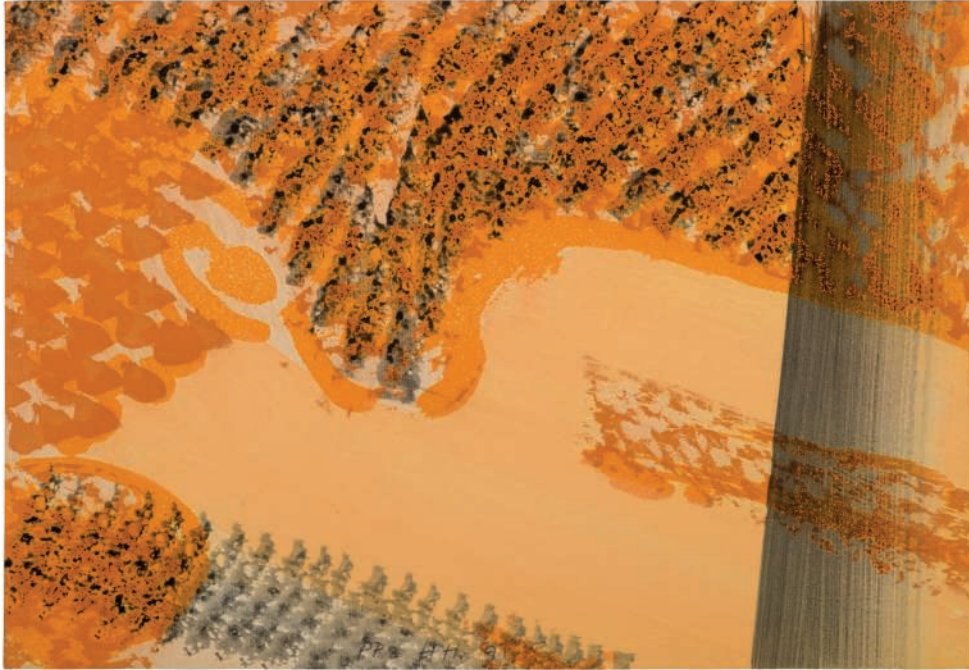
US\$2,600-3,900  
€2,400-3,500

LITERATURE:  
Not in Heenk



157





158

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

λ158

**HOWARD HODGKIN (1932-2017)**

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

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1990, on Fabriano laid paper, initialled, dated 91 and inscribed PP 2 in pencil, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition  
Image & Sheet 295 x 431 mm.

£1,000-2,000

US\$1,300-2,600  
€1,200-2,400

**LITERATURE:**  
see Heenk p 217

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

λ159

**HOWARD HODGKIN (1932-2017)**

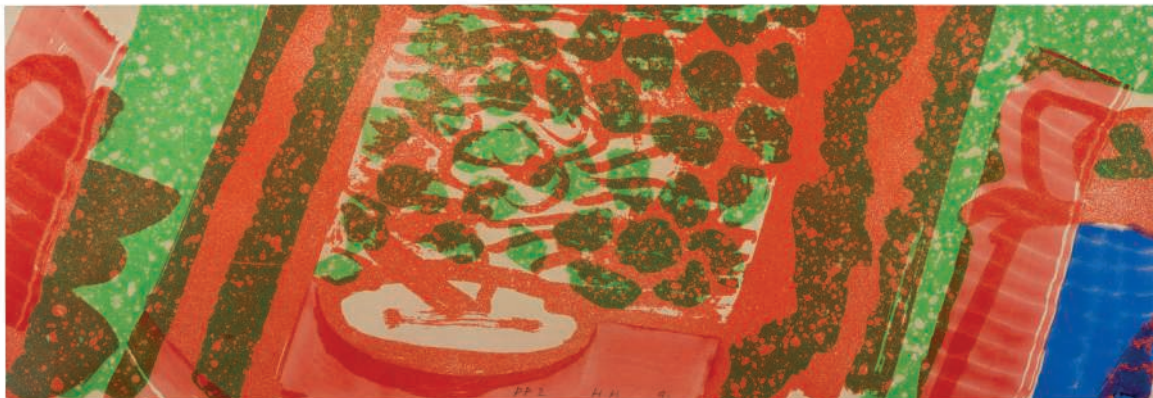
*But He Did Stop Smoking / He Didn't Miss Cigarettes At All, from: The Way We Live Now*

lift-ground etching and aquatint in colours, with extensive hand-colouring, 1990, on Fabriano laid paper, initialled, dated 91 and inscribed PP 2 in pencil, a printer's proof aside from the edition of fifty (there was also a book edition of 200 signed on the justification), published by Karsten Schubert, London, 1991, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition  
Image & Sheet 290 x 842 mm.

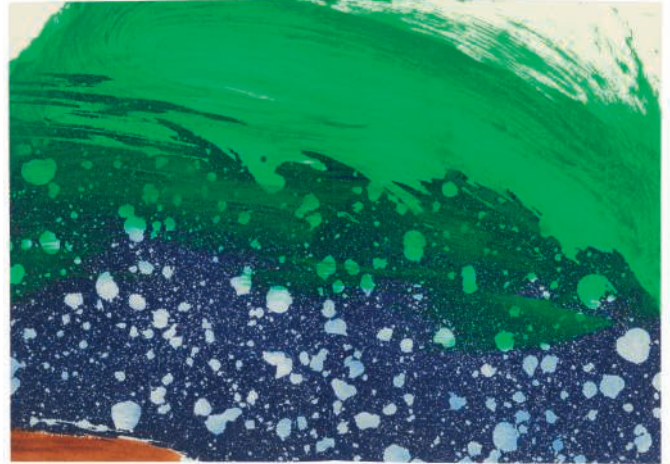
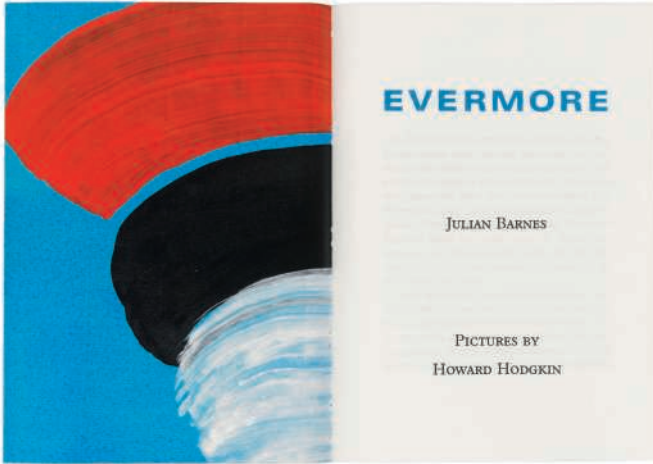
£1,000-2,000

US\$1,300-2,600  
€1,200-2,400

**LITERATURE:**  
see Heenk p 217



159



160

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

λ0160

**HOWARD HODGKIN (1932-2017)**

*Julian Barnes: Evermore*

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

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900

**LITERATURE:**  
see Heenk p 218

PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

■λ161

**HOWARD HODGKIN (1932-2017)**

*Flowering Palm*

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialed, dated 91 and inscribed *proof* in pencil, a proof aside from the edition of 55 (there were also 15 artist's proofs), published by Waddington Graphics, London, printed and hand-coloured by Jack Shirreff at the 107 Workshop, the full sheet, in very good condition Image & Sheet 1490 x 1209 mm.

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000

**LITERATURE:**  
Heenk 89





PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

■λ162

**HOWARD HODGKIN (1932-2017)**

*Night Palm*

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

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000

**LITERATURE:**  
Heenk 86



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

■ 163

**HOWARD HODGKIN (1932-2017)**

*Street Palm*

intaglio with carborundum in colours, with extensive hand-colouring, 1990-91, on Arches wove paper, initialled, dated 91 and inscribed PP 2 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, the full sheet, in very good condition  
Image & Sheet 1490 x 1206 mm.

£7,000-10,000

US\$9,100-13,000

€8,300-12,000

**LITERATURE:**

Heenk 87



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**164**

**WILLIAM KENTRIDGE (B. 1955)**

*Dutch Iris (Trial Proof C)*

etching with aquatint in colours, 1993, on Arches wove paper, signed and dated in pencil, inscribed *Trial Proof C*, a unique variant before the edition of fifty, the edition published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, a deckle edge above and below, generally in very good condition  
Plate 1083 x 596 mm., Sheet 1210 x 800 mm.

£15,000-25,000

US\$20,000-32,000  
€18,000-29,000



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**165**

**WILLIAM KENTRIDGE (B. 1955)**

*Dutch Iris (Trial Proof J)*

etching with aquatint, 1993, on wove paper, signed and dated in pencil, inscribed *Trial Proof J*, a unique variant before the edition of fifty, the edition published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, a deckle edge above and below, generally in very good condition  
Plate 1083 x 594 mm., Sheet 1204 x 915 mm.

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**166**

**WILLIAM KENTRIDGE (B. 1955)**

*Dutch Iris (Trial Proof K)*

etching with aquatint in colours, 1993, on Arches wove paper, signed and dated in pencil, inscribed *Trial Proof K*, a unique variant before the edition of fifty, the edition published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, a deckle edge above and below, generally in very good condition  
Plate 1083 x 594 mm., Sheet 1210 x 800 mm.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000



PROPERTY FROM THE ARCHIVE OF THE 107 WORKSHOP

**167**

**WILLIAM KENTRIDGE (B. 1955)**

*Atlas Procession I*

etching, aquatint and drypoint, with extensive hand-colouring, 2000, on wove paper, signed, numbered PP II/IV, a printer's proof aside from the edition of thirty (there were also five artist's proofs), published by David Krut, Johannesburg, printed by Jack Shirreff at the 107 Workshop, Wiltshire, the full sheet, in very good condition  
Image 1485 x 976 mm., Sheet 1660 x 1065 mm.

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000



168

VARIOUS PROPERTIES

λ168

**GERHARD RICHTER (B. 1932)**

*Plate B, from: Kanarische Landschaften I*

heliogravure in colours, 1971, on ivory wove paper, signed and dated in pencil, inscribed *Drückprobe*, a proof aside from the edition of 100, published by Galerie Heiner Friedrich, Munich, the full sheet, a deckle edge at left and right, pale time staining at the sheet edges, otherwise in very good condition  
Image 138 x 228 mm., Sheet 396 x 500 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-3,000

**LITERATURE:**

see Butin 39



169

λ169

**GERHARD RICHTER (B. 1932)**

*Plate E, from: Kanarische Landschaften I*

heliogravure in colours, 1971, on ivory wove paper, signed and dated '70' in pencil, inscribed *Drückprobe*, a proof aside from the edition of 100, published by Galerie Heiner Friedrich, Munich, the full sheet, a deckle edge at left and right, pale time staining at the sheet edges, otherwise in very good condition  
Image 118 x 228 mm., Sheet 395 x 505 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**LITERATURE:**

see Butin 39



170

λ170

**GERHARD RICHTER (B. 1932)**

*Plate C, from: Kanarische Landschaften II*

heliogravure printed in grey-green, 1971, on ivory wove paper, signed in pencil, numbered 3/50 (there were also 10 artist's proofs), published by Galerie Heiner Friedrich, Munich, the full sheet, a deckle edge at left and right, pale time staining at the sheet edges, otherwise in very good condition  
Image 118 x 245 mm., Sheet 396 x 491 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**LITERATURE:**

see Butin 40



171

λ171

**GERHARD RICHTER (B. 1932)**

*Plate E, from: Kanarische Landschaften II*

heliogravure printed in grey-green, 1971, on ivory wove paper, signed in pencil, numbered 3/50 (there were also 10 artist's proofs), published by Galerie Heiner Friedrich, Munich, the full sheet, a deckle edge at left and right, pale time staining at the sheet edges, otherwise in very good condition  
Image 118 x 230 mm., Sheet 396 x 502 mm.

£1,500-2,500

US\$2,000-3,200  
€1,800-2,900

**LITERATURE:**

see Butin 40



λ172

**GERHARD RICHTER (B. 1932)**

*Domecke I (Cathedral Corner I)*

cibachrome print in colours 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 short vertical scratch at the right edge, otherwise generally in good condition  
Image & Panel 780 x 550 mm.

£10,000-15,000

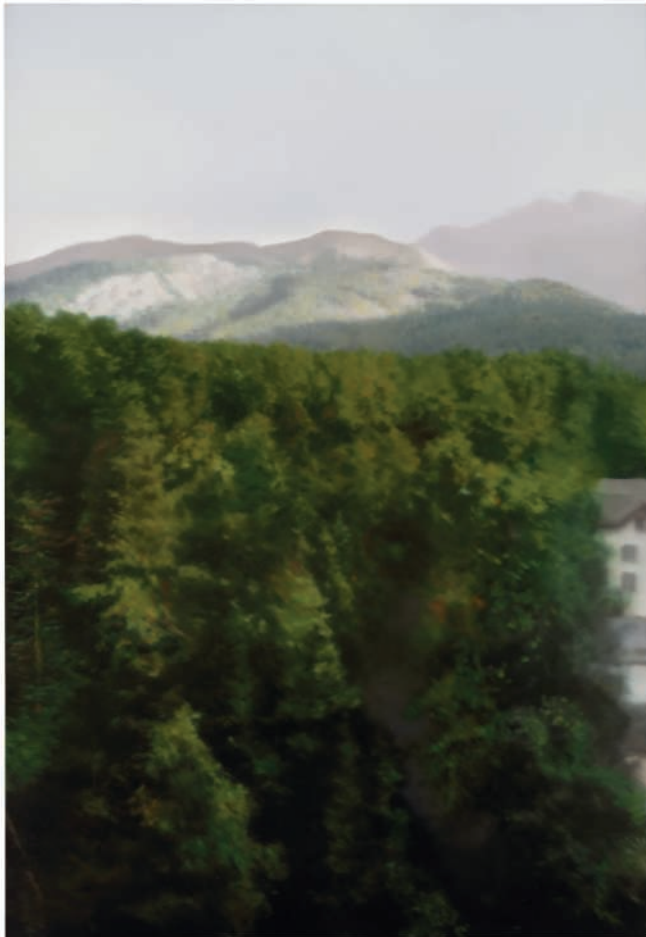
US\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

With Timothy Taylor Gallery, London.

**LITERATURE:**

Butin 97



173



172

■λ173

**GERHARD RICHTER (B. 1932)**

*Waldhaus (P18)*

giclée print in colours, 2018, on paper mounted on aluminium panel, numbered 174/200 in felt-tip pen on the reverse (there were also two artist's proofs), published by Heni Productions, London, with their label and stamp verso, in very good condition, framed  
Image & Sheet 1420 x 980 mm.

£8,000-12,000

US\$11,000-16,000  
€9,500-14,000

**LITERATURE:**

See Richter 890-1

Executed in 2018, this facsimile object is number 174 from an edition of two hundred.



■λ174

**GERHARD RICHTER (B. 1932)**

*Flow (P16)*

diasec-mounted chromogenic print, 2016, on aluminum composite panel, numbered 324/500 (there were also two artist's proofs), published by the artist and Fondation Beyeler, Basel, in collaboration with Heni Productions, London, with their label and inkstamp verso, within the original cardboard box, in excellent condition  
Image & Panel 1000 x 2000 mm.

£6,000-8,000

US\$7,800-10,000

€7,100-9,400

Executed in 2016, this facsimile object is number 324 from an edition of five hundred.

λ175

**NIKI DE 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)

£10,000-15,000

US\$13,000-19,000

€12,000-18,000

176

**JEFF KOONS (B. 1955)**

*Dom Pérignon Balloon Venus*

lacquered polyurethane resin multiple 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  
620 x 324 x 352 mm. (overall)

£20,000-30,000

US\$26,000-39,000  
€24,000-35,000



177

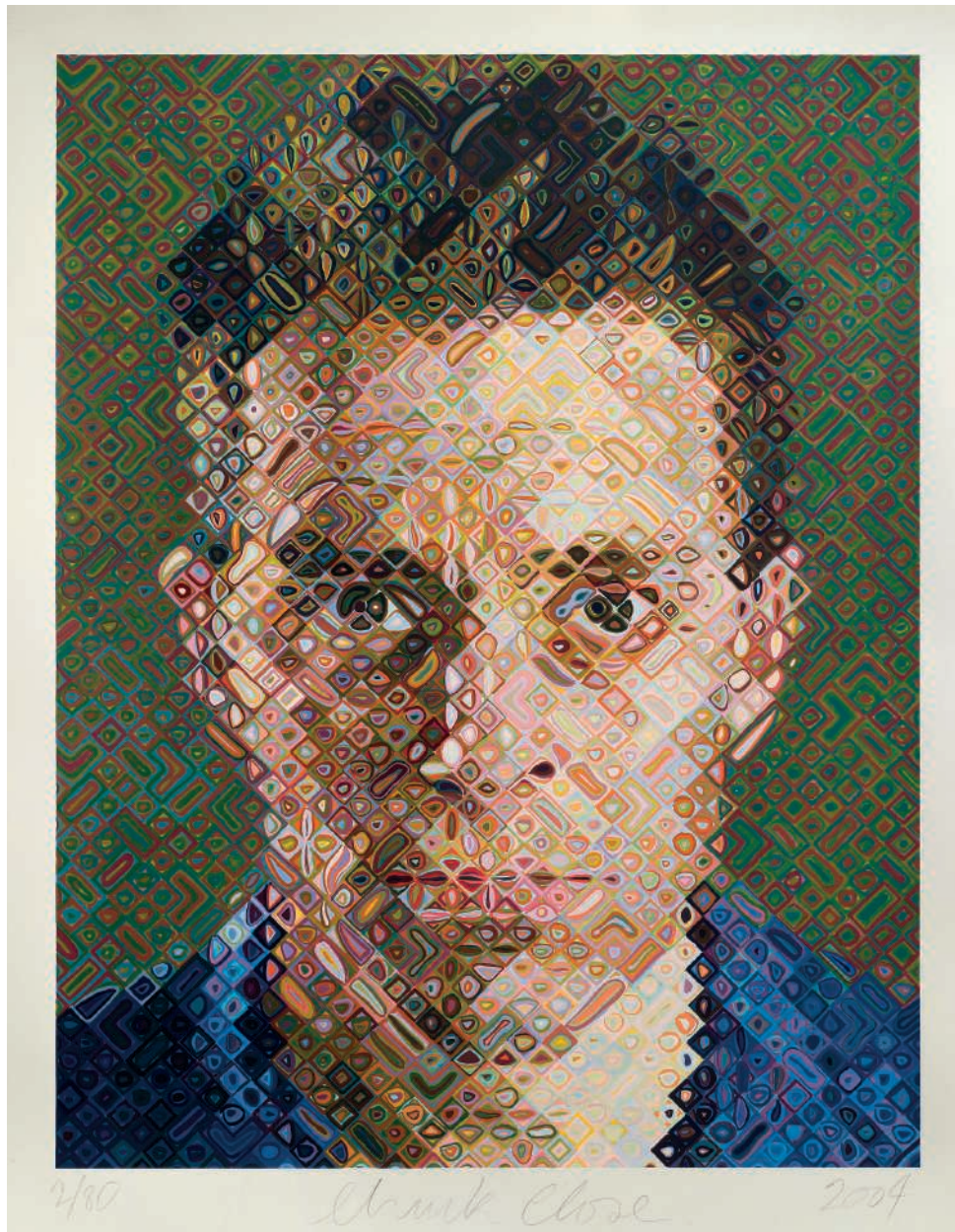
**JEFF KOONS (B. 1955)**

*Balloon Dog (Red)*

metallic porcelain multiple in red and silver, 1995, numbered 888/2300 on a label affixed to underside (there were also fifty artist's proofs), published by the Museum of Contemporary Art, Los Angeles, with the original box, lacking the original plastic stand, generally in very good condition  
265 mm. (diameter)

£3,000-5,000

US\$3,900-6,500  
€3,600-5,900



■178

**CHUCK CLOSE (B. 1940)**

*James*

screenprint in colours, 2004, on Saunders Waterford paper, signed and dated in pencil, numbered 2/80, published by Pace Editions Inc., New York, printed by Brand X editions, New York, with their blindstamp, the full sheet, in very good condition, framed  
Image 1580 x 1226 mm., Sheet 1750 x 1380 mm.

£8,000-12,000

US\$11,000-16,000

€9,500-14,000

**PROVENANCE:**

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



179

**179**  
**YAYOI KUSAMA (B. 1929)**  
*Pumpkins*

the complete set of five glazed porcelain multiples in colours, 2002, each with the artist's stamped signature and date on the underside, numbered 50/130, with the *Limoges France* stamp on the underside, published by FMR Trading, Hirakata, Japan, in very good condition, contained within the original coloured paper-covered boxes, each signed and dated in black ink on the interior of the lid  
 90 x 90 x 90 mm. (each)

£15,000-25,000

US\$20,000-32,000  
 €18,000-29,000

**180**  
**YAYOI KUSAMA (B. 1929)**  
*Pumpkin 2000 (Red)*

screenprint in black and red, 2000, on wove paper, signed, dated and titled in pencil, numbered 64/100 (there were also ten artist's proofs), published by Serpentine Gallery, London, the full sheet, in very good condition, framed  
 Image 300 x 350, Sheet 481 x 641 mm.

£10,000-15,000

US\$13,000-19,000  
 €12,000-18,000

LITERATURE:  
 Abe 299



180



181

λ181

**DAMIEN HIRST (B. 1965)**

*Valium*

lambda inkjet print in colours, 2000, on glossy Fujicolor Professional Paper, signed in black felt-tip pen, numbered 173/500 on the reverse (there were also 25 artist's proofs), published by Eyestorm, London, the full sheet, generally in good condition, framed  
Image 1219 x 1219 mm., Sheet 1270 x 1270 mm.

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200



182

λ182

**DAMIEN HIRST (B. 1965)**

*Aurous Iodide*

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

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200



183

λ183

**DAMIEN HIRST (B. 1965)**

*Camino Real*

diasec mounted giclée print in colours, 2018, on aluminium composite panel, signed in pencil on the reverse, numbered 94/100, published by Heni Productions, London, with their label and inkstamp *verso*, within the original cardboard box, in very good condition  
Image & Panel 900 x 900 mm.

£5,000-7,000

US\$6,500-9,100  
€5,900-8,200

**LITERATURE:**

Heni H5-3

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

140

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.



■ 184

**DAMIEN HIRST (B. 1965)**

*Pharmaceuticals*

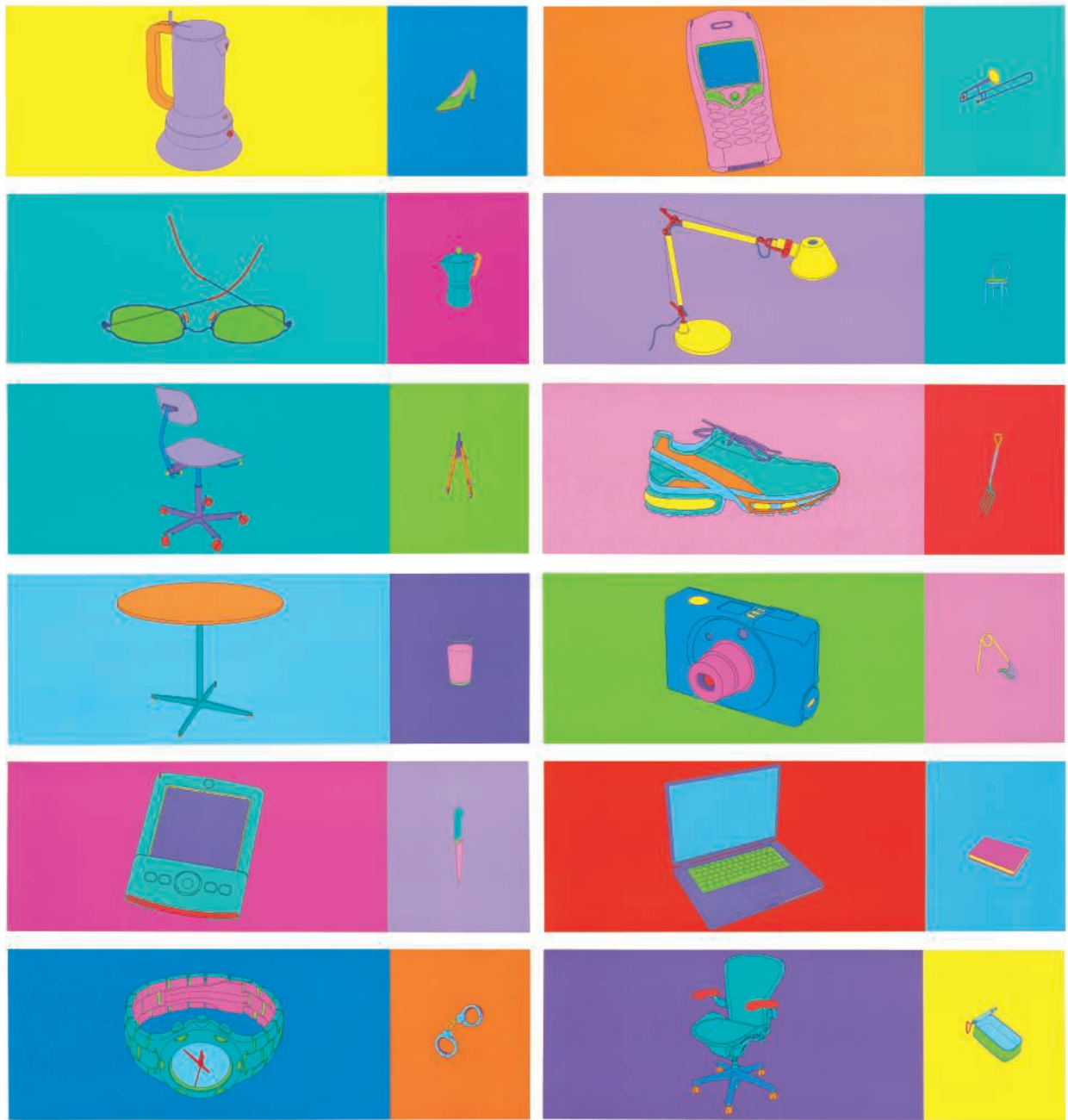
digital print in colours, 2005, on Somerset wove paper, signed, titled and dated in pencil, numbered 58/75 (there were also ten artist's proofs), published by Other Criteria Ltd., London, the full sheet, in very good condition, framed

Image 1058 x 840 mm., Sheet 1270 x 1018 mm.

£10,000-15,000

US\$13,000-19,000

€12,000-18,000



**λ185**

**MICHAEL CRAIG-MARTIN (B. 1941)**

*Folio*

the complete set of 12 screenprints in colours, 2004, on wove paper, each signed and dated in pencil on the reverse, numbered 16/40, published by Alan Cristea Gallery, London, the full sheets, each in very good condition, each framed, lacking the original solander box  
Image & Sheet 326 x 1000 mm. (each)

(12)

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

**PROVENANCE:**

Alan Cristea Gallery, London.

Purchased from the above by the present owner.



λ186

**VARIOUS ARTISTS**

*Six Artists: The 1992 Royal College of Art Portfolio of Prints*

the complete set of six prints in various techniques, 1992, on various papers, each signed by the respective artists, dated and numbered 4/50 in pencil, with title and justification page, additionally numbered on the justification page (there were also ten artist's proof sets), published by The Royal College of Art, London, the sheets loose (as issued), within the original blue linen-covered portfolio, generally in good condition  
Image & Sheet 756 x 570 mm. (and similar)  
792 x 582 x 15 mm. (overall)

£3,500-4,500

US\$4,600-5,800  
€4,200-5,300

The portfolio contains the following works: **Tim Mara** - *Plastic Funnel, Mortar and Pestle*, **John Bellamy** - *Celtic Voyage*, **Terry Frost** - *Lemon Glow*, **Eduardo Paolozzi** - *Les Chants de Maldoror, Ducasse*, **Paula Rego** - *Embarkation*, **Nana Shiomi** - *Blue Venus*.



λ187

**JULIAN OPIE (B. 1958)**

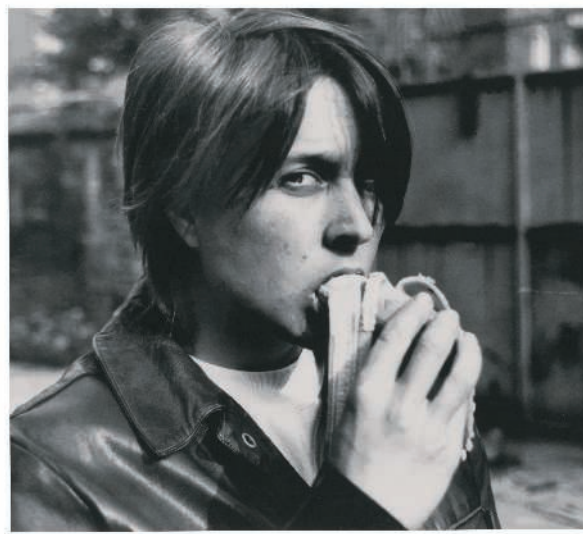
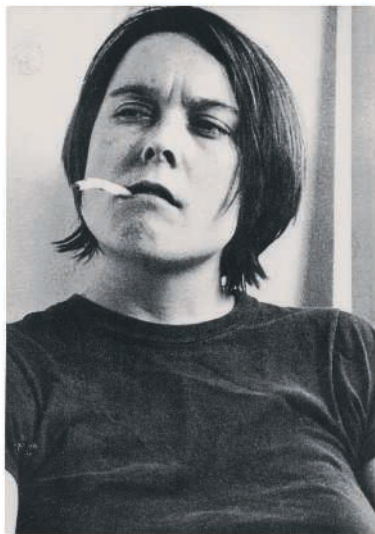
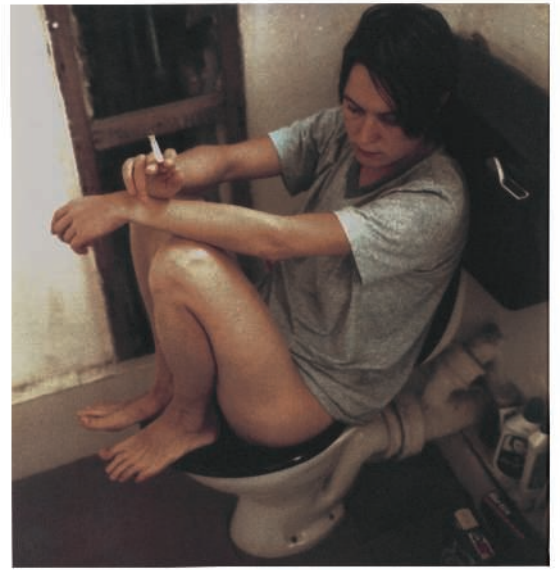
*Ika (2)*

inkjet print in colours, 2011, printed on Epson Premium Semigloss Photo paper dry-mounted to aluminium (as issued), signed in black felt-tip, numbered 18/40 on a label affixed to the reverse of the frame (there were also seven artist's proofs), published by Alan Cristea Gallery, London, the full sheet, in very good condition, contained in the original black tulip wood frame specified by the artist  
Image 1060 x 690 mm., Sheet 1180 x 805 mm.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400





188

λ\*188

**SARAH LUCAS (B. 1962)**

*Self Portraits 1990-1998*

the complete set of 12 iris prints in colours, 1999, on Somerset watercolour wove paper, signed and numbered in pencil on the justification, copy number 13/150 (there were also 15 artist proof sets), published by Sadie Coles HQ, London, the full sheets, in very good condition, each framed  
Sheets 765 x 565 mm.

£4,000-6,000

US\$5,200-7,700  
€4,700-7,100

λ189

**GRAYSON PERRY (B. 1960)**

*Vote Alan Measles for God, from: Banners of Persuasion*

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

£18,000-22,000

US\$24,000-28,000  
€22,000-26,000

VOTE ALAN MEASLES FOR GOD



HE WILL SAVE US



1890 41110 2000



191

**190**

**JONAS WOOD (B. 1977)**

*Landscape Pot with Plant*

screenprint in colours, 2017, on Somerset Satin wove paper, signed and dated in pencil, numbered 49/100 in pencil, published by Counter Editions, printed by Coriander Press, London, the full sheet, spot-glued to the backing board at the sheet edges *verso*, otherwise in very good condition, framed Image 850 x 600 mm., Sheet 1001 x 750 mm.

£15,000-20,000

US\$20,000-26,000  
€18,000-24,000

**191**

**KEITH HARING (1958-1990)**

*Plate One, from: Flowers 1-5*

screenprint in colours, 1990, on wove paper, signed and dated in pencil, numbered 37/100 (there were also fifteen artist's proofs), published by Tony Shafrazi Editions, New York, with their blindstamp, the full sheet, in very good condition, framed Image 972 x 1254 mm., Sheet 998 x 1298 mm.

£10,000-15,000

US\$13,000-19,000  
€12,000-18,000

**PROVENANCE:**

With Martin Lawrence Gallery, New York (with their label *verso*).  
Acquired from the above by the present owner.

**LITERATURE:**

Littmann p. 165



**\*192**

**KEITH HARING (1958-1990)**

*Statue of Liberty*

screenprint in colours, 1986, on thick wove paper, signed and dated in pencil, numbered IV/XXX (there was also an edition of one hundred in Arabic numerals and 25 artist's proofs), printed by Rupert Jasen Smith, New York, with his blindstamp, the full sheet, the orange very slightly attenuated, the other colours fresh, generally in very good condition, framed  
Image 914 x 650 mm., Sheet 965 x 718 mm.

£25,000-35,000

US\$33,000-45,000  
€30,000-41,000

**PROVENANCE:**

With Martin Lawrence Limited Editions Inc., New York (their label verso).

**LITERATURE:**

see Littmann p. 63.



**193**

**KAWS (B. 1974)**

*Running Chum #1*

screenprint, 2000, on Arches 88 wove paper, signed and dated in pencil, numbered 39/50, the full sheet, with deckle edges at left and right, occasional faint scuffing in the background, otherwise in very good condition  
Image & Sheet 708 x 569 mm.

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000



**194**

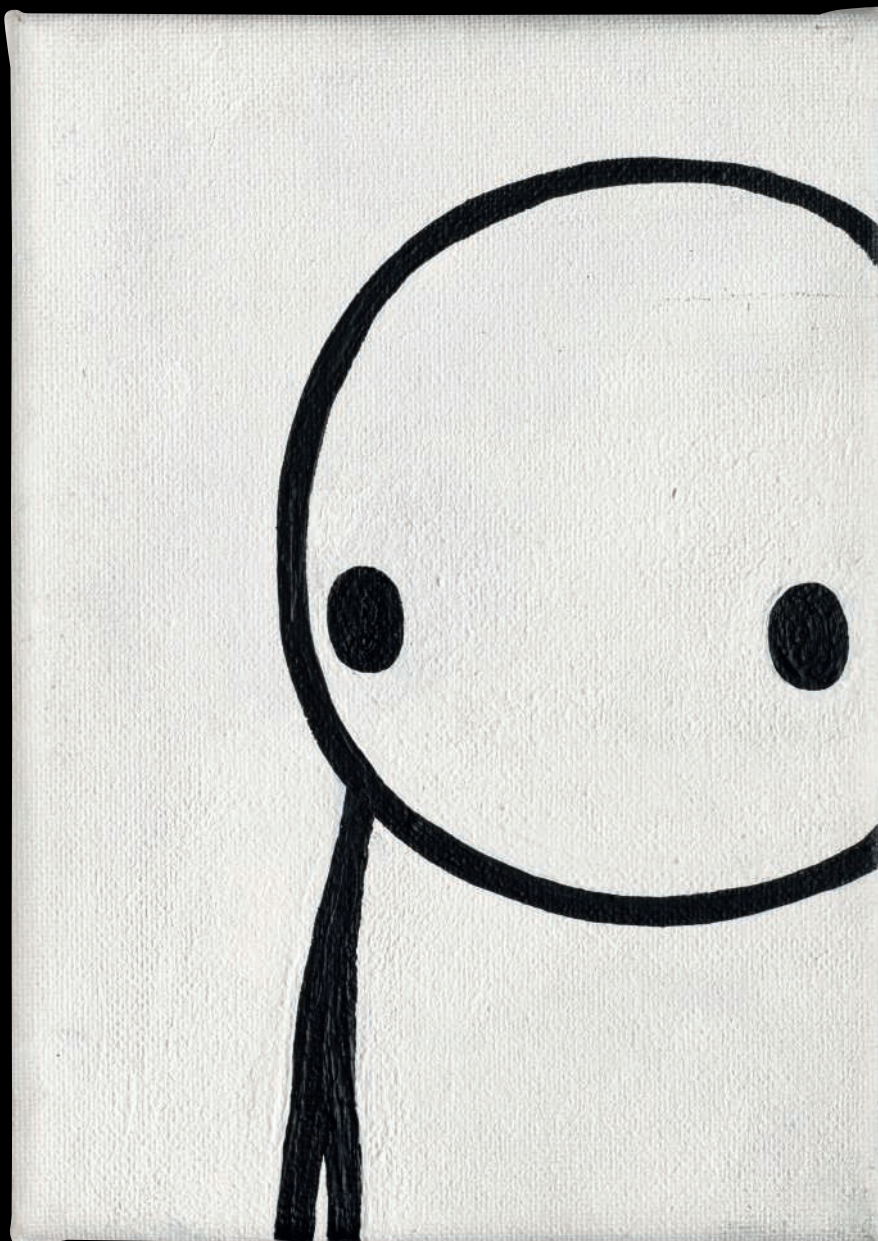
**KAWS (B. 1974)**

*Running Chum #3*

screenprint, 2000, on Arches 88 wove paper, signed and dated in pencil, numbered 39/50, the full sheet, with deckle edges at left and right, with some scuffing and rubbing to the surface, generally in good condition, framed  
Image & Sheet 708 x 572 mm.

£4,000-6,000

US\$5,200-7,800  
€4,800-7,100



λ195

**STIK (B. 1979)**

*In Conversation (maquette)*

acrylic on canvas

signed, inscribed with the artist's insignia, dated and inscribed *STIK 2013 02 00 ORIGINAL ARTWORK FOR USE IN PROMOTIONAL PRINT RELEASE FOR... STIK + THIERRY NOIR IN CONVERSATION AT COURTAULD INSTITUTE ON 21 FEB 2013* (on the reverse)

Executed in 2013

208 x 148 x 115 mm. (maquette)

(2)

£12,000-18,000

US\$16,000-23,000

€15,000-21,000

This canvas maquette was produced as STIK's design for the screenprinted poster *In Conversation*, which was released at a talk at The Courtauld Institute of Art on 21 February 2013. The talk was co-hosted by the Courtauld and Street Art London, where STIK and Thierry Noir discussed the history of street art within the broader context of art history.

A copy of the screenprinted poster is included in this lot: **STIK & Thierry Noir**, *In Conversation*, screenprint in colours, 2013, on wove paper, signed by both artists, from the unnumbered edition of one hundred

This work has been authenticated by the artist.



λ196

**STIK (B. 1979)**

*Onbu (Piggyback) (Blue)*

ukiyo-e woodcut in black, white and blue, 2013, on laid rice paper, signed and inscribed AP 3/10 in pencil, one of ten artist's proofs aside from the edition of fifteen, a very good impression with the woodgrain printing clearly in the background, printed at the Adachi Foundation, Japan, published by the artist, the full sheet, with a deckle edge above, in very good condition  
Block 395 x 180 mm., Sheet 478 x 200 mm.

£7,000-10,000

US\$9,100-13,000

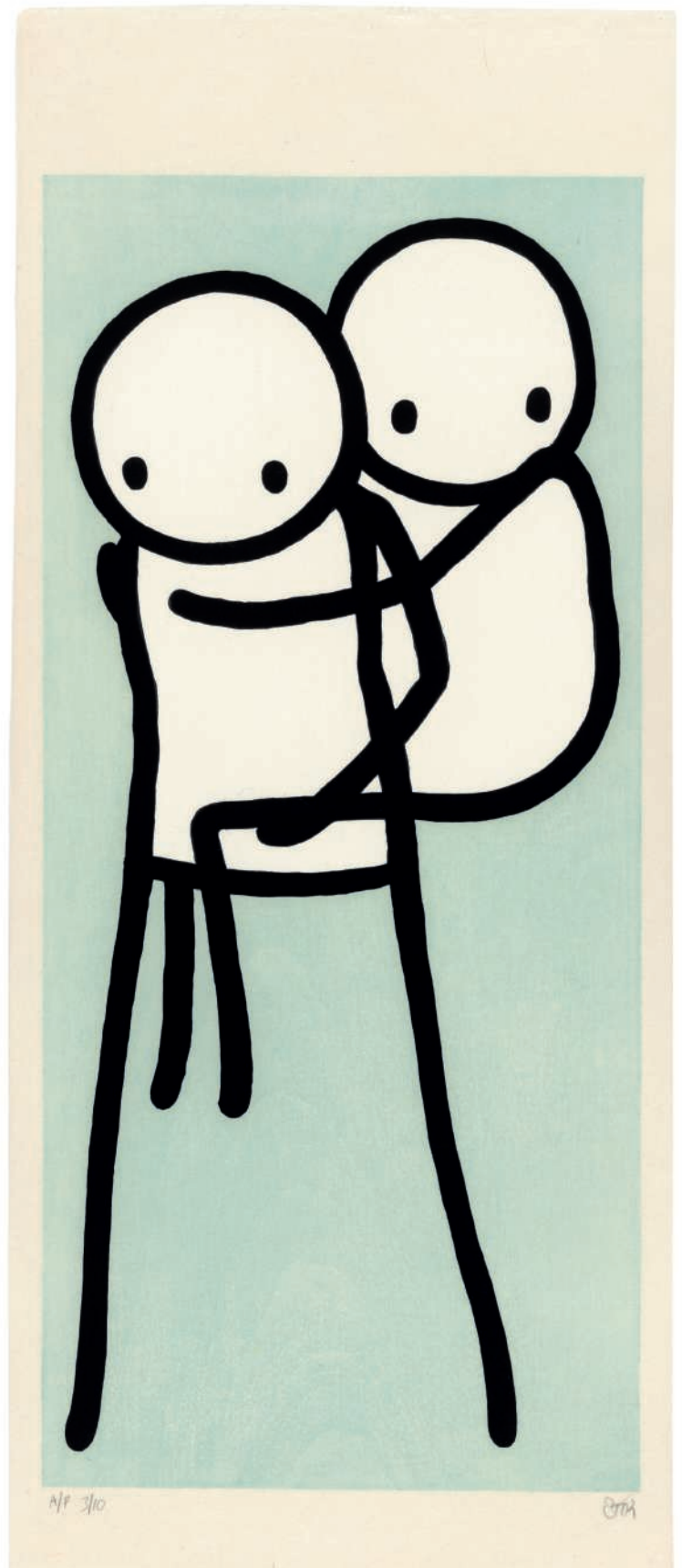
€8,300-12,000

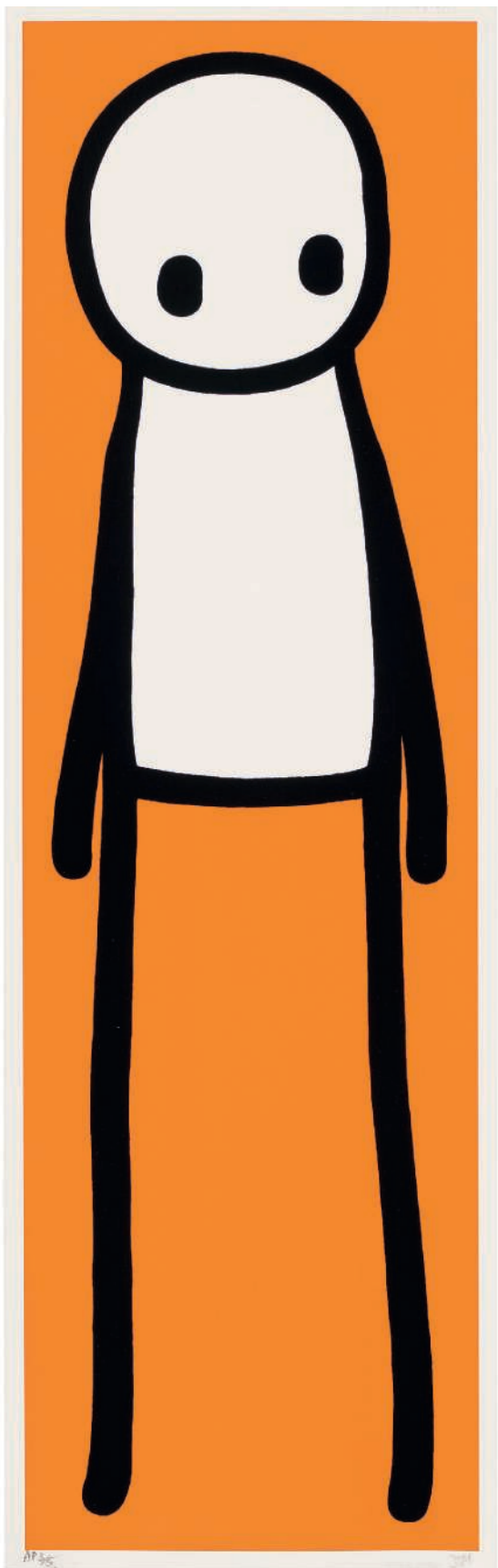
**PROVENANCE:**

Acquired directly from the artist by the present owner.

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

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





λ197

**STIK (B. 1979)**

*Book deluxe edition (Orange)*

screenprint in glossy black enamel with Giclée in orange, 2015, on stiff wove paper, signed in pencil and numbered AP 3/5 (an artist's proof deluxe screenprint version of this subject), the full sheet, in very good condition Image 740 x 220 mm., Sheet 758 x 240 mm.

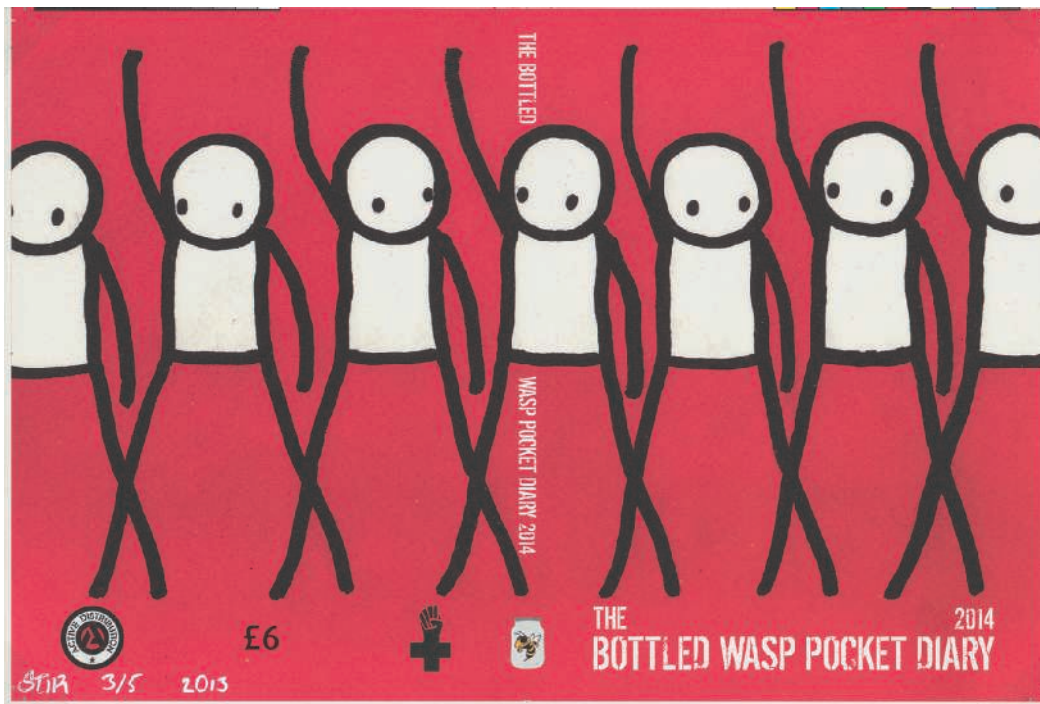
£20,000-30,000

US\$26,000-39,000

€24,000-35,000

**PROVENANCE:**

Acquired directly from the artist by the present owner.  
The offset lithograph of *Book* was released alongside the artist's monograph *STIK*, published in 2015. The present deluxe screenprinted version of *Book*, was also intended to be released alongside the launch but was not completed in time. The artist since destroyed the screenprint edition and the few impressions that survive are extremely rare.



198

λ198

**STIK (B. 1979)**

*Cover for Bottled Wasp Pocket Diary 2014*

digital print in colours, 2013, on white card, signed, dated and numbered 3/5 in white ink, with narrow margins as issued, in very good condition, framed  
Image 152 x 228 mm., Sheet 156 x 232 mm.

£3,000-5,000

US\$3,900-6,400  
€3,600-5,900

λ\*199

**STIK (B. 1979)**

*Dancer*

digital pigment print in black and red, 2011, on stiff wove paper, signed with the artist's stick figure insignia in pencil, numbered 180/250 (there were also ten artist's proofs), published by Squarity, London, with the artist's blindstamp, the full sheet, an unobtrusive scratch in the lower subject, with the usual horizontal creases, a few minor scuff marks, otherwise in good condition  
Image 461 x 212 mm., Sheet 498 x 238 mm.

£6,000-8,000

US\$7,800-10,000  
€7,100-9,400

**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.



199



λ200

**BANKSY (B. 1975)**

*Kate Moss*

screenprint in colours, 2004, on wove paper, signed and dated in pencil, dedicated and inscribed with a heart symbol and a peace sign, a proof aside from the edition of twenty, published by Pictures on Walls, London, the full sheet, in very good condition, framed  
Image 530 x 530 mm., Sheet 700 x 700 mm.

£40,000-60,000

US\$52,000-77,000

€48,000-71,000

**PROVENANCE:**

With Andipa Gallery, London.

Acquired from the above by the present owner.

This lot will be issued with a Certificate of Authenticity from Pest Control.





λ201

**BANKSY (B. 1975)**

*Gangsta Rat*

screenprint in black and red, 2004, on wove paper, numbered 295/350 (there was also a signed edition of 150), published by Pictures on Walls, London, with their blindstamp, the full sheet, generally in good condition, framed  
Image 357 x 230 mm., Sheet 500 x 350 mm.

£12,000-18,000

US\$16,000-23,000  
€15,000-21,000

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

λ202

**BANKSY (B. 1975)**

*CND*

screenprint in colours, 2005, on wove paper, numbered 335/350 (there was also a signed edition of 350), published by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition, framed  
Image 538 x 390 mm, Sheet 700 x 500 mm.

£7,000-10,000

US\$9,100-13,000  
€8,300-12,000

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

λ203

**BANKSY (B. 1975)**

*Flag (Silver)*

screenprint in black, 2006, on chromalux paper, numbered 430/1000 in black pen on the reverse, published by Pictures on Walls, London, with their blindstamp, the full sheet, generally in very good condition  
Image & Sheet 500 x 700 mm.

£4,000-6,000

US\$5,200-7,700  
€4,800-7,100

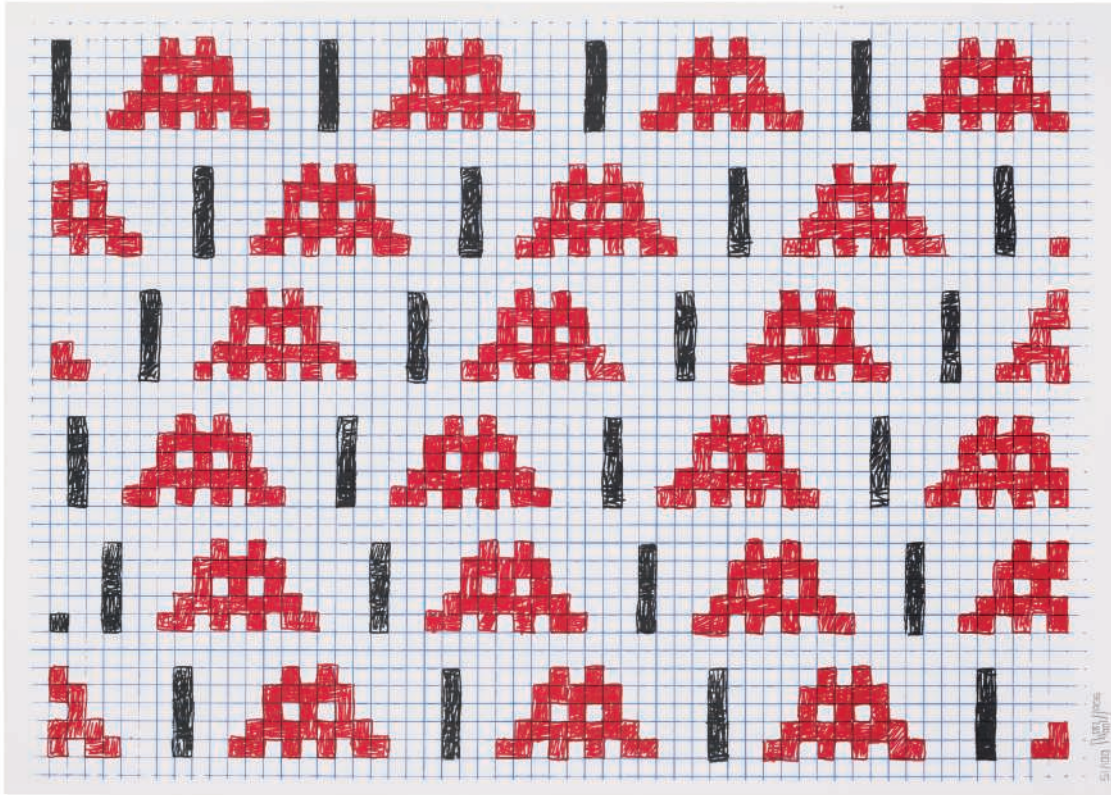
This lot is offered with the Certificate of Authenticity from Pest Control.



202



203



204

λ204

**INVADER (B. 1969)**

*Homeworks*

screenprint in colours, 2006, on white wove paper, signed and dated in pencil, numbered 51/100, published and printed by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition, framed Image 665 x 475 mm., Sheet 700 x 500 mm.

£4,000-6,000

US\$5,200-7,700  
€4,800-7,100

λ205

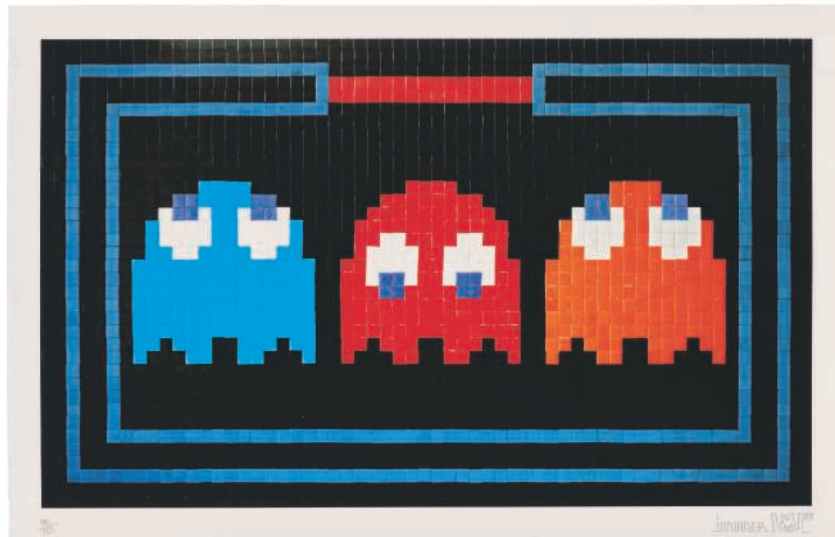
**INVADER (B. 1969)**

*Prisoners*

giclée print in colours, 2007, on white wove paper, signed and dated in pencil, numbered 78/100, the full sheet, in very good condition Image 348 x 576 mm., Sheet 400 x 625 mm.

£2,000-3,000

US\$2,600-3,900  
€2,400-3,500



205



λ206

**INVADER (B. 1969)**

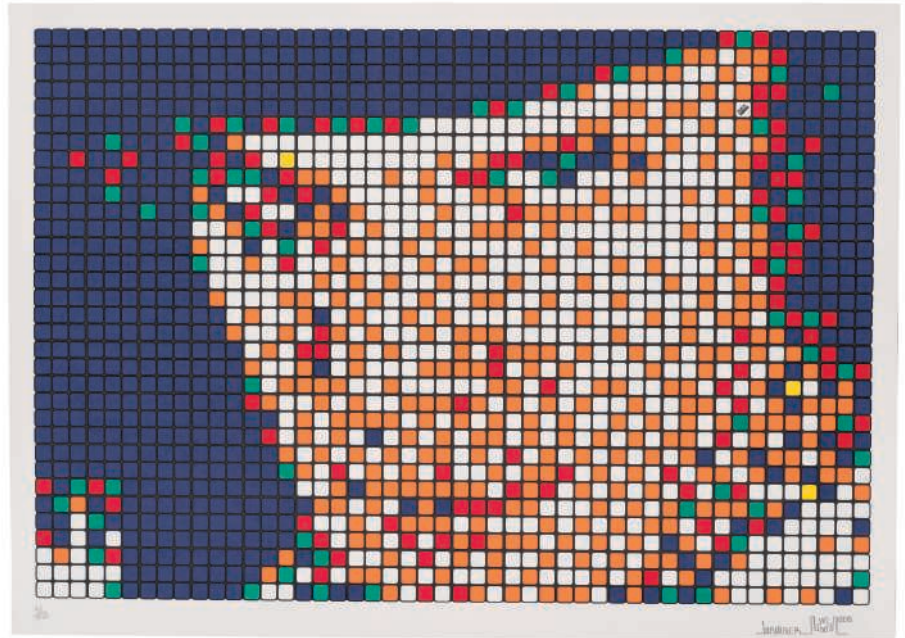
*Rubik Kubrick Clockwork Orange (Alex)*

screenprint in colours, 2006, on white wove paper, signed and dated in pencil, numbered 31/150, published and printed by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition  
Image 450 x 665 mm., Sheet 500 x 700 mm.

£5,000-7,000

US\$6,500-9,000

€6,000-8,300



λ207

**INVADER (B. 1969)**

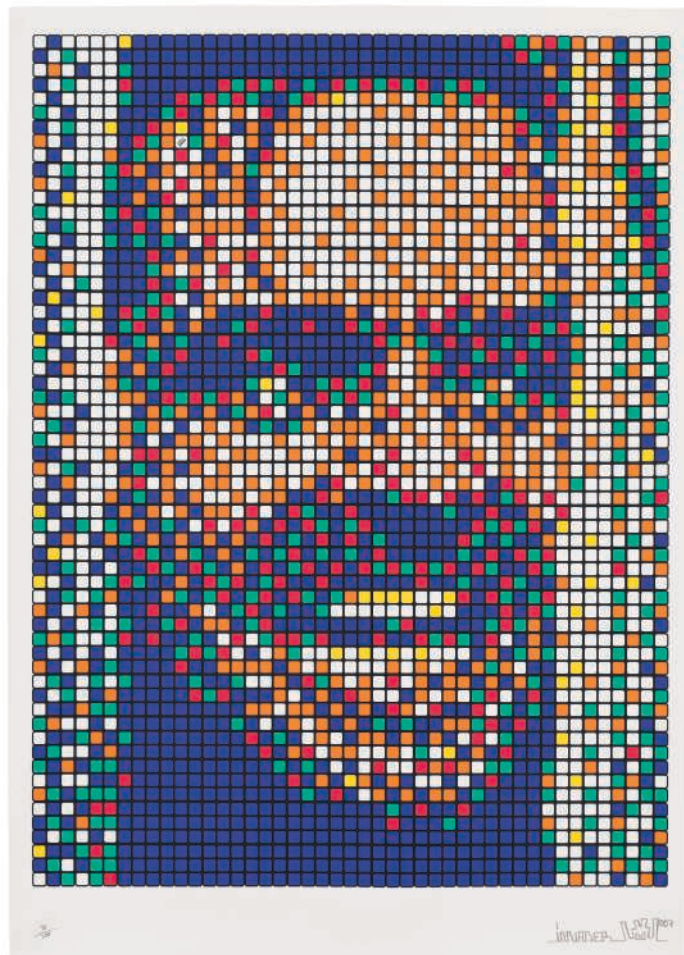
*Rubik Kubrick The Shining (Jack)*

screenprint in colours, 2007, on white wove paper, signed and dated in pencil, numbered 98/150, published and printed by Pictures on Walls, London, with their blindstamp, the full sheet, in very good condition  
Image 625 x 465 mm., Sheet 700 x 500 mm.

£5,000-7,000

US\$6,500-9,000

€6,000-8,300



## INDEX

### B

Bacon, F., 50-55  
Banksy, 200-203

### C

Cassatt, M., 4  
Caulfield, P., 121  
Chagall, M., 35-40  
Close, C., 178  
Craig-Martin, M., 185

### D

Delvaux, P., 41  
Diebenkorn, R., 134, 135  
Dine, J., 84

### E

Escher, M. C., 7-9

### F

Freud, L., 57

### H

Hamilton, R., 120  
Haring, K., 191, 192  
Hirst, D., 181-184  
Hockney, D., 58-80  
Hodgkin, H., 145-163  
Hughes, P., 122-127

### I

Indiana, R., 118, 119  
Invader, 204-207

### J

Johns, J., 85, 86, 136, 137  
Judd, D., 140

### K

Kaws, 193, 194  
Kentridge, W., 164-167  
Koons, J., 176, 177  
Kusama, Y., 179, 180

### L

Lichtenstein, R., 89, 97-99,  
113-117  
Lissitzky, E., 10  
Lowry, L. S., 56  
Lucas, S., 188

### M

Manet, E., 3  
Martin, A., 139  
Matisse, H., 5, 6  
Miró, J., 42-49

### N

Nevinson, C. R. W., 11-17

### O

Opie, J., 187

### P

Perry, G., 189  
Picasso, P., 18-34

### R

Rauschenberg, R., 87  
Richter, G., 168-174  
Riley, B., 128-131  
Ruscha, E., 81, 82

### S

Saint-Phalle, N. de, 175  
Serra, R., 138  
Stella, F., 141-144  
STIK, 195-199

### T

Thiebaud, W., 83  
Tilson, J., 90-92  
Toulouse-Lautrec, H. de, 1, 2  
Twombly, C., 132, 133

### V

Various Artists, 186

### W

Warhol, A., 88, 93-96, 100-112  
Wood, J., 190





YAYOI KUSAMA 2009



BANKSY  
*Happy Choppers*  
screenprint, 2003  
signed and numbered from the edition of 150  
£25,000-35,000

### *Invitation to Consign*

#### **BANKSY**

*Online, 10-22 September 2020*

#### **CONTACT**

James Baskerville  
jbaskerville@christies.com  
+44 (0)20 7752 3385

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

# 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 who will pay Christie's directly, 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 a principal:** If you register in your own name but are acting as agent for someone else (the 'ultimate buyer(s)') who will put you in funds before you pay us, you accept personal liability to pay the **purchase price** and all other sums due. We will require you to disclose the identity of the ultimate buyer(s) and may require you to provide documents to verify their identity in accordance with paragraph E3(b).

### 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](https://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](https://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 RESERVE

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

## 3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his sole option:

- refuse any bid;
- move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;
- withdraw any **lot**;
- divide any **lot** or combine any two or more **lots**;
- reopen or continue the bidding even after the hammer has fallen; and
- 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 on good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in section B(3), E(2)(i), F(4) and J(1).

## 4 BIDDING

The **auctioneer** accepts bids from:

- bidders in the saleroom; and
- telephone bidders, and internet bidders through 'Christie's LIVE™' (as shown above in Section B6); and
- 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 30 minutes or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by post and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

## 9 LOCAL BIDDING LAWS

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

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

### 1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the **hammer price** of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including £225,000, 20% on that part of the **hammer price** over £225,000 and up to and including £3,000,000, and 13.5% of that part of the **hammer price** above £3,000,000. VAT will be added to the **buyer's premium** and is payable by you. The VAT may not be shown separately on our invoice because of tax laws. You may be eligible to have a VAT refund in certain circumstances if the **lot** is exported. Please see the "VAT refunds: what can I reclaim?" section of 'VAT Symbols and Explanation' for further information.

### 2 TAXES

The successful bidder is responsible for all applicable tax including any VAT, sales or compensating use tax or equivalent tax wherever such taxes may arise on the **hammer price** and the **buyer's premium**. VAT charges and refunds depend on the particular circumstances of the buyer. It is the buyer's responsibility to ascertain and pay all taxes due. VAT is payable on the **buyer's premium** and, for some **lots**, VAT is payable on the **hammer price**. EU and UK VAT rules will apply on the date of the sale.

**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 1000 euro or more. The total royalty for any **lot** cannot be more than 12,500 euro. We work out the amount owed as follows:

**Royalty for the portion of the hammer price**

(in euros)

4% up to 50,000

3% between 50,000.01 and 200,000

1% between 200,000.01 and 350,000

0.5% between 350,000.01 and 500,000

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

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

## E WARRANTIES

### 1 SELLER'S WARRANTIES

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

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and  
(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

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

### 2 OUR AUTHENTICITY WARRANTY

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

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

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

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

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

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

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

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if, on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

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

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

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

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

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

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

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

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

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

(iii) books not identified by title;

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

(v) **books** which are described in the catalogue as sold not subject to return; or

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

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

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

In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the purchase price in accordance with the terms of Christie's authenticity warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the **lot** is a forgery in accordance with paragraph E2(h)(ii) above and the **lot** must be returned to us in accordance with E2(h)(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 as agent on behalf of any ultimate buyer(s) who will put you in funds before you pay Christie's for the **lot(s)**, you warrant that:

(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) and have complied with all applicable anti-money laundering, counter terrorist financing and sanctions laws;

(ii) you will disclose to us the identity of the ultimate buyer(s) (including any officers and beneficial owner(s) of the ultimate buyer(s) and any persons acting on its behalf) and on our request, provide documents to verify their identity;

(iii) 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;

(iv) you do not know, and have no reason to suspect that the ultimate buyer(s) (or its officers, beneficial owners or any persons acting on its behalf) are on a sanctions list, are under investigation for, charged with or convicted of money laundering, terrorist activities or other crimes, or that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion; and

(v) where you are a regulated person who is supervised for anti-money laundering purposes under the laws of the EEA or another jurisdiction with requirements equivalent to the EU 4th Money Laundering Directive, and we do not request documents to verify the ultimate buyer's identity at the time of registration, you consent to us relying on your due diligence on the ultimate buyer, and will retain their identification and verification documents for a period of not less than 5 years from the date of the transaction. You will make such documentation available for immediate inspection on our request.

## F PAYMENT

### 1 HOW TO PAY

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

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

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

(iii) any amounts due under section D3 above; and

(iv) any duties, goods, sales, use, compensating or service tax or VAT.

Payment is due no later than by the end of the seventh calendar day following the date of the auction (the **due date**).

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

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

(i) Wire transfer

You must make payments to:

Lloyds Bank Plc, City Office, PO Box 217, 72 Lombard Street, London EC3P 3BT. Account number: 00172710, sort code: 30-00-02. Swift code: LOYDGB2LCTY. IBAN (international bank account number): GB81 LOYD 3000 0200 1272 10.

(ii) Credit Card.

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

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

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

(iii) Cash

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

(iv) Banker's draft

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

(v) Cheque

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

(d) You must quote the sale number, lot number(s), your invoice number and Christie's client account number when making a payment. All payments sent by post must be sent to: Christie's, Cashiers Department, 9 King Street, St James's, London, SW1Y 6QT.

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

## 2. TRANSFERRING OWNERSHIP TO YOU

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

## 3 TRANSFERRING RISK TO YOU

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

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

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

## 4 WHAT HAPPENS IF YOU DO NOT PAY

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

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

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

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

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

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

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

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

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

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

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

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

## 5 KEEPING YOUR PROPERTY

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

## G COLLECTION AND STORAGE

(a) You must collect purchased lots within thirty days from the auction (but note that lots will not be released to you until you have made full and clear payment of all amounts due to us).

(b) Information on collecting lots is set out on the Storage and Collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +44 (0)20 7752 3200.

(c) If you do not collect any lot within thirty days following the auction we can, at our option:

(i) charge you storage costs at the rates set out at [www.christies.com/storage](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 to do so, 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) You alone are responsible for any applicable taxes, tariffs or other government-imposed charges relating to the export or import of the lot. If Christie's exports or imports the lot on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

### (c) 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.

### (d) 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.

### (e) 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.

### (f) Gold

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

### (g) 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.

### (h) Watches

Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These lots are marked with the symbol W in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer 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 contractual or non-contractual dispute arising out of or in connection with this agreement, will be governed by English law. Before either you or we start any court proceedings and if you and we agree, you and we will try to settle the dispute by mediation in accordance with the CEDR Model Mediation Procedure. 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 English courts; 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(c) 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(h) 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 sold as collector's items. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989, 1993 and 2010, 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

Please note that at our discretion some **lots** may be moved immediately after the sale to our storage facility at Momart Logistics Warehouse: Units 9-12, E10 Enterprise Park, Argall Way, Leyton, London E10 7DQ.

At King Street **lots** are available for collection on any weekday, 9.00am to 4.30pm.

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. Collection from Momart is strictly by appointment only. We advise that you inform our Christie's Client Service Collections Team [cscollectionsuk@christies.com](mailto:cscollectionsuk@christies.com) at least 48 hours in advance of collection so that they can arrange with Momart. However, if you need to contact Momart directly:

Tel: +44 (0)20 7426 3000

Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk).

## PAYMENT OF ANY CHARGES DUE

**Lots** may only be released from Momart on production of the 'Collection Order' from Christie's, 8 King Street, London SW1Y 6QT. The removal and/or storage by Momart of any **lots** will be subject to their standard Conditions of Business, copies of which are available from Christie's, 8 King Street, London SW1Y 6QT. **Lots** will not be released until all outstanding charges due to Christie's are settled.

## SHIPPING AND DELIVERY

Christie's Post-Sale Service can organise local deliveries or international freight. Please contact them on +44 (0)20 7752 3200 or [PostSaleUK@christies.com](mailto:PostSaleUK@christies.com). To ensure that arrangements for the transport of your **lot** can be finalised before the expiry of any free storage period, please contact Christie's Post-Sale Service for a quote as soon as possible after the sale.



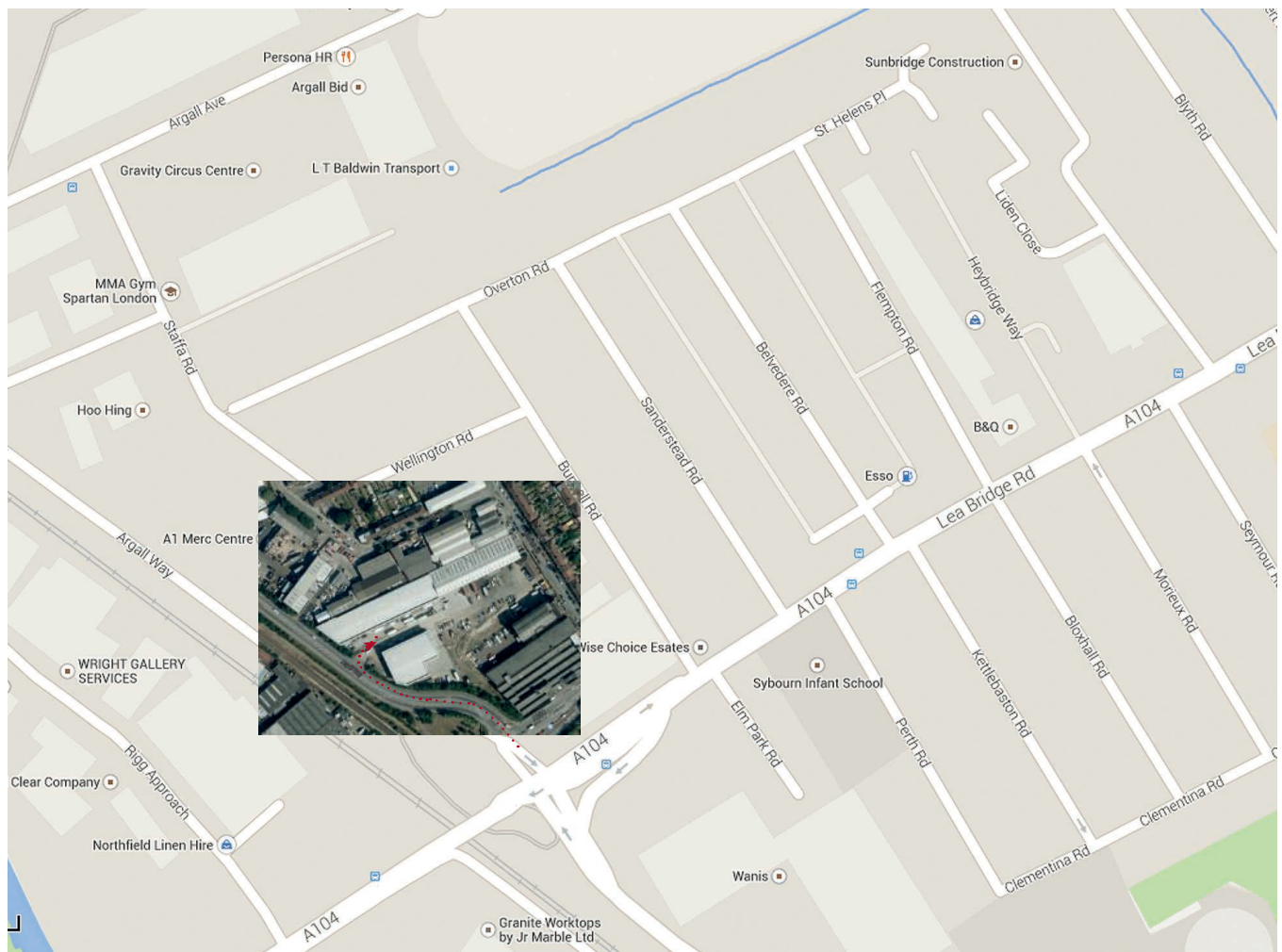
# MOMART

*Moved by Art*

Units 9-12, E10 Enterprise Park,  
Argall Way, Leyton,  
London E10 7DQ

Tel: +44 (0)20 7426 3000

Email: [pcandauctionteam@momart.co.uk](mailto:pcandauctionteam@momart.co.uk)





**Whitehall Estate, Saint Helena, California**

This expansive modern estate sits within Napa's renowned Rutherford Bench amid 20 stunning acres (8 ha), 14 (5 ha) of which are cabernet sauvignon vineyards. Whitehall boasts a spa, two pools, a guest house, tennis court and approved plans for an estate winery. Price upon request

**Zack Wright**  
+1 310 385 2680  
zwright@christies.com

*Art. Beauty. Provenance.*

[christiesrealestate.com](http://christiesrealestate.com)

Christie's International Real Estate, Inc. assumes no legal responsibility for the accuracy of any content, including photography, which may not be reproduced in any form without our permission.



ANDY WARHOL (1928-1987)  
*Shadows II*

The complete set of six unique screenprints in colors with diamond dust, 1979,  
each signed and titled in pencil on the reverse and numbered 'A.P. 1/2' (the edition was 10)  
\$200,000-300,000

**PRINTS AND MULTIPLES**

*New York, 15-16 April 2020*

**VIEWING**

11-15 April 2020 (Closed 12 April)  
20 Rockefeller Plaza  
New York, NY 10020

**CONTACT**

Lindsay Griffith  
lgriffith@christies.com  
+1 212 636 2284

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**



JEAN (HANS) ARP (1886-1966)

*Composition*

signed in pencil, verso the artist estate stamp

sheet : 14 $\frac{7}{8}$  x 11 $\frac{1}{8}$  in. (37.9 x 28.2 cm.)

image : 7. x 5. in. (19 x 14 cm.)

Screenprint in colours, circa 1960, on BFK Rives

wove paper

€800-1,200

**HOMMAGE A ARP  
COLLECTION GRETA STROEH**

*Paris, 26 March 2020*

**VIEWING**

20-26 March 2020

9, Avenue Matignon

75008 Paris

**CONTACT**

Frédérique Darricarrère-Delmas

fdarricarrere-delmas@christies.com

+33 (0)1 40 76 85 71

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**



## IDENTITY VERIFICATION

From January 2020, new anti-money laundering regulations require Christie's and other art businesses to verify the identity of all clients. To register as a new client, you will need to provide the following documents, or if you are an existing client, you will be prompted to provide any outstanding documents the next time you transact.

### **Private individuals:**

- A copy of your passport or other government-issued photo ID
- Proof of your residential address (such as a bank statement or utility bill) dated within the last three months

*Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

### **Organisations:**

- Formal documents showing the company's incorporation, its registered office and business address, and its officers, members and ultimate beneficial owners
- A passport or other government-issued photo ID for each authorised user

*Please email your documents to [info@christies.com](mailto:info@christies.com) or provide them in person.*

# CHRISTIE'S



# ART. WORK.

Kick-start your career in the art world  
with a Christie's Education.

[LEARN MORE AT CHRISTIES.EDU](https://www.christies.edu)

CHRISTIE'S  
EDUCATION

LONDON | NEW YORK | HONG KONG

CONTINUING EDUCATION • ONLINE COURSES



# CHRISTIE'S

## CHRISTIE'S INTERNATIONAL PLC

François Pinault, Chairman  
Guillaume Cerutti, Chief Executive Officer  
Stephen Brooks, Deputy Chief Executive Officer  
Jussi Pylkkänen, Global President  
François Curiel, Chairman, Europe  
Jean-François Palus  
Stéphanie Renault  
Héloïse Temple-Boyer  
Sophie Carter, Company Secretary

## INTERNATIONAL CHAIRMEN

Stephen Lash, Chairman Emeritus, Americas  
The Earl of Snowdon, Honorary Chairman, EMEA  
Charles Cator, Deputy Chairman, Christie's Int.  
Xin Li-Cohen, Deputy Chairman, Christie's Int.

## CHRISTIE'S EUROPE, MIDDLE EAST, AND AFRICA (EMEA)

Prof. Dr. Dirk Boll, President  
Bertold Mueller, Managing Director, EMEA

## SENIOR DIRECTORS, EMEA

Zoe Ainscough, Cristian Albu, Maddie Amos,  
Simon Andrews, Katharine Arnold, Upasna Bajaj,  
Mariolina Bassetti, Ellen Berkeley, Jill Berry,  
Giovanna Bertazzoni, Peter Brown, Julien Brunie,  
Olivier Camu, Jason Carey, Karen Carroll,  
Sophie Carter, Karen Cole, Isabelle de La Bruyere,  
Roland de Lathuy, Eveline de Proyart, Leila de Vos,  
Harriet Drummond, Adele Falconer, Margaret Ford,  
Edmond Francey, Roni Gilat-Baharaff, Leonie Grainger,  
Philip Harley, James Hastie, Karl Hermanns,  
Rachel Hilderley, Jetske Homan Van Der Heide,  
Michael Jeha, Donald Johnston, Erem Kassim-Lakha,  
Nicholas Lambourn, William Lorimer,  
Catherine Manson, Susan Miller, Jeremy Morrison,  
Nicholas Orchard, Keith Penton, Henry Pettifer,  
Will Porter, Julien Pradels, Paul Raison,  
Christiane Rantzau, Tara Rastrick, Amjad Rauf,  
William Robinson, Alice de Roquemaurel,  
Matthew Rubinger, Tim Schmelcher, John Stainton,  
Nicola Steel, Aline Sylla-Walbaum, Sheridan Thompson,  
Alexis de Tiesenhausen, Cécile Verdier, Jay Vincze,  
David Warren, Andrew Waters, Harry Williams-Bulkeley,  
Tom Woolston, André Zlattinger

## CHRISTIE'S ADVISORY BOARD, EUROPE

Pedro Girao, Chairman,  
Contessa Giovanni Gaetani dell'Aquila d'Aragona,  
Thierry Barbier Mueller, Arpad Busson,  
Kemal Has Cingillioglu, Hélène David-Weill,  
Bernhard Fischer, I. D. Fürstin zu Fürstenberg,  
Rémi Gaston-Dreyfus, Laurence Graff,  
Jacques Grange, H.R.H. Prince Pavlos of Greece,  
Terry de Gunzburg, Guillaume Houzé,  
Alicia Kopolowitz, Robert Manoukian,  
Contessa Daniela d'Amelio Memmo, Usha Mittal,  
Polissena Perrone, Maryvonne Pinault,  
François de Ricqlès, Eric de Rothschild,  
Çiğdem Simavi, Sylvie Winckler

## CHRISTIE'S UK

### CHAIRMAN'S OFFICE, UK

Orlando Rock, Chairman  
Noël Annesley, Honorary Chairman;  
Richard Roundell, Vice Chairman;  
Robert Copley, Deputy Chairman;  
The Earl of Halifax, Deputy Chairman;  
Francis Russell, Deputy Chairman;  
Nicholas White, Mark Wrey

### DIRECTORS, UK

Marco Almeida, Guy Agazarian, Alexandra Baker,  
Jane Blood, Piers Boothman, Claire Bramwell,  
Louise Broadhurst, Antonia Calnan, Lucy Campbell,  
Erin Caswell, Sarah Charles, Ruth Cornett,  
Jessica Corsi, Nicky Crosbie, Laetitia Delaloye,  
Armelle de Laubier-Rhally, Freddie De Rougemont,  
Eugenio Donadoni, Virginie Dulucq,  
Christopher O'Neil-Dunne, Arne Everwijn,  
Nick Finch, Emily Fisher, Peter Flory, Nina Foote,  
Christopher Forrest, Giles Forster, Zita Gibson,  
Alexandra Gill, Keith Gill, Angus Granlund,  
David Gregory, Christine Haines, Annabel Hesketh,  
Peter Horwood, Adrian Hume-Sayer, Kate Hunt,  
Pippa Jacob, Simon James, Imogen Kerr, Tjabel Klok,  
Robert Lagneau, Tina Law, Adriana Leese, Tom Legh,  
Jon-Ross Le Haye, Brandon Lindberg, Noah May,  
Murray Macaulay, Graeme Maddison, Sarah Mansfield,  
Astrid Mascher, Roger Massey, Michelle McMullan,  
Daniel McPherson, Neil Millen, Leonie Mir, Chris Munro,  
Patricia Nobel, Rosalind Patient, Anthea Peers,  
Sara Plumbly, Euthymia Procopé, Lisa Redpath,  
Alexandra Reid, Sumiko Roberts, Meghan Russell,  
Patrick Saich, Amelie Sarrado, Julie Schutz, Tom Scott,  
Dominic Simpson, Nick Sims, Clementine Sinclair,  
Katie Siveyer, Timothy Triptree, Mary-Claire Turkington,  
Thomas Venning, Julie Vial, Anastasia von Seibold,  
Gillian Ward, Amelia Walker, Jud Wei-Ting,  
Ben Wiggins, Bernard Williams, Georgina Wilsenach

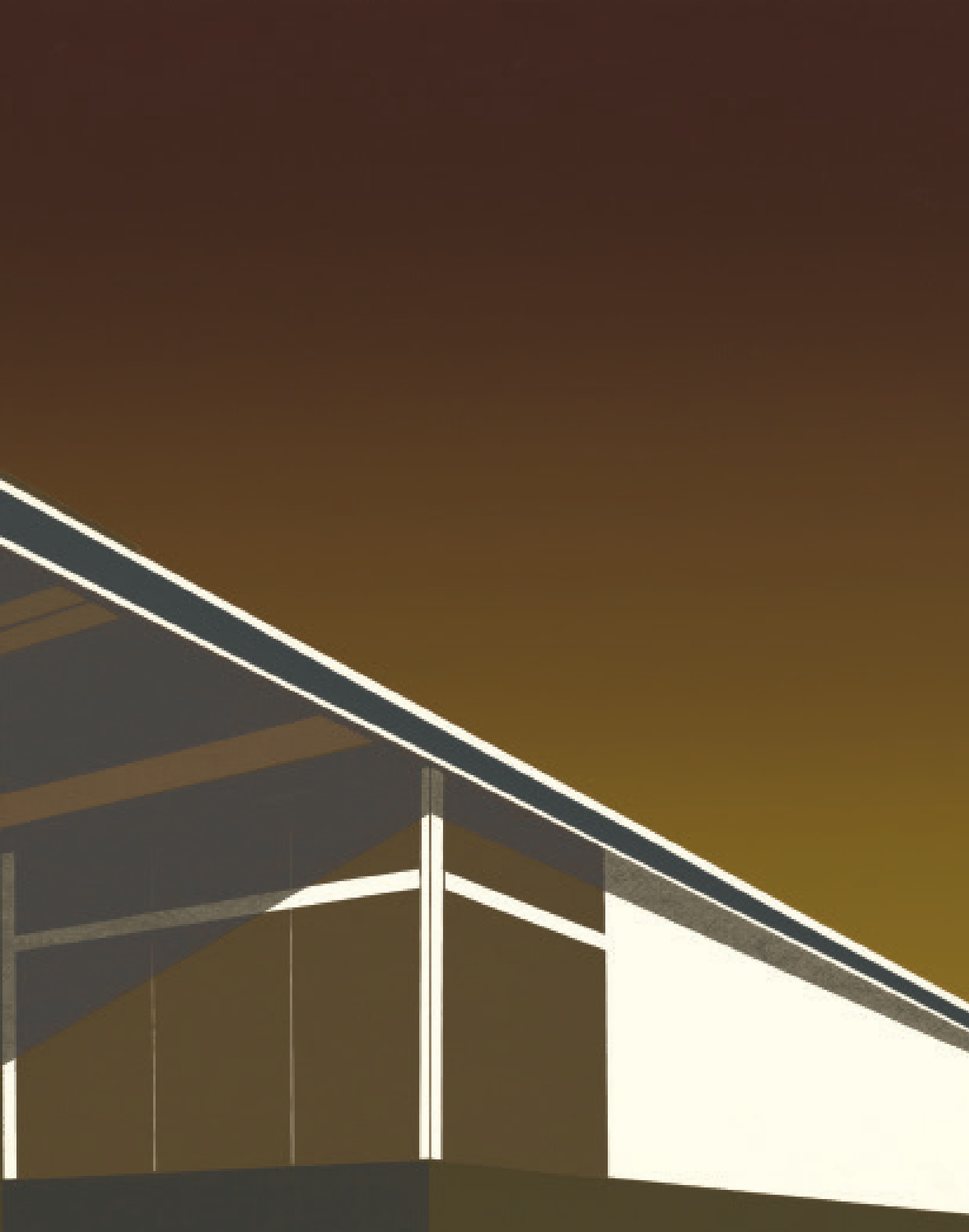
## ASSOCIATE DIRECTORS, UK

Ksenia Apukhtina, Lucy Beckett, Harriet Bingham,  
Hannah Boissier, Sarah Boswell, Phill Brakefield,  
Jenny Brown, Laure Camboulives, David Cassidy,  
Alexandra Cawte, Marie-Louise Chaldecott,  
Ivy Chan, Jack Coleman, Amandine Consigny,  
Claudio Corsi, Hugh Creasy, Katia Denysova,  
Grant Deudney, Milo Dickinson, Amanda Dixon,  
Ekaterina Dolinina, David Ellis, Rachel Evans-Omeyer,  
Paola Saracino Fendi, Martina Fusari, Pat Galligan,  
Elisa Galuppi, Constanza Giuliani, Adeline Han,  
Celia Harvey, Daniel Hawkins, Anke Held,  
Sophie Hopkins, Jude Hull, James Hyslop,  
Wei-Ting Jud, Guady Kelly, Amy Kent, Julia Kiss,  
Zoe Klemme, Rachel Koffsky, Polly Knewstubb,  
Rebecca Lazell, Rob Leatham, Tessa Lord,  
Stephanie Manstein, Ottavia Marchitelli,  
Georgie Mawby, David McLachlan, Lynda McLeod,  
Toby Monk, Alice Murray, Rosie O'Connor,  
Clara Paschini, Christopher Petre, Antonia Pitt,  
Alastair Plumb, Eugene Pooley, Sarah Rancans,  
Sarah Reynolds, Marta Saporiti, Pat Savage,  
Annabelle Scholar, Hannah Schweiger, Angus Scott,  
Valeria Severini, Graham Smithson, Annelies Stevens,  
Iain Tarling, Sarah Tennant, Susann Theuerkauf,  
Flora Turnbull, Damian Vesey, Alice Vincent,  
Annie Wallington, Tony Walshe, Harriet West,  
Annette Wilson, Julian Wilson, Miriam Winson-Alio,  
Suzanne Yalcin-Pennings, Charlotte Young



# STANDARD







CHRISTIE'S

8 KING STREET ST. JAMES'S LONDON SW1Y 6QT